



JAZZ PLAY ALONG

Book and CD for B $\flat$, E $\flat$ and C Instruments

volume
34

All Time Standards

10 STANDARD CLASSICS



- Play along CD for improvisation study and performance
- Choice of backing tracks:
Split track with melody,
Removable Bass and Piano
Full stereo rhythm section
- Easy-to-read, authentic Lead Sheets

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CD Included



Book and CD for B $\flat$, E $\flat$ and C Instruments

volume
34

All Time Standards

Arranged and Produced
by Mark Taylor

BOOK

TITLE	PAGE NUMBERS			
	C Treble Instruments	B $\flat$ Instruments	E $\flat$ Instruments	C Bass Instruments
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CD

TITLE	CD Track Number Split Track / Melody	CD Track Number Full Stereo Track
Autumn in New York	1	2
Broadway	3	4
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Call Me Irresponsible	5	8
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I'll Remember April	15	16
Stardust	17	18
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All Time Standards



Volume 34

**Arranged and Produced by
Mark Taylor**

Featured Players:

**Graham Breedlove-Trumpet
John Desalme-Tenor Sax
Tony Nalker-Piano
Jim Roberts-Bass
Steve Fidyk-Drums**

HOW TO USE THE CD:

Each song has two tracks:

1) Split Track/Melody

Woodwind, Brass, Keyboard, and Mallet Players can use this track as a learning tool for melody style and inflection.

Bass Players can learn and perform with this track – remove the recorded bass track by turning down the volume on the LEFT channel.

Keyboard and Guitar Players can learn and perform with this track – remove the recorded piano part by turning down the volume on the RIGHT channel.

2) Full Stereo Track

Soloists or Groups can learn and perform with this accompaniment track with the RHYTHM SECTION only.

CD

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

AUTUMN IN NEW YORK

WORDS AND MUSIC BY
VERNON DUKE

C VERSION

BALLAD

G_{MI}^9 A_{MI}^7 B_{bMA}^7 C^{13} C^{+9} $F_{6/9}$ A_{MI}^7 $D_{7(b9)}$ G_{MI}^9 A_{MI}^7
 B_{bMA}^7 C^{13} C^{+9} $A_{MI}^7(b5)$ $D_{7(b9)}$ G_{MI}^7 C^{9SUS} B_{bMI}^7 E_{b7}
 A_{bMA}^9 A_{b6} $D_{MI}^7(b5)/G$ C_{MI}^9 D_{MI}^7 $G^{+7(b9)}$ C_{MA}^9 A_{MI}^7 A_{b07} G_{MI}^7 G_{b13}
 G_{MI}^9 A_{MI}^7 B_{bMA}^7 C^{13} C^{+9} $F_{6/9}$ G_{MI}^7 A_{MI}^7 D^9 D_{b9} C_{MI}^9 D_{MI}^7
 E_{bMI}^9 F^{+7} B_{bMI}^7 A_{bMI}^9 $G_{MI}^7(b5)$ $C_{7(b9)}$ F_{MI}^6 C^{+7} F_{MI}^7 C/E E_{bMI}^9 A_{b13}
 D_{bMA}^9 A_{b+7} D_{bMA}^9 G_{b13} G_{MI}^9 A_{MI}^7 B_{bMI}^7 $C^{+7(\sharp 9)}$ F_{MI}^6

TO CODA

SOLO
 A_{MI}^7 $D_{7(b9)}$ G_{MI}^9 A_{MI}^7 B_{bMA}^7 C^{13} $F_{6/9}$ A_{MI}^7 $D_{7(b9)}$ G_{MI}^9 A_{MI}^7 B_{bMA}^7 C^{13}
 $A_{MI}^7(b5)$ $D_{7(b9)}$ G_{MI}^7 C^{9SUS} B_{bMI}^7 E_{b7} A_{bMA}^9 A_{b6} $D_{MI}^7(b5)/G$
 C_{MI}^9 D_{MI}^7 $G^{+7(b9)}$ C_{MA}^9 A_{MI}^7 A_{b07} G_{MI}^7 G_{b13} $D.S. AL CODA$
 CODA F_{MI}^6 G_{bMA}^9 $F_{MI}^9(MA7)$ RIT.

CD

◆: SPLIT TRACK/MELODY

◆: FULL STEREO TRACK

BROADWAY

WORDS AND MUSIC BY BILL BYRD,
TEDDY MCRAE AND HENRI WOODIE

C VERSION

SWING

E^b_{MA7} A^b_9 F_{MI7}
 B^b_7 E^b_{MA7} G^b_{13} F_{MI9} B^b_{+9} E^b_{MA7} B^b_{MI7} E^b_7
 A^b_{MA7} A^b_{MI7} D^b_7 G^b_{MA7} F_{MI7} B^b_7 E^b_{MA7}
 A^b_9 F_{MI7} B^b_7 E^b_{MA7} G^b_{13} F_{MI9} B^b_{+9} TO CODA
 SOLOS (3 CHORUSES)
 E^b_{MA7} A^b_9 F_{MI7} B^b_7 E^b_{MA7} G^b_{13} F_{MI9} B^b_{+9}
 E^b_{MA7} B^b_{MI7} E^b_7 A^b_{MA7} A^b_{MI7} D^b_7
 G^b_{MA7} F_{MI7} B^b_7 E^b_{MA7} A^b_9 F_{MI7} B^b_7
 LAST TIME D.C. AL CODA
 TAKE ALL REPEATS
 E^b_{MA7} G^b_{13} F_{MI9} B^b_{+9} CODA E^b_{MA7} A^b_9 G_{MI7} $C^7(\#9)$ F_{MI7}
 B^b_7 E^b_{MA7} $D^{+7}(b9)$ D^b_9 $C^7(\#9)$ E^b_{MA9}

SOLO



CODA



BASS

CD

7: SPLIT TRACK/MELODY

8: FULL STEREO TRACK

CALL ME IRRESPONSIBLE

FROM THE PARAMOUNT PICTURE PAPA'S DELICATE CONDITION

WORDS BY SAMMY CAHN

MUSIC BY JAMES VAN HEUSEN

C VERSION

SOFT LATIN

FMA7 F#07 Gmi7 G#07
 FMA7/A A7 D+9 Eb9 D7(b9)
 Gmi7 C9 Ami7(b5) D7(b9)
 G9SUS C9SUS Gmi7 C7(b9)
 FMA7 F#07 Gmi7 G#07
 FMA7/A A7 D9SUS D7
 Gmi9 C9 Ami7 D9SUS D+7(#9)
 Gmi9 C9 A9 A+9 D9SUS D7(b9)

TO CODA ⊕

G_{MI}^7 C^9SUS $D^b_{MA}^7$ $E^b_{MA}^9$ F^6 C^9SUS

F_{MA}^7 $F^{\#07}$ G_{MI}^7 $G^{\#07}$ F_{MA}^7/A A^7

D^9 D^9SUS $D^7(b9)$ G_{MI}^7 C^9 $A_{MI}^7(b5)$ $D^7(b9)$

G^9SUS C^9SUS G_{MI}^7 $C^7(b9)$ F_{MA}^7 $F^{\#07}$

G_{MI}^7 $G^{\#07}$ F_{MA}^7/A A^7 D^9SUS $D^+7(\#9)$

G_{MI}^9 C^9 A_{MI}^7 D^9SUS $D^+7(\#9)$ G_{MI}^9 C^9

A^9 A^+9 D^9SUS $D^7(b9)$ G_{MI}^7 C^9SUS F_{MA}^7 G_{MI}^9 $C^7(b9)$

⊕ CODA

$D^b_{MA}^7$ $E^b_{MA}^9$ $D^b_{MA}^7$

BASS

$E^b_{MA}^9$ $D^b_{MA}^7$ $E^b_{MA}^9$ $D^b_{MA}^7$

CD

9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

GEORGIA ON MY MIND

WORDS BY STUART GORRELL

MUSIC BY HOAGY CARMICHAEL

C VERSION

WALKING BALLAD

F_{MA}⁷ E_{MI}^{7(b5)} A₇^(b9) D_{MI}⁷ D_{MI}^{7/C} G^{9/B} B_{MI}⁷ E_b⁷
 mf
 A_{MI}⁷ D⁷ 1. G_{MI}⁷ C⁷ A_{MI}⁷ D⁷ G_{MI}⁷ C^{+7(b9)} 2. G_{MI}⁷ C^{7(b9)}
 F₆ E_{MI}^{7(b5)} A₇^(b9) D_{MI}⁷ G_{MI}⁶ D_{MI}⁷ B_b⁹ D_{MI}⁷ G_{MI}⁶
 D_{MI}⁷ G⁹ D_{MI} D_{MI}/C[#] D_{MI}/C B_{MI}^{7(b5)} E₇^(b9) A_{MI}⁷ D⁷ G_{MI}⁷ G_b⁹
 F_{MA}⁷ E_{MI}^{7(b5)} A₇^(b9) D_{MI}⁷ D_{MI}^{7/C} G^{9/B} B_{MI}⁷ E_b⁷
 TO CODA
 A_{MI}⁷ D⁷ G_{MI}⁷ C^{13(b9)} F₆ D_{MI}⁷ G_{MI}⁷ C^{13(b9)}
 SOLO
 F_{MA}⁷ E_{MI}^{7(b5)} A₇^(b9) D_{MI}⁷ D_{MI}^{7/C} G^{9/B} B_{MI}⁷ E_b⁷ A_{MI}⁷ D⁷
 1. G_{MI}⁷ C⁷ A_{MI}⁷ D⁷ G_{MI}⁷ C^{+7(b9)} 2. G_{MI}⁷ C^{7(b9)} F₆ D.S. AL CODA
 E_{MI}^{7(b5)} A₇^(b9)
 CODA
 G_{MI}⁷ C^{13(b9)} B_b_{MA}⁹ D_b^{6/9} G_{MI}¹¹ C^{+7(#9)} F_{MA}^{13(#11)}
 RIT.

13: SPLIT TRACK/MELODY

14: FULL STEREO TRACK

HONEYSUCKLE ROSE

WORDS BY ANDY RAZAF

MUSIC BY THOMAS "FATS" WALLER

C VERSION

SWING

Chords and Melody:

First System: G_{mi}^7 C^9 G_{mi}^7 C^9 G_{mi}^7 D^b+9 C^9 C^9

Second System (First Ending): F^6 F^7/A B^b6 $B_{mi}^7(b5)$ F^6/C B^b9 A^{+7} A^b9

Third System (Second Ending): F^6 F^7/A B^b6 C^9 F^6 $E^b_{MA}^9$ $E^7(b9)$ F^6

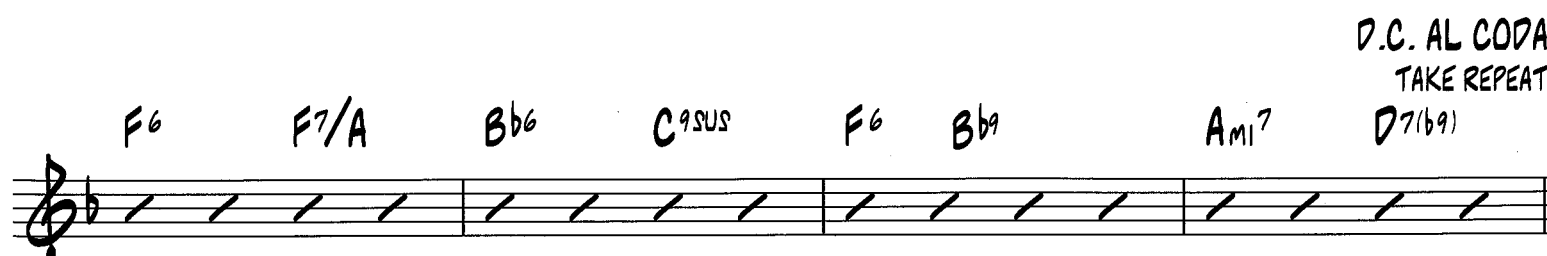
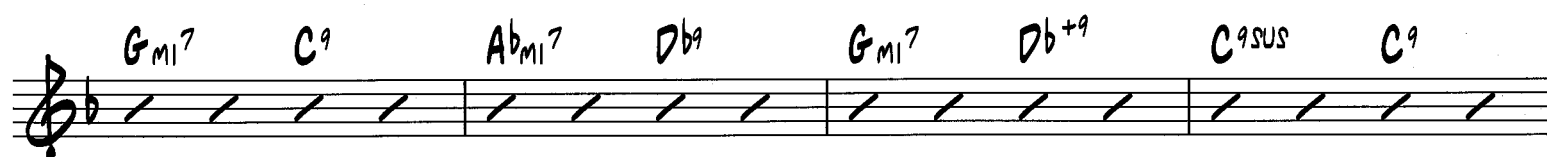
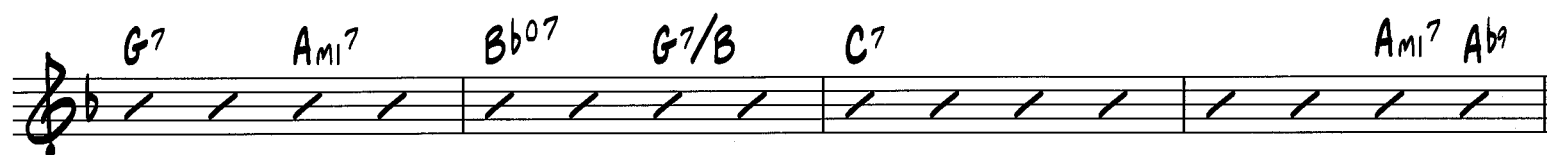
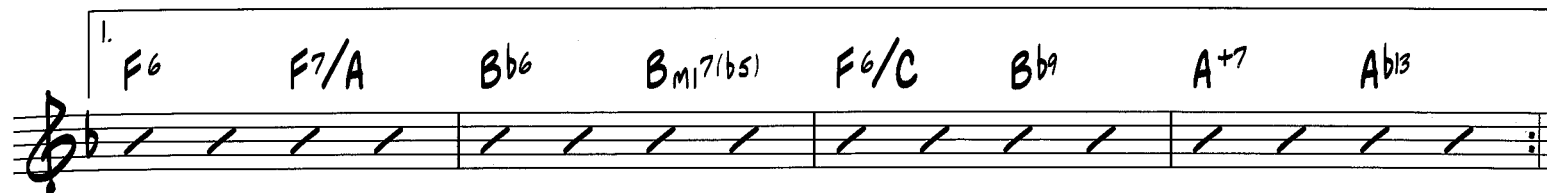
Fourth System: F^7 G_{mi}^7 $G^{\#0}7$ F^7/A B^b6 $F^7(b9)$ B^b0^7 B^b6

