

2 Выпуск

150

АМЕРИКАНСКИХ
ДЖАЗОВЫХ
ТЕМ

AMERICAN JAZZ
STANDARDS

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FLY ME TO THE MOON

Bart HOWARD

Chord symbols and musical notation for "Fly Me to the Moon":

Staff 1: Dm D⁷ Gm⁷ C⁷ F F⁷

Staff 2: B^b maj E^ø A⁷ Dm D⁷

Staff 3: Gm⁷ $\frac{Gm^7}{C}$ C⁷ Fmaj D⁷ Gm⁷

Staff 4: C⁷ F E^ø A⁷ Dm D⁷ Gm⁷

Staff 5: C⁷ F F⁷ B^b maj E^ø A⁷

Staff 6: Dm D⁷ G⁷ $\frac{Gm^7}{C}$ C⁷ 1. A^ø D⁷

Staff 7: G⁷ $\frac{Gm^7}{C}$ C⁷ F (E^ø A⁷) 2. A^ø E^b7

Staff 8: D⁷ Gm⁷ C⁷ F

ALL OF YOU

Cole PORTER

Chord symbols for "All of You":

- Staff 1: Fm7 Bb7 Ebmaj F^o Bb7 Ebmaj
- Staff 2: F^o Bb7 Eb (C7) E^o Fm7
- Staff 3: Bb7 Eb (Db7) C7 Fm7 Bb7
- Staff 4: Fm7 Bb7 Eb F^o Bb7 Eb Ebmaj
- Staff 5: (G^o C7) C7 Fm7 F#^o Gm7 C7
- Staff 6: Fm7 (C7) (Fm7 Bb7) 1. Eb 2. Eb

THE CONTINENTAL
(YOU KISS WHILE YOU'RE DANCING)

Con CONRAD

Chord symbols for "The Continental":

- Staff 1: Fm7 Bb7 Eb C7
- Staff 2: Fm7 Bb7 Eb C7 Fm7 Bb7
- Staff 3: Eb C7 Fm7 Bb7 1. Eb

ER

2.
E \flat A \flat m 7 D \flat 7 G \flat E \flat m 7

A \flat m 7 D \flat 7 Fm 7 B \flat 7 Fm 7 B \flat 7

E \flat C 7 Fm 7 B \flat 7 E \flat C 7 Fm 7 B \flat 7

E \flat C 7 Fm 7 B \flat 7 E \flat E \flat E \flat

SWEET SUE - JUST YOU

Victor YOUNG

TRAD

Am 7 D 7 Am 7 D 7

G D 7 G 1. 2. G

Hm 7 E 7 Hm 7 E 7 Am 7

(F 7) A 7 D 7 Am 7 D 7

Am 7 D 7 G D 7 G

BLUE MOON

Richard RODGERS

$E\flat$ Cm^7 Fm^7 $B\flat^7$ $E\flat$ Cm^7 Fm^7 $B\flat^7$ $(E\flat C^7)$
 G^7 C^7

Fm^7 $B\flat^7$ 1. $E\flat$ C^7 Fm^7 $B\flat^7$ 2. $E\flat$ Fm^7 $B\flat^7$

$E\flat$ Cm^7 Fm^7 $B\flat^7$ $E\flat$ $A\flat m^7$ $D\flat^7$

$G\flat$ $E\flat m^7$ Cm^7 F^7 $Fm^7 B\flat^7$ $E\flat$ Cm^7 Fm^7 $B\flat^7$

$E\flat$ Cm^7 Fm^7 $B\flat^7$ $(E\flat C^7)$ G^7 C^7 Fm^7 $B\flat^7$ $E\flat$

ROSETTA

Earl HINES

F C^7_{+5} F D^7 G^7 1. C^7

F D^7 Gm^7 C^7 2. C^7 F E^7 Am E^7

Am D^7 C G^7 Gm^7 C^7 F

C^7_{+5} F D^7 G^7 C^7 F

DON'T BE THAT WAY

Benny GOODMAN
Edgar SEMPSON

Chord progression for "DON'T BE THAT WAY":

Db Bb7 Ebm7 Ab7 Db Bb7 Ebm7 Ab7 Db Bb7

1. Ebm7 Ab7 Db Bb7 Ebm7 Ab7 2. Db C7

F7 Bb7 Eb7 Ab7 Db Bb7

Ebm7 Ab7 Db Bb7 Ebm7 Ab7 Db Bb7 Ebm7 Ab7 Db

UNDECIDED

Charlie SHAVERS

Chord progression for "UNDECIDED":

C F7 D7

1. C A7 D7 G7 2. C Gm7

C7 F Am7

D7 G7 C

F7 D7 G7 C

TAKING A CHANCE ON LOVE

Vernon DUKE

THINGS AIN'T WHAT THEY USED TO BE (TIME'S A - WASTIN')

Duke ELLINGTON
Merser ELLINGTON

Chord progression for "Things Ain't What They Used to Be":

Line 1: $D\flat$ $E\flat^7$ $A\flat^7$ $D\flat$ $D\flat^7$

Line 2: $G\flat^7$ $G\flat^7$ $A\flat^7$ $D\flat$

Line 3: $B\flat^7$ $E\flat m^7$ $A\flat^7$ $D\flat$ ($B\flat^7$ $E\flat m^7$ $A\flat^7$)

COTTON TAIL

Duke ELLINGTON

Chord progression for "Cotton Tail":

Line 1: $B\flat$ G^7 Cm^7 F^7 $B\flat$ G^7 Cm^7 F^7

Line 2: $B\flat$ $\frac{B\flat}{D}$ $E\flat$ E° 1. $\frac{B\flat}{F}$ G^7 C^7 F^7

Line 3: 2. $\frac{B\flat}{F}$ F^7 $B\flat$ D^7 G^7 C^7 F^7

Line 4: $B\flat$ G^7 Cm^7 F^7 $B\flat$ G^7 Cm^7 F^7

Line 5: $B\flat$ $\frac{B\flat}{D}$ $E\flat$ E° $\frac{B\flat}{F}$ F^7 $B\flat$

DINAH

Harry AKST

G (Em⁷) Am⁷
 1. D⁷ G D⁷ 2. D⁷ G H⁷
 Em Em(maj⁷) Em⁷ Em⁶ H⁷ Em
 A⁷ Am⁷ D⁷ G
 (Em⁷) Am⁷ D⁷ G

JUST IN TIME

Jule STYNE

B^b D⁷ (D⁷/_{G⁷}) (G⁷)
 C⁷ F⁷ B^b(⁷) E^b⁷
 A^b D⁷ Gm D⁷ Gm
 C⁷ B^b (A^b⁷) G⁷ C⁷
 F⁷ B^b Gm⁷ C⁷ Cm⁷ F⁷ B^b

GROOVIN' HIGH

Charlie PARKER

Chord symbols for the first staff: $E\flat$, $A\text{m}^7$, D^7

Chord symbols for the second staff: $E\flat$, $G\text{m}^7$, C^7

Chord symbols for the third staff: F^7 , $F\text{m}^7$, $B\flat^7$

Chord symbols for the fourth staff: $G\text{m}^7$, $F\sharp\text{m}^7$, H^7 , $F\text{m}^7$, $B\flat^7$

Chord symbols for the fifth staff: $E\flat$, $A\text{m}^7$, D^7

Chord symbols for the sixth staff: $E\flat$, $G\text{m}^7$, C^7

Chord symbols for the seventh staff: F^7 , $F\text{m}^7$, $B\flat^7$

Chord symbols for the eighth staff: $F\text{m}^7$, $A\flat\text{m}^7$, $D\flat^7$, $E\flat$

YARDBIRD SUITE

Charlie PARKER

Chords: C, (Ab7) Fm7, Bb7, C, Bb7, A7, D7, Dm7 G7, 1. Em7 A7 Dm7 G7, 2. Dm7 G7, C, F#m7 H7, Em, F#m7 H7, Em, A7, Dm, E7, A7, D7, G7, C, (Ab7) Fm7, Bb7, C, Bb7, A7, D7, G7, C.

NOW IS THE TIME

Charlie PARKER

Chords: F, Bb7, F7, Bb7, F7, D7, G7, C7, F7, D7, G7, C7.

BLUEBERRY HILL

AI LEWIS
Vincent ROSE
Larry STOCK

1. 2.

Chord symbols: $A\flat$, $E\flat$, $B\flat 7$, $E\flat$, $E\flat 7$, $B\flat 7$, $E\flat$, $D 7$, Gm , $D 7$, Gm , $E\flat 7$, $A\flat$, $E\flat$, $B\flat 7$, $E\flat$, $E\flat 7$, $E\flat$.

FAR MORE BLUES

Dave BRUBECK

1. 2.

Chord symbols: $Fm 7$, $B\flat 7$, $Fm 7$, $B\flat 7$, $E\flat 7$, $Fm 7$, $B\flat 7$, $E\flat 7$, $C 7$, $Fm 7$, $G 7$, $C 7$, $Fm 7$, $G 7$, $C 7$, $G 7$, $C 7$, $Fm 7$, Fm .

LULLABY OF BIRDLAND

George SHEARING

Chords: Dm H[♯] E⁷ A⁷ Dm D⁷ Gm⁷ C⁷

1. F Dm⁷ Gm⁷ C⁷ F Dm⁷ E[♯] A⁷ C⁷

2. C⁷

F A[♯] D⁷ Gm⁷ G[♯] C⁷ F

A[♯] D⁷ Gm⁷ C⁷ F A⁷

Dm H[♯] E⁷ A⁷ Dm D⁷ Gm⁷ C⁷

F Dm⁷ Gm⁷ G[♯] C⁷ F

BOSSA-NOVA USA

Dave BRUBECK

Chords: G[♯] C⁷ Fmaj C[♯]

F⁷ B[♭]maj D[♯] G⁷ Cmaj

C[♯] F⁷ B[♭]maj B[♭] E[♭]7 A[♭]maj G[♯] C⁷

Chords for the first system: G^Δ, C⁷, F^{maj}, C^Δ, F⁷, B^bmaj, D^Δ, G⁷, C^{maj}, C^Δ, F⁷, B^bmaj, B^bΔ, E^b7, A^bmaj, G^Δ, C⁷, F.

MOON RIVER

Henry MANCINI

Chords for the second system: C, Am⁷, F⁷, C, C⁷, F⁷, C, H^Δ, E⁷, Am⁷, C⁷, F, B^b7, Am, Am/G, F^Δ, H⁷, Em, A⁷, Dm, G⁷, C, Am⁷, F⁷, C, C⁷, F⁷, C, H^Δ, E⁷, Am⁷, C⁷, F^Δ, F⁷, Em⁷, F, C, F, C^{maj}, Am⁷, Dm⁷, G⁷, C.

MY ONE AND ONLY LOVE

Guy WOOD

Cmaj Am⁷ Dm⁷ G⁷(E⁷)₃ Am⁷ Fmaj Em⁷ A⁷
 Dm⁷ G⁷ G⁷° Am⁷ D⁷ 1. Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷
 2. Dm⁷ G⁷ Cmaj F⁷° H⁷ Em C/E Em⁶ F⁷° H⁷
 Em⁷ Em⁶ F⁷° H⁷ Em C/E C⁷° Em⁷ A⁷
 Dm⁷ A⁷ Dm⁷ G⁷ Cmaj Am⁷ Dm⁷ G⁷(E⁷)₃ Am⁷ Fmaj₃
 Em⁷ A⁷ Dm G⁷ G⁷° Am⁷ Dm⁷ G⁷ C

COME RAIN OR COME SHINE

Harold ARLEN

F (E⁷ A⁷) A⁷ Dm
 G⁷ (Gm⁷ C⁷) C⁷ F Cm⁷ F⁷ Bbm
 Fm Bbm Fm D⁷ G⁷ Cm⁷

A⁷ D⁷ G⁷ C⁷ F A⁷
 Dm (G⁷) H⁷ E⁷
 A⁷ D⁷ G⁷
 Dm (G⁷) (E⁷) B^{b7} A⁷ Dm (G⁷ C⁷)

IT COULD HAPPEN TO YOU

Jimmy VAN HEUSEN

E^b G⁷ C⁷ Fm⁷ A⁷ D⁷ Gm⁷ E^{b7}
 A^b maj G⁷ C⁷ Fm⁷ D^{b7} E^b maj
 D⁷ G⁷ Cm⁷ F⁷ Fm⁷ B^b E^b G⁷ C⁷
 Fm⁷ A⁷ D⁷ Gm⁷ E^{b7} A^b maj G⁷ C⁷ Fm⁷
 D^{b7} E^b maj C⁷ Fm⁷ B^{b7} E^b

BLUE MONK

Thelonious MONK

B \flat E \flat 7 B \flat 7

E \flat 7 B \flat 7 3

F7 B \flat 7 F7 B \flat

JERSEY BOUNCE

Bobby PLATER
Tiny BRADSHAW
Edward JOHNSON

F G7

Gm7 C7 1. F G \sharp o Gm7 C7

2. F Db7 F F7 Eb7

Db7 C7

F G7

Gm7 C7 F Db7 F

SUMMERTIME

George GERSHWIN

Dm H^Q B^b7 A⁷ Dm Am⁷ D⁷ Gm
 B^b7 Em⁷ A⁷ Dm H^Q B^b7 A⁷
 Dm G⁷ C⁷ F B^b E^Q A⁷ Dm

AUTUMN LEAVERS

Joseph KOSMA

Cm⁷ F⁷ (Hm⁷ E⁷ B^bm⁷ E^b7)
 B^bmaj E^bmaj
 A^Q D⁷ Gm Cm⁷ F⁷
 (Hm⁷ E⁷ B^bm⁷ E^b7)
 B^bmaj E^bmaj A^Q D⁷ Gm
 A^Q D⁷ Gm Cm⁷
 F⁷ (Hm⁷ E⁷)
 B^bmaj E^bmaj A^Q D⁷
 Gm⁷ C⁷ Fm⁷ B^b7 (A^Q E^bmaj D⁷)
 A^Q D⁷ Gm (G⁷)

