

**Volume III**

**THE B<sup>b</sup>  
REAL  
BOOK**





Brought to you by: [MusicLifeUSA.com](http://MusicLifeUSA.com)

# **THE REAL BOOK** B♭ III

Well, it's here at last -- REAL BOOK III. It has been a l-o-n-g time coming. In fact, several years have transpired during its' preparation. What is new about it?

First, the obvious use of a computer generated music notation software, which makes for a very readable lead sheet. It has been proofed by professional musicians. We make no claims as to 100% accuracy, just that we have done our best to catch as many errors as possible. We apologize for any we have missed and will try to correct any of our goofs in future editions.

There are many standards included here, all of which make great vehicles for jazz as well as "straight" gigs. All songs have lyricist and composer listed and the style also. However, many can be performed in other styles or tempos. Feel free to experiment on your own. Swing rhythms have been used for the jazz tunes, but some of the standards have been notated in their original non-swing form. This should not present problems for any but the beginning jazz player, who will benefit from the learning experience.

We know that you will find the quality of the selected tunes to be exceptionally high. Thanks to all the guys who contributed tunes and made many valuable suggestions. Special thanks to Bob for his contributions and patience while proofreading this collection.

**ENJOY!**

## A

After You .....	1
After You've Gone .....	2
Ain't Misbehavin' .....	3
Alanjuneally .....	6
All Or Nothing At All .....	4
Along Came Betty .....	7
Always And Forever .....	8
Angela .....	9
Armando's Rhumba .....	10
Autumn In 3 .....	12
Autumn Nocturne .....	13
Avalon Place .....	14

## B

Ballad For Anita .....	15
Ballad For Trane .....	16
Be My Love .....	18
Beautiful Friendship .....	17
Bernie's Tune .....	24
Beside Myself .....	20
Bess, You Is My Woman Now .....	22
Best Thing For You Is Me .....	25
Better Git It In Your Soul .....	26
Beyond The Bluebird .....	27
Blue Daniel .....	28
Bluebird .....	29
Blues Backstage .....	30
Bolivia .....	31
Bop Boy .....	34
Bop Shop .....	32
Born To Be Blue .....	35
Bossa Rokka .....	36
Boy Next Door, The .....	37
Bud Powell .....	38
Bud's Blues .....	40
Busch-Wacked .....	41
Buzzy .....	42
By Myself .....	43
Bye Bye Baby .....	44

## C

Careful .....	45
Celia .....	46
Certain Smile, A .....	48
Chariots .....	49
Cheek To Cheek .....	50
Cheryl .....	53
Close Enough For Love .....	54

## C Cont.

Compensation .....	55
Cool Eyes .....	56
Cry Me A River .....	58

## D

Dacapolypso .....	60
Day Dream .....	59
Day In, Day Out .....	62
Dig .....	64
Don't Ask Why .....	66
Don't Ever Go Away .....	67
Don't Look Back .....	68
Double Clutching .....	70
Dream Dancing .....	71

## E

East Of The Sun .....	72
Emanon .....	73
Emily .....	74
End Of A Love Affair, The .....	75
Endlessly .....	76
Estate .....	78
Eternal Triangle .....	79
Ev'ry Time We Say Good Bye .....	80
Everything Happens To Me .....	82
Everything I Love .....	83

## F

Father .....	84
Favela .....	85
Fell Like Makin' Love .....	86
For Heavens' Sake .....	87
Freight Trane .....	88
French Waltz .....	89
Friday The 13th .....	90
From Now On .....	91
From the Heart .....	92
From This Moment On .....	94
Full Moon and Empty Arms .....	95
Funkallero .....	96

## G

Gaviota .....	98
Gnu Blu .....	97
Godchild .....	100
Gone With The Wind .....	101

**G Cont.**

Goodbye .....	102
Got A Match? .....	103

**H**

H & H .....	112
Harlem Nocturne .....	104
Heartsong .....	106
High Hopes .....	108
High Wire The Aerialist .....	110
Hot House .....	113
How About You .....	114
How Deep Is The Ocean .....	115
How Long Has This Been Going On .....	116

**I**

I Concentrate On You .....	118
I Didn't Know What Time It Was .....	117
I Fall In Love Too Easily .....	120
I Left My Heart In San Francisco .....	121
I Loves You Porgy .....	128
I Need You Here .....	122
I Wish You Love .....	124
I'll Be Around .....	126
I'll Be Seeing You .....	129
I'll Close My Eyes .....	130
I'll Take Romance .....	131
I'm Glad There Is You .....	132
I'm Old Fashioned .....	133
I'm Through With Love .....	134
I've Got A Crush On You .....	135
I've Got The World On A String .....	136
I've Got You Under My Skin .....	138
I've Grown Accustomed To Your Face .....	140
I've Never Been In Love Before .....	141
Ill Wind .....	142
In A Capricornian Way .....	143
In Her Family .....	144
In Love In Vain .....	145
In the Days of Our Love .....	146
Indian Summer .....	148
Irv's At Midnight .....	149
Isfahan .....	150
It Never Entered My Mind .....	151
It's All Right With Me .....	152
It's You Or No One .....	154

**J**

Japanese Waltz, A .....	155
-------------------------	-----

**J Cont.**

Jersey Bounce .....	156
Jitterbug Waltz .....	158
Jive Samba .....	157
Julian .....	162
Just One Of Those Things .....	160
Just Squeeze Me .....	163

**L**

Ladies In Mercedes .....	164
Lady Is A Tramp, The .....	166
Lazy Afternoon .....	167
Leap Of Faith .....	168
Li'l Darlin' .....	169
Line For Lyons .....	170
Little Face .....	172
Little Girl Blue .....	174
Little Willie Leaps .....	171
Long View, The .....	176
Loop, The .....	178
Lotus On Irish Streams, A .....	179
Loud-Zee .....	180
Love Walked In .....	182
Lovers Rain Dance .....	181
Lullaby Of The Leaves .....	184
Lulu's Back In Town .....	185

**M**

Makin' Whoopee .....	186
Mandala .....	188
Manhattan .....	189
Matrix .....	190
Mayreh .....	191
Meaning Of The Blues, The .....	192
Mi Boj A Samba .....	194
Midnight Sun .....	196
Milestones .....	193
Moment To Moment .....	198
Monster & The Flower, The .....	200
Moon And Sand .....	202
Moonlight In Vermont .....	199
Mountain Greenery .....	204
Muezzin' .....	205
My Heart Stood Still .....	208
My Man's Gone Now .....	206

**N**

Neal's Blues .....	209
Never Let Me Go .....	210

**N Cont.**

Nice 'N Easy	.211
Night We Called It A Day, The	.212
Nightingale Sang In Berkeley Square, A213	
Nobody Else But Me	.214
Now He Beats The Drum-Now He Stops	215
Now He Sings, Now he Sobs	.216
Number 6	.217

**O**

Old Folks	.218
On A Clear Day	.219
On The Sly	.220
On The Street Where You Live	.222
Only You Know	.224
Our Delight	.228
Out Of This World	.226
Over The Rainbow	.229
Ow!	.230

**P**

Panhandle Hook	.232
Party's Over, The	.231
Passport	.234
Patz Blues	.235
People	.236
Perhaps	.238
Picadilly Lilly	.239
Poinciana	.240
Point Of Return	.241
Poor Butterfly	.242
Pretty Girl Is Like A Melody, A	.243
Prism	.244
Pure Imagination	.245

**R**

Rahsaan's Run	.246
Re-Re	.247
Re; Person I Knew	.248
Relaxin' At Carmarillo	.249
Room 608	.252
Rosewood	.250

**S**

Saint Thomas	.253
Samba De Orfeu	.254
Sambacide	.258

**S Cont.**

Santurce	.256
Seabrook Revisited	.259
Secret Love	.260
Seems To Me	.262
Serpent's Tooth	.263
Shaw Nuff	.264
Sister Sadie	.266
Skylark	.267
Sleepin' Bee, A	.268
So In Love	.270
Some Nerve	.272
Something From Everyone	.273
Song For Sisyphus	.274
Sonnymoon For Two	.276
Soon	.277
Spirit Samba	.278
Spring Can Really Hang	
You Up The Most	.280
Squirrel	.282
Stablemates	.283
Star Eyes	.284
Stars Fell On Alabama	.285
Steeple Chase	.286
Stormy Weather	.287
Street Of Dreams	.288
Sunny	.289
Sunny Side Of The Street	.290
Sweet Lorraine	.291
Swing Dentz Swing	.292
Swing Shift	.294
Sy Clone	.295

**T**

T.J.R.C.	.296
Tea For Two	.298
Teach Me Tonight	.297
That Old Feeling	.300
That's All	.301
Theme From Maxine	.302
Then I'll Be Tired Of You	.303
There Goes My Heart	.304
They Say It's Wonderful	.306
Their's Tears	.307
Things Ain't What They Used To Be	.308
This Can't Be Love	.309
Three And One	.310
Thrill Is Gone, The	.311
Thyme's Time	.312
Tidal Breeze	.314

**T Cont.**

Time For Love, A	.315
Time Was	.318
Times Lie	.316
Tiny Capers	.319
Tis'	.320
To Kill A Brick	.321
Too Close For Comfort	.322
Too Marvelous For Words	.323
Touch Of Your Lips, The	.324
Tricotism	.325
Tune 88	.326

**U**

Un Poco Loco	.327
Unforgettable	.328

**V**

Very Thought Of You, The	.329
Violets For Your Furs	.330

**W**

Wail	.331
Wall-Eye Blues	.332
Watch What Happens	.333
Watermelon Man	.334
Wes Side Stroll	.336
What A Difference A Day Made	.335
What Kind Of Fool Am I	.338
When The Sun Comes Out	.339
When Your Lover Has Gone	.340
Where Or When	.341
While We're Young	.342
Who Can I Turn To	.343
Why Did I Choose You	.344
Will You Still Be Mine	.345
Witchcraft	.346
With Every Breath I Take	.347
Wrap Your Troubles In Dreams	.348

**Y**

You & The Night & The Music	.349
You Do Something To Me	.350
You Go To My Head	.352
You Make Me Feel So Young	.351
You Must Believe In Spring	.354
You're Everything	.356

You've Changed	.355
Younger Than Springtime	.358
Yours Is My Heart Alone	.359



# B $\flat$

# AFTER YOU

1.

Med. Even 8ths

MIKE STERN

A/B G $\sharp$ /B C $\sharp$ m7 F $\sharp$ m E B/D $\sharp$

A/B A/B G $\sharp$ /E C $\sharp$ m7 F $\sharp$ m E Bm7 C $\sharp$ m7

A $\Delta$ 7 G $\sharp$ m7 1. G7 A/B

2. G7 3. Em7 Dm7 Gm7 Cm B $\flat$  $\Delta$ 7 F/A

Gm7 Cm7 Bm7 Gm7 Cm B $\flat$  A E/G $\sharp$

F $\sharp$ m A/F Bm/E G/A A/B

A/B G $\sharp$ /B C $\sharp$ m7 F $\sharp$ m E B/D $\sharp$

A/B A/B G $\sharp$ /E C $\sharp$ m7

F $\sharp$ m E Bm7 C $\sharp$ m7 A $\Delta$ 7 G $\sharp$ m7 G7

# B $\flat$

2.

# AFTER YOU'VE GONE

HENRY CREAMER

TURNER LAYTON

Medium-up Swing

Chord markings for the first staff:  $G \Delta 7$ ,  $C 7 \# 11$

Chord markings for the second staff:  $D \Delta 7$ ,  $B 7$

Chord markings for the third staff: 1.  $E 7$ ,  $A 7$

Chord markings for the fourth staff:  $D \Delta 7$ ,  $D 7$

Chord markings for the fifth staff: 2.  $E m 7$ ,  $B 7 \# 9$ ,  $E m 7$ ,  $C 7 \# 11$

Chord markings for the sixth staff:  $D \Delta 7$ ,  $C \# m 7$ ,  $F \# 7$ ,  $B m 7$ ,  $E 7 \# 11$

Chord markings for the seventh staff:  $D \Delta 7$ ,  $B m 7$ ,  $E m 7$ ,  $A 7$

Chord marking for the eighth staff:  $D \Delta 7$

B $\flat$

# AIN'T MISBEHAVIN'

3.

"FATS" WALLER  
HARRY BROOKS  
ANDY RAZAF

Medium Swing

Chord progressions for the first staff:  
F $\Delta$ 7 F $\sharp$  $^{\circ}$ 7 Gm7 G $\sharp$  $^{\circ}$ 7 Am7 Cm7 F7

Chord progressions for the second staff:  
B $\flat$  $\Delta$ 7 E $\flat$ 7 F/A D7 $\flat$ 9 Gm7 C9

Chord progressions for the third staff:  
1. A13 A+7 D9 D7 $\flat$ 9 G13 G+7 C7sus4 C7 $\flat$ 9 | 2. F $\Delta$ 7

Chord progressions for the fourth staff:  
E7 $\flat$ 9 A+7 Dm7 B $\flat$ 7

Chord progressions for the fifth staff:  
G7 D7 C/G G $^{\circ}$ 7 Dm11 G13

Chord progressions for the sixth staff:  
Am7 D7 G13 C7 F $\Delta$ 7 F $\sharp$  $^{\circ}$ 7 Gm7 G $\sharp$  $^{\circ}$ 7

Chord progressions for the seventh staff:  
Am7 Cm7 F7 B $\flat$  $\Delta$ 7 E $\flat$ 7 F/A D7 $\flat$ 9

Chord progressions for the eighth staff:  
Gm7 C9 F $\natural$ 9

B $\flat$   
4.

# ALL OR NOTHING AT ALL


JACK LAWRENCE  
ARTHUR ALTMAN

Easy Swing

B m B m $\Delta$ 7 B m7 B m6



B m B m $\Delta$ 7 B m7 B m6 C7 C6 C+ C7



A m7 A m6 E m6 F°7



E m9 A+7 D6 C#m7 F#7#9



B m B m $\Delta$ 7 B m7 B m6



B m B m $\Delta$ 7 B m7 B m6 C7



A m7 E m6 F°7



# B $\flat$

5.

## ALL OR NOTHING AT ALL (P. 2)

The musical score is written for guitar in the key of B $\flat$  major (two sharps: F# and C#). It consists of ten staves of music. Each staff begins with a treble clef and a key signature of two sharps. The notes are primarily eighth and quarter notes, with some chords and rests. The chord voicings are indicated above the notes.

Staff 1:  $E m^9$ ,  $A +7$ ,  $D \overset{\circ}{9}$ ,  $F 7$

Staff 2:  $B \flat$ ,  $B \flat +$ ,  $B \flat^6$ ,  $B \flat +$  (with a 3),  $B \flat$ ,  $B \flat +$ ,  $B \flat^6$ ,  $F 7$

Staff 3:  $B \flat \Delta 7$ ,  $B/B \flat$ ,  $B \flat \Delta 7$  (with a 3),  $C m^7$ ,  $F 7$

Staff 4:  $C m^7$  (with a 3),  $F 7$  (with a 3),  $C m^7$  (with a 3),  $D +7$

Staff 5:  $G m^7$ ,  $E \flat 7$ ,  $D 7$ ,  $F \sharp +7$

Staff 6:  $B m$ ,  $B m \Delta 7$  (with a 3),  $B m^7$  (with a 3),  $B m^6$

Staff 7:  $B m$ ,  $B m \Delta 7$ ,  $B m^7$ ,  $B m^6$  (with a 3),  $C 7$

Staff 8:  $A m^7$ , (with a 3),  $E m \overset{\circ}{9}$ ,  $F \sharp 7 \sharp 9$

Staff 9:  $B m^7$ ,  $C 9$  (with a 3),  $D \overset{\circ}{9}$

# B $\flat$

6.

# ALAN JUNEALLY

EVEN 8ths

KENNY WERNER

INTRO F $\sharp$ m7 G $\sharp$ m7 A $\Delta$ 7 Bm7

A $\sharp$ m7 B $\Delta$ 7 C m7 $\flat$ 5 F 7 $\flat$ 9

F $\sharp$ /A $\sharp$  B $\Delta$ 7 G $\sharp$ m7 $\flat$ 5 G/C $\sharp$

D $\sharp$ m7 $\flat$ 5 E 9 sus 4 D $\Delta$ 7 F $\sharp$ sus

F $\sharp$ 7 $\flat$ 9 Bm7 G $\Delta$ 7/A G $\sharp$ m7 $\flat$ 5 G $\Delta$ 7

F $\sharp$  $\Delta$ 7 C $\sharp$ m7 G $\sharp$ /C B/F A $\sharp$ m7 B $\Delta$ 7

Bm7 Esus C $\sharp$ m7 F $\sharp$ m7 D $\Delta$ 7 D $\sharp$ m7 $\flat$ 5 F $\sharp$ /C $\sharp$

F $\sharp$  $\Delta$ 7/C $\sharp$  B $\Delta$ 7 A $\sharp$ 7 $\flat$ 9 D $\sharp$ m7

G $\sharp$ 7 F $\sharp$ /C $\sharp$  F $\sharp$  $\Delta$ 7/C $\sharp$  B/C $\sharp$  C $\sharp$ 7 $\flat$ 9

F $\sharp$ m7 G $\sharp$ m7 D m7 $\flat$ 5 E $\flat$ sus

B $\flat$

# ALONG CAME BETTY

7.

BENNY GOLSON

Medium Swing

Cm7 Dbm7 Cm7 Dbm7 Gbm7

B $\Delta$ 7 B $\flat$ 7 A $\Delta$ 7 Ab7

Abm7 Am7 Abm7 Am7 D7

G $\Delta$ 7 B+7 3 Em7 A7

Dm7 G7 Bm7 $\flat$ 5 E7 Am7 Am7/G

F#m7 $\flat$ 5 B7#9 Gm7 3 C7

Cm7 Dbm7 Cm7 Dbm7 Gbm7 Dm7 $\flat$ 5

G7 $\flat$ 9 Cm7 $\flat$ 5 F7#9 3 B $\flat$  $\Delta$ 7

B $\flat$

8.

# ALWAYS AND FOREVER

traight 8th Ballad

PAT METHENY

Bm7 Em7 Bm7 Em7  
 Bm7 Em7 F#m7 GΔ7 G/A F#/A# Bm7 Gm/Bb  
 D/A G#m7b5 GΔ7 F9 E7 G/A DΔ7  
 GmΔ7/A F#/A# Bm7 Em7 F#m7 Gm7 C7  
 FΔ7 C/E EbΔ7 Dm7 BbΔ7/D  
 Gm7 Am7 Bm7b5 E7b9 AΔ7 C#m7b5 F#7b9  
 Bm7 Em7 F#m7 GΔ7 G/A F#/A# Bm7 Gm/Bb  
 D/A G#m7b5 GΔ7 F9 E7 G/A DΔ7  
 Gm6/A DΔ7 Gm6/A F#/A# Bm



# B $\flat$

## ANGELA

9.

Bossa Nova

ANTONIO CARLOS JOBIM

Musical notation for the main melody of 'Angela' in B-flat major. The piece is in 4/4 time. The notation consists of five staves of music. Above the notes are various chords: F#m<sup>9</sup> $\flat$ <sup>5</sup>, B+7#<sup>9</sup>, Em<sup>9</sup> $\flat$ <sup>5</sup>, A+7#<sup>9</sup>, Dm<sup>6</sup>, G+7#<sup>9</sup>, C $\Delta$ 7, Am<sup>7</sup>, Gm<sup>7</sup>, F#<sup>7</sup>, F $\Delta$ 7, Fm $\Delta$ 7, B $\flat$ 7 sus 4, Em<sup>7</sup>, A+7#<sup>9</sup>, F#m<sup>9</sup> $\flat$ <sup>5</sup>, Dm<sup>7</sup>, G7#<sup>11</sup>, and C $\Delta$ 7. There are first and second endings marked with '1.' and '2.' and a triplet of eighth notes in the third measure of the first ending.

### SOLO CHANGES

SOLO CHANGES section showing three rows of chords for improvisation. Each row contains eight measures of chords, with the notes in the staves below each row filled with diagonal lines to indicate improvisation.

Row 1: F#m<sup>9</sup> $\flat$ <sup>5</sup> B+7#<sup>9</sup> Em<sup>9</sup> $\flat$ <sup>5</sup> A+7#<sup>9</sup> Dm<sup>6</sup> G+7#<sup>9</sup> C $\Delta$ 7 Am

Row 2: F#m<sup>9</sup> $\flat$ <sup>5</sup> B+7#<sup>9</sup> Em<sup>9</sup> $\flat$ <sup>5</sup> A+7#<sup>9</sup> Dm<sup>6</sup> G+7#<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup>

Row 3: F $\Delta$ 7 B $\flat$ 7#<sup>11</sup> Em<sup>7</sup> A+7#<sup>9</sup> F#m<sup>9</sup> $\flat$ <sup>5</sup> Dm<sup>7</sup> G7#<sup>11</sup> C $\Delta$ 7

B $\flat$   
10.

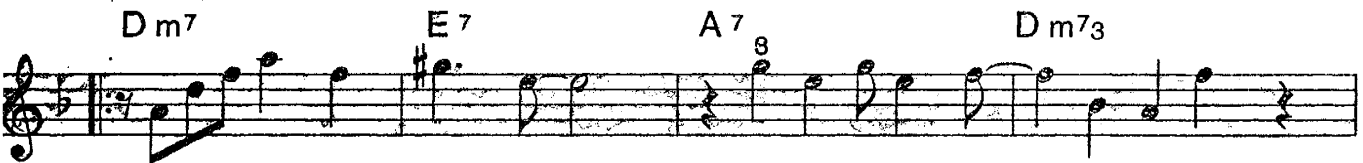
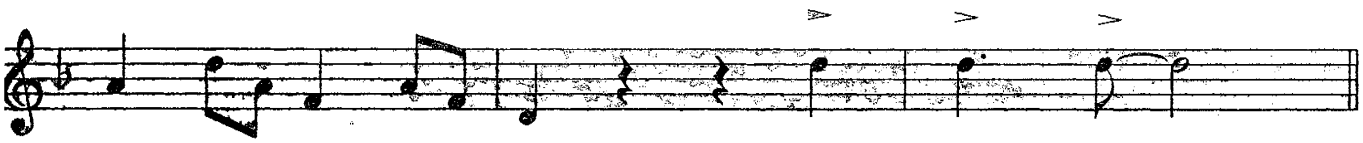
# ARMANDO'S RHUMBA

CHICK COREA

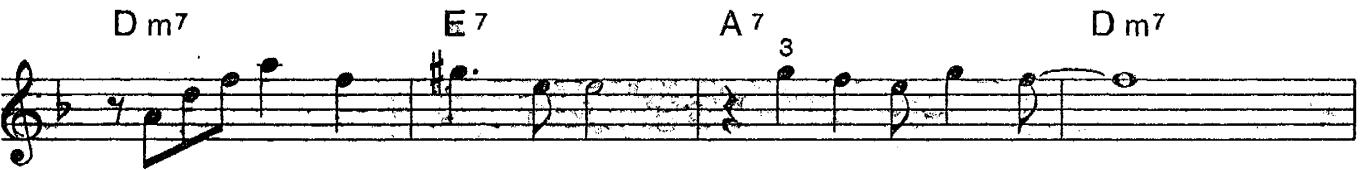
rite 2



Unis.



D m7 E7 A7<sup>8</sup> D m7<sub>3</sub>



D m7 E7 A7<sup>3</sup> D m7



D 7 $\flat$ 9 G m7 E 7 $\flat$ 9/G $\sharp$



A m7 B $\flat$ <sup>o</sup>7 E 7/B<sup>3</sup>



F/C B $\flat$  m/C

# B $\flat$

## ARMANDO'S RHUMBA (P. 2)

$B\flat m7/C$   $A7$   $Dm7$   $\oplus$   $F\sharp7$   $G7$   $G\sharp7$   $A7$   $A+7$

$Dm7$   $E7$   $A7\flat9$

$Dm7$   $Dm7$   $E7$

$A7\flat9$   $Dm7$   $D.S. al Coda$

$\oplus$   $F\sharp7$   $G7$   $G\sharp7$   $A7$   $A+7$   $Dm$   $\Lambda$

# B $\flat$

12.

## AUTUMN IN 3

Medium 3

KENNY WERNER

Chord voicings for the first staff: A  $\Delta$ 7, B m/D, E/G $\sharp$ , C $\sharp$ 7 sus4, C $\sharp$

Chord voicings for the second staff: D  $\Delta$ 7, D $\sharp$  $^{\circ}$ 7, D m7, G7, D7 sus4

Chord voicings for the third staff: B/D $\sharp$ , E7 sus4, C $\sharp$ /F, F $\sharp$ m, A7 sus4

Chord voicings for the fourth staff: 1. B $\flat$ m7, G $\sharp$ 7 sus4 | 2. D  $\Delta$ 7, C $\sharp$ 7 sus4, F $\sharp$  $\Delta$ 7

Chord voicings for the fifth staff: B/F $\sharp$ , F $\sharp$  $\Delta$ 7, C+7, B  $\Delta$ 7, B $\flat$ 7

Chord voicings for the sixth staff: D  $\Delta$ 7, E m7/D, D7 $\sharp$ 11, G $\sharp$ 7

Chord voicings for the seventh staff: G  $\Delta$ 7 $\sharp$ 11, F $\sharp$ 7 $\flat$ 9, B  $\Delta$ 7, C $\sharp$ /B

Chord voicings for the eighth staff: A7 sus4, D  $\Delta$ 7, F $\sharp$ triad / G  $\Delta$ 7, D.S. al Coda

Chord voicings for the ninth staff: G  $\Delta$ 7, F $\sharp$ m (Phrygian)

# B $\flat$

# AUTUMN NOCTURNE

13.

KIM GANNON  
JOSEF MYROW

Swing Ballad

**Staff 1:**  $D_9^6$   $D\sharp^{\circ 7}$   $E m^7$   $A 7 A\sharp^{\circ 7}$   $B m^7$   $B m^7/A$   $G\sharp m^7 b^5$   $G m\Delta 7$

**Staff 2:**  $F\sharp m^7$   $F^{\circ 7}$   $E m^7$   $A 7$   $F\sharp m^7 b^5$   $B 7 b^9$

**Staff 3:** 1.  $E 7$   $E b^7$  | 2.  $E 7$   $E b^7$

**Staff 4:**  $D_9^6$   $C\sharp 7\sharp 9$   $F\sharp add 9$   $G 7\sharp 11$   $F\sharp\Delta 7$   $G\sharp m^7$   $C\sharp 7\sharp 11$

**Staff 5:**  $F\sharp\Delta 7$   $C\sharp 7\sharp 9$   $F\sharp\Delta 7$   $B m^7$   $E 7$   $A\Delta 7$   $B b^{13}\sharp 11$

**Staff 6:**  $A\Delta 7$   $F 7$   $E 7$   $A_9^6$   $A + 7$   $D_9^6$   $D\sharp^{\circ 7}$   $E m^7$   $A 7$   $A\sharp^{\circ 7}$

**Staff 7:**  $B m^7$   $B m^7/A$   $E 7$   $G m\Delta 7$   $F\sharp m^7$   $B 7 b^9$

**Staff 8:**  $E 7$   $E b^7$   $D_9^6$

**B $\flat$**   
14.

# AVALON PLACE

Bright Swing

JACK ZUCKER

Chord progression: E 7 $\sharp$ 9, E 7 $\sharp$ 9, E 7 $\sharp$ 9, E 7 $\sharp$ 9, A m6, A m6, E $\flat$ 9, F $\sharp$ 9, A9, Fine (LAST X)

The main musical notation consists of five staves. The first two staves show a melodic line with eighth notes and a bass line with chords. The third staff continues the melodic line. The fourth staff shows a melodic line with a final note marked 'Fine (LAST X)'. The fifth staff is a hatched line representing a double bar rest.

## BLOWING CHANGES

Chord progression: E 7 $\sharp$ 9, A m7, E $\flat$ 9, F9, A $\flat$ 9, F m7 $\flat$ 5

The 'Blowing Changes' section consists of three staves, each containing a hatched line representing a double bar rest. The first staff is labeled with E 7 $\sharp$ 9. The second staff is labeled with A m7, E $\flat$ 9, F9, and A $\flat$ 9. The third staff is labeled with F m7 $\flat$ 5.

B $\flat$

# BALLAD FOR ANITA

15.

Ballad

BOB FRASER

C $\Delta$ 7 $\sharp$ 11 B+7 Em7 E $\flat$ +7 C $\Delta$ 7 B+7 E $\Delta$ 7 $\sharp$ 5 E $\Delta$ 7

E $\flat$ m7 D $\Delta$ 7 C $\sharp$ m7 F $\sharp$ 7 G $\Delta$ 7 C $\Delta$ 7 F $\sharp$ m7 F7

E $\Delta$ 7 B $\flat$ 7 Am7 A $\flat$  $\Delta$ 7 G $\Delta$ 7 A $\flat$ /B $\flat$  B $\flat$ /C C/D D/E

F $\Delta$ 7 E7 $\flat$ 9 Am D7 D $\flat$  $\Delta$ 7 C+7

Fm7 B $\flat$ 7 Dm7 $\flat$ 5 G7 $\flat$ 9 C $\Delta$ 7 $\sharp$ 11 B+7 Em7 E $\flat$ +7

C $\Delta$ 7 B+7 Em7 A7  $\oplus$  B $\flat$  $\Delta$ 7 C $\sharp$ 7 F $\sharp$  $\Delta$ 7 A7

$\oplus$  G/D G $\sharp$ /D G/D G $\sharp$ /D G/D G $\sharp$ /D G/D G $\sharp$ /D B $\flat$  $\Delta$ 7 F $\sharp$  $\Delta$ 7

B7 A $\flat$ 7 G $\Delta$ 7

**B $\flat$**

16.

# BALLAD FOR TRANE

Ballad

KENNY WERNER

F $\Delta$ 7      B $\flat$ /F      F $\Delta$ 7

B $\flat$  $\Delta$ 7/F      A7      Dm7      D7 $\flat$ 9

Gm7      E $\flat$ 7#11      F $\Delta$ 7/C

B $\flat$ /C      F $\Delta$ 7      B $\flat$  $\Delta$ 7/F

C# $\Delta$ 7/E $\flat$       A $\flat$  $\Delta$ 7      B $\flat$  $\Delta$ 7/C      F $\Delta$ 7

A $\flat$  $\Delta$ 7/B $\flat$       A7#9      Dm7

C#+7      B $\flat$  $\Delta$ 7/C      F $\Delta$ 7



B $\flat$

# BEAUTIFUL FRIENDSHIP

17.

STANLEY STYNE  
DONALD KAHN

Swing

The musical score is written in B-flat major and 4/4 time, with a swing feel. It consists of eight staves of music. The chords and their positions are as follows:

- Staff 1: F $\Delta$ 7, B7 $\sharp$ 11, B $\flat$  $\Delta$ 7, E $\flat$ 7 $\sharp$ 11, D7 $\flat$ 9
- Staff 2: Dm7, G7, Gm7, C+7
- Staff 3: F $\Delta$ 7, B7 $\sharp$ 11, B $\flat$  $\Delta$ 7, E $\flat$ 7 $\sharp$ 11, D7 $\flat$ 9
- Staff 4: Dm7, G7, Gm7, C7, C $\sharp$ m7
- Staff 5: Cm7, F7, B $\flat$  $\Delta$ 7, E $\flat$ 7
- Staff 6: D7 sus4, D7, Dm7, G7 3, Gm7, C+7
- Staff 7: F $\Delta$ 7, B7 $\sharp$ 11, B $\flat$  $\Delta$ 7, A7, D7
- Staff 8: Dm7, G7, Gm7, C7, F $\frac{6}{9}$

Triplets are indicated by a '3' above the notes in measures 1, 2, 3, 4, 5, 6, 7, and 8 of the first staff, and in measures 1, 2, 3, 4, 5, 6, 7, and 8 of the second staff.

B $\flat$

18.

# BE MY LOVE

SAMMY CAHN  
NICHOLAS BRODSZKY

allad or Medium Swing

The musical score for "Be My Love" is presented in ten staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/style is "allad or Medium Swing". The score includes the following chord annotations above the notes:

- Staff 1: Eb/D, D $\Delta$ 7, C $\sharp$ m7b5, F $\sharp$ 7b9
- Staff 2: B m7, G $\sharp$ m7b5, C $\sharp$ 7b9, F $\sharp$ 7
- Staff 3: B 7b9, E m7, F $\circ$ 7, F $\sharp$ m7
- Staff 4: B m7, E7, E m7, A7
- Staff 5: Eb/D, D $\Delta$ 7, C $\sharp$ m7b5, F $\sharp$ 7b9
- Staff 6: B m7, G $\sharp$ m7b5, C $\sharp$ 7b9, F $\sharp$ 7
- Staff 7: B 7b9, E m7, F $\circ$ 7, F $\sharp$ m7, B m7
- Staff 8: E m7, A7, C $\circ$ 9, B7
- Staff 9: E m7, A7, D $\circ$ 9

# B $\flat$

## BE MY LOVE (P. 2)

## BLOWING CHANGES

D $\Delta$ 7                      C $\sharp$ m7 $\flat$ 5                      F $\sharp$ 7 $\flat$ 9

Bm7                      G $\sharp$ m7 $\flat$ 5                      C $\sharp$ 7                      F $\sharp$ 7

B7                      Em7                      F $\circ$ 7                      F $\sharp$ m7

Bm7                      E7                      Em7                      A7

D $\Delta$ 7                      C $\sharp$ m7 $\flat$ 5                      F $\sharp$ 7 $\flat$ 9

Bm7                      G $\sharp$ m7 $\flat$ 5                      C $\sharp$ 7                      F $\sharp$ 7

B7                      Em7                      F $\circ$ 7                      F $\sharp$ m7                      Bm7

Em7                      A7                      C7                      B7

Em7                      A7                      D $\Delta$ 7                      Em7                      A7

# B $\flat$

20.

# BESIDE MYSELF

Med. Swing

CHIP STEPHENS

## INTRO (AD-LIB)

**A** B $\flat$ m7 A $\flat$ m7 Gm7 $\flat$ 5 C7 $\flat$ 9 F $\sharp$ m7 B7 $\flat$ 9 $\sharp$ 11 Em7 A+7 $\flat$ 9

A m7/D SET TEMPO A $\flat$ 13/D

**B** A m7 Gm $\Delta$ 7 Em7/D $\sharp$  Em7 A m7 A m7/D G $\Delta$ 7 $\sharp$ 11 G6

F $\sharp$ m7 $\flat$ 5/B B7 E $\Delta$ 7/B F $\Delta$ 7/B F $\sharp$ m7 $\flat$ 5/B B7 $\flat$ 9 Em7 E $\flat$ m7 Dm7 G7

C7 $\sharp$ 11 SOLO Bm7 E7 $\sharp$ 9 Am7 Am7/B C $\Delta$ 7C $\sharp$ 07 Am7/D

A $\flat$ 13/D Am7 Gm $\Delta$ 7

Em7/D $\sharp$  Em7 Am7 Am7/D G $\Delta$ 7 $\sharp$ 11 G6 F $\sharp$ m7 $\flat$ 5/B B7

# B $\flat$

## BESIDE MYSELF (P. 2)

E $\Delta$ 7/B F $\Delta$ 7/B F $\sharp$ m7 $\flat$ 5/B B7 $\flat$ 9 C $\sharp$  $\Delta$ 7 D $\Delta$ 7 $\sharp$ 11 **C** Bm7 E7 $\sharp$ 11  
3 SWING

A $\Delta$ 7 A $\flat$ +7 $\sharp$ 9 C $\sharp$ m7 C7 $\flat$ 9 Bm7 B $\flat$  $\Delta$ 7

A $\Delta$ 7 A $\flat$ 7 $\sharp$ 9 G $\Delta$ 7 $\sharp$ 11 F $\sharp$ 7 $\sharp$ 9  
3 3

F $\Delta$ 7 E7 $\sharp$ 9 E+7 $\sharp$ 9

### ENDING

B $\flat$ m7 A $\flat$ m7 Gm7 $\flat$ 5 C7 $\flat$ 9 F $\sharp$ m7 B7 $\flat$ 9 $\sharp$ 11 E $\flat$ m7 A+7 $\flat$ 9

A $\flat$ m7/D A $\flat$ 13/D

FORM - SOLO ON B & C

**B $\flat$**

22.

# ***BESS, YOU IS MY WOMAN NOW***

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Chord symbols for the first staff: C $\flat_6$ , Dm $^7$ , G $^7\sharp_9$ , C $\flat_6$ , F $\Delta^7$ , Fm $^7$

Chord symbols for the second staff: Em, Am $^7$ , F $\sharp m^7\flat_5$ , F $^7$ , Em $^7$ , B $\flat^7$ , E $\flat\Delta^7$ , G $^7$

Chord symbols for the third staff: C $\flat_6$ , Dm $^7$ , G $^7\sharp_9$ , C $\flat_6$ , F $\sharp m^7\flat_5$ , B $^7\flat_9$

Chord symbols for the fourth staff: E $\Delta^7$ , C $\sharp m^7$ , F $\sharp^7\flat_9$ , B $^7$ , E $\Delta^7$ , A $\sharp m^7$ , D $\sharp^7$

Chord symbols for the fifth staff: G $\sharp\Delta^7$ , C $\sharp^7$ , E $^7$ , D $\sharp^7$ , G $\sharp_6$ , B $^7$

Chord symbols for the sixth staff: E $\flat_6$ , F $\sharp m^7$ , B $^7\sharp_9$ , E $\flat_6$ , A $\Delta^7$ , Am $^7$

# B $\flat$

23.

BESS...NOW (P.2)

Musical score for piano in B-flat major, 23 measures. The score consists of seven staves of music, each with a line of chord symbols above it. The key signature has two sharps (F# and C#).

Chord symbols for each staff:

- Staff 1: G#m7 C#m7 A#m7 $\flat$ 5 A7#11 G#m7 D7 G $\Delta$ 7 B7
- Staff 2: E $\flat$ 9 F#m7 B7#9 E $\flat$ 9 A#m7 D#7
- Staff 3: Ab/Eb Eb7 Ab/Eb Eb7 Fm7 Fm7/Eb
- Staff 4: Dm7 $\flat$ 5 C#7#11 Ab/Eb Eb7
- Staff 5: Ab/Eb Eb7 Eb7#9 Ab $\flat$ 9 Ab7
- Staff 6: C# $\Delta$ 7 Bbm7 Ab $\flat$ 9 Ab7 C# $\Delta$ 7 Bbm7
- Staff 7: Ab/Eb Fm7/Eb Eb7#9 Eb9 Ab $\Delta$ 7

B $\flat$

24.

# BERNIE'S TUNE

BERNIE MILLER

Medium Swing

The musical score consists of ten staves of music in a 4/4 time signature, with a key signature of one sharp (F#). The tempo is marked as "Medium Swing". The chords are annotated above the staves as follows:

- Staff 1: E m7, C7
- Staff 2: F# m7b5, B7, E m7, F# m7b5, B7
- Staff 3: E m7, C7
- Staff 4: F# m7b5, B7, E m7, D m7, G7
- Staff 5: C6, A m7, D m7, G7, C6, A m7, D m7, G7
- Staff 6: C6, A m7, D m7, G7, C6, F# m7b5, B7
- Staff 7: E m7, C7
- Staff 8: F# m7b5, B7, E m7



**B $\flat$**

# THE BEST THING FOR YOU IS ME

25.

Medium Swing

IRVING BERLIN

The musical score is written in B-flat major (two sharps: F# and C#) and 4/4 time. It consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords: C#7, F#m7, B7, Em7, A7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.
- Staff 2: Chords: DΔ7, Bm7, Em7, A7, F#m7, B7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.
- Staff 3: Chords: C#7, F#m7, B7, Em7, A7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.
- Staff 4: Chords: DΔ7, Bm7, Em7, A7, D6. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.
- Staff 5: Chords: BbΔ7, Cm7, F7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.
- Staff 6: Chords: Gm7, Gm7/F, Em7, A7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.
- Staff 7: Chords: C#7, F#m7, B7, Em7, A7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.
- Staff 8: Chords: DΔ7, Bm7, Bm7/A, G#m7b5, Gm6. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.
- Staff 9: Chords: D/F#, B7, Em7, A7, D6. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F#5, E5.

**B $\flat$**   
26.

# BETTER GIT IT IN YOUR SOUL

CHARLES MINGUS

Med. Bright 3

NO CHORD

D.S. al Coda

**B $\flat$** **BEYOND THE BLUEBIRD** 27.

Medium Swing

TOMMY FLANAGAN

A7 A7 $\sharp$ 9 E $\flat$ 7 $\sharp$ 11 D7 G7 Cm7 F7 B7  
 B $\flat$  $\Delta$ 7 A9 sus4 Dm B $\flat$ /D Dm6 B $\flat$ /D  
 Dm7 Cm7 Bm7 $\flat$ 5 E+7 $\sharp$ 9 A7 G $\circ$ 7  
 F $\sharp$  $\circ$ 7 F $\circ$ 7 A7 G $\circ$ 7 F $\sharp$  $\circ$ 7 E m7 A7  
 D $\Delta$ 7 C $\sharp$ 7 $\flat$ 9 F $\sharp$ m7 $\flat$ 5 B7 E $\Delta$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$  $\Delta$ 7 Gm7 C7  
 F $\Delta$ 7 E7 $\flat$ 9 Am7 $\flat$ 5 D7 G $\Delta$ 7 E9 sus4 E7  
 A7 A7 $\sharp$ 9 E $\flat$ 7 $\sharp$ 11 D7 G7 Cm7 F7 B7  
 B $\flat$  $\Delta$ 7 A9 sus4 Dm B $\flat$ /D Dm6 B $\flat$ /D Dm7 Cm7  
 Bm7 $\flat$ 5 E+7 $\sharp$ 9 A7 G $\circ$ 7 F $\sharp$  $\circ$ 7 F $\circ$ 7 A7 G $\circ$ 7  
 F $\sharp$  $\circ$ 7 F 8va A7 G $\circ$ 7 F $\sharp$  $\circ$ 7 F $\circ$ 7 A7 G $\circ$ 7 F $\sharp$  $\circ$ 7 F $\circ$ 7

**B $\flat$**

28.

# *BLUE DANIEL*

FRANK ROSOLINO

Medium Swing

**E $\flat$ <sub>6</sub>** **D $7$**  **C $\sharp$ m $7$**  **F $\sharp$  $7$**

**C $\sharp$ m $7$**  **F $\sharp$  $7$**  **C $\sharp$ m $7$**

**F $\sharp$  $7$**  **A $m$  $7$**  **D $7$**  **E $\Delta$  $7$**

**D $7$**  **F $\sharp$ m $7$**  **B $7$**  **E $\flat$ <sub>6</sub>**

**E $\Delta$  $7$**  **D $7$**  **C $\sharp$ m $7$**  **F $\sharp$  $7$**  **B $7$**

**E $\flat$ <sub>6</sub>**

**B $\flat$**

# BLUEBIRD

29.

Medium Swing

CHARLIE PARKER

The musical score consists of four staves of music in the key of B-flat major (one flat) and 4/4 time. The first staff begins with an F7 chord and contains three triplet eighth notes. The second staff features a B-flat7 chord and another triplet. The third staff includes F7, D7(b9), and Gm7 chords, with two more triplets. The fourth staff contains C7, F7, and C7 chords, with a final triplet. The piece concludes with a double bar line.

**B $\flat$**

30.

# *BLUES* *BACKSTAGE*

Easy Swing

FRANK FOSTER

The musical score consists of three staves of music in 4/4 time, starting with a treble clef and a common time signature (C). The first staff begins with a repeat sign and contains the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Above the staff are the chords C7, F7, and C7. The second staff contains the notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Above the staff are the chords F7 and C7. The third staff contains the notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Above the staff are the chords Dm7, G7, C7, A7, Dm7, and G7. The piece concludes with a double bar line.

## BOLIVIA

31.

CEDAR WALTON

Intro - Latin

1. 2. 3.

4.

G $\flat$  $\Delta$ 7

Musical notation for the Intro - Latin section, measures 1-4. The first three measures are marked with a repeat sign and a first ending bracket. The fourth measure is marked with a first ending bracket and a G $\flat$  $\Delta$ 7 chord. The bass line consists of eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F, G $\flat$ .

F $\Delta$ 7

B13

E $\Delta$ 7

B $\flat$ 7 $\flat$ 9

Musical notation for the first line of the main section, measures 5-8. The tempo is marked *swing*. The notes are: F, G $\sharp$ , A, B, C, D, E, F.

A $\Delta$ 7

G $\sharp$ 7

C $\sharp$ m7

D $\Delta$ 7 $\sharp$ 11

Musical notation for the second line of the main section, measures 9-12. The tempo is marked *latin*. The notes are: E, F, G $\sharp$ , A, B, C, D, E.

C $\sharp$ m7

Cm7/B

B $\flat$ m7 $\flat$ 5

A m7 D7

Musical notation for the third line of the main section, measures 13-16. The tempo is marked *swing*. The notes are: G $\sharp$ , A, B, C, D, E, F, G. A triplet of eighth notes (G $\sharp$ , A, B) is marked with a '3' above it.

G $\Delta$ 7

C $\sharp$ 7

C $\Delta$ 7

B7 $\sharp$ 9

Musical notation for the fourth line of the main section, measures 17-20. The notes are: G $\sharp$ , A, B, C, D, E, F, G.

B $\flat$

32.

# BOP SHOP

Med. Bright Bop

PAUL FERGUSON

The musical score consists of ten staves of music in a 4/4 time signature, with a key signature of two sharps (F# and C#). The notes are written in a treble clef. The score includes various chord annotations above the staff lines:

- Staff 1: E m7 $\flat$ 5, A +7#9
- Staff 2: D m $\flat$ 6, B m7 $\flat$ 5
- Staff 3: E +7#9, A  $\Delta$ 7
- Staff 4: E m7 $\flat$ 5, A +7#9, D m $\flat$ 6
- Staff 5: B m7 $\flat$ 5, E7 #9 #11
- Staff 6: A  $\Delta$ 7, A m7
- Staff 7: D +7#9, G  $\Delta$ 7 #11
- Staff 8: F7, E7 #11



# B $\flat$

E m7 $\flat$ 5      A +7 $\sharp$ 9

D m $\flat$ 6      B m7 $\flat$ 5

E7  $\sharp$ 9  $\sharp$ 11      A  $\Delta$ 7

**B $\flat$**

34.

# BOP BOY

Medium Up Blues

BOB MINTZER

G7

Dm7



G7 $\flat$ 9

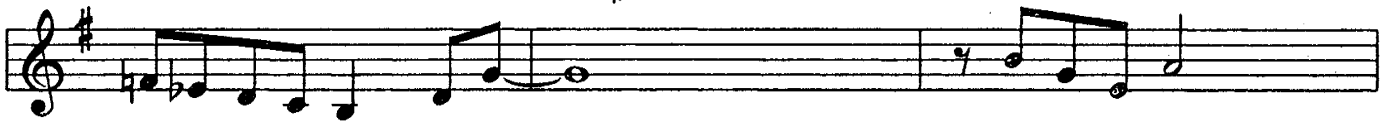
C7



G7

E7 $\sharp$ 9

A m7



D7

G7

A m7

D7



G7 $\sharp$ 9

Dm7

G7

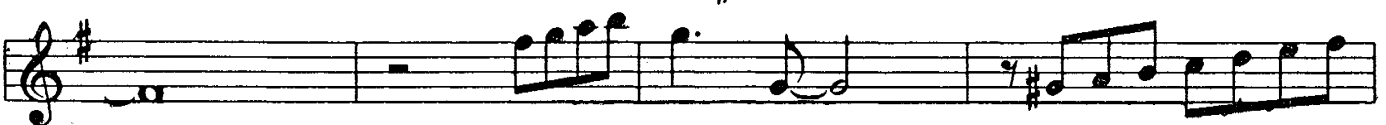
C7 $\sharp$ 11



G7

E7 $\sharp$ 9

A m7



D7

G7

E7

A m7

D7

G7



# B♭

## BORN TO BE BLUE

35.

BOB WELLS  
MEL TORME

Ballad

D7 Eb7 D7 Ab7 G7 F7

B♭Δ7 A7 Dm7 Eb7 Dm7 G7

1. Gm7 B♭7#11 Em7 A7 | 2. Gm7 B♭7 A7b9

Dm6 B♭m7 Eb7 B♭m7 Eb7 B♭m7 Eb7

AbΔ7 Ebm7 Ab7 C#Δ7 B♭m7 B♭m7/Ab

Gm7 C7 FΔ7 A+7 D7 Eb7 D7 Ab7

G7 F7 B♭Δ7 A7 Dm7 Eb7

Dm7 G7 Gm7 B♭7 A7b9 Dm6

B $\flat$

36.

# BOSSA ROKKA

Bossa Nova


GEORGE BENSON

Intro

A ADD<sup>9</sup> G ADD<sup>9</sup> A ADD<sup>9</sup> G ADD<sup>9</sup>




A ADD<sup>9</sup> F $\Delta$ 7 A ADD<sup>9</sup> F $\Delta$ 7



A ADD<sup>9</sup> F $\sharp$ 7 $\flat$ 9 B m7 G $\sharp$ m7 $\flat$ 9



1. C $\sharp$ m7 F $\sharp$ 7 $\flat$ 9 B7<sub>3</sub> E7<sub>3</sub>



2. C $\sharp$ m7 F $\sharp$ 7



B m7 D m7 C $\sharp$ m7 $\flat$ 9 F $\sharp$ 7 $\flat$ 9



B7 F $\sharp$ 7 $\flat$ 9 B7 E7 $\flat$ 9



A ADD<sup>9</sup> G ADD<sup>9</sup> A ADD<sup>9</sup> G ADD<sup>9</sup>



VAMP OUT ON INTRO

# B $\flat$

## THE BOY NEXT DOOR

31.

HUGH MARTIN  
RALPH BLANE

Easy 3

Chord annotations for the first staff: C $\Delta$ 7, A7 $\sharp$ 11, Dm7, G7 $\sharp$ 11

Chord annotations for the second staff: C $\Delta$ 7, Am7, D7sus4, D7

Chord annotations for the third staff: Dm7, G7, C $\Delta$ 7, Am7, Am7/G

Chord annotations for the fourth staff: F $\sharp$ m7 $\flat$ 5, B7 $\flat$ 9, Em7, D $\sharp$ °7, Dm7, G7

Chord annotations for the fifth staff: C $\Delta$ 7, A7 $\sharp$ 11, Dm7, G7 $\sharp$ 11

Chord annotations for the sixth staff: C $\Delta$ 7, Am7, D7, G $\sharp$ +7

Chord annotations for the seventh staff: C $\Delta$ 7/G, F $\sharp$ m7 $\flat$ 5, D7 $\sharp$ 11

Chord annotations for the eighth staff: A $\flat$ 9, G7, C $\flat$ 6

**B $\flat$**

58.

# BUD POWELL

Med. Up Swing

CHICK COREA

**Chord Progression:**  
G $\Delta$ 7    C $\sharp$ m7 $\flat$ 5    C7    Bm7  
E7 $\flat$ 9    Am7    Cm7    F7  
Em7    A7    B $\flat$ 7    Bm7    E7 $\sharp$ 9  
Am7    E $\flat$ 7 D7    C $\sharp$ 7 $\sharp$ 11    C7    B7    B $\flat$ 7<sup>1.</sup>    A7    A $\flat$ 7  
A7    A $\flat$ 7    G7  
Cm7    Am7  
D7 $\flat$ 9    F $\sharp$ m7 $\flat$ 5    B7 $\flat$ 9    D $\sharp$ m7 $\flat$ 5    G $\sharp$ 7 $\flat$ 9

# B $\flat$

39.

