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150

АМЕРИКАНСКИХ
ДЖАЗОВЫХ
СТАНДАРТОВ

Выпуск I

American
Jazz
Standards

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и редактор
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ОТ СОСТАВИТЕЛЯ

Сборник "150 американских джазовых тем (стандартов)" имеет чисто практическую направленность. Распространенный в практике джаза способ записи нотного материала, по мнению составителя, достаточно универсален и удобен для любого состава исполнителей.

Отбор нотного материала во многом определялся степенью его популярности в среде российских джазовых музыкантов. Некоторым из включенных в сборник стандартов, несмотря на их давнюю популярность на родине джаза, еще предстоит завоевать своих поклонников в России. Решая вопросы, связанные с гармонизацией тем, составитель считал необходимым опираться на исполнительский опыт выдающихся джазовых музыкантов, а в выборе тональностей руководствовался традицией, сложившейся в мировой практике джазового музицирования.

Темы, вошедшие в сборник, принадлежат известным композиторам Америки и знаменитым музыкантам-исполнителям американского джаза. Кол Портер, Джордж Гершвин, Джимми Ван Хьюзен, Джимми Мак-Хью, Джером Кери, Ричард Роджерс, а также Дюк Эллингтон, Сонни Ролинс, Майлс Девис, Пол Дезмонд, Эрролл Гарнер – вот далеко не полный перечень представленных в настоящей публикации имен.

Составитель надеется, что материал, включенный в настоящий сборник, будет в равной степени интересен как любителям джаза, так и музыкантам-профессионалам, студентам эстрадно-джазовых отделений музыкальных училищ.

Приношу благодарность А. Баташову, В. Озерову, Б. Картавицкому, А. Мартиросову за помощь в работе над этим изданием.

В. Киселев

GIANT STEPS

John COLTRANE

Chord progression for Giant Steps:

Hmaj D7 Gmaj B^b7 E^bmaj Am⁷ D7

Gmaj B^b7 E^bmaj F[#]7 Hmaj Fm⁷ B^b7 E^bmaj Am⁷ D7

Gmaj C[#]m⁷ F[#]7 Hmaj Fm⁷ B^b7 E^bmaj C[#]m⁷ F[#]7

C JAM BLUES

Duke ELLINGTON

Chord progression for C Jam Blues:

C F⁷

C Dm⁷ G⁷ C G⁷

PERDIDO

Juan TISOL

Chord progression for Perdido:

Cm⁷ F⁷ Cm⁷ F⁷ B^b E^b7

Dm⁷ G⁷ Cm⁷ F⁷ Cm⁷ F⁷ 1. B^b G⁷

2. B^b D⁷ 3 G⁷ C⁷

F⁷ Cm⁷ F⁷ Cm⁷ F⁷

B^b E^b7 Dm⁷ G⁷ Cm⁷ F⁷ Cm⁷ F⁷ B^b

QUIET NIGHTS OF QUIET STARS (CORCOVADO)

Antonio Carlos JOBIM

Chord symbols for 'Quiet Nights of Quiet Stars':

- Staff 1: D7, G#0
- Staff 2: Gm7, C7, Fmaj, Fm7
- Staff 3: Bb7, Em7, A7, D7
- Staff 4: Dm7, G7, D7
- Staff 5: G#0, Gm7, C7
- Staff 6: Fmaj, Fm7, Bb7
- Staff 7: Em7, Am7, Dm7, G7, Em7
- Staff 8: A7, Dm7, G7, C

BODY AND SOUL

Johnny GREEN

Chord symbols for 'Body and Soul':

- Staff 1: Ebm7, Bb7, Ebm7, Ab7, Db, Gb7, Fm7, E0
- Staff 2: Ebm7, Ebm/Db, C0, F7, 1. Bbm7, Ebm7, Ab7, Dbmaj, Bb7

2.
 B^bm⁷ E^bm⁷ A^b7 D^b maj Em⁷ A⁷ Dmaj Em⁷

D/F# Gm⁷ F#m⁷ Em⁷ A⁷ Dmaj A⁷ Dm⁷ G⁷

Cmaj D#0 Dm⁷ G⁷ C⁷ H⁷ B^b7

E^bm⁷ B^b7 E^bm⁷ A^b7 D^b G^b7 Fm⁷ E⁰

E^bm⁷ E^bm/D^b C⁹ F⁷ B^bm⁷ E^bm⁷ A^b7 D^b

YESTERDAYS

Jerome KERN

Dm H⁹ E⁹ A⁷ Dm H⁹ E⁹ A⁷ Dm E⁹/C# Dm/C G/H

B^b7-5 Dm/A D⁹/G# F#7-5 H⁹ E⁷ A⁷ D⁷

G⁷ C⁷ F⁷ B^b maj Dm/A E⁹ A⁷

OH, LADY BE GOOD

George GERSHWIN

Musical score for "Oh, Lady Be Good" by George Gershwin. The score is written in G major and 4/4 time. It consists of five staves of music. The first staff begins with a G chord and a triplet of eighth notes. The second staff features a first ending (1.) and a second ending (2.). The third staff includes a C#0 chord and a G/D chord. The fourth and fifth staves continue the melodic line with various chords and triplets.

THE NEARNESS OF YOU

Hoagy CARMICHAEL

Musical score for "The Nearness of You" by Hoagy Carmichael. The score is written in G major and 4/4 time. It consists of four staves of music. The first staff begins with a G chord and a triplet of eighth notes. The second staff features a first ending (1.) and a second ending (2.). The third and fourth staves continue the melodic line with various chords and triplets.

Cmaj Hm7 E7 A7 D7 G

Dm7 G7 C C° A° Hm7 Bbm7 Am7 D7 Hm7

E7 Am7 D7 G

SOPHISTICATED LADY

Duke ELLINGTON

F7 Bbm7 Gbm7 F7 E7 Eb7 Abmaj

Ab7 G7 Gbm7 F7 Bb7 Bbm7 Eb7 1. Ab F7

2. Abmaj Am7 D7 G Em7 Am7 D7

Gmaj E7 Am7 D7 G Em7 Am7 D7

G7 Cm7 Eb7 F7 Bbm7

Gbm7 F7 E7 Eb7 Abmaj Ab7 G7 Gbm7 F7

Bb7 Bbm7 Eb7 Abmaj

EASY LIVING

Ralph RAINGER

Fmaj 3 F#0 Gm7 (Hm7 E7 G#0 Am7) Fmaj/A Cm7 F7
 Bbmaj Eb7 Am7 3 Dm7 1. Gm7 C7 A7 D7 G7 C7
 2. Gm7 C7-9 F Bb7 Ebm7 Ab7 Dbmaj Bbm7
 Ebm7 Ab7 Fm7 Bb7 (A7) Ebm7 Ab7 Dbmaj (Bbm7) Db/C 3
 (Gm7 Bbm7) (Am7 D7) Gm7 C7 Fmaj F#0
 Gm7 G#0 F/A Cm7 F7 Bbmaj Eb7
 Am7 3 Dm7 Gm7 C7-9 F D7 Gm7 C7

ALL THE THINGS YOU ARE

Jerome KERN

Fm Bbm7 Eb7 Ab
 Db Dm7 G7 E G7
 Cm Fm7 Bb7 Eb

A^bmaj A^o D⁷ Gmaj Am⁷ D⁷

Gmaj F#^o H⁷ Emaj C⁷

Fm⁷ B^bm⁷ E^b⁷ A^bmaj D^bmaj G^b⁷

Cm⁷ H^o B^bm⁷ E^b⁷ A^b C⁷

OVER THE RAINBOW

Harold ARLEN

E^b D⁷ Gm E^b⁷ A^b B^b⁷ Gm⁷ C⁷

Fm D^b⁷ E^b C⁷ F⁷ B^b⁷ 1. E^b B^b⁷ 2. E^b

E^b Cm⁷ Fm⁷ B^b⁷ E^b C⁷ Fm⁷ B^b⁷

E^b A^o D⁷ Gm⁷ C⁷ Fm⁷ B^b⁷

E^b D⁷ Gm E^b⁷ A^b B^b⁷ Gm⁷ C⁷

Fm⁷ D^b⁷ E^b C⁷ F⁷ B^b⁷ E^b

YOU GO TO MY HEAD

Fred COOTS

The musical score is written in 3/4 time and consists of ten staves. The key signature has two flats (Bb and Eb). The notation includes various chords and rhythmic patterns:

- Staff 1:** Eb maj, Abm7, Db7, Gbmaj (triplet).
- Staff 2:** F7, Bb7, Ebm7, F7, Bb7.
- Staff 3:** Eb, 1. Fm7 Bb7, 2. Bbm7 Eb7, Abmaj.
- Staff 4:** Ao, Eb, Am7, D7 (triplet).
- Staff 5:** G (triplet), Em7, Am7, D7 (triplet), G, Bb7, Ebmaj (triplet).
- Staff 6:** Abm7, Db7, Gbmaj (triplet), F7, Bb7, Ebm7 (triplet).
- Staff 7:** F7, Bb7, Eb, Bbm7, Eb7, Abmaj.
- Staff 8:** Db7, Eb (triplet), Cm7, F7, Fm7 Bbo.
- Staff 9:** Fm7, E7, Eb, C7, F7, Bb, Eb.

AS TIME GOES BY

Hermann HUPFIELD

Musical score for 'AS TIME GOES BY' in F major, 4/4 time. The score consists of seven staves of music. The first staff begins with a repeat sign and a key signature change to F major. The second staff includes first and second endings. The third staff features a triplet of eighth notes. The fourth staff contains a triplet of eighth notes and a whole note. The fifth staff has a triplet of eighth notes. The sixth staff includes a triplet of eighth notes. The seventh staff concludes the piece with a whole note.

Chord progression for the first staff: Fm7, Bb7, Fm7, Bb7, Eb, Ab7.

Chord progression for the second staff: Eb, Fm7, Gm7, F7, F#0, Fm7, H7, Bb7, 1. Eb, Ab7, Eb, C7.

Chord progression for the third staff: 2. Eb, Ab7, Eb, Eb7, Ab, 3, G0, C7, Fm, 3.

Chord progression for the fourth staff: A0, D7, Cm/G, 3, F#7, F7, Fm7, E0, 3.

Chord progression for the fifth staff: Fm7, Bb7, E0, Fm7, Bb7, Fm7, Bb7, Eb, Ab7.

Chord progression for the sixth staff: Eb, Fm7, Gm7, F7, F#0, G0, C7, Fm7, Bb7, Eb.

I LEFT MY HEART IN SAN FRANCISCO

George CORY

Musical score for 'I LEFT MY HEART IN SAN FRANCISCO' in C major, 4/4 time. The score consists of three staves of music. The first staff begins with a key signature change to C major. The second staff includes a key signature change to D major. The third staff concludes the piece with a key signature change to C major.

Chord progression for the first staff: C, D#0, Dm7, A7.

Chord progression for the second staff: Dm7, Dm7/G, Dm7/G, G7, C.

Chord progression for the third staff: C, Dm7, D#0, Cmaj, F7, Em7, H7.