MOONLIGHT IN VERMONT

Carl SUESSDORF

Eb Cm⁷ Fm⁷ Bb⁷ Eb Cm⁷ Db⁷ Fm⁷ Bb⁷
 Eb Bb⁷ Eb Cm⁷ Fm⁷ Bb⁷ Eb Cm⁷ Db⁷
 Fm⁷ Bb⁷ Eb Am⁷ D⁷ Gmaj Em⁷
 Am⁷ D⁷ Gmaj Bbm⁷ Eb⁷ Abmaj Fm⁷
 Bbm⁷ Eb⁷ Abmaj Bb⁷ Eb Cm⁷ Fm⁷ Bb⁷ Eb Cm⁷
 Db⁷ Fm⁷ Bb⁷ Eb F⁷ E⁷ Eb

BLUE BOSSA

Kenny DORHAM

Intro Cm
 1. 2.
 Thema Cm Fm⁷ D⁹
 G⁷ Cm Ebm⁷ Ab⁷
 Dbmaj D⁹ G⁷ Cm 1. G⁷ 2. G⁷

Chords: Cm, Fm⁷, D⁹, G⁷, Cm, Ebm⁷, Ab⁷, Dbmaj, D⁹, G⁷, Cm, (G⁷)

GEORGIA ON MY MIND

Hoagy CARMICHAEL

Chords: F, A⁷, Dm⁷, Cm⁷, F⁷, (H^o Bbm⁶), Bbmaj, H^o, Fmaj, D⁷, Gm⁷, C⁷, Eb⁷, D⁷, G⁷, C⁷, Gm⁷, C⁷, Fmaj, Bb⁷, F, A⁷, Dm⁷, Bb⁷, A⁷, Dm⁷, Bb⁷, Dm⁷, Bb⁷, A⁷, Dm⁷, G⁷, Dm⁷, Bb⁷, A⁷, Dm⁷, Hm⁷E⁷, Am⁷, D⁷, G⁷, C⁷, F, A⁷, Dm⁷, Cm⁷, F⁷, (H^o Bbm⁶), BbmajH^o, Fmaj, D⁷, Gm⁷, C⁷, F, Bb⁷, F

STRANGERS IN THE NIGHT

Bert KAEMPFERT

Chord symbols for "Strangers in the Night":

- Staff 1: F, Fmaj
- Staff 2: F⁶, F/A, G#^o, Gm⁷, D⁷, Gm⁷
- Staff 3: Eb⁷, C⁷, Gm⁷
- Staff 4: C⁷, F, Gm⁷, G#^o, F/A, A^o, D⁷
- Staff 5: A^o, D⁷, Gm⁷, Eb⁷
- Staff 6: F/C, Dm⁷, Gm⁷, C⁷, F
- Staff 7: Fmaj, F/A, G#^o, Gm⁷, C⁷, F

PASSION FLOVER

Billy STRAYHORN

Chord symbols for "Passion Flover":

- Staff 1: F#⁹₋₅, F⁹₋₅, F#⁹₋₅, F⁹₋₅, E⁹
- Staff 2: D⁹, D⁹, Gmaj, 1. Gmaj, 2. Gmaj, Dbmaj, C⁹

First system of musical notation for 'I Love You'. The key signature has two flats (Bb and Eb). The notation includes various chords and melodic lines across two staves.

Chords: $H-7_5$, $Bb-7_9$, $A-9_5$, $A-7_5$, $D-7_5$, $Bb-7_9$, $E-7_9$, $A-7_9$, $D-7_9$, $G-maj$.

I LOVE YOU

Cole PORTER

Second system of musical notation for 'I Love You'. The key signature has two flats (Bb and Eb). The notation includes various chords and melodic lines across two staves.

Chords: $G-7_5$, $C-7_5$, $F-maj$, $G-m-7_5$, $C-7_5$, F , $G-7_5$, $C-7_5$, $F-maj$, $H-m-7_5$, $E-7_5$, A , $H-m-7_5$, $E-7_5$, $A-maj$, $G-m-7_5$, $C-7_5$, $F-maj$, $A-7_5$, $D-7_5$, $G-7_5$, $C-7_5$, $G-7_5$, $C-7_5$, $F-maj$, $D-7_5$, $G-7_5$, $C-7_5$, F .

ONE NOTE SAMBA

Antonio CARLOS JOBIM

Chords and notes for each staff:

- Staff 1: Dm^7 , $D\flat^7$, Cm^7
- Staff 2: H_{-5}^7 , Dm^7 , $D\flat^7$, Cm^7
- Staff 3: H_{-5}^7 , Fm^7 , E_{-5}^7 , $E\flat maj$
- Staff 4: $A\flat^7$, Dm^7 , $D\flat^7$, Cm^7 , H_{-5}^7 , $B\flat$
- Staff 5: $E\flat m^7$, $A\flat^7$, $D\flat maj$
- Staff 6: $D\flat m^7$, $G\flat^7$, $C\flat maj$, $C\flat$, F^7
- Staff 7: Dm^7 , $D\flat^7$, Cm^7 , H_{-5}^7
- Staff 8: Dm^7 , $D\flat^7$, $G\flat maj$, F_{-5}^7
- Staff 9: Fm^7 , E_{-5}^7 , $E\flat maj$, $A\flat^7$
- Staff 10: $D\flat$, C^7 , $C\flat maj$, $B\flat$

THE GIRL FROM IPANEMA

Antonio CARLOS JOBIM

Fmaj G7
 Gm7 Gb7 Fmaj 1. Gb7 2.
 Gbmaj Bb7 Cb7
 F#m7 D7 Gm7
 Eb7 Am7
 D7 Gm7 C7 Fmaj
 G7
 Gm7 Gb7 Fmaj Gb7
 Gb7 Fmaj Gb7 Fmaj

IF I SHOULD LOSE YOU

Ralph RAINGER

E⁷ Am⁷ H^Q E⁷ Am Gm⁷ C⁷
 F C⁷ F³ Dm⁷
 G⁷ Cmaj Am⁷ D⁷
 G⁷ Hm⁷ E⁷ Am⁷ Hm⁷ E⁷ Am Gm⁷ C⁷
 F C⁷ F³ Dm⁷ G⁷
 C Am⁷ Dm⁷ $\frac{Dm^7}{G}$ G⁷ C (H^Q E⁷)

A WEAVER OF DREAMS

Victor YOUNG

Cmaj H^Q E⁷ Am⁷
 Gm⁷ C⁷ Fmaj B^{b7}
 Em⁷ A⁷ D⁷ Dm⁷ G⁷

Cmaj H⁹ E⁷ Am⁷
 Gm⁷ C⁷ Fmaj B^{b7} Em⁷
 Ebm⁷ Ab⁷ Dm⁷ G⁷ Cmaj (Dm⁷ G⁷)

VERY EARLY

Bill EVANS

Cmaj B^{b7} Ebmaj Ab¹³ Dbmaj G¹³ Cmaj
 B^{b9} Dmaj Am⁷ F#m⁷ H⁷ Em⁷ Ab⁷
 Dbmaj 1. G⁹ 2. G⁷ Hmaj Ab⁷ Dbmaj
 B^{b7} Hmaj G¹³ sus Cmaj⁹ Ab⁹ Dbmaj G⁻⁹
 Cmaj Ab⁷ Dm⁷ Cmaj E F G⁷ Cmaj G¹³
 Dm⁷ Cmaj E F G⁷ Dm⁷ C#m⁷ Bbmaj Gmaj Hmaj

THE SHADOW OF YOUR SMILE

Johnny MANDEL

Chords indicated above the staff:

F#m7 H7 Em7 A7 Am7

D7 G Cmaj F#m7 H7 Em

Em7 C#m7 F#7 F#m7 H7 F#m7

H7 Em A7 Am7 D7 (C°) H°

E7 Am7 Cm7 F7 Hm7 E7

A7 D7 G 1. 2. G

BUT BEAUTIFUL

Jimmy VAN HEUSEN

Chords indicated above the staff:

Gmaj H° E7 Am7 C#m7 F#7 Gmaj

H° E7 A7 D7 (C°) Hm7 Em7 Am7 Dsus D7

Gmaj (H7) Em7 A7 Am7 D7

Gmaj H⁷ E⁷ Am⁷ C⁷ F⁷ Gmaj H⁷ E⁷
 A⁷ D⁷ D⁷/C⁷ Hm⁷ Em⁷ Am⁷ F⁷ H⁷
 Em F⁷ G/D E⁷ Am⁷ D⁷ G 1. Am⁷ D⁷ 2. G

BROADWAY

Henri WOOD
 Teddy McRAE
 Bill BIRD

C F⁷
 Dm⁷ G⁷ 1. C A⁷ Dm⁷ G⁷ 2. C
 Gm⁷ C⁷ Fmaj Fm⁷
 Bb⁷ Ebmaj D⁷ G⁷ C
 F⁷ Dm⁷ G⁷ C

DJANGO

John LEWIS

% Fm Bbm7 C7 Fm F7
 Bbm7 Eb7 Abmaj Dbmaj G ϕ
 G7 C7 Fm Bbm7 C7
 Fm Bbm7 C7 Fm Coda
 1. F7 Bbm7 Eb7 Ab7 Db7 G7 C7 2. Db7 C7 Fm
 F7 Bbm F7 Bbm C ϕ
 Bbm F7 G ϕ F7 Bbm7 G7 C7 F7
 Gb7 Db7

AUTUMN IN NEW-YORK

Vernon DUKE

Gm⁷ Am⁷ B^b6 C⁷ F Gm⁷ Am⁷ D⁷ Gm⁷ Am⁷ A^b7
 Gm⁷ C⁷ A^Φ D⁷ Gm⁷ B^bm⁷ E^b7
 A^bmaj D^b7 A^bmaj D^Φ G⁷ Cm G⁷ Dm⁷ G⁷ Cmaj C⁷
 Gm⁷ Am⁷ B^b6 C⁷ F Gm⁷ Am⁷ Fmaj Cm⁷ Dm⁷ D^b7
 C^Φ E⁷ B^bm C⁷ Fm C⁷ Fm⁷ E^bm⁷ A^b7
 D^bmaj G^b7 D^bmaj Gm⁷ Am⁷ A^b7 G^Φ C⁷ Fm

BESSIE'S BLUES

John COLTRANE

E^b7 A^b7 E^b7
 A^b7 E^b7
 B^b7 A^b7 E^b7 B^b7

ALICE IN WONDERLAND

Sammy FAIN

Dm⁷ G⁷ Cmaj Fmaj H⁷ E⁷ Am⁷ Eb⁷
 Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷ 1. Em⁷ A⁷
 2. C Am⁷ D⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷
 Cmaj (Am⁷) Fmaj F^{#7} H⁷ Em⁷ A⁷ Dm⁷
 D⁷ G⁷ Dm⁷ G⁷ Cmaj Fmaj H⁷ E⁷ Am⁷
 Eb⁷ Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷ C

ALL MY TOMORROWS

Jimmy VAN HEUSEN

Am⁷ D⁷ Hm⁷ A^{#7}
 Am⁷ D⁷ Hm⁷ E⁷ Am⁷ D⁷ 1. (Hm⁷) G E⁷ 2. Dm⁷ G⁷
 Cmaj Cm⁷ Gmaj C^{#7} C⁷ G/H

Am⁷ D⁷ Hm⁷ E⁷ Am⁷ D⁷ Am⁷ D⁷

Hm⁷ A[#]° Am⁷ Hm⁷ E⁷

Am⁷ D⁷ Hm⁷ E⁷ Am⁷ D⁷ G

BEWITCHED, BOTHERED AND BEWILDERED

Intro

Richard RODGERS

Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ Em⁷ A⁷

Dm⁷ Em⁷ A⁷ Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ Em⁷ A⁷

Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ Thema Cmaj Dm⁷

Em⁷ C⁷ Fm Bb⁷ C⁷ E D[#]° 1. Dm⁷ G⁷ Dm⁷ G⁷

2. Dm⁷ G⁷ Gb⁷ Fmaj E⁷ A⁷ Dm⁷ Dm⁷ H⁷ E⁷ Am⁷

Dm⁷ G⁷ Em⁷ D[#]° Dm⁷ G⁷ Cmaj

Dm⁷ Em⁷ C⁷ Fmaj Bb⁷ C⁷ E D[#]° Dm⁷ G⁷ C

BLACK ORPHEUS
(MANHA DE CARNAVAL)
(A DAY IN THE LIFE OF A FOOL)

Louis BONFA

Am H⁷ E⁷ Am H⁷ E⁷ Am Dm⁷ G⁷

Cmaj (C#⁷) A⁷ Dm⁷ G⁷ C F

H⁷ E⁷ Am H⁷ E⁷ Am H⁷ E⁷ Am

H⁷ E⁷ E⁷ A⁷ Dm Dm⁷ H⁷ E⁷

Am Am G Fmaj H⁷ E⁷ Am

Am Dm⁷ Am⁷ Dm⁷ Am⁷ Dm⁷ Em⁷ 1. Am 2. Am

BLUESETTE

Jean "TOOTS" THIELEMANS

Bbmaj A⁷ D⁷ Gm⁷ C⁷ Fm⁷ Bb⁷

Ebmaj Ebm⁷ Ab⁷ Dbmaj Dbm⁷ Gb⁷

Cbmaj Cm⁷ F⁷ Dm⁷ Db⁷ Cm⁷ F⁷

Bbmaj A⁹ D⁷ Gm⁷ C⁷ Fm⁷ Bb⁷
 Ebmaj Ebm⁷ Ab⁷ Dbmaj Dbm⁷ Gb⁷
 Cbmaj Cm⁷ F⁷ Dm⁷ G⁷
 Cm⁷ F⁷ Bb Eb⁷ Bb Eb⁷ Bb

GENTLE RAIN

Louis BONFA

Am H⁷ E⁷ Am⁷ D⁷ Gm⁷ C⁷
 F F#⁷ H⁷ E⁷ A⁷ D⁷
 H⁷ E⁷ Am H⁷ E⁷ Am H⁷
 E⁷ Am⁷ D⁷ Gm⁷ C⁷ F F#⁷
 H⁷ E⁷ A⁷ D⁷ H⁷ E⁷ Am⁷ D⁷
 Gm⁷ C⁷ F C⁷ F Em⁷ Am

DAAHOUD

Clifford BROWN

Ebm7Ab7 Dbm7 Gb7 Cbmaj
 Fm7 Bb7 Ebm Cb7 Bb7 Ebm 1.
 2 Bbm7 Eb7 Abmaj
 Abm7 Db7 Gbmaj
 F \sharp Bb7 Ebm7 Ab7 Dbm7 Gb7 Cbmaj
 Fm7 Bb7 Ebm Cb7 Bb7 Ebm Ab7
 Gbmaj Ebm7 Ab7 Cb7 Bb7 Ebm

IF YOU NEVER COME TO ME

Antonio CARLOS JOBIM

Ebmaj Dmaj Dbmaj C⁺9 Fm7
 Abm7 G7 C7 F⁺9
 Bb⁺9 Eb7 Ab7 Ebmaj (E7)

DEXTERITY

Charlie PARKER

The image displays a page of musical notation for a piano piece, likely from a 20th-century repertoire. The music is written in G-flat major, indicated by three flats (B-flat, E-flat, A-flat) in the key signature. The time signature is 4/4. The notation consists of ten staves of music, each featuring a melodic line with various chords indicated above the staff. The chords include Bb, Gm7, Cm7, F7, Eb, Ab7, Dm7, Dbm7, Am7, D7, and C7. The music includes several triplets and slurs, suggesting a flowing, lyrical style. A repeat sign is present on the third staff, with first and second endings indicated by '1.' and '2.'. The notation is clean and professional, typical of a published sheet music score.

