

2 Выпуск

150

АМЕРИКАНСКИХ
ДЖАЗОВЫХ
ТЕМ

AMERICAN JAZZ
STANDARDS

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FLY ME TO THE MOON

Bart HOWARD

Musical score for "Fly Me to the Moon" by Bart Howard. The score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music with corresponding chord symbols above the notes.

Chord symbols and staff details:

- Staff 1: Dm D⁷ Gm⁷ C⁷ F F⁷
- Staff 2: B^b maj E⁹ A⁷ Dm D⁷
- Staff 3: Gm⁷ $\frac{Gm^7}{C}$ C⁷ Fmaj D⁷ Gm⁷
- Staff 4: C⁷ F E⁹ A⁷ Dm D⁷ Gm⁷
- Staff 5: C⁷ F F⁷ B^b maj E⁹ A⁷
- Staff 6: Dm D⁷ G⁷ $\frac{Gm^7}{C}$ C⁷ 1. A⁹ D⁷
- Staff 7: G⁷ $\frac{Gm^7}{C}$ C⁷ F (E⁹ A⁷) || 2. A⁹ E^b7
- Staff 8: D⁷ Gm⁷ C⁷ F

ALL OF YOU

Cole PORTER

Fm⁷B^b7 Ebmaj F^o B^b7 Ebmaj
 F^o B^b7 Eb (C⁷) E^o Fm⁷
 B^b7 Eb (D^b7) C⁷ Fm⁷ B^b7
 Fm⁷ B^b7 Eb F^o B^b7 Eb Ebmaj
 (G^o C⁷) C⁷ Fm⁷ F[#] C^o Gm⁷ C⁷
 Fm⁷ (C⁷) (Fm⁷ B^b7) 1. Eb 2. Eb

 THE CONTINENTAL
 (YOU KISS WHILE YOU'RE DANCING)

Con CONRAD

Fm⁷ B^b7 Eb C⁷
 Fm⁷ B^b7 Eb C⁷ Fm⁷ B^b7
 Eb C⁷ Fm⁷ B^b7 1. Eb

ER

2.
Eb

Abm7 D♭7 G♭ Ebm7

Abm7 D♭7 Fm7 B♭7 Fm7 B♭7

E♭ C7 Fm7 B♭7 E♭ C7 Fm7 B♭7

E♭ C7 Fm7 B♭7 E♭ E♭

SWEET SUE - JUST YOU

Victor YOUNG

Am7 D7 Am7 D7

G D7 G 1. 2. G

Hm7 E7 Hm7 E7 Am7

(F7) A7 D7 Am7 D7

Am7 D7 G D7 G

TRAD

BLUE MOON

Richard RODGERS

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

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

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

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

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

ROSETTA

Earl HINES

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

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

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

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

DON'T BE THAT WAY

Benny GOODMAN

Edgar SEMPSON

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

Db Bb7 Ebm7 Ab7 Db Bb7 Ebm7 Ab7 Db Bb7

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

F7 Bb7 Eb7 Ab7 Db Bb7

Ebm7 Ab7 Db Bb7 Ebm7 Ab7 Db Bb7 Ebm7 Ab7 Db

UNDECIDED

Charlie SHAVERS

Chord progression for "UNDECIDED":

C F7 D7

G7 1. C A7 D7 G7 2. C Gm7

C7 F Am7

D7 G7 C

F7 D7 G7 C

TAKING A CHANCE ON LOVE

Vernon DUKE

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

Duke ELLINGTON
Merser ELLINGTON

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

Db Eb7 Ab7 Db Db7

Gb7 Gb7 Ab7 Db

Bb7 Ebm7 Ab7 Db (Bb7 Ebm7 Ab7)

The score consists of three staves of music in B-flat major. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The key signature has two flats (B-flat and E-flat).

COTTON TAIL

Duke ELLINGTON

Chord progression for 'Cotton Tail':

Bb G7 Cm7 F7 Bb G7 Cm7 F7

Bb Bb/D Eb E° 1. Bb/F G7 C7 F7

2. Bb/F F7 Bb D7 G7 C7 F7

Bb G7 Cm7 F7 Bb G7 Cm7 F7

Bb Bb/D Eb E° Bb/F F7 Bb

The score consists of four staves of music in B-flat major. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music features eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The key signature has two flats (B-flat and E-flat). The score includes first and second endings, marked with '1.' and '2.' respectively.

DINAH

Harry AKST

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

JUST IN TIME

Jule STYNE

B^b D⁷ (D⁹) (G⁷)
 C⁷ F⁷ B^b(⁷) E^b⁷
 A^b D⁷ Gm D⁷ Gm
 C⁷ B^b (A^b⁷) G⁷ C⁷
 F⁷ B^b Gm⁷ C⁷ Cm⁷ F⁷ B^b

GROOVIN' HIGH

Charlie PARKER

The musical score for "Groovin' High" by Charlie Parker is presented across ten staves. The key signature is E-flat major (three flats), and the time signature is common time (C). The notation includes eighth and sixteenth notes, rests, and bar lines. Chord changes are indicated by letters above the staff lines.

Chord changes across the staves:

- Staff 1: E $\flat$, Am 7 , D 7
- Staff 2: E $\flat$, Gm 7 , C 7
- Staff 3: F 7 , Fm 7 , B $\flat$ 7
- Staff 4: Gm 7 , F $\sharp$ m 7 , H 7 , Fm 7 , B $\flat$ 7
- Staff 5: E $\flat$, Am 7 , D 7
- Staff 6: E $\flat$, Gm 7 , C 7
- Staff 7: F 7 , Fm 7 , B $\flat$ 7
- Staff 8: Fm 7 , A $\flat$ m 7 , D $\flat$ 7 , E $\flat$

YARDBIRD SUITE

Charlie PARKER

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

NOW IS THE TIME

Charlie PARKER

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

BLUEBERRY HILL

AI LEWIS
Vincent ROSE
Larry STOCK

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

FAR MORE BLUES

Dave BRUBECK

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

LULLABY OF BIRDLAND

George SHEARING

Chord symbols: Dm H E⁷ A⁷ Dm D⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷ 1. F Dm⁷ E A⁷ C⁷ 2. C⁷ F A D⁷ Gm⁷ G C⁷ F A D⁷ Gm⁷ C⁷ F A⁷ Dm H E⁷ A⁷ Dm D⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ G C⁷ F

BOSSA-NOVA USA

Dave BRUBECK

Chord symbols: G C⁷ Fmaj C F⁷ Bbmaj D G⁷ Cmaj C F⁷ Bbmaj Bb E^{b7} Abmaj G C⁷

Chords: G[♭], C⁷, F[♯]maj, C[♭], F⁷, B[♭]maj, D[♭], G⁷, C[♯]maj, C[♭], F⁷, B[♭]maj, B[♭]♭, E[♭]7, A[♭]maj, G[♭], C⁷, F.

MOON RIVER

Henry MANCINI

Chords: C, Am⁷, F⁷, C, C⁷, F⁷, C, H[♭], E⁷, Am⁷, C⁷, F, B[♭]7, Am, Am/G, F[♯]♭, H⁷, Em, A⁷, Dm, G⁷, C, Am⁷, F⁷, C, C⁷, F⁷, C, H[♭], E⁷, Am⁷, C⁷, F[♯]♭, F⁷, Em⁷, F, C, F, C[♯]maj, Am⁷, Dm⁷, G⁷, C.

MY ONE AND ONLY LOVE

Guy WOOD

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

COME RAIN OR COME SHINE

Harold ARLEN

F (E⁷° A⁷) A⁷ Dm
 G⁷ (Gm⁷ C⁷) C⁷ F Cm⁷ F⁷ B^bm
 Fm B^bm Fm D⁷ G⁷ Cm⁷

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

IT COULD HAPPEN TO YOU

Jimmy VAN HEUSEN

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

BLUE MONK

Theonious MONK

Chords: B $\flat$, E $\flat$ 7, B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, F7, B $\flat$ 7, F7, B $\flat$.

JERSEY BOUNCE

Bobby PLATER
Tiny BRADSHAW
Edward JOHNSON

Chords: F, G7, Gm7, C7, F (1st ending), G#7, Gm7, C7, F (2nd ending), D $\flat$ 7, F7, E $\flat$ 7, D $\flat$ 7, C7, F, G7, Gm7, C7, F, D $\flat$ 7, F.

SUMMERTIME

George GERSHWIN

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

AUTUMN LEAVERS

Joseph KOSMA

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

MOONLIGHT IN VERMONT

Carl SUESSDORF

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

BLUE BOSSA

Kenny DORHAM

Intro Cm
 Thema Cm Fm7 D7
 G7 Cm Ebm7 Ab7
 Dbmaj D7 G7 Cm
 1. G7 2. G7

First system of musical notation for 'Georgia on My Mind'. It consists of three staves of music in G-flat major (three flats). The first staff has a key signature change from two flats to three flats. Chords are indicated above the notes: Cm, Fm⁷, D⁹, G⁷, Cm, Ebm⁷, Ab⁷, Dbmaj, D⁹, G⁷, Cm, and (G⁷).

GEORGIA ON MY MIND

Hoagy CARMICHAEL

Second system of musical notation for 'Georgia on My Mind'. It consists of six staves of music. The first staff has a key signature change from three flats to two flats (F major). Chords are indicated above the notes: F, A⁷, Dm⁷, Cm⁷, F⁷, (H^o Bbm⁶) / Bbmaj H^o. The second staff has a first ending bracket over measures 1-4 and a second ending bracket over measures 5-6. Chords are: Fmaj, D⁷, Gm⁷, C⁷, Eb⁷, D⁷, G⁷, C⁷, Gm⁷, C⁷. The third staff has a first ending bracket over measures 1-4 and a second ending bracket over measures 5-6. Chords are: Fmaj, Bb⁷, F, A⁷, Dm⁷, Bb⁷, A⁷, Dm⁷, Bb⁷. The fourth staff has chords: Dm⁷, Bb⁷, A⁷, Dm⁷, G⁷, Dm⁷, Bb⁷, A⁷, Dm⁷, Hm⁷E⁷. The fifth staff has chords: Am⁷, D⁷, G⁷, C⁷, F, A⁷, Dm⁷, Cm⁷, F⁷. The sixth staff has a key signature change from two flats to three flats (G-flat major). Chords are: (H^o Bbm⁶) / Bbmaj H^o, Fmaj, D⁷, Gm⁷, C⁷, F, Bb⁷, F.

