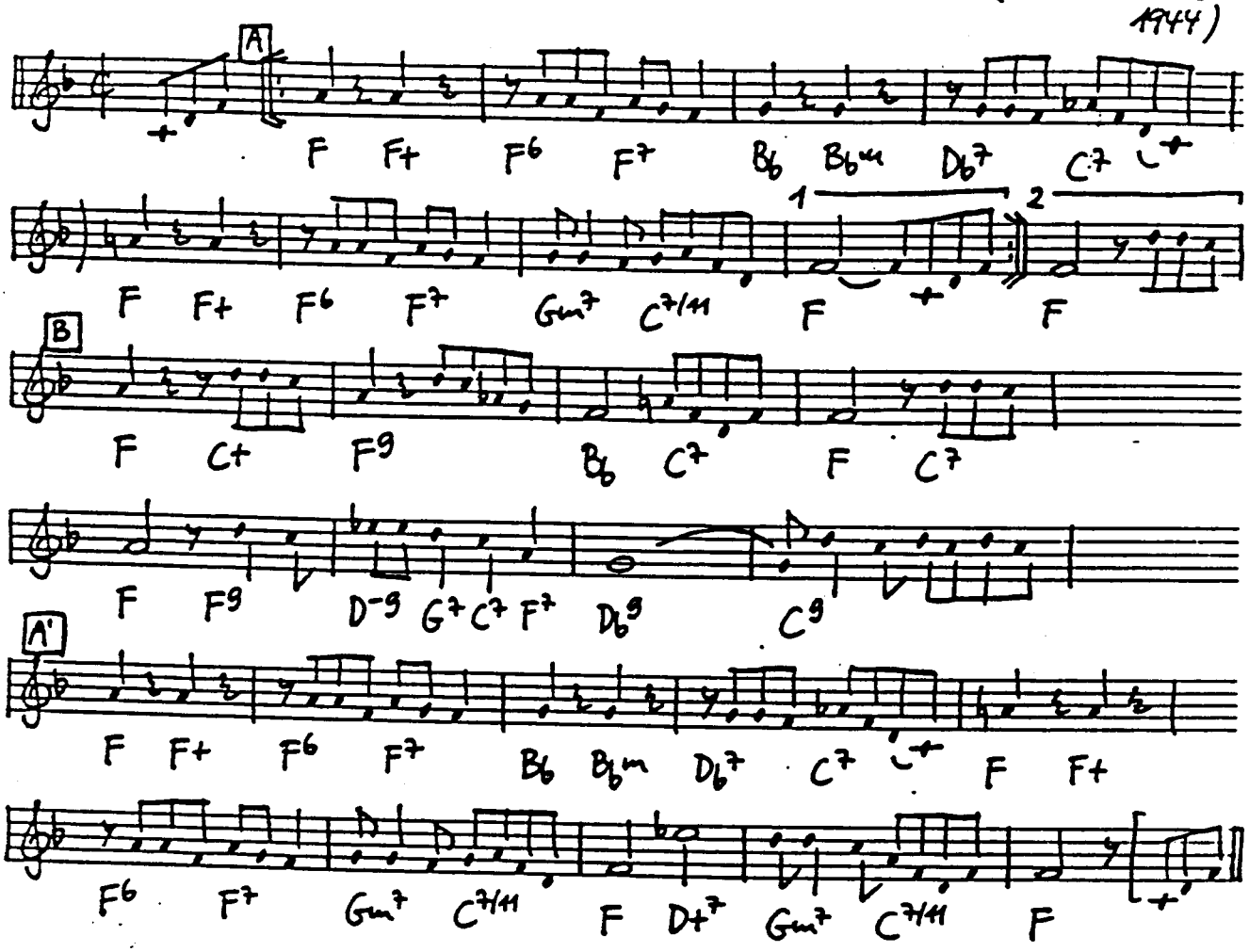
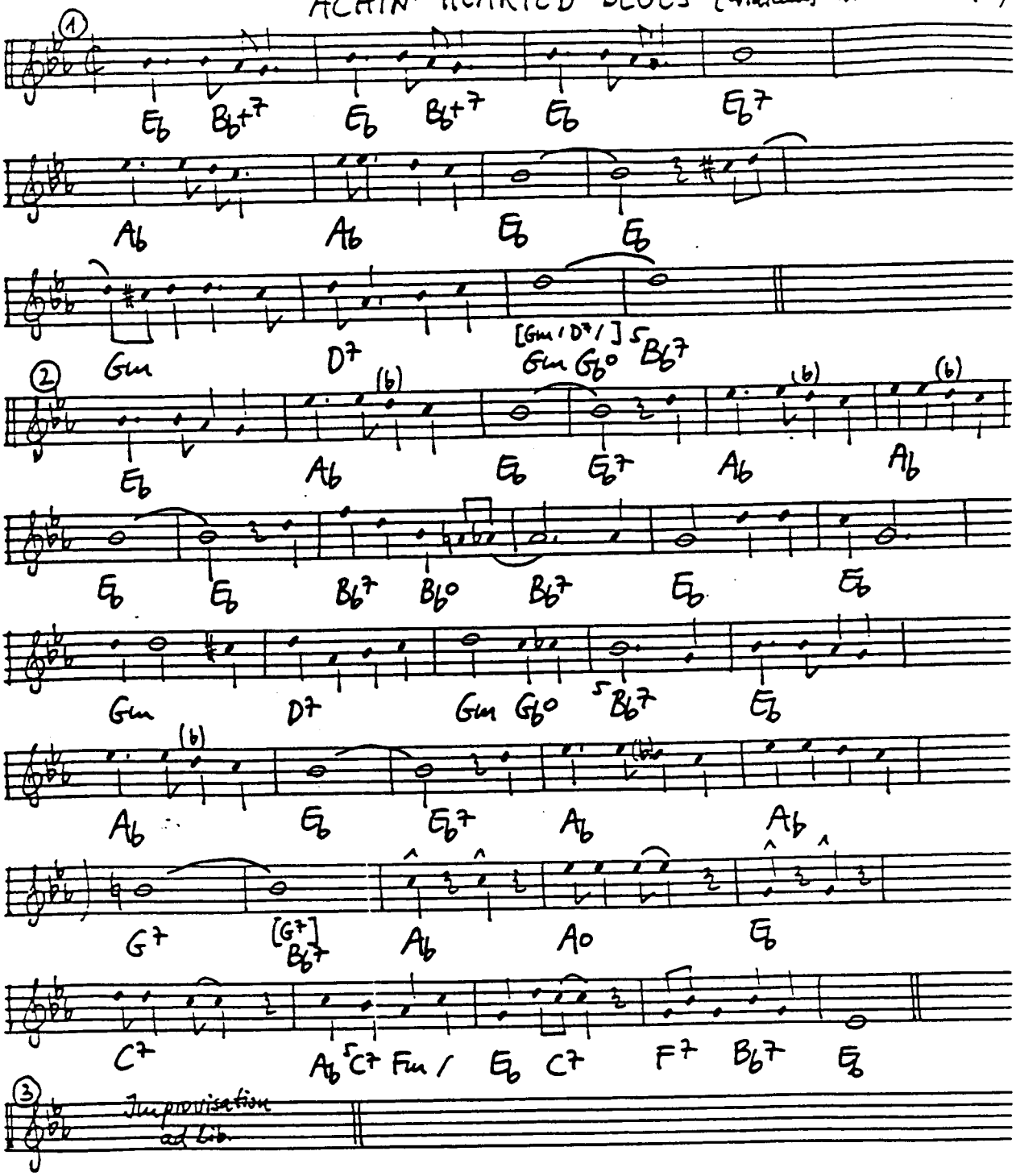
AC-CENT-TCHU-ATE THE POSITIVE (Harlem-Mercer 1944)



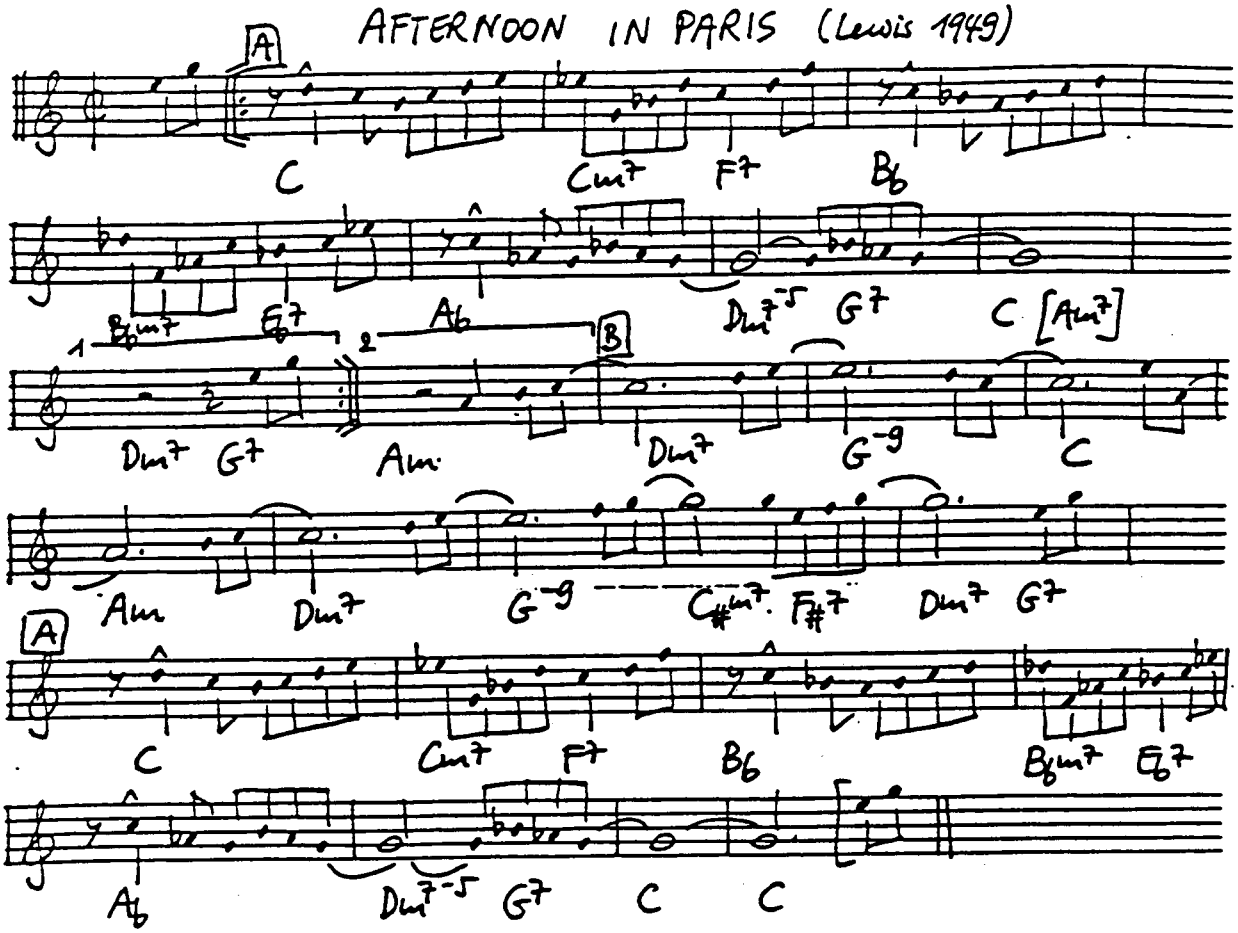
ACHIN' HEARTED BLUES (Williams-W.-Johnson 1922)



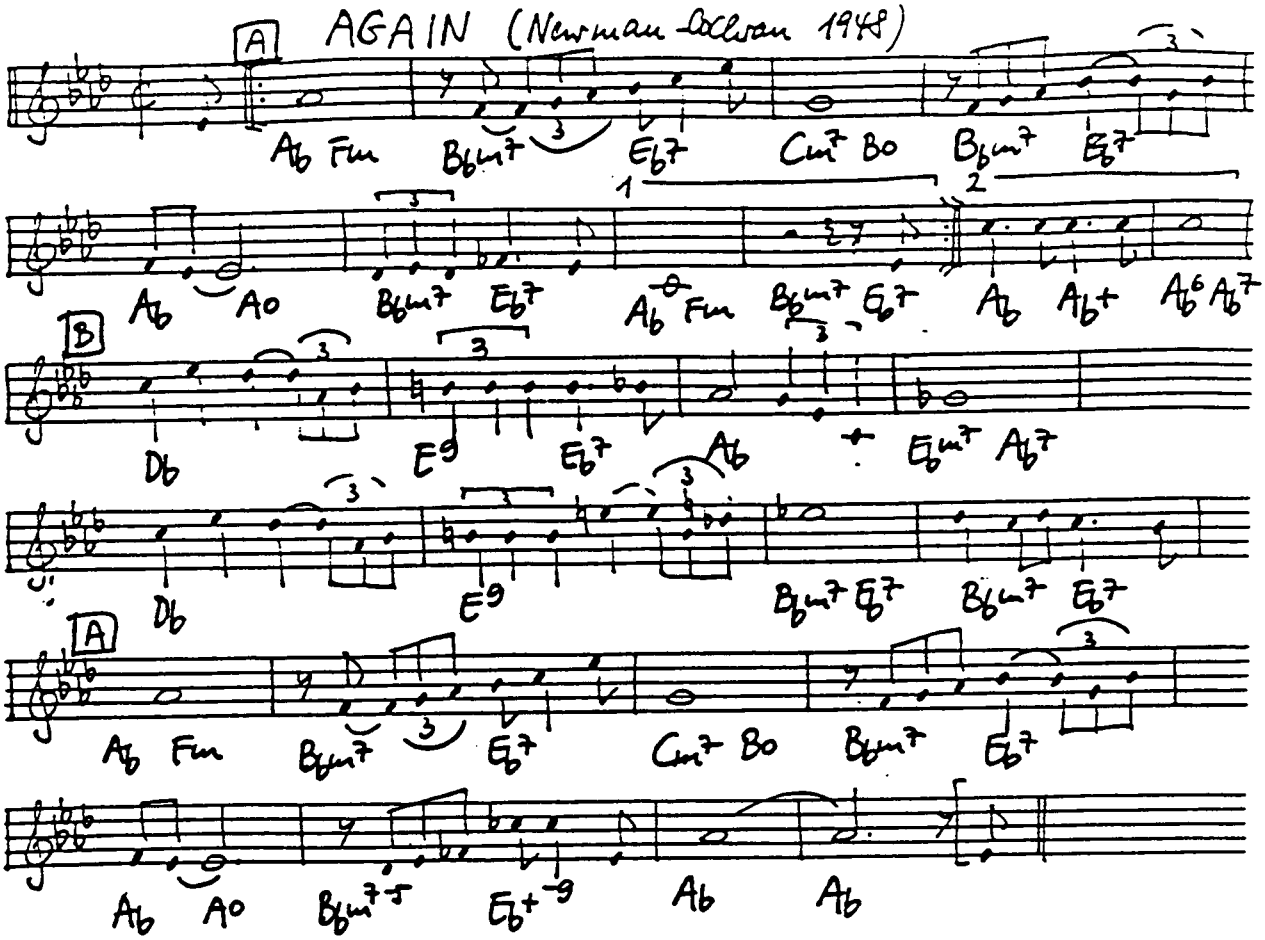
③ || Eb | Bb7 | Eb | Eb7 | Ab | Abm | Eb G7 | Db7 C7 | F7 | Bb7 | Eb Bb7 | Eb ||

(transcribed from B. Smith 23)

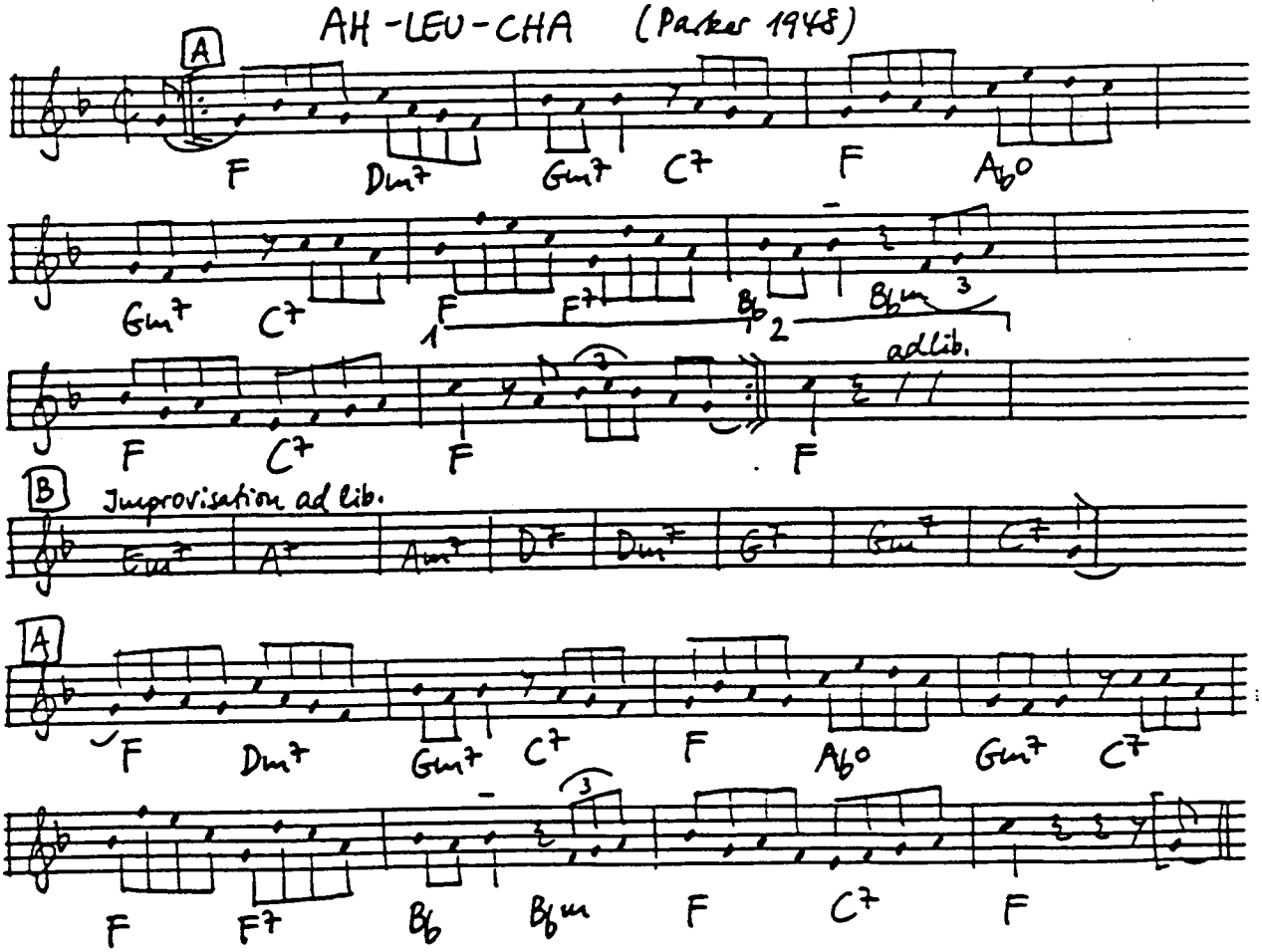
AFTERNOON IN PARIS (Lewis 1949)



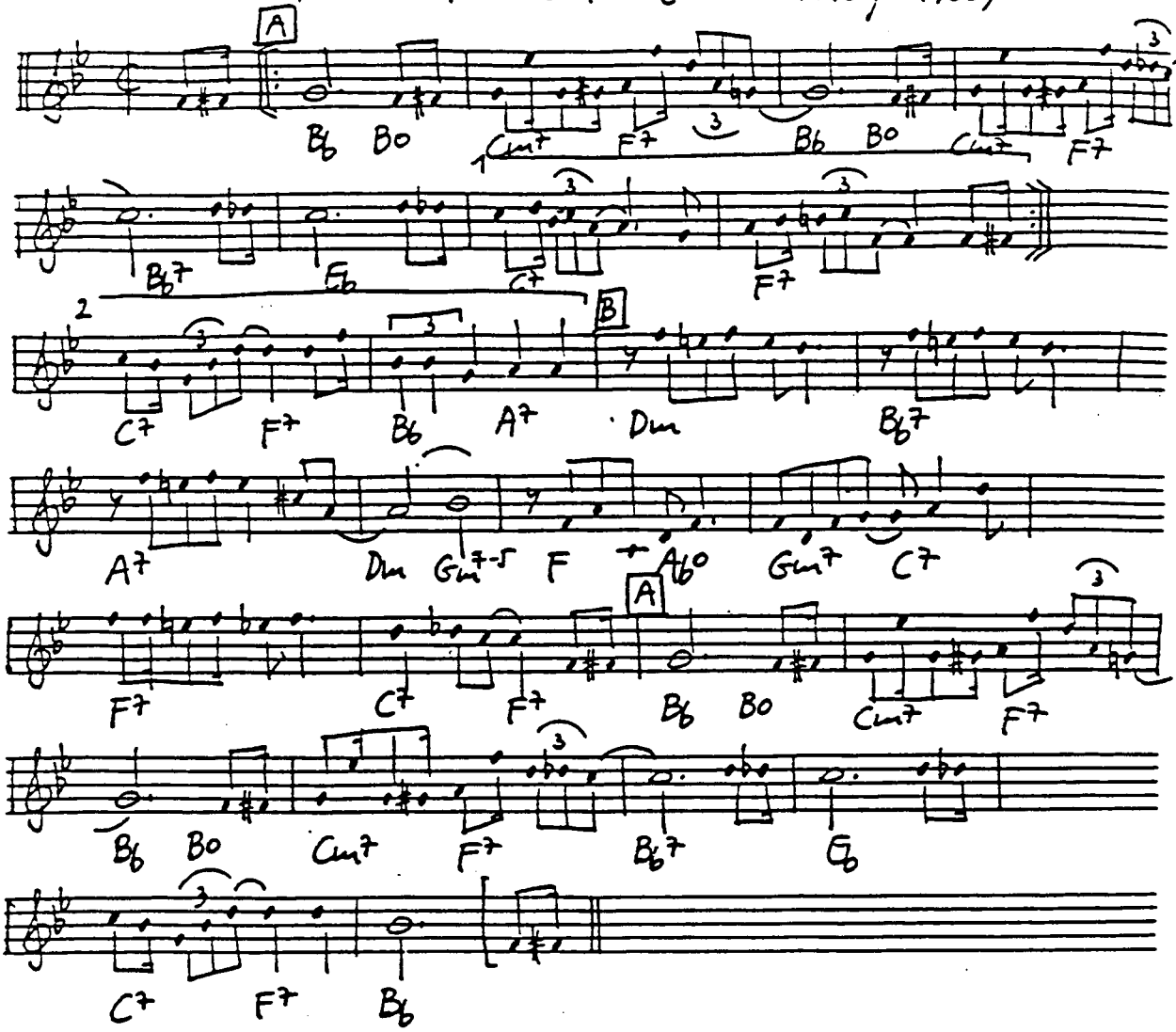
AGAIN (Newman-Cochran 1948)



AH-LEU-CHA (Parker 1948)

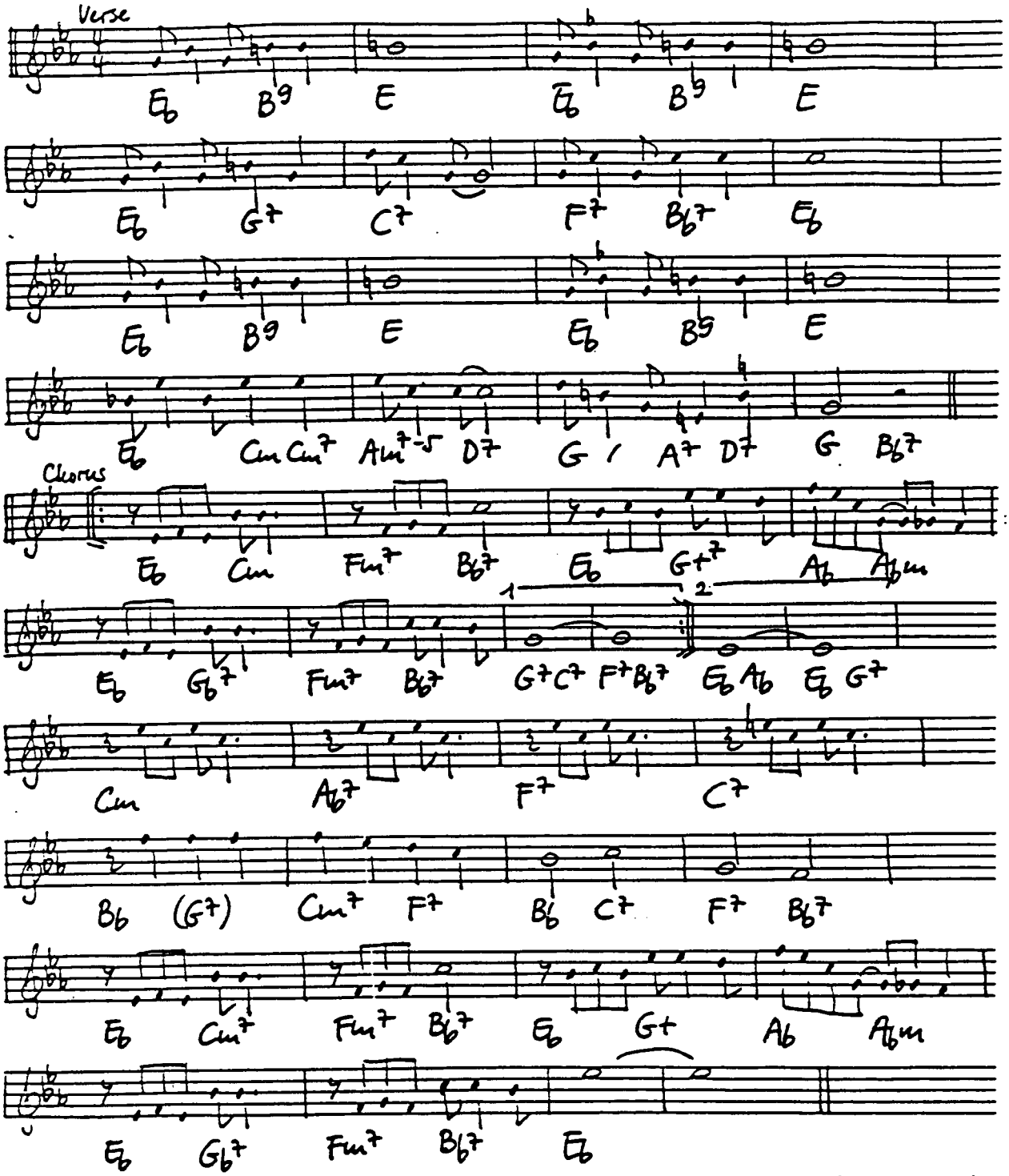


AIN'T CHA GLAD (Waller-Razaf 1933)



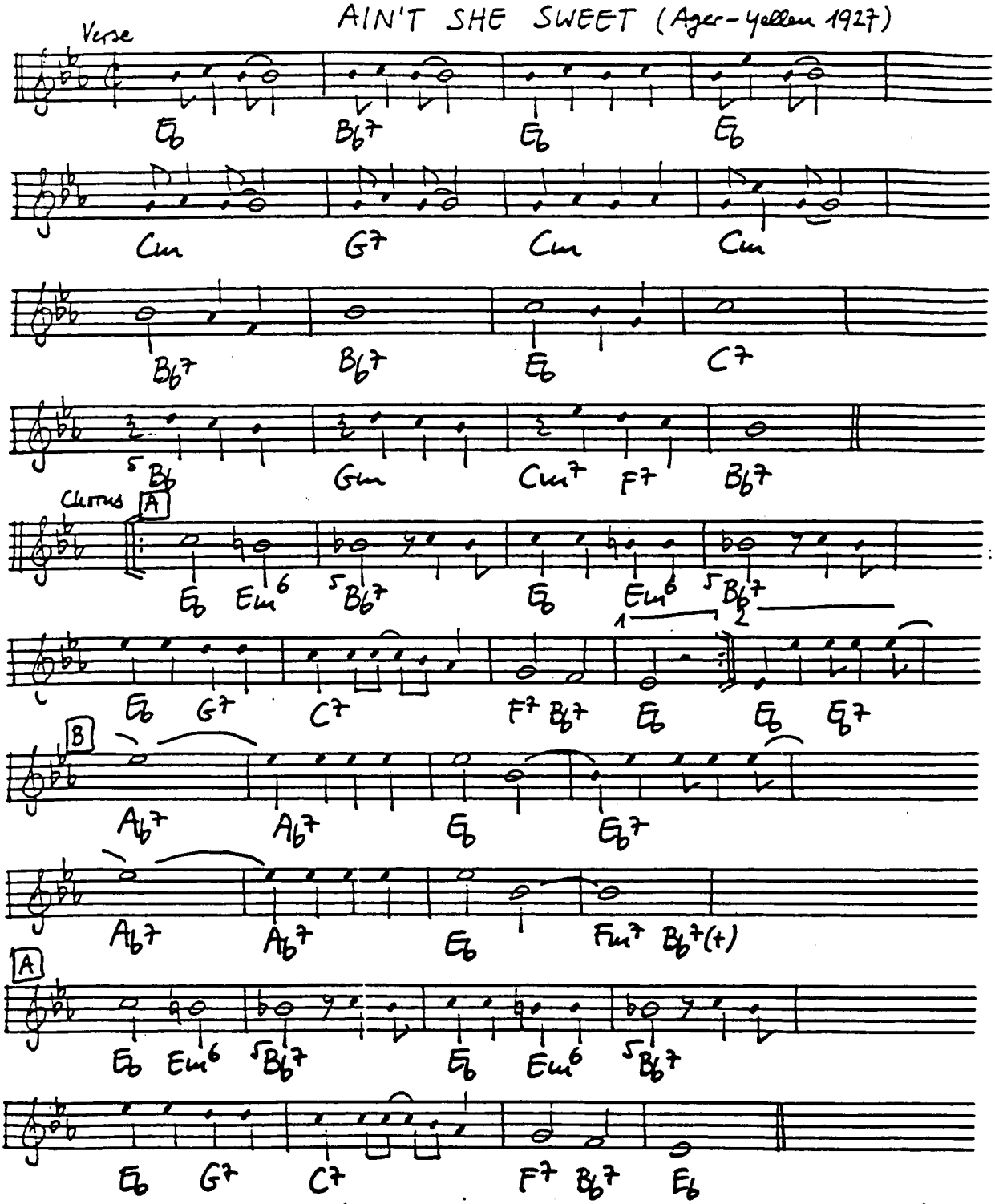
[transcribed from H. Henderson 33]

AIN'T MISBEHAVIN' (Waller-Brooks-Razaf 1929)



Chorus: No one to talk with, all by myself, no one to walk, but I'm happy on the shelf, ain't misbehavin', I'm savin' my love for you.
I know for certain the one I love, I'm true with flirtin', it's you that I'm thinking of, ain't misbehavin, I'm savin' my love for you.
Like Jack Horner in the corner, don't go nowhere, what do I care,
Your kisses are worth waiting for, believe me.
I don't stay out late, don't care to go, I'm home about 8, just me and my radio, ain't misbehavin', I'm savin' my love for you.

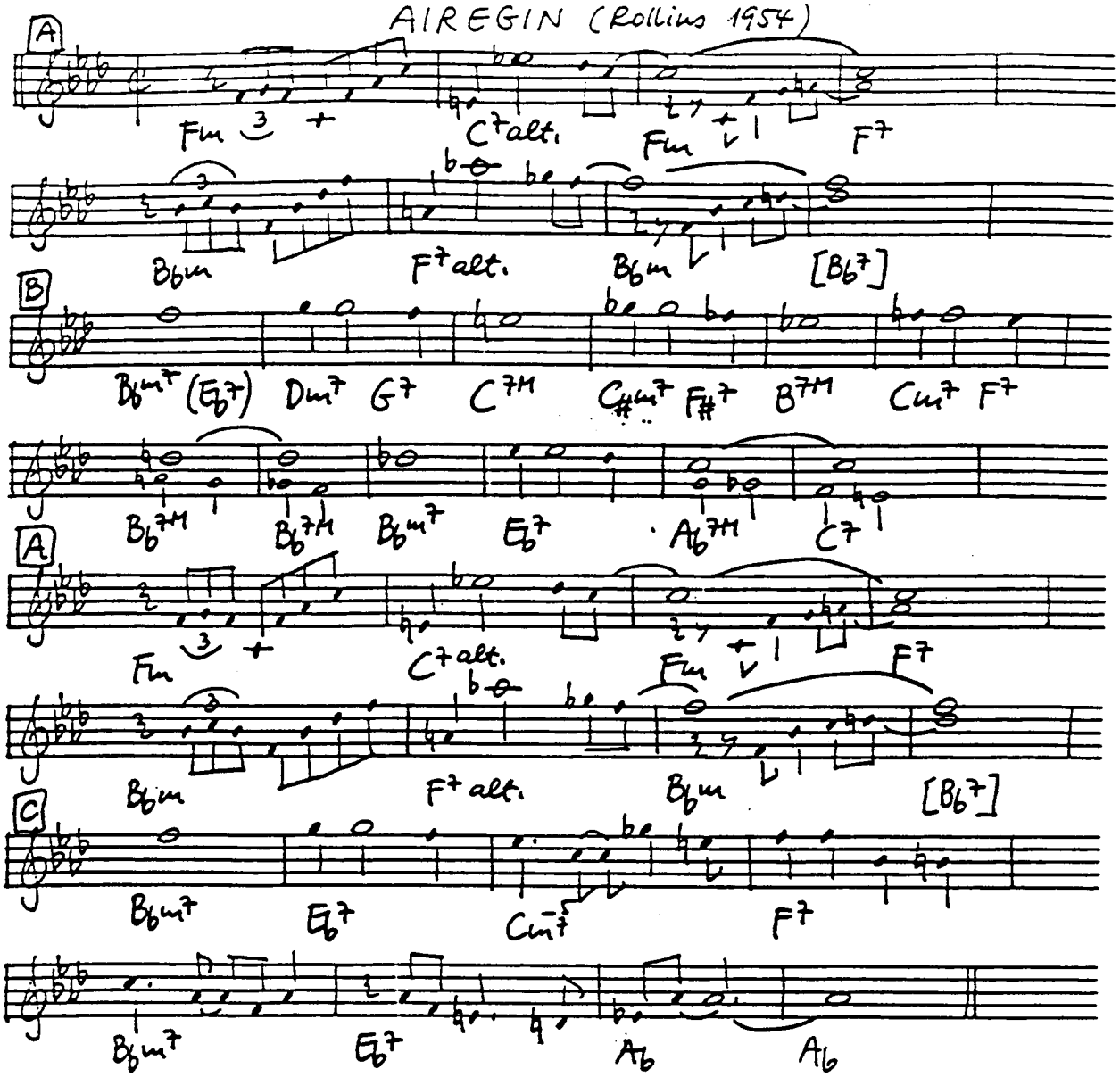
AIN'T SHE SWEET (Ager-Yellen 1927)



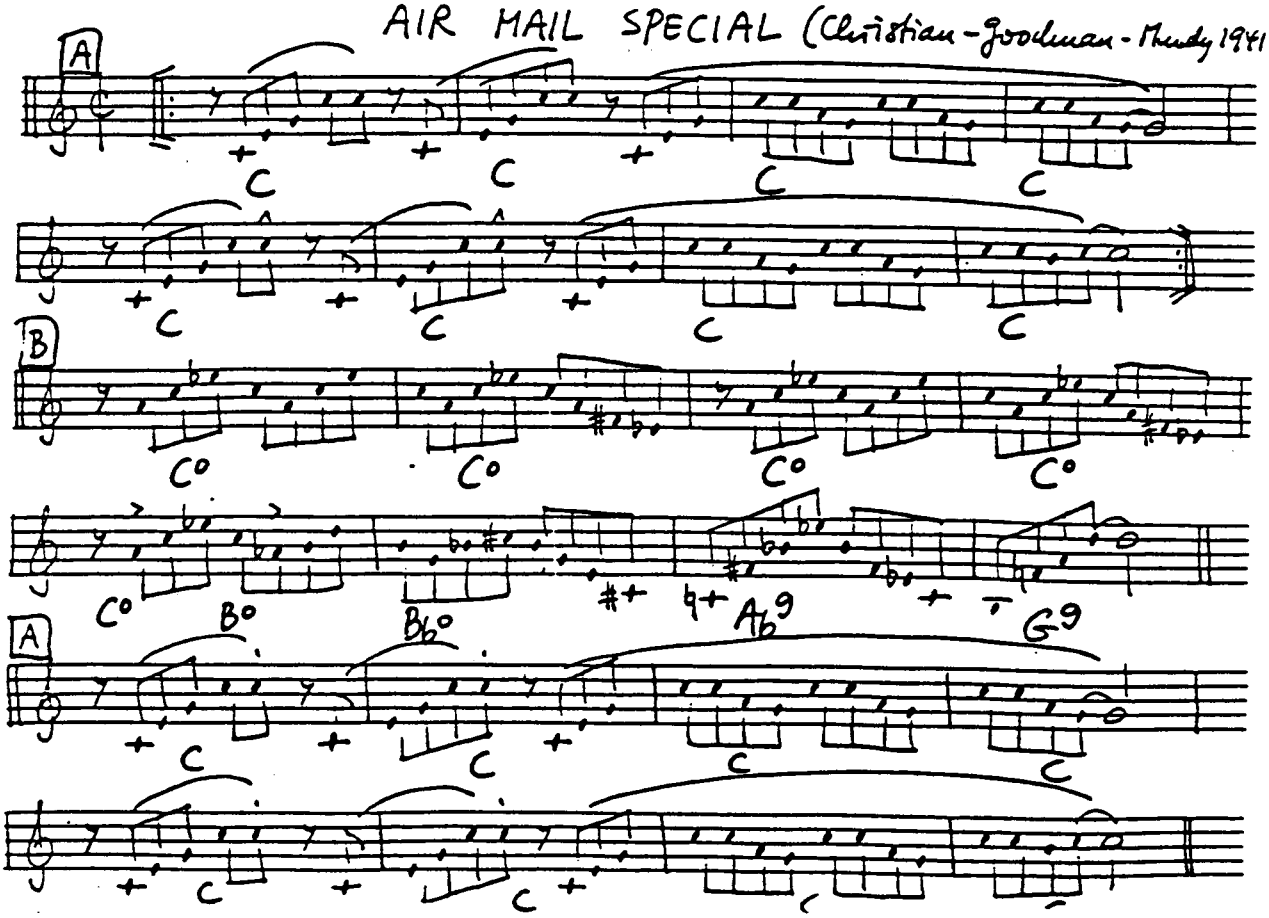
VERSE: There she is! There she is! There's what keeps me up at night. Oh, gee wiz! Oh, gee wiz!
There's why I can't eat a bite. Those flaming eyes! That flaming youth!
Oh, Mister, oh, Sister Tell me the truth:

CHORUS: AIN'T SHE SWEET? See her coming down the street! Now I ask you very
confidentially: Ain't she sweet?
Ain't she nice? Look her over once or twice. Now I ask you very
confidentially: Ain't she nice?
Just cast an eye in her direction. Oh me! Oh my! Ain't that perfection?
I repeat, don't you think that's kind of neat? And I ask you very
confidentially: AIN'T SHE SWEET?

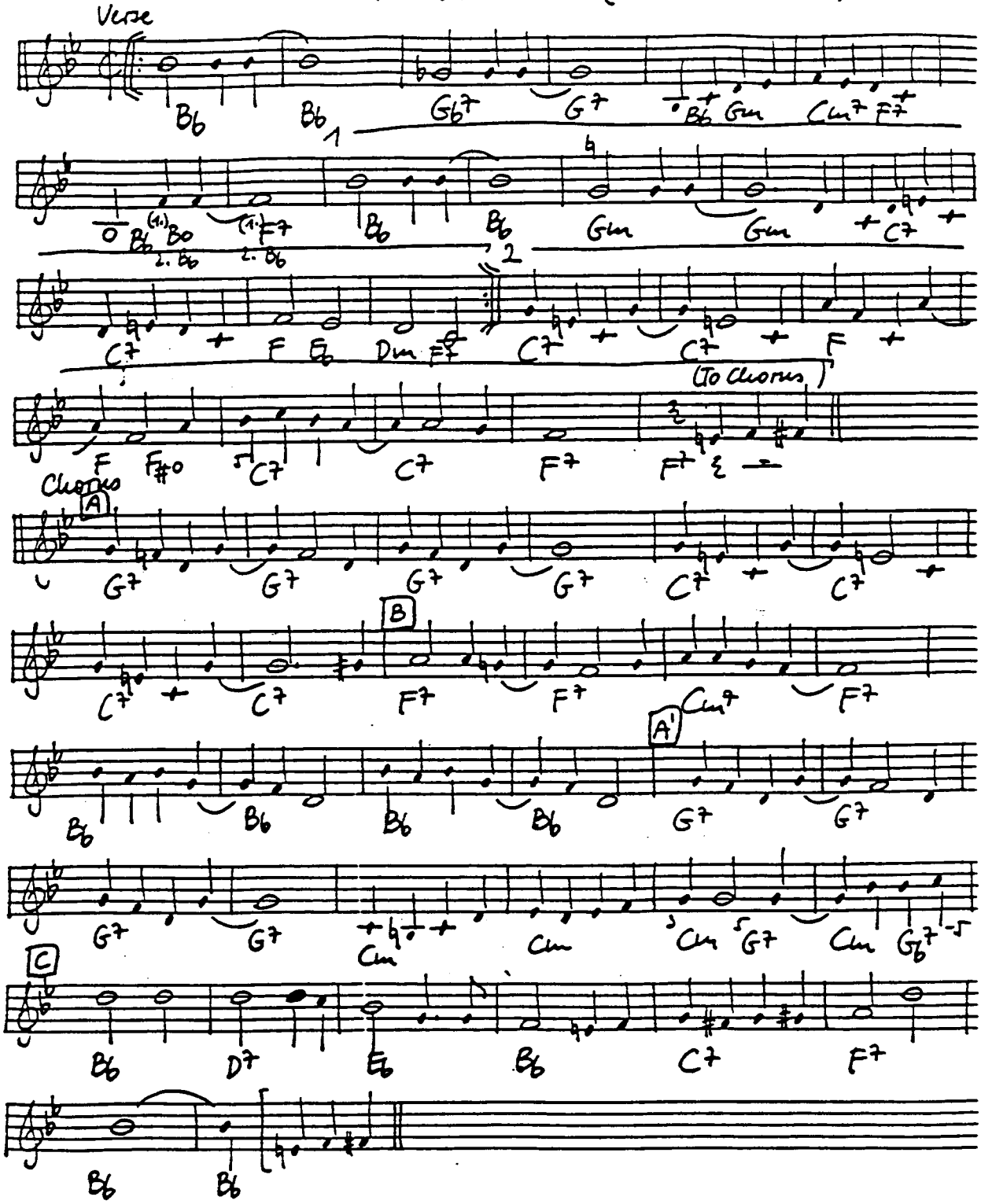
AIREGIN (Rollins 1954)



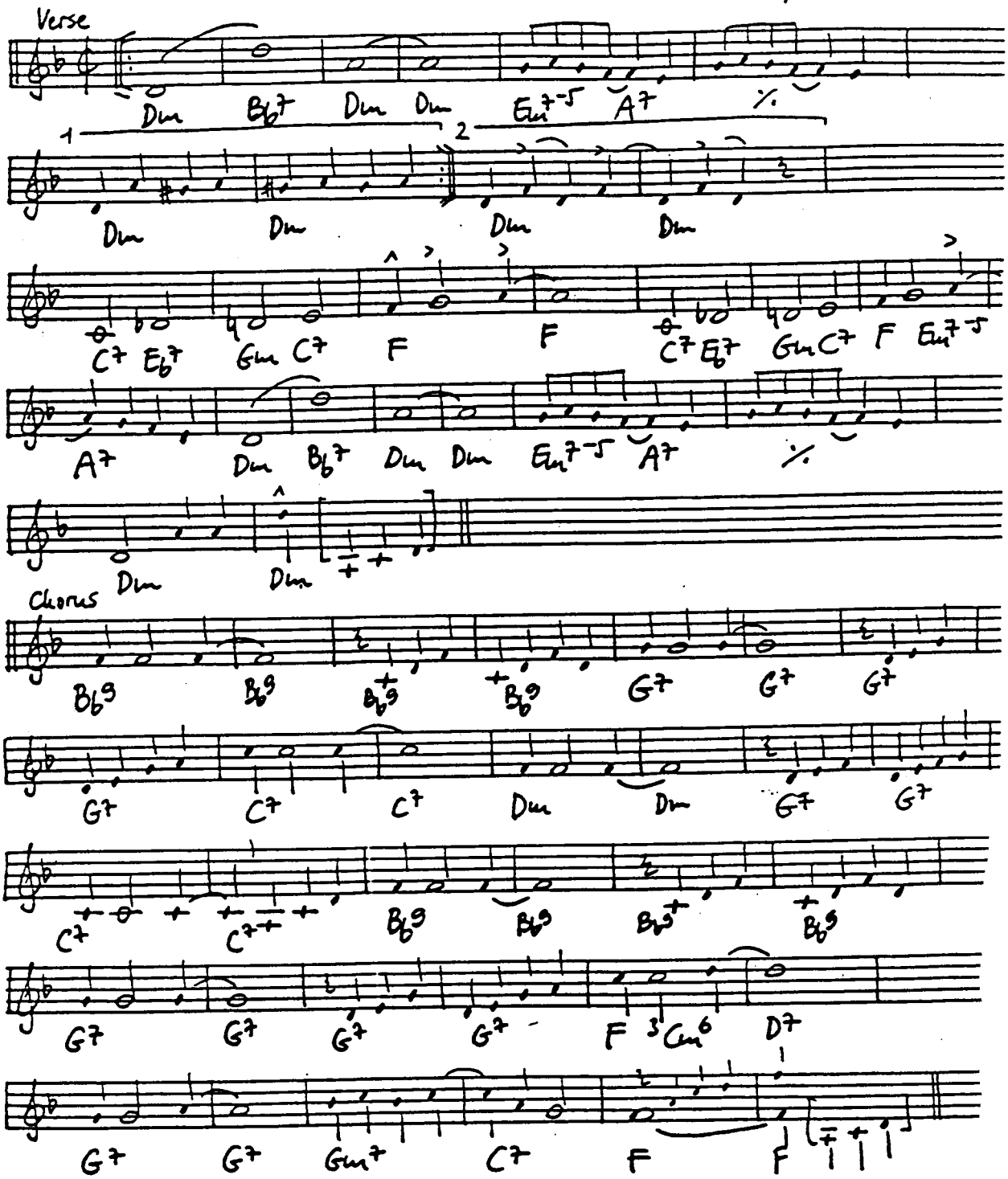
AIR MAIL SPECIAL (Christian-Goodman-Mundy 1941



ALABAMA JUBILEE (Cobb - Yellen 1915)

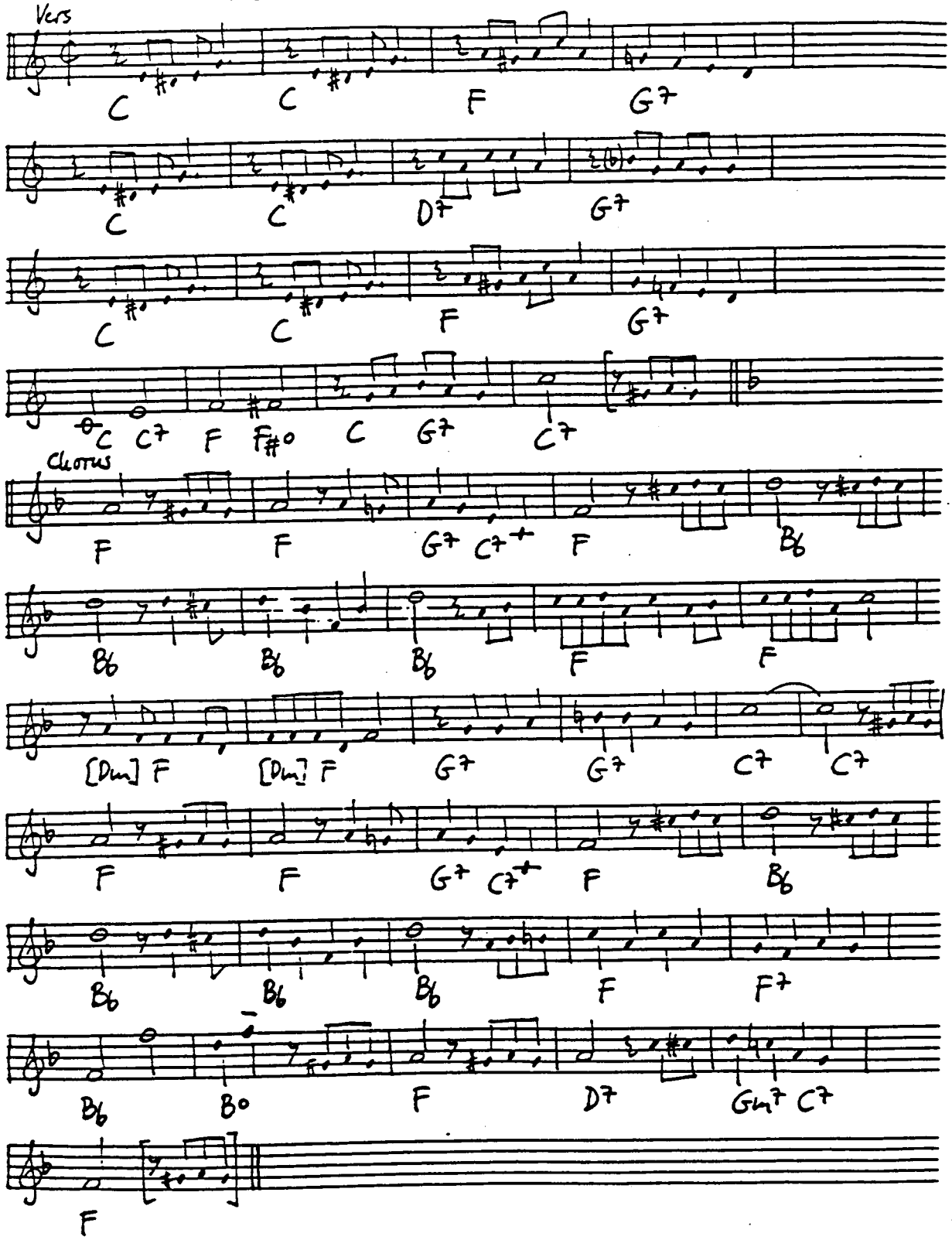


ALABAMY BOUND (Henderson - de Sylva - Green 1925)

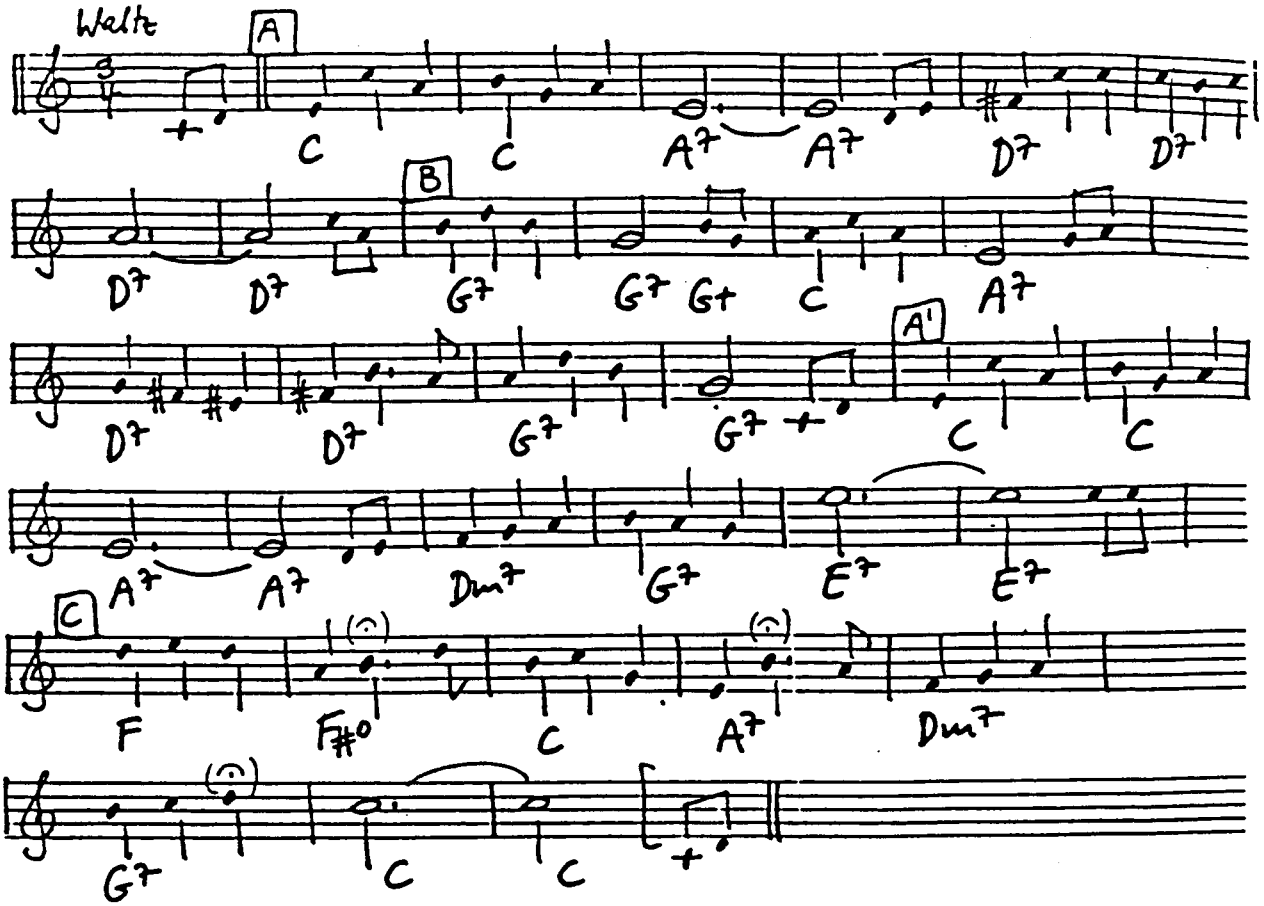


(transcribed from F. Henderson 25)

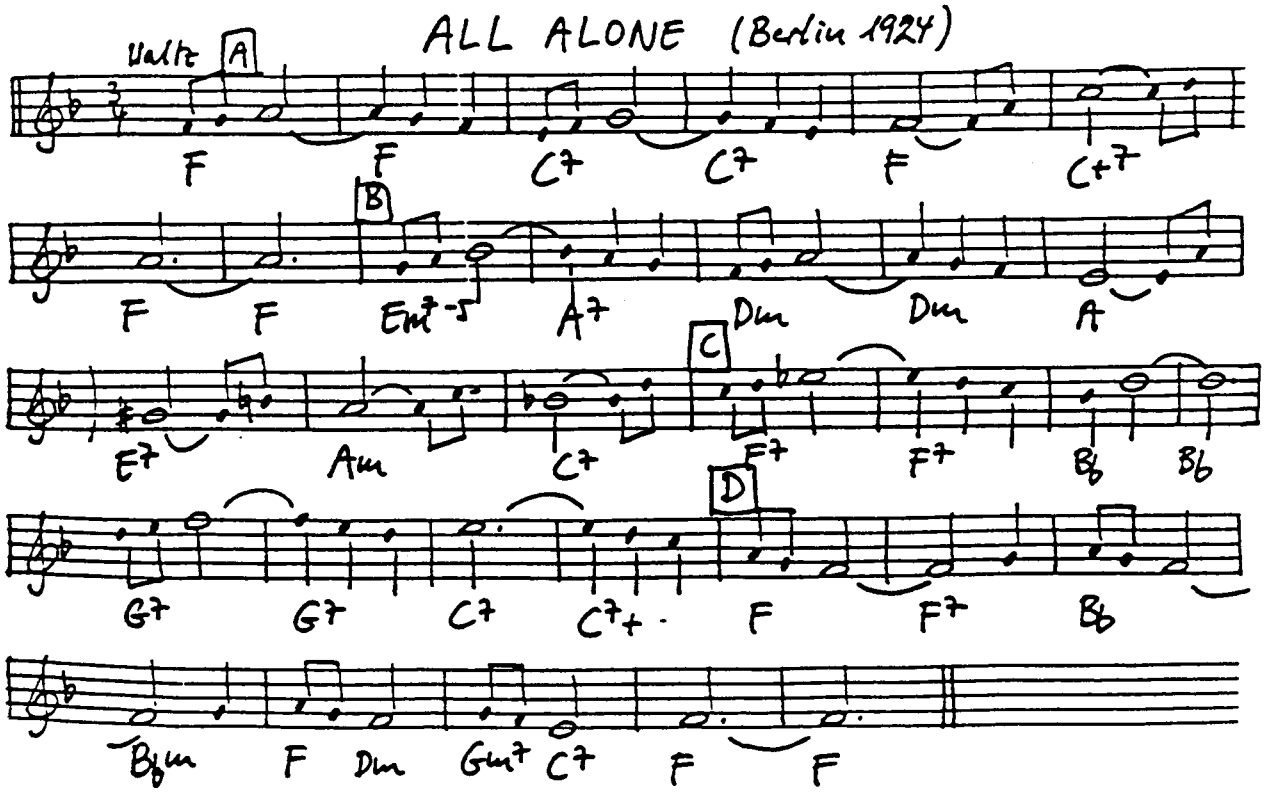
ALEXANDER'S RAGTIME BAND (Berlin 1911)



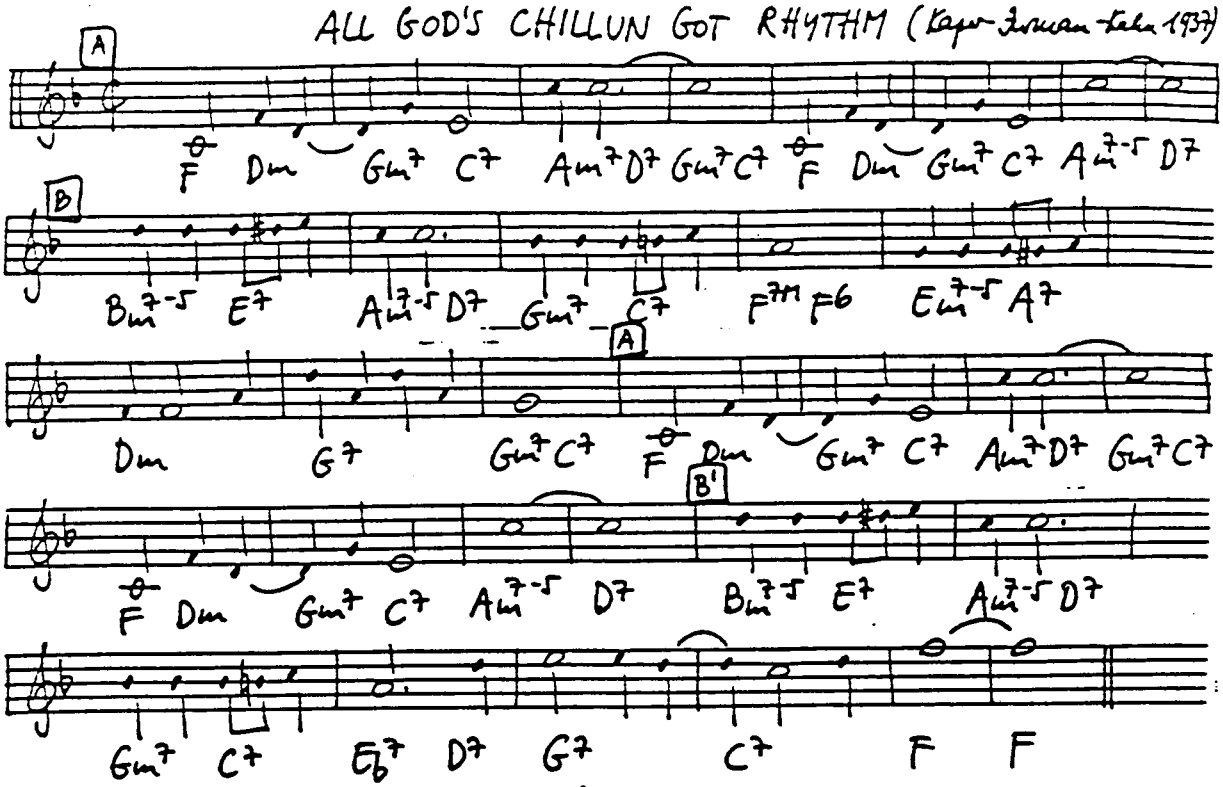
ALICE BLUE GOWN (Tierney-McCarthy 1919)



ALL ALONE (Berlin 1924)

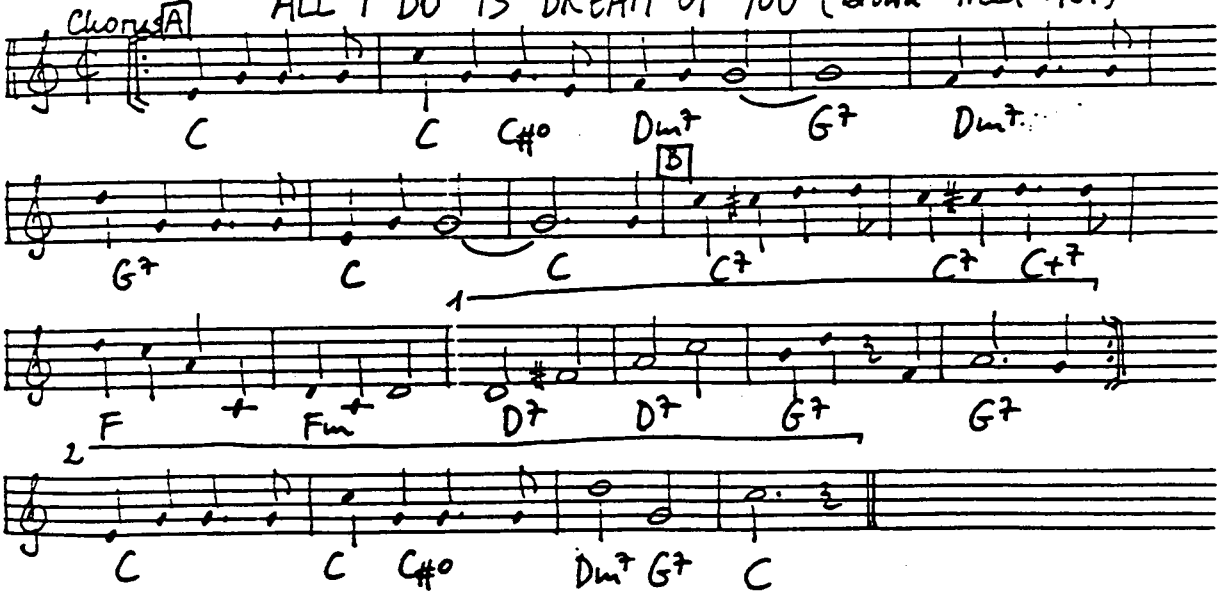


ALL GOD'S CHILLUN GOT RHYTHM (Kaper-Jurman-Tobin 1937)

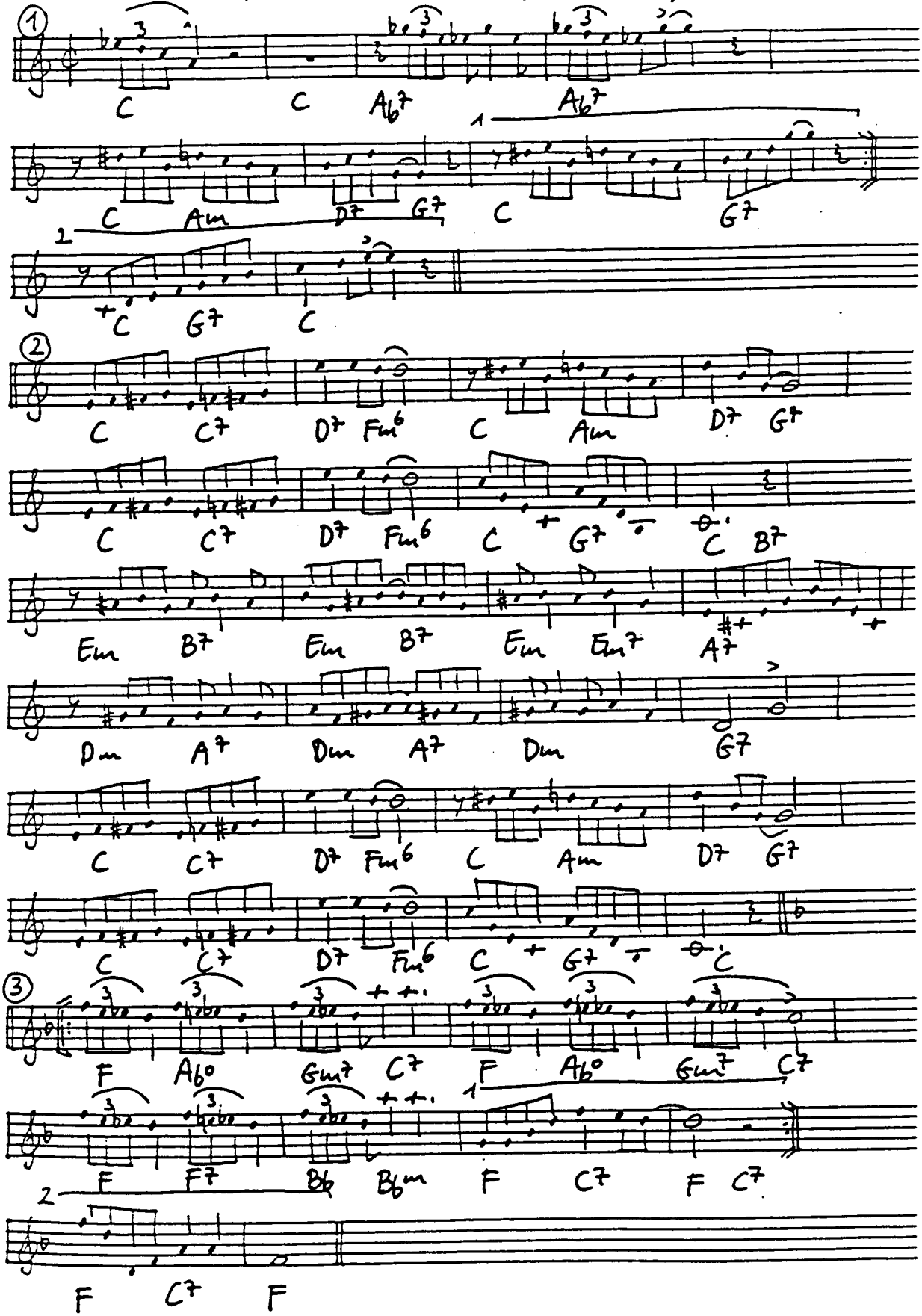


(transcribed from D. Ellington 37)

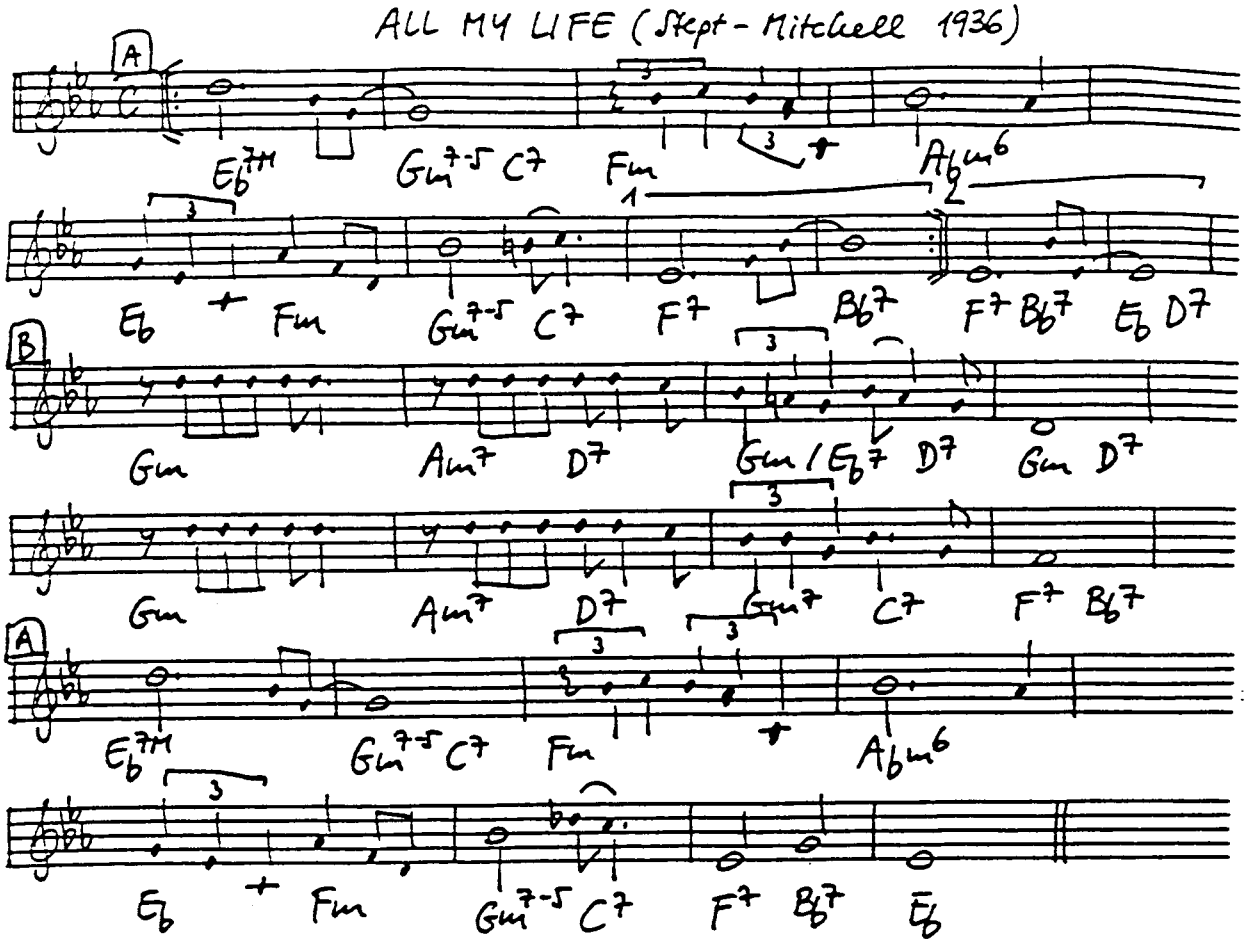
ALL I DO IS DREAM OF YOU (Brown - Freed 1934)



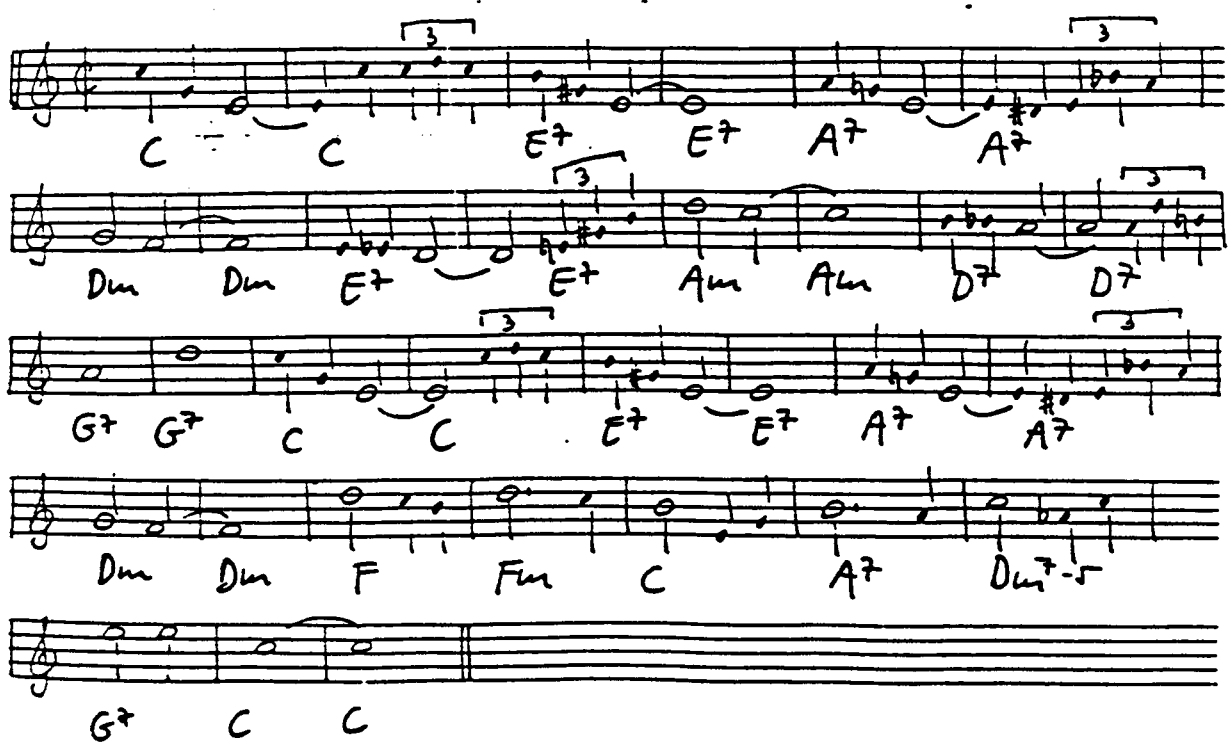
ALLIGATOR CRAWL (Waller 1927)



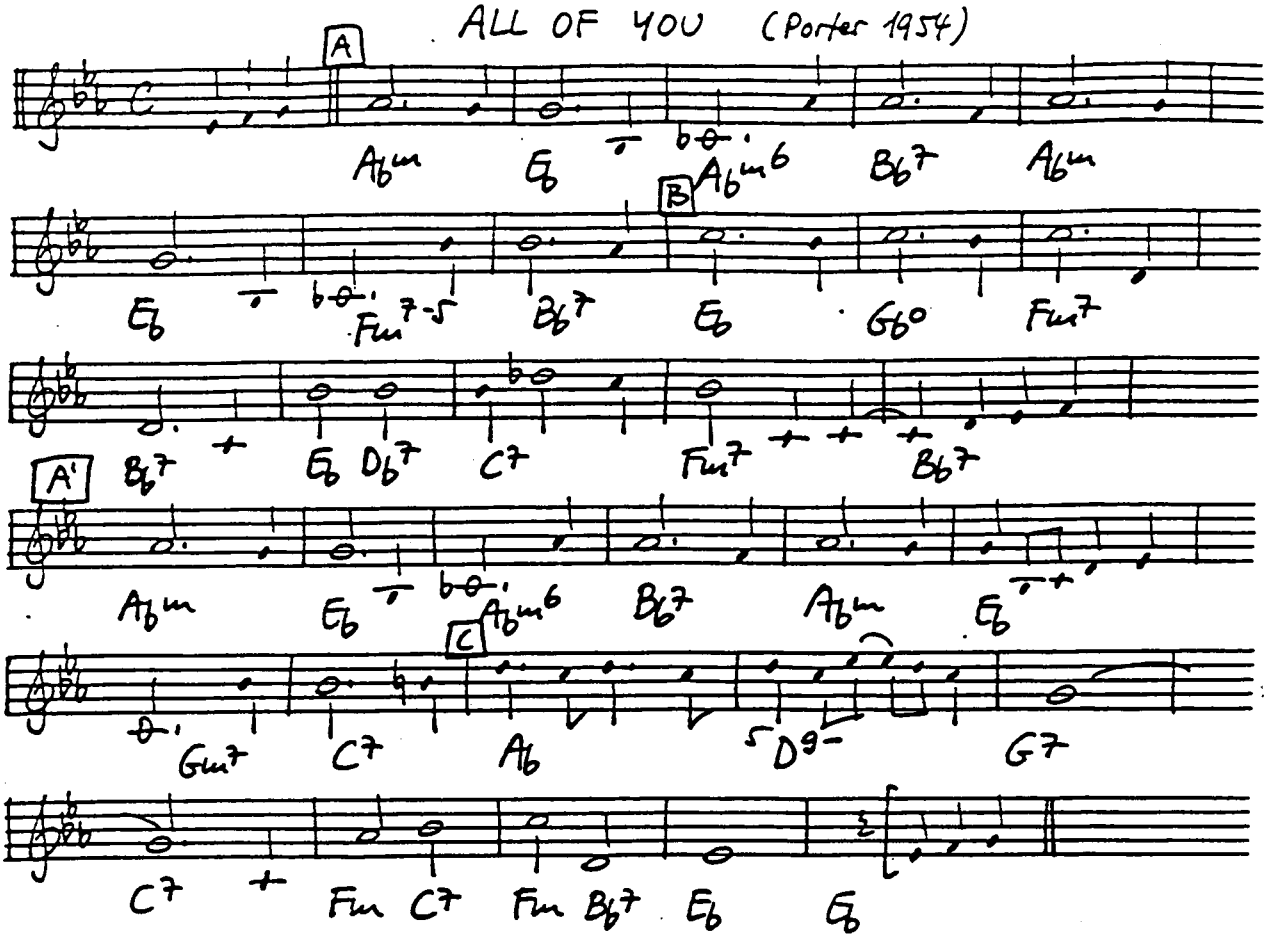
ALL MY LIFE (Stept - Mitchell 1936)



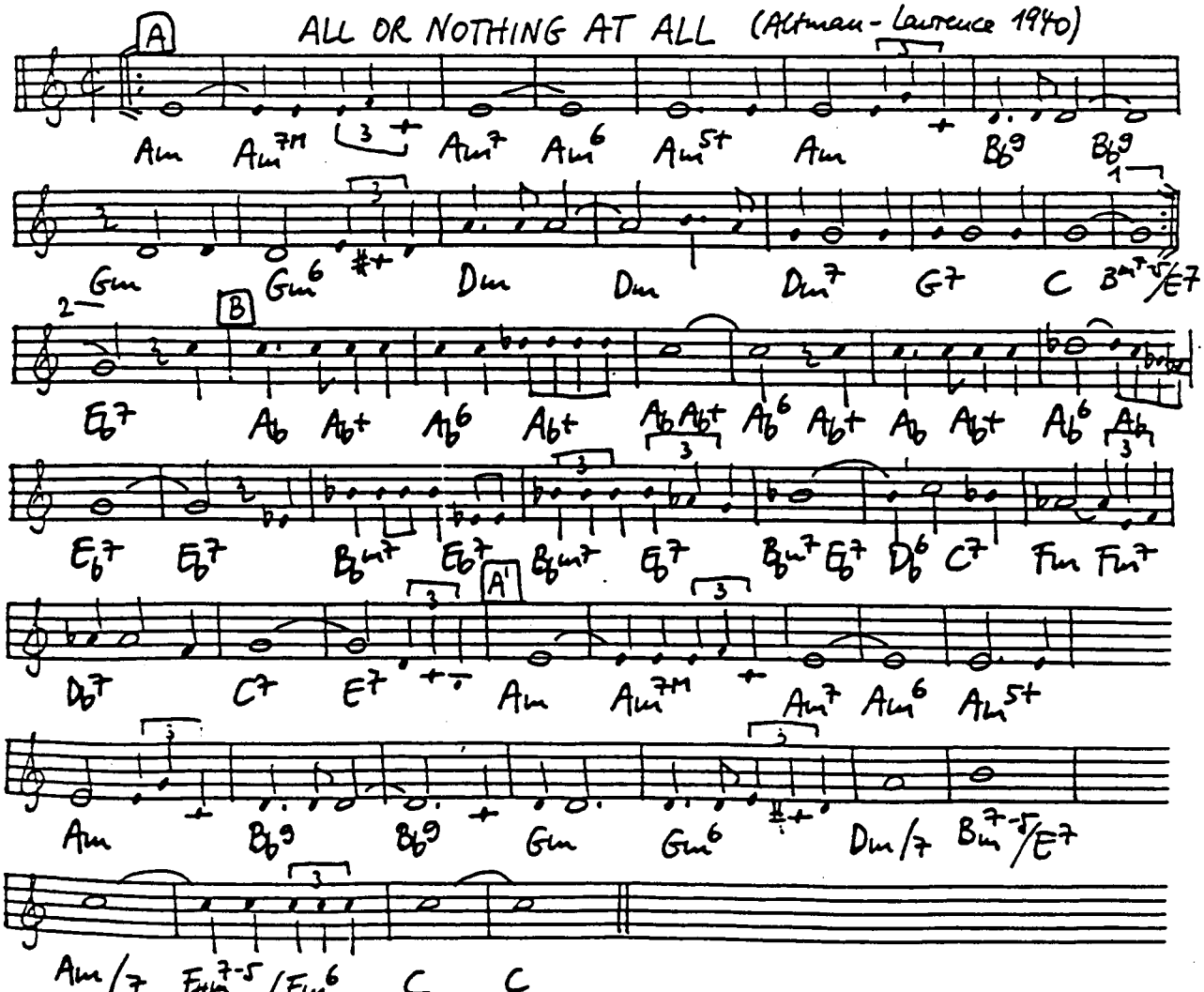
ALL OF ME (Marks - Simons 1931)



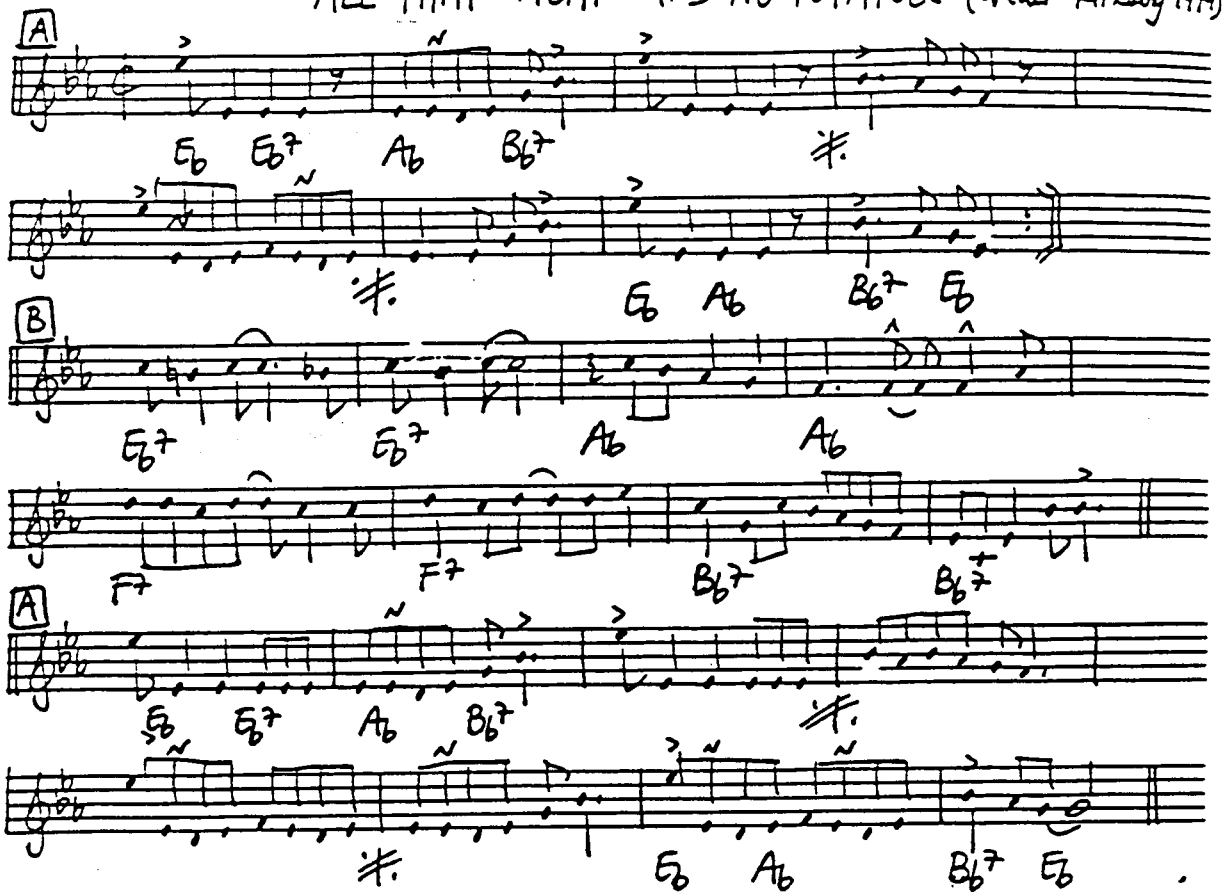
ALL OF YOU (Porter 1954)



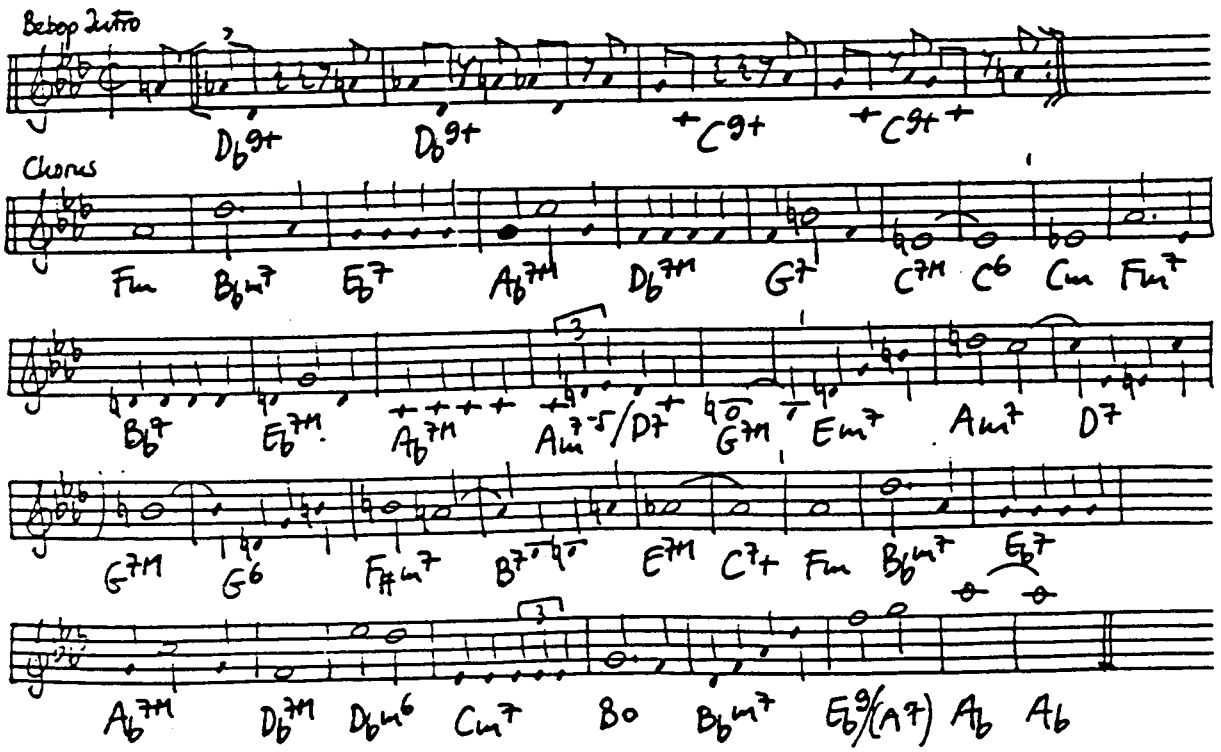
ALL OR NOTHING AT ALL (Altman - Lawrence 1940)



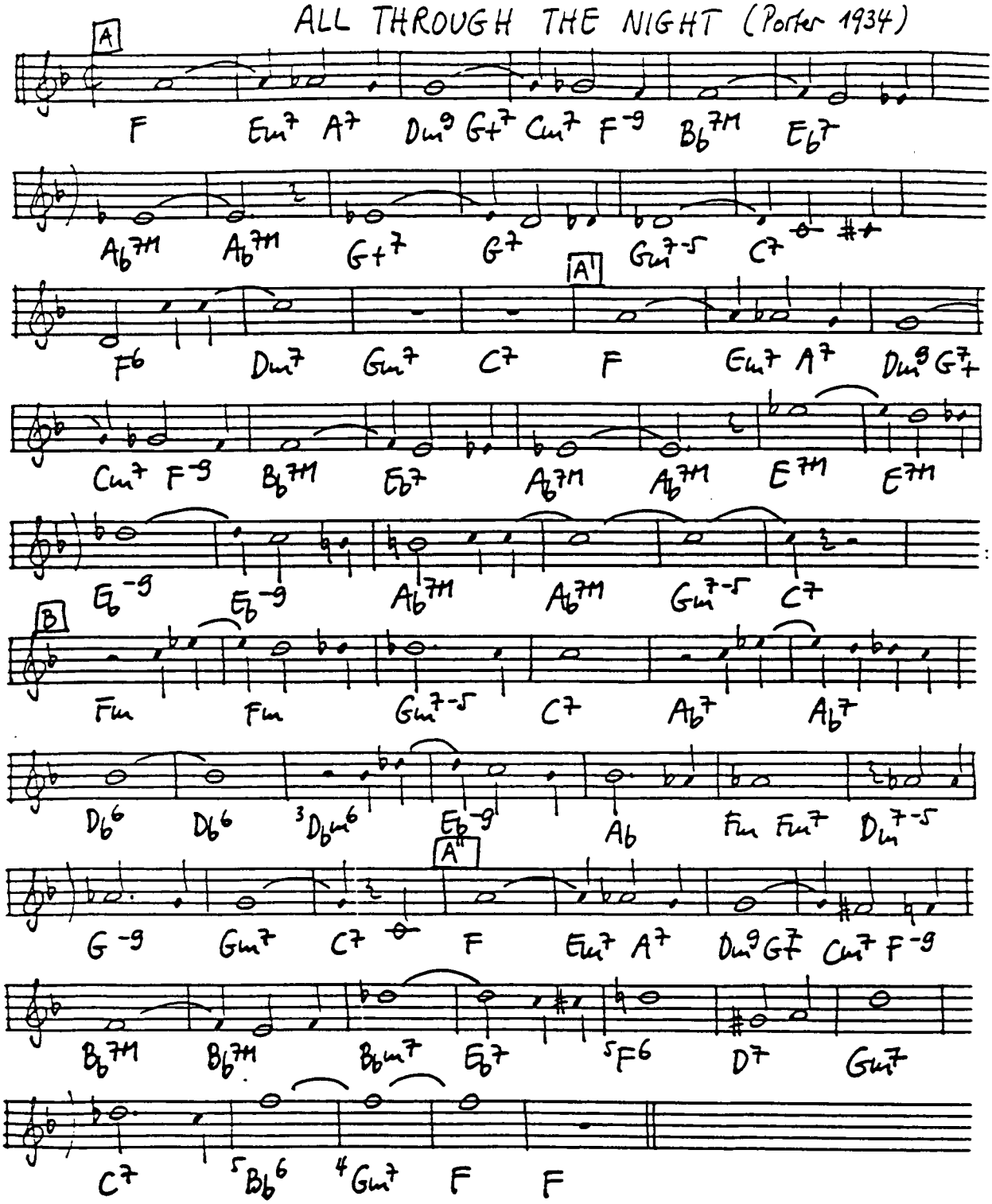
ALL THAT MEAT AND NO POTATOES (Weller-Kirkeby 1944)



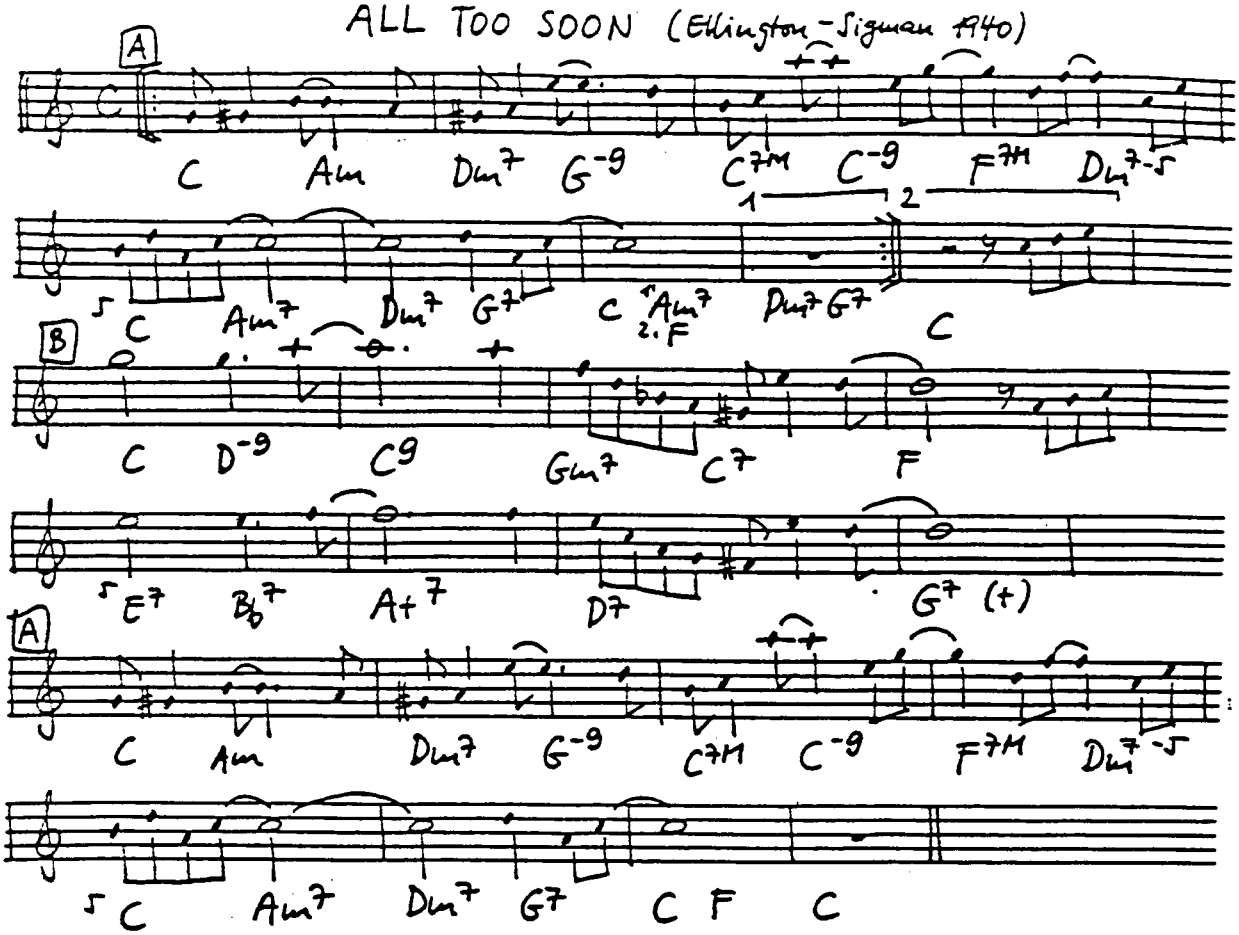
ALL THE THINGS YOU ARE (Kern-Hammerstein 1939)



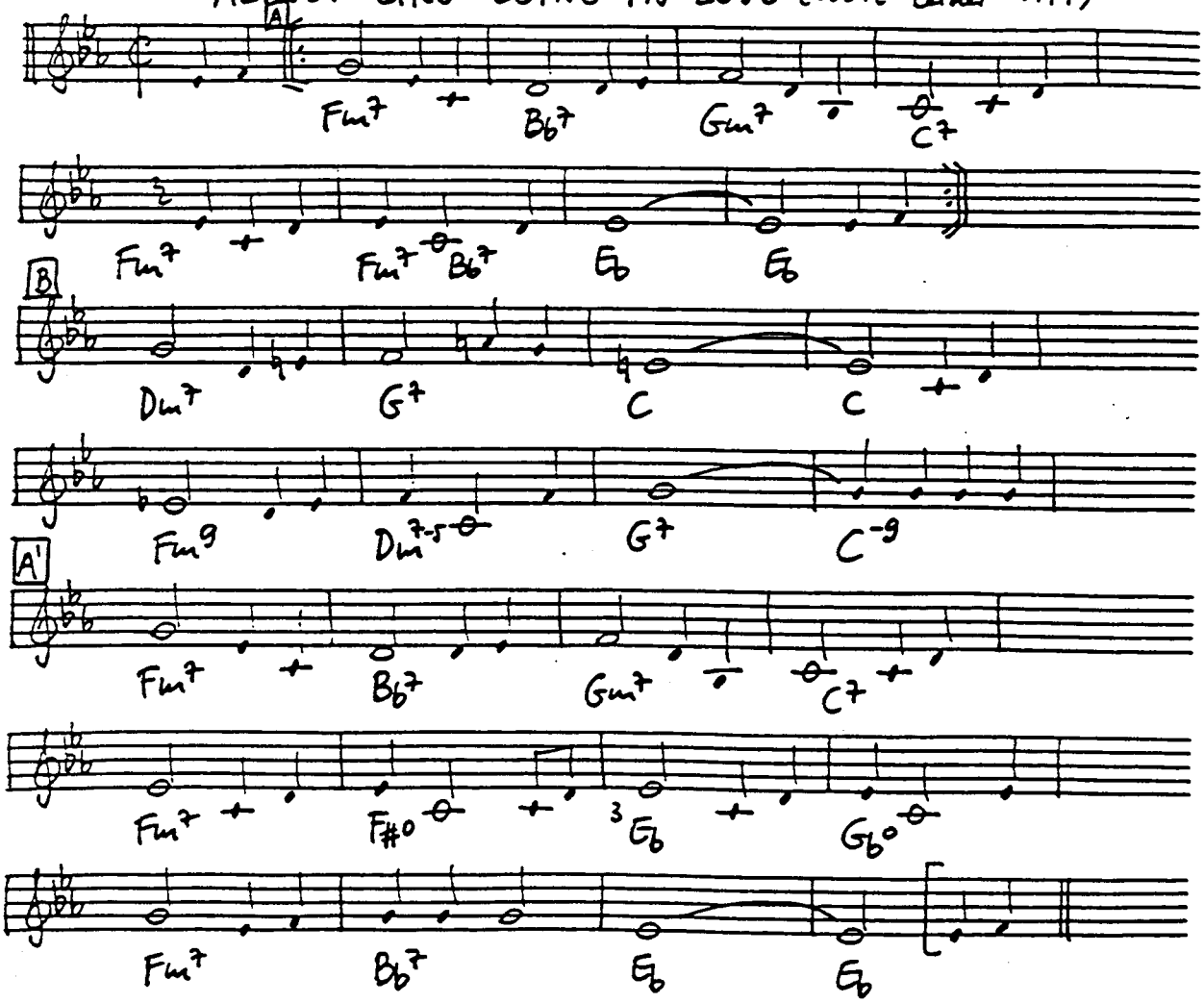
ALL THROUGH THE NIGHT (Porter 1934)



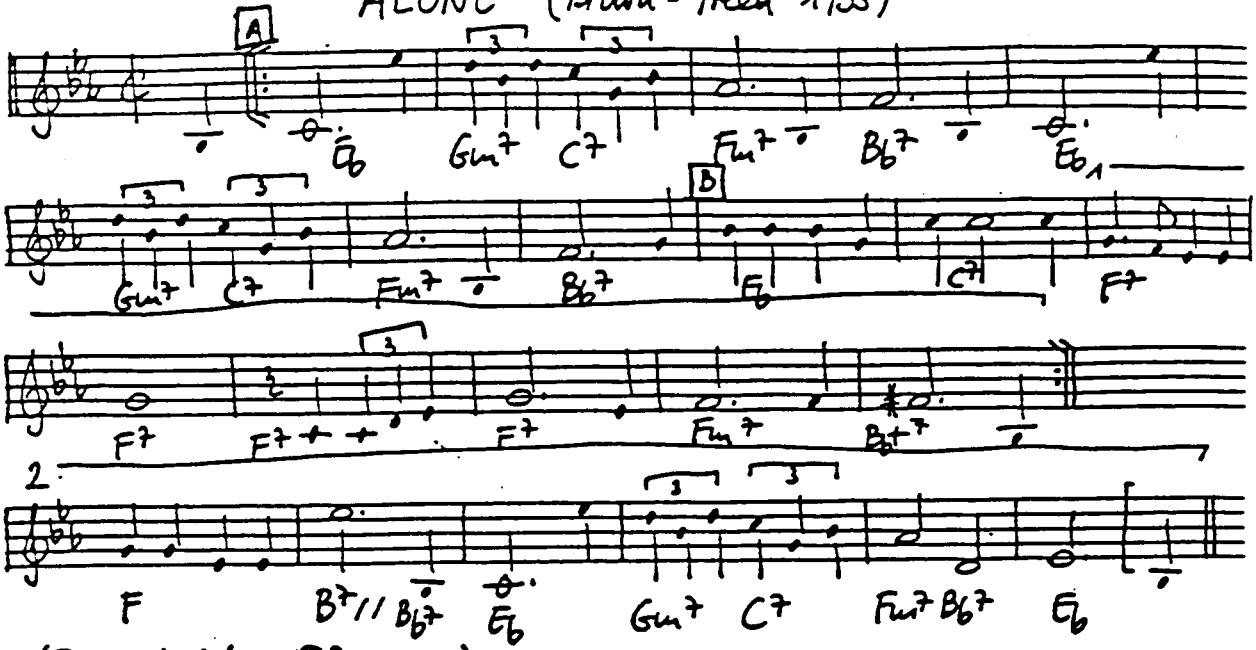
ALL TOO SOON (Ellington-Sigman 1940)



ALMOST LIKE BEING IN LOVE (Loewe-Lerner 1947)

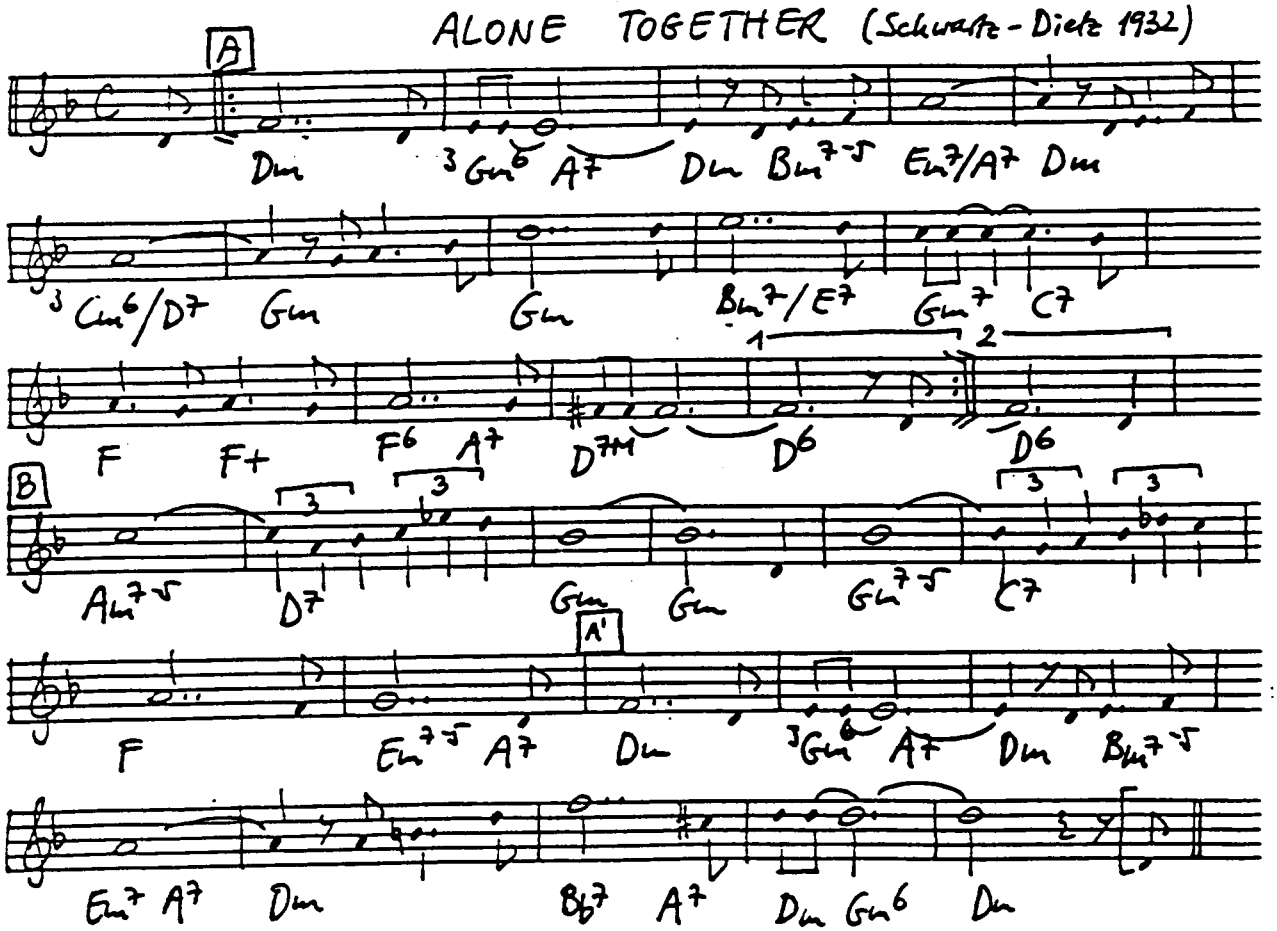


ALONE (Brown - Freed 1935)

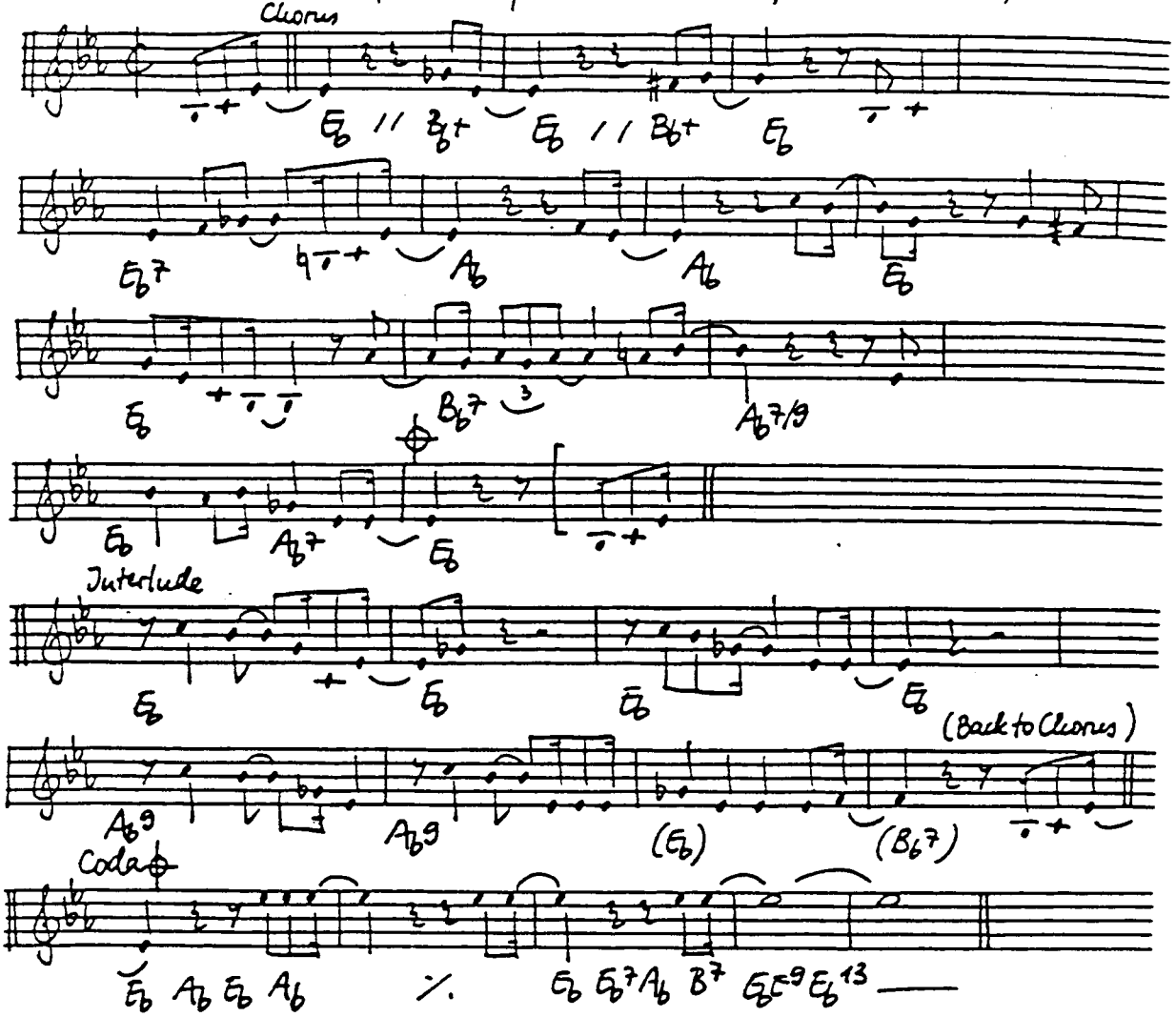


(Transcribed from T. Dorsey 35)

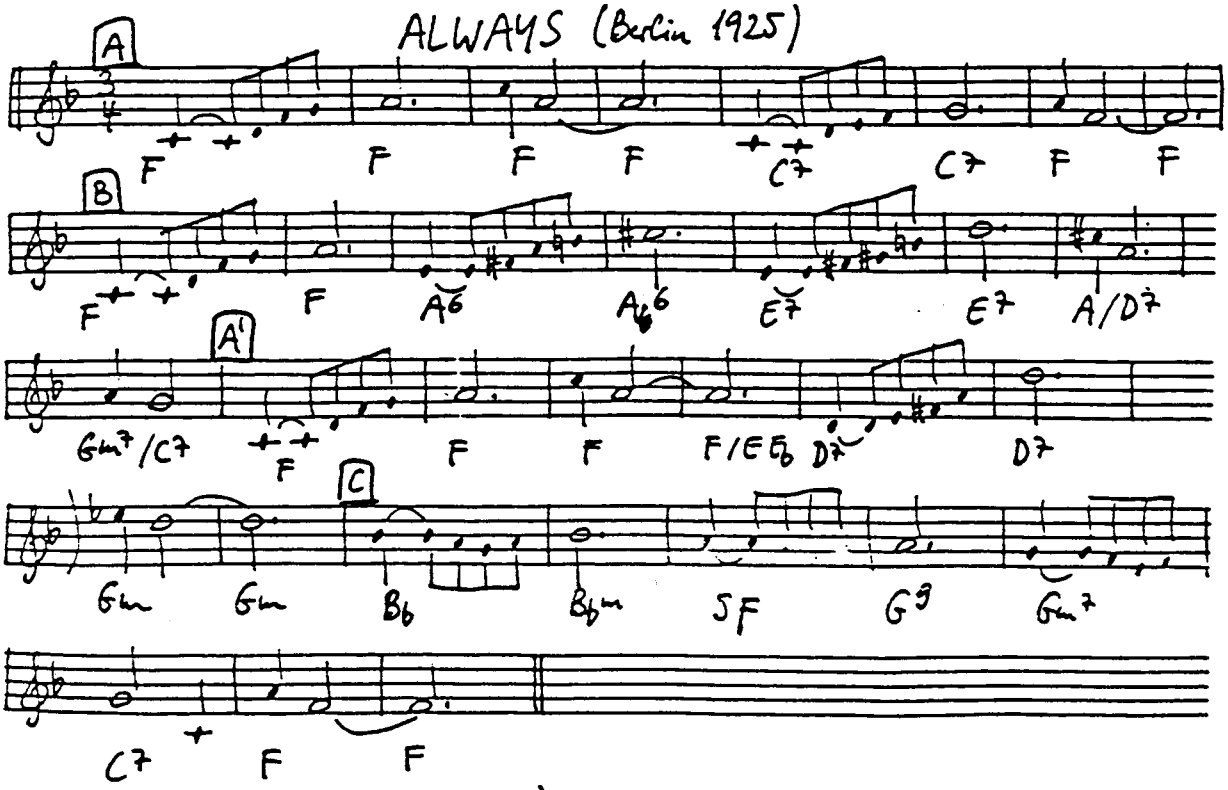
ALONE TOGETHER (Schwartz - Dietz 1932)



ALRIGHT, OKAY, YOU WIN (Wyche - Weeks 1955)

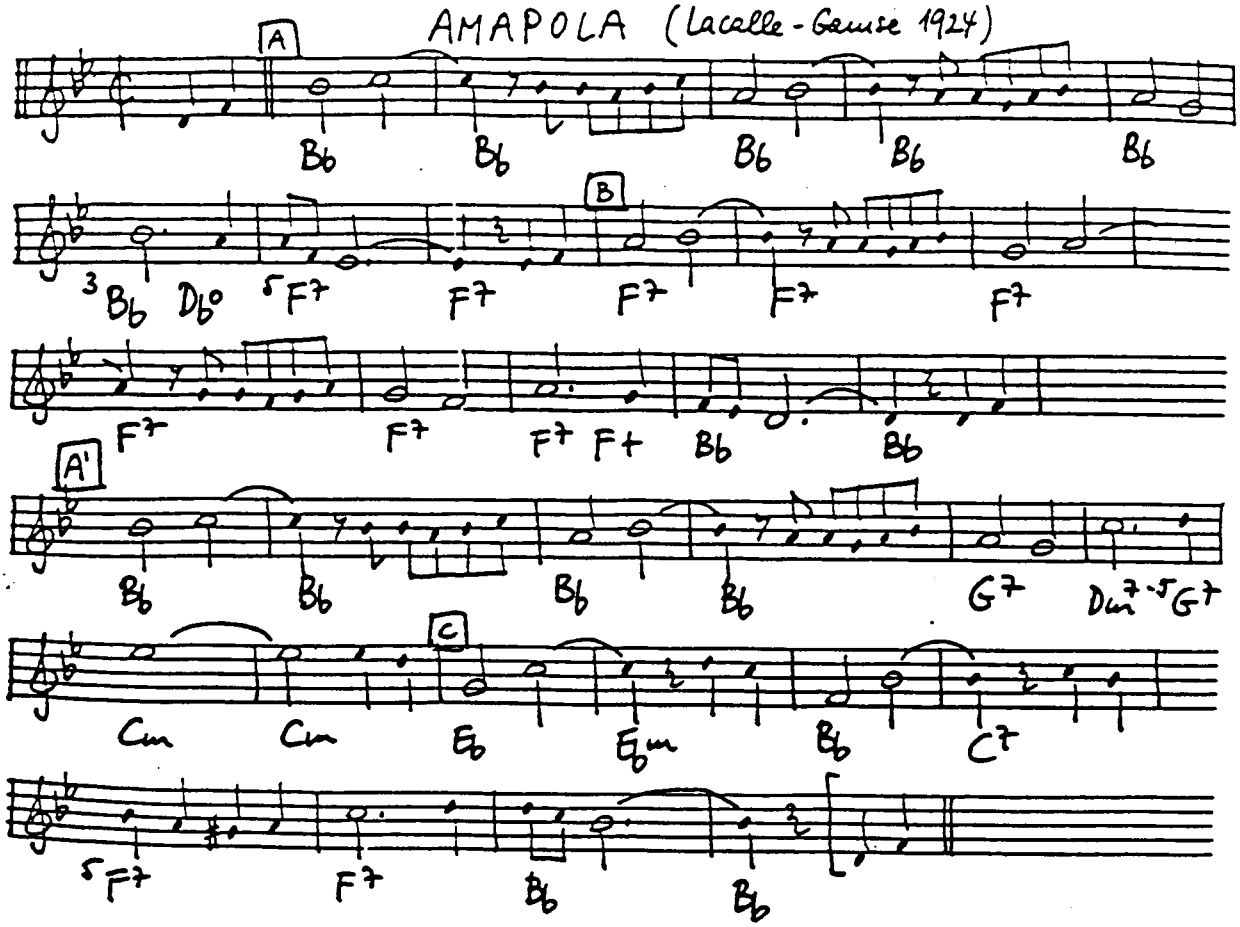


ALWAYS (Berlin 1925)



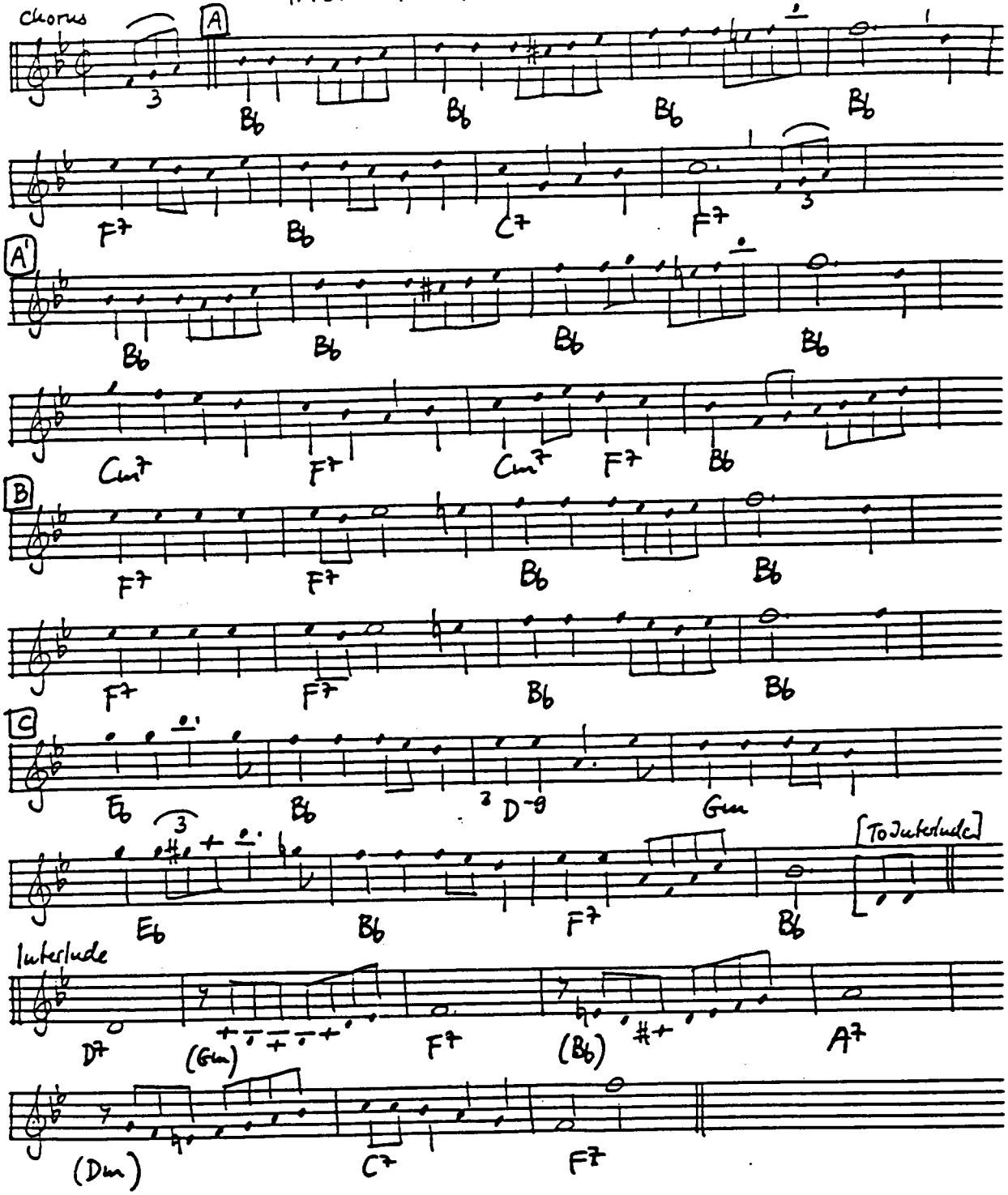
(Transcribed from E. Fitzgerald 58)

AMAPOLA (Lacalle - Gomez 1924)

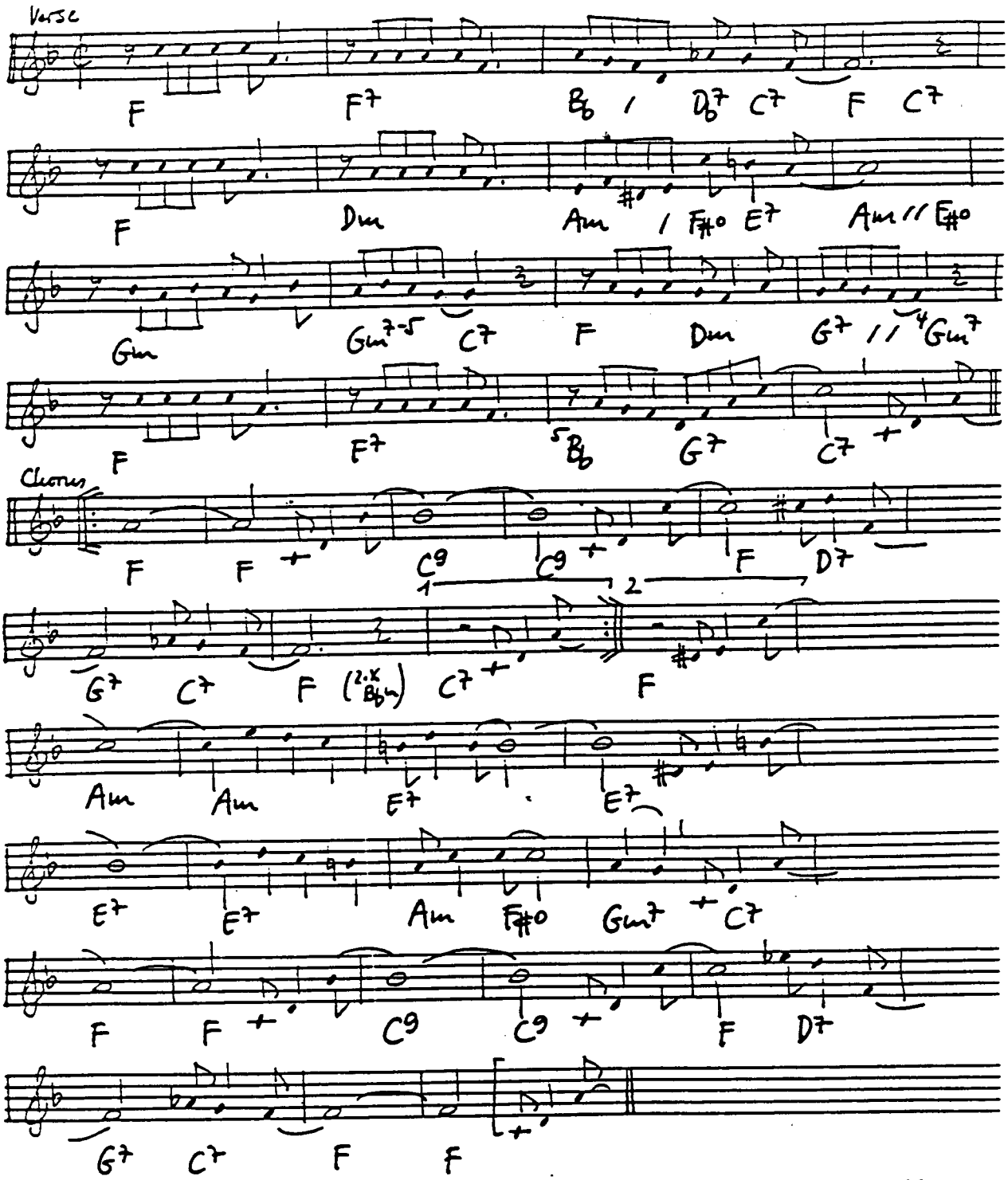


AMAPOLA, my pretty little poppy, You're like that lovely flow'r so sweet and heavenly. Since I found you, my heart is wrapped around you and loving you, it seems to beat a rhapsody.
Amapola, the pretty little poppy must copy its endearing charm from you. Amapola, Amapola, how I long to hear you say "I love you".

AMERICAN PATROL (Meacham 1885)

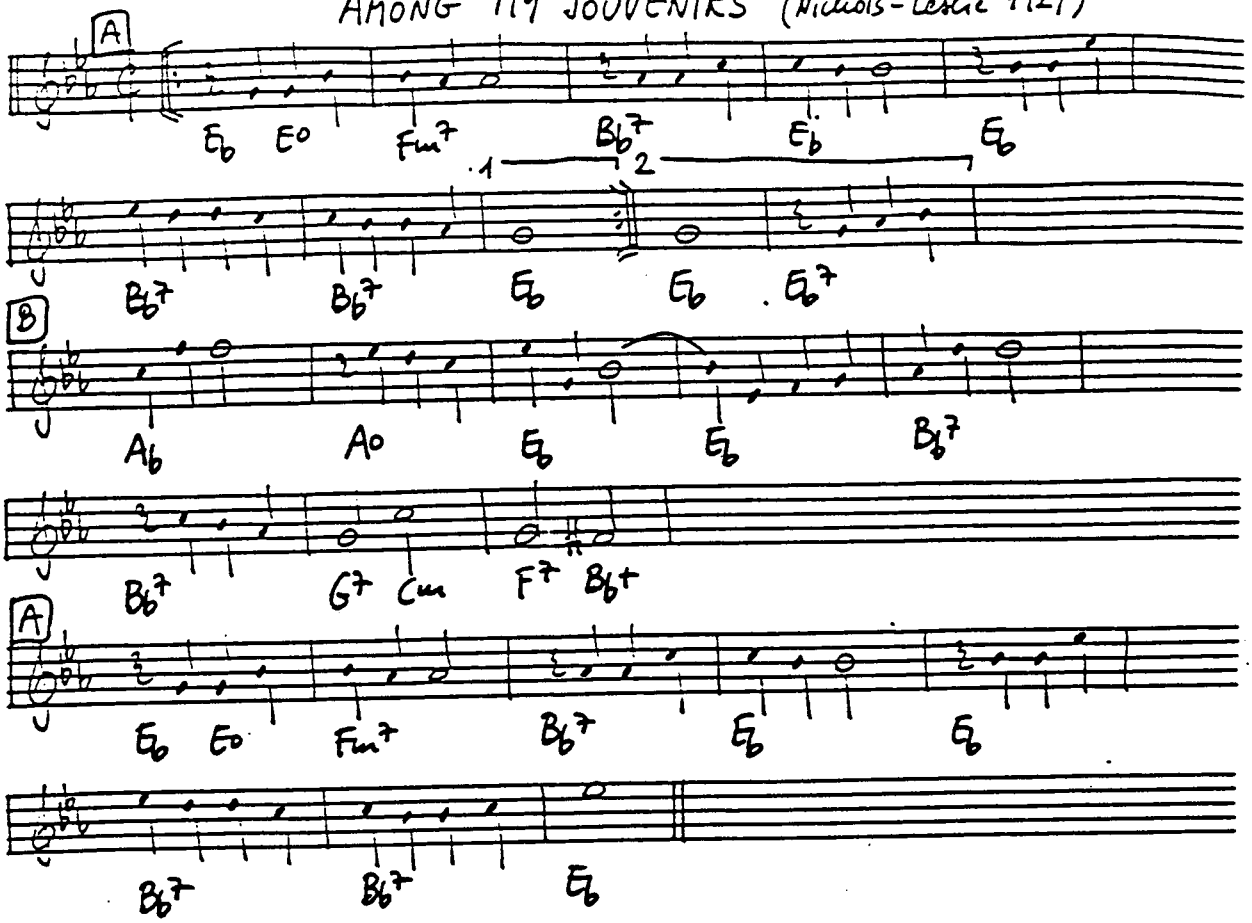


AM I BLUE (Akst-Clarke 1929)

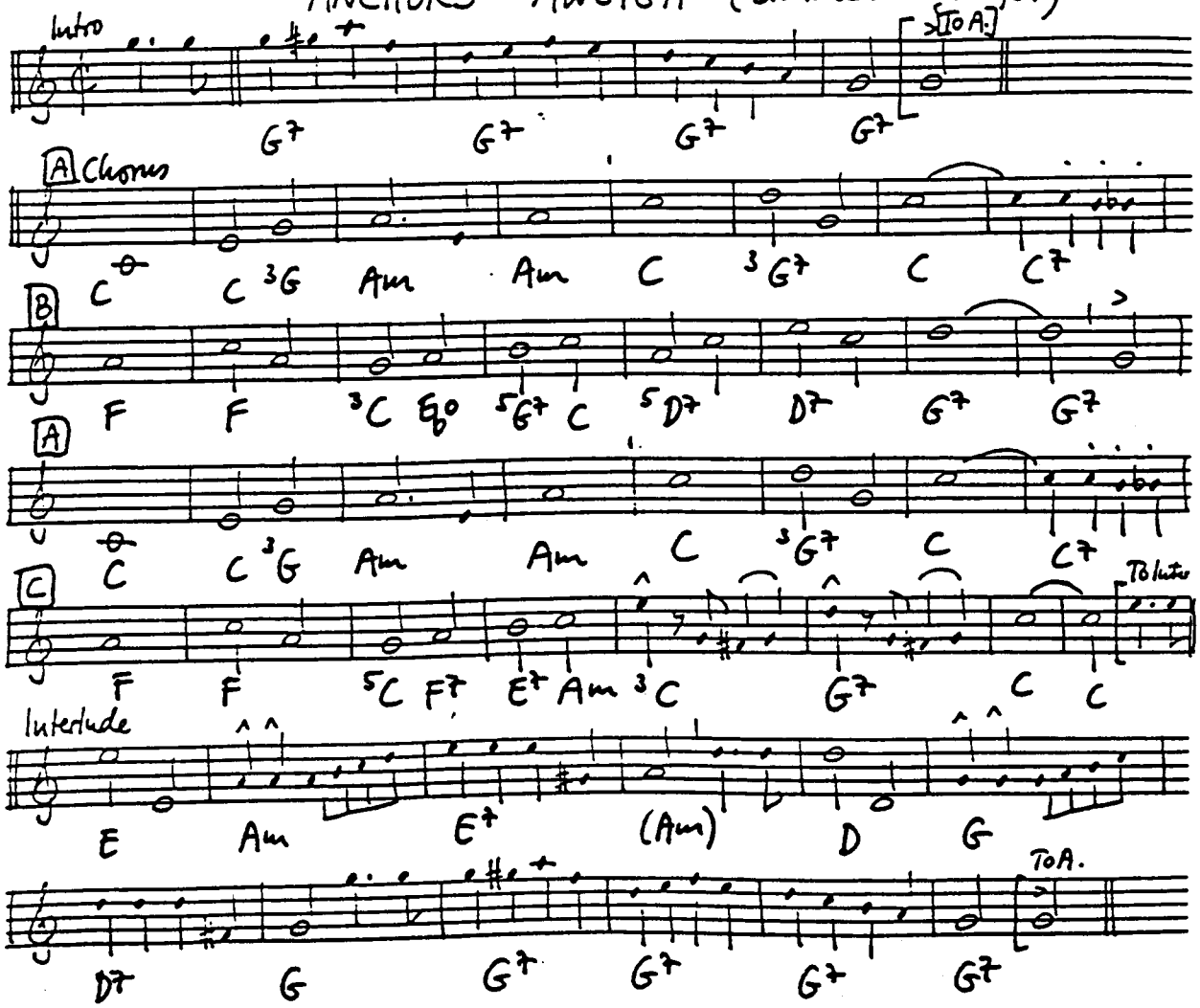


CHORUS: AM I BLUE? Am I blue? Ain't these tears in these eyes tellin' you?
Am I blue? You'd be too if each plan with your man done fell through.
Was a time I was his only one,
But now I'm the sad and lonely one, "Lawdy",
Was I gay? 'til today, Now he's gone and we're through, AM I BLUE?

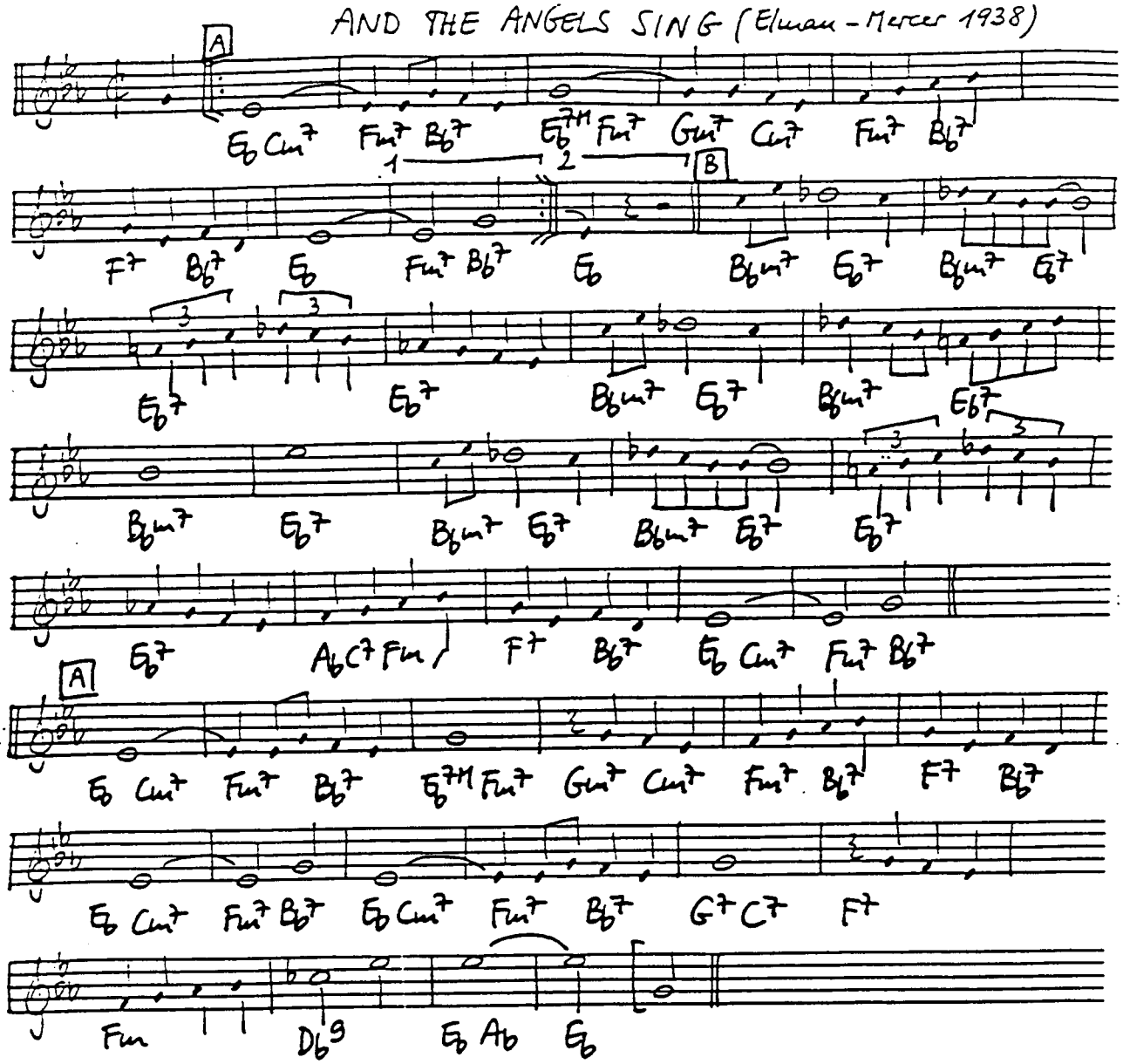
AMONG MY SOUVENIRS (Nichols-Leslie 1927)



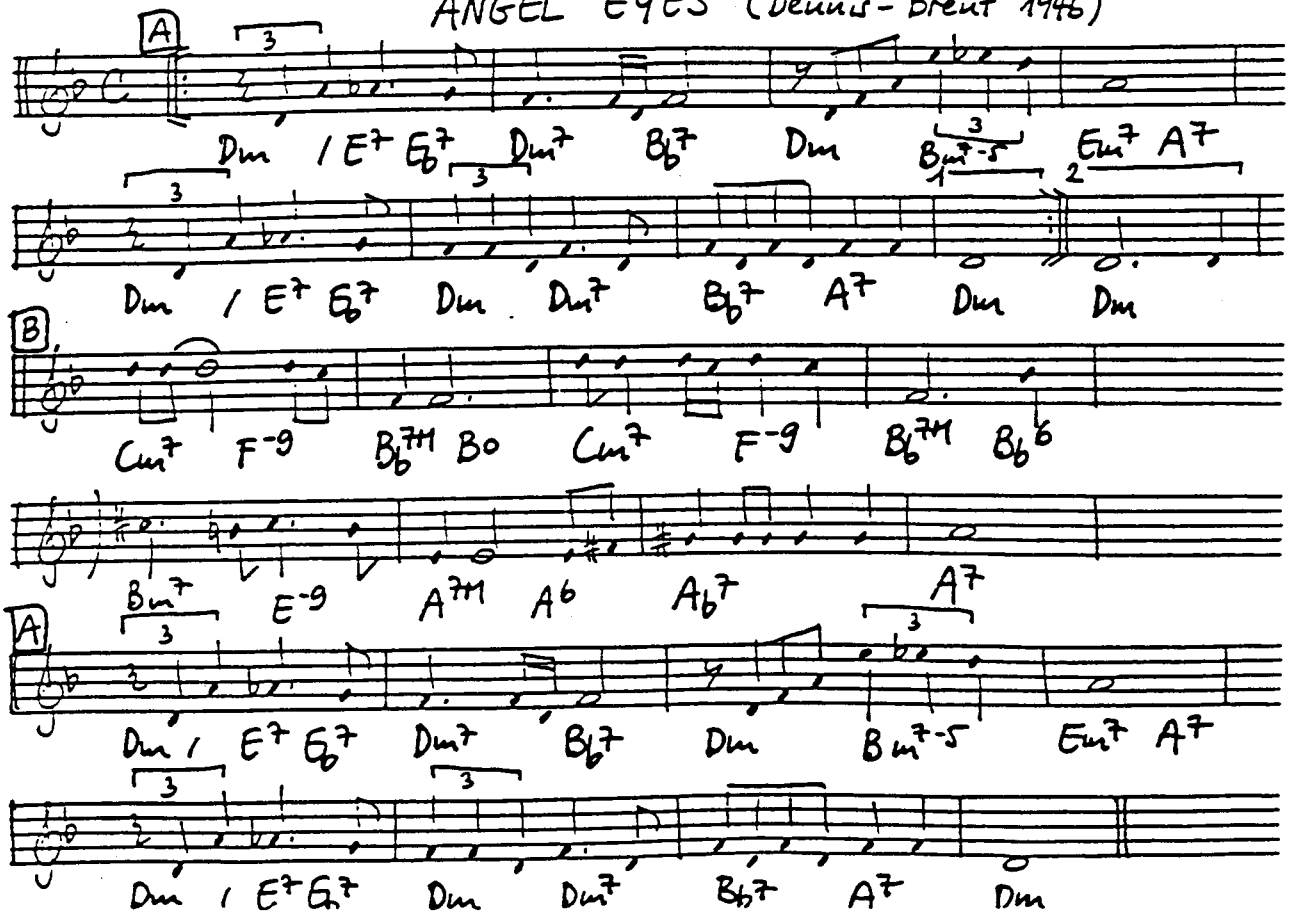
ANCHORS AWEIGH (Zimmermann 1907)



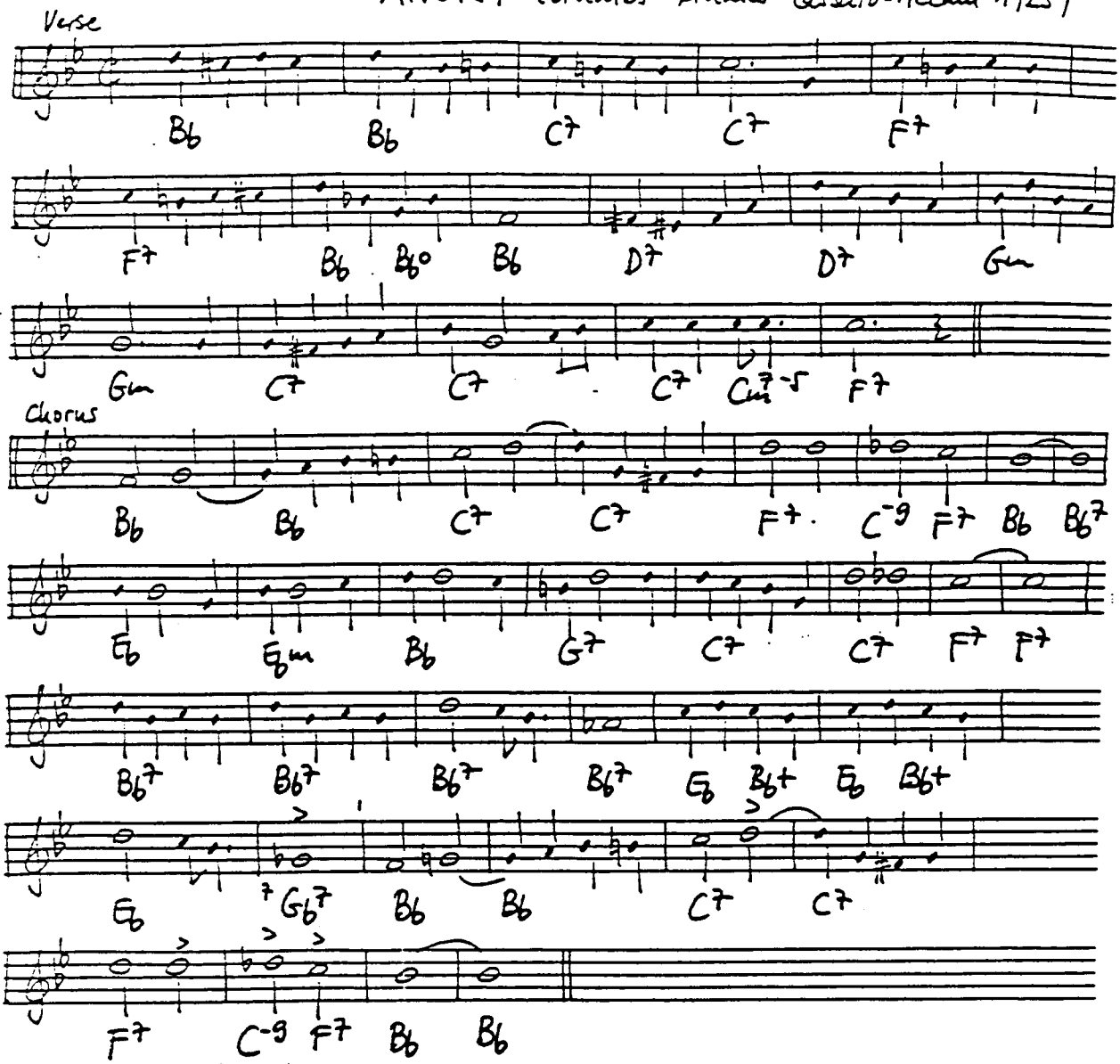
AND THE ANGELS SING (Elman - Mercer 1938)



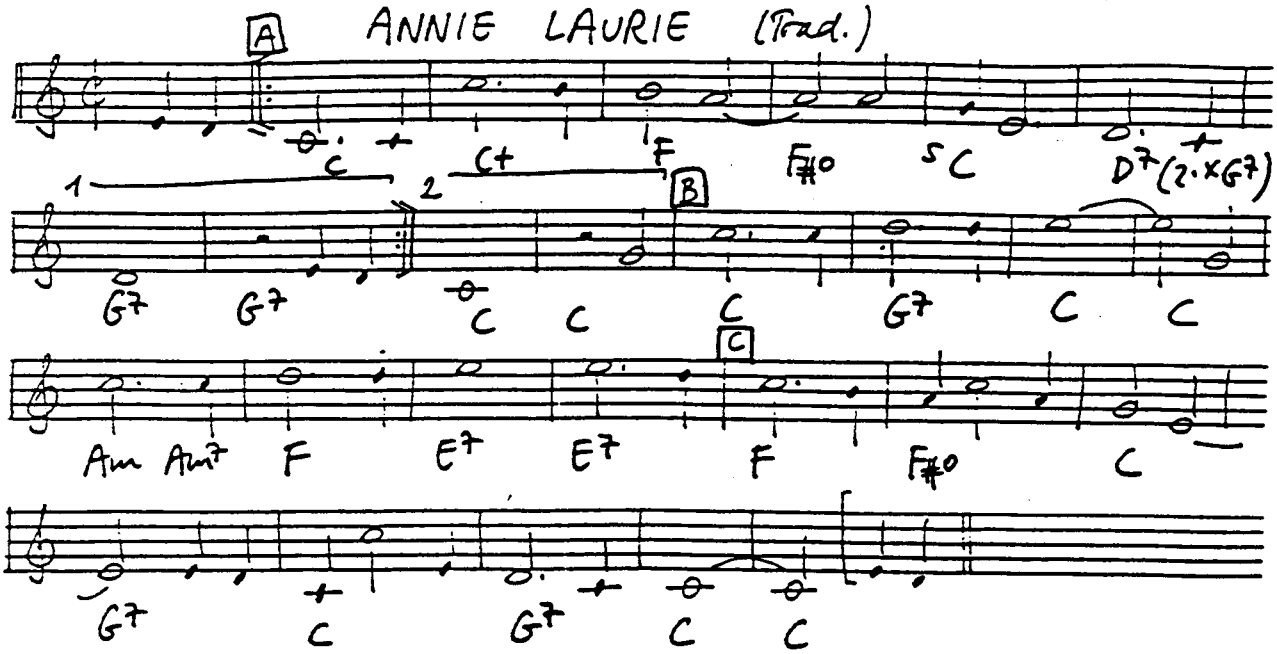
ANGEL EYES (Dennis - Brent 1946)



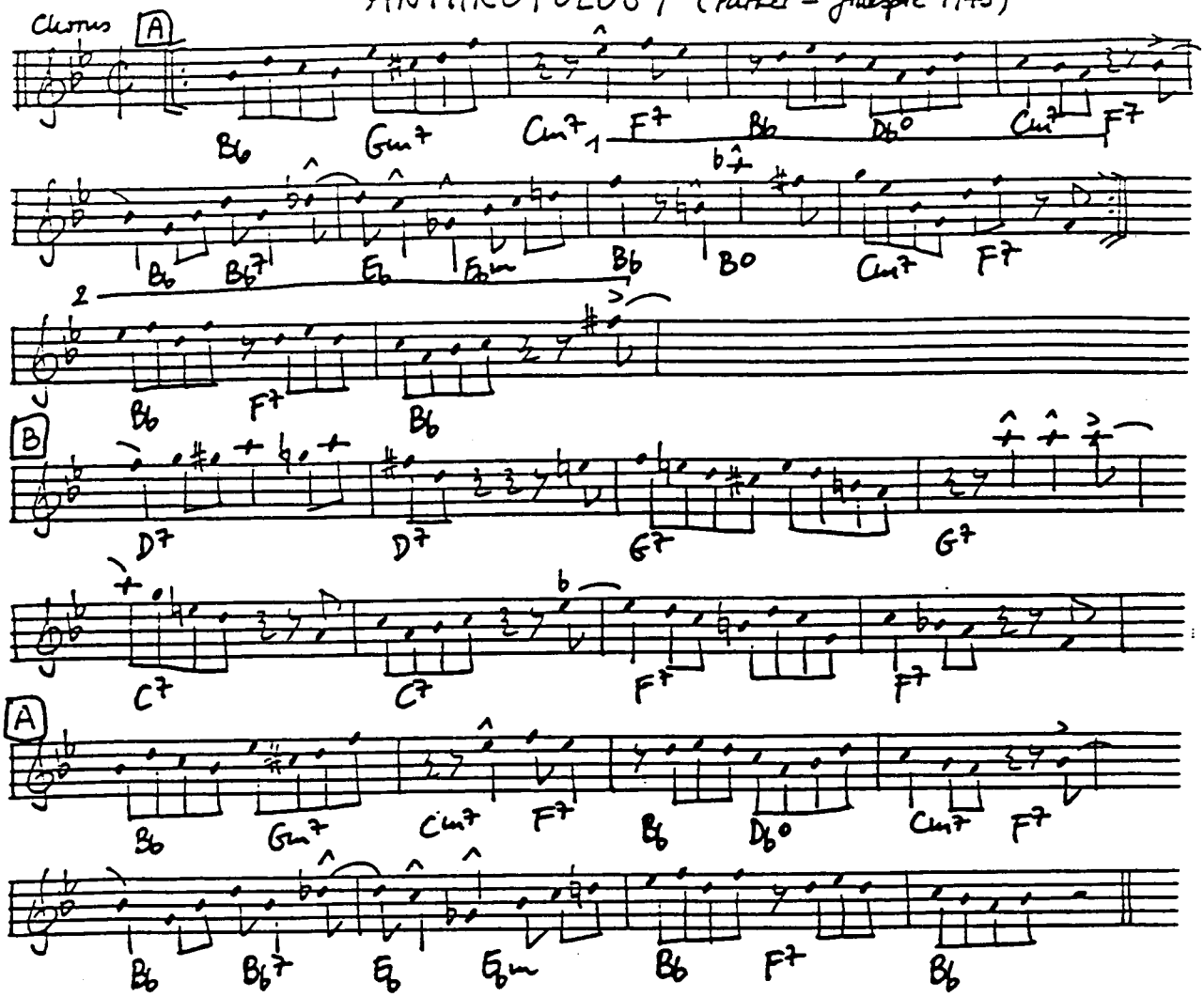
ANGRY (Brunies - Brunies - Cassaro - Mecum 1925)



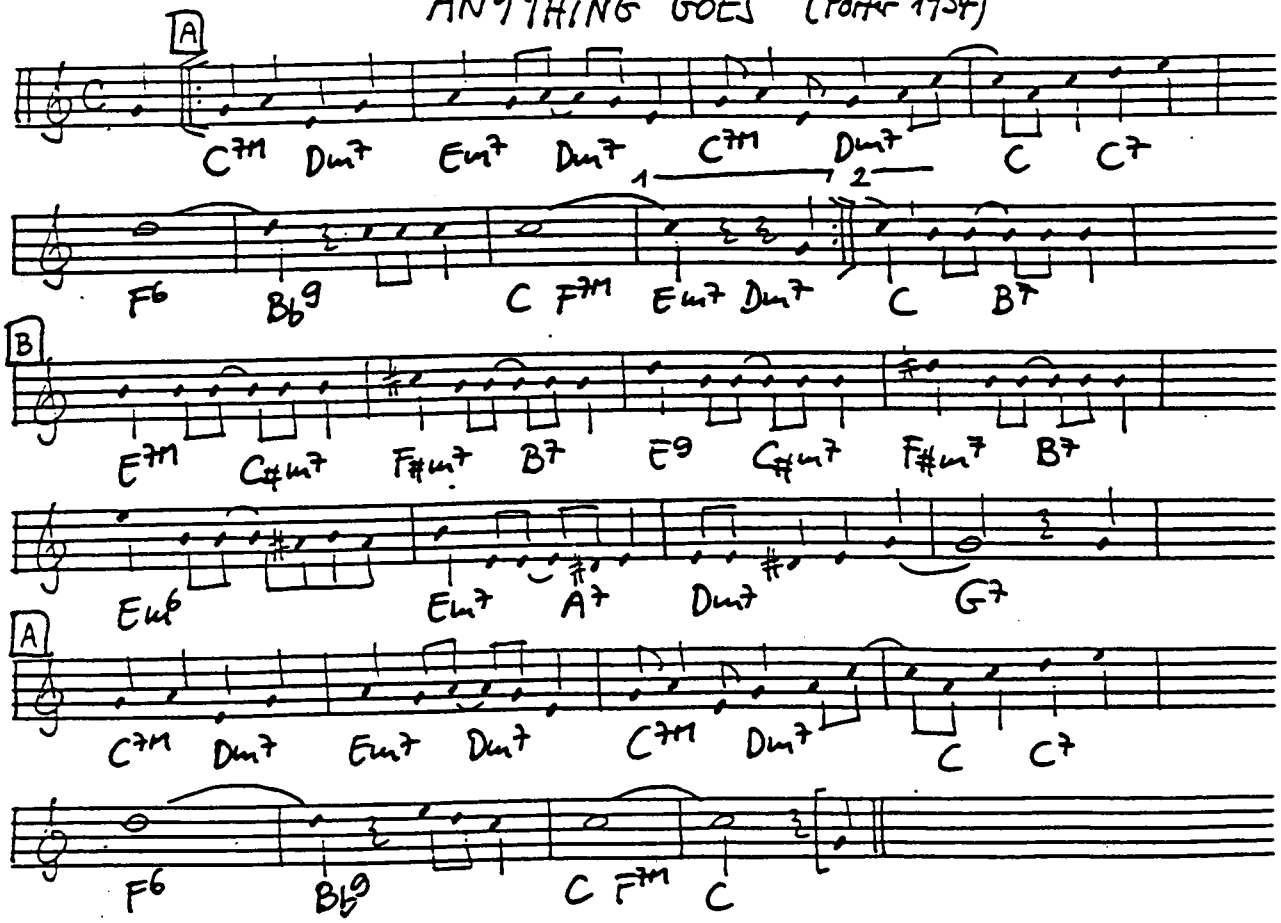
ANNIE LAURIE (Trad.)



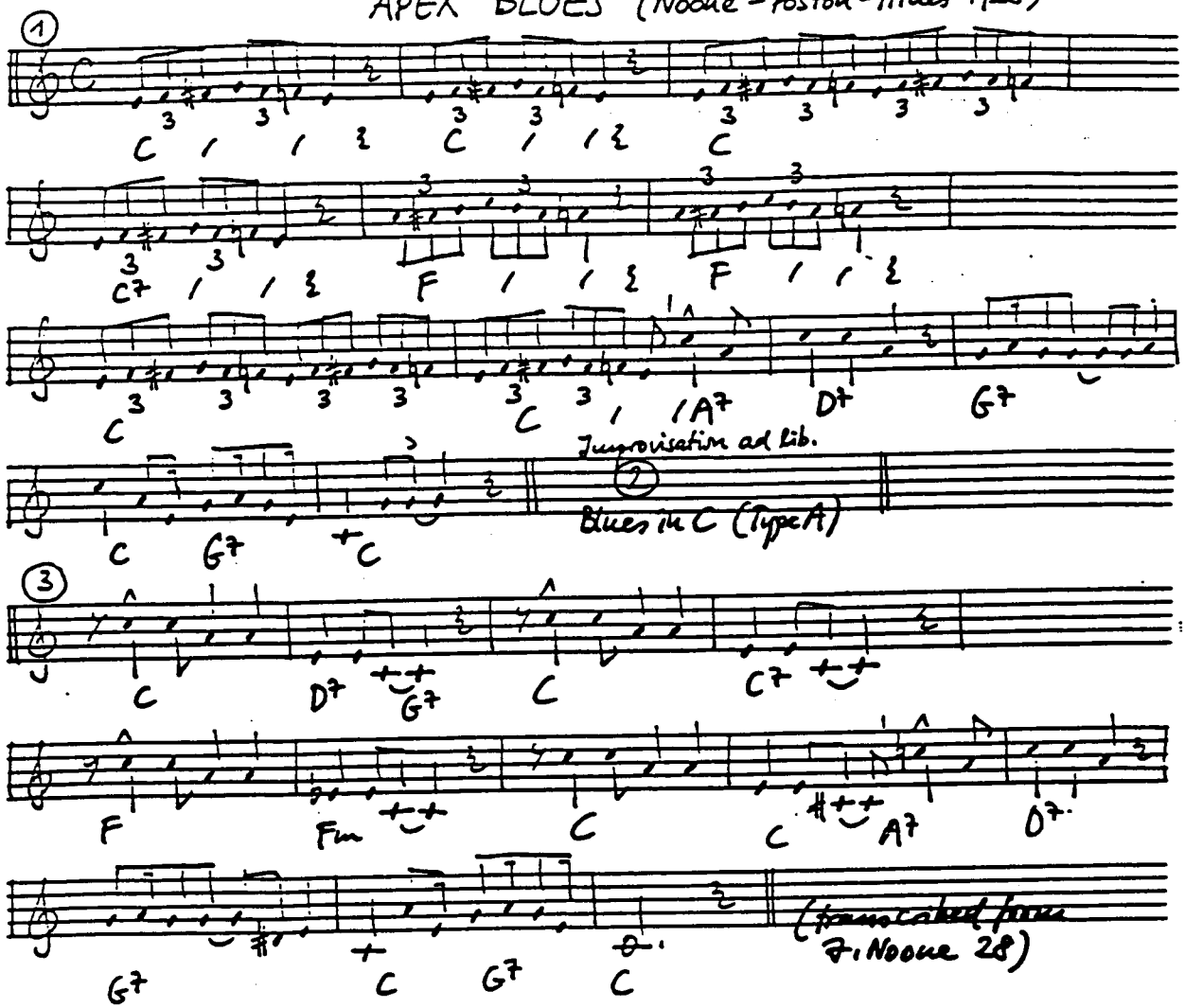
ANTHROPOLOGY (Parker – Gillespie 1945)



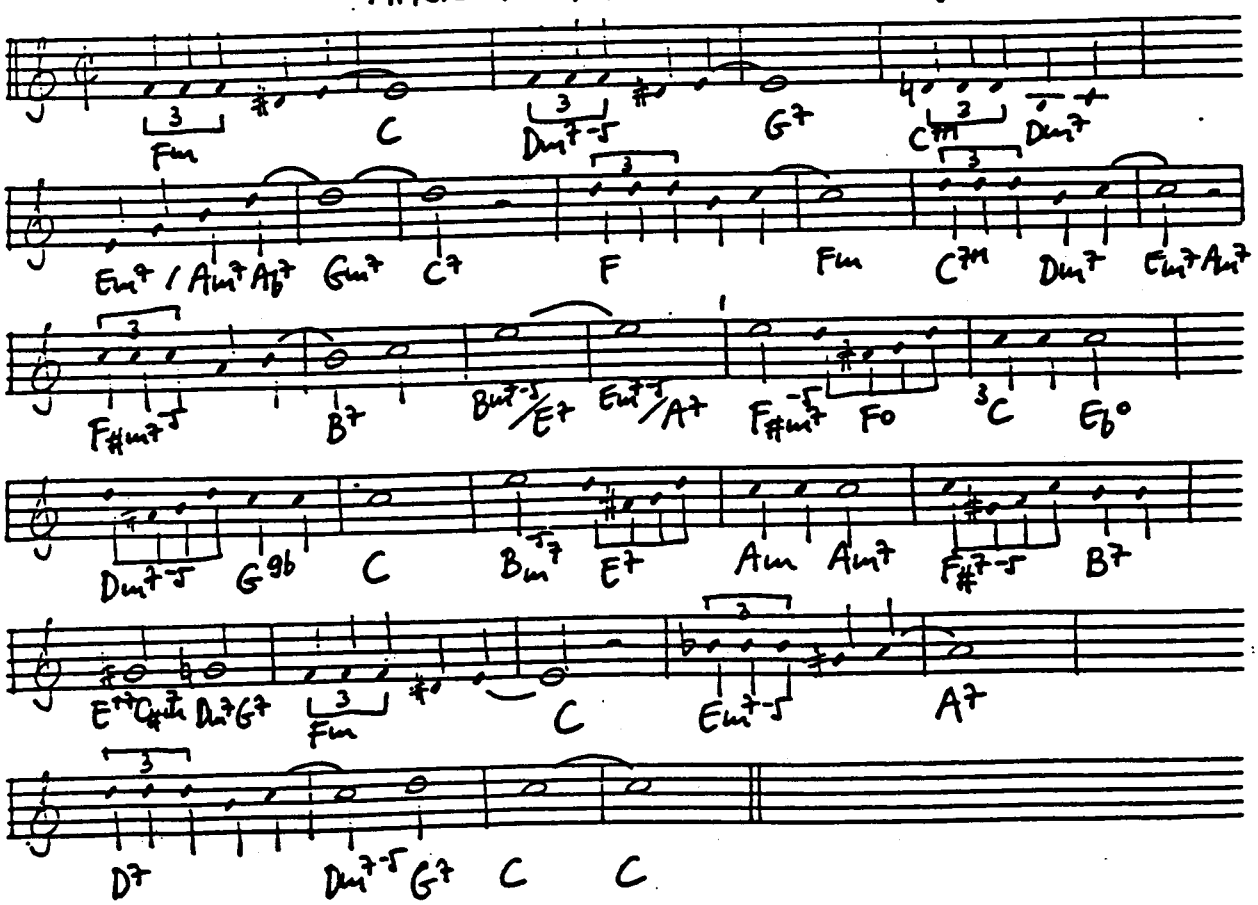
ANYTHING GOES (Porter 1934)



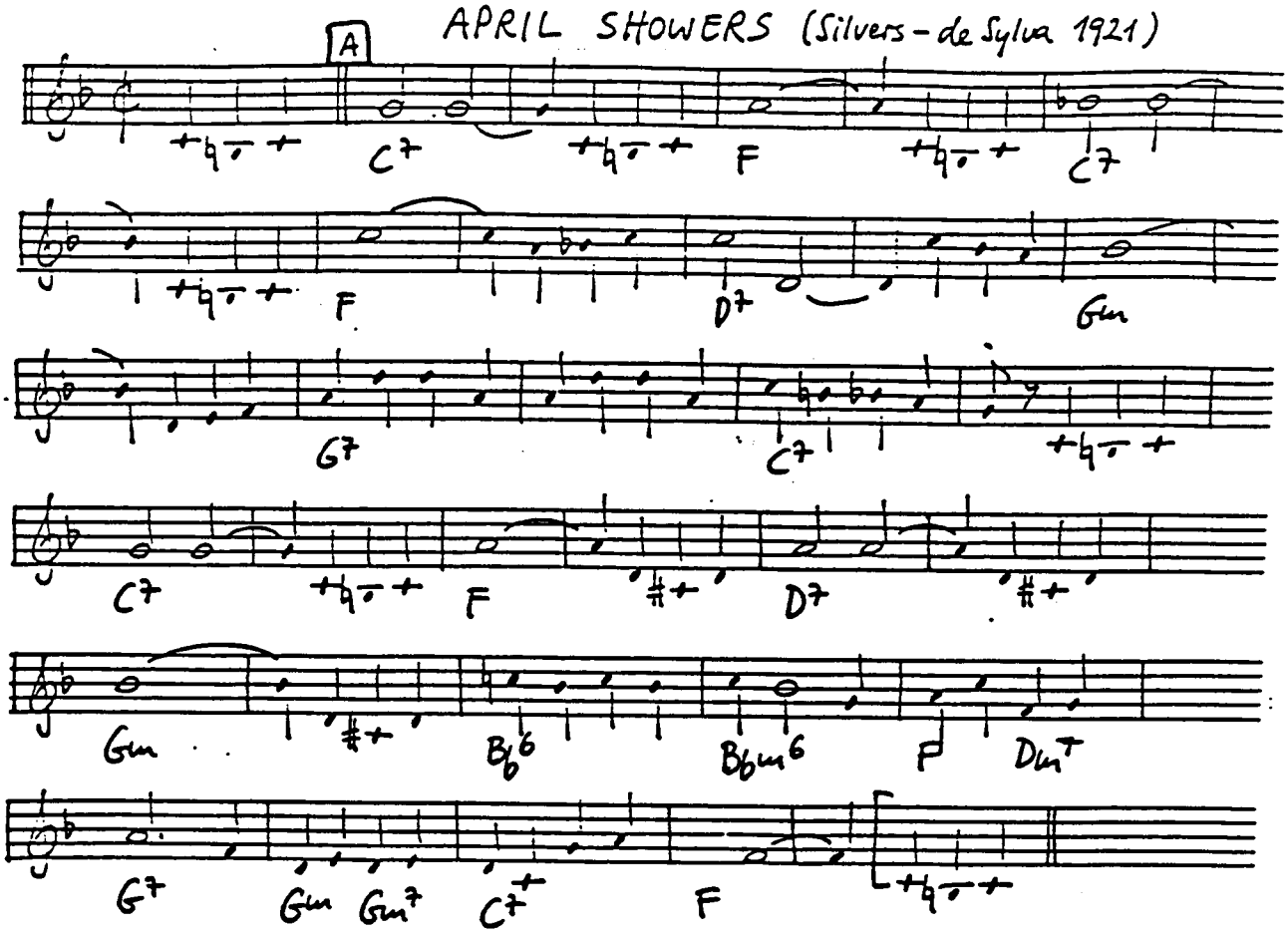
APEX BLUES (Noone - Poston - Hines 1928)



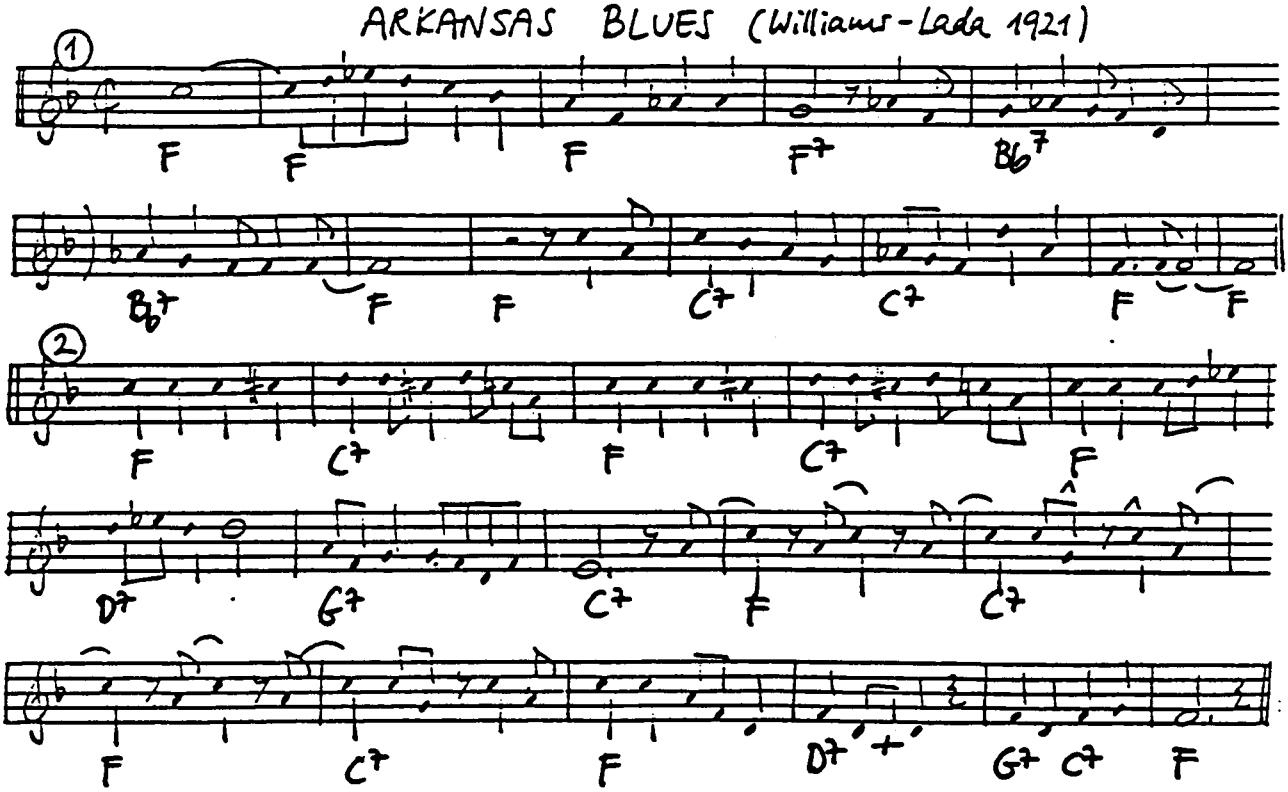
APRIL IN PARIS (Duke - Harburg 1932)



APRIL SHOWERS (Silvers - de Sylva 1921)

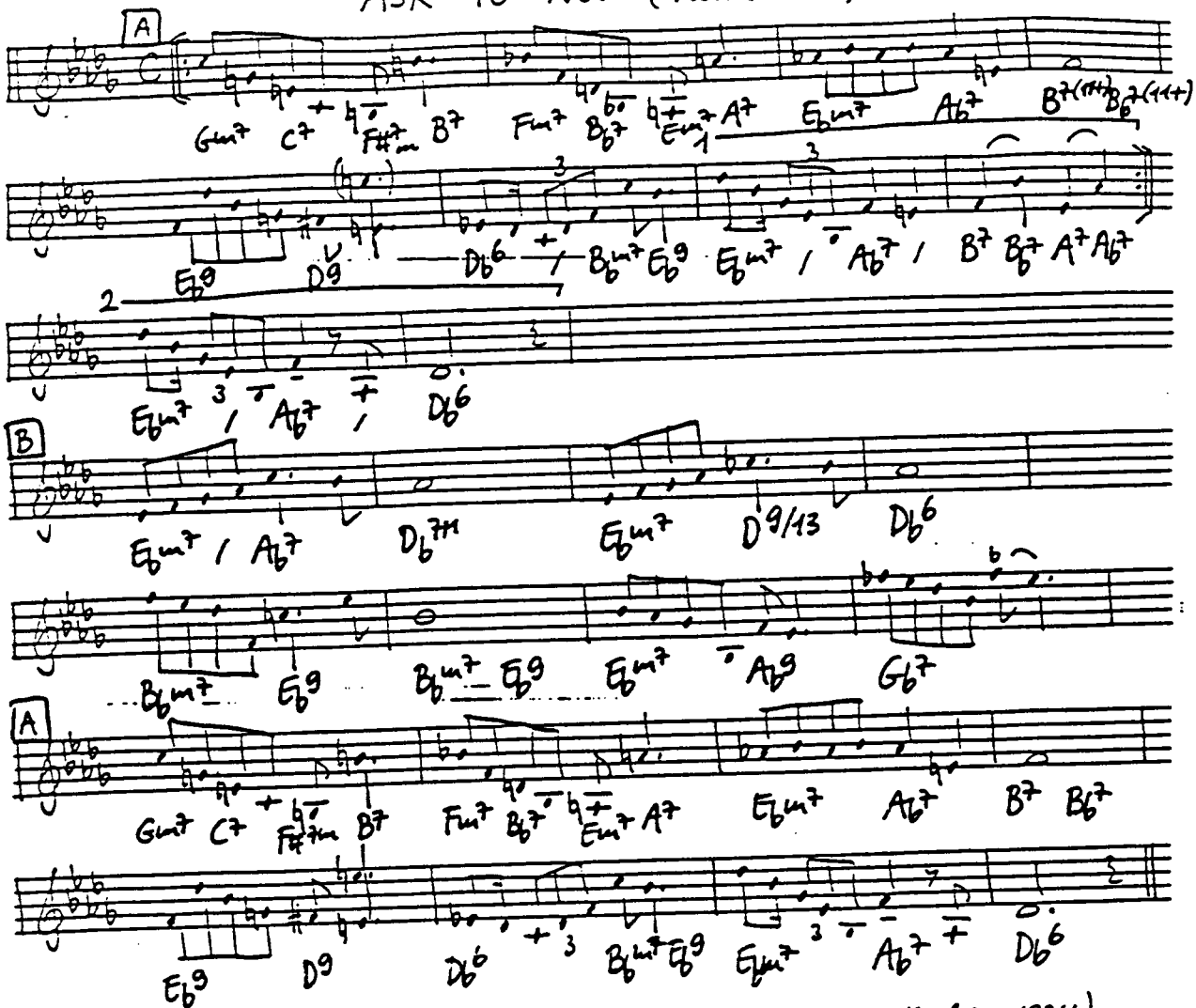


ARKANSAS BLUES (Williams - Lada 1921)

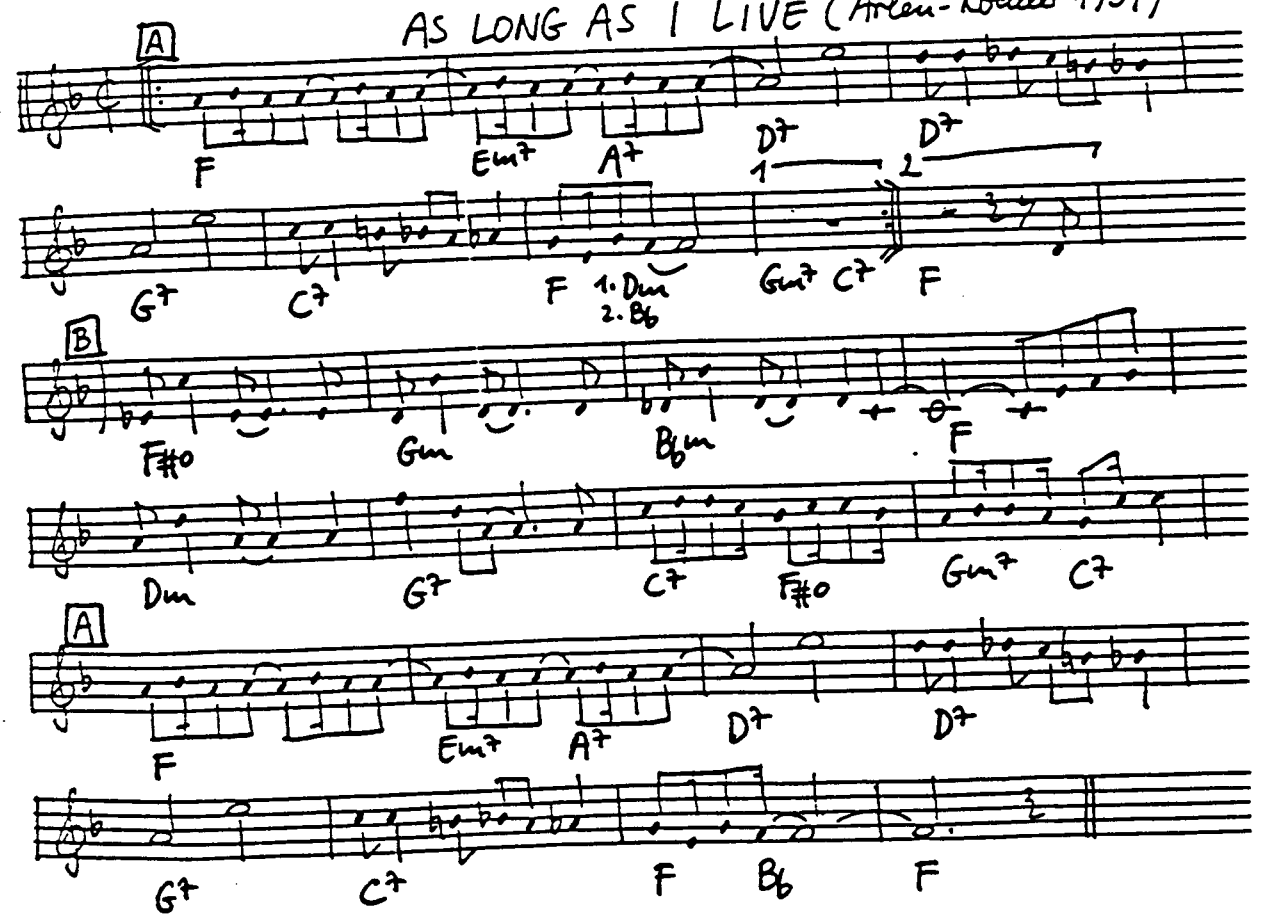


(transcribed from Goofus 5 27)

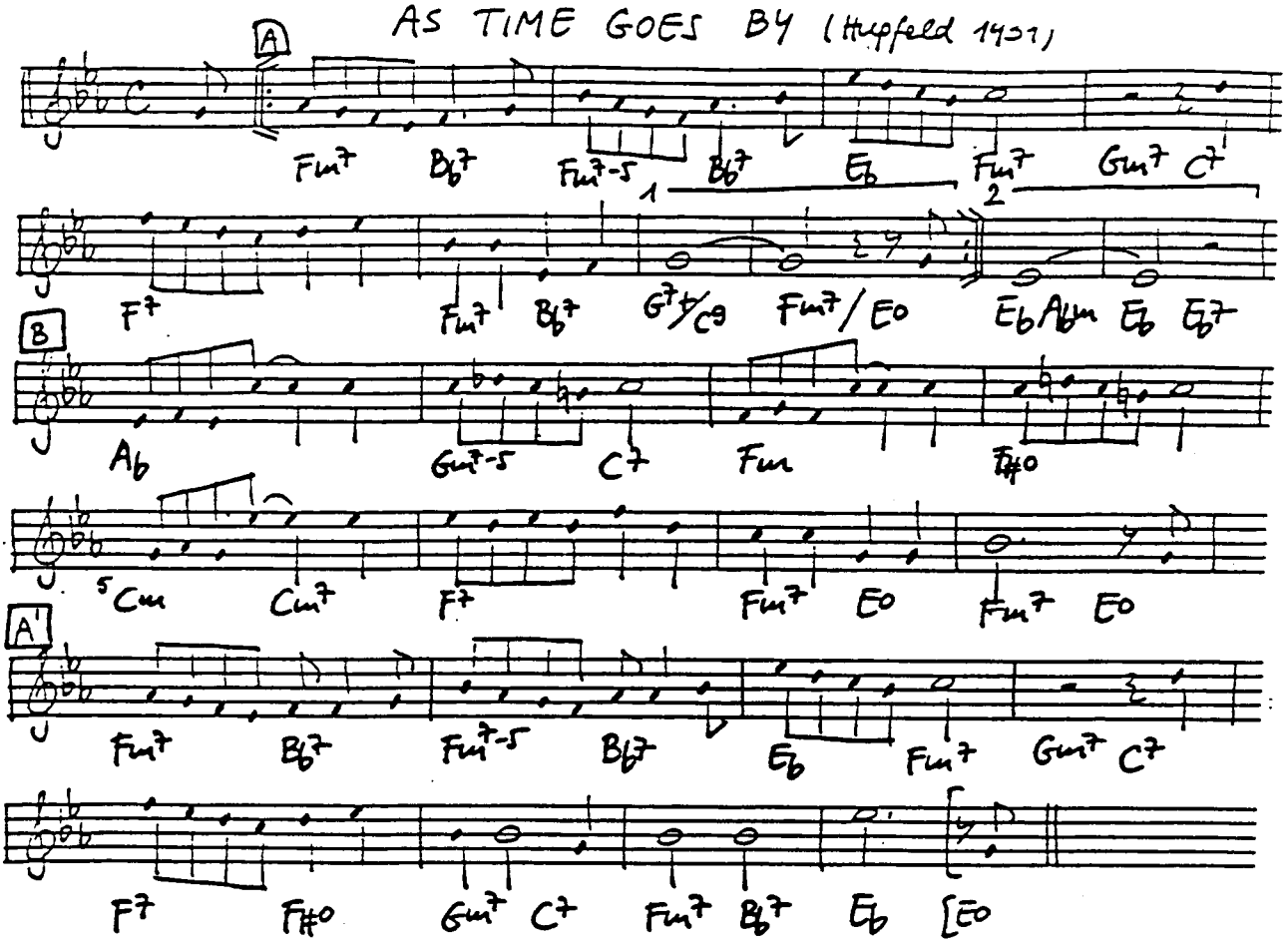
ASK ME NOW (Monk 1951)



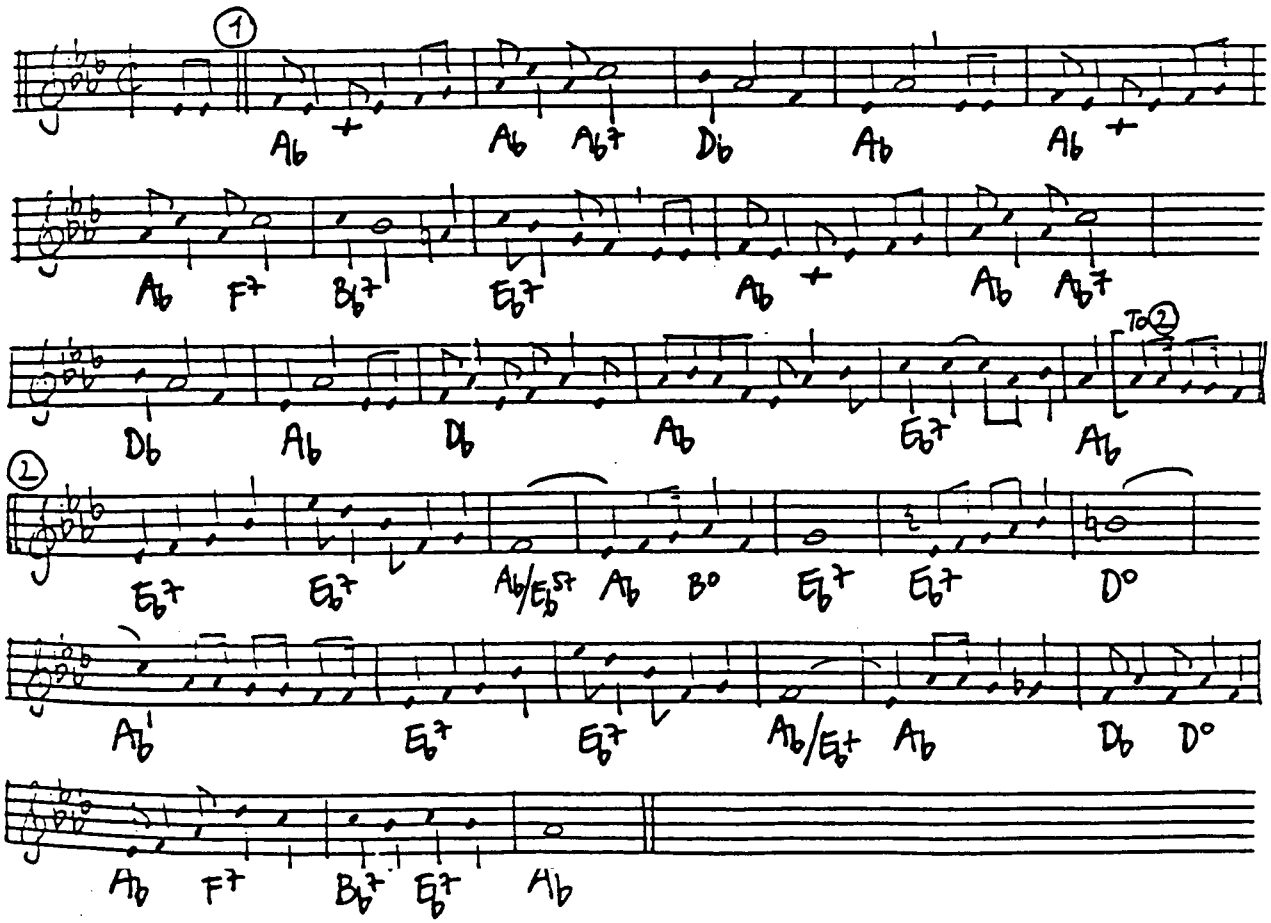
AS LONG AS I LIVE (Arlen-Koehler 1934)



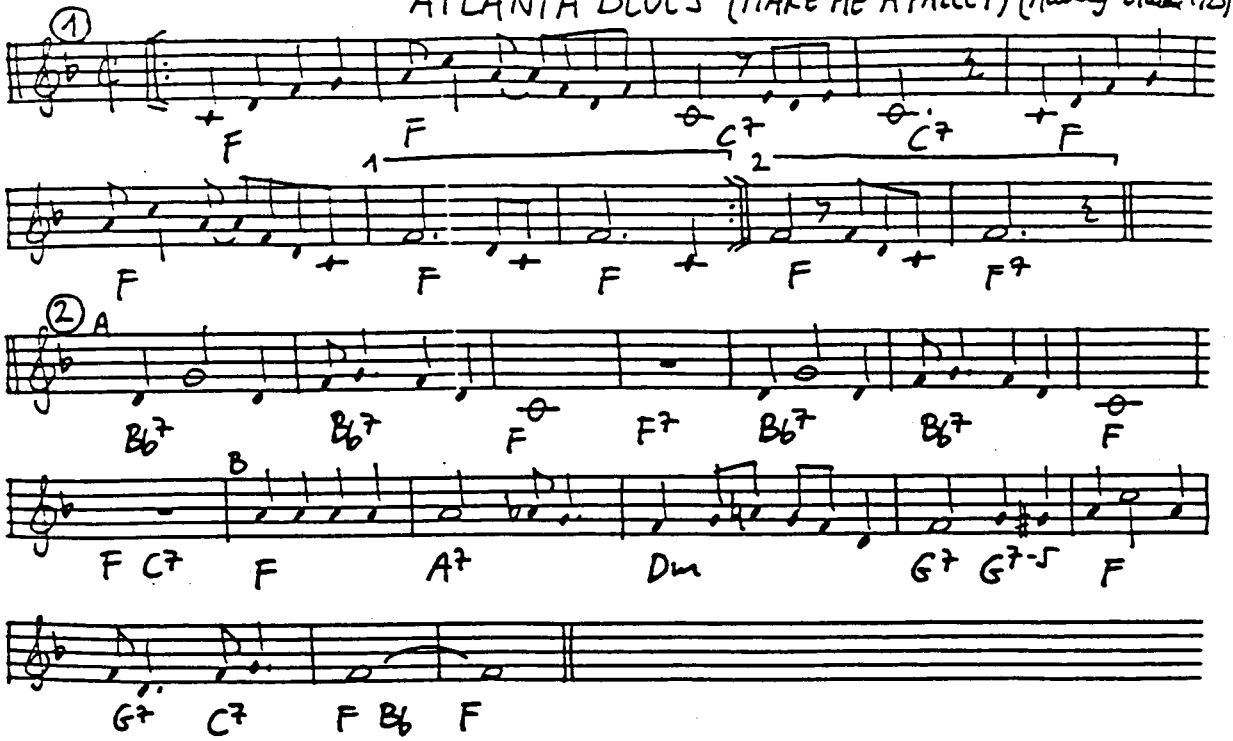
AS TIME GOES BY (Hupfeld 1931)