Fifth System: G^7 A_{mi}^7 B^b0^7 G^7/B C^9 C^9 C^7 A_{mi}^7 A^b9

Sixth System: G_{mi}^7 C^9 G_{mi}^7 C^9 G_{mi}^7 D^b+9 C^9 C^9

Seventh System (TO CODA): F^6 F^7/A B^b6 C^9 F^6 B^b9 A_{mi}^7 $D^7(b9)$

Solo Section: G_{mi}^7 C^9 $A^b_{mi}^7$ D^b9 G_{mi}^7 D^b+9 C^9 C^9



D.C. AL CODA
TAKE REPEAT

⊕ CODA



15: SPLIT TRACK/MELODY

16: FULL STEREO TRACK

C VERSION

I'LL REMEMBER APRIL

WORDS AND MUSIC BY PAT JOHNSON,
DON RAYE AND GENE DE PAUL

LATIN

G_{MA}⁷

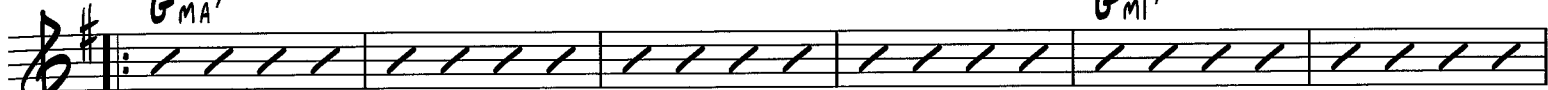
TO CODA  SOLO BREAK

B_{MI}⁷ E^{7(b9)} A_{MI}⁷ D⁷ G⁶



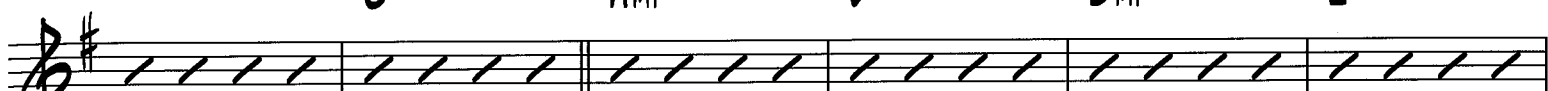
LATIN
SOLOS (2 CHORUSES)

G_{MA}⁷ G_{MI}⁷

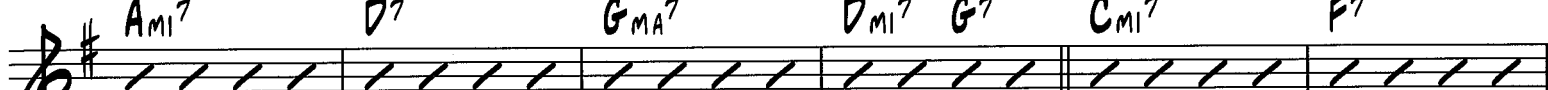


SWING

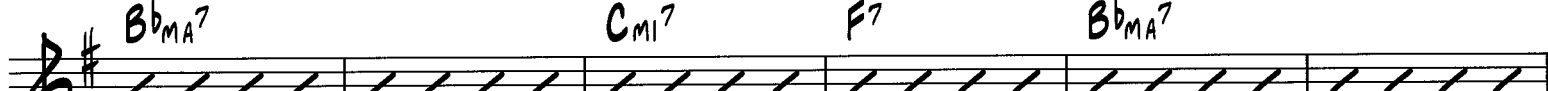
C⁹ A_{MI}⁷ D⁷ B_{MI}⁷ E^{7(b9)}



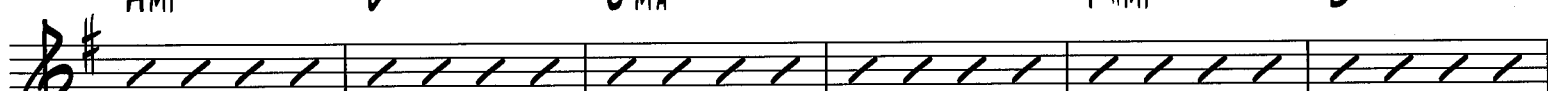
A_{MI}⁷ D⁷ G_{MA}⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷



B_bMA⁷ C_{MI}⁷ F⁷ B_bMA⁷



A_{MI}⁷ D⁷ G_{MA}⁷ F_{MI}⁷ B⁷



E_{MA}⁷ A_{MI}⁷ D⁹ G_{MA}⁷ LATIN



G_{MI}⁷ C⁹ SWING A_{MI}⁷ D⁷

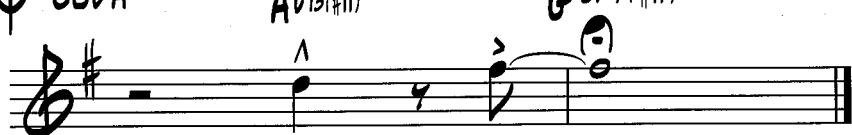


B_{MI}⁷ E^{7(b9)} A_{MI}⁷ D⁷ G_{MA}⁷ D.S. AL CODA A_{MI}⁷ D⁷



 CODA

A_b13(#11) G^{6/9}(#11)



17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

STARDUST

WORDS BY MITCHELL PARISH

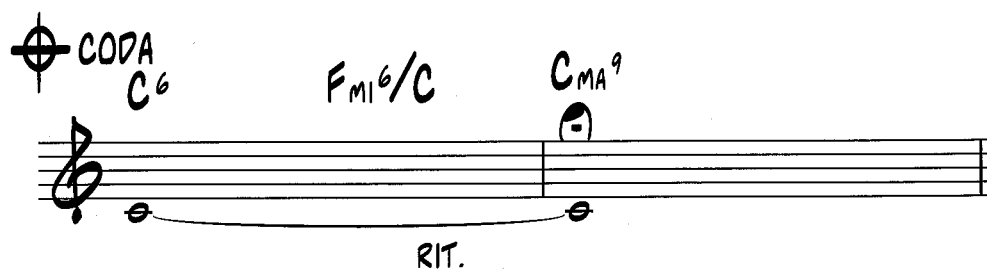
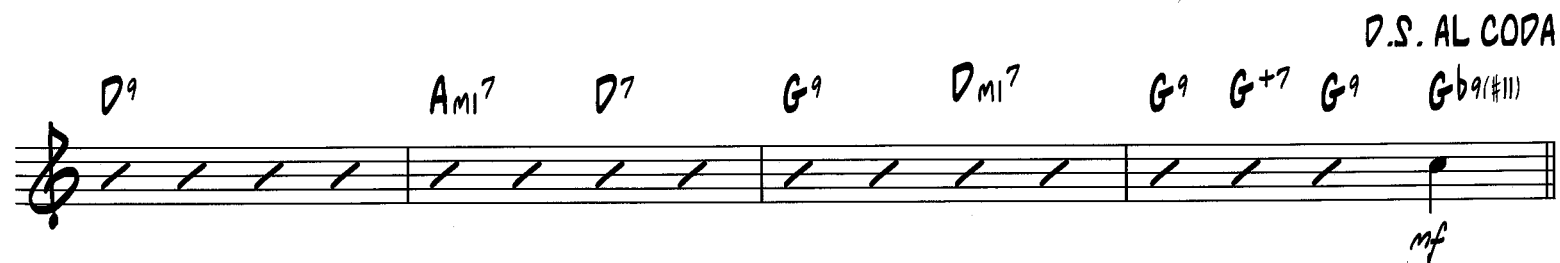
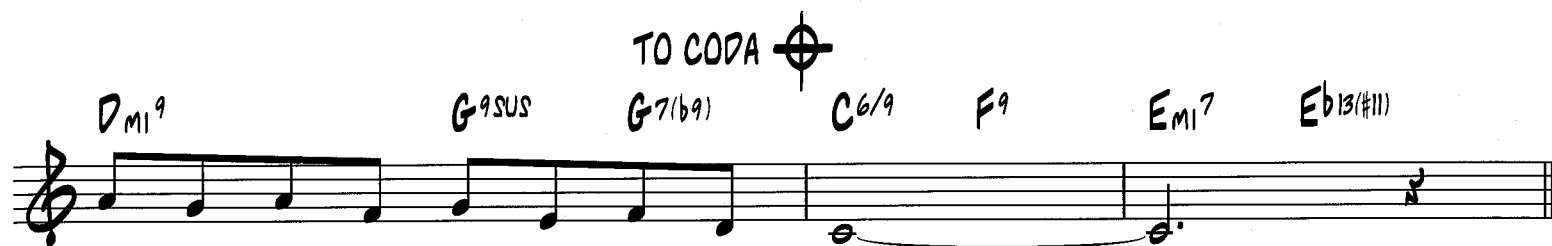
MUSIC BY HOAGY CARMICHAEL

C VERSION

BALLAD

Chords and musical notation for 'Stardust':

- Staff 1: Dm7, A7(b9), Dm7, A7(b9), Dm9
- Staff 2: Bb9, B+7(#9), C6/9, B7(b9), Em7, A9, A7(b9)
- Staff 3: Dm7, A7(b9), Dm7, Dm7(b5)/Ab, G9, G07
- Staff 4: Dm7/G, G13, G+7, CMA9, FMA7, Em7, A7(b9)
- Staff 5: D9, Am7, D7, G9, Dm7
- Staff 6: G9, G+7, G9, Gb9, F6, A7(b9), Dm7, A+9, A7(b9)
- Staff 7: Bb13(#11), Bb9, B+7(#9), C6, B7(b9)
- Staff 8: Em7, A7(b9), Dm7, A7(b9), Dm7



CD

19: SPLIT TRACK/MELODY

20: FULL STEREO TRACK

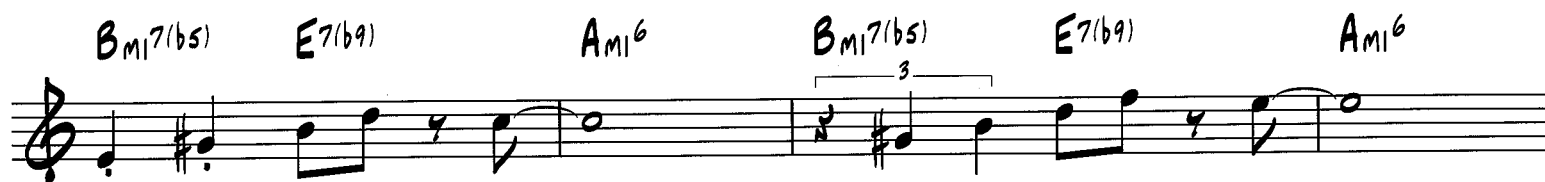
C VERSION

THERE IS NO GREATER LOVE

WORDS BY MARTY SYMES

MUSIC BY ISHAM JONES

MED. SWING

C_{MA}⁷F⁹E⁷ B^b9(♯11)

SOLOS (3 FULL CHORUSES)



1. D^9 D_{M1}^7 G^9

2. D^9 G^9SUS $G^7(b9)$ $C^{6/9}$

$B_{M1}^7(b5)$ $E^7(b9)$ A_{M1}^6 $B_{M1}^7(b5)$ $E^7(b9)$ A_{M1}^6

$B_{M1}^7(b5)$ $E^7(b9)$ A_{M1}^7 D^9 G^7

C_{MA}^7 B^+7 $Bb^9(\#11)$ A^9

D^9 G^9SUS $G^7(b9)$ $C^{6/9}$ G^7 **D.S. AL CODA**
TAKE REPEAT

⊕ CODA G^9SUS $G^7(b9)$ $C^{6/9}$ G^{13} $F\#^{13}$ F^{13} E^{13} E^{b13} D^{13} $D^{b13}(\#11)$ C_{MA}^9

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

AUTUMN IN NEW YORK

WORDS AND MUSIC BY
VERNON DUKE

Bb VERSION

BALLAD

Am¹₉ B^m₁⁷ C^{ma}₇ D¹³ D⁺⁹ G^{6/9} B^m₁⁷ E⁷(b⁹) A^m₁⁹ B^m₁⁷

C^{ma}₇ D¹³ D⁺⁹ B^m₁⁷(b⁵) E⁷(b⁹) A^m₁⁷ D⁹SUS C^m₁⁷ F⁷

B^bm⁹₁ B^b₆ E^m₁⁷(b⁵)/A D^m₁⁹ E^m₁⁷ A⁺⁷(b⁹) D^{ma}₉ B^m₁⁷ B^b₀⁷ A^m₁⁷ A^b₁₃

A^m₁⁹ B^m₁⁷ C^{ma}₇ D¹³ D⁺⁹ G^{6/9} A^m₁⁷ B^m₁⁷ E⁹ E^b₉ D^m₁⁹ E^m₁⁷

F^m₁⁹ G⁺⁷ C^m₁⁷ B^bm⁹₁ A^m₁⁷(b⁵) D⁷(b⁹) G^m₁⁶ D⁺⁷ G^m₁⁷ D/F# F^m₁⁹ B^b₁₃

E^bm⁹₁ B^b₇⁺ E^bm⁹₁ A^b₁₃ A^m₁⁹ B^m₁⁷ C^m₁⁷ D⁺⁷(b⁹) G^m₁⁶ TO CODA

SOLO

B^m₁⁷ E⁷(b⁹) A^m₁⁹ B^m₁⁷ C^{ma}₇ D¹³ G^{6/9} B^m₁⁷ E⁷(b⁹) A^m₁⁹ B^m₁⁷ C^{ma}₇ D¹³

B^m₁⁷(b⁵) E⁷(b⁹) A^m₁⁷ D⁹SUS C^m₁⁷ F⁷ B^bm⁹₁ B^b₆ E^m₁⁷(b⁵)/A

D^m₁⁹ E^m₁⁷ A⁺⁷(b⁹) D^{ma}₉ B^m₁⁷ B^b₀⁷ A^m₁⁷ A^b₁₃ D.S. AL CODA

CODA G^m₁⁶ A^bm⁹₁ G^m₁⁹(MA⁷) RIT.