Em⁷ Am⁷ D⁷ Dm⁷/G

G⁷ C D#⁰ Dm⁷

Dm⁷ G⁷ Hm⁷ E⁷ A⁷

D⁷ Dm⁷ G⁷ C

STELLA BY STARLIGHT

Victor YOUNG

E⁹ A⁷ Cm⁷ F⁷ Fm⁷ B^b7

E^bmaj A^b7 B^bmaj E⁹ A⁷ Dm⁷ B^bm⁶

F/C G⁷⁻⁵ C⁷ A⁹ D⁷

G⁷ Cm⁷ A^b7

B^bmaj E⁹ A⁷

D⁹ G⁷ C⁹ F⁷ B^bmaj

MISTY

Erroll GARNER

The musical score for "Misty" is written in G-flat major (three flats) and common time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A-flat4, and a quarter note B-flat4. A double bar line with repeat dots follows. The second staff continues with a quarter note C5, a quarter note B-flat4, and a quarter note A-flat4. The third staff features a quarter note G4, a quarter note A-flat4, and a quarter note B-flat4, with a triplet of eighth notes (G4, A-flat4, B-flat4) over the first two notes. The fourth staff has a quarter note C5, a quarter note B-flat4, and a quarter note A-flat4, with a triplet of eighth notes (C5, B-flat4, A-flat4) over the first two notes. The fifth staff begins with a quarter note G4, a quarter note A-flat4, and a quarter note B-flat4, with a triplet of eighth notes (G4, A-flat4, B-flat4) over the first two notes. The sixth staff has a quarter note C5, a quarter note B-flat4, and a quarter note A-flat4, with a triplet of eighth notes (C5, B-flat4, A-flat4) over the first two notes. The seventh staff starts with a quarter note G4, a quarter note A-flat4, and a quarter note B-flat4, with a triplet of eighth notes (G4, A-flat4, B-flat4) over the first two notes. The eighth staff has a quarter note C5, a quarter note B-flat4, and a quarter note A-flat4, with a triplet of eighth notes (C5, B-flat4, A-flat4) over the first two notes. The ninth staff begins with a quarter note G4, a quarter note A-flat4, and a quarter note B-flat4, with a triplet of eighth notes (G4, A-flat4, B-flat4) over the first two notes. The tenth and final staff has a quarter note C5, a quarter note B-flat4, and a quarter note A-flat4, with a triplet of eighth notes (C5, B-flat4, A-flat4) over the first two notes. The score includes various chords such as B-flat7, E-flat major, B-flat minor 7, E-flat 7, A-flat major, A-flat minor 7, D-flat 7, E-flat/B-flat, C minor 7, F minor 7, G, C7, F7, B-flat7, E-flat, and A minor 7. The piece concludes with a double bar line.

I REMEMBER CLIFFORD

Benny GOLSON

Intro

Chords: A^b , B^{b9} , G^7

Chords: Cm^7 , B^bm^7 , A^bm^7 , G^bm^7 , Fm^7 , Fm^7/B^b , B^b7-9

(Cm^7 D^+9 G^7 C^+9)

Thema

Chords: E^b , G^7 , A^b , A^0 , B^b7 , H^0 , Cm^7 , Cm^7/B^b

Chords: A^0 , D^7 , Gm^7 , Gm^7/F , E^0 , A^7 , Fm^7 , B^b7

Chords: E^b , G^7 , A^b , A^0 , B^b7 , H^0 , Cm^7 , Cm^7/B^b

Chords: A^0 , D^7 , G^0 , C^7 , Fm^7 , B^b7 , Gm^7 , A^b

Chords: A^0 , D^7 , Gm^7 , C^7 , Fm^7 , B^b7 , E^b

Chords: D^0 , G^7 , Cm^7 , Cm^7/B^b , A^0 , D^7 , Gm^7 , C^7 , Fm^7 , B^b7

Chords: E^b , G^7 , A^b , A^0 , B^b7 , H^0 , Cm^7 , Cm^7/B^b

Chords: A^0 , D^7 , G^0 , C^7 , Fm^7 , B^b7 , E^b

HOW HIGH THE MOON

Morgan LEWIS

Musical score for 'How High the Moon' by Morgan Lewis. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with a repeat sign and a double bar line. Chord symbols are placed above the notes: G, Gm7, C7, F, Fm7, Bb7, Eb, A9, D7, Gm, D7, G, Em7, Am7, D7, G, Gm7, C7, F, Fm7, Bb7, Eb, A9, D7, G, Em7, Am7, D7, G. The final staff includes first and second endings: 1. D7 and 2. G.

ALONG CAME BETTY

Benny GOLSON

Musical score for 'Along Came Betty' by Benny Golson. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It consists of four staves of music. Chord symbols are placed above the notes: Bbm7, Hm7, E7, Bbm7, Hm7, E7, Amaj, Ab7, Gmaj, Gb7, Gbm7, Gm7, C7, Gbm7, Gm7, C7, F, A7, Dm7.

Musical score for the first system of 'Whisper Not'. It consists of four staves of music in treble clef. The first staff contains measures 1-4 with chords G7, Cm7, F7, A9, and D7. The second staff contains measures 5-8 with chords Gm7, Gm7/F, E9, A7, and Fm7. The third staff contains measures 9-12 with chords Bb7, Bbm7, Hm7 E7, Bbm7, and Hm7 E7. The fourth staff contains measures 13-16 with chords C9, F7, Bb9, Eb7, Ab, and Hm7 E7. There are triplets in measures 8, 14, and 16.

WHISPER NOT

Benny GOLSON

Musical score for the second system of 'Whisper Not'. It consists of six staves of music in treble clef. The first staff contains measures 17-22 with chords Cm7, Cm/Bb, A9, D7, Gm7, Gm7/F, E9, and A7. The second staff contains measures 23-28 with chords Dm7, H9, Em7, A7, Dm7, Em7, Fm7, and G7. The third staff contains measures 29-34 with chords Fm7, Bb7, A9, D7, and Gm7. The fourth staff contains measures 35-40 with chords Gm7/F, E9, A7, and D9. The fifth staff contains measures 41-46 with chords G7, Cm7, Cm7/Bb, A9, D7, Gm7, Gm7/F, E9, and A7. The sixth staff contains measures 47-52 with chords Dm7, H9, Em7, A7, Dm7, Dm7/C, Ab7, and G7. There are first and second endings marked in measures 28 and 34, and triplets in measures 34, 40, and 46.

KILLER JOE

Benny GOLSON

Musical notation for 'Killer Joe' in C major, 4/4 time. The score consists of four staves of music. The first staff begins with a C7 chord. The second staff contains a double bar line with repeat dots. The third staff features a melodic line with a slur over the first two measures. The fourth staff concludes the piece with a Bb7 chord.

BLUES MARCH

Benny GOLSON

Musical notation for 'Blues March' in Bb major, 4/4 time. The score consists of four staves of music. The first staff begins with a Bb7 chord. The second staff features a melodic line with triplets. The third staff continues the melodic line with triplets and a C9 chord. The fourth staff concludes with a Bb7 chord and a double bar line with repeat dots.

Гармония для импровизации

Harmony for improvisation in Bb major, 4/4 time. The first staff shows a sequence of chords: Bb7, Eb7, Bb7, a rest symbol, Eb7, and another rest symbol. The second staff shows a sequence of chords: Bb7, Dm7 G7, Cm7, F7, Bb7 G7, and Cm7 F7.

ALL OF ME

Gerald MARKS

Musical score for "All of Me" by Gerald Marks. The score is written in treble clef with a common time signature. It consists of five staves of music. The first staff begins with a C chord and contains a triplet of eighth notes. The second staff has a Dm chord and another triplet. The third staff features a D7 chord and a triplet. The fourth staff has an E7 chord and a triplet. The fifth staff includes chords F, Fm6, Em7, A7, Dm7, G7, and C, with a final triplet.

WHAT'S NEW?

Bob HAGGART

Musical score for "What's New?" by Bob Haggart. The score is written in treble clef with a common time signature. It consists of five staves of music. The first staff starts with a C chord and contains a triplet. The second staff has a D9 chord and a first ending bracket. The third staff has an Ebm7 chord and a triplet. The fourth staff has a D9 chord and a triplet. The fifth staff has a D9 chord and a first ending bracket.

LAURA

David RAKSIN

Musical score for "Laura" by David Raksin. The score consists of six staves of music in treble clef, 4/4 time. The key signature has one sharp (F#). The chords and melodic lines are as follows:

- Staff 1: Am⁷, D⁻⁹, G maj, Gm⁷
- Staff 2: C⁻⁹, F, Fm⁷, B^{b7}
- Staff 3: E^b maj, D⁷, Hm⁷
- Staff 4: E⁷, Am⁷, D⁻⁹, G maj, Gm⁷
- Staff 5: C⁻⁹, F, D⁹, G⁷
- Staff 6: C, Am⁷, D⁷, G⁷, C

FOUR

Miles DAVIS

Musical score for "Four" by Miles Davis. The score consists of four staves of music in treble clef, 4/4 time. The key signature has three flats (Bb, Eb, Ab). The chords and melodic lines are as follows:

- Staff 1: E^b maj
- Staff 2: E^bm⁷, Fm⁷
- Staff 3: A^bm⁷, Gm⁷, G^bm⁷
- Staff 4: Fm⁷, B^{b7}, Gm⁷

G^bm⁷ Fm⁷ B^b7 E^bmaj

E^bm⁷ Fm⁷

A^bm⁷ Gm⁷ G^bm⁷

Fm⁷ B^b7 Gm⁷ G^bm⁷ Fm⁷ B^b7 E^bmaj

SOLAR

Miles DAVIS

Cm(Cmaj) Gm⁷ C⁷ Fmaj⁷

Fm⁷ B^b7 E^bmaj E^bm⁷ A^b7

D^bmaj D⁹ G⁷ Cm(Cmaj) Gm⁷

C⁷ Fmaj Fm⁷ B^b7

E^bmaj E^bm⁷ A^b7 D^bmaj D⁹ G⁷ C

THE SHEIK OF ARABY

Ted SNYDER

YES, SIR, THAT'S MY BABY

Walter DONALDSON

SWEET GEORGIA BROWN

Maceo PINCARD
Ken CASEY

Musical score for 'Sweet Georgia Brown' in E-flat major, 4/4 time. The score consists of seven staves of music. The first staff begins with an F7 chord. The second staff begins with a Bb7 chord. The third staff begins with an Eb7 chord. The fourth staff contains chords Ab, Ge, C7, and F7. The fifth staff contains a Bb7 chord. The sixth staff contains chords Fm, C7, and Fm. The seventh staff contains chords C7, Ab, F7, Bb7, Eb7, and Ab.

I CAN'T GIVE YOU ANYTHING BUT LOVE

Jimmy McHUGH

Musical score for 'I Can't Give You Anything But Love' in G major, 4/4 time. The score consists of three staves of music. The first staff contains chords G, G/H, Bb0, Am7, D7, and G. The second staff contains chords Am7, D7, Dm7, and G7. The third staff contains chords C, A7, and D7.