STRANGERS IN THE NIGHT

Bert KAEMPFERT

Chord symbols for "Strangers in the Night":

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

PASSION FLOWER

Billy STRAYHORN

Chord symbols for "Passion Flower":

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



I LOVE YOU

Cole PORTER



ONE NOTE SAMBA

Antonio CARLOS JOBIM

Chord progression for 'ONE NOTE SAMBA':

- Staff 1: Dm⁷, Db⁷, Cm⁷
- Staff 2: H₋₅⁷, Dm⁷, Db⁷, Cm⁷
- Staff 3: H₋₅⁷, Fm⁷, E₋₅⁷, Ebmaj
- Staff 4: Ab⁷, Dm⁷, Db⁷, Cm⁷, H₋₅⁷, Bb
- Staff 5: Ebm⁷, Ab⁷, Dbmaj
- Staff 6: Dbm⁷, Gb⁷, Cbmaj, C⁷, F⁷
- Staff 7: Dm⁷, Db⁷, Cm⁷, H₋₅⁷
- Staff 8: Dm⁷, Db⁷, Gbmaj, F₋₅⁷
- Staff 9: Fm⁷, E₋₅⁷, Ebmaj, Ab⁷
- Staff 10: Db, C⁷, Cbmaj, Bb

THE GIRL FROM IPANEMA

Antonio CARLOS JOBIM

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

IF I SHOULD LOSE YOU

Ralph RAINGER

E⁷ Am⁷ H⁷ E⁷ Am Gm⁷ C⁷
 F C⁷ F Dm⁷
 G⁷ Cmaj Am⁷ D⁷
 G⁷ Hm⁷ E⁷ Am⁷ Hm⁷ E⁷ Am Gm⁷ C⁷
 F C⁷ F Dm⁷ G⁷
 C Am⁷ Dm⁷ $\frac{Dm^7}{G}$ G⁷ C (H⁷ E⁷)

A WEAVER OF DREAMS

Victor YOUNG

Cmaj H⁷ E⁷ Am⁷
 Gm⁷ C⁷ Fmaj B^{b7}
 Em⁷ A⁷ D⁷ Dm⁷ G⁷

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

VERY EARLY

Bill EVANS

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

THE SHADOW OF YOUR SMILE

Johnny MANDEL

Chords: F#m7, H7, Em7, A7, Am7, D7, G, Cmaj, F#7, H7, Em, Em7, C#7, F#7, F#m7, H7, F#m7, H7, Em, A7, Am7, D7, (C7), H7, E7, Am7, Cm7, F7, Hm7, E7, A7, D7, G, 1., 2., G.

BUT BEAUTIFUL

Jimmy VAN HEUSEN

Chords: Gmaj, H7, E7, Am7, C#7, F#7, Gmaj, H7, E7, A7, D7, (C7), Hm7, Em7, Am7, Dsus, D7, Gmaj, (H7), Em7, A7, Am7, D7.

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

BROADWAY

Henri WOOD
 Teddy McRAE
 Bill BIRD

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

DJANGO

John LEWIS

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

AUTUMN IN NEW-YORK

Vernon DUKE

Chord symbols for 'Autumn in New-York':

Staff 1: Gm7 Am7 Bb8 C7 F Gm7 Am7 D7 Gm7 Am7 Ab7

Staff 2: Gm7 C7 Aφ D7 Gm7 Bbm7 Eb7

Staff 3: Abmaj Db7 Abmaj Dφ G7 Cm G7 Dm7 G7 Cmaj C7

Staff 4: Gm7 Am7 Bb6 C7 F Gm7 Am7 Fmaj Cm7 Dm7 Db7

Staff 5: Cφ E7 Bbm C7 Fm C7 Fm7 Ebm7 Ab7

Staff 6: Dbmaj Gb7 Dbmaj Gm7 Am7 Ab7 Gφ C7 Fm

BESSIE'S BLUES

John COLTRANE

Chord symbols for 'Bessie's Blues':

Staff 1: Eb7 Ab7 Eb7

Staff 2: Ab7 Eb7

Staff 3: Bb7 Ab7 Eb7 Bb7

ALICE IN WONDERLAND

Sammy FAIN

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

ALL MY TOMORROWS

Jimmy VAN HEUSEN

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

Am⁷ D⁷ Hm⁷ E⁷ Am⁷ D⁷ Am⁷ D⁷

Hm⁷ A[#]° Am⁷ Hm⁷ E⁷

Am⁷ D⁷ Hm⁷ E⁷ Am⁷ D⁷ G

BEWITCHED, BOTHERED AND BEWILDERED

Intro

Richard RODGERS

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

Dm⁷ Em⁷ A⁷ Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ Em⁷ A⁷

Dm⁷ G⁷ Em⁷ A⁷ Dm⁷ G⁷ Thema Cmaj Dm⁷

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

2. Dm⁷ G⁷ Gb⁷ Fmaj E[♭] A⁷ Dm⁷ Dm⁷ H[♭] E⁷ Am⁷

Dm⁷ G⁷ Em⁷ D[#]° Dm⁷ G⁷ Cmaj

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

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

Louis BONFA

Am H[♭] E⁷ Am H[♭] E⁷ Am Dm⁷ G⁷

Cmaj (C#⁰) A⁷ Dm⁷ G⁷ C F

H[♭] E⁷ Am H[♭] E⁷ Am H[♭] E⁷ Am

H[♭] E⁷ E[♭] A⁷ Dm Dm⁷ H[♭] E⁷

Am Am G Fmaj H[♭] E⁷ Am

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

BLUESETTE

Jean "TOOTS" THIELEMANS

Bbmaj A[♭] D⁷ Gm⁷ C⁷ Fm⁷ Bb⁷

Ebmaj Ebm⁷ Ab⁷ Dbmaj Dbm⁷ Gb⁷

Obmaj Cm⁷ F⁷ Dm⁷ Db⁷ Cm⁷ F⁷

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

GENTLE RAIN

Louis BONFA

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

DAAHOUD

Clifford BROWN

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

IF YOU NEVER COME TO ME

Antonio CARLOS JOBIM

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

EASY TO LOVE

Cole PORTER

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

FOREST FLOWER

Charles LLOYD

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

2. Cm⁷ Bb⁷ Eb maj

Bb⁷ Ab⁷ Gmaj

Gbm⁷ Am⁷ Cm⁷ Ebm⁷ C

GREEN DOLPHIN STREET

Ned WASHINGTON

Eb Ebmaj Ebm⁷ F^b/_{Eb}

F^b/_{Eb} Ebmaj (Db⁷ C⁷) Fm⁷ Bb⁷

Ebmaj (Db⁷ C⁷) Abm⁷ Db⁷ Gbmaj Fm⁷ Bb⁷

Eb Ebmaj Ebm⁷ F^b/_{Eb} F^b/_{Eb}

Ebmaj (Db⁷ C⁷) Fm⁷ D⁷ G⁷ Cm⁷

A⁷ D⁷ Gm⁷ C⁷ Fm⁷ Bb⁷ Eb

JORDY

Duke JORDAN

Chords: D7 G7 Cm F7 Bb7 Ebmaj D7 G7 Cm Ab7 1. G7 2. G7 G7 C7 F7 Bb7 Eb7 Ab7 Db7 F7 Bb7 Eb7 Ab7 Db7 Gb7 G7 D7 G7 Cm F7 Bb7 Eb D7 G7 Cm Ab7 G7 Cm

MR. P. C.

John COLTRANE

Chords: Cm C7 Fm Cm Ab7 G7 Cm

MOMENT'S NOTICE

John COLTRANE

Em⁷ A⁷ Fm⁷ B^b7 Ebmaj Abm⁷ Db⁷

Dm⁷ G⁷ Ebm⁷ Ab⁷ Dbmaj Dm⁷ G⁷

Cm⁷ H⁷ Bbm⁷ Eb⁷ Abmaj Abm⁷ Db⁷ Gm⁷ C⁷ Abm⁷ Db⁷

G^b Fm⁷ B^b7 Em⁷ A⁷ Fm⁷ B^b7

Ebmaj Abm⁷ Db⁷ Dm⁷ G⁷ Ebm⁷ Ab⁷

Dbmaj Dm⁷ G⁷ Cm⁷ H⁷ Bbm⁷ Eb⁷ Abmaj

Abm⁷ Db⁷ Gm⁷ C⁷ Fm⁷ B^b7 Eb Fm⁷

Gm⁷ Fm⁷ Eb Fm⁷ Gm⁷ Fm⁷ Eb

ORNITHOLOGY

Charlie PARKER

The musical score for "Ornithology" by Charlie Parker is presented in a piano arrangement. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two main parts: a primary melody and a piano accompaniment. The primary melody is written in a single staff, while the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like accents and slurs. Chord symbols are placed above the notes to indicate the harmonic structure. The score is divided into two main sections by a double bar line. The first section is the primary melody, and the second section is the piano accompaniment. The piano accompaniment includes a section labeled "Вариант II" (Variant II) in the middle. The score concludes with a final chord symbol, F.

Chord symbols: G, Gm7, C7, F, Fm7, Bb7, Eb7, AΦ, D7, Gm, D7, G, E7, Am7, D7, Gm7, C7, F.