CD

- 3: SPLIT TRACK/MELODY
4: FULL STEREO TRACK

BROADWAY

WORDS AND MUSIC BY BILL BYRD,
TEDDY MCRAE AND HENRI WOODE

Bb VERSION

SWING

F_{MA}^7 B^b9 G_{MI}^7
 C^7 F_{MA}^7 A^b13 $G_{MI}^9 C^{+9}$ F_{MA}^7 C_{MI}^7 F^7
 $B^b_{MA}^7$ $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ G_{MI}^7 C^7 F_{MA}^7
 B^b9 G_{MI}^7 C^7 F_{MA}^7 A^b13 $G_{MI}^9 C^{+9}$ TO CODA $\oplus$
 SOLOS (3 CHORUSES) F_{MA}^7 B^b9 G_{MI}^7 C^7 F_{MA}^7 A^b9 $G_{MI}^9 C^{+9}$
 F_{MA}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ $B^b_{MI}^7$ E^b7
 $A^b_{MA}^7$ $G_{MI}^7 C^7$ F_{MA}^7 B^b9 G_{MI}^7 C^7
 LAST TIME D.C. AL CODA
 TAKE ALL REPEATS $\oplus$ CODA F_{MA}^7 B^b9 $A_{MI}^7 D^7(\#9)$ G_{MI}^7
 C^7 F_{MA}^7 $E^{+7}(b9)$ E^b9 $D^7(\#9)$ F_{MA}^9

CD

5: SPLIT TRACK/MELODY

6: FULL STEREO TRACK

BYE BYE BLACKBIRD

LYRIC BY MORT DIXON
MUSIC BY RAY HENDERSON

Bb VERSION

SWING

Sx
G^{MA}7

mf

A^{MI}7 D7(b9) G^{MA}7 G⁶/B B^b07

A^{MI}7 D⁹ A^{MI}7 D⁹ A^{MI} A^{MI}(MA7)

A^{MI}7 D⁹ A^{MI}7 D⁹ A^{MI}7 D¹³(b9)

G^{MA}7 G⁷ B^{MI}7(b5)

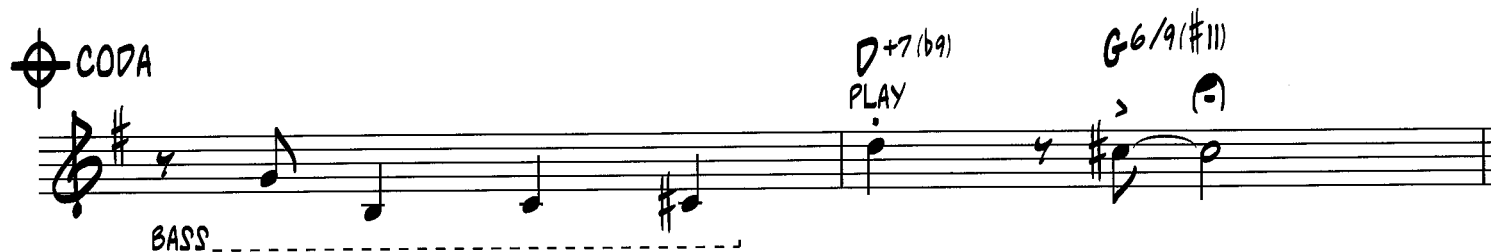
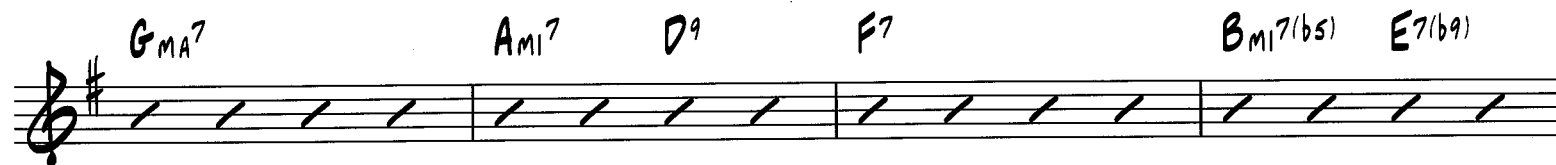
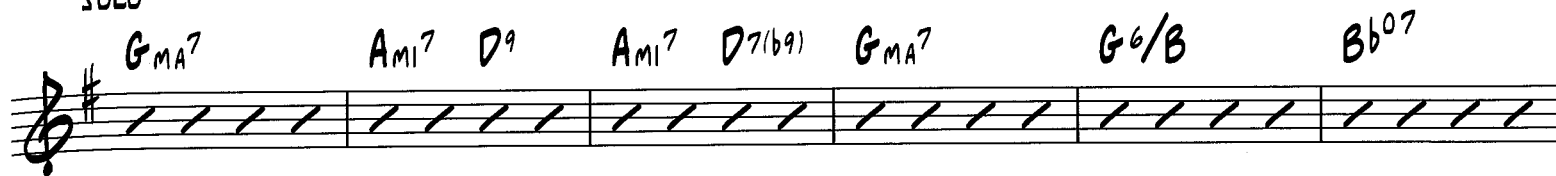
E⁷(b9) A^{MI}7 E^b9

D⁹ D7(b9) G^{MA}7 F⁷

B^{MI}7(b5) E⁷(b9) A^{MI}7 TO CODA

D⁹SUS D7(b9) G⁶ SOLO BREAK

SOLO



7: SPLIT TRACK/MELODY

8: FULL STEREO TRACK

CALL ME IRRESPONSIBLE

FROM THE PARAMOUNT PICTURE PAPA'S DELICATE CONDITION

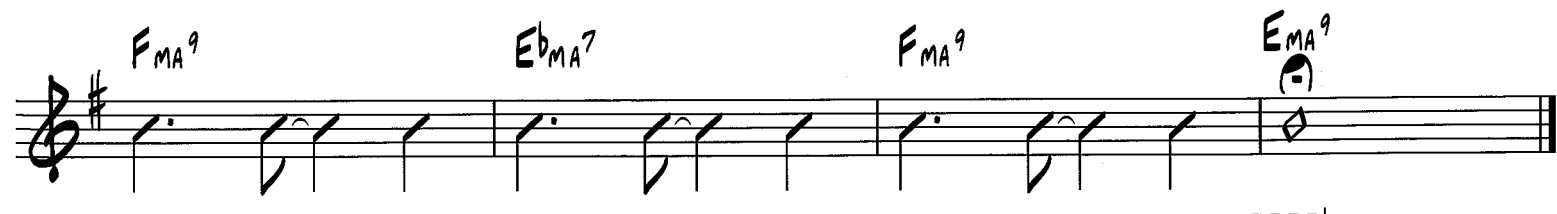
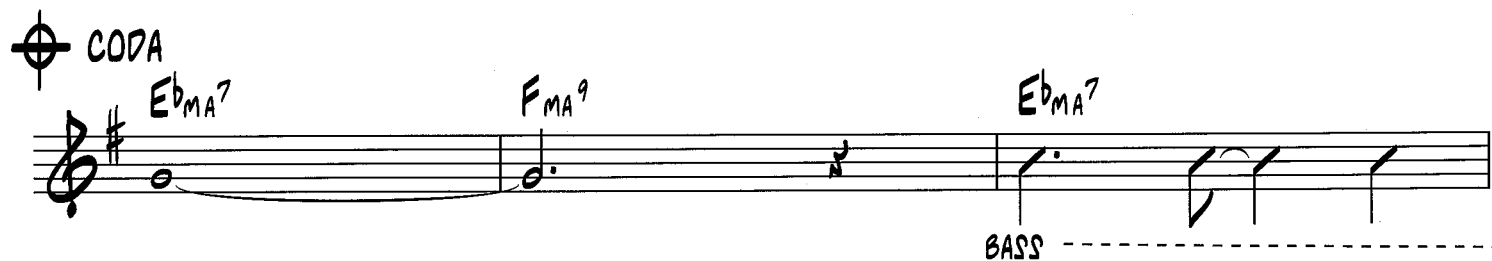
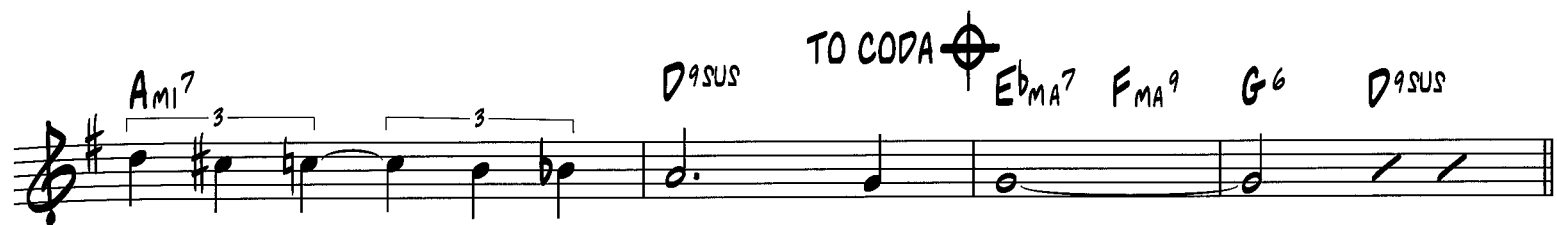
WORDS BY SAMMY CAHN

MUSIC BY JAMES VAN HEUSEN

Bb VERSION

SOFT LATIN

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The piano part is marked with a dynamic of *mf* at the beginning. The guitar part includes various chords and extensions, such as G_{MA}^7 , $G^{\#07}$, A_{MI}^7 , $A^{\#07}$, G_{MA}^7/B , B^7 , E^+9 , F^9 , $E^7(b9)$, A_{MI}^7 , D^9 , $B_{MI}^7(b5)$, $E^7(b9)$, A^9SUS , D^9SUS , A_{MI}^7 , $D^7(b9)$, G_{MA}^7 , $G^{\#07}$, A_{MI}^7 , $A^{\#07}$, G_{MA}^7/B , B^7 , E^9SUS , E^7 , A_{MI}^9 , D^9 , B_{MI}^7 , E^9SUS , $E^+7(\#9)$, A_{MI}^9 , D^9 , B^9 , B^+9 , E^9SUS , and $E^7(b9)$. The score includes a repeat sign at the end of the sixth staff.



9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

GEORGIA ON MY MIND

WORDS BY STUART GORRELL
MUSIC BY HOAGY CARMICHAEL

Bb VERSION

WALKING BALLAD

G^{MA7} F[#]_{M1}7(b5) B⁷(b9) E_{M1}⁷ E_{M1}⁷/D A⁹/C[#] C_{M1}⁷ F⁷

B_{M1}⁷ E⁷ 1. A_{M1}⁷ D⁷ B_{M1}⁷ E⁷ A_{M1}⁷ D⁷(b9) 2. A_{M1}⁷ D⁷(b9)

G⁶ F[#]_{M1}7(b5) B⁷(b9) E_{M1}⁷ A_{M1}⁶ E_{M1}⁷ C⁹ E_{M1}⁷ A_{M1}⁶

E_{M1}⁷ A⁹ E_{M1} E_{M1}/D[#] E_{M1}/D C[#]_{M1}7(b5) F[#]_{M1}7(b9) B_{M1}⁷ E⁷ A_{M1}⁷ A^b9

G^{MA7} F[#]_{M1}7(b5) B⁷(b9) E_{M1}⁷ E_{M1}⁷/D A⁹/C[#] C_{M1}⁷ F⁷

TO CODA ⊕ B_{M1}⁷ E⁷ A_{M1}⁷ D¹³(b9) G⁶ E_{M1}⁷ A_{M1}⁷ D¹³(b9)

SOLO G^{MA7} F[#]_{M1}7(b5) B⁷(b9) E_{M1}⁷ E_{M1}⁷/D A⁹/C[#] C_{M1}⁷ F⁷ B_{M1}⁷ E⁷

1. A_{M1}⁷ D⁷ B_{M1}⁷ E⁷ A_{M1}⁷ D⁷(b9) 2. A_{M1}⁷ D⁷(b9) G⁶ D.S. AL CODA F[#]_{M1}7(b5) B⁷(b9)

⊕ CODA A_{M1}⁷ D¹³(b9) C^{MA9} E^b₆/9 A_{M1}¹¹ D⁷(#9) G^{MA13}(#11)

RIT.

13: SPLIT TRACK/MELODY

14: FULL STEREO TRACK

HONEYSUCKLE ROSE

WORDS BY ANDY RAZAF

MUSIC BY THOMAS "FATS" WALLER

Bb VERSION

SWING

Musical score for "Honeysuckle Rose" in Bb major, 4/4 time, Swing tempo. The score includes a melody line with lyrics and a piano accompaniment line with chords. The key signature has two sharps (F# and C#). The tempo is marked "SWING". The score is divided into sections: 1. Main melody, 2. Piano accompaniment, and 3. Solo.

Chords and Lyrics:

1. Main melody:

 A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ E_b⁺⁹ D⁹SUS D⁹

2. Piano accompaniment:

 G⁶ G⁷/B C⁶ C[#]_{MI}⁷(b5) G⁶/D C⁹ B⁺⁷ B_b⁹

3. Solo:

 A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ E_b⁺⁹ D⁹SUS D⁹

TO CODA

Chords and Lyrics:

1. Main melody:

 G⁶ G⁷/B C⁶ D⁹SUS G⁶ F_{MA}⁹ F[#]₇(b9) G⁶

2. Piano accompaniment:

 G⁷ A_{MI}⁷ A[#]₀⁷ G⁷/B C⁶ G⁷(b9) C⁰⁷ C⁶

3. Solo:

 A⁷ B_{MI}⁷ C⁰⁷ A⁷/C[#] D⁹SUS D⁷ B_{MI}⁷B_b⁹

Chords and Lyrics:

1. Main melody:

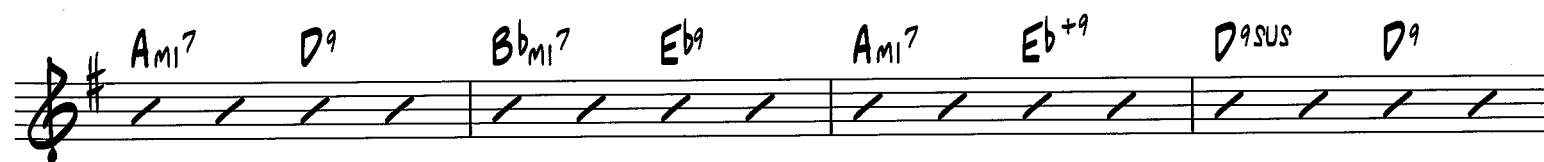
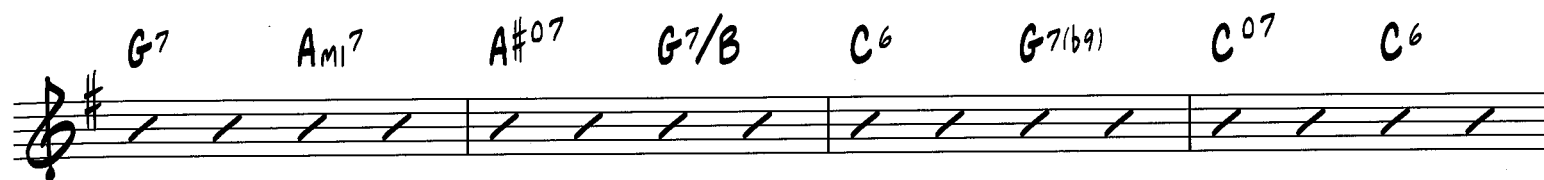
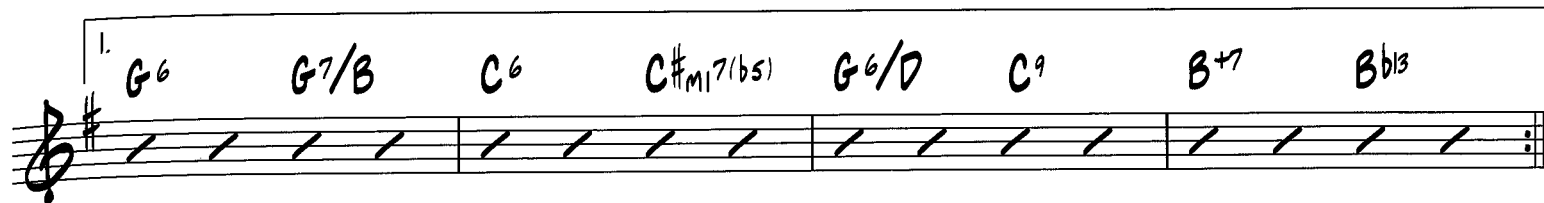
 A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ E_b⁺⁹ D⁹SUS D⁹