EASY TO LOVE

Cole PORTER

Fm7 G7 C7 Fm7 Bb7 Eb Ab7
 Eb Gm7 C7 Fm7 Bb7 Eb Eb/G F#7
 Fm7 Bb7 Eb (F#m7)/C7 Fm7 G7 C7
 Fm7 Bb7 Eb Ab7 Eb Db7 C7 Fm7
 Db7 Eb F#7 Fm7 Bb7 Eb

FOREST FLOWER

Charles LLOYD

Amaj Gmaj
 Cmaj Bbmaj Dbm7 D7 G7
 Cmaj Cm7 H7 Bbmaj 1.

2. Cm⁷ Bb⁷ Eb maj

Bb⁷ Ab⁷ Gmaj

Gbm⁷ Am⁷ Cm⁷ Ebm⁷ C

GREEN DOLPHIN STREET

Ned WASHINGTON

Eb Ebmaj Ebm⁷ F^b/_{Eb}

F^b/_{Eb} Ebmaj (Db⁷ C⁷) Fm⁷ Bb⁷

Ebmaj (Db⁷ C⁷) Abm⁷ Db⁷ Gbmaj Fm⁷ Bb⁷

Eb Ebmaj Ebm⁷ F^b/_{Eb} F^b/_{Eb}

Ebmaj (Db⁷ C⁷) Fm⁷ D⁷ G⁷ Cm⁷

A⁷ D⁷ Gm⁷ C⁷ Fm⁷ Bb⁷ Eb

JORDY

Duke JORDAN

Chord symbols: D7, G7, Cm, F7, Bb7, Ebmaj, D7, G7, Cm, Ab7, G7, G7, C7, F7, Bb7, Eb7, Ab7, Db7, Gb7, G7, D7, G7, Cm, F7, Bb7, Eb, D7, G7, Cm, Ab7, G7, Cm.

MR. P. C.

John COLTRANE

Chord symbols: Cm, C7, Fm, Cm, Ab7, G7, Cm.

MOMENT'S NOTICE

John COLTRANE

Em⁷ A⁷ Fm⁷ B^b7 Ebmaj Abm⁷ Db⁷

Dm⁷ G⁷ Ebm⁷ Ab⁷ Dbmaj Dm⁷ G⁷

Cm⁷ H⁷ Bbm⁷ Eb⁷ Abmaj Abm⁷ Db⁷ Gm⁷ C⁷ Abm⁷ Db⁷

G^b Fm⁷ B^b7 Em⁷ A⁷ Fm⁷ B^b7

Ebmaj Abm⁷ Db⁷ Dm⁷ G⁷ Ebm⁷ Ab⁷

Dbmaj Dm⁷ G⁷ Cm⁷ H⁷ Bbm⁷ Eb⁷ Abmaj

Abm⁷ Db⁷ Gm⁷ C⁷ Fm⁷ B^b7 Eb Fm⁷

Gm⁷ Fm⁷ Eb Fm⁷ Gm⁷ Fm⁷ Eb

ORNITHOLOGY

Charlie PARKER

The musical score for "Ornithology" by Charlie Parker is presented in a piano and soloist arrangement. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of eight staves, with the first six staves being a single melodic line and the last two staves being a piano accompaniment. The piano part features a variety of chords and textures, including triplets and a section labeled "Вариант II" (Variant II).

Chords and Harmonic Progression:

- Staff 1: G, Gm7
- Staff 2: C7, F
- Staff 3: Fm7, Bb7, Eb7
- Staff 4: AΦ, D7, Gm, D7
- Staff 5: G, E7, Am7
- Staff 6: D7, G
- Staff 7: Gm7, C7, F

Other Notations:

- Triplet markings (3) are used in measures 10, 11, and 12 of the soloist part.
- The piano part includes a section labeled "Вариант II" (Variant II) in measure 10.

Chords: Fm7, Bb7, Eb7, A ϕ , D7, Gm, D7, Hm7, Bbm7, Am7, D7, G.

**PFRANCING
(NO BLUES)**

Miles DAVIS

Chords: F7, Bb7, F7, D7, G7, C7, F7, D7, G7, C7.

NAIMA

John COLTRANE

Dbmaj_{Eb} Gbmaj_{Eb} $\text{Amaj}^{-5}_{\text{Eb}}$ $\text{Gbmaj}^{+5}_{\text{Eb}} \text{ } ^{(-5)}$ Abmaj Hmaj_{Bb}
 $\text{Bb}-9$ Hmaj_{Bb} $\text{Bb}-\frac{9}{5}$ $\text{Dmaj}^{-5}_{\text{Bb}} \text{ } ^{(+5)}$ Hmaj_{Bb}
 Abmaj_{Bb} $\text{Emaj}^{-5}_{\text{Bb}}$ Dbmaj_{Eb} Gbmaj_{Eb} $\text{Amaj}^{-5}_{\text{Eb}}$ $\text{Gbmaj}^{+5}_{\text{Eb}} \text{ } ^{(-5)}$
 1. Abmaj_{Eb} 2. Abmaj Dbmaj Abmaj Dbmaj Abmaj Dbmaj Abmaj

NARDIS

Miles DAVIS

Em^7 Fmaj (Emaj) H^7 Cmaj
 Am^7 Fmaj Emaj 1. Em^7 2. Em^7 Am^7
 Fmaj Am^7 Fmaj D^7 G^7 Cmaj Fmaj

Em⁷ Fmaj (Emaj) H⁷ Cmaj

Am⁷ Fmaj Emaj₃ Em⁷

The first system consists of two staves of music in G major. The first staff has a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note G4 with the chord Em⁷ above it. The second measure has a quarter rest followed by an eighth note A4, with the chord Fmaj above it. The third measure has an eighth note B4, a quarter note C5, and an eighth note B4, with the chord (Emaj) above it. The fourth measure has a quarter note D5, a quarter note C5, and a quarter note B4, with the chord H⁷ above it. The second staff also has a treble clef and a key signature of one sharp. It contains four measures. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Am⁷ above it. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Fmaj above it. The third measure has an eighth note A3, a quarter note G3, and an eighth note F#3, with the chord Emaj₃ above it. The fourth measure has a quarter note E3, a quarter note D3, and a quarter note C3, with the chord Em⁷ above it. There are triplets of eighth notes in the third and fourth measures of the first staff and the third measure of the second staff.

MY FAVORITE THINGS

Richard RODGERS

Em⁷ Cmaj

Am⁷ D⁷ Gmaj C/E Hm/D

Cmaj F#Φ H⁷ Emaj

(A⁷) Amaj Am⁷ D⁷

Gmaj C/E Hm/D Cmaj F#Φ H⁷ Em⁷

C#Φ F#Φ H⁷ Em⁷ Em⁷/D Cmaj

Am⁷ Em H⁷

Em Am⁷ Em

The second system consists of eight staves of music in G major. The first staff has a treble clef and a key signature of one sharp. It contains four measures of music. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Em⁷ above it. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Cmaj above it. The third and fourth measures are empty. The second staff has a treble clef and a key signature of one sharp. It contains four measures. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Am⁷ above it. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord D⁷ above it. The third measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Gmaj above it. The fourth measure has a quarter note C5, a quarter note B4, and a quarter note A4, with the chord C/E above it. The fifth measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Hm/D above it. The sixth measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Cmaj above it. The seventh measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord F#Φ above it. The eighth measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord H⁷ above it. The third staff has a treble clef and a key signature of one sharp. It contains four measures. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Cmaj above it. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord F#Φ above it. The third measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord H⁷ above it. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Emaj above it. The fourth staff has a treble clef and a key signature of one sharp. It contains four measures. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord (A⁷) Amaj above it. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Am⁷ above it. The third measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord D⁷ above it. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord D⁷ above it. The fifth staff has a treble clef and a key signature of one sharp. It contains four measures. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Gmaj above it. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4, with the chord C/E above it. The third measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Hm/D above it. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Cmaj above it. The sixth staff has a treble clef and a key signature of one sharp. It contains four measures. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord C#Φ above it. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord F#Φ above it. The third measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord H⁷ above it. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Em⁷ above it. The seventh staff has a treble clef and a key signature of one sharp. It contains four measures. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Em⁷ above it. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Em⁷/D above it. The third measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Cmaj above it. The eighth staff has a treble clef and a key signature of one sharp. It contains four measures. The first measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord Am⁷ above it. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord Em above it. The third measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with the chord H⁷ above it. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3, with the chord H⁷ above it.

SANDU

Clifford BROWN

Chord symbols: $E\flat$, $A\flat 7$, $E\flat 7$, $A\flat 7$, $E\flat 3$, $C 7$, $F 7$, $B\flat 7$ (1. ending), $E\flat$, $C 7$, $F m 7$, $B\flat 7$, $B\flat 7$, $E\flat 7$.

OUT OF NOWHERE

Johnny GREEN

Chord symbols: $G \text{maj}$, $B\flat m 7$, $E\flat 7$, $G \text{maj}$, $H m 7$, $E 7$, $A m 7$, $E 7$, $A m 7$, $E\flat 7$, $A m 7$, $D 7$, $G \text{maj}$, $B\flat m 7$, $E\flat 7$, $G \text{maj}$.

Hm⁷ E⁷ Am⁷ E⁷
 Am⁷ (Cm⁶) A⁶ Hm⁷ A[#] Am⁷ D⁷ G (Am⁷ D⁷)

The first system of musical notation consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melody with eighth and quarter notes, including a triplet of eighth notes. The second staff continues the melody with similar note values and a triplet. Chord symbols are placed above the notes: Hm⁷, E⁷, Am⁷, E⁷, Am⁷, (Cm⁶) A⁶, Hm⁷, A[#], Am⁷, D⁷, G, and (Am⁷ D⁷).

SPRING IS HERE

Richard RODGERS

A^b A^b A^b A^b (A^b⁷) C⁶ F⁷ (D^b) B^bm⁷
 (A^b⁷) Cm⁷ F⁷ (D^b) B^bm⁷ (G^b⁷) E^b⁷ A^b maj Fm⁷ (B^bm⁷) G⁶ C⁷
 Fm B^b⁷ E^b⁷ A^b A^b
 A^b A^b C⁶ F⁷ B^bm⁷ Cm⁷ F⁷ B^bm⁷ E^b⁷ (G^b⁷)
 A^b maj Fm⁷ (Hm⁷ E⁷) B^b⁷ E^b⁷ Cm⁷ Fm⁷ B^bm⁷ E^b⁷
 Cm⁷ Fm⁷ B^bm⁷ E^b⁷ Cm⁷ Fm⁷ B^bm⁷ E^b⁷ A^b D^b maj A^b (B^bm⁷ E^b⁷)

The second system of musical notation consists of six staves. The first staff has a treble clef and a key signature of three flats (Bb, Eb, Ab). It contains a melody with eighth and quarter notes, including a triplet of eighth notes. The second staff continues the melody with similar note values and a triplet. The third staff continues the melody with similar note values. The fourth staff continues the melody with similar note values. The fifth staff continues the melody with similar note values. The sixth staff continues the melody with similar note values. Chord symbols are placed above the notes: A^b, A^b, A^b, A^b, (A^b⁷) C⁶, F⁷, (D^b) B^bm⁷, (A^b⁷) Cm⁷, F⁷, (D^b) B^bm⁷, (G^b⁷) E^b⁷, A^b maj, Fm⁷, (B^bm⁷) G⁶, C⁷, Fm, B^b⁷, E^b⁷, A^b, A^b, A^b, A^b, C⁶, F⁷, B^bm⁷, Cm⁷, F⁷, B^bm⁷, E^b⁷, (G^b⁷), A^b maj, Fm⁷, (Hm⁷ E⁷) B^b⁷, E^b⁷, Cm⁷, Fm⁷, B^bm⁷, E^b⁷, Cm⁷, Fm⁷, B^bm⁷, E^b⁷, A^b, D^b maj, A^b, and (B^bm⁷ E^b⁷).

THE SONG IS YOU

Jerome KERN

Chord progression for the piano accompaniment of "The Song Is You":

Chords: Cmaj, C^o, Dm⁷, G⁷, Em⁷, A⁷, Dm⁷, G⁷, Cmaj, A⁷, Dm⁷, G⁷, D^o, G⁷, Em⁷, A⁷, Dm⁷, G⁷, Dm⁷, G⁷, -C, Emaj, F^om⁷, H⁷, Emaj, A^om⁷, D^o, G^om⁷, C^o, F^o, H⁷, G⁷, Cmaj, C^o, Dm⁷, G⁷, Cmaj, C⁷, Fmaj, Fm⁶, Em⁷, A⁷, Dm⁷, G⁷, C, (Dm⁷ G⁷)

Key signature: One sharp (F#).
Time signature: Common time (C).
The score consists of eight staves of music. The first staff begins with a C major triad and a whole note C^o chord. The second staff features a triplet of eighth notes. The third staff includes a first ending bracket. The fourth staff has a key signature change to one sharp (F#) and includes a triplet. The fifth staff continues with various chords and a triplet. The sixth staff features a key signature change to one sharp (F#) and includes a triplet. The seventh staff includes a triplet and a key signature change to one sharp (F#). The eighth staff concludes with a key signature change to one sharp (F#) and includes a triplet.