Вариант II

Fm7 Bb7
 Eb7 A7 D7 Gm
 D7 Hm7 Bbm7
 Am7 D7 G

PFRANCING (NO BLUES)

Miles DAVIS

F7 Bb7
 F7 D7 Bb7
 G7 C7 F7 D7 G7 C7
 G7 C7 F7 D7 G7 C7

NAIMA

John COLTRANE

Dbmaj
 Eb

Gbmaj
 Eb

Amaj^{-5}

Gmaj^{+5}
 Eb

Abmaj

Hmaj
 Bb

$\text{Bb}-9$

Hmaj
 Bb

$\text{Bb}-\frac{9}{5}$

Dmaj^{+5}
 Bb

Hmaj
 Bb

Abmaj
 Bb

Emaj^{-5}
 Bb

Dbmaj
 Eb

Gbmaj
 Eb

Amaj^{-5}
 Eb

Gmaj^{+5}
 Eb

1 Abmaj
 Eb

2 Abmaj Dbmaj Abmaj Dbmaj Abmaj Dbmaj Abmaj

NARDIS

Miles DAVIS

Em^7

Fmaj

(Emaj)

H^7

Cmaj

Am^7

Fmaj

Emaj

1. Em^7

2. Em^7

Am^7

Fmaj

Am^7

Fmaj

D^7

G^7

Cmaj

Fmaj

Em⁷ Fmaj (Emaj) H⁷ Cmaj

Am⁷ Fmaj Emaj₃ Em⁷

The first system consists of two staves of music in G major. The first staff contains four measures with chords Em⁷, Fmaj, (Emaj), and H⁷. The second staff contains four measures with chords Am⁷, Fmaj, Emaj₃, and Em⁷. There are triplets in the first staff and a triplet in the second staff.

MY FAVORITE THINGS

Richard RODGERS

Em⁷ Cmaj

Am⁷ D⁷ Gmaj $\frac{C}{E}$ $\frac{Hm}{D}$

Cmaj F[#] H⁷ Emaj

(A⁷) Amaj Am⁷ D⁷

Gmaj $\frac{C}{E}$ $\frac{Hm}{D}$ Cmaj F[#] H⁷ Em⁷

C[#] F[#] H⁷ Em⁷ $\frac{Em^7}{D}$ Cmaj

Am⁷ Em H⁷

Em Am⁷ Em

The second system consists of eight staves of music in G major. The first staff has Em⁷ and Cmaj. The second staff has Am⁷, D⁷, Gmaj, $\frac{C}{E}$, and $\frac{Hm}{D}$. The third staff has Cmaj, F[#], H⁷, and Emaj. The fourth staff has (A⁷) Amaj, Am⁷, and D⁷. The fifth staff has Gmaj, $\frac{C}{E}$, $\frac{Hm}{D}$, Cmaj, F[#], H⁷, and Em⁷. The sixth staff has C[#], F[#], H⁷, Em⁷, $\frac{Em^7}{D}$, and Cmaj. The seventh staff has Am⁷, Em, and H⁷. The eighth staff has Em, Am⁷, and Em. There are various musical notations including slurs, ties, and repeat signs.

SANDU

Clifford BROWN

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

OUT OF NOWHERE

Johnny GREEN

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

Hm⁷ E⁷ Am⁷ E⁷
 Am⁷ (Cm⁶) A⁷ Hm⁷ A⁷ Am⁷ D⁷ G (Am⁷ D⁷)

The first system of musical notation consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melody with eighth and quarter notes, including a triplet of eighth notes. The second staff continues the melody with similar note values and a triplet. Chord symbols are placed above the notes: Hm⁷, E⁷, Am⁷, E⁷, Am⁷, (Cm⁶) A⁷, Hm⁷, A⁷, Am⁷, D⁷, G, and (Am⁷ D⁷).

SPRING IS HERE

Richard RODGERS

A^b A^b A^b A^b (A^b7) C⁷ F⁷ (D^b) B^bm⁷
 (A^b7) Cm⁷ F⁷ (D^b) B^bm⁷ (G^b7) E^b7 A^b maj Fm⁷ (B^bm⁷) G⁷ C⁷
 Fm B^b7 E^b7 A^b A^b
 A^b A^b C⁷ F⁷ B^bm⁷ Cm⁷ F⁷ B^bm⁷ E^b7 (G^b7)
 A^b maj Fm⁷ (Hm⁷ E⁷) B^b7 E^b7 Cm⁷ Fm⁷ B^bm⁷ E^b7
 Cm⁷ Fm⁷ B^bm⁷ E^b7 Cm⁷ Fm⁷ B^bm⁷ E^b7 A^b D^b maj A^b (B^bm⁷ E^b7)

The second system of musical notation consists of six staves. The first staff has a treble clef and a key signature of three flats (Bb, Eb, Ab). It contains a melody with eighth and quarter notes, including a triplet of eighth notes. The second staff continues the melody with similar note values and a triplet. The third staff continues the melody with similar note values. The fourth staff continues the melody with similar note values. The fifth staff continues the melody with similar note values. The sixth staff continues the melody with similar note values. Chord symbols are placed above the notes: A^b, A^b, A^b, A^b, (A^b7) C⁷, F⁷, (D^b) B^bm⁷, (A^b7) Cm⁷, F⁷, (D^b) B^bm⁷, (G^b7) E^b7, A^b maj, Fm⁷, (B^bm⁷) G⁷, C⁷, Fm, B^b7, E^b7, A^b, A^b, A^b, A^b, C⁷, F⁷, B^bm⁷, Cm⁷, F⁷, B^bm⁷, E^b7, (G^b7), A^b maj, Fm⁷, (Hm⁷ E⁷) B^b7, E^b7, Cm⁷, Fm⁷, B^bm⁷, E^b7, Cm⁷, Fm⁷, B^bm⁷, E^b7, A^b, D^b maj, A^b, and (B^bm⁷ E^b7).

THE SONG IS YOU

Jerome KERN

Musical score for "The Song Is You" by Jerome Kern. The score is written for piano accompaniment, featuring a series of chords and melodic lines across eight staves. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various chord progressions and melodic motifs, including triplets and first/second endings.

Chords and melodic elements shown in the score:

- Staff 1: Cmaj, C^o, Dm⁷, G⁷, Em⁷, A⁷
- Staff 2: Dm⁷, G⁷, Cmaj, A⁷, Dm⁷, G⁷ (1. ending)
- Staff 3: D^o, G⁷, Em⁷, A⁷, Dm⁷, G⁷ (2. ending), Dm⁷, G⁷, -C
- Staff 4: Emaj, F#m⁷, H⁷, Emaj
- Staff 5: A#m⁷, D#⁷, G#m⁷, C#⁷
- Staff 6: F#⁷, H⁷, G⁷, Cmaj, C^o
- Staff 7: Dm⁷, G⁷, Cmaj, C⁷, Fmaj, Fm⁶
- Staff 8: Em⁷, A⁷, Dm⁷, G⁷, C (Dm⁷ G⁷)

STOLEN MOMENTS

Oliver NELSON

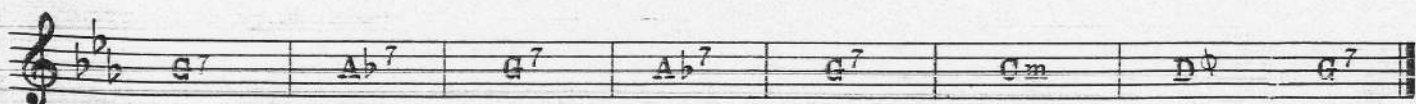
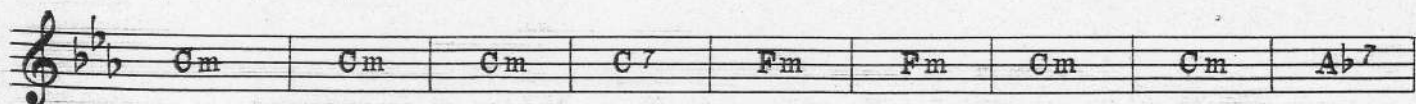
Intro



Thema



Гармония для импровизации



LOVER MAN (OH, WHERE CAN YOU BE?)

Jimmy DAVIS
Jimmy SHERMAN
Roger "RAM" RAMIREZ

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

JAZZ' N' SAMBA (SO DANCE SAMBA)

Antonio CARLOS JOBIM

C D⁷
 G⁷ 1. C A⁷ Dm⁷ G⁷ 2. C

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

UP JUMPED SPRING

Freddie HUBBARD

Seven staves of musical notation for the piece "UP JUMPED SPRING". The notation includes various chords such as Bbmaj, G7(+5), (Cm7)/C7, F7, (F#°), Gm7, Fm7, Em7, A7, Dm7, (Ebmaj)/Ebm7, Ebm7, H7(-5), E7, C°, F7, Cm7, F7, Bb6, Gm7, C7, Fmaj, D7, Abm7, (Db7)/Ebm7, Cm7, F7, Bbmaj, G7(+5), (Cm7)/C7, F7, (F#°), Gm7, Fm7, Em7, A7, Dm7, (Ebmaj)/Ebm7, Ebm7, Cm7, F7, Cbmaj, Cbmaj, and Bbmaj.