2. Piano accompaniment:

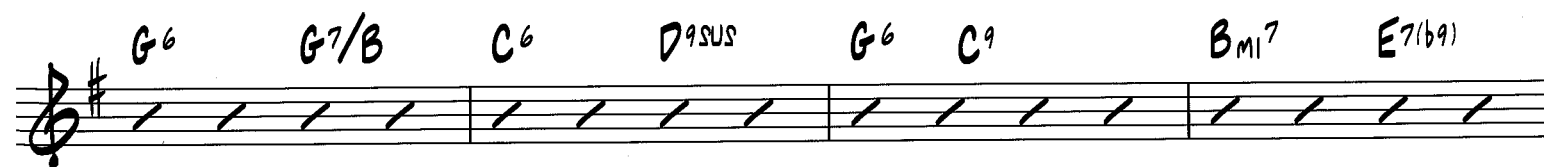
 G⁶ G⁷/B C⁶ D⁹SUS G⁶ C⁹ B_{MI}⁷ E⁷(b9)

3. Solo:

 A_{MI}⁷ D⁹ B_b_{MI}⁷ E_b⁹ A_{MI}⁷ E_b⁺⁹ D⁹SUS D⁹



D.C. AL CODA
TAKE REPEAT



⊕ CODA



CD

15: SPLIT TRACK/MELODY

16: FULL STEREO TRACK

Bb VERSION

I'LL REMEMBER APRIL

WORDS AND MUSIC BY PAT JOHNSON,
DON RAYE AND GENE DE PAUL

LATIN

A_{MA}7

RHYTHM

A_{MA}7 **PLAY** **A_{MI}7**

D₉ **SWING** **B_{MI}7** **E⁷** **C_{MI}7** **F₇(b9)**

B_{MI}7 **E⁷** **A_{MA}7** **E_{MI}7** **A⁷** **D_{MI}7** **G⁷**

C_{MA}7 **D_{MI}7** **G⁷** **C_{MA}7**

B_{MI}7 **E⁷** **A_{MA}7** **G_{MI}7** **C_{MI}7**

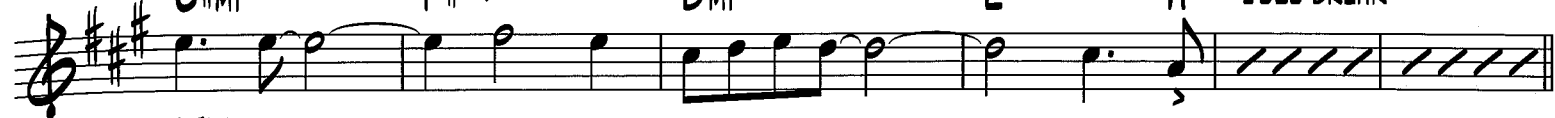
LATIN

F_{MA}7 **B_{MI}7** **E⁹** **A_{MA}7**

A_{MI}7 **D₉** **SWING** **B_{MI}7** **E⁷**

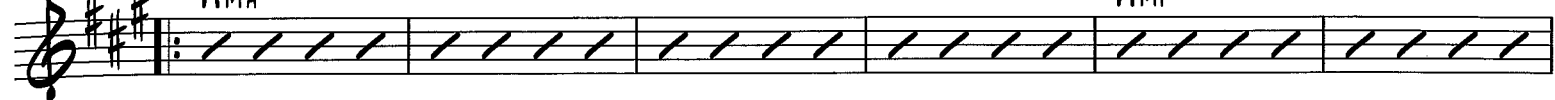
TO CODA  SOLO BREAK

$C\sharp_{MI}7$ $F\sharp7(b9)$ $B_{MI}7$ $E7$ $A6$



LATIN
SOLOS (2 CHORUSES)

$A_{MA}7$ $A_{MI}7$



SWING

$D9$ $B_{MI}7$ $E7$ $C\sharp_{MI}7$ $F\sharp7(b9)$



$B_{MI}7$ $E7$ $A_{MA}7$ $E_{MI}7$ $A7$ $D_{MI}7$ $G7$



$C_{MA}7$ $D_{MI}7$ $G7$ $C_{MA}7$



$B_{MI}7$ $E7$ $A_{MA}7$ $G\sharp_{MI}7$ $C\sharp7$



LATIN

$F\sharp_{MA}7$ $B_{MI}7$ $E9$ $A_{MA}7$



SWING

$A_{MI}7$ $D9$ $B_{MI}7$ $E7$



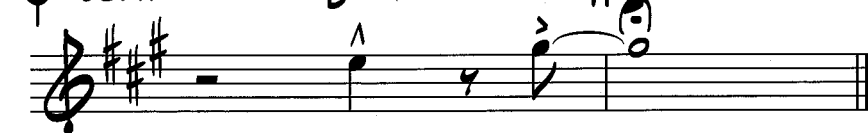
D.S. AL CODA

$C\sharp_{MI}7$ $F\sharp7(b9)$ $B_{MI}7$ $E7$ $A_{MA}7$ $B_{MI}7$ $E7$



 CODA

$Bb13(\sharp11)$ $A6/9(\sharp11)$



17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

STARDUST

WORDS BY MITCHELL PARISH

MUSIC BY HOAGY CARMICHAEL

Bb VERSION

BALLAD

Chords and musical notation across the staves:

- Staff 1: E_{m1}^7 , $B^{+7}(b9)$, E_{m1}^7 , $B^7(b9)$, E_{m1}^9
- Staff 2: C^9 , $C\#^{+7}(\#9)$, $D^6/9$, $C\#^7(b9)$, $F\#_{m1}^7$, B^9 , $B^7(b9)$
- Staff 3: E_{m1}^7 , $B^7(b9)$, E_{m1}^7 , $E_{m1}^7(b5)/Bb$, A^9 , A^{07}
- Staff 4: E_{m1}^7/A , A^{13} , A^{+7} , D_{MA}^9 , G_{MA}^7 , $F\#_{m1}^7$, $B^7(b9)$
- Staff 5: E^9 , B_{m1}^7 , E^7 , A^9 , E_{m1}^7
- Staff 6: A^9 , A^{+7} , A^9 , A^b9 , G^6 , $B^{+7}(b9)$, E_{m1}^7 , B^{+9} , $B^7(b9)$
- Staff 7: $C^{13}(\#11)$, C^9 , $C\#^{+7}(\#9)$, D^6 , $C\#^7(b9)$
- Staff 8: $F\#_{m1}^7$, $B^7(b9)$, E_{m1}^7 , $B^7(b9)$, E_{m1}^7

Handwritten musical notation on a single staff with a treble clef and a key signature of two sharps (F# and C#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (half). Above the staff, the following chords are written: G_{MA}⁹, G^{7(b9)}, G⁶, C⁹, D_{MA}⁷, F#_{mi}^{7/C#}, B_{mi}⁷, B_{mi}^{7/A}.

Handwritten musical notation on a single staff in treble clef with a key signature of two sharps (F# and C#). The notation includes a half note G#4, a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E#4, a quarter note D#4, a quarter note C#4, and a quarter note B3. Above the staff, the following chord symbols are written: G#m1, G9(11), F#9sus, F#+7(#9), G6, B7/F#, and F0. There are also some handwritten numbers '1' and '3' below the staff.

Handwritten musical notation on a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes several measures with notes and rests, and a final measure with a double bar line. Above the staff, there are handwritten labels for chords and a section marker:

- Chord labels:** E_m1⁹, A⁹SUS, A7(b9), D⁶/9, G⁹, F#_m1⁷, F¹³(#11).
- Section marker:** TO CODA, followed by a Coda symbol (a circle with a cross).

The notation is written in a casual, handwritten style, typical of a sketch or a personal manuscript.

SOLO

E_{m1}^7 $B^{+7(b9)}$ E_{m1}^7 $B^{7(b9)}$ E_{m1}^9 C^9 $C\sharp^{+7(\sharp9)}$



D6/9 C#7(b9) F#m17 B7(b9) Em17 B7(b9) Em17 Em17(b5)/Bb

A⁹ A⁰⁷ E_m1⁷ A⁹ A⁺⁷ D_{MA}⁹ G_{MA}⁷ F[#]_m1⁷ B⁷

D.S. AL CODA

E⁹ B_m1⁷ E⁷ A⁹ E_m1⁷ A⁹ A⁺⁷ A⁹ A^b9(#11)

mf

CD

19: SPLIT TRACK/MELODY

20: FULL STEREO TRACK

THERE IS NO GREATER LOVE

WORDS BY MARTY SYMES

MUSIC BY ISHAM JONES

Bb VERSION

MED. SWING

D_{MA}^7 G^9 $F\#^7$ $C^9(\#11)$

B^7 E^9 E_{M1}^7 A^9

E^9 $A^9 \text{SUS}$ $A^7(b9)$ $D6/9$

$C\#_{M1}^7(b5)$ $F\#^7(b9)$ B_{M1}^6 $C\#_{M1}^7(b5)$ $F\#^7(b9)$ B_{M1}^6

$C\#_{M1}^7(b5)$ $F\#^7(b9)$ B_{M1}^7 E^9 $Bb^7(b5)$ A^7

D_{MA}^7 $C\#+7$ $C^9(\#11)$ B^9

TO CODA $\oplus$

E^9 $A^9 \text{SUS}$ $A^7(b9)$ $D6$ F^9 E^9 $E_{b9}^9(\#11)$

SOLOS (3 FULL CHORUSES)

D_{MA}^7 G^9 $F\#^7$ B^7

1. E^9 E_{m1}^7 A^9

2. E^9 A^9_{SUS} $A^7(b9)$ $D^6/9$

$C\#_{m1}^7(b5)$ $F\#^7(b9)$ B_{m1}^6 $C\#_{m1}^7(b5)$ $F\#^7(b9)$ B_{m1}^6

$C\#_{m1}^7(b5)$ $F\#^7(b9)$ B_{m1}^7 E^9 A^7

D_{MA}^7 $C\#^7$ $C^9(\#11)$ B^9

E^9 A^9_{SUS} $A^7(b9)$ $D^6/9$ A^7 $D.S. AL CODA$
TAKE REPEAT

$\oplus$ CODA

A^9_{SUS} $A^7(b9)$ $D^6/9$ A^{13} $G\#^{13}$ G^{13} $F\#^{13}$ F^{13} E^{13} $E^{b13}(\#11)$ D_{MA}^9

CD

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

AUTUMN IN NEW YORK

WORDS AND MUSIC BY
VERNON DUKE

Eb VERSION

BALLAD

Chords: E_{MI}^9 $F\sharp_{MI}^7$ G_{MA}^7 A^{13} A^{+9} $D_{6/9}$ $F\sharp_{MI}^7$ $B_{7(b9)}$ E_{MI}^9 $F\sharp_{MI}^7$

Chords: G_{MA}^7 A^{13} A^{+9} $F\sharp_{MI}^7(b5)$ $B_{7(b9)}$ E_{MI}^7 A^9_{SUS} G_{MI}^7 C^7

Chords: F_{MA}^9 F^6 $B_{MI}^7(b5)/E$ A_{MI}^9 B_{MI}^7 $E^{+7(b9)}$ A_{MA}^9 $F\sharp_{MI}^7$ F^{07} E_{MI}^7 E_{b13}

Chords: E_{MI}^9 $F\sharp_{MI}^7$ G_{MA}^7 A^{13} A^{+9} $D_{6/9}$ E_{MI}^7 $F\sharp_{MI}^7$ B^9 B_{b9} A_{MI}^9 B_{MI}^7

Chords: C_{MI}^9 D^{+7} G_{MI}^7 F_{MI}^9 $E_{MI}^7(b5)$ $A_{7(b9)}$ D_{MI}^6 A^{+7} $D_{MI}^7 A/C\sharp$ C_{MI}^9 F^{13}

Chords: B_{bMA}^9 F^{+7} B_{bMA}^9 E_{b13} E_{MI}^9 $F\sharp_{MI}^7$ G_{MI}^7 $A^{+7(\sharp 9)}$ D_{MI}^6

SOLO

Chords: $F\sharp_{MI}^7$ $B_{7(b9)}$ E_{MI}^9 $F\sharp_{MI}^7$ G_{MA}^7 A^{13} $D_{6/9}$ $F\sharp_{MI}^7$ $B_{7(b9)}$ E_{MI}^9 $F\sharp_{MI}^7$ G_{MA}^7 A^{13}

Chords: $F\sharp_{MI}^7(b5)$ $B_{7(b9)}$ E_{MI}^7 A^9_{SUS} G_{MI}^7 C^7 F_{MA}^9 F^6 $B_{MI}^7(b5)/E$

Chords: A_{MI}^9 B_{MI}^7 $E^{+7(b9)}$ A_{MA}^9 $F\sharp_{MI}^7$ F^{07} E_{MI}^7 E_{b13}

CODA

Chords: D_{MI}^6 E_{bMA}^9 $D_{MI}^9(MA7)$

mf

RIT.