STOLEN MOMENTS

Oliver NELSON

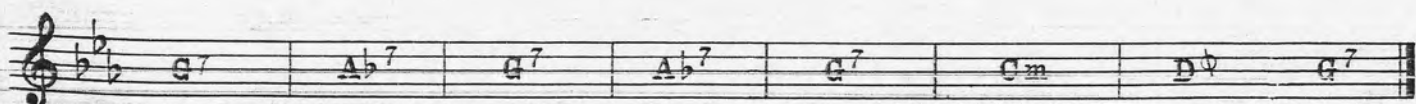
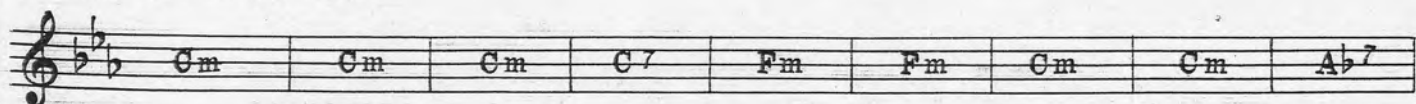
Intro



Thema



Гармония для импровизации



LOVER MAN (OH, WHERE CAN YOU BE?)

Jimmy DAVIS
Jimmy SHERMAN
Roger "RAM" RAMIREZ

Dm⁷ G⁷ Dm⁷ G⁷ Gm⁷ C⁷
 Gm⁷ C⁷ F⁺⁹ B^{b+9} B^bm⁷ E^b7 Gm⁷ C⁷
 1. Fmaj Em⁷A⁷ 2. F Am Am(maj⁷) Am⁷ D⁷ 3 Gmaj Am⁷ 3
 Hm⁷ Am⁷ D⁷ Gm Gm(maj⁷) Gm⁷ C⁷ Fmaj 3 Em⁷ A⁷
 Dm⁷ G⁷ Dm⁷ G⁷ Gm⁷ C⁷ Gm⁷ C⁷
 F⁺⁹ B^{b+9} B^bm⁷ E^b7 Gm⁷ C⁷ F (Em⁷ A⁷)

JAZZ' N' SAMBA (SO DANCE SAMBA)

Antonio CARLOS JOBIM

C D⁷ 3 3
 G⁷ 1. C A⁷ Dm⁷ G⁷ 2. C

Three staves of musical notation. The first staff contains chords: Gm7, C7, F, Am7, D7. The second staff contains: G7, C, D7 (with triplet markings). The third staff contains: G7, C, and two whole rests marked with a circle containing a cross.

UP JUMPED SPRING

Freddie HUBBARD

Seven staves of musical notation for the piece "UP JUMPED SPRING". The notation includes various chords and a key signature of two flats. The staves are connected by a brace and a repeat sign.

Staff 1: B \flat maj, G7(+5), (Cm7) C7, F7, (F \sharp °), Gm7

Staff 2: Fm7, Em7, A7, Dm7, (E \flat maj) E \flat m7, Dm7, E \flat m7, 1. H7(-5)

Staff 3: E7, C ϕ , F7, 2. Cm7, F7, B \flat 6, Gm7, C7

Staff 4: Fmaj, D7, A \flat m7, (D \flat 7) E \flat m7, Cm7, F7, B \flat maj, G7(+5)

Staff 5: (Cm7) C7, F7, (F \sharp °), Gm7, Fm7, Em7, A7

Staff 6: Dm7, (E \flat maj) E \flat m7, Dm7, E \flat m7, Cm7, F7, C \flat maj, C \flat maj, B \flat maj

WHAT AM I HERE FOR

Duke ELLINGTON

Chords for 'WHAT AM I HERE FOR':

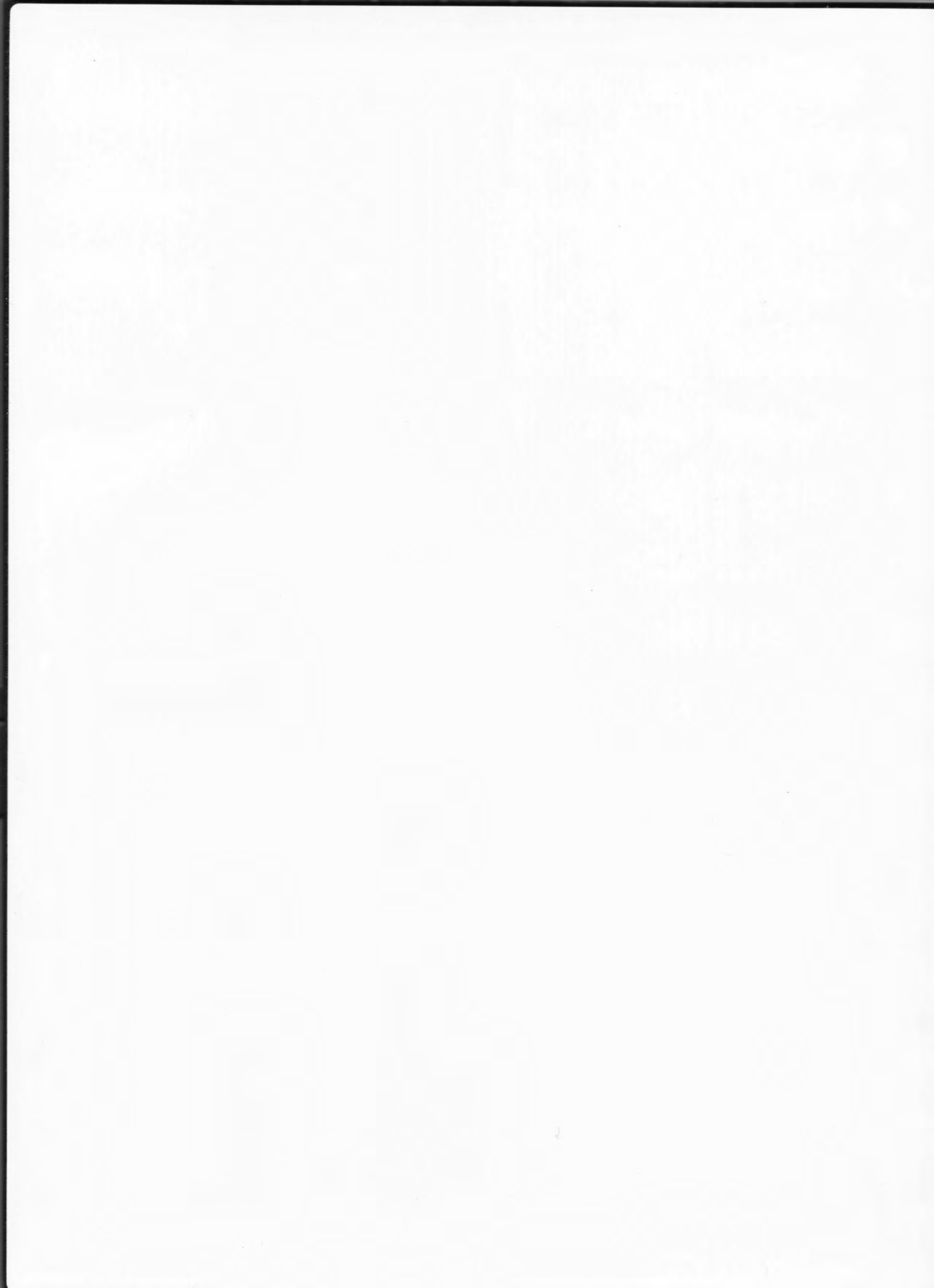
- Staff 1: Cmaj, (A7) C#° (written as C#°), Dm7, G7
- Staff 2: Gm7, C7, Fmaj, E7, Am7
- Staff 3: D7, Dm7, Db7, Cmaj
- Staff 4: (A7) C#°, Dm7, G7, Gm7
- Staff 5: C7, Fmaj, Bb7, Cmaj
- Staff 6: (A7) C#°, Dm7, G7, F#° H7, Fm7, D7, Dbmaj, Cmaj

LOVE IS HERE TO STAY

George GERSHWIN

Chords for 'LOVE IS HERE TO STAY':

- Staff 1: G7, Gm7, C7, F, Dm7
- Staff 2: G7, Gm7/C, C7, Eb7, D7, G7, C7, D7



MY LITTLE SUEDE SHOES

Charlie PARKER

AN OSCAR FOR TREADWELL

Charlie PARKER

Chords: C, Am7, Dm7, G7, C, Am7, Dm7, G7, C7, F, (Bb7), D, A7, Dm7, G7, C, Am7, Dm7, G7, C7, F, (Bb7), D, C, A7, Dm7, G7, C.

WEE-DOT

Jay Jay JOHNSON

Leo PARKER

Chords: Bb7, Cm7, F7, Bb7, Eb7, Bb7, G7, Cm7, F7, Bb, G7, Cm7, F7.

WOODY'N YOU (ALGO BUENO)

Dizzy GILLESPIE

Chords: G ϕ , C7, F ϕ , Bb7, Eb ϕ , Ab7, Dbmaj, Ab7, 1. Db, 2. Db, Abm7, Db7, Abm7, Db7, Abm7, G7, Gbmaj, Bbm7, Eb7, Bbm7, Eb7, Bbm7, A7, Abmaj, Ab7, G ϕ , C7, F ϕ , Bb7, Eb ϕ , Ab7, Dbmaj, Ab7, Db.

YOU TOOK ADVANTAGE TO ME

Richard RODGERS

Chords: Eb, E \circ , Fm7, Bb7, Gm7, F# \circ , Fm7, Bb7, (Bbm7 Eb7), Eb7, Abmaj, F ϕ , Eb, Bb7, 1. Eb Bb7, 2. Eb G7.

Cm⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} Ebmaj G⁷
 Cm⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} Fm⁷ B^{b7}
 Eb E^o Fm⁷ B^{b7} Gm⁷ F^{#o} Fm⁷ B^{b7}
 (Bbm⁷ Eb⁷) Eb⁷ Abmaj F^o Eb B^{b7} Eb

SEPTEMBER IN THE RAIN

Harry WARREN

Eb Gm⁷ Cm⁷ Fm⁷ B^{b7}
 Fm⁷ B^{b7} Eb 1. B^{b7} 2. Eb Bbm⁷ Eb⁷
 Bbm⁷ Eb⁷ Ab Cm⁷ F⁷ Cm⁷ F⁷
 Fm⁷ B^{b7} Eb Gm⁷ Cm⁷ Fm⁷
 B^{b7} Fm⁷ B^{b7} Eb ⊕ B^{b7} ⊕ Eb

RED ROSES FOR A BLUE LADY

Sid TEPPER
Roy BRODSKY

Musical score for "Red Roses for a Blue Lady" in C major, 4/4 time. The score consists of six staves of music. The first staff begins with a C major chord, followed by an F#4 and a G#5, then a repeat sign. The second staff continues with an A7 chord, a Dm7, a G7, and a C. The third staff features an Am7, a D7, a Dm7, and a G7. The fourth staff starts with a C, followed by an H7 (likely a typo for F#7), and an E7. The fifth staff includes an A7, a Dm7, a G7, a C, and an A7. The sixth staff begins with a Dm7, a G7, a C, and a first ending bracket containing a G7, followed by a second ending bracket containing a C.

JEEPERS SCREEPERS

Harry WARREN

Musical score for "Jeepers Creepers" in Bb major, 4/4 time. The score consists of three staves of music. The first staff begins with a Cm7, followed by an F7, a Bb, a (Gm7), a Cm7, an F7, a Bb, and a Cm7 F7. The second staff continues with a Bb, a Gm7, a Cm7, an F7, a Bb, an Fm7, a Bb7, an Eb, an Fm7, and a Bb7. The third staff starts with an Eb, a Gm7, a C7, an F, a Dm7, a Gm7, a C7, and an F7.

Cm7 F7 Bb (Gm7) Cm7 F7 Bb Cm7 F7
 Dm7 G7 Cm7 F7 Bb G7 Cm7 F7 Bb

BARK FOR BARKDALE

Gerry MULLIGAN

F Gm7 C7 F
 Bb7 G7 C7 F Bb
 Cm7 F7 Bb Eb7
 C7 F7 Bb C7 F
 Gm7 C7 F Bb7
 G7 C7 F H Φ Bbm7 A7
 Ab7 G7 C7 F

SOME OF THESE DAY

Shelton BROOKS

Chords indicated in the score for "Some of These Days":

- Staff 1: A7, Dm, A7
- Staff 2: Dm, D7
- Staff 3: G7, C7
- Staff 4: F7, B \flat , D7
- Staff 5: Gm, B \flat , H $^\circ$ (A7)
- Staff 6: F/C, D7, G7, C7, F

CHATTANOOGA CHO-CHO

Harry WARREN

Chords indicated in the score for "Chattanooga Cho-Cho":

- Staff 1: C, G7, C, A7
- Staff 2: D7, G7, C, 1. G7, 2. C, C7



JUST FRIENDS

John KLENNER

Chord symbols and musical notation for "Just Friends":

Staff 1: Dbmaj , Dbm7 , Gb7

Staff 2: Abmaj , Bb7 , E7 , Bbm7

Staff 3: Eb7 , Abmaj , Fm7 , Bb7

Staff 4: Eb7 , D7 , Dbmaj

Staff 5: Dbm7 , Gb7 , Abmaj

Staff 6: Bb7 , E7 , Bbm7

Staff 7: Eb7 , Gb , C7 , Fm7 , Bb7

Staff 8: Eb7 , Ab , D7 , Ab

PETITE FLEUR

Sidney BECHET

The musical score for "Petite Fleur" by Sidney Bechet is presented on ten staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various chords and triplet markings:

- Staff 1: Chords A ϕ , D7, Gm. Features triplet markings over groups of three eighth notes.
- Staff 2: Chords A7, D7, (E \flat 7), D7. Features triplet markings over groups of three eighth notes.
- Staff 3: Chords B \flat , G7, Cm7, F7. Features triplet markings over groups of three eighth notes.
- Staff 4: Chords B, A ϕ , D7, Gm. Features triplet markings over groups of three eighth notes.
- Staff 5: Chords A7, D7, E \flat 7, D7. Features triplet markings over groups of three eighth notes.
- Staff 6: Chords Gm, A7, D7, Gm, Cm/G, Gm, G7. Features triplet markings over groups of three eighth notes.
- Staff 7: Chords Cm7, F7. Features triplet markings over groups of three eighth notes.
- Staff 8: Chords B \flat , A ϕ , D7, (E \flat 7), D7, Gm. Features triplet markings over groups of three eighth notes.
- Staff 9: Chords A7, D7, Gm. Features triplet markings over groups of three eighth notes.