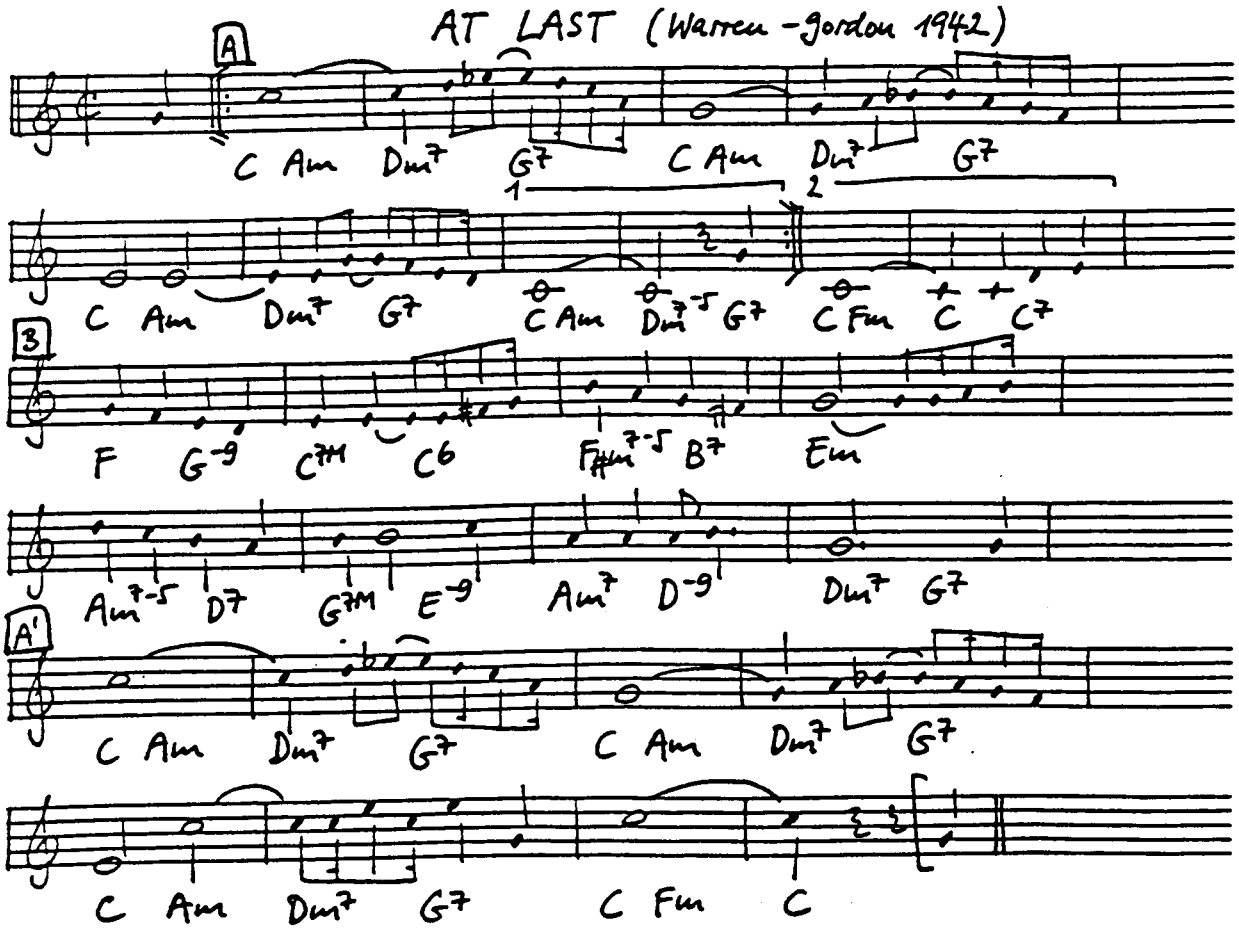
AT A GEORGIA CAMP MEETING (Mills 1897)



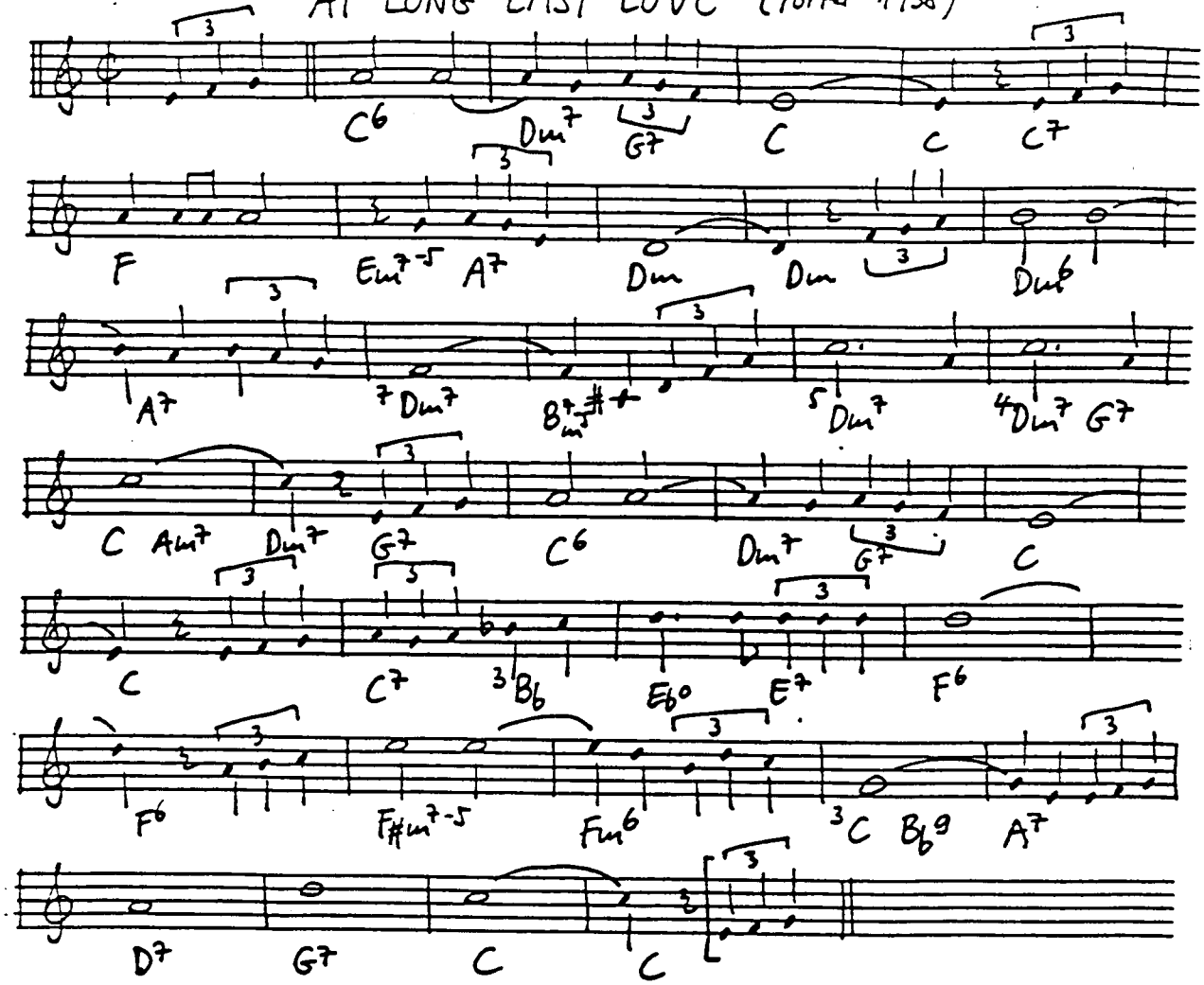
ATLANTA BLUES (MAKE ME A PALLET) (Handy-Elman 1923)



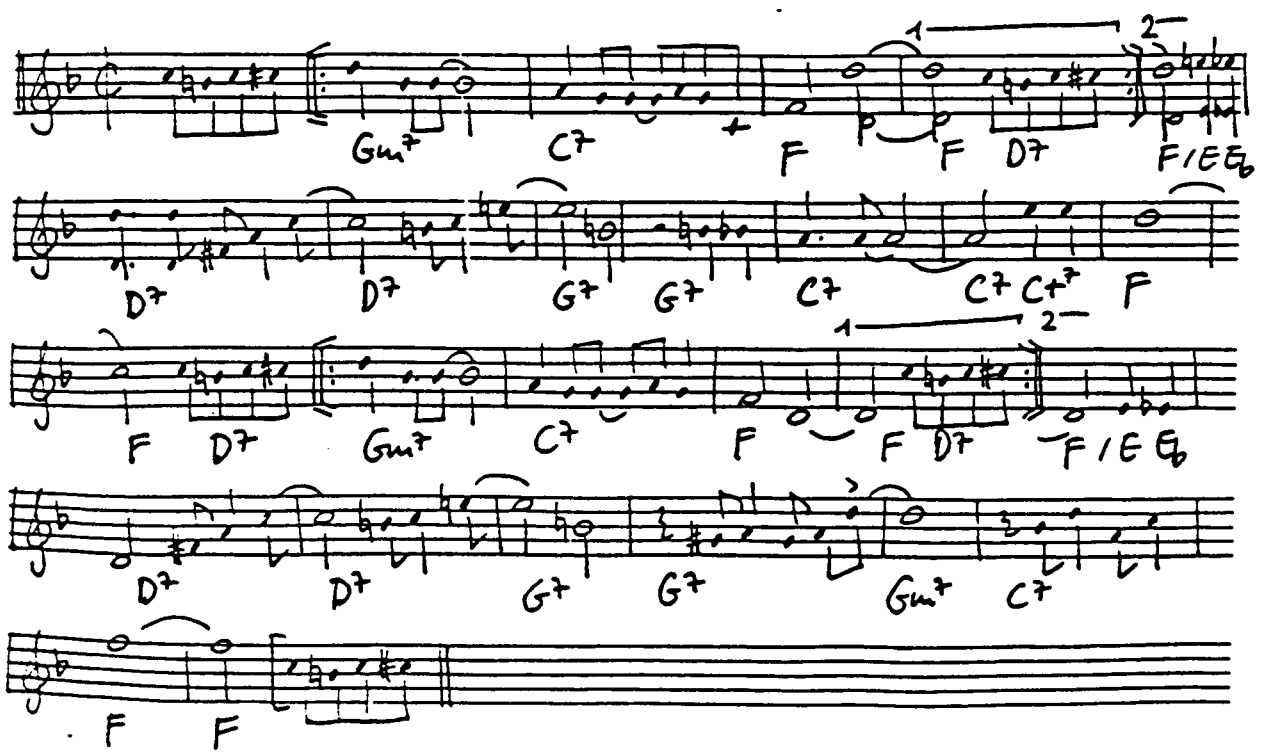
AT LAST (Warren-Gordon 1942)



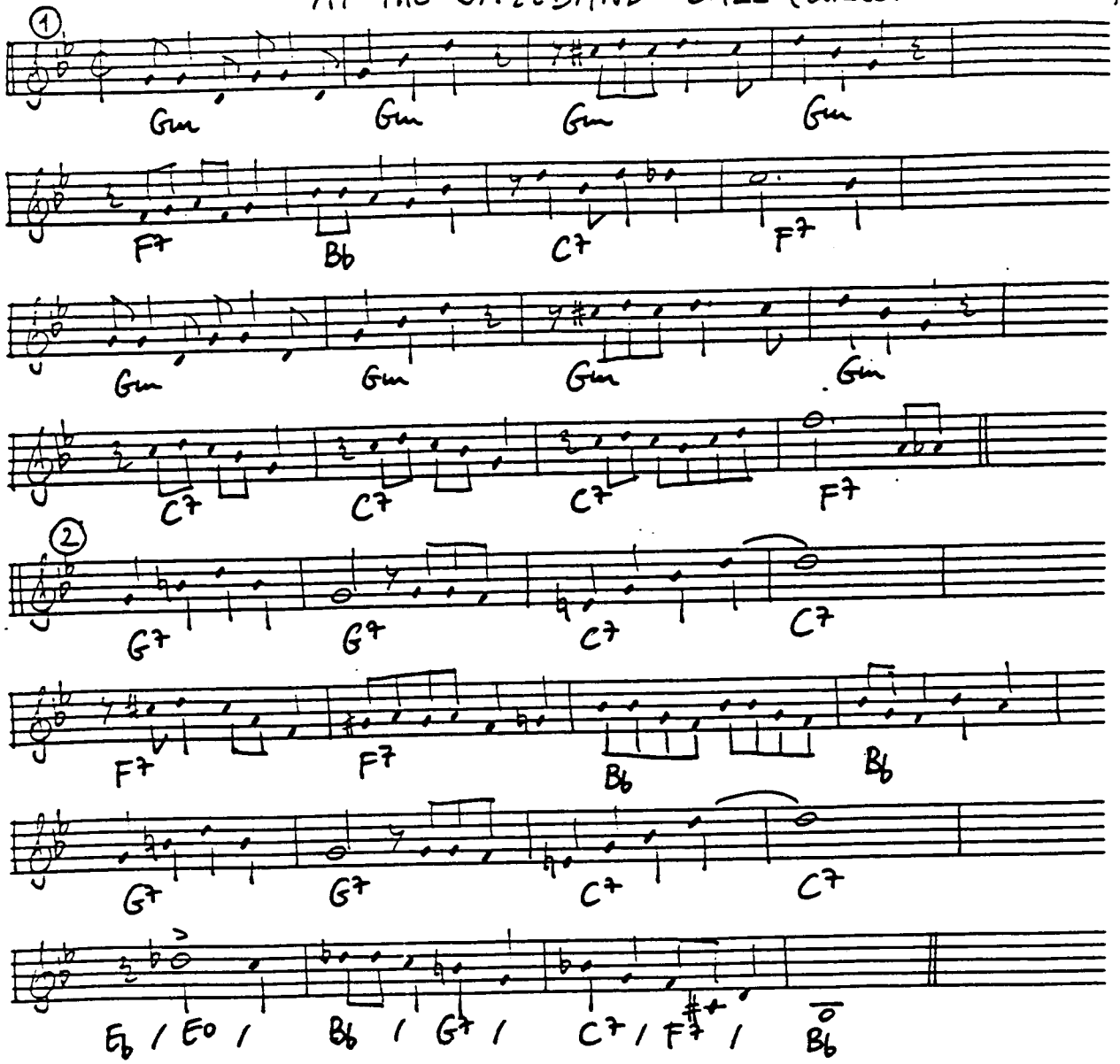
AT LONG LAST LOVE (Porter 1938)



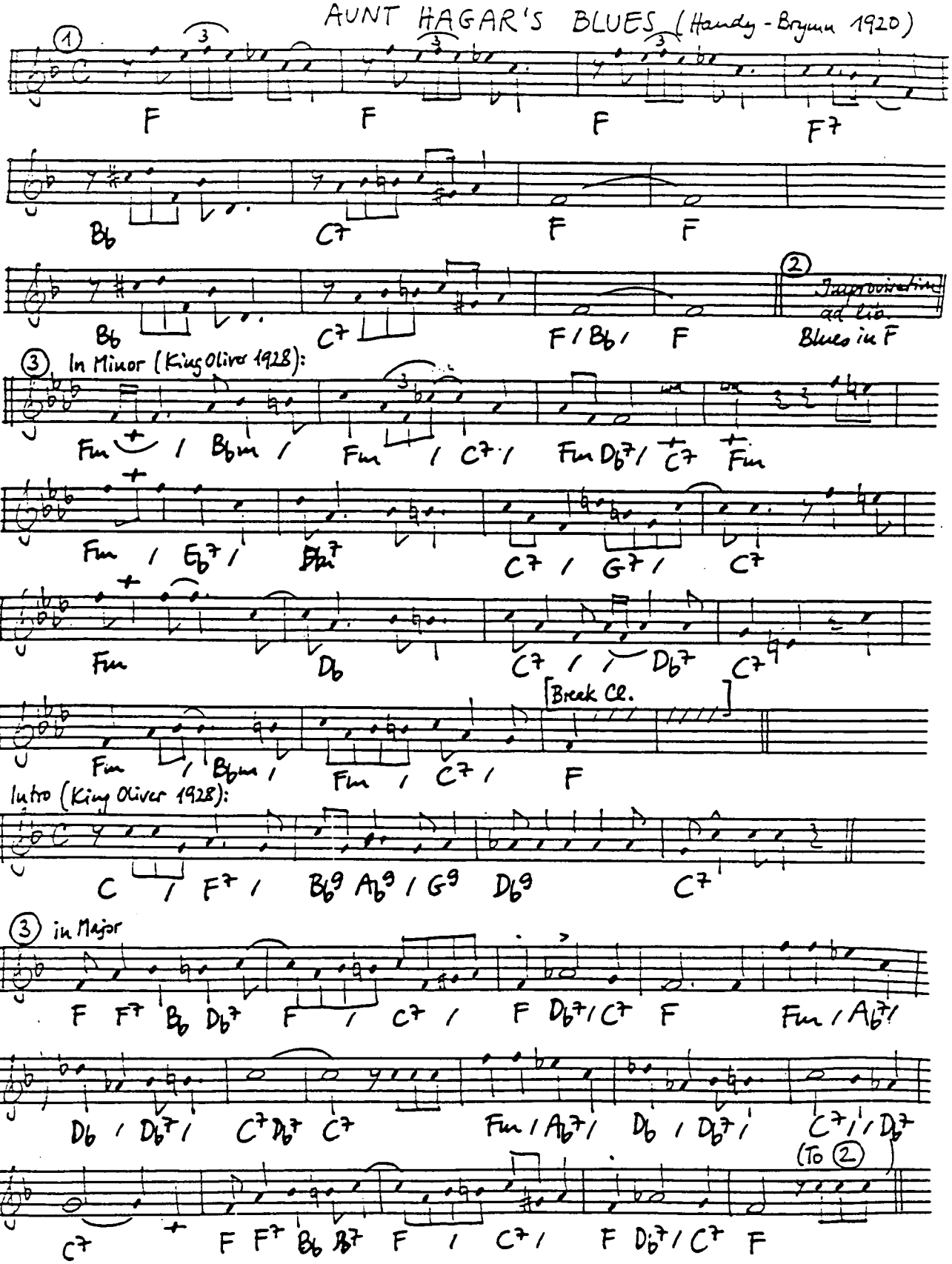
AT SUNDOWN (Donaldson 1927)



AT THE JAZZBAND BALL (LaRocca-Shields-Mercer)

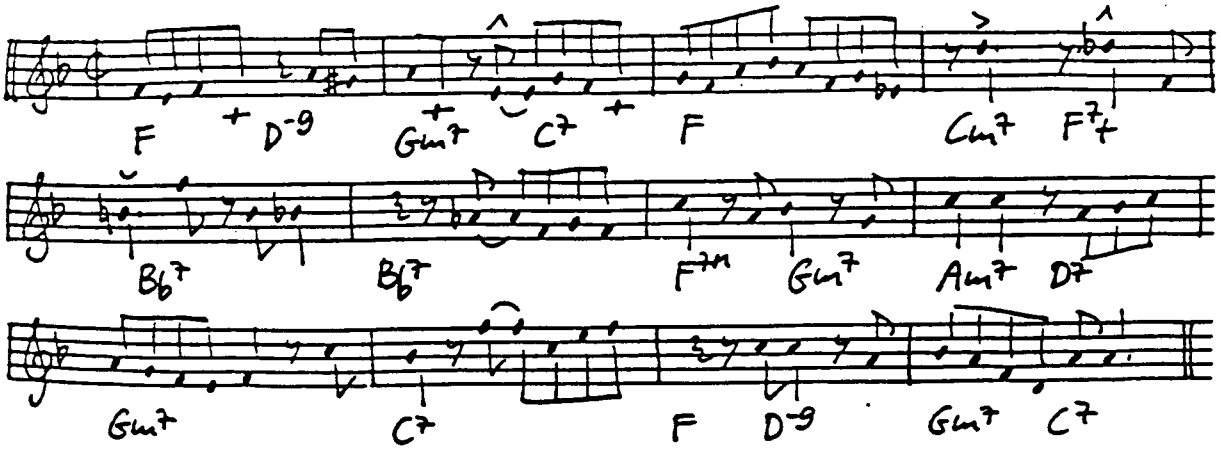


AUNT HAGAR'S BLUES (Handy - Bryan 1920)

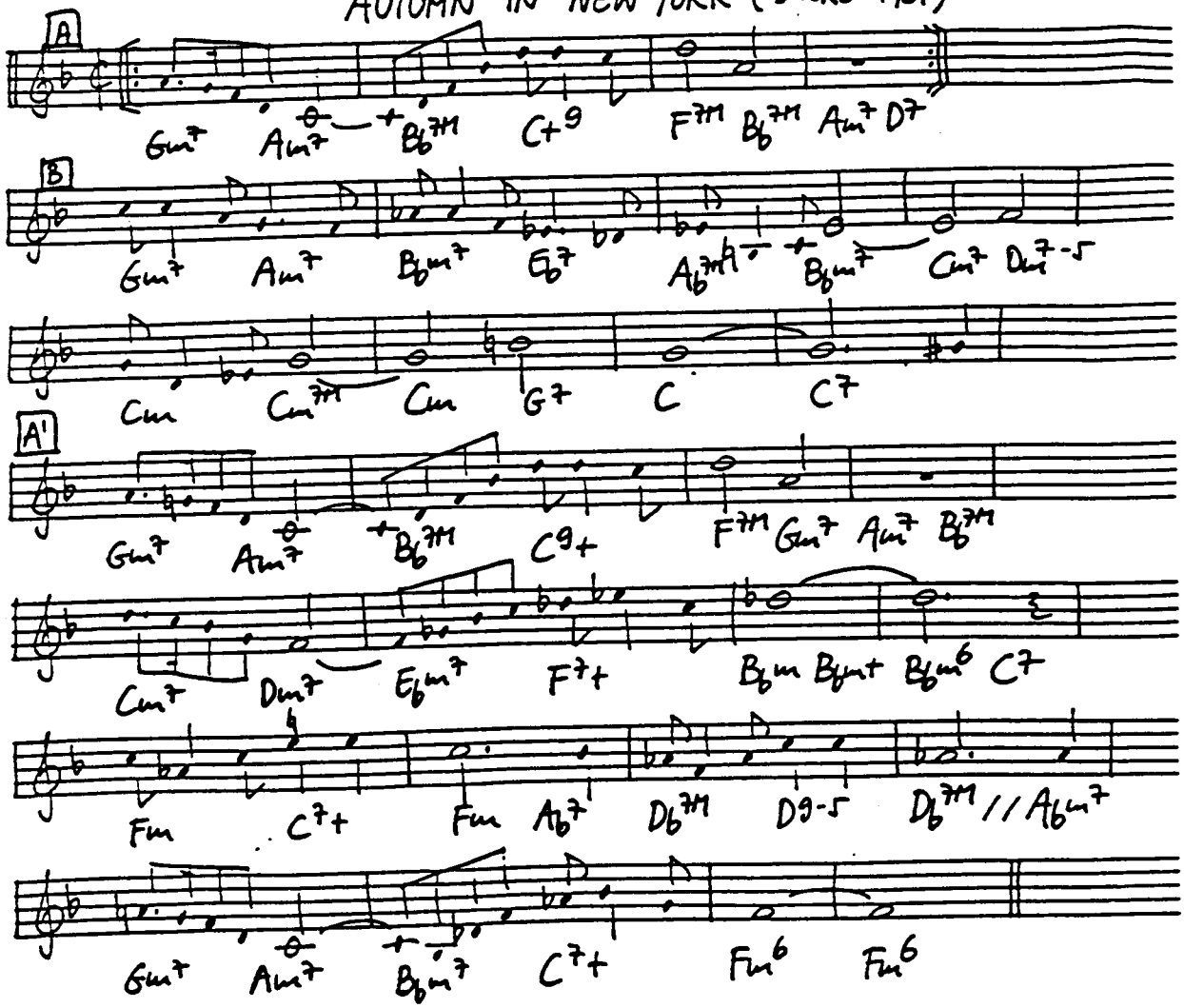


(Transcriptions)

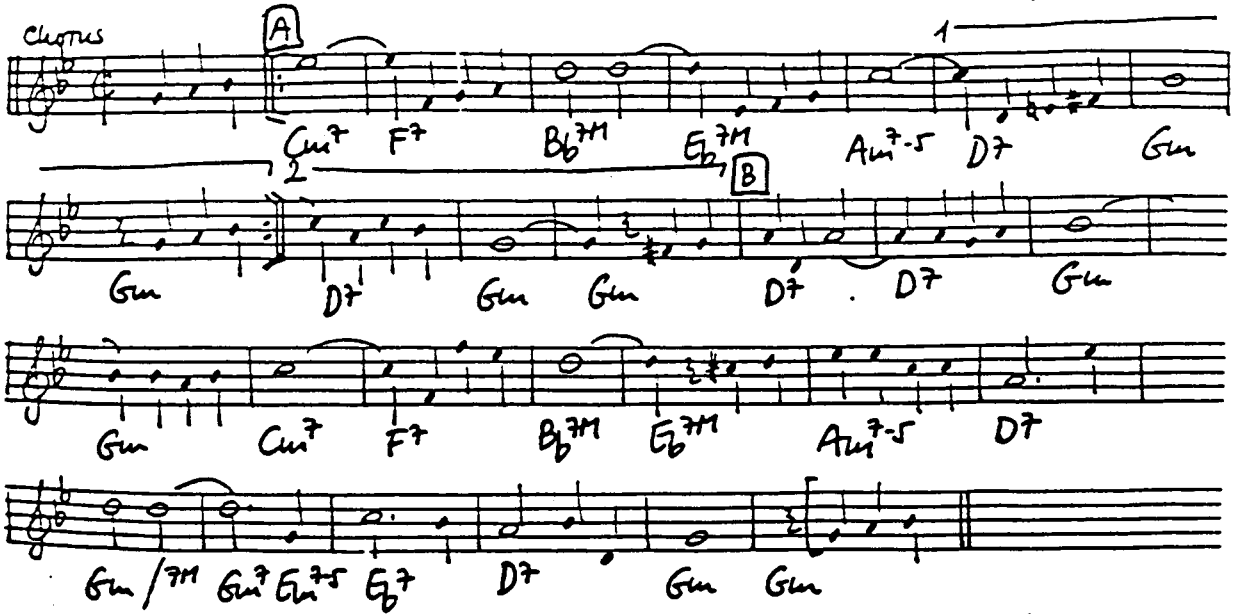
AU PRIVAVE (Parker 1951)



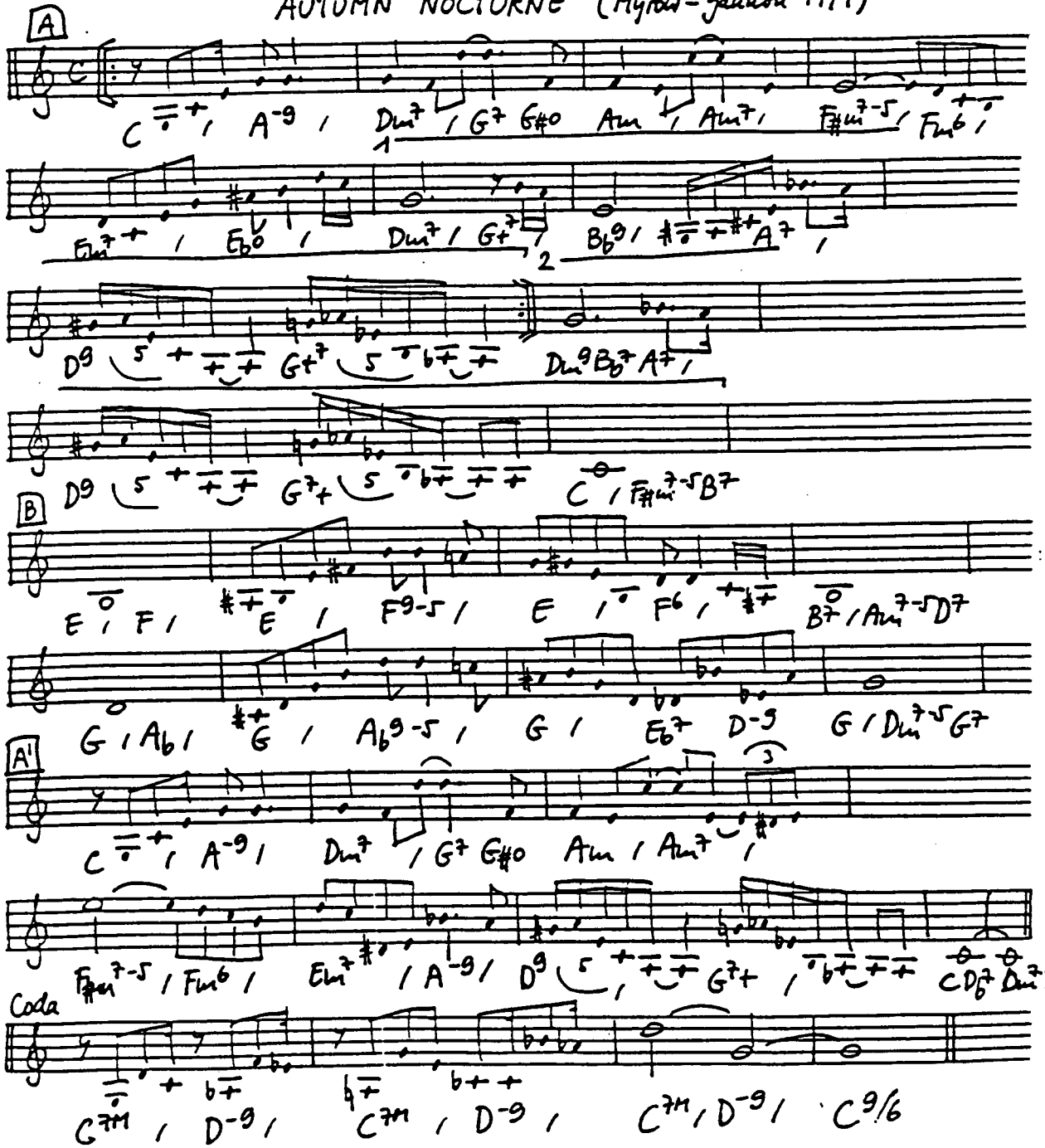
AUTUMN IN NEW YORK (Duke 1934)



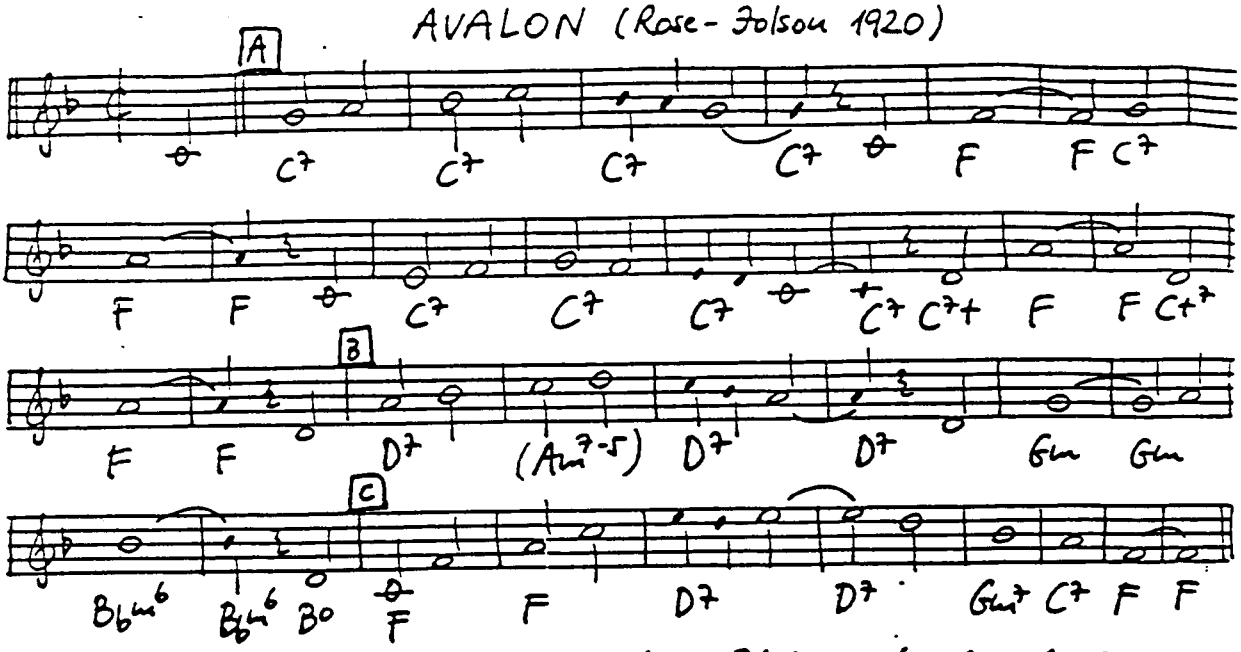
AUTUMN LEAVES (Kosma - Mercer 1947)



AUTUMN NOCTURNE (Myrow - Jamison 1941)

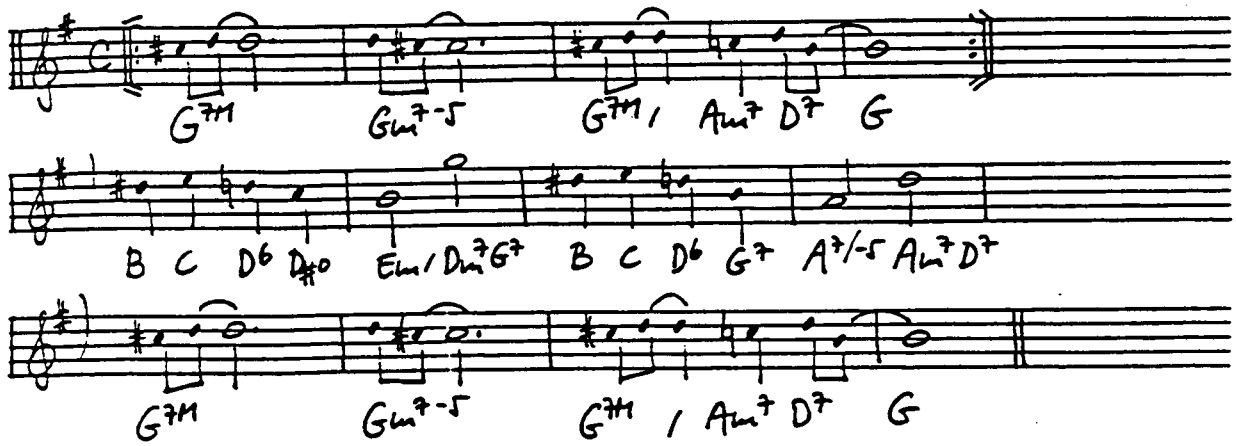


AVALON (Rose-Jolson 1920)

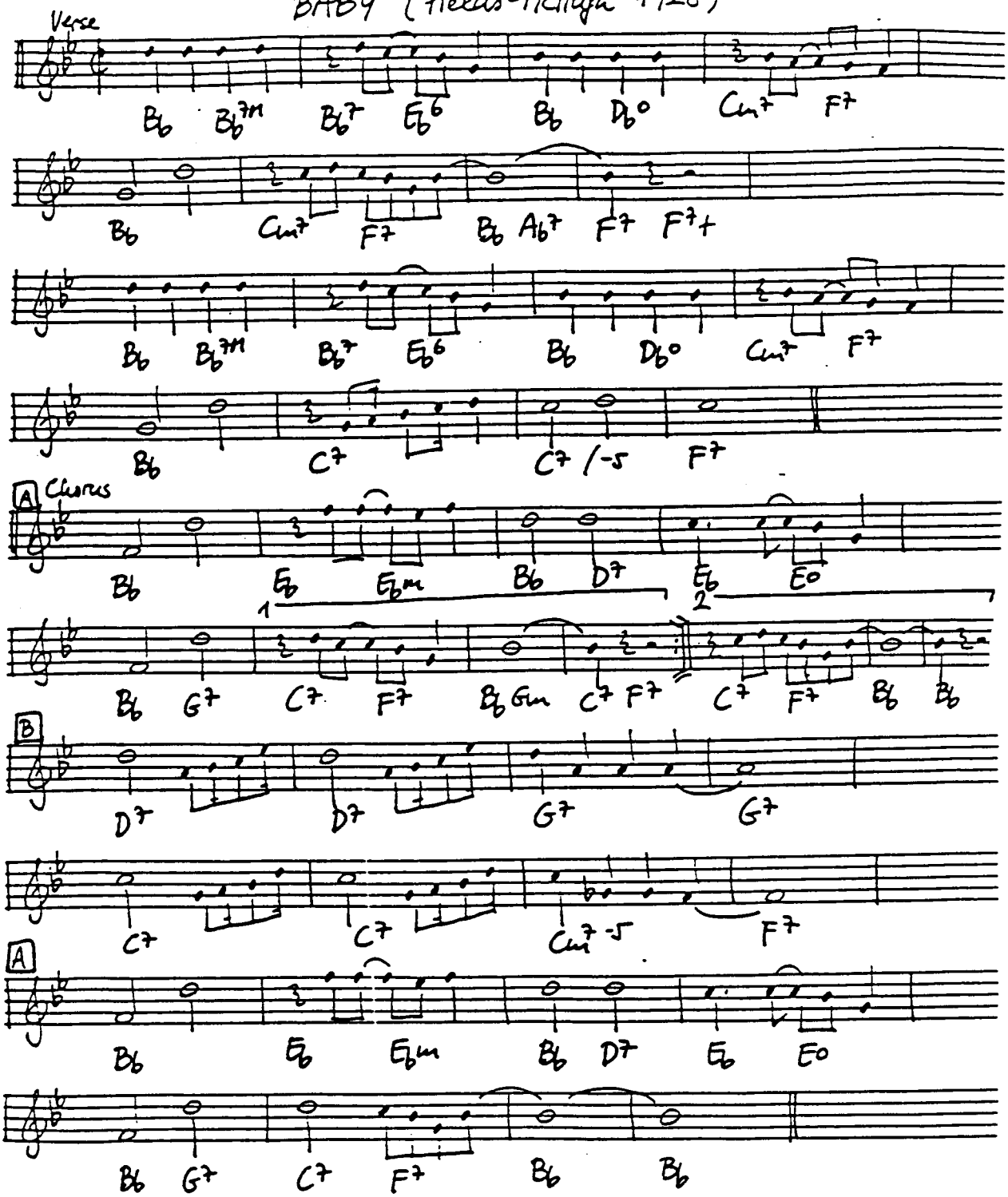


I found my love in AVALON beside the bay, I left my heart in Avalon, and sail'd away. I dream of her and Avalon from dusk 'til dawn, and so I think I'll travel on to AVALON.

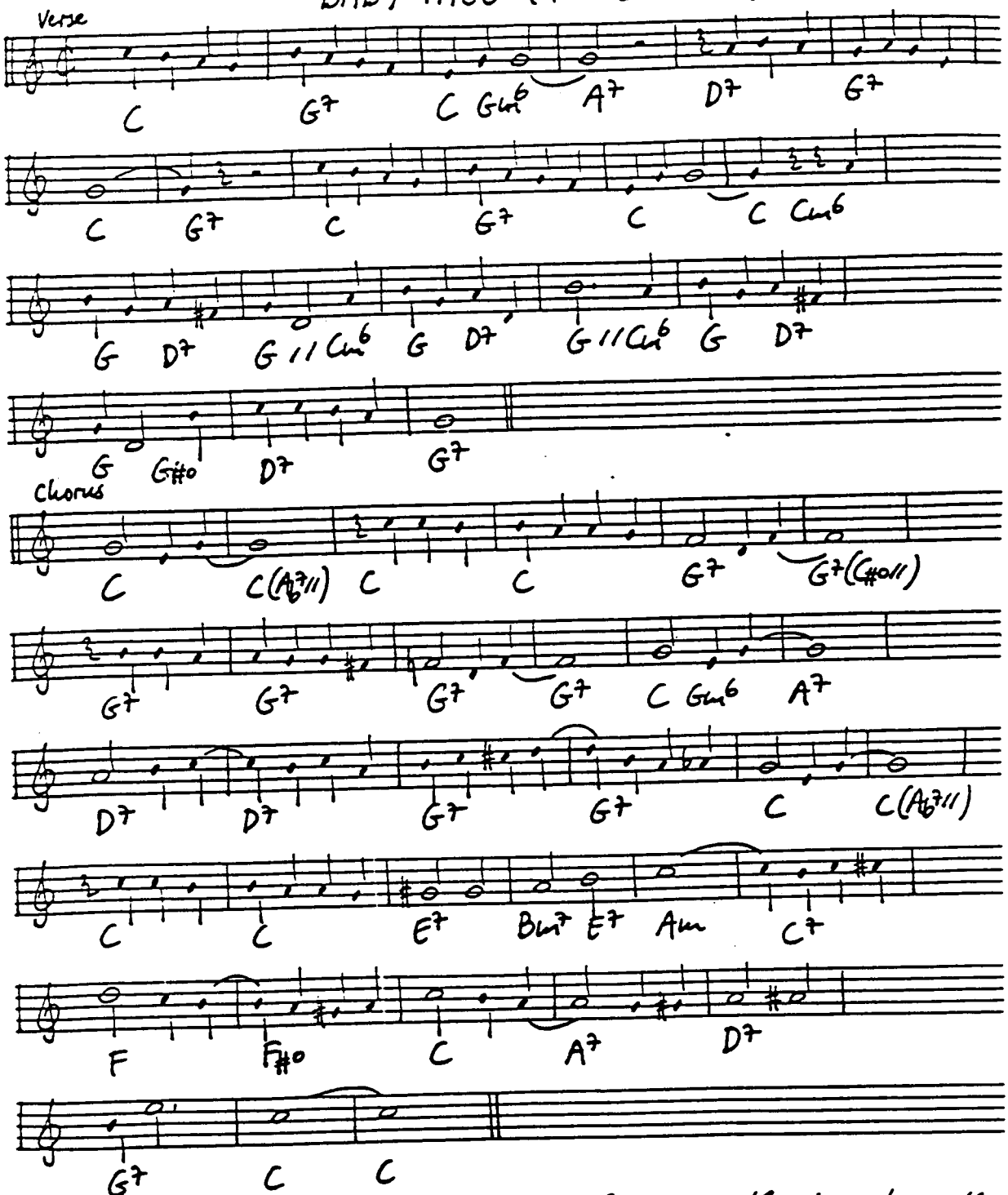
AZURE (Ellington-Mills 1937)



BABY (Fields-McHugh 1928)

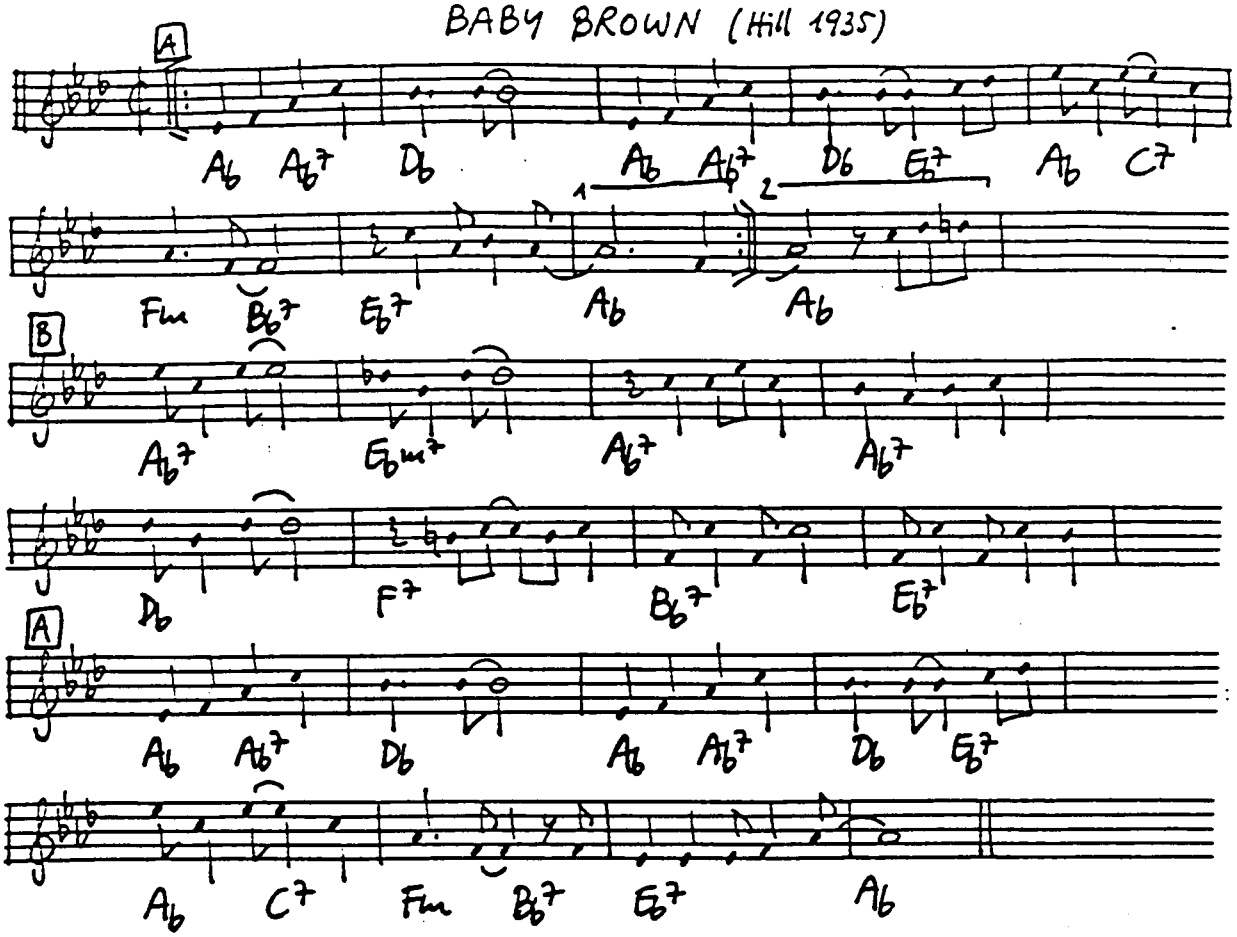


BABY FACE (Akst - Davis 1926)

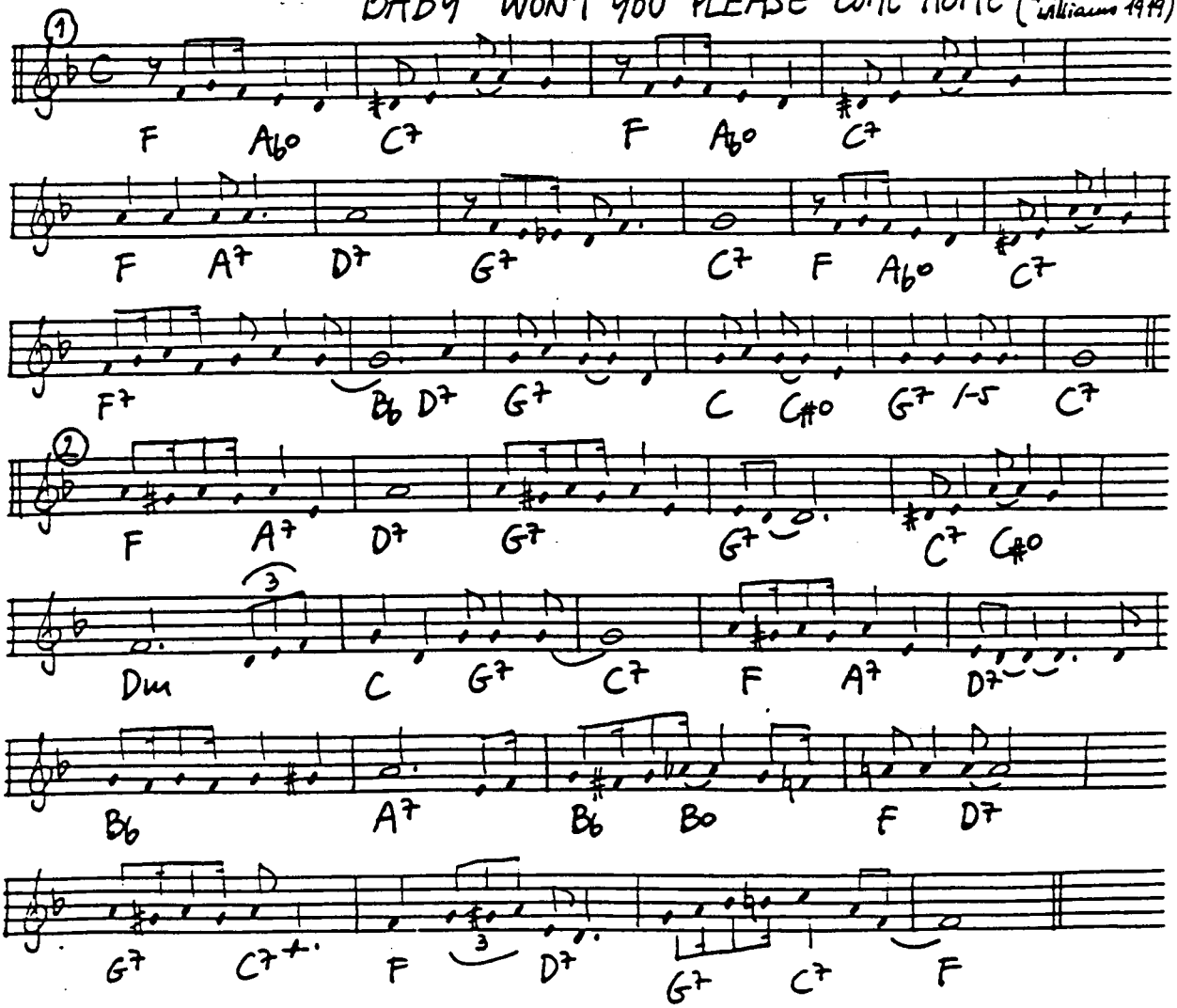


CHORUS: BABY FACE, you've got the cutest little Baby Face, there's not another one could take your place, Baby Face, my poor heart is jumpin', you shure have started somethin'
Baby Face, I'm up in heaven when I'm in your fond embrace, I didn't need a shove 'cause I just fell in love with your pretty BABY FACE.

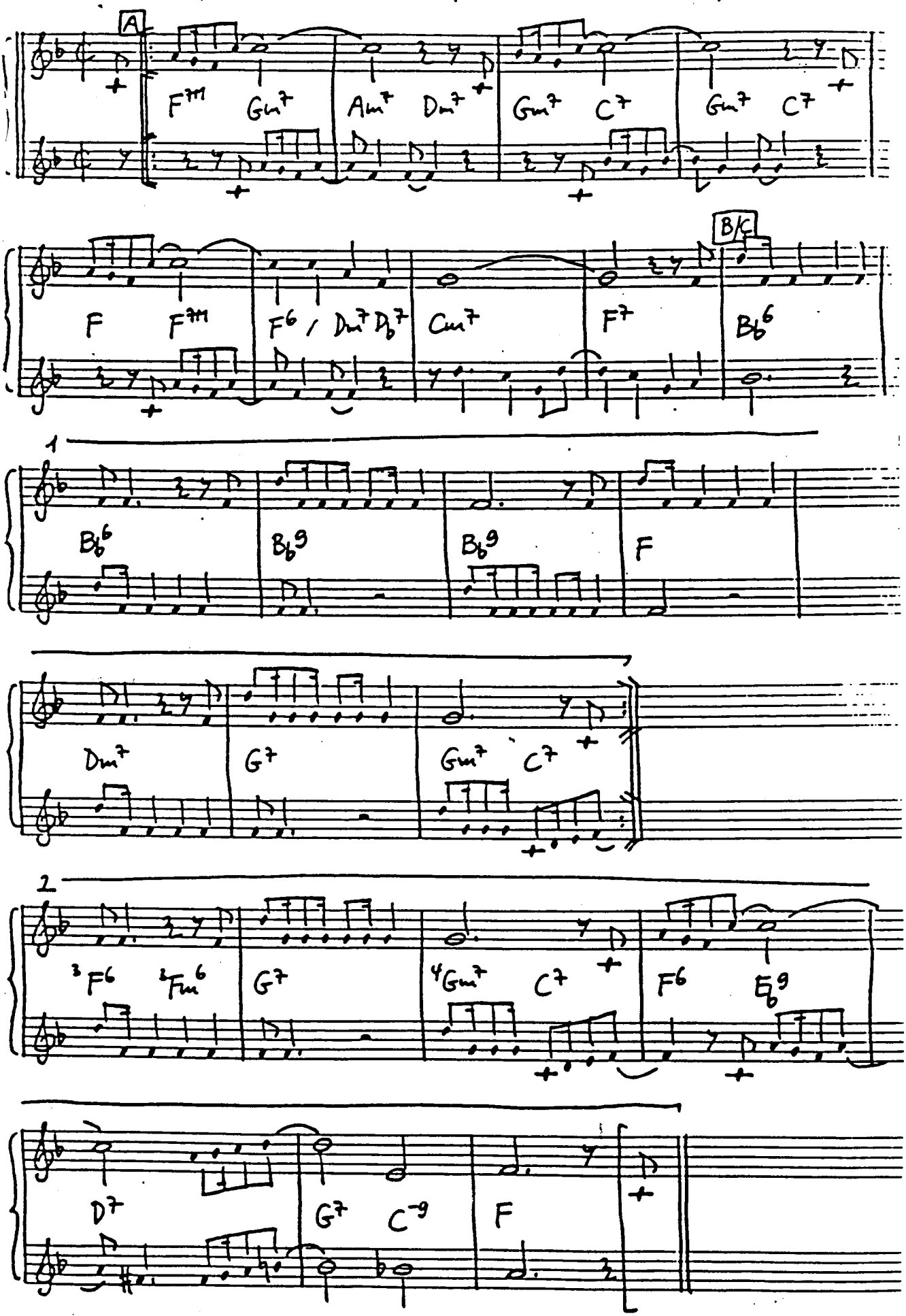
BABY BROWN (Hill 1935)



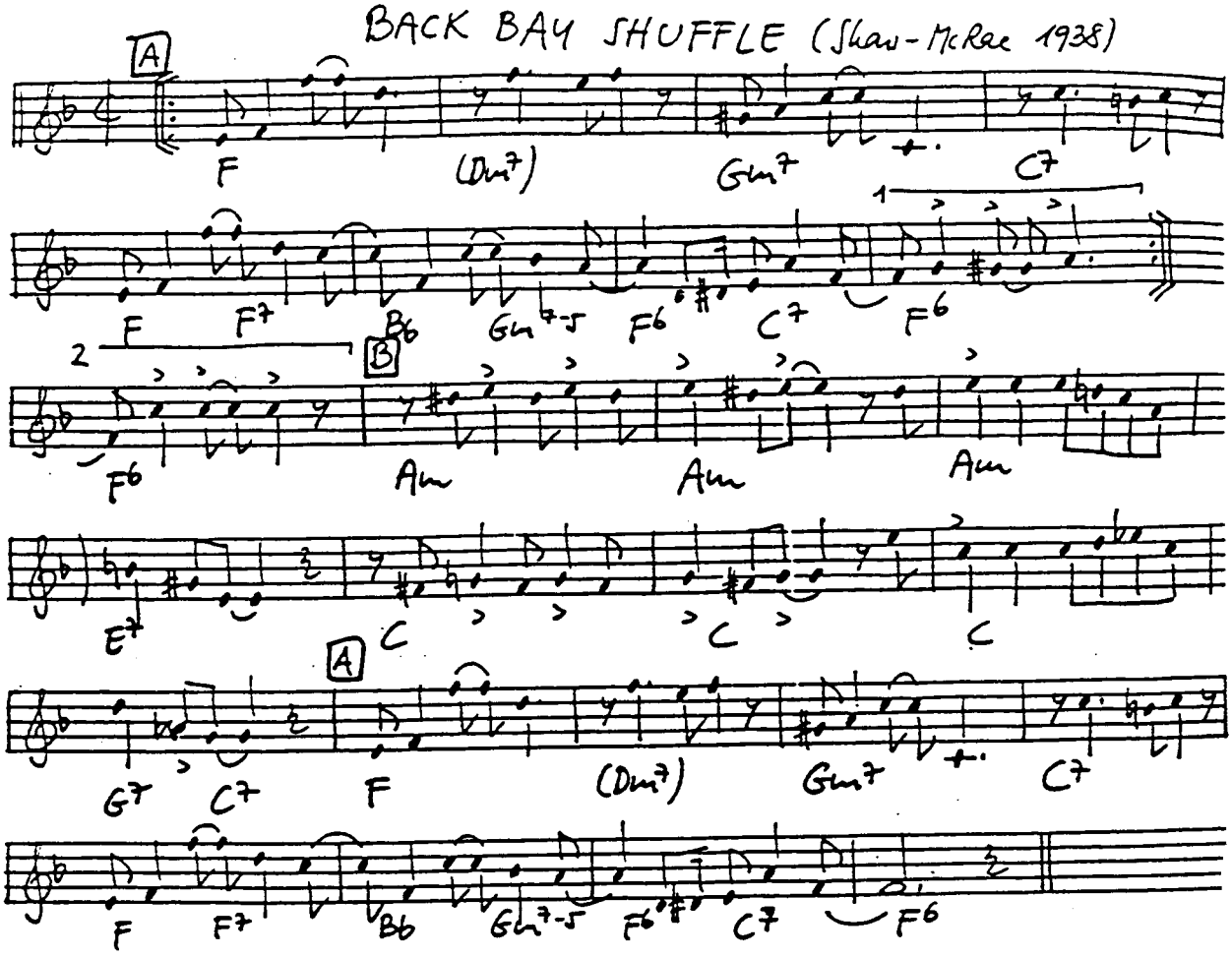
BABY WON'T YOU PLEASE COME HOME (Warfield-Williams 1919)



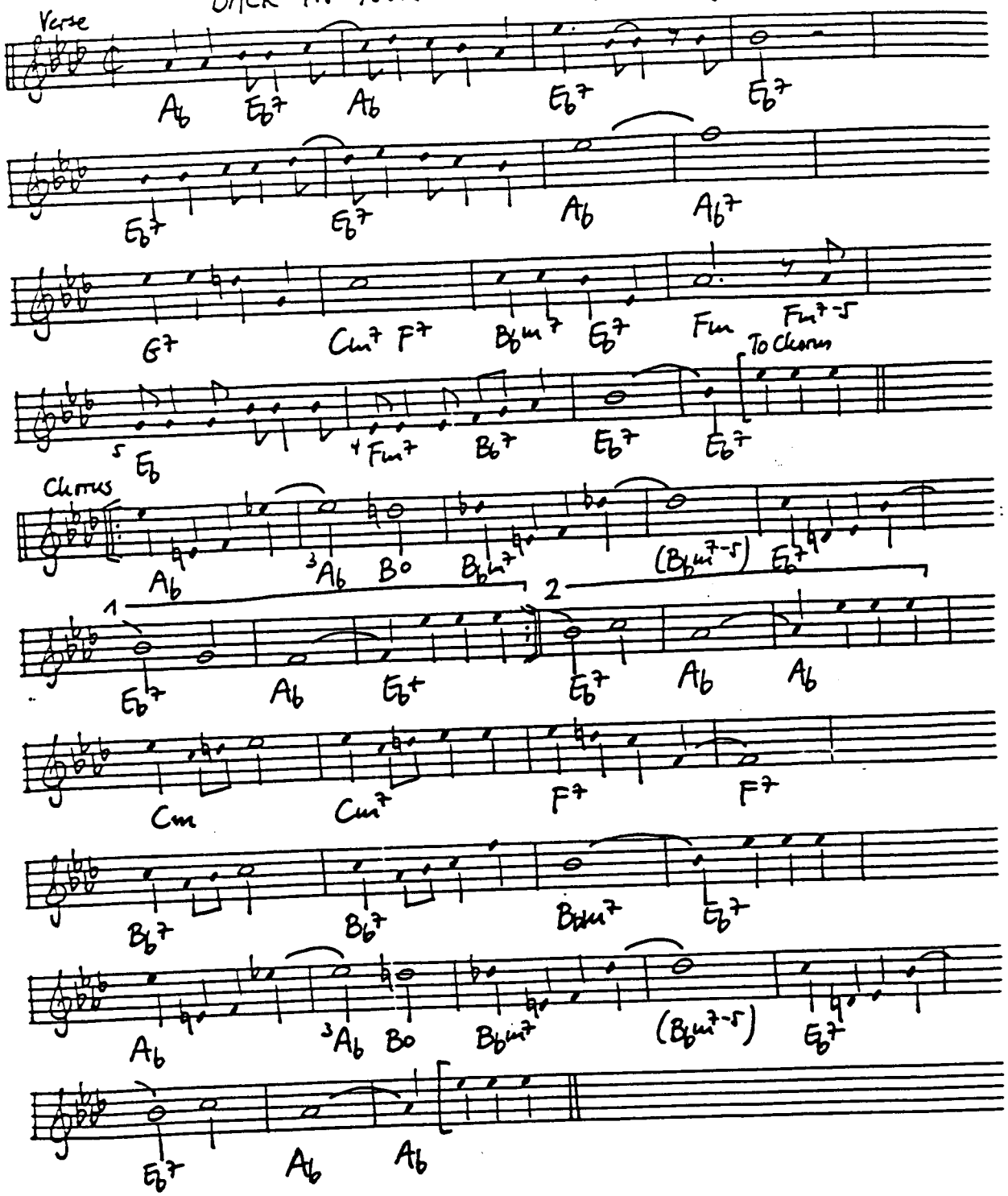
BABY IT'S COLD OUTSIDE (Loesser 1948)



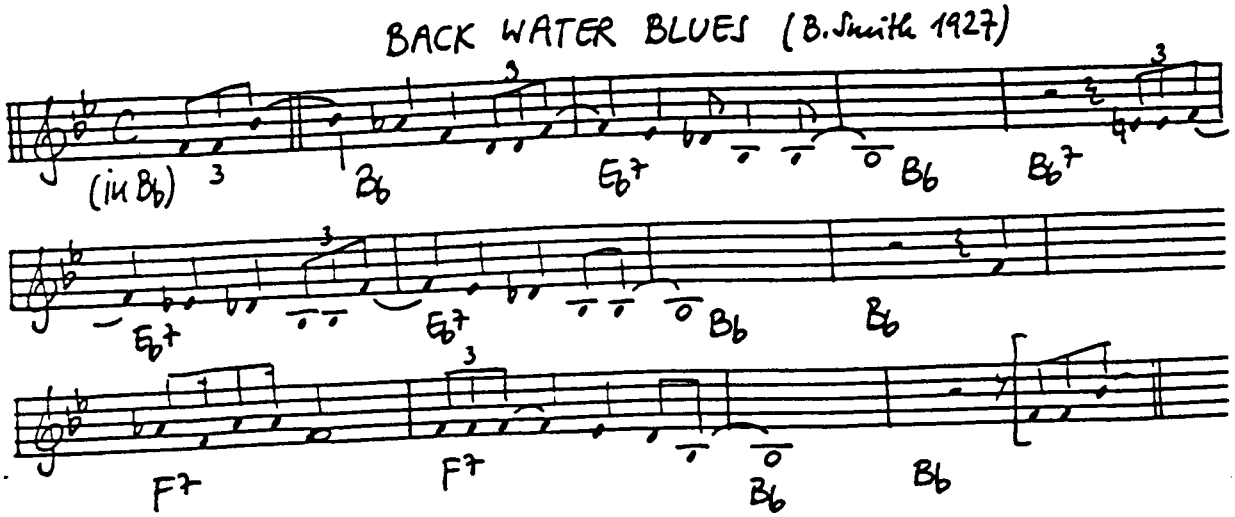
BACK BAY SHUFFLE (Shaw-McRae 1938)



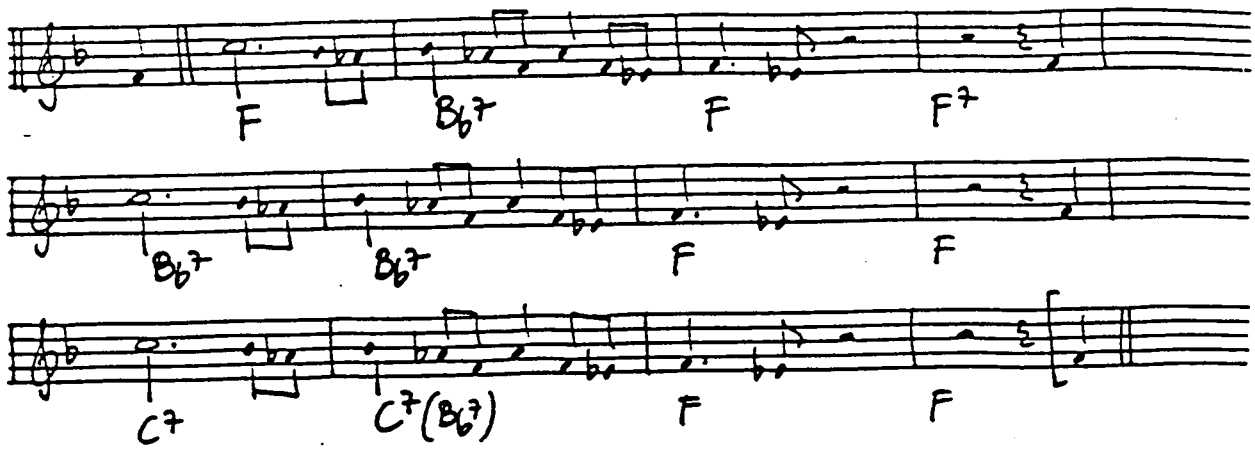
BACK IN YOUR OWN BACKYARD (Dreyer-Rose-Jolson 1927)



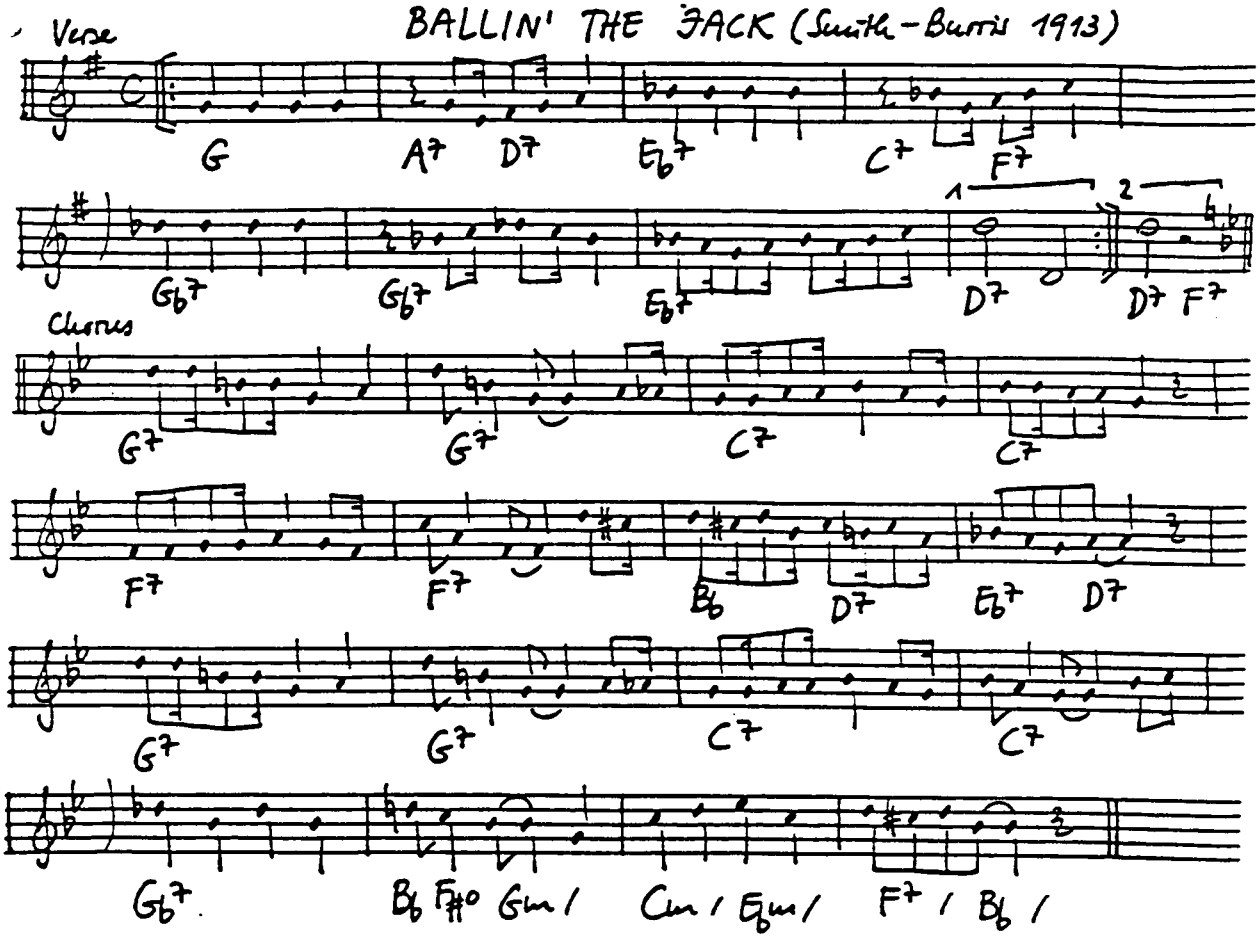
BACK WATER BLUES (B. Smith 1927)



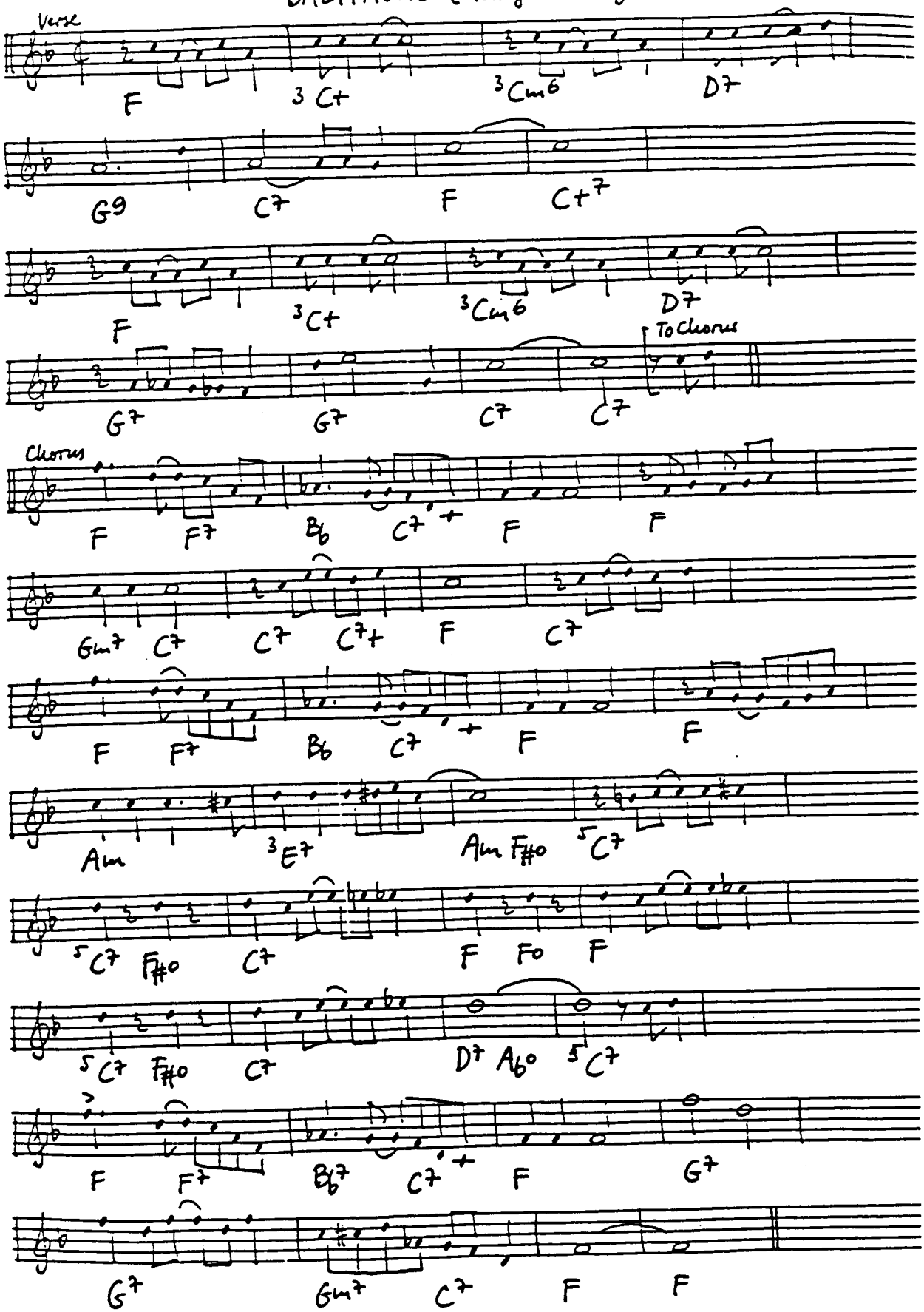
BAG'S GROOVE (Jackson - Brandau 1952)



BALLIN' THE JACK (Smith - Burris 1913)

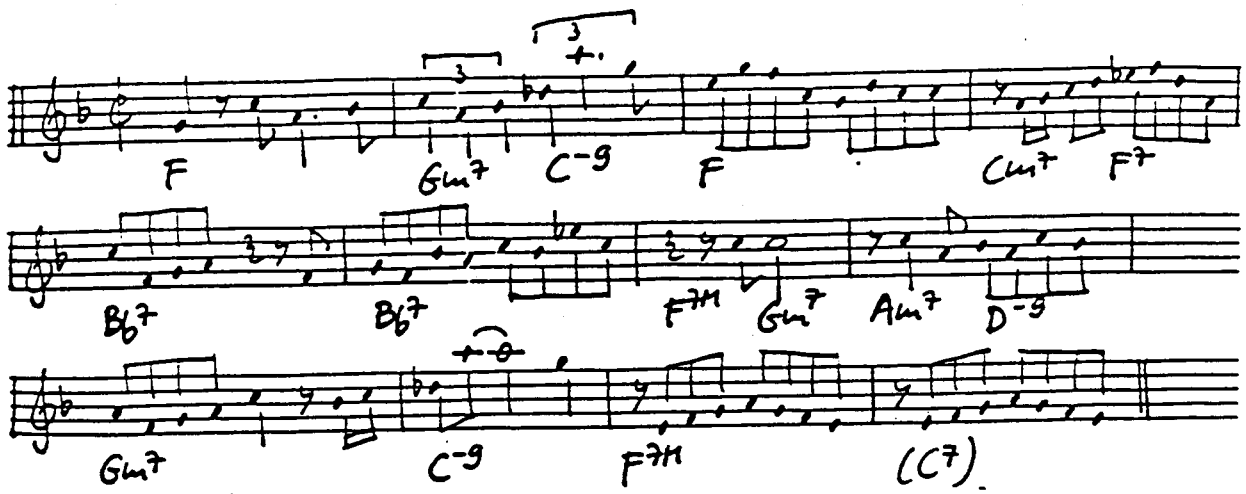


BALTIMORE (McHugh - Healey - Label 1927)

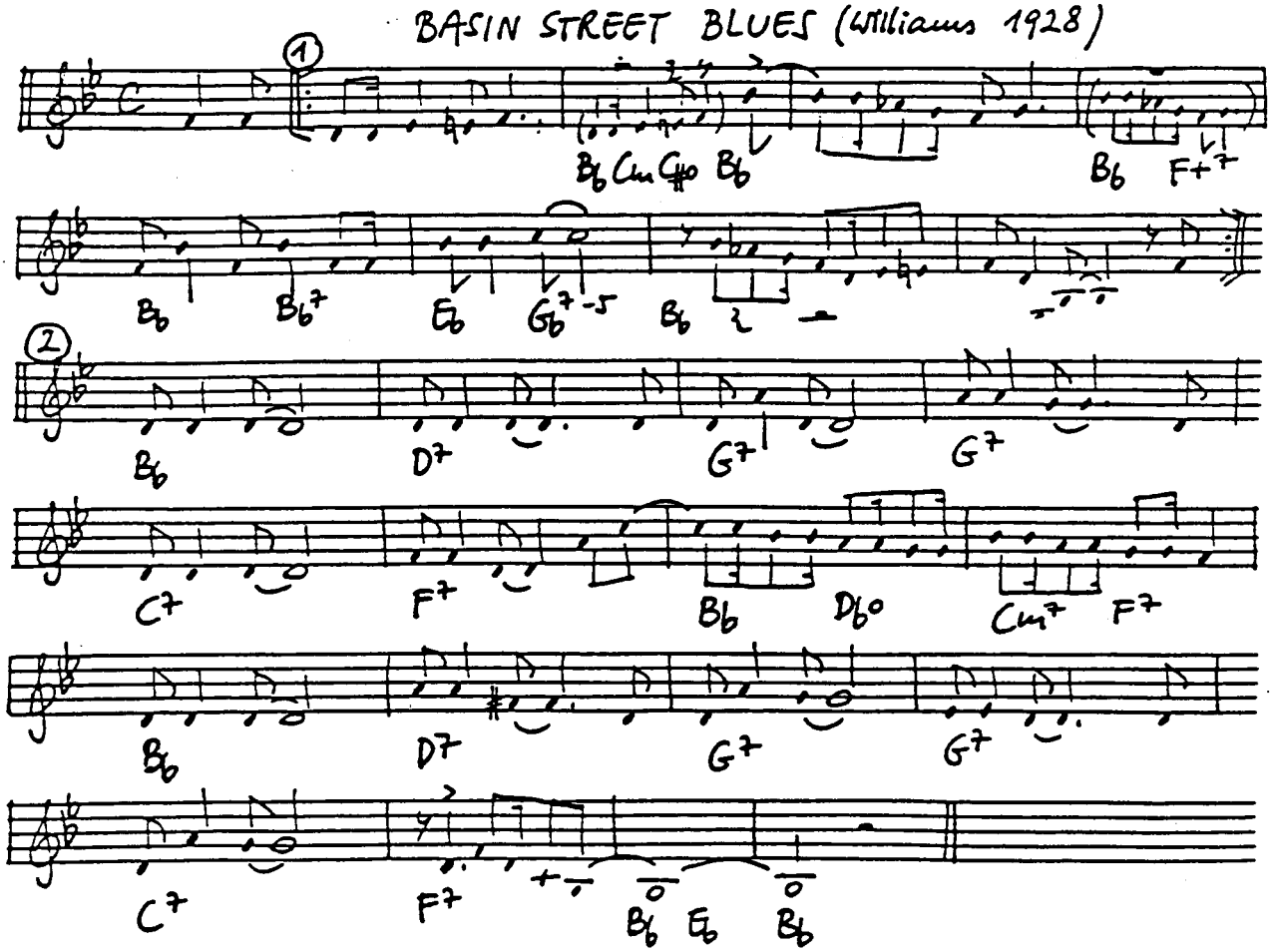


(Transcribed from F. Trumbauer 27)

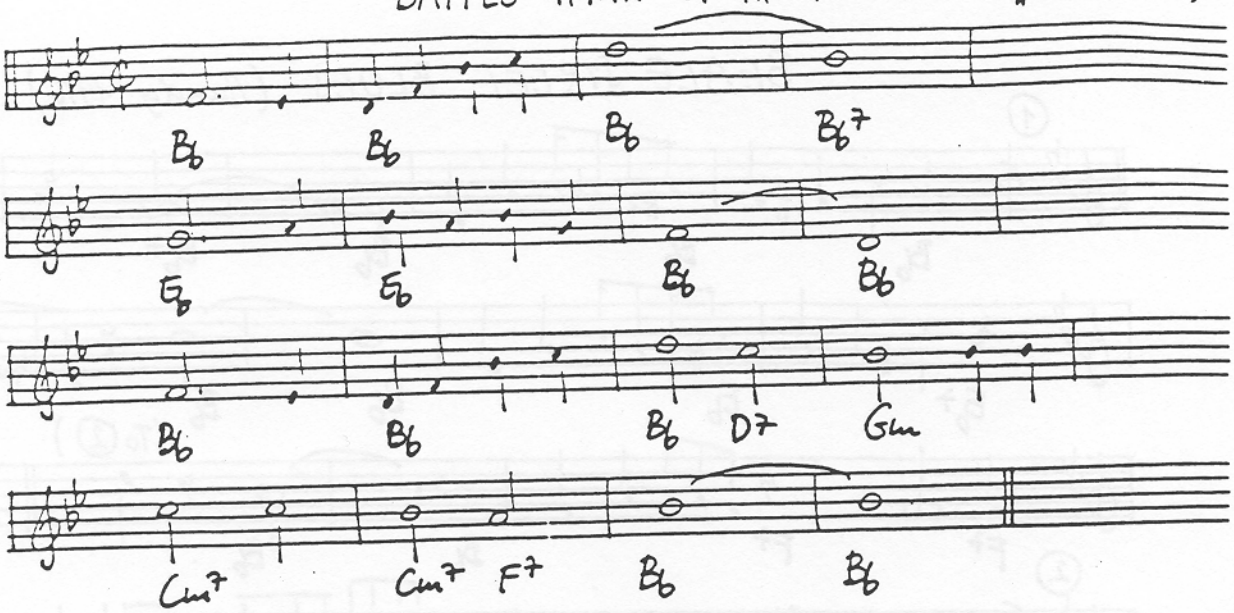
BARBADOS (Parker 1948)



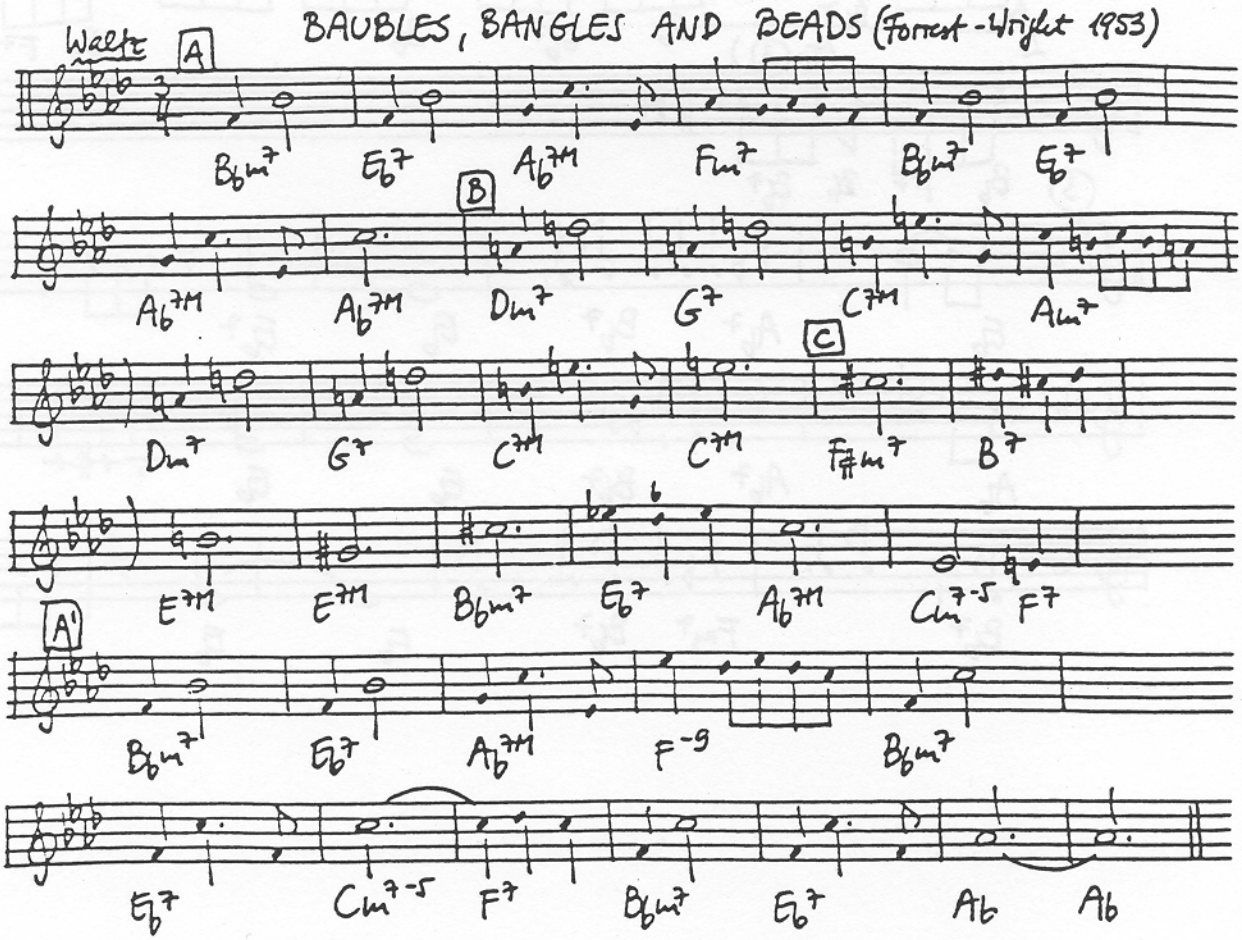
BASIN STREET BLUES (Williams 1928)



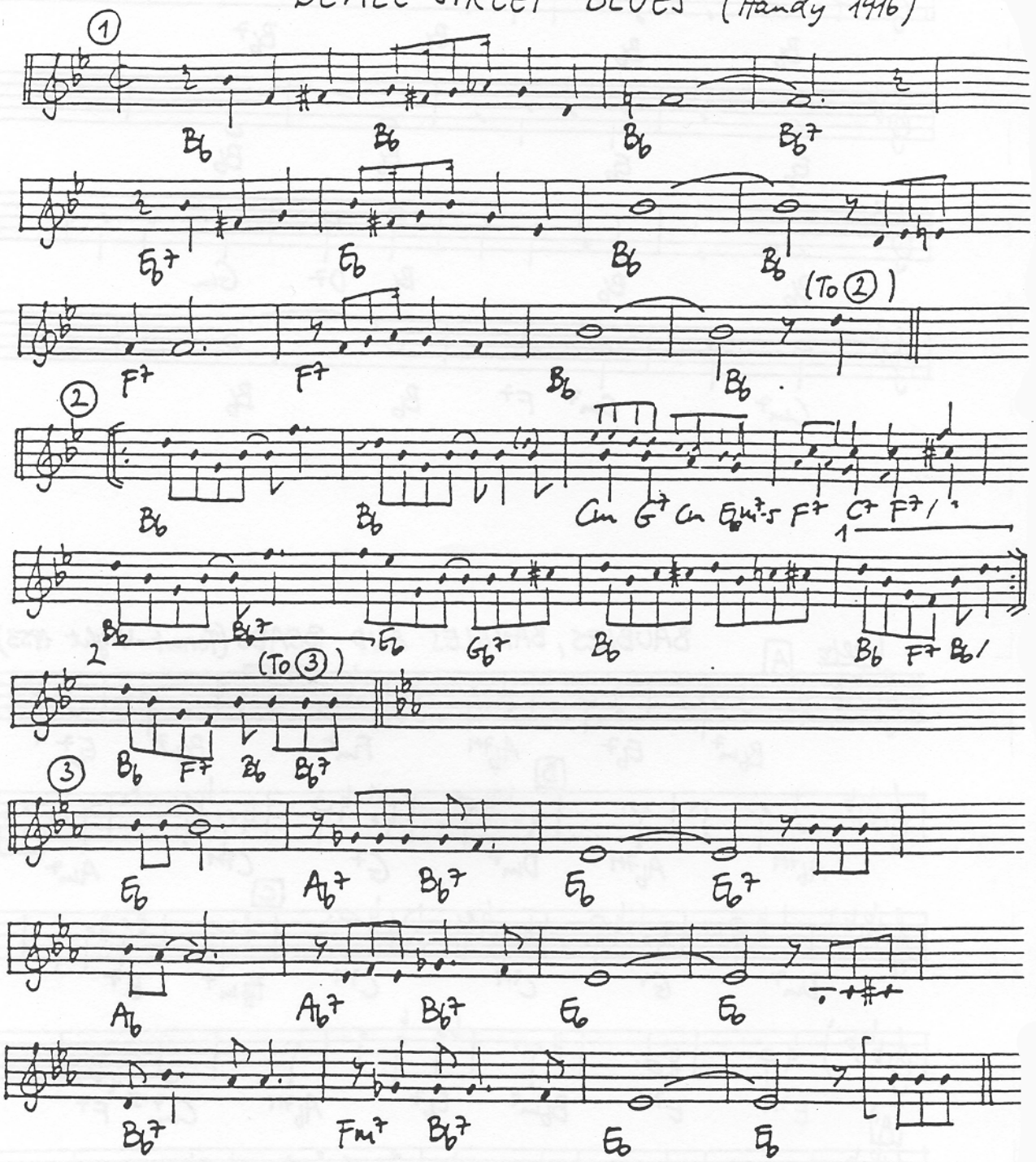
BATTLE HYMN OF THE REPUBLIC (Steffens-Howe 1866)



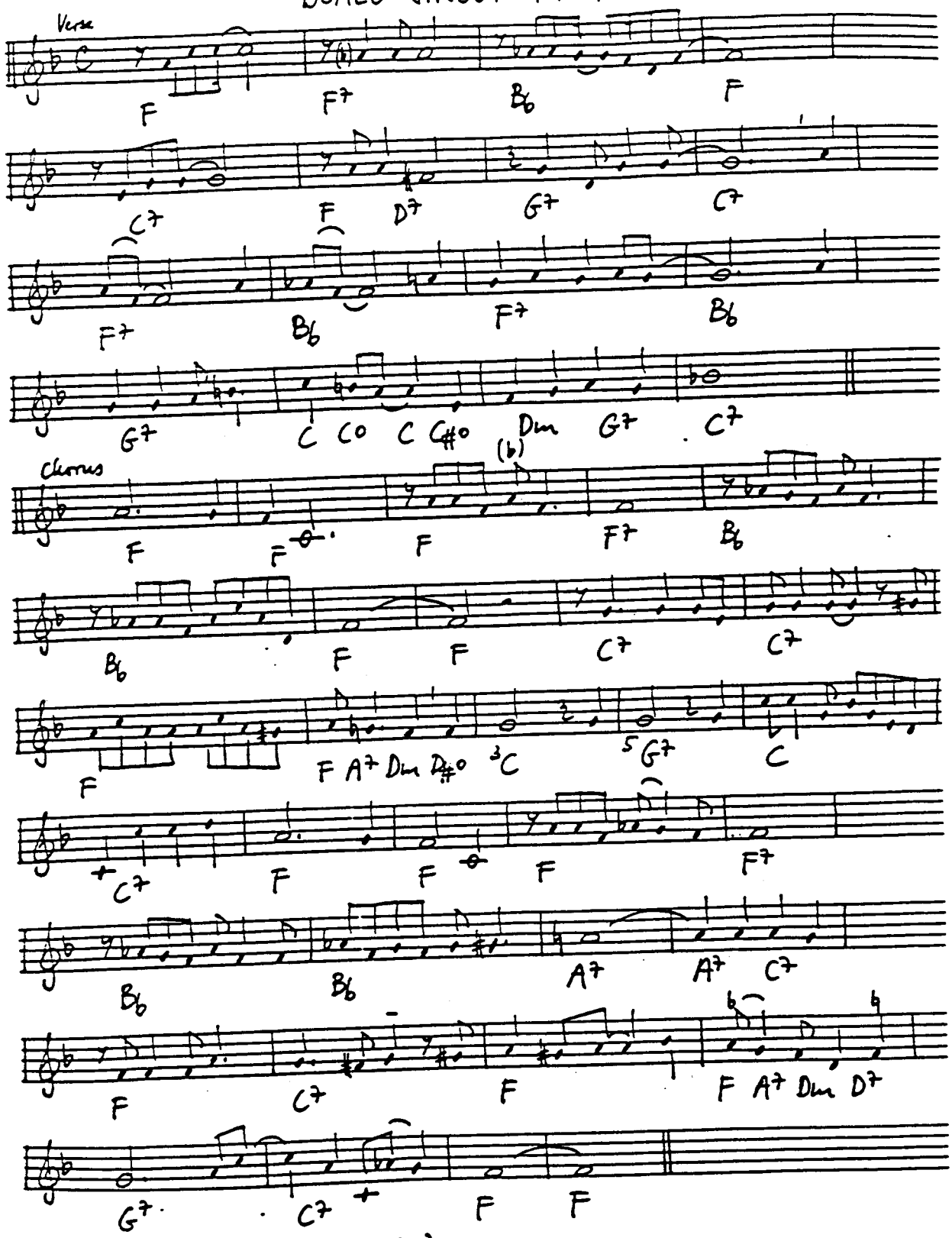
BAUBLES, BANGLES AND BEADS (Forrest-Wright 1953)



BEALE STREET BLUES (Handy 1916)

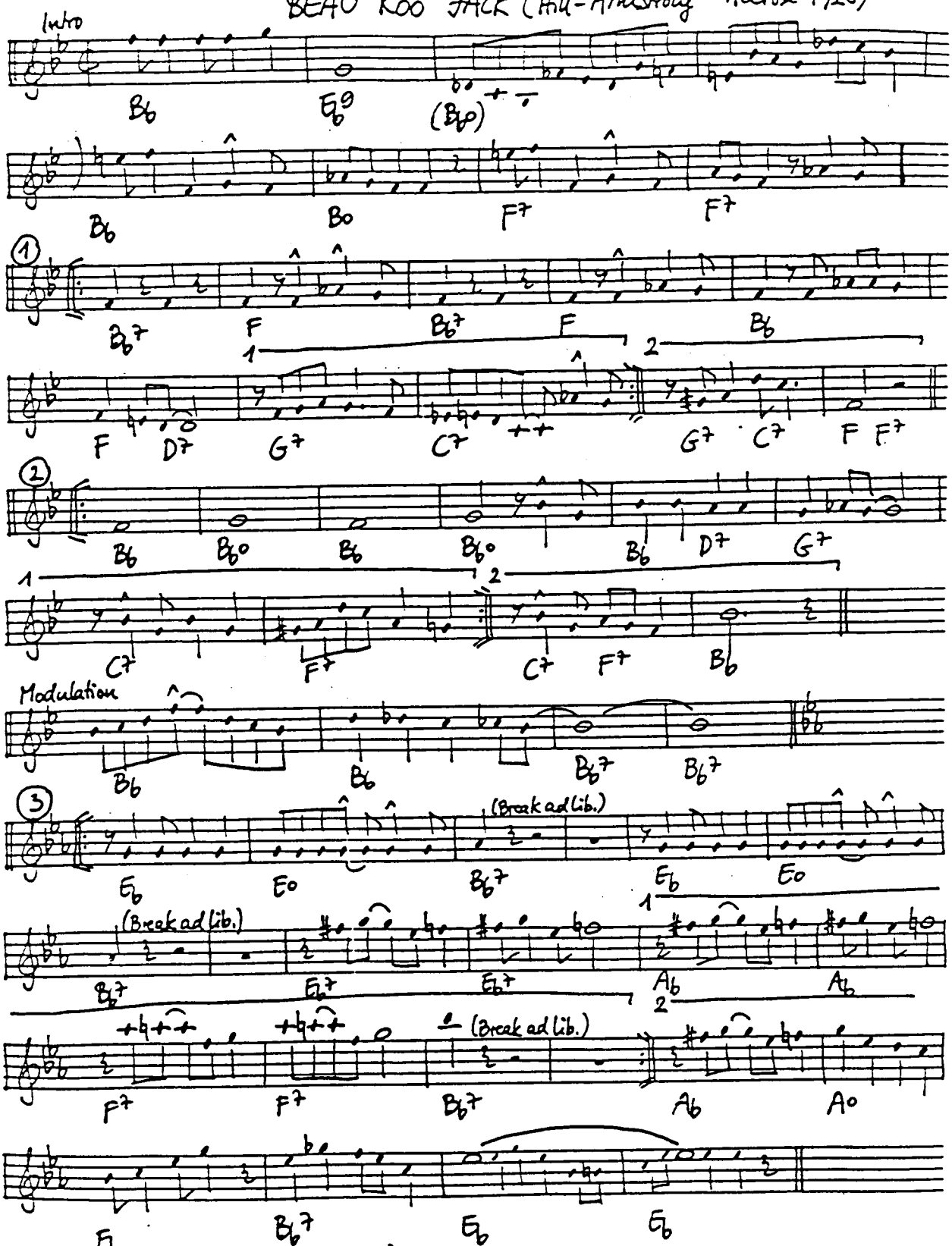


BEALE STREET MAMA (Robinson-Turk 1923)



(Transcribed from F. Henderson 23)

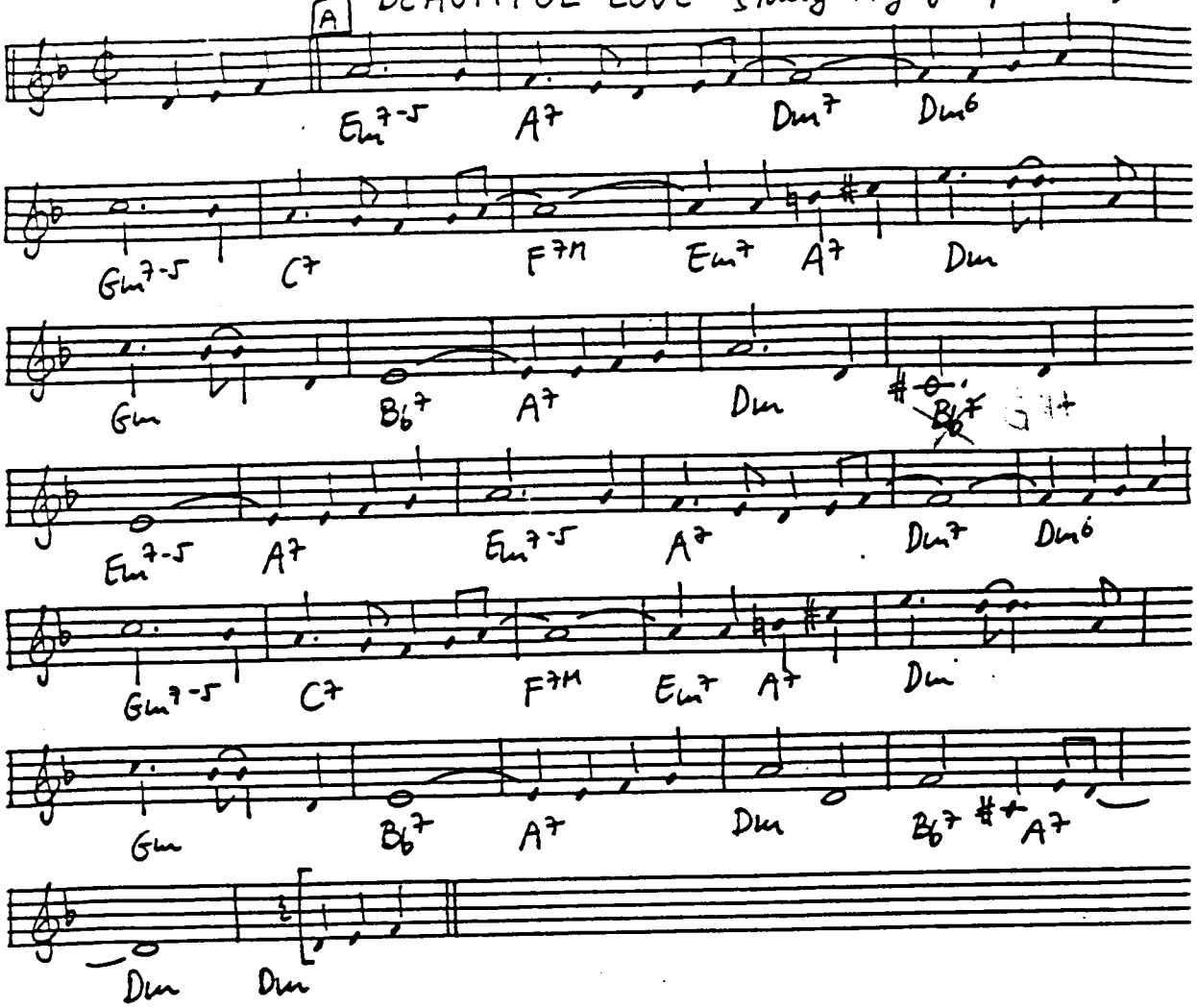
BEAU KOO JACK (Hill-Armstrong - Melrose 1928)



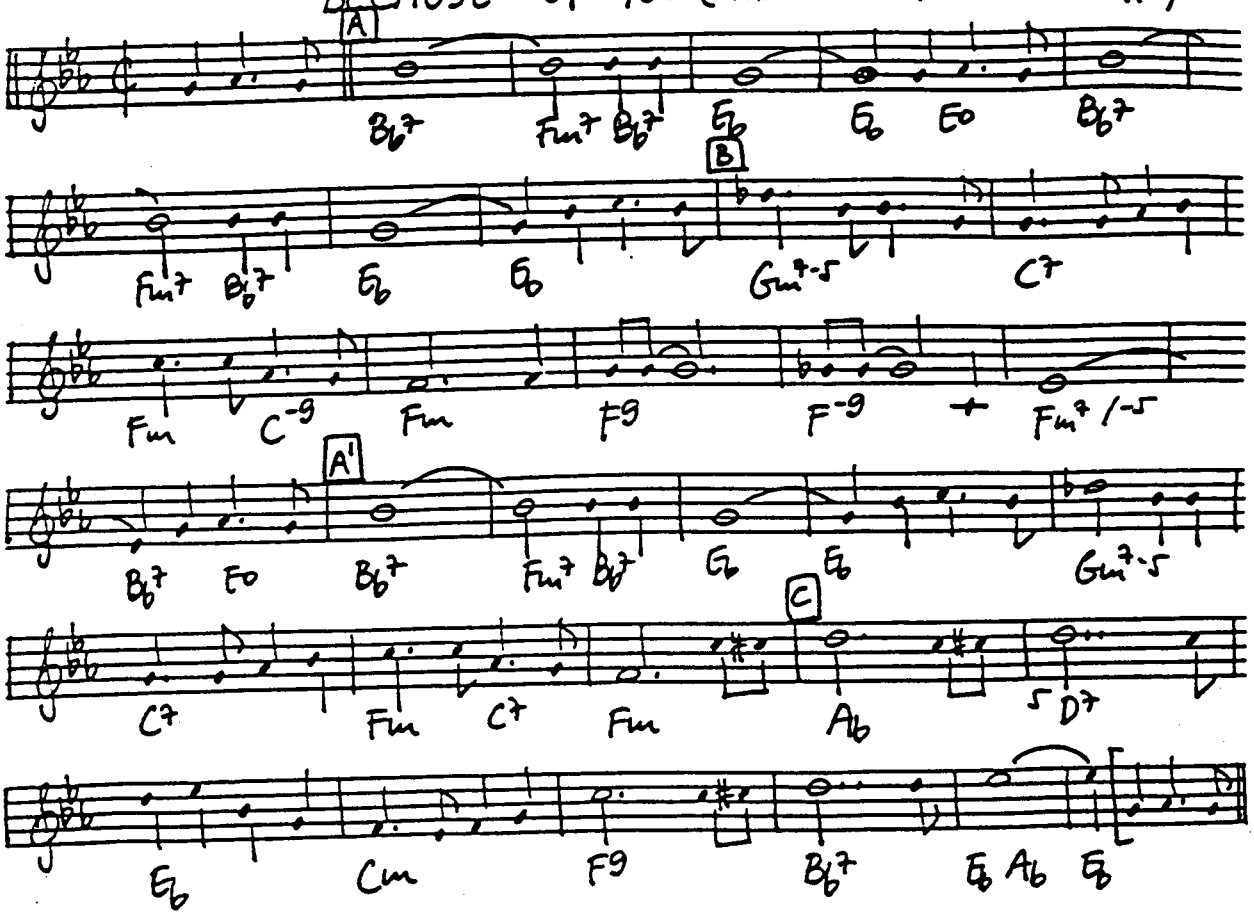
(transcribed from L. Armstrong 28)

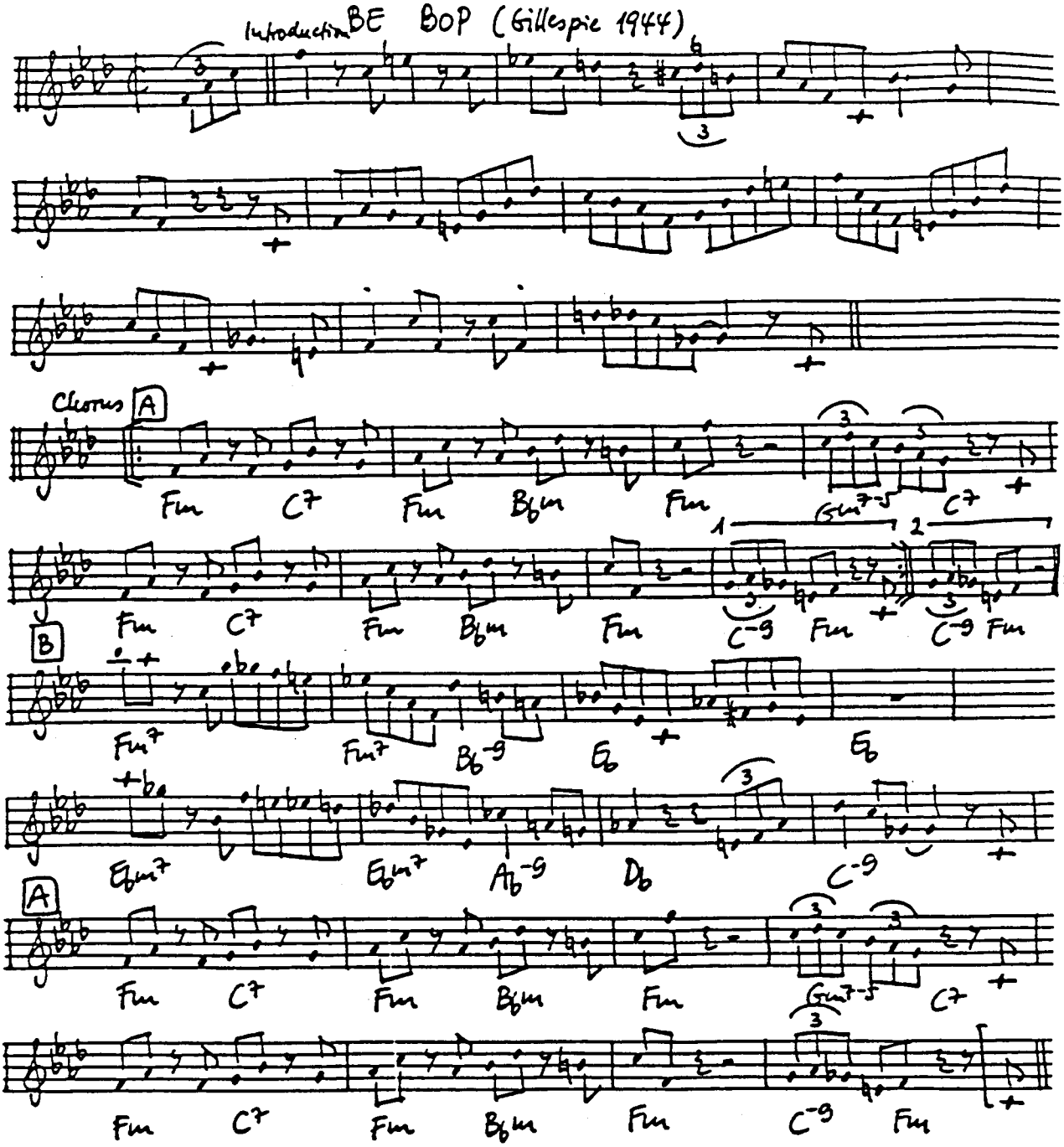
Cl. Williams '28: Intro ① As. Solo ② Tb. Solo/Tutti (4 bars) Modulation ③ Breaks: Reed/Reed/Brass/Ts/Ts/Tb ③ Tr. Solo + Reed Riffs, no breaks, last 2 bars: 4 bars Reed Break/③ Tutti (arranged)

BEAUTIFUL LOVE (Young-King-Gillespie 1931)

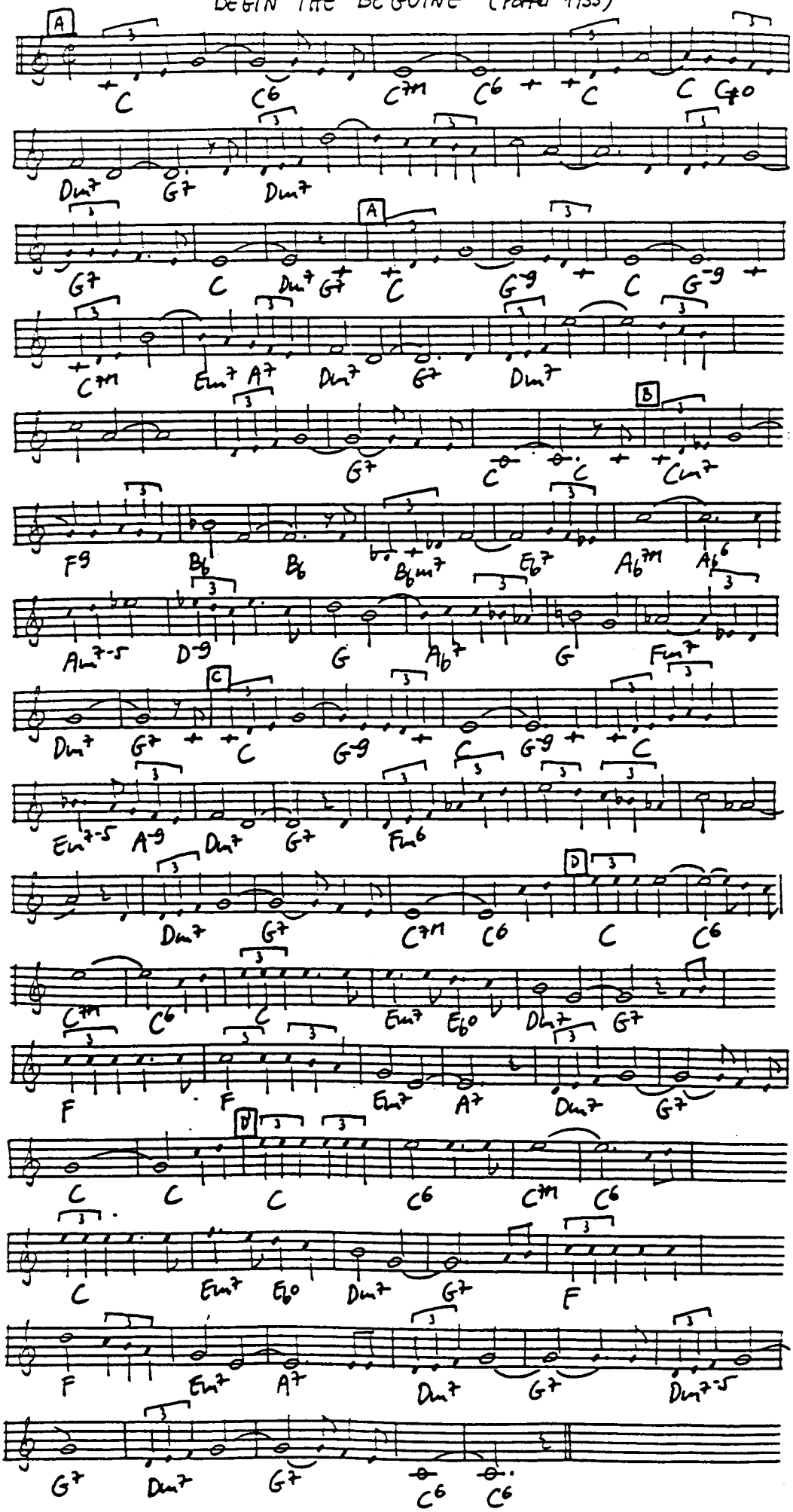


BECAUSE OF YOU (Wilkinson-Hammerstein 1940)

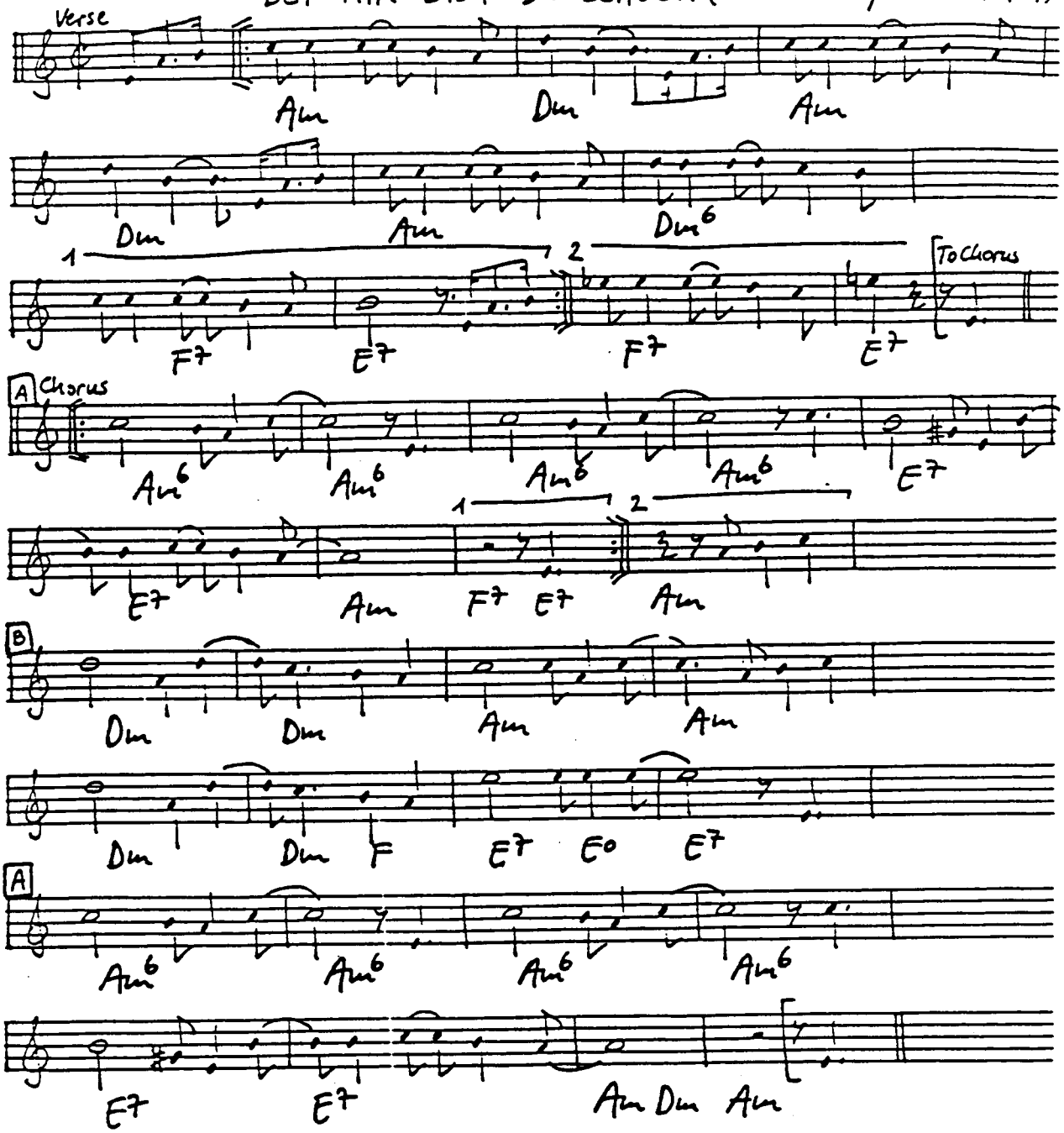



Introduction BE BOP (Gillespie 1944)
Chorus A
Fm C7 Fm B♭m Fm Gm7-5 C7
1 2
Fm C7 Fm B♭m Fm C-9 Fm C-9 Fm
B
Fm7 Fm7 B♭-9 E♭ E♭
E♭m7 E♭m7 A♭-9 D♭ C-9
A
Fm C7 Fm B♭m Fm Gm7-5 C7
Fm C7 Fm B♭m Fm C-9 Fm

BEGIN THE BEGUINE (Porter 1935)

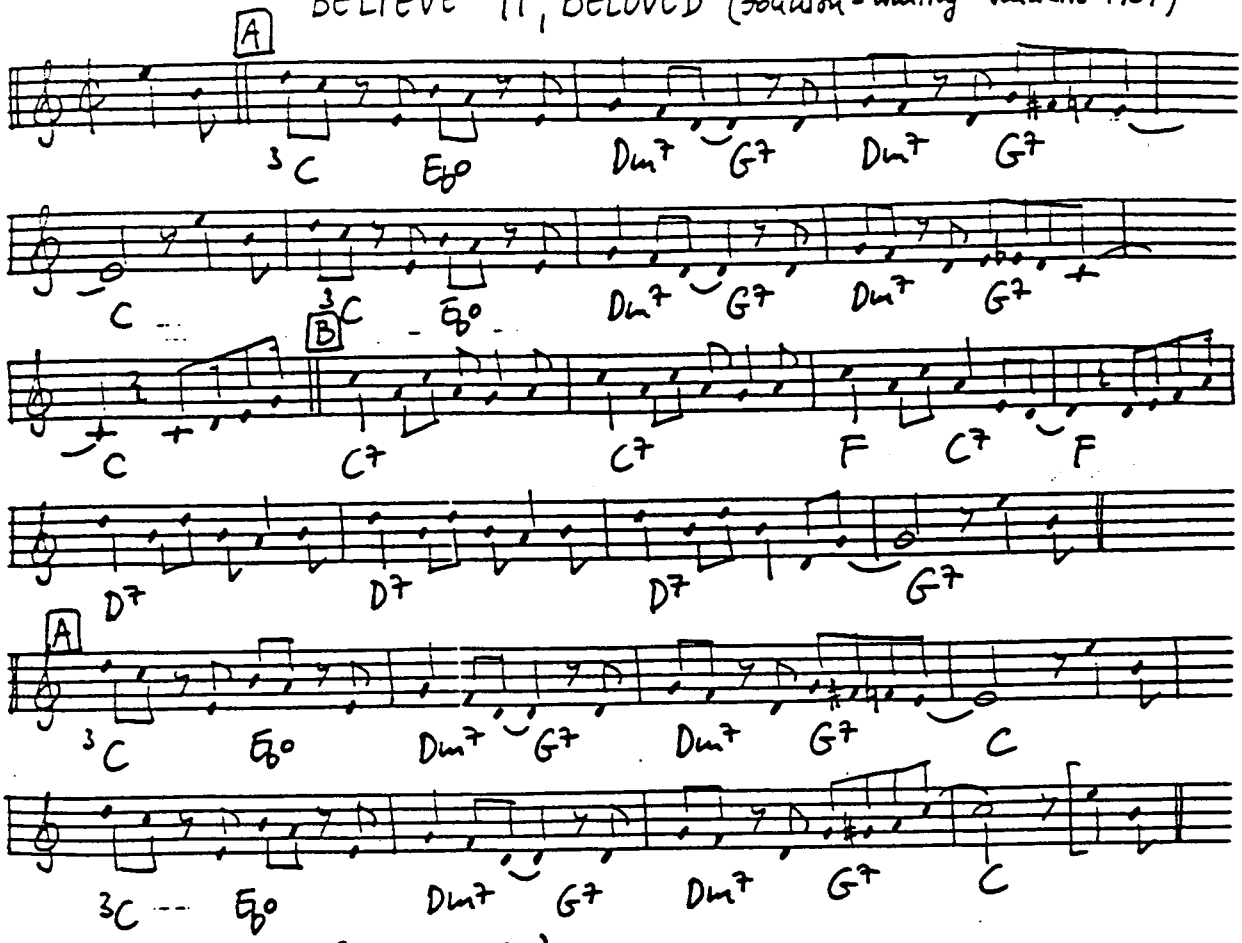


BEI MIR BIST DU SCHOEN (Secunda-Chaplin-Kahn 1937)



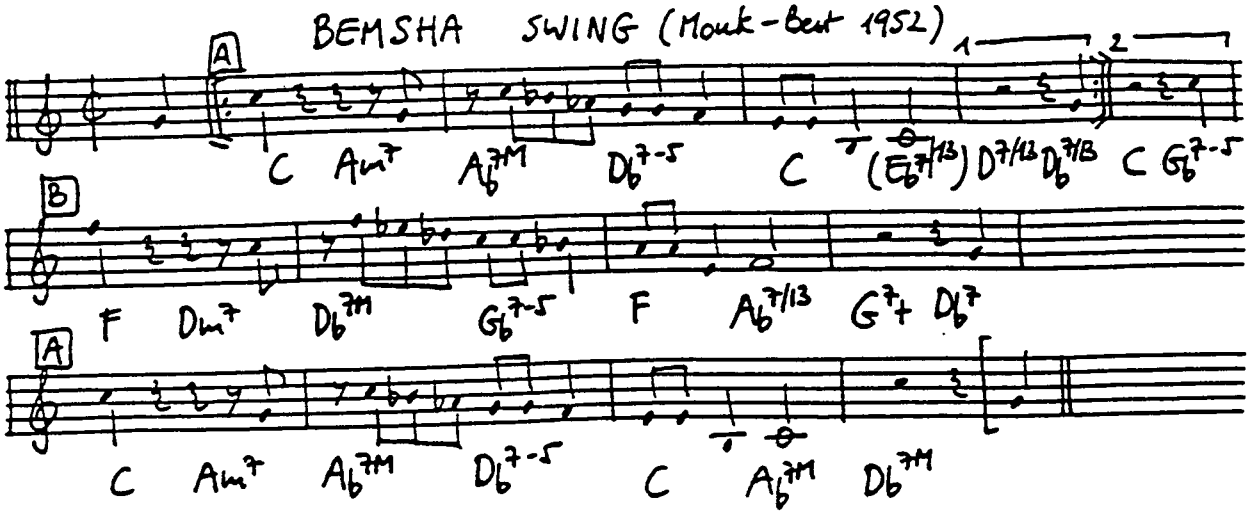
CHORUS: BEI MIR BIST DU SCHÖN (Pronounced: "By Meer Bist Doo Shane")
Please let me explain, "BEI MIR BIST DU SCHÖN" means that you're grand.
Bei mir bist du schön, again I'll explain,
It means you're the fairest in the land.
I could say "Bella, Bella", even say "Wunderbar",
each language only helps me tell you how grand you are,
I've tried to explain, "Bei mir bist du schön",
So, kiss me and say you understand.

BELIEVE IT, BELOVED (Johnson - Whiting - Schwartz 1934)

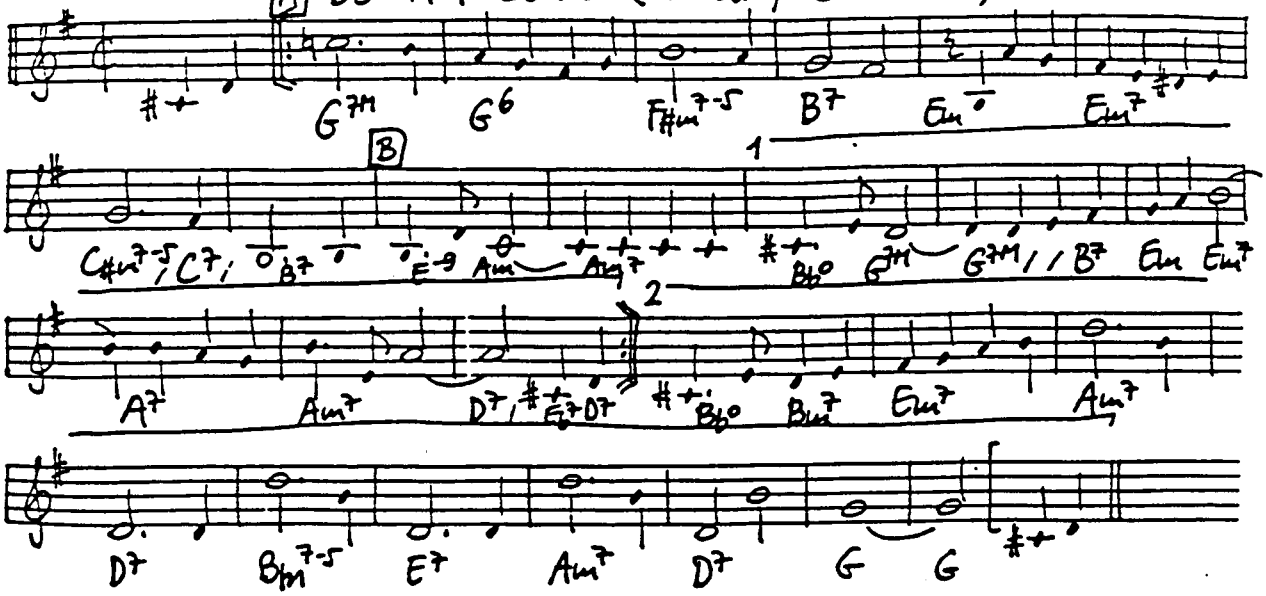


(Transcribed from Red Allen 35)

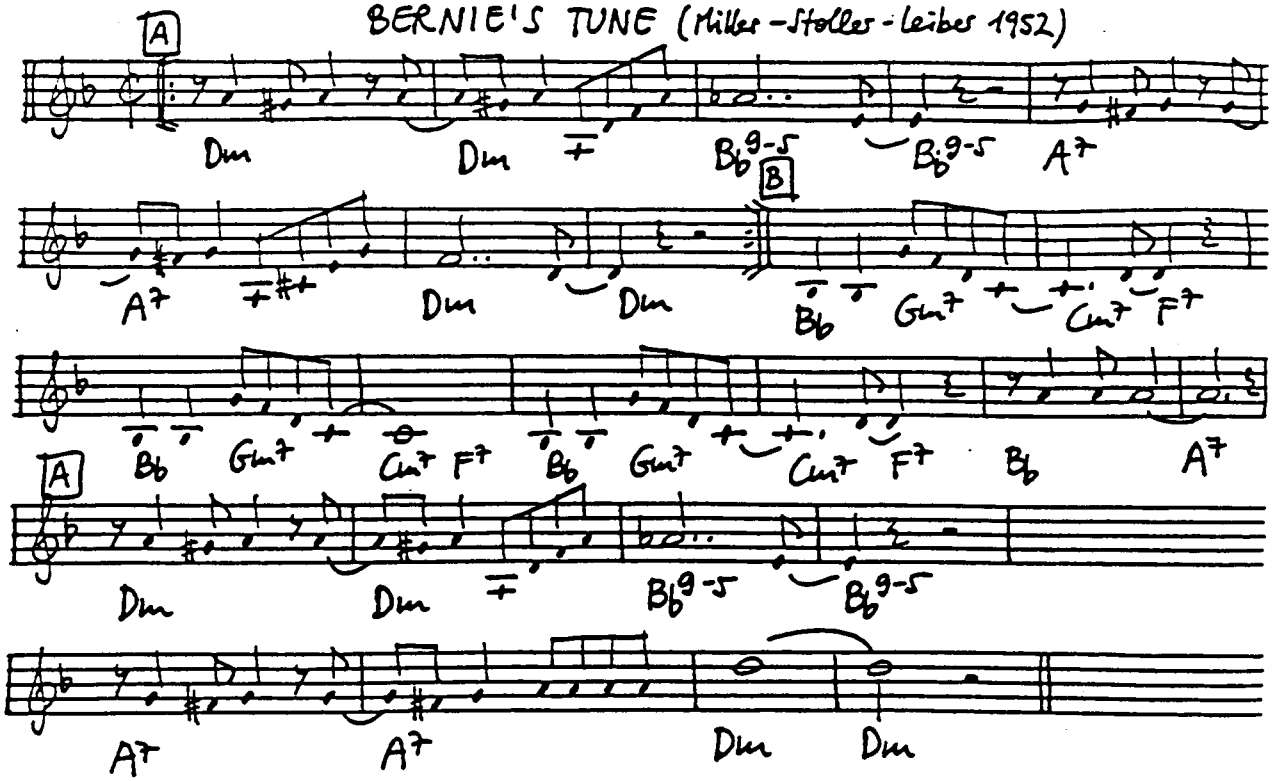
BEMSHA SWING (Monk - Best 1952)



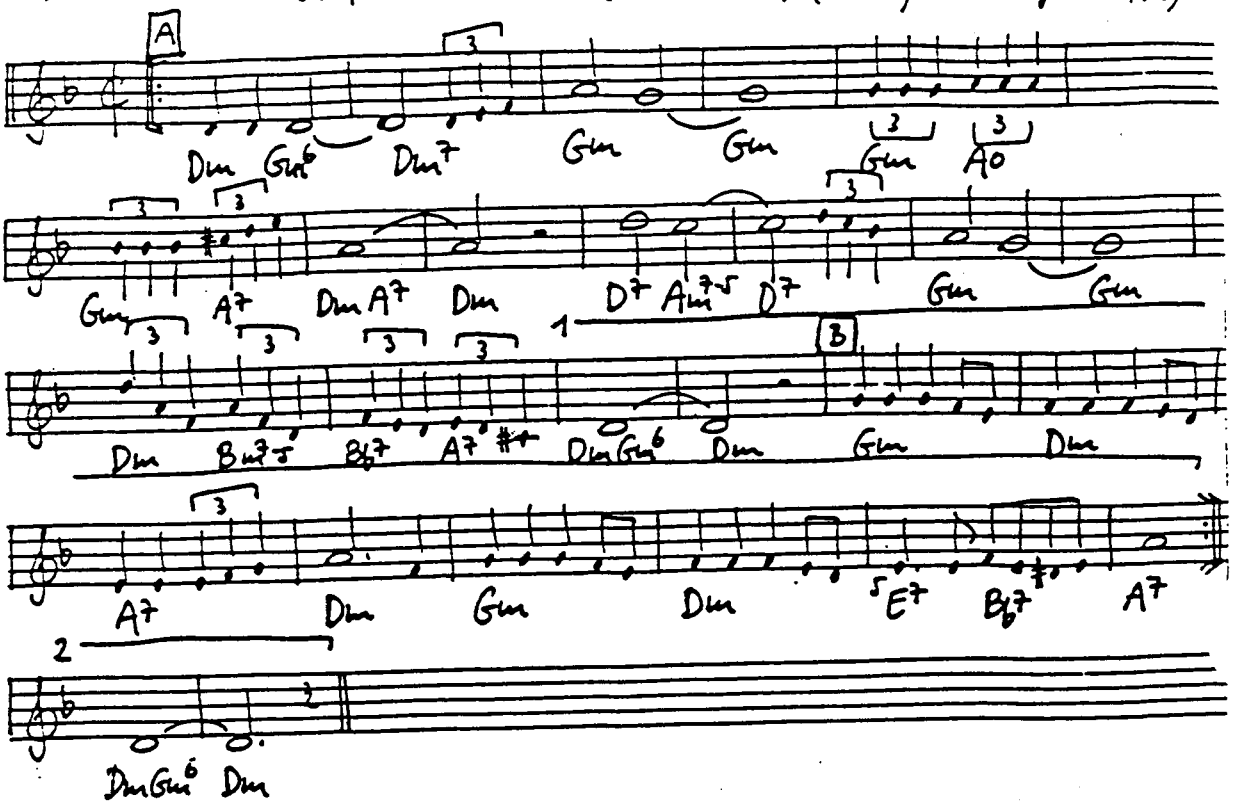
BE MY LOVE (Brodszky - Cahn 1949)



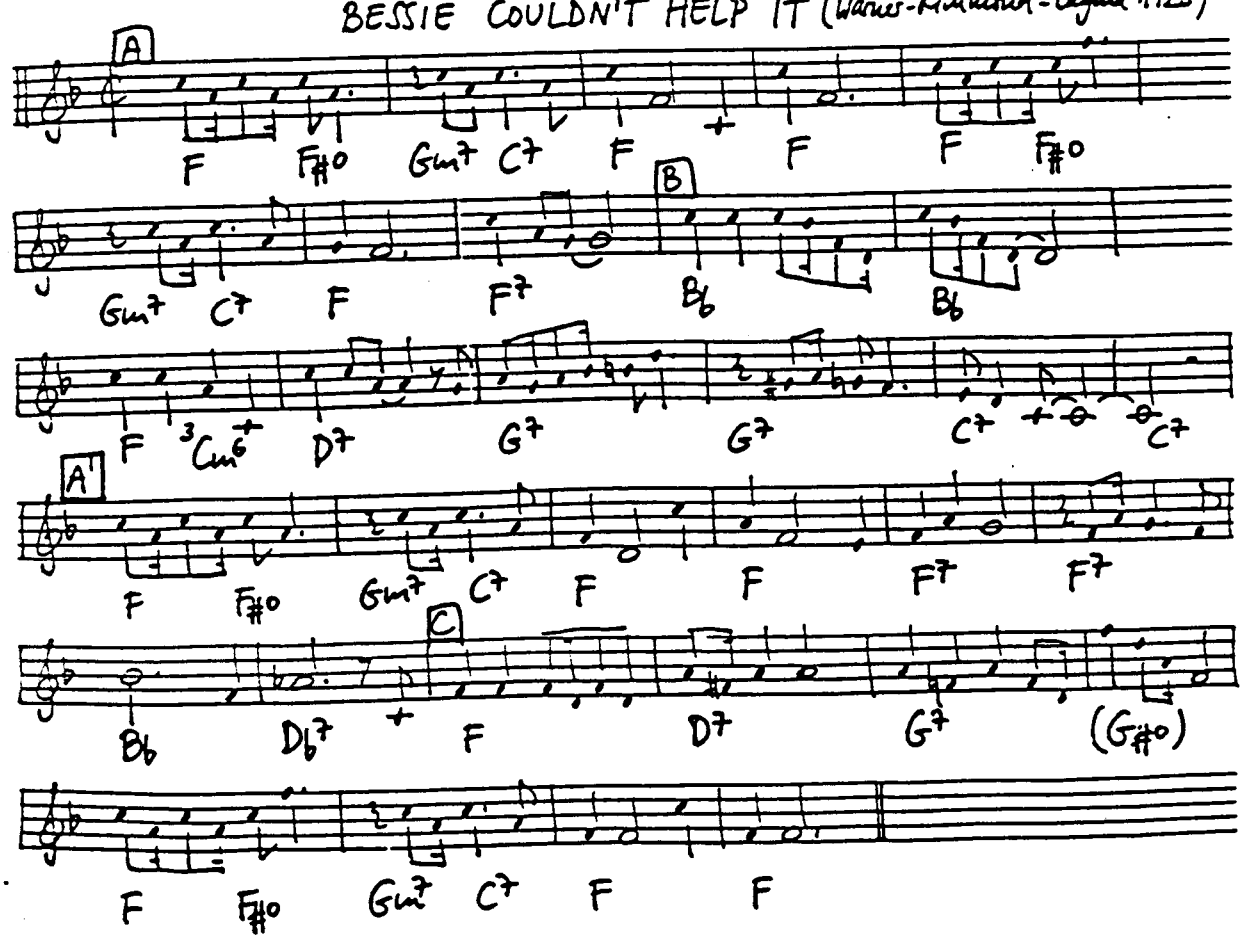
BERNIE'S TUNE (Miller - Stoller - Leiber 1952)



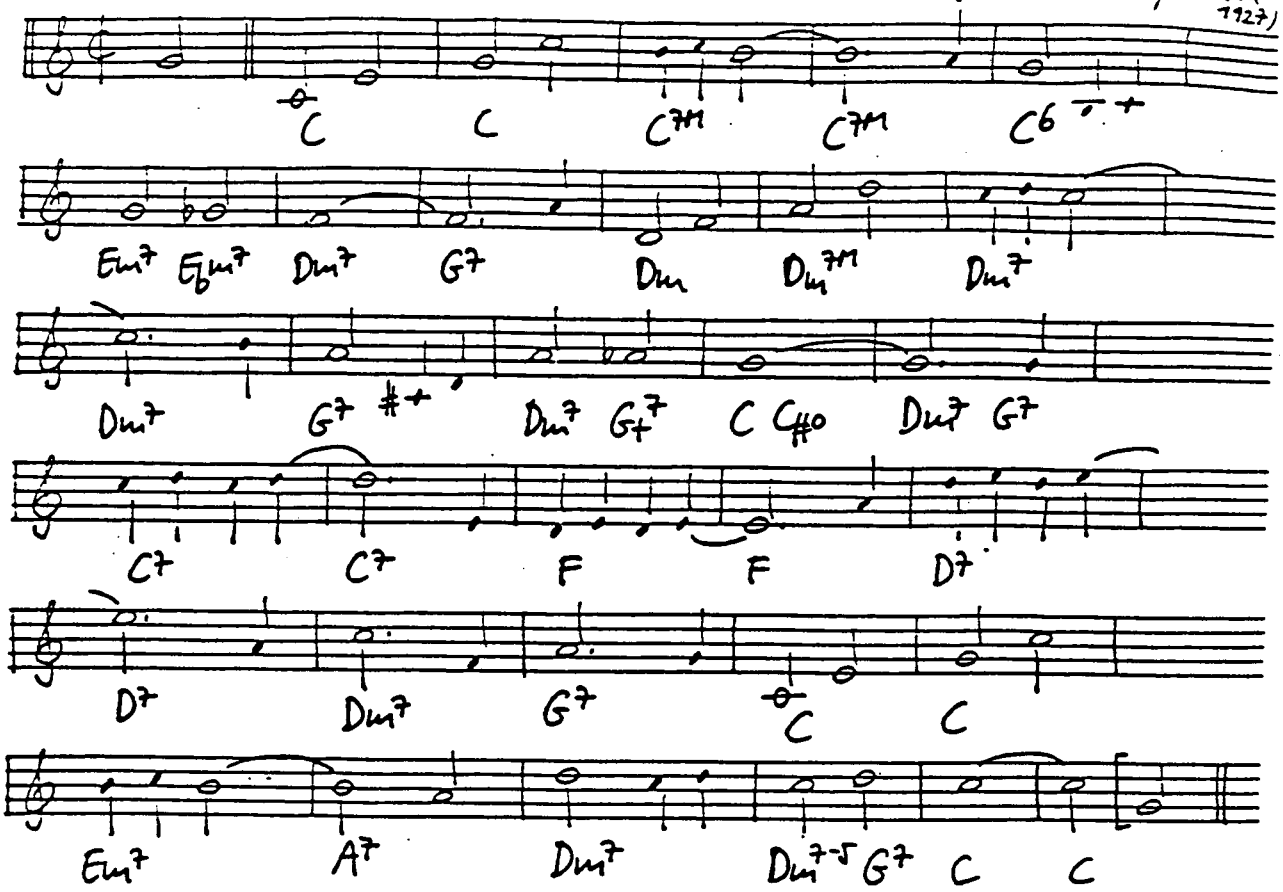
BESAME MUCHO (KISS ME MUCH) (Velasquez - Skylar 1941)



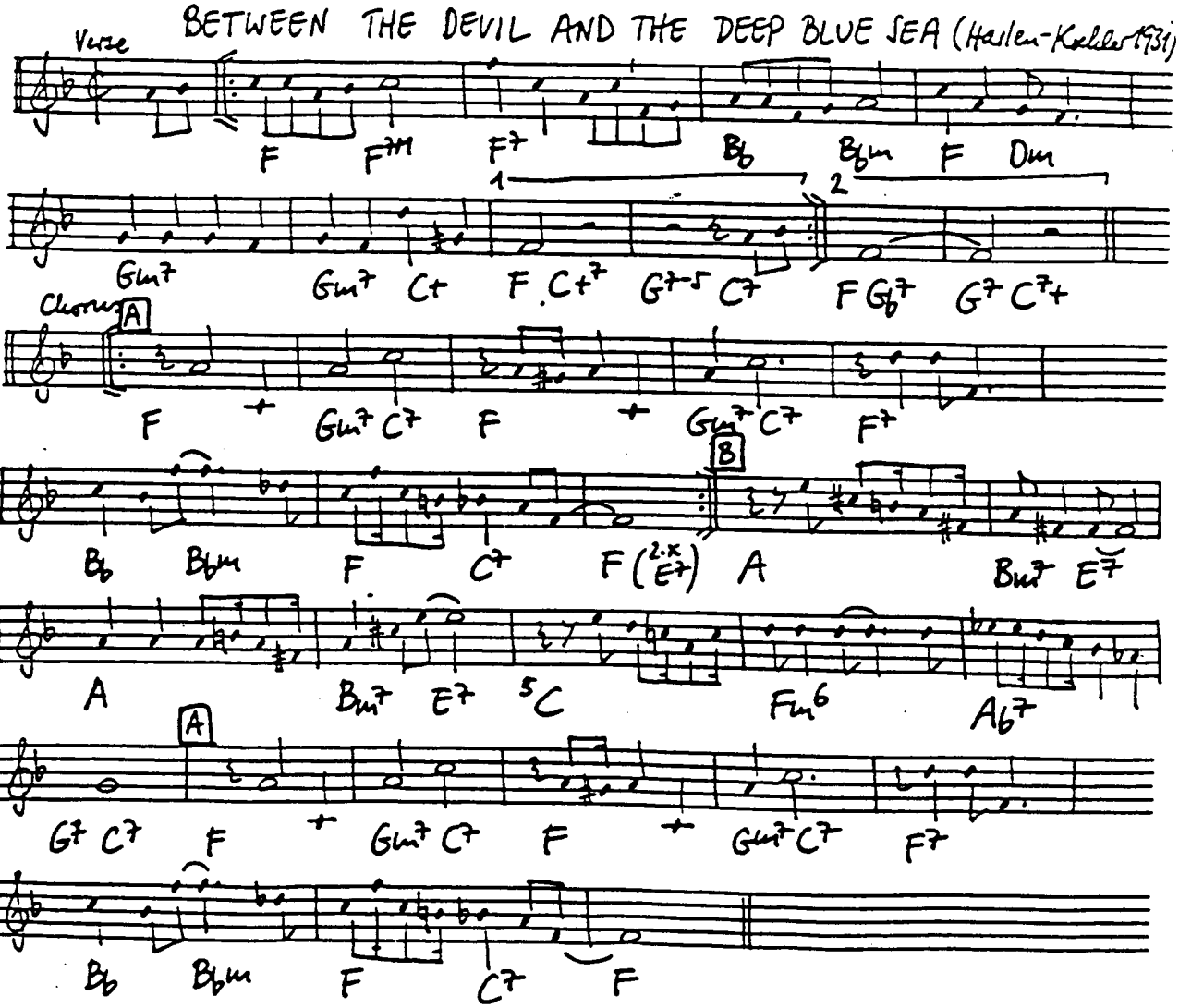
BESSIE COULDN'T HELP IT (Warnes-Richmond-Bayne 1925)



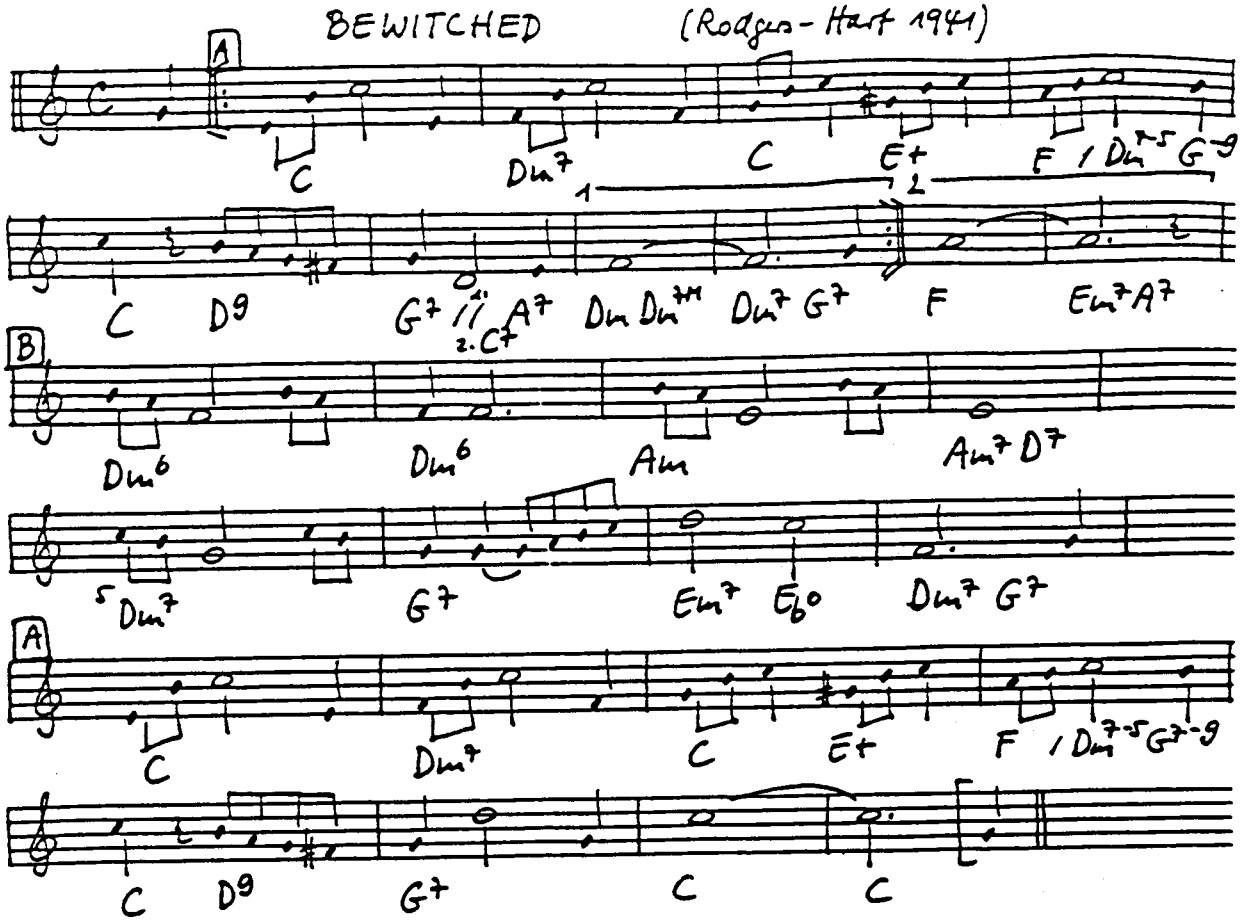
THE BEST THINGS IN LIFE ARE FREE (Henderson-DeSylva-Brown 1927)



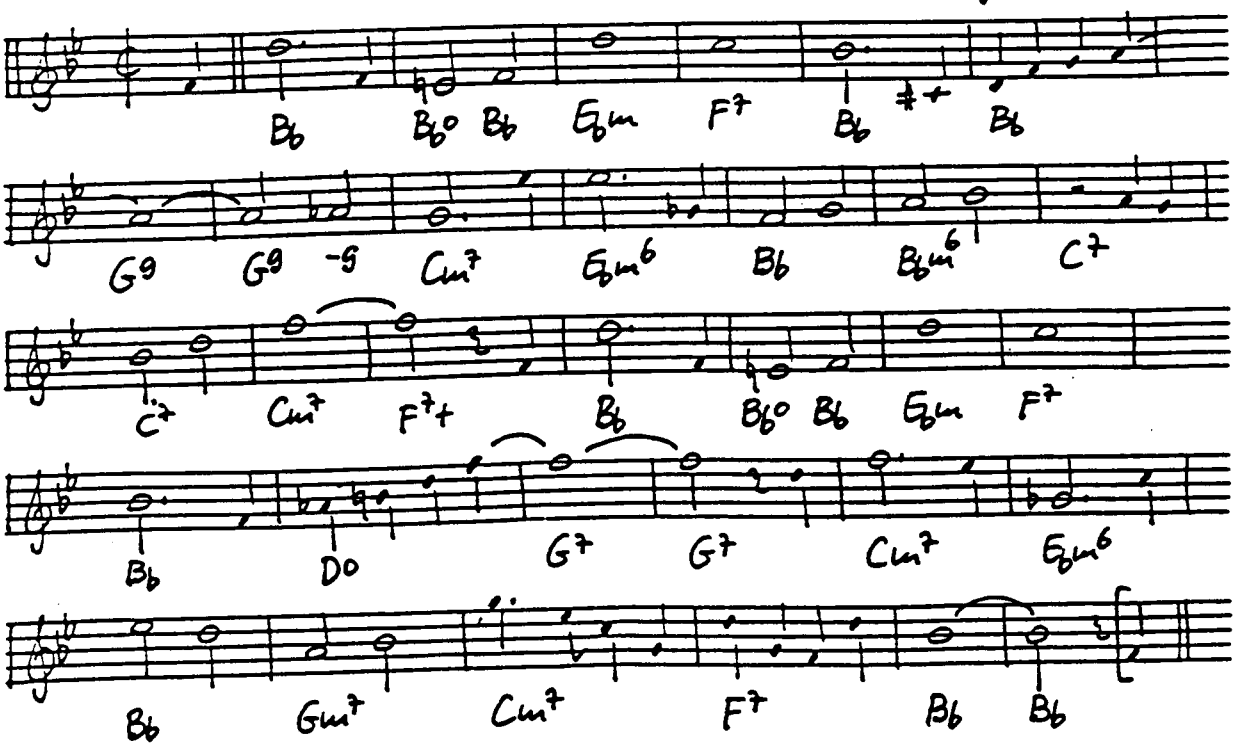
BETWEEN THE DEVIL AND THE DEEP BLUE SEA (Harlen-Koehler 1931)

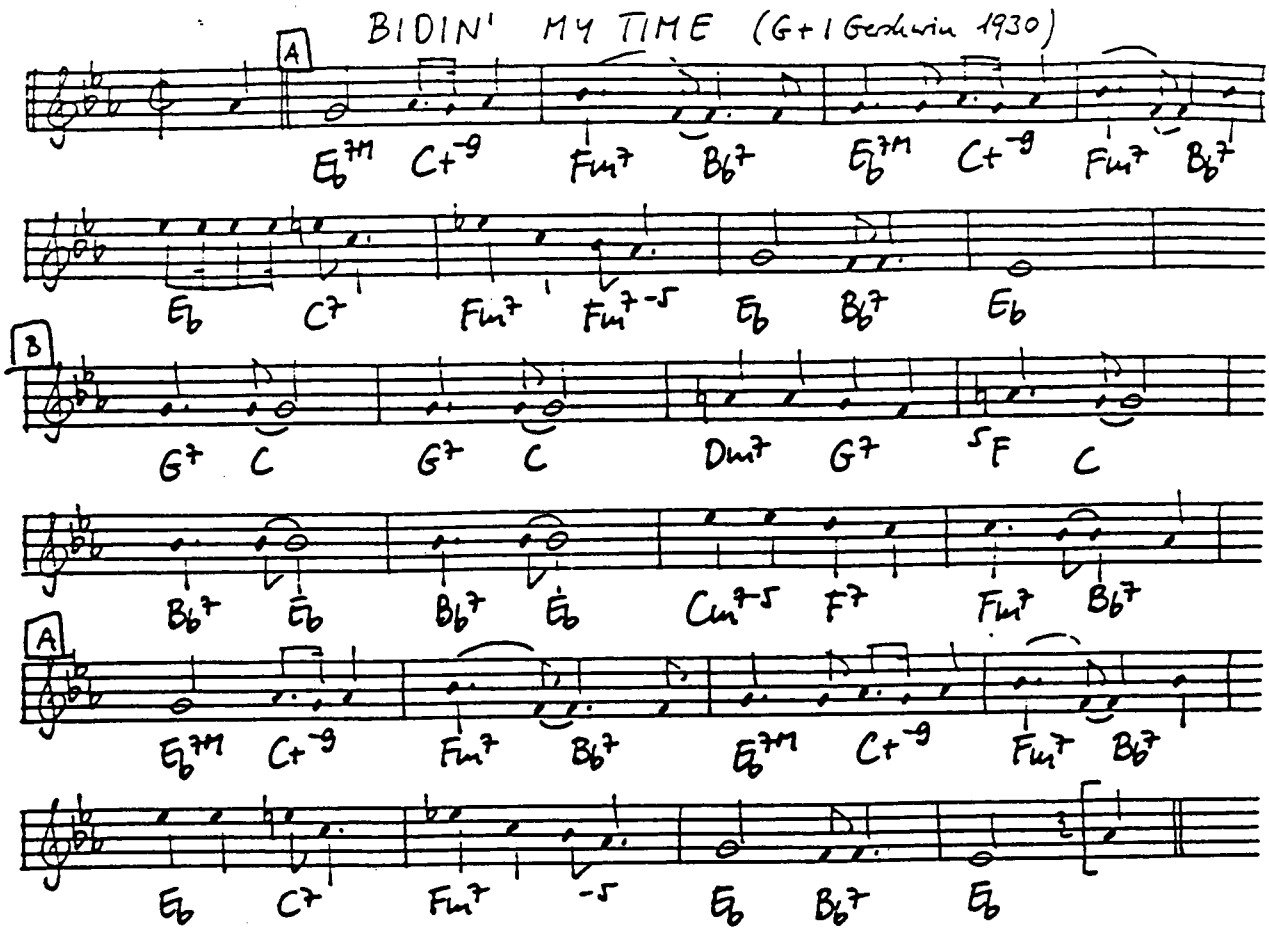


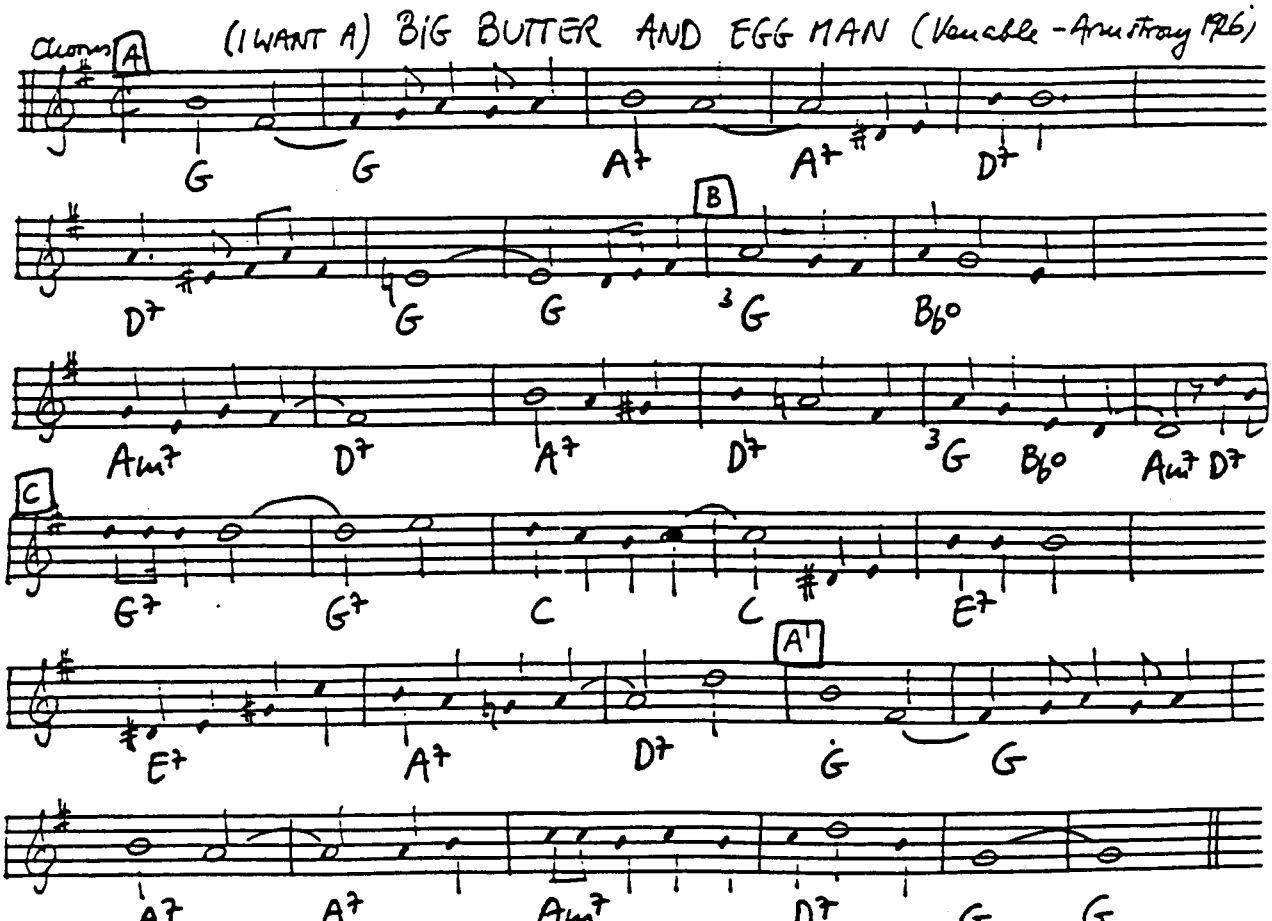
BEWITCHED (Rodgers - Hart 1941)



BEYOND THE BLUE HORIZON (Whiting - Harling-Robin 1930)

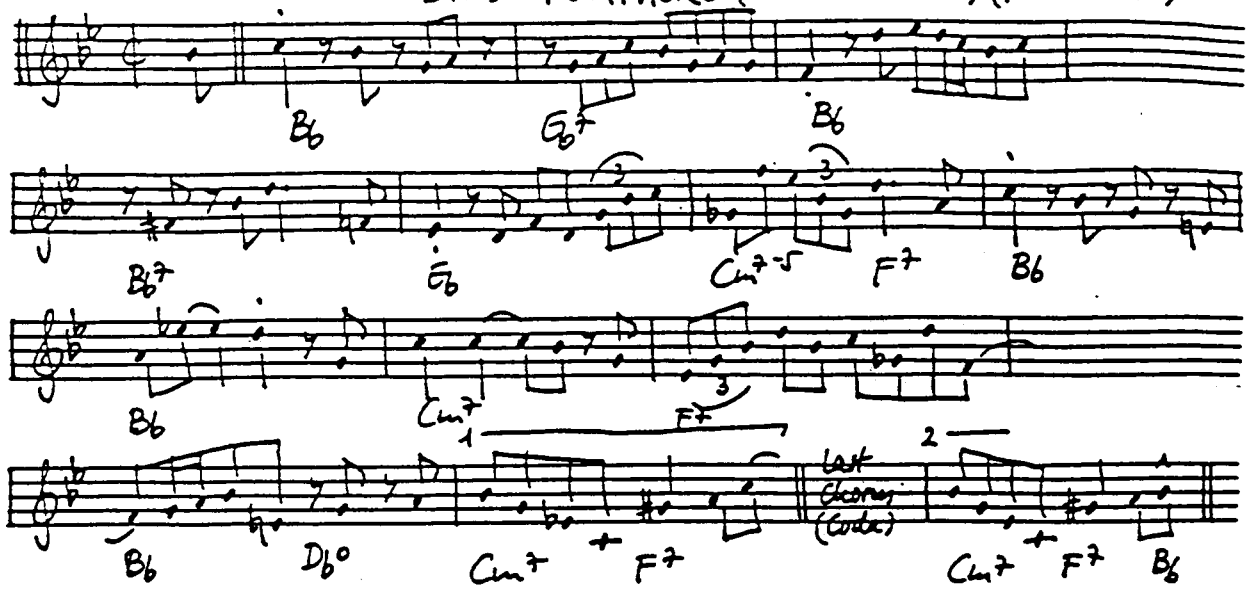




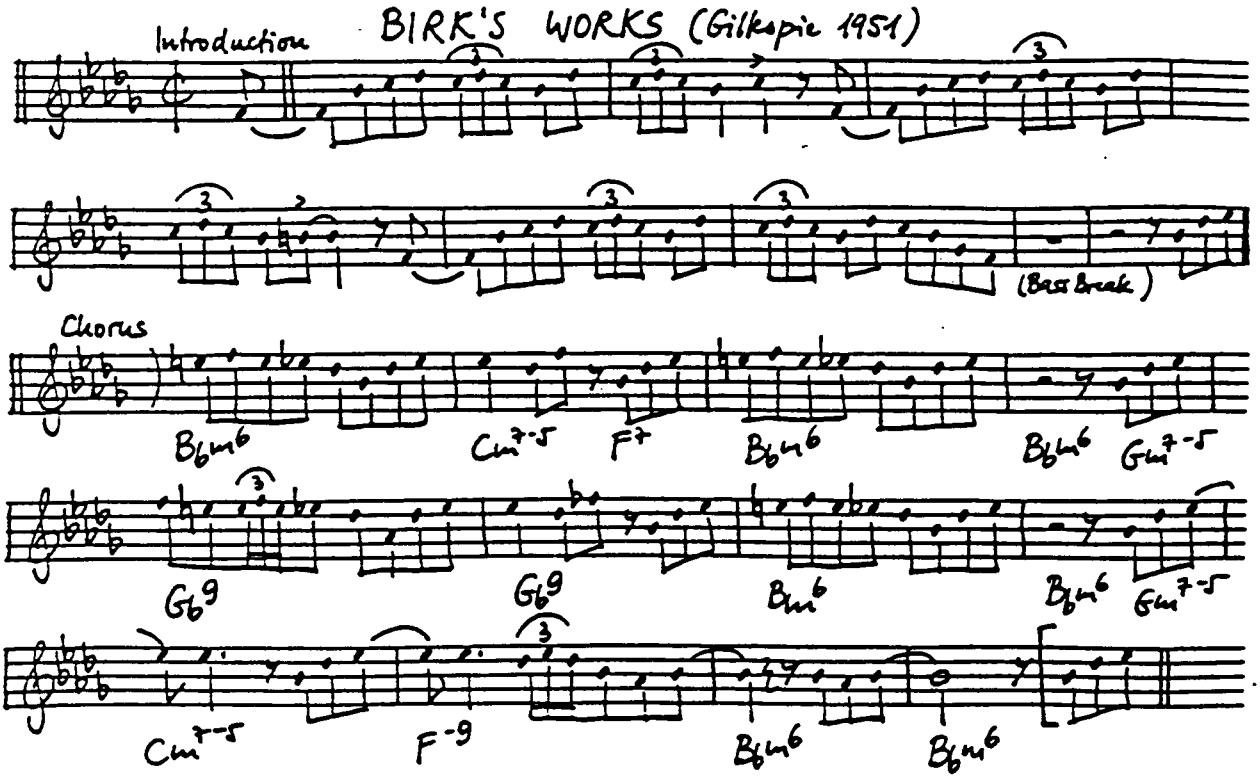


(transcribed from L. Armstrong 26)

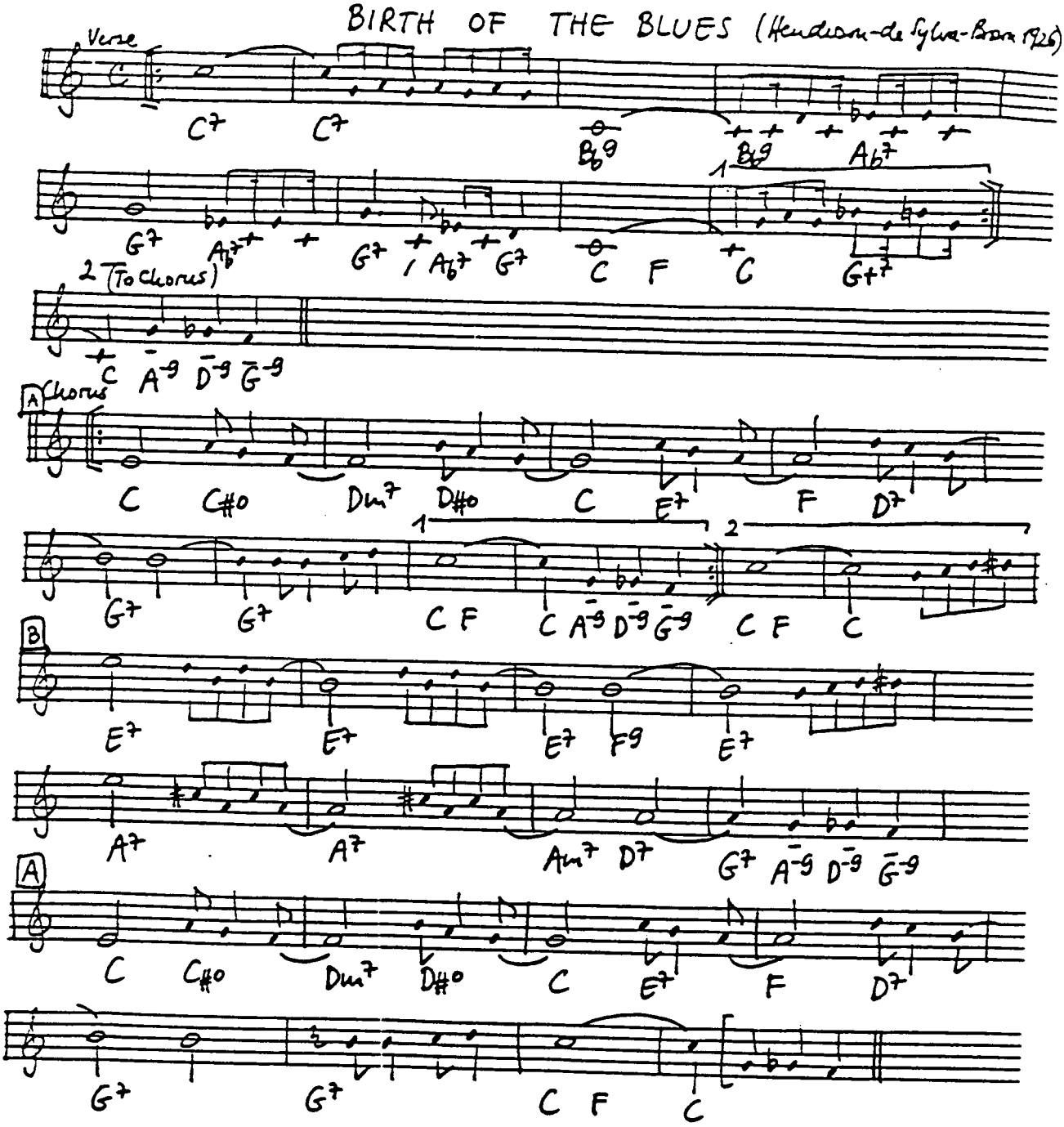
BIRD FEATHERS (SCHNOURPHOLOGY) (Parker 1947)



BIRK'S WORKS (Gillespie 1951)

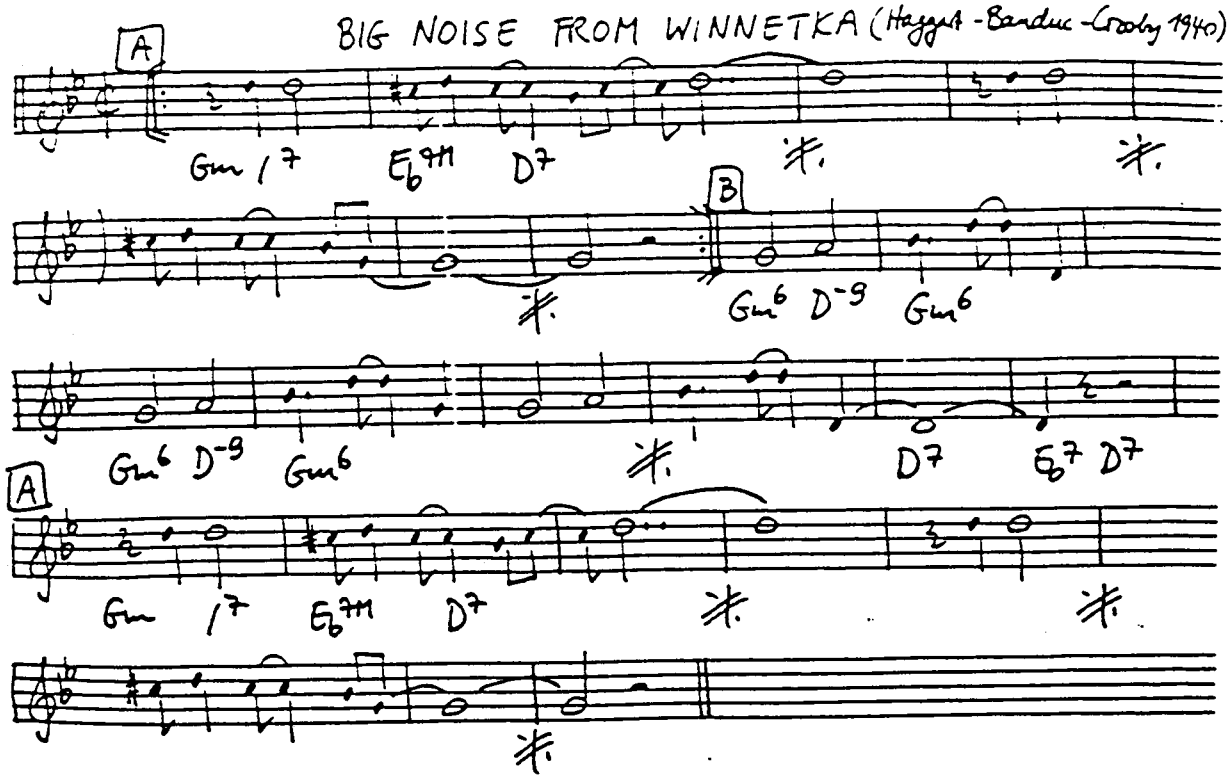


BIRTH OF THE BLUES (Henderson-de Sylva-Brown 1926)

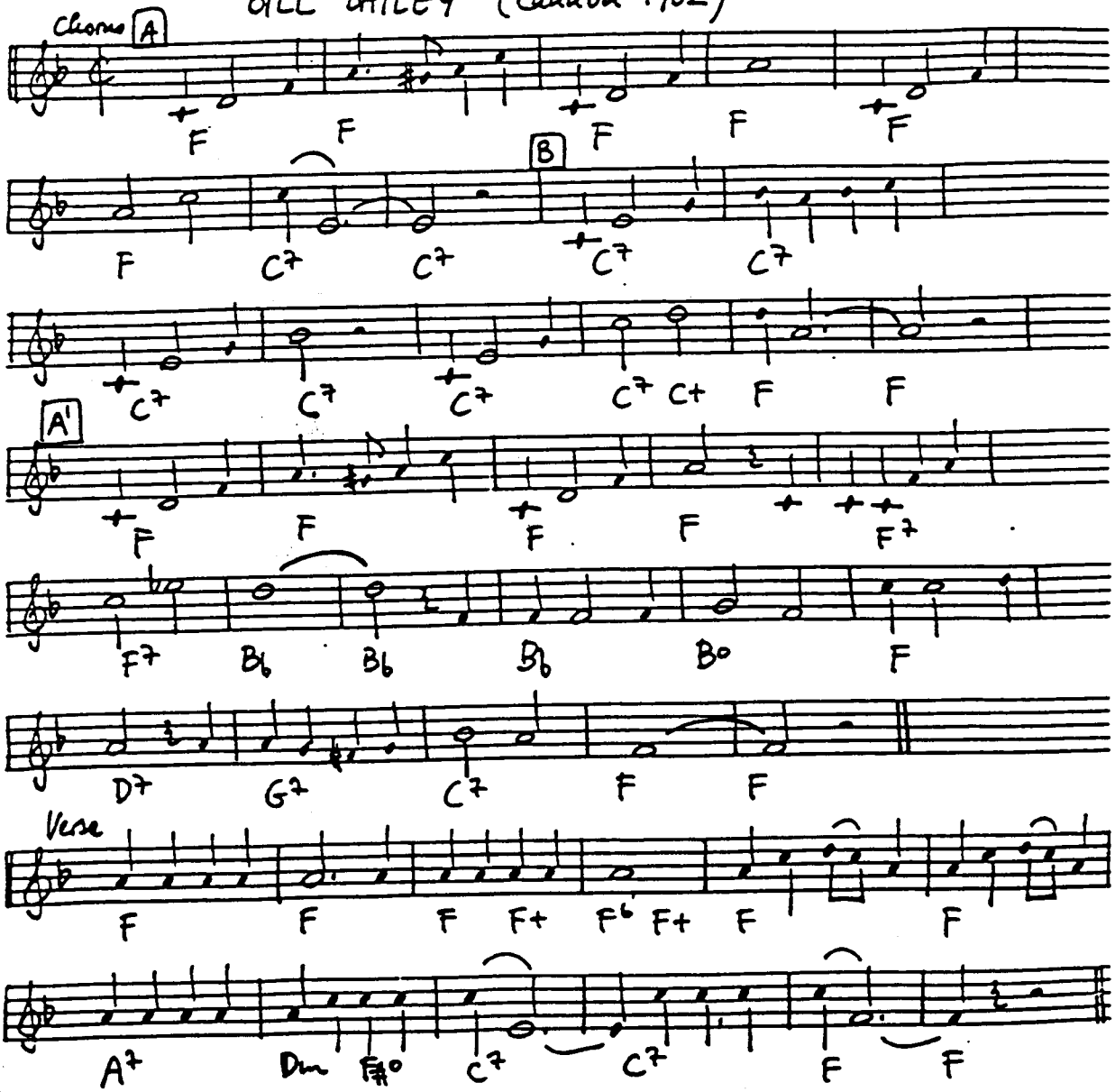


CHORUS: They heard the Breeze in the trees singing weird melodies and they made that the start of the blues.
And from a jail came the wail of a down-hearted frail,
and they played that as part of the blues.
From a whippoorwill out on a hill, the took a new note,
Pushed it through a horn 'til it was worn into a blue note!
And then they nursed it, rehearsed it and gave out the news
That the Southland gave birth to the blues!