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CD

- 3: SPLIT TRACK/MELODY
4: FULL STEREO TRACK

Eb VERSION

BROADWAY

WORDS AND MUSIC BY BILL BYRD,
TEDDY MCRAE AND HENRI WOODS

SWING

mf

C_{MA}^7 F^9 D_{MI}^7

G^7 1. C_{MA}^7 E_b^{b3} $D_{MI}^9 G^{+9}$ 2. C_{MA}^7 G_{MI}^7 C^7

F_{MA}^7 F_{MI}^7 B^b7 $E_b^{MA}7$ D_{MI}^7 G^7 C_{MA}^7

F^9 D_{MI}^7 TO CODA G^7 C_{MA}^7 E_b^{b3} $D_{MI}^9 G^{+9}$

SOLOS (3 CHORUSES)

C_{MA}^7 F^9 D_{MI}^7 G^7 1. C_{MA}^7 E_b^9 $D_{MI}^9 G^{+9}$

2. C_{MA}^7 G_{MI}^7 C^7 F_{MA}^7 F_{MI}^7 B^b7

$E_b^{MA}7$ $D_{MI}^7 G^7$ C_{MA}^7 F^9 D_{MI}^7 G^7

LAST TIME D.C. AL CODA
TAKE ALL REPEATS

C_{MA}^7 E_b^9 $D_{MI}^9 G^{+9}$ CODA C_{MA}^7 F^9 E_{MI}^7 $A^7(\sharp 9)$ D_{MI}^7

G^7 1. C_{MA}^7 $B^{+7(b9)}$ B^b9 $A^7(\sharp 9)$ 2. C_{MA}^9

CD

5: SPLIT TRACK/MELODY

6: FULL STEREO TRACK

BYE BYE BLACKBIRD

LYRIC BY MORT DIXON
MUSIC BY RAY HENDERSON

Eb VERSION

SWING

S
D_{MA}7

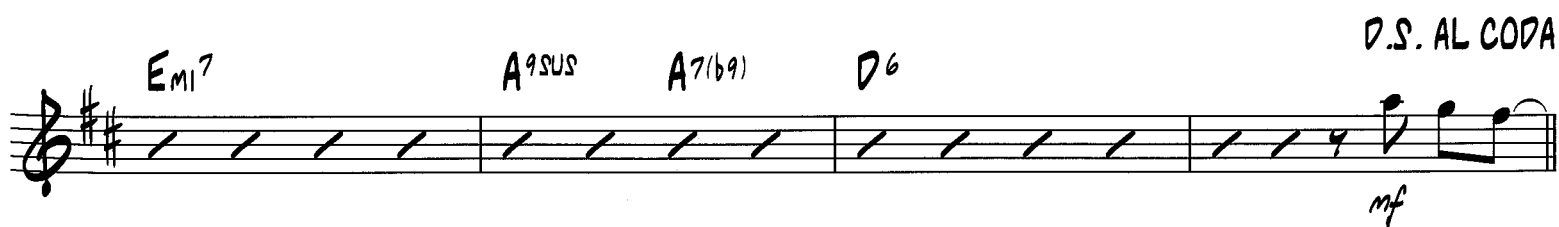
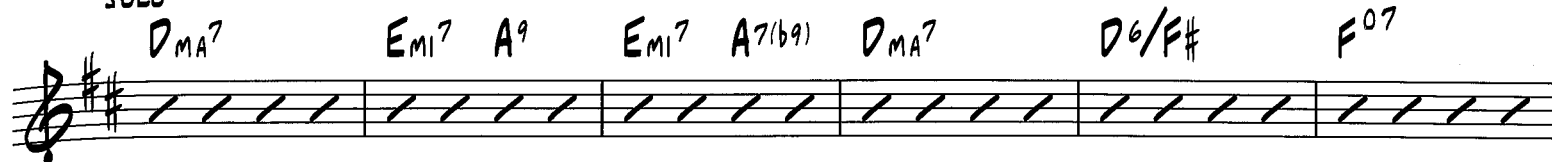
mf

Chords and musical notation across the staves:

- Staff 1: D_{MA}7
- Staff 2: E_{MI}7, A7(b9), D_{MA}7, D6/F#, F⁰7
- Staff 3: E_{MI}7, A⁹, E_{MI}7, A⁹, E_{MI}, E_{MI}(MA7)
- Staff 4: E_{MI}7, A⁹, E_{MI}7, A13(b9)
- Staff 5: D_{MA}7, D7, F#_{MI}7(b5)
- Staff 6: B7(b9), E_{MI}7, B^b
- Staff 7: A⁹, A7(b9), D_{MA}7, C7
- Staff 8: F#_{MI}7(b5), B7(b9), E_{MI}7, A⁹SUS, A7(b9), D6
- Staff 9: SOLO BREAK

TO CODA

SOLO



CODA

A^{+7(b9)}
PLAYD^{6/9(#11)}

BASS

CD

7: SPLIT TRACK/MELODY

8: FULL STEREO TRACK

CALL ME IRRESPONSIBLE

FROM THE PARAMOUNT PICTURE PAPA'S DELICATE CONDITION

WORDS BY SAMMY CAHN

MUSIC BY JAMES VAN HEUSEN

Eb VERSION

SOFT LATIN

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of eight staves of music. The piano part is marked with a piano (p) dynamic and a 'SOFT LATIN' feel. The saxophone part is marked with a 'S' symbol. Chord annotations are provided above the notes throughout the score.

Chord annotations include: D_{MA}^7 , $D\#^07$, E_{MI}^7 , $E\#^07$, $D_{MA}^7/F\#$, $F\#^7$, B^+9 , C^9 , $B^7(b9)$, E_{MI}^7 , A^9 , $F\#_{MI}^7(b5)$, $B^7(b9)$, E^9SUS , A^9SUS , E_{MI}^7 , $A^7(b9)$, D_{MA}^7 , $D\#^07$, E_{MI}^7 , F^07 , $D_{MA}^7/F\#$, $F\#^7$, B^9SUS , B^7 , E_{MI}^9 , A^9 , $F\#_{MI}^7$, B^9SUS , $B^+7(\#9)$, E_{MI}^9 , A^9 , $F\#^9$, $F\#^+9$, B^9SUS , and $B^7(b9)$.

E_{MI}^7 A^9_{SUS} TO CODA $B^b_{MA}^7$ C_{MA}^9 D^6 A^9_{SUS}

D_{MA}^7 $D^{\#07}$ E_{MI}^7 $E^{\#07}$ $D_{MA}^7/F^{\#}$ $F^{\#7}$

B^9 B^9_{SUS} $B^7(b9)$ E_{MI}^7 A^9 $F^{\#}_{MI}^7(b5)$ $B^7(b9)$

E^9_{SUS} A^9_{SUS} E_{MI}^7 $A^7(b9)$ D_{MA}^7 $D^{\#07}$

E_{MI}^7 $F^{\#07}$ $D_{MA}^7/F^{\#}$ $F^{\#7}$ B^9_{SUS} $B^{+7}(\#9)$

E_{MI}^9 A^9 $F^{\#}_{MI}^7$ B^9_{SUS} $B^{+7}(\#9)$ E_{MI}^9 A^9

$F^{\#9}$ $F^{\#+9}$ B^9_{SUS} $B^7(b9)$ E_{MI}^7 A^9_{SUS} D_{MA}^7 $D.S. AL CODA$ E_{MI}^9 $A^7(b9)$

$\oplus$ CODA $B^b_{MA}^7$ C_{MA}^9 $B^b_{MA}^7$

BASS

C_{MA}^9 $B^b_{MA}^7$ C_{MA}^9 B_{MA}^9

CD

9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

GEORGIA ON MY MIND

WORDS BY STUART GORRELL

MUSIC BY HOAGY CARMICHAEL

Eb VERSION

WALKING BALLAD

D_{MA}7 C_{M1}7(b5) F_{M7}(b9) B_{M1}7 B_{M1}7/A E⁹/G[#] G_{M1}7 C7
 F_{M1}7 B7 E_{M1}7 A7 F_{M1}7 B7 E_{M1}7 A⁺7(b9) E_{M1}7 A7(b9)
 D6 C_{M1}7(b5) F_{M7}(b9) B_{M1}7 E_{M1}6 B_{M1}7 G⁹ B_{M1}7 E_{M1}6
 B_{M1}7 E⁹ B_{M1} B_{M1}/A[#] B_{M1}/A G_{M1}7(b5) C_{M7}(b9) F_{M1}7 B7 E_{M1}7 E^b₉
 D_{MA}7 C_{M1}7(b5) F_{M7}(b9) B_{M1}7 B_{M1}7/A E⁹/G[#] G_{M1}7 C7
 F_{M1}7 B7 TO CODA E_{M1}7 A¹³(b9) D6 B_{M1}7 E_{M1}7 A¹³(b9)
 SOLO D_{MA}7 C_{M1}7(b5) F_{M7}(b9) B_{M1}7 B_{M1}7/A E⁹/G[#] G_{M1}7 C7 F_{M1}7 B7
 1. E_{M1}7 A7 F_{M1}7 B7 E_{M1}7 A⁺7(b9) 2. E_{M1}7 A7(b9) D6 D.S. AL CODA C_{M1}7(b5) F_{M7}(b9)
 CODA E_{M1}7 A¹³(b9) G_{MA}9 B^b6/9 E_{M1}11 A⁺7(#9) D_{MA}13(#11)

CD

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

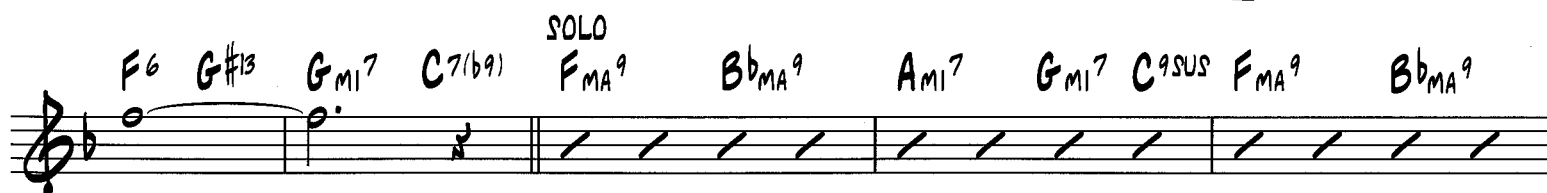
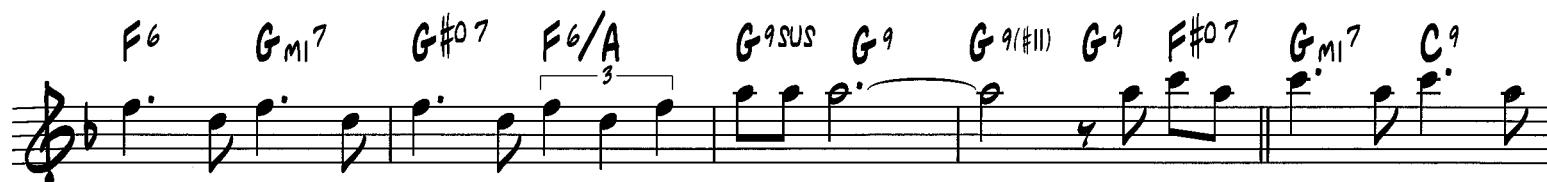
THE VERY THOUGHT OF YOU

WORDS AND MUSIC BY
RAY NOBLE

Eb VERSION

BALLAD

S

F_{MA}⁹ B_b_{MA}⁹ A_{MI}⁷ G_{MI}⁷ C⁹SUS F_{MA}⁹ B_b_{MA}⁹ A_{MI}⁷ G_{MI}⁷ C⁹SUS

CODA

F6/9 F#MA9 FMA9



CD

13: SPLIT TRACK/MELODY

14: FULL STEREO TRACK

HONEYSUCKLE ROSE

WORDS BY ANDY RAZAF
MUSIC BY THOMAS "FATS" WALLER

Eb VERSION

SWING

Chords: E_{m1}^7 , A^9 , E_{m1}^7 , A^9 , E_{m1}^7 , Bb^{+9} , A^9 SUS, A^9

1. D_6 , $D_7/F\#$, G_6 , $G\#_{m1}^7(b5)$, D_6/A , G^9 , $F\#^{+7}$, F^9

2. D_6 , $D_7/F\#$, G_6 , A^9 SUS, D_6 , C_{MA}^9 , $C\#^7(b9)$, D_6

D_7 , E_{m1}^7 , $E\#^{07}$, $D_7/F\#$, G_6 , $D_7(b9)$, bG^{07} , G_6

E^7 , $F\#_{m1}^7$, G^{07} , $E^7/G\#$, A^9 SUS, A^7 , $F\#_{m1}^7 F^9$

Chords: E_{m1}^7 , A^9 , E_{m1}^7 , A^9 , E_{m1}^7 , Bb^{+9} , A^9 SUS, A^9

TO CODA $\oplus$ D_6 , G^9 , $F\#_{m1}^7$, $B^7(b9)$

SOLO E_{m1}^7 , A^9 , F_{m1}^7 , Bb^9 , E_{m1}^7 , Bb^{+9} , A^9 SUS, A^9

1. D^6 $D^7/F^\#$ G^6 $G^\#m^7(b5)$ D^6/A G^9 $F^\#+7$ F^{13}

2. D^6 $D^7/F^\#$ G^6 A^9SUS D^6 C^{MA^9} $C^\#7(b9)$ D^6

D^7 E_{m1}^7 $E^\#0^7$ $D^7/F^\#$ G^6 $D^7(b9)$ G^{0^7} G^6

E^7 $F^\#m^7$ G^{0^7} $E^7/G^\#$ A^7 $F^\#m^7$ F^9

E_{m1}^7 A^9 F_{m1}^7 B^b9 E_{m1}^7 B^b+9 A^9SUS A^9

D.C. AL CODA
TAKE REPEAT

D^6 $D^7/F^\#$ G^6 A^9SUS D^6 G^9 $F^\#m^7$ $B^7(b9)$

⊕ CODA

D^6 C^{MA^9} $C^\#7(b9)$ D^6

15: SPLIT TRACK/MELODY

16: FULL STEREO TRACK

E $\flat$ VERSION

I'LL REMEMBER APRIL

WORDS AND MUSIC BY PAT JOHNSON,
DON RAYE AND GENE DE PAUL

LATIN E $\flat$ MA $\flat$ 7

RHYTHM

SWING

E $\flat$ MA $\flat$ 7 PLAY E $\flat$ MI $\flat$ 7

mf

A $\flat$ 9 F $\sharp$ MI $\flat$ 7 B $\flat$ 7 G $\sharp$ MI $\flat$ 7 C $\sharp$ 7(b9)

F $\sharp$ MI $\flat$ 7 B $\flat$ 7 E $\flat$ MA $\flat$ 7 B $\flat$ MI $\flat$ 7 E $\flat$ 7 A $\flat$ MI $\flat$ 7 D $\flat$ 7

G $\flat$ MA $\flat$ 7 A $\flat$ MI $\flat$ 7 D $\flat$ 7 G $\flat$ MA $\flat$ 7

F $\sharp$ MI $\flat$ 7 B $\flat$ 7 E $\flat$ MA $\flat$ 7 D $\sharp$ MI $\flat$ 7 G $\sharp$ 7

LATIN

C $\sharp$ MA $\flat$ 7 F $\sharp$ MI $\flat$ 7 B $\flat$ 9 E $\flat$ MA $\flat$ 7