BUD POWELL (P. 2)

## LATIN

C $\sharp$  $\Delta$ 7      D $\Delta$ 7/C $\sharp$       C $\sharp$  $\Delta$ 7

D $\Delta$ 7/C $\sharp$       C $\sharp$  $\Delta$ 7      D $\Delta$ 7/C $\sharp$

## SWING

C m7      F7      B m7      E7      B $\flat$  m7      E $\flat$ 7

A m7      D7      G $\Delta$ 7      C $\sharp$  m7 $\flat$ 5      F $\sharp$ 7

B m7      E7 $\flat$ 9      A m7      C m7      F7

E m7<sub>3</sub>      A7      A $\sharp$ °7      B m7      E7 $\flat$ 9

A m7      E $\flat$ 7 D7      C $\sharp$ 7 $\sharp$ 11      C7      B7      B $\flat$ 7      A7      A $\flat$ 7

**B $\flat$**

40.

# **BUD'S BLUES**

Medium Up Swing

**BUD POWELL**

C7 C7

F7 C7 A7 $\sharp$ 9

Dm7 G7 C7 A7 Dm7 G7



# B $\flat$

## BUSCH - WACKED

41.

Bright Bop

JACK ZUCKER

Chords for the first two staves:  
C $\Delta$ 7 A7 Dm7 G7 Em7 A7 Dm7 G7  
Gm7 C7 F $\sharp$ m7 B+7 $\sharp$ 9 B $\flat$ m7 Am7 G+7 $\sharp$ 9

Chords for the next two staves:  
C $\Delta$ 7 A7 Dm7 G7 Em7 A7 Dm7 G7  
Gm7 C7 F $\sharp$ m7 B+7 $\sharp$ 9 B $\flat$ m7 Am7 G+7 $\sharp$ 9

Chords for the next two staves:  
E+7 $\sharp$ 9 A+7 $\sharp$ 9  
D+7 $\sharp$ 9 G+7 $\sharp$ 9

Chords for the last two staves:  
C $\Delta$ 7 A7 Dm7 G7 Em7 A7 Dm7 G7  
Gm7 C7 F $\sharp$ m7 B+7 $\sharp$ 9 B $\flat$ m7 Am7 G+7 $\sharp$ 9

SOLO ON RHYTHM CHANGES

B $\flat$

42.

# BUZZY

Medium Swing

CHARLIE PARKER

The musical score for 'Buzzy' by Charlie Parker is presented in four staves of music. The key signature is B-flat major, and the time signature is common time (C). The first staff begins with a C chord and a repeat sign. The second staff includes chords Gm7, C7, and F7. The third staff includes C7 and Dm7. The fourth staff includes G7, C, and G7#9. The music consists of eighth and sixteenth notes, with some rests and slurs.

# B $\flat$

43.

## BY MYSELF

HUGH MARTIN  
RALPH BLANE

Medium 2

F $\sharp$ m7 $\flat$ 5

B7



F $\sharp$ m7 $\flat$ 5

B7

C $\sharp$ m7

D $\circ$ 7

B7/D $\sharp$



Dm7

G7

C $\Delta$ 7

F7



A m7

D 7 sus 4

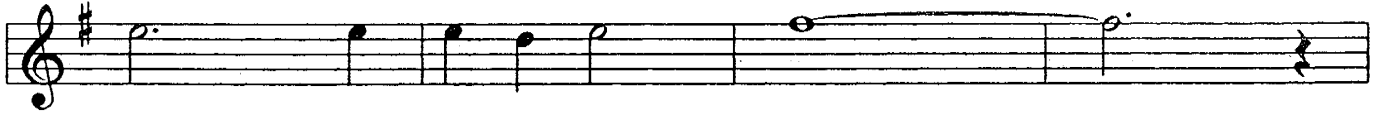
G  $\Delta$  7



C $\sharp$ m7 $\flat$ 5

F $\sharp$ 7 $\flat$ 9

C $\sharp$ m7 $\flat$ 5 F $\sharp$ 7 $\flat$ 9



B m7 $\flat$ 5

E 7 $\flat$ 9



A m7

A m7 $\flat$ 5 D 7 $\flat$ 9

B m7

E m7



A 7

D 7

G  $\circ$  7



B $\flat$

44.

# BYE BYE BABY

LEO ROBIN  
JULE STYNE

Medium Swing

Chord symbols for the first staff: C $\Delta$ 7, B7, B $\flat$ 7 $\sharp$ 11, A7, Dm7, G7

Chord symbols for the second staff: Em7, Am7, Bm7, E7 $\flat$ 9

Chord symbols for the third staff: Am7, E7/G $\sharp$ , Gm7, C7, F $\Delta$ 7, A7, Dm7

Chord symbols for the fourth staff: Dm7, G7, Em7, A7, Dm7, G7

Chord symbols for the fifth staff: C $\Delta$ 7, B7, B $\flat$ 7 $\sharp$ 11, A7, Dm7, G7

Chord symbols for the sixth staff: Em7, Am7, Bm7, E7 $\flat$ 9

Chord symbols for the seventh staff: Am7, A $\flat$ 7, Gm7, C7, F $\Delta$ 7, F $\sharp$ m7 $\flat$ 5, B7 $\flat$ 9

Chord symbols for the eighth staff: Em7, D $\sharp$ m7, Dm7, G7, C $\natural$ 6

**B $\flat$**

# CAREFUL

45.

Medium Rock

JIM HALL

The musical score consists of five staves of guitar notation in the key of B $\flat$ . The first staff begins with a B7 $\sharp$ 11 chord and features a triplet of eighth notes. The second staff continues with B7 $\sharp$ 11 and E7 $\sharp$ 11 chords. The third staff includes E7 $\sharp$ 11 and B7 $\sharp$ 11 chords, with accents (>) and a fermata over a note. The fourth staff starts with a B7 $\sharp$ 11 chord and a triplet of eighth notes. The fifth staff features G7, F $\sharp$ 7 $\sharp$ 9, and B7 $\sharp$ 11 chords, including an accent (^) and a fermata.



# B $\flat$

47.  
CELIA (P. 2)

C $\Delta$ 7 E7

A7 D7

G7

C $\Delta$ 7 D m7 $\flat$ 5 E m7

F m7 B $\flat$ 7 E m7 E $\flat$  m7 D m7 C $\sharp$ 7

C $\Delta$ 7 F $\flat$ 6

INTERLUDE

F m7 E m7 B $\flat$ 7 A7

D m7 G7 C $\Delta$ 7 D m7 $\flat$ 5 G7 $\flat$ 9

*fine*

SOLO BREAK

B $\flat$

48

# A CERTAIN SMILE

PAUL WEBSTER  
SAMMY FAIN

B $\flat$   $\text{Am}^7/\text{D}$   $\text{D}^7$   $\text{G}\Delta^7$   $\text{E}m^7$

$\text{A}m^7$   $\text{D}^7$   $\text{G}\Delta^7$

F $\sharp$ m $^7$   $\text{B}^7$   $\text{E}m\Delta^7$   $\text{E}m^7$   $\text{A}^7$

$\text{D}\Delta^7$   $\text{B}m^7$   $\text{E}m^7$   $\text{A}^7$   $\text{A}m^7$   $\text{D}^7$   $\text{E}m^7$

$\text{A}m^7/\text{D}$   $\text{D}^7$   $\text{G}\Delta^7$   $\text{E}m^7$

$\text{A}m^7$   $\text{D}^7$   $\text{B}^7$   $\text{E}^7$

$\text{C}\Delta^7$   $\text{E}^7\flat_9$   $\text{A}m^7$   $\text{C}m^7$   $\text{F}^7$   $\text{F}^7/\text{E}\flat$

$\text{G}\Delta^7/\text{D}$   $\text{E}m^7$   $\text{A}m^7$   $\text{D}^7$   $\text{G}\natural$



# B $\flat$

# CHARIOTS

49.

Medium Rock

JOHN SCOFIELD

INTRO F $\sharp$ 7 F $\sharp$ 7/A $\sharp$  B7 B7/D $\sharp$  F $\sharp$ 7 F $\sharp$ 7/A $\sharp$  B7 B7/D $\sharp$

F $\sharp$ 7 B7 F $\sharp$ 7 B7

F $\sharp$ 7 G $\sharp$ m7 G $\sharp$ m7/A A/A $\sharp$  B C $\sharp$ 7 F $\sharp$ 7 B7

F $\sharp$ /C Bm D $\sharp$ 7 $\sharp$ 9 E7 sus4 F $\sharp$ 7 $\sharp$ 9 C7 $\sharp$ 11 F $\sharp$ 7

B F $\sharp$ m11/C $\sharp$  D $\sharp$ 7 $\sharp$ 9 E7 sus4 F $\sharp$ 7 $\sharp$ 9 D $\sharp$ 7 $\sharp$ 9

D $\Delta$ 7 F $\sharp$ 7 B7 F $\sharp$ 7 B7

F $\sharp$ 7 G $\sharp$ m7 G $\sharp$ m7/A A/A $\sharp$  B C $\sharp$ 7 F $\sharp$ 7  $\oplus$ B7

SOLO CHANGES F $\sharp$ 7 B7

$\oplus$  G $\sharp$ m7 G $\sharp$ m7/A A/A $\sharp$  B C $\sharp$ 7 F $\sharp$ 7

# B $\flat$

50.

## CHEEK TO CHEEK

IRVING BERLIN

Bright Swing

D $\Delta$ 7 D $\sharp$  $^{\circ}$ 7      Em7 A7      D $\Delta$ 7 D $\sharp$  $^{\circ}$ 7      Em7 A7



D $\Delta$ 7      Em7      F $^{\circ}$ 7      F $\sharp$ m7      C7 $\sharp$ 11      B7      E7



A7      Em7      F $\sharp$ m7      G7      C7 $\sharp$ 11      B7



Em7      A7      1. F $\sharp$ m7 B7      Em7 A7



2. D $\frac{9}{8}$       Em7/A      D/A



Em7/A      D/A      Em7/A      D/A



Em7/A      1. D $\frac{9}{A}$       2. D $\frac{9}{8}$       Dm      Dm $\Delta$ 7



# B $\flat$

51.

## CHEEK TO CHEEK (P.2)

Dm7 Dm<sup>6</sup> Fm7 B $\flat$ 7 Em7 $\flat$ 5

A7 $\flat$ 9 A $\sharp$ <sup>o</sup>7 Bm7 Em7 A7 D $\Delta$ 7 D $\sharp$ <sup>o</sup>7

Em7 A7 D $\Delta$ 7 D $\sharp$ <sup>o</sup>7 Em7 A7 D $\Delta$ 7 Em7

F<sup>o</sup>7 F $\sharp$ m7 C7 $\sharp$ 11 B7 E7 A7 Em7

F $\sharp$ m7 G7 C7 $\sharp$ 11 B7 Em7

A7 D $\flat$ 9

**BLOWING CHANGES NEXT PAGE**

# B $\flat$

52.

CHEEK TO CHEEK (P. 3)

## BLOWING CHANGES

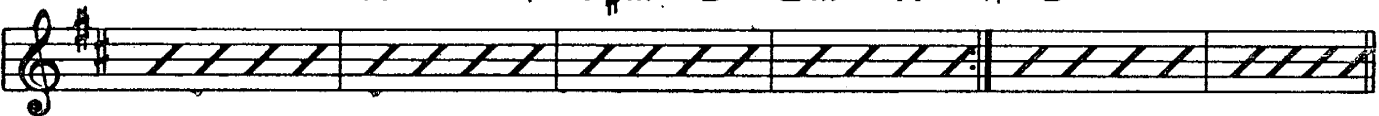
D $\Delta$ 7    E $m$ 7    A7    D $\Delta$ 7            E $m$ 7    A7    D $\Delta$ 7



F# $m$ 7 $b$ 5    B7    E7    A7                            C7#11    B7



E $m$ 7            A7            1. F# $m$ 7    B7    E $m$ 7    A7            2. D $\Delta$ 7



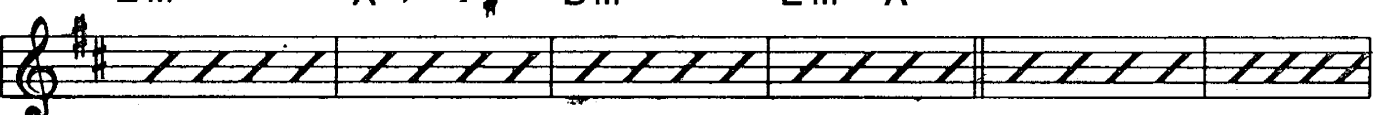
E $m$ 7    A7    F# $m$ 7            E $m$ 7    A7    F# $m$ 7            E $m$ 7    A7    F# $m$ 7



E $m$ 7    A7    D $\Delta$ 7            D $m$ 7                            F $m$ 7            B $b$ 7



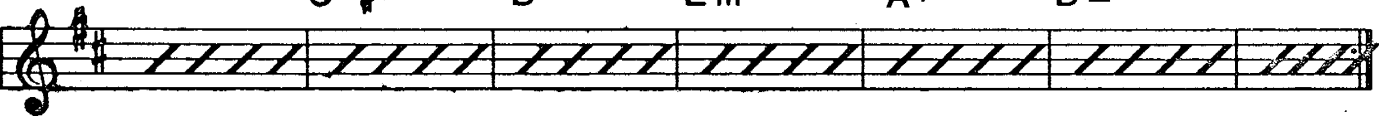
E $m$ 7 $b$ 5            A7 $b$ 9    F#7    B $m$ 7            E $m$ 7    A7    D $\Delta$ 7            E $m$ 7    A7



D $\Delta$ 7            E $m$ 7    A7    D $\Delta$ 7                            F# $m$ 7 $b$ 5    B7    E7    A7



C7#11            B7            E $m$ 7            A7            D $\Delta$ 7



**B $\flat$**

# CHERYL

53.

BLUES

CHARLIE PARKER

The musical score for 'Cheryl' is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piece is in a blues style. The first staff begins with a D major chord and an Em7 chord. The second staff features Am7, D7, and Dm7 chords. The third staff includes G7, D, Em7, F#m7 (with a triplet of 3), and B7 (with a triplet of 3) chords. The fourth staff contains Gm7, C7, Em7, A7, and D chords. The fifth staff shows two first endings, both marked with a D major chord.

SOLO ON BLUES

B $\flat$

54.

# CLOSE ENOUGH FOR LOVE

PAUL WILLIAMS  
JOHNNY MANDEL

Ballad

Am7 F#m7b5 Bm7b5 E7b9 Am7 D7 G7 C7

F $\Delta$ 7 B7 E7 A7 D7 G7 C7

F $\Delta$ 7 B7 Bm7b5 E7b9 | 1. Am8 F7 E7

2. Am8 A7 Dm7 (A $\flat$ 7) G9sus4 G9

C $\Delta$ 7 E+7 Am7 F#m7b5 G#m7b5 C#7 F#m7 B7

E $\Delta$ 7 E7 Am7 F#m7b5 Bm7b5 E7b9 Am7 D7

G7 C7 F $\Delta$ 7 B7 E7 A7 D7

G7 C7 F $\Delta$ 7 B7 Bm7b5 E+7 Am8

# B $\flat$

## COMPENSATION

55.

Medium Swing

KENNY WERNER

The musical score is written in B-flat major and 4/4 time. It consists of nine staves of music. The first seven staves contain melodic lines with corresponding chords written above them. The eighth and ninth staves are bass lines, each starting with a chord and followed by a series of slanted lines representing a rhythmic pattern.

Chords and their positions above the staves:

- Staff 1: G m7, A7, E $\flat$ m7, A $\flat$ 7, D $\flat$  $\Delta$ 7, E7, A $\Delta$ 7
- Staff 2: A $\flat$ m7, D $\flat$ 7, G m7, C7, F $\sharp$ m7, B7, E $\Delta$ 7 $\sharp$ 11
- Staff 3: E $\flat$ 7 sus 4, A $\flat$  $\Delta$ 7/E $\flat$ , E $\flat$ 7 sus 4, A $\flat$  $\Delta$ 7/E $\flat$
- Staff 4: F/G, C $\Delta$ 7/G, A m7, 3, A $\flat$ m7D $\flat$ 7
- Staff 5: G m7, A7, E $\flat$ m7, A $\flat$ 7, D $\flat$  $\Delta$ 7, E7, A $\Delta$ 7
- Staff 6: A $\flat$ m7, D $\flat$ 7, F $\sharp$ m7, B7 sus 4, E7 sus 4, A $\flat$ 7 $\sharp$ 9/E
- Staff 8: E $\flat$ 7 sus 4
- Staff 9: D7 $\sharp$ 11

**B $\flat$**

56.

# COOL EYES

Med. Up Bop

HORACE SILVER

The musical score for "Cool Eyes" by Horace Silver is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various chord annotations above the notes, such as B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, D m7, G7, F $\sharp$  m7, B7, B $\flat$ 7, E $\flat$ 7, E $\circ$ 7, B $\flat$ /F, F7, B $\flat$  $\flat$ 8, B $\flat$ 7, D $\circ$ 7, D $\flat$  $\circ$ 7, C $\circ$ 7, D m7, G7, F $\sharp$  m7, B7, B $\flat$ 7, E $\flat$ 7, E $\circ$ 7, B $\flat$ /F, F7, B $\flat$  $\flat$ 8, F m7, B $\flat$ 7 $\sharp$ 9, E $\flat$  $\Delta$ 7, and G m7. The notation includes eighth and sixteenth notes, rests, and triplets. The piece is in a medium-up bop style.



# B $\flat$

57.

COOLEYES (P. 2)

C7 F+7

B $\flat$ 7 Eb7 E $^{\circ}$ 7 B $\flat$ /F G7

F $\sharp$ m7 B7 B $\flat$ 7 Eb7 E $^{\circ}$ 7

B $\flat$ /F F7 B $\flat$ 6

$\Phi$  B $\flat$ /F A/E

Ab/Eb Ab $^{\circ}$

HALF TIME Eb7 sus 4 Ab $^{\circ}$

**B $\flat$**

58.

# CRY ME A RIVER

ARTHUR HAMILTON

Ballad

Cm Ab/C Cm<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B $\flat$ 7

E $\flat$  $\Delta$ 7 Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> $\flat$ 9 Cm<sup>7</sup> F<sup>9</sup>

B<sup>9</sup> B $\flat$ 7 sus 4 1. E $\flat$ <sub>9</sub> G<sup>+</sup>7 2. E $\flat$ <sub>9</sub> D<sup>7</sup> $\sharp$ 9

Gm<sup>7</sup> E m<sup>7</sup> $\flat$ 5 E $\flat$ 7 $\sharp$ 11 D<sup>7</sup> $\flat$ 9 Gm<sup>7</sup> E m<sup>7</sup> $\flat$ 5

A $\flat$ 7 $\sharp$ 9 D<sup>7</sup> $\flat$ 9 Gm<sup>7</sup> E m<sup>7</sup> $\flat$ 5 E $\flat$ 7 $\sharp$ 11 D<sup>7</sup> $\flat$ 9

G $\Delta$ 7 Dm<sup>11</sup> G<sup>7</sup> sus 4 G<sup>7</sup> Cm Ab/C

Cm<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B $\flat$ 7 E $\flat$  $\Delta$ 7 Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> $\flat$ 9

Cm<sup>7</sup> F<sup>9</sup> B<sup>9</sup> B $\flat$ 7 sus 4 E $\flat$ <sub>9</sub>

# B $\flat$

## DAY DREAM

59.

DUKE ELLINGTON  
BILLY STRAYHORN

Medium Swing

G  $\Delta$ 7 C $\sharp$ 7 $\flat$ 9 C7 B+7 Em7 Em7/D Cm<sup>6</sup> D+7

Gm7 Eb7<sub>3</sub> D7 Bm7 B $\flat$ 7 Am7 A $\flat$  $\Delta$ 7

G  $\Delta$ 7 C $\sharp$ 7 $\flat$ 9 C7 B+7 Em7 Em7/D Cm<sup>6</sup> D+7

Gm7 Eb7<sub>3</sub> D+7 G  $\Delta$ 7 Dm7 G7

C  $\Delta$ 7 F $\sharp$ 7sus4 B  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 E7sus4 A  $\Delta$ 7

Am7 D7 G  $\Delta$ 7 E7 A7<sub>3</sub> Eb7 D+7

G  $\Delta$ 7 C $\sharp$ 7 $\flat$ 9 C7 B+7 Em7 Em7/D Cm<sup>6</sup> D+7

Gm7 Eb7<sub>3</sub> D+7 G  $\Delta$ 7

**B $\flat$**

60.

# DACAPOLYPSO

Latin-Calypso

CHUCK ISRAELS

**INTRO**

**A** B m<sup>7</sup> C<sup>o7</sup> C# m<sup>7</sup> F# m<sup>7</sup>

B m<sup>7</sup> E<sup>7</sup> A Δ<sup>7</sup> D D#<sup>o7</sup>

A/E F#<sup>7</sup> B m<sup>7</sup> E<sup>7</sup> A<sup>6</sup>

**B** B m<sup>7</sup> E<sup>7</sup> A<sup>6</sup> F# m<sup>7</sup> B m<sup>7</sup> E<sup>7</sup>

A Δ<sup>7</sup> F# m<sup>7</sup> B m<sup>7</sup> E<sup>7</sup> A Δ<sup>7</sup> F#<sup>7</sup>

B m<sup>7</sup> E<sup>7</sup> A<sup>6</sup> A Δ<sup>7</sup> G<sup>7</sup> F#<sup>7</sup>

**C** D m<sup>7</sup> G<sup>7</sup> C<sup>6</sup> E Δ<sup>7</sup> D<sup>7</sup> C#<sup>7</sup>

A m<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

*f* *mf* *ff* *p* *mf*

# B $\flat$

61.

DACAPOLYPSO (P. 2)

Musical score for the first system of 'Dacapolypso (P. 2)'. The score is written in treble clef with a key signature of two sharps (F# and C#). The first measure is marked with a boxed 'D'. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords above the staff are: Bm7, E7, A, F#m7, Bm7, E7. The second measure is marked with an accent (>) over the first note and an accent (^) over the second note. The notes are: A4, B4, C#5, D5, E5, F#5, G5, A5. Chords above the staff are: A, F#m7, Bm7, E7, A, F#7. The third measure is marked with an accent (^) over the first note. The notes are: B4, C#5, D5, E5, F#5, G5, A5, B5. Chords above the staff are: Bm7, E7, A6. The word 'INTERLUDE' is written above the staff, followed by a boxed 'E'. The notes are: E4, F#4, G4, A4, B4, C#5, D5, E5. Chords above the staff are: Bm7, C°7. The fourth measure is marked with an accent (^) over the first note. The notes are: C#4, D4, E4, F#4, G4, A4, B4, C#5. Chords above the staff are: C#m7, F#m7, Bm7, E7, A. The fifth measure is marked with a circled 'B' over the first note. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5. Chords above the staff are: D, D#°7, A/E, F#7, Bm7, E7, A.

SOLO ON **B** **C** AND **D**

Musical score for the solo section. The notes are: B4, C#5, D5, E5, F#5, G5, A5, B5. Chords above the staff are: Bm7, E7, A. The word 'sfz' is written below the staff.

**B $\flat$**

62.

# DAY IN, DAY OUT

JOHNNY MERCER  
RUBEN BLOOM

Medium to Up Swing

A +7    D $\flat$     B7    Em7    A7    A +7

D $\flat$     Em7    F $\circ$ 7    F $\sharp$ m7    F $\circ$ 7

Em $\flat$     A7    Em $\circ$     A7    Em7    A7

Em7    A7    C7 $\sharp$ 11    B7    B $\flat$ +7    A1 $\flat$

D $\flat$     B7    Em7    A7    A +7

D $\flat$     Em7    F $\circ$ 7    F $\sharp$ m7    E7

A $\Delta$ 7    E7 $\flat$ 9    A $\Delta$ 7    E7 $\flat$ 9

# B $\flat$

63.

## DAY IN, DAY OUT (P. 2)

The musical score consists of seven staves of music in the key of B-flat major. The chords and melodic lines are as follows:

- Staff 1: Chords: A $\Delta$ 7, Bm7, E7 $\flat$ 9, Em7, A7, A7 $\flat$ 9. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4.
- Staff 2: Chords: D $\flat$ 6, B7, Em7, A7, A+7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4.
- Staff 3: Chords: D $\flat$ 6, Em7, F $\circ$ 7, D6/F $\sharp$ , C7 $\sharp$ 11, B7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4.
- Staff 4: Chords: E7, Gm6, D $\Delta$ 7, B7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4. Triplet markings (3) are present under the notes G4, A4, B4 in the Gm6 chord and D5, C5, B4 in the D $\Delta$ 7 chord.
- Staff 5: Chords: E7, A7, D $\Delta$ 7, B+7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4.
- Staff 6: Chords: E7, Gm6, D6, B7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4. Triplet markings (3) are present under the notes G4, A4, B4 in the Gm6 chord and D5, C5, B4 in the D6 chord.
- Staff 7: Chords: Em7, A7sus4, A7, D $\flat$ 6. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, C5, B4, A4, quarter notes G4, F4, E4, D4.

B $\flat$

64.

# DIG

MILES DAVIS

Up Tempo Swing

G7

C7

F7

B $\flat$  $\Delta$ 7      C $m$ 7      F7      B $\flat$ 7      A $m$ 7      D7

G7

C7



# B $\flat$

65.  
DIG (P.2)



"Sweet Georgia Brown" changes

# B $\flat$

66.

## DON'T ASK WHY

Jazz Ballad

ALAN BROADBENT

G m $\flat$ 6 E m $\flat$ 7 $\flat$ 5 A m $\flat$ 7 $\flat$ 5 D 7 $\flat$ 9 G m $\flat$ 6 E m $\flat$ 7 $\flat$ 5 C m7 F 7 $\flat$ 9

F m7 B $\flat$  7 $\flat$ 9 E $\flat$  m7 C 7 $\flat$ 9 | 1. C $\sharp$  m7 F $\sharp$  7 $\flat$ 9

B m7 B $\flat$  m7 A m7 A $\flat$  m7 | 2. D $\flat$   $\Delta$ 7 F $\sharp$   $\Delta$ 7 G m7 C 7 $\flat$ 9

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

E $\flat$   $\Delta$ 7 B  $\Delta$ 7 D $\flat$   $\Delta$ 7 E $\flat$   $\Delta$ 7 B $\flat$  7 sus 4 B $\circ$  7 C m7 A $\flat$   $\Delta$ 7

A m $\flat$ 7 $\flat$ 5 D 7 $\flat$ 9 G  $\Delta$ 7 E m7 E 7 $\flat$ 9 A m7 D7 F 7/C

B m7 E m7 C m7 F 7 $\flat$ 9 F m7 B $\flat$  7 E m7 A7

E $\flat$  m7 A $\flat$  7 D m7 G 7 $\sharp$  9 C m7 $\flat$ 5 F 7 $\flat$ 9  $\oplus$  A $\flat$   $\Delta$  7/B $\flat$  A $\flat$  m7

$\oplus$  E  $\Delta$  7/B $\flat$  F $\sharp$   $\Delta$  7/B $\flat$  B $\flat$  6

B $\flat$

# DON'T EVER GO AWAY

67.

A. C. JOBIM

Bossa

C C+ C m<sup>6</sup> C<sup>7</sup> D<sup>7</sup>/F $\sharp$  D m<sup>7</sup>/F B $\flat$ <sup>7</sup>A<sup>+</sup>7

Musical staff 1: Treble clef, common time signature. The melody consists of eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

D m B $\flat$ /D G<sup>9</sup> sus 4 G<sup>7</sup> C $\Delta$ <sup>7</sup> G m<sup>7</sup> C<sup>7</sup>

Musical staff 2: Treble clef, common time signature. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

F $\Delta$ <sup>7</sup> F+ F $\sharp$  m<sup>7</sup> $\flat$ 5 B $\flat$ 7<sup>9</sup> E m<sup>7</sup> C/E E m<sup>7</sup> $\flat$ 5 A $\flat$ 7<sup>9</sup>

Musical staff 3: Treble clef, common time signature. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

D m B $\flat$ /D G<sup>9</sup> sus 4 G<sup>7</sup> B $\flat$ 7 $\sharp$ 11 A<sup>7</sup>

Musical staff 4: Treble clef, common time signature. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

D m<sup>7</sup> D m<sup>7</sup>/C B m<sup>7</sup> $\flat$ 5 G<sup>7</sup> C $\Delta$ <sup>7</sup> E m<sup>7</sup> $\flat$ 5 A<sup>7</sup>

Musical staff 5: Treble clef, common time signature. The melody continues with eighth and quarter notes. The staff ends with a double bar line.

D m B $\flat$ /D G<sup>9</sup> sus 4 G<sup>7</sup> G m<sup>7</sup> C<sup>7</sup>

Musical staff 6: Treble clef, common time signature. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

F $\Delta$ <sup>7</sup> F+ F $\sharp$  m<sup>7</sup> $\flat$ 5 B $\flat$ 7<sup>9</sup> B $\flat$ 7 $\sharp$ 11 G/A G m/A

Musical staff 7: Treble clef, common time signature. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

D m<sup>7</sup> F/G F m/G C $\flat$ <sup>9</sup>

Musical staff 8: Treble clef, common time signature. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

**B $\flat$**

68.

# ***DON'T LOOK BACK***

JOHNNY MANDEL

Easy 3

The musical score is written in a single system with a treble clef and a key signature of one flat (B $\flat$ ). The time signature is 3/4. The piece begins with a repeat sign. The melody consists of a series of eighth and quarter notes, often beamed together. Chords are indicated above the staff at various points. The chords are: F $\Delta$ 7, F 9 sus 4, B $\flat$ /F, C/F, F $\Delta$ 7, F 9 sus 4, B $\flat$ /F, E m7 $\flat$ 5, A7 $\flat$ 9, D $\Delta$ 7, G7, C7, B7, B $\flat$ 7, A7, A $\flat$ 7, G m7, F $\sharp$ 7 $\sharp$ 9, F7, B $\flat$  $\Delta$ 7, D7, E $\flat$ 7, F/C, F $\circ$ 7, and /C.

# B $\flat$

## DON'T LOOK BACK (P. 2)

B $\flat$ /C      E/C      1. F  $\Delta$ 7/C      E/C      B $\flat$ /C

E/C      2. F  $\Delta$ 7      B $\flat$ /C      E/C

F  $\Delta$ 7/C      E/C      B $\flat$ /C      E/C

A  $\Delta$ 7      D/E      A  $\Delta$ 7      D/E

A  $\Delta$ 7      D/E      A  $\Delta$ 7      D/E

A  $\Delta$ 7      D/E      A  $\Delta$ 7      D/E      A  $\Delta$ 7

**B $\flat$**

70.

# **DOUBLE CLUTCHING**

Blues

CHUCK ISRAELS

F7

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B $\flat$ ) and the time signature is common time (C). The music features a melodic line in the treble and a bass line in the bass. The first measure of the treble staff contains a sharp sign (#) before the first note.

F7

B $\flat$ 7

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. A triplet of eighth notes is marked with a '3' above it in the treble staff. A 'V' symbol is placed below the bass staff in the second measure.

F7

C7

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues. A 'V' symbol is placed below the bass staff in the second measure.

C7

F7

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues. A sharp sign (#) is placed below the bass staff in the second measure.

B $\flat$

# DREAM DANCING

71.

Easy Swing

COLE PORTER

The musical score consists of ten staves of music in the key of B $\flat$  major (two sharps) and 4/4 time. The tempo is marked 'Easy Swing'. The score includes various chord symbols such as C7 $\sharp$ 11, B $\Delta$ 7, Em7, A7 $\flat$ 9, D $\Delta$ 7, Ab7, G $\Delta$ 7, C7, D $\Delta$ 7, G7, F $\sharp$ m7, B7, Fm7, B $\flat$ 7, Em7, Eb7, 1. D $\Delta$ 7, 2. Am7, D7, G $\Delta$ 7, C7, D $\Delta$ 7, A+7, D $\flat$ 9, Bm7, B $\flat$ 7, Em7, G/A, G $\sharp$ m7 $\flat$ 5, Gm7, D $\Delta$ 7/F $\sharp$ , F7 $\sharp$ 11, Fm7, B $\flat$ 7, Em7, A7, Fm7, B $\flat$ 7, F $\sharp$ m7 $\flat$ 5, B7 $\flat$ 9, B $\flat$  $\Delta$ 7, G/A, Gm/A, D $\flat$ 9, D $\flat$ 9, C7, D $\flat$ 9, C7, and B $\Delta$ 7. Performance markings include triplets (3), first and second endings (1., 2.), and a 'ON CUE' instruction at the end.

ON CUE

# B $\flat$

72.

## EAST OF THE SUN

AND WEST OF THE MOON

BROOKS BOWMAN

Easy Swing

The musical score consists of ten staves of music in B-flat major (two sharps: F# and C#) and 4/4 time. The tempo is marked 'Easy Swing'. The key signature is B-flat major. The score includes the following chord progressions and melodic lines:

- Staff 1:  $A \Delta_3^7$ ,  $(D 7 \#11)$ ,  $C \# m_3^7$ ,  $F \# 7$
- Staff 2:  $B m_3^7$ ,  $D m^7$ ,  $G 7$
- Staff 3:  $B m_3^7$ ,  $E 7$ ,  $G \# m_3^7$ ,  $C \# +7$ ,  $F \# m^7$
- Staff 4:  $F \# m_3^7$ ,  $B 7$ ,  $F \# m^7$ ,  $B 7$ ,  $B m_3^7$ ,  $E 7$ ,  $E 7 \flat 9$
- Staff 5:  $A \Delta_3^7$ ,  $(D 7 \#11)$ ,  $C \# m_3^7$ ,  $F \# 7$
- Staff 6:  $B m_3^7$ ,  $D m_3^7$ ,  $G 7$
- Staff 7:  $B m^7$ ,  $B m^7/A$ ,  $G \# m^7$ ,  $C \# 7$ ,  $F \# m^7$ ,  $B 7$
- Staff 8:  $B m_3^7$ ,  $G 7$ ,  $C \# m^7$ ,  $C m^7$ ,  $F 7$
- Staff 9:  $B m_3^7$ ,  $E 7$ ,  $A 6_9$



**B $\flat$**

# EMANON

73.

Medium Bop

DIZZY GILLESPIE

The musical score consists of four staves of music in 4/4 time, starting with a repeat sign. The notes and chords are as follows:

- Staff 1:** Chords: C7, F7, C7. Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. A triplet of G4, A4, B4 is marked with a '3' above it.
- Staff 2:** Chords: Gm7, C7, F7. Notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. A triplet of G4, A4, B4 is marked with a '3' above it.
- Staff 3:** Chords: C7, Dm7. Notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. A triplet of G4, A4, B4 is marked with a '3' above it.
- Staff 4:** Chords: G7, C7, G7. Notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. A triplet of G4, A4, B4 is marked with a '3' above it.

B $\flat$

74.

# EMILY

JOHNNY MERCER  
JOHNNY MANDEL

Easy 3

The musical score for "Emily" is written in B-flat major (two sharps) and 3/4 time. It consists of ten staves of music. The chords are annotated above the notes. The sequence of chords across the staves is as follows:

- Staff 1: D $\flat$ 8, B m7, E m7, A7
- Staff 2: D $\flat$ 8, A m7, D7, G $\Delta$ 7, C9
- Staff 3: B $\Delta$ 7, G $\sharp$  m7, C $\sharp$  m7, F $\sharp$ 7 sus 4
- Staff 4: B m7, E7, E m7, A+7
- Staff 5: D $\flat$ 8, B m7, E m7, A7
- Staff 6: D $\Delta$ 7, D+7, G $\Delta$ 7, F $\sharp$ 7 $\flat$ 9
- Staff 7: B m7, C $\sharp$ 7 $\flat$ 9, F $\sharp$  m7, B7
- Staff 8: E m7, A7, C7 $\sharp$ 11, B7, B7/A
- Staff 9: G $\sharp$  m7 $\flat$ 5, G m7, F $\sharp$  m7, B7
- Staff 10: E m7, A7, D $\flat$ 8

**B<sub>b</sub>**

# THE END OF A LOVE AFFAIR

75.

Ballad

EDWARD REDDING

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ7</sup>

Fm<sup>7</sup> B<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup> Am<sup>7</sup> D<sup>7</sup> 1. G<sup>Δ7</sup> Em<sup>7</sup>

2. G<sup>Δ7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Em<sup>7</sup> A<sup>7</sup> D<sup>Δ7</sup> Bm<sup>7</sup> E<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>Δ7</sup> Gm<sup>7</sup> C<sup>7</sup>

F<sup>Δ7</sup> Fm<sup>7</sup> B<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup> Am<sup>7</sup> D<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ7</sup> Cm<sup>7</sup> Cm<sup>6</sup> G<sup>Δ7</sup>

B<sup>b7</sup> Am<sup>7</sup> G<sup>#7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

# B $\flat$

76.

## ENDLESSLY

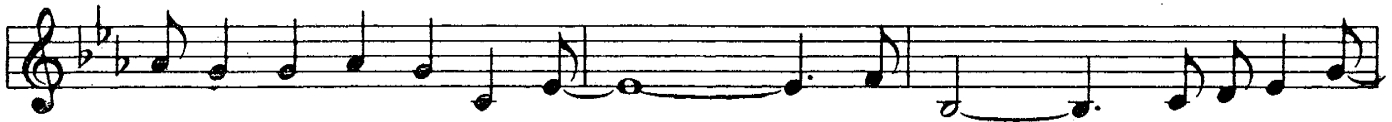
Brass No. 1

MICHAEL ASHER

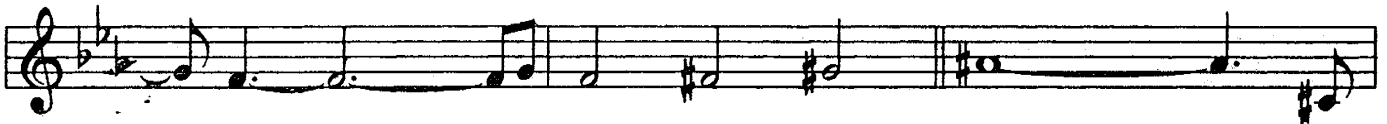
$E\flat\Delta 7\sharp 5$   $E\flat\Delta 7$   $Dm7\flat 5$   $G+7$   $Cm7$   $F7$



$B\flat m7$   $E\flat 7$   $A\flat\Delta 7$   $D\flat 7$   $Gm7$   $Cm7$



$F7$   $B\flat m7$   $G\sharp m7$   $C\sharp 7$   $F\sharp\Delta 7\sharp 5$   $F\sharp 6$



$Fm7\flat 5$   $B\flat 7$   $D\sharp m7$   $G\sharp 7$   $C\sharp 7$   $F\sharp 7$



$B\Delta 7$   $E7$   $B\flat m7$   $E\flat m7$   $G\sharp 7$   $D7\sharp 11$



$C\sharp m7$   $C\Delta 7$   $Bm7$   $B\flat 7$   $A\Delta 7$   $D\sharp+7\sharp 9$



$G\sharp m7$   $C\sharp 7\flat 9$   $F\sharp 7$  sus 4  $F\sharp 7$



# B $\flat$

77.

ENDLESSLY (P. 2)

B $7$  B $m7/E$  B $\flat7\sharp11$

A $\Delta7$  D $\sharp7$  G $\sharp m7$

C $\sharp7$  F $\sharp7$  sus 4 F $\sharp7$

B $7$ B $\flat+7$  A $7$  G $\sharp7$  G $7$  F $\sharp7$  F $\sharp7$

1. B $\flat7$  sus 4 D $\Delta7$  add  $^6$

2. E $\flat\Delta7$

# ESTATÉ

Bossa Nova

BRUNO MARTINO

JOEL E. SIEGEL

Chord annotations for the first staff: C#m7, F#m7, G#7b9.

Chord annotations for the second staff: C#m7, F#m7, B7, Bm7/E.

Chord annotations for the third staff: E7, AΔ7, D7, 1. G#7, G#+7.

Chord annotations for the fourth staff: 2. G#7, G#+7, C#Δ7, Gm7b5.

Chord annotations for the fifth staff: C7b9, Fm7, Bb7b9, AΔ7, G#7b9.

Chord annotations for the sixth staff: Bm7, E7b9, AΔ7, D7b9, G#7.

Chord annotations for the seventh staff: G#+7, C#m7/G#, F#m7, G#7b9.

Chord annotations for the eighth staff: C#m7, F#m7, B7, Bm7/E.

Chord annotations for the ninth staff: E7, AΔ7, D7, G#7, G#+7, C#m8.

**B $\flat$**

# *ETERNAL TRIANGLE*

79.

Medium Up

SONNY STITT

C $\Delta$ 7 A m7 D m7 G7 E m7 A7 D m7 G7

G m7 C7 F7 1. E m7 A7 D m7 G7

2. E m7 A7 D m7 G7 C $\Delta$ 7 C $\sharp$ m7 F $\sharp$ 7

C m7 F7 B m7 E7 B $\flat$ m7 E $\flat$ 7

A m7 D7 A $\flat$ m7 D $\flat$ 7 C $\Delta$ 7 A m7

D m7 G7 E m7 A7 D m7 G7 G m7 C7

F7 E m7 A7 D m7 G7 C $\Delta$ 7

Detailed description: This block contains the musical score for the piece 'Eternal Triangle' by Sonny Stitt. It is written for a B-flat instrument in a 4/4 time signature. The score consists of seven staves of music. The first staff begins with a key signature of one flat (B-flat) and a common time signature. The music is in a medium-up tempo. The score includes various chord progressions and melodic lines. There are two first endings and one second ending. The piece concludes with a final chord of C $\Delta$ 7. The notation includes treble clefs, stems, beams, and various accidentals (sharps, flats, naturals). There are also some performance markings like '3' indicating triplets.

**B $\flat$**

80.

# *EV'RY TIME WE SAY GOODBYE*

Ballad

COLE PORTER

F  $\Delta$ 7    B/F    B $\flat$  $\Delta$ 7/F    E $\flat$ 7 $\sharp$ 11/F    D m7/F    G 7/F

B $\flat$ /C    C/B $\flat$     F/A    A $\flat$ 7    D $\flat$  $\Delta$ 7    G $\flat$ 7 $\sharp$ 11

C m7    F7    B $\flat$ m7    E $\flat$ 7    F/C

E/C    C m7    F7    D/B $\flat$     B $\flat$  $\Delta$ 7

G m7 $\flat$ 5    C7 $\flat$ 9    F m7    F m7/E $\flat$     D m7 $\flat$ 5    D $\flat$  $\Delta$ 7

B $\flat$ /C    C7 $\flat$ 9    F  $\Delta$ 7    B/F    B $\flat$  $\Delta$ 7/F    E $\flat$ 7 $\sharp$ 11/F

D m7/F    G 7/F    B $\flat$ /C    C/B $\flat$     F/A    A $\flat$ 7

D $\flat$  $\Delta$ 7    G $\flat$ 7 $\sharp$ 11    C m7    F7    B $\flat$  $\Delta$ 7    E m7 $\flat$ 5    A7



# B $\flat$

81.

## EV'RY TIME...GOODBYE (P. 2)

D m7      G m7    C7    C m7    F7      B $\flat$   $\Delta$ 7    E $\flat$ 7    E $\flat$ 7/D $\flat$

F  $\Delta$ 7/C    D7 $\flat$ 9    G m7    B $\flat$ /C    F $\flat$ 9

### ALTERNATE CHANGES

F  $\Delta$ 7      F $\sharp$  $^{\circ}$ 7      G m7    C7    F  $\Delta$ 7

F7      B $\flat$  m7 E $\flat$ 7    F $\flat$ 9      G m7    C7    C m7    F7    B $\flat$   $\Delta$ 7

B $\flat$  m7 E $\flat$ 7    A $\flat$   $\Delta$ 7    C $\sharp$ 7      C7      F  $\Delta$ 7

F $\sharp$  $^{\circ}$ 7      G m7    C7    F  $\Delta$ 7      F7

B $\flat$   $\Delta$ 7    A7    D m7      G m7    C7      F7    B $\flat$   $\Delta$ 7    B $\flat$  m7    E $\flat$ 7

A+7      D7      G m7      C9 sus 4      F $\flat$ 9

**B $\flat$**

82.

# EVERYTHING HAPPENS TO ME

TOM ADAIR  
MATT DENNIS

Ballad

Chord progression for the first staff: D m7 G7 Em7 D $\sharp$ °7 D m7 G7

Chord progression for the second staff: E m7 $\flat$ 5 A7 D m7 F m7 B $\flat$ 7 $\flat$ 9 Em7 A7

First ending: 1. D m7 G7 C $\Delta$ 7 A7 | 2. D m7 G7

Chord progression for the third staff: C $\flat$ 9 G m7 C7 $\sharp$ 9 F $\Delta$ 7 D7 $\flat$ 9

Chord progression for the fourth staff: G m7 C7 $\sharp$ 9 F $\Delta$ 7 F $\sharp$ m7 B7 $\sharp$ 9

Chord progression for the fifth staff: E $\Delta$ 7 A m7 D7 D m7 G7 D m7 G7

Chord progression for the sixth staff: Em7 D $\sharp$ °7 D m7 G7 Em7 $\flat$ 5 A7

Chord progression for the seventh staff: D m7 F m7 B $\flat$ 7 $\flat$ 9 Em7 A7 D m7 G7 C $\flat$ 9

# B $\flat$

# EVERYTHING I LOVE

83.

COLE PORTER

Medium Swing

The musical score consists of ten staves of music in the key of B $\flat$  major. The tempo is marked as 'Medium Swing'. The chord symbols above the staves are: G $\Delta$ 7, C $\sharp$ 7 $\sharp$ 11, C $\Delta$ 7, Bm7, E7, Am7, D7, Bm7, E7, Am7, D7, G $\flat$ 9, B $\flat$ 7, Am7, Bm7, E7, Cm7, F7, B $\flat$  $\Delta$ 7, Am7, D7, G $\Delta$ 7, C $\sharp$ 7 $\sharp$ 11, C $\Delta$ 7, Bm7, E7, C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9, B7, Em7, E $\flat$ m7, Dm7, G7, C $\Delta$ 7, E+7, Am7, A $\sharp$ o7, Bm7, E7, Am7, D7sus4, G $\flat$ 9. The notation includes treble clefs, a key signature of one sharp (F $\sharp$ ), and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '3' indicating a triplet.

# B $\flat$

84.

## FATHER

Medium Swing

GEORGE COLEMAN

D m7 B $\flat$ m7 F $\sharp$ m7 D m7 G +7 C $\Delta$ 7 D7 $\flat$ 9

B7 $\flat$ 9 G7 $\flat$ 9 C $\Delta$ 7 B+7 B $\flat$ 7 A7 $\flat$ 9 A $\flat$  $\Delta$ 7

C $\sharp$  $\Delta$ 7 C $\Delta$ 7 C $\sharp$ m7 F $\sharp$ 7 $\sharp$ 11 F $\Delta$ 7

B $\flat$ 7 E m7 D $\sharp$ °7 D m7 C m7

B m7 E7 $\flat$ 9 A m7 D7 $\sharp$ 11 D m7 F m7

D m7 G +7 $\sharp$ 9 C $\Delta$ 7 B+7 B $\flat$ 7 A7 $\flat$ 9 A $\flat$  $\Delta$ 7

C $\sharp$  $\Delta$ 7 C $\Delta$ 7 C $\sharp$ m7 F $\sharp$ 7 $\sharp$ 11 F $\Delta$ 7 B $\flat$ 7

E m7 F m7 B $\flat$ 7 C $\Delta$ 7/E A +7 $\sharp$ 9

D m7 B $\flat$ m7 F $\sharp$ m7 D m7 G +7 C $\Delta$ 7 D7 $\flat$ 9 B7 $\flat$ 9 G7 $\flat$ 9 C $\natural$

# B $\flat$

## FAVELA

85.

Med. Bossa Nova

ANTONIO CARLOS JOBIM

$\text{A m}^7$  G/E  $\text{A m}^7$  G/E

$\text{A m}^7$  G/E  $\text{A m}^7$   $\text{A} 7 \sharp 9$

$\text{D m}^7$  G7  $\text{C} \sharp \text{m}^7$  C7 F $\Delta$ 7

D/F $\sharp$  F m $^6$  D/E E7 $\sharp$ 9  $\text{A m}^7$   $\text{E} \flat 7 \sharp 11$

$\text{D m}^7$   $\text{A m}^7$   $\text{D m}^7$   $\text{A m}^7$

$\text{D m}^7$   $\text{A m}^7$  F7 $\sharp$ 9 E7 $\sharp$ 9 D7 $\sharp$ 9 NO CHORD

$\text{E} 7 \sharp 9$   $\text{D.S. al Coda}$

**B $\flat$**

86.

# FEEL LIKE MAKIN' LOVE

Soft Rock

EUGENE McDANIELS

G m7/C                      C7                      F $\Delta$ 7                      E $\flat$ 7 $\sharp$ 11    D7 $\sharp$ 9

G m7/C                      C7                      F $\Delta$ 7                      C m7    F7    B7 $\sharp$ 11

B $\flat$  $\Delta$ 7                      A m7                      E $\flat$ 7                      D m7                      B7 $\sharp$ 11

B $\flat$  $\Delta$ 7                      A m7                      E $\flat$ 7                      D m7

G7

**B $\flat$**

# FOR HEAVENS' SAKE

87.

Ballad

MEYER-BURTON-EDWARD

The musical score consists of ten staves of music in a ballad style. The key signature is B-flat major (one flat). The time signature is common time (C). The music is written in treble clef. Above each staff, there are chord notations. The chords are: Staff 1: A m7 $\flat$ 5, D 7 $\flat$ 9, B m7, E 7 $\flat$ 9, A m7 $\flat$ 5, D 7 $\flat$ 9, G  $\Delta$  7, C# 7#11. Staff 2: C m7, B m7, B $\flat$  7 $\circ$ 7, A m7, D 7 sus 4, G 6/9. Staff 3: A m7 $\flat$ 5, D 7 $\flat$ 9, B m7, E 7 $\flat$ 9, A m7 $\flat$ 5, D 7 $\flat$ 9, G  $\Delta$  7, C# 7#11. Staff 4: C m7, B m7, B $\flat$  7 $\circ$ 7, A m7, D 7 sus 4, G 6/9. Staff 5: F m7, B $\flat$  9 sus 4, E $\flat$   $\Delta$  7, C 7 $\flat$ 9, F m7, B $\flat$  9 sus 4, E $\flat$   $\Delta$  7. Staff 6: G m6/9, E m7 $\flat$ 5, A m7, D 7 $\flat$ 9, G m7, C m7, C m7/B $\flat$ , A m7, D 7. Staff 7: C m7, D 7 $\flat$ 9, B m7, E 7 $\flat$ 9, A m7 $\flat$ 5, D 7 $\flat$ 9, G  $\Delta$  7, C# 7#11. Staff 8: C m7, B m7, B $\flat$  7 $\circ$ 7, A m7, D 7 sus 4, G 6/9. The music features a mix of eighth and quarter notes, with some measures containing rests. The overall mood is somber and reflective, consistent with the title 'FOR HEAVENS' SAKE'.

**B $\flat$**

88.

# FREIGHT TRANE

TOMMY FLANAGAN

Bright Bop

Chord progression for the first system:  $B\flat\Delta 7$ ,  $A m7b5$ ,  $D7$ ,  $G m7$ ,  $F\sharp+7$ ,  $F m7$ ,  $B\flat7$ ,  $E\flat\Delta 7$ ,  $E\flat m7$ ,  $A\flat7$ ,  $D m7$ ,  $G7$ ,  $C\sharp m7$ ,  $F\sharp7$ ,  $C m7$ ,  $F7$ ,  $B\flat7\sharp9$ ,  $G7\sharp9$ ,  $C m7$ ,  $F7$ .