I WILL WAIT FOR YOU

Michel LEGRAND

Chord symbols for "I WILL WAIT FOR YOU":

- Staff 1: Dm , D^7 , Gm^7
- Staff 2: Gm^7 , C^7 , F , Em^7 , A^7 , Dm
- Staff 3: D^7 , Gm^7 , E^ϕ , Dm , $(\text{B}^\flat \text{maj})$, E^ϕ , A^7 , Dm
- Staff 4: 1. A^7 , 2. D^7 , Gm^7 , C^7
- Staff 5: F , $\text{B}^\flat \text{maj}$, E^ϕ , A^7
- Staff 6: Dm , $\frac{\text{Dm}}{\text{C}}$, H^ϕ , $\text{B}^\flat 7$, A^7 , $\text{B}^\flat 7$, A^7 , Dm

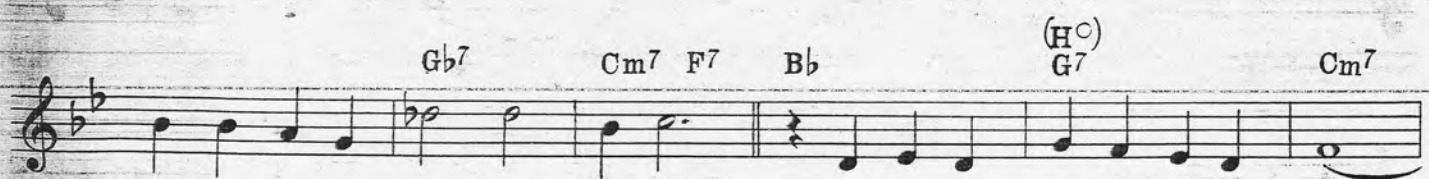
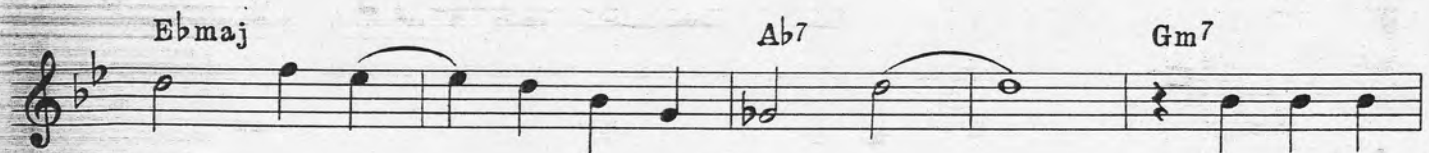
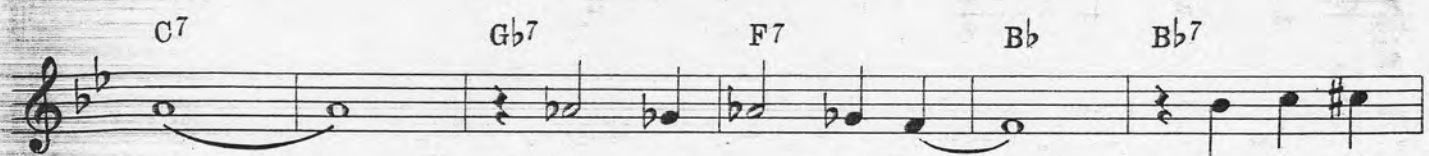
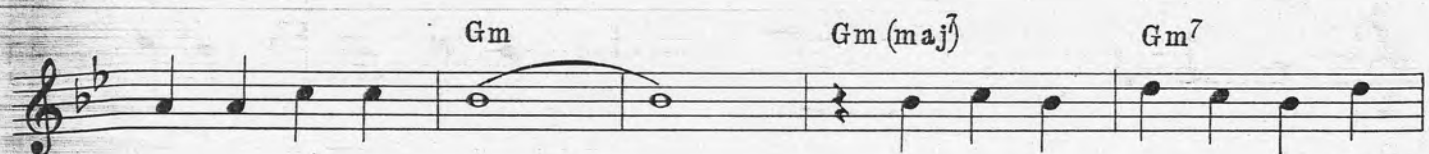
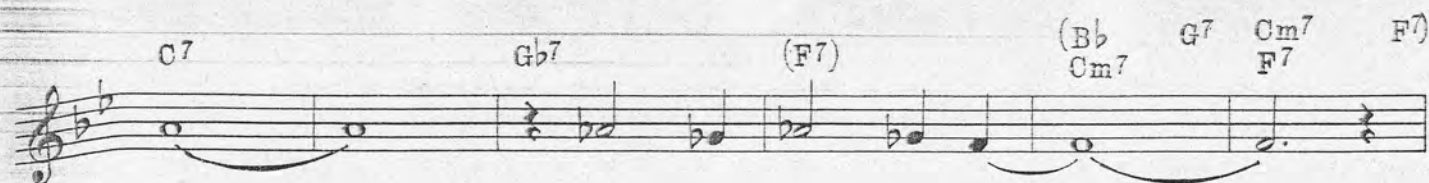
WILL YOU STILL BE MINE?

Вариант I

Matt DENNIS

Chord symbols for "WILL YOU STILL BE MINE?":

- Staff 1: B^\flat , $(\text{H}^\circ) \text{G}^7$, Cm^7 , F^7 , B^\flat
- Staff 2: $(\text{H}^\circ) \text{G}^7$, Cm^7 , F^7 , Gm^7



WILL YOU STILL BE MINE?

Вариант II

Matt DENNIS

B \flat H $^{\circ}$ Cm 7 F 7 B \flat

H $^{\circ}$ Cm 7 F 7 Gm 7

C 7 Cm 7 1 F 7 B \flat G 7 Cm 7 F 7

2 F 7 B \flat Em 7 A 7 D Em 7 A 7 D

Gm 7 C 7 Cm 7 F 7 B \flat

H $^{\circ}$ Cm 7 F 7 B \flat H $^{\circ}$

Cm 7 F 7 Gm 7 C 7

Cm 7 F 7 B \flat

CHEEK TO CHEEK

Irving BERLIN

C A⁷ Dm⁷ G⁷ C A⁷ Dm⁷ G⁷ C Dm⁷

D[#]° C/E B^b7 A⁷ Dm⁷ G⁷

(E ϕ) B^b7 A⁷ Dm⁷ G⁷ 1. C A⁷ Dm⁷ G⁷

2. C Dm⁷ G⁷ C A⁷ Dm⁷ G⁷ C A⁷

Dm⁷ G⁷ C A⁷ Dm⁷ G⁷ 1. C A⁷ 2. C

Cm Cm/B^b A° A^b7 G⁷

Am⁷ D⁷ G⁷ C A⁷ Dm⁷ G⁷ C A⁷ Dm⁷ G⁷

C Dm⁷ D[#]° C/E B^b7 A⁷ Dm⁷ G⁷

(E ϕ) B^b7 A⁷ Dm⁷ G⁷ C (G⁷)

THERE IS NO GREATER LOVE

Isham JONES

Chords: B \flat , E \flat 7, D7, G7, C7, F7, C \flat 7, F7, F7, B \flat , D7, G \flat , D7, G \flat , D7, G \flat , C7, F7, B \flat , E \flat 7, D7, G7, C7, F7, B \flat .

SOMEDAY

Louis ARMSTRONG

Chords: C, F7, C, A7, D \flat 7, G7, C, A \flat 7, D \flat 7, G7, C.

First system of musical notation (treble clef, 4/4 time). Chords: G⁷, C, H⁷, C. The melody consists of eighth and quarter notes, with some rests.

STARS FELL ON ALABAMA

Carl PERKINS

Second system of musical notation (treble clef, 4/4 time). Chords: B^b, G⁷, (C⁷) Cm⁷, F⁷, B^b, E^b⁷, Dm⁷, D^bm⁷. The melody continues with eighth and quarter notes.

Third system of musical notation (treble clef, 4/4 time). Chords: Cm⁷, G⁷, 1. C⁷, F⁷, Dm⁷, G⁷, Cm⁷, F⁷, 2. C⁷, F⁷. The melody includes a repeat sign with first and second endings.

Fourth system of musical notation (treble clef, 4/4 time). Chords: B^b, G⁷, Cm⁷, F⁷, Dm⁷, Gm⁷. The melody continues with eighth and quarter notes.

Fifth system of musical notation (treble clef, 4/4 time). Chords: Cm⁷, F⁷, B^b, G⁷, Cm⁷, D⁷, Gm⁷. The melody continues with eighth and quarter notes.

Sixth system of musical notation (treble clef, 4/4 time). Chords: Em⁷, A⁷, D, Cm⁷, F⁷, B^b, G⁷, (C⁷) Cm⁷, F⁷. The melody continues with eighth and quarter notes.

Seventh system of musical notation (treble clef, 4/4 time). Chords: B^b, E^b⁷, Dm⁷, D^bm⁷, Cm⁷, G⁷, C⁷, F⁷, B^b. The melody continues with eighth and quarter notes, ending with a double bar line.

I'M BEGINNING TO SEE THE LIGHT

Duke ELLINGTON
Johnny HODGES

Chord symbols for "I'M BEGINNING TO SEE THE LIGHT":

- (D7) C
- Ab7
- (D7) C
- Bb7
- A7
- D7
- G7
- 1. C
- 2. C
- E7
- Eb7
- D7
- Eb7
- D7
- G7
- (D7) C
- Ab7
- (D7) C
- Bb7
- A7
- D7
- G7
- C

MY MELANCHOLY BABY

Ernie BURNETT

Chord symbols for "MY MELANCHOLY BABY":

- Eb
- G7
- Db7
- C7
- Fm7
- C7
- Fm7
- C7
- Fm7
- Bb7

F⁷ B^{b7} E^b Cm⁷ F⁷ Fm⁷ B^{b7}
 E^b G⁷ D^{b7} C⁷ Fm⁷
 C⁷ Fm⁷ C⁷ Fm⁷ F[#]^o
 Gm⁷ C⁷ Fm⁷ B^{b7} E^b

SWEET AND LOVELY

Gus ARNHEIM
 Harry TOBIAS
 Jules LEMARE

Gm⁷ C⁷ Gm⁷ C⁷ F⁷
 B^b maj Cmaj G⁷ C Fm⁷ B^{b7} C
 Fm⁷ B^{b7} C A^bm⁷ D^{b7} E^b
 A^{b7} G⁷ Gm⁷ C⁷ Gm⁷
 C⁷ F⁷ B^b maj Cmaj G⁷ C

IT MIGHT AS WELL BE SPRING

Richard RODGERS

Chord symbols and musical notation for "It Might As Well Be Spring":

Staff 1: G, Am⁷, $\frac{G}{H}$, Am⁷ D⁷, G

Staff 2: Dm⁷ G⁷, C, C[#]°, $\frac{G}{D}$, E⁷, 1. Am⁷ D⁷, Hm⁷ E⁷ Am⁷ D⁷

Staff 3: 2. Am⁷ D⁷, G, Dm⁷ G⁷, C, (Am⁷), Dm⁷

Staff 4: G⁷, C, Am⁷, F[#]°, H⁷

Staff 5: Em⁷, A⁷, D⁷, G, Am⁷, $\frac{G}{D}$, Am⁷ D⁷

Staff 6: G, Dm⁷ G⁷, C, C[#]°, $\frac{G}{D}$, Em⁷

Staff 7: Am⁷, F[#]°, H⁷, E⁷, A⁷, (Cm⁷ D⁷), F⁷

Staff 8: G, Em⁷, A⁷, Hm⁷, Em⁷, Am⁷, D⁷, G

INDIAN SUMMER

Victor HERBERT

The musical score for "Indian Summer" by Victor Herbert is written for a single melodic line in treble clef, key of G major (one sharp), and common time (C). The piece consists of eight staves of music, each containing various chords and rhythmic patterns, including triplets.

Staff 1: Chords: G, D⁷₊₅, G, D⁷₊₅. Triplets are present over the D⁷₊₅ chords.

Staff 2: Chords: G, A[♯]°, Am⁷. Triplets are present over the Am⁷ chord.

Staff 3: Chords: D⁷, H⁷, Em⁷. Triplets are present over the Em⁷ chord.

Staff 4: Chords: A⁷, Am⁷/_D, D⁷. Triplets are present over the D⁷ chord.

Staff 5: Chords: G, D⁷₊₅, G, D⁷₊₅. Triplets are present over the D⁷₊₅ chords.

Staff 6: Chords: G, A[♯]°, Am⁷, A[♯]. Triplets are present over the A[♯] and Am⁷ chords.

Staff 7: Chords: G, A⁷, B[♭]m⁷, E[♭]⁷. Triplets are present over the A⁷ and E[♭]⁷ chords.

Staff 8: Chords: G/D, D⁷₊₅, G, (D⁷). Triplets are present over the D⁷₊₅ and G chords.