E $\flat$ MI $\flat$ 7 A $\flat$ 9 SWING F $\sharp$ MI $\flat$ 7 B $\flat$ 7

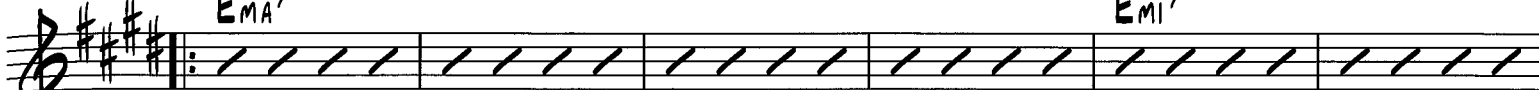
TO CODA  SOLO BREAK

$G\#m_1^7$ $C\#7(b9)$ $F\#m_1^7$ B^7 E^6



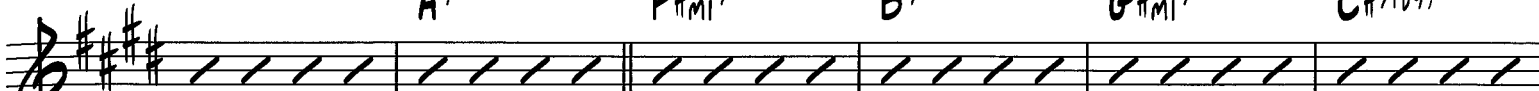
LATIN
SOLOS (2 CHORUSES)

E_{MA}^7 E_{m1}^7

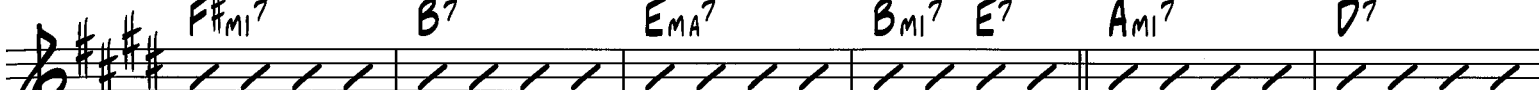


SWING

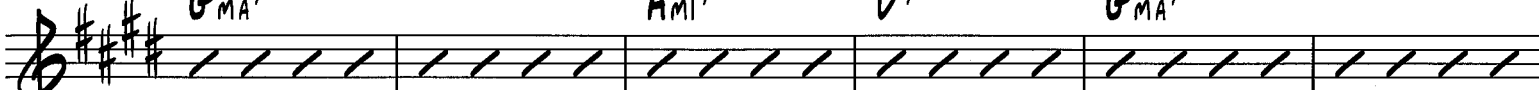
A^9 $F\#m_1^7$ B^7 $G\#m_1^7$ $C\#7(b9)$



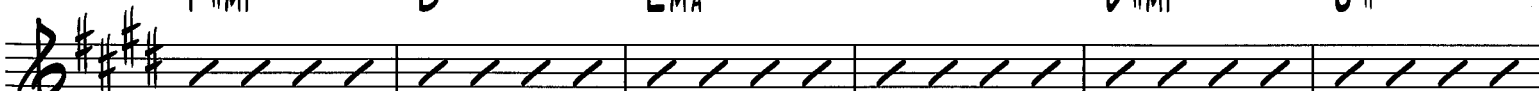
$F\#m_1^7$ B^7 E_{MA}^7 B_{m1}^7 E^7 A_{m1}^7 D^7



G_{MA}^7 A_{m1}^7 D^7 G_{MA}^7

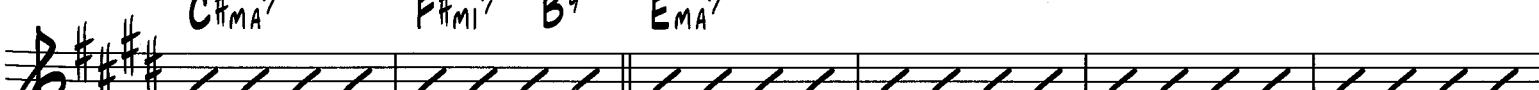


$F\#m_1^7$ B^7 E_{MA}^7 $D\#m_1^7$ $G\#^7$



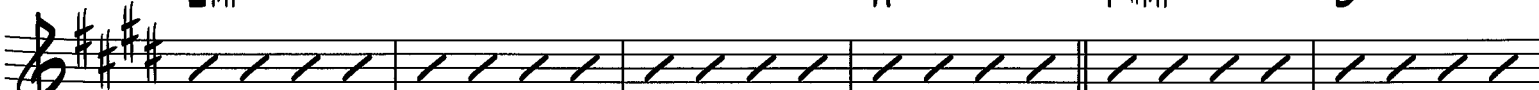
LATIN

$C\#_{MA}^7$ $F\#m_1^7$ B^9 E_{MA}^7



SWING

E_{m1}^7 A^9 $F\#m_1^7$ B^7



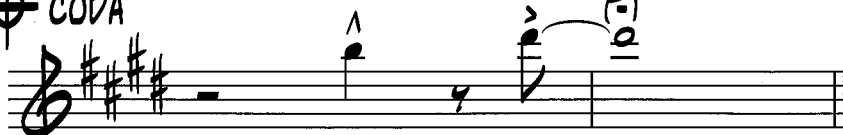
D.S. AL CODA

$G\#m_1^7$ $C\#7(b9)$ $F\#m_1^7$ B^7 E_{MA}^7 $F\#m_1^7$ B^7



 CODA

$F^{13}(\#11)$ $E^{6/9}(\#11)$



CD

17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

STARDUST

WORDS BY MITCHELL PARISH
MUSIC BY HOAGY CARMICHAEL

Eb VERSION

BALLAD

mf

B_{m1}^7 $F\#^7(b9)$ B_{m1}^7 $F\#^7(b9)$ B_{m1}^9

G^9 $G\#^7(\#9)$ $A6/9$ $G\#^7(b9)$ $C\#_{m1}^7$ $F\#^9$ $F\#^7(b9)$

B_{m1}^7 $F\#^7(b9)$ B_{m1}^7 $B_{m1}^7(b5)/F$ E^9 E^{07}

B_{m1}^7/E E^{13} E^{+7} A_{MA}^9 D_{MA}^7 $C\#_{m1}^7$ $F\#^7(b9)$

B^9 $F\#_{m1}^7$ B^7 E^9 B_{m1}^7

E^9 E^{+7} E^9 E^{b9} D^6 $F\#^7(b9)$ B_{m1}^7 $F\#^9$ $F\#^7(b9)$

$G^{13}(\#11)$ G^9 $G\#^7(\#9)$ A^6 $G\#^7(b9)$

$C\#_{m1}^7$ $F\#^7(b9)$ B_{m1}^7 $F\#^7(b9)$ B_{m1}^7

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Chords: D_{MA}⁹ D^{7(b9)} D⁶ G⁹ A_{MA}⁷ C^{#m1}⁷/G[#] F^{#m1}⁷ F^{#m1}⁷/E

Chords: D^{#m1}¹¹ D⁹(^{#11}) C^{#9}SUS C^{#+7}(^{#9}) D⁶ F^{#7}/C[#] C⁰

Chords: B_{m1}⁹ E⁹SUS E^{7(b9)} A^{6/9} D⁹ C^{#m1}⁷ C¹³(^{#11})

TO CODA ⊕

SOLO

Chords: B_{m1}⁷ F^{#+7}(b9) B_{m1}⁷ F^{#7}(b9) B_{m1}⁹ G⁹ G^{#+7}(^{#9})

Chords: A^{6/9} G^{#7}(b9) C^{#m1}⁷ F^{#7}(b9) B_{m1}⁷ F^{#7}(b9) B_{m1}⁷ B_{m1}⁷(b5)/F

Chords: E⁹ E⁰⁷ B_{m1}⁷ E⁹ E⁺⁷ A_{MA}⁹ D_{MA}⁷ C^{#m1}⁷ F^{#7}

Chords: B⁹ F^{#m1}⁷ B⁷ E⁹ B_{m1}⁷ E⁹ E⁺⁷ E⁹ E^{b9}(^{#11})

D.S. AL CODA

mf

⊕ CODA

Chords: A⁶ D_{m1}⁶/A A_{MA}⁹

RIT.

CD

19: SPLIT TRACK/MELODY

20: FULL STEREO TRACK

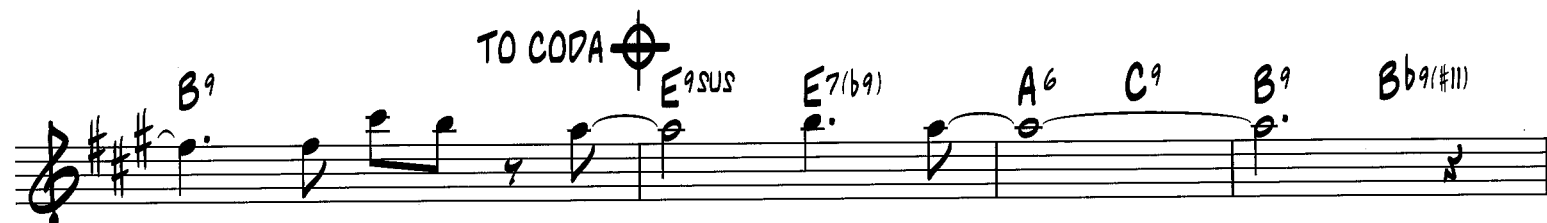
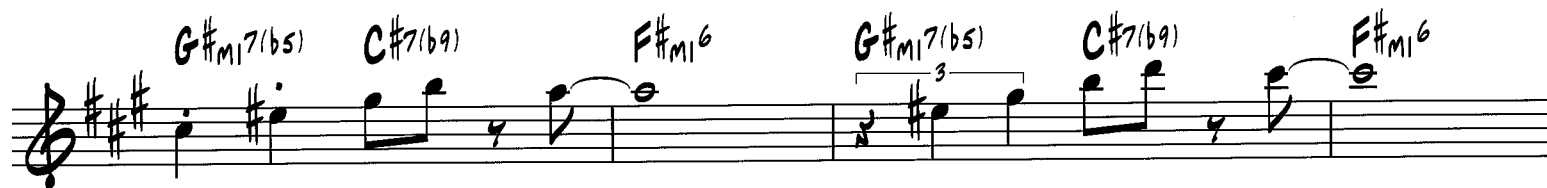
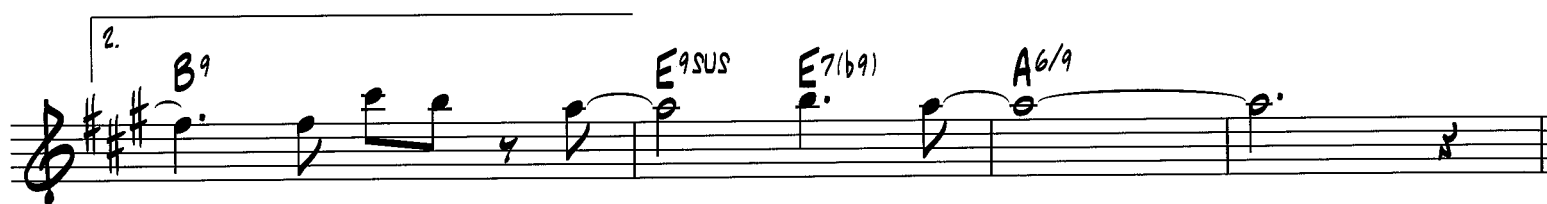
THERE IS NO GREATER LOVE

WORDS BY MARTY SYMES

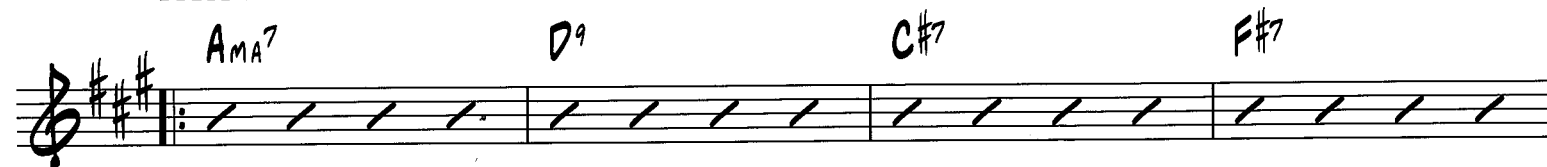
MUSIC BY ISHAM JONES

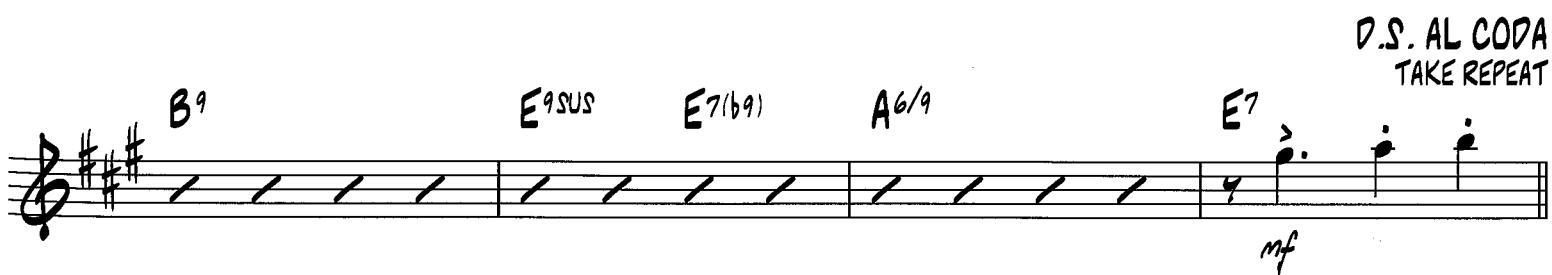
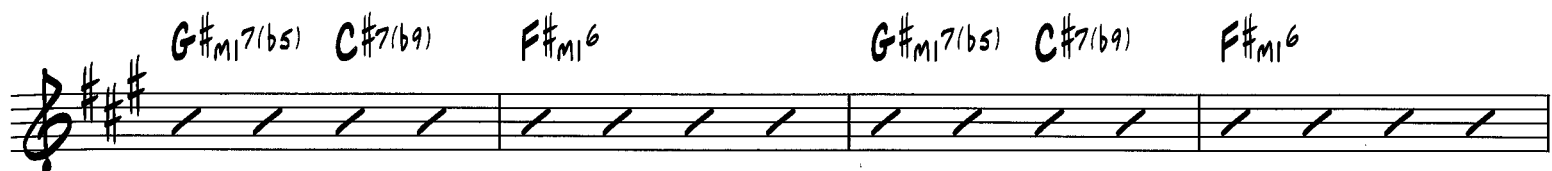
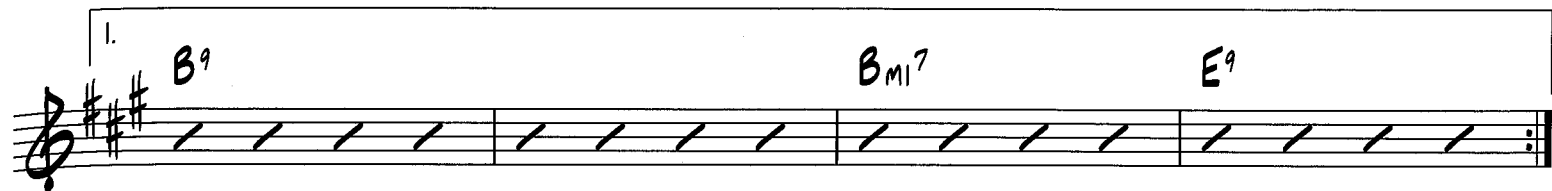
Eb VERSION