WHAT AM I HERE FOR

Duke ELLINGTON

Chords for 'WHAT AM I HERE FOR':

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

LOVE IS HERE TO STAY

George GERSHWIN

Chords for 'LOVE IS HERE TO STAY':

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



MY LITTLE SUEDE SHOES

Charlie PARKER

Chord progression for the first staff:

$Fm7$ $\frac{Fm7}{Bb}$ $Bb7$ Eb $Fm7$ $\frac{Fm7}{Bb}$ $Bb7$

Chord progression for the second staff:

Eb $Fm7$ $\frac{Fm7}{Bb}$ $Bb7$ Eb $C7$

Chord progression for the third staff:

$F7$ $\frac{Fm7}{Bb}$ $Bb7$ 1. Eb 2. Eb

Chord progression for the fourth staff:

$Abmaj$ $Gm7$ $C7$ $Fm7$ $Bb7$

Chord progression for the fifth staff:

Eb $Abmaj$ $Gm7$ $C7$

Chord progression for the sixth staff:

$Fm7$ $Bb7$ Eb $Fm7$ $\frac{Fm7}{Bb}$ $Bb7$

Chord progression for the seventh staff:

Eb $Fm7$ $\frac{Fm7}{Bb}$ $Bb7$ Eb

Chord progression for the eighth staff:

$Fm7$ $\frac{Fm7}{Bb}$ $Bb7$ Eb $C7$ $F7$ $\frac{Fm7}{Bb}$ $Bb7$ Eb

AN OSCAR FOR TREADWELL

Charlie PARKER

Chords: C, Am⁷, Dm⁷, G⁷, C, Am⁷, Dm⁷, G⁷, C⁷, F, (Bb⁷) D⁹, C, A⁷, Dm⁷, G⁷, C, Am⁷, Dm⁷, G⁷, C⁷, F, (Bb⁷) D⁹, C, A⁷, Dm⁷, G⁷, C.

WEE-DOT

Jay Jay JOHNSON

Leo PARKER

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

WOODY'N YOU (ALGO BUENO)

Dizzy GILLESPIE

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

YOU TOOK ADVANTAGE TO ME

Richard RODGERS

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

Cm⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} Ebmaj G⁷
 Cm⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} Fm⁷ B^{b7}
 Eb E^o Fm⁷ B^{b7} Gm⁷ F^{#o} Fm⁷ B^{b7}
 (B^bm⁷ Eb⁷) Eb⁷ Abmaj F^o Eb B^{b7} Eb

SEPTEMBER IN THE RAIN

Harry WARREN

Eb Gm⁷ Cm⁷ Fm⁷ B^{b7}
 Fm⁷ B^{b7} Eb 1. B^{b7} 2. Eb B^bm⁷ Eb⁷
 B^bm⁷ Eb⁷ Ab Cm⁷ F⁷ Cm⁷ F⁷
 Fm⁷ B^{b7} Eb Gm⁷ Cm⁷ Fm⁷
 B^{b7} Fm⁷ B^{b7} Eb ⊕ B^{b7} ⊕ Eb

RED ROSES FOR A BLUE LADY

Sid TEPPER
Roy BRODSKY

Musical score for "Red Roses for a Blue Lady" in C major, 4/4 time. The score consists of six staves of music. The first staff begins with a C major chord and a repeat sign. The second staff features an A7 chord. The third staff includes Am7 and D7 chords. The fourth staff has C, H7, and E7 chords. The fifth staff contains A7, Dm7, G7, C, and A7 chords. The sixth staff includes Dm7, G7, C, and a first ending (1. G7) followed by a second ending (2. C).

JEEPERS SCREEPERS

Harry WARREN

Musical score for "Jeepers Creepers" in B-flat major, 4/4 time. The score consists of three staves of music. The first staff includes Cm7, F7, Bb, (Gm7), Cm7, F7, Bb, Cm7, and F7 chords. The second staff includes Bb, Gm7, Cm7, F7, Bb, Fm7, Bb7, Eb, Fm7, and Bb7 chords. The third staff includes Eb, Gm7, C7, F, Dm7, Gm7, C7, and F7 chords.

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

BARK FOR BARKDALE

Gerry MULLIGAN

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

SOME OF THESE DAY

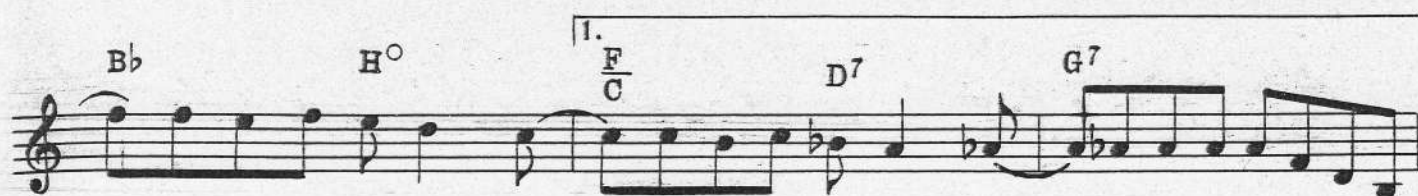
Shelton BROOKS

Chord symbols: A7, Dm, A7, Dm, D7, G7, C7, F7, Bb, D7, Gm, Bb, H°, F/C, D7, G7, C7, F.

CHATTANOOGA CHO-CHO

Harry WARREN

Chord symbols: C, G7, C, A7, D7, G7, C, 1. G7, 2. C, C7.



JUST FRIENDS

John KLENNER

Chord symbols and musical notation for "Just Friends":

Staff 1: $\text{D}\flat\text{maj}$, $\text{D}\flat\text{m}7$, $\text{G}\flat7$

Staff 2: $\text{A}\flat\text{maj}$, $\text{B}\flat7$, $\text{E}7$, $\text{B}\flat\text{m}7$

Staff 3: $\text{E}\flat7$, $\text{A}\flat\text{maj}$, $\text{Fm}7$, $\text{B}\flat7$

Staff 4: $\text{E}\flat7$, $\text{D}7$, $\text{D}\flat\text{maj}$

Staff 5: $\text{D}\flat\text{m}7$, $\text{G}\flat7$, $\text{A}\flat\text{maj}$

Staff 6: $\text{B}\flat7$, $\text{E}7$, $\text{B}\flat\text{m}7$

Staff 7: $\text{E}\flat7$, $\text{G}\flat$, $\text{C}7$, $\text{Fm}7$, $\text{B}\flat7$

Staff 8: $\text{E}\flat7$, $\text{A}\flat$, $\text{D}7$, $\text{A}\flat$

PETITE FLEUR

Sidney BECHET

Chords and musical notation for the first ten staves:

- Staff 1: A^ϕ , D^7 , Gm
- Staff 2: A^7 , D^7 , $(E\flat^7)$, D^7
- Staff 3: $B\flat$, G^7 , Cm^7 , F^7
- Staff 4: B , A^ϕ , D^7 , Gm
- Staff 5: A^7 , D^7 , $E\flat^7$, D^7
- Staff 6: Gm , A^7 , D^7 , Gm , $\frac{Cm}{G}$, Gm , G^7
- Staff 7: Cm^7 , F^7
- Staff 8: $B\flat$, A^ϕ , D^7 , $(E\flat^7)$, D^7 , Gm
- Staff 9: A^7 , D^7 , Gm

I WILL WAIT FOR YOU

Michel LEGRAND

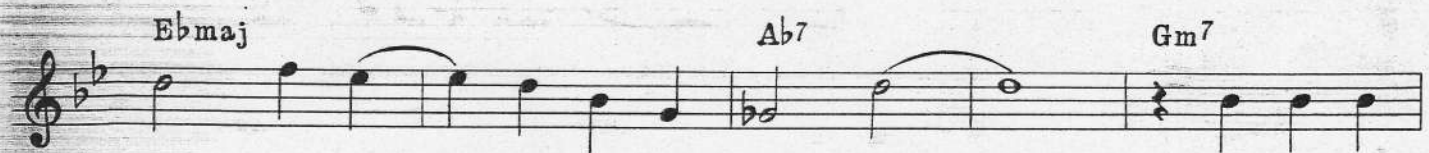
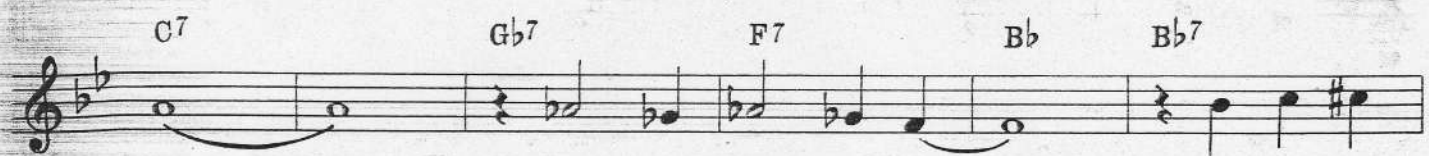
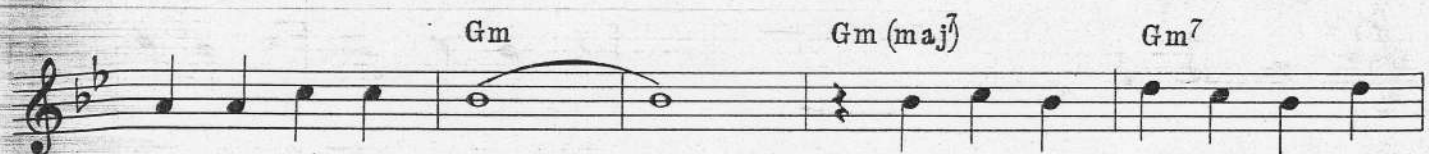
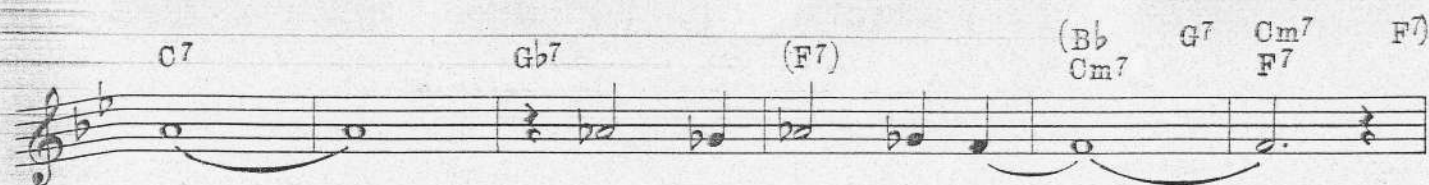
§ Dm D7 Gm7
 Gm7 C7 F Em7 A7 Dm
 D7 Gm7 E $\flat$ Dm (B $\flat$ maj) E $\flat$ A7 Dm
 1. A7 2. D7 Gm7 C7
 F B $\flat$ maj E $\flat$ A7
 Dm $\frac{Dm}{C}$ H $\flat$ B $\flat$ 7 A7 B $\flat$ 7 A7 § Dm

WILL YOU STILL BE MINE?