Am⁷ D⁷ G C⁷ G/H B^b0 Am⁷ D⁷ Dm⁷

G⁷ C C[#]0 G/D E⁷

Am⁷ D⁷ 1. G Am⁷ D⁷ 2. G

TEA FOR TWO

Vincent YOUNG

B^bm⁷ E^b7 B^bm⁷ E^b7 A^b D^b7 Cm⁷ H⁰

B^bm⁷ E^b7 B^bm⁷ E^b7 A^b B^bm⁷ H⁰ Cm⁷ Dm⁷ G⁷

Dm⁷ G⁷ Cmaj F⁷ Em⁷ D[#]0 Dm⁷ G⁷

Dm⁷ G⁷ Cmaj E^b7 F⁷ B^bm⁷ E^b7 B^bm⁷ E^b7

A^bm D^b7 Cm⁷ H⁰ B^bm⁷ E^b7 B^bm⁷ E^b7

C⁰ F⁷ B^bm⁷ C⁰ B^bm⁷ F⁷ D^bm⁷

G^b7 B^bm⁷ E^b7 B^bm⁷ E^b7 A^b

MACK THE KNIFE

Kurt WEILL

Chords: B \flat , E \flat 7, Dm7, G7, Cm7, G7, Cm7, F7, B \flat , D7, Gm7, Cm7, Cm7, F7, 1. B \flat , G7, Cm, F7, 2. B \flat

ON THE SUNNY SIDE OF THE STREET

Jimmy McHUGH

Chords: G7, C, E7, F, G7, E7, Am, D7, Dm7, G7, C, Gm7, C7, F, Am7, D7, G7, C, E7, F, G7, E7, Am, D7, Dm7, G7, C

THE MAN I LOVE

George GERSHWIN

Chords for 'The Man I Love':
 Staff 1: Eb, Ebm7, Bbm, C7
 Staff 2: F9, Bbm, Eb, C7, F7, Bbm
 Staff 3: Bbm, Eb, Abmaj, Eb, G7, Cm, D7, G7
 Staff 4: Cm, G7, Cm, D7, G7, Cm, C7
 Staff 5: Fm7, Bbm, Eb, Ebm7, Bbm
 Staff 6: C7, F9, Bbm, Eb, Ab, Eb

AVALON

Vincent ROSE

Chords for 'Avalon':
 Staff 1: Gm7, D7, Gm7, D7, Gm7, C7, F, C7, F
 Staff 2: C7, Gm7, C7, Gm7, C7, F, C7, F
 Staff 3: A9, D7, A9, D7, A9, D7, Gm7, D7, Gm7, C7
 Staff 4: F/C, D7, Gm7, C7, F

AIN'T MISBEHAVIN'

Fats WALLER

Chords for 'Ain't Misbehavin':

- Staff 1: Eb, E^o, Fm⁷, F#^o, E^b/G, E^b⁷
- Staff 2: A^b, D^b⁷, E^b/B^b, C⁷, Fm⁷, B^b⁷
- Staff 3: 1. E^b, C⁷, F⁷, B^b⁷; 2. E^b, D⁹, G⁷, Cm⁷
- Staff 4: A^b⁷, F⁷, C⁷, B^b/F, G⁷
- Staff 5: Cm⁷, F⁷, B^b⁷, C⁷, F⁷, B^b⁷, E^b, E^o, Fm⁷, F#^o
- Staff 6: E^b/G, E^b⁷, A^b⁷, D^b⁷, E^b/B^b, C⁷, Fm⁷, B^b⁷, E^b

HONEYSUCLE ROSE

Fats WALLER

Chords for 'Honeysuckle Rose':

- Staff 1: Gm⁷, C⁷, Gm⁷, C⁷, Gm⁷, C⁷, Gm⁷, C⁷, F, B^b⁷
- Staff 2: HO, C⁷, F, A⁹, D⁷, F, F⁷, B^b, F⁷, B^b

Three staves of musical notation in a single system. The first staff contains notes with chord symbols G7, C7, G7, and C7. The second staff contains notes with chord symbols Gm7, C7, Gm7, C7, Gm7, and C7. The third staff contains notes with chord symbols Gm7, C7, F, B^b7, H^o, C7, F, and (A⁹ D7).

TUNE UP

Miles DAVIS

Seven staves of musical notation for the 'TUNE UP' section. The first staff has chord symbols Em7, A7, Dmaj, Dm7, G7, and Cmaj. The second staff has Cm7, F7, and B^bmaj. The third staff has Em7, A7, Dmaj, and A7. The fourth staff has Em7, A7, Dmaj, Dm7, and G7. The fifth staff has Cmaj, Cm7, F7, and B^bmaj. The sixth staff has Em7, A7, and Dmaj. The seventh staff has Em7, A7, and Dmaj.

MINOR MOOD

Yusef LATEEF

Chords: Dm, Dm/C#, Dm/C, Dm/B^b, Dm, Dm/C#, Dm/B^b, Dm, A⁷, G⁷⁻⁵, C⁷⁻⁵, F⁷⁻⁵, E^{b7-5}, E^{bb7-5}, A⁷, Dm, Dm/C#, Dm/C, Dm/B^b, Dm, Dm/C#, Dm/C, Dm/B^b, Dm, Dm/C#, Dm/C, Dm/B^b, Dm, A⁷, Dm.

DOXY

Sonny ROLLINS

Chords: B^{b7}, A^{b7}, G⁷, C⁷, F⁷, B^{b7}, B^{b7}, A^{b7}, G⁷, C⁷, F⁷, B^{b7}.

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ST. THOMAS

Sonny ROLLINS

Гармония для импровизации

MY FUNNY VALENTINE

Richard RODGERS

Chord progression for "My Funny Valentine":

- Staff 1: Cm7, G/H, Cm7, A⁹, A^bmaj
- Staff 2: Fm7, D⁹, G7, Cm7, G/H, Cm7
- Staff 3: A⁹, A^bmaj, Fm7, F⁹, B^b7, E^bmaj, Fm7
- Staff 4: Gm7, Fm7, E^bmaj, Fm7, Gm7, Fm7, E^bmaj, G7, Cm7, B^b7, A⁷⁻⁵, A^bmaj
- Staff 5: D⁹, G7, Cm7, G/H, Cm7, A⁹, A^bmaj
- Staff 6: D⁹, G7, Cm7, B^bm7, A⁷⁻⁵, A^bmaj, Fm7, B^b7, E^b, D⁹, G7

OLEO

Sonny ROLLINS

Chord progression for "Oleo":

- Staff 1: B^b, G7, Cm7, F7, B^b, G7
- Staff 2: Cm7, F7, B^b, B^b/D, E^b, E^o
- Staff 3: B^b/F, 1. F7, 2. B^b

The first system of musical notation consists of four staves. The first staff contains the chords D⁷, G⁷, and C⁷, with a double bar line between D⁷ and G⁷, and another between G⁷ and C⁷. The second staff begins with F⁷, followed by a double bar line, and then contains the notes G^b, G⁷, C^{m7}, and F⁷. The third staff contains the notes B^b, G⁷, C^{m7}, F⁷, B^b, and B^b/D. The fourth staff contains the notes E^b, E^o, B/F, F⁷, and B^b.

IN A MELLOW TONE

Duke ELLINGTON

The second system of musical notation consists of seven staves. The first staff contains the notes B^{b7}, E^{b7}, and A^b. The second staff contains the notes E^bm⁷, A^{b7}, and D^b maj. The third staff contains the notes D^o, A^b/E^b, F⁷, B^{b7}, and E^{b7}. The fourth staff contains the notes B^{b7}, E^{b7}, and A^b. The fifth staff contains the notes E^bm⁷, A^{b7}, D^b maj, and D^{b7}. The sixth staff contains the notes D^o, A^b/E^b, F⁷, B^{b7}, E^{b7}, and A^b.

НЫМ
ОВ.
СТАЛИ
03 —
ИХ
НЫХ

AIREGIN

Sonny ROLLINS

Intro

Musical notation for the Intro section, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of eighth notes and quarter notes. Chord symbols above the staff include Fm 3, Gb7, and Fm 3. There are also triplets indicated by a '3' over the notes.

Thema

Musical notation for the first line of the Thema section. Chord symbols include Fm, C-9/5, Fm, and F7. A triplet is marked with a '3' over the notes.

Musical notation for the second line of the Thema section. Chord symbols include Bbm, F-9/5, Bbm, and Bbm7. A triplet is marked with a '3' over the notes.

Musical notation for the third line of the Thema section. Chord symbols include Dm7, G7, Cmaj, C#m7, F#7, Hmaj, Cm7, and F7.

Musical notation for the fourth line of the Thema section. Chord symbols include Bbmaj, Bbm7, Eb7, Abmaj, Gø, and C7.

Musical notation for the fifth line of the Thema section. Chord symbols include Fm, C-9/5, Fm, and F7. A triplet is marked with a '3' over the notes.

Musical notation for the sixth line of the Thema section. Chord symbols include Bbm, F-9/5, Bbm, and F7. A triplet is marked with a '3' over the notes.

Musical notation for the seventh line of the Thema section. Chord symbols include Dm7, G7, Cø, and F7.

Musical notation for the eighth line of the Thema section. Chord symbols include Bbm7, Eb7, Abmaj, Gø, and C7.

DON'T GET AROUND MUCH ANYMORE

Duke ELLINGTON

Musical score for "DON'T GET AROUND MUCH ANYMORE" by Duke Ellington. The score consists of six staves of music in C major, 4/4 time. The notes and chords are as follows:

- Staff 1: C, C, A⁹, A⁷, Am⁷
- Staff 2: D⁷, G⁷, C, 1. C, 2. C⁷
- Staff 3: F, Fm, C, C⁷, F
- Staff 4: F#⁹, H⁷, Em, H⁷, G⁷, C
- Staff 5: A⁹, A⁷, Am⁷, D⁷
- Staff 6: G⁷, C, C

IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

Duke ELLINGTON

Musical score for "IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)" by Duke Ellington. The score consists of four staves of music in G minor, 4/4 time. The notes and chords are as follows:

- Staff 1: Gm, E^b⁷, D⁷, Gm⁷
- Staff 2: C⁷, F⁷, B^b
- Staff 3: A⁹, D⁷, Gm, D⁷, Gm
- Staff 4: C⁷, F⁷, B^b

Chord progression for the first system: B^b, Fm⁷, B^b7, E^b, Gm⁷, C⁷, F⁷, Am⁷, D⁷, Gm⁷, E^b7, D⁷, Gm, C⁷, F⁷, B^b, B^b, D⁷, B^b.

THERE WILL NEVER BE ANOTHER YOU

Harry WARREN
 AI JACOBS
 Ed NELSON

Chord progression for the second system: E^bmaj, Dm⁷, G⁷, Cm⁷, B^bm⁷, E^b7, A^bmaj, F⁹, E^bmaj, Cm⁷, F⁷, Fm⁷, B^b7, E^bmaj, Dm⁷, G⁷, Cm⁷, B^bm⁷, E^b7, A^bmaj, F⁹, E^bmaj, A⁰, E^bmaj, D⁷, G⁷, C⁷, Fm⁷, B^b7, E^b, B^b7, E^b.

SCRAPPLE FROM THE APPLE

Charlie PARKER

Musical score for "Scrapple from the Apple" by Charlie Parker. The score consists of seven staves of music in G minor, 3/4 time. The first staff starts with a Gm7 chord and features a triplet of eighth notes. The second staff includes chords C7, Fmaj, Gm7, and C7. The third staff has a first ending with Am7 and D7, and a second ending with F. The fourth staff contains A7, D7, and G7 chords with slash marks. The fifth staff starts with C7 and Gm7. The sixth staff includes Gm7, C7, and Fmaj. The seventh staff includes Gm7, C7, and F.

BILLIE'S BOUNCE

Charlie PARKER

Musical score for "Billie's Bounce" by Charlie Parker. The score consists of three staves of music in G minor, 3/4 time. The first staff starts with an F chord and includes Bb7, HO, F/C, and F7. The second staff includes Bb7, F7, Am7, and D7. The third staff includes Gm7, Gm7, C7, F, D7, Gm7, and C7.

A FOGGY DAY

George GERSHWIN

Chord progression for "A Foggy Day":

Fmaj A[♭] D₇ Gm⁷ C⁷ F

D[♭] G⁷ Gm⁷ C⁷ Fmaj Cm⁷ F⁷ B[♭]

B[♭]m Fmaj Am⁷ D⁷ G⁷ Gm⁷ C⁷ Fmaj

A[♭] D⁷ Gm⁷ C⁷ F D[♭] G⁷

Gm⁷ C⁷ Cm⁷ F⁷ B[♭] E[♭]⁷

F Gm⁷ Am⁷ B[♭]m Am⁷ Dm⁷ Gm⁷ C⁷ F

AU PRIVAVE

Charlie PARKER

Chord progression for "Au Privave":

F Gm⁷ C⁷ F Cm⁷ F⁷

B[♭]⁷ F Gm⁷ Am⁷ D⁷

Gm⁷ Gm⁷ C⁷ F D⁷ Gm⁷ C⁷

HOW INSENSITIVE

Antonio Carlos JOBIM

Musical score for "How Inensitive" by Antonio Carlos Jobim. The score consists of six staves of music in 4/4 time, featuring various chords and melodic lines. Chords include Dm, C#°, D/C, G/H, Bbmaj, Ebmaj, E♭, A-9, Dm7, Db13, Cm7, H°, Bbmaj, E♭, A7, Dm7, Db7, Cm7, F7, Hm7, E7, Bbmaj, A7, Dm, and (A7).

