

557

JAZZ STANDARDS

swing to bop

Chord Symbols

C	C ⁶	C ^{6/9}
C ^{MA7}	C ^{MA9}	C ^{MA13}
C ⁷	C ⁹	C ¹³
C ^{Mi}	C ^{Mi6}	C ^{Mi6/9}
C ^{Mi7}	C ^{Mi9}	C ^{Mi11}
C ^{Mi7(b5)} (Cø)	C ^{Mi(MA7)}	C ^{Mi7(add11)}
C ^{Mi(b5)}	C ^o	C ^{o(MA7)}
C ^{Mi+} (Ab/C)	C ⁺	C ^{sus}
C ^{7sus}	C ^{9sus}	C ^{13sus}
C ^{7(b5)}	C ^{9(b5)}	C ⁺⁷
C ⁺⁹	C ^{7(b9)}	C ^{7(#9)}
C ^{7(b9)} (b5)	C ^{+7(#9)}	C ^{+7(b9)}
C ^{7(#11)}	C ^{9(#11)}	C ^{7(#11)} (b9)
C ^{13(b5)}	C ^{13(b9)}	C ^{13(#11)}

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<i>Beatles Complete Guitar Version (Beatcmpl)</i>	<i>Old Anonymous Dance Book (Olandnbk)</i>
<i>The Jerome Kern Collection (Jekecoll)</i>	<i>Classic Soul Music (Clasomus)</i>

April Showers (L. Silvers)

Handwritten musical score for "April Showers" by L. Silvers. The score is written on ten staves in G major, 4/4 time. The chords and notation are as follows:

- Staff 1: A_{mi}^7 , D^7 , $C\sharp^7/D$, D^7 , GMA^7
- Staff 2: G^6 , $C\sharp^7/G\sharp$, $G\sharp^o$, A_{mi} , F^7/A , D^7 , $C\sharp^7/D$, D^7 , GMA^7
- Staff 3: G^6 , F^7 , E^7 , $B_{mi}^7(b5)$, $E+$, E^7 , A_{mi}
($F\sharp^o$ $B_{mi}^7(b5)/F$)
- Staff 4: A_{mi} , E_{mi}^7 , A^9 , D^7 , $C\sharp^7/D$, A_{mi}^7/D , D^o
- Staff 5: D^7 , A_{mi}^7 , D^7 , $C\sharp^7/D$, D^7 , GMA^7
- Staff 6: G^6 , $G+$, G^6 , $B_{mi}^7(b5)/F$, E^7 , F^7 , E^7 , A_{mi} , $A_{mi}+$
- Staff 7: A_{mi}^6 , $D\sharp^7/A\sharp$, E^7/B , CMA^7 , $A_{mi}^7(b5)$, G/D , E_{mi}^7
- Staff 8: A^9 , D^7/A , Bb^o , D^7/A , A_{mi}^7/D , $D^{13}(b9)$, G^6
- Staff 9: (Empty staff with a double bar line)

Afternoon in Paris

(J. Lewis)

Chords for 'Afternoon in Paris':

- System 1: CMA⁷, Cmi⁷, F⁷, B^bMA⁷, B^bmi⁷, E^b7, A^bMA⁷, Dmi⁷(b5), G⁷(b9) (triplet)
- System 2: 1. CMA⁷, Ami⁷, Dmi⁷, G⁷; 2. CMA⁷, Dmi⁷, G⁷; CMA⁷, Ami⁷, Dmi⁷, G⁷, D^bmi⁷, G^b7, Dmi⁷, G⁷ (G pedal)
- System 3: CMA⁷, Cmi⁷, F⁷, B^bMA⁷, B^bmi⁷, E^b7, A^bMA⁷, Dmi⁷(b5), G⁷(b5) (triplet), CMA⁷(Ami⁷ Dmi⁷ G⁷)

After You've Gone

(J.T. Layton)

Chords for 'After You've Gone':

- Staff 1: E^bMA⁷, A^b9(#11), B^bMA⁷, G⁹, C⁹
- Staff 2: F⁹, B^b6, B^b7, E^bMA⁷, A^b9(#11)

$B^b_{MA}7$ $G7$ $C_{MI}7$ $G7/D$ E^b6 $A^b9(\#11)$ $B^b_{MA}7$ $D7$
 ($B^b_{MA}7$ $E^b13(\#11)$) ($D_{MI}11$ $G9$)
 $G_{MI}7$ $C13$ B^b_{MA}/F $G7(b9)$ $C_{MI}7$ $F13(b9)$ B^b6 ($F_{MI}7$ B^b7)

Ain't Misbehavin' (F. Waller)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b9 E^b $G+7$ A^b6 $A^b_{MI}6$
 (E^b6 E^o) ($F_{MI}7$ $F\#^o$) ($G_{MI}7$ $B^b_{MI}7$ $A^b9(\#11)$) ($A^b6/9$ $D^b9(\#11)$)
 E^b G^b7 $F_{MI}7$ B^b9 1. E^b E^o $F7$ B^b7 2. E^b6 A^b E^b6 $G7$
 (E^b/G $C7(b9)$) ($G13$ $C9$) ($F9$ B^b13) ($E^b6/9$ A^b13) ($D7(b9)$ $G+7$)
 C_{MI} A^b7/C $F7/C$ $C7$
 (C_{MI}) (A^b9) (C_{MI}) ($C7$)
 B^b (B^o) $C_{MI}7$ $F9$ B^b7 $C7$ $F7$ B^b7
 ($D_{MI}7$ $G_{MI}7$) ($C_{MI}11$ $F13$) (B^b13 $C13$) ($F9$ B^b7 SUS)
 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b9 E^b $G+7$ A^b6 $A^b_{MI}6$
 (E^b6 E^o) ($F_{MI}7$ $F\#^o$) ($G_{MI}7$ $B^b_{MI}7$ $A^b9(\#11)$) ($A^b6/9$ $D^b9(\#11)$)
 E^b G^b7 $F_{MI}7$ B^b7 E^b6 ($C7$ $F_{MI}7$ B^b7)
 (E^b/G $C7(b9)$) ($F_{MI}7$ A^b/B^b)

Ain't She Sweet (M. Ager)

B $\flat$ 6 E $\flat$ /B C $\flat$ M $\flat$ 7 F7 B $\flat$ 6 E $\flat$ /B C $\flat$ M $\flat$ 7 F7 B $\flat$ 6 D7

G7 G+7 1. C7 F7 B $\flat$ 6 F+7 2. C7 F7 B $\flat$ 6 B $\flat$ 7

E $\flat$ 9 B $\flat$ MA7 B $\flat$ 7 E $\flat$ 9

E $\flat$ 9 B $\flat$ 6 B $\circ$ C $\flat$ M $\flat$ 7 F7 B $\flat$ 6 E $\flat$ /B C $\flat$ M $\flat$ 7 F7

B $\flat$ 6 E $\flat$ /B C $\flat$ M $\flat$ 7 F7 B $\flat$ 6 D7 G7 G+7 C7 F7 B $\flat$ 6

Alfie's Theme (S. Rollins)

B $\flat$ M $\flat$ 7 B $\flat$ M $\flat$ 7/A $\flat$ G $\flat$ M $\flat$ 7(b5) G $\flat$ 7 B $\flat$ M $\flat$ 7/F G $\flat$ M $\flat$ 7(b5) C $\flat$ M $\flat$ 7(b5) F7(#9)

B $\flat$ M $\flat$ 7 B $\flat$ M $\flat$ 7/A $\flat$ G $\flat$ M $\flat$ 7(b5) E $\flat$ 7 B $\flat$ M $\flat$ 7/F G $\flat$ M $\flat$ 7(b5) 1. C $\flat$ M $\flat$ 7(b5) F7 B $\flat$ M $\flat$ 7

2. C $\flat$ M $\flat$ 7(b5) F7 B $\flat$ M $\flat$ 7 B $\flat$ M $\flat$ 7 D $\flat$ 7/A $\flat$ G $\flat$ 7 B $\flat$ M $\flat$ 7 D $\flat$ 7/A $\flat$ G $\flat$ 7

$B^b_{MI}7$ D^b7/A^b G^b7 $B^b_{MI}7$ D^b7/A^b G^b7 $B^b_{MI}7$ $B^b_{MI}7/A^b$
 $G_{MI}7(b5)$ G^b7 $B^b_{MI}7/F$ $G_{MI}7(b5)$ $C_{MI}7(b5)$ $F7(\#9)$ $B^b_{MI}7$ $B^b_{MI}7/A^b$
 $G_{MI}7(b5)$ E^b7 $B^b_{MI}7/F$ $G_{MI}7(b5)$ $C_{MI}7(b5)$ $F7$ $B^b_{MI}7$

Airegin (S. Rollins)

$F_{MI}7$ $C7(\#9)$ $F_{MI}7$ $F7$ $B^b_{MI}7$
 $F7(\#9)$ $B^b_{MI}7$ 1. $B^b_{MI}7$ $D_{MI}7$ $G7$ $C_{MA}7$
 $C^{\#}_{MI}7$ $F^{\#}7$ $B_{MA}7$ $C_{MI}7$ $F7$ $B^b_{MA}7$ $B^b_{MI}7$
 E^b7 $A^b_{MA}7$ $G_{MI}7(b5)$ $C7$ 2. $B^b_{MI}7$ E^b7
 $C_{MI}7(b5)$ $F7$ $B^b_{MI}7$ E^b7 A^b6
 $(G_{MI}7(b5) C7)$

Alice In Wonderland (S. Fain)

Handwritten musical score for "Alice In Wonderland" by S. Fain. The score is written on ten staves in 3/4 time. The chords and melodic lines are as follows:

- Staff 1: Dmi7, G7, CMA7, FMA7, Bmi7(b5), E7
- Staff 2: Ami7, Eb7, Dmi7, G7, Emi7, Ami7
- Staff 3: Dmi7, G7, 1. Emi7, A7, 2. C6, Ami7
- Staff 4: Dmi7, G7, Emi7, Ami7, Dmi7, G7
- Staff 5: CMA7, F#mi7(b5), B7(#9), Emi7, A7
- Staff 6: Dmi7, A7/E, Dmi7/F, A7, D7, G7, Dmi7, G7
- Staff 7: CMA7, FMA7, Bmi7(b5), E7, Ami7
- Staff 8: Eb7, Dmi7, G7, Emi7, Ami7
- Staff 9: Dmi7, G7, C6

All Blues

(M. Davis)

G7
 C7
 G7
 D7(#9) Eb7(#9) D7(#9) G7

All God's Chillun Got Rhythm (Kahn-Kaper)

FMA7 Dmi7 Gmi7 C7 Ami7 D7(b9) Gmi7 C7
 FMA7 Dmi7 Gmi7 C7 Ami7(b5) D7(b9) Bmi7 E7 Ami7 D7
 Gmi7 C7 1. FMA7 A7 Dmi7 G7 C7
 2. Ami7(b5) D7 Gmi7 C7 F6

All Of Me

(G. Marks)

Handwritten musical notation for "All Of Me" (G. Marks). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various chords and melodic lines:

- Chords: CMA^7 , E^7 , A^7 , DMi^7 , $1. E^7$, Ami^7 , D^7 , DMi^7 , G^7 , $2. F^6$, Fmi^6 , CMA^7 , Emi^7 , A^7 , $DMi^7(b5)$, G^7 , C^6 .
- Melodic lines: Treble clef, 4/4 time, featuring eighth and quarter notes, some with triplets.
- Annotations: $(F\#^o)$, (CMA^7/G) , (Emi^7) , $(E^7(b5))$, $(G^7(b9))$, (Fmi^7) , (Eb^6/G) , (Gb^o) , (Bb^7) , (Eb) , (D^7) , (Db^7) , (C^7-9) .
- Ending: $FINE$.

All Of You

(C. Porter)

Handwritten musical notation for "All Of You" (C. Porter). The key signature is two flats (Bb, Eb), and the time signature is 4/4. The notation includes various chords and melodic lines:

- Chords: A^b6/E^b , E^bMA^7 , $Fmi^7(b5)$, $Bb^7(b9)$, A^b6/E^b , E^bMA^7 , A^bmi^7 , Db^7 , E^b6 , C^7 , Fmi^7 , Bb^7 , Bb^7/A^b , Gmi^7 , $C^7(b9)$, Fmi^7 , Bb^7 , A^b6/E^b , E^bMA^7 , $Fmi^7(b5)$, $Bb^7(b9)$, A^b6/E^b , E^bMA^7 , Gmi^7 .
- Melodic lines: Treble clef, 4/4 time, featuring eighth and quarter notes.
- Annotations: (Eb^6/G) , (Gb^o) , (Bb^7) , (Eb) , (D^7) , (Db^7) , (C^7-9) .

C^7 E_{MI}^7 $A^b_{MA}^7$ $A_{MI}^7(b5)$ $D^7(b9)$ G^7 $D^b9(\#11)$ C^7
 F_{MI}^7 C^7/G F_{MI}^7/A^b B^b7 E^b6 (F_{MI}^7 B^b7)
 (FINE)

Almost Like Being In Love (F. Loewe)

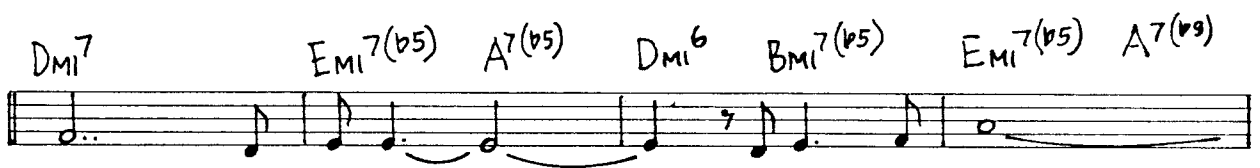
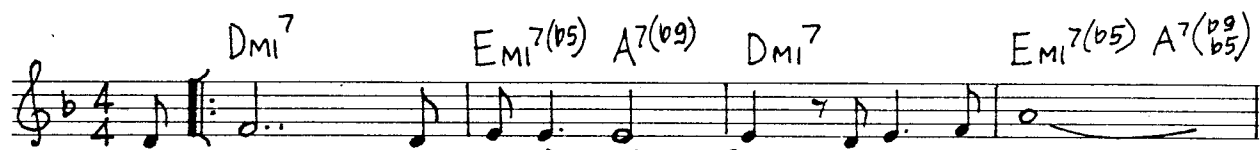
$E^b_{MA}^7$ $F^7(b9)$ $B^b_{MA}^7/D$ $C^{\#o}$
 C_{MI}^7 F^7_{sus} $1^{\circ} B^b6$ B^b7 $2^{\circ} B^b6$
 A_{MI}^7 D^7 G_{MA}^7 G^6 G_{MI}^7
 $A_{MI}^7(b5)$ D^7 $E^b_{MA}^7$ $F^7(b9)$
 $B^b_{MA}^7/D$ $C^{\#o}$ C_{MI}^7 $C^{\#o}$ B^b6/D $C^{\#o}$
 C_{MI}^7 C_{MI}^7 F^{13} B^b6 (B^b7)

All The Things You Are (J. Kern)

Handwritten musical score for "All The Things You Are" by J. Kern. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The chords are labeled with letters and superscripts, such as F_{mi}^7 , B_{bm}^7 , E_b^7 , A_bMA^7 , D_bMA^7 , D_{mi}^7 , G^7 , CMA^7 , C_{mi}^7 , F_{mi}^7 , B_b^7 , E_bMA^7 , A_bMA^7 , $A_{mi}^7(b5)$, D^7 , GMA^7 , GMA^7 , A_{mi}^7 , D^7 , GMA^7 , $F\sharp_{mi}^7(b5)$, B^7 , EMA^7 , C^+7 , F_{mi}^7 , B_{bm}^7 , E_b^7 , A_bMA^7 , D_bMA^7 , G_b^7 , C_{mi}^7 , B_b^7 , B_{bm}^7 , E_b^7 , A_bMA^7 , $(G_{mi}^7(b5) C^7(\sharp 9))$. The melody is written in a treble clef with a key signature of three flats (Bb, Eb, Ab). The score is divided into measures by bar lines, and some measures contain multiple notes or rests. The handwriting is in black ink on a white background.

Alone Together

(A. Schwartz)



Along Came Betty (B. Golson)

Handwritten musical score for "Along Came Betty" by B. Golson. The score is written on eight staves in 4/4 time. It includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols above the staff lines. The chords include Bbm7, Bm7, E7, Bbm7, Bm7, E7, A7, Ab7, Gm7, Gb7, Gbm7, Gm7, C7, Gbm7, Gm7, C7, Fm7, A7(#9), Dm7, G7, Cm7, F7(b9), Am7(b5), D7(#9), Gm7, Gm7/F, Em7(b5), A7(#9), Fm7, Bb7, Bbm7, Bm7, E7, Bbm7, Bm7, E7, Cm7(b5), F7(#9), Bbm7(b5), Eb7(#9), Abm7, and (Bm7 E7).

Angel Eyes

(M. Dennis)

DMi^7 $E7(b9)A^7$ DMi $Bb^7A^7(b9)$ DMi^7 /C BMi^{11} Emi^{11} A^7
 (E7 Eb7)

DMi^7 $E7(b9)A^7$ DMi Bb^9 DMi/A $Bb^7A^7(b9)$ 1. DMi $Bb^{13}A^7(b9)$
 (B13 Bb13) (DMi/A G7) (E7(b9) A+7)

2. DMi Cmi^9 $F13(b9)$ Bb^bMA^7 DMi^7G^7 Cmi^9 $F13(b9)$
 (same changes, pedal F)

Bb^bMA^9 Bmi^9 $E13(b9)$ AMA^7 $A6$ Ebm^{11} $Ab^7(b9)$
 Pedal E

Emi^{11} $A^7(b9)$ DMi^7 $E7(b9)A^7$ DMi^7 $Bb^7A^7(b9)$ DMi^7 /C BMi^{11} Emi^{11} A^7
 (E7 Eb7)

DMi^7 $E7(b9)A^7$ DMi Bb^9 DMi/A Bb^9 $A^7(b9)$ DMi
 (B13 Bb13) (DMi/A G13) (E7(b9) A+7)

Always

(I. Berlin)

Handwritten musical score for "Always" by I. Berlin. The score is written on five staves in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, often beamed together. Chord symbols are written above the notes, indicating a progression of F major 7, D minor 7, G minor 7, C major 7, F major 7, F6, F major 7, A minor 7, F# minor 7, B minor 7, E7, A7, D7, G7, C7, F major 7, F major 7, F7, E7, Eb7, D7, G minor 7, Bb major 7, Eb7, A minor 7, D minor 7, G minor 7, C7, and F6.

Am I Blue

(Clarke Akst)

Handwritten musical score for "Am I Blue" by Clarke Akst. The score is written on three staves in 4/4 time, featuring a treble clef and a key signature of two flats (B-flat and E-flat). The melody is composed of quarter and eighth notes. Chord symbols are written above the notes, indicating a progression of Bb major 7, G7, C minor 7, Gb7, F9, Eb9, D minor 7(b5), G7, C7, F7, Bb6, C minor 7, F7, Bb6, E minor 7(b5), A7(#9), D minor 6, B minor 7(b5), E minor 7(b5), A9, and E minor 7(b5)/Bb. A first ending bracket covers the Bb6, C minor 7, F7, and Bb6 chords, and a second ending bracket covers the E minor 7(b5), A7(#9), and E minor 7(b5)/Bb chords. A final chord symbol (Bb9(#11)) is written below the staff.

Handwritten musical notation for a short piece. The first staff contains the following chords: A7(b9), Dm7, G7(b9), Cm7, F7, BbMA7, G7. The second staff contains: Cm7, Gb7, F7, Eb9, Dm7(b5), G7, C7, F7, Bb6. The notation includes various note values and accidentals.

Are You Real (B. Golson)

Handwritten musical notation for the first system of "Are You Real". The first staff contains: Dm7, G7(b9), Cm7, F7, BbMA7, EbMA7. The second staff contains: Am7(b5), D7(#9), Gm7(b9), C7(b9). The third staff contains: Fm7, Bb7(b9), Gm7, C7. The notation includes various note values and accidentals.

Handwritten musical notation for the first ending of "Are You Real". The staff contains: 1. Fm7, Bb7, EbMA7, Dm7, G7(b9). The notation includes various note values and accidentals.

Handwritten musical notation for the second ending of "Are You Real". The staff contains: 2. Fm7, Bb7, Bb7/Ab, Gm7(b5), C7(#9). The notation includes various note values and accidentals.

Handwritten musical notation for the final ending of "Are You Real". The staff contains: Fm7, Bb7, EbMA7, (Dm7, G7). The notation includes various note values and accidentals.

Anthropology (D. Gillespie - C. Parker)

Handwritten musical score for "Anthropology" by D. Gillespie and C. Parker. The score is written on a single staff in 4/4 time, featuring a complex sequence of chords and melodic lines. The key signature has one flat (Bb). The melody consists of eighth and sixteenth notes, often beamed together. Chords are written above the staff, including BbMA7, G7, CMi7, F7, Dmi7, G7, CMi7, F7, Bb7, Eb7, Ebmi6, Dmi7, G7, CMi7, F7, BbMA7, D7, G7, C7, F7, BbMA7, CMi7, F7, BbMA7, G7, CMi7, F7, Bb7, Eb7, BbMA7, and C13. There are also first and second endings marked with "1." and "2.".

April In Paris

(V. Duke)

Handwritten musical score for "April In Paris" by V. Duke. The score is written on a single staff in 4/4 time, featuring a sequence of chords and melodic lines. The key signature has one flat (Bb). The melody consists of eighth and sixteenth notes, often beamed together. Chords are written above the staff, including Dmi7(b5), Db7, CMA7, Dmi7(b5), Ab7, G7, CMA7, Dmi7, Eb7, CMA7/E, Ami7, Abmi7, Gmi7, C13, and Gb9. There are also first and second endings marked with "1." and "2.".

Handwritten musical notation for a piece, featuring a series of chords and melodic lines. The notation is written on a grand staff (treble and bass clefs).

Chords and notes visible in the first system:

- Top staff: FMA^7 , E_{MI}^7 , A_{MI}^7 , A_{MI}^7 , A_{MI}^7/G
- Bottom staff: $F\#_{MI}^7(b5)$, $B_+^7(b9)$, F^7 , E_+^7 , B^b9 , A^9 , G^0

Chords and notes visible in the second system:

- Top staff: $F\#_{MI}^7(b5)$, F^0 , CMA^7/E , E^b0 , $D_{MI}^7(b5)$, $D^b_{MA}^7$, C^6
- Bottom staff: $B_{MI}^7(b5)$, E^7 , A_{MI}^7 , A_{MI}^7/G , $F\#_{MI}^7(b5)$, $F^9(\#11)$, E_{MA}^7 , $D_{MI}^7 G^7$

Chords and notes visible in the third system:

- Top staff: $D_{MI}^7(b5)$, G_+^7 , CMA^7 , $E_{MI}^7(b5)$, $B^b(b5)$, A_+^7 , A_+^7 , $E^b9(\#11)$
- Bottom staff: D^7 , $C\#^9/D$, D^9 , D^9 , $G^7(b9)$, $C^6/9$

Au Privave

(C. Parker)

Handwritten musical notation for the piece "Au Privave" by C. Parker. The notation is written on a grand staff (treble and bass clefs).

Chords and notes visible in the first system:

- Top staff: FMA^7 , G_{MI}^7 , C^7 , FMA^7 , G_{MI}^7 , C_{MI}^7 , F_+^7
- Bottom staff: $B^b7(b9)$, $B^b_{MI}^7$, E^b7 , FMA^7 , G_{MI}^7 , A_{MI}^7 , D^7

Chords and notes visible in the second system:

- Top staff: G_{MI}^7 , G_{MI}^7 , C^7 , FMA^7 , $D^7(b9)$, G_{MI}^7 , C^7
- Bottom staff: G_{MI}^7 , G_{MI}^7 , C^7 , FMA^7 , $D^7(b9)$, G_{MI}^7 , C^7

As Long As I Live

(H. Arlen)

Handwritten musical score for "As Long As I Live" (H. Arlen). The score is written in 4/4 time and includes the following chords and musical notation:

Chords: $E^b_{MA}7$, $D_{MI}7(b5)$, G^7 , C^7 , $F_{MI}7$, B^b7 , $E^b_{MA}7$, F^7 , B^b7 , $B^b_{MI}7$, E^b7 , $A^b_{MA}7$, $A^b_{MI}7$, D^b7 , $E^b_{MA}7$, G^7 , $C_{MI}7$, F^7 , B^b7 , $F_{MI}7$, B^b7 , $E^b_{MA}7$, $D_{MI}7(b5)$, G^7 , C^7 , $F_{MI}7$, B^b7 , E^b6 , $(F_{MI}7 B^b7)$.

Musical notation includes a key signature of two flats (Bb, Eb), a 4/4 time signature, and various note values (quarter, eighth, and sixteenth notes) and rests.

As Time Goes By

(H. Hupfeld)

Handwritten musical score for "As Time Goes By" (H. Hupfeld). The score is written in 4/4 time and includes the following chords and musical notation:

Chords: $F_{MI}7$, B^b7 , $G\emptyset$, C^7 , $F\emptyset$, B^b7 , E^b6 , $F_{MI}7$, $F^{\#0}$, $G_{MI}7$, $C_{MI}7$, F^7 , $F^{\#0}$, $G_{MI}7$, C^7 , $F_{MI}7$, B^b7 , $E^b_{MA}7$, $G_{MI}7$, C^7 , E^b6 , $B^b_{MI}7$, E^b7 .

Musical notation includes a key signature of two flats (Bb, Eb), a 4/4 time signature, and various note values (quarter, eighth, and sixteenth notes) and rests.

A^bMA^7 C^7/G FMI^7 $F\#^o$
 CMI^7/G $F\#^o$ F^7 B^b13 E^o FMI^7 B^b7 E^o
 FMI^7 B^b7 $G\emptyset$ C^7 $F\emptyset$ B^b7 E^b6 FMI^7 $F\#^o$ GMI^7 CMI^7
 $(B^bMI^7/F \ B^b7)$
 F^7 $F\#^o$ GMI^7 C^9 $C^9(v9)$ FMI^7 B^b7 E^b6 (7)

Avalon

(V. Rose)

C^7 C^o GMI^7 C^7 GMI^7 C^7 F^6 C^7
 F^6 C^7 GMI^7 C^7 GMI^7 C^7 GMI^7 C^7 F^6
 GMI^7 C^7 F^6 E^7E^b7 D^7 $AMI^7(b5)$ D^7
 GMI^7 $GMI^7(MA^7)$ $GMI^7(b5)$ E^7 F^6 AMI^7
 D^7 GMI^7 $C^{13}(v9)$ F^6

Anything Goes

(C. Porter)

B^bMA^7 B^bMA^7 Fmi^7 B^b7
 E^b6 Dmi^7 Cmi^7 F^7sus 1. B^b6 E^bMA^7 Cmi^7 F^7 2. B^b6
 A^7 DMA^7 A^9/E A^7 D^7
 $(Dmi^7(b5) A^7)$ $(DMA^7 E^b6)$ $(Emi^7 A^7)$ $(GMA^7 G^6)$
 A^7/E A^7 Dmi^7 G^9 C^9 F^7
 E^{13} $E^b9(\#11)$ $(A^b9 \#G^9 G^b7 F^7)$
 B^bMA^7 B^bMA^7 Fmi^7 B^b7
 E^b6 Dmi^7 Cmi^7 F^7 B^b6

At Long Last Love

(C. Porter)

$G^{13}(b9)$ C^6 $Bmi^7(b5)$ Ami^7 Emi^7/G FMA^7
 Emi^7 A^7 Dmi^7 Dmi^7/C $Bmi^7(b5)/D$ $D^bmi^7(b5)$ Dmi^7/C

Bm^{7(b5)} Dm^{7/A} G^{7sus} C⁶ G⁷
 C⁶ Bm^{7(b5)} A⁷ Em^{7/G} C⁷ Gm^{7/D}
 E^b Em^{7(b5)} F⁶ F^{MA7} F^{#m7(b5)} Dm^{7(b5)/F}
 Em⁷ A⁷ Dm⁷ G⁷ C⁶
 (E^{b7})

Autumn Leaves (J. Kosma)

C^{m7} F⁷ B^bMA⁷ E^bMA⁷ A^{m7(b5)}
 (C^{m7} F^{#13(#11)}) (F^{7(b9)}) (B^bMA⁷ E^{7(#11)}) (E^bMA^{7(#11)}) (A^{m7(b5)} E^{b13(#11)})
 1. D⁷ Gm
 (D^{7(b9)}) (Gm⁷)
 2. D⁷ Gm
 (D^{7(b9)}) (Gm⁷) (G^{7(#9)})
 D⁷ Gm C^{m7} F⁷
 (D^{9sus}) (D⁹) (Gm/D) (F^{9sus}) (F⁹)
 B^bMA⁷ A^{m7(b5)} D⁷ Gm
 (B^bMA⁷/F E^{7(b5)}) (E^bMA⁷) (Gm⁷ C⁹)
 Gm A^{m7(b5)} D⁷ Gm (G⁷)
 (Fm¹³ B^{b13(b9)}) (E^{b13(#11)})

Autumn In New York (V. Duke)

Gmi⁷ Ami⁷ B^bma⁷ C⁷ Fma⁷ Gmi⁷ Ami⁷ Abmi⁷ (D⁷(b⁹))
 Gmi⁷ Ami⁷ B^bma⁷ C⁷ Ami⁷ D⁷ Ami⁷(b⁵) D⁷
 Gmi⁷ Ami⁷ B^bmi⁷ E^b⁷ Abma⁷ B^bmi⁷ Cmi⁷ Dmi⁷(b⁵)
 Cmi⁶ Ami⁷(b⁵) Dmi⁷ G⁷(b⁹) Cma⁷ Bmi⁷(b⁵) Ami⁷ Ab⁷ (D⁷(b⁵))
 Gmi⁷ Ami⁷ B^bma⁷ C⁷ Fma⁷ Gmi⁷ Ami⁷ B^bma⁷
 Cmi⁷ Dmi⁷ E^bmi⁷ F⁺⁷ B^bmi⁷ B^bmi⁷/A^b Gmi⁷(b⁵) C⁷ (G^b⁷)
 Fmi⁶ C⁷ Fmi⁷ Emi⁷ E^bmi⁷ D⁷ Dbma⁷ Ab⁷ Dbma⁷ Cø B^bmi⁷ Abmi⁷
 (E^o) (D⁷)
 Gmi⁷ Ami⁷ B^bmi⁷ C⁷(b⁹) Fmi⁶

The Best Thing For You (I. Berlin)

Handwritten musical score for "The Best Thing For You" by I. Berlin. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one sharp (F#), indicating D major or B minor.

The score consists of several staves of music, each with handwritten chord notations above the notes. The chords are as follows:

- Staff 1: F#m7(b5), B7, Em7, A+7, Dm7, G7. Below the first measure: (F#m7 B7), (F#m7 F7), (Em7 Eb7), (Dm7 Db7).
- Staff 2: CMA7, Am7, 1. Dm7, G7, CMA7, Dm7, Em7, Fm7.
- Staff 3: 2. Dm7, G7, C6, Am7, AbMA7. Below the last measure: (DbMA7).
- Staff 4: Gm7(b5), C7(#9), Fm7, Fm7/Eb, Dm7. Below the last measure: (Dm7 Em7).
- Staff 5: G7, F#m7(b5), B7, Em7, A+7. Below the first measure: (FMA7 G7), (F#m7 B7), (F#m7 F7), (Em7 Eb7).
- Staff 6: Dm7, G7, CMA7, CMA7/B, Am7, Am7/G, F#m7(b5), Fm6. Below the first measure: (Dm7 Db7).
- Staff 7: C6/E, A7, Dm7, G7, C6.

Bags' Groove

(M. Jackson)

Handwritten musical notation for "Bags' Groove" (M. Jackson). The piece is in 4/4 time and features a series of eighth-note patterns across five staves. The key signature has one flat (Bb).

Chord progressions indicated above the staves:

- Staff 1: F7, Bb7, F7
- Staff 2: Bb7, F7, D7(#9)
- Staff 3: Gm7, C7, F7 (with sub-chords: (F7), D7, (Gm7 C7))
- Staff 4: F7, Bb7, F7
- Staff 5: Bb7, F7, D7(#9)
- Staff 6: Gm7, C7, F7 (with sub-chords: (F7), D7, (Gm7 C7))

Basin Street Blues (S. Williams)

Handwritten musical notation for "Basin Street Blues" (S. Williams). The piece is in 4/4 time and features a series of eighth-note patterns across two staves. The key signature has two flats (Bb, Eb).

Chord progressions indicated above the staves:

- Staff 1: F7, Bb, Cm7, C#o, Bb/D, Bb/D, Dbm7, Cm7, F7, %
- Staff 2: Bb, Bb7/D, Eb7, Eo, Bb/F7, 1. F13, Bb, F7 (with sub-chords: (Bb), Bb7/Ab, (Eb6/G, Ebm7/Gb))

2. F^9_{sus} F^+7 B^b6 F^{13} B^bMA^7 D^7 G^9_{sus} G^9

(Ami^{11} $Ab^{13}(\sharp 11)$)

G^9 C^9_{sus} C^9 F^{13} F^+7 B^b/D $D^b o$

(Dmi^7 G^{13}) (F^{13}_{sus} $F^{13}(b9)/Eb$)

Cmi^7 F^7 B^bMA^7 D^7 G^9_{sus} G^9

(Cmi^7 Dmi^7 E^bMA^7 F^7)

Ab^7 G^7 C^{13}_{sus} F^{13}_{sus} $F^7(b9)$ B^b E^bEbmi B^b

Barbados

(C. Parker)

FMA^7 Gmi^7 C^7 FMA^7 Gmi^7 C^7

FMA^7 Gmi^7 C^7 F^7 Cmi^7 F^7

B^b7 FMA^7

Gmi^7 $C^7(\sharp 9)$ FMA^7 Gmi^7 C^7

Baubles, Bangles And Beads (Wright-Forrest)

Handwritten musical score for 'Baubles, Bangles And Beads' (Wright-Forrest). The score is written on six staves in 3/4 time, with a key signature of three flats (Bb, Eb, Ab). The notes are mostly quarter and eighth notes, with some rests. Chord symbols are written above the staves, indicating the harmonic structure. The chords are: Bbm7, Eb9, AbMA7, AbMA7/C, Bb, Bbm7, Eb9, AbMA7, Dmi7, G9, CMA7, CMA7/E, Eb9, Dmi7, G9, CMA7, F#mi7, B7, Ema7, A7, Eb7, AbMA7, Ab7, A7, Bbm7, Eb9, AbMA7, F7(b9), Bbm7, Eb9, Eb7/Db, Cmi7(b5), F7, Bbm7, Eb7, Ab6.

A Beautiful Friendship (D. Kahn)

Handwritten musical score for 'A Beautiful Friendship' (D. Kahn). The score is written on two staves in 4/4 time, with a key signature of three flats (Bb, Eb, Ab). The notes are mostly quarter and eighth notes, with some rests. Chord symbols are written above the staves, indicating the harmonic structure. The chords are: EbMA7, A7, AbMA7, Db7, C7, Cmi7, F7, Fmi7/Bb, Bb7, Fmi7, Bb7, (Fmi7/Bb).

Handwritten musical notation for a melody with chords. The chords are written above the staff:

$B^b M1^7$ $E^b 7$ $A^b M A^7$ $A^b M1^7$ $D^b 7$ $G M1^7$

C^7 F^7 $B^b 7$ $E^b M A^7$ A^7

$A^b M A^7$ $G M1^7(b5)$ C^7 $F M1^7$ $B^b 7$ $E^b M A^7$

Below the staff, some chords are written in parentheses:

$(D^b M A^7 / E^b)$ $(E^b 13(b9))$ $(C M1^7 F^7)$ $(B M1^7 \# E^7)$

Beautiful Love (V. Young)

Handwritten musical notation for the song "Beautiful Love" by V. Young. The chords are written above the staff:

$E M1^7(b5)$ A^7 $D M1^7$

$G M1^7$ C^7 $F M A^7$ $E M1^7(b5)$ A^7

$D M1^7$ $G M1^7$ $B^b 7$ A^7

1. $D M1^7$ $B^7(b5)$ $E M1^7(b5)$ $A^7(b9)$

2. $D M1^7$ $B^7(\#9)$ $B^b 7$ A^7 $D M1^7$

Below the staff, some chords are written in parentheses:

(D^7) $(G^7(\#11))$ (E^7)

Bernie's Tune

(B. Miller - M. Stoller)
J. Leiber

♩ Dm16/9

Bb7(b5)

Em17(b5)

A7(b9)

Dm16

1. Em17(b5) A7

2. Cm1 F7

Bb6

Gm17

Cm17

F13

Bb6

Gm17

(G7) (B°)

Cm17

F7

Bb6

Gm17

Cm17

F13

BbMA7

Gm19

Em17(b5)

A7

(A7 Em17/B) (C° A7/C#)

Dm16/9

Bb7(b5)

Em17(b5)

A7

Dm16

E♭ A7

CODA A7

Dm16

D.S. al Coda

Be My Love

(Brodsky)

E7 F7

BbMA7

E♭MA7

Am17(b5)

D+7(b9)

Gm17

Em17(b5)

A7

D7

B°

Cm17

Cm17

1. C[#]° DMI⁷ DMI⁷ GMI⁷ C⁷ CMI⁷ F⁷

2. C[#]° DMI⁷ GMI⁷ CMI⁷ F⁷ DMI⁷(b5) G⁷(b9)

CMI⁷ F⁷ B^b6 B° CMI⁷ F⁷ B^b6

CODA

D.S. al Coda

Between The Devil And The Deep Blue Sea

(H. Arlen)

FMA⁷ DMI⁷ GMI⁷ C⁷ FMA⁷ DMI⁷ GMI⁷ C⁷ F⁷

(CMI⁷ F⁷)

B^bMA⁷ E^b7 FMA⁷/A A^b7 GMI⁷ C⁷ 1. FMA⁷ 2. F⁶ E⁷

(B^bMI⁶) (G^b7)

AMA⁷ F[#]MI⁷ BMI⁷ E⁷ AMA⁷/C[#] C° BMI⁷ E⁷

CMA⁷/G AMI⁷ DMI⁷ G⁷ A^b7 D⁷(b9) D⁷(b5) G¹³ C⁷

FMA⁷ DMI⁷ GMI⁷ C⁷ FMA⁷ DMI⁷ GMI⁷ C⁷

CMI⁷ F⁷ B^bMA⁷ E^b7 FMA⁷/A A^b7 GMI⁷ C⁷ F⁶

(B^bMI⁶) (G^b7)

Bemsha Swing

(T. Monk)

Handwritten musical notation for "Bemsha Swing" in 4/4 time. The notation consists of four staves of music. Above the staves are handwritten chord symbols:
 Staff 1: Db7(b5) CMA7 AMI7 AbMA7 Db7(b5) CMA7 Eb13 DMI7 Db7(b5)
 Staff 2: CMA7 AMI7 AbMA7 Db7(b5) CMA7 DMI7 GMI7 F#7(b5)
 Staff 3: FMA7 DMI7 DbMA7 F#7(b5) FMA7 Eb7 AbMA7 Db7(b5)
 Staff 4: CMA7 AMI7 AbMA7 Db7(b5) CMA7 Bb7 CMA7

Bewitched, Bothered And Bewildered

(R. Rodgers)

Handwritten musical notation for "Bewitched, Bothered And Bewildered" in 4/4 time. The notation consists of four staves of music. Above the staves are handwritten chord symbols:
 Staff 1: C C#° DMI7 D#° C/E E+7 F F#°
 Staff 2: C/G AMI9 D7 | 1. G7 A7 Ab13(#11) G7sus G7 | 2. G7 C9 F EMI11 A+7
 Staff 3: DMI7 /C BMI7(b5) E+7(b9) AMI9 BbE7 AMI7 D9 DMI11 A7
 Staff 4: DMI11 G9 /F EMI7 A+7(b9) DMI7 G7 C C#° DMI7 D#°
 Below the fourth staff is the handwritten chord: (EbMI7 A+13 DMI7 G13)

C/E E+7 F F#° C/G A^bMi7 D7 G7sus G7

C

Bidin' My Time (G. Gershwin)

E^bMA7 E° F^bMi7 B^b7 E^bMA7 E° F^bMi7 B^b7

E^b6 C7 F^bMi7 A^bMi7 G^bMi7 C7 F^bMi7 B^b7 1. 2. E^b6

G7 C7 G7 C7 D^bMi7 G7 CMA7

F^bMi7 B^b7 E^bMA7 F^bMi7 B^b7 E^bMA7 C^bMi7 F7 F^bMi7 B^b7

E^bMA7 E° F^bMi7 B^b7 E^bMA7 E° F^bMi7 B^b7

E^b6 C7 F^bMi7 A^bMi7 G^bMi7 C7 F^bMi7 B^b7 E^b6

Billie's Bounce

(C. Parker)

Handwritten musical notation for "Billie's Bounce" in 4/4 time. The key signature has one flat (Bb). The notation includes various chords and melodic lines:

- Chords: F7, Bb7, F7, Bb7, B°, F7, Am7, D7(b9), Gm7, C7, F7, Gm7, C7.
- Melodic lines: Four staves of music. The first staff starts with a repeat sign. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff ends with a double bar line.

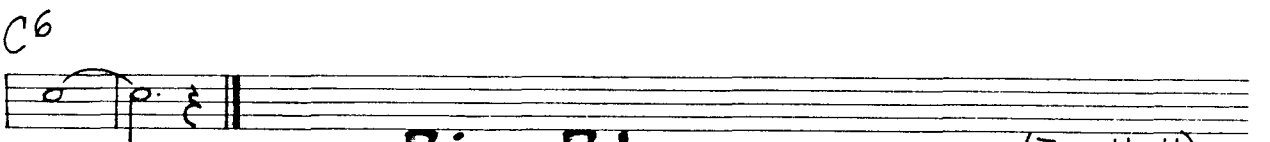
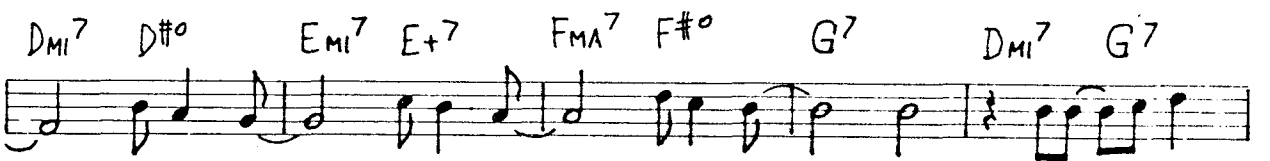
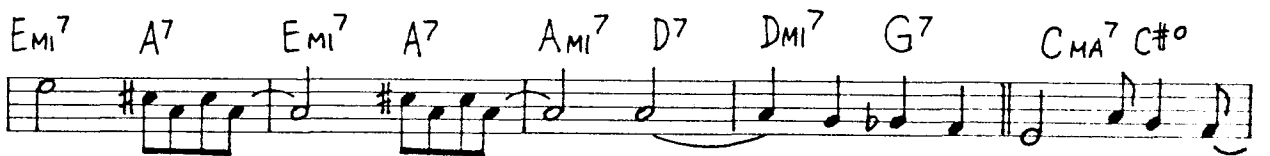
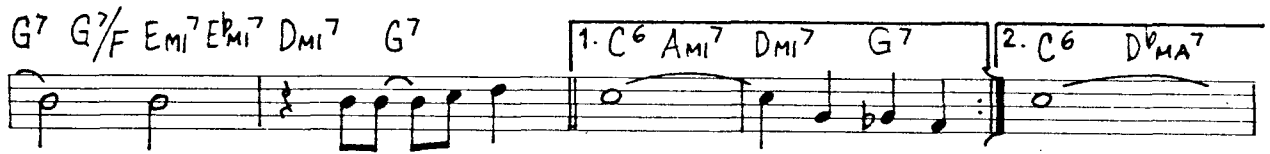
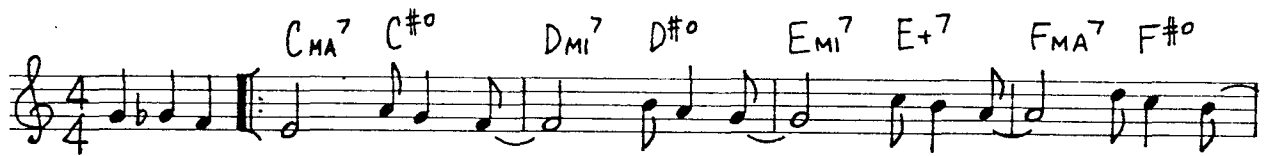
Birk's Works

(D. Gillespie)

Handwritten musical notation for "Birk's Works" in 4/4 time. The key signature has three flats (Bbb). The notation includes various chords and melodic lines:

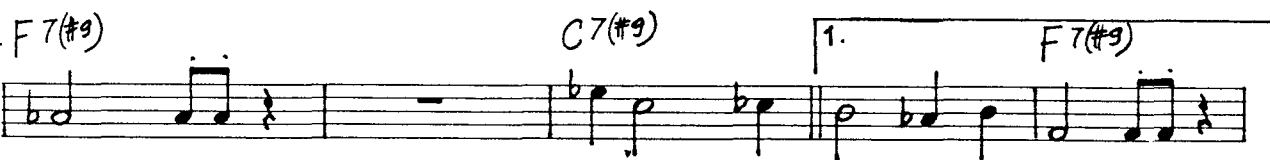
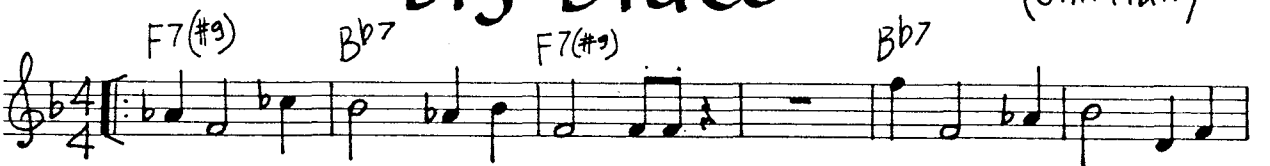
- Chords: Bbm7, Cm7(b5), F7(#9), Bbm7, Gb7, Bbm7, Cm7(b5), F7(#9), Bbm7, G7(#9), C7(#9), F7(#9).
- Melodic lines: Three staves of music. The first staff starts with a repeat sign. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff ends with a double bar line.

The Birth Of The Blues (R. Henderson)



Big Blues

(Jim Hall)



Bitter-Sweet

(C. Rouse)

Handwritten musical score for "Bitter-Sweet" by C. Rouse. The score is written on five staves in 4/4 time with a key signature of one flat (Bb). The first staff begins with a treble clef and a 4/4 time signature. The music features various chords and melodic lines. Chords are labeled above the notes: A mi 7(b5), D7(b9), G mi 7, G mi 7/F, E mi 7(b5), A mi 7(b5)/Eb, D7, E°, Bb MA 7, D7(b9), G mi 7, G7, C mi 7, F7, Bb MA 7, Ab 7, G7, C mi 7, F7, Bb MA 7, Eb MA 7, D7, A mi 7(b5), D7(b9), G mi 7, G mi 7/F, E mi 7(b5), A mi 7(b5)/Eb, D7(b9), and G mi 7. The score includes first and second endings marked with "1." and "2.".

The Breeze And I

(E. Lecuona)

Handwritten musical score for "The Breeze And I" by E. Lecuona. The score is written on two staves in 4/4 time with a key signature of two flats (Bb, Eb). The first staff begins with a treble clef and a 4/4 time signature. The music features various chords and melodic lines. Chords are labeled above the notes: Eb6, Bb mi 7(b5), Eb MA 7, F mi 7, Bb 7, Eb MA 7, and C mi 7. The score includes first and second endings marked with "1." and "2.".

F Mi^7 B $\flat^7$ _{SUS} E $\flat$ MA 7 C Mi^7 F Mi^7 B $\flat^7$
 E $\flat$ MA 7 E $^{\circ}$ (C7(b9)) F Mi^7 B $\flat^7$ _{SUS} G Mi^7 C Mi^7
 F Mi^7 B $\flat^7$ E $\flat$ 6 F Mi^7 B $\flat^7$ E $\flat$ 6 (F Mi^7 B $\flat^7$)

Black And Blue (F. Waller)

A Mi D Mi A Mi D 7 E $\flat^{\circ}$
 E Mi^7 A 7 1. D Mi^7 G 7 C MA^7 B $\emptyset$ E 7 2. D Mi^7 A $\flat^7$ G 7
 C 6 A $\flat^7$ C 6 G 7
 G Mi^7 C 7 A $\flat^7$ C 6 F 7 E 7
 A Mi D Mi A Mi D 7 E $\flat^{\circ}$
 E Mi^7 A 7 D Mi^7 A $\flat^7$ G 7 C 6 (B $\emptyset$ E 7)

Black Orpheus

(L. Bonfá)

Handwritten musical score for "Black Orpheus" by L. Bonfá. The score is written on a single staff in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is accompanied by a series of chords written above the staff.

Chords and Melody:

- Measure 1: A^{MI} (F#4, A4, C5)
- Measure 2: B^{MI}7(b5) E7(b9) (B4, D#4, F#4, A4, C5, E5, G5)
- Measure 3: A^{MI}9 A^{MI} (F#4, A4, C5, E5, G5)
- Measure 4: B^{MI}7(b5) E7 (B4, D#4, F#4, A4, C5, E5, G5)
- Measure 5: A^{MI} (F#4, A4, C5)
- Measure 6: D^{MI}7 G7 (D4, F#4, A4, C5, E5, G5)
- Measure 7: C^{MA}7 E^{MI}7(b5) A7(b9) (C4, E4, G4, B4, D#4, F#4, A4, C5, E5, G5)
- Measure 8: D^{MI}7 (D4, F#4, A4, C5, E5, G5)
- Measure 9: G7 (G4, B4, D#4, F#4, A4, C5, E5, G5)
- Measure 10: C^{MA}7 (C4, E4, G4, B4, D#4, F#4, A4, C5, E5, G5)
- Measure 11: F^{MA}7 (F4, A4, C5, E5, G5)
- Measure 12: B^{MI}7(b5) (B4, D#4, F#4, A4, C5, E5, G5)
- Measure 13: E7 (E4, G4, B4, D#4, F#4, A4, C5, E5, G5)
- Measure 14: A^{MI}9 A^{MI} (F#4, A4, C5, E5, G5)
- Measure 15: B^{MI}7(b5) E7 (B4, D#4, F#4, A4, C5, E5, G5)
- Measure 16: E^{MI}7(b5) (E4, G4, B4, D#4, F#4, A4, C5, E5, G5)
- Measure 17: A7(b9) (A4, C5, E5, G5, B5, D#5, F#5, A5, C6, E6, G6)
- Measure 18: D^{MI}9 D^{MI} (D4, F#4, A4, C5, E5, G5)
- Measure 19: D^{MI} (D4, F#4, A4, C5, E5, G5)
- Measure 20: D^{MI} (D4, F#4, A4, C5, E5, G5)
- Measure 21: B^{MI}7(b5) (B4, D#4, F#4, A4, C5, E5, G5)
- Measure 22: E7(b9) (E4, G4, B4, D#4, F#4, A4, C5, E5, G5)
- Measure 23: A^{MI} (F#4, A4, C5)
- Measure 24: A^{MI}7/G (F#4, A4, C5, E5, G5)
- Measure 25: F#^{MI}7(b5) F7 (F#4, A4, C5, E5, G5)
- Measure 26: B^{MI}7/E (B4, D#4, F#4, A4, C5, E5, G5)
- Measure 27: E7 (E4, G4, B4, D#4, F#4, A4, C5, E5, G5)
- Measure 28: A^{MI} (F#4, A4, C5)
- Measure 29: B^{MI}7(b5) E7 (B4, D#4, F#4, A4, C5, E5, G5)
- Measure 30: D.S. al (LAST TIME ONLY)
- Measure 31: A^{MI} (F#4, A4, C5)
- Measure 32: D^{MI}7 (D4, F#4, A4, C5, E5, G5)
- Measure 33: A^{MI}7 (F#4, A4, C5, E5, G5)
- Measure 34: D^{MI}7 (D4, F#4, A4, C5, E5, G5)
- Measure 35: A^{MI}7 (F#4, A4, C5, E5, G5)
- Measure 36: D^{MI}7 (D4, F#4, A4, C5, E5, G5)
- Measure 37: E^{MI}7 (E4, G4, B4, D#4, F#4, A4, C5, E5, G5)
- Measure 38: (D7 G7) (C7 F7) (B^{MI}7(b5) E7(b9))
- Measure 39: A^{MI}6 (F#4, A4, C5, E5, G5)

Blue Lou

(E. Sampson)

Handwritten musical score for "Blue Lou" in 4/4 time, key of Bb. The score consists of five staves of music with various chords and melodic lines.

Staff 1: Chords: Gb7, F7, Gb7, F7, Bb7. Melody: Bb, whole note, Bb, whole note, quarter rest, eighth note Bb, eighth note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note Bb.

Staff 2: Chords: Eb7, 1. C7, F7, 2. C7, F7, Bb6. Melody: quarter note Bb, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note Bb.

Staff 3: Chords: F, F#o, Gm7, C7, F, F#o. Melody: quarter note Bb, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note Bb.

Staff 4: Chords: Gm7, C7, Cm7, F7, Gb7, F7, Gb7, F7. Melody: quarter note Bb, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note Bb.

Staff 5: Chords: Bb7, Eb7, C7, F7, Bb6. Melody: quarter note Bb, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note Bb.

The Blues Walk

(C. Brown)

Handwritten musical score for "The Blues Walk" in 4/4 time, key of Bb. The score consists of three staves of music with various chords and melodic lines.

Staff 1: Chord: Bb7. Melody: quarter note Bb, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note Bb.

Staff 2: Chords: Eb7, Bb7, G7(#9). Melody: quarter note Bb, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note Bb.

Staff 3: Chords: Cm7, F7, Bb7, (G7, Cm7, F7). Melody: quarter note Bb, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note Bb.

Bloomdido

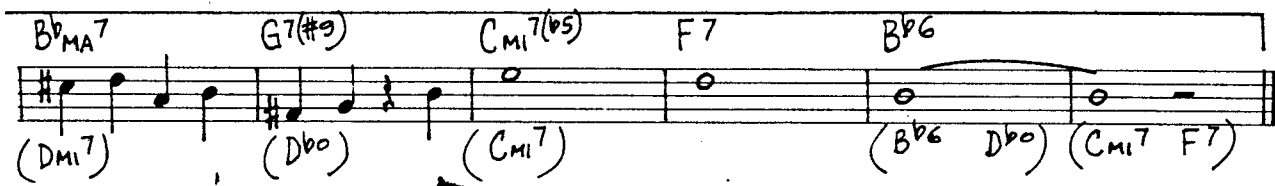
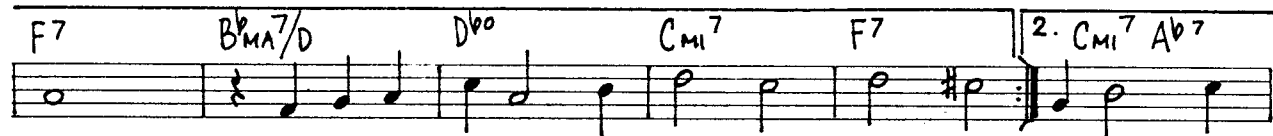
(C. Parker)

Handwritten musical score for "Bloomdido" by C. Parker. The score is written on six staves in 4/4 time. It includes various chords such as B $\flat$, B $\flat$ 7, E $\flat$ 7, E $\flat$ m7, B $\flat$ m7, D $\flat$ m7, C m7, F7, and B $\flat$ 7. The notation includes eighth notes, quarter notes, and rests. There are first and second endings marked with "1." and "2.". A "SOLO" section is indicated with a B $\flat$ chord and a "(SOLO)" label. The piece concludes with a final chord of C m7 F7.

Blue (And Broken Hearted)

(Leslie-Handman-Clarke)

Handwritten musical score for "Blue (And Broken Hearted)" by Leslie-Handman-Clarke. The score is written on two staves in 4/4 time. It includes various chords such as B $\flat$ m7, D $\flat$ m7, D+7, D7, G+7, G7, C m7, and E $\flat$ m7. The notation includes quarter notes and rests. The piece concludes with a final chord of E $\flat$ m7.



Blues In The Closet (O. Pettiford)



Blue Bossa

(K Dorham)

Chords: Cm^6 , Fm^7 , $Dm^7(b^9)$, $G^+7(b^9)$, Cm^6 , Ebm^7 , Ab^7 , $DbMA^7$, $DbMA^7$, $Dm^7(b^9)$, G^7 , Cm^6

Blue And Sentimental (C Baste)

Chords: Eb^7 , Db^7 , C^7 , F^7 , Bb^7 , F^7 , Bb^7 , Bb^7/Ab , Gm^7 , C^7 , Fm^7 , Bb^7 , Eb^7 , Db^7 , C^7 , F^7 , Bb^7 , F^7 , Bb^7 , $EbMA^7$, Eb^7 , Ab^6 , A^0 , $EbMA^7$, Bb^7 , Eb^7 , Ab^6 , A^0 , Gm^7/Bb , C^7 , Fm^7 , Bb^7 , Eb^7 , Db^7 , C^7 , F^7 , Bb^7 , F^7 , Bb^7 , Eb^7 , Db^7 , C^7 , F^7 , Bb^7 , Eb^6

Blue'n'Boogie

(D. Gillespie)

B^b7 B^b7
 E^b7 B^b7 $G7(\#9)$
 Cm^7 F^7 B^b7 1.
 2. B^b7

Blues à la Mode

(McCoy Tyner)

B^b7 E^b7 B^b7 $Gm^7 Fm^7 E^\circ$
 E^b7 A^b7 B^b7 $Cm^7 Fm^7 G^7$
 Dbm^7 G^b7 Gbm^7 B^7 B^b7 G^7 G^b7 F^7 (B^b)

Blues In The Night (H. Arlen)

Staff 1: B^b B^b $B^b > E^7$
 E^b7 $E^b M^b6$ B^b C^+7 F^7 B^9 B^b

Staff 2: F^7 $C^+7(b9)$ $F^+7(\#9)$ B^b $B^b D^b C B$

Staff 3: B^b $B^b M^b7$ B^b7 E^b7 B^b B^b $E^7(b5)$

Staff 4: E^b7 $C M^b7(b5)$ F^7 B^b

Staff 5: F^7 $C^+7(\#9)$ $F^+7(\#9)$ B^b

Staff 6: E^b9 G^b13 $C M^b7(b5)$ $F^+7(b9)$ D^b9 $C^+7(b9)$ $G^+7(b9)$ $G^7(b5)$

Staff 7: $(C^+7(\#9))$ $F^+7(b9)$ $(A^b M^b7)$ D^b7

Staff 8: 1. $G M^b7(b5)$ C^7 F^7 $E^b M^b/G^b$ $A^b M^b6$ F^7/A 2. $G M^b7(b5)$ C^7 F^7 $(F^7 C M^b7/G)$

Staff 9: F^7 B^b7 $C^+7(b9)$ $F^+7(b9)$ D.S. al Coda

Staff 10: (A^b0) F^7/A

Coda

B $\flat$ 6

B $\flat$ 7

C 7 (b9)

F 7 (b9)

C 7 (b9) C 7 F 7 sus

B $\flat$ 6

The coda consists of a single staff with a treble clef and a key signature of one flat. It begins with a whole note B $\flat$ 6. This is followed by a triplet of eighth notes: B $\flat$ 7, C 7 (b9), and F 7 (b9). Next is a half note C 7 (b9), followed by a half note C 7 . Then comes a triplet of eighth notes: F 7 sus, G 7 , and A 7 . The final note is a whole note B $\flat$ 6.

Blue Room (R. Rodgers)

F 6 Dmi 7 Gmi 7 C 7 FMA 7 Dmi 7 Gmi 7 C 7

(D 7) (Ami 7 D 7)

Cmi 7 F 7 B $\flat$ MA 7 E $\flat$ 7 1. F 6 /A A $\flat$ $^{\circ}$ Gmi 7 C 7

2. F 6 /A A $\flat$ $^{\circ}$ Gmi 7 G $\flat$ 7 F 6 C 7 Gmi 7 C 7

(D 7) (C 7)

F 6 B $\flat$ 7 Ami 7 A $\flat$ $^{\circ}$ C 7 /G E $\flat$ 7 D 7

(B ϕ B $\flat$ 7)

Dmi 7 G 7 Gmi 7 C 7 F 6 Dmi 7 Gmi 7 C 7

FMA 7 Dmi 7 Gmi 7 C 7 Cmi 7 F 7 B $\flat$ MA 7 E $\flat$ 7

(Ami 7 D 7)

F 6 /A A $\flat$ $^{\circ}$ Gmi 7 G $\flat$ 7 F 6

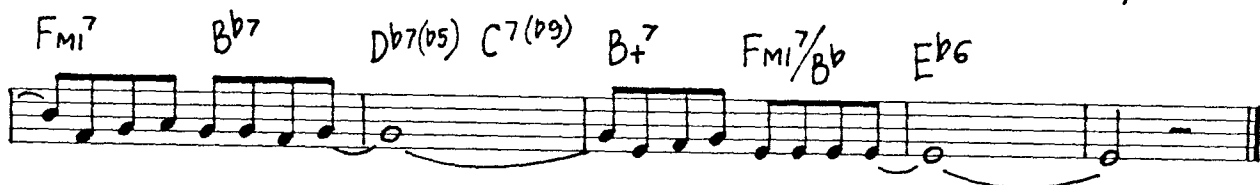
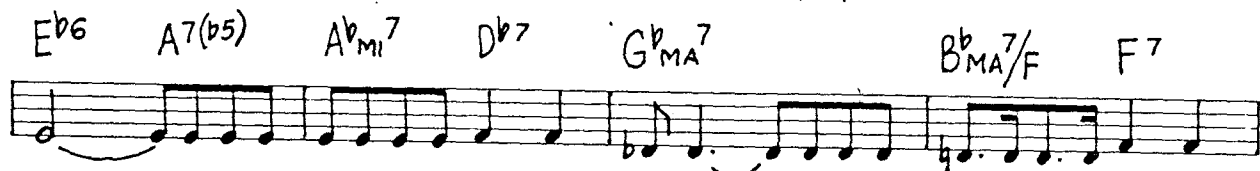
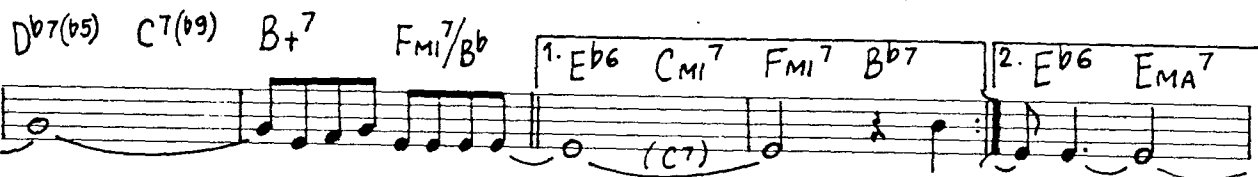
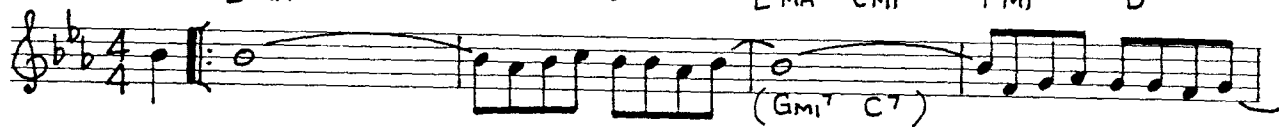
(D 7) (C 7)

The main body of the music is written in 4/4 time with a key signature of one flat. It consists of eight staves of music. The first staff begins with a repeat sign. The notation includes various chords and melodic lines with accidentals and fingerings. The piece concludes with a double bar line on the eighth staff.

Blue Moon

(R. Rodgers)

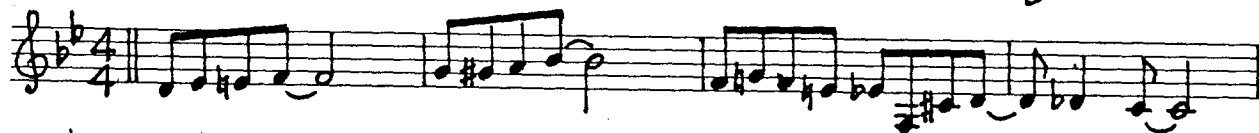
$E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ B^b7 $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ B^b7

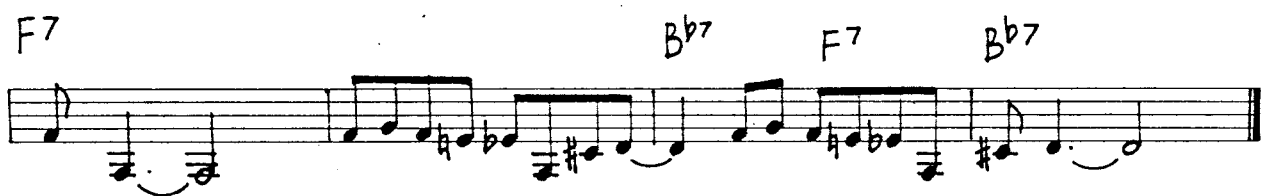


Blue Monk

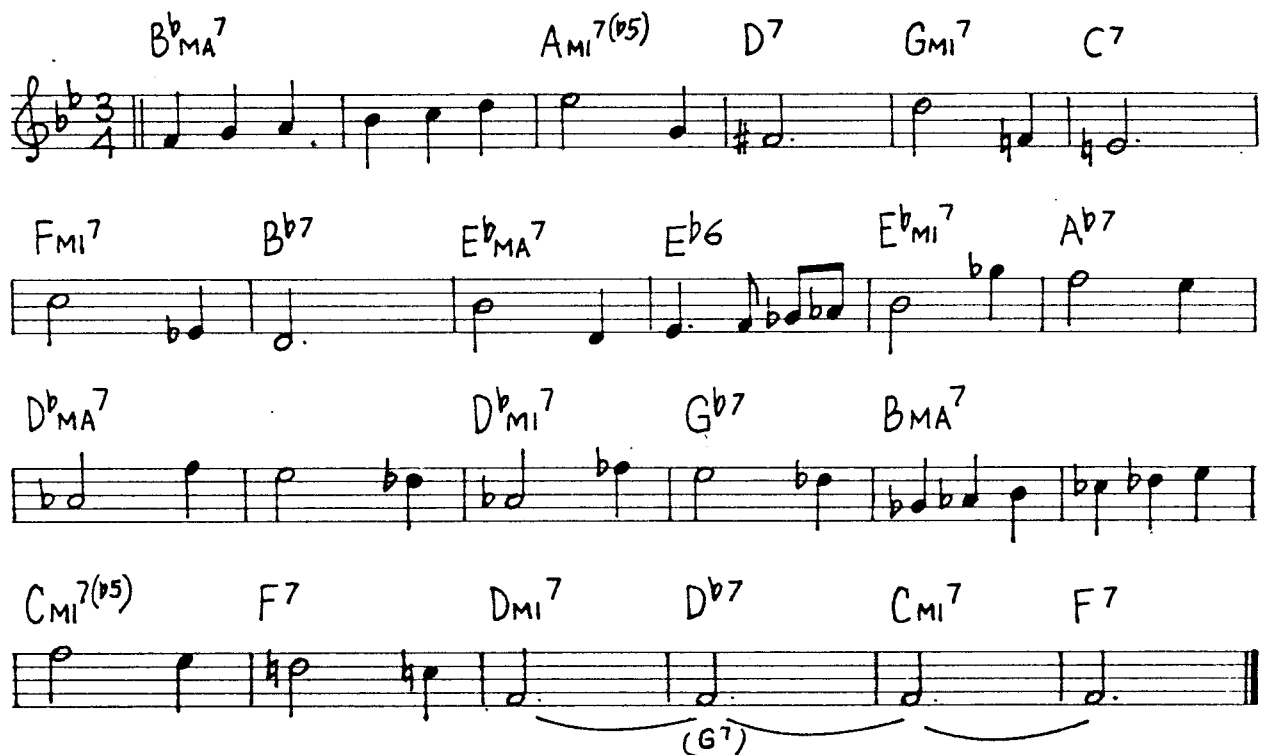
(T. Monk)

B^b7 E^b7 B^b7 $F7$ B^b7





Bluesette (T. Thielemans)



Blues For Alice (C. Parker)



Blues March

(B. Golson)

Blues March (B. Golson)

Chords: Bb7, Eb7, Bb7, Eb7, Ab7, Db7, Gb7, Gmi7(b5) Ab7, A7, Bb7(b9), Cmi7(b5), F7, Bb7, Db7, Gb7, B7, LAST TIME ONLY, REPEAT & FADE

Blue Skies

(I. Berlin)

Blue Skies (I. Berlin)

Chords: Fmi, C7, Fmi7/Eb, Dmi7(b5), Dbmi6, Cmi7, F7, Bbm7, Eb7, Ab6, Gmi7(b5), C7(b9), Ab6, Ab6/C, Bb7, Ab6, Abma7, (Ab7/C), Dbmi7, Abma7, Dbmi7, Cmi7, F7, Bbm7, Eb7, Ab6, Abma7, (Ab7/C), Dbmi7, Abma7, Dbmi7, Abma7, Gmi7(b5), C+7, (Cmi7 F7) (Bbm7 Eb7 Ab6 C+7)

Handwritten musical notation for a short piece. The first staff contains notes with chords: F_{Mi}, C⁷, F_{Mi}⁷/E^b, D_{Mi}^{7(b5)}, D^b_{Mi}⁶. The second staff contains notes with chords: C_{Mi}⁷, F⁷, B^b_{Mi}⁷, E^b₇, A^b₆, (G_{Mi}^{7(b5)} C⁷).

Born To Be Blue (M. Tormé)

Handwritten musical notation for the song "Born To Be Blue" by M. Tormé. The notation is in 4/4 time and includes various chords and musical symbols.

Staff 1: C⁷ D^b₇ C⁷ G^b_{7(b5)} F⁷ E^b₇ A^b_{MA}⁷ G⁷ C_{Mi}⁷ D^b₇

Staff 2: C_{Mi}⁷ F⁷ 1. F_{Mi}⁷ A^b₇ D_{Mi}⁷ G⁷ 2. F_{Mi}⁷ A^b₇ G⁷ C_{Mi}

Staff 3: A^b_{Mi}⁷ D^b₇ A^b_{Mi}⁷ D^b₇ A^b_{Mi}⁷ D^b₇ G^b_{MA}⁷

Staff 4: D^b_{Mi}⁷ G^b₇ B_{MA}⁷ A^b_{Mi}⁷ D^b₇ F_{Mi}⁷ B^b₇ E^b_{MA}⁷ D_{Mi}⁷ G⁷

Staff 5: C⁷ D^b₇ C⁷ G^b_{7(b5)} F⁷ E^b₇ A^b_{MA}⁷ G⁷

Staff 6: C_{Mi}⁷ D^b₇ C_{Mi}⁷ F⁷ F_{Mi}⁷ A^b₇ G⁷ C_{Mi}

The Boy Next Door (Martin/Blane)

B^bMA⁷ **G⁷(^b9_{b5})** **CM⁷** **F⁷(^b9_{b5})**
B^bMA⁷ **GM⁷** **C⁷**
CM⁷ **F⁹** **B^bMA⁷** **GM⁷**
 (F⁹ F⁹/E^b) (DM⁷) (GM⁷ GM⁷/F)
EM⁷(^b9) **A⁺7(^b9)** **A⁷(#9)** **DM⁷** **D^b°** **CM⁷** **F⁹**
 (DM⁷ G⁷(#9))
C⁹ **B⁷(#9)** **B^bMA⁷** **CM⁷**
 (GM⁷) (C⁹)
CM⁷ **D^b/F** **F⁹** **B^b6** (CM⁷ F⁷)
 (C⁹) (D^bMI⁷ G^b7) (F⁷/C F⁷)

Body And Soul (J.Green)

E^bMI⁷ **B⁹(#11)B^b9** **E^bMI⁷** **D⁹** **D^bMA⁷** **G^b7** **FMI⁷** **E[°]**
 (E^bMI⁷ B^b7(^b9)) (E^bMI⁷ A^b7(^b9))
E^bMI⁷ **E^bMI⁷/D^b** **CM⁷(^b5)** **B⁷** **B^bMI⁷** **E^bMI⁷** **D⁷** **1. D^b6** **B^b7(^b9)** **2. D^b6** **EM⁷A⁷**
 (CM⁷(^b5) F⁷) (E^bMI⁷ A^b7)

DMA⁷ EMI⁷ D⁶/_{F#} GMI⁷ C⁷ F#MI⁷ B⁷(b9) EMI⁷ Eb⁷ DMA⁷ Eb⁹
 DMI⁷ G⁹ EMI⁷ Eb⁰ DMI⁷ G⁷ C⁷ B⁷ Bb⁷ E⁹(#11)
 EbMI⁷ B⁹(#11) Bb⁹ EbMI⁷ D⁹ DbMA⁷ Gb⁷ FMI⁷ E⁰
 (EbMI⁷ Bb⁷(b9)) (EbMI⁷ Ab⁷(b9))
 EbMI⁷ EbMI⁷/Db CMI⁷(b5) B⁷ BbMI⁷ EbMI⁷ D⁹ Db⁶ (Bb⁷(b9))
 (C⁰ F⁷) (Ab⁷)

But Not For Me (G. Gershwin)

F⁷ FMI⁷ Bb⁷(b9) EbMA⁷ CMI⁷
 F⁹ FMI⁷ Bb⁷(b9) EbMA⁷ CMI⁷ BbMI⁷ Eb⁷ AbMA⁷ Db⁷
 (Eb⁷) (Eb⁷ BbMI⁷/F Eb⁷/G)
 1. EbMA⁷/G CMI⁷ FMI⁷(MA⁷) FMI⁷ C+⁷ B⁹(#11) Bb⁷
 (GMI⁷)
 2. GMI⁷ CMI⁷ C+⁷ FMI⁹ Bb⁷(b9) Eb⁶ (FMI⁷/Bb Bb⁷(b9))

Broadway (H. Woody)

Handwritten musical score for "Broadway" (H. Woody). The score is written in 4/4 time and includes the following chords and musical notation:

Chords: $Db6$, $Gb7$, $Ebm7$, $Ab7$, $1. Db6$, $Ebm7$, $Ab7$, $2. Db6$, $Db7$, $Gb6$, $B7$, $E6$, $Ebm7$, $Ab7$, $Db6$, $Gb7$, $Gb7$, $Ebm7$, $Ab7$, $Db6$, $(Bb7 Ebm7 Ab7)$.

But Beautiful (Van Heusen)

Handwritten musical score for "But Beautiful" (Van Heusen). The score is written in 4/4 time and includes the following chords and musical notation:

Chords: GMA^9 , $G6$, $Bm7(b5)$, $E7(b9)$, Ami^9 , $C\#mi^7(b5)$, $F\#7(b9)$, GMA^7 , $C9$, $Bm7(b5)$, $E7$, $1. A^9$, Emi^7/B , $Cmi(MA^7)$, $C\#mi^7(b5)$, Ami^9 , $D7$, (Bmi^7) , $(D13 C^o)$.