Вариант I

Matt DENNIS

B $\flat$ (H $^\circ$) G7 Cm7 F7 B $\flat$
 (H $^\circ$) G7 Cm7 F7 Gm7



WILL YOU STILL BE MINE?

Вариант II

Matt DENNIS

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

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

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

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

Gm 7 C 7 Cm 7 F 7 B $\flat$

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

Cm 7 F 7 Gm 7 C 7

Cm 7 F 7 B $\flat$

CHEEK TO CHEEK

Irving BERLIN

C A⁷ Dm⁷ G⁷ C A⁷ Dm⁷ G⁷ C Dm⁷

D#[°] C/E Bb⁷ A⁷ Dm⁷ G⁷

(E♭) Bb⁷ A⁷ Dm⁷ G⁷ 1. C A⁷ Dm⁷ G⁷

2. C Dm⁷ G⁷ C A⁷ Dm⁷ G⁷ C A⁷

Dm⁷ G⁷ C A⁷ Dm⁷ G⁷ 1. C A⁷ 2. C

Cm Cm/Bb A[°] Ab⁷ G⁷

Am⁷ D⁷ G⁷ C A⁷ Dm⁷ G⁷ C A⁷ Dm⁷ G⁷

C Dm⁷ D#[°] C/E Bb⁷ A⁷ Dm⁷ G⁷

(E♭) Bb⁷ A⁷ Dm⁷ G⁷ C (G⁷)

THERE IS NO GREATER LOVE

Isham JONES

Chord symbols: B $\flat$, E $\flat$ 7, D7, G7, C7, F7, C $\flat$ 7, F7, B $\flat$, D7, G $\flat$, D7, G $\flat$, D7, G $\flat$, C7, F7, B $\flat$, E $\flat$ 7, D7, G7, C7, F7, B $\flat$.

SOMEDAY

Louis ARMSTRONG

Chord symbols: C, H7, C, A7, D $\flat$ m7, G7, C, A $\flat$ m7, D $\flat$ m7, G7, C.

I'M BEGINNING TO SEE THE LIGHT

Duke ELLINGTON
Johnny HODGES

Chord symbols: (D7) C, Ab7, (D7) C, Bb7, A7, D7, G7, 1. C, 2. C, E7, Eb7, D7, Eb7, D7, G7, (D7) C, Ab7, (D7) C, Bb7, A7, D7, G7, C.

MY MELANCHOLY BABY

Ernie BURNETT

Chord symbols: Eb, G7, Db7, C7, Fm7, C7, Fm7, C7, Fm7, Bb7.

F⁷ B^{b7} E^b C^{m7} F⁷ F^{m7} B^{b7}
 E^b G⁷ D^{b7} C⁷ F^{m7}
 C⁷ F^{m7} C⁷ F^{m7} F[#]^o
 G^{m7} C⁷ F^{m7} B^{b7} E^b

The first system of musical notation consists of four staves. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are written in a simple, melodic style, often using half notes and quarter notes. Above each staff, a series of chords are indicated: F⁷, B^{b7}, E^b, C^{m7}, F⁷, F^{m7}, B^{b7} on the first staff; E^b, G⁷, D^{b7}, C⁷, F^{m7} on the second; C⁷, F^{m7}, C⁷, F^{m7}, F[#]^o on the third; and G^{m7}, C⁷, F^{m7}, B^{b7}, E^b on the fourth.

SWEET AND LOVELY

Gus ARNHEIM
 Harry TOBIAS
 Jules LEMARE

G^{m7} C⁷ G^{m7} C⁷ F⁷
 B^b maj C maj G⁷ C F^{m7} B^{b7} C
 F^{m7} B^{b7} C A^b m⁷ D^{b7} E^b
 A^{b7} G⁷ G^{m7} C⁷ G^{m7}
 C⁷ F⁷ B^b maj C maj G⁷ C

The second system of musical notation consists of five staves. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are written in a simple, melodic style, often using half notes and quarter notes. Above each staff, a series of chords are indicated: G^{m7}, C⁷, G^{m7}, C⁷, F⁷ on the first; B^b maj, C maj, G⁷, C, F^{m7}, B^{b7}, C on the second; F^{m7}, B^{b7}, C, A^b m⁷, D^{b7}, E^b on the third; A^{b7}, G⁷, G^{m7}, C⁷, G^{m7} on the fourth; and C⁷, F⁷, B^b maj, C maj, G⁷, C on the fifth.

IT MIGHT AS WELL BE SPRING

Richard RODGERS

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

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

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

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

Staff 4: G⁷, C, Am⁷, F[#]°, H⁷

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

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

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

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

INDIAN SUMMER

Victor HERBERT

Chords and musical notation for the piece "Indian Summer" by Victor Herbert. The key signature is G major (one sharp). The score consists of eight staves of music, each containing various chords and triplets.

Chords and notation across the staves:

- Staff 1: G, D⁷₊₅, G, D⁷₊₅
- Staff 2: G, A[♯]°, Am⁷
- Staff 3: D⁷, H⁷, Em⁷
- Staff 4: A⁷, Am⁷/_D, D⁷
- Staff 5: G, D⁷₊₅, G, D⁷₊₅
- Staff 6: G, A[♯]°, Am⁷, A[♯]°
- Staff 7: G, A⁷, B[♭]m⁷, E[♭]⁷
- Staff 8: G/D, D⁷₊₅, G, (D⁷)

BACK HOME AGAIN IN INDIANA

James F. HANLEY

Chord symbols for "Back Home Again in Indiana":

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

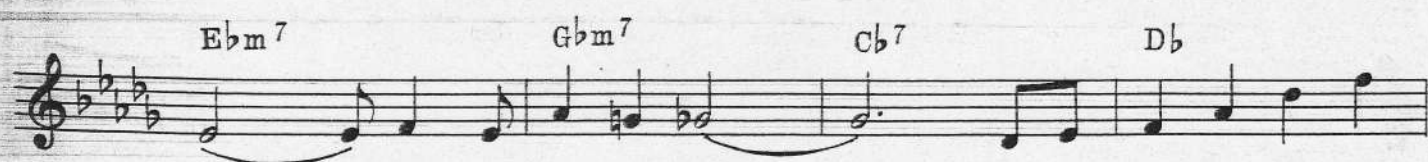
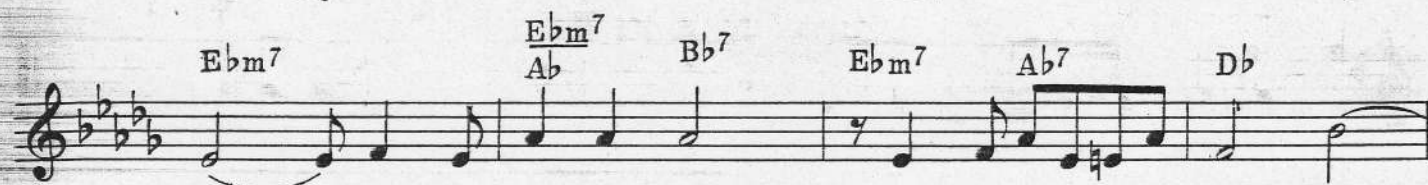
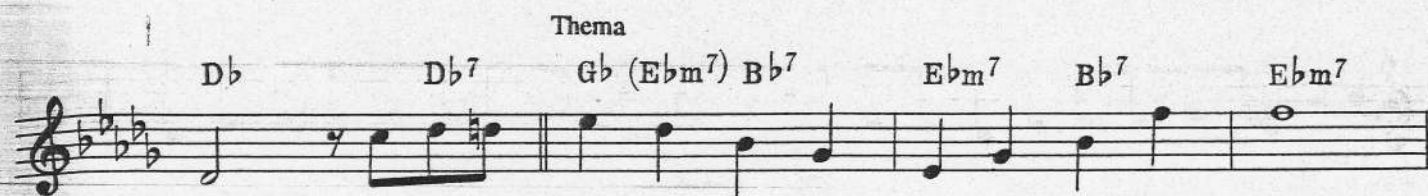
STARDUST

Hoagy CARMICHAEL

Intro

Chord symbols for "Stardust":

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



BIRK'S WORKS

Dizzy GILLESPIE

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

STRUTTIN' WITH SOME BARBEQUE

Louis ARMSTRONG
Lil HARDIN-ARMSTRONG

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

The musical score is written on four staves, each with a treble clef and a key signature of one flat (Bb). The notes and rests are as follows:

- Staff 1:**
 - Measure 1: Quarter note F4, quarter note F4, quarter note G4.
 - Measure 2: Whole rest.
 - Measure 3: Quarter note A4, quarter note Bb4, quarter note C5.
 - Measure 4: Whole note D5.
 - Measure 5: Whole rest.
 - Measure 6: Quarter note E5, quarter note F5, quarter note G5.
- Staff 2:**
 - Measure 1: Quarter note F4, quarter note F4, quarter note G4.
 - Measure 2: Quarter rest, quarter note A4, quarter note Bb4, quarter note C5.
 - Measure 3: Quarter note D5, quarter note E5, quarter note F5.
 - Measure 4: Whole rest.
 - Measure 5: Quarter note F#5, quarter note G5, quarter note A5.
- Staff 3:**
 - Measure 1: Quarter note F4, quarter note G4, quarter note Ab4.
 - Measure 2: Whole rest, quarter note Bb4, quarter note C5.
 - Measure 3: Quarter note D5, quarter note E5, quarter note F5.
 - Measure 4: Whole rest, quarter note F#5, quarter note G5.
- Staff 4:**
 - Measure 1: Quarter note F4, quarter note G4, quarter note Ab4.
 - Measure 2: Quarter note Bb4, quarter note C5, quarter note D5.
 - Measure 3: Quarter note E5, quarter note F5, quarter note G5.
 - Measure 4: Whole note F4.
 - Measure 5: Whole rest.