BIG NOISE FROM WINNETKA (Haggart - Bauduc - Crosby 1940)

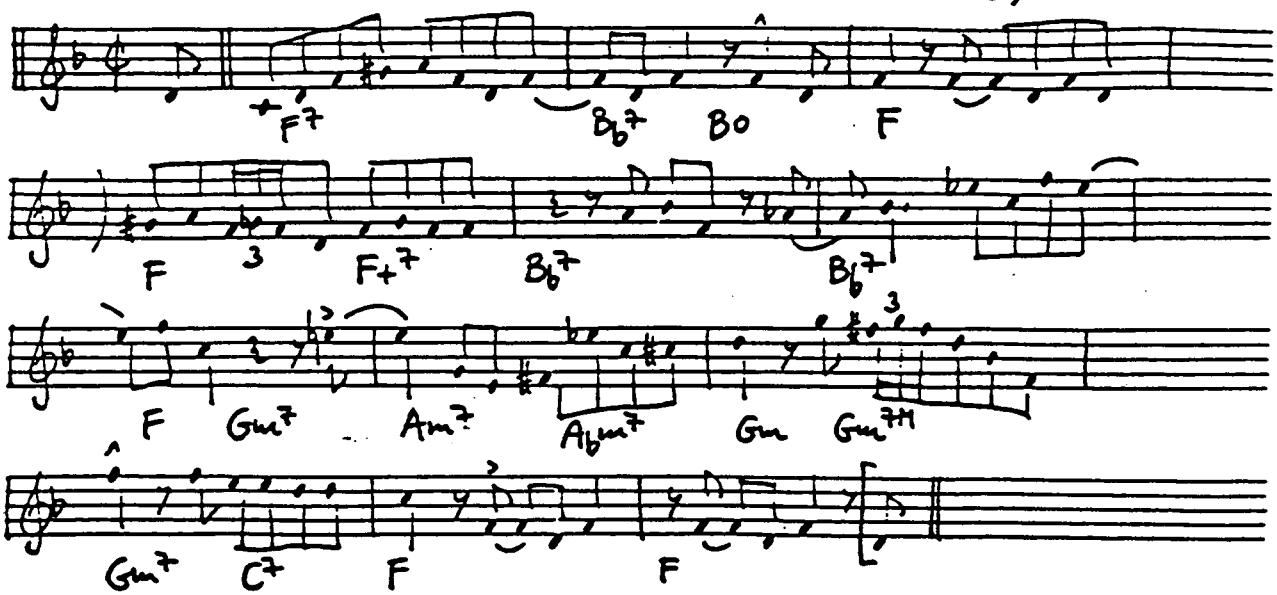


BILL BAILEY (Cannon 1902)

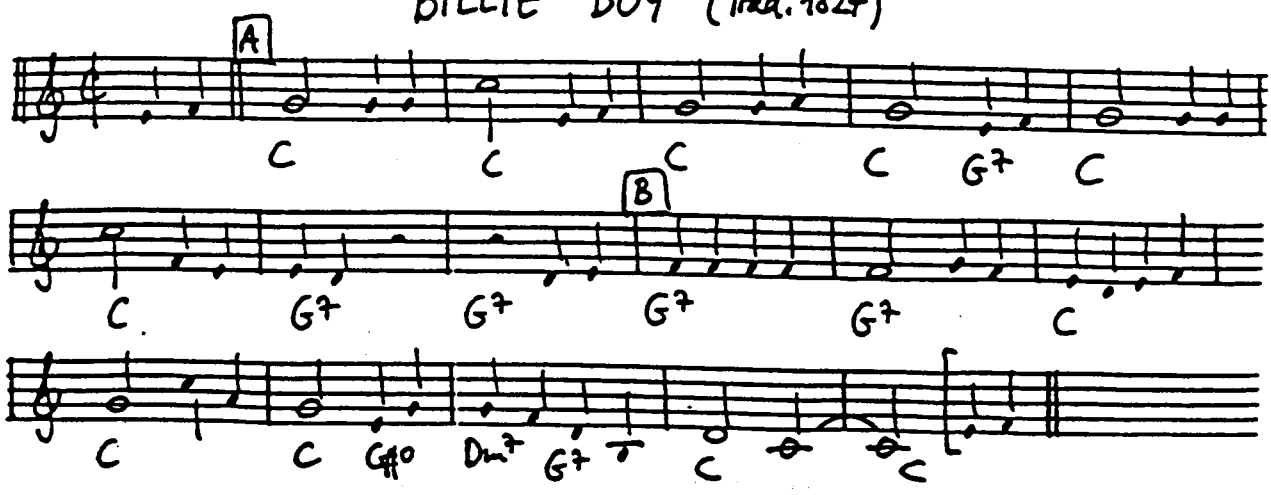


BIG WIG IN THE WIGWAM

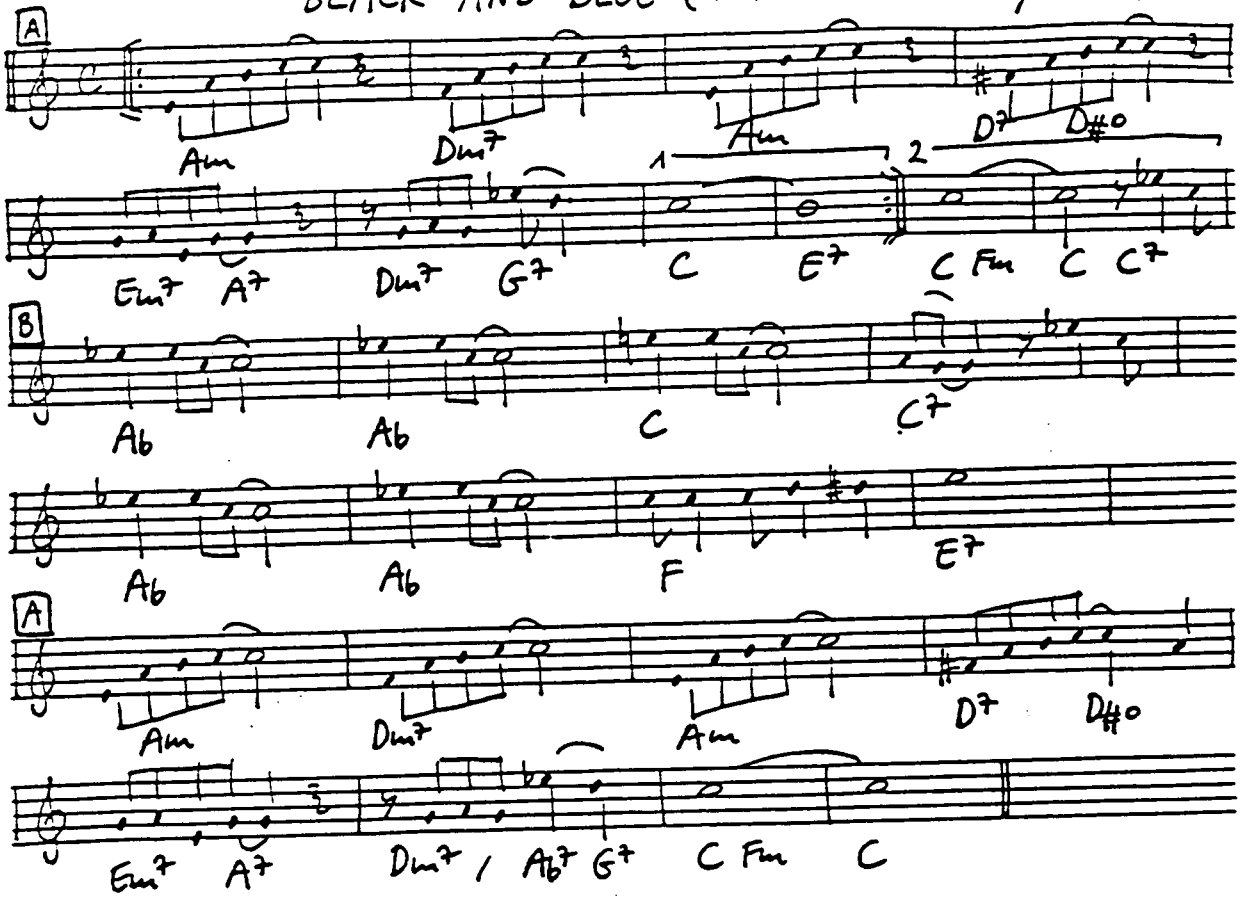
BILLIE'S BOUNCE (Parker 1945)



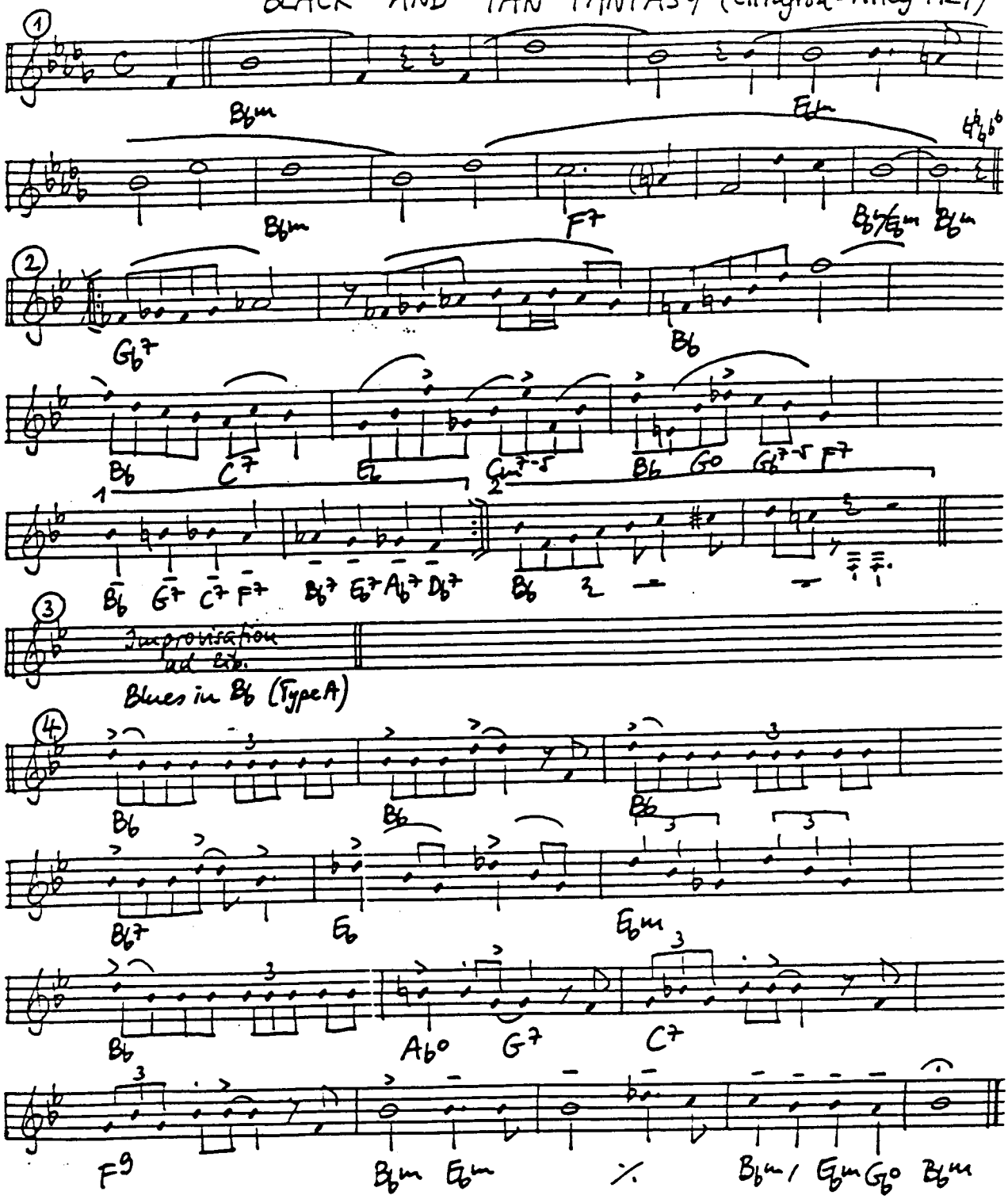
BILLIE BOY (Trad. 1824)



BLACK AND BLUE (Weller - Brooks - Razaf 1929)

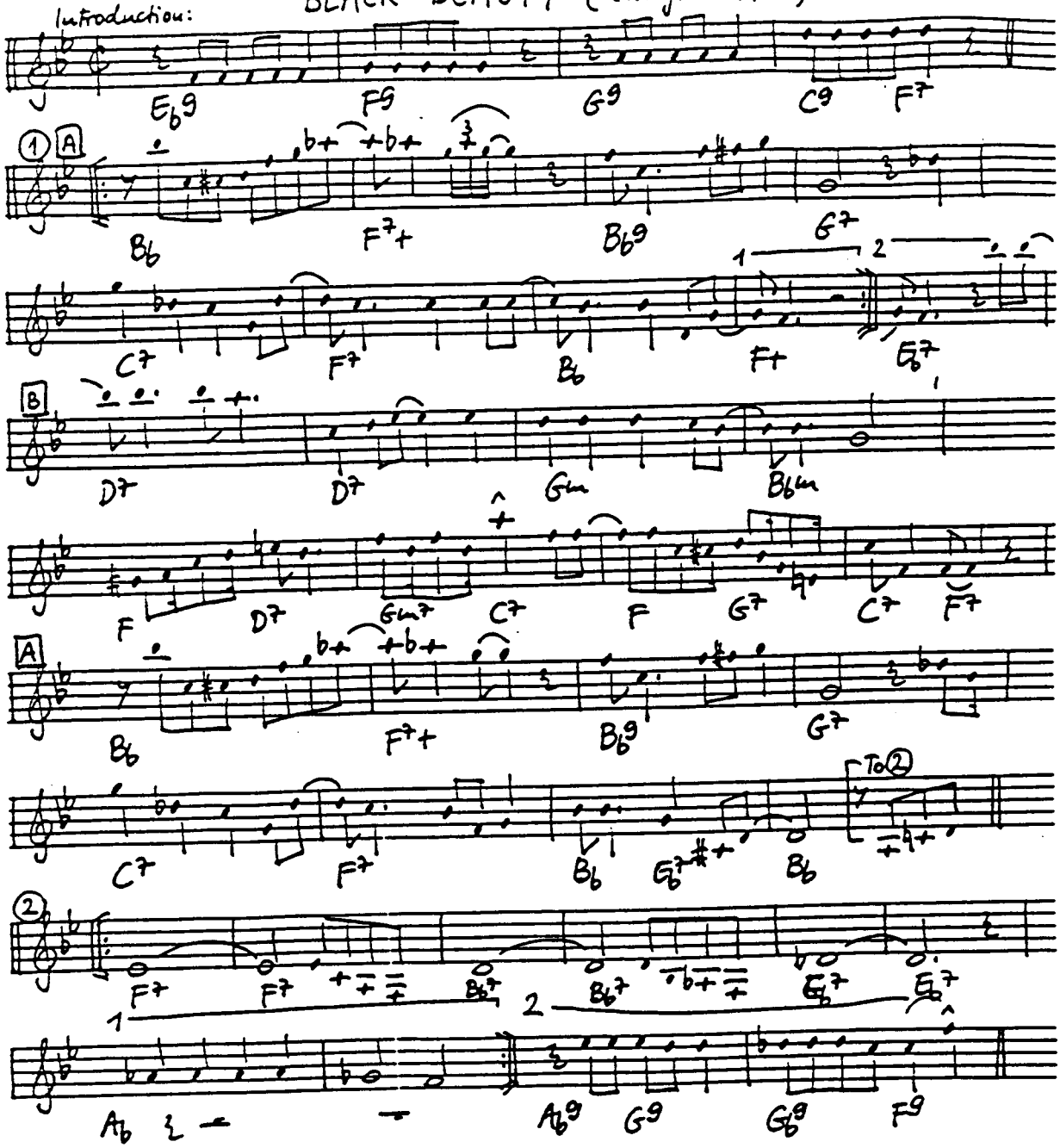


BLACK AND TAN FANTASY (Ellington-Miley 1927)



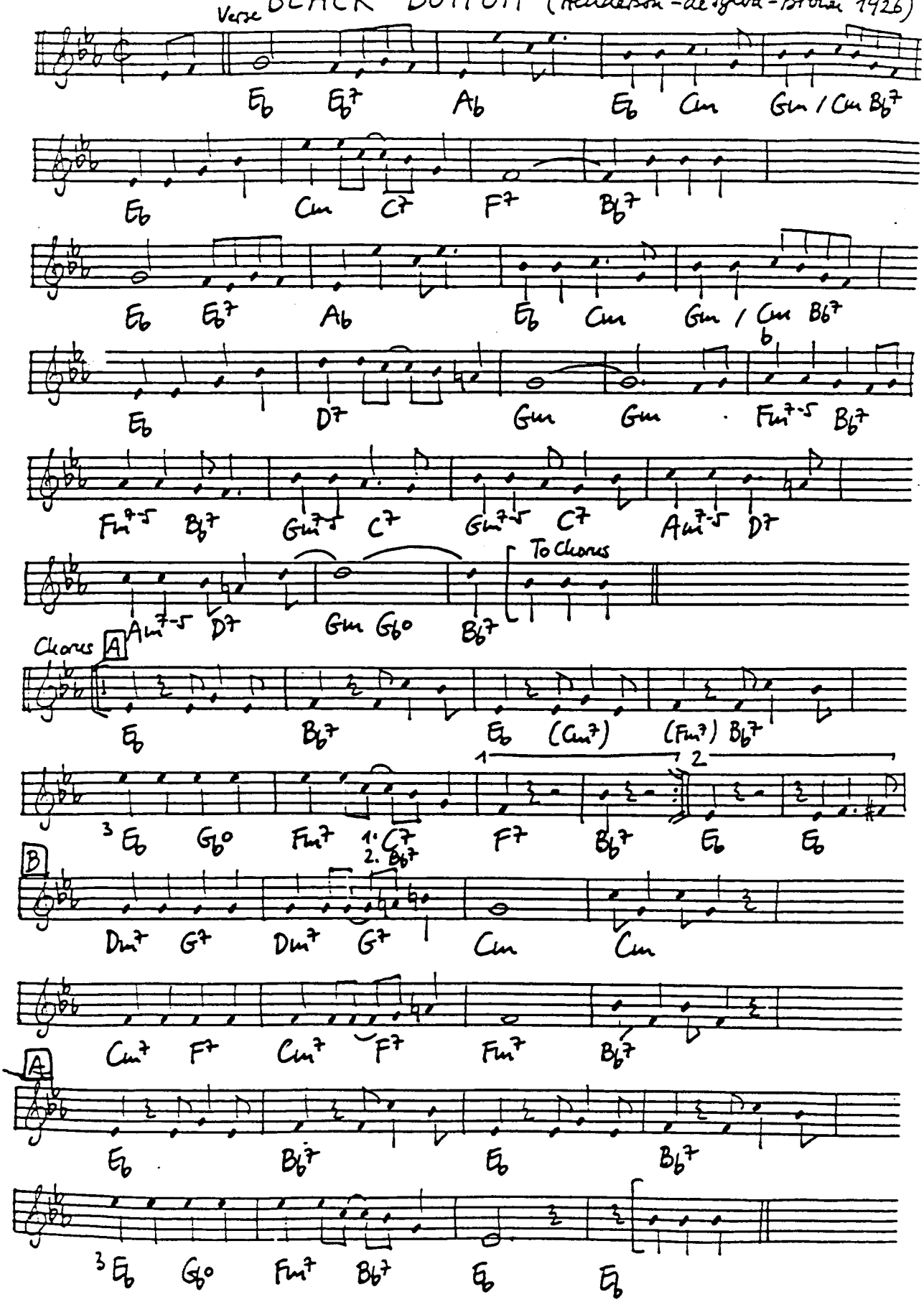
(Transcribed from Ellington 27)

BLACK BEAUTY (Ellington 1928)

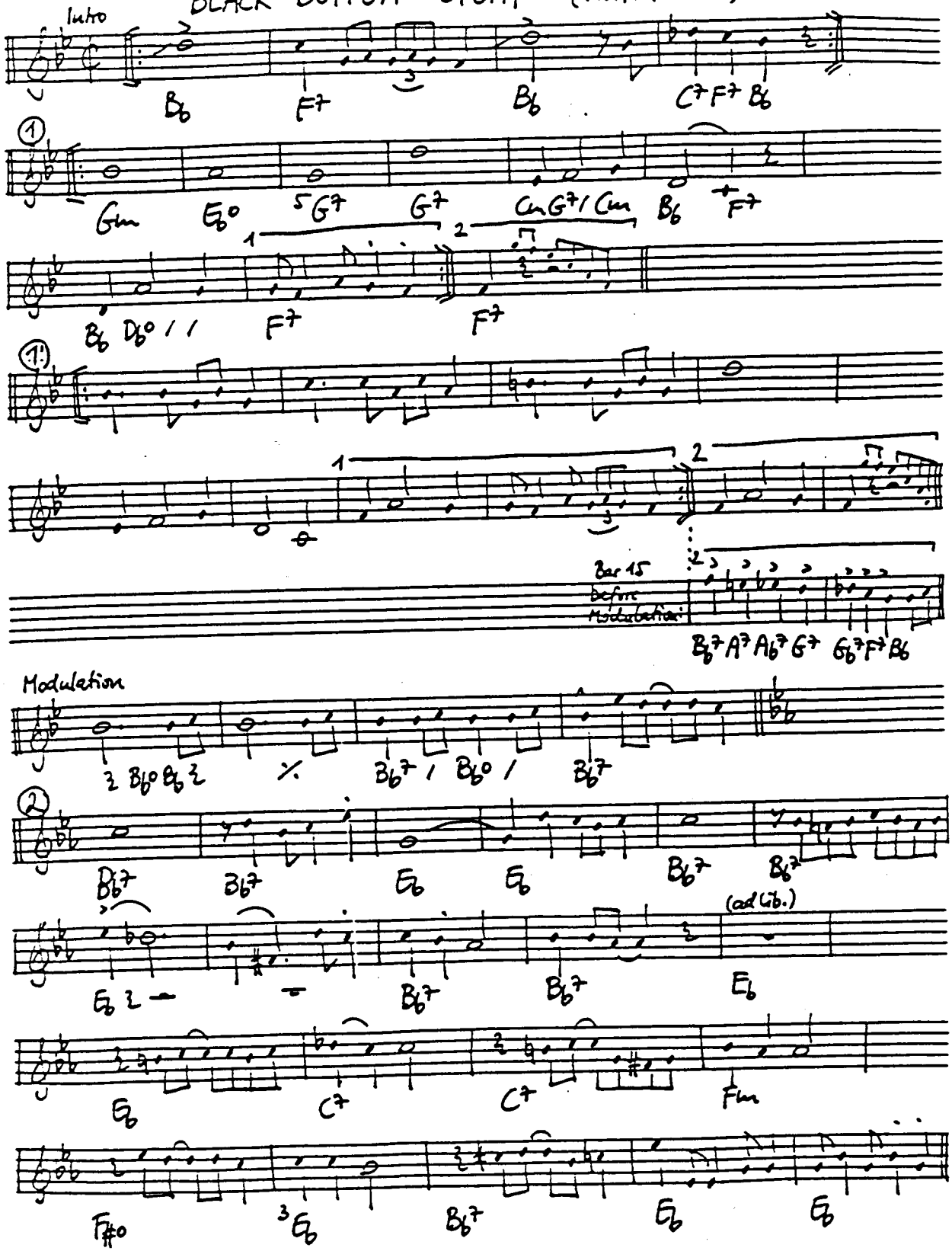


(Transcribed from Ellington 28)

BLACK BOTTOM (Henderson-de Sylva-Brown 1926)

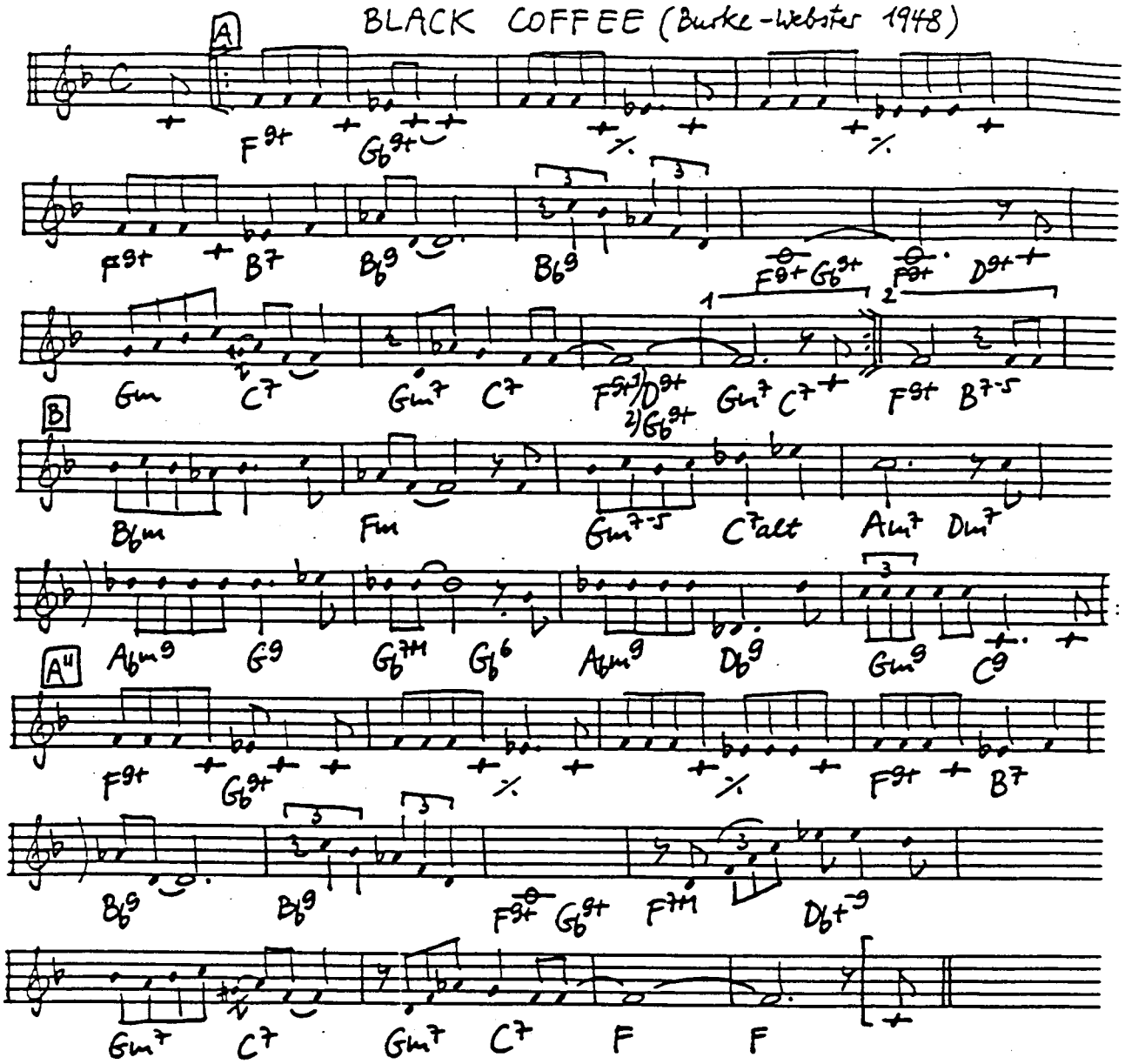


BLACK BOTTOM STOMP (Morton 1926)

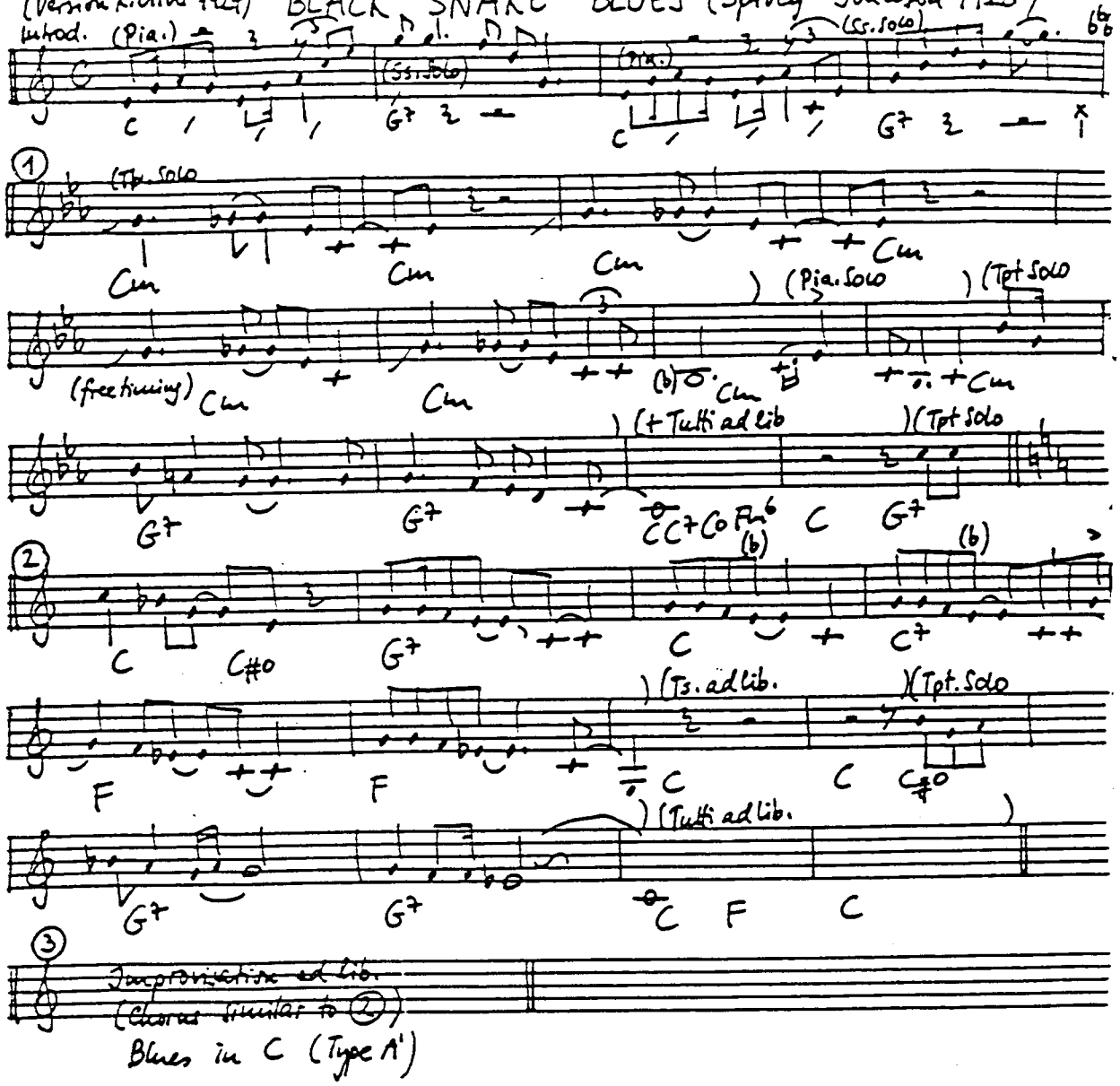


(Transcribed from JR Morton 26)

BLACK COFFEE (Burke-Webster 1948)

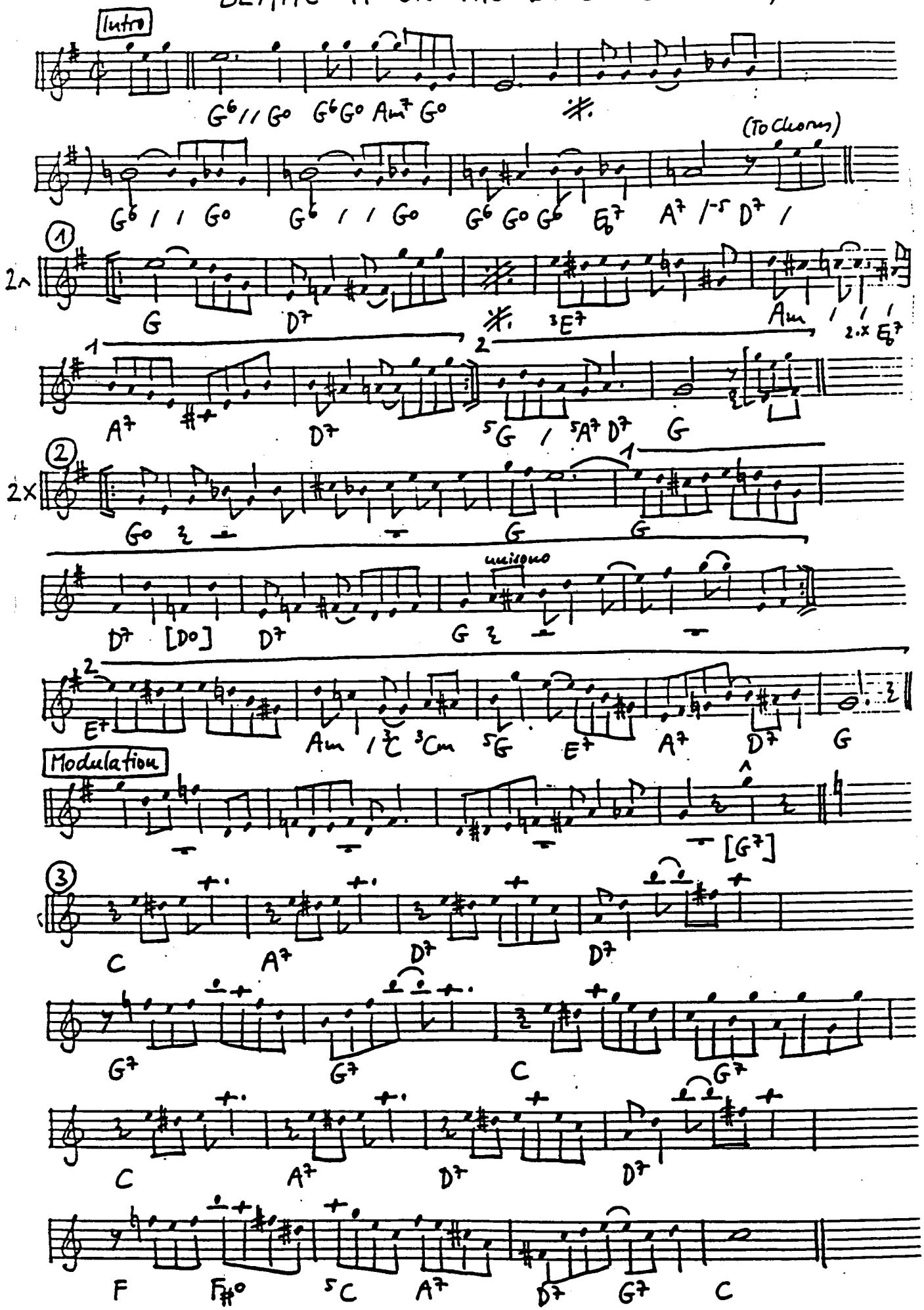


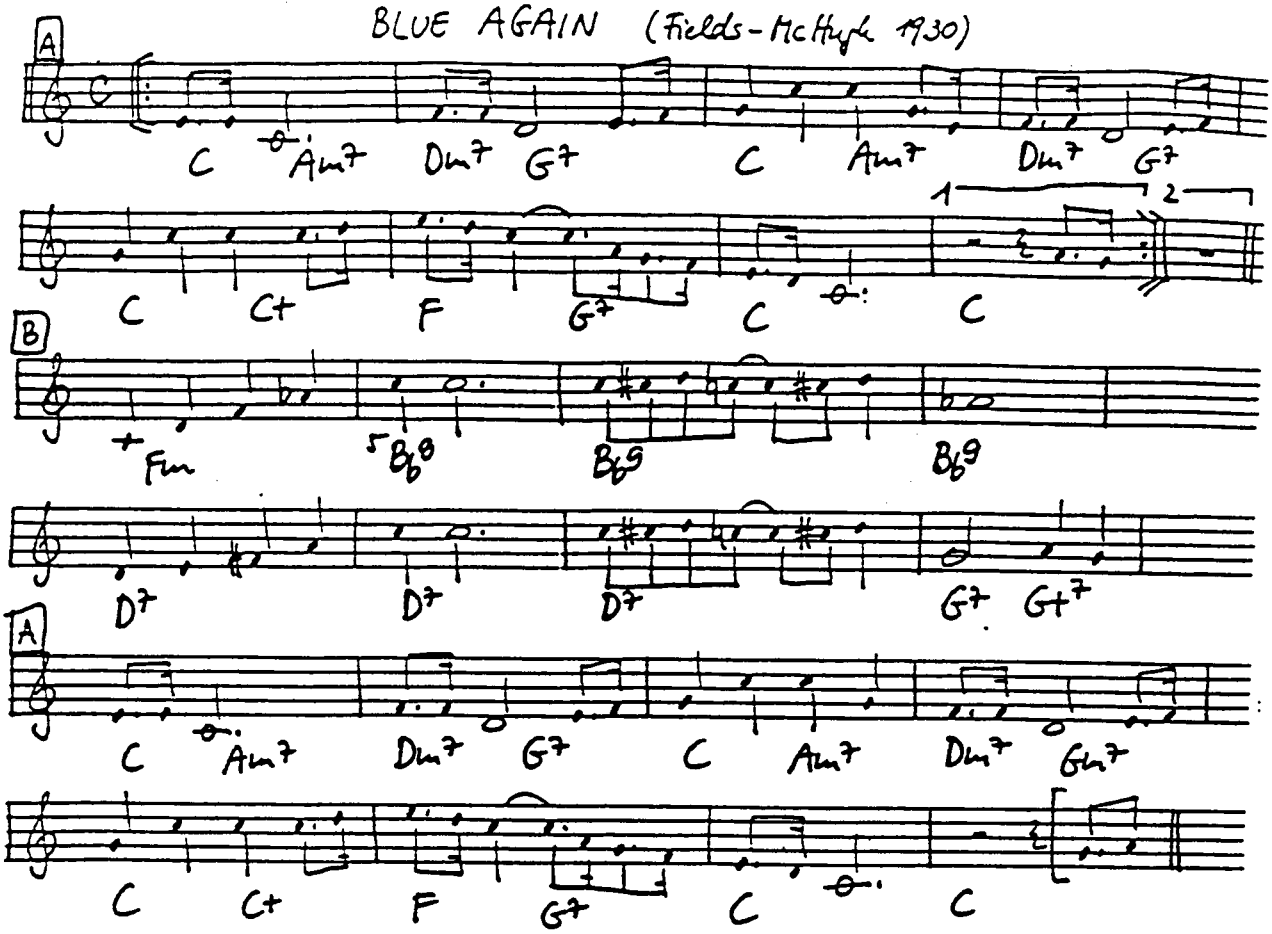
(Transcribed from:
(Version K. Oliver 1927) BLACK SNAKE BLUES (Spivey - Johnson 1926)

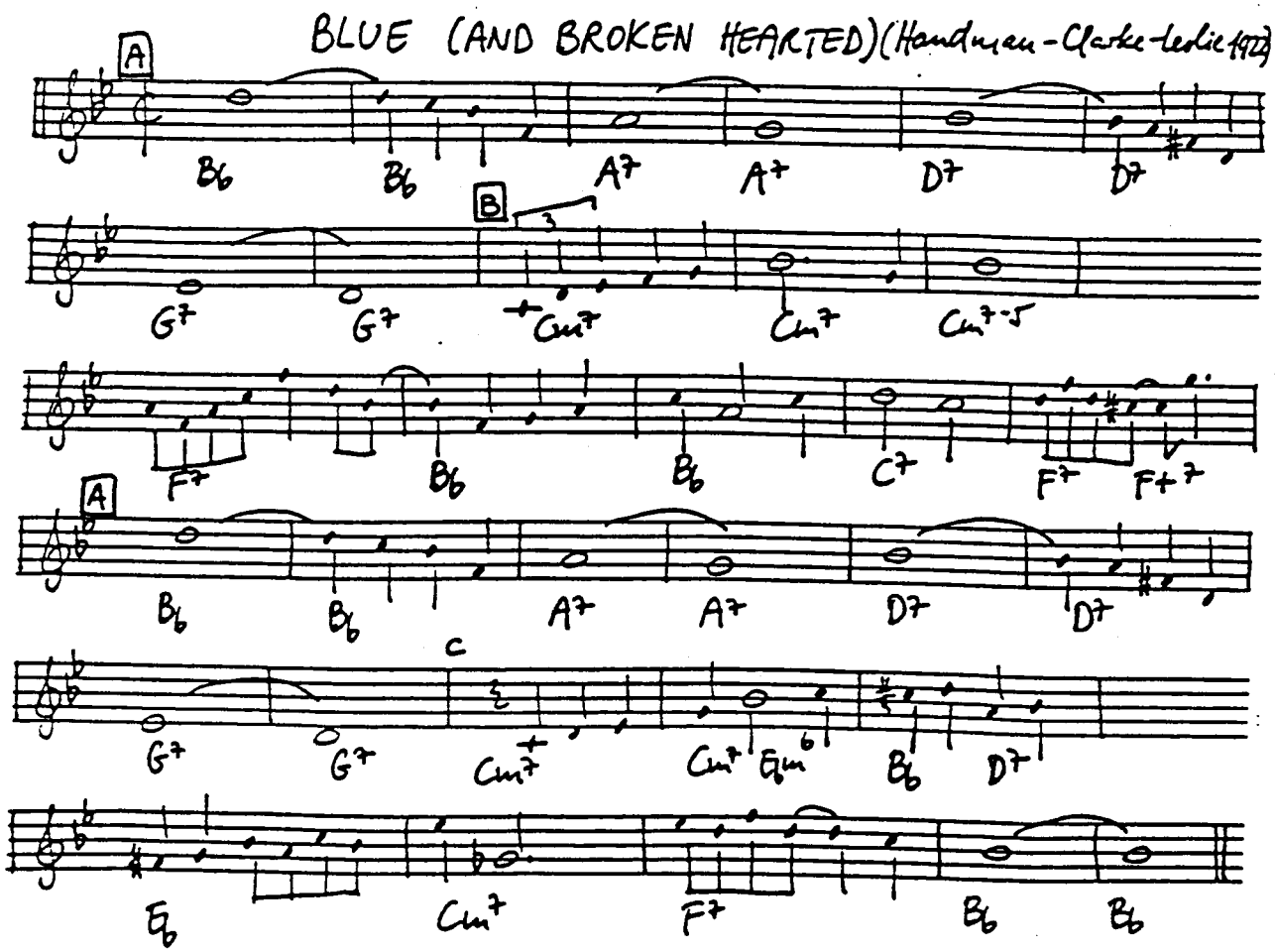


Blues in C (Type A')

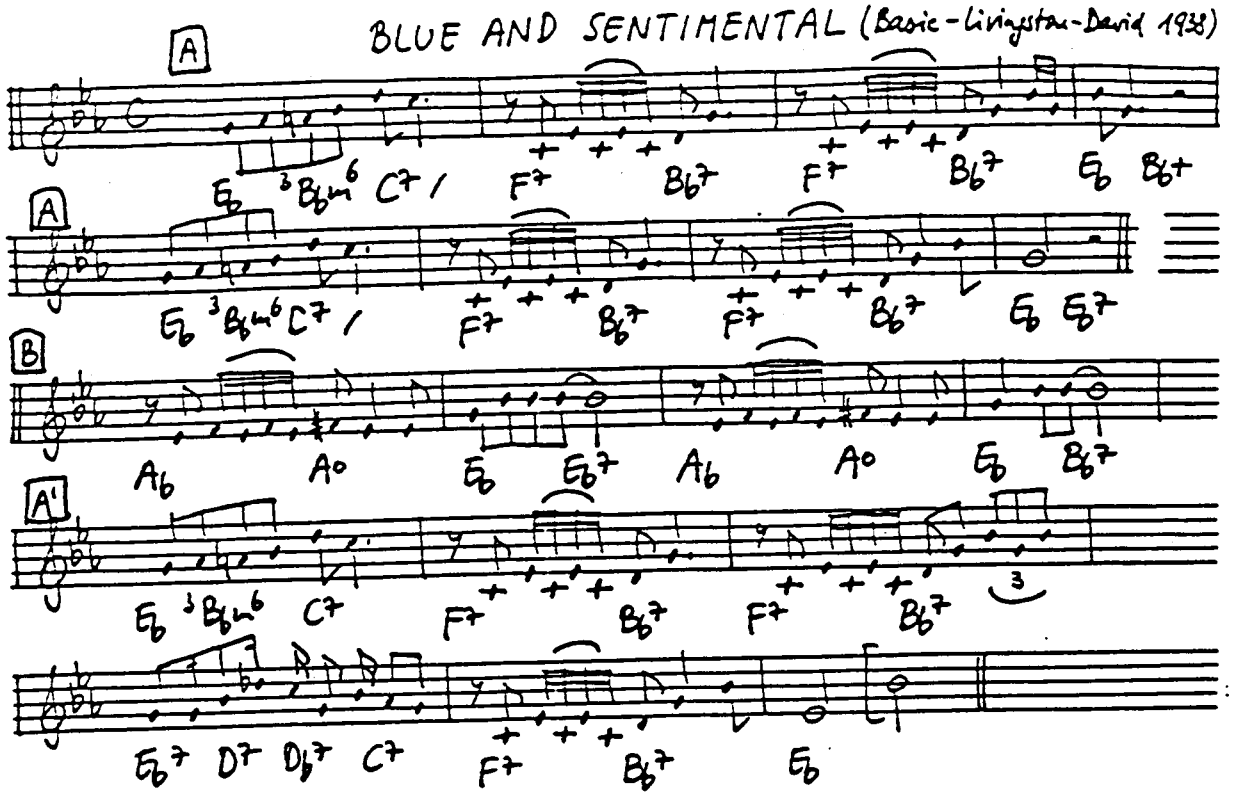
BLAME IT ON THE BLUES (Cooke 1914)



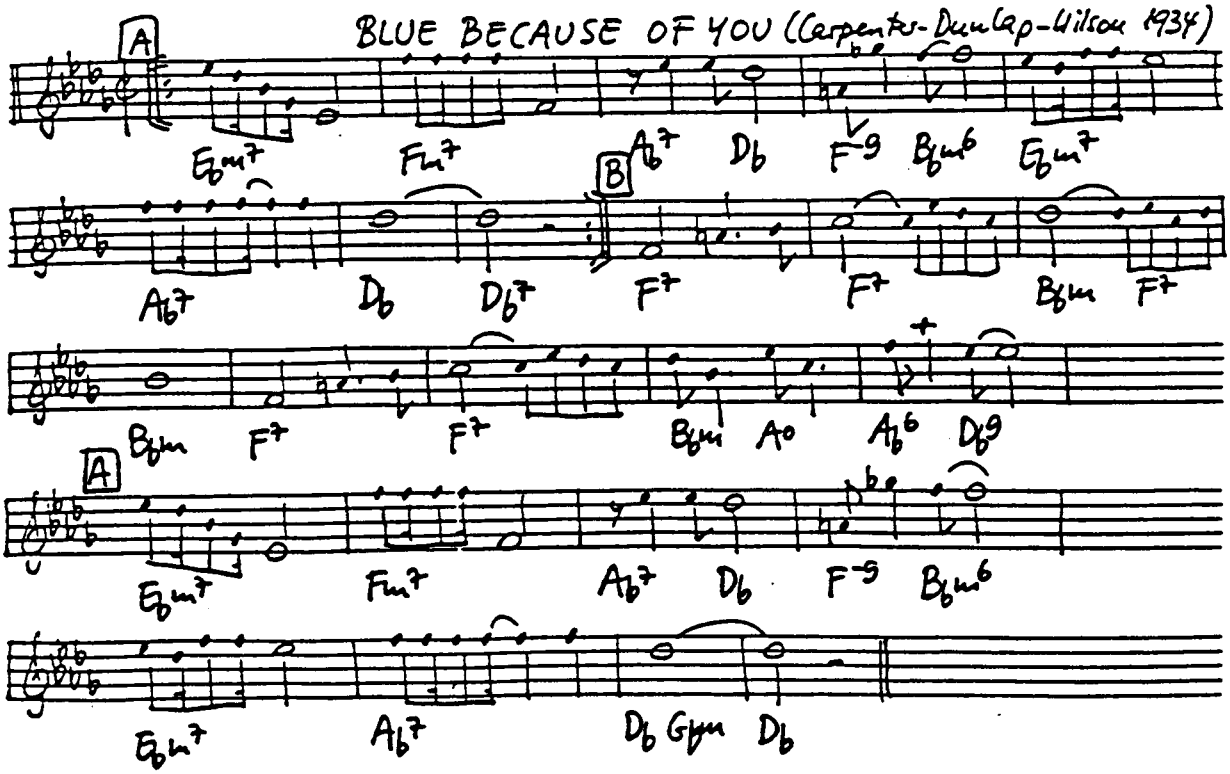

BLUE AGAIN (Fields-McHugh 1930)
A
C Am7 Dm7 G7 C Am7 Dm7 G7
1 2
C C+ F G7 C C
B
Fm Bb9 Bb9 Bb9
D7 D7 D7 G7 G+7
A
C Am7 Dm7 G7 C Am7 Dm7 Gm7
C C+ F G7 C C

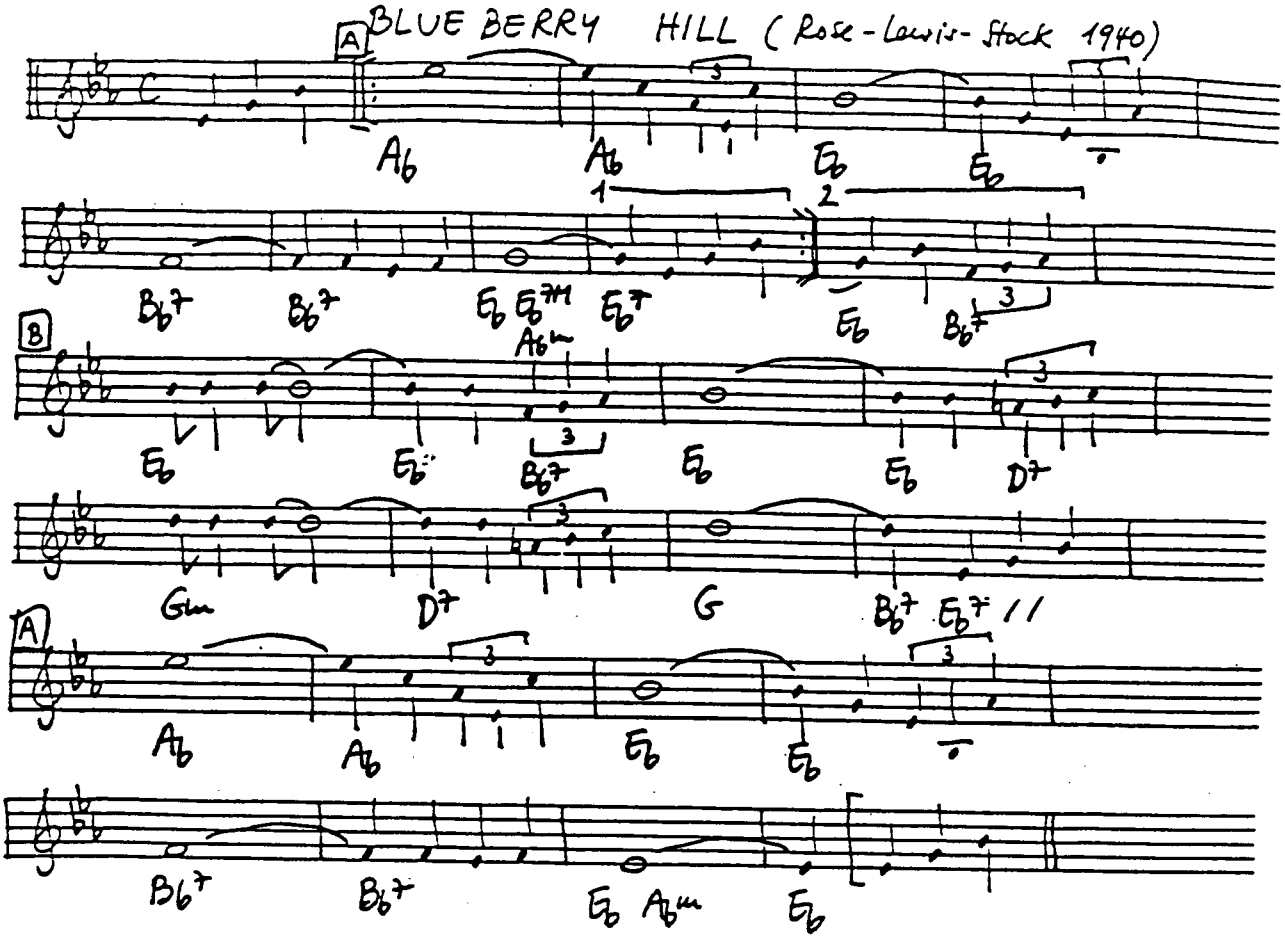

BLUE (AND BROKEN HEARTED) (Handman-Clarke-Leslie 1929)
A
Bb Bb A7 A7 D7 D7
B
G7 G7 Cm7 Cm7 Cm7-5
F7 Bb Bb C7 F7 F+7
A
Bb Bb A7 A7 D7 D7
C
G7 G7 Cm7 Cm7 Eb6 Bb D7
Eb Cm7 F7 Bb Bb

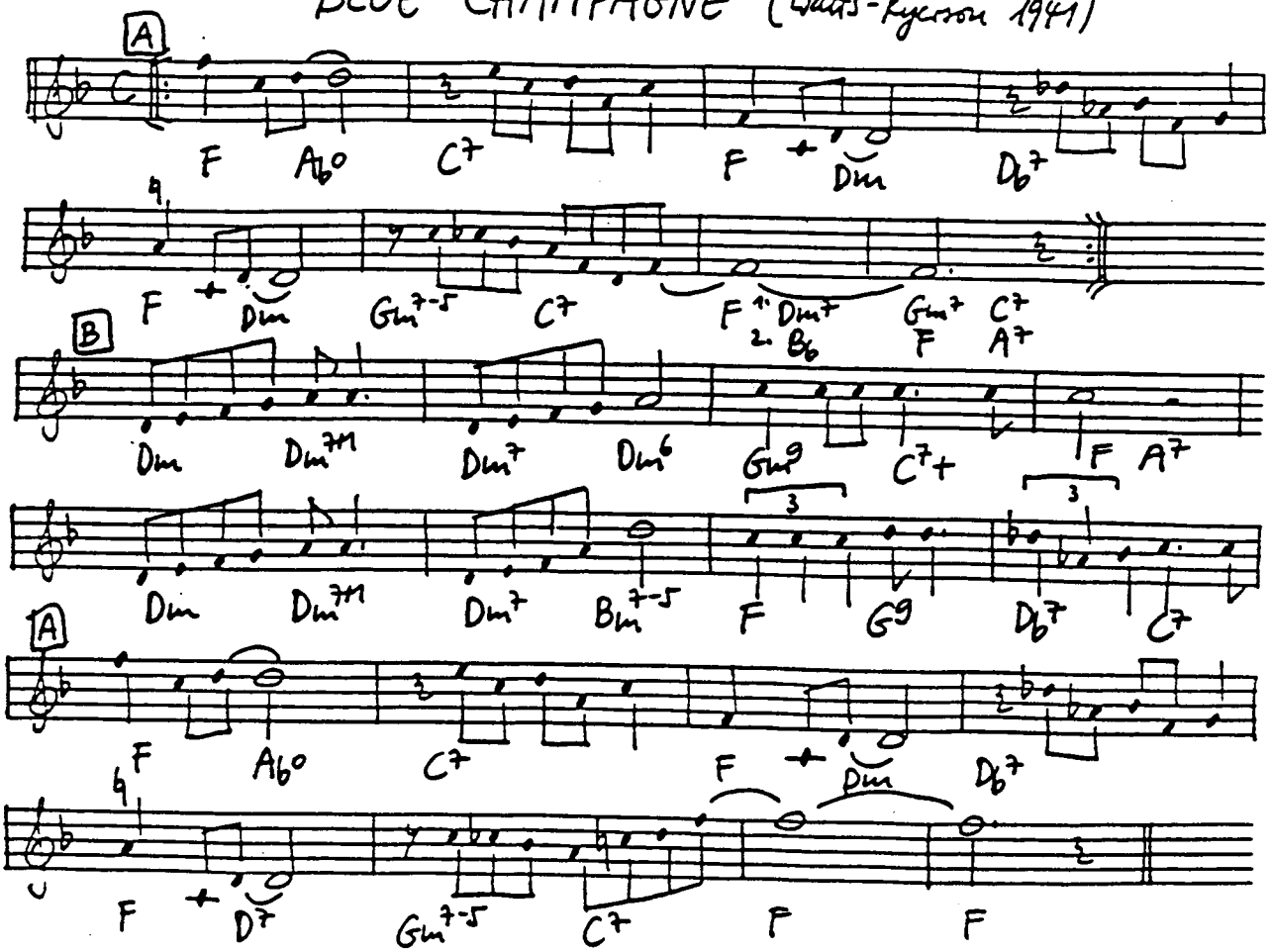
BLUE AND SENTIMENTAL (Basie-Livingston-David 1938)



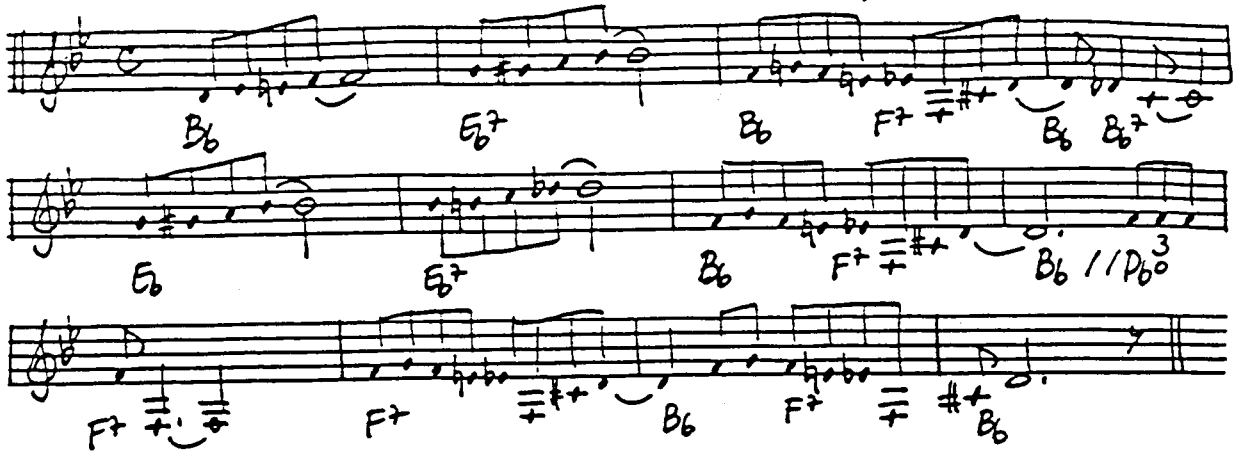
BLUE BECAUSE OF YOU (Carpenter-Dunlap-Wilson 1934)



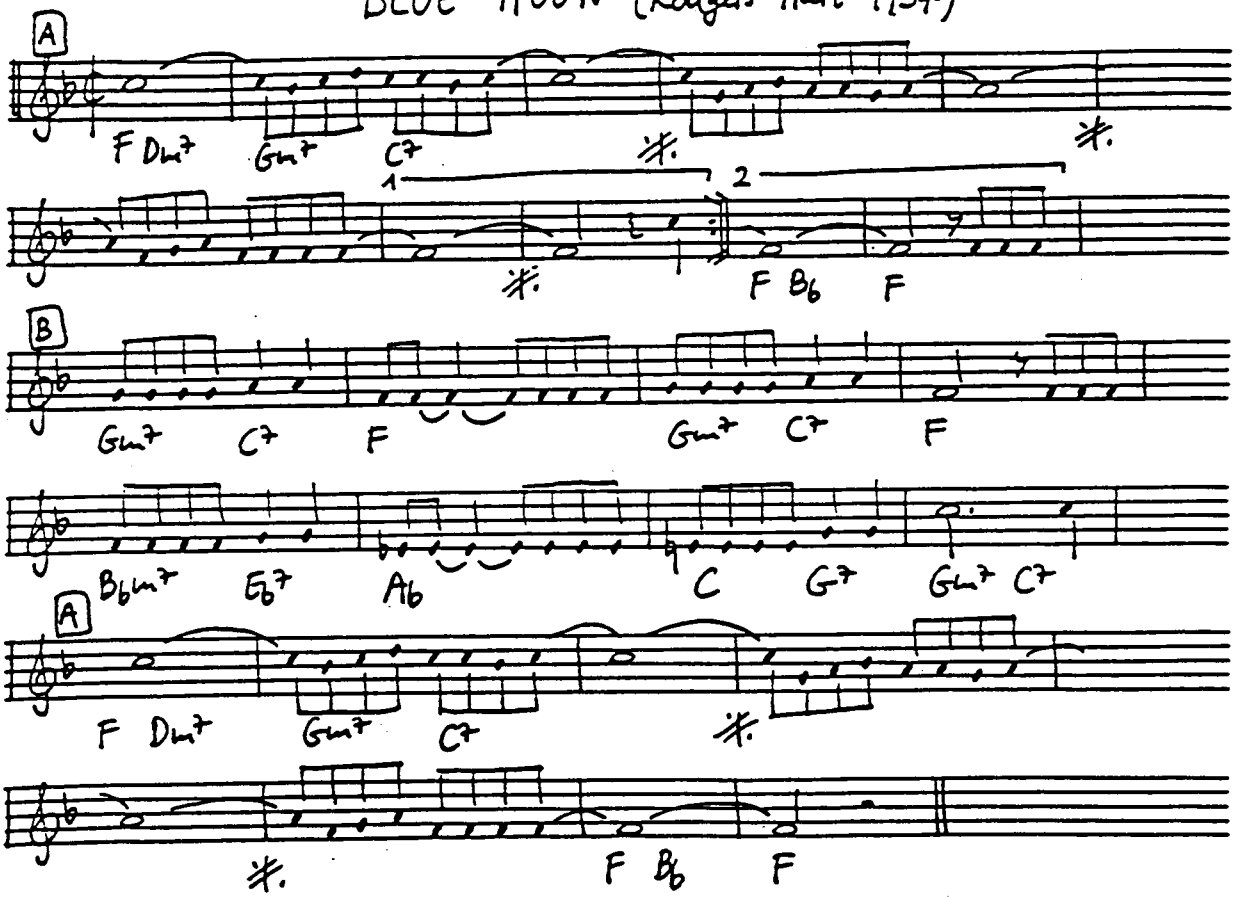

BLUE BERRY HILL (Rose-Lewis-Stock 1940)
A
Ab Ab Eb Eb
1 2
Bb7 Bb7 Eb Eb7M Eb7 Eb Bb7
B
Ab-
Eb Eb Bb7 Eb Eb D7
Gm D7 G Bb7 Eb7 //
A
Ab Ab Eb Eb
Bb7 Bb7 Eb Ab- Eb


BLUE CHAMPAGNE (Watts-Rycroft 1941)
A
F Ab° C7 F Dm Db7
F Dm Gm7-5 C7 F 1. Dm7 2. Bb Gm7 C7 F A7
B
Dm Dm7M Dm7 Dm6 Gm9 C7+ F A7
Dm Dm7M Dm7 Bm7-5 F G9 Db7 C7
A
F Ab° C7 F Dm Db7
F D7 Gm7-5 C7 F F

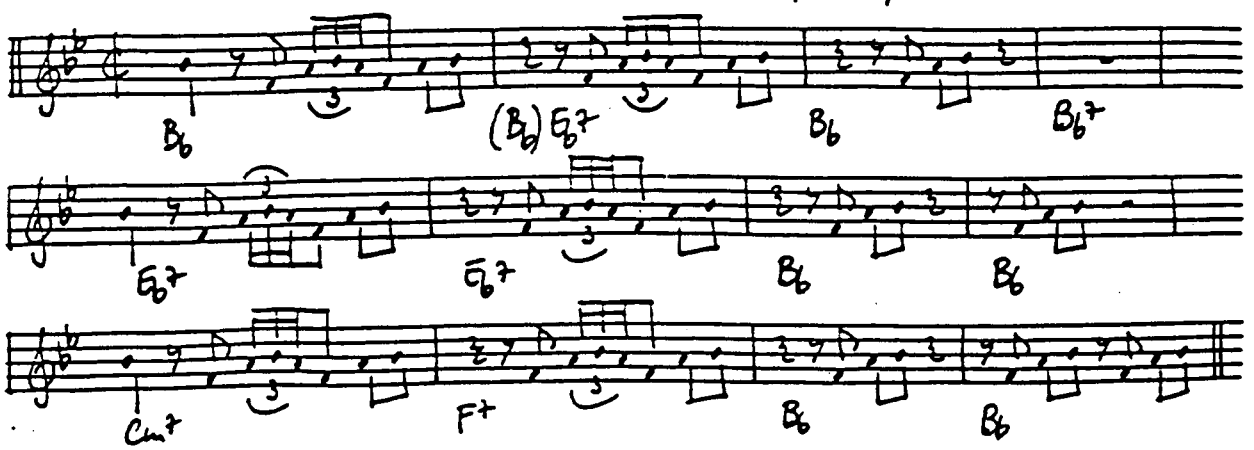
BLUE MONK (Monk 1954)



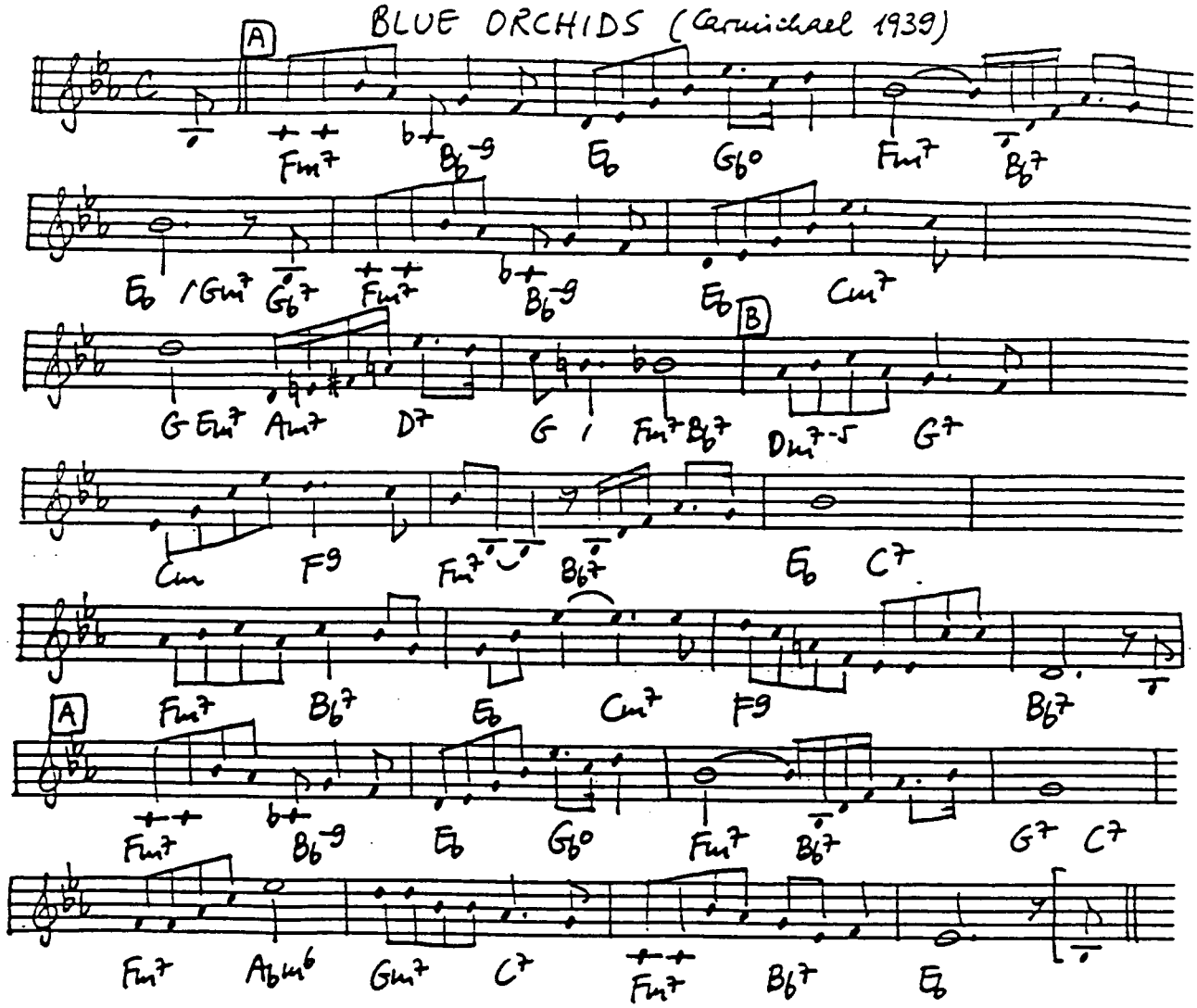
BLUE MOON (Rodgers-Hart 1934)



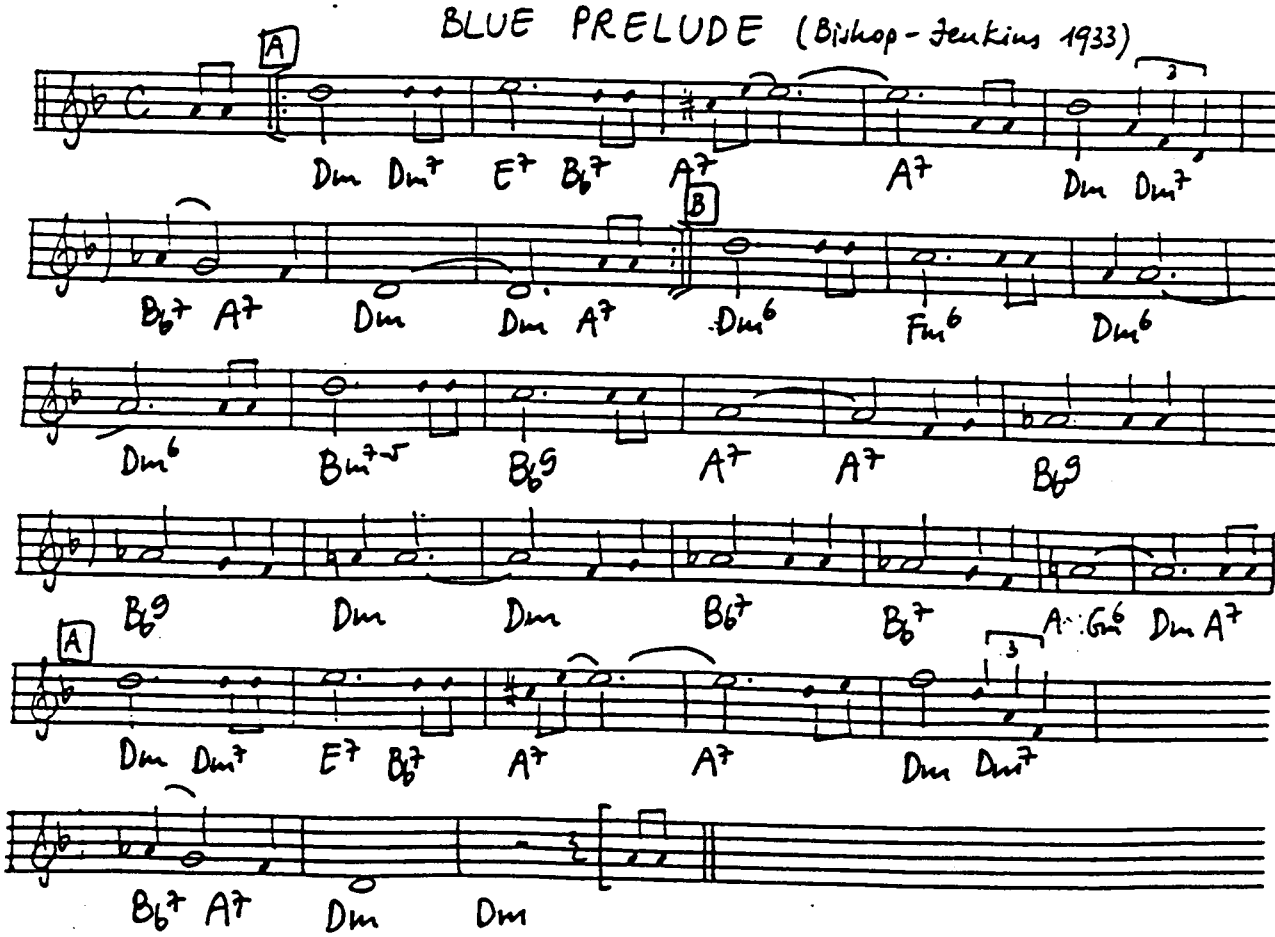
BLUE N' BOOGIE (Gillespie - Paparelli 1944)



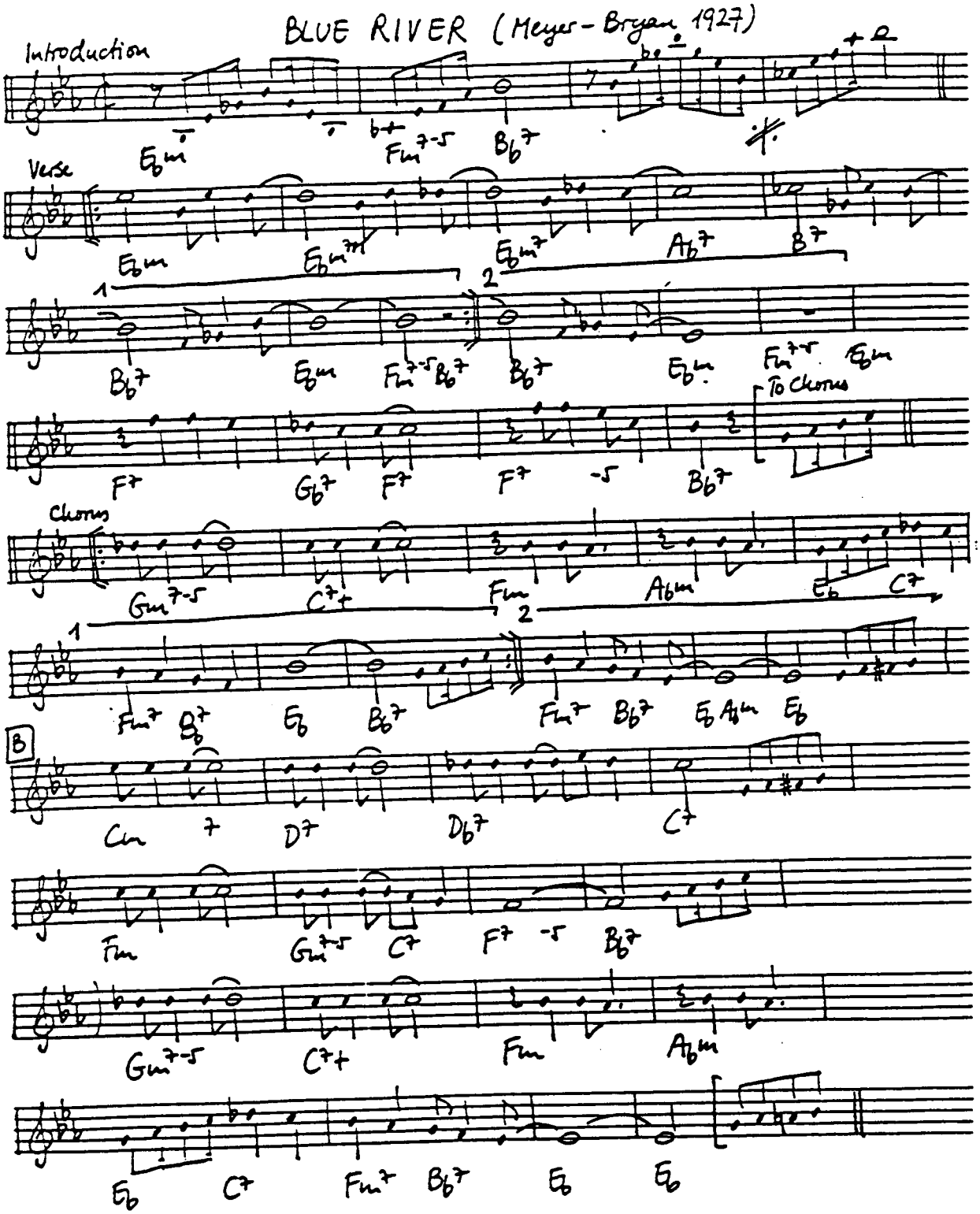
BLUE ORCHIDS (Carmichael 1939)

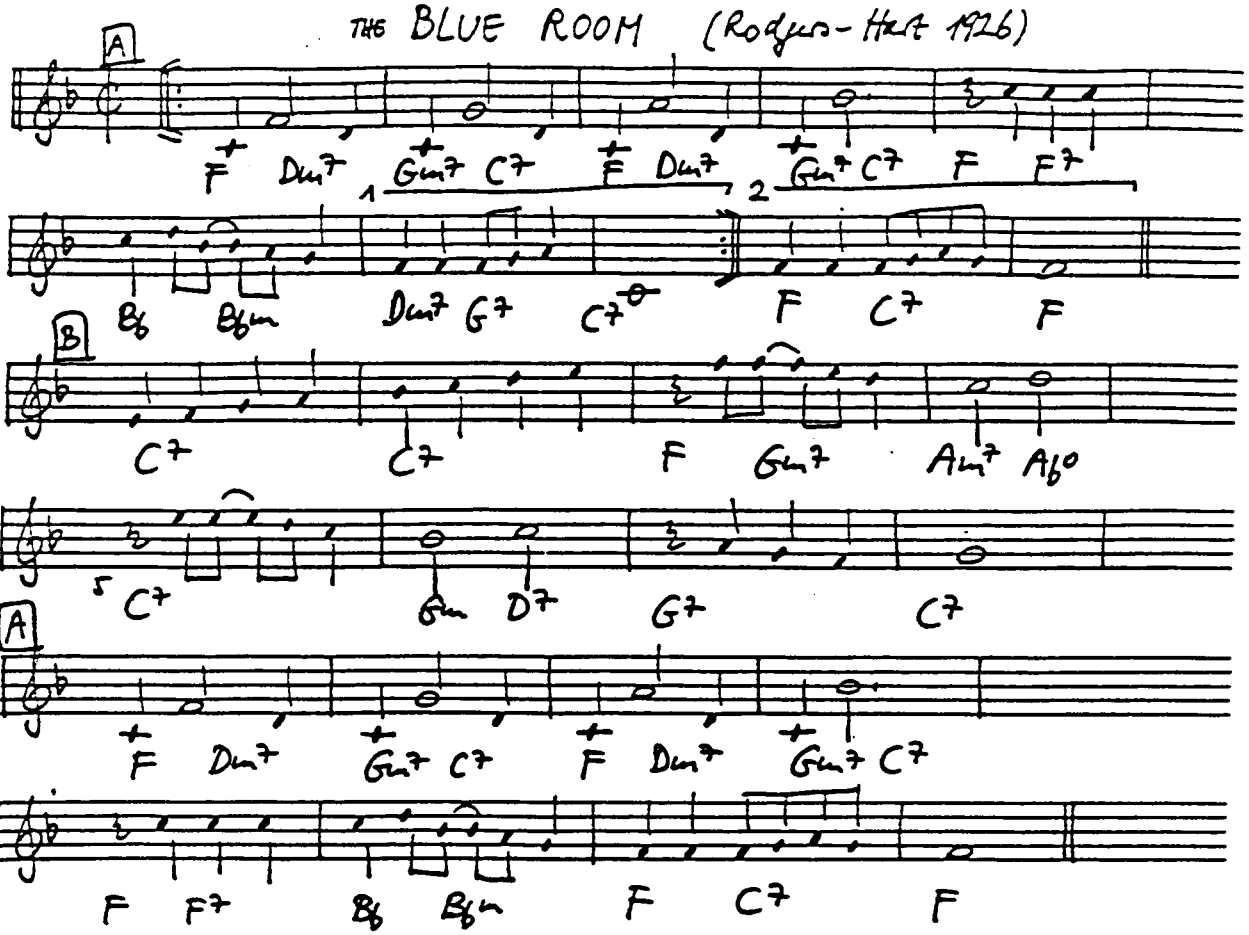


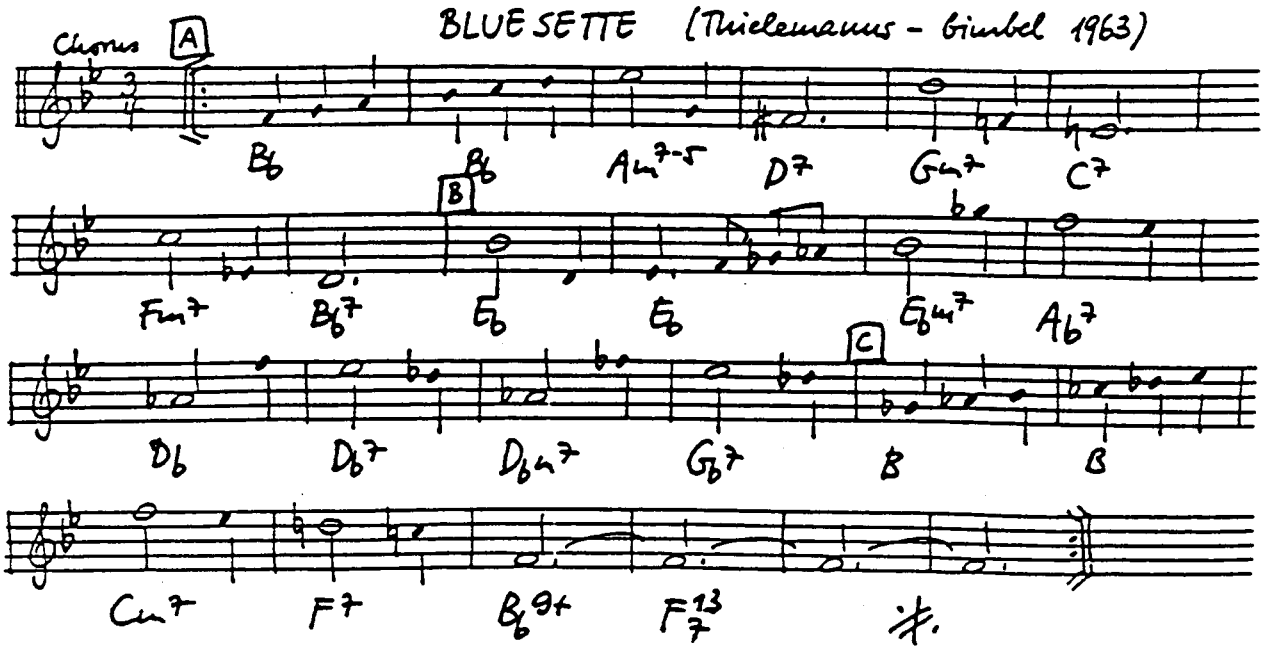
BLUE PRELUDE (Bishop - Jenkins 1933)



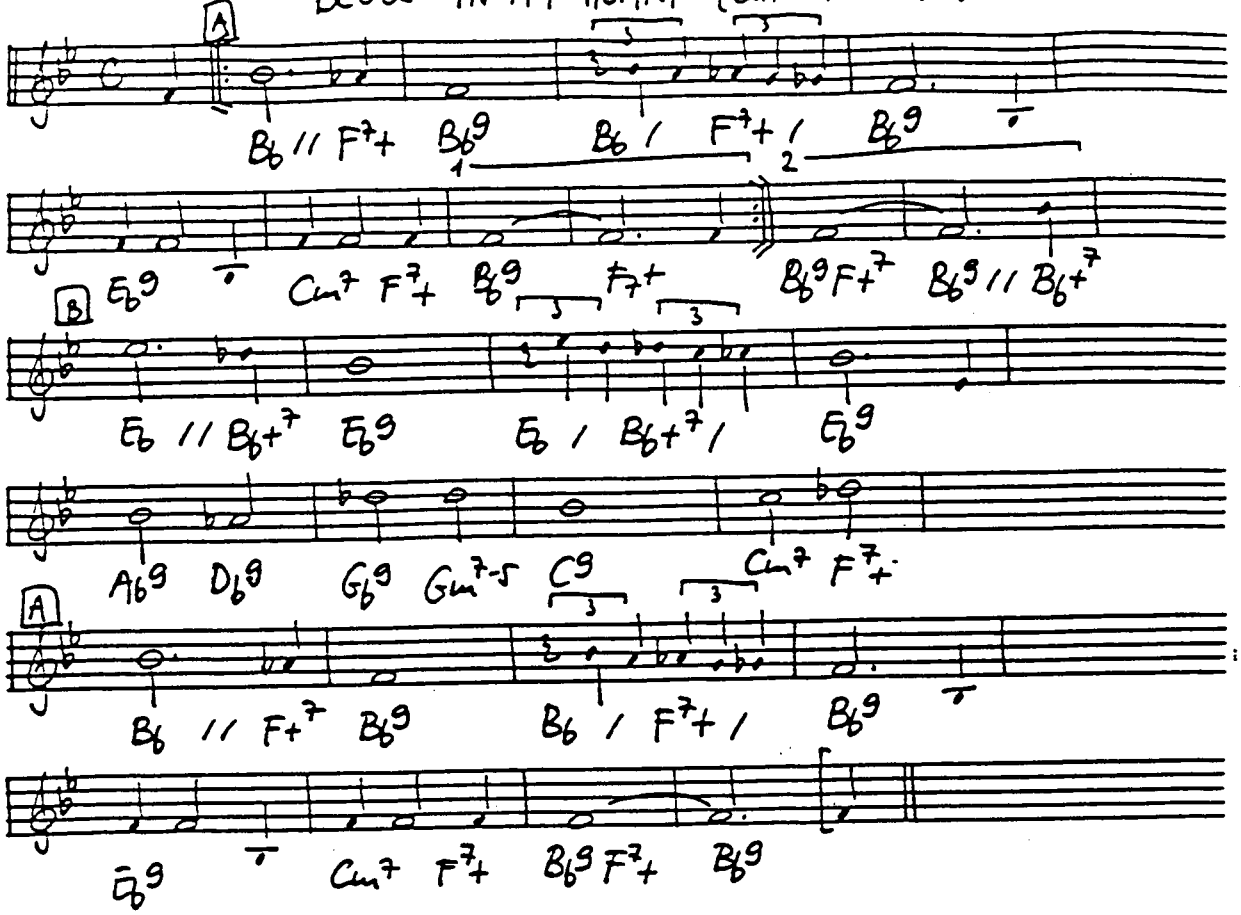
BLUE RIVER (Meyer - Bryan 1927)



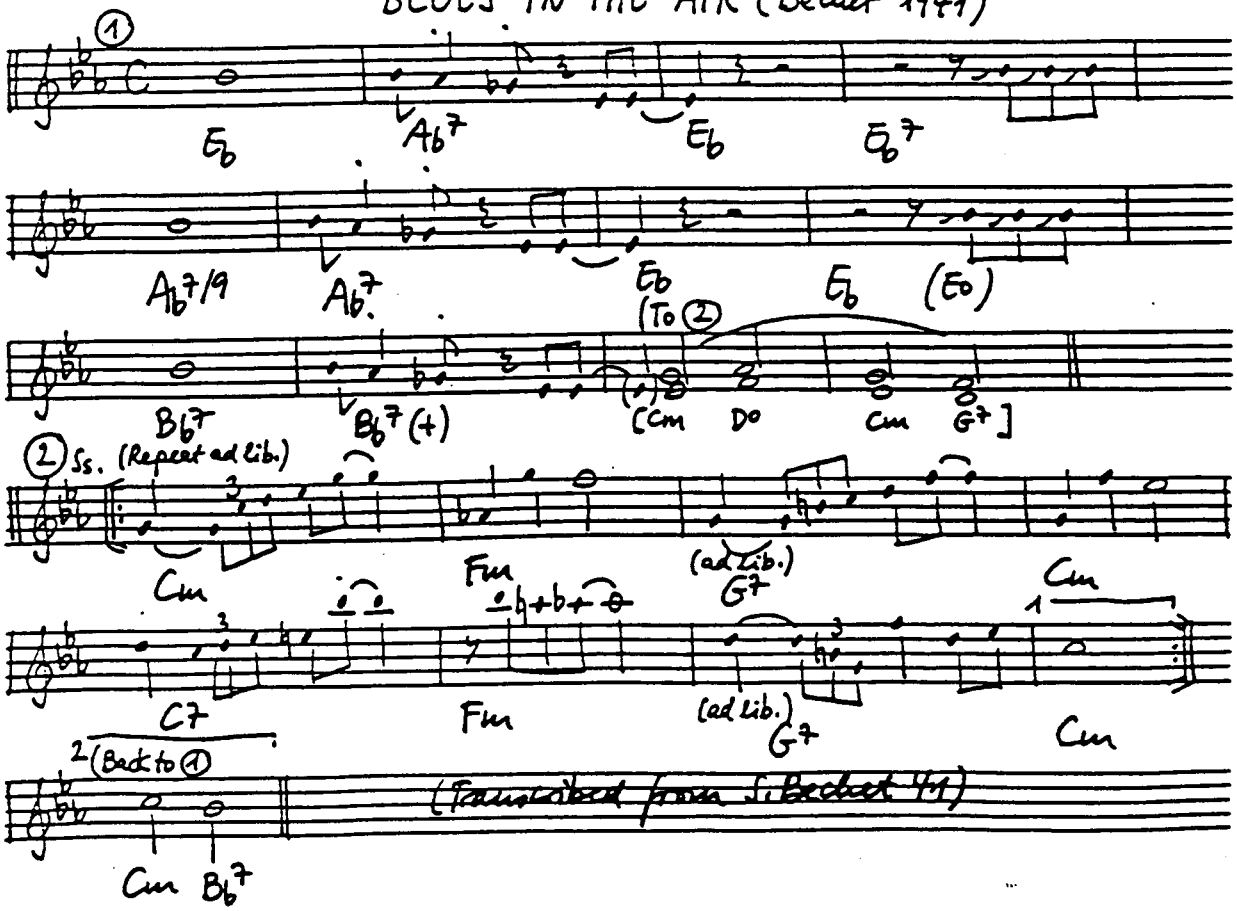

THE BLUE ROOM (Rodgers - Hart 1926)
A
F Dm7 1 Gm7 C7 F Dm7 2 Gm7 C7 F F7
Bb Bbm Dm7 G7 C7 F C7 F
B
C7 C7 F Gm7 Am7 Ab°
5 C7 Gm D7 G7 C7
A
F Dm7 Gm7 C7 F Dm7 Gm7 C7
F F7 Bb Bbm F C7 F


BLUESETTE (Thielemanns - Gimbel 1963)
Chorus A
Bb Bb Am7-5 D7 Gm7 C7
B
Fm7 Bb7 Eb Eb Ebm7 Ab7
C
Db Db7 Dbm7 Gb7 B B
Cm7 F7 Bb9+ F13 7

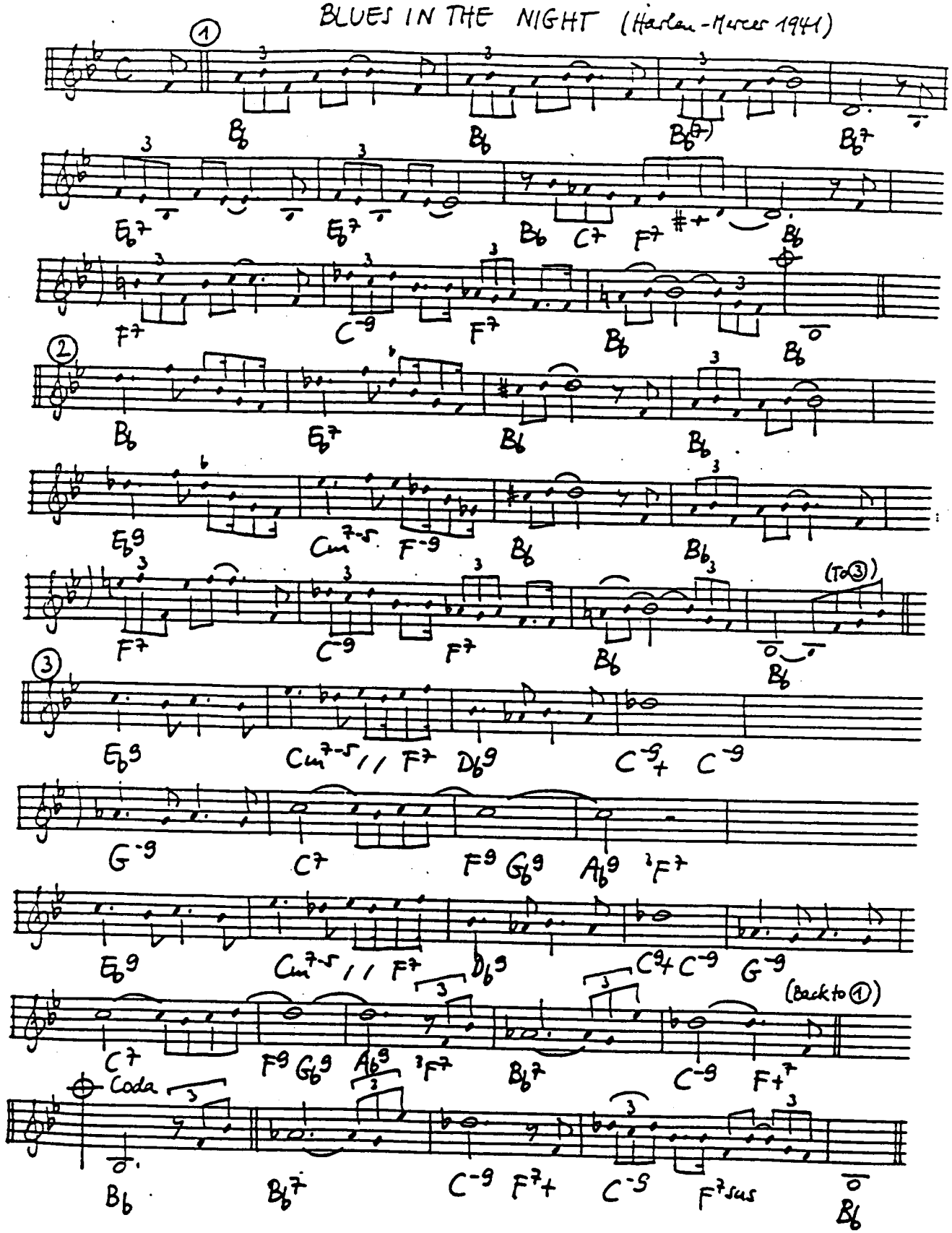
BLUES IN MY HEART (Carter-Hills 1931)



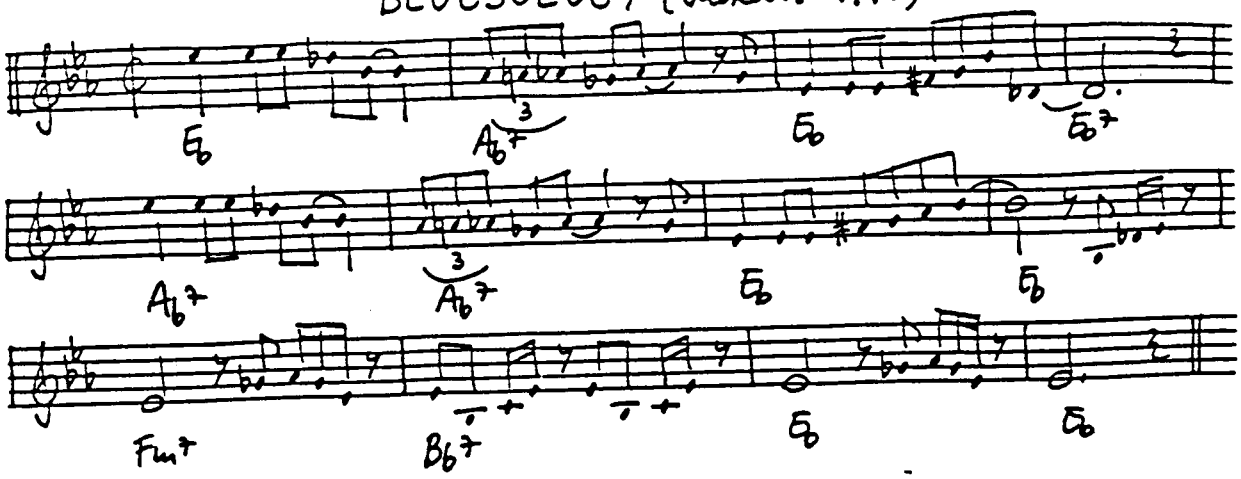
BLUES IN THE AIR (Bechet 1941)



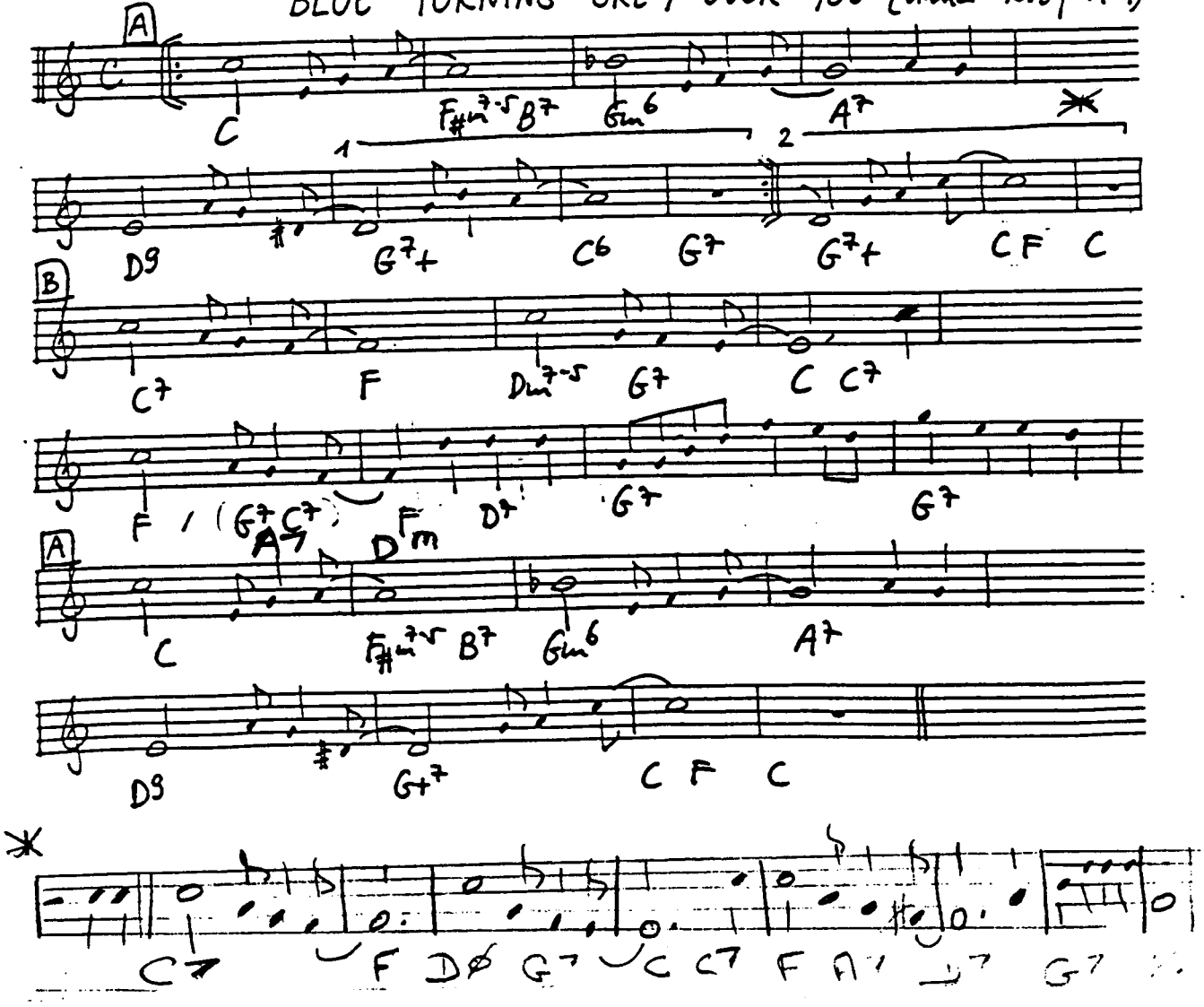
BLUES IN THE NIGHT (Harlan-Mercer 1941)



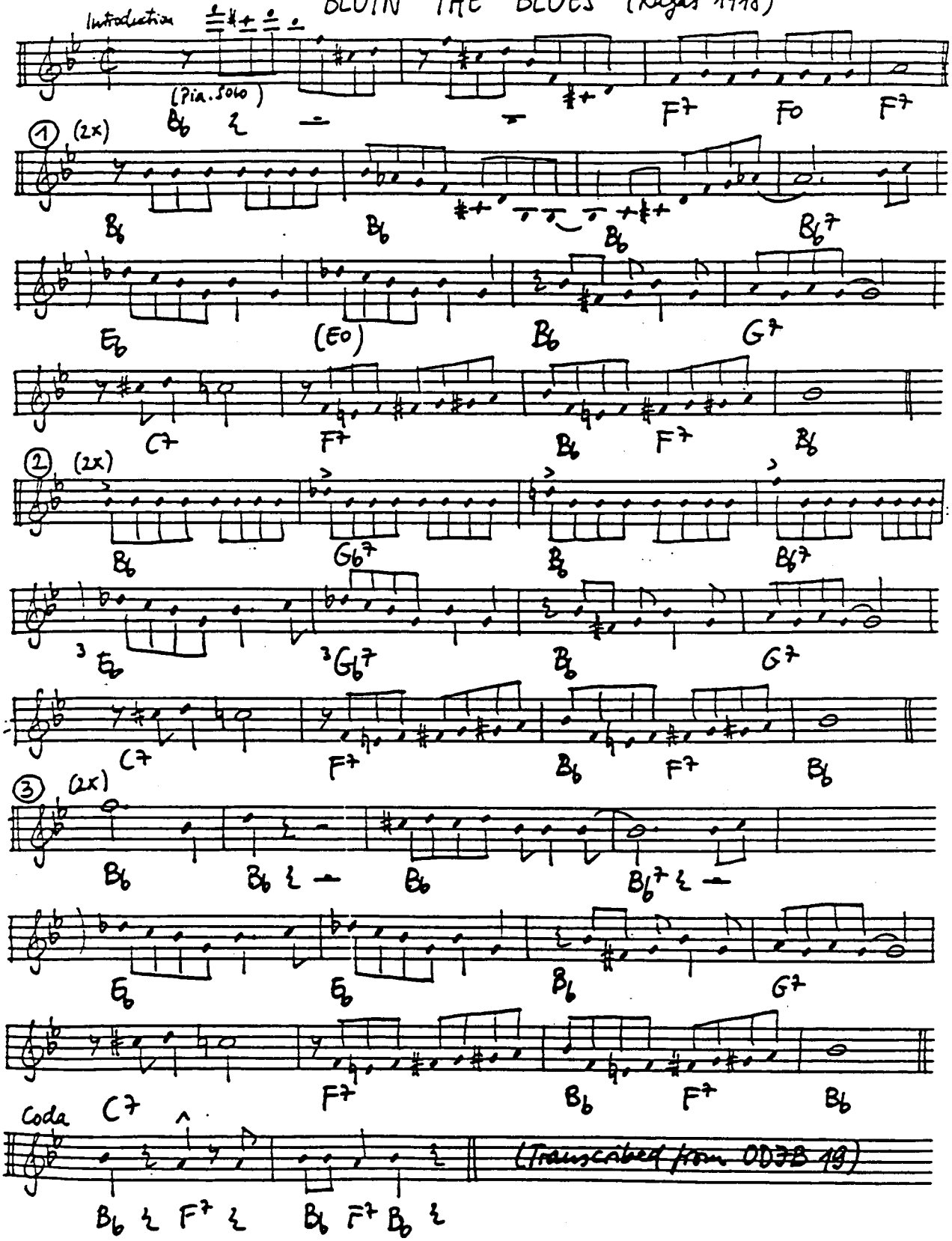
BLUESOLOGY (Jackson 1949)



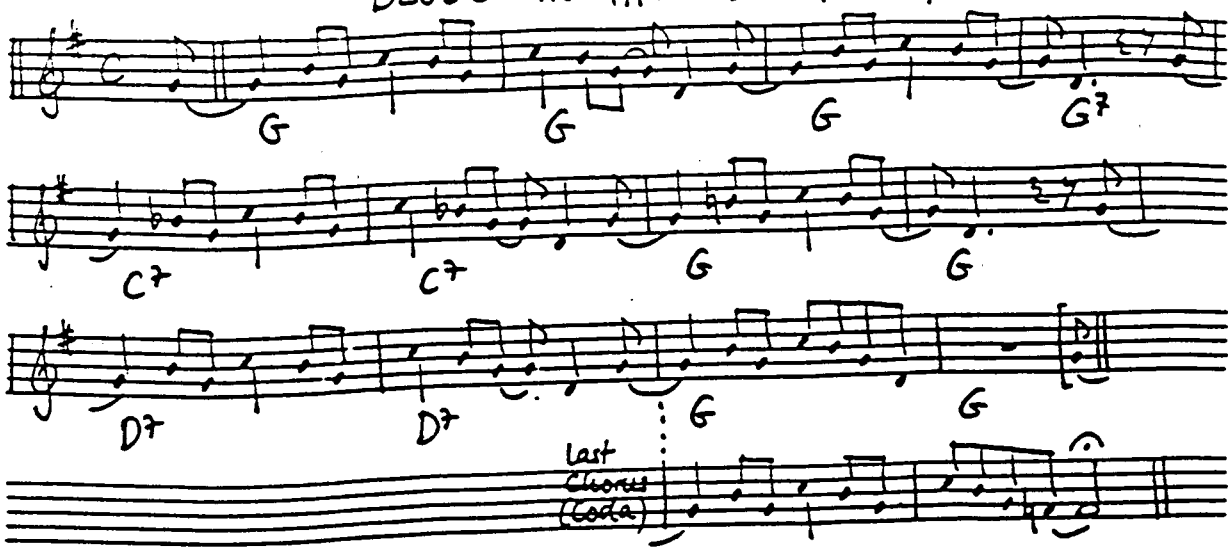
BLUE TURNING GREY OVER YOU (Heller-Rabf 1929)



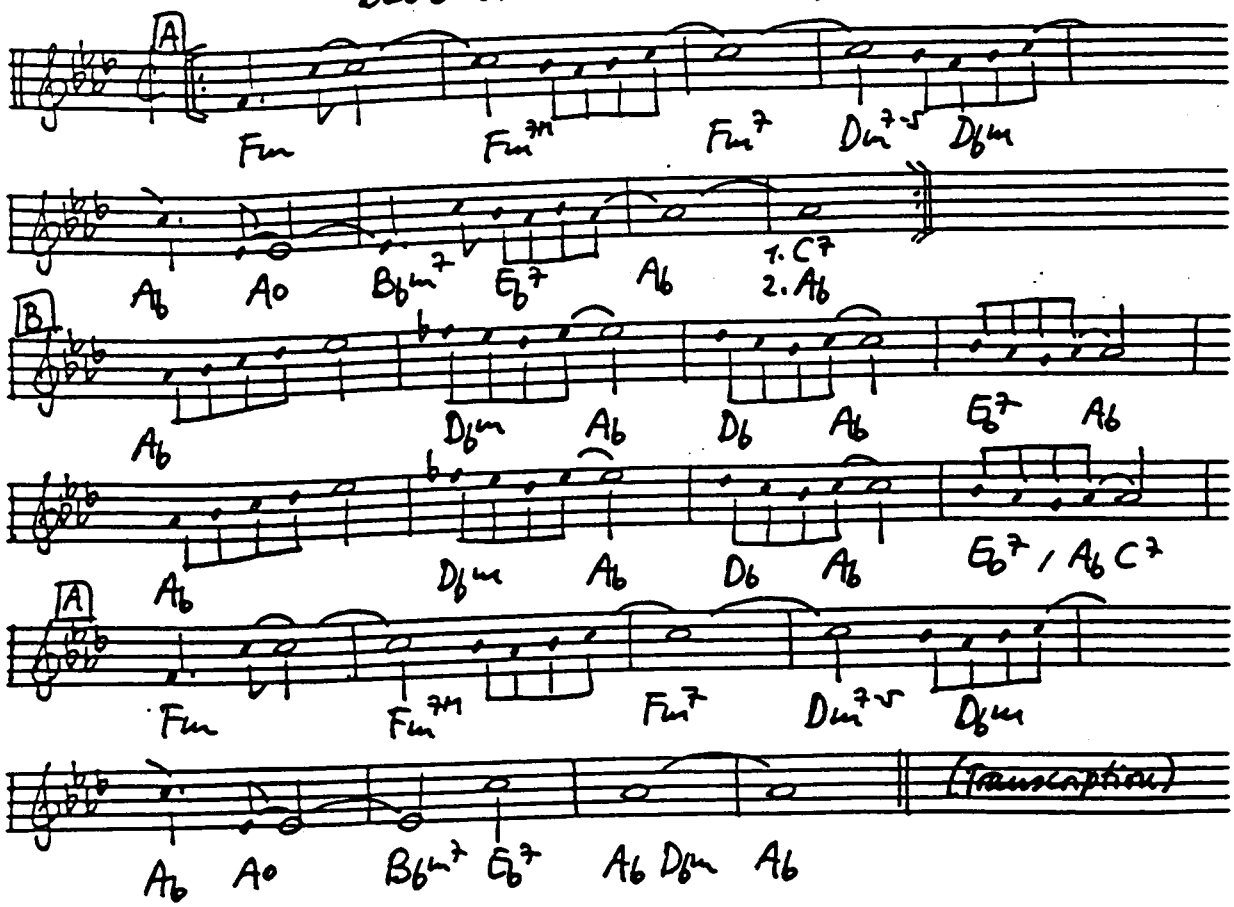
BLUIN' THE BLUES (Rager 1918)



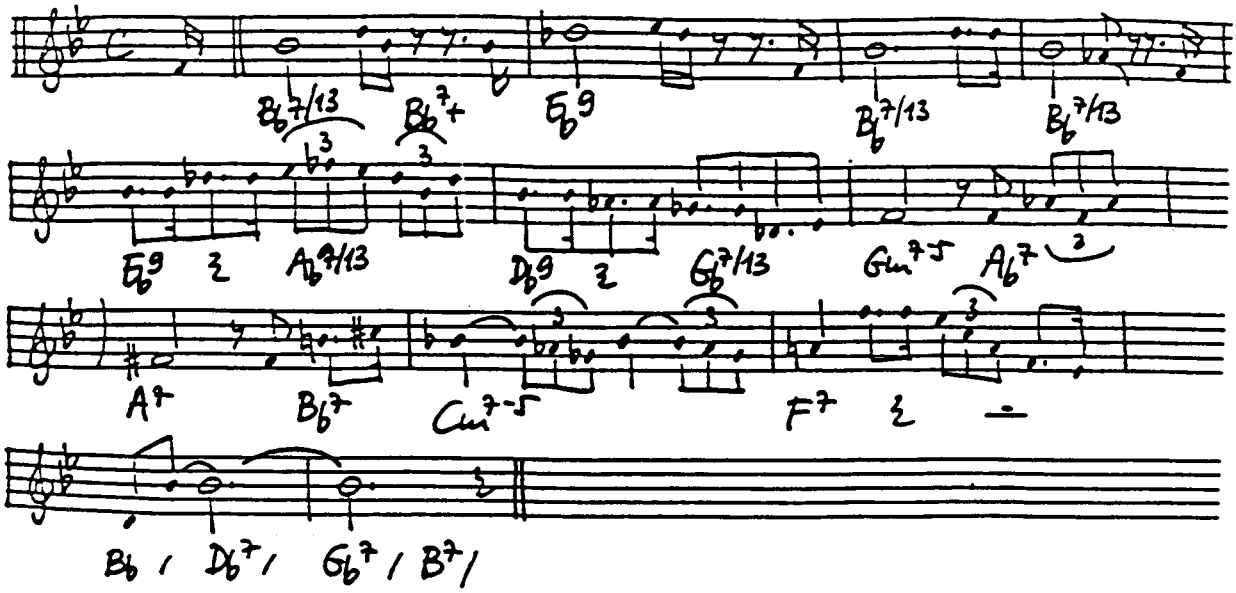
BLUES IN THE CLOSET (Pettiford - Babasin 1953)



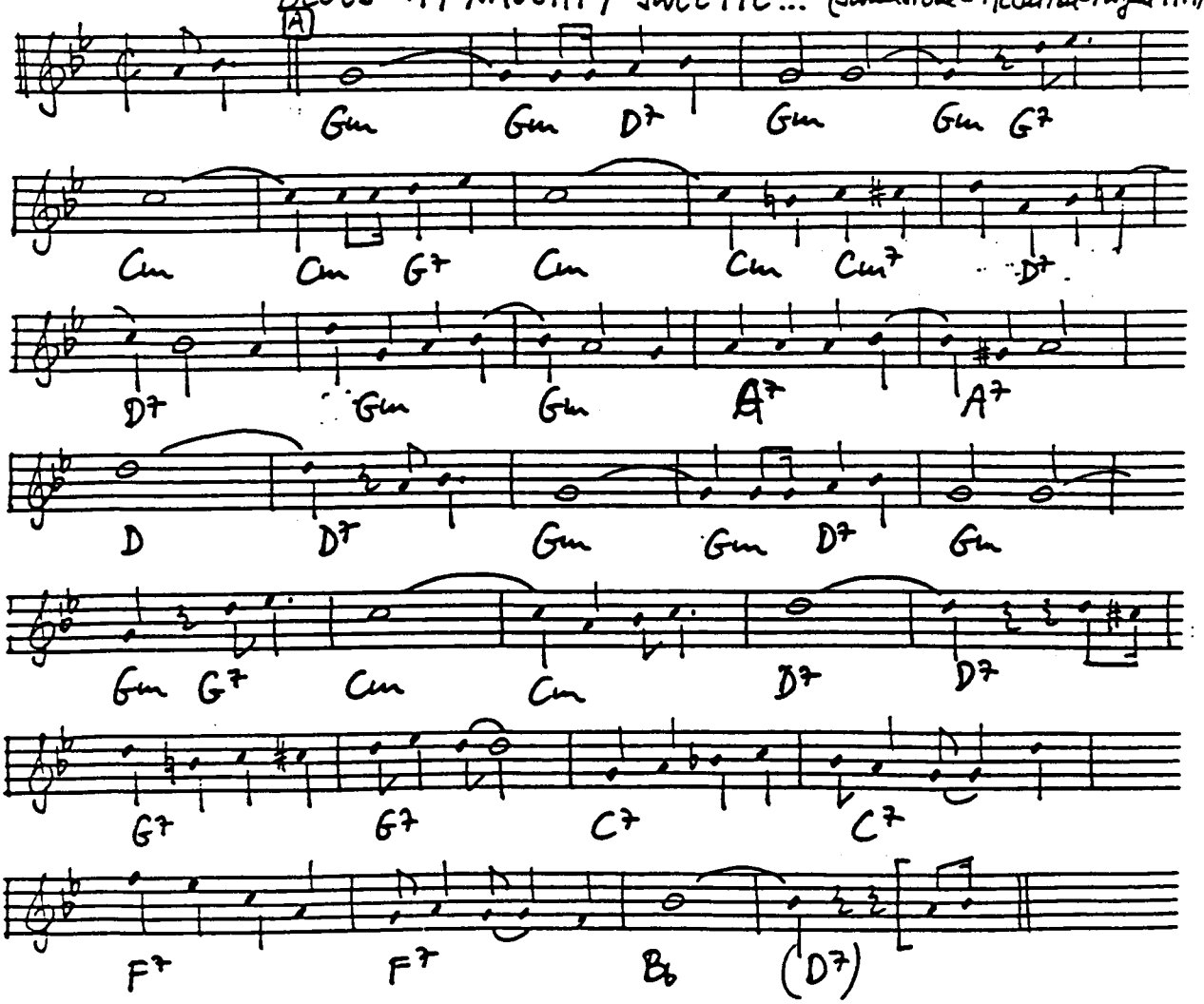
BLUE SKIES (Berlin 1927)



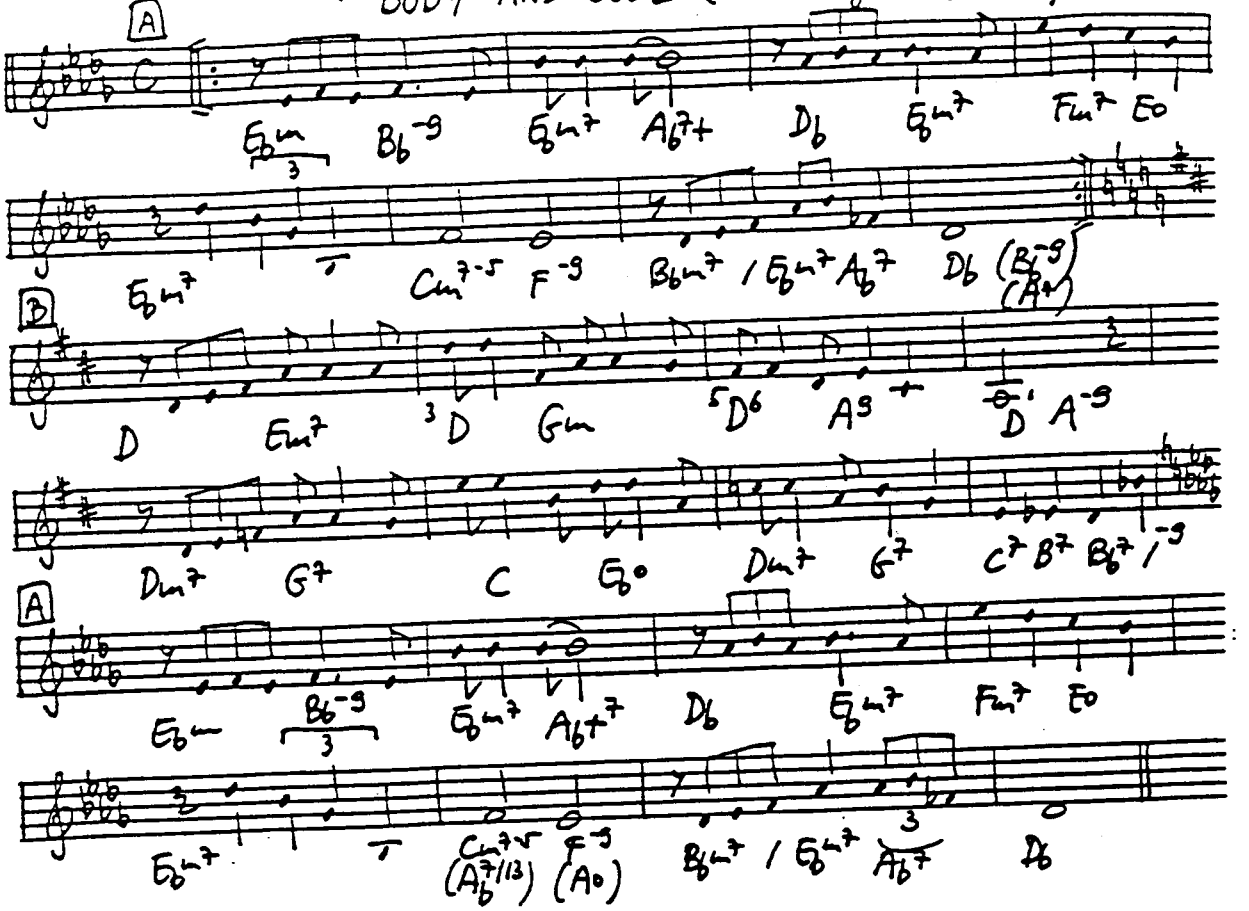
BLUES MARCH (Golson 1958)



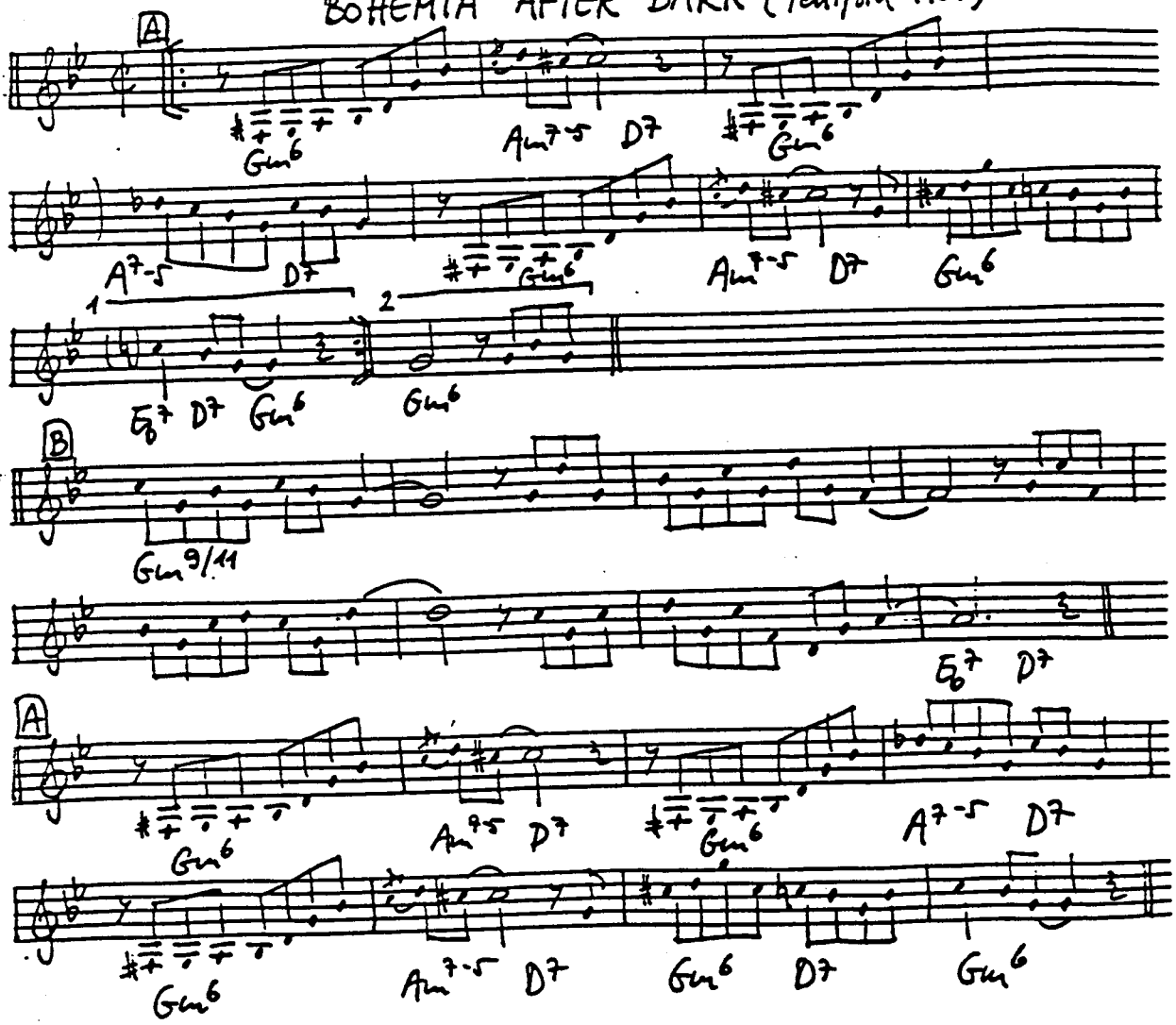
BLUES MY NAUGHTY SWEETIE... (Swanstone - McCarron - Morgan 1919)



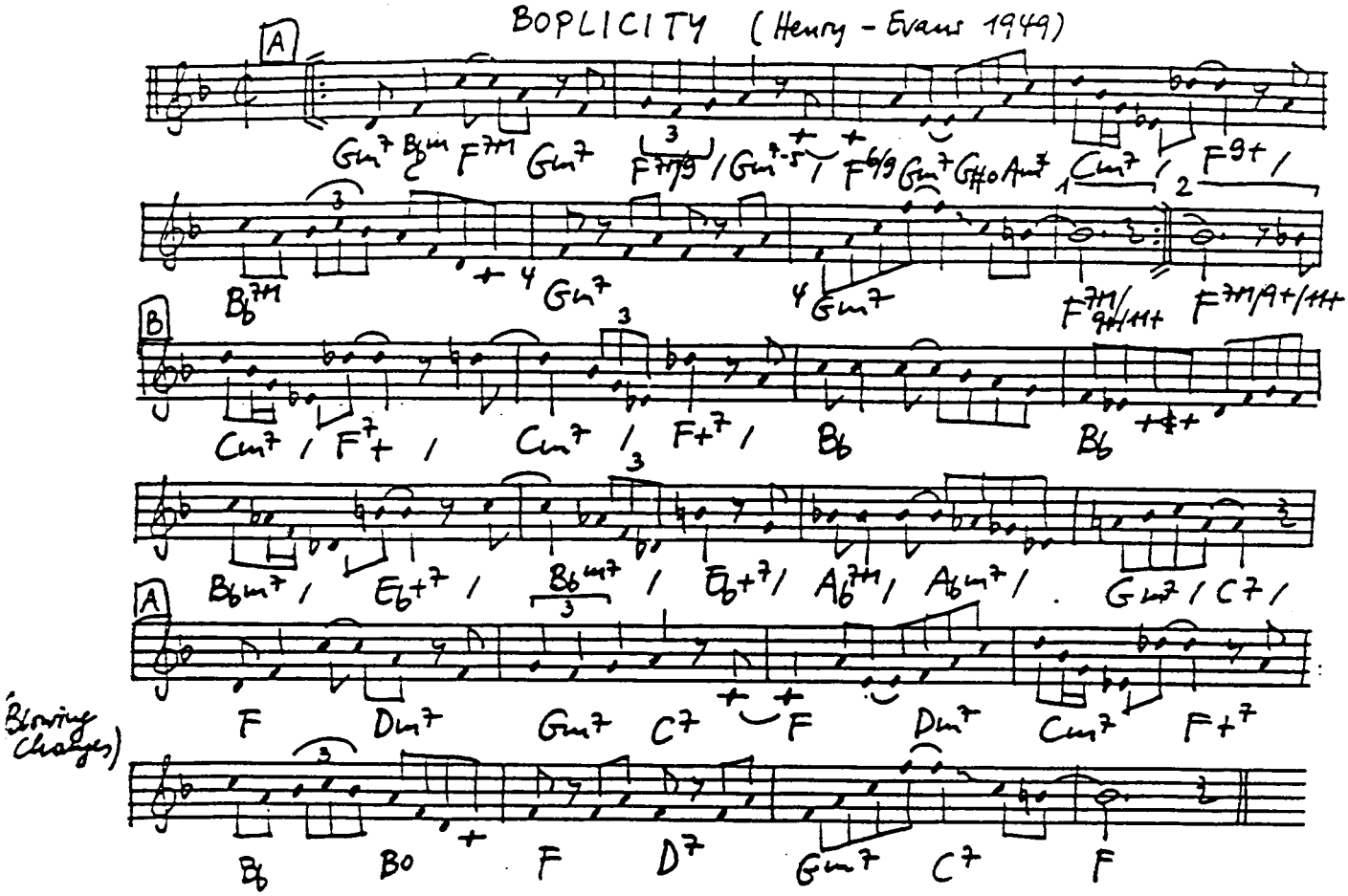
BODY AND SOUL (Green-Heyman-Sour-Eyton 1930)



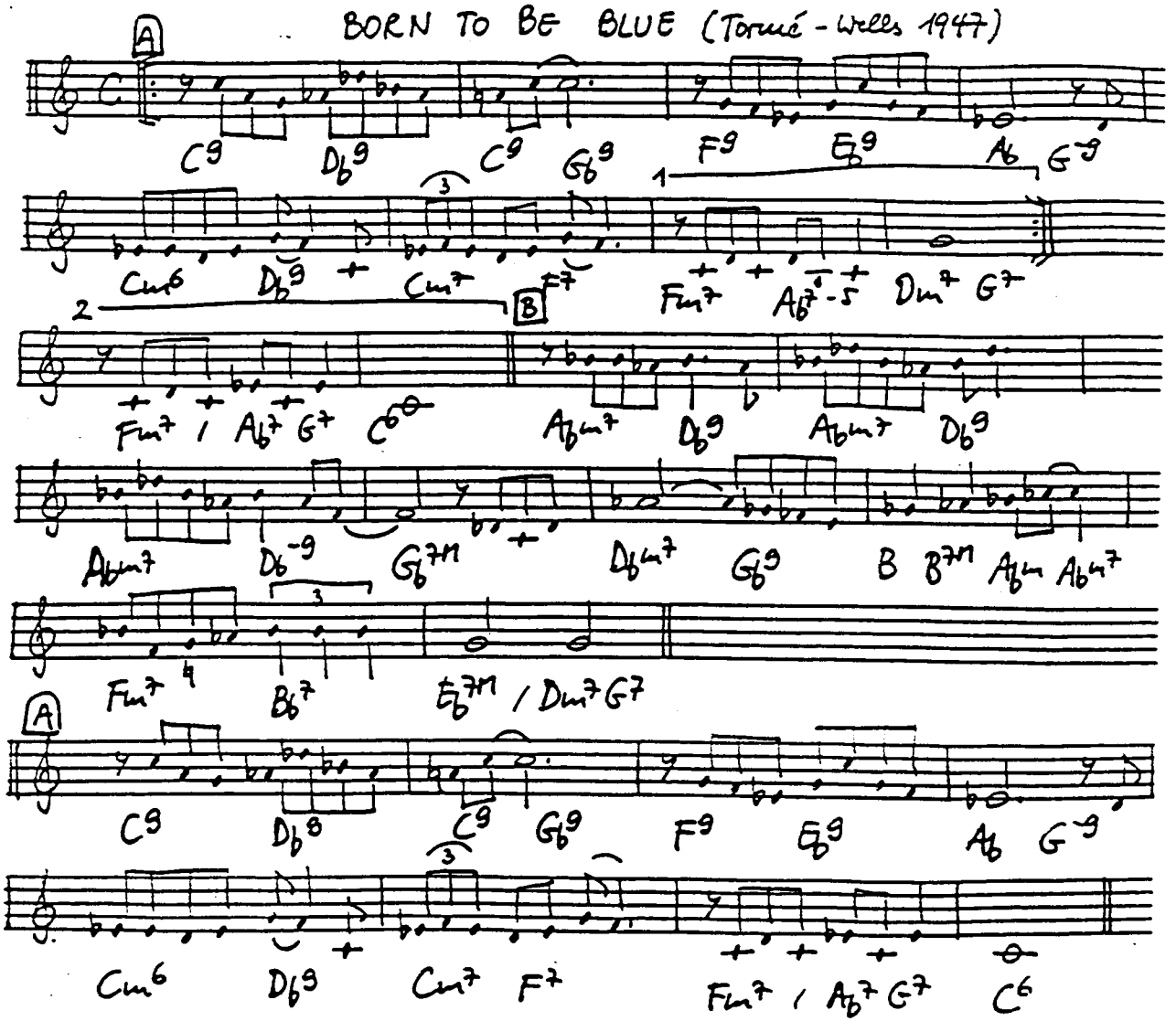
BOHEMIA AFTER DARK (Pettiford 1954)



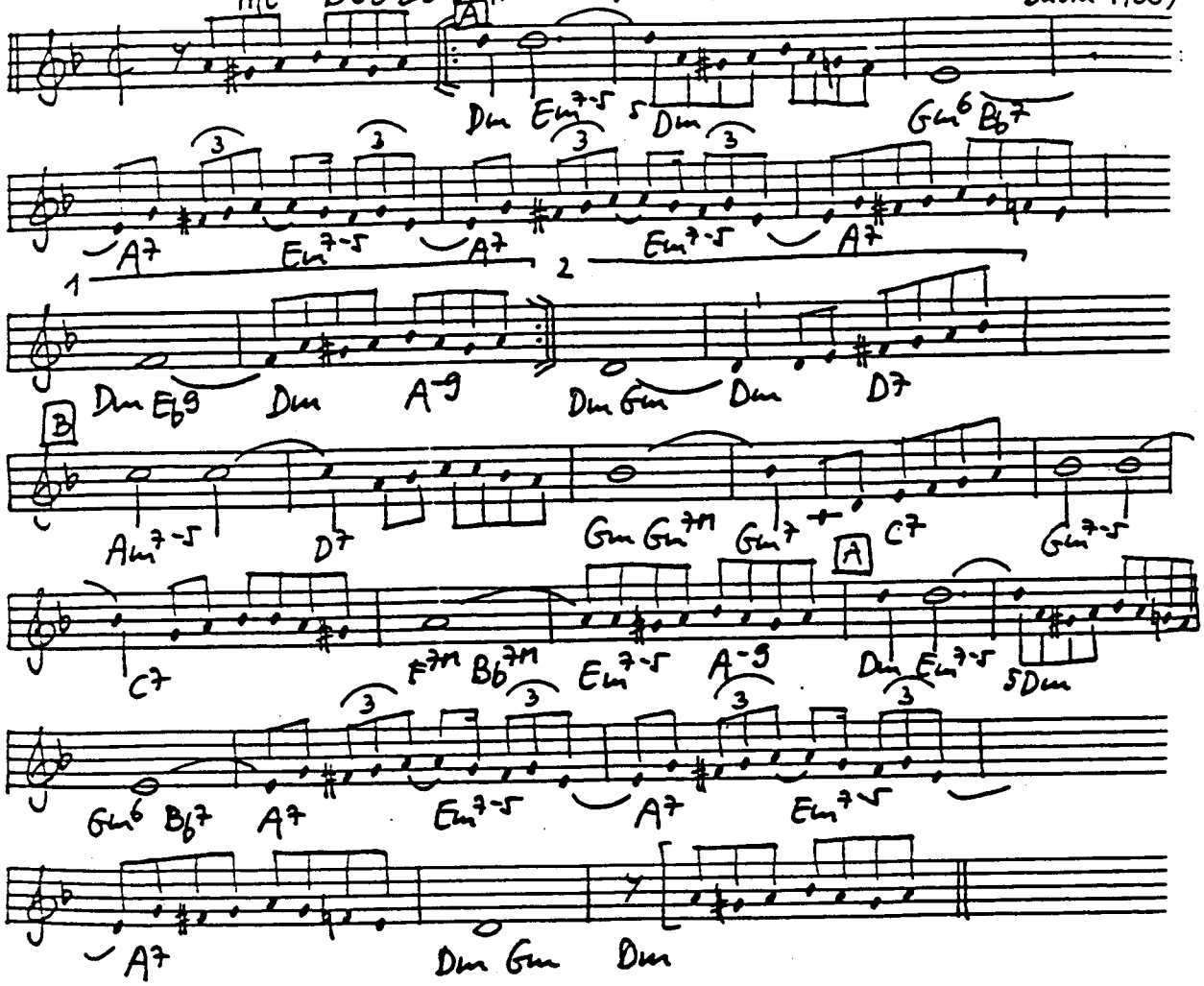
BOPLICITY (Henry - Evans 1949)



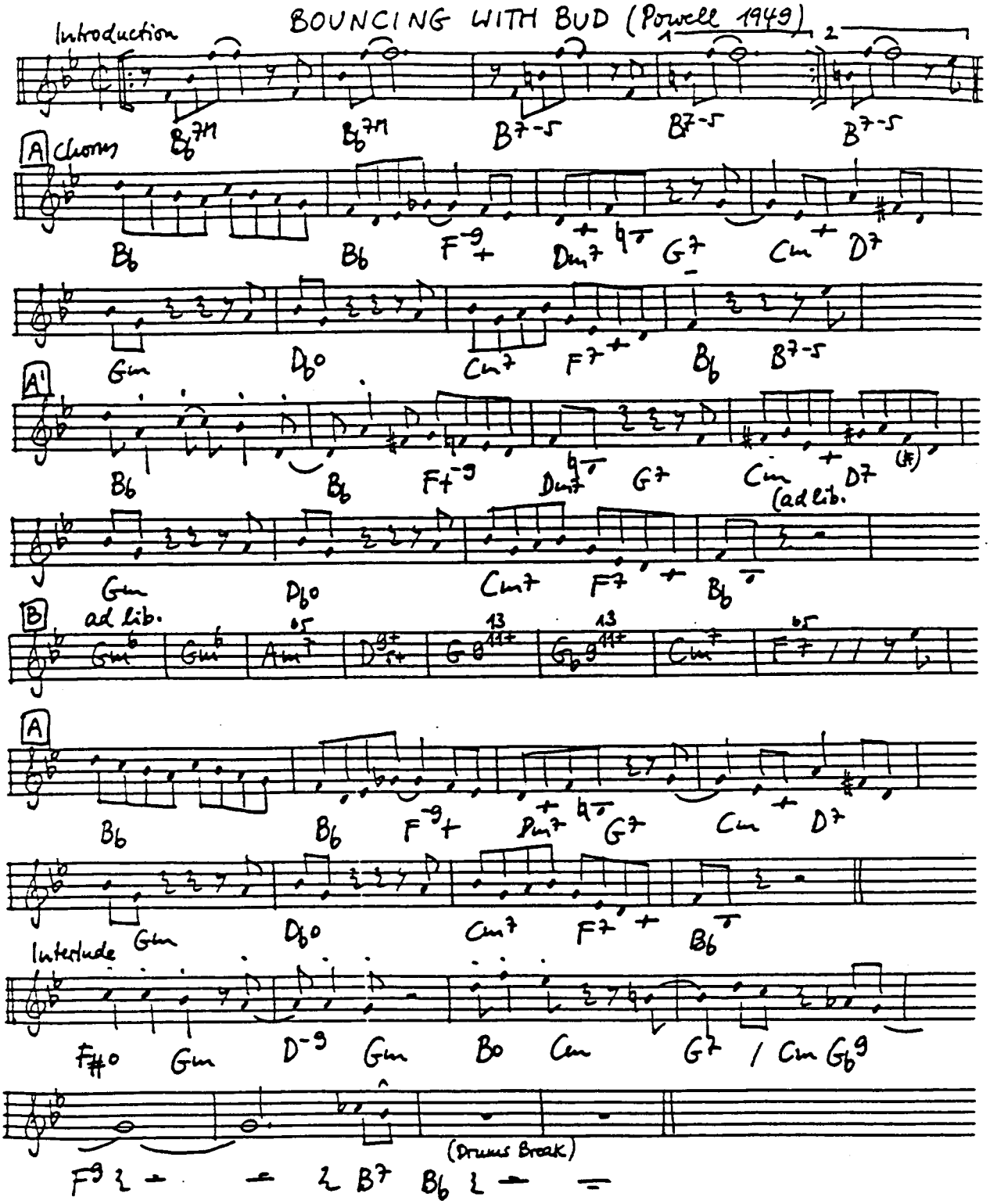
BORN TO BE BLUE (Tormé - Wells 1947)



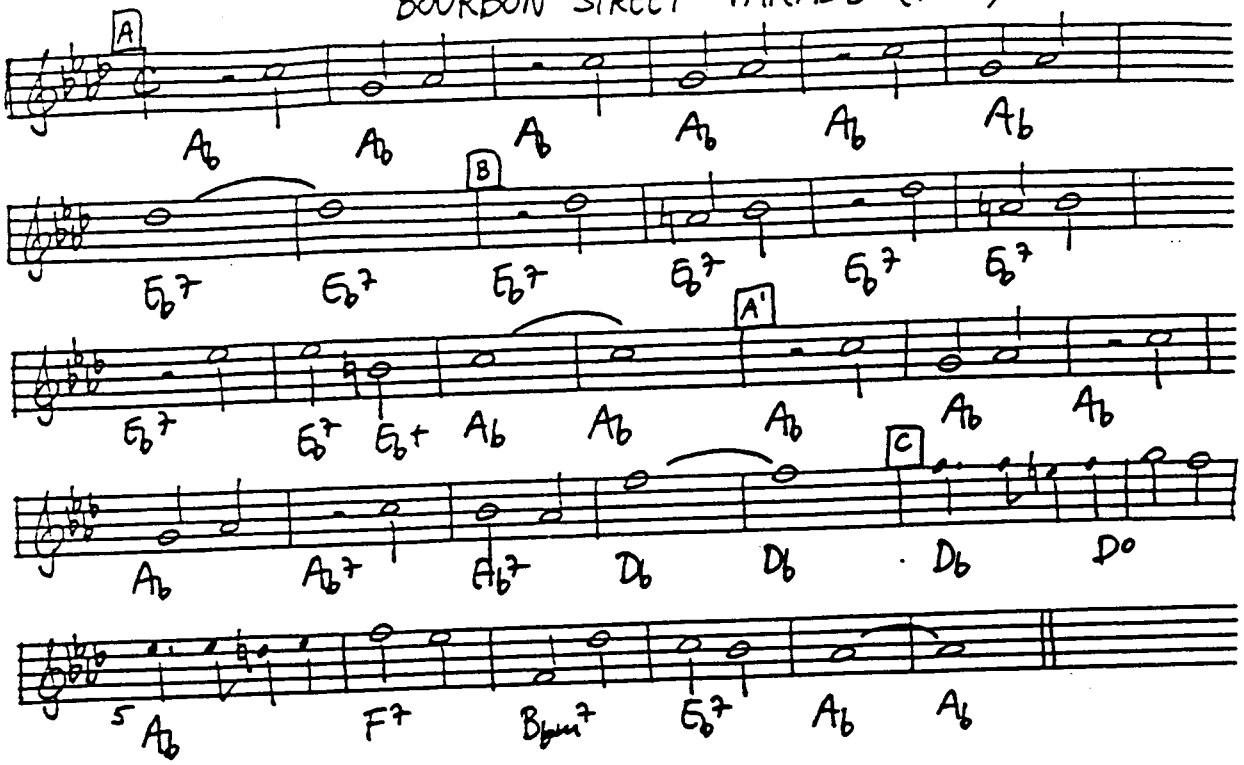
THE BOULEVARD OF BROKEN DREAMS (Warren-Dubin 1933)



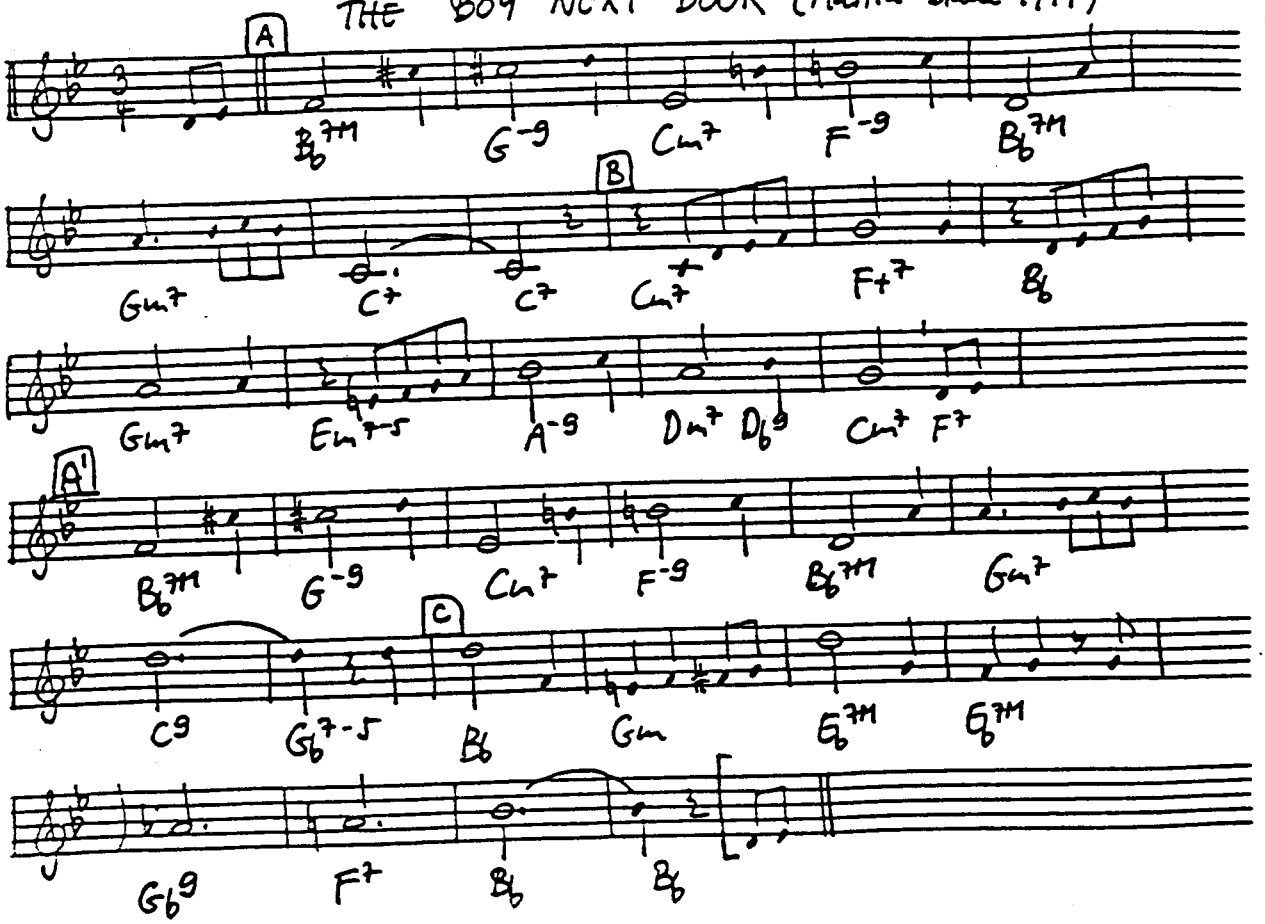
BOUNCING WITH BUD (Powell 1949)



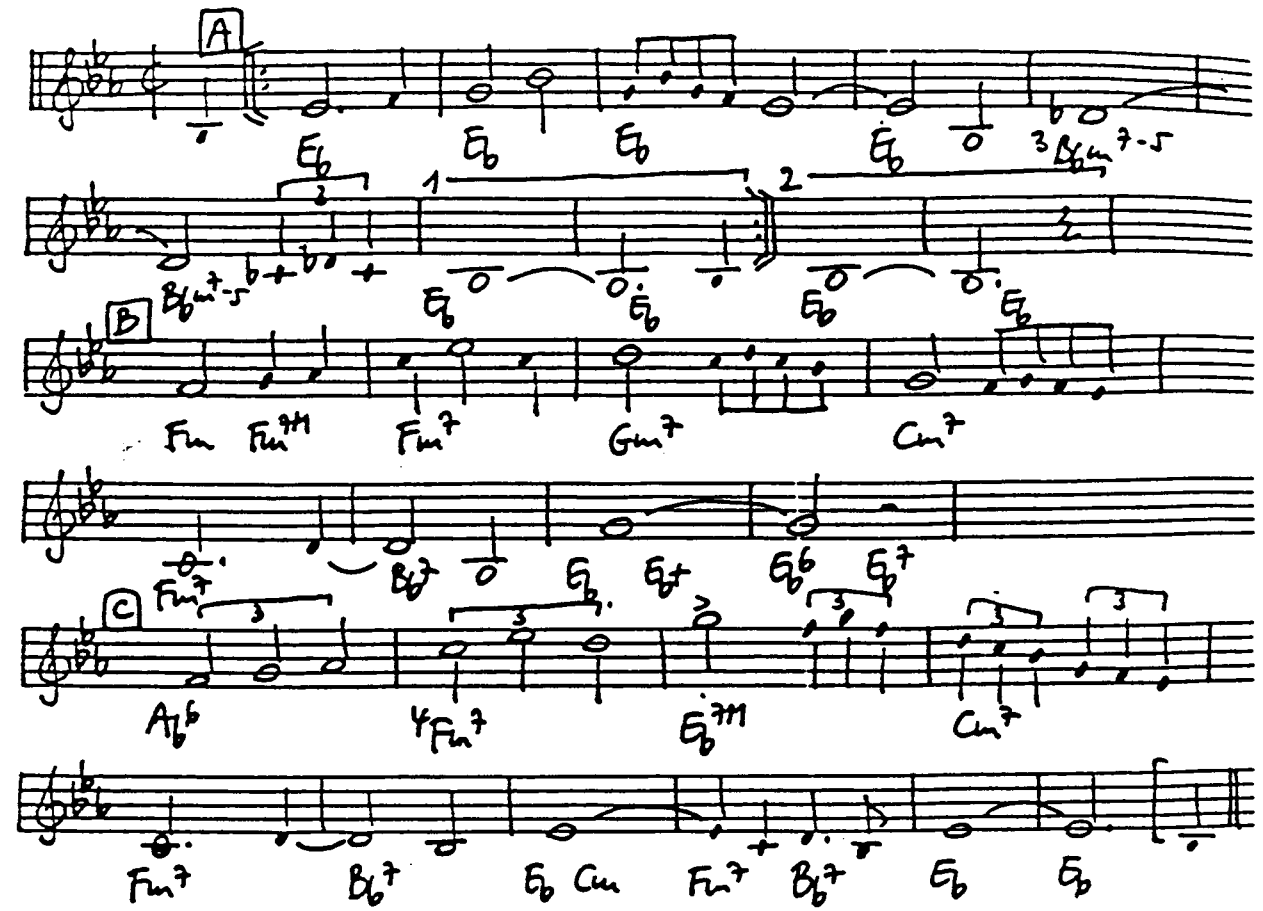
BOURBON STREET PARADE (Trad.)



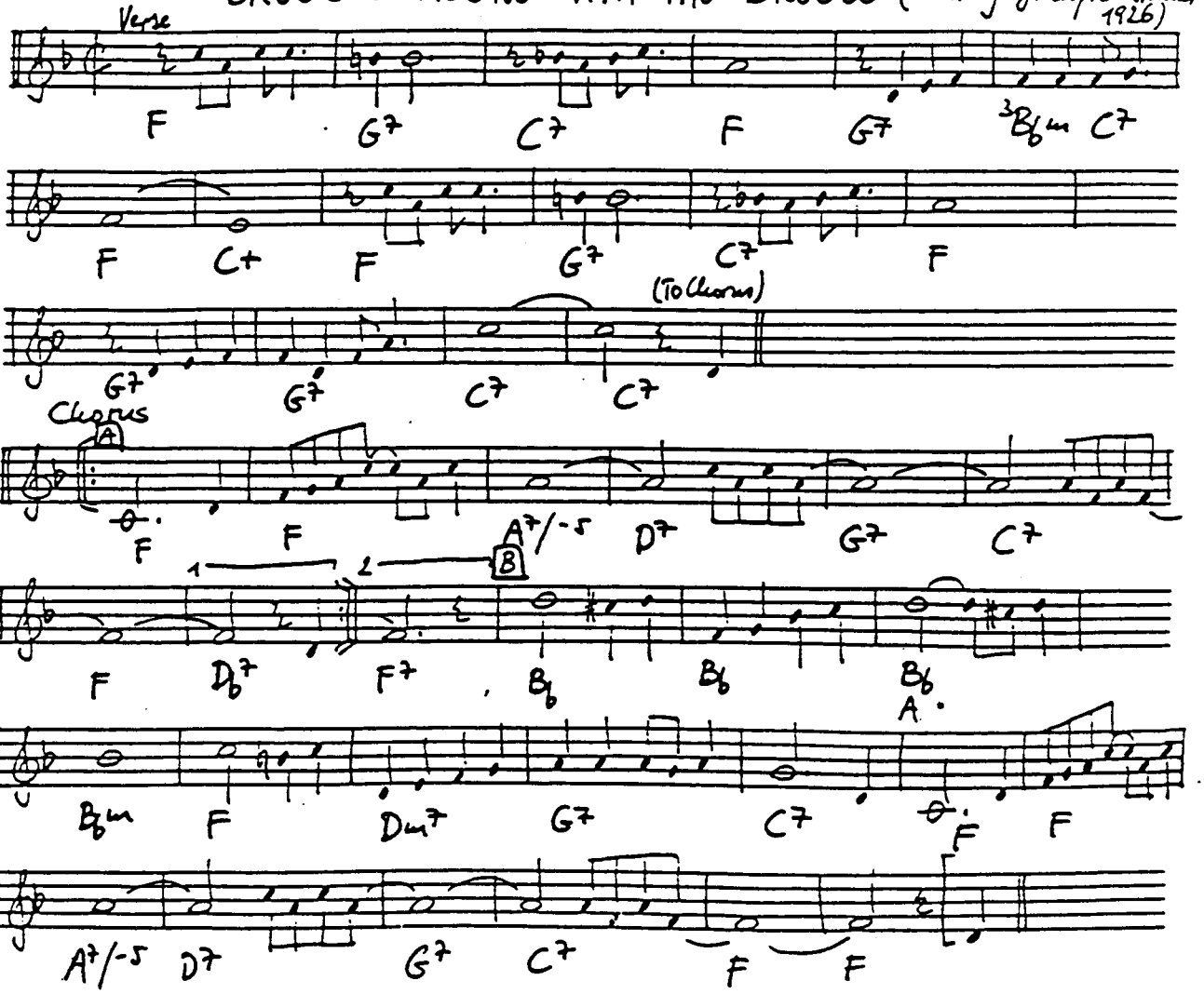
THE BOY NEXT DOOR (Martin-Blane 1944)



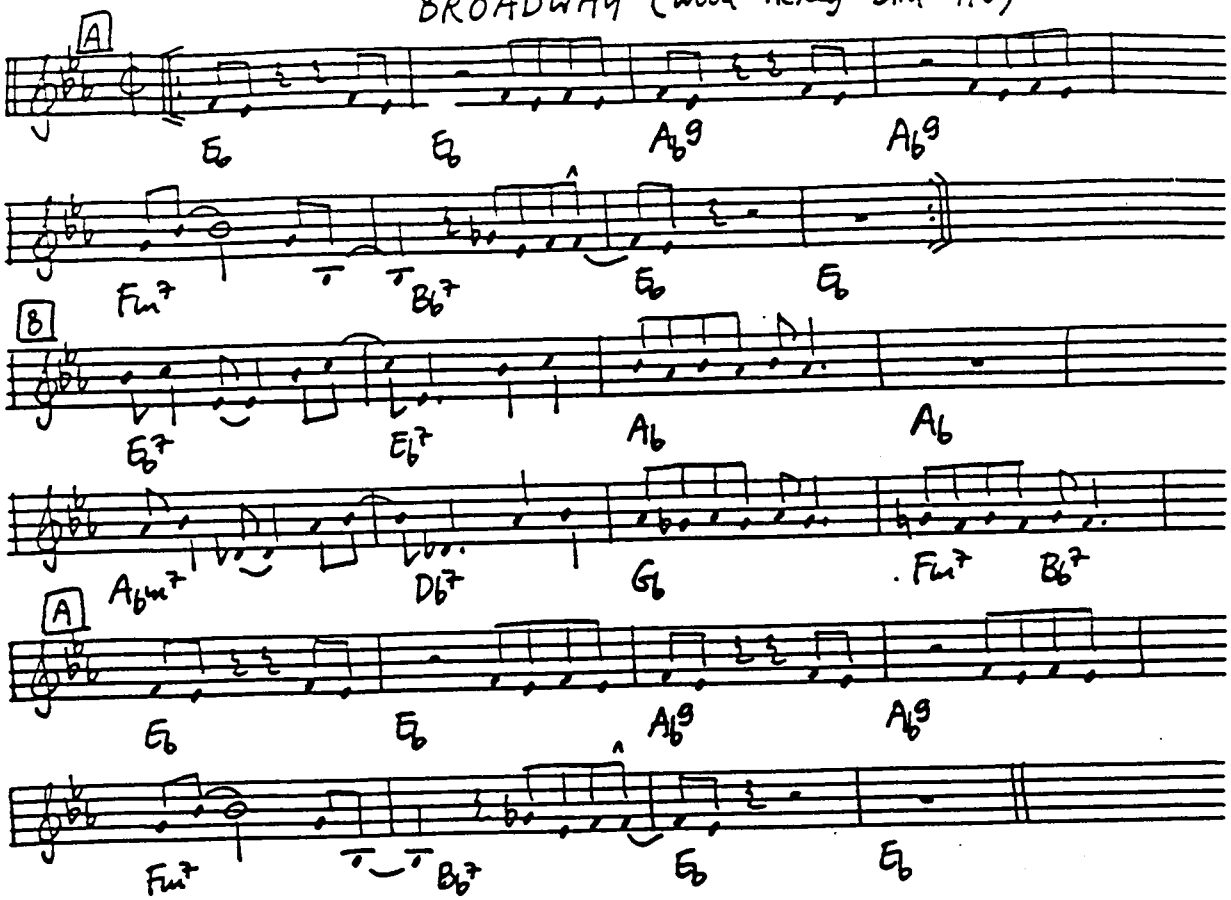
THE BREEZE AND I (Lecuona-Millman 1929)



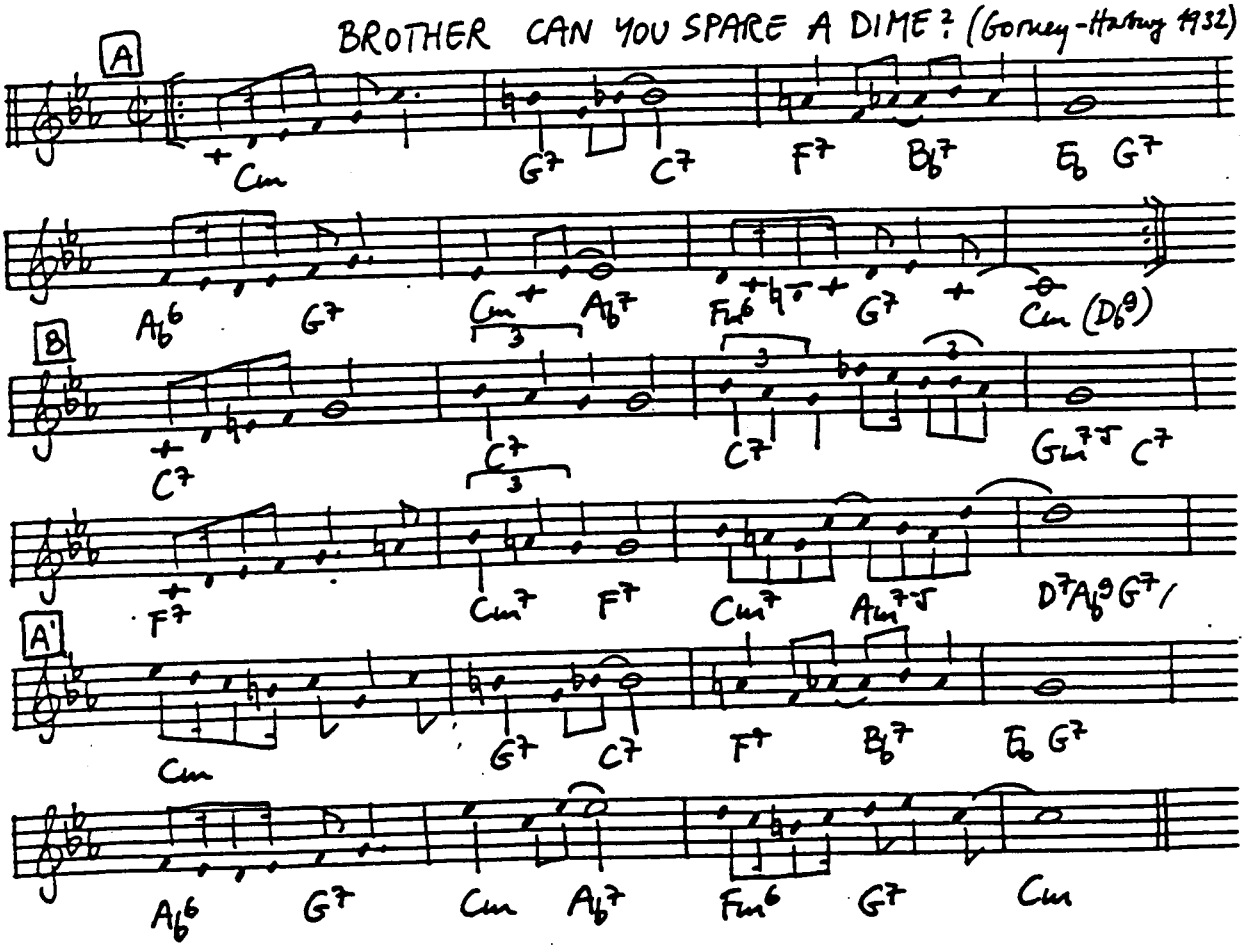
BREEZIN' ALONG WITH THE BREEZE (Whiting-Gillespie-Jerome 1926)



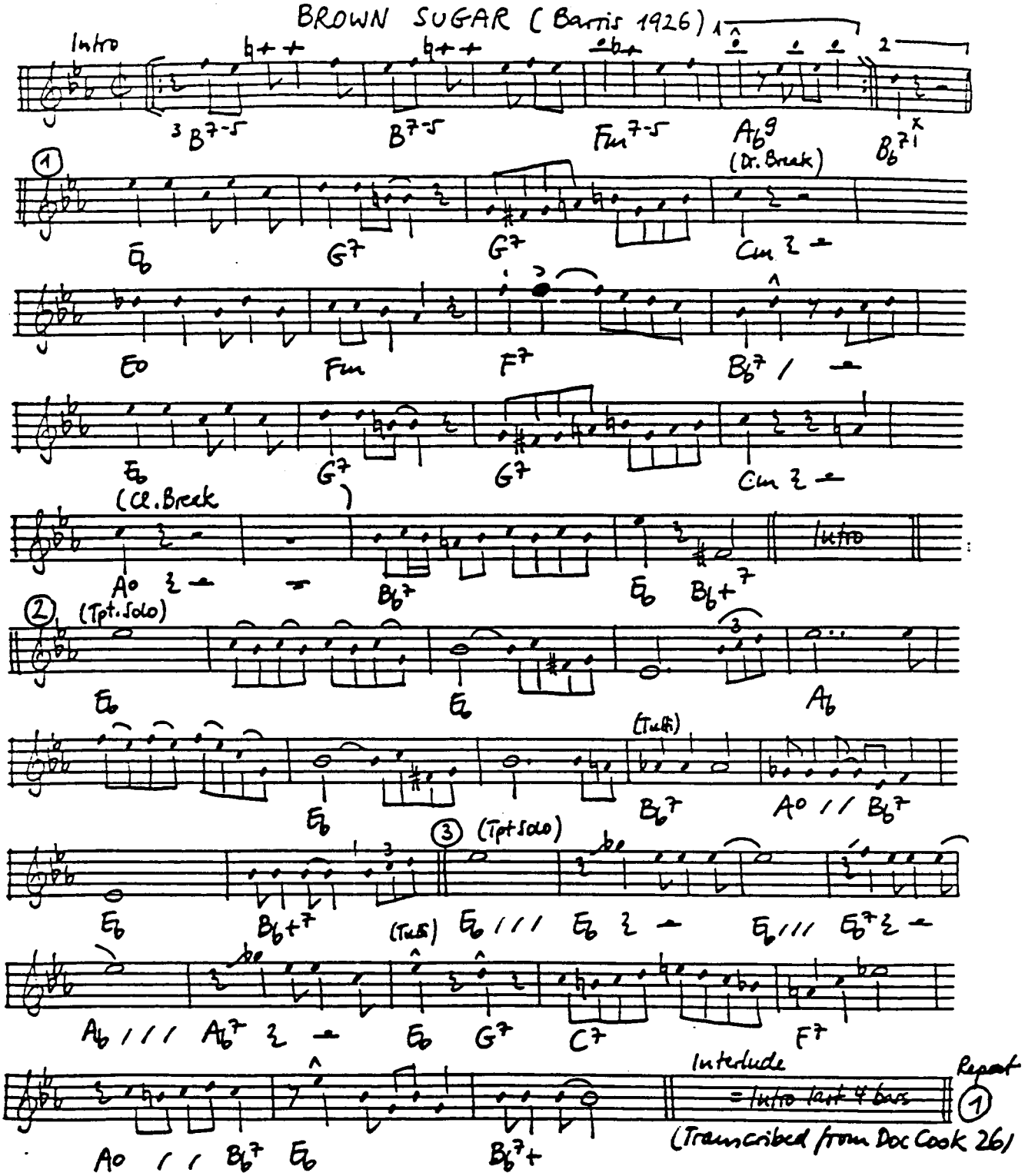
BROADWAY (Wood-McRay-Bird 1940)



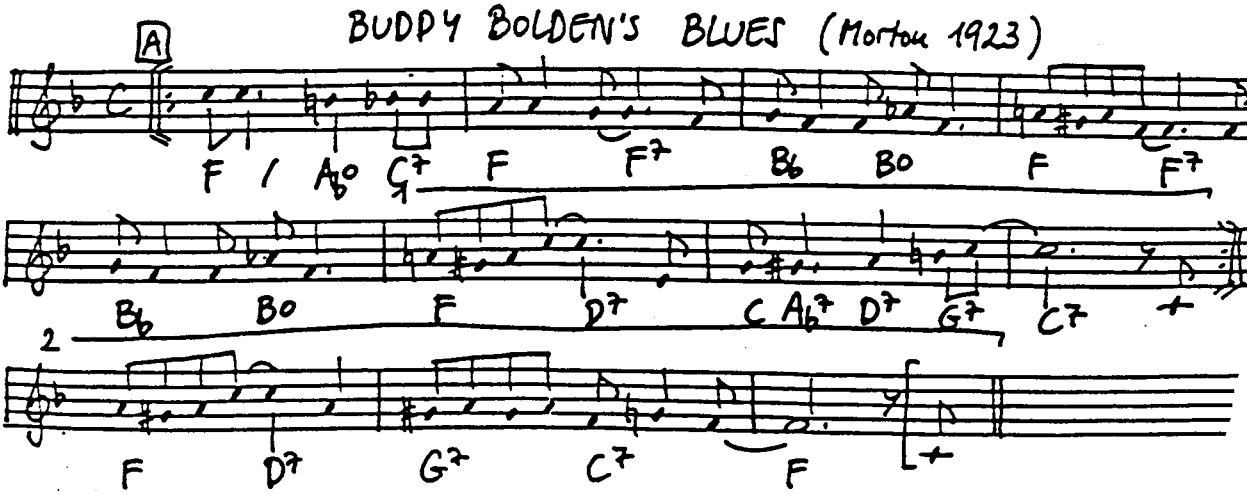
BROTHER CAN YOU SPARE A DIME? (Gorney-Harburg 1932)



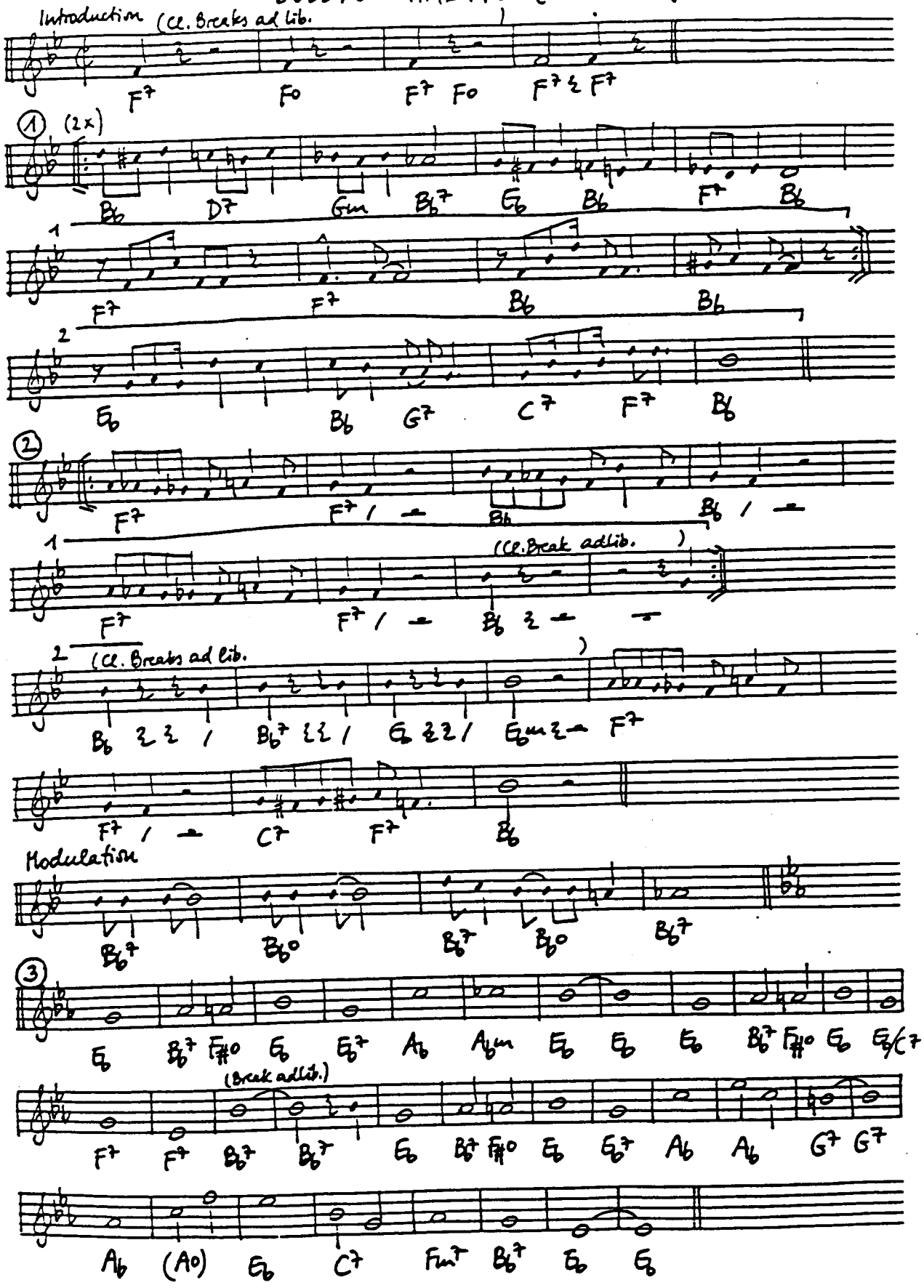
BROWN SUGAR (Bartis 1926)



BUDDY BOLDEN'S BLUES (Morton 1923)

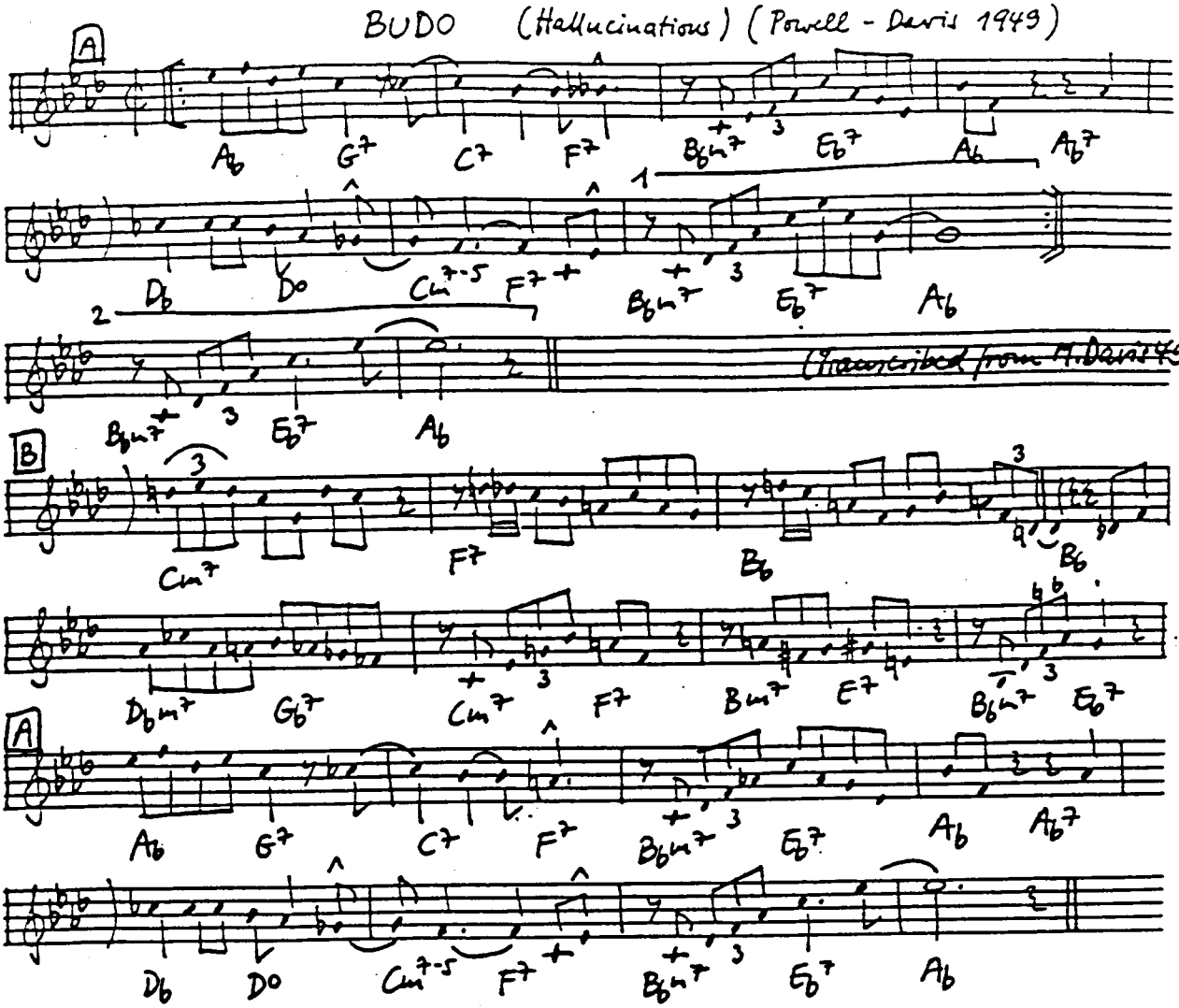


BUDDY'S HABITS (Nelson - Straight 1923)

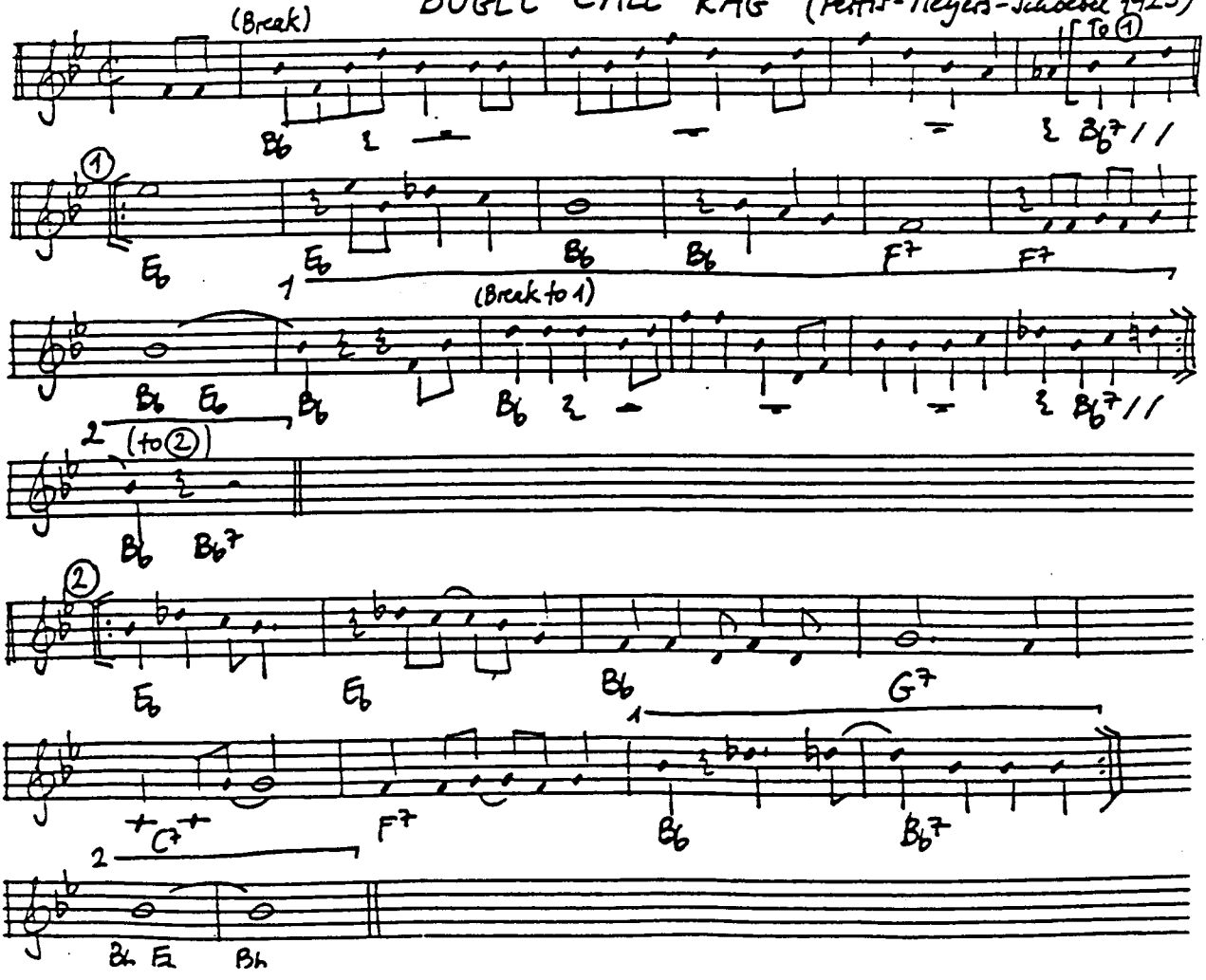


(Transcribed from King Oliver 23)

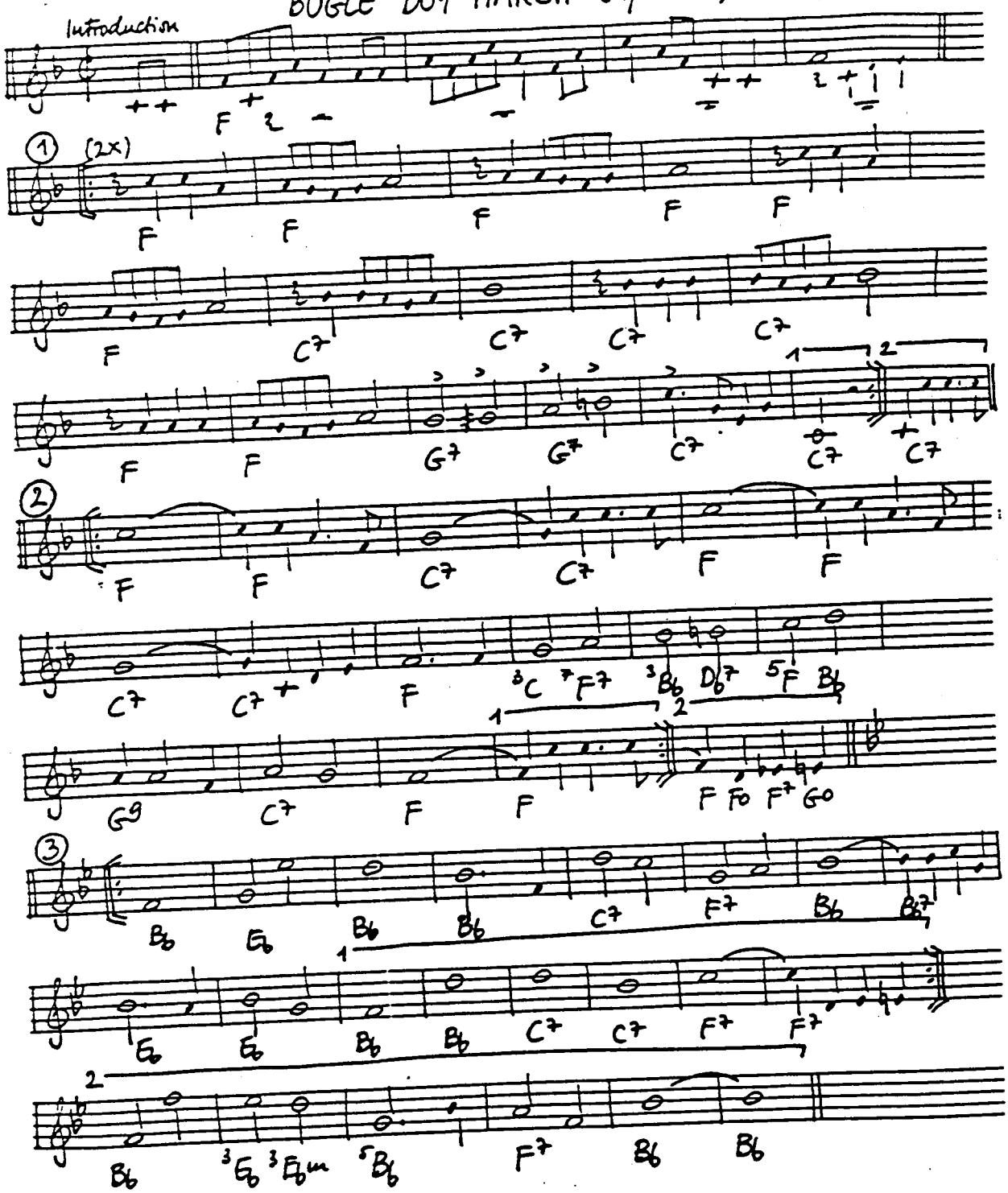
BUDO (Hallucinations) (Powell - Davis 1949)



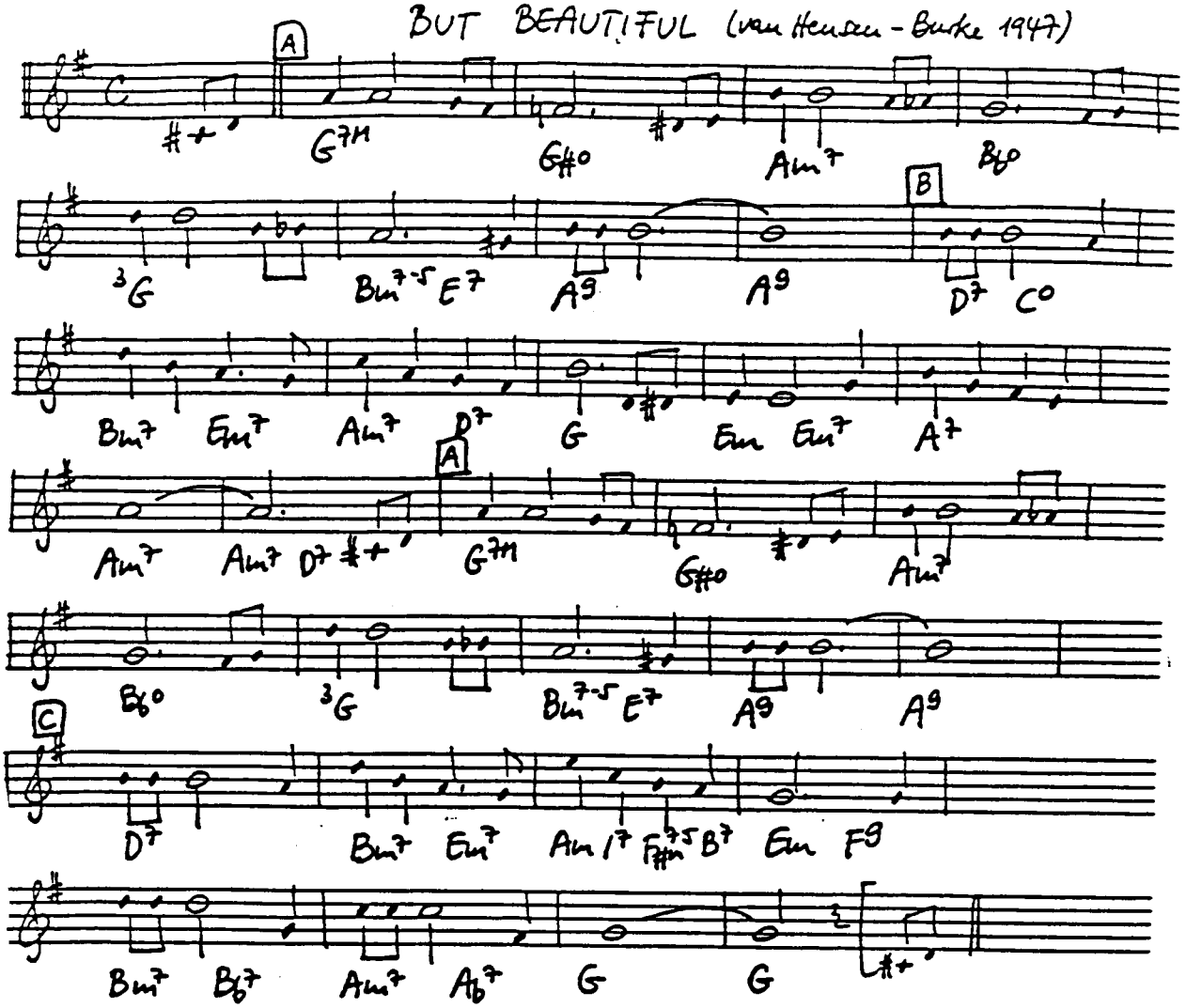
BUGLE CALL RAG (Pettis-Meyers-Schoebel 1923)



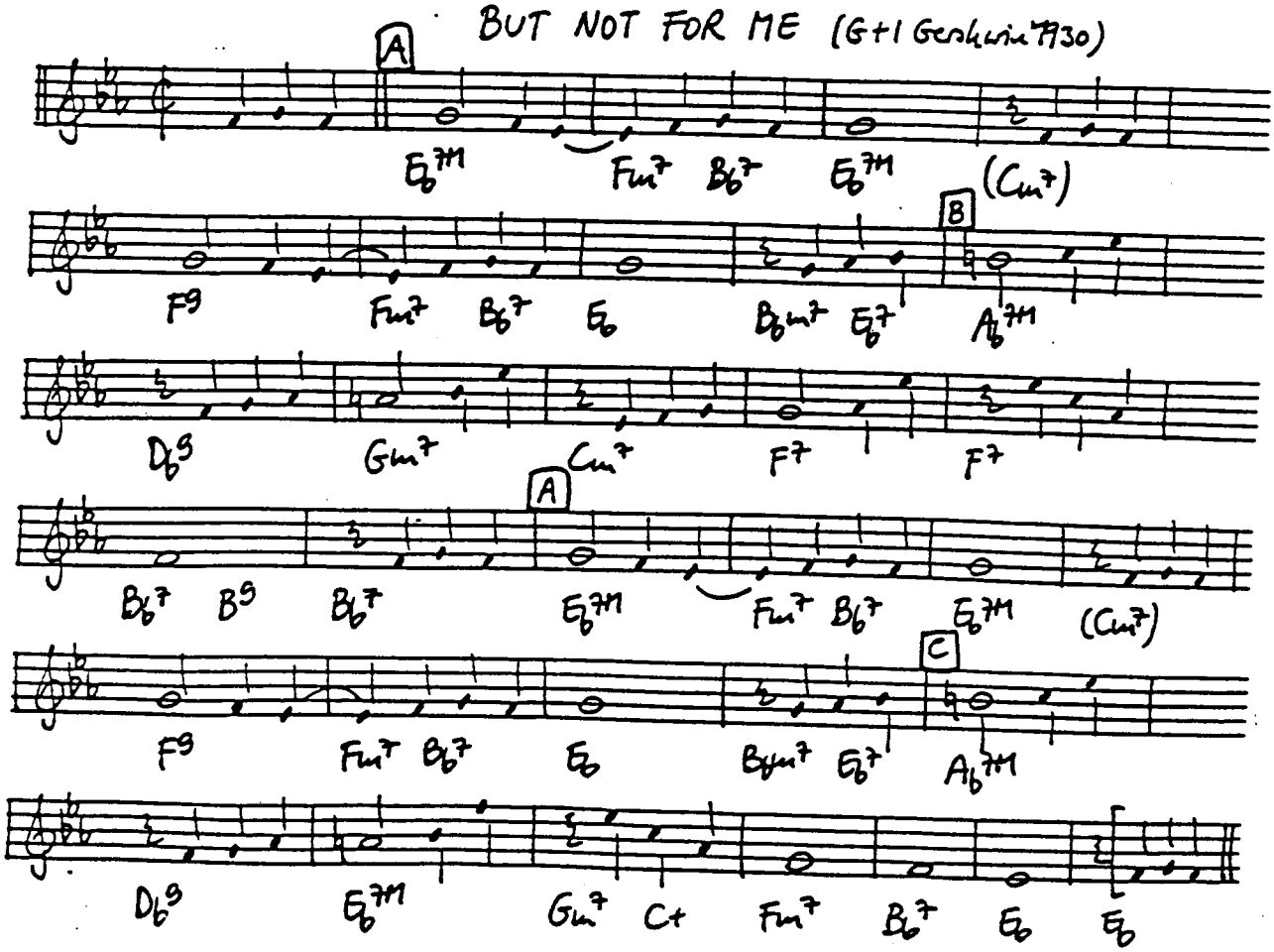
BUGLE BOY MARCH (Myers 1907)



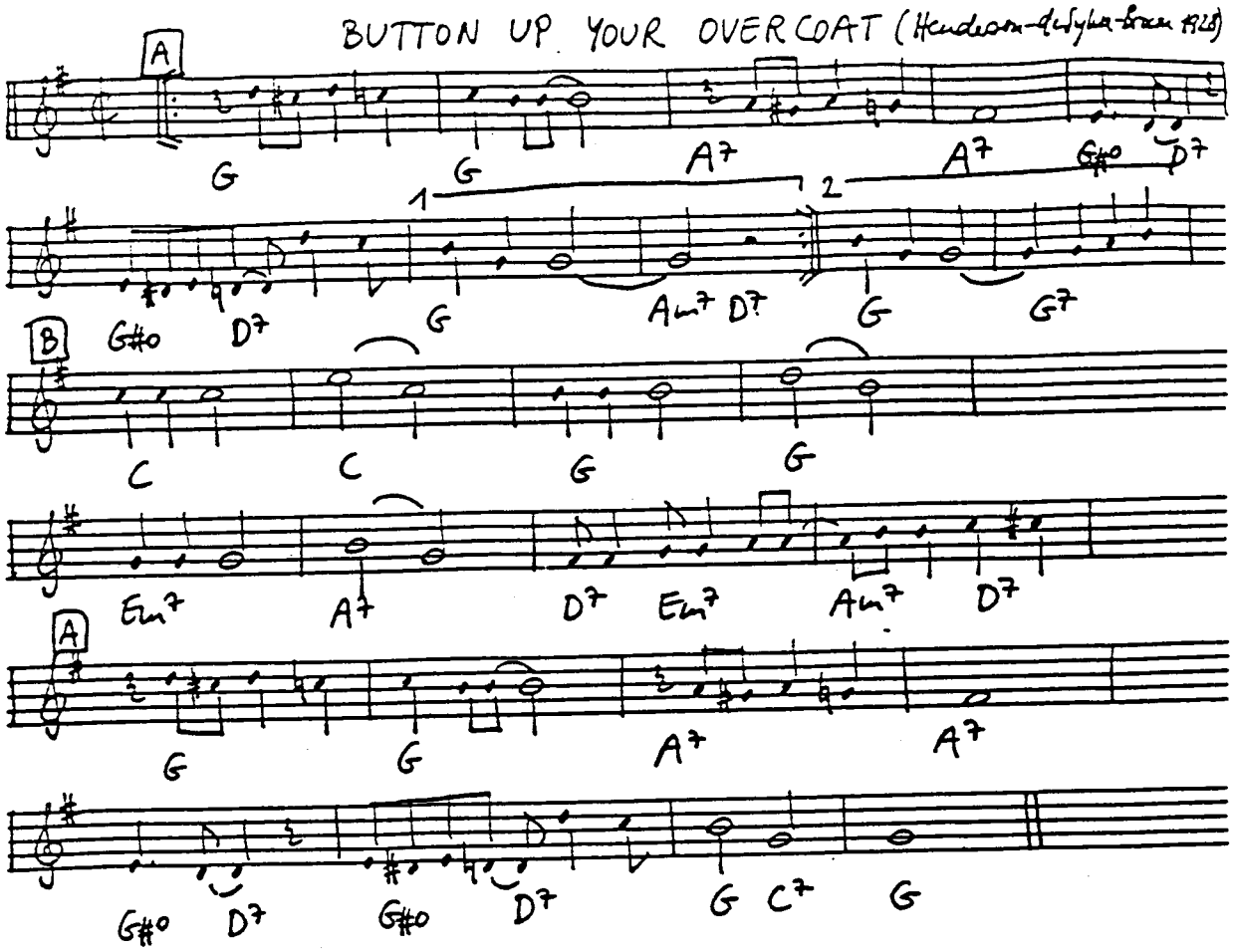
BUT BEAUTIFUL (van Heusen - Burke 1947)



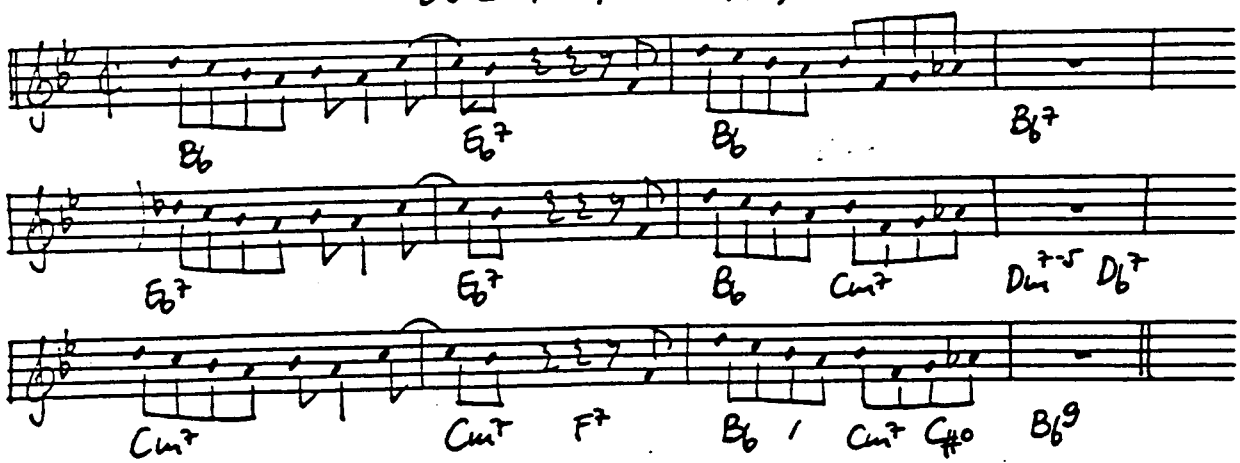
BUT NOT FOR ME (G+I Gershwin 1930)



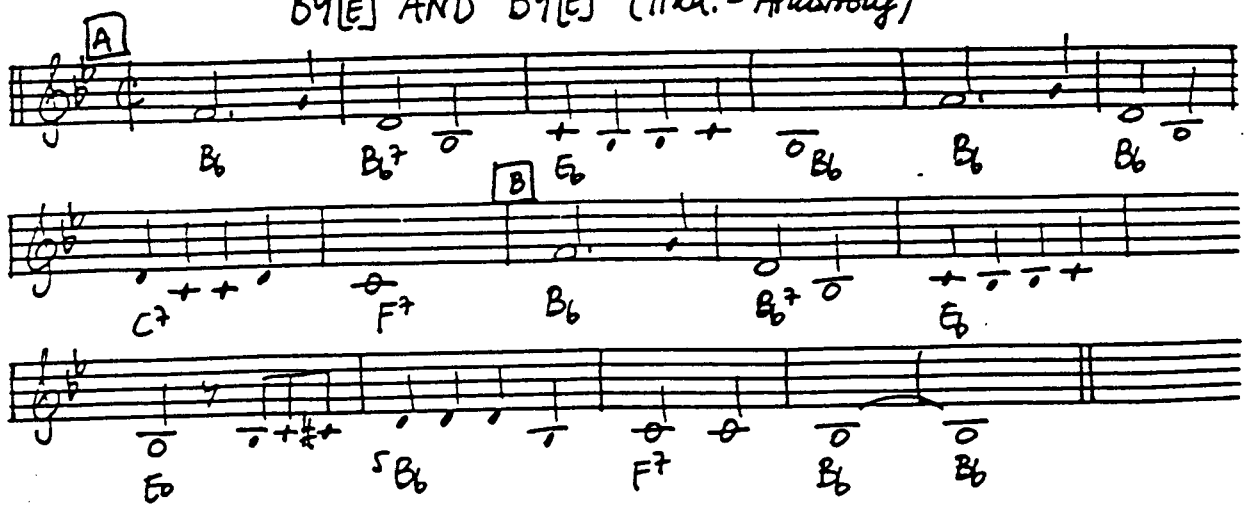
BUTTON UP YOUR OVERCOAT (Henderson-Sylva-Brown 1928)



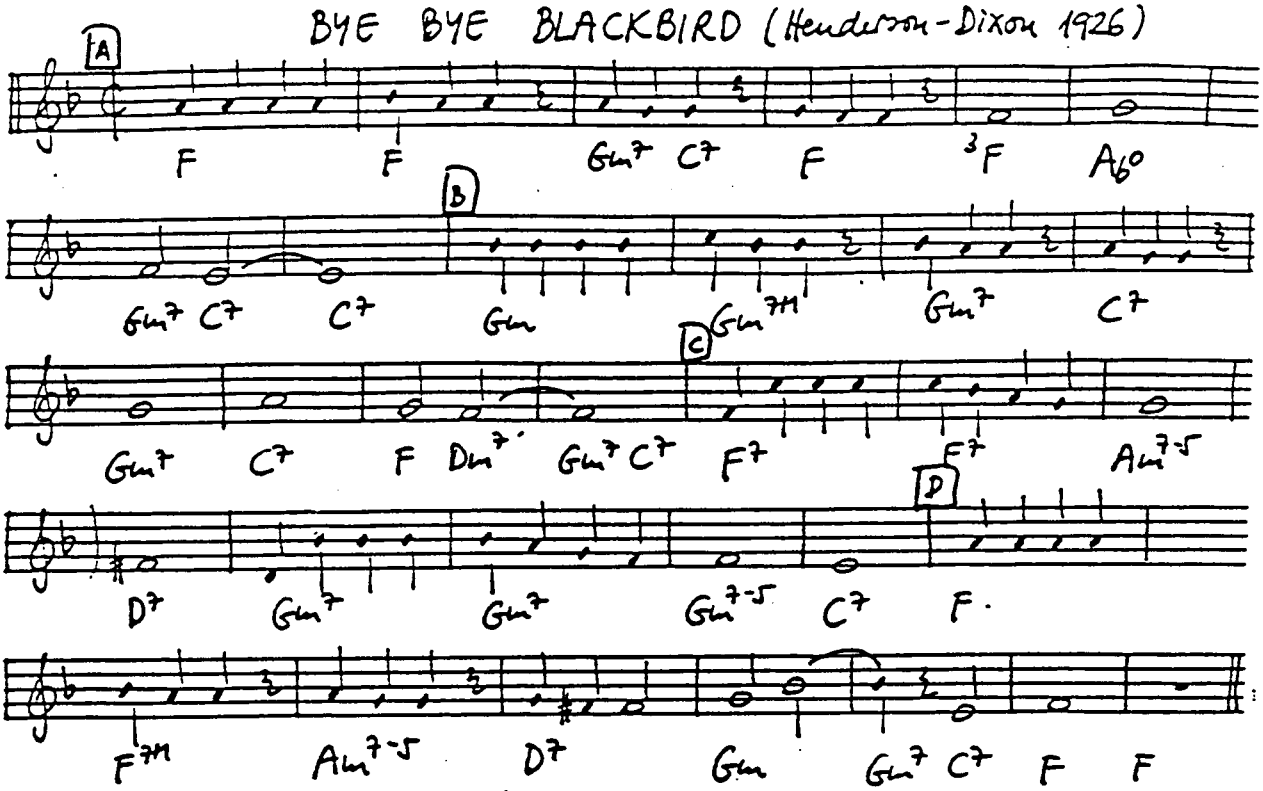
BUZZY (Parker 1947)



BY[E] AND BY[E] (Trad. - Armstrong)

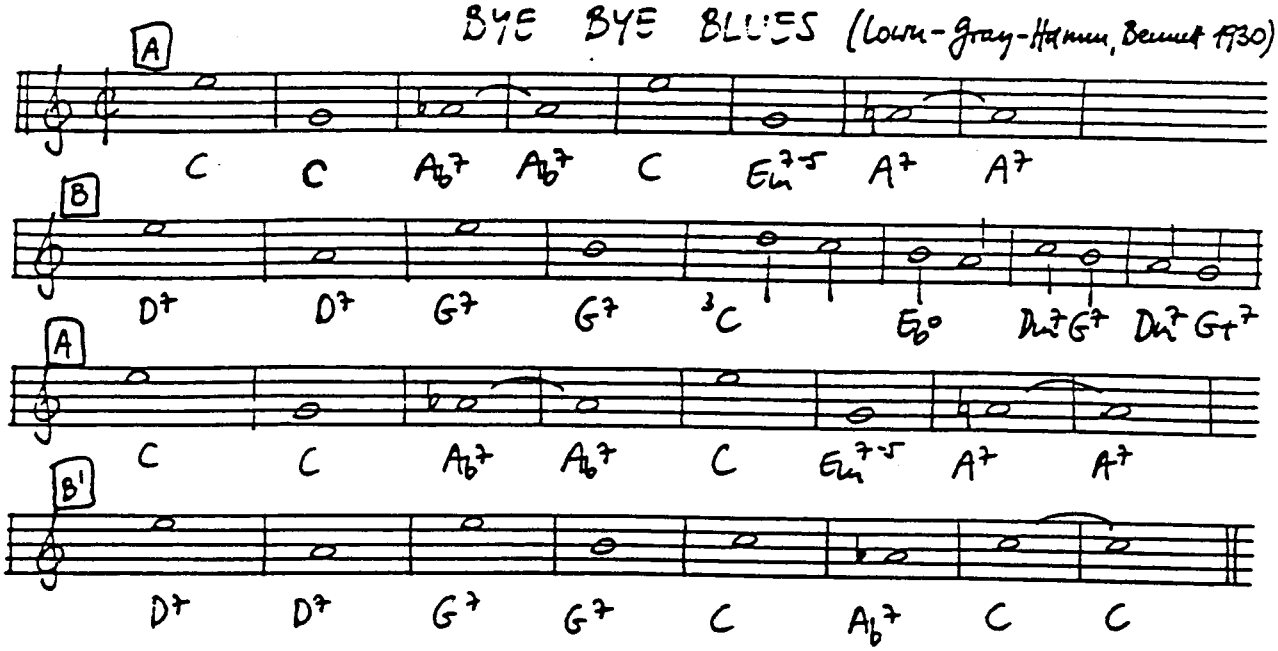


BYE BYE BLACKBIRD (Henderson-Dixon 1926)

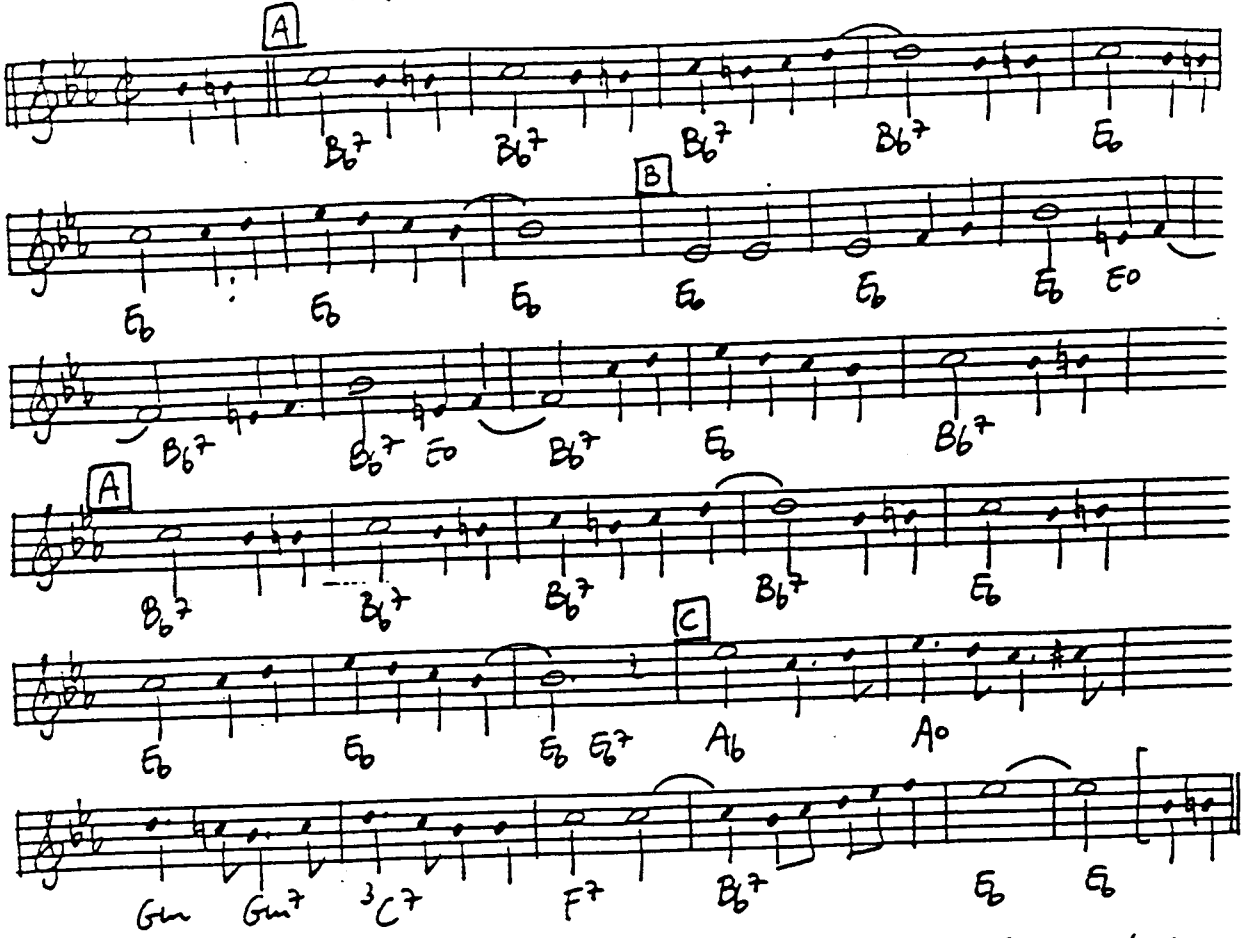


Pack up all my care and woe here I go singing low: BYE BYE BLACKBIRD, Where somebody waits for me sugar's sweet so is she, bye bye blackbird. No one here can love and understand me, Oh what hard luck stories they all hand me. Make my bed and light the light, I'll arrive late tonight, blackbird, bye bye.