G⁶ E^{mi}7 A^{mi}7 D⁷ G⁶ E^{mi}7 A⁷ A^{mi}7/D⁷
 (B^{mi}7 E^{mi}7)
 2. A⁹ E^{mi}7/B C^{mi}(MA⁷) C^{#mi}7(b5) D⁷ G^{MA}7 E^{mi}7 A^{mi}7 B⁷
 (D⁷ C^o) (B^{mi}7 E^{mi}7)
 E^{mi}7 F⁹ B^{mi}7 B^b7 A^{mi}7 A^b7 G⁶ (A^{mi}7 D⁷)
 (E^b F^{6/9}) (G⁶ D⁷)

Bye, Bye Blackbird (R. Henderson)

F^{MA}7 G^{mi}/F F^{MA}7 C¹³ C⁷ F^{MA}7 F⁶ F⁶/A A^bo
 (F^{MA}7 B^b B^bmi⁷)
 G^{mi}7 C⁷ G^{mi} G^{mi}+ G^{mi}6 E^b7 D⁷ D^b7 C⁷
 (A^{mi}7 D⁷(b9)) (G^{mi}) (G^{mi}(MA⁷)) (G^{mi}9) (C¹³)
 G^{mi}7 C¹³(b9) F^{MA}7 F⁶ F⁷ C^{mi}7 F⁷
 (D^b9(#11)) (F¹³) (E⁷)
 A^{mi}7(b5) D⁷(b9) G^{mi} G^{mi}(MA⁷) G^{mi}7 G^{mi}7(b5) C⁷
 (E^b9) (D⁹) (E^b9 D⁷(#9)) (D^b7(#9) C⁷)
 F^{MA}7 G^{mi}/F F^{MA}7 G^{mi}7 C⁷ A^{mi}7(b5) D⁷ G^{mi} G^{mi}7 G^{mi}7 C⁷(b9)
 (B^{mi}7(b5) B^bmi¹³)

F⁶

F⁶

Bye, Bye Blues (Grey-Bennett/Lown-Hamm)

Handwritten musical score for "Bye, Bye Blues" in B-flat major, 4/4 time. The score consists of three staves of music with various chords and melodic lines.

Staff 1: $B\flat$, $G\flat 7$, $B\flat$

Staff 2: $G 7$, $C 9$, $C 7$, $F 7$, $F 7(b 9)$, 1. $B\flat / (D)$

Staff 3: $D\flat 9$, $C m 7$, $F 7$, $C m 7$, $F 7$, 2. $B\flat 6$, $G\flat 7$, $B\flat 6$

Cabin In The Sky (V. Duke)

Handwritten musical score for "Cabin In The Sky" in B-flat major, 4/4 time. The score consists of five staves of music with various chords and melodic lines.

Staff 1: $F m A 7$, $D 7 / F \sharp$, $G m 7$, $A \flat 9$, $A m 7(b 5)$, $D 7$

Staff 2: $G m 7$, $C 7$, 1. $A m 7$, $D 7$, $G m 7$, $C 7$

Staff 3: 2. $F 6$, $F \sharp m A 7$, $F 6$, $B \flat m A 7$, $E m 7$, $A 7$, $D m 6$, $B m 7(b 5)$, $E m 7$, $A 7$, $D m A 7$

Staff 4: $D m 7$, $D m 7(m A 7)$, $D m 7$, $G 7$, $C 7$, $B \flat m A 7$, $A m 7$, $G m 7$, $F m A 7$, $D 7 / F \sharp$, $G m 7$, $A \flat 9$

Staff 5: $A m 7(b 5)$, $D 7$, $G m 7$, $C 7$, $F 6$ ($D 7$, $G m 7$, $C 7$)

Candy

(M. David - J. Whitney)
- A. Kramer

Handwritten musical score for the song "Candy". The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The chords are written above the staff, and the melodic lines are written below the staff. The score is divided into two main sections, 1. and 2., with a key signature change from B-flat major to C major.

Chords and Melodic Lines:

- Section 1:**
 - Chords: E^bMA^7 , $A^b9(\#11)$, Dm^7 , G^9sus , $Dm^7D^bmi^7$, Cm^7 , F^9 , B^b6 , Fm^7 , B^b7 .
 - Melodic lines: $(D^b\circ)$, $(E^7(\#9))$.
- Section 2:**
 - Chords: F^7 , B^b6 , E^bmi^6 , B^b6 , D^7 , D^9sus , D^7 , G^7 , Dm^7 , G^7sus , C^{13} , C^{13} , $F^{13}sus$, F^{13} , F^9 , F^7 , $E^7(\#11)$, $E^7(b9)$, E^bMA^7 .
 - Melodic lines: $(B^b6\ Cm^7)$, $(C^{\#}\circ\ B^b/D)$, (Am^7) .
- Section 3:**
 - Chords: $A^b9(\#11)$, Dm^7 , G^9sus , $G^{13}(b9)$, Cm^7 .
 - Melodic lines: $(D^b\circ)$.
- Section 4:**
 - Chords: F^7sus , $F^{13}(b9)$, B^b6 , $(Fm^7\ E^7(\#9))$.

Can't We Be Friends (K. Swift)

G⁷ Gm⁷ C⁷ F⁶ A^bm⁷ D^b7 F/C B^bm⁷ A^bm⁷ D^b7/A^b
 (Dm⁷ G⁷)
 Gm⁷ C⁷ G⁹ C⁷ 1. F⁶ B^bm⁷ A^bm⁷ D7(b9)
 2. F⁶/A Dm⁷ D^bm⁷ C⁷ F⁷ B^b(7) B^o
 (Cm⁷ B⁷)
 Fm⁷/C D^o E^o F F+ F⁶ C⁷ F⁷ B^bm⁷ E^b7 A^bm⁷ D⁷
 (Fm⁷ Dm⁷ D^bm⁷)
 A^b9 D^b7 G⁷ Gm⁷ C⁷ F⁶ A^bm⁷ D^b7 F/C B^bm⁷ A^bm⁷ D^b7/A^b
 (Dm⁷ G⁷)
 Gm⁷ C⁷ G⁹ C⁷ F⁶ E^b9 E7(b9) F⁶ (D7)

Cheek To Cheek (I. Berlin)

C⁷ A⁷ Dm⁷ G⁷ C⁷ A⁷ Dm⁷ G⁷ C⁷ Dm⁷
 E^b E^b7 Bm⁷ E⁷ A⁷ D⁷ G⁷ Fm⁷ E^bm⁷ Dm⁷

Handwritten musical score for guitar, featuring chords and melodic lines across five staves.

Staff 1: Chords: B $\flat$ 7(b5), A7, Dmi7, G7. Measure 5: 1. C6 A7.

Staff 2: Chords: Dmi7, G7. Measure 2: 2. C6. Measure 3: C6 E $\flat$ mi7 E $\flat$ mi7. Measure 4: Dmi7, G7. Measure 5: C6/E A7.

Staff 3: Chords: Dmi7, G7, C6, Ami7, Dmi7, G7, C6/E, A7.

Staff 4: Chords: 1. Dmi7, G7, C6, Ami7. Measure 2: 2. Dmi7, G6, C6. Measure 3: Cmi7. Measure 4: Cmi7/B $\flat$ (triplets).

Staff 5: Chords: E $\flat$ mi7, A $\flat$ 7, Dmi7, G7, C6/E, A7, Dmi7, G7. *D.S. al Coda*

Coda C6

Handwritten musical score for guitar, featuring a Coda section with a C6 chord.

Cheryl (C. Parker)

Handwritten musical score for guitar, featuring chords and melodic lines across three staves.

Staff 1: Chords: CMA7, Dmi7, E $\flat$ mi7, Dmi7, CMA7, Gmi7, C7.

Staff 2: Chords: FMA7, Fmi7, B $\flat$ 7, E $\flat$ mi7, E $\flat$ mi7 (triplets), (E $\flat$ 7).

Staff 3: Chords: Dmi7, G7, E $\flat$ mi7, E $\flat$ mi7, Dmi7, G7.

Caravan (J. Tizol - D. Ellington)

Latin

C7(b9)



C7(b9)



C7(b9)

Fm7

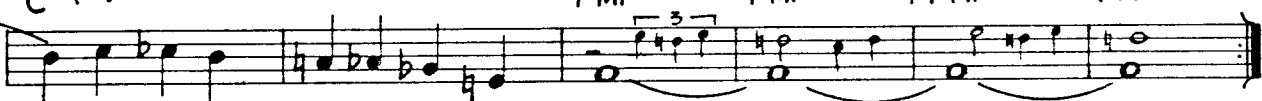
Fm6

1. 2.

Fm7

Fm6

FINE



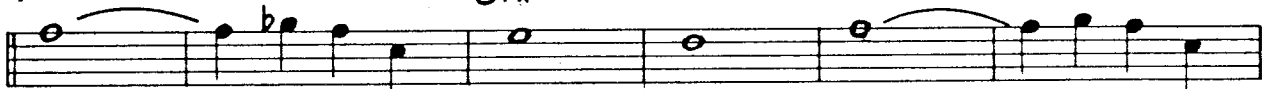
Swing

F7

Cm7(b5)

F+7(b9)

Bb9



Fm7(b5)

Bb7

Eb9

Bbm7

Eb9

Eb7(b9)

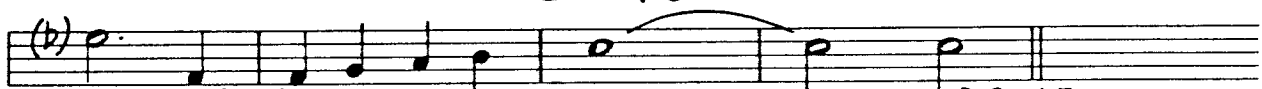


(Bbm7 A7)

Ab

Gm7(b5)/C

C7

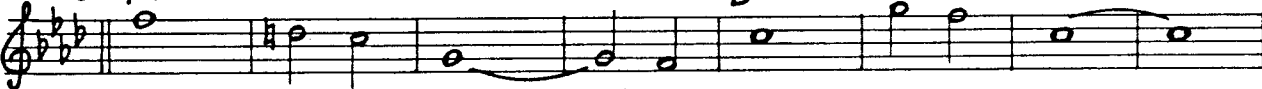


D.C. al Fine

When played instrumentally, the following bridge is more often used:

Swing F9

Bb9

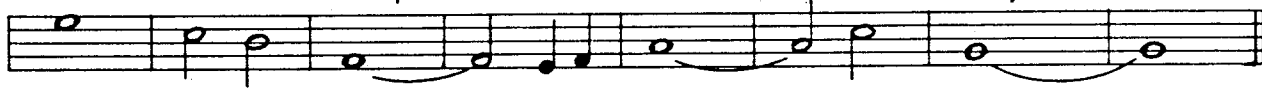


Eb9

Ab

Gm7(b5)/C

C7



Chelsea Bridge (B. Strayhorn)

$E^b9(\#11)$ $Db9(\#11)$ $E^b9(\#11)$ $Db9(\#11)$ B^b9

E^bM1^9 A^b13 $Db6$ $1^{\circ} Db6$ C^7 B^7 B^b7

$2^{\circ} Db6$ B^7 $F^{\#}M1^7$ B^7 $E^{\#}M1^7$ $C^{\#}M1^7$ $F^{\#}M1^7$ F^9 $B^{\#}M1^7$ E^7

$A^{\#}M1^7$ $A^{\#}M1^7$ D^7 $G^{\#}M1^7$ $G^{\#}M1^7$ $G^{\#}M1^7$ $G^{\#}M1^7$ $Db7(\#11)$ C^7 B^7 B^b7

$E^b9(\#11)$ $Db9(\#11)$ $E^b9(\#11)$ $Db9(\#11)$ B^b9

E^bM1^9 A^b13 $Db6$ $Db6$ $(C^7 B^7 B^b7)$

$(B^b7 F^{\#}M1^7/C Db^{\circ} B^b7/D)$

Chega De Saudade (A.C. Jobim)

Handwritten musical score for "Chega De Saudade" by A.C. Jobim. The score is written on ten staves in 4/4 time. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Dmi⁷, Dmi⁷/C, Bmi⁷(b5), E7(b9), A+⁷(b9)
- Staff 2: A7(b9), Dmi⁷, Emi⁷(b5), A7(b9), Dmi⁷, Dmi⁷/C, Bmi⁷(b9), E7(b9)
- Staff 3: Ami⁷, B^bMA⁷, B^b6, Emi⁷(b5) (A7(b9))
- Staff 4: A7(b9), Dmi⁷, Dmi⁷/C, Bmi⁷(b5), E7(b5)
- Staff 5: A+⁷(b9), A7(b9), Dmi⁷, Ami⁷(b5), D7(b9), Gmi⁷ (D7(b9))
- Staff 6: A7, Dmi⁷, Dmi⁷/C, B^o, A+⁷(b9) (Dmi⁷), (E7(b5))
- Staff 7: Dmi, Emi⁷, A7, DMA⁷, B+⁷/D#, Emi⁷
- Staff 8: Emi⁷, A⁹sus, A7, D^o, DMA⁷
- Staff 9: F#mi⁷, F^o, Emi⁷

Bm⁷ E⁷ Em⁷(b5) A⁷(b9) DMA⁷ (DMA⁷/C#)
 (E⁹) (Gm⁶)
 Bm⁷ (Bm⁷/A) E⁷ F#⁷
 (E⁷ Bm⁷/F#) (G^o E⁷/G#) (F#⁷ C#m⁷/G#) (A^o F#⁷/A#)
 Bm⁷ Bbm⁷ Am⁷ D⁷(b9) Gm⁷ C⁷
 (Bb⁷(b5)) (A⁷(b5)) (Gm⁷)
 F#m⁷ B⁷ E⁷ Em⁷ A⁷/G
 F#m⁷ B⁷ E⁷ Em⁷ A⁷ D⁶ (E⁷ A⁷)
 (F#⁷)

Cool Blues (C. Parker)

Bb⁷ Eb⁷ Bb⁷
 Eb⁷ Bb⁷ Dm⁷ Dbm⁷
 Cm⁷ F⁷ Bb⁷

Can't We Talk It Over (V. Young)

Handwritten musical notation for "Can't We Talk It Over" (V. Young). The score is written on five staves in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is primarily composed of eighth and quarter notes, with some rests. Chord progressions are indicated above the staff lines.

Chord progressions shown above the staves:

- Staff 1: Eb7 Db7 C7 Gb7 F7 Bb7 F7 Bb7 Eb C7 Fmi7 Bb7(b9)
- Staff 2: Eb7 Db7 C7 Gb7 F7 Bb7 F7 Bb7 Bbm7 Eb7 A7
- Staff 3: Ab G7 Cmi7 Ab7 Gmi7(b5) C+(b9) F7 Bb7(b9)
- Staff 4: Eb7 Db7 C7 F7 Bb7 F7 Bb7 Gmi7 C7
- Staff 5: F7 Bb7 Eb6

Cherokee (R. Noble)

Handwritten musical notation for "Cherokee" (R. Noble). The score is written on three staves in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is primarily composed of quarter and half notes. Chord progressions are indicated above the staff lines.

Chord progressions shown above the staves:

- Staff 1: Bbm7 Fmi11 Bb13 EbMA9 Ab9(#11)
- Staff 2: Ab9 Bbm7 Gmi7 C9sus C7(b5) 1. Cmi7 B° Cmi7
- Staff 3: F+7 2. Cmi7 F7 Bb6 Cmi7 C#° Bb/D C#mi9 F#13(b9)

Additional annotations below the staves include:

- Staff 1: (Gmi7 Gb7(b9)) (E+7(#9))
- Staff 2: (F9sus) (G7(b9)) (Gb7(b5))
- Staff 3: (F7sus.) (F13(b9))

BMA⁹ Bmi⁹/E E⁹sus AMA⁷
 Ami⁹ D⁷ GMA⁹ Gmi⁹/C C⁷sus
 Cmi⁷ F⁺ B^bMA⁷ Fmi¹¹ B^b7 E^bMA⁹
 (F⁷sus) (Gmi⁷ G^b7(b9)) (E⁺7(b9))
 A^b9(#11) A^b9 B^bMA⁷ Gmi⁷ C⁹sus C⁷(^b5) Cmi⁷ F⁷ B^b6
 (Gmi⁷) (F⁹sus) (F13(b9))

A Child Is Born (T. Jones)

B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ E^bmi⁶/B^b B^bMA⁷ E^bmi⁷/B^b Ami⁷(^b5) D⁷(#9)
 Gmi⁷ D⁺7 Gmi⁷ D⁺7 Gmi⁷ C⁷ Cmi⁷/F F⁷
 B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ E^bmi⁷/B^b B^bMA⁷ D⁷(^b5) E^bMA⁷ A^b7 C⁷
 B^b/F Cmi⁷(^b5)/G^b Gmi⁷ C⁷ 1. Cmi⁷/F F13 B^bMA⁷ Cmi⁷ F⁷
 2. Cmi⁷/B^b F⁷(^b9) B^bMA⁷ E^b7 B^bMA⁷

Come Rain Or Come Shine (H. Arlen)

$E^b_{MA}{}^7$ E^b6 $D_{MI}{}^{11}$ G^7 $C_{MI}{}^7$ D^b9 $C_{MI}{}^7$

F^{13} $F+^9$ B^b11 $B^b13(b9)$ $E^b_{MA}{}^7$ E^b7 E^b+^7 $A^9(\#11)$

A^b_{MI} B^b+^7 E^b_{MI} $A^9(\#11)$ $A^b_{MI}{}^7$ G^b13 $F_{MI}{}^{11}(b5)$ B^b7 $A_{MI}{}^7(b5)$ $D7(b9)$
 ($A^b_{MI}{}^7 / G^b$) ($C\emptyset$ F^7)

$G_{MI}{}^7(b5)$ $C^7(b9)$ $G\emptyset$ $C+^7(\#9)$ $G_{MI}{}^7C^7$ F^{13} B^b9 $E^b_{MA}{}^7$ E^b6 $D_{MI}{}^{11}$ G^7
 ($B^b_{MI}{}^7 / A^b$) ($G_{MI}{}^7(b5)$ C^7) ($F_{MI}{}^7$ B^b7)

$C_{MI}{}^7$ D^b9 $C_{MI}{}^7$ $A_{MI}{}^7(b5)$ D^7
 (A^7 D^9)

G^7 $G_{MI}{}^7$ C^7 F^7 C^{13}
 (G^{13} $G+^7$) ($D_{MI}{}^{11}$ G^{13}) (C^9_{sus}) ($C+^7$ $G^b9(\#11)$) (F^9_{sus} F^{13})

F^7 $F_{MI}{}^6$ $C_{MI}{}^7$ $A_{MI}{}^7(b5)$ $A^b9(\#11)$ $G^7(b9)$ C_{MI} (C^7 F^7 B^b9)
 (B^b9_{sus} $B^b7(b9)$) ($C_{MI}{}^7$ $A+^7(b9)$) ($D+^7(b9)$ $G^7(\#9)$)

Come Sunday

(D. Ellington)

F¹³ E^b9(#11) F¹³ G^b7 G⁹ C^{Mi}7 D^{Mi}7 E^bMA⁷ E^o
 C^{Mi}7/F F⁷ 1.2. B^b6 A^b9 B^bo/A B^b6 D⁷ A^{Mi}7(b5) D⁷ G^{Mi}7 (E^b7)
 C⁹ F⁷ C^{Mi}7 F⁷ E^b7 D⁷(#9) G⁺7 C⁷ F⁺7
 F¹³ E^b9(#11) F¹³ G^b7 G⁹ C^{Mi}7 D^{Mi}7 E^bMA⁷ E^o
 C^{Mi}7/F F⁷ B^b6

Cousin Mary

(J. Coltrane)

A^b7 A^b7
 D^b7 A^b7
 D⁷ D^b7 A^b7

Con Alma

(D. Gillespie)

E $\flat$ MA 7 G $\sharp^7$ /D $\sharp$ C $\sharp$ mi 7 C $\sharp$ mi 7 /B B $\flat^7$ E $\flat$ MA 7 E $\flat$ mi 7 A $\flat^7$ (D $\flat^7$ (b5))
 D $\flat$ MA 7 F 7 /C B $\flat$ mi 7 B $\flat$ mi 7 /A $\flat$ G 7 1. CMA 7 B 7 2. CMA 7
 Cmi 7 (b5) F 7 (b9) F $\sharp$ mi 7 B 7
 EMA 7 Fmi 7 B $\flat^7$ B 7 EMA 7 G $\sharp^7$ /D $\sharp$ C $\sharp$ mi 7 C $\sharp$ mi 7 /B
 B $\flat^7$ E $\flat$ MA 7 E $\flat$ mi 7 A $\flat^7$ D $\flat$ MA 7 F 7 /C B $\flat$ mi 7 B $\flat$ mi 7 /A $\flat$ G 7 CMA 7 (B 7)

Confirmation

(C. Parker)

FMA 7 E $\flat$ mi 7 (b5) A 7 Dmi 7 G 7 Cmi 7 F 7 (D $\flat^7$ (b5)) (B $\flat^7$ (b5))
 B $\flat^7$ B 0 A $\flat$ mi 7 (b5)/C D 7 G 7 Gmi 7 C 7
 FMA 7 E $\flat$ mi 7 (b5) A 7 Dmi 7 G 7 Cmi 7 F 7 (D $\flat^7$ (b5)) (B $\flat^7$ (b5))

$B^{\flat 7}$ B° $A_{MI}^{7(b5)}/C$ D^7 G_{MI}^7 C^7 F^6
 C_{MI}^7 F^7 $B^{\flat}MA^7$
 $E^{\flat}MI^7$ $A^{\flat 7}$ $D^{\flat}MA^7$ G_{MI}^7 C^7
 FMA^7 $E_{MI}^{7(b5)}$ A^7 D_{MI}^7 G^7 C_{MI}^7 F^7
 $B^{\flat 7}$ B° $A_{MI}^{7(b5)}/C$ D^7 G_{MI}^7 C^7 F^6

Crazy Rhythm (J. Meyer-R.W. Kahn)

F^6 G_{MI}^7 A_{MI}^7 G_{MI}^7 F^6 $B^{\flat 7}$ A_{MI}^7 $A^{\flat \circ}$ G_{MI}^7
 C^7 F^6 $1. G_{MI}^7 C^7$ $2. F^6$ C_{MI}^7 F^7
 $B^{\flat}MA^7$ $B^{\flat 6}$ $B^{\flat}MI^6$ $E^{\flat 9}$ A_{MI}^7 D^7 G_{MI}^7 C^7 F^6
 D_{MI}^7 G^7 $A^{\flat 7}$ G^7 G_{MI}^7/C C^7 $D^{\flat 7}$ C^7 F^6
 $(A_{MI}^7 D_{MI}^7)$ $(A^7 D^9)(G^7 C^9)$ $(F G_{MI}^7)$

C.T.A.

(J. Heath - M. Davis)

B $\flat$ 7 A $\flat$ 7 G $\flat$ 7 F7 B $\flat$ 7 A $\flat$ 7 G $\flat$ 7 F7

B $\flat$ 7 B $\flat$ 7/D E $\flat$ MA7 E $^{\circ}$ 1. B $\flat$ /F G7 Cmi7 F7

2. B $\flat$ /F G7 Cmi7 F7 B $\flat$ 6 D9(#11)

G9(#11) C9(#11)

F9(#11) B $\flat$ 7 A $\flat$ 7 G $\flat$ 7 F7 B $\flat$ 7 A $\flat$ 7

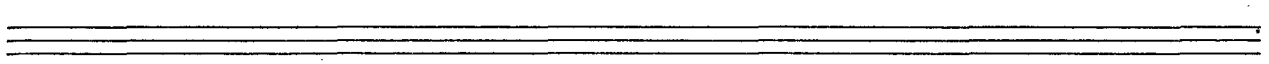
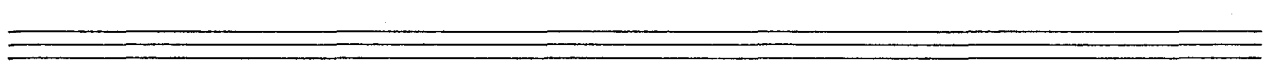
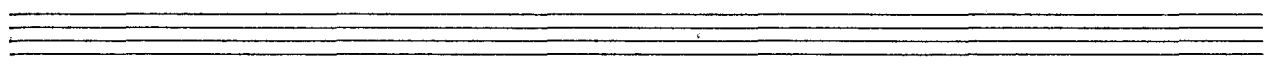
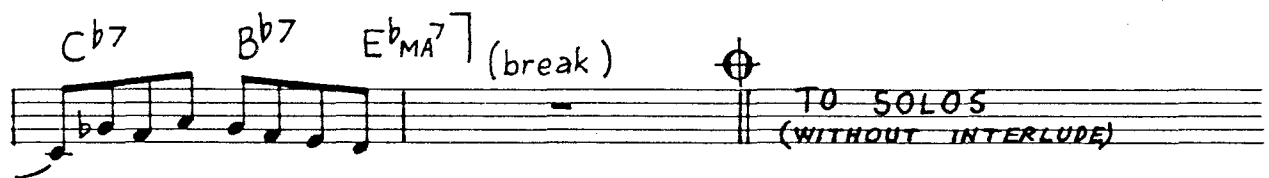
G $\flat$ 7 F7 B $\flat$ 7 B $\flat$ 7/D E $\flat$ MA7 E $^{\circ}$ B $\flat$ /F G7 Cmi7 F7 B $\flat$ 6

Dahoud

(C. Brown)

E $\flat$ mi7 A $\flat$ 7 D $\flat$ mi7 G $\flat$ 7 C $\flat$ MA7

Fmi7 B $\flat$ 7 B $\flat$ mi7 E $\flat$ 7 A $\flat$ mi7 B $\flat$ 7 E $\flat$ MA7



Cotton Tail

(DEllington)

A^bMA^7 Fmi^7 B^bmi^7 E^b7 Cmi^7 Fmi^7 B^bmi^7 E^b7
 A^b7 D^bMA^7 D^0 A^b6/E^b E^b7 1. $F7$ B^bmi^7 E^b7
 2. A^b6
 A^bMA^7 Fmi^7 B^bmi^7 E^b7 Cmi^7 Fmi^7 B^bmi^7 E^b7
 A^b7 D^bMA^7 D^0 A^bMA^7 E^b7 A^b6

Dancing On The Ceiling

(R. Rodgers)

FMA^7 $F+^7$ B^bMA^7 E^7 Ami^7 A^b0 Gmi^7 C^7
 Ami^7 D^7 Gmi^7 C^7 1. 2. $F6$ Gmi^7 C^7
 FMA^7 $Ami^7(b5)$ D^7 Gmi^7 C^7 Ami^7 D^7 Gmi^7 C^7

FMA⁷ F⁺ B^bMA⁷ E⁷ AMI⁷ A^bo GMI GMI(MA⁷)

GMI⁷ C⁷ F⁶

Darn That Dream (Van Heusen)

G⁶/_B B^bMI⁷ E^b7 AMI⁷ B⁷(b5) EMI⁷ F[#]MI⁷(b5) BMI⁷(b5) E⁷

AMI⁷ F⁹ BMI⁷ B^bMI⁷ E^b7 1. AMI⁷ A^b7(b5) GMA⁷ AMI⁷ D⁷

2. AMI⁷ A^b7(#9) G⁶ FMI⁷ B^b7 E^b6 CMI⁷ FMI⁷ B^b7

E^bMA⁷/_G B⁹/_{F#} FMI⁷ B^b7(b9) E^b6 CMI⁶ GMI⁶ EMI⁷(b5)

AMI⁷ D⁷ B^bMI⁷ E^b7 AMI⁹ D¹³ G⁶/_B B^bMI⁷ E^b7 AMI⁷ B⁷(b5)

EMI⁷ F[#]MI⁷(b5) BMI⁷(b5) E⁷ AMI⁷ F⁹ BMI⁷ B^bMI⁷ E^b7

AMI⁷ A^b7(#9) G⁶

Dearly Beloved

(J. Kern)

Handwritten musical notation for "Dearly Beloved" (J. Kern). The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature has one flat (B-flat). The notation includes various chords and melodic lines. Chords are written above the staff, and some are written below the staff in parentheses. The notation includes first and second endings.

Chords and notation shown:

- GM⁷ C⁷ GM⁷ C⁷ GM⁷ C⁷
- (C⁷_{sus}) (B^b/C) (C⁷_{sus}) (B^b/C) (C⁷_{sus}) (B^b/C)
- GM⁷ C⁷ 1. F⁶ DM⁷ GM⁷ C⁷ GM⁷ C⁷
- (C) (C⁹_{sus} C⁺⁹) (GM¹¹) (C⁷_{sus} C⁷/B^b)
- FMA⁷ A^bMI⁷ Db⁷ 2. F⁶ DM⁷
- (AM⁷) (DM¹¹)
- G⁷ C⁷ GM⁷ C⁷ F⁶ (F/A D⁷(#9))
- (G¹³_{sus}) (G¹³(#11)_{b9}) (C⁷_{sus}) (C⁷ C¹³(#11)_{b9})

Dancing In The Dark (A. Schwartz)

Handwritten musical notation for "Dancing In The Dark" (A. Schwartz). The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature has one flat (B-flat). The notation includes various chords and melodic lines. Chords are written above the staff, and some are written below the staff in parentheses. The notation includes first and second endings.

Chords and notation shown:

- B^bMA⁷ B^b CM⁷
- CM⁷(b5) F⁷(b9) B^bMA⁷ B^bMI 1. DM⁷(b5) G⁷(b9)
- (A^b₉)
- CM⁷(b5) B⁷ B⁷ G^b₉ F⁹ 2. FM⁷(b5)
- (Db₉)
- F⁷(b9) B^b₆ Db₆ C⁷ BMA⁷ B^b₆

Dat Dere (B. Timmons)

Cmi⁷ Cmi⁷/B^b Ami^{7(b5)} A^bMA⁷ Ami^{7(b5)} D⁷
 Dmi^{7(b5)} G⁷ Cmi⁷ Cmi⁷/B^b Ami^{7(b5)} A^bMA⁷ Dmi^{7(b5)} G⁺⁷
 1. F/c 2. F/c Dmi^{7(b5)} G⁷ Cmi⁷ Cmi⁷/B^b Ami^{7(b5)} D⁷ G⁺⁷ Cmi⁷
 Ami^{7(b5)} D⁷ Dmi^{7(b5)} G⁷ Dmi^{7(b5)} G⁷ Cmi⁷ Cmi⁷/B^b Ami^{7(b5)} D⁷ G⁺⁷ E^b⁷
 Dmi^{7(b5)} G⁺⁷ F/c G⁺⁷ Cmi⁷ Cmi⁷/B^b Ami^{7(b5)} A^bMA⁷
 Ami^{7(b5)} D⁷ Dmi^{7(b5)} G⁷ Cmi⁷ Cmi⁷/B^b Ami^{7(b5)} A^bMA⁷
 Dmi^{7(b5)} G⁺⁷ F/c

The Days Of Wine And Roses (H. Mancini)

FMA⁷ Eb9(#11) D7(b⁵_{b9}) D⁹ D7(b9) Gmi⁷
 Gmi⁷ Bbm⁷ Eb⁷ 1. Ami⁷ Dmi⁷ Gmi⁷ Gmi⁷/F
 (Gmi⁷(add 11))
 Emi⁷(b5) A⁷ Dmi⁷ G⁷ Gmi⁷/C C⁷ 2. Ami⁷
 (Gmi⁷/F) (Emi⁷(b5) A⁹) (Dmi⁷(b5) G⁹)
 Dmi⁷ Dmi⁷/C Bmi⁷(b5) Bb⁹ Ami⁷ Dmi⁷ Gmi⁷ C⁷(b9) F6

Day Dream (D. Ellington - B. Strayhorn)

FMA⁷ B+⁷(b9) Bb⁷ A⁷ Dmi⁷ Db⁷ Cmi⁷ B⁷ Bbm⁷ C+⁷(b9)
 (Ami⁷) (Bbm⁷ A⁷) (Dmi⁷ Dmi⁷/C)
 Fmi⁶ Dmi⁷(b5) 1. Dmi⁷/G G⁷ C⁷ Gmi⁷ C⁷
 (Db⁷)
 2. Gmi⁷ C⁷ FMA⁷ Cmi⁷ F⁷ Bbm⁷ Bmi⁷ E⁷
 (F⁷) (F#mi⁷ B⁷)
 Ama⁷ Bbm⁷ Eb⁷ Abma⁷ Ami⁷ D⁷ Gma⁷ Gmi⁷ C⁷

FMA⁷ D⁷ DMI⁷ G⁷ GMI⁷ C⁺⁷ FMA⁷ B⁺⁷(b9)
 (AMI⁷ A^b7(#11)) (G13) (Db7(#11) C⁺⁷(b9)) (AMI⁷)
 B^b7 A⁷ DMI⁷ D^b7 CMI⁷ B7(b5) B^bMI⁷ C⁺⁷ FMI⁶ DMI⁷(b5)
 (B^bMI⁷ A⁷) (DMI⁷ DMI⁷/C)
 GMI⁷ C⁷ FMA⁷ (GMI⁷ C⁷)
 (D^b7)

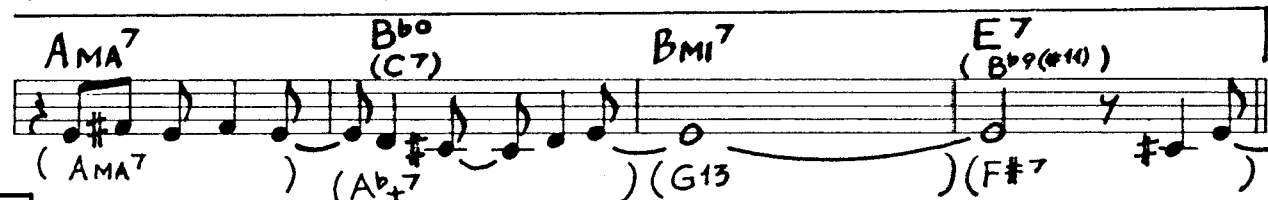
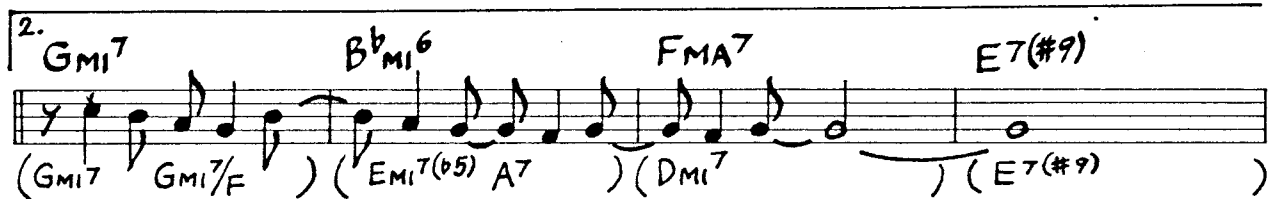
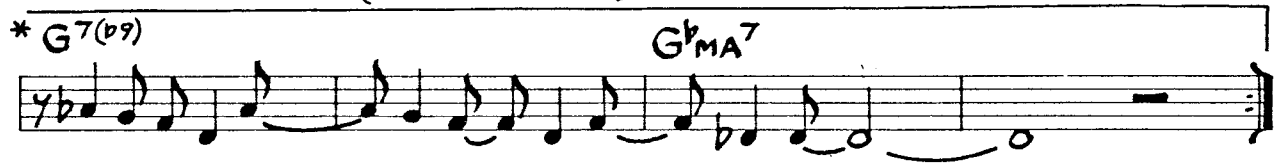
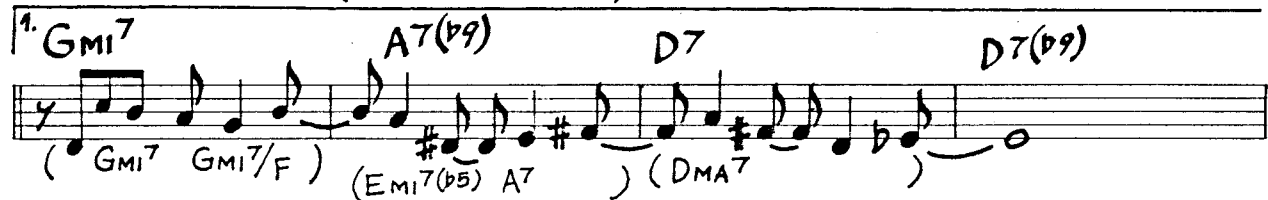
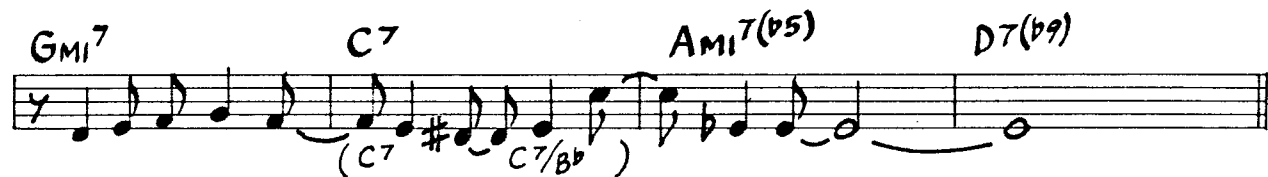
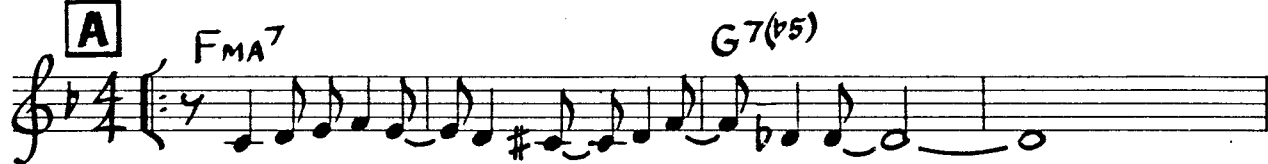
Deep Purple (P. De Rose)

FMA⁷ D⁺⁷(b9) GMI⁷ C⁷
 FMA⁷ CMI⁷ F9 D⁷ GMI⁷
 B^bMI⁶ AMI⁷ 1. G[#]0 GMI⁷ C⁷
 (E^b7)
 FMA⁷ F[#]0 GMI⁷ C⁷ 2. A^b0 GMI⁷ C⁷
 (D⁷)
 F6
 (F6 D⁷) (GMI⁷ C⁷)

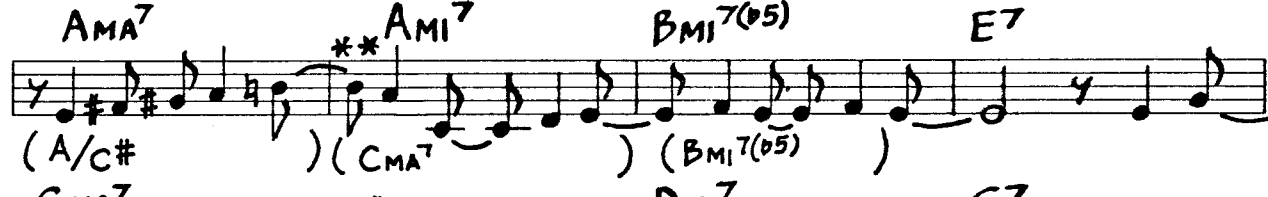
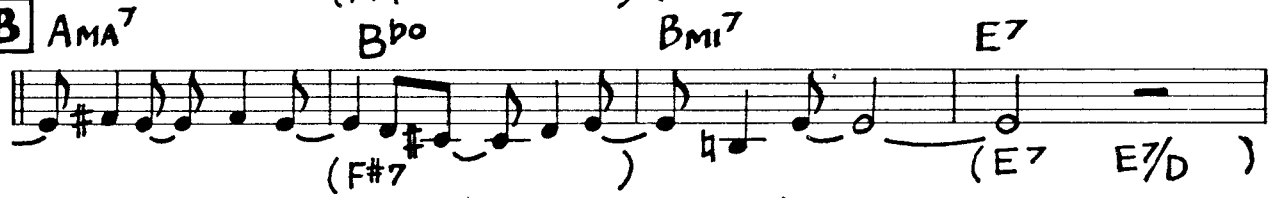
Desafinado

(A.C. Jobim)

A



B



GMI⁷ F#⁰ (E^bMI⁶) G⁷ C⁷
 (CMI⁷) (D7(b9)) (Gb7(b5))

C FMA⁷ G7(b5)

GMI⁷ C⁷ AMI⁷(b5) D⁷
 (C⁷ # C7/b^b) (D⁷ D7/C)

*** GMI⁷ B^bMI⁶ FMA⁷ G⁷
 (B^bMA⁷) (E^b7) (AMI⁷) (DMI¹¹)

GMI⁷ E^b7
 (G⁷) (G⁷) (B^bMI⁷ (GbMA⁷)) (E^b7 (GbMA⁷))

G⁷ GMI⁷ C⁷ F6
 (GMI⁷ C⁷)

* Originally played: G⁹ G7(b9)

** In some music : F#MI⁷ BMI⁷

*** In some music : GMI⁷
 (B^bMA⁷)

Dear Old Stockholm (traditional)

Dm⁷

Dm⁶

Dm⁷

Dm⁶



Dm⁶

Bm^{7(b5)/F}

Em^{7(b5)}

A^{7(b9)}

Gm⁷

C⁷

Fm⁷ (B^bMA⁷)



Em^{7(b5)}

A^{7(b9)}

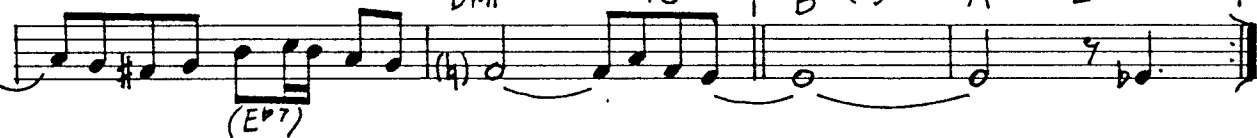
Dm⁷

Dm^{7/C}

1. B^b7(b5)

A⁷

E^b7(b5)



(E^b7)



2. E^{7(b5)}

E^b7(b5)

Dm

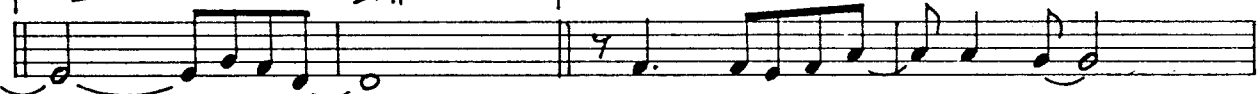
C⁷

F⁶

Dm⁷

Gm⁷

C⁷



F⁶

Dm⁷

Em^{7(b5)}

A^{7(#9)}

Dm⁶

Bm^{7(b5)/F}

Em^{7(b5)}

A^{7(b9)}



Gm⁷

C⁷

Fm⁷ (B^bMA⁷)

Em^{7(b5)}

E^b7

Dm⁷

Dm^{7/C}



B^b7(b5)

A⁷

E^b7(b5)

Dm⁷

Dm⁶



Dm⁷

Dm⁶



Didn't We

(J. Webb)

Dmi⁷/G CMA⁷ C^{#0} Dmi⁷ Dmi⁷/G A⁷
 (E[∅] A⁷) (G⁹)
 Dmi Dmi(MA⁷) Dmi⁷ G⁺⁹ CMA⁷ Bmi⁷(b⁵) E7(b⁹) Ami
 (Dmi⁷/G G⁺⁹)
 Ami(MA⁷)/G[#] Ami⁷/G F[#]mi⁷(b⁵) FMA⁷ Emi⁷ Dmi⁷ Emi⁷ FMA⁷
 (A^{b7})
 B^bMA⁷ Dmi⁷/G G⁹ CMA⁷ C^{#0} Dmi⁷
 (B^{b7}) (E[∅] A⁷)
 Dmi⁷/G A⁷ Dmi Dmi(MA⁷) Dmi⁷ G⁺⁹ CMA⁷ Bmi⁷(b⁵) E7(b⁹)
 (G⁹) (Dmi⁷/G G⁺⁹)
 Ami Ami(MA⁷) Ami⁷/G F[#]mi⁷(b⁵)
 (A^{b9})
 FMA⁷ Ami⁷/E Dmi⁷ Emi⁷ FMA⁷ Dmi Dmi(MA⁷)
 (B^{b7})
 Dmi⁷/G G⁷ C⁶
 (C⁶ Ami⁷) (Dmi⁷/G G⁹)

Django

(J. Lewis)

F_{MI}^6 $B^b_{MI}^6$ $C^7(b9)$ F_{MI}^6 $F^7(b9)$
 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ $D^7(b9)$ $D^b_{MA}^7$ $G_{MI}^7(b9)$
 G^7/F C^7/E F_{MI}^6 $B^b_{MI}^7$ C^7
 F_{MI}^7 F_{MI}^6 $B^b_{MI}^7$ C^7 FINE F_{MI}^6

CHANGES

F_{MI}^7 $D^7(\#9)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(b9)$ $B^b_{MI}^7$ E^b7 A^b7 D^b7 G^7 C^7 $C^7(\#9)$

F_{MI}^7 $D^7(\#9)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(b9)$ $B^b_{MI}^7$ E^b7 A^b7 D^b7 C^7 F_{MI}^7

$F^7(b9)$ $B^b_{MI}^7$ $F^7(b9)$ $B^b_{MI}^7$ $F^7(b9)$ $B^b_{MI}^7$ F^7 C^7 $F^7(\#9)$
 (Bass) % % % % % % %

$B^b_{MI}^7$ $G^7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ B^b7 $E^b_{MI}^7$ A^b7 D^b7

G^b7 D^b7

Musical notation for the first system of 'Dolphin Dance'. It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). It starts with a Gb7 chord and a melodic line. The second staff has a treble clef and a key signature of one flat (Bb). It starts with a Ddb7 chord and a melodic line. Above the second staff, the following chords are written: Fmi6, Bbm7, C7, Fmi6, Fmi6, Bbm7, C7, Fmi6. The system ends with 'D.S. al Fine'.

Dolphin Dance (H Hancock)

Musical notation for the second system of 'Dolphin Dance'. It consists of seven staves. The first staff has a treble clef and a key signature of one flat (Bb). It starts with an Ebma7 chord and a melodic line. The second staff has a treble clef and a key signature of one flat (Bb). It starts with a Bbm7 chord and a melodic line. The third staff has a treble clef and a key signature of one flat (Bb). It starts with an Ebma7 chord and a melodic line. The fourth staff has a treble clef and a key signature of one flat (Bb). It starts with a Dmi7(b9) G7(#9) chord and a melodic line. The fifth staff has a treble clef and a key signature of one flat (Bb). It starts with a Cmi7 chord and a melodic line. The sixth staff has a treble clef and a key signature of one flat (Bb). It starts with an Ab7#11 chord and a melodic line. The seventh staff has a treble clef and a key signature of one flat (Bb). It starts with a Cmi7 chord and a melodic line. Above the staves, the following chords are written: Ebma7, Bbm7, Ebma7, Dmi7(b9) G7(#9), Cmi7, Ab7#11, Cmi7, Ami7, D7ALT, Gma7, Abmi7, Fmi7, Fmi7/Bb, Cmi7, Ami7, D7ALT, Gma7, Dmi7/G, G7(b9), Cmi7/G, Cmi7/F, D/F, Cmi7/F, Emi7, A7, Eb7#11, Ami7, D7, Bmi7, E7, Dmi7, C#mi7, F#713, Bmi7/B, Ami7/B, Bmi7/B, Ami7/B, Bbm7/Bb, Eb+(maj)/Bb, Ab+(maj)/Bb, G7(#9), (G/Eb).

Do Nothin' Till You Hear From Me

(D. Ellington)

FMA^7 DMi^7 D^bMi^7 Cmi^7 F^7 B^bMA^7 $E^b9(\#9)$
 FMA^7 $D^7(b9)$ $G^7(b9)$ C^{13} | F^7/A^bB^o C^9sus C^7 | 2. F^6 B^b6 F^6 A^b7
 D^bMA^7 B^bMi^7 E^bMi^{11} $A^b13(b9)$ D^bMA^7 A^b7 D^bMA^7 B^b/C FMA^7 B^b9
 $(D^bMA^7 E^bMi^{11})$ (Fmi^7) (E^bMi^9) $(D^bMA^7 E^bMi^{11})$ (Fmi^7) $(Gmi^7(b5))$ $(F/C B^b7)$
 F/A A^b^o C/G G^7 C^7sus C^7 FMA^7 DMi^7 D^bMi^7 Cmi^7 F^7
 $(F/A D^9)$
 B^bMA^7 $E^b9(\#11)$ FMA^7 $D^7(b9)$ $G^7(b9)$ C^{13} F^6

Donna Lee

(C. Parker)

A^bMA^7 F^7 B^b7
 B^bMi^7 E^b7 A^bMA^7 E^bMi^7 ~~A^b7~~
 D^bMA^7 D^bMi^7 G^b7 $(A^bMA^7) C-7$ $F^7(b9)$

Handwritten musical notation for a jazz piece, featuring five staves of music. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: B^b7 , $B^b m_1^7$, E^b7
- Staff 2: $A^b m_1^7$, $F7$, B^b7
- Staff 3: $C7(b9)$, $G m_1^7(b5)$, $C7(\#9)$, $F m_1^7$, $C7(\#9)$
- Staff 4: $F m_1^7$, $C7(\#9)$, $F m_1^7$, B^o
- Staff 5: $C m_1^7$, $F7$, $B^b m_1^7$, E^b7 , A^b6

The notation also includes various melodic lines, including triplets and slurs, indicating a complex harmonic and melodic structure.

Don't Be That Way (B. Goodman-E. Sampson)

F⁺₇ B^b₆ Gmⁱ₇ Cmⁱ₇ F⁺₇ B^b₆ Gmⁱ₇ Cmⁱ₇ F⁺₇ B^b₆ Gmⁱ₇

Cmⁱ₇ F⁺₇ 1. B^b₆ Gmⁱ₇ Cmⁱ₇ F⁺₇ | 2. B^b₆ A⁷

D⁷ G⁷ C⁷ F⁺₇ B^b₆ Gmⁱ₇.

Cmⁱ₇ F⁺₇ B^b₆ Gmⁱ₇ Cmⁱ₇ F⁺₇ B^b₆ Gmⁱ₇ Cmⁱ₇ F⁺₇ B^b₆

Don't Blame Me

(J. McHugh)

CMA B $\flat$ 7 A7 Dmi7 G7 CMA7 Ami7 Dmi7(b5) G7(b9)
 (Fmi7 B $\flat$ 7) (Emi7 A7 Ebmi7 Ab7)
 Emi7(b5) A7(b9)
 1. Dmi7 G7 Emi7 A7 Dmi7 G7 2. Dmi7 G7 C6 Gmi7 C7
 FMA7 E7(b9) Ami7 Ami7
 D7 Dmi7 Ab7 Dmi7/G G7(b9) CMA7 B $\flat$ 7 A7
 (Fmi7 B $\flat$ 7) (Emi7 A7 Ebmi7 Ab7)
 Dmi7 G7 CMA7 Ami7 Dmi7(b5) G7(b9) Emi7(b9) A7(b9)
 Dmi7 G7 C6

Don't Explain

(Herzog-Holiday)

Fmi6 Dmi7(b5) Gmi7(b5) C7 Fmi6 Dmi7(b5) Gmi7(b5) C7
 Gb9 F+9 F+7(b9) E9 Eb9
 1. AbMA7 Gmi7(b5) C7 2. Ab6 D $\flat$ G7(b9) C7(b9)

F7 B^bMi7 E^b7 A^bMA7 D^bMA7 G^{Mi}7(b5) D^b7 C7
 (F^{Mi}7)
 F7 B^bMi7 E^b7 A^bMA7 D^bMA7 G^{Mi}7(b5) D^b7 C7
 (F^{Mi}7)
 F^{Mi}6 D^{Mi}7(b5) G^{Mi}7(b5) C7 F^{Mi}6 D^{Mi}7(b5) G^{Mi}7(b5) C7 G^b7 F⁺7
 E9 E^b9 A^b6 (D^bMA7 G^{Mi}7(b5) C7.)

Doxy

(S. Rollins)

B^b7 A^b7 G7(#9) C7 F7 B^b
 B^b7 A^b7 G7(#9) C7 F7
 B^b7 E^b7 E^o
 B^b7 A^b7 G7(#9) C7 F7 B^b

Don't Get Around Much Anymore

(A^bMA^7) $\%) F7$
 $A^bMA^7 B^bMi^7 BMi^7 CMi^7$ $(F^7 CMi^7/G A^bF^7/A)$

$F7$ B^bMi^7 E^b13_{sus} E^b13 1. A^b6 $D^bMA^7 D^\circ$
 (B^b7)
 E^b7 2. A^b6 A^b7 D^b6 D°
 (G^b9)
 A^bMA^7 E^bMi^7 A^b7 D^b6 $Dmi^7(b5)$ $G7(b9)$ CMi^7 B°
 B^bMi^7 E^b7 A^bMA^7 B^bMi^7 BMi^7 CMi^7 $F7$
 (A^bMA^7) $(F^7 CMi^7/G A^bF^7/A)$
 $F7$ B^bMi^7 E^b13_{sus} E^b13 A^b6
 (B^b7)

Don't Worry 'Bout Me (R. Bloom)

B^bMi^7 E^b7 A^bMA^7

B^bMi^7 E^b7 A^b6 A^b6/C B° B^bMi^7
 $(A^b6 B^bMi^7)(CMi^7 F7)$

Handwritten musical notation with chords and triplets:

Chords: C_{MI}^7 , $D^b_{MI}^7$, G^b7 , F_{MI}^7 , B^b7 , $B^b_{MI}^7$, E^b7 , C_{MI}^7 , $F7$, $B^b_{MI}^7$, E^b7 , $A^b_{MA}^7$, $A^b_{MA}^7$, $E^b_{MI}^7$, A^b7 , $D^b_{MA}^7$, $D^b_{MA}^7$, G^b7 , C_{MI}^7 , $F7$, $B^b_{MI}^7$, E^b7 , A^b6 , $(C_{MI}^7 F7)$

Easy To Love (C. Porter)

Handwritten musical notation for "Easy To Love" with chords and first/second endings:

Chords: F_{MI}^7 , $G_{MI}^7(b5)C^7$, F_{MI}^7 , B^b7 , $E^b_{MA}^7$, $A^b13(\#11)$, $(D^b7 C^7)$, $(B_{MI}^7 E^b7)(E^b_{MA}^7 A^b7)$, G_{MI}^7 , C^7 , F_{MI}^7 , B^b7 , $E^b_{MA}^7$, $G_{MI}^7 C^7$, F_{MI}^7 , $(G_{MI}^7 G^b_{MI}^7)$, $B^b7(b9)$, B^b9/A^b , G_{MI}^7 , C^7 , C^7 , F_{MI}^7 , D^b9 , $(A^b_{MI}^7 D^b9)$, G_{MI}^7 , G^b0 , F_{MI}^7 , $B^b7(b9)$, E^b6 , $(G_{MI}^7 C^7)$, $(A^b9(\#11) (G_{MI}^7 G^b0))$

Early Autumn (R. Burns W. Herman)

Handwritten musical score for "Early Autumn" (R. Burns W. Herman). The score is written on a single staff in 4/4 time, featuring a key signature of one flat (Bb). The melody is accompanied by a series of chords, many of which are handwritten and include extensions or alterations.

Chords and Progressions:

- Measures 1-4: B9(#11), BbMA7, Emi7(b5), A7, AbMA7
- Measures 5-8: Dmi7(b5), G7, GbMA7, Cmi7(b5), F7
- Measures 9-10: 1. Dmi7, Db7
- Measures 11-14: Cmi7, B9(#11), 2. BbMA7, Cmi7C#o, Bb/D, Db7, Cmi7, F13
- Measures 15-18: Bb/D, Db7, Cmi7, F7, BbMA9, Bbmi7, Eb7
- Measures 19-22: AbMA7, Db13, CMA7, B7(b9), Cmi7(b5), F9, BbMA7
- Measures 23-26: (CMA7 B7 Bb9 A7(#9)) (Ab7 GMA7 Gb13(b9) F9), Emi7(b5), A7, AbMA7, Dmi7(b5), G7, GbMA7
- Measures 27-30: Cmi7(b5), F7, BbMA7, Bb6

The score concludes with a final measure containing a whole note and a double bar line.

East Of The Sun

(B. Bowman)

Handwritten musical score for "East Of The Sun" by B. Bowman. The score is written on a grand staff (treble and bass clefs) in 4/4 time, with a key signature of one sharp (F#). The music features various chords and melodic lines, with some measures containing triplets.

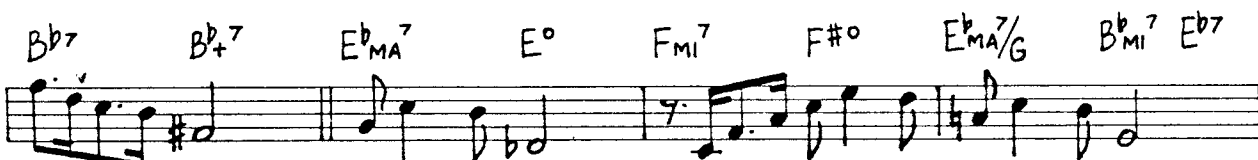
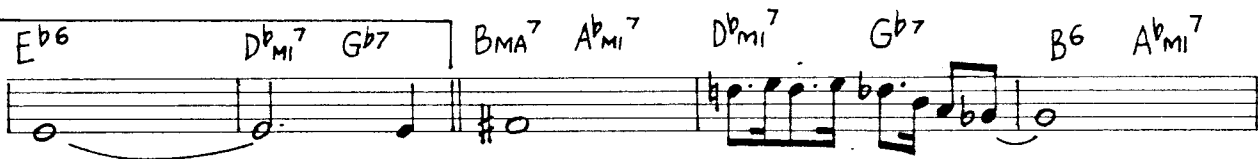
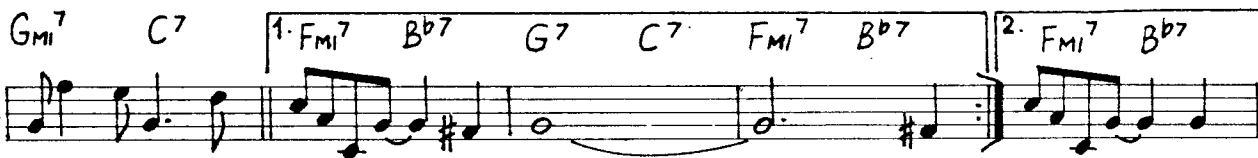
Chords and Chord Progressions (from top to bottom):

- Line 1: GMA^7 , Bm^7 , E^9
- Line 2: Am^9 , Cm^7 , F^7 , Am^7
- Line 3: D^{13} , D^7/C , B^7 , B^+7 , Em^7 , Em^9 , A^{13}
- Line 4: Am^7 , D^7 , GMA^7 , Bm^7
- Line 5: $(Am^7 B\flat E^7)$, $(Am^9 D^7(b9))$, E^9 , Am^9 , Cm^7 , F^7
- Line 6: Am^7 , Am^7/G , $F\sharp m^7(b5)$, B^7 , Em^7 , A^{13} , Am^9
- Line 7: Cm^7 , F^7 , Bm^7 , E^7 , $B\flat m^7$, $E\flat^7$, Am^9 , $Am^9 D^{13}(b9)$
- Line 8: G^6

Easy Living

(R. Rainger)

$E^b_{MA}{}^7$ E° $F_{MI}{}^7$ $F^{\# \circ}$ E^b_{MA}/G $B^b_{MI}{}^7$ E^b7 $A^b_{MA}{}^7$ D^b7



Emily

(J. Mandel)



D⁷ Dm⁷ G^{7(b9)} C^{MA7} A^{m7} Dm⁷ G⁷
 Gm⁷ C⁷ F^{MA7} Bm^{7(b5)} E^{7(b9)} A^{m7} A^{m7/G} F[#] B⁷ Em⁷
 A⁷ Dm⁷ G⁷ Em^{7(b5)} A⁷ A^{7/G} F^{#m7(b5)} Fm⁷
 Em⁷ A⁷ Dm⁷ G⁷ C⁶
 (E^{b7}) (D^{b7})

Exactly Like You (J. McHugh)

D^bMA⁷ D^b6 E^b7 A^b7 D^o
 (D^bMA⁷ Fm⁷) (B^bm⁷)
 E^bm⁷ A^b7 D^b6 G^b7 1. D^b6 A^b7 2. D^b6 D^b7 G^b6
 G^bm⁶ C^b7 D^b6 (B^bm⁷) A^bm⁷ D^b7 G^b6 C^b9
 (D^b6 F⁺7(b9)) (B^bm⁷) (E^bm⁷) (C^b9 A^b7)
 Fm⁷ B^b7 E^bm⁷ A^b7 D^bMA⁷ D^b6 E^b7
 (F⁺7 B^b9) (E^b7 A^b9) (D^bMA⁷ Fm⁷) (B^bm⁷)
 A^b7 D^o E^bm⁷ A^b7 D^b6 G^b7 D^b6

Embraceable You

(G. Gershwin)

E^b6/G G^b0 F_{mi}^7 $B^b7 (C^7)$ F_{mi}^7
 $F_{mi}^7(b5)$ B^b7 E^b6 $A^b_{MA}^7$ $D^7(b9)$ $G_+^7(b9)$ C_{mi}^7 C_{mi}^7/B^b $A_{mi}^7(b5)$ $D^7 (A^b7)$
 G_{mi}^7 G_{mi}^7/F $E_{mi}^7(b5)$ E^b_{mi} D_{mi}^7 $(G_+^7 (D^b7))$ C_{mi}^7 F^7 B^b7 F_{mi}^7 B^b7
 E^b6/G G^b0 F_{mi}^7 $B^b7 (C^7)$ F_{mi}^7
 $F_{mi}^7(b5)$ $B^b7(b9)$ E^b6 C_{mi}^7 $B^b_{mi}^7$ E^b7 $A^b_{MA}^7$ $D_{mi}^7(b5)$ $G^7(b9)$
 $(E^b7 \ B^b_{mi}^7(add11)/F) (F^{\#0} \ E^b7/G)$
 C_{mi}^7 C_{mi}^7/B^b $A_{mi}^7(b5)$ $A^b_{mi}^6$ G_{mi}^7 C^7 $F_{mi}^7(b5)$ $B^b7(b9)$ E^b6 $(C^7 \ F_{mi}^7 \ B^b7)$
 $(C_{mi} \ C_{mi}(MA^7)) (C_{mi}^7 \ F^{13}) (E^b/B^b \ C_+^7(b9)) (G^b_{mi}^7 \ C^b7 \ B^b7(b9))$

Everything I Have Is Yours

(B. Lane)

$B^b_{MA}^7/D$ $D^b_{mi}^7$ G^b7 C_{mi}^7 F^7 $B^b_{MA}^7$ C_{mi}^7 $C^{\#0}$
 $B^b_{MA}^7/D$ $D^b_{mi}^7$ G^b7 C_{mi}^7 F^7 $B^b_{MA}^7$ $A_{mi}^7(b5)$ D^7

G MI^7 E $\flat\text{M}\text{I}$ B $\flat 6$ C 9
 D MI^7 G 7 G MI^7 C 7 C MI^7 F 7 F $^7/\text{E}\flat$
 B $\flat\text{M}\text{A}^7/\text{D}$ D $\flat\text{M}\text{I}^7$ G $\flat 7$ C MI^7 F 7 B $\flat\text{M}\text{A}^7$ C MI^7 B $^7(\flat 5)$
 B $\flat\text{M}\text{A}^7$ F MI^7 B $\flat 7$ E $\flat\text{M}\text{A}^7$ A $\text{M}\text{I}^7(\flat 5)$ D ^7sus
 G MI^7 E $\flat\text{M}\text{I}$ B $\flat 6$ G MI^7 C 7 B 7
 B $\flat\text{M}\text{A}^7$ D $\flat\text{M}\text{I}^7$ G $\flat 7$ C MI^7 F 7 B $\flat 6$

Ease Away Walk (B. Golson)

C MI^7 A $\text{M}\text{I}^7(\flat 5)$ D $^7(\sharp 9)$ G $^7(\sharp 9)$ C MI^7 A $\text{M}\text{I}^7(\flat 5)$
 D $^7(\sharp 9)$ G $^7(\sharp 9)$ C MI^7 A $\text{M}\text{I}^7(\flat 5)$ D $^7(\sharp 9)$ G $^7(\sharp 9)$
 C MI^7 A $\text{M}\text{I}^7(\flat 5)$ D $^7(\sharp 9)$ G $^7(\sharp 9)$

Everything Happens To Me (M. Dennis)

C_{MI}^7 $F7(b9)$ D_{MI}^7 $C\#^0$ C_{MI}^7 $F7$ E^b7 $D_{MI}^7(b5)$ G^7
 $(E_{MI}^7(b9))$ E^b9
 C_{MI}^7 A^b7 D_{MI}^7 G^7 | 1. C_{MI}^7 $F7$ D_{MI}^7 G^7
 (B^0) $C_{MI}^7(b5)$
 2. C_{MI}^7 $F7$ B^b6 | F_{MI}^7 $B^b7(\#9)$ $E^b_{MA}^7$ C^7
 (C_{MI}^7)
 F_{MI}^7 $B^b7(\#9)$ $E^b_{MA}^7$ E_{MI}^7 $A^+7(\#9)$ D_{MA}^7 D^6 G_{MI}^7 C^9
 C_{MI}^7 $F7$ G^7 C_{MI}^7 $F7(b9)$ D_{MI}^7 $C\#^0$ C_{MI}^7 $F7$ E^b9
 $(E_{MI}^7(b9))$ E^b9
 $D_{MI}^7(b5)$ G^7 C_{MI}^7 A^b7 D_{MI}^7 G^7 C_{MI}^7 $F7$ B^b6 (G^7)
 (B^0) $C_{MI}^7(b5)$

Ev'ry Time We Say Goodbye (C. Porter)

$E^b_{MA}^7$ F_{MI}^7 G_{MI}^7 F_{MI}^7 E^7 $E^b_{MA}^7$ C_{MI}^7 F_{MI}^7 $B^b7(b9)$
 (B^b7)
 $E^b_{MA}^7$ F_{MI}^7 G_{MI}^7 F_{MI}^7 B^b7 $E^b_{MA}^7$ $B^b_{MI}^7$ A^7 | 1. $A^b_{MI}^7$ D^b7
 (E^b7)

E^b/G G^b F_{MI}^7 B^b7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$
 $A^b_{MI}^7$ D^b7 G_{MI}^7 $C^7(b9)$ $F^7(b9)$ B^b7 E^7
 2. $A^b_{MA}^7$ D^b7 E^b/G G^b F_{MI}^7 B^b7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$
 $A^b_{MI}^7$ D^b7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E^b6 (C_{MI}^7 F_{MI}^7 B^b7 E^7)

Easy Street (H. Arlen)

C_{MA}^7 E^7 A^7 D_{MI}^7 G^7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E_{MI}^7 A^7
 D^7 G^7 1. C_{MA}^7 A^7 D^7 G^7 2. G_{MI}^7 C^7
 F_{MA}^7 F_{MI}^7 B^b7 C_{MA}^7 A_{MI}^7 G_{MI}^7 C^7 F_{MA}^7
 F_{MI}^7 B^b7 A_{MI}^7 D^7 D_{MI}^7 G^7 C_{MA}^7 E^7 A^7 D_{MI}^7 G^7 G_{MI}^7 C^7
 F_{MI}^7 B^b7 E_{MI}^7 A^7 A^b7 G^7 C^6 (A^7 D^7 G^7)

Falling In Love With Love (R. Rodgers)

[illegible]

Fascinating Rhythm (G. Gershwin)

Handwritten musical notation on two staves. The first staff contains the following chords: F7, B^b7, Gm7(b5) C+7(b9), 2. A^bMA7, Dm7(b5) G7. The second staff contains: Cm7, F7, Fm7, B^b7, Fm7, B^b7, Eb6.

Fine And Dandy (K. Swift)

Handwritten musical notation for the song "Fine And Dandy" by K. Swift, consisting of eight staves. The chords are as follows:

- Staff 1: FMA7/A, A^bo, Gm7, C7, FMA7/A
- Staff 2: A^bo, Gm7, C7, Cm7, F7
- Staff 3: B^bMA7, (B^b9), (B^b7(b9)), B^bM7/E^b, E^b13, A^bMA7
- Staff 4: Gm7, C7(b9), FMA7/A, A^bo, Gm7, C7
- Staff 5: FMA7/A, A^bo, Gm7, C7, Cm7
- Staff 6: F7, B^bMA7, E^b9, Dm7, G9, Gm7/C, G^b7(#9)
- Staff 7: F6, (Gm7, C7)

A Felicidade

(A.C. Jobim)

Am7 CMA7

B7 E7 Dmi7 G7 CMA7 C6

(C6 A+7(b9))

Bmi7(b5) E7(b9) Am7 D7 Gmi7 C7

(Dmi7 # Dmi7/C) (Bmi7(b5) E7(b9))

FMA7 Bmi7(b5) E7 Am7

(E7) (Am7) (Bmi7(b5) E7)

Bmi7(b5) E7 Am7 (Dmi7 G7) CMA7 F7

CMA7 Gmi7 C7 F6

Dmi7 G7 C6 F#mi7(b5)

B7 Emi7(b5) A7 Dmi7(b5) G7 CMA7

CMA7 Bmi7(b5) E7 Am7

(FMA7)

Bm^{7(b5)} E⁷ A^{mi}⁷

D.S. al Coda
 Bm^{7(b5)} E⁷

A^{mi}⁷ 1.2. A^{mi}⁷

3. A^{mi}⁷ A^{mi}^{6/9}

Flamingo (T. Grouya)

C^{ma}⁷ A^{mi}⁷ D^{mi}⁷ G⁺⁷ C^{mi}⁷ F⁷ G⁺⁷

A^b⁹ D^{mi}⁷ G⁷ (F) 1. E^{mi}⁷ A⁷ D^{mi}⁷ G⁷

2. C⁶ F⁹ C⁶ G^{mi}⁷ C⁷ F^{mi} F^{mi}(^{ma}⁷) F^{mi}⁷ B^b⁷

E^b⁶ G^{mi}^{7(b5)} C⁷ F^{mi}⁷ B^b⁷ F^{mi}⁷ F^{mi}^{7/E^b}

D^{mi}⁷ G⁷ C^{ma}⁷ A^{mi}⁷ D^{mi}⁷ G⁺⁷

C^{mi}⁷ F⁷ G⁺⁷ A^b⁹ D^{mi}⁷ G^{7sus} C⁶ (A^{mi}⁷ D^{mi}⁷ G⁷)

A Fine Romance

(J Kern)

Changes: (C⁶) (E_M⁷ A⁷) (D_M^{7/6}) (F[#] B⁷) (E_M⁷)

1. C⁶ F⁷ E_M⁷ E^b₀

2. G_M⁷ C⁷ F_MA⁷ F[#]_M^{7(b5)} B⁷

E_M^{7(b5)} A⁷ D_M⁷ G⁷ C⁶

Flying Home (B Goodman-L Hampton)

1. E^b E^b_{7/D^b} C_M⁷ B⁷ B^b₇ E^b E^b_{7/D^b}

C_M⁷ B⁷ B^b₇ E^b E^b_{7/D^b} C_M⁷ B⁷ B^b₇ 1. E^b₇

2. E^b₇ B^b_M⁷ E^b₇ E^b₇

Eb7 Ab6 F7
 F7 Bb7 Eb Eb7/Db
 Cm17 B7 Bb7 Eb Eb7/Db Cm17 B7 Bb7 Eb Eb7/Db
 Cm17 B7 Bb7 E♭7 Bb7(#9) Coda E♭7 Bb7(#9)
 Bb7(#9) Eb6 D.S. al Coda

Frankie And Johnny (Leighton Bunch)

C6 G+7 C6 G+7 C6 G+7 C C7
 F6 C+7 F F F#° C/G A7
 Dm17 G7 C6 Dm17 G7

A Foggy Day

(G. Gershwin)

FMA⁷ D⁺7(b9) Gmi⁷ C⁷ F6/A
 (Aø Ab⁷) (F⁶)
 D7(#11) G¹³ C⁹ 1. FMA⁷ F⁷ B13(b9)
 (Dø G7(b9)) (Gmi⁷) (FMA⁷ Dmi⁷) (Cmi⁷ B⁷)
 B^bMA⁷ Eb⁹ Ami⁷ D7 (Ab⁷) Gmi⁷ C⁹
 (FMA⁷ B^bMA⁷) (Ami⁷ D7(b⁹_{b5})) (G¹³)
 2. F¹³ F¹³(b9) B^bMA⁷ Eb⁹(#11) FMA⁷/C Gmi⁷/C
 (Cmi⁷) (FMA⁷ Gmi⁷)
 FMA⁷/C Gmi⁷/C A⁺7 D⁺7(#9) Gmi⁷ C⁷ F⁶ (Gmi⁷ C⁷)
 (FMA⁷/A Bb⁶) (Ami⁷ D7(#9))

Fly Me To The Moon

(B. Howard)

Cmi⁷ Fmi⁷ Bb⁷ Eb^bMA⁷ Eb⁷ Ab^bMA⁷
 (A⁷)
 Dmi⁷(b5) G⁷ Cmi⁷ C⁷ Fmi⁷ Bb⁹_{SUS}
 (F#^o)
 1. Eb Fmi⁷ Bb⁷ Eb^bMA⁷ Dmi¹¹ G⁷
 (Gmi⁷) (C⁷) (Fmi⁷ B13(#11))

2. $G_{MI}^{7(b5)}$ C^7 F_{MI}^7 B^b_{7sus} E^b D_{MI}^{11} G^7

(D^b_{13})

Coda $\oplus$

(ONLY LAST TIME)

$D^b_{13}(\#11)$ C^7 F_{MI}^7 B^b_{7sus} B^b_7

E^b

D.S. al Coda

For All We Know (Cootis-S.M. Lewis)

F G^9 C^7 G_{MI}^7 C^7

(D_{MI}^7 G^9) (C^7 $D^b_9(\#11)$) (C^9 G_{MI}^7 C^7)

F $A_{MI}^{7(b5)}$ $D^7(b9)$ G_{MI}^7 $D^b_{13}(\#11)$ C^7

($B^b_{MI}^7$ E^b_7)

1. F B_{MI}^{11} E^7 G_{MI}^{11} G_{MI}^7/F $E_{MI}^{7(b5)}$ A^7 E^b_7

(A_{MI}^7) (A^b_7) (G_{MI}^7) (C^7)

D_{MI}^7 G^7 G_{MI}^7 C^7

(F F/A) (A^b_7) (G_{MI}^7/D E^b_7/D^b C^7)

2. F E^7 A^7 D^7

(B_{MI}^{11} E^7) ($A_{MI}^{7(b5)}/E^b$ D^7)

G_{MI}^7 C^7 F

(G_{MI}^7 G^{13}) ($G_{MI}^{7(b5)}/D^b$ $C^7(b9)$)

Fools Rush In

(R. Bloom)

Handwritten musical score for "Fools Rush In" by R. Bloom. The score is written on eight staves in 4/4 time. The key signature has one sharp (F#). The chords and notes are as follows:

- Staff 1: Dmi⁷, G⁷, CMA⁷, Ami⁷. Notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, 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F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360,

Four Brothers

(J. Giuffre)

Handwritten musical notation for the first system. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes a treble clef, a repeat sign, and various chords: B^b7, E^b7, A^bMA⁷, F7, B^bMI⁷, B^o, CMI⁷, and F7. The melody is written on a single staff.

Handwritten musical notation for the second system. It includes a first ending (1.) and a second ending (2.). The first ending contains the chords B^bMI⁷, E^b7, A^bMA⁷, and F7. The second ending contains the chords B^bMI⁷ and E^b7. The notation includes a treble clef and a repeat sign.

Handwritten musical notation for the third system. The notation includes a treble clef and various chords: A^b6, C[#]MI⁷, F[#]7, and BMA⁷. The melody is written on a single staff.

Handwritten musical notation for the fourth system. The notation includes a treble clef and various chords: EMI⁷, A⁷, DMA⁷, DMI⁷, and G⁷. The melody is written on a single staff.

Handwritten musical notation for the fifth system. The notation includes a treble clef and various chords: CMA⁷, C[#]o, DMI⁷, G⁷, CMI⁷, and F7. The melody is written on a single staff.

Handwritten musical notation for the sixth system. The notation includes a treble clef and various chords: B^b7, E^b7, A^bMA⁷, (B^bMI⁷), and E^b7. The melody is written on a single staff.