Chord progression for the second system:  $\emptyset$ , NO CHORD,  $F7\sharp9$ ,  $B\flat7$ , NO CHORD,  $F7\sharp9$ ,  $B\flat7$ , NO CHORD,  $F7\sharp9$ ,  $B\flat7\sharp11$ .



B $\flat$

# FRENCH WALTZ

89.

Easy 3

(WALTZ FOR SUZY)

DUDLEY MOORE

The musical score consists of ten staves of music in B-flat major (two sharps) and 3/4 time. The key signature is B $\flat$ . The score includes various chord annotations above the notes, such as F $\sharp$ m7, Bm, and C $\sharp$ 7. The piece concludes with a double bar line and a Coda symbol.

Chord annotations across the staves:

- Staff 1: F $\sharp$ m7, F $\sharp$ m $\Delta$ 7, F $\sharp$ m7, Bm
- Staff 2: Bm/A $\sharp$ , Bm/A, Bm/G $\sharp$ , C $\sharp$ 7 $\flat$ 9/F, C $\sharp$ 7
- Staff 3: F $\sharp$ m7, D $\Delta$ 7, E, A/C $\sharp$ , D $\Delta$ 7, 1. Bm
- Staff 4: 2. D/C $\sharp$ , G $\sharp$ /C, E7/B, F $\sharp$ /A $\sharp$ , A $\Delta$ 7
- Staff 5: G $\sharp$ +7, C $\sharp$ m, Am7, Dm7, Gm7
- Staff 6: C7 $\flat$ 9, Em7 $\flat$ 5/B $\flat$ , A7, Ab, G7
- Staff 7: B $\flat$  $\Delta$ 7/F, Em7 $\flat$ 5, G7, Ab7, Dm/A, B $\flat$ 7
- Staff 8: D $\Delta$ 7, Bm, A/C $\sharp$ , F $\sharp$ /A $\sharp$ , Bm, D.C. al Coda
- Staff 9: E/D, C $\sharp$ 7, D7, G $\sharp$ +7, C $\sharp$ 7 $\flat$ 9, B13

**B $\flat$**

90.

# FRIDAY THE 13th

Ned Bright

THELONIOUS MONK

The musical score is written for a single melodic line in treble clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a key signature of two flats (B-flat major) and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows, with a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The second staff continues the melody with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third staff concludes the piece with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, ending with a first ending bracket and a double bar line.

Chord markings above the staff:

Staff 1: A7, G7, F7, E7

Staff 2: A7, G7, F7, E7, A7, G7

Staff 3: F7, E7, A7, G7, F7, E7

1st X

# B $\flat$

## FROM NOW ON

91.

Swing

TOM HARRELL

Chord symbols for the main score:

Staff 1: D7 $\sharp$ 9, Gm7, Fm7, B $\flat$ 7, E $\flat$  $\Delta$ 7

Staff 2: E m7 $\flat$ 5, A7 $\flat$ 9, D $\Delta$ 7, A $\flat$ 7, G $\Delta$ 7, F $\sharp$ 7, B $\Delta$ 7

Staff 3: C $\sharp$ m7, F $\sharp$ 7, Bm7, E7, Am7, D7, G $\Delta$ 7

Staff 4: G $\sharp$ m7 $\flat$ 5, C $\sharp$ 7 $\sharp$ 9, F $\sharp$  $\Delta$ 7, B $\Delta$ 7, F $\sharp$ m7, B7 $\flat$ 9, B $\flat$  $\Delta$ 7, E $\flat$  $\Delta$ 7

Staff 5: D7 $\sharp$ 9, Gm7, Fm7, B $\flat$ 7, E $\flat$  $\Delta$ 7

Staff 6: E m7 $\flat$ 5, A7 $\flat$ 9, D $\Delta$ 7, A $\flat$ 7, G $\Delta$ 7, F $\sharp$ 7, B $\Delta$ 7

### LATIN INTERLUDE

Chord symbols for the Latin Interlude:

Staff 1: C/D

Staff 2: C/D

B $\flat$

92.

# FROM THE HEART

Bossa Nova

GARY APRILE

The musical score consists of ten staves of music in the key of B $\flat$  major. Each staff begins with a treble clef and a key signature of two flats. The music is written in a Bossa Nova style, characterized by a steady 4/4 rhythm and frequent use of triplets. The chords are indicated above the staff lines, and the melody is written with eighth and quarter notes, often grouped in triplets. The chords and their positions are as follows:

- Staff 1: A $\Delta$ 7, F $\sharp$ m7, Bm7, E7
- Staff 2: A $\Delta$ 7, F $\sharp$ m7, Bm7, Dm7, G7
- Staff 3: C $\Delta$ 7, E $\flat$ 7 sus 4, A $\flat$  $\Delta$ 7, C $\sharp$ 7 $\sharp$ 11
- Staff 4: C $\Delta$ 7, E $\flat$ 7 sus 4, Dm7, G7, E7/G $\sharp$
- Staff 5: A $\Delta$ 7, F $\sharp$ m7, Bm7, E7
- Staff 6: A $\Delta$ 7, F $\sharp$ m7, Em7, A7
- Staff 7: D $\sharp$ m7 $\flat$ 5, Dm $\flat$ , C $\sharp$ m7, F $\sharp$ +7
- Staff 8: Bm7, E7, C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9

# B $\flat$

93.

## FROM THE HEART (P.2)

B m7 E7  $\text{\textcircled{O}}$  G $\sharp$ 7 $\flat$ 9

A  $\Delta$ 7 G $\sharp$ 7 $\flat$ 9

A  $\Delta$ 7 B m7 B $\flat$ 7

$\text{\textcircled{O}}$

E $\flat$ 7 $\sharp$ 11 D7 $\flat$ 9 G7 C7

### ON CUE

B7 B $\flat$ 7 A  $\Delta$ 7 $\sharp$ 11

B $\flat$

94.

# FROM THIS MOMENT ON

COLE PORTER

Medium Bright 2

G m<sup>6</sup>    E m<sup>7</sup><sub>b5</sub>    A m<sup>11</sup>    D +<sup>7</sup>    E $\flat$ /G    G m<sup>7</sup>  
 F m<sup>7</sup>    B $\flat$ <sup>7</sup>    E $\flat$ Δ<sup>7</sup>    A $\flat$ 7#<sup>11</sup>  
 B $\flat$ Δ<sup>7</sup>    1. A m<sup>7</sup>    D<sup>7</sup>    2. G m<sup>7</sup>    F m<sup>7</sup>  
 B $\flat$ <sup>7</sup>    E $\flat$ Δ<sup>7</sup>    E $\flat$ m<sup>7</sup>    A $\flat$ <sup>13</sup>    B $\flat$ Δ<sup>7</sup>  
 G<sup>7</sup><sub>sus4</sub>    G<sup>7</sup>    FΔ<sup>7</sup>/C    C<sup>°7</sup>    C<sup>9</sup><sub>sus4</sub>  
 C<sup>9</sup>    F<sup>7</sup>    C m<sup>7</sup>    F<sup>7</sup>    D<sup>7</sup>#<sup>9</sup>  
 G m<sup>6</sup>    E m<sup>7</sup><sub>b5</sub>    A m<sup>11</sup>    D +<sup>7</sup>    E $\flat$ /G  
 G m<sup>7</sup>    F m<sup>7</sup>    B $\flat$ <sup>7</sup>    E $\flat$ Δ<sup>7</sup>    A $\flat$ 7#<sup>11</sup>  
 A $\flat$ <sup>7</sup>    B $\flat$ Δ<sup>7</sup>    E $\flat$ <sup>7</sup>    D m<sup>7</sup>  
 G<sup>7</sup>    F<sup>9</sup><sub>sus4</sub>    F<sup>7</sup>    B $\flat$ Δ<sup>7</sup>

# B $\flat$

## FULL MOON AND EMPTY ARMS

95.

BUDDY KAYE  
TED MOSSMAN  
(RACHMANINOFF)

Ballad

Chord progression for the first staff: C $\overset{\flat}{6}$ <sub>9</sub>, D $\flat$  $\Delta$ 7, C $\Delta$ 7, B $\flat$ 13

Chord progression for the second staff: A $\flat$ /G, G7, C $\Delta$ 7

Chord progression for the third staff: E7, A m7, G/B, C $\Delta$ 7

Chord progression for the fourth staff: A m, A m $\Delta$ 7, A m7, D7, A $\flat$ 7 $\sharp$ 11, G7

Chord progression for the fifth staff: C $\overset{\flat}{6}$ <sub>9</sub>, D $\flat$  $\Delta$ 7, C $\Delta$ 7, B $\flat$ 13

Chord progression for the sixth staff: A $\flat$ /G, G7, C $\Delta$ 7

Chord progression for the seventh staff: E7, A m7, G/B, C $\Delta$ 7

Chord progression for the eighth staff: D m7, G7 sus 4, G7, C $\overset{\flat}{6}$ <sub>9</sub>

# B $\flat$

# FUNKALLERO

96.

BILL EVANS

Medium -Up Swing

The musical score is written on a single treble clef staff in a key signature of one flat (B $\flat$ ). The time signature is 4/4. The piece consists of several measures of music, with various chords indicated above the staff. Some chords are enclosed in parentheses, indicating they are for solo use. The score includes a repeat sign at the end of the first line and a double bar line at the end of the final line.

Chords indicated in the score:

- E7
- A+7
- D m $\overset{\circ}{6}$ <sub>9</sub>
- (B+7)
- E7
- A+7
- D m $\overset{\circ}{6}$ <sub>9</sub>
- (C#m7)
- C m $\overset{\circ}{9}$
- F7
- B $\flat$ Δ7
- E $\flat$ 7
- D m7
- G m7
- E7
- (A+7)
- D m $\overset{\circ}{6}$ <sub>9</sub>
- (B+7)
- (A+7)
- D m $\overset{\circ}{6}$ <sub>9</sub>
- A $\flat$ 7
- G 13#11

CHORDS IN PARENTHESIS FOR SOLOS ONLY



B $\flat$

# GNU BLU

97.

Bright Swing

RON BUSCH

D7 Eb7 D7 G#7 G7

G7 C7 F7

F#7 A7 D7 B7#11

B $\flat$ 7 A7 sus 4 1. C7#11 Eb7#11 F#7#9

A7 $\flat$ 9 2. B $\flat$ 7 C#7 A7#11 D13#11/G#

B $\flat$

98.

Medium Latin  
(Bolero - Guajira)

# GAVIOTA

CLARE FISCHER

INTRO

Dm $^{\circ}$  F7 F $\sharp$ 7 G7 G7 A7 Dm $^{\circ}$  F7 F $\sharp$ 7 G7

The first system of the intro consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment with chords. The key signature is one flat (B-flat).

G7 A7 Dm $^{\circ}$  F7 F $\sharp$ 7 G7 G7 A7 Dm $^{\circ}$

The second system continues the musical notation from the first system, with similar melodic and rhythmic elements.

F7 F $\sharp$ 7 G7 **A** Dm $^{\circ}$

The third system includes a section marked "SIMILAR" where the staff is crossed out with diagonal lines, indicating a similar but not explicitly written section.

Dm $^{\circ}$ /C B $\flat$  $\Delta$ 7 Gm7 Em7 $\flat$ 5 A7 A7 $\flat$ 9/D D $\flat$ 6

The fourth system shows a melodic line with a fermata over the final note, indicating a pause or emphasis.

F $\sharp$ +7 $\sharp$ 9 Bm7 A $\flat$  G $\sharp$ m7 $\flat$ 5 Gm7 F $\sharp$ m7

The fifth system continues the melodic line from the previous system, ending with a final note.

# B $\flat$

B $7\flat 9$  E $7\# 9$  A $7\flat 9$  G $7\# 9$  F $\# m 7\flat 5$

B $+ 7$  E $m 7$  A $7\# 9$  A $7\flat 9$

**B** D $m 7$  D $m 7/C$  B $\flat \Delta 7$  G $m 7$  E $m 7\flat 5$  A $7$

A $7\flat 9/D$  D $6$  F $\# + 7\# 9$  B $m 7$  B $m 7/A$  G $\# m 7\flat 5$  G $7$

F $\# m 7$  B $+ 7$  E $7$  A $+ 7$

F $\# + 7\# 9$  B $+ 7$  E $7$

A $+ 7$  **C** D $m 9$  F $7$  F $\# 7$  G $7$  G $7$  A $7$  D $m 9$

Solo on A and B, Play C as Interlude and tag

# B $\flat$

100.

## GODCHILD

Medium Bop

GEORGE WALLINGTON

$B\flat\Delta 7$   $Cm 7$   $C\sharp^{\circ}7$   $Fm 7$   $B\flat 7_3$

$E\flat m 7$   $A\flat 7$   $Dm 7_3$   $C\sharp m 7$   $Cm 7$   $F 7$

$B\flat\Delta 7$  1.  $Cm 7$   $F 7$  2.  $B\flat\Delta 7$   $A 7\sharp 9$

$D\Delta 7$   $Em 7$   $A 7$   $D\Delta 7$   $Em 7$   $A 7$

$F\Delta 7$   $Gm 7$   $C 7$   $F\Delta 7$   $Cm 7$   $F 7$

$B\flat\Delta 7$   $Cm 7$   $C\sharp^{\circ}7$   $Fm 7$   $B\flat 7_3$

$E\flat m 7$   $A\flat 7$   $Dm 7_3$   $C\sharp m 7$   $Cm 7$   $F 7$

$B\flat\Delta 7$

# B $\flat$

# GONE WITH THE WIND

101.

HERB MAGIDSON  
ALLIE WRUBEL

Medium Swing

G $m7$  C $+7$  F $\Delta7$  D $7\flat9$  G $m7$  C $+7$  F $\Delta7$

B $m7$  E $7$  A $\Delta7$ C $^\circ7$  B $m7$  E $7$  A $\Delta7$

A $m7$  G $\sharp^\circ7$  G $m7$  C $7$

F $6$  B $\flat7$  A $m7\flat5$  D $7\flat9$  G $m7$  C $\sharp9\sharp11$  C $9$

G $m7$  C $+7$  F $\Delta7$  D $7\flat9$  G $m7$  C $+7$  F $\Delta7$

B $m7$  E $7$  A $\Delta7$ C $^\circ7$  B $m7$  E $7$  A $\Delta7$

G $m7$  D $m7$  B $\flat\Delta7\sharp11$  A $m7$  D $7$

G $m7$  C $\sharp9\sharp11$  C $+7$  F $\Delta7$

# B $\flat$

102.

# GOODBYE

GORDON JENKINS

Ballad

B $\flat$ 7

A+7

The musical score consists of ten staves of music in the key of B $\flat$  major (two sharps: F# and C#). The time signature is common time (C). The score includes various chords and rhythmic patterns:

- Staff 1: D m7, D m7/C, B m7 $\flat$ 5, B $\flat$ 7, D m/A, B $\flat$ 7/A $\flat$
- Staff 2: A 7/G, D m/F, E m7 $\flat$ 5, B $\flat$ 7, A+7, E $\flat$ 7#11, D $\Delta$ 7
- Staff 3: 1. E m7 $\flat$ 5, A 7 | 2. C 7, B 7#9, E m7, A 7
- Staff 4: D $\flat$ 8, G m7, C 7
- Staff 5: F $\Delta$ 7, E m7 $\flat$ 5, A 7, B $\flat$ 7
- Staff 6: A+7, D m7, D m7/C, B m7 $\flat$ 5, B $\flat$ 7
- Staff 7: D m/A, B $\flat$ 7/A $\flat$ , A 7/G, D m/F, E m7 $\flat$ 5, B $\flat$ 7
- Staff 8: A+7, E $\flat$ 7#11, D $\Delta$ 7
- Staff 9: Final cadence with a whole note chord.

B $\flat$

# GOT A MATCH?

103.  
CHICK COREA

Bright Swing

The musical score consists of five staves of music in the key of B-flat major. The first staff contains the following chords: E m7, B7/D#, and E m7/D. The second staff contains: A/C#, A m7, and E7/G#. The third staff contains: A m7/G, A m7/F#, F#m7, and B7. The fourth staff contains: G m7, C7, FΔ7, F#m7, and B7. The fifth staff contains: E m7, F#m7, B7, E m7, and a fermata symbol (Λ) with an accent (>).

B $\flat$

104.

# HARLEM NOCTURNE

DICK ROGERS  
EARLE HAGEN

Ballad

The musical score is written in treble clef with a common time signature (C). It consists of seven staves of music. The first staff begins with a repeat sign and is accompanied by the chords  $A m\Delta 7$  and  $D m^6$ . The second staff continues the melody with chords  $D m\Delta 7$ ,  $F 7$ , a triplet of  $B 7$ ,  $E 7$ , and a first ending marked  $1. A m^6$ . The third staff features a second ending marked  $2. A m^6$  and concludes with a  $G 7$  chord. The fourth staff contains a rhythmic pattern with chords  $C 7$  and  $G m 7$  alternating. The fifth staff continues this pattern with chords  $C 7$ ,  $F 7$ ,  $C m 7$ ,  $F 7$ , and  $C m 7$ . The sixth staff is labeled "NO CHORD" and features a descending melodic line. The seventh staff concludes with a  $G 7$  chord.



# B $\flat$

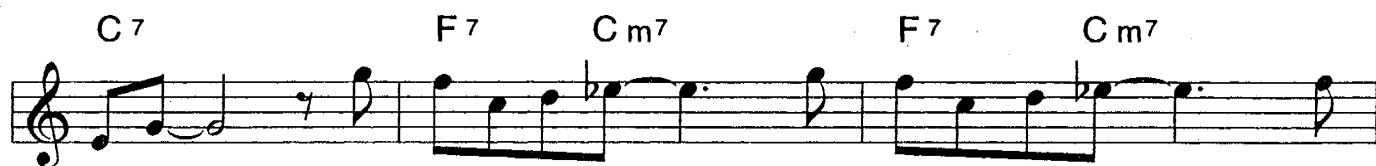
105.

## HARLEM NOCTURNE (P. 2)

C7 Gm7 C7 Gm7 C7 Gm7



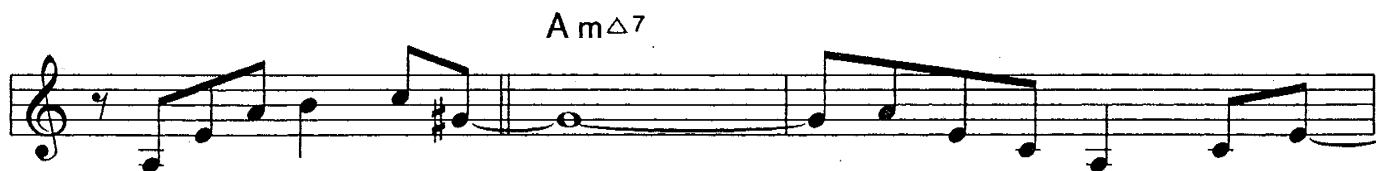
C7 F7 Cm7 F7 Cm7



NO CHORD Am6



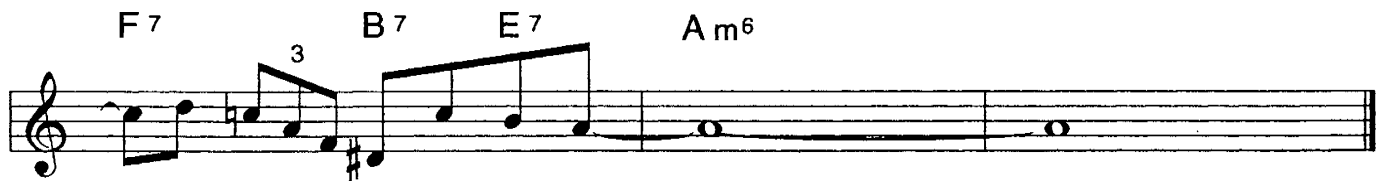
AmΔ7



Dm7 DmΔ7



F7 B7 E7 Am6



B $\flat$

106.

# HEARTSONG

Med. 2 Even 8ths

FRED HERSCH

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo and style are marked as 'Med. 2 Even 8ths'. The score consists of seven staves of music. The first staff begins with a repeat sign and is accompanied by chords E/G# and A ADD 9. The second staff continues the melody with chords E/G#, A ADD 9, and B. The third staff features chords A/C#, A m/C, and G#/C, with a triplet of eighth notes. The fourth staff includes chords C#m7, F#7, B, G#+7, and C#m7. The fifth staff has chords F#m7 and B7, followed by a first ending bracket containing E/G# and A ADD 9. The sixth staff shows a second ending with two double bar lines and repeat signs, accompanied by E/G# and A ADD 9. The seventh staff concludes with a second ending bracket containing C#/F and F# ADD 9.

# B $\flat$

107.

## HEARTSONG (P. 2)

C $\sharp$ /F F $\sharp$  ADD<sup>9</sup> C $\sharp$ /F F $\sharp$  ADD<sup>9</sup>

C $\sharp$  F $\sharp$ m/C $\sharp$  C $\sharp$ /B F $\sharp$ m/A

D $\Delta$ 7 C $\sharp$ m7 F $\sharp$ 7

B m7 E7 F $\sharp$ /A $\sharp$  B ADD<sup>9</sup>

F $\sharp$ /A $\sharp$  B ADD<sup>9</sup> F $\sharp$ /A $\sharp$  B ADD<sup>9</sup> F $\sharp$ /A $\sharp$  B ADD<sup>9</sup>  $\Phi$

$\Phi$  F $\sharp$ /A $\sharp$  B ADD<sup>9</sup> F $\sharp$ /A $\sharp$  B ADD<sup>9</sup>

VAMP

**B $\flat$**

108.

# HIGH HOPES

Medium Latin

BOB FRASER

The musical score consists of ten staves of music in a single system. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. Above each staff, chord progressions are indicated. The chords are: Staff 1: E m, G 7, C  $\Delta$  7, B + 7; Staff 2: E m, B $\flat$  7, A m, B 7 $\flat$  9; Staff 3: E  $\Delta$  7, G# 7 $\flat$  9, C# m 7, E 7; Staff 4: B $\flat$  m 7 $\flat$  5, E $\flat$  7 #9, A $\flat$   $\Delta$  7, G + 7; Staff 5: C m, A $\flat$ /C, B $\flat$ /D, E $\flat$   $\Delta$  7; Staff 6: E m 7 $\flat$  5, A 7 $\flat$  9, D  $\Delta$  7, G# 7; Staff 7: C# m, A/C#, B/D#, E  $\Delta$  7.

# B $\flat$

109.

## HIGH HOPES (P. 2)

G $\Delta$ 7 F $\sharp$ m B+7

E m G7 C $\Delta$ 7 B+7

E m B $\flat$ 7 A m B7 $\flat$ 9

E $\Delta$ 7 G $\sharp$ 7 $\flat$ 9 C $\sharp$ m7 E7

B $\flat$ m7 $\flat$ 5 E $\flat$ 7 $\sharp$ 9 A $\flat$  $\Delta$ 7 G+7

C $\Delta$ 7 D/C G/B B $\flat$ 7 E $\flat$  $\Delta$ 7

D+7 G m B+7

B+7

**B $\flat$**

110.

# HIGHWIRE THE AERIALIST

Medium Up

CHICK COREA

The musical score consists of seven staves of music in the key of B-flat major (one sharp, F#). The tempo and style are indicated as 'Medium Up'. The chords for each staff are as follows:

- Staff 1: G  $\Delta$  7, B +7 / F#
- Staff 2: F  $\Delta$  7, E m7, E  $\flat$  7, D m7, A / C#, C m7
- Staff 3: E  $\flat$  / F, B  $\flat$  9, A 7, D  $\Delta$  7
- Staff 4: G  $\Delta$  7, F# 7  $\flat$  9, B m7
- Staff 5: A  $\flat$   $\Delta$  7, F 9
- Staff 6: G  $\Delta$  7, B +7, C  $\Delta$  7
- Staff 7: F# 7 / C#, G / D, C m7 / E  $\flat$

# B $\flat$

///.  
HIGHWIRE (P.2)

Em7 A7 A $\sharp$ o7 G/B C G/D F7/E $\flat$

Em7 B $\flat$ 7 A7 $\sharp$ 11 C/D F7/C

Em7 A7 G $\sharp$ m7

C $\sharp$ m7 C7

B+7 B $\flat$ 7 A7

## CHICK'S CODA

A7 F7 Bm7

B $\flat$ 7 Am7 A $\flat$  $\Delta$ 7 $\sharp$ 11 Gm7

# B $\flat$

112.

## H & H

Free Swing

PAT METHENY

The musical score consists of four staves of music in B-flat major. The first staff contains the following chords: C7, F7, B $\flat$ 7, A7, D7, and G $\sharp$ 7. The second staff contains: C $\sharp$ 7, E $\flat$ 7, F7, B $\flat$ 7, E $\flat$ 7, and A $\flat$ 7. The third staff contains: G7, C7, C $\sharp$ 7, F $\sharp$ 7, C $\sharp$ 7, G $\sharp$ 7, and D $\sharp$ 7. The fourth staff contains: G $\sharp$ 7, A7, E7, E $\flat$ 7, F7, E $\flat$ 7, B $\flat$ 7, and G7. The piece concludes with a 2/4 time signature.

SOLO OVER B $\flat$  BLUES



# B $\flat$

## HOT HOUSE

113.

Med. Up Bop

TADD DAMERON

A m7 $\flat$ 5      D+7      G m7 $\flat$ 5

C+7      E m7 $\flat$ 5      A+7      D  $\Delta$ 7

A m7 $\flat$ 5      D+7      G m7 $\flat$ 5

C+7      E m7 $\flat$ 5      A+7      D  $\Delta$ 7

D m7      G7      C  $\Delta$ 7

C  $\Delta$ 7      B $\flat$ 7      A7

A7      A m7 $\flat$ 5      D+7      G m7 $\flat$ 5

C+7      E m7 $\flat$ 5      A+7      D  $\Delta$ 7

**B $\flat$**

114.

# HOW ABOUT YOU

RALPH FREED

BURTON LANE

Easy Swing

D  $\Delta$ 7 G7 F#m7 F $^{\circ}$ 7 E m7 A7

D  $\Delta$ 7 G7 F#m7 F $^{\circ}$ 7 F#m7 $\flat$ 5 B+7

E m7 G m6 F#m7 B m7 G#m7 $\flat$ 5 C#7#9

F# $\Delta$ 7 D#m7 G#m7 C#+7 F# $\Delta$ 7 E m7 A7

D  $\Delta$ 7 G7 F#m7 F $^{\circ}$ 7 E m7 A7

A m7 D 9 sus 4 G  $\Delta$ 7 C7

D/F# F m7 B $\flat$ 7 E m7 D m7 C#m7 F#7 $\flat$ 9

B m7 E7 E m7 A7 D 6/9

Detailed description: This block contains eight staves of musical notation for the song 'How About You'. Each staff begins with a set of chord symbols above the notes. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature. The music is written in an 'Easy Swing' style. The chord symbols are: Staff 1: D  $\Delta$ 7, G7, F#m7, F $^{\circ}$ 7, E m7, A7; Staff 2: D  $\Delta$ 7, G7, F#m7, F $^{\circ}$ 7, F#m7 $\flat$ 5, B+7; Staff 3: E m7, G m6, F#m7, B m7, G#m7 $\flat$ 5, C#7#9; Staff 4: F# $\Delta$ 7, D#m7, G#m7, C#+7, F# $\Delta$ 7, E m7, A7; Staff 5: D  $\Delta$ 7, G7, F#m7, F $^{\circ}$ 7, E m7, A7; Staff 6: A m7, D 9 sus 4, G  $\Delta$ 7, C7; Staff 7: D/F#, F m7, B $\flat$ 7, E m7, D m7, C#m7, F#7 $\flat$ 9; Staff 8: B m7, E7, E m7, A7, D 6/9.

**B $\flat$** 

# HOW DEEP IS THE OCEAN

115.

IRVING BERLIN

Easy Swing

The musical score is written in the key of B-flat major (two flats) and 4/4 time. It consists of eight staves of music, each with a series of chords written above it. The chords are: Staff 1: D m7, C#°7, F 6/C, B m7b5 (E7). Staff 2: A m7, B m7b5 E7b9, A m7, E7/G#, G m7, C7. Staff 3: C m7, F7, F m7, Bb7. Staff 4: D m7b5, G7, C#7, C7, E m7b5, A7b9. Staff 5: D m7, C#°7, F 6/C, B m7b5 (E7). Staff 6: A m7, B m7b5 E7, A m7, E7/G#, G m7, C7. Staff 7: C m7, Bb m7, A m7b5, D7b9, G m7, Eb7. Staff 8: F/C, A7/C#, D m7, G7, C9 sus 4, C7, F6. The notation includes treble clefs, a key signature of two flats, and various rhythmic values such as quarter notes, eighth notes, and dotted notes. Some notes are grouped with a '3' indicating a triplet.

# B $\flat$

116.

# HOW LONG HAS THIS BEEN GOING ON

IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Chord symbols above the staves:

Staff 1: B m7, B $\flat$  $^{\circ}$ 7, A 9 sus 4, A 7 $\flat$ 9

Staff 2: D  $\Delta$ 7, G7, A/C#, C $^{\circ}$ 7, B m7, B $\flat$  $^{\circ}$ 7

Staff 3: 1. B m7, F 9, E 9, C# m7, F# 7 $\flat$ 9 | 2. B m7, F 9, E 9

Staff 4: A  $\Delta$ 7, A +7, D  $\Delta$ 7, G7, D  $\Delta$ 7, G7

Staff 5: D  $\Delta$ 7, G7, D  $\Delta$ 7, D# m7 $\flat$ 5, G# 7 $\flat$ 9, C# m7, G# 7 $\flat$ 9

Staff 6: C# m7, G# 7 $\flat$ 9, C# m7, G# 7 $\flat$ 9, C# m7, C 13, B m7

Staff 7: B $\flat$  $^{\circ}$ 7, A 9 sus 4, A 7 $\flat$ 9, D  $\Delta$ 7, G7, A/C#, C $^{\circ}$ 7

Staff 8: B m7, B $\flat$  $^{\circ}$ 7, B m7, F 9, E 9, A 6

# B $\flat$

## I DIDN'T KNOW WHAT TIME IT WAS

117.

LORENZ HART  
RICHARD RODGERS

Medium Swing

G $\sharp$ m7 C $\sharp$ 7 F $\sharp$ m7 D $\sharp$ m7 $\flat$ 5 G $\sharp$ m7 C $\sharp$ 7 F $\sharp$ m7 B7




Bm7 E7 F $\sharp$ m F $\sharp$ m7/E D $\Delta$ 7 C $\sharp$ m7 1. Bm7 Am7



2. Bm7 E7 A6 (F $\sharp$ m7) G $\sharp$ m7 $\flat$ 5 C $\sharp$ 7



F $\sharp$ m7 Em7 A7 D $\Delta$ 7 C $\sharp$ +7 F $\sharp$ m7 B9 sus4 B13



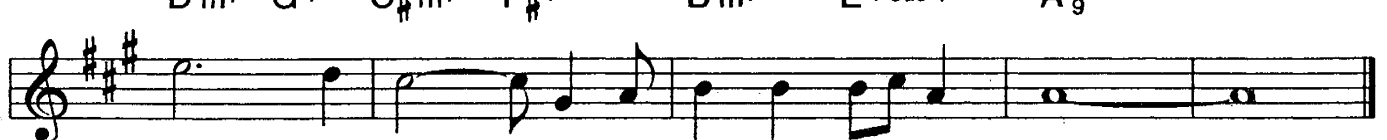
Bm7 Am7 G $\sharp$ m7 C $\sharp$ 7 F $\sharp$ m7 D $\sharp$ m7 $\flat$ 5 G $\sharp$ m7 C $\sharp$ 7



F $\sharp$ m7 B7 Bm7 E7 F $\sharp$ m F $\sharp$ m7/E D $\Delta$ 7 C $\sharp$ m7



Dm7 G7 C $\sharp$ m7 F $\sharp$ 7 Bm7 E7 sus4 A6



**B $\flat$**

118.

# *I CONCENTRATE ON YOU*

COLE PORTER

Medium Swing

F  $\Delta$  7

B $\flat$  7  $\sharp$  11



F m7

3

E $\flat$  m7

A $\flat$  7

D $\flat$   $\Delta$  7



G m7

C 7  $\flat$  9

F m7

A $\flat$  7



C  $\sharp$  7  $\sharp$  11

C + 7

C 7

F  $\flat$  9



F  $\Delta$  7

B $\flat$  7  $\sharp$  11



F m7

3

E $\flat$  m7

A $\flat$  7

C  $\sharp$   $\Delta$  7

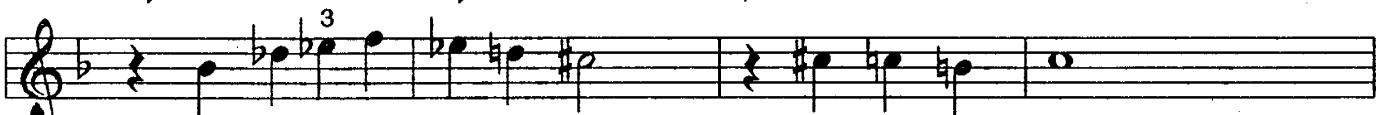


B $\flat$  m7

E $\flat$  7

A $\flat$   $\Delta$  7

D 7



G 7

C + 7

C 7

F  $\flat$  9

F 7



# B $\flat$

119.

## I CONCENTRATE (P.2)

The musical score consists of ten staves of music, each with a set of chords written above it. The chords are as follows:

- Staff 1:  $B\flat\Delta 7$ ,  $B\flat m7$ ,  $E\flat 7$ ,  $F\Delta 7$ ,  $D 7\sharp 9$
- Staff 2:  $G m7$ ,  $C 7$ ,  $F\Delta 7$ ,  $B 7\sharp 11$
- Staff 3:  $B\flat\Delta 7$ ,  $B\flat m7$ ,  $A\flat\Delta 7$
- Staff 4:  $D m7$ ,  $G 7$ ,  $C 13$ ,  $C +7$
- Staff 5:  $F 9$ ,  $B\flat 7\sharp 11$ ,  $A m7$ ,  $A\flat 13\sharp 11$
- Staff 6:  $G m7$ ,  $C 7$ ,  $B\flat 7_3$ ,  $A 13$ ,  $A +7$ ,  $D 9\text{ sus }4$ ,  $D 7\flat 9$
- Staff 7:  $G m7$ ,  $E\flat 9$ ,  $D 9$ ,  $G m7$ ,  $G\sharp 7$
- Staff 8:  $C\sharp 7\sharp 11$ ,  $C +7$ ,  $C 7$ ,  $F 9$

**B $\flat$**

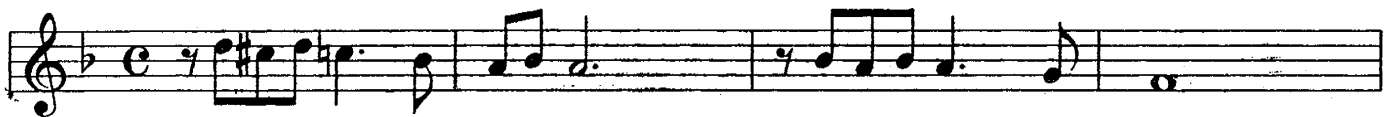
120.

# *I FALL IN LOVE TOO EASILY*

SAMMY CAHN  
JULE STYNE

Ballad

G m7 C7 F  $\Delta$ 7 D m7 E m7 $\flat$ 5 A7 $\flat$ 9 D m7



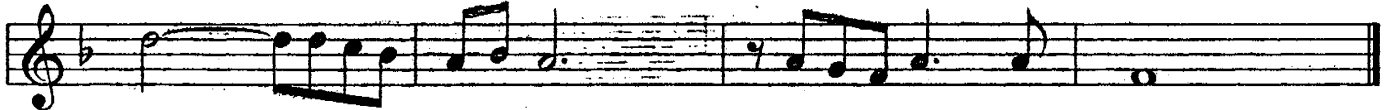
E m7 $\flat$ 5 A7 $\flat$ 9 D m7 E7 B $\flat$ 7 $\sharp$ 11 A  $\Delta$ 7



B m7 $\flat$ 5 E7 $\sharp$ 9 A7 A m7 D7 G m7 D+7



G m7 C9 E $\flat$ 7 $\sharp$ 11 D7 G m7 C13 F $\flat$ 9





**B $\flat$**

# I LEFT MY HEART IN SAN FRANCISCO

121.

DOUGLAS CROSS  
GEORGE CORY

Swing Ballad

Chord progression for the first staff: C $\Delta$ 7 F7 Em7 E $\flat$ °7 Dm7 G7

Chord progression for the second staff: Dm7 G+7 C $\Delta$ 7 A7 Dm7 G7

Chord progression for the third staff: C $\Delta$ 7 B7 Em7 F7#11 Em7

Chord progression for the fourth staff: Am Am $\Delta$ 7 Am7 D7 Dm7 G7

Chord progression for the fifth staff: C $\Delta$ 7 F7 Em7 E $\flat$ °7 Dm7 G7

Chord progression for the sixth staff: G7 Bm7 E7

Chord progression for the seventh staff: A+7 A7 D7 Am7 D7

Chord progression for the eighth staff: Dm7 G<sup>9</sup> G7 $\flat$ 9 C $\Delta$ 7

B $\flat$

122.

# I NEED YOU HERE

Ballad

MAKOTO OZONE

E $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7/D C m7 C m7/B $\flat$  A $\flat$  m7



A $\flat$ /B $\flat$  A $\flat$  $\circ$ 7/B $\flat$  E $\flat$ /G G $\flat$  $\Delta$ 7 $\sharp$ 11 E $\Delta$ 7 $\sharp$ 11/B



C m7 $\flat$ 5 E $\flat$  m/F B $\flat$  $\Delta$ 7 A m7 $\flat$ 5 D7 $\sharp$ 9 B $\flat$  m B $\flat$  m $\Delta$ 7



B $\flat$  m7 $\flat$ 5 E $\flat$ 7 $\flat$ 9 A $\flat$  $\Delta$ 7 G7 $\flat$ 9 C m G $\sharp$  m7



E $\flat$  $\Delta$ 7 $\sharp$ 5 E $\flat$  $\Delta$ 7 A m7 D7 D7/C B m7 E7 $\sharp$ 9 A m7 D7



G $\Delta$ 7 C $\sharp$ 7 $\flat$ 9 C $\Delta$ 7 A $\flat$ /B $\flat$  E $\flat$ /B $\flat$  A7 $\sharp$ 11



A $\flat$  $\Delta$ 7 G7 $\flat$ 9 C m7 G+7 C m F7 F $\sharp$  $\circ$ 7



# B $\flat$

123.

## I NEED YOU HERE (P. 2)

Chord annotations for the first staff:  $E\flat\Delta 7/G$ ,  $Cm7$ ,  $A\flat m7$ ,  $A\flat/B\flat$ ,  $A\flat\circ 7$ ,  $/B\flat$

Chord annotations for the second staff:  $E\flat\Delta 7$ ,  $Cm7$ ,  $Cm7/B\flat$ ,  $A\flat\Delta 7$ ,  $Cm7/D$ ,  $D7\flat 9$

Chord annotations for the third staff:  $Gm7$ ,  $G7/B$ ,  $Cm7$ ,  $Cm\Delta 7$ ,  $F7\#11$ ,  $B/F\#$

Chord annotations for the fourth staff:  $G7\#9$ ,  $Cm7$ ,  $F7$ ,  $A\flat\circ 7/B\flat$ ,  $E\flat ADD9$ ,  $(A\flat/B\flat, A\flat\circ 7/B\flat)$

**B $\flat$**

124.

# I WISH YOU LOVE

CHARLES TRENET

Ballad

Fm Fm $\Delta$ 7 Fm7 Fm $^{\circ}$  Gm7 $\flat$ 5 C+7



Fm Fm $\Delta$ 7 Fm7 Fm $^{\circ}$  Gm7 $\flat$ 5 C7 $\flat$ 9



Fm Fm $\Delta$ 7 Fm7 Fm $^{\circ}$  Gm7 $\flat$ 5 C7 $\flat$ 9



F $\Delta$ 7 Dm7 $\flat$ 5 C $\sharp$ 7 $\sharp$ 11 C7sus4 C9



Gm7 C7 F $\Delta$ 7 B $\flat$ 7 Am7 A $\flat$  $^{\circ}$ 7



Gm7 C7 F $\Delta$ 7 B $\flat$ 9 Am7 D7



# B $\flat$

125.

## I WISH YOU LOVE (P. 2)

G m7 C7 F $\Delta$ 7 B $\flat$ 7 A m7 A $\flat$  $^{\circ}$ 7

G m7 C7 F7 sus 4 F7

B $\flat$  $\Delta$ 7 B $\flat$ m7 E $\flat$ 7 F $\frac{6}{9}$  E $\flat$ 9 D7 $\flat$ 9

G m7 D m7 G7 G m7 C7 D7

G m7 C7 F $\Delta$ 7 B $\flat$ 7 A m7 A $\flat$  $^{\circ}$ 7

G m7 C7 sus 4 C7 F

Copyright © 1964 by Music Corp. of America, Inc. All rights reserved. Printed in the U.S.A.

# B $\flat$

126.

## I'LL BE AROUND

ALEC WILDER

Medium Swing

D  $\Delta$ 7 G  $\Delta$ 7 F#m7 Bm7 Em7 B $\flat$ 7#11 A7sus4 A7

D  $\Delta$ 7 Bm7 Em7 A13 D $\frac{6}{9}$  Bm7 Em7 A7

D  $\Delta$ 7 G  $\Delta$ 7 F#m7 Bm7 Em7 B $\flat$ 7#11 A7sus4 A7

D  $\Delta$ 7 Bm7 Em7 A13 D  $\Delta$ 7 Em7 F $^{\circ}$ 7 D/F#

B $\flat$ m7 Am7 D13 B $\flat$ m7 Am7 D7sus4 D7 G  $\Delta$ 7

Fm7 Em7 A13 F#m7 F $^{\circ}$ 7 Em7 A13

D  $\Delta$ 7 G  $\Delta$ 7 F#m7 Bm7 Em7 B $\flat$ 7#11 A7

F#m7 Bm7 Em7 A13 D $\frac{6}{9}$

# B $\flat$

127.

I'LL BE AROUND (P. 2)

## BLOWING CHANGES

D $\Delta$ 7      F $\sharp$ m7    Bm7    Em7      A7

D $\Delta$ 7      Em7    A<sup>13</sup>    D<sup>9</sup>    Bm7    Em7    A7

D $\Delta$ 7      F $\sharp$ m7    Bm7    Em7      A7

D $\Delta$ 7    Bm7    Em7    A<sup>13</sup>    D $\Delta$ 7

A<sup>m</sup>7      D<sup>13</sup>      A<sup>m</sup>7    D7      G $\Delta$ 7

Em7      A7      F $\sharp$ m7    Bm7    Em7    A7

D $\Delta$ 7      F $\sharp$ m7    Bm7    Em7      A7

F $\sharp$ m7    Bm7    Em7    A<sup>13</sup>    D $\Delta$ 7    Bm7    Em7    A7

# B $\flat$

128.

# I LOVES YOU PORGY

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

D 9 sus 4    G  $\Delta$  7    E m7    C  $\Delta$  7

A m7    D7    G  $\Delta$  7    B m7    E7

A m7    E7  $\sharp$ 9    A m7    D 9 sus 4    G  $\flat$     C $\sharp$  m7  $\flat$ 5    F $\sharp$ 7  $\flat$ 9

B m7    G $\sharp$  m7  $\flat$ 5    C $\sharp$  m7  $\flat$ 5    F $\sharp$ 7  $\flat$ 9    B m7    G $\sharp$  m7  $\flat$ 5

E m7    A+7    D m7    B m7  $\flat$ 5    B $\flat$ 7    A+7

C7  $\sharp$ 11    B+7    B $\flat$ 7  $\sharp$ 11    A+7    D 9 sus 4    G  $\Delta$  7    E m7

C  $\Delta$  7    A m7    D7    G  $\Delta$  7    B m7    E7

A m7    E7  $\sharp$ 9    A m7    D 9 sus 4    G  $\flat$



**B $\flat$**

# I'LL BE SEEING YOU

129.

IRVING KAHAL

SAMMY FAIN

Ballad or Easy Swing

The musical score consists of ten staves of music in B-flat major. The first staff has a common time signature. The notes are as follows: Staff 1: G4, A4, Bb4, A4, G4, F4, E4, D4. Staff 2: D4, C4, Bb3, A3, G3, F3, E3, D3. Staff 3: G3, F3, E3, D3, C3, Bb2, A2, G2. Staff 4: F2, E2, D2, C2, Bb1, A1, G1, F1. Staff 5: E1, D1, C1, Bb0, A0, G0, F0, E0. Staff 6: D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1. Staff 7: C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2. Staff 8: Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3. Staff 9: A-3, G-3, F-3, E-3, D-3, C-3, Bb-3, A-4. Staff 10: G-4, F-4, E-4, D-4, C-4, Bb-4, A-4, G-4.

Chord symbols above the staves: Staff 1: F $\Delta$ 7, A+7, Gm7, D7 $\flat$ 9, Gm7. Staff 2: Gm7/C, C7, F $\Delta$ 7, Gm7, G $\sharp$ o7, Am7. Staff 3: Dm, Dm $\Delta$ 7, Gm7, C7. Staff 4: Gm7, C+7, F $\Delta$ 7, D7, C+7. Staff 5: F $\Delta$ 7, A+7, Gm7, D7 $\flat$ 9, Gm7. Staff 6: Gm7/C, C7, Am7 $\flat$ 5, D7 $\flat$ 9. Staff 7: Gm7, Em7 $\flat$ 5, A7 $\flat$ 9, Dm7, G13. Staff 8: Gm7 $\flat$ 5, C7 $\flat$ 9, F $\flat$ 9.

**B $\flat$**

130.

# I'LL CLOSE MY EYES

BUDDY KAYE

BILLY REID

Medium Swing

The musical score is written in B-flat major (one flat) and 4/4 time. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'Medium Swing'. The score includes various chord markings above and below the notes, such as G $\Delta$ 7, F $\sharp$ m7, B7, E m7, A7, D m7, G7, C $\Delta$ 7, F7, G $\Delta$ 7, C $\sharp$ m7b5, F $\sharp$ 7b9, B m7, B $\flat$ o7, A m7, A $\flat$ 7/D, G $\Delta$ 7, F $\sharp$ m7, B7, E m7, A7, D m7, G7, C $\Delta$ 7, F7, B m7b5, E7b9, A7, A m7, D7, and G $\circ$ 9. The music features a mix of eighth and quarter notes, with some triplet markings (indicated by a '3' over a group of notes).

# B $\flat$

## I'LL TAKE ROMANCE

131.

OSCAR HAMMERSTEIN II  
BEN OAKLAND

Medium Swing

Chord symbols for the first staff: G $\frac{6}{9}$  E m7 A m7 D7 B m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7

Chord symbols for the second staff: B+7 $\flat$ 9 E7 $\flat$ 9 A m7 D7 G $\frac{6}{9}$  E m7 A m7 D7

Chord symbols for the third staff: G $\frac{6}{9}$  E m7 A m7 D7 B m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7

Chord symbols for the fourth staff: B+7 $\flat$ 9 E7 $\flat$ 9 A m7 D7 G $\frac{6}{9}$

Chord symbols for the fifth staff: F m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C m7 F m7 B $\flat$ 7 E $\flat$  $\circ$ 7 E $\flat$  $\Delta$ 7

Chord symbols for the sixth staff: A $\flat$ 7 D $\flat$  $\Delta$ 7 G $\flat$ 7 B+7 $\flat$ 9 E7 $\flat$ 9 A m7 D7

Chord symbols for the seventh staff: G $\frac{6}{9}$  E m7 A m7 D7 B m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7

Chord symbols for the eighth staff: B+7 $\flat$ 9 E7 $\flat$ 9 A m7 D7 G $\frac{6}{9}$

B $\flat$

132.

# I'M GLAD THERE IS YOU

PAUL MADEIRA  
JIMMY DORSEY

Ballad

The musical score is written in treble clef with a key signature of one flat (B $\flat$ ) and a common time signature (C). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is written in a ballad style. The accompaniment is indicated by chord symbols placed below the staff lines. The chords are: G $\Delta$ 7, Gm7, Am7, D7 sus 4, D7, G $\Delta$ 7, Am7, D7, G $\Delta$ 7, Bm7, B $\flat$ 7, Am7, D7, C7, B7, B+7, E9, E7 $\flat$ 9, A7, A+7, D9, G7 sus 4, C $\Delta$ 7, Cm7, F7, G $\Delta$ 7, F $\sharp$ m7, B+7, Em, Em $\Delta$ 7, Em7, A7, Am7, D7, G $\Delta$ 7, Gm7, Am7, D7 sus 4, D7, G7 sus 4, G7, C $\Delta$ 7, Am7, D7 sus 4, D7, G $\flat$ 7.

# B $\flat$

# I'M OLD FASHIONED

133.

JOHNNY MERCER  
JEROME KERN

Medium Swing

Chord progressions for the first ten staves:

Staff 1: G $\Delta$ 7 E+7 Am7 D7 G $\Delta$ 7 E+7 Am7 D7

Staff 2: G $\Delta$ 7 F $\sharp$ m7 $\flat$ 5 B7

Staff 3: Em7 A13 Em7 A7

Staff 4: Am7 Bm7 C6 C $\sharp$ °7 D7 sus 4 D7

Staff 5: G $\Delta$ 7 Em7 Am7 D7 G $\Delta$ 7 C $\sharp$ m7 $\flat$ 5 F $\sharp$ 7

Staff 6: B $\Delta$ 7 C $\sharp$ m7 D $\sharp$ m7 E $\Delta$ 7 F $\sharp$ 7 G $\sharp$ °7 Am7 D7

Staff 7: G $\Delta$ 7 E+7 Am7 D7 G $\Delta$ 7 E+7 Am7 D7

Staff 8: Dm7 G7 C $\sharp$ m7 $\flat$ 5 Cm6 Bm7 Em7 A13

Staff 9: G $\Delta$ 7/D Em7 Am7 D7 G $\Delta$ 7



B $\flat$

# I'VE GOT A CRUSH ON YOU

135.

IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Chord symbols for the first staff: E m7, E $\flat$ °7, D m7, G7, E m7, E $\flat$ °7

Chord symbols for the second staff: D m7, G7, C $\Delta$ 7, A m7, D7

Chord symbols for the third staff: A m7, D7, D m7, G7, E m7, E $\flat$ °7

Chord symbols for the fourth staff: D m7, G7, E m7, E $\flat$ °7, D m7, F m7, B $\flat$ 7

Chord symbols for the fifth staff: E m7, A m7, D7, C/G, A m7

Chord symbols for the sixth staff: D7, G7, C $\frac{6}{9}$

**B $\flat$**

136.