STRAIGHT, NO CHASER

Thelonious MONK

Musical score for "Straight, No Chaser" by Thelonious Monk. The score consists of three staves of music in 4/4 time, featuring various chords and melodic lines. Chords include F7, Bb7, F7, Bb7, F7, D7, Gm7, C7, F7, D7, Gm7, and C7.

I'LL REMEMBER APRIL

Gene De PAUL

G Gm7
 Am7 D7
 Hm7 E7 Am7 D7 G G7
 Cm7 F7 Bbmaj Gbm7 Cm7
 F7 Bbmaj 3 Am7 D7
 Gmaj F#m7 H7 3 Emaj
 Am7 D7 G Gm7
 3 Am7 D7 3
 Hm7 E7 Am7 D7 G

CHEROKEE (INDIAN LOVE SONG)

Ray NOBLE

Bbmaj Fm7 Bb7 Ebmaj Ab7

Bbmaj C7 Cm7 1. G7 Cm7 F7

2. F7 Bbmaj C#m7 F#7 Hmaj

Hm7 E7 Amaj Am7 D7 Gmaj

Gm7 C7 Cm7 F7 Bbmaj

Fm7 Bb7 Ebmaj Ab7 Bb

C7 Cm7 F7 Bb

Detailed description: This block contains the musical notation for the song 'Cherokee (Indian Love Song)'. It consists of seven staves of music in a single system. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a common time signature. The notes are mostly quarter and eighth notes, with some rests. Chord symbols are placed above the staff. The second staff has a first ending bracket over the last two measures. The third staff has a second ending bracket over the last two measures. The fourth staff has a key signature change to D major (two sharps) for the first two measures. The fifth staff has a key signature change to B-flat major (two flats) for the last two measures. The sixth and seventh staves continue the melody in B-flat major.

ANTHROPOLOGY

Charlie PARKER
Dizzy GILLESPIE

Bb G7 Cm7 F7 Bb G7

Cm7 F Fm7 Bb7 Eb7 Ab7 1. Dm7 G7

Cm7 F7 2. Cm7 F7 Bb

Detailed description: This block contains the musical notation for the song 'Anthropology'. It consists of three staves of music in a single system. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a common time signature. The notes are mostly eighth and sixteenth notes, with some rests. Chord symbols are placed above the staff. The second staff has a first ending bracket over the last two measures. The third staff has a second ending bracket over the last two measures. The key signature remains B-flat major throughout.

Musical notation for the first system, including chords: D7, G7, C7, F7, Bb, G7, Cm7, F7, Bb, Gm7, Cm7, F7, Fm7, Bb7, Eb7, Ab7, Cm7, F7, Bb.

NIGHT AND DAY

Cole PORTER

Musical notation for the second system, including chords: Abmaj, G7, Cmaj, Abmaj, G7, Cmaj, F#m7, Fm7, Em7, D#o, Dm7, G7, Cmaj, Ebmaj, Cmaj, Ebmaj, Cmaj, F#m7, Fm7, Em7, D#o, Dm7, G7, Dm7, C, Dm7, G7.

IN A SENTIMENTAL MOOD

Duke ELLINGTON

Dm (Ma7) Dm7 Gm Gm (Ma7)
 Gm7 A7 Dm7 D7 Gm7 Gb7 1. Fmaj
 2. Fmaj Ab7 Dbmaj Bbm7 Ebm7 Ab7 Dbmaj Bb7 3
 Eb7 Ab7 3 Dbmaj Bbm7 Ebm7 Ab7 Gm7
 Dm (Ma7) Dm7 Gm Gm (Ma7) Gm7 A7
 Dm7 D7 Gm7 Gb7 F F

PRELUDE TO A KISS

Duke ELLINGTON

D7 G7+5 C7 Fmaj 3 H7 E7 A-9 Dm7
 Dm7 G7 Am7 D7 1. Dm7 G7 Cmaj A7
 2. Dm7 G7 C H7 Emaj C#m7 F#m7 H7

E maj C#m7 F#m7 H7 E maj C#m7

F#m7 H7 Em7 A7 Dm7 Ebm7 Em7 A-9

D7 G7+5 C7 Fmaj H7 E7 A7-9 Dm7

Dm7 G7 Am7 D7 Dm7 G-9 C

This system contains four staves of musical notation. The first staff has a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords above are E maj, C#m7, F#m7, H7, E maj, C#m7. The second staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords above are F#m7, H7, Em7, A7, Dm7, Ebm7, Em7, A-9. The third staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords above are D7, G7+5, C7, Fmaj, H7, E7, A7-9, Dm7. The fourth staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords above are Dm7, G7, Am7, D7, Dm7, G-9, C. There are triplets over the first two notes of the second and fourth staves.

I LET A SONG GO OUT OF MY HEART

Duke ELLINGTON

Eb Abmaj Eb Cm7 Gm7 C7 Gm7 C7

Fm7 Bb7 1. Eb C7 Fm7 Bb7

2. Eb Ab7 Eb Eb/G F#° Fm7 Bb7 Ebmaj

Ebmaj G7 Cm Cm7 Dbm7 Gb7 H7

Bb7+5 Eb Abmaj Eb Cm7 Gm7 C7

Gm7 C7 Fm7 Bb7 Eb Bb7 Eb

This system contains six staves of musical notation. The first staff has a treble clef and a key signature of three flats (Bb). The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4, Eb4, D4, C4. Chords above are Eb, Abmaj, Eb, Cm7, Gm7, C7, Gm7, C7. The second staff has notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4, Eb4, D4, C4. Chords above are Fm7, Bb7, 1. Eb, C7, Fm7, Bb7. The third staff has notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4, Eb4, D4, C4. Chords above are 2. Eb, Ab7, Eb, Eb/G, F#°, Fm7, Bb7, Ebmaj. The fourth staff has notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4, Eb4, D4, C4. Chords above are Ebmaj, G7, Cm, Cm7, Dbm7, Gb7, H7. The fifth staff has notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4, Eb4, D4, C4. Chords above are Bb7+5, Eb, Abmaj, Eb, Cm7, Gm7, C7. The sixth staff has notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F#4, Eb4, D4, C4. Chords above are Gm7, C7, Fm7, Bb7, Eb, Bb7, Eb. There are triplets over the first two notes of the second, third, and fifth staves.

SATIN DOLL

Duke ELLINGTON
 Billy STRAYHORN
 Mercer ELLINGTON

Musical score for SATIN DOLL, featuring five staves of music in treble clef with a key signature of one flat (Bb). The score includes various chord progressions and melodic lines. The first staff contains chords: Dm7, G7, Dm7, G7, Em7, A7, Em7, A7. The second staff contains: Am7, D7, Abm7, Db7, C, 1. A7, 2. C. The third staff contains: Gm7, C7, Gm7, C7, F, Am7, D7. The fourth staff contains: Am7, D7, Dm7, G7, A7, Dm7, G7, Dm7, G7. The fifth staff contains: Em7, A7, Em7, A7, Am7, D7, Abm7, Db7, C.

CARAVAN

Duke ELLINGTON
 Juan TISOL

Musical score for CARAVAN, featuring five staves of music in treble clef with a key signature of three flats (Bbb). The score includes various chord progressions and melodic lines. The first staff contains: C7. The second staff contains: Fm, F7. The third staff contains: Bb7, Eb7. The fourth staff contains: Ab, G7, C7.

Fm

WELL YOU NEEDN'T

Thelonious MONK

F7 Gb7 F7

Gb7 F7 Gb7

F7 1. F7 2. F7

Db7 D7

Eb7 E7 Eb7 D7

Db7 C7 cb7 C7 F7

Gb7 F7 Gb7

F7 Gb7 F7

NIGHT IN TUNISIA

Dizzy GILLESPIE
Frank PAPARELLI

Chord symbols: Eb7, Dm6, Eb7, Dm6, Eb7, A7-5, Dm6, Aø, D7, Gm7, Gø, C7, F, Eø, A7, Eb7, Dm6, Eb7, Dm6, Eb7, Dm6, Eb7, A7-5, Dm6, Eø, Eb7, Dm6, G7, Gm(maj7), Gm7, Gb7, Solo Break, Fmaj7, Eø, A-9

I GOT RHYTHM

George GERSHWIN

B \flat G 7 Cm 7 F 7 B \flat G 7 Cm 7 F 7

B \flat B \flat 7 E \flat B \flat F 7 1. B \flat F 7

2. B \flat D 7 G 7

C 7 F 7 B \flat G 7 B \flat G 7

Cm 7 F 7 B \flat G 7 Cm 7 F 7 B \flat B \flat 7

E \flat B \flat Dm 7 G 7 C 7 F 7 B \flat

ANGEL EYES

Matt DENNIS

Cm 7 D 7 G 7 Cm 7 A \flat 7 Cm 7 A $^{\circ}$ D $^{\circ}$ G 7

Cm 7 D 7 G 7 Cm 7 A 7 A \flat 7 G 7 1. Cm 7 D $^{\circ}$ G 7

2. Cm 7 B \flat m 7 E \flat 7 A \flat maj A $^{\circ}$ B \flat m 7 E \flat 7

Abmaj Am7 D7 Gmaj C#m7 F#7

Dm7 G7 Cm7 D7 G7 Cm7 Ab7 Cm7 A7

D7 G7 Cm7 D7 G7 Cm7 A7 Ab7 G7 Cm(Dm7 G7)

BEAUTIFUL LOVE

Victor YOUNG
Egbert Van ALSFYNE

E7 A7 Dm7 D7

Gm7 C7 Fmaj Em7 A7 Dm7

Gm7 Bb7 A7 Dm7 H7 E7

A7 E7 A7 Dm7 D7 Gm7

C7 Fmaj Em7 A7 Dm7 Gm7

Bb7 A7 Dm7 H7 Bb7 A7 Dm

BERNIE'S TUNE

Bernie MILLER
 Jerry LEIBER
 Mike STOLLER

Musical score for "Bernie's Tune" in G minor, 4/4 time. The score consists of six staves of music. The first staff begins with a Dm chord and a Bb7 chord. The second staff has a first ending bracket over the final two measures, with Eø and A7 chords. The third staff has a second ending bracket over the first two measures, with Dm, Bb, Gm7, Cm7, F7, Bb, and Gm7 chords. The fourth staff continues with Cm7, F7, Bb, Gm7, Cm7, F7, Bb, Eø, and A7 chords. The fifth staff has Dm and Bb7 chords. The sixth staff ends with Eø, A7, Dm, Em7, and A7 chords.

CHELSEA BRIDGE

Billy STRAYHORN

Musical score for "Chelsea Bridge" in E-flat major, 4/4 time. The score consists of three staves of music. The first staff has Eb7, Db7, Eb7, and Db7 chords. The second staff has Bb7, Ebm7, Ab7, Db6, and a first ending bracket over the final two measures with C7, H7, and Bb7 chords. The third staff has a second ending bracket over the first two measures with Db6 and H7 chords, followed by F#m7, H7, Emaj, C#m7, F#m7, and H7 chords.