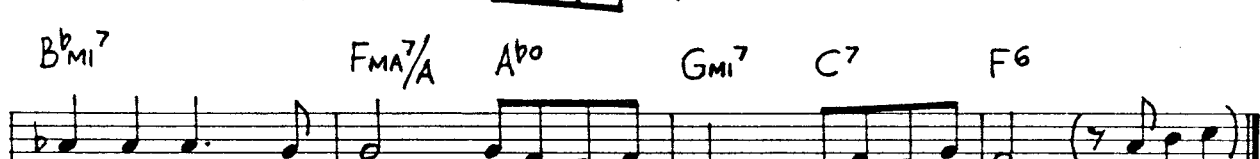
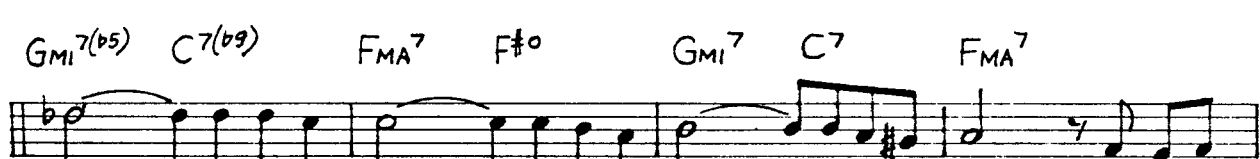
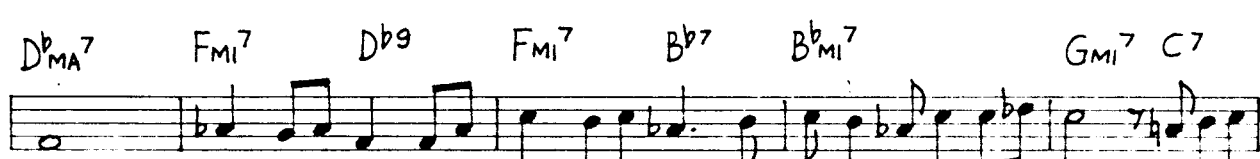
Handwritten musical notation for the seventh system. The notation includes a treble clef and various chords: F7, B^bMI⁷, B^o, CMI⁷, and F7. The melody is written on a single staff.

Handwritten musical notation for the eighth system. The notation includes a treble clef and various chords: B^bMI⁷, E^b7, and A^b6. The melody is written on a single staff.

For Heaven's Sake

(Meyer-Brettton)
-Edward

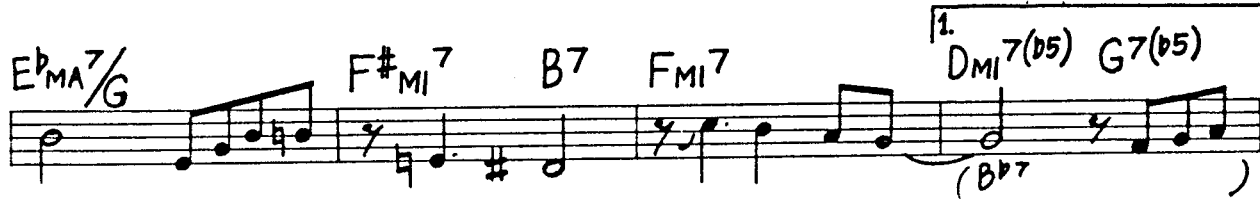
G $\text{mi}^7(\text{b}5)$ C $7(\text{b}9)$ F MA^7 F $\sharp^0$ G mi^7 C 7 F MA^7



Four

(M. Davis)

A



E^b_{MA}/G $F^{\#}_{MI}7$ $B7$ $F_{MI}7$ B^b7 break
 2. $D_{MI}7(b5)$ $G7(b5)$ $G_{MI}7$ $F^{\#}_{MI}7$ $F_{MI}7$ B^b7 E^b6 solo break ($F_{MI}7$ B^b7)
 After solos
 D.C. al Coda
 $G_{MI}7$ $F^{\#}_{MI}7$ $F_{MI}7$ B^b7 $A_{MI}7(b5)$ $D7$
 $G_{MI}7$ $F^{\#}_{MI}7$ $F_{MI}7$ B^b7 E^b $E^b_{MI}(MA7)$

For Minors Only (J. Heath)

$C_{MI}7$ $G7/D$ $C_{MI}7/E^b$ $G7/D$ $C_{MI}7$ $G7/D$ $C_{MI}7/E^b$ $C7$
 $F_{MI}7$ $C7/G$ $F_{MI}7/A^b$ $C7/G$ $F_{MI}7$ $C7/G$ $F_{MI}6$
 $D_{MI}7$ $G7$ $E^b_{MI}7$ A^b7 $D_{MI}7$ $G7$ $G+7(b9)$
 1. $C_{MI}7$ ($A_{MI}7(b5)$) A^b7 D^b9 $C_{MI}6/9$ $G+7$
 2. $C_{MI}7$ A^b7 $G7$ $C_{MI}7$ ($D_{MI}7(b5)$ $G7$)

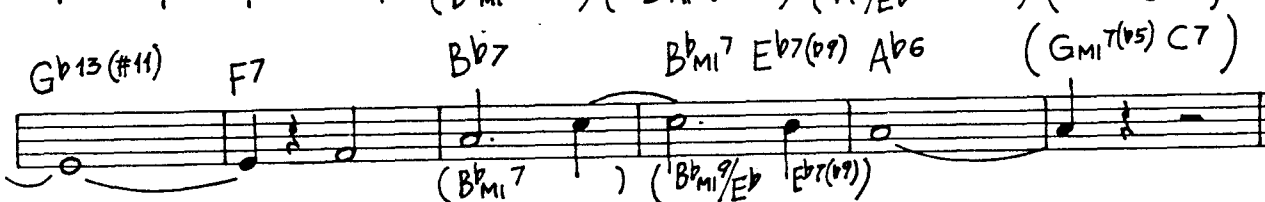
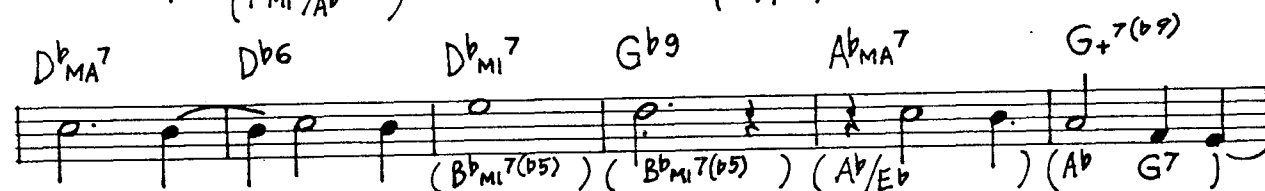
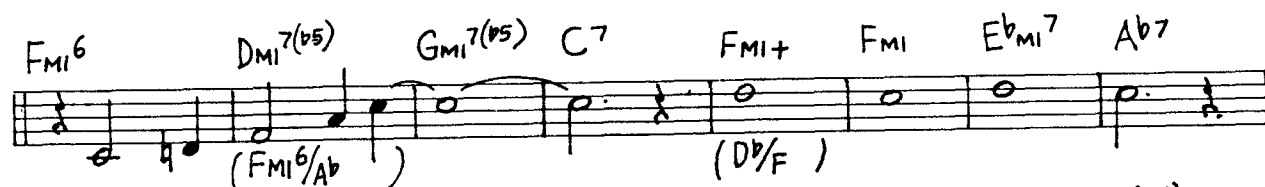
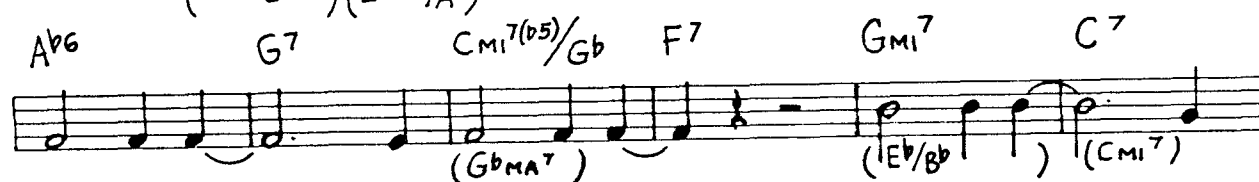
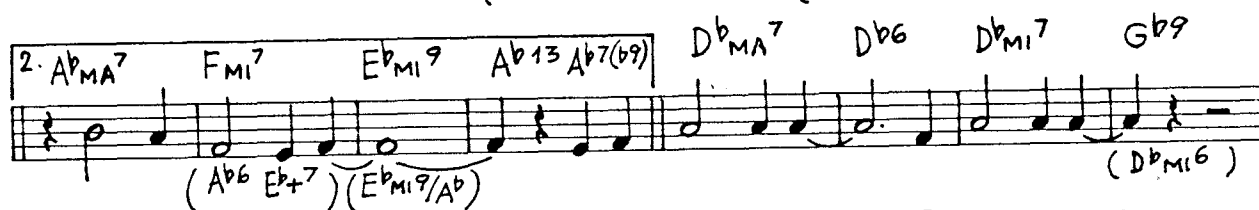
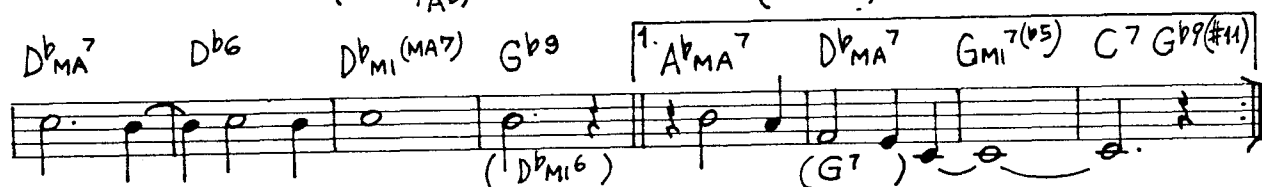
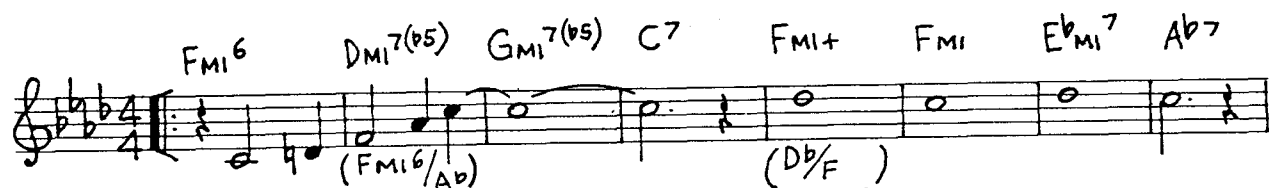
Fried Bananas

(D. Gordon)

Handwritten musical score for "Fried Bananas" by D. Gordon. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes various musical notations such as eighth notes, quarter notes, half notes, and triplets. Chord symbols are written above the staves, including EbMA7, GMi7(b5), C7, Fmi7, Ami7(b5), D7, AbMA7, G+7, C7(b9), Fmi7, Abmi7, Db7, EbMA7, Dmi7, G7, Cmi7, F7(#11), Bb13, and F#0. The score is divided into two main sections by a double bar line, with the second section starting with a "2." marking. The piece concludes with a repeat sign.



From This Moment On (C. Porter)



A Gal In Calico

(A. Schwartz)

$E^b_{MA}7$ A^b7 $G_{Mi}7$ G^b7 $F_{Mi}7$ B^b7
 $E^b_{MA}7$ A^b7 $G_{Mi}7$ G^b7 $F_{Mi}7$ | 1. B^b7 $E^b_{MA}7/G$
 G^b0 B^b7/F $D_{Mi}7(b5)$ $G7(b5)$ $C_{Mi}7$ $C7$
 (G^b7) (F^{13}) (B^b7) (B^0)
 $F7$ B^b7 | 2. B^b7 $B^b_{Mi}7$ E^b7
 $A^b_{MA}7$ $D^b9(\sharp 11)$ $E^b_{MA}7$ $C_{Mi}7$ $F_{Mi}7$ B^b7 E^b6

Georgia On My Mind

(H. Carmichael)

$F_{MA}7$ $E_{Mi}7(b5)$ $A7$ $D_{Mi}7$ $D_{Mi}7/C$ $B_{Mi}7(b5)$ $B^b_{Mi}6$
 $A_{Mi}7$ A^b0 | 1. $G_{Mi}7$ $C7$ $F_{MA}7$ $F^{\sharp}0$ $G_{Mi}7$ $C+7$
 $(D7)$
 2. $G_{Mi}7$ $C7$ $F6$ B^b7 $F6$ $A7$ | $D_{Mi}7$ $E_{Mi}7(b5)$ $A7$
 $(F^{\sharp}_{MA}7)$

Dmi⁷ B^b7 Dmi⁷ E^bmi⁷(^b5) A⁷ Dmi⁷ G⁷ Dmi Dmi(^{MA}7)/C[#]
 Dmi⁷/C B^bmi⁷(^b5) E⁷ A^bmi⁷ D⁷ G⁷ C⁺7 F^{MA}7
 E^bmi⁷(^b5) A⁷ Dmi⁷ Dmi⁷/C B^bmi⁷(^b5) B^bmi⁶ A^bmi⁷ A^bo
 G^bmi⁷ C⁷ F⁶

Gee, Baby Ain't I Good To You

(Don Redman)

C⁷ A^b7 G⁷ C⁷ F⁷ B^b7 E^b D⁷ G⁷
 C⁷ A^b7 G⁷ C⁷ F⁷ B^b7 E^b E^b7
 A^b7 A^o E^b/B^b E^b7 A^b7 D⁷ G⁷
 C⁷ A^b7 G⁷ C⁷ F⁷ B^b7 E^b (D⁷ G⁷)

Get Happy

(H. Arlen)

Handwritten musical score for "Get Happy" by H. Arlen. The score is written on ten staves, each containing a melody line and chord symbols. The key signature is one flat (Bb). The score includes various chord types such as FMA7, Gmi7/C, F6, C9, Bb6, and C7. There are repeat signs (double bar lines with dots) at the end of several phrases. The notation includes eighth and sixteenth notes, rests, and accidentals.

Chord symbols and repeat signs are present above the staves:

- Staff 1: FMA7 Gmi7/C
- Staff 2: FMA7 Gmi7/C, F6, C9, F6 Cmi7/F
- Staff 3: BbMA7 Cmi7/F
- Staff 4: BbMA7 Cmi7/F, Bb6, F9, Bb6 C7
- Staff 5: Cmi7 F7, Bbmi7 Eb7, Ami7 D7, Gmi7 C7
- Staff 6: Cmi7 F7, Bbmi7 Eb7, Ami7 D7, Gmi7 C7
- Staff 7: FMA7 Gmi7/C
- Staff 8: FMA7 Gmi7/C, F6, C9, F6

Get Out Of Town

(C. Porter)

Handwritten musical score for "Get Out Of Town" by Charlie Porter. The score is written on five staves in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody is written with eighth and quarter notes. Chords are indicated above the staff: Gmi, Gmi6, Gmi, Dmi7(b5) G7, Cmi7, F7(b9), BbMA7, Bb7, Eb7, Emi7(b5), A7(#9), Ami7(b5), D7, Dmi7(b5), G7, Cmi7, Ab7, BbMA7, Dmi7(b5) G7, Cmi7, Ebmi7, F13(b9), Bb6. The second staff begins with a first ending bracket. The third staff begins with a second ending bracket. The fourth staff includes a triplet of eighth notes and a measure with a double sharp (F#) and a double flat (Bb) indicating a chromatic alteration.

Giant Steps

(J. Coltrane)

Handwritten musical score for "Giant Steps" by John Coltrane. The score is written on three staves in 4/4 time. The first staff starts with a treble clef and a key signature of two sharps (F# and C#). The melody is written with quarter and eighth notes. Chords are indicated above the staff: BMA7, D7, GMA7, Bb7, EbMA7, Ami7, D7, GMA7, Bb7, EbMA7, F#7, BMA7, Fmi7, Bb7, EbMA7, Ami7, D7, GMA7, C#mi7, F#7, BMA7, Fmi7, Bb7, EbMA7, C#mi7, F#7. The second staff includes a measure with a double sharp (F#) and a double flat (Bb) indicating a chromatic alteration. The third staff includes a measure with a double sharp (F#) and a double flat (Bb) indicating a chromatic alteration.

The Gipsy

(B. Reid)

Chords: $G+9$, CMA^7 , $F9(\#11)$, $Emi^7(b5)$, A^7 , D^7 , Ami^7 , D^7 , Dmi^7 , G^7 , $1. Dmi^7(b5)$, G^7 , CMA^7/E , Eb^7 , Dmi^7 , $D\#^7$, $2. Dmi^7$, G^7 , C^6 , $C\#MA^7$, C^6 , Emi^7A^7 , Dmi^7 , G^7 , Emi^7 , A^7 , Dmi^7 , G^7 , CMA^7 , $F\#mi^7(b5)$, $B+^7(b9)$, Emi^7 , (Eb^7) , Ami^7 , $D7(\#9)$, Dmi^7 , A^7 , A^7/G , $F\#mi^7(b5)$, $F9(\#11)$, $Emi^7(b5)$, A^7 , D^7 , Ami^7 , D^7 , Dmi^7 , G^7 , Dmi^7 , G^7 , C^6 .

Girl Of My Dreams

(Clapp)

Chords: CMA^7 , Gmi^7 , C^7 , FMA^7 , Bb^7 , Emi^7 , Eb^7 , (Ami^7) , Dmi^7 , Db^7 , CMA^7 , A^7 , Dmi^7 , G^7 , CMA^7 , Gmi^7 , C^7 , (Ami^7) .

FMA⁷ B^{b7} EMI⁷ AMI⁷ DMI⁷ G⁷ C⁶
 B_{MI}^{7(b5)} E⁷ AMI⁷ AMI⁷ D⁷
 DMI⁷ G⁷ CMA⁷ G_{MI}⁷ C⁷ FMA⁷ B^{b7}
 CMA⁷ AMI⁷ DMI⁷ G⁷ C⁶ (AMI⁷)

Girl Talk (N. Hefli)

E^bMA⁷ A⁷ A^bMA⁷ F_{MI}⁷ B^{b7(b9)} G_{MI}⁷ C^{7(b9)}
 F_{MI}⁷ G_{MI}⁷ A^{b6} B^{b9} E^bMI⁷ A^bMI⁷ F^{7(b5)} F_{MI}^{7/B^b} B^{b7(b9)}
 G_{MI}⁷ C^{7(b9)} G_{MI}⁷ A^bMI⁶ B^bMI⁶ C⁷ C_{MI}^{7/F} F⁹
 F_{MI}^{7/B^b} A^bMI⁷ G_{MI}⁷ C_{MI}⁷ 1. F_{MI}⁷ B^{b9}
 2. F_{MI}⁷ B^{b9} E^{b6} (F_{MI}⁷ B^{b7(b9)})

The Girl From Ipanema (A. Jobim)

Handwritten musical score for "The Girl From Ipanema" (A. Jobim). The score is written in G major, 4/4 time, and consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1: FMA⁷ G⁷
- Staff 2: Gmi⁷ G^{b7} 1. FMA⁷ G^{b7}
- Staff 3: 2. FMA⁷ G^bMA⁷
- Staff 4: B⁷ F[#]mi⁷
- Staff 5: D⁷ Gmi⁷
- Staff 6: E^{b7} Ami⁷ D⁷(^{b5}/_{b9})
- Staff 7: Gmi⁷ C⁷(^{b5}/_{b9}) FMA⁷
- Staff 8: G⁷ Gmi⁷ G^{b7}
- Staff 9: FMA⁷ (G^{b7})

Good Morning Heartache

(Drake-Fisher)

Handwritten musical score for "Good Morning Heartache" (Drake-Fisher). The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one flat (Bb).

The score consists of several systems of music, each with a treble staff and a bass staff. The notation includes various chords and melodic lines.

Chords and Harmonization:

- System 1: CMI⁷, F⁷, CMI⁷, F⁷, C⁷, FMA⁷. Bass line: B^bMI⁷, E^b7, A^bMI⁷, D⁷, B^bMI⁷(b5), B^bMI⁶, (FMA⁷, B^bMA⁷), A^bMI⁷, A^bMI⁷ D^b7.
- System 2: (A^bMI⁷(b5), E^b7, D⁷), (GMI⁷, B^bMI⁷ E^b7). First ending: GMI⁷, C⁷(#9), FMA⁷. Second ending: GMI⁷, C⁷.
- System 3: F⁶, EMI⁷(b5), A⁷(#9), DMI⁶, (B^bMI⁷(b5)).
- System 4: EMI⁷, A⁷, DMA⁷, DMI⁷, G⁷.
- System 5: CMA⁷, D^bMI⁷, G^b7, CMI⁷, F⁷.
- System 6: CMI⁷, F⁷, CMI⁷, F⁷, C⁷, FMA⁷. Bass line: B^bMI⁷, E^b7, A^bMI⁷, D⁷, B^bMI⁷(b5), B^bMI⁶, (FMA⁷, B^bMA⁷), A^bMI⁷, A^bMI⁷ D^b7.
- System 7: (A^bMI⁷(b5), E^b7, D⁷), (GMI⁷, B^bMI⁷ E^b7). Bass line: GMI⁷, C¹³(b9), F⁶.

Day By Day (Weston-Stordhal)

Handwritten musical score for "Day By Day" by Weston-Stordhal. The score is written on a grand staff with treble and bass clefs, 4/4 time signature, and key signature of one flat (Bb). It consists of eight staves of music with various chords and melodic lines. Chords are written above the notes, and some are enclosed in parentheses below the notes. The chords include Gmi7, C7, FMA7, Bb7, Ami7, D9, Gmi7(b5), A7, Dmi7, G7, Dmi7(b9), G7, Dmi7, G7, Gmi7/C, C7, Eb9, D9, D+7(b9), C7, Gmi7, FMA7, Bb9, Ami7(b5), D7(b9), A7, Eb9(b11), D7, D+7(b9), C7sus, C7(b9), FMA7, and D7. The melody is written on the treble staff, and the bass line is written on the bass staff. The score ends with a double bar line on the eighth staff.

God Bless The Child (A Herzog)

$E^b_{MA}{}^7 E^b{}^7 A^b{}^6$ $E^b_{MA}{}^7 E^b{}^7 A^b{}^6$ $B^b_{MI}{}^7 E^b{}^{13}$ $B^b_{MI}{}^7 E^9(\#11) E^b{}^9 A^7(b5)$
 $(E^b_{MA}{}^7 D^b{}^7)$ $(E^b_{MA}{}^7 D^b{}^7)$
 $A^b_{MA}{}^7$ $D^b{}^9(\#11)$ $G_{MI}{}^7$ $C^7(b9)$ $F_{MI}{}^{11}$ $B^b{}^7$
 1. $E^b{}^{13}$ $A^b{}^9$ $E^b{}^{13}$ $A^b{}^{11}$ 2. $E^b{}^{13}$ $A^b{}^9$ $E^b{}^{13}$ $G^+{}^7$
 $C_{MI}{}^7$ $C_{MI}{}^7/B^b$ $A_{MI}{}^7(b5)$ $D^7(b9)$ G_{MI} $G_{MI}(MI^7)$ G^7sus $G^7(b9)$
 $(C_{MI}$ $C_{MI}+$ $)$ $(C_{MI}^6$ $C_{MI}{}^7)$
 $C_{MI}{}^7$ $C_{MI}{}^7/B^b$ $A_{MI}{}^7(b5)$ $D^7(b9)$ $G_{MI}{}^7$ C^7 $B^9(\#11)$ $B^b{}^7sus$
 $(C_{MI}$ $C_{MI}+$ $)$ $(C_{MI}^6$ $A_{MI}{}^7(b5) D^7)$ $(G_{MI}{}^7$ $G^b{}^{13}(\#11)$ $)$ $(F^{13}$ $F^+{}^7$ $B^b{}^9sus)$
 $E^b_{MA}{}^7 E^b{}^7 A^b{}^6$ $E^b_{MA}{}^7 E^b{}^7 A^b{}^6$ $B^b_{MI}{}^7$ $E^b{}^{13}$ $B^b_{MI}{}^7 E^9(\#11) E^b{}^9 A^7(b5)$
 $(E^b_{MA}{}^7 D^b{}^7)$ $(E^b_{MA}{}^7 D^b{}^7)$
 $A^b_{MA}{}^7$ $D^b{}^9(\#11)$ $G_{MI}{}^7$ $C^7(b9)$ $F_{MI}{}^{11}$ $B^b{}^7$
 $E^b{}^6$ $(F_{MI}{}^7 B^b{}^7)$

Gone With The Wind (A. Wrubel)

Fm⁷ B^b7 E^bMA⁷ C7(b9) Fm⁷ B^b7 E^bMA⁷
 (G⁷ C⁷)

AM⁷ D⁷ G⁶ E⁷ AM⁷ D⁷ 1. GMA⁷
 (G⁶/B B^bo)

GM⁷ F⁷o Fm⁷ B^b7 B^b7 E^bMA⁷ D⁺7

Db13 C⁷ Fm⁷ B9(#11) B^b7 2. GMA⁷

Fm⁷ Fm⁶ CM⁷ F7(b9) B^b7 GM⁷(b5) C⁷
 (CM⁷ B⁷) (B^b7 Ab9(#11)) (GM⁷ C⁺7(#9))

Fm⁷ B^b13 E9(#11) E^b6 (GM⁷ C⁷)

Good Bait (T. Dameron)

B^b6 G7(#9) CM⁷ F⁷ F⁷/E^b DM⁷ G⁷ CM⁷ F⁷

B^bMA⁷ B^b7/D E^bMA⁷ E^o DM⁷/F G⁷ CM⁷ F⁷ 1. B^b6 F⁷

2. $B^b_{MA}{}^7$ $B^b_+{}^7$ E^b_6 $C^7(\#9)$ $F_{MI}{}^7$ $B^b_7 B^b_7/A^b$ $G_{MI}{}^7$ C^7

$F_{MI}{}^7$ B^b_7 $E^b_{MA}{}^7$ E^b_7/G $A^b_{MA}{}^7$ A° $G_{MI}{}^7$ C^7 $F_{MI}{}^7$ B^b_7

E^b_6 F^9 B^b_6 $G^7(\#9)$ $C_{MI}{}^7$ F^7 F^7/E^b $D_{MI}{}^7$ G^7

$C_{MI}{}^7$ F^7 $B^b_{MA}{}^7$ B^b_7/D $E^b_{MA}{}^7$ E° $D_{MI}{}^7/F$ G^7 $C_{MI}{}^7$ F^7 $\oplus$

B^b_6 (F^7) $\oplus B^b_6$ G^7 $D_{MI}{}^7$ D^b_7 $C_{MI}{}^7$ B^7 B^b_6 $E^b_7(\#11)$

D.S. al Coda

Green Dolphin Street (B. Kaper)

$E^b_{MA}{}^7$ $E^b_{MI}{}^7$ F^7/E^b $E_{MA}{}^7/E^b$ $E^b_{MA}{}^7$

$E^b_{MA}{}^7$ $C^7(\#9)$ 1. $F_{MI}{}^7$ B^b_7 $E^b_{MA}{}^7$ $B^b_{MI}{}^7$ E^b_7 $A^b_{MI}{}^7$

$D^b_7(\#9)$ $G^b_{MA}{}^7$ $F_{MI}{}^7$ B^b_7 2. $F_{MI}{}^7$ $F_{MI}{}^7/E^b$ $D_{MI}{}^7(b5)$ $G^7(\#9)$

$C_{MI}{}^7$ $C_{MI}{}^7/B^b$ $A_{MI}{}^7(b5)$ $D^7(\#9)$ $G_{MI}{}^7$ $C^7(\#9)$ $F_{MI}{}^7$ B^b_7 $E^b_{MA}{}^7$ $(F_{MI}{}^7 B^b_7)$

$(A^\circ A^b_7(b5) G_{MI}{}^7 G^b_7 F_{MI}{}^7 E^7(b5))$

Groovin' High

(D. Gillespie)

Chords: E^bMA^7 , $A_{m7}(b5)$, D^7 , E^bMA^7 , $G_{m7}(b5)$, C^7 , F^7 , F^7 , F_{m7} , B^b7 , G_{m7} , G^b_{m7} , F_{m7} , B^b7 , (E^7) , F_{m7} , A^b_{m7} , D^b7 , E^b6 , $(F_{m7} B^b7)$.

Groove Yard

(C. Perkins)

Chords: E^b_{m7} , A^b7 , E^b_{m7} , A^b7 , E^b_{m7} , A^b7 , A^b_{m7} , D^b7 , G^b7 , B^7 .

E7 F_{Mi}7(b5) | 1. B7 B^b7 E^b_{Mi}7 | 2. B7 B^b7 E^b_{Mi}7 |
 E^b_{Mi}7 E^b_{Mi}7 |
 B^b7 E^b7 A^b_{Mi}7 D^b7 G^b7 B7 |
 E^b_{Mi}7/B^b B7 B^b7 E^b_{Mi}7 |

Have You Met Miss Jones (R. Rodgers)

F_{MA}7 F#° G_{Mi}7 C7 A_{Mi}7 |
 (F_{MA}7 B^b9) (A_{Mi}7 A^b7) (C7 B^b9) (A_{Mi}7 E^b9) |
 D_{Mi}7 | 1. G_{Mi}7 C7 | 2. C_{Mi}7 F13(b9) B^b_{MA}7 |
 (A^b_{Mi}7 D^b7 G_{Mi}7 C7) |
 A^b_{Mi}7 D^b7 G^b_{MA}7 E_{Mi}7 A7 D_{MA}7 A^b_{Mi}7 D^b7 |
 G^b_{MA}7 G_{Mi}7 C7 F_{MA}7 F#° G_{Mi}7 |
 (F_{MA}7 B^b9) (A_{Mi}7 A^b7) |
 C7 B^b7 A_{Mi}7 D9 G_{Mi}7 C7 F6 (D_{Mi}7 G_{Mi}7 C7) |
 (A13 D9) |

Here's That Rainy Day (Van Heusen)

FMA⁷ A^{b7} D^bMA⁷ G^bMA⁷
 (FMA⁷ /E) (A^{b7}/E^b D⁷(^b9)) (D^bMA⁷ /C) (B^bMI⁷ /A^b)
 GMI⁷ C⁷ FMA⁷ F⁷
 (GMI¹¹ /F) (C⁷/E C⁹SUS) (F[#]MI⁷ B⁷)
 1. B^bMI⁷ E^{b7} A^bMA⁷ D^bMA⁷
 (B^bMI⁷ E13([#]11)) (A^bMA⁷ D13)
 GMI⁷ C⁷ FMA⁷ DMI⁷ GMI⁷ C⁷
 (E^{b7}([#]11) D⁷(^b9))
 2. B^bMA⁷ AMI⁷ GMI⁷ C⁷ B^bMI⁹ AMI⁷ A^{b0}
 (AMI⁷ DMI⁹ /C) (G/B B^{b0})
 GMI⁷ C⁷ F⁶ (DMI⁷ GMI⁷ C⁷)
 (AMI⁷ A^{b9}) (GMI¹¹ C⁹SUS C13(^b9))

High-Fly (R. Weston)

DMI⁷ G⁷ CMA⁷ F⁷ EMI⁷ AMI⁷
 (EMI⁷ A⁷ DMI⁷ G⁷)
 CMI⁷ F⁷ 1. B^b13 B13 2. DMI⁷(^b5)
 (EMI⁷ A⁷ DMI⁷ G⁷)

G7(b9) CMI7(b5) F7(b9) DMI7 G7(b9) CMI7(b5)
 F7(b9) EMI7 A7 EbMI7 Ab7 DMI7 G7
 CMA7 F7 EMI7 AMI7 CMI7 F7 Bb13 B13
 (EMI7 A7 DMI7 G7)

Honeysuckle Rose (F. Waller)

GMI7 C13 GMI7 C13 GMI7 C13 GMI7 C13
 F6 DMI7 GMI7 C7 F6 1. AMI7(b5) D7 2. F6
 (F6 F7/A) (Bb Bmi7(b5)) (F/C Bb9) F7 Bb6 G7
 (F7 Bb/F) (F° F7) (Bb6 F7(b9)) (Bb° Bb6) (G7 C°/G)
 G7 C11 C7(#9) GMI7 C13
 (G° G7) (AMI7 Ab7)
 GMI7 C13 GMI7 C13 GMI7 C13 F6 DMI7
 (Eb9(#11) D9) (Db+9 C13) (F6 F7/A)
 GMI7 C7 F6 (AMI7 D7)
 (Bb C13)

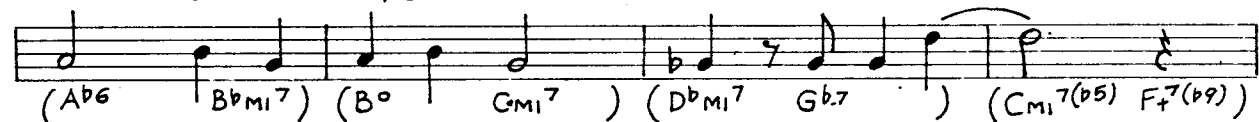
How About You

(B. Lane)

A^b6 D^b13 A^b6/C B^o $B^b_{MI}7$ E^b7



A^b6 D^b13 A^b6/C B^o $C_{MI}7(b5)$ $F+7(b9)$



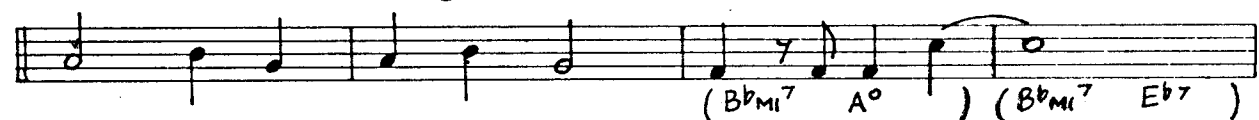
$D_{MI}7(b5)$ $D^b_{MI}6$ $A^b_{MA}7/C$ $F_{MI}7 E^b_{MI}7$ $D_{MI}7(b5)$ $G7(b9)$ (F^o)



$E_{MI}7$ $A7$ $D_{MI}7$ $G7$ $C7$ $F7$ B^b7 E^b7



A^b6 D^b13 A^b6/C B^o $B^b_{MI}7$ E^b7



$E^b_{MI}7$ A^b7 $D^b_{MA}7$ G^b7



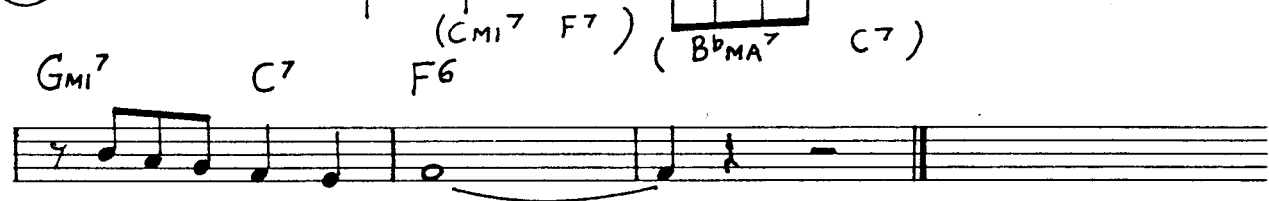
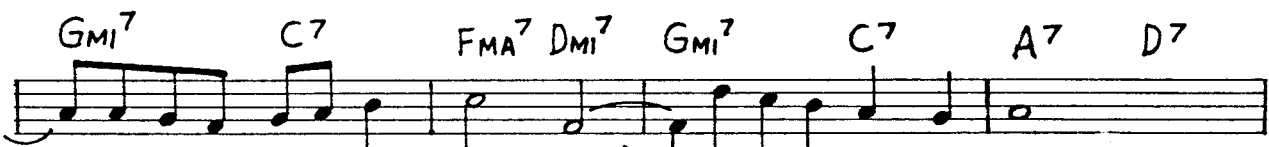
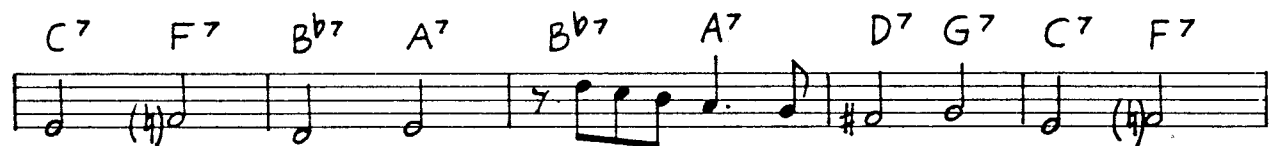
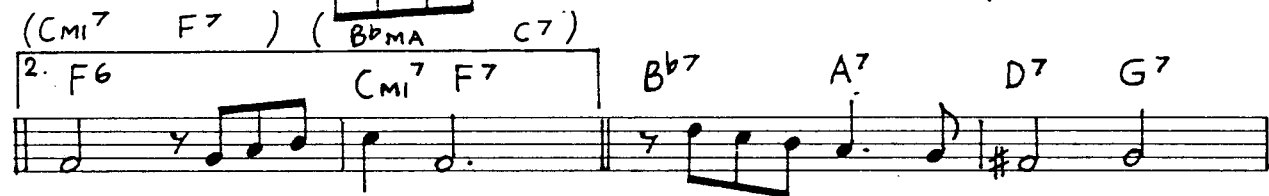
$A^b_{MA}7$ $D9(\#11)$ $D^b_{MA}7$ $G^b9(\#11)$



A^b6/C B^o $B^b_{MI}7$ E^b7 A^b6 $(F_{MI}7 \ B^b_{MI}7 \ E^b7)$



Heart And Soul (H. Carmichael)



Handful Of Stars (J. Lawrence - T. Shapiro)

Handful Of Stars (J. Lawrence - T. Shapiro)

Chords: CMA⁷ C^{#0} DMI⁷ E^{b0} C⁶/_E GMI⁷ F^{#9}(^{#11}) F6 B^{b9}(^{#11})

Chords: CMA⁷ B⁷ EMI⁷(^{b5}) A⁷(^{b9}) D9(^{#11}) G+⁹ [C⁶ A⁷ DMI⁷ G⁷]

Chords: 2. C⁶ EMI⁷ F^{#MI}⁷(^{b5}) B⁷ EMI⁷

Chords: (EMI⁷ C^{#MI}⁷(^{b5})) (EMI⁷ EMI⁷/_D)

Chords: A⁷ D⁷ GMA⁷ G^{#0} AMI⁷ B⁷(^{b9}) EMI⁷ A⁷

Chords: (C^{#MI}⁷(^{b5}) CMI⁷(MA⁷)) (BMI⁷ E⁷/_{B^{b7}}) (AMI⁷ AMI⁷/_G F^{#0} B⁷(^{b9}) F⁷)

Chords: DMI⁷ G⁷ CMA⁷ C^{#0} DMI⁷ E^{b0} C⁶/_E GMI⁷ F^{#9}(^{#11})

Chords: F6 B^{b9}(^{#11}) CMA⁷ B⁷ EMI⁷(^{b5}) A⁷(^{b9}) D9(^{#11}) G+⁹ C⁶

How Deep Is The Ocean (I. Berlin)

How Deep Is The Ocean (I. Berlin)

Chords: CMI⁷ AMI⁷(^{b5})/E^b DMI⁷(^{b5}) G⁷ CMI⁷ CMI⁷/_{B^b} AMI⁷(^{b5}) D⁷

Chords: GMI⁷ EMI⁷(^{b5}) AMI⁷(^{b5}) D⁷ GMI⁷ C⁷ FMI⁷ B^{b7}

Chords: (G^{b7})

1. E^b7

A^b7

(E^b7 B13) (B^bMi⁷ E^b7)

B⁷ B^b7 B^b7 D^ø G

2. E^b7

B^bMi⁷

E^b7

A^b6

D^b7

(E^b7) (B^bMi⁷) (E^b7) (G^bMi^{7(b5)} C⁷) (F^bMi⁷)

E^bMA⁷ D^b9(#11) C⁷ F^bMi⁷ B^b7 E^b6 (D^bMi^{7(b5)} G⁷)

(E^bMA⁷/B^b G⁷/B) (C^bMi⁷ F⁹)

How High The Moon (W.M. Lewis)

GMA⁷

G^bMi⁷

C⁷

FMA⁷ F^bMi⁷ B^b7

FMA⁷

F^bMi⁷

B^b7

E^bMA⁷ /D C^bMi⁷ D⁷ 1. G^bMi⁷

E^bMA⁷

C^bMi⁷

D⁷

1. G^bMi⁷

(E^bMA⁷) (D¹¹ D^{7(b9)}) (G^bMi⁷ E⁷(#11) (A^{13(b9)} D^{9sus}))

GMA⁷

CMA⁷

B^bMi⁷

B^b7

A^bMi¹¹

D^{9sus}

2. GMA⁷

(GMA⁷ D^b7) (GMA⁷ D^b7)

CMA⁷

B^bMi⁷

B^b7

A^bMi¹¹

D^{7sus}

G

(A^bMi⁷ D⁷)

(A^bMi⁷ D⁷)

How Insensitive (A.C. Jobim)

Handwritten musical score for "How Insensitive" by A.C. Jobim. The score is written on a grand staff with treble and bass clefs. It features various chords and melodic lines with triplets and slurs.

Chords and notation:

- Line 1: Dmi^7 , $A^7/C^\sharp$ (with $C^\sharp$ below)
- Line 2: F^7/C , G^7/B , (Cmi^6) , $(Ami^7(b5))$, D_+^7 , $/C$, (G/B)
- Line 3: Bb^6 , $EbMA^7$
- Line 4: $Emi^7(b5)$, $A^7(b9)$, Dmi^7 , Db^7
- Line 5: Cmi^7 , F^9 , $Bmi^7(b5)$
- Line 6: $BbMA^7$, $Emi^7(b5)$, A^7 , Dmi^7 , Dmi^7 , Db^7
- Line 7: Cmi^7 , F^9 , Bmi^{11} , $E^7(b9)$
- Line 8: Gmi^6/Bb , A^7 , A^+7 , Dmi^9 , Dmi^6 , $(Emi^7(b5) A^7)$

How Long Has This Been Going On

(G. Gershwin)

Handwritten musical score for piano, featuring chords and melodic lines. The key signature is B-flat major (two flats) and the time signature is 4/4.

Chords and Progressions:

- Row 1: $B^b_{MI}{}^7$ A° $B^b_{MI}{}^7$ E^b7 $E^b_{MI}{}^7$ A^b7 $D^b_{MA}{}^7$ G^b7 (D^b7 G^b7)
- Row 2: $A^b_{MA}{}^7/C$ B° $B^b_{MI}{}^7$ A° 1. $B^b_{MI}{}^7$ E^b7 $C_{MI}{}^7$ $F7$ ($B^b_{MI}{}^7$ E^b7 $E^b_{MI}{}^7/A^b$ A^b7) (D^b7 $E7$ E^b7) ($A^b_{MA}{}^7$ A^b6)
- Row 3: 2. $B^b_{MI}{}^7$ E^b7 A^b6 A^b7 $D^b_{MA}{}^7$ G^b7 $D^b_{MA}{}^7$ G^b7 (D^b7 $E7$ E^b7) ($E^b_{MI}{}^7$ $D9(\#11)$)
- Row 4: $D^b_{MA}{}^7$ G^b7 $D^b_{MA}{}^7$ $D_{MI}{}^7(b5)G7$ $C_{MI}{}^7$ $D_{MI}{}^7(b5)G7$ $C_{MI}{}^7$ $D_{MI}{}^7(b5)G7$ ($F7$)
- Row 5: $C_{MI}{}^7$ B° $B^b_{MI}{}^7$ E^b7 $B^b_{MI}{}^7$ A° $B^b_{MI}{}^7$ E^b7 ($F7$)
- Row 6: $E^b_{MI}{}^7$ A^b7 $D^b_{MA}{}^7$ G^b7 $A^b_{MA}{}^7/C$ B° $B^b_{MI}{}^7$ A° ($B^b_{MI}{}^7$ E^b7 $E^b_{MI}{}^7/A^b$ A^b7)
- Row 7: $B^b_{MI}{}^7$ E^b7 A^b6 (D^b7 $E7$ E^b7)

I'll Never Stop Loving You (N. Brodsky)

CMA⁷ AMI⁷ DMI⁷ G⁷(b9) CMA⁷ AMI⁷ B_{MI}⁷ E⁷

(FMA⁷)

AMI⁷ A^{b7} G_{MI}⁷ G^{b7}(b5) FMA⁷ E_{MI}⁷ A⁷ D_{MI}⁷ G⁷

A_{MA}⁷ C#⁷(#9) F#_{MI}⁷ F#⁷ B_{MI}⁷ E⁷ A_{MA}⁷

G_{MI}⁷/C C⁷ G_{MI}⁷/C C⁷ G_{MI}⁷/C C⁷

(G^{b7})

FMA⁷ E_{MI}⁷(b5) A⁷ D⁷ D_{MI}⁷ G⁷

CMA⁷ AMI⁷ DMI⁷ G⁷(b9) CMA⁷ B^{b7}(b5) E_{MI}⁷(b5) A⁷

(CMA⁷ F#⁷) (FMA⁷ E ϕ A⁷)

D_{MI}⁷ D_{MI}⁷/G G⁷SUS CMA⁷ (AMI⁷ DMI⁷ G⁷)

If I Love Again (B. Oakland)

Handwritten musical score for "If I Love Again" by B. Oakland. The score is written on ten staves in 4/4 time. The chords are:

- Staff 1: FMA7, Gmi7, C7, FMA7, Gmi7, C7
- Staff 2: Ami7(b5), D7(#9), Gmi7, Gmi7, C7, F6
- Staff 3: Dmi7, Emi7(b5), A7(#9), Dmi7, Dmi7(b5), G7(#9)
- Staff 4: Cmi7, Dmi7(b5), G7(#9), Gmi7, C7
- Staff 5: FMA7, Gmi7, C7, FMA7, Gmi7, C7
- Staff 6: Ami7(b5), D7(#9), Gmi7, Gmi7(b5), C7(b9), F6, A7(#9)
- Staff 7: Dmi7, Dmi7/C, Bmi7(b5), Bbmi7
- Staff 8: FMA7, Gmi7, C7, Ami7(b5), D7(b9)
- Staff 9: Bbmi7, Gmi7(b5), C7(#9), F6, (Gmi7 C7)

I Apologise

(A. Hoffman - A. Goodhart)
- E. Nelson

Handwritten musical score for the song "I Apologise". The score is written on a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is primarily in the treble clef, while the bass clef contains chords and some bass line notation. The score is divided into several systems, each with a key signature change indicated by a double bar line and a new key signature.

System 1: Treble clef melody. Chords: EbMA7, CMi7, Fmi7, Bb7, Gmi7, C7, Fmi7, G7. Bass clef: (C7), (D7).

System 2: Treble clef melody. Chords: CMi7, F7, Bb7, Gmi7, C7. First ending: 1. Fmi7, Bb7, EbMA, Fmi7, Bb7. Second ending: 2. Fmi7, Bb7. Bass clef: (B13(b5), Bb7).

System 3: Treble clef melody. Chords: Eb6, AMi7(b5), D7, Gmi6, EMi7(b5), A7, AMi7(b5), D7. Bass clef: (Dmi7).

System 4: Treble clef melody. Chords: Gmi7, CMi7, F7, BbMA7, Gmi7, CMi7, CMi7, F7. Bass clef: (Dmi7).

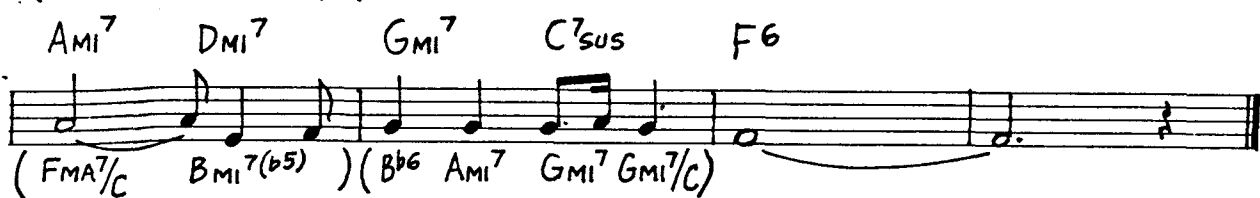
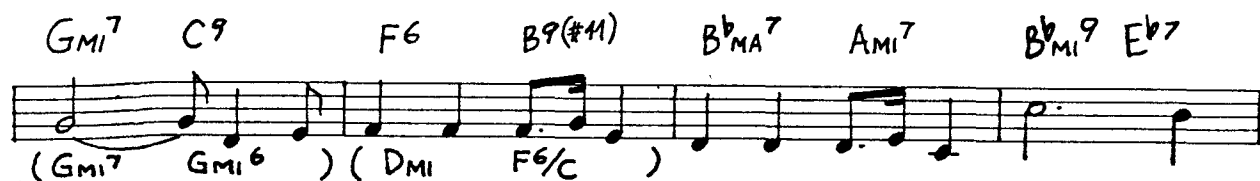
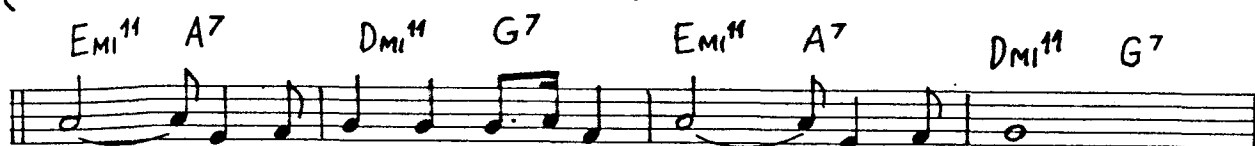
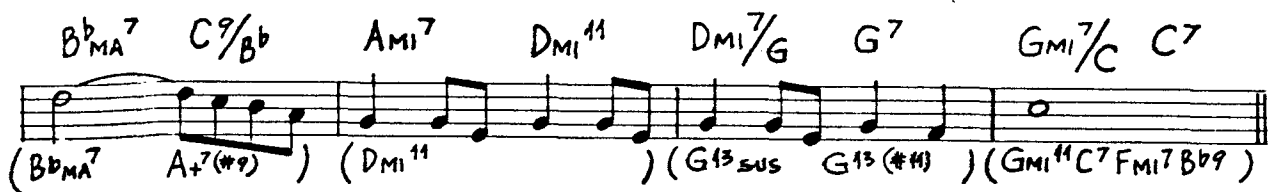
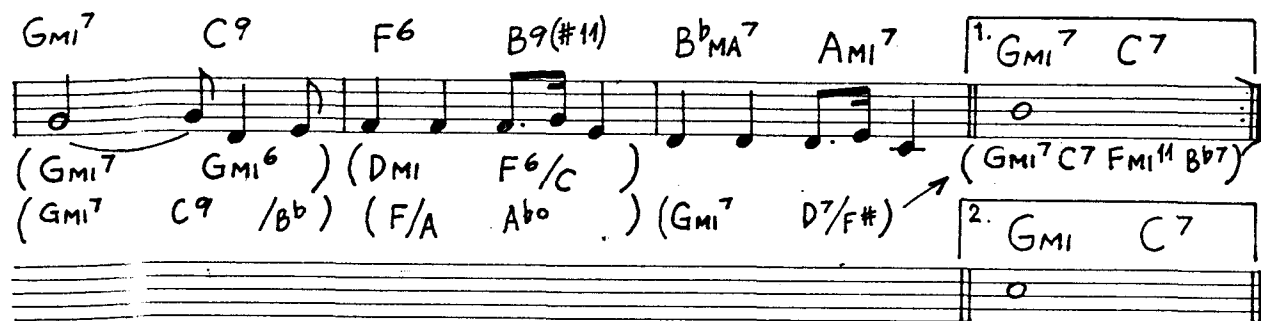
System 5: Treble clef melody. Chords: Bb7, Bb7, EbMA7, CMi7, Fmi7, Bb7, Gmi7, C7. Bass clef: (C7).

System 6: Treble clef melody. Chords: Fmi7, G7, CMi7, F7, Bb7, Gmi7, Db7, C7. Bass clef: (CMi7 / Bb, Aø, D7).

System 7: Treble clef melody. Chords: Fmi7, Bb7, Eb6, (Fmi7, Bb7). Bass clef: (Fmi7, Bb7).

I Didn't Know What Time It Was

(R. Rodgers)



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

(J. McHugh)

Chord progression for "I Can't Believe That You Are In Love With Me":

Staff 1: $E^b_{MA}7$ A^b7 $B^b_{MA}7$ $C7$

Staff 2: $C_{MI}7$ | 1. $F7$ $B^b_{MA}7$ $F_{MI}7$ B^b7 | 2. $F7$

Staff 3: B^b6 $D7$ $G7$

Staff 4: $C7$ $F7$ B^b7 $E^b_{MA}7$ A^b7
($F_{MI}7$ B^b7)

Staff 5: $B^b_{MA}7$ $C7$ $C_{MI}7$ $F7$ B^b6

I Can't Give You Anything But Love

(J. McHugh)

Chord progression for "I Can't Give You Anything But Love":

Staff 1: $G6$ $C9$ $B_{MI}7$ B^b0 $A_{MI}7$ $D7$

Staff 2: $G6$ $C9$ $B_{MI}7$ B^b0 $A_{MI}7$ $D7$ $D_{MI}7$ $G7$
(G^{13} $G9$) ($D_{MI}7$ $G7(b9)$)

Staff 3: $C6$ $C6C9B9B^b9$ $A7$ $E_{MI}7$ $A7$ $D7$ $A_{MI}7$ $D9$

G^6 C^9 Bm^7 B^b Am^7 D^{13} G^7_{sus}
 G^7 CMA^7 C^6 CMA^7 $C^{\#}$
 GMA^7/D E^7 Am^7 D^7 G^6 $(Am^7 D^7)$
 $(Bm^7 F^{13}(\#11))$ $(A^9 D^{13}(b9))$

I Could Write A Book (R. Rodgers)

CMA^7 Am^7 Dm^7 G^7 CMA^7 Am^7 Dm^7 G^7
 CMA^7 Dm^7 Em^7 Am^7 Dm^{11} G^7 $/F$
 (FMA^7) $(A^7(\#9))$ $(F\#^{\circ} F^{\circ})$
 $1. C^6/E$ E^b Dm^7 G^7 Am^7 $D^7(b9)$ G^6 $C^{\#m^7}(b5) D/C$
 (Ab^7/Eb) $(F\#m^7(b5) B^7_{F7})$ $(Em^7 B^b)$
 G/B B^b Am^7 $D^7(b9)$ Dm^{11} $G^7(b9)$
 $(Em^7/B E^b7/B^{\circ})$ $(G^7 Dm^{11})$
 $2. C^6/E$ E^b Dm^7 G^7 Gm^7 C^7 FMA^7 B^b7
 (Ab^7/Eb) $(F\#m^7(b5) B^7_{F7})$ (Fm^7) (Fm^7)
 Em^7 $A^7(b9)$ Dm^7 $G^7(b9)$ C^6 $(Dm^7 G^7)$

I Concentrate On You (C. Porter)

Handwritten musical score for "I Concentrate On You" by C. Porter. The score is written on ten staves in 4/4 time, featuring various chords and melodic lines.

Staff 1: $E^b_{MA}7$ $A^b9(\#11)$

Staff 2: $E^b_{MI}7$ $D^b_{MI}7$ G^b7 $B^6/9$ 1. $F_{MI}7(b5)$

Staff 3: $B^b7(b9)$ $E^b_{MI}7$ $E^b_{MI}7/D^b$ $B7(\#11)$ $B^b7(\#9)$
($D^b_{MI}7$ G^b7)

Staff 4: E^b6 $F_{MI}7$ B^b7 2. $A^b_{MI}7$ D^b7 $G^b_{MA}7$

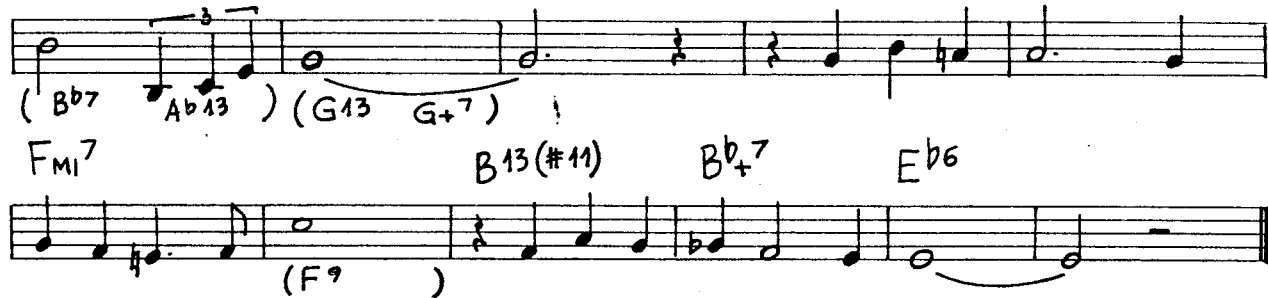
Staff 5: $B_{MA}7$ $F7(\#9)$ B^b7 B^b7 E^b6 $A7$
($E^b_{MI}7$) ($F_{MI}7(b5)$)

Staff 6: $A^b_{MA}7$ $A^b_{MI}7$ D^b7 E^b/G $C7$ $F_{MI}7$
($A_{MI}7(b5)$)

Staff 7: B^b7 $E^b_{MA}7$ $A7$ $A^b_{MA}7$ $A^b_{MI}7$ D^b7
(E^b7)

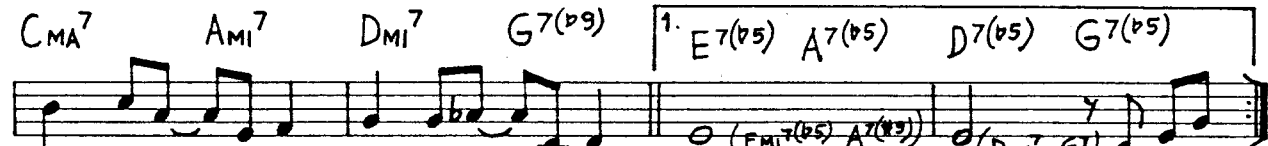
Staff 8: $G^b_{MA}7$ $C_{MI}7$ $F7$ B^b7 $F_{MI}7$ B^b7
($E^b_{MI}7$)

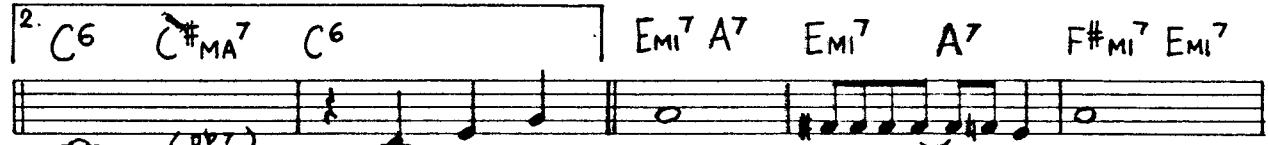
Staff 9: E^b6 $A_{MI}7(b5)$ A^b7
($A^b9(\#11)$) ($G_{MI}7$) ($C7$) ($F_{MI}7$)

G_{MI}^7 $D^b 9(\#11)$ C^7 $G_{MI}^7(b5)$ $C^+ 7(b9)$


I Can't Get Started (V. Duke)

C_{MA}^7 A_{MI}^7 D_{MI}^7 G^7 B_{MI}^7 E^7 $B^b_{MI}^7$ $E^b 7$ A_{MI}^7 D^7 $A^b_{MI}^7$ $D^b 7$


C_{MA}^7 A_{MI}^7 D_{MI}^7 $G^7(b9)$ 1. $E^7(b5)$ $A^7(b5)$ $D^7(b5)$ $G^7(b5)$


2. C^6 $C^{\#}_{MA}^7$ C^6 E_{MI}^7 A^7 E_{MI}^7 A^7 $F^{\#}_{MI}^7$ E_{MI}^7


D_{MA}^7 D_{MI}^7 G^7 D_{MI}^7 G^7 E_{MI}^7 A^7


D^7 G^7_{sus} C_{MA}^7 A_{MI}^7 D_{MI}^7 G^7 B_{MI}^7 E^7 $B^b_{MI}^7$ $E^b 7$


A_{MI}^7 D^7 $A^b_{MI}^7$ $D^b 7$ C_{MA}^7 A^7 D_{MI}^7 G^7 C^6


I Cover The Waterfront (J Green)

Dmi⁷ G+⁷ Gmi⁷ C⁷ FMA⁷ Gmi⁷ Ami⁷ A^{b0}
 (B^bMA⁷)
 Gmi⁷ C⁷ 1. FMA⁷ Ami⁷(b5) D⁷(b9)
 (Eb9 D9 Db9 C9) (Ami⁷) (D⁷(b9) D9)
 2. F6 F#MA⁷ F6 Dmi⁷ Gmi⁷ C⁷ FMA⁷ Dmi⁷
 (D⁷)
 Gmi⁷ C⁷ FMA⁷ F6 Ami⁷ D⁷ GMA⁷ Emi⁷
 (Bmi⁷ Bb9(#11))
 Ami⁷ D⁷ Gmi⁷ C⁷ Dmi⁷ G+⁷ Gmi⁷ C⁷
 (b)
 FMA⁷ Gmi⁷ Ami⁷ A^{b0} Gmi⁷ C⁷ F6(B^b7 Ami⁷ D⁷)
 (B^bMA⁷) (Eb9 D9 Db9 C9)

I Didn't Know About You (D. Ellington)

Gmi⁷ C⁷ FMA⁷ F6 B^b7 A⁷ Eb⁷ D⁷
 Dmi⁷ G⁷ 1. Gmi⁷ C⁷ A⁷ D⁷ Gmi⁷ C⁷ Eb⁷ D⁷
 (4)

2. G_{MI}^7 C^7 F^6 E^b7 F^6 | C_{MI}^7 F^7

C_{MI}^7 F^7 $B^b_{MA}7$ B^b6 % $B^b_{MI}7$ E^b7 $B^b_{MI}7$ E^b7

A^b6 G^7 C^+7 G_{MI}^7 C^7 $F_{MA}7$ F^6 B^b7 A^7

E^b7 D^7 D_{MI}^7 G^7 G_{MI}^7 C^7 F^6 (A_{MI}^7 D^7)

If I Could Be With You One Hour Tonight

(J.P. Johnson)

F^7 C_{MI}^7 F^7 B^b6 D^7 G^7 G^+7

(D^{b0}) (F^7/C F^7)

C^7 F^7 B^b6 D_{MI}/A G_{MI}^7 C^7/G F^7

F^7 C_{MI}^7 F^7 B^b6 D^7 G^7 G^+7 F^0

(D^{b0}) (F^7/C F^7)

E^b6 E^0 B^b6/F $D^7/F\#$ G^7 C^7 F^7 B^b6 $D^7/\#$ G^7

C^7 F^7 B^b6

Don't Stand A Ghost Of A Chance With You

(V. Young)

CMA^7 $DMI^{11} G^{13} / F$ $EMI^{7(b5)}$ $A^{7(b9)}$ $DMI^{7(b5)}$ $G^{7(b9)}$
 (G/B) $(GMI/Bb A^{7(b9)})$ (FMI/Ab)
 EMI^7 AMI^7 DMI^7 G^+7 | $Bb^9(\#11)$ A^7 Ab^7 G^7
 $(C/G$ $AMI^7)$ $(D^9$ $G^+9)$ (E^7) (D^7)
 C^6 $C\#MA^7$ C^6 $EMI^7 A^7$ DMI^7 G^+7
 $(C^6$ $FMA^7)$ $(C/E$ $Ed^{13})$
 C^6 DMI^7 EMI^7 FMA^7 $F\#MI^{7(b5)}$ $B^7(b9)$
 EMI^7 E^{b0} DMI^7 $D^{b9}(\#11)$ CMA^7 $DMI^{11} G^{13} / F$
 (G/B)
 $EMI^{7(b5)}$ $A^{7(b9)}$ $DMI^{7(b5)}$ $G^{7(b9)}$ EMI^7 AMI^7 DMI^7 G^7 C^6
 $(GMI/Bb$ $A^{7(b9)})$ (FMI/Ab) $(C/G$ $AMI^7)$ $(D^9$ $G^+9)$

If I Had You

(T. Shapiro - J. Campbell)
- R. Connelly

B^bMA^7 GMI^7 G^bMI^7 FMI^7 B^b7 E^bMA^7 Ab^7
 $(GMI^7 C^7)$
 DMI^7 D^{b0} | CMI^7 F^7 B^b6 G^7 CMI^7 F^7
 $(B^bMA^7$ $DMI^7 G^7)$ $(CMI^7$ F^7 $F^7/Eb)$ $(DMI^7$ $G^7)$

2. C_M7 F7 B^b6 A^b7 B^b6 A7 D_M6 D_M6/F

E_M7(b5) A7(b9) D_M7 B_M7(b5) E_M7(b5) A7(b9) D_M6 D_M6/F

(D_M7 D_M7/C B^ø) (B^b7(#11) A7)

E_M7(b5) A7(b9) D_M7 G9 C_M7 F7 B^bMA7 G_M7 G^b_M7

(G_M7 C7)

F_M7 B^b7 E^bMA7 A^b7 D_M7 D^{no}

(B^bMA7 D_M7 G7)

C_M7 F7 B^b6

I Fall In Love Too Easily (J. Styne)

F_M7 B^b7 E^bMA7 A^bMA7 D_M7(b5) G7 C_M7 A_M7(b5)

D_M7(b5) G7(b9) C_M7 C_M7/B^b A_M7(b5) D7 G7

(D_M7(b5) G7)

A_M7(b5) D7 G7 G_M7(b5) C7 F_M7

F_M7 B^b9 G_M7 C7 F_M7 B^b7 1. E^b6 G^øC7 2. E^b6

(F_M7 A^b_M7) (G7 C7) (F9 B^b13)

If I Should Lose You (R. Rainger)

G_MI⁷ A_MI^{7(b5)} D⁷ G_MI⁷ G^{b7} F_MI⁷ E^{7(b5)}
 E^bM_A⁷ C_MI⁷ F_MI⁷ B^{b7} E^bM_A⁷ G_MI⁷
 (D_MA⁷ E^bM_A⁷) (G⁷)
 C_MI⁷ F⁷ 1. B^bM_A⁷ A_MI^{7(b5)} D⁷
 (C⁹)
 G_MI⁷ C⁷ C_MI⁷ G^{b9(#11)} F⁷ D⁷
 2. B^bM_A⁷ D⁷ G_MI⁷ C_MI⁷ C_MI⁷ F⁷
 B^b6 (A_MI^{7(b5)} D⁷)

If I Were A Bell (E. Loesser)

G⁹ C^{13sus} C^{13(b9)} F_MA⁷
 A_MI^{7(b5)} D^{7(b9)} G⁷ G_MI⁷ C⁷

1. F6 F7/A Bb6 C13 F6 Emi7(b5) A7

Dmi7 Dmi7/C Bmi7(b5) E7 Ama7 Bb7(#11) Ama7 D7

2. F6 F7/A Bb B° F6/C Bb13 Ami7(b5) D7

Gmi7 C13 F6 (Ami7 D7)

I Know That You Know (V. Youmans)

C9 Cmi9 F13(b9) Bb6

1. A7 Dmi7(b5)/Bb G+7 C9 Cmi9 F13(b9)

Bb6 Dmi7 Db9 2. Bb6 Emi7(b5)

(Bb6 Emi7) (BbMA7) (Gmi7 Db9)

Ebm6 Bb6/D G+7 C9 F13

(Emi7(b5) E°) (Bb6/F)

Bb6 Cmi7 F7(b9) Bb6 (G7)

I Get A Kick Out Of You (C. Porter)

Handwritten musical score for "I Get A Kick Out Of You" by Cole Porter. The score is written on a grand staff (treble and bass clefs) in 4/4 time, featuring various chords and melodic lines.

Chords and Harmonization:

- First Line:** F Mi^7 , B $\text{b}^7(\text{b}9)$, G Mi^7 , C 7 , F Mi^7 , B $\text{b}^7(\text{b}9)$.
- Second Line:** 1. E $\text{b}^7\text{M}\text{A}^7$, C Mi^7 , F Mi^7 , B b^7 , G Mi^7 , C 7 , F Mi^7 .
 (G Mi^7 C $^7(\text{b}9)$) (B b^7 A b^7) (G 13 G $^+7$)
- Third Line:** B $\text{b}^7(\text{b}9)$, E b^6 , C Mi^7 , 2. E $\text{b}^7\text{M}\text{A}^7$, C Mi^7 , F Mi^7 .
 (G Mi^7 C $^7(\text{b}9)$) (E $^{\circ}$)
- Fourth Line:** B b^7 , G Mi^7 , C 7 , F Mi^7 , B $\text{b}^7(\text{b}9)$, E b^6 (E b^7).
 (D Mi^7 G 7) (G b C $^7(\text{b}9)$)
- Fifth Line:** B $\text{b}^7\text{M}\text{i}^7$, E b^7 , B $\text{b}^7\text{M}\text{i}^7/\text{A}^{\text{b}}$, A $\text{b}^7\text{M}\text{A}^7$, G $\text{M}\text{i}^7(\text{b}5)$, C 7 .
 (B $\text{b}^7\text{M}\text{i}^7$) (E b^7)
- Sixth Line:** G $\text{M}\text{i}^7(\text{b}5)$, C 7 , F Mi^6 , D $\text{M}\text{i}^7(\text{b}5)$, G $\text{M}\text{i}^7(\text{b}5)$, C 7 .
 (F Mi) (F Mi^6) (D b^13)
- Seventh Line:** F $\text{M}\text{i}^7(\text{M}\text{A}^7)$, F Mi^7 , C Mi^7 , F 7 , F $\text{M}\text{i}^7(\text{b}5)$, B b^7 .
 (C $^7(\text{b}9)$) F 9
- Section Markers:** D.S. al CODA
- CODA Section:** E $\text{b}^7\text{M}\text{A}^7$, C Mi^7 , F Mi^7 , B b^7 , G $\text{M}\text{i}^7(\text{b}5)$.
 (B b^7 A b^7) (G 13 G $^+7$)
- Final Line:** C 9 , F Mi^7 , B b^7 , E b^6 .

If You Could See Me Now (T. Dameron)

Handwritten musical score for "If You Could See Me Now" by T. Dameron. The score is written in 4/4 time and includes various chords and melodic lines.