# I'VE GOT THE WORLD ON A STRING

TED KOEHLER  
HAROLD ARLEN

Medium Swing

G $\Delta$ 7 F7 E7 Am7 F7 $\sharp$ 11 G $\Delta$ 7 C7 $\sharp$ 11



B m7 B $\flat$  m7 Am7 D7 G $\sharp$ °7 Am7 D7



G $\flat$  9 1. Am7 D7 2. G $\flat$  9



F $\sharp$  m7 B7 B m7 E7



E m7 A7 Am7 D7



G $\Delta$ 7 F7 E7 Am7 F7 $\sharp$ 11 G $\Delta$ 7 C $\Delta$ 7



B m7 B $\flat$  m7 Am7 E7 Am7 D7 G $\flat$  9





## BLOWING CHANGES

G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 Bm7 B $\flat$ m7

Am7 D7 G $\Delta$ 7 Am7 D7

G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 Bm7 B $\flat$ m7

Am7 D7 G $\Delta$ 7

F $\sharp$ m7 B7 Bm7 E7

Em7 A7 Am7 D7

G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 Bm7 B $\flat$ m7

Am7 D7 G $\Delta$ 7 E7 Am7 D7

**B $\flat$**

138.

# I'VE GOT YOU UNDER MY SKIN

COLE PORTER

Medium Swing

G m7

C7

F $\Delta$ 7

D7



G m7

C7

F $\Delta$ 7

D7



G m7

C7

F $\Delta$ 7

D7



G m7

C7

F $\Delta$ 7

D7



G m7

C7

F $\Delta$ 7

D7



G m7 $\flat$ 5

C7 $\flat$ 9

F $\Delta$ 7



E m7

A7

D $\Delta$ 7



# B $\flat$

139.  
...SKIN (P. 2)

G m7 C7 F $\Delta$ 7

G m7 G m7/C C7 F $\Delta$ 7 D7 $\flat$ 9

G m7 G m7/C C7 F $\Delta$ 7 A7

D m7 G m7 C7 F $\Delta$ 7 D m7

G m7 C7 F $\Delta$ 7 C m7 F7

B $\flat$  $\Delta$ 7 E $\flat$ 7 F $\Delta$ 7 A m7 $\flat$ 5 D7 $\flat$ 9

G m7 C7 F $\Delta$ 7

**B $\flat$**

140.

# I'VE GROWN ACCUSTOMED TO YOUR FACE

ALAN J. LERNER  
FREDERICK LOEWE

Ballad

Musical score for the ballad "I've Grown Accustomed to Your Face" by Alan J. Lerner and Frederick Loewe. The score is written in B-flat major (one flat) and 4/4 time. It consists of eight staves of music. Above the staves are various chord symbols: F $\Delta$ 7, B $\flat$ 7 $\sharp$ 11, A m7, D m7, G m7, C $\sharp$ 7, C7, B $\flat$  $\Delta$ 7 $\sharp$ 11, B m7 $\flat$ 5, E7 $\flat$ 9, A m7, D7 $\flat$ 9, G m7, D7 $\flat$ 9, G m7, C7, F $\Delta$ 7, B $\flat$ 7 $\sharp$ 11, A m7, D m7, G m7, C $\sharp$ 7, C7, B $\flat$  $\Delta$ 7, B m7, E7 $\flat$ 9, A m7, D7, G m7, C7, A+7, D+7, D7/C, B m7 $\flat$ 5, B $\flat$  m7, E $\flat$ 7, A m7, D7 $\flat$ 9, G m7, G m7/C, F $\flat$ 9.

# B $\flat$

## I'VE NEVER BEEN IN LOVE BEFORE

141.

FRANK LOESSER

Ballad

C $\frac{6}{9}$  Am $^7$  Dm $^7$  G $^7$  C $\Delta^7$  F $7^{\#11}$  Em $^7$  A $^+7$ Dm $^7$  Dm $^7$  G $^7$  C $\Delta^7$  Dm $^7$  G $^7$ C $\frac{6}{9}$  Am $^7$  Dm $^7$  G $^7$  C $\Delta^7$  F $7^{\#11}$  Em $^7$  A $^7$ Dm $^7$  Dm $^7$  G $^7$  C $\Delta^7$  Gm $^7$  C $^+7$ F $\Delta^7$  F $\Delta^7/E$  Dm $^7$  G $^7$  C $\Delta^7$  Bm $7^{\flat5}$  E $7^{\flat9}$ Am $^7$  Am $^7/G$  F $\#m7^{\flat5}$  B $^7$  E $\Delta^7$  Dm $^7$  G $^+7$ C $\frac{6}{9}$  Am $^7$  Dm $^7$  G $^7$  C $\Delta^7$  F $7^{\#11}$  Em $^7$  A $^7$ Dm $^7$  Dm $^7$  G $^7$  C $\frac{6}{9}$ 

# B $\flat$

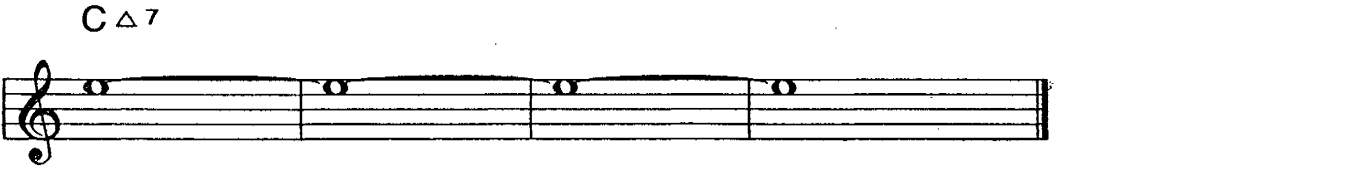
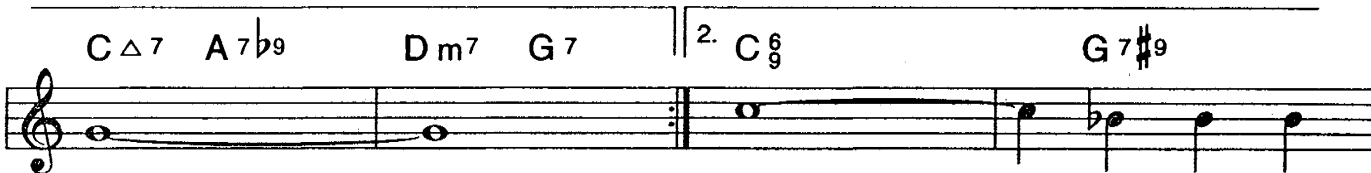
142.

# ILL WIND

TED KOEHLER  
HAROLD ARLEN

Ballad

C $\flat_9$  B $m_7$  E $7\flat_9$  A $7_{sus4}$  A $7$  F $m_7$  B $\flat_7$



# B $\flat$

## IN A CAPRICORNIAN WAY

143.

Bright 3

WOODY SHAW

F#m7 Bm $\flat$ 6 F#m7 G#m7  
F#m7 G7#11 F#m7 C#7  
A7sus4 G7sus4 A7sus4 G7sus4  
A7sus4 G7sus4 B $\flat$ m7 E $\flat$ 7  
Bm7 Cm7 Bm7 G7sus4  
D#7sus4 G7sus4 G#7sus4/B F+7#9 E+7#9  
F#m7 Bm $\flat$ 6 F#m7 G#m7  
F#m7 G7#11 F#m7 C#7 $\flat$ 9  
A7sus4 G7sus4 A7sus4 G7sus4  
A7sus4 G7sus4 B $\flat$ m7 E+7

144.

# IN HER FAMILY

PAT METHENY  
LYLE MAYS

Ballad

B m7      A m7      G Δ7      F# m7

E m    G    A no 3rd G    E m7    B m    A/C#    C

G/B    C#/F#    G    C#    G    C#    1. G    Fine

2. G      E b      F/E b      C# Δ7

E b/D b      B Δ7      G/F      A m7

F# m7      C# m7      F m7

C m7      E m7      B m7      G Δ7 #11/B      D.C. al Fine

ENDING

G



B $\flat$

# IN LOVE IN VAIN

145.

LEO ROBIN  
JEROME KERN

Easy Swing

C $\frac{6}{9}$     A m $^7$     D m $^7$     G $^7$     E m $^7$     A m $^7$   
  
 D m $^7$     G $^7$     C $\Delta^7$             D m $^7$     G $^7$             E m $^7$             A $^7$   
  
 D m $^7$     D m $^7$ /C    B m $^7\flat^5$     E $^7\flat^9$     A m    A m $\Delta^7$     A m $^7$     A m $^6$   
  
 A m $^7$                     D $^7$                     D m $^7$                     G $^7$  sus 4  
  
 C $\frac{6}{9}$     A m $^7$     D m $^7$     G $^7$     E m $^7$     A m $^7$     D m $^7$     G $^7$   
  
 C $\Delta^7$                     D m $^7$     G $^7$                     G m $^7$                     C $^7$   
  
 F $\Delta^7$                     F $\sharp$  m $^7\flat^5$     B $^7\flat^9$     E m $^7$     B $\flat^7\sharp^{11}$     A $^7$   
  
 D m $^7$                     G $^7$                     C $\frac{6}{9}$   


**B<sub>b</sub>**

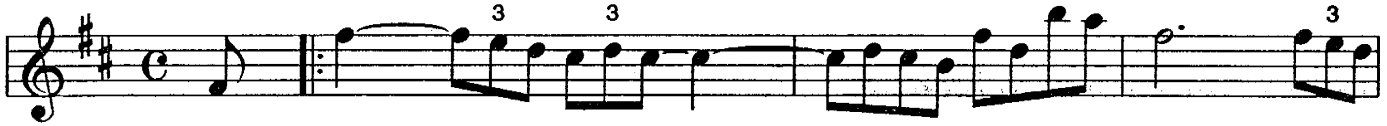
146.

# IN THE DAYS OF OUR LOVE

Ballad

MARIAN McPARTLAND

B m F#7b9 B m7 E m7 A7 DΔ7



F#7b9 B m F#7b9 B m7 E m7 A7 DΔ7 GΔ7



F#7b9 B m sus B m GΔ7 E7 E m7 G/A



DΔ7 GΔ7 D#m E m7 F#sus



B m7 F#7b9 B m7 E m7 A7 DΔ7 F#7b9



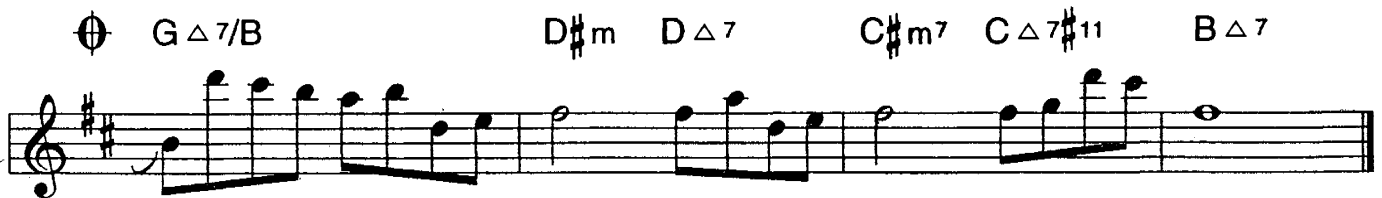
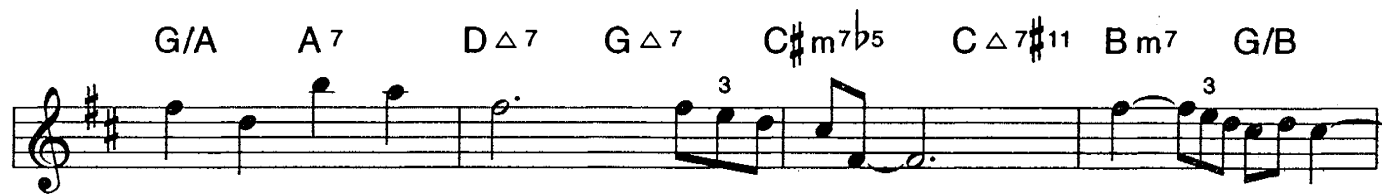
B m7 G/B B m6 E7#11



# B $\flat$

142.

## IN THE DAYS... (P. 2)



**B $\flat$**

148.

# INDIAN SUMMER

AL DUBIN  
VICTOR HERBERT

Easy Swing

The musical score consists of ten staves of music in B-flat major. The chords and their positions are as follows:

- Staff 1: A $\Delta$ 7, Bm7, E7, A $\Delta$ 7, D7 $\sharp$ 11
- Staff 2: C $\sharp$ m7, C $\circ$ 7, Bm7, E7
- Staff 3: G $\sharp$ m7 $\flat$ 5, C $\sharp$ 7 $\sharp$ 9, F $\sharp$ m7, B7
- Staff 4: F $\sharp$ m7, B7, Bm7, E7
- Staff 5: A $\Delta$ 7, Bm7, E7, A $\Delta$ 7, D7 $\sharp$ 11
- Staff 6: C $\sharp$ m7, C $\circ$ 7, Bm7, G7
- Staff 7: A $\Delta$ 7, C $\sharp$ 7 $\sharp$ 11, F $\sharp$ m7, F7, Cm7, F
- Staff 8: C $\sharp$ m7, C7, Bm7, E7, A $\flat$ 9

Triplets are indicated by the number '3' above the notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 of each staff.

**B $\flat$**

# IRV'S AT MIDNIGHT

149.

ERNIE KRIVDA

Med. Swing

D m7

B $\flat$ 7



E m7 $\flat$ 5

A +7

1. D m7 F7

B $\flat$  $\Delta$ 7

A7



2.

D m7

D +7

G m7

C +7



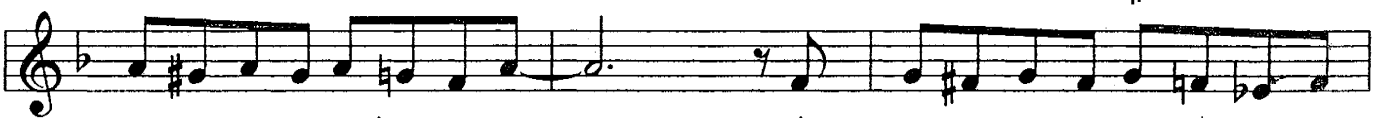
F  $\Delta$ 7

A7

D m7

E $\flat$ 7

C#7



C7

B $\flat$ 7

A +7

B $\flat$ 7

A +7

B $\flat$ 7



A +7

B $\flat$ 7

A7

D m7



B $\flat$ 7

E m7 $\flat$ 5



A +7

$\oplus$  D m7

F7

B $\flat$  $\Delta$ 7

A7



$\oplus$  D m7



# B $\flat$

150.

# ISFAHAN

BILLY STRAYHORN

Ballad or Medium Swing

The musical score for "Isfahan" by Billy Strayhorn is presented in ten staves of music. The key signature is B-flat major (two flats). The score includes various chords and rhythmic patterns, including triplets. The chords are as follows:

- Staff 1:  $E\flat\Delta 7$ ,  $C\Delta 7$ ,  $C+7$ ,  $F9$
- Staff 2:  $B\Delta 7$ ,  $B\flat+7$ ,  $E\flat\Delta 7$
- Staff 3:  $A m7\flat 5$ ,  $D7\flat 9$ ,  $G m6$
- Staff 4:  $B m7\flat 5$ ,  $E7\flat 9$ ,  $A m6$ ,  $A m7\flat 5$
- Staff 5:  $D+7\flat 9$ ,  $G\Delta 7$ ,  $F\sharp\Delta 7$ ,  $F\Delta 7$ ,  $E7$
- Staff 6:  $E\flat\Delta 7$ ,  $C\Delta 7$ ,  $C+7$ ,  $F9$
- Staff 7:  $B\Delta 7$ ,  $B\flat+7$ ,  $E\flat 7\sharp 11$
- Staff 8:  $A\flat\Delta 7$ ,  $D+7\flat 9$ ,  $G7\sharp 11$ ,  $C7$
- Staff 9:  $F9$ ,  $B\flat 7\flat 9$ ,  $B\flat+7$ ,  $E\flat\Delta 7$

**B<sub>b</sub>**

# IT NEVER ENTERED MY MIND

151.

LORENZ HART  
RICHARD RODGERS

Ballad

G G+ G<sup>6</sup> G+ G G add9 G<sup>6</sup> G add9

G<sup>6</sup><sub>9</sub> C<sup>Δ</sup>7 G/B E7 A7 Am7 D7

G<sup>Δ</sup>7 C<sup>Δ</sup>7<sup>#11</sup> C<sup>Δ</sup>7 D/C G/B B<sup>b</sup>Δ7 Am7 D7

G<sup>6</sup><sub>9</sub> C<sup>Δ</sup>7 G/B B<sup>b</sup>7 A7 Am7 D7

G<sup>Δ</sup>7 Em7 Am7 D7 G<sup>Δ</sup>7/D Am7/D

G<sup>Δ</sup>7 Am7 Bm7 C<sup>Δ</sup>7<sup>#11</sup> F<sup>Δ</sup>7 Bm7 B<sup>b</sup>7 Am7 D7

G<sup>Δ</sup>7 C<sup>Δ</sup>7<sup>#11</sup> C<sup>Δ</sup>7 D/C G/B B<sup>b</sup>Δ7 Am7 D7

G<sup>6</sup><sub>9</sub> C<sup>Δ</sup>7 F7 E7<sup>b9</sup> Am7 D7 sus 4 D7

Bm7 E7 Am7 D7 G<sup>Δ</sup>7

Detailed description: This is a piano accompaniment score for the ballad 'It Never Entered My Mind'. The key signature is B-flat major (two flats), and the time signature is common time (C). The score consists of ten staves of music. Above the first staff, the following chords are indicated: G, G+, G<sup>6</sup>, G+, G, G add9, G<sup>6</sup>, and G add9. Above the second staff: G<sup>6</sup><sub>9</sub>, C<sup>Δ</sup>7, G/B, E7, A7, Am7, and D7. Above the third staff: G<sup>Δ</sup>7, C<sup>Δ</sup>7<sup>#11</sup>, C<sup>Δ</sup>7, D/C, G/B, B<sup>b</sup>Δ7, Am7, and D7. Above the fourth staff: G<sup>6</sup><sub>9</sub>, C<sup>Δ</sup>7, G/B, B<sup>b</sup>7, A7, Am7, and D7. Above the fifth staff: G<sup>Δ</sup>7, Em7, Am7, D7, G<sup>Δ</sup>7/D, and Am7/D. Above the sixth staff: G<sup>Δ</sup>7, Am7, Bm7, C<sup>Δ</sup>7<sup>#11</sup>, F<sup>Δ</sup>7, Bm7, B<sup>b</sup>7, Am7, and D7. Above the seventh staff: G<sup>Δ</sup>7, C<sup>Δ</sup>7<sup>#11</sup>, C<sup>Δ</sup>7, D/C, G/B, B<sup>b</sup>Δ7, Am7, and D7. Above the eighth staff: G<sup>6</sup><sub>9</sub>, C<sup>Δ</sup>7, F7, E7<sup>b9</sup>, Am7, D7 sus 4, and D7. Above the ninth staff: Bm7, E7, Am7, D7, and G<sup>Δ</sup>7. The music features a variety of chord voicings, including triads, dyads, and complex chords like G<sup>6</sup><sub>9</sub> and E7<sup>b9</sup>. The melody is written in a simple, flowing style characteristic of a ballad.

**B $\flat$**

152.

# *IT'S ALL RIGHT WITH ME*

COLE PORTER

Medium Swing

Dm      Dm $\Delta$ 7      Dm7      Dm6

Dm7      Dm6      Gm7

C7      Am7 $\flat$ 5      D7 $\flat$ 9

1. G7      Em7 $\flat$ 5      A7 $\flat$ 9

2. Gm7      C7      F6

Am7 $\flat$ 5      D7 $\flat$ 9      G7

Gm7 $\flat$ 5      C7 $\flat$ 9      F $\Delta$ 7



# B $\flat$

153.

## IT'S ALL RIGHT WITH ME (P. 2)

The musical score consists of ten staves of music in the key of B-flat major. Each staff contains a melodic line with various chord annotations above it. The chords are as follows:

- Staff 1: A m7 $\flat$ 5, D 7 $\flat$ 9, G 7
- Staff 2: G m7 $\flat$ 5, C 7 $\flat$ 9, E m7 $\flat$ 5, A 7
- Staff 3: D m, D m $\Delta$ 7, D m7, D m6
- Staff 4: D m7, D m6, G m7
- Staff 5: C 7, A m7 $\flat$ 5, D 7 $\flat$ 9
- Staff 6: G 7, G m7, C 7
- Staff 7: F  $\Delta$ 7, F 7, B $\flat$   $\Delta$ 7
- Staff 8: G m7, C 9 sus 4, F 9

# B $\flat$

154.

# IT'S YOU OR NO ONE

SAMMY CAHN  
JULE STYNE

Medium Swing

Am<sup>7</sup> D<sup>7</sup> G $\Delta$ <sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G $\Delta$ <sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> A<sup>+7</sup>

D/A Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G $\Delta$ <sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

C $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G $\natural$

**B $\flat$**

# A JAPANESE WALTZ

155.

Medium

CHICK COREA

**G $\sharp$ m7**   **E m7**   **C m7**   **G  $\Delta$ 7**   **G $\sharp$ °7**

**A m7**   **G $\sharp$ °7 /A**   **A m7**   **D7**   **B7**

**G $\sharp$ 7**   **C $\sharp$ m7**   **C $\sharp$ m7/F $\sharp$**    **F $\sharp$ 7**   **C7**

**B7**   **A m7**   **F m7**   **C $\sharp$ m7**   **G $\sharp$  $\Delta$ 7**

**A°7**   **B $\flat$ m7**   **A°7 /C $\sharp$**    **B $\flat$ m7**   **A $\flat$ /E $\flat$**

**F°7**   **E $\flat$**    **B $\flat$ m7/E $\flat$**    **C7/E**   **F m7**   **B°7**

**C m7**   **F7**   **B $\flat$ m7**   **C m7**   **D $\flat$ 7**

**E $\flat$ 7**   **E  $\Delta$ 7**   **F $\sharp$ m7**   **G $\sharp$ m7**   **A m7**

B $\flat$

156.

# JERSEY BOUNCE

BOBBY PLATER  
TINY BRADSHAW  
EDWARD JOHNSON

Medium Swing

The musical score for "Jersey Bounce" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The tempo is marked as "Medium Swing". The key signature is B $\flat$  (one flat), which is unusual for a piece in G major, but the notes and chords are consistent with G major. The chord markings are as follows:

- Staff 1: G $\frac{6}{9}$ , A $^7$
- Staff 2: A m $^7$ , D $^7$ , G $\Delta^7$ , B $\flat^{\circ}7$ , A m $^7$ , D $^7$
- Staff 3: G $\frac{6}{9}$ , A $^7$
- Staff 4: A m $^7$ , D $^7$ , G $\Delta^7$ , E $\flat^7$ , G $\frac{6}{9}$
- Staff 5: G $^7$ , F $^7$
- Staff 6: E $\flat^7$ , D $^+7$
- Staff 7: G $\frac{6}{9}$ , A $^7$
- Staff 8: A m $^7$ , D $^7$ , G $\Delta^7$ , E $\flat^7$ , G $\frac{6}{9}$

**B<sub>b</sub>**

# ***JIVE SAMBA***

157.

Med. Rock

NAT ADDERLEY

The musical score for "Jive Samba" is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is in a medium rock tempo. The score consists of six staves of music. The first staff begins with a G7#9 chord and contains a melodic line with a repeat sign. The second staff continues the melody and includes a first ending bracket labeled "1.". The third staff features a second ending bracket labeled "2." and contains a melodic line with a C7 chord. The fourth staff continues the melody with a G7#9 chord. The fifth staff contains a melodic line with a C7 chord and a G7#9 chord. The sixth staff concludes the piece with a G7#9 chord.

**B $\flat$**

158.

# JITTERBUG WALTZ

"FATS" WALLER

Swing 3  $F\Delta 7$

$B\flat 7$

$F\Delta 7$

$A m 7$

$D 7$

3

$A m 7$

$D 7$

$G 7$

$B\flat m 7$

$E\flat 7$

$C 7$

$G 7$

$C 7$

1.  $A m 7$   $D 7\flat 9$   $G m 7$   $C 7$

2.  $F 6$   $B\flat \Delta 7$

$D 7$

$C\sharp 7$

$C 7$

$F 6$

$B\flat \Delta 7$

$E\flat 7$

$A m 7$

$D 7\flat 9$

$G 7$

$C 7$

# B $\flat$

159.

## JITTERBUG WALTZ (P. 2)

The musical score consists of ten staves of music in B-flat major. The first two staves are the main melody, with the first staff starting on a whole note F $\Delta$ 7 and the second staff starting on a whole note D7. The third staff is a descending eighth-note run starting on F $\Delta$ 7. The fourth staff features a triplet of eighth notes on a B-flat, marked with a '3' above the notes. The fifth staff is another descending eighth-note run starting on F $\Delta$ 7. The sixth staff begins with a whole note Am7, followed by a triplet of eighth notes on a B-flat, and ends with a whole note D7. The seventh staff is an eighth-note run starting on G7. The eighth staff starts with a whole note B $\flat$ m7, followed by an eighth-note run on E $\flat$ 7, and ends with a whole note C7. The ninth staff is an eighth-note run starting on G7, ending with a whole note C7. The tenth staff begins with a whole note F $\natural$ 6, followed by a whole note B $\flat$ 6, and ends with a sequence of whole notes: D7, C $\sharp$ 7, C7, and F $\natural$ 6.

**B $\flat$**

160.

# JUST ONE OF THOSE THINGS

COLE PORTER

Bright Swing

Chord annotations for the first staff:  $E m7$ ,  $F\# m7$ ,  $B 7$

Chord annotations for the second staff:  $G 7$ ,  $C\# m7\flat 5$ ,  $C m6$

Chord annotations for the third staff:  $G/B$ ,  $E m7$ ,  $A m7$ ,  $D 7$

Chord annotations for the fourth staff:  $G \Delta 7$ ,  $G\# \circ 7$ ,  $A m7$ ,  $F\# m7\flat 5$ ,  $B 7\# 9$

Chord annotations for the fifth staff:  $E m7$ ,  $F\# m7$ ,  $B 7$

Chord annotations for the sixth staff:  $G 7$ ,  $C\# m7\flat 5$ ,  $C m6$

Chord annotations for the seventh staff:  $G/B$ ,  $E m7$ ,  $A m7$ ,  $D 7$

Chord annotations for the eighth staff:  $G \Delta 7$ ,  $G\# \circ 7$ ,  $G m7$ ,  $C 7$



# B $\flat$

161.

## JUST ...THINGS (P. 2)

The musical score consists of ten staves of music in the key of B-flat major. The chords and their positions are as follows:

- Staff 1: F $\Delta$ 7, F $\sharp$  $^{\circ}$ 7, G m7, C7
- Staff 2: F $\Delta$ 7, E m7, A7
- Staff 3: D $\Delta$ 7, B m7, G $\sharp$  m7 $\flat$ 5, G m $\Delta$ 7, G m7
- Staff 4: F $\sharp$  m7, G $\sharp$  $^{\circ}$ 7, A m7, F $\sharp$  m7 $\flat$ 5, B7 $\sharp$ 9
- Staff 5: E m7, F $\sharp$  m7, B7
- Staff 6: G7, C $\sharp$  m7 $\flat$ 5, C m6
- Staff 7: B m7, E7, A m7, D7
- Staff 8: G $\Delta$ 7

# B $\flat$

162.

## JULIAN

Ballad (Not Too Slow)

PEPPER ADAMS  
GEORGE MRAZ

F  $\Delta$ 7 $\sharp$ 11 E7 G m7 C7

F m7 C $\sharp$ 7 $\sharp$ 11 G m7 C7 B m7 $\flat$ 5 B $\flat$  m7 E $\flat$ 7

1. A m7 E $\flat$ 7 D7 C7 2. A m7 E $\flat$ 7

A m7 E $\flat$ 7 A $\flat$   $\Delta$ 7 A7

B $\flat$   $\Delta$ 7 B  $\Delta$ 7 E7 $\sharp$ 11 A $\flat$   $\Delta$ 7 A7

B $\flat$   $\Delta$ 7 G m7 $\flat$ 5 C7 F  $\Delta$ 7 $\sharp$ 11 E7

G m7 C7 F m7 C $\sharp$ 7 $\sharp$ 11 G m7 C7 B m7 $\flat$ 5

B $\flat$  m7 E $\flat$ 7 A m7 D7 G m7 C7 $\flat$ 9 F $\flat$ 9

B $\flat$

# JUST SQUEEZE ME

163.

LES GAINES  
DUKE ELLINGTON

Medium Swing

G $\Delta$ 7 A m7 B m7 A m7 G $\Delta$ 7 A m7 B m7 E7

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and quarter notes.

A m7 D7 G $\Delta$ 7 1. A m7 D7

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and quarter notes, ending with a repeat sign.

2. G $\Delta$ 7 G7 D m7 G7 D m7 G7

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and quarter notes, with triplets indicated by a '3' over the notes.

C $\Delta$ 7 A7 E m7

Musical staff 4: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and quarter notes, with triplets indicated by a '3' over the notes.

A7 E m7 A m7 D7

Musical staff 5: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and quarter notes, with triplets indicated by a '3' over the notes.

G $\Delta$ 7 A m7 B m7 A m7 G $\Delta$ 7 A m7 B m7 E7

Musical staff 6: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and quarter notes.

A m7 D7 G $\Delta$ 7

Musical staff 7: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and quarter notes, ending with a double bar line.

**B $\flat$**

164.

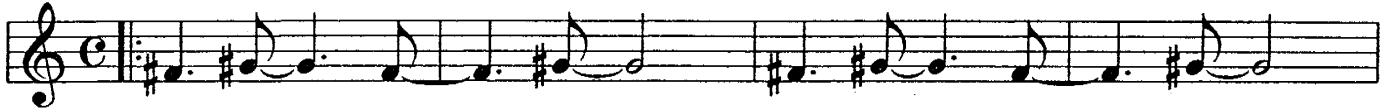
# LADIES IN MERCEDES

Salsa

STEVE SWALLOW

A  $\Delta$  7

D 7



C $\sharp$  m7

F $\sharp$  7



E $\flat$  7

A $\flat$  m7



F m7 $\flat$ 5

B $\flat$  7 $\flat$ 9



E $\flat$   $\Delta$  7

A $\flat$  7



G m7

C 7



A +7

D m7



B m7 $\flat$ 5

E 7 $\flat$ 9



A  $\Delta$  7

D 7



# B $\flat$

## LADIES IN MERCEDES (P. 2)

### Piano Pattern

A $\Delta$ 7

D7



etc.

Detailed description: This musical notation for the piano part is written on a grand staff (treble and bass clefs). It consists of four measures. The first measure has a dotted quarter note on G4, a dotted quarter note on A4, and a dotted quarter note on B4. The second measure has a dotted quarter note on G4, a dotted quarter note on A4, and a dotted quarter note on B4. The third measure has a dotted quarter note on G4, a dotted quarter note on A4, and a dotted quarter note on B4. The fourth measure has a dotted quarter note on G4, a dotted quarter note on A4, and a dotted quarter note on B4. The key signature is B-flat major, and the time signature is 4/4.

### Bass Pattern

A $\Delta$ 7

D7

C $\sharp$ m7



etc.

Detailed description: This musical notation for the bass part is written on a bass clef staff. It consists of four measures. The first measure has a dotted quarter note on G3, a dotted quarter note on A3, and a dotted quarter note on B3. The second measure has a dotted quarter note on G3, a dotted quarter note on A3, and a dotted quarter note on B3. The third measure has a dotted quarter note on G3, a dotted quarter note on A3, and a dotted quarter note on B3. The fourth measure has a dotted quarter note on G3, a dotted quarter note on A3, and a dotted quarter note on B3. The key signature is B-flat major, and the time signature is 4/4.

**B $\flat$**

166.

# THE LADY IS A TRAMP

LORENZ HART  
RICHARD RODGERS

Medium to Fast Swing

The musical score consists of ten staves of music in B-flat major. The first staff begins with a repeat sign and a double bar line. The chord progressions for each staff are as follows:

- Staff 1: D  $\Delta$  7, B 7 $\flat$ 9, E m7, A 7
- Staff 2: D  $\Delta$  7, B 7 $\flat$ 9, E m7, A 7
- Staff 3: D 7 sus 4, A m7, D 7, G  $\Delta$  7, C 7 sus 4, C 7
- Staff 4: F# m7, B 7, E m7, A 7, 1. D 6, B +7, E m7, A 7
- Staff 5: 2. D 6, E m7, (G# m7 C# 7), A 7, F# m7
- Staff 6: B 7, E m7, A 7, C 7#11, B 7, E m7, A 7
- Staff 7: D  $\Delta$  7, B 7 $\flat$ 9, E m7, C# m7 $\flat$ 5, F# 7
- Staff 8: B m7, E m7, A 7, D  $\Delta$  7

**B $\flat$**

# LAZY AFTERNOON

167.

Ballad

JOHN LATOUCHE  
JEROME MOROSS

The musical score is written in B-flat major (two flats) and common time (C). It consists of ten staves of music. The chords and other markings are as follows:

- Staff 1:  $Bm^7$ ,  $B^7$ ,  $Bm^7$ ,  $E^7$
- Staff 2:  $Bm^7$ ,  $E^7$ ,  $Bm^7$ ,  $E^7$ . Includes triplets (3).
- Staff 3:  $Em^7$ ,  $E^7$ ,  $Em^7$ ,  $A^7$
- Staff 4:  $Em^7$ ,  $A^7$ ,  $Em^7$ ,  $A^7$ . Includes triplets (3).
- Staff 5:  $Em^7$ ,  $A^7$ ,  $D\Delta^7$ ,  $G^7\#11$ ,  $F\#m^7$ ,  $B^7$ ,  $Em^7$ ,  $F\#m^7$ . Includes triplet (3).
- Staff 6:  $G\Delta^7$ ,  $A^7$ ,  $C^7$ ,  $B^7$ ,  $Em^7$ ,  $B\flat^7\#11$ ,  $A^7$ ,  $Bm^7$ . Includes triplet (3).
- Staff 7:  $B^7$ ,  $Bm^7$ ,  $E^7$ ,  $Bm^7$ . Includes triplet (3).
- Staff 8:  $E^7$ ,  $Bm^7$ ,  $E^7$ ,  $B^9$
- Staff 9: (No chords explicitly labeled, but continues the melodic line)

**B $\flat$**

168.

# LEAP OF FAITH

CHUCK ISRAELS

Bright Swing

F7 Eb7  $\Delta$  F7#11 F+7#9

B7 Bb7 B7 F7 E7

Eb7 D7 | 1. C#7 C+7#9

F7 Eb7 C#7 G7 C+7#9 | LAST C#7

C+7#9 F7 Eb7 C#7 F#7#9 Bb7#11



# B $\flat$

## LI'L DARLIN'

169.

NEAL HEFTI

Swing Ballad

A 9 E $\flat$ 9 $\sharp$ 11 D 7 sus 4 B m7  
E 7 sus 4 E 7 $\flat$ 9 A 9 E $\flat$ 9 $\sharp$ 11 D 7 sus 4 G 7  
C $\sharp$ 7 $\sharp$ 11 C 6 C m6 G/D D m7 G 7  
C 6 C m6 B m7 $\flat$ 5 E 7 $\flat$ 9 | 1. A 9 E $\flat$ 9 $\sharp$ 11  
A 7 A m7 D 7 B m7 $\flat$ 5 E 7 $\flat$ 9  
2. A 9 E $\flat$ 9 $\sharp$ 11 D 7 sus 4 D 7 G $\flat$ 9 B m7 E 7 $\flat$ 9  
3. A 9 E $\flat$ 9 $\sharp$ 11 D 7 sus 4 D 7 G $\flat$ 9  
B m7 $\flat$ 5 E 7 $\flat$ 9 A 9 E $\flat$ 9 $\sharp$ 11 D 7 sus 4 D 7  
G $\flat$ 9 C m7/F E m7 E $\flat$  $\Delta$ 7 A m7/D G $\flat$ 9

B $\flat$

110.

# LINE FOR LYONS

Medium Swing

GERRY MULLIGAN

The musical score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 4/4 time signature. Above each staff are chord symbols. The chords are: A $\flat$ 9, A7, Dm7, G7, C#m7, F#7, Bm7, E7, A $\Delta$ 7, F#7, Bm7, E7, A $\Delta$ 7, F#m7, Bm7, E7, A $\flat$ 9, A7, Dm7, G7, C#m7, F#7, Bm7, E7, A $\Delta$ 7, F#7, Bm7, E7, A $\Delta$ 7, D#m7, G#7, C#m7, F#7, Bm7, E7, C#m7, F#7, Bm7, E7, A $\flat$ 9, A7, Dm7, G7, C#m7, F#7, Bm7, E7, A $\Delta$ 7, F#7, Bm7, E7, A $\Delta$ 7.

**B $\flat$**

# LITTLE WILLIE LEAPS

171.

Bright Bop

CHARLIE PARKER

G  $\Delta$ 7    Am7    D7    Bm7    E7 $\flat$ 9

Am7    D7 $\flat$ 9    G  $\Delta$ 7    Am7    D7

Bm7    E7 $\flat$ 9    C#m7    F#7

Bm7    E7    Am7    D7    1. G  $\Delta$ 7

F#m7    B7<sub>3</sub>    Em7    A7    Am7    D7<sub>3</sub>

2. G  $\frac{6}{9}$     Am7    D7    G  $\frac{6}{9}$

B $\flat$

172.

# LITTLE FACE

ERNIE KRIVDA

Ballad

The musical score for "Little Face" by Ernie Krivda is presented in ten staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various chord annotations above the notes, such as F $\Delta$ 7, E $\flat$ 7, E m7 $\flat$ 5, A +7 $\sharp$ 9, D m7, G7, C m7, F7, B $\flat$  $\Delta$ 7, B m7 $\flat$ 5<sub>4</sub>, E +7 $\sharp$ 9, A m7, B $\flat$ 7, E $\flat$ 7, D7, D7/C, B m7 $\flat$ 5, E +7 $\sharp$ 9, A $\Delta$ 7, A m7 $\flat$ 5/D, A $\flat$ 7 $\sharp$ 11, G $\Delta$ 7, E m7 $\flat$ 5<sub>4</sub>, A7 $\flat$ 9, D m7, G7, G m7/C, C7, C $\sharp$ 7, F $\sharp$ 7 $\sharp$ 11, F $\Delta$ 7, E $\flat$ 7, E m7 $\flat$ 5, A +7 $\sharp$ 9, and D m7. The notation includes eighth and quarter notes, rests, and triplets.

# B $\flat$

113.

## LITTLE FACE (P. 2)

G7 Cm7 F7 B $\flat$  $\Delta$ 7  
B m7 $\flat$ 5 E +7 $\sharp$ 9 A m7 B $\flat$ 7 E $\flat$ 7  
D7 D7/C B m7 $\flat$ 5 E +7 $\sharp$ 9 A m7 $\flat$ 5  
D +7 G m7 $\flat$ 5 C +7 $\sharp$ 9 F  $\Delta$ 7 D +7 $\sharp$ 9  
B $\flat$   $\Delta$ 7 B m7 $\flat$ 5 G m7/C C7 $\flat$ 9  
F  $\Delta$ 7 B $\flat$ 7 $\sharp$ 11 F  $\Delta$ 7 B $\flat$ 7 $\sharp$ 11 A m7  
D +7 G m7 C7 $\flat$ 9  $\oplus$  F  $\Delta$ 7 E $\flat$ 7  
C $\sharp$ 7 $\sharp$ 11 C7  $\oplus$  F  $\Delta$ 7

**B $\flat$**

174.

# LITTLE GIRL BLUE

LORENZ HART

RICHARD RODGERS

Medium Swing

Musical score for 'Little Girl Blue' in 3/4 time, key of B $\flat$ . The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The first measure of the second staff contains a double bar line. The second staff continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The third staff continues with a quarter note F5, a quarter note G5, and a quarter note A5. The fourth staff continues with a quarter note B5, a quarter note C6, and a quarter note D6. The fifth staff continues with a quarter note E6, a quarter note F6, and a quarter note G6. The sixth staff continues with a quarter note A6, a quarter note B6, and a quarter note C7. The seventh staff continues with a quarter note D7, a quarter note E7, and a quarter note F7. The score concludes with a double bar line and a common time signature.

Am7 D7 $\sharp$ 11 G $\Delta$ 7

B $\flat$ 7 Am7 D7 G $\Delta$ 7

Am7 D7 $\sharp$ 11 G $\Delta$ 7

B $\flat$ 7 Am7 D7 G $\Delta$ 7

F $\sharp$ m7 B7 Em

Em $\Delta$ 7 Em7 A7 Am7 D7

# B $\flat$

175.

## LITTLE GIRL BLUE (P. 2)

The musical score is written in B-flat major (one flat) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign and a double bar line. The third staff contains a first ending, marked with a '1.' and a repeat sign. The fourth staff contains a second ending, marked with a '2.' and a repeat sign. The fifth and sixth staves continue the melody and harmony.

Chords and notes for each staff:

- Staff 1: G $\frac{6}{9}$ , E m $7$ , A m $7$ , D $7$ , E m $7$ , A $7$ , D m $7$ , G $7$
- Staff 2: C $\Delta 7$ , C m $7$ , F $7$ , E m $7$ , A m, B m, C $^6$ , C $\sharp 7$
- Staff 3: G/D, B $\flat 7$ , A m $7$ , D $7$ , 1. G $\frac{6}{9}$ , A m $7$ , D $7$
- Staff 4: 2. G $\frac{6}{9}$ , D $7$ , A m $7$ , D $7$ , G $\Delta 7$
- Staff 5: F $\sharp$  m $7$ , B $7$ , F $7$   $\sharp 11$ , E $7$
- Staff 6: E $\flat 7$   $\sharp 11$ , D $7$ , G $\frac{6}{9}$ , E m $7$ , A m $7$ , D $7$  sus 4, D $7$ , G $\frac{6}{9}$

# B $\flat$

176.

# THE LONG VIEW

Slow Latin  
Sempre Legato

PAUL FERGUSON

D $\frac{6}{9}$ /A      E $\flat\frac{6}{9}$ /D      E $\frac{6}{9}$ /D      A7 $\flat 9$

D $\circ 7$     D $\frac{6}{9}$     G $\Delta 7$       F7 sus 4    E $\Delta 7$     A $\Delta 7$     3

C $\sharp\Delta 7$ /D    D $\Delta 7$     C $\sharp 7\flat 9$     C $\sharp +7$     F $\sharp m7$     B7 $\flat 9$     3

B13/E    E+7 $\sharp 9$     A+7 $\sharp 9$       D $\circ 7$     Dm7    G7      3

E7 $\sharp 9$       A7 sus 4    A13    A $\flat 6$       Gm7    C7 $\sharp 11$     3

E $\flat$ /D    D $\frac{6}{9}$     G+7      G $\Delta 7$     F9 sus 4    E $\Delta 7$     A $\Delta 7$     3

C $\Delta 7$ /D    D $\Delta 7$     C $\sharp 7\flat 9$     C $\sharp +7$     B $\flat\Delta 7$ /F $\sharp$     F $\sharp m7$     B7 $\flat 9$     3

B13/E    E+7 $\sharp 9$     A+7 $\sharp 9$       D $\circ 7$     Dm7    G7      3



# B $\flat$

177.

## THE LONG VIEW (P. 2)

**Staff 1:** E 7 $\sharp$ 9 A 7 sus 4 A + 7 $\sharp$ 9 D  $\frac{6}{A}$  G $\sharp$ m7 $\flat$ 5 G 13

**Staff 2:** C $\sharp$ m7 $\flat$ 5/F $\sharp$  F $\sharp$ +7 $\sharp$ 9 B  $\Delta$ 7/F $\sharp$  F $\sharp$ ° ADD B $\sharp$

**Staff 3:** G  $\Delta$ 7/F $\sharp$  C 13/F $\sharp$  B °7/F $\sharp$  B  $\Delta$ 7/F $\sharp$  C  $\Delta$ 7/F $\sharp$  B  $\Delta$ 7/F $\sharp$

**Staff 4:** C m7/F C $\sharp$ m7/F C m7/F F $\sharp$ +7 $\sharp$ 9 B $\flat$ °7/F E/F F m7 $\flat$ 5

**Staff 5:** C m7 $\flat$ 5/F C $\sharp$ m7 $\flat$ 5/F F 7 $\sharp$ 9 F + 7 $\flat$ 9 E 7 $\sharp$ 11 A 7 $\flat$ 9

**Staff 6:** G $\sharp$ °7 G $\sharp$ m7 $\flat$ 5 G  $\Delta$ 7 $\sharp$ 5 G  $\Delta$ 7 F $\sharp$  $\Delta$ 7 $\sharp$ 5 F 7 $\sharp$ 11

**Staff 7:** E + 7 $\sharp$ 9 E $\flat$ 9/A D  $\frac{6}{A}$  E $\flat$   $\frac{6}{A}$

**Staff 8:** E  $\frac{6}{A}$  1. A 7 $\flat$ 9 2. D  $\frac{6}{A}$

# B $\flat$

178.

Medium

# THE LOOP

CHICK COREA

The musical score for "The Loop" by Chick Corea is presented in a 3/4 time signature with a key signature of one flat (B $\flat$ ). The score consists of 12 staves of music, each with a corresponding chord symbol above it. The chords are: G $\Delta$ 7, E m7, A m7, D7 D $\sharp$ °7, E m7, E m7/D, C $\sharp$  m7 $\flat$ 5, C m $\Delta$ 7, C $\Delta$ 7/B, B $\flat$ °7, A m7, B7, E m7, F $\sharp$ 7, B m7, E7, A m7, D7, G $\Delta$ 7, E m7, A m7, D7 D $\sharp$ °7, E m7, E m7/D, C $\sharp$  m7 $\flat$ 5, C m $\Delta$ 7, G/B, B $\flat$ °7, A m7, B7, E m7, A7, A m7, D7, C $\sharp$ 7 $\sharp$ 11, C $\Delta$ 7, C $\sharp$ °7, G/D, C m7/E $\flat$ , E m7, C m7/E $\flat$ , G/D, C $\sharp$ °7, C $\Delta$ 7, F7, B m7, E7, B $\flat$  m7, E $\flat$ 7, A m7, D7.

**B $\flat$**

# A LOTUS ON IRISH STREAMS

179.

Ballad

JOHN McLAUGHLIN

G  $\Delta$ 7      F  $\Delta$ 7      E $\flat$   $\Delta$ 7      D $\flat$   $\Delta$ 7

A $\flat$   $\Delta$ 7      B $\flat$   $\frac{6}{9}$       C  $\frac{6}{9}$

G m7      A $\flat$   $\Delta$ 7      C m7      D $\flat$   $\Delta$ 7

D m7      C  $\frac{6}{9}$       B m7      A  $\frac{6}{9}$

G# m7      E  $\Delta$ 7      B/D#

C#  $\Delta$ 7      C m7      B $\flat$   $\frac{6}{9}$       A m7

F# m7      B sus

# B $\flat$

180.

## LOUD-ZEE

JERRY BERGONZI

Even 8ths

The musical score consists of ten staves of music in 4/4 time, featuring a variety of chord progressions and rhythmic patterns. The chords are as follows:

- Staff 1: A m7, B m7, C  $\Delta$  7 $\sharp$ 11, B 7 $\flat$ 9
- Staff 2: B $\flat$   $\Delta$  7, A 7 $\flat$ 9, A $\flat$   $\Delta$  7, B m7 $\flat$ 5, E 7 $\flat$ 9
- Staff 3: A m7, B m7, C  $\Delta$  7 $\sharp$ 11, B 7 $\flat$ 9
- Staff 4: B $\flat$   $\Delta$  7, A 7 $\flat$ 9, A $\flat$   $\Delta$  7, B m7 $\flat$ 5, E 7 $\flat$ 9
- Staff 5: A m7, A $\flat$   $\Delta$  7, G m7, F $\sharp$  m7 $\flat$ 5
- Staff 6: F  $\Delta$  7, E m7, D 7 $\sharp$ 11, D m, D m7, B m7 $\flat$ 5, E 7 $\flat$ 9
- Staff 7: A  $\Delta$  7

The score includes various rhythmic markings such as triplets (indicated by a '3' over a group of notes) and eighth notes. The final staff shows a simple harmonic progression with a treble clef and a key signature of one flat.

# B $\flat$

# LOVERS RAIN DANCE

181.

CHIP STEPHENS

Med. Swing

Chords:  $C\Delta_7$ ,  $Bm7b_5$ ,  $E7b_9$ ,  $A m_7$ ,  $E\flat/A\flat$ ,  $G m_7$ ,  $C+7\#_9$ ,  $F\Delta_7\#_{11}$ ,  $E m_7$ ,  $A7\#_{11}b_9$ ,  $A\flat+7\#_9$ ,  $D m_7/G$ ,  $G+7\#_9$ ,  $C\#\Delta_7$ ,  $G\#\Delta_7$ ,  $F\#\Delta_7$ ,  $F\Delta_7$ ,  $E\flat\Delta_7$ ,  $A m_7$ ,  $B+7\#_9$ ,  $E\Delta_7$ ,  $F\#m_7b_5$ ,  $F m_7$ ,  $E\Delta_7$ ,  $C\#\Delta_7$ ,  $D m_7$ ,  $G7b_9$ ,  $C\Delta_7\#_{11}$

Instructions: *D.S. al Coda*, *rit.*, *fill*

SOLO ON ENTIRE FORM (fermatas on last X only)

B $\flat$

182.

# LOVE WALKED IN

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Bright Swing

F $\Delta$ 7 (B $\flat$  $\Delta$ 7) A m7 D m7 G7 G m7 C7

F $\Delta$ 7 (B $\flat$  $\Delta$ 7) A m7 D m7 G7 C $\sharp$  m7 F $\sharp$ 7

C m7 F7 B $\flat$  $\Delta$ 7 $\sharp$ 11 A m7 D7

G m7 E $\flat$ 7 F/C D+7 G7 C7 sus 4

F $\Delta$ 7 (B $\flat$  $\Delta$ 7) A m7 D m7 G7 G m7 C7

F $\Delta$ 7 (B $\flat$  $\Delta$ 7) A m7 D m7 G7 C $\sharp$  m7 F $\sharp$ 7

C m7 F7 B $\flat$  $\Delta$ 7 B m7 $\flat$ 5 E7 $\sharp$ 9

A+7 D7 G m7 C7 F $\flat$ 6

# B $\flat$

183.

LOVE WALKED IN (P. 2)

## BLOWING CHANGES

The image displays ten rows of musical notation for a blowing exercise. Each row consists of a chord sequence above a staff of music. The chords are as follows:

- Row 1: F $\Delta$ 7, D m7, G7, G m7, C7
- Row 2: F $\Delta$ 7, D m7, G7, C+7
- Row 3: C m7, F7, B $\flat$  $\Delta$ 7, A m7, D7
- Row 4: G m7, E $\flat$ 7, F $\Delta$ 7, D+7, G7, C7
- Row 5: F $\Delta$ 7, D m7, G7, G m7, C7
- Row 6: F $\Delta$ 7, D m7, G7, C+7
- Row 7: C m7, F7, B $\flat$  $\Delta$ 7, B m7 $\flat$ 5, E7 $\sharp$ 9
- Row 8: A+7, D7, G m7, C7, F $\Delta$ 7, D m7, G m7, C7

Each musical staff contains a series of diagonal lines, indicating a continuous blowing exercise corresponding to the chords above.

B $\flat$

184.

# LULLABY OF THE LEAVES

JOE YOUNG  
BERNICE PETKERE

Medium Swing

D m7 B7 $\sharp$ 11 E7 A+7 D9 sus4 D9 G m7 G m7/F

E m7 $\flat$ 5 A+7

1. D m7 F9 E7 $\sharp$ 9 A+7

2. D m7 B $\flat$ 7

B $\flat$ 7 D $\Delta$ 7

B $\flat$ 7 F $\sharp$ m7 F7

B $\flat$  $\Delta$ 7 A+7 D m7 B7 $\sharp$ 11 E7 A+7 D9 sus4 D9

G m7 G m7/F E m7 $\flat$ 5 A+7 D m $\flat$ 6



**B $\flat$**

# LULU'S BACK IN TOWN

185.