Hm7 E7 Amaj Am7 D7 Gmaj Gm7 C7

Db7 C7 H7 Bb7 Eb7 Db7 Eb7 Db7

Bb7 Ebm7 Ab7 Db6

E. S. P.

Wayne SHORTER

E7 Fmaj

E7 Ebmaj

D7 Ebmaj E7 Fmaj Ebmaj Dm9

G7 Gm7 Gbmaj E7

Fmaj E7

Ebmaj D7 Ebmaj E7

Fmaj Ebmaj Db9 Gm7 Dbm7 Gb7 Fmaj

DARN THAT DREAM

Jimmy Van HEUSEN

G Bbm7 Eb7 Am7 H7 Em7 D7 H^ø E7

Am7 F9 Hm7 Bbm7 1. Am7 D7 Hm7 Bb7 Am7 D7 2. Am7 D7

G Fm7 Bb7 Ebmaj Cm7 Fm7 Bb7 Gm7 F#m7 H7

Fm7 Bb7 Ebmaj Cm7 Gm7 Am7 D7

Bbm7 Eb7 Am7 D7 G⁶ Bbm7 Eb7 Am7 H7 Em7 D7

H^ø E7 Am7 F9 Hm7 Bbm7 Am7 D7 G⁶

DINDI

Antonio Carlos JOBIM

Ebmaj Dbmaj Ebmaj

Bbm7 Eb-9 Abmaj Db7

Eb6 1. Bbm7 2. A^ø D7 Gm

Ebm⁶(D⁷) Gm Ebm⁶(D⁷) Gm C-9 Fm
 C#m⁶(C⁷) Fm C#m⁶(C⁷) Fm⁷ Bb-9
 Ebmaj Dbmaj Ebmaj Bbm⁷ Eb-9
 Abmaj Db⁷ Eb⁶ Db¹³

EARLY AUTUMN

Ralph BURNS
Woody HERMAN

G⁷ Cmaj H⁷ Bbmaj
 A⁷ Abmaj G⁷ 1. Cmaj Am⁷ Dm⁷ G⁷
 2. C Dm⁷ G⁷ Em⁷ D#^o
 Dm⁷ G⁷ Cmaj Cm⁷ F⁷ Bbmaj Eb⁷
 C#⁷ C⁹H⁹ Bb⁷A:maj Ab-⁹G⁹ Cmaj H⁷ Bbmaj
 A⁷ Abmaj G⁷ C Am⁷ Dm⁷ G⁷

GEE, BABY, AIN'T I GOOD TO YOU

Don REDMAN

C7 Ab7 G7 C7 F7 Bb7 Eb G7
 C7 Ab7 G7 C7 F7 Bb7 Eb Eb7
 Ab A° Eb/Bb Eb7 Ab7 A° D° G7
 C7 Ab7 G7 C7 F7 Bb7 Eb (Ab7 G7)

HERE'S THAT RAINY DAY

Jimmy Van HEUSEN

Fmaj(Fm7) Ab7 Dbmaj Gbmaj(Bbm7) Gm7
 C7 Fmaj Cm7 F7 Bbm7 Eb7
 Abmaj Dbmaj Gm7 C7 Fmaj Gm7 C7
 Fmaj Ab7 Dbmaj Gbmaj Gm7
 C7 Fmaj Cm7 F7 Bbmaj Gm7 C7
 Am7 G#° Gm7 C7 F

LADY BIRD

Tadd DAMERON

Cmaj Fm7 Bb7

Cmaj Bbm7 Eb7

Abmaj Am7 D7

Dm7 G7 Cmaj Eb maj Abmaj Db maj

GONE WITH THE WIND

Allie WRUBEL
Count BASIE

Fm7 Bb7 Eb C7 Fm7 Bb7 Eb maj Am7 D7

G E7 Am7 D7 Gmaj Gm7 F#0

Fm7 Bb7 Eb maj G C7 Fm7

Bb7 Fm7 Bb7 Eb C7 Fm7 Bb7 Eb maj

Am7 D7 G E7 Am7 D7 Gmaj Fm7 Cm7

Fm7 Bb7 G C7 Fm7 Bb7 Eb

KILLING ME SOFTLY WITH HIS SONG

Charles FOX

LINE FOR LYONS

Gerry MULLIGAN

G⁷ Cm⁷ F⁷ Hm⁷ E⁷

Am⁷ D⁷ Gmaj E⁷ Am⁷ D⁷ G (Am⁷ D⁷)

G E⁷ Am⁷ D⁷ G E⁷ Am⁷ D⁷ Gmaj

MEDITATION

Antonio Carlos JOBIM

Cmaj Hsus H⁷ Cmaj

A⁷ Dm⁷ B^{b7}

Em⁷ A⁷ Dm⁷ G⁷

Fmaj B^{b7} Em⁷ D^{#0}

Dm⁷ G⁷ Cmaj Hsus H⁷

Cmaj A⁷ Dm⁷

B^{b7} B^{b7} A⁷ A^{b7} G⁷ C (Dm⁷ G⁷)

FOUR BROTHERS

Jimmy GIUFFRE

B \flat 7 B \flat m7 E \flat 7 A \flat maj

F7 B \flat m7 Cm7 F7

1. B \flat m7 E \flat 7 A \flat maj F7 2. B \flat m7 E \flat 7

A \flat C \sharp m7 F \sharp 7 Hmaj

E m7 A7 Dmaj Dm7 G7

Cmaj A7 Dm7 G7 Cm7 F7

B \flat 7 B \flat m7 E \flat 7 A \flat maj F7

B \flat m7 Cm7 F7 B \flat m7 E \flat 7 A \flat

LUSH LIFE

Billy STRAYHORN

Db Cb9 Dbmaj Cb9 Dbmaj Cb9

Dbmaj Ebm7 Fm7 F#m7 Abm7 D13(#11) Fm7 D9(#11)

Dbm6/9 D13(#11) Db6 Cb9 Dbmaj Cb9

Dbmaj Cb9 Dbmaj Ebm7 Fm7 F#m7 Abm7 D13(#11)

Fm7 D9(#11) Dbm6/9 Gb C7 Fm

Fm Fm7 Fm Gb C7 Fm

Fm Fm7 Fm Ab13 H7-5

Bb9 Ebm7 A9-5 Ebm7 D13(#11)

Dbmaj D13(#11) Dbmaj D13(#11) Db6 F#m7 H13

Em7 D13(#11) Dbmaj D13(#11) Dbmaj D13(#11)

Db6 Db9 C13 Fm7 A13 Abmaj Eb7 (#9/5)

Abmaj Em7 A7 Dmaj Dm7 G7 Cmaj Ab13

Dbmaj D13(#11) Dbmaj D13(#11) Db6 C7(#11/9) H13

Fm7 Bb7 F#m9 H13 A9(#5) Ab13

Dbmaj Gb13 Fm7 Bb7 F#m9 H13

A9 #5 Ab13 ⊕ Ab7(#9) A7(#9) Bb7(#9) H7(#9) C7(#9) D13(#11) Dbmaj Ab13 Dbmaj D13(#11)

Dbmaj D13(#11) ⊕ Ab7(#9) A7(#9) Bb7(#9) H7(#9) C7(#9) D13(#11) Dbmaj

NATURE BOY

Eden AHBEZ

Dm E ϕ A 7 Dm E ϕ A 7
 Dm Dm (Ma 7) Dm 7 Dm 6 Gm Dm E ϕ A 7
 Dm E 7 A 7
 Dm E ϕ A 7 Dm E ϕ A 7
 Dm Dm (Ma 7) Dm 7 Dm 6 Gm Dm E ϕ A 7
 Dm H ϕ E 7 A 7 Dm (E ϕ A 7)

POLKADOTS AND MOONBEAMS

Jimmy Van HEUSEN

Fmaj Dm 7 Gm 7 C 7 Fmaj Dm 7 Gm 7 E ϕ A 7
 Dm 7 D b7 F/C Am 7 A b7 7 ^{1.} Gm 7 C 7 Am 7 Dm 7 Gm 7 C 7
^{2.} Gm 7 C 7 F H ϕ E 7 Amaj A $\#^{\circ}$ Hm 7 E 7

Amaj F#m7 Hm7 E7 Amaj A#° Hm7 E7

A7 D7 Gm7 C7 Fmaj Dm7

Gm7 C7 Fmaj Dm7 Gm7 E° A7

Dm7 Db7 F/C Am7 Abm7 Gm7 C7 F (Gm7 C7)

SOMEDAY MY PRINCE WILL COME

Frank CHURCHILL

Bbmaj D7 Ebmaj G7 Cm7 G7

Cm7 F7 Dm7 C#° Cm7 F7

Dm7 C#° Cm7 F7 Bbmaj D7 Ebmaj

G7 Cm7 G7 Cm7 F7 Bbmaj

D7 Ebmaj E° Bbmaj/F G7 Cm7 F7

ROBBIN'S NEST

Illinois JACQUET
Sir Charles THOMPSON

The musical score consists of ten staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various musical notations such as treble clefs, notes, rests, slurs, and ornaments. Chord symbols are placed above the staff lines to indicate the harmonic structure. The chords include: Db6, A9, Fm7, E°, Ebm7, Ab7, Db, Bb7, F7, Bb7, Eb7, Ebm7, Ab7, A9, Fm7, E°, Ebm7, Ab7, Db, Bb7, Ebm7, Ab7, and a final chord symbol with a circled cross.

SKYLARK

Hoagy CARMICHAEL

Eb6 Fm7 Eb/G Abmaj Gm7 A7
 Abmaj Eb/G F7 Fm7/Bb Bb7
 1. Eb Cm7 F7 Bb7 || 2. Eb Bb7
 Eb Cm7 H7 Bbm7 Eb7
 Abmaj G# C7 Fm (Db7)
 Bbm7 Eb7 Abmaj G Em7 A7 D7 G Bb7
 Eb Fm7 Eb/G Abmaj Gm7 A7 Abmaj Eb/G
 F7 Fm7/Bb Bb7 Eb Bb7 Eb

FREDDIE FREELOADER

Miles DAVIS

Bb7 Eb7
 Bb7 F7 E7 Eb7 Bb7

CON ALMA

Dizzy GILLESPIE

Emaj G#7/D# C#m7 C#m/H Bb7 Ebmaj Ebm7 Ab7

Dbmaj F7/C Bbm Bbm/Ab G7 Cmaj C⁹

F7 F#m7 H7 Emaj

Fm7 Bb7 Emaj G#7/D# C#m7 C#m/H Bb7

Ebmaj Ebm7 Ab7 Dbmaj F7/C Bbm7 Bbm/Ab G7 Cmaj

BLOOMDIDO

Charlie PARKER

Bb Cm7 F7 Bb

Bb7 Eb7

Dm7 Dbm7 Gb7 Cm7

F7 Bb G7 Cm7 F7

ONCE I LOVED

Antonio Carlos JOBIM

Gm7 C7+5 Fmaj F#0 Gm7

G#0 Am7 Fm7 Bb7 Ebmaj

E♭ A-9 1. Dmaj D-9

2. Dmaj G7 Cmaj F7 Bbmaj

H♭ Bbm6 Am6

Ab7-5 G7 G♭ A-9 Dm6 (D7)

CHILD IS BORN

Thad JONES

Bbmaj Ebm/Bb Bbmaj Ebm/Bb Bbmaj Ebm/Bb A♭ D-9

Gm7 D7+5 Gm7 D7+5 Gm7 C7 F7 Bbmaj

Ebm/Bb Bbmaj Ebm/Bb Bbmaj D7 Ebmaj Ab9 C♭ Bb/F Gb6

Gm7 C9 ⊕ F7 ⊕ F7 Bbmaj Eb7 Bbmaj

TAKE THE "A" TRAIN

Billy STRAYHORN

Chord symbols for 'Take the A Train': C, D7-5, Dm7, G7, 1. Dm7 G7, 2. Gm7 C7, Fmaj, D7, Dm7, G7, G-9, C, D7-5, Dm7, G7, C, Dm7, G7, Cmaj.

TENDERLY

Walter GROSS

Chord symbols for 'Tenderly': Ebmaj, Ab7, Ebm7, Ab7, Fm7, Db7, Ebmaj, Gm7, C7, F9, Bb7, F9, D9, G7, Cm7, F7, Fm7.