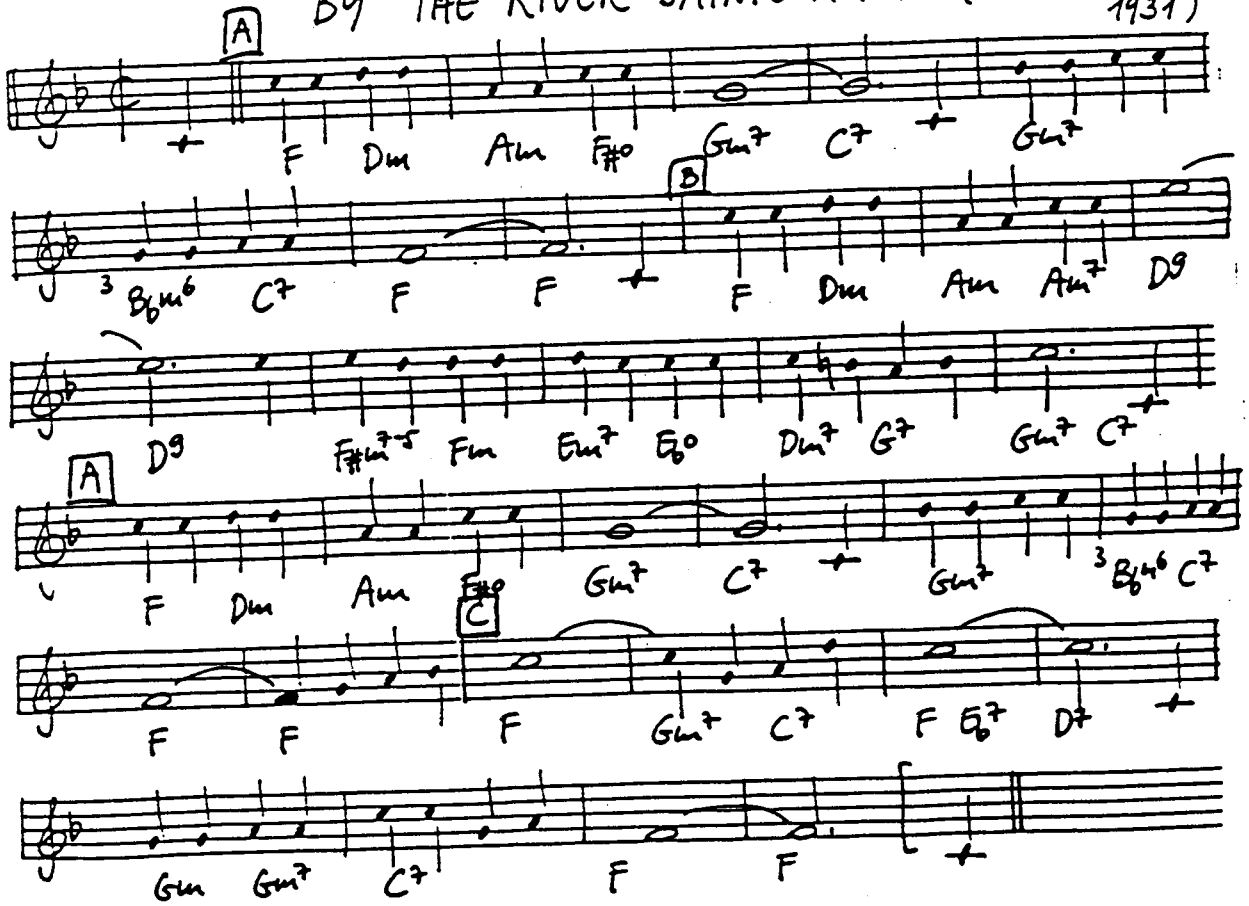
BYE BYE BLUES (Lown-Gray-Hamm, Bennett 1930)



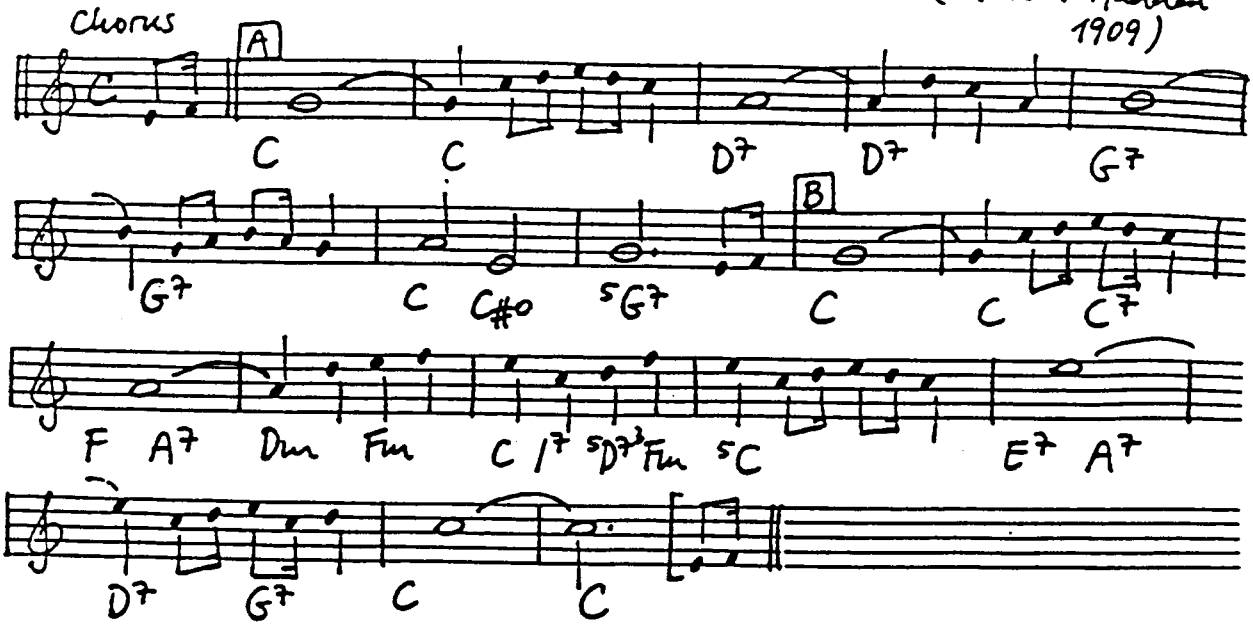
BY THE BEAUTIFUL SEA (Carroll-Atteridge 1914)



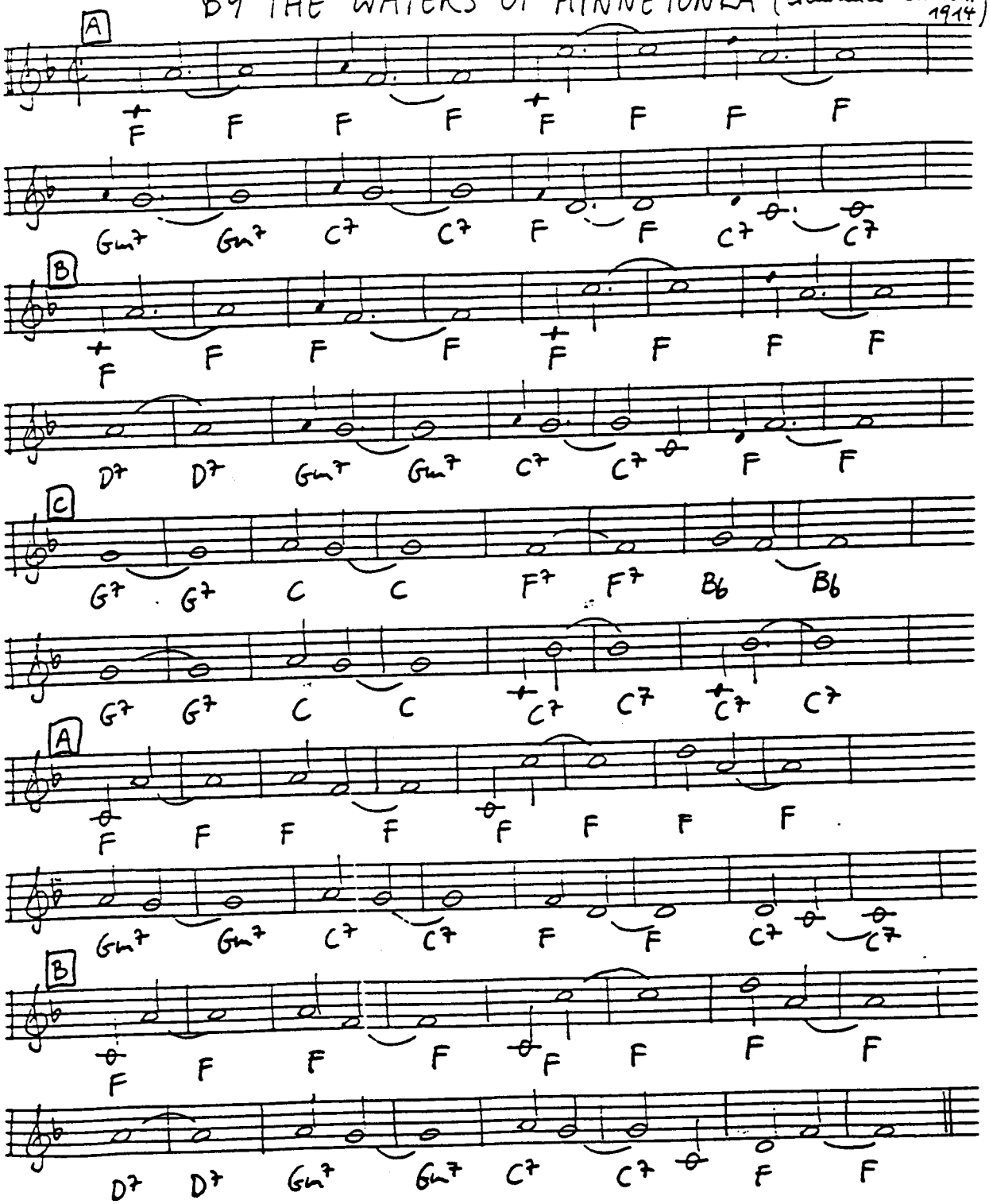
BY THE RIVER SAINTE MARIE (Warren-Leslie 1931)



BY THE LIGHT OF THE SILVERY MOON (Edwards-Madden 1909)

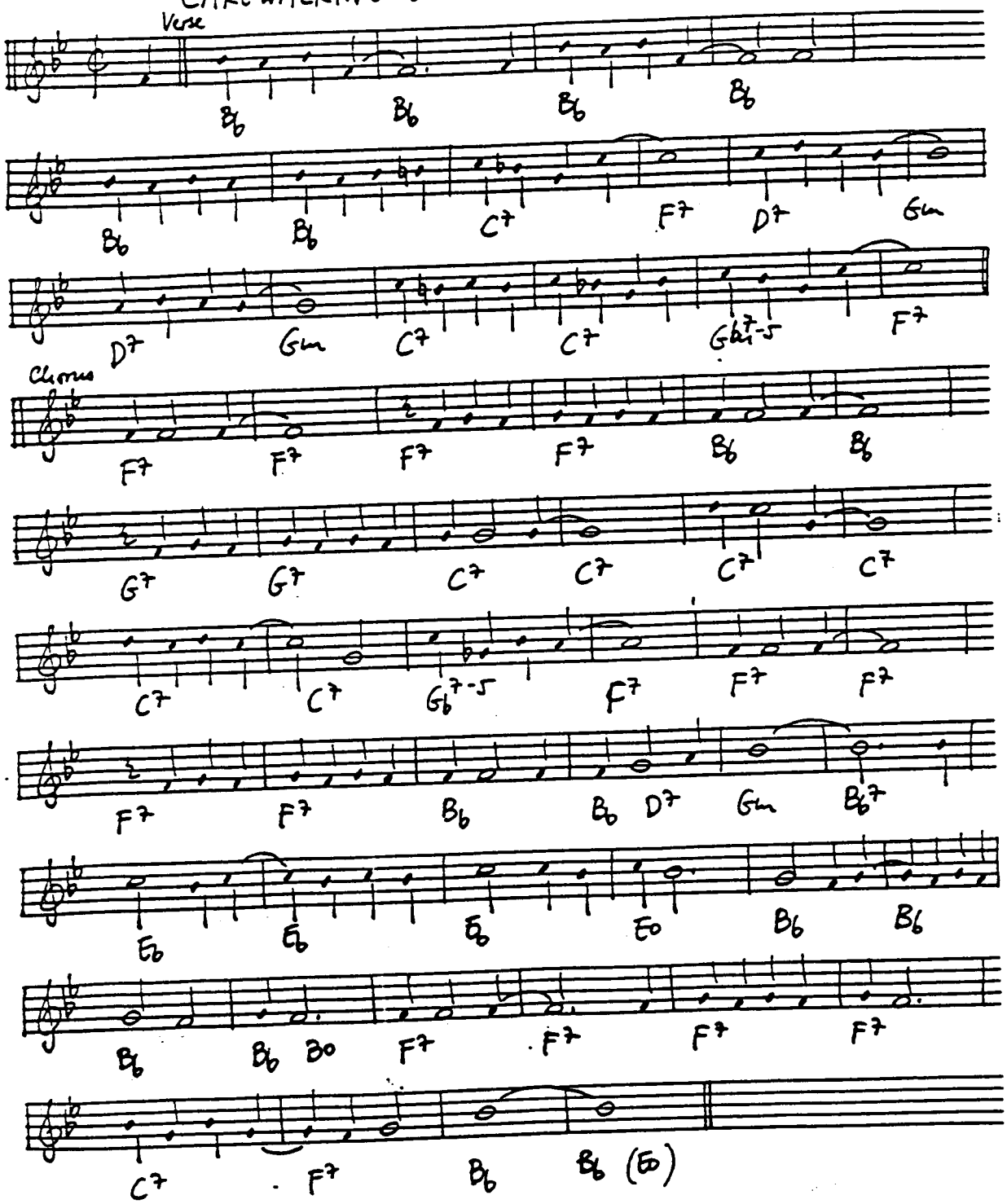


BY THE WATERS OF MINNETONKA (Lieurance - Carleton 1914)



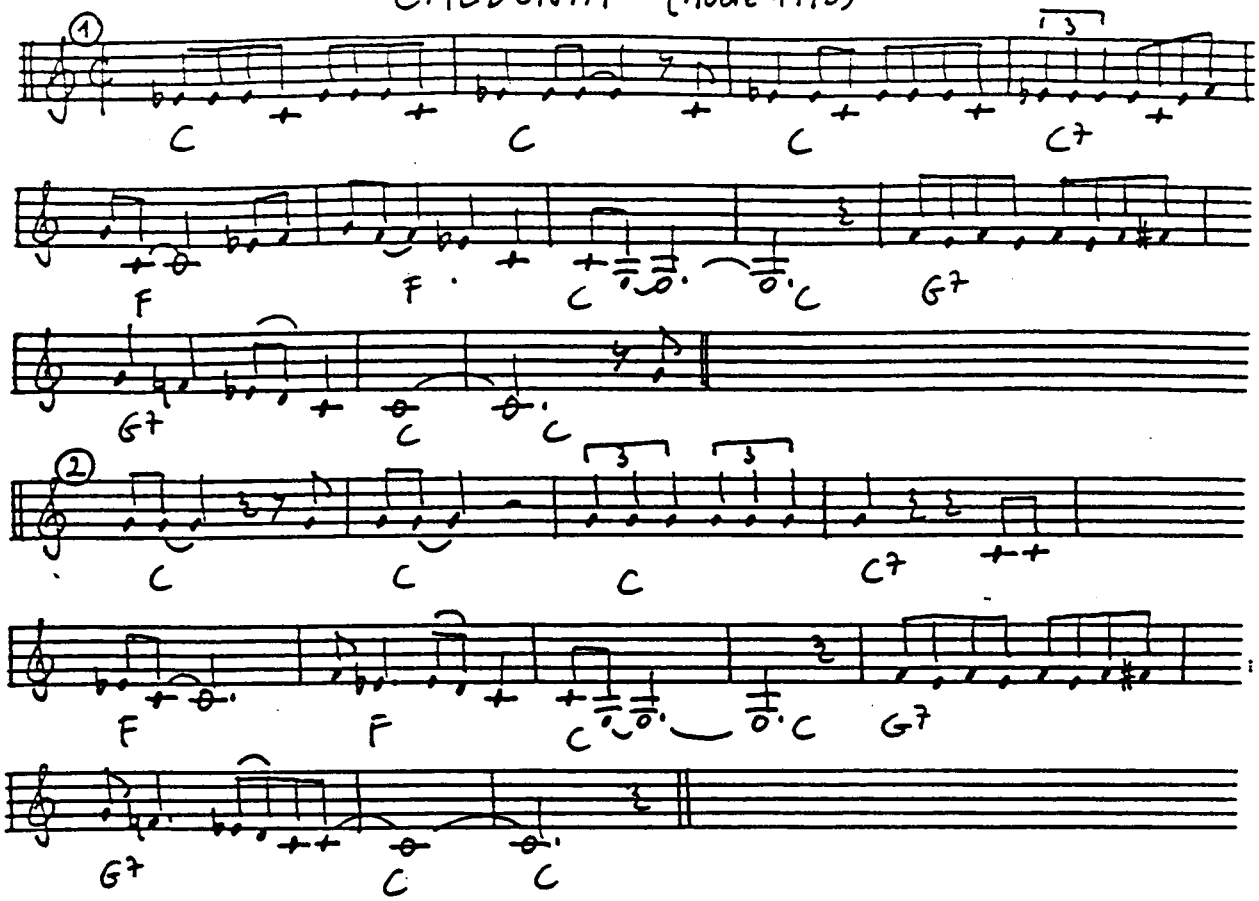
(Transcribed from E. South 27)

CAKEWALKING BABIES FROM HOME (Smith-Troy-Williams 1924)

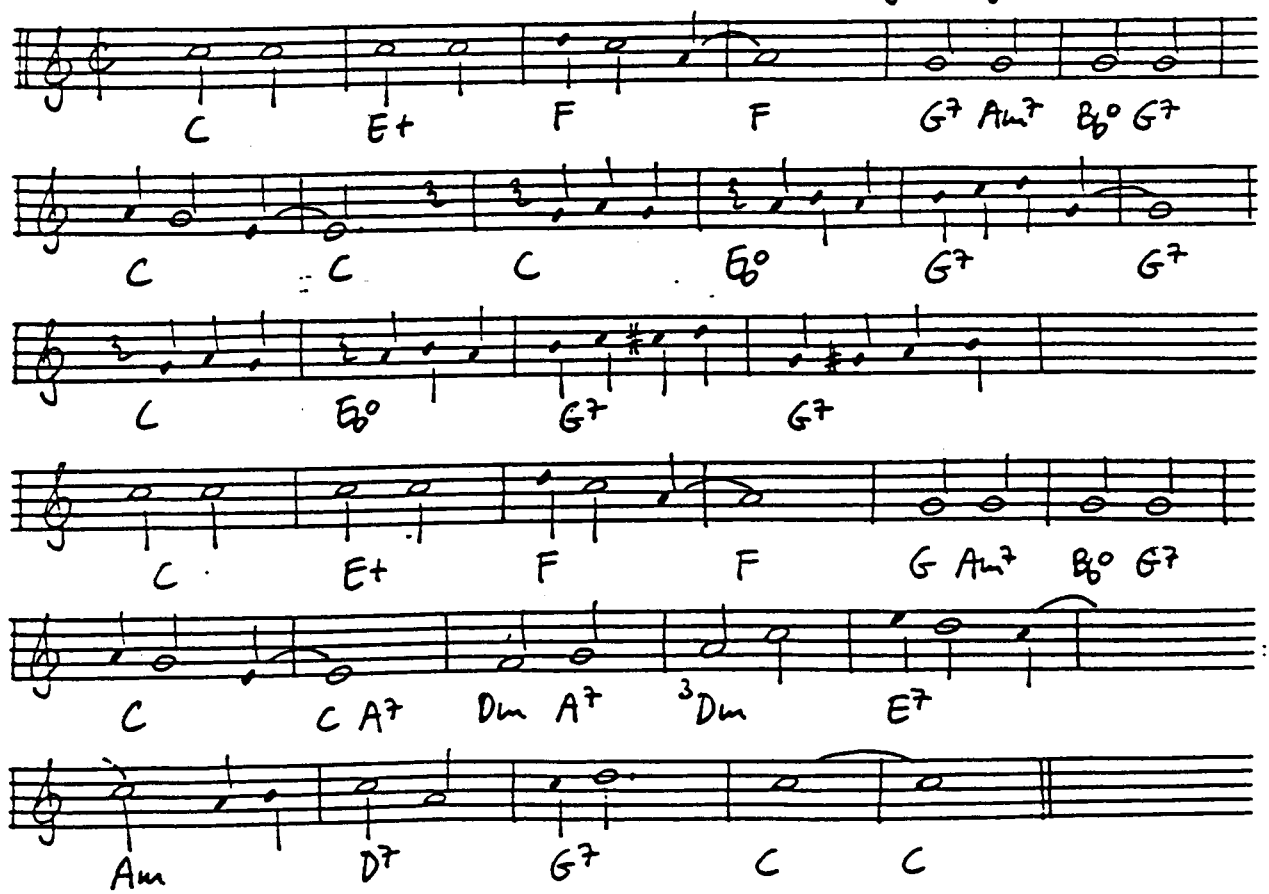


Cl. Williams 24: [Chorus] Tutti [Verse] Tutti [Chorus] Vocal Duet
[Chorus] Tutti, *Breaks Ss., **Breaks Tpt. [Chorus] Tutti, *Breaks Tb, **Breaks Ss.,
2 bars tag ending.

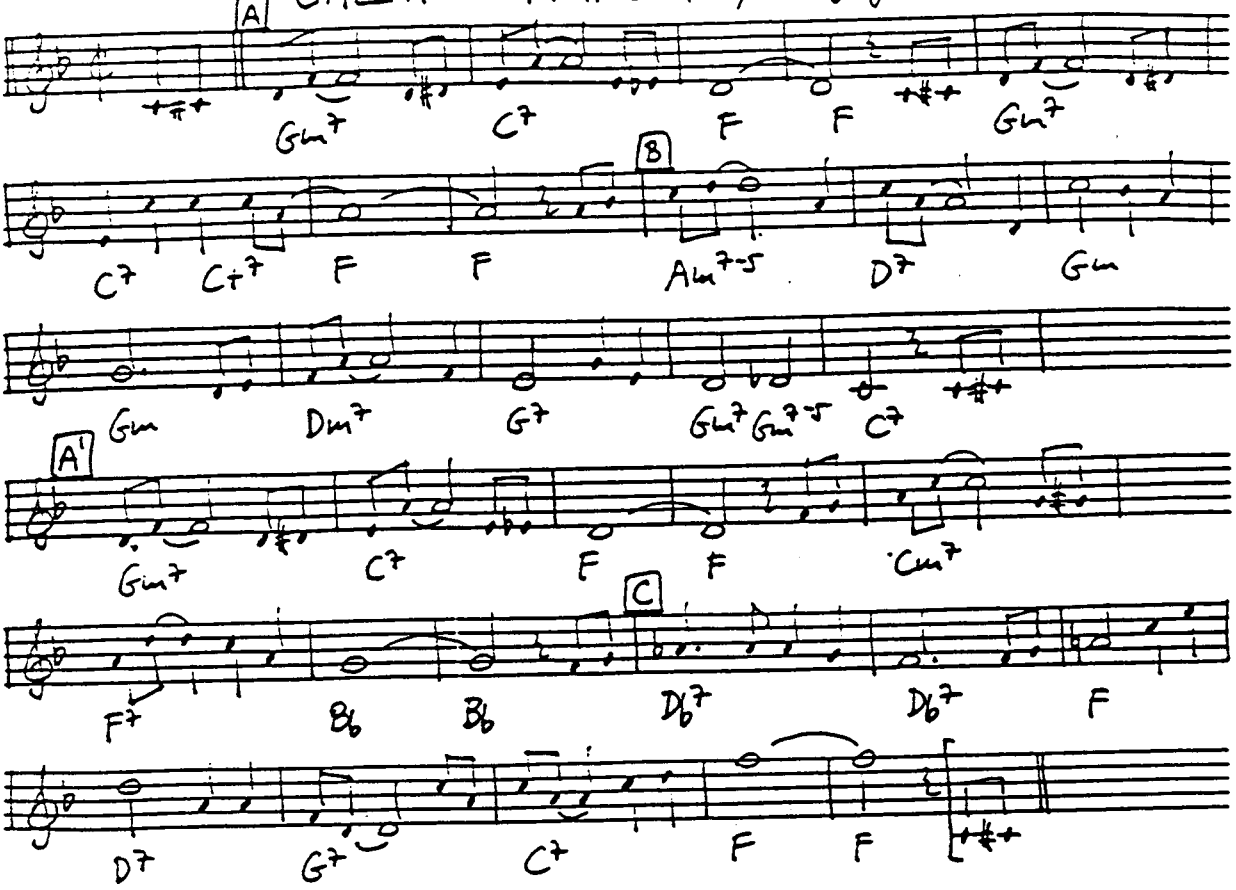
CALDONIA (Moore 1946)



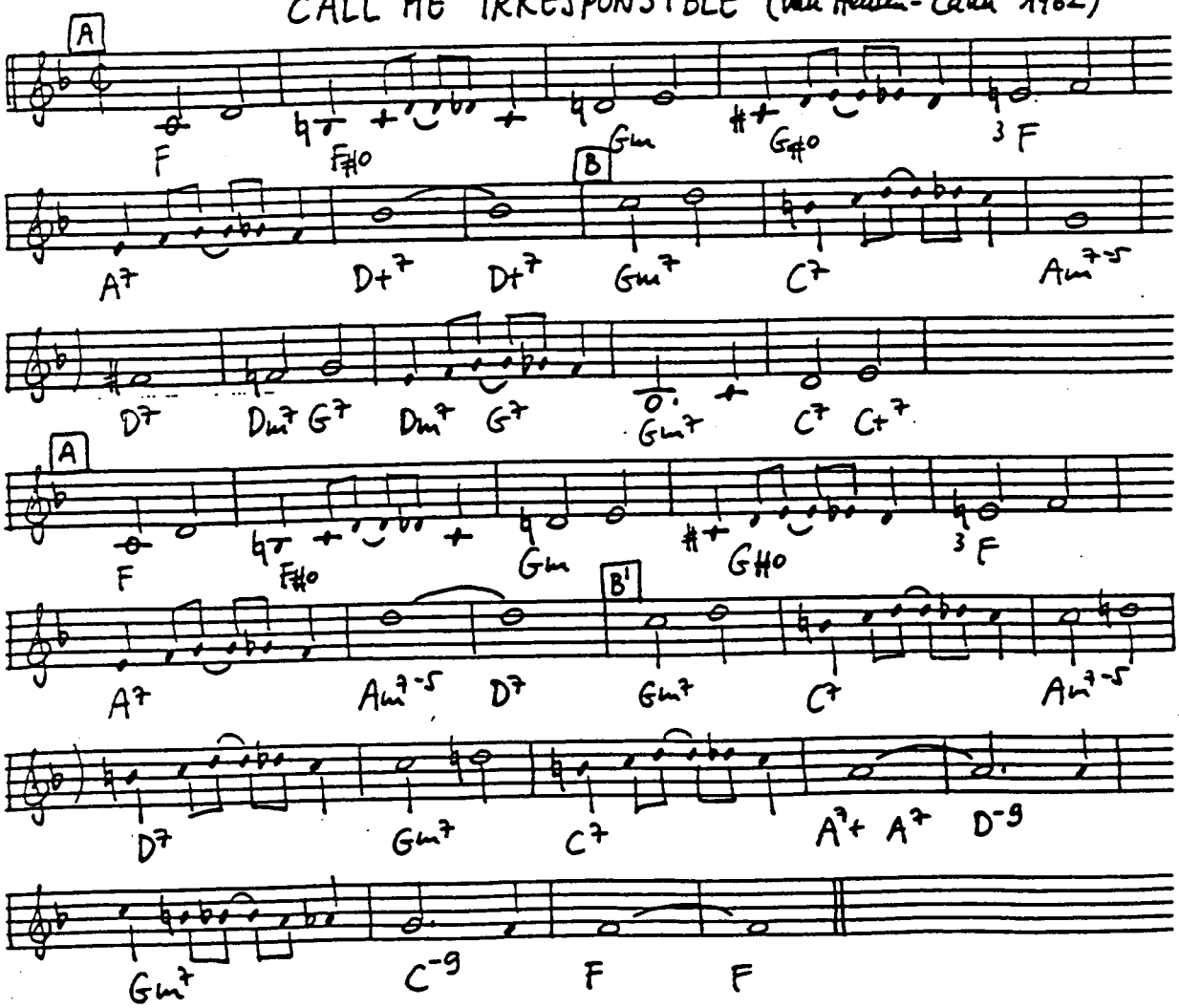
CALIFORNIA HERE I COME (Meyer-de Sylva-Jolson 1924)



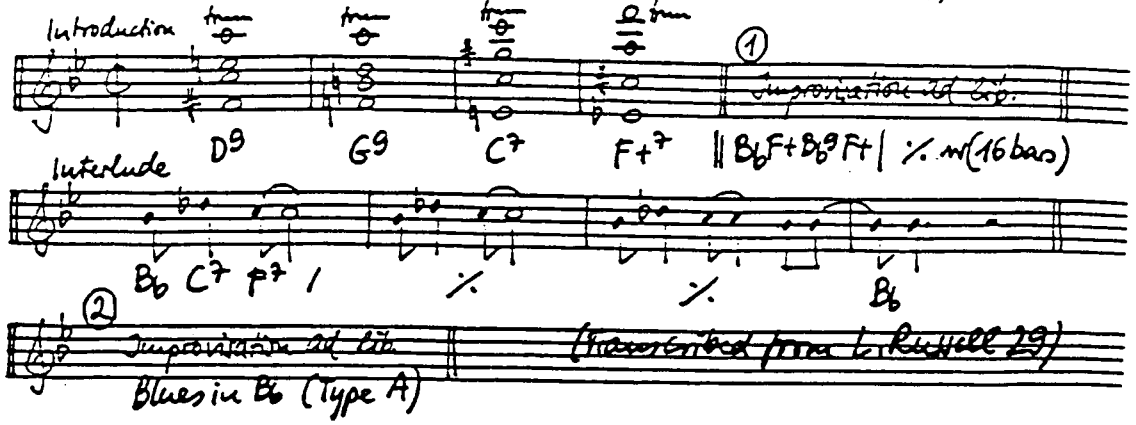
CALL ME DARLING (Reisfeld - Fryberg - Marbot - Dick - Elsner 1931)



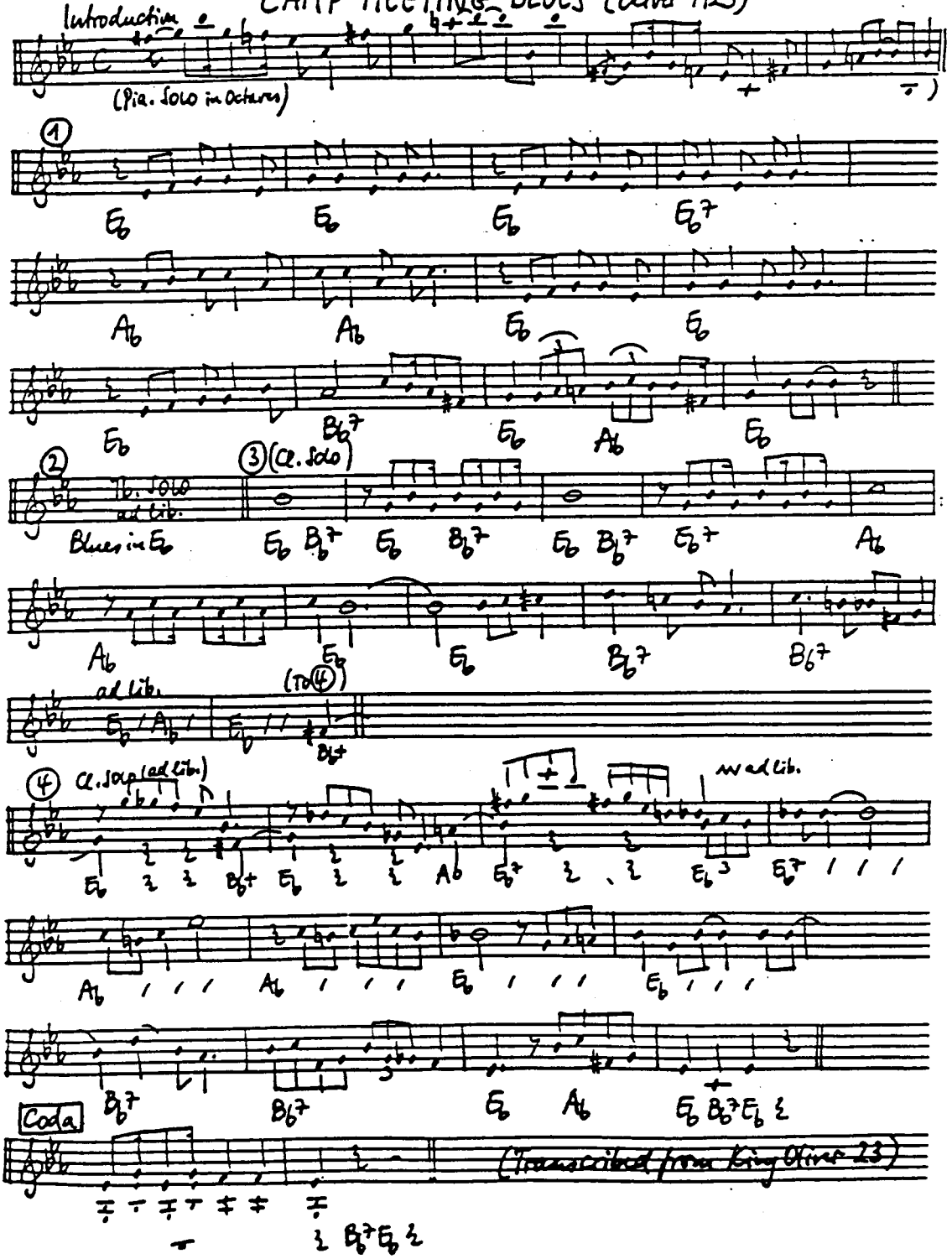
CALL ME IRRESPONSIBLE (van Heusen - Cahn 1962)



CALL OF THE FREAKS (Barbarin 1929)

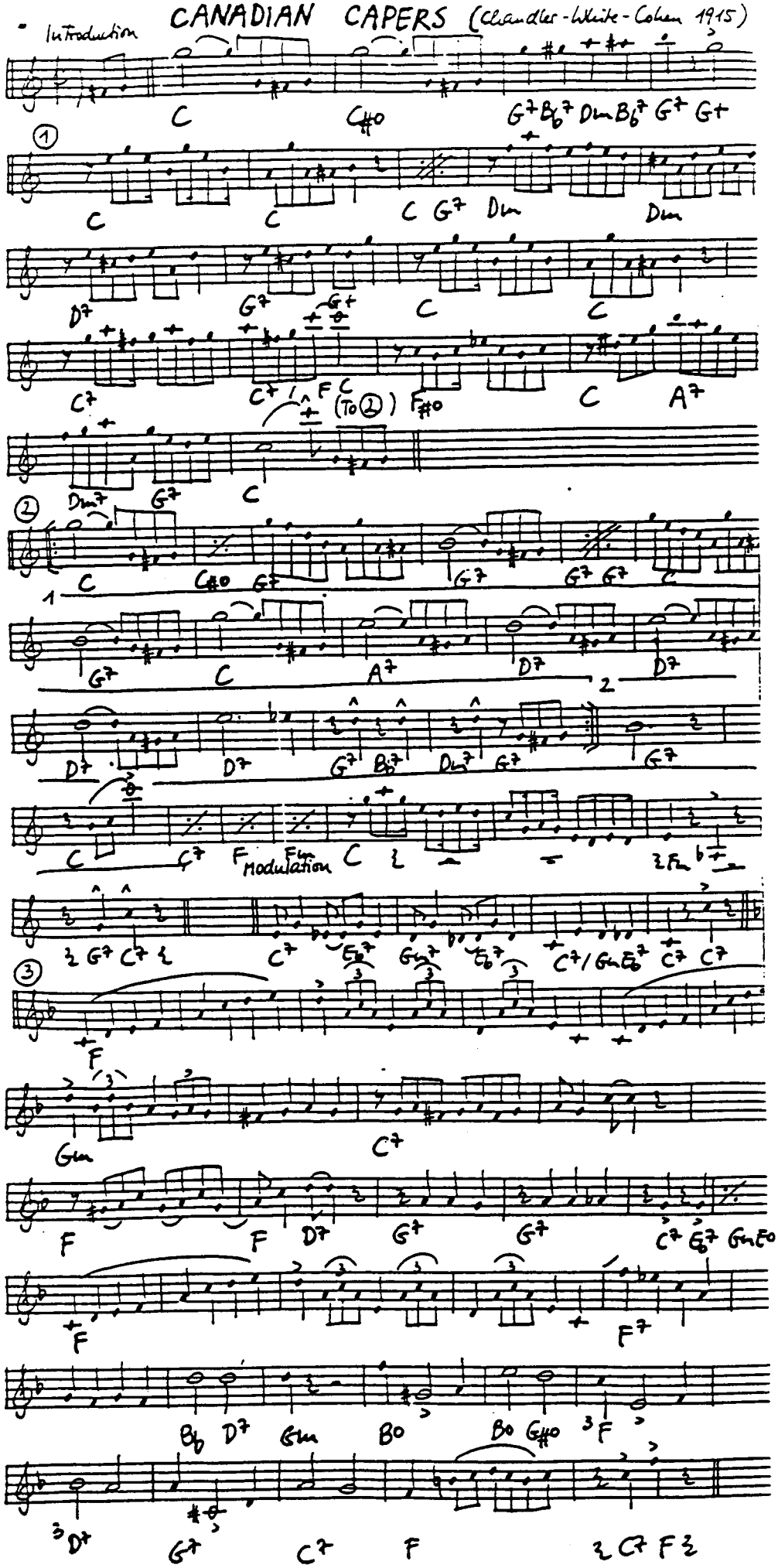


CAMP MEETING BLUES (Oliver 1923)

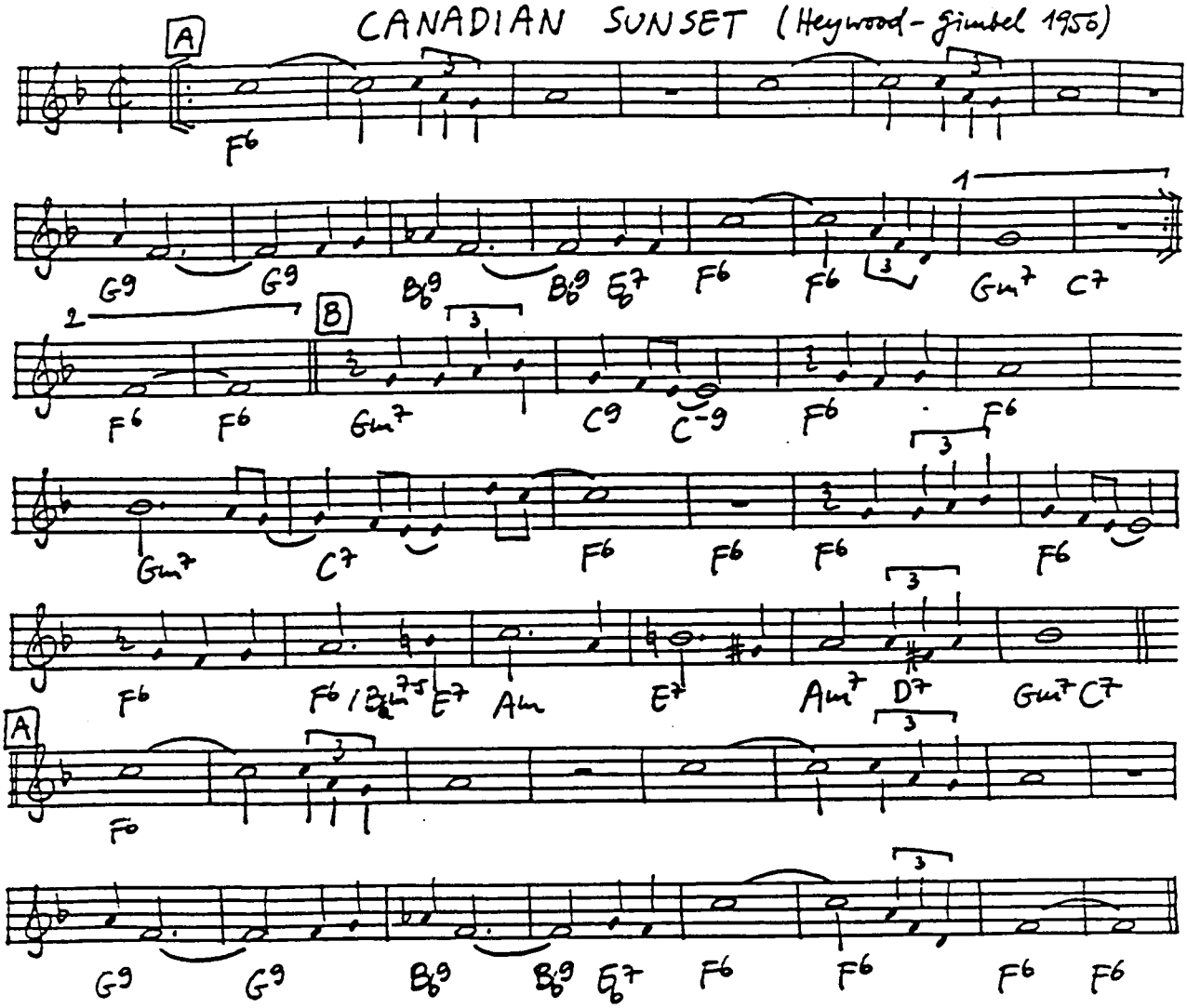


King Oliver 1923: Intro (Pia solo) (1) (3) (Cl. solo) (4) (breaks: Cl.) (Tr) (Breaks: Cl) Coda

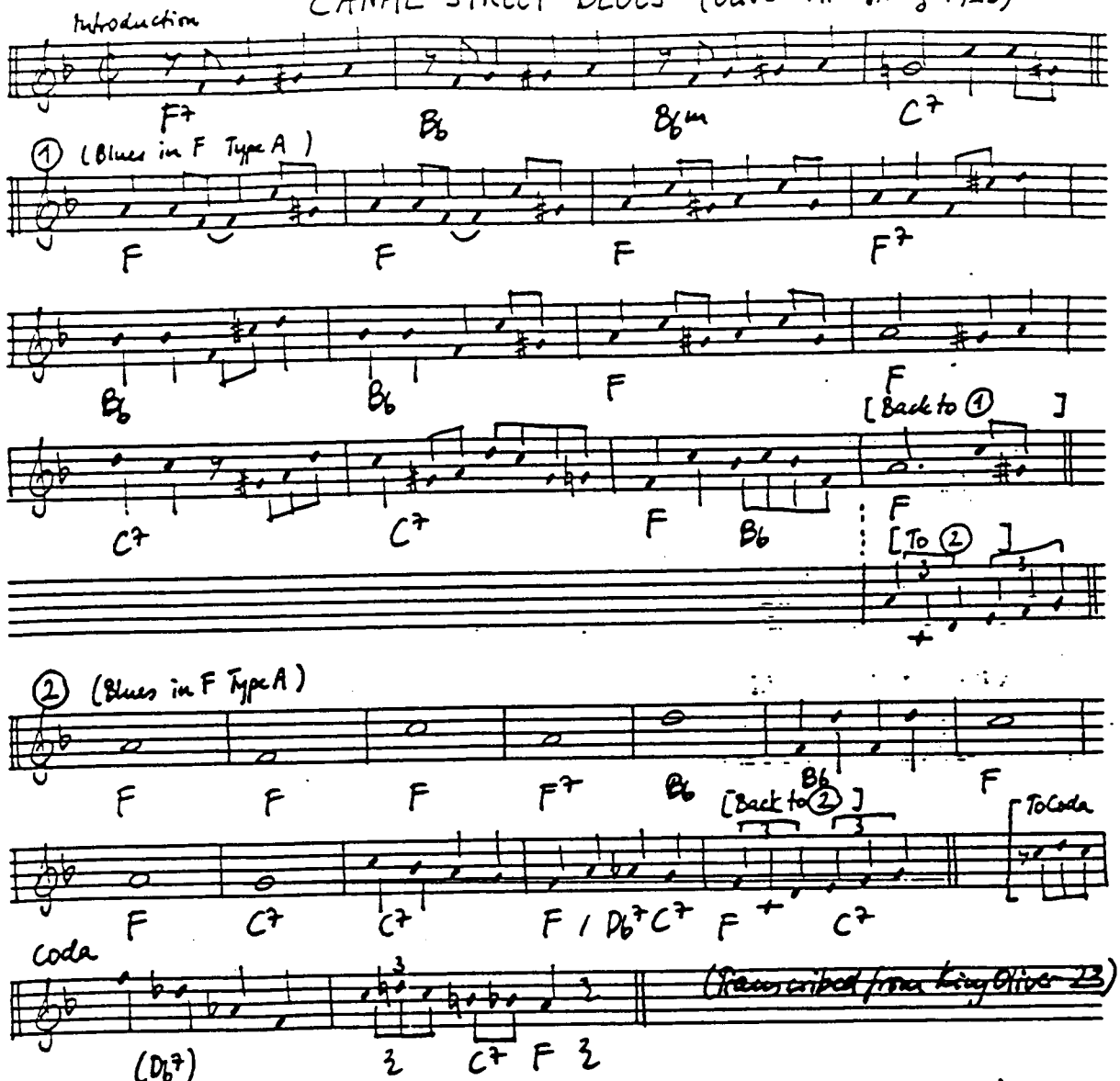
CANADIAN CAPERS (Chandler - White - Cohen 1915)



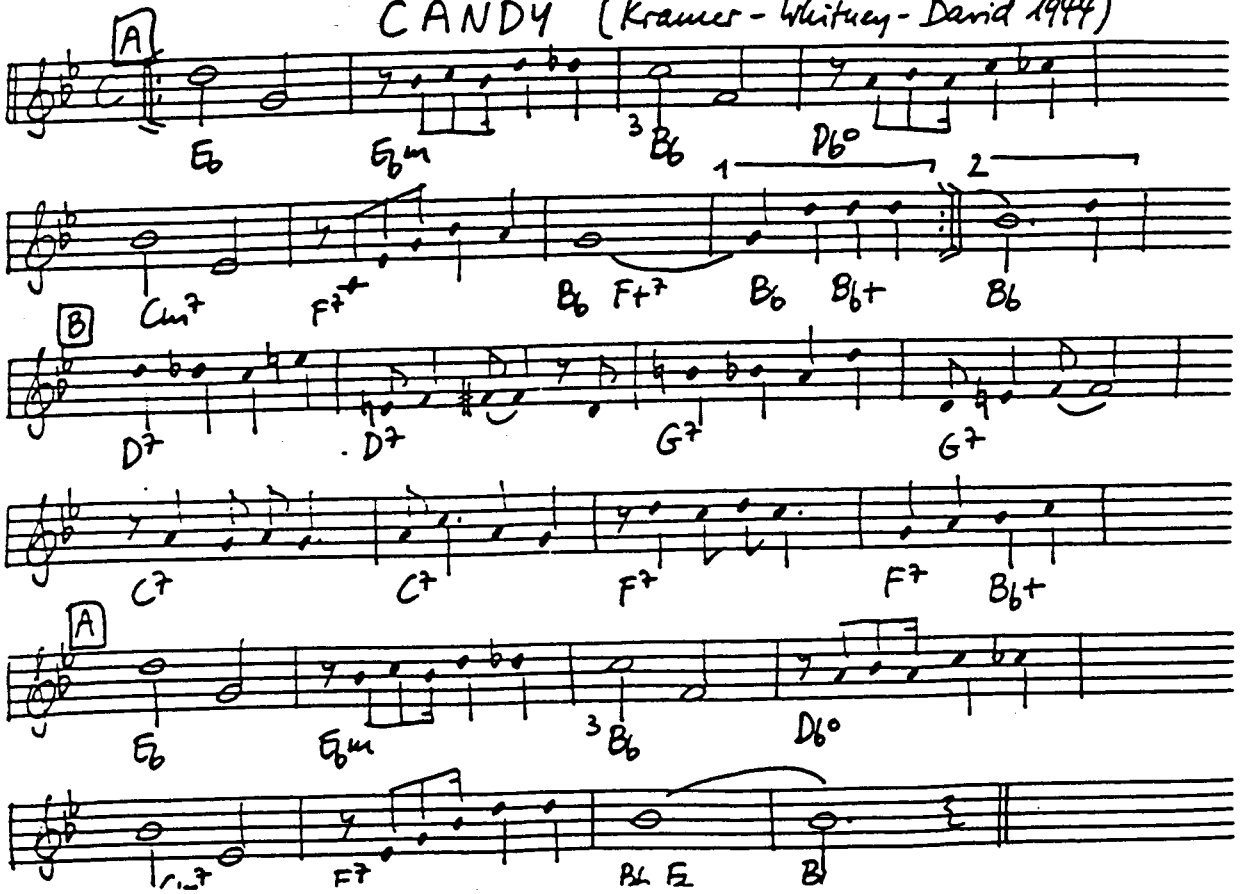
CANADIAN SUNSET (Heywood-Gimbel 1956)



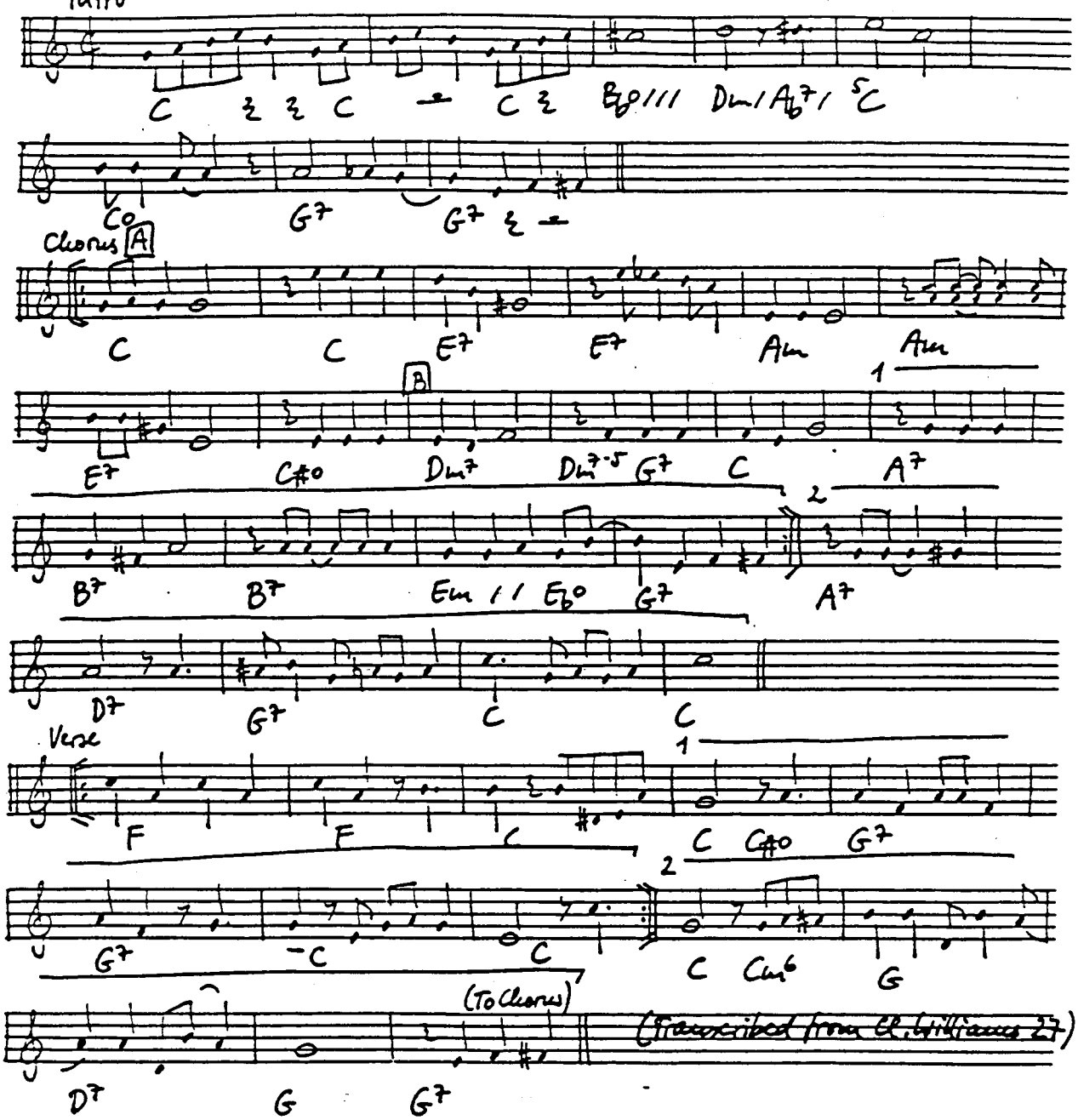
CANAL STREET BLUES (Oliver - Armstrong 1923)



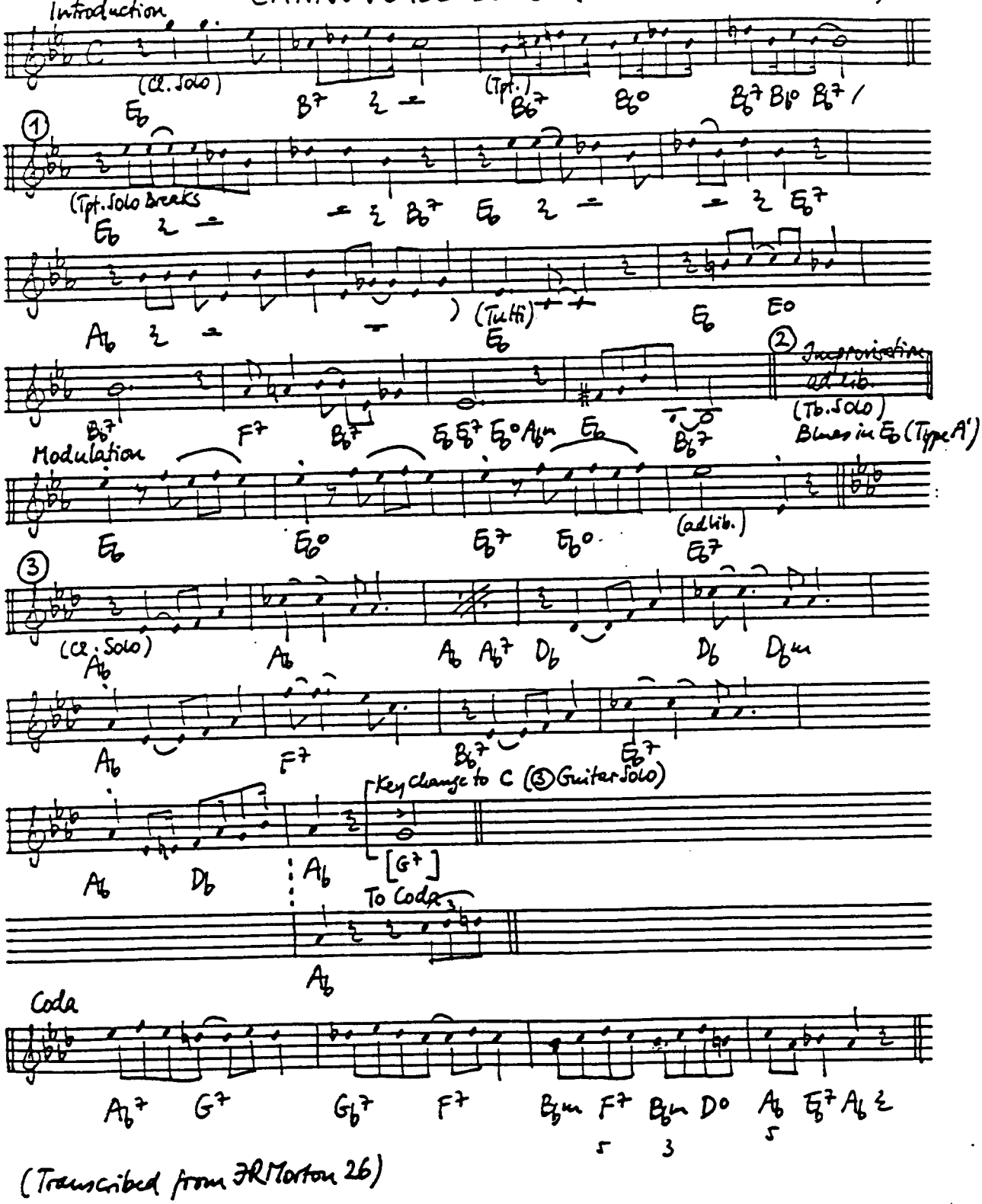
CANDY (Kramer - Whitney - David 1944)



CANDY LIPS (Jackson-Lauria 1926)

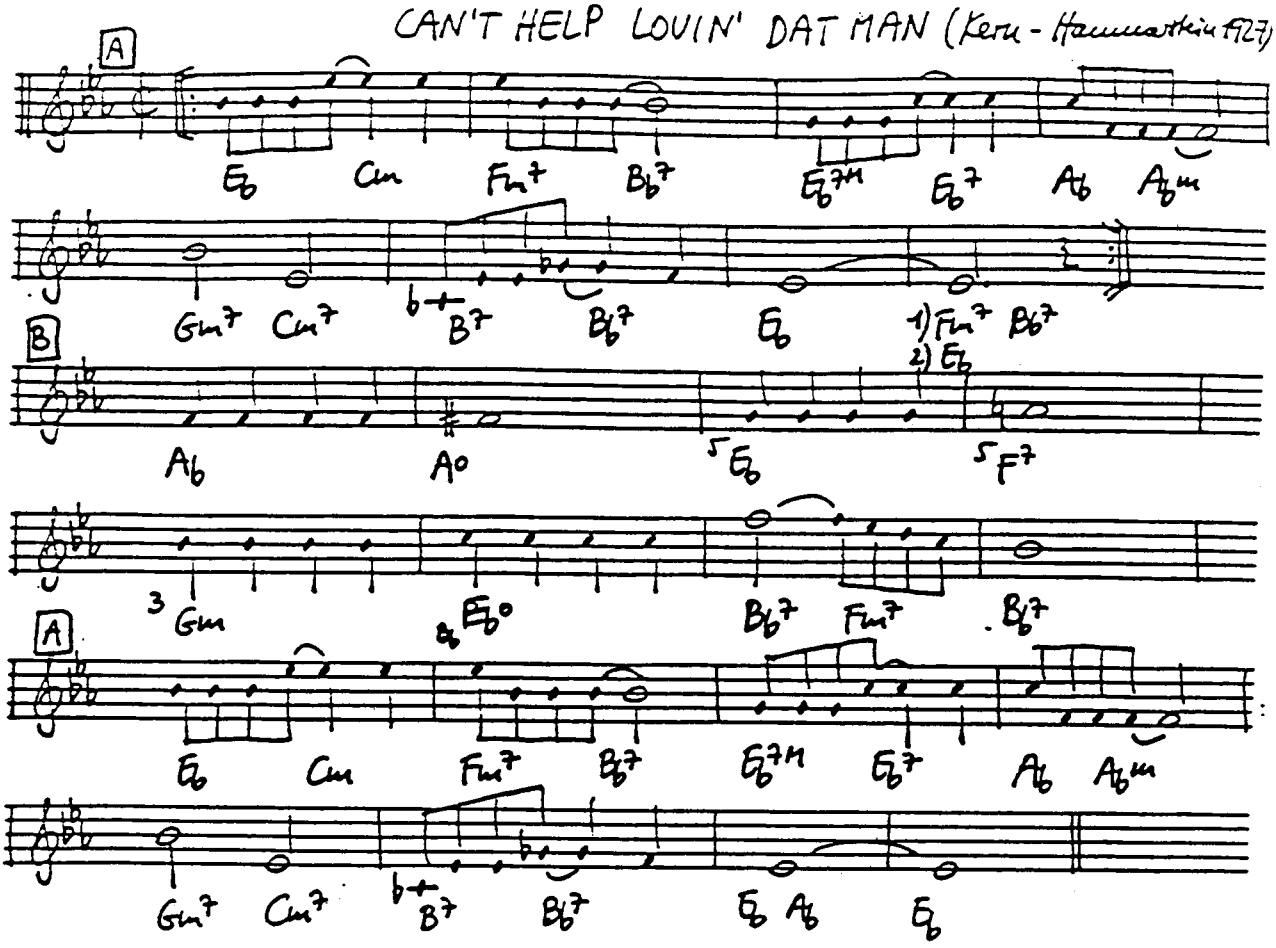


CANNONBALL BLUES (Morton-Bloom-Rider 1926)

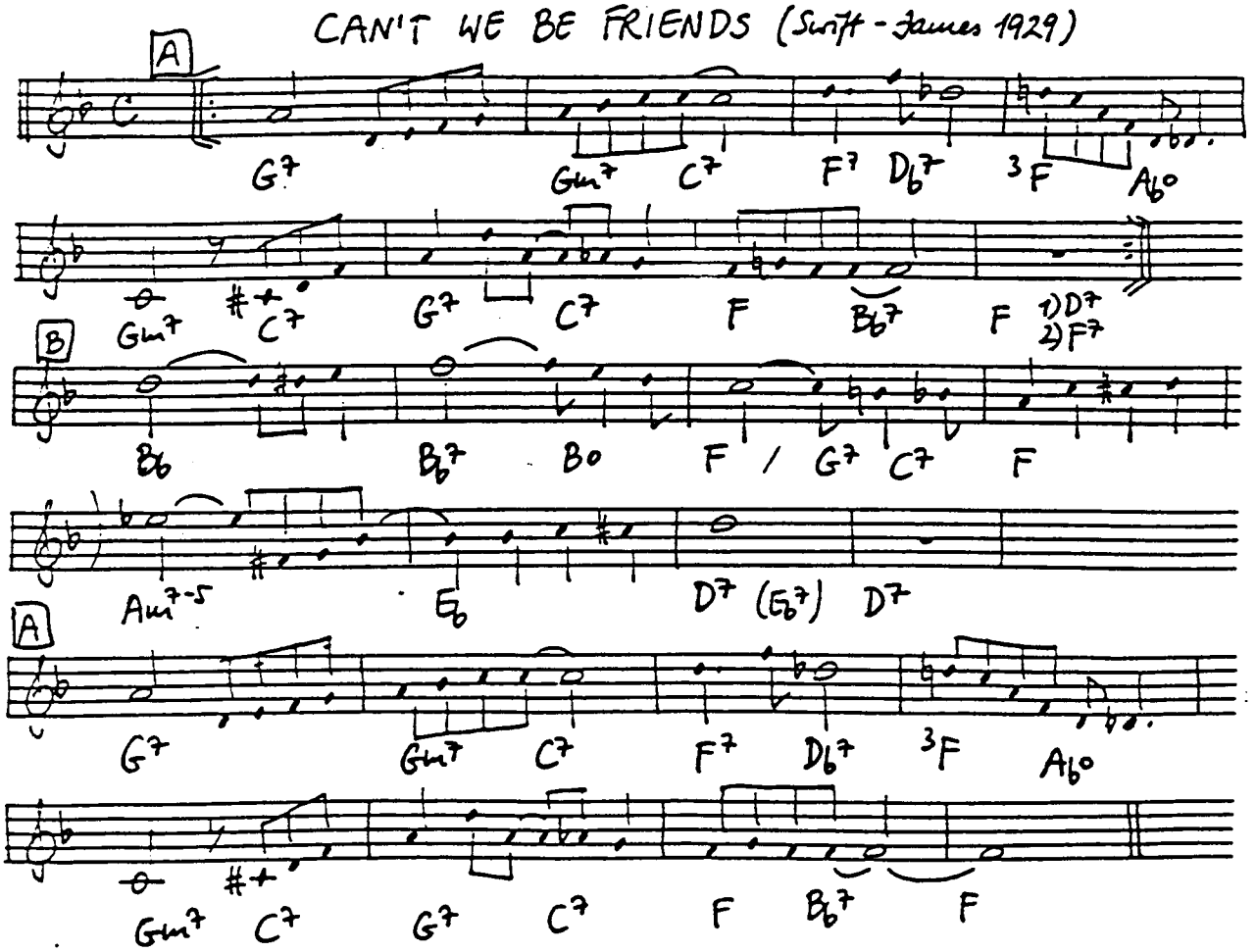


(Transcribed from JR Morton 26)

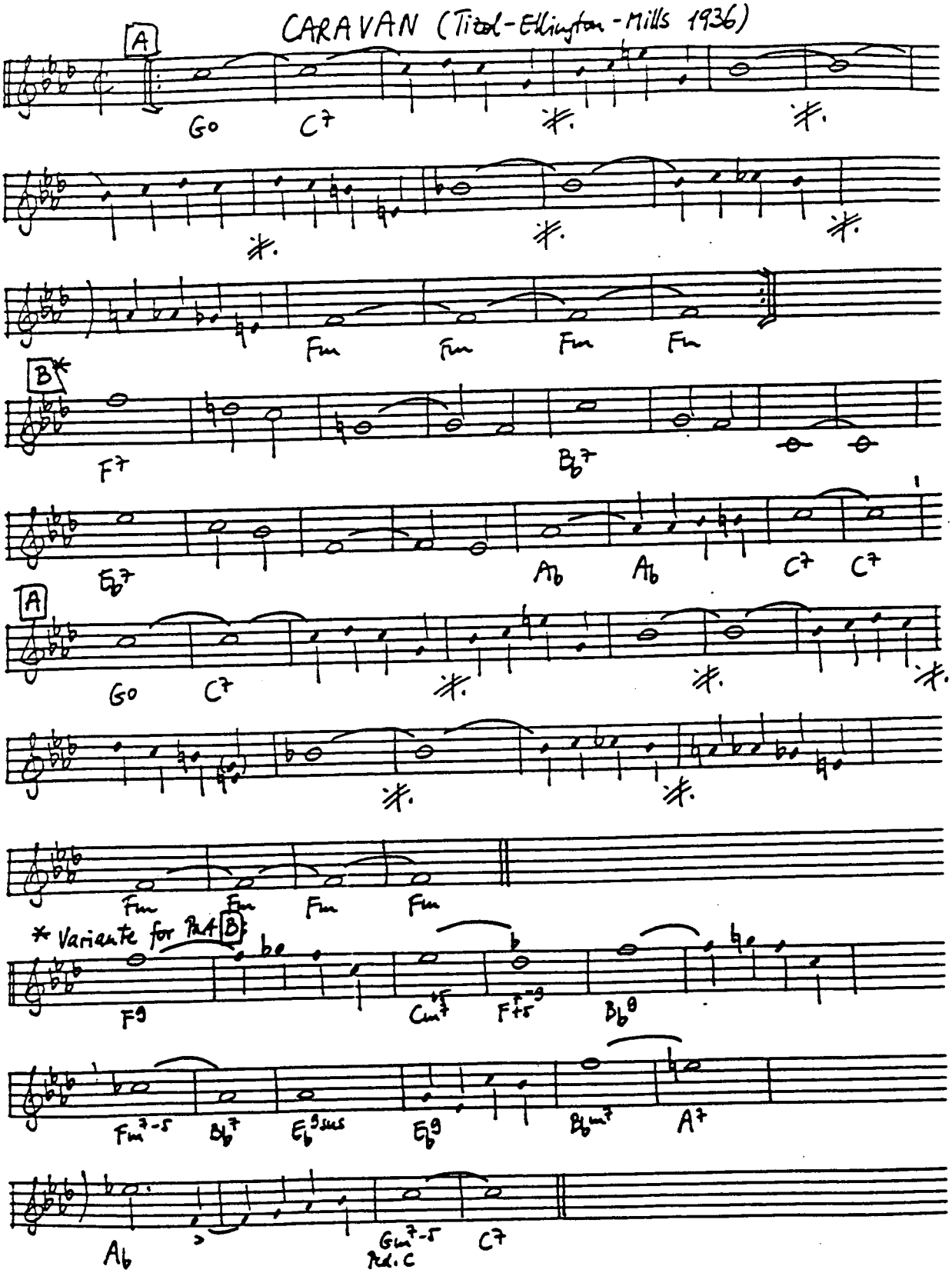
CAN'T HELP LOVIN' DAT MAN (Kern - Hammerstein 1927)



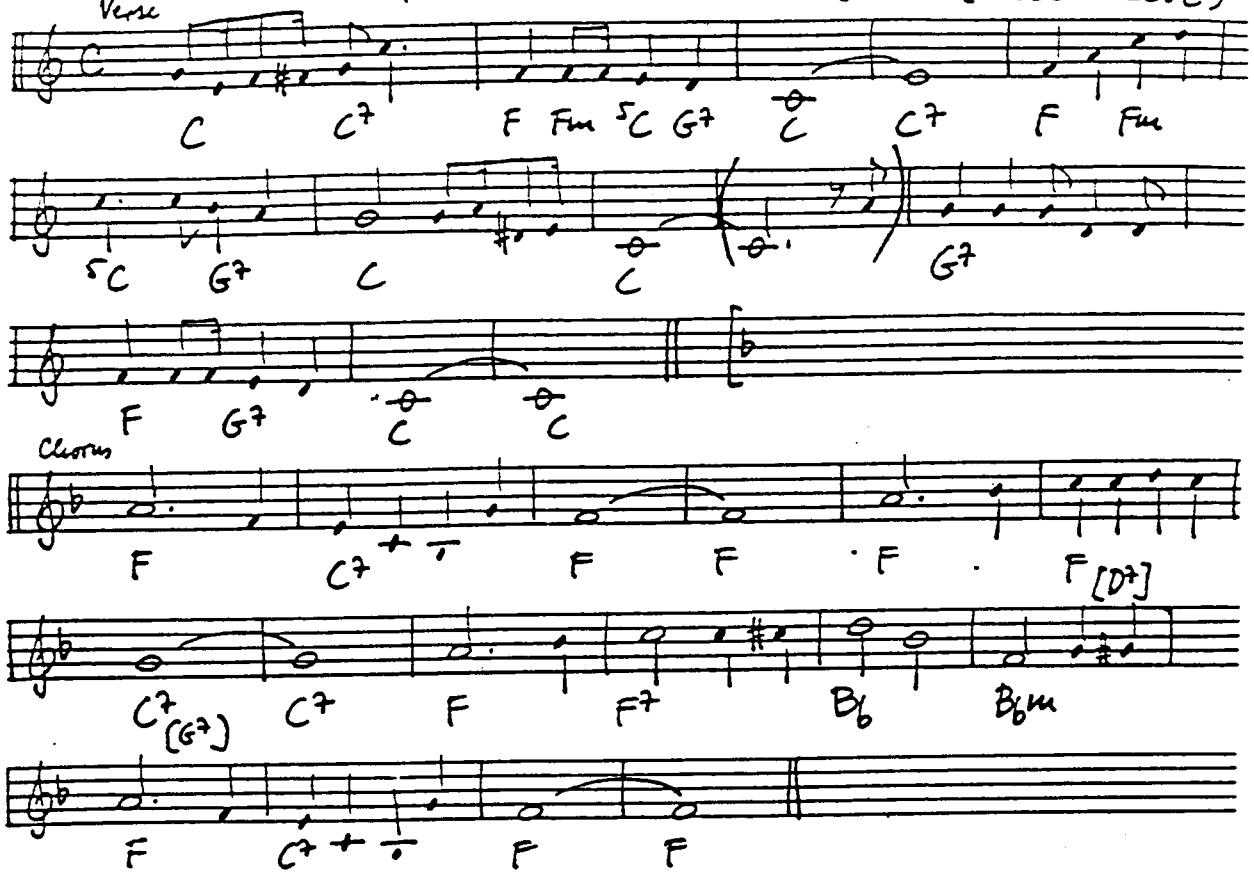
CAN'T WE BE FRIENDS (Swift - James 1929)



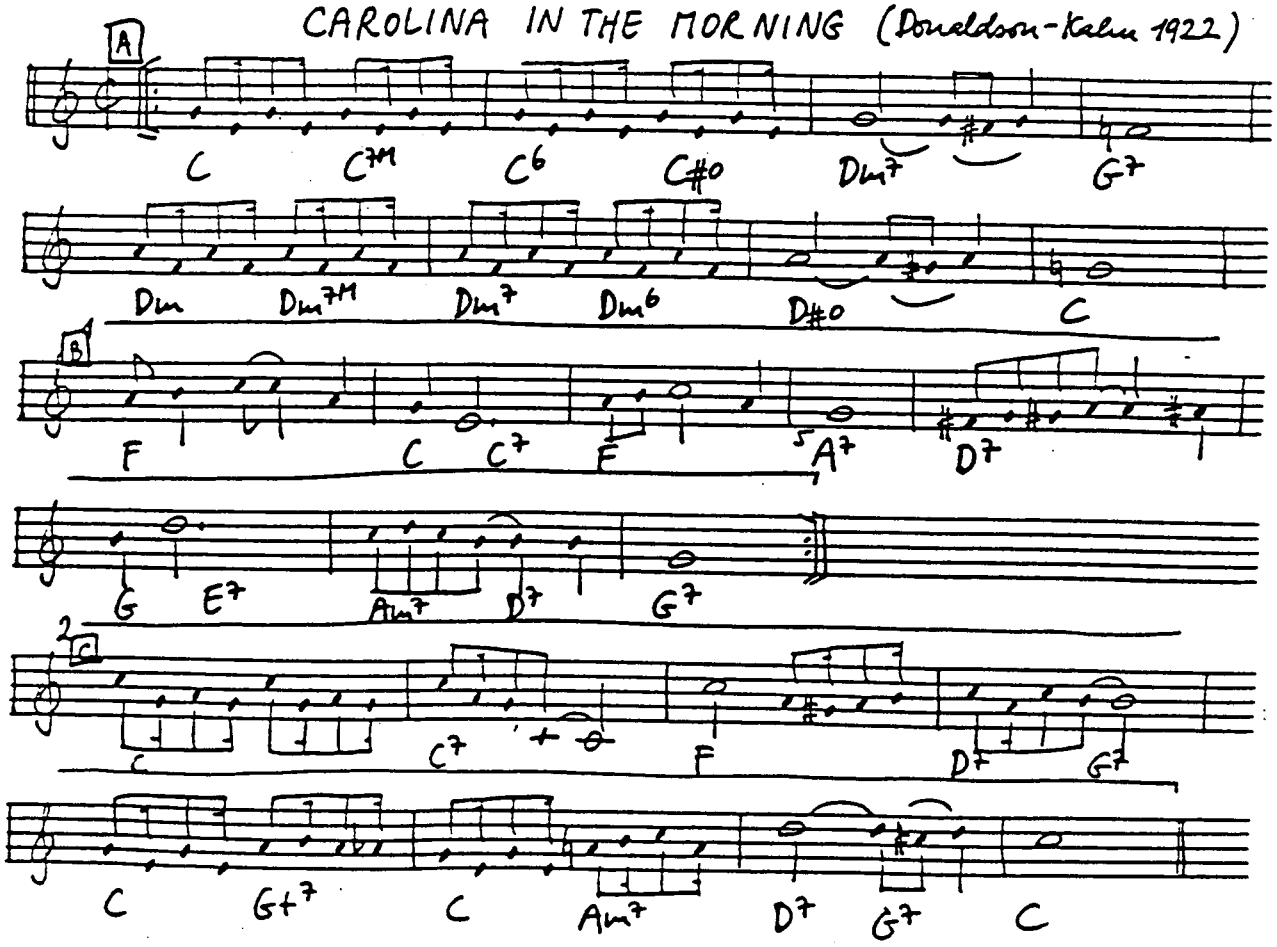
CARAVAN (Tizol-Ellington-Mills 1936)



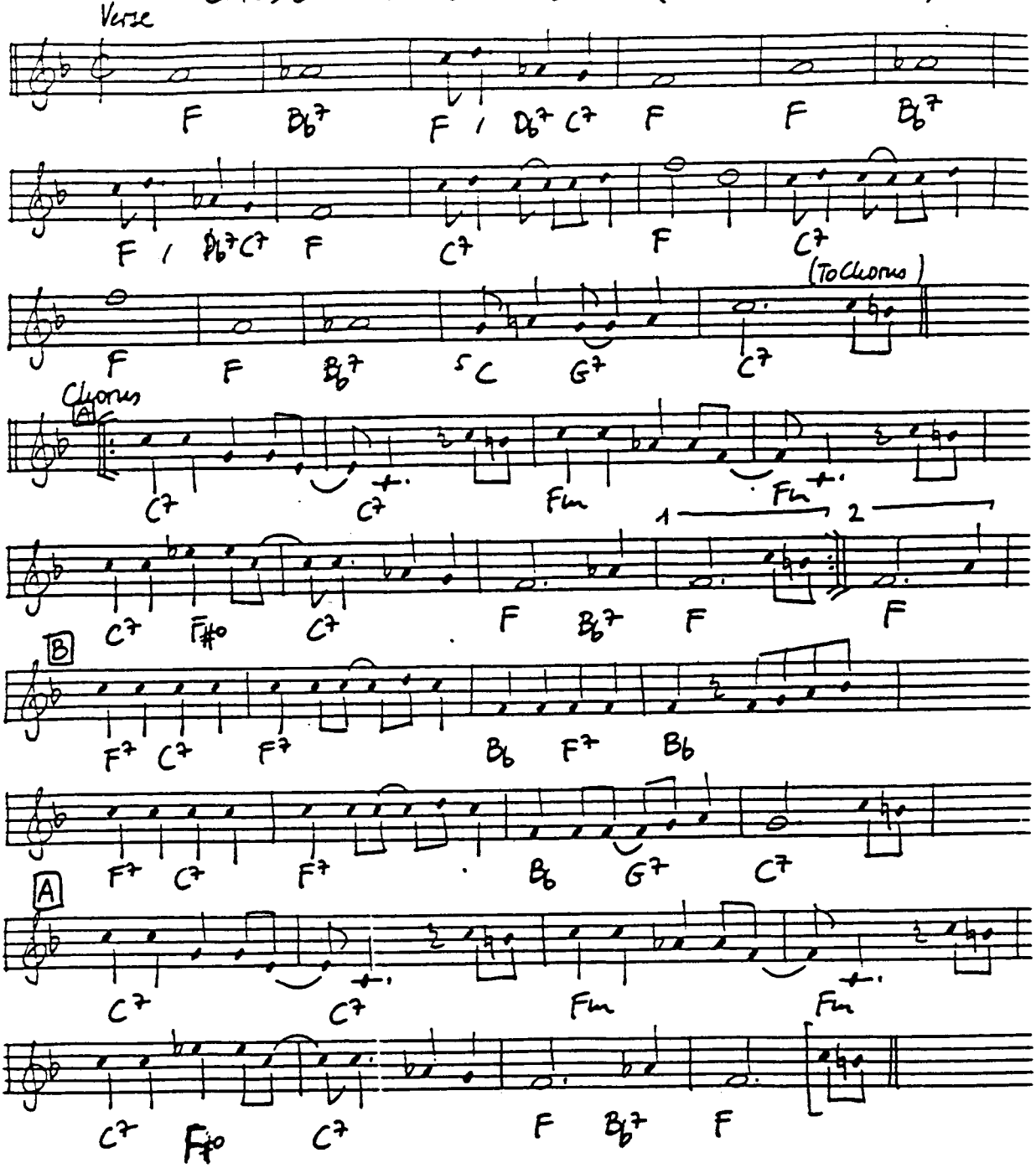
CARELESS LOVE (Handy 1921) (LOVELESS LOVE)



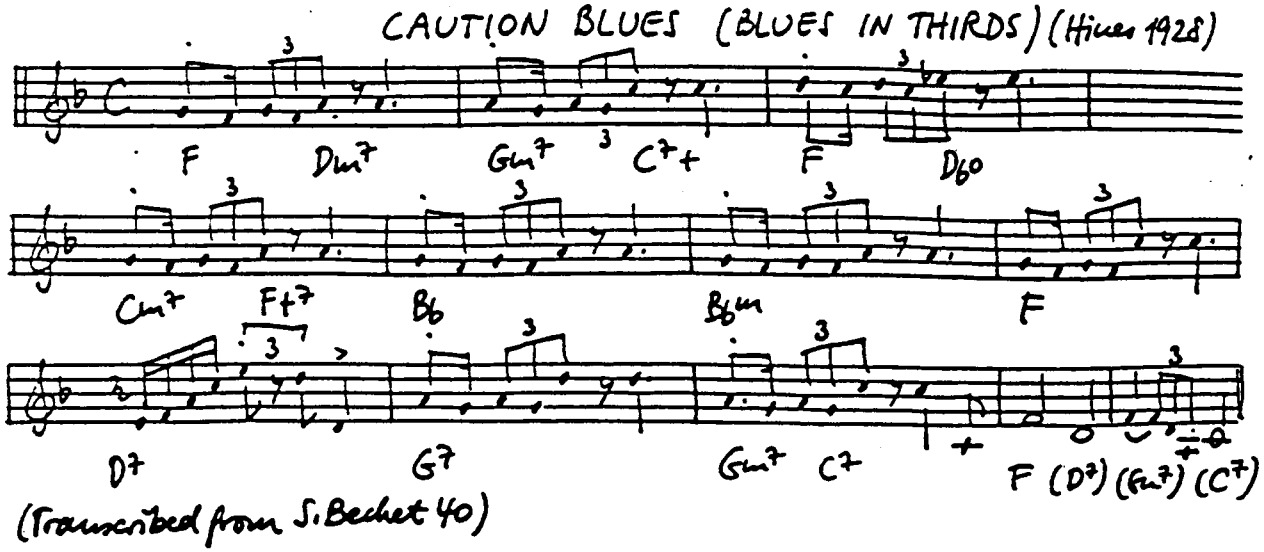
CAROLINA IN THE MORNING (Donaldson-Kalmar 1922)



'CAUSE I FEEL LOWDOWN (de Rose - Trent 1928)

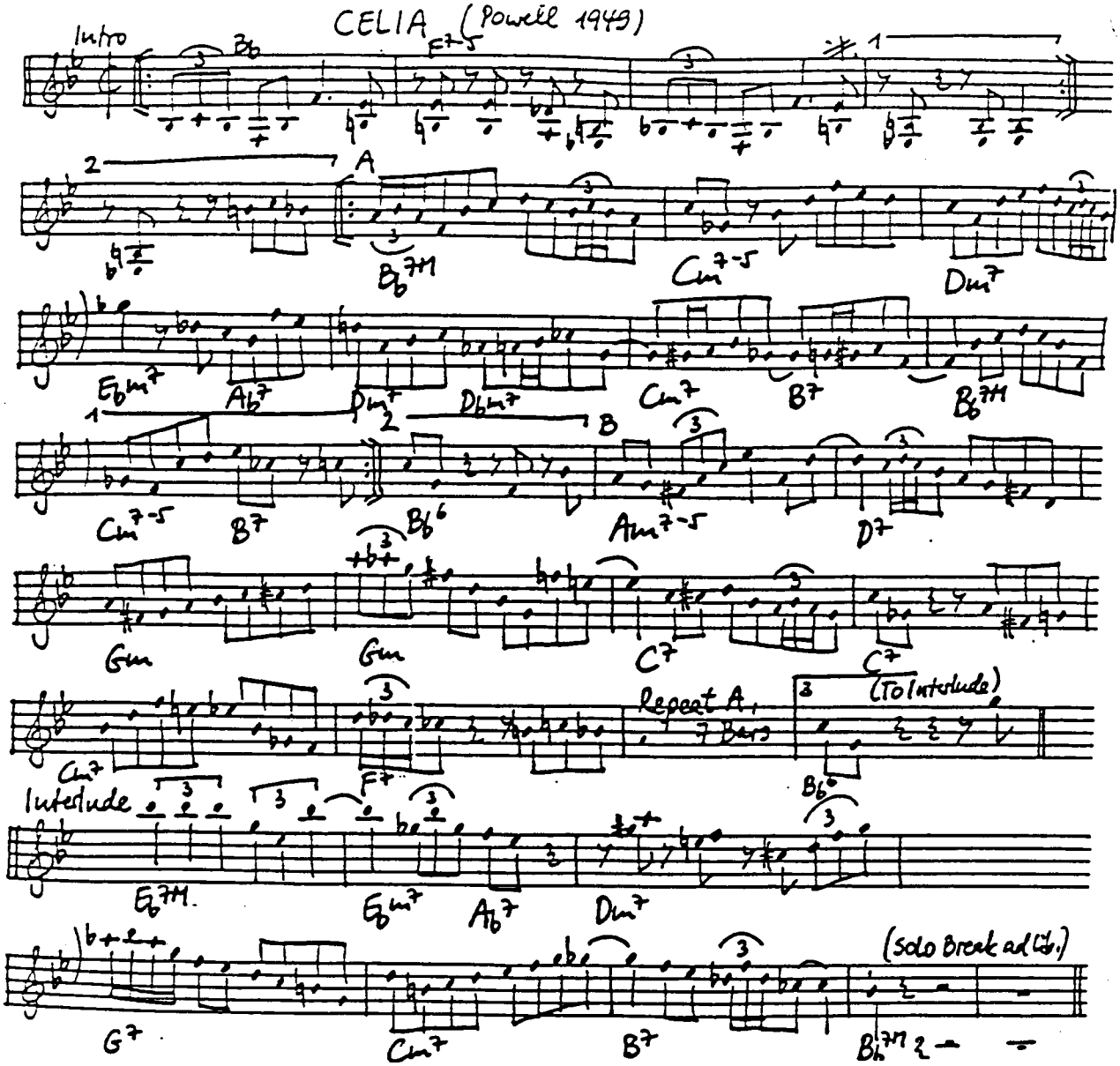


CAUTION BLUES (BLUES IN THIRDS) (Hines 1928)



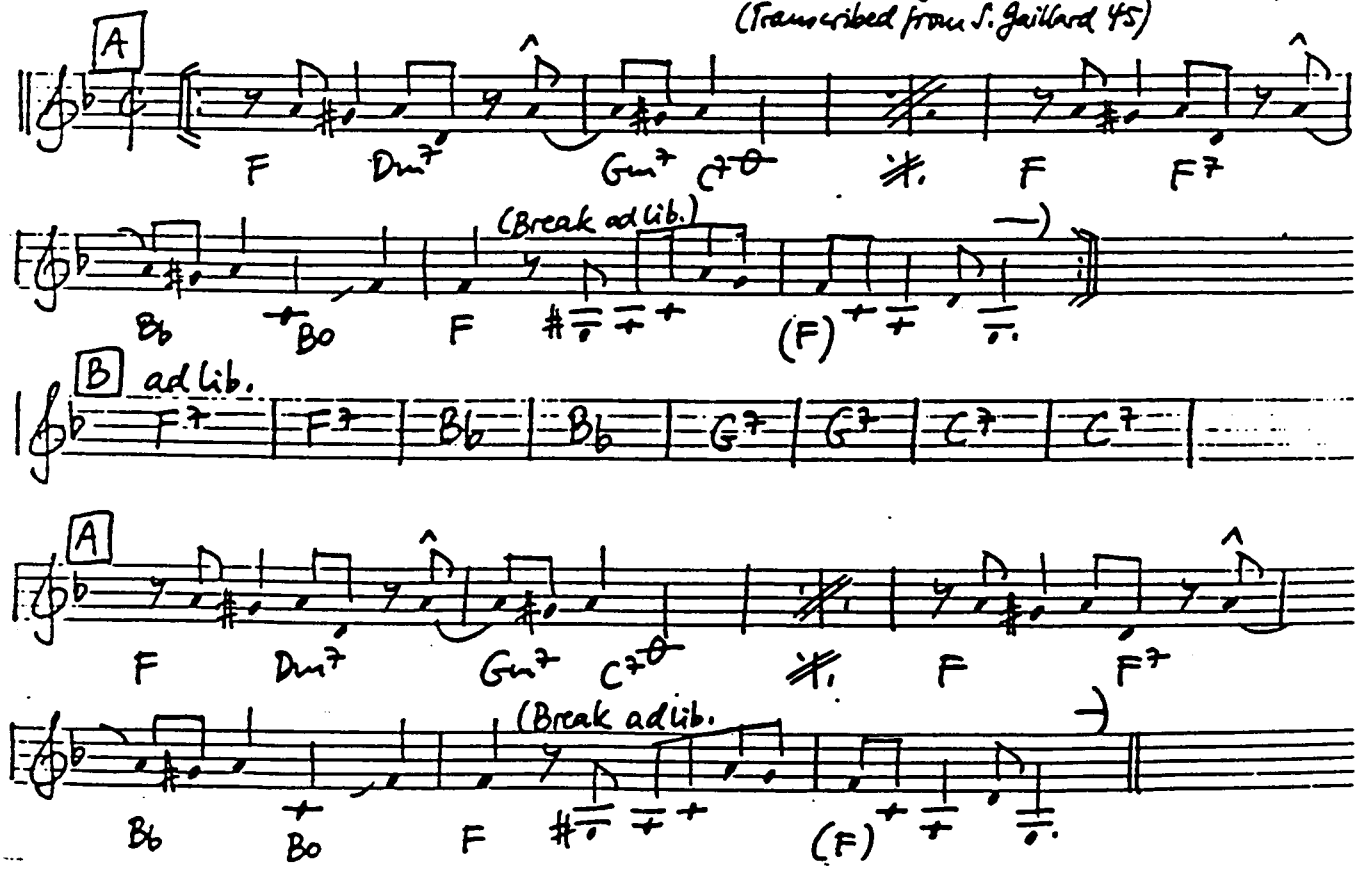
(Transcribed from S. Bechet 40)

CELIA (Powell 1949)

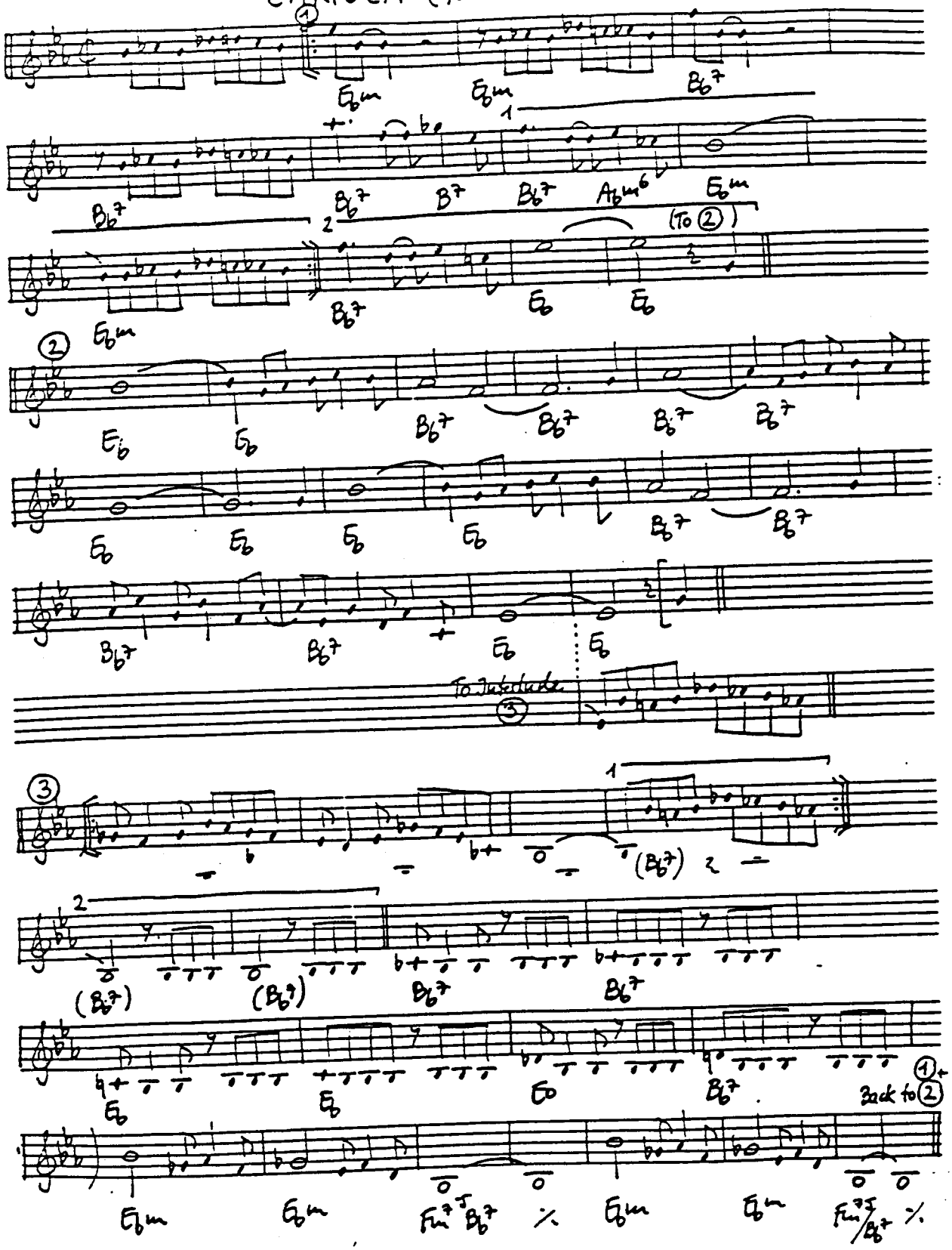


CEMENT MIXER (Gaillard - Ricks 1945)

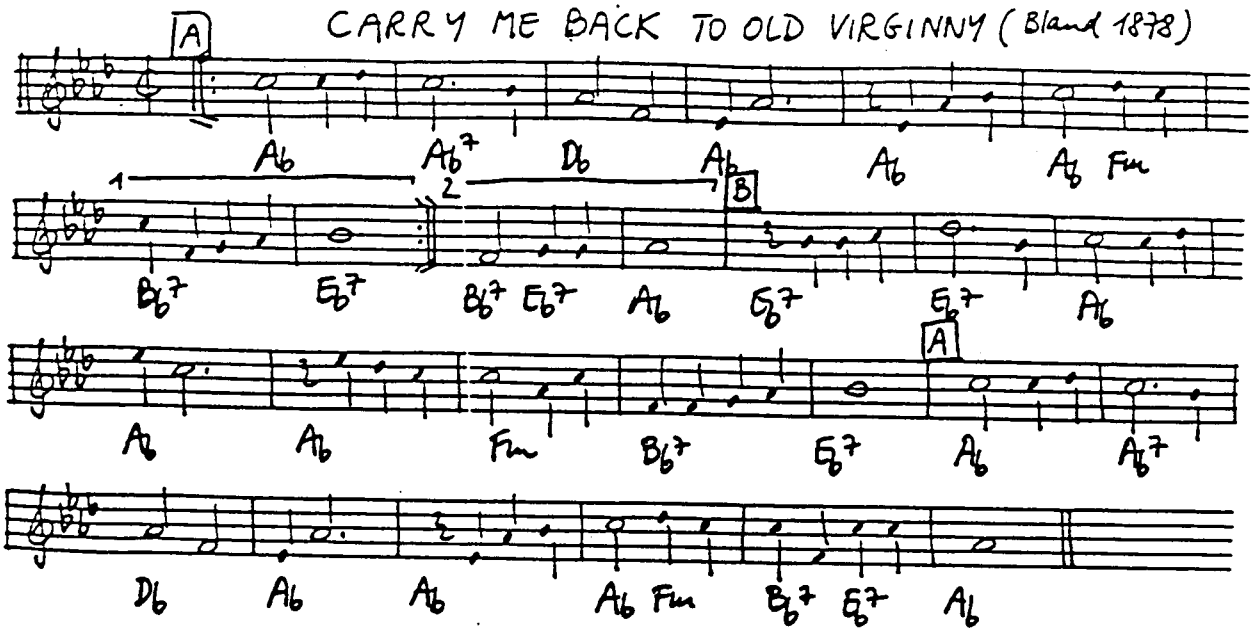
(Transcribed from S. Gaillard 45)



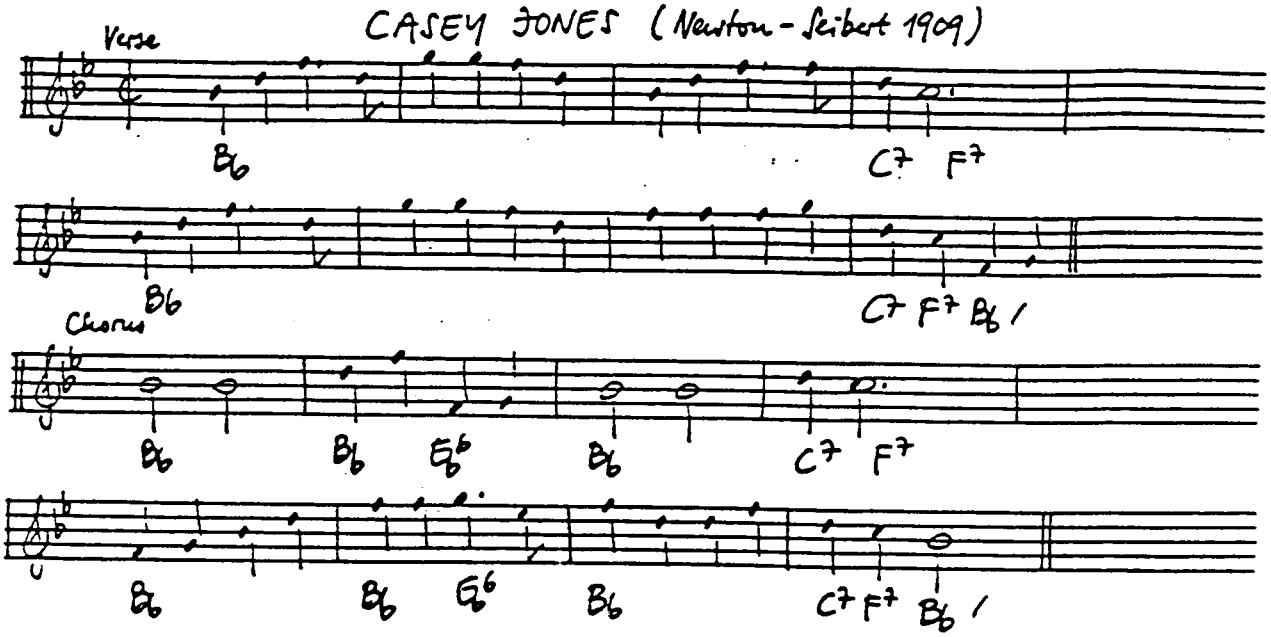
CARIOCA (Youmans - Kalmar - Elisco 1933)



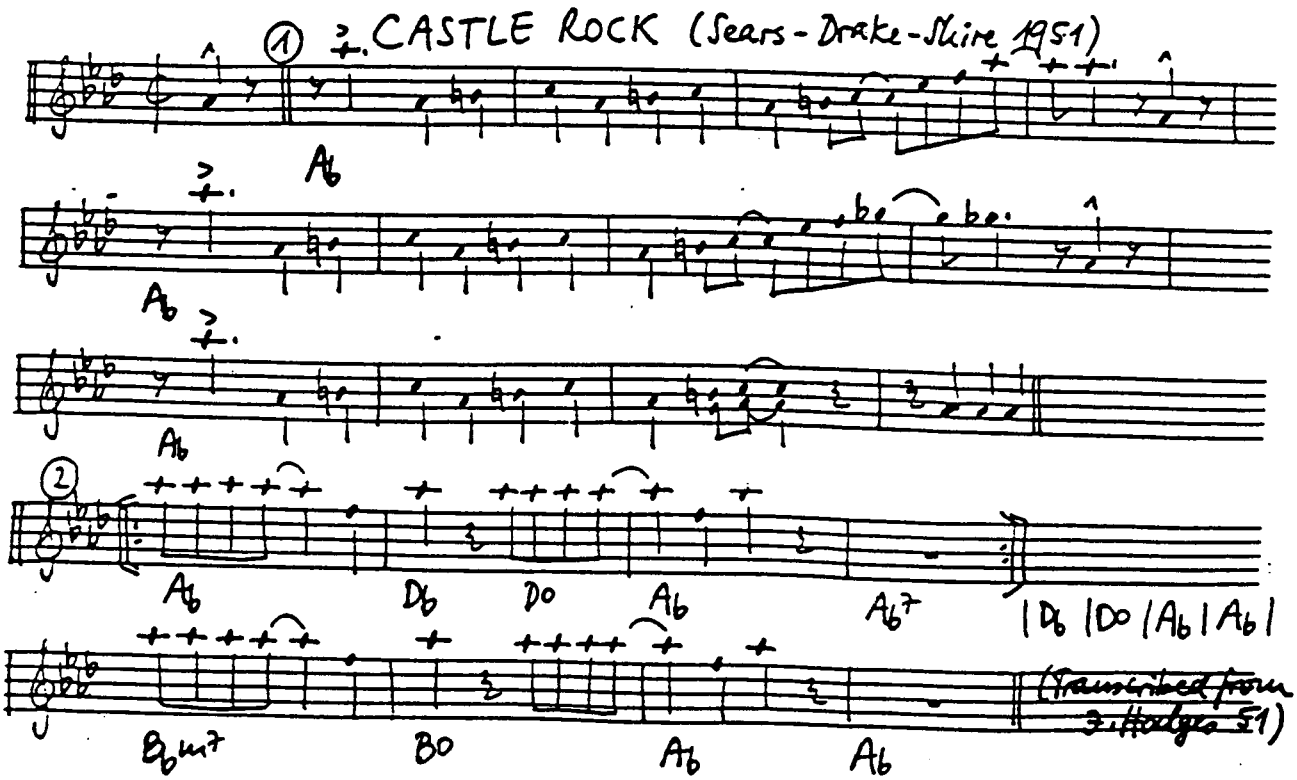
CARRY ME BACK TO OLD VIRGINNY (Bland 1878)

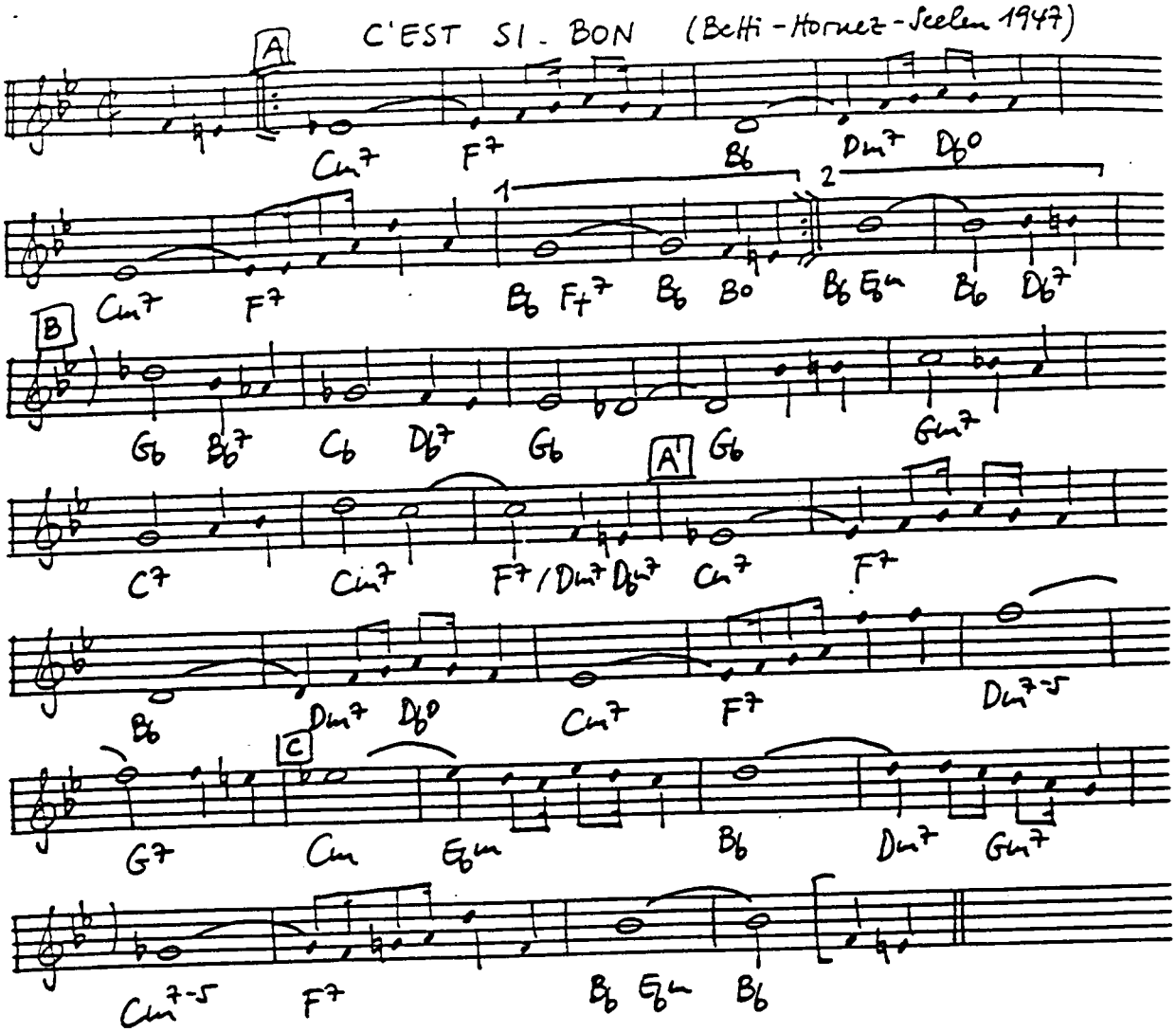


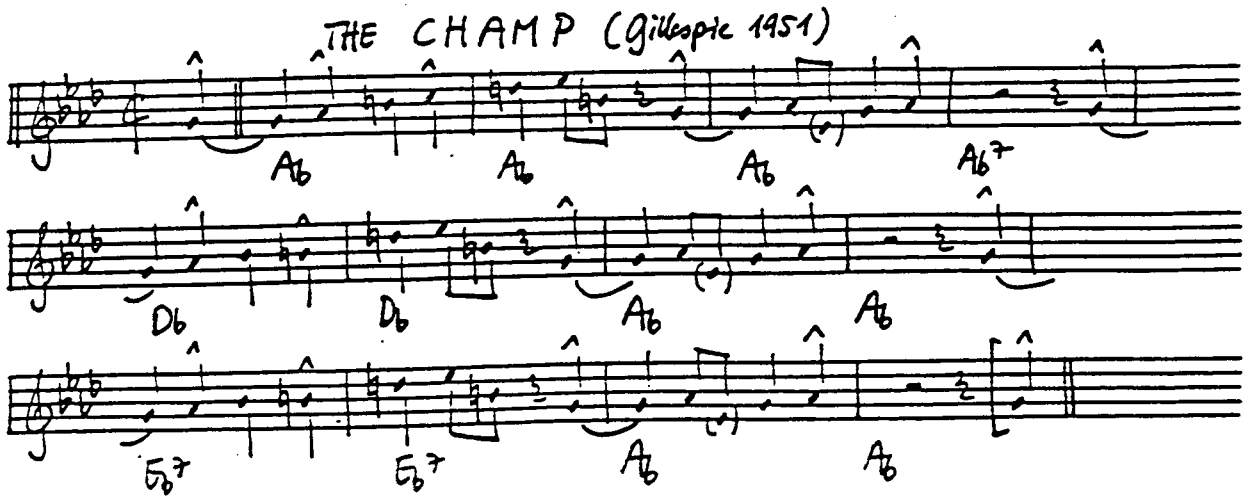
CASEY JONES (Newton-Seibert 1909)



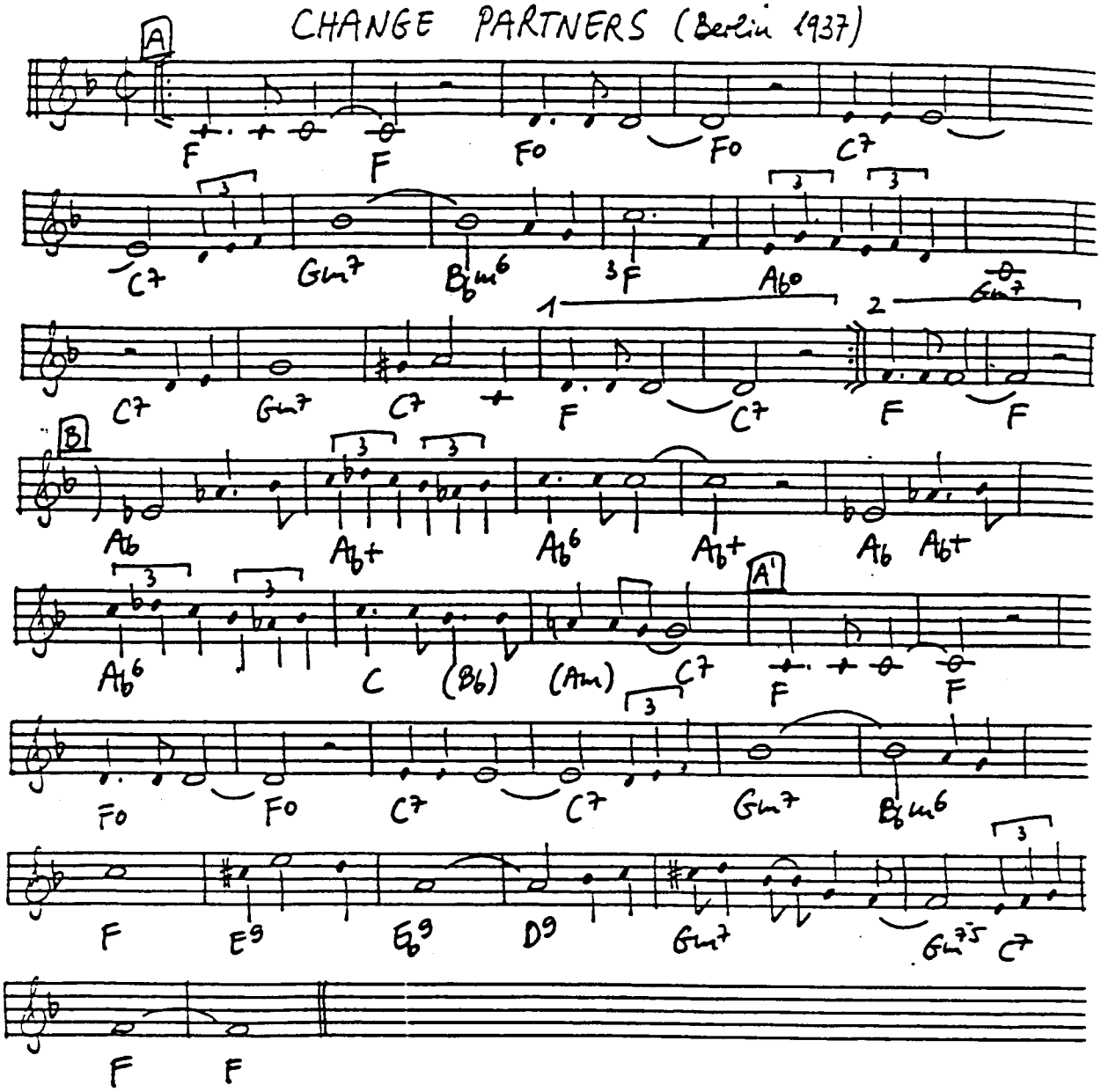
CASTLE ROCK (Sears-Drake-Shire 1951)



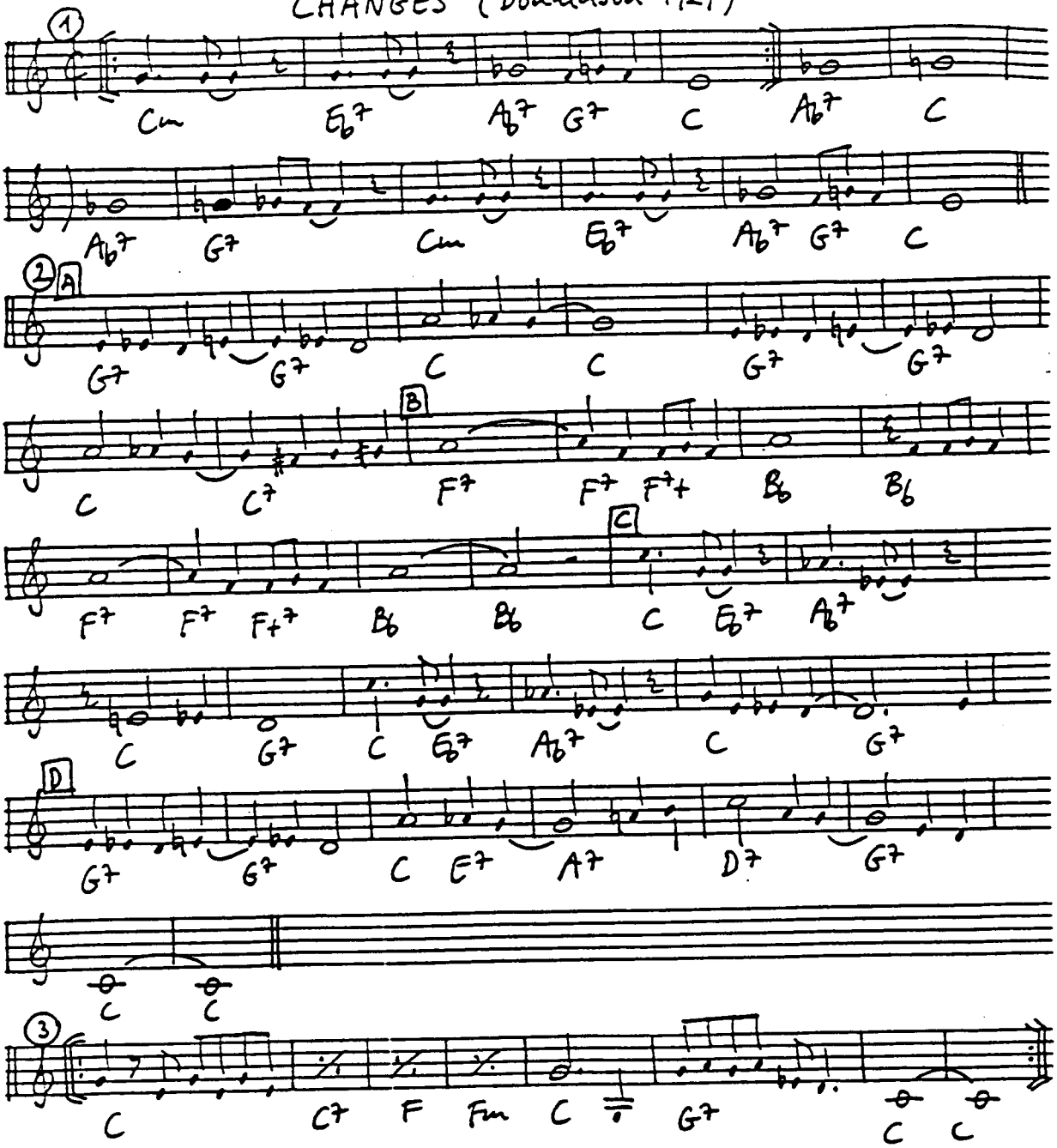

C'EST SI BON (Betti-Hornez-Seelen 1947)
A
Cm7 F7 Bb Dm7 Db°
1
2
Cm7 F7 Bb F#7 Bb Bo Bb Eb7 Bb Db7
B
Gb Bb7 Cb Db7 Gb
A'
Gb
Gm7
C7 Cm7 F7/Dm7 Db7 Cm7 F7
Bb Dm7 Db° Cm7 F7 Dm7-5
C
G7 Cm Eb7 Bb Dm7 Gm7
Cm7-5 F7 Bb Eb7 Bb

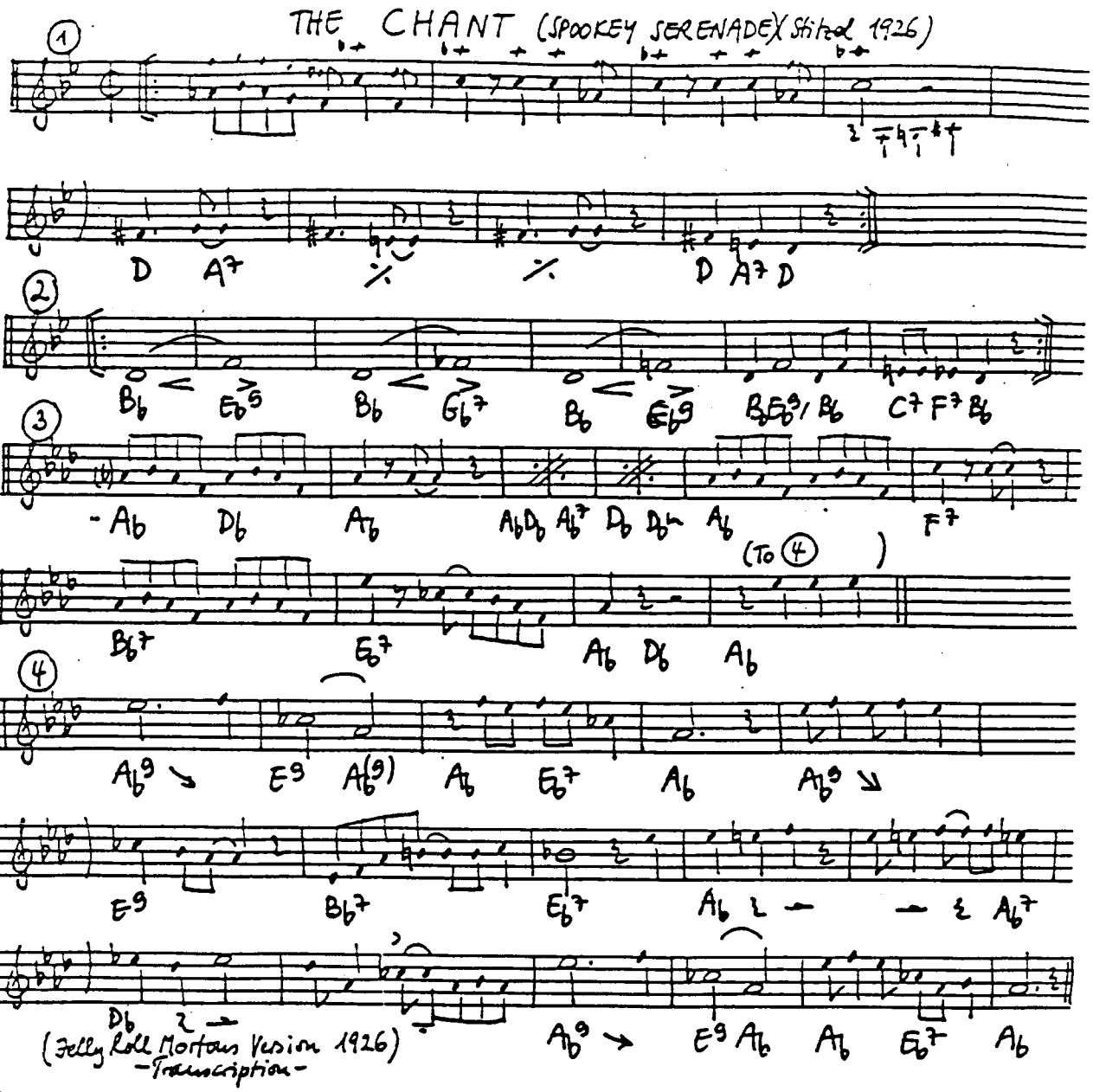

THE CHAMP (Gillespie 1951)
Ab Ab Ab Ab7
Db Db Ab Ab
Eb7 Eb7 Ab Ab

CHANGE PARTNERS (Berlin 1937)



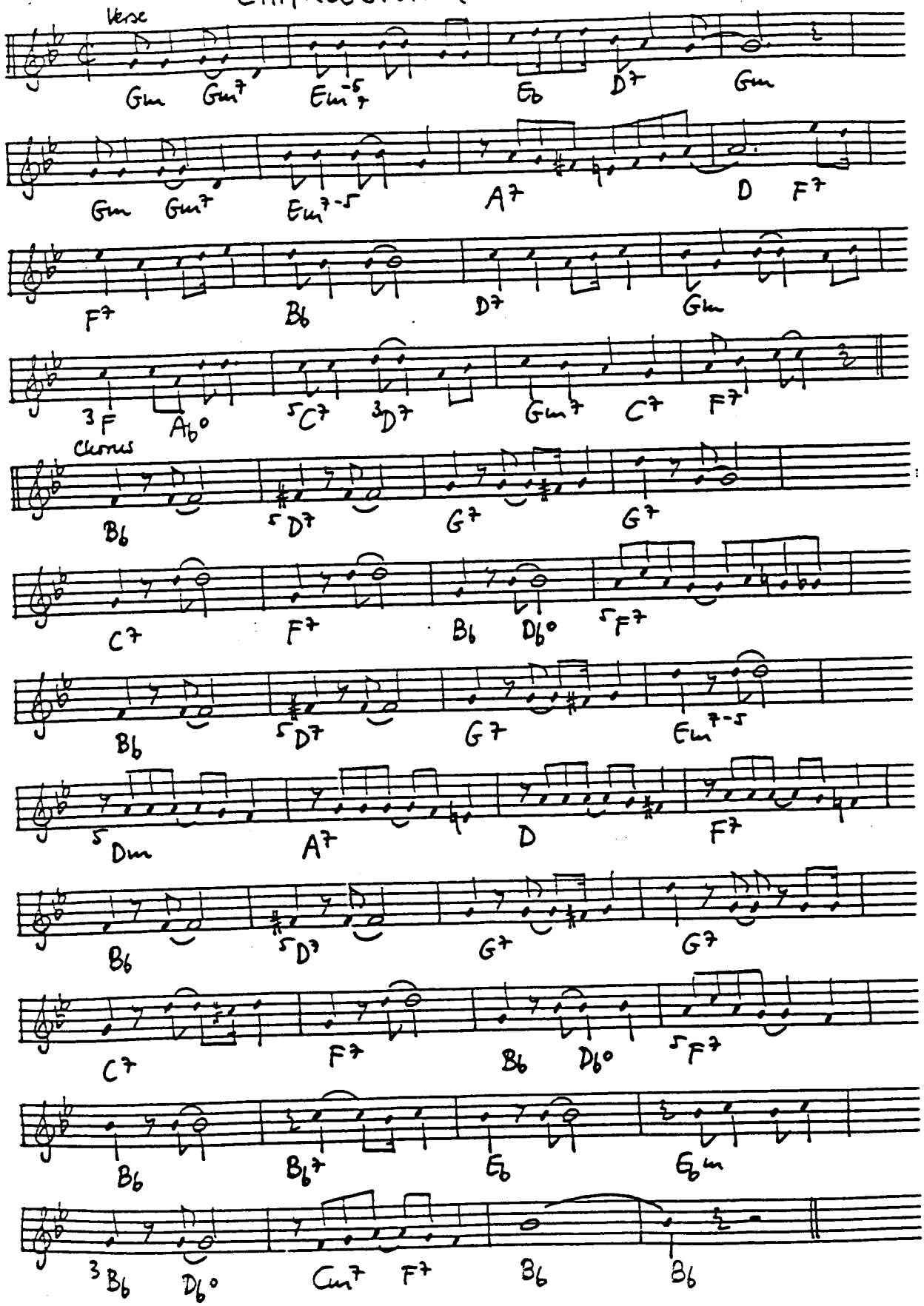
CHANGES (Donaldson 1927)



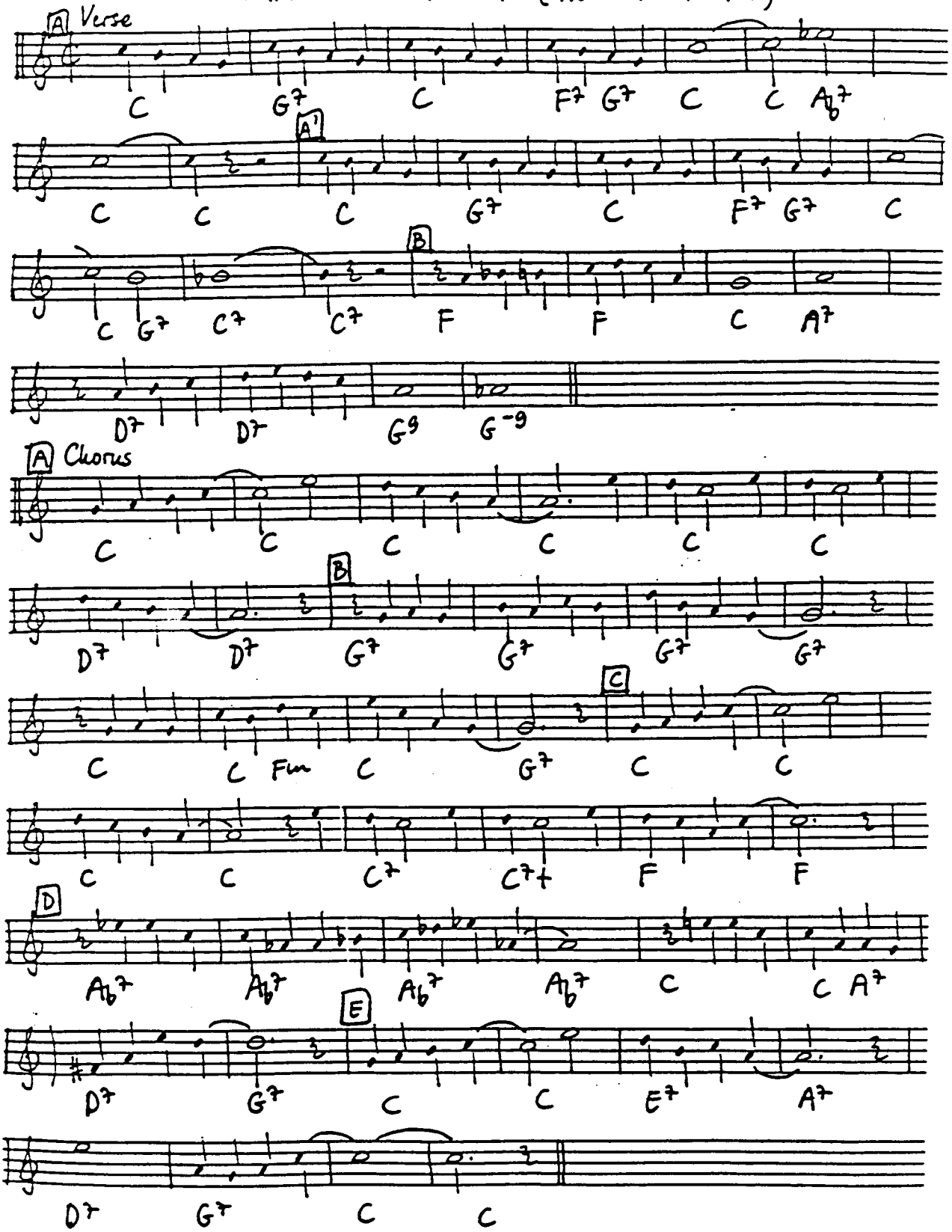


5 Chorus: Blues in Ab (Type B)

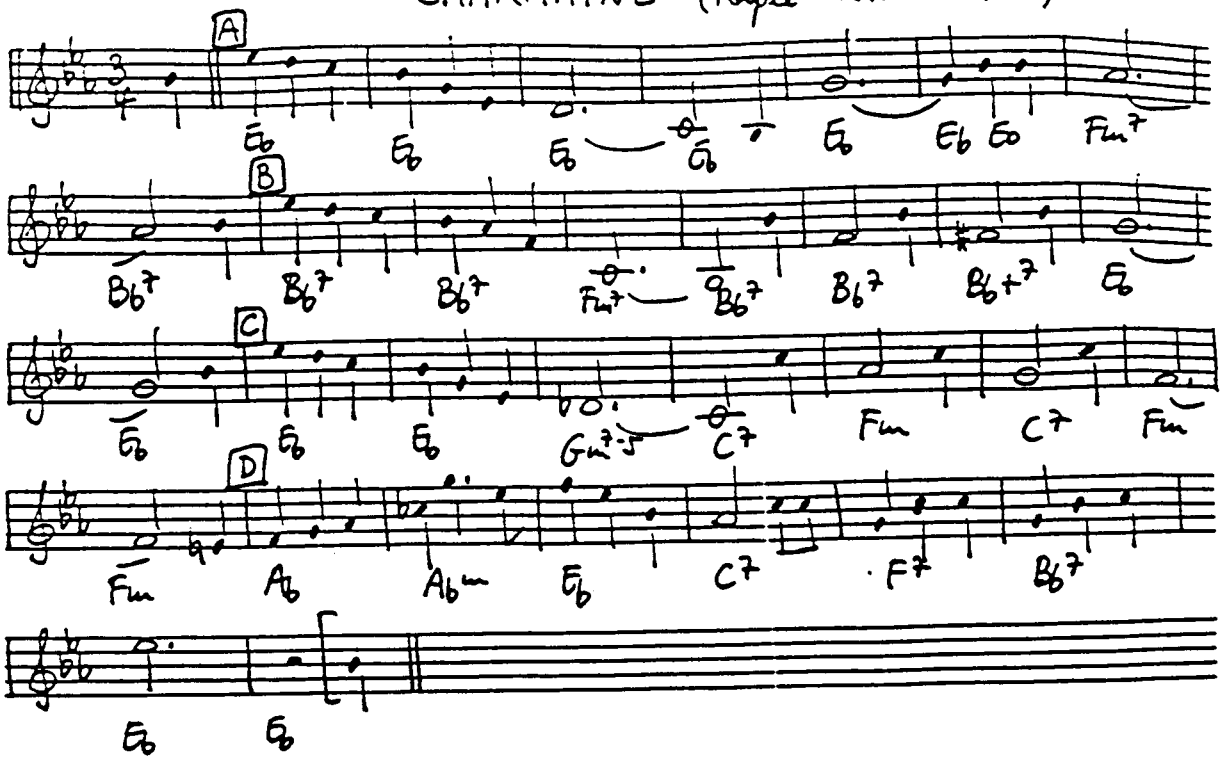
CHARLESTON (Johnson-Mack 1923)



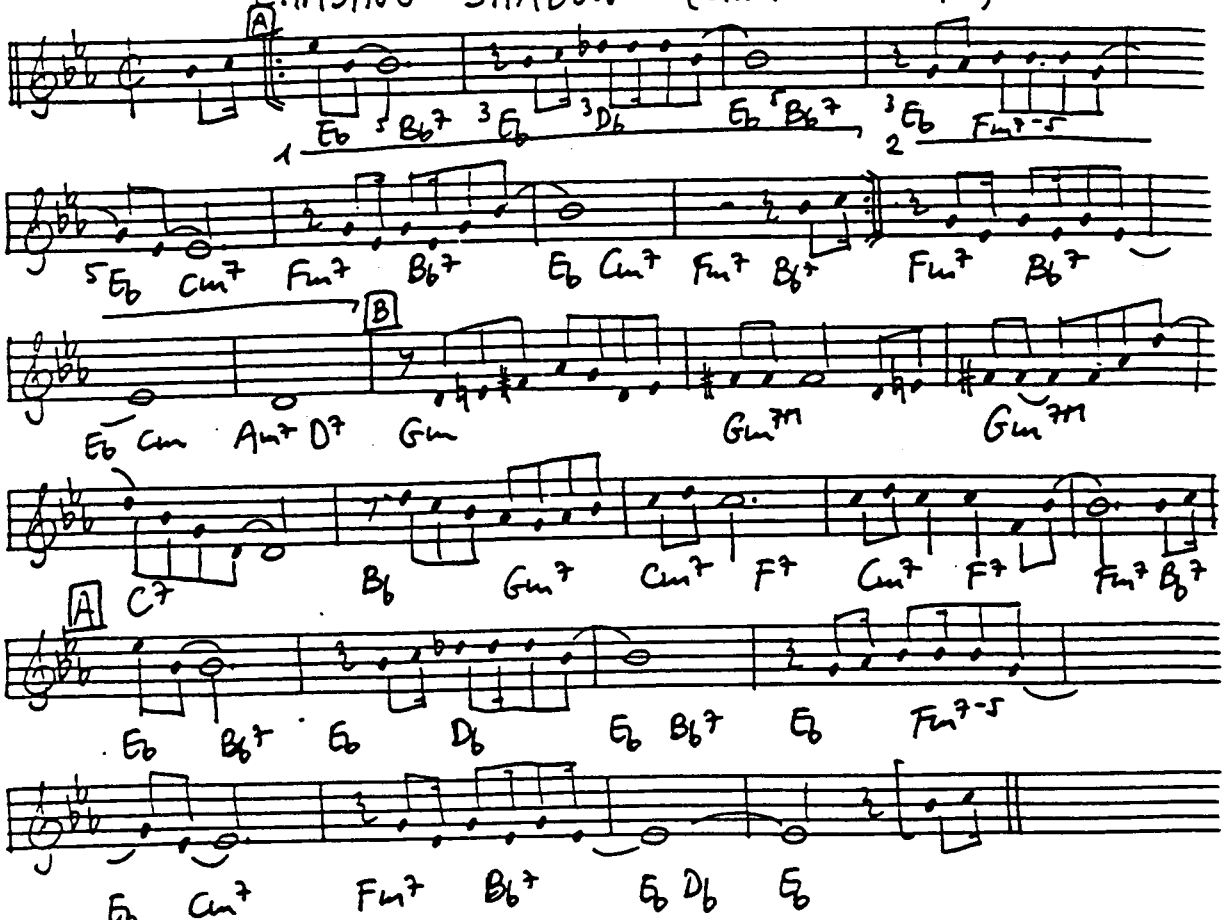
CHARLEY MY BOY (Fiorito-Kahn 1924)



CHARMAINE (Rapee - Pollack 1926)

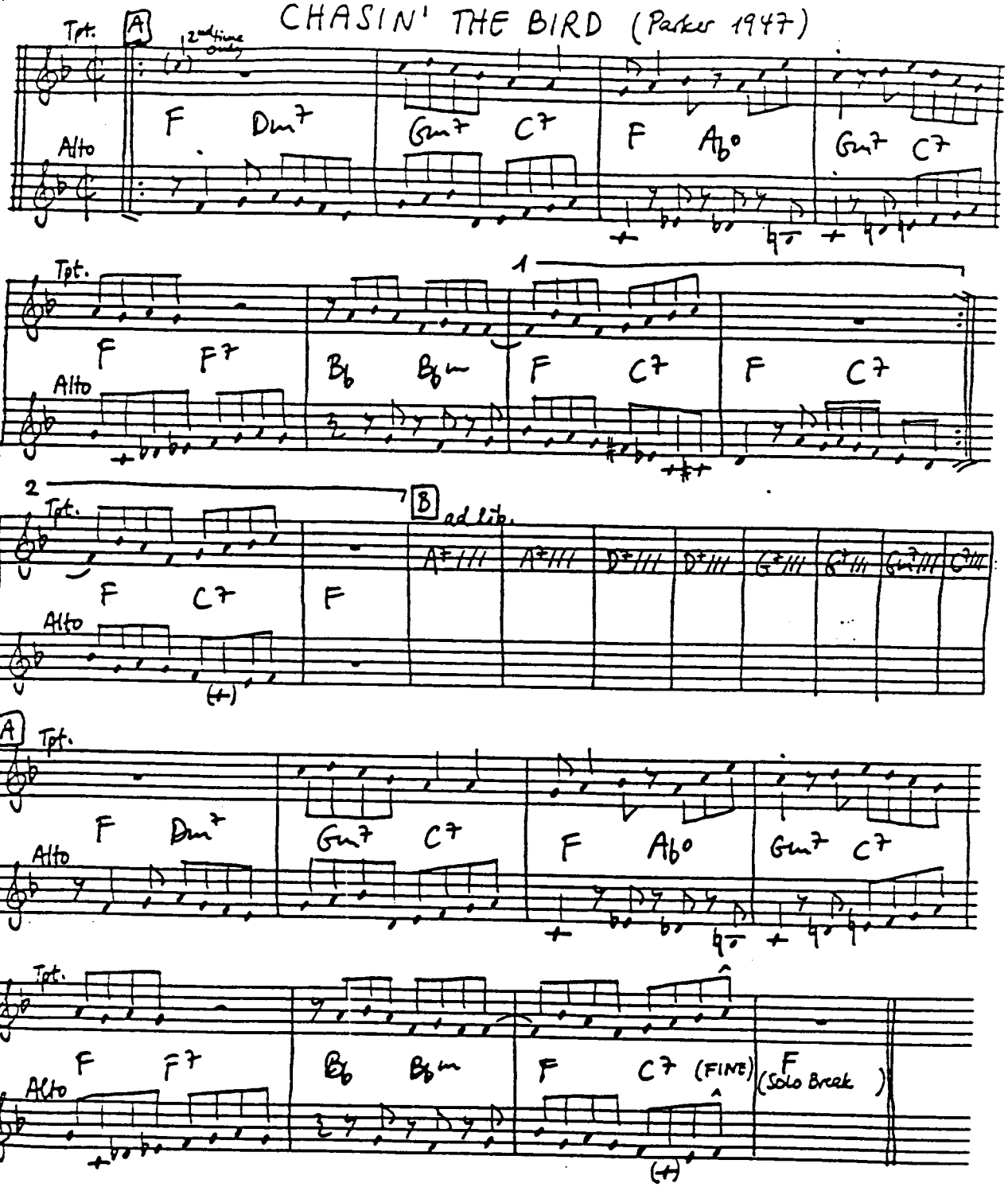


CHASING SHADOWS (Silver - Daris 1935)

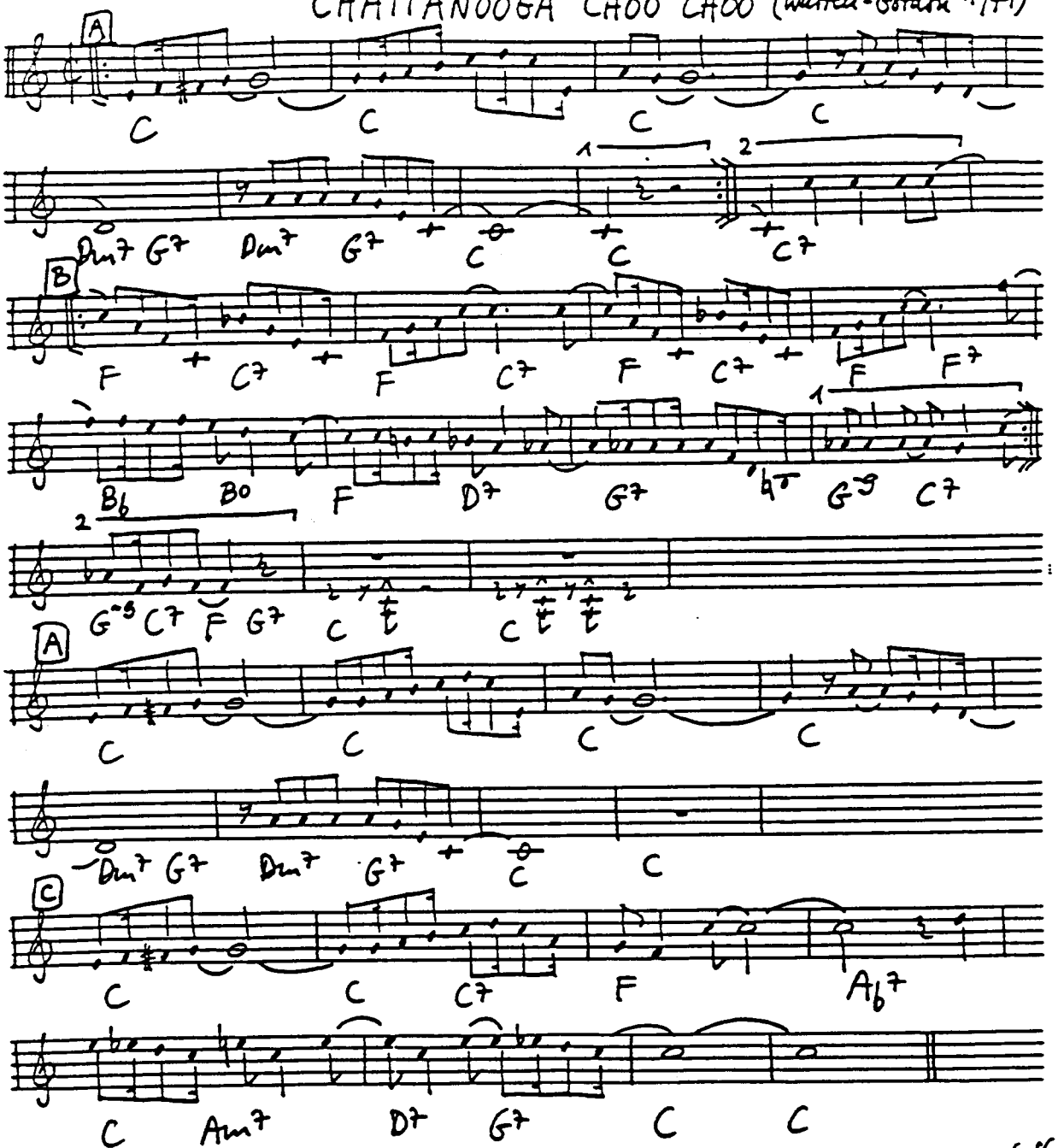


(Transcribed from L. Prima 35)

CHASIN' THE BIRD (Parker 1947)



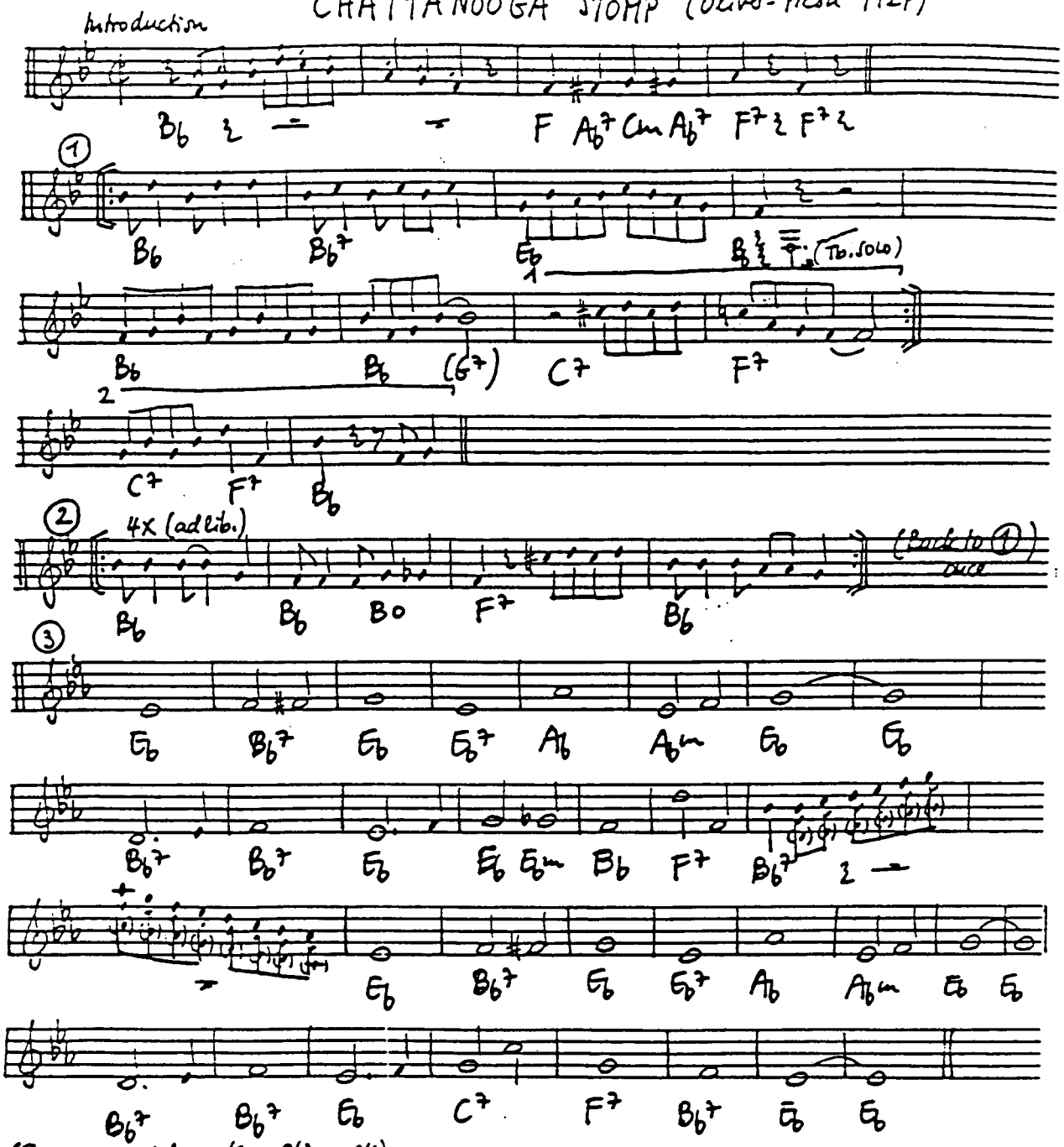
CHATTANOOGA CHOO CHOO (Warren-Gordon 1941)



Pardon me boy, is that the Chattanooga Choo Choo, track 29, boy you can gimme a shine. I can afford, to board a Chattanooga Choo Choo, I've got my fare, and just a trifle to spare. You leave the Pennsylvania station 'bout a quarter to 4, read a magazine and then you're in Baltimore. Dinner in the diner, nothing could be finer, than to have your ham'n eggs in Carolina. When you hear the whistle blowing 8 to the bar, than you know that Tennessee is not very far. Shovel all the coal in, gotta keep it rollin', woo woo Chattanooga there you are. [2/-]

There's gonna be, a certain party at the station, satin and lace, I used to call hummy face. She's gonna cry until I tell her that I'll never roam, so Chattanooga Choo Choo, won't you choo choo me home.

CHATTANOOGA STOMP (Oliver-Picou 1924)

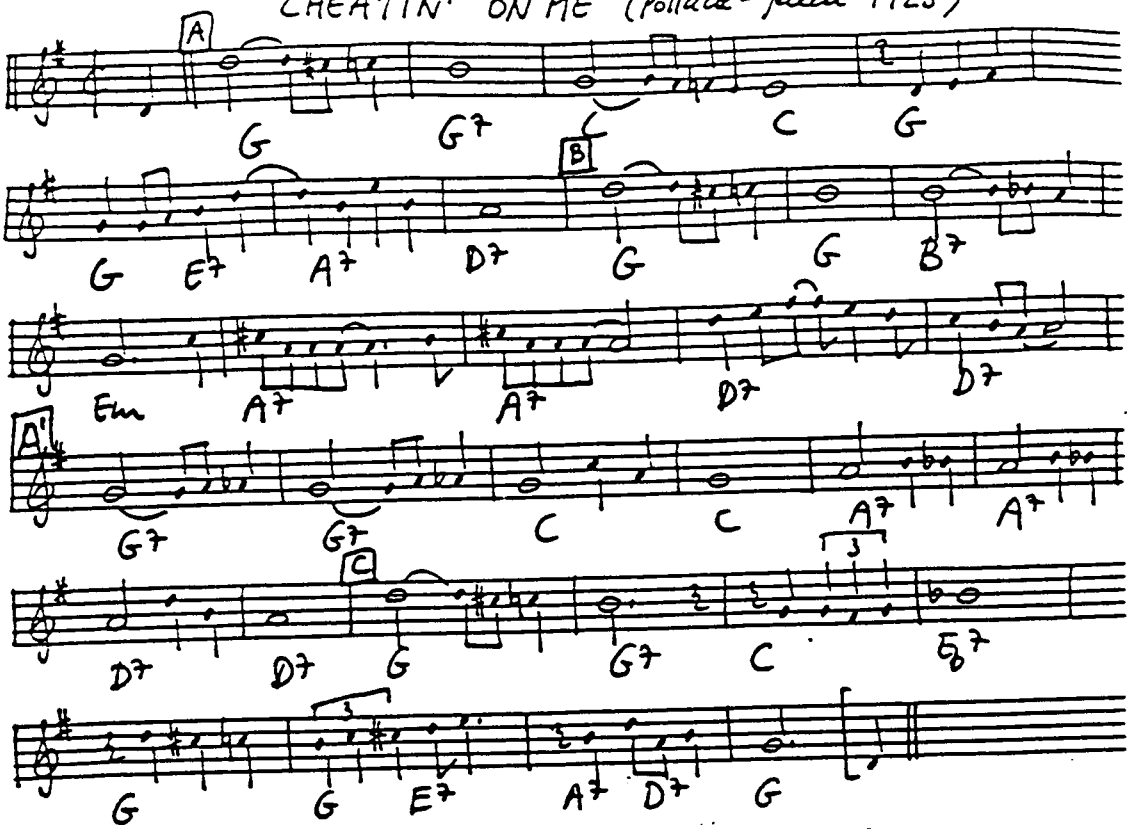


(Transcribed from King Oliver 24)

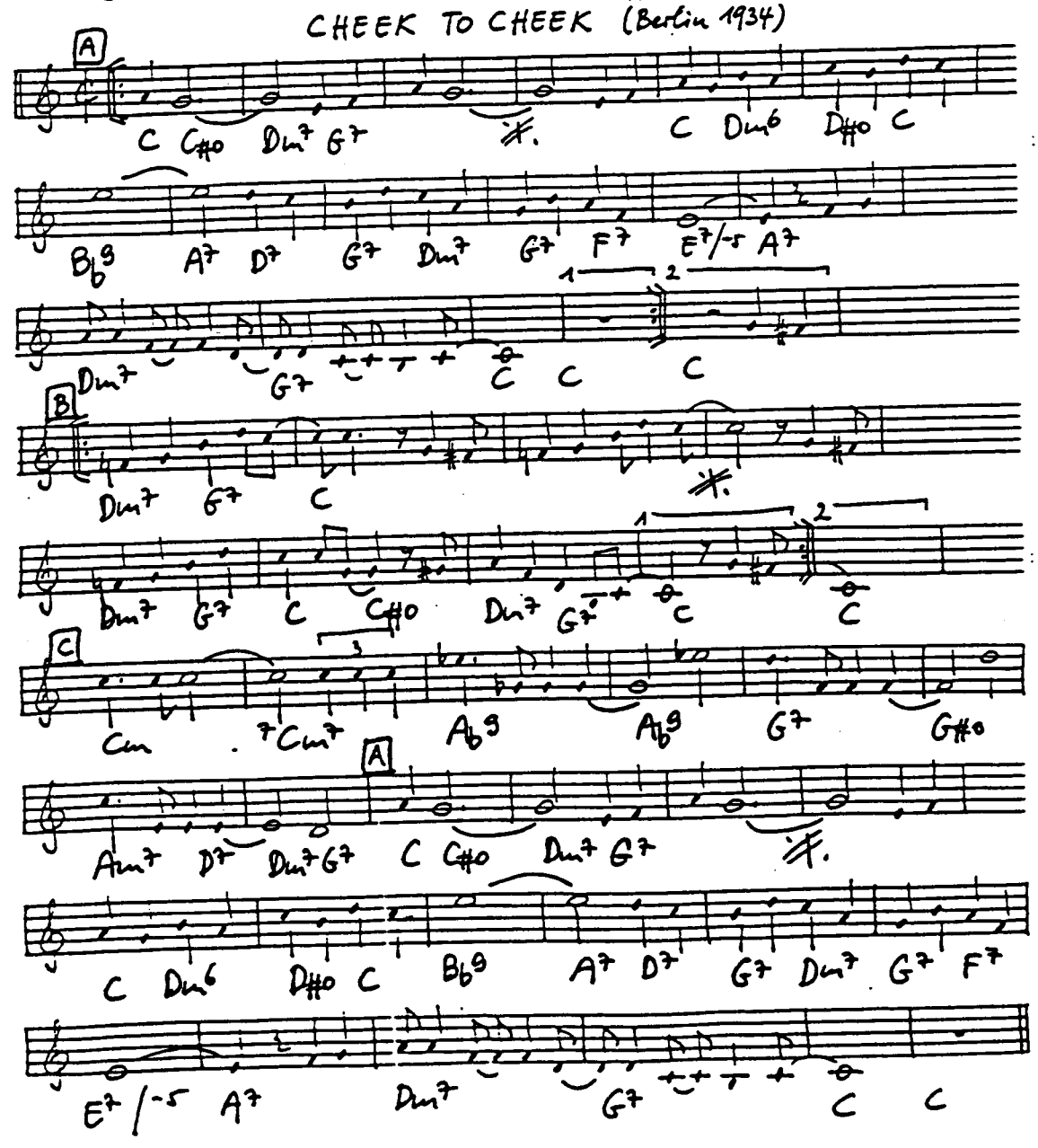
King Oliver 1924:

Intro
① (Breaks: Tb)
① (Breaks: Tb)
②
① (Breaks: Tb)
③ (Cl + Tpt 2 - Duo)
③ Tutti (Break: Bjo)
③ Tutti (Break: Tb)
+2 bars tag ending

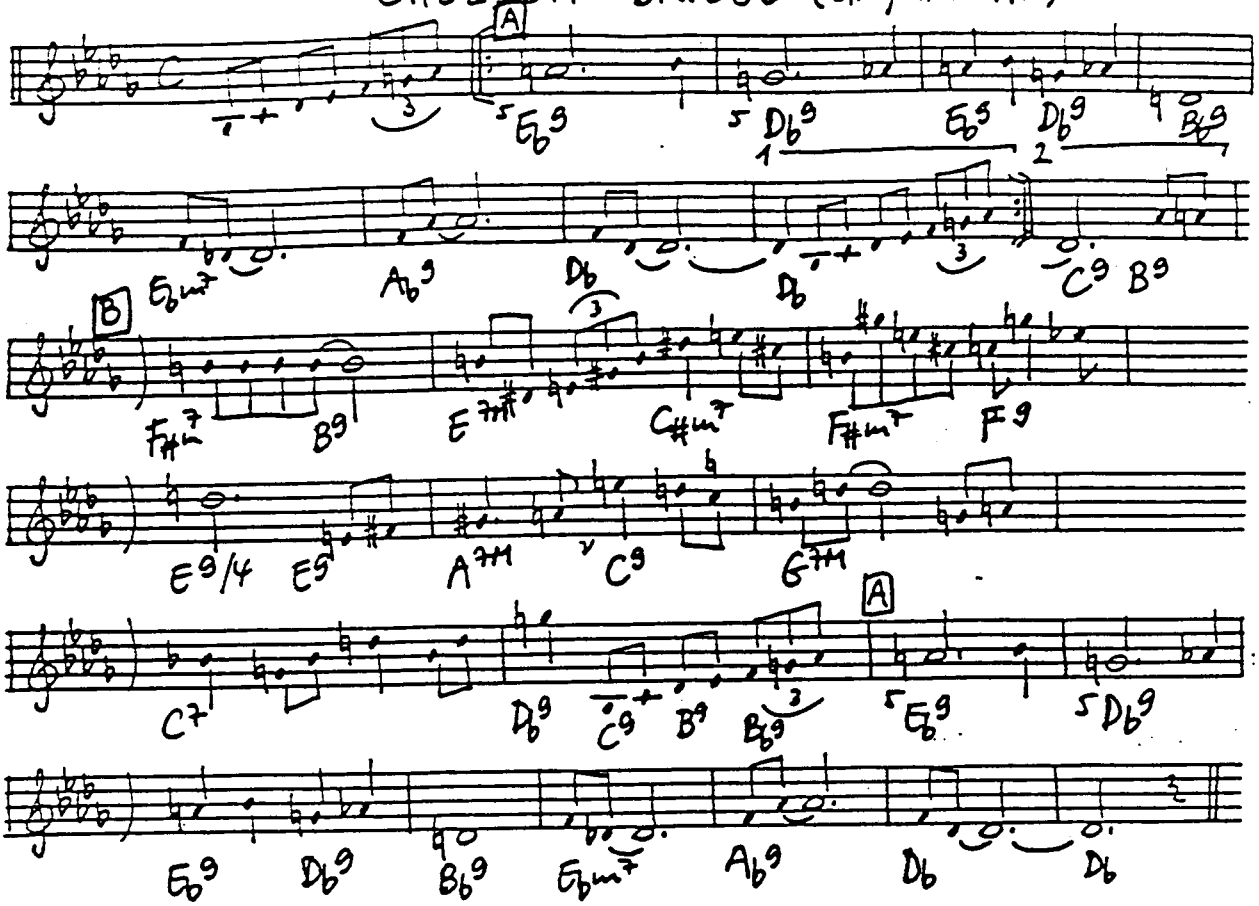
CHEATIN' ON ME (Pollack - Yellen 1925)



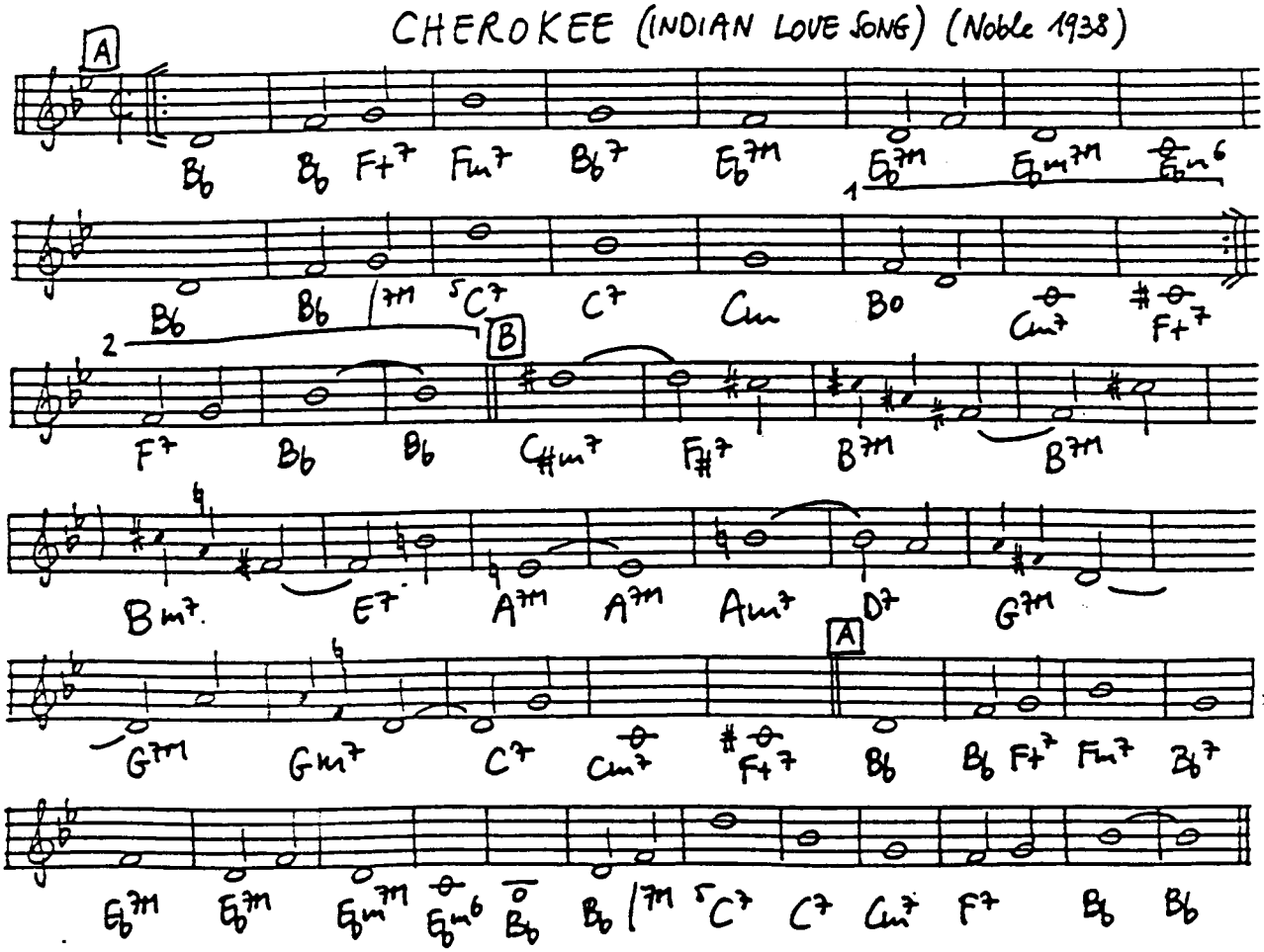
CHEEK TO CHEEK (Berlin 1934)



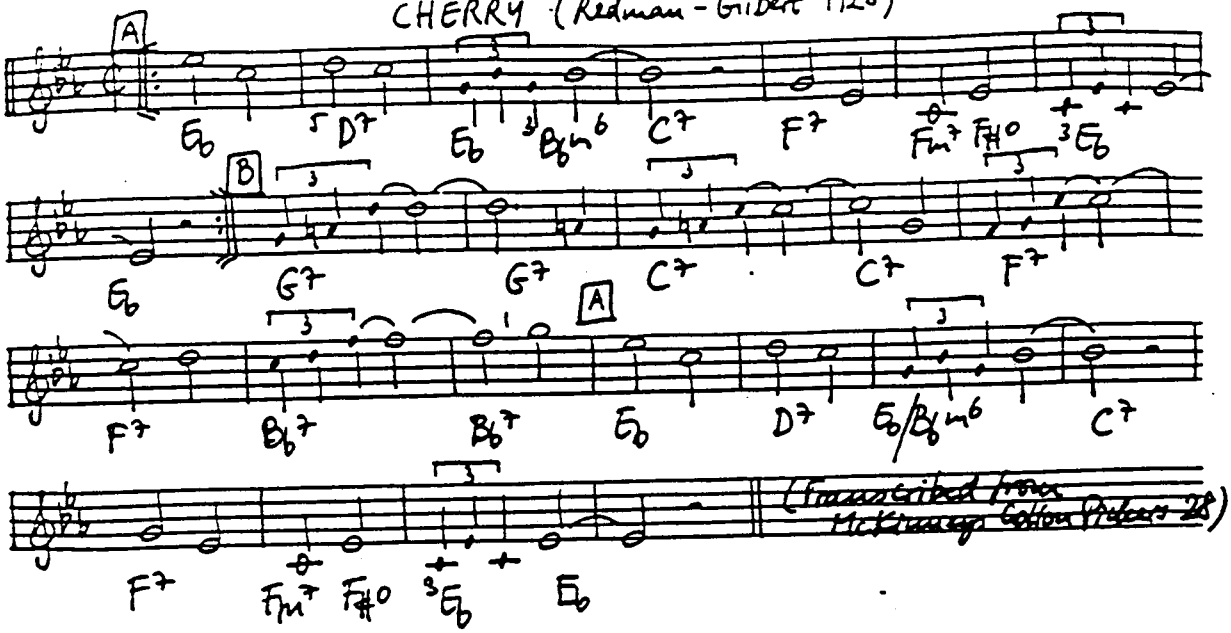
CHELSEA BRIDGE (Strayhorn 1942)



CHEROKEE (INDIAN LOVE SONG) (Noble 1938)

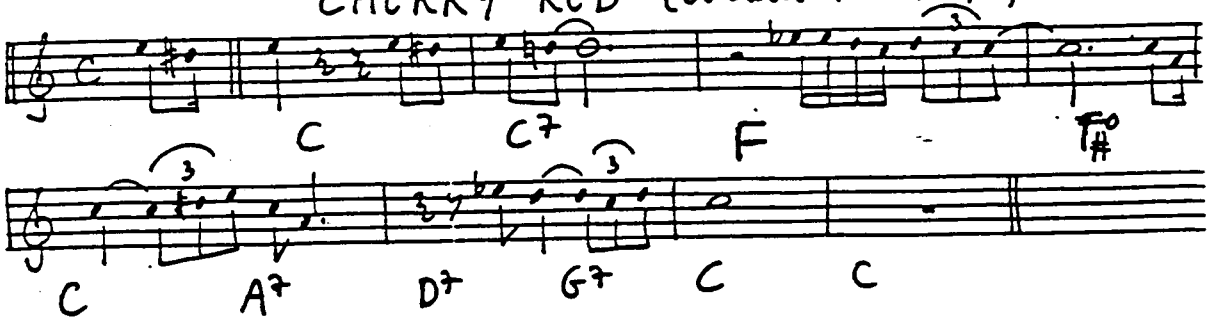


CHERRY (Redman - Gilbert 1928)



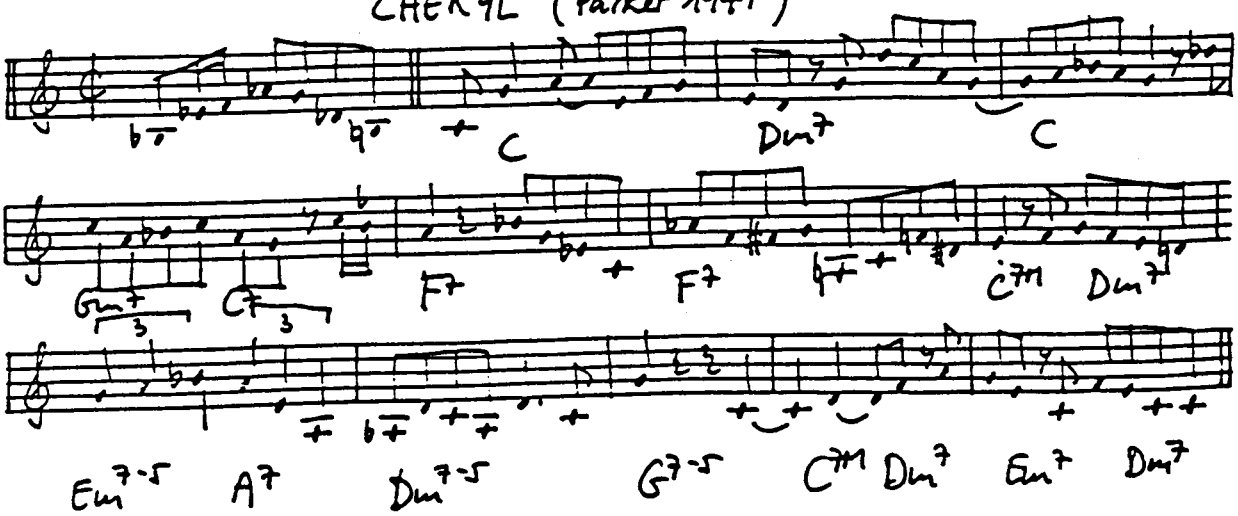
(Transcribed from McKinney's Cotton Pickers 28)

CHERRY RED (Johnson - Turner 1939)

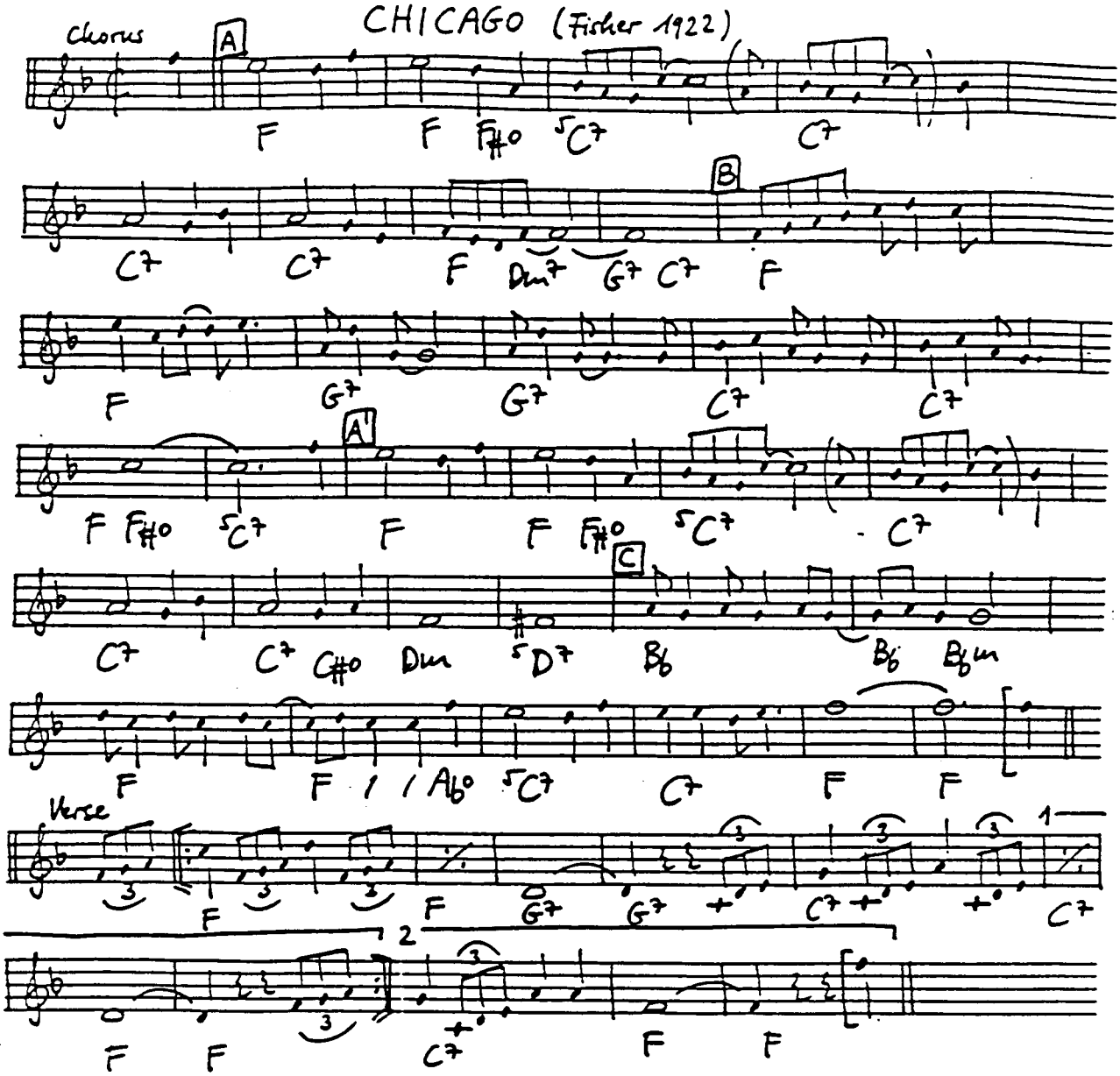


(Transcribed from E. Vinson 68)

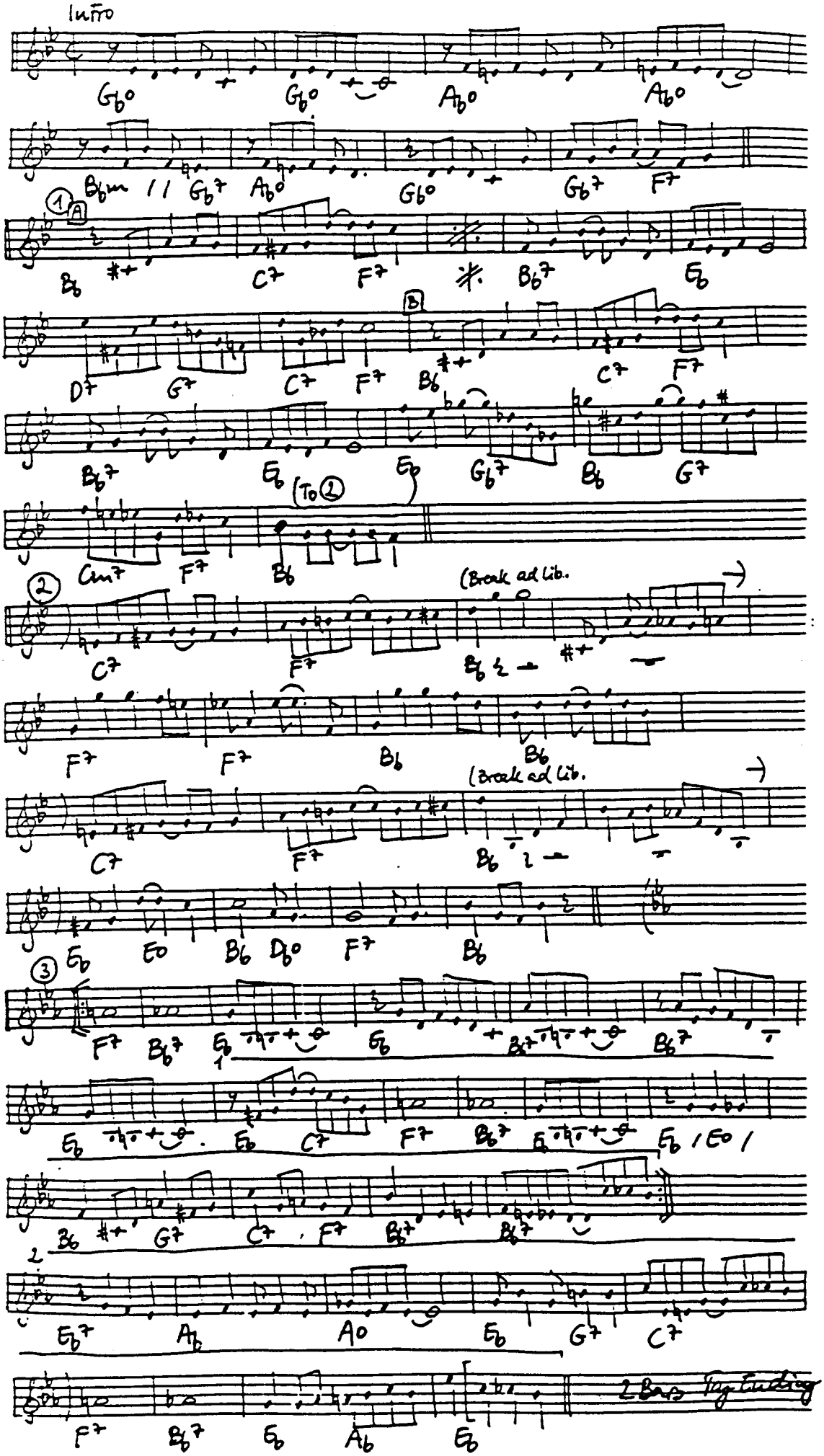
CHERYL (Parker 1947)



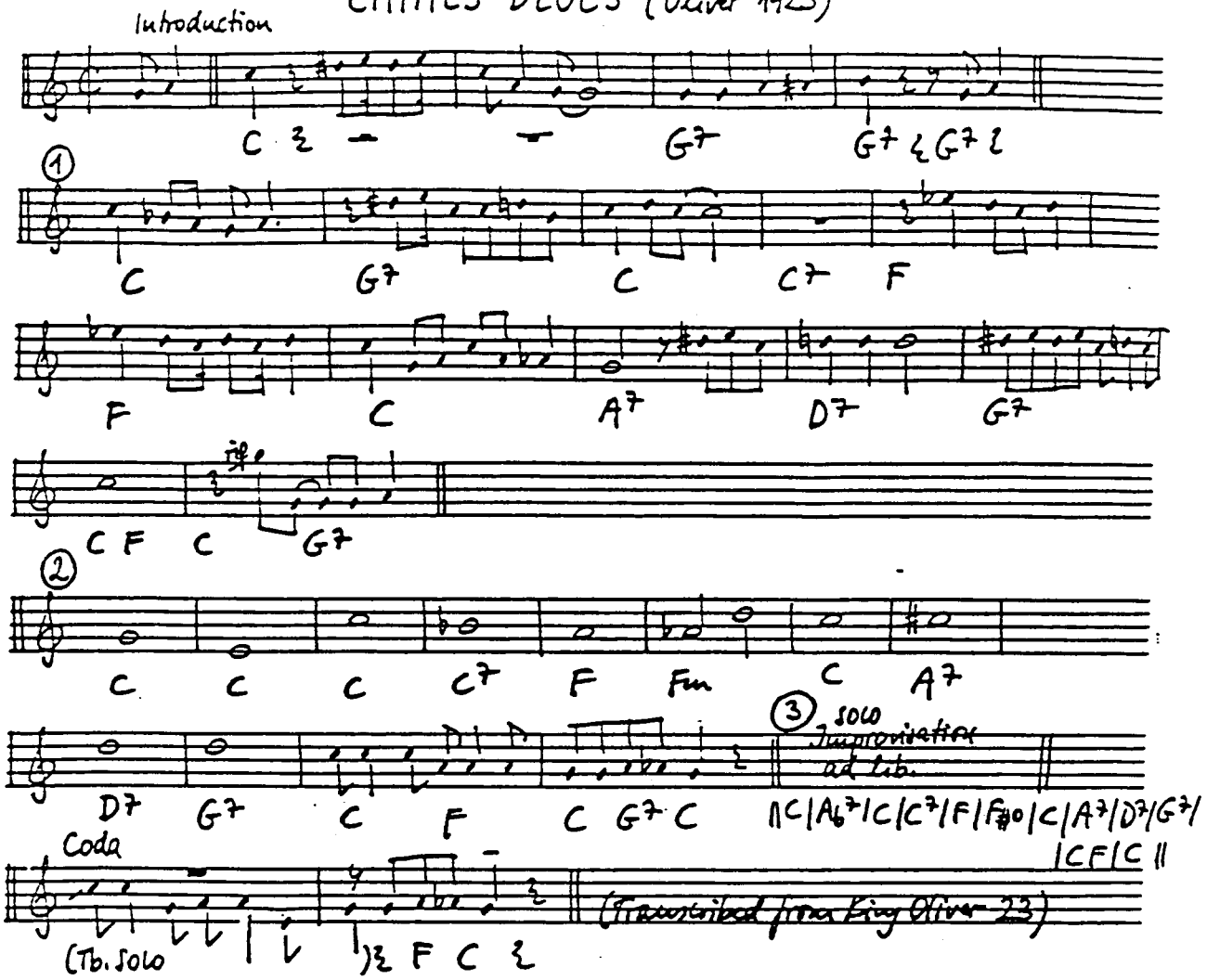
CHICAGO (Fisher 1922)



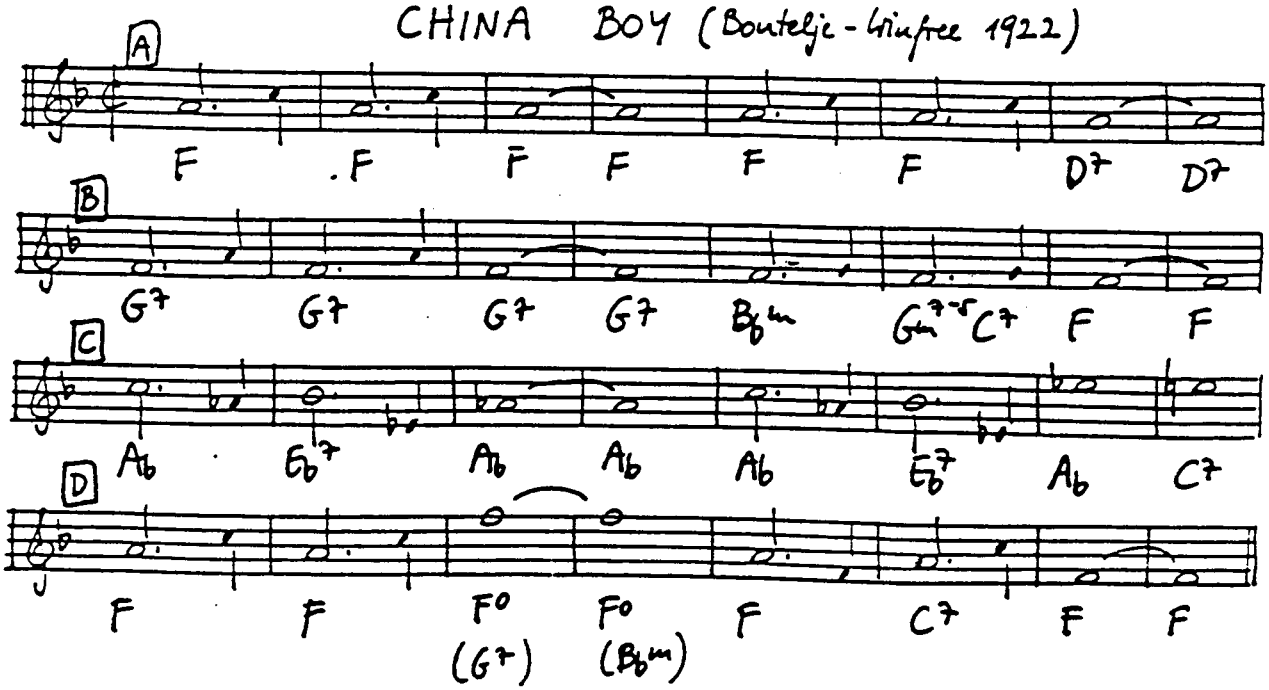
CHICAGO BREAKDOWN (Morton 1924)

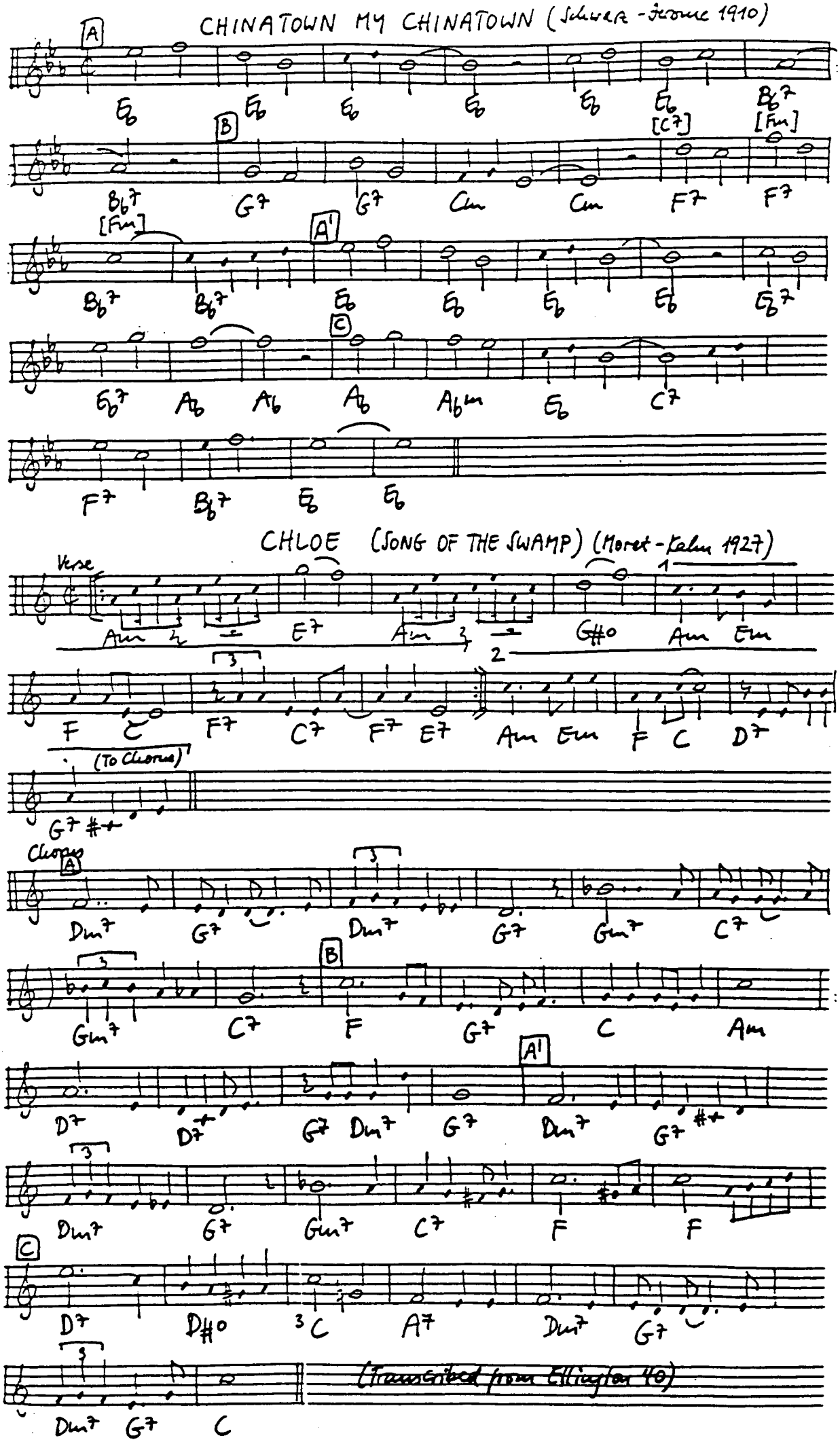


CHIMES BLUES (Oliver 1923)

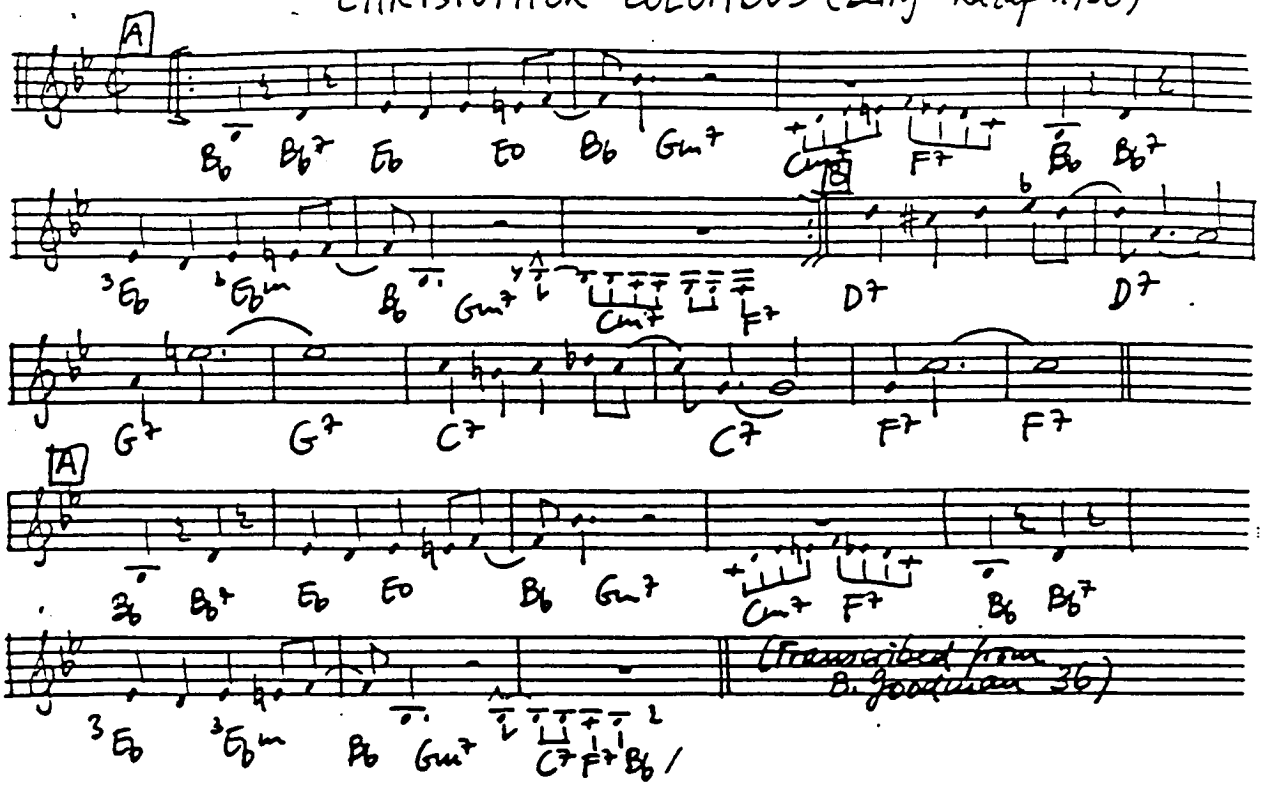


CHINA BOY (Boutelje - Winfree 1922)

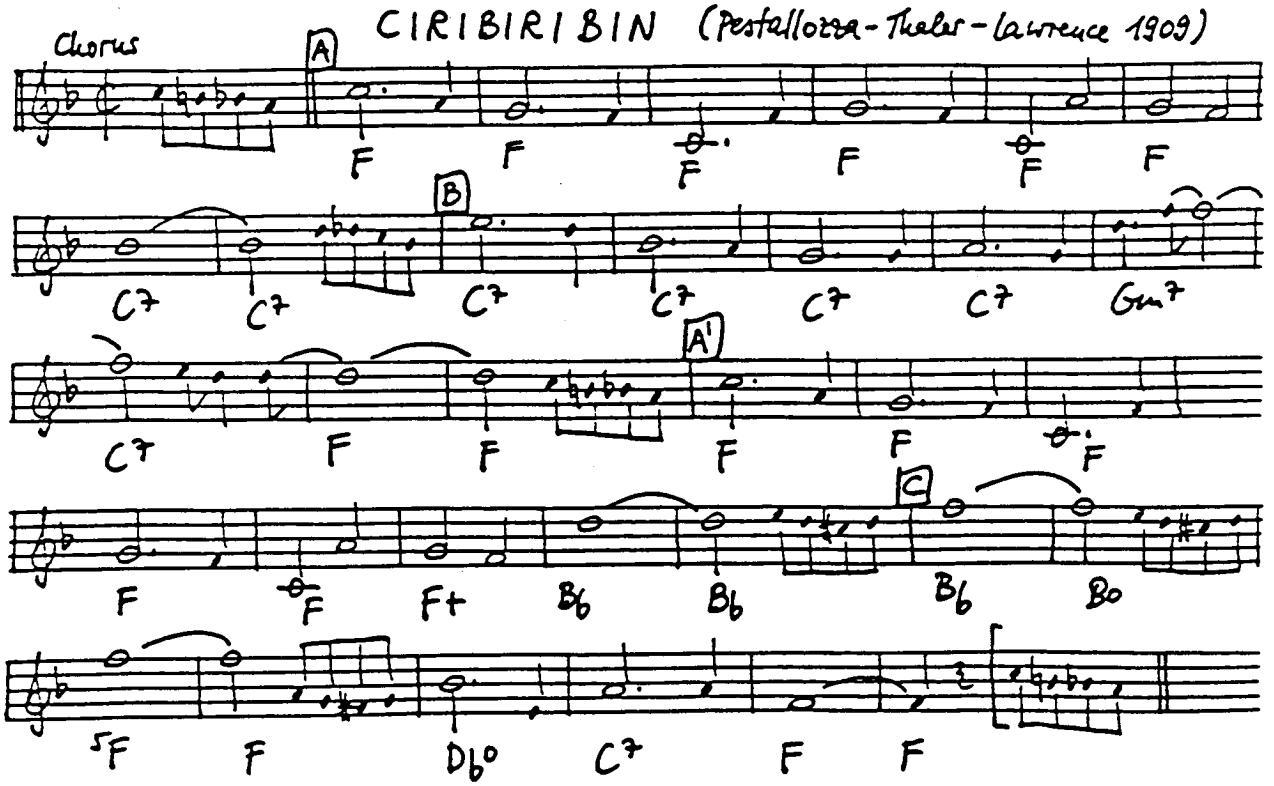



CHINATOWN MY CHINATOWN (Schwartz - Jerome 1910)
A
Eb Eb Eb Eb Eb Eb Bb7
B
Bb7 G7 G7 Cm Cm [C7] F7 [Fm] F7
A'
[Fm] Bb7 Bb7 Eb Eb Eb Eb Eb7
C
Eb7 Ab Ab Ab Abm Eb C7
F7 Bb7 Eb Eb
CHLOE (SONG OF THE SWAMP) (Moret - Kahn 1927)
Verse
Am E7 Am G#o Am Em
F C F7 C7 F7 E7 Am Em F C D7
(To Chorus)
G7 #+
Chorus
A
Dm7 G7 Dm7 G7 Gm7 C7
B
Gm7 C7 F G7 C Am
A'
D7 D7+ G7 Dm7 G7 Dm7 G7 #+
Dm7 G7 Gm7 C7 F F
C
D7 D#o C A7 Dm7 G7
Dm7 G7 C
(Transcribed from Ellington 40)

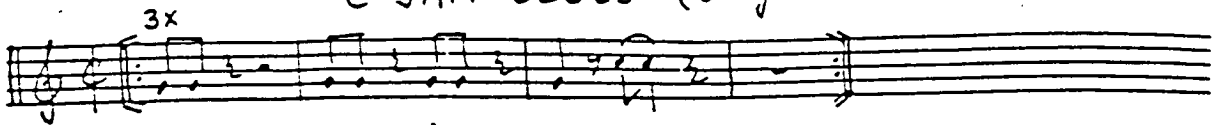
CHRISTOPHER COLUMBUS (Berry - Razaf 1936)



CIRIBIRIBIN (Pestallozza - Thaler - Lawrence 1909)

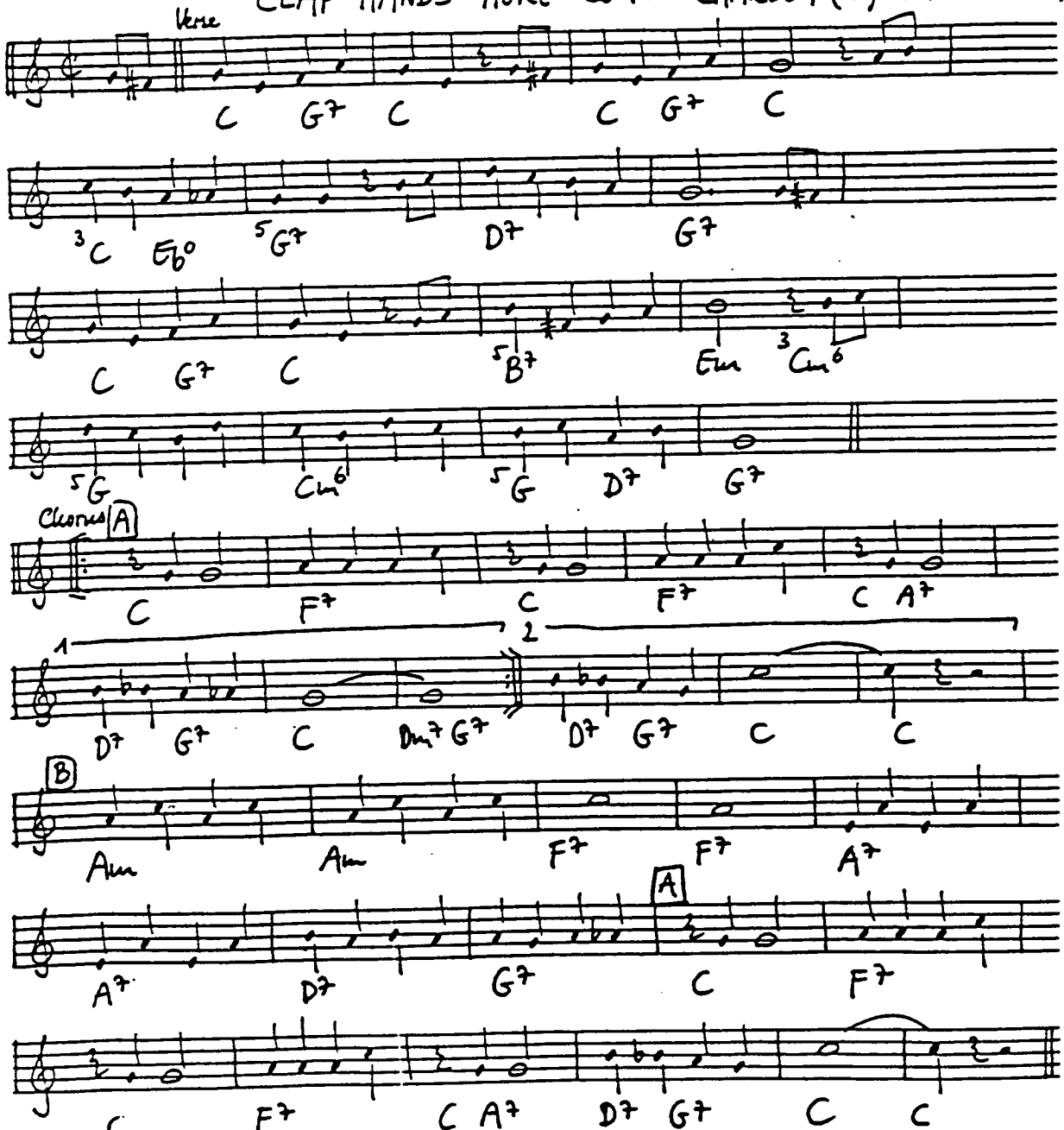


C JAM BLUES (Ellington-Roberts-Katz-Thiele 1942)



Blues in C (Type A')

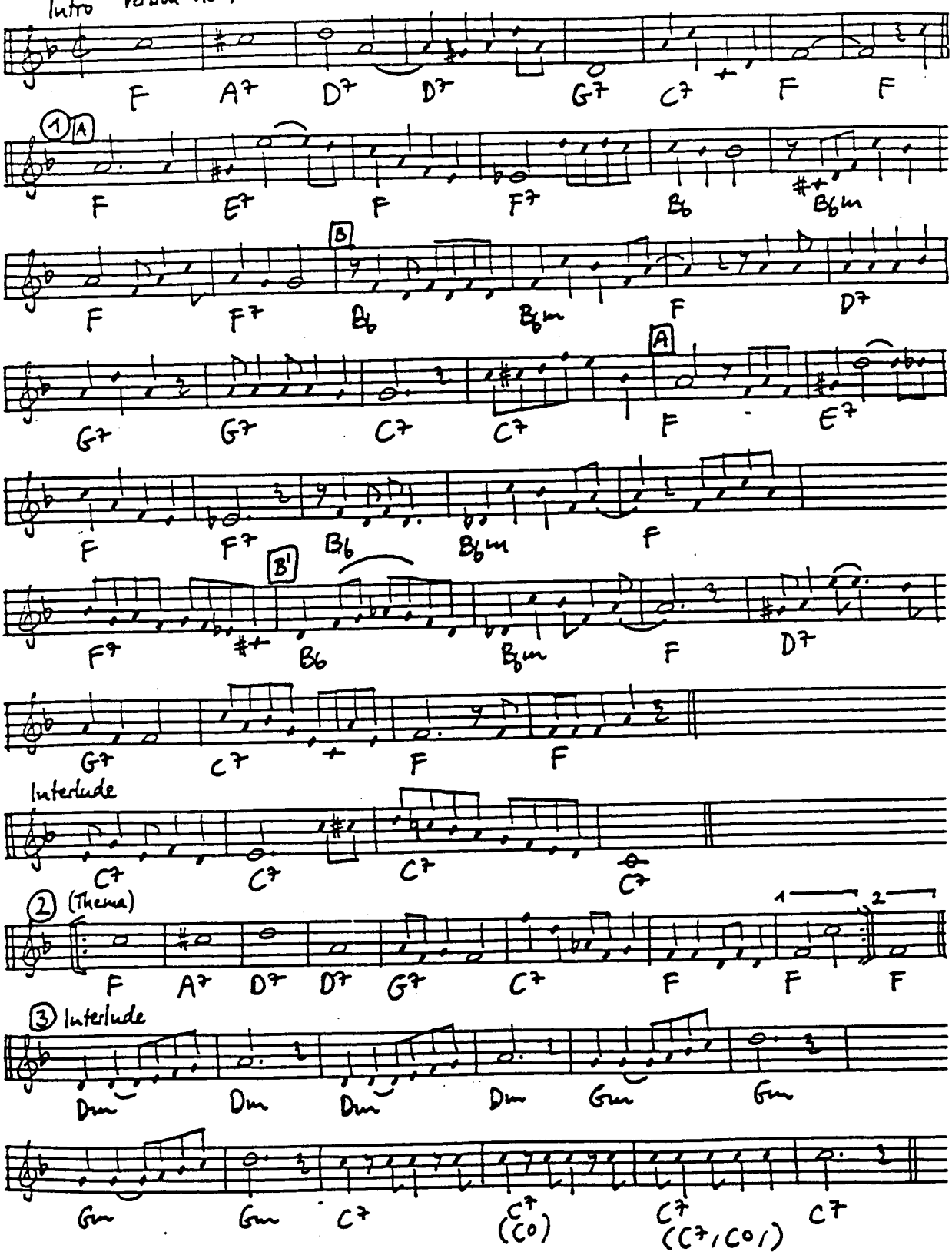
CLAP HANDS HERE COMES CHARLEY (Meyer-Rose-McDonald 1925)



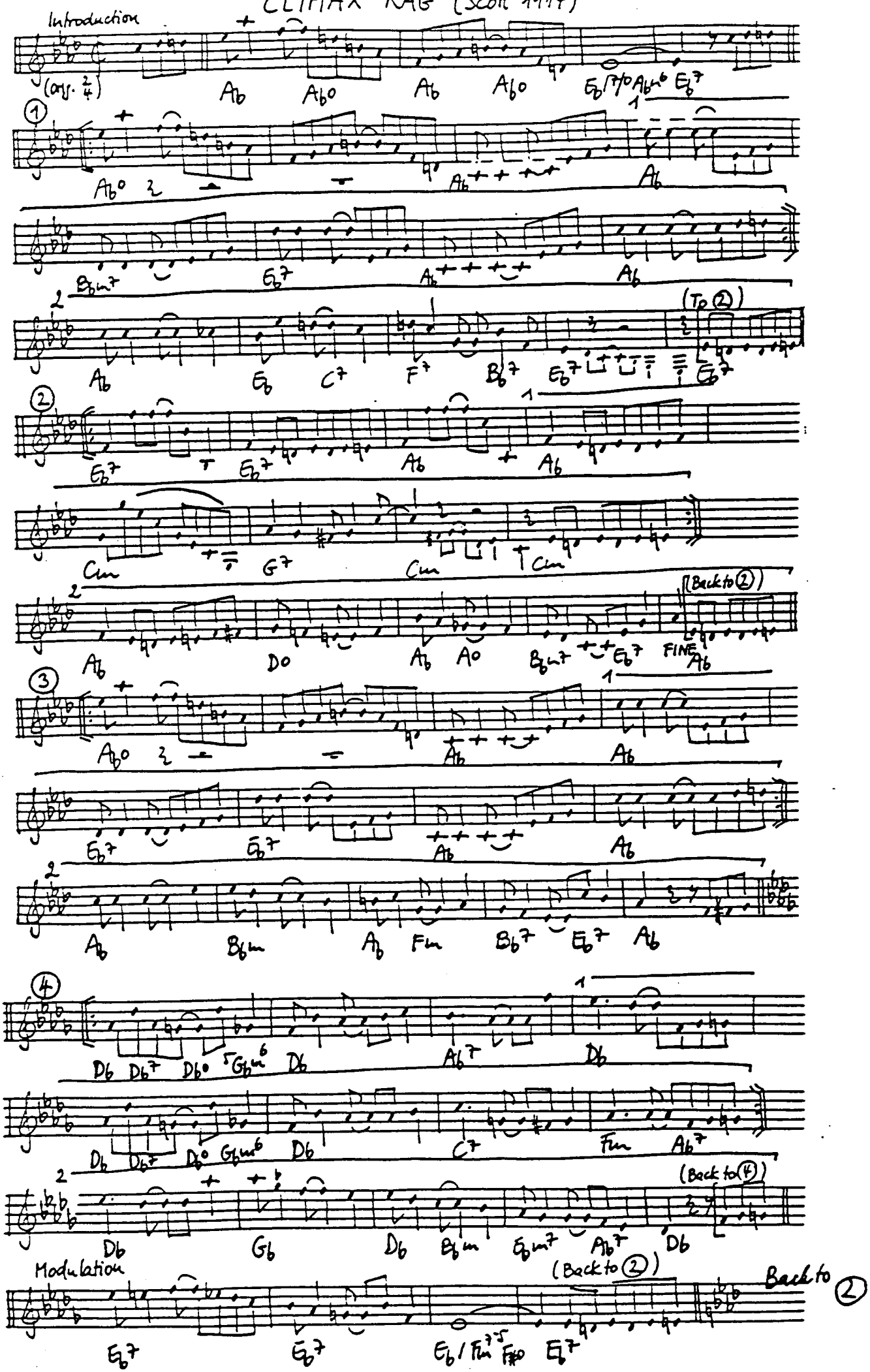
Chorus: CLAP HANDS! HERE COMES CHARLEY, clap hands! Good time Charley, clap Hands, here comes Ch. now. This way join the party; I say meet McCarthy, hey hey! Charley, take a bow. Ginger Ale and White Rock for this table, grab a chair, move over there, and let him sit right next to Mable. Clap Hands! Here Comes Charley; clap hands! Good time Charley, clap hands! here comes Charley now.