AL DUBIN

HARRY WARREN

Medium Swing

D7 G7 C7 F $\Delta$ 7 D7 G7

C7 F $\Delta$ 7 A+7 B $\flat$  $\Delta$ 7 B $\circ$ 7 F $\Delta$ 7/C D7

G7 C7 sus 4 C7 1. F $\frac{6}{9}$  2. F $\frac{6}{9}$

B $\flat$  $\Delta$ 7 B $\circ$ 7 F/C F7 B $\flat$  $\Delta$ 7 B $\circ$ 7

F/C F7 B m7 $\flat$ 5 E7 $\flat$ 9 F/C A $\flat$ 7

G7 C7 sus 4 C7 D7 G7

C7 F $\Delta$ 7 D7 G7 C7 F $\Delta$ 7 A+7

B $\flat$  $\Delta$ 7 B $\circ$ 7 F $\Delta$ 7/C D7 G7 C7 sus 4 C7 F $\frac{6}{9}$

B $\flat$

186.

# MAKIN' WHOOPÉE

GUS KAHN  
WALTER DONALDSON

Medium Swing

A $\Delta$ 7 A $\sharp$  $^{\circ}$ 7 Bm7 E7 A $\Delta$ 7 A7

D $\Delta$ 7 G7 A/E F $\sharp$ m7 F7 E7 A $\Delta$ 7 F $\sharp$ m7

Bm7 E7 A $\Delta$ 7 A $\sharp$  $^{\circ}$ 7 Bm7 E7 A $\Delta$ 7 A7

D $\Delta$ 7 G7 A/E F $\sharp$ m7 F7 E7 A $\Delta$ 7

Bm7 C $^{\circ}$ 7 C $\sharp$ m7 $\flat$ 5 F $\sharp$ 7 $\flat$ 9 Bm7 $\flat$ 5 Bm7 $\flat$ 5 E7 $\flat$ 9

A $\Delta$ 7 C $\sharp$ m7 $\flat$ 5 F $\sharp$ 7 $\flat$ 9 Bm7 $\flat$ 5 Bm7 $\flat$ 5 E7 $\flat$ 9

C $\sharp$ m7 F $\sharp$ 7 $\flat$ 9 Bm7 E7 A $\Delta$ 7 A $\sharp$  $^{\circ}$ 7 Bm7 E7


A $\Delta$ 7 A7 D $\Delta$ 7 G7 A/E F $\sharp$ m7

F7 E7 A $\Delta$ 7

## OPTIONAL CHANGES

SLOW EVEN 8TH BALLAD

C $\sharp$ /F F $\sharp$ m7 B $\flat$ /G C7 $\sharp$ 11 A7sus4 A7/C $\sharp$  D $\Delta$ 7 Dm7



G7 $\sharp$ 11 F $\sharp$ 7 F7 E7 D $\Delta$ 7 A/C $\sharp$  Bm7 E7sus4 E7



C $\sharp$ /F F $\sharp$ m7 B $\flat$ /G C7 $\sharp$ 11 A7sus4 A7/C $\sharp$  D $\Delta$ 7 Dm7



G7 $\sharp$ 11 F $\sharp$ 7 F7 E7 D $\Delta$ 7 A/C $\sharp$  Bm7 A $\Delta$ 7



C $\sharp$ m7 $\flat$ 5/E C/E D/E Gm/E F/E A $\Delta$ DD<sup>9</sup>/E




C $\sharp$ m7 $\flat$ 5/G C/G D/G Gm7/C F/D A/E E7



C $\sharp$ /F F $\sharp$ m7 B $\flat$ /G C7 $\sharp$ 11 A7sus4 A7/C $\sharp$  D $\Delta$ 7 Dm7



G7 $\sharp$ 11 F $\sharp$ 7 F7 E7 D $\Delta$ 7 A/C $\sharp$  Bm7 A $\Delta$ 7



# B $\flat$

188.

# MANDALA

BILL DOBBINS

Bossa Nova

The musical score is written in treble clef with a key signature of one flat (B $\flat$ ) and a 3/2 time signature. The melody consists of several lines of music, each with corresponding chord symbols above it. The chords include complex extensions such as 9ths, 11ths, and 13ths, as well as altered chords like m7b5 and +7. The score includes triplet markings (3) and accents (^). A section labeled "solo break" begins with a circled cross symbol and a dotted line. The piece concludes with a final chord of E $\flat$  $\Delta$ 7#11.

Chord progression: F $\sharp$  $_9^6$  B m7 E $_9$  D $\sharp$  m7 D m7 C $\sharp$  m7  
F $\sharp$  7 B m7 $\flat$ 5 B $\flat$  13  
E m7 E $\flat$  m7 D m $_9$  G +7 C  $\Delta$  7 F $\sharp$  m7 $\flat$ 5 B +7  
E m $_9$  F m $_9$  D m $_9$  C $\sharp$  m $_9$  D m $_9$  B m $_9$  B $\flat$  m11 C m11 A m11  
G m11 F $_9^6$  F $\sharp$  $_9^6$  11  
F $\sharp$  $_9^6$  11 B m7 E $_9$  D $\sharp$  m7 D m7 C $\sharp$  m7  
F $\sharp$  7 B m $_9$  D m $_9$   
F m $_9$  B $\flat$  13 E $\flat$  $_9^6$   
A $\flat$  13#11 G $_9^6$  C $_9^6$  11 solo break  
C 13#11 B $_9^6$  E 13#11 E $\flat$  $_9^6$  E $\flat$   $\Delta$  7#11

# B $\flat$

# MANHATTAN

189.

LORENZ HART

RICHARD RODGERS

Medium Swing

Chord symbols for the first staff: G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 C7 Bm7 B $\flat$ °7

Chord symbols for the second staff: Am7 D7 C7 Bm7 E7 Am7 D7

Chord symbols for the third staff: G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 Em7

Chord symbols for the fourth staff: A<sup>13</sup> Em7 A7 Am7 D7 Am7 D7

Chord symbols for the fifth staff: G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 C7 Bm7 B $\flat$ °7

Chord symbols for the sixth staff: Am7 D7 C<sup>13</sup> Bm7 F7 $\sharp$ 11 E7<sup>sus</sup>4 E7 $\flat$ 9

Chord symbols for the seventh staff: Am7 Cm7 F7 G $\Delta$ 7 Em7 A7 A $\sharp$ °7

Chord symbols for the eighth staff: Bm7 E7 Am7 D7 G $\Delta$ 7

# B $\flat$

190.

## MATRIX

Bright Blues

CHICK COREA

G7

C7 \*

improvise -----

G7

drum solo -----

D7

G7

Coda

Em7 Ebm7

D+7 C#Δ7#11

\* This is Chick's recorded improvised solo

# B $\flat$

# MAYREH

191.  
HORACE SILVER

Medium Swing

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a repeat sign and a 7-measure rest. The chords for the first staff are Bm7, E7, Am7, D7, Bm7, E7, Am7, and D7. The second staff has chords Bm7, E7, Am7, D7, Bm7 $\flat$ 5, and E7 $\sharp$ 9. The third staff has chords C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7, Bm7, E7, Am7, D7 $\flat$ 9, and a first ending bracket for G $\Delta$ 7. The fourth staff has chords F $\sharp$ m7 $\flat$ 5, B7, Em7, A7 $\sharp$ 11, and D7 $\sharp$ 11. The fifth staff has a second ending bracket for G $\Delta$ 7, followed by chords A7 $\sharp$ 11, D7 $\sharp$ 11, Bm7, and E7. The sixth staff has chords Am7, D7, and a circled G $\Delta$ 7. The seventh staff has a circled symbol followed by chords C $\sharp$ m7 $\flat$ 5, Cm7, Bm7, B $\flat$ 7, A $\flat$  $\Delta$ 7, and G $\Delta$ 7. The eighth staff continues the melodic line.

**B $\flat$**

192.

# THE MEANING OF THE BLUES

BOBBY WORTH  
BOBBY TROUP

Ballad

Em C/E Em<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>/G F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> B<sup>7</sup>b<sup>9</sup>

Em Em<sup>Δ</sup><sup>7</sup> Em<sup>7</sup> Em<sup>6</sup> Am<sup>7</sup> Cm<sup>6</sup> D<sup>7</sup>

G<sup>Δ</sup><sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup><sup>7</sup> F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> B<sup>7</sup>b<sup>9</sup>

Em C/E Em<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> C<sup>7</sup> B<sup>7</sup>b<sup>9</sup>

Em C/E Em<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>/G F<sup>#</sup>m<sup>7</sup>b<sup>5</sup> B<sup>7</sup>b<sup>9</sup>

Em Em<sup>Δ</sup><sup>7</sup> Em<sup>7</sup> Em<sup>6</sup> Am<sup>7</sup> Cm<sup>6</sup> D<sup>7</sup>

Dm<sup>7</sup> G<sup>9</sup>sus<sup>4</sup> G<sup>9</sup> C<sup>Δ</sup><sup>7</sup> Cm<sup>6</sup> F<sup>7</sup>

Em C/E Em<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> C<sup>7</sup> B<sup>7</sup>b<sup>9</sup> Em<sup>6</sup>



**B $\flat$**

# MILESTONES

193.

Medium to Bright Bop

MILES DAVIS

Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$ <sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$ <sup>7</sup> Bm<sup>7</sup>

Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$ <sup>7</sup> Am<sup>7</sup> 1. Bm<sup>7</sup>

2. Bm<sup>7</sup> Bm<sup>7</sup>

Bm<sup>7</sup>

Bm<sup>7</sup>

Bm<sup>7</sup>

Bm<sup>7</sup>

Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$ <sup>7</sup> Bm<sup>7</sup>

Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$ <sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$ <sup>7</sup> Am<sup>7</sup>

Bm<sup>7</sup>

**FORM** Am<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup>

16 BARS 16 BARS 8 BARS

**B $\flat$**

194.

# MI BOJ A SAMBA

Samba

GARY APRILE

F $\Delta$ 7

E $\flat$  $\Delta$ 7

F $\Delta$ 7

E $\flat$  $\Delta$ 7



F $\Delta$ 7

E $\flat$  $\Delta$ 7

Cm7

F7



E $\Delta$ 7

D $\Delta$ 7

E $\Delta$ 7

D $\Delta$ 7



A m7

D7

G $\sharp$ m7

C $\sharp$ 7

G m7

C7



F $\Delta$ 7

E $\flat$  $\Delta$ 7

F $\Delta$ 7

E $\flat$  $\Delta$ 7



F $\Delta$ 7

E $\flat$  $\Delta$ 7

Cm7

F7

F $\sharp$ m7

B7



B $\flat$  $\Delta$ 7

E $\flat$ 7



# B $\flat$

195.

## MI BOJ A SAMBA (P. 2)

Am7 3 D7 $\flat$ 9

Gm7 3 F#7 3

E $\flat$ 7

B $\flat$

196.

# MIDNIGHT SUN

LIONEL HAMPTON

SONNY BURKE

JOHNNY MERCER

Ballad

Chord markings for the first staff:  $D\Delta 7$ ,  $A+7$ ,  $D\Delta 7$ ,  $Dm7$ ,  $G9\sharp 11$

Chord markings for the second staff:  $C\Delta 7$ ,  $G+7$ ,  $C\Delta 7$

Chord markings for the third staff:  $Cm7$ ,  $F9\sharp 11$ ,  $B\flat\Delta 7$ ,  $F+7$

Chord markings for the fourth staff:  $B\flat\Delta 7$ ,  $B\flat m7$ ,  $E\flat 9\sharp 11$ ,  $A7\sharp 9$

Chord markings for the fifth staff:  $F\sharp m7$ ,  $F7$ ,  $E m7$ ,  $A7$ ,  $D\Delta 7$ ,  $A+7$ ,  $D\Delta 7$

Chord markings for the sixth staff:  $Dm7$ ,  $G9\sharp 11$ ,  $C\Delta 7$ ,  $G+7$ ,  $C\Delta 7$

Chord markings for the seventh staff:  $Cm7$ ,  $F9\sharp 11$ ,  $B\flat\Delta 7$ ,  $F+7$

# B $\flat$

197.

## MIDNIGHT SUN (P. 2)

$B\flat\Delta 7$   $B\flat m7$   $E\flat 9\sharp 11$   $A 7\sharp 9$

$D\Delta 7$   $G\sharp m7$   $C\sharp 7\flat 9$   $F\sharp\Delta 7$   $F\sharp m7$   $B 7$

$E\Delta 7$   $E m7$   $A 7$

$D 6_9$   $F 7$   $E m7$   $E\flat 7\sharp 9$   $D\Delta 7$   $A + 7$   $D\Delta 7$

$D m7$   $G 9\sharp 11$   $C\Delta 7$   $G + 7$   $C\Delta 7$

$C m7$   $F 9\sharp 11$   $B\flat m\Delta 7$   $F + 7$   $B\flat\Delta 7$

$B\flat m7$   $E\flat 9\sharp 11$   $A 7\sharp 9$   $D\Delta 7$

# B $\flat$

198.

# MOMENT TO MOMENT

JOHNNY MERCER  
HENRY MANCINI

Rock Ballad

The musical score for "Moment to Moment" is presented in ten staves. Each staff contains a line of music in treble clef with a key signature of two flats (B-flat major) and a common time signature (C). Above each staff are chord symbols. The chords are: Staff 1: B m7, G/B, B m6, E m7; Staff 2: B m7, B m7/A, G# m7b5, G7, F#9 sus4, F#7b9; Staff 3: B m7, G/B, B m6, G m7; Staff 4: D Δ7, A7, F# m7b5, B7; Staff 5: E m7, C# m7b5, F#7, B m7, B m7/A; Staff 6: G# m7b5, G7, F#9 sus4, F#7b9; Staff 7: B m7, G/B, B m6, G m7; Staff 8: D Δ7, A7, F# m7b5, B7; Staff 9: E m7, A7, D6.

**B $\flat$**

# MOONLIGHT IN VERMONT

199.

JOHN BLACKBURN  
KARL SUESSDORF

Ballad

F $\Delta$ 7 Dm7 Gm7 C7 F $\Delta$ 7 Dm7 E $\flat$ 9#11

Gm7 C7sus4 F $\flat$ 9 F $\Delta$ 7 Dm7 Gm7 C7

F $\Delta$ 7 Dm7 E $\flat$ 9#11 Gm7 C7sus4 F $\flat$ 9

Bm7 E7 C#m7 C9 Bm7 E7#9

A $\Delta$ 7 Cm7 F7 Dm7 C#9 Cm7 F7

B $\flat$  $\Delta$ 7 C+7 $\flat$ 9 F $\Delta$ 7 Dm7 Gm7 C7 F $\Delta$ 7 Dm7 E $\flat$ 9#11

Gm7 C7sus4 F $\flat$ 9 G7#11 C7sus4 F#9 F $\Delta$ 7

**B $\flat$**

200.

# THE MONSTER AND THE FLOWER

Samba

CLAUDIO RODITI

INTRO **F $\flat$**

**C $\flat$  7 sus 4**

**C $\flat$  7**



**A**

**F $\flat$**

**C $\flat$  7 sus 4**

**C $\flat$  7**



**F $\flat$**

**C $\flat$  m7**

**F $\flat$  7**



**A +7**

**A 7 $\flat$ 9**

**D $\flat$  7**

**D +7**



1. **D $\flat$  m7**

**G $\flat$  7**

**G $\flat$  m7**

**C $\flat$  7**



2. **G $\flat$  m7**

**C $\flat$  7**

**A $\flat$  m7**

**D $\flat$  7**



**G $\flat$  m7**

**C $\flat$  7**

**B** **B $\flat$  m7/E $\flat$**



**A $\flat$   $\Delta$  7/E $\flat$**

**B $\flat$  m7/E $\flat$**





# B $\flat$

201.

## MONSTER...FLOWER (P. 2)

Ab $\Delta$ 7/E $\flat$  Cm7 $\flat$ 5 F7 $\flat$ 9

B $\flat$ m7 B $\flat$ m7/A $\flat$  Gm7 C7

A m7 D7 G m7 1. C7

2. C7 F $\Delta$ 7 C7 sus 4

SOLOS: A A B B

B $\flat$ m7 $\flat$ 5 B $\flat$ m $\hat{6}$  A m7 A $\flat$  $^{\circ}$ 7

G m7 C7 UNISON F $\hat{6}$

B $\flat$

202.

# MOON AND SAND

Latin

ALEC WILDER

Em7 C $\Delta$ 7 B $\flat$  $\Delta$ 7

F $\Delta$ 7 B $\flat$  $\Delta$ 7 Bm7 $\flat$ 5 E7 $\flat$ 9

Am7 D7 G $\flat$

C $\sharp$ m7 $\flat$ 5 F $\sharp$ 7 $\flat$ 9 C7 $\sharp$ 11 B7 $\flat$ 9

Em7 Em7/A A7 Dm7 G7

C $\Delta$ 7 F7 F $\sharp$ m7 $\flat$ 5 B7 $\flat$ 9

# B $\flat$

203.

## MOON AND SAND (P. 2)

Em<sup>7</sup> C $\Delta$ <sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup>

F $\Delta$ <sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> Bm<sup>7</sup> $\flat$ <sup>5</sup> E<sup>7</sup> $\flat$ <sup>9</sup>

Am<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/C Bm<sup>7</sup> E<sup>7</sup>  $\Phi$

Am<sup>7</sup> B<sup>7</sup> sus  $\flat$ <sup>9</sup> B<sup>7</sup> $\flat$ <sup>9</sup> Em<sup>7</sup> F $\Delta$ <sup>7</sup> Em<sup>7</sup> F $\Delta$ <sup>7</sup>

$\Phi$  Am<sup>7</sup> B<sup>7</sup> $\flat$ <sup>9</sup> B $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup> A<sup>7</sup> A<sup>7</sup>/G

F $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> B<sup>7</sup> sus 4 B<sup>7</sup> $\flat$ <sup>9</sup> Em<sup>6</sup><sub>9</sub>

**B $\flat$**   
204.

# MOUNTAIN GREENERY

LORENZ HART  
RICHARD RODGERS

Medium Swing

The musical score for "Mountain Greenery" is written in B-flat major (two sharps) and 4/4 time. It consists of eight staves of music. The tempo is marked "Medium Swing". The chords and melodic lines are as follows:

Staff 1:  $D_9^6$   $Bm^7$   $Em^7$   $A^7$   $D_9^6$   $Bm^7$   $Em^7$   $A^7$

Staff 2:  $D_9^6$   $Bm^7$   $E^7$   $Em^7$   $A^7$

Staff 3:  $D_9^6$   $Bm^7$   $Em^7$   $A^7$   $D_9^6$   $Bm^7$   $Em^7$   $A^7$

Staff 4:  $D_9^6$   $Bm^7$   $E^7$   $Em^7$   $Am^7$   $D^7$

Staff 5:  $G\Delta^7$   $Em^7$   $Am^7$   $D^7$   $G\Delta^7$   $Em^7$   $Am^7$   $D^7$

Staff 6:  $Bm^7$   $E^7$   $Em^7$   $A^7$

Staff 7:  $D_9^6$   $Bm^7$   $Em^7$   $A^7$   $D_9^6$   $Bm^7$   $Em^7$   $A^7$

Staff 8:  $D_9^6$   $Bm^7$   $E^7$   $A^7$   $D_9^6$

# B $\flat$

## MUEZZIN'

205.

Medium

PEPPER ADAMS

**LATIN**  $G m_9^6$   $B\flat m_7$

$E\flat_7$   $B m_7$  | 1.  $E_7$   $A \Delta_7$

$A m_7\flat_5$   $D_7\flat_9$  | 2.  $E_7$   $A \Delta_7$  **BREAK (Swing)**

$E m_7$   $A_7$   $D \Delta_7$   $D m_7$   $G_7$

$C \Delta_7$   $B m_7$   $E_7\flat_9$   $A m_7\flat_5$   $D_7\flat_9$  **LATIN**

$G m_9^6$   $B\flat m_7$   $E\flat_7$

$B m_7$   $E_7$   $A \Delta_7$  **SOLO BREAK**

$A \Delta_7$  **ALL SOLOS SWING**

$A \Delta_7$

B $\flat$

206.

# MY MAN'S GONE NOW

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

E m7

E (add 9-no 3rd)

E 7 $\sharp$ 9

B 13/E

First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The system contains four measures. The first measure has a whole note chord E m7. The second measure has a whole note chord E (add 9-no 3rd). The third measure has a whole note chord E 7 $\sharp$ 9. The fourth measure has a whole note chord B 13/E. The bass staff shows a melodic line with eighth notes.

E m7

E (add 9-no 3rd)

E 7 $\sharp$ 9

B 13/E

Second system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The system contains four measures. The first measure has a whole note chord E m7. The second measure has a whole note chord E (add 9-no 3rd). The third measure has a whole note chord E 7 $\sharp$ 9. The fourth measure has a whole note chord B 13/E. The bass staff shows a melodic line with eighth notes.

E 7 $\sharp$ 9

C  $\Delta$ 7

A 7

G 7

F 7

E m7

Third system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The system contains four measures. The first measure has a whole note chord E 7 $\sharp$ 9. The second measure has a whole note chord C  $\Delta$ 7. The third measure has a whole note chord A 7. The fourth measure has a whole note chord G 7. The bass staff shows a melodic line with eighth notes.

E

E 7

E m7

C $\sharp$ 7 $\flat$ 9

F $\sharp$ 7 $\sharp$ 11

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The system contains four measures. The first measure has a whole note chord E. The second measure has a whole note chord E 7. The third measure has a whole note chord E m7. The fourth measure has a whole note chord C $\sharp$ 7 $\flat$ 9. The bass staff shows a melodic line with eighth notes.

B m7

B 7

B $\flat$ 7

E $\flat$  $\Delta$ 7

B 7

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The system contains four measures. The first measure has a whole note chord B m7. The second measure has a whole note chord B 7. The third measure has a whole note chord B $\flat$ 7. The fourth measure has a whole note chord E $\flat$  $\Delta$ 7. The bass staff shows a melodic line with eighth notes.

E m7

C $\sharp$ 7

F $\sharp$ m7

G 6

A m7

A $\sharp$  $\circ$ 7

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The system contains four measures. The first measure has a whole note chord E m7. The second measure has a whole note chord C $\sharp$ 7. The third measure has a whole note chord F $\sharp$ m7. The fourth measure has a whole note chord G 6. The bass staff shows a melodic line with eighth notes.

B m7

B $\flat$ 7

E $\flat$  $\Delta$ 7

Seventh system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The system contains four measures. The first measure has a whole note chord B m7. The second measure has a whole note chord B $\flat$ 7. The third measure has a whole note chord E $\flat$  $\Delta$ 7. The bass staff shows a melodic line with eighth notes.

# B $\flat$

207.

## MY MAN'S GONE NOW (P.2)

The musical score consists of eight staves of music in the key of B-flat major. The chords are annotated above the notes. The first staff has chords B7, Em7, C#7, and F#m7. The second staff has Am7b5, AbΔ7G+7, C9, Am7b5, D+7b9, and G9. The third staff has F#m7b5, B+7, Em7, E7#11, Em7, C#7b9, and F#7b9. The fourth staff has Bm7, B7, Em7, E (add 9-no 3rd), and E7#9. The fifth staff has B13/E, E7#9, CΔ7, A7, G7, and F7. The sixth staff has Em7, B7, E7, and B7. The seventh staff has Em7, B7, E7, F#m7b5, B+7b9, and Em7. The eighth staff continues the melody without explicit chord annotations.

**B $\flat$**

208.

# MY HEART STOOD STILL

LORENZ HART  
RICHARD RODGERS

Medium Swing

G  $\Delta$ 7 E m7 A m7 D7 G  $\Delta$ 7 E m7 A m7 D7



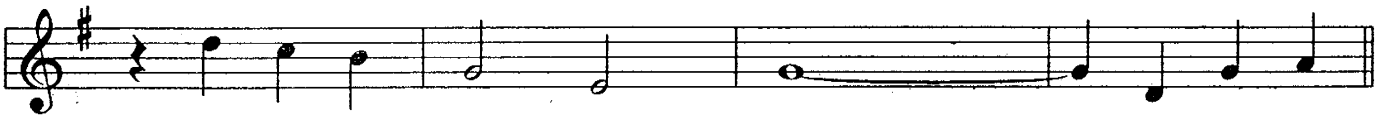
B m7 E 7 $\flat$ 9 A m7 D7 G  $\Delta$ 7 E m7 A m7 D7



G  $\Delta$ 7 E m7 A m7 D7 G  $\Delta$ 7 E m7 A m7 D7



B m7 E 7 $\flat$ 9 A m7 D7 G  $\natural$



G m7 C7 A 7 $\sharp$ 9 B $\flat$ /D D  $\Delta$ 7



E m7 $\flat$ 5 A7 E $\flat$ 7 D7



G  $\Delta$ 7 E m7 A m7 D7 G  $\Delta$ 7 B +7 C7 F7



G/D E m7 A m7 D7 G  $\natural$





B $\flat$

# NEAL'S BLUES

209.

NEAL CREQUE

BOB FRASER

Swing

The musical score for "Neal's Blues" is written in the key of B-flat major (two sharps: F# and C#) and 4/4 time. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The chord progression for the first staff is: D7, D7/F#, G7, C#7, D7, Am7, Dm7, G#7. The second staff continues the melody with the chord progression: G7, C7, F7, G7, D7, Am7, D7. The third staff concludes the piece with the chord progression: A7, G7, D7, (Am7) D7. The notation includes eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a group of notes) in the final staff.

B $\flat$

210.

# NEVER LET ME GO

JAY LIVINGSTON

RAY EVANS

Ballad

A m7      D 9 sus 4    D 9      G m7      C 9 sus 4    C 9

F 6/8      B m7    E 7      E $\flat$   $\Delta$  7      A m7    D 7

D m7      G 7 b9      C m  $\Delta$  7      F 7

B $\flat$   $\Delta$  7      E m 7 b5    A 7 b9    D  $\Delta$  7      B m7      F 7    E 7

A m7      D 9 sus 4    D 9      G m7      C 9 sus 4    C 9

F 6/8      B m7    E 7      A m      A m  $\Delta$  7    D 7

D m7    A $\flat$  7 #11    G 7      F m/G      C 6/8

B $\flat$

211.

# NICE 'N EASY

LEW SPENCE  
ALAN BERGMAN  
MARILYN KEITH

Easy Swing

Chord symbols for the first staff: D $\Delta$ 7, D $\Delta$ 7 $\sharp$ 5, D6, D7

Chord symbols for the second staff: E m7, B7, E m7, A7

Chord symbols for the third staff: D $\Delta$ 7, D $\Delta$ 7 $\sharp$ 5, D6, D7

Chord symbols for the fourth staff: E m7, B7, E m7, C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7

Chord symbols for the fifth staff: B m7, D+/A $\sharp$ , D/A, G $\Delta$ 7, F $\sharp$ m7

Chord symbols for the sixth staff: F $\sharp$ m7 $\flat$ 5, B7, B+7, B $\flat$ 7 $\sharp$ 11, A7 sus 4, A7

Chord symbols for the seventh staff: D $\Delta$ 7, D $\Delta$ 7 $\sharp$ 5, D6, D7

Chord symbols for the eighth staff: G $\Delta$ 7, F $\sharp$ 7, B m, B m7, E7, F $\circ$ 7

Chord symbols for the ninth staff: F $\sharp$ m7, B m7, E m7, A7, D $\flat$ 9

**B $\flat$**

2/2.

# THE NIGHT WE CALLED IT A DAY

THOMAS ADAIR

MATT DENNIS

Ballad

B m7 $\flat$ 5/E B $\flat$ /E A  $\Delta$ 7 G#m7 C#+7

F#m7 F#m7/E D#m7 $\flat$ 5 D7 C#m7 C7 Bm7 B $\flat$ 7#11

A  $\Delta$ 7 B m7 $\flat$ 5/E B $\flat$ /E A  $\Delta$ 7 G#m7 C#+7

F#m7 D#m7 $\flat$ 5 D7 C#m7 C7 Bm7 B $\flat$ 7#11 A  $\Delta$ 7

G  $\Delta$ 7/A G m/A A  $\Delta$ 7 D  $\Delta$ 7 B m7 $\flat$ 5/E B $\flat$ /E A  $\Delta$ 7

G#m7 $\flat$ 5 C#+7 F#m7 F#m7/E D#m7 $\flat$ 5 D7 C#m7 C7

B m7 $\flat$ 5/E B $\flat$ /E A  $\Delta$ 7 G#m7 C#+7 F#m7

F#m7 F#m7/E D#m7 $\flat$ 5 D m7 C#m7 C7 Bm7 E7 A  $\Delta$ 7

# B $\flat$

## A NIGHTINGALE SANG IN BERKELEY SQUARE

213.

ERIC MASCHWITZ  
MANNING SHERWIN

Ballad

F $\Delta$ 7 Dm7 Am7 F7 B $\flat$  $\Delta$ 7 A7



Dm7 E $\flat$ 9sus4 F $\Delta$ 7 B $\flat$  $\Delta$ 7 Am7 B $\flat$ m7 E $\flat$ 9 A+7 Dm7



C $\sharp$ 9 C7 | 1. F $\flat$ 6 Dm7 Gm7 C7 | 2. F $\flat$ 6 Bm7 $\flat$ 5 E7



A $\Delta$ 7 F $\sharp$ m7 Bm7 E7 C $\sharp$ m7 C $\circ$ 7



Bm7 E7 A $\Delta$ 7 F $\sharp$ m7 Bm7 E7



C $\sharp$ m7 F $\sharp$ m7 Gm7 C7 F $\Delta$ 7 Dm7



Am7 F7 B $\flat$  $\Delta$ 7 A7 Dm7 E $\flat$ 9sus4



F $\Delta$ 7 B $\flat$  $\Delta$ 7 Am7 B $\flat$ m7 E $\flat$ 9 A+7 Dm7



C $\sharp$ 9 C7 F $\flat$ 6



**B $\flat$**

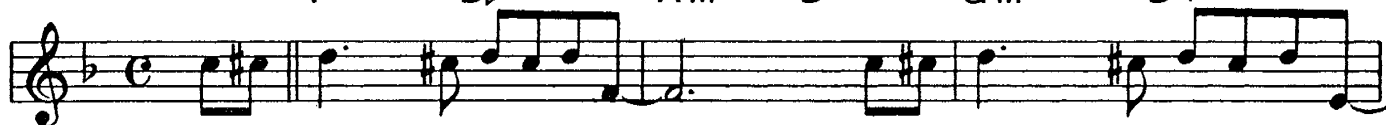
214.

# ***NOBODY ELSE BUT ME***

OSCAR HAMMERSTEIN  
JEROME KERN

Medium Swing

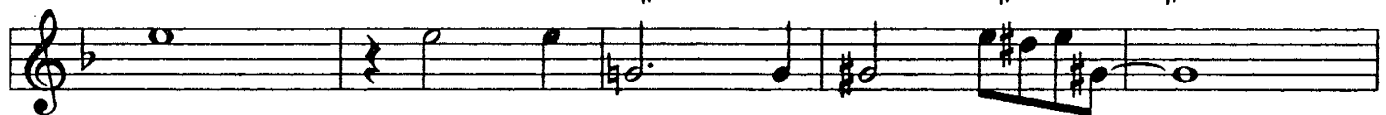
F $\Delta$ 7 B $\flat$ 7 A m7 D7 G m7 D+7



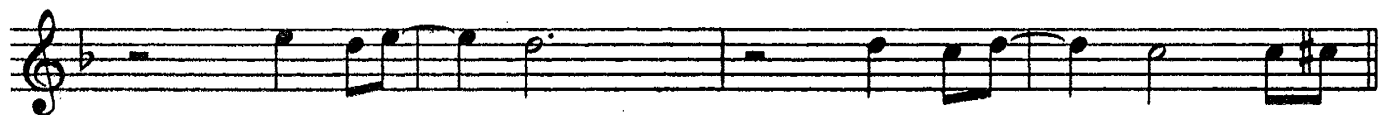
G m7 C7 G m7 C7 F $\sharp$ m7 B7 E $\Delta$ 7



B m7 E7 A $\Delta$ 7 A $\sharp$ °7 E/B G $\sharp$ 7/C C $\sharp$ m7 E7/B



A m7 D7 G m7 C7



F $\Delta$ 7 B $\flat$ 7 A m7 D7 G m7 D+7 G m7 C7



G m7 C7 C m7 F7 $\flat$ 9 C m7 F7



B $\flat$  $\Delta$ 7 E $\flat$ 7 A m7 D7



G m7 C7 A m7 D7 G m7 C7 A m7 D7



G7 $\flat$ 9 C7 F $\sharp$



# B $\flat$

## NOW HE BEATS THE DRUM - NOW HE STOPS

215.

Med. Up Swing

CHICK COREA

Fm $\flat$ <sup>6</sup> Dm<sup>7</sup> A<sup>7</sup> Dm $\flat$ <sup>6</sup>  
A/B E<sup>7</sup> $\sharp$ <sup>9</sup> F $\sharp$ m<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup>  
Am<sup>7</sup> Abm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F/G Eb/F  
F/G Eb/F Eb/F Db/Eb Eb/F Db/Eb  
C $\sharp$ /D B/C $\sharp$  C $\sharp$ /D $\sharp$  B/C $\sharp$  Fm<sup>7</sup> $\flat$ <sup>5</sup>  
A<sup>7</sup> Dm A+<sup>7</sup>  
Dm $\flat$ <sup>6</sup> A/B E<sup>7</sup> $\sharp$ <sup>9</sup> C $\sharp$ m<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup>  
Am<sup>7</sup> Abm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> $\flat$ <sup>9</sup> F<sup>7</sup> $\sharp$ <sup>9</sup> E<sup>7</sup> $\sharp$ <sup>9</sup> Eb<sup>7</sup> $\sharp$ <sup>9</sup> D<sup>7</sup> $\sharp$ <sup>9</sup>  
*Solo* B $\flat$ <sup>6</sup> Eb<sup>7</sup> sus 4 F<sup>6</sup>  
G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> B $\flat$ <sup>7</sup> A+<sup>7</sup>

B $\flat$

216.

\* ***NOW HE SINGS;  
NOW HE SOBS***

CHICK CORRA

In One

LAST X  
ONLY

The first system of music consists of two staves, treble and bass clef, in 3/4 time. The key signature has three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note G#2, a quarter note A2, and a quarter note B2. The system ends with a double bar line and repeat dots.

The second system of music consists of two staves, treble and bass clef. The melody in the treble clef continues with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The bass clef accompaniment continues with a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F#3. The system ends with a double bar line and repeat dots.

The third system of music is marked with a first ending bracket. It consists of two staves, treble and bass clef. The melody in the treble clef continues with a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment continues with a quarter note G#2, a quarter note A2, a quarter note B2, and a quarter note C3. The system ends with a double bar line and repeat dots.

The fourth system of music is marked with a second ending bracket. It consists of two staves, treble and bass clef. The melody in the treble clef continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G#5. The bass clef accompaniment continues with a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G#3. The system ends with a double bar line and repeat dots.

• From Chick's Lead Sheet



# B $\flat$

## NUMBER 6

217.

Medium Swing

LAWRENCE WILLIAMS

The musical score consists of ten staves of music in the key of B $\flat$  major. The tempo is marked as Medium Swing. The chord progression is as follows:

- Staff 1: D $\Delta$ 7, F7
- Staff 2: B m7, F $\sharp$ +7 $\sharp$ 9, B m7, F $\sharp$ +7 $\sharp$ 9
- Staff 3: F7, B $\flat$  m7, E $\flat$ 7
- Staff 4: A $\flat$ 7, E $\flat$ 7, D7, C $\sharp$ 7, C7
- Staff 5: F $\Delta$ 7, C7 $\sharp$ 11, F $\sharp$  $\Delta$ 7 $\sharp$ 11, C7 $\sharp$ 11, F $\Delta$ 7
- Staff 6: B $\flat$  m7, E $\flat$ 7, A $\flat$  $\Delta$ 7, A7
- Staff 7: D m7, G7
- Staff 8: C m7, F7
- Staff 9: B $\flat$  m7, A $\Delta$ 7 $\sharp$ 11, F $\sharp$  m7
- Staff 10: B m7, F $\sharp$ +7, B m7

# B $\flat$

218.

## OLD FOLKS

ERIC BLAU  
MORT SHUMAN  
JACQUE BREL

Ballad

The musical score for "Old Folks" is written in B-flat major and 4/4 time. It consists of ten staves of music. The chords are as follows:

- Staff 1: F#m7b5, B+7, Em7, Eb7, Dm7, G7, CΔ7, F7
- Staff 2: Bm7, E7b9, Am7, D7, F7#11, E7b9, A7
- Staff 3: Am7, D7, Gm7, C7, F#m7b5, B+7, Em7, Eb7, Dm7, G7
- Staff 4: CΔ7, F7, Bm7, E7b9, Am7, D7, F7#11, E7b9
- Staff 5: A7, D7, G9, GΔ7, C/D, Dm7, G7
- Staff 6: CΔ7, F7, GΔ7, C#7#11, CΔ7, F7
- Staff 7: A7, Am7, D7, Gm7, C7, F#m7b5, B+7
- Staff 8: Em7, Eb7, Dm7, G7, CΔ7, F7, Bm7, E7b9
- Staff 9: Am7, D7, F7#11, E7b9, A7, D7, G9

The score includes various musical notations such as eighth notes, quarter notes, and a triplet of eighth notes on the sixth staff. The key signature is B-flat major, indicated by two flats.

**B<sub>b</sub>**

# ON A CLEAR DAY

219.

ALAN J. LERNER  
BURTON LANE

Medium Swing

Chord annotations for the first staff:  $A \Delta 7$   $D 7 \# 11$

Chord annotations for the second staff:  $A \Delta 7$   $C \# m 7$   $F \# 7$

Chord annotations for the third staff:  $B m 7$   $D m \Delta 7$   $G 7 \# 11$

Chord annotations for the fourth staff:  $C \# m 7$   $C \circ 7$   $B m 7$   $(F \# 7 b 9)$   $A \# \circ 7$   $B m 7$   $E 7$

Chord annotations for the fifth staff:  $E m 7$   $A 7$   $E m 7$   $A 7 \text{ sus } 4$   $A 7$

Chord annotations for the sixth staff:  $D \Delta 7$   $B 7$   $B m 7$   $E 7$

Chord annotations for the seventh staff:  $A \circ 7$   $A \Delta 7$   $C \# m 7$   $F \# 7 b 9$

Chord annotations for the eighth staff:  $B m 7$   $C \# m 7$   $D \Delta 7$   $C \# m 7$   $B m 7$   $C \# m 7$   $D \Delta 7$   $C \# m 7$

Chord annotations for the ninth staff:  $E 9 \text{ sus } 4$   $E 9$   $A 9$

**B $\flat$**

220.

# ON THE SLY

TRIBUTE TO FATS WALLER

Med. Swing

CHUCK ISRAELS

INTRO

Chord progression: G $\sharp$ m7 $\flat$ 5 Gm<sup>6</sup> F $\sharp$ m7 B7 Em7 A7 $\flat$ 9 D<sup>9</sup> A7 $\flat$ 9

Chord progression: D<sup>9</sup> G $\Delta$ 7 C7

Chord progression: D<sup>9</sup> Bm7 $\flat$ 5 E7 A7

Chord progression: D<sup>9</sup> Am7 D7 G $\Delta$ 7 C7

Chord progression: D $\Delta$ 7 C $\sharp$ 7 C7 B7 Em7 A7 $\flat$ 9 D<sup>9</sup>

Chord progression: Am7 B $\flat$ 7 A7 D+7 G<sup>9</sup>

Chord progression: E7 Em7 F $\sharp$ <sup>o</sup>7 G<sup>9</sup> A7

Chord progression: D<sup>9</sup> G $\Delta$ 7 C7

# B $\flat$

221.

## ON THE SLY (P. 2)

D $\flat_6$  B m7 $\flat_5$  E $\flat_7$  A $\flat_7$   $\wedge$

D $\flat_6$   $\wedge$  A m $\flat_7$  D $\flat_7$   $\wedge$  G $\Delta_7$  C $\flat_7$   $\wedge$   $\Phi$

D $\Delta_7$  C $\sharp_7$  C $\flat_7$  B $\flat_7$  E m $\flat_7$  A $\flat_7$  D $\flat_6$

$\Phi$  D $\Delta_7$  C $\sharp_7$  C $\flat_7$  B $\flat_7$  E $\flat_7$  C $\flat_7$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$

F $\sharp$  m $\flat_7$  B $\flat_7$  E m $\flat_7$  A $\flat_7$  G m $\flat_7$  F $\sharp$  m $\flat_7$  B $\flat_7$  b $\flat_9$  E m $\flat_7$  C $\flat_7$   $\wedge$   $\wedge$   $\wedge$   $\wedge$

G $\sharp$  m $\flat_7$  b $\flat_5$  G m $\flat_6$  F $\sharp$  m $\flat_7$  F $\flat_7$  E m $\flat_7$  A $\flat_7$  b $\flat_9$  E m $\flat_7$  A $\flat_7$  sus 4  $\wedge$  3

E m $\flat_7$  A $\flat_7$  b $\flat_9$  D $\flat_6$  F $\flat_7$  F $\sharp_7$  G $\flat_7$  G $\sharp_7$  A $\flat_7$  B $\flat_7$

*p* *f* *p* *f* *p* *f*

**B $\flat$**

222.

# ON THE STREET WHERE YOU LIVE

ALAN LERNER  
FREDERICK LOEWE

Medium Swing

Chord symbols for the first staff: C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, Am7

Chord symbols for the second staff: Dm7, G7sus4, C $\Delta$ 7, F7 $\sharp$ 11, Em7, E $\flat$ 7, Dm7

Chord symbols for the third staff: G7, Dm7, B $\flat$ 7 $\sharp$ 11, C $\flat$ 9

Chord symbols for the fourth staff: Am7, Dm7, 1. G7, Em7, A7

Chord symbols for the fifth staff: Dm7, G7sus4, 2. G7, C $\flat$ 9

Chord symbols for the sixth staff: Bm7, E7, F $\Delta$ 7

Chord symbols for the seventh staff: Fm6, B $\flat$ 7, C $\flat$ 9

The score includes first and second endings, a key signature of two flats (B-flat major), and a time signature of 4/4. The music is in a medium swing style.

# B $\flat$

223.

## ON THE STREET... (P. 2)

Musical score for guitar in B $\flat$  major, measures 1-12. The score is written in treble clef and 4/4 time. It consists of seven lines of music, each with a corresponding chord symbol above it. The chords are:  $A\flat 7$ ,  $F\sharp m 7$ ,  $B 7 \text{ sus } 4$ ,  $B 7$ ,  $E \Delta 7$ ,  $A 7$ ,  $D m 7$ ,  $G 7$ ,  $C \Delta 7$ ,  $D m 7$ ,  $G 7$ ,  $C \Delta 7$ ,  $A m 7$ ,  $D m 7$ ,  $G 7 \text{ sus } 4$ ,  $C \Delta 7$ ,  $F 7 \sharp 11$ ,  $E m 7$ ,  $E \flat \circ 7$ ,  $D m 7$ ,  $G 7$ ,  $D m 7$ ,  $B \flat 7 \sharp 11$ ,  $C \circ 9$ ,  $A m 7$ ,  $D 7$ ,  $G 7$ ,  $C \circ 9$ . A triplet of eighth notes is indicated above the third measure of the first line.

B $\flat$

224.

# ONLY YOU KNOW

CHIP STEPHENS

CM Latin

**A**

D  $\Delta$  7 $\sharp$ 11/C $\sharp$

Musical staff for section A, first line. Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a melodic line with eighth and quarter notes, starting with a repeat sign and a fermata.

C $\sharp$ m7 1. D  $\Delta$  7 $\sharp$ 11/C $\sharp$  C $\sharp$ m7 D  $\Delta$  7 $\sharp$ 11/C $\sharp$  2. D  $\Delta$  7 $\sharp$ 11/C $\sharp$  C $\sharp$ m7

Musical staff for section A, second line. Treble clef, key signature of two sharps. The staff contains a bass line with whole notes, divided into two measures by a repeat sign. The first measure is marked with '1.' and the second with '2.'.

BREAK D  $\Delta$  7 $\sharp$ 11/C $\sharp$  **B** G  $\Delta$  7 $\sharp$ 11 G $\sharp$ m7 C $\sharp$ 7 $\sharp$ 9 Fm7 B $\flat$ 7 $\flat$ 9

Musical staff for section B, first line. Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, starting with a repeat sign and a fermata.

E $\flat$   $\Delta$  7 $\sharp$ 5 E $\flat$ 6 E m7 $\flat$ 5 A7  $\flat$ 9 $\sharp$ 11 B $\flat$   $\Delta$  7

Musical staff for section B, second line. Treble clef, key signature of two sharps. The staff contains a bass line with eighth and quarter notes.

B m7 $\flat$ 5 E7 $\flat$ 9 A  $\Delta$  7 G $\sharp$ m7 G  $\Delta$  7 $\sharp$ 11

Musical staff for section B, third line. Treble clef, key signature of two sharps. The staff contains a bass line with eighth and quarter notes.

UNK F $\sharp$ m7 F  $\Delta$  7 B $\flat$   $\Delta$  7 B m7 $\flat$ 5 F7

Musical staff for section B, fourth line. Treble clef, key signature of two sharps. The staff contains a bass line with eighth and quarter notes.



# B $\flat$

225.

## ONLY YOU KNOW (P.2)

LATIN

BREAK

**E $7\flat 9$**  **A m $7$**  **G $\sharp 7\sharp 9$**

**C $\sharp m 7$**  **C $\sharp m 7/B$**  **B $\flat m 7\flat 5$**  **A  $\Delta 7\sharp 11$**

**G $\sharp 7$  sus 4** **G $\sharp 7\sharp 9$**  **C $\sharp m 7$**  **D  $\Delta 7\sharp 11$**

4 TIMES TO **B**

**B $\flat$**

226.

# OUT OF THIS WORLD

JOHNNY MERCER  
HAROLD ARLEN

Latin or Med. Swing

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The melody starts with a half note B-flat, followed by a quarter note G, and then a quarter note F. The second staff continues the melody with a half note E-flat, a quarter note D, and a quarter note C. The third staff features a half note B-flat, a quarter note A, and a quarter note G. The fourth staff has a half note F, a quarter note E, and a quarter note D. The fifth staff continues with a half note C, a quarter note B, and a quarter note A. The sixth staff has a half note G, a quarter note F, and a quarter note E. The seventh staff features a half note D, a quarter note C, and a quarter note B. The eighth staff has a half note A, a quarter note G, and a quarter note F. The ninth staff continues with a half note E, a quarter note D, and a quarter note C. The tenth staff concludes the piece with a half note B-flat, a quarter note A, and a quarter note G.

Chords and markings above the staves include: Cm, Ab/C, Cm<sup>6</sup>, Ab/C, Cm, Ab/C, Cm<sup>6</sup>, Cm<sup>7</sup>, Fm<sup>7</sup>, B $\flat$ <sup>7</sup>, C $\sharp$ <sup>7</sup>, C+<sup>7</sup>, F $\Delta$ <sup>7</sup>, F $\sharp$ <sup>o7</sup>, Gm<sup>7</sup>, C+<sup>7</sup>, Cm, Ab/C, Cm<sup>6</sup>, Ab/C, Cm, Ab/C, Cm<sup>6</sup>, Cm<sup>7</sup>, Fm<sup>7</sup>, B $\flat$ <sup>7</sup>, C $\sharp$ <sup>7</sup>, C+<sup>7</sup>, F $\Delta$ <sup>7</sup>, F $\sharp$ <sup>o7</sup>, Gm<sup>7</sup>, C+<sup>7</sup>, F $\flat$ <sup>8</sup>, and A+<sup>7</sup>. Triplet markings (3) are present above the notes in the second, third, fourth, sixth, seventh, and eighth staves.

# B $\flat$

227.

## OUT OF THIS WORLD (P. 2)

The musical score is written in B-flat major and consists of ten staves. The notes are as follows:

- Staff 1: D m $\Delta$ 7
- Staff 2: D m $\Delta$ 7, B $\flat$ 7 $\sharp$ 11, A7
- Staff 3: D m7, B $\flat$ /D, D m6, B $\flat$ /D
- Staff 4: D m9, B $\flat$ 7 $\sharp$ 11, E m7 $\flat$ 5, A7
- Staff 5: C m, A $\flat$ /C, C m6, A $\flat$ /C
- Staff 6: C m, A $\flat$ /C, C m6, C m7
- Staff 7: F m7, B $\flat$ 7, C $\sharp$ 7, C+7
- Staff 8: F $\Delta$ 7, F $\sharp$  $^{\circ}$ 7, G m7, C+7
- Staff 9: F $_9^{\circ}$

# B $\flat$

228.

## OUR DELIGHT

Medium Swing

TADD DAMERON

C $\sharp$ 7 $\sharp$ 11 C<sup>13</sup>

F7 $\sharp$ 9

B $\flat$  $\Delta$ 7

G7



C7

Cm7 C $\sharp$ °7

B $\flat$ /D C $\sharp$ °7

Cm7

F<sup>13</sup> C $\sharp$ 7 $\sharp$ 11



C<sup>13</sup>

F7 $\sharp$ 9

B $\flat$  $\Delta$ 7

G7



C7

Cm7 C $\sharp$ °7

B $\flat$ /D C $\sharp$ °7

F7sus4

B $\flat$  $\Delta$ 7



Fm7

B $\flat$ +7 $\flat$ 9

E $\flat$  $\Delta$ 7



E $\flat$ m7

A $\flat$ 7

Dm7

G7

C $\sharp$ m7

F $\sharp$ 7

F7

C $\sharp$ 7 $\sharp$ 11



C<sup>13</sup>

F7 $\sharp$ 9

B $\flat$  $\Delta$ 7

G7



C7

Cm7 C $\sharp$ °7

B $\flat$ /D C $\sharp$ °7

F7sus4

B $\flat$  $\Delta$ 7



B $\flat$

# OVER THE RAINBOW

229.

E. Y. HARBURG  
HAROLD ARLEN

Ballad

F $\Delta$ 7 Dm7 Am7 F7 B $\flat$  $\Delta$ 7 E7 Am7 D7

Gm7 E $\flat$ 7 F $\Delta$ 7 Am7 D7 Gm7 C7 1. F $\Delta$ 7 Gm7/C

2. F $\Delta$ 7 F $\Delta$ 7 Gm7 C7

Am7 D7 Gm7 C7 F $\Delta$ 7

Bm7 $\flat$ 5 E7 $\flat$ 9 Am7 D7 Gm7 C7 F $\Delta$ 7 Dm7

Am7 F7 B $\flat$  $\Delta$ 7 E7 Am7 D7

Gm7 E $\flat$ 7 F $\Delta$ 7 Am7 D7 Gm7 C7 F $\Delta$ 7

**B $\flat$**

230.

# OW!

Bright Bop

DIZZY GILLESPIE

The musical score for "OW!" is written in 3/4 time and consists of ten staves of music. The key signature is B-flat major. The score includes various chord symbols and articulations such as slurs and triplets. The first staff begins with a double bar line and repeat sign. The second staff continues the melody. The third staff introduces a first ending (1.) and a second ending (2.). The fourth staff features a triplet of eighth notes. The fifth staff continues the melody with a triplet of eighth notes. The sixth staff includes a triplet of eighth notes. The seventh staff continues the melody. The eighth staff includes a triplet of eighth notes. The ninth staff continues the melody. The tenth staff concludes the piece with a double bar line.