Bb7 Ebmaj Ab7 Ebm7

Ab7 Fm7 Db7 Ebmaj Gm7 C7

Fø Dø G7 Cm7 F7 F#ø

Gm7 C7 Fm7 Bb7 Eb Fm7Bb7

THESE FOOLISH THINGS

Jack STRACHEY
Harry LINK

Ebmaj Cm7 F7 Bb7 Ebmaj Cm7

F7 Bb7 Bbm7 Eb7 Abmaj C7 1. F7 Fm7 Bb7

2. F7 Bb7 Ebmaj Aø D7 Gm Aø D7 Gm7

C7 F7 Bbmaj Gm7 Cm7 F7 Bb7 C7 Fm7 Bb7

Ebmaj Cm7 F7 Bb7 Fbmaj Cm7 F7 Bb7

Bbm7 Eb7 Abmaj C7 F7 Bb7 Eb

EPISTROPHY

Thelonious MONK

The musical score for 'Epistrophy' by Thelonious Monk is presented in ten staves of music. The notation is in treble clef with a common time signature (C). The piece features a complex harmonic structure with various chord changes. The chords are annotated above the staff lines:

- Staff 1: C#7, D7
- Staff 2: D#7, E7
- Staff 3: C#7, D7
- Staff 4: C#7, D7, F#m, F#m
- Staff 5: H7, D#7
- Staff 6: D7, D#7, E7
- Staff 7: C#7, D7
- Staff 8: C#7, D7, Gb7 + 11

The music consists of eighth and sixteenth notes, often beamed together, with some rests and ties. The final staff concludes with a double bar line.

MAKIN' WHOOPEE

Walter DONALDSON

Chords: E^b E^o Fm^7 $F\#^o$
 E^b/G E^b7 $A^b\text{maj}$ D^b7 G^7 C^7
 F^7 B^b7 E^b Cm^7 Fm^7 B^b7
 F^7 B^b7 G^7 C^7 Fm^7
 F^7 B^b7 E^b G^7 C^7
 Fm^7 F^7 B^b7 G^7 C^7 F^7 B^b7
 E^b E^o Fm^7 $F\#^o$ E^b/G E^b7
 $A^b\text{maj}$ D^b7 G^7 C^7 F^7 B^b7
 E^b C^7 Fm^7 B^b7 E^b

MOONLIGHT SERENADE

Glenn MILLER

The musical score for "Moonlight Serenade" by Glenn Miller is presented in ten staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, and repeat signs. Chord symbols are placed above the notes to indicate the harmonic structure. The first staff begins with a half note E-flat, followed by a triplet of quarter notes. The second staff continues with a half note B-flat 7, a quarter note E-flat, and another triplet. The third staff features a half note C7+5, a quarter note F, a half note E-flat, a quarter note Cm7, a quarter note F, a half note Fm7, a quarter note F7, and a half note B-flat 7. The fourth staff has a first ending (1.) with chords E-flat, C7, F7, and B-flat 7, and a second ending (2.) with chords E-flat, E-flat 7, A-flat major, and F. The fifth staff starts with a half note G7+5, a quarter note G, a triplet of quarter notes, a quarter note A, a half note D7, and a quarter note D7+5. The sixth staff begins with a half note G, a quarter note C7, a half note Fm7, a quarter note B-flat 7, a half note E-flat, and a quarter note E-flat. The seventh staff starts with a half note Fm7, a quarter note B-flat 7, a half note E-flat, and a quarter note E-flat. The eighth staff begins with a half note E-flat, a quarter note E-flat 7, a half note C7+5, a quarter note F, a half note E-flat, a quarter note Cm7, a quarter note F, and a half note Fm7. The ninth staff starts with a half note F7, a quarter note B-flat 7, a half note E-flat, and a quarter note E-flat.

ROUND MIDNIGHT

Thelonious MONK

E^bm B^b/D E^bm/D^b C^ø F^ø B^b7 E^bm A^b7

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), common time signature. The staff contains a sequence of notes and rests corresponding to the first line of chords.

Hm⁷ E⁷ B^bm⁷ E^b7 A^bm⁷ D^b7 G^bmaj A^b7⁻⁵

Musical staff 2: Treble clef, key signature of three flats. The staff contains a sequence of notes and rests corresponding to the second line of chords.

1. C^ø3 F⁷ B^b7 2. C^ø F⁷ Fm/B E^b

Musical staff 3: Treble clef, key signature of three flats. The staff contains a sequence of notes and rests corresponding to the first and second endings of the third line of chords.

C^ø F⁷ B^b7 C^ø F⁷

Musical staff 4: Treble clef, key signature of three flats. The staff contains a sequence of notes and rests corresponding to the fourth line of chords, including triplet markings.

B^b7 A^bm⁷ Fm⁷ B^b7 C^ø F⁷

Musical staff 5: Treble clef, key signature of three flats. The staff contains a sequence of notes and rests corresponding to the fifth line of chords, including triplet markings.

B^bm⁷ E^b7 A^bm⁷ D^b7 F[#]m⁷ H⁷ Fm⁷ B^b7 E^bm B^b/D E^bm/O^b

Musical staff 6: Treble clef, key signature of three flats. The staff contains a sequence of notes and rests corresponding to the sixth line of chords, including triplet markings.

C^ø F^ø B^b7 E^bm A^bm Hm⁷ E⁷ B^bm⁷ E^b7

Musical staff 7: Treble clef, key signature of three flats. The staff contains a sequence of notes and rests corresponding to the seventh line of chords.

A^bm⁷ D^b7 G^bmaj A^b7⁻⁵ C^ø F⁷ Fm⁷/B E^bm

Musical staff 8: Treble clef, key signature of three flats. The staff contains a sequence of notes and rests corresponding to the eighth line of chords.

THIS MASQUERADE

Leon RUSSELL

Chord progression for "THIS MASQUERADE":

Fm⁷ B^b₁₃ Fm Fm (Ma⁷) Fm⁷
 B^b₁₃ Fm⁷ D^b₉ Gm⁷ C⁷₊₅₊₉ Fm
 Fm (Ma⁷) Fm⁷ B^b₁₃ D^b₇ C⁷
 Fm⁷ // Em⁷ A⁷ E^bm⁷ A^b₇ D^bmaj B^b₇
 E^bm⁷ A^b₇ D^bmaj Dm⁷
 G⁷ Cmaj Gm⁷ G⁷
 C sus G^b₁₃₊₁₁ Fm⁷ B^b₁₃ Fm⁷ B^b₁₃

WATCH WHAT HAPPENS

Michel LEGRAND

Chord progression for "WATCH WHAT HAPPENS":

E^bmaj F⁷
 Fm⁷ B^b B^b₇ E^bmaj Emaj 1. Fmaj Emaj 2. Fmaj G^bmaj
 Gmaj Gm⁷ C⁷ Fmaj

Chords: Fm⁷, B^b₇, E^bmaj, F⁷, Fm⁷, Fm⁷/B^b, B^b₇, E^b, E^b/E^b, D^b/E^b, E^b, E^b/E^b, D^b/E^b, E^b, (Fm⁷ B^b₇)

WAVE

Antonio Carlos JOBIM

Chords: Dm⁷, G⁷, Dmaj, B^b₀, Am⁷, D⁷, Gmaj, Gm⁷, F[#]₇, H⁷, E⁷, B^b₇, A⁷, Dm⁷, G⁷, 1. Dm G⁷, 2. Dm⁷ G⁷, Gm⁷, C⁷, Am⁷, Fm⁷, B^b₇, Gm⁷, A⁷, Dmoj, B^b₀, Am⁷, D⁷, Gmaj, Gm⁷, F[#]₇, H⁷, E⁷, B^b₇, A⁷, Dm⁷, G⁷, Dm⁷ G⁷

WHO CAN I TURN TO?

Leslie BRICUSSE
Antony NEWLEY

Musical score for 'Who Can I Turn To?' in E-flat major, 4/4 time. The score consists of seven staves of music with various chord annotations above the notes. The chords are: E^b, Fm⁷, B^b7, E^b maj, Fm⁷, Gm⁷, A^b maj, B^bm⁷, B^bm⁷, E^b7, A^b maj, Fm⁷, D⁷, Gm⁷, Cm⁷, Fm⁷, F#^o, Gm⁷, C⁷, Fm⁷, B^b7, E^b, Fm⁷, B^b7, E^b moj, Fm⁷, Gm⁷, A^b moj, B^bm⁷, B^bm⁷, E^b7, A^b maj, D⁷, G⁷, Cm⁷, F⁷, F#^o, E^b/G, F#^o, Fm⁹, B^b7, E^b (F#^o Fm⁷ B^b7).

WILLOW WEEP FOR ME

Ann RONELL

Musical score for 'Willow Weep for Me' in G major, 4/4 time. The score consists of two staves of music. The first staff features triplets and chords: G, C⁷(D⁷+5), G, C⁷(D⁷+5), G, Am⁷, G/H, Dm⁹, G⁷. The second staff includes chords: C⁷, A⁷, D⁷, G, C⁷, and a first ending (1. G D⁷+5) and second ending (2. G Dm⁷ G⁷).

Cm⁷ Gm⁷ G⁷ Cm⁷ F⁷ B^bm⁷ E^b₇

A^b₇ G⁷ Cm⁷ Gm⁷ G⁷

Cm⁷ F⁷ B^bm⁷ E^b₇ A^b₇ Am⁷ Dm⁷₊₅ G C⁷(D⁷₊₅) G C⁷(D⁷₊₅)

G Am⁷ G/H Dm⁹ G⁷ C⁷ A^ø D⁷₊₅

G C⁷ G D⁷₊₅

3й и 4й ТАКТ A G C G D^b₇

SMOKE GET'S IN YOUR EYES

Jerome KERN

C D^{#0} Dm⁷ G⁷ Cmaj C⁷₊₅ Fmaj F^{#0}

Cmaj Am⁷ Dm⁷ G⁷ 1. C A⁷ D⁷ G⁷ 2. C B^bm E^b₇

A^bmaj Fm⁷ B^bm⁷ A^o B^bm⁷ E^b₇ A^bmaj

Fm⁷ G⁷ C A⁷ Dm⁷ G⁷ C D^{#0} Dm⁷ G⁷

C C⁷₊₅ Fmaj F^{#0} Cmaj Am⁷ Dm⁷ G⁷ C

STOMPIN' AT THE SAVOY

Benny GOODMAN
Edgar SAMPSON
Chick WEBB

G⁷ C G⁷ C G⁷ C G⁷ C A⁷

Dm⁷ G⁷ 1. C A⁷ Dm⁷ G⁷ 2. C C⁷

F⁷ F^{#7} F⁷ B^{b7} E⁷ B^{b7} E^{b7} E⁷ E^{b7}

A^{b7} G⁷ C G⁷ C G⁷ C G⁷

C A⁷ Dm⁷ G⁷ C C G⁷ C

The musical score for 'Stompin' at the Savoy' is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a double bar line and repeat sign. The second staff includes first and second endings. The fifth staff concludes with a double bar line and repeat sign.

THE DAYS OF WINE AND ROSES

Henry MANCINI

F E^{b7} Am⁷ D⁷ Gm⁷

B^bm E^{b7} Am⁷ Dm⁷ Gm⁷ C⁷ G⁷

E^b A⁷ Dm⁷ G⁷ A^bm D^b C⁷ G⁷ C⁷ F E^{b7} Am⁷

D⁷ Gm⁷ B^bm E^{b7} Am⁷

Dm⁷ H^b E⁷ Am⁷ Dm⁷ Gm⁷ C⁷ F

The musical score for 'The Days of Wine and Roses' is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of five staves of music. The second staff contains handwritten annotations: 'A^bm D^b C⁷ G⁷ C⁷ F'. The fifth staff ends with a double bar line and repeat sign.