Chord symbols are placed above the staves:

- Staff 1:** F (above measure 1), F7 (above measure 5).
- Staff 2:** Bb (above measure 3).
- Staff 3:** Eb7 (above measure 2), F (above measure 3), D7 (above measure 4).
- Staff 4:** Gm7 (above measure 1), C7 (above measure 2), F (above measure 4), (C7) (above measure 5).

SOFTLY AS IN A MORNING SUNRISE

Sigmund ROMBERG

Sigmund ROMBERG

Handwritten musical score for "The Blue Danube" by Sigmund Romberg. The score is written on six staves in 3/4 time, featuring various chords and melodic lines. Handwritten annotations include "Cm I", "II", "V", "Eb", "Fm7", "G7", "D7", and "C7". The score includes a key signature of two flats (Bb and Eb) and a common time signature (C).

LOVE FOR SALE

Cole PORTER

This page contains ten staves of musical notation for a piano piece. The key signature is E-flat major (three flats: Bb, Eb, Ab). The notation includes various chords and melodic lines. The chords are: Eb7, Bbm7, Ebm7, Ab7, Db, Gb7, Cø, F7, Bbm, Ebm7, Ab7, Db, Bb7, Ebm7, Ab7, Dbmaj, Bb7, Gø, C7, Eb7, Bb7. The melodic lines are written in treble clef and include slurs and a triplet.

$E\flat 7$ $B\flat m 7$ $E\flat 7$
 $B\flat m 7$ $E\flat m 7$ $A\flat 7$
 $D\flat$ $G\flat m 7$ $C\phi$ $F 7$ $B\flat m$

KEEPIN' OUT OF MISCHIEF NOW

Tomas "FATS" WALLER

$G 7$ C $G 7$ C
 $Em 7$ $D\#^o$ $Dm 7$ $G 7$ $E\phi$ $A 7$ $Dm 7$ $G 7$
 $G 7$ C $G 7$ C $C 7$ F $Fm 6$
 C $C 7$ F $Fm 6$ C $G 7$
 $E\phi$ $A 7$ $D 7$ $G 7$ 1. C $A 7$ $D 7$ 2. C

FOR ALL WE KNOW

Fred COOTS

Chord symbols for "FOR ALL WE KNOW":

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

Staff 2: Ebmaj C7 Fm7 (3) (D♭7) (F♯ B♭7) B♭7 Ebmaj

Staff 3: F#° Fm7 Bb7 Eb Cm7

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

Staff 5: Fm7 Bb7 Ebmaj C7 Fm7 (3) (D♭7) (F♯ B♭7) B♭7

Staff 6: Ebmaj D7 G7 C7 Fm7 (3)

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

IT'S ONLY A PAPER MOON

Harold ARLEN

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

Staff 1: Bb H° Cm7 F7 Cm7 F7 Bb

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

First system of musical notation for 'Young and Foolish'. It consists of four staves of music in a key signature of two flats (Bb and Eb). The notes are primarily eighth and quarter notes. Above the staves, the following chords are indicated: Eb, E°, Bb/F, Cm7, F7, Bb7, Eb, E°, Bb/F, Dm7, G7, C7, F7, Bb, H°, Cm7, F7, Cm7, F7, Bb, Bb7, Eb, C7, F7, Bb.

YOUNG AND FOOLISH

Albert HAGUE

Second system of musical notation for 'Young and Foolish'. It consists of five staves of music in a key signature of two flats (Bb and Eb). The notes are primarily eighth and quarter notes. Above the staves, the following chords are indicated: Cmaj, Am7, (Ab7)/Dm7, G7, Cmaj, G7, Gm7, C7, Fmaj, H°, (Bb7)/E°, A7, Dm7, Bb7, Dm, D#°, Em7, D#°, C/E, Bb7, Am7, D7, Ab7, G7, Cmaj, Am7, (Ab7)/Dm7, G7, Cmaj, G7, Gm7, C7, Fmaj, H°, (Bb7)/E°, A7, Dm7, Bb7, Dm, D#°, Em7, C+5, Am7, D7, C/G, A7, Dm7, G7, C, Ab7, C.

DESAFINADO
(SLIGHTLY OUT OF TUNE)

Antonio CARLOS JOBIM

The musical score for "Desafinado" by Antonio Carlos Jobim is presented in ten staves. The key signature is one flat (B-flat), and the time signature is 7/8. The melody is written in treble clef. The chords are indicated above the staff lines.

Chords and their positions:

- Staff 1: Fmaj, G#° (above the 5th measure), G7 (above the 6th measure)
- Staff 2: Gm7, C7, A° (above the 5th measure), D7
- Staff 3: Gm7, A7, D7
- Staff 4: G7, Gbmaj, C7
- Staff 5: Fmaj, G#° (above the 5th measure), G7
- Staff 6: Gm7, C7, A° (above the 5th measure), D7
- Staff 7: Gm7, Bbm, Fmaj, E7
- Staff 8: Amaj, A#° (above the 5th measure), Hm7, E7
- Staff 9: Amaj, A#° (above the 5th measure), Hm7

E7 Amaj F#m7
 Hm7 E7 Cmaj
 C#° Dm7 G7
 Gm7 (D7) Ebm G7 C-9
 Fmaj G#° G7
 Gm7 C7 A°
 D7 Gm7 Bbm6
 Fmaj (G7) Dm7 (Gm7) G7
 Eb7
 G7 Gm7 C7 F (C7)

RED SAILS IN THE SUNSET

Hugh WILLIAMS

Fmaj $\overset{3}{\text{Bb}} \text{ Cm}^7 \text{ F}^7 \text{ Bb} \overset{(E\flat 7)}{\text{Bbm}} \text{ Fmaj}$

F $\overset{3}{F\sharp^\circ} \text{ Gm}^7 \text{ C}^7 \text{ F}$

Bb $\overset{3}{\text{Bbm}} \text{ F} \text{ Bb}^6 \text{ F}$

Bb $\overset{3}{\text{Bbm}} \text{ F} \text{ G}^7 \text{ Gm}^7 \text{ C}^7$

Fmaj $\overset{3}{\text{Bb}} \text{ Cm}^7 \text{ F}^7 \text{ Bb} \overset{3}{\text{Bbm}} \text{ Fmaj}$

F $\overset{3}{F\sharp^\circ} \text{ Gm}^7 \text{ C}^7 \text{ F}$

WHEN THE SAINTS GO MARSHING IN

Edward REDDING

G C G D⁷ G C G D⁷

G D⁷ G⁷

C F⁷ G Em⁷ Am⁷ D⁷ G (D⁷)

STORMY WEATHER (KEEPS RAININ' ALL THE TIME)

Harold ARLEN

(G[#]°)
 G⁷ F⁷ E⁷ Am⁷ D⁷ G E⁷

Am⁷ D⁷ G E⁷ Am⁷ D⁷ 1. G E⁷

Am⁷ D⁷ 2. G C⁷ G E⁷ Am⁷ D⁷

G C C[#]° G⁷ C C[#]°

G⁷ C C[#]° G⁷ E⁷

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

G E⁷ Am⁷ D⁷ G E⁷ Am⁷ D⁷

G E⁷ Am⁷ D⁷ G

ST. LOUIS BLUES

William CRISTOFER HANDY

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

WALKIN'

Richard CARPENTER

Intro C sus

Thema

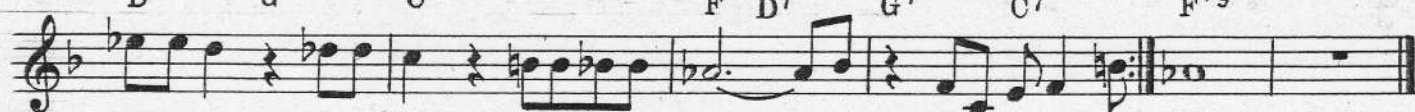
F⁷G⁷ C⁷F⁷B $\flat$ ⁷F⁷D⁷G⁷C⁷

1.

F

D⁷G⁷C⁷

2.

F⁺⁹

THERE'S A SMALL HOTEL

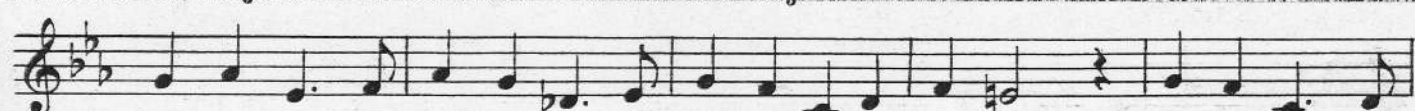
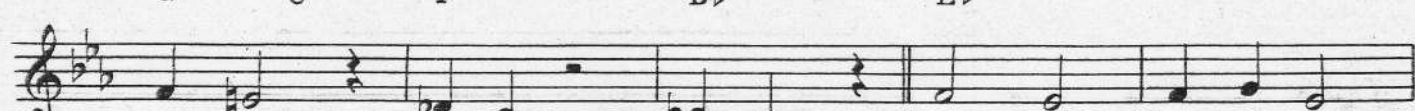
Richard RODGERS

E $\flat$ (Cm⁷)C⁷Fm⁷

1.