Chord symbols: G7, C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, Dm7, G7, A $\flat$ 7, G7, C $\Delta$ 7, G7, C $\Delta$ 7, E7, Bm7, E7, A7, Em7, A7, D7, Am7, D7, G7, Dm7, G7, C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, Dm7, G7, A $\flat$ 7, G7, C $\Delta$ 7.

**B $\flat$**

# THE PARTY'S OVER

231.

BETTY COMDEN  
ADOLPH GREEN  
JULIE STYNE

Medium Swing

F  $\Delta$  7      G m7      C7 sus 4      F  $\Delta$  7      G m7      C7 sus 4

F  $\Delta$  7      G m7      A m7      B $\flat$   $\Delta$  7      C m7      F7

B $\flat$   $\Delta$  7      B $\flat$  m6      E $\flat$  7      F  $\Delta$  7

E m7      A7      D7      G7      C7

F  $\Delta$  7      G m7      C7 sus 4      F  $\Delta$  7      G m7      C7 sus 4

F  $\Delta$  7      G m7      A m7      B $\flat$   $\Delta$  7      C m7      F7

B $\flat$   $\Delta$  7      C7      C+7      E $\flat$  7 #11      D7

G m7      C7      F  $\Delta$  7      D m7

G m7      C7      F  $\Delta$  7

**B $\flat$**

232.

# PANHANDLE HOOK

Bright Swing

ERNIE KRIVDA

Em

(LAST X)

A bass clef staff containing a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The staff ends with a double bar line and a '2' above it, indicating a second ending.

Em

A treble clef staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Em

A treble clef staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Em

A treble clef staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

A treble clef staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

C7

B7

A treble clef staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

C7

B + 7 #9

E + 7 #9

A treble clef staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.



# B $\flat$

233.

## PANHANDLE HOOK (P. 2)

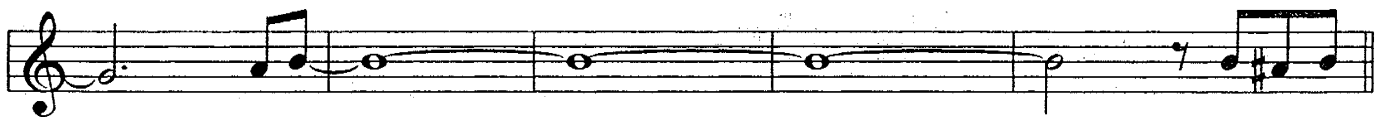
A m7 D7 C $\sharp$ m7 $\flat$ 5 F $\sharp$ +7 $\sharp$ 9 F $\sharp$ m7 $\flat$ 5/B B7 $\sharp$ 9/F



E m F $\sharp$ +7 $\sharp$ 9/C E7/C F $\sharp$ +7 $\sharp$ 9/C



E+7 $\sharp$ 9/C B+7 $\sharp$ 9 E+7 $\sharp$ 9



(3 X) A m7 D7 C $\sharp$ m7 $\flat$ 5 F $\sharp$ +7 $\sharp$ 9 1.2. F $\sharp$ m7 $\flat$ 5/B B7 $\sharp$ 9/F



E m 3. F $\sharp$ m7 $\flat$ 5/B B7 $\sharp$ 9/F  $\oplus$  E m




B+7 $\sharp$ 9



TACET ON SOLOS

$\oplus$  E m  
 $\wedge$   $\wedge$



# B $\flat$

234.

# PASSPORT

Med. Up Bop

CHARLIE PARKER

The musical score for 'PASSPORT' by Charlie Parker is written in B-flat major and 4/4 time. It consists of ten staves of music. The first staff begins with a double bar line and a repeat sign. The chords for the first staff are C $\Delta$ 7, Am7, Dm7, G7, and C $\Delta$ 7. The second staff has chords Dm7, G7, Gm7, C7, and F $\Delta$ 7. The third staff has two first endings: the first ending has chords C $\Delta$ 7, A7, Dm7, and G7; the second ending has a C $\Delta$ 7 chord. The fourth staff has chords E7 and A7. The fifth staff has chords A7 and D7, with triplets marked '3'. The sixth staff has chords G7, C $\Delta$ 7, and Am7. The seventh staff has chords Dm7, G7, C $\Delta$ 7, Dm7, and G7, with a triplet marked '3'. The eighth staff has chords Gm7, C7, F $\Delta$ 7, C $\Delta$ 7, A7, Dm7, and G7. The score concludes with a double bar line.

**B $\flat$**

# PATZ BLUES

235.

(CRAZY BLUES)

Funk

PAT METHENY

Chord symbols for the first system: G7, Dm7, G7, Dm7.

Chord symbols for the second system: G7, Dm7, G7, C7, G/B, G7.

Chord symbols for the third system: C7, G7, D+7, G7, F#7, F7, E7.

Chord symbols for the fourth system: Eb7, D7.

Chord symbols for the fifth system: G7, C7, G/B, B $\flat$ 7, Am7, D7 sus 4, G7.

# B $\flat$

236.

## PEOPLE

BOB MERRILL  
JULIE STYNE

Ballad

C $\Delta$ 7      Dm7 G7      C $\Delta$ 7      Dm7      G7 sus 4

C $\Delta$ 7<sub>3</sub>      Bm7      E7 $\sharp$ 9      B $\flat$ 13 $\sharp$ 11

Am $\Delta$ 7      D7 $\sharp$ 11      Am $\Delta$ 7      D7 $\sharp$ 11

Am7      D7 $\flat$ 9      G $\Delta$ 7      A/C $\sharp$       Cm6      G/B      B $\flat$ °7

Am7      D7 sus 4      D7      F $\sharp$ 7 G $\Delta$ 7      Dm7      G7

C $\Delta$ 7      Dm7 G7      C $\Delta$ 7      Dm7      G7 sus 4

# B $\flat$

237.

PEOPLE (P. 2)

$C \Delta 7$   $G m7$   $C 7$

$F \Delta 7$   $D m7$   $G 7 \text{ sus } 4$   $C 6_9$   $G m7$   $C 7$

$F \Delta 7$   $D m7$   $G 7 \text{ sus } 4$   $A m7$   $D 7$   $G 7$

$C$   $A m7$   $D m7$   $G 7$   $C \Delta 7$

$G m7$   $C 7$   $F \Delta 7$   $B \flat 7 \#11$   $B \flat 7 \#11 / A \flat$

$C/G$   $G 7 \text{ sus } 4$   $C 6_9$

**B $\flat$**

238.

# PERHAPS

Medium Bop Blues

CHARLIE PARKER

D  $\Delta$  7

E m7

A7

D  $\Delta$  7



A m7

D7

G  $\Delta$  7

G7



D  $\Delta$  7

F# m7

B7 $\flat$ 9

E m7



A7 $\flat$ 9

D  $\Delta$  7



# B $\flat$

## PICADILLY LILLY

239.

DAVE LIEBMAN

Medium Swing

The musical score for "Picadilly Lilly" is written in B-flat major and 4/4 time. It consists of ten staves of music. The first two staves form the first phrase, and the next two staves form the second phrase. The final six staves form a concluding phrase. Chord symbols are placed above the notes to indicate the harmonic structure. Some notes are marked with a '3' for a triplet. The key signature has one flat (B-flat).

Chord symbols and other markings:

- Staff 1:  $F\#\Delta 7$ ,  $B m7$
- Staff 2:  $D m7$ ,  $C\# 7b9$ ,  $F\#\Delta 7$ ,  $G 7b9$
- Staff 3:  $F\#\Delta 7$ ,  $B m7$
- Staff 4:  $D m7$ ,  $C\# 7b9$ ,  $F\#\Delta 7$
- Staff 5:  $B m7$ ,  $A +7$  (with triplet '3')
- Staff 6:  $B m7$ ,  $A +7$  (with triplet '3')
- Staff 7:  $D m/G$ ,  $F m/B\flat$ ,  $C\# +7$
- Staff 8:  $F\#\Delta 7$ ,  $B m7$ ,  $B\flat \Delta 7$ ,  $C\# 7b9$
- Staff 9:  $F\#\Delta 7$ ,  $A \Delta 7$ ,  $C \Delta 7$ ,  $B\flat \Delta 7$ ,  $F\#\Delta 7$ ,  $B 7\#\# 11$

B $\flat$

240.

# POINCIANA

BUDDY BERNIER

NAT SIMON

Latin

The musical score for "Poinciana" is written in B-flat major (two sharps: F# and C#) and Latin style. It consists of 12 staves of music. The chord annotations are as follows:

- Staff 1: E<sup>9</sup> sus 4
- Staff 2: E<sup>9</sup> sus 4, E<sup>9</sup>, A<sup>6</sup><sub>9</sub>, 1.
- Staff 3: 2. A<sup>6</sup><sub>9</sub>, E<sup>9</sup> sus 4, A $\Delta$ 7, A<sup>9</sup> sus 4
- Staff 4: A<sup>9</sup>, G<sup>9</sup> sus 4, G<sup>9</sup>, A $\Delta$ 7
- Staff 5: 1. E<sup>9</sup> sus 4, 2. A $\Delta$ 7, F $\Delta$ 7
- Staff 6: E $\Delta$ 7, Dm7
- Staff 7: Bm7, E7, A $\Delta$ 7
- Staff 8: A<sup>9</sup> sus 4, A<sup>9</sup>, G<sup>9</sup> sus 4, G<sup>9</sup>
- Staff 9: A $\Delta$ 7, E<sup>9</sup> sus 4
- Staff 10: E<sup>9</sup> sus 4, E<sup>9</sup>, A<sup>6</sup><sub>9</sub>



# B $\flat$

## POINT OF RETURN

241.

Latin

PAUL FERGUSON

The musical score is written in B-flat major (two sharps: F# and C#) and 4/4 time. It consists of eight staves of music. The chords are as follows:

- Staff 1: D $\Delta$ 7, D $\overset{\flat}{9}$ , G m7, C7 $\#$ 11, C7
- Staff 2: B m7, B $\flat$  m7, E $\flat$ 7 $\flat$ 9, E $\flat$ 7
- Staff 3: A $\flat$  $\Delta$ 7 $\#$ 5, A $\flat$  $\overset{\flat}{9}$ , G7 $\#$ 9 $\#$ 11, C $\#$ 7
- Staff 4: C m7, B $\flat$  m7, E $\flat$ 9 sus 4
- Staff 5: D $\Delta$ 7, D $\overset{\flat}{9}$ , G m7, C7 $\#$ 11, C7
- Staff 6: B m7, B $\flat$  m7, E $\flat$ 7 $\flat$ 9, E $\flat$ 7
- Staff 7: A $\flat$  $\Delta$ 7 $\#$ 5, A $\flat$  $\overset{\flat}{9}$ , G+7 $\#$ 9, C $\#$ 7 $\#$ 11
- Staff 8: F $\#$  $\Delta$ 7, F9 sus 4, B $\flat$  $\Delta$ 7, A13, D $\overset{\flat}{9}$

B $\flat$

242.

# POOR BUTTERFLY

JOHN GOLDEN  
RAYMOND HUBBLE

Ballad

Chords for the first staff: C $m7$ , F7 $\text{sus}4$ , F7 $\flat9$ , B $\flat$  $^{\circ}7$ , B $\flat$  $\Delta7$

Chords for the second staff: D+7 $\sharp9$ , G7, D $m7$ , G7

Chords for the third staff: C $m7$ , F7, A $m7\flat5$ , D7 $\sharp9$ , G $m7$

Chords for the fourth staff: C7, C $m7$ /F, D $m7\flat5$ , G7 $\flat9$

Chords for the fifth staff: C $m7$ , F7 $\text{sus}4$ , F7 $\flat9$ , B $\flat$  $^{\circ}7$ , B $\flat$  $\Delta7$

Chords for the sixth staff: D+7 $\sharp9$ , G7, D $m7$ , G7

Chords for the seventh staff: C $m7$ , E $\flat$  $m7$ , A $\flat7$ , D $m7$ , E $\flat7\sharp11$ , D $m7$ , C $\sharp$  $^{\circ}7$

Chords for the eighth staff: C $m7$ , F7, B $\flat$  $\Delta7$

**B $\flat$**

# A PRETTY GIRL IS LIKE A MELODY

243.

IRVING BERLIN

Easy Swing

The musical score is written in B-flat major (two sharps: F# and C#) and 4/4 time. The tempo is marked 'Easy Swing'. The score consists of ten staves of music. The chords are as follows:

- Staff 1: B7, C7, B7, Bm7, E7
- Staff 2: G#7/A, A $\Delta$ 7, G#7/E, A $\Delta$ 7/E, A $\Delta$ 7
- Staff 3: Em7, A7, D $\flat$ 9, Dm7, G7, A $\Delta$ 7
- Staff 4: B7, F#m7, B7, E7, Bm7, E7, D7, C#7, C7
- Staff 5: B7, C7, B7, Bm7, E7
- Staff 6: G#7/A, A $\Delta$ 7, Em7, A7, C7#11, B7, B7/A
- Staff 7: G#7, C#7, F#7, Bm7
- Staff 8: Bm7, F9, E9, Bm7, E7, A $\flat$ 9

# B $\flat$

244.

## PRISM

Ballad

KEITH JARRETT

Am<sup>7</sup> Am<sup>+5</sup> G $\Delta$ <sup>7</sup> F $\sharp$ m<sup>7</sup> D $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> G<sup>7</sup> $\flat$ <sup>9</sup><sub>3</sub>

C $\sharp$ m<sup>7</sup> E m<sup>7</sup><sub>3</sub> B<sup>7</sup> $\flat$ <sup>9</sup> C $\Delta$ <sup>7</sup><sub>3</sub> E m<sup>7</sup> E<sup>7</sup> sus<sup>4</sup> E<sup>7</sup>

D m<sup>7</sup><sub>3</sub> A m<sup>7</sup> F $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> E m<sup>7</sup>/F $\sharp$ <sub>3</sub> B m B m $\Delta$ <sup>7</sup>

G $\Delta$ <sup>7</sup><sub>3</sub> D $\Delta$ <sup>7</sup><sub>3</sub> D m<sup>7</sup><sub>3</sub> B m $\Delta$ <sup>7</sup> /C $\sharp$  C $\sharp$ m<sup>7</sup> F $\sharp$ <sup>7</sup>

G $\sharp$ m<sup>7</sup> B m/C $\sharp$  G $\sharp$ <sup>7</sup> $\flat$ <sup>9</sup> B/C $\sharp$  B m/C $\sharp$  C $\sharp$ /B

A $\Delta$ <sup>7</sup> $\sharp$ <sup>5</sup> F $\sharp$ m/A<sub>3</sub> G $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> D $\Delta$ <sup>7</sup> C $\sharp$ m<sup>7</sup> F $\sharp$ <sup>7</sup>

G $\sharp$ m<sup>7</sup> G $\Delta$ <sup>7</sup> F $\sharp$ <sup>7</sup> $\flat$ <sup>9</sup> G $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> F $\sharp$ /E F $\sharp$ /D G<sup>7</sup> sus<sup>4</sup> G<sup>7</sup>

D $\Delta$ <sup>7</sup>/F $\sharp$  B/F $\sharp$  B<sup>6</sup>/F $\sharp$  C/F $\sharp$  C $\sharp$ /F $\sharp$  E<sup>7</sup> sus<sup>4</sup> F $\sharp$ <sup>6</sup>

B $\flat$

# PURE IMAGINATION

245.

LESLIE BRICUSSE  
ANTHONY NEWLEY

Easy Swing

Chord progressions for the first staff: G m7, C 9 sus 4, F  $\Delta$  7, G m7, G $\sharp$   $^{\circ}$  7

Chord progressions for the second staff: F/A, D m7, G m7, C 9 sus 4, F  $^{\circ}$  7, F  $\Delta$  7

Chord progressions for the third staff: G m7, C 9 sus 4, F  $\Delta$  7, G m7, G $\sharp$   $^{\circ}$  7

Chord progressions for the fourth staff: F/A, D m7, G m7, C 9 sus 4, A  $\Delta$  7

Chord progressions for the fifth staff: A  $\Delta$  7, B $\flat$   $\Delta$  7, A m7, D 7  $\flat$  9, G m7, C 9 sus 4

Chord progressions for the sixth staff: F  $\Delta$  7, B m7  $\flat$  5, E 7, A m7, D 7, G 7

Chord progressions for the seventh staff: C 7, G m7, C 9 sus 4

Chord progressions for the eighth staff: F  $\Delta$  7, G m7, G $\sharp$   $^{\circ}$  7, F/A, D m7, G m7, C 9 sus 4

Chord progressions for the ninth staff: A  $\Delta$  7, E $\flat$  7, E 7, F  $^{\flat}$  6

B $\flat$

246.

# RAHSAAN'S RUN

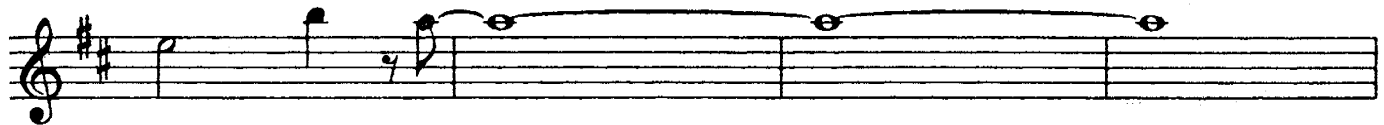
Bright

WOODY SHAW

B m7



E m7



B m7



C# +7#9

drum solo



1. C#m7b5

F#7#9

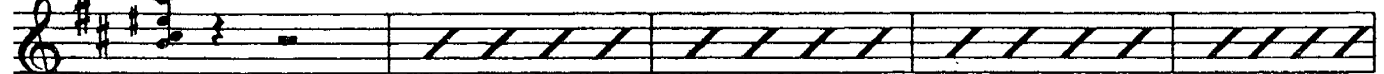
2. C#m7b5 F# +7#9

B m7



C# +7#9

drum solo



C#m7b5

F# +7#9

B m7

B m7



# B $\flat$

## RE-RE

247.

"Back Home in Indiana" changes

BOB MINTZER

Med. Up Swing

The musical score consists of ten staves of music in the key of B $\flat$  major. The tempo and style are marked as "Med. Up Swing". The chord changes for each staff are as follows:

- Staff 1: B $\flat$  $\Delta$ 7, G+7, C7 $\sharp$ 11
- Staff 2: C m7, F7, B $\flat$  $\Delta$ 7
- Staff 3: F m7, B $\flat$ 7, E $\flat$  $\Delta$ 7, E $\flat$  m7, A $\flat$ 7, B $\flat$  $\Delta$ 7
- Staff 4: G7 $\flat$ 9, C7 $\sharp$ 11
- Staff 5: C m7, F7, B $\flat$  $\Delta$ 7, G+7
- Staff 6: C7 $\sharp$ 11, A m7 $\flat$ 5, D+7
- Staff 7: G m7, D+7, G m7, D+7
- Staff 8: G m7, B $\flat$ 7, D m7, G+7
- Staff 9: C m7, F7, B $\flat$  $\Delta$ 7, 3

The score concludes with a triplet of eighth notes on the final staff.

**B $\flat$**

248.

# RE: PERSON I KNEW

BILL EVANS

Medium Swing

D $\flat_9$  D $^+9$  G $\sharp^+/D$  C $\Delta 7/D$



The first staff of music is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a repeat sign. The notes are: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Chords are indicated above the staff: D $\flat_9$  above the first measure, D $^+9$  above the second measure, G $\sharp^+/D$  above the third measure, and C $\Delta 7/D$  above the fourth measure. There are triplets of eighth notes in the final two measures.

Gm7/D Dm $^9$



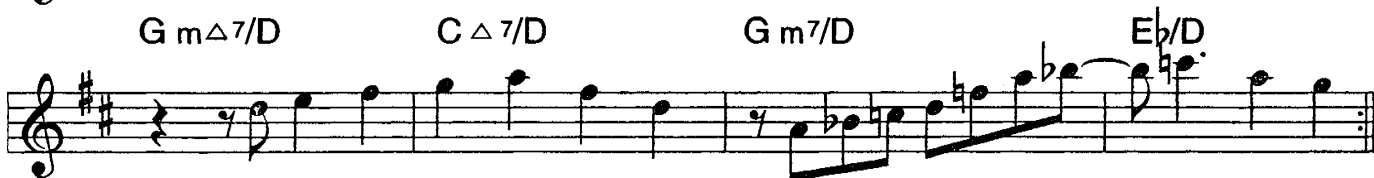
The second staff of music continues the melody. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Chords: Gm7/D above the first measure, Dm $^9$  above the second measure. There are triplets of eighth notes in the second and third measures.

Gm $\Delta 7/D$  Dm $^9$  Gm7/D C $\Delta 7\sharp 5/D$




The third staff of music continues the melody. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Chords: Gm $\Delta 7/D$  above the first measure, Dm $^9$  above the second measure, Gm7/D above the third measure, and C $\Delta 7\sharp 5/D$  above the fourth measure. There are triplets of eighth notes in the second and third measures.

Gm $\Delta 7/D$  C $\Delta 7/D$  Gm7/D E $\flat/D$



The fourth staff of music continues the melody. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Chords: Gm $\Delta 7/D$  above the first measure, C $\Delta 7/D$  above the second measure, Gm7/D above the third measure, and E $\flat/D$  above the fourth measure. There are triplets of eighth notes in the second and third measures.

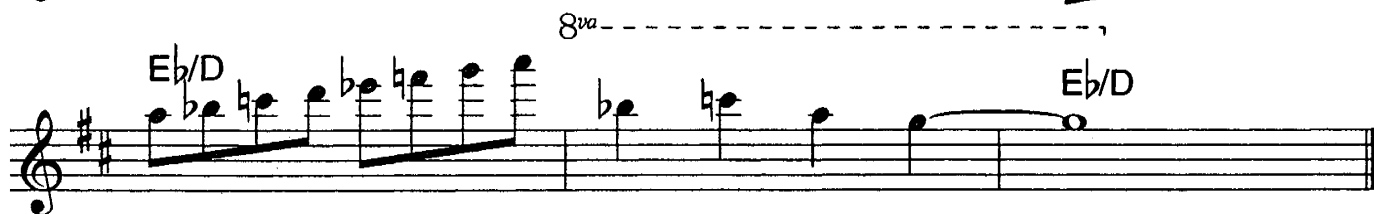
Gm $\Delta 7/D$  C $\Delta 7/D$  Gm7/D



The fifth staff of music continues the melody. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Chords: Gm $\Delta 7/D$  above the first measure, C $\Delta 7/D$  above the second measure, and Gm7/D above the third measure. There are triplets of eighth notes in the second and third measures.

E $\flat/D$  E $\flat/D$

8va



The sixth staff of music continues the melody. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Chords: E $\flat/D$  above the first measure and E $\flat/D$  above the fourth measure. A dashed line labeled '8va' spans the second and third measures, indicating an octave shift for the notes in those measures.



**B $\flat$**

# *RELAXIN' AT CAMARILLO*

249.

Bop Blues

CHARLIE PARKER

D7

G7

D7 B7 Em7

A7 F#m7 B+7 Em7 A7

B $\flat$

250.

# ROSEWOOD

Latin-Rock

WOODY SHAW

Bm $^7$  Am $^7$  Bm $^7$  Am $^7$  Em $^7$  Dm $^7$  C $\Delta$  $^7$  B $\flat$  $\Delta$  $^7$

Bm $^7$  Am $^7$  Bm $^7$  Am $^7$  Em $^7$  Dm $^7$  C $\Delta$  $^7$  B $\flat$  $\Delta$  $^7$

C $\Delta$  $^7$  Cm $^7$  F $^7$  B $^7$  $\sharp$  $^{11}$

B $\flat$  $\Delta$  $^7$  B $\flat$  $\Delta$  $^7$

Em $^7$  Dm $^7$  Em $^7$  Dm $^7$  Gm $^7$  F F $\sharp$  $\Delta$  $^7$  $\sharp$  $^{11}$

Em $^7$  Dm $^7$  Em $^7$  Dm $^7$  Gm $^7$  F F $\sharp$  $\Delta$  $^7$  $\sharp$  $^{11}$

B $\flat$ m $^7$  A $\flat$ m $^7$  B $\flat$ m $^7$  A $\flat$ m $^7$  Bm $^7$  Am $^7$  Bm $^7$  Am $^7$  Am $^7$ /D

C Sharp pedal

# B $\flat$

251.

ROSEWOOD (P. 2)

B pedal -----

D $\Delta$ 7 C $\Delta$ 7 Bm7 B $\flat$ /C

Bm7 Am7 Bm7 Am7 Em7 Dm7 C $\Delta$ 7 B $\flat$  $\Delta$ 7

Bm7 Am7 Bm7 Am7 Em7 Dm7 C $\Delta$ 7 B $\flat$  $\Delta$ 7

C $\Delta$ 7 Cm7 F7 B7 $\sharp$ 11

B $\flat$  $\Delta$ 7

Em7 Dm7 Em7 Dm7 Gm7 F F $\sharp$  $\Delta$ 7 $\sharp$ 11

Em7 Dm7 Em7 Dm7 Gm7 F F $\sharp$  $\Delta$ 7 $\sharp$ 11

# ROOM 608

Medium Bop

HORACE SILVER

D m7/G    E m7/G    D m7/G    G 7#11  
 E m7    A 7b9    D m7    G 7    C Δ7    G 7#9  
 C Δ7    A 7    D m7    G 7    E m7    A 7    D m7    G 7  
 G m7    C 7    F Δ7    F#o7    1. C/G    A 7    D m7    G 7  
 2. C/G    C Δ7    G m7b5    C 7#9  
 F Δ7    Bbm7b5  
 Eb 7#9    Ab Δ7    G 7#9    C Δ7    A 7  
 D m7    G 7    E m7    A 7    D m7    G 7    G m7    C 7  
 F Δ7    F#o7    C/G    A 7    D m7    G 7    C 6

# B $\flat$

## ST. THOMAS

253.

Medium Swing Latin

SONNY ROLLINS

D<sup>6</sup> G<sup>7</sup> F $\sharp$ m<sup>7</sup> B<sup>7</sup> E m<sup>7</sup> A<sup>7</sup> D<sup>6</sup>

D<sup>6</sup> G<sup>7</sup> F $\sharp$ m<sup>7</sup> B<sup>7</sup> E m<sup>7</sup> A<sup>7</sup> D<sup>6</sup>

D $\Delta$ <sup>7</sup> C<sup>7</sup> B<sup>7</sup> E m<sup>7</sup> B $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup> A<sup>7</sup>

D<sup>7</sup> D<sup>7</sup>/F $\sharp$  G<sup>6</sup> G $\sharp$ <sup>o7</sup> D<sup>6</sup>/A A<sup>7</sup> D<sup>6</sup>

### SOLO CHANGES

D<sup>6</sup> B<sup>7</sup> E m<sup>7</sup> A<sup>7</sup> D<sup>6</sup>

D<sup>6</sup> B<sup>7</sup> E m<sup>7</sup> A<sup>7</sup> D<sup>6</sup>

F $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> B<sup>7</sup> E m<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> D<sup>7</sup>/F $\sharp$  G<sup>6</sup> D<sup>6</sup>/A A<sup>7</sup> D<sup>6</sup>

B $\flat$

254.

# SAMBA DE ORFEU

ANTONIO MARIA

LUIZ BONFA

Bright Samba

Musical score for Samba de Orfeu, featuring a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of ten staves of music. Above the staves, various chords are indicated, including D $\Delta$ 7, G7 $\sharp$ 11, F $\sharp$ m7, B7, Em7, A7, C7 $\sharp$ 11, D $\flat$ 9, and F $\Delta$ 7. The score includes first and second endings, with the first ending leading to a double bar line and the second ending continuing the melody. The music is characterized by a bright, rhythmic feel typical of samba.

# B $\flat$

255.

## SAMBA DE ORFEU (P.2)

Em7 A7 Em7 A7

Em7 A7 D $\flat$ <sub>9</sub>

### OPTIONAL SOLO CHANGES

D $\Delta$ 7 D $\Delta$ 7 G7 $\sharp$ 11 F $\sharp$ m7 B7

Em7 A7 Fm7 B $\flat$ 7 Fm7 B $\flat$ 7

Em7 A7 1. C7 $\sharp$ 11 B7 Em7 A7 2. D $\Delta$ 7

Am7 D7 G $\Delta$ 7 Gm7 C7

F $\Delta$ 7 Em7 A7 D $\Delta$ 7

D $\Delta$ 7 G7 $\sharp$ 11 F $\sharp$ m7 B7 Em7 A7 Fm7 B $\flat$ 7

Fm7 B $\flat$ 7 Em7 A7 D $\Delta$ 7

# B $\flat$

256.

# SANTURCE

EDDIE GOMEZ

Latin

The musical score for "SANTURCE" by Eddie Gomez is written in a key signature of one flat (B $\flat$ ) and a common time signature (C). It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The music is primarily composed of eighth and quarter notes, with some rests and ties. The chord symbols are placed above the notes they apply to. The chords are: C $\Delta$ 7, C $\Delta$ 7 $\sharp$ 5, A m7, A m7/G, F $\sharp$  m7 $\flat$ 5, B +7, E m7, E m7/D, A/C $\sharp$ , C m7, C m7, F 7 sus 4, F 7 $\flat$ 9, B $\flat$   $\Delta$ 7, A +7, D m7, G $\sharp$  +7, C $\sharp$   $\Delta$ 7, C +7, F $\sharp$  m9, B 7 sus 4, B 7, E  $\Delta$ 7, G $\sharp$  +7 $\sharp$ 9, C $\sharp$  m7, C 9, F  $\Delta$ 7, E +7 $\sharp$ 9, A m7, D 7 $\flat$ 9, G m7, C 13, F  $\Delta$ 7, A +7, D m7, C $\sharp$  7 $\sharp$ 11.



# B $\flat$

Chord progressions for the first staff: C $\Delta$ 7, C $\Delta$ 7 $\sharp$ 5, A m7, A m7/G, F $\sharp$  m7 $\flat$ 5, B +7

Chord progressions for the second staff: E m7, E m7/D, A/C $\sharp$

Chord progression for the third staff: C m7

Chord progressions for the fourth staff: F 7 sus 4, F 7 $\flat$ 9, B $\flat$   $\Delta$ 7, A +7

Chord progressions for the fifth staff: D m7, G $\sharp$  +7, C $\sharp$   $\Delta$ 7, C +7

Chord progressions for the sixth staff: F $\sharp$  m9, B 7 sus 4, B 7, E  $\Delta$ 7

Chord progressions for the seventh staff: G $\sharp$  +7 $\sharp$ 9, C $\sharp$  m7, B m7, E 7

Chord progressions for the eighth staff: A  $\Delta$ 7, D $\sharp$  7 $\sharp$ 9, G $\sharp$  m7, C $\sharp$  7 sus 4, C $\sharp$  9

Chord progressions for the ninth staff: F $\sharp$  m9, B 7 sus 4, B 13,  $\emptyset$ , E 7, A 7, D 7, G 7

Chord progressions for the tenth staff:  $\emptyset$ , E m7, G 7, C  $\Delta$ 7, B +7 $\sharp$ 9

The final staff contains a repeat sign (double bar line with two dots) and a series of diagonal slashes, indicating a section to be repeated.

B $\flat$

258.

# SAMBACIDE

BILL DOBBINS

Afro-Latin

E 7 $\sharp$ 9     $\wedge$      $\wedge$     A 7 $\sharp$ 9

D 7 $\sharp$ 9     $\wedge$      $\wedge$     C $\sharp$   $\Delta$  7

F $\sharp$  6/9    B  $\Delta$  7    E 6/9    E $\flat$   $\Delta$  7 $\sharp$  11

A $\flat$   $\Delta$  7 $\sharp$  11    E $\flat$   $\Delta$  7 $\sharp$  11    A $\flat$   $\Delta$  7 $\sharp$  11    D m9 C m9

D m9    C $\sharp$  m9    C m9    B $\flat$  m9    C m9    B $\flat$  m9    B  $\Delta$  7 $\sharp$  11

A  $\Delta$  7 $\sharp$  11    B  $\Delta$  7 $\sharp$  11    A  $\Delta$  7 $\sharp$  11    B  $\Delta$  7 $\sharp$  11

A  $\Delta$  7 $\sharp$  11    B  $\Delta$  7 $\sharp$  11    F 7 $\sharp$  9 | 1.    2. F 7 $\sharp$  9

solo break

B  $\Delta$  7 $\sharp$  11    G  $\Delta$  7 $\sharp$  11

# B $\flat$

## SEABROOK REVISITED

259.

Samba

JACK ZUCKER

B $\Delta$ 7 G $\Delta$ 7

B $\Delta$ 7 F#m7 B+7#9

E $\Delta$ 7 D#7b9 G#m7 C#7b9#11

A $\Delta$ 7#11 G $\Delta$ 7#11 *Fine*

Bm7b5 E7b9 Am7 Am7/G

C# $\Delta$ 7 F#7 Fm7 Em7 A7

6/8 Feel (Melody Only)

G# $\Delta$ 7 F# $\Delta$ 7 E $\Delta$ 7 D $\Delta$ 7

B/C# C $\Delta$ 7#11

D.C. al Fine

B $\flat$

260.

# SECRET LOVE

MITCHELL PARISH  
BOBBY SHERWOOD

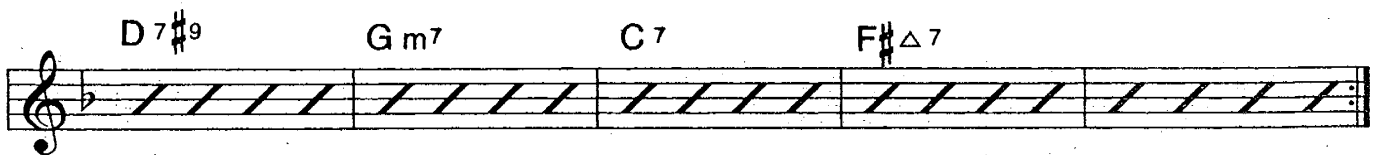
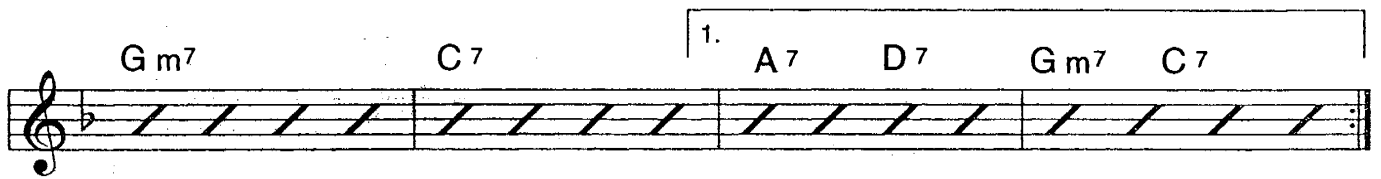
Bright Swing

The musical score is written in B-flat major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The key signature has two flats (B-flat and E-flat). The music is a bright swing. The chord progressions are as follows:

- Staff 1: F $\Delta$ 7, G m7/C, F $\Delta$ 7, G m7/C
- Staff 2: F7, B $\flat$ 7, A m7, D7, G m7, C7
- Staff 3: G m7, C7, G m7, C7
- Staff 4: G m7, C7, 1. F $\Delta$ 7, G m7, C7
- Staff 5: 2. F $\Delta$ 7, E m7 $\flat$ 5, A7, D m7, G7, C $\Delta$ 7
- Staff 6: C m7, F7, B $\flat$  $\Delta$ 7
- Staff 7: B $\flat$  m7, E $\flat$ 7, F $\Delta$ 7, G m7/C, A m7 $\flat$ 5, D7 $\sharp$ 9
- Staff 8: G m7, C7, F $\Delta$ 7

## OPTIONAL SOLO CHANGES

SECRET LOVE (P. 2)



# B $\flat$

262.

## SEEMS TO ME

PAT SCOTT

PAT PACE

Medium Swing

Chord symbols for the first staff: C $\Delta$ 7, A m7, D m7, G7

Chord symbols for the second staff: C $\Delta$ 7, A m7, D m7, G7, E7

Chord symbols for the third staff: A m7, A $\flat$ +7, G m7, C7, F $\Delta$ 7, B $\flat$ 7#11

Chord symbols for the fourth staff: E $\flat$  $\Delta$ 7, A $\flat$ 7#11, D m7, G7

Chord symbols for the fifth staff: C $\Delta$ 7, A m7, D m7, G7

Chord symbols for the sixth staff: C $\Delta$ 7, A m7, D m7, G7, E7

Chord symbols for the seventh staff: A m7, A $\flat$ +7, G m7, C7, F m7, B $\flat$ 7

Chord symbols for the eighth staff: E $\flat$  $\Delta$ 7, C7, F m7, B $\flat$ 7, E $\flat$ 9

# B $\flat$

## SERPENT'S TOOTH

263.

Medium Up Tempo

MILES DAVIS

C $\Delta$ 7 C $\sharp$  $^{\circ}$ 7 Dm7 D $\sharp$  $^{\circ}$ 7 Em7 E+7

Fm $\Delta$ 7 B $\flat$ 7 $\sharp$ 11 C $\Delta$ 7 F $\sharp$ 9 F $\Delta$ 7 B $\flat$ 7

1. Em7 A7 Dm7 G7 2. C $\Delta$ 7

C7 F $\Delta$ 7

D7 G7

C $\Delta$ 7 C $\sharp$  $^{\circ}$ 7 Dm7 D $\sharp$  $^{\circ}$ 7 Em7 E+7

Fm $\Delta$ 7 B $\flat$ 7 $\sharp$ 11 C $\Delta$ 7 F $\sharp$ 9 F $\Delta$ 7 B $\flat$ 7

C $\Delta$ 7

B $\flat$

264.

# SHAW NUFF

DIZZY GILESPIE

Bright Swing

Musical score for the first system of 'Shaw Nuff'. It consists of two systems of staves. The first system has a bass line with accents and a treble line with chords and eighth notes. The second system has a treble line with chords and eighth notes, and a bass line with eighth notes. Chords are labeled Gm7 and AbΔ7.

## SOLO FILL

Musical score for the SOLO FILL section. It consists of two staves. The treble staff has eighth notes and rests. The bass staff has eighth notes and rests. A chord is labeled D7#11.



G7 E7 Am7 D7 G $\Delta$ 7 E+7

Am7 D+7 3 1. G $\Delta$ 7 G7 C $\Delta$ 7 C $\sharp$ 7

Bm7 E7 Am7 D7 2. G $\Delta$ 7 G7

C $\Delta$ 7 C $\sharp$ 7 G/D D7 G B+7

E+7 A7 $\sharp$ 11 3

Am7 3 D7

G7 E7 Am7 D7 G $\Delta$ 7 E+7

Am7 D+7 3 G $\Delta$ 7 G7 C $\Delta$ 7 C $\sharp$ 7

G/D D7 G $\Delta$ 7 *fine*

**INTERLUDE - use between each solo  
3 TIMES**

**SOLO BREAK**

G $\Delta$ 7

**B $\flat$**

266.

# SISTER SADIE

HORACE SILVER

Bright Swing

The musical score is written on a single treble clef staff in 4/4 time. The key signature is B-flat major (two sharps: F# and C#). The piece begins with a repeat sign and a first ending bracket. The melody consists of eighth and quarter notes, with several triplet markings. Chords are indicated above the staff, including A7, B $\flat$ 7, A7, B $\flat$ 7, A7, A7/C#, D7, D $\sharp$ °7, A/E, E7 $\sharp$ 9, A7, D7, A7, D7, C7, B7, E7 $\sharp$ 9, B $\flat$ 7, A7, A7, B $\flat$ 7, A7, A7/C#, D7, D $\sharp$ °7, A/E, E7 $\sharp$ 9, and A7. The score concludes with a double bar line.

# B $\flat$

267.

## SKYLARK

HOAGY CARMICHAEL  
JOHNNY MERCER

Ballad

G $\Delta$ 7 A m7 B m7 C7 $\sharp$ 11 G $\Delta$ 7 C $\sharp$ 7 $\sharp$ 11



C $\Delta$ 7 B m7 E m7 A7 A m7 D7



1. G $\Delta$ 7 E m7 A m7 D7 2. G $\Delta$ 7 D+7 G $\Delta$ 7 C $\sharp$ 7 $\sharp$ 11



C $\Delta$ 7 A7 $\sharp$ 11 D m7 G7 C $\Delta$ 7



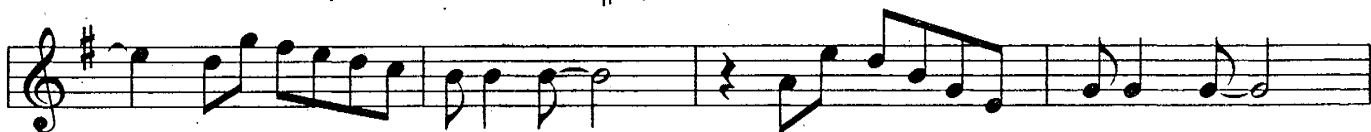
B m7 $\flat$ 5 E+7 A m7 D m7 G7 C $\Delta$ 7



B $\Delta$ 7 G $\sharp$  m7 C $\sharp$  m7 F $\sharp$ 7 B $\flat$ 9 D7 G $\Delta$ 7 A m7



B m7 C7 $\sharp$ 11 G $\Delta$ 7 C $\sharp$ 7 $\sharp$ 11 C $\Delta$ 7 B m7 E m7 A7



A m7 D7 G $\flat$ 9 E $\flat$ 9 D7 G $\flat$ 9



# B $\flat$

268.

## A SLEEPIN' BEE

TRUMAN CAPOTE  
HAROLD ARLEN

Medium Swing

$B\flat\Delta 7$   $F 7 \text{ sus } 4$   $B\flat\Delta 7$   $F 7 \text{ sus } 4$   $B\flat\Delta 7$   $E 7 \#11$   $E\flat\Delta 7$   $A\flat 9 \text{ sus } 4$

$B\flat\Delta 7$   $E\flat 7$   $D 7$   $G 7 \flat 9$   $C m 7$   $F \# 9 \# 11$   $F 7$   $E\flat 7$

$D 13$   $D + 7 \flat 9$   $G 7 \flat 9$   $G + 7 \flat 9$   $C 13$   $C + 7 \flat 9$   $F 13$   $F 7 \flat 9$

$B\flat 13$   $B\flat + 7$   $E\flat 7$   $C m 7$   $D m 7$   $E\flat 6 E \circ 7$   $F 9 \text{ sus } 4$   $F 9$

$B\flat\Delta 7$   $F 7 \text{ sus } 4$   $B\flat\Delta 7$   $F 7 \text{ sus } 4$   $B\flat\Delta 7$   $E 7 \#11$   $E\flat\Delta 7$   $A\flat 9 \text{ sus } 4$

$B\flat\Delta 7$   $E\flat 7$   $D 7$   $G 7 \flat 9$   $C m 7$   $F \# 9 \# 11$   $F 7$   $E\flat 7$

$D 13$   $D + 7 \flat 9$   $G 7 \flat 9$   $G + 7 \flat 9$   $C 13$   $C + 7 \flat 9$   $F 13$   $F 7 \flat 9$

$B\flat\Delta 7$   $E\flat\Delta 7$   $D 7$   $G 7$   $C 7$   $F 7$   $D 7$   $G 7 \flat 9$

$C 7$   $C + 7$   $F 9 \text{ sus } 4$   $F 13$   $B\flat 9$

# B $\flat$

269.

## SLEEPIN' BEE (P. 2)

### BLOWING CHANGES

$B\flat\Delta 7$   $F 7$  sus 4  $B\flat\Delta 7$   $F 7$  sus 4

$B\flat\Delta 7$   $G 7$   $C m 7$   $F 7$

$D 7$   $G 7$   $C 7$   $F 7$

$B\flat 7$   $E\flat 7$   $C m 7$   $F 7$

$B\flat\Delta 7$   $F 7$  sus 4  $B\flat\Delta 7$   $F 7$  sus 4

$B\flat\Delta 7$   $G 7$   $C m 7$   $F 7$

$D 7$   $G 7$   $C 7$   $F 7$

$B\flat\Delta 7$   $G 7$   $C 7$   $F 7$   $D 7$   $G 7$

$C 7$   $F 7$   $B\flat\Delta 7$   $G 7$   $C m 7$   $F 7$

# B $\flat$

270.

## SO IN LOVE

COLE PORTER

Medium Swing

The musical score for "So in Love" by Cole Porter is presented in a single system with ten staves of music. The key signature is B $\flat$  major (two flats), and the time signature is 4/4. The tempo is marked "Medium Swing". The score includes various chord symbols such as G m7, G m+5, A m7 $\flat$ 5, D 7 $\flat$ 9, F 7, F 7 $\flat$ 9, B $\flat$   $\Delta$  7, E $\flat$   $\Delta$  7, E m7 $\flat$ 5, A 7 $\flat$ 9, D  $\Delta$  7, D 7, F 7, E $\flat$  m7, A $\flat$  7, D m7, G 7 $\flat$ 9, C m7, F 7, B $\flat$  9, C m7, F 7, B $\flat$   $\Delta$  7, G m7, C m7, F 7, B $\flat$   $\Delta$  7, and C m7. The score is divided into two main sections: the first section (measures 1-12) and the second section (measures 13-24). The first section ends with a double bar line and repeat dots, and the second section ends with a double bar line and repeat dots. The notation includes quarter notes, half notes, and dotted half notes, with some notes beamed together.

# B $\flat$

271.

## SO IN LOVE (P. 2)

F $7\flat 9$  B $\flat \Delta 7$  A m $7$  D $7$  G m $7$

A $+7$  D $\Delta 7$  D $7$  G m $7$

G m $+5$  A m $7\flat 5$  D $7\flat 9$  G m $6$

C m $7$  F $7$

F $7/E\flat$  D m $7\flat 5$  G $7\flat 9$  C m $7$

A $\flat 7$  D m $7$  G m $7$  G m $7\flat 5$

C $7\flat 9$  F $9$  sus 4 F $7\flat 9$  B $\flat 9$

(B $\flat 9$ )

**B $\flat$**

272.

# SOME NERVE

Latin

JOHN SCOFIELD

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of six staves of music. Chord symbols are placed above the notes they apply to. The first staff begins with a G chord. The second staff features D and A7 chords. The third staff has a D chord. The fourth staff includes G7 and D chords. The fifth staff contains A7, E7, and A7 chords. The sixth staff starts with a D chord and includes a first ending (1. D) and a second ending (2. D) marked with first and second endings brackets.



# B $\flat$

# SOMETHING FROM EVERYONE

273.

PAUL FERGUSON

## INTRO

A<sup>9</sup> sus/G B $\flat$ <sup>9</sup> sus/G A $\flat$ <sup>9</sup> sus/G A<sup>9</sup> sus/G C $\sharp$ /G A<sup>9</sup> sus/G



B $\flat$ <sup>9</sup> sus/G A $\flat$ <sup>9</sup> sus/G A<sup>9</sup> sus/G B $\flat$ <sup>9</sup> sus/G E m7/G F $\sharp$ +7 $\sharp$ <sup>9</sup> F+7 $\sharp$ <sup>9</sup>



A/B $\flat$  B $\flat$ <sub>9</sub><sup>6</sup> E+7 $\sharp$ <sup>9</sup> G $\sharp$ /A A $\Delta$ 7 D $\sharp$ +7 $\sharp$ <sup>9</sup> G/G $\sharp$  G $\sharp$ m11 F m11



B $\flat$ +7 A+7 $\sharp$ <sup>9</sup> A<sup>9</sup>/D D7 $\sharp$ <sup>9</sup> G $\sharp$ +7 $\sharp$ <sup>9</sup> G $\sharp$ <sup>9</sup>/C $\sharp$  C $\sharp$ 7 $\sharp$ <sup>9</sup>



G+7 $\sharp$ <sup>9</sup> G<sup>9</sup>/C $\sharp$  C7 $\sharp$ <sup>9</sup> B $\Delta$ 7 B $\flat$ +7 $\sharp$ <sup>9</sup> E $\flat$ <sub>9</sub><sup>6</sup>



D<sup>9</sup>/C $\sharp$  C $\sharp$ <sup>13</sup> F $\sharp$ <sub>9</sub><sup>6</sup> B $\flat$ <sup>13</sup>/A A<sup>13</sup> D<sub>9</sub><sup>6</sup> A7/G $\sharp$  G $\sharp$ +7 $\sharp$ <sup>9</sup>



C $\sharp$  $\Delta$ 7 C+7 $\sharp$ <sup>9</sup> B<sup>13</sup> $\sharp$ <sup>11</sup> A/B $\flat$  B $\flat$ <sub>9</sub><sup>6</sup> E+7 $\sharp$ <sup>9</sup>



A7 $\sharp$ <sup>11</sup> D<sub>9</sub> G<sup>9</sup> sus G7 $\sharp$ <sup>9</sup> E m7/G F $\sharp$ 7



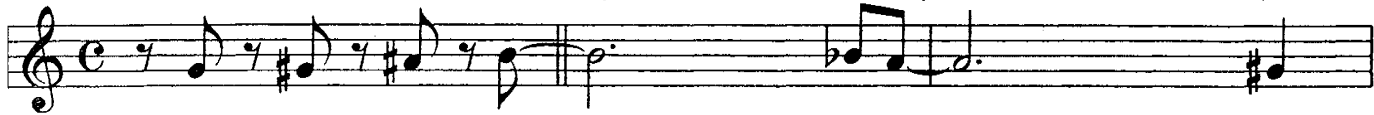
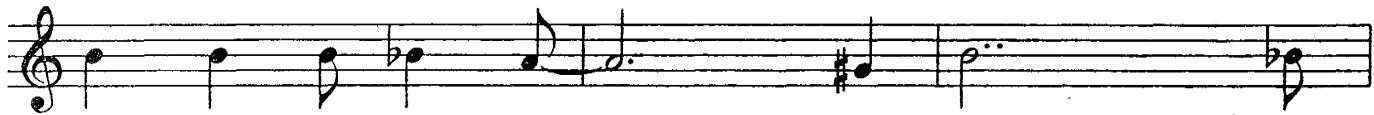
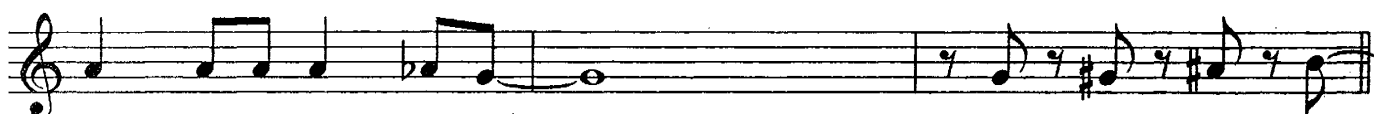
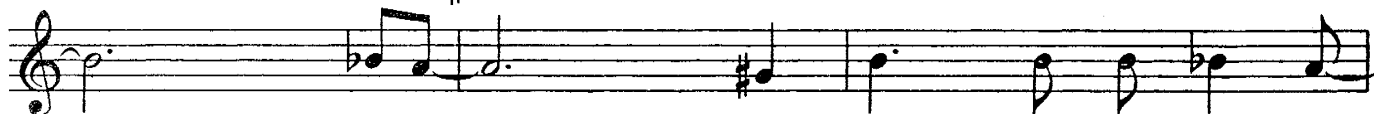
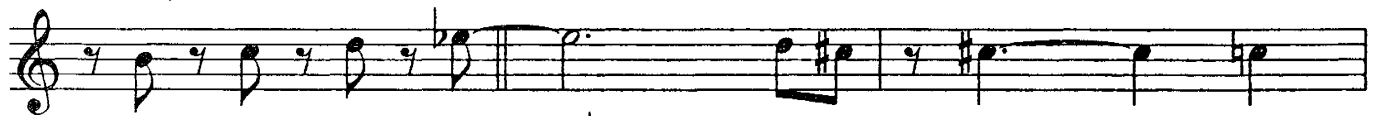
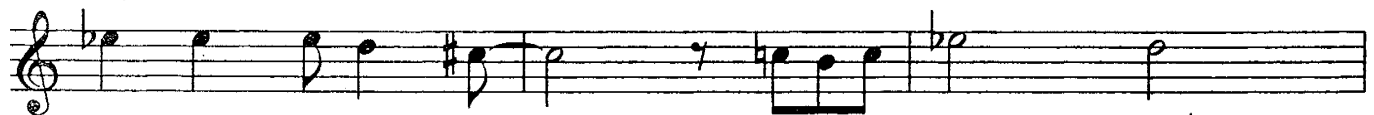
**B $\flat$** 

274.