CLARINET MARMELADE (Shields - Rayes 1917)

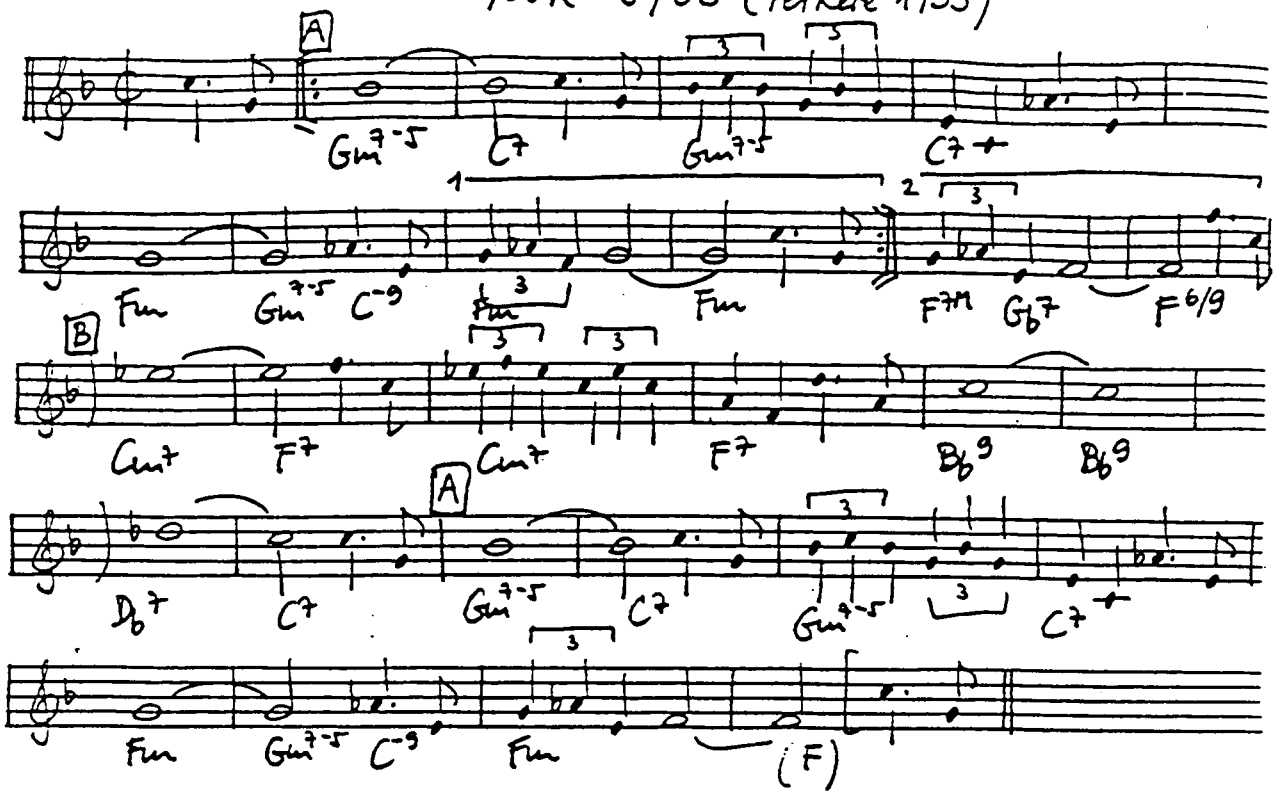
(Transcribed from F. Henderson's Version 1931)



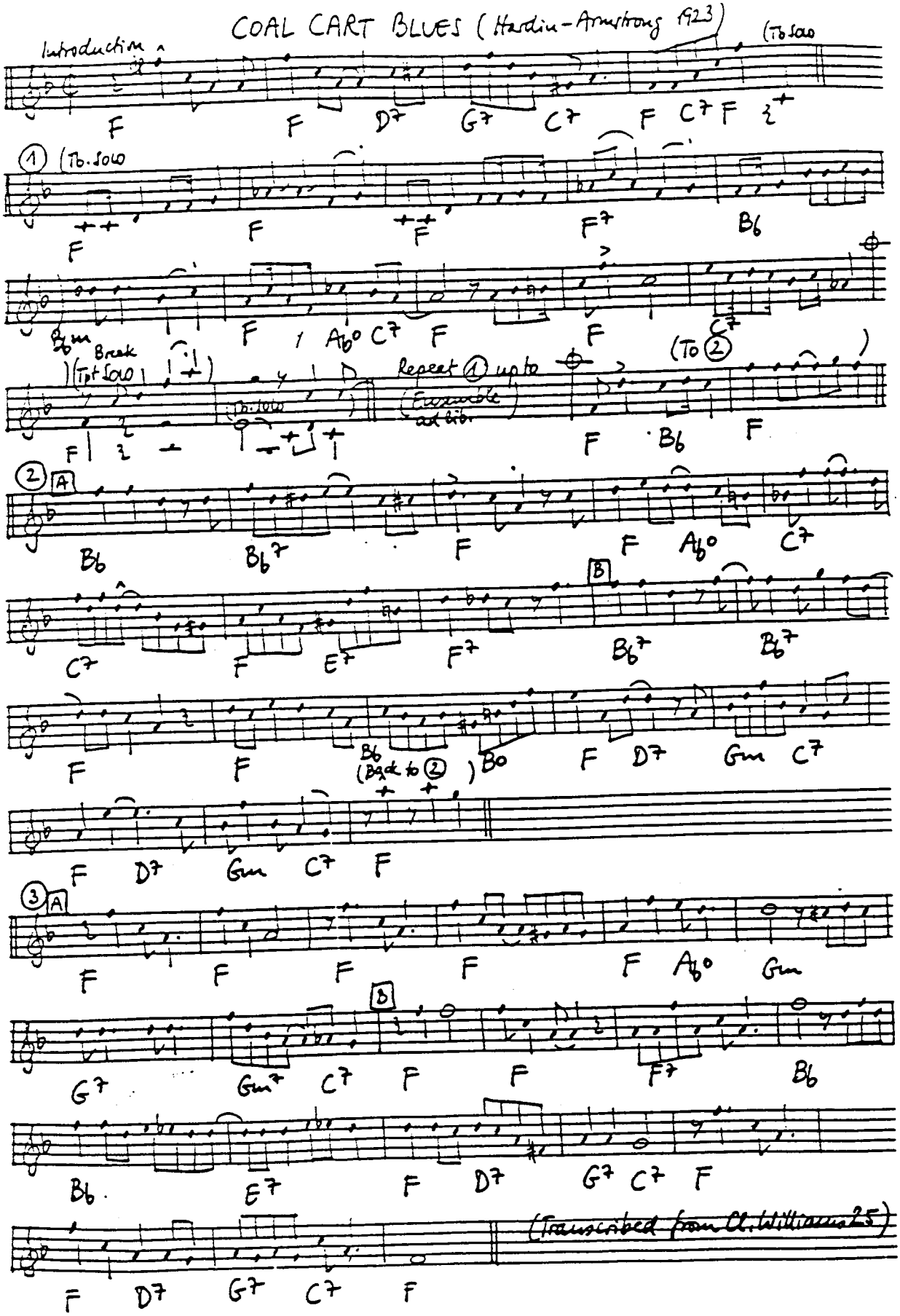
CLIMAX RAG (Scott 1914)



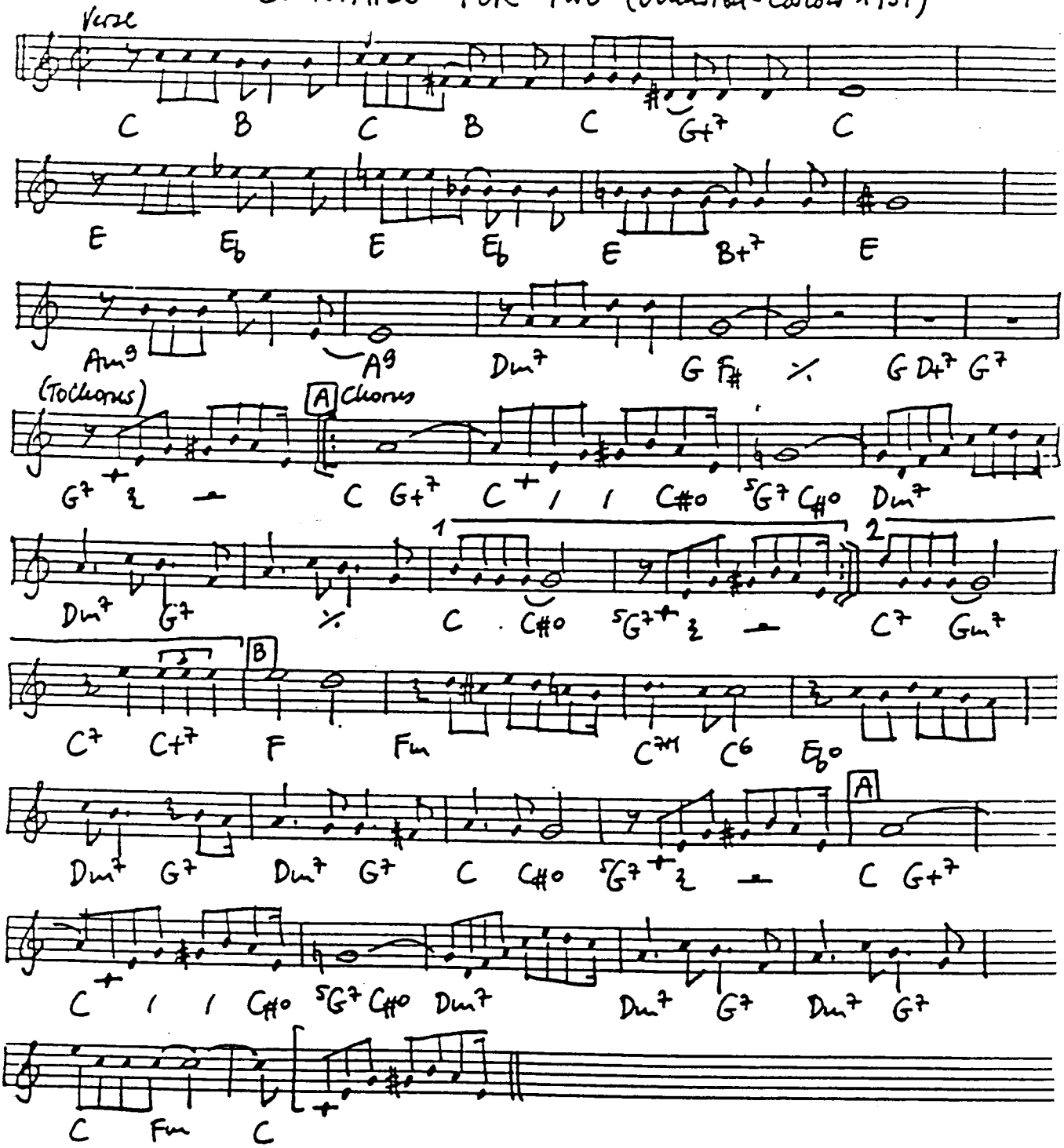
CLOSE YOUR EYES (Petkere 1933)



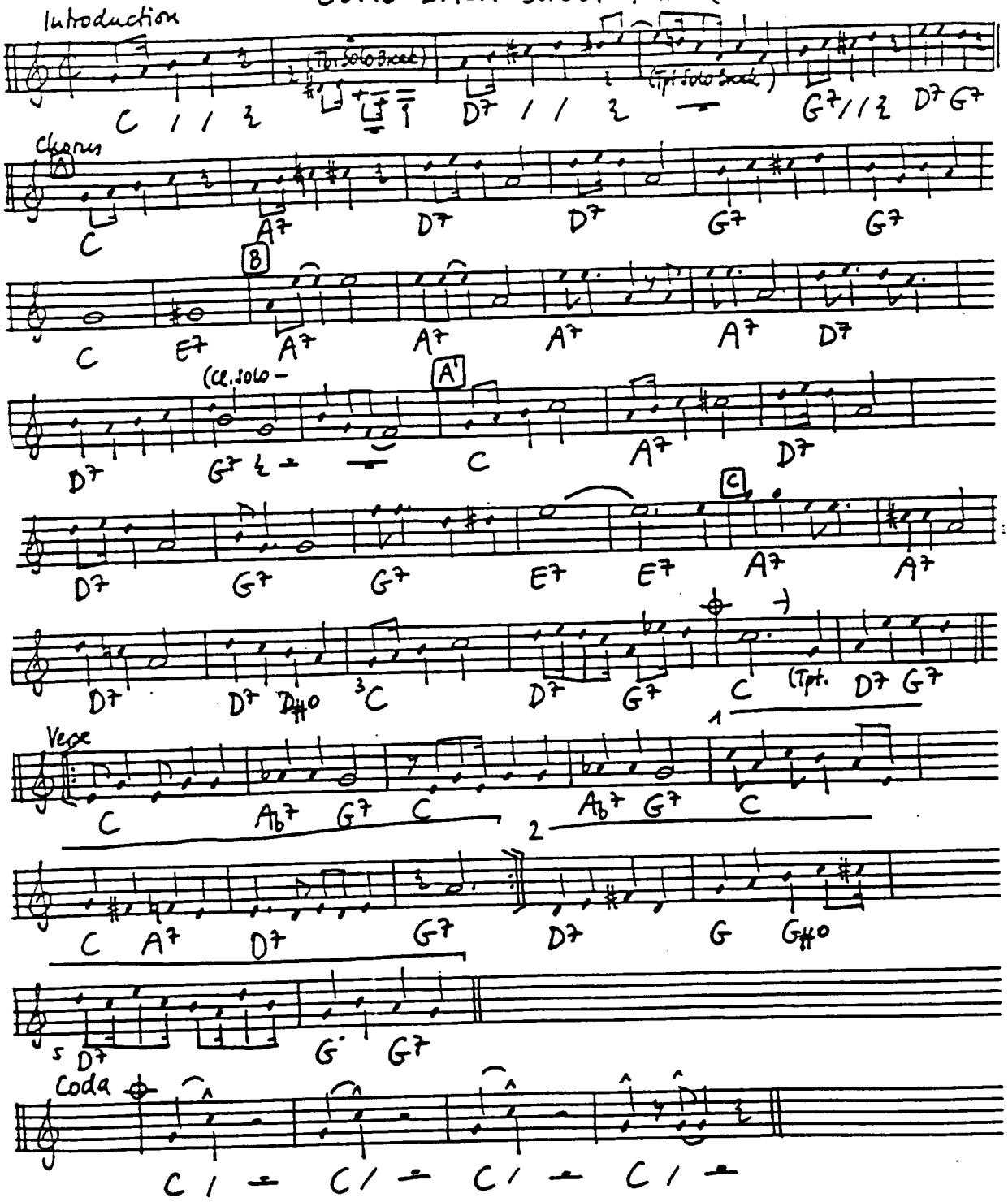
COAL CART BLUES (Hardin-Armstrong 1923)



COCKTAILS FOR TWO (Johnston-Coslow 1934)

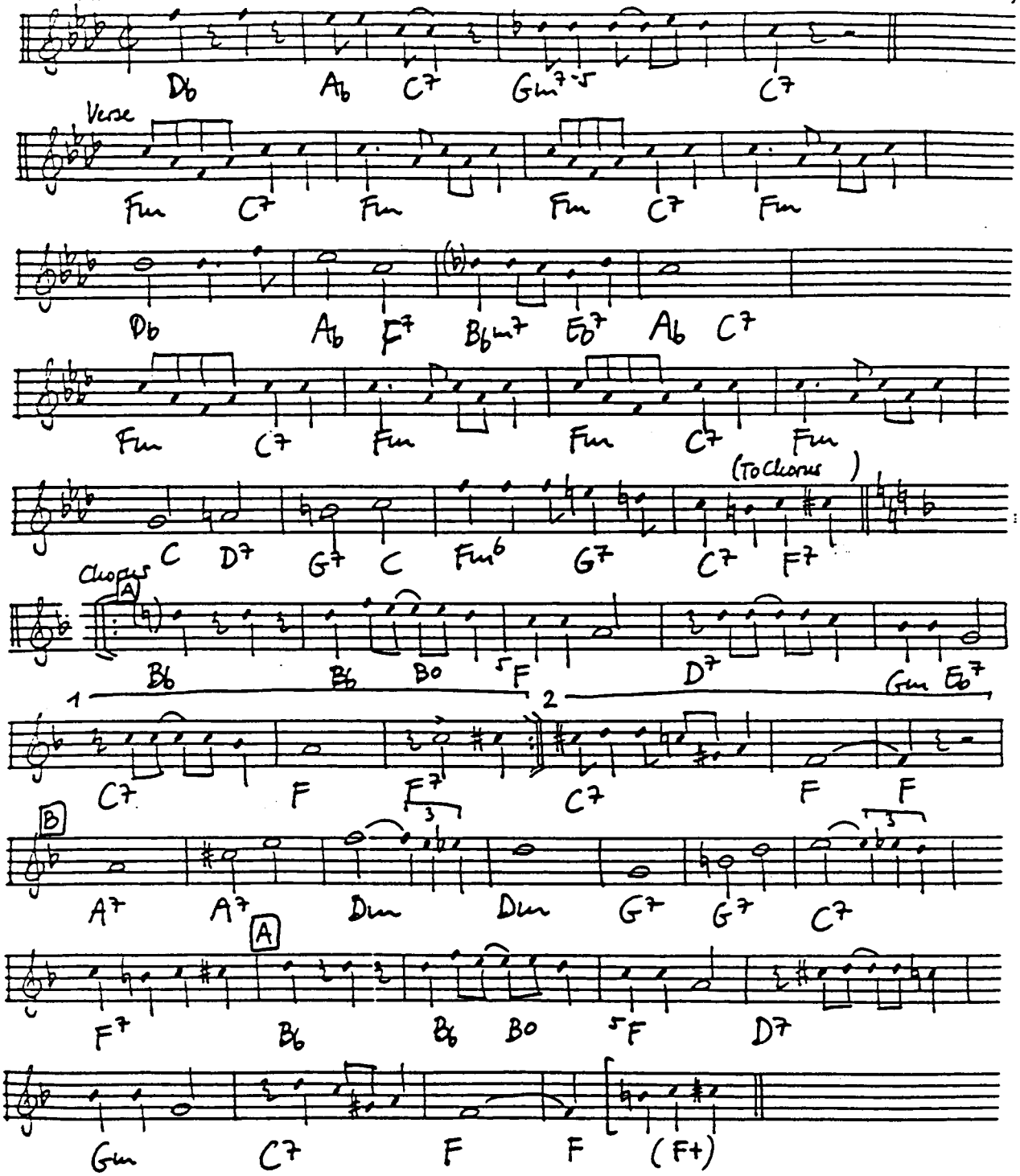


COME BACK SWEET PAPA (Russell-Barbarin 1926)



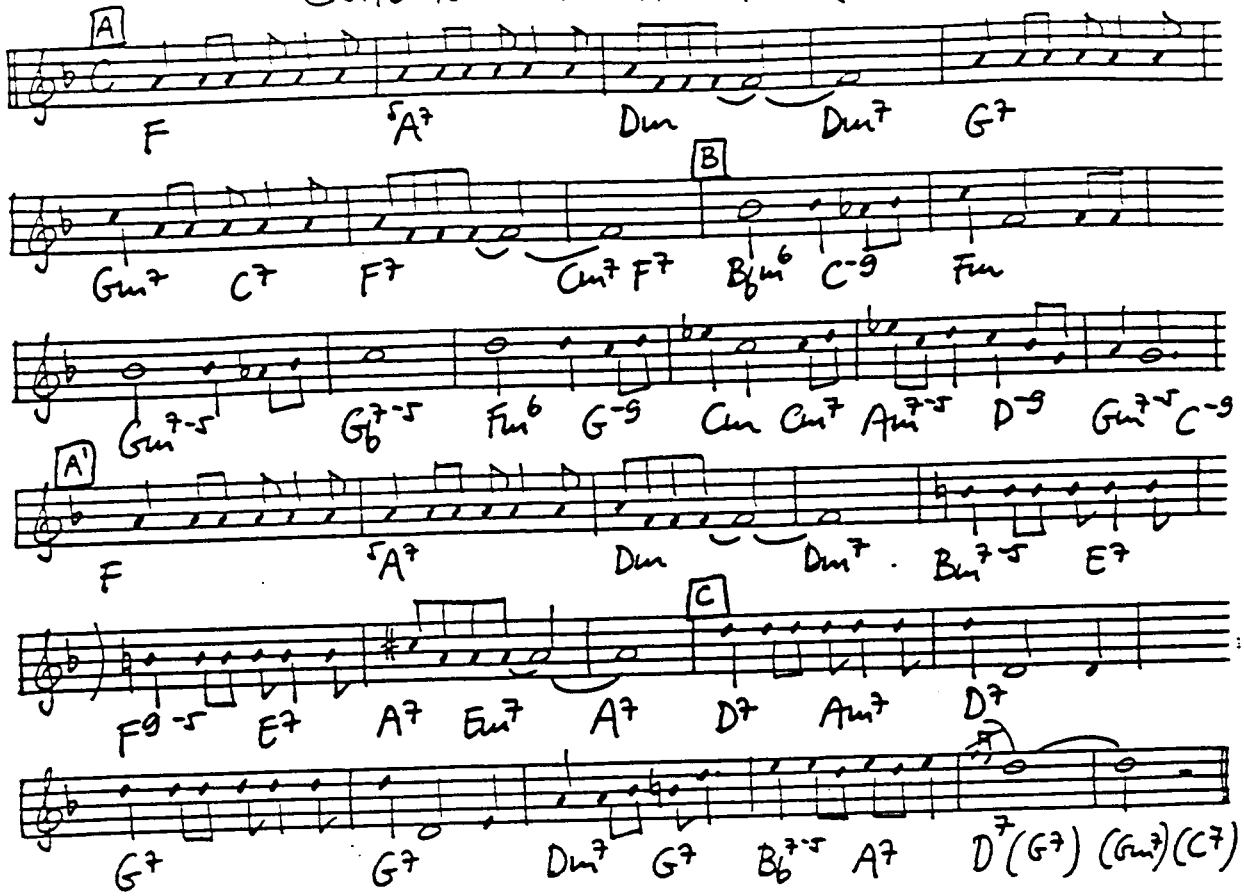
(Transcribed from L. Armstrong 26)

Introduction COME ON AND STOMP, STOMP, STOMP (Welles - Smith - Mills 1927)

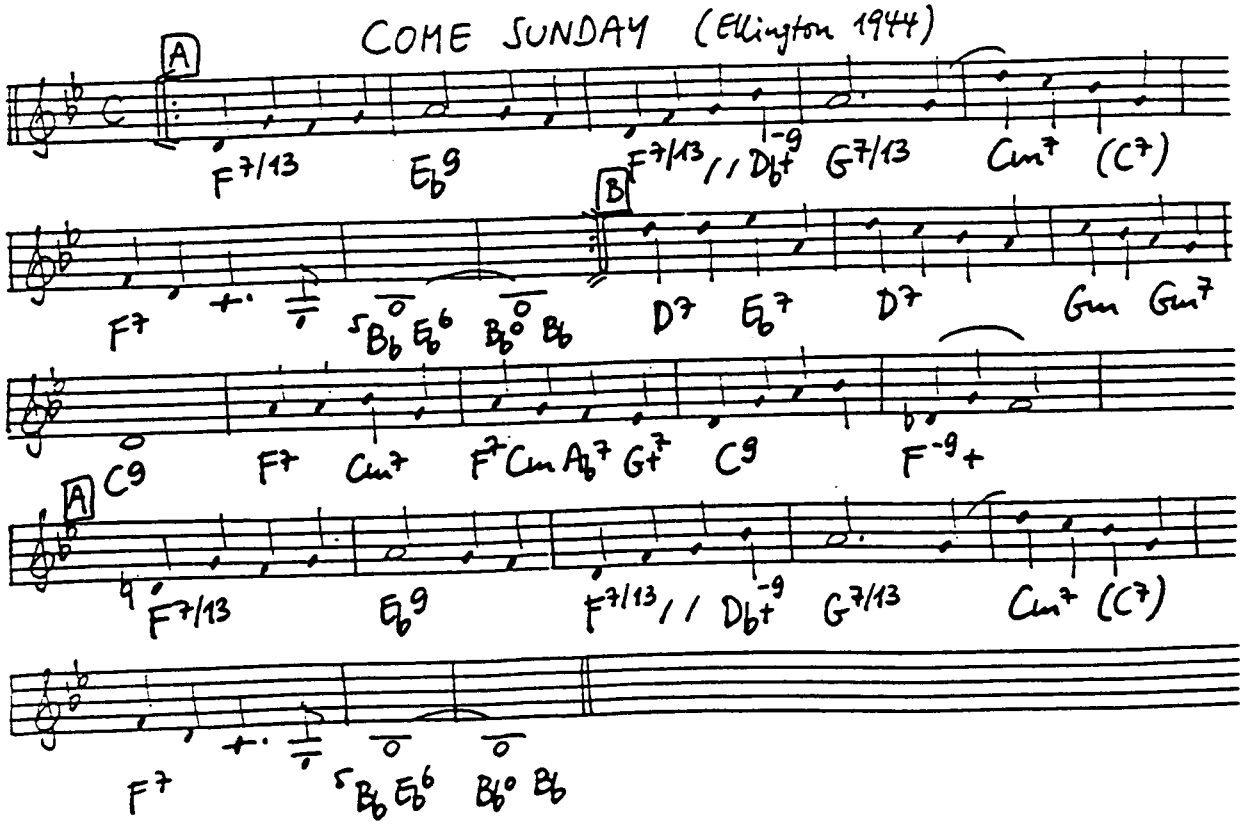


(Transcribed from J. Dodds 27)

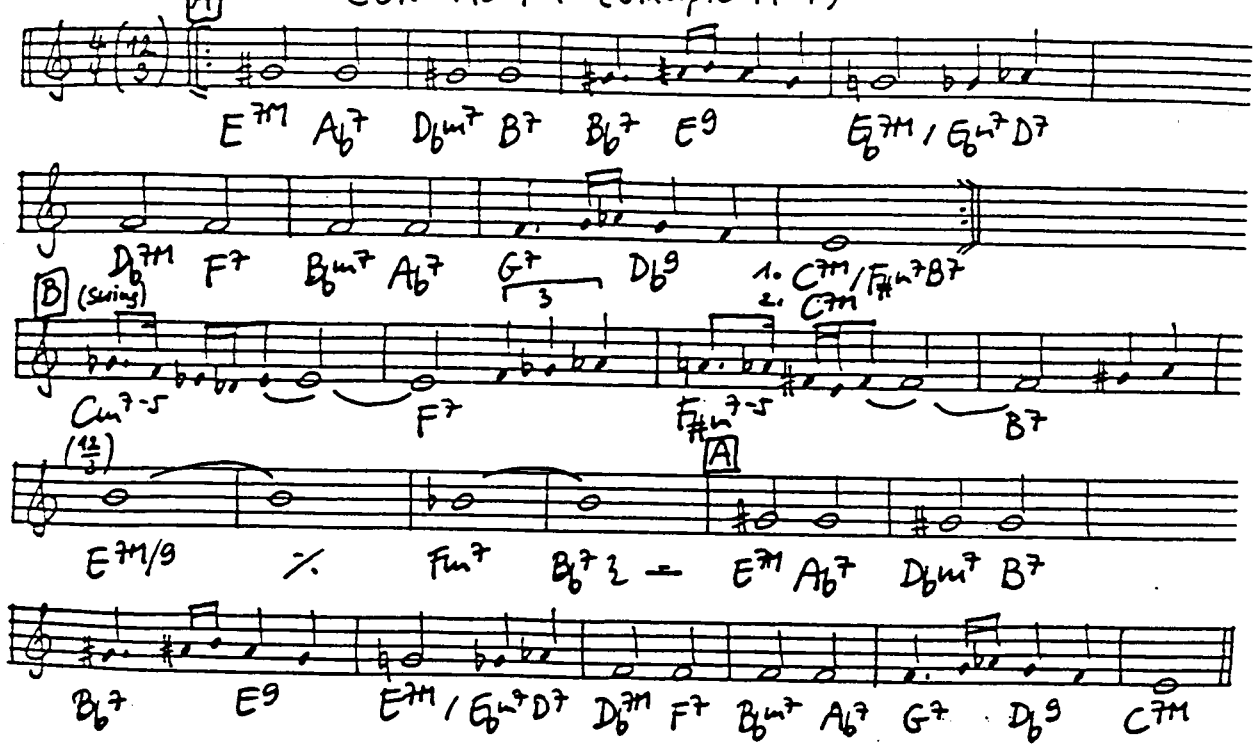
COME RAIN OR COME SHINE (Arlen-Mercer 1946)



COME SUNDAY (Ellington 1944)

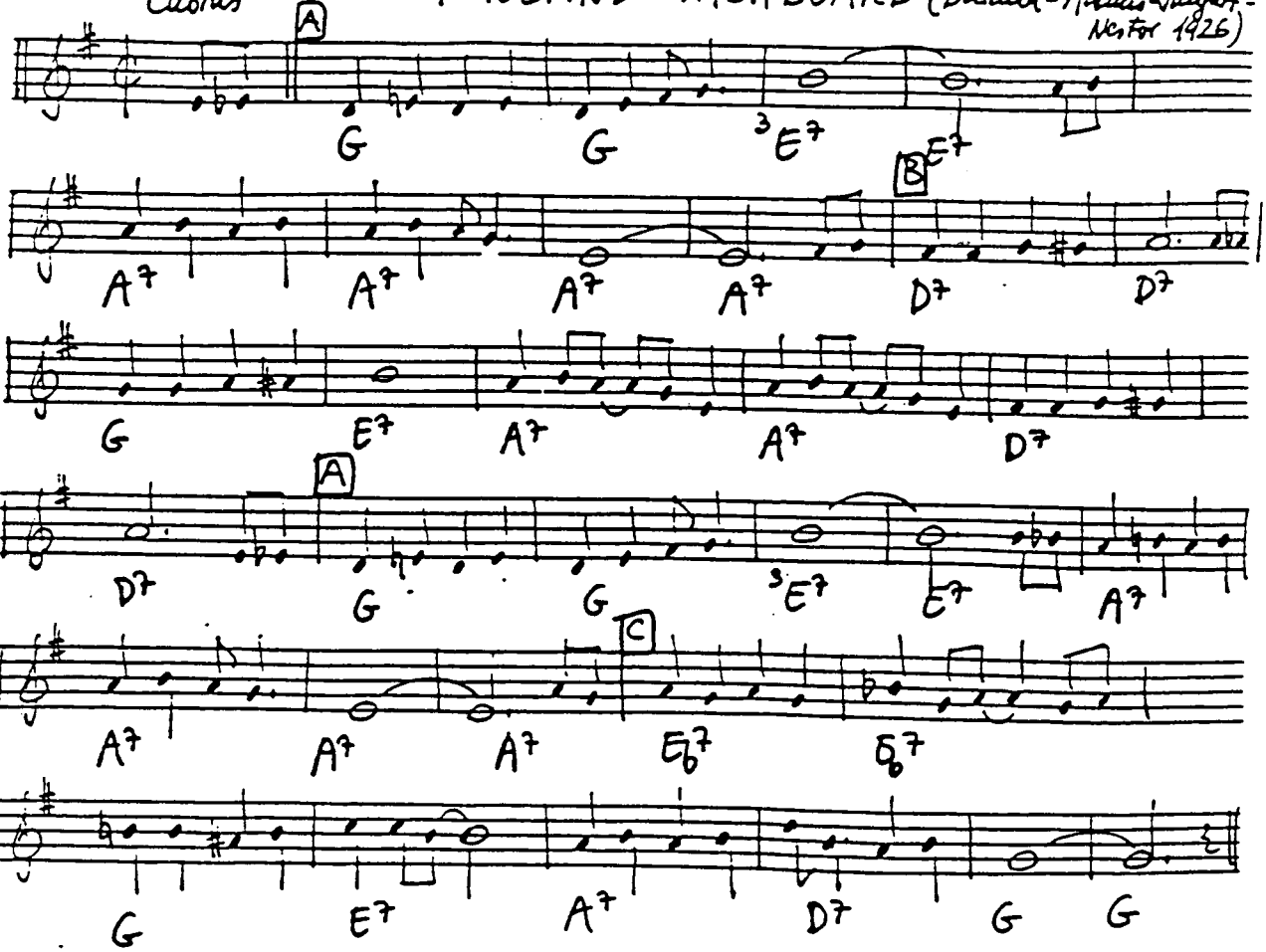


CON ALMA (Gillespie 1954)

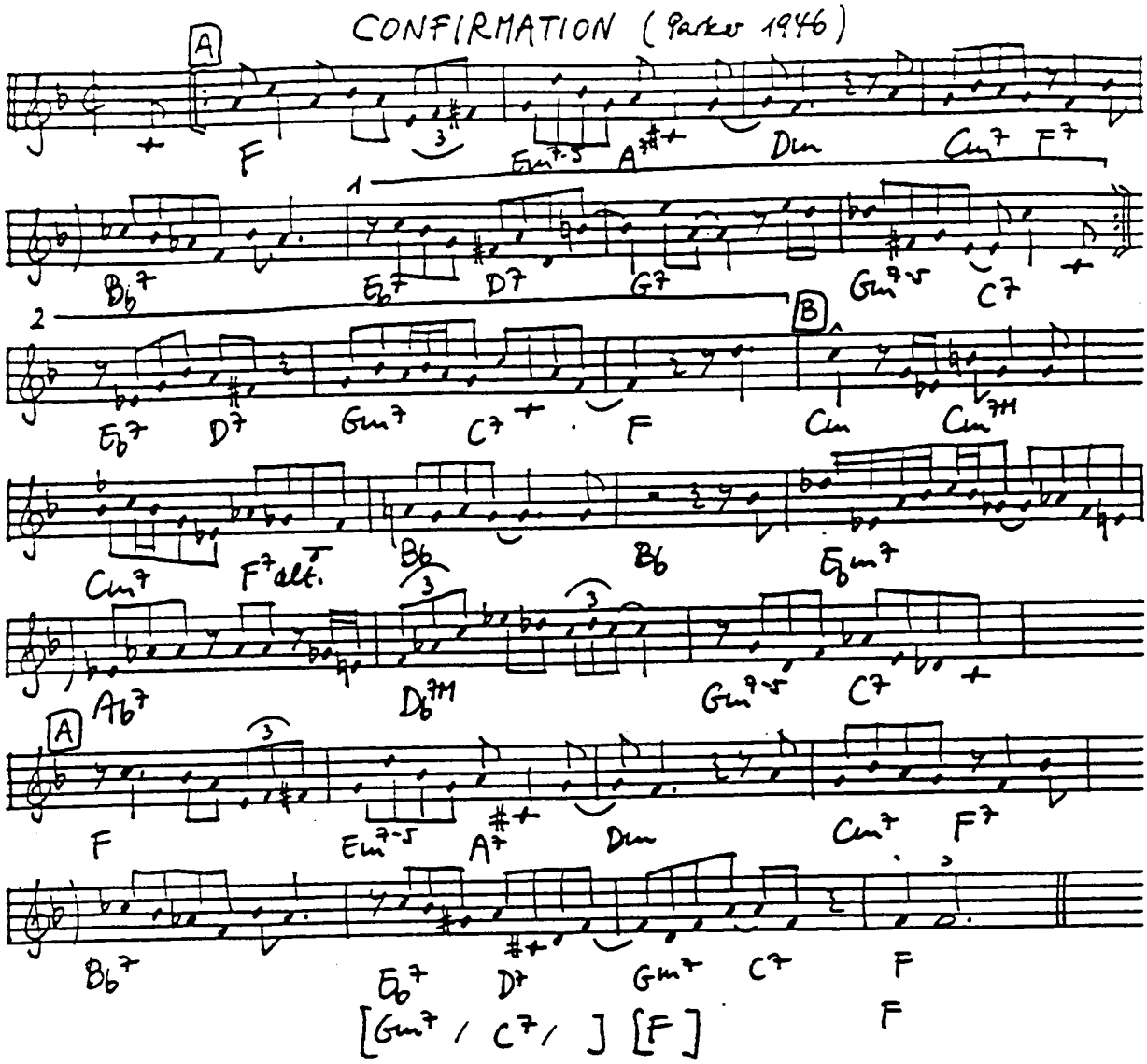


CONEY ISLAND WASHBOARD (Durand-Adams-Shugart-Nestor 1926)

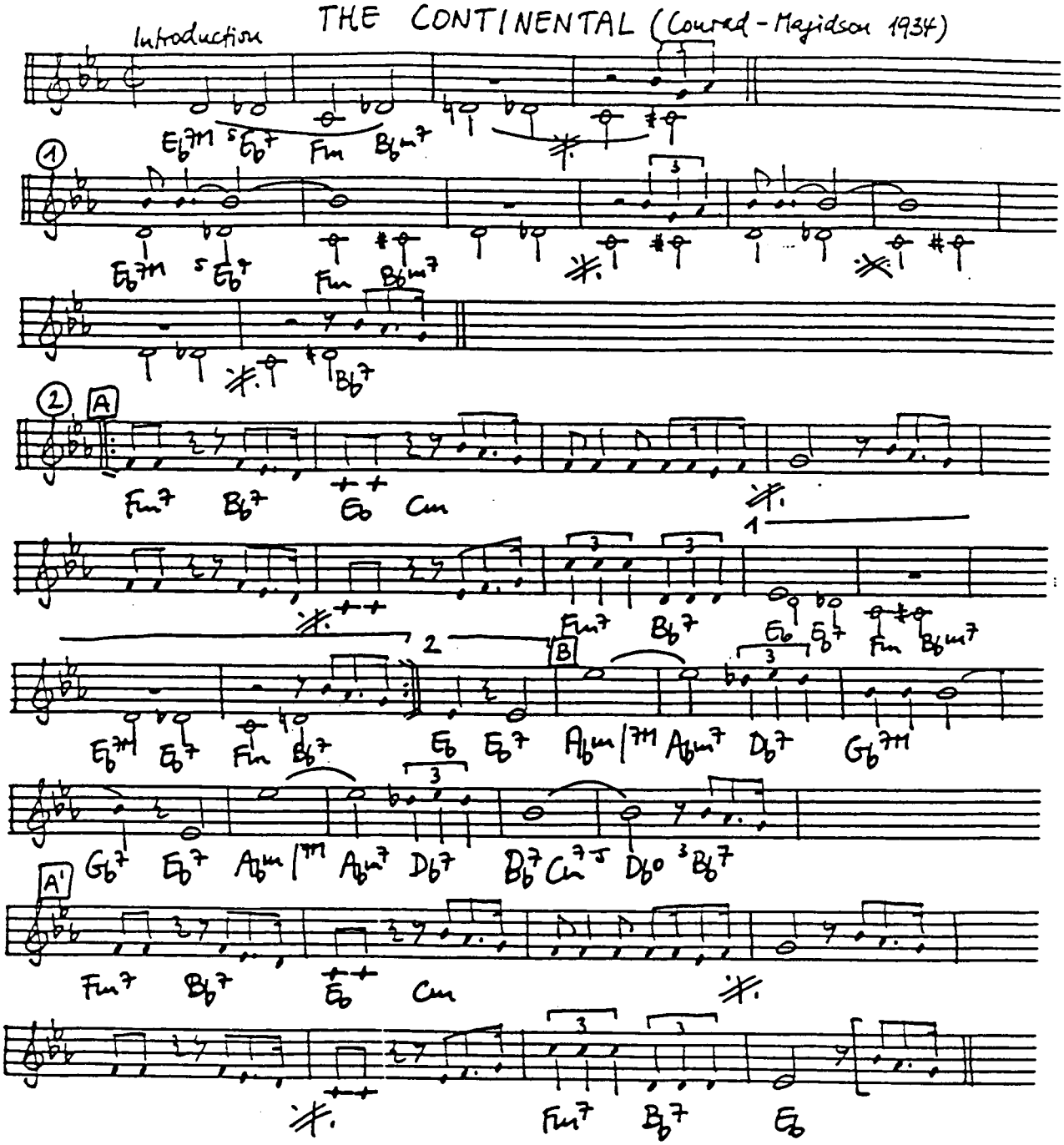
Chorus



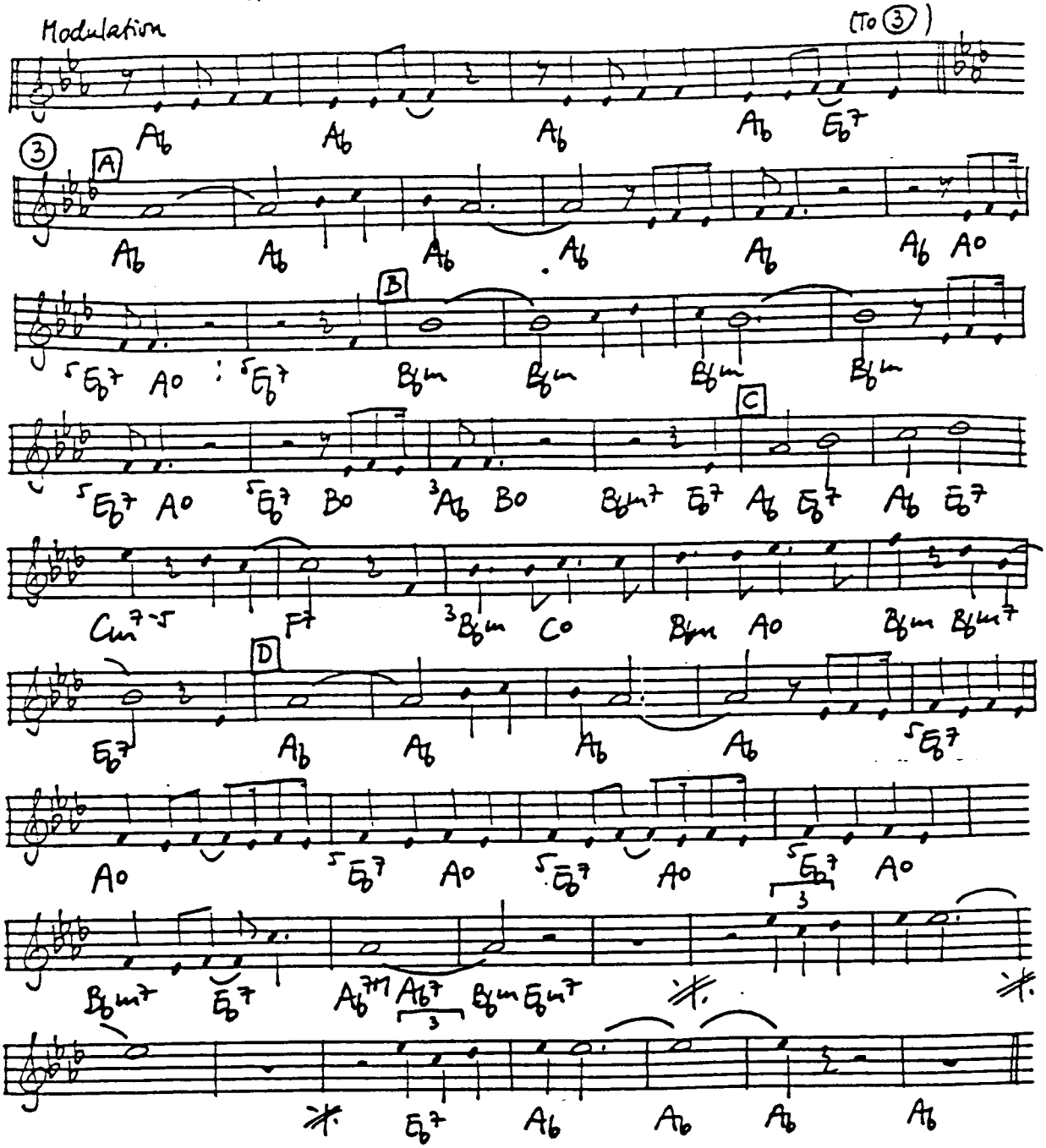
CONFIRMATION (Parker 1946)



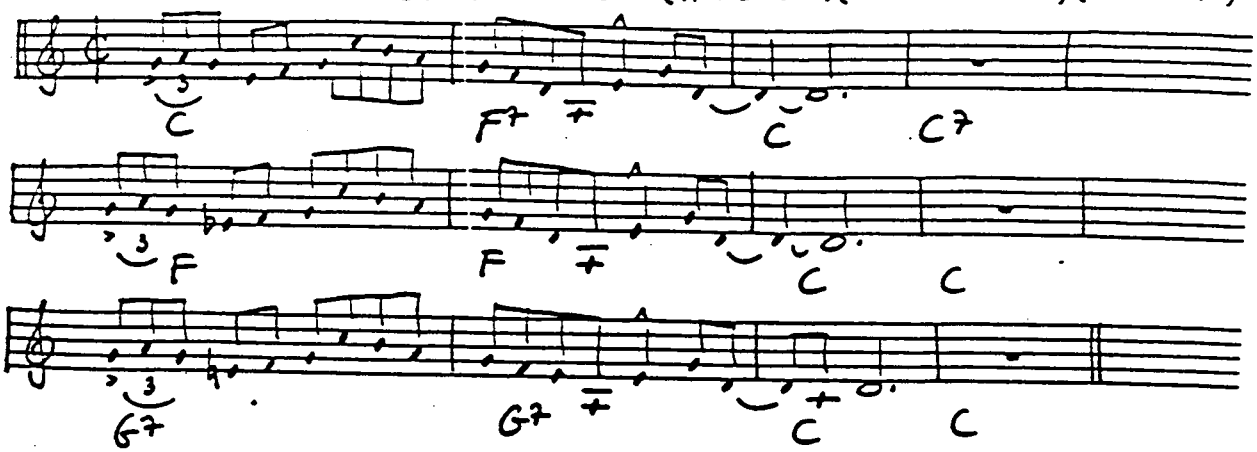
THE CONTINENTAL (Conrad - Magidson 1934)



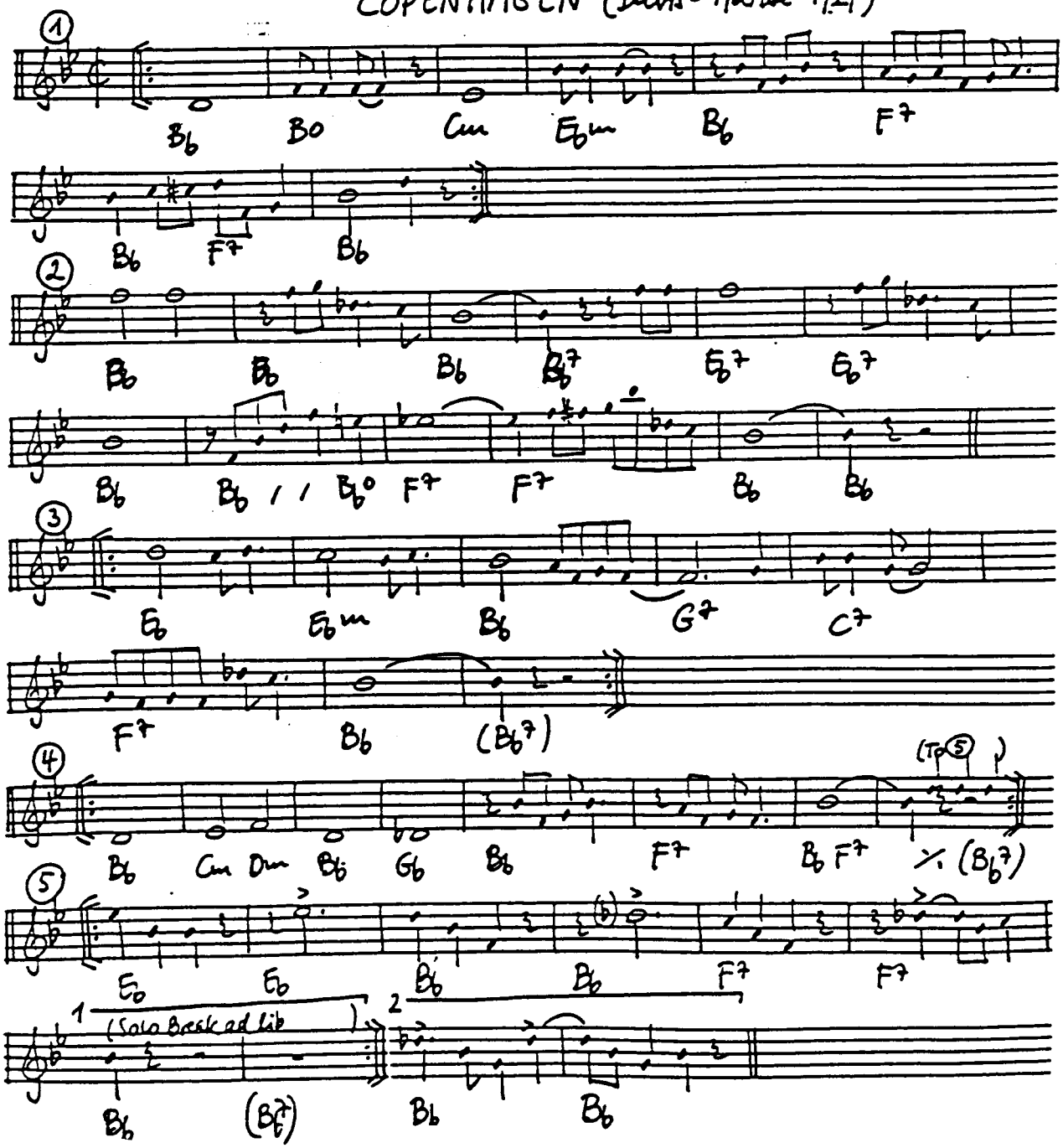
THE CONTINENTAL -continued



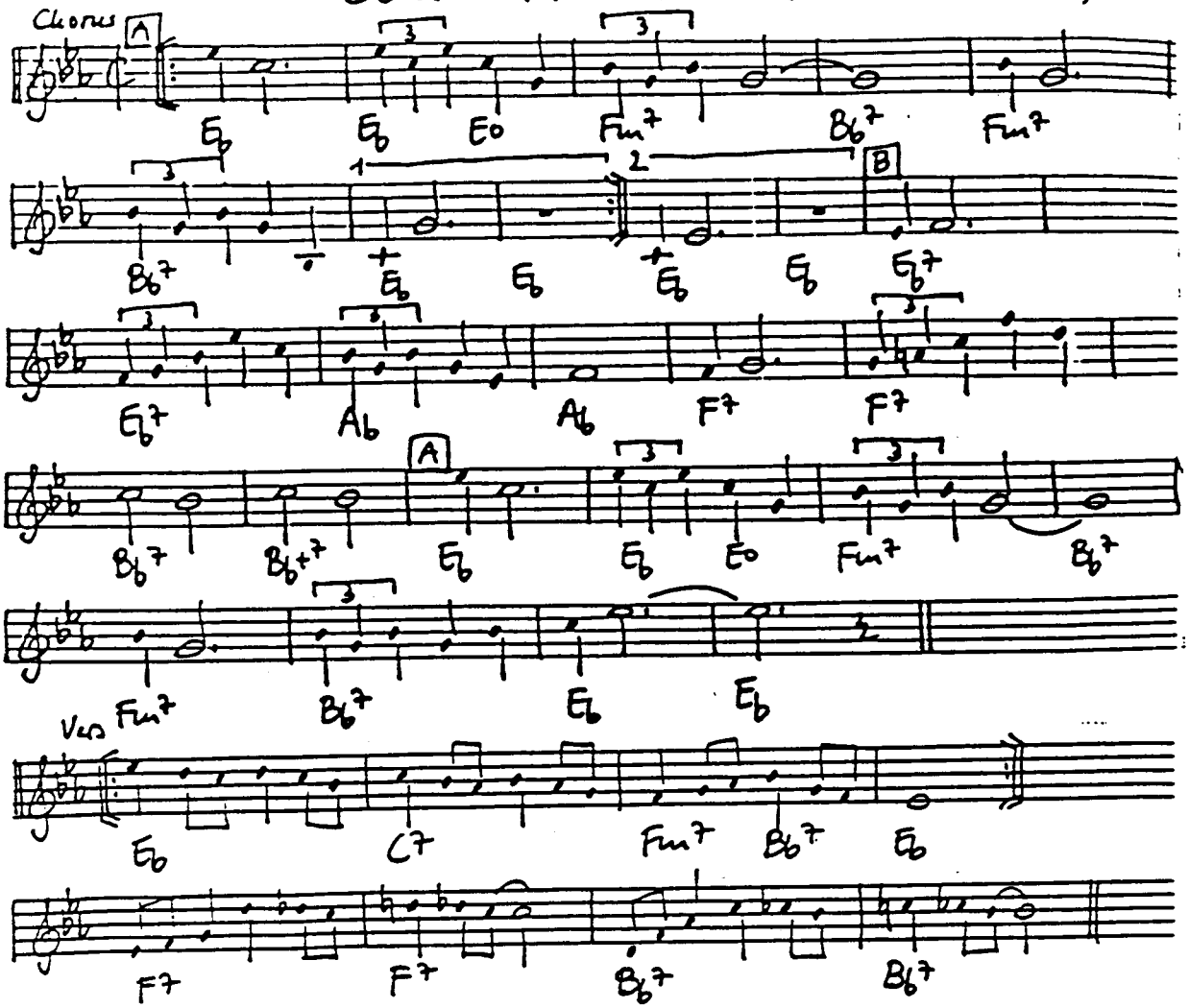
COOL BLUES (HOT BLUES)(BLOWTOP BLUES) (Parker 1946)



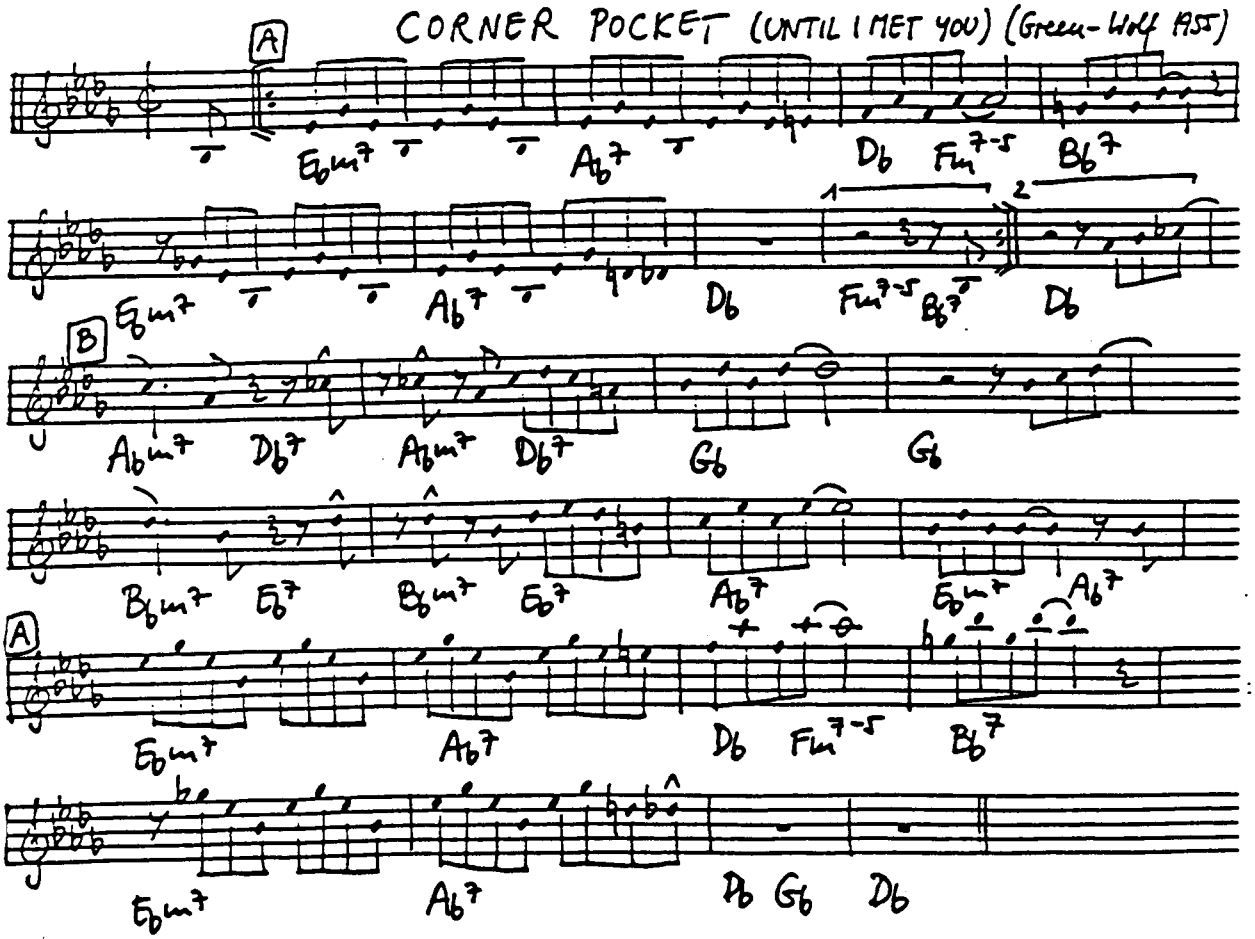
COPENHAGEN (Davis - Melrose 1924)



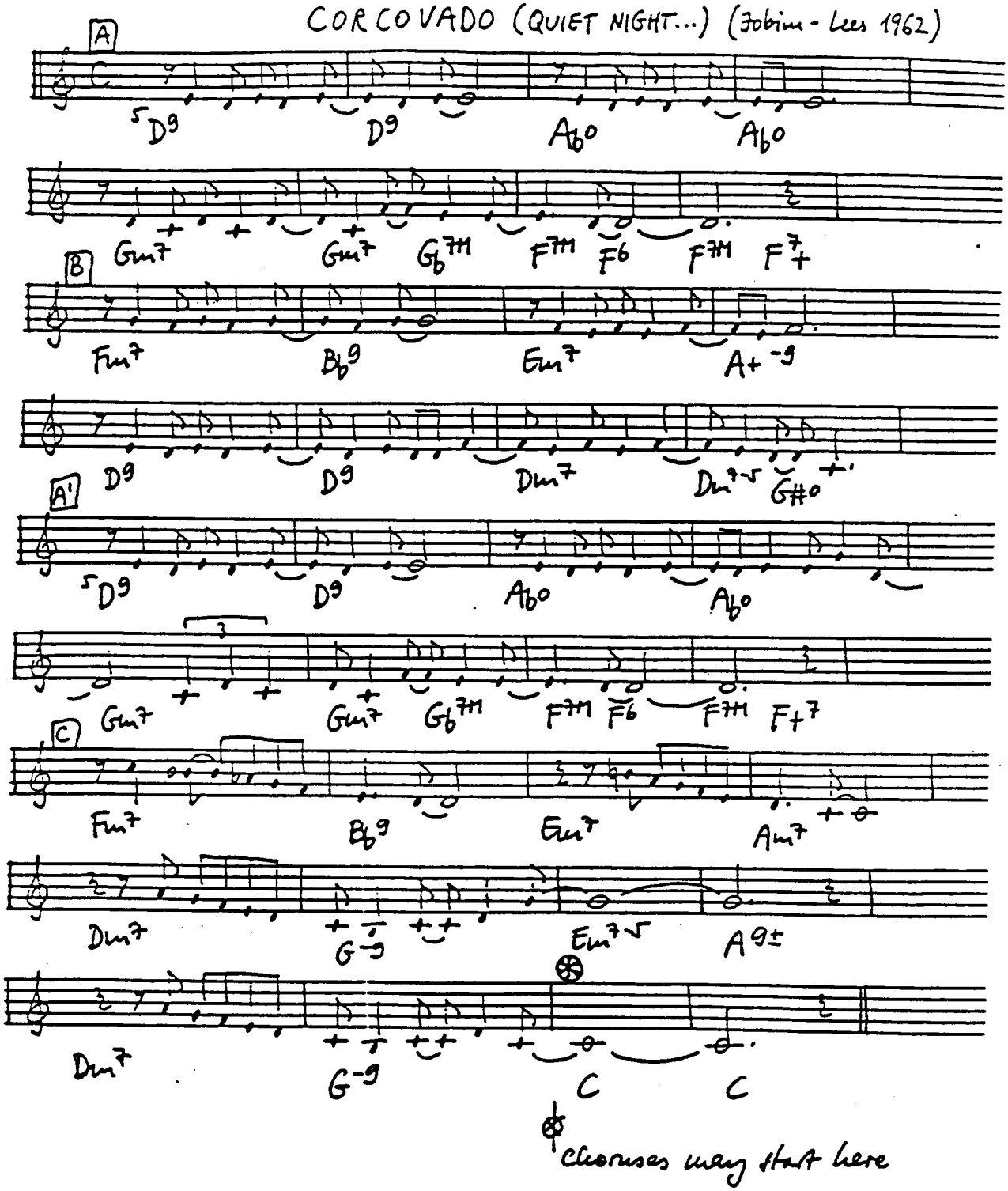
COQUETTE (Green-Lombardo-Kahn 1928)



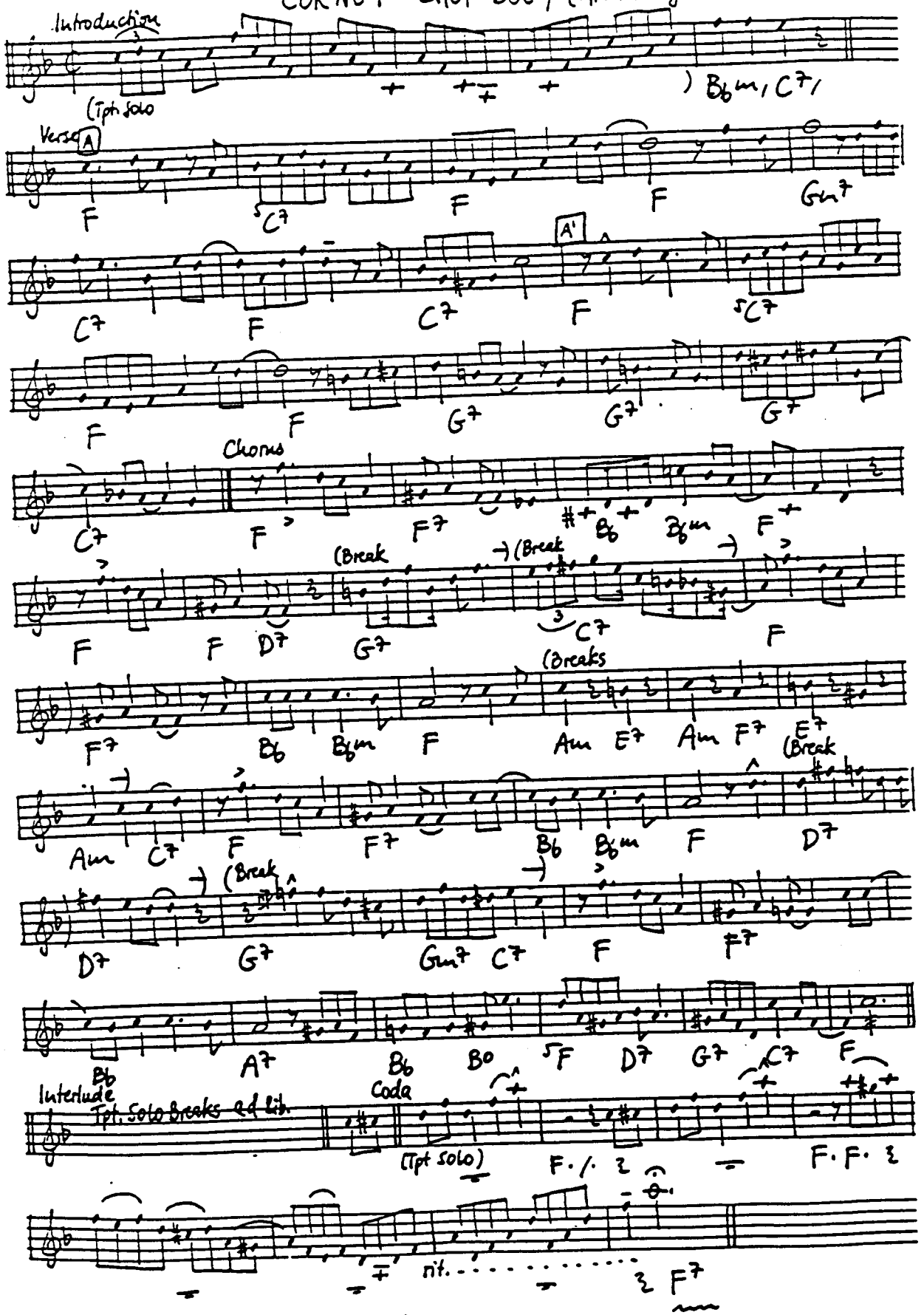
CORNER POCKET (UNTIL I MET YOU) (Green-Wolf 1935)



CORCOVADO (QUIET NIGHT...) (Jobim - Lees 1962)

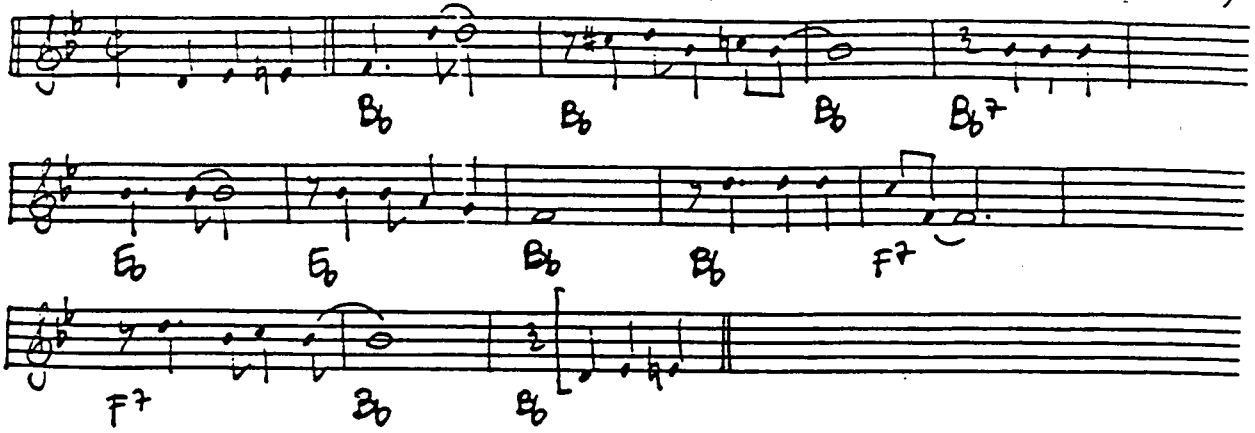


CORNET CHOP SUEY (Armstrong 1926)

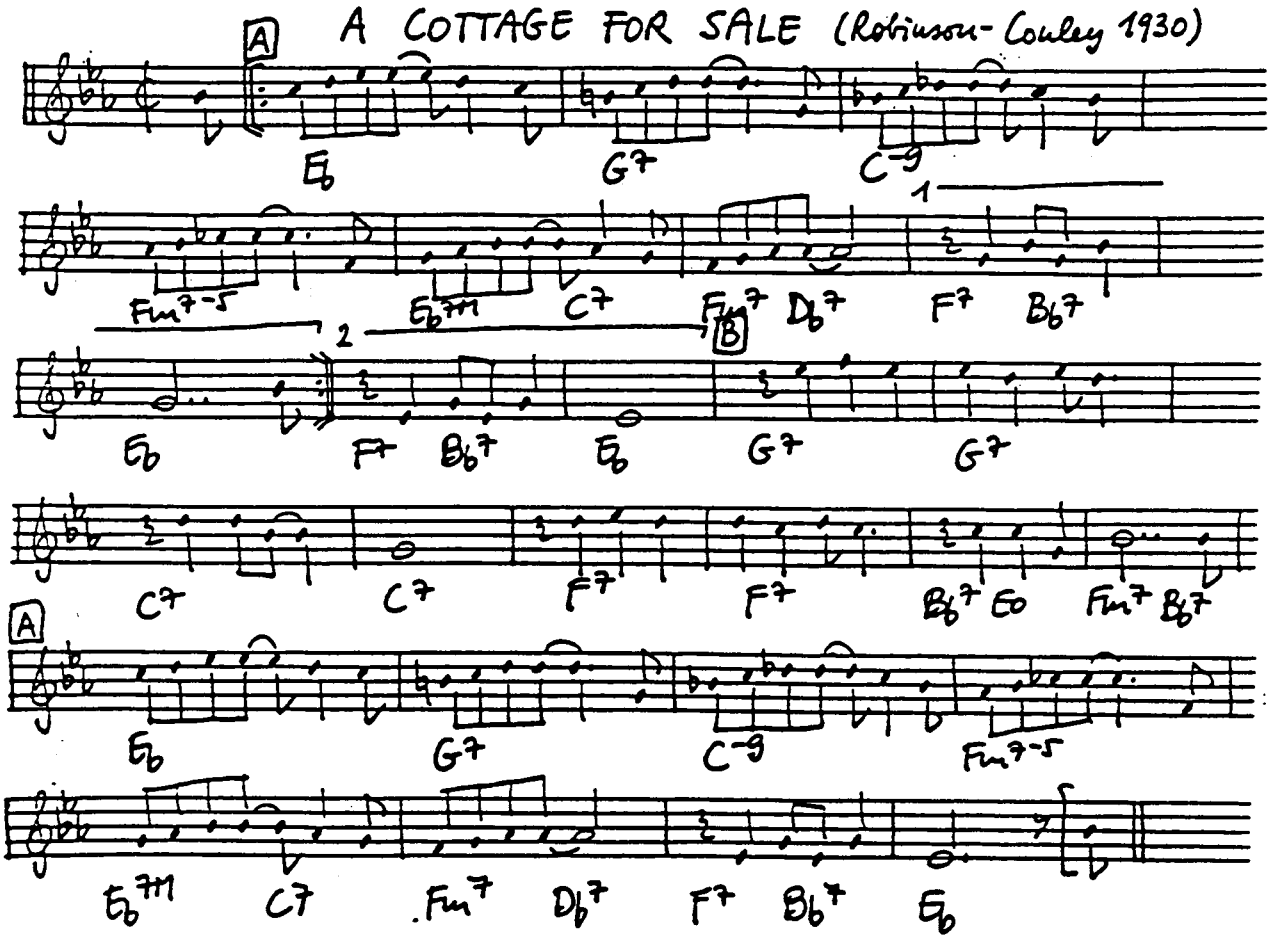


(Transcribed from L. Armstrong 26)

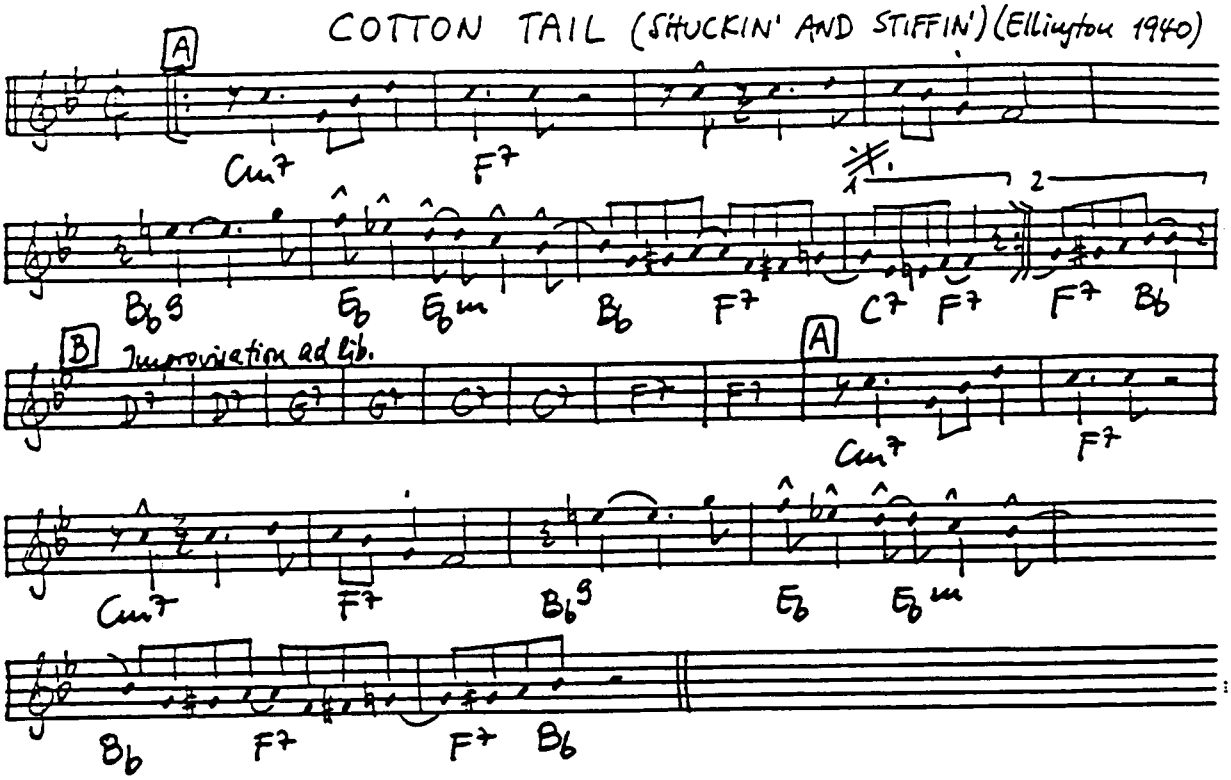
CORRINE CORRINA (Trad. - Williams-Chatman-Parish 1929)



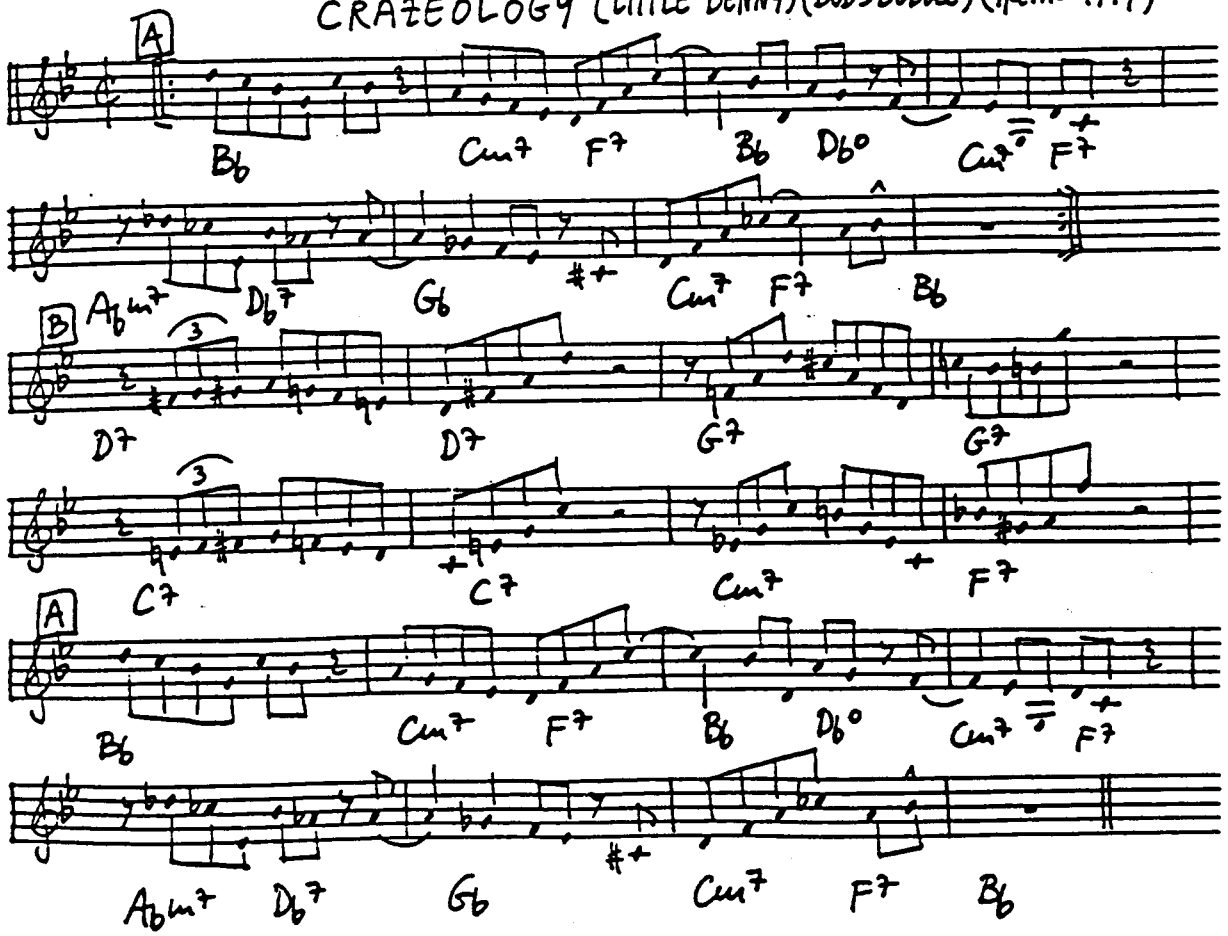
A COTTAGE FOR SALE (Robinson-Conley 1930)



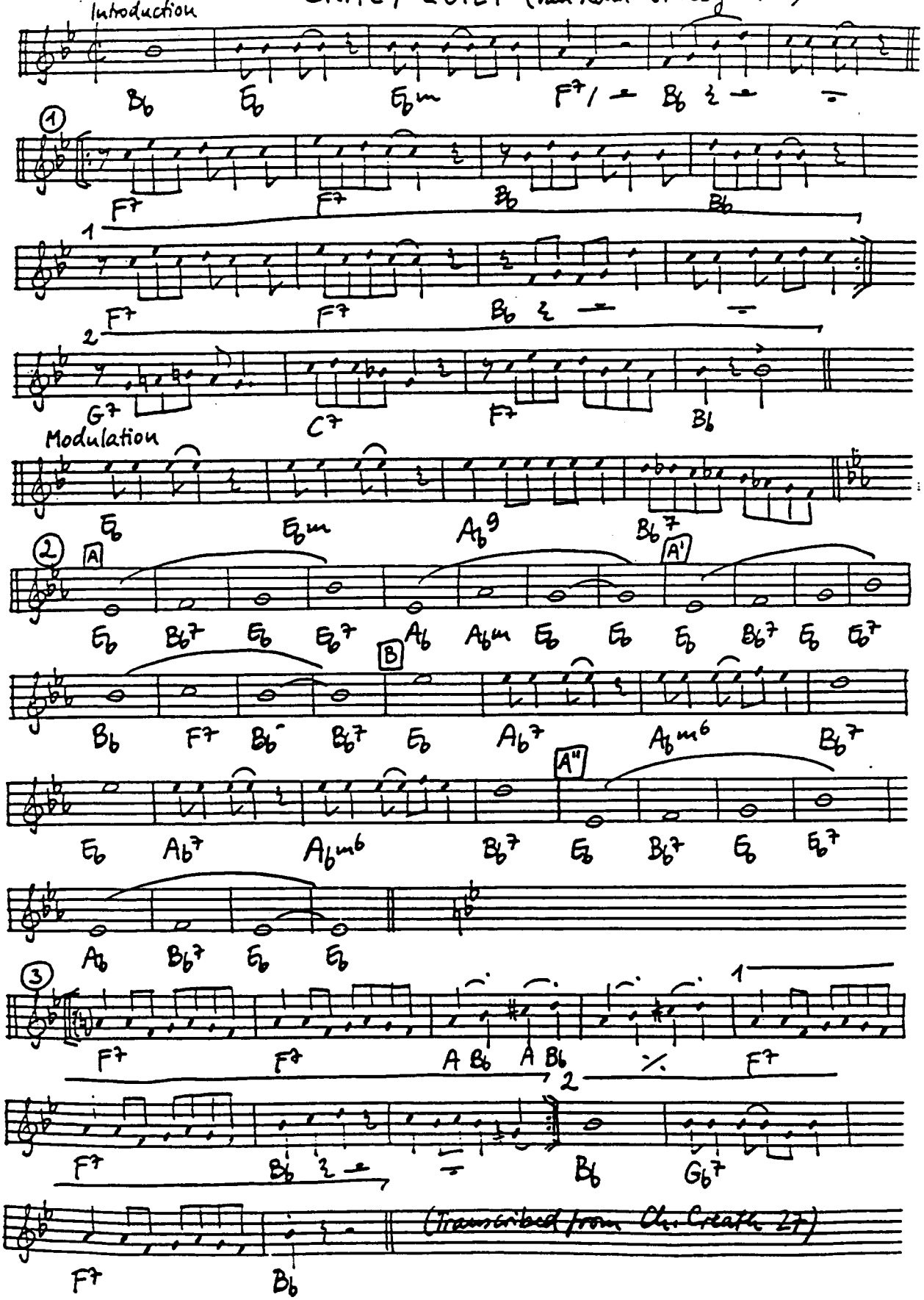
COTTON TAIL (SHUCKIN' AND STIFFIN') (Ellington 1940)



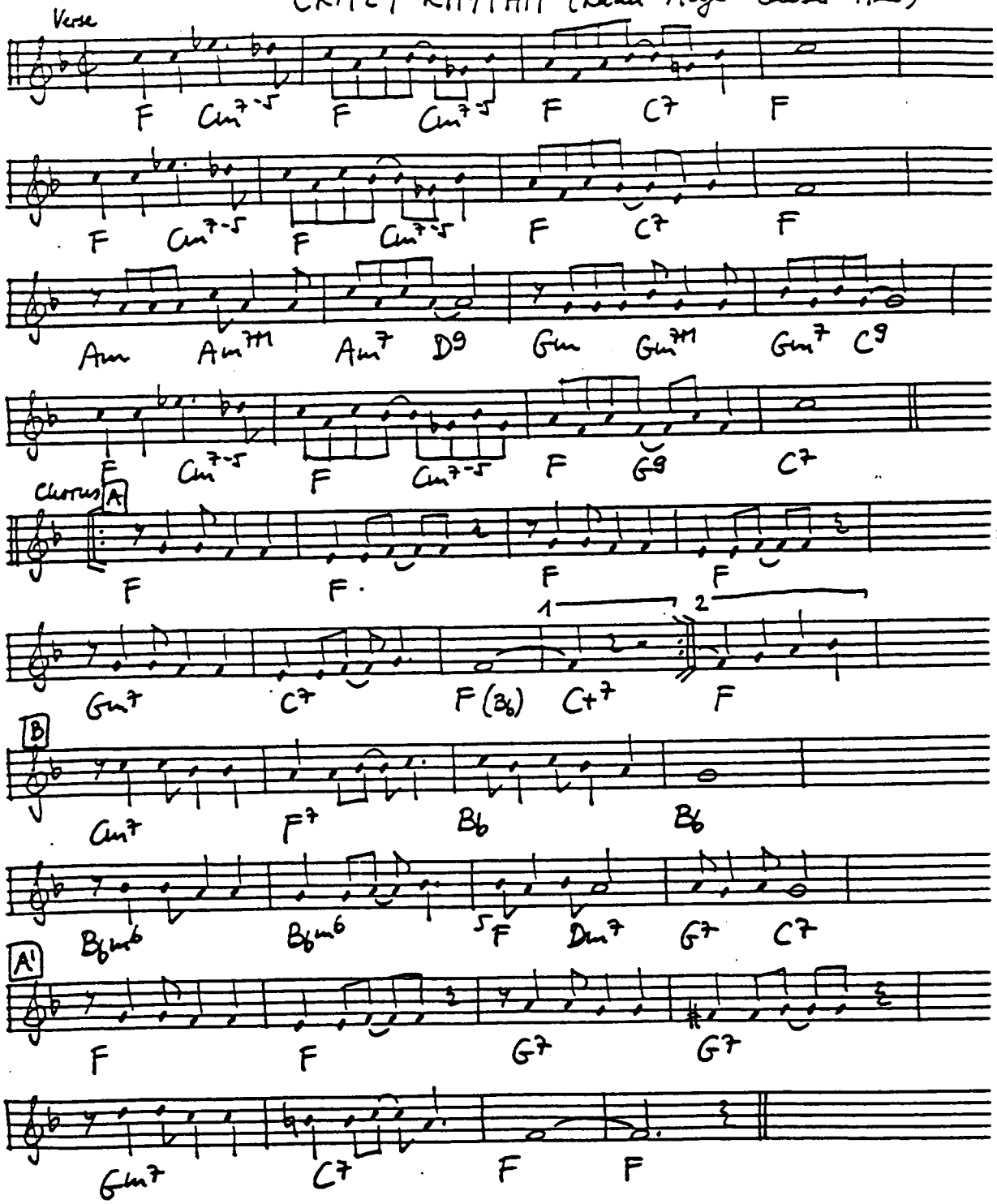
CRAZEOLOGY (LITTLE BENNY) (BUD'S BUBBLE) (Harris 1944)



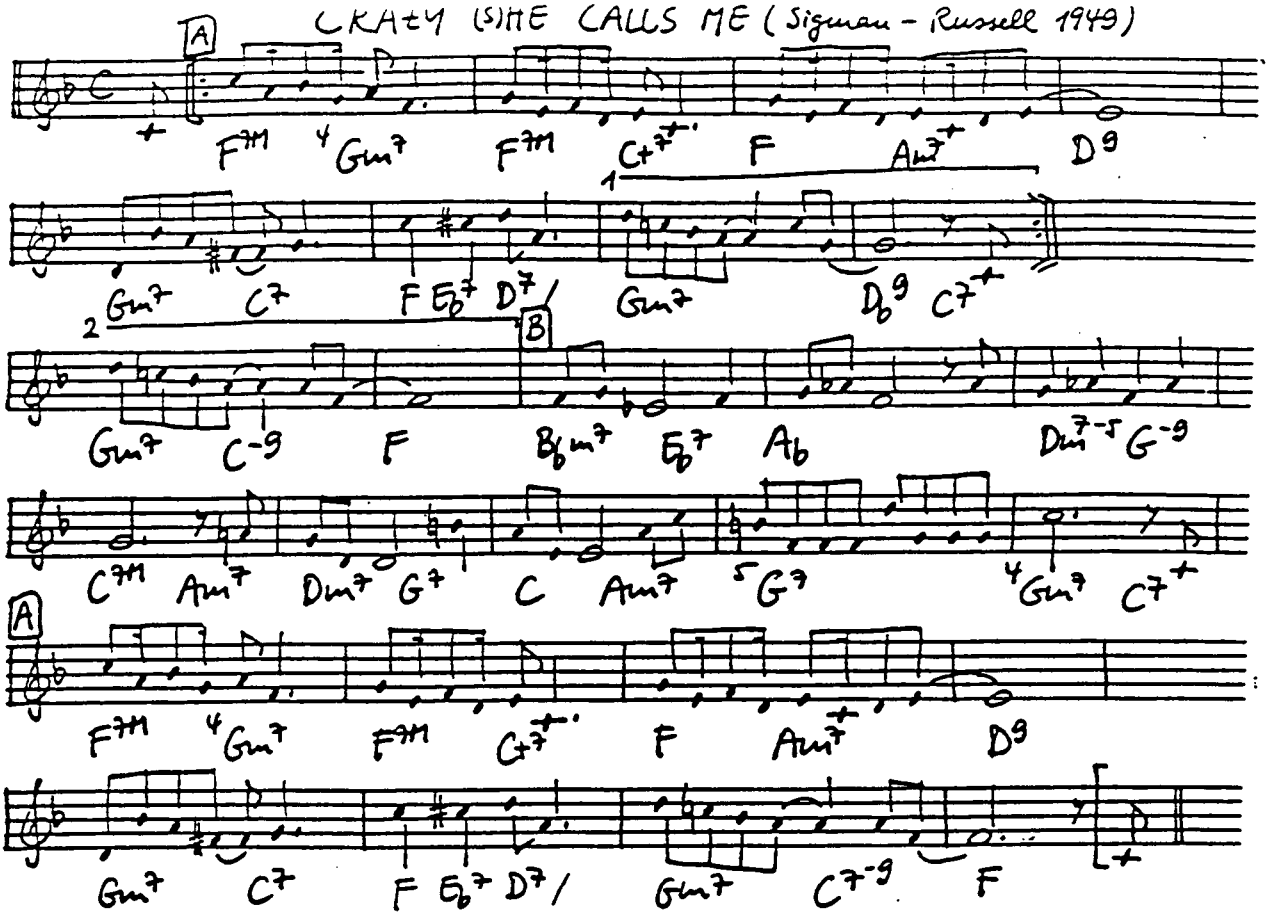
CRAZY QUILT (van Loan - Sterling 1926)



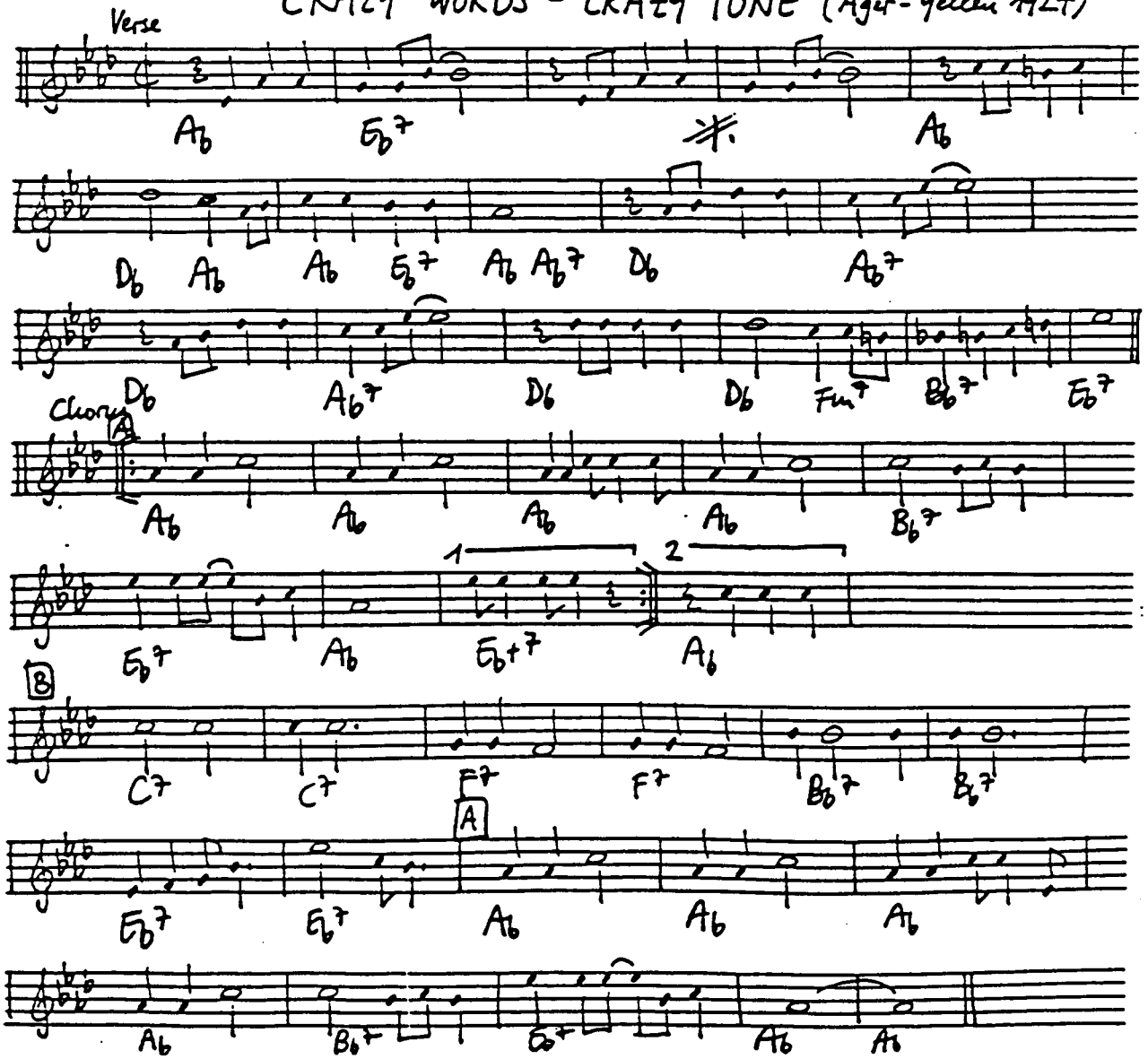
CRAZY RHYTHM (Kahn-Meyer-Caesar 1928)



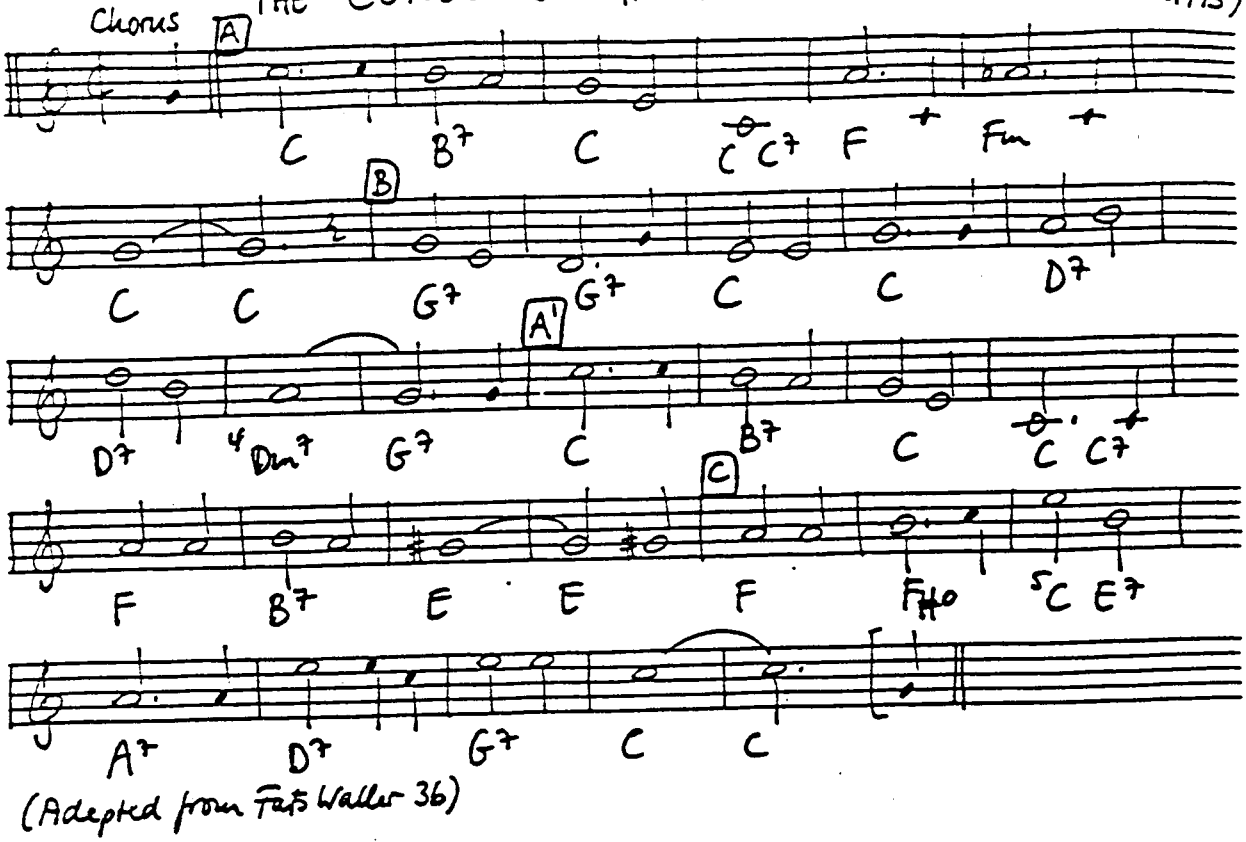
CRAZY (S)HE CALLS ME (Signman - Russell 1949)



CRAZY WORDS - CRAZY TUNE (Ager-Yellen 1927)

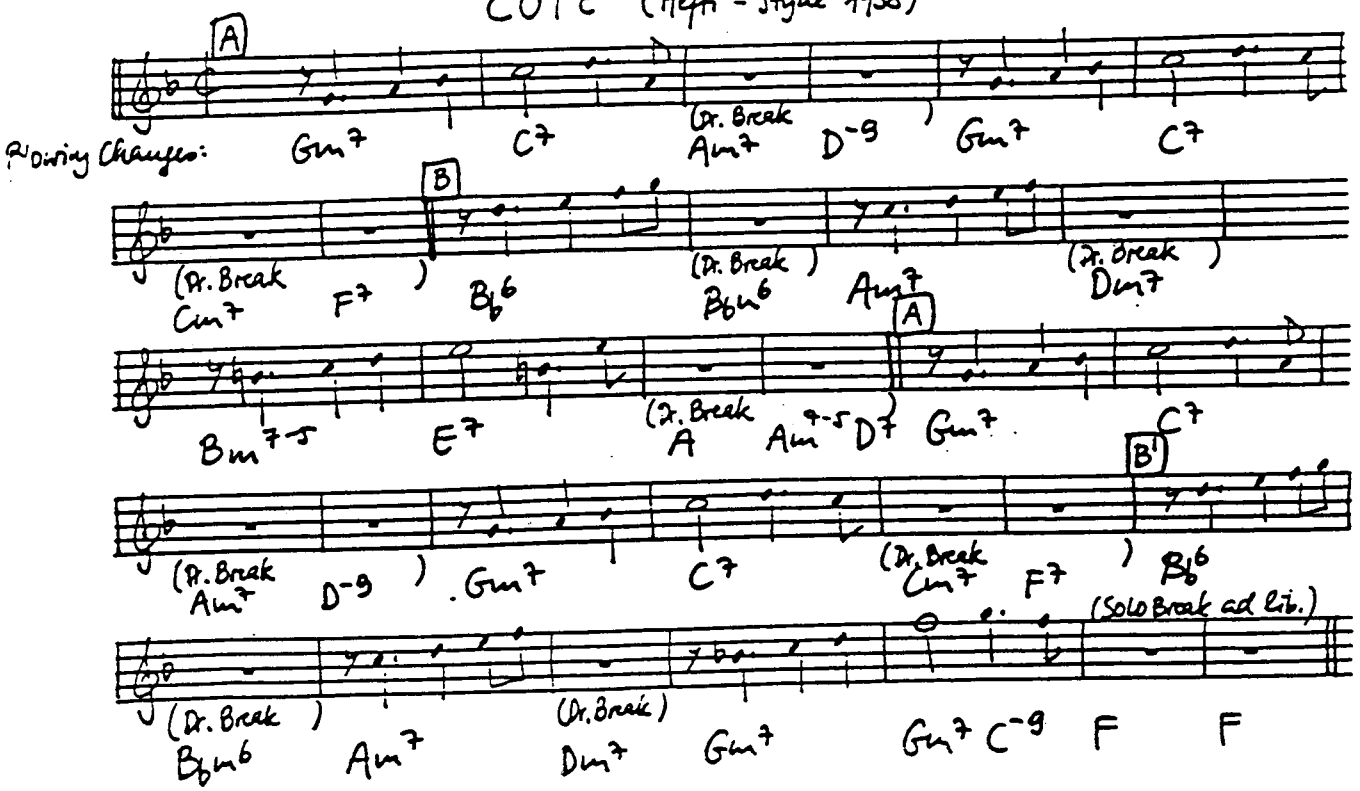


THE CURSE OF AN ACHING HEART (Piantadosi - Fink 1913)

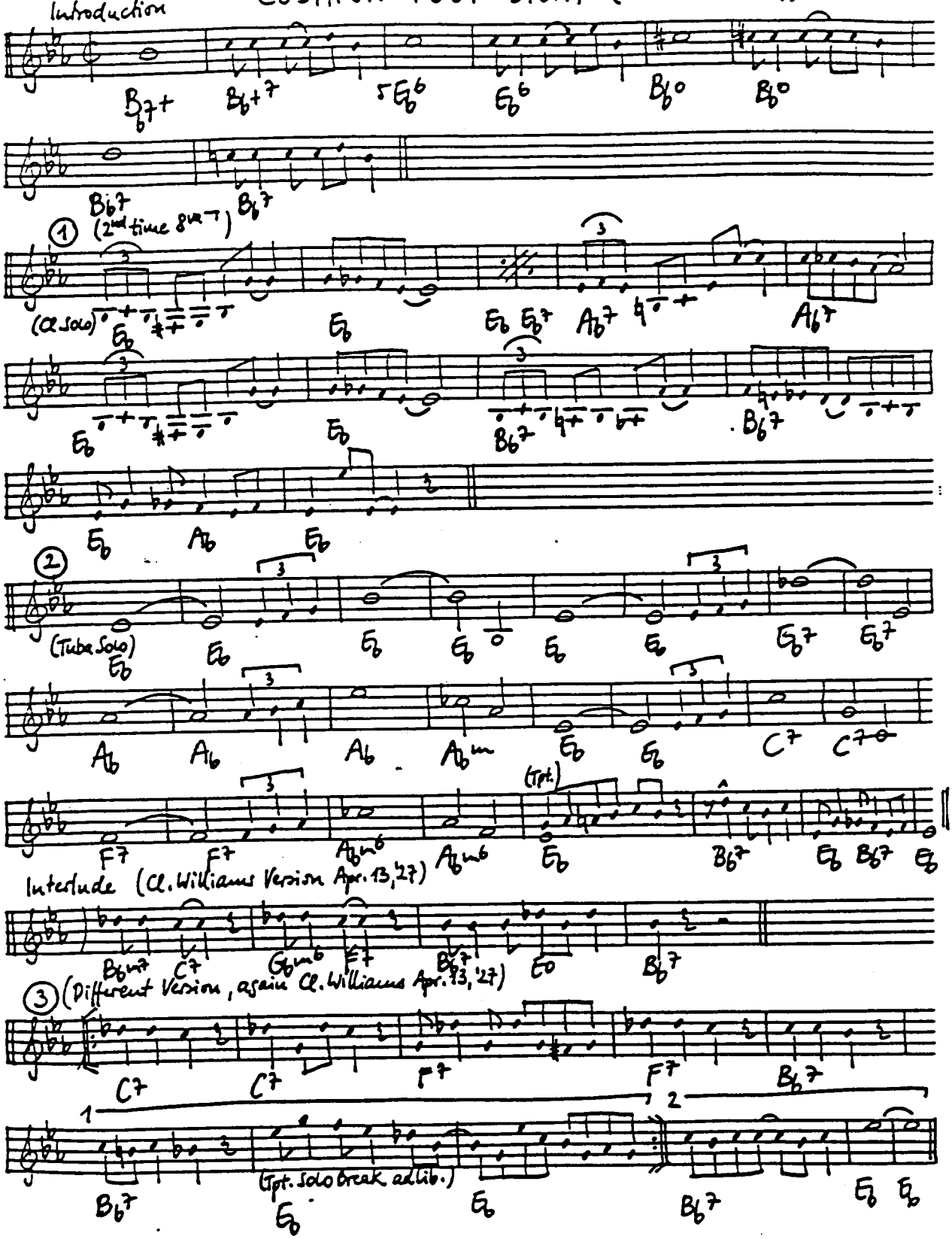


(Adapted from Fats Waller 36)

CUTE (Heffi - Styne 1958)

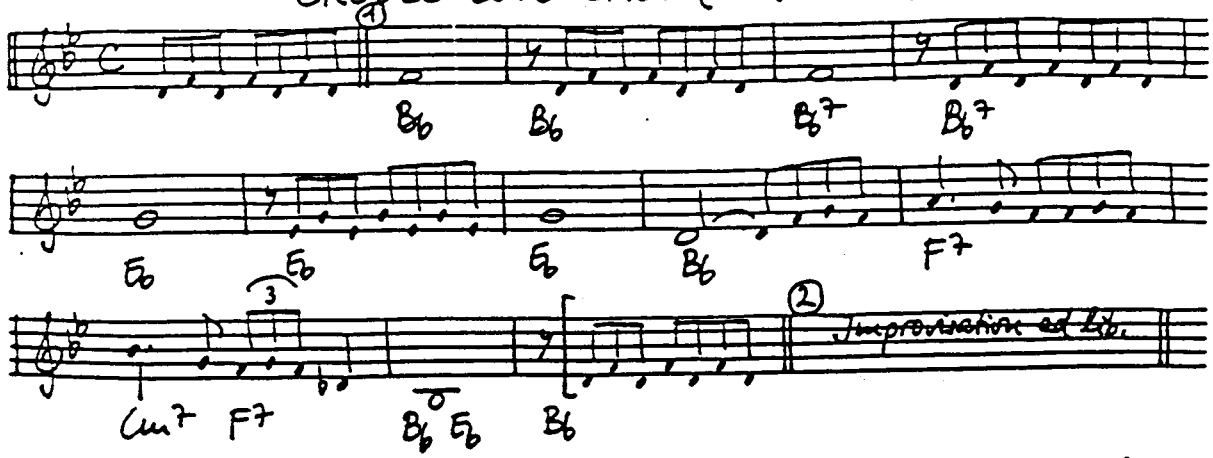


CUSHION FOOT STOMP (Williams 1927)

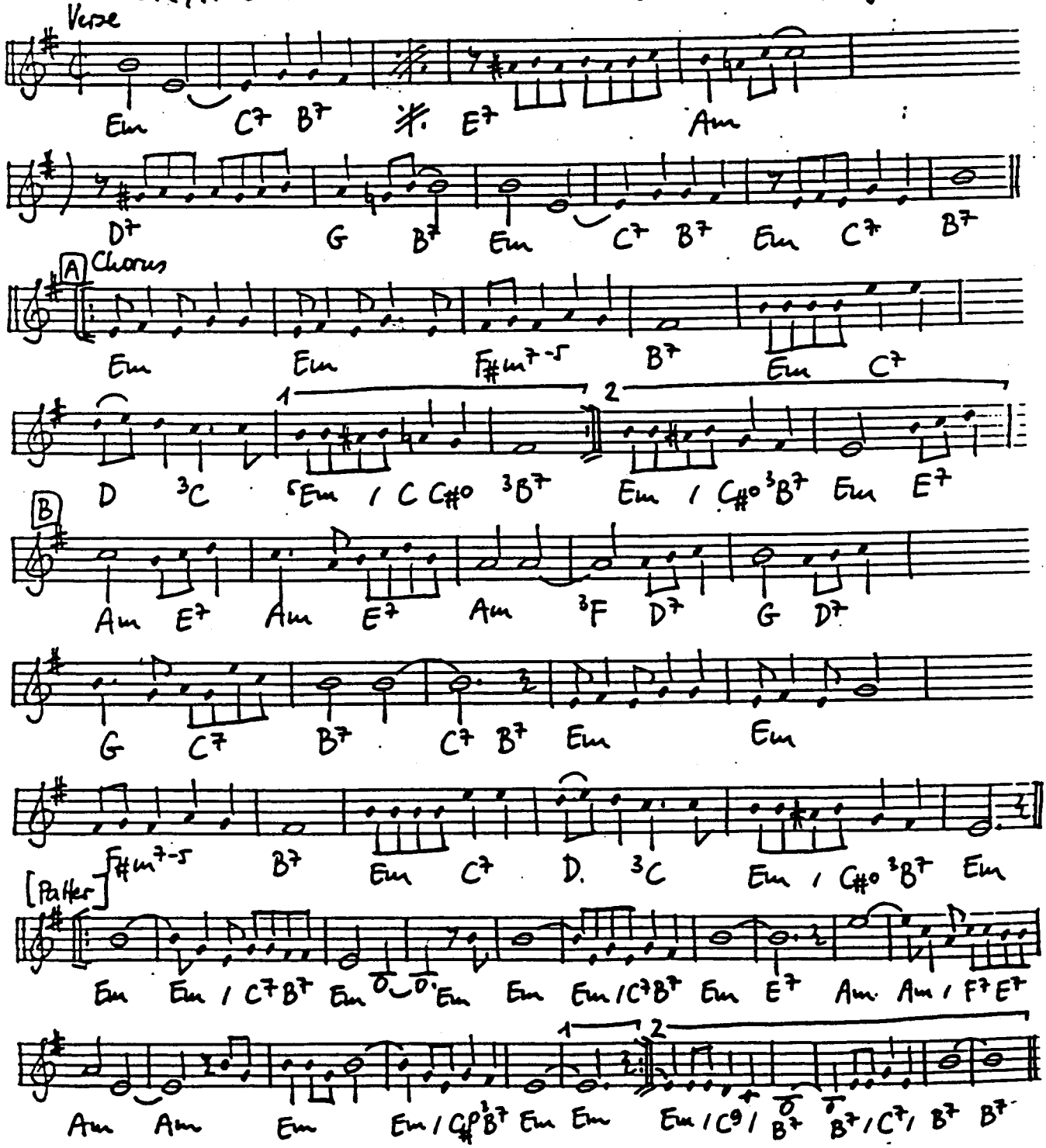


(Transcribed from Cl. Williams 13.4.27)

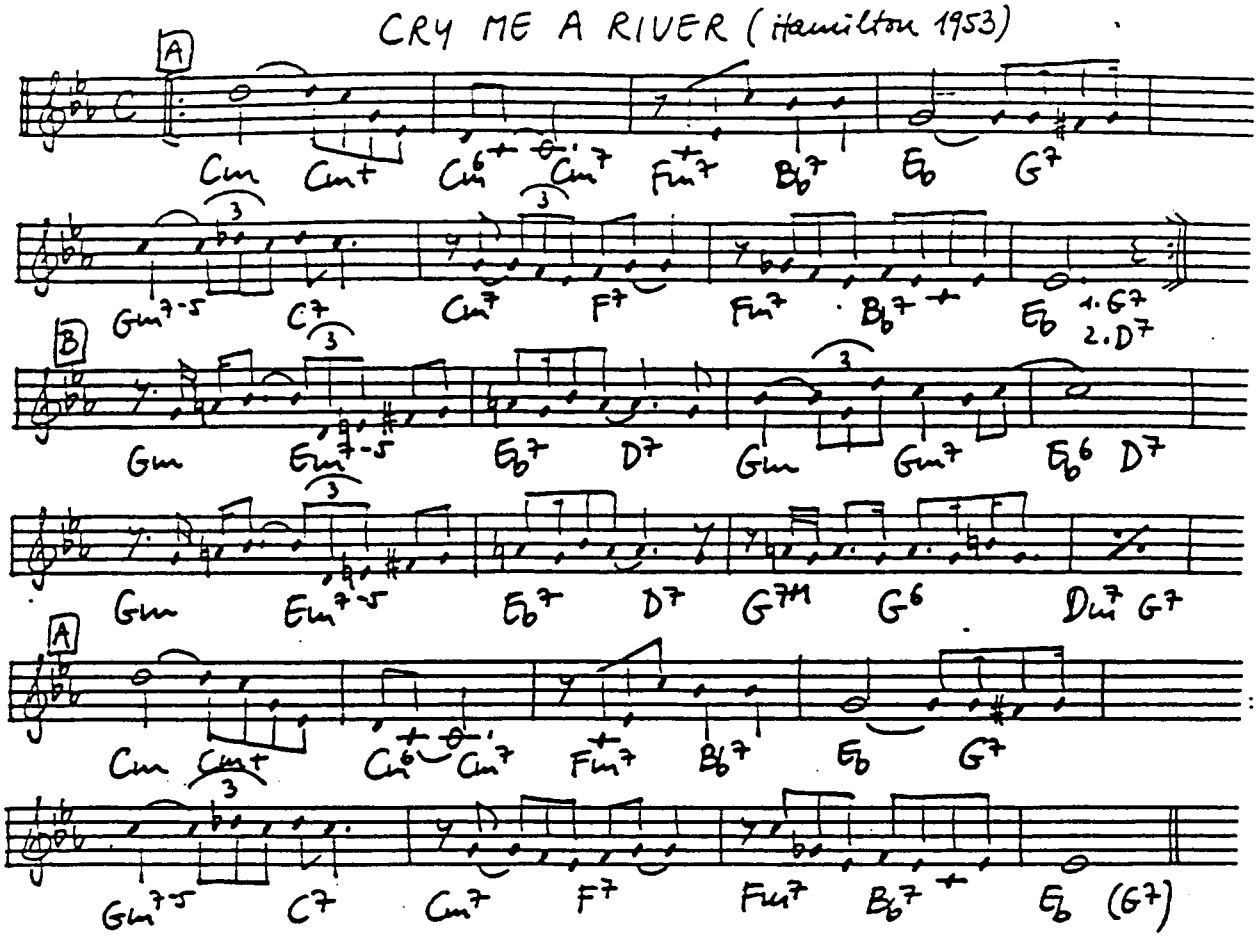
CREOLE LOVE CALL (Ellington - Miley - Jackson 1927)



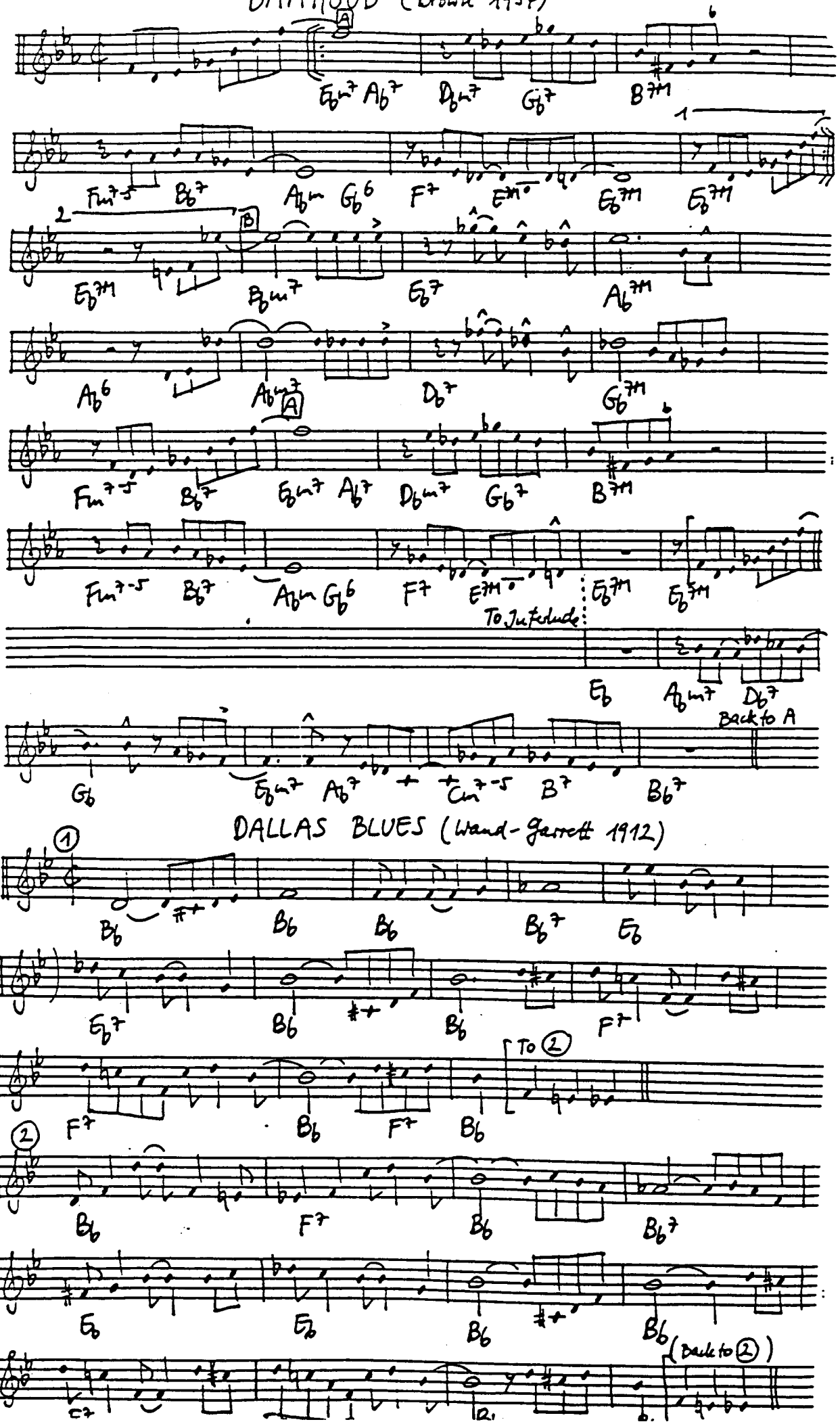
CRYING FOR THE CAROLINES (Warren - Lewis - Young 1930)



CRY ME A RIVER (Hamilton 1953)

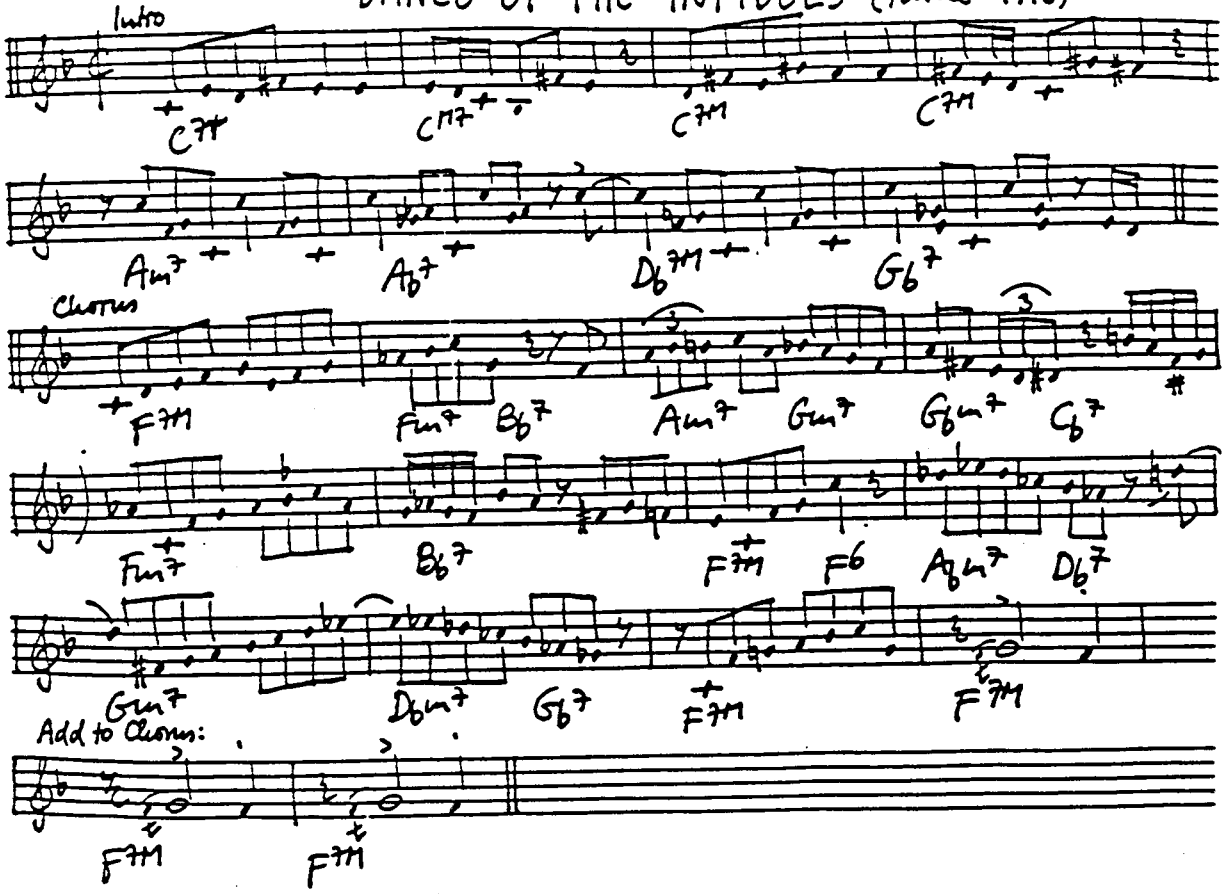


DAAHOUD (Brown 1954)

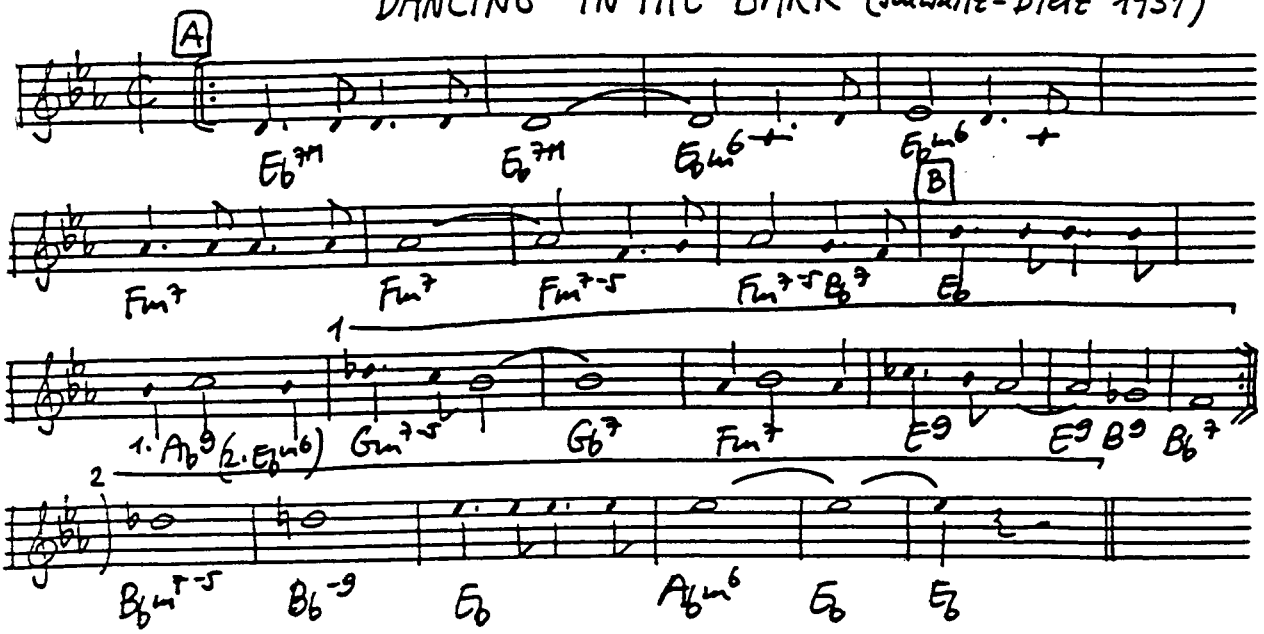


DALLAS BLUES (Wand-Garrett 1912)

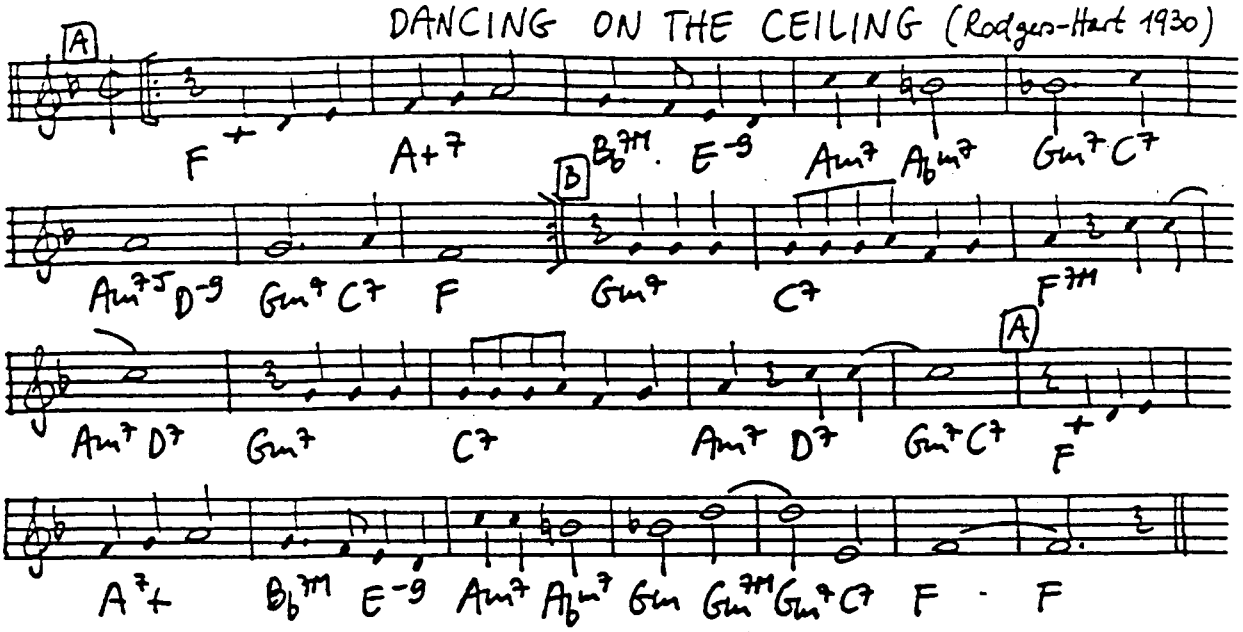
DANCE OF THE INFIDELS (Powell 1949)



DANCING IN THE DARK (Schwartz-Dietz 1931)

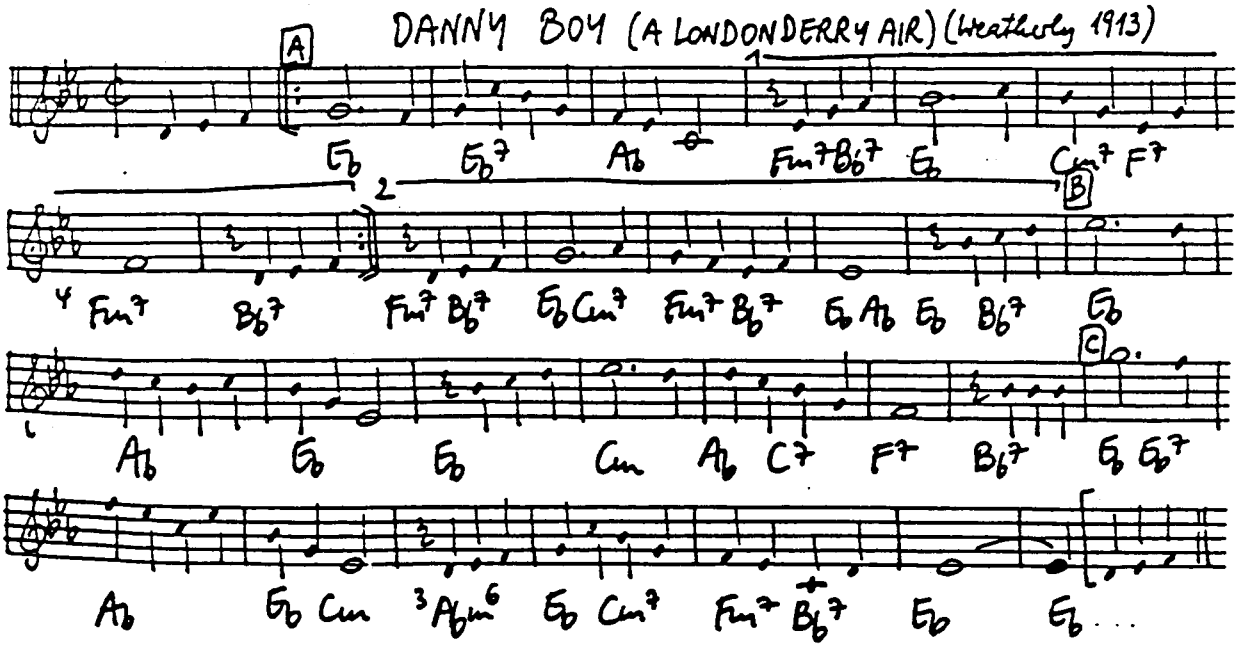


DANCING ON THE CEILING (Rodgers-Hart 1930)

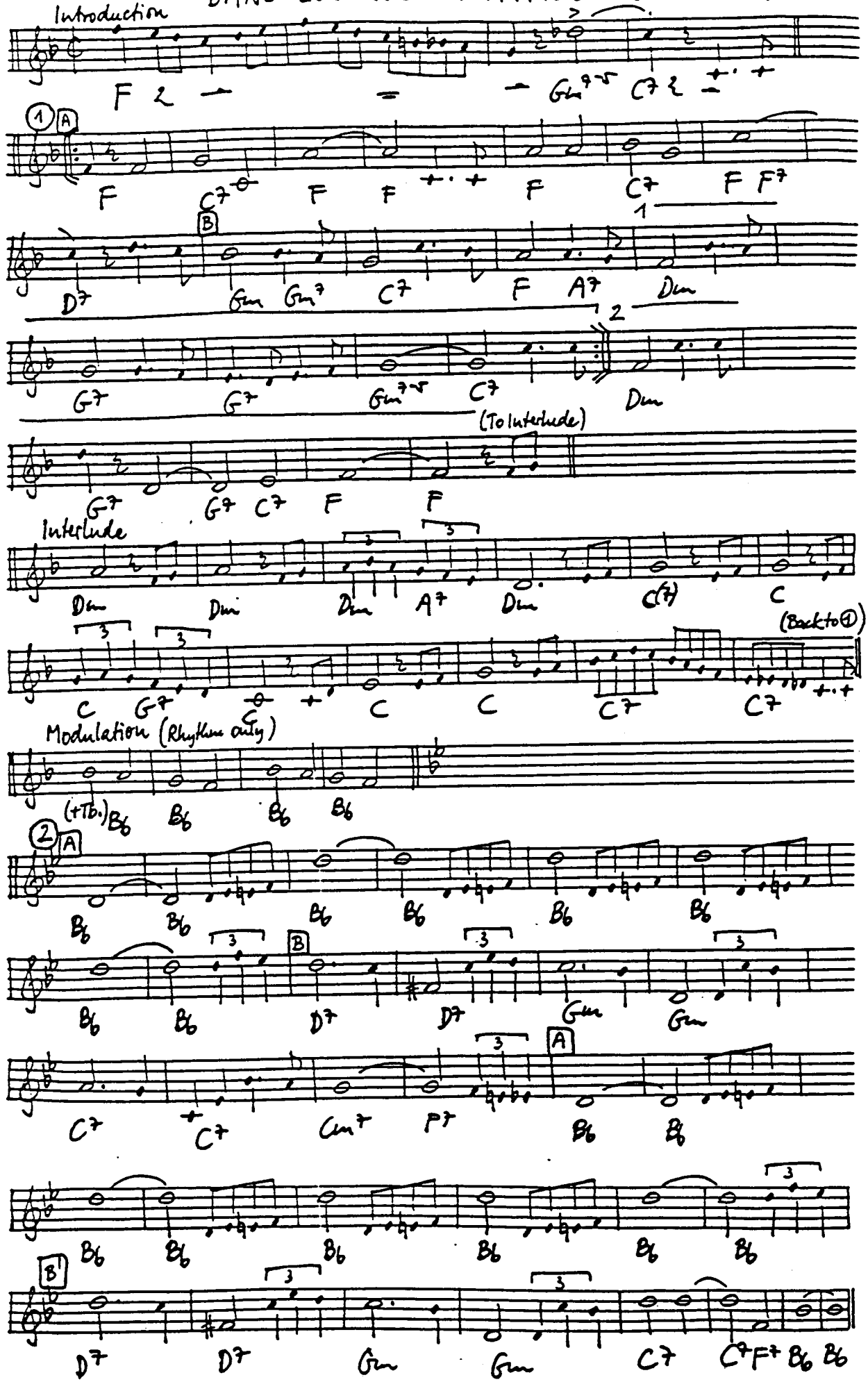


He dances overhead on the ceiling, near my bed, in my sight, through the night
I try to hide in vain underneath my counterpane; there's my love up above!
I whisper, "go away, my lover, it's not fair," but I'm so grateful to discover
he's still there. I love my ceiling more since it is a dancing floor
just for my love.

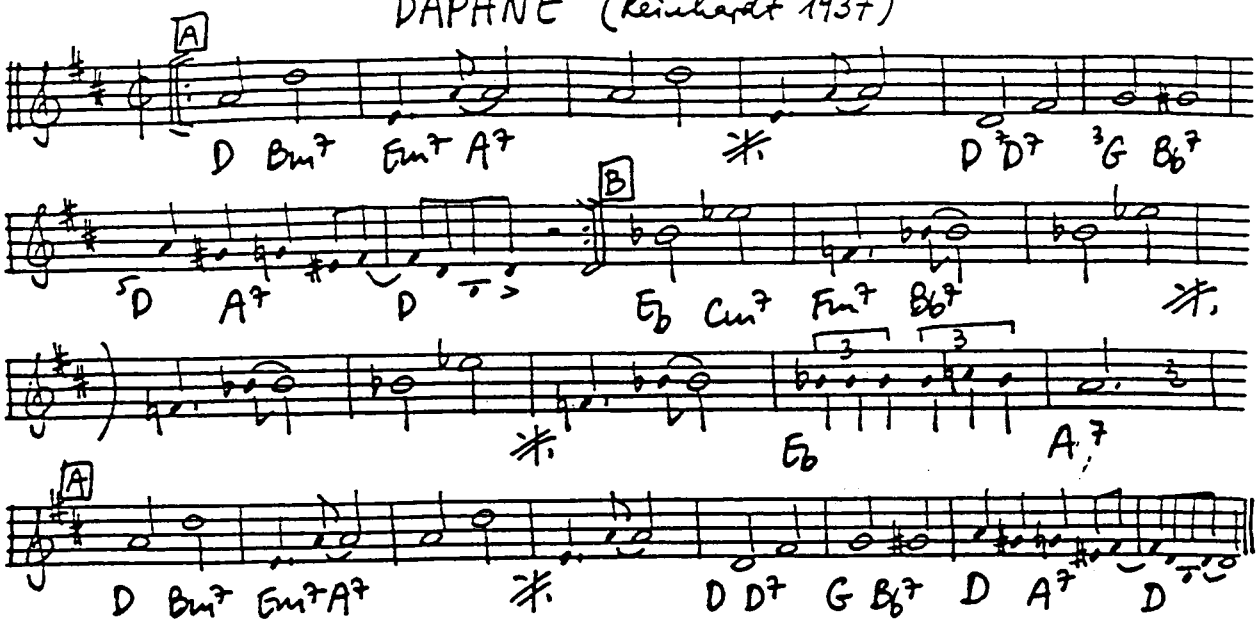
DANNY BOY (A LONDONDERRY AIR) (Weatherly 1913)



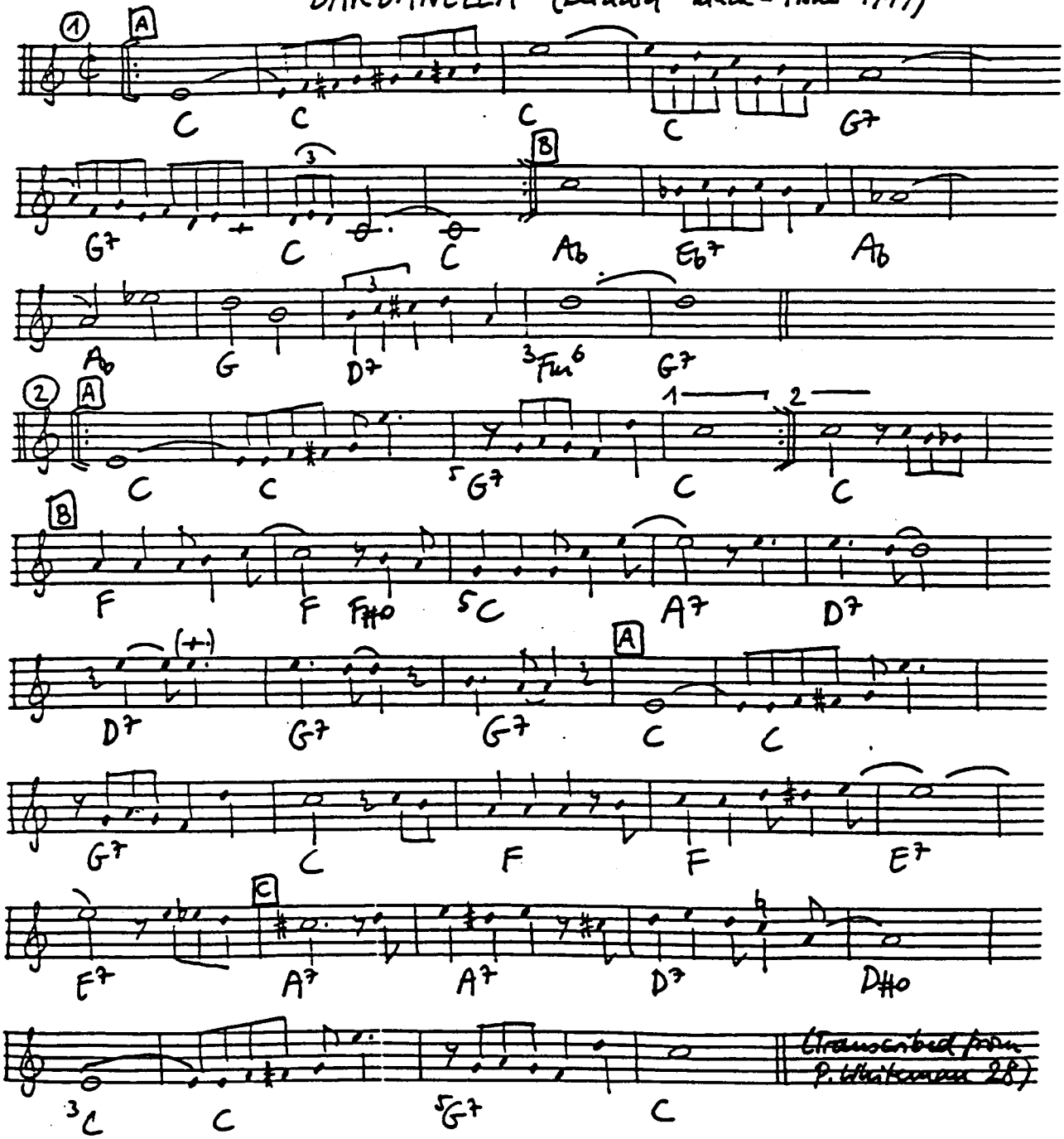
DANS LES RUES D'ANTIBES (Bechet 1952)



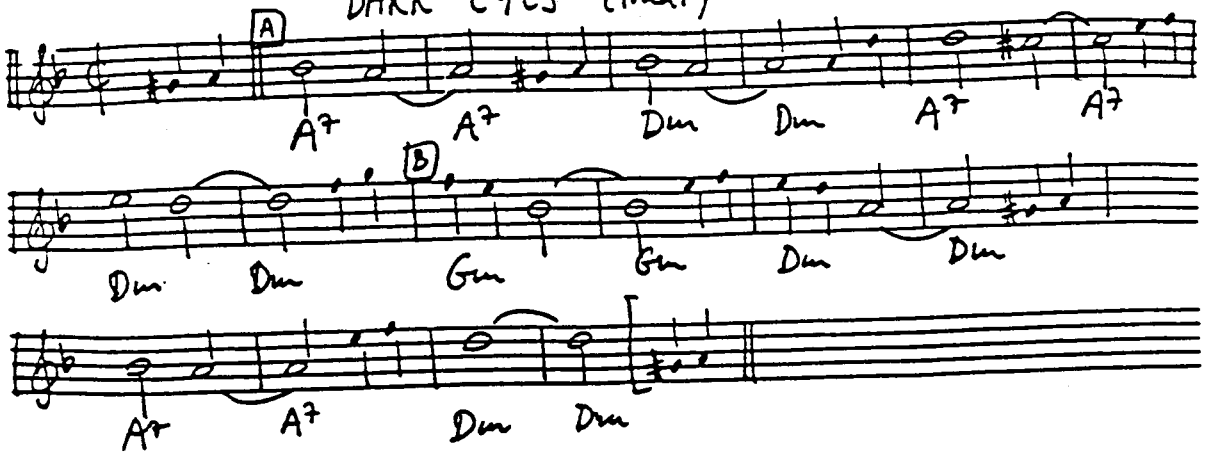
DAPHNE (Reinhardt 1937)



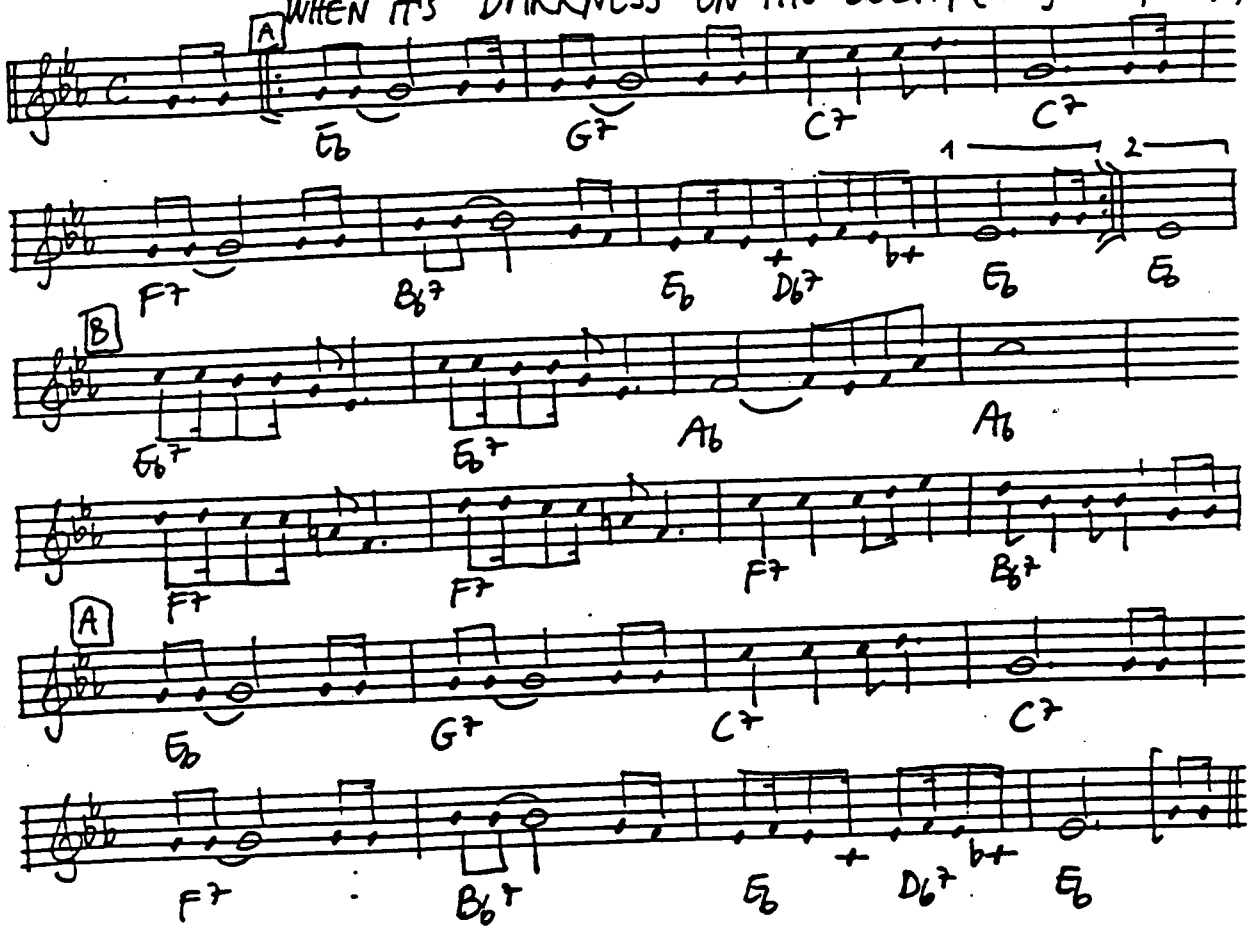
DARDANELLA (Bernard - Black - Fisher 1919)



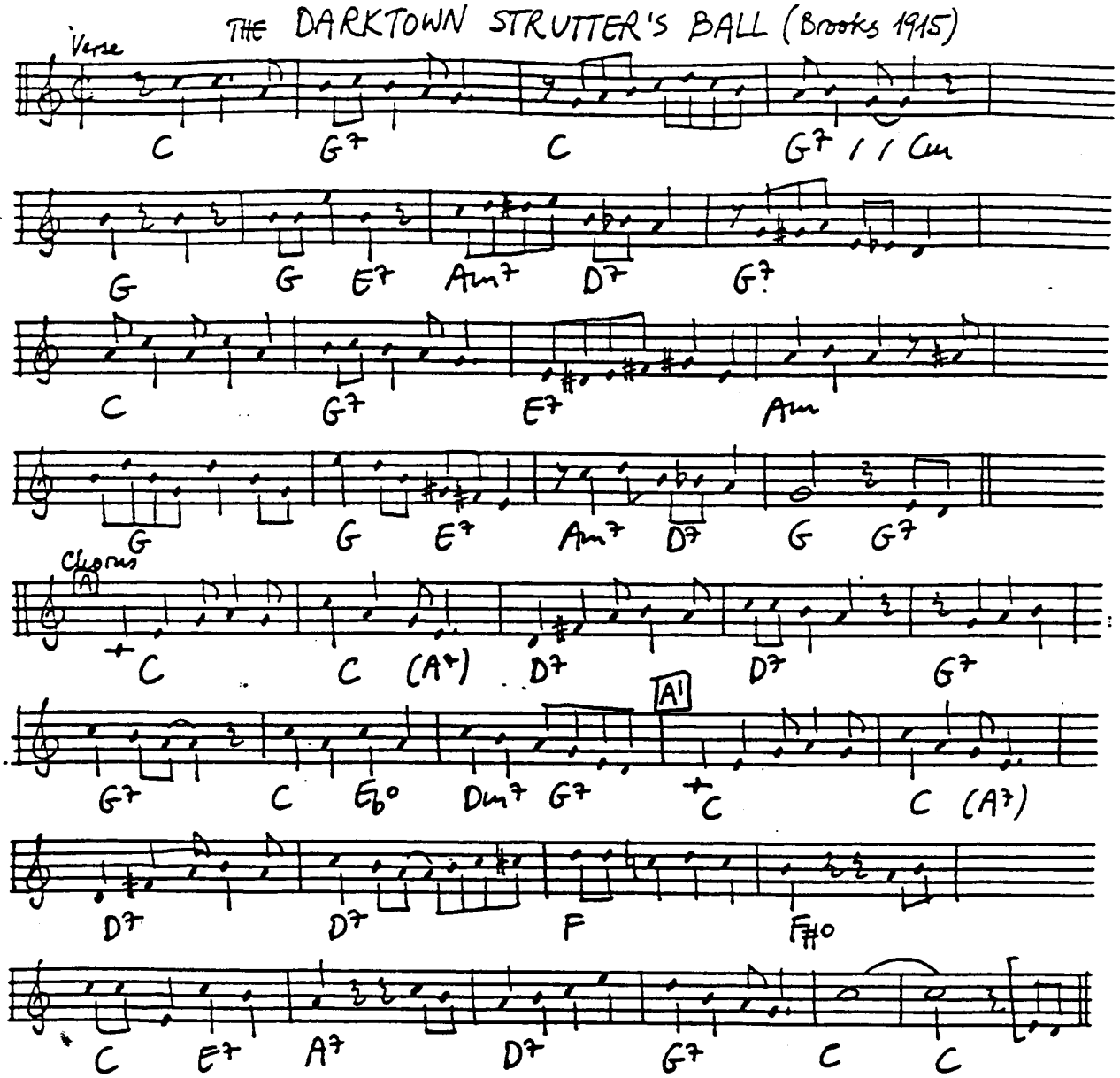
DARK EYES (Trad.)