B $\flat$ ⁷E $\flat$ Cm⁷Fm⁷B $\flat$ ⁷

2.

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

NICE WORK IF YOU CAN GET IT

George GERSHWIN

Chord progression for the first staff:

C⁷ F⁷ B^b7 E^b7 A^b7 D^b7 B^b7

Chord progression for the second staff:

A^b/E^b B^bm⁷ A^b/C D^b H^o B^bm⁷ A^b

Chord progression for the third staff:

C⁷ F⁷ B^b7 E^b7 A^b7 D^b7 B^b7

Chord progression for the fourth staff:

A^b/E^b B^b7 A^b/C D^b H^o B^bm⁷ A^b

Chord progression for the fifth staff:

Fm D^b7 Fm⁷ B^b7

Chord progression for the sixth staff:

E^bm⁷ B^b7 B^bm⁷ E^b7

Chord progression for the seventh staff:

C⁷ F⁷ B^b7 E^b7 A^b7 D^b7 B^b7 A^b/E^b

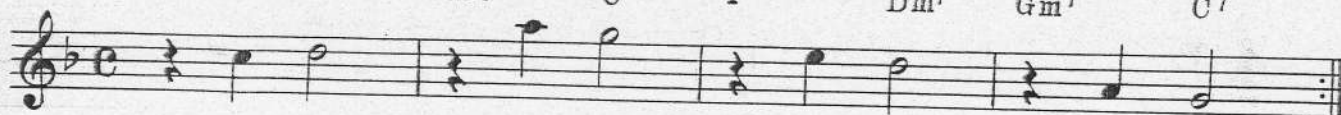
Chord progression for the eighth staff:

B^bm⁷ A^b/C G^b7 F⁷ B^bm⁷ E^b7 A^b

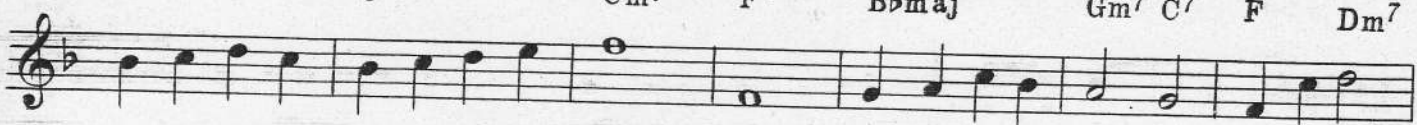
THE WAY YOU LOOK TONIGHT

Jerome KERN

Intro

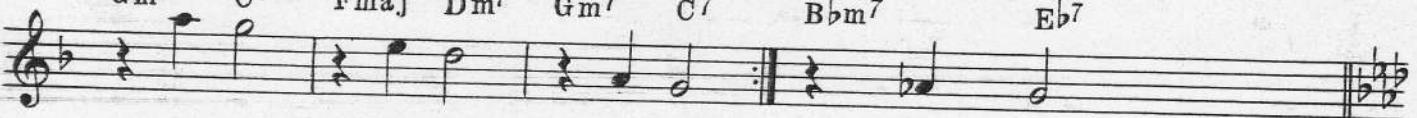
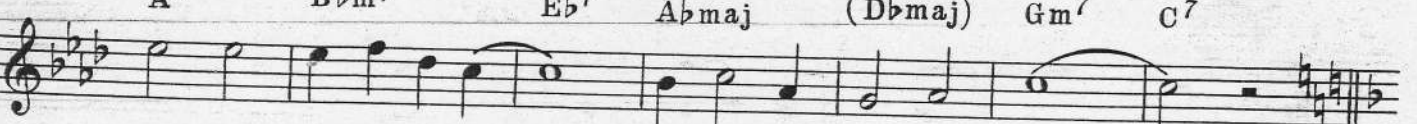
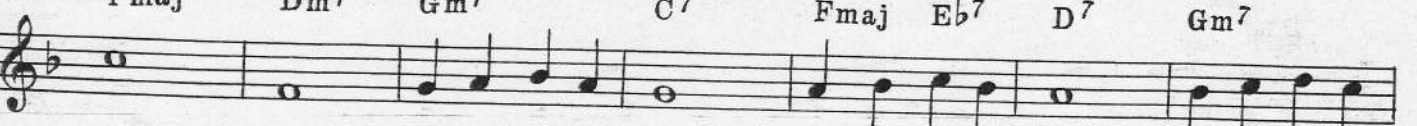
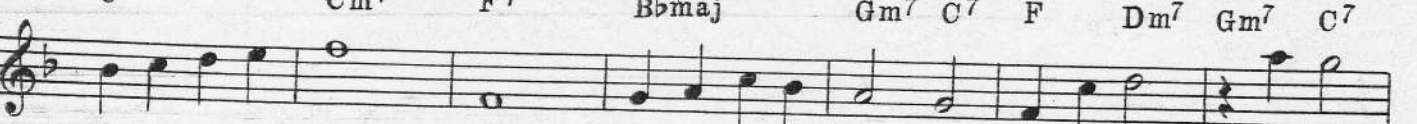
F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷

Thema

Fmaj Dm⁷ Gm⁷ C⁷ Fmaj (E^b7) D⁷Gm⁷ C⁷ Cm⁷ F⁷ Bbmaj Gm⁷ C⁷ F Dm⁷

1.

2.

Gm⁷ C⁷ Fmaj Dm⁷ Gm⁷ C⁷ Bbm⁷ E^b7Bbm⁷ E^b7 Abmaj (Fm⁷) Cm⁷ H^o Bbm⁷ E^b7 Abmaj(F⁷) A^o Bbm⁷ E^b7 Abmaj (Dbmaj) Gm⁷ C⁷Fmaj Dm⁷ Gm⁷ C⁷ Fmaj E^b7 D⁷ Gm⁷C⁷ Cm⁷ F⁷ Bbmaj Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷Fmaj Dm⁷ Gm⁷ C⁷ Gm⁷ C⁷ F (Dm⁷ Gm⁷ C⁷)

GIRL TALK

Neal HEFTI

Gmaj D $\flat$ 7 Cmaj (Hm7) Am7 D7

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

A7 Am7 D7 Hm7 E7 H ∞ E7

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

THE UMBRELLA MAN

Vincent ROSE
Larry STOCK

C ∞ C $\sharp$ ∞ Dm7 G7

Dm7 ∞ G7 V7 Cmaj I

$\frac{C}{E}$ D $\sharp$ ∞ Dm7 G7

C G7 C7 C $\sharp$ ∞ Dm7 G7

Dm⁷ G⁷ C C⁷
 F Bb⁷ C/G G⁷
 C/G G⁷ C#⁷ G⁷ C

Handwritten annotations: 2nd IV, 3rd VII⁷, I

EMILY

John MERSER

Cmaj (A⁷) Am⁷ Dm⁷ G⁷ C
 C⁷ F Fm⁷ (Bb⁹) Amaj F#m⁷ Hm⁷
 Hm⁷ Am⁷ D⁷ Dm⁷ G⁷ Cmaj
 (A⁷) Am⁷ Dm⁷ G⁷ C C⁷ Fmaj
 E⁷₉ Am⁷ H⁷ Em⁷ A⁷ Dm⁷
 G⁷ Bb⁷ A⁷ F#⁷ Fm
 Em⁷ A⁷ Dm⁷ G⁷ Cmaj

THE BEST IS YET TO COME

Cy COLEMAN

A $\flat$ F 7 B $\flat$ m 7 E $\flat$ 7 A $\flat$ D $^{\circ}$ G 7 

C

A 7 Dm 7 G 7 Dm 7 G 7

C

Dm 7 D $^{\circ}$ C
EDm 7 G 7 Dm 7 G 7

C

B $\flat$ m 7 E $\flat$ 7 A $\flat$ F 7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 

FOR ONCE IN MY LIFE

Orlando MURDEN

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

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

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

Cm⁷ F⁷ B $\flat$ maj Dm⁷ Gm⁷ C⁷ F⁷

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

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

Gm Gm(maj) Gm⁷ E^o E $\flat$ maj Cm⁷

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

I KNOW WHY

Harry WARREN

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

I DIDN'T KNEW WHAT TIME IT WAS

Richard RODGERS

Eb A7 Dm H D Eb A7 Dm G7
 Gm7 C7 F/A G# Gm7 F# 1. Gm7 C7 2. Gm7 C7

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

Dm G⁷ C⁷ A⁷ E⁷ A⁷ Dm H⁷

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

B^bm⁷ E^b Am⁷ D⁷ G⁷ C⁷ F

TANGERINE

Victor SCHERTZINGER

D⁷ Gm⁷ C⁷ F G[#] Gm⁷ C⁷

Gm⁷ C⁷ Fmaj D⁷ Gm⁷ C⁷ F

Hm⁷ E⁷ Amaj (F[#]m⁷) Hm⁷ E⁷ A D⁷

Gm⁷ C⁷ F G[#] Gm⁷ C⁷ Gm⁷ C⁷

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

Gm⁷ C⁷ 1. F D⁷ 2. F

I'VE GOT THE WORLD ON A STRING

Harold ARLEN

Chords: $A\flat$, $G\flat^7$, F^7 , $B\flat m^7$, $E\flat^7$, $A\flat$, $D\flat^7$, Cm^7 , Hm^7 , $B\flat m^7$, $E\flat^7$, $B\flat m^7$, $E\flat^7$, C^7 , F^7 , $B\flat^7$, $E\flat^7$, $A\flat$, Gm^7 , C^7 , F^7 , $B\flat^7$, $B\flat m^7$, $E\flat^7$, $A\flat$, $G\flat^7$, F^7 , $B\flat m^7$, $E\flat^7$, $A\flat$, $(D\flat^7)$, Cm^7 , Hm^7 , $B\flat m^7$, $E\flat^7$, $A\flat$.