**SONG FOR SISYPHUS**

Med. Up Swing

PHIL WOODS

B $+$ 7 B $\flat$ 7 A7 $\flat$ 9 G $\sharp$ m7 $\flat$ 5 C $\sharp$ +7 $\flat$ 9C $\flat$ 9 F $\sharp$ m7 B7 E $\Delta$ 7Dm7 G7 C $\Delta$ 7 F7 E7 E $\flat$ 7D $\Delta$ 7 C $\sharp$ +7 $\flat$ 9 C $\flat$ 9F $\sharp$ m7 B7 E $\Delta$ 7 Gm7 C7 F $\Delta$ 7F7 $\sharp$ 11 E $+$ 7 E $\flat$  $\Delta$ 7 D7 $\flat$ 9 G7 $\sharp$ 11C7 $\sharp$ 9 F+7 $\flat$ 9 B $\flat$ m7 Bm7B $\flat$ m7 E $\flat$ 7 A $\flat$  $\Delta$ 7 B $+$ 7 B $\flat$ 7 A7 $\flat$ 9G $\sharp$ m7 $\flat$ 5 C $\sharp$ +7 $\flat$ 9 D7 E $\flat$ 7E7 $\flat$ 9 F7 Gm7 C7

# B $\flat$


275.

## SONG FOR SISYPHUS (P. 2)

### BLOWING CHANGES

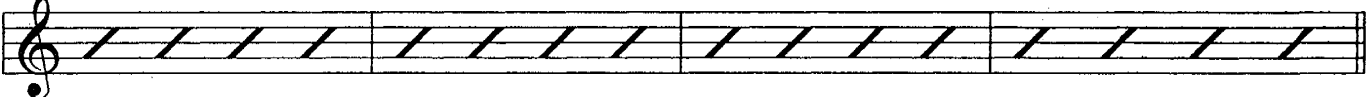
Chord progression for the first system:

$G\sharp m7\flat 5$        $C\sharp +7\flat 9$        $C\flat 6$        $F\sharp m7$        $B7$



Chord progression for the second system:

$E\Delta 7$        $Dm7$        $G7$        $C\Delta 7$



Chord progression for the third system:

$D\Delta 7$        $C\sharp +7\flat 9$        $C\flat 6$        $F\sharp m7$        $B7$



Chord progression for the fourth system:

$E\Delta 7$        $Gm7$        $C7$        $F\Delta 7$



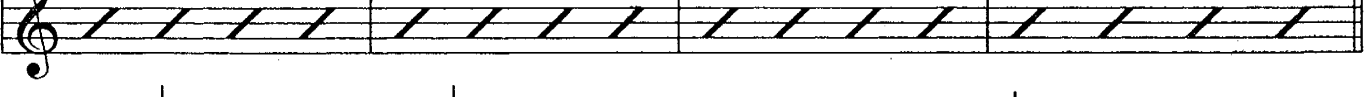
Chord progression for the fifth system:

$D7\flat 9$        $G7\sharp 11$        $C7\sharp 9$        $F+7\flat 9$



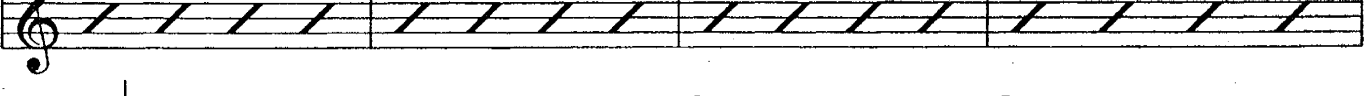
Chord progression for the sixth system:

$B\flat m7$        $Bm7$        $B\flat m7$        $E\flat 7$        $A\flat\Delta 7$



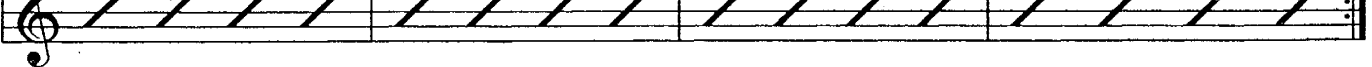
Chord progression for the seventh system:

$G\sharp m7\flat 5$        $C\sharp +7\flat 9$        $D7$        $E\flat 7$



Chord progression for the eighth system:

$E7\flat 9$        $F7$        $Gm7$        $C7$



**B<sub>b</sub>**

276.

# SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

C7

F7

C7



F7

C7



Dm7

G7

C7

A7

Dm7

G7



B $\flat$

# SOON

277.

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Swing

The musical score for "Soon" is written in B-flat major and 4/4 time, marked "Medium Swing". It consists of eight staves of music. The chord annotations above the staves are as follows:

- Staff 1: F $\Delta$ 7, A m7 $\flat$ 5, D+7
- Staff 2: G m7, B $\flat$  m7, C+7, C7
- Staff 3: F $\Delta$ 7, C m7, F7, B $\flat$  $\Delta$ 7, A m7 $\flat$ 5, D7 $\flat$ 9
- Staff 4: G m7, C7, A m7, D m7, G m7, C7
- Staff 5: F $\Delta$ 7, A m7 $\flat$ 5, D+7
- Staff 6: G m7, B $\flat$  m7, C+7, C7
- Staff 7: F $\Delta$ 7, C m7, F7, B $\flat$  $\Delta$ 7, B $\flat$  m7, E $\flat$ 7
- Staff 8: A m7, D m7, G m7, C7, F $\Delta$ 7

# B $\flat$

278.

## SPIRIT SAMBA

Samba

RON ESCHETE

$\text{♩} = 132$       D m      E $^7$       A $^7$       D $^7$

G m $^7$       C $^7$       F $\Delta^7$       F $\sharp\Delta^7\sharp^{11}$

F      G $^7$       C $^7$       F

B $\flat$       E $\flat$       A $^+7$

SWING      D      B m $^7$       E m $^7$       A $^7$       B $\flat\Delta^7$       LATIN

A $\Delta^7$       D $^7$       D $\flat\Delta^7$       G $^7$

C $\Delta^7$       F $\sharp^7$       B $\Delta^7$       F $\sharp m^7$       B $^7$

RHY. TACIT

# B $\flat$

279.

## SPIRIT SAMBA (P. 2)

E C# B $\flat$  G E $\flat$ <sub>6</sub>

E m<sup>7</sup> A<sup>7</sup> D $\Delta$ <sup>7</sup> F m<sup>7</sup> B $\flat$ <sup>7</sup>

E $\flat$ <sub>6</sub> E m<sup>7</sup><sub>b5</sub> A<sup>7</sup>

SOLO ON CHANGES, THEN *D.C. al Coda*

F $\flat$ <sub>6</sub> drum fill B $\flat$ <sub>6</sub> drum fill

A $\flat$  $\Delta$ <sub>7</sub><sup>#11</sup> drum fill G/A drum fill D A

# B $\flat$

280.

## SPRING CAN REALLY HANG YOU UP THE MOST

FRAN LANDESMAN

TOMMY WOLF

Ballad

The musical score is written in treble clef with a key signature of one flat (B $\flat$ ) and a common time signature (C). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above the staff are the chords: D $\Delta$ 7, C7, D $\Delta$ 7, C7, D $\Delta$ 7, C7, D $\Delta$ 7. The second staff continues with notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Above the staff are the chords: F7 sus 4, B $\flat$  $\Delta$ 7, B7 sus 4, F $\sharp$  $\Delta$ 7, A7 sus 4, D $\Delta$ 7, Bm7. The third staff has notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Above the staff are the chords: Em7, A7, D/F $\sharp$ , F7, Em7, B+7, Em7, A7. The fourth staff has notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Above the staff are the chords: D $\Delta$ 7, C7, D $\Delta$ 7, C7, F $\sharp$ m7, Bm7, Em7, A7, F $\sharp$ m7, B7. The fifth staff has notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Above the staff are the chords: G $\sharp$ m7 $\flat$ 5, Gm7, F $\sharp$ m7, Bm7, E7, 1. Em7, A7, D $\Delta$ 7, A7 sus 4. The sixth staff has notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Above the staff are the chords: 2. Em7, A7, D $\Delta$ 7, Am7, D $\Delta$ 7, Am7, D $\Delta$ 7. The seventh staff has notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Above the staff are the chords: Am7, D $\Delta$ 7, Am7, D $\Delta$ 7, Dm7, G $\Delta$ 7. The eighth staff has notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Above the staff are the chords: Am7, D $\Delta$ 7, Am7, D $\Delta$ 7, Dm7, G $\Delta$ 7.



# B $\flat$

281.

## SPRING CAN REALLY...(P. 2)

Dm<sup>7</sup> G $\Delta$ <sup>7</sup> G $\sharp$ m<sup>7</sup> C $\sharp$ <sup>7</sup> F $\sharp$  $\Delta$ <sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

A $\Delta$ <sup>7</sup> G $\Delta$ <sup>7</sup> D $\Delta$ <sup>7</sup> C $\Delta$ <sup>7</sup> D $\Delta$ <sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

F $\sharp$ m<sup>7</sup> B<sup>7</sup> G $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> Gm<sup>7</sup> Fm<sup>7</sup> B $\flat$ <sup>7</sup>

Em<sup>7</sup> A<sup>7</sup> F $\sharp$ m<sup>7</sup> B<sup>7</sup> G $\Delta$ <sup>7</sup> F $\sharp$ m<sup>7</sup> Em<sup>7</sup> D $\Delta$ <sup>7</sup>

C $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> F $\sharp$ <sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> G $\Delta$ <sup>7</sup> C<sup>7</sup>

F $\sharp$ m<sup>7</sup> B<sup>7</sup> A<sup>9</sup> sus 4 E $\flat$ /F A<sup>7</sup> $\sharp$ <sup>9</sup> D $\Delta$ <sup>7</sup>

**B $\flat$**

282.

# SQUIRREL

Medium Swing

TADD DAMERON

G7

C7

G7



C7

G7



A m7

D7 sus 4

G7



# B $\flat$

283.

## STABLEMATES

BENNY GOLSON

Medium Swing

The musical score for "Stablemates" by Benny Golson is written in the key of B-flat major (two sharps) and 4/4 time. It consists of ten staves of music. The tempo is marked "Medium Swing". The score includes various chord progressions and melodic lines. The chords are: F#m7, B7, Fm7, Bb7, EbΔ7, D7#9, Bbm7, Eb7, AbΔ7, Am7b5, D7, Gm7, C7, Fm7, Bb7b9, EbΔ7, Gm7, Ab7, A7#9, D7, C#7, C7, B7, Bb7, F#m7, B7, Fm7, Bb7, EbΔ7, D7#9, Bbm7, Eb7, AbΔ7, Am7b5, D7, Gm7, C7, Fm7, Bb7b9, EbΔ7.

# B $\flat$

284.

## STAR EYES

DON RAYE  
GENE DePAUL

Medium Swing

Chord changes for the first staff:  $F\Delta 7$ ,  $Gm7$ ,  $C7$ ,  $F\Delta 7$

Chord changes for the second staff:  $Fm7$ ,  $B\flat 7$ ,  $E\flat\Delta 7$ ,  $A m7\flat 5$ ,  $D7\flat 9$

Chord changes for the third staff:  $G\Delta 7$ , 1.  $G m7\flat 5$ ,  $C7$ , 2.  $G m7\flat 5$ ,  $C7$ ,  $F7\flat 9$

Chord changes for the fourth staff:  $B\flat\Delta 7$ ,  $Cm7$ ,  $F7$ ,  $B\flat m7$

Chord changes for the fifth staff:  $E\flat 7$ ,  $A\flat\Delta 7$

Chord changes for the sixth staff:  $Gm7$ ,  $C7$ ,  $F\Delta 7$ ,  $Gm7$ ,  $C7$

Chord changes for the seventh staff:  $F\Delta 7$ ,  $Fm7$ ,  $B\flat 7$ ,  $E\flat\Delta 7$

Chord changes for the eighth staff:  $A m7\flat 5$ ,  $D7\flat 9$ ,  $G\Delta 7$ ,  $G m7\flat 5$ ,  $C7$

Chord changes for the ninth staff:  $F7$ ,  $E+7$ ,  $E\flat 7$ ,  $D7$ ,  $Gm7$ ,  $G m7/C$ ,  $F\Delta 7$

Chord changes for the tenth staff:  $Gm7$ ,  $C7$ ,  $F\Delta 7$ ,  $Gm7$ ,  $C7$ ,  $F\Delta 7$  (with a triplet '3' over the final notes)

B $\flat$

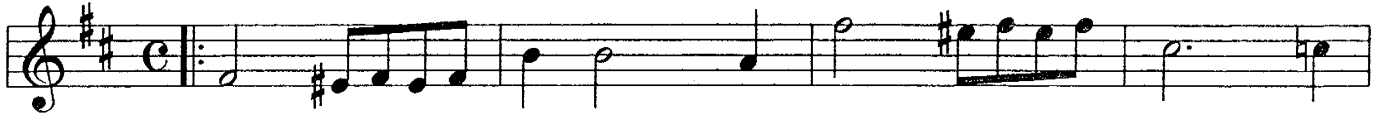
# STARS FELL ON ALABAMA

285.

MITCHELL PARISH  
FRANK PERKINS

Ballad

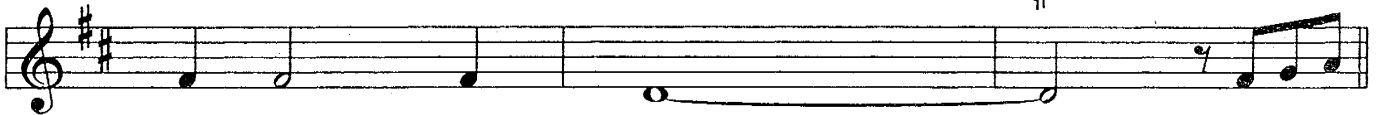
D $\Delta$ 7 B7 Em7 A7 D $\Delta$ 7 G $\Delta$ 7 F $\sharp$ m7 F $\circ$ 7



Em7 1. A7 A7/G F $\sharp$ m7 B7 Em7 A7



2. A7 D $\Delta$ 7 G7 F $\sharp$ m7 B7



Em7 A7 F $\sharp$ m7 Bm7 Em7 A7



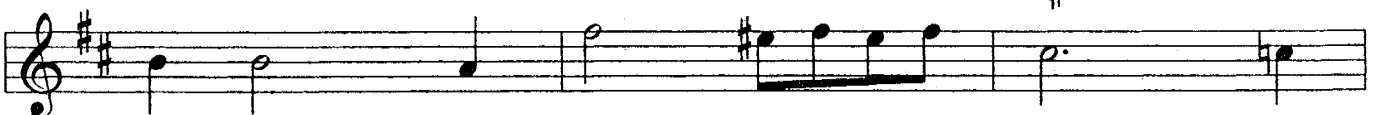
D $\Delta$ 7 B7 Em7 C $\sharp$ m7 $\flat$ 5 F $\sharp$ 7 Bm7 Bm7/A



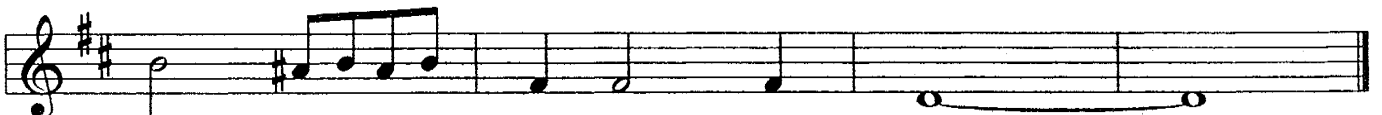
G $\sharp$ m7 C $\sharp$ 7 F $\sharp$  $\Delta$ 7 A7 D $\Delta$ 7 B7



Em7 A7 D $\Delta$ 7 G $\Delta$ 7 F $\sharp$ m7 F $\circ$ 7



Em7 A7 D $\Delta$ 7



# B $\flat$

286.

## STEEPLE CHASE

Med Up Bop

CHARLIE PARKER

The musical score for "Steeple Chase" by Charlie Parker is written in B-flat major and 4/4 time. It consists of ten staves of music. The chords are as follows:

- Staff 1: C $\Delta$ 7, A m7, D m7, G7 $\sharp$ 11, C $\Delta$ 7, A7 $\flat$ 9
- Staff 2: D m7, G7, C $\Delta$ 7, A m7, D m7, G7 $\sharp$ 11
- Staff 3: C $\Delta$ 7, A7 $\flat$ 9, D m7, G7, C $\Delta$ 7, E7
- Staff 4: E7, A7
- Staff 5: D7, G7
- Staff 6: G7, C $\Delta$ 7, A m7, D m7, G7 $\sharp$ 11
- Staff 7: C $\Delta$ 7, A7 $\flat$ 9, D m7, G7, C $\Delta$ 7, A m7
- Staff 8: D m7, G7 $\sharp$ 11, C $\Delta$ 7, A7 $\flat$ 9, D m7, G7, C $\Delta$ 7
- Staff 9: (No explicit chords listed for this staff)

The score includes various musical notations such as triplets (marked with '3'), slurs, and a fermata at the end of the piece.

**B $\flat$** 

# STORMY WEATHER

287.

TED KOEHLER  
HAROLD ARLEN

Ballad

F $\Delta$ 7 D7 $\flat$ 9 Gm7 C7 Am7 D7 $\flat$ 9  
 Gm7 Gm7/C Am7 G $\sharp$ 7 Gm7 C+7  
 F $\Delta$ 7 D7 $\sharp$ 9 Gm7 C7 $\flat$ 9 F $\Delta$ 7 D7 $\flat$ 9  
 Gm7 C7 Am7 D7 $\flat$ 9 Gm7 Gm7/C Am7 G $\sharp$ 7  
 Gm7 C+7 F $\Delta$ 7 B7 $\flat$ 9  
 B $\flat$  $\Delta$ 7 3 B $\circ$ 7 F/C B $\flat$  $\Delta$ 7 3 B $\circ$ 7  
 F/C F7 B $\flat$  $\Delta$ 7 3 B $\circ$ 7 F/A Dm7  
 Am7 Dm7 G7 C7 $\flat$ 9 F $\Delta$ 7 D7 $\flat$ 9  
 Gm7 C7 Am7 D7 $\flat$ 9 Gm7 Gm7/C  
 Am7 G $\sharp$ 7 Gm7 C+7 F $\Delta$ 7

**B $\flat$**

288.

# STREET OF DREAMS

SAM LEWIS  
VICTOR YOUNG

Ballad

G7 C7 F $\Delta$ 7 B $\flat$  $\Delta$ 7 A m7 D7



G7 C7 F $\Delta$ 7 C+7 C m7 F7



B $\flat$  $\Delta$ 7 E $\flat$ 7 F $\Delta$ 7 E $\flat$ 7 D7



G7 E $\flat$ 7 G m7 C7 sus 4 F $\flat$





B $\flat$

# SUNNY

289.

BOBBY HEBB

Light Rock

The musical score consists of four staves of music in the key of B-flat major (two flats) and 4/4 time. The first staff begins with a repeat sign. The chord annotations above the staves are as follows:

- Staff 1: B m7, A m7, D7, G  $\Delta$ 7, C# m7 F#7
- Staff 2: B m7, A m7, D7, G  $\Delta$ 7, C# m7 F#7
- Staff 3: B m7, A m7, D7, G  $\Delta$ 7, C7
- Staff 4: C# m7 b5, F#7 #9, B m7, F#7 #9

**B $\flat$**

290.

# *SUNNY SIDE OF THE STREET*

DOROTHY FIELDS  
JIMMY McHUGH

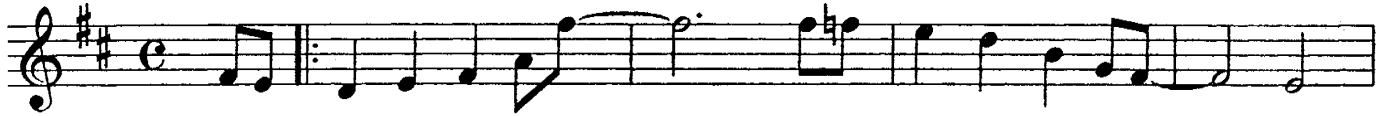
Medium Swing

D $\Delta$ 7

C $\sharp$ m7 F $\sharp$ 7

G $\Delta$ 7

C7 $\sharp$ 11



Bm7

E7

Em7

A7

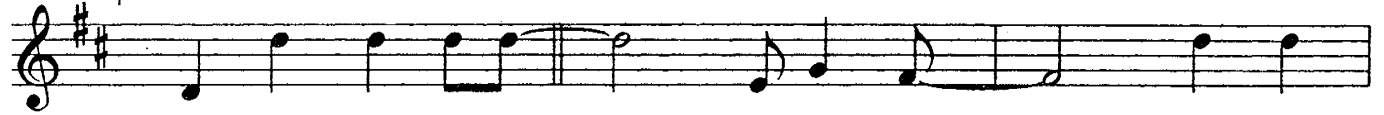
1. F $\sharp$ m7 Em7 A7



2. D $\Delta$ 7

Am7

D7



G $\Delta$ 7

Bm7

E7



A7

Em7 A7

D $\Delta$ 7

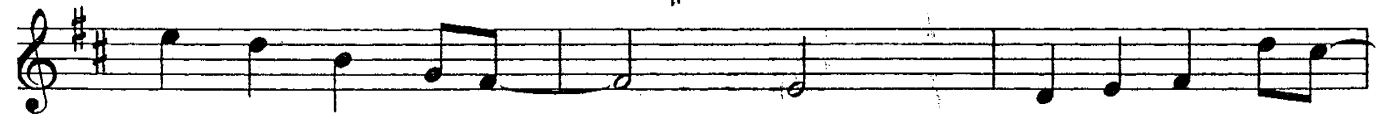
C $\sharp$ m7 F $\sharp$ 7



G $\Delta$ 7

C7 $\sharp$ 11

Bm7



E7

Em7

A7

D $\Delta$ 7



**B<sub>b</sub>**

# SWEET LORRAINE

291.

Ballad or Medium Swing

MITCHELL PARISH

CLIFF BURWELL

D $\Delta$ 7 C7 B7 Em7 A7 A $\sharp$ °7 Bm7 Am7 D7  
 G7 F $\sharp$ 7 F7 $\sharp$ 11 E7 Em7 A7 F $\sharp$ m7 B7  
 Em7 A7 D $\Delta$ 7 C7 B7 Em7 A7 A $\sharp$ °7  
 Bm7 Am7 D7 G7 F $\sharp$ 7 F7 $\sharp$ 11 E7 Em7 A7  
 D $\Delta$ 7 Am7 D7 G $\Delta$ 7 F $\sharp$ m7 B7 Em7 Dm7 G7  
 C $\Delta$ 7 F $\sharp$ m7 B7 Em7 Dm7 G7 C7 B+7  
 B $\flat$ 7 $\sharp$ 11 A7 C7 B+7 B $\flat$ 7 $\sharp$ 11 A+7 D $\Delta$ 7 C7 B7  
 Em7 A7 A $\sharp$ °7 Bm7 Am7 D7 G7 F $\sharp$ 7  
 F7 $\sharp$ 11 E7 Em7 A7 D $\Delta$ 7

**B $\flat$**

292.

# SWING DENTZ SWING

Medium Swing

CHICK COREA

The musical score consists of eight staves of music in a 4/4 time signature. The key signature is B-flat major (two sharps). The piece is in a medium swing tempo. The chord progressions are as follows:

- Staff 1: E m7, F#7, B m7
- Staff 2: E m7, F#7, B m7
- Staff 3: B7, E m7
- Staff 4: C Δ7, B m7, G#m7b5, 1. G m7
- Staff 5: F#7, 2. G m7, F#7, A m7
- Staff 6: A m7, Bbm7, Eb7, G#7b9
- Staff 7: C#7b9, F#m7, D7, C#m7

# B $\flat$

293.

## SWING DENTZ SWING (P. 2)

B $\flat$ 7 A7

A7 D $\Delta$ 7 G7 D $\Delta$ 7#11

C#7 F#m7

D $\Delta$ 7 G7 D7 C#7 F#m

*Ritard*

Bb

294.

# SWING SHIFT

ed. Swing

CHUCK ISRAELS

C7

First system of musical notation. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a bass line with a C7 chord indicated above the first measure. The key signature has two flats (Bb and Eb).

F7

C7

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff shows a change to an F7 chord in the first measure, then back to a C7 chord in the third measure. The key signature remains two flats.

G7

F7

Bb7

Third system of musical notation. The treble clef staff features a melodic phrase. The bass clef staff shows chords for G7, F7, and Bb7. A section labeled 'fill' is indicated in the bass clef staff. The key signature remains two flats.

**B $\flat$**

# SY CLONE

295.

JACK ZUCKER

Fast Swing

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The first staff begins with a repeat sign and contains the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff are the chords: G7, C7, G7, A7 $\flat$ 9, D+7#9, G+7#9. The second staff contains the notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. Above the staff are the chords: C7, G7, E+7#9. The third staff contains the notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. Above the staff are the chords: E $\flat$ 7, D+7#9, G+7#9, A7 $\flat$ 9, D+7#9. The piece concludes with a double bar line and the text "SOLO ON BLUES".

**B $\flat$**

296.

# T. J. R. C.

(THAD JONES RHYTHM CHANGES)

Medium Up Swing

BILL DOBBINS

B $\flat$  $\frac{6}{9}$  G+7 C m7 F+7 $\sharp$ 9 B $\flat$  $\frac{6}{9}$  G+7 C m7 F7 $\flat$ 9

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The melody consists of quarter and eighth notes with some beamed eighth notes.

F m7 B $\flat$ 7 E $\flat$  $\frac{6}{9}$  E $\circ$ 7 D m7 G7 $\sharp$ 9 C m7 F7 $\sharp$ 9

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The melody consists of quarter and eighth notes with some beamed eighth notes.

B $\flat$  $\frac{6}{9}$  G+7 C m7 F+7 $\sharp$ 9 B $\flat$  $\frac{6}{9}$  G+7 C m7 F7 $\flat$ 9

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The melody consists of quarter and eighth notes with some beamed eighth notes.

F m7 B $\flat$ 7 E $\flat$  $\frac{6}{9}$  E $\circ$ 7 D m7 G7 C m7 F7 $\flat$ 9 B $\flat$  $\frac{6}{9}$

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The melody consists of quarter and eighth notes with some beamed eighth notes.

A m7 D7 D m7 G7

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The melody consists of quarter and eighth notes with some beamed eighth notes.

G m7 C7 C m7 G7 $\flat$ 9 C m7 F7

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The melody consists of quarter and eighth notes with some beamed eighth notes.

B $\flat$  $\frac{6}{9}$  G+7 C m7 F+7 $\sharp$ 9 B $\flat$  $\frac{6}{9}$  G+7 C m7 F7 $\flat$ 9

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The melody consists of quarter and eighth notes with some beamed eighth notes.

F m7 B $\flat$ 7 E $\flat$  $\frac{6}{9}$  E $\circ$ 7 D m7 G+7 $\flat$ 9 C m7 F7 $\flat$ 9 B $\flat$  $\frac{6}{9}$

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The melody consists of quarter and eighth notes with some beamed eighth notes.



B $\flat$

# TEACH ME TONIGHT

297.

SAMMY CAHN  
GENE DePAUL

Swing Ballad

The musical score is written in B-flat major (one flat) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is a swing ballad. The chord progressions are as follows:

- Staff 1: G m7 C7 C+7 | F  $\Delta$ 7 B $\flat$ 7 | A m7 D7 D+7
- Staff 2: G m7 C7 | A m7 $\flat$ 5 D7 $\flat$ 9 | G m7
- Staff 3: 1. C7 sus 4 C7 | F  $\Delta$ 7 D7 G m7 C7 C+7 | 2. C7 sus 4 C7
- Staff 4: F  $\frac{6}{9}$  | A m7 G $\sharp$ m7 G m7 C7 | F  $\Delta$ 7 D7 $\flat$ 9
- Staff 5: G m7 C7 | F  $\Delta$ 7 B m7 $\flat$ 5 E7 $\flat$ 9 | A m7 D7
- Staff 6: D m7 G7 | G m7 C7 C+7 | F  $\Delta$ 7 B $\flat$ 7
- Staff 7: A m7 D7 D+7 | G m7 C7 | A m7 $\flat$ 5 D7 $\flat$ 9
- Staff 8: G m7 C7 sus 4 C7 | F  $\frac{6}{9}$

**B $\flat$**

298.

***TEA FOR TWO***

IRVING CAESAR  
VINCENT YOUMANS

Medium Swing

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> E $\flat$ <sup>7</sup> Dm<sup>7</sup> C $\sharp$ <sup>o</sup><sup>7</sup>



Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> E $\flat$  $\Delta$ <sup>7</sup>



Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D $\Delta$ <sup>7</sup> G<sup>7</sup> F $\sharp$ m<sup>7</sup> B<sup>7</sup>



Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D $\Delta$ <sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>



Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> E $\flat$ <sup>7</sup> Dm<sup>7</sup> C $\sharp$ <sup>o</sup><sup>7</sup>



Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> $\flat$ <sup>5</sup> G<sup>7</sup> $\flat$ <sup>9</sup>



Cm<sup>7</sup> G<sup>7</sup> A $\flat$ <sup>7</sup> G<sup>7</sup> B<sup>o</sup><sup>7</sup> Cm<sup>7</sup> E $\flat$ m $\Delta$ <sup>7</sup> A $\flat$ <sup>7</sup>



B $\flat$ /D C $\sharp$ <sup>o</sup><sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup>



# B $\flat$

## OPTIONAL CHORDS

C $m^7$  F $^7$  E $m^7\flat^5$  A $^7$  B $\flat\Delta^7$  E $\flat^7$  D $m^7$  G $^7$



C $m^7$  F $^7$  E $m^7\flat^5$  A $^7$  B $\flat\Delta^7$  C $m^7$  D $m^7$  E $\flat\Delta^7$



E $m^7$  A $^7$  G $\sharp m^7\flat^5$  C $\sharp^7$  D $\Delta^7$  G $^7$  F $\sharp m^7$  B $^7$



E $m^7$  A $^7$  G $\sharp m^7\flat^5$  C $\sharp^7$  D $\Delta^7$  C $m^7$  F $^7$



C $m^7$  F $^7$  E $m^7\flat^5$  A $^7$  B $\flat\Delta^7$  E $\flat^7$  D $m^7$  C $\sharp^{\circ}7$



C $m^7$  F $^7$  E $m^7\flat^5$  A $^7$  D $m^7\flat^5$  G $^7\flat^9$



C $m^7$  G $^7$  A $\flat^7$  G $^7$  G $^7\flat^9$  C $m^7$  E $\flat m\Delta^7$  A $\flat^7$



B $\flat/D$  C $\sharp^{\circ}7$  C $m^7$  F $^7$  B $\flat\Delta^7$



B $\flat$

300.

# THAT OLD FEELING

LEW BROWN  
SAMMY FAIN

Ballad or Easy Swing

F $\flat$ 8 F/E F/D F/C B $\flat$ m7 E $\flat$ 7 A m7 $\flat$ 5 D7 $\flat$ 9

G m7 D+7 G m7 G $\sharp$ m7 C $\sharp$ 7 C7 A7

D m7 A7/C $\sharp$  F/C B7 B $\flat$  $\Delta$ 7

D m7 G7 G m7 C $\sharp$ 7 $\sharp$ 11 C7

F $\flat$ 8 F/E F/D F/C B $\flat$ m7 E $\flat$ 7 A m7 $\flat$ 5 D7 $\flat$ 9

G m7 D+7 G m7 G m7/F B m7 $\flat$ 5 E7 $\flat$ 9

A m7 $\flat$ 5 D7 $\flat$ 9 G m7 B $\flat$ m7 E $\flat$ 7

F/C A7/C $\sharp$  D m7 A $\flat$ 7 G m7 C7 sus4 C7 F $\flat$ 8

**B $\flat$**

# THAT'S ALL

301.

ALAN BRANDT  
BOB HAYMES

Ballad

Chord symbols for the first staff: C $\Delta$ 7, Dm7, Em7, Dm7, C $\Delta$ 7, F $\Delta$ 7 $\sharp$ 11

Chord symbols for the second staff: Em7, A7, F $\sharp$ m7 $\flat$ 5, Fm7, Em7, E $\flat$ °7, 1. Em7, A7

Chord symbols for the third staff: Dm7, G7, 2. Dm7, G7, C $\flat$ 6, Gm7, C7 $\flat$ 9

Chord symbols for the fourth staff: F $\Delta$ 7, D7 $\flat$ 9, Gm7, C7 $\flat$ 9, F $\Delta$ 7, B $\flat$ 7, Am7, D7 $\flat$ 9

Chord symbols for the fifth staff: G $\Delta$ 7, E7 $\flat$ 9, Am7, D7 $\flat$ 9, Dm7, G7

Chord symbols for the sixth staff: C $\Delta$ 7, Dm7, Em7, Dm7, C $\Delta$ 7, F $\Delta$ 7 $\sharp$ 11, Em7, A7

Chord symbols for the seventh staff: F $\sharp$ m7 $\flat$ 5, Fm7, Em7, E $\flat$ °7, Dm7, G7, C $\flat$ 6

**B $\flat$**

302.

# THEME FOR MAXINE

Medium 3

WOODY SHAW

F#m7 G#m7 E7 D7

Am7 Dm 1. Am Dm 2. Am Dm

B $\Delta$ 7 A $\Delta$ 7 G $\Delta$ 7 Bm7

B $\Delta$ 7 A $\Delta$ 7 G $\Delta$ 7 Bm7

**B<sub>b</sub>**

# THEN I'LL BE TIRED OF YOU

303.

E. Y. HAEBURG  
ARTHUR SCHWARTZ

Ballad

D $\Delta$ 7 B7 $\sharp$ 11 E m7 A<sup>9</sup> sus 4 D $\Delta$ 7 B7 $\sharp$ 11 E m7 A<sup>9</sup> sus 4 A7

C7 $\sharp$ 11 B7 E m7 A7 A7/G F $\sharp$ m7 B7 E m7 A7

D $\Delta$ 7 B7 $\sharp$ 11 E m7 A<sup>9</sup> sus 4 D $\Delta$ 7 B7 $\sharp$ 11 E m7 A<sup>9</sup> sus 4 A7

C7 $\sharp$ 11 B7 E m7 A7 D<sub>9</sub> Cm7 F7

B $\flat$  $\Delta$ 7 G m7 Cm7 F7 B $\flat$  $\Delta$ 7 C $\sharp$ 7 Cm7 F7

B $\flat$  $\Delta$ 7 G m7 Cm7 F7 D m7 G7 E m7 A7

D $\Delta$ 7 B7 $\sharp$ 11 E m7 A<sup>9</sup> sus 4 D $\Delta$ 7 B7 $\sharp$ 11 E m7 A<sup>9</sup> sus 4 A7

C7 $\sharp$ 11 B7 E m7 A7 D<sub>9</sub>

**B $\flat$**

304.

# THERE GOES MY HEART

BENNY DAVIS  
ABNER SILVER

Ballad or Swing

C $\Delta$ 7 F7 Em7 D $\sharp$ <sup>o</sup>7 Dm7 G7



Dm7 G7 C $\Delta$ 7



Em7 $\flat$ 5 A+7 Dm7



Am7 D7 Dm7 G7



C $\Delta$ 7 F7 Em7 D $\sharp$ <sup>o</sup>7 Dm7 G7



Dm7 G7 C $\Delta$ 7



Em7 $\flat$ 5 A+7 Dm7 Fm7 B $\flat$ 7 $\sharp$ 11



C $\Delta$ 7/G Dm7/G Fm/G C $\overset{\flat}{6}$






# B $\flat$

305.


## THERE GOES MY HEART (P. 2)

### BLOWING CHANGES

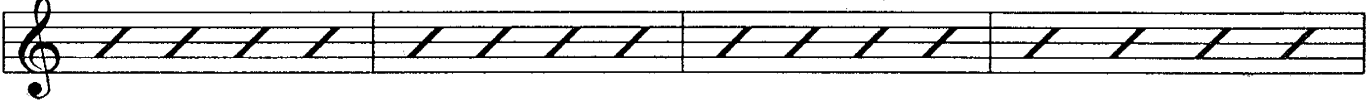
C $\Delta$ 7      E m7    A7      D m7                      G7



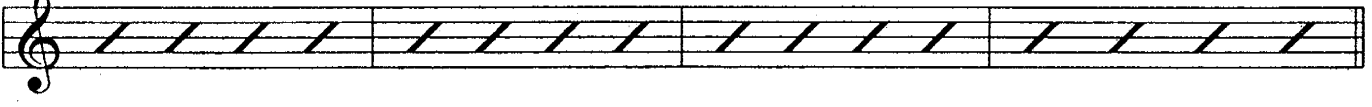
D m7                      G7                      C $\Delta$ 7



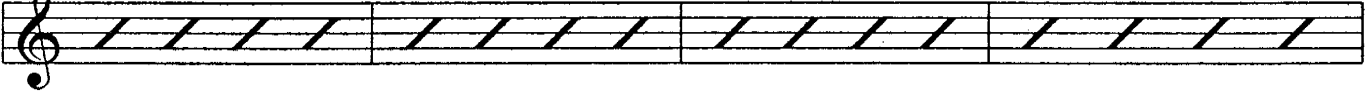
E m7 $\flat$ 5                      A7                      D m7



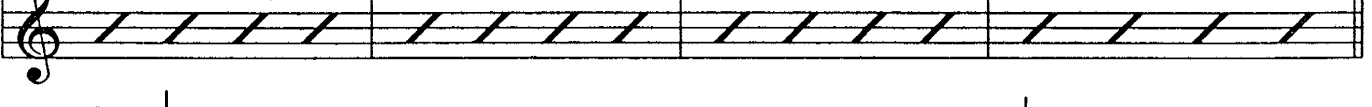
A m7                      D7                      D m7                      G7



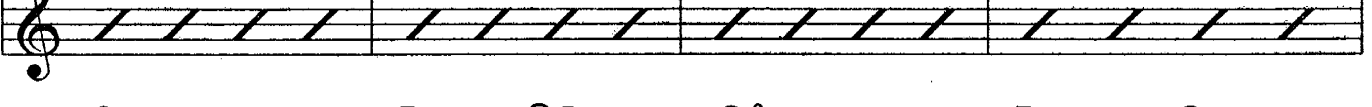
C $\Delta$ 7                      E m7    A7      D m7                      G7



D m7                      G7                      C $\Delta$ 7



E m7 $\flat$ 5                      A7                      D m7                      B $\flat$ 7



C $\Delta$ 7                      D m7    G7                      C $\flat$ 9                      D m7    G7



# B $\flat$

306.

## THEY SAY IT'S WONDERFUL

Medium Swing

IRVING BERLIN

Am<sup>7</sup> Am<sup>7</sup> $\flat$ <sup>5</sup> D<sup>7</sup> $\flat$ <sup>9</sup> G $\Delta$ <sup>7</sup> Bm<sup>7</sup> B $\flat$ <sup>o</sup><sup>7</sup>

Am<sup>7</sup> Am<sup>7</sup> $\flat$ <sup>5</sup> D<sup>7</sup> $\flat$ <sup>9</sup> G $\Delta$ <sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> Am<sup>7</sup> $\flat$ <sup>5</sup> D<sup>7</sup> $\flat$ <sup>9</sup> G $\Delta$ <sup>7</sup> Bm<sup>7</sup> B $\flat$ <sup>o</sup><sup>7</sup>

Am<sup>7</sup> Am<sup>7</sup> $\flat$ <sup>5</sup> D<sup>7</sup> $\flat$ <sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

C $\Delta$ <sup>7</sup> F<sup>7</sup> $\sharp$ <sup>11</sup> Em<sup>7</sup> Bm<sup>7</sup> F $\sharp$ <sup>7</sup>

Bm<sup>7</sup> C $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> F $\sharp$ <sup>7</sup> $\flat$ <sup>9</sup> Bm<sup>7</sup> E<sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>7</sup>

Am<sup>7</sup> Am<sup>7</sup> $\flat$ <sup>5</sup> D<sup>7</sup> $\flat$ <sup>9</sup> Bm<sup>7</sup> $\flat$ <sup>5</sup> E<sup>7</sup> $\flat$ <sup>9</sup>

Am<sup>7</sup> D<sup>7</sup> G $\flat$ <sup>6</sup>

B $\flat$

# THIER'S TEARS

307.

Bossa

CLARE FISCHER

The musical score is written in treble clef with a key signature of two flats (B $\flat$  major or D $\flat$  minor). The tempo/style is indicated as 'Bossa'. The score consists of eight staves of music. The first four staves form the first system, and the last four staves form the second system. The melody is characterized by a steady eighth-note pulse and includes several triplet markings. The chord progression is as follows:

- Staff 1: G m, G m/F,  $E\flat\Delta 7\#11$  (with triplet), D 7 $\#9$
- Staff 2:  $E\flat\Delta 7\#11$ , D 7, G m (with triplet)
- Staff 3: G 7 $\#9$ , C m $7$ , F 7
- Staff 4: B 7 $\#9$ , E 7 $\flat 9$ , B $\flat\Delta 7\#11$ , A 7, D  $\flat 9$ , A $\flat 7\#11$
- Staff 5: G m, G m/F,  $E\flat\Delta 7\#11$  (with triplet), D 7 $\#9$
- Staff 6:  $E\flat\Delta 7\#11$ , D 7, G m (with triplet)
- Staff 7: G 7 $\#9$ , C m $7$ , F 7
- Staff 8:  $E\flat\Delta 7$ , A + 7 $\#9$ , D + 7, G m $\flat 6$

B $\flat$

308.

# THINGS AIN'T WHAT THEY USED TO BE

Medium Swing

DUKE ELLINGTON

G7 G7

C7

G7 Am7

D7#9 D7 G7 B $\flat$ 7 Am7 D7

**B $\flat$**

# THIS CAN'T BE LOVE

309.

LORENZ HART  
RICHARD RODGERS

Medium Swing

The musical score consists of two staves: a treble clef melody line and a bass clef bass line. The key signature is one flat (B $\flat$ ), and the time signature is 4/4. The melody line contains the following notes:   
Line 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).   
Line 2: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half).   
Line 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).   
Line 4: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half).   
Line 5: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).   
Line 6: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half).   
Line 7: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).   
Line 8: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half).   
The bass line contains the following notes:   
Line 1: G2 (half), C3 (half).   
Line 2: G2 (half), C3 (half).   
Line 3: G2 (half), C3 (half).   
Line 4: G2 (half), C3 (half).   
Line 5: G2 (half), C3 (half).   
Line 6: G2 (half), C3 (half).   
Line 7: G2 (half), C3 (half).   
Line 8: G2 (half), C3 (half).   
Chords are indicated above the notes:   
Line 1: G $\frac{6}{9}$  (above G), C7 (above C).   
Line 2: G $\Delta$ 7 (above G), E m7 (above E), A m7 (above A), D7 (above D).   
Line 3: G $\frac{6}{9}$  (above G), C7 (above C).   
Line 4: B m7 (above B), E m7 (above E), A m7 (above A), D7 (above D), G $\frac{6}{9}$  (above G).   
Line 5: F# m7 (above F#), B7 (above B), E m7 (above E).   
Line 6: B m7 $\flat$ 5 (above B), E7 $\flat$ 9 (above E), A m7 (above A), D7 (above D).   
Line 7: G $\frac{6}{9}$  (above G), C7 (above C).   
Line 8: B m7 (above B), E m7 (above E), A m7 (above A), D7 (above D), G $\frac{6}{9}$  (above G).

**B $\flat$**

310.

# THREE AND ONE

Med. Swing

THAD JONES

F  $\Delta$ 7

F  $\Delta$ 7 E $\flat$ 7

D7

Musical staff 1: Treble clef, 4/4 time signature. The melody consists of eighth and quarter notes. The first measure has a whole rest, followed by a quarter rest, then eighth notes, and a quarter note. The second measure has a quarter rest, eighth notes, and a quarter note. The third measure has eighth notes, quarter notes, and a quarter note.

G m7

B m7

E7

Musical staff 2: Treble clef, 4/4 time signature. The melody continues with eighth and quarter notes. The first measure has a quarter rest, eighth notes, and a quarter note. The second measure has eighth notes, quarter notes, and a quarter note. The third measure has eighth notes, quarter notes, and a quarter note.

A7

D7 $\flat$ 9

G7

C7

Musical staff 3: Treble clef, 4/4 time signature. The melody continues with eighth and quarter notes. The first measure has a quarter rest, eighth notes, and a quarter note. The second measure has eighth notes, quarter notes, and a quarter note. The third measure has eighth notes, quarter notes, and a quarter note.

1. F7                      B $\flat$  $\Delta$ 7    B m7    E7    A m7    D7            G m7    C7

Musical staff 4: Treble clef, 4/4 time signature. The melody continues with eighth and quarter notes. The first measure has a quarter rest, eighth notes, and a quarter note. The second measure has eighth notes, quarter notes, and a quarter note. The third measure has eighth notes, quarter notes, and a quarter note.

2. F7 $\sharp$ 9    F7 $\sharp$ 9/A    B $\flat$ 7    B $\circ$ 7     $\oplus$  F $\flat$ /C    D7            G m7    C7

Musical staff 5: Treble clef, 4/4 time signature. The melody continues with eighth and quarter notes. The first measure has a quarter rest, eighth notes, and a quarter note. The second measure has eighth notes, quarter notes, and a quarter note. The third measure has eighth notes, quarter notes, and a quarter note. The staff ends with a double bar line and a repeat sign.

$\oplus$  C $\sharp$ 7 F $\sharp$ 7    F7 $\sharp$ 9

Musical staff 6: Treble clef, 4/4 time signature. The melody continues with eighth and quarter notes. The first measure has a quarter rest, eighth notes, and a quarter note. The second measure has eighth notes, quarter notes, and a quarter note. The third measure has eighth notes, quarter notes, and a quarter note. The staff ends with a double bar line.

# B $\flat$

313.

## THYME'S TIME (P 2)

Am<sup>7</sup>    A $\flat$ m<sup>7</sup>    Gm<sup>7</sup>    C7 $\flat$ <sup>9</sup>    F7 $\sharp$ <sup>11</sup>    D $\sharp$ <sup>o7</sup>

E m<sup>7</sup>    A<sup>7</sup>    F $\sharp$  m<sup>7</sup>    B<sup>7</sup>    E m<sup>7</sup>    A<sup>7</sup> $\flat$ <sup>9</sup>

D m<sup>7</sup>    G<sup>7</sup>     $\text{\textcircled{C}}$  C<sup>6</sup><sub>9</sub>

$\text{\textcircled{A}}$  A $\flat$  $\Delta$ <sup>7</sup> $\sharp$ <sup>11</sup>    F $\sharp$  $\Delta$ <sup>7</sup> $\sharp$ <sup>11</sup>    E $\Delta$ <sup>7</sup> $\sharp$ <sup>11</sup>    E $\flat$  $\Delta$ <sup>7</sup>

### SOLO CHANGES

C $\Delta$ <sup>7</sup>    Bm<sup>7</sup>    E<sup>7</sup>    Am<sup>7</sup>    A $\flat$ m<sup>7</sup>    Gm<sup>7</sup>    C<sup>7</sup>

F<sup>7</sup>    F $\sharp$ <sup>o7</sup>    C/G    A<sup>7</sup>

F $\sharp$  m<sup>7</sup>    B<sup>7</sup>    E m<sup>7</sup>    A<sup>7</sup>    D m<sup>7</sup>    G<sup>7</sup>    C $\Delta$ <sup>7</sup>    G<sup>7</sup>

D.C. al Coda

**B $\flat$**

314.

# TIDAL BREEZE

HAROLD DANKO

Medium Swing

The musical score consists of ten staves of music in a 4/4 time signature, marked 'Medium Swing'. The key signature is B-flat major. The notes are as follows:

- Staff 1: C $\flat_9$  (measures 1-4), B $\flat_7\sharp_{11}$  (measures 5-8)
- Staff 2: C $\flat_9$  (measures 1-4), B $\flat_7$  (measures 5-6), A $\flat_7$  (measures 7-8)
- Staff 3: G $7\sharp_9$  (measures 1-2), A $\flat_7$  (measures 3-4), G $7\sharp_9$  (measures 5-6), A $\flat_7$  (measures 7-8)
- Staff 4: A $+7\sharp_9$  (measures 1-2), B $\flat_7\sharp_{11}$  (measures 3-4), B $7\flat_9$  (measures 5-8)
- Staff 5: C $\flat_9$  (measures 1-4), B $\flat_7\sharp_{11}$  (measures 5-8)
- Staff 6: C $\flat_9$  (measures 1-4), B $\flat_7$  (measures 5-6), A $\flat_7$  (measures 7-8)
- Staff 7: G $7\sharp_9$  (measures 1-2), A $\flat_7$  (measures 3-4), G $7\sharp_9$  (measures 5-6), A $\flat_7$  (measures 7-8)
- Staff 8: A $+7\sharp_9$  (measures 1-2), B $\flat_7\sharp_{11}$  (measures 3-4), B $\flat_7\sharp_9$  (measures 5-8)



# B $\flat$

# THE THRILL IS GONE

311.

B. DeSILVA  
LEW BROWN  
RAY HENDERSON

Ballad

D m7 A +7 D m7 G 7

G m7 C 7 F #7 #11 F Δ 7 E m7 b5 A +7 b9 E b7 #11 D m7

E m7 b5 A 7 b9 D m7 A b7 #11 G m7 E m7 b5 A 7

D m7 A +7 D m7 G 7

G m7 C 7 F #7 #11 F Δ 7 E m7 b5 A +7 b9 E b7 #11 D m7

E m7 b5 A 7 b9 D m7 A b7 #11 G m7 E m7 b5 A 7 b9

D m7 D m7/C B m7 b5 B b7 #11 D m7

G m7 G m7/F E m7 b5 A 7

B b Δ 7 E m7 b5 A 7 b9 D m7 6

# B $\flat$

3/2.

## THYME'S TIME

DEAN NEWTON

Medium Swing

INTRO C $\Delta$ 7 (VAMP ON D.C.) B $\flat$  $\Delta$ 7 A $\flat$  $\Delta$ 7 G+7

C $\Delta$ 7 Bm7 E7 Am7 A $\flat$ m7 Gm7 C7 $\flat$ 9

F7#11 D#°7 Em7 A7

F#7 B7 E7 A7

D7 G7 1. C $\Delta$ 7 Dm7 G7 $\flat$ 9

2. C $\Delta$ 7 G#m7 $\flat$ 5 G7sus G7 C#m7 F#m7 B7 $\flat$ 9

D#m7 $\flat$ 5 G#7 C#m7 $\flat$ 5 C#7 D $\Delta$ 7 D $\flat$ 6

**B $\flat$** 

# A TIME FOR LOVE

315.