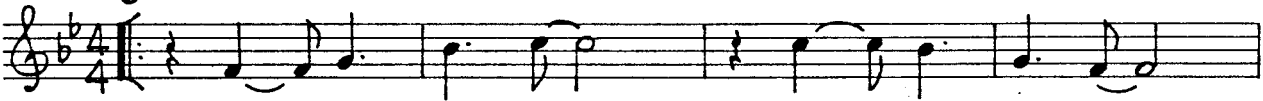
Chords and Melodic Lines:

- Line 1:** $E^b M A^7$, $A^b 13$, $E^b M A^7$
- Line 2:** $A^b 13$, $G M i^7$, $G^b M i^7 B^7$, $F M i^7$, $B^b 7(b9) / A^b$ (only to 1.)
- Line 3:** $(A^b M i^9 D^b 7)$, $(G M i^7 C M i^7 G^b M i^7 B^7)$
- Line 4:** 1. $G^+ 7$, C^9 , F^9 , $B^b 13$; 2. $E^b 6$, $A^b M i^7 D^b 7$, $E^b 6$, $C M i^7 C M i^7 / B^b$
- Line 5:** $A M i^7$, D^7 , $G M A^7$, $E^7(b9)$, $A M i^7$, $D^7(b9)$
- Line 6:** $G M A^7$, E^7 , $A M i^7$, $C M i^7 F^7$, $B^b M A^7$, $G M i^7$
- Line 7:** $(D M i^7 G M i^7)$, $C M i^7 F^7$, $F M i^7 / B^b B^b 7$, $E^b M A^7$, $A^b 13$
- Line 8:** $E^b M A^7$, $A^b 13$, $G M i^7$, $G^b M i^7 B^7$, $F M i^7$, $B^b 7(b)$
- Line 9:** $(A^b M i^9 D^b 7)$, $(G M i^7 C M i^7 G^b M i^7 B^7)$
- Line 10:** $E^b 6$, $(C^7 F M i^7 B^b 7)$

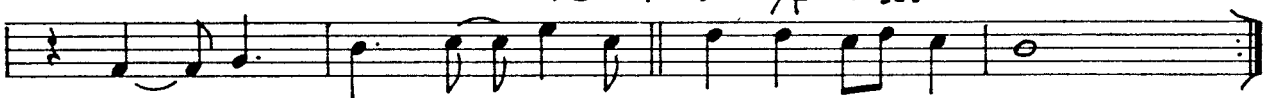
I Got Rhythm

(G Gershwin)

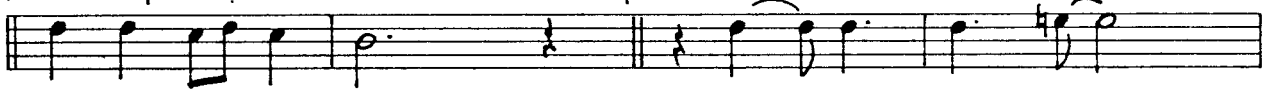
♩ B^bMA^7 GMI^7 CMi^7 F^7 DMI^7 D^{b0} CMi^7 F^7



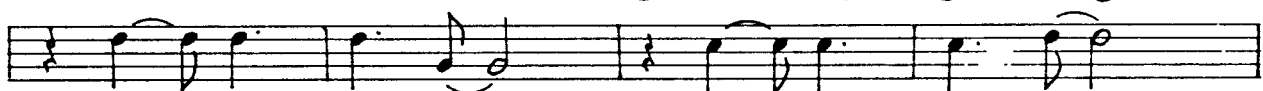
B^bMA^7 B^b7/A^b E^b6/G E^bMI^6/G^b 1. B^bMA^7/F F^7_{sus} B^b6 F^7



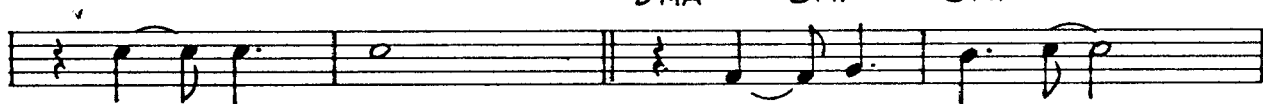
2. B^bMA^7/F F^7 B^b6 E^b7 D^7 Ami^7 D^7



G^7 DMI^7 G^7 C^7 GMI^7 C^7



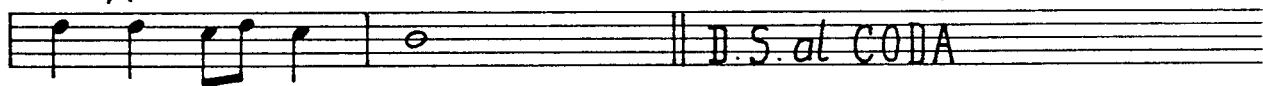
F^7 CMi^7 F^7 B^bMA^7 GMI^7 CMi^7 F^7



DMI^7 D^{b0} CMi^7 F^7 B^bMA^7 B^b7/A^b E^b6/G E^bMI^6/G^b $\oplus$



B^bMA^7/F F^7 B^b6



D.S. al CODA

$\oplus$ B^bMA^7/F F^7/E^b $DMI^7(b5)G^7$ C^7 F^7 B^b6



CODA

I Hear A Rhapsody

(Fragos-Baker)

C_{MI}^9 $C_{+}^{7(\#9)}$ F_{MI}^7 B^b7 $E^b_{MA}^7$ A^b9 G_{MI}^7 $C_{+}^{7(b9)}$
 $F_{MI}^{7(b5)}$ B^b7 1. $E^b_{MA}^7$ E^b6 $D_{MI}^{7(b5)}$ G^7
 2. $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D_{+}^7 G_{MI}^7 $A_{MI}^{7(b5)}$ $D^{7(b9)}$
 G_{MI}^{+} G_{MI}^7 C_{MI}^9 F^7 F_{MI}^7 F_{MI}^7 F_{MI}^7/E^b
 $D_{MI}^{7(b5)}$ G^7 G^7 $D_{MI}^7 G^7$ C_{MI}^9 $C_{+}^{7(\#9)}$ F_{MI}^7 B^b7
 $E^b_{MA}^7$ A^b9 G_{MI}^7 $C_{+}^{7(b9)}$ $F_{MI}^{7(b5)}$ B^b7
 $E^b_{MA}^7$ $(D_{MI}^{7(b5)} G^7)$

I Got It Bad

(D. Ellington)

$E^b_{MA}7$ A^b7 $G7$ $C_{MI}7$ $F7$ $C_{MI}7$ $F7$ E^b7/G

$A^b_{MA}7$ D^b7 $C7$ $B7$ B^b7 | E^b6 $C7(\#9)$ $F_{MI}7$ B^b7

$(A^b_{MA}7 \ D^b7)$ $(G7 \ C7 \ F7 \ B^b7)$

E^b6 $C_{MI}7$ $B^b_{MI}7$ E^b7 | A^b6 D^b9

D^b9 $E^b_{MA}7$ $G7(\#9)$ $C_{MI}7$ $C7$ $F_{MI}7$ B^b13

$E^b_{MA}7$ A^b7 $G7$ $C_{MI}7$ $F7$ $C_{MI}7$ $F7$ E^b7/G

$A^b_{MA}7$ D^b7 $C7$ $B7$ B^b7 E^b6 $(C7(\#9) \ F_{MI}7 \ B^b7)$

$(A^b_{MA}7 \ D^b7)$ $(G7 \ C7 \ F7 \ B^b7)$

I Hear Music

(B. Lane)

$A_{MI}7$ D_+7 $G9$ $C7$ $A_{MI}7$ D_+7 $G9$ $C7$

$F7$ B^b6 $F7$ B^b6 | $C7$ $F6$ $C7$ $F6$

C^bMi⁷ F⁷ B^bMA⁷ B^bMi⁷ E^b7
 A^bMA⁷ G^{Mi}7 C⁷ A^{Mi}7 D⁺7 G⁹ C⁷ A^{Mi}7 D⁺7 G⁹ C⁷
 F⁷ B^b6 F⁷ B^b6 C⁷ F⁶ G^{Mi}7 C⁷ F⁶

I Let A Song Go Out Of My Heart

(DEllington)

E^bMA⁷ A^bMA⁷ E^bMA⁷ G^{Mi}7 C⁷
 F^{Mi}7 B^b7 | 1. E^bMA⁷ C^{Mi}7 F^{Mi}7 B^b7 | 2. E^bMA⁷
 E^bMA⁷ G^{Mi}7 G^bMi⁷ | F^{Mi}7 B^b7 E^bMA⁷ E^bMA⁷ G⁷
 C^{Mi}7 D^bMi⁷ G^b7 G^bMi⁷ B⁷ F^{Mi}7 B^b7
 E^bMA⁷ A^bMA⁷ E^bMA⁷ G^{Mi}7 C⁷
 F^{Mi}7 B^b7_{SUS} E^bMA⁷ B^b7 E^b6

I'll Never Be The Same (M. Malneck F. Signorelli)

Db7 C7 Db7 C7 FMA7 Gmi7 Ami7 D7

Db7 C7 Db7 C7 FMA7 Gmi7 Ami7 Dmi7 Db7 Cmi7 F7

Cmi7 F7sus Bb6 F7 BbMA7 G7 Dmi7 G7

C7sus C7/Bb Ami7 D7 Db7 C7 Db7 C7 FMA7 Gmi7 Ami7 Dmi7 Db7

Cmi7 F7 Cmi7 F7 Bb6 Eb7 Bb6 Eb7

FMA7 Eb7 D7 Db7 C7 Db7 C7 F6

I'll Remember April (G. DePaul)

GMA7 G6 GMA7 G6 Gmi7

Gmi6 Gmi7 Gmi6 Ami7(b5) D7

(C7 Bb13(#11) (Ami7 Eb9(#11) (D7 D13/C)

Bmi^{7(b5)} E⁷ Ami⁷ D⁷ GMA⁷
 (Bmi⁷ F13) (E7(b9) Bb13(#11))
 G⁶ Cmi⁷ F⁷ BbMA⁷ Gmi⁷
 (BbMA⁷ EbMA⁷) (Bb/D G+⁷)
 Cmi⁷ F⁷ BbMA⁷
 Ami⁷ D⁷ GMA⁷
 (CMA⁷)
 F#mi⁷ B⁷ EMA⁷ Ami⁷ D⁷
 (F#mi¹¹/B) (B+⁷(#9)) (EbMA⁹/B) (D13sus D13(b9))
 GMA⁷ G⁶ GMA⁷ G⁶
 Gmi⁷ Gmi⁶ Gmi⁷ Gmi⁶
 (C⁹ Bb13(#11))
 Ami^{7(b5)} D⁷ Bmi^{7(b5)} E⁷
 (Ami⁷ Eb9(#11)) (D⁷ D7/C) (Bmi⁷ F13) (E7(b9) Bb13(#11))
 Ami⁷ D⁷ G⁶

I'll Never Smile Again (R. Lowe)

G^{b0} F_{mi}^7 $B^9(\#11)$ B^{b7} E^{bMA^7} F_{mi}^7 G_{mi}^7 G^{b0}
 (A^{bMA^7}) (C^9)

F_{mi}^7 $B^9(\#11)$ B^{b7} E^{b6} A^{b9} G_{mi}^{11} $G^{b7(b5)}$ F_{mi}^7 B^{b7}

E^{b6} $C^7(\#9)$ $F_{mi}^{7(b5)}$ B^{b7} E^{bMA^7} D^7 G_{MA}^7 E_{mi}^7 A_{mi}^7 D^7
 $(G_{MA}^7 D^7)$ $(G_{MA}^7 G^{b0})$

G_{mi}^7 G_{mi}^7 G^{b0} E^{bMA^7} C_{mi}^7 G/B B^{bmi}^{13} E^{b7}
 (F_{mi}^7) (B^{b7}) $(G_{mi}^7 G^{b0})$

A^{bMA^7} A^{b6} A^{bmi}^7 D^{b7} E^{bMA^7} A^{b7} G_{mi}^7 G^{b0}
 $(A_{mi}^{7(b5)})$ (E^{bMA^7} / D) (C_{mi}^7 / B) $(A_{mi}^{11} A^{b9}(\#11) G_{mi}^7 G^{b7(b5)})$

F_{mi}^7 $B^9(\#11)$ B^{b7} $B^{b13(b9)}$ E^{b6} $(E^{b6} G_{mi}^7 G^{b0})$

I'll Take Romance (M. Malneck - F. Signorelli)

F^6 D_{mi}^7 G_{mi}^7 C^7 A_{mi}^7 A^{b7} D^{bMA^7} $G_{mi}^{7(b5)}$
 (B^{b0}) $(D^{bMA^7} G^{bMA^7})$

C^7_{sus} $D^7(b9)$ G_{mi}^7 C^7 F^6 D_{mi}^7 G_{mi}^7 C^7
 $(A^{+7(b9)} D^7(b9))$

2. F6 F#MA7 F6 DMI7 EbMI7 Ab7 DbMA7 (BbMI7) EbMI7 Ab7sus

Db0 Db6 Gb7 BMA7 FMI7(b5) DMI7/C F#0 GMI7 C7

F6 DMI7 GMI7 C7 AMI7 Ab7 DbMA7 GMI7(b5)

C7sus D7(b9) GMI7 C7 F6

(F6 DMI7 DMI7/C) (G9/B Bb0) (DbMA7 GbMA7)

(A+7(b9) D7(b9))

I'm Confessin' (D. Dougherty)

EbMA7 Bb7 EbMA7 FMI7 Bb7 EbMA7 D+7 GMI7 C9

F7 B9(#11) FMI7/Bb Bb7 1. Eb6 C7 FMI7 Bb7 2. Eb6 AbMI7 Eb6

Eb7 BbMI7 Eb9 AbMA7 Eb7 Ab6 G7Gb7 F7

CMI7 F7 Bb9 Bb Bb0 FMI7 Bb7 EbMA7 Bb7 EbMA7 FMI7 Bb7

EbMA7 D+7 GMI7 C9 F7 B9(#11) FMI7/Bb Bb7(b9) Eb6

III Wind

(H. Arlen)

Handwritten musical score for "III Wind" by H. Arlen. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature has one flat (B-flat).

Chords and Harmonization:

- First Staff:** F6, EMI^{7(b5)}, A^{7(b5)}, D⁷, B^bMI⁷, E^b7
- Second Staff:** AMI⁷, DMI⁷, GMI^{7(b5)}, C^{7(b9)}, 1. F6/A, A^b7, GMI⁷, C⁷
- Third Staff:** 2. F6, F[#]MA⁷, F[#]6, FMA⁷, B^bMA⁷
- Fourth Staff:** A⁷, EMI^{7/B}, C^o, A^{7/C}[#], D⁷, AMI^{7/E}, F^o, D^{7/F}[#]
- Fifth Staff:** A⁷, EMI^{7/B}, C^o, A^{7/C}[#], D⁷, GMI^{7(b5)}, C⁷
- Sixth Staff:** F6, EMI^{7(b5)}, A^{7(b5)}, D⁷, B^bMI⁷, E^b7
- Seventh Staff:** AMI⁷, DMI⁷, GMI^{7(b5)}, C^{7(b5)}, F6, B^bMI⁷, E^b7
- Eighth Staff:** FMA⁷, E^b7, FMA⁷

Other markings and performance instructions:

- First ending bracket: 1. F6/A, A^b7, GMI⁷, C⁷
- Second ending bracket: 2. F6, F[#]MA⁷, F[#]6, FMA⁷, B^bMA⁷
- Third ending bracket: 3. AMI^{7/E}, F^o, D^{7/F}[#]
- Fourth ending bracket: 4. AMI⁷, D⁷, GMI^{7(b5)}, C⁷
- Bottom staff markings: (D^b7(b5) C13), (B⁷ B^b6), (F6/A, GMI⁹), (F6)

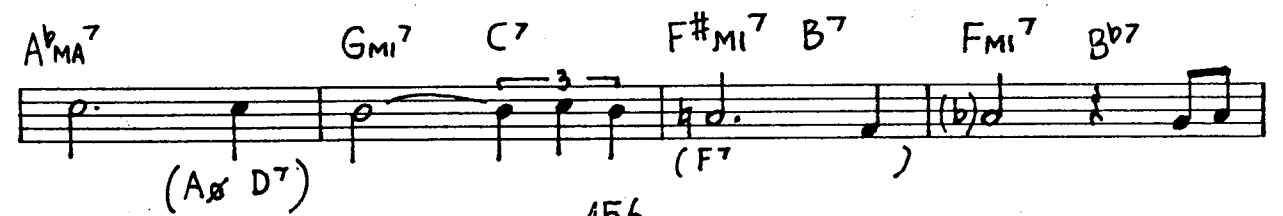
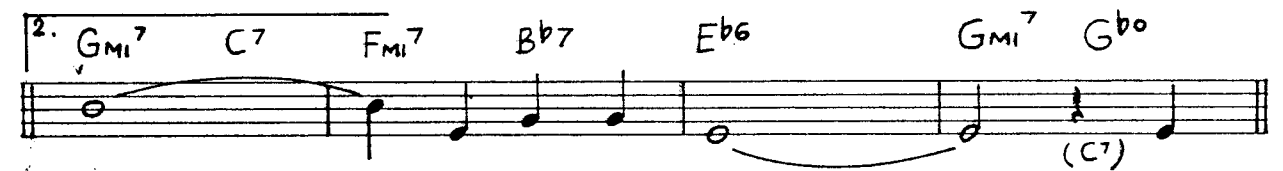
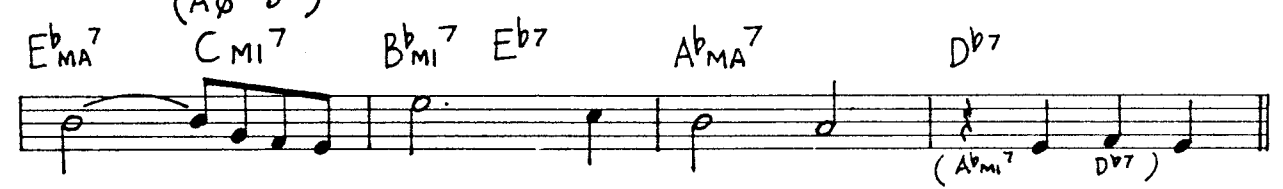
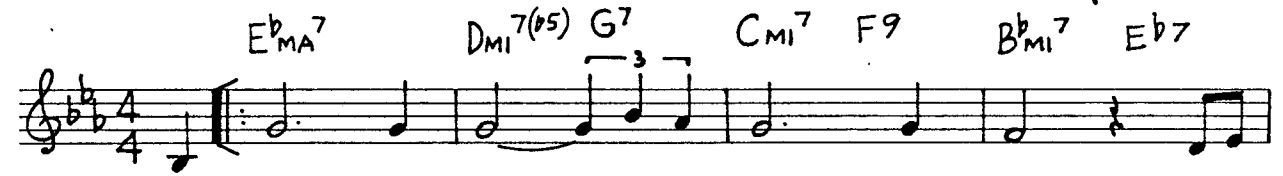
I Love You

(C. Porter)

Handwritten musical score for "I Love You" by C. Porter. The score is written on ten staves in 4/4 time, featuring various chords and melodic lines. The key signature has one flat (Bb). The chords are: Gmi7(b5), C7(b9), FMA7, D7, Gmi7, C7, FMA7, Gmi7, Ami7, D7, Gmi7(b5), C7(b9), FMA7, Bmi7, E7, Ama7, F#mi7, Bmi7, E7, Ama7, A6, Gmi7, C7, FMA7, (FMA7, Gmi7), (Abo, Ami7), Ami7(b5), D7(b9), G7, Gmi7, C7, (Gmi7), (C7), Gmi7(b5), C7(b9), Ami7(b5), D7, Gmi7, Gmi7, C7, F6, (Ami7, D7), (G7).

I'm Afraid The Masquerade Is Over

(A. Wrubel)



$E^b_{MA}7$ $C_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b7
 $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 E^b6 ($C7$ $F_{MI}7$ B^b7)

I'm Beginning To See The Light

(D. Ellington)

B^b7 E^b7 A^b6 $F7$ B^b7 E^b7 $B_{MI}7$ $E7$
 B^b7 E^b7 A^b7 G^b7 $F7$ B^b7 E^b7 1. A^b6 $F7$
 2. A^b6 $C7$ $B7$
 $B7$ B^b7 $B_{MI}7$ $E7$
 $B_{MI}7$ $E7$ B^b7 E^b7 A^b6 $F7$ B^b7 E^b7
 $B_{MI}7$ $E7$ B^b7 E^b7 A^b7 G^b7 $F7$ B^b7 E^b7 A^b6

Imagination

(Van Heusen)

E^b_{MA7} E^0 F_{MI7} $F^{\#0}$ E^b/G $D^b_{13}(\#11)$ $C7$
 $(E^b_{MA7} C7)$ $(F_{MI7} B^b7)$ $(E^b_{MA7} A^b9)$ $(G_{MI7}(b5) C7)$
 F_{MI7} $C+7$ F_{MI7} B^b7 1. $G7$ $C7$ F_{MI7} B^b7
 (F_{MI7}) $(F_{MI7}(MA7))$ (G_{MI7})
 2. E^b_{MA7} C_{MI7} B^b_{MI7} E^b7 A^b_{MA7} A_{MI11} $D7$
 G_{MI7} $C7$ B^b_{MA7} G_{MI7} C_{MI7} $F7$
 F_{MI7}/B^b B^b+7 E^b_{MA7} E^0 F_{MI7} $F^{\#0}$
 (B^b7_{sus}) $(E^b_{MA7} C7(b9))$ $(F_{MI7} B^b7)$
 E^b/G $D^b_{13}(\#11)$ $C7$ F_{MI7} $C+7$ F_{MI7} B^b7
 $(E^b_{MA7} A^b9)$ $(G_{MI7}(b5) C7)$ (F_{MI7}) $(F_{MI7}(MA7))$
 $G7$ $D^b7(\#11)$ $C7$ $C+7(b9)$ F_{MI7} F_{MI7}/B^b B^b7
 (F_{MI7}) $(B^b9(\#11))$
 E^b6 $(F_{MI7} B^b7)$

I Mean You

(T. Monk - C. Hawkins)

Theme

Chords: E^b7 , $F6$, Gmi^7 , C^7 , $F6$, E^b7 , FMA^7 , Db^7 , G^b7 , Gmi^7 , C^7 , $F6$, Db^7 , Gmi^7 , C^7 , $F6$, E^b7 , E^b7 .

I'm Old Fashioned (J. Kern)

F6 DMI⁷ GMI⁷ C⁷ FMA⁷ DMI⁷ GMI⁷ C⁷ FMA⁷ FMA⁷ (B^bMA⁷)
 (AMI⁷ D⁷)
 EMI⁷(b5) A⁷ DMI⁷ G⁷ DMI⁷ G⁷
 Eb⁷(b5)
 GMI⁷ Db⁷(#11) GMI⁷ C⁷ F6 DMI⁷ GMI⁷ C⁷
 (DMI⁷ G⁷)
 FMA⁷ BMI⁷(b5) E⁷ AMA⁷ BMI⁷ C[#]MI⁷ DMA⁷ C[#] F[#]MI⁷ GMI⁷ C⁷
 (DMI⁷ DMI⁷/C) (B^b7) # # # # #
 F6 DMI⁷ GMI⁷ C⁷ FMA⁷ DMI⁷ GMI⁷ C⁷ CMI⁷ F⁷ B^bMA⁷ Eb⁷
 AMI⁷ DMI⁷ DMI⁷/C BMI⁷(b5) B^bMI⁶ AMI⁷ Ab⁷ GMI⁷ C⁷ F6 (DMI⁷ GMI⁷ C⁷)
 Gb⁷(b5)

I'm Just A Lucky So And So (D. Ellington)

B^b6 Eb⁷ B^b6 GMI⁷ FMI⁷ B^b7
 Eb⁷ C⁷ F⁷ 1. B^b6 G⁷ CMI⁷ F⁷
 (D⁷ Db⁷)

2. B^b6 E^b7 B^b6 E^b13 B^bMA⁷

E^b13 B^bMA⁷ A^bMi^{7(b5)} D⁷ G^bMi⁷

C⁷ C^bMi⁷ F⁷ B^b6 E^b7

B^b6 G^bMi⁷ G^bMi⁷ F^bMi⁷ B^b7 E^b7 C⁷ F⁷

B^b6

Impressions (J. Coltrane)

D^bMi⁷ % % % %

D^bMi⁷ % 1.2. % E^bMi⁷ % %

E^bMi⁷ % % % % D^bMi⁷

D^bMi⁷ % % % % % %

In Love In Vain (J. Kern)

E^b6 C_{MI}^7 F_{MI}^7 B^b7 G_{MI}^7 C_{MI}^7 F_{MI}^7 B^b7

$E^b_{MA}^7$ C^7 F_{MI}^7 B^b7 $G_{MI}^7(b5)$ C^7 F_{MI}^7 F_{MI}^7/E^b

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

(G^7) (C_{MI}^7) (F^7)

F_{MI}^7 B^b7 $A_{MI}^7(b5)$ $A^b_{MI}^7$ G_{MI}^7 G^b0

F_{MI}^7 B^b7 $E^b_{MA}^7$ C^7 F_{MI}^7 B^b7 $B^b_{MI}^7$

E^b7 $A^b_{MA}^7$ $A_{MI}^7(b5)$ $D^7(\#9)$ G_{MI}^7 C^7

$(G_{MI}^7(b5) C^7)$

F_{MI}^7 B^b7 E^b6

(E^b6/G) C^7 $(F_{MI}^7 B^b7)$

I'm Getting Sentimental Over You (G. Bassman)

FMA⁷ Bm⁷ E⁷ Am^{7(b5)} D⁷
 (E⁷) (E^{b7})
 G⁹ 1. Gm⁷ C⁷ F⁶ D⁷ G(mi)⁷ C⁹
 (b)
 2. C^{+7(b9)} F^{6/9} Bm^{7(b5)} E⁷ Am⁷
 (b)
 Am⁷ Cmi⁷ F⁷ Bm⁷ E⁷ Bm^{7(b5)}
 E^{7(b9)} Am⁷ D⁷ Gmi⁷ C⁷ FMA⁷
 Bm⁷ E⁷ Am^{7(b5)} D⁷ G⁹
 (E⁷) (E^{b7})
 Gmi⁷ C⁷ F⁷ E^{b7} D⁷ G⁹
 (b)
 C^{+7(b9)} F^{6/9}
 (b)

I'm In The Mood For Love (McHugh)

CMA⁷ AMI⁷ DMI⁷ G⁷ DMI⁷ D^b7(b⁹) CMA⁷ DMI⁷



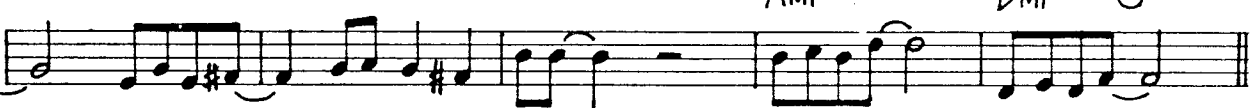
EMI⁷ E^b DMI DMI(MA⁷) 1. DMI⁷ G⁷(b⁹) CMA⁷ A⁷ DMI⁷ G⁷



2. DMI⁷ G⁷ C⁶ AMI⁷ DMI⁷ G⁷ EMI⁷ A⁷ DMI⁷ G⁷



CMA⁷ AMI⁷ F#MI⁷(b⁹) B⁷(b⁹) EMI⁷ AMI⁷(b⁹) D⁷ DMI⁷ G⁷



CMA⁷ AMI⁷ DMI⁷ G⁷ DMI⁷ D^b7(b⁹) CMA⁷ DMI⁷



EMI⁷ E^b DMI DMI(MA⁷) DMI⁷ G⁷ C⁶ (G+⁷)

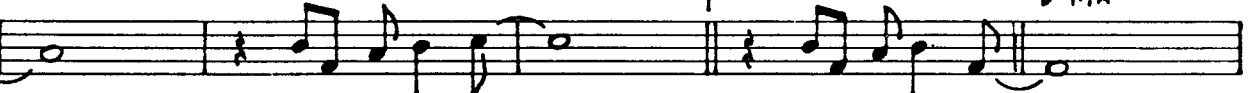


In A Mellow Tone (D. Ellington)

B^b7 E^b7 A^b6



E^bMI⁷ A^b7 D^bMA⁷ 1. D^b6 D^bMA⁷



G^b7 $A^bMA^7 G^b7$ F^7 B^b7
 $(D^bMI^7 G^b7)$ (FMI^7) (B^b7)
 E^b7 E^b7 F^7 | 2. D^b7 D^o
 A^b6/E^b F^7 B^b7 E^b7 $A^b6 (G^7 G^b7 F^7)$
 $(A^b/E^b CMI^7)$

Indian Summer (V. Herbert)

GMA^7 $D+^7$ GMA^7 $D+^7$
 GMA^7 $C9(\sharp 11)$ G/B $B^b o$ AMI^7 | 1. $(AMI^7 AMI^7/G)$
 $D13$ $F\sharp MI^7$ B^7 EMI^7
 $(F\sharp MI^7(b5))$ (B^7)
 $A13$ A^9 $D13$
| 2. AMI^7 $D7$ GMA^7 $F\sharp MI^7(b5)$ B^7 EMI^7 $B^b MI^7$ E^b7
 $B^b MI^7$ E^b7 GMA^7 E^7 AMI^7 $D7$ G^6

In A Sentimental Mood (D. Ellington)

DMI DMI(MA7) DMI⁷ D7(#9) GMI GMI(MA7) GMI⁷ A⁷
 (B_{MI}⁷(b5) B^{b7}) (FMA⁷/A A^{b0}) (GMI⁷ D⁷(F#)) (GMI⁷/F E^b A⁷)
 DMI⁷ D⁷ GMI⁷ C⁷ | 1. FMA⁷ A⁷ | 2. F6 E^bMI⁷ A^{b7}
 (AMI⁷ D⁷)
 D^bMA⁷ B^bMI⁷ E^bMI⁷ A^{b7} D^b6 B^{b7} E^{b7} A^{b7}
 (FMI⁷ E⁷) (AMA⁷ DMA⁷)
 D^bMA⁷ B^bMI⁷ E^bMI⁷ A^{b7} C⁷ C⁷ ||
 DMI DMI(MA7) DMI⁷ D7(#9) GMI GMI(MA7) GMI⁷ A⁷
 (B_{MI}⁷(b5) B^{b7}) (FMA⁷/A A^{b0}) (GMI⁷ D⁷(F#)) (GMI⁷/F E_{MI}⁷(b5) A⁷)
 DMI⁷ D⁷ GMI⁷ C⁷ F6
 (AMI⁷ D⁷)

I Never Knew (T. Fiorito)

A^bMA⁷ D^bMI⁶ A^bMA⁷ D^bMI⁶ CMI⁷ F⁷
 (G^b9)
 B^bMI⁷ E^{b7} | 1. A^b6 FMI⁷ B^bMI⁷ E^{b7} | 2. A^b6 DMI⁷(b5) G⁷(b9)
 (G^b9)

C_{MI}^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}^7
 $D_{MI}^{7(b5)}$ G^7 C_{MI}^7 F^7 B_{MI}^b7 E^b7 $A^b_{MA}7$ $D^b_{MI}6$ $A^b_{MA}7$
 $(C_{MI}^7 B^7)$ $(B^b_{MI} \# A^9(\#11))$ (G^b9)
 $D^b_{MI}6$ C_{MI}^7 F^7 B_{MI}^b7 E^b7 A^b6
 (G^b9)

In The Sign Of Libra (D. Goykovich)

$\text{S. } D_{MI}^9$ $A^7(\#9)$ D_{MI}^9 $B_{MI}^{7(b5)}$ $B^b13(b5)$
 $A^+7(b9)$ 1. D_{MI}^9 D_{MI}^6 $E_{MI}^{7(b5)}$ $A^+7(b9)$ 2. D_{MI}^9 D_{MI}^6 C_{MI}^7 $F^+7(b9)$
 $B^b_{MI}9$ $E^b13(b9)$ $A^b_{MA}7$ C_{MI}^7 $F^+7(b9)$ $B^b_{MI}9$ $E^b13(b9)$
 $A^b_{MA}7$ $F_{MI}9$ $E_{MI}^{7(b5)}$ $A^+7(b9)$ D_{MI}^9 $A^7(\#9)$ D_{MI}^9 $B_{MI}^{7(b5)}$
 $B^b13(b5)$ $A^+7(b9)$ $\text{C. } D_{MI}^7$ D_{MI}^6 $E_{MI}^{7(b5)}$ $A^+7(b9)$ || **L.F. al CODA**
CODA $B^b13(b5)$ $G_{MI}^9 \text{ sus}$ D_{MI}^7 $D_{MI}^6/9$

In Walked Bud

(T. Monk)

F_{M1} F_{M1}(MA7) F_{M1}⁷ B^b7 E^b7
 A^b_{MA}⁷ F7 B^b_{M1}⁷ E^b7 A^b6 1. G_{M1}⁷(b5) C7 2. A^b6
 F_{M1}⁷ D^b7
 F_{M1}⁷ D^b7 D^b7 (C7(b9))
 F_{M1} F_{M1}(MA7) F_{M1}⁷ B^b7 E^b7
 A^b_{MA}⁷ F7 B^b_{M1}⁷ E^b7 A^b6 (C7)

Indiana

(J.F. Hanley)

F_{MA}⁷ E^b7 D7 G7
 C7 F6 F6 G° A° B^b6 B°
 (G_{M1}⁷) (B^b6)

F/C D⁷ G⁷ G¹³ G^{mi}⁷ C⁷
 (F Eb⁹(#11))
 F^{MA}⁷ Eb⁷ D⁷ G⁷ E^{mi}⁷ A⁷
 D^{mi}⁷ B^b^{mi}⁷ F^{MA}⁷ E^{mi}⁷(b5) A⁷ D^{mi}⁷
 (D^{mi}⁷ F⁷/C) (B^b^{mi}⁷ Eb⁹) (D^{mi}⁷ D^{mi}⁷/C)
 B⁰ F^{MA}⁷ D⁷ G^{mi}⁷ C⁷ F⁶
 (B^{mi}⁷(b5) B^b⁷(b5)) (A^{mi}⁷ D⁷)

In Your Own Sweet Way (D. Brubeck)

A^{mi}⁷(b5) D⁷(b9) G^{mi}⁷ C^{mi}⁷ F⁷ B^b⁶ Eb^{MA}⁷
 Ab^{mi}⁷ Db⁷ G^b^{MA}⁷ B^{MA}⁷ C^{mi}⁷(b5) F⁷(b9) 1. B^b^{MA}⁷(#11) 2. B^b^{MA}⁷(#11)
 E^{mi}⁷(b5) A⁷(b9) D^{MA}⁷ E^{mi}⁷ A⁷ D^{MA}⁷ D^{mi}⁷ G⁷ C^{MA}⁷
 Eb^{mi}⁷ Ab⁷ G⁷ A^{mi}⁷(b5) D⁷(b9) G^{mi}⁷ C^{mi}⁷ F⁷
 B^b⁶ Eb^{MA}⁷ Ab^{mi}⁷ Db⁷ G^b^{MA}⁷ B^{MA}⁷ C^{mi}⁷(b5) F⁷(b9) B^b^{MA}⁷(#11)

I Only Have Eyes For You (H. Warren)

DMI⁷ B^b/D G⁷ DMI⁷ B^b/D G⁷
 (DMI⁷ Eb⁷) (DMI⁷ G⁷) (EMI⁷ A⁺⁷ Eb⁹) (DMI⁷ G⁷)
 CMA⁷ F⁷ EMI⁷ A⁹ Eb⁷ A^b⁹
 (CMA⁷ DMI⁶) (EMI⁷ F⁷)
 1. CMA⁷ E⁺⁷(b⁹) A⁷ Eb⁹ DMI⁷ G⁷ EMI⁷
 (EMI⁷ Bb⁹)
 A⁷(b⁹) DMI⁷(b⁵) G⁷ EMI⁷ Eb⁷ A^b⁹ DMI⁷ B^b/D
 (EMI⁷ A⁷) (DMI⁷ Eb⁹)
 G⁷ DMI⁷ B^b/D G⁷ CMA⁷ DMI⁶ D[#] C/E
 (DMI⁷ G⁷) (EMI⁷ A⁺⁷ Eb⁹) (DMI⁷ G⁷)
 Bb⁹(#11) A⁹ A⁺⁷(b⁹) DMI⁷ DMI⁷(b⁵) G⁷(b⁹) C⁶

In The Chapel In The Moonlight (B. Hill)

Eb^bMA⁷ CMI⁷ DMI⁷ Eb⁷(#11) DMI⁷ Eb⁷(#11) DMI⁷ G⁷
 C⁹ 1. CMI⁷ F⁷ DMI⁷ Db⁷ CMI⁷ F⁷ 2. CMI⁷ F⁷

B^b6 $E^b_{MI}6$ B^b6 $C_{MI}7 F7$ | $B^b_{MA}7 G_{MI}7$ $F_{MI}7/6$ B^b7 $E^b_{MA}7$ $E^b_{MI}6$
 $B^b_{MA}7$ $D7(\#9)$ $G_{MI}7$ $C7$
 $C_{MI}7$ $F7$ $B^b_{MA}7$ $C_{MI}7$ $D_{MI}7$ $E^b7(\#11)$ $D_{MI}7$ $E^b7(\#11)$
 $D_{MI}7$ $G7$ $C9$ $C_{MI}7$ $F7$ B^b6

Israel

(J. Carisi)

$D_{MI}(ADD9)$ $D_{MI} + (ADD9)$ $D_{MI}6/9$ $D7(b9)$
 $G_{MI}7$ $D_{MI}7$
 D_{sus}/A G_{sus}/D C_{sus}/G $A7$ $D_{MI}7$ $B_{MI}7(b5)$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$
 $(A7(b9)/E)$ $(D_{MI}7/F)$ $(E7)$

I Remember Clifford (B. Golson)

B^bMA^7 C^7 B^7 B^b7 $A^7(b9)$ $A^7/C^\sharp$

Dmi^7 Cmi^7 B^bmi^7 A^bmi^7 Gmi^7 C^7sus $C^7(b9)$

FMA^7 A^7 B^bMA^7 B^0 C^7 $C^\sharp0$ A^7 Dmi^7 Dmi^7/C

1. $Bmi^7(b5)$ $E^7(b9)$ Ami^7 Ami^7/G $F^\sharp mi^7(b5)$ $B^7(b9)$ Gmi^7 $C^7(b9)$

2. $Bmi^7(b5)$ $E^7(b9)$ $Ami^7(b5)$ $D^7(b9)$ Gmi^7 C^+7 C^7/b^b Ami^7 B^bMA^7

$Bmi^7(b5)$ $E^7(b9)$ Ami^7 $D^7(b9)$ Gmi^7 $C^7(b9)$ FMA^7

$Emi^7(b5)$ $A^7(b9)$ Dmi^7 Dmi^7/C $Bmi^7(b5)$ $E^7(b9)$ Ami^7 D^7 Gmi^7 C^7

FMA^7 A^7 B^bMA^7 B^0 C^7 $C^\sharp0$ A^7 Dmi^7 Dmi^7/C

$Bmi^7(b5)$ $E^7(b9)$ $Ami^7(b5)$ $D^7(b9)$ Gmi^7 C^+7 $F6$

I Remember You (V. Schertzinger)

Handwritten musical score for "I Remember You" by Victor Schertzinger. The score is written in 4/4 time and includes various chords and melodic lines.

Chords and Melodic Lines:

- Line 1:** FMA⁷ BMI⁷ E⁷ FMA⁷ Cmi⁷ F⁷
- Line 2:** B^bMA⁷ B^bmi⁷ E^{b7} (3) 1. A^bmi⁷ D⁷ Gmi⁷ C⁷
- Line 3:** 2. FMA⁷ Cmi⁷ B⁷ (F⁷) B^bMA⁷ E^bmi⁷ A⁷
- Line 4:** DMA⁷ E^bmi⁷ A⁷ DMA⁷ Dmi⁷ G⁷ (3)
- Line 5:** C⁷ Gmi⁷ C⁷ FMA⁷ Bmi⁷ E⁷
- Line 6:** FMA⁷ A^bmi⁷(^{b5}) D⁷(^{b9}) Gmi⁷ B^bmi⁷ E^{b7} (3)
- Line 7:** FMA⁷ G⁷(^{b5}) A^bmi⁷ Dmi⁷ Gmi⁷ C⁷ F6 (Dmi⁷ Gmi⁷ C⁷)

I Should Care (P. Weston)

4/4

1. $Dm7$ $G7$ $CMA7$ $A7$ $Dm7$ $G7$ $CMA7$

$(F\sharp m7(b5) B7)$ $(Em7 A7)$

$Em7(b5)$ $A7$ $Dm7$ $Fm7 Bb7$

2. $CMA7$ $Bm7(b5) E7$ $Am7$ $C7$ $FMA7$

$(Gm7 C7)$

$Bm7(b5)$ $E7(b9)$ Am $D7$ $G7sus$ $G7$

2. $Am7$ $Gm7$ $C7$ $FMA7$ $Bm7(b5) E7$ Am $Am7/G$ $D/F\sharp$ $G7(b9)/F$

$(CMA7)$ $(G/B E7(b9))$

$Am7/E$ Ebo $Dm7$ $G7$ $C6$ $(F7 Em7 A7)$

Isn't It Romantic (R. Rodgers)

4/4

$(Bb7)$ $Eb6$ $Cm7$ $Fm7$ $Bb7$ $EbMA7$ Eo $Fm7$ $Bb7$

$Eb6/G$ $C7$ $Fm7$ $Bb7$ $EbMA7$ $Cm7$ 1. $Bbmi7$ $Eb7$

$A7(b5)$

$A^b_{MA}{}^7$ B^b7 $G7$ $C_{MI}{}^7$ G^7/B $B^b_{MI}{}^7$ E^b7 (A⁷)
 $A^b_{MA}{}^7$ C^7/G $D_{MI}{}^{7(b5)}/F$ $G7$ $C_{MI}{}^7$ $F9$ $B^b_4{}^7$ B^b7
² $G_{MI}{}^{7(b5)}$ $C^{7(b9)}$ $F_{MI}{}^7$ $F_{MI}{}^7/E^b$ $D_{MI}{}^{7(b5)}$ $G7$ $C_{MI}{}^7$ $C_{MI}{}^7/B^b$ $A_{MI}{}^{7(b5)}$ $A^b_{MI}{}^6$
 $G_{MI}{}^7$ G^b7 $F_{MI}{}^7$ B^b7 E^b6 $A^b_{MI}{}^6$ E^b6 (B⁷_{SUS})

I Thought About You (Van Heusen)

$F_{MA}{}^7$ E^7 E^b9 $D^{7(b9)}$ $G7$ $D_{MI}{}^7$ $G7$
 $G_{MI}{}^7$ E^b13 D^b13 $C13$ $A^{7(b9)}$ $D_{MI}{}^7$ D^b7 $C_{MI}{}^7$ F^7 1. $B^b_{MA}{}^7$
 ($G_{MI}{}^7$ $G_{MI}{}^7/F$) ($E_{MI}{}^{7(b5)}$ A⁷) (B⁷)
 E^b9 $F_{MA}{}^7$ $G_{MI}{}^7$ $A_{MI}{}^7$ $D_{MI}{}^7$ $D_{MI}{}^7/C$ $B_{MI}{}^{7(b5)}$ E^7 $B_{MI}{}^{7(b5)}$ E^7
 $A_{MI}{}^7$ D^7 $G_{MI}{}^7$ $C^{7(b9)}$ 2. $B^b_{MA}{}^7$ $B^b_{MI}{}^7$ E^b7 $F_{MA}{}^7$ $D_{MI}{}^7$
 (F[#]°)
 $B_{MI}{}^{7(b5)}$ $E^{7(#9)}$ $A_{MI}{}^7$ D^7 $G_{MI}{}^7$ $C^{13(b9)}$ $F6$ (D⁷ $G_{MI}{}^7$ C^7)
 (G¹³) ($G_{MI}{}^7$) ($G_{MI}{}^7/C$ $C^{13(b9)}$)

It Ain't Necessarily So (G. Gershwin)

Intro Dmi⁷ G⁷ Dmi⁷ G⁷ % % Theme

(A) Dmi⁷ G⁷ Dmi⁷ G⁷ Dmi⁷ G⁷ Dmi⁷ G⁷

Dmi⁷ G⁷ B^b7 E^bMA⁷ E⁷(b5) A⁷ 1. Dmi⁷

(E^b7) E^bMi⁷(b5)

2. Dmi⁷ (B) Fmi⁷ B^b7 E^bMA⁷ E^bMi⁷ A⁷(#9)

(E^b7(b5))

Dmi⁷ Dmi⁷ G⁷ CMA⁷ Bmi⁷(b5) E⁷

(B^b7(b5))

A⁷ E^b7(b5) (C) Dmi⁷ G⁷ % %

Dmi⁷ G⁷ % B^b7 E^bMA⁷ E⁷(b9) A⁷(#9) Dmi⁷

(E^b7)

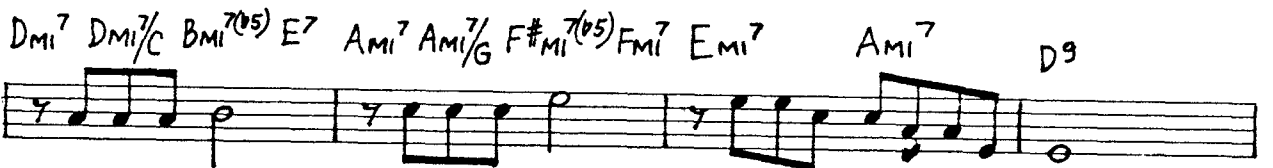
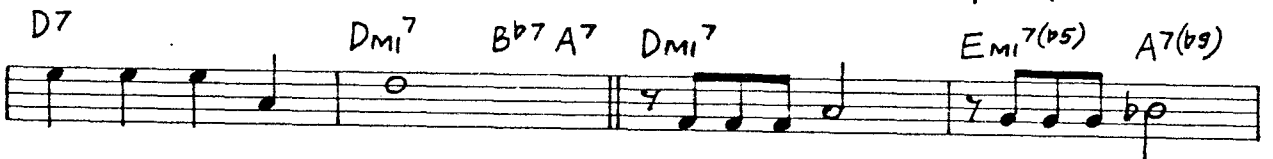
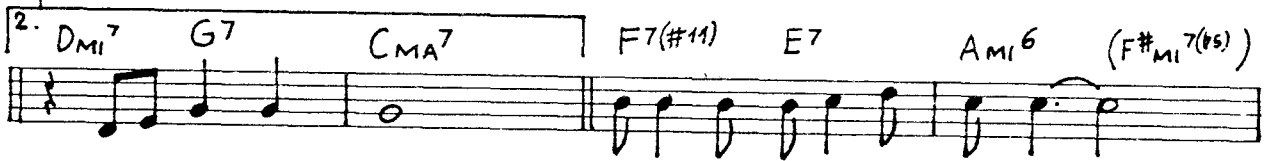
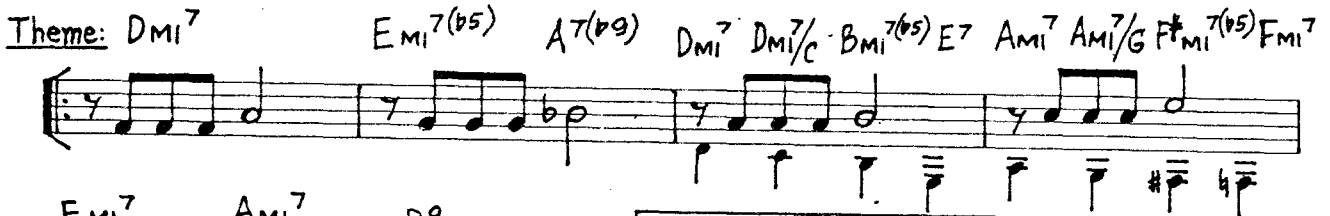
O. PETERSON'S VERSION:

(B) Gmi⁷ C⁷ FMA⁷ E^bMi⁷ A⁷(#9) Dmi⁷

Dmi⁷ G⁷ CMA⁷ Bmi⁷(b5) E⁷ A⁷

(B^b7(b5))

I Surrender, Dear (H. Barris)



It Could Happen To You (Van Heusen)

Handwritten musical notation for the first system of "It Could Happen To You" (Van Heusen). The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes notes and rests on a five-line staff, with chords written above and below the staff.

Chords and notes shown in the first system:

- Staff 1: E^bMA^7 , $GMI^{7(b5)}$, C^7 , FMI^7 , $Ami^{7(b5)}$, D^7
- Staff 2: E^bMA^7 , A^bMA^7 , $D^b9(\#11)$, C^9
- Staff 3: $(E^bMA^7 \ B^bMI^7 \ E^b7)$, $(G^{13} \ G+^7)$, $(C^9 \ C^7(b9))$
- Staff 4: $1. FMI^9$, $A^bMI(MA^7)$, D^b9 , E^bMA^7 , $DMI^{7(b5)}$, G^7

Handwritten musical notation for the second system of "It Could Happen To You" (Van Heusen). The notation includes notes and rests on a five-line staff, with chords written above and below the staff.

Chords and notes shown in the second system:

- Staff 1: CMI^7 , F^7 , FMI^7 , B^b9
- Staff 2: $(CMI \ CMI(MA^7))$, $(CMI^7 \ G^b0)$, $(FMI^7 \ GMI^7)$, $(A^bMA^7 \ B^b9)$
- Staff 3: $2. FMI^9$, $A^bMI(MA^7)$, D^b9 , E^bMA^7 , $D+^7(\#9)$, $D^b9(\#11)$, C^7
- Staff 4: $(E^bMA^7 \ A^b13)$, $(GMI^{7(b5)} \ C^7)$
- Staff 5: FMI^{11}/B^b , B^b7 , FMI^7 , B^b13 , E^b6 , $(CMI^7 \ A^b/B^b \ B^b13)$
- Staff 6: $(FMI^{11} \ GMI^7)$, $(A^b6 \ B^b13)$

It Never Entered My Mind

(R. Rodgers)

Handwritten musical notation for the first system of "It Never Entered My Mind" (R. Rodgers). The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes notes and rests on a five-line staff, with chords written above and below the staff.

Chords and notes shown in the first system:

- Staff 1: F , $F+$, F^6 , $F+$, F , Ami^7D^7 , GMI^7 , C^7
- Staff 2: $(FMA^7 \ GMI^9)$, $(Ami^7 \ B^b7(\#11))$, $(F/A \ D^7(b9))$
- Staff 3: F^6 , B^b9 , F/A , $D^7(b9)$, $1. G^9sus$, $D^b9(\#11)$, C^7

2. DMi^7/G G^9 C^7sus $C+^7$ F^6 DMi^7 Gmi^7 C^7
 (C^7 $F\#^7$ B^7) ($BbMA^7$ F/A)

FMA^9 DMi^7 Gmi^7 C^7 FMA^7 Gmi^7 Ami^7 $A^b\circ$
 (Ami^7 $B\phi E^7$)

Gmi^{13} C^7sus C^7 F $F+$ F^6 $F+$
 (Ami^7 D^7) (Gmi^{11} C^7) (FMA^7 Gmi^9) (Ami^7 $Bb^7(\#11)$)
 (AMA^7 $F\#^7$)

F $Ami^7 D^7$ Gmi^7 C^7 F^6 Bb^9 $Ami^{7(b5)}$ D^7
 (F/A $D^7(b9)$) (F^6 Gmi^{11})

Gmi^7 C^7sus /B^b Ami^7 D^9 Gmi^7 C^7sus F^6
 (Gmi^7 $B\phi B^b\circ$)
 (Gmi^7 $A+^7$) ($E^b9(\#11)$ D^9)

If Don't Mean A Thing (D. Ellington)

Gmi^7 $E^b7 D+^7$ Gmi^7 C^7 F^9sus

Bb^6 1. $D+^7$ 2. Bb^6 Fmi^7 Bb^7 E^bMA^7
 ($A\phi D^7$)

C^7 F^7 F^9 D^7 Gmi^7 $E^b7 D+^7$

Gmi^7 C^7 F^9sus Bb^6 $Bb^6 (D+^7)$

It's A Blue World (B. Wright - C. Forrest)

Handwritten musical score for "It's A Blue World" (B. Wright - C. Forrest). The score is written in treble clef, 4/4 time, with a key signature of one flat (Bb). The melody is accompanied by chords written above the staff.

Chords and measures:

- Measure 1: G⁹
- Measure 2: C¹³
- Measure 3: C⁺7
- Measure 4: F^{MA}9
- Measure 5: C^{mi}9
- Measure 6: F¹³
- Measure 7: F⁺7
- Measure 8: B^bMA⁹
- Measure 9: 1. B^bMA⁹
- Measure 10: Eb7
- Measure 11: F^{MA}7
- Measure 12: A^bmi7
- Measure 13: D^b9
- Measure 14: G^{mi}7
- Measure 15: D^b9(#11)
- Measure 16: C⁷
- Measure 17: D⁷
- Measure 18: 2. B^bMA⁹
- Measure 19: Eb7
- Measure 20: A^{mi}7
- Measure 21: (B^bmi7 Eb9)
- Measure 22: D^{7(b9)}
- Measure 23: G⁹
- Measure 24: G^{mi}9
- Measure 25: C^{13(b9)}
- Measure 26: F⁶
- Measure 27: (A^{mi}7 D⁷)

It Might As Well Be Spring (R. Rodgers)

Handwritten musical score for "It Might As Well Be Spring" (R. Rodgers). The score is written in treble clef, 4/4 time, with a key signature of one flat (Bb). The melody is accompanied by chords written above the staff.

Chords and measures:

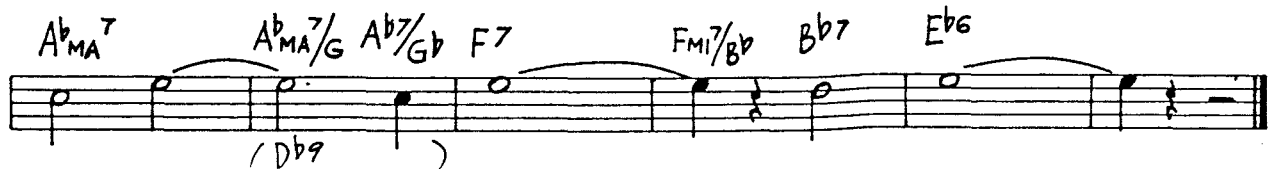
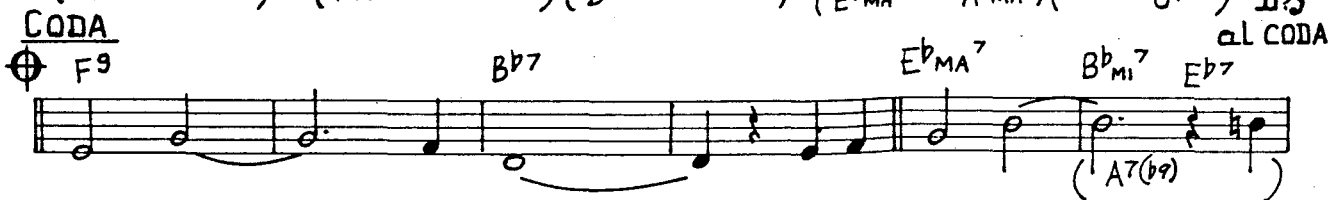
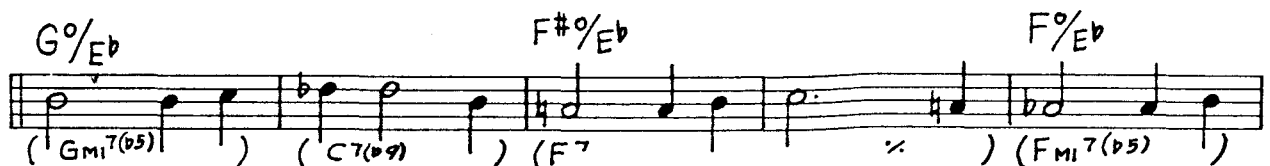
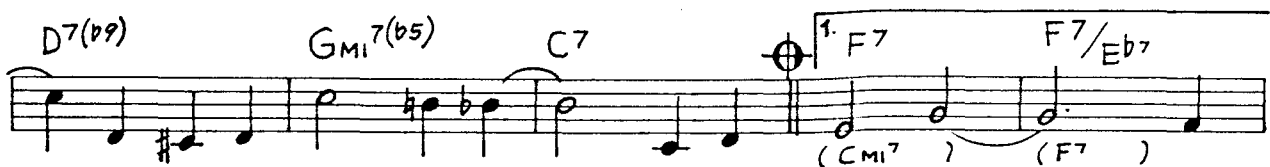
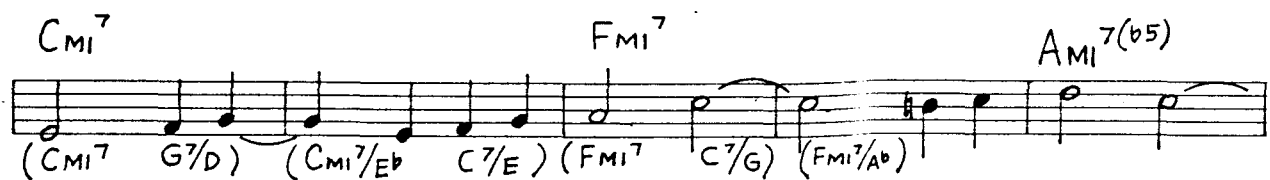
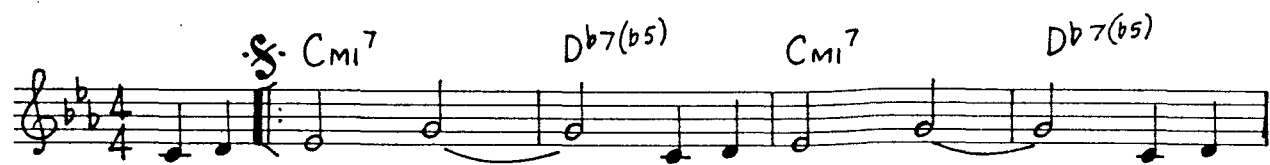
- Measure 1: B^bMA⁷
- Measure 2: C^{mi}7/F
- Measure 3: B^bMA⁷
- Measure 4: C^{mi}7/F
- Measure 5: B^bMA⁷
- Measure 6: G^{mi}7
- Measure 7: F^{mi}7
- Measure 8: B^b7
- Measure 9: Eb^{MA}7
- Measure 10: F⁷
- Measure 11: D^{mi}7
- Measure 12: G^{mi}7
- Measure 13: 1. C^{mi}7
- Measure 14: F⁷
- Measure 15: F⁷/Eb
- Measure 16: D^{mi}7
- Measure 17: G⁷
- Measure 18: C^{mi}7
- Measure 19: F⁷
- Measure 20: 2. C^{mi}7
- Measure 21: F⁷
- Measure 22: B^b6
- Measure 23: F^{mi}7
- Measure 24: B^b7
- Measure 25: Eb⁶
- Measure 26: C^{mi}7
- Measure 27: F^{mi}7
- Measure 28: B^b7

F Mi^7 B $\flat^7$ E $\flat\text{M}\text{A}^7$ D $\text{M}\text{i}^{7(\flat 5)}$ G 7 C Mi^7 C $\text{M}\text{i}^7/\text{B}\flat$ A $\text{M}\text{i}^{7(\flat 5)}$ D 7
 G Mi^7 C 7 C Mi^7 F 7 B $\flat\text{M}\text{A}^7$ C $\text{M}\text{i}^7/\text{F}$ B $\flat\text{M}\text{A}^7$ C $\text{M}\text{i}^7/\text{F}$
 B $\flat\text{M}\text{A}^7$ G Mi^7 F Mi^7 B $\flat^7$ E $\flat\text{M}\text{A}^7$ F 7 F $^7/\text{E}\flat$ D Mi^7 G Mi^7
 C Mi^7 C $\text{M}\text{i}^7/\text{B}\flat$ A $\text{M}\text{i}^{7(\flat 5)}$ D 7 G 7 C 7 C Mi^7 F 7
 (C Mi^7 F 7 /E $\flat$) (D 13 D $^{+7}$ G 7 G 9) (F 7)
 B $\flat\text{M}\text{A}^7$ /A G Mi^7 G $\text{M}\text{i}^7/\text{F}$ E $\text{M}\text{i}^{7(\flat 5)}$ E $\flat\text{M}\text{i}^6$ D Mi^7 G Mi^7 C Mi^7 F $^7(\flat 9)$
 (B $\flat^7$) (C 7) (B $\flat/\text{F}$)
 B $\flat^6$ (G Mi^7 C Mi^7 F 7)

Inchworm (F. Loesser)

F E $\flat$ F E $\flat$ F F 7 B $\flat\text{M}\text{A}^7$ B $\flat\text{M}\text{i}^6$
 F G 7 C 7 F E $\flat$ F E $\flat$
 F F 7 B $\flat\text{M}\text{A}^7$ B $\flat\text{M}\text{i}^6$ F 6 C $^7(\flat 9)$ F F 13 E $\flat^{13}$
 (FOR SOLOS)

It's All Right With Me (C. Porter)



I've Got The World On A String (H. Arlen)

F6 E^b7 D7 Gm⁷ A7 Dm⁷ B^b7 Am⁷ D7(b9)
 (A^bm⁷)
 Gm⁷ D7 Gm⁷ C7 C7/B^b 1. A7 D7 G7 C7
 2. F6 E^b9 F6 Em⁷ A7
 (A¹³ A+9)
 D¹³ D9 G¹³ G+9
 Gm⁷ Gm⁷ C7 F6 D7 Gm⁷ A7
 Dm⁷ B^b7 Am⁷ D7(b9) Gm⁷ D7 Gm⁷ C7
 (A^bm⁷)
 F6 (D7 Gm⁷ C7)

It's Always You (Van Heusen)

A° $B^{\flat}M_i^7$ $E^{\flat}7$ $C_{M_i}^7$ B° $B^{\flat}M_i^7$ $E^{\flat}7$ $C_{M_i}^7(b5)$ F^7
 $B^{\flat}M_i^7$ $E^{\flat}7$ $C_{M_i}^7$ $F_{M_i}^7$ | 1. $B^{\flat}M_i^7$ $E^{\flat}7$ $C_{M_i}^7$ F^7 | 2. $B^{\flat}M_i^7$ $E^{\flat}7$ $A^{\flat}6$
 $E^{\flat}M_i^7$ $A^{\flat}7$ $E^{\flat}M_i^7$ $A^{\flat}7$ $D^{\flat}M_A^7$ $D^7(b5)$ $D^{\flat}M_A^7$ $F_{M_i}^7$ $B^{\flat}7$
 $F_{M_i}^7$ $B^{\flat}7$ $B^{\flat}M_i^7$ $C_{M_i}^7$ $B_{M_i}^7$ $B^{\flat}M_i^7$ $E^{\flat}7$ $C_{M_i}^7$ B°
 $B^{\flat}M_i^7$ $E^{\flat}7$ $C_{M_i}^7(b5)$ F^7 $B^{\flat}M_i^7$ $E^{\flat}7$ $C_{M_i}^7$ $F_{M_i}^7$ $B^{\flat}M_i^7$ $E^{\flat}7$ $A^{\flat}6$

It's Only A Papermoon (H. Arlen)

$G_{M_A}^7$ $G^{\#0}$ $A_{M_i}^7$ D^7 $A_{M_i}^7$ $D^7(b9)$ $G_{M_A}^7$ G^6
 $G_{M_A}^7$ G^7/B C^6 $C^{\#0}$ | 1. $A_{M_i}^7/D$ D^7 G^6 D^+7
 (C^6 $A_{M_i}^7$) (D^7 $B^{\flat}0$ $A_{M_i}^7$ $A^{\flat}7$)
 2. $A_{M_i}^7/D$ D^7 G^6 $D^{\flat}9(\#11)$ | C^6 $C^{\#0}$ $G_{M_A}^7/D$ E^7 E^+7
 (D^7 $B^{\flat}0$ $A_{M_i}^7$ $A^{\flat}7$)

AMI⁷ D^{13(b9)} G⁶ D^{b9(#11)} C⁶ C^{#0} GMA⁷/D EMI⁷
 (G/D G G/F#)
 Bmi⁷ E⁷ AMI⁷ D⁹ GMA⁷ G^{#0} AMI⁷ D⁷
 (F^{9(#11)} E⁹) (A⁹ D^{9(#5)})
 AMI⁷ D⁷ GMA⁷ G⁶ GMA⁷ G^{7/B} CMA⁷ C^{#0}
 (CMA⁷ AMI⁷)
 AMI⁷/D D⁷ G⁶
 (D⁷ B^{b0} AMI⁷ A^{b7})

It's You Or No One (J. Styne)

GMI⁷ C⁷ FMA⁷ D⁷ GMI⁷
 (GMI⁷ C⁷) (AMI⁷ D^{7(b9)})
 C⁷ FMA⁷ 1. B^bMI⁷ E^{b7}
 (2nd time: CMI⁷ F⁷)
 A^bMA⁷ CMA⁷ (AMI⁷) DMI⁷ G⁷ C(7)
 (G^{7(#9)})
 AMI⁷ D^{7(#11)} 2. B^bMA⁷ E^{b7} FMA⁷ A^bMI⁷ D^{b7}
 GMI⁷ C⁷ FMA⁷ (AMI⁷ D^{7(b9)})
 (GMI⁷ D⁷) (GMI⁷ C⁷ F⁶)

I've Found A New Baby (S. Williams)

Musical score for "I've Found A New Baby" (S. Williams). The score is written in 4/4 time and features the following chords and melodic lines:

Chords: Dmi⁷, A⁷, Dmi⁷, D⁷, G⁷, C⁷, F⁶, A⁷, F⁶, A⁷, Dmi⁷, G⁷, C⁷, A⁷, Dmi⁷, A⁷, Dmi⁷, D⁷, G⁷, C⁷, F⁶.

I've Got A Crush On You (G. Gershwin)

Musical score for "I've Got A Crush On You" (G. Gershwin). The score is written in 4/4 time and features the following chords and melodic lines:

Chords: Dmi⁷, D^bo, Cmi⁷, F¹³(b9) / E^b, Dmi⁷, D^bo, Cmi⁷, F¹³(b9) / E^b, B^bMA⁷, Gmi⁷, C⁹, Gmi⁷, C⁹, Cmi⁷, F⁹, E^bo, Dmi⁷, D^bo, Cmi⁷, F¹³(b9) / E^b, Dmi⁷, D^bo, Cmi⁷, A⁷(b5), D⁷.

G_{MI}^7 C^{13} $C^{\#0}$ D_{MI}^7 G_{MI}^7 C_{MI}^7 $F^{13(b9)}$
 B^b6 (G^7 C_{MI}^7 F^7)

I've Told Ev'ry Little Star (J. Kern)

B^b6 G_{MI}^7 C_{MI}^7 F^7 A^b7 G^7 $E^b_{MI}^7$ A^b7 D_{MI}^7 G_{MI}^7 (G^7)
 C_{MI}^7 F^7 | 1. B^b6 G_{MI}^7 C_{MI}^7 F^7 | 2. B^b6
 F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 $A^b_{MI}^7$ D^b7
 G_{MI}^7 $A^7(b9)$ D_{MI}^7 G_{MI}^7 C^7 C_{MI}^7 F^7
 B^b6 G_{MI}^7 C_{MI}^7 F^7 A^b7 G^7 $E^b_{MI}^7$ A^b7
 D_{MI}^7 G_{MI}^7 C_{MI}^7 F^7 B^b6 (G_{MI}^7 C_{MI}^7 F^7)
 (G^7)

I've Grown Accustomed To Her Face

(F. Loewe)

F_{MI}^7/B^b $E^b_{MA}^7$ A^b_{13} G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b_7
 $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^7 F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b_7
 $E^b_{MA}^7$ A^b_{13} G_{MI}^7 $C^7(\#9)$ F_{MI}^7 $C^7(b9)$ F_{MI}^7 B^b_7
 $A^b_{MA}^7$ $A_{MI}^7(b5)$ D^7 G_{MI}^7 C^+ F_{MI}^7 B^b_7 G^+7 C^+
 $A_{MI}^7(b5)$ $A^b_{MI}^7$ G_{MI}^7 C^7 F_{MI}^9 B^b_7 E^b_6 (B^b_7)
 $(F^9 B^b_9sus)$

I've Got You Under My Skin (C. Porter)

F_{MI}^7 B^b_7 $E^b_{MA}^7$ E^o F_{MI}^7
 B^b_7 $E^b_{MA}^9$ C_{MI}^7 F_{MI}^7 B^b_7
 G_{MI}^7 G^b_6 F_{MI}^7 B^b_7sus B^b_7 $E^b_{MA}^7$
 $(E^b_{MA}^7 E^b_6)$ (C^7)

Handwritten musical notation on ten staves, featuring various chords and melodic lines. The notation includes accidentals, stems, and beams, with some notes marked with '3' indicating triplets.

Staff 1: Chords: G_{MI}^7 , C^7 , F_{MI}^7 , B^b7 , $E^b_{MA}^7$, E^o . Notes: (C^7) .

Staff 2: Chords: $F_{MI}^{7(b5)}$, $B^b7(b9)$, D/E^b , $E^b_{MA}^7$, D_{MI}^7 . Notes: (C^7) .

Staff 3: Chords: G^7 , B/C , C_{MA}^7 , F_{MI}^7 , B^b7 .

Staff 4: Chords: $E^b_{MA}^7$, $G_{MI}^{7(b5)}$, $C^7(\#9)$, F_{MI}^7 , $B^9(\#11)$, B^b7 , G_{MI}^7 . Notes: $(D^b13(\#11))$.

Staff 5: Chords: $C^7(b9)$, F_{MI}^7 , $B^9(\#11)$, B^b7 , A^b , G_{MI}^7 , G^b7 .

Staff 6: Chords: F_{MI}^7 , B^b7 , $A_{MI}^{7(b5)}$, $A^b9(\#11)$, G_{MI}^7 . Notes: (F_{MI}^{11}) , F^9/C , B^b7 .

Staff 7: Chords: G_{MI}^7 , C^9 , F_{MI}^7 , B^b7 , $E^b_{MA}^7$, C_{MI}^7 .

Staff 8: Chords: $B^b_{MI}^7$, $A^7(b9)$, $A^b_{MA}^7$, D^b9 , G_{MI}^7 .

Staff 9: Chords: C^7 , F_{MI}^7 , B^b7 , E^b6 . Notes: $(D^b13(\#11))$, C^{13} , (F^9) , (B^b13) , $B^b7(b9)$.

Staff 10: Empty staff.

I Want To Be Happy (V. Youmans)

Chord progression for "I Want To Be Happy":

Chords: CMA⁷, C[#]°, Dmi⁷, G⁷, Dmi⁷, G⁷, 1. C6 Ami⁷ Dmi⁷ G⁷, 2. C6, Gmi⁷, C7(b9), FMA⁷, Bb⁷, Emi⁷, A⁷, (Fmi⁷ Bb⁷) (C C/B) (Emi⁷(b9)/Bb A⁷), Dmi⁷, G⁷, CMA⁷, C[#]°, Dmi⁷, G⁷, Dmi⁷, G⁷, C6 (A⁷ Dmi⁷ G⁷)

I Want A Little Girl (Moll)

Chord progression for "I Want A Little Girl":

Chords: F(7), Cmi⁷, F⁷, Bb(9), Eb⁷, F⁷, Eb⁷, D⁷, 1. G⁷, C⁷, Bb⁷, A⁷, D⁷, G⁷, C⁷, (A⁷ D⁷), 2. G⁷, C⁷, F6, Bb⁷, F6, F⁷, Cmi⁷, F⁷, (F6 Dmi⁷ Db⁷) (Cmi⁷), (F⁷)

B^b G^b7 $F7$ B^b6 $D7$ E^b7 $D7$ $G7$
 $G^{mi}7$ $C7$ $F(7)$ $C^{mi}7$ $F7$ $B^b(9)$ E^b7
 F E^b7 $D7$ $G7$ $C7$ F
 $(A7 \quad D7)$

I Wish I Were In Love Again (R. Rodgers)

$G^{MA}7$ $C7$ $G^{MA}7$ $C7$
 $G^{MA}7$ $C7$ 1. $B^{mi}7$ B^b6 $A^{mi}7$ $D7$
 $(D \quad A7) \quad (D7)$
2. $B^{mi}7$ $A^{mi}7$ $G7$ $D^{mi}7$ $G7$ $C\#^{mi}7(b5)$ C^o G^6/B B^b6 $A^{mi}7$ $D7$
 G^6 $C^{MA}7$ $F\#^{mi}7(b5)$ $F7$ $E^{mi}7$ $E^+7(b9)$ $E^{mi}7$ $A7$ $D7$ A^b7
 $(B7)$
 $G^{MA}7$ $C7$ $G^{MA}7$ $C7$
 $G^{MA}7$ $A^{mi}7$ $B^{mi}7$ $E^{mi}7$ $A^{mi}7(b5)$ $D7$ G^6

I Wished On The Moon (R. Rainger)

Chords for "I Wished On The Moon":

- Staff 1: $C_{MI}^{7(b5)}$, F^7 , $B^b_{MA}^7$, E^b7 , D_{MI}^7 , G^7
- Staff 2: $C_{MI}^{7(b5)}$, F^7 , B^b , $B^b_{MA}^7$, $A_{MI}^{7(b5)}$, D^7
- Staff 3: G^7 , C^7 , F^7 , B^b7 , $E^b_{MA}^7$, A^b7
- Staff 4: C_{MI}^7 , F^7 , D_{MI}^7 , G^7
- Staff 5: $E^b_{MA}^7$, A^b7 , $C_{MI}^{7(b5)}$, F^7 , B^b6 , $(B^b_{MI}^6)$

Jeepers Creepers (H. Warren)

Chords for "Jeepers Creepers":

- Staff 1: $B_{MI}^{7(b5)}$, $B^b_{MI}^6$, A_{MI}^7 , A^b , G_{MI}^7 , C^7 , F^6 , D_{MI}^7 , $B_{MI}^{7(b5)}$, $B^b_{MI}^6$
- Staff 2: A_{MI}^7 , A^b , G_{MI}^7 , C^7 , F^6 , C_{MI}^7 , $F^{7(b9)}$, $B^b_{MA}^7$, $G^{7(b9)}$
- Staff 3: C_{MI}^7 , $F^{7(b9)}$, $B^b_{MA}^7$, D_{MI}^7 , $G^{7(b9)}$, C_{MA}^7 , $A^{7(b9)}$, D_{MI}^7 , G^7
- Staff 4: (Continuation of the melody from the previous staff)

G_{mi}^7 C^7 $B_{mi}^7(b5)$ B_{mi}^b6 A_{mi}^7 A^b6 G_{mi}^7 C^7 F^6 D_{mi}^7 $B_{mi}^7(b5)$ B_{mi}^b6
 $A_{mi}^7(b5)$ D^7 G_{mi}^7 C^7 F^6 D^7 G_{mi}^7 C^7 F^6 ($D^7(\#9)$)
 (G^7) (G^7)

Jersey Bounce (Plater Wright Johnson Bradshaw)

C_{MA}^7 D^7
 G^7 $1. E_{mi}^7$ E^b6 D_{mi}^7 G^7
 $2. C^6$ A^b7 C^6 G_{mi}^9 C^{13} F_{mi}^9
 B^b13 $E^b_{mi}^9$ A^b13 D_{mi}^7 G_+^7
 C_{MA}^7 D^7
 G^7 C^6 A^b7 C^6

Joy Spring

(C. Brown)

Handwritten musical score for "Joy Spring" by C. Brown. The score is written on ten staves in 4/4 time. It features a variety of chords including FMA7, Gmi7, C7, FMA7, Bbm7, Eb6, Ami7, Ab7, Gmi7, C7, FMA7, Abmi7, Db7, GbMA7, Abmi7, Db7, GbMA7, Bmi7, E7, Bmi7, A7, Abmi7, Db7, GbMA7, Ami7, D7, GMA7, Gmi7, C7, FMA7, Fmi7, Bb7, EbMA7, Abmi7, Db7, GbMA7, Gmi7, C7, FMA7, Gmi7, C7, FMA7, Bbm7, Eb7, Ami7, Ab7, Gmi7, C7, FMA7, and (Gmi7 C7). The melody includes eighth and sixteenth notes, rests, and triplets.

Just You, Just Me

(J. Greer)

Handwritten musical score for "Just You, Just Me" by J. Greer. The score is written on a grand staff (treble and bass clefs) in 4/4 time, with a key signature of two flats (Bb and Eb). The melody is primarily in the treble clef, with some bass clef entries. Chord progressions are indicated by handwritten labels above the staff.

Chord Progressions (Handwritten):

- Row 1: EbMA7, Db7, C7, Fmi7, Bb7, Eb7
- Row 2: AbMA7, Abmi7, EbMA7, Bb7, Eb6, EbMA7, Db7, C7
- Row 3: Fmi7, Bb7, Eb7, AbMA7, Abmi7
- Row 4: EbMA7, Bb7, Eb6, Eb7, (Bbmi7), (Eb7)
- Row 5: AbMA7, Db7, EbMA7, Cmi7
- Row 6: F7, Bb7, EbMA7, Db7, C7
- Row 7: Fmi7, Bb7, Eb7, AbMA7, Abmi7
- Row 8: EbMA7, Bb7, Eb6

The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets and slurs indicated. The piece concludes with a double bar line after the eighth row.

Jeannine

(D. Pearsons)

Handwritten musical score for "Jeannine" by D. Pearsons. The score is written on ten staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The music features various chords and melodic lines with triplets and slurs.

Chords and markings include:

- Staff 1: $A^b M_1^7$
- Staff 2: $A^b M_1^7$
- Staff 3: $F^{\#} M_1^7$, B^7 , $E M A^7$, A^7
- Staff 4: $B^b M_1^7$, $E^b 7$, 1. $A^b M A^7$
- Staff 5: 2. $A^b M A^7$, $E^b M_1^7$, $A^b 7$, $D^b M A^7$, $G M_1^7$, C^7
- Staff 6: $F M A^7$, $F M_1^7$, $B^b 7$
- Staff 7: $B^b M_1^7$, $E^b 7$, D.S. al CODA
- Staff 8: $A^b M A^7$, Solos AABA

(D Jordan)

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Jumpin' At The Woodside (C. Basie)

Handwritten musical score for "Jumpin' At The Woodside" by C. Basie. The score is written in 4/4 time and includes two systems of music.

System 1:

- Staff 1: Treble clef, 4/4 time. Chords: B $\flat$ 6, B $\flat$ 6.
- Staff 2: Bass clef. Chords: C Mi 7, F7, B $\flat$ 6. Includes a first ending bracket.

System 2:

- Staff 1: Treble clef. Chords: B $\flat$ 6, F Mi 7, B $\flat$ 7, E $\flat$ MA 7, C7. Includes a second ending bracket.
- Staff 2: Bass clef. Chords: F7, F7, B $\flat$ 6, B $\flat$ 6.

System 3:

- Staff 1: Treble clef. Chords: C Mi 7, F7, B $\flat$ 6.
- Staff 2: Bass clef. Chords: C Mi 7, F7, B $\flat$ 6.

Just In Time (J. Styne)

Handwritten musical score for "Just In Time" by J. Styne. The score is written in 4/4 time and includes three systems of music.

System 1:

- Staff 1: Treble clef, 4/4 time. Chords: B $\flat$ MA 7, A Mi 11, D7.
- Staff 2: Bass clef. Chords: D Mi 7(b5)/A $\flat$, G7, C9, G Mi 7, C7.

System 2:

- Staff 1: Treble clef. Chords: F13, B $\flat$ 9, F Mi 6, B $\flat$ 9.
- Staff 2: Bass clef. Chords: (C Mi 7), (F7).

Jumpin' With Symphony Sid (L. Young)

Handwritten musical notation for a 4-measure exercise in B-flat major, 4/4 time. The notation is on a single staff with a treble clef and a key signature of one flat. The exercise is divided into four measures, each with a specific chord indicated above it: B $\flat$ 6, B $\flat$ 7, E $\flat$ 7, and B $\flat$ 6. The melody consists of eighth and quarter notes, with rests and ties used to fill the measures. The first measure starts with a repeat sign. The fourth measure ends with a double bar line and repeat dots.