MY HEART STOOD STILL

Richard RODGERS

Chords: $E\flat$, Cm^7 , Fm^7 , $B\flat^7$, (Gm^7) , $E\flat$, Cm^7 , Fm^7 , $B\flat^7$, $(E\flat)$, $G\flat^7$, C^7 , Fm^7 , $B\flat^7$, $E\flat$, C^7 , Fm^7 , $B\flat^7$, $E\flat$.

Ebm C Φ F⁷ Bbm C⁷
 F⁷ C $\flat$ ⁷ B $\flat$ ⁷ Eb Cm⁷ Fm⁷ B $\flat$ ⁷
 Eb Cm⁷ Fm⁷ B $\flat$ ⁷ Gm⁷ Cm⁷ Fm⁷ B $\flat$ ⁷ Eb

MONK'S DREAM

Thelonius MONK

C F⁷ B $\flat$ ₉ C F⁷
 B $\flat$ ₉ C F⁷ B $\flat$ ₉ A⁷ A $\flat$ ⁷ G⁷ G⁷
 2. G⁷ Gm⁷ (C⁷) Gm⁷
 Gm⁷ C⁷
 C F⁷ B $\flat$ ₉ C F⁷ B $\flat$ ₉
 C F⁷ B $\flat$ ₉ A⁷ A $\flat$ ⁷ G⁷ G⁷

LISA

(ALL THE CLOUDS'LL ROLL AWAY)

George GERSHWIN

Chords for 'Lisa':

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

I LOVES YOU, PORGY

George GERSHWIN

Chords for 'I Loves You, Porgy':

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

First system of musical notation for 'I Hear a Rhapsody'. The key signature is three flats (Bb, Eb, Ab). The system consists of four staves of music. Chord symbols are placed above the notes: Cb7, Bb7, Ebm6, A7, Bb7, Bbm7/Eb, Eb7, Abmaj, (D7), Dbmaj, (Bbm7), Eb7, Abmaj, F7, Bbm7, Eb7, and Ab.

I HEAR A RHAPSODY

Jack BAKER
George FRAGOS

Second system of musical notation for 'I Hear a Rhapsody'. The system consists of five staves of music. Chord symbols are placed above the notes: Cm7, (Gb7), Fm7, Bb7, Eb, (Db7), C7, F, Bb7, Eb (1.), Dm7, G7, Eb (2.), A, D7, Gm7, A, D7, Gm7, Cm7, F7, Bb, D, G7, Cm7, (Gb7), Fm7, Bb7, Eb, (Db7), C7, F, Bb7, Eb, (D, G7).

HI-FLY

Randy WESTON

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

MONA LISA

Ray EVANS

Db
 Fm7 Bb7 Ebm7 Ab7 Ebm7 Bb7
 Ebm7 Ab7 Db Ab7

Chords: $D\flat$, $G\flat$ maj, $A\flat$, $D\flat$, Fm^7 , $A\flat m^7$, $D\flat^7$, $G\flat$, $G\flat m^7$, $C\flat^7$, $(D\flat)$ Fm^7 , $B\flat m^7$, $E\flat m^7$, $A\flat^7$, $D\flat$, $D\flat^7$, $G\flat$, (C^7) G° , (Fm^7) $D\flat$ $A\flat$, $B\flat^7$, $E\flat m^7$, $A\flat^7$, $D\flat$.

ONLY TRUST YOUR HEART

Benny CARTER

Chords: $B\flat$ maj, E^7 , Am^7 , Dm^7 , Gm^7 , C^7 , F maj, $1.$ Cm^7 F^7 , $2.$ F^7 , $B\flat$, $B\flat$ A , Gm , Gm F , E° , A^7 , Dm^7 , Cm^7 F^7 , $B\flat$ maj, E^7 , Am^7 , Dm^7 , Gm^7 , C^7 , $E\flat^7$, D^7 , Gm^7 , $B\flat m^7$ $E\flat^7$, F , A° , D^7 , Gm^7 , C^7 , F , $(Cm^7$ $F^7)$.

CONFIRMATION

Charlie PARKER

Chords and musical notation for the piece:

- Staff 1: F, E^ø, A⁷, Dm⁷, G⁷
- Staff 2: Cm⁷, F⁷, B^b⁷, H^o, F/C, D⁷
- Staff 3: G⁷, C⁷, F, 3
- Staff 4: E^ø, A⁷, Dm⁷, G⁷, Cm⁷, F⁷, B^b, H^o
- Staff 5: F/C, D⁷, G⁷, C⁷, F⁷, 3
- Staff 6: Cm⁷, F⁷, B^b
- Staff 7: E^bm⁷, A^b⁷
- Staff 8: D^b maj, 3, Gm⁷, C⁷, F, 3
- Staff 9: E^ø, A⁷, Dm⁷, G⁷, Cm⁷, F⁷, 3
- Staff 10: B^b, H^o, F/C, D⁷, G⁷, C⁷, F

I THOUGHT ABOUT YOU

Jimmy VAN HEUSEN

Hø Bb7 (A7) Am7 D7 G7 Ab7 G7
 Gm7 Em7 A7 Dm7 Db7 Cm7 F7
 Bbmaj Bbm7 Eb7 Fmaj Gm7 Am7 Bbmaj
 Hø E7 Hø E7 Am7 Ab7 Gm7 C7
 Hø Bb7 (A7) Am7 D7 G7 Ab7 G7
 Gm7 Em7 A7 Dm7 Db7 Cm7 F7
 Bbmaj Bbm7 Eb7 F F/E F/D F/C
 (G7) Hm7 E7 Am7 Ab7 Gm7 C7 Fmaj (Dm7 Db7 C7)

JUST YOU, JUST ME

Jesse GREER

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

I'LL NEVER BE THE SAME

Gus KAHN

Matt MALNECK

Frank SIGNORELLI

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

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

The first system of music consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes. The second staff has a treble clef and a key signature of one sharp, with a similar melodic line. The third staff has a treble clef and a key signature of one sharp, with a melodic line featuring some ties. Chord symbols are placed above the notes.

GIRL OF MY DREAMS

Sunny CLAPP

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

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

A TIME FOR LOVE

Johnny MANDEL

Bbmaj Ab7 (Bb)Gm7 C7
 Cm7 F7 A7 1. D7 F7 2. D7
 Gm7 C7 Fmaj Dm7 (Eb)Gm7
 A7 Dmaj Cm7 F7 Bbmaj Ab7
 Gm7 C7 Cm7 F7 Bb

ON A CLEAR DAY

Burton LANE

Bbmaj Eb7
 Bbmaj G7 Cm7
 Ab7 Dm7 C#7 Cm7
 F7 Fm7 Bb7 Fm7 Bb7

First system of musical notation (treble clef, key of B-flat major). The melody consists of eighth and quarter notes. Chords are indicated above the staff: Eb maj, Cm7, C7, F7, Bbmaj, G7, Cm7, Dm7, Ebmaj, Dm7, Cm7, Dm7, Ebmaj, F7, Bb.

WHEN IT'S SLEEPY TIME DOWN SOUTH

Leon RENE
Otis RENE
Clarence MUSE

Second system of musical notation (treble clef, key of B-flat major). The melody continues with eighth and quarter notes. Chords are indicated above the staff: Fmaj, Bb7, Cmaj, D7, G7, G°, G7, E7, F, Bb7, 1. C C7, 2. C H7, E, C#m7 (D°), F#m7, H7, E, C#m7 (D°), F#m7, H7, E, G7, Fmaj, Bb7, Cmaj, D7, G7, G°, G7, E7, F, Bb7, C.

THE STREET OF DREAMS

Victor YOUNG

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

NIGHTINGALE

Oscar PETERSON

H⁷ E⁷ Am⁷ D⁷ H⁷ E⁷ Am⁷ A⁷
 Dm⁷ G⁷ Cmaj Fmaj H⁷ E⁷ 1. Am 2. Am
 Fm⁷ B^b7 E^b maj (Cm⁷) Fm⁷ B^b7 E^b maj (Cm⁷)
 Fm⁷ B^b7 E^b maj E^bm⁷ A^b7

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

NUTTY

Thelonius MONK

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

I'VE GOT A CRUCH ON YOU

George GERSHWIN

Intro

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

$B\flat$ Cm^7 F^7 $B\flat$ F^7_{+5} $\frac{B\flat}{F}$ $\frac{Cm^7}{F}$

$\frac{B\flat}{F}$ Em^7 A^7 $Dmaj$ Em^7 A^7 $Dmaj$

Cm^7 F^7 $B\flat$ Gm^7 Cm^7 F^7 $B\flat maj$ Cm^7 F^7 $B\flat$ Gm^7

C^7 F^7 $\frac{B\flat}{F}$ $\frac{Cm^7}{F}$ $\frac{B\flat}{F}$ $\frac{B\flat^\circ}{F}$ $D\flat^7$

Thema

C^7 F^7 $B\flat maj$ $C^\sharp^\circ$

Cm^7 F^7 $B\flat maj$ $C^\sharp^\circ$ Cm^7 F^7

$B\flat maj$ Gm^7 C^7 F^7

Bbmaj C#° Cm7 F7 Bbmaj C#° Cm7 D7

Gm7 (C7 $\frac{Bb}{F}$) $\frac{Bb}{F}$ C7 F7 Bb

JUST A GIGOLO

Julius BRAMMER

Leonello CASUCCI

Irvin CEASAR

Ab Abmaj $\frac{Ab}{C}$ H°

Bbm7 Eb7 Bbm7 (E7) Eb7

Ab C° Gb7

F7 Bbm7 Bb°

$\frac{Ab}{C}$ F7 Bbm7 Eb7 Ab