15261 Cole 3 p. J

EBB TIDE

Ralf RAINGER
Robert MAXWELL

Musical score for "EBB TIDE" in C major, 4/4 time. The score consists of five staves of music. The first staff begins with a C major chord and features a melodic line with triplets. The second staff includes a first ending with A7, D7, and G7 chords, and a second ending with Bb7, A7, and Dm chords. The third staff contains E7, Am, Fm6, C, C+, and Am chords. The fourth staff includes Dm7, G7, C, Am, Fm, Dm7, G7, and Cmaj chords. The fifth staff features Am7, Dm7, G7, and a first ending with C, Am7, Dm7, and G7 chords, followed by a second ending with a C chord.

EXACTLY LIKE YOU

Jimmy McHUGH

Musical score for "EXACTLY LIKE YOU" in C major, 4/4 time. The score consists of five staves of music. The first staff begins with a C chord and features a simple melodic line. The second staff includes a first ending with C, A7, D7, and G7 chords, and a second ending with a C7 chord. The third staff contains F, Bb7, C, and D7 chords. The fourth staff includes Bb7, E7, A7, D7, G7, and C chords. The fifth staff features D7, G7, G°, G7, C, Dm7, and C chords.

DEEP PURPLE

Peter De ROSE

Chords for 'DEEP PURPLE':
 Staff 1: F, F#°
 Staff 2: Gm7, C7, F, Cm7, F7
 Staff 3: Bb, D7, Gm7, Bbm6, Am7, D7, Gm7
 Staff 4: C7, F, D7, Gm7, C7, F, F#°
 Staff 5: Gm7, C7, F, Cm7, F7, Bb, D7, Gm7, Bbm6, Am7
 Staff 6: D7, Gm7, C7, 1. F, C7, 2. F

SOMEONE TO WATCH OVER ME

George GERSHWIN

Chords for 'SOMEONE TO WATCH OVER ME':
 Staff 1: Eb, F/A, Ab°, Eb/G, F#°, Fm7, E°
 Staff 2: Fm7, A°, Ab/Bb, Bb7, 1. Eb, Cb, F7, Bb7, 2. Eb, Ab, Eb7
 Staff 3: Ab, Amb, Eb/G, F#°, Fm7, Bb7, Eb, D7, G7
 Staff 4: C7, F7, Bb7, Eb, F/A, Ab°, Eb/G, F#°
 Staff 5: Fm7, E°, Fm7, C7, Fm7, Ab/B, Bb7, Eb

I'M IN THE MOOD FOR LOVE

Jimmy McHUGH

Chords: C, Am⁷, Dm⁷, A⁷, Dm⁷, G⁷, C, Em⁷, D^{#0}, Dm⁷, A⁷, Dm⁷, G⁷, C, A⁷, Dm⁷, G⁷, C, F^{#m}, H⁷, Em, A⁷, D⁷, Dm⁷, G⁷, C, Am⁷, Dm⁷, A⁷, Dm⁷, G⁷, C, Em⁷, D^{#0}, Dm⁷, A⁷, Dm⁷, G⁷, C

I'M CONFESSION

Dan DOUGHERTY

Chords: G, D⁷⁺⁵, G, D⁷⁺⁵, G, D⁷⁺⁵, E⁷, A⁷, D⁷, G, E⁷, Am⁷, D⁷, G, Dm⁷, G⁷, C, G⁷, C, A⁷, Am⁷, D⁷, G, D⁷⁺⁵, G, D⁷⁺⁵, G, D⁷⁺⁵, E⁷, A⁷, D⁷, G

OLD DEVIL MOON

Burt LANE

F E^b/F F E^b/F F
 E^b/F F F⁷ B^b maj
 E^b A^bm⁷ D^b G^b C⁷ F
 E^b/F F E^b/F Dmaj Dm⁷
 Dm⁷ G⁷ Gm⁷ C⁷
 F E^b/F F E^b/F F E^b/F
 F F⁷ B^b maj E^b
 A^bm⁷ D^b G^b C⁷ F F E^b/F
 F E^b/F F F⁷ Am⁷ D⁷
 1. Gm⁷ C⁷ F C⁷ 2. Gm⁷ C⁷ F

POINCIANA

Nat SIMON

G/D Am⁷/D G/D Am⁷/D G/D
 D⁷ G 1. 2. G D⁷ Gmaj
 Dm⁷ G⁷ Cm⁷ G 1. G D⁷
 2. G A ϕ E^b₇ Am⁷ D⁷
 A ϕ E^b Am⁷ D⁷
 Gmaj Dm⁷ G⁷ Cm⁷
 1. G E⁷ Am⁷ D⁷ 2. G
 G/D Am⁷/D G/D Am⁷/D G/D 1. D⁷
 G 2. D⁷ G

HOW DEEP IS THE OCEAN (HOW HIGH IS THE SKY)

Irving BERLIN

Chords for 'How Deep Is the Ocean (How High Is the Sky)':

- Staff 1: Cm, G⁷, Cm⁷, A^ø, D⁷
- Staff 2: Gm, D⁷, Gm, Fm⁷, B^b₇, B^bm⁷
- Staff 3: E^b₇, A^b₇, F[#]m⁷, H⁷
- Staff 4: B^b₇, D^ø, G⁷, Cm, G⁷
- Staff 5: Cm⁷, A^ø, D⁷, Gm, D⁷, Gm⁷
- Staff 6: Fm⁷, B^b₇, E^b₇, G^ø, C₇, Fm⁷, A^bm⁷
- Staff 7: E^b, F⁷, B^b₇, E^b, (G⁷)

I'VE GOT YOU UNDER MY SKIN

Cole PORTER

Chords for 'I've Got You Under My Skin':

- Staff 1: B^b₇, Fm⁷, B^b₇, E^bmaj
- Staff 2: Fm⁷, B^b₇, E^bmaj, Fm⁷

B \flat 7 Ebmaj Fm7 B \flat 7
 Ebmaj Fm7 B \flat 7 Ebmaj
 F \emptyset B \flat 7 Dmaj Ebmaj
 Dm7 G7 Cmaj
 Fm7 B \flat 7 Eb Fm7
 B \flat 7 Ebmaj F \emptyset
 Gm7 F#7 Fm7 B \flat 7 Cm7
 Fm7 B \flat 7 Eb Fm7 B \flat 7 Fm7 B \flat 7
 Eb Eb7 Ab Abm Eb/B \flat
 C7 Fm7 B \flat 7 Eb

THE TOUCH OF YOUR LIPS

Ray NOBLE

I GET A KICK OUT OF YOU

Cole PORTER

Fm⁷ B^b₇ E^b C⁷ Fm⁷

B^b₇ E^b Gm⁷ Fm⁷

B^b₇ G^ø C⁷ Fm⁷ B^b₇

E^b B^bm⁷

Gm⁷ C⁷ Fm⁷

D^b₇ C⁷ F⁷ F^ø B^b₇

Fm⁷ B^b₇ E^b C⁷ Fm⁷

B^b₇ E^b A^b₇ Gm⁷ C⁷ Fm⁷ B^b₇

G^ø C⁷ Fm⁷ B^b₇ E^b

BYE BYE BLACKBIRD

Ray HENDERSON

F B^b/F F G⁷ C⁷ F F/A

G[#]° Gm⁷ C⁷ A^ø D⁷ Gm⁷ E^b₇

D⁷ G⁷ Gm⁷ C⁷ F C⁷

F A^ø D⁷ Gm⁷

E^b₇ G⁷ C⁷ F B^b/F F

G⁷ C⁷ A^ø D⁷ Gm⁷ C⁷ F (C⁷)

EMBRACEABLE YOU

George GERSHWIN

G G° Am⁷ D⁷ Am⁷ D⁷E⁷

Am⁷ F⁷ D⁷ G Am⁷/D G F[#] H⁷

Em⁷ C[#] F[#] Hm Hm⁷ E⁷

D/A H⁷ Em⁷ A⁷ Am⁷/D D⁷

G G° Am⁷ D⁷ Am⁷ D⁷ E⁷ Am⁷

F⁷ D⁷ G Am⁷/D G Dm⁷/G⁷ C F#⁷ H⁷

Em Em⁷+ A⁷ Cm⁶ Hm⁷ E⁷ A⁷ D⁷ G

BUT NOT FOR ME

George GERSHWIN

F⁷ Fm⁷/B^b₇ B^b₇ E^b maj

F⁷ Fm⁷/B^b B^b₇ B^bm⁷ E^b₇

A^b maj D^b₇ E^b Cm⁷ Fm⁷

B^b₇ F⁷ Fm⁷/B^b B^b₇

E^b maj F⁷ Fm⁷/B^b B^b₇ B^bm⁷

E^b₇ A^b maj D^b₇ E^b

Cm⁷ F⁷ B^b₇ E^b 1. B^b 2. E^b

ANYTHING GOES

Cole PORTER

Chords for 'Anything Goes':
 Staff 1: C, G7, C, G7, C, G7
 Staff 2: C7, F, Fm, C, G7
 Staff 3: H7, E, H7
 Staff 4: Hm7, H7, Em
 Staff 5: Em/D, C#dim, G7
 Staff 6: C, G7, C, G7, C, G7
 Staff 7: C7, F, Bb7, C, (G7)

SWEET LORRAINE

Cliff BURWELL

Chords for 'Sweet Lorraine':
 Staff 1: G, F7, E7, Am7, F#dim, H7, Em7, Dm7, G7
 Staff 2: C7, H7, E7, Am7, D7, Hm7, E7, Am7, D7
 Staff 3: G, G7, C, E7, Am, C7, F, E7

Am⁷ C⁷ F⁷ E⁷ E^b₇ D⁷ F⁷ E⁷

E^b₇ D⁷ G F⁷ E⁷ Am⁷ F[#] H⁷ Em⁷ Dm⁷G⁷

C⁷ H⁷ E⁷ Am⁷ D⁷ G (D⁷)

PRISONER OF LOVE

Russ COLOMBO
Clarence GASKILL

Fm⁷ B^b₇ E^b maj Gm⁷ C⁷

Fm⁷ B^b₇ G⁷ 1. Cm⁷ F⁷ B^b₇G⁷C⁷ 2. Cm⁷ A^bm⁷

E^b D⁷ Gm D⁷ Gm D⁷ Gm D⁷

Gm D⁷ G D⁷ G D⁷ G D⁷

B^b₇ Fm⁷ B^b₇ E^b maj

Gm⁷ C⁷ Fm⁷ B^b₇ G⁷ Cm⁷ F⁷ E^b

CLOSE TO YOU (THEY LONG TO BE)

Burt BACHARACH

$A^{\flat}maj$ $Dm^{\flat} G^{\flat}$ Gm^{\flat}
 Cm^{\flat} Fm^{\flat} $B^{\flat}7$ $E^{\flat}maj$ 1.
 2. $E^{\flat}7$ $A^{\flat}maj$ $A^{\flat}m^{\flat}$ Gm^{\flat}
 C^{\flat} $A^{\flat}maj$ Fm^{\flat}
 $B^{\flat}7$ $A^{\flat}maj$ $Dm^{\flat} G^{\flat}$ Gm^{\flat}
 Cm^{\flat} Fm^{\flat} $B^{\flat}7$ E^{\flat}

THIS LOVE OF MINE

Sol PARKER
Henry SANICOLA

Dm^{\flat} G^{\flat} C Am^{\flat}
 Dm^{\flat} G^{\flat}_{+5} C A^{\flat} Dm^{\flat}
 G^{\flat} C Am^{\flat} D^{\flat}
 G^{\flat} Em^{\flat} A^{\flat} Dm^{\flat} G^{\flat} C

Am⁷ Dm⁷ G⁷ C A⁷

Dm⁷ G⁷ E⁷ Am⁷ D⁷ C/G

G⁷ 1. C A⁷ 2. C

This system contains three staves of musical notation. The first staff has a treble clef and a key signature of one flat (B-flat). It features a sequence of notes with chords Am⁷, Dm⁷, G⁷, C, and A⁷ above it. The second staff continues the melody with chords Dm⁷, G⁷, E⁷, Am⁷, D⁷, and C/G. The third staff shows a first ending (1.) with a C chord and a second ending (2.) with a C chord, both leading to a double bar line.