Just One Of Those Things (C. Porter)

DMI EMI⁷ A⁷ F⁷/C F⁷ F⁷
 BMI⁷(b5) B^bMI⁶ F/A A^b7 GMI⁷ C⁷
 F⁶ F^{#0} GMI⁷ GMI⁷/F E⁰ A⁷(b9) DMI
 EMI⁷ A⁷ F⁷/C F⁷ F⁷ BMI⁷(b5) B^bMI⁶
 F/A A^{b0} GMI⁷ C⁷ F⁶ F^{#0}
 FMI⁷ B^b7 E^bMA⁷ E⁰ FMI⁷ B^b7
 E^b6 DMI⁷ G⁷ C⁶ /B /A /G
 F[#]MI⁷(b5) FMI⁷(MA⁷) FMI⁷ FMI⁶ EMI⁷ E^{b0} GMI⁷ GMI⁷/F E⁰ A⁷(b9)
 (EMI⁷) (F^{#0}) (GMI⁷ C⁷) (E⁰ A⁷)
 DMI EMI⁷ A⁷ F⁷/C F⁷ F⁷

$B_{MI}7(b5)$ $B^b_{MI}6$ $A_{MI}7$ $D7$ $G_{MI}7$
 (B^bMA7) (E^b7) $(F\#^o)$
 $C7$ $F6$ $(E_{MI}7(b5))$ $A7$
 $(G_{MI}7 C^{13}(b9))$

Just Friends (J. Klenner)

B^bMA7 $B^b_{MI}7$ E^b7

FMA^9 $A^b_{MI}7$ D^b7

1. $G_{MI}7$ $C7$ $E_{MI}7(b5)$ $A7(\#9)$ $D_{MI}7$

$G7$ $G_{MI}7$ $C7$ $C_{MI}7$ $F7$

2. $G_{MI}7$ $C7$ $E_{MI}7(b5)$ $A7$ $D_{MI}7$

$G7$ $G_{MI}7$ $C7$ $F6$ $(C_{MI}7 F7)$

Just Squeeze Me (D. Ellington)

FMA⁷ Gmi⁷ Ami⁷ B^bMA⁷ FMA⁷/C B^b Bmi⁷ Ami⁷ D⁷ Gmi⁷

C⁷ 1. FMA⁷ D⁷ Gmi⁷ C⁷ 2. FMA⁷

F⁷ B^bMA⁷

G⁷ Gmi⁷ C⁷

FMA⁷ Gmi⁷ Ami⁷ B^bMA⁷ FMA⁷/C Bmi⁷(v5) B^bmi⁷ Ami⁷ D⁷

Gmi⁷ C⁷ FMA⁷ (D⁷ Gmi⁷ C⁷)

Keepin' Out Of Mischief Now (F. Waller)

G¹³ C⁶ G+⁹ C⁶

(Dmi⁷ Dmi⁹) (G¹³)

C⁶ G⁷ E^bmi⁷(v5) A⁷ Dmi⁷ G⁷

G¹³ C⁶ G⁺⁹ C⁶ C¹³
 F⁶ F^{Mi}⁶ C⁶ C¹³ F⁶ F^{Mi}⁶ C⁶
 G¹³ E^{Mi}^{7(b5)} A⁷ D⁷ G¹³ C⁶

Lady Bird (T. Dameron)

C^{MA}⁷ F^{Mi}⁷ B^{b7}
 C^{MA}⁷ B^{bMi}⁷ E^{b7}
 A^{bMA}⁷ A^{Mi}⁷ D⁷
 D^{Mi}⁷ G⁷ E^{Mi}⁷ E^{b7} A^{bMA}⁷ D^{b7}

The Lady Is A Tramp (R. Rodgers)

Handwritten musical score for "The Lady Is A Tramp" by R. Rodgers. The score is written on ten staves in 4/4 time, featuring various chords and melodic lines.

Staff 1: Chords: C⁶, E^bMi⁷, A^b9, Dmi⁷, G⁷. Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4.

Staff 2: Chords: C⁶, E^bMi⁷, A^b9, Dmi⁷, G⁷. Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4. Includes annotation (A13(b9)) and (G⁷ / F).

Staff 3: Chords: C⁶, A^bMi⁷, G^bMi⁷, C⁷, F^bM^bA⁷, B^b9. Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4.

Staff 4: Chords: E^bMi⁷, A⁷(b9), Dmi⁷, G⁷(b9). First ending: C⁶, A⁷(#9), Dmi⁷, G⁷. Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4.

Staff 5: Chords: C⁶, C⁶, A^bMi⁷, Dmi⁷, G⁷(b9). Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4.

Staff 6: Chords: E^bMi⁷, A⁷, Dmi⁷, G⁷. Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4.

Staff 7: Chords: B^b13(#11), A⁷, Dmi⁷, G⁷, C⁶, E^bMi⁷, A^b9. Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4.

Staff 8: Chords: Dmi⁷, Dmi⁷/C, B^bMi⁷(b9), E⁷, A^bMi⁷, Dmi⁷, G⁷. Includes annotation (A13(b9)). Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4.

Staff 9: Chord: C⁶. Melody: Quarter notes G4, A4, B4, quarter note G4, quarter notes F#4, E4, D4, quarter note C4.

Limehouse Blues

(P. Braham)

Db7 Db7
 Bb7 Bb7
 AbMA7 C7 Fmi7
 (DbMA7) (Gmi7(b5) C7)
 Bb7 Eb7 Eb7 D7
 Db7 Db7
 Bb7 Bb7
 Ab7 F7 Bbmi7
 Bbmi7(b5) Eb7 1. Ab6 Ab6 D7 2. Ab6

Laura

(D. Raksin)

Handwritten musical score for "Laura" in 4/4 time, featuring complex chord progressions and melodic lines.

Chord Progressions:

- Line 1: A_{MI}^9 , $D_+^{7(b9)}$, GMA^7 , C^7 , G^6
- Line 2: GMI^9 , $C_+^{7(b9)}$, FMA^9 , B^b13 , FMA^9
- Line 3: FMI^7 , A^bMI^7 , D^b7 , E^bMA^7 , $A^b9(\#11)$, E^bMA^7 , CMI^7 , CMI^7/B^b
- Line 4: $A_{MI}^{7(b5)}$, $D^{7(b9)}$, D^9 , GMA^7 , $B_{MI}^{7(b5)}$, $E^{7(b9)}$
- Line 5: FMI^7 , FMI^9/E^b , $D_{MI}^{7(b5)}$, $G^{7(b9)}$, $G^{\#0}$, A_{MI}^{11} , D^{13}
- Line 6: E^bMI^7 , A^b9 , D_{MI}^9 , G^9 , C^6 , $(B_{MI}^{7(b5)} E^{7(\#9)})$

Melodic Lines:

- Line 1: Treble clef, 4/4 time. Melody starts on a whole note, followed by eighth notes, and ends with a half note.
- Line 2: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.
- Line 3: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.
- Line 4: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.
- Line 5: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.
- Line 6: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.

Lester Leaps In

(L. Young)

Handwritten musical score for "Lester Leaps In" in 4/4 time, featuring complex chord progressions and melodic lines.

Chord Progressions:

- Line 1: B^b6
- Line 2: B^b6
- Line 3: B^b6
- Line 4: B^b6
- Line 5: B^b6
- Line 6: B^b6

Melodic Lines:

- Line 1: Treble clef, 4/4 time. Melody starts on a whole note, followed by eighth notes, and ends with a half note.
- Line 2: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.
- Line 3: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.
- Line 4: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.
- Line 5: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.
- Line 6: Treble clef, 4/4 time. Melody continues with eighth notes and a half note.

Handwritten musical notation for a short piece. The first staff contains a series of chords: D⁷, G⁷, C⁷, and F⁷, each followed by a measure of eighth notes. The second staff begins with a B^b6 chord and contains a melody of eighth and quarter notes. The third staff continues the melody, also starting with a B^b6 chord.

Like Someone In Love (Van Heusen)

Handwritten musical notation for the song "Like Someone In Love" by Van Heusen. The notation is in 4/4 time and includes a key signature of two flats (B^b and E^b). The melody is written on a single staff with various chords and extensions indicated above and below the notes. The chords include: A^bMA⁷, A^bMA⁷/G, FMI⁷, FMI⁷/E^b, B^b7/D, E^b7/D^b, CMI⁷, B⁷, B^bMI⁷, E¹³, E^b7, E^b+9, A^bMA⁷, FMI⁷, E^bMI⁷, A^b7, D^b6, GMI¹¹, C¹³, FMA⁷, G^b9(#11), FMI⁷, B^b13, B^bMI⁷/E^b, E^b+7(b9), FMA⁷, B^b9, B⁰, CMI⁷, B⁷, B^bMI⁷, E^b7(b9), and A^b6. The notation includes first and second endings, with the first ending leading back to the beginning of the first ending and the second ending leading to the final chord. The melody is written in a single staff with various chords and extensions indicated above and below the notes.

Lit Darlin'

(N. Hefti)

G⁹ D_{mi}⁷ D^{b9}(^{b5}) G_{mi}⁷/C G_{mi}⁷ C⁷ C⁷/B^b A_{mi}⁷ D⁷(^{b9})

G⁹ D_{mi}⁷ D^{b9}(^{b5}) G_{mi}⁷/C C⁷(^{b9}) F¹³ F⁺

B^b6 B_{mi}^{b6} F⁷/C F⁷ B^b6 B_{mi}^{b6} A_{mi}⁷(^{b5}) D⁷(^{b9})

1. G⁹ D_{mi}⁷ G⁹ D_{mi}⁷ A^{b6} G⁷ D^{b9}(^{b5}) G_{mi}⁷/C C⁷ A_{mi}⁷ D⁷(^{b9})

2. G⁹ D_{mi}⁷ D^{b9}(^{b5}) G_{mi}⁷/C C⁷ C⁷(^{b9}) F⁶ A_{mi}⁷ D⁷(^{b9})

Changes:

G⁷ G_{mi}⁷ C⁷ F⁷ E⁷ E^{b7} D⁷

G⁷ G_{mi}⁷ C⁷ F⁷ F^{#7} C_{mi}⁷ F^{#7} F⁷ B⁷

B^{b7} B_{mi}^{b7} F⁷ B⁷ B^{b7} B_{mi}^{b7} A⁷ D⁷

1. G⁹ D_{mi}⁷ G¹³ G_{mi}⁷ C⁹ A_{mi}⁷(^{b5}) D⁷(^{b9})

G^9 Gm^7/C C^9 F^7 E^7 E^b7 D^7

AFTER SOLOS

D.S. al CODA

CODA

G^9 Dm^7 D^b7 Gm^7/C C^7 $C^7(b9)$ F^6 A^m7 E^bMA^7 $D^7(b9)$

G^9 Dm^7 D^b7 Gm^7/C $C^7(b9)$ F^6 E^bM^7 Dm^7 D^bMA^7 Gm^7/C FMA^9

Line for Lyons (G. Mulligan)

G^6 $G^7(b9)$ Cm^7 F^7 Bm^7 E^7 A^m7 D^7

GMA^7 E^7 A^m7 D^7 1. G^6 E^7 A^m7 D^7

2. G^6 (G^7) CMA^7 $C\#m^7(b5)$ $F\#^7(b9)$

Bm^7 E^7 A^m7 D^7 GMA^7 E^7

A^m7 D^7 G^6 $G^7(b9)$ Cm^7 F^7 Bm^7 E^7

A^m7 D^7 GMA^7 E^7 A^m7 D^7 G^6

Little Girl

(M. Hyde - F. Henry)

E^b6 A^b7 B^bMA^7
 DMi^7 G^7 $C^{\#0}$ CMi^7 F^7
 DMi^7 $C^{\#0}$ CMi^7 F^7 B^b7 $2. CMi^7$ D^7
 GMI^7 G^7 C^7 F^7 B^b6 $(FMI^7 B^b7)$

Little Girl Blue

(R. Rodgers)

F^6 DMi^7 GMI^7 $C^7(b9)$ F^6 DMi^7 D^b7 CMi^7 $F^7(b9)$
 B^bMA^7 E^b9 F^6 DMi^7 GMI^7 AMi^7 B^b6 B^0
 R. GARLAND'S CHANGES: $(F^6, C^7_{sus} / B^b)$ (A^7, DMi^7)
 C^7 GMI^7 AMi^7 B^bMA^7 C^7 $1. F^6$ $D^7(\#9)$ GMI^7 C^7
 $(GMI^7 C^7)$ $(GMI^7 C^7)$ $(F^6 DMi^7)$
 $2. F^6$ $F^{\#}MA^7$ F^6 DMi^7 D^b7 C^7 GMI^7 $C^7(b9)$

FMA⁷ GMI⁷ A_{MI}⁷ B^bMA⁷ EMI⁷ A⁷ EMI⁷ A⁷ Eb9(#11) D+7(b9)
 (FMA⁷ C13) (FMA⁷ B^bMA⁷) (A⁷) (D⁷ D+7)
 Db9(#11) C13(b9) F6 DMI⁷ GMI⁹ C7(b9) F6 (DMI⁷ GMI⁷ C7)
 (GMI⁷ C13(b9))

Liza

(G. Gershwin)

EbMA⁷ B^b7/F F#° Eb6/G AbMI⁶ A° B^bMI⁷ Eb7 AbMA⁷ Ab7
 GMI⁷ C7 FMI⁷ B^b7 1. Eb6 2. Eb6 G7
 CMI⁶ A_{MI}^{7(b5)} DMI^{7(b5)} G7 CMI⁷ B^bMI⁷ Eb7
 (CMI CMI⁷/B^b) (Ab7 G7) (A⁷)
 AbMA⁷ Ab7 GMI^{7(b5)} C7 FMI⁷ B7 B^b7
 EbMA⁷ B^b7/F F#° Eb6/G AbMI⁶ A° B^bMI⁷ Eb7 AbMA⁷
 GMI⁷ C7 FMI⁷ B^b7 Eb6

Love For Sale

(C. Porter)

Handwritten musical score for "Love For Sale" by Cole Porter. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols above the staves. The chords include Eb7, Bbm7, Ebm7, Ab7, DbMA7, Gb7, Cm7(b5), F7(#9), Bbm7, (Db9), (Cm7/F), (B9(#11)), (Eb9), (Ab7(b9)), DbMA7, Fm7, Bb7(b9), Ebm7, Ab7(b9), DbMA7, Db6, CbMA7, Bb7, B9, Bb9, and Ebm6. Some chords are written with alternative spellings in parentheses, such as (Eb9) for Eb7 and (B9(#11)) for Bb7(b9). The score concludes with a triplet of eighth notes on the final staff.

$G_{MI}^7(b5)$ C^7 $G_{MI}^7(b5)$ C^7 $F\sharp_{MI}^7$ B^7 $F_{MI}^7(b5)$ $B\flat^7$

$E\flat^7$ $B\flat_{MI}^7$ $E\flat^7$

$E\flat^7$ $B\flat_{MI}^7$ $E\flat_{MI}^7$ $A\flat^7$

$D\flat_{MA}^7$ $G\flat^7$ $C_{MI}^7(b5)$ $F^7(\sharp 9)$ $B\flat_{MI}^7$

$(D\flat^7)$ (C_{MI}^7/F) $B^9(\sharp 11)$

Love Letters (Hayman-Young)

F_{MA}^7 $A\flat^0$ G_{MI}^7

$C^7(b9)$ $1. F_{MA}^7$ $B_{MI}^7(b5)$ E^7

A_{MI}^7 D^7 G_{MI}^7 $D^7(b9)$ G_{MI}^7

C^7 $2. F^7$ $C_{MI}^7/6 F^7$ $B\flat_{MA}^7$ $E\flat^7$

F_{MA}^7 $B\flat^7$ A_{MI}^7 $A\flat^0$ G_{MI}^7 G_{MI}^7 $C^7(b9)$ F^6 $(D^7(\sharp 9) G_{MI}^7 C^7(b9))$

(D^9)

Love Is Here To Stay (G. Gershwin)

G⁹ D^{b9} C^{9sus} C^{7(b9)} F⁶ B^{b7} F/A A^{b9(#11)}
 (D⁷)
 G¹³ G⁺⁹ C^{9sus} C/^{B^b} A⁷ D⁷ B^{M11} E⁷ | 1. A^{M7} D⁷
 (A¹³ A⁺⁷) (D⁹ / C B^{M7} B^{b13})
 G^{M7} C⁷ F^{M7} B^{bMA9} E^{M7(b5)} A^{+7(b9)} D^{M7} G⁹
 (F⁷ B^{b7})
 G^{M7} C⁷ | 2. A^{M7} D⁷ G^{M7} C⁷ E^{b9(#11)} D⁺⁷
 (C^{9sus} / B^b) (F/A A^{b9(#11)})
 G^{M7} A^{b9} A^{M7} D⁷ G^{M7} C⁷ F⁶
 (C^{9sus} / B^b) (F/A A^{b9(#11)})

Long Ago And Far Away (J. Kern)

F⁶ D^{M7} G^{M7} C⁷ F^{M7} G^{M7} C⁷
 F⁶ G^{M7} C⁷ F⁶ D⁷ | 1. G^{M7} C⁷ A^{b6} F^{M7}
 (F⁶ D^{M7} C⁷)
 B^{bM7} E^{b7} A^{bMA7} G⁷ C^{MA7} A^{M7} D⁷
 (F⁶ D^{M7} C⁷)

G Mi^7 C 7 | 2. G Mi^7 C 7 C Mi^7 F 7 _{SUS} F 7 B MA^7
 (B Mi^7 (b5) B Mi^6) (A Mi^7 (b5)) (D 7 (b9)) (G Mi^7)
 B Mi^6 E b^9 (#11) F 6 /_A A b^0 G Mi^7 C 7 F 6

Love Me Or Leave Me (W. Donaldson)

F Mi D Mi^7 (b5) G 7 C 7 F Mi D Mi^7 (b5) G 7 C 7

A b^0 F 7 B b^7 E b^7 | 1. A b^6 D $\text{b}\text{M}\text{A}^7$ G Mi^7 (b5) C 7 (b9)
 (A b G b^7 F 7 B 7) (G 7 (b9) C 7 (b9))

2. A b^6 B Mi^7 /_{E b} A b G 7 G b^7 | F 7 F 9

B Mi^7 F 7 (b9) B Mi^7 E b^7 E b^7 B Mi^7 A 7 (b5)

A $\text{b}\text{M}\text{A}^7$ A b^0 G Mi^7 (b5) C 7 (b9) F Mi D Mi^7 (b5) G 7 C 7

F Mi D Mi^7 (b5) G 7 C 7 A b F 7 B b^7 E b^7
 (A b G b^7 F 7 B 7)

A b^6 (D $\text{b}\text{M}\text{A}^7$ G Mi^7 (b5) C 7)

Lover, Come Back To Me (S. Romberg)

Handwritten musical score for "Lover, Come Back To Me" by S. Romberg. The score is written on ten staves, each with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The notation includes various chords and melodic lines.

Staff 1: Chords: AbMA7, GMi7(b5), C7, Fmi7.

Staff 2: Chords: Fmi7/Eb, Dmi7(b5), Dbmi7, Cmi7, Fmi7, Bb7(b5).

Staff 3: Chords: Eb7, 1. Ab6, Fmi7, Bbmi7, Eb7. (Ab6 Fmi7) (Dmi7(b5) Dbmi7) (Ab6/C B°) (Bbmi7 A7(b5)).

Staff 4: Chords: 2. Ab6, Fmi7, Bbmi7, AMA7, Ab6, DbMA7, GMi7(b5), C7, Fmi6.

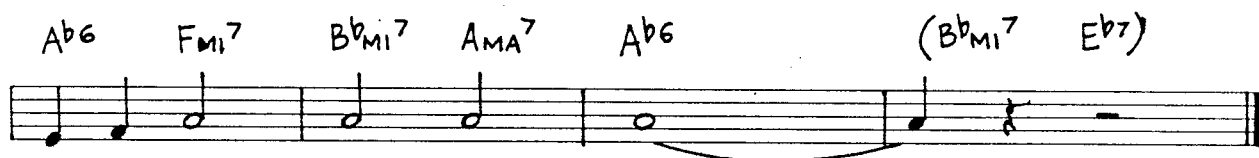
Staff 5: Chords: Dmi7(b5), GMi7(b5), C7, Fmi6, Dmi7(b5), GMi7, C7.

Staff 6: Chords: Db7, C7, Fmi6, Dmi7(b5), GMi7(b5), C7, Fmi7.

Staff 7: Chords: Bb7, Fmi7, Bb7, Bbmi7, Eb7, AbMA7.

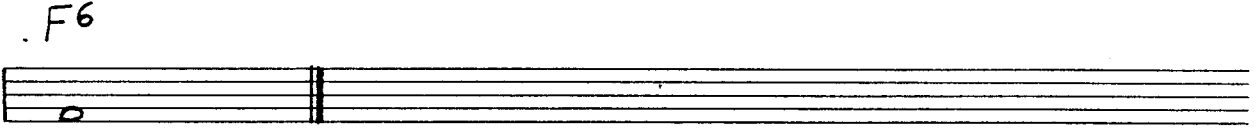
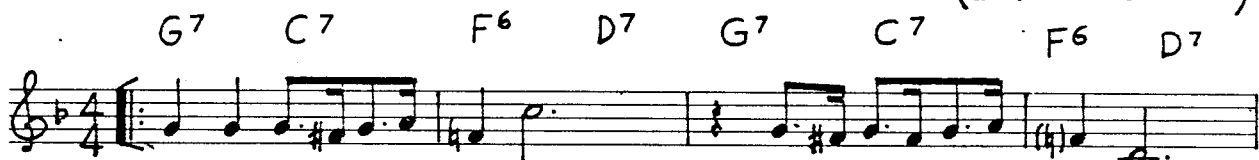
Staff 8: Chords: GMi7(b5), C7, Fmi(MA7), Fmi7, Cmi7(b5).

Staff 9: Chords: F7, Bbmi7, Eb7, Bbmi7, Eb13(b9).



Love Is Just Around The Corner

(L. Robin - L. Gensler)



Lover

(R. Rodgers)

Handwritten musical score for the song "Lover" by R. Rodgers. The score is written on ten staves, each with a key signature of one flat (Bb) and a time signature of 4/4. The melody is written on the upper staff of each system, and the chord progression is indicated by handwritten labels above the notes.

Staff 1: C⁶, F[#]Mi⁷, B⁷

Staff 2: F[#]Mi⁷, B^{b7}, E[#]Mi⁷, A⁷, E^bMi⁷, A^{b7}

Staff 3: D[#]Mi⁷, G⁷, C[#]M⁷, 1. D[#]Mi⁷, G⁷

Staff 4: 2. F[#]Mi^{7(b5)}, B⁷, E[#]M⁷, F^o, F[#]Mi⁷, B⁷

Staff 5: E[#]M⁷, F^o, F[#]Mi⁷, B⁷, G[#]M⁷, G^{#o}

Staff 6: A[#]Mi⁷, D⁷, E[#]Mi⁷, A^{7(b9)}, D[#]Mi⁷, G⁷

Staff 7: C⁶, F[#]Mi⁷, B⁷, F[#]Mi⁷, B^{b7}

Staff 8: E[#]Mi⁷, A⁷, E^bMi⁷, A^{b7}, D[#]Mi⁷

Staff 9: G⁷, C⁶, (A[#]Mi⁷, D[#]Mi⁷, G⁷)

Lover Man (R. Ramirez-J. Davis)

Handwritten musical score for "Lover Man" (R. Ramirez-J. Davis). The score is written in 4/4 time and features various chords and melodic lines across ten staves.

Chords and Notations:

- Staff 1: $Dm7$, $G7$, $Dm7$, $G7$, $Gm7$, $C7$
- Staff 2: $Gm7$, $C7$, $F7(\#9)$, $Bb7$
- Staff 3: $Abm7$, $Db7$, $Gm7$, $C7$, 1. $F6$, $Em7(b5)A7$, 2. $F6$, $Gm7$, $Abm7$
- Staff 4: Am , $Am(MA7)$, $Am7$, $D7$, $GMA7$, $Am7$
- Staff 5: $Bm7$, $Am7$, Gm , $Gm(MA7)$, $Gm7$, $C7$
- Staff 6: $FMA7$, $BbMA7$, $Em7(b5)$, $A7(\#9)$, $Dm7$, $G7$
- Staff 7: $Dm7$, $G7$, $Gm7$, $C7$, $Gm7$, $C7$
- Staff 8: $F7(\#9)$, $(Db7(b5))$, $Bb7$, $(Gb7(b5))$, $Abm7$, $Db7$, $Gm7$, $C7$
- Staff 9: $F6$, $(Em7(b5) A7(\#9))$

Love Walked In

(G. Gershwin)

$E^b_{MA}{}^7$ $C_{MI}{}^7$ F^7 $F_{MI}{}^7/B^b$ B^b7
 $(E^b_{MA}{}^7 A^b_{MA}{}^7)$ $(E^b/G C_{MI}{}^7)$
 $E^b_{MA}{}^7$ $C_{MI}{}^7$ F^7 B^b7
 $(E^b_{MA}{}^7 A^b_{MA}{}^7)$ $(E^b/G C_{MI}{}^7)$ $(B^b7 E^7)$
 1. $B^b_{MI}{}^7/E^b$ E^b7 $A^b_{MA}{}^7$ $G_{MI}{}^7$ C^7
 (E^b) $(E^b7/G E^b7/G)$
 $F_{MI}{}^7$ $F_{MI}{}^7/E^b$ D^b9 C^7 F^7 B^b7
 $(E^o F_{MI}{}^7)$ $(A^b_{MI}{}^7 D^b7)$ $(G_{MI}{}^7 C^7)$ $(F_{MI}{}^7 B^b7)$
 2. $B^b_{MI}{}^7/E^b$ E^b7 $A^b_{MA}{}^7$ $A_{MI}{}^7(b5)$ A^b7
 (E^b) $(E^b7/G E^b7/G)$ (F_{MI})
 $G_{MI}{}^7$ C^7 $F_{MI}{}^7$ B^b7 E^b6
 $(E^b/B^b E^o)$

Lush Life

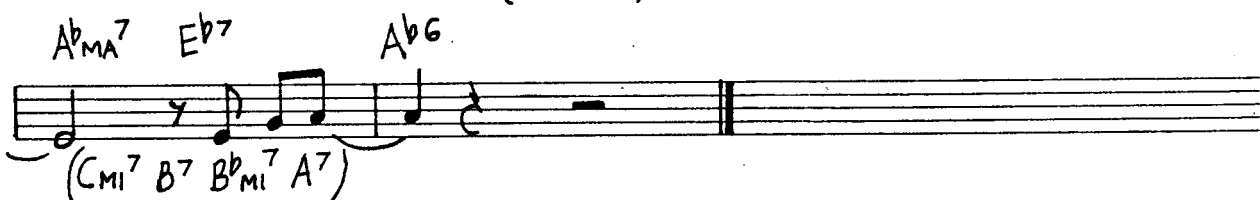
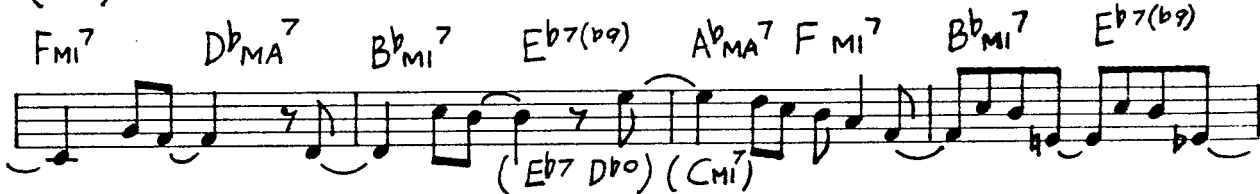
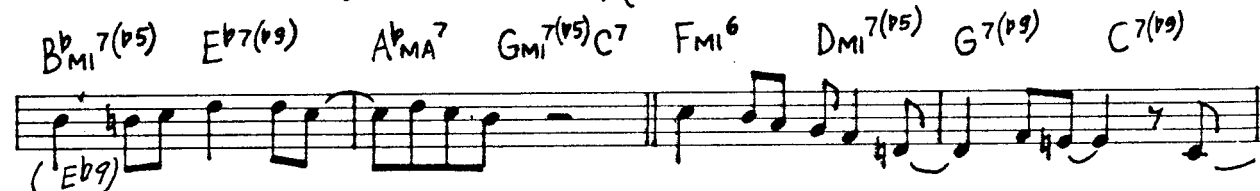
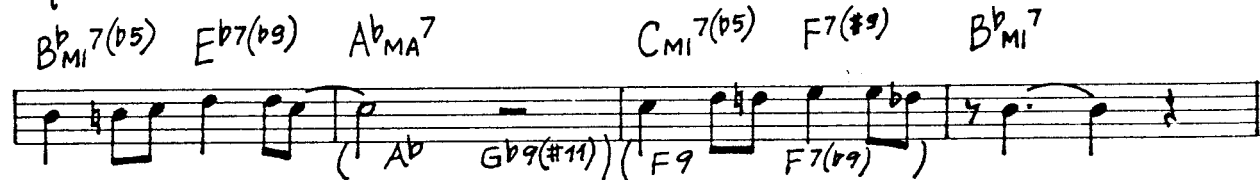
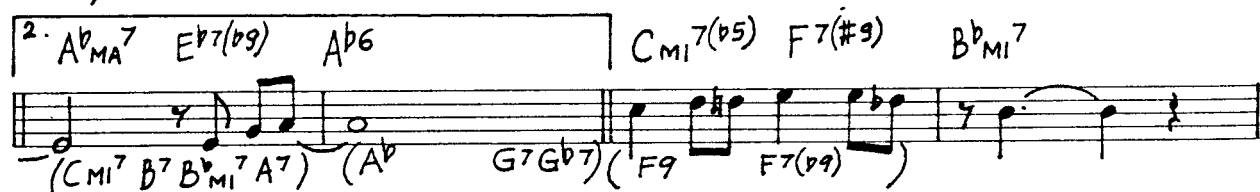
(B. Strayhorn)

D^7 D^b6 C^b7 $D^b_{MA}{}^7$ C^b7 $D^b_{MA}{}^7$ C^b7
 $D^b_{MA}{}^7$ $E^b_{MI}{}^7$ $E_{MA}{}^7$ $F^{\#}_{MI}{}^7$ | 1. $A^b_{MI}{}^7$ D^9 $D^b6/9$ D^+7 $D^b_{MA}{}^7$ D^7
 $(F_{MI}{}^7)$

$^2 \cdot A^b M_1^7 \ D9 \ D^b 6/9 \ D_+^7 \ D^b M_1 A^7 \ C7(\#9) \ F M_1^7 \ F M_1^6$
 $F M_1^7 \ F M_1^6 \ D M_1^7(b5) \ G M_1^7 \ G M_1^7 \ C7 \ F M_1^7 \ F M_1^6 \ F M_1^7 \ F M_1^6$
 $D^b M_1 A^7 / F \ E^0 \ E^b M_1^7 \ A^b 7 \ B7(b5) \ B^b 7 \ E^b M_1^7$
 $A7(b5) \ E^b M_1^7 \ A^b 7 \ D^b M_1 A^7 \ D^7 \ D^b M_1 A^7 \ D^7$
 $D^b M_1 A^7 \ F\# M_1^7 B7 \ E M_1 A^7 \ E^b 7 \ D^7 \ D^b M_1 A^7 \ D^7 \ D^b M_1 A^7 \ D^7$
 $D^b M_1 A^7 \ D^b 7 \ C^7 \ F M_1 A^7 \ B^b M_1^7 E^b 7 \ A^b M_1 A^7 \ E^b 7(\#9) \ A^b M_1 A^7 \ E M_1^7 A^7$
 $D M_1 A^7 \ D M_1^7 G^7 \ C^6 \ B^7 \ B^b 7 A^7 A^b 7 \ D^b M_1 A^7 \ D^7 \ D^b M_1 A^7 \ D^7$
 $D^b M_1 A^7 \ C^7 \ B^7 \ B^b 7 \ E^b M_1^7 \ F\# M_1^7 \ B^7 \ A_+^7 \ A^b 7$
 $D^b M_1 A^7 \ G^b 13 \ F M_1^7 \ B^b 7 \ E^b M_1^7 \ F\# M_1^7 \ B^7 \ A_+^7 \ A^b 7$
 $E M_1 A^7 \ E^b M_1 A^7 \ D M_1 A^7 \ G^7 \ D^b \ D^7 \ D^b M_1 A^7$

Lullaby Of Birdland (G. Shearing)

F_{Mi}⁶ D_{Mi}^{7(b5)} G^{7(b9)} C^{7(b9)} F_{Mi}⁷ (D^b_{MA}⁷) B^b_{Mi}⁷ E^b₇



Lullaby Of The Leaves (B. Petkere)

C_{MI} $A_{MI}7(b5)$ $D_{MI}7(b5)$ $G+7(b9)$ G_{MI}^{11} $Gb9(\#11)$ $F_{MI}7$ $/Eb$
 $(C_{MI} /B /Bb /A) (Ab7(b5) G7 G+7(b9))$
 $D_{MI}^{11}(b5)$ $G7$ $D_{MI}^{11}(b5)$ $Db9(\#11)$ 1. C_{MI} $Eb13(b9)$ A_{MA}^7 $G+7$

2. C_{MI} $F_{MI}6$ C_{MI} B^7 $Bb7$ A^7

$Ab7$
 C $G13$ $C6$ B^7 $Bb7$ A^7
 $(C_{MA}^7 D_{MI}9) (E_{MI}7 A_{MI}7)$

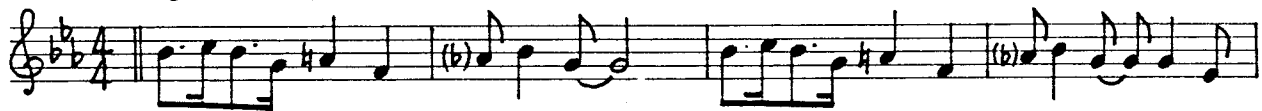
$Ab7$
 C $C\#o$ $D_{MI}7$ $Ab7$ $G7$
 $(E_{MI}7 Eb7) (D_{MI}7(b5) G+7)$

C_{MI} $A_{MI}7(b5)$ $D_{MI}7(b5)$ $G+7(b9)$ G_{MI}^{11} $Gb9(\#11)$ $F_{MI}7$ $/Eb$
 $(C_{MI} /B /Bb /A) (Ab7(b5) G7 G+7(b9))$
 $D_{MI}^{11}(b5)$ $G7$ $D_{MI}^{11}(b5)$ $G+7(b9)$ $C_{MI}6$ $F_{MI}6$ C_{MI}

Lulu's Back In Town

(H Warren)

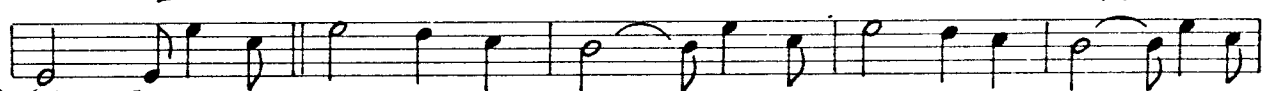
C7 F7 Bb7 Eb C7 F7 Bb7 Eb Eb7



Ab A° Eb/Bb C7 | 1. F7 Bb7 Eb || 2. F7 Bb7



Eb Eb7 Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7



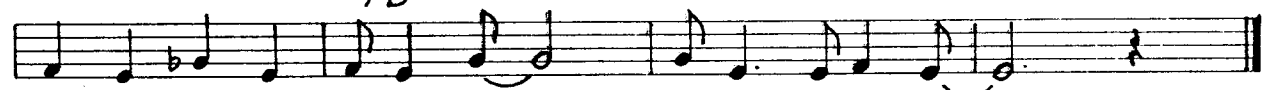
Ab7 A° Eb/Bb Db7 C7 Gb9 F9 Bb7



G7 F7 Bb7 Eb C7 F7 Bb7 Eb Eb7



Ab A° Eb/Bb C7 F7 Bb7 Eb6



Makin' Whoopee

(W. Donaldson)

GMA^7 $G\#^0$ Ami^7 D^9 Dmi^7 G^7 Cmi^9 F^9

Bmi^7 $E mi^7$ | 1. $B^b mi^7$ $E^b 9$ G^6 $E mi^7$ $E^b 9$ D^9

2. $B^b mi^7$ $E^b 9$ G^6 Ami^7 $B^b 0$ G^6/B | $Dmi^7(b5)$ $G^7(b9)$

C^6 Cmi^7 F^9 GMA^7 $Dmi^7(b5)$ $G^7(b9)$

C^6 Cmi^7 F^9 $Bmi^7 E^7(b9)$ $Ami^9 D^9$ GMA^7 $G\#^0$

Ami^7 D^9 Dmi^7 G^7 Cmi^9 F^9 Bmi^7 $E mi^7$

$B^b mi^7$ $E^b 9$ G $(B^b 9$ A^9 Ami^7/D $D^9)$

Mercy, Mercy, Mercy (J. Zawinul)

Handwritten musical notation for "Mercy, Mercy, Mercy" by J. Zawinul. The score is written on five staves in 4/4 time, featuring a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines.

Chords indicated above the staves:

- Staff 1: Bb7, Eb7, Bb7, Eb7
- Staff 2: Bb7, Eb7, Bb7, Eb7
- Staff 3: Bb7, Eb7/Bb, Bb7, Eb7/Bb, Bb7, Eb7/Bb, Bb7, Eb7/Bb
- Staff 4: Bb7, Eb7, F7, Eb7, Bb7, Eb7, F7
- Staff 5: Cmi7, Dmi7, Gmi, F, Gmi, F, Gmi7

Mack The Knife (K. Weill)

Handwritten musical notation for "Mack The Knife" by K. Weill. The score is written on three staves in 4/4 time, featuring a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines.

Chords indicated above the staves:

- Staff 1: Bb6, Bb, Cmi7, F9, Cmi7, F9
- Staff 2: Bb6, Gmi7, Cmi7
- Staff 3: Cmi7/F, Cmi7, F7, 1. Bb6, Bb6, F+7, 2. Bb6

Additional markings in parentheses below the staff:

- (Bb/D)
- (Db/b)

Manhattan

(R. Rodgers)

FMA⁷ A^b GMI⁷ C¹³(b9) FMA⁷ B^b13 AMI⁷ A^b
 (AMI⁷ A^b)

GMI¹¹ C¹³ B^b9(#11) AMI⁷ D7(b9) GMI¹¹ C¹³

FMA⁷ A^b GMI⁷ C⁷ C[#] DMI¹¹ B^b9 A9 A^b13
 (AMI⁷ A^b)

G¹³ GMI⁷ C⁷ GMI⁷ C⁷
 (Db7(#9) C⁹)

FMA⁷ A^b GMI⁷ C¹³(b9) FMA⁷ B^b13 AMI⁷ A^b
 (AMI⁷ A^b)

GMI¹¹ C¹³ B^b9(#11) AMI⁷(b5) Eb13(#11) D⁷_{Sus} D7(b9)

GMI⁷ Eb9 FMA⁷ DMI⁷/C BMI⁷(b5) B^b9

AMI⁷ A^b G⁷ C¹³(b9) F⁶

The Man I Love

(G. Gershwin)

Handwritten musical score for "The Man I Love" by George Gershwin. The score is written on a grand staff (treble and bass clefs) in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The score includes various musical notations such as notes, rests, and bar lines. Above the staff, there are numerous handwritten chord symbols, including triads, dyads, and complex extended chords (e.g., $E^b MA^7$, $E^b MI^7$, $G MI^7(b5)$, $C+^7(b9)$, $F MI^7(b5)$, B^b7 , $F MI^7 B^b7$, $G+^7$, C^9 , $F+^9$, B^b13 , $D^7(\#9)$, G^7 , $C MI^6$, $A MI^7(b5)$, D^7 , G^7 , $D\phi$, D^b7 , $C MI^6$, $A MI^7(b5)$, $E^b MA^7$, $G MI^7(b9)$, $C+^7(b9)$, $F MI^7(b5)$, B^b7 , $F MI^7 B^b7$, E^b6 , (D^b7) , E^b6 , B^b+^7). Some chords are enclosed in parentheses, indicating alternative voicings or substitutions. The score is divided into two main sections, labeled "1." and "2.", with a repeat sign at the end of the first section. The notation is handwritten and appears to be a working draft or a personal transcription.

Margie

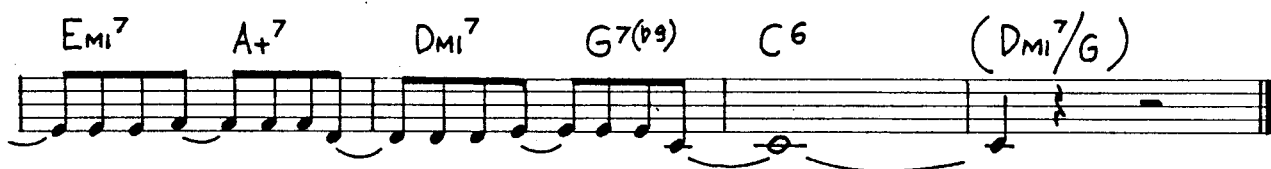
(C. Konrad-J.R. Robinson)

Staff 1: F_{MA}^7 F^7 $(C_{MI}^7 F^7)$
Staff 2: B_{MA}^7 B_{MA}^7 B_{MA}^7 B_{MI}^7
Staff 3: F_{MA}^7 E^7 E^b7 D^7
Staff 4: G^7 C^7 (D_{MI}^7) (G^7) (G_{MI}^7) (C^7)
Staff 5: F_{MA}^7 F^7 $(C_{MI}^7 F^7)$
Staff 6: B^b6 A^7 A^7 C^7
Staff 7: F_{MA}^7 D^7 $(A_{MI}^7 D^7)$
Staff 8: G_{MI}^7 C^7 F^6 $(G_{MI}^7 C^7)$

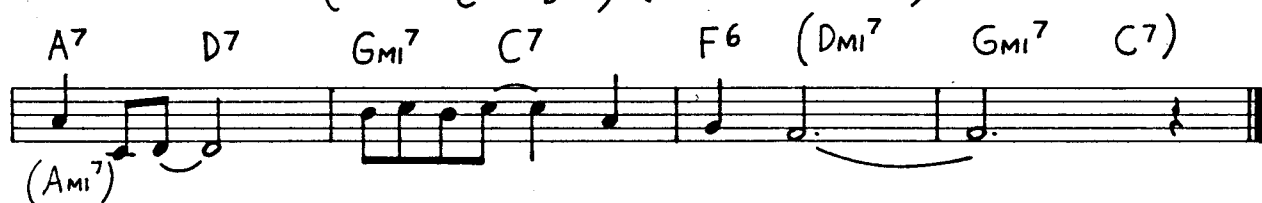
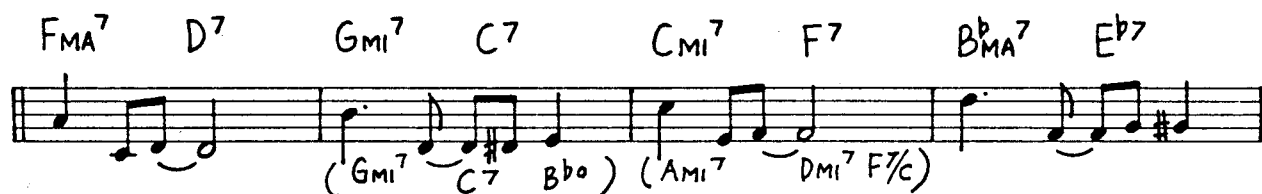
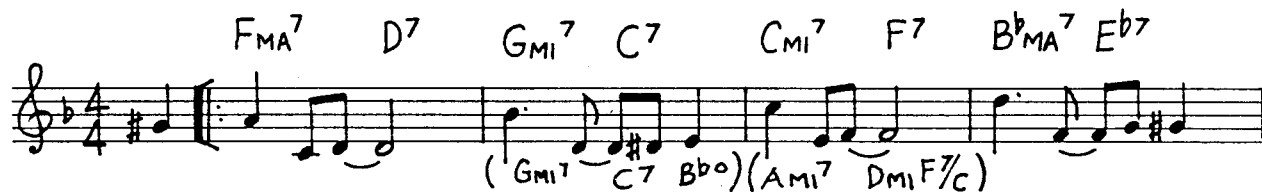
Meditation

(A. Jobim)

Handwritten musical score for "Meditation" by Antonio Jobim. The score is written on ten staves in 4/4 time. The chords are: C6, F#m7/B, B7, C6, Dm7, Eb, Em7, A+7, Dm7, Fm7, Bb7, Em7, A+7, Dm7, G+9 (1.2.), Fm7, Bb7, Em7, Eb, Dm7, G+7, C6, F#m7/B, B7, C6, Dm7, Eb, Em7, A+7, Dm7, Fm7, Bb7.



Mean To Me (F. Ahlert)



Memories Of You

(E. Blake)

$E^b_{MA}{}^7$ E° $F_{MI}{}^6$ $F^{\#0}$ $E^b_{MA}{}^7/G$ $C_{MI}{}^7$ $/B^b$ F^7/A $A^b_{MI}{}^6$
 $(E^b/G \ C_{MI}{}^7)$ $(F^7 \ E^7)$
 E^b/G A^b7 $G_{MI}{}^7(b5)$ C^7 | 1. F^7 B^b7 E^b6 $F_{MI}{}^7$ B^b7
 $(E^b \ D^7)$ $(G_{MI}{}^7(b5)/D^b \ C^7)$
 2. F^7 B^b7 E^b6 $G_+{}^7G^7$ | $C_{MI}{}^7$ $F_{MI}{}^7$
 $C_{MI}{}^7$ F^9 $G_+{}^7$ $C_{MI}{}^7$ F^7
 B^b7 E° $F_{MI}{}^7$ B^b7 $E^b_{MA}{}^7$ E° $F_{MI}{}^6$ $F^{\#0}$
 $E^b_{MA}{}^7/G$ $C_{MI}{}^7$ $/B^b$ F^7/A $A^b_{MI}{}^6$ E^b/G A^b7 $G_{MI}{}^7(b5)$ C^7
 $(E^b/G \ C_{MI}{}^7)$ $(F^7 \ E^7)$ $(E^b \ D^7)$ $(G_{MI}{}^7(b5)/D^b \ C^7)$
 F^7 B^b7 E^b6

Milestones

(C. Parker)

Handwritten musical score for the song "Milestones" by C. Parker. The score is written on a single staff in 4/4 time, featuring a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, often grouped in triplets. Chord progressions are indicated above the staff, including Cmi⁷, F⁷(b⁹_{b5}), B^bMA⁷ (Eb⁷), A^bmi⁷ D^{b7}, Cmi⁷, C[#]mi⁷ F^{#7} Bmi⁷, E⁷, Cmi⁷, F⁷, B^bMA⁷ G⁷, B^bMA⁷ Bmi⁷ E⁷, A^bMA⁷, Ami⁷ D⁷, GMA⁷ C⁷, Bmi⁷ E⁷(b5) Ami⁷ D⁷, B^bmi⁷ Eb⁷, Bmi⁷ E⁷ Cmi⁷, F⁷(b⁹_{b5}), B^bMA⁷ (Eb⁷), A^bmi⁷ D^{b7}, Cmi⁷, C[#]mi⁷ F^{#7} Bmi⁷, E⁷, Cmi⁷, F⁷, and B^bMA⁷. The score includes first and second endings, marked with "1." and "2.". The piece concludes with a double bar line.

Misty

(E. Garner)

$E^b o(MA^7)$ $E^b MA^7$ $B^b MI^7$ $E^b 7(b9)$ $A^b MA^7$ $A^b 6$ $A^b MI^7$ $D^b 9$
 $E^b MA^7$ $C MI^7$ $F MI^7$ $B^b 7(b9)$ 1. $G 7(b5)$ $C 9$ $F 7(b5)$ $B^b 9$ 2. $E^b 6$ $A^b MI^7$
 $E^b 6$ $B^b MI^7$ $E^b 7(b9)$ $A^b MA^7$ $A^b 6$
 $A^b 6$ $A MI^7$ $D 7$ $C MI^7$ $F 7$ $B^b 7$ $C 7(b9)$ $F MI^7$ $B^b 9$
 $E^b o(MA^7)$ $E^b MA^7$ $B^b MI^7$ $E^b 7(b9)$ $A^b MA^7$ $A^b 6$ $A^b MI^7$ $D^b 9$
 $E^b MA^7$ $C MI^7$ $F MI^7$ $B^b 7(b9)$ $E^b 6$ $(F MI^7 B^b 7)$

Moanin'

(B. Timmons)

1. 2. B^b7 A^b7

G⁷ C⁷(#9) F_{Mi}⁷ F_{Mi}⁷ B⁷(b5) B^b_{Mi}⁷ A^b7

G⁷(b9) C⁷

CHANGES

1. F_{Mi}⁷ A^b7 G⁷ C⁷ F_{Mi}⁷ A^b7 G⁷ C⁷ F_{Mi}⁷ A^b7 G⁷ C⁷

2. F_{Mi}⁷ G_{Mi}⁷ F⁷/A B⁷(b5) B^b7 A^b7 G⁷ C⁷ F_{Mi}⁷ G_{Mi}⁷ A^b_{Mi}⁷ F⁷/A (A^bo)

B^b_{Mi}⁷ A^b7 G⁷(b9) G_{Mi}⁷(b5) C⁷ F_{Mi}⁷ A^b7 G⁷ C⁷

F_{Mi}⁷ A^b7 G⁷ C⁷ F_{Mi}⁷ A^b7 G⁷ C⁷ F_{Mi}⁷ (G⁷ C⁷)

Moment's Notice (J. Coltrane)

E $\flat$ M $\flat$ 7 A7 F $\flat$ M $\flat$ 7 B $\flat$ 7 E $\flat$ MA7 A $\flat$ M $\flat$ 7 D $\flat$ 7



D $\flat$ M $\flat$ 7 G7 E $\flat$ M $\flat$ 7 A $\flat$ 7 D $\flat$ MA7(#11) D $\flat$ M $\flat$ 7 G7



C $\flat$ M $\flat$ 7 B7(b9) B $\flat$ M $\flat$ 7 E $\flat$ 7 A $\flat$ MA7 A $\flat$ M $\flat$ 7 D $\flat$ 7 1. G $\flat$ M $\flat$ 7 C7(b13) A $\flat$ M $\flat$ 7 D $\flat$ 7



G $\flat$ 6 F $\flat$ M $\flat$ 7 B $\flat$ 7 2. G $\flat$ M $\flat$ 7 C7(#9) F $\flat$ M $\flat$ 7 B $\flat$ 7 E $\flat$ 6/9 F $\flat$ M $\flat$ 7



G $\flat$ M $\flat$ 7 F $\flat$ M $\flat$ 7 E $\flat$ 6/9 F $\flat$ M $\flat$ 7 G $\flat$ M $\flat$ 7 F $\flat$ M $\flat$ 7 E $\flat$ MA7 (F $\flat$ M $\flat$ 7 B $\flat$ 7)



Monterey Blues (W. Montgomery)

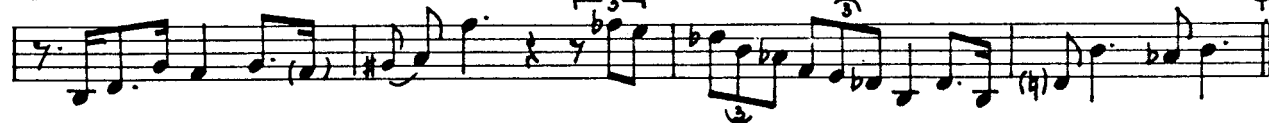
B $\flat$ 7 (E $\flat$ 7) B $\flat$ 7



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



B $\flat$ 7 F7 E $\flat$ 7 B $\flat$ 7 G7(#9) ♯



[illegible]

Mood Indigo (D. Ellington - B. Bigard)

Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written on ten staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The melody is composed of eighth and quarter notes, often beamed together. Chord symbols are written above the staff, indicating the harmonic progression. The chords include AbMA7, Bb7, Bbm7, Eb7, Ab7, Db6, Gb7, Eb7, AbMA7, F7, Bb7, Eb7, Ab7, Eb7, Db7, and Ab6. The score ends with a double bar line.

Moose The Mooche (C Parker)

Handwritten musical score for "Moose The Mooche" by Charlie Parker. The score is written on ten staves in 4/4 time, featuring a key signature of one flat (Bb). The melody is primarily composed of eighth and quarter notes, with occasional triplets and slurs. Chord symbols are written above the staff, indicating the harmonic structure. The piece concludes with a double bar line on the final staff.

Chord symbols and staff details:

- Staff 1: B^bMA⁷, Cmi⁷, F⁷, B^bMA⁷
- Staff 2: Cmi⁷, F⁷, Fmi⁷, B^b7, E^b7, B^bMA⁷
- Staff 3: Cmi⁷, F⁷, B^bMA⁷, Cmi⁷, F⁷, B^bMA⁷
- Staff 4: Cmi⁷, F⁷, Fmi⁷, B^b7, E^bMA⁷, A^b7, B^bMA⁷
- Staff 5: B^bMA⁷, Ami⁷, D⁷, Dmi⁷
- Staff 6: G⁷, Gmi⁷, C⁷, Cmi⁷
- Staff 7: F⁷, B^bMA⁷, Cmi⁷, F⁷, B^bMA⁷
- Staff 8: Cmi⁷, F⁷, Fmi⁷, B^b7, E^b7, B^bMA⁷
- Staff 9: B^bMA⁷

Moonglow

(W. Hudson)

$E^b_{MA}7$ $A^b9(\#11)$ $D_{MI}7$ $G_{MI}7$ $C7(b5)$
 $C_{MI}7$ $F7(b9)$ 1. B^b6/D D^b9 $C_{MI}7$ D^b9 B^b6/D
 2. B^b6/D D^b9 $C_{MI}7$ D^b9 B^b6/D B^b7 B^b7 $A7$ A^b7
 $G7$ $D_{MI}7$ $G7$ $G_{MI}7$ $C9$
 $C_{MI}7$ $F7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b9(\#11)$
 $D_{MI}7$ $G_{MI}7$ $C7(b5)$ $C_{MI}7$ $F7(b9)$
 B^b6/D D^b9 $C_{MI}7$ $B_{MA}7$ B^b6

Moonlight In Vermont (K. Suessdorf)

E^b6 $C_{MI}7$ $F_{MI}7$ $E7(\sharp9)$ E^b6 $C_{MI}7$ D^b9
 $F_{MI}7$ B^b7_{SUS} | 1. E^b6 B^b9_{SUS} | 2. E^b6 | $A_{MI}7$ $D7$
 $B_{MI}7$ B^b7 $A_{MI}7$ $A^b9(\sharp11)$ $G_{MA}7$ $B^b_{MI}7$ E^b7
 $C_{MI}7$ $B7$ $B^b_{MI}7$ $A9$ $A^b_{MA}7$ $B^b7(b9)$ E^b6 $C_{MI}7$
 $(E7)$
 $F_{MI}7$ $E7(\sharp9)$ E^b6 $C_{MI}7$ D^b9 $F_{MI}7$ B^b7_{SUS} E^b6
 D.S. al CODA
 CODA $A_{MI}7(b5)$ $F9$ $E9$ $E^b_{MA}6/9$ (b)

Moon River (H. Mancini)

$C_{MA}7$ $A_{MI}7$ $F9(\sharp11)$ $C_{MA}7$ $F9(\sharp11)$
 $C_{MA}7$ $B_{MI}7(b5)$ $E7$ | 1. A_{MI} $C7/G$ $F_{MA}7$

$B^b9(b5)$ A_{MI}^7 A_{MI}^7/G $F\sharp_{MI}^7(b5)$ B^7 E_{MI}^7 A^7 D_{MI}^7 G^7

2. A_{MI}^7 A_{MI}^7/G $F\sharp_{MI}^7(b5)$ F^9 C_{MA}^7 $F^9(\sharp11)$ C_{MA}^7

$F^9(\sharp11)$ E_{MI}^7 A_{MI}^7 D_{MI}^7 $G^7(b9)$ C^6

The More I See You (H. Warren)

F_{MI}^7/B^b E^b6 F_{MI}^7 G_{MI}^7 C^7 F_{MI}^7 B^b7

E^b6 F_{MI}^7 G_{MI}^7 C^7 F_{MI}^7 B^b7 $E^b_{MI}^7$

$D^b_{MI}^7$ G^b7 $C^b_{MA}^7$ $C^7(b5)$ $C^b_{MA}^7$ B^b7 $E^b_{MI}^7$ F^7 F_{MI}^7

B^b7 F_{MI}^7/B^b E^b6 F_{MI}^7 $F\sharp^0$ G_{MI}^7 C^7 F_{MI}^7 B^b7 E^b6 F_{MI}^7

G_{MI}^7 B^b9 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ D^b7 G_{MI}^7

C_{MI}^7 F_{MI}^7 B^b7 E^b6 $(C^7(\sharp9) F_{MI}^7 F_{MI}^7/B^b)$

My Shining Hour

(H. Arlen)

Chord symbols for "My Shining Hour":
 EbMA7 CMi7 F9 Bb7
 (Fmi7) (Gmi7 G7) (Fmi7 Bb7)
 EbMA7 CMi7 Fmi7 Dmi7(b5) G7
 (C+7(#9))
 CMi7 Dmi7(b5) G7
 CMi7 F9 Fmi7/Bb Bb7 Bbmi7
 Eb7 AbMA9 Db9
 (Abmi7) (Db7)
 Eb/G C7(#9) Fmi7 Bb7 EbMA7 Fmi7 Gmi7(b5)
 (EbMA7) (EbMA7 Fmi7)
 C7 Fmi7 Bb7 Eb6 (C7(#9) Fmi7 Bb7)
 (Gmi7(b5) C7)

More Than You Know

(V. Youmans)

Chord symbols for "More Than You Know":
 Bb7 Eb6 Bb7 Bbmi7 Eb7 AbMA7 Gmi7 C7
 (Eb6 Cmi7 Bmi7)
 Fmi7 Abmi6 Bb7 F7 Bb7 EbMA7 C7
 (F7) (Fmi7 Bb7)

F_M1⁷ B^b₊7⁷ | 2. G_M1⁷ C⁷ F⁷ B^b7 E^b6 D^b7
 E^b6 D⁷ G_M1⁷ E_M1^{7(b5)} A_M1^{7(b5)} D7(#9) G_M1⁷
 (A_M1^{7(b5)} D⁷)
 G_M1⁷ C_M1⁷ F⁷ B^b_MA⁷ G_M1⁷ C⁷ F⁷ B^b7
 (G_M1⁷ G^b7 F⁷) (B^b_MA⁷/F G_M1⁷) (C_M1⁷ F⁷) (F_M1⁷/B^b)
 F_M1⁷ B^b₊7⁷ E^b6 B^b₊7⁷ B^b_M1⁷ E^b7 A^b_MA⁷ G_M1⁷ C⁷
 (B^b7) (E^b6 C_M1⁷ B_M1⁷)
 F_M1⁷ A^b_M1⁶ G_M1⁷ C⁷ F⁷ B^b13(#9) E^b6
 (F⁷ F_M1^{7(b5)} B^b7)

My Buddy (W. Donaldson)

F_MA⁷ F^{#0} G_M1⁷ C⁷ C⁷/B^b F⁶/A
 A^b0 G_M1⁷ C⁷ F⁶
 (B_M1^{7(b5)} B^b_M1⁷)
 D⁷ G_M1⁷ | 1. D^b7(b5) C⁷
 (A_M1^{7(b5)}) (D⁷)
 2. G_M1⁷ C⁷ F⁶

Mountain Greenery (R. Rodgers)

C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷
 C⁶ A^{mi}7 D⁷ 1. G⁷ D^{mi}7/A B^b° G⁷/B
 2. G⁷ C⁷ F⁶ F[#]° G^{mi}7 C⁷
 F⁶ B^b9 E^{mi}7 A^{mi}11 D⁷
 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ A^{mi}7
 D^{mi}7 G⁷ C⁶ A^{mi}7 D^{mi}7 G⁷ C⁶ (D^{mi}7 G⁷)
 (C⁶ F⁹E^b9)(D⁹ G⁷)

Move (D. Best - P. Walsh)

B^b6 E^b7 B^b6 F[°]
 C^{mi}7 F⁷ B^bMA⁷ 1. B^b6
 (C^{mi}7 F⁷)

2. B $\flat$ 6 B $\flat$ 7 E $\flat$ 6

E $\flat$ 6 C7 Cmi7 F7

B $\flat$ 6 E $\flat$ 7 B $\flat$ 6 F $^\circ$

Cmi7 F7 B $\flat$ MA7 B $\flat$ 6

(Cmi7 F7)

My Ideal (Robin Whiting Chase)

B $\flat$ MA7 G7 Cmi7 G+7(b9) A $\flat$ 7 G7 C7

(Cmi7 Cmi7/B $\flat$ E $\flat$ 7) (D7 G7)

Cmi7 Cmi7/B $\flat$ Ami7(b9) D7 Gmi7 C7 G $\flat$ 7 F7

(Cmi7 F7 E $\flat$ 7/B $\flat$) (A+7 D7) (D $\flat$ mi7 G $\flat$ 7 Cmi7 F7)

B $\flat$ MA7 G7 Cmi7 G+7(b9) A $\flat$ 7 G7 C7

(Cmi7 Cmi7/B $\flat$ E $\flat$ 7) (D7(b9) G7) (C7 Fmi7 B $\flat$ 7)

Cmi7 D $\flat$ mi7 A $\flat$ 7 Dmi7 Gmi7 Cmi7 F7 B $\flat$ 6

(E $\flat$ MA7 A $\flat$ 7 A $\flat$ 7/G $\flat$) (B $\flat$ MA7/F E $\flat$ 7 Dmi7 Gmi7) (G $\flat$ 7(b9) F7)

My Favourite Things (R. Rodgers)

Handwritten musical score for "My Favourite Things" by R. Rodgers. The score is written on ten staves, each with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in treble clef. Chord progressions are indicated by handwritten labels above the notes.

Chord progressions shown:

- Staff 1: E mi^7 , E mi^7 , C MA^7
- Staff 2: C MA^7 , A mi^7 , D 7 , G MA^7 , C MA^7
- Staff 3: G MA^7 , C MA^7 , 1.2. F# $\text{mi}^7(\text{b}5)$, B $^7(\text{b}9)$, E MA^7 , (F# mi^7)
- Staff 4: E MA^7 , (F# mi^7), A MA^7 , A MA^7
- Staff 5: A mi^7 , D 7 , G MA^7 , C MA^7 , G MA^7 , C MA^7
- Staff 6: F# $\text{mi}^7(\text{b}5)$, B $^7(\text{b}9)$, E mi^7 , C# $\text{mi}^7(\text{b}5)$, F# $\text{mi}^7(\text{b}5)$, B $^7(\text{b}9)$
- Staff 7: E mi^7 , E mi^7/D , C MA^7 , C MA^7
- Staff 8: A 7 , G MA^7 , C MA^7 , (A mi^7), D 7
- Staff 9: G MA^7 , C MA^7 , G MA^7 , C MA^7 , G MA^7 , C MA^7 , F# $\text{mi}^7(\text{b}5)$, B $^7(\text{b}9)$

My Foolish Heart

(V. Young)

B^bMA^9 E^bMA^9 DMI^{11} $G+^7$ CMI^7 CMI^7/B^b
 $(B^bMA^7 D+^7(\#9)) (GMI^7 G+^7)$
 A^{11} $A+^{13}$ DMI^7 $D+^7(\#9)$ GMI^7 $D^b13(\#11)$ | 1. CMI^7
 $G^b9(\#11)$ $F7(b9)$ B^bMA^7 B^b7 B^b+^7 E^b6 (3)
 $AMI^7(b5)$ $D+^7(b9)$ GMI^7 $GMI(MA^7)$ GMI^7 C^7 FMA^7 $DMI^7 D^b9(\#11)$
 $(GMI^7 GMI^7/F)$ $(EMI^7(b5) A^7(\#9))$ $(DMI^7 G^7)$
 CMI^6 $F+^9$ || 2. CMI^7 CMI^7/B^b AMI^7 $D+^7(\#9)$ GMI^7
 E^bMI^9 A^b7 B^bMA^7 E^bMA^7 $A^b13(\#11)$ G^7sus CMI^7 $G+^7(\#9)$
 $G^b7(\#11)$ G^b+^9 F^7sus $F7(b9)$ B^b6 $(GMI^7 G^bMA^7 F^7)$
 $(C13 C+^9 CMI^7/F F7(b9))$

My Funny Valentine (R. Rodgers)

Handwritten musical score for "My Funny Valentine" by Richard Rodgers. The score is written on ten staves, each with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The notes are written in a stylized, handwritten manner.

The chords and musical notation are as follows:

- Staff 1: C_MI, C_MI(MA⁷)/B, C_MI⁷/B^b, C_MI⁶/A
- Staff 2: A^bMA⁷, B^b/A^b, C_MI⁷/G, F_MI¹¹, D_MI⁷(b5), G⁷
- Staff 3: (A^bMA⁷ G_MI⁷), (F_MI⁷ F_MI⁷/E^b), (D^b7)
- Staff 4: C_MI, G⁷/B, C_MI⁷/B^b, F/A
- Staff 5: A^bMA⁷, G_MI⁷, F_MI¹¹, D^b9, B^b7_{SUS}, B^b13(b9)
- Staff 6: E^b/B^b, B^b7_{SUS}, E^b6, B^b7_{SUS}
- Staff 7: E^b/B^b, G⁺7, G⁷, C_MI⁷, B^bMI⁷A⁷(b5), A^bMA⁷, D_MI⁷(b5), G⁷(b9)
- Staff 8: (A^bMA⁷ G_MI¹¹ F_MI⁷ E^bMI⁶)
- Staff 9: C_MI, C_MI(MA⁷)/B, C_MI⁷/B^b, F/A
- Staff 10: A^bMA⁷, D_MI⁷(b5)/G, G⁷(b9), C_MI⁷, B⁷, B^bMI¹¹, A⁹(#11)
- Staff 11: A^bMA⁷, G_MI⁷, F_MI⁷, (B^b7), E^b6, (D_MI⁷(b5) G⁷(b9))

My Heart Stood Still (R. Rodgers)

Handwritten musical score for "My Heart Stood Still" by R. Rodgers. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines.

Chords and Melodic Lines:

- Line 1:** F6 DMI⁷ GMI⁷ C⁷ FMA⁷ F⁷/C B^bMI⁷ E^{b7}
- Line 2:** AMI⁷ DMI⁷ GMI⁷ C⁷ | 1. AMI⁷ A^{b7} GMI⁷ C⁷ |
- Line 3:** 2. F6 B^bMA⁷ F | FMI⁷ B^{b7} FMI⁷/C C^{#0} B^{b7}/D
- Line 4:** G⁷(b9) G⁷ CMA⁷ C⁶ DMI⁷(b5) G⁷
- Line 5:** A^bMI⁷ D^{b7}(#11) GMI⁷ C⁷ F6 DMI⁷ GMI⁷ C⁷
- Line 6:** FMA⁷ F⁷ B^bMA⁷ B^bMI⁷ AMI⁷ A^{b0} GMI⁷ C⁷
- Line 7:** F6 (DMI⁷ GMI⁷ C⁷)

Handwritten Annotations:

- (DMI⁷/A A^{b0})
- (FMA⁷ DMI⁷)
- (D⁷)
- (FMI FMI(MA⁷) FMI⁷ DMI⁷(b5))
- (C⁶ AMI⁷)
- (DMI⁷/A A^{b0})
- (F A⁷ A⁷) (B^bMA⁷ B^{b6}) 2 (F/C G⁷/C) (GMI⁷/C C⁷(b9))

My Heart Belongs To Daddy (C. Porter)

Chords and musical notations in the score:

- Chords: G_{MI}^7 , C_{MI}^6 , D^7 , G_{MI}^7 , GMA^7 , CMA^7 , C_{MI}^7 , F^7 , B_{MI}^7 , Bb^7 , $A_{MI}^7(b5)$, D^7 .
- First Ending: G_{MI}^7
- Second Ending: G_{MI}^7
- Triplets: $\overbrace{\dots}^3$
- Other notations: $\sharp$, $\flat$, (b) , (E^7) , G^7/D .

My One And Only Love (Wood-Mellin)

CMA⁷ /B AMI⁷ /G F#MI^{7(b5)} F⁰ CMA⁷/E FMA⁷ EMI⁷ A⁷
 (B MI^{7(b5)} EMI⁷ A⁷)
 DMI⁷ /C B MI^{7(b5)} Bb7(b5) AMI⁷ D⁷ 1. DMI⁷ G⁷ /F EMI⁷ Eb⁷ DMI⁷ Db7(b5)
 2. DMI⁷ G⁷ C⁶ F#MI^{7(b5)} B⁷ EMI⁷ C#MI^{7(b5)} F#MI⁷ B⁷
 EMI⁷ C#MI^{7(b5)} F#MI⁷ B⁷ EMI EMI(MA⁷)/D# EMI⁷/D EMI⁶/C#
 DMI⁷ A+⁷ DMI⁷ G⁷ CMA⁷ /B AMI⁷ /G F#MI^{7(b5)} F⁰
 AMI⁷/E FMA⁷ EMI⁷ A⁷ DMI⁷ /C B MI^{7(b5)} Bb7(b5) AMI⁷ D⁷
 DMI⁷ G7(b9) C⁶

My Little Boat (I. Schmertz)

Handwritten musical notation for "My Little Boat" (I. Schmertz). The piece is in G major, 4/4 time, and consists of four staves of music. The key signature has one sharp (F#).

Chord progressions indicated above the staves:

- Staff 1: GMA⁷, C#MI⁷, F#⁷
- Staff 2: FMA⁷, Bmi⁷, E⁷
- Staff 3: E^bMA⁷, Ami⁷, D⁷
- Staff 4: GMA⁷, E⁷(b9), Ami⁷, D⁷(b9)

My Little Suede Shoes (C. Parker)

Handwritten musical notation for "My Little Suede Shoes" (C. Parker). The piece is in F major, 4/4 time, and consists of four staves of music. The key signature has two flats (Bb, Eb).

Chord progressions indicated above the staves:

- Staff 1: Fmi⁷, Bb⁷, Gmi⁷, C⁷, Fmi⁷, Bb⁷
- Staff 2: EbMA⁷, C⁷, Fmi⁷, Bb⁷, Gmi⁷, C⁷(b9), Fmi⁷, Bb⁷
- Staff 3: 1. EbMA⁷, C⁷ | 2. EbMA⁷, Eb⁷ | AbMA⁷, Gmi⁷, C⁷(b9)
- Staff 4: Fmi⁷, Bb⁷, EbMA⁷, Eb⁷, AbMA⁷, Gmi⁷, C⁷(b9)

F MI^7 B $\flat^7$ E $\flat^6/G$ C 7 F MI^7 B $\flat^7$ E $\flat^{\text{MA}}^7$ C 7
 F MI^7 B $\flat^7$ E $\flat^{\text{MA}}^7$ C 7 F MI^7 A $\flat^{\text{MI}}^7$ G MI^7 C $^7(\#9)$
 F MI^7 B $\flat^7$ E $\flat^{\text{MA}}^7$

My Melancholy Baby (E. Burnett)

B $\flat^{\text{MA}}^7$ E $\flat^7$ A $\flat^7$ G 7 C MI^7
 G 7 C MI^7 G 7 C MI^7 1. C MI^7 C $\text{MI}^7/\text{B}\flat$
 A $\text{MI}^7(\text{b}5)$ D 7 G MI^7 C 7 C MI^7 F 7
 2. E $\flat^{\text{MA}}^7$ E $^{\circ}$ D $\text{MI}^7(\text{b}5)/\text{F}$ G 7
 C 7 F 7 B $\flat^6$ (G 7 C 7 F 7)

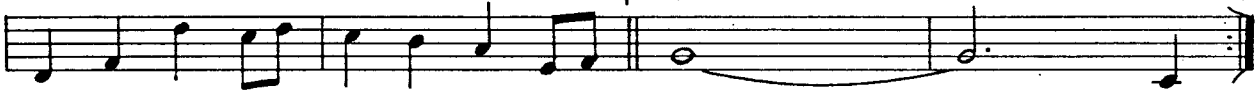
My Ship

(K. Weill)

F⁶ D⁹ Gm⁷ C⁹ F⁶ D⁹ D⁹/C Bm⁷(^{b5}) B^{b7}



F⁶/A D⁷ Gm⁷ Gm⁷/F Em⁷ A⁷ 1. Dm⁷ G⁷ Gm⁷ C⁷



2. Dm⁷ G⁷ Gm⁷ C⁷ F⁶ Gm⁷/C Cm⁷ Gm⁷/C Cm⁷



Gm⁷/C C¹¹ F F+ B^bMA⁷E⁷ Am⁷ Am⁷+ Am⁷ Am⁷+



Dm⁷/A G¹³ Gm⁷ C⁷ F⁶ D⁹ Gm⁹ C⁹



F⁶ D⁹ D⁹/C Bm⁷(^{b5}) B^{b7} F⁶/A D⁷ Gm⁷ Gm⁷/F Em⁷ A⁷



Dm⁷ G⁷ Gm⁷/C C⁷(^{b9}) FMA⁷/C F⁹(^{#11}) F⁷ Cm⁷ B⁹(^{#11}) B^{b9}(^{#11}) E^{b13} E^{b9}/D^b



Am⁷/C Dm⁷ D⁷(^{#9}) Gm⁷ C⁷(^{b9}) F⁶/9 D^{b7} F⁶ (Gm⁷ C⁷)



FINE

My Romance

(R. Rodgers)

B^bMA^7 B^bMA^7/A GMI^7 GMI^7/F CMI^7 F^7_{sus} B^bMA^7 $D^7(\#9)$

(B^bMA^7 CMI^7) (DMI^7 D^b9)
(B^bMA^7 E^bMA^9) (DMI^7 GMI^7)

GMI $GMI(MA^7)$ GMI^7 $E^b7(\#11)$ CMI^7 F^7 | 1. B^bMA^7 B^b7

(GMI^7 D^7) (GMI^7 B^b9)

E^bMA^7 A^b9 B^bMA^7 B^b7 E^bMA^7 A^b9 B^bMA^7

$EMI^7(b5)$ $A^7(b9)$ DMI^7 A^b9 GMI^9 C^9 F^7_{sus} $F^{13}(b9)$

(EMI^{11} $E^b7(b5)$) (DMI^7 $GMI^7(b5)$) C^{13}

2. B^bMA^7 B^b7 E^bMA^7 /D CMI^7 CMI^7/B^b $AMI^7(b5)$ $D^7(b9)$

(BMI^7 E^7) (E^bMA^7 G^7/D) (AMI^{11} $A^b7(\#11)$)

GMI^7 $G^b13(\#11)$ F^{13}_{sus} F^{13}_{sus} F^7_{sus} B^b6

(B^bMA^7/F GMI^7) (CMI^7 F^9) (B^b6 GMI^7) (CMI^7 F^{13})

My Silent Love (E. Heyman-D. Suesse)

Handwritten musical score for "My Silent Love" (E. Heyman-D. Suesse). The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is B-flat major (two flats). The score includes various chords and melodic lines with triplets.

Chords and Harmonization:

- Staff 1:** Eb6, Bb+7, Gmi7(b5), C7(b9), (Eb6 D7), (Db7 C7(b9)), Fmi7, Bb7.
- Staff 2:** 1. G7, C7, F7, Bb7.
- Staff 3:** 2. Eb6, Bbmi7, Eb7, (A7), AbMA7, Db7.
- Staff 4:** EbMA7, Cmi7, Bbmi7, Eb7, AbMA7, Gmi7(b5), C+7.
- Staff 5:** F7, Bb7, Eb6, Bb+7.
- Staff 6:** Gmi7(b5), C7(b9), Fmi7, Bb7.
- Staff 7:** (Eb6 D7), (Db7 C7(b9)), Eb6, (C7(#9) Fmi7 Bb7).

Melodic Lines:

- Treble Clef:** Features several triplet patterns, particularly in the first, third, and fifth staves.
- Bass Clef:** Provides harmonic support with sustained notes and occasional melodic fragments.