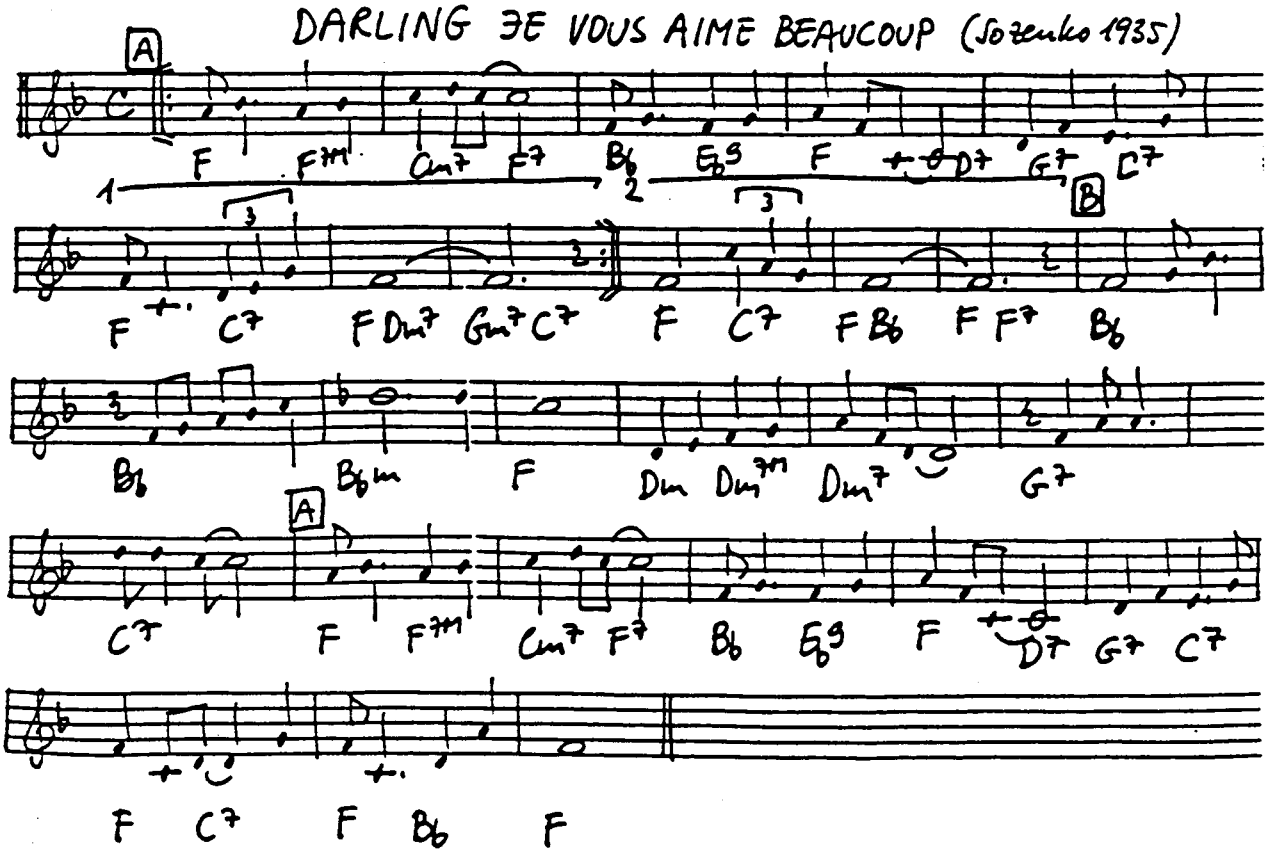
WHEN IT'S DARKNESS ON THE DELTA (Livingston-Symes 1932)



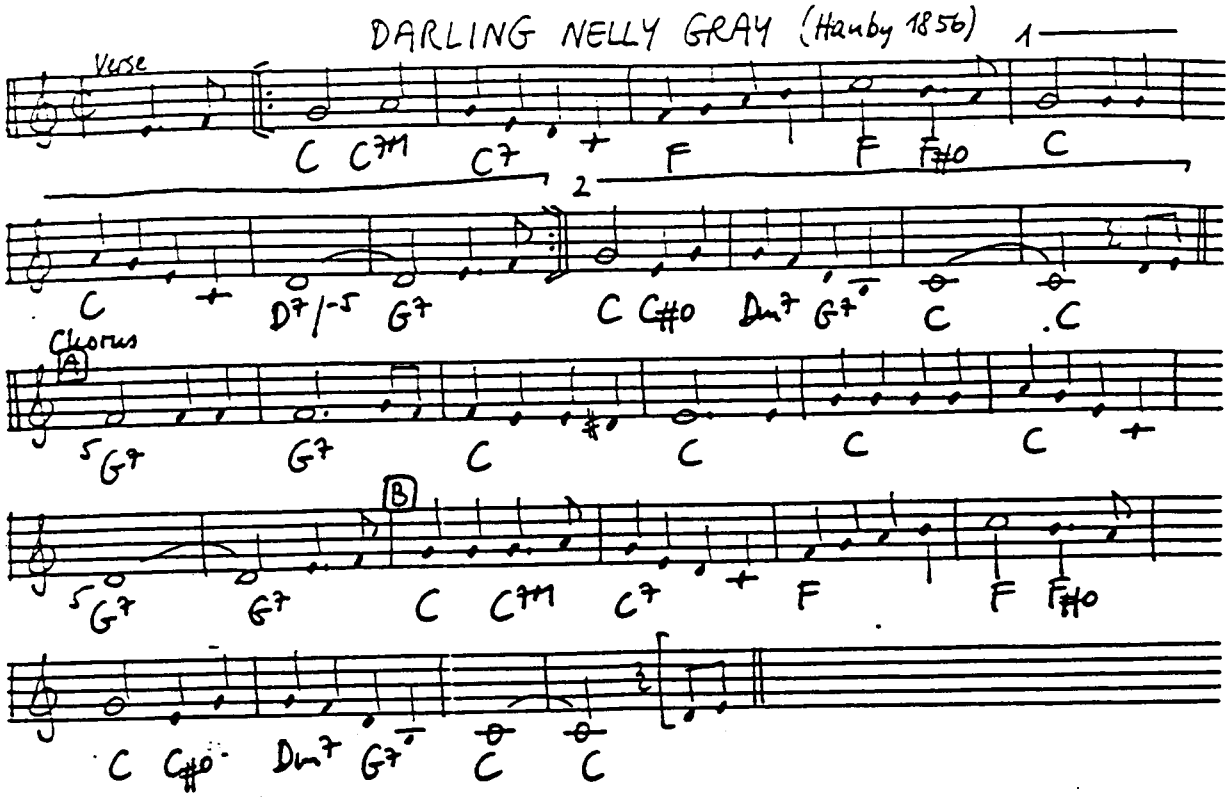
THE DARKTOWN STRUTTER'S BALL (Brooks 1915)



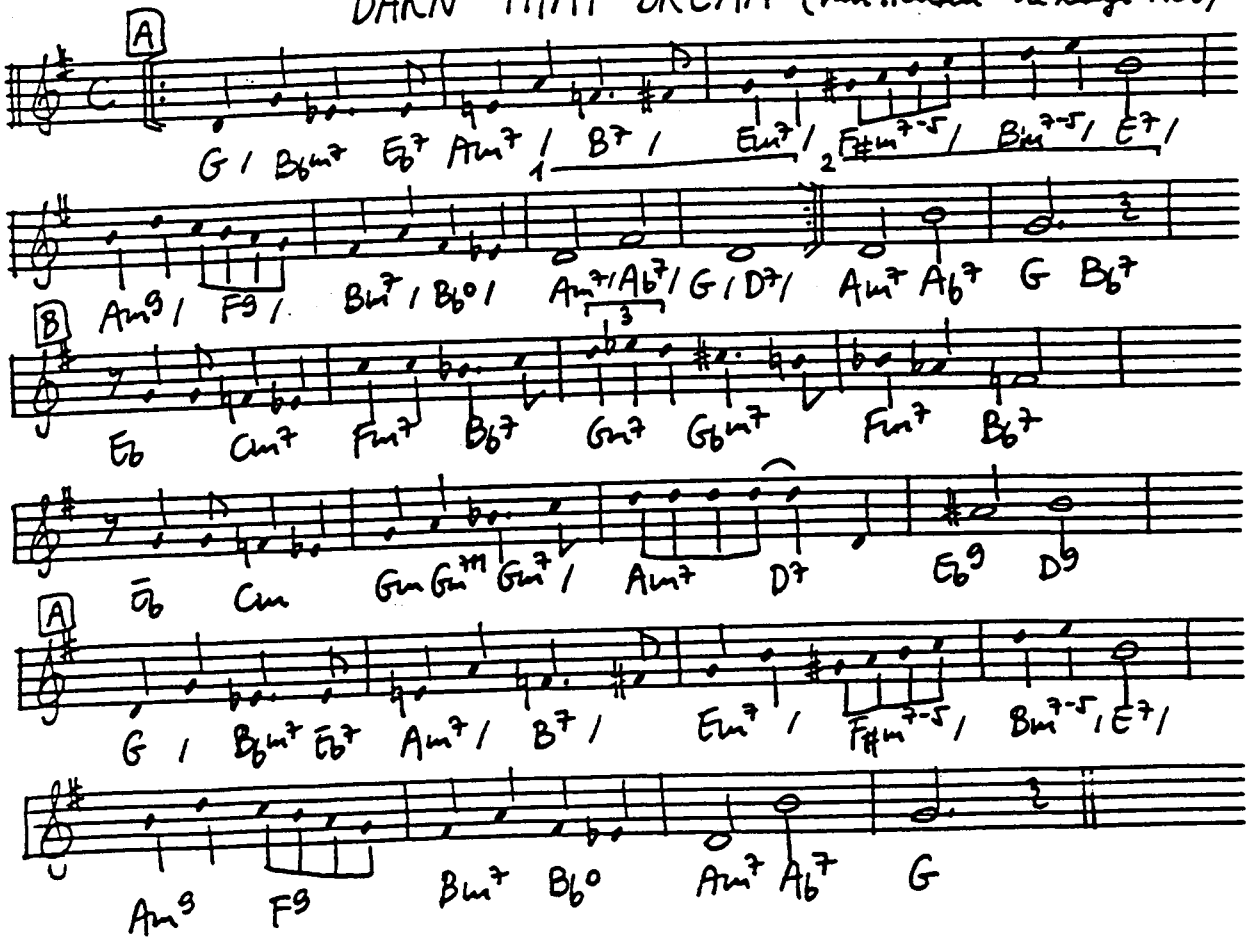
DARLING JE VOUS AIME BEAUCOUP (Jolson 1935)



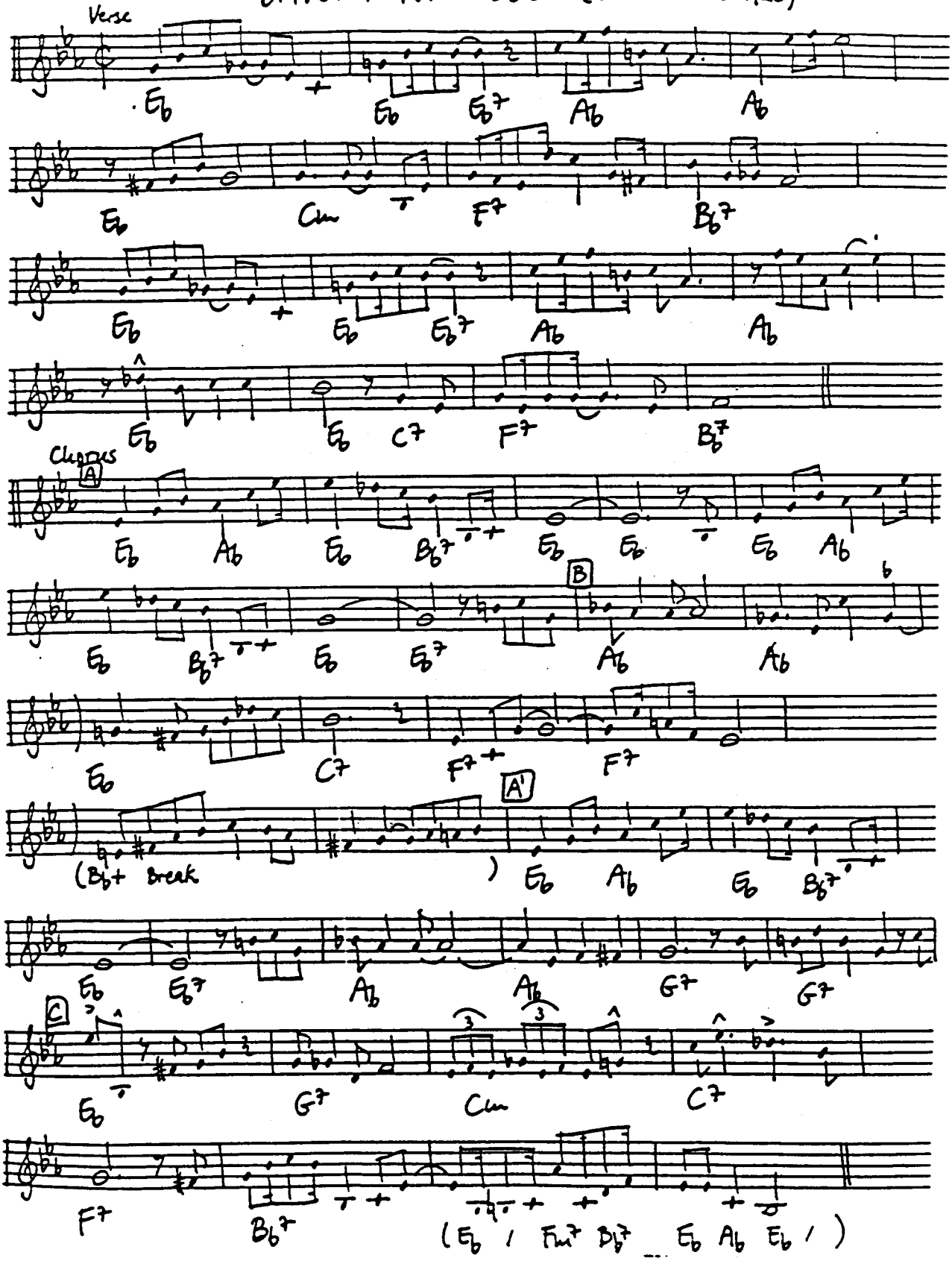
DARLING NELLY GRAY (Hanby 1856)



DARN THAT DREAM (van Heusen - de Lange 1939)

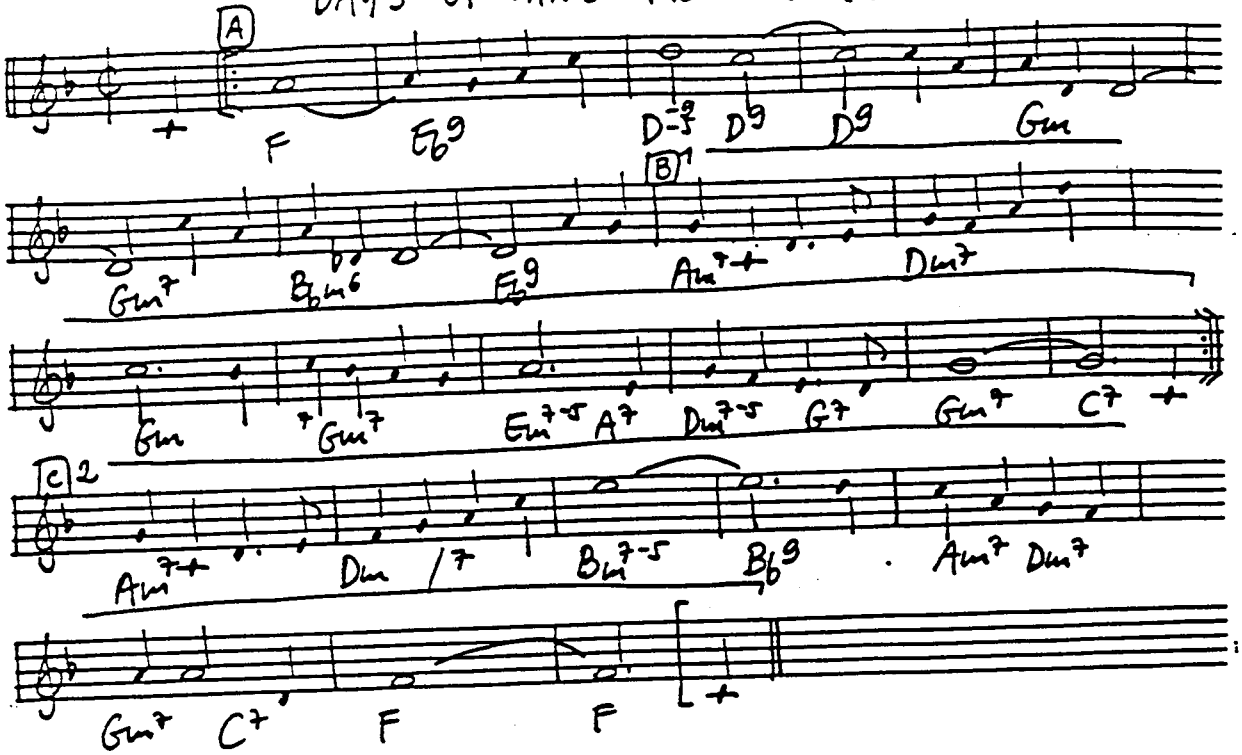


DAVENPORT BLUES (Beiderbecke 1925)

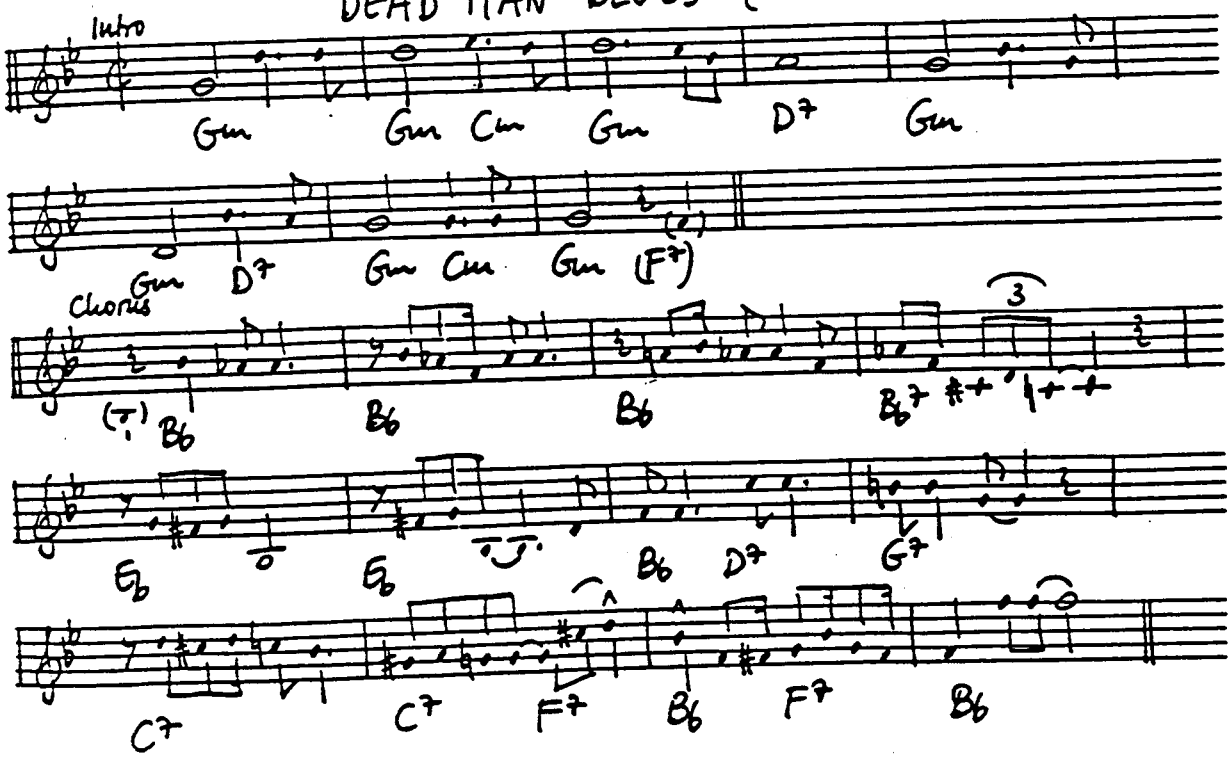


(Transcribed from Red Nichols 27)

DAYS OF WINE AND ROSES (Mancini - Mercer 1962)

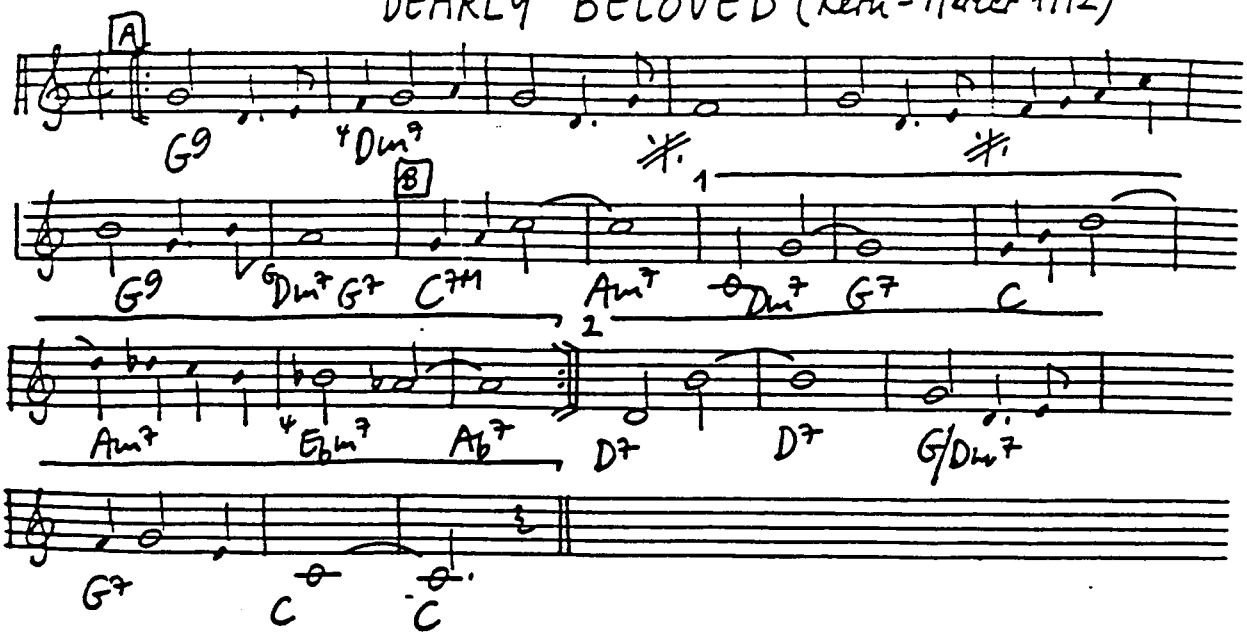


DEAD MAN BLUES (Morton 1926)

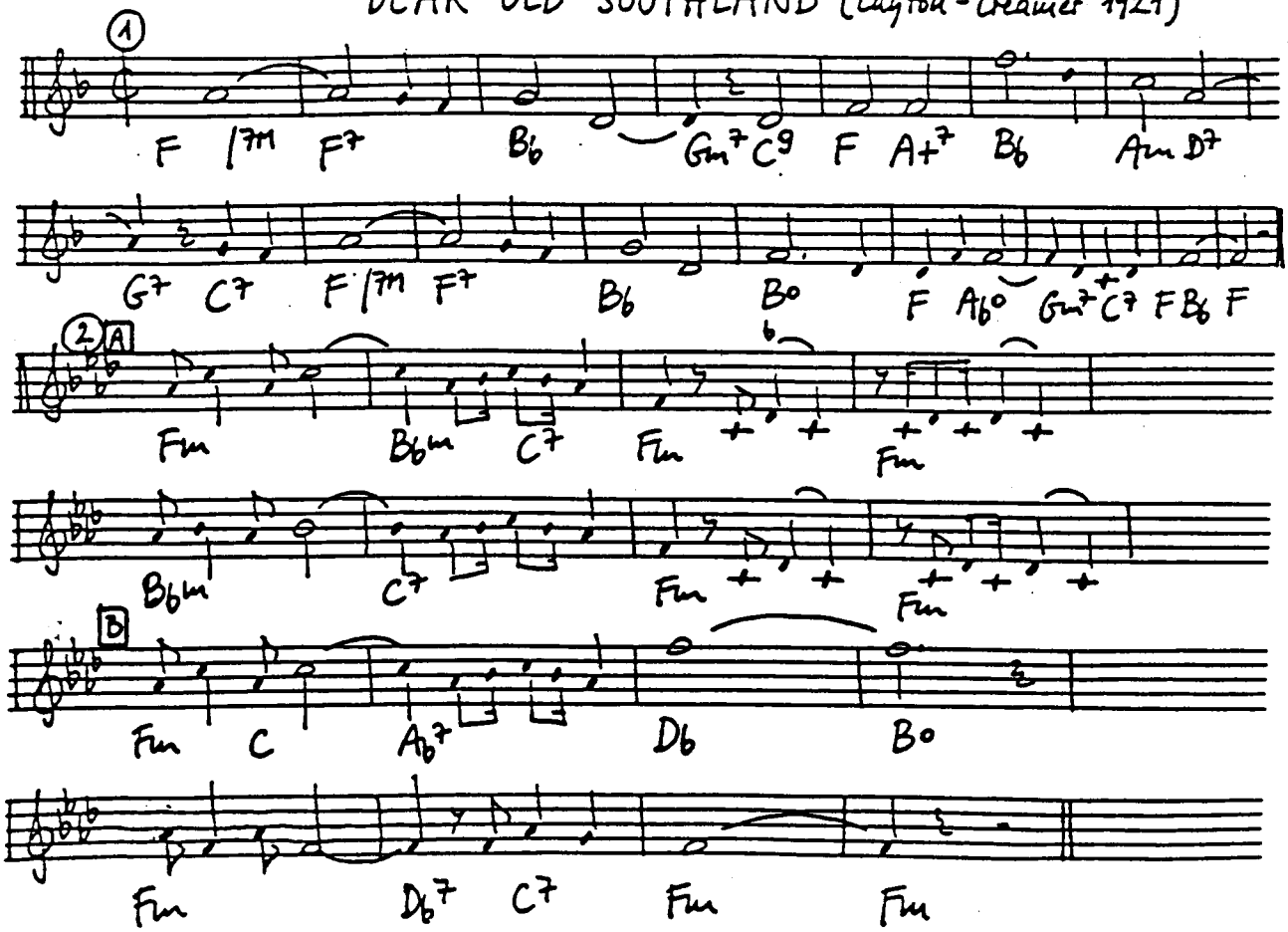


(Transcribed from JR Morton 26)

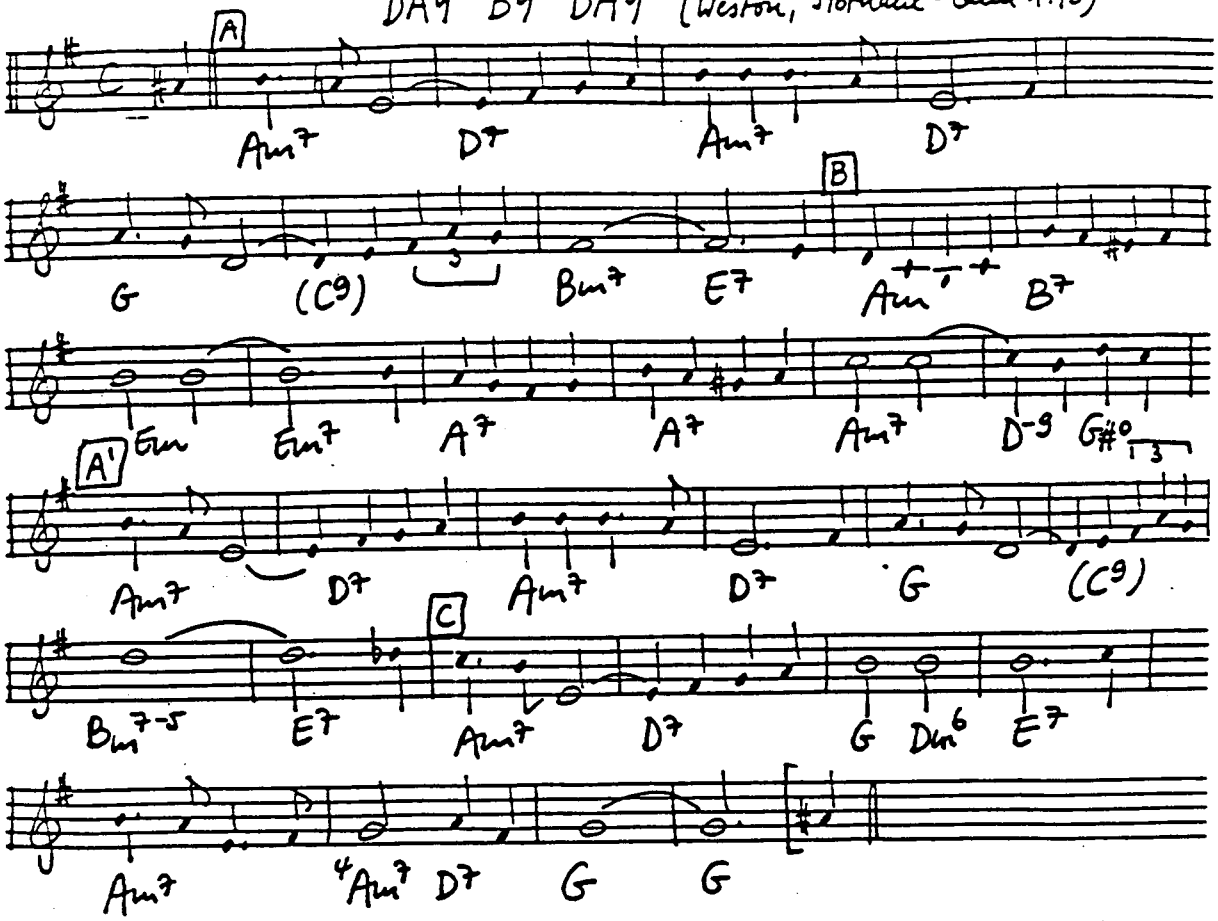
DEARLY BELOVED (Kern - Mercer 1942)



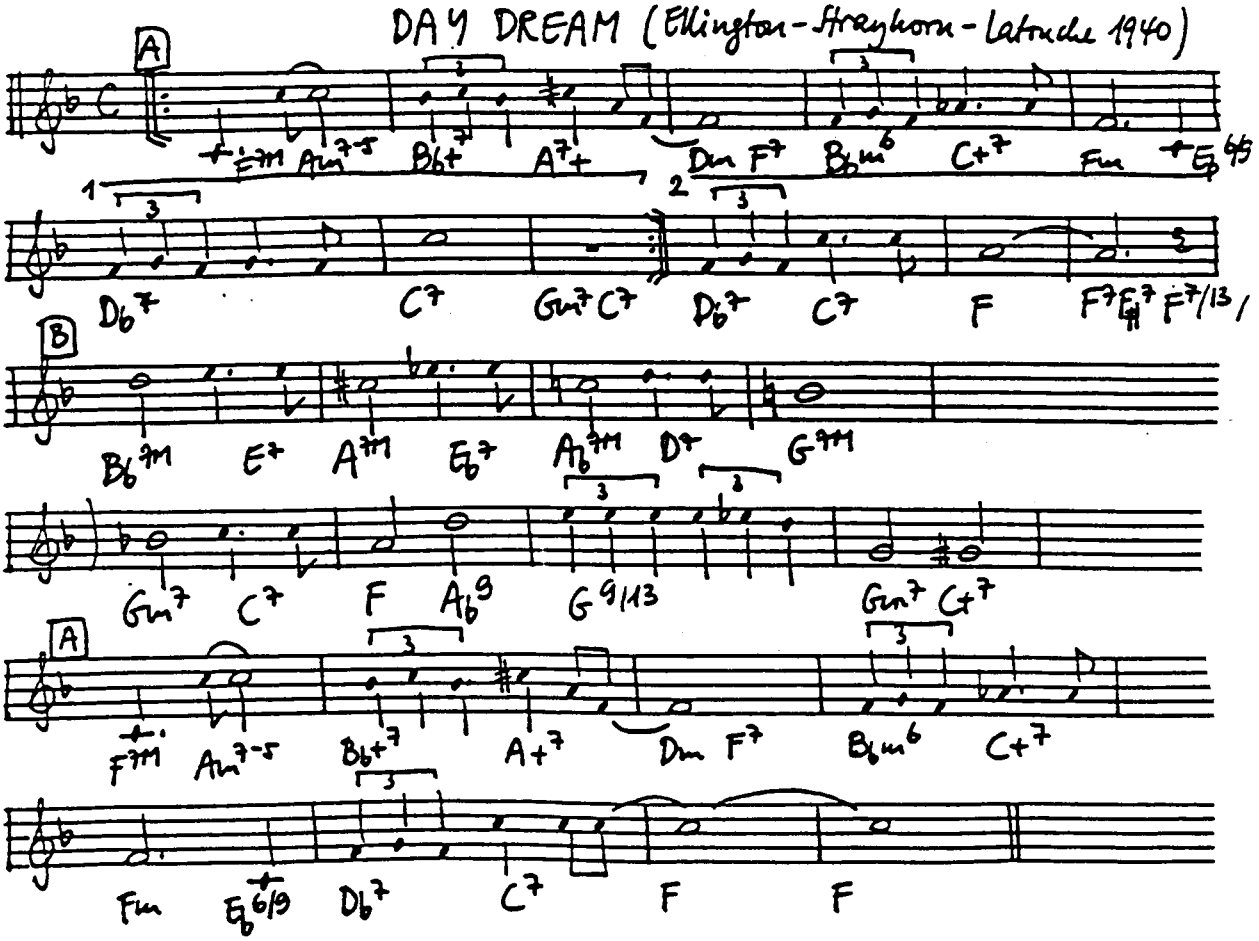
DEAR OLD SOUTHLAND (Layton - Creamer 1921)



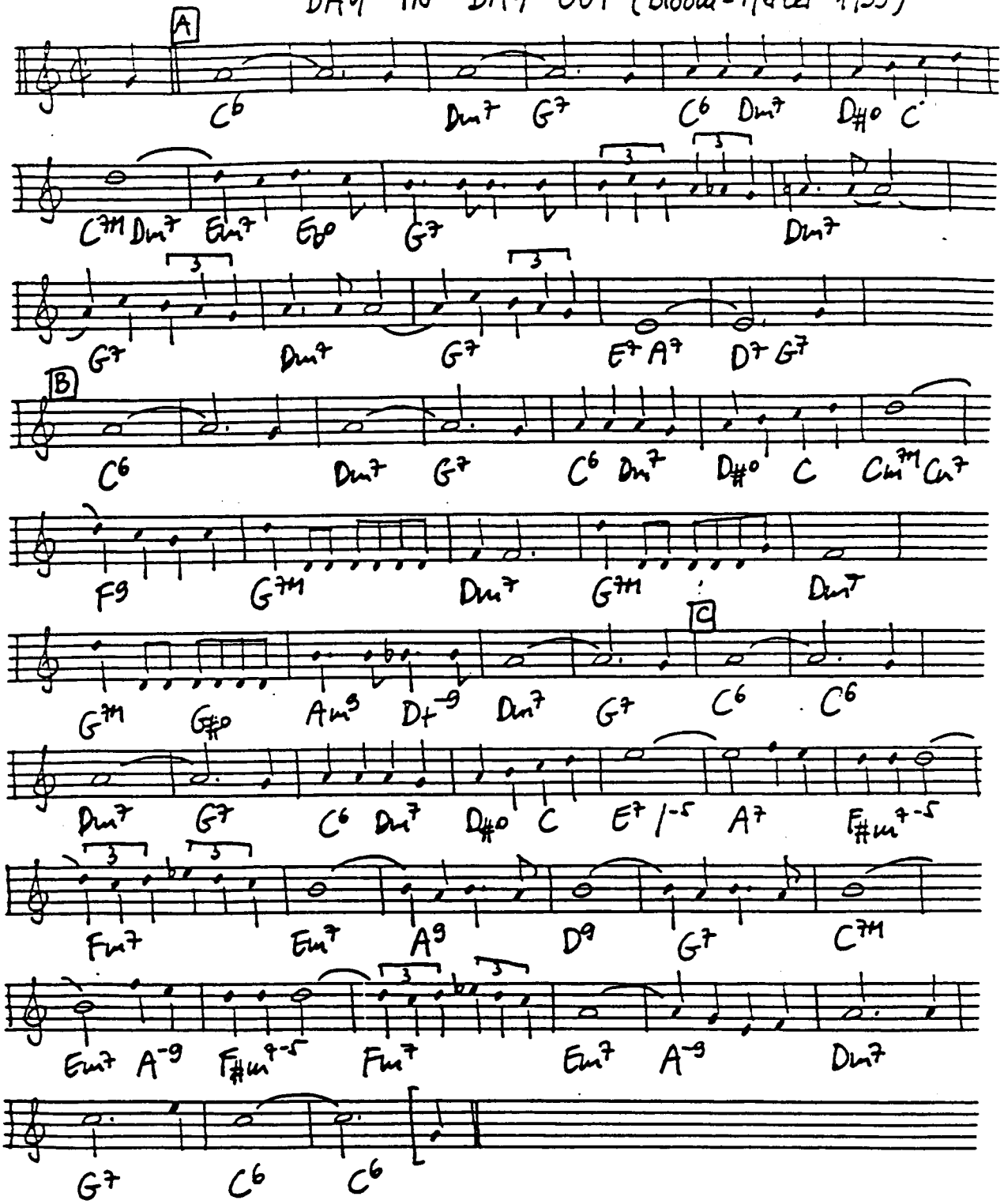
DAY BY DAY (Weston, Stordahl - Cahn 1945)

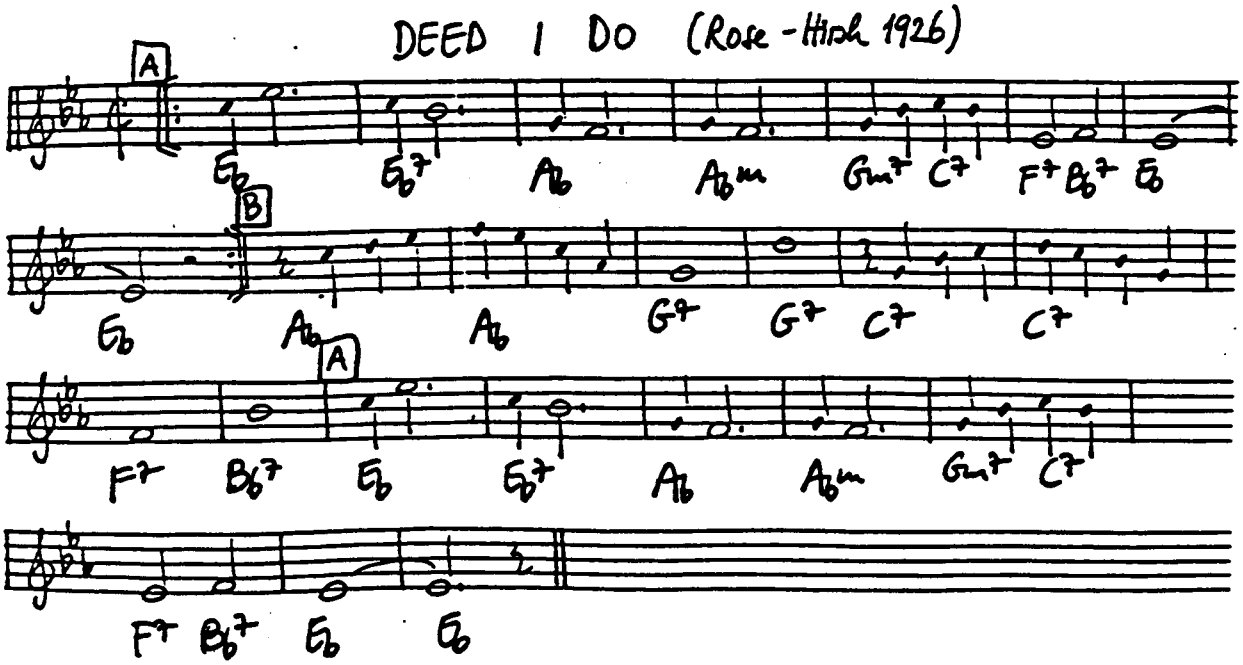


DAY DREAM (Ellington - Strayhorn - Latouche 1940)

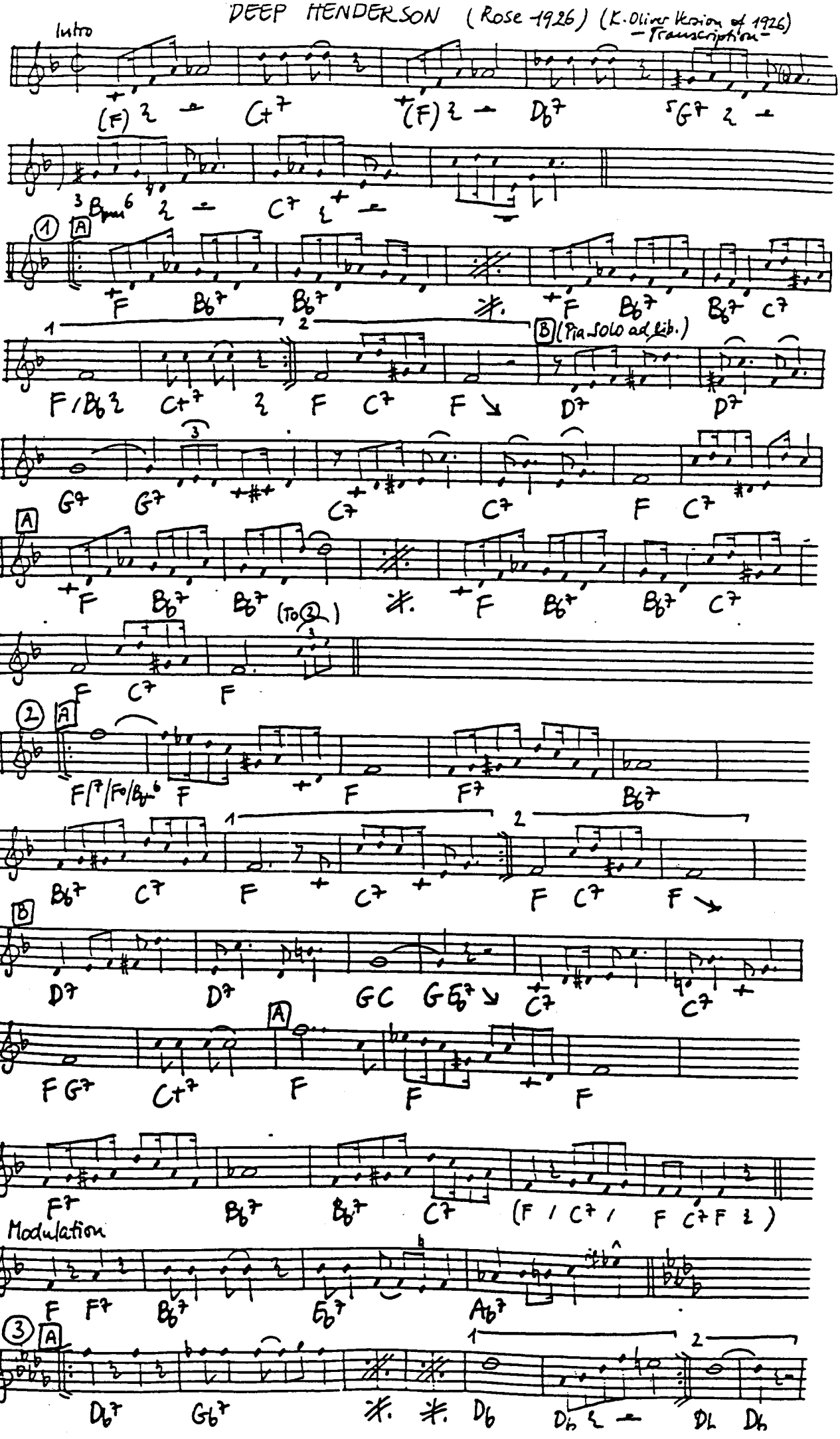


DAY IN DAY OUT (Bloom-Mercer 1939)

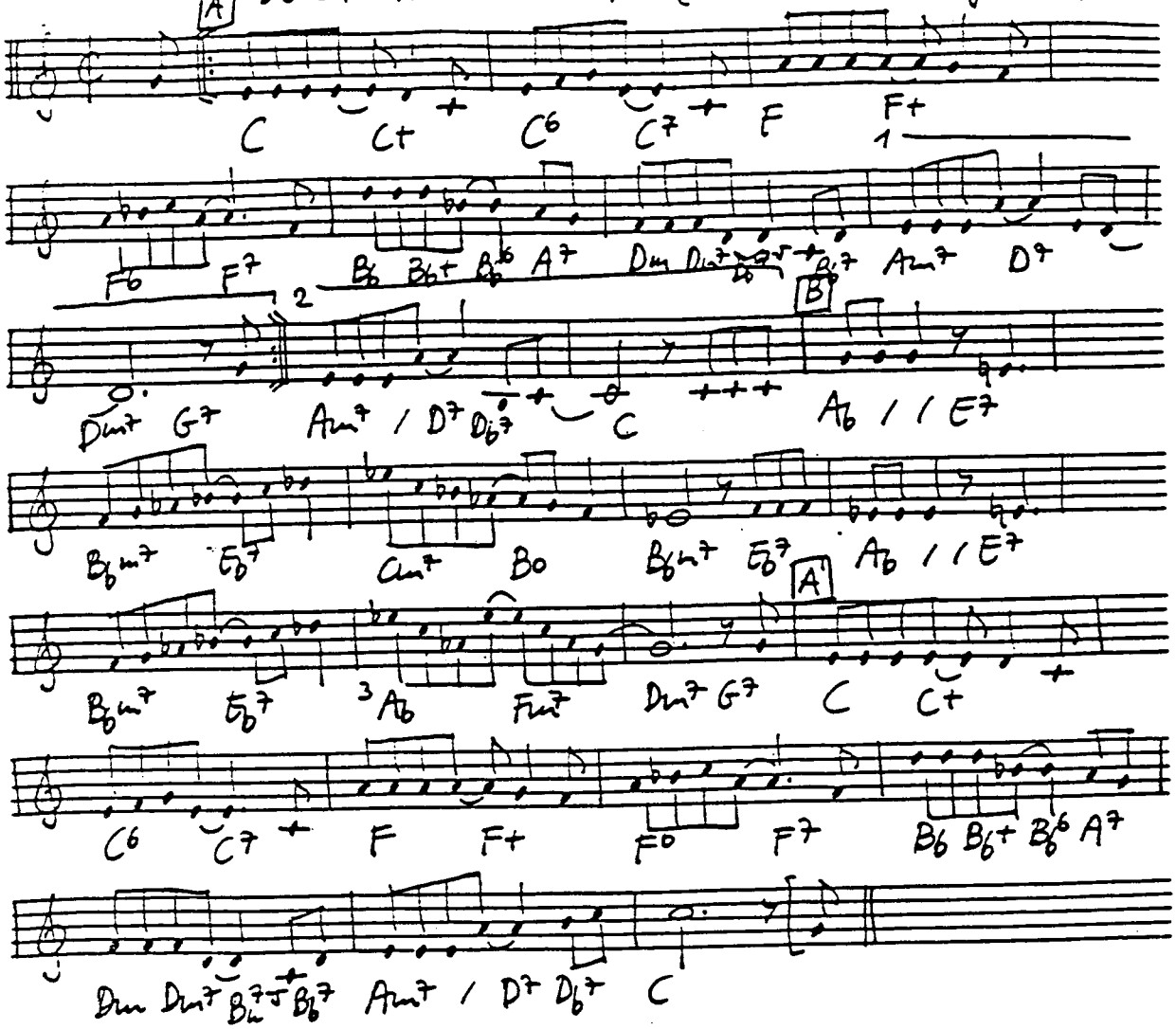



DEED I DO (Rose - Hirsh 1926)
A
Eb
Eb7
Ab
Abm
Gm7
C7
F7
Bb7
Eb
B
Eb
Ab
Ab
G7
G7
C7
C7
A
F7
Bb7
Eb
Eb7
Ab
Abm
Gm7
C7
F7
Bb7
Eb
Eb

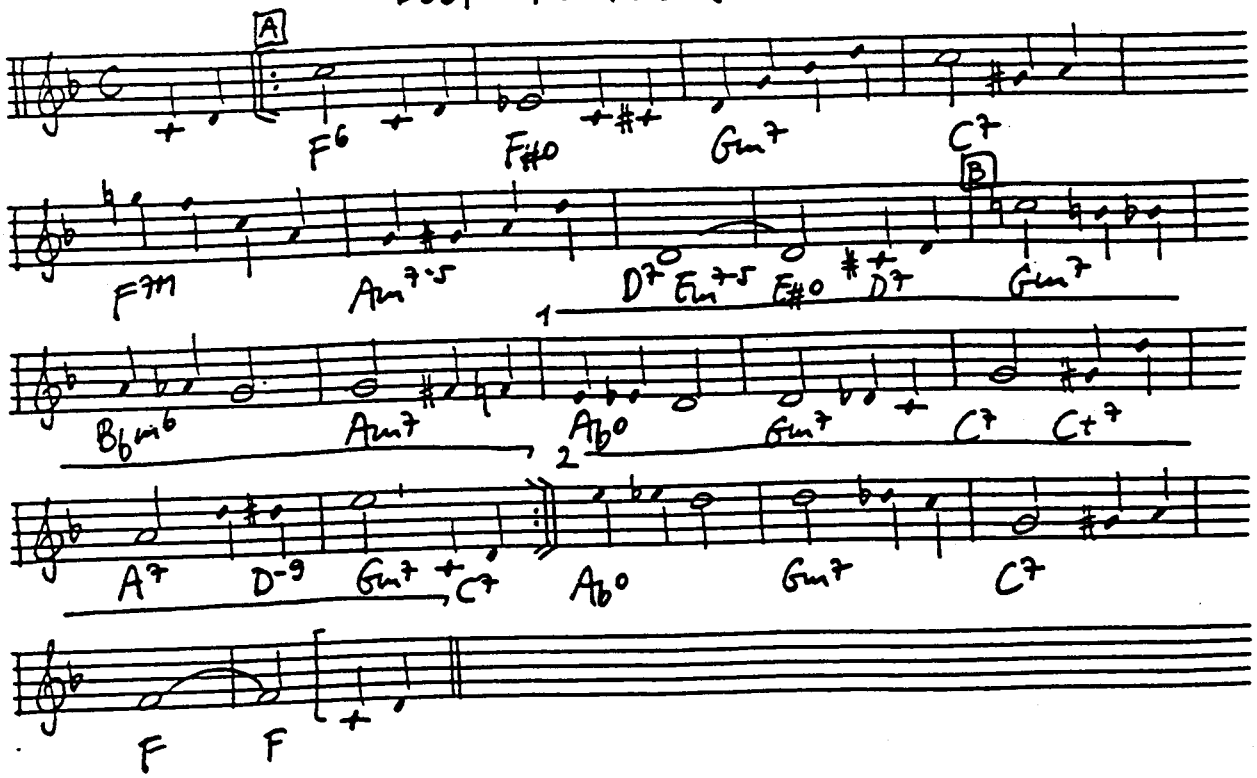
DEEP HENDERSON (Rose 1926) (K. Oliver Version of 1926) — Transcription —



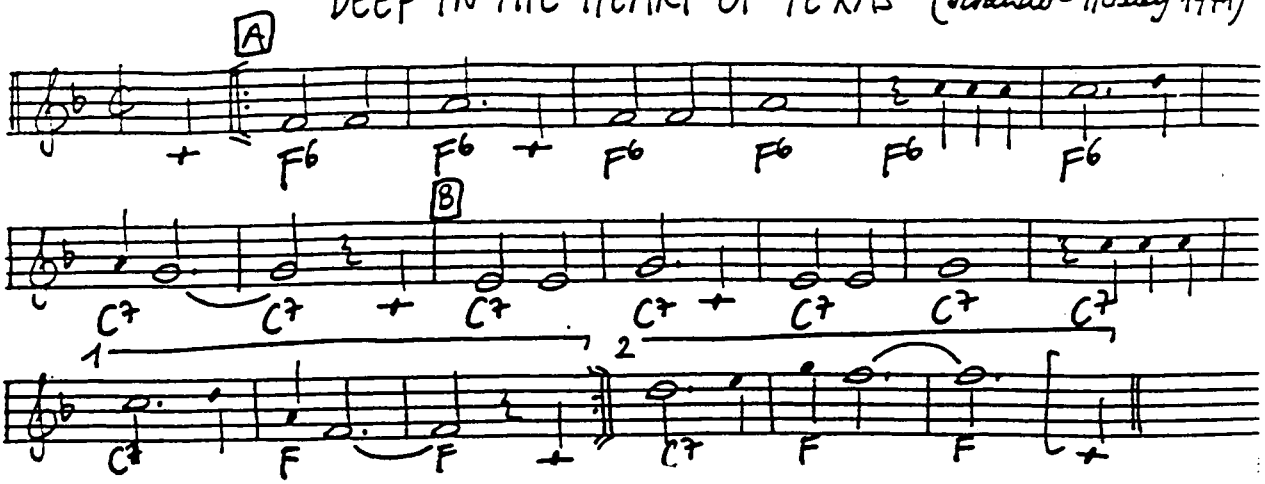
DEEP IN A DREAM (van Heusen - de Lange 1938)



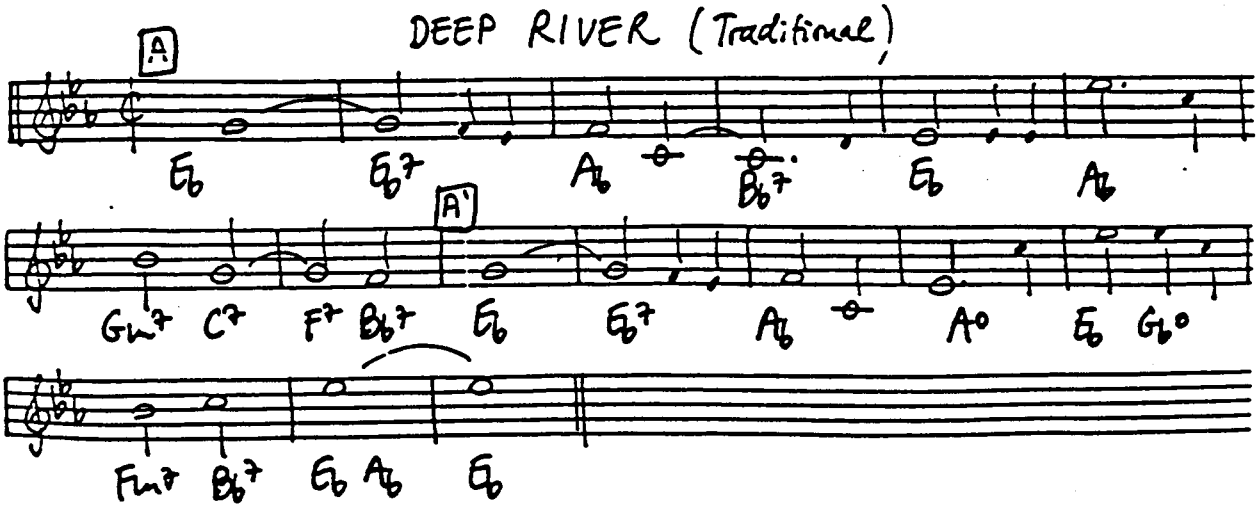
DEEP PURPLE (de Rose - Parish 1934)



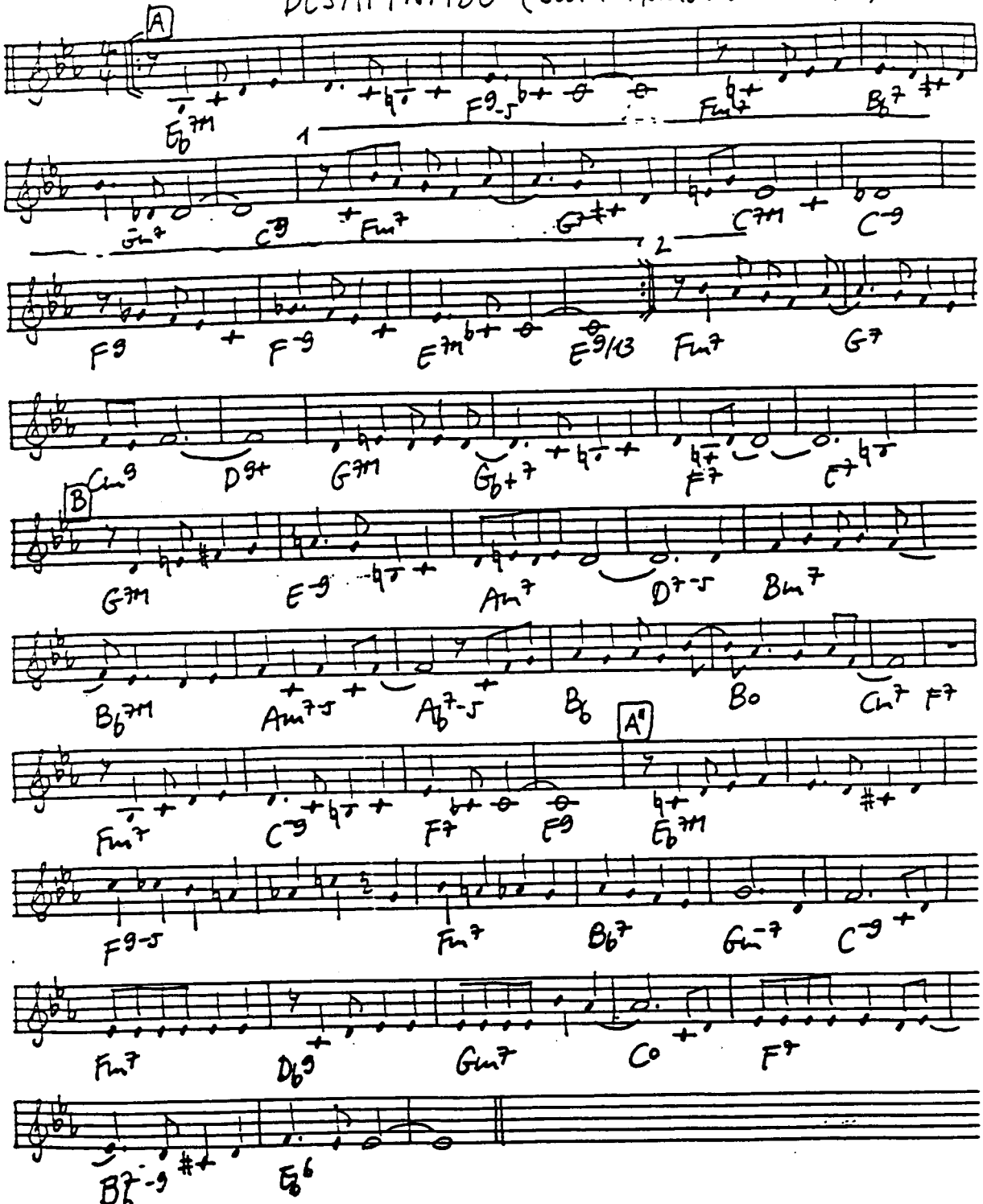
DEEP IN THE HEART OF TEXAS (Swander-Hedley 1941)



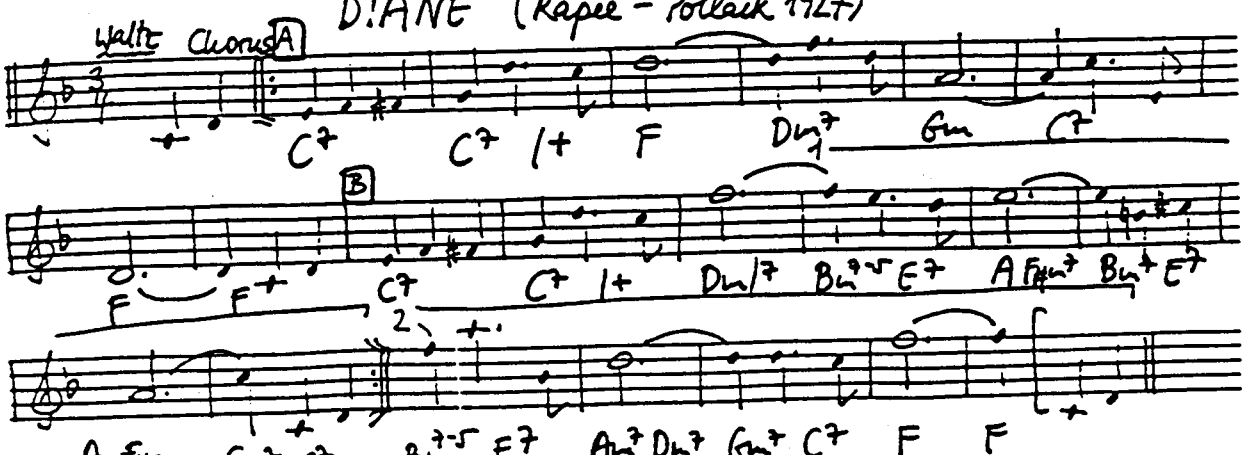
DEEP RIVER (Traditional)



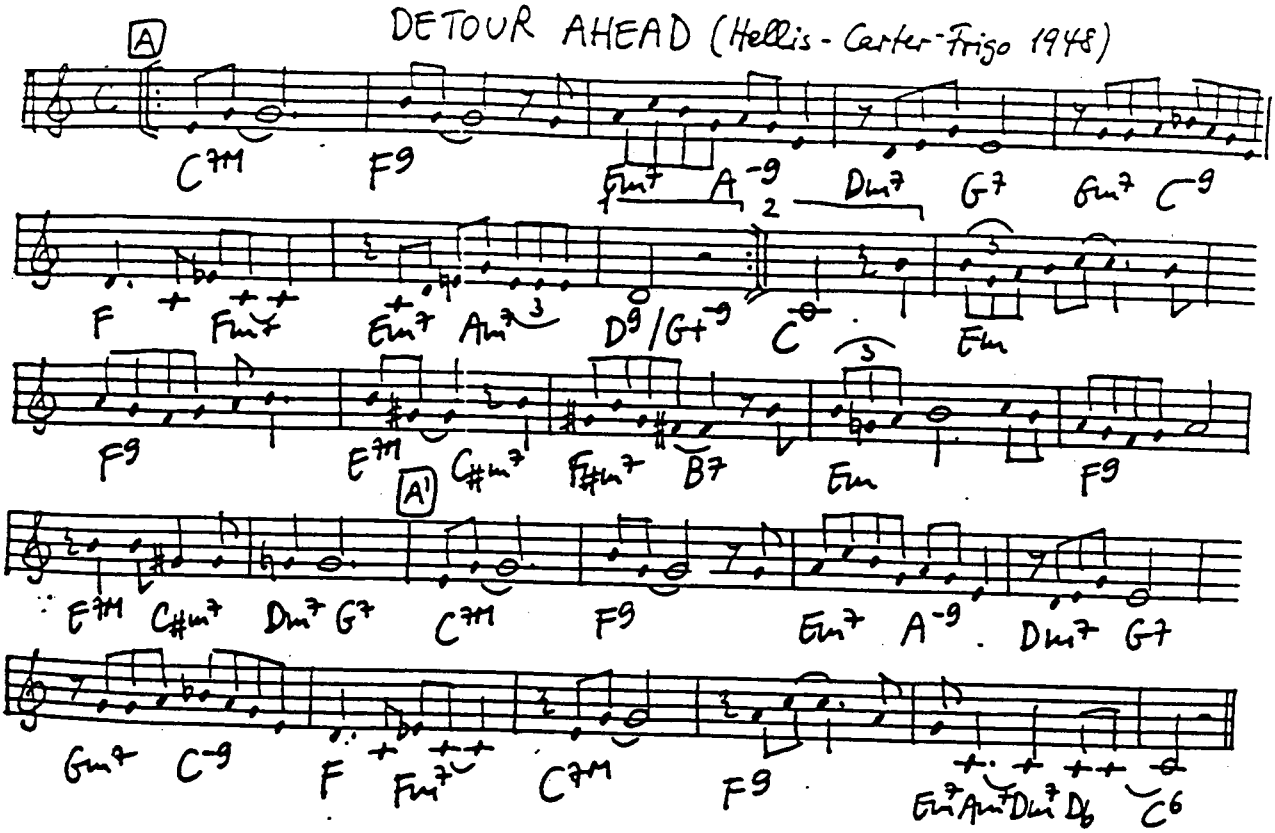
DESAFINADO (Jobim - Mendonca - Lees 1959)



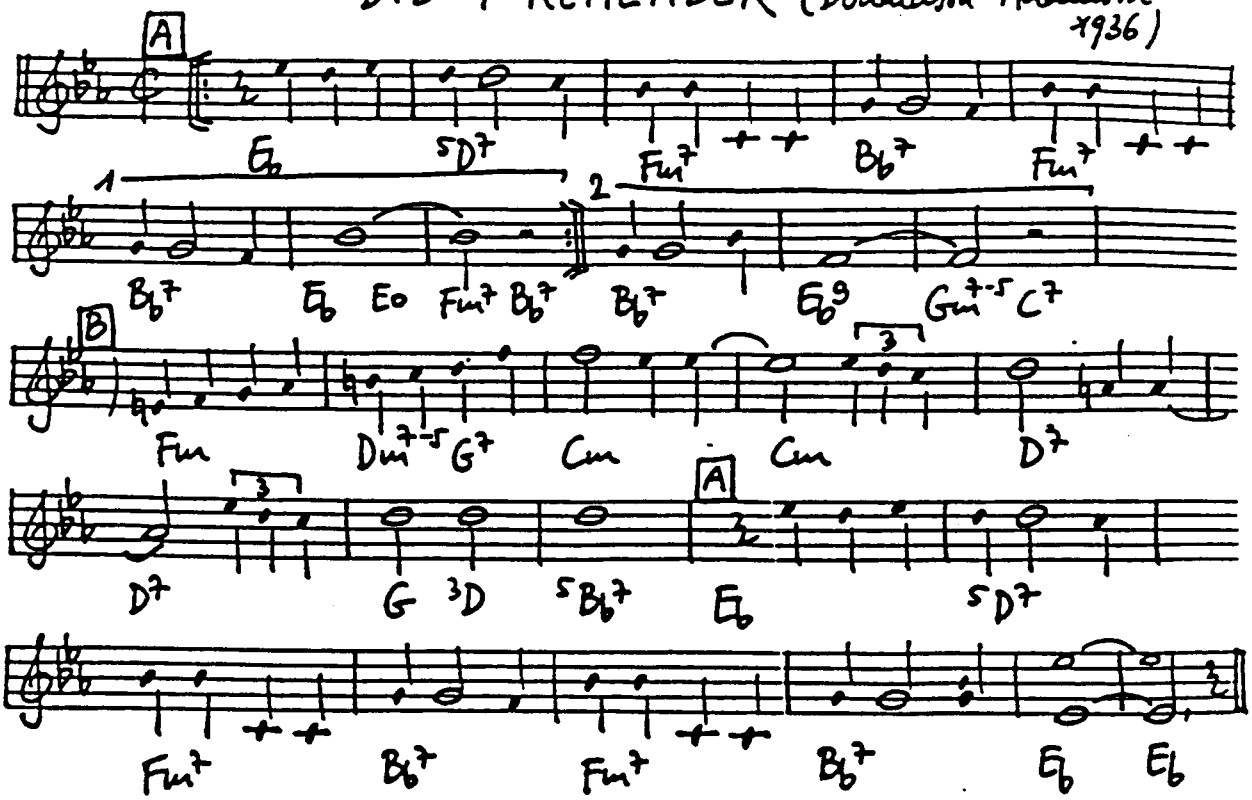
DIANE (Rapee - Pollack 1927)



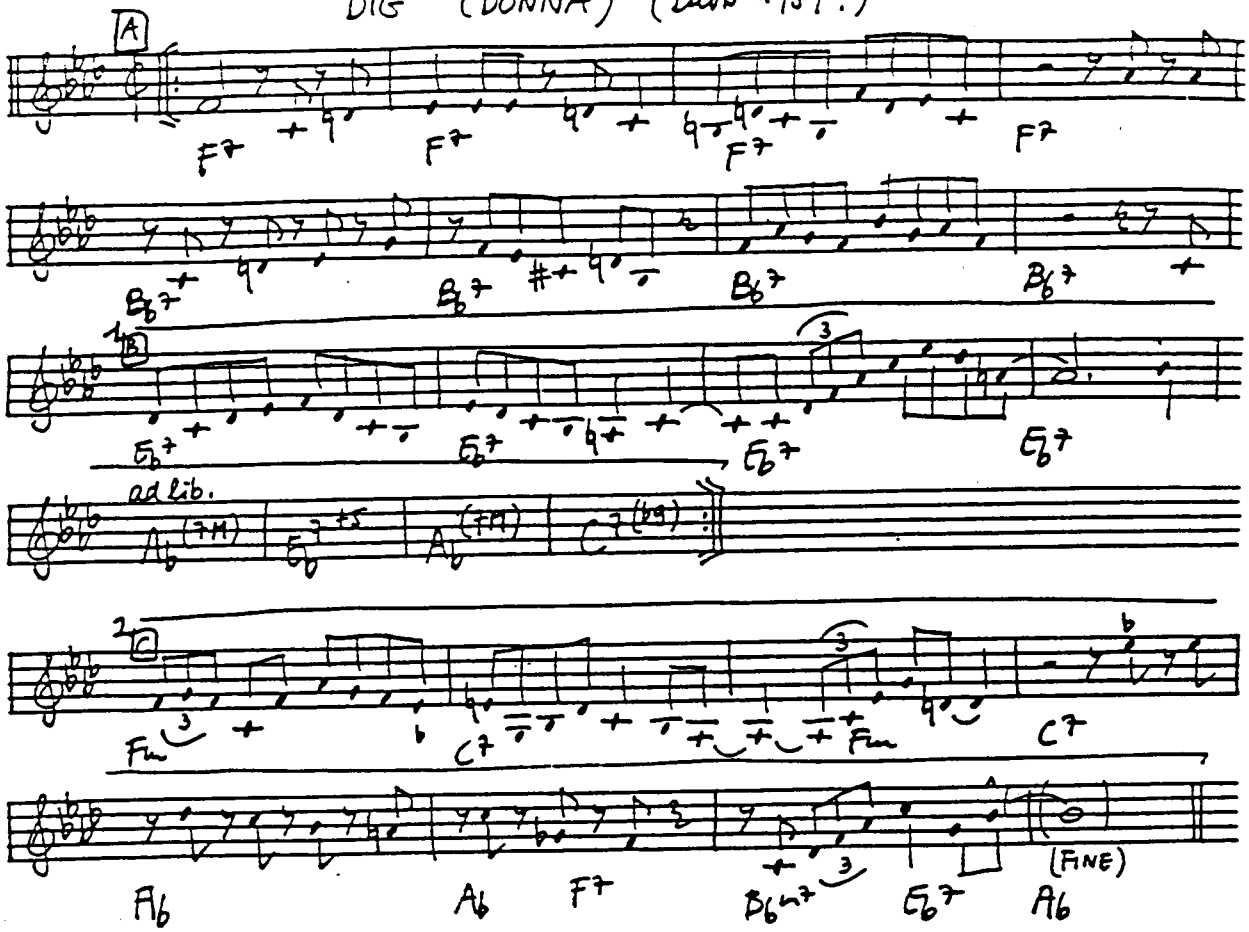
DETOUR AHEAD (Hellis - Carter - Frigo 1948)



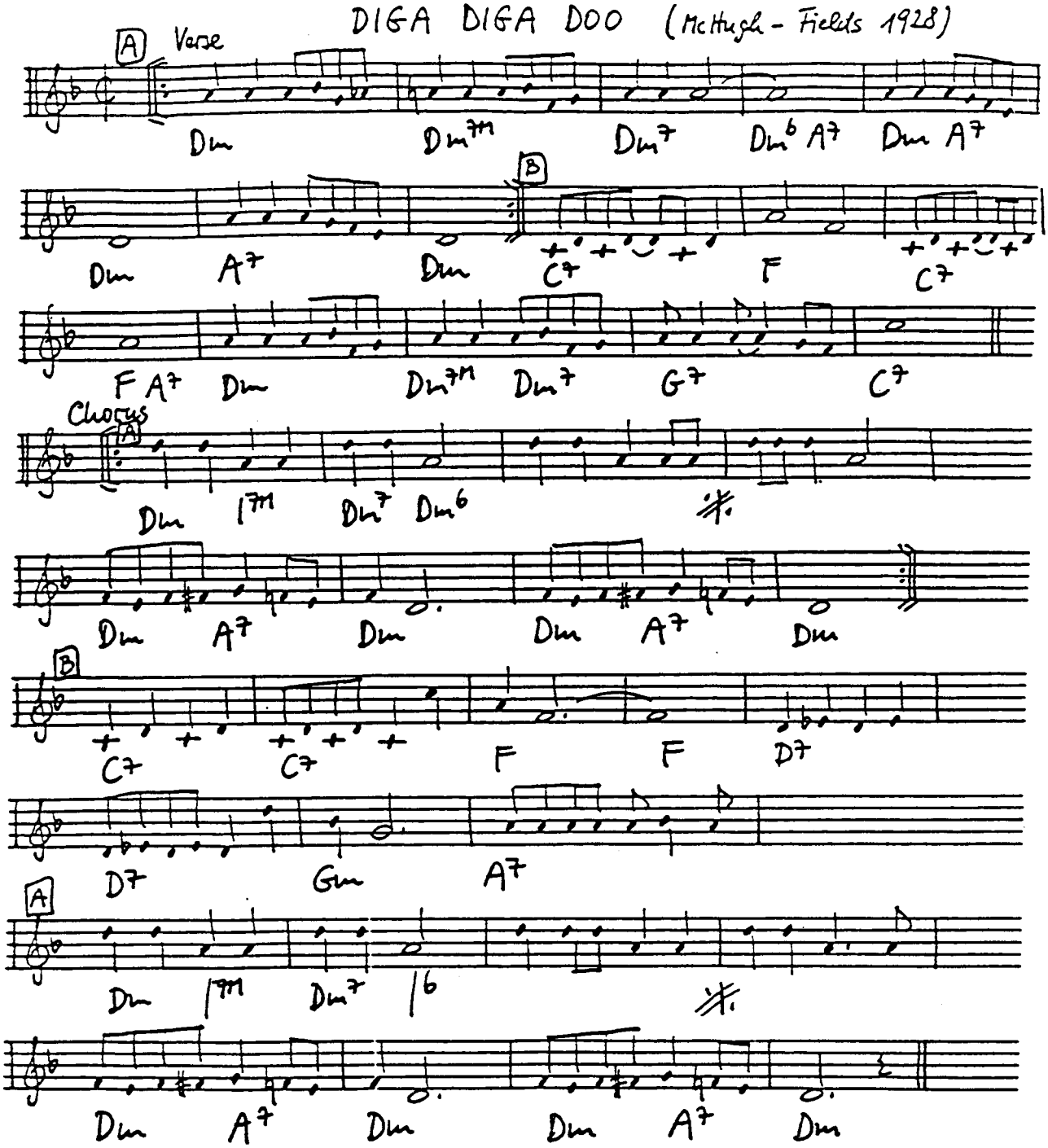
DID I REMEMBER (Donaldson - Adamson 1936)



DIG (DONNA) (Davis 1951?)

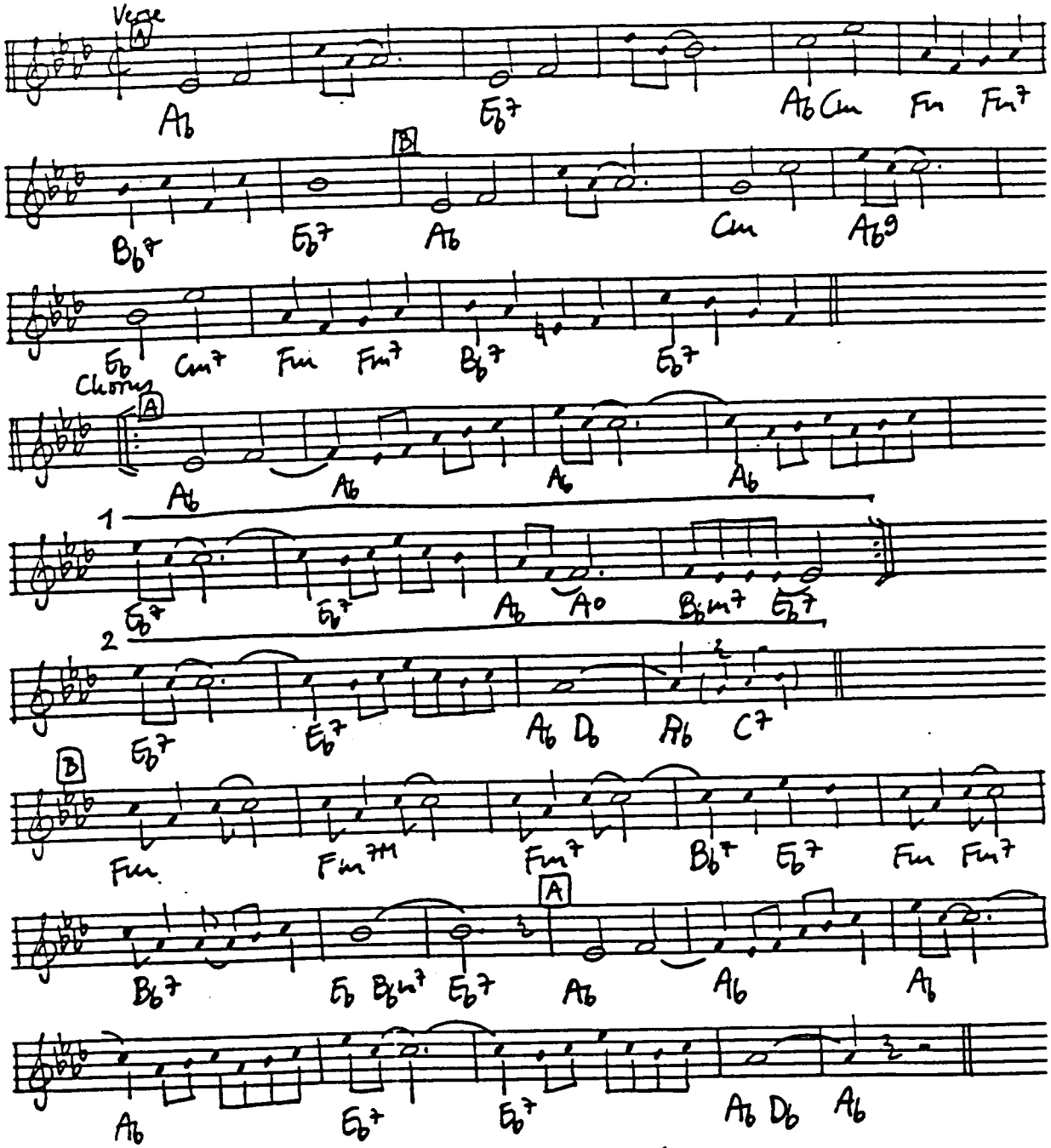


DIGA DIGA DOO (McHugh - Fields 1928)



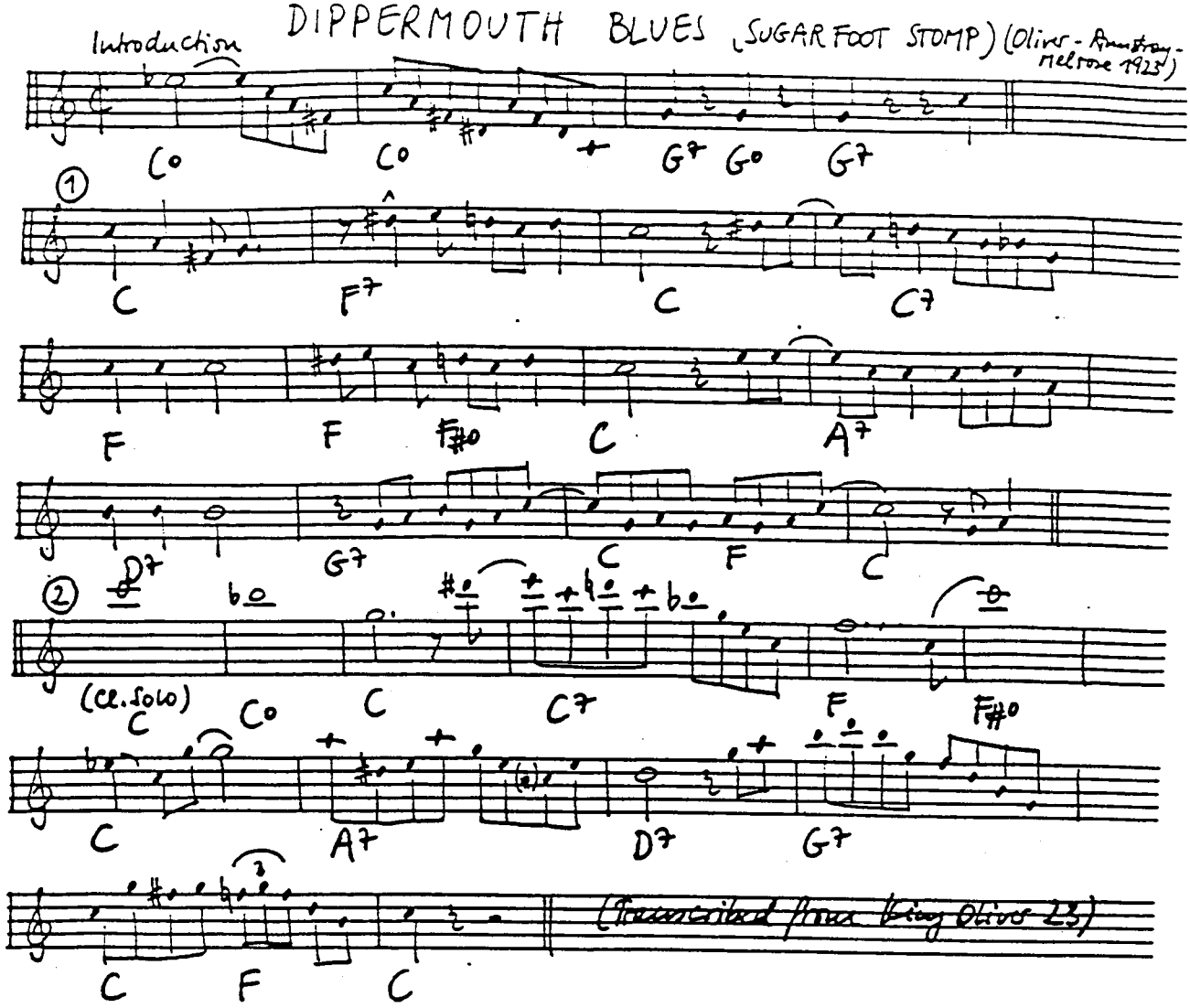
Chorus: Zulu man is feelin' blue, hear his heart beat a little tatoo,
DIGA DIGA DOO diga doo doo, diga diga doo diga doo.
you love me and I love you, and when you love it is natural to
DIGA DIGA DOO diga...
I'm so very diga diga doo by nature,
if you don't say diga diga to your mate you're gonna lose a papa,
so let those funny people smile, how can there be a Virgin Isle with
DIGA DIGA DOO Diga doo doo, diga diga doo diga doo.

DINAH (Akst - Lewis - Young 1925)

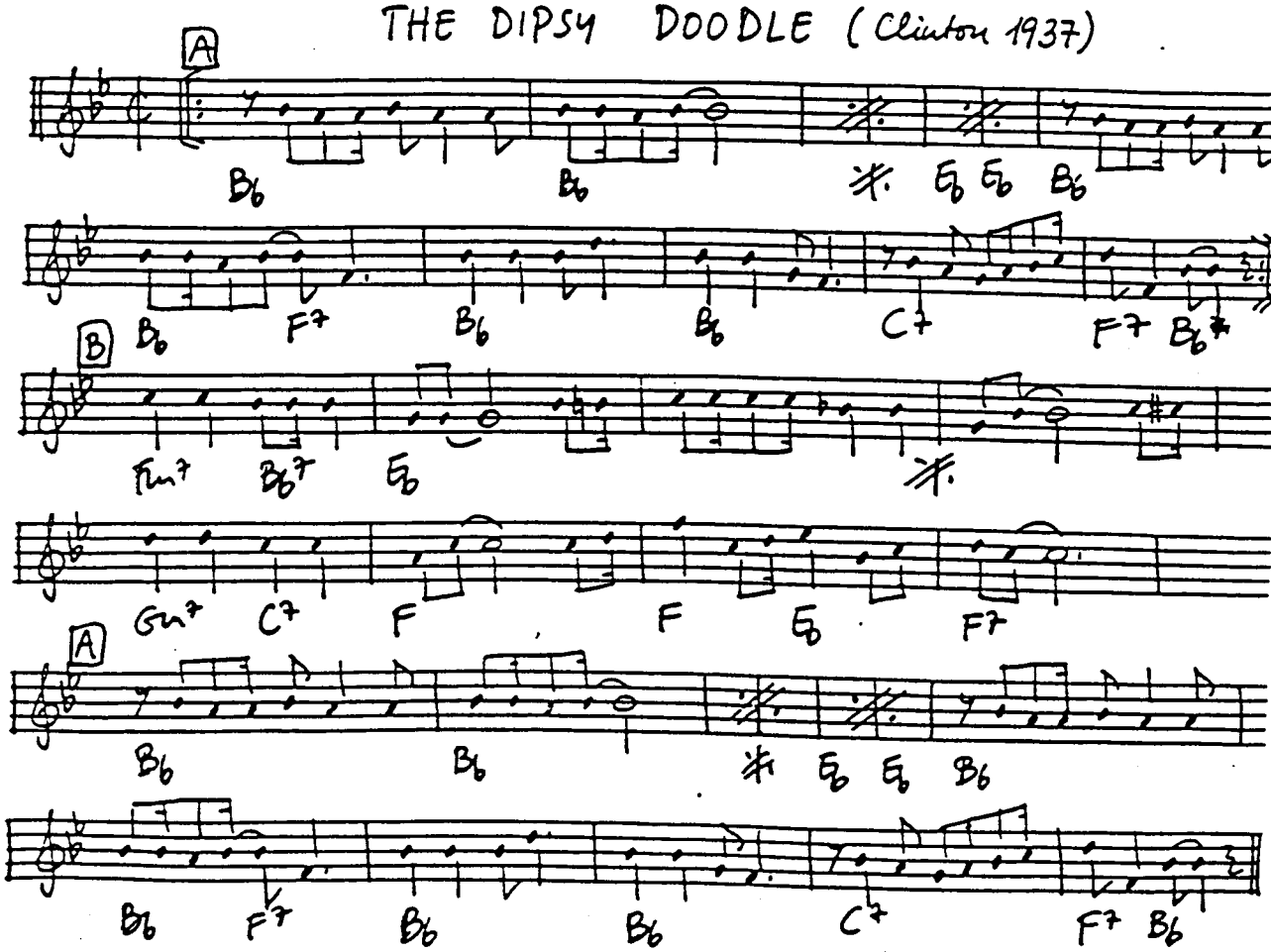


Chorus: DINAH, is there anyone finer, in the state of Carolina,
If there is and you know 'er, show 'er to me?
Dinah, with her Dixie eyes blazin', how I love to sit and gaze into the eyes of Dinah Lee.
Ev'ry night, why do I shake with fright, because my Dinah might change her mind about me.
Dinah, if she wandered to China, I would hop an ocean liner,
just to be with Dinah Lee!

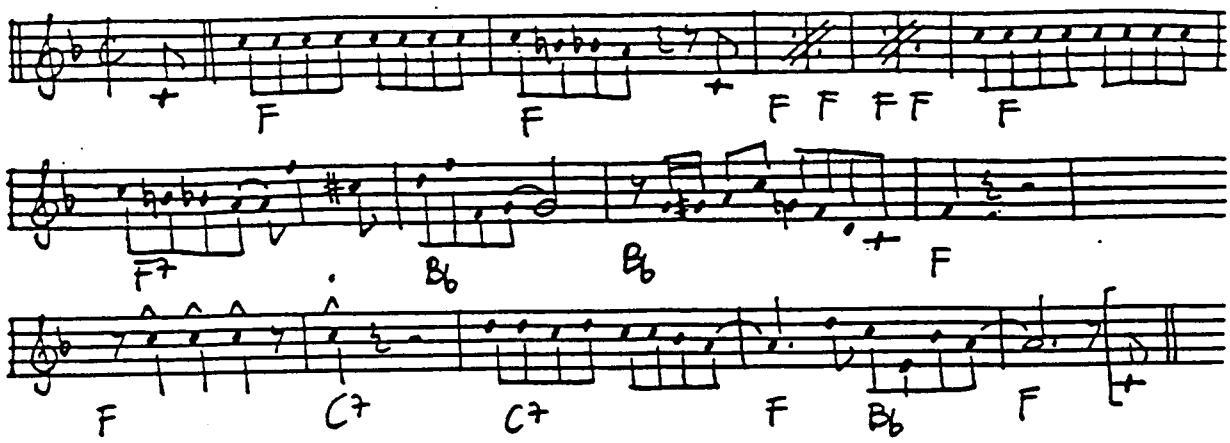
DIPPERMOUTH BLUES (SUGAR FOOT STOMP) (Oliver - Armstrong - Melrose 1923)



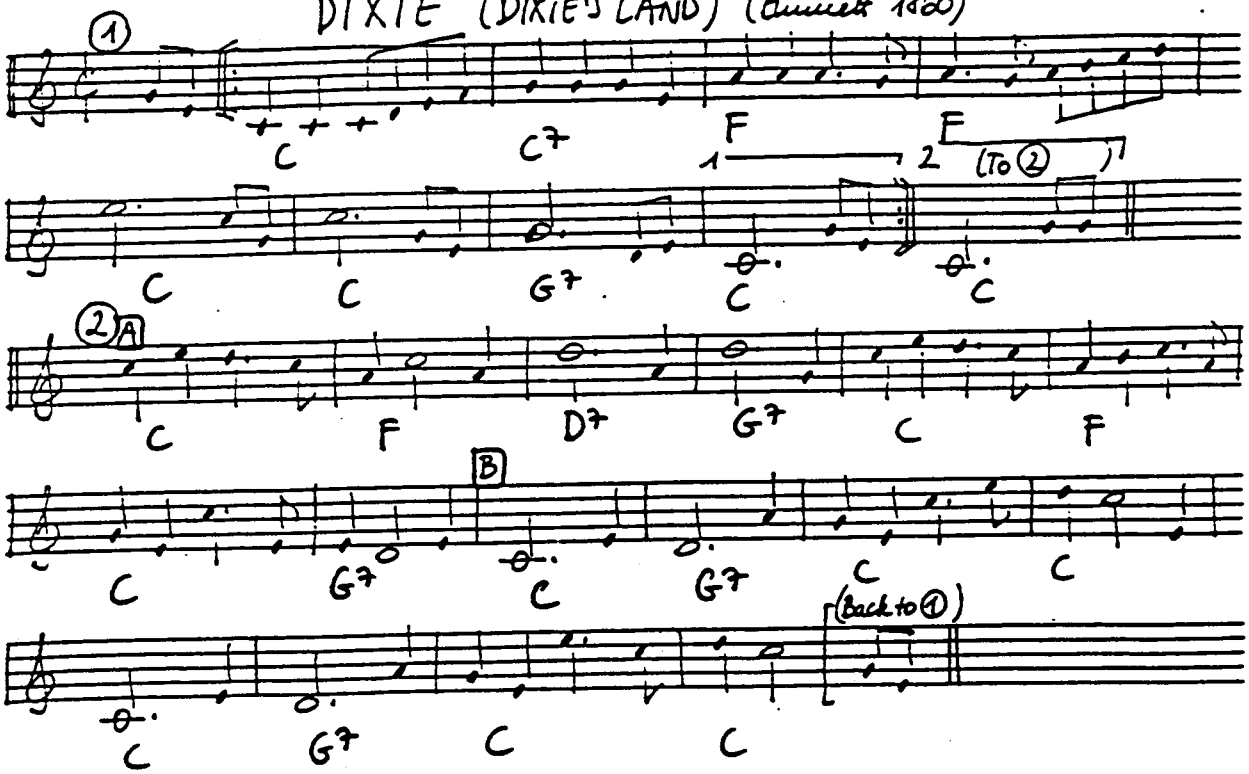
THE DIPSY DOODLE (Clinton 1937)



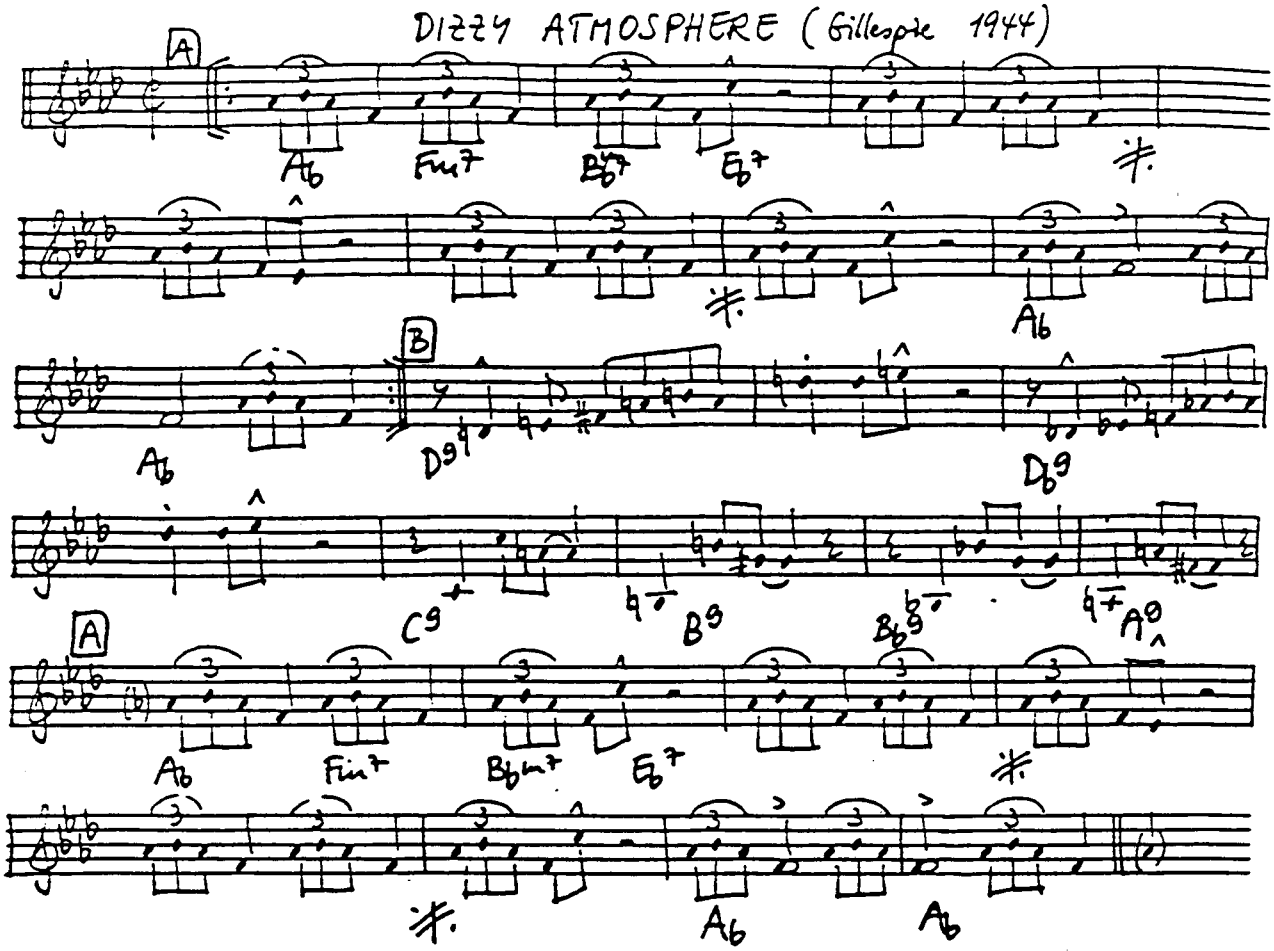
THE DIRTY DOZENS (Perryman - Williams 1929)



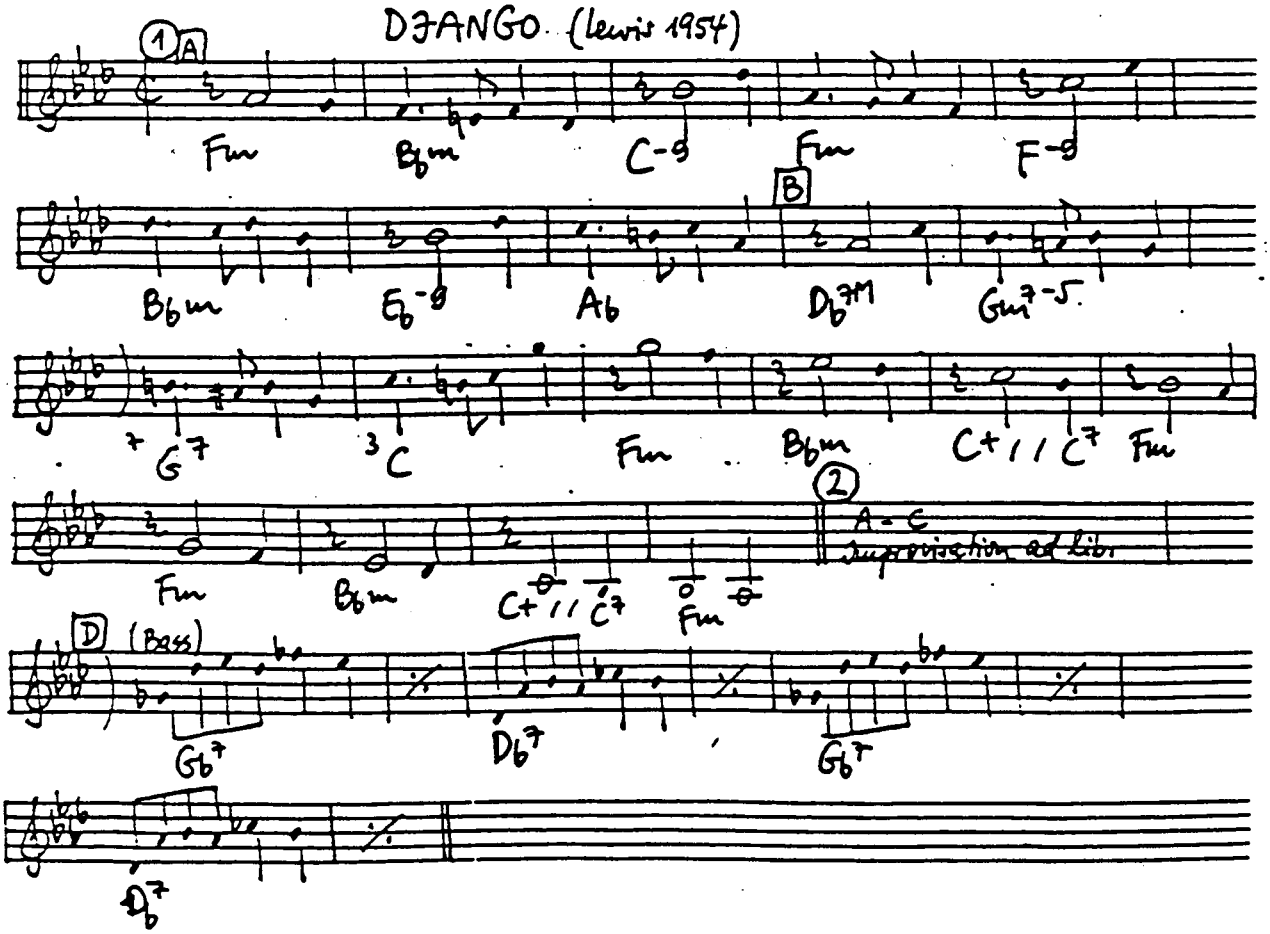
DIXIE (DIXIE'S LAND) (Emmett 1860)



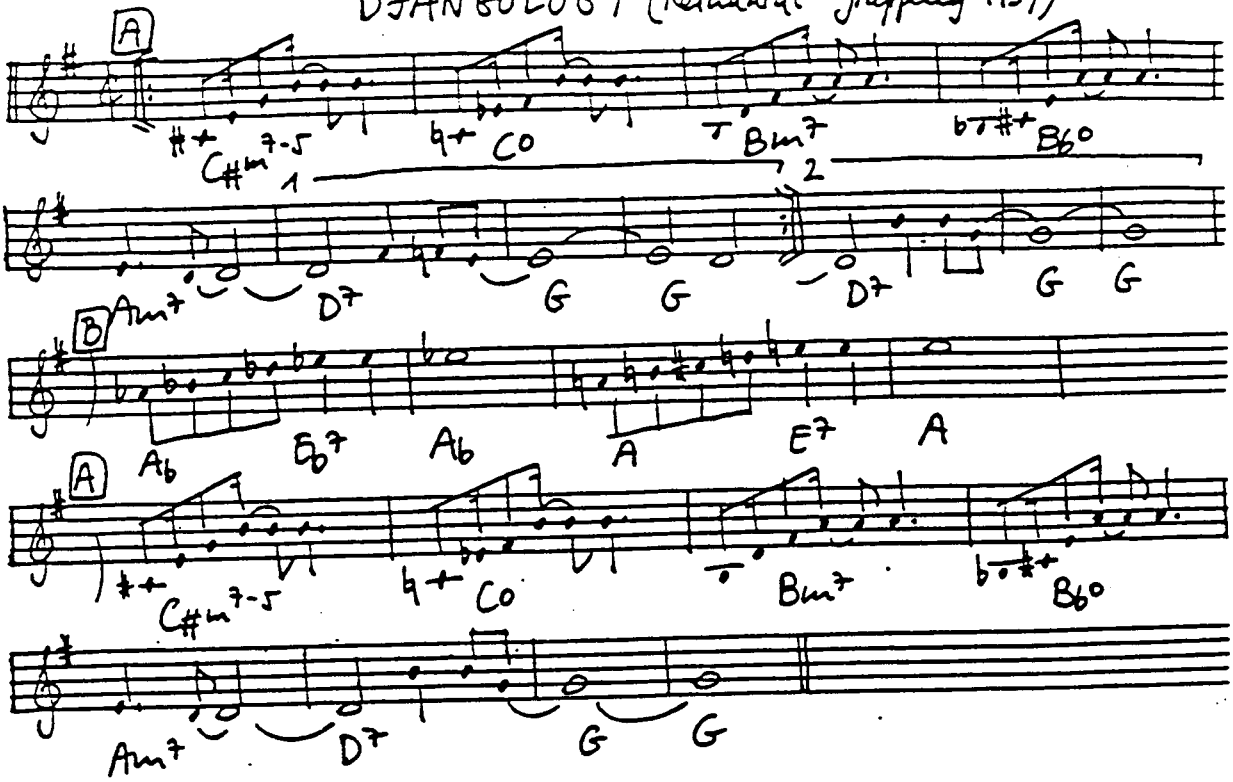
DIZZY ATMOSPHERE (Gillespie 1944)



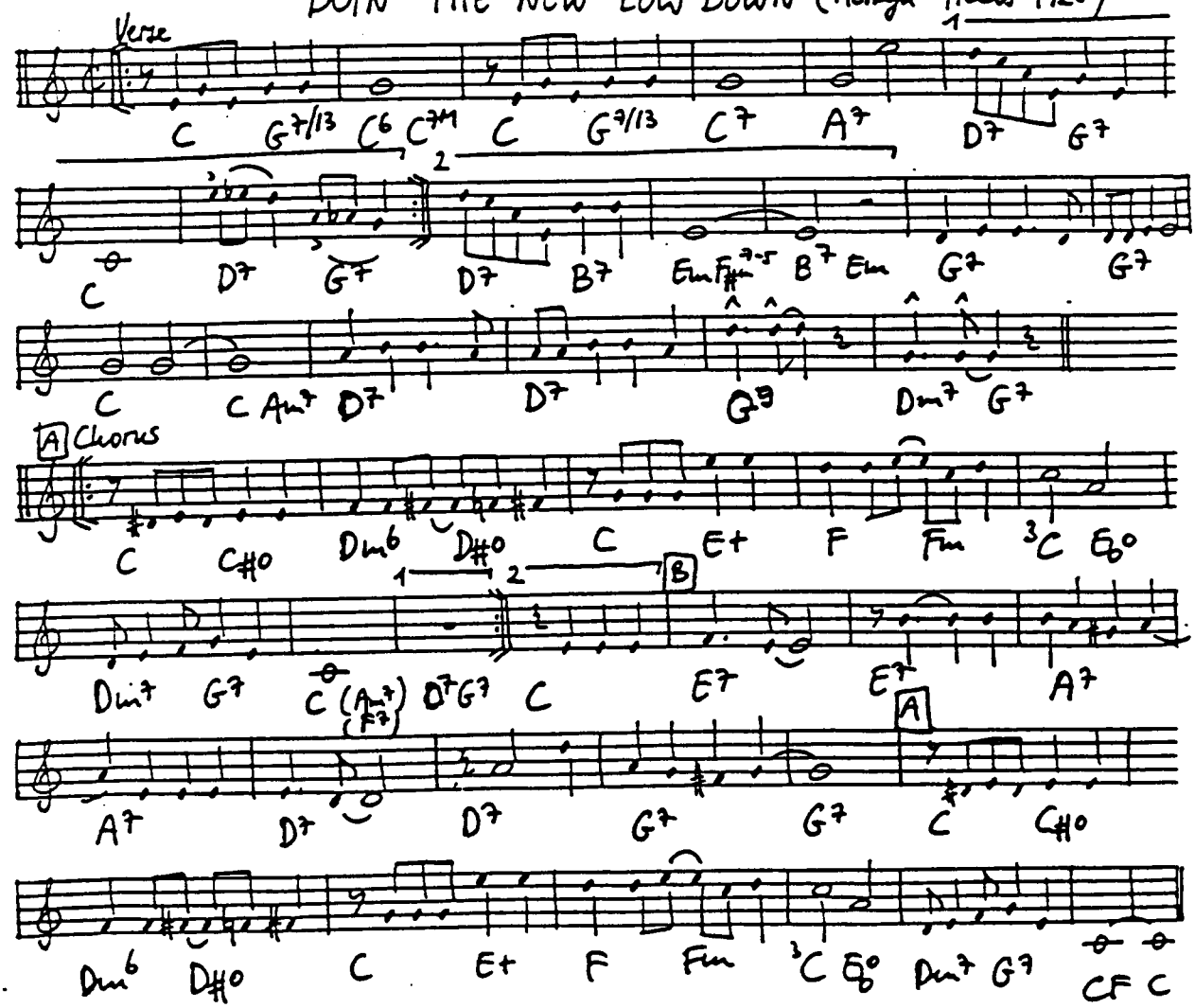
DJANGO (Lewis 1954)



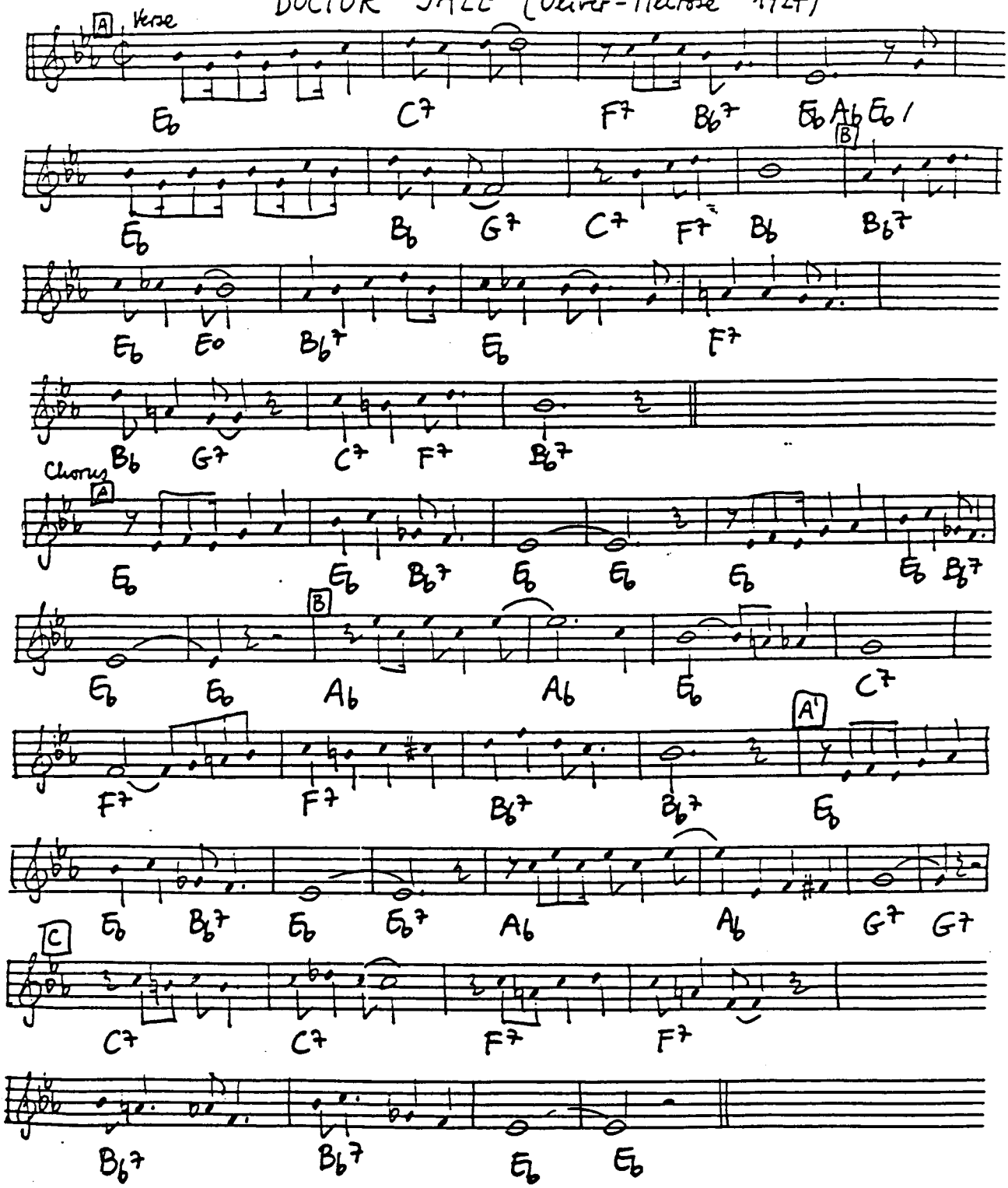
DJANGOLOGY (Reinhardt - Grappelly 1937)



DOIN' THE NEW LOW DOWN (McHugh - Fields 1928)

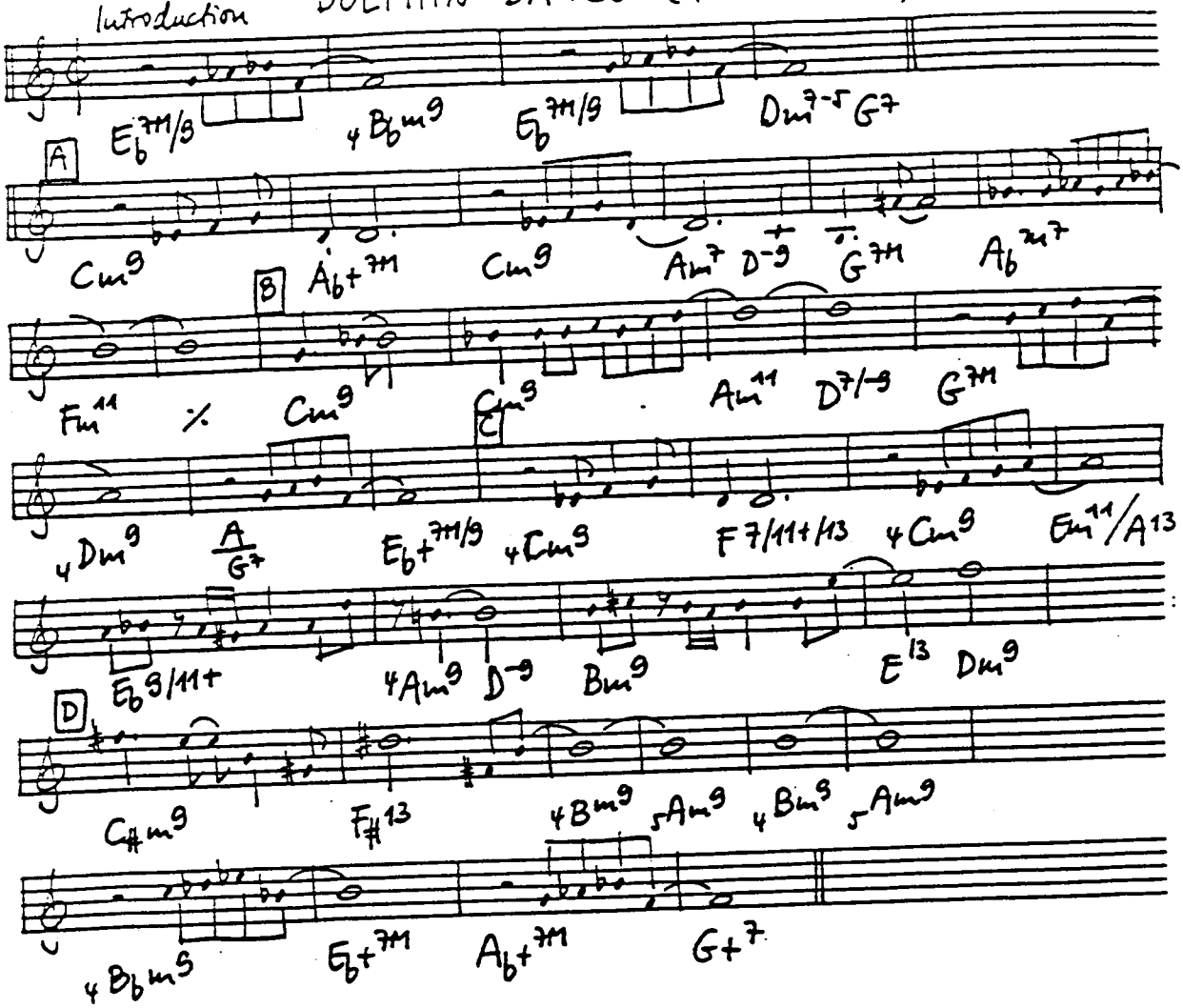


DOCTOR JAZZ (Oliver-Melrose 1927)

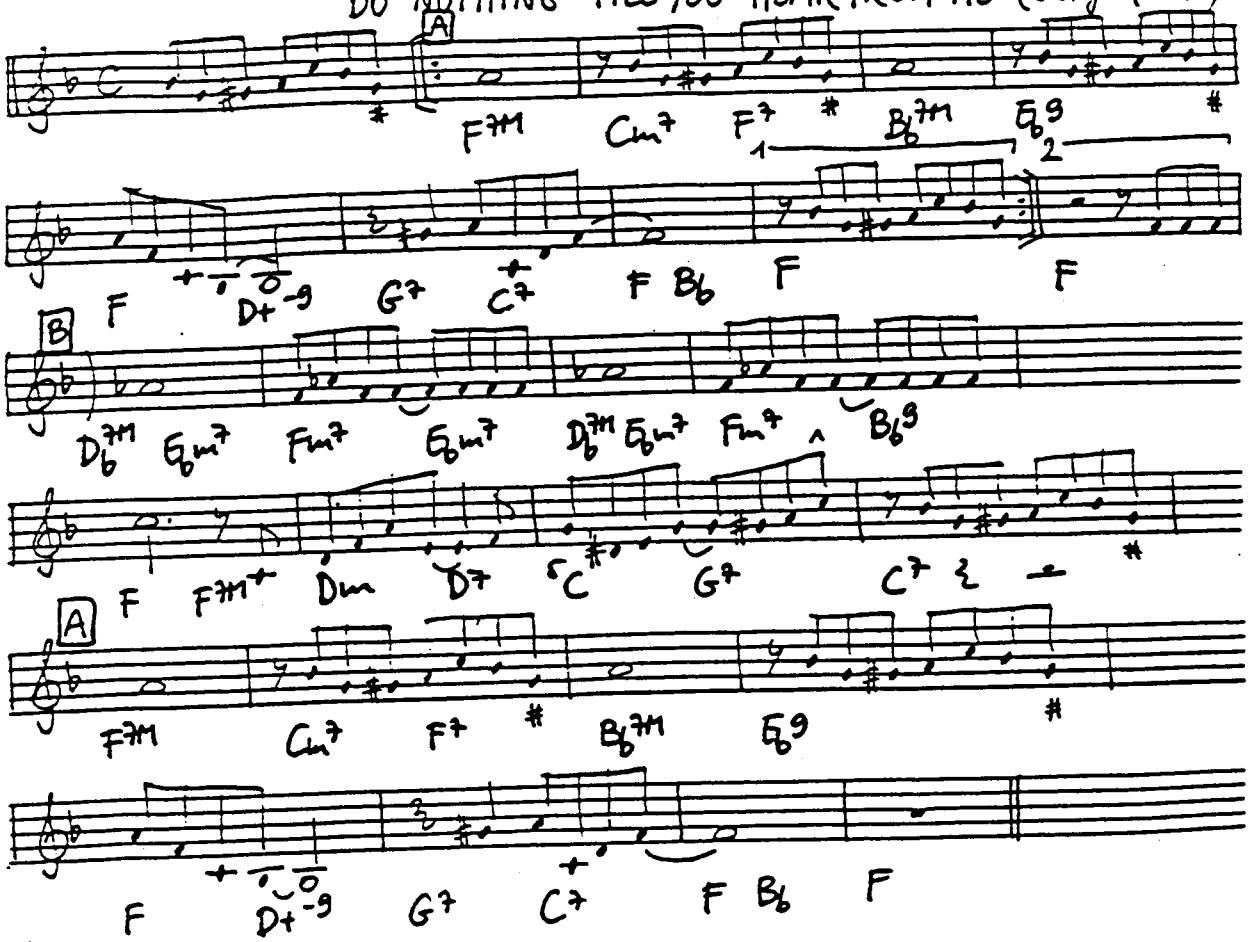


Chorus: Oh, Hello Central, give me Doctor Jazz; he's got just what I need, I'll say he has. When the world goes wrong, and I got the blues,
he's the man who makes me get out both my dancing shoes.
The more I get, the more I want, it seems. I page old Doctor Jazz in all my dreams. When I'm trouble bound and mixed,
he's the guy that gets me fixed, hello, Central, give me DOCTOR JAZZ.

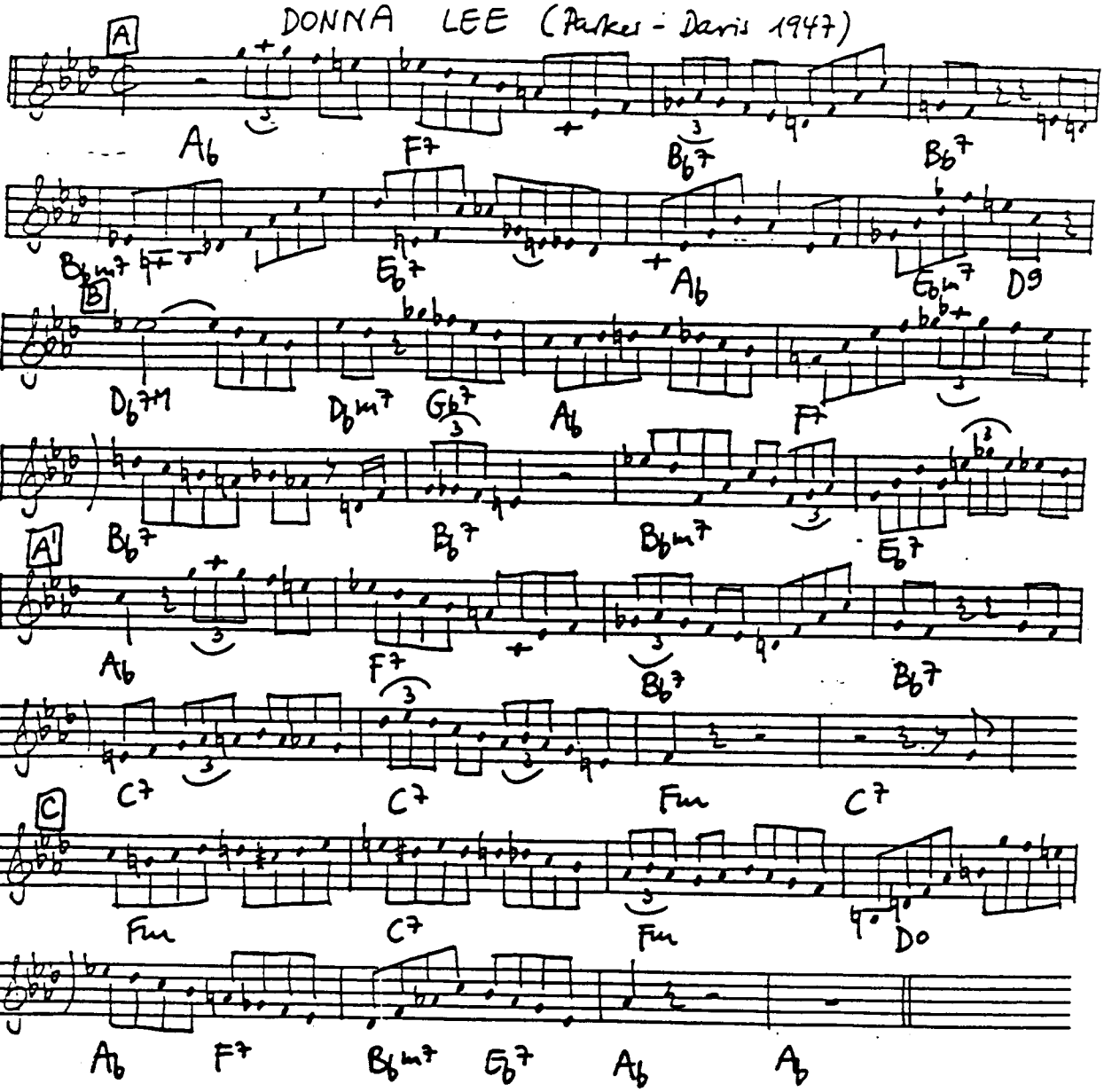
DOLPHIN DANCE (Hancock 1965)



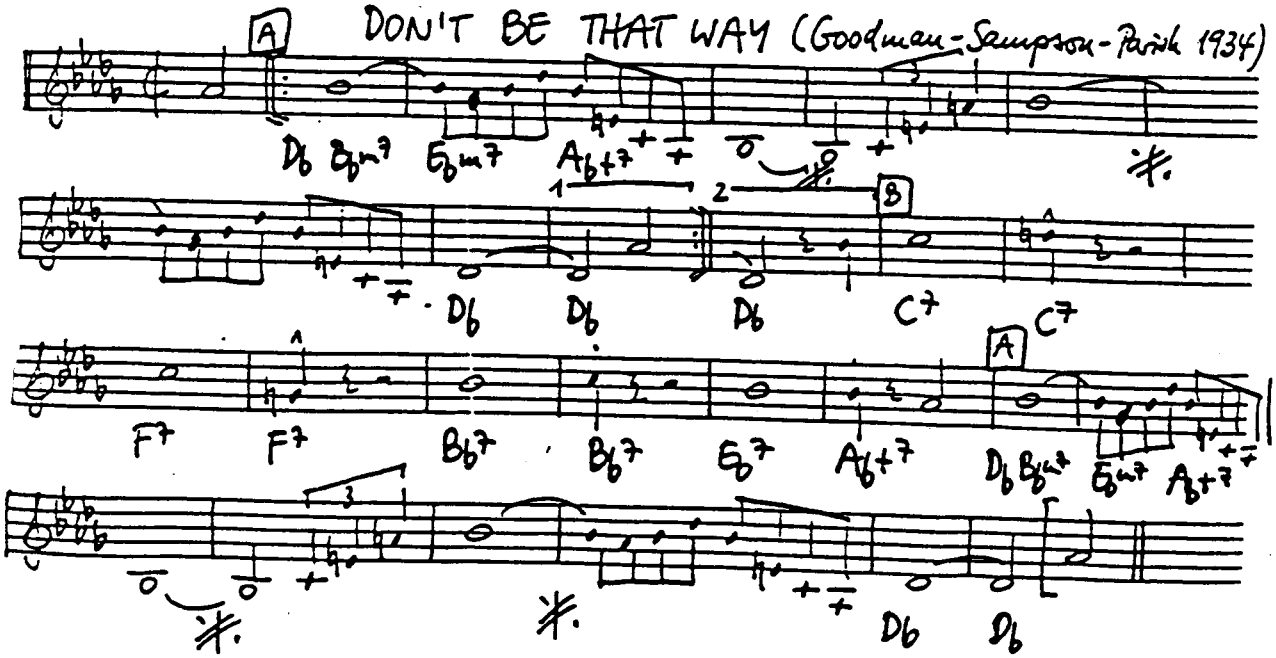
DO NOTHING TILL YOU HEAR FROM ME (Ellington 1940)



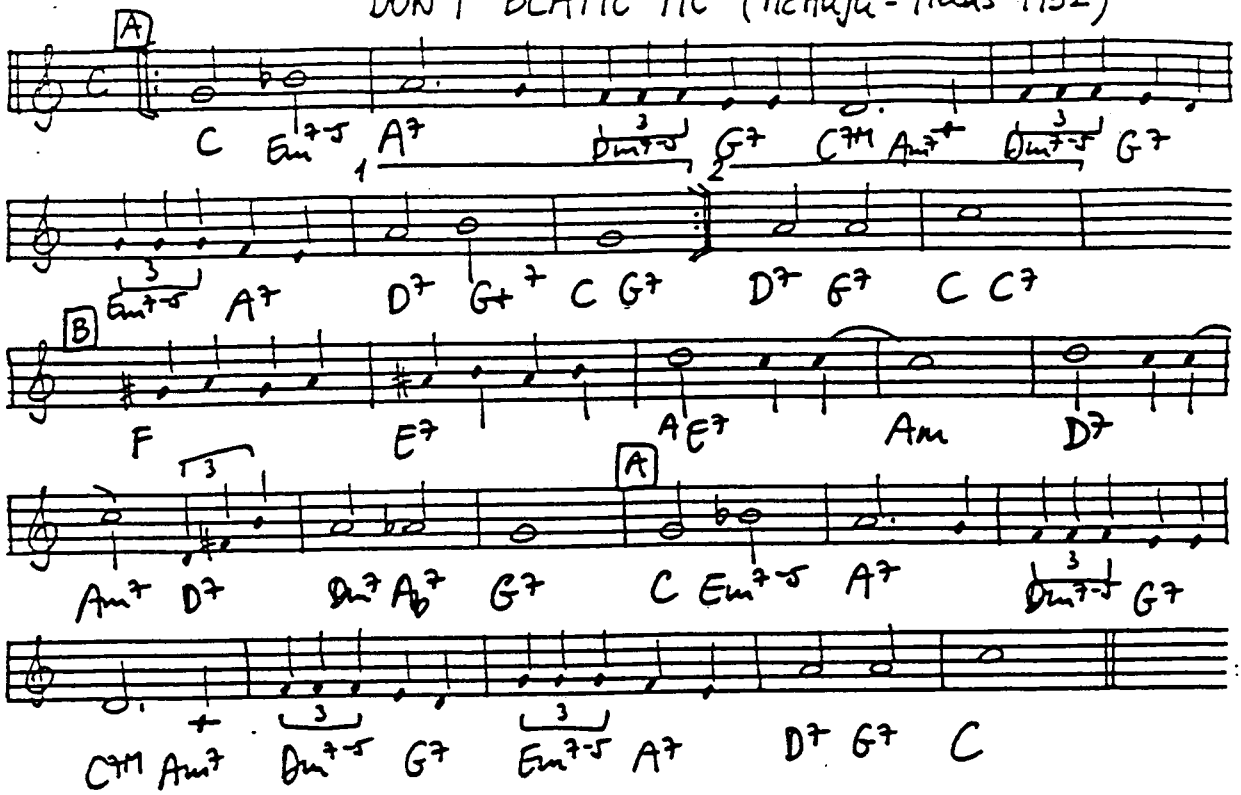
DONNA LEE (Parker - Davis 1947)



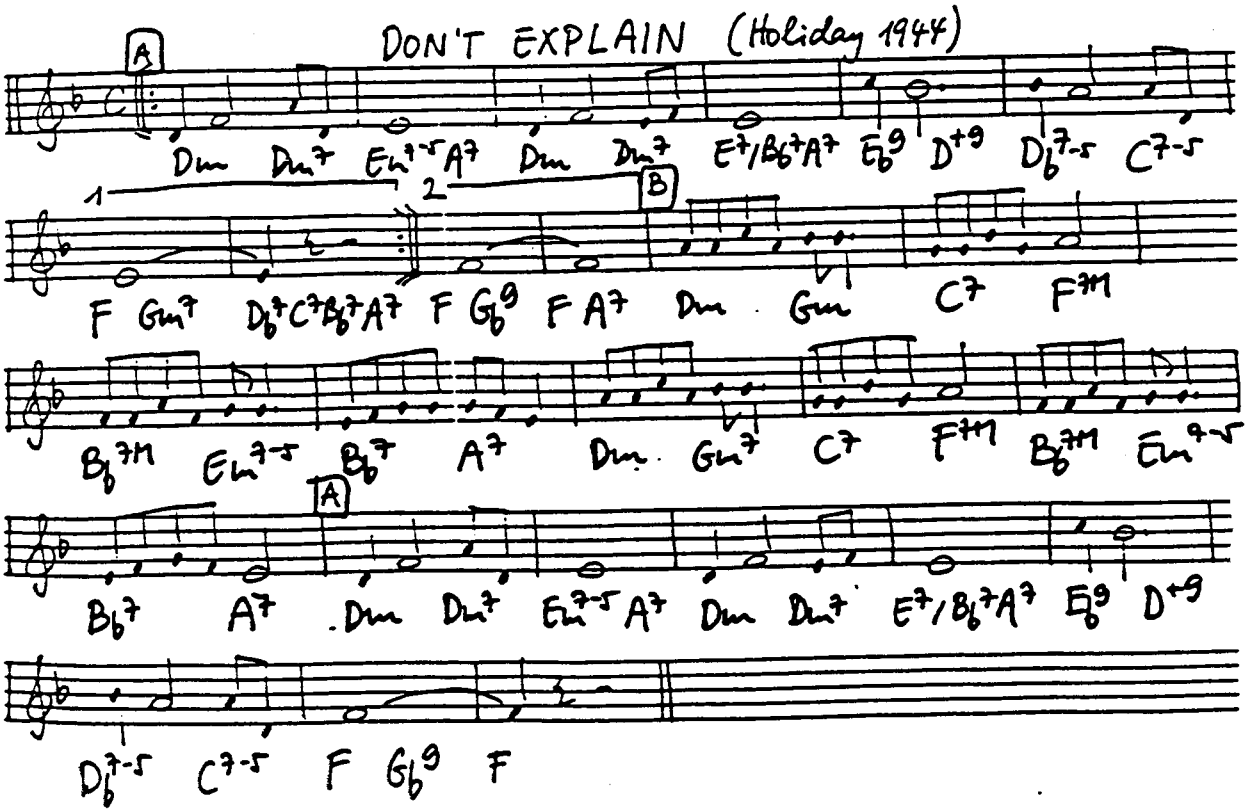
DON'T BE THAT WAY (Goodman-Sampson-Parish 1934)



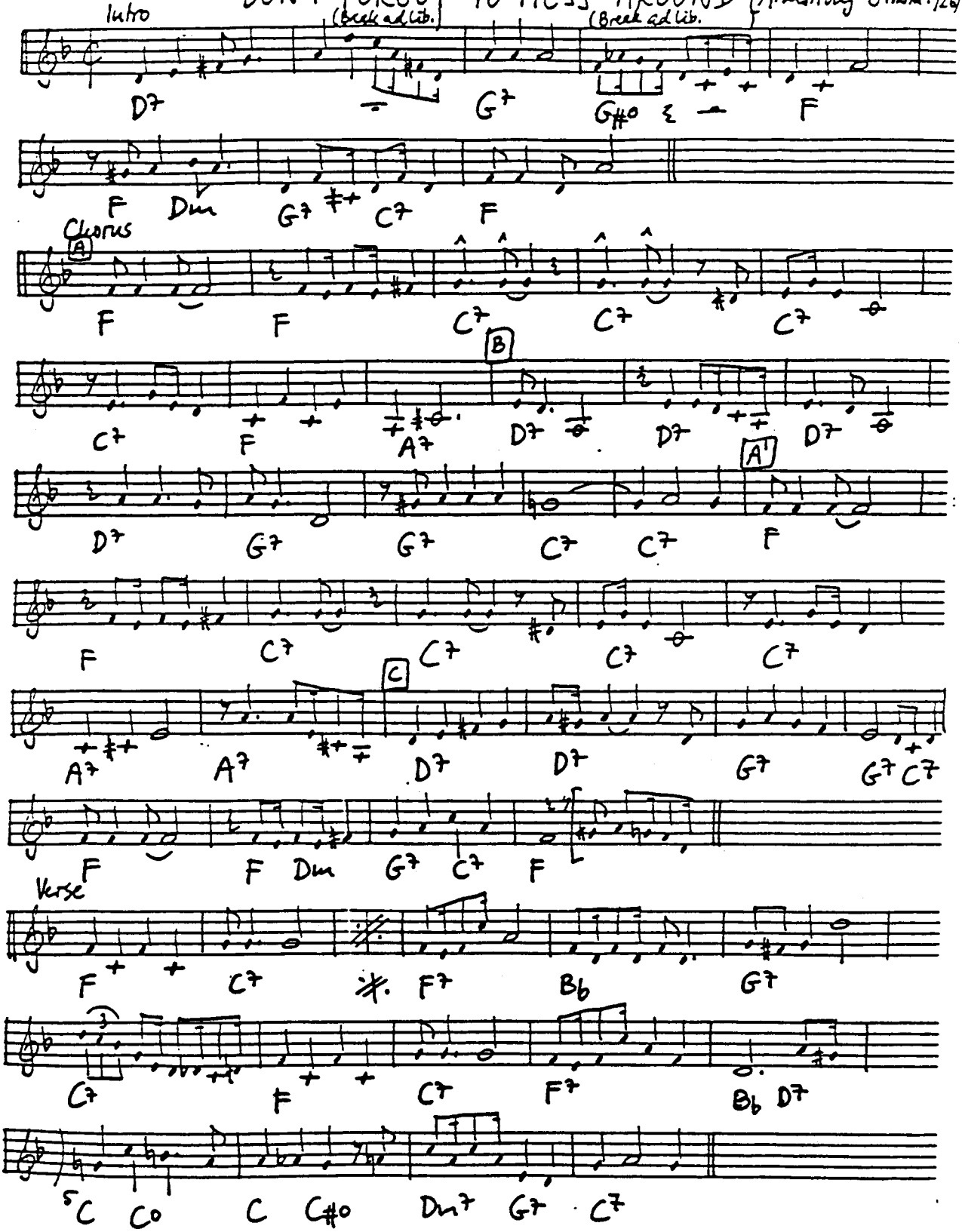
DON'T BLAME ME (McHugh - Fields 1932)



DON'T EXPLAIN (Holiday 1944)

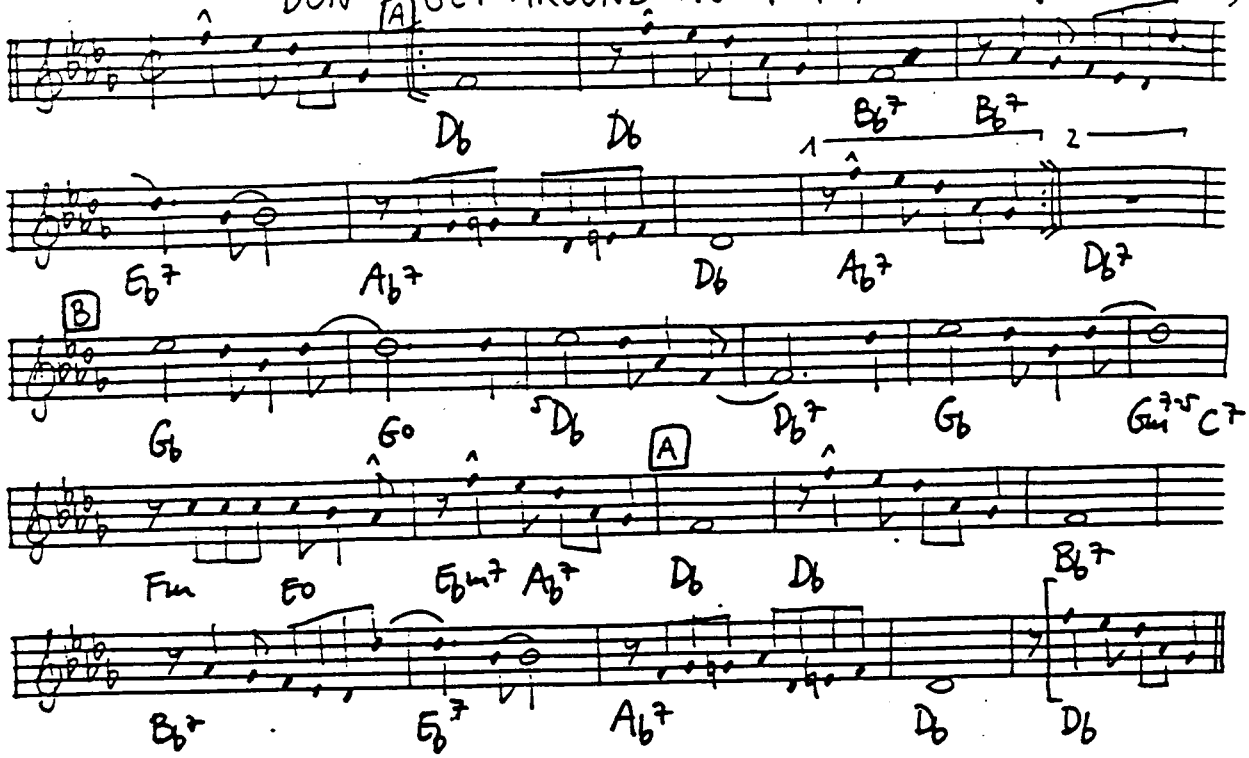


DON'T FORGET TO MESS AROUND (Armstrong - Batavia 1926)

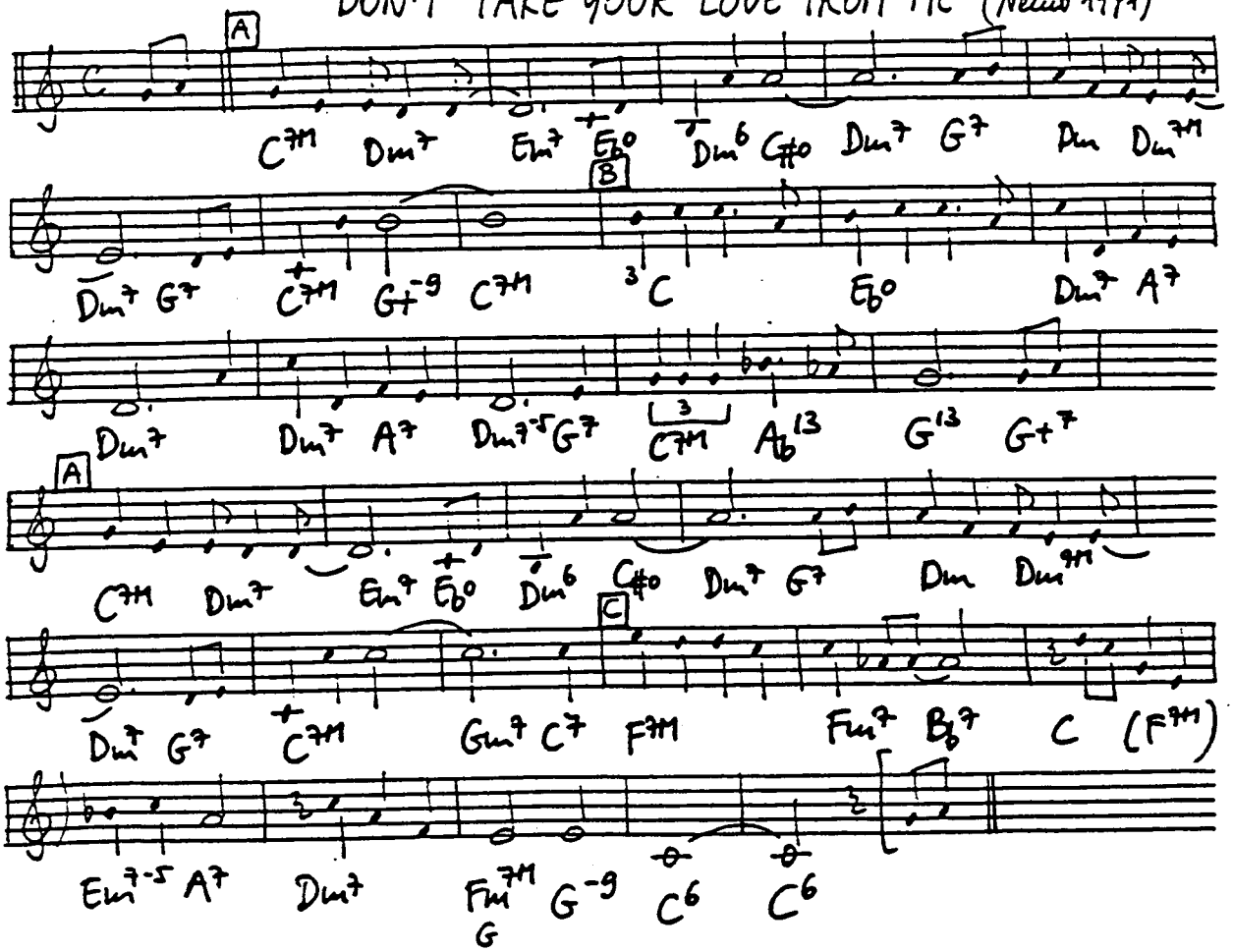


(Transcribed from L. Armstrong 26)

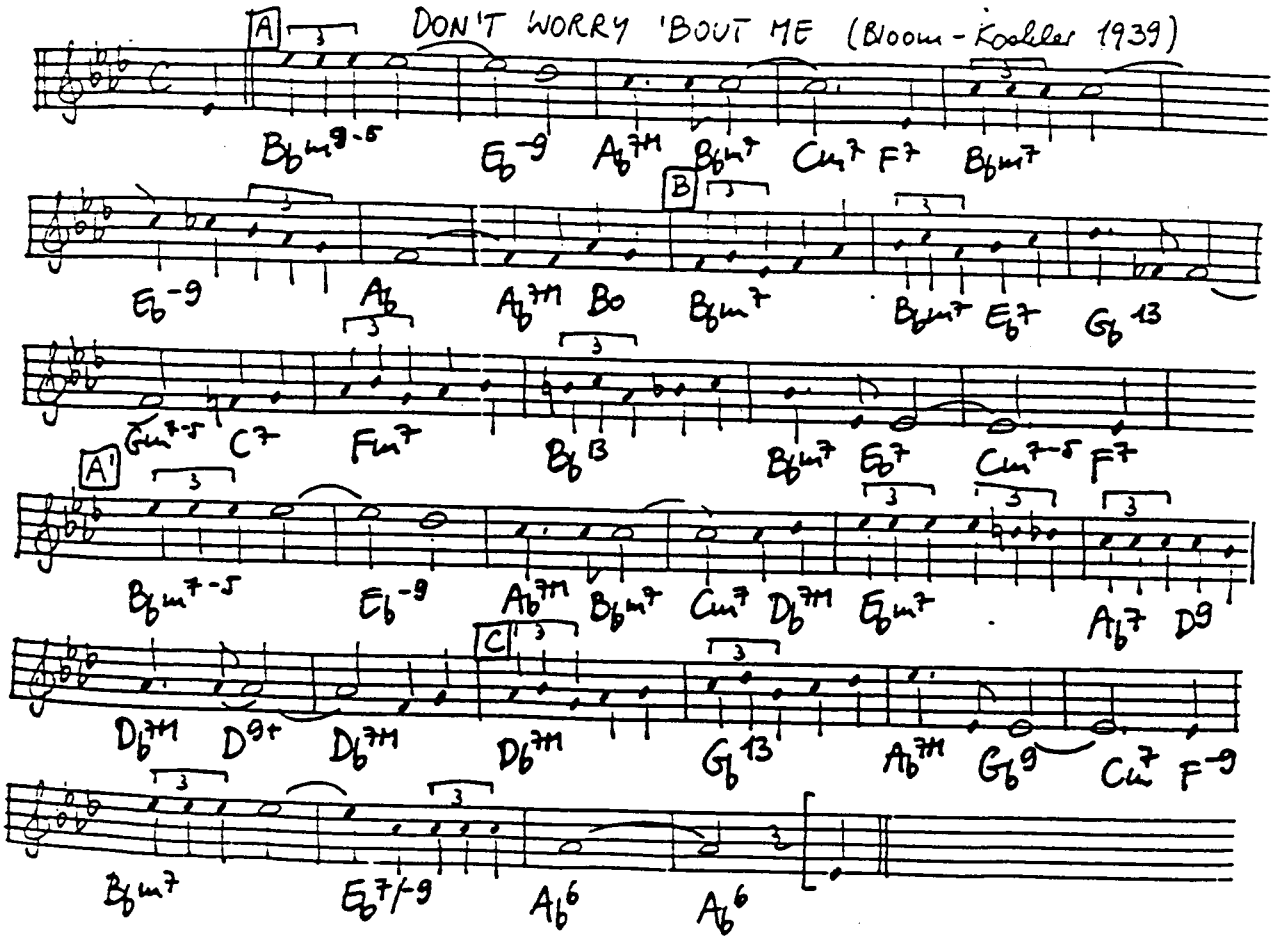
DON'T GET AROUND MUCH ANYMORE (Ellington Russell 1942)



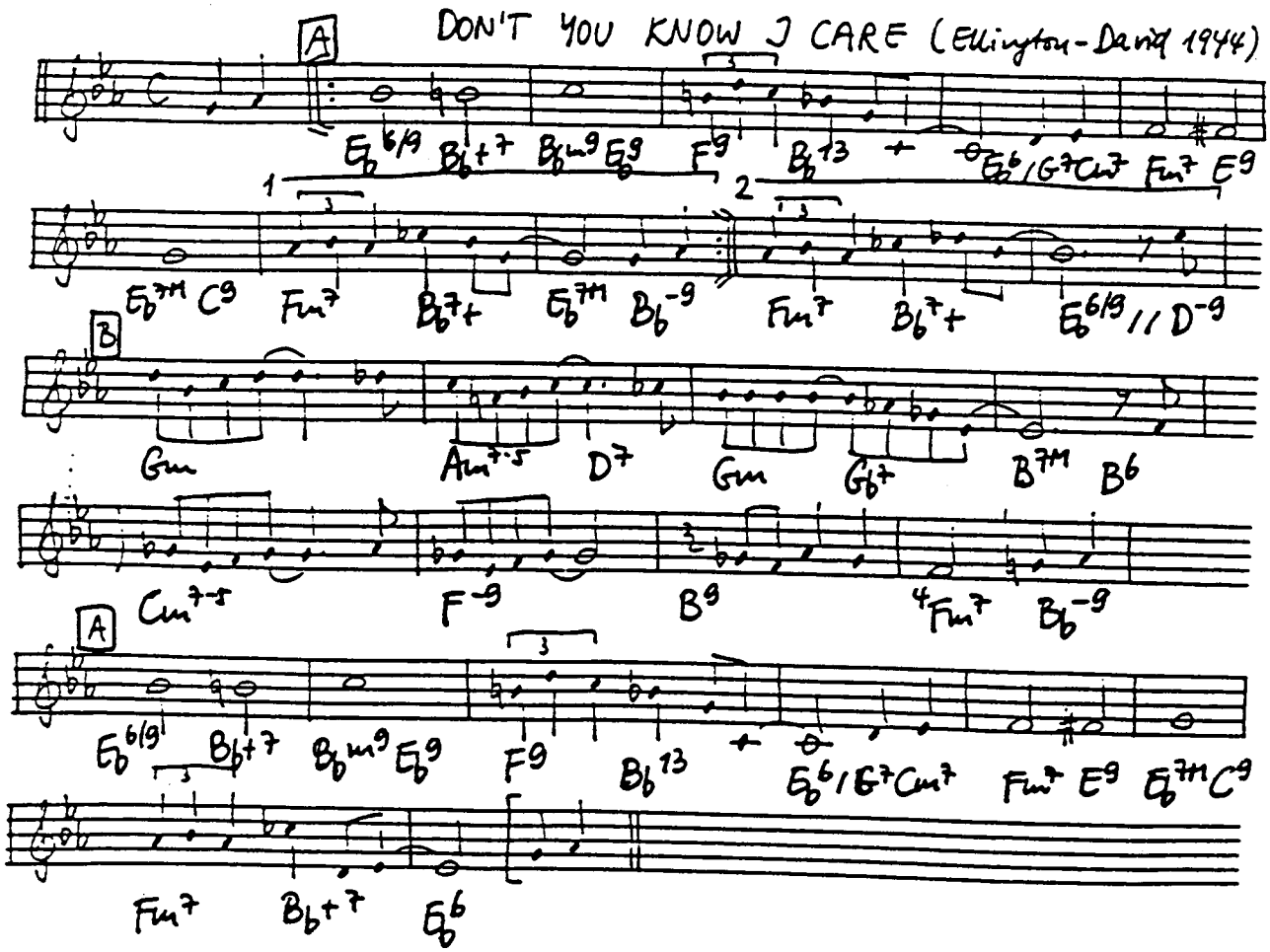
DON'T TAKE YOUR LOVE FROM ME (Nemo 1941)

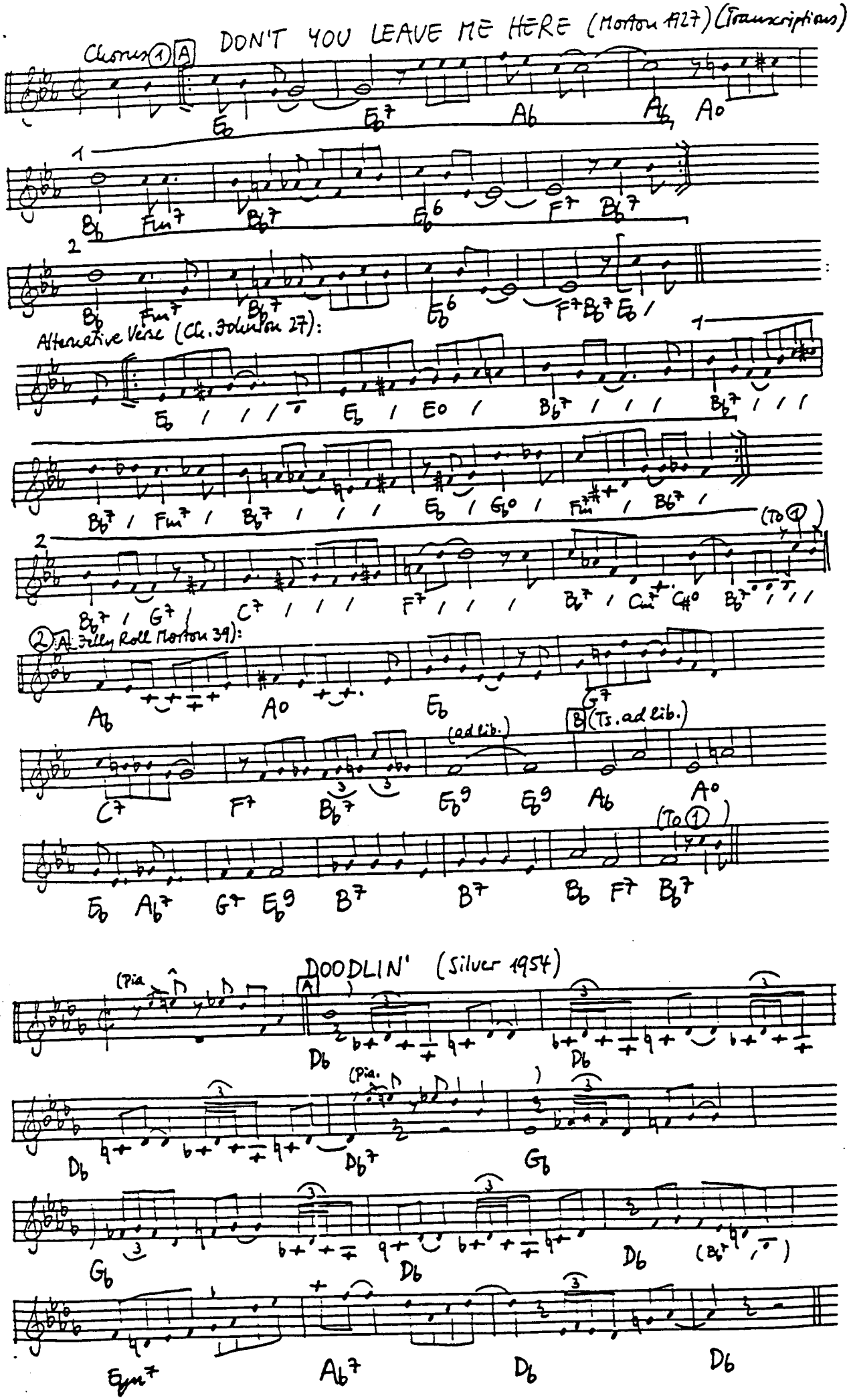


DON'T WORRY 'BOUT ME (Bloom - Koehler 1939)

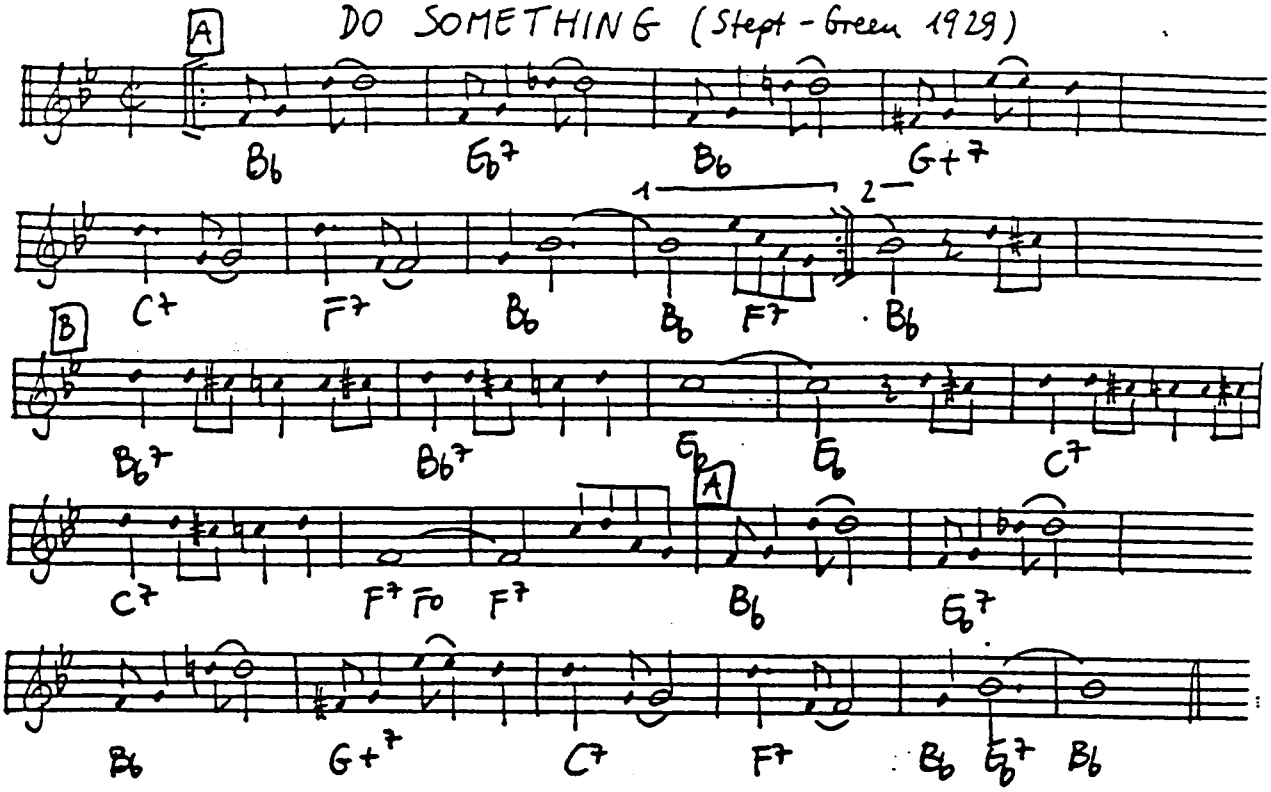


DON'T YOU KNOW I CARE (Ellington - David 1944)




DON'T YOU LEAVE ME HERE (Morton 27) (Transcriptions)
Chorus 1 A
Eb Eb7 Ab Ab Ao
1
Bb Fm7 Bb7 Eb6 F7 Bb7
2
Bb Fm7 Bb7 Eb6 F7 Bb7 Eb /
Alternative Verse (Cl. Solution 27):
Eb / / / Eb / Eo / Bb7 / / / Bb7 / / /
1
Bb7 / Fm7 / Bb7 / / / Eb / Gb° / Fm7 / Bb7 /
2
(To 1)
Bb7 / G7 / C7 / / / F7 / / / Bb7 / C#7 C#° Bb7 / / /
2 A Jelly Roll Morton 39):
Ab Ao Eb G7
B (Ts. ad lib.)
(ad lib.)
C7 F7 Bb7 Eb9 Eb9 Ab Ao
(To 1)
Eb Ab7 G7 Eb9 B7 B7 Bb F7 Bb7
DOODLIN' (Silver 1954)
(Pia.
A
Db Db
(Pia.
Db Db7 Gb
Gb Db Db (Bb7 ,)
Ebm7 Ab7 Db Db

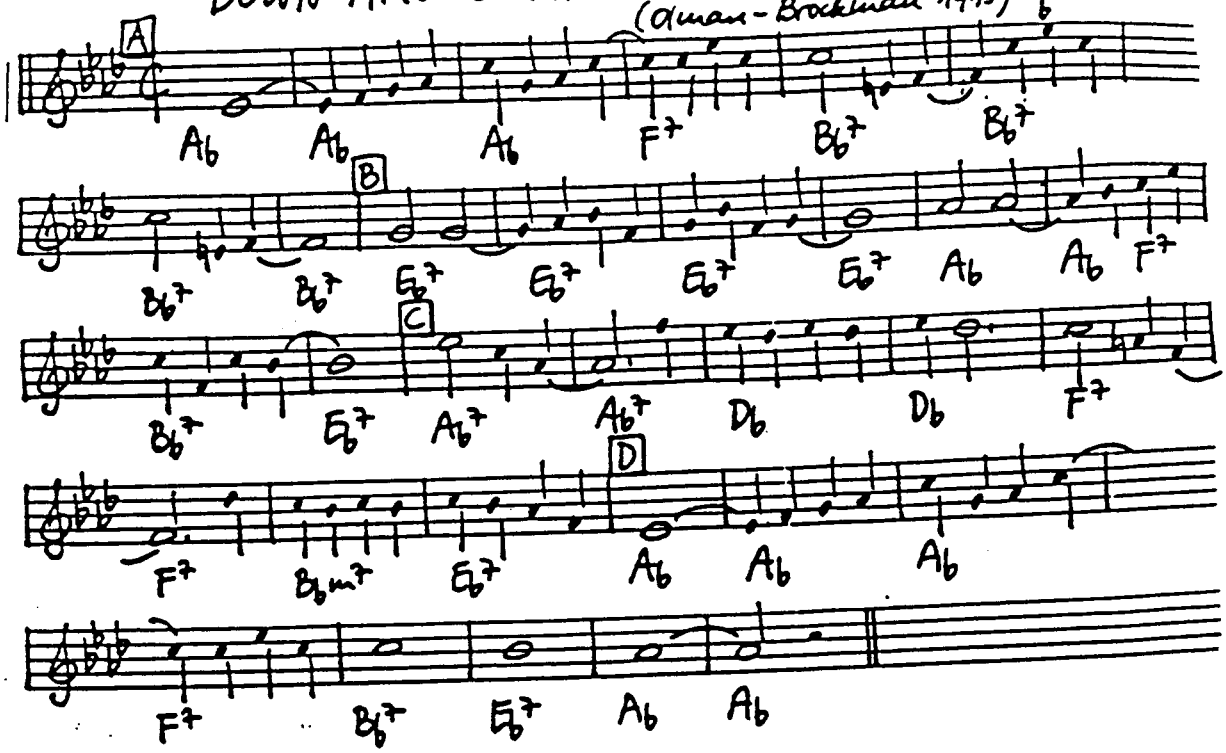
DO SOMETHING (Stept - Green 1929)



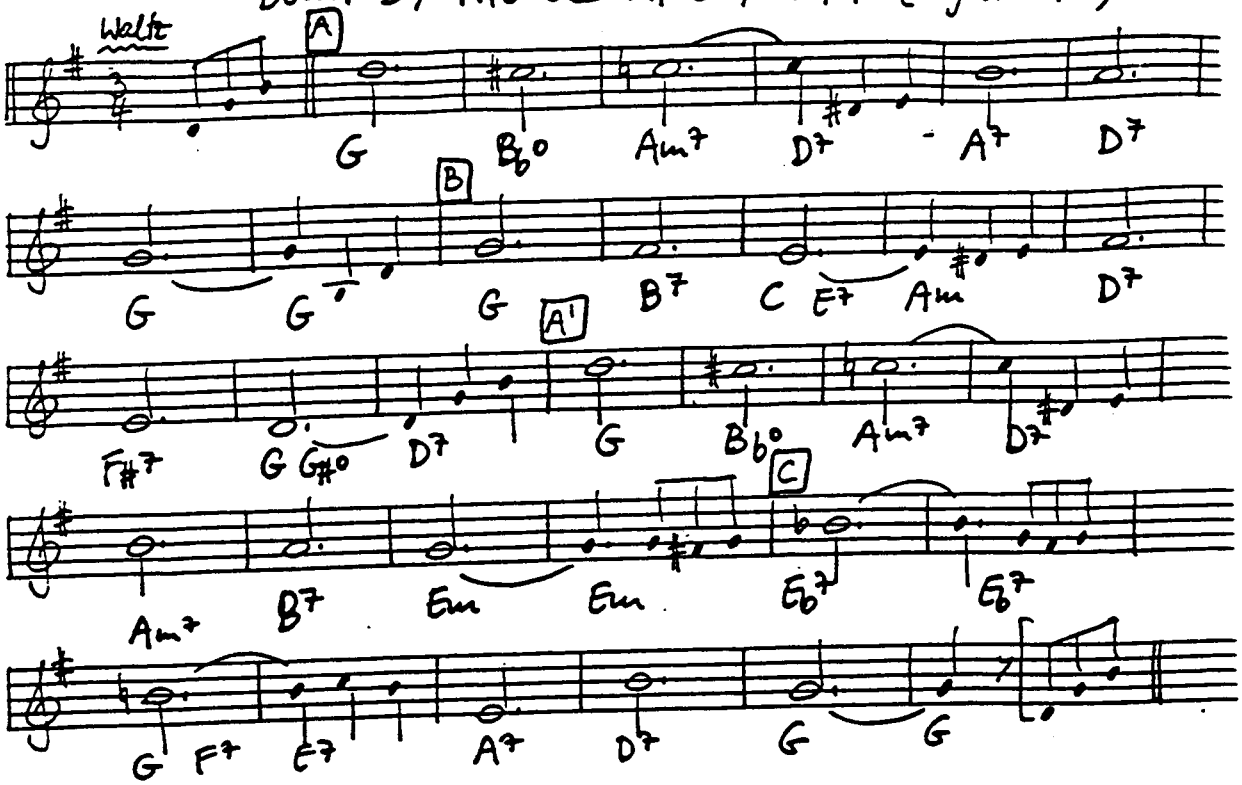
(Transcribed from McKinney's Cotton Pickers 29)

DOWN AMONG THE SHELTERING PALMS

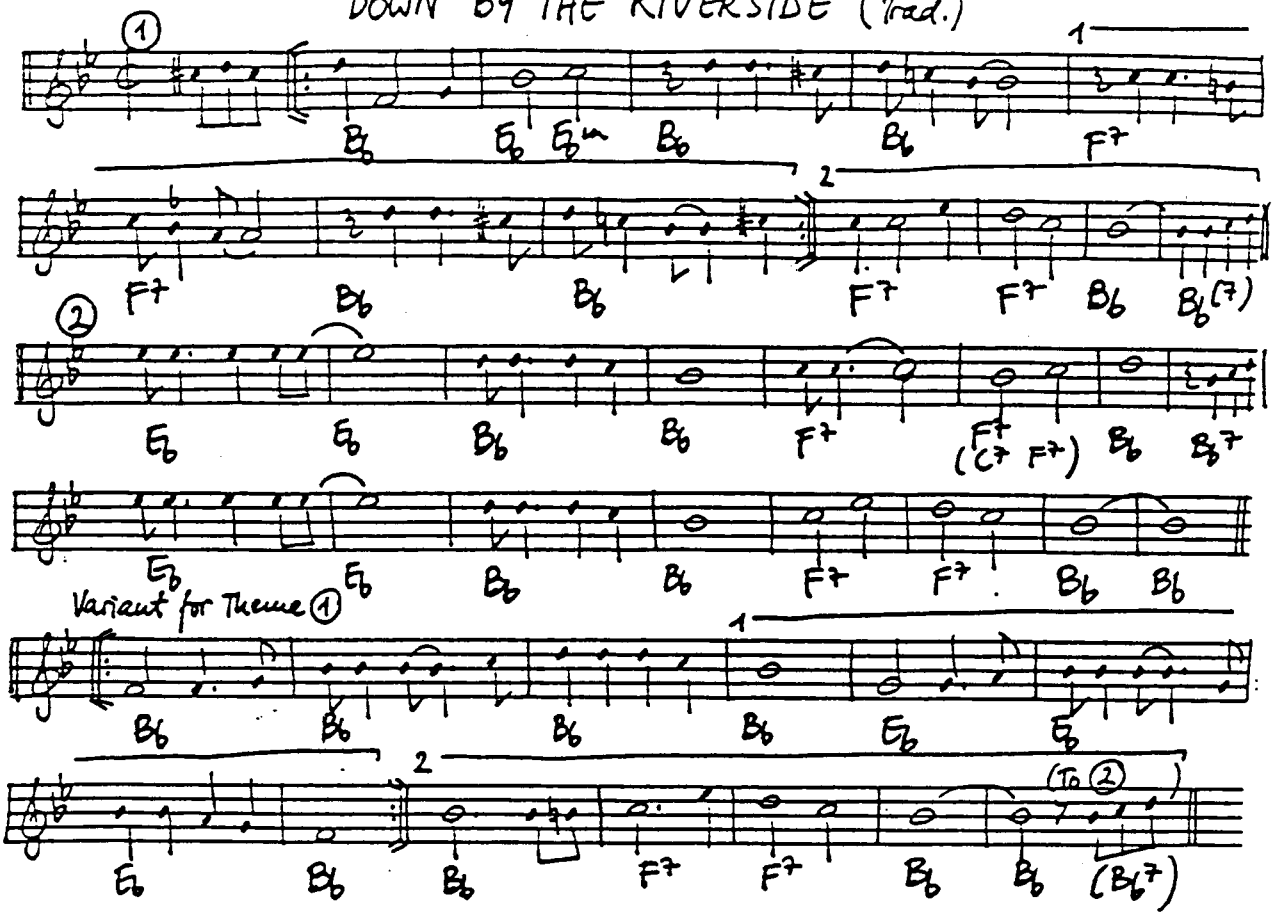
(Dunan - Brockman 1915)



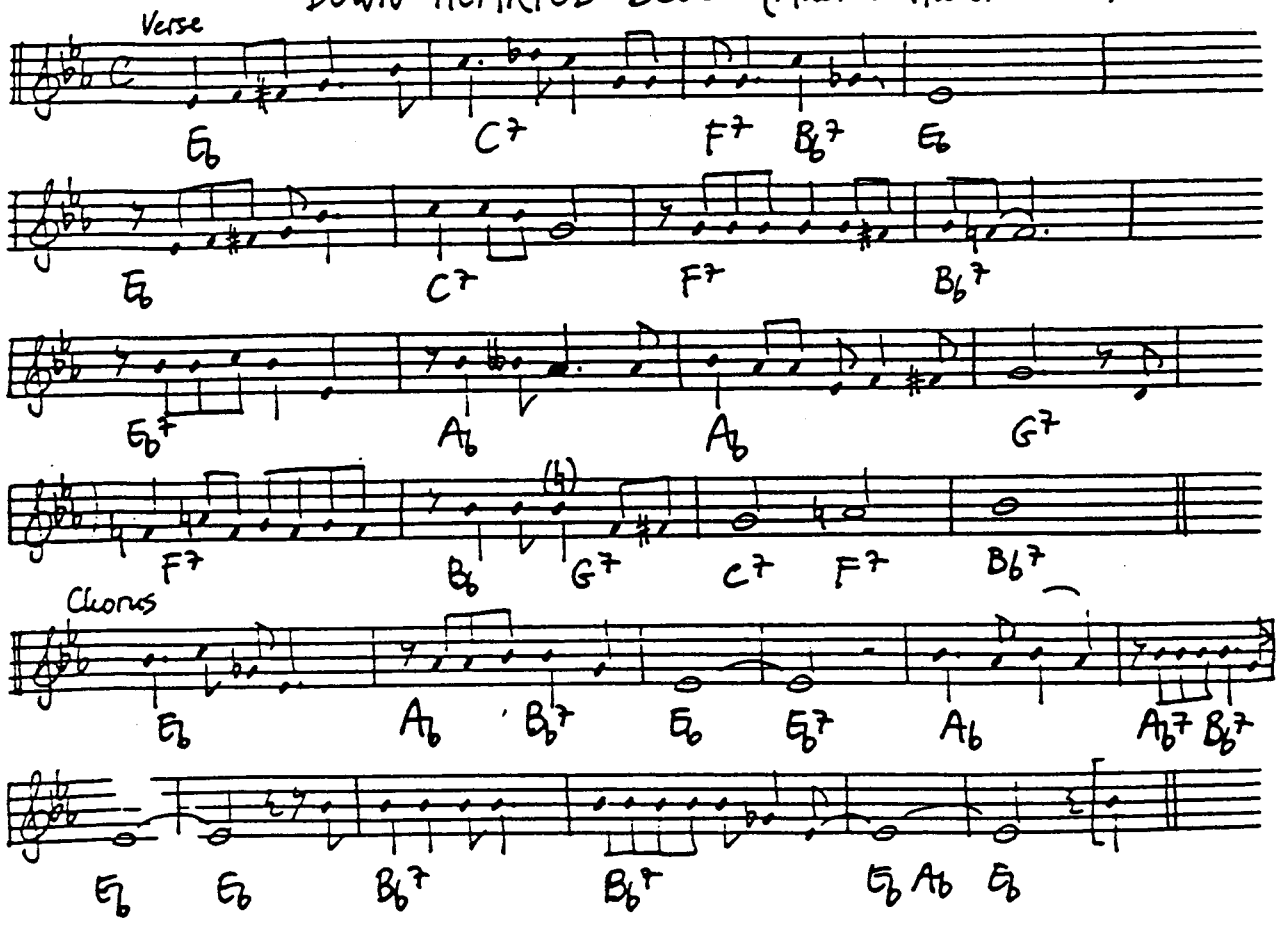
DOWN BY THE OLD MILLSTREAM (Taylor 1910)



DOWN BY THE RIVERSIDE (Trad.)

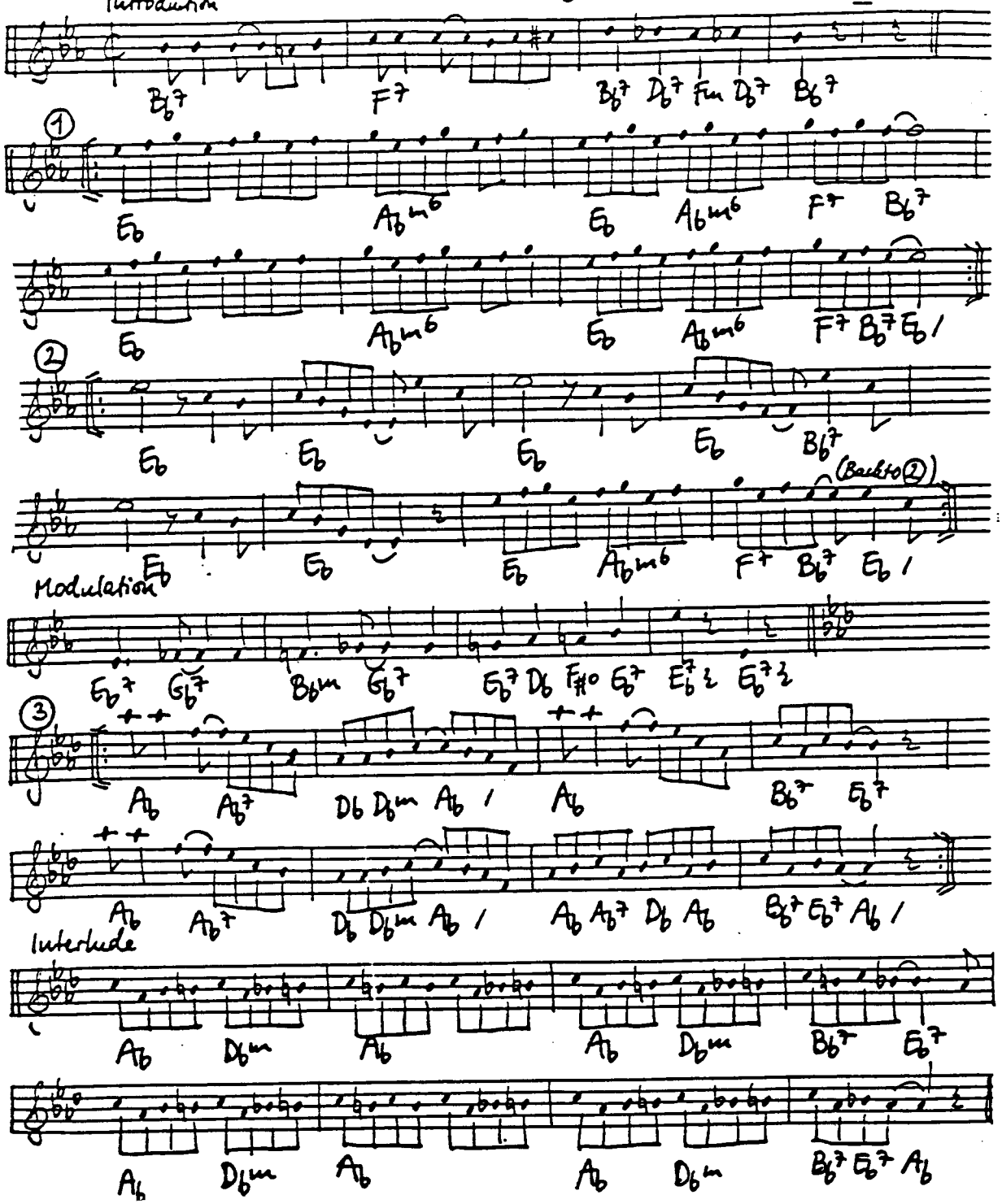


DOWN HEARTED BLUES (Austin-Hunter 1922)

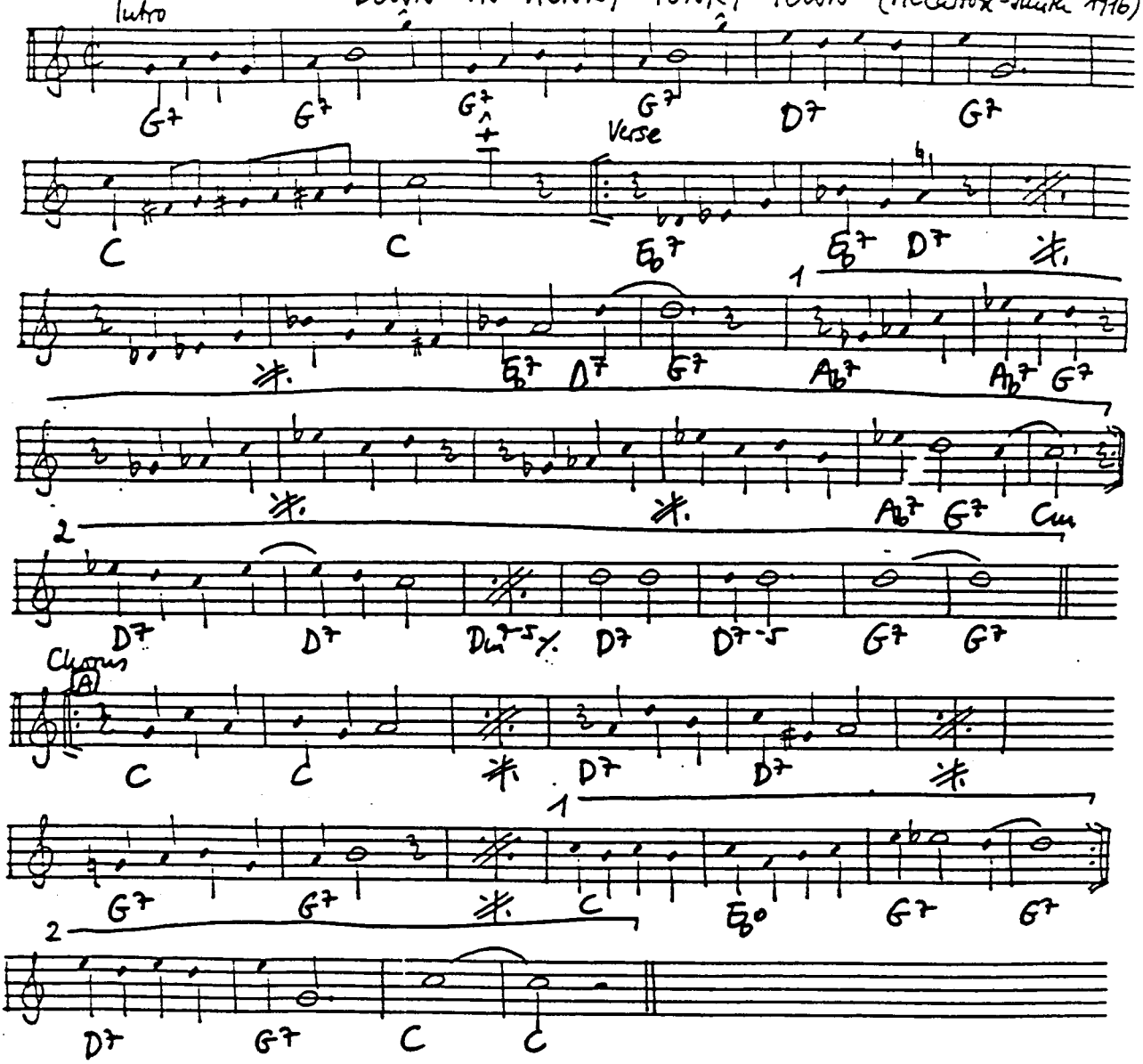


(Transcribed from B. Smith 23)

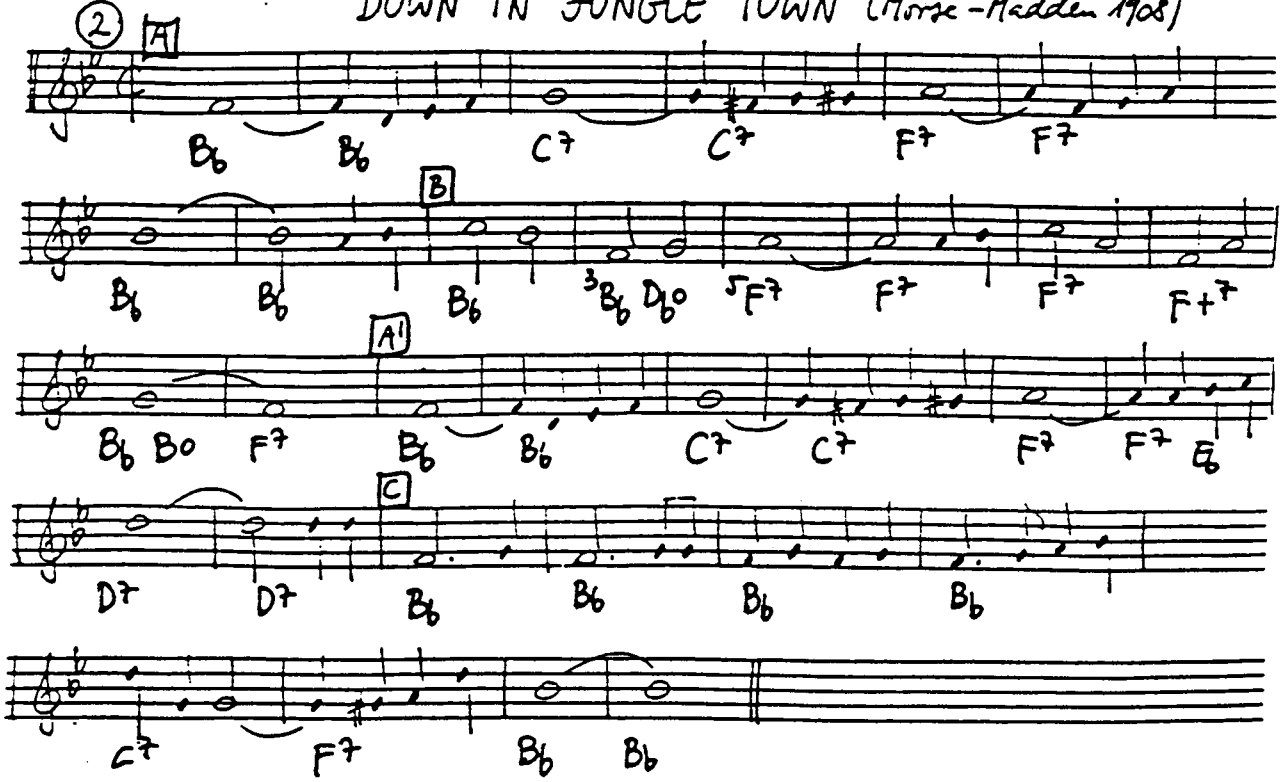
DOWN HOME RAG (Sweatman - Brown 1911)



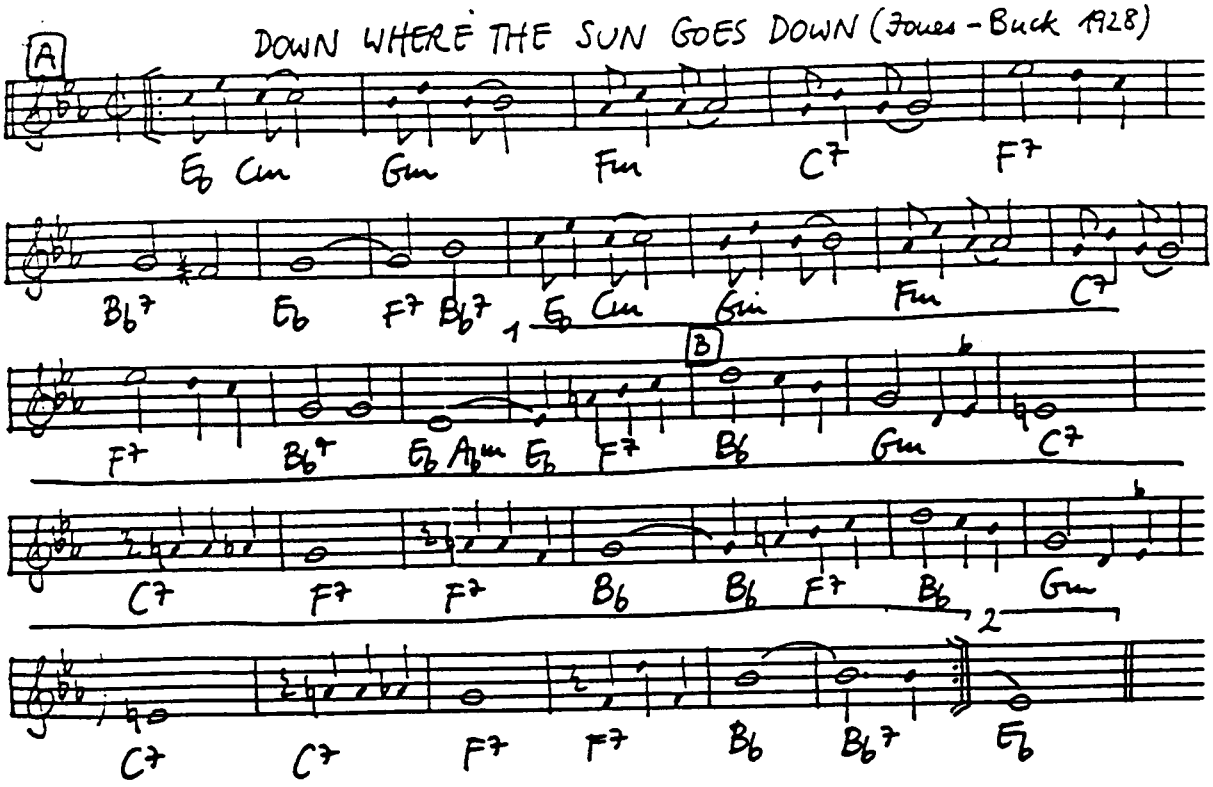
DOWN IN HONKY TONKY TOWN (McCarron-Smith 1916)



DOWN IN JUNGLE TOWN (Morse-Madden 1908)

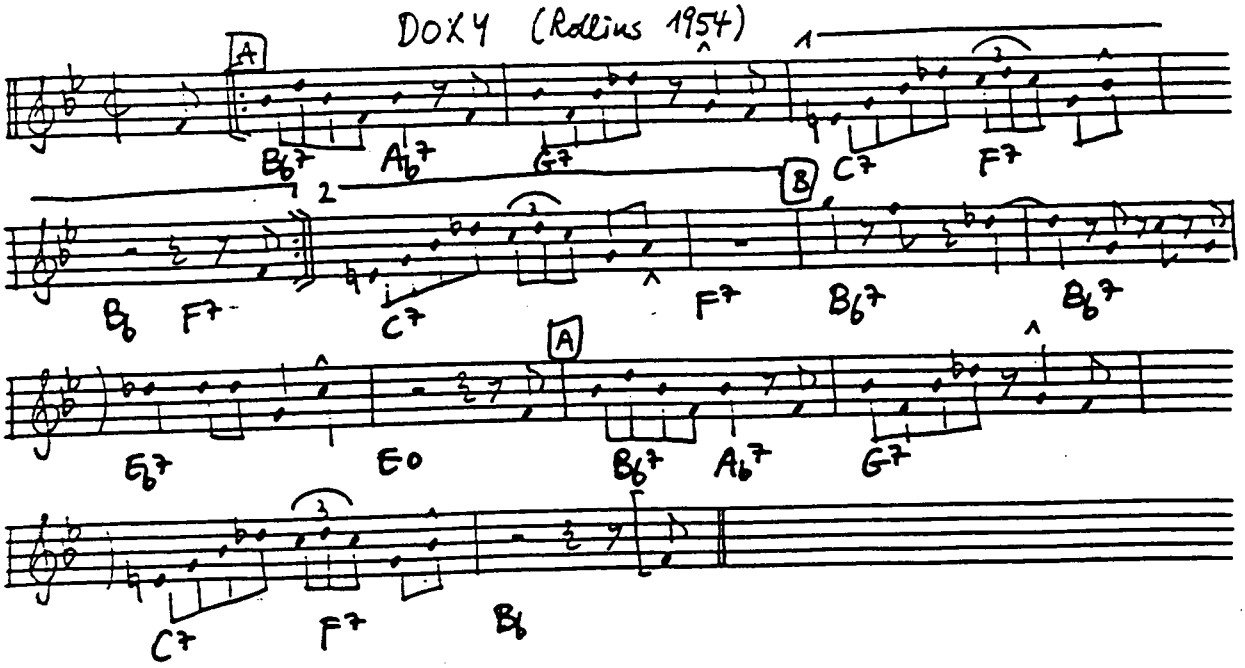


DOWN WHERE THE SUN GOES DOWN (Jones - Buck 1928)

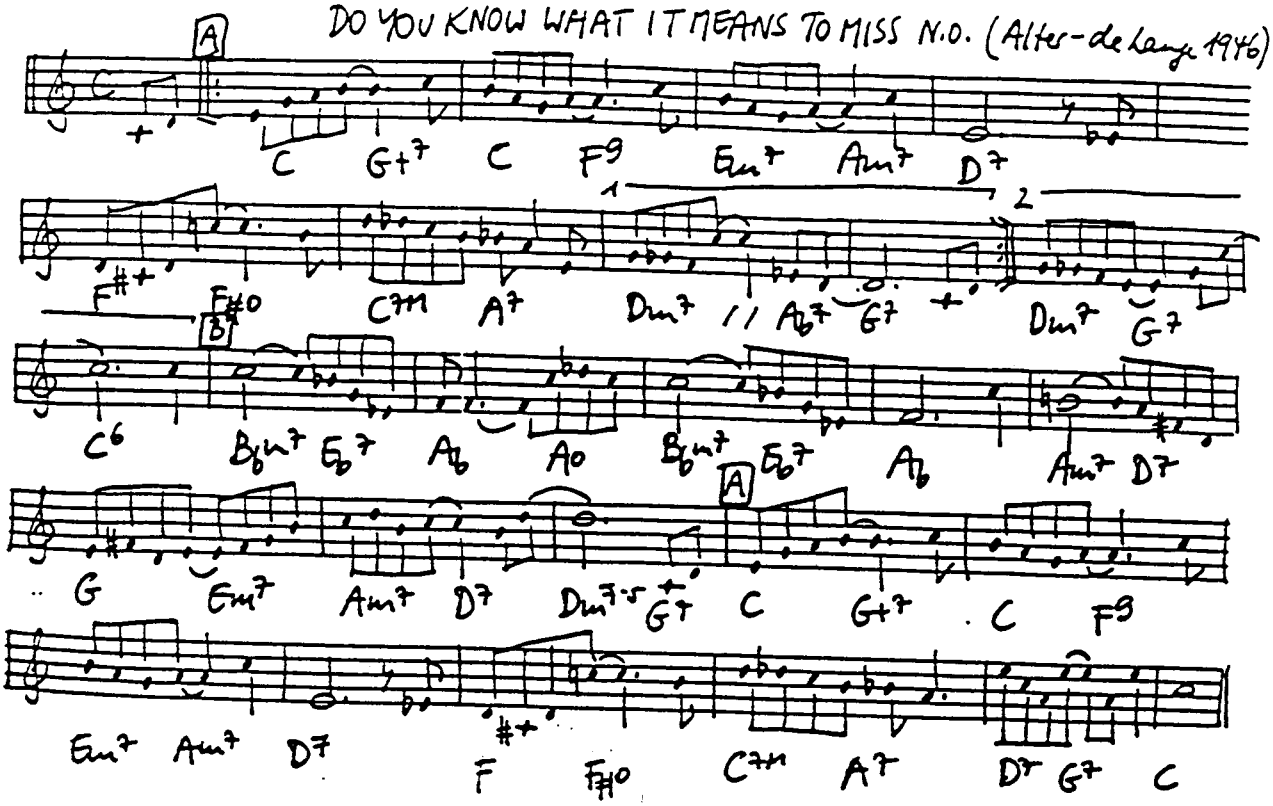


(Transcribed from Coon-Sanders 28)

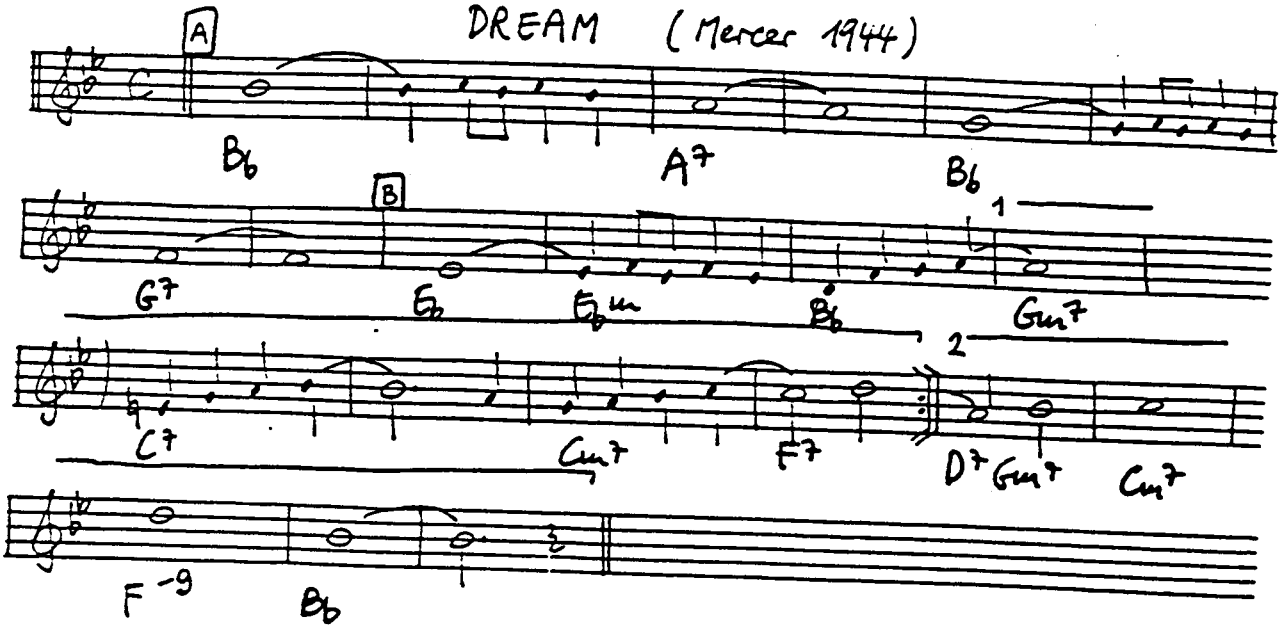
DOXY (Rollins 1954)



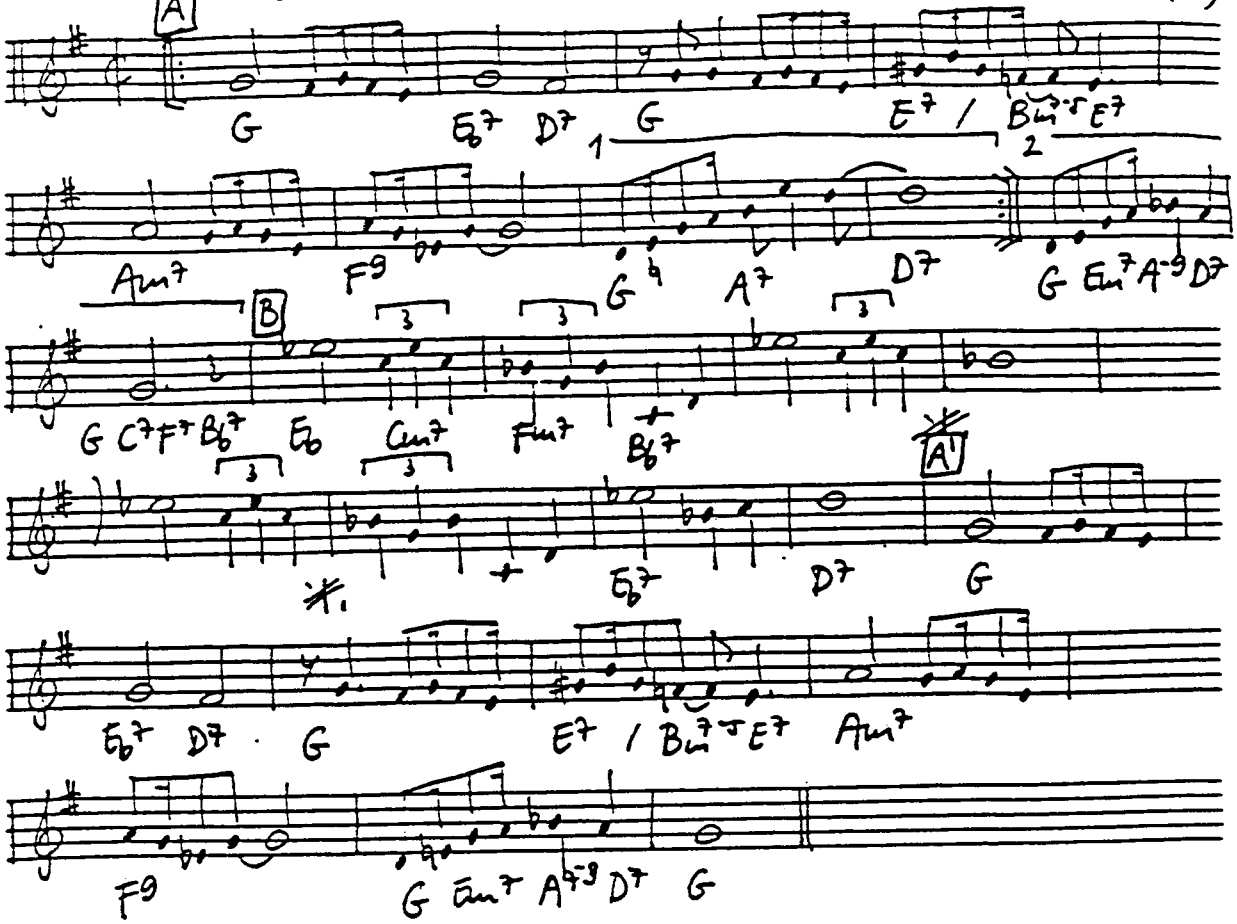
DO YOU KNOW WHAT IT MEANS TO MISS N.O. (Alter-de Lange 1946)



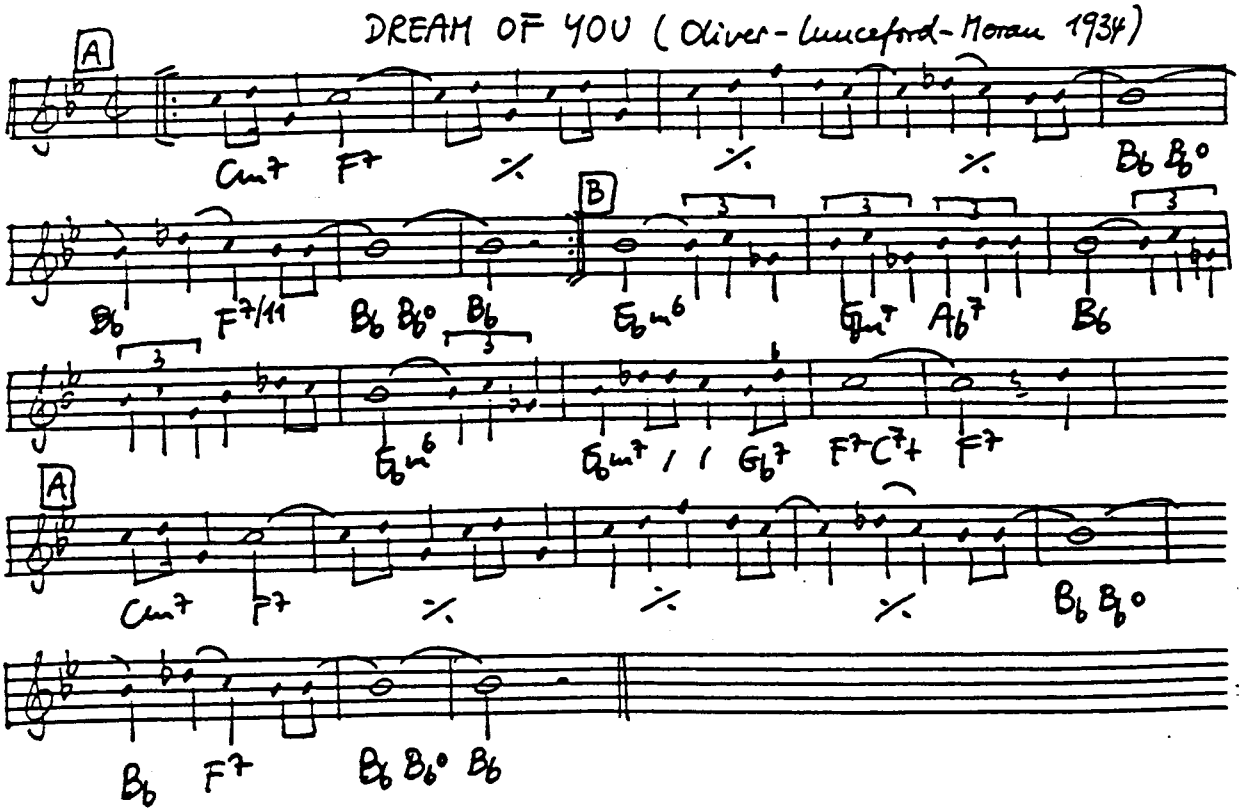
DREAM (Mercer 1944)