MED. SWING

A_{MA}7D⁹C⁷ G⁹(#11)

SOLOS (3 FULL CHORUSES)





CD

1: SPLIT TRACK/MELODY

2: FULL STEREO TRACK

AUTUMN IN NEW YORK

WORDS AND MUSIC BY
VERNON DUKE

♩: C VERSION

BALLAD

G_{M1}⁹ A_{M1}⁷ B_bM_A⁷ C¹³ C⁺⁹ F₆/9 A_{M1}⁷ D₇(b9) G_{M1}⁹ A_{M1}⁷
 B_bM_A⁷ C¹³ C⁺⁹ A_{M1}⁷(b5) D₇(b9) G_{M1}⁷ C⁹SUS B_bM₁⁷ E_b⁷
 A_bM_A⁹ A_b⁶ D_{M1}⁷(b5)/G C_{M1}⁹ D_{M1}⁷ G⁺⁷(b9) C_MA⁹ A_{M1}⁷ A_b⁰⁷ G_{M1}⁷ G_b¹³
 G_{M1}⁹ A_{M1}⁷ B_bM_A⁷ C¹³ C⁺⁹ F₆/9 G_{M1}⁷ A_{M1}⁷ D⁹ D_b⁹ C_{M1}⁹ D_{M1}⁷
 E_bM₁⁹ F⁺⁷ B_bM₁⁷ A_bM₁⁹ G_{M1}⁷(b5) C₇(b9) F_{M1}⁶ C⁺⁷ F_{M1}⁷ C/E E_bM₁⁹ A_b¹³
 D_bM_A⁹ A_b⁺⁷ D_bM_A⁹ G_b¹³ G_{M1}⁹ A_{M1}⁷ B_bM₁⁷ C⁺⁷(#9) F_{M1}⁶

TO CODA

SOLO
 A_{M1}⁷ D₇(b9) G_{M1}⁹ A_{M1}⁷ B_bM_A⁷ C¹³ F₆/9 A_{M1}⁷ D₇(b9) G_{M1}⁹ A_{M1}⁷ B_bM_A⁷ C¹³
 A_{M1}⁷(b5) D₇(b9) G_{M1}⁷ C⁹SUS B_bM₁⁷ E_b⁷ A_bM_A⁹ A_b⁶ D_{M1}⁷(b5)/G
 C_{M1}⁹ D_{M1}⁷ G⁺⁷(b9) C_MA⁹ A_{M1}⁷ A_b⁰⁷ G_{M1}⁷ G_b¹³ D.S. AL CODA
 CODA F_{M1}⁶ G_bM_A⁹ F_{M1}⁹(M_A⁷)
 mf RIT.

CD

3: SPLIT TRACK/MELODY

4: FULL STEREO TRACK

BROADWAY

WORDS AND MUSIC BY BILL BYRD,
TEDDY MCRAE AND HENRI WOODE

♩: C VERSION

SWING

E^b_{MA7} A^b_9 F_{MI7}
 B^b_7 E^b_{MA7} G^b_{13} F_{MI9} B^b_{+9} E^b_{MA7} B^b_{MI7} E^b_7
 A^b_{MA7} A^b_{MI7} D^b_7 G^b_{MA7} F_{MI7} B^b_7 E^b_{MA7}
 A^b_9 F_{MI7} B^b_7 E^b_{MA7} G^b_{13} F_{MI9} B^b_{+9} TO CODA
 SOLOS (3 CHORUSES) E^b_{MA7} A^b_9 F_{MI7} B^b_7 E^b_{MA7} G^b_9 F_{MI9} B^b_{+9}
 E^b_{MA7} B^b_{MI7} E^b_7 A^b_{MA7} A^b_{MI7} D^b_7
 G^b_{MA7} F_{MI7} B^b_7 E^b_{MA7} A^b_9 F_{MI7} B^b_7
 LAST TIME D.C. AL CODA
 TAKE ALL REPEATS E^b_{MA7} G^b_9 F_{MI9} B^b_{+9} CODA E^b_{MA7} A^b_9 G_{MI7} $C^7(\#9)$ F_{MI7}
 B^b_7 E^b_{MA7} $D^{+7}(b9)$ D^b_9 $C^7(\#9)$ E^b_{MA9}

5: SPLIT TRACK/MELODY

6: FULL STEREO TRACK

BYE BYE BLACKBIRD

LYRIC BY MORT DIXON
MUSIC BY RAY HENDERSON

C VERSION

SWING

Sx

F_{MA}7

mf

G_{MI}7

C7(b9)

F_{MA}7F₆/AA_b07G_{MI}7C⁹G_{MI}7C⁹G_{MI}G_{MI}(MA7)G_{MI}7C⁹G_{MI}7C¹³(b9)F_{MA}7

F7

A_{MI}7(b5)

D7(b9)

G_{MI}7D_b9C⁹

C7(b9)

F_{MA}7E_b7

TO CODA

A_{MI}7(b5)

D7(b9)

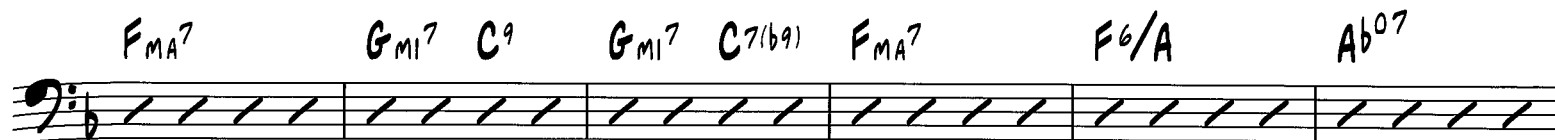
G_{MI}7C⁹SUS

C7(b9)

F₆

SOLO BREAK

SOLO



CODA



BASS -----

7: SPLIT TRACK/MELODY

8: FULL STEREO TRACK

CALL ME IRRESPONSIBLE

FROM THE PARAMOUNT PICTURE PAPA'S DELICATE CONDITION

WORDS BY SAMMY CAHN

MUSIC BY JAMES VAN HEUSEN

♩: C VERSION

SOFT LATIN

Handwritten musical score for "Call Me Irresponsible" in C major, 4/4 time, featuring a soft Latin feel. The score is written in bass clef with a key signature of one flat (Bb). The tempo/mood is marked "SOFT LATIN". The score is divided into two systems, each containing four staves of music. The first system starts with a dynamic marking of *mf*. The second system begins with a repeat sign. Chord symbols are written above the notes, and some notes are marked with a slur.

Staff 1: *mf* F^{MA}7 F[#]07 G^{MI}7 G[#]07

Staff 2: F^{MA}7/A A7 D⁺9 E^b9 D7(b9)

Staff 3: G^{MI}7 C⁹ A^{MI}7(b5) D7(b9)

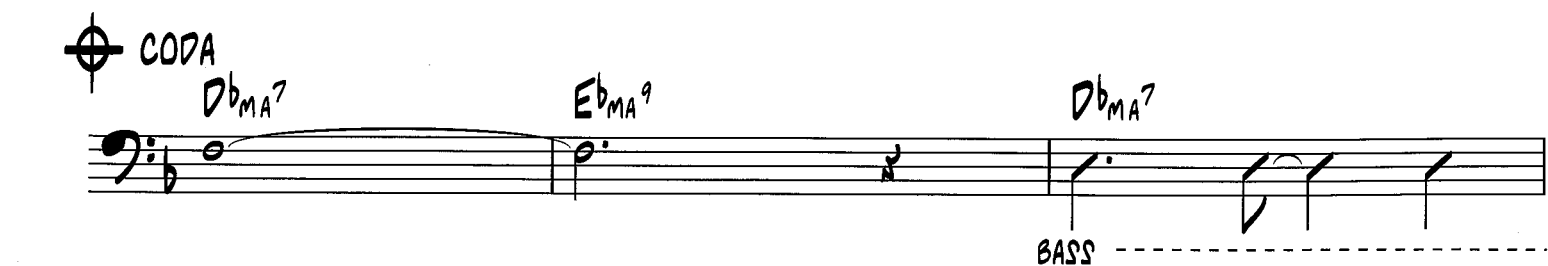
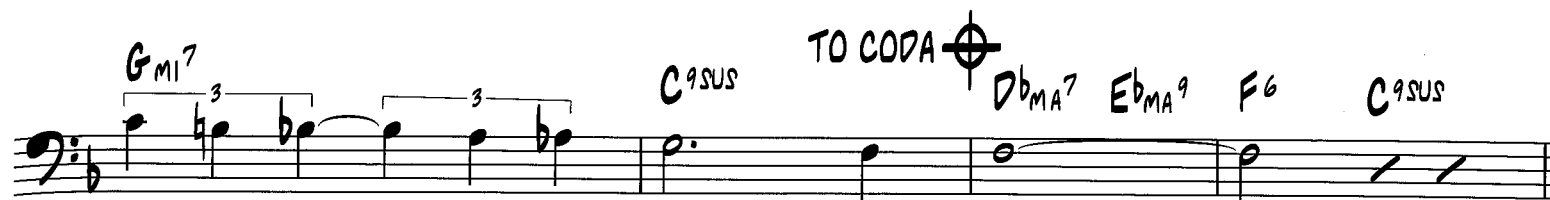
Staff 4: G⁹SUS C⁹SUS G^{MI}7 C7(b9)

Staff 5: F^{MA}7 F[#]07 G^{MI}7 G[#]07

Staff 6: F^{MA}7/A A7 D⁹SUS D7

Staff 7: G^{MI}9 C⁹ A^{MI}7 D⁹SUS D⁺7(#9)

Staff 8: G^{MI}9 C⁹ A⁹ A⁺9 D⁹SUS D7(b9)



9: SPLIT TRACK/MELODY
10: FULL STEREO TRACK

GEORGIA ON MY MIND

WORDS BY STUART GORRELL
MUSIC BY HOAGY CARMICHAEL

♩: C VERSION

WALKING BALLAD

F_{MA}^7 $E_{MI}^7(b5)$ $A^7(b9)$ D_{MI}^7 D_{MI}^7/C G^9/B $B^b_{MI}^7 E^b7$
 A_{MI}^7 D^7 1. G_{MI}^7 C^7 A_{MI}^7 D^7 G_{MI}^7 $C^{+7}(b9)$ 2. G_{MI}^7 $C^7(b9)$
 F^6 $E_{MI}^7(b5)$ $A^7(b9)$ D_{MI}^7 G_{MI}^6 D_{MI}^7 B^b9 D_{MI}^7 G_{MI}^6
 D_{MI}^7 G^9 D_{MI} $D_{MI}/C^{\#}$ D_{MI}/C $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^7 D^7 G_{MI}^7 G^b9
 F_{MA}^7 $E_{MI}^7(b5)$ $A^7(b9)$ D_{MI}^7 D_{MI}^7/C G^9/B $B^b_{MI}^7 E^b7$
 A_{MI}^7 D^7 TO CODA G_{MI}^7 $C^{13}(b9)$ F^6 D_{MI}^7 G_{MI}^7 $C^{13}(b9)$
 SOLO F_{MA}^7 $E_{MI}^7(b5)$ $A^7(b9)$ D_{MI}^7 D_{MI}^7/C G^9/B $B^b_{MI}^7 E^b7$ A_{MI}^7 D^7
 1. G_{MI}^7 C^7 A_{MI}^7 D^7 G_{MI}^7 $C^{+7}(b9)$ 2. G_{MI}^7 $C^7(b9)$ F^6 D.S. AL CODA $E_{MI}^7(b5)$ $A^7(b9)$
 CODA G_{MI}^7 $C^{13}(b9)$ $B^b_{MA}^9$ $D^b6/9$ G_{MI}^{11} $C^{+7}(\#9)$ $F_{MA}^{13}(\#11)$

RIT.