(A. Johnston)

[illegible]

Nardis

(M. Davis)

EMI FMA⁷ B⁷ CMA⁷

AMI⁷ FMA⁷ EMA⁷ 1. EMI 2. EMI

AMI⁷ FMA⁷ AMI⁷ FMA⁷

DMI⁷ G⁷ CMA⁷ FMA⁷

EMI⁷ FMA⁷ B⁷ CMA⁷

AMI⁷ FMA⁷ EMA⁷ EMI

Nature Boy

(E. Abhez)

AMI⁷ BMi^{7(b5)} E^{7(b9)} AMI⁷ BMi^{7(b5)} E^{7(b9)}

AMI AMI(MA⁷) AMI⁷ AMI⁶ DMI⁶ AMI⁷ BMi^{7(b5)} E⁷

(E⁷ F^{7(b5)})

E7(b9) Am⁷ | 1. B7(b9)

(F#m⁷(b5) #) 2nd time

E7(b9) | 2. B7(b9) E+7 Am⁷ (Bø E7)

The Nearness Of You (H. Carmichael)

FMA⁷ CMI⁷ F⁷ B^bMA⁷ B^bo B^bMI⁷

(Dm⁷ C#o) (B⁷)

Am⁷ A^b7 | 1. GMI⁷ C⁷ Am⁷ GMI⁷ C⁷

| 2. GMI⁷ C⁷(b9) F6 E^b9 F6 DMI⁷ GMI⁷ C⁷

FMA⁷ CMI⁷ CMI⁷ B⁷(#11) B^bMA⁷ Am⁷(b5) D+⁷(b9) DMI⁷ G⁷

(F⁷)

GMI⁷ C⁷ FMA⁷ CMI⁷ F⁷ B^bMA⁷ B^bo B^bMI⁷

(Dm⁷ C#o)

Am⁷ A^b7 GMI⁷ C⁷ Am⁷(b5) D⁷(b9)

GMI⁷ C⁷ F6 (DMI⁷ GMI⁷ C⁷)

Nica's Dream

(H. Silver)

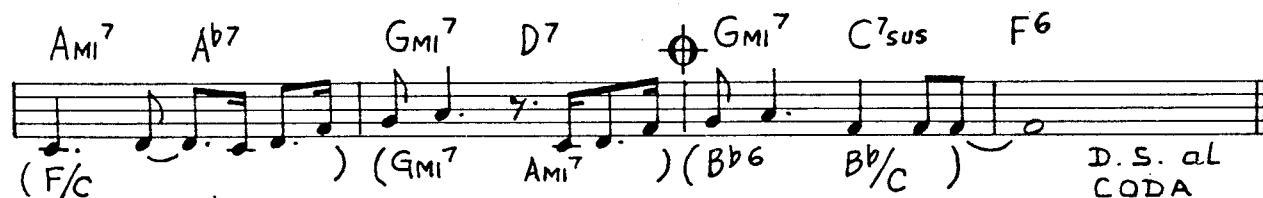
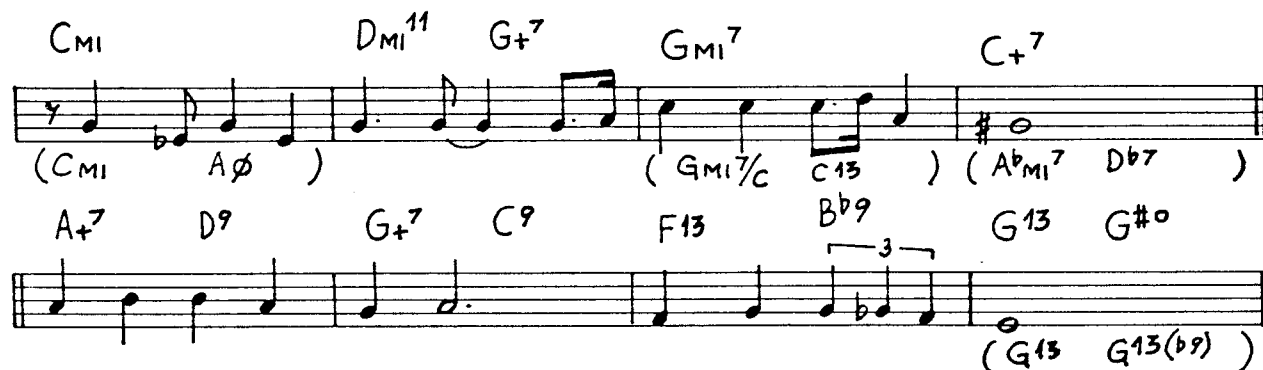
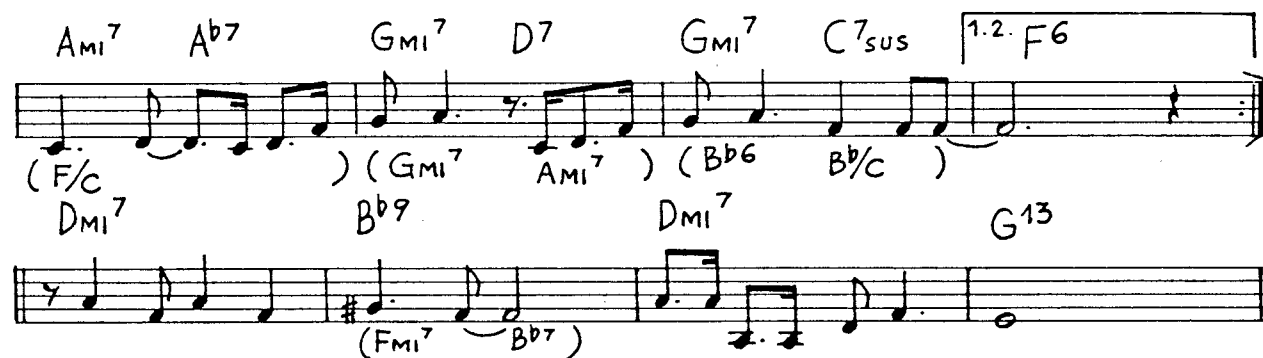
Handwritten musical score for "Nica's Dream" by H. Silver. The score is written on ten staves in 4/4 time. The key signature has four flats (Bb, Eb, Ab, Db). The notation includes various chords and melodic lines with triplets and slurs.

Chords and notation across the staves:

- Staff 1: $B^b_{MI}(MA7)$, $A^b_{MI}(MA7)$ (with triplet)
- Staff 2: $B^b_{MI}(MA7)$ (with triplet), $A^b_{MI}7$ (with triplet), $Db9$, $A^b_{MI}7$
- Staff 3: $Db7$ (with triplet), G^b6 , $Db9$, $C7(\#9)$, $F7$, $F7(\#9)$
- Staff 4: $B^b_{MI}(MA7)$ (1. ending), $B^b_{MI}(MA7)$ (2. ending), $E^b_{MI}7/A^b$, A^b7
- Staff 5: $Db_{MA}7$, $B^b7(b9)$, E^b7 , $E^b_{MI}7$, A^b7 , $Db_{MA}7$
- Staff 6: $E_{MI}7$, $A7$, $E^b_{MI}7/A^b$, A^b7 , $Db_{MA}7$, $B^b7(b9)$
- Staff 7: E^b7 , $E^b_{MI}7$, A^b7 , $Db_{MA}7$, $F7(\#9)$
- Staff 8: $B^b_{MI}(MA7)$ (with triplet), $A^b_{MI}(MA7)$ (with triplet)
- Staff 9: $B^b_{MI}(MA7)$ (with triplet), $A^b_{MI}7$ (with triplet), $Db9$



Nice Work If You Can Get It (G. Gershwin)



A Nightingale Sang In Berkeley Square

(E. Maschwitz - M. Sherwin)

Handwritten musical score for "A Nightingale Sang In Berkeley Square" (E. Maschwitz - M. Sherwin). The score is written on a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is primarily in the treble clef, with some bass clef lines for accompaniment or continuation. The score includes various musical notations such as notes, rests, and accidentals, along with handwritten chord symbols above the staff.

Chord symbols and musical notation are as follows:

- Staff 1: E^bMA^7 CMI^7 GMI^7 EMI^7A^7 A^bMA^7 G^7 CMI^7 A^bMI^6 . Below the staff: $(CMI^7 B^7)$ $(B^bMI^7 E^b7 A^7)$.
- Staff 2: GMI^7/B^b FMI^7/B^b E^bMA^7/B^b $A^bMI^7D^b7$ GMI^7 CMI^7 FMI^7 B^b7 . Below the staff: $(C^7(\#9))$.
- Staff 3: 1. E^b6 CMI^7 FMI^7 B^b7 . 2. E^b6 CMI^7 $/B^b$ $AMI^7(b5)$ D^7 .
- Staff 4: GMA^7 EMI^7 AMI^7 D^7 BMI^7 $B^b\circ$ AMI^7 D^7 .
- Staff 5: GMA^7 EMI^7 AMI^7 D^7 GMI^7 C^7 FMI^7 B^b7 . Below the staff: (b) .
- Staff 6: E^bMA^7 CMI^7 GMI^7 EMI^7A^7 A^bMA^7 G^7 CMI^7 A^bMI^6 . Below the staff: $(CMI^7 B^7)$ $(B^bMI^7 E^b7 A^7)$.
- Staff 7: GMI^7/B^b FMI^7/B^b E^bMA^7/B^b $A^bMI^7D^b7$ GMI^7 CMI^7 FMI^7 B^b7 . Below the staff: $(C^7(\#9))$.
- Staff 8: E^b6 $(CMI^7$ FMI^7 $B^b7)$.

Nancy

(Van Heusen)

Fm7 Bb7 EbMA7 Ab7
 Gm7 Gbm7 Fm7 Fm7/Eb Dm7(b5) G7 | 1. Cm7 F7
 (C7(b9))
 Fm7 Bb7 C7 | 2. Cm7 F7 Fm7 Bb7 Eb6 Dm7(b5) G7
 Cm7 Dm7 G7 Cm7
 F7 Bb7 Bb7/Ab Gm7 Cm7 Dm7(b5) G7
 Cm7 F7 Fm7 Bb7 C7 Fm7
 Bb7 EbMA7 Ab7 Gm7 Gbm7
 (C7(b9))
 Fm7 Fm7/Eb Dm7(b5) G7 Cm7 F7 Fm7 Bb7
 Eb6 C7
 (C7(b9))

Namely You (G. De Paul)

Handwritten musical score for "Namely You" by G. De Paul. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one flat (B-flat major / D minor). The score includes various chords and melodic lines.

Chords and Melodic Lines:

- Line 1: B^bMA^7 E^b7 Dm^7 Gm^7 Cm^7 F^7 B^bMA^7 $D^7(\#9)$
- Line 2: Gm^7 $Gm^7(MA^7)$ Gm^7 C^7 Cm^7 F^7 B^bMA^7 B^b7
- Line 3: E^bMA^7 E^bMA^7/D Cm^7 F^7 $Am^7(b5)$ $D^7(\#9)$ Gm^7
- Line 4: Gm^7 $C^7(b9)$ FMA^7 D^7 Gm^7 C^7 Cm^7 F^7
- Line 5: Cm^7 F^7 Fm^7 B^b7 E^bMA^7 E^bMA^7/D Cm^7 F^7
- Line 6: $Am^7(b5)$ $D^7(b9)$ Gm^7 A^b7 B^bMA^7 E^b7 Dm^7 $D^7(b9)$ Gm^7
- Line 7: Cm^7 F^7 B^b6 (Cm^7/F)

Night And Day

(C. Porter)

$A^{\flat}MA^7$ G^7 CMA^7 C^6
 $A^{\flat}MA^7$ G^7 CMA^7 C^6 $A\flat MA^7$
 $F^{\sharp}m^7(b5)$ Fm^7 Em^7 $E^{\flat}$
 Dm^7 G^7 G^+7 CMA^7 1. C^6 2. C^6
 $E^{\flat}MA^7$ $E^{\flat}6$ CMA^7 C^6
 $E^{\flat}MA^7$ $E^{\flat}6$ CMA^7 CMA^7/B $A\flat MA^7$ $A\flat MA^7/G$
 $F^{\sharp}m^7(b5)$ Fm^7 Em^7 $E^{\flat}$
 Dm^7 Dm^7/G $D^{\flat}MA^7$ C^6

A Night In Tunisia (D.Gillespie)

Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written on ten staves, alternating between bass and treble clefs. It features various chords such as Eb7, Dmi6, Ami7(b5), D7(b9), Gmi7, C7(b9), Fmi7, and Eb9(#11). The music includes eighth and sixteenth notes, rests, and triplets. The key signature has one flat (Bb) and the time signature is 4/4.

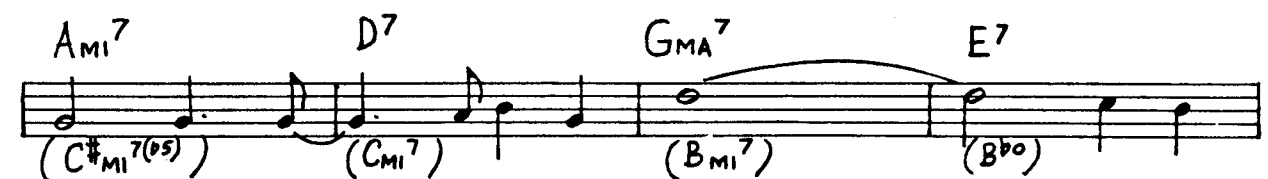
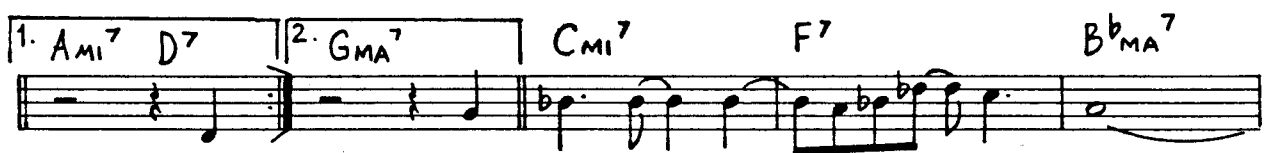


SOLO BREAK



The Night Has A Thousand Eyes

(J. Brainin - B. Bernier)



Night Train

(J. Forrest)

Handwritten musical score for "Night Train" by J. Forrest. The score is written on ten staves in 4/4 time, with a key signature of one flat (B-flat). The chords and musical notation are as follows:

- Staff 1: Chords C⁶, C⁷, C⁹. Musical notation includes eighth and quarter notes with ties.
- Staff 2: Chords F⁹, C⁷, C⁹. Musical notation includes eighth and quarter notes with ties.
- Staff 3: Chords G⁺⁷, F⁹, C⁷, C⁹. Musical notation includes eighth and quarter notes with ties.
- Staff 4: Chords C⁷(#9), C¹³. Musical notation includes eighth and quarter notes with ties.
- Staff 5: Chords F⁹, B^b⁹, C¹³. Musical notation includes eighth and quarter notes with ties.
- Staff 6: Chords G⁺⁷, F⁷, C⁶. Musical notation includes eighth and quarter notes with ties.
- Staff 7: Chords C⁹, C⁷, Fm¹⁷, C⁹. Musical notation includes eighth and quarter notes with ties.
- Staff 8: Chords C⁷, F⁷, F⁹, C⁷. Musical notation includes eighth and quarter notes with ties.
- Staff 9: Chords C⁷, F⁷, C¹³. Musical notation includes eighth and quarter notes with ties.

CODA

C9 G7(#9) C13 G+7 C13

Nine Twenty (9:20) Special

(E.R. Warren-B. Harding)

D7 Fmi6 D7 Fmi6

C6 A7 1. D7 D7 Ab7 G7

2. D7 G7 Gmi7 C7 FMA7

Gmi7 C7 F6 Ami7 D7 GMA7

Ami7 D7 Gmi7 C7 D7 Fmi6

D7 Fmi6 C6 A7

D7 G7 C6

Now's The Time (C. Parker)

F7 Bb7 F7
 F7 Bb7 B°
 F7/C D7 Gmi7
 C7 Ami7 D7 Gmi7 C7

No Moon At All (R. Evans - D. Mann)

Dmi A7/C# C° G/B
 Bb° Dmi/A A+7 1. Dmi6 F7/C Bb7 A7
 (Dmi/A Bb7 A7)
 2. Dmi % D9
 G9 C13

FMA⁷ B^bMA⁷ EMI^{7(b5)} A⁷ DMI A⁷/C[#] C^o
 Eb⁹(#11)
 G/B B^bo DMI/A A⁺7 DMI
 (DMI/A B^b7 A⁷)

Nuages (R. Reinhardt)

G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(b9) E^bMA⁷ FMI⁷ GMI⁷
 G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(b9) E^bMA⁷ A^bMA⁷ G⁷ DMI^{7(b5)}
 G⁷ CMI⁷ G⁺7 CMI⁷ F⁷ E⁷ F⁷
 B^b7 FMI⁷ B^b7 G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(b9) E^bMA⁷
 E^bMA⁷ BMI⁷ E⁷ B^bMI^{7(b5)} E^b7(b9) A^bMA⁷
 A^bMI⁷ D^b7 E^bMA⁷ FMI⁷ GMI⁷
 G^bMI⁷ C^b7 FMI^{7(b5)} B^b7(b9) E^b6

Oh, Lady Be Good (G. Gershwin)

Handwritten musical score for "Oh, Lady Be Good" by G. Gershwin. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various chords and musical notations:

- Chords: GMA^7 , C^7 , GMA^7 , GMA^7 , $G^\#0$, Ami^7 , $D7$, $D13(b9)$, $G6$, Emi^7 , Ami^7 , $D7$, $G6$, $G7$, CMA^7 , $C^\#0$, $G6/D$, $G6$, Emi , $Emi(MA^7)$, Emi^7 , A^7 , Ami^7 , $D7$, GMA^7 , C^7 , GMA^7 , GMA , $G^\#0$, Ami^7 , $D7$, $D13(b9)$, $G6$, $(Emi^7 Ami^7 D7)$.
- Musical Notations: $(G C^9)$, $(Bmi^7 Bb^7)$, $(Bmi^7 Bb^9(\#11))$, $(Ab^7(\#9))$, (F^7) , (Eb^7) , $(Bbmi^7 Eb^7 Abmi^7 Db^7)$, (Eb^7) .
- Other: $1.$, $2.$, 3 .

Old Folks (W. Robinson)

Handwritten musical score for "Old Folks" by W. Robinson. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is two flats (Bb, Eb). The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various chords and musical notations:

- Chords: $Dmi^7(b5)$, G^7 , $Cmi^7 B^7 Bmi^7 A^7$, $AbMA^7$, Db^7 , G^7 , C^7 , Fmi^7 , Bb^7 , Ab , $Gmi^7(b5)$, C^7 , $1.$, Cmi^7 , F^7 , Fmi^7 , Bb^7 , $2.$, F^7 , Bb^7 , Eb^6 , $EbMA^7$, Bb^7 , $Bbmi^7$, Eb^7 .
- Musical Notations: (F^7) , (Eb^7) , $(Bbmi^7 Eb^7 Abmi^7 Db^7)$, (Eb^7) .
- Other: $1.$, $2.$, 3 .

A^bMA^7 D^b7 E^bMA^7 G^7 CMI^7
 F^7 FMI^7 B^b7 $DMI^7(b5)$ G^7 CMI^7 B^7 B^bMI^7 A^7
 $(CMI^7 F^7)$ $(B^bMI^7 E^b7 A^bMI^7 D^b7)$ (F^7) (E^b7)
 A^bMA^7 D^b7 G^7 C^7 FMI^7 B^b7 A^b $GMI^7(b5)$ C^7
 F^7 B^b7 E^b6 $(\#)$

Oleo

(S. Rollins)

B^b6 GMI^7 CMI^7 F^7 B^b6 G^7 CMI^7 F^7
 B^b6 B^b7 E^bMA^7 E^bMI^6 DMI^7 GMI^7 $1. CMI^7 F^7$
 $2. CMI^7 F^7 B^b6$ D^7 G^7 C^7
 F^7 B^b6 GMI^7 CMI^7 F^7 B^b6 G^7 CMI^7 F^7
 B^b6 B^b7 E^bMA^7 E^bMI^6 DMI^7 GMI^7 CMI^7 F^7 B^b6

Old Devil Moon

(B. Lane)

Handwritten musical score for "Old Devil Moon" by B. Lane. The score is written on ten staves in 4/4 time, featuring a key signature of one flat (Bb). The melody is primarily composed of eighth and quarter notes, with some triplet markings. Chord symbols are written above the staff lines, indicating the harmonic structure. The chords include F6, Cmi7, FMA7, Dmi7, F7, BbMA7, Bbmi7, Eb7, Abmi7, Db7, Gb6, C7, F6, DMA7, G7, Gmi7, C7sus, and Eb7. The score concludes with a final triplet of eighth notes in the key of Bb.

On A Slow Boat To China (F. Loesser)

$B^b_{MA}{}^7$ $D_{MI}{}^7$ G^7 $C_{MI}{}^7$ A^7 $B^b_{MA}{}^7$
 ($B^b_{MA}{}^7$) (B°) ($C^{\#^{\circ}}$) (B^b/D)
 D^7 $E^b_{MA}{}^7$ $D_{MI}{}^7(b5)$ G^7 | 1. $C_{MI}{}^7$ A^7 B^b A^b9
 ($C^{\#^{\circ}}$) ($D_{MI}{}^7 A^b7$)
 G^7 C^7 $G_{MI}{}^7$ C^7 $C_{MI}{}^7$ G^b9 F^7 | 2. $C_{MI}{}^7$
 A^b7 $B^b_{MA}{}^7$ A^b7 G^7 C^7 $C_{MI}{}^7 F^7$ B^b6
 ($D_{MI}{}^7(b5)$) ($C_{MI}{}^7$) ($F^{13}(b9)$)

Once I Loved (A.C. Jobim)

$G_{MI}{}^7$ C^+9 $F_{MA}{}^7$ $F^{\#^{\circ}}$
 $G_{MI}{}^7$ $G^{\#^{\circ}}$ $A_{MI}{}^7$ $F_{MI}{}^7$
 ($F_{MA}{}^7$) ($F_{MA}{}^7$)
 B^b_+9 $E^b_{MA}{}^7$ $E_{MI}{}^7(b5)$ A^7
 1. $D_{MA}{}^7$ D^7 | 2. $D_{MA}{}^7$ G^7 $C_{MA}{}^7$

Handwritten musical notation on two staves. The first staff contains the following chords: F7, B^bMA7, B^o, and B^bMi6. The second staff contains: D7/A, A^b7(b5), G7, Gmi7, A+7, Dmi, and (D7). Triplet markings are present over several notes in both staves.

Once In A While (M. Edwards)

Handwritten musical notation on a single staff. Chords include: E^b6, A^b7, E^bMA7, Gmi7, C7, Gmi7, and C7. Triplet markings are present over several notes.

Handwritten musical notation on a single staff. Chords include: Fmi7, C7(#9), Fmi7, B^b7, and a first ending bracket containing Gmi7, C7(b9), Fmi7, and B^b7. A triplet marking is present over the first Fmi7.

Handwritten musical notation on a single staff. Chords include: E^b6, A^bMi7, E^b6, D7(#9), GMA7, Emi7, Ami7, and D7. A triplet marking is present over the Emi7.

Handwritten musical notation on a single staff. Chords include: Bmi7, Emi7, Ami7, D7, GMA7, Emi7, Ami7, and D7. A triplet marking is present over the Emi7. A note with a flat is marked (E^b).

Handwritten musical notation on a single staff. Chords include: Gmi7, C7(b9), Fmi7, B^b7, E^bMA7, A^b7, and E^bMA7. Triplet markings are present over the last two E^bMA7 chords.

Handwritten musical notation on a single staff. Chords include: Gmi7, C7, Gmi7, C7, Fmi7, C7(#9), Fmi7, and B^b7(b9). Triplet markings are present over the first Gmi7 and the last B^b7(b9).

Handwritten musical notation on a single staff. Chords include: E^b6 and (Fmi7 B^b7). A triplet marking is present over the Fmi7.

(J. McHugh)

On The Sunny Side Of The Street

Chord progression for "On The Sunny Side Of The Street":

Chords: C⁶, B^Mi⁷ E⁷ (E⁷), F⁶, G¹³ G[#] (B^Mi⁷(b5) E⁷(b9)), (B^b9(#11)), A^Mi⁷, D¹³, D^Mi⁷ G⁷, 1. C⁶ C[#] D^Mi⁷ G⁷, 2. C⁶, C⁷, G^Mi⁷, C⁷, F^MA⁷ C⁹, F⁶ F⁷ E⁷ E^b7 D⁷ A^Mi⁷, D⁷, G⁷, D^Mi⁷ G⁷, C⁶, B^Mi⁷ E⁷ (E⁷), F⁶, D^Mi⁹ G⁷ G[#] (B^Mi⁷(b5) E⁷(b9)) A^Mi⁷, D¹³, D^Mi⁷ G⁷, C⁶ (D^Mi⁷ G⁷), (B^b7(#11)), (C⁶), (D¹³ D[#]).

(H. Arlen)

One For My Baby

Chord progression for "One For My Baby":

Chords: E^bM^A7, D^b(7), E^bM^A7, D^b(7), E^bM^A7, D^b(7), E^bM^A7, D^b(7), (E^bM^A7), (B^bMⁱ7), (E^bM^A7), F^Mi⁷, (E^bM^A7), (B^bMⁱ7), (E^bM^A7), B^bMⁱ7, E^b7, (E^bM^A7), (B^bMⁱ7), (E^bM^A7), F^Mi⁷, (E^bM^A7), B^bMⁱ7, (E^b9), A⁷, A^bM^A7, A^bM^A7, D^b9, E^bM^A7, F^Mi⁷, G^Mi⁷, C⁷, (G^Mi⁷, F^Mi⁷, E^b6).

FMI⁹ FMI⁷GMI⁷A^{b6}B^{b7}_{sus}E^{b6} AMI^{7(b5)}D⁷
 (G⁺⁷ C⁷(^{#11}₉)) (FMI⁷ B^{b7}_{sus}) (E^{b6} CMI⁷) (AMI^{7(b5)} A^{b7})
 GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾
 (GMA⁷ DMI⁷) (GMA⁷ AMI⁷) (GMA⁷ DMI⁷) (GMA⁷ DMI⁷)
 GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ GMA⁷ F⁽⁷⁾ DMI⁷ G⁷
 (GMA⁷ DMI⁷) (GMA⁷ AMI⁷) (GMA⁷ DMI⁷) (G⁹ D^{b7})
 CMA⁷ CMA⁷ F⁷ GMA⁷ AMI⁷ BMI⁷ E⁷(^{#9})
 (BMI⁷AMI⁷G⁶)
 AMI⁷ AMI⁷BMI⁷C⁶D⁷G⁶ DMI⁷G⁷ C⁷
 (B⁺⁷ E⁷(^{#11}₉)) (AMI⁷ D⁷_{sus}) (G⁶ E^{b7}) (DMI⁷ D^{b7}) (C⁷ GMI⁷)
 C⁷ B⁷ E⁷ A⁷ D⁷_{sus} G⁶ D^{b9}(^{#11}) C⁷
 (C⁷ GMI⁷) (BMI⁷ EMI⁷ E^{b7}) (DMI¹¹ D^{b9}(^{#11})) (C⁷ GMI⁷)
 C⁷ A⁷ E^{b7}(^{#11}) D⁺⁷
 (BMI⁷ B^{b0}) (D⁺⁷(^{b9})/A A^{b9})
 CODA AMI⁷BMI⁷C⁶D⁷B⁷ E⁷A⁷ D¹³ G⁶
 (AMI⁷ D⁷_{sus}) (F⁹(^{#11}) E⁷) (AMI⁹ D¹³)

One Note Samba

(A (Jobim))

Handwritten musical score for "One Note Samba" by Jobim. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). Each staff contains a single melodic line with various chords written above it.

Chords indicated above the staves:

- Staff 1: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5)
- Staff 2: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5)
- Staff 3: Fmi⁷, B^b7, EbMA⁷, Ab⁷
- Staff 4: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5), B^b6
- Staff 5: Ebmi⁷, Ab⁷, DbMA⁷
- Staff 6: Dbmi⁷, G^b7, BMA⁷, Cmi⁷(b5), B⁷(b5)
- Staff 7: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5)
- Staff 8: Dmi⁷, Db⁷, Cmi⁷, B⁷(b5)
- Staff 9: Fmi⁷, B^b7, EbMA⁷, Ab⁷

Db6

C7

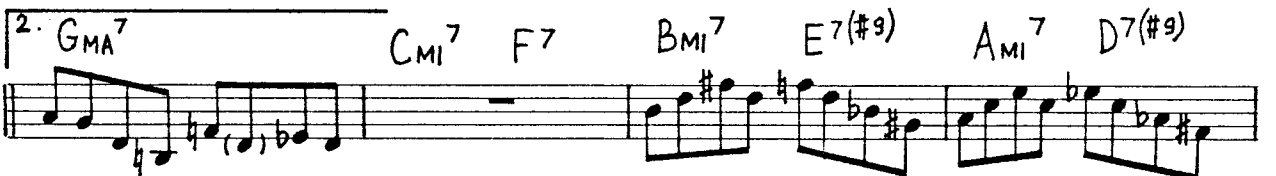
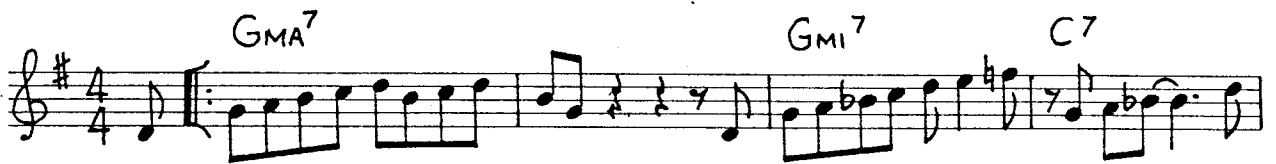
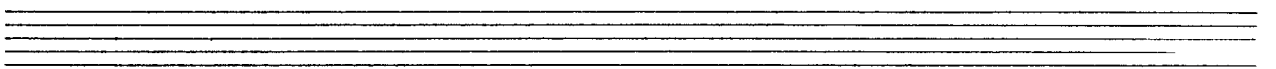
BMA⁷

Bb6



Ornithology

(C. Parker)

GMA⁷ SOLO BREAK

On The Street Where You Live (F. Loewe)

Handwritten musical score for "On The Street Where You Live" by F. Loewe. The score is written on ten staves, featuring a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. Above the staves, various chords are written, including Bb6, Gmi7, Cmi7, F7, Bb6, Gmi7, Cmi7, F7sus, BbMA7, Cmi6, Dbo, Dmi7, Dbo, Cmi7, F7, G7, Cmi9, (BbMA7 Eb9(#11)), (Bb6 EbMA7), (Dmi7 Cmi7 F7), (Bb Eb), (Bb/D Cmi7 F7), (Cmi9 Cmi9/Bb), Ab9(#11), Bb6, C7, Cmi7, 1. F7 / Eb, (Ami7(b5) D7), (Gmi7), Dmi11, G7, Cmi7, F7sus, 2. F7, Bb6, Ab9, Bb6, Ami11, D7, Eb6, EbMA7, Ab7, (Eb6 Bb13(b9)), (Ab13 Ebmi13), Ab7, Bb6, Emi7(b5), A7, (E7(#11) #9), (A13(b9)), Emi7, A7, DMA7, Emi7, A+7, Dmi7, G9, (Emi11 Bb9(#11)), (A7sus A13/G), (F#mi7 B7(b5)), Cmi6, F7sus, Bb6, Gmi7, Cmi7, F7, Bb6, Gmi7, Cmi7, F7sus, (Bb6 EbMA7), (Dmi7 Cmi7 F7), (Bb Eb), (Bb/D Cmi7 F7), BbMA7, Cmi6, Dbo, Dmi7, Dbo, Cmi7, F7, G7, Cmi9, (BbMA7 Eb9(#11)), and (Cmi9 Cmi9/Bb).

$A^b9(\#11)$ B^b6 $C7$ $Cm7$
 $(Am7(b5) D7)$ $(Gm7)$
 $F7$ B^b6 $(G7(\#9) Cm7 F7)$

On The Trail (F. Grofe)

$F6$ $FMA7$ $F6$ $FMA7$ $F6$ $FMA7$ $F6$ $FMA7$
 $(Gm7 C7)$ $(Gm7 C7)$
 $FMA7$ $Gm7 C7$ $FMA7$ $Gm7 C7$
 $FMA7$ B^b7 $Am7$ $D7(\#9)$ $Gm7$ $C7$
 $(Gm7)$
 A^bM7 A^bM7
 $Gm7$ $C7$ $F6$ $(D7(b9) Gm7 C7)$

Our Delight

(T. Pameron)

$B^7(\#11)$ $B^b7(\#11)$ A^7 A^bMA^7 CMI^7 F^7

B^b7 B^bMI^7/D^b D^o A^b6/E^b D^o | 1. D^b E^b7 A^b6 F^7 | 2. E^b7_{sus} A^bMA^7

(to SEC. A^b6/E^b $F^7(\#9)$) $(B^bMI^7 E^b7 A^bMA^7)$

E^bMI^7 A^b7 D^bMA^7

$(AMI^7 D^7)$

D^bMI^7 G^b7 CMI^7 F^7 BMI^7 E^7 B^bMI^7 E^b7B^7 $B^b7(\#11)$

A^7 A^bMA^7 CMI^7 F^7 B^b7 B^bMI^7/D^b D^o

A^b6/E^b $F^7(\#9)$ $B^bMI^7 E^b7 A^b6$ $F^7(\#9)$ B^bMI^7 E^b7 A^bMA^7

CODA $D.S. al \text{ } \oplus$

Peace

(H. Silver)

$AMI^7(b5)$ $D^7(b9)$ GMI^7 C^7 BMA^7 $C^7 F^7(b9)$ B^bMA^7 BMI^7 E^7

AMA^7 $F^{\#}MI^7$ $E^bMI^7(b5)$ $A^b7(b9)$ D^bMA^7 $C^7(\#9)$ $B^7(b5)$ B^bMA^7

Over The Rainbow (H. Arlen)

Handwritten musical score for "Over The Rainbow" by Harold Arlen. The score is written in 4/4 time and includes various chords and melodic lines.

Chords and Melodic Lines:

- Line 1: $E^b_{MA}7$ $A_{MI}7(b5) D7(b9)$ $G_{MI}7$ $F_{MI}7$ $E_{MI}7$ $A7(b5)$ $A^b_{MA}7$ $A_{MI}7(b5) D7(b9)$
- Line 2: $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ $A^b_{MI}7 D^b7$ $E^b_{MA}7$ $G_{MI}7$ $C7$
($E^b_{MA}7 D^b7 C7$)
- Line 3: 1. $F7$ B^b7 $E^b_{MA}7$ $F_{MI}7/B^b$ | 2. $F7$ B^b7 $E^b_{MA}7$
($B7(b5) B^b7$)
- Line 4: $E^b_{MA}7$ $F_{MI}7/B^b$ $G_{MI}7$ $C7$
- Line 5: $F_{MI}7$ B^b7 $E^b_{MA}7$ $C_{MI}7 C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7(\#9)$
($F^{\#}_{MI}7 B7 F_{MI}7 B^b7$)
- Line 6: $G_{MI}7$ G^b7 $F_{MI}7$ B^b7 $A_{MI}7(b5)$ $D7(b9)$
 $A7(b5)$ A^b7
- Line 7: $G_{MI}7$ $F_{MI}7$ $E_{MI}7$ $A7(b5)$ $A^b_{MA}7$ $A_{MI}7(b5) D7(b9)$ $G_{MI}7$ $C7(\#9)$
- Line 8: $F_{MI}7$ $A^b_{MI}7 D^b7$ $E^b_{MA}7$ $C7$ $F7$ B^b7
($E^b_{MA}7 D^b7 C7$) ($B7(b5) B^b7$)
- Line 9: $E^b_{MA}7$ ($F_{MI}7/B^b$)

Out Back Of The Barn (G. Mulligan)

Handwritten musical score for "Out Back Of The Barn" by G. Mulligan. The score is written on six staves in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and triplets, along with handwritten chord symbols above the staff. The chords include C7, F7, Eb7, D7, G7, F#0, G7, C7, F7, Eb7, D7, G7, C7, (Dmi7 G7), C7, F7, Ab7, C7, EMI7(b5), A7, D7, G7, C7, Bb7, A7, D7, G7, C7, and (G7).

Out Of Nowhere (J. Green)

Handwritten musical score for "Out Of Nowhere" by J. Green. The score is written on two staves in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and triplets, along with handwritten chord symbols above the staff. The chords include GMA7, Bbm7, Eb7, Bbm7, Eb7, GMA7, GMA7, Bmi7, E7, Bmi7, E7, 1. Ami7, and Bmi7(b5) E7(#9).

Handwritten musical notation on three staves. The first staff contains the notes A_{MI}⁷, E^b₇, and A_{MI}⁷ with triplets. The second staff contains D₇, A_{MI}⁷, B_{MI}^{7(b5)}, E₇, A_{MI}⁷, and F_{7(b5)}. The third staff contains B_{MI}⁷, B^b₀, A_{MI}⁷, D₇, G₆, and (A_{MI}⁷ D₇).

The Party's Over (J. Styne)

Handwritten musical notation for the song "The Party's Over" by J. Styne. The notation is on four staves. The first staff contains E^b_{MA}⁷, C_{MI}⁷, F_{MI}⁷, B^b₇, E^b_{MA}⁷, C_{MI}⁷, F_{MI}⁷, and B^b₇. The second staff contains E^b_{MA}⁷, C_{MI}⁷, B^b_{MI}⁷, E^b₇, and A^b_{6/9}. The third staff contains D^b₇, E^b_{MA}⁷, C_{MI}⁷, D_{MI}⁷, and G₇. The fourth staff contains C₇, F₇, B^b₇, B^b_{MI}⁷, E¹³(#11), E^b₇, and A^b_{MA}⁷. The fifth staff contains F_{MI}⁷, B^b₇, G₇, C₇, F_{MI}⁷, and B^b₇. The sixth staff contains E^b_{MA}⁷, C_{MI}⁷, F_{MI}⁷, B^b₇, and E^b₆. The seventh staff contains (E^b_{MA}⁷ A^{7(b5)}), (A^b_{MA}⁷ G_{MI}⁷ G^b₁₃).

Pensativa

(C. Fisher)

Handwritten musical score for "Pensativa" by C. Fisher. The score is written on ten staves in G major, 4/4 time. The notation includes various chords and melodic lines.

Staff 1: G^bMA⁷ | G⁷(#11) | G^bMA⁷ | G⁷(#11)

Staff 2: G^bMA⁷ | D^b₊⁷(b9)/G | G^bMA⁷ | D^b₊⁷(b9)/G | G^bMA⁷ | (G⁷(#11)) | (E⁹)

Staff 3: E^b₇(#9) | D^bMA⁷ | A^b₊⁷(b9) | G^bMA⁷(#11)/(F#) | F#MI⁷ | B⁷(F#)

Staff 4: E^bMI⁷(D) | A⁷(D) | D^bMA⁷ | A^bMI⁷ | D^b₇ | 1. G⁷ | G^bMA⁷ | (A^bMI⁷(b5)/D^b) | (D^b₊⁷(b9) G⁹)

Staff 5: G⁷/F | 2. G⁷ | G^bMA⁷ | D^bMI⁷ | G⁷ | (C⁷ F⁷) | (D^b₊⁷(b9) G⁹)

Staff 6: C^bMA⁷ | E⁷/B | A^bMI⁷ | A^bMI⁷/G | F^bMA⁷ | E⁷ | D^bMI⁷

Staff 7: G¹³ | G⁺⁷(b9) | C^bMA⁷ | B^bMI⁷(b5) | B^b₇/E | A^bMA⁷ | A^bMA⁷/G# | F#MI⁷ | F#MI⁷/E

Staff 8: B^bMI⁷(b5) | E⁺⁷(b9) | A^bMA⁷ | A^b₊⁷(b9) | D^bMI⁷

Staff 9: G⁷ | G^bMA⁷ | D^b₊⁷(b9)/G | G^bMA⁷ | D^b₊⁷(b9)/G | (G⁷(#11)) | (G⁷(#11))

G^bMA^7 $E^b7(\#9)$ DMA^7 $A^b7(b9)$
 $GMA^7(\#11)/(F\#)$ $F\#MI^7$ $B7/(F\#)$ $EMI^7/(D)$ $A7/(D)$ DMA^7
 A^bMI^7 D^b7 $G7$ G^bMA^7 $(G7(\#9))$
 $(A^bMI^7(b5)/D^b)$ $(D^b7(b9) G^9)$

Pennies From Heaven (A. Johnston)

C^6 $F7$ EMI^7 $A9$ DMI^7 $G7$ C^6 $F7$
 (E^b)
 EMI^7 $A9$ DMI^7 $G7$ $C7$ $(GMI^7 C7)$
 FMA^7 $F9E9E^b9$ $D9$ $G7$ $DMI^7 G9$
 $(AMI^7 D7)$
 C^6 $F7$ EMI^7 $A9$ DMI^7 $G7$ $C7$ $C9$
 $(F\#\emptyset FMI^7)$ $(EMI^7 E^b)$
 FMA^7 $F6$ FMA^7 $B^b9(\#11)$ FMI^7 EMI^7
 $A9$ DMI^7 $D13$ $G13(b9)$ C^6
 (F/G) (DMI^7/G)

Perdido

(J. Tizol)

Chords: C_{MI}^7 F^7 C_{MI}^7 F^7 $B^b_{MA}^7$

($B^b_{MA}^7$ E^b7) (D_{MI}^7 G^7)

Chords: C_{MI}^7 F^7 C_{MI}^7 F^7 1. B^b6 E^b7 D_{MI}^7 G^+7

2. B^b6 E^b9 B^b6 D^7 G^7

Chords: G^7 C^7 F^7

Chords: C_{MI}^7 F^7 C_{MI}^7 F^7 $B^b_{MA}^7$

($B^b_{MA}^7$ E^b7) (D_{MI}^7 G^+7)

Chords: C_{MI}^7 F^7 C_{MI}^7 F^7 B^b6

RIFF Chords: C_{MI}^7 C_{MI}^7 $E^b_{MI}^7$ D_{MI}^7 D_{MI}^7 $D^b_{MI}^7$

Chords: C_{MI}^7 C_{MI}^7 F^+7 B^b6 D^b6 1. C_{MI}^7 B^0

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

BRIDGE: 8 bars

C_{MI}^7 C_{MI}^7 $E^b_{MI}^7$ D_{MI}^7 D_{MI}^7 $D^b_{MI}^7$
 C_{MI}^7 C_{MI}^7 F_+^7 B^b6 D^b0 C_{MI}^7 B_{MA}^7 $B^b6/9$
 rit.

Poor Butterfly (R. Hubbell)

$B^b_{MI}^7$ $F_+^7(b9)$ $B^b_{MI}^7$ $E^b7(b9)$ $A^b_{MA}^7$
 (B^b_{MI} $B^b_{MI}(MA^7)$) ($A^b_{MA}^7$ D^b13)
 A^b6 C_+^7 1. $F7$
 ($G_+^7(b9)$ $G_+^7(b9)$ ($C_+^7(b9)$ C_+^7) (C_{MI}^7/F)
 $F7$ B^b7 B^b_{MI}/E^b E^b7 $G_{MI}^7(b5)$ $C7$
 F_{MI}^7 B^b7 F_{MI}^7 B^b7 B^b_{MI}/E^b
 E^b7 D^b9 $C7$ $B^b9(\#11)$ || 2. $F7$ $B^b_{MI}^7$ D^b9
 (E^b7 C_{MI}^7 B_{MI}^7 $F7$) ($B^b_{MI}^7(b5)$)
 $A^b_{MA}^7$ $D^b9(\#11)$ C_{MI}^7 B^0 $B^b_{MI}^7$ E^b7
 (C_{MI}^7 $F7$) ($B^b_{MI}^7$ B^b_{MI}/E^b $E^b7(b9)$)
 $A^b_{MA}^7$ (D^b7 C_{MI}^7 $F7$)

People

(J. Styne)

Handwritten musical score for the song "People" by J. Styne. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a time signature of 4/4. The melody is written on the treble staff, and the bass line is written on the bass staff. The score includes various musical notations such as notes, rests, and accidentals.

The score is divided into several systems, each with corresponding chord symbols written above the notes. The chords are as follows:

- System 1: B^bMA⁷ (GMI⁷) CMI⁷/F F⁷ B^bMA⁷ (GMI⁷) CMI⁷/F F⁷SUS F⁷
- System 2: B^bSUS (3) B^bMA⁷ 1. AMI⁷ D⁷ GMI (MA⁷)
- System 3: GMI (MA⁷) D⁷ GMI (MA⁷) C13(#11) GMI⁷(b5) C⁷
- System 4: FMA⁷ (AMI⁷ DMI⁷ /C) G⁷/B B^bMI⁷ F/A A^b GMI⁷ C⁷
- System 5: CMI¹¹ F⁷ 2. FMI⁷/B^b B^b7
- System 6: E^bMA⁷ (E^bMA⁷ DMI¹¹) CMI⁷ F⁷ B^b6 FMI⁷/B^b B^b7
- System 7: E^bMA⁷ (E^b6 B^b/D) CMI⁷ F⁷ F⁷/E^b B^b6/D D^b0 (C⁷ D^b0)
- System 8: CMI⁷ F⁷ B^bMA⁷ (GMI⁷) CMI⁷ B^b7
- System 9: (B^b6/D GMI⁷) (CMI⁷ F⁷) B^bMA⁷ FMI⁷/B^b B^b7 E^bMA⁷ A^b13(#11) D.S. al CODA
- System 10: CODA (E^bMA⁷ DMI⁷) (CMI⁷ F⁷SUS)

$B^b_{MA}{}^7$ $G^+{}^7$ $C_{MI}{}^7$ B^b/D $E^b_{MA}{}^7$ F^9_{SUS} $B^b6/9$

Pick Yourself Up (J. Kern)

$G_{MI}{}^7$ C^7 $F_{MA}{}^7$ $B^b_{MA}{}^7$ $E_{MI}{}^7(b5)$ $A^7(b9)$ $D_{MI}{}^7$ G^7

C^7 $B^b_{MA}{}^7$ $A_{MI}{}^7$ A^b7 $G_{MI}{}^7$ C^7 $F_{MA}{}^7$

$A_{MI}{}^7$ D^7 $G_{MA}{}^7$ $C_{MA}{}^7$ $F^{\#}_{MI}{}^7(b5)$ $B^7(b9)$ $E_{MI}{}^7$ A^7

D^7 $C_{MA}{}^7$ $B_{MI}{}^7$ B^b7 $A_{MI}{}^7$ D^7 $G_{MA}{}^7$

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

C^6/G G^9/F $E_{MI}{}^7$ $D_{MI}{}^7$ C^7 $B^b_{MA}{}^7$ $A_{MI}{}^7$ A^b7

$G_{MI}{}^7$ C^7 $F_{MA}{}^7$ $B^b_{MA}{}^7$ $E_{MI}{}^7(b5)$ $A^7(b9)$ $D_{MI}{}^7$ G^7

C^7 $B^b_{MA}{}^7$ $A_{MI}{}^7$ A^b7 $G_{MI}{}^7$ C^7 F^6

Please Don't Talk About Me When I'm Gone

(S. Stept)

Handwritten musical score for "Please Don't Talk About Me When I'm Gone" in 4/4 time. The score consists of six staves of music with various chords written above the notes.

Staff 1: Eb6 G7 C7 Db13 C7

Staff 2: 1. F9 Bb13 Eb6 C7(b9) Fmi7 Bb9

Staff 3: 2. F9 Bb13 Eb6 G7

Staff 4: Ab7 G7 C7 C7 Gb7(#11) F9

Staff 5: Bb7 Gb0 Fmi7 Bb7 Eb6 G7 C7

Staff 6: Db13 C7 F9 Fmi7/Bb Bb7 Eb6

Polka Dots And Moonbeams

(Van Heusen)

Handwritten musical score for "Polka Dots And Moonbeams" in 4/4 time. The score consists of two staves of music with various chords written above the notes.

Staff 1: FMA7 Dmi7 Ab13(b9) Gmi7 C7 C7/Bb Ami7 Dmi7 F7/C BbMA7 Emi7 A7

Staff 2: Dmi7 Bbmi7 Eb7 FMA7 Bb7 Ami7 Abmi7 1. Gmi7 C7 C7/Bb Ami7 D7 Gmi7 C7

Chords in parentheses below the staff: (Gmi7 C9sus) (FMA7 Cmi11 B7(b9)) (Dmi7 Bbmi7/Db) (FMA7/C Bb7 Ami7 Abmi7) (Ami7 Ab7 Gmi11 G7(#11))

2. G_{MI}^7 C^7 F^6 $B_{MI}^7 E^7$ $A_{MA}^7 F^{\sharp(MI)}^7$ B_{MI}^7 $E^7 E^7/D$

$C^{\sharp MI}^7$ $F^{\sharp MI}^7$ B_{MI}^7 E^7 $A_{MA}^7 F^{\sharp(MI)}^7$ B_{MI}^7 E^7

A_{MI}^7 $D^7(b9)$ G_{MI}^7 $C^7(b9)$ F_{MA}^7 $D_{MI}^7 A^{\flat 7}$ G_{MI}^7 $C^7 C^7/B^{\flat}$

A_{MI}^7 $D_{MI}^7 F^7/C$ $B^{\flat}_{MA}^7$ $E_{MI}^7 A^7$ D_{MI}^7 $B^{\flat}_{MI}^7 E^{\flat 7}$ $F_{MA}^7 B^{\flat 7}$ $A_{MI}^7 A^{\flat}_{MI}^7$

G_{MI}^7 C^7 F^6 ($G_{MI}^7 C^7(b9)$)

($B^{\flat}_{MI}^7(b5)$ $E^7(b9)$) (A_{MA}^7 $C^7(b9)$) (B_{MI}^{11} $B^{\flat 9}(11)$) (A_{MA}^7 $C^7(b9)$) (G_{MI}^7 C^9_{sus}) (F_{MA}^7 C_{MI}^{11} $B^7(b9)$) (D_{MI}^7 $B^{\flat}_{MI}^7/D^{\flat}$) (F_{MA}^7/C $B^{\flat 7}$ $A_{MI}^7 A^{\flat}_{MI}^7$)

The Preacher (H. Silver)

F^6 F° F^6 F^7 $B^{\flat 7}$ B° F^6 F^6 F°

F^6 G^7 C^7 F^6 F° F^7 $B^{\flat 7}$

A^7 $B^{\flat 7}$ B° F^6/C D^7 G^7 C^7 F

(F^7) ($A_{MI}^7(b5)/C$ D^7)

2. F^6

$B^{\flat 7}$ B° $A_{MI}^7(b5)/C$ D^7 G^7 C^7 F^7

Portrait Of Jennie (R. Robinson)

Handwritten musical score for "Portrait Of Jennie" by R. Robinson. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes various musical notations such as eighth notes, quarter notes, and rests, along with complex chord progressions and triplets. The chords are written in a shorthand notation above the notes.

Chord progressions (from top to bottom):

- Staff 1: Eb, EbMA7, BbMI7, Eb7(b9), AbMA7, AbMI7, Db7
- Staff 2: GMI7, CMI7, FMI7, Bb7, GMI7, CMI7, FMI7, Bb7
- Staff 3: Eb, EbMA7, BbMI7, Eb7(b9), AbMA7, AbMI7, Db7
- Staff 4: GMI7, CMI7, FMI7, Bb7, Eb6, AMI7, D7
- Staff 5: GMA7, CMI7, F7, BbMA7, DMI7(b5), G7(b9)
- Staff 6: CMI7, F7, FMI7, Bb7
- Staff 7: Eb, EbMA7, BbMI7, Eb7(b9), AbMA7, AbMI7, Db7
- Staff 8: GMI7, CMI7, FMI7, Bb7sus, Bb7, Eb6

Prelude To A Kiss (D. Ellington)

Handwritten musical score for "Prelude To A Kiss" by Duke Ellington. The score is written in 4/4 time and features a variety of chords and melodic lines.

Chords and Harmonization:

- Staff 1:** D⁷, G⁺⁷, C⁷, FMA⁷, B⁷, E⁷, A⁷, Dmi⁷
- Staff 2:** Dmi⁷, G⁷, CMA⁷, D⁷, 1. Dmi⁷, G7(b9), C⁶, A⁺⁷
- Staff 3:** 2. Dmi⁷, G7(b9), C⁶, B7(#9), EMA⁷, C#mi⁷, F#mi⁷(b5), B7(b9)
- Staff 4:** EMA⁷, C#mi⁷, F#mi⁷(b5), B7(b9), EMA⁷, C#mi⁷, F#mi⁷(b5), B7(b9)
- Staff 5:** Emi⁷, A⁷, Dmi⁷, Ebmi⁷, Emi⁷, A7(b9), D⁷, G⁺⁷, C⁷, FMA⁷
- Staff 6:** B⁷, E⁷, A⁷, Dmi⁷, Dmi⁷, G⁺⁷, CMA⁷, D⁷
- Staff 7:** Dmi⁷, G7(b9), C⁶

Melodic and Rhythmic Details:

- Triads (3 notes) are indicated above several measures.
- Accented notes (marked with a dot) are present in several measures.
- Rehearsal marks (1. and 2.) indicate different endings or sections.
- Some measures contain multiple chord symbols, suggesting complex voicings or substitutions.

Quiet Nights Of Quiet Stars

(Corcovado)

(A.C. Jobim)

Chord symbols and musical notation details:

- Staff 1: D^7/A , $A^b o$, $(A m i^6)$
- Staff 2: $G m i^7$, C^7 , $F m A^7$, F^6
- Staff 3: $F m i^7$, $(B^b 7)$, $E m i^7$, $A^+ 7$
- Staff 4: $A m i^7$, D^7 , $D m i^7$, $G^7(b 9)$, $(A^b o)$
- Staff 5: D^7/A , $A^b o$, $(A m i^6)$
- Staff 6: $G m i^7$, C^7 , $F m A^7$, F^6
- Staff 7: $F m i^7$, $(B^b 7)$, $E m i^7$, $A m i^7$
- Staff 8: $D m i^7$, $G^7(b 9)$, $E m i^7(b 5)$, $(A^7(\sharp 9))$, A^7
- Staff 9: (D^7) , $(A^b 13(b 5))$
- Staff 10: $D m i^7$, G^7 , C^6 , (D^7) , $(A^b 13(b 5))$, $Fine$

Rockin' Chair

(H. Carmichael)

Handwritten musical score for "Rockin' Chair" by H. Carmichael. The score is written on ten staves in 4/4 time, featuring a key signature of two flats (Bb and Eb). The notation includes eighth and quarter notes, rests, and various chords. Chord symbols are written above the staves, often with parentheses indicating alternative voicings or substitutions. The chords include EbMA7, Eb7, AbMA7, Db7, EbMA7, Db7, C7, F7, Bb7, EbMA7, Cmi7, Cmi7/Bb, Ami7(b5), D7, Gmi7, C7, F7, Fmi7, Bb7, Eb6, Ab7, EbMA7, Ami7(b5), D7, Gmi7, Cmi7, F7, Fmi7, Bb7, EbMA7, Eb7, AbMA7, Db7, Gmi7, C+7, Fmi7, Bb7sus, Eb6, Cmi7, Fmi7, Bb7.

Ray's Idea

(R. Brown)

Handwritten musical score for "Ray's Idea" by R. Brown. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature is one flat (Bb).

Chords and Melodic Lines:

- Line 1: $D^b_{MA}7$ $B^b_{MI}7$ $E^b_{MI}7$ A^b7 $F_{MI}7$ B^b7 $E^b_{MI}7$ A^b7
- Line 2: D^b7 G^b7 G° D^b7 B^b7 $E^b_{MI}7$ A^b7
- Line 3: D^b7 $A^b_{MI}7$ $D^b_+7(b9)$
- Line 4: $F^{\#}_{MI}7$ $B_+7(b9)$ $E_{MI}7$ $A_+7(b9)$
- Line 5: $E^b_{MI}7$ $A^b7(\#9)$ $D^b_{MA}7$ $B^b_{MI}7$ $E^b_{MI}7$ A^b7
- Line 6: $F_{MI}7$ B^b7 $E^b_{MI}7$ A^b7 D^b7 G^b7 G°
- Line 7: D^b7 $(B^b7 E^b_{MI}7 A^b7)$

Red Top

(L. Hampton)

F⁷ B^{b7} F⁷
 B^{b7} F^{MA7} G^{Mi7} A^{Mi7} A^{bMi7}
 G^{Mi7} C⁷ F⁷ D^{7(#9)} G⁷ C^{7sus}
 (G^{Mi7})
 2. G^{Mi7} C^{7sus} F⁷

Rosetta

(E. Hines)

F⁶ E⁺⁷ E^{b9(#11)} D⁹ G⁹
 1. C⁷ F⁶ C⁷ 2. C⁷ F⁶ E⁷ A^{Mi7}
 E⁷ A^{Mi7} D^{Mi7(b5)/A^b} G⁷ C G⁷ C⁷ G^{Mi7} C⁷
 F⁶ E⁺⁷ E^{b9(#11)} D⁹ G⁹ C¹³ F⁶ (C⁷)

Rhythm-A-Ning

(T. Monk)

B^bMA^7 B^b7/D E^b7 E° B^bMA^7/F G^7 Cmi^7 F^7 B^b7

CHANGES: $(B^b6 \ B^\circ \ Gmi^7)$ $(Cmi^7 \ C^\sharp^\circ \ F^7)$ $(Dmi^7 \ G^7)$ $(Cmi^7 \ F^7)$

B^b7 B^b7 $1. B^b7$

$(B^b6 \ B^b7/D)$ $(E^b7 \ E^\circ)$ $(B^b/F \ G^7)$ $(Cmi^7 \ F^7)$

$2. B^b7$ D^7 G^7

$(Cmi^7 \ F^7 \ B^b6)$ (Ami^7) (D^7) (Dmi^7)

G^7 C^7 Cmi^7

(G^7) (Gmi^7) (C^7) (Cmi^7)

$F^7(b5)$ B^bMA^7 B^b7/D E^b7 E° B^bMA^7/F G^7

(F^7) $(B^b6 \ B^\circ)$ $(Cmi^7 \ C^\sharp^\circ)$ $(Dmi^7 \ G^7)$

Cmi^7 F^7 B^b7 B^b7 $B^b7(\sharp 11)$

$(Cmi^7 \ F^7)$ $(B^b6 \ B^b7/D)$ $(E^b7 \ E^\circ)$ $(B^b/F \ G^7)$ $(Cmi^7 \ F^7 \ B^b6)$

Robbin's Nest

(C. Thompson - Jacquet)

$Db6$ A^9

A^9 Fmi^7 E° E^bmi^7 A^b7 $1. Db6$ A^7 $B^b7(b9)$

$(Emi^7 \ A^7)$

$E^b_{MI}7$ $A^b7(b9)$ || 2. D^b6 $F7$
 $F7$ B^b7 E^b7
 E^b7 $E^b_{MI}7$ A^b7 D^b6
 D^b6 A^9 $F_{MI}7$ E°
 $E^b_{MI}7$ A^b7 D^b6 ($B^b7(b9)$ $E^b_{MI}7$ $A^b7(b9)$)

Rose Room (A. Hickman)

B^b13 E^b9 $A^b_{MA}9$ A^b6 $E^b_{MI}11$ A^b7
 $D^b_{MA}9$ D^b6 $D^b_{MI}7$ G^b9 $A^b_{MA}7$ $G^b9(\#11)$ $F7$ B^b7
 B^b7 $B^b_{MI}7$ $E^9(\#11)$ E^b9 $F7$ $A^b_{MA}7$ $G^b9(\#11)$ $F7$ B^b7
 $B^b_{MI}7$ $E^b13(b9)$ A^b6 ($G7(b9)$ G^b9 $F7$)

'Round Midnight (C. Williams - Th. Monk)

Handwritten musical score for the jazz standard "Round Midnight" by Charlie Williams and Thelonious Monk. The score is written in G major, 4/4 time, and consists of 16 measures across eight staves.

Staff 1: A minor 7(b5) D7(#9)

Staff 2: G minor 7(b5) C7(#9)

Staff 3: F minor 7(b5) Bb7(#9)

Staff 4: Eb major 7(#11) Eb major 7(#9) Bb7(b5)

Staff 5: Eb minor 7 Eb minor 7/D Eb minor 7/Db C minor 7(b5) Ab minor 7 Db7 Eb minor 7 Ab7

Staff 6: B minor 7 E7 Bb minor 7 Eb7 Ab minor 7 Db7 Gb major 7 G7(#9) Ab9

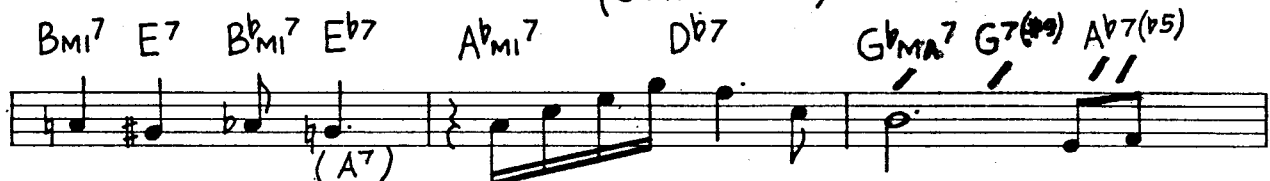
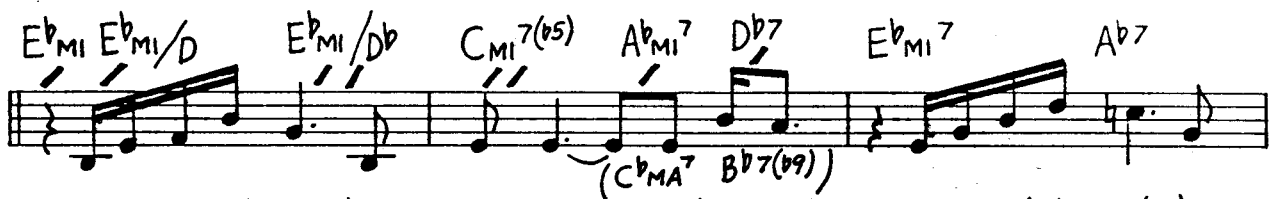
Staff 7: 1. C minor 7(b5) B7(b5) Bb7 Bb7(b9) 2. C minor 7(b5) B7(b5) F minor 7/B Eb major 7(b5)

Staff 8: Eb major 9/omit 7 Eb minor 7/Db C minor 7(b5) F7(b5) Bb7

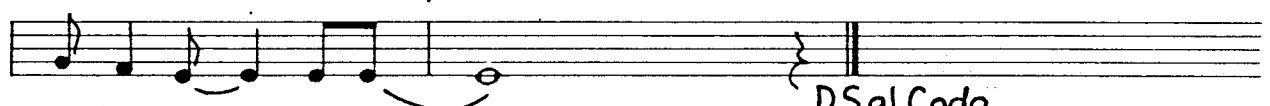
Staff 9: C minor 7(b5) F7(b5) Bb7 Ab minor 7 Ab minor 7/Gb F minor 7(b5) Bb7(#9)

Staff 10: (Bb7(b5)) (E7(b5))

$E^b_{MI}7$ $E^b_{MI}7/D^b$ $C_{MI}7(b5)$ $F7(\#9)$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$ D^b7 $F^{\#}_{MI}7$ $B7$ $F_{MI}7(b5)$ $B^b7(\#9)$



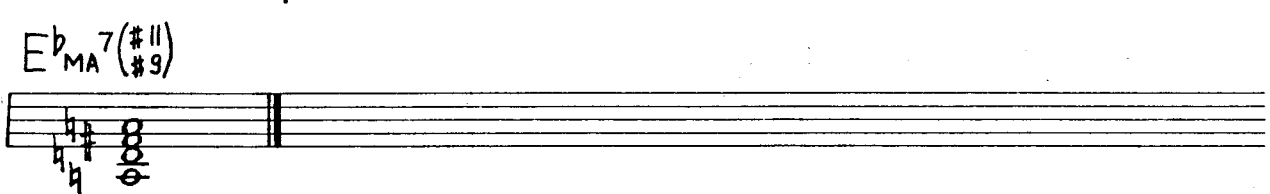
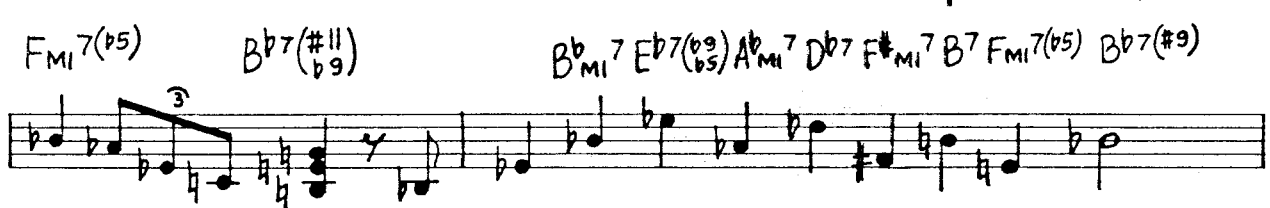
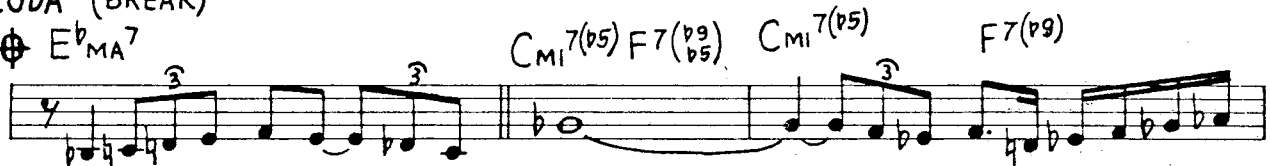
$C_{MI}7(b5)$ $F7(\#9)$ $F_{MI}7(b5)$ B^b7_{sus} $\oplus$ $E^b_{MA}7$



CODA (BREAK)

$\oplus$ $E^b_{MA}7$

D.S.al Coda



Ruby

(H. Roemheld)

C⁶ C⁶ C^{#o} B^b/D B^b/D G⁷(#9)/D C^{MA}⁷/E
 A^{MI}⁷ A^{MI}⁷/G F^{MA}⁷ B^b9(#11) C⁺/G C^{MA}⁷/G
 1. D^{MI}⁷(b5) F^{MI}⁷(b5) E^{MI}⁷ E^b7 D^{MI}⁷ D^b9(#11) 2. D^{MI}⁷(b5) D^b7 C⁶ G^b9(#11)
 F^{MI}⁷ B^b7 C^{MA}⁷ A^{MI}⁷ G^{MI}⁷ G^b9(#11) F^{MI}⁷
 B^b7 E^{MI}⁷ E^b7 D^{MI}⁷ D^b C⁶ C⁶ C^{#o}
 B^b/D B^b/D G⁷(#9)/D C^{MA}⁷/E A^{MI}⁷ A^{MI}⁷/G F^{MA}⁷
 B^b9(#11) A^{MI}(MA⁷)/G[#] A^{MI}⁷/G D^{MI}⁷(b5) D^b7 C⁶ (E^b7 A^bMA⁷ D^bMA⁷)

Ruby, My Dear

(T. Monk)

8. F_MI⁷ B^b7(b9) E^b_MA⁷ F_MI⁷ F[#]_MI⁷ G_MI⁷ A^b6 G_MI⁹ C⁷(b9) F_MA G_MI⁷ A^b_MI⁷ A_MI⁷

B^b_MI⁷ E^b7(b9) A^b_MA⁷ C_MI⁷ F⁷ B^b_MI⁷ A⁶ 1. B_MI⁷ E⁷ B^b7(b5)

2. B_MI⁷ E⁷ A_MA⁷ F[#]_MI⁷ B_MI⁷ E⁷(b9) A⁶/9 A_MA⁷

B^b6 B^o C_MI⁷ C_MI^(MA7) C_MI⁷ D_MI⁷ E^b_MI⁷

A^b13(b5) E^b7(#9) F_MI⁷ B^b7(b9) E^b_MA⁷ F_MI⁷ F[#]_MI⁷ G_MI⁷ A^b6 G_MI⁷ C⁷(b9)

F_MA⁷ G_MI⁷ A^b_MI⁷ A_MI⁷ B^b_MI⁷ E^b7(b9) A^b_MA⁷ C_MI⁷ F⁷ B^b_MI⁷ A⁶/E

F[#]_MA⁷ B⁷(b9) B^b7(b9) (E⁹(add11))

D.S. al CODA

CODA B^b_MI⁷ A⁶ F[#]_MA⁷ B⁷(b9) B^b7(b9) E^b_MA⁷ (E⁹(add11))

San Francisco Holiday (T. Monk)

Handwritten musical score for "San Francisco Holiday" by Thelonious Monk. The score is written in 4/4 time and features complex chord progressions and melodic lines.

Chords and Progressions:

- Am^{7(b5)} D⁷ Gm^{7(b5)} C⁷ Fm^{7(b5)} B^{b7} E^bMA⁷/B^b
- (G^{b7(b9)} C⁷) (F^{7(b5)} B^{b7})
- Am^{7(b5)} D⁷ Gm^{7(b5)} C⁷ Fm^{7(b5)} C⁷ E^{7(b5)}/B^b E^bMA⁷/B^b
- Cm^{7(b5)} Cm^{7(b5)} F⁷ Cm^{7(b5)} F^{7(b9)}
- Cm^{7(b5)} Cm^{7(b5)} F⁷ Cm^{7(b5)} F^{7(b5)}
- Am^{7(b5)} D⁷ Gm^{7(b5)} C⁷ Fm^{7(b5)} B^{b7} E^bMA⁷/B^b
- (G^{7(b5)} C⁷) (F^{7(b5)} B^{b7})
- Am^{7(b5)} D⁷ Gm^{7(b5)} C⁷ Fm^{7(b5)} B^{b7} E^{7(b5)}/B^b

Satin Doll (D. Ellington)

Handwritten musical score for "Satin Doll" by Duke Ellington. The score is written in 4/4 time and features complex chord progressions and melodic lines.

Chords and Progressions:

- Dm⁷ G⁷ Dm⁷ G⁷ Em⁷ A⁷ Em⁷ A⁷
- Am^{7(b5)}/E^b D⁷ Abm⁷ Db⁷ CMA⁷ B^{b7} A⁷
- (CMA⁷) (Em^{7(b5)} A⁷)

2. CMA⁷ Gmi⁷ C⁷ Gmi⁷ C⁷ FMA⁷

FMA⁷ Ami⁷ D⁷ Ami⁷ D⁷ Dmi⁷/D A+^{7(b9)}

Dmi⁷ G⁷ Dmi⁷ G⁷ Emi⁷ A⁷ Emi⁷ A⁷

Ami^{7(b5)}/Eb D⁷ Abmi⁷ Db⁷ CMA⁷ (A⁷)

Pent Up House (S. Rollins)

Ami⁹/D D+^{7(b9)} Ami⁹/D D+^{7(b9)} GMA⁹ Ab⁹ GMA⁹

break — Ami⁹/D D+^{7(b9)} Ami⁹/D D+^{7(b9)} GMA⁹ Ab⁹ GMA⁹

break — Dmi⁷ G+^{7(b9)} Dmi⁷ G+^{7(b9)} Cmi⁹

F13 Ami⁹/D D+^{7(b9)} Ami⁹/D D+^{7(b9)} GMA⁹ Ab⁹ GMA⁹

1. break — 2. GMA⁹ Solos:

Ami⁷ D⁷ GMA⁷ Ami⁷ D⁷

GMA⁷ Dmi⁷ G⁷ Cmi⁷ F⁷ Ami⁷ D⁷ GMA⁷

Scrapple From The Apple

(C. Parker)

Gm⁷

C⁷

Gm⁷

C⁷(b9)



Fm⁷

F⁷/A

B^bm⁷

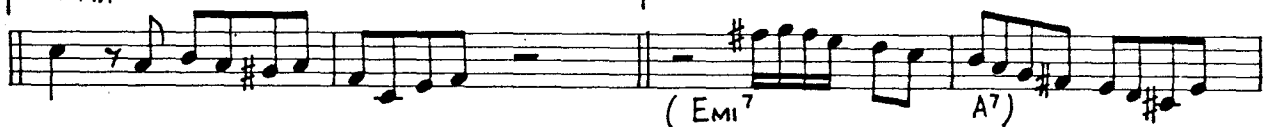
B^o

1. Fm⁷ Gm⁷ Am⁷ Ab⁷



2. Fm⁷ Gm⁷ C⁷(b9) Fm⁷

A⁷



D⁷

G⁷

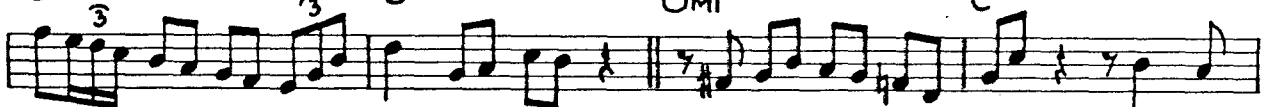


Gm⁷

C⁷

Gm⁷

C⁷



Gm⁷

C⁷(b9)

Fm⁷

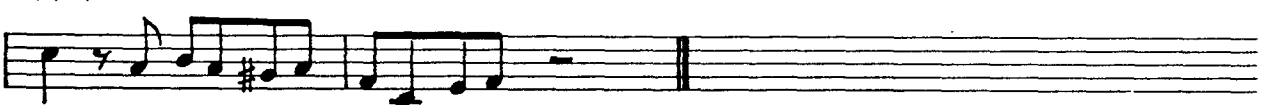
F⁷/A

B^bm⁷

B^o



Fm⁷ Gm⁷ C⁷(b9) Fm⁷



Secret Love

(S. Fain)

$E^b_{MA}{}^7$ $F_{MI}{}^7$ B^b7 $E^b_{MA}{}^7$ $F_{MI}{}^7$ $B^b7(b9)$
 $E^b_{MA}{}^7$ A^b7 $G_{MI}{}^7$ $C7(b9)$ $F_{MI}{}^7$ B^b7 $F_{MI}{}^7$
 B^b7 $F_{MI}{}^7$ B^b7 $F_{MI}{}^7$ B^b7
 E^b6 $1. F_{MI}{}^7$ B^b7 $2. G+7(b9)$ $C_{MI}{}^7$ $F7$ $B^b_{MA}{}^7$
 $B^b_{MA}{}^7$ $B^b_{MI}{}^7$ E^b7 $A^b_{MA}{}^7$ $A^b_{MI}{}^7$ D^b7
 $E^b_{MA}{}^7$ $F_{MI}{}^7$ $G_{MI}{}^7$ $A^b_{MA}{}^7$ D^b13 C^9 $F_{MI}{}^7$
 B^b7 E^b6 $(C^7 F_{MI}{}^7 B^b7)$

September In The Rain (H. Warren)

E^b6 A^b7 $Gm7$ $C7$ $Fm7$
 (E^b) $Gm7$ $(Cm7 B^o B^bm7 A7(b5))$ (A^b6) (A^bMA7)
 $Db9$ $Fm7$ $B^b7(b9)$ 1. E^b6 $C7(b9)$ $Fm7$ B^b7 2. E^b6
 E^b6 B^bm7 E^b7 B^bm7 E^b7 A^bMA7 A^b6
 $Cm7$ $F7$ $Cm7$ $F7$ B^b7 G^b7 $Fm7$ B^b7 E^b6 A^b7 $Gm7$ $C7$
 $(Fm7 E9(\sharp 11))$ $(E^b Gm7)$ $(Cm7 B^o B^bm7 A7-5)$
 $Fm7$ $Db9$ $Fm7$ $B^b7(b9)$ E^b6 $(C7 Fm7 B^b7)$
 (A^b6) $(A^b6 A^bMA7)$

September Song (K. Weill)

E^b7 E^bm7 G^b7 B^bMA7 $C7$
 $(E^bm7 A^b7)$
1. $Cm7(b5)$ $F7(b9)$ B^bMA7 7 2. $Cm7(b5)$ $F7(b9)$ B^bMA7
 B^bMA7 B^b7 E^bm7 E^o

$E^b_{MI}7$ E^o 7 E^b7 $E^b_{MI}7$ G^b7
 $B^b_{MA}7$ $C7$ $C_{MI}7(b5)$ $C_{MI}7/F$ B^b6
 $(E^b_{MI}7 A^b7)$
 $(B_{MA}7)$

The Shadow Of Your Smile (J. Mandel)

$F^{\#}_{MI}7$ $B7$ $B7(b9)$ $E_{MI}7$ $A9$
 $A_{MI}7$ $E^b9(\#11)$ $D7$ $G_{MA}7$ $D^b7(b5)$ $C_{MA}7$ $F^{\#}_{MI}7(b5)$
 $B_+7(\#9)$ $E_{MI}7$ $E_{MI}7/D$ $C^{\#}_{MI}7(b5)$ $F^{\#}7(\#9)$
 $F^{\#}_{MI}7$ $C9(\#11)$ $B9$ $F^{\#}_{MI}7$ $B7$ $B7(b9)$ $E_{MI}7$
 $A7$ $A_{MI}7$ $E^b13(b9)$ $D7(b9)$ $B_{MI}7(b5)$ $F13(\#11)$ $E7$
 $A_{MI}7$ $C_{MI}7$ $F9$ $B_{MI}7$ $F9(\#11)$ $E9$ $E_+7(b9)$
 $A13$ $E^b9(\#11)$ $D9_{sus}$ $D13(b9)$ $G6$ $(C7 B7)$

Shiny Stockings

(F. Foster)

G_{mi}^7 C^7 G_{mi}^7 C^7
 F_{MA}^7 B^b7 A_{mi}^7 $A^b o$
 G_{mi}^7 C^7 A_{mi}^7 $1. D^7$
 B_{mi}^7 E^7 A^7 $D^7(\#9)$
 $2. D^7$ G_{mi}^7/C C^7_{sus} $C^7(b9)$ $F6$ $(A_{mi}^7 D^7)$

She's Funny That Way

(N. Moré)

E^b6 B^b+^7 E^b6 B^b+^7 E^b6 D^7 D^b7 C^7
 $(E^b13 D^7)$ $(G_{mi}^7(b9) C^7)$
 F_{mi}^7 $D^b9(\#11)$ $1. F^7$ B^b7
 (F^7) $(E^b6 F^9)$ $(F_{mi}^7 B^b7)$
 $2. F^7$ B^b7 E^b6 E^b7 $A^b_{mi}^7$ D^b13 D^b9
 $(E^b6 F_{mi}^7 B^b7)$ $(A^b_{mi}^9 D^b9)$

E^b6 B^b7 $E^b_{MA}7$ $D_{MI}7(b5)G7$ C_{MI} $C_{MI}(MA7)/B$ $C_{MI}7/B^b$ $C_{MI}6/A$

$F7$ B^b7 E^b6 B^b_+7 E^b6 B^b_+7

E^b6 $D7$ D^b7 $C7$ $F_{MI}7$ $D^b9(\#11)$

$(E^b13 D7)$ $(G_{MI}7(b5) C7)$

$F7$ B^b7 E^b6 (B^b_+7)

$(E^b6 F_{MI}7 B^b7)$

S.K.J. (M. Jackson)

B^b7 B^b7

E^b7 B^b7 $G7(b9)$

$C_{MI}7$ $F7(\#9)$ B^b7 $F7(\#9) B^b7$

Since I Feel For You (B. Johnson)

(based on S. Turrentine's version)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ $B^b7(\#9)$ $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7
 A^b7 G^b7 $F7$ B^b7 | E^b6 $C7$ $F_{MI}7$ B^b7 | E^b6 $B^b_{MI}7$ E^b7
 $(E^b6/G$ $C7(\#9)$ $(G7$ $C7)$ $(F7$ $B^b7)$ $(E^b6$ A^b7A^o E^b6/B^b $E^b7)$
 A^b7 $A^b_{MI}7$ D^b7 E^b6 $C_{MI}7$ B^b7 $B^b_{MI}7$ E^b7
 (A^b7) (A^o) $(E^b6$ $C_{MI}7$ $F_{MI}7$ $B^b7)$ (E^b7)
 A^b7 $A^b_{MI}7$ D^b7 E^b6 $C7$ $F_{MI}7$ B^b7
 (A^b7) (A^o) $(E^b6/G$ $C7)$ $(F9$ $B^b7)$
 $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ $B^b7(\#9)$ $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7
 A^b7 G^b7 $F7$ B^b7 E^b6 $(C7$ $F_{MI}7$ $B^b7)$
 $(E^b6/G$ $C7(\#9)$

Sandu (C. Brown)

E^b7 A^b7 E^b7
 A^b7 E^b6 $C7$ B^b Pedal
 $(trp.)$ $(ten.)$
 E^b6 | $F_{MI}7$ $E7(\#11)$ break ——— | E^b6 solo break ———

Sister Sadie (H. Silver)

G7 G7
 G7 G7 1. 2.
 C7 G7
 C7 Bb7 A7 Ab7
 G7 G7
 G7 G7

CHANGES:

1. G G7/B C7 C#° G/D E7 A7 D7 G G7/B C7 C#° G/D E7 A7 D7
 (G6 E7) (Ami7 D7) (Bmi7 E7) (Dmi7 G7)

2. G/D D7 G6 C7 G7 C7 Bb7 A7 Ab7

G G7/B C7 C#° G/D E7 A7 D7 G G7/B C7 C#° G/D D7 G6 Ami7 D7
 (G6 E7) (Ami7 D7) (Bmi7 E7) (Dmi7 G7)

Skylark

(H. Carmichael)

$E^b G$ F_{MI}^7 E^b/G $A^b_{MA}^7$ G_{MI}^7/B^b A^7 $A^b_{MA}^7$ $G_{MI}^7 C_{MI}^7$
 $(G^b 13)$

F^7 F_{MI}^7 $B^b 7$ 1. $E^b G$ C_{MI}^7 F_{MI}^7 $B^b 7$

2. $E^b_{MA}^7$ $B^b 7$ $E^b_{MA}^7$ C_{MI}^7 B^7 $B^b_{MI}^7$ $E^b 7$
 $(E^b_{MA}^7 B_{MI}^7)$ $(B^b_{MI}^7 E^b 7)$ $(A^b_{MA}^7 F^7_{A^o})$

$A^b_{MA}^7$ $(D^b_{MA}^7)$ $G_{MI}^7(b5)$ C^7 F_{MI}^7 $B^b_{MI}^7$ $E^b 7$ $A^b_{MA}^7$

G_{MA}^7 E_{MI}^7 A^7 D^7 G^6 $B^b 7$ $E^b G$ F_{MI}^7 E^b/G $A^b_{MA}^7$

G_{MI}^7/B^b A^7 $A^b_{MA}^7$ $G_{MI}^7 C_{MI}^7$ F^7 F_{MI}^7 $B^b 7$
 $(G^b 13)$

$E^b_{MA}^7$ $B^b_{MI}^7$ $B^b 7(b9)$ $E^b G$
 $(D^b 7 D^7)$

(H. Carmichael)

Smile

(Ch. Chaplin)

Handwritten musical score for the song "Smile" (Ch. Chaplin). The score is written on a single staff in 4/4 time, featuring a key signature of one flat (Bb). The melody is composed of eighth and quarter notes. Chord progressions are indicated by handwritten labels above the staff.