BACK HOME AGAIN IN INDIANA

James F. HANLEY

Chord symbols for "Back Home Again in Indiana":

- Staff 1: $A\flat$, G^7 , $G\flat^7$, F^7 , $B\flat^7$
- Staff 2: $E\flat^7$, $A\flat^7$
- Staff 3: $D\flat$, D° , $\frac{A\flat}{E\flat}$, $A\flat$, $B\flat^7$
- Staff 4: $E\flat^7$, $A\flat$, G^7 , $G\flat^7$, F^7
- Staff 5: $B\flat^7$, $E\flat^7$, Fm
- Staff 6: C^7 , Fm , C^7 , Fm
- Staff 7: D° , $\frac{A\flat}{E\flat}$, $E\flat^7$, $A\flat$, $(E\flat^7)$

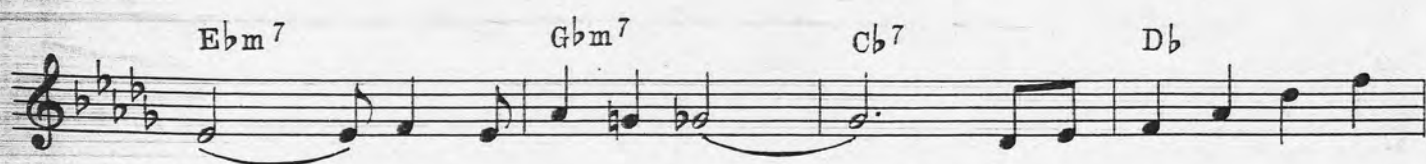
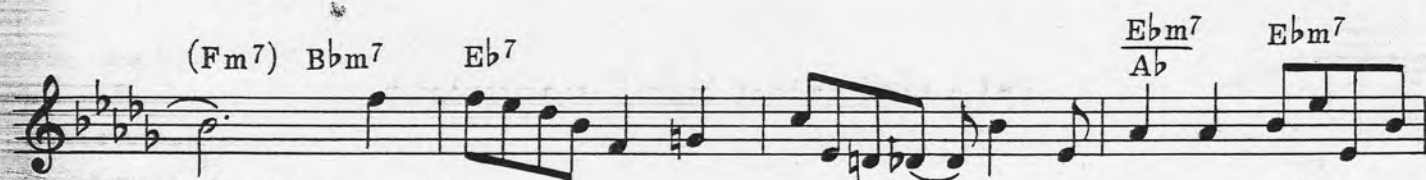
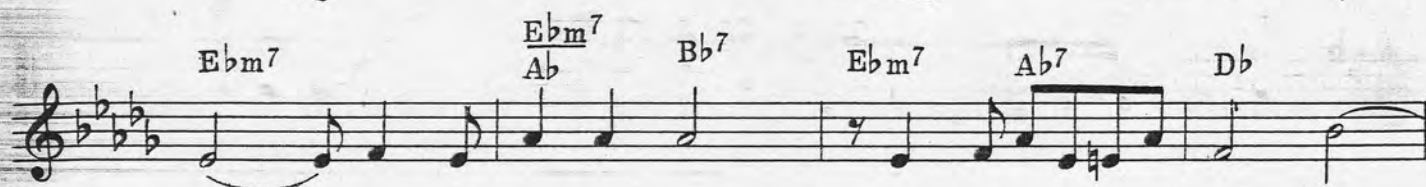
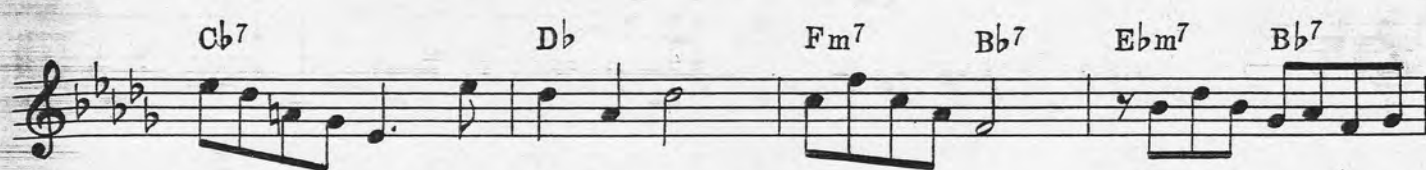
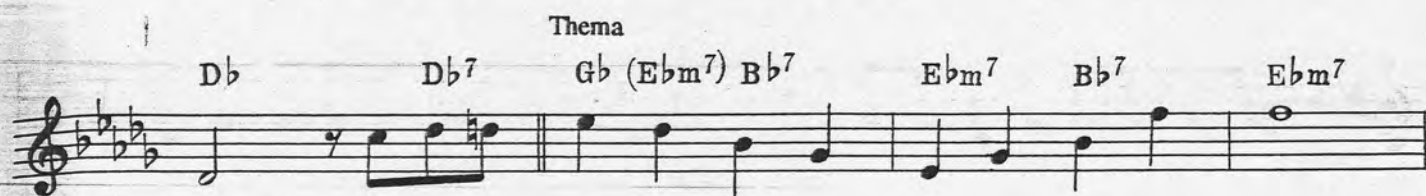
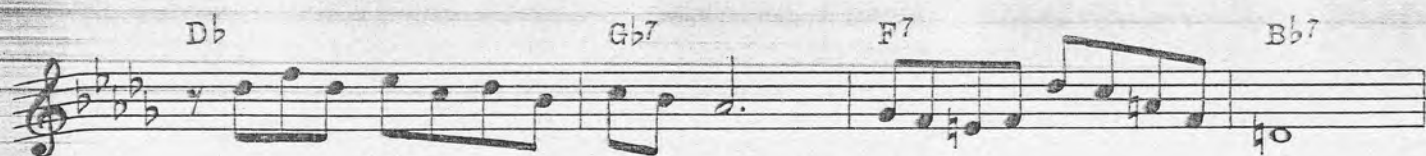
STARDUST

Hoagy CARMICHAEL

Intro

Chord symbols for "Stardust":

- Staff 1: $D\flat$, $G\flat^7$, F^7 , $B\flat^7$
- Staff 2: $E\flat m^7$, $A\flat^7$, $D\flat$, $B\flat m^7$, C^7 , Fm , $B\flat^7$, $E\flat m^7$, $A\flat^7$



BIRK'S WORKS

Dizzy GILLESPIE

Chords: Cm, G7, Cm, F7, Cm, Ab7, D7, G7, Cm, A7, D7, G7, Cm.

STRUTTIN' WITH SOME BARBEQUE

Louis ARMSTRONG
Lil HARDIN-ARMSTRONG

Chords: F, D7, Gm, A7, Dm7, G7, C7.

77

F F7 B \flat E \flat 7 F D7 Gm7 C7 F (C7)

SOFTLY AS IN A MORNING SUNRISE

Sigmund ROMBERG

Cm D ϕ G7 Cm D ϕ G7

Cm D ϕ G7 1. Cm G7 2. Cm

B \flat 7 Eb

Fm7 D7

G7 Cm D ϕ G7 Cm

D ϕ G7 Cm D ϕ G7 Cm (G7)

LOVE FOR SALE

Cole PORTER

Chords and notes visible in the score:

- Staff 1: $E\flat 7$, $B\flat m 7$, $E\flat 7$
- Staff 2: $B\flat m 7$, $E\flat m 7$, $A\flat 7$
- Staff 3: $D\flat$, $G\flat 7$, $C\#$, $F 7$, $B\flat m$
- Staff 4: $E\flat 7$, $B\flat m 7$, $E\flat 7$
- Staff 5: $B\flat m 7$, $E\flat m 7$, $A\flat 7$
- Staff 6: $D\flat$, $G\flat 7$, $C\#$, $F 7$, $B\flat m$
- Staff 7: $E\flat m 7$, $A\flat 7$, $D\flat$, $B\flat 7$
- Staff 8: $E\flat m 7$, $A\flat 7$, $D\flat maj$
- Staff 9: $B\flat 7$, $E\flat m 7$
- Staff 10: $G\#$, $C 7$, $E\flat 7$, $B\flat 7$

Eb7 Bbm7 Eb7
 Bbm7 Ebm7 Ab7
 Db Gbm7 C ϕ F7 Bbm

KEEPIN' OUT OF MISCHIEF NOW

Tomas "FATS" WALLER

G7 C G7 C
 Em7 D# ϕ Dm7 G7 E ϕ A7 Dm7 G7
 G7 C G7 C C7 F Fm6
 C C7 F Fm6 C G7
 E ϕ A7 D7 G7 I. C A7 D7 2. C

FOR ALL WE KNOW

Fred COOTS

Chord symbols for "FOR ALL WE KNOW":

Staff 1: Eb Cm7 F7 Bb7 (3) Fm7 Bb7

Staff 2: Ebmaj C7 Fm7 (3) (Db7) (F7) (Bb7) Ebmaj

Staff 3: F#° Fm7 Bb7 Eb Cm7

Staff 4: Fm7 Bb7 Eb Cm7 F7 Bb7 (3)

Staff 5: Fm7 Bb7 Ebmaj C7 Fm7 (3) (Db7) (F7) (Bb7)

Staff 6: Ebmaj D7 G7 C7 Fm7 (3)

Staff 7: Bb7 | 1. Eb Cm7 Fm7 Bb7 | 2. Eb Abm7 Eb

IT'S ONLY A PAPER MOON

Harold ARLEN

Chord symbols for "IT'S ONLY A PAPER MOON":

Staff 1: Bb H° Cm7 F7 Cm7 F7 Bb

Staff 2: Bb7 Eb C7 F7 | 1. Bb | 2. Bb7

Chords: Eb, E^o, B^b, Cm⁷, F⁷, B^b⁷, Eb, E^o, B^b/_F, Dm⁷, G⁷, C⁷, F⁷, B^b, H^o, Cm⁷, F⁷, Cm⁷, F⁷, B^b, B^b⁷, Eb, C⁷, F⁷, B^b.

YOUNG AND FOOLISH

Albert HAGUE

Chords: Cmaj, Am⁷, (A^b⁷) Dm⁷, G⁷, Cmaj, G⁷, Gm⁷, C⁷, Fmaj, H^o, (B^b⁷) E^o, A⁷, Dm⁷, B^b⁷, Dm, D[#]^o, Em⁷, D[#]^o, C/E, B^b⁷, Am⁷, D⁷, A^b⁷, G⁷, Cmaj, Am⁷, (A^b⁷) Dm⁷, G⁷, Cmaj, G⁷, Gm⁷, C⁷, Fmaj, H^o, (B^b⁷) E^o, A⁷, Dm⁷, B^b⁷, Dm, D[#]^o, Em⁷, C+5, Am⁷, D⁷, C/G, A⁷, Dm⁷, G⁷, C, A^b⁷, C.

DESAFINADO
(SLIGHTLY OUT OF TUNE)

Antonio CARLOS JOBIM

The musical score for "Desafinado" is written for a single melodic line in a key of one flat (B-flat major or D minor). The tempo is marked with a '7' time signature, indicating a 7/8 or 7/4 feel. The score consists of ten staves, each with a specific chord progression indicated above the notes. The chords are as follows:

- Staff 1: Fmaj, G#° (G# diminished), G7
- Staff 2: Gm7, C7, A° (A diminished), D7
- Staff 3: Gm7, A7, D7
- Staff 4: G7, Gbmaj (G-flat major), C7
- Staff 5: Fmaj, G#° (G# diminished), G7
- Staff 6: Gm7, C7, A° (A diminished), D7
- Staff 7: Gm7, Bbm (B-flat minor), Fmaj, E7
- Staff 8: Amaj, A#° (A# diminished), Hm7 (F#m7), E7
- Staff 9: Amaj, A#° (A# diminished), Hm7

The melody is composed of eighth and quarter notes, often beamed together in groups of four or six, characteristic of Jobim's style. The key signature of one flat is maintained throughout the piece.

E7 Amaj F#m7

Hm7 E7 Cmaj

C#° Dm7 G7

Gm7 (D7) Ebm G7 C-9

Fmaj G#° G7

Gm7 C7 A°

D7 Gm7 Bbm6

Fmaj (G7) Dm7 (Gm7) G7

Eb7

G7 Gm7 C7 F (C7)

RED SAILS IN THE SUNSET

Hugh WILLIAMS

Fmaj $\overset{3}{\text{trill}}$ Cm7 F7 B \flat (E \flat 7) B \flat m $\overset{3}{\text{trill}}$ Fmaj
 F $\overset{3}{\text{trill}}$ F \sharp \circ Gm7 C7 F
 B \flat B \flat m $\overset{3}{\text{trill}}$ F B \flat ⁶ F
 B \flat B \flat m $\overset{3}{\text{trill}}$ F G7 $\overset{3}{\text{trill}}$ Gm7 C7
 Fmaj $\overset{3}{\text{trill}}$ Cm7 F7 B \flat B \flat m $\overset{3}{\text{trill}}$ Fmaj
 F $\overset{3}{\text{trill}}$ F \sharp \circ Gm7 C7 F

WHEN THE SAINTS GO MARSHING IN

Edward REDDING

G C G D7 G C G D7
 G D7 G7
 C F7 G Em7 Am7 D7 G (D7)

STORMY WEATHER (KEEPS RAININ' ALL THE TIME)

Harold ARLEN

(G[#]°)
 G⁷ F⁷ E⁷ Am⁷ D⁷ G E⁷

Am⁷ D⁷ G E⁷ Am⁷ D⁷ 1. G E⁷

Am⁷ D⁷ 2. G C⁷ G E⁷ Am⁷ D⁷

G C C[#]° G⁷ C C[#]°

G⁷ C C[#]° G⁷ C C[#]°

G⁷ C C[#]° G⁷ C C[#]°

Am⁷ H⁷ Em⁷ A⁷ D⁷ (G[#]°) G F⁷ E⁷ Am D⁷

G E⁷ Am⁷ D⁷ G E⁷ Am⁷ D⁷

G E⁷ Am⁷ D⁷ G

ST. LOUIS BLUES

William CRISTOFER HANDY

Gm (A⁹ D⁷ A⁹)
 D⁷) 1. Gm D⁷ 2. Gm A⁷ D⁷
 G C⁷ G C⁷
 G D⁷
 G D⁷ G⁷
 C⁷ G
 D⁷ G

WALKIN'

Intro

C sus

Richard CARPENTER

Thema

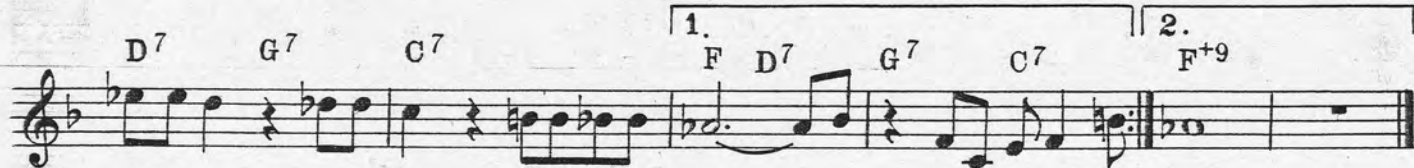
F⁷G⁷ C⁷F⁷B \flat ⁷F⁷D⁷G⁷C⁷

1.