WHAT IS THIS THING CALLED LOVE

Cole PORTER

G⁷ C⁷ Fm

D⁷ G⁷ Cmaj G⁷

C⁷ Fm D⁷ G⁷

Cmaj C⁷ F⁷ B^b maj

A^b7 G⁷

G⁷ C Fm D⁷

G⁷ C C

This system contains seven staves of musical notation. The first staff has a treble clef and a key signature of one flat. It features a sequence of notes with chords G⁷, C⁷, and Fm above it. The second staff continues the melody with chords D⁷, G⁷, Cmaj, and G⁷. The third staff has chords C⁷, Fm, D⁷, and G⁷. The fourth staff has chords Cmaj, C⁷, F⁷, and B^b maj. The fifth staff has chords A^b7 and G⁷. The sixth staff has chords G⁷, C⁷, Fm, and D⁷. The seventh staff has chords G⁷, C, and C, with a double bar line at the end.

THE LADY IS A TRAMP

Richard RODGERS

Chord progression for "The Lady Is a Tramp":

Chords: C, E^b₇, Dm⁷, G⁷, C, E^b₇, Dm⁷, G⁷, C, C⁷, F, D⁹, C/G, G⁷, C, 1. G⁷, 2. C, Dm⁷, G⁷, Em⁷, A⁷, Dm⁷, G⁷, C, A⁷, D⁷, G⁷, C, E^b₇, Dm⁷, Hm⁷, E⁷, Am⁷, D⁷, G⁷, C

I CAN'T GET STARTED

Vernon DUKE

Chord progression for "I Can't Get Started":

Chords: Cmaj, Am⁷, Dm⁷, G⁷, E⁷, Am⁷, D⁷, G⁷, Cmaj, Am⁷, Dm⁷, G⁷, 1. E⁷, A⁷, D⁷, G⁷, 2. Cmaj, Em⁷, A⁷, Em⁷, A⁷, Dmaj

Dm⁷G⁷ Dm⁷ G⁷ Em⁷ A⁷ D⁷ G⁷
 Cmaj Am⁷ Dm⁷ G⁷ E⁷ Am⁷ D⁷ G⁷
 Cmaj A⁷ D⁷ G⁷ C

APRIL IN PARIS

Vernon DUKE

D⁹ G⁷ Cmaj D⁹ G⁷ Cmaj Cmaj
 Gm⁷ C⁷ Fmaj
 H⁹ E⁷ Am Am/G F#⁹ H⁷ E⁷ A⁷
 F#⁹ F⁹ C/E D#⁹ D⁹ C/E C H⁹ E⁷
 Am Am/G F#⁹ H⁷ Emaj Dm⁷G⁷ D⁹ G⁷ Cmaj
 E⁹ A⁷ D⁷ D⁹ G⁷ C

SOMETIME AGO

Sergio MIHANOVITCH

ON THE STREET WHERE YOU LIVE

Frederick LOEWE

C F#^o H⁷
 Em H⁷ Em⁷ G⁷ C
 G⁷ C G⁷ C D#^o Dm⁷
 G⁷ Dm⁷ B^{b7} C Am⁷ D⁷
 G⁷ E^o A⁷ Dm⁷ G⁷ C

WALKIN' MY BABY BACK HOME

Fred AHLERT
Harry RICHMAN

C G⁷₊₅ C G⁷₊₅ C E^o A⁷ Dm⁷ A⁷
 Dm⁷ D^o G⁷ 1. C G⁷₊₅ 2. C H⁷ Em
 Em⁶ C⁷ H⁷ Em Em⁶
 A⁷ D⁷ G⁷ C G⁷₊₅ C G⁷₊₅ C
 E^o A⁷ Dm⁷ A⁷ Dm⁷ D^o G⁷ C G⁷₊₅

LOVER

Richard RODGERS

Chord annotations for "LOVER":
 Staff 1: Eb7, D7, Db7
 Staff 2: C7, H7, Bb7, 1. Eb
 Staff 3: C7, F7, Bb7, 2. Eb, Am7, D7
 Staff 4: G, G#o, Am7, D7, G, G#o, Am7, D7
 Staff 5: Bb, Ho, Cm7, F7, Fm7, Bb7
 Staff 6: Eb, D7, Db7, C7
 Staff 7: H7, Bb7, Eb, C7, F7, Bb7

TAKE FIVE

Paul DESMOND

Chord annotations for "TAKE FIVE":
 Staff 1: Ebm, Bbm7, Ebm7, Bbm7
 Staff 2: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7
 Staff 3: Ebm, Bbm7, Ebm, Cb, Abm7, Bbm7, Ebm7

$A^{\flat}m^7$ $D^{\flat}7$ G^{\flat} $B^{\flat}m^7$ C^{\flat} $A^{\flat}m^7$
 $B^{\flat}m^7$ $E^{\flat}m^7$ $A^{\flat}m^7$ $D^{\flat}7$ Fm^7 $B^{\flat}7$
 $E^{\flat}m$ $B^{\flat}m^7$ $E^{\flat}m$ $B^{\flat}m^7$ $E^{\flat}m$ $B^{\flat}m^7$ $E^{\flat}m$ $B^{\flat}m^7$
 $E^{\flat}m$ $B^{\flat}m^7$ $E^{\flat}m$ $B^{\flat}m^7$ $E^{\flat}m$ $B^{\flat}m^7$ $E^{\flat}m^7$ $B^{\flat}m^7$

WE'LL BE TOGETHER AGAIN

Carl FISCHER

G^7 C $A^{\flat}7$ Dm^7 G^7 Am^7 D^9
 $B^{\flat}m^7$ $E^{\flat}7$ $A^{\flat}maj$ D^{\flat} $A^{\flat}7$ $G\text{ sus}$ G^7
 D^{\flat} G^7 C $A^{\flat}7$ G^7 Cm
 $A^{\flat}7$ G^7 Cm $A^{\flat}7$ G^7 $G^{\flat}7$ $F7$
 D^{\flat} $A^{\flat}7$ $G\text{ sus}$ G^7 C $A^{\flat}7$ Dm^7 G^7 Am^7
 D^9 $B^{\flat}m^7$ $E^{\flat}7$ $A^{\flat}maj$ D^{\flat} G^7 C

SHINY STOCKING

Frank FOSTER

Staff 1: $B^b m^7$ $E^b 7$ $B^b m^7$ $E^b 7$
Staff 2: A^b $D^b 7$ A^b/C H^o $B^b m^7$
Staff 3: $E^b 7$ Cm^7 F^7 Dm^7 G^7
Staff 4: C F^7 $B^b m^7$ $E^b 7$ $B^b 7$ $E^b 7$
Staff 5: A^b $D^b 7$ A^b/C H^o $B^b m^7$ $E^b 7$
Staff 6: Cm^7 F^7 $B^b m^7$ $E^b 7$ A^b (F^7)

LIKE SOMEONE IN LOVE

Jimmy Van HEUSEN

Staff 1: A^b C^7 Fm^7 $B^b 7$ $D^b 7$ Cm^7 F^7 $B^b m^7$
Staff 2: $E^b 7 (Dm^7 G^7)$ A^b $E^b m^7$ $A^b 7$ D^b Gm^7 C^7
Staff 3: F $(B^b 7)$ Fm^7 $B^b 7$ $B^b m^7$ $E^b 7+5$

A^b C^7 Fm^7 B^b7 D^b7 Cm^7 F^7 B^bm^7
 E^b7 A^b E^bm^7 A^b7 D^b Gm^7 C^7 F
 B^b7 H^0 Cm^7 F^7 B^bm^7 E^b7 A^b (B^bm^7 E^b7)

UNFORGETTABLE

Irving GORDON

F F°/A^b
 Gm^7/C G^7 Cm^7
 E^bm^7 B^b Fm/A^b G^7 C^7
 F
 F°/A^b Gm^7/C G^7
 Cm^7 E^bm B^b Fm/A^b
 G^7 C^7 F^7 B^b (Gm^7 C^7)

THE MIDNIGHT SUN

Lionel HAMPTON
Sonny BURKE

Chord progression for the first staff: Cmaj, Cm7, F9

Chord progression for the second staff: F9, Bmaj, Bbm7, Eb9

Chord progression for the third staff: Eb9, Abmaj, Abm7, Db9

Chord progression for the fourth staff: Db9, 1. Cmaj Am7 Dm7 G7, 2. Cmaj Am7 F#m7 H7

Chord progression for the fifth staff: Emaj, Em7, A7, Dmaj, Em7, Eb7

Chord progression for the sixth staff: Dmaj, Dm7, G7, Em7, Eb7, Dm7, Db7

Chord progression for the seventh staff: Cmaj, Cm7, F9

Chord progression for the eighth staff: F9, Bbmaj, Bbm7, Eb9

Chord progression for the ninth staff: Eb9, Abmaj

Chord progression for the tenth staff: Abm7, Db9, Db9, Cmaj, Am7, Dm7, G7

JA - DA

Bob CARLETON

Musical score for "JA - DA" by Bob Carleton. The score consists of five staves of music in 4/4 time, featuring a melody with various chords including F, D7, G7, C7, G#0, and Gm7.

AFTER YOU'VE GONE

Joseph DAVIS
Turner LAYTON

Musical score for "AFTER YOU'VE GONE" by Joseph Davis and Turner Layton. The score consists of four staves of music in 4/4 time, featuring a melody with various chords including Eb, Ebm, Ab7, Bb, Dm7, G7, C7, F7, Bb, Cm7, G7, Bb7, Eb, Ebm, Ab7, Bb, Dm7, G7, Cm7, G7, Cm7, Ab7, Bb, D7, Gm7, C7, Bb/F, G7, Cm7, F7, and Bb.

SOLID

Sonny ROLLINS

DAY - DREAM

Duke ELLINGTON
Billy STRAYHORN

DONNA LEE

Charlie PARKER

The musical score for 'Donna Lee' by Charlie Parker is presented in ten staves of music. The key signature is three flats (B-flat major/D-flat minor). The score includes various chords and rhythmic patterns:

- Staff 1: Chords A^b , F^7 , B^b7 . Features a triplet of eighth notes.
- Staff 2: Chords B^bm^7 , E^b7 .
- Staff 3: Chords A^b , E^bm^7 , D^7 , D^b . Features a slur over the final two notes.
- Staff 4: Chords D^bm^7 , A^b , F^7 . Features a triplet of eighth notes.
- Staff 5: Chords B^b7 , B^bm^7 . Features a triplet of eighth notes.
- Staff 6: Chords E^b7 , A^b , F^7 . Features two triplet markings.
- Staff 7: Chords B^b7 , C^7 . Features a triplet of eighth notes.
- Staff 8: Chords Fm , C^7 , Fm . Features a triplet of eighth notes.
- Staff 9: Chords C^7 , Fm , D^o . Features a triplet of eighth notes.
- Staff 10: Chords A^b , F^7 , B^bm^7 , E^b7 , A^b .

JOY SPRING

Clifford BROWN

The musical score for "Joy Spring" by Clifford Brown is presented in ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various chords and rhythmic patterns, including triplets. The chords are: F, Dm7, Gm7, C7, F, Dm7, Bbm7, Eb7, Am7, Ab7, Gm7, C7, F, Abm7, Db7, Gb, Ebm7, Hm7, E7, Bbm7, Eb7, Abm7, Db7, Gb, Am7, D7, G, Gm7, C7, F, Fm7, Bb7, Eb, Abm7, Db7, Gb, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7, Bbm7, Eb7, Am7, Ab7, Gm7, C7, F.