Chord Progressions:

- Line 1: FMA⁷, FMA⁷, F⁶
- Line 2: A^bo, Gmi⁷, D⁷, Gmi⁷
- Line 3: B^bmi⁷, E^b7, Ami⁷ (FMA⁷), Dmi⁷, Gmi⁷
- Line 4: C13(b9), FMA⁷, FMA⁷
- Line 5: F⁶, A^bo, Gmi⁷, D⁷, Gmi⁷
- Line 6: Gmi⁷, B^bmi⁷, E^b7, Ami⁷, D⁷(b9)
- Line 7: Gmi⁷, C13(b9), F⁶ (D⁷ Gmi⁷ C⁷)

Smoke Gets In Your Eyes (J. Kern)

Eb6 Gb0 Fmi7 Bb7 Bbmi7 Eb7 Abma7 A°
 (Gmi7 Gb0) (A9(#11))
 Ebma7/Bb Cmi7 Fmi7 Bb7 1. Db9(#11) C9 B9(#11) Bb9
 (G7 C7) (Fmi7 Bb7)
 2. Eb6 D7(b9) Dbmi9 Gb7 Bma7 C#mi7 D° D#mi7 D°
 F#7/C# C° C#mi7 F#7 Bma7 Fø Emi7 Ebmi7 Fmi7 Bb7
 (C9(#11)) (Ebmi7 Fø Fmi7 Ab0)
 Ebma7 Cmi7 Fmi7 Bb7 Eb6 Gb0 Fmi7 Bb7
 (Gmi7 Cmi7) (Gmi7 Gb0) (Fmi7 B°)
 Bbmi7 Eb7 Abma7 A° Ebma7/Bb Cmi7 Fmi7 Bb7
 (A9(#11))
 Eb6 (Cmi7 Fmi7 Bb7)

A Smooth One

(B. Goodman)

Handwritten musical score for "A Smooth One" by B. Goodman. The score is written on a single staff in 4/4 time, featuring a key signature of one flat (Bb). The melody is accompanied by a series of chords and harmonic markings.

Chords and markings include:

- $B_{MI} 7(b5)$, $B^b_{MI} 7$, F^6/A , F^7/C , $B_{MI} 7(b5)$, $B^b_{MI} 7$, F^6/A , F^7/C
- $B_{MI} 7(b5)$, $B^b_{MI} 7$, F^6/A , D^7 , G^7 , C^9 , $1. F^6$
- $2. F^6$, F^7 , $B^b 7$, B^0 , FMA^7 , F^6 , $(D_{MI} 7)$
- F^7 , $B^b 7$, B^0 , F^6/C , $D_{MI} 7$, $(C_{MI} 7)$, F^7
- $G_{MI} 7$, $C^{13}(b9)$, $B_{MI} 7(b5)$, $B^b_{MI} 7$, F^6/A , F^7/C , $B_{MI} 7(b5)$, $B^b_{MI} 7$, $(B^b 7)$
- F^6/A , F^7/C , $B_{MI} 7(b5)$, $B^b_{MI} 7$, F^6/A , D^7 , G^7 , C^9 , F^6

Softly As In A Morning Sunrise

(S. Romberg)

Handwritten musical score for "Softly As In A Morning Sunrise" by S. Romberg. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb, Eb). The melody is accompanied by a series of chords and harmonic markings.

Chords and markings include:

- $C_{MI} 7$, $D_{MI} 7(b5)$, G^7 , $C_{MI} 7$, $D_{MI} 7(b5)$, G^7
- $(C_{MI} 7 E^b 7/B^b)$, $(A^b 7 G^7)$
- $C_{MI} 7$, $E^b 7$, $D_{MI} 7(b5)$, G^7 , $1. C_{MI} 7$, $D_{MI} 7(b5)$, G^7
- $(C_{MI} 7 E^b 7/B^b)$, $(A^b 7 G^7)$

2. C_{MI}^7 C_{MI}^7 B^b7 $E^b_{MA}^7$ $G_{MI}^7(b5)/D^b$

C^7 F_{MI}^7 F_{MI}^7/B^b C^7 $A^b9(\#11)$

G^7 $D_{MI}^7(b5)/A^b$ G^7 C_{MI}^7 $D_{MI}^7(b5)$ G^7

C_{MI}^7 $D_{MI}^7(b5)$ G^7 C_{MI}^7 $A^b_{MA}^7$ $D_{MI}^7(b5)$ G^7

(C_{MI}^7 E^b7/B^b) (A^b7 G^7)
 C_{MI}^7 ($D_{MI}^7(b5)$ G^7)

Soft Winds (B. Goodman)

B^b6 B^b6 B^b7

E^b7 E^b7

B^b6 B^b6 G^7

G^b7 F^7 G^b7 F^7 $C^7(b9)$ F^7 B^b6

Solar

(M. Davis)

$C_{MI}^{(MA7)}$ G_{MI}^7 C^7
 F_{MA}^7 F_{MI}^7 B^b7
 $E^b_{MA}^7$ $E^b_{MI}^7$ A^b7 $D^b_{MA}^7$ $D_{MI}^7(b5)$ $G^7(b9)$

Solitude

(D. Ellington)

$E^b_{MA}^7$ F_{MI}^6 G_{MI}^7 C_{MI}^7 F_{MI}^7 F_{MI}^9 F_{MI}^7/B^b G_{MI}^7/B^b
 F_{MI}^7/B^b B^b7 1. $E^b_{MA}^7$ C_{MI}^7 F_{MI}^7 B^b7 2. $E^b_{MA}^7$ E^b7
 A^b6 A° E^b6/B^b B^b13 $B^b_{MI}^7/E^b$ E^b7
 A^b6 A° E^b6/B^b C_{MI}^7 F^7 B^b7
 $E^b_{MA}^7$ F_{MI}^6 G_{MI}^7 C_{MI}^7 F_{MI}^7 F_{MI}^9
 (F9) (F9)

$FmI^7/B\flat$ $GmI^7/B\flat$ FmI^7 $B\flat^7$ $E\flat MA^7$ (C^7 FmI^7 $B\flat^7$)

Somebody Loves Me (G. Gershwin)

FMA DmI^7 GmI^7 $C^7(b9)$ FMA^7 DmI^7 $A\flat mI^7$ $D\flat 9$

AmI^7 $D^7(\sharp 9)$ $G^7(b9)$ $C^7(b9)$ F^6 DmI^7 GmI^7 C^7

(FMA^7 F^6) ($D\flat 9$ $C^7(b9)$)

FMA^7 $B\flat MA^7$ $E^7(b9)$ A^7 DmI^7 DmI^7/C $BmI^7(b5)$ E^7

(FMA^7 DmI^7) (GmI^7 $C^7(b9)$) (FMA^7 F^6) ($BmI^7(b5)$)

AmI^6 $F\sharp mI^7(b5)$ $B^7(b9)$ E^7 AmI^7 D^+

(AmI AmI^7/G) (F^7 E^7) (AmI^7 $E\flat^7$) (D^7 $A\flat^7$)

GmI^7 D^7 GmI^7 D^7 GmI^7 AmI^7 $A\flat^7$

(GmI GmI^+) (GmI^6 GmI^7) ($GmI^{(MA^7)}$) (GmI^7)

DmI^7/G G^7 DmI^7 G^7 GmI^7 C^7

($G\flat 9(\sharp 11)$)

FMA^7 DmI^7 GmI^7 C^7 FMA^7 DmI^7 $A\flat mI^7$ $D\flat 9$

AmI^7 D^7 GmI^7 $C^7(b9)$ F^6 (DmI^7 GmI^7 C^7)

(DmI^7)

Someday My Prince Will Come

(Churchill)

B^bMA^7 D^+7 E^bMA^7 G^+7 CMI^7
 G^+7 C^9 $F^9 E^{\circ} E^b$ | 1. DMI^7 $C^{\#o}$ CMI^7
 F^7 DMI^7 $C^{\#o}$ CMI^7 F^7 | 2. B^bMA^7
 D^+7 E^bMA^7 E° B^b/F G^7 CMI^7 F^7
 (B^b9) $(EMI^7 A^7)$ $(DMI^7 G^7)$ $(CMI^7 F^7)$ $(B^bMA^7 B^bMA^7)$

Some Of These Days

(S. Brooks)

D^7 GMI^7
 (AMI^7) (D^7)
 D^7 GMI^7
 (AMI^7) (D^7)
 G^+7 G^7 C^7
 GMI^7 C^7 F^7

B^b7 E^b6
 $D7$ $G7$ $Cm7$
 E^b7 E^o $Dm7/F$ $G7$
 $C9$ $F7$ B^b6

Sometimes I'm Happy (V. Youmans)

$FMA7$ $D7(b9)$ $Gm7$ $C7(b9)$ $Am7$ $D7(b9)$ $Gm7$ $C7(b9)$
 $FMA7$ $D7(b9)$ $Gm7$ $C7(b9)$ $Am7$ $D7(b9)$ $Gm7$ $C7(b9)$
 FMA $Dm7$ $Cm7$ $B7$ B^bMA7 B^bM7 E^b9
 $FMA7/A$ E^b9+11 $D7$ $D7(b9)$ $Gm7$ $C7(b9)$
 $Am7$ $D7$ $Gm7$ $C7$ $F6$

Someone To Watch Over Me (G. Gershwin)

$E^b_{MA}7$ $A_{MI}7(b5)$ $A^b\circ$ E^b6/G $G^b\circ$ B^b7/F E°

$F_{MI}7$ G° A^b6 | 1. $A_{MI}7(b5)$ B^b7_{sus} B^b7 G_+7 C^9 F_+7 B^b9

2. $A_{MI}7(b5)$ B^b7_{sus} E^b6 $A^b_{MI}6$ E^b6 E^b7 $A^b_{MA}7$

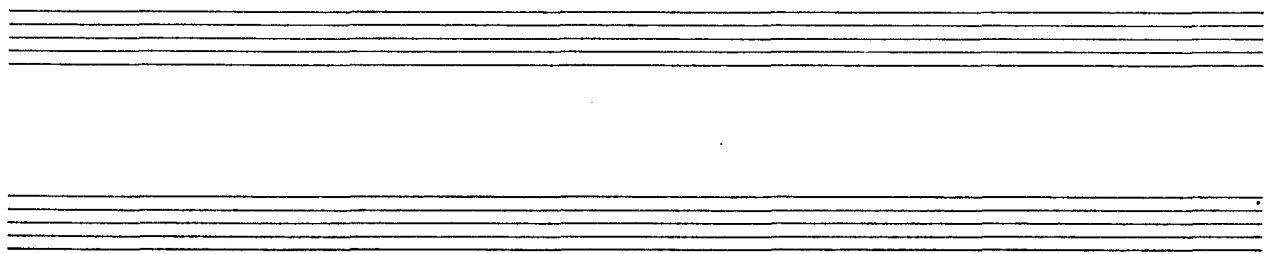
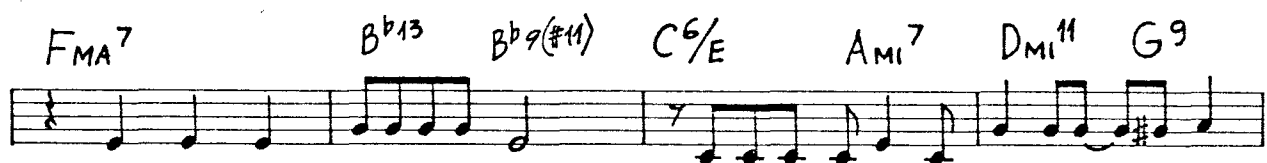
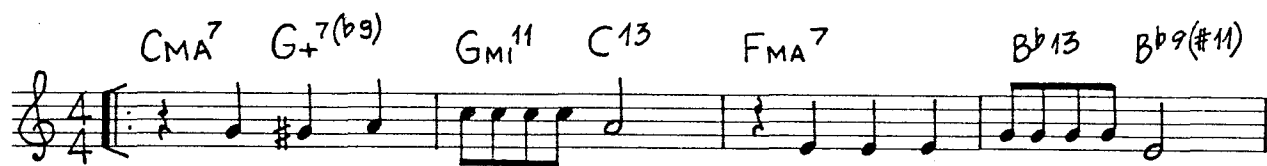
E^b6/G $F^\#\circ$ $F_{MI}7$ B^b7 E^b6 $A_{MI}7(b5)$ $D7$

$A^b7(b5)$ $G7$ $C7$ $C7(b9)$ F^9 $B^b7(b9)$ $E^b_{MA}7$

$A_{MI}7(b5)$ $A^b\circ$ E^b6/G $G^b\circ$ B^b7/F E° $F_{MI}7$ G° A^b6

$A_{MI}7(b5)$ B^b7_{sus} E^b6

Stairway To The Stars (E. Signorelli)



The Song Is You

(J. Kern)

Handwritten musical score for "The Song Is You" by J. Kern. The score is written on ten staves in 4/4 time. The key signature has one sharp (F#). The chords and melodic lines are as follows:

- Staff 1: CMA^7 , E^b , Dmi^7 , G^7 , CMA^7 (with a 2-measure rest). Chords (Emi^7) and $(F\#Mi^7(b5))$ are written below the notes.
- Staff 2: A^7 , Dmi^7 , G^7 , Emi^7 (first ending), A^7 , Dmi^7 . A 3-measure rest is indicated.
- Staff 3: G^7 , Fmi^7 , Bb^7 , Dmi^7 , G^7 , Emi^7 (second ending). Chords $(E7(b9))$, (Ami^7) , (Emi^7) , (A^7) , and $(Dmi^7 G^7)$ are written below the notes.
- Staff 4: A^7 , Dmi^7 , G^7 , C^6 , $F\#Mi^7(b5)$, C^6 , F^7 , C^6 .
- Staff 5: $B^7(b9)$, EMA^7 , $F\#Mi^7$, B^7 , EMA^7 . Chords $(F\#\emptyset B^7)$ and (A^7) are written below the notes.
- Staff 6: EMA^7 , $A\#Mi^7(b5)$, $D\#^7$, $G\#Mi^6$. A 3-measure rest is indicated.
- Staff 7: $C\#^9$, $F\#13$, $B13$, $C9(\#11)$.
- Staff 8: $B13$, CMA^7 , E^b , Dmi^7 , G^7 . Chords (G^7) and $(C9(\#11))$ are written below the notes.
- Staff 9: CMA^7 , Gmi^7 , C^7 , FMA^7 , Bb^7 , Emi^7 . A 3-measure rest is indicated.

A⁷ D_MI⁷ G⁷ C⁶ (A_MI⁷ D_MI⁷ G⁷)
 (E^b7)
 D.S. al-
 CODA
 C⁶ A_MI⁷ D_MI⁷ G⁷_{sus} C_MA⁷
 CODA

Sonny Boy (B.C. DeSilva-L. Brown R. Henderson-A. Johnson)

E^b6 D^b7 C⁷ F_MI⁷ B⁷ B^b7 E^b_MA⁷
 (C_MI⁷)
 A_MI⁷(^b5) D⁷ G_MI⁷ C⁷ F_MI⁷ B^b7 E^b6 D^b7 C⁷
 G^b7 (E⁷(^b5))
 F_MI⁷ B⁷ B^b7 E^b6 C_MI⁷ F_MI⁷ B^b7 E^b6
 D^b9 E^b6 D_MI⁷(^b5) G⁷(^b9) G_MI⁷(^b5) C⁷
 (D⁷)
 F⁷ B^b7 E^b6
 (C_MI⁷) (F⁷) (F_MI⁷) (B^b7)
 D^b7 C⁷ F_MI⁷ B⁷ B^b7 E^b6 C_MI⁷
 F_MI⁷ B^b7 E^b6 (C⁷ F_MI⁷ B^b7)

Sonnymoon For Two (S. Rollins)

Handwritten musical score for "Sonnymoon For Two" by S. Rollins. The score is in 4/4 time and features three staves of music. The key signature has one flat (Bb). The first staff begins with a C7 chord and contains a repeat sign. The second staff begins with an F7 chord. The third staff begins with a Dmi7 chord. The music includes various chords and triplets.

Chords: C7, F7, Dmi7, G7, C7.

Soon (G. Gershwin)

Handwritten musical score for "Soon" by G. Gershwin. The score is in 4/4 time and features four staves of music. The key signature has two flats (Bb, Eb). The first staff begins with an EbMA7 chord. The second staff begins with an Fmi7 chord. The third staff begins with an EbMA7 chord. The fourth staff begins with an EbMA7 chord. The music includes various chords and first/second endings.

Chords: EbMA7, Eb6, Gmi7(b5)/Bb, C+7(b9) C7(b9), Fmi7, Fmi6, Abmi7, Bb+7(b9) Bb7(b9), EbMA7, Bbmi7, Eb7(b9), Ab6, Gmi7(b5) C7, Fmi7, Bb7, Gmi7, Cmi7, Fmi7, Bb7(b9), EbMA7, Bbmi7, Eb7, Ab6, Db7, (Fmi7(b5)).

G_{MI}^7 C_{MI}^7 F_{MI}^7 B^b7 E^b6

Soul Eyes (M. Waldron)

$C_{MI}^{(MA7)}$ $G7(b9)/D$ $G7(b9)$ C_{MI}^7 $F7(b5)$

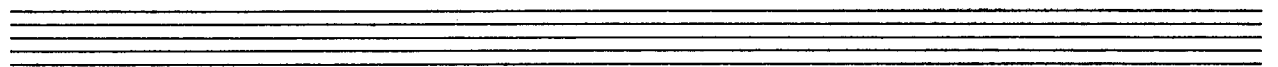
F_{MI}^7 $B^b7(\#9)$ $G_{MI}^7(b5)$ $C_+7(b9)$

$A^b_{MA}7$ $A_{MI}^7(b5)$ $D7(b9)$ 1. G_{MA}^7 $D^b7(\#11)$

$G^b_{MA}7$ F_{MI}^7 B^b7 $E^b_{MA}7$ $D_{MI}^7(b5)$ $G7(\#9)$

2. $G_{MI}^7(b5)$ $C7(b9)$ F_{MI}^7 $B^b7(\#9)$

$E^b_{MA}7$ $(D_{MI}^7(b5) G7(b9))$



Spring Can Really Hang You Up The Most

(Wolft-Landesman)

Verse B^bMA^7 A^b7 B^bMA^7 B^bMA^7 A^b7 B^bMA^7

A^bMI^7 $D^b7(b9)$ G^bMA^7 EMI^7 A^7 DMA^7 CMI^7 F^7 B^bMA^7 GMI^7

CMI^7 F^7 $G^7(\#9)$ CMI^7 $G^7(b9)$ C^9 F^9 $F^7(b9)$

Theme B^bMA^7 A^b7 B^bMA^7 A^b7 B^bMA^7 GMI^7 CMI^7 F^7 $DMI^7(b5)$ $G^7(b9)$

$EMI^7(b5)$ E^bMI^7 B^bMA^7/D D^b0 | 1. CMI^7 F^7 B^bMA^7 G^7 CMI^7 F^7 |

| 2. CMI^7 F^7 B^bMA^7 | FMI^7 B^b7 FMI^7 B^b7

FMI^7 B^b7 FMI^7 B^b7 B^bMI^7 E^b7 B^bMI^7 E^b7

EMI^7 A^7 DMA^7 GMI^7 C^7 FMA^7 E^b7 B^bMA^7 A^b7

B^bMA^7 CMI^7 $DMI^7(b5)$ G^7 /F $EMI^7(b5)$ E^bMI^7 B^bMA^7/D D^b0

C_{Mi}⁷ F⁷ D_{Mi}^{7(b5)} G⁷ C_{Mi}⁷ F⁷ B^{7(b5)} B^b_{MA}⁷ A^b₇
 CODA D.S.al CODA
 D^b_{Mi}⁷ G^b₇ C_{Mi}⁷ F⁷ D_{Mi}^{7(b5)} G⁷ C_{Mi}⁷ F⁷ B^b_{MA}⁷
 C_{Mi}⁷ F B^b_{MA}⁷ A_{Mi}^{7(b5)} D^{7(b9)} G_{Mi}⁷ C⁷ C_{Mi}⁷ E^b_{Mi}⁷ A^b₇
 D_{Mi}⁷ G⁷ C_{Mi}⁷ B⁷ F^{7(b9)} B^b_{MA}⁷

Straight, No Chaser (T. Monk)

F⁷ B^b₇ F⁷
 F⁷ B^b₇
 F⁷ A_{Mi}⁷ D⁷ G_{Mi}⁷
 C⁷ F⁷

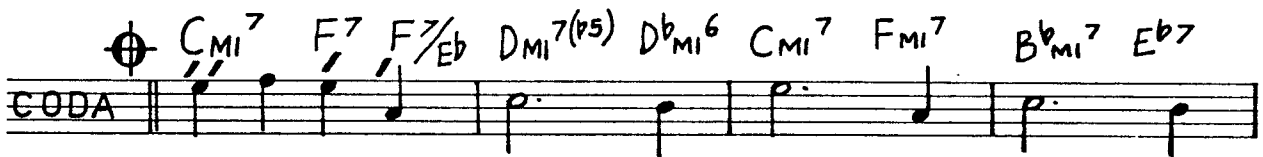
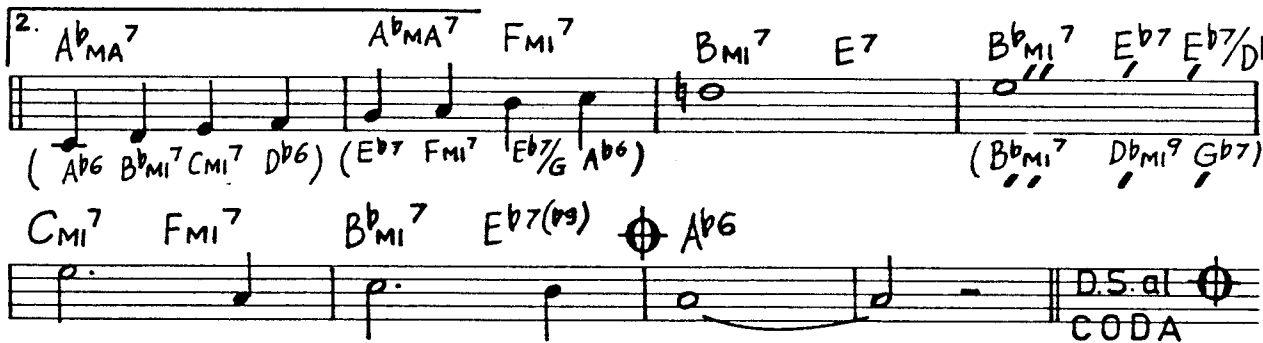
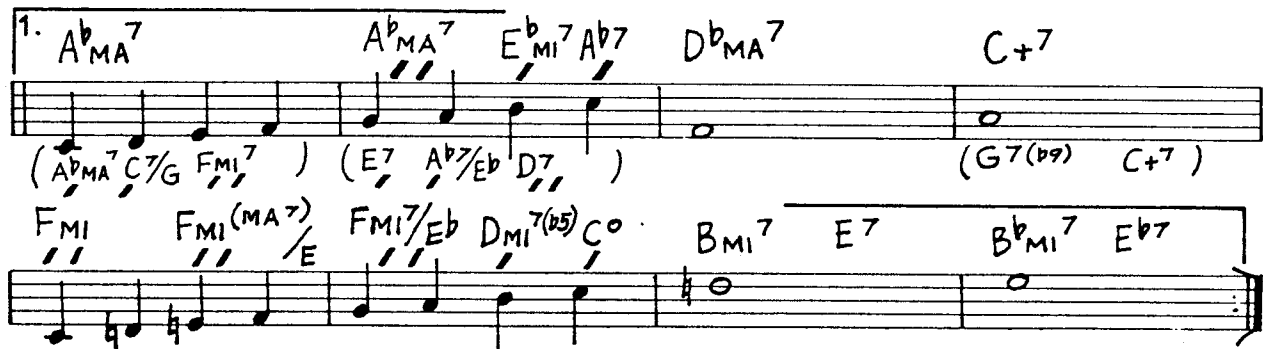
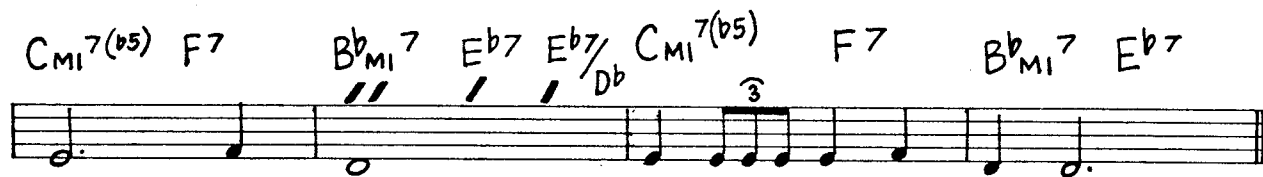
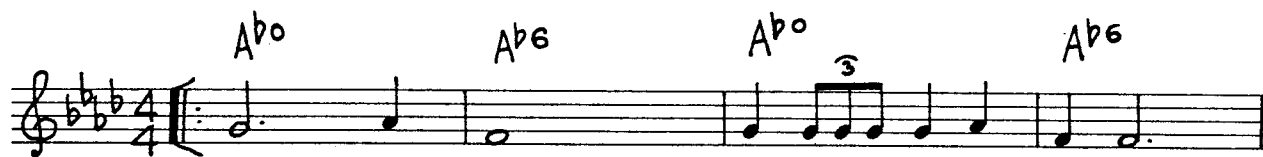
Speak Low

(K. Weill)

Handwritten musical score for "Speak Low" by Kurt Weill. The score is written on ten staves in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The music includes various chords and melodic lines with triplets. Chords are labeled above or below the notes, including Gmi9, C13, F6, D13, Bbm9, Eb13, Ami7, D7, Gmi7, C7, Fmi7, Db7, Ebma7, C7, Gmi9, C13, Gmi9, C13, F6, D13, Bbm9, Eb13, Ami7, Eb9(#11), D7sus, D+7(b9), G9, Gmi7, C9, F6, and (Ami11 D13). The score is divided into two systems, with the first system ending at the first double bar line and the second system continuing from the second double bar line.

Spring Is Here

(R. Rodgers)



Star Dust

(H. Carmichael)

Handwritten musical score for "Star Dust" by H. Carmichael. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one sharp (F#), indicating D major or B minor.

The score includes various chords and melodic lines. Chords are labeled above the staff, and some are written in parentheses below the staff. The score is divided into two main sections, 1. and 2., with repeat signs.

Chords and notes visible in the score include:

- Chords:** C6, F9(#11), E+7(b9), A9, Dmi7, G9, CMA7, Ami7, F#mi11, B7/F#, B7, Emi7, Eb7, Dmi11, Db9(#11), (G7 G7/F), (Emi7), (A7), (G7), 2. Emi7, Ami7, Dmi7, G7, C6, E+7, F6, (Eb9), (Dmi7 A+7(b9)), F6, Fmi(MA7), Bb7, B7(#9), CMA7, F7, (Dmi7), (Bb9(#11)), (C6 B+7(b9)), Emi7, A7, Dmi7, Bb7, A7, Dmi7, Dmi7(b5)/Ab, 1. G7, C#0, (Emi7 Bb9(#11) A9), (Dmi7 Bbmi6 A7(b9)), (Dmi7), (G7 G0), Dmi7, G7, CMA7, Ami7, D7, Ami7, (Dmi7 Db9 #), (CMA7 FMA7), (Emi7 Ami7), (D7 Ami7/D D7), Bmi7, Bb7, Ami7, D7, G7, Dmi7, G13, G+7, G7, F#9(#11), 2. FMA7, F6, (D9 Bbmi6 Ami7 D7), (G7 FMA7 Emi7 Ebo), Bb9, C, C/B, C6/A, C/G, F#mi11, F9(#11), Emi7, Ebo, Dmi7, A7, (CMA7 Emi7 Ami7 Ami7/G), (B7/F# B7(b5)/F E7 E+7), (F6 A7/E Ebo), Dmi7, G7, C6.
- Notes:** The melody is primarily in the treble clef, with some bass clef notes in the lower staves. The notes are mostly eighth and quarter notes, with some rests.

Sophisticated Lady (D. Ellington)

Handwritten musical score for "Sophisticated Lady" by Duke Ellington. The score is written in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). The melody is accompanied by a series of chords and harmonic markings.

Chords and markings include:

- BbMi7, Gb7 F7 E7 Eb7, AbMA7, Ab7 G7 Gb7 F7
- Bb7, BbMi7, Eb7, 1. AbMA7, A° - F7, 2. Ab6
- AMI7(b5), D7(#9), GMA7, EMI7, AMI7, D7, BMi7(b5), E7(b9)
- AMI7(b5), D7(b9), GMA7, EMI7, AMI7, D7, G7, B° CMI7
- Eb7, F7, BbMi7, Gb7 F7 E7 Eb7, AbMA7, (GMA7 Db7 CMI7)
- Ab7 G7 Gb7 F7 Bb7, BbMi7, Eb7, Ab6, (A°) F7

Saint James Infirmary (traditional - Don Redman)

Handwritten musical score for "Saint James Infirmary" (traditional - Don Redman). The score is written in treble clef, 4/4 time, with a key signature of one flat (Bb). The melody is accompanied by a series of chords and harmonic markings.

Chords and markings include:

- Dmi7, A7, Dmi7, Dmi7, Gmi7
- A7, EMI7/B, C° A7/C#, Dmi7, A7/E, Dmi7, G7, Bb7, A+7, Dmi7, A7

Star Eyes

(G. De Paul)

Handwritten musical score for "Star Eyes" by G. De Paul. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines.

Chords and Melodic Lines:

- Line 1: $E^b_{MA}{}^7$, $F_{MI}{}^7$ B^b7 , $E^b_{MA}{}^7$, $E^b_{MI}{}^7$ A^b7
- Line 2: $D^b_{MA}{}^7$, $G_{MI}{}^7(b5)$ $C7(\#9)$, $F_{MA}{}^7$, 1. $F_{MI}{}^7(b5)$ B^b7
- Line 3: 2. $F_{MI}{}^7(b5)$ B^b7 $A7(b9)$, $A^b_{MA}{}^7$, $A^b_{MI}{}^7$
- Line 4: D^b7 , $G^b_{MA}{}^7$, $F_{MI}{}^7(b5)$, B^b7
- Line 5: $E^b_{MA}{}^7$, $F_{MI}{}^7$ B^b7 , $E^b_{MA}{}^7$, $E^b_{MI}{}^7$ A^b7
- Line 6: $D^b_{MA}{}^7$, $G_{MI}{}^7(b5)$ $C7(\#9)$, $F_{MA}{}^7$, $F_{MI}{}^7(b9)$ B^b7
- Line 7: E^b7 $D7$, D^b7 $C7(b9)$, $F_{MI}{}^7$, $F_{MI}{}^7/B^b$ (triple), E^b6

Stars Fell On Alabama (F. Perkins)

CMA⁷ A⁷ DMI⁷ G⁷ CMA⁷ FMA⁷ EMI⁷ A⁷(b9)

DMI⁷ 1. G⁷ /F EMI⁷ Eb⁷ DMI⁷ Db⁹(#11)

2. G⁷ C⁶ Bb⁹ C⁶ C#^o DMI⁷ G⁷

EMI⁷ AMI⁷ DMI⁷ G⁷ CMA⁷ A⁷ DMI⁷ /C Bø Bb⁷(b5)

(A⁷(#9)) (DMI⁷ G⁷ G#^o)

AMI⁷ AMI⁷/G F#MI⁷(b5) B⁷ EMA⁷ G⁷ CMA⁷ A⁷

DMI⁷ G⁷ CMA⁷ FMA⁷ EMI⁷ A⁷(b9) DMI⁷

G⁷ C⁶ (DMI⁷ G⁷)

Stella By Starlight

(V. Young)

Handwritten musical score for "Stella By Starlight" in G major, 4/4 time. The score consists of 11 staves of music with various chords and melodic lines. Chords are written above the staff, and some are enclosed in parentheses below the staff.

Chords and annotations:

- Staff 1: $E_{MI}^{7(b5)}$, A^7 , C_{MI}^{11} , F^{13}
- Staff 2: F_{MI}^9 , B^b13 , $E^b_{MA}^7$, A^b9
- Staff 3: $B^b_{MA}^7$, $E_{MI}^{7(b5)}$, A^7 , D_{MI}^7 , G_{MI}^7 , C^7
- Staff 4: $(B^b_{MA}^7 \ G_{MI}^7 \ G_{MI}^7/F)$, $(D_{MI}^7 \ D_{MI}^7/C)$, $(B_{MI}^{7(b5)} \ B^b_{MI}^6)$
- Staff 5: F_{MA}^7 , G_{MI}^7 , C^7 , $A_{MI}^{7(b5)}$, D^7
- Staff 6: $(F/A \ D_{MI}^7)$, $(G_{MI}^7 \ C^{13} \ B^b13)$
- Staff 7: $G_{+}^{7(b9)}$, C_{MI}^9 , $(C_{MI}^7 \ D_{MI}^7)$
- Staff 8: $E^b_{MI} (MA^7)$, $A^b9(\#11)$, $B^b_{MA}^9$
- Staff 9: $E_{MI}^{7(b5)}$, A^7 , $D_{MI}^{7(b5)}$
- Staff 10: $C_{MI}^{7(b5)}$, $F^{7(b9)}$, $B^b_{MA}^7$
- Staff 11: $(D^b_{MI}^{11} \ G^b7)$, $(C_{MI}^{7(b5)} \ F^{7(b9)})$

St. Louis Blues

(W.C. Handy)

G⁷ C⁷ D⁷ G G⁷
 C⁷ D⁷ G D⁷
 A⁷ D⁷ 1. G D⁷ 2. G D⁷
 Gm1 D⁷
 (Cm1)
 D⁷ 1. Gm1 Gm1 D⁷
 2. Gm1 A⁷ D⁷ G
 G G⁷ C⁷ C⁷ D⁷
 G D⁷ A⁷ D⁷
 1. G D⁷ 2. G G⁷

Stompin' At The Savoy (E. Sampson - (Webb) - B Goodman)

Handwritten musical score for "Stompin' At The Savoy". The score is written on a grand staff (treble and bass clefs) with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above and below the staff, indicating the harmonic structure. The score is divided into two systems, with the first system ending with a double bar line and the second system continuing the melody and bass line.

Chord symbols and musical notation visible in the score:

- System 1:
 - Measures 1-4: $A\flat 7$, $D\flat MA 7$, $D\flat MA 7$, $A\flat 7$, $D\flat MA 7$ ($G\flat 7$)
 - Measures 5-8: $(F M\flat 7)$, $B\flat 7(b9)$, $E\flat M\flat 7$, $A\flat 7$, 1. $D\flat 6$, $B\flat 7$
 - Measures 9-12: $E\flat M\flat 7$, $A\flat 7$, 2. $D\flat 6$, $D\flat 6$, $D\flat 7$, $G\flat 7$, $G 7$, $G\flat 7$
- System 2:
 - Measures 13-16: $B 7$, $D 7$, $B 7$, $E 7$, $F 7$, $E 7$
 - Measures 17-20: $(B 7)$, $F\sharp M\flat 7(b5)$, $E M\flat 7$, $A 7$, $E\flat M\flat 7$, $A\flat 7$, $D\flat MA 7$, $D\flat MA 7$, $A\flat 7$
 - Measures 21-24: $D\flat MA 7$ ($G\flat 7$) ($F M\flat 7$), $B\flat 7(b9)$, $E\flat M\flat 7$, $A\flat 7$
 - Measures 25-28: $D\flat 6$ ($B\flat 7$), $E\flat M\flat 7$, $A\flat 7$, $(E 7)$, $(A M\flat 7)$, $A\flat 7$

Stormy Weather

(H Arlen)

$E^b_{MA}{}^7$ E° $F_{MI}{}^7$ B^b7 $E^b_{MA}{}^7$ C^7 $F_{MI}{}^7$ B^b7
 ($E^b_{MA}{}^7$ C^7) ($E^b_{MA}{}^7$ E^b7) (A^b6 A°)

E^b6 C^7 $F_{MI}{}^7$ $B^b7(b9)$ 1. $E^b_{MA}{}^7$ $C^7(\#9)$ $F_{MI}{}^7$ B^b7
 (E^b6/B^b C^7) ($E^b_{MA}{}^7/G$ $C^7(\#9)$)

2. E^b6 A^b9 $G_{MI}{}^7$ E° $F_{MI}{}^7$ $B^b7(b9)$ E^b6 E^b7
 (E^b6 E°)

$A^b_{MA}{}^7$ A° E^b6/B^b E^b7 $A^b_{MA}{}^7$ A° E^b6/B^b E^b7

$A^b_{MA}{}^7$ A° E^b6/B^b $C_{MI}{}^7$ $G_{MI}{}^7$ $C^7(\#9)$ $F_{MI}{}^7$ B^b7
 ($F7$)

$E^b_{MA}{}^7$ E° $F_{MI}{}^7$ B^b7 $E^b_{MA}{}^7$ C^7 $F_{MI}{}^7$ B^b7
 ($E^b_{MA}{}^7$ C^7) ($E^b_{MA}{}^7$ E^b7) (A^b6 A°)

E^b6 C^7 $F_{MI}{}^7$ $B^b7(b9)$ $E^b_{MA}{}^7$ $C^7(\#9)$ $F_{MI}{}^7$ $B^b7(b9)$
 (E^b6/B^b C^7)

E^b6 ($C^7(\#9)$ $F_{MI}{}^7$ B^b7)

Strike Up The Band

(G. Gershwin)

Handwritten musical score for "Strike Up The Band" by G. Gershwin. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines.

Chords and Harmonic Progression:

- Line 1:** B^b6 , B^o
- Line 2:** C_{MI}^7 , F^7 , B^b6 , F_{MI}^7 , E^7
- Line 3:** E^b6 , E^o
- Line 4:** F_{MI}^7 , B^b7 , E^b6 , C_{MI}^7 , B^7 , $(C_{MI}^7(b5))$
- Line 5:** B^b6 , $A_{MI}^7(b5)$, D^7
- Line 6:** G_{MI}^7 , C^7 , C_{MI}^7 , F^7 , $B^9(\#11)$
- Line 7:** B^b6 , $D_{MI}^7(b5)$, G^9 , (A^b9)
- Line 8:** C_{MI}^7 , F^7 , $B^b_{MA}^7$

The score concludes with a double bar line and a final chord of $B^b_{MA}^7$.

Stroke Rode

(S. Rollins)

Handwritten musical score for "Stroke Rode" by S. Rollins. The score is written on ten staves, with the first staff in treble clef and the remaining staves in bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various chords and melodic lines.

Staff 1 (Treble Clef): Chords: F_{MI}^7 , $G_{MI}^7(b5)$ C^7 , F_{MI}^7 , $G_{MI}^7(b5)$ C^7 . Melody: Quarter notes, eighth notes, and a triplet.

Staff 2 (Bass Clef): Chords: F_{MI}^7 , $G_{MI}^7(b5)$ C^7 , F_{MI}^7 , $G_{MI}^7(b5)$ C^7 . Melody: Whole notes and a quarter note.

Staff 3 (Bass Clef): Chords: D^b7 , D^b7 , C^+7 , F_{MI}^7 . Melody: Eighth notes, quarter notes, and a triplet.

Staff 4 (Bass Clef): Chords: F_{MI}^7 , F_{MI}^7 , F^7 , $B^b_{MI}^7$, E^b7 . Melody: Eighth notes, quarter notes, and a half note.

Staff 5 (Bass Clef): Chords: $A^b_{MI}^7$, D^b7 , F_{MI}^7 , $G_{MI}^7(b5)$ C^7 . Melody: Eighth notes, quarter notes, and a half note.

Staff 6 (Bass Clef): Chords: F_{MI}^7 , $G_{MI}^7(b5)$ C^7 , F_{MI}^7 , $G_{MI}^7(b5)$ C^7 . Melody: Eighth notes, quarter notes, and a half note.

Staff 7 (Bass Clef): Chords: F_{MI}^7 , $G_{MI}^7(b5)$ C^7 , D^b7 , D^b7 , C^7 . Melody: Eighth notes, quarter notes, and a triplet.

Staff 8 (Bass Clef): Chords: F_{MI}^7 . Melody: Eighth notes, quarter notes, and a half note.

Staff 9 (Bass Clef): Empty staff.

Staff 10 (Bass Clef): Empty staff.

St. Thomas

(S. Rollins)

Chords for 'St. Thomas':

- Staff 1: CMA⁷, EMI⁷, A⁷, DMI⁷, G⁷, CMA⁷
- Staff 2: CMA⁷, EMI⁷, A⁷, DMI⁷, G⁷, CMA⁷
- Staff 3: EMI⁷(b5), A⁷(#9), DMI⁷, G⁷
- Staff 4: (C⁷ Bb⁷), (A⁷), CMA⁷, C⁷, FMA⁷, F#^o, CMA⁷/G, G⁷, CMA⁷

Strollin'

(H. Silver)

Chords for 'Strollin'':

- Staff 1: DbMA⁷, EMI⁷, A⁷, EbMI⁷, Ab⁷
- Staff 2: DbMA⁷, AbMI⁷, Db⁷, GMI⁷(b5), C⁷
- Staff 3: 1. FMI⁷, Bb⁷(#9), EbMI⁷, Ab⁷
- Staff 4: DbMA⁷, BbMI⁷, Eb⁷(b5), D⁷(#9)

Additional markings below Staff 4:

- (EMI⁷ A⁷)
- (EbMI⁷ Ab⁷)

2. F_{MI}^7 $B^b_{MI}^7$ $E^b7(b5)$ $F^{\#}_{MI}^7$ B^7

F_{MI}^7 B^b7 $E^b_{MI}^7$ $A^b7(b9)$ $D^b_{MA}^7$ $B^b_{MI}^7$ $E^b_{MI}^7$ $A^b7(b9)$

$D^b_{MA}^7$ $G^b7(b5)$ F_{MI}^7 $B^b7(\#9)$ $E^b_{MI}^7$ $A^b7(\#9)$ $D^b_{MA}^7(b5)$ al CODA

CODA

D.S. al CODA

Sugar (S. Turrentine)

C_{MI}^7 $A_{MI}^7(b5)$ $D_{MI}^7(b5)$ G^+7 C_{MI}^7

G^+7 C_{MI}^7 E^b7/B^b A^b13 $D^b13(b5)$ $D_{MI}^7(b5)$

G^+7 C_{MI}^7 B^7 $B^b_{MI}^7$ A^7 $A^b_{MA}^7$

$D^b9(\#11)$ $D_{MI}^7(b5)$ G^+7 A^b9

G^+7 C_{MI}^7

Summer Samba

(M. Valle - S. Valle)

FMA⁷ B_{Mi}^{7(b5)} E^{7(#9)}
 B^b_{MA}⁷ E^{b7}
 A_{Mi}⁷ D^{7(b9)} 1. G_{Mi}⁷ E_{Mi}^{7(b5)} A^{7(#9)}
 D_{Mi}⁷ G⁷ G_{Mi}⁷ D^{b7} C⁷
 2. G_{Mi}⁷ C^{7(b9)} FMA⁷ B^{b7} FMA⁷ (G_{Mi}⁷/C)

Summertime

(G. Gershwin)

G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ G_{Mi}⁷ G⁷
 (G_{Mi}⁶ D^{7/A}) (G_{Mi}⁶ D^{7(b9)}) (G_{Mi}⁶ D⁷) (G_{Mi}⁷ G⁷)
 C_{Mi}⁷ F⁷ B^{b7} E^{b7} A_{Mi}^{7(b5)} D^{7(b9)}
 (B^b_{Mi}⁷ E^{b7}) (A_{Mi}^{7(b5)} E^{b9}(#11)) (D⁷ A^{b9}(#11))
 G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ G_{Mi}⁷ C⁹ C_{Mi}⁹ F^{7(b9)}
 (G_{Mi}⁶ D^{7/A}) (G_{Mi}⁶ D⁷) (G_{Mi}⁷ D^{7/A}) (G_{Mi}⁶ C_{Mi}⁷ F⁷)

B^bMA^7 GMI^7 E^b13 D_+^7 | 1. GMI^7 C^9 GMI^7 C^7

(B^b7) E^b7) $(AMI^7(b5)$ D_+^7) $(GMI^7$ F^7) $(E^b7$ D_+^7)

2. GMI^7 C^9 GMI^7 C^9 | **Ballad Changes**
 by The M.J.Q.:

GMI^7 $B^b7(F)$ E^b7 D^7 GMI^7 C^7

F^7 B^b7 E^b7 $A^7(\#9)$ D^7 A^7 $D^7(\#9)$ A^b7 GMI^7 $B^b7(F)$ E^b7 D^7

GMI^7 GMI^7/F $EMI^7(b5)$ E^bMI^7 B^bMA^7/D GMI^7 C^7 D^7 GMI^7 $B^b7(F)$ E^b7 D^7

(DMI^7 G^7)

Sunday (Miller-Cohn-Stein-Krueger)

CMA^7 F^7 EMI^7 E^b6 DMI^7 G^7 B^b7 A^7 D^7

1. G^7 C^6 A^7 DMI^7 G^7 | 2. G^7 C^6

E^7 A^7 D^7

DMI^7 G^7 CMA^7 F^7 EMI^7 E^b6 DMI^7 G^7

B^b7 A^7 D^7 G^7 C^6

Sunny

(B. Hebb)

Ami⁷ Gmi⁷ C⁷ FMA⁷ Bmi⁷ E⁷

Ami⁷ Gmi⁷ C⁷ FMA⁷ Bmi⁷ E⁷

Ami⁷ C⁷/G FMA⁷ B^b9(#11)

Bmi⁷(add11) E⁷ Ami⁷ (C¹³/G F⁷ E⁺7(b9))

The Surrey With The Fringe On Top (R. Rodgers)

GMA⁷ Ami⁷ Bmi⁷ Ami⁷ GMA⁷ Ami⁷ Bmi⁷ Ami⁷

GMA⁷ C⁹ B⁷(#9) Emi⁷ A⁷ D⁷

A⁷ D⁷ Dmi⁷ G⁷ C⁶ A⁷

Dmi⁷ G⁷ CMA⁷ Emi⁷ A⁷ D⁶ B⁷

EMI⁷ A⁷ Ami⁷ D⁷  A⁷ CMI⁷ F⁷
 D.S.al CODA (Ami⁷ Bmi⁷)
 Bmi⁷ E⁷ Ami⁷ D⁷ G⁶ (Emi⁷ Ami⁷)
 (Bb⁷)

Sweet And Lovely (G. Arnheim-J. Lemare)

GMI⁷ C⁷ GMI⁷ C⁷
 F⁷ B^bMA⁷ (Eb⁹) CMA⁷ DMI⁷ G⁷ 1.2. C⁶/9
 FMI⁷ Bb⁷ CMA⁷ FMI⁷ Bb⁷ CMA⁷
 AbMI⁷ Db⁷ EbMA⁷ EbMI⁷ Ab⁷ DMI⁷ G⁷
 (Ab⁷) (G⁷)
 GMI⁷ C⁷ GMI⁷ C⁷
 F⁷ B^bMA⁷ (Eb⁹) CMA⁷ DMI⁷ G⁷ C⁶/9

Swedish Pastry

(B. Kessel)

Handwritten musical notation for "Swedish Pastry" in 4/4 time, key of B-flat major. The notation includes a treble clef, a key signature of two flats, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: FMA⁷, F^{sus}, F⁷, B^b7(b⁵)₃, B^bMi⁷, FMA⁷, Gmi⁷, AMi⁷, A^bMi⁷, Gmi⁷, C⁷(b⁵), FMA⁷, F⁷(b⁵), and (F⁷).

Sweet Lorraine

(C. Burwell)

Handwritten musical notation for "Sweet Lorraine" in 4/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: GMA⁷, F⁷, E⁷, AMi⁷, D⁷D[#], E⁷, D⁷Mi⁷, G⁷, C⁷, B⁷, E⁷, A⁷, AMi⁷/D, D⁷, GMA⁷, F⁷, E⁷, A⁷, D⁷, G⁶, C⁷, C[#], G⁶/D, G⁷, D^{b7}, CMA⁷, B^ø, E⁷, AMi⁷, A^{b7}, Gmi⁷, C⁷, F⁷, E⁷, Eb⁹(#11), D⁷, F⁷, E⁷, Eb⁹(#11), D⁷, GMA⁷, F⁷, E⁷, AMi⁷, D⁷, D[#].

Handwritten musical notation on a grand staff. The first staff contains the following chords: E_{MI}^7 , D_{MI}^7 , G^7 , C^7 , B^7 , E^7 , A^7 , A_{MI}^7/D , and D^7 . The second staff contains $G^6(F^7 E^7)$ and $A^7 D^7$.

Swingin' Along On Broadway (B. Clayton)

Handwritten musical notation for the song "Swingin' Along On Broadway" by B. Clayton. The notation is written on a grand staff with a key signature of two flats and a 4/4 time signature. The first staff includes a "S." (Solo) marking and the following chords: A_{bMA}^7 , F^7 , B_{bMI}^7 , and E_{b7} . The second staff contains A_{bMA}^7 , A_{b7} , D_{bMA}^7 , G_{b7} , E^7 , E_{b7} , and a first ending marked "1.2." leading to A_{b6} . The third staff contains C_{MA}^7 , A_{MI}^7 , D_{MI}^7 , G^7 , and C^6 . The fourth staff contains E_{bMA}^7 , C_{MI}^7 , F_{MI}^7 , B_{b7} , B_{bMI}^7 , E_{b7} , B_{bMI}^7 , $D_{b7}(G)$, and G_{sus}^7 . The fifth staff contains A_{bMA}^7 , F^7 , B_{bMI}^7 , and E_{b7} . The sixth staff contains A_{bMA}^7 , A_{b7} , D_{bMA}^7 , G_{b7} , E^7 , E_{b7} , and A_{b6} . The seventh staff contains E_{b7} and A_{b6} . The notation concludes with a "CODA" marking and the instruction "D.S. al CODA".

Sweet Sue

(V. Young)

Gm⁷ C⁷ Gm⁷ C⁷ F⁶
 F⁶ C¹³(b9) 1. F⁶ (D⁷) 2. F⁶ F^{MA}⁷
 F^{MA}⁷/E F⁷/E^b D⁷ Gm⁷ B^bM⁶
 C⁷ Gm⁷ C⁷ Gm⁷ C⁷
 F⁶ F⁶ C⁹ F⁶

Sweet Georgia Brown

(M. Pinkard -
B. Bernie)

D⁷ D⁷
 G⁷ G⁷ 1.
 C⁷ C⁷

'S Wonderful (G. Gershwin)

Taking A Chance On Love (V Duke)

B^bMA^7 B^0 CMI $CMI(MA^7)$ CMI^7 F^7 B^bMA^7 D^7

GMI $GMI(MA^7)$ GMI^7 C^7 1. CMI^7 F^7 B^bMA^7 F^7

2. CMI^7 F^7 B^b6 B^b7 FMI^7 B^b7 E^bMA^7 C^7

FMI^7 B^b7 E^bMA^7 E^bMI^7 A^b7 D^bMA^7

D^bMI^7 G^b7 CMI^7 F^7 B^bMA^7 B^0 CMI $CMI(MA^7)$

CMI^7 F^7 B^bMA^7 D^7 GMI $GMI(MA^7)$ GMI^7 C^7

CMI^7 F^7 B^b6

(P. Desmond)

Tangerine

(V. Scherzinger)

Handwritten musical score for "Tangerine" (V. Scherzinger) in 4/4 time. The score consists of six staves of music with various chords and melodic lines.

Staff 1: Gmi⁹ C¹³ F⁶ Bb⁷ Ami⁷ Ab^o (D7(#9))

Staff 2: Gmi⁷ C⁷ Gmi⁷ C⁷ 1. FMA⁷ Ami^{7(b5)} D⁷ D+^{7(b9)}
(FMA⁷ Eb⁹(#11))

Staff 3: Gmi⁹ C¹³ F⁶ Bmi^{7(b5)} E^{7(b9)}

Staff 4: AMA⁷ F#mi⁷ Bmi⁷ E⁷ A⁷ Eb⁹(#11) D⁷ D+^{7(b9)}

Staff 5: 2. Ami^{7(b5)} Eb⁹(#11) D⁷ Gmi⁷ Gmi^{7/F} Emi^{7(b5)} A^{7(#9)}
(Gmi⁷) (Bbmi^{7(MA7)} Eb⁷)

Staff 6: Dmi⁷ Dmi^{7/C} Bmi^{7(add11)} Bb⁷ F^{6/A} D+^{7(#9)} Gmi⁷ C⁷
(F⁶ Bb⁷) (Ami⁷ Ab^o) (Gmi⁷) (C⁷)

Staff 7: F⁶ (Ami^{7(b5)} D7(#9))

Tea For Two

(V. Youmans)

$B^b_{MI}{}^7$ E^b7 $B^b_{MI}{}^7$ E^b7 $A^b_{MA}{}^7$ D^b7 $C_{MI}{}^7$ B°
 $B^b_{MI}{}^7$ E^b7 $B^b_{MI}{}^7$ E^b7 1. $A^b_{MA}{}^7$ $B^b_{MI}{}^7$ $C_{MI}{}^7$ $D^b_{MA}{}^7$
 $D_{MI}{}^7$ G^7 $D_{MI}{}^7$ G^7 $C_{MA}{}^7$ F^7 $E_{MI}{}^7$ $E^b{\circ}$
 $D_{MI}{}^7$ G^7 $D_{MI}{}^7$ G^7 $C_{MA}{}^7$ $B^b_{MI}{}^7$ E^b7
 2. $C_{MI}{}^{7(b5)}$ F^7 $B^b_{MI}{}^7$ $C_{MI}{}^{7(b5)}$ G^b7 F^7
 A° $B^b_{MI}{}^7$ $C_{MI}{}^7$ $D^b_{MI}{}^6$ A^b6/C B° $B^b_{MI}{}^7$ E^b7
 A^b6

Take The A-Train (B. Strayhorn)

Handwritten musical score for "Take The A-Train" in 4/4 time. The score consists of five staves of music with various chords and melodic lines. The chords are: CMA⁷, D9(#11), Dmi⁷, G⁷, CMA⁷, Dmi⁷ G⁷, CMA⁷, Gmi C⁷, FMA⁷, FMA⁷, D⁷, D⁷, Dmi⁷, G⁹ G⁷(b9), CMA⁷, D9(#11), Dmi⁷, G⁷, C⁶.

Teach Me Tonight (G. De Paul)

Handwritten musical score for "Teach Me Tonight" in 4/4 time. The score consists of three staves of music with various chords and melodic lines. The chords are: B^b₇+9, E^bMA⁷, Fmi⁷, Gmi⁷, C⁷, Fmi⁷, B^b₇, Gmi⁷(b5), C⁷(b9), Fmi⁷, B^b₇, Gmi⁷, C⁷, Fmi⁷, B^b₇, E^b6, A^b₇, E^b6, Gmi⁷, G^bmi⁷, Fmi⁷, B^b₇.

$E^b_{MA}7$ $C7(b9)$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A_{MI}7(b5)$ $D7(b9)$
 $G_{MI}7$ $C7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b_+9 $E^b_{MA}7$ $F_{MI}7$
 $G_{MI}7$ $C7$ $F_{MI}7$ B^b7 $G_{MI}7(b5)$ $C7(b9)$ $F_{MI}7$
 B^b7 E^b6 ($C7(b9)$ $F_{MI}7$ B^b7)

The piano accompaniment consists of four staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The music is written in a single melodic line on a treble clef staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piece concludes with a double bar line at the end of the fourth staff.

Tenor Madness (S. Rollins)

B^b7
 B^b7 E^b7
 B^b7 $G7(\#9)$ $C_{MI}7$
 $F7$ B^b7 $G7(\#9)$ $C_{MI}7$ $F7$

The tenor saxophone part is written on a single staff in treble clef. It begins with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is characterized by eighth and quarter notes, often beamed together. The piece ends with a double bar line. There are four empty staves below the tenor part.

Tenderly

(W. Gross)

Chord symbols for 'Tenderly':

- Staff 1: Bb7sus, EbMA7, Ab9(#11), EbMI9, Ab13
- Staff 2: FMI9, Db9(#11), EbMA7, GMI7, C7
- Staff 3: 1. FMI7(b5), Bb13, FMI7(b5), Bb13, B°
- Staff 4: CMI7, F13, FMI7, Bb7
- Staff 5: 2. FMI7(b5), Bb13, B°, CMI7, F13, F#°
- Staff 6: GMI7, C+7, FMI9, Bb7, Eb6

Remember

(I. Berlin)

Chord symbols for 'Remember':

- Staff 1: EbMA7, D7, GMI7, C9, CMI7, F7(b9), BbMA7, 1. FMI7, Bb7
- Staff 2: 2. Bb7, EbMA7, EbMA7, Ab7, DMI7, G7, CMI7, /Bb Aø D7
- Staff 3: EbMA7, D7, GMI7, C9, CMI7, CMI7/F, F7, Bb6, (Aø D7)

Thanks For The Memory (R. Rainger)

G_{MI}^7 C^7 F^6 F^6 $F^\#0$ C^7/G F^6/A

D^7 $E_{MI}^7(b5)$ D^7 G_{MI}^7 1. D_{MI}^7 G^7 G_{MI}^7 D^{b7} C^7
 (A_{MI}^7 D^7)

2. D_{MI}^7 G^7 G_{MI}^7 B_{MI}^7 E^{b7} A^{b6} C_{MI}^7 F_{MI}^7 B^0 B_{MI}^7 E^{b7}

A^{b6} F_{MI}^7 A^0 C_{MA}^7/G A_{MI}^7 D_{MI}^7 G^7
 (E_{MI}^7/G A_{MI}^7)

G_{MI}^7 C^7 A_{MI}^7 D^{b7} C^7 G_{MI}^7 C^7 F^6

F^6 $F^\#0$ C^7/G F^6/A D^7 $E_{MI}^7(b5)$ D^7 G_{MI}^7 D^7
 (A_{MI}^7 D^7)

G_{MI}^7 $C^{13(b9)}$ F^6

That Old Black Magic (H. Arnold)

Handwritten musical score for "That Old Black Magic" (H. Arnold). The score is written on ten staves, each containing a melodic line and a series of chords. The key signature is B-flat major (two flats) and the time signature is 4/4.

Staff 1: $E^b_{MA}7$, $E7(\#9)$, $E^b_{MA}7$, $E7(\#9)$
 ($F_{MI}9$ B^b15) ($F_{MI}9$ B^b13)

Staff 2: $E^b_{MA}7$, $C_{MI}7$, $F_{MI}7$, B^b7
 ($E^b_{MA}7$ $C_{MI}7$)

Staff 3: D^b7 , $G^b_{MA}7$, $B9(\#11)$, B^b7
 ($F_{MI}7$) (B^b7) ($F_{MI}7$) (B^b7)

Staff 4: $A_{MI}7(b5)$, B^b7/A^b , $G_{MI}7$, $C7$, $F_{MI}7$, B^b7
 ($F_{MI}7$) (B^b7) (E^b6 $C7$)

Staff 5: $E^b_{MA}7$, $E7(\#9)$, $E^b_{MA}7$, $E7(\#9)$
 ($F_{MI}9$ $B^b7(\#9)$) ($F_{MI}9$ B^b7)

Staff 6: $E^b_{MA}7$, $C_{MI}7$, $F_{MI}7$, B^b7 , $A7$

Staff 7: $A^b_{MA}9$, $A^b_{MI}9$, $A^b_{MI}6$, $G_{MI}7$, $F\#0$

Staff 8: $F_{MI}7$, $E_{MA}7$, E^b6
 (3)

Staff 9: $A_{MI}7(b5)$, $A^b9(\#11)$
 ($C_{MI}7$) (3)

Handwritten musical notation on a single staff, featuring various chords and melodic lines. The notation includes accidentals, ties, and dynamic markings.

Chords and markings visible in the notation:

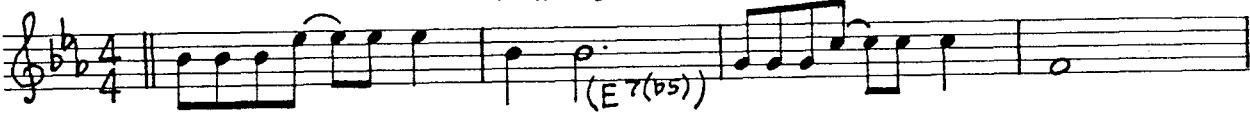
- G^7
- (Dm^7)
- C^{13}
- $(G^{13} G_+^9)$
- (Gm^9)
- (C^7)
- Fm^7
- Fm^7/Eb
- $A^b m^7$
- Db^7
- $A^b m^7$
- Db^7
- Fm^9
- $B^b 13(b^9)$
- $E^b m^7$
- $E^7(\#9)$
- $E^b m^7$
- $(Fm^9 B^b 13)$
- $E^7(\#9)$
- $B^b m^7$
- $B^b m^7(MA^7)$
- $B^b m^7$
- $E^b 7$
- $(Fm^9 B^b 13)$
- $A^b m^7$
- $A^b m^6$
- (Db^7)
- Fm^{11}
- Gm^7
- $A^b m^9$
- Db^7
- Gm^7
- $F^\#$
- Fm^7
- Db^9
- $(A^b m^7)$
- (Db^9)
- Fm^7
- $B^b 7_{sus}$
- $E^b 6$
- $(E^b m^7)$

That Old Feeling

(S. Fain)

INTRO

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_{MA}7$ $D_{MI}7(b5)$ $G7$



$C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ A^b7 $G_{MI}7$ $D7$ $G_{MI}7$ $C9$ $C9/B^b$



$A_{MI}7(b5)$ $D7$ $G_{MI}7(b5)$ $C7$ $F_{MI}7$ $F_{MI}7/E^b$ $D_{MI}7(b5)$ $G7$



$C_{MI}7$ $D^b9(\#11)$ $F7$ $F\#0$ $G_{MI}7$ $D7$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b7



$E^b_{MA}7$

$D^b13(\#11)$

$C7$



$F_{MI}7$

$B13(\#11)$

B^b7 $G7$



$C_{MI}7$

$G7$

$G_{MI}7(b5)$

$C7$

$C_{MI}7$

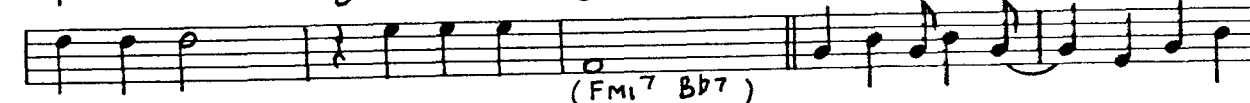


$F7$

$B7$

B^b7

$E^b_{MA}7$



$D^b13(\#11)$

$C7$

$F_{MI}7$

$F_{MI}7$ $F_{MI}7/E^b$ $D7(b9)$



G⁷ G^{Mi}7(b5) C⁷(b9) F^{Mi}7 ³ A^bMi⁷ D^b7
 E^bMA⁷ C⁷ F^{Mi}7 B^b7 | 1. E^b6 B^b7 | 2. E^b6
 (G^{Mi}7 D^b9(#11)) (B⁷ B^b13_{SUS})

That's All (A. Brandt-B. Haymes)

B^bMA⁷ C^{Mi}7/F B^bMA⁷ C^{Mi}7/F B^bMA⁷ A⁺7 A^b7 G⁷
 (B^bMA⁷ C^{Mi}7) (D^{Mi}7 D^b7 C^{Mi}7 B⁷) (B^bMA⁷ E^b7(#11) C^{Mi}7) (D^{Mi}7 G⁷ G⁷/F)
 E^{Mi}7(b5) E^bMi⁷ A^b7 B^bMA⁷/D D^b0 | 1. D^{Mi}7 G⁷ C^{Mi}7 F⁷
 (G^b7(#11))
 2. D^{Mi}7 G⁷ C^{Mi}7 F⁷ B^b6 G^{Mi}7 G^b13 F^{Mi}9 B^b7 E^bMA⁷ C^{Mi}7
 (C^{Mi}7 F⁷)
 F^{Mi}9 B^b7 E^bMA⁷ G^{Mi}7 C⁷ F^{MA}7 E^b9(#11) D⁹ A^b9
 (G^{Mi}7/C G^b7(#9)) (F^{MA}7 D^{Mi}7)
 G^{Mi}7 C⁷ C^{Mi}7 F⁷ B^bMA⁷ C^{Mi}7/F B^bMA⁷ C^{Mi}7/F
 (B^bMA⁷ C^{Mi}7) (D^{Mi}7 D^b7 C^{Mi}7 B⁷)
 B^bMA⁷ A⁺7 A^b7 G⁷ E^{Mi}7(b5) E^bMi⁷ B^b6/D D^b0
 (B^bMA⁷ E^b7(#11)) (D^{Mi}7 G⁷ G⁷/F)
 D^{Mi}7 G⁷ C^{Mi}7 F⁷ B^b6 (C^{Mi}7/F)
 (C^{Mi}7 F¹³(b9))

Them There Eyes

(M. Pinkard)

E^b E^b/D E^b/C E^b/B^b E^b6 B^b+9 E^b6

E^b E^b/D C_{MI}^7 F^9 $G^b9(\#11)$ F^9

F_{MI}^7 B^b7 E^b6 G_{MI}^7/D C_{MI}^7

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

E^b E^b/D E^b/C E^b/B^b E^b6 B^b+9 E^b6

E^b7 A^b6 E^b+9 A^b6

$(B^b_{MI}^7)$ (E^b7)

A^b6 A^o E^b/B^b C_{MI}^7 F^9 B^b7

E^b E^b/D C_{MI}^7 F^9 B^b7 E^b6

There Is No Greater Love (I. Jones)

Handwritten musical score for "There Is No Greater Love" by I. Jones. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various musical notations such as eighth notes, quarter notes, and half notes, along with a series of chords including Bb7, Eb7, D7, Ab9(#11), G7, C7, Cm7, Gb9(#11), F7, Cm7/F, Bb6, Eb7, Bb6, D7/A, D7, Gm7, (Gm6 Em7(b9)), C7, Gb9(#11), and F7. The score concludes with a double bar line on the tenth staff.

There'll Be Some Changes Made

(B. Overstreet)

Handwritten musical score for "There'll Be Some Changes Made" in G major, 4/4 time. The score consists of five staves of music with various chords and melodic lines.

Chords and notation across the staves:

- Staff 1: G⁹, C⁹
- Staff 2: C⁹, A^{mi}¹¹, D⁷, G⁷, C⁹
- Staff 3: F⁷, B^{b7} A⁷ A^{b7}(b5), G⁹, C⁹
- Staff 4: C⁹, A^{mi}¹¹, D⁷, G⁷, C⁹, F⁷
- Staff 5: B^b, A^{b7}, G⁷, C⁹, F⁷, B^{b6} (D⁷)

There's A Small Hotel

(R. Rodgers)

Handwritten musical score for "There's A Small Hotel" in F major, 4/4 time. The score consists of three staves of music with various chords and melodic lines.

Chords and notation across the staves:

- Staff 1: F^{MA}⁷, G^{mi}⁷, A^{mi}⁷, B^bMA⁷, FMA⁷/C, B^bMA⁷, A^{mi}⁷, A^{bo}
- Staff 2: C⁷/G, G^{bo}, G^{mi}⁷, C⁷, 1. FMA⁷, D^{mi}⁷, G^{mi}⁷, C⁷_{sus}, 2. FMA⁷
- Staff 3: G^bmi⁷, B⁷, B^bMA⁷, G^{mi}⁷, C^{mi}⁷, F⁷, B^{b6}, G^{mi}⁷, A^{mi}⁷, D⁷

G mi^7 A mi^7 D 7 E $\flat^7$ D 7 D $\flat^7$ C 7
 (B $\flat\text{mi}^{11}$ E $\flat^7$ A mi^{11} D 7) (A $\flat\text{mi}^{11}$ D $\flat^7$ G mi^{11} C 7)
 F ma^7 G mi^7 A mi^7 B $\flat\text{ma}^7$ F ma^7/C B $\flat\text{ma}^7$ A mi^7 A $\flat^0$
 (F ma^7 B $\flat/\text{C}$) (F ma^7 B $\flat/\text{C}$) (F ma^7 B $\flat^7$)
 C $^7/\text{G}$ G $\flat^0$ G mi^7 C $^{13}(\flat 9)$ F ma^7 F 6 (G mi^7 C ^7sus)

There Will Never Be Another You (H. Warren)

E $\flat\text{ma}^7$ D $\text{mi}^7(\flat 5)$ G 7
 C mi^7 B $^7(\flat 9)$ B $\flat\text{mi}^9$ E $\flat^{13}$ A $^7(\sharp 9)$
 A $\flat\text{ma}^7$ D $\flat^9(\sharp 11)$ 1. E $\flat\text{ma}^7$ C mi^{11}
 F 13 F 9 F mi^7 B $\flat^7$
 (C $\flat^{13}(\sharp 11)$)
 2. E $\flat\text{ma}^7$ A $\text{mi}^7(\flat 5)$ D 7 E $\flat\text{ma}^7$ A $\flat^9(\sharp 11)$ G mi^7 C 7
 (A mi^{11} A $\flat^{13}(\sharp 11)$) (G mi^7 A $\flat^9(\sharp 11)$) (D $\flat^{13}(\sharp 11)$ C $^7+$)
 F mi^7 B $\flat^{13}(\flat 9)$ E $\flat^6$
 (F 7)

These Foolish Things (J. Strachey - film)

E^b C_{MI}^7 F_{MI}^9 $B^b7(b9)$ E^b C_{MI}^7 F^9 B^b_+7
 $(F_{MI}^9 B^b13 A^b0)$ $(E^b/G C_{MI}^7)$ (E^9)
 $B^b_{MI}^7$ $A^9(\#11)$ $A^b6/9$ $G_{MI}^7(b5)$ C^7 1. F^9 F_{MI}^7/B^b $B^b7(b9)$
 $(E^b7 B^b_{MI}^7 A^9(\#11))$ $(A^b6/9 D^b7(b5) C^+7)$ $(G_{MI} E_{MI}^7(b5))$
 2. F^9 $B^b7(b9)$ E^b $D^7(b9)$ G_{MI} $A_{MI}^7(b5)$ D^7
 $(C^9 E^b_{MI}(MA^7))$ $(B^bMA^7/B^b G_{MI}^7)$
 G_{MI} $G_{MI}(MA^7)$ G_{MI}^7 $E_{MI}^7(b5)$ $E^b_{MI}(MA^7)$ D_{MI}^7 G_{MI}^7 C_{MI}^7 F^7
 $(B^b7 E^0 F_{MI}^7 B^b7 E^b C_{MI}^7 F_{MI}^9 B^b7(b9))$
 $(B^b7 G_{MI}^7 G^b_{MI}^7)$ (E^7) $(F_{MI}^9 B^b13 A^b0)$
 E^b C_{MI}^7 F^9 B^b_+7 $B^b_{MI}^7$ $A^9(\#11)$ $A^b6/9$ $G_{MI}^7(b5)$ C^7
 $(E^b/G C_{MI}^7)$ (E^9) $(E^b7 B^b_{MI}^7 A^9(\#11))$ $(A^b6/9 D^b7(b5) C^+7)$
 F^9 $B^b7(b9)$ E^b

They Can't Take That Away From Me

(G. Gershwin)

Handwritten musical score for "They Can't Take That Away From Me" by George Gershwin. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines.