PAUL FRANCIS WEBSTER  
JOHNNY MANDEL

Ballad

Chord progressions for the first staff: C $\Delta$ 7, B $\flat$ 7 $\sharp$ 11, C $\Delta$ 7, D7 $\sharp$ 11

Chord progressions for the second staff: Dm7, F $\Delta$ 7/C, Bm7, E7, Bm7 $\flat$ 5, E7 $\flat$ 9

Chord progressions for the third staff: Am7, B $\flat$ 7/A $\flat$ , C $\natural$ 9/G, D7 $\flat$ 9

Chord progressions for the fourth staff: Dm7, F $\Delta$ 7/C, Bm7 $\flat$ 5, E7 $\flat$ 9

Chord progressions for the fifth staff: Am7, Bm7 $\flat$ 5, E7 $\flat$ 9, Am7, D7 $\flat$ 9, G $\Delta$ 7, B7 $\sharp$ 9

Chord progressions for the sixth staff: Em7, E7 $\flat$ 9, Am7, Am7/G, F $\sharp$ m7 $\flat$ 5, B7 $\sharp$ 11

Chord progressions for the seventh staff: E $\Delta$ 7, C $\sharp$ m7, Dm7, G7, C $\circ$ 7, C $\Delta$ 7, Bm7 $\flat$ 5, E7 $\flat$ 9

Chord progressions for the eighth staff: Am7, D7 $\flat$ 9, Dm7, F $\Delta$ 7/C

Chord progressions for the ninth staff: Bm7, E7, E7 $\flat$ 9, Am7, D7 $\sharp$ 11

Chord progressions for the tenth staff: Dm7, Dm7/G, G7 $\flat$ 9, C $\natural$ 9

**B $\flat$**

3/6.

# TIMES LIE

CHICK COREA

Easy 3

C $\Delta$ 7      B $\flat$  $\Delta$ 7/C      C $\Delta$ 7 4      B $\flat$  $\Delta$ 7/C

C $\Delta$ 7      B $\flat$  $\Delta$ 7/C      C $\Delta$ 7      F $\sharp$ 7

F $\Delta$ 7      B $\flat$ 7      F $\Delta$ 7 4      E m7 $\flat$ 5      A7

D m7      A $\flat$ 7      D m7      G7

C $\Delta$ 7      B $\flat$  $\Delta$ 7/C      C $\Delta$ 7 4      B $\flat$  $\Delta$ 7/C

C $\Delta$ 7      B $\flat$  $\Delta$ 7/C      F $\sharp$  m7 $\flat$ 5      B7

E $\Delta$ 7      B m7      E $\Delta$ 7 4      D $\sharp$  m7 $\flat$ 5 4      G $\sharp$ 7

# B $\flat$

317.

TIMES LIE (P. 2)


C $\sharp$  $\Delta$ 7      G $\sharp$ m7      C $\sharp$  $\Delta$ 7      G $\sharp$ m7




C $\sharp$  $\Delta$ 7      G $\sharp$ m7      C $\sharp$  $\Delta$ 7<sub>3</sub>      G $\sharp$ m7



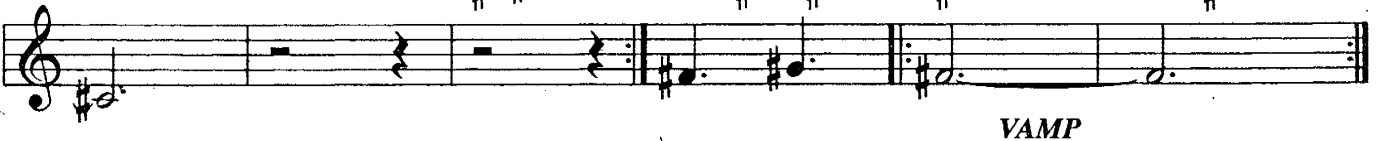
C $\sharp$  $\Delta$ 7      G $\sharp$ m7      G7      F $\sharp$  $\Delta$ 7      A/B $\flat$       B/A



E/C      F $\sharp$ /B      D/B $\flat$       B/A      G $\sharp$ m7      F $\sharp$ /D      **TO SOLOS**      B/C $\sharp$       C $\sharp$ 7      F $\sharp$  $\Delta$ 7



**TO ENDING**      E $\Delta$ 7      Dm7 $\flat$ 5      C $\sharp$ 7 $\sharp$ 11      B/C $\sharp$       C $\sharp$ 7      F $\sharp$  $\Delta$ 7      E/F $\sharp$       **VAMP**



# B $\flat$

318.

Easy 3

# TIME WAS

(DREAMING)

SIDNEY KEITH  
MIGUEL PRADO

Chord progression for the first staff: C $\sharp$ m7, C7, Bm7, E7, A $\Delta$ 7.

Chord progression for the second staff: E $\flat$ 7, D $\Delta$ 7, G7, A $\flat$ 9, F $\sharp$ m7.

Chord progression for the third staff: Bm7, E7, 1. A $\Delta$ 7, F $\sharp$ m7, Bm7.

Chord progression for the fourth staff: E7, 2. A $\flat$ 9, D $\sharp$ m7 $\flat$ 5, G $\sharp$ 7 $\flat$ 9.

Chord progression for the fifth staff: C $\sharp$  $\Delta$ 7, A $\sharp$ m7, D $\sharp$ m7, G $\sharp$ 7, C $\sharp$  $\Delta$ 7.

Chord progression for the sixth staff: A $\sharp$ m7, D $\sharp$ m7, F $\sharp$ m7, B7, E $\Delta$ 7, F $\sharp$ m7.

Chord progression for the seventh staff: G $\sharp$ m7, F $\sharp$ m7, B7, E $\Delta$ 7, Bm7, E7 sus 4.

Chord progression for the eighth staff: E7 $\flat$ 9, C $\sharp$ m7, C7, Bm7, E7, A $\Delta$ 7.

Chord progression for the ninth staff: E $\flat$ 7, D $\Delta$ 7, G7, A $\flat$ 9, F $\sharp$ m7.

Chord progression for the tenth staff: Bm7, E7, A $\Delta$ 7.

**B $\flat$**

# TINY CAPERS

319.

CLIFFORD BROWN

Medium Swing

C $\Delta$ 7 E7 Am7 C7 F $\Delta$ 7 A+7

Musical staff 1: Treble clef, common time signature. The melody consists of eighth and quarter notes.

Dm7 D $\sharp$ °7 Em7 F $\Delta$ 7 Em7 Am7

Musical staff 2: Treble clef, common time signature. The melody continues with eighth and quarter notes.

D7 Dm7 G7 C $\Delta$ 7 E7

Musical staff 3: Treble clef, common time signature. The melody continues with eighth and quarter notes.

Am7 C7 F $\Delta$ 7 A+7 Dm7 D $\sharp$ °7

Musical staff 4: Treble clef, common time signature. The melody continues with eighth and quarter notes.

Em7 F $\Delta$ 7 Em7 Am7 Dm7 G7 C $\flat$ 9

Musical staff 5: Treble clef, common time signature. The melody continues with eighth and quarter notes.

F7 $\flat$ 9 F7 C7

Musical staff 6: Treble clef, common time signature. The melody continues with eighth and quarter notes.

F7 $\flat$ 9 F7 Em7 A7 Dm7 G7

Musical staff 7: Treble clef, common time signature. The melody continues with eighth and quarter notes.

C $\Delta$ 7 E7 Am7 C7 F $\Delta$ 7 A+7 Dm7 D $\sharp$ °7

Musical staff 8: Treble clef, common time signature. The melody continues with eighth and quarter notes.

Em7 F $\Delta$ 7 Em7 Am7 Dm7 G7 C $\flat$ 9

Musical staff 9: Treble clef, common time signature. The melody concludes with eighth and quarter notes.

**B $\flat$**

# TIS'

320.

Swing Blues

THAD JONES

F 7 $\sharp$ 9 >

B $\flat$  7 $\sharp$ 9 > F 7 $\sharp$ 9 >

G m7 C 7 $\sharp$ 9 F 7 $\sharp$ 9 >



# B $\flat$

## TO KILLA BRICK

321.

Fast Blues

WOODY SHAW

D7#11 G7 D7

G7 F#m7

B7 Em7 A7

D7 F7 1. E7 A7 2. Em7 A7

**B $\flat$**

322.

# TOO CLOSE FOR COMFORT

JERRY BOCK  
LARRY HOLOFCENER  
GEORGE WEISS

Medium Swing

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of ten staves of music. Above the notes, various chords are indicated, including D $\Delta$ 7, C# $+$ 7, F#m7 $\flat$ 5, B7, E m7 $\flat$ 5, A7, D $\Delta$ 7, Em7, A7, D $\Delta$ 7, Am7, D7, G7, G# $^{\circ}$ 7, D/A, B $\flat$ 7, Em7, A7, D $\Delta$ 7, C# $+$ 7, F#m7 $\flat$ 5, B7, Em7 $\flat$ 5, A7, D $\Delta$ 7, Am7, D7, G7, G# $^{\circ}$ 7, B m7 $\flat$ 5, E7 $\flat$ 9, B $\flat$ 7, A7, and D $\Delta$ 7. The score includes first and second endings, with the first ending leading back to the beginning of the piece and the second ending leading to a final cadence.

**B $\flat$**

# TOO MARVELOUS FOR WORDS

323.

JOHNNY MERCER  
RICHARD WHITING

Medium Swing

Chord annotations for the first staff: B m7, E7, B m7, E7.

Chord annotations for the second staff: A  $\Delta$ 7, D7  $\sharp$ 11, 1. C $\sharp$  m7, F $\sharp$  m7.

Chord annotations for the third staff: 2. D $\flat$   $\Delta$ 7, E $\flat$  m7, A $\flat$ 7, D $\flat$   $\Delta$ 7, E m7, A7 sus 4.

Chord annotations for the fourth staff: E m7, A7 sus 4, D  $\Delta$ 7, G7  $\sharp$ 11.

Chord annotations for the fifth staff: F $\sharp$  m7, B7, B m7, E7, B m7, E7.

Chord annotations for the sixth staff: A  $\Delta$ 7, D  $\Delta$ 7, C $\sharp$  m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9, B m7, G7.

Chord annotations for the seventh staff: B m7, E7 sus 4, A  $\overset{\circ}{9}$ .

**B $\flat$**

324.

# THE TOUCH OF YOUR LIPS

RAY NOBLE

Easy Swing

D $\Delta$  $\frac{7}{3}$  Bm $^7$  Em $^7$  A $^7$  F $\sharp$ m $^{11}$  B $^{+7}$  Em $^{11}$  A $^{13}$

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a sequence of notes: quarter notes D, E, F#, G, A, B, quarter notes G, F#, E, D, quarter notes C#, B, A, G, quarter notes F#, E, D, C#.

D $\frac{6}{9}$  $\frac{3}{3}$  G $^9$  F $\sharp$ m $^7\flat^5$  B $^7\flat^9$  B $^7$

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes: quarter notes D, E, F#, G, quarter notes A, B, C#, D, quarter notes E, F#, G, A, quarter notes B, C#, D, E.

Em $^7\flat^5$  A $^7$  D $\frac{6}{9}$  C $^7\sharp^{11}$  Bm $^7$  C $\sharp^{+7}$

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes: quarter notes B, A, G, F#, quarter notes E, D, C#, B, quarter notes A, G, F#, E, quarter notes D, C#, B, A.

F $\sharp\Delta$  $\frac{7}{C\sharp}$  C $\sharp^7$  sus 4 C $\sharp^7$  F $\sharp\Delta$  $\frac{7}{C\sharp}$  A $^{13}$  A $^7$  sus 4

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of notes: quarter notes F#, E, D, C#, quarter notes B, A, G, F#, quarter notes E, D, C#, B, quarter notes A, G, F#, E.

D $\Delta$  $\frac{7}{3}$  Bm $^7$  Em $^7$  A $^7$  F $\sharp$ m $^{11}$  B $^{+7}$  Em $^{11}$  A $^{13}$

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of notes: quarter notes D, E, F#, G, quarter notes A, B, C#, D, quarter notes E, F#, G, A, quarter notes B, C#, D, E.

D $\frac{6}{9}$  $\frac{3}{3}$  G $^9$  F $\sharp$ m $^7\flat^5$  B $^7\flat^9$  B $^7$

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of notes: quarter notes D, E, F#, G, quarter notes A, B, C#, D, quarter notes E, F#, G, A, quarter notes B, C#, D, E.

Gm $^6$  C $^9$  Bm $^7$  E $^7$

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes: quarter notes B, A, G, F#, quarter notes E, D, C#, B, quarter notes A, G, F#, E, quarter notes D, C#, B, A.

Em $^7$  $\frac{3}{3}$  A $^7$  sus 4 A $^7$  D $\frac{6}{9}$

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of notes: quarter notes D, E, F#, G, quarter notes A, B, C#, D, quarter notes E, F#, G, A, quarter notes B, C#, D, E.

B $\flat$

# TRICROTISM

325.

Med. Swing

Bass Solo

OSCAR PETTIFORD

F $\Delta$ 7 G7

G7 B $\flat$  $\Delta$ 7 B $\circ$ 7 F/C D7

C $\sharp$ 7 C7  $\Sigma$  F $\Delta$ 7

G7 G7

B $\flat$  $\Delta$ 7 B $\circ$ 7 F/C D7 Gm7 C7

F $\frac{6}{9}$  *Fine* C $\sharp$ 7

F $\Delta$ 7 A7 Dm Dm $\Delta$ 7

Dm7 G7 Gm7 C7 *D.S. al Fine*

**B $\flat$**

326.

# TUNE 88

Medium Rock

JEFF LORBER

The first system of music consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two sharps: F# and C#). The time signature is common time (C). The treble staff contains a melodic line with four measures. The first measure has an accent (^) over the first note. The second measure has accents (^) over the first and second notes. The third measure has an accent (^) over the first note. The fourth measure has accents (^) over the first and second notes. The bass staff contains a rhythmic accompaniment of eighth notes, indicated by diagonal slashes. Chord symbols are placed below the treble staff: A 13 in the first measure, D 13 in the second measure, and A 13 in the third measure. The fourth measure is empty.

The second system of music consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major. The time signature is common time. The treble staff contains a melodic line with three measures. The first measure is empty. The second measure has an accent (^) over the first note. The third measure has an accent (^) over the first note. The bass staff contains a rhythmic accompaniment of eighth notes, indicated by diagonal slashes. Chord symbols are placed below the treble staff: A 13 in the first measure, D 13 in the second measure, and F 13 in the third measure. The fourth measure is empty.

The third system of music consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major. The time signature is common time. The treble staff contains a melodic line with two measures. The first measure is empty. The second measure has an accent (^) over the first note. The bass staff contains a rhythmic accompaniment of eighth notes, indicated by diagonal slashes. Chord symbols are placed below the treble staff: A 13 in the first measure and F 13 in the second measure. The third measure is empty.

The fourth system of music consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major. The time signature is common time. The treble staff contains a melodic line with seven measures. The first measure has an accent (^) over the first note. The second measure has an accent (^) over the first note. The third measure has an accent (^) over the first note. The fourth measure has an accent (^) over the first note. The fifth measure has an accent (^) over the first note. The sixth measure has an accent (^) over the first note. The seventh measure has an accent (^) over the first note. The bass staff contains a rhythmic accompaniment of eighth notes, indicated by diagonal slashes. Chord symbols are placed below the treble staff: F# 13 in the first measure, G 13 in the second measure, G# 13 in the third measure, A 13 in the fourth measure, Bb 13 in the fifth measure, and A 13 in the sixth measure. The seventh measure is empty.

# B $\flat$

# UN POCO LOCO

327.

Bright Latin

BUD POWELL

INTRO Em7 A7 $\sharp$ 9 Em7 A7 $\sharp$ 9 Em7 A7 $\sharp$ 9 D $\Delta$ 7 $\sharp$ 11

The musical score is written for piano and consists of an 8-measure introduction. The key signature is B-flat major (two sharps: F# and C#). The time signature is 4/4. The introduction features a variety of chords and rhythmic patterns, including triplets and accents. The chords are: Em7, A7 $\sharp$ 9, Em7, A7 $\sharp$ 9, Em7, A7 $\sharp$ 9, D $\Delta$ 7 $\sharp$ 11, F $\Delta$ 7 $\sharp$ 11, E $\flat$  $\Delta$ 7 $\sharp$ 11, D $\Delta$ 7 $\sharp$ 11, E7, E $\flat$ 7, D $\Delta$ 7 $\sharp$ 11, D $\Delta$ 7 $\sharp$ 11, Gm7, C7, F $\Delta$ 7, Fm7, B $\flat$ 7, E $\flat$  $\Delta$ 7, E $\circ$ 7, A7, D $\Delta$ 7, C $\sharp$ m7/B, F $\sharp$ 7/C $\sharp$ , C7, Bm7, E7, A7, A+7 $\sharp$ 9, D $\Delta$ 7 $\sharp$ 11, and D $\Delta$ 7 $\sharp$ 11. The score includes various musical notations such as triplets, accents, and dynamic markings like *D.S. al Coda*.

B $\flat$

328.

# UNFORGETTABLE

IRVING GORDON

allad

The musical score consists of ten staves of music in the key of B-flat major (three sharps: F#, C#, G#) and 4/4 time. The tempo is marked 'allad'. The score includes various chord annotations above the notes, such as A $\Delta$ 7, D $\Delta$ 7, G $\Delta$ 7, Bm7, E7, Gm7, C7, D $\Delta$ 7, G7, F#m7, B7, G#/A, G#7, F#m7, B7, Gm6, C7#11, D $\Delta$ 7, G7, F#m7, B7, Bm7, E7, Em7, A7, and D $\flat$ 9. There are also triplets indicated by a '3' over groups of notes.



# B $\flat$

# THE VERY THOUGHT OF YOU

329.

RAY NOBLE

Ballad

F7 B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 Dm7 F7sus4 B $\flat$ 6 E $\flat$  $\Delta$ 7Dm7 F7sus4 B $\flat$ 6 Cm7 C $\sharp$ 7 B $\flat$ /D C9Cm7 F7 Am7 $\flat$ 5 D7 $\flat$ 9 Gm7 Gm7/FEm7 A7 Dm7 Gm7 $\flat$ 5 C7sus4 C7 Cm7 G+7F $\sharp$ 7 $\sharp$ 11 F7 B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 Dm7 F7sus4 B $\flat$ 6 E $\flat$  $\Delta$ 7Dm7 F7sus4 B $\flat$ 6 Cm7 C $\sharp$ 7 B $\flat$ /D C9Cm7 F7 Am7 $\flat$ 5 D7 $\flat$ 9 Gm7 Gm7/FEm7 $\flat$ 5 B $\circ$ 7 Cm7 B $\circ$ 7 Cm7 F7 $\flat$ 9 B $\flat$ 6

**B $\flat$**

330.

# VIOLETS FOR YOUR FURS

TOM ADAIR  
MATT DENNIS

Ballad

Am7 D7 $\flat$ 9 G $\Delta$ 7 C m7 F7

G $\Delta$ 7 E7 $\flat$ 9 Am7 D7 $\flat$ 9 G $\Delta$ 7 B m7 E7 $\sharp$ 9

Am7 E7 $\sharp$ 9 Am7 D7 G $\Delta$ 7 E7 $\flat$ 9 Am7 D7

G $\Delta$ 7 E7 $\flat$ 9 Am7 D7 G $\Delta$ 7 E7 $\sharp$ 9 A7 $\sharp$ 11

Am7 B m7 E7 Am7 D7 $\flat$ 9 G $\Delta$ 7 C m7 F7

G $\Delta$ 7 E7 $\flat$ 9 Am7 D7 $\flat$ 9 G $\Delta$ 7 B m7 E7 $\sharp$ 9 Am7

C $\Delta$ 7 F7 G $\Delta$ 7 B m7 E7

C m7 D+7 $\flat$ 9 G $\Delta$ 7 E m7 A7 D7 $\flat$ 9 G $\Delta$ 7

# B $\flat$

## WAIL

331.

Med. Up Bop

BUD POWELL

The musical score for 'Wail' by Bud Powell is written in B-flat major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is characterized by complex rhythmic patterns and frequent chord changes. The chord notations are as follows:

- Staff 1: F $\Delta$ 7, F $\sharp$  $^{\circ}$ 7, G m7, G $\sharp$  m7, A m7 $\flat$ 5, D7
- Staff 2: G m7, C7, C m7, F7, B $\flat$  $\Delta$ 7, B $^{\circ}$ 7
- Staff 3: A m7/C, D7, G m7, C7, F $\Delta$ 7, F $\sharp$  $^{\circ}$ 7
- Staff 4: G m7, G $\sharp$  m7, A m7 $\flat$ 5, D7, G m7, C7
- Staff 5: C m7, F7, B $\flat$  $\Delta$ 7, B $^{\circ}$ 7, A m7/C, D7, G m7, C7
- Staff 6: F $\Delta$ 7, *Fine*, A +7 $\sharp$ 9
- Staff 7: D7 $\sharp$ 11, G +7 $\sharp$ 9
- Staff 8: C7 $\sharp$ 11, F $\Delta$ 7, F $\sharp$  $^{\circ}$ 7

Performance instructions include 'Fine' at the end of the sixth staff and 'D.S. al Fine' at the end of the eighth staff. There are also several triplet markings (indicated by a '3' over a group of notes) throughout the piece.

3♭

332.

# WALL-EYE BLUES

Medium Swing

ARNOLD LOUPACCI

C7

F7

C7

C#7

Musical staff 1: Treble clef, 4/4 time signature. Chords: C7, F7, C7, C#7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C+7

F#7

F7

Bb7

Musical staff 2: Treble clef, 4/4 time signature. Chords: C+7, F#7, F7, Bb7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C7

Bb7

A7#11

Eb7#11

Dm7

Musical staff 3: Treble clef, 4/4 time signature. Chords: C7, Bb7, A7#11, Eb7#11, Dm7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

G7#9

⊕

C7

A7#11

D7#9

G7

Musical staff 4: Treble clef, 4/4 time signature. Chords: G7#9, ⊕, C7, A7#11, D7#9, G7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C7 G+7

C7

Musical staff 5: Treble clef, 4/4 time signature. Chords: C7, G+7, C7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

B $\flat$

# WATCH WHAT HAPPENS

333.

Med. Bossa

MICHEL LEGRAND

F $\Delta$ 7 G7

Gm7 C7sus4 C7 F $\Delta$ 7 F $\sharp$  $\Delta$ 7 G $\Delta$ 7 F $\sharp$  $\Delta$ 7

F $\Delta$ 7 G7

Gm7 C7sus4 C7 F $\Delta$ 7 F $\sharp$  $\Delta$ 7 G $\Delta$ 7 A $\flat$  $\Delta$ 7

A $\Delta$ 7 Am7 D7

G $\Delta$ 7 Gm7 C7

F $\Delta$ 7 G7

Gm7 C7sus4 C7 F $\flat$ 9 F $\sharp$ 9 E9

F $\flat$ 9 F $\sharp$ 9 E9 F $\flat$ 9

**B<sub>b</sub>**

# WATERMELON MAN

334.

Medium Rock

HERBIE HANCOCK

G 7#9



C 9

G 7#9



D 9

C 9

D 9

C 9



D 9

C 9

⊕ G 7#9



## ALTERNATE CHANGES

⊕

B<sub>b</sub> 13



**B $\flat$** 

# WHAT A DIFFERENCE A DAY MADE

335.

STANLEY ADAMS  
MARIA GREVER

Medium Swing

G m7 C 7 sus 4  
 F  $\Delta$ 7 B $\flat$ 7 A m7 D 7  $\sharp$ 9 G m7 C 7 sus 4 C 7  
 F  $\Delta$ 7 E m7 A 7  
 D m add9 D m D m  $\Delta$ 7 D m7 D m7 G 7  
 C 7 sus 4 C 7 G m7 C 7 sus 4  
 F  $\Delta$ 7 B $\flat$ 7 A m7 D 7  $\sharp$ 9 G m7 C 7 sus 4 C 7  
 C m7 F 7 B $\flat$   $\Delta$ 7  
 E $\flat$  7  $\sharp$ 11 A m7 G  $\sharp$   $\circ$ 7  
 G m7 C 7 F  $\circ$

**B $\flat$**

336.

# WES SIDE STROLL

Montuno

GARY APRILE

Em7 A7 Em7 A7 Em7 A7 Em7 A7

The first system of music consists of two staves (treble and bass clef) in 4/4 time. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note G4. The bass line starts with a quarter rest, followed by eighth notes G2, F2, E2, and a quarter note G2. The system is divided into four measures, each with a chord pair: Em7 A7, Em7 A7, Em7 A7, and Em7 A7.

Em7 A7 Em7 A7 Em7 A7 Em7 A7

The second system of music consists of two staves. The melody continues with eighth notes G4, A4, B4, C5, and a quarter note G4. The bass line continues with eighth notes G2, F2, E2, and a quarter note G2. The system is divided into four measures, each with a chord pair: Em7 A7, Em7 A7, Em7 A7, and Em7 A7.

1. 2. Em7 A7 A7 G#7 G7

The third system of music consists of two staves. It features a first ending (1.) and a second ending (2.). The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note G4. The bass line starts with a quarter rest, followed by eighth notes G2, F2, E2, and a quarter note G2. The system is divided into three measures. The first two measures have a chord pair: Em7 A7. The third measure has a chord pair: A7 G#7 G7.

C7 B7 B $\flat$ 7 F#7#9 C7 B7

The fourth system of music consists of two staves. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note G4. The bass line starts with a quarter rest, followed by eighth notes G2, F2, E2, and a quarter note G2. The system is divided into three measures. The first measure has a chord pair: C7 B7 B $\flat$ 7. The second measure has a chord pair: F#7#9 C7. The third measure has a chord pair: B7.



# B $\flat$

## WES SIDE STROLL (P. 2)

Chord changes for the first system:  
E7 $\sharp$ 9 B $\flat$ 7 A7 Gm7 C7 Gm7 C7

Chord changes for the second system:  
Gm7 C7 Gm7 C7 F $\sharp$ m7 B7

Chord changes for the third system:  
Perc. Em7

## SOLO CHANGES

Staff 1: Em7 A7 Em7 A7 Em7 A7 Em7 A7 Em7 A7

Staff 2: Em7 A7 Em7 A7 Em7 A7 Dm7 G7 Dm7 G7

Staff 3: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Em7 A7

Staff 4: Em7 A7 Gm7 C7 Gm7 C7 F $\sharp$ m7 B7 F $\sharp$ m7 B7

**B $\flat$**

338.

# WHAT KIND OF FOOL AM I

LESLIE BRICUSSE  
ANTHONY NEWLEY

Easy Swing

F $\Delta$ 7      D m7      G m7

C7      F $\Delta$ 7      D7      G m7

C7      F $\Delta$ 7      D m7      G7

G7/F      E m7      A m7      D m7      G7      G m7

C7      F $\Delta$ 7      D m7      G m7

C7      F $\Delta$ 7      C m7

F7      B $\flat$  $\Delta$ 7      E $\flat$ 7      D m7

G7      G m7      C7 sus 4      F $\overset{\flat}{9}$

**B<sub>b</sub>**

# WHEN THE SUN COMES OUT

339.

TED KOEHLER  
HAROLD ARLEN

Ballad

D7 C7 Bm7 E7 D7 D<sup>o</sup>7

E7 sus4 E7 Em7 A7 D<sup>Δ</sup>7 G7 C<sup>o</sup>m7 C7

Bm7 E7 (C<sup>o</sup>7) C<sup>o</sup>m7 F<sup>o</sup>m7

C<sup>o</sup>m7<sup>b</sup>5 F<sup>o</sup>7 Bm7

C<sup>o</sup>7 C<sup>o</sup>m7 F<sup>o</sup>7 B7 E7 sus4 E7

D7 C7 Bm7 E7 D7 D<sup>o</sup>7

E7 sus4 E7 Em7 A7 D<sup>Δ</sup>7 G7 C<sup>o</sup>m7 C7

Bm7 C<sup>o</sup>7 C<sup>o</sup>m7 C<sup>o</sup>7 F<sup>o</sup>m7 G7

C<sup>o</sup>13 F<sup>o</sup>7<sup>o</sup>9 Bm7 E7 sus4 E7<sup>b</sup>9 A<sup>o</sup>9

**B $\flat$**

340.

# WHEN YOUR LOVER HAS GONE

E. A. SWAN

Ballad

**B $\flat$  $\Delta$ 7** **B $\flat$ 7** **B $\flat$ 6** **E $\flat$ 7 $\sharp$ 11** **B $\flat$ m7** **E $\flat$ 9**

**C7** **C $\sharp$ 7** **C7** **A $\flat$ 7 $\sharp$ 11** **E $\flat$ m7** **A $\flat$ 7**

**B $\flat$  $\Delta$ 7** **D+7** **Gm7** **C7** **E m7 $\flat$ 5** **A7 $\flat$ 9**

**Dm7** **Cm7** **F7** **B $\flat$  $\Delta$ 7** **Cm7** **F7**

**B $\flat$  $\Delta$ 7** **B $\flat$ 7** **B $\flat$ 6** **E $\flat$ 7 $\sharp$ 11** **B $\flat$ m7** **E $\flat$ 9**

**C7** **C $\sharp$ 7** **C7** **A $\flat$ 7 $\sharp$ 11** **E $\flat$ m7** **A $\flat$ 7**

**B $\flat$  $\Delta$ 7** **D+7** **Gm7** **F $\sharp$  $\Delta$ 7** **B $\flat$  $\Delta$ 7/F** **E $\flat$ m7** **D+7** **Dm7** **G7**

**Cm7** **F $\sharp$ 9** **F7 $\flat$ 9** **B $\flat$ 6**

B $\flat$

# WHERE OR WHEN

341.

LORENZ HART  
RICHARD RODGERS

Easy Swing

F $\Delta$ 7 F $\circ$ 7 F $\Delta$ 7

B $\flat$  $\Delta$ 7 Gm7 C9sus4

1. A7 D7 G7 C7 | 2. Em7 A7

Dm7 Gm7 Em7 A7

Dm7 Gm7 G7 C#7#11 C7

F $\Delta$ 7 Bm7 E7 Bb7#11 A7 Dm7

Gm7 Am7 D7 Gm7 D7

Gm7 (C#m7 F#7) C7 F6

**B $\flat$**

342.

# WHILE WE'RE YOUNG

ALEC WILDER

Medium 3

F $\frac{6}{9}$

B $\flat\Delta 7$

A m7

A $\flat 7\#\text{11}$

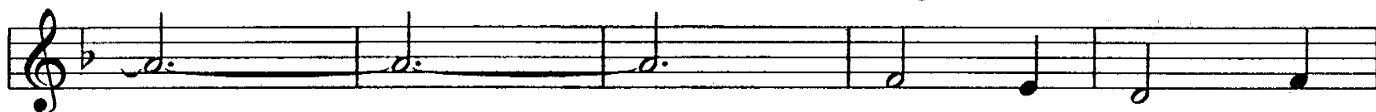
G m7



C7

F $\frac{6}{9}$

B $\flat\Delta 7$



A m7

A $\flat 7\#\text{11}$

G m7

C $\#\text{7}\#\text{11}$

C7 B $\flat 7$



A7

1. D m7

G7

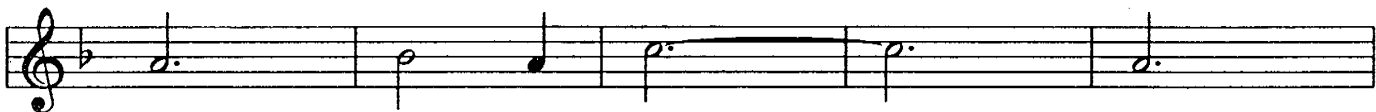


D m7

B $\flat$  m7

E $\flat 7$

D m7



G7

G m7



C7 sus 4

C7

2. D m7

C m7



F7

B $\flat\Delta 7$

E $\flat 7$

A m7/C



A $\flat 7$ /C

G m7/C

C7

F $\frac{6}{9}$



**B $\flat$**

# WHO CAN I TURN TO

343.

LESLIE BRICUSSE  
ANTHONY NEWLEY

Medium Swing

Chord changes for the first staff:  $F \Delta 7$ ,  $G m 7$ ,  $C 7$ ,  $G m 7$ ,  $C 7$

Chord changes for the second staff:  $F \Delta 7$ ,  $G m 7$ ,  $A m 7$ ,  $B \flat \Delta 7$ ,  $C m 7$ ,  $F 7$

Chord changes for the third staff:  $B \flat \Delta 7$ ,  $E 7 \flat 9$ ,  $A m 7$ ,  $D m 7$

Chord changes for the fourth staff:  $G m 7$ ,  $G \sharp \circ 7$ ,  $A m 7$ ,  $D 7$ ,  $G m 7$ ,  $B \flat m 7$ ,  $E \flat 7$

Chord changes for the fifth staff:  $F \Delta 7$ ,  $G m 7$ ,  $C 7$ ,  $G m 7$ ,  $C 7$

Chord changes for the sixth staff:  $F \Delta 7$ ,  $G m 7$ ,  $A m 7$ ,  $B \flat \Delta 7$ ,  $C m 7$ ,  $F 7$

Chord changes for the seventh staff:  $B \flat \Delta 7$ ,  $E m 7 \flat 5$ ,  $A 7 \flat 9$ ,  $D m 7$ ,  $G 7 \flat 9$

Chord changes for the eighth staff:  $B \flat \Delta 7$ ,  $A m 6$ ,  $G m 7$ ,  $(D \flat m 7 G \flat 7)$ ,  $C 7$ ,  $F 6$

B $\flat$

344.

# WHY DID I CHOOSE YOU

HERBERT MARTIN  
MICHAEL LEONARD

Ballad

The musical score is written in treble clef with a key signature of one flat (B $\flat$ ) and a 4/4 time signature. It consists of ten staves of music. Above each staff are guitar chord symbols. The chords are: C $\Delta$ 7, C7, F $\Delta$ 7, E $m7\flat5$ , A7, D $m7$ , G7, C $\Delta$ 7, D/C, B $m7$ , E7, E7 $\flat9$ , A $m\Delta$ 7, A $m7$ , D7, D7 $\flat9$ , G $\Delta$ 7, E $m7$ , A $m7$ , G $\Delta$ 7/D, B $\flat$ 7/D, D9 sus 4, D7, D $m7$ , G7, C $\Delta$ 7, C7, F $\Delta$ 7, E $m7\flat5$ , A7, D $m7$ , G7, C $\Delta$ 7, D/C, B $m7$ , E7, E7 $\flat9$ , A $m\Delta$ 7, A $m7$ , D7, D7 $\flat9$ , F $\sharp$ /G, G $\Delta$ 7, D $m7$ , G7, C $\Delta$ 7, B $m7$ , A $m7$ , D9 sus 4, B13, B7 $\sharp11$ , E9 sus 4, E7 $\flat9$ , A $m7$ , D7 sus 4, D7 $\flat9$ , G $\flat$ 9. The notation includes eighth and quarter notes, rests, and triplets. The piece concludes with a final whole note chord.



# B $\flat$ WILL YOU STILL BE MINE

345.

TOM ADAIR  
MATT DENNIS

Medium Swing

The musical score is written in B-flat major and 4/4 time. It consists of 12 staves of music. The chords are as follows:

Staff 1: C $\Delta$ 7, C $\sharp$  $^{\circ}$ 7, Dm7, G7, C $\Delta$ 7

Staff 2: C $\sharp$  $^{\circ}$ 7, Dm7, G7, G $\sharp$  $^{\circ}$ 7, Am7, Gm7

Staff 3: F $\sharp$ m7, B7, Fm7, B $\flat$ 7, Em7, A7, Dm7, G7

Staff 4: C $\Delta$ 7, C $\sharp$  $^{\circ}$ 7, Dm7, G7, E7, Bm7, E7

Staff 5: Am7, Am7, Am7/G, F $\sharp$ m7, B7

Staff 6: Fm7, B $\flat$ 7, C $\Delta$ 7, C7, F $\Delta$ 7

Staff 7: B $\flat$ 7 $\sharp$ 11, Am7

Staff 8: E $\flat$ m7, A $\flat$ 7, Dm7, G7, C $\Delta$ 7, C $\sharp$  $^{\circ}$ 7, Dm7

Staff 9: G7, C $\Delta$ 7, C $\sharp$  $^{\circ}$ 7, Dm7, G7, G $\sharp$  $^{\circ}$ 7

Staff 10: Am7, Gm7, F $\sharp$ m7, B7

Staff 11: Dm7, G $^{13}$ , C $^{\flat}_{9}$

# B $\flat$

346.

# WITCHCRAFT

CAROLYN LEIGH  
CY COLEMAN

Medium Swing

Chord changes for the first staff:  $G \Delta 7$   $B\flat^{\circ} 7$

Chord changes for the second staff:  $A m 7$   $D 7$   $G \Delta 7$   $D m 7$   $G 7$

Chord changes for the third staff:  $C \Delta 7$   $C m 7$

Chord changes for the fourth staff:  $B\flat \Delta 7$   $A 7 \# 9$   $D 7$   $A m 7$   $D 7$

Chord changes for the fifth staff:  $G \Delta 7$   $C 9$

Chord changes for the sixth staff:  $G \Delta 7$   $C \# m 7 \flat 5$   $F \# 7 \flat 9$

Chord changes for the seventh staff:  $B m$   $B m + 5$   $B m 6$   $B m + 5$

Chord changes for the eighth staff:  $A m$   $A m + 5$   $A m 7$   $D 7$

Chord changes for the ninth staff:  $G \Delta 7$   $B\flat^{\circ} 7$

Chord changes for the tenth staff:  $A m 7$   $D 7$   $G \Delta 7$

**B $\flat$** 

# WITH EVERY BREATH I TAKE

347.

DAVID ZIPPEL  
CY COLEMAN

Ballad

Am7 Dm7 G7 E7 $\flat$ 9 Am7  
 A9 sus4 A7 $\flat$ 9 Dm7 F/C G7/B F7 E7 $\flat$ 9  
 Am7 D7 Am7 D7  
 Dm7 Dm7/C Bm7 $\flat$ 5 E7 $\flat$ 9 Am7 Am7/G F $\Delta$ 7  
 B+7 E7 $\flat$ 9 Am7 D7  
 F $\Delta$ 7 Am7/E B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 E7 B $\flat$ /E  
 Am7 Dm7 G7 E7 $\flat$ 9 Am7  
 A9 sus4 A7 $\flat$ 9 Dm7 F/G G/F C/E Gm7 F $\sharp$ 7  
 F $\Delta$ 7 C/E C $\sharp$ /E E7 $\sharp$ 11 B $\flat$ 7 Am7 D7

**B $\flat$**

3/4

# WRAP YOUR TROUBLES IN DREAMS

TED KOEHLER  
HARRY BARRIS  
BILLY MOLL

Medium Swing

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a second ending bracket. The third staff has a first ending bracket. The fourth staff contains a second ending bracket. The fifth staff contains a first ending bracket. The sixth staff contains a second ending bracket. The seventh staff contains a first ending bracket. The eighth staff contains a second ending bracket. The notes are primarily quarter and eighth notes, with some rests and ties. The chord symbols are placed above the staff lines.

Chord symbols:  $D\Delta 7$ ,  $G 7$ ,  $C\#m 7b 5$ ,  $F\# 7$ ,  $B m 7$ ,  $E 7$ ,  $1. E m 7$ ,  $A 7$ ,  $D\Delta 7$ ,  $A 7$ ,  $2. E m 7$ ,  $A 7$ ,  $D\Delta 7$ ,  $F\# 7$ ,  $B m 7$ ,  $C\# 7$ ,  $F\# 7$ ,  $B 7$ ,  $E 7$ ,  $A 7$ ,  $D\Delta 7$ ,  $F\# 7$ ,  $B m 7$ ,  $C\# 7$ ,  $F\# 7$ ,  $B 7$ ,  $E 7$ ,  $A 7$ ,  $D\Delta 7$ ,  $A + 7$ ,  $D\Delta 7$ ,  $G 7$ ,  $C\#m 7b 5$ ,  $F\# 7$ ,  $B m 7$ ,  $E 7$ ,  $E m 7$ ,  $A 7$ ,  $D 6$

**B $\flat$** 

# YOU AND THE NIGHT AND THE MUSIC

349.

HOWARD DIETZ  
ARTHUR SCHWARTZ

Medium Swing

D m $\flat$ 6                      E m7 $\flat$ 5    A7                      A m7 $\flat$ 5    D7 $\flat$ 9  
 G m $\flat$ 6                      E m7 $\flat$ 5                      A7 $\flat$ 9  
 D $\Delta$ 7                      1. E m7 $\flat$ 5    A7                      2. D7  
 B $\flat$ 7                      B m7 $\flat$ 5    E7 $\flat$ 9    A7  
 B $\flat$ 7                      B m7 $\flat$ 5    E7 $\flat$ 9  
 A7    B $\flat$ 7                      A7    E $\flat$ 7 $\sharp$ 11    D m $\flat$ 6  
 E m7 $\flat$ 5    A7                      A m7 $\flat$ 5    D7 $\flat$ 9                      G m $\flat$ 6  
 E m7 $\flat$ 5    A7 $\flat$ 9                      D m7    B m7 $\flat$ 5    B $\flat$ 7    A7    D m $\flat$ 6

**B $\flat$**

350.

# YOU DO SOMETHING TO ME

COLE PORTER

Medium-Up Swing

Chord annotations for the first staff:  $F_9^6$ ,  $Bm^7$ ,  $E^7$ ,  $F_9^6$ ,  $B\flat^7$

Chord annotations for the second staff:  $Am^7$ ,  $D^7\flat^9$ ,  $Gm^7$ ,  $C^7$

Chord annotations for the third staff:  $Gm^7$ ,  $D^7$ ,  $Gm^7$ ,  $E\flat^7\sharp^{11}$ ,  $D^7$

Chord annotations for the fourth staff:  $Dm^7$ ,  $G^7$ ,  $Gm^7$ ,  $C^7$

Chord annotations for the fifth staff:  $Am^7$ ,  $A\flat^{\circ 7}$ ,  $C^7/G$ ,  $D^7/F\sharp$

Chord annotations for the sixth staff:  $C\sharp^7$ ,  $C^7$ ,  $Gm^7$ ,  $C^7$

Chord annotations for the seventh staff:  $F_9^6$ ,  $Bm^7$ ,  $E^7$ ,  $F_9^6$ ,  $B\flat^7$ ,  $Am^7$ ,  $D^7$

Chord annotations for the eighth staff:  $G^9$ ,  $Gm^7$ ,  $C^7$ ,  $F_9^6$

# B $\flat$

# YOU MAKE ME FEEL SO YOUNG

351.

MACK GORDON

JOSEF MYRON

Medium Swing

C $\Delta$ 7 A+7 Dm7 G7 C $\Delta$ 7 C $\sharp$ °7 B $\flat$ /D G7

C $\Delta$ 7 C7 F $\Delta$ 7 Dm7 1. Em7 Am7 Dm7 G7

2. Em7 Am7 A $\flat$ 7 G7 Gm7 C7

Gm7 C7 Bm7 $\flat$ 5 E7 $\flat$ 9 Am7

Dm7 G7 C $\Delta$ 7 A+7 Dm7 G7

C $\Delta$ 7 C $\sharp$ °7 B $\flat$ /D G7 C $\Delta$ 7 C+7 F $\Delta$ 7 Dm7 $\flat$ 5

Em7 A7 $\flat$ 9 Dm7 G7 Em7 A7 $\flat$ 9 Dm7 G7 C $\Delta$ 7 B $\flat$ 7 $\sharp$ 11

A7 Dm7 G7 sus 4 G7 C $\flat$ <sub>9</sub>

**B $\flat$**

352.

# YOU GO TO MY HEAD

HAVEN GILLESPIE

J. FRED COOTS

Medium Swing

$F\Delta 7$   $B\flat m7$   $E\flat 7$   $A\flat\Delta 7$

$G+7$   $C+7$   $Fm7$   $Dm7\flat 5$   $G+7$   $C+7$

$F\Delta 7$   $^1 Gm7$   $C7$   $^2 Cm7$   $F7$

$B\flat\Delta 7$   $B^\circ 7$   $F\Delta 7/C$   $Gm7/C$

$F\Delta 7$   $Bm7$   $E7$   $C\#m7$   $F\#7\flat 9$

3 3 3 3



# B $\flat$

353.

## YOU GO TO MY HEAD (P. 2)

$Bm^7$   $E^7$   $A\Delta^7$   $C^7$   $F\Delta^7$

$Bbm^7$   $Eb^7$   $Ab\Delta^7$   $G+^7$   $C+^7$

$Fm^7$   $Dm^7b5$   $G+^7$   $C+^7$   $F\Delta^7$

$Cm^7$   $F^7$   $Bb\Delta^7$   $Eb^7\#11$

$F\Delta^7$   $Am^7$   $Bm^7b5$   $E^7b9$   $Am^7$   $D^7b9$

$Gm^7$   $C+^7$   $F\Delta^7$

**B $\flat$**   
354.

# YOU MUST BELIEVE IN SPRING

MICHEL LEGRAND

Ballad

F#m7 $\flat$ 5 C7 B7 Em $\Delta$ 7 Em7/D C $\Delta$ 7 Am7 D7  
F# $^{\circ}$ 7 /G G $\Delta$ 7 C#m7 $\flat$ 5 G7 F#7 Bm7 $\flat$ 5 F7 E7  
Am7 D7sus4 D7 F# $^{\circ}$ 7/D G $\Delta$ 7 C#+7 F#m7 $\flat$ 5 C7 B7  
Em $\Delta$ 7 Em7/D C $\Delta$ 7 Am7 D7 F# $^{\circ}$ 7/G G $\Delta$ 7  
C#m7 $\flat$ 5 G7 F#7 Cm7 $\flat$ 5 G $\flat$ 7 F7 B $\flat$ m7 Eb7sus4 Eb7  
Ab $\Delta$ 7 D+7#9 Gm7 $\flat$ 5 Db7 C7 Fm $\Delta$ 7 Fm7/E $\flat$   
C# $\Delta$ 7 B $\flat$ m7 Eb7 G $^{\circ}$ 7/Ab Ab $\Delta$ 7 Dm7 $\flat$ 5 Ab7 G7  
Cm7 $\flat$ 5 G $\flat$ 7 F7 B $\flat$ m7 Eb9sus4 Eb9 Ab $\Delta$ 7 C# $\Delta$ 7#11  
Gm7 $\flat$ 5 C9sus4 C7 $\flat$ 9 Fm9

**B $\flat$**

# YOU'VE CHANGED

355.

CARL FISCHER  
BILL CAREY

Ballad      F $\circ$ 7    F $\Delta$ 7      B m7      E7 $\flat$ 9      A m7

A m7 $\flat$ 5    D+7      G9      1. C#7      C7

A m7    D7      G m7    C7      2. C#7      C7

C m7      F7      B $\flat$  $\Delta$ 7

B $\flat$  m7      A m7      G m7      C m7      F7

B $\flat$  $\Delta$ 7      B $\flat$  m7      E $\flat$ 7#11    A m7      A $\flat$  m7

G m7    C7      F $\circ$ 7    F $\Delta$ 7      B m7      E7 $\flat$ 9

A m7      A m7 $\flat$ 5    D+7      G9

C#7      C7      F $\flat$ 9

B $\flat$

356.

# YOU'RE EVERYTHING

CHICK COREA

Medium 2 Swing

B  $\Delta$ 7    B $\flat$ m7    A  $\Delta$ 7    G $\sharp$ 7 $\flat$ 9

F $\sharp$ m7    A  $\Delta$ 7 $\sharp$ 11    B $\flat$ 7    A m7

G $\sharp$ m7    G m7    C7    F $\sharp$ m7

B7    E  $\Delta$ 7    E m7    B  $\Delta$ 7

B $\flat$ m6    A  $\Delta$ 7 $\sharp$ 5    G $\sharp$ 7 $\flat$ 9    C $\sharp$ m7

F/C    B  $\Delta$ 7 $\sharp$ 5    B $\flat$ 7    A7

G $\sharp$ 7 $\sharp$ 11    G7    F $\sharp$ 7 $\sharp$ 9    B  $\Delta$ 7

F $\sharp$ m7    B  $\Delta$ 7    G  $\Delta$ 7    F $\sharp$   $\Delta$ 7

F  $\Delta$ 7    B $\flat$ m7    D $\sharp$ 7    B $\flat$ m7



B $\flat$

358.

# YOUNGER THAN SPRINGTIME

OSCAR HAMMERSTEIN II

RICHARD RODGERS

Medium Swing

D $\Delta$ 7 Em7 A7sus4 D $\Delta$ 7 Em7 A7 Em7 A7

D $\Delta$ 7 Bm7 Bm7 E7 B $\flat$ m7 E $\flat$ 7

D $\Delta$ 7 Em7 A7sus4 D $\Delta$ 7 Em7 A7 Em7 A7

D $\Delta$ 7 Bm7 Bm7 E7 A $\flat$ 6 F $\sharp$ m7

Bm7 E7 C $\sharp$ m7 F $\sharp$ m7 Bm7 E7 A $\Delta$ 7 F $\sharp$ m7 Bm7 E7

C $\sharp$ m7 F $\sharp$ m7 Em7 A7 D $\Delta$ 7 Em7 A7sus4 D $\Delta$ 7

Em7 A7 Em7 A7 D $\Delta$ 7 Bm7

E7 E+7 A9 A7 $\flat$ 9 D $\flat$ 9

**B $\flat$**

# YOURS IS MY HEART ALONE

359.

HARRY SMITH  
FRANZ LEHAR

EASY SWING

The musical score is written in B-flat major (one sharp) and 4/4 time. It consists of nine staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords: C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9, Bm7, E7. Melody: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter).
- Staff 2: Chords: Am7, D7, G $\Delta$ 7. Melody: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter).
- Staff 3: Chords: C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9, Bm7, E7. Melody: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter).
- Staff 4: Chords: A7, Am7, D7. Melody: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter).
- Staff 5: Chords: Bm7 $\flat$ 5, E7 $\sharp$ 11, Am7. Melody: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter). Triplet: G4, A4, B4.
- Staff 6: Chords: Cm6, F7 $\sharp$ 11, G $\Delta$ 7. Melody: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter). Triplet: G4, A4, B4.
- Staff 7: Chords: C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9, Bm7, E7. Melody: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter).
- Staff 8: Chords: Am7, D9 sus 4, G $\flat$ 9. Melody: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter).

**B $\flat$**

360.

# LET'S FALL IN LOVE

TED KOEHLER  
HAROLD ARLEN

Medium Swing

D $\flat_9$  Bm $^7$  Em $^7$  A $^7$  D $\flat_9$  Bm $^7$  Em $^7$  A $^7$




F $\sharp$ m $^7$  Bm $^7$  Em $^7$  A $^7$  C $^7$  $\sharp$ 11 B $^7$  B $\flat$  $^7$  $\sharp$ 11 A $^7$



D $\flat_9$  Bm $^7$  Em $^7$  A $^7$  D $\flat_9$  Bm $^7$  Em $^7$  A $^7$



F $\sharp$ m $^7$  Bm $^7$  Em $^7$  A $^7$  C $\sharp$ m $^7$  F $\sharp$  $^7$



Bm $^7$  E $^7$



A $\Delta$  $^7$ /E Bm $^7$  F $\sharp$ m $^7$  F $^7$  Em $^7$  A $^7$



F $\sharp$ m $^7$  Bm $^7$  Em $^7$  A $^7$  D $\flat_9$  Bm $^7$  Em $^7$  A $^7$



D $\flat_9$  Bm $^7$  Em $^7$  A $^7$  D $\flat_9$









MusicLifeUSA.com