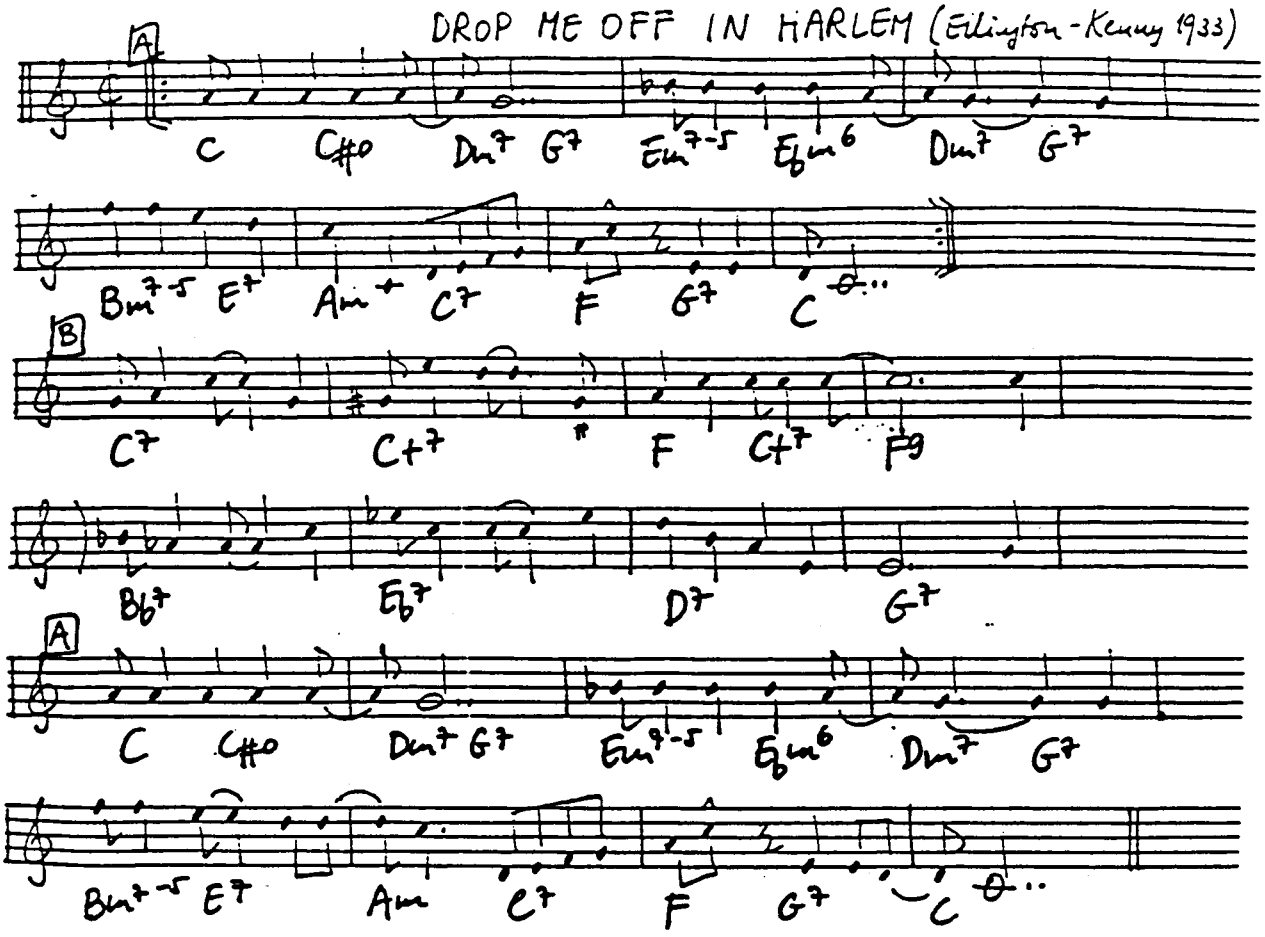
DREAM A LITTLE DREAM OF ME (Andre - Schwandt - Kahn 1931)



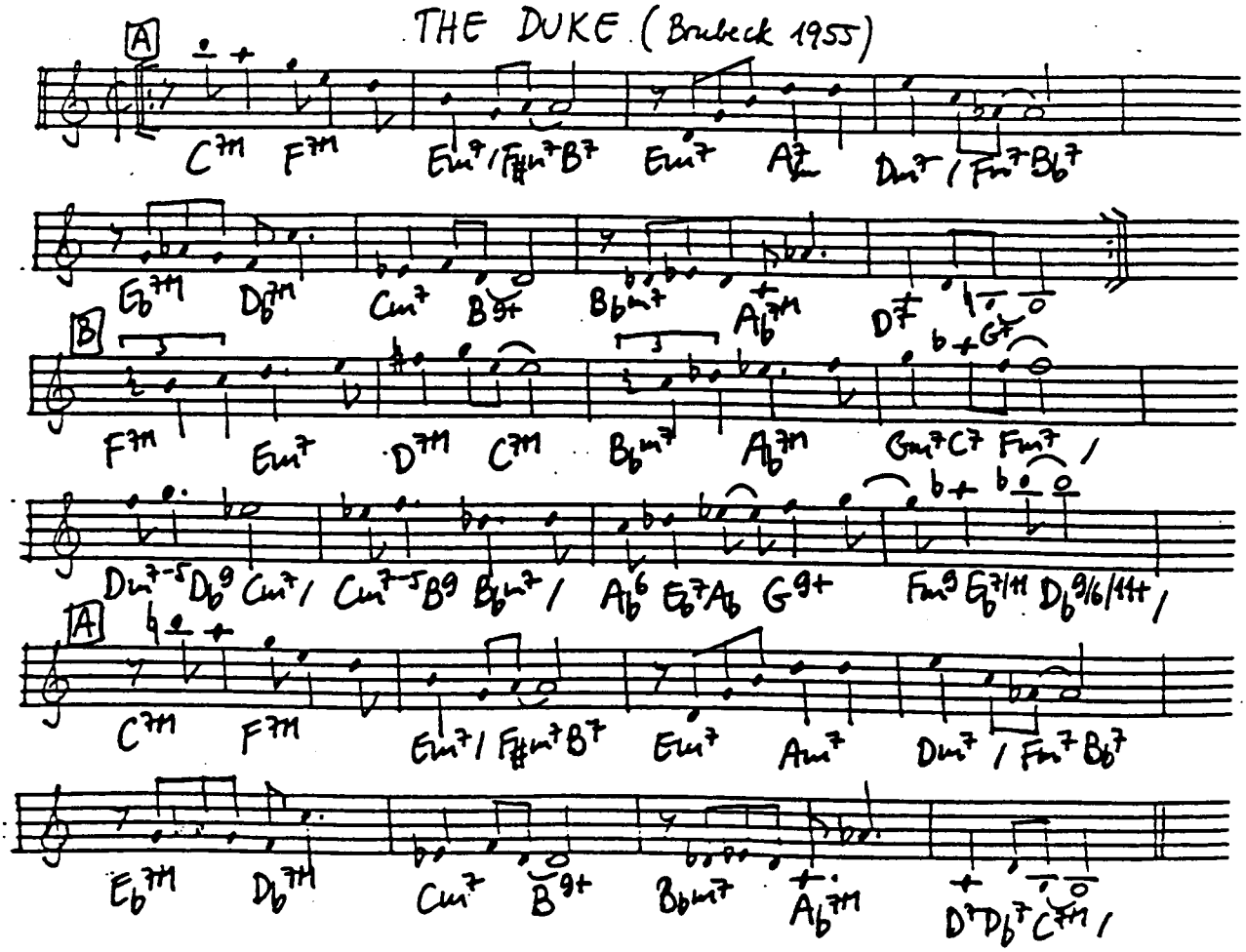
DREAM OF YOU (Oliver - Lunceford - Moran 1934)



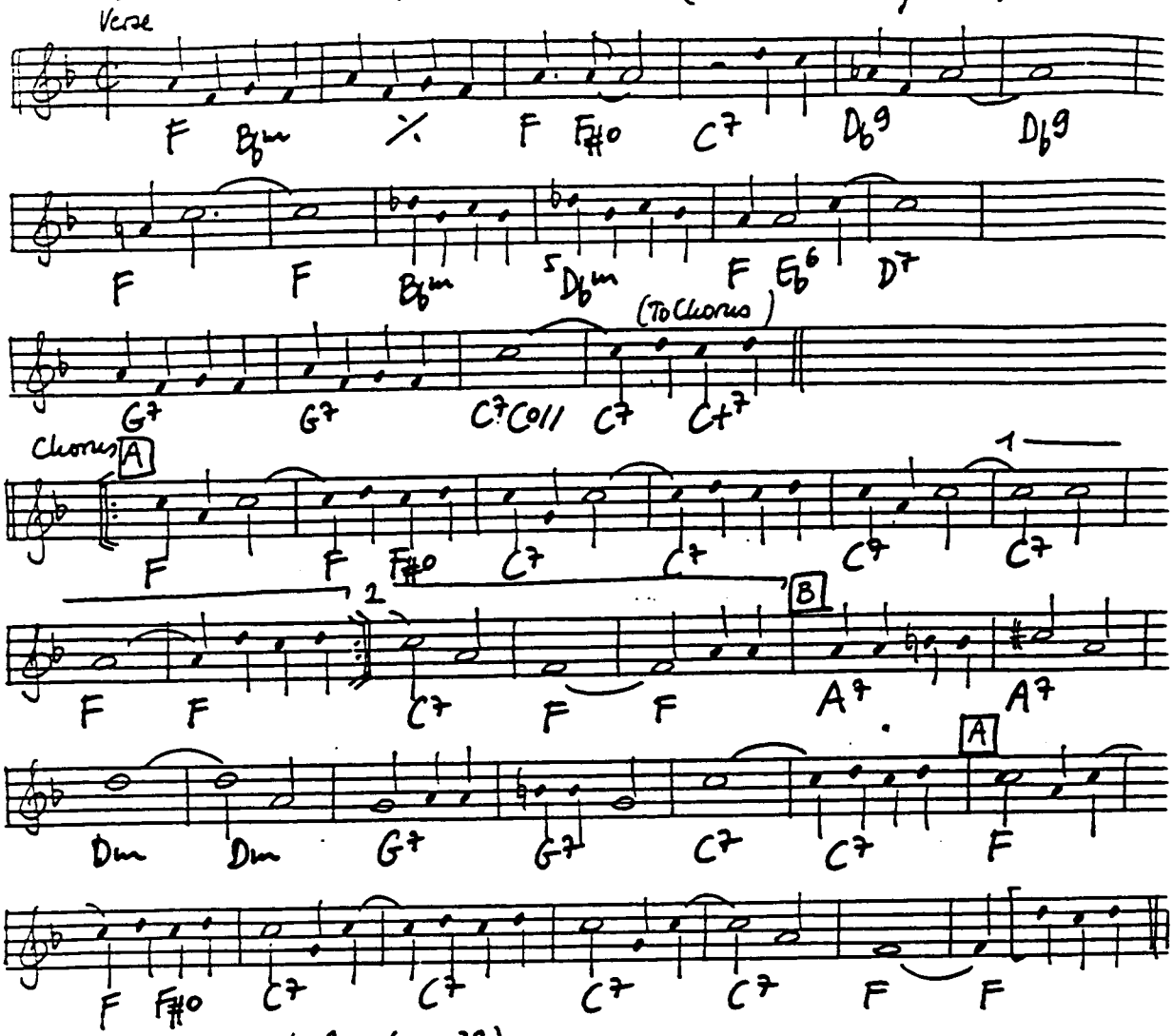
DROP ME OFF IN HARLEM (Ellington-Kenny 1933)



THE DUKE (Brubeck 1955)

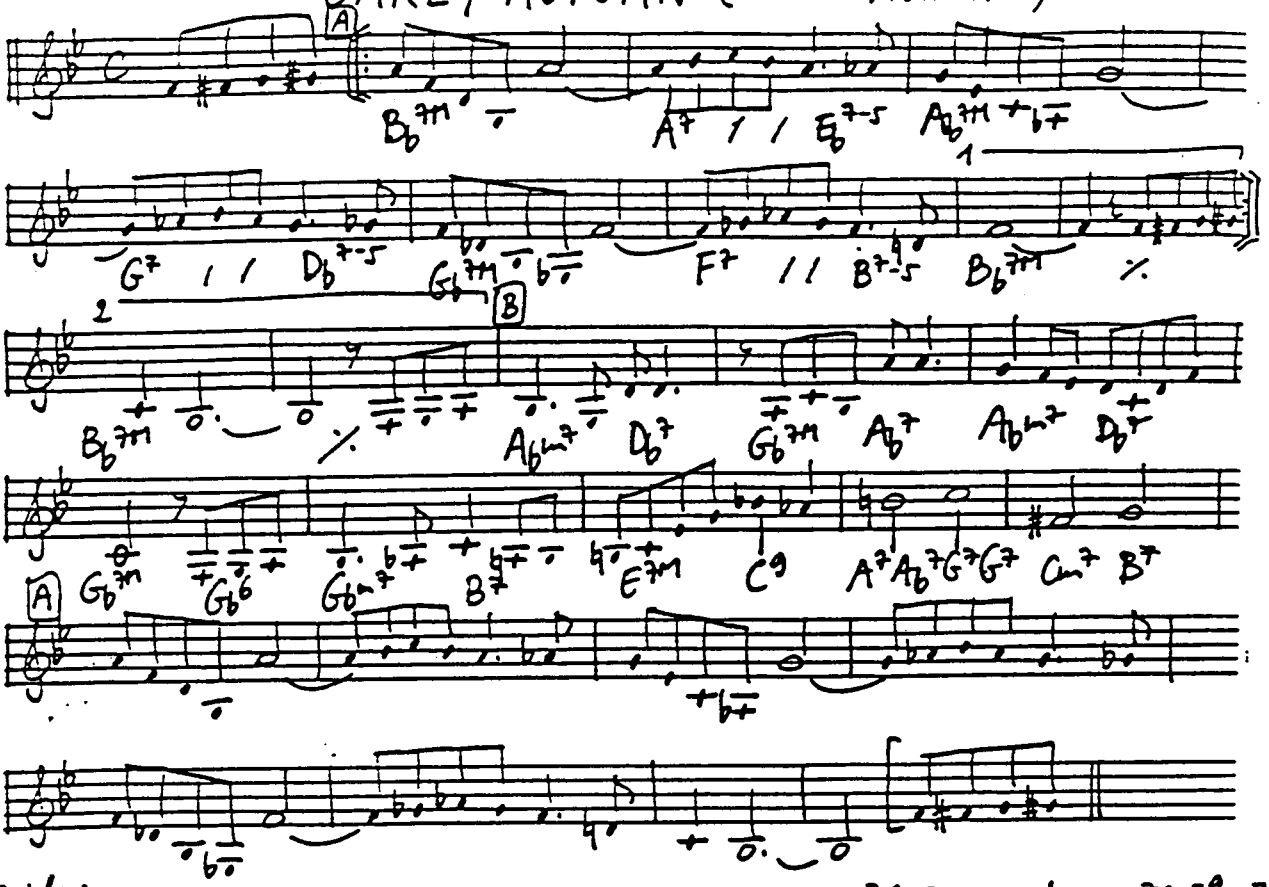


DUSKY STEVEDORE (Johnson-Razaf 1928)



(Transcribed from L. Armstrong 33)

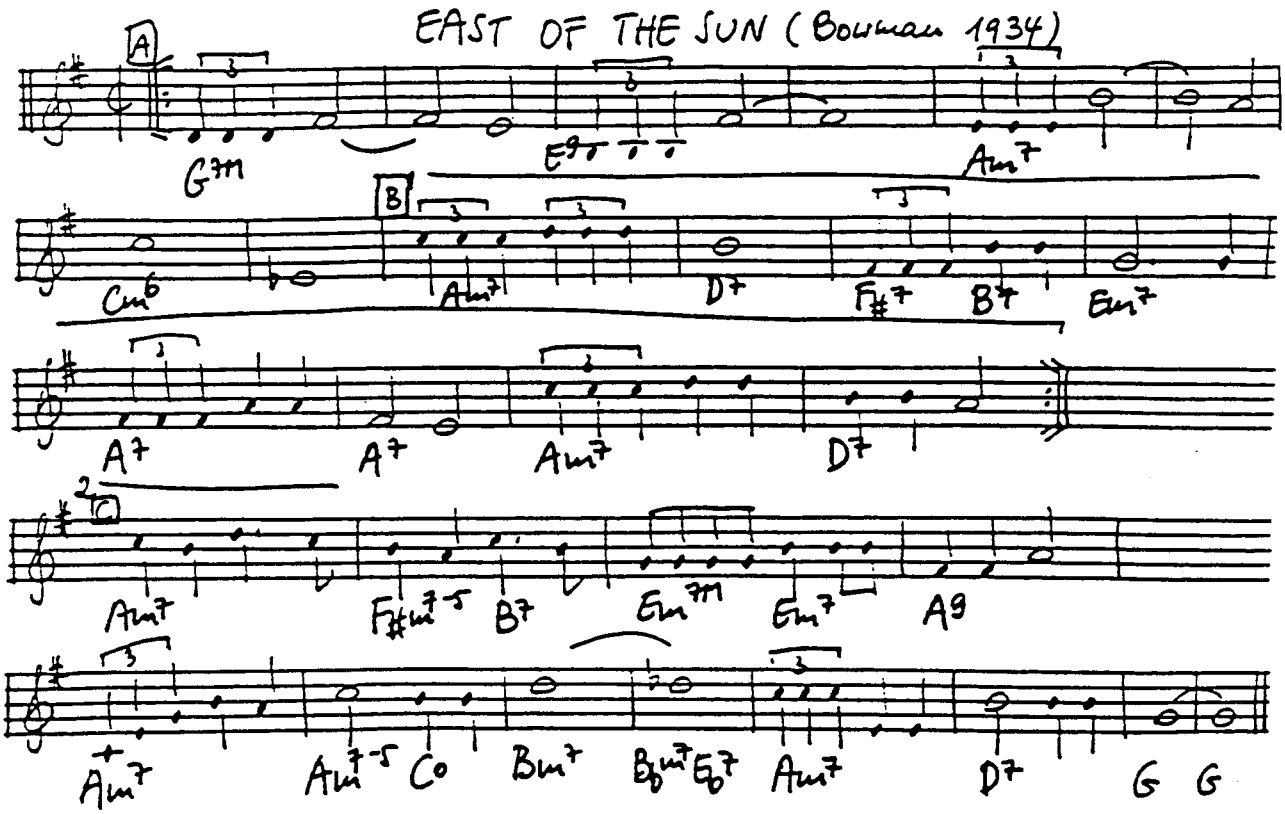
EARLY AUTUMN (Burns-Mercer 1948)



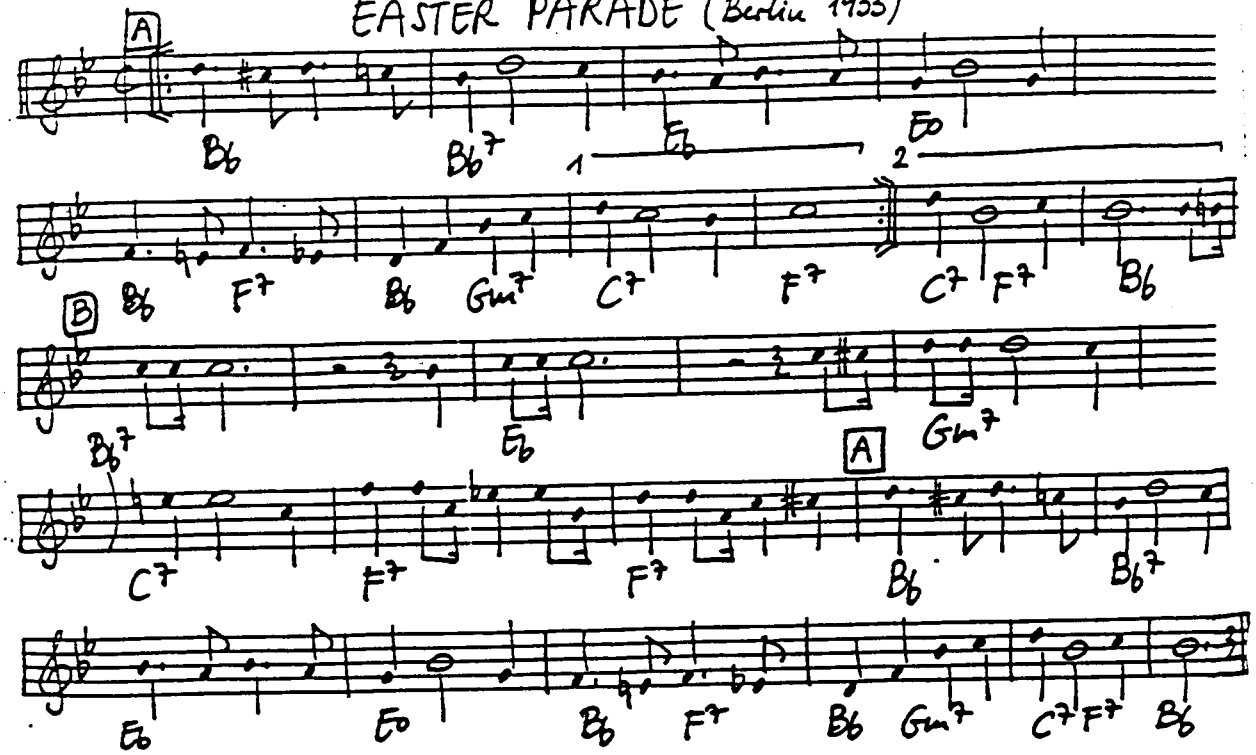
Difficult Bridge:

‖ Cm7 F7 | B♭m7 D♭o | Cm7 F7 | B♭ | B♭m7 E♭7 | A♭ D♭9 | C7m B7 B♭9 A7 | A♭7 G7m G♭-9 F9 ‖

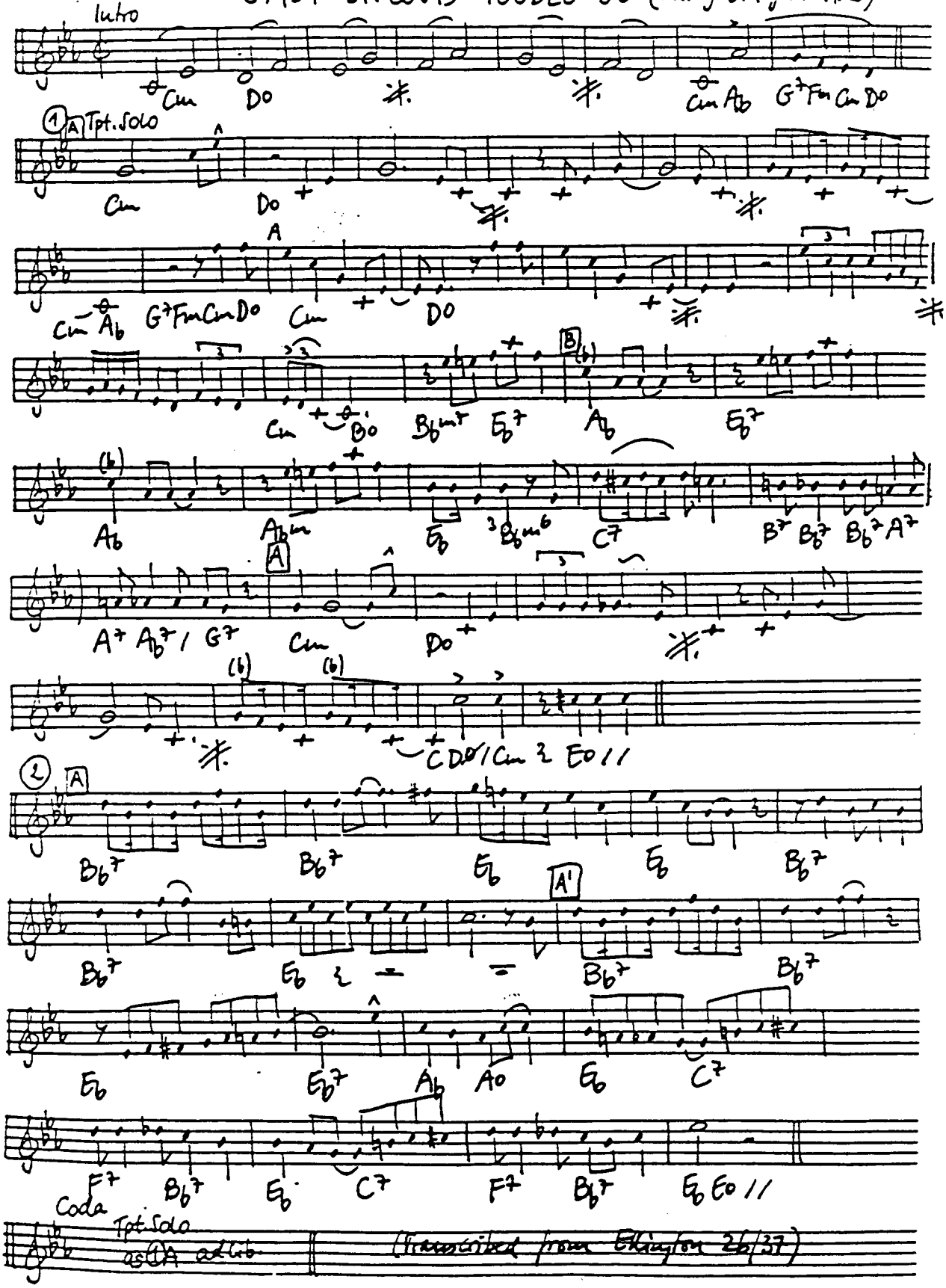
EAST OF THE SUN (Bowman 1934)



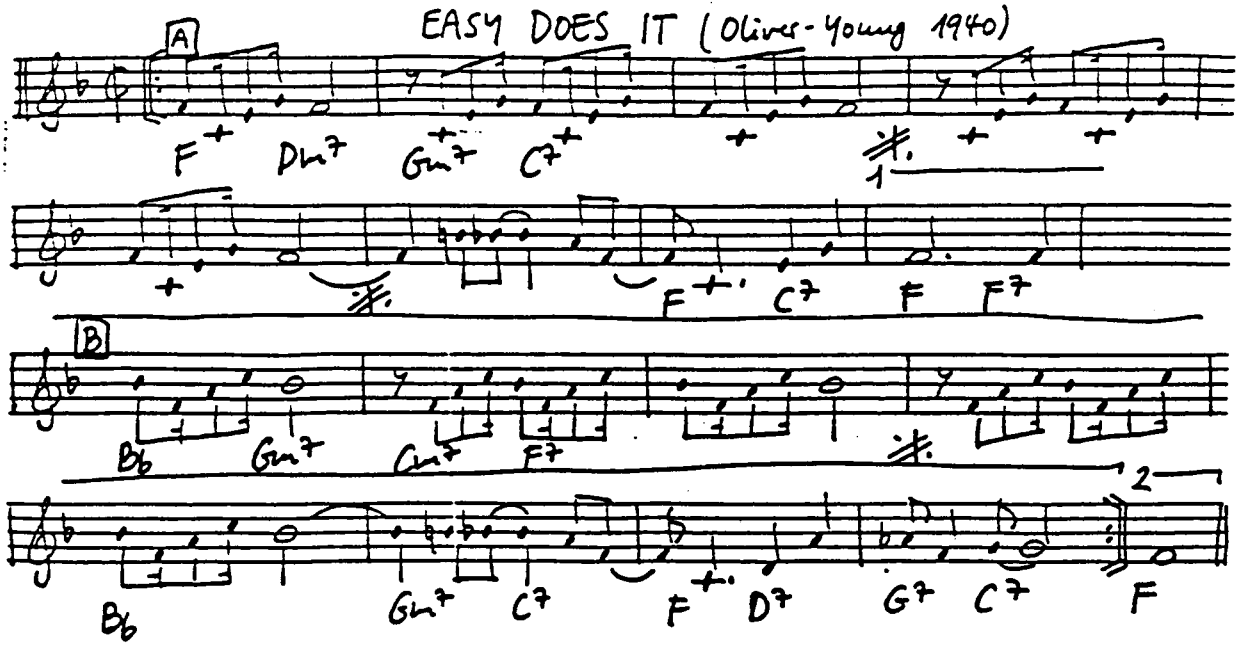
EASTER PARADE (Berlin 1933)



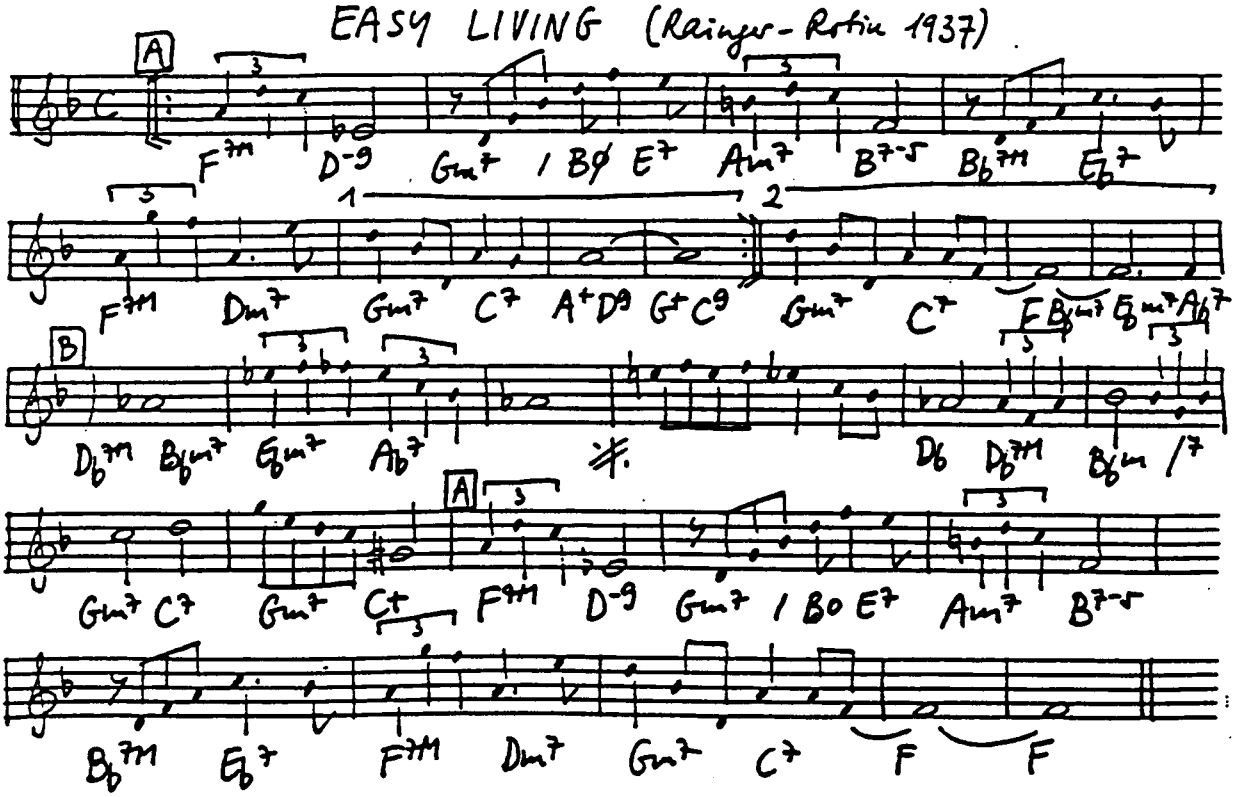
EAST ST. LOUIS TOODLE-OO (Miley-Ellington 1926)



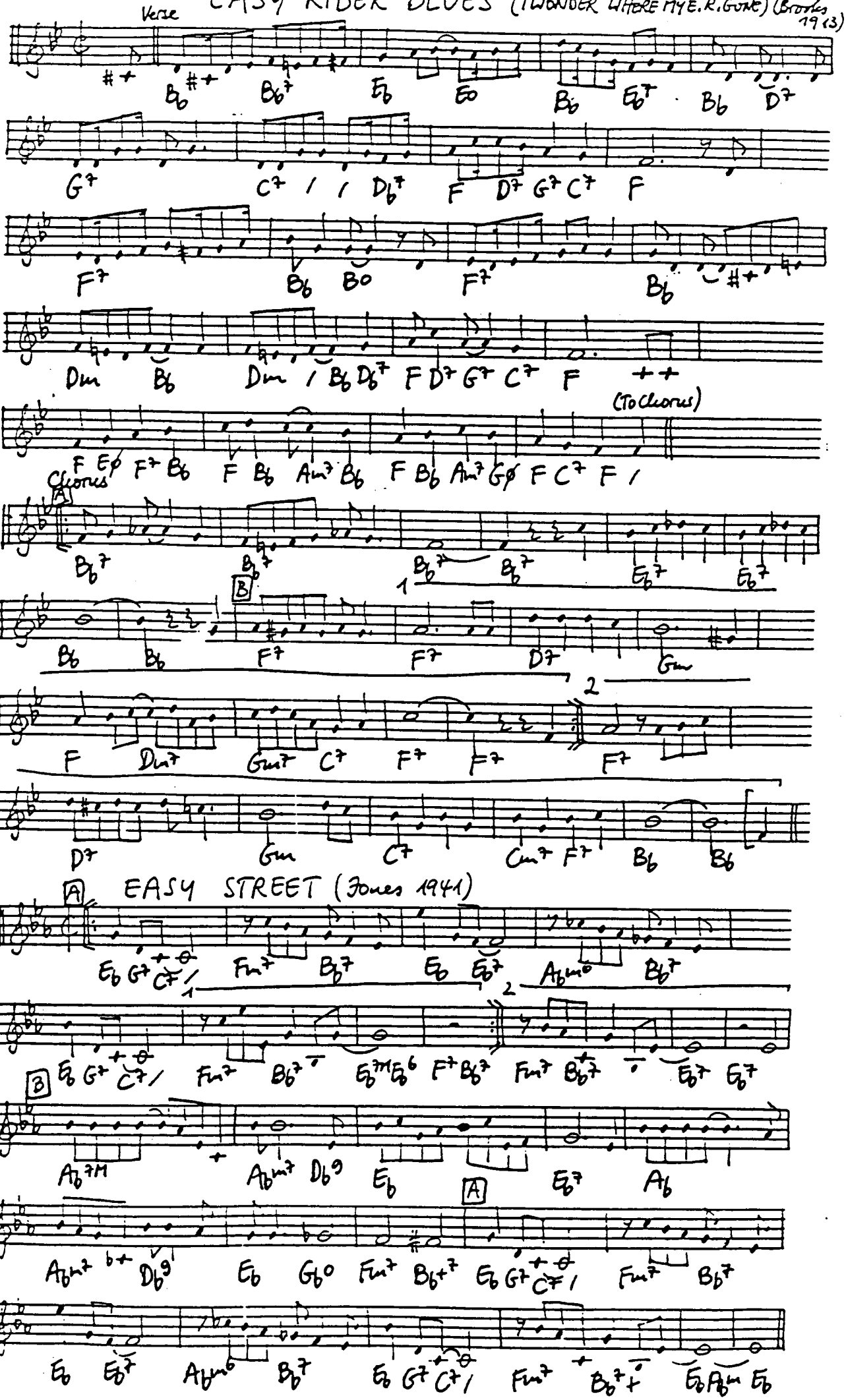
EASY DOES IT (Oliver-Young 1940)



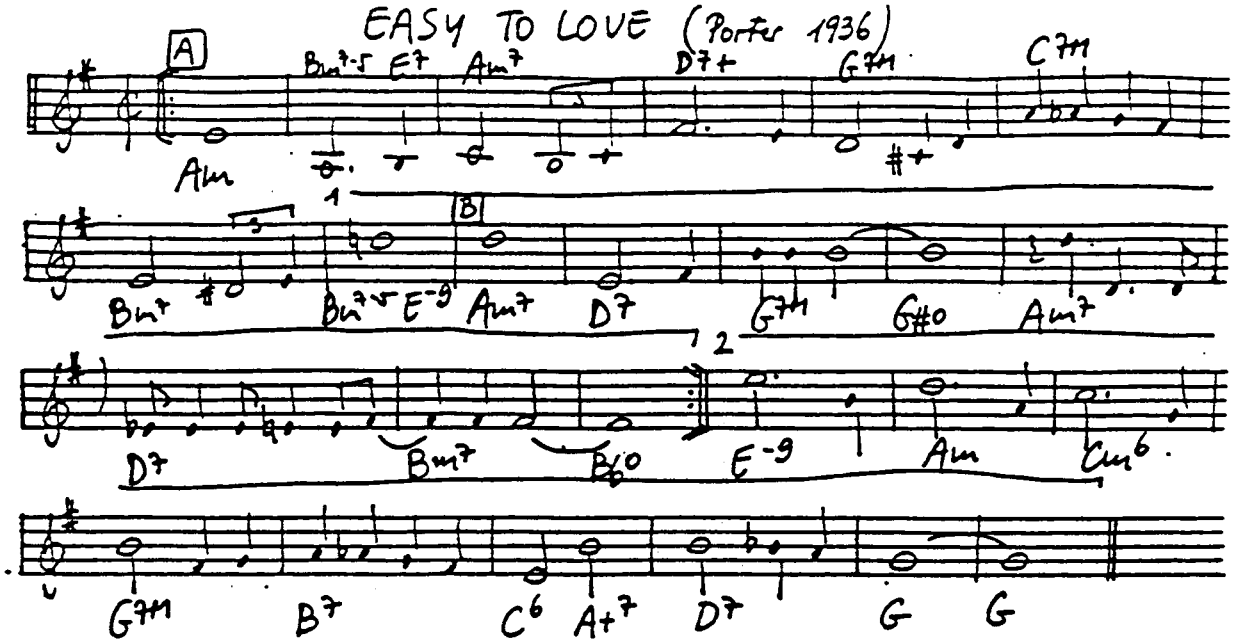
EASY LIVING (Rainger-Robin 1937)



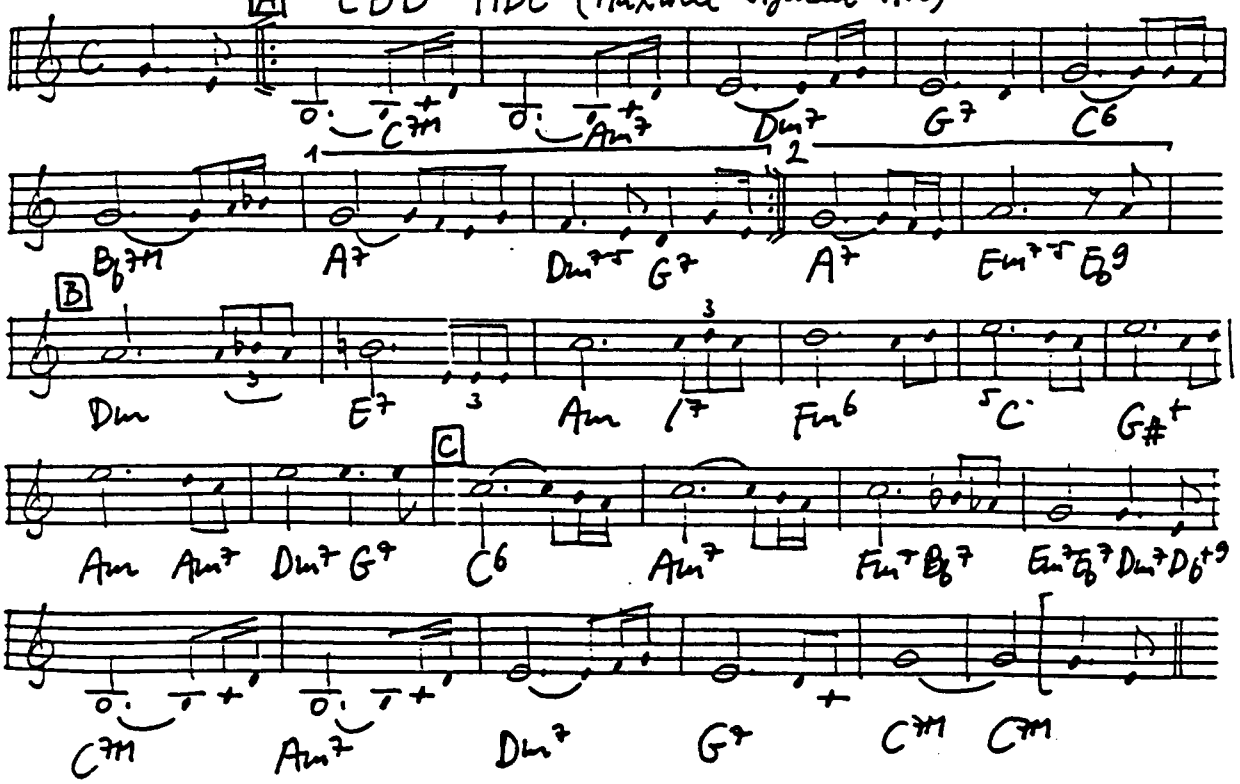
EASY RIDER BLUES (I WONDER WHERE MY E. R. GONE) (Brooks 1913)



EASY TO LOVE (Porter 1936)

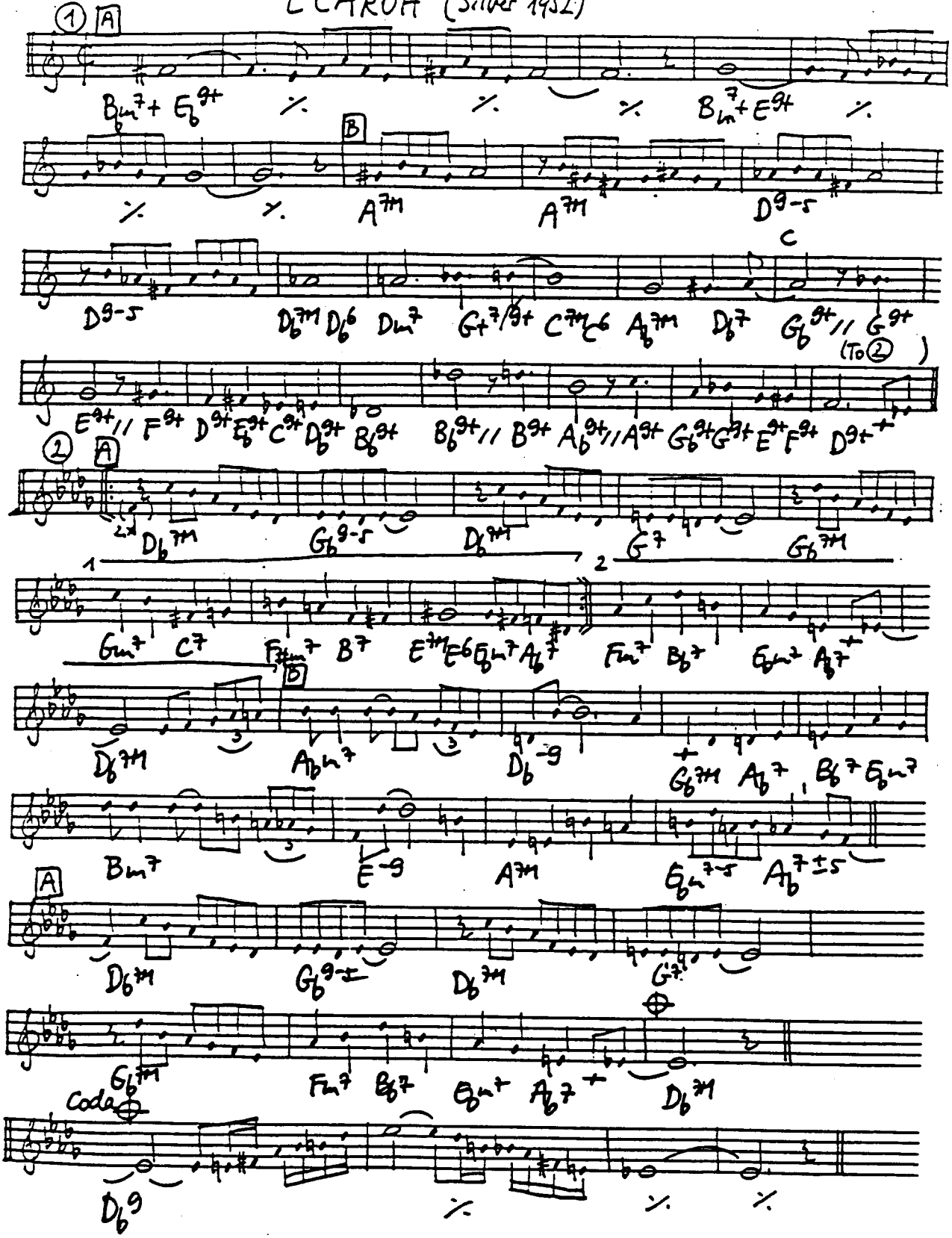


A EBB TIDE (Maxwell-Sigman 1953)

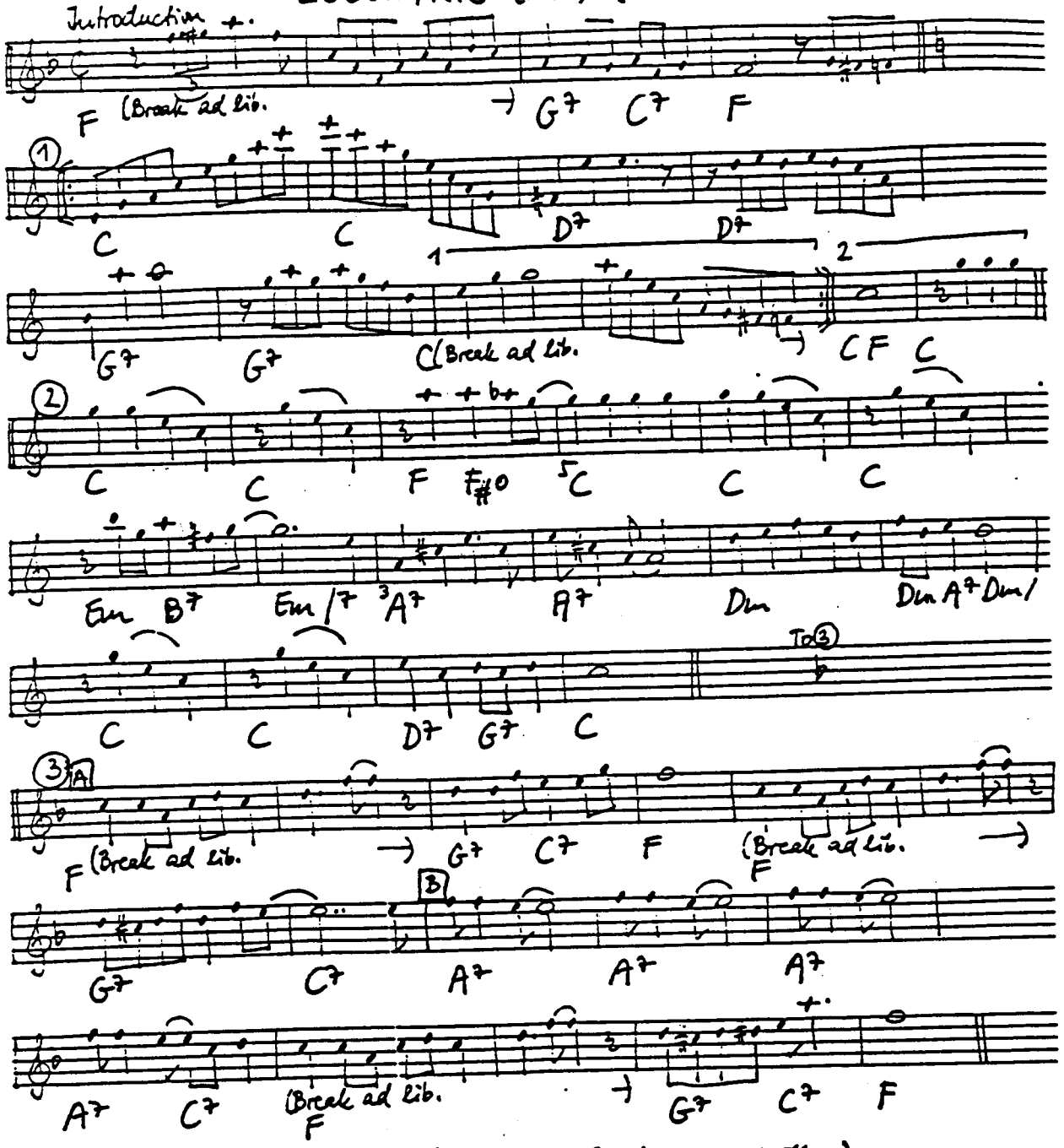


First the tide rushes in, plants a kiss on the shore, then rolls out to sea, and the sea is very still once more. So I rush to your side like the oncoming tide with one burning thought: Will your arms open wide?
At last we're face to face, and as we kiss through an embrace
I can tell, I can feel, you are love, you are real, really mine,
in the rain, in the dark, in the sun, like the tide at it's ebb,
I'm at peace in the web of your arms.

ECAROH (Silver 1952)

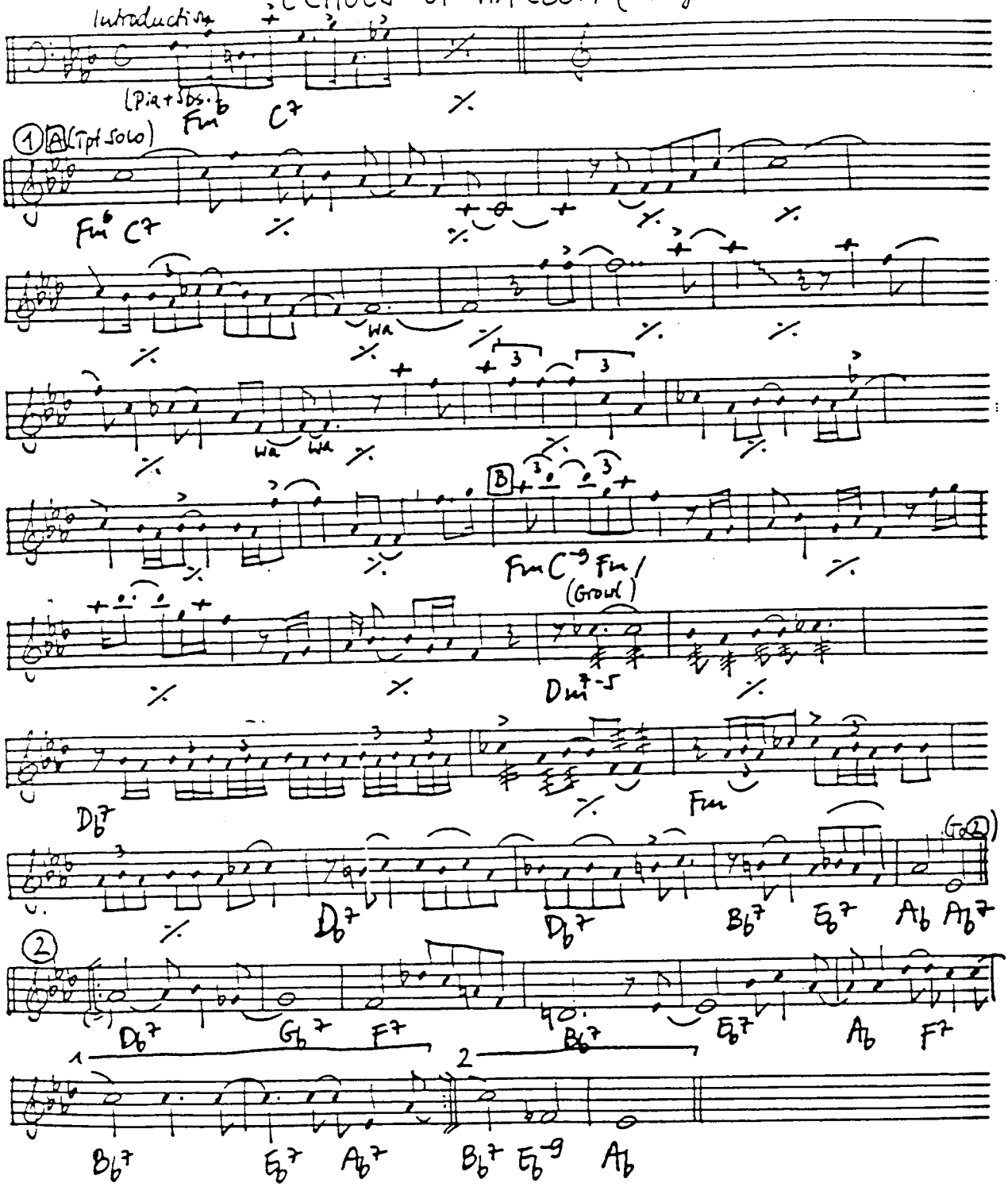


ECCENTRIC (RAG) (Robinson 1912)



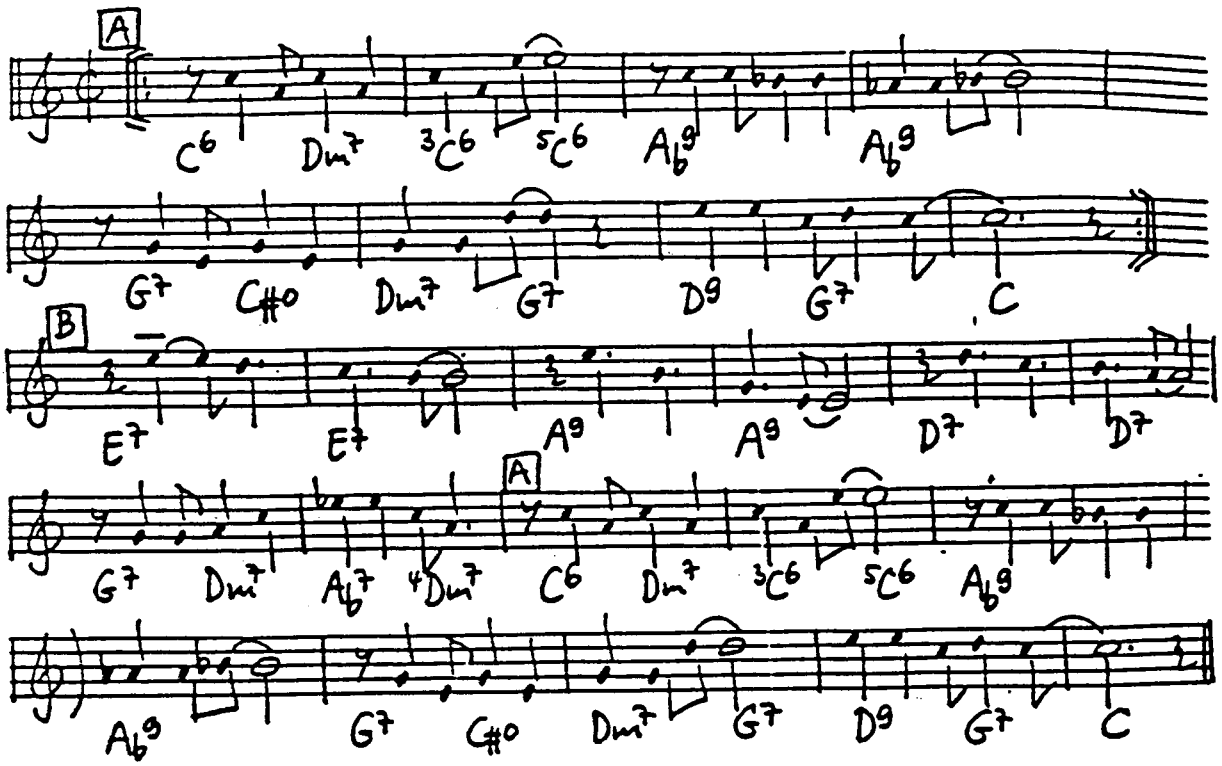
(Transcribed / Adapted from Red Nichols 27, B. Bailey 40 and others)

ECHOES OF HARLEM (Ellington 1936)



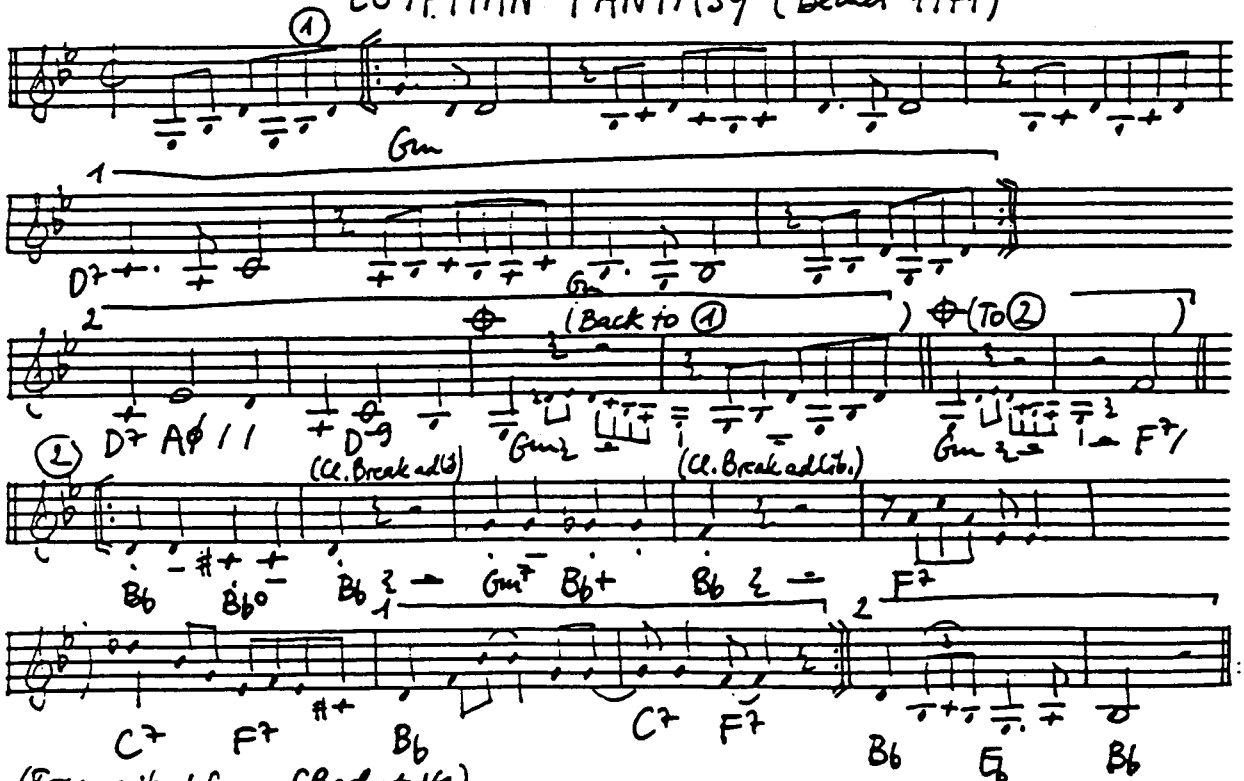
(Transcribed from Ellington 36)

EENY MEENY MINEY MO (Malneck-Mercer 1935)



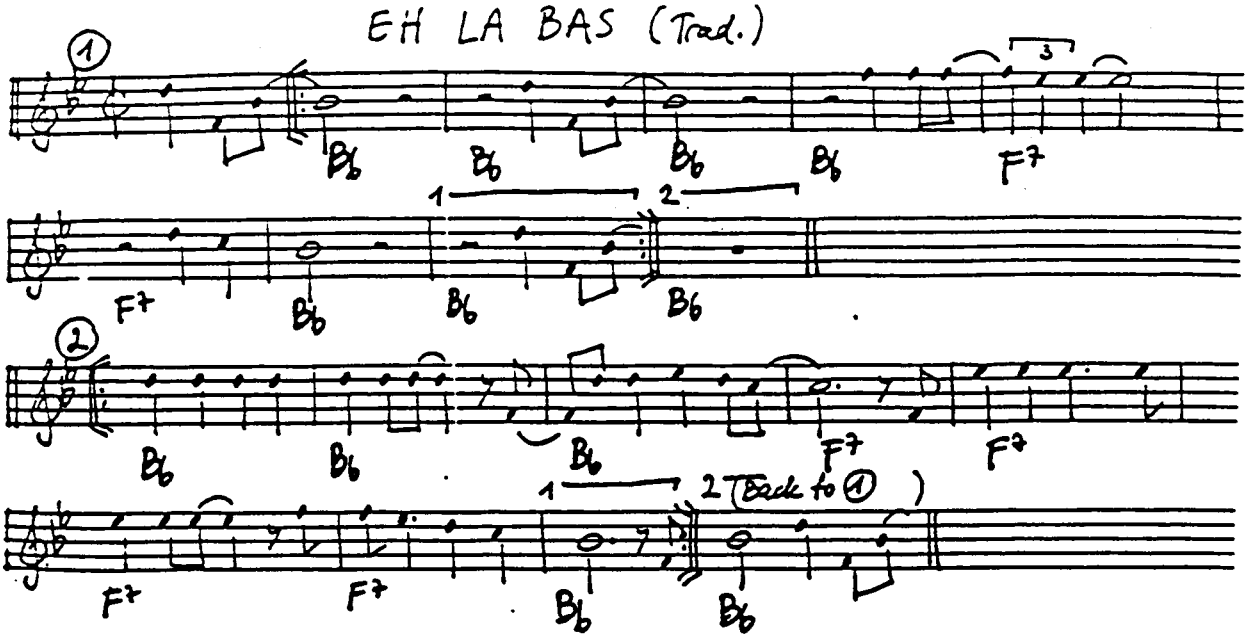
~~Eeny M.M.Mo, Catch a tootle by the toe, if it hollers let it go, let it fly away.~~
E.M.M.M., it's the saying high and low, hear it everywhere you go, any time of day.
Big Ben rings it, Valley sings it, Whiteman swings it, even Mr. Crosby "sings" it,
A) repeat

EGYPTIAN FANTASY (Becket 1941)

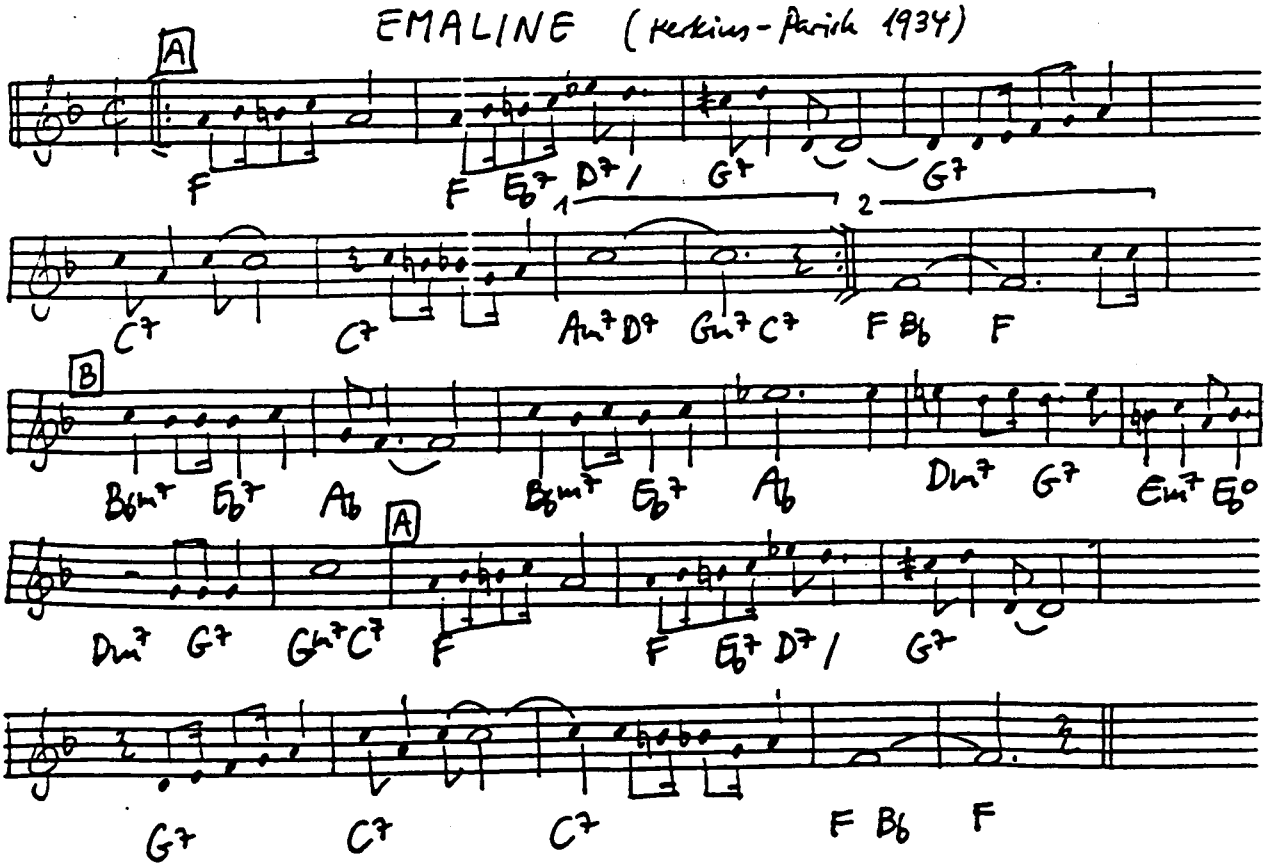


(Transcribed from S. Becket 41)

EH LA BAS (Trad.)

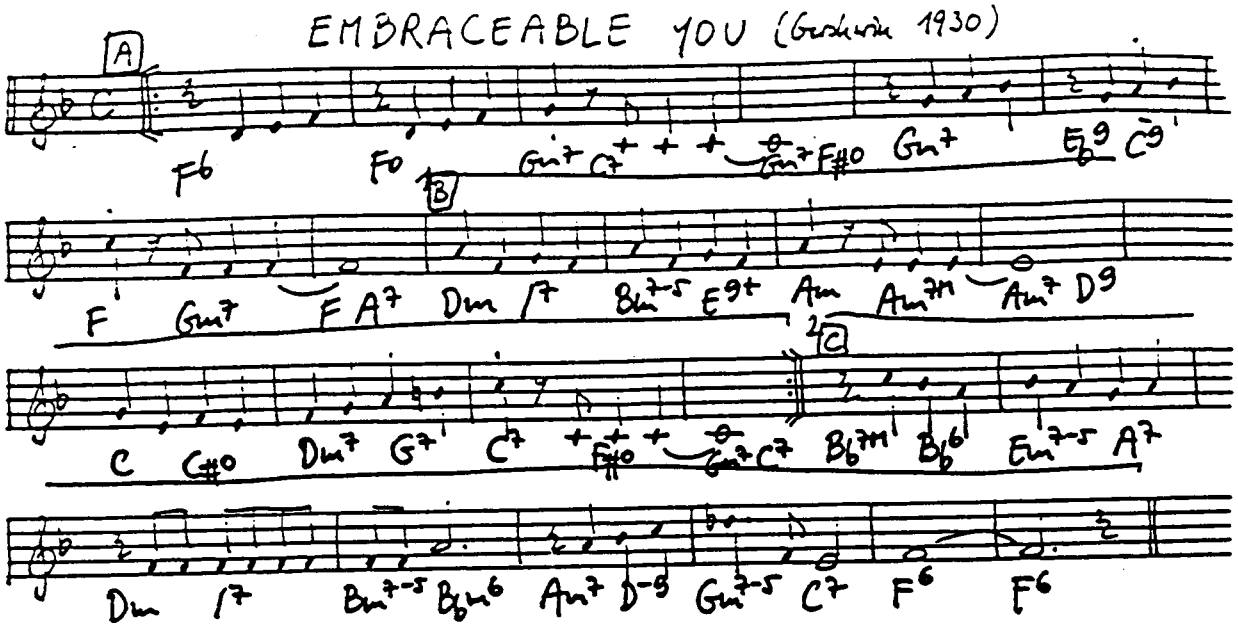


EMALINE (Perkins-Parish 1934)

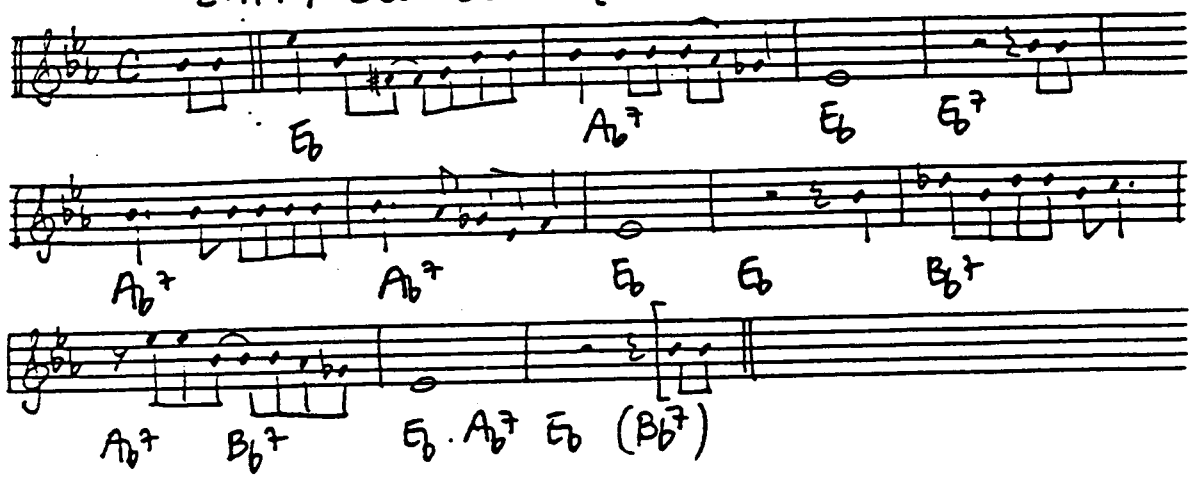


(Transcribed from B. Goodman 34)

EMBRACEABLE YOU (Gershwin 1930)

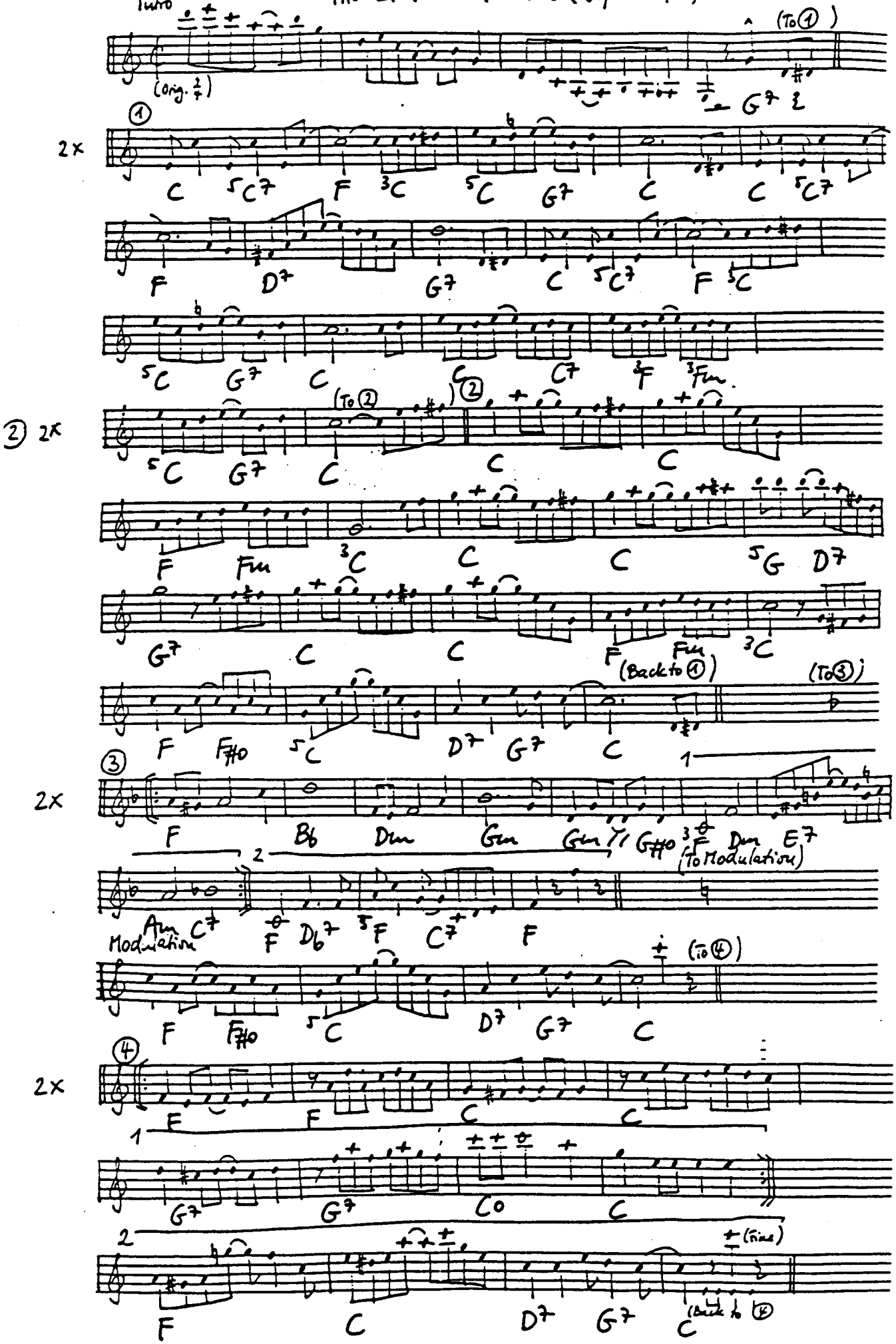


EMPTY BED BLUES (Johnson 1928)



THE END

THE ENTERTAINER (Joplin 1902)



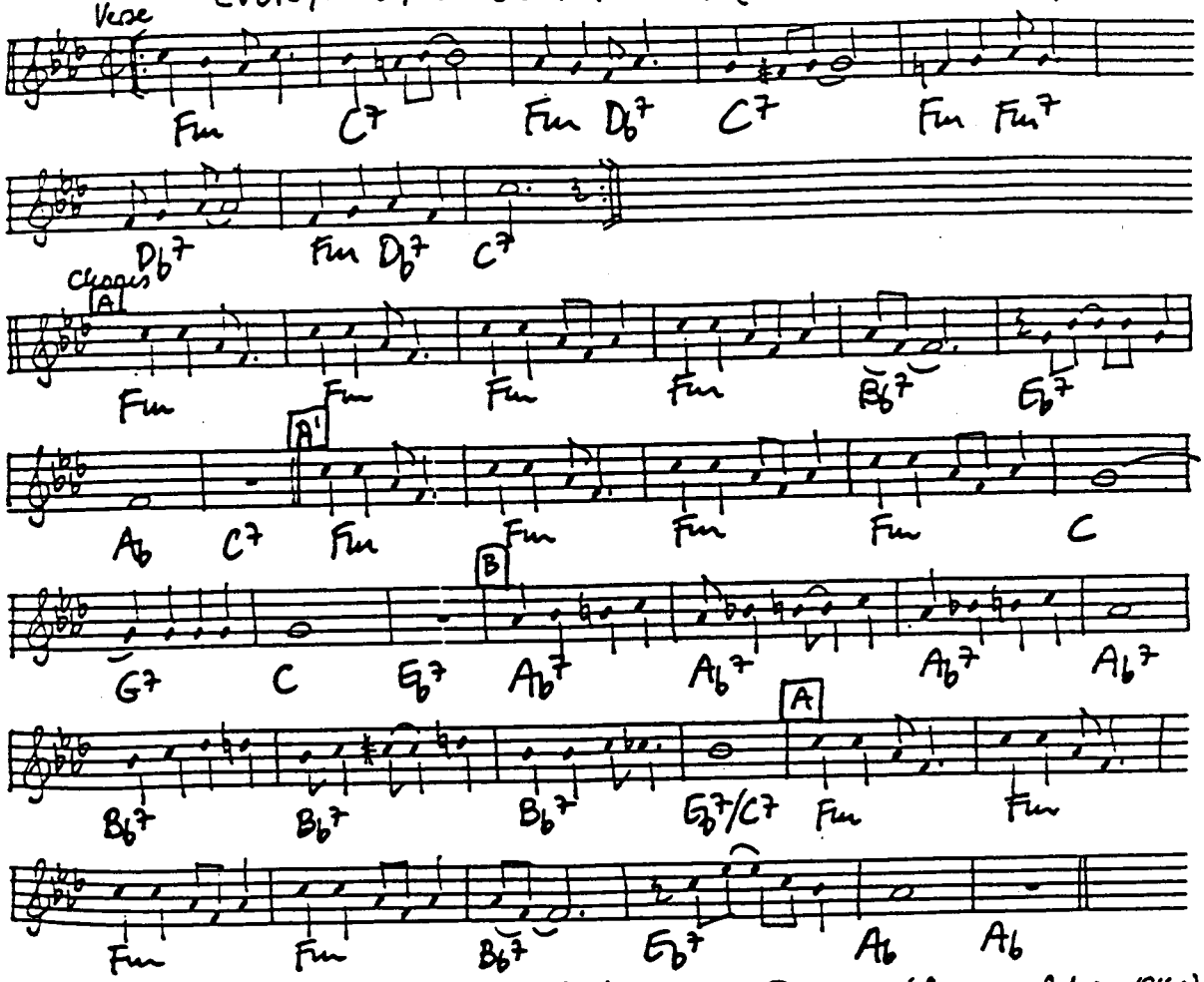
EPISTROPHY (Monk - Clarke - Williams 1942)

A
$D_b^{6/9}$ $D^{6/9}$
$E_b^{6/9}$ $E^{6/9}$
B
$E_b^{6/9}$ $E^{6/9}$
$D_b^{6/9}$ $D^{6/9}$
C
G_b^{m6}
B^7 D_b^7 D^7
D
E_b^7 E^7
D_b^9 D^9

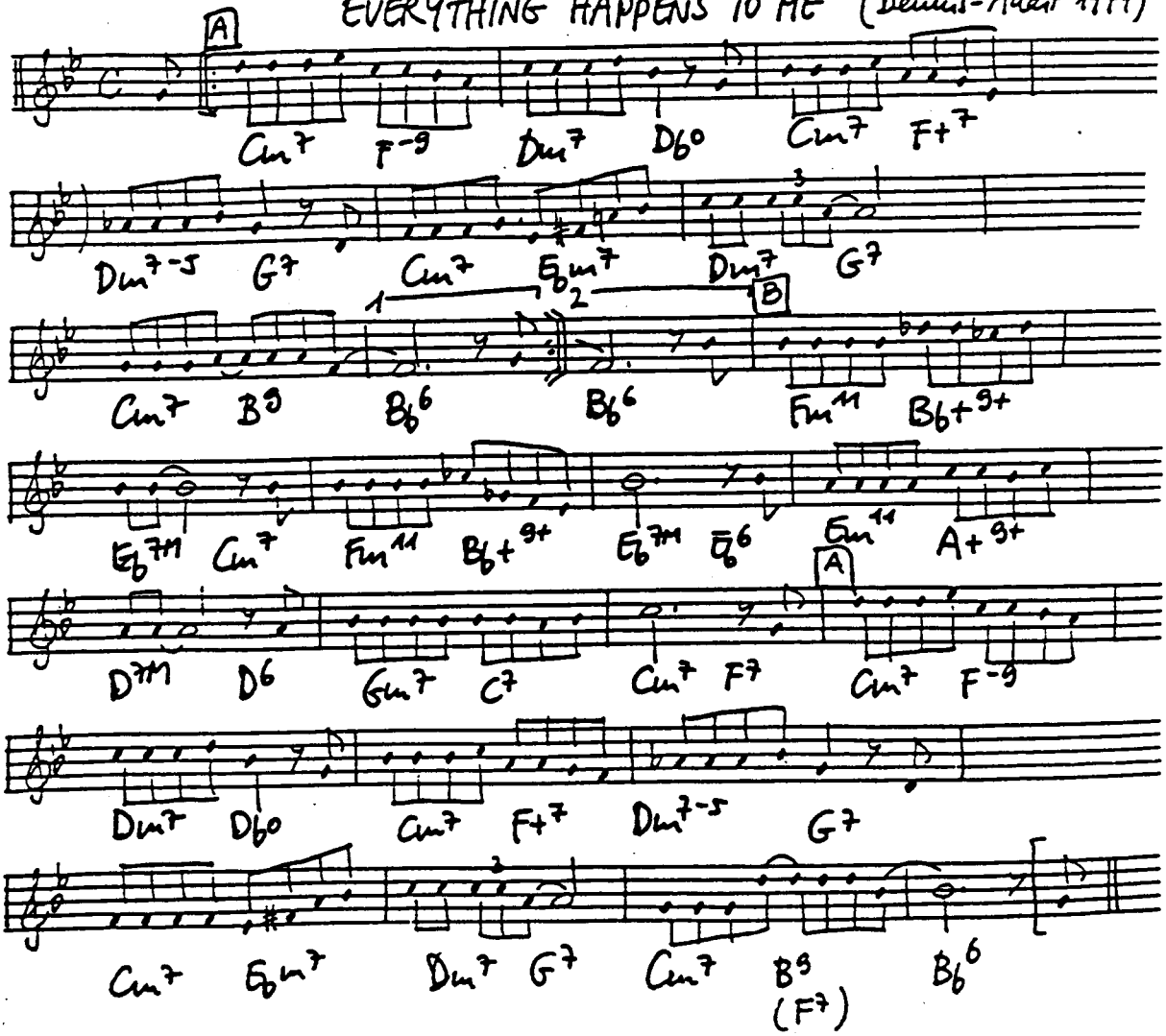
EVERYTHING BUT YOU (Ellington - James - George 1945)

A
C^{-9} F C^{-9}
F C^{-9} F G^7 C^7 F
2 F
B
F F^7 F^7 B_b
B_b G^7 G^7 C $5G^7$
A
$3C^7$ $F_{\#}^{o}$ C^{-9} F C^{-9}
F C^{-9} F G^7 C^7 F

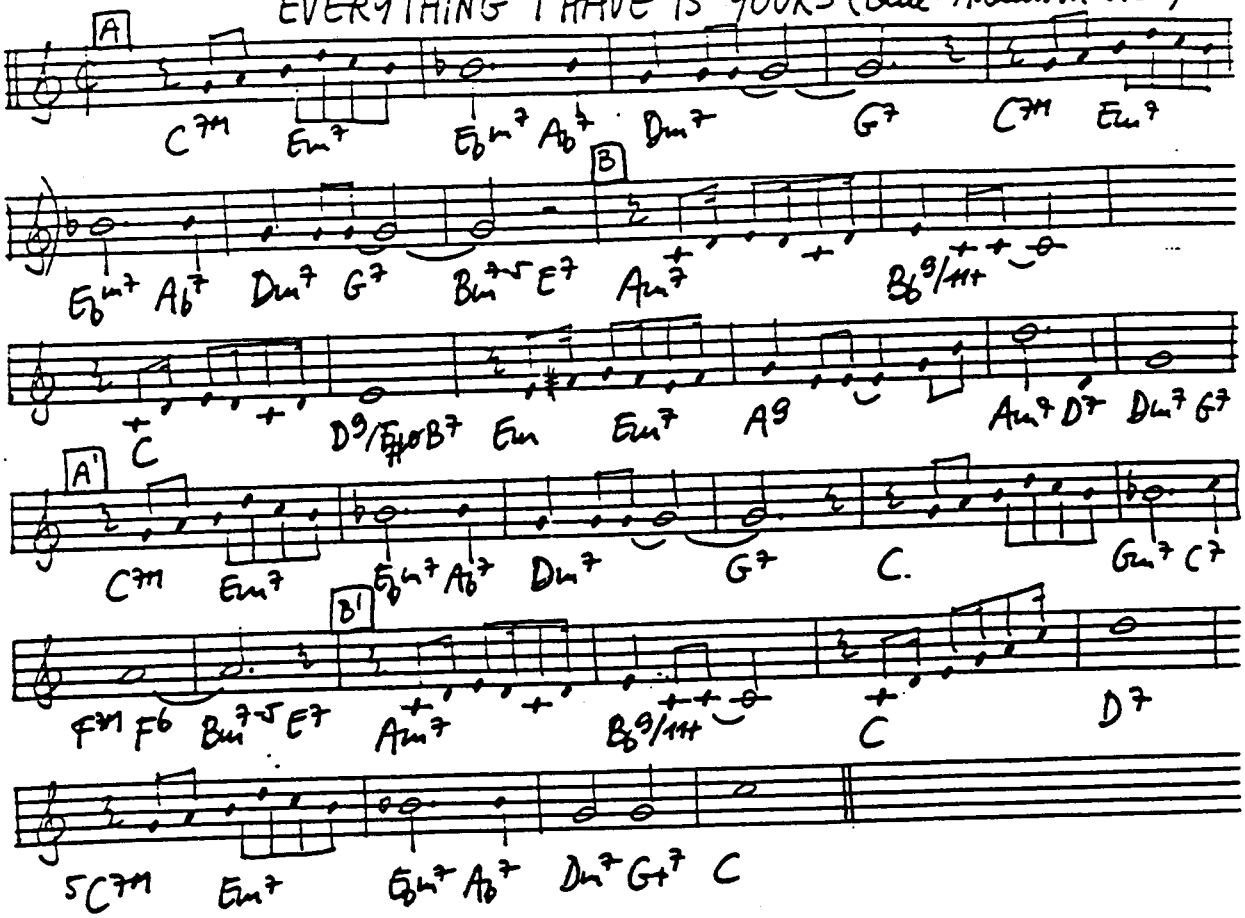
EVERYBODY LOVES MY BABY (Williams - Palmer 1924)



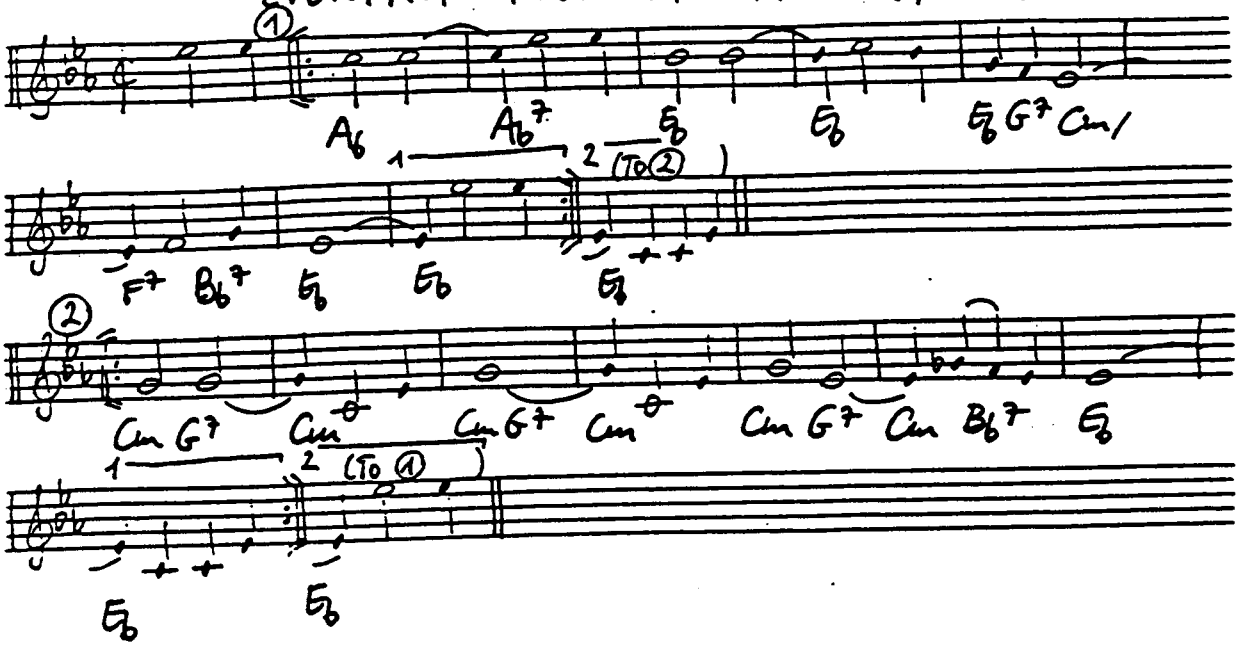
EVERYTHING HAPPENS TO ME (Dennis - Adair 1944)



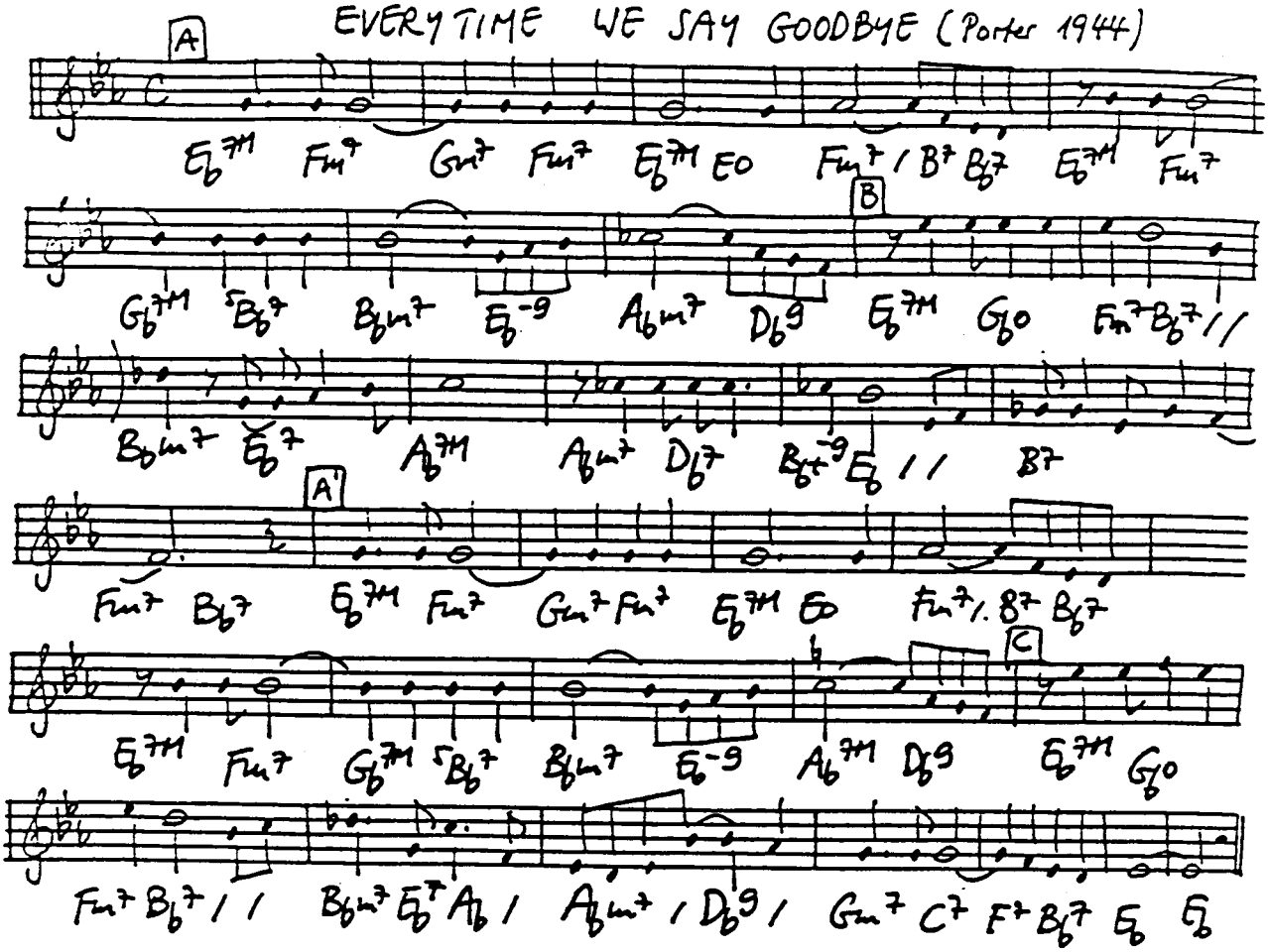
EVERYTHING I HAVE IS YOURS (Lane-Adamson 1933)



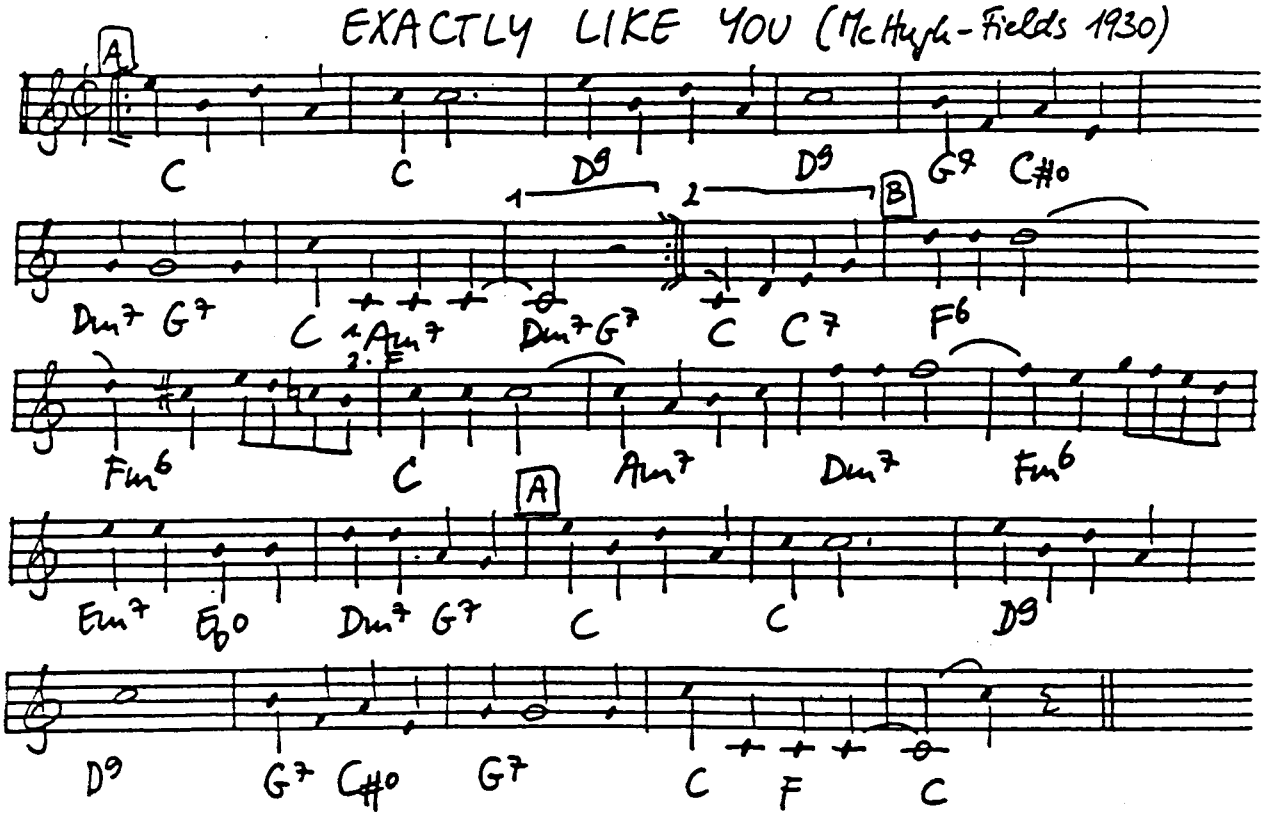
EVERYTIME I FEEL THE SPIRIT (Spiritual)



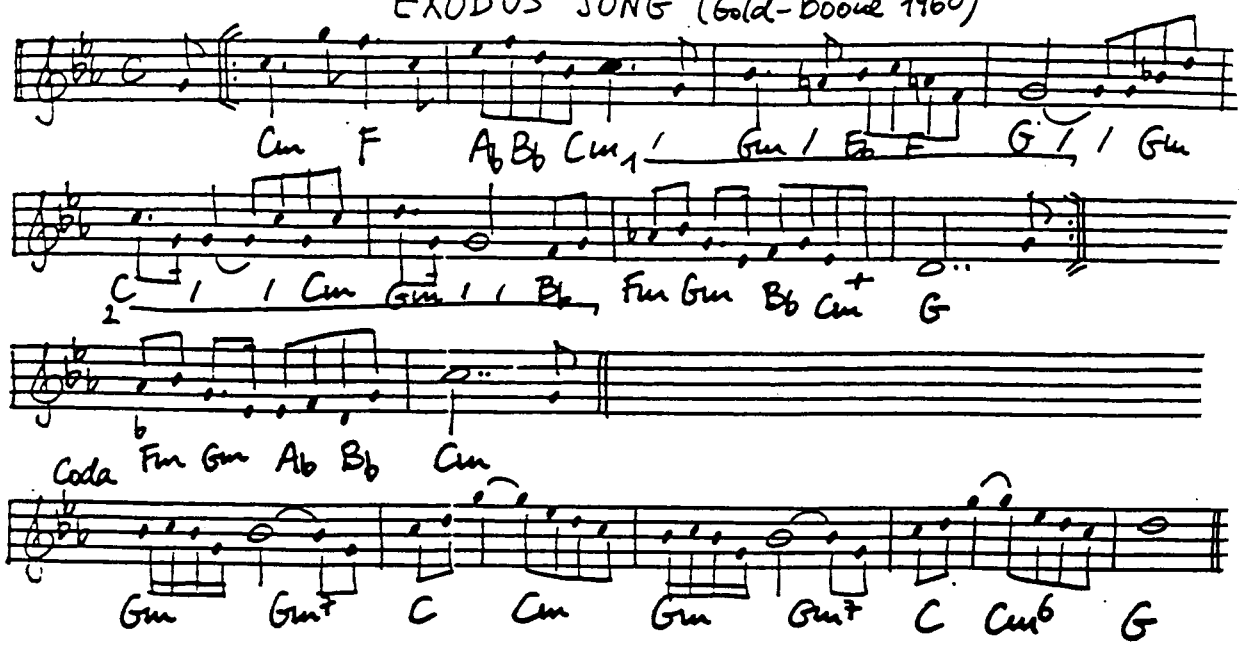
EVERYTIME WE SAY GOODBYE (Porter 1944)

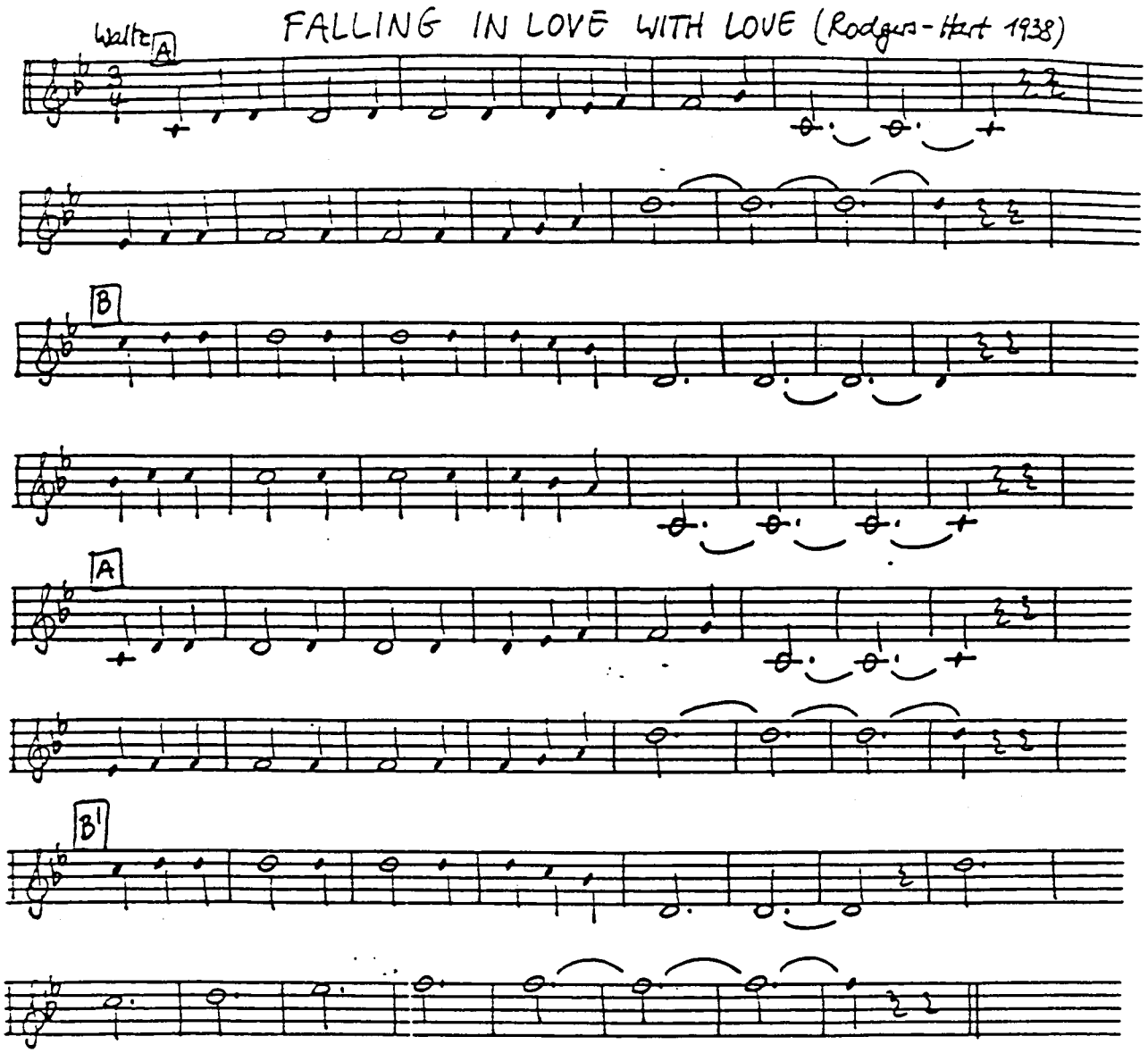


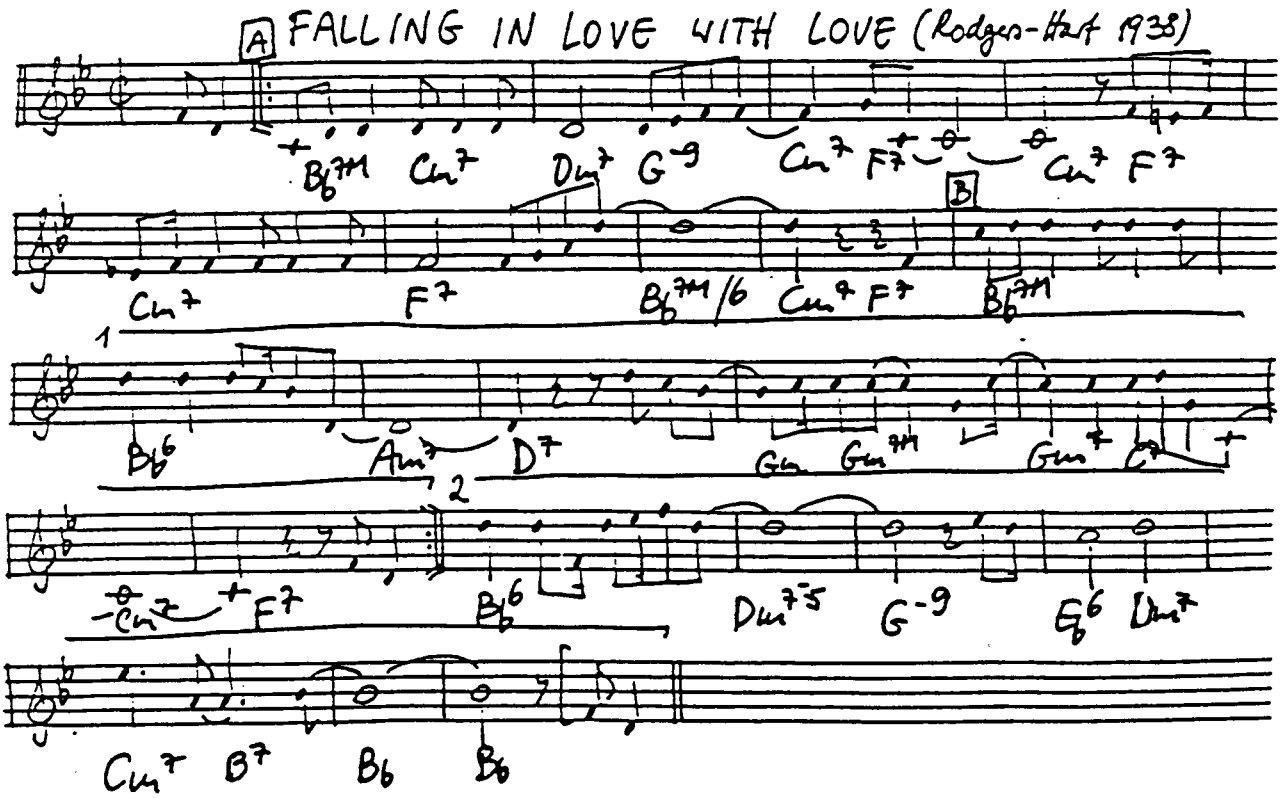
EXACTLY LIKE YOU (McHugh-Fields 1930)

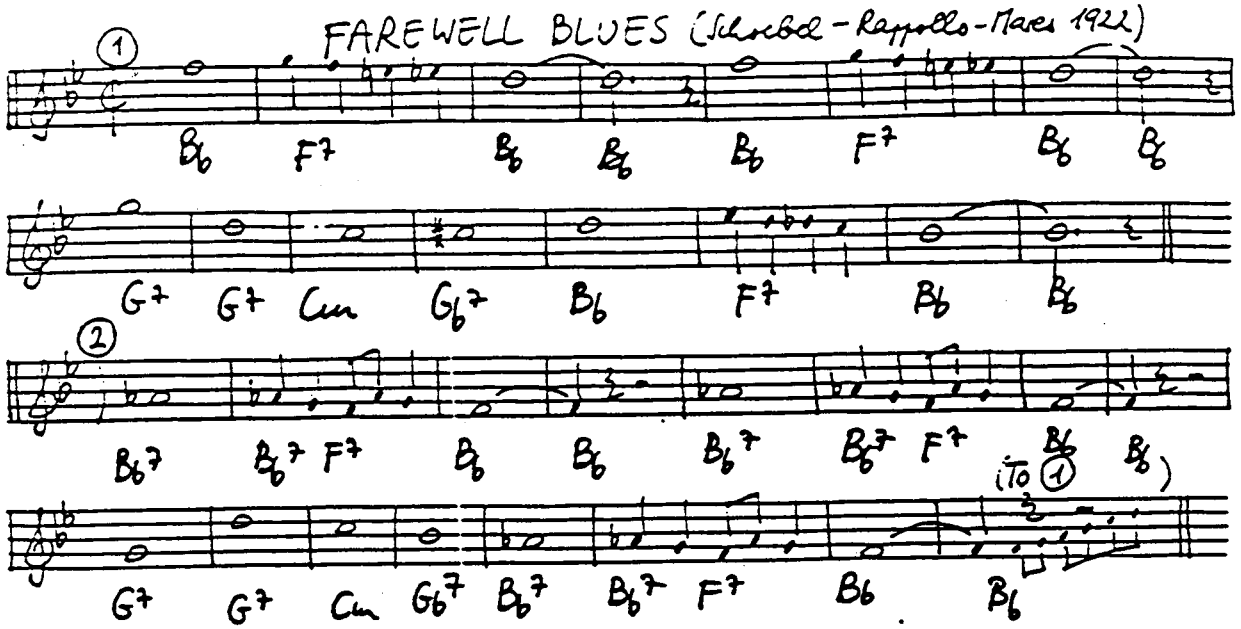


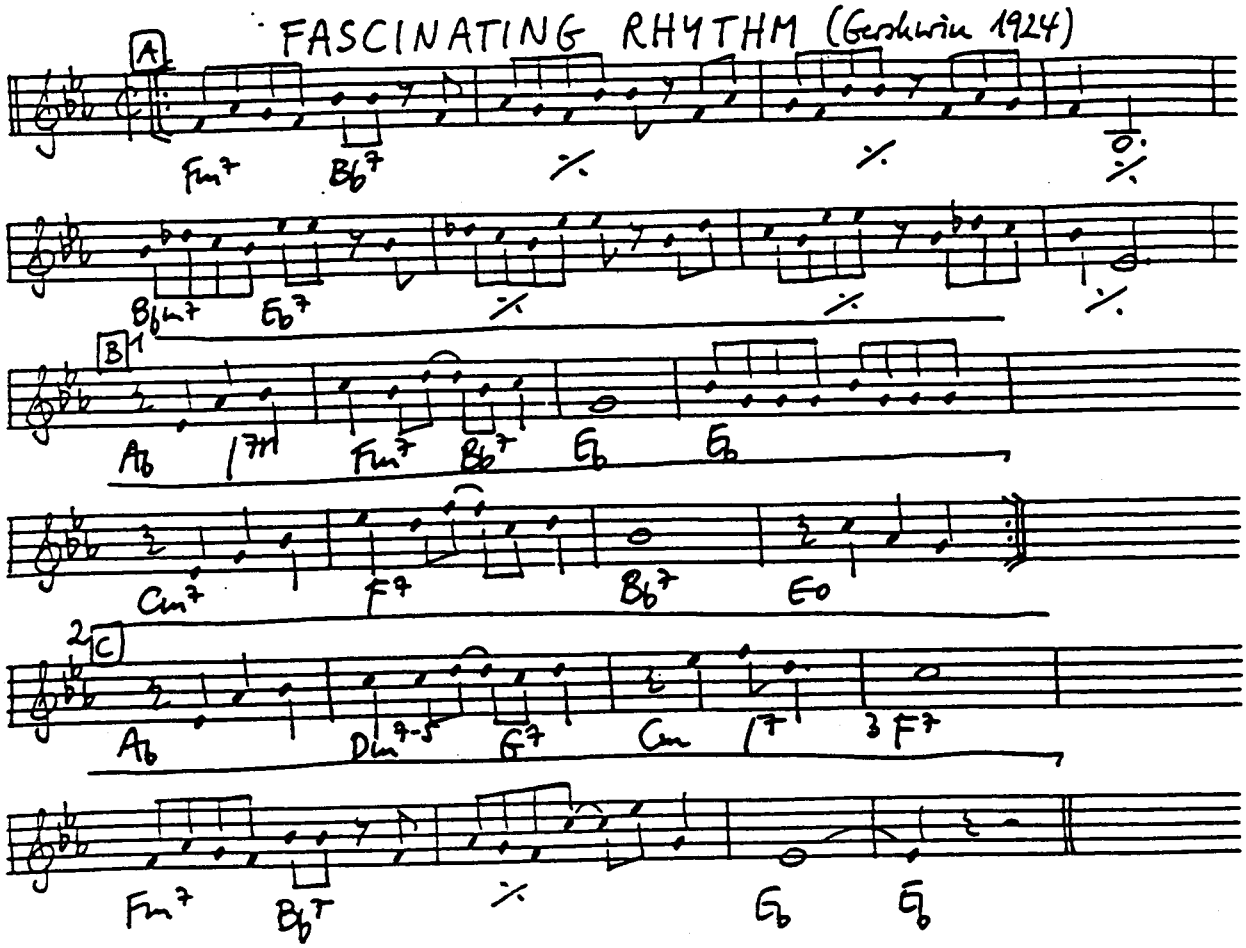
EXODUS SONG (Gold-Boone 1960)



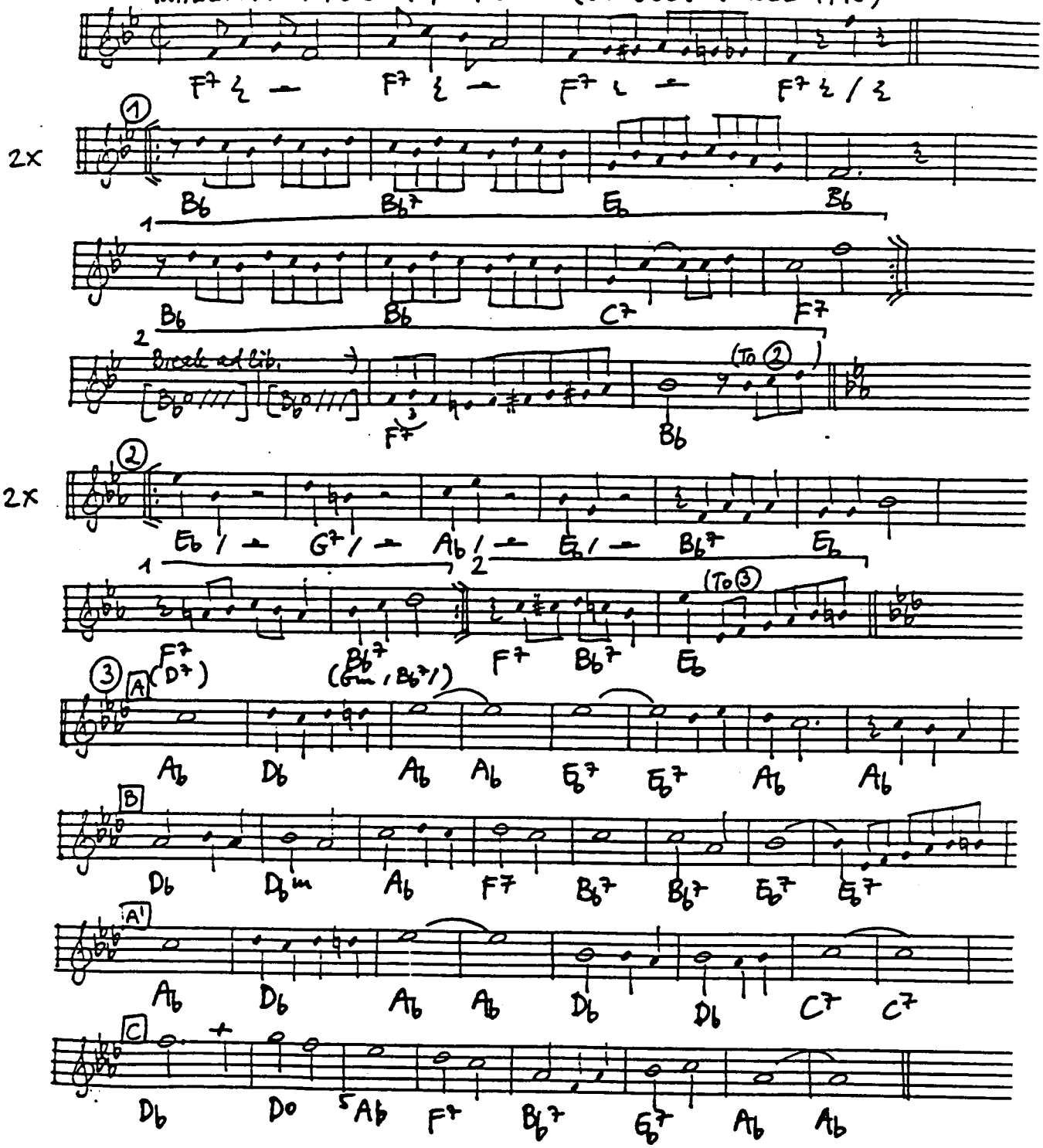

Waltz
A
FALLING IN LOVE WITH LOVE (Rodgers-Hart 1938)
B
A
B'


A
FALLING IN LOVE WITH LOVE (Rodgers-Hart 1938)
B
1
2

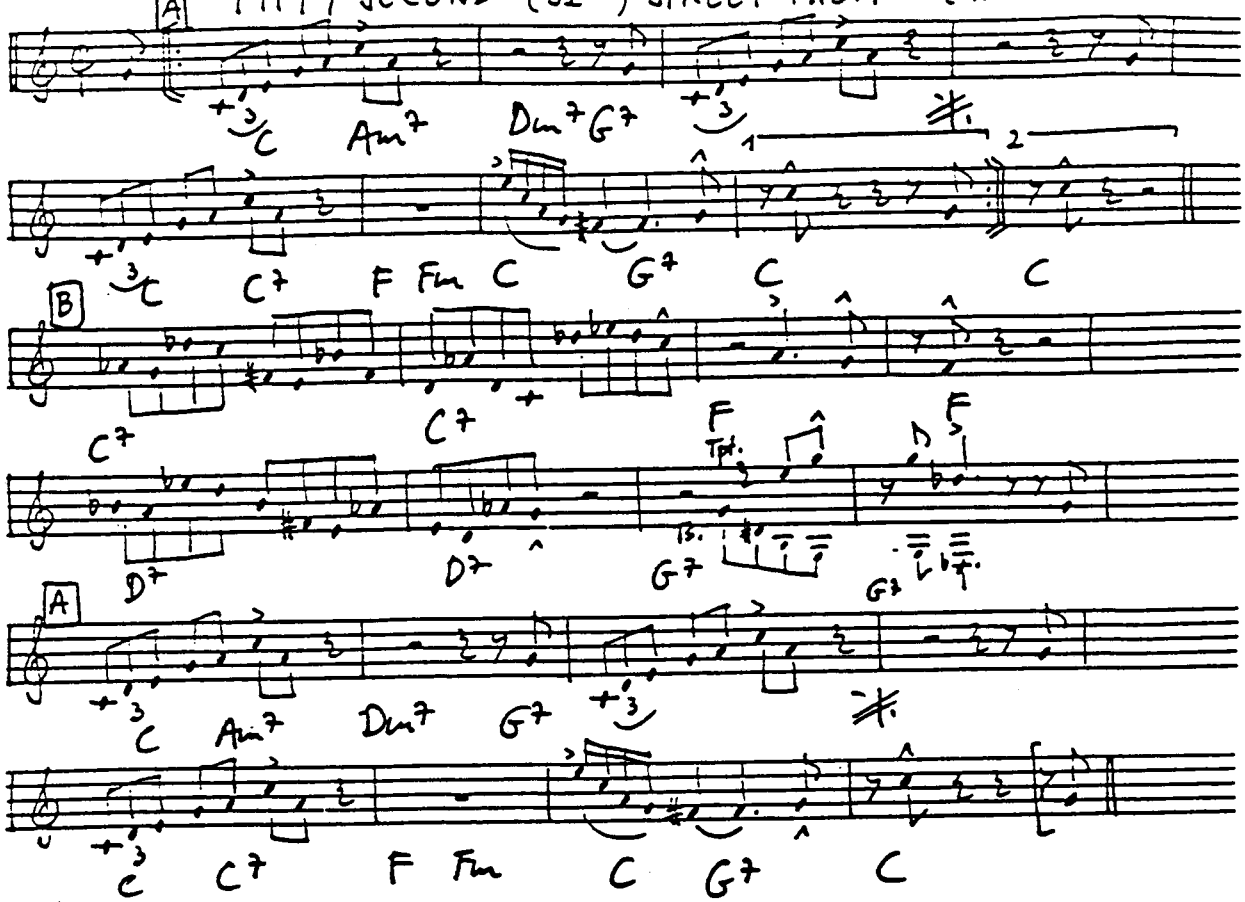

FAREWELL BLUES (Schoebel - Rappollo - Mares 1922)
1
Bb F7 Bb Bb Bb F7 Bb Bb
G7 G7 Cm Gb7 Bb F7 Bb Bb
2
Bb7 Bb7 F7 Bb Bb Bb7 Bb7 F7 Bb
(To 1 Bb)
G7 G7 Cm Gb7 Bb7 Bb7 F7 Bb Bb


FASCINATING RHYTHM (Gershwin 1924)
A
Fm7 Bb7 % % %
Bbm7 Eb7 % % %
B
1
Ab Fm7 Bb7 Eb Eb
Cm7 F7 Bb7 Eo
2
C
Ab Dbm7-5 G7 Cm 7 3 F7
Fm7 Bb7 % Eb Eb

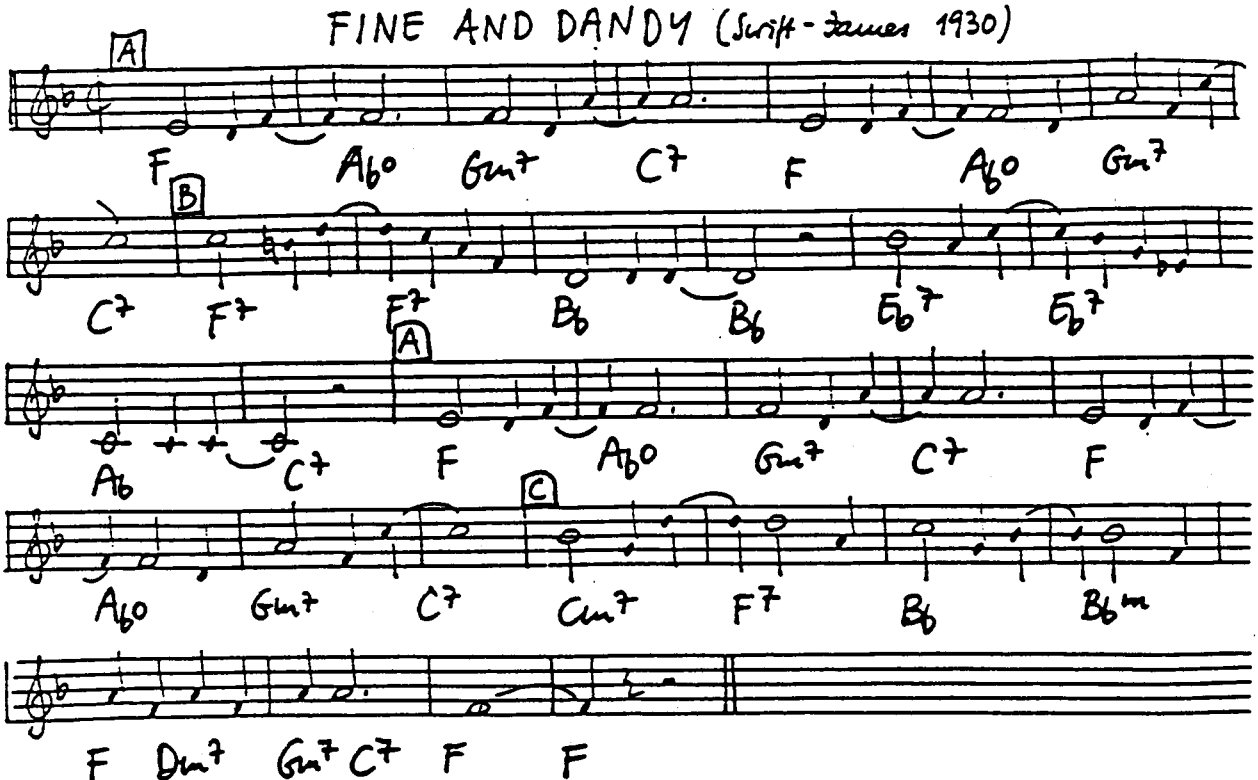
Introduction **FIDGETY FEET** (La Rocca - Shields 1918)



FIFTY SECOND (52nd) STREET THEME (Monk 1946)

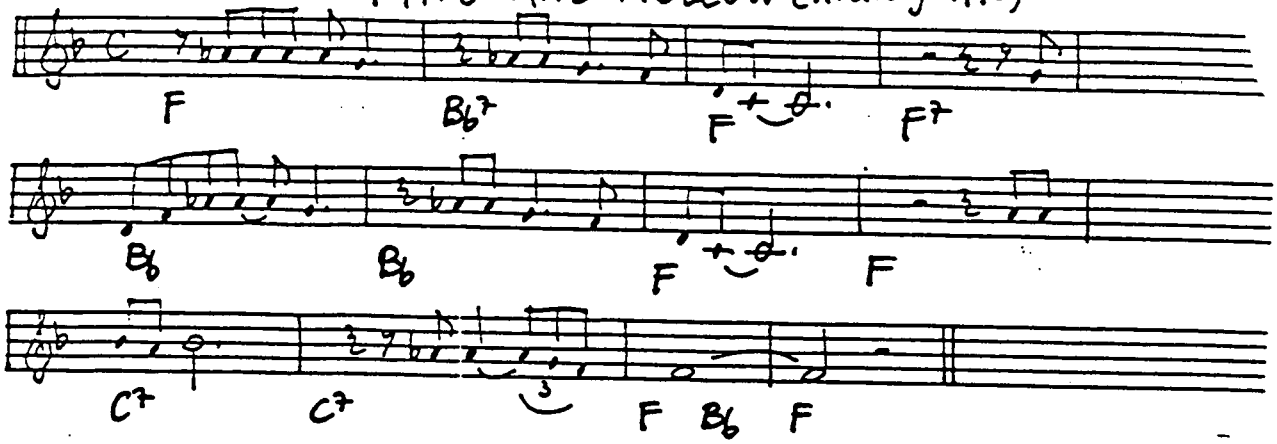


FINE AND DANDY (Swift - James 1930)

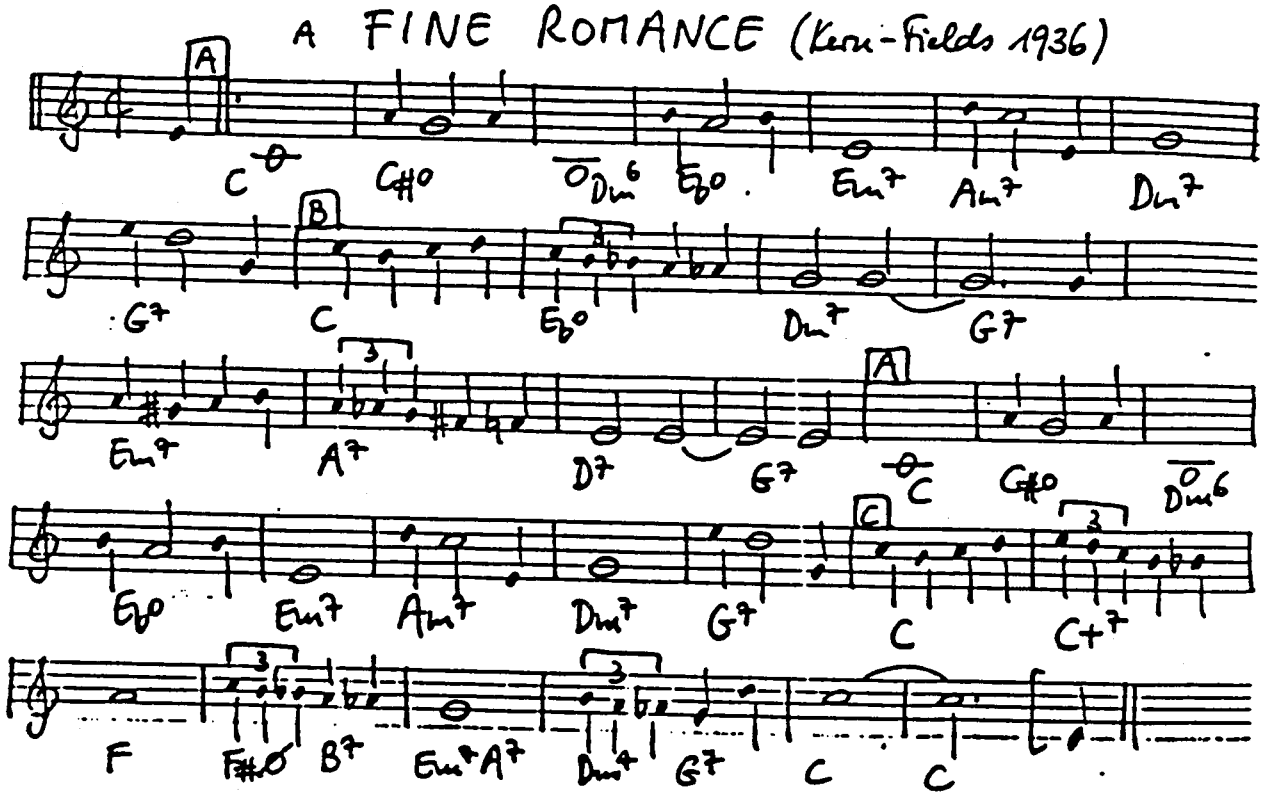


Gee, it's all FINE AND DANDY, Sugar Candy, when I've got you.
Then I only see the sunny side, even trouble has it's funny side.
When you're gone, Sugar Candy, I get lonesome, I get so blue.
When you're handy it's fine and dandy, but when you're gone what can I do?

FINE AND MELLOW (Holiday 1940)

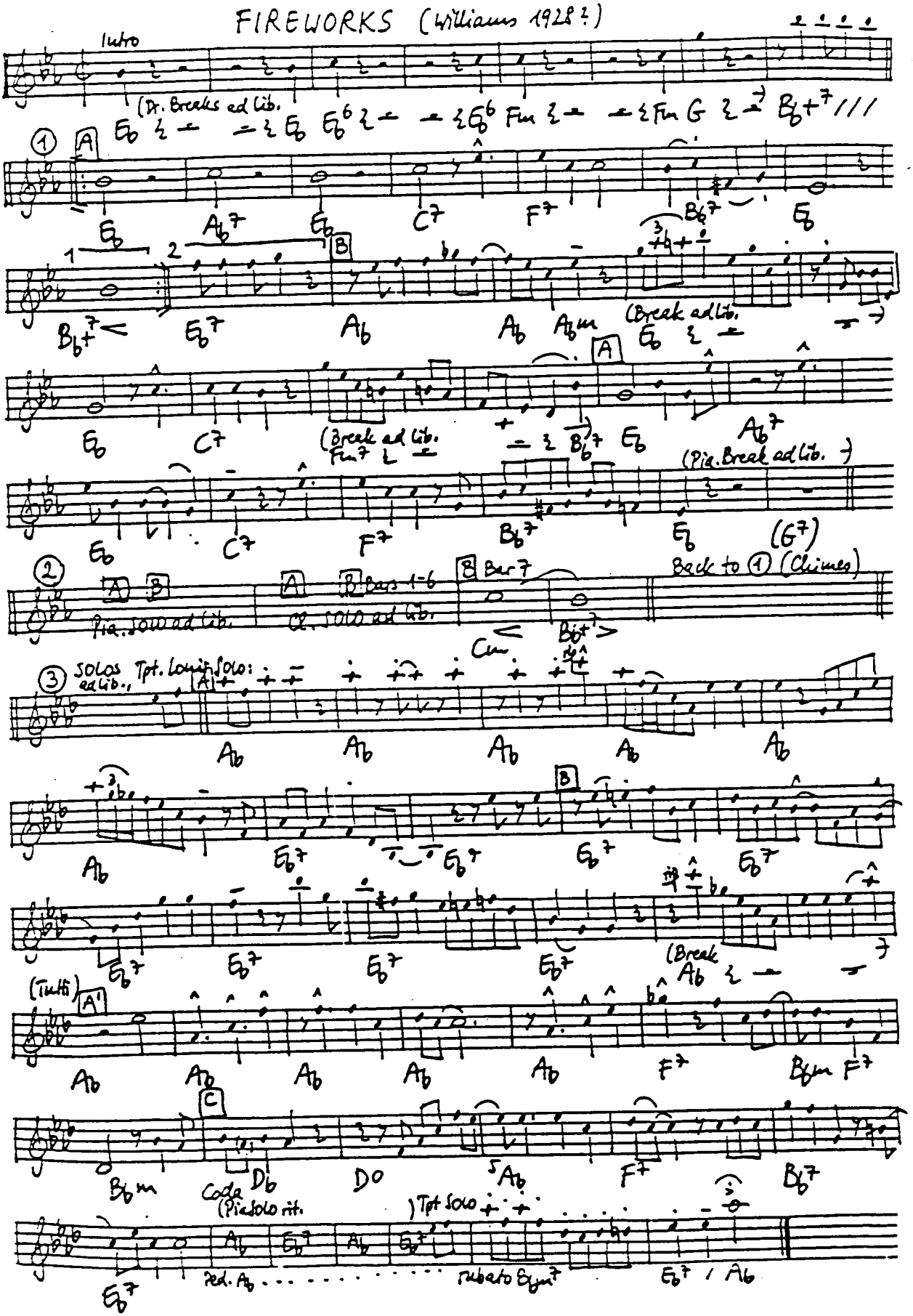


A FINE ROMANCE (Kern-Fields 1936)



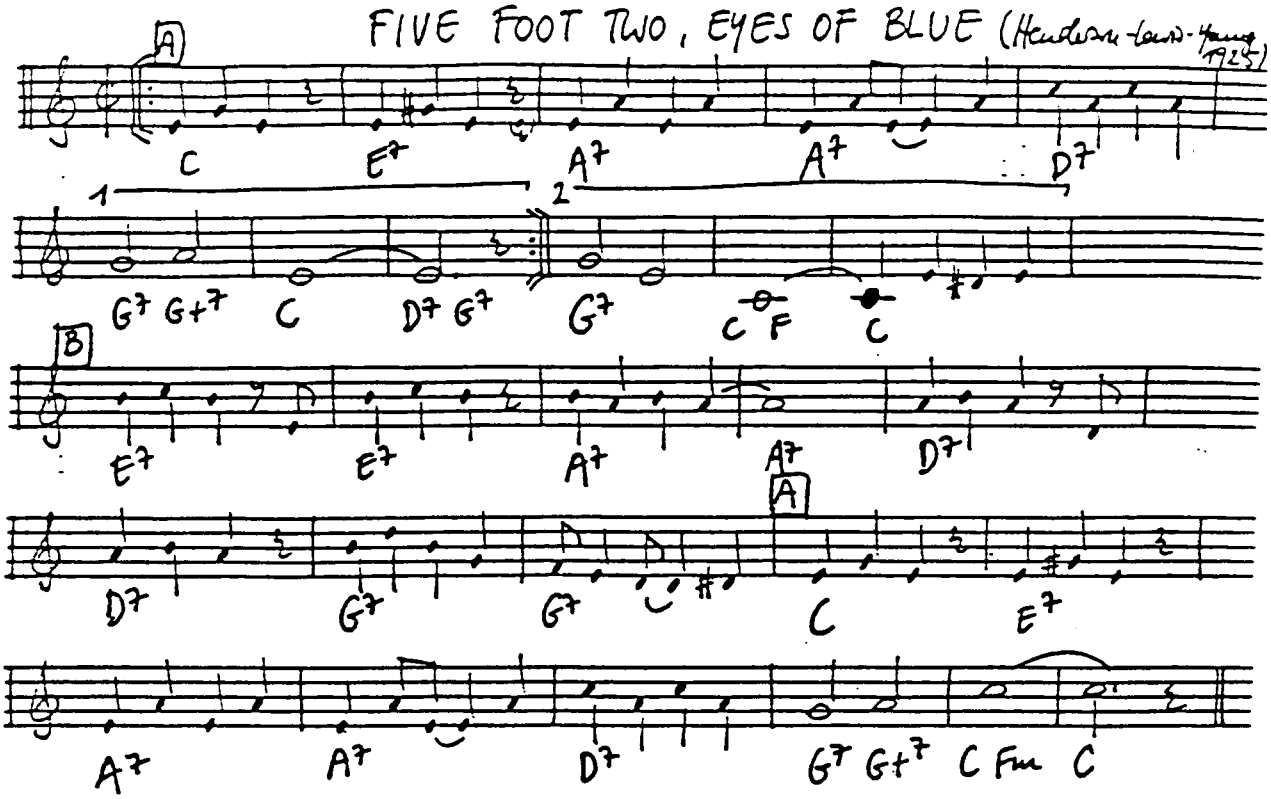
A FINE ROMANCE! With no kisses! A fine romance, my friend, this is!
We should be like a couple of hot tomatoes,
But you're as cold as yesterday's mashed potatoes.
A fine romance! You won't nestle, a fine romance, you won't wrestle!
I might as well play bridge with my old maid aunts!
I haven't got a chance. This is A FINE ROMANCE!

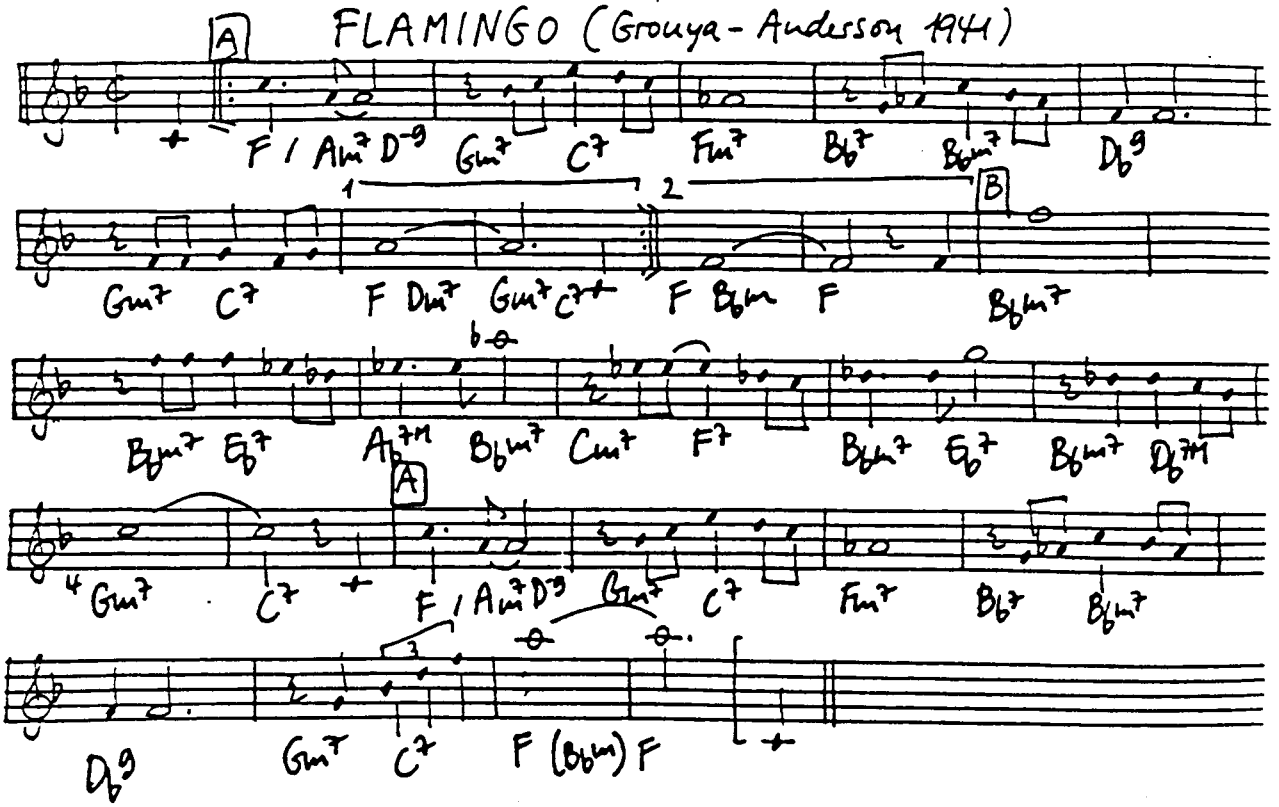
FIREWORKS (Williams 1928?)



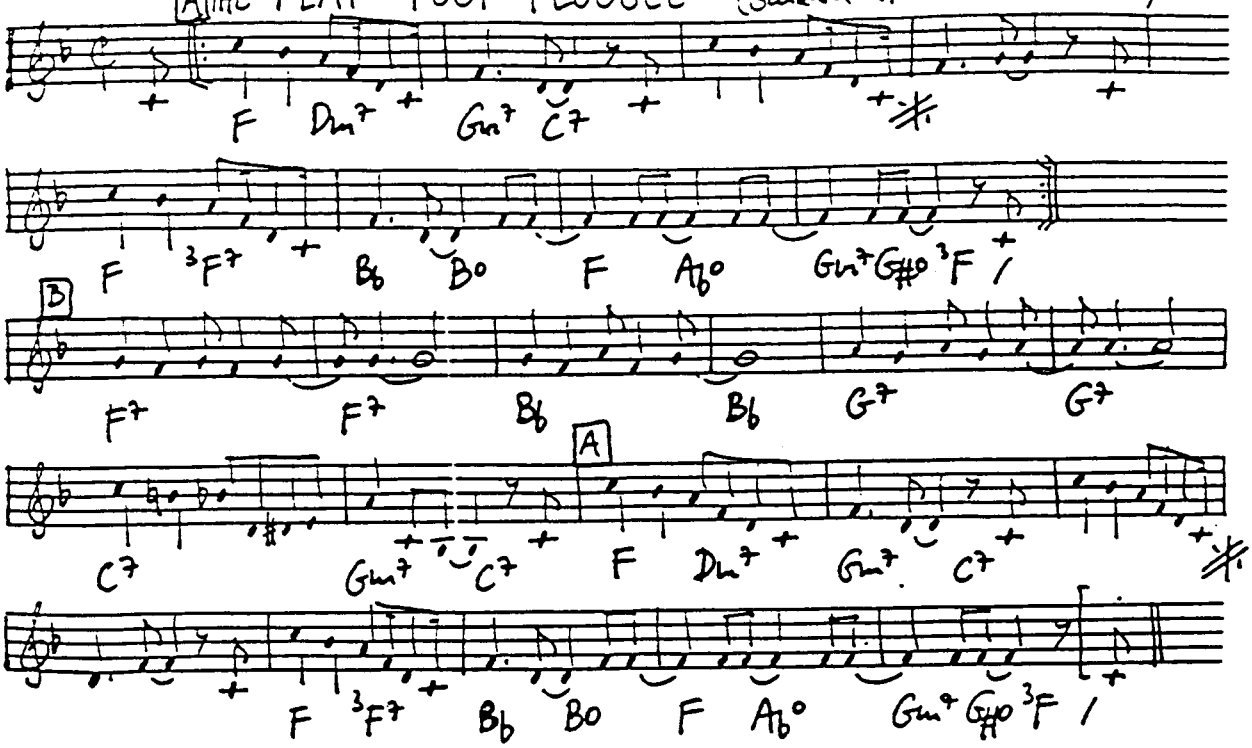
② ||Cm|𝄎|𝄎|Cm//D7|Gm|𝄎|𝄎|GmG7|Cm|𝄎|𝄎|𝄎|Ab|G7|Cm|CmG7|
|Cm|𝄎|𝄎|Cm//D7|Gm|𝄎|𝄎|GmG7|Cm|𝄎|𝄎|𝄎|Ab|G7|Cm
↓S.O.

(Transcribed from L. Armstrong 28)

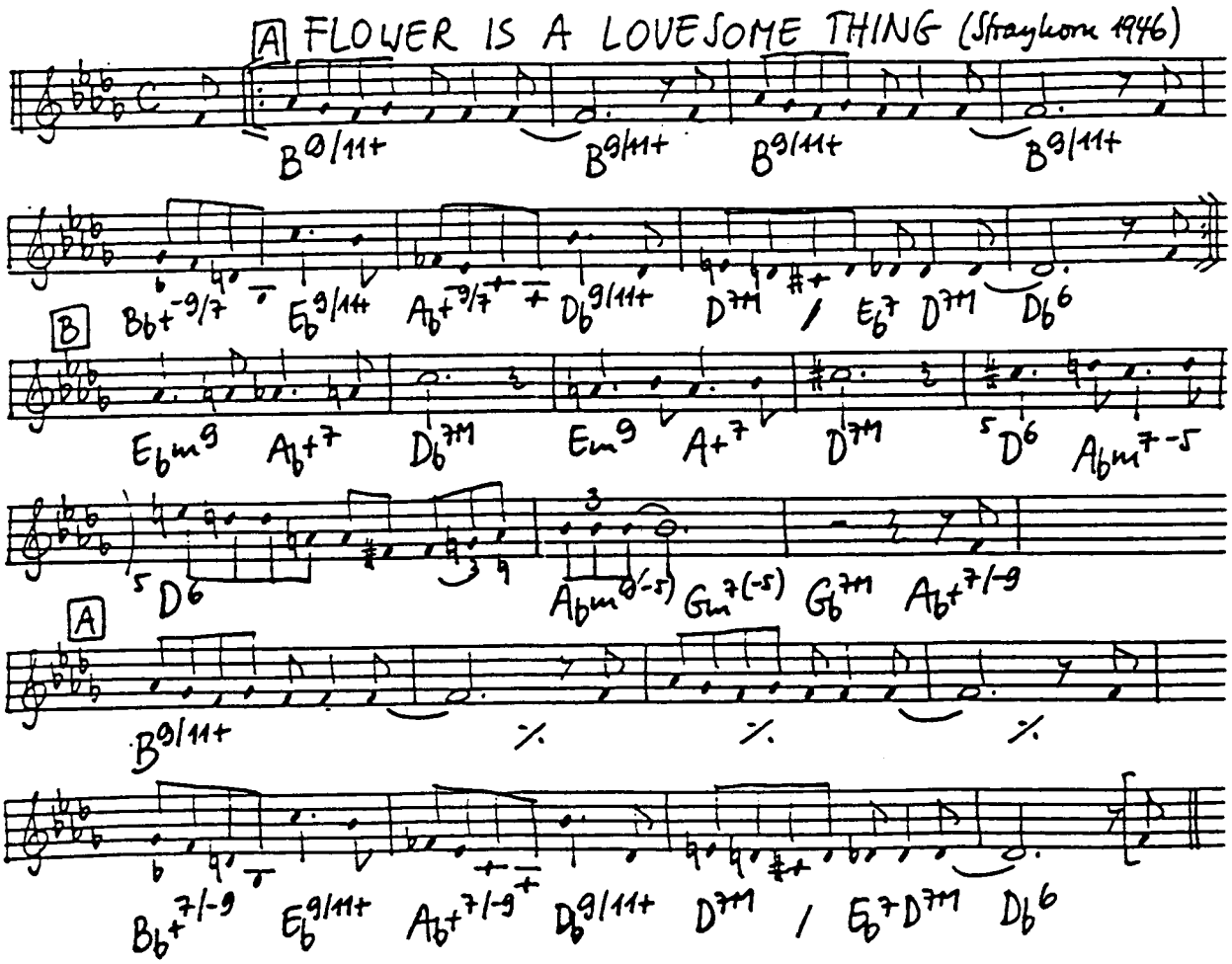

FIVE FOOT TWO, EYES OF BLUE (Henderson-Lewis-Young 1925)
A
C E7 A7 A7 D7
1
2
G7 G+7 C D7 G7 G7 C F C
B
E7 E7 A7 A7 D7
A
D7 G7 G7 C E7
A7 A7 D7 G7 G+7 C Fm C


FLAMINGO (Grouya-Anderson 1941)
A
F / Am7 D9 Gm7 C7 Fm7 Bb7 Bbm7 Db9
1
2
B
Gm7 C7 F Dm7 Gm7 C7+ F Bbm F Bbm7
Bbm7 Eb7 Ab7M Bbm7 Cm7 F7 Bbm7 Eb7 Bbm7 Db7M
A
4 Gm7 C7 F / Am7 D9 Gm7 C7 Fm7 Bb7 Bbm7
3
Db9 Gm7 C7 F (Bbm) F

THE FLAT FOOT FLOOGEE (Gaillard-Stewart-Green 1938)

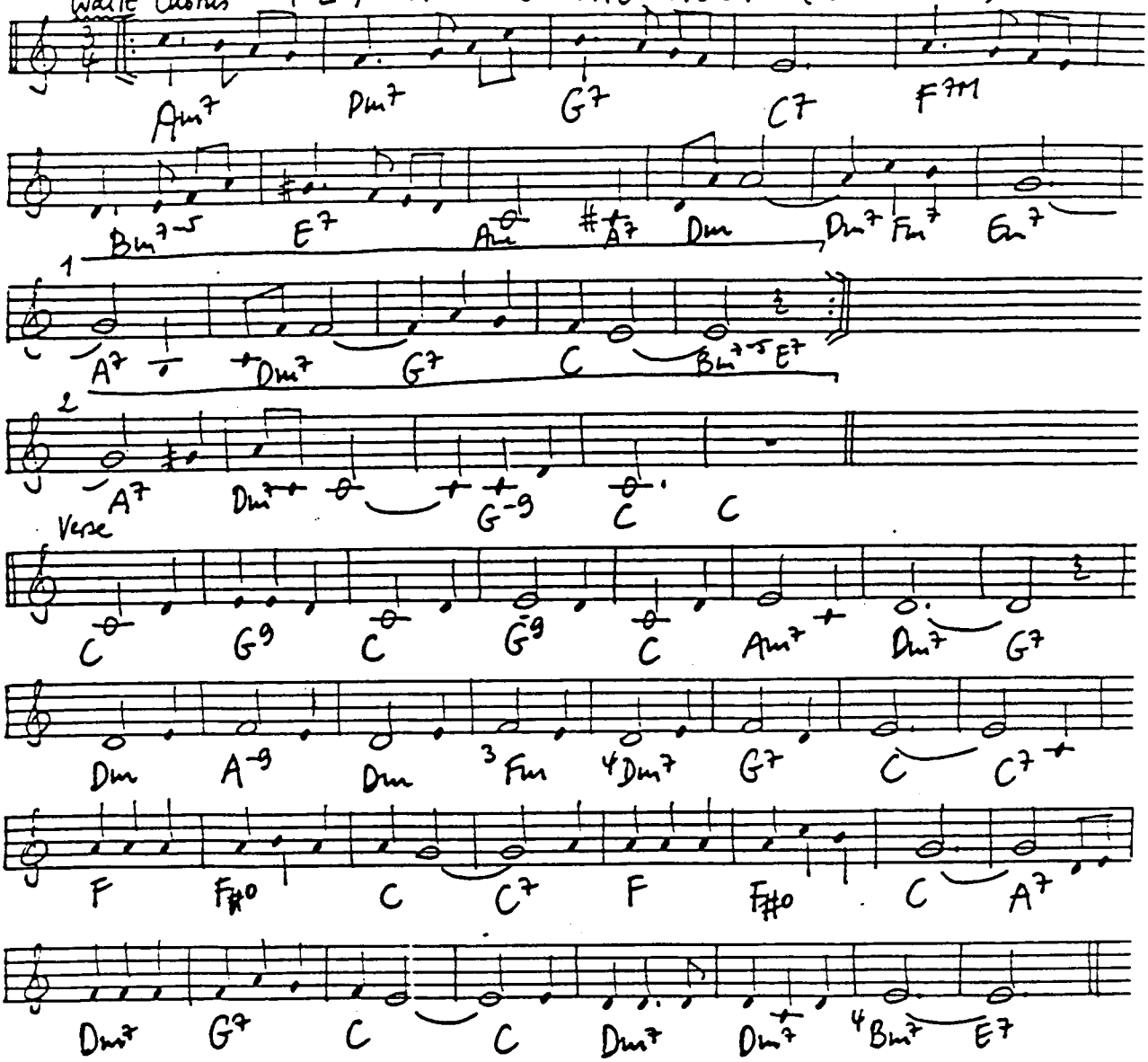


FLOWER IS A LOVESOME THING (Strayhorn 1946)

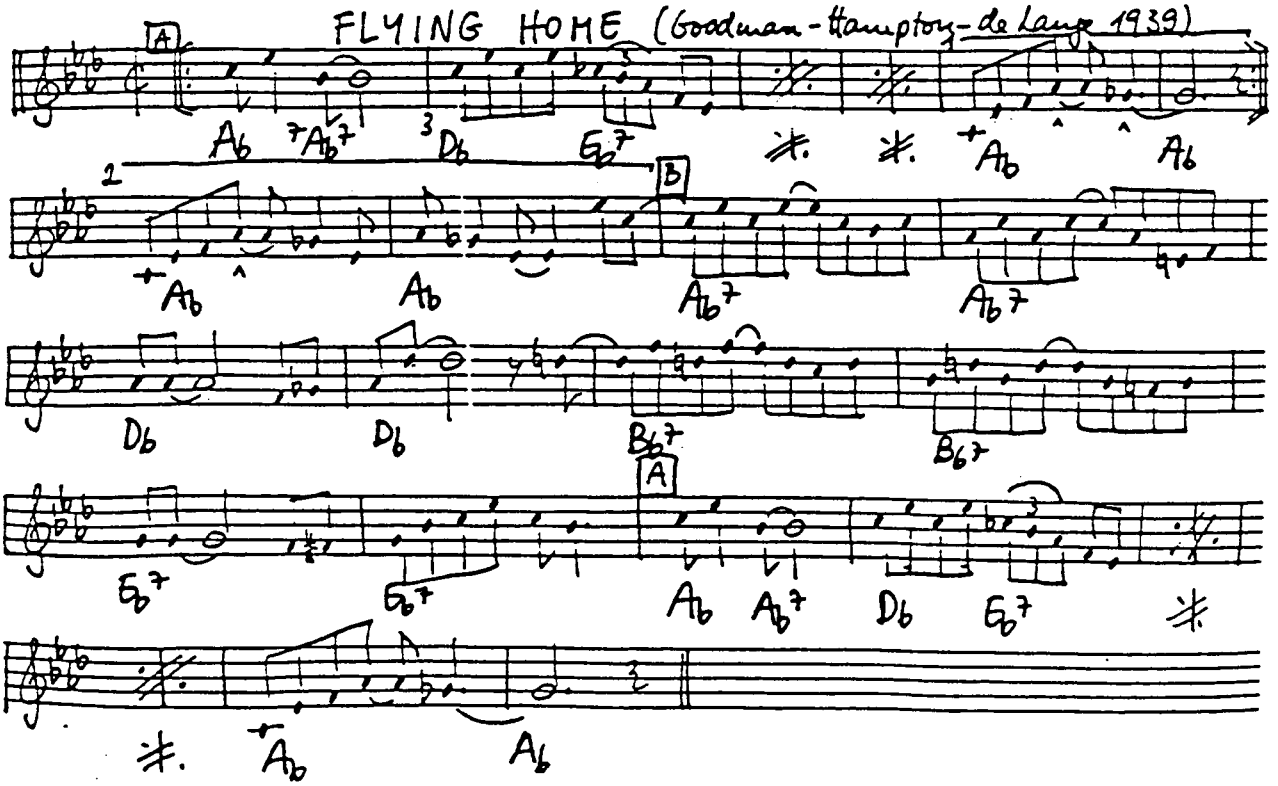


Waltz Chorus

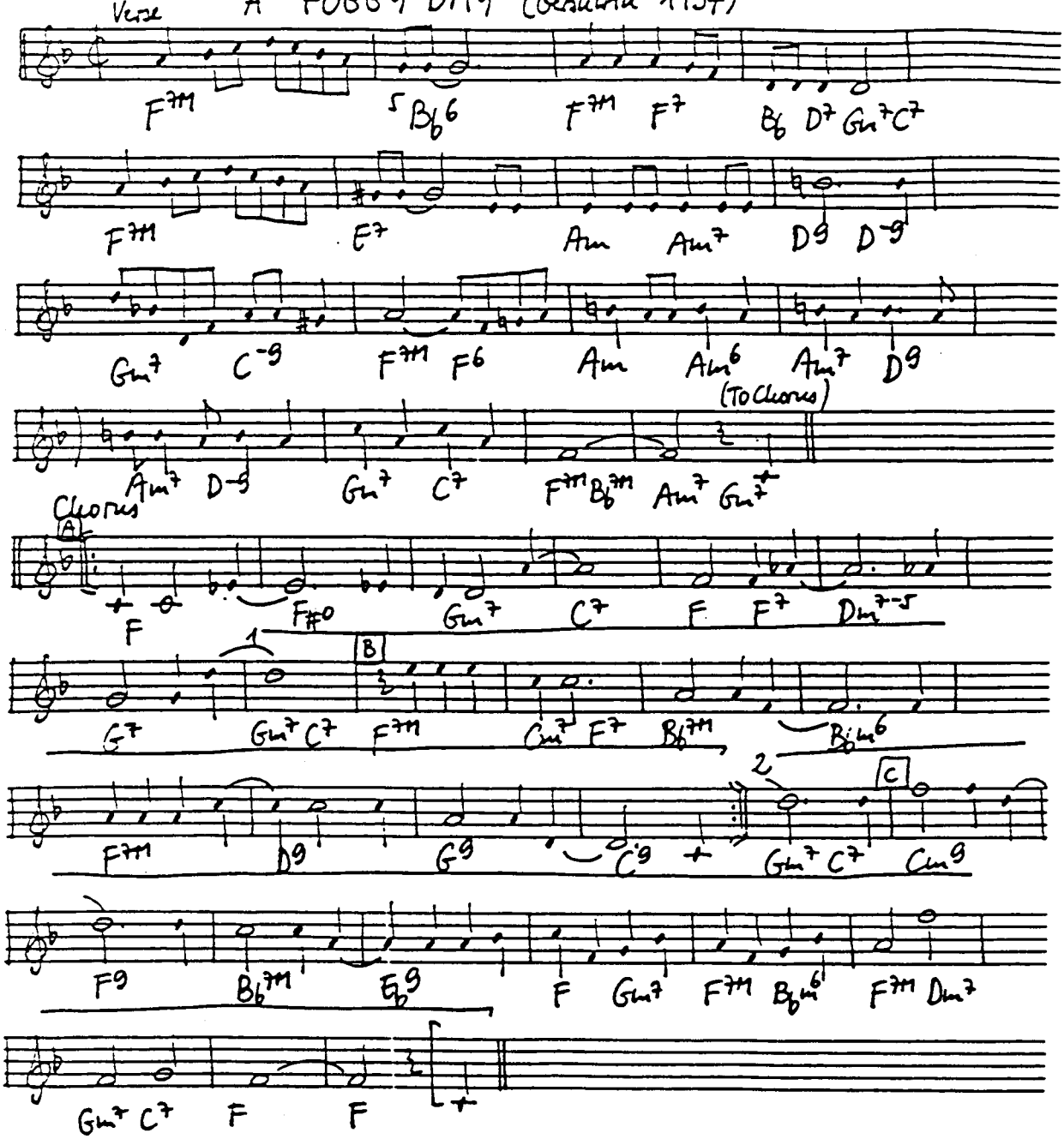
FLY ME TO THE MOON (Howard 1954)



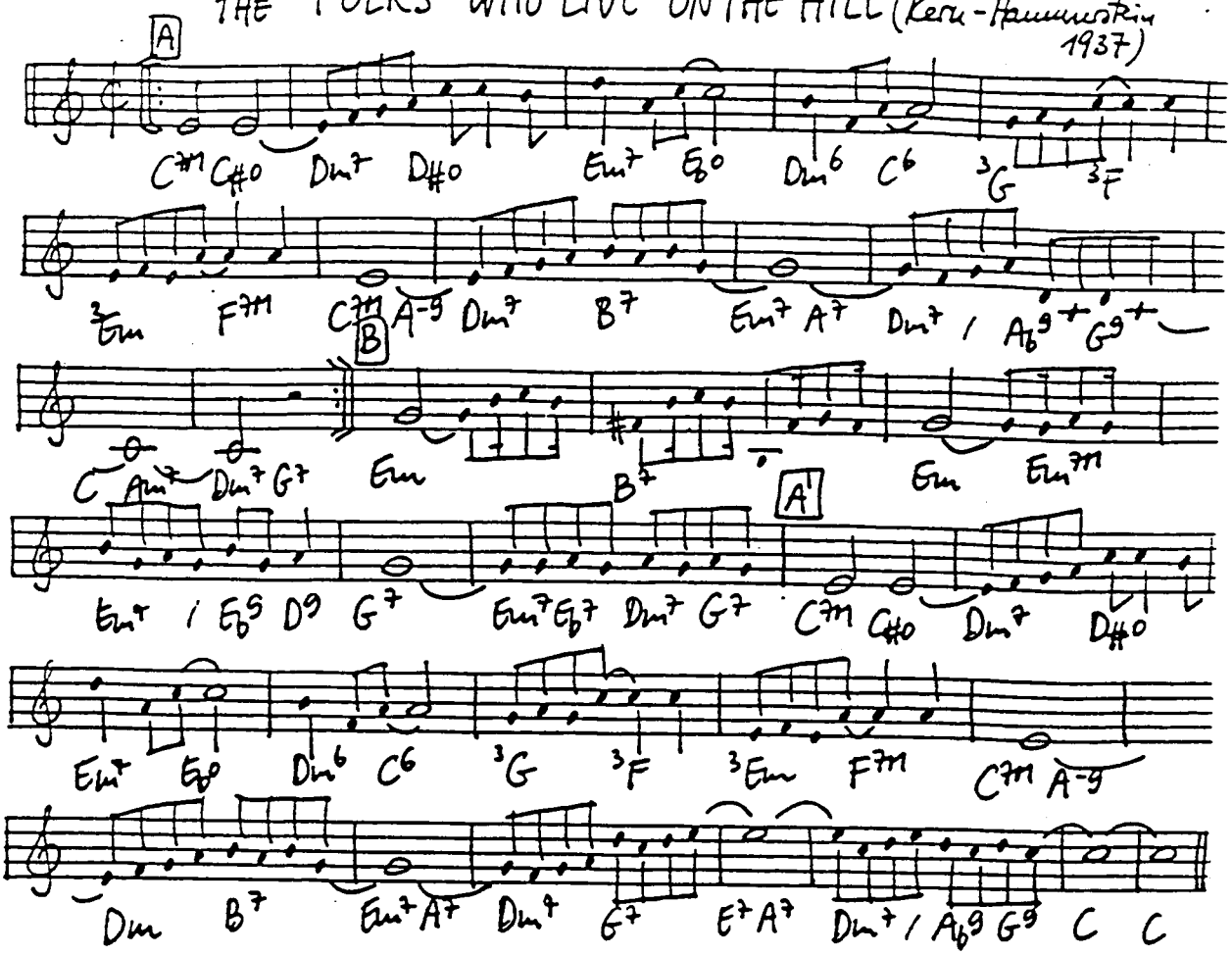
FLYING HOME (Goodman-Hampton-de Lange 1939)



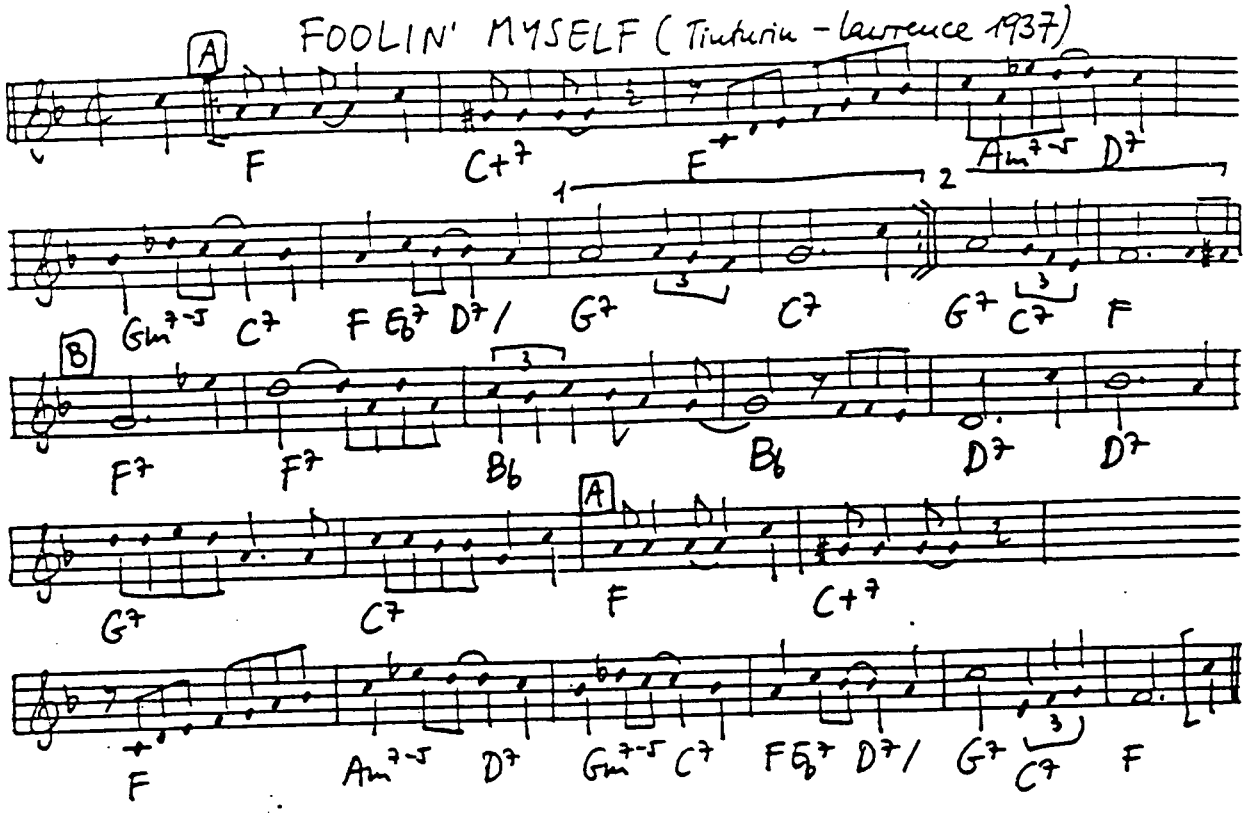
A FOGGY DAY (Gershwin 1937)

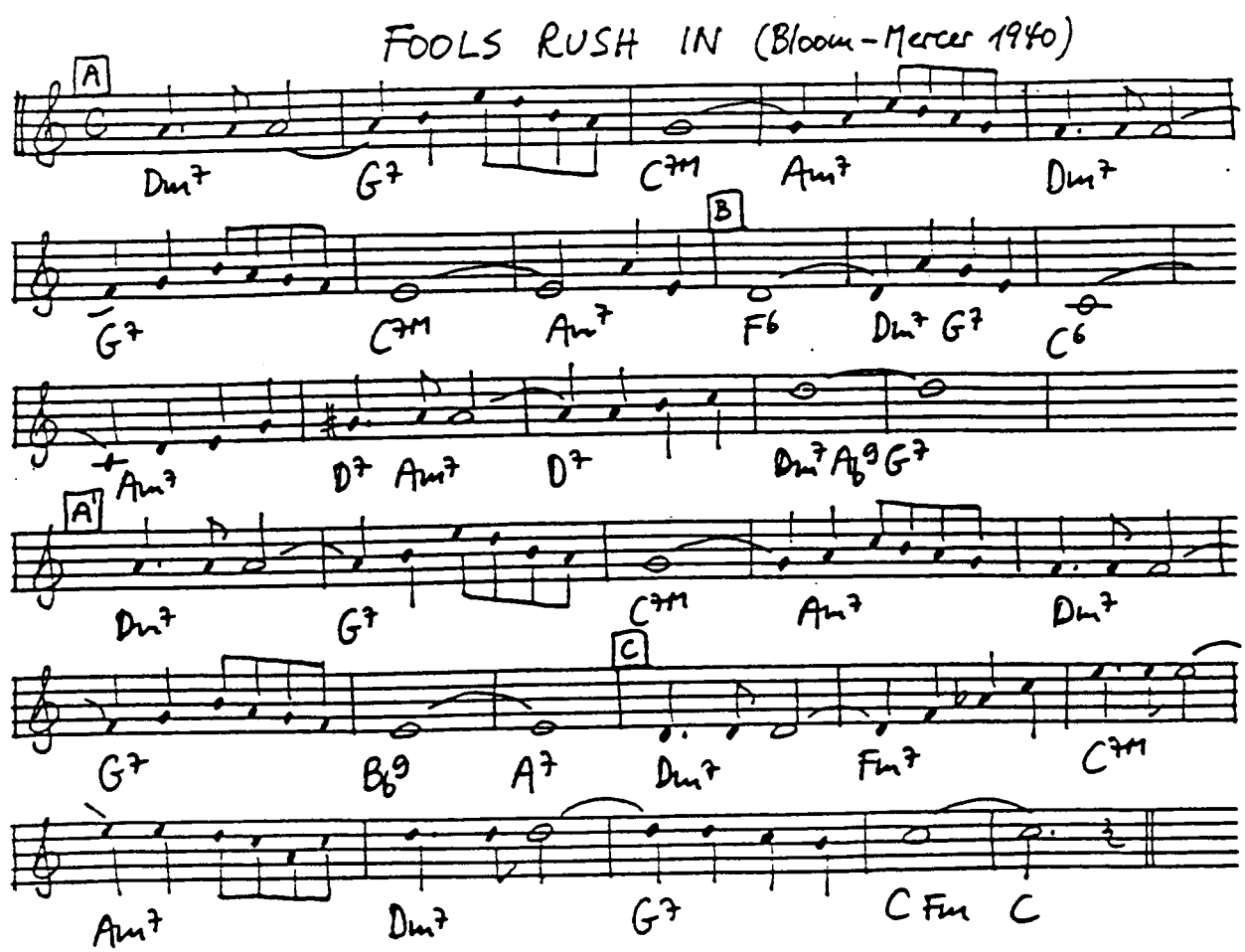


THE FOLKS WHO LIVE ON THE HILL (Kern-Hammerstein 1937)

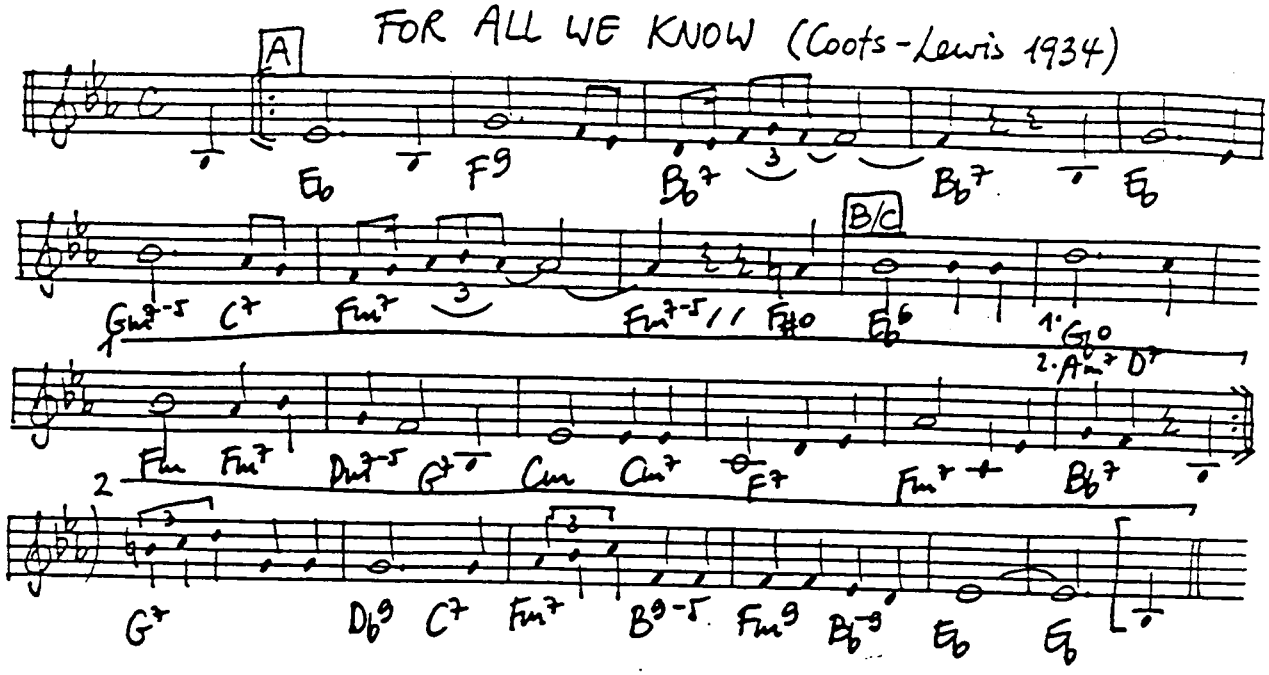


Someday, we'll build a home on a hill top high, you and I,
Shiny and new a cottage that two can fill.
And we'll be pleased to be called "THE FOLKS WHO LIVE ON THE HILL."
Someday we may be adding a thing or two, a wing or two,
We will make changes as any family will,
But we will always be called "The Folks who live on the hill".
Our veranda will command a view of meadows green,
The sort of view that seems to want to be seen.
And when the kids grow up and leave us,
We'll sit and look at that same old view, just we two.
Darby and Joan who used to be Jack and Jill,
The folks who like to be called what they have always been called
"THE FOLKS WHO LIVE ON THE HILL."