Chords and Harmonization:

- Line 1: F_{MI}^7/B^b , $E^b_{MA}^7$, F_{MI}^7 , E^b/G , G^{b0} , B^b^7/F , E^0
- Line 2: F_{MI}^7 , F_{MI}^7/B^b , $B^b_{MI}^7$, E^b^7 , $A^b_{MA}^7$, G_{MI}^7 , C^7 , F^7
- Line 3: F_{MI}^7/B^b , $A^b_{MA}^7$, B^b^7 , E^b6 , $A_{MI}^7(b5)$, D^7 , G_{MI}^7 , A_{MI}^{11}
- Line 4: G_{MI}^7/B^b , A_{MI}^{11} , G_{MI}^7 , A^7 , A_{MI}^{11} , D^7 , G_{MI}^7 , A_{MI}^{11}
- Line 5: G_{MI}^7/B^b , C^{13} , F^7_{sus} , $B^b^7(\#11)$, F_{MI}^7/B^b , $E^b_{MA}^7$, F_{MI}^7
- Line 6: E^b/G , G^{b0} , F_{MI}^{11} , F_{MI}^7/B^b , $B^b^7_{sus}$, $D^b_{MA}^7/E^b$, C_{MI}^7 , B_{MI}^7
- Line 7: $B^b_{MI}^{11}$, $A^7(\#9)$, $A^b_{MA}^7$, B^b^7 , $E^b_{MA}^7$, $A^b_{MI}^6$, G^7 , C^7
- Line 8: F^{13} , $B^b^{13}(b9)$, E^b6 , (F_{MI}^7/B^b)

Annotations and Performance Indications:

- First ending bracket: $(E^b_{MA}^7 A^b_{MA}^7)$
- Second ending bracket: $(E^b^7_{sus} C_{MI}^7 B_{MI}^7)$
- Third ending bracket: $(B^b_{MI}^7 A^7(\#9))$
- Fourth ending bracket: $(G_{MI}^7 C^7)$
- Fifth ending bracket: $(A_{MI}^7(b5) A^{b0})$
- Sixth ending bracket: $(A^b_{MA}^7 G^7(\#9) C^7 F^{13})$
- Seventh ending bracket: (D^b^{13})
- Eighth ending bracket: $(E^b/B^b E^b/B^b E^b/B^b B^{b0})$
- Ninth ending bracket: $(F_{MI}^7/B^b B^b^{13})$

Things Ain't What They Used To Be

(M. Ellington)

Handwritten musical score for "Things Ain't What They Used To Be" by M. Ellington. The score is written on a grand staff (treble and bass clefs) in 4/4 time, featuring various chords and melodic lines.

Chords and Melodic Lines:

- Line 1:** Treble clef. Chords: $D\flat 7$, $G\flat 7$, G° , $D\flat 7$. Melody: $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter).
- Line 2:** Treble clef. Chords: $D\flat 7$, $G\flat 7$, $G\flat_{mi} 7$, $A\flat 7$, $D\flat 7$, $C 7$. Melody: $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter).
- Line 3:** Treble clef. Chords: $B 7$, $B\flat 7$, $E\flat_{mi} 7$, $A\flat 7$, $D\flat 7$, $B\flat 7$. Melody: $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter).
- Line 4:** Treble clef. Chords: $E\flat_{mi} 7$, $A\flat 7$, $D\flat 7$, $B\flat 7$, $E\flat_{mi} 7$, $A\flat 7$, $D\flat 7$. Melody: $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter).
- Line 5:** Treble clef. Chords: $D\flat 7$, $G\flat 7$. Melody: $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter).
- Line 6:** Treble clef. Chords: $G\flat 7$, $D\flat 7$, $A\flat 7$, $E\flat_{mi} 7$. Melody: $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter).
- Line 7:** Treble clef. Chords: $A\flat 7$, $D\flat 7$. Melody: $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter), $\text{A}^{\flat}$ (quarter), $\text{B}^{\flat}$ (quarter), $\text{C}^{\flat}$ (quarter), $\text{D}^{\flat}$ (quarter), $\text{E}^{\flat}$ (quarter), $\text{F}^{\flat}$ (quarter), $\text{G}^{\flat}$ (quarter).

Thinking Of You

(H. RUDY)

Handwritten musical score for "Thinking Of You" (H. Rudy). The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 4/4 time signature. The music features various chords and melodic lines with triplets and slurs.

Chords and Melodic Lines:

- Line 1:** Bb6, DMi7(b5), G7. Melody: Bb4, Bb4, G4, F4, E4, D4, C4.
- Line 2:** CMi7, F7. Melody: C4, Bb4, A4, G4, F4, E4, D4, C4. (CMi7(b5) below first measure).
- Line 3:** 1. Bb6, G7(#9), CMi7, F7. Melody: Bb4, Bb4, G4, F4, E4, D4, C4.
- Line 4:** 2. Bb6, AMi7(b5), D7, GMi7, GMi7/F, EMi7(b5), A7. Melody: Bb4, Bb4, G4, F4, E4, D4, C4.
- Line 5:** DMi7, FMi7, Bb7, EbMA7. Melody: Bb4, Bb4, G4, F4, E4, D4, C4. (Ab7 below last measure).
- Line 6:** Ab9(#11), G7, CMi7(b5)/Gb, F7, Bb6. Melody: Bb4, Bb4, G4, F4, E4, D4, C4. (DMi7 G7 below first measure, CMi7 F7 below second measure).
- Line 7:** DMi7(b5), G7, CMi7, F7. Melody: Bb4, Bb4, G4, F4, E4, D4, C4. (CMi7(b5) below last measure).
- Line 8:** Bb6, (G7(#9), CMi7, Bb7). Melody: Bb4, Bb4, G4, F4, E4, D4, C4.

Things We Did Last Summer (J. Styne)

FMA⁷ D⁷ Gmi⁷ C⁷(b9) FMA⁷
 B^bmi⁷ E^b⁷ A^bmi⁷ D⁷ Gmi⁷ B^bmi⁷(MA⁷) A^bmi⁷ D⁷ Gmi⁷ C⁷
 (A^bmi⁷(b5) D⁷(b9)) (B^bmi⁷ E^b⁷)
 1. A^bmi⁷ D⁷ Gmi⁷ C⁷ 2. F⁶ Cmi⁷ F⁷ Cmi⁷ F⁷
 B^bMA⁷ F⁺⁷ B^bMA⁷ Dmi⁷ G⁷ Dmi⁷ G⁷
 C/G G⁷ C⁷ FMA⁷ D⁷ Gmi⁷ C⁷
 FMA⁷ B^bmi⁷ E^b⁷ A^bmi⁷ D⁷ Gmi⁷ B^bmi⁷(MA⁷) A^bmi⁷ D⁷
 (A^bmi⁷(b5) D⁷(b9)) (B^bmi⁷ E^b⁷)
 Gmi⁷ C⁷ F⁶

This Can't Be Love

(R. Rodgers)

G^6 C^9

 $(C^9 \ C\#9(\#11) \ C^9)$
 GMA^7 BMI^7 EMI^7 Ami^7 $D7(b9)$

 $(GMA^7 \ Ami^7) (BMI^7 \ EMI^7) (A^{13} \ A+^7) (D9sus \ D7(b9))$
 G^6 C^9

 $(C^9 \ C\#9(\#11) \ C^9)$
 BMI^7 EMI^7 Ami^7 $D7(b9)$ G^6 Ami^7 B^b G/B

 $(G/B \ B^b)$
 $F\#Mi^7$ B^7 $F9(\#11)$ EMI^7

 F^{13} $E+7(b9)$ A^9 $D7(b9)$

 $(CMi^9) (F^9) (Ami^9) (D7(b9))$
 G^6 C^9

 $(C^9 \ C\#9(\#11) \ C^9)$
 BMI^7 EMI^7 Ami^7 $D7(b9)$ G^6

 $(BMI^{11} \ E7(\#9))$

Thou Swell

(R. Rodgers)

Handwritten musical notation for "Thou Swell" (R. Rodgers). The score is written on five staves, featuring various chords and melodic lines. The key signature is B-flat major (two flats) and the time signature is 4/4.

Chords and notation include:

- Staff 1: F_{MI}^7 , B^b7 , F_{MI}^7 , B^b13 , B^b+
- Staff 2: $E^b_{MA}^7$, F_{MI}^7 , E^b/G , $A^b_{MA}^7$, $B^b_{MI}^7$, E^b7 , $A_{MI}^7(b5)$, $D7$. Below the staff: $(E^b_{MA}^7/B^b A^b_{MA}^7)$, $(E^b/G G^b0)$
- Staff 3: G_{MI}^7 , $C7$, F_{MI}^7 , B^b7 . First ending: $E^b_{MA}^7$, $A^b_{MA}^7$. Below the staff: $(B^b_{MI}^7 E^b7)$
- Staff 4: D_{MI}^7 , $G7$, C_{MI}^7 , $F7$, B^b7 , $A^b_{MA}^7$, G_{MI}^7 , $C7$. Below the staff: $(A^b6 G7)$
- Staff 5: Second ending: $D^b7(b5)$, $C7$, $F7$, B^b7

Handwritten musical notation for "Thou Swell" (R. Rodgers). The score is written on five staves, featuring various chords and melodic lines. The key signature is B-flat major (two flats) and the time signature is 4/4.

Chords and notation include:

- Staff 1: E^b6

Tickle-Toe

(L. Young)

Handwritten musical notation for "Tickle-Toe" (L. Young). The score is written on two staves, featuring various chords and melodic lines. The key signature is B-flat major (two flats) and the time signature is 4/4.

Chords and notation include:

- Staff 1: $B^b_{MI}^7$, $F7$, $B^b_{MI}^7$, $F7$, $B^b_{MI}^7$, F_{MI}^7 , B^b7
- Staff 2: $E^b_{MI}^7$, B^b7 , $E^b_{MI}^7$, B^b7 , $E^b_{MI}^7$, $A^b_{MI}^7$, D^b7

G^b D^bo D^bMA⁷ F^MI⁷ B^b7
 E^b7 B^bM^bI⁷ E^b7 A^b7 F7
 B^bM^bI⁷ F7 B^bM^bI⁷ F7 B^bM^bI⁷ F^MI⁷ B^b7
 E^bM^bI⁷ B^b7 E^bM^bI⁷ B^b7 E^bM^bI⁷ A^bM^bI⁷ D^b7
 G^b D^bo D^bMA⁷ B^b7
 E^b7 A^b7 D^bMA⁷ (C^MI⁷(^b5) F7)

Trane's Blues (J. Coltrane)

B^b7 E^b7 B^b7
 E^b7 C^MI⁷(^b5) F7(^b9) B^b7 E^MI⁷(^b5) A7(^b9)
 D^MI⁷(^b5) G7(^b9) C^MI⁷(^b5) F7(^b9) B^b7

Three Little Words

(H. Ruby)

Handwritten musical score for "Three Little Words" in 4/4 time. The score consists of five staves of music with various chords and a first/second ending bracket.

Chords and notation:

- Staff 1: $C6/9$, $C6/9$, $Dm7$, $Em7$, $A7$, $Ebm7$, $Ebm6$, $Dm7$
- Staff 2: $G7$, 1.2. $Dm7$, $G7$, $C7$, $Gm7$, $C7$
- Staff 3: $Gm7$, $C7$, $Fm7$, $F6$, $Bb7$, $A7$
- Staff 4: $Ab7$, $G7$, $C6/9$, $C6/9$, $Dm7$, $Em7$, $A7$, $Ebm7$, $Ebm6$
- Staff 5: $Dm7$, $G7$, $C6$, $(Dm7 G7)$

First/Second ending bracket on Staff 2:

- First ending: $(Dm7 Eb9)$
- Second ending: $(D9 Db9)$

Till The Clouds Roll By

(J. Kern)

(as played by P. Desmond)

Handwritten musical score for "Till The Clouds Roll By" in 4/4 time. The score consists of three staves of music with various chords and a "CHANGES" section.

Chords and notation:

- Staff 1: $Ebm7$, $/Bb$, $Fm7$, $Bb7$, $Ebm7$, $/Bb$, $Fm7$, $Bb7$
- Staff 2: $Ebm7$, $/Bb$, $Fm7$, $Bb7$, $Ebm7$, $A7$, $Bbm7$, $A7$
- Staff 3: $Abm7$, $/G$, $Fm7$, $Bb7$, $Ebm7$, $Ab7$, $Ebm7$, $C9$

"CHANGES" section:

- Staff 1: $(Ebm7 Cm7)$, $(Fm7 Bb7)$, $(Gm7 C7)$, $(Fm7 Bb7)$
- Staff 2: $(Ebm7 Cm7)$, $(Fm7 Bb7)$, $(Bbm7)$, $(Eb7)$
- Staff 3: $(Abm7)$, $(Fm7 Bb7)$, $(Ebm7)$, $(C7)$

FMI⁷ F#° Eb/G CMI⁷ F⁷ FMI⁷ FMI⁷/Bb Bb⁷
 CHANGES: (CMI⁷) (F⁷) (FMI⁷) (Bb⁷)
 Db9(#11) C⁷ B⁷ Bb⁷ EbMA⁷ CMI⁷ FMI⁷ Bb⁷
 (EbMA⁷ CMI⁷) (FMI⁷ Bb⁷) (GMI⁷ C⁷) (FMI⁷ Bb⁷)
 GMI⁷ C⁷ FMI⁷ Bb⁷ Eb⁷/Bb Eb⁷
 (EbMA⁷ CMI⁷) (FMI⁷ Bb⁷) (BbMI⁶) (Eb⁷)
 AbMA⁷ Ab⁶ AMI⁷(b5) D⁷ EbMA⁷ Db13 C⁷
 (AbMA⁷) (AMI⁷(b5) D⁷) (EbMA⁷ Db13) (C⁷)
 F⁹ FMI⁷/Bb Bb⁷ Eb⁶ (C⁷(#9) FMI⁷ Bb⁷)
 (FMI⁷) (Bb⁷) (EbMA⁷ C⁷) (FMI⁷ Bb⁷)

Tune Up

(M. Davis)

EMI⁷ A⁷ DMA⁷ DMI⁷ G⁷ CMA⁷
 CMA⁷ CMI⁷ F⁷ BbMA⁷ GMI⁷ 1. EMI⁷ F⁷
 BbMA⁷ A⁷ 2. EMI⁷ A⁷ DMA⁷ After solos
 D.S. al Coda
 CODA EMI⁷ A⁷ DMA⁹(#11) DMA⁹(#11)

Till There Was You (M. Wilson)

$E^b_{MA}7$ E° $F_{MI}7$ $A^b_{MI}7$ D^b7
 $G_{MI}7$ $G^b\circ$ $F_{MI}7$ $B^b7(b9)$ | 1. $G_{MI}7$ G^b7 $F_{MI}7$ $E7(b5)$ || 2. E^b6 $A^b_{MI}6$
 $E^b_{MA}7$ $A^b_{MA}7$ A° $E^b_{MA}7/B^b$ $C7(b9)$
 $F_{MI}7$ $C_{MI}7$ $F7$ $F_{MI}7$ B^b+ $E^b_{MA}7$
 E° $F_{MI}7$ $A^b_{MI}7$ D^b7 $G_{MI}7$ $G^b\circ$ $F_{MI}7$ B^b7 E^b6

Time After Time (J. Styne)

$E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 E^b_{MA} $C_{MI}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$
 1. $C_{MI}7$ $D_{MI}7(b5)$ $G7$ $C_{MI}7$ $C_{MI}7/B^b$ $A_{MI}7(b5)$ $D7$ $G_{MI}7$
 $G_{MI}7(b5)/D^b$ $C7(b9)$ $F_{MI}7$ D^b13 $C+7(b9)$ $B7(b5)$ B^b7

2. $B^b M_1^7$ $E^b 7$ $A^b M_1^7$ $A^b M_1^7$ $A^b M_1^6$ E^b/B^b $A M_1^7(b5)$ $A^b M_1^6$

$G M_1^7$ $C M_1^7$ $F 7$ $F M_1^7(b5)$ E^b/B^b $C M_1^7$ $F M_1^7$ $B^b 7(b9)$ $E^b 6$

($G M_1^7$ $C M_1^7$ / B^b) ($A M_1^7(b5)$ $A^b M_1^7$) ($G M_1^7$ $C M_1^7$)
 ($G M_1^7$ $C M_1^7$) ($F 7$ $F\#^o$) ($G M_1^7$ $C M_1^7$)

Time On My Hands (V. Youmans)

$F M_1^7$ $A^b o$

$G M_1^7$ $C 13(b9)$ $G M_1^7$ $B^b M_1^7$ $C 13(b9)$ $G M_1^7$ $B^b 7$

$A 7$ $D+7(b9)$ $G 9(\#11)$

$C 13$ $C\#^o$ $D M_1^7$ $G 7$ $G M_1^7$ $C 7$

$F M_1^7$ $F M_1^7$ $E^b 9$ $D+7(b9)$ $G 9(\#11)$

$G M_1^7$ $C 7(b9)$ $F M_1^7$ ($A^b 13$ $G M_1^7$ $C 13(b9)$)

'Tis Autumn

(H. Nemo)

Fm⁷ B^b₉ E^bMA⁷ A^b7
 Gm⁷ C⁷ Fm⁷ Fm⁷/E^b Dm⁷(b⁵) G⁷ Cm⁷ F⁷ Fm⁷ B^b7
 1. E^b6 C⁷ 2. E^b6 B^bm⁷ E^b7 B^bm⁷ E^b7
 A^b6 E^b₇ A^b6 Cm⁷ F⁷ Cm⁷ F⁷
 B^b7 F⁷ F⁷ B^b7 C⁷ Fm⁷ B^b₉
 E^bMA⁷ A^b7 Gm⁷ C⁷ Fm⁷/E^b D⁷ G⁷ Cm⁷ F⁷
 Fm⁷ B^b7 E^b6

Tin Roof Blues (New Orleans Rhythm Kings)

Handwritten musical score for "Tin Roof Blues" by the New Orleans Rhythm Kings. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature has one flat (Bb). The score includes a first ending and a second ending, both marked with repeat signs. Chords are written above the staff, and some notes are marked with triplets or slurs.

Chords and notation details:

- Staff 1: Bb, Bb7, Eb7, Bb, F7, Bb7
- Staff 2: Eb7, Bb, F7, Bb, Dbo
- Staff 3: Cm7, F7, Cm7, F7, Bb, Bb/D, Eb7, F7, Bb, Ab7, F7
- Staff 4: Bb, Bb, Bb7
- Staff 5: Eb7, Bb, Bb, Fm6, G7, (Bb, Ab7, G7)
- Staff 6 (1. ending): C7, F+7, Bb, Bb/D, Dbo, F7/C, Bb, F7
- Staff 7 (2. ending): C7, F7, Bb, Eb7, Bb, F7, Bb9

Too Close For Comfort (J. Bock)

CMA⁷ B⁺ EMI⁷(b5) A⁷ DMI⁷(b5)
 (FMI⁷ Bb⁷) (EbMI⁷ Ab⁷)
 G⁷ 1. CMA⁷ A⁷ DMI⁷ G⁷ 2. CMA⁷ GMI⁷ C⁷
 (C⁷)
 F⁷ F⁷ F⁷ C⁶/G GMI⁷ C⁷ F⁷
 F⁷ G⁷_{SUS} C⁶ Ab⁷ DMI⁷ G⁷ CMA⁷ B⁺
 EMI⁷(b5) A⁷ DMI⁷(b5) G⁷ CMA⁷ AMI⁷
 (FMI⁷ Bb⁷) (EbMI⁷ Ab⁷)
 GMI⁷ C⁷ F⁷ FMI⁷ Bb⁷ CMI⁷ CMI⁷/Bb
 (CMA⁷ CMI⁷) (CMI⁷/Bb A⁷(#9))
 Ab⁷(#11) G⁺ G⁷_{SUS} C⁶ (A⁷(#9) D⁷ G⁷)
 (D⁷(#9)) (G⁺(b9) G⁷_{SUS})

Topsy

(E. Durham)

$Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $Bm7(b5)/F$ $Em7(b5)$ $A7$
 $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $A7/E$ $Dm7/F$ $D7/F\#$
 $Gm7$ $Gm7/F$ $Eb7_3$ $D7$ $Gm7$ $Em7(b5)/Bb$ $Am7(b5)$ $D7$ $A7$
 $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $A7/E$ $Dm7/F$ $Eb9(\#11)$
 $D7$ $G7$
 $C7$ $Fm7$ $Bbm7$ $A7/E$ $A7$
 $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $Bm7(b5)/F$ $Em7(b5)$ $A7$
 $Dm7$ $Dm7/C$ $Bb7_3$ $A7$ $Dm7$ $Bm7(b5)$ $Em7(b5)$ $A7$

Too Marvelous For Words (R.A. Whiting)

Ami⁷ D⁷ Ami⁷ D⁷

GMA⁷ C⁷ 1. Bmi⁷ E⁷ 2. BMA⁷ C#⁷mi⁷ F#⁷

(G C⁷) (Bmi⁷ Emi⁷)

BMA⁷ Dmi⁷ G⁷_{sus} Dmi⁷ G⁷_{sus}

CMA⁷ F⁷ Emi⁷ A⁷ Ami⁷ D⁷ Ami⁷ D⁷

GMA⁷ C⁷ Bmi⁷(b5) E⁷(b9) Ami⁷ F⁷ A⁷ D⁷ GMA⁷

(GMA⁷ F⁷) (E⁹ E⁷(b9)) (Ami⁷(b5)) (Ami⁷/D D⁷(b9))

Toot, Toot, Tootsie (T. Fiorito)

Bb⁶ C⁷ Cmi⁹

(F13)

F13 1. Bb⁶/9 Bb⁷ma⁷ Dmi⁷ Db⁷ Cmi⁷

(G⁷)

F⁷ Cmi⁷ F⁹ Bb⁶ Db⁹ Cmi⁷ F⁷ 2. Bb⁹

(Fmi⁷ Db⁹)

Handwritten musical notation for three staves. The first staff contains the chord $E^b MA^7$ above the notes. The second staff contains the chords $B^b MA^7$, $B^b MA^7 F^7$, $B^b MA^7$, and $B^b 6$. The third staff contains the chords C^7 , $C MI^9$, F^{13} , and $B^b 6$.

The Touch Of Your Lips (R. Noble)

Handwritten musical notation for the song "The Touch Of Your Lips" by R. Noble. The notation includes various chords and musical symbols across multiple staves. The chords are as follows:

- Staff 1: $B^b MA^7$, $F^+ 7$, $B^b 6$, $C MI^7$, $F^+ 7$
- Staff 2: $B^b MA^7$, $D MI^7(b5)$, $G^7(b9)$, G^7
- Staff 3: $(B^b MA^7)$, $(B^b MA^7)$, $C MI^7 C^{\#0}$, (B^b/D) , C^{13}/E , $E^b 9(\#11)$, $G MI^7 /F$, $(E MI^7(b5))$, $E^b 9(\#11)$, $C MI^7(b5)$, F^7 , $B^b 6$, $E MI^7(b5)$, $A^7(b9)$
- Staff 4: $D MA^7$, $B MI^7$, $E MI^7$, A^7 , $D MA^7$, F^7 , $F^7 sus$
- Staff 5: $(D MI^7)$, G^9 , $D^b 9$, (C^{13}) , $F^7 sus$
- Staff 6: $^2. C MI^7(b5)$, $F^7(b9)$, $B^b 6$, $G MI^7$
- Staff 7: $(C^{\#} / B^b)$, $A^{\#}$, $D^7(b9)$, $(G MI^7 /F)$, $(E MI^7(b5))$, B^b /F
- Staff 8: C^9 , $C MI^9 /F$, F^7 , $B^b 6$
- Staff 9: $(C MI^9)$

Tricotism

(O. Peterson)

Handwritten musical score for "Tricotism" by O. Peterson. The score is written in 4/4 time and features a variety of chords and melodic lines.

Chords and Harmonic Progressions:

- First System:** CMA⁷, D7(#11)
- Second System:** F⁷, F#^o, 1. CMA⁷/G, A7(b9), D7(#9), G⁷
- Third System:** 2. CMA⁷/G, A7(b9), DMI⁷, G⁷, CMA⁷, A^b7, (Db7)
- Fourth System:** A^b7, CMA⁷, FMA⁷, Bmi⁷(b5), E⁷, Ami, Ami(MA⁷)/G#
- Fifth System:** Ami⁷/G, D7(#9), DMI⁷, G⁷, CMA⁷
- Sixth System:** CMA⁷, D7(#9), F⁷, F#^o
- Seventh System:** CMA⁷/G, A7(b9), DMI⁷, G7(b9), CMA⁷, D.S. al CODA
- Eighth System:** CODA, CMA⁷, A7(#9), DMI⁷, G7(b9), CMA⁷, A7(#9)
- Ninth System:** DMI⁷, G⁷, CMA⁷

The score includes various musical notations such as triplets (3), accidentals (sharps, flats, naturals), and dynamic markings (D.S. al CODA).

Triste

(A. Jobim)

Handwritten musical score for "Triste" by Antonio Carlos Jobim. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in treble clef. Chord symbols are written above the notes. The chords include:

- Staff 1: BbMA7, GbMA7, (Bbmi7), (Bbmi6)
- Staff 2: BbMA7, Dmi7, G7
- Staff 3: Cmi7, Cmi7/Bb, Ami7(b5), D7, Gmi7, A+7(#9)
- Staff 4: DMA7, A13, DMA7, G7, Cmi7, F7
- Staff 5: BbMA7, Bbmi7, Bbmi6
- Staff 6: BbMA7, Fmi7, Bb7
- Staff 7: EbMA7, Ebmi6, Dmi7, Dbo
- Staff 8: Cmi7, F9sus, F7sus(b9), Bbmi7, Bbmi6, Bbmi7, Bbmi6

Two Sleepy People (Floesser-H. Carmichael)

Handwritten musical score for "Two Sleepy People" (Floesser-H. Carmichael). The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is composed of eighth and quarter notes, with many triplets indicated by a '3' over the notes. Chord symbols are written above the staff, often with a '7' indicating a dominant seventh chord. The score is divided into two main sections: a first ending and a second ending, both marked with repeat signs and first/second endings. The first ending concludes with a double bar line and repeat dots. The second ending also concludes with a double bar line and repeat dots. The score ends with a final double bar line and repeat dots.

Chord symbols and musical notation details:

- Key signature: Bb, Eb
- Time signature: 4/4
- Chord symbols: EbMA7, Gmi7, Fmi7, Bb7, Eb6, C7, Fmi7, Bb7, Gmi7, C7, Fmi7, Db9(#11), Gmi7, Cmi7, Fmi7, B9(#11), Bb7, Gmi7, C+7, Fmi7, Bb7, Eb6, Bbmi7, Eb7, AbMA7, Bb7, Eb6, Cmi7, Dmi7(b5), Db7, Cmi7, Cmi7/Bb, AbMA7, Bb7, EbMA7, Bb7, /Ab, Gmi7(b5), C7, Cmi7, F7, Fmi7, Bb7, EbMA7, Gmi7, Fmi7, Bb7, Eb6, C7, Fmi7, Bb7, Gmi7, C7, Fmi7, Db9(#11), Gmi7, C+7, Fmi7, Bb7, EbMA7.
- Triplet notation: 3
- First ending: 1. Gmi7, Cmi7, Fmi7, B9(#11), Bb7
- Second ending: 2. Gmi7, C+7, Fmi7, Bb7, Eb6, Bbmi7, Eb7, AbMA7, Bb7, Eb6, Cmi7

Upper Manhattan Medical Group

(B. Strayhorn)

$\text{F}_{\text{MI}} 7(\text{b}5)$

$\text{B}^{\flat} 7(\text{b}9)$

$\text{E}^{\flat} \text{MI} 7$

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

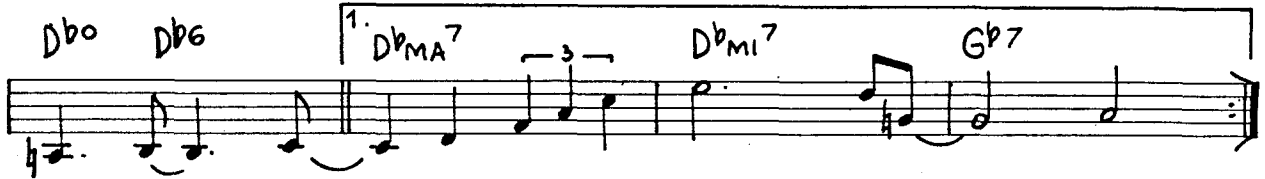


$\text{D}^{\flat} \text{b} 0$ $\text{D}^{\flat} 6$

1. $\text{D}^{\flat} \text{MA} 7$

$\text{D}^{\flat} \text{MI} 7$

$\text{G}^{\flat} 7$



2. $\text{D}^{\flat} \text{MA} 7$

$\text{A}^{\flat} \text{MI} 7$ $\text{D}^{\flat} 7$

$\text{G}_{\text{MI}} 7(\text{b}5)$



$\text{C} 7(\text{b}9)$

$\text{F}_{\text{MA}} 7$

$\text{A}^{\flat} \text{MI} 7(\text{b}5)$



$\text{D}^{\flat} 7(\text{b}9)$

$\text{G}^{\flat} \text{MI} 7$

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

$\text{F}_{\text{MI}} 7(\text{b}5)$

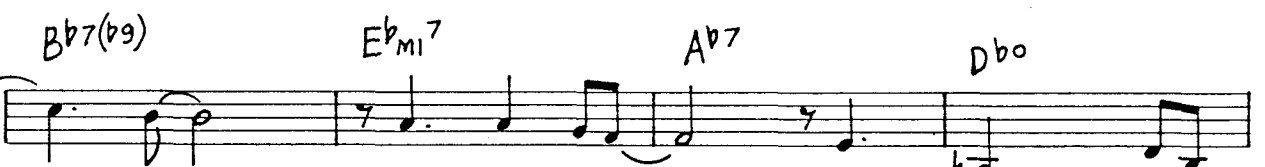


$\text{B}^{\flat} 7(\text{b}9)$

$\text{E}^{\flat} \text{MI} 7$

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

$\text{D}^{\flat} \text{b} 0$

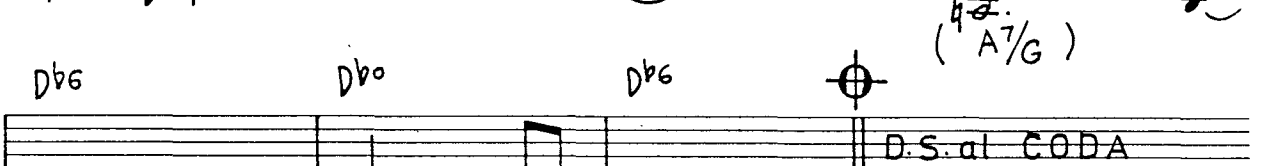


$\text{D}^{\flat} 6$

$\text{D}^{\flat} \text{b} 0$

$\text{D}^{\flat} 6$

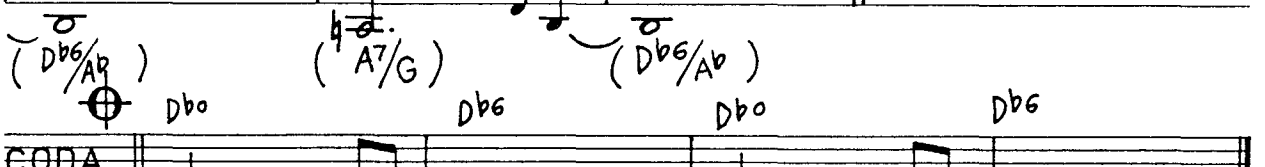
($\text{A} 7/\text{G}$)



($\text{D}^{\flat} 6/\text{A}^{\flat}$)

($\text{A} 7/\text{G}$)

($\text{D}^{\flat} 6/\text{A}^{\flat}$)



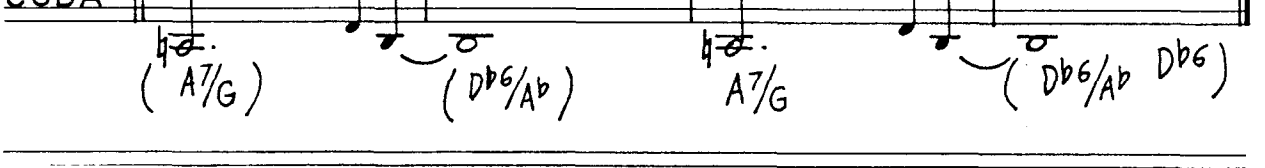
CODA

($\text{A} 7/\text{G}$)

($\text{D}^{\flat} 6/\text{A}^{\flat}$)

$\text{A} 7/\text{G}$

($\text{D}^{\flat} 6/\text{A}^{\flat}$ $\text{D}^{\flat} 6$)



(C. Shavers)

Handwritten musical score for "The Girl on the Train" in 4/4 time. The score consists of six staves of music with various chords and melodic lines. The chords are: C6, F9, D9, Dmi7/G, Ab9, G9, C6, A7(#9), Dmi7, G7, C6, C6, Gmi7, C7, Gmi7, C7, F6, F6, Ami7, D7, Ami7, D7, G7, Dmi7, G7, C6, F9, F9, D9, Dmi7/G, Ab9, G9, C6 (A13(b9)), Dmi7, G13(b9).

(S. Rollins)

Handwritten musical notation for a 3/4 piece in B-flat major. The notation is written on two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The notation includes various chords and melodic lines, with some measures marked with a double bar line and a repeat sign. The chords are labeled as follows: B-flat major 7 (Bb MA7), E-flat major 7 (Eb MA7), A-flat major 7 (Ab MA7), D-flat major 7 (Db MA7), and A-flat major 7 (Ab MA7). The notation is written in a cursive, handwritten style.

C_M1⁷ F⁷ B^b_M1⁷ E^b7 A^b_MA⁷
 F7(#9) B^b_M1⁷ D^b_M1⁷ C_M1⁷ F7(#9)
 B^b_M1⁷ E^b7 A^b_MA⁷ (E^b7)

The Very Thought Of You (R. Noble)

E^b7 A^b_MA⁷ B^b_M1⁷ E^b7 A^b6 (D^o)
 B^b_M1⁷ E^b7 A^b6 B^b_M1⁷ B^o A^b/C₃ B^b7
 (G7(#9)) (F_M1⁷ B^b7)
 B^b7 B^b_M1⁷ B^b_M1⁷/A^b G_M1⁷(b5) C₊7(b9) F_M1⁷ F_M1⁷/E^b
 (F_M1⁷ B^b7) (F_M1⁷)
 1. D_M1⁷(b5) G⁷ C_M1⁷ F_M1⁷(b5) F_M1⁷/B^b B^b7 B^b_M1⁷
 (C_M1⁷ B⁷) F_M1⁷ B^b7
 E^b7 2. D^o C_M1⁷ F7(b9) B^b_M1⁷ E^b7
 (B^b7 B^o)
 A^b_MA⁷ (F_M1⁷ B^b_M1⁷ E^b7)

Violets For Your Furs

(M. Dennis)

G_{MI}^7 $C^7(b9)$ FMA^7 $B^b_{MI}^7$ $C^7(\#9)$ FMA^7 $D^7(\#9)$

G_{MI}^7 $C^7(b9)$ FMA^7 A_{MI}^7 $D^7(\#9)$ 1. G_{MI}^7 $D^7(\#9)$

G_{MI}^7 C^7 FMA^7 $D^7(b9)$ G_{MI}^7 $C^7(b9)$ FMA^7 $D^7(\#9)$

G_{MI}^7 $C^7(\#9)$ FMA^7 $D^7(\#9)$ $G^7(b5)$ G_{MI}^7 $A_{MI}^7(b5)$ D^7

2. G_{MI}^7 $B^b_{MA}^7$ $B^b_{MI}^6$ E^b7 FMA^7

A_{MI}^7 D^7 $B^b_{MI}^7$ $C^7(b9)$ FMA^7 $D^7(\#9)$ G^7 $C^7(b9)$

FMA^7 (D^7)

Walkin'

(Carpenter)

F7(#9)/C

F9(#11) B $\flat$ 7 G+7 C+7 F7

B $\flat$ 9(#11) B $\flat$ 9 F9(#11) FMA7

E $\flat$ 9 D9 D $\flat$ 9 C9 B9 B $\flat$ 9 C+7 F7(#9)

Wee-Do!

(J.J. Johnson - L. Parker)

F7 B $\flat$ (C mi 7 F7) B $\flat$ B $\flat$ 7

E $\flat$ 7 B $\flat$

C mi 7 F7 B $\flat$ (C mi 7 F7)

Waltz For Debby

(B. EVANS)

Handwritten musical score for "Waltz For Debby" by Bill Evans. The score is written on ten staves, each containing a line of music with corresponding chord symbols above the notes. The key signature is one flat (Bb) and the time signature is 3/4.

Chord symbols and their positions above the staves:

- Staff 1: A_{MI}^7 , D_{MI}^7 , G_{MI}^7 , C^7 , A^7/G , $D^7/F^\#$, G^7/F
- Staff 2: C^7/E , $F^7/E^\flat$, $B^\flat MA^7/D$, $G_{MI}^7(b5)/D^\flat$, C^7 , $C^7/B^\flat$, A_{MI}^7 , D^7
- Staff 3: G_{MI}^7 , C^7 , A_{MI}^7 , D_{MI}^7 , G_{MI}^7 , C^7 , $A^7/C^\#$
- Staff 4: D^7/C , G^7/B , $C^7/B^\flat$, A^7 , D_{MI}^7 , $/C$, B^7 , E^7/D
- Staff 5: $A MA^7/C^\#$, B_{MI}^7 , $A MA^7$, $A MA^7/G^\#$, G_{MI}^7 , C^7 , A_{MI}^7
- Staff 6: D^7 , G_{MI}^7 , A^7 , D_{MI}^7 , C_{MI}^7 , $B^\flat MA^7$, A^7
- Staff 7: D_{MI}^7 , G^7 , $A^\flat MA^7$, $D^\flat MA^7$, G_{MI}^7 , C^7 , A_{MI}^7
- Staff 8: D_{MI}^7 , G_{MI}^7 , C^7 , A^7/G , $D^7/F^\#$, G^7/F , C^7/E
- Staff 9: $F^7/E^\flat$, $B^\flat MA^7/D$, $G_{MI}^7(b5)/D^\flat$, C^7 , A_{MI}^7 , D^7 , B_{MI}^7

E⁷ A^{mi}⁷ F⁷ B^bMA⁷ A⁷_{sus} ⊕ D^{mi}⁷ G⁷_{sus}

FMA⁷/C A^b_o G^{mi}⁷/C A^b_o FMA⁷ A^b_o G^{mi}⁷ A^b_o

FMA⁷ A^b_o G^{mi}⁷ A^b_o FMA⁷ A^b_o G^{mi}⁷ C⁷(^b9)

CHANGES:

: A^{mi}⁷ D^{mi}⁷ | G^{mi}⁷ C⁷ | A⁷ D⁷ | G⁷ C⁷ | F⁷ B^b6 | G^{mi}⁷(^b9) C⁷ | A^{mi}⁷ D⁷ | G^{mi}⁷ C⁷

A^{mi}⁷ D^{mi}⁷ | G^{mi}⁷ C⁷ | A⁷ D⁷ | G⁷ C⁷ | A⁷ D^{mi}⁷ | B⁷ E⁷ | A^{MA}⁷ | %

G^{mi}⁷ C⁷ | A^{mi}⁷ D⁷ | G^{mi}⁷ A⁷ | D^{mi}⁷ C^{mi}⁷ | B^bMA⁷ A⁷ | D^{mi}⁷ G⁷ | A^bMA⁷ D^bMA⁷ | G^{mi}⁷ C⁷ ||

A^{mi}⁷ D^{mi}⁷ | G^{mi}⁷ C⁷ | A⁷ D⁷ | G⁷ C⁷ | F⁷ B^b6 | G^{mi}⁷(^b9) C⁷ | A^{mi}⁷ D⁷ | B^{mi}⁷ E⁷

A^{mi}⁷ F⁷ | B^bMA⁷ A⁷ | D^{mi}⁷ | G⁷ A^b_o | A^{mi}⁷ A^b_o | G^{mi}⁷ C⁷ | F⁶ D^{mi}⁷ | G^{mi}⁷ C⁷ :|

(After solos - D.C. al Coda)

CODA ⊕ D^{mi}⁷ G⁷ G[#]_o A^{mi}⁷/C A^b_o G^{mi}⁷/C 1. C⁷

2. A^b_o/C 3. C⁷(^b9) G^bMA⁷ A^{MA}⁷ G^{MA}⁷ C⁷([#]9) FMA⁷

Watch What Happens (M. Legrand)

EbMA^7 F^9
 FMI^9 Bb^{13} 1. EbMA^7 EMA^7 FMA^7 EMA^7
 2. EbMA^7 EMA^7 FMA^7 $\text{F\#MA}^7$ GMA^7 G^6
 GMI^7 C^7 FMA^7 F^6
 FMI^7 Bb^7 EbMA^7 F^9
 F^9 FMI^9 Bb^{13} Eb^6
 E^6 D^6 Eb^6 E^6 D^6 Eb^6 $\text{FMI}^7 \text{Bb}^7$
 E^6 D^6 Eb^6 E^6 D^6 Eb^6
 Eb^6 EbMA^7

D.S.al CODA

Wave

(A. Jobim)

Handwritten musical score for "Wave" by A. Jobim. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of 10 staves of music with various chords and melodic lines.

Staff 1: Dmi⁷ G¹³ (with repeat signs) Dmi⁷ G¹³

Staff 2: DMA⁷ B^bo Ami⁷ D7(b9)

Staff 3: GMA⁷ Gmi⁶ F#¹³ F#⁺ B⁹_{sus} B7(b9)
(C#7(#9) b5) (F#mi⁷ B7(b9))

Staff 4: E⁹ B^b7 A⁷ Dmi⁷ G⁷ 1. Dmi⁷ G⁷

Staff 5: 2. Dmi⁷ G⁷ Gmi⁷ C⁷ FMA⁷
(C⁹/B^b) (Ami⁷)

Staff 6: Fmi⁷ B^b7 EbMA⁷ Dmi⁷(b5) A7(b9)
(B^b9sus) (B^b9/A^b) (Gmi⁷) (A+7(b9))

Staff 7: DMA⁷ B^bo Ami⁷ D7(b9)

Staff 8: GMA⁷ Gmi⁶ F#¹³ F#⁺ B⁹_{sus} B7(b9)
(C#7(#9) b5) (F#mi⁷ Bb7(b9))

Staff 9: E⁹ B^b7 A⁷ Dmi⁷ (G⁷ Dmi⁷ G⁷)

Watermelon Man

(H. Hancock)

Watermelon Man (H. Hancock)

Chords: F7, Bb7, C7, Bb7, C7, Bb7, C7, B7, Bb7, F7

The Way You Look Tonight

(J. Kern)

The Way You Look Tonight (J. Kern)

Chords: EbMA7, CMI7, FMI7, Bb7, EbMA7, Db13 (GMI7), C7, FMI7, Bb7, BbMI7, Eb7 (A7(#11)), AbMA7, GMI7, Gb7, FMI7, Bb7, Eb6, CMI7, FMI7, Bb7, GMI7, CMI7 (GMI7 Gb7), (Eb7), (EbMA7 Gb7), 1. FMI7 Bb7, 2. FMI7 Bb7 / Ab GbMA7 Eb7 AbMI7 (AbMI7 Db7), (Gb7)

Handwritten musical notation on a single staff, featuring various chords and melodic lines. The notation includes chord symbols above the staff and parenthetical chord symbols below the staff.

Chord symbols above the staff:

- $D\flat 7$
- $G\flat MA^7$
- $E\flat MI^7$
- $A\flat MI^7$
- $D\flat 7$
- $G\flat MA^7$
- G^o
- $A\flat MI^7$
- $D\flat 7$
- $G\flat MA^7$
- $C\flat MA^7$
- $F MI^7$
- $B\flat 7$
- $E\flat MA^7$
- $C MI^7$
- $F MI^7$
- $B\flat 7$
- $E\flat MA^7$
- $D\flat 13$
- $C 7$
- $F MI^7$
- $B\flat 7$
- $E\flat 6$
- $C MI^7$
- $F MI^7$
- $B\flat 7$
- $F MI^7/A\flat$
- $G MI^7 G\flat 7$
- $F MI^7$
- $B\flat 7$
- $E\flat 6$
- $E (\flat 5)$
- $E\flat 6$

Parenthetical chord symbols below the staff:

- $(D\flat 7 C\flat o)$
- $(B\flat MI^7)$
- (A^o)
- $(D\flat 7 C\flat o)$
- $(B\flat MI^7)$
- $(A^7 E\flat 7)$
- $(E\flat MI^7 C MI^7 (\flat 5))$
- $(E 7 (\# 11))$
- $(G MI^7)$
- $(A 7 (\# 11))$
- $(E 7)$

The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex harmonic progression.

Weaver Of Dreams

(V. Young)

$E^b_{MA}7$ $D_{mi}7(b5)$ $G7(b9)$
 $C_{mi}7$ $G7$ $C_{mi}7$ $B_{mi}7$ $B^b_{mi}7$ E^b7
 $A^b_{MA}7$ $A^b_{mi}7$ D^b7 1. $E^b_{MA}7$ $C_{mi}7$
 $(D^b9(\#11))$ $(G_{mi}7)$ $(C9)$
 $F7$ $F_{mi}7$ B^b7
2. $G_{mi}7$ $G^b_{mi}7$ C^b7 $F_{mi}7$ B^b13
 E^b6 $(F_{mi}7 B^b7)$

We'll Be Together Again

(C. Fisher)

$G7$ $C6$ A^b9 $D_{mi}7$ $G7$ $A_{mi}7$ $D9(\#11)$
 $B^b_{mi}7$ E^b7 $A^b_{MA}7$ 1. $D_{mi}7(b5)$ A^b9 $D_{mi}7/G$ $G13$

2. $D_{MI}^{7(b5)}$ G^{13} C^6 $D_{MI}^{7(b5)}$ $G_+^{7(\#9)}$ C_{MI}^6 $A_{MI}^{7(b5)}$

F_{MI}^7 $Bb^{7(b9)}$ E_{bMA}^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}^7 C_{MI}^7/Bb $A_{MI}^{7(b5)}$ A_{b13}

(Ab^9) (G_+^7) (C_{MI}^6) (Ab^{13}) (G^7) (Gb^{13}) (F^7) $(D^{7(b5)})$ (Ab^{13})

D_{MI}^7/G G^{13} C^6 A_{b9} D_{MI}^7 G^7 $A_{MI}^{(MA^7)}$ A_{MI}^7 $D^9(\#11)$

Bb_{MI}^7 E_{b7} A_{bMA}^7 $D_{MI}^{7(b5)}$ G^{13} C^6

What Am I Here For (D. Ellington)

C_{MA}^7 $A^7/C\#$ D_{MI}^7 $G^7(\#11)$

C_{MA}^7 $A^7/C\#$ D_{MI}^7 $G^7(\#11)$ G_{MI}^7

$(C\#^o)$

$F\#^7$ F_{MA}^7 $B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

D_{MI}^7 $G^7(\#9)$ G_{MI}^7 D_{bMI}^7 G_{b7} F_{MA}^7

E^7 C_{MA}^7 $A^7/C\#$ D_{MI}^7 G^7 C_{MA}^7

Well You Needn't

(T. Monk)

Handwritten musical score for the jazz standard "Well You Needn't" by Thelonious Monk. The score is written on a single staff in 4/4 time, featuring a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with various rests and ties. Chord symbols are written above the staff, indicating the harmonic structure. The score includes a first ending (1.) and a second ending (2.), both marked with repeat signs. The final measure of the piece is a whole note chord, followed by a double bar line.

Chord symbols: F⁶, G^b6, F⁶, G^b6, F⁶, G^b6, 1. F⁶, 2. F⁶, G⁷, A^b7, A⁷, B^b7, B⁷, B^b7, A⁷, A^b7, G⁷, C⁷, F⁶, G^b6, F⁶, G^b6, F⁶, G^b6, F⁶.

What A Difference A Day Made (M. Grever)

Handwritten musical score for "What A Difference A Day Made" by M. Grever. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines with triplets and first/second endings.

Chords and notation details:

- Staff 1: A^{b0} (triplet), G_{MI}^7 , C^7 (triplet), F_{MA}^7 , F^6
- Staff 2: F^6/A , A^{b0} (triplet), G_{MI}^7 , C^7 , 1. F_{MA}^7
- Staff 3: F_{MA}^7 , E_{MI}^7 , A^7 , D_{MI}^7
- Staff 4: D_{MI}^7 , G^7 , D_{MI}^7 , G^7 , G_{MI}^7
- Staff 5: C^7 , 2. C_{MI}^7 (triplet), F^7 , $B^b_{MA}^7$
- Staff 6: $E^b9(\#11)$, A_{MI}^7 , A^{b0} , G_{MI}^7 . Below the staff: $(F_{MA}^7 \ G_{MI}^7)$ and $(A_{MI}^7 \ A^{b0})$
- Staff 7: C^7 , F^6 , $(F^6/A \ A^{b0})$ (triplet)

What Are You Doing For The Rest Of Your Life

(M. Legrand)

Handwritten musical score for "What Are You Doing For The Rest Of Your Life" by M. Legrand. The score is written on ten staves in 4/4 time. It includes various musical notations such as chords (e.g., A minor 7, F major 6, E7), accidentals, and dynamic markings. The key signature changes from one flat (F major) to two flats (B-flat major) in the middle of the piece. The score is a handwritten transcription of a popular song.

Chords and notation visible in the score include:

- Staff 1: A minor 7, A minor 7/G, F major 6, E7
- Staff 2: A minor 7, A minor 7(MA7)/G#, A minor 7, F# minor 7(b5), F major A7
- Staff 3: D minor 7, D minor 7(MA7)/C#, D minor 7/C, B minor 7(b5), B minor 7/E, E7
- Staff 4: A major A7, B minor 7, E7, A major A7, F# minor 7
- Staff 5: B minor 7, E7, A major A7, A-flat minor 7, D-flat 7(b9), G-flat major A7, (F# minor 7), (E-flat minor 7)
- Staff 6: G minor 7, C7(b9), F major A7, A minor 7, A minor 7(MA7)/G#, A minor 7/G, F# minor 7(b5)
- Staff 7: F major A7, D minor 7, D minor 7(MA7)/C#, D minor 7/C, B minor 7(b5)
- Staff 8: B minor 7/E, E7, F major 6, B minor 7(b5)/D, E7, F major A7
- Staff 9: F7(b5), A minor 7/E, B minor 7/E, E7, A minor 7

What Is There To Say (V Duke)

$E^b M A^7$ $C M I^7$ $F M I^9$ $B^b 7(b9)$ E^b $G M I^7$ C^7 $F M I^7$ $B^b 9$
 $(F M I^9 B^b 7 A^b o)$ $(E^b/G C^7)$ $(F M I^7 B^b 7 /A^b)$
 $E^b 6$ $C M I^7$ $F M I^7$ $B^b 7_{sus}$ | 1. $E^b M A^7$ $C M I^7$ $F M I^7$ $B^b 7$
 $(E^b 6 C^7)$ $(A^b M I^7 B^b 7)$
 2. E^b $F M I^7$ $F^{\# o}$ E^b/G $F^{\# o}$ | $F M I^7$ $F^{\# o}$ E^b/G $F^{\# o}$
 $F M I^7$ $F^{\# o}$ E^b/G $A M I^7(b5) D^7$ $G M I^7$ $D^b 7(b5)$ $C^7(b9)$ $G \phi C^7(b9)$
 $(F M I^7 B^b 9_{sus})$ $(E^b 6 A \phi D^7(b9))$ $(G M I^7 A \phi D^7)$ $(G M I^7 C^7)$
 $F M I^7$ $B^b 7(b9)$ E^9 $E^b M A^7$ $C M I^7$ $F M I^9$ $B^b 7(b9)$
 $(F^7(b5))$ $(F M I^9 B^b 7 A^b o)$
 E^b $C M I^7$ $G^b 13$ $F 13$ $F^{\# o}$ E^b/G $C M I^7$ $F M I^7$ $B^b 7_{sus}$
 $(E^b/G C^7)$
 $E^b 6$ $(C M I^7 F M I^7 B^b 7(b9))$

What's New

(B. Haggart)

Handwritten musical score for "What's New" by B. Haggart. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one flat (B-flat major / D minor). The score includes various chords and melodic lines.

Chords and Harmonization:

- Staff 1: $G_+^{7(b9)}$, C^6 , $B^b M_1^7$, $E^b 7$, $A^b M_1 A^7$
- Staff 2: $D M_1^{7(b5)}/G$, $G_7^{(b5)}$, $C M_1^7$, $A M_1^{7(b5)}$, $D M_1^{7(b5)}$, G_+^7 , C^6
- Staff 3: $(C M_1^7 \ E^b 7/B^b)$, $(A^b M_1 A^7 \ G_+^7)$
- Staff 4: $D M_1^7$, $G_+^{7(b9)}$, $G M_1^7$, $C_+^{7(b9)}$, F^6 , $E^b M_1^7$, $A^b 7$
- Staff 5: $(D^b 9)$, $(G^b 9)$
- Staff 6: $D^b M_1 A^7$, $G M_1^{7(b5)}/C$, $C_7^{(b5)}$, $F M_1^7$, $D M_1^{7(b5)}$, $G M_1^{7(b5)}$, C_+^7
- Staff 7: $(F M_1^7 \ A^b 7/E^b)$, $(D^b M_1 A^7 \ C_+^7)$
- Staff 8: $F M_1^7$, $D M_1^{7(b5)}$, $G_+^{7(b9)}$, C^6 , $B^b M_1^7$, A^7
- Staff 9: $(D^b 9)$
- Staff 10: $A^b M_1 A^7$, $D M_1^{7(b5)}/G$, $G_7^{(b5)}$, $C M_1^7$, $A M_1^{7(b5)}$, $D M_1^{7(b5)}$, G_+^7
- Staff 11: $(C M_1^7 \ E^b 7/B^b)$, $(A^b M_1 A^7 \ G_+^7)$
- Staff 12: C^6 , $(A M_1^7 \ D M_1^7 \ G_+^7)$

The score concludes with two empty staves.

What Is This Thing Called Love (Porter)

Gm7(b5) C7(b9) Fm7
 (Fm7(MA7)) (Fm7/Eb)
 Dm7(b5) G7(#9) CMA7
 (Db7)
 Gm7(b5) C7(b9) Fm7
 (Fm7(MA7)) (Fm7/Eb)
 Dm7(b5) G7(#9) CMA7
 (Db7)
 Cm7 F7 BbMA7
 Ab7(#11) G7(#11)
 (Dm7) (G7)
 Gm7(b5) C7(b5) Fm7
 (Fm7(MA7)) (Fm7/Eb)
 Dm7(b5) G7(#11) CMA7
 (Db7)

When I Fall In Love

(V. Young)

$E^b_{MA}7$ $C+7(\#9)$ $F_{MI}7$ B^b7_{SUS} $E^b_{MA}7$ $C+7(\#9)$ $F_{MI}7$ B^b7
 $E^b_{MA}7$ $D7(\#9)$ D^b9 $C+7(\#9)$ $F7$ $B9(\#11)$ B^b9
 $(E^b_{MA}7 A^b9 G+7(b9) C7(b9)) (B9(\#11) B^b7_{SUS})$
 $(F13 F+7) (B^b9_{SUS} B^b7(b9))$
 1. $E^b_{MA}7$ $A7(b5)$ $A^b_{MA}7$ D^b7 $E^b_{MA}7$ $D+7(\#9)$ D^b13 $C9$
 $(E^b_{MA}7 C7(\#9)) (F_{MI}9 B^b7_{SUS})$
 $F_{MI}7$ D^b7 $C7$ $F_{MI}7$ B^b9_{SUS} $E7(\#11)$
 $(F_{MI}7 A^b13) (G13(b9) C7(b9))$
 2. $E^b_{MA}7$ $A7(b5)$ $A^b_{MA}7$ $A_{MI}7(b5)$ $D7$ $G_{MI}7$ $C7(\#9)$ $F_{MI}7$ D^b9
 $E^b_{MA}7$ $C+7$ $F_{MI}7$ B^b7 E^b
 $(E^b/B^b C+7/B^b) (B^b7_{SUS} B^b7(b9))$

When Sunny Gets Blue

(M. Fisher - J. Segal)

$G_{MI}9$ $C7$ $F7$ $B^b_{MI}7$ $E^b7 C7(b9)$ $F_{MA}7$ $B_{MI}7(b5)$ $B^b_{MI}6$
 $A_{MI}7$ $D7$ $D7/C$ $B_{MI}7(b5)$ $B^b_{MI}7$ E^b7 $F6/A$ $A^b_{MI}7 D^b7$ $G_{MI}7$ $C7$ B^b7

1. A⁷ D⁷ 2. E_MI⁷ A⁷ D_MA⁷ E_MI⁷G⁷ F_MI⁷F_M⁷(#9)/A_M⁷B_MI⁷B⁷

E_MI⁷ E_MI⁷/A A⁷ D_MA⁷ E_b9(#11) D_MI⁷ G⁷ G⁷/F E_MI⁷E_M⁷(#9)A_MI⁷

D_MI⁷ D_MI⁷/G G⁷ G_MI⁷ C⁷ D⁷ G_MI⁷ C⁷ F⁷ B_MI⁷ E_b⁷ C⁷(b9)

F_MA⁷ B_MI⁷(b5) B_MI⁶ A_MI⁷ D⁷ D⁷/C B_MI⁷(b5) B_MI⁷E_b⁷ F_M/A A_MI⁷D_M⁷

G_MI⁷ C_M⁷(#9) F_MA⁷ CODA G_MI⁷ G_M⁷ F_MA⁷

D.S. al Coda

When Lights Are Low (B. Carter)

F_MA⁷ G_MI⁷ A_MI⁷ G_MI⁷ F_MA⁷ G_MI⁷ A_MI⁷ D⁷

G_MI⁷ E_b9(#11) D⁷ 1.2. G⁷ C⁷ FINE F_MA⁷

(G_MI⁷) B_MI⁷ E_b⁷ A_MI⁷ D_MI⁷ G_M⁷ C_M⁷

E_MI⁷ A⁷ D_MA⁷ D_MI⁷ G⁷ G_MI⁷ C⁷

D.C. al Fine

When Your Lover Has Gone (E.A. Swan)

GMA⁷ G⁶ C⁹(#11) C⁹
 A¹³ F⁹(#11) F⁹ GMA⁷ B⁷(b9)
 1. EMI⁷ A⁹ B^{b0} Bmi⁷ E⁷ AMI⁷ D⁷
 (C[#]MI⁷(b5) F[#]7(b9))(Bmi⁷ B^{b9} A⁹) Ab⁹(#11)
 GMA⁷ E⁷ AMI⁷ D⁷ 2. EMI⁷ CMI⁶/Eb GMA⁷/D CMI⁷ Bmi⁷ E⁷(b9)
 (Ab⁹(#11)) (Bb⁹(#11))
 AMI⁷ Eb⁹ D⁷(b9) GMA⁷ (AMI⁷ D⁷)

When You Wish Upon A Star (Washington L. Harline)

CMA⁷ A⁷(b9) DMI DMI⁷ G⁷ C⁰ C C/E Eb⁰
 (CMA⁷ C^{#0}) (G⁷ B⁷(b9)) (EMI⁷ A⁷)
 DMI⁷ G⁹ F⁰ 1. EMI⁷ AMI⁷ DMI⁷ G⁷ 2. C⁶ DMI⁷ G¹³(b9)
 CMA⁷ C⁶ DMI⁷ G⁷(b9) C⁰ CMA⁷ AMI AMI⁷ D⁹(#11) D⁹

$D_{MI}^7(b5)$ G^7 $D_{MI}^7 G^7(b9)$ C_{MA}^7 $A^{+7(b9)}$ D_{MI} D_{MI}^7 G^7
 C° C C/E $E^{b\circ}$ $D_{MI}^7 (A^7)$ D_{MI}^7 $G^7(b9)$ C^6
 $(E_{MI}^7 A^7)$

Where Are You (J. McHugh)

A_{MA}^7 $D_{MI}^7 G^{b7}$ C_{MI}^7 B° B_{MI}^7 E^{b7}_{sus} A_{MA}^7 D_{MA}^7 $G^\circ G^{b7}$
 F_{MI}^7 B^{b7} A_{MA}^7/E^b F_{MI}^7 1. B_{MI}^7 E^{b7} C_{MI}^7 B^7 B_{MI}^7 A^7
 2. B_{MI}^7 E^{b7} A_{MA}^7 $E_{MI}^7 D^7$ D_{MA}^7 B_{MI}^7 $G_{MI}^7(b5)$ C^7
 $(G^{b7}(\sharp 11))$
 F_{MI}^7 $B_{MI}^7 A^7$ $A_{MA}^7 F_{MI}^7 E_{MI}^7 A^{b7}$ D_{MA}^7 B_{MI}^7 G_{MI}^7 C^7
 F_{MI}^7 B^{b7} B_{MI}^7 E^{b7} A_{MA}^7 $D_{MI}^7 G^{b7}$ C_{MI}^7 B°
 B_{MI}^7 E^{b7}_{sus} $A_{MA}^7 D_{MA}^7 G^\circ G^{b7}$ F_{MI}^7 B^{b7} A_{MA}^7/E^b F_{MI}^7
 B_{MI}^7 E^{b7} A_{MA}^7

Where Or When

(R. Rodgers)

A. TATUM: A^bMA^7 A^b6 A^bMA^7 A^bMA^7 A^b7

C. BROWN: D^bMA^7 A^b7 D^bMA^7 $D7(\#9)$ D^bMA^7 A^b7_{sus} D^bMA^7 G^b9

(D^bMA^7 FMI^7/C) (B^bMI^7 A^b13) (D^bMA^7 FMI/C) (B^bMI^7 D^bMI^7)

1. A^bMA^7 FMI^7 B^bMI^7 E^b7 2. A^bMA^7 $GMI^7(b5)$ $C7(\#9)$

(CMi^7 $F7$) ($G\emptyset$ $G^b9(\#11)$)

FMI^7 $F7/A$ B^bMI^7 D^bMA^7 $C7$ GMI^7/D $E^b\circ$ $C7/E$

(FMI^7) (B^bMI^7) (GMI^7 $C7$) (GMI^7 $C7$)

FMI^7 $F7(b5)$ $F+7$ $B7(b5)$ B^b7 $E9(\#11)$ E^b7 $A7(b9)$

(FMI^7) (B^bMI^7) (FMI^7 B^b7) (B^bMI^7 E^b7)

A^bMA^7 A^b6 A^bMA^7 A^b6 A^b7

($G7$ $C7$) (FMI^7 A^b7/E^b)

D^b6 $CMi^7(b5)$ $F7$ B^bMI^7 CMi^7 $F7$

($C7$ $F7$) (G^b7 $F7$)

B^bMI^7 $A7$ A^b6 (B^bMI^7 E^b7)

(E^b7)

Will You Still Be Mine (M. Dennis)

Staff 1: B^bMA^7 $G7(\#9)$ CMI^7 F^7 B^bMA^7
 (B $^\circ$) (D MI^7)

Staff 2: $G7(\#9)$ CMI^7 F^7 $D7(\#9)$ GMI^7

Staff 3: C^{13} $CMI^7(b5)$ $F7(\#9)$ B^bMA^7

Staff 4: CMI^7 F^7 B^bMA^7 $G7(\#9)$ CMI^7 F^7

Staff 5: D^7 GMI^7 GMI^7

Staff 6: GMI^7 C^{13} $CMI^7(b5)$

Staff 7: $F7(\#9)$ B^bMA^7 FMI^7 B^b7 E^bMA^7

Staff 8: $A^b7(b5)$ B^bMA^7 GMI^7 G^b7

Staff 9: F^7 **CODA** C^{13} CMI^7 $F^{13}(b9)$ B^bMA^7 (C MI^7 F^7)
 D.C. al Coda

Whisper Not

(B. Golson)

C_{M1}^7 $C_{M1}^7/B\flat$ $A_{M1}^7(b5)$ $D7(b9)$ G_{M1}^7 G_{M1}^7/F $E_{M1}^7(b5)$ $A7(b9)$

D_{M1}^7 $B_{M1}^7(b5)$

1. E_{M1}^7 $A7(b9)$ D_{M1}^7 E_{M1}^7 F_{M1}^7 $G7(b9)$

2. E_{M1}^7 $A7(b9)$ D_{M1}^7 E_{M1}^7 F_{M1}^7 $B\flat7$ $A_{M1}^7(b5)$

$D7(b9)$ G_{M1}^7 G_{M1}^7/F $E_{M1}^7(b5)$

$A7(b9)$ $D_{M1}^7(b5)$ $G7(b9)$ C_{M1}^7 $C_{M1}^7/B\flat$

$A_{M1}^7(b5)$ $D7(b9)$ G_{M1}^7 G_{M1}^7/F $E_{M1}^7(b5)$ $A7(b9)$ D_{M1}^7 $B_{M1}^7(b5)$

E_{M1}^7 $A7(b9)$ D_{M1}^7 D_{M1}^7/C $A\flat7$ $G7(\sharp9)$ C_{M1}^7 $C_{M1}^7/B\flat$

AFTER ALL SOLOS
PLAY:
(TO SOLOS)

$A_{M1}^7(b5)$ $D7(b9)$ G_{M1}^7 G_{M1}^7/F $E_{M1}^7(b5)$ $A7(b9)$ D_{M1}^7 $B_{M1}^7(b5)$

E_{M1}^7 $A7(b9)$ D_{M1}^7 E_{M1}^7 1. F_{M1}^7 $G7$ 2. F_{M1}^7 $B\flat7$

D.S. AL CODA

Dmi⁷

CODA

Who Can I Turn To (Bricusse Newly)

CMA⁷ F¹³ EMI⁷ A7(b9) DMI⁷ G⁷ DMI⁷ G⁷
(DMI⁷ Ab7(b5)) (G⁷_{SUS})

CMA⁷ DMI⁷ EMI⁷ FMA⁷ GMI⁷ Ab¹³ GMI⁷ C⁹

1. FMA⁷ B¹³(b9) EMI⁷ AMI⁷ GMI⁷ C⁷
(AMI⁷ Ab⁷ GMI¹¹ Gb⁷)

FMA⁷ F#⁷(b9) EMI⁷ A⁷ DMI⁷ /C Bb⁷ G⁷

2. FMA⁷ Bmi⁷(b5)/E E⁷ AMI⁷ D7(b9) D#⁰

C/E AMI⁷ G¹³_{SUS} G¹³(b9) C

Willow Weep For Me (A. Ronnel)

Handwritten musical score for "Willow Weep For Me" by A. Ronnel. The score is written on a single staff in 4/4 time, featuring a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, often grouped in triplets. Chord progressions are indicated above the staff, including G6, C7, G6, C7, G6, G#0, Ami7 Bb0, Bmi7 Emi7 Dmi7 Db7, (Bmi7 Ami7/C G7/D Db7), C7, G7, 1. C7, Aø D7, G6, C7, G6, D+7, (Db7(b5)), 2. C7, Aø D7, G6, C7, G6, Db7, Cmi7 Cmi7/Bb Aø D7, (G7), Gmi7, G7, Gmi7, C7, Fmi7 Bb7, Ebmi7, Ab7, Dmi7, G7, Cmi7, Cmi7/Bb, Ami7(b5), D7, Gmi7, G7, Gmi7, C7, Fmi7, Bb7, Ebmi7, Ab7, Ami7, D7, G6, C7, G6, C7, G6, G#0, Ami7, Bb0, Bmi7, Emi7, Dmi7, Db7, C7, G7, (Bmi7 Ami7/C G7/D Db7), (Db7(b5)), C7, Ami7(b5), D7, G6.

Witchcraft (Coleman-Leigh)

F⁶ A^b G^M⁷
 C⁹_{SUS} F^MA⁷ F⁶ C^M⁷ F¹³ B^b^MA⁷
 E^b⁹ A^b⁶ G⁺⁷ C⁷
 (D^M⁷(^b5)) (G⁷(^b9))
 C⁷ F^MA⁹ B^b¹³
 F^MA⁹ B^M⁷(^b5) E⁷ A^M
 A^M⁺ A^M⁶ A^M⁺ G^M G^M⁺
 (F/A) (F/A) (E^b/G)
 G^M⁷ C⁷ F⁶ A^b
 (A^b^M⁷ D^b⁷) (G^M⁷ C⁷)
 (D^b⁹(#11)) (C⁷)
 A^b G^M⁷ C⁹_{SUS} F⁶ (G^M⁷ C⁷)

With A Song In My Heart (R. Rodgers)

E^bMA^7 FMI^7 B^b7 E^bMA^7 FMI^7 B^b7 B^o
 $(E^bMA^7 \ CMI^7)$ $(E^bMA^7 \ A^bMA^7)$ $(DMI^7(b5) \ G^7)$
 CMI^6 $AMI^7(b5)/E^b$ $DMI^7(b5)$ G^7 CMI^6 $AMI^7(b5)/E^b$ $DMI^7(b5)$ G^7

1. CMI^7 CMI^7/B^b $AMI^7(b5)$ A^b7 CMI/G $CMI \ CMI^7/B^b$
 (b) $(CMI^6/G \ \dots)$

$AMI^7(b5)$ $AMI^7(b5)/D$ D^7 G^7 $C^7(b9)$ FMI^7 B^b7
 (G^b) $(AMI^7 \ D^7)$

2. CMI^7 CMI^7/B^b $AMI^7(b5)$ E^b/B^b $AMI^7(b5) \ A^bMI^6$
 E^b/G G^b FMI^7 $B^b7(b9)$ E^b6 $(FMI^7/B^b \ B^b7)$

Without A Song (V. Youmans)

E^bMA^7 B^bMI^7 E^b7 A^bMA^7 $Db9(\#11)$
 E^bMA^7 B^bMI^7 E^b7 A^bMA^7 $Db9(\#11)$ GMI^7

Handwritten musical notation on a single staff, featuring various chords and melodic lines. The notation includes a key signature of one flat (Bb) and a common time signature (C). The chords are written above the staff, and the melodic lines are written below the staff.

Chords and notation sequence:

- Line 1: Cm7, Fm7, Bb7, 1. EbMA7, C7(#9), Fm7
- Line 2: Bb7, 2. EbMA7, Abm7, EbMA7, Bbm7, Bb7
- Line 3: AbMA7, Bbm7, Eb7, AbMA7, Bb7, EbMA7, D7(#9), Gm7
- Line 4: Am7(b5), D7(#9), Gm7, C7(#9), Fm7, Bb7, EbMA7, Bbm7, Eb7
- Line 5: AbMA7, Db9(#11), EbMA7, Bbm7, Eb7, AbMA7
- Line 6: Db9(#11), Gm7, Cm7, Fm7, Bb7
- Line 7: EbMA7, (C7(#9), Fm7, Bb7)

Woody'n You

(D. Gillespie)

Handwritten musical score for "Woody'n You" by D. Gillespie. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines.

Chords and notation:

- GM₇(b5)
- C₇(#9)
- F_{M1}₇(b5)
- Bb₇(#9)
- E_bM₁₇(b5)
- Ab₇(#9)
- D_bMA₇
- E_bM₁₇
- 1. D_b/F G_bMA₇
- 2. D_bMA₇/F (GM₇(b5))
- Ab_{M1}₇
- D_b₇
- Ab_{M1}₇
- G₇
- G_bMA₇
- B_bM₁₇
- E_b₇
- B_bM₁₇
- A₇
- Ab₇
- GM₇(b5)
- C₇(#9)
- F_{M1}₇(b5)
- Bb₇(#9)
- E_bM₁₇(b5)
- Ab₇(#9)
- D_bMA₇
- E_bM₁₇
- D_bMA₇(G_bMA₇)

Work Song

(N. Adderley)

Handwritten musical score for "Work Song" by N. Adderley. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines.

Chords and notation:

- F_{M1}₇
- F_{M1}₇
- F_{M1}₇
- C₇

Wrap Your Troubles In Dreams (H. Barris)

Yes Sir, That's My Baby (W. Donaldson)

Eb Bb7 Fmi7
 Bb7 Eb 1. Bb7 2. Eb Eb7
 Eb7 Ab F7
 Bb7 Eb Bb7
 Bb7 Fmi7 Bb7 Eb (Go Fmi7 Bb7)

Yardbird Suite (C. Parker)

Cma7 Fmi7 Bb7 C7 Bb7 A7
 D7 1. G7 Emi7 A7 Dmi7 G7
 (Dmi7 G7)
 2. Dmi7 G7 Cma7 F#mi7(b5) B7(#9) 3. Emi7

F#m7(b5) B7 E m7 A7 D m7
 E m7(b5) A7(#9) D7 D m7 G7 C m A7
 F m7 Bb7 C7 Bb7 A7 D7
 D m7 G7 C m A7

Yesterdays (J. Kern)

D m7 (B m7(b5)) E m7(b5) A7 D m7 (B m7(b5)) E m7(b5) A7
 D m D m / C# D m7 / C B m7(b5) E7
 (D m A7 / C# D m7 / C G / B) (Bb7 D m / A G#o C7 / G) (F7 Bø)
 A+7 D9 G13 C9
 F13 Bb m A9 G m7 1. E m7(b5) A7
 (C m9 F9) (Eb9) (Eb9(#11))
 2. E m7(b5) A7 D6/9 G9 Bb m A7 Eb9(#11) D6/9

You Are Too Beautiful (R. Rodgers)

DMI⁷ G⁹ F⁹ EMI⁷ A⁺7(b⁹) DMI⁷ G⁺7(b⁹) CMA⁷ G^b7
 FMA⁷ B^b7 CMA⁷/E AMI⁷ |^{1.} DMI⁷ G⁷ F⁹ EMI⁷ A⁷(b⁹)
 |^{2.} DMI⁷ G⁷(b⁹) C⁶ G^b9(#11) FMA⁷ F[#]0 CMA⁷/G A⁷(b⁹) DMI⁷ G⁷(b⁹)
 CMA⁷ FMA⁷ BMI⁷(b⁵) E⁷(b⁹) AMI AMI^(MA7) AMI⁷ D⁷ G⁹ F⁹ EMI⁷ E^bMI⁶
 DMI⁷ G⁹ F⁹ EMI⁷ A⁺7(b⁹) DMI⁷ G⁺7(b⁹) CMA⁷ G^b7
 FMA⁷ B^b7 CMA⁷/E AMI⁷ DMI⁷ G⁷(b⁹) C⁶

You Are My Sunshine (J. Davis - C. Mitchell)

F F F⁷
 B^b F F⁷ B^b



You'd Be So Nice To Come Home To

(C. Porter)

GMI⁶ EMI^{7(b5)} AMI^{7(b5)} D7 GMI⁷ C9
 (GMI Bb7) (F#° #)

FMI⁹ Bb7 EbMA⁷ /D CMI⁷ /Bb

AMI^{7(b5)} D7 AMI^{7(b5)} D7 GMI⁷ /F

EMI^{7(b5)} BbMI⁷ Eb7 AMI^{7(b5)} Eb9(#11) D7
 (A7)

GMI⁶ EMI^{7(b5)} AMI^{7(b5)} D7 GMI⁷ C9
 (GMI Bb7) (F#° 3)

FMI⁹ Bb7 Eb6
 (Eb6 Eb/D) (CMI⁷)

E° BbMA⁷/F F#° (AMI^{7(b5)} D7) GMI⁷
 (C#°) (Bb/D) (Eb7) (E°)

C9 C7(b9) Gb7 F7 Bb6 (Bb6 D7)
 (Bb/F Gb7) (F+7 F7)

You Don't Know What Love Is (G. De Paul)