CD

11: SPLIT TRACK/MELODY

12: FULL STEREO TRACK

THE VERY THOUGHT OF YOU

WORDS AND MUSIC BY
RAY NOBLE

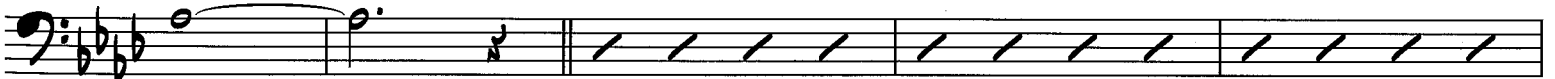
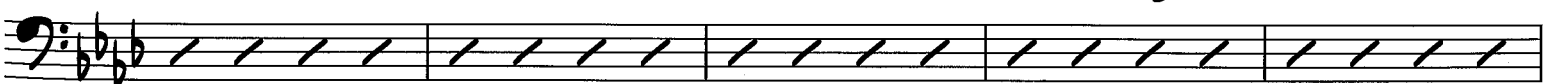
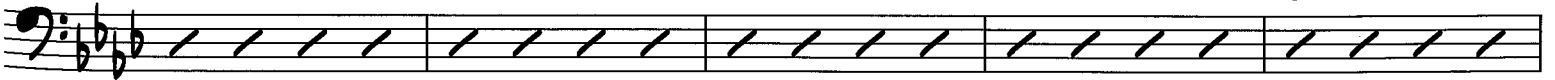
7: C VERSION

BALLAD

S:

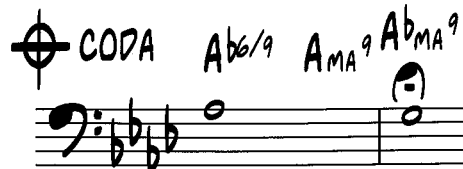
Ab^bMA⁹ Db^bMA⁹ C_{MI}⁷ B^b_{MI}⁷ Eb⁹SUS Ab^bMA⁹ Db^bMA⁹ C_{MI}⁷ B^b_{MI}⁷ Eb⁹SUSAb⁶ B^b_{MI}⁷ B⁰⁷ Ab⁶/C B^b₉SUS B^b₉ B^b₉(#11) B^b₉ A⁰⁷ B^b_{MI}⁷ Eb⁹G_{MI}^{7(b5)} C^{7(b9)} F_{MI}⁷ F_{MI}⁷/Eb 1. D_{MI}^{7(b5)} G^{7(b9)} C_{MI}⁷ F_{MI}^{7(b5)} B^b₉SUS B^b_{7(b9)}

TO CODA

B^b_{MI}⁷ Eb⁹ 2. D_{MI}^{7(b5)} A⁰⁷ B^b_{MI}⁷ A⁰⁷ B^b_{MI}⁷ Eb^{13(b9)}SOLO
Ab⁶ B¹³ B^b_{MI}⁷ Eb^{7(b9)} Ab^bMA⁹ Db^bMA⁹ C_{MI}⁷ B^b_{MI}⁷ Eb⁹SUS Ab^bMA⁹ Db^bMA⁹C_{MI}⁷ B^b_{MI}⁷ Eb⁹SUS Ab⁶ B^b_{MI}⁷ B⁰⁷ Ab⁶/C B^b₉SUS B^b₉ B^b₉(#11) B^b₉ A⁰⁷B^b_{MI}⁷ Eb⁹ G_{MI}^{7(b5)} C^{7(b9)} F_{MI}⁷ F_{MI}⁷/Eb D_{MI}^{7(b5)} G^{7(b9)} C_{MI}⁷ F_{MI}^{7(b5)}

D.S. AL CODA

TAKE 2ND ENDING

B^b₉SUS B^b_{7(b9)} B^b_{MI}⁷Eb⁹

CD

13: SPLIT TRACK/MELODY

14: FULL STEREO TRACK

HONEYSUCKLE ROSE

WORDS BY ANDY RAZAF

MUSIC BY THOMAS "FATS" WALLER

7: C VERSION

SWING

4/4

mf

G_{MI}^7 C^9 G_{MI}^7 C^9 G_{MI}^7 D^b+9 C^9 SUS C^9

1. F^6 F^7/A B^b6 $B_{MI}^7(b5)$ F^6/C B^b9 A^+7 A^b9

2. F^6 F^7/A B^b6 C^9 SUS F^6 $E^b_{MA}9$ $E^7(b9)$ F^6

F^7 G_{MI}^7 $G^{\#0}7$ F^7/A B^b6 $F^7(b9)$ B^b07 B^b6

G^7 A_{MI}^7 B^b07 G^7/B C^9 SUS C^7 A_{MI}^7 A^b9

G_{MI}^7 C^9 G_{MI}^7 C^9 G_{MI}^7 D^b+9 C^9 SUS C^9

F^6 F^7/A B^b6 C^9 SUS TO CODA F^6 B^b9 A_{MI}^7 $D^7(b9)$

SOLO G_{MI}^7 C^9 $A^b_{MI}^7$ D^b9 G_{MI}^7 D^b+9 C^9 SUS C^9

1. F⁶ F⁷/A B^{b6} B_{M1}^{7(b5)} F⁶/C B^{b9} A⁺⁷ A^{b13}

2. F⁶ F⁷/A B^{b6} C^{9SUS} F⁶ E^b_{MA}⁹ E^{7(b9)} F⁶

F⁷ G_{M1}⁷ G^{#07} F⁷/A B^{b6} F^{7(b9)} B^{b07} B^{b6}

G⁷ A_{M1}⁷ B^{b07} G⁷/B C⁷ A_{M1}⁷ A^{b9}

G_{M1}⁷ C⁹ A^b_{M1}⁷ D^{b9} G_{M1}⁷ D^{b+9} C^{9SUS} C⁹

D.C. AL CODA
TAKE REPEAT

F⁶ F⁷/A B^{b6} C^{9SUS} F⁶ B^{b9} A_{M1}⁷ D^{7(b9)}

⊕ CODA

F⁶ E^b_{MA}⁹ E^{7(b9)} F⁶

15: SPLIT TRACK/MELODY

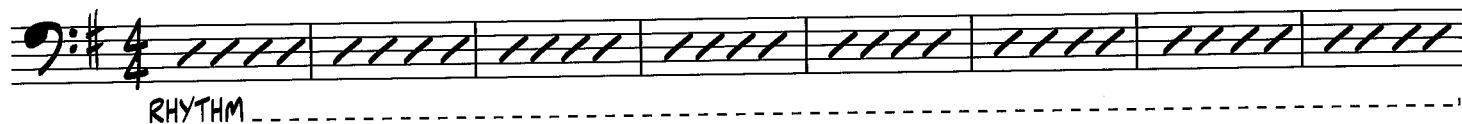
16: FULL STEREO TRACK

♩: C VERSION

I'LL REMEMBER APRIL

WORDS AND MUSIC BY PAT JOHNSON,
DON RAYE AND GENE DE PAUL

LATIN

G^{MA}7

LATIN



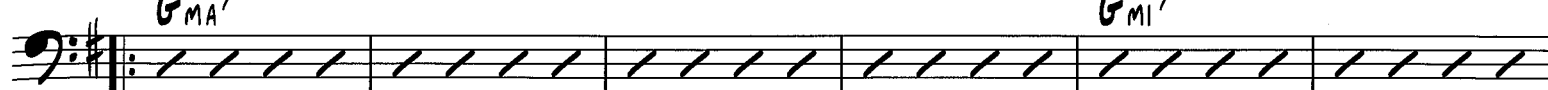
TO CODA  SOLO BREAK

B_{MI}⁷ E^{7(b9)} A_{MI}⁷ D⁷ G₆¹



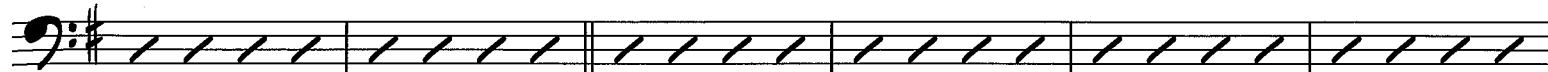
LATIN
SOLOS (2 CHORUSES)

G_{MA}⁷ G_{MI}⁷

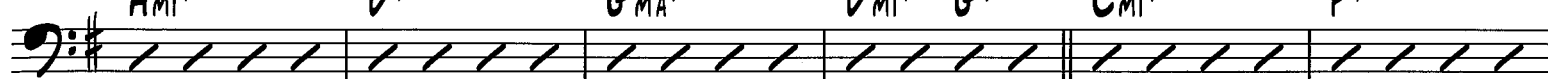


SWING

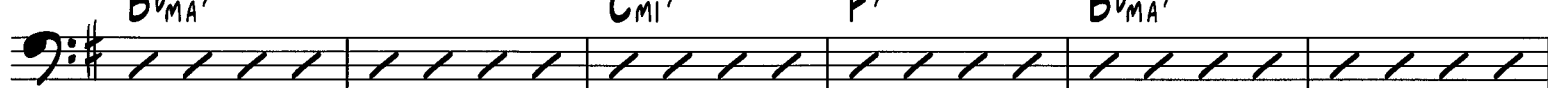
C⁹ A_{MI}⁷ D⁷ B_{MI}⁷ E^{7(b9)}



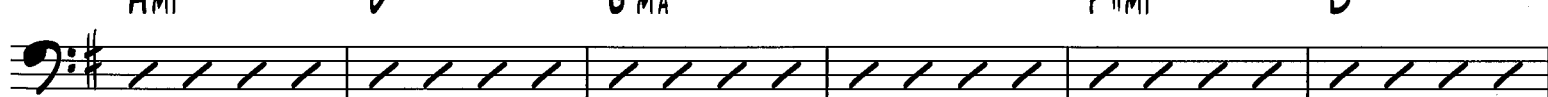
A_{MI}⁷ D⁷ G_{MA}⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷



B_bMA⁷ C_{MI}⁷ F⁷ B_bMA⁷

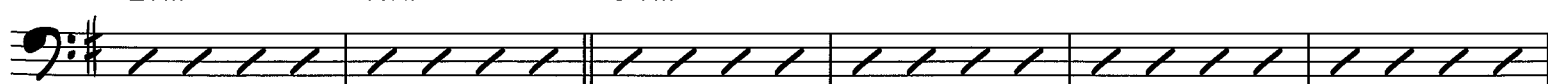


A_{MI}⁷ D⁷ G_{MA}⁷ F_{MI}⁷ B⁷



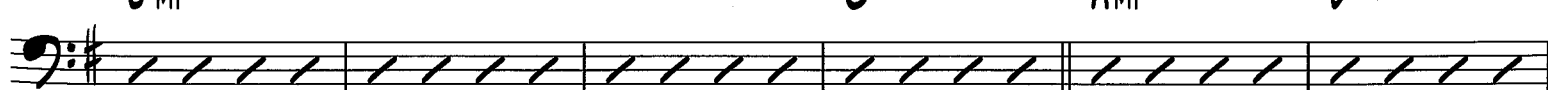
LATIN

E_{MA}⁷ A_{MI}⁷ D⁹ G_{MA}⁷



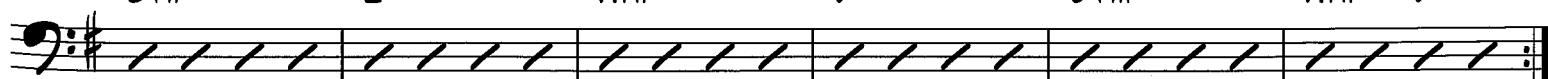
SWING

G_{MI}⁷ C⁹ A_{MI}⁷ D⁷



D.S. AL CODA

B_{MI}⁷ E^{7(b9)} A_{MI}⁷ D⁷ G_{MA}⁷ A_{MI}⁷ D⁷



 CODA

A_b^{13(#11)} G_{6/9}(#11)



17: SPLIT TRACK/MELODY

18: FULL STEREO TRACK

STARDUST

WORDS BY MITCHELL PARISH
MUSIC BY HOAGY CARMICHAEL

B: C VERSION

BALLAD

mf

Chords: D_{m1}^7 , $A^{+7}(b9)$, D_{m1}^7 , $A^7(b9)$, D_{m1}^9 , Bb^9 , $B^{+7}(\sharp 9)$, $C^6/9$, $B^7(b9)$, E_{m1}^7 , A^9 , $A^7(b9)$, D_{m1}^7 , $A^7(b9)$, D_{m1}^7 , $D_{m1}^7(b5)/Ab$, G^9 , G^{07} , D_{m1}^7/G , G^{13} , G^{+7} , C_{MA}^9 , F_{MA}^7 , E_{m1}^7 , $A^7(b9)$, D^9 , A_{m1}^7 , D^7 , G^9 , D_{m1}^7 , G^9 , G^{+7} , G^9 , G^{b9} , F^6 , $A^{+7}(b9)$, D_{m1}^7 , A^{+9} , $A^7(b9)$, $Bb^{13}(\sharp 11)$, Bb^9 , $B^{+7}(\sharp 9)$, C^6 , $B^7(b9)$, E_{m1}^7 , $A^7(b9)$, D_{m1}^7 , $A^7(b9)$, D_{m1}^7

F_{MA}^9 $F7(b9)$ F^6 Bb^9 C_{MA}^7 E_{MI}^7/B A_{MI}^7 A_{MI}^7/G

$F\sharp_{MI}^{11}$ $F^9(\sharp 11)$ E^9SUS $E^{+7}(\sharp 9)$ F^6 A^7/E Eb^0

D_{MI}^9 G^9SUS $G7(b9)$ $C^{6/9}$ F^9 E_{MI}^7 $Eb^{13}(\sharp 11)$

TO CODA

SOLO

D_{MI}^7 $A^{+7}(b9)$ D_{MI}^7 $A^7(b9)$ D_{MI}^9 Bb^9 $B^{+7}(\sharp 9)$

$C^{6/9}$ $B^7(b9)$ E_{MI}^7 $A^7(b9)$ D_{MI}^7 $A^7(b9)$ D_{MI}^7 $D_{MI}^7(b5)/Ab$

G^9 G^{07} D_{MI}^7 G^9 G^{+7} C_{MA}^9 F_{MA}^7 E_{MI}^7 A^7

D^9 A_{MI}^7 D^7 G^9 D_{MI}^7 G^9 G^{+7} G^9 $Gb^9(\sharp 11)$

D.S. AL CODA

mf

CODA
 C^6 F_{MI}^6/C C_{MA}^9

RIT.

19: SPLIT TRACK/MELODY

20: FULL STEREO TRACK

THERE IS NO GREATER LOVE

WORDS BY MARTY SYMES

MUSIC BY ISHAM JONES

B: C VERSION

MED. SWING

mf

C_{MA}^7 F^9 E^7 $Bb^9(\#11)$

A^7 D^9 D_{MI}^7 G^9

D^9 G^9 SUS $G^7(b9)$ $C^6/9$

$B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^6 $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^6

$B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^7 D^9 $Ab^7(b5)$ G^7

C_{MA}^7 B^+7 $Bb^9(\#11)$ A^9

TO CODA D^9 G^9 SUS $G^7(b9)$ C^6 E^b9 D^9 $D^b9(\#11)$

SOLOS (3 FULL CHORUSES)

C_{MA}^7 F^9 E^7 A^7

1. D^9 D_{M1}^7 G^9

2. D^9 G^9SUS $G^7(b9)$ $C^{6/9}$

$B_{M1}^7(b5)$ $E^7(b9)$ A_{M1}^6 $B_{M1}^7(b5)$ $E^7(b9)$ A_{M1}^6

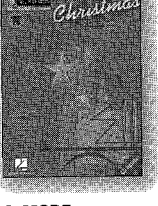
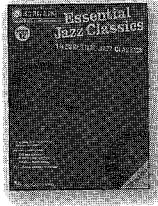
$B_{M1}^7(b5)$ $E^7(b9)$ A_{M1}^7 D^9 G^7

C_{MA}^7 B^{+7} $B^b9(\#11)$ A^9

D^9 G^9SUS $G^7(b9)$ $C^{6/9}$ G^7 $D.S. AL CODA$
TAKE REPEAT

$\oplus$ CODA G^9SUS $G^7(b9)$ $C^{6/9}$ G^{13} $F\#^{13}$ F^{13} E^{13} E^{b13} D^{13} $D^b13(\#11)$ C_{MA}^9

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HONEYSUCKLE ROSE

I'LL REMEMBER APRIL

STARDUST

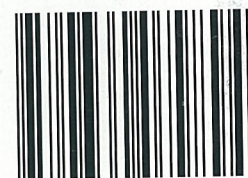
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THE VERY THOUGHT OF YOU

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