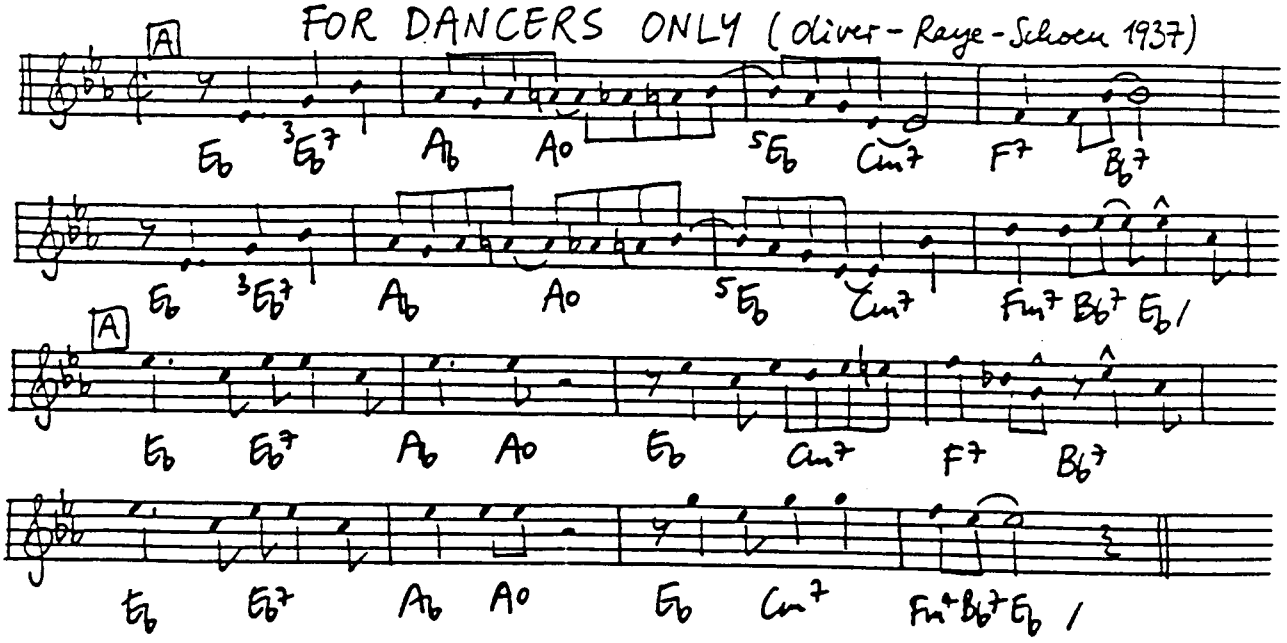

FOOLIN' MYSELF (Tinturin - Lawrence 1937)
A
F C+7 F Am7-5 D7
1 2
Gm7-5 C7 F Eb7 D7/ G7 C7 G7 C7 F
B
F7 F7 Bb Bb D7 D7
A
G7 C7 F C+7
F Am7-5 D7 Gm7-5 C7 F Eb7 D7/ G7 C7 F


FOOLS RUSH IN (Bloom - Mercer 1940)
A
Dm7 G7 CM7 Am7 Dm7
B
G7 CM7 Am7 F6 Dm7 G7 C6
Am7 D7 Am7 D7 Dm7 Ab9 G7
A'
Dm7 G7 CM7 Am7 Dm7
C
G7 Bb9 A7 Dm7 Fm7 CM7
Am7 Dm7 G7 C Fm C

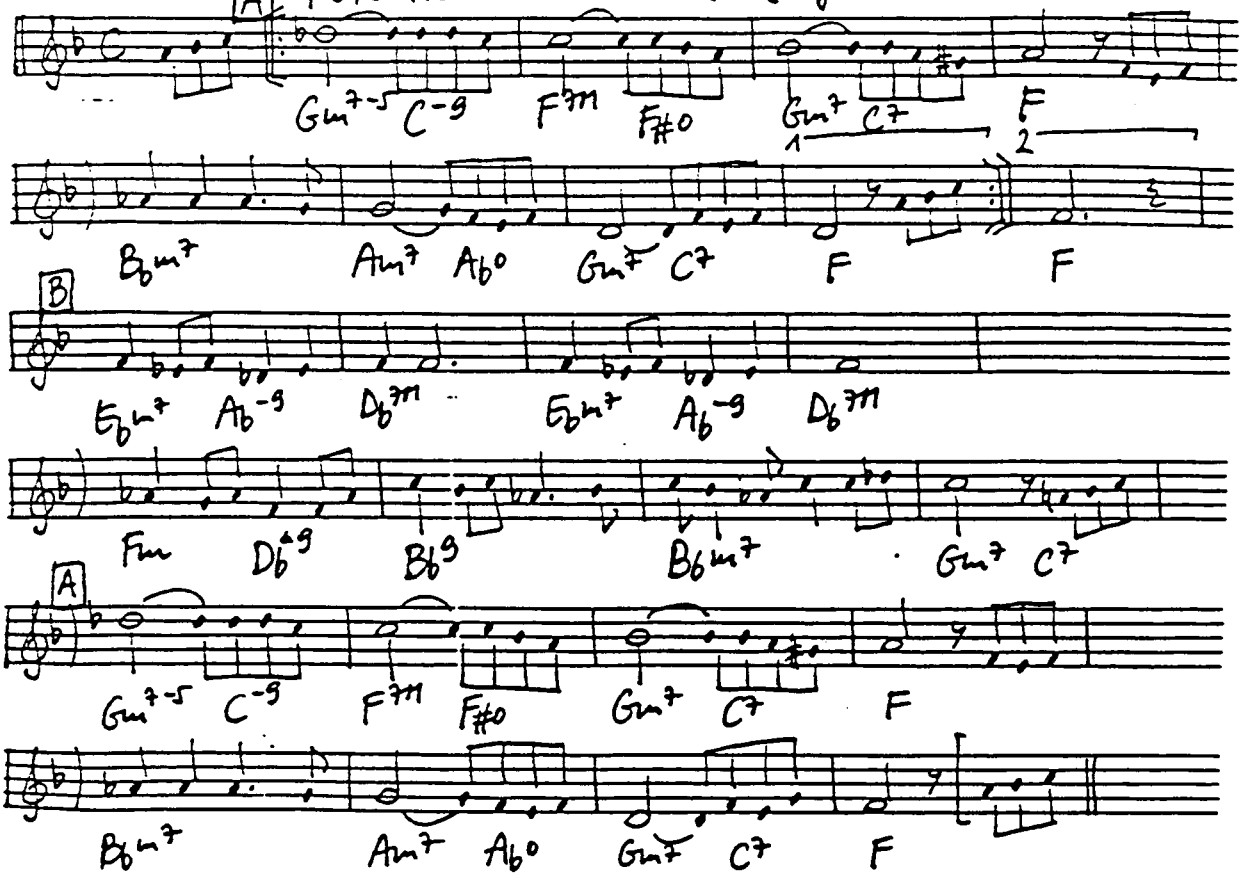
FOR ALL WE KNOW (Coots-Lewis 1934)



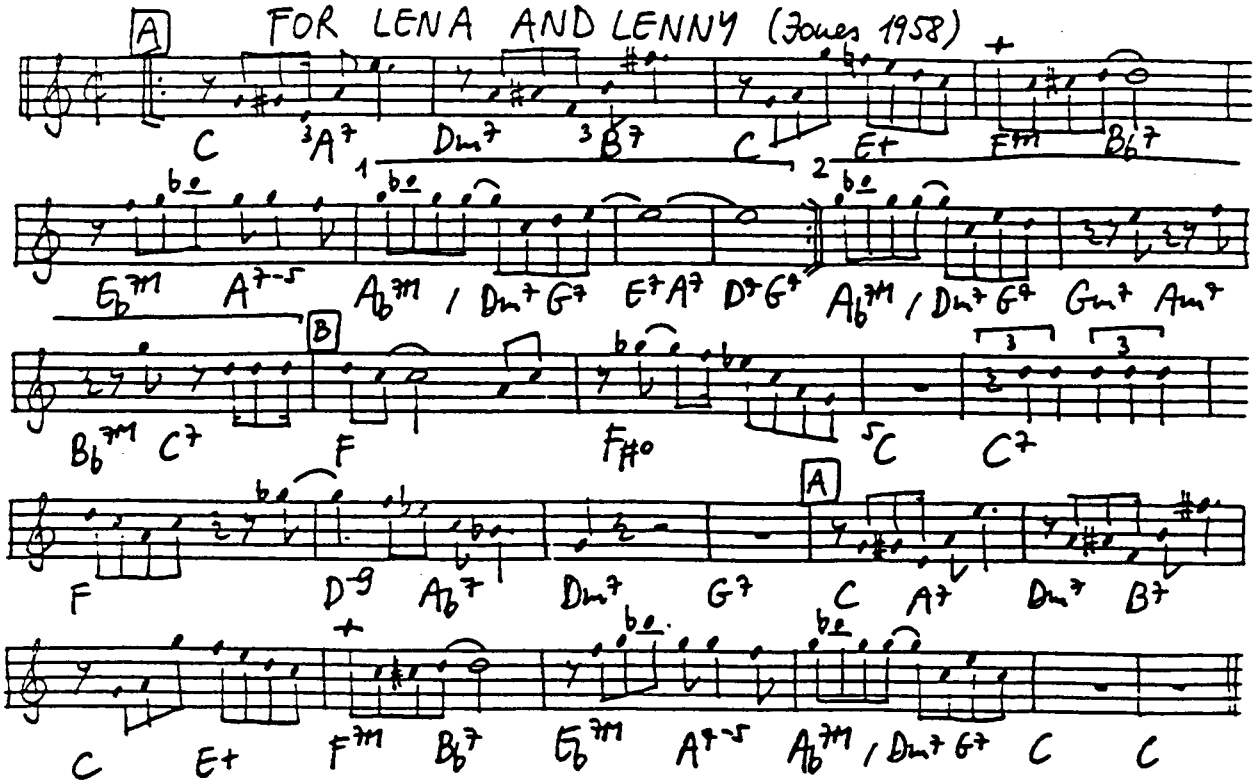
FOR DANCERS ONLY (Oliver-Raye-Schoen 1937)



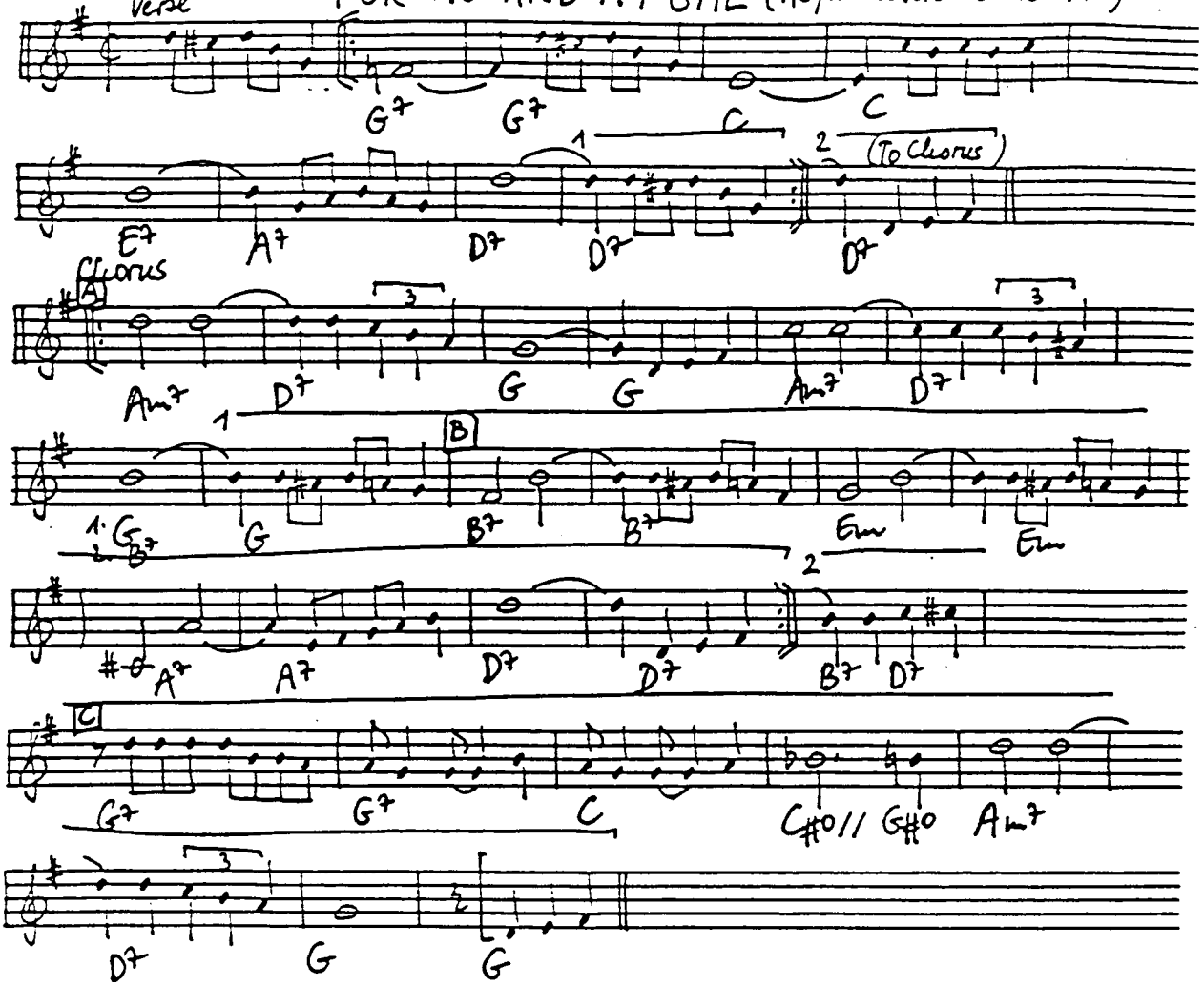
FOR HEAVEN'S SAKE (Meyer - Bretton - Edwards 1948)



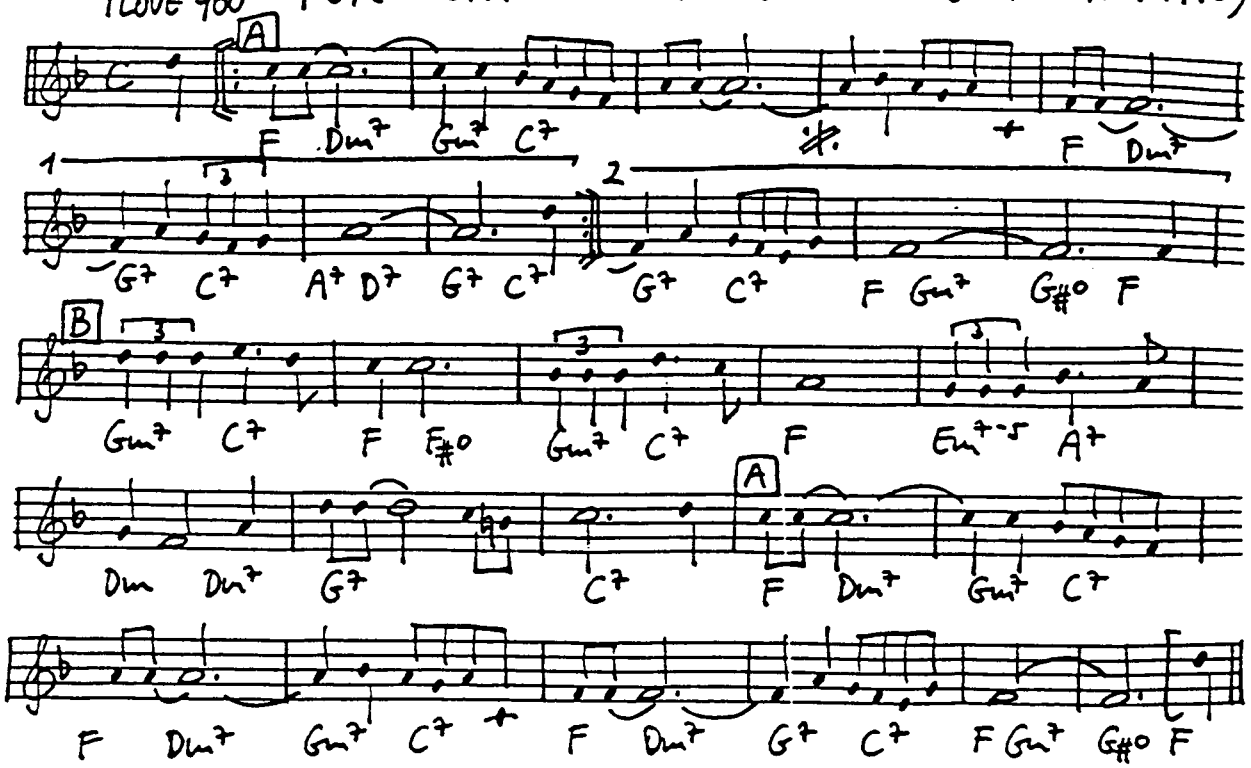
FOR LENA AND LENNY (Jones 1958)



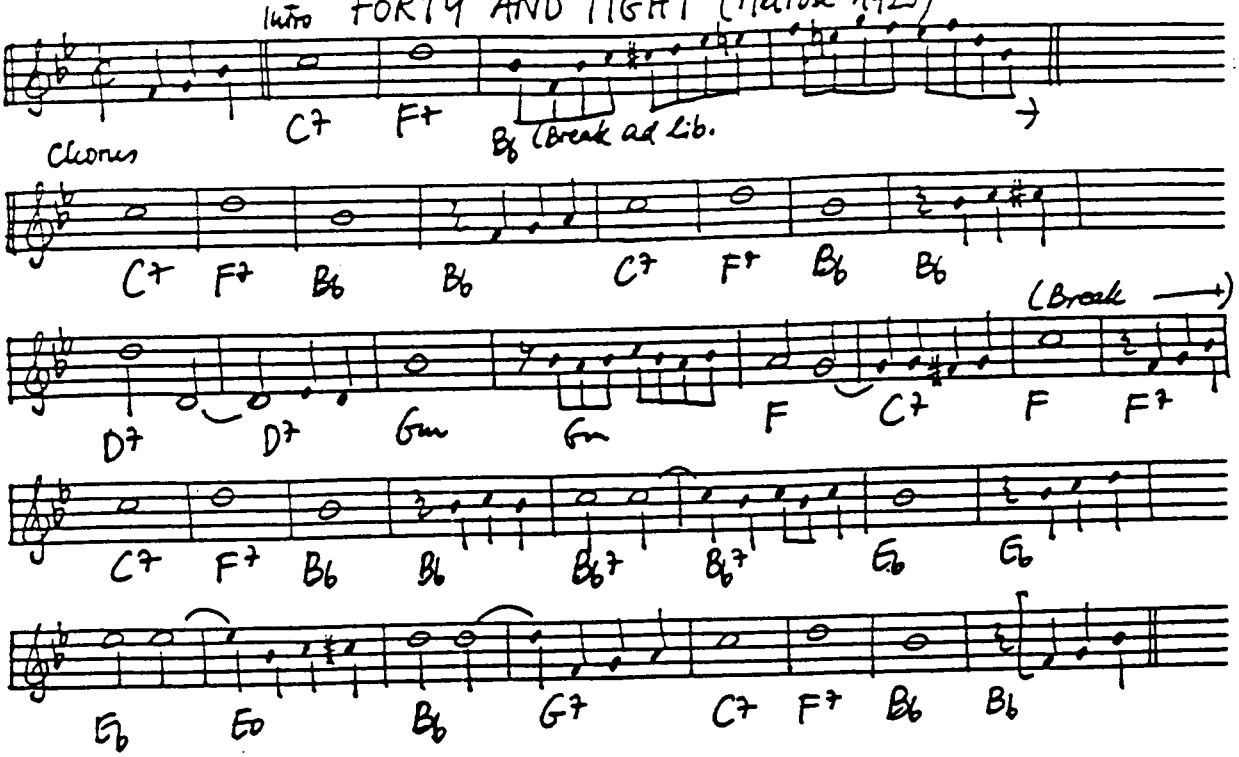
FOR ME AND MY GAL (Meyer-Leslie-Goetz 1917)



I LOVE YOU FOR SENTIMENTAL REASONS (Best-Watson 1945)

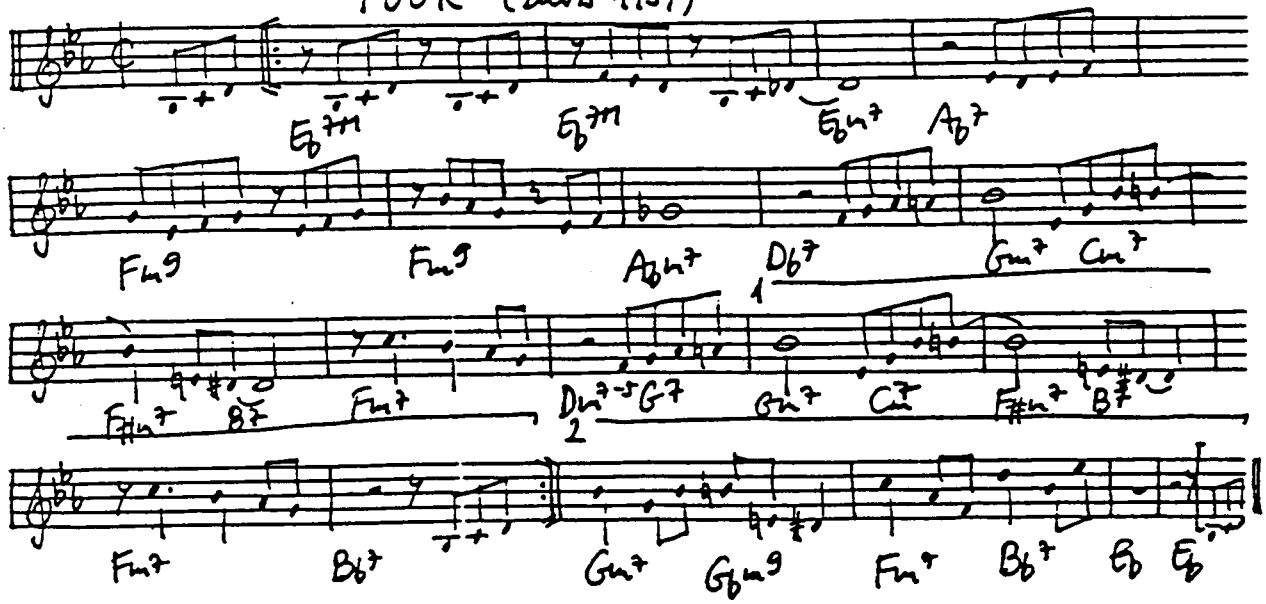


FORTY AND TIGHT (Melrose 1929)

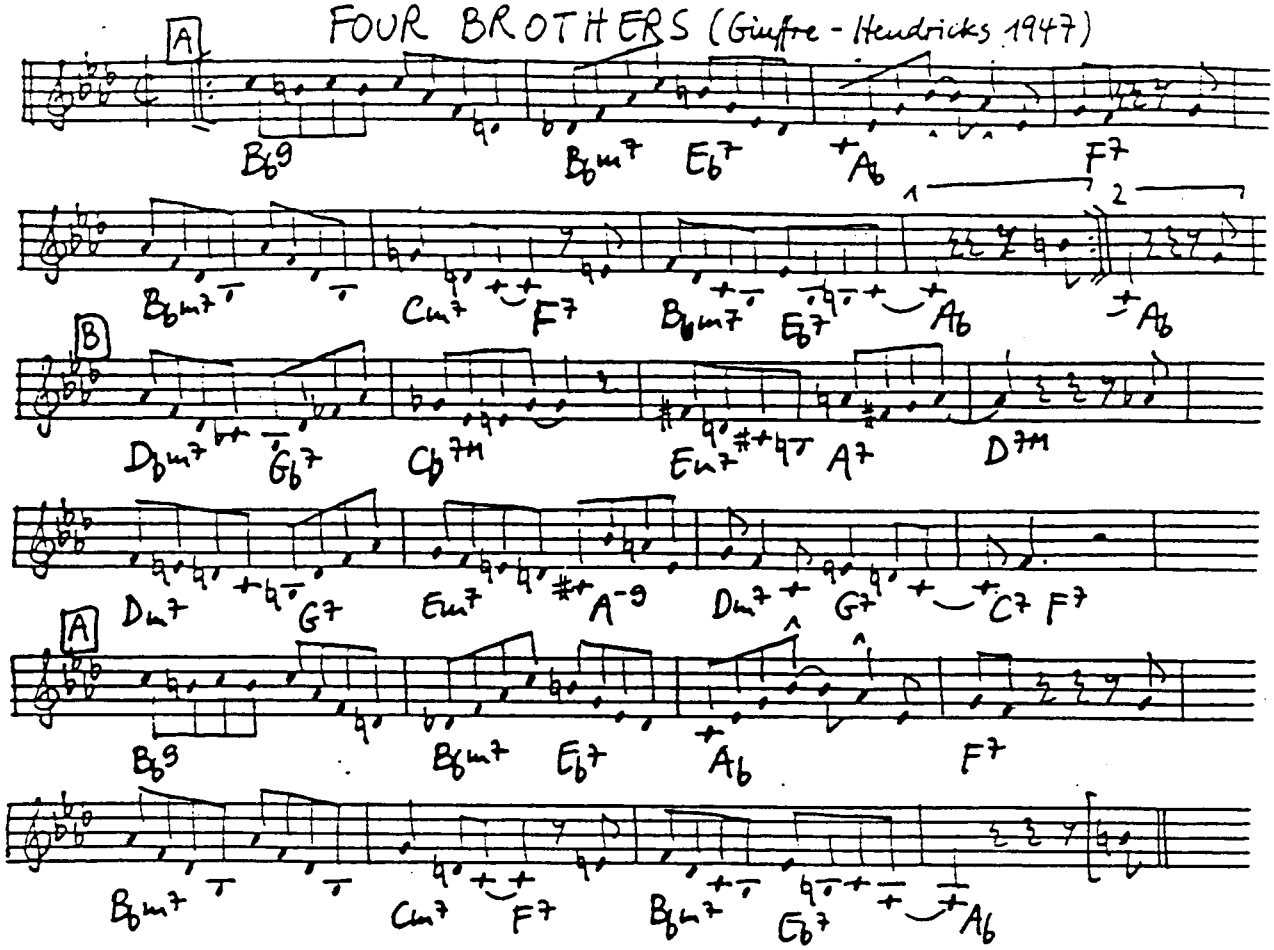


(Transcribed from State Street Ramblers 29)

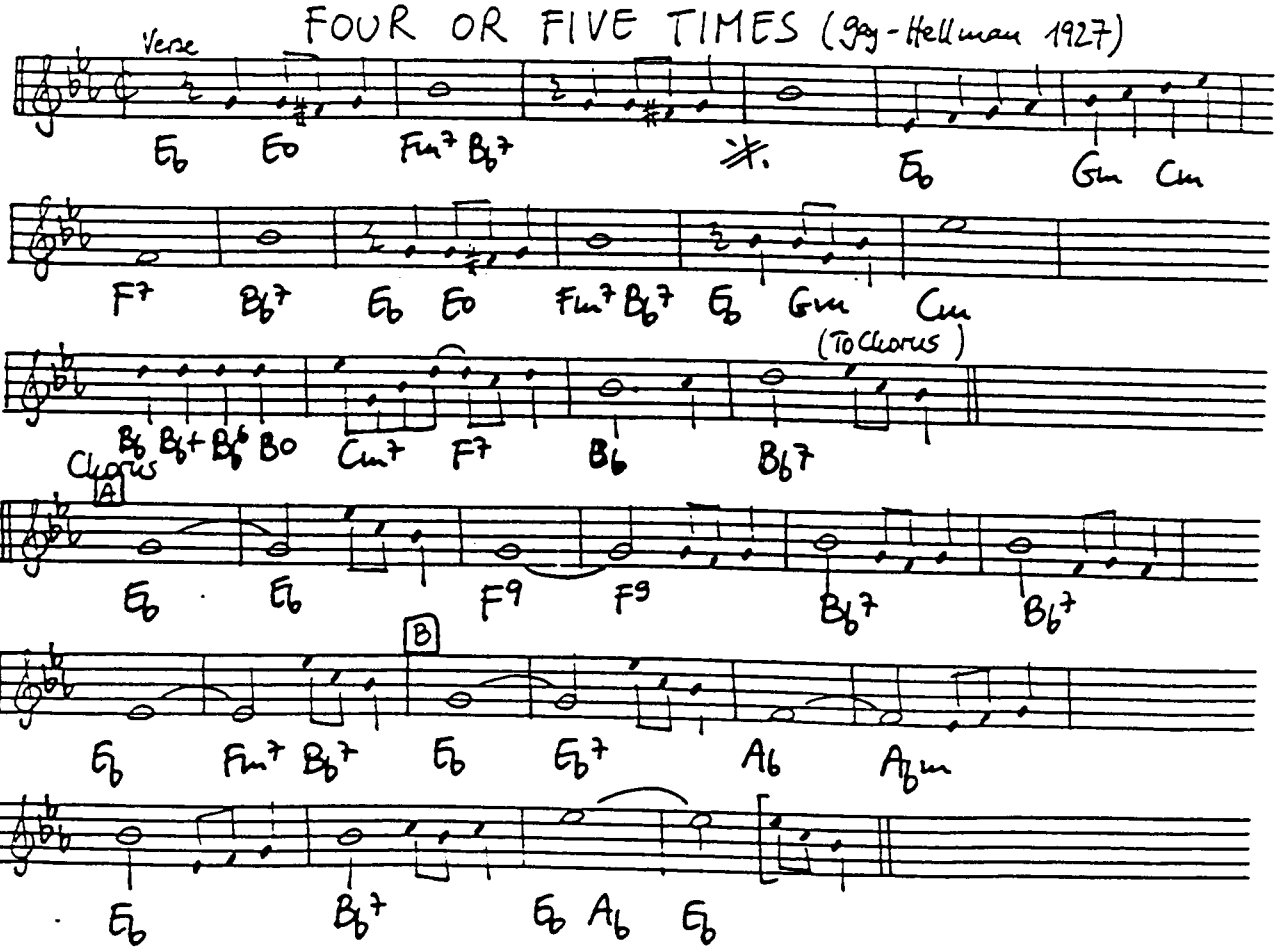
FOUR (Davis 1954)



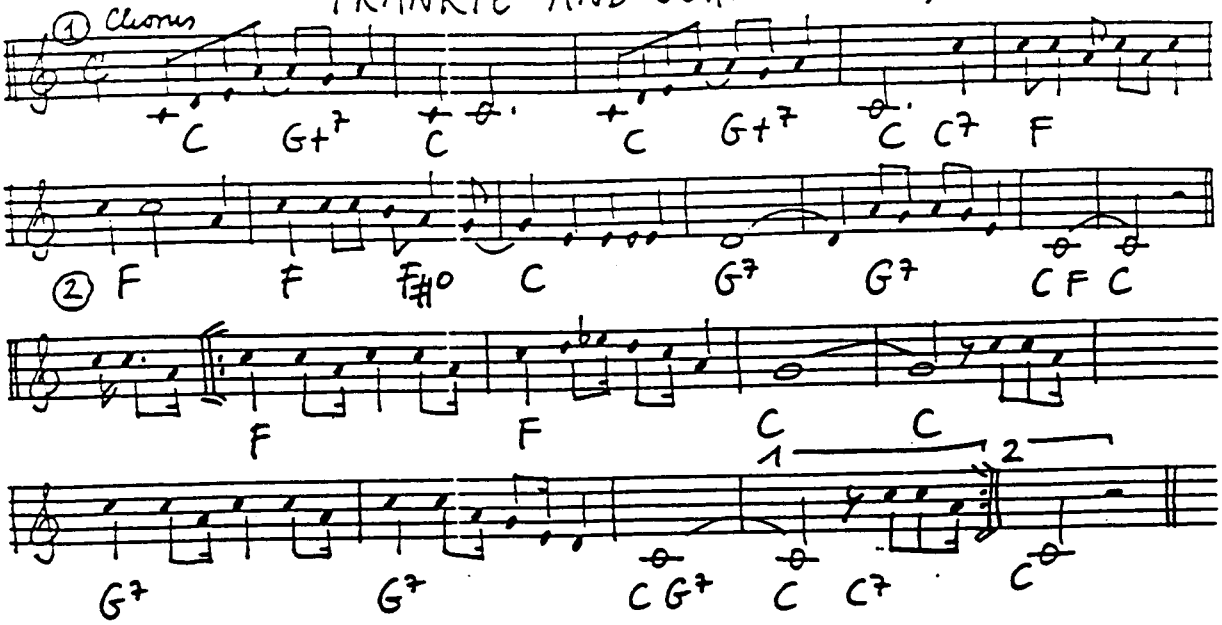
FOUR BROTHERS (Giuffre - Hendricks 1947)



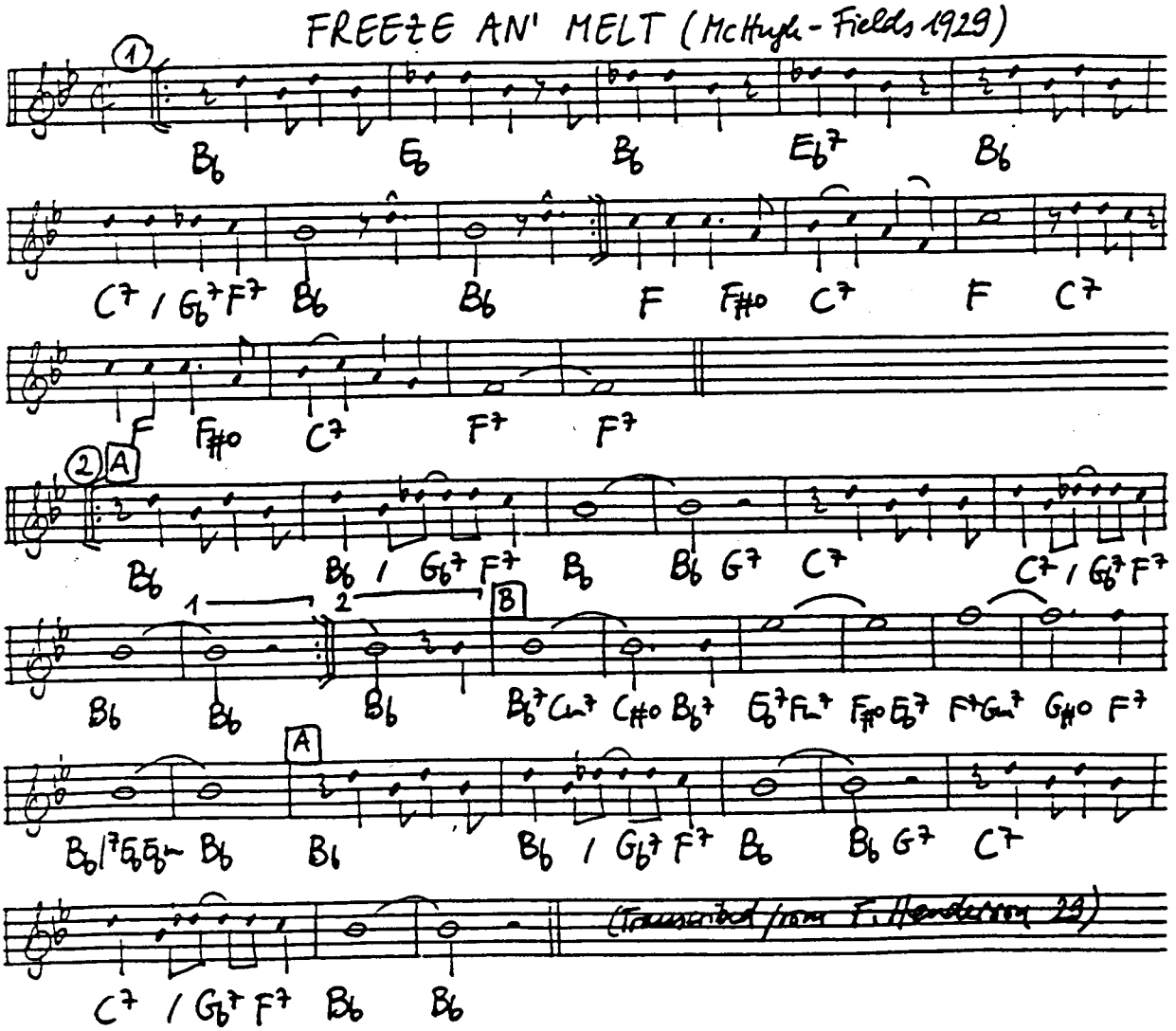
FOUR OR FIVE TIMES (Gay - Hellman 1927)



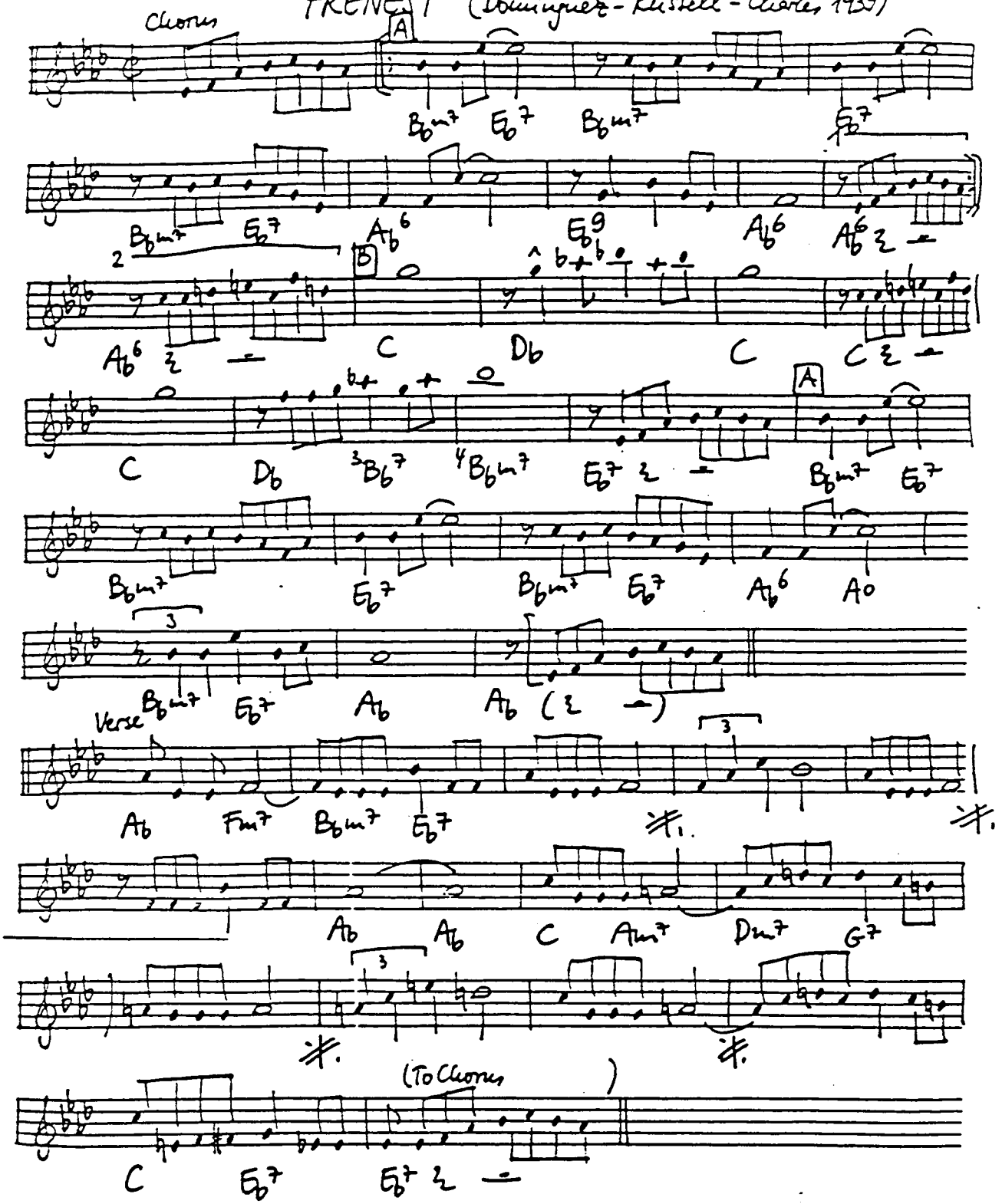
FRANKIE AND JOHNNY (Trad.)



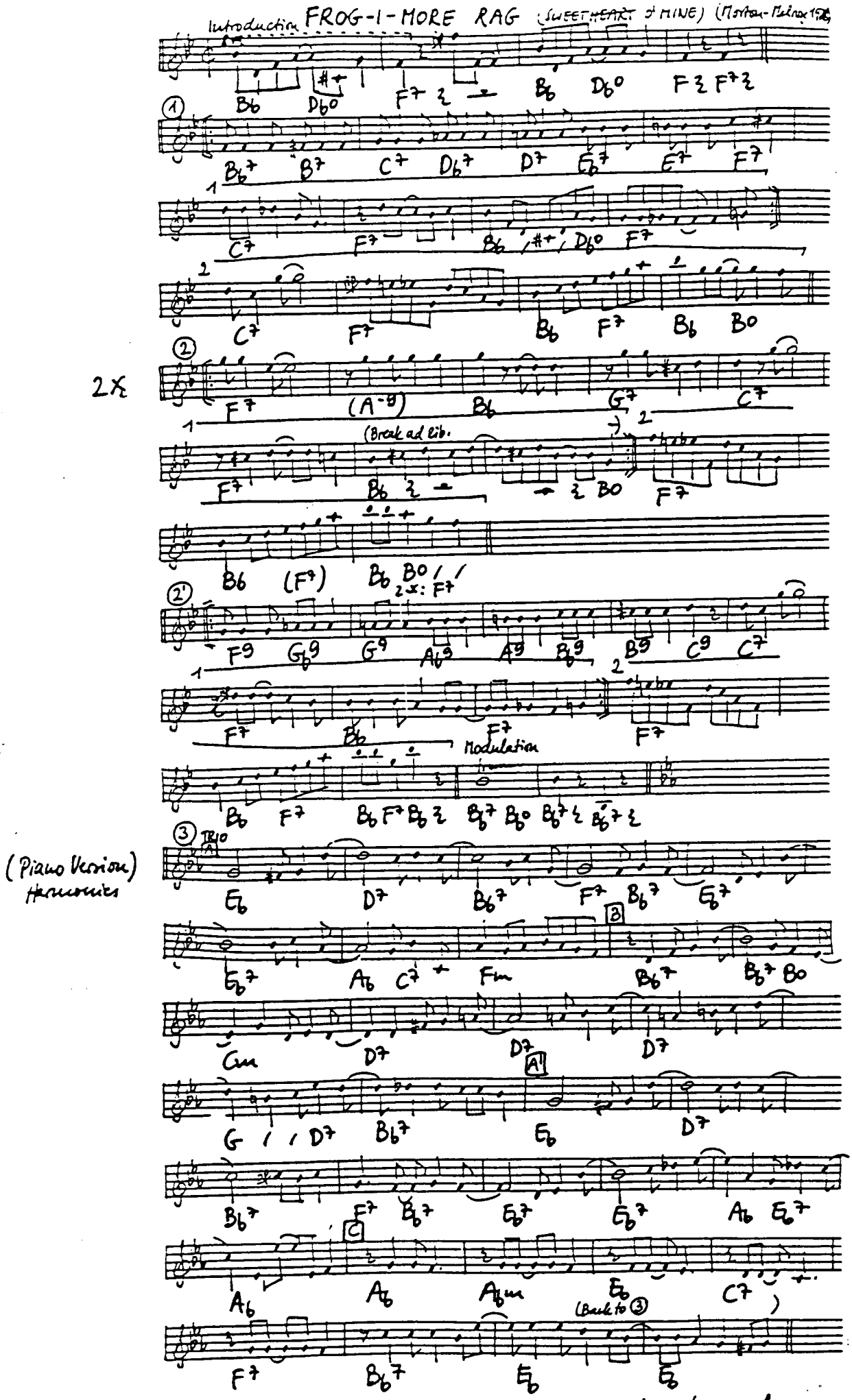
FREEZE AN' MELT (McHugh - Fields 1929)

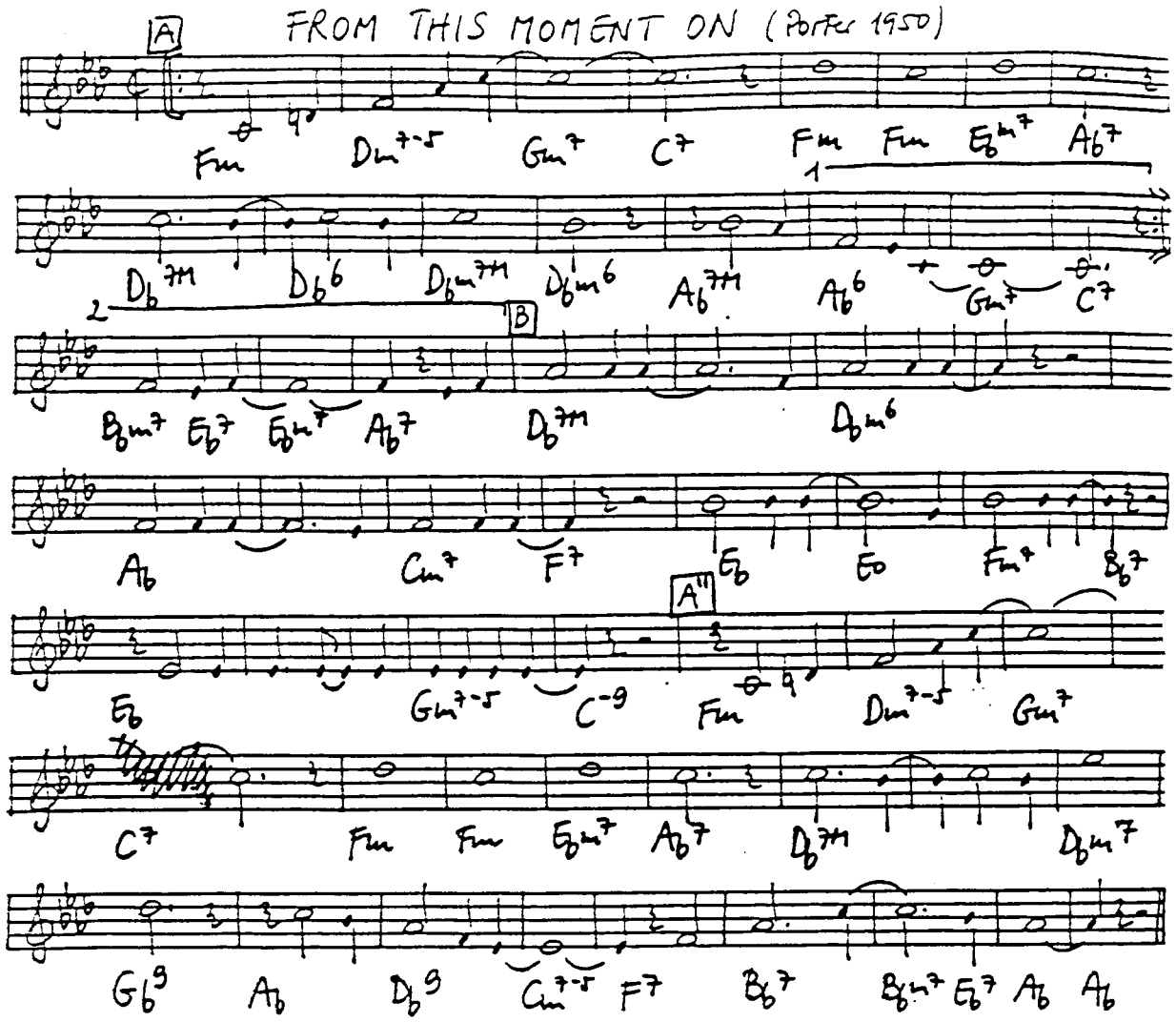


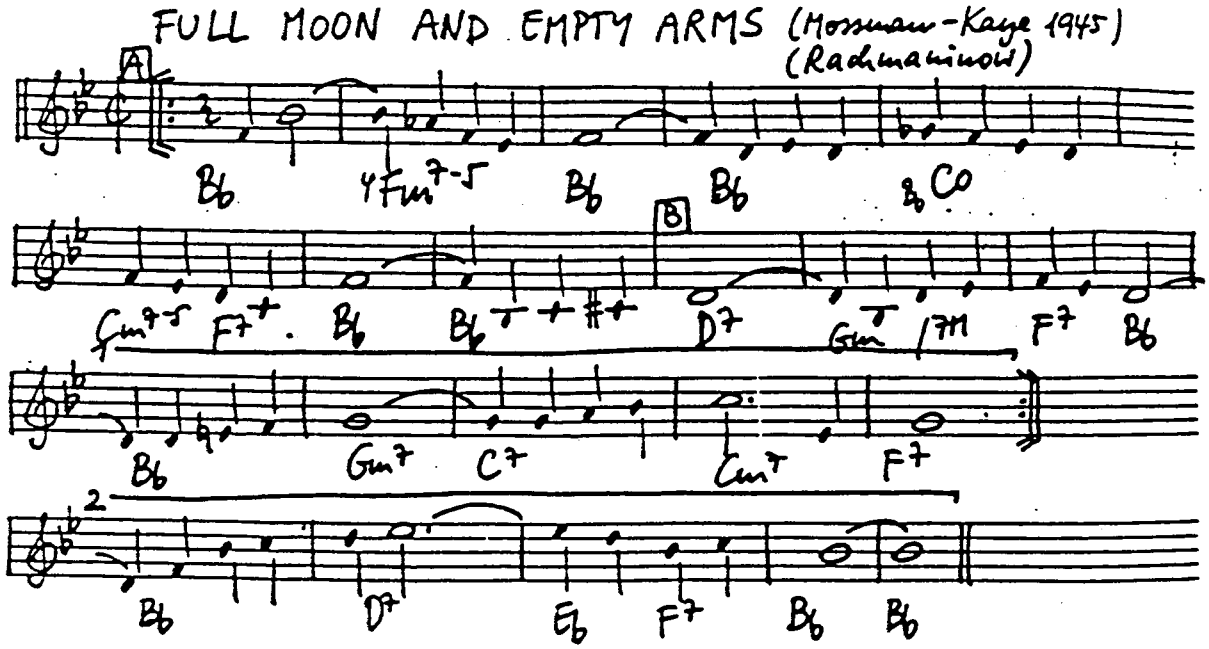
FRENESI (Dominguez - Russell - Charles, 1939)



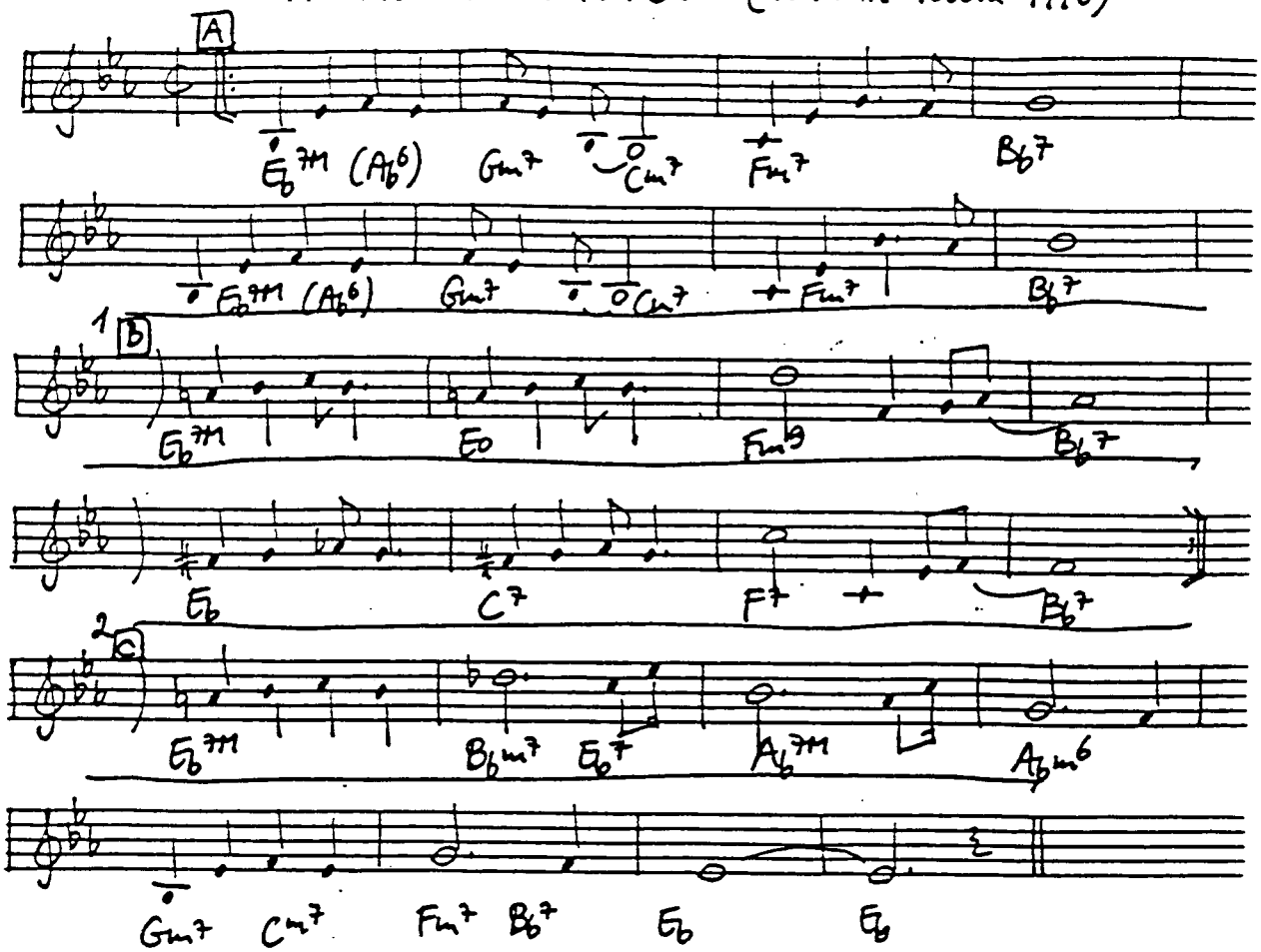
FROG-I-MORE RAG (SWEETHEART of MINE) (Morton-Melrose 1926)



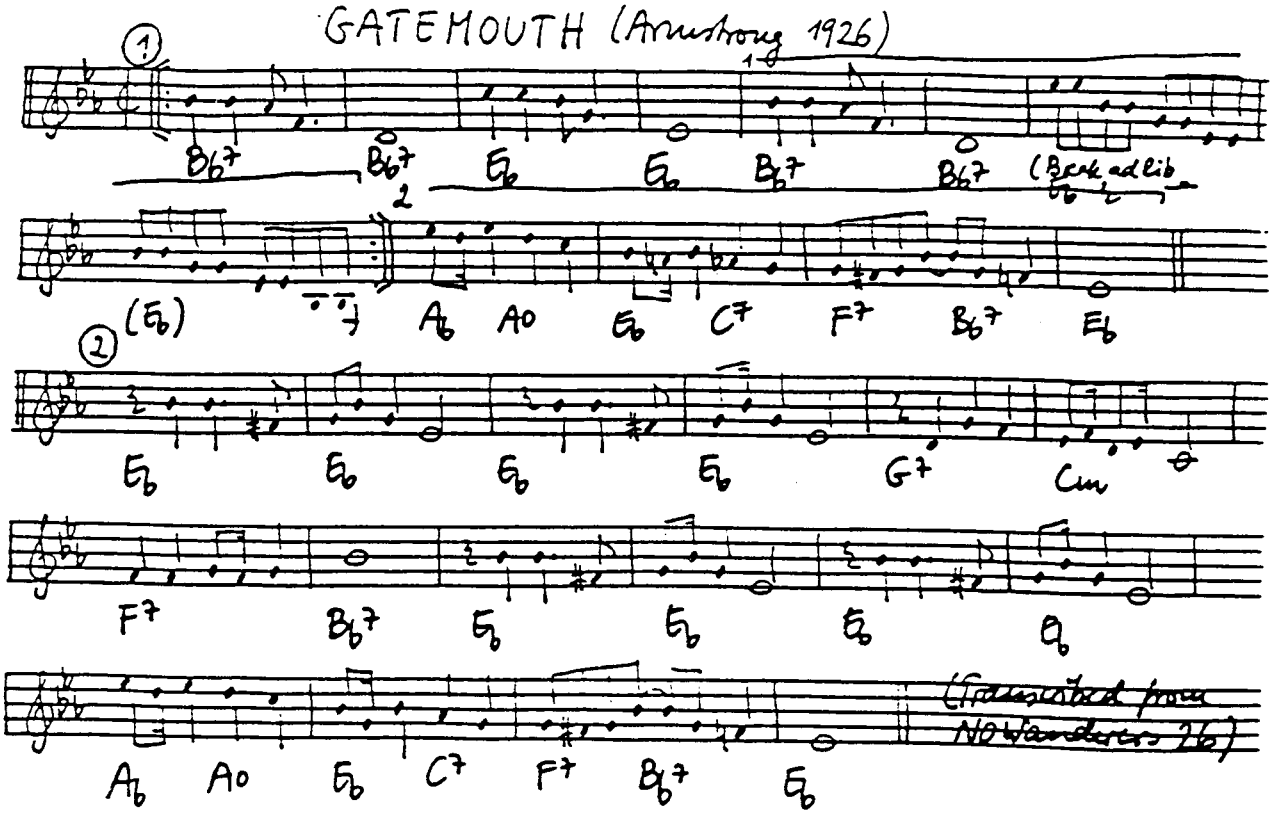

FROM THIS MOMENT ON (Porter 1950)
A
Fm Dm7-5 Gm7 C7 Fm Fm Eb m7 Ab7
1
Db 7M Db6 Db m7M Db m6 Ab 7M Ab6 Gm7 C7
2
B
Bb m7 Eb7 Eb m7 Ab7 Db 7M Db m6
Ab Cm7 F7 Eb Eo Fm7 Bb7
A II
Eb Gm7-5 C-9 Fm Dm7-5 Gm7
C7 Fm Fm Eb m7 Ab7 Db 7M Db m7
Gb9 Ab Db9 Cm7-5 F7 Bb7 Bb m7 Eb7 Ab Ab


FULL MOON AND EMPTY ARMS (Mossman-Kaye 1945)
(Rachmaninow)
A
Bb Fm7-5 Bb Bb Co
B
Gm7-5 F7+ Bb Bb D7 Gm7 7M F7 Bb
Bb Gm7 C7 Cm7 F7
2
Bb D7 Eb F7 Bb Bb

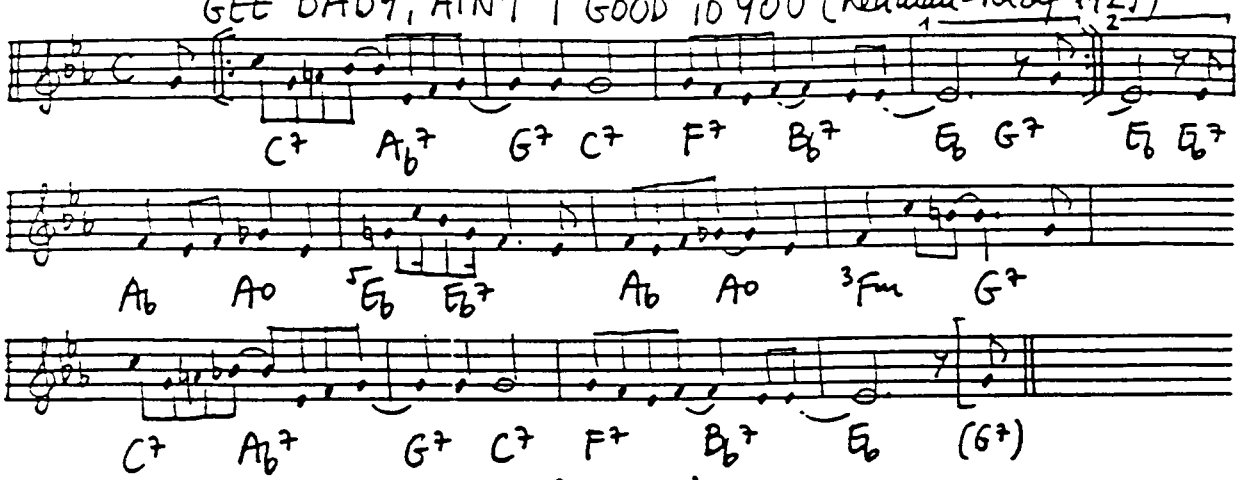
A GAL IN CALICO (Schwartz-Robin 1946)



GATEMOUTH (Armstrong 1926)

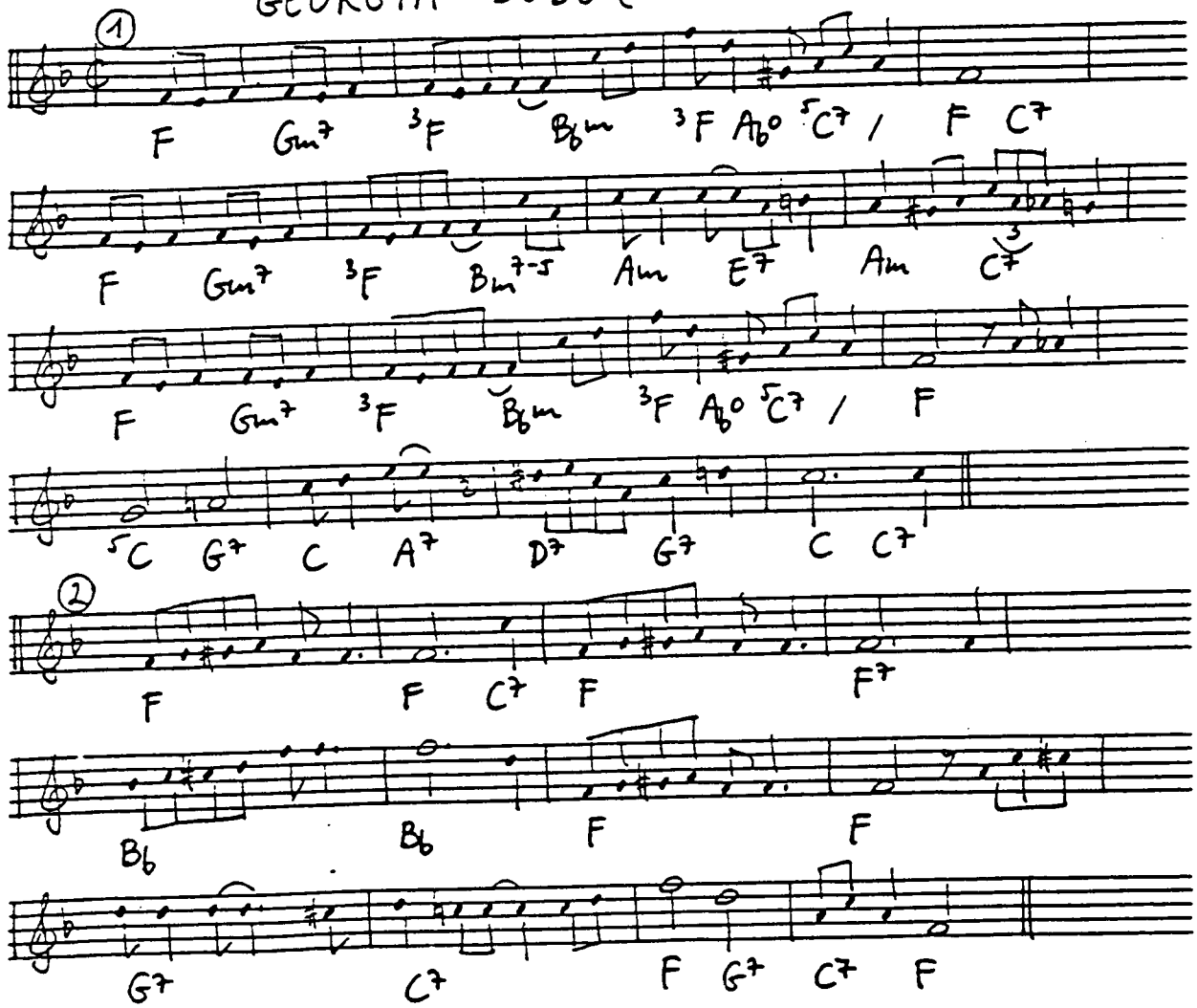


GEE BABY, AIN'T I GOOD TO YOU (Redman-Razaf 1929)



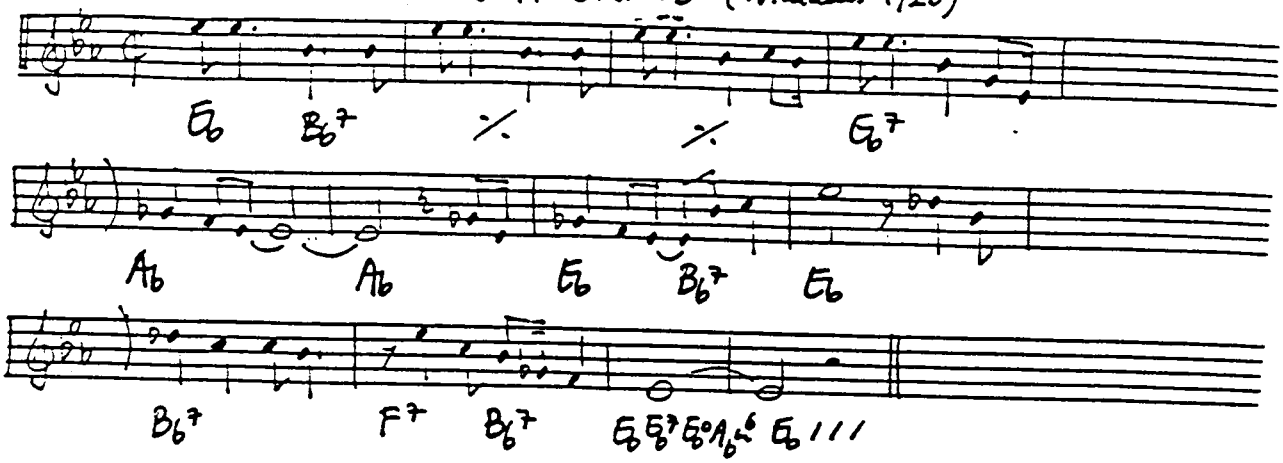
(Transcribed from McKinneys Cotton Pickers 29)

GEORGIA BOBO (Waller-Trent 1926)

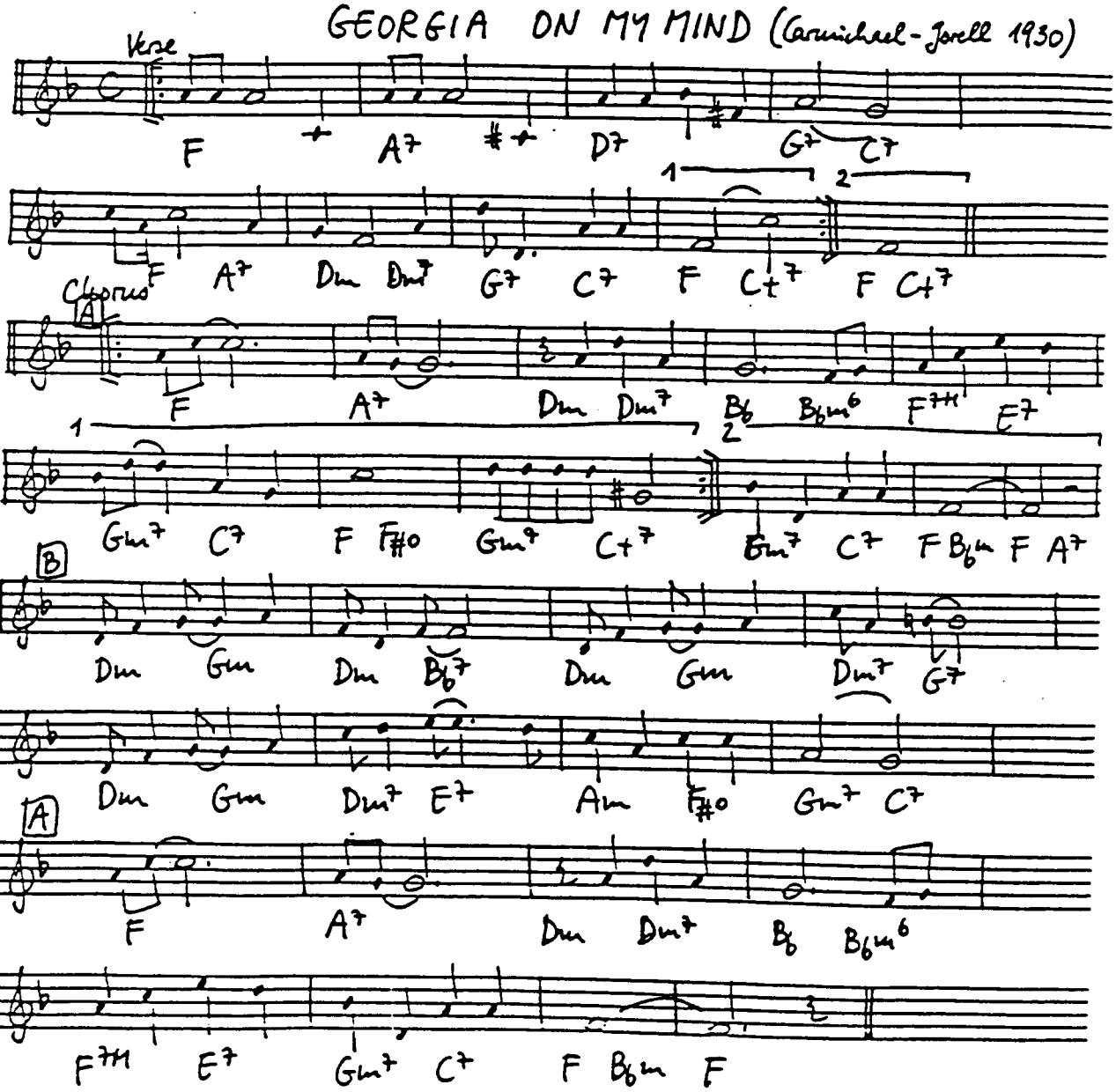


(Transcribed from Lil Armstrong 26)

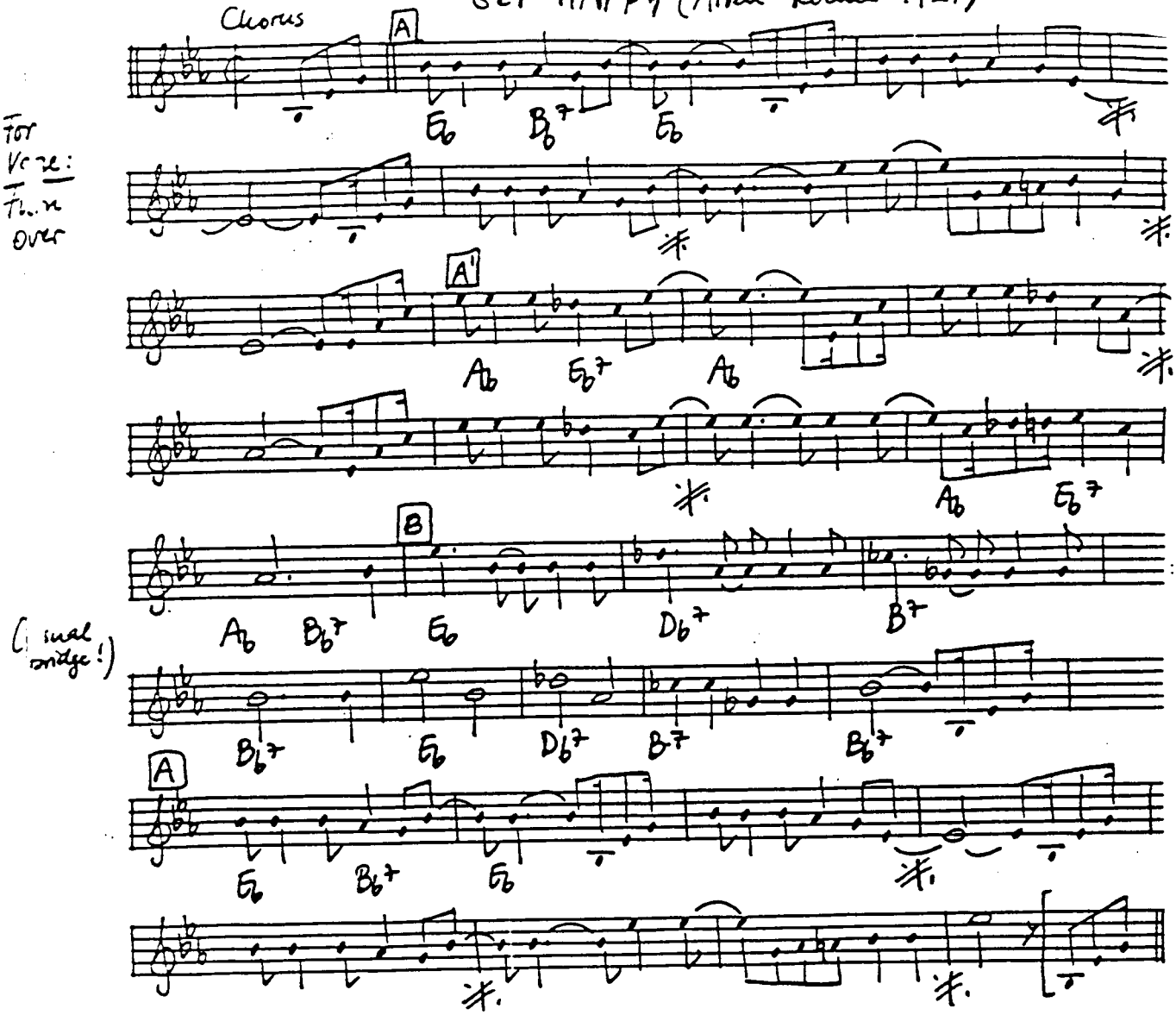
GEORGIA GRIND (Williams 1926)



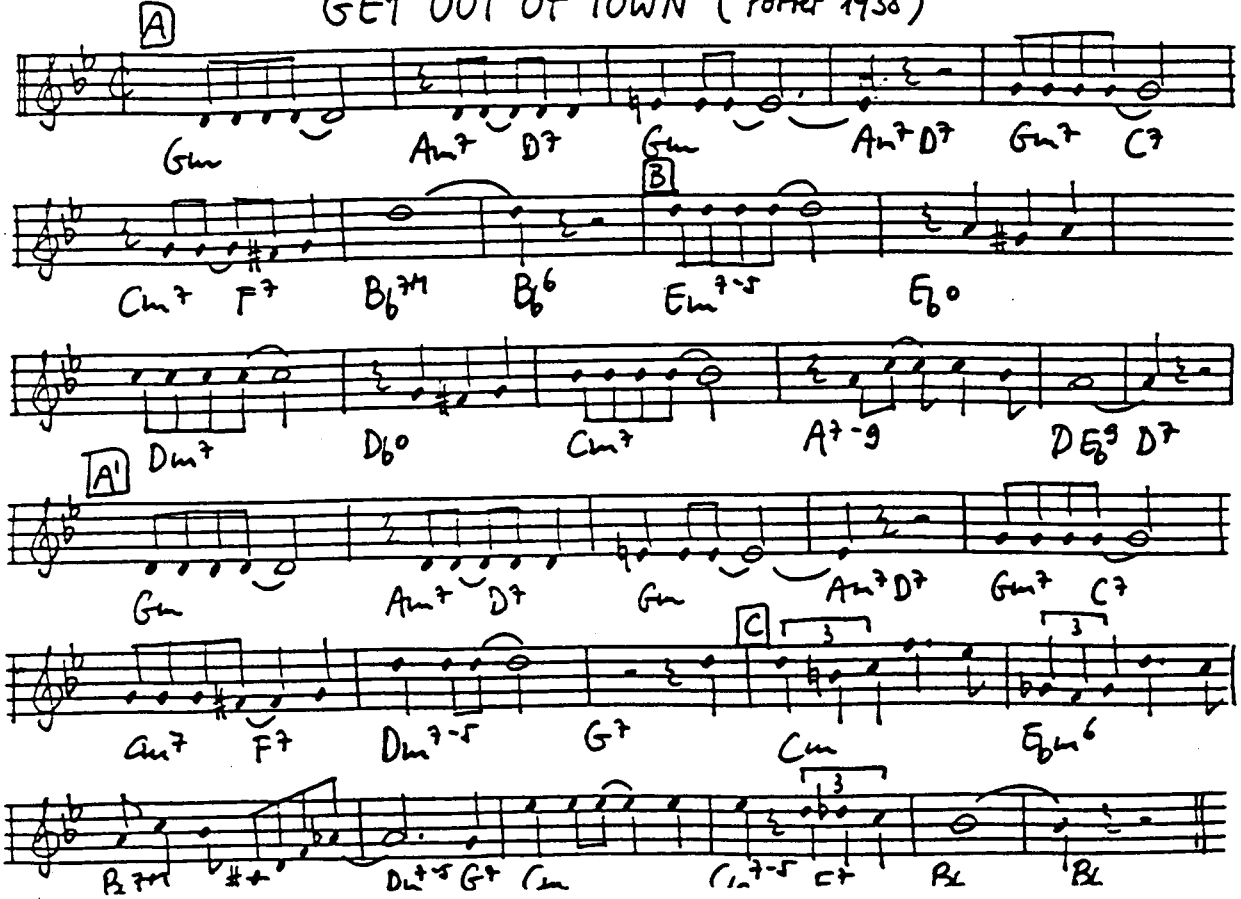
GEORGIA ON MY MIND (Carmichael-Gorell 1930)



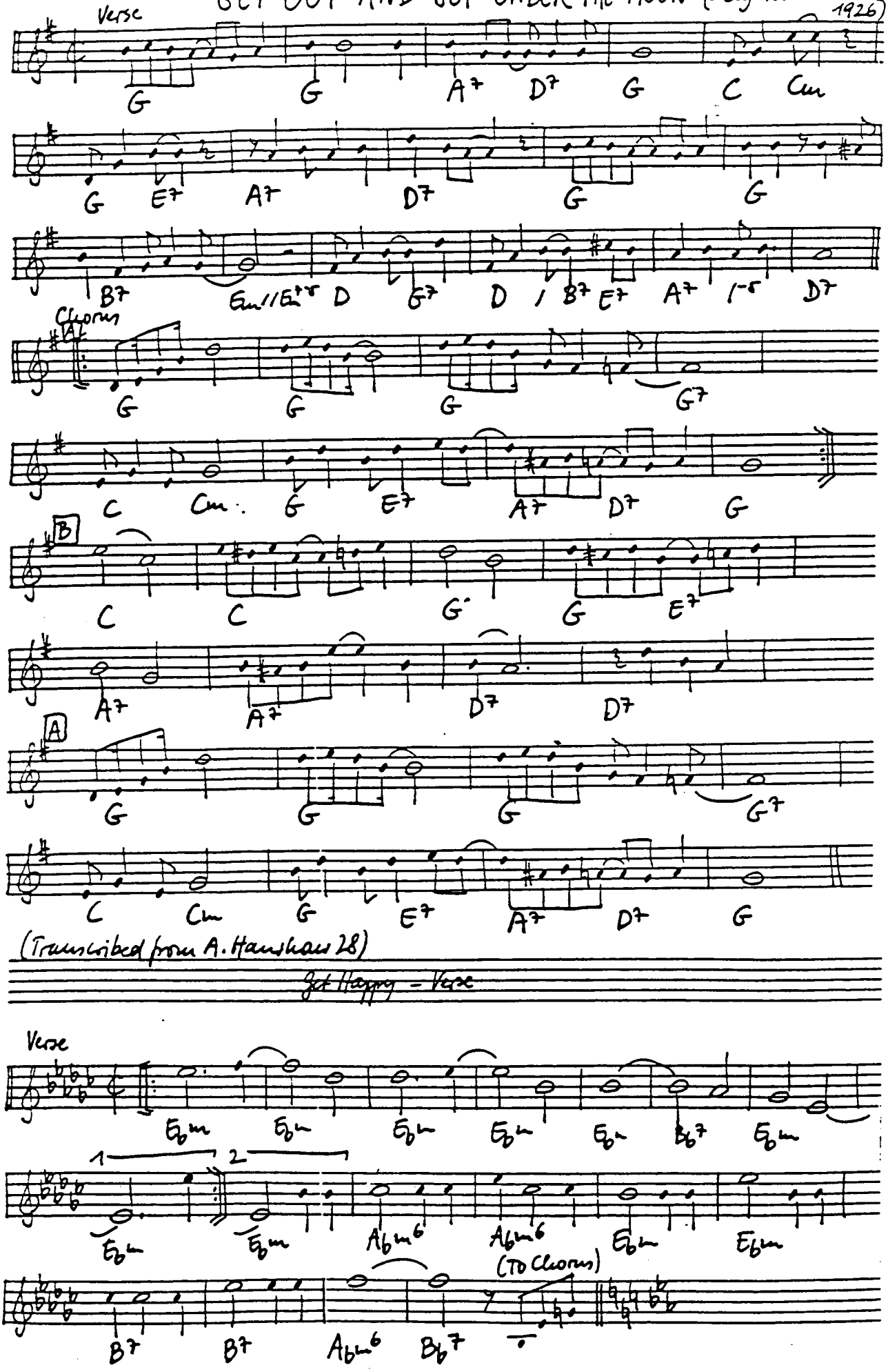
GET HAPPY (Arlen - Koehler 1929)



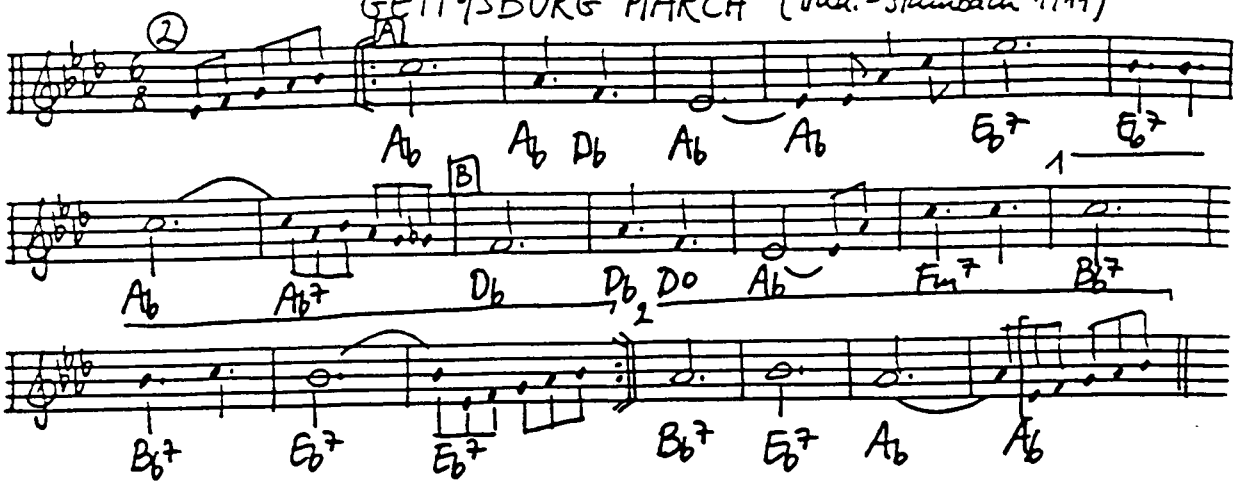
GET OUT OF TOWN (Porter 1938)



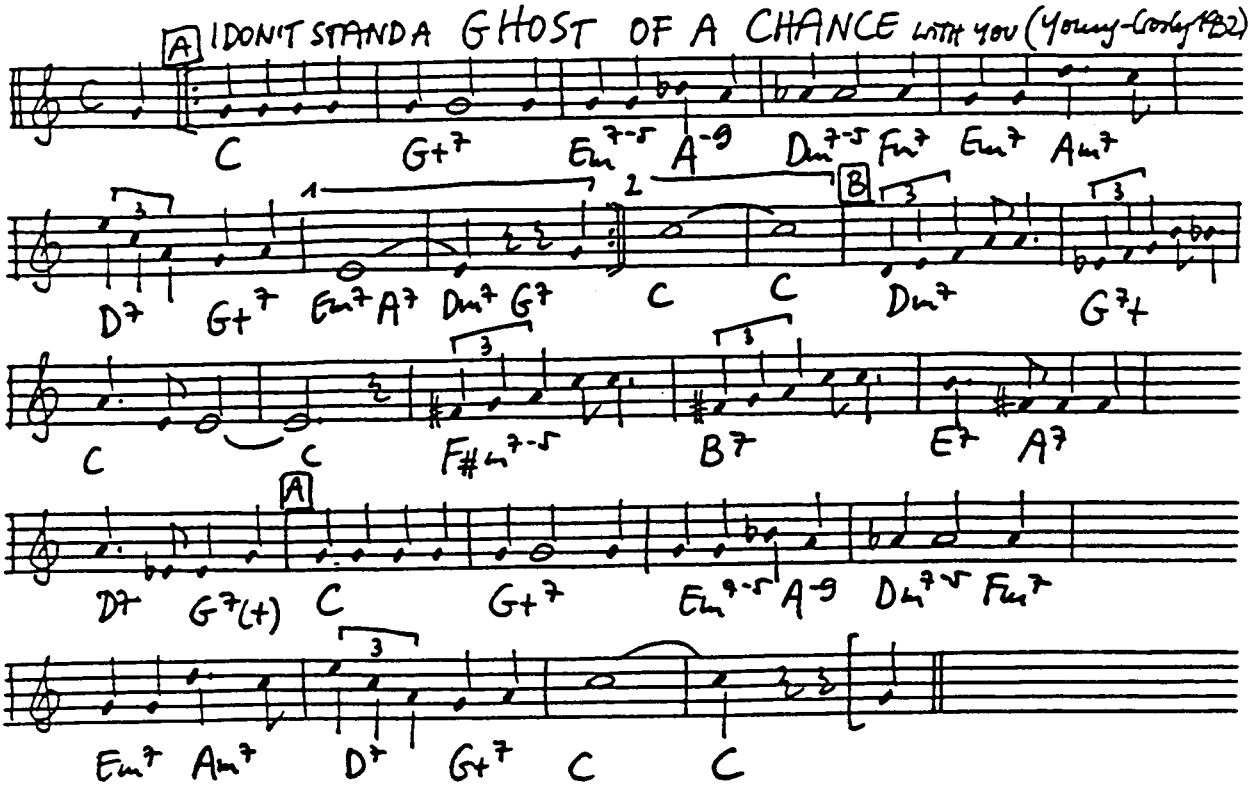
GET OUT AND GET UNDER THE MOON (Shay-Tobias-Jerome 1926)



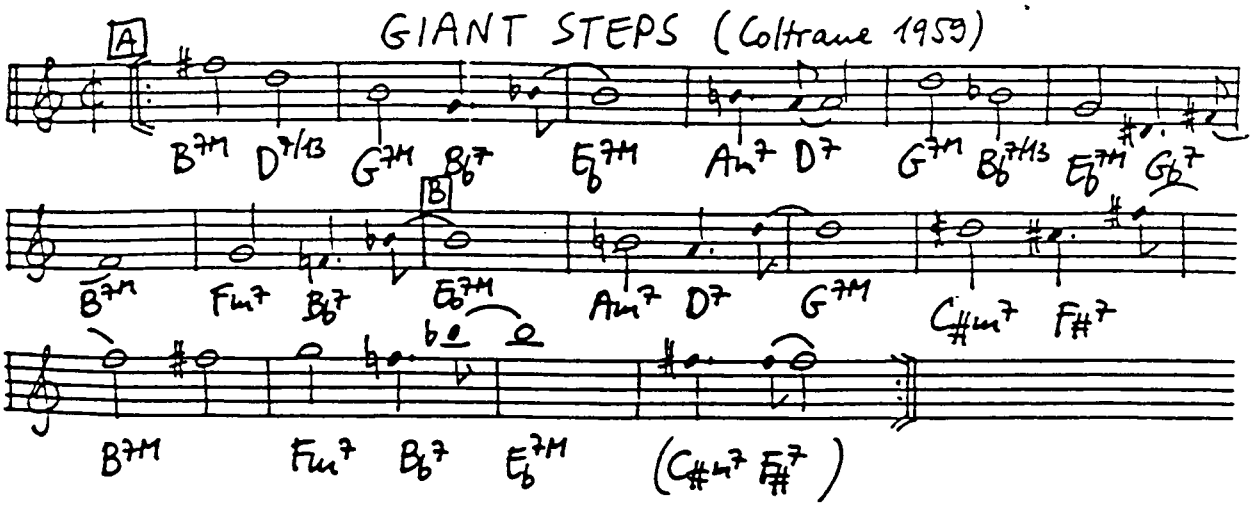
GETTYSBURG MARCH (Trad.-Stambach 1911)



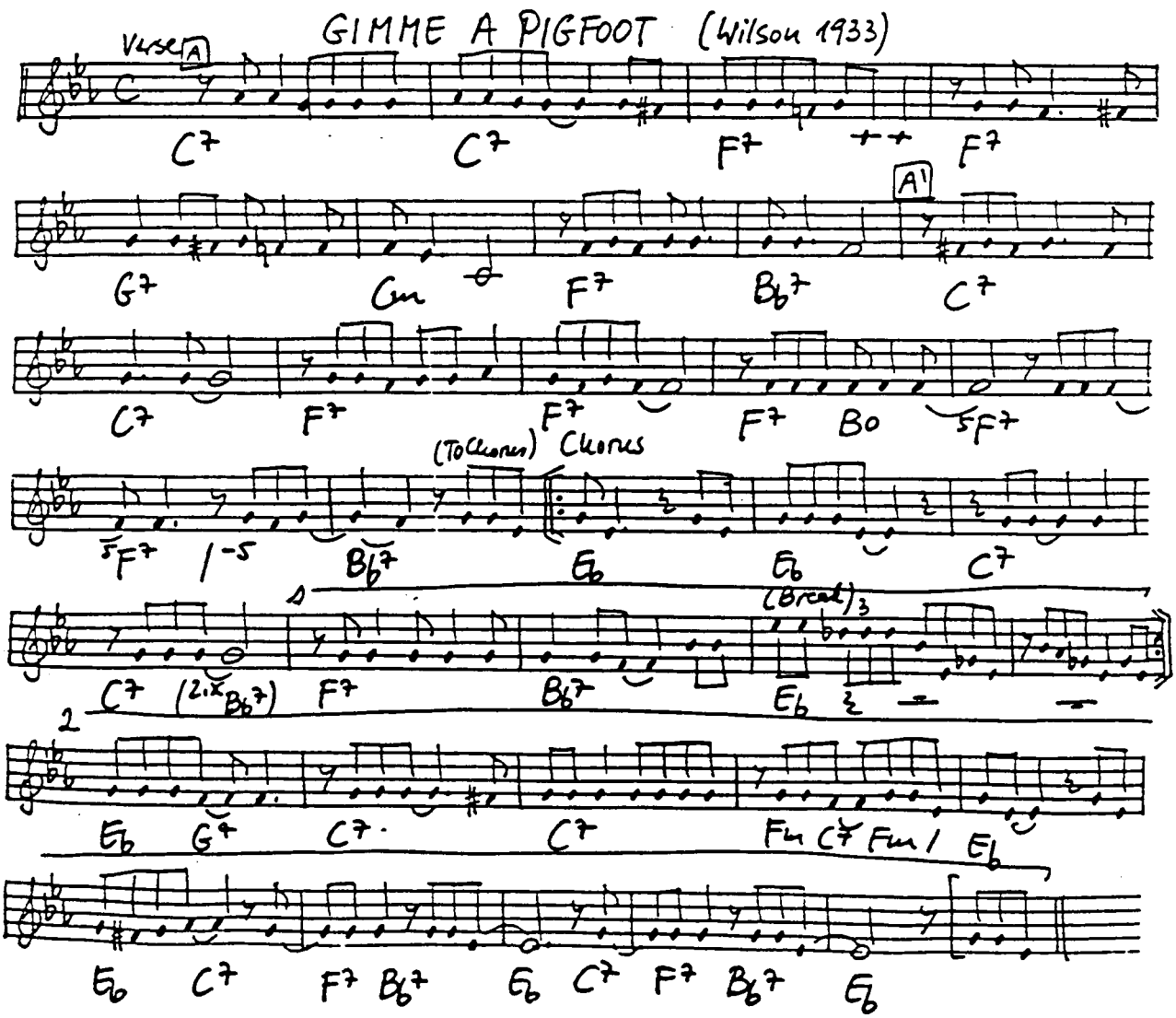
I DON'T STAND A GHOST OF A CHANCE WITH YOU (Young-Crosby 1932)



GIANT STEPS (Coltrane 1959)

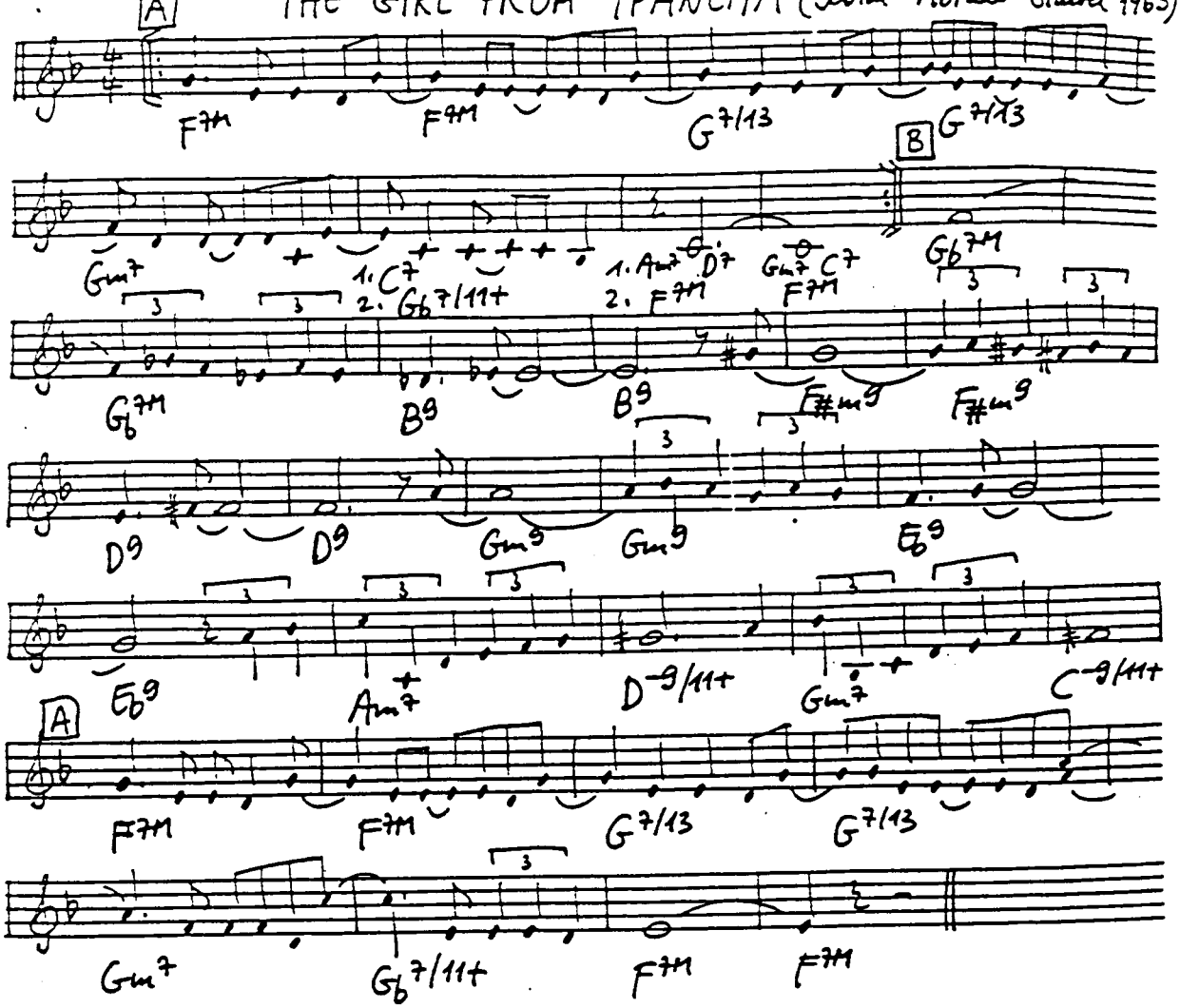


GIMME A PIGFOOT (Wilson 1933)

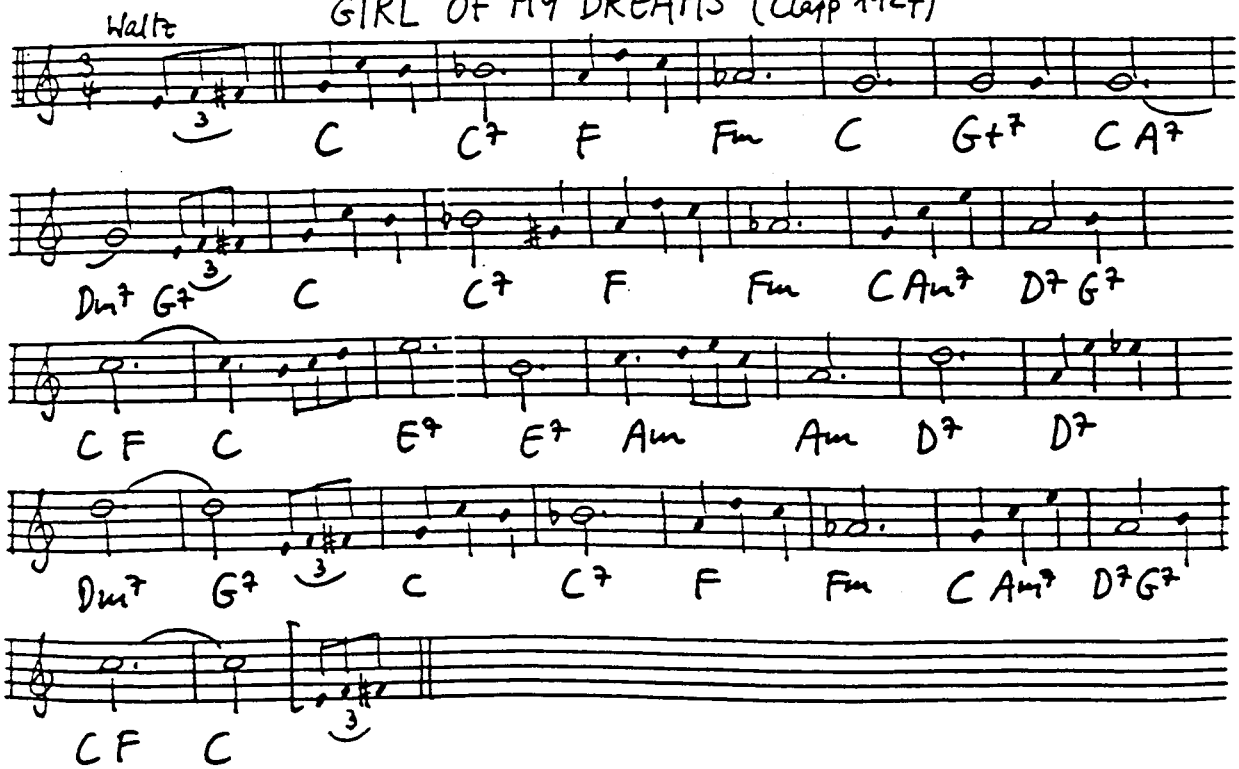


(Transcribed from B. Smith 33)

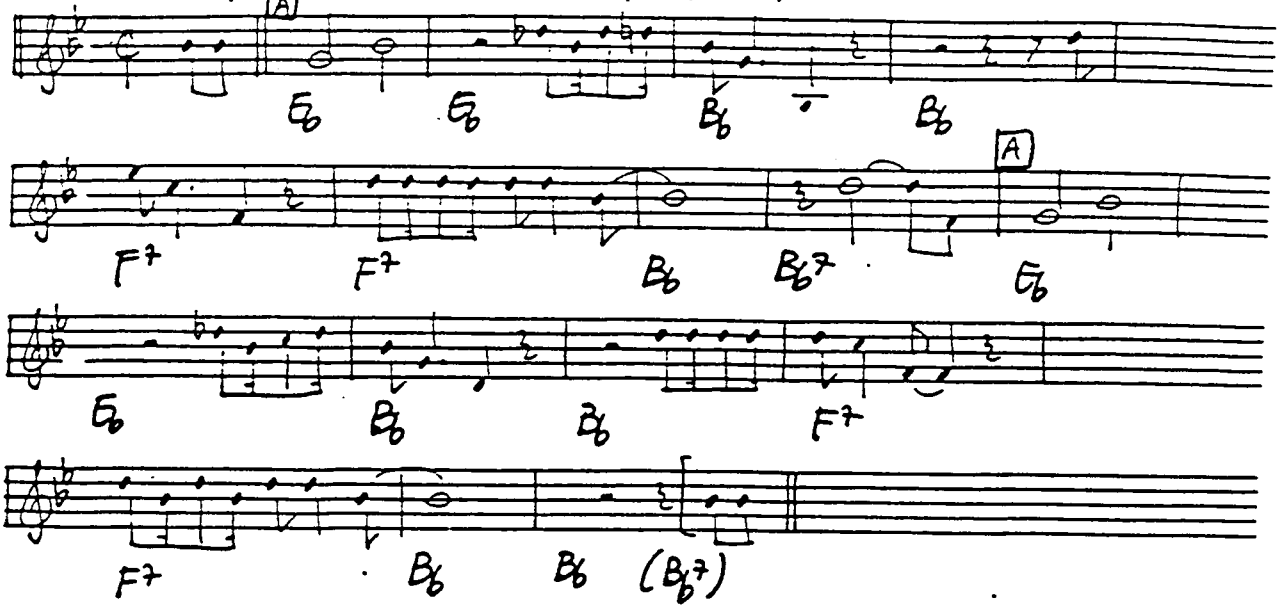
THE GIRL FROM IPANEMA (Jobim - Moraes - Gimbel 1963)



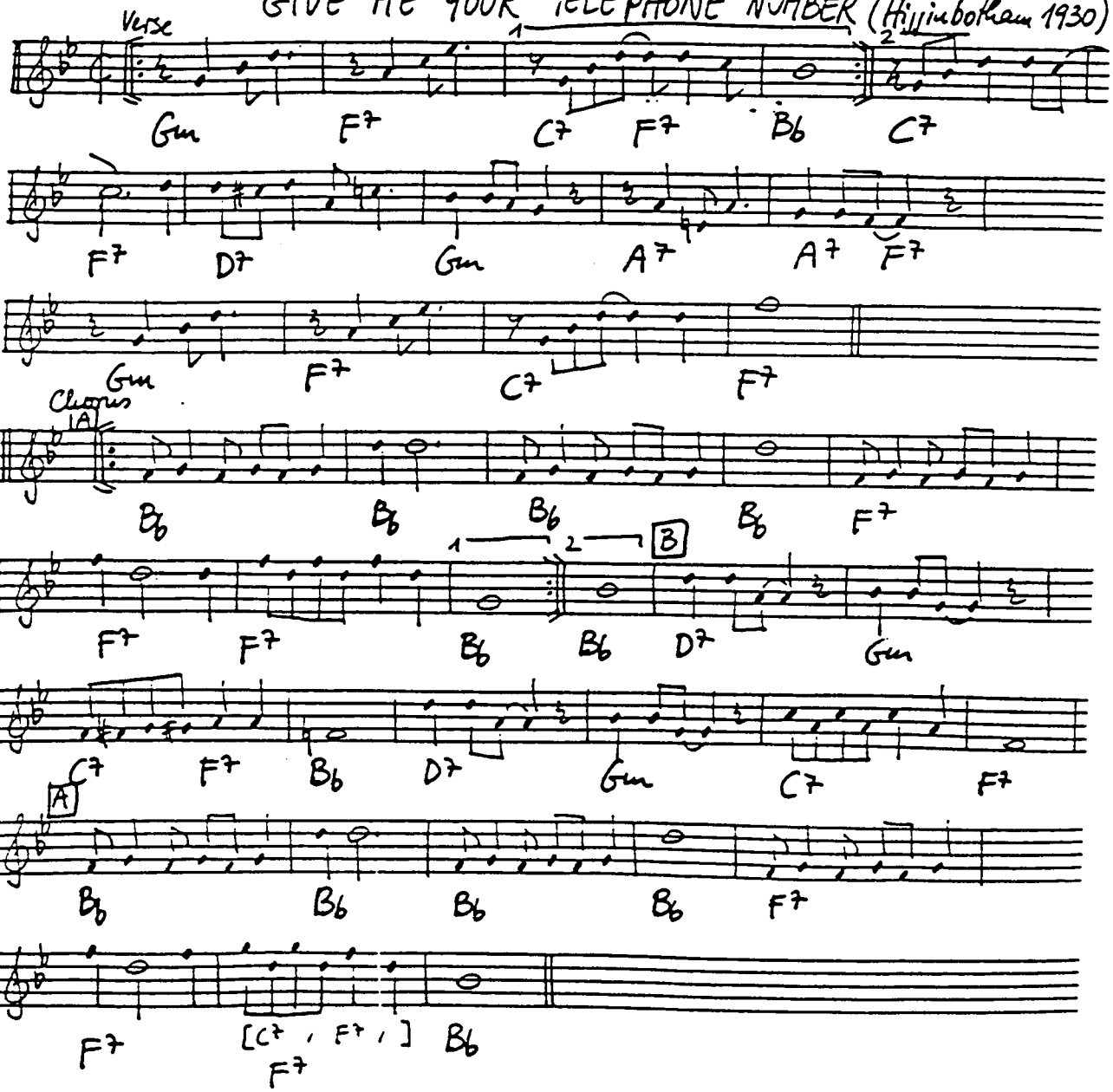
GIRL OF MY DREAMS (Clapp 1927)



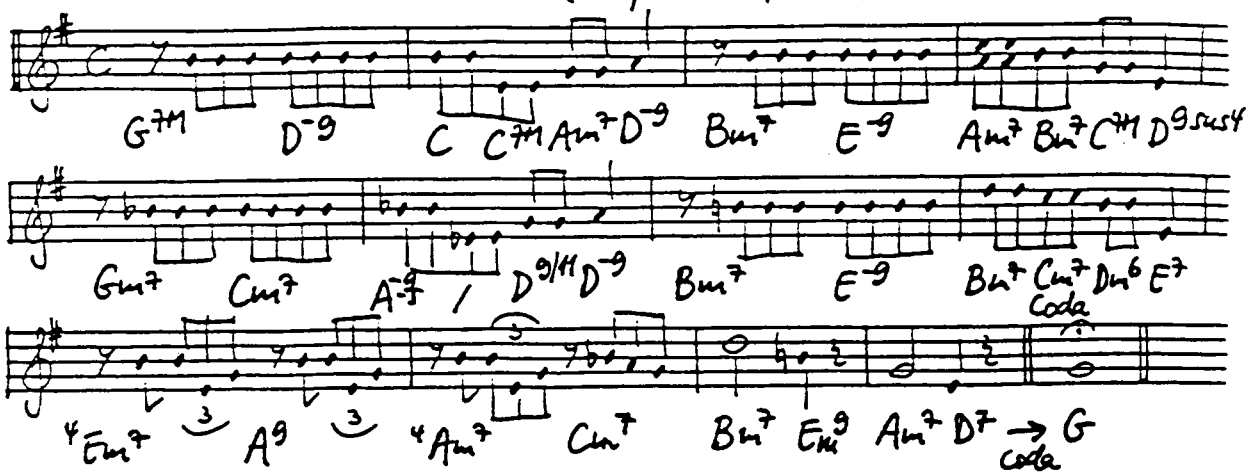
THE GIRLS GO CRAZY (Trad.)



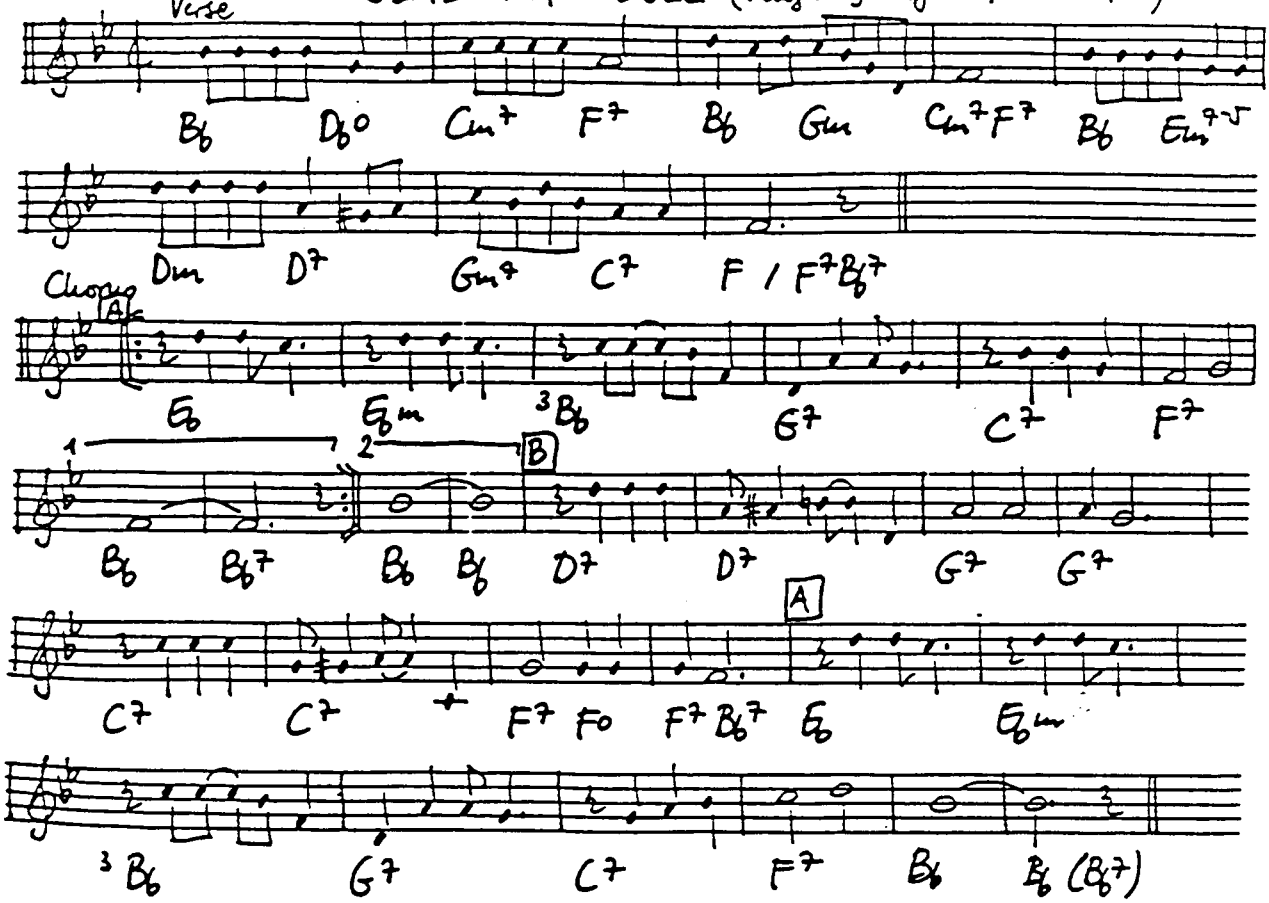
GIVE ME YOUR TELEPHONE NUMBER (Hillinbotham 1930)



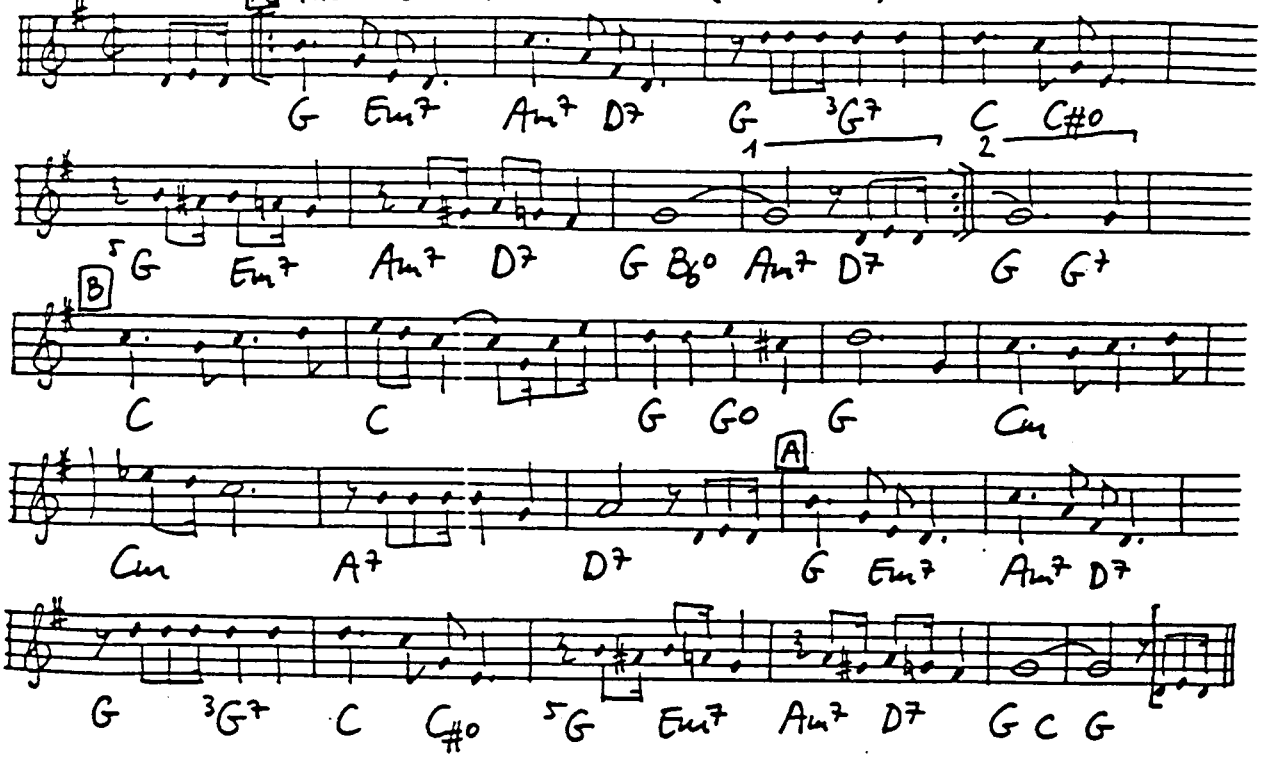
GIRL TALK (Hefti - Troup 1965)



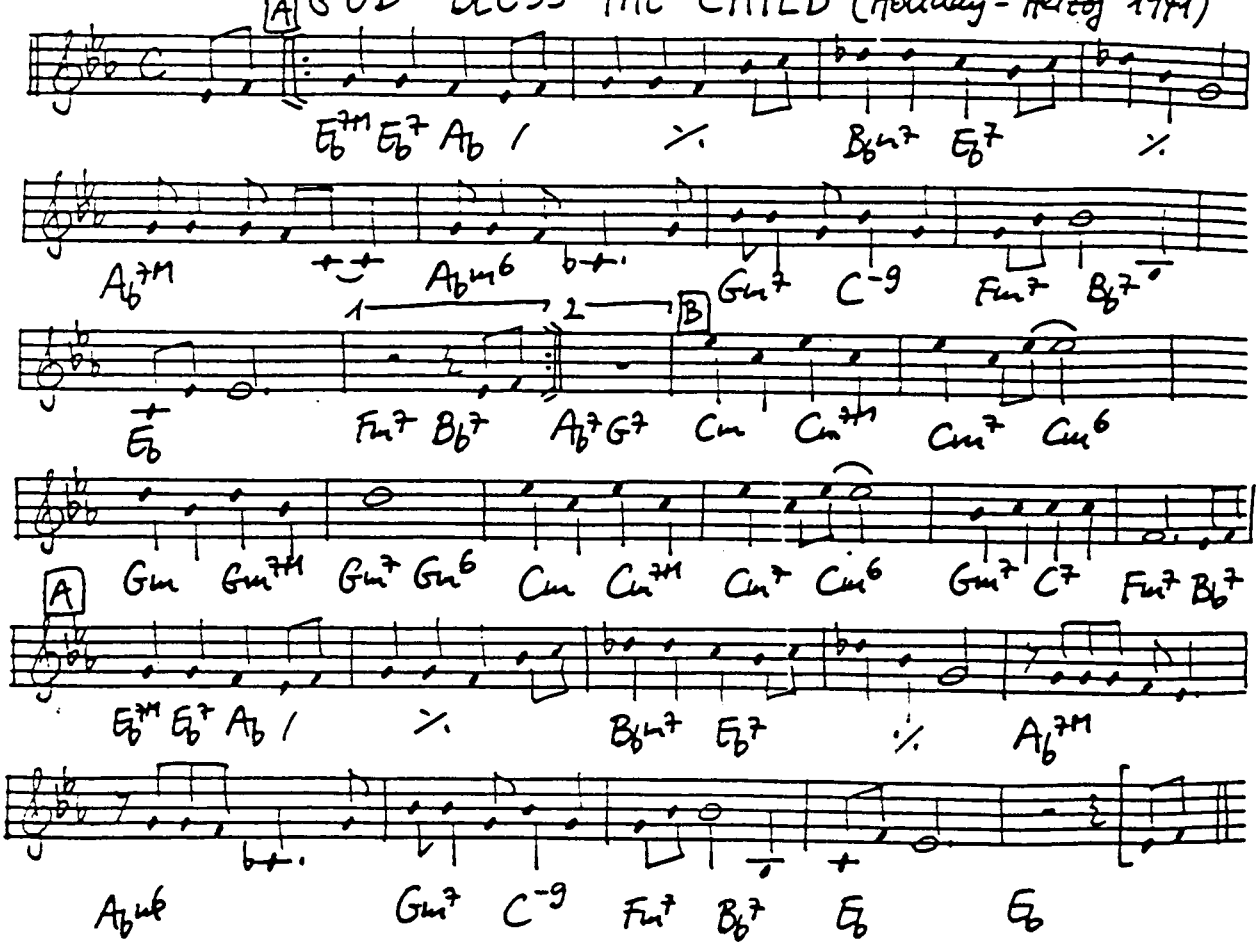
GLAD RAG DOLL (Daugherty - Ager - Yellen 1929)



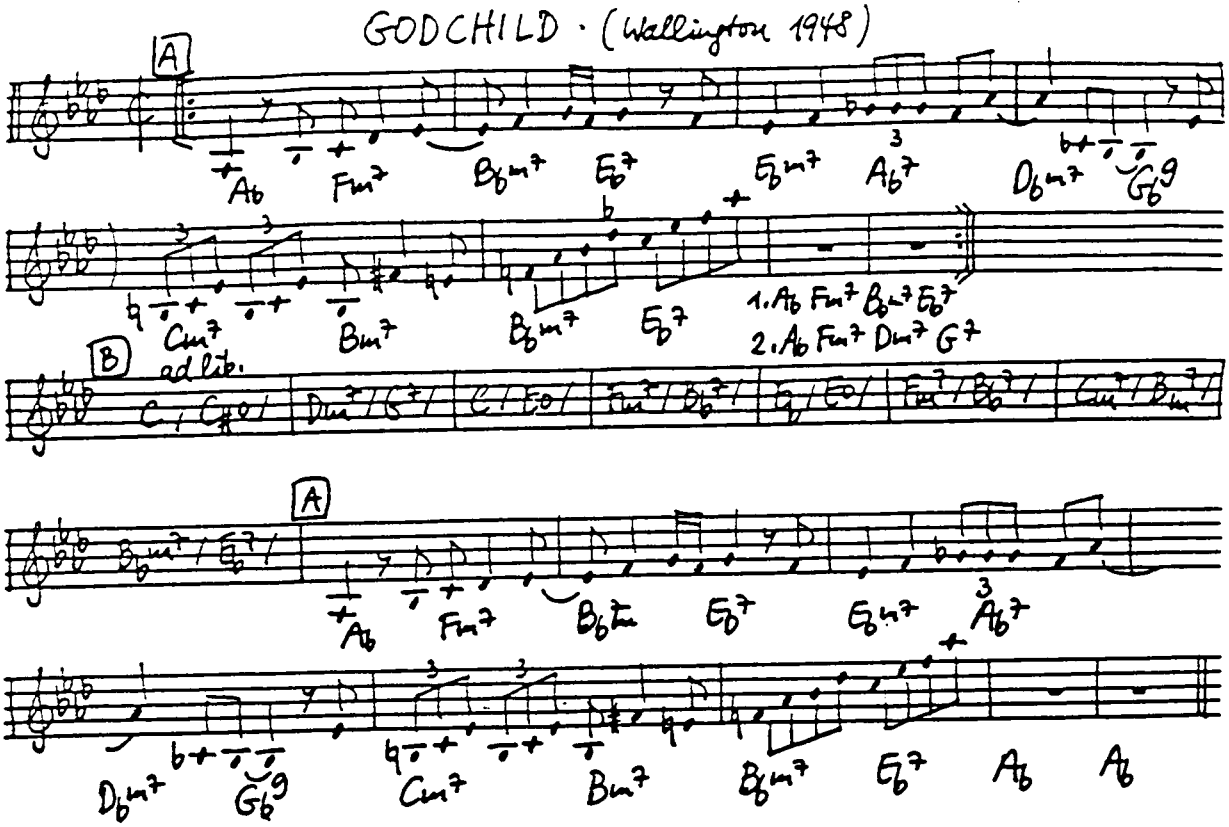
A THE GLORY OF LOVE (Hill 1936)



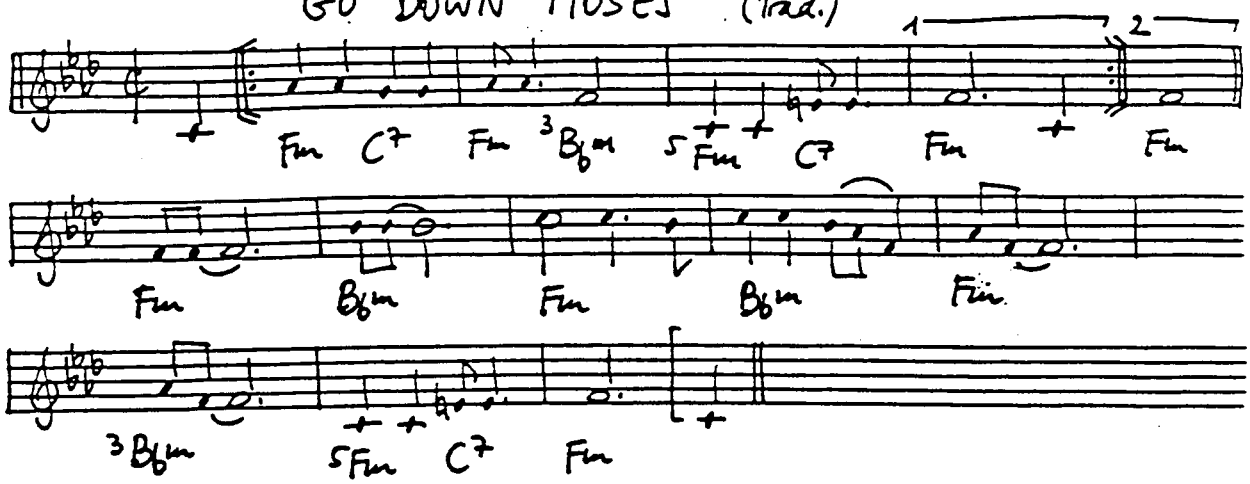
A GOD BLESS THE CHILD (Holiday - Herzog 1941)



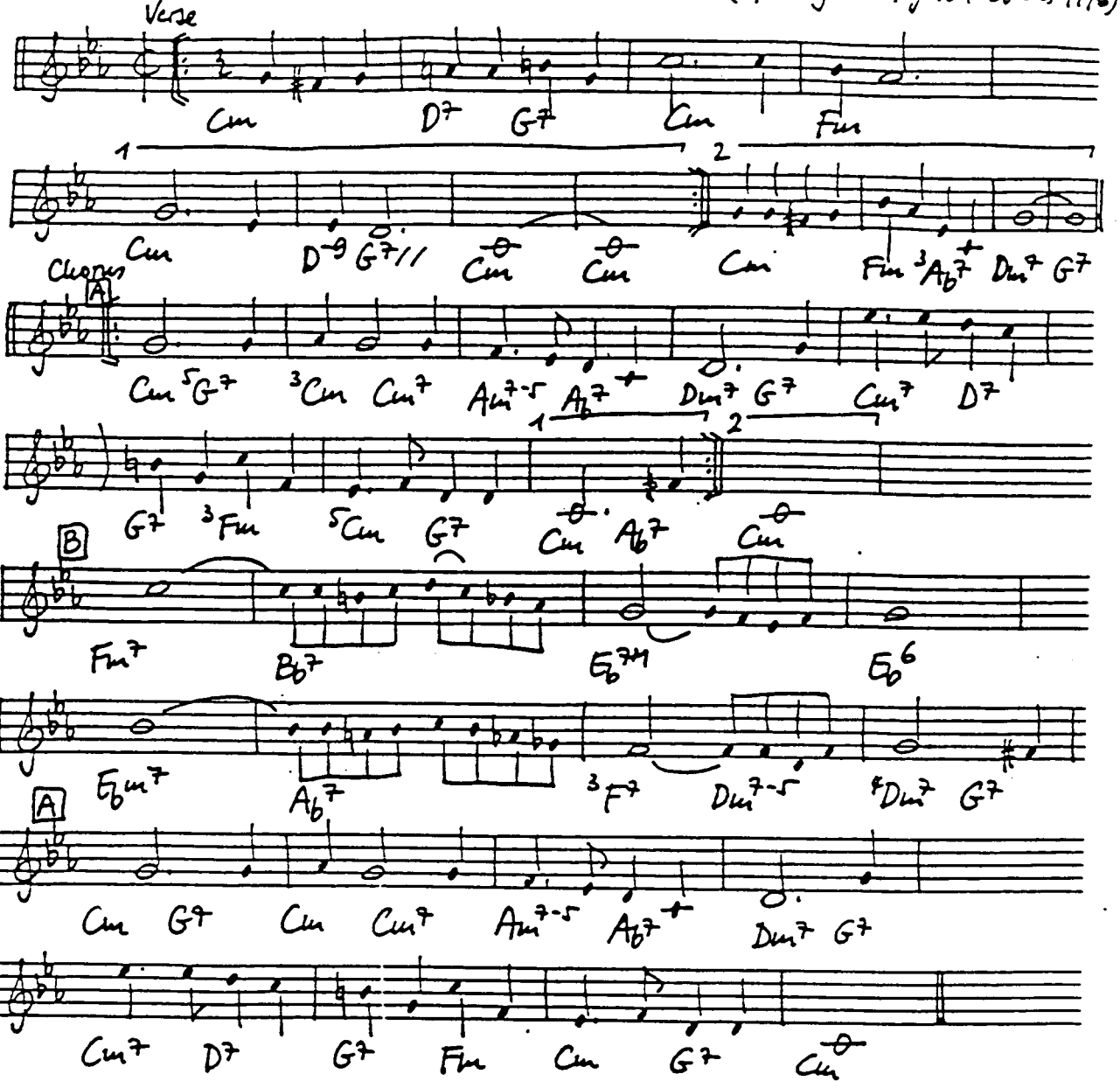
GODCHILD · (Wallington 1948)



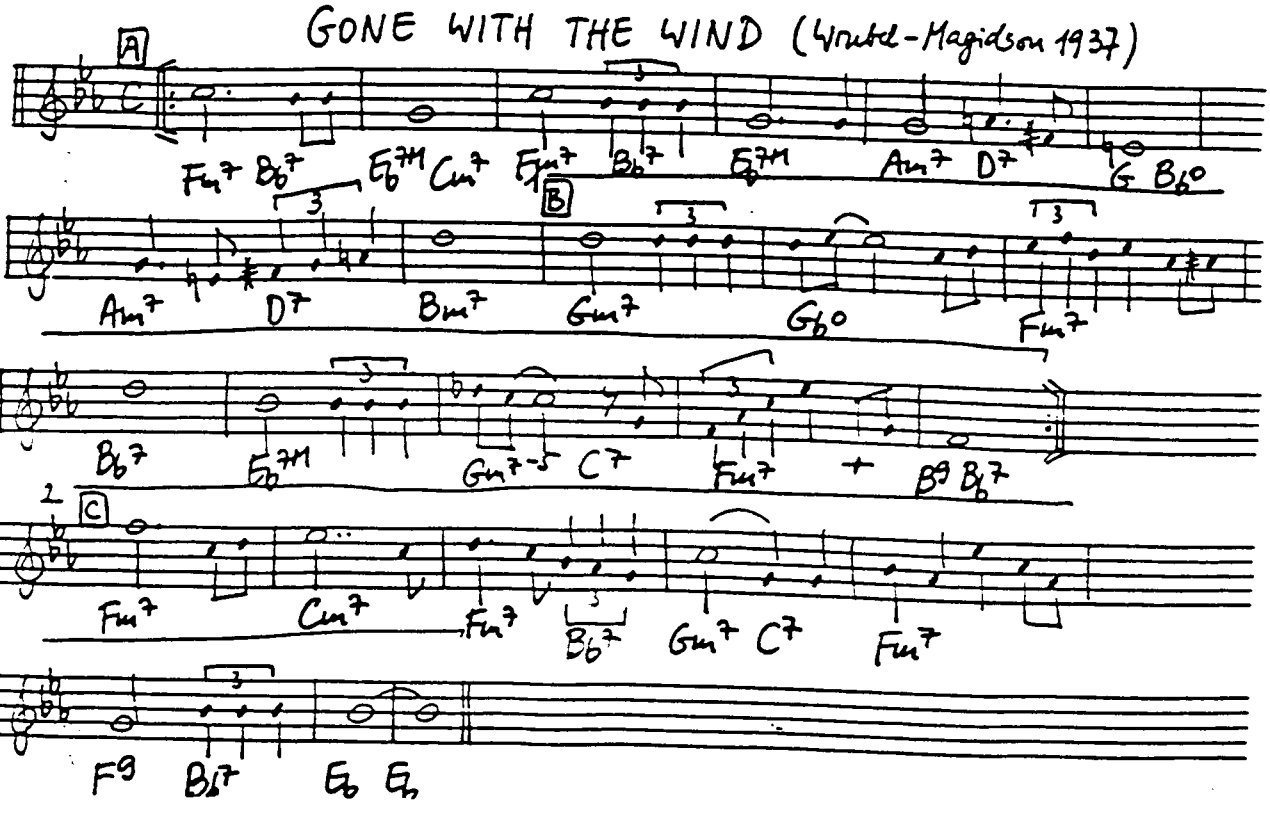
GO DOWN MOSES (Trad.)



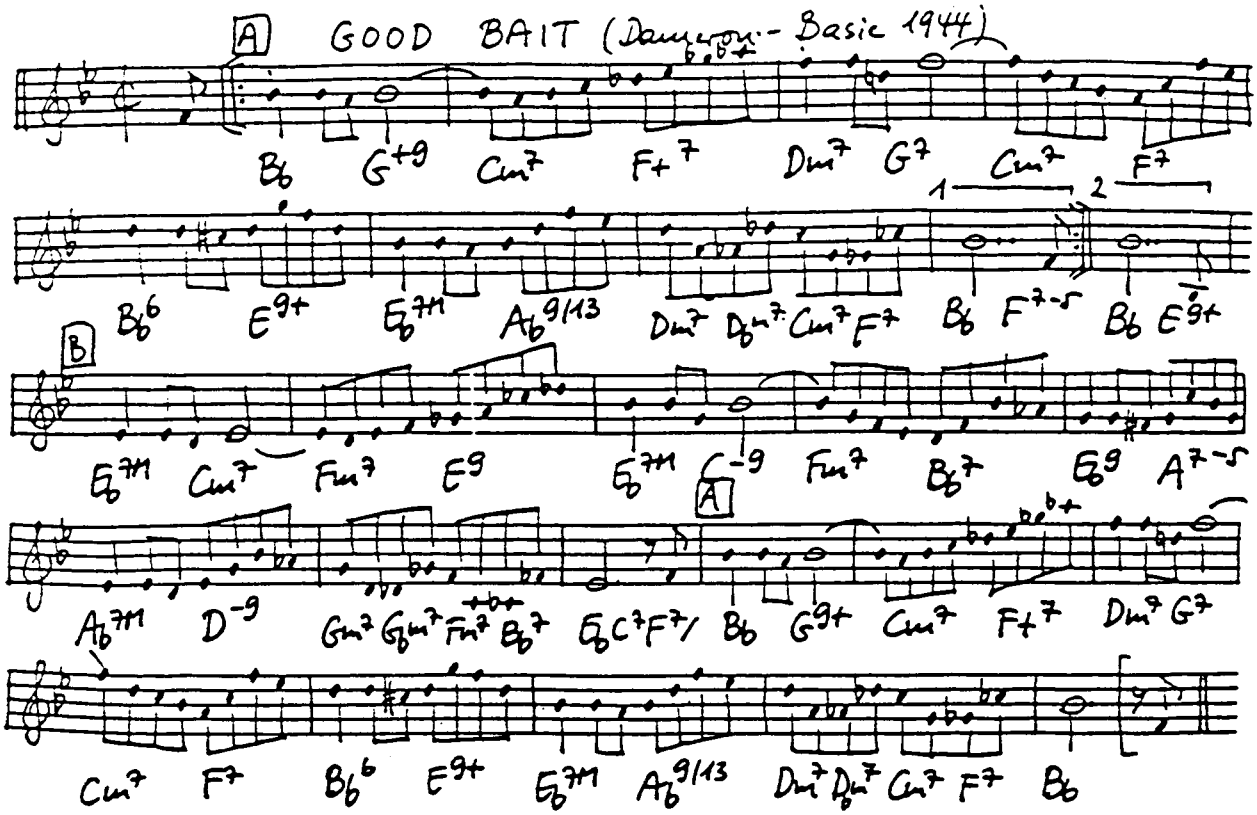
GOLDEN EARRINGS (Young-Livingston-Evans 1946)



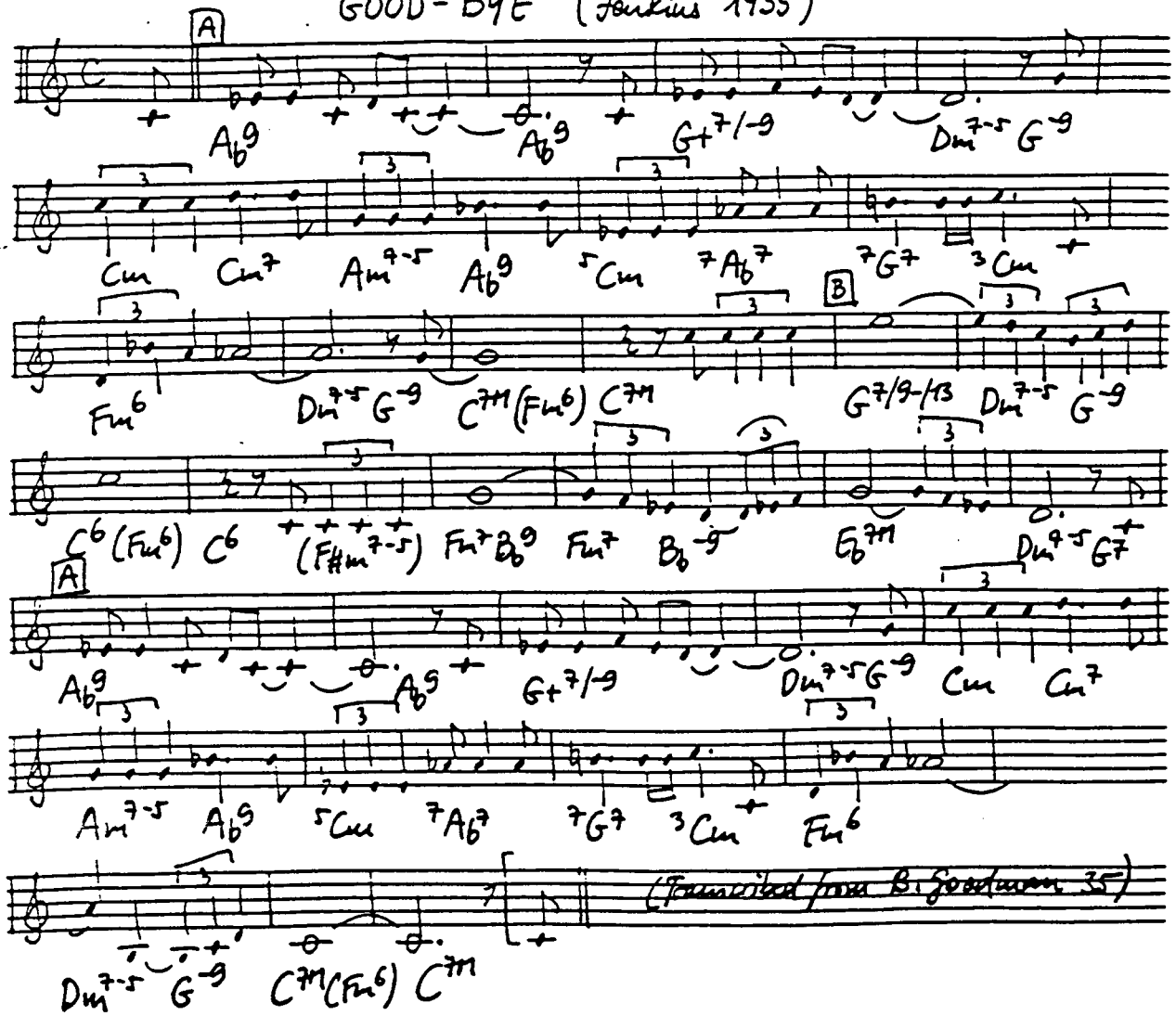
GONE WITH THE WIND (Wrubel-Magidson 1937)



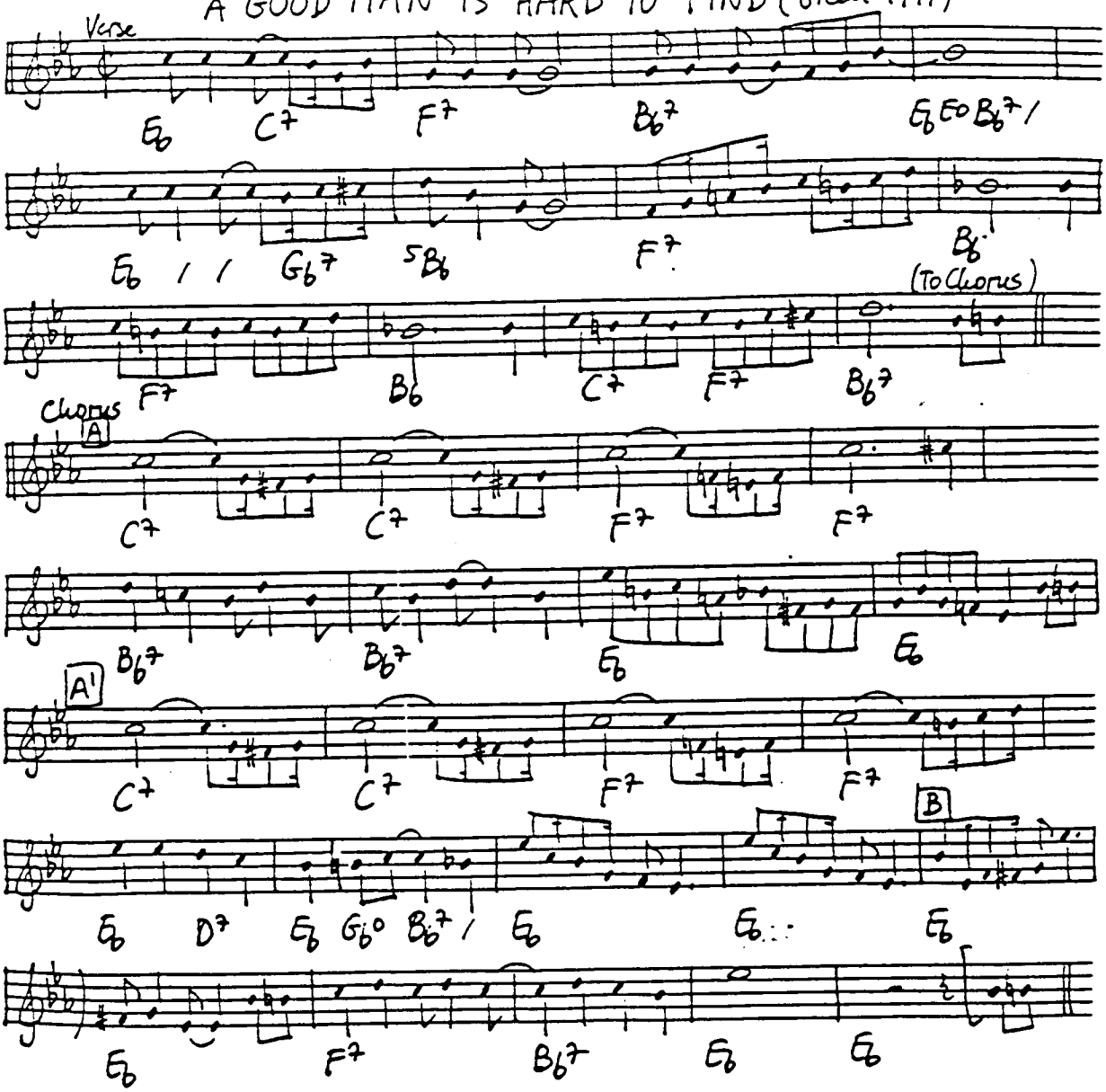
GOOD BAIT (Dameron - Basic 1944)



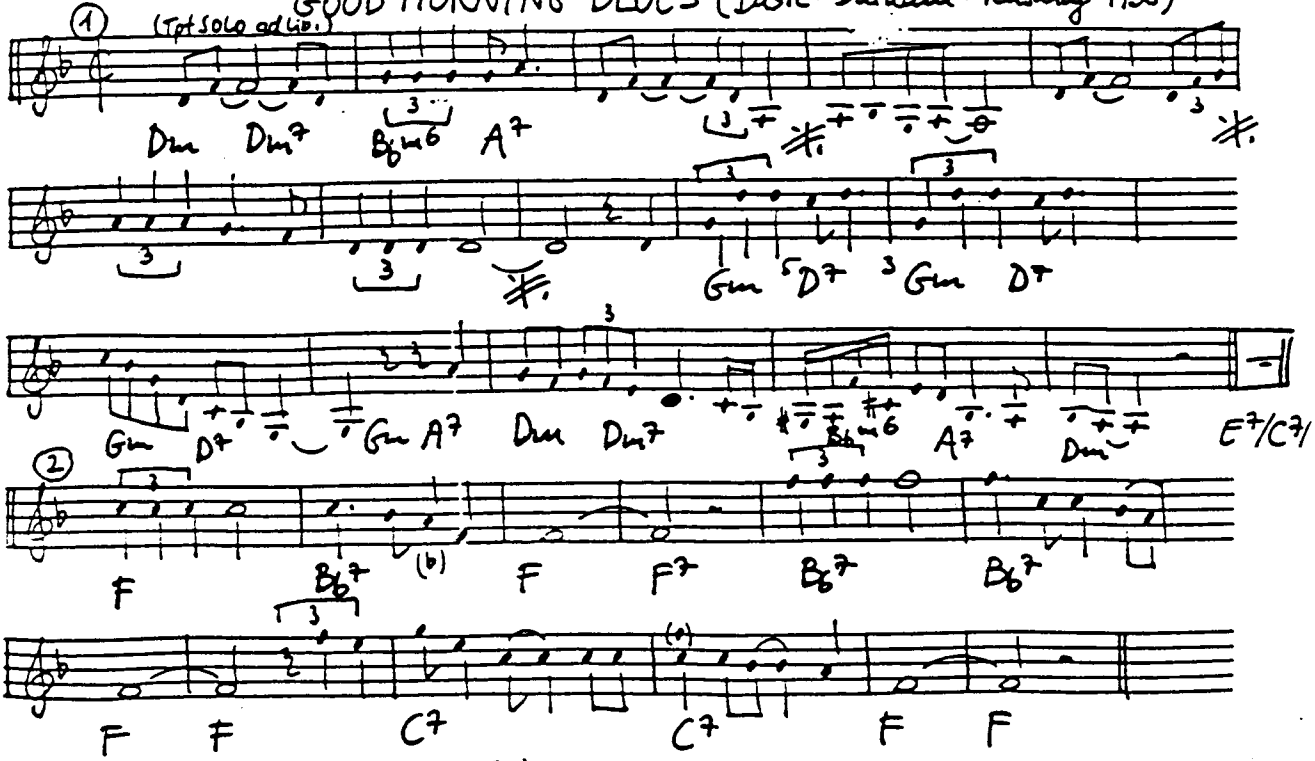
GOOD-BYE (Jenkins 1935)



A GOOD MAN IS HARD TO FIND (Green 1917)

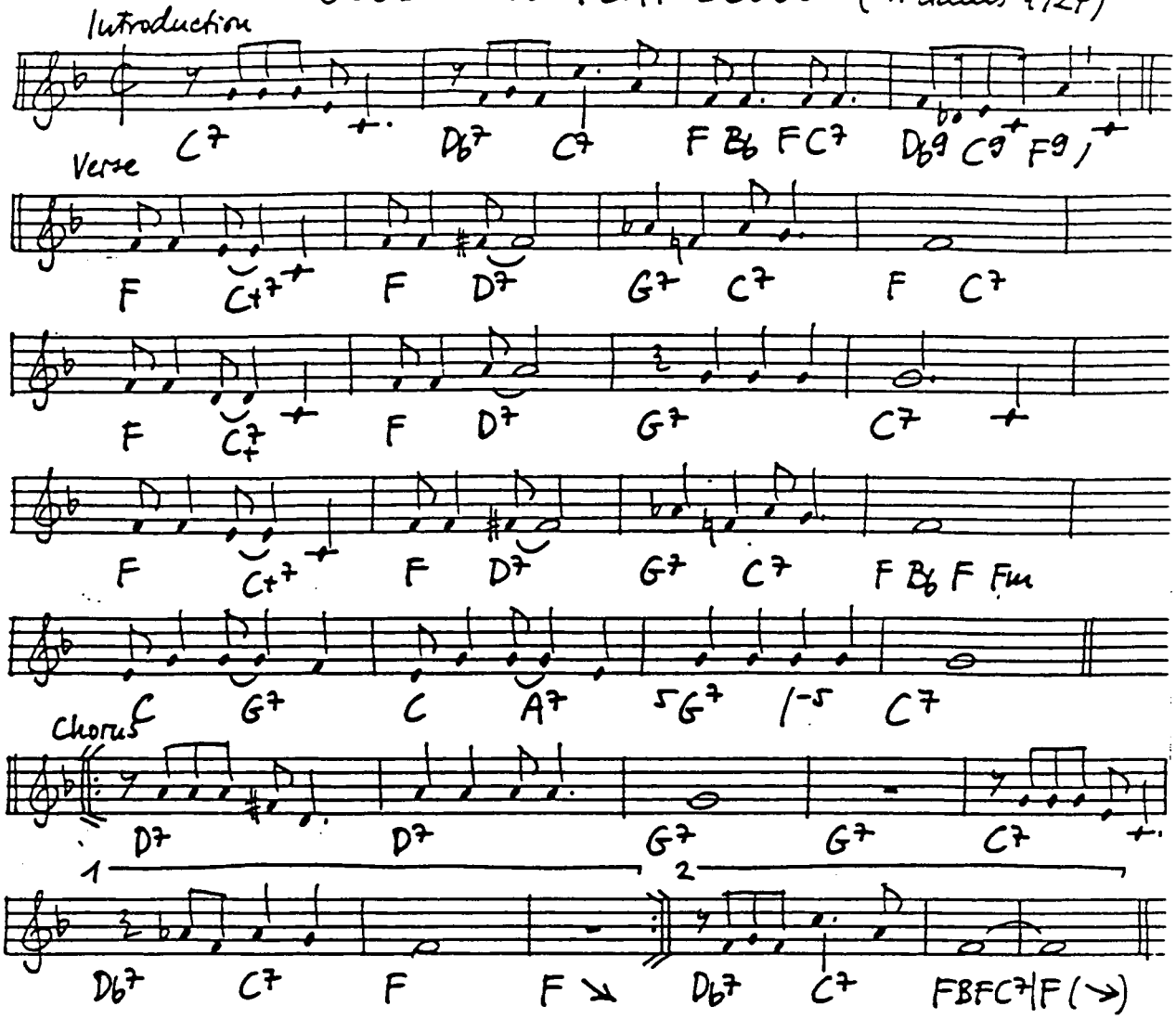


GOOD MORNING BLUES (Basic-Durham-Rushing 1938)

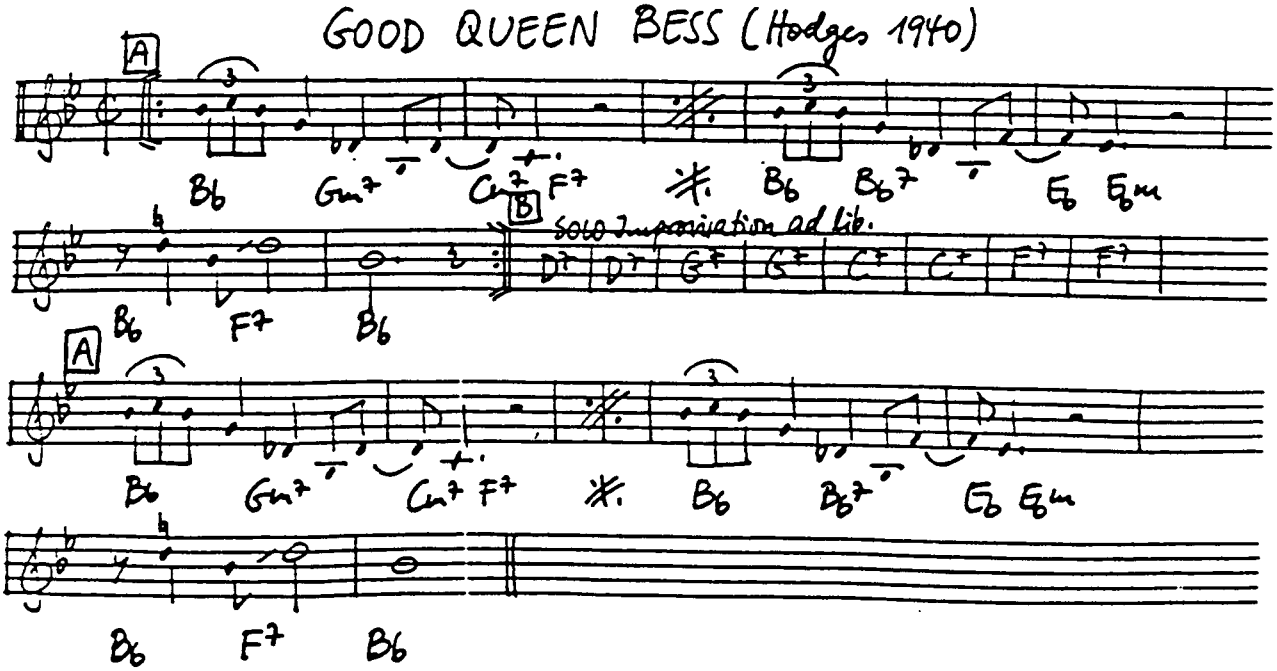


(Transcribed from Count Basie 38)

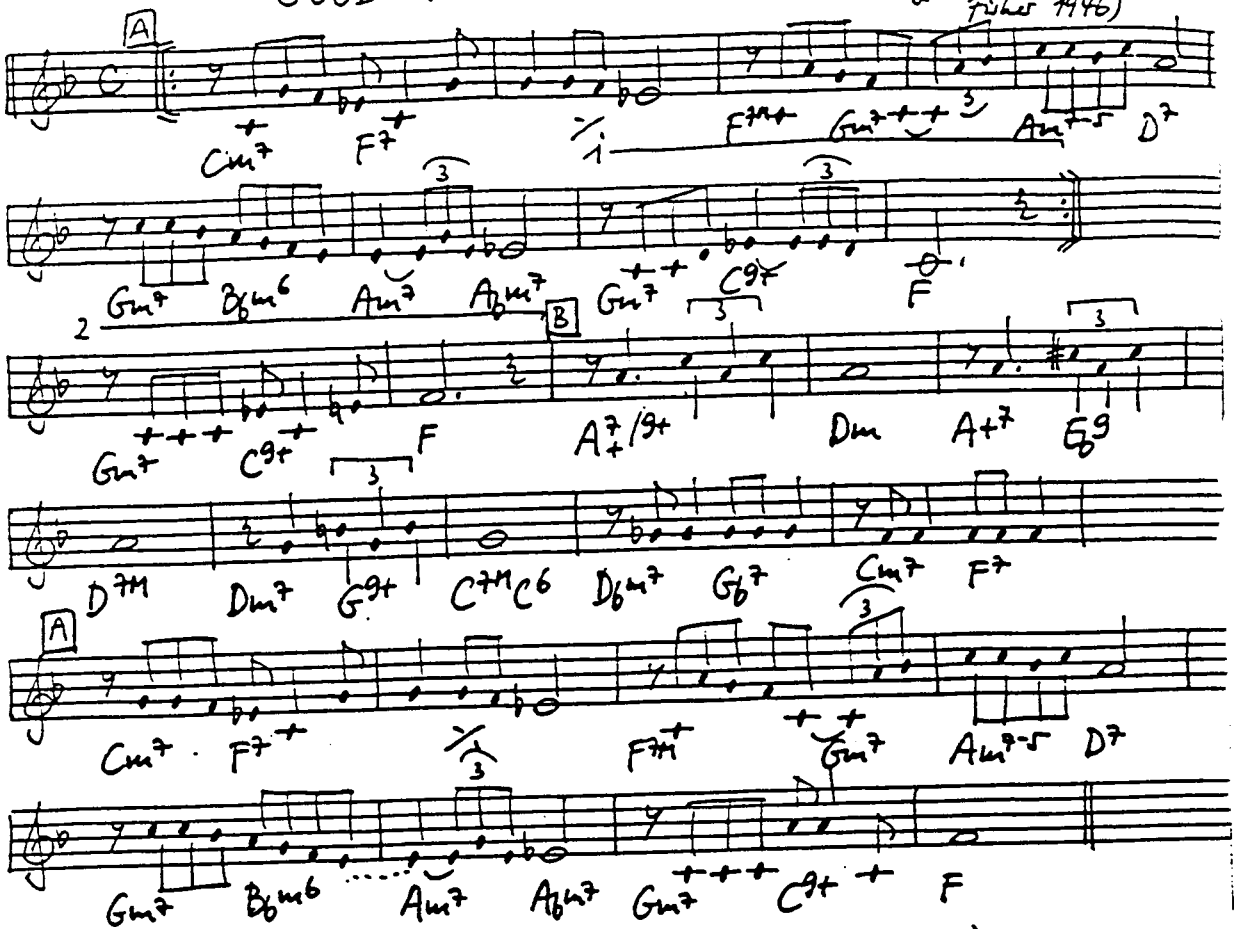
GOOD TIME FLAT BLUES (Williams 1924)



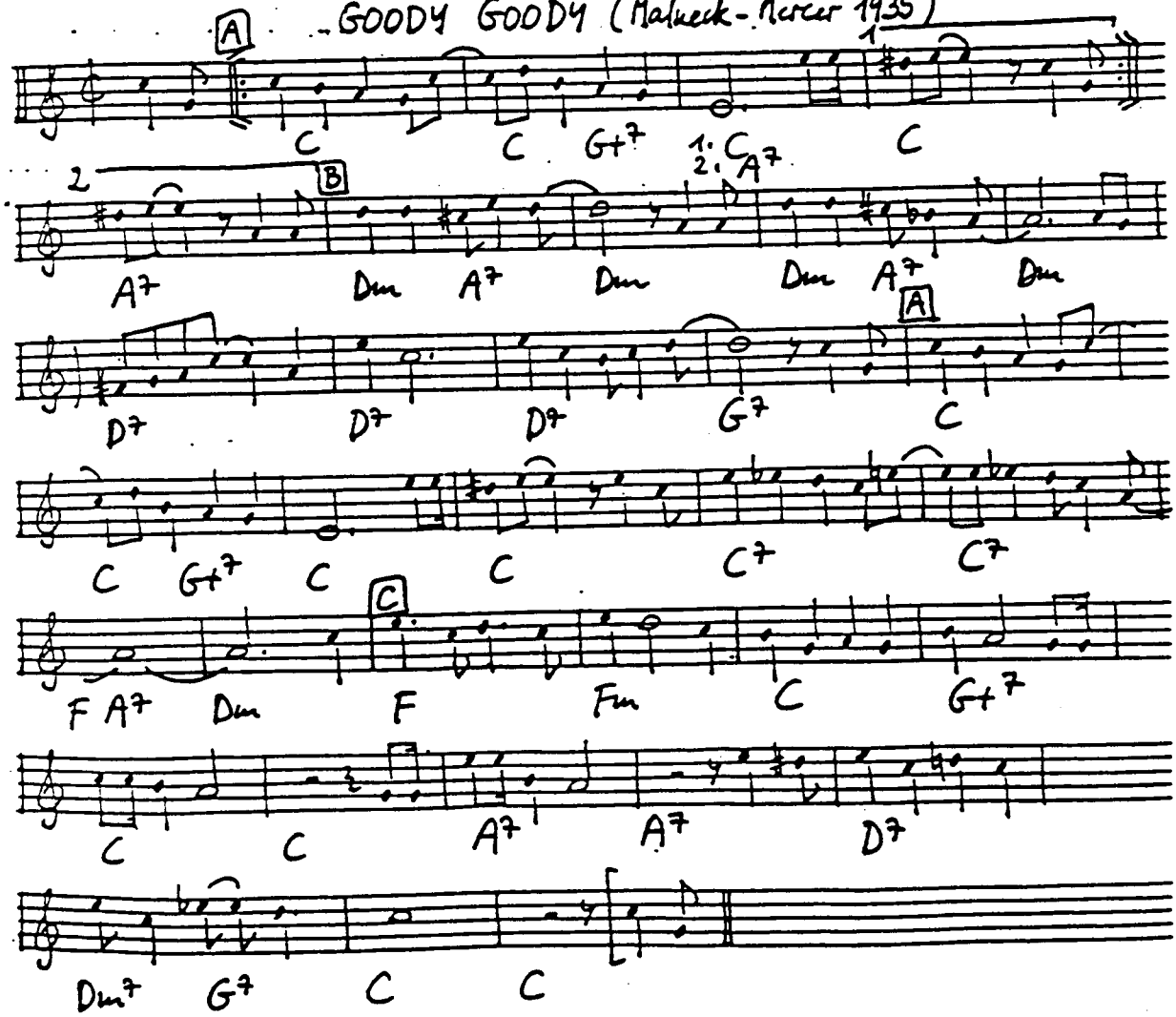
GOOD QUEEN BESS (Hodges 1940)



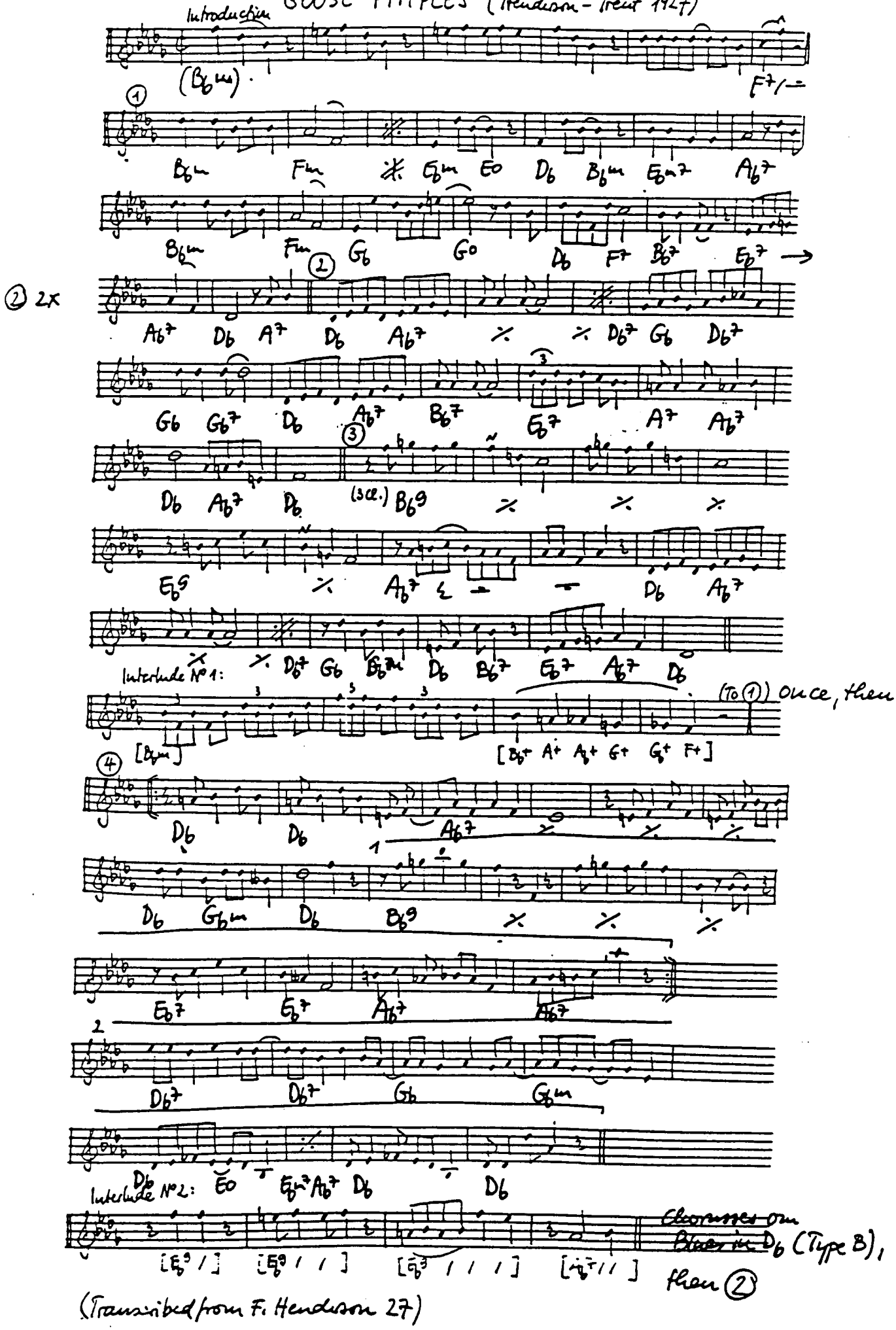
GOOD MORNING HEARTACHE (Higginbotham-Drake-Fisher 1946)



GOODY GOODY (Malneck-Mercer 1935)

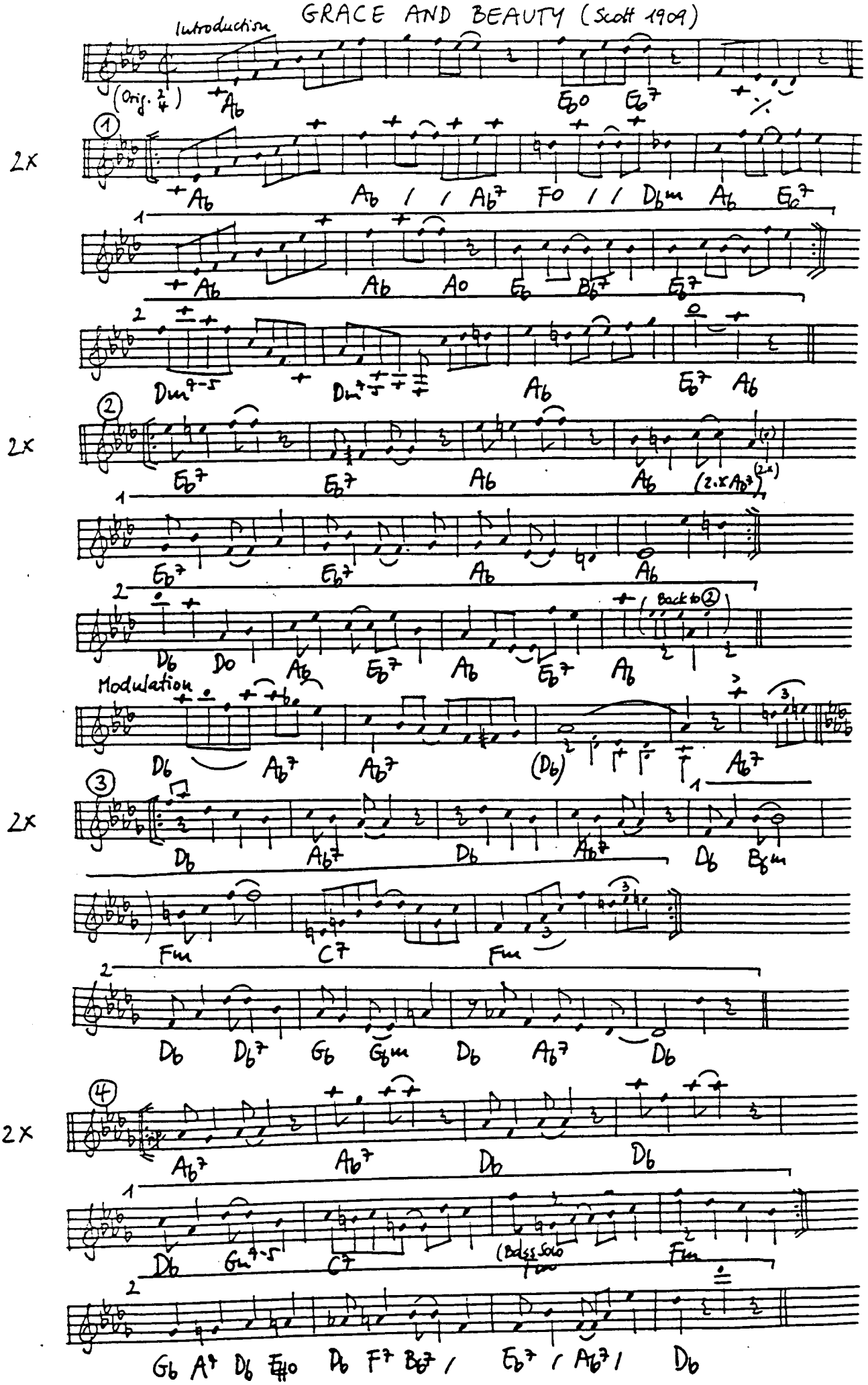


GOOSE PIMPLES (Henderson - Trent 1927)

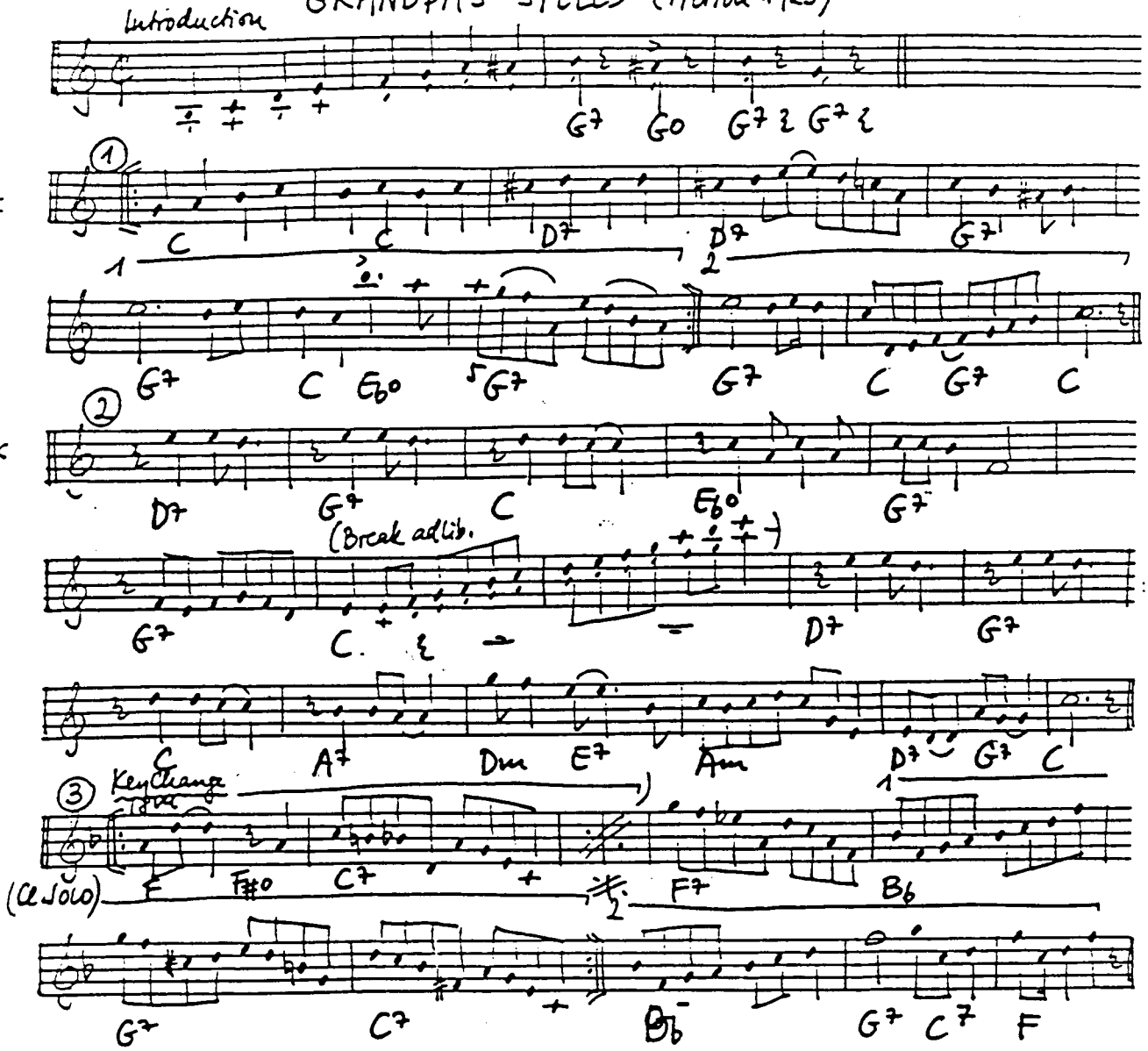


(Transcribed from F. Henderson 27)

GRACE AND BEAUTY (Scott 1909)

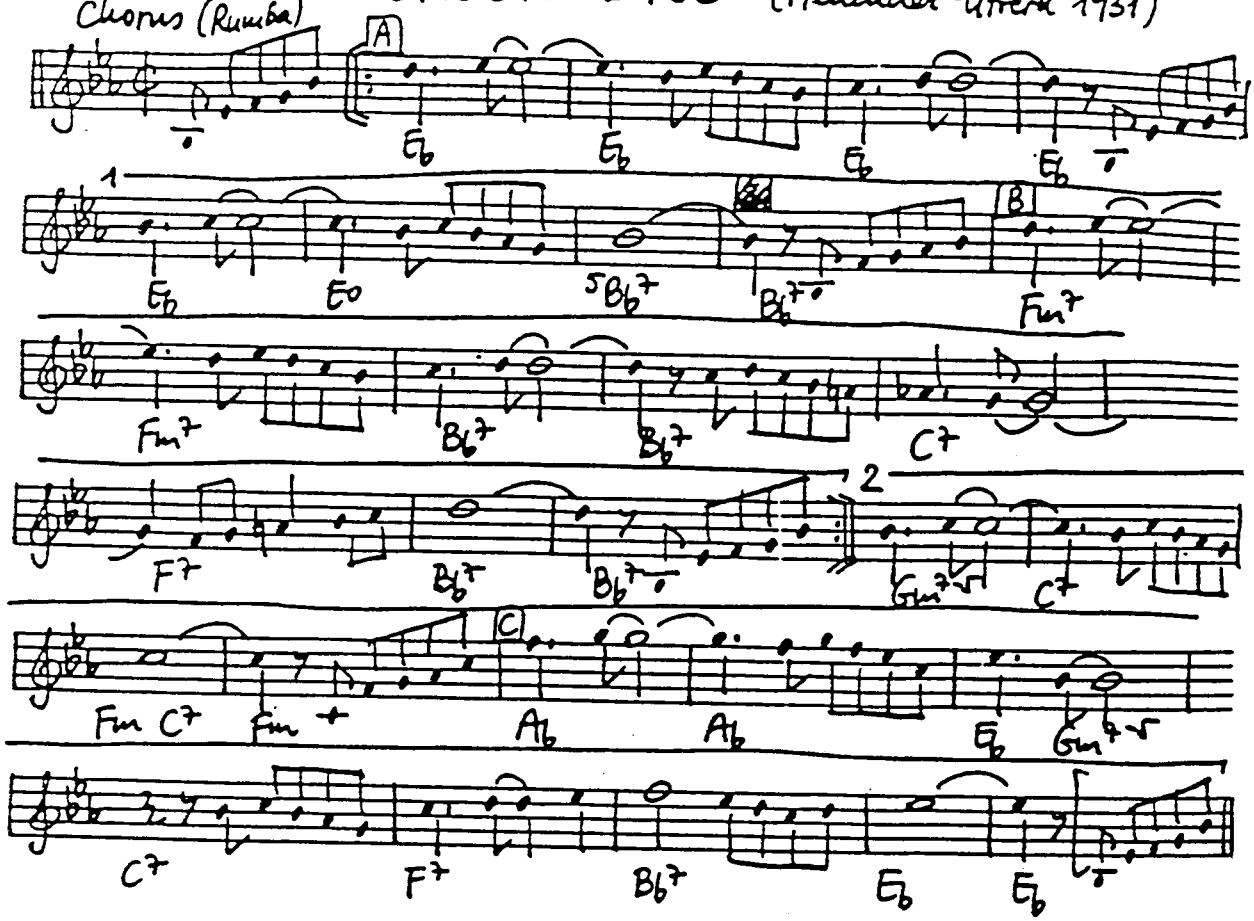


GRANDPA'S SPELLS (Morton 1923)

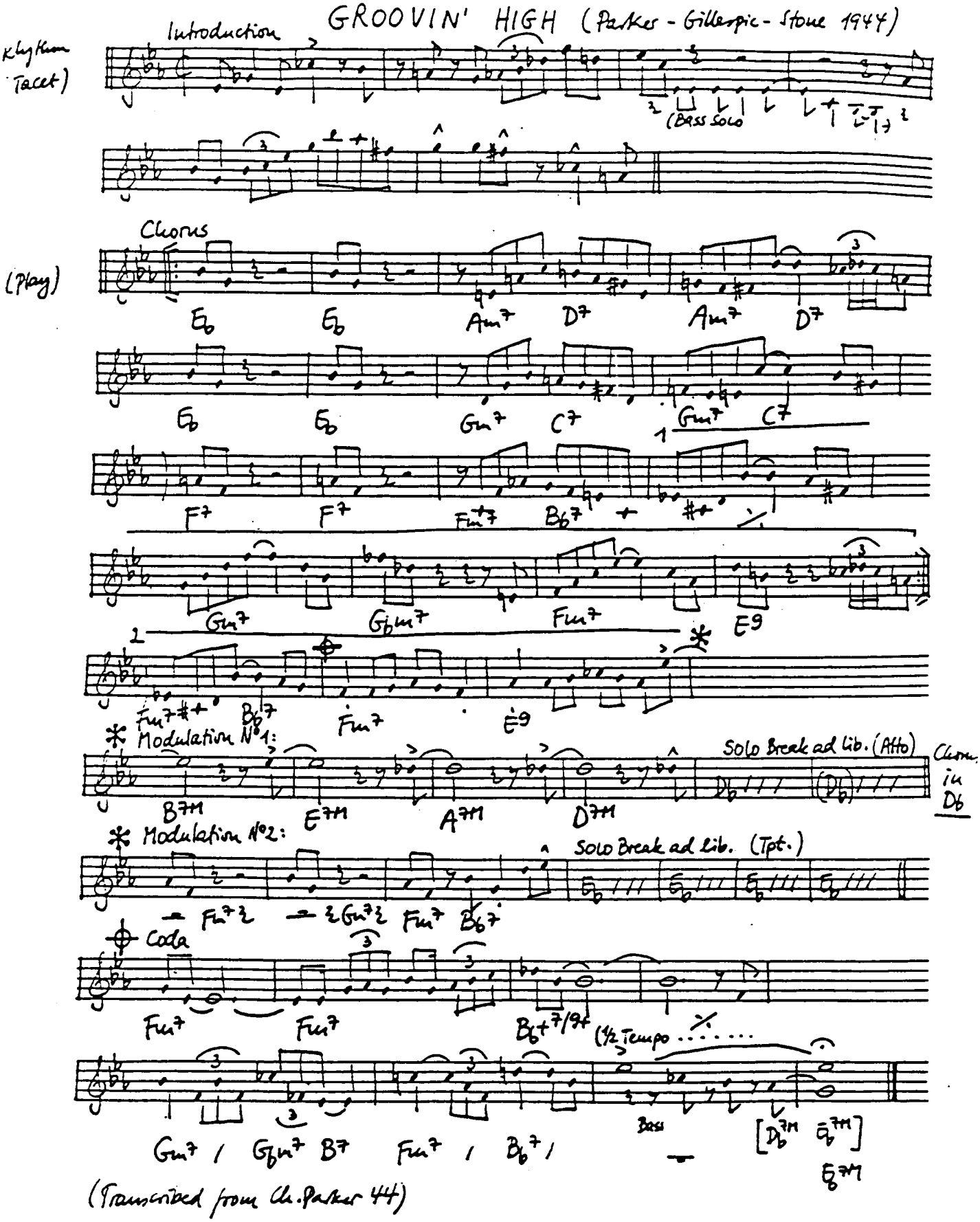


(Transcribed from JR Morton 26)

GREEN EYES (Menendez-Utrera 1931)



GROOVIN' HIGH (Parker - Gillespie - Stone 1944)



(Transcribed from Ch. Parker 44)

GULF COAST BLUES (Williams 1923)

Verse

Eb Gb° 5Bb7 Bb7 Eb Eb Gb7

Bb G7 C7 / / F7 Bb7 Eb Gb° Bb7

G7 Cm Bb D7 G7

C7 / / F7 Bb7

Chorus

Eb Eb Bb7 Eb Eb7 Ab

Eb Bb7 Eb Eb Bb7 C7

F7 Bb7 Eb Eb

(Transcribed from B. Tucker 23)

GULLY LOW BLUES (S.O.L. Blues) (Armstrong 1927)

Fast Introduction

(Eb)

① A

Bb7 Bb7 Eb Eb Bb7

B

Bb7 Eb Bb7 Bb7

Eb Eb7 Ab Eb C7 F7 Bb7

A' Cl. Solo ad lib. 1/2 Tempo Solo Break ad lib.

Eb Bb7 Bb7 Eb Eb Bb7 Bb7 Eb

② Slow

Solos ad lib.

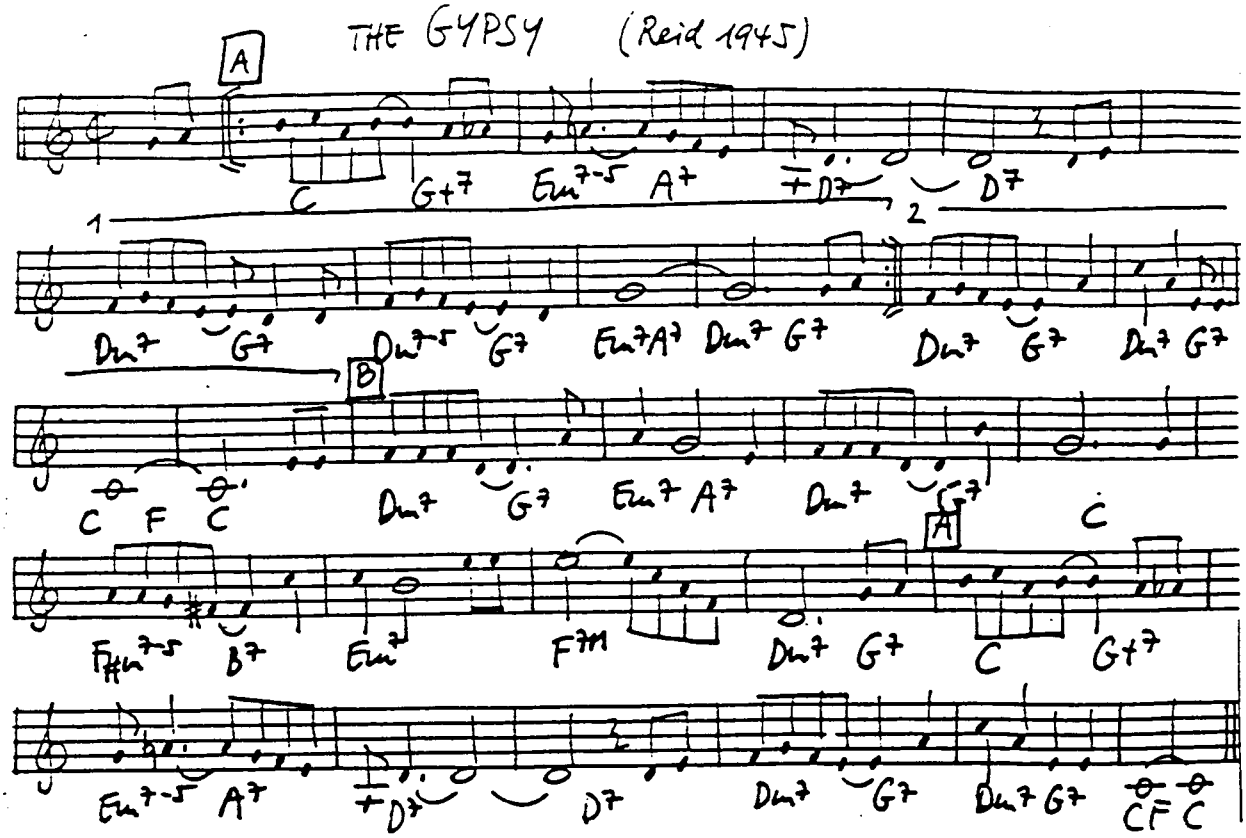
Blues in Eb

Coda

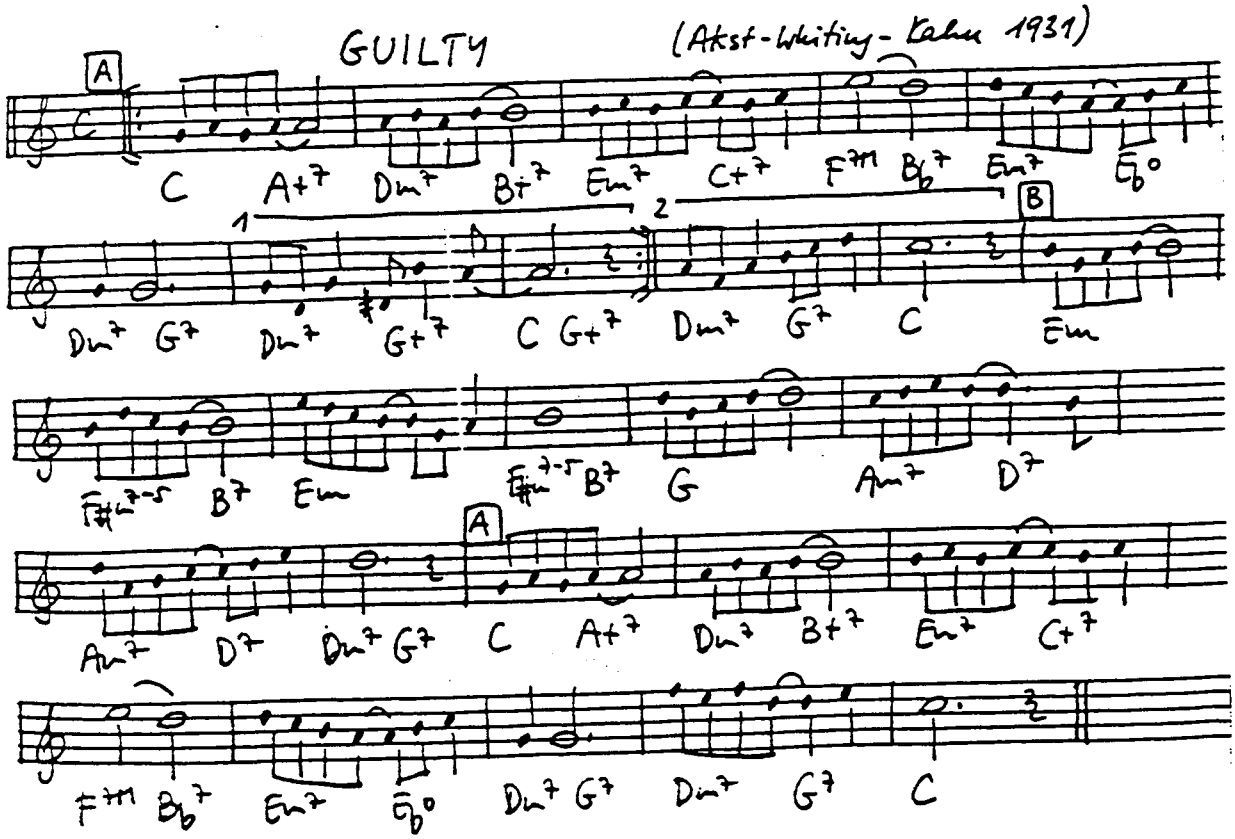
Eb Bb7 Eb

(Transcribed from L. Armstrong 27)

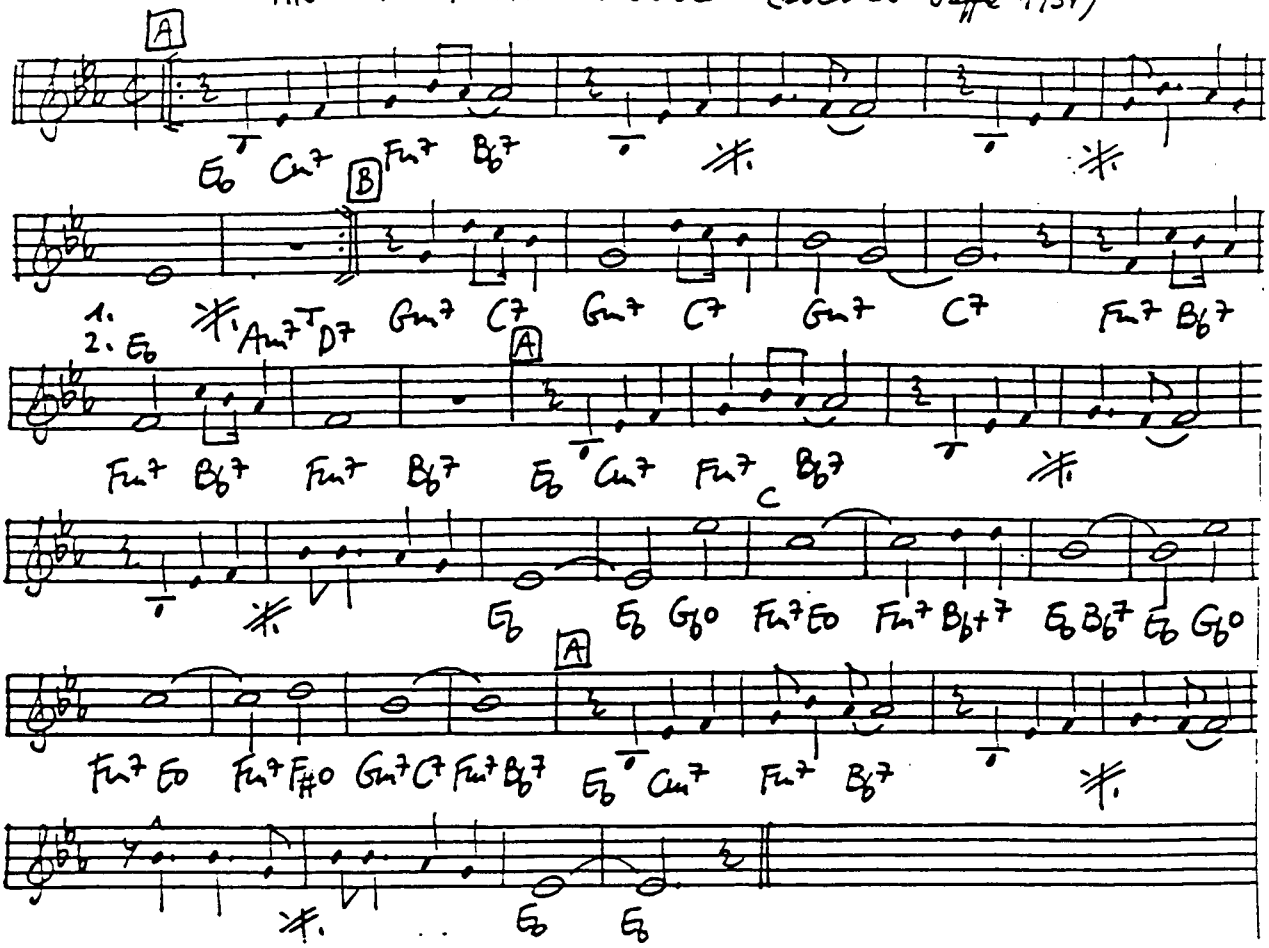
THE GYPSY (Reid 1945)



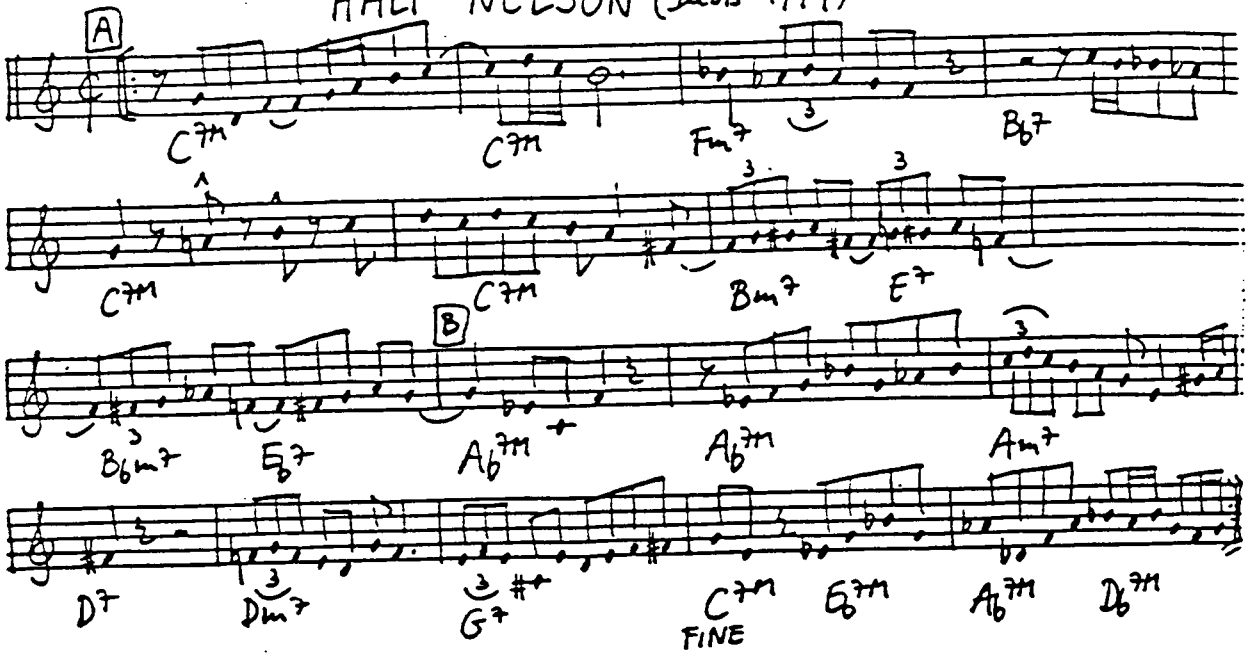
GUILTY (Akst-Whiting-Kahn 1931)



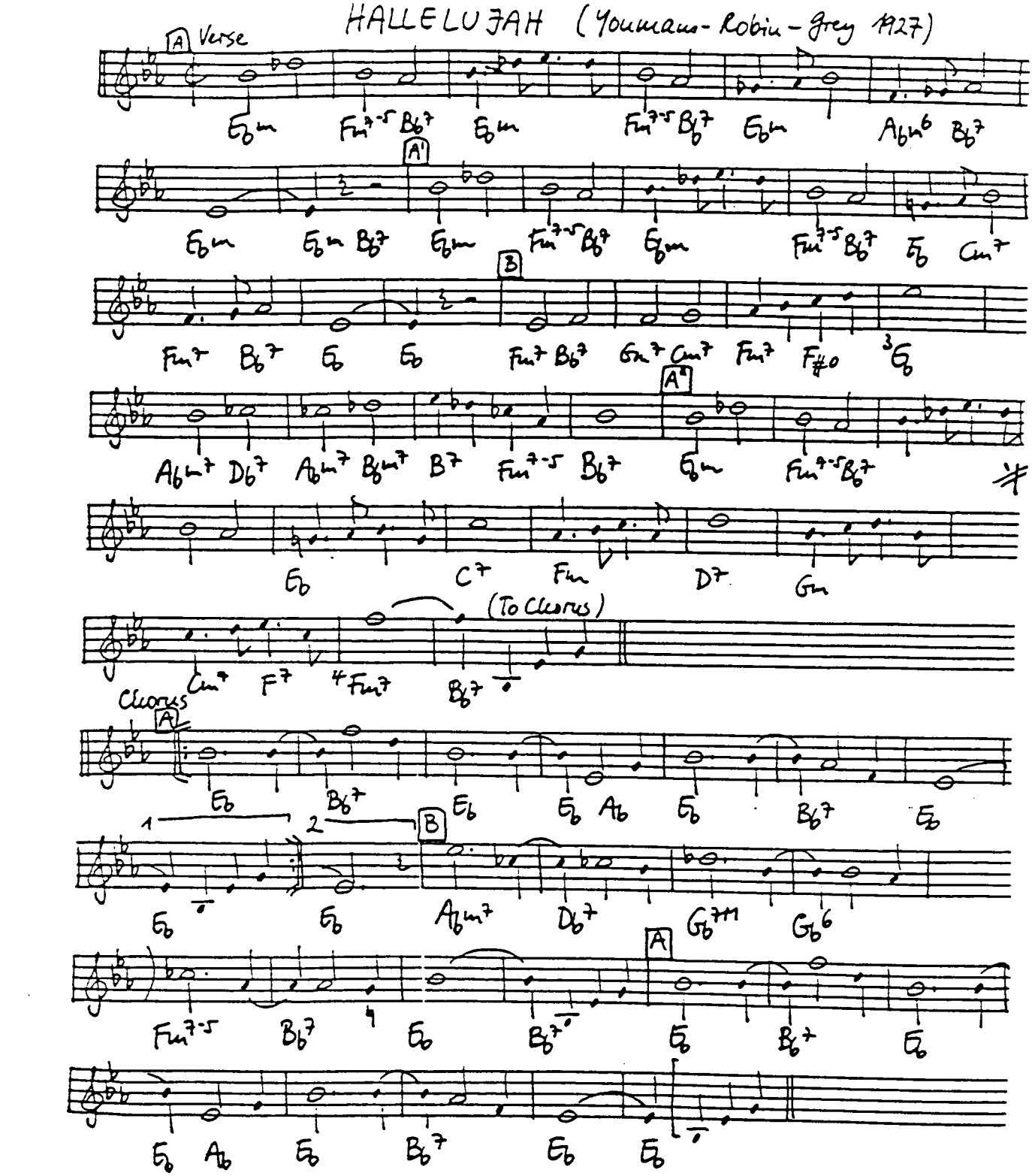
THE GYPSY IN MY SOUL (Boland - Jaffe 1937)



HALF NELSON (Davis 1947)



HALLELUJAH (Youmans-Robin-Grey 1927)



CHORUS: Sing "HALLELUJAH! Hallelujah!" and you'll shoo the blues away.
When cares pursue ya, "Hallelujah" gets you through the darkest day.
Satan lies awaitin' and creatin' skies of gray,
But "Hallelujah! Hallelujah" helps to shoo the clouds away.

HANDFUL OF KEYS

Introduction

F F C7

C7

1 A

F C7 C7

1 2

F C7 F C7 F

B

A7 D7 G7

A

C7 F C7

(To Interlude)

C7 F C7 F

Modulation

F Cm7-5 Cm7-5 F7 F7

2 A

Bb Bb7 Eb Ebm Bb F7 Bb Bb Bb7

B

Eb Ebm Bb F7 Bb D7 D7 Gm D7

(ad lib)

G7 C7 C7 F7 F7

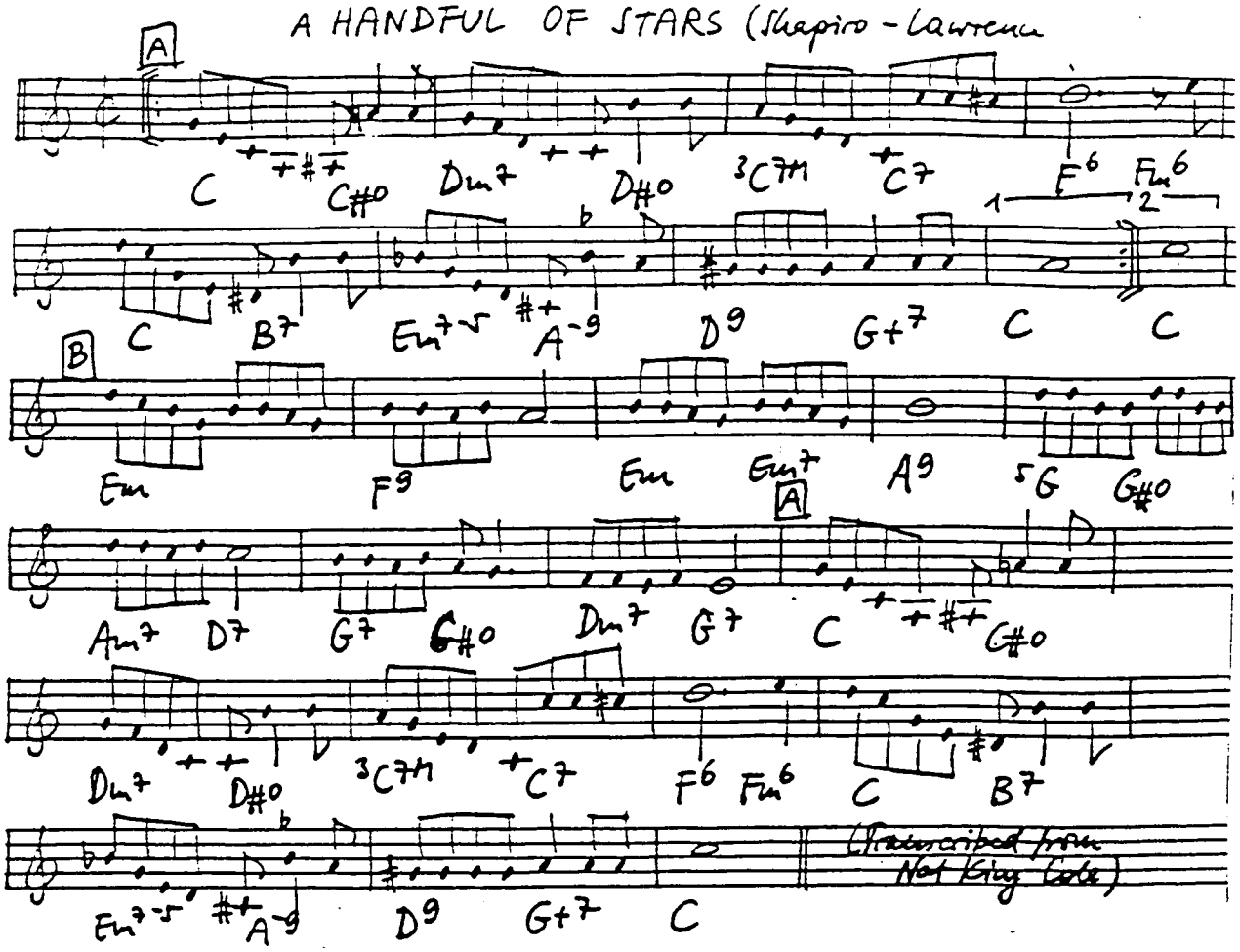
C

Bb Bb Db° Cm7 F7 Bb7

D