F

D⁷G⁷C⁷

2.

F⁺⁹

THERE'S A SMALL HOTEL

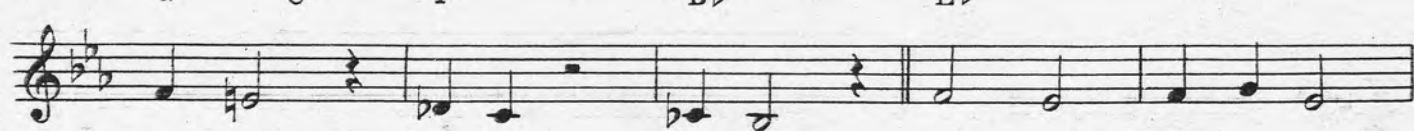
Richard RODGERS

E \flat (Cm⁷)C⁷Fm⁷

1.

B \flat ⁷E \flat Cm⁷Fm⁷B \flat ⁷

2.

B \flat m⁷E \flat ⁷A \flat majB \flat m⁷E \flat ⁷A \flat majG \flat C⁷Fm⁶G \flat C⁷F⁷B \flat ⁷E \flat C⁷Fm⁷B \flat ⁷E \flat (B \flat ⁷)

NICE WORK IF YOU CAN GET IT

George GERSHWIN

Chords and musical notation for the first staff:

C^7 F^7 $B\flat^7$ $E\flat^7$ $A\flat^7$ $D\flat^7$ $B\flat^7$

Chords and musical notation for the second staff:

$\frac{A\flat}{E\flat}$ $B\flat m^7$ $\frac{A\flat}{C}$ $D\flat$ H° $B\flat m^7$ $A\flat$

Chords and musical notation for the third staff:

C^7 F^7 $B\flat^7$ $E\flat^7$ $A\flat^7$ $D\flat^7$ $B\flat^7$

Chords and musical notation for the fourth staff:

$\frac{A\flat}{E\flat}$ $B\flat^7$ $\frac{A\flat}{C}$ $D\flat$ H° $B\flat m^7$ $A\flat$

Chords and musical notation for the fifth staff:

Fm $D\flat^7$ Fm^7 $B\flat^7$

Chords and musical notation for the sixth staff:

$E\flat m^7$ $B\flat^7$ $B\flat m^7$ $E\flat^7$

Chords and musical notation for the seventh staff:

C^7 F^7 $B\flat^7$ $E\flat^7$ $A\flat^7$ $D\flat^7$ $B\flat^7$ $\frac{A\flat}{E\flat}$

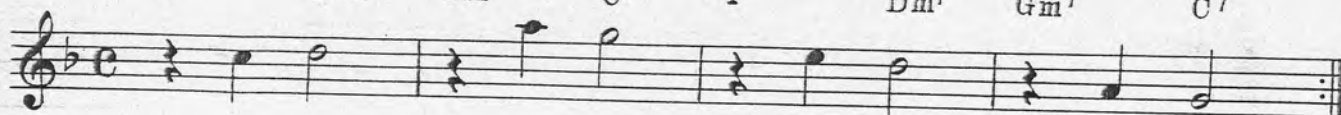
Chords and musical notation for the eighth staff:

$B\flat m^7$ $\frac{A\flat}{C}$ $G\flat^7$ F^7 $B\flat m^7$ $E\flat^7$ $A\flat$

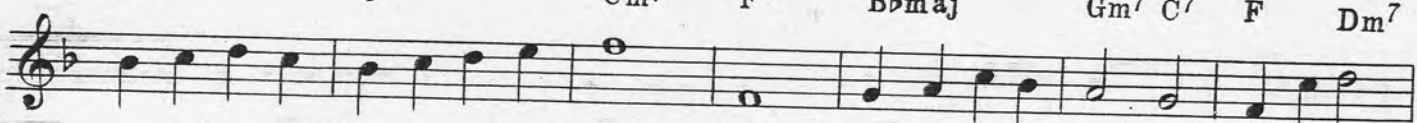
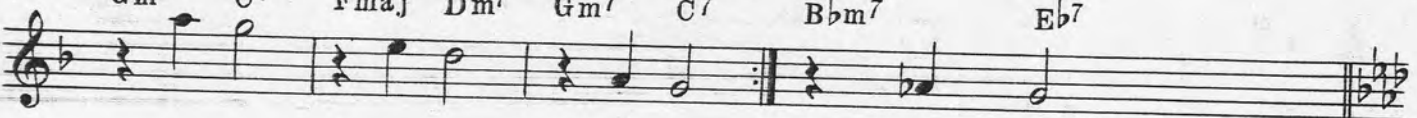
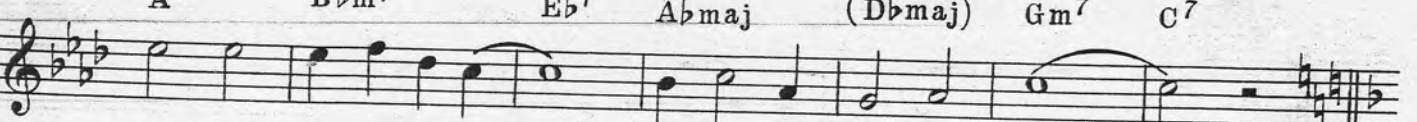
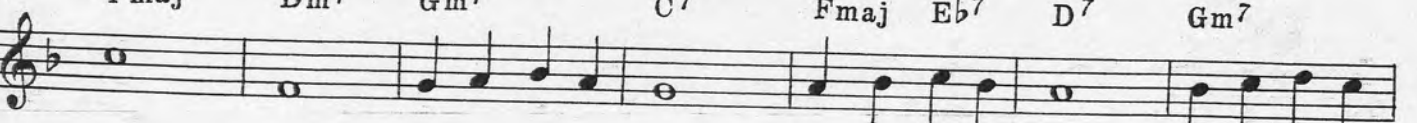
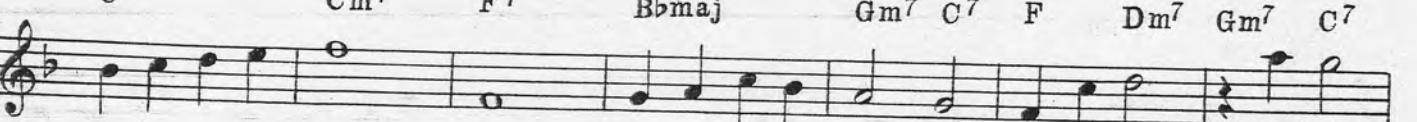
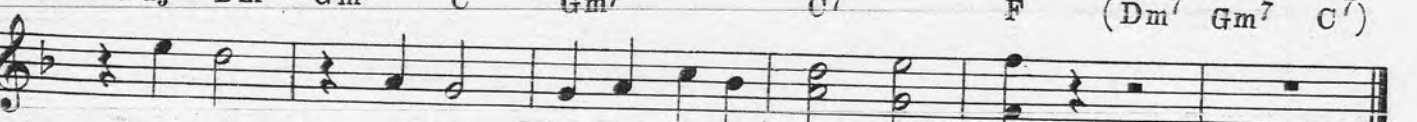
THE WAY YOU LOOK TONIGHT

Jerome KERN

Intro

F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷

Thema

Fmaj Dm⁷ Gm⁷ C⁷ Fmaj (E^b7) D⁷Gm⁷ C⁷ Cm⁷ F⁷ Bbmaj Gm⁷ C⁷ F Dm⁷Gm⁷ C⁷ Fmaj Dm⁷ Gm⁷ C⁷ Bbm⁷ Eb⁷Bbm⁷ Eb⁷ Abmaj (Fm⁷) Cm⁷ H^o Bbm⁷ Eb⁷ Abmaj(F⁷) A^o Bbm⁷ Eb⁷ Abmaj (Dbmaj) Gm⁷ C⁷Fmaj Dm⁷ Gm⁷ C⁷ Fmaj Eb⁷ D⁷ Gm⁷C⁷ Cm⁷ F⁷ Bbmaj Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷Fmaj Dm⁷ Gm⁷ C⁷ Gm⁷ C⁷ F (Dm⁷ Gm⁷ C⁷)

GIRL TALK

Neal HEFTI

Gmaj D \flat 7 Cmaj (Hm7) Am7 D7

Hm7 E $^{-9}$ Am7 Hm7 Cmaj D7 Gm7 Cm7

A7 Am7 D7 Hm7 E7 H ∞ E7

Am7 Hm7 Cmaj C \sharp ∞ $\frac{Am7}{D}$ Hm7 Em7 Am7 D7 Gmaj

THE UMBRELLA MAN

Vincent ROSE
Larry STOCK

C C \sharp ∞ Dm7 G7

Dm7 G7 Cmaj

$\frac{C}{E}$ D \sharp ∞ Dm7 G7

C G7 C7 C \sharp ∞ Dm7 G7

Handwritten notes: 2/4 IV, 3/4 VII 7, I

Chords: Dm⁷, G⁷, C, C⁷, F, Bb⁷, C/G, G⁷, C/G, G⁷, C, C#

EMILY

John MERSER

Chords: Cmaj, (A⁷) Am⁷, Dm⁷, G⁷, C, C⁷, F, Fm⁷/Bb, (Bb⁹), Amaj, F#m⁷, Hm⁷, Hm⁷/E, Am⁷, D⁷, Dm⁷, G⁷, Cmaj, (A⁷) Am⁷, Dm⁷, G⁷, C, C⁷, Fmaj, E⁷/₉, Am⁷, H⁷, Em⁷, A⁷, Dm⁷, G⁷, Bb⁷, A⁷, F#⁷, Fm, Em⁷, A⁷, Dm⁷, G⁷, Cmaj

THE BEST IS YET TO COME

Cy COLEMAN

Ab

F7

Bbm7 Eb7 Ab D⁹ G7

C

A7

Dm7 G7 Dm7 G7 C Dm7 D⁹ C/E

Dm7 G7 Dm7 G7 C Bbm7Eb7

Ab F7

Bb7 Eb7 Ab

FOR ONCE IN MY LIFE

Orlando MURDEN

B \flat B \flat +5 B \flat ⁶ H^o Cm⁷ $\frac{A\flat}{C}$

Cm⁷ G⁷ Cm $\frac{A\flat}{C}$ F⁷ B \flat F⁷

B \flat D⁷ Gm Gm(maj) Gm⁷ E^o E \flat maj G⁷

Cm⁷ F⁷ B \flat maj Dm⁷ Gm⁷ C⁷ F⁷

B \flat B \flat +5 B \flat ⁶ H^o Cm⁷ $\frac{A\flat}{C}$ Cm G⁷

Cm $\frac{A\flat}{C}$ F⁷ B \flat F⁷ B \flat D⁷

Gm Gm(maj) Gm⁷ E^o E \flat maj Cm⁷

E \flat m⁷ G \flat ⁷ $\frac{B\flat}{F}$ Gm⁷ E \flat maj Dm⁷ Cm⁷ F⁷ B \flat (F⁷)

I KNOW WHY

Harry WARREN

Eb Cm7 Fm7 Bb7 Eb Cm7 Fm7 G7
 Cm7 Gm7 (Ab) Fm7 C7 1. Fm7 C7 Fm7 Bb7
 2. F7 Bb7 Eb Bb7 Eb Bb7
 Ebm (A D7 D7) Gm C7 Fm7 C7 F7 Bb7
 Eb Cm7 Fm7 Bb7 Eb Cm7 Fm7 G7
 Cm7 Gm7 D7 G7 C7 F7 Bb7 Eb

I DIDN'T KNEW WHAT TIME IT WAS

Richard RODGERS

E♭ A7 Dm H♭ E♭ A7 Dm G7
 Gm7 C7 F/A G# Gm7 F# 1. Gm7 C7 2. Gm7 C7

Cm⁷ F⁷ E⁷ A⁷ E⁷ A⁷ Dm Cm⁷ F⁷ B^b maj C⁷ C[#]

Dm G⁷ C⁷ A⁷ E⁷ A⁷ Dm H⁷

E⁷ A⁷ Dm G⁷ Gm⁷ C⁷ $\frac{F}{A}$ G[#] Gm⁷ F[#]

B^b m⁷ E^b 7 Am⁷ D⁷ G⁷ C⁷ F

TANGERINE

Victor SCHERTZINGER

D⁷ Gm⁷ C⁷ F G[#] Gm⁷ C⁷

Gm⁷ C⁷ Fmaj D⁷ Gm⁷ C⁷ F

Hm⁷ E⁷ Amaj (F[#] m⁷) Hm⁷ E⁷ A D⁷

Gm⁷ C⁷ F G[#] Gm⁷ C⁷ Gm⁷ C⁷

A⁷ (E^b 7) D⁷ Gm⁷ $\overbrace{}^3$ A⁷ Dm⁷ $\overbrace{}^3$ D⁷

Gm⁷ C⁷ 1. F D⁷ 2. F

I'VE GOT THE WORLD ON A STRING

Harold ARLEN

Chord symbols above the staff:

Ab Gb⁷ F⁷ Bbm⁷ Eb⁷

Ab Db⁷ Cm⁷ Hm⁷ Bbm⁷ Eb⁷ Bbm⁷ Eb⁷

1. C⁷ F⁷ Bb⁷ Eb⁷ 2. Ab

Gm⁷ C⁷ F⁷

Bb⁷ Bbm⁷ Eb⁷

Ab Gb⁷ F⁷ Bbm⁷ Eb⁷ Ab (Db⁷)

Cm⁷ Hm⁷ Bbm⁷ Eb⁷ Ab

MY HEART STOOD STILL

Richard RODGERS

Chord symbols above the staff:

Eb Cm⁷ Fm⁷ Bb⁷ (Gm⁷) Eb Cm⁷ Fm⁷ Bb⁷

(Eb) G.⁷ C⁷ Fm⁷ Bb⁷ 1. Eb C⁷ Fm⁷ Bb⁷ 2. Eb

Ebm C⁷ F⁷ Bbm C⁷
 F⁷ Cb⁷ Bb⁷ Eb Cm⁷ Fm⁷ Bb⁷
 Eb Cm⁷ Fm⁷ Bb⁷ Gm⁷ Cm⁷ Fm⁷ Bb⁷ Eb

MONK'S DREAM

Thelonius MONK

C F⁷ Bb⁹ C F⁷
 Bb⁹ C F⁷ Bb⁹ A⁷ Ab⁷ G⁷ G⁷
 Gm⁷ (C⁷) Gm⁷
 Gm⁷ C⁷
 C F⁷ Bb⁹ C F⁷ Bb⁹
 C F⁷ Bb⁹ A⁷ Ab⁷ G⁷ G⁷

LISA

(ALL THE CLOUDS'LL ROLL AWAY)

George GERSHWIN

Chords for 'Lisa':

- Staff 1: C, G⁷/D, D[♯]°, C/E, F, F[♯]°, Gm⁷ C⁷, F
- Staff 2: Em⁷, A⁷, Dm⁷, G⁷, 1. C, G⁷, 2. C, E⁷, Am
- Staff 3: E⁷, Am, Gm⁷ C⁷, Fmaj, A⁷
- Staff 4: Dm⁷, (A[♭]⁷ G⁷), C, G⁷/D, D[♯]°, C/E, F, F[♯]°
- Staff 5: Gm⁷ C⁷, F, Em⁷, A⁷, Dm⁷, G⁷, C

I LOVES YOU, PORGY

George GERSHWIN

Chords for 'I Loves You, Porgy':

- Staff 1: A[♭] maj, D⁷, D[♭] maj, B[♭] m⁷
- Staff 2: E[♭]⁷, A[♭] maj, F⁷
- Staff 3: B[♭] m⁷, E[♭]⁷, 1. A[♭], 2. A[♭] maj G⁷
- Staff 4: Cm⁶, G[♭]⁷, G⁷, Cm⁶

Chord progression for the first system:

- Line 1: $C\flat^7$, $B\flat^7$, $E\flat m^6$, A^7 , $B\flat^7$
- Line 2: $\frac{B\flat m^7}{E\flat}$, $E\flat^7$, $A\flat maj$, (D^7)
- Line 3: $D\flat maj$, $(B\flat m^7)$, $E\flat^7$, $A\flat maj$
- Line 4: F^7 , $B\flat m^7$, $E\flat^7$, $A\flat$

I HEAR A RHAPSODY

Jack BAKER
George FRAGOS

Chord progression for the second system:

- Line 1: Cm^7 , $(G\flat^7)$, Fm^7 , $B\flat^7$, $E\flat$ (triple), $(D\flat^7)$
- Line 2: C^7 , F^7 (triple), $B\flat^7$, 1. $E\flat$
- Line 3: Dm^7 , G^7 , 2. $E\flat$, A^7 , D^7 , Gm^7 , A^7 , D^7
- Line 4: Gm^7 , Cm^7 , F^7 , $B\flat$ (triple), D^7 , G^7
- Line 5: Cm^7 , $(G\flat^7)$, Fm^7 , $B\flat^7$, $E\flat$ (triple), $(D\flat^7)$
- Line 6: C^7 , F^7 (triple), $B\flat^7$, $E\flat$, $(D^7 \ G^7)$

HI-FLY

Randy WESTON

Dm7 G7 Cmaj F7
 Em7 Am7 Cm7 F7 1. Bbmaj H7
 2. Dø G7 Cø F-9
 Bbmaj G-9 Cø F-9 Em7 A7 Ebm7 Ab7
 Dm7 G7 Cmaj F7 Em7 Am7
 Cm7 F7 Bbmaj H7

MONA LISA

Ray EVANS

Db
 Fm7 Bb7 Ebm7 Ab7 Ebm7 Bb7
 Ebm7 Ab7 Db Ab7

Chord symbols for the first system:

- Staff 1: $D\flat$, $G\flat$ maj, $D\flat$, $Fm7$
- Staff 2: $A\flat m7$, $D\flat7$, $G\flat$, $G\flat m7$, $C\flat7$, $(D\flat) Fm7$
- Staff 3: $B\flat m7$, $E\flat m7$, $A\flat7$, $D\flat$, $D\flat7$, $G\flat$
- Staff 4: $(C7) G^\circ$, $(Fm7) D\flat A\flat$, $B\flat7$, $E\flat m7$, $A\flat7$, $D\flat$

ONLY TRUST YOUR HEART

Benny CARTER

Chord symbols for the second system:

- Staff 1: $B\flat$ maj, $E7$, $Am7$, $Dm7$
- Staff 2: $Gm7$, $C7$, F maj, 1. $Cm7$ $F7$, 2. $F7$
- Staff 3: $B\flat$, $B\flat A$, Gm , $Gm F$, E° , $A7$
- Staff 4: $Dm7$, $Cm7$ $F7$, $B\flat$ maj, $E7$, $Am7$, $Dm7$
- Staff 5: $Gm7$, $C7$, $E\flat7$, $D7$, $Gm7$, $B\flat m7$ $E\flat7$
- Staff 6: F , A° , $D7$, $Gm7$, $C7$, F , $(Cm7 F7)$

CONFIRMATION

Charlie PARKER

This page of musical notation is for a piano piece in G major, featuring ten staves of music. The notation includes various chords and melodic lines with triplets and slurs. The key signature has one sharp (F#) and the time signature is common time (C).

The chords and melodic lines are as follows:

- Staff 1: F, E, A, Dm, G
- Staff 2: Cm, F, Bb, H, F/C, D
- Staff 3: G, C, F
- Staff 4: E, A, Dm, G, Cm, F, Bb, H
- Staff 5: F/C, D, G, C, F
- Staff 6: Cm, F, Bb
- Staff 7: Ebm, Ab
- Staff 8: Dbmaj, Gm, C, F
- Staff 9: E, A, Dm, G, Cm, F
- Staff 10: Bb, H, F/C, D, G, C, F

I THOUGHT ABOUT YOU

Jimmy VAN HEUSEN

H ϕ B \flat 7 (A7) Am7 D7 G7 A \flat 7 G7
 Gm7 Em7 A7 Dm7 D \flat 7 Cm7 F7
 B \flat maj B \flat m7 E \flat 7 Fmaj Gm7 Am7 B \flat maj
 H ϕ E7 H ϕ E7 Am7 A \flat 7 Gm7 C7
 H ϕ B \flat 7 (A7) Am7 D7 G7 A \flat 7 G7
 Gm7 Em7 A7 Dm7 D \flat 7 Cm7 F7
 B \flat maj B \flat m7 E \flat 7 F $\frac{F}{E}$ $\frac{F}{D}$ $\frac{F}{C}$
 (G7) Hm7 E7 Am7 A \flat 7 Gm7 C7 Fmaj (Dm7 D \flat 7 C7)

JUST YOU, JUST ME

Jesse GREER

Eb D \flat 7 C7 Fm7 B \flat 7 Eb7
 A \flat maj (D \flat 7) (F \natural) Eb B \flat 7 Eb B \flat m7 Eb7
 A \flat maj D \flat 7 Eb Cm7 F7
 B \flat 7 Eb D \flat 7 C7 Fm7 B \flat 7
 Eb7 A \flat maj (D \flat 7) (F \natural) Eb B \flat 7 Eb

I'LL NEVER BE THE SAME

Gus KAHN

Matt MALNECK

Frank SIGNORELLI

(B \flat m7 Eb7 Am7 D7) (B \flat m7 Eb7 Am7 D7) G Am7 G/H G
 Eb7 D7 Eb7 D7 G Am7 G/H G
 Dm7 G7 Dm7 G C G7 C
 Em7 A7 Em7 A7 D7 (Eb7) D7

$E\flat^7$ D^7 $E\flat^7$ D^7 $G\text{maj}$ ($A\text{m}^7 A\text{m}^{\circ}$ $\frac{G}{H}$) $D\text{m}^7$ G^7
 $D\text{m}^7$ G^7 $C\text{maj}$ $\frac{D\text{m}^7}{G}$ $C\text{maj}$ $A\text{m}^7$ F^7
 G $H\text{m}^7 E^7$ $E\flat^7$ D^7 $E\flat^7$ D^7 G

The first system of music consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melody with eighth and quarter notes, and rests. The second staff has a treble clef and a key signature of one sharp, with a melody of quarter and eighth notes. The third staff has a treble clef and a key signature of one sharp, with a melody of quarter and eighth notes. Chord symbols are written above the notes.

GIRL OF MY DREAMS

Sunny CLAPP

C C^7 $F\text{maj}$ $B\flat^7$
 C A^7 $D\text{m}^7$ G^7 E^7 A^7 $D\text{m}^7$ G^7
 C C^7 $F\text{maj}$ $B\flat^7$ C A^7
 $D\text{m}^7$ G^7 C $H\text{m}^7$ E^7 $A\text{m}^7$
 D^7 (G^7) G^7 C
 C^7 $F\text{maj}$ $B\flat^7$ C D^7 G^7 C

The second system of music consists of six staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. Chord symbols are written above the notes.

A TIME FOR LOVE

Johnny MANDEL

Chord symbols for "A Time for Love":

- Staff 1: B♭maj, A♭7, (B♭)Gm7, C7
- Staff 2: Cm7, F7, A⁹, 1. D7 F7, 2. D7
- Staff 3: Gm7, C7, Fmaj, Dm7, (E⁹)Gm7
- Staff 4: A7, Dmaj, Cm7 F7, B♭maj, A♭7
- Staff 5: Gm7, C7, Cm7, F7, B♭

ON A CLEAR DAY

Burton LANE

Chord symbols for "On a Clear Day":

- Staff 1: B♭maj, E♭7
- Staff 2: B♭maj, G7, Cm7
- Staff 3: A♭7, Dm7, C#⁹, Cm7
- Staff 4: F7, Fm7, B♭7, Fm7, B♭7

Eb maj Cm7 C7 F7 Bbmaj
 G7 Cm7 Dm7 Ebmaj Dm7
 Cm7 Dm7 Ebmaj Dm7 Cm7 Dm7 Ebmaj F7 Bb

WHEN IT'S SLEEPY TIME DOWN SOUTH

Leon RENE
 Otis RENE
 Clarence MUSE

Fmaj Bb7 Cmaj D7
 G7 G° G7 E7 F Bb7 1. C C7 2. C H7
 E C#m7 (D°) F#m7 H7 E
 C#m7 (D°) F#m7 H7 E G7
 Fmaj Bb7 Cmaj D7
 G7 G° G7 E7 F Bb7 C

THE STREET OF DREAMS

Victor YOUNG

F⁷ B^b7 E^b maj Gm⁷ C⁷
 F⁷ B^b7 E^b B^b7 B^bm⁷ E^b7
 A^b (D^b7) A^bm E^b D^bm⁷ C⁷
 F⁷ D^b7 C⁷ Fm⁷ B^b7 E^b

NIGHTINGALE

Oscar PETERSON

H⁷ E⁷ Am⁷ D⁷ H⁷ E⁷ Am⁷ A⁷
 Dm⁷ G⁷ Cmaj Fmaj H⁷ E⁷ 1. Am 2. Am
 Fm⁷ B^b7 E^b maj (Cm⁷) Fm⁷ B^b7 E^b maj (Cm⁷)
 Fm⁷ B^b7 E^b maj Ebm⁷ A^b7

Db⁷ F#⁷ H⁷ E⁷ Am⁷ D⁷ H⁷ E⁷
 Am⁷ A⁷ Dm⁷ G⁷ Cmaj Fmaj H⁷ E⁷ Am

NUTTY

Thelonius MONK

Bbmaj G⁷ Cm⁷ F⁷ Bb G⁷ Cm⁷ F⁷
 Bbmaj G⁷ Cm⁷ F⁷ Bb G⁷ 1. Cm⁷ F⁷ 2. Cm⁷ F⁷ Bb⁷
 Ebmaj C⁷ Fm⁷ Bb⁷ Eb C⁷ Fm⁷ Bb⁷
 Ebmaj C⁷ Fm⁷ Bb⁷ Eb⁷ C⁷ F⁷
 Bbmaj G⁷ Cm⁷ F⁷ Bbmaj G⁷ Cm⁷ F⁷
 Bb G⁷ Cm⁷ F⁷ Bbmaj F⁷ Bb

I'VE GOT A CRUCH ON YOU

George GERSHWIN

Intro

$\frac{B\flat}{F}$ $\frac{Cm7}{F}$ $\frac{B\flat}{F}$ $\frac{B\flat^\circ}{F}$ $F7$

$B\flat$ $Cm7$ $F7$ $B\flat$ $F7_{+5}$ $\frac{B\flat}{F}$ $\frac{Cm7}{F}$

$\frac{B\flat}{F}$ $Em7$ $A7$ $Dmaj$ $Em7$ $A7$ - $Dmaj$

$Cm7$ $F7$ $B\flat$ $Gm7$ $Cm7$ $F7$ $B\flat maj$ $Cm7$ $F7$ $B\flat$ $Gm7$

$C7$ $F7$ $\frac{B\flat}{F}$ $\frac{Cm7}{F}$ $\frac{B\flat}{F}$ $\frac{B\flat^\circ}{F}$ $D\flat7$

Thema

$C7$ $F7$ $B\flat maj$ $C\sharp^\circ$

$Cm7$ $F7$ $B\flat maj$ $C\sharp^\circ$ $Cm7$ $F7$

$B\flat maj$ $Gm7$ $C7$ $F7$

Bbmaj C#° Cm7 F7 Bbmaj C#° Cm7 D7
 Gm7 (C7) $\frac{Bb}{F}$ C7 F7 Bb

JUST A GIGOLO

Julius BRAMMER

Leonello CASUCCI

Irvin CEASAR

Ab Abmaj $\frac{Ab}{C}$ H°
 Bbm7 Eb7 Bbm7 (E7) Eb7
 Ab C° Gb7
 F7 Bbm7 Bb°
 $\frac{Ab}{C}$ F7 Bbm7 Eb7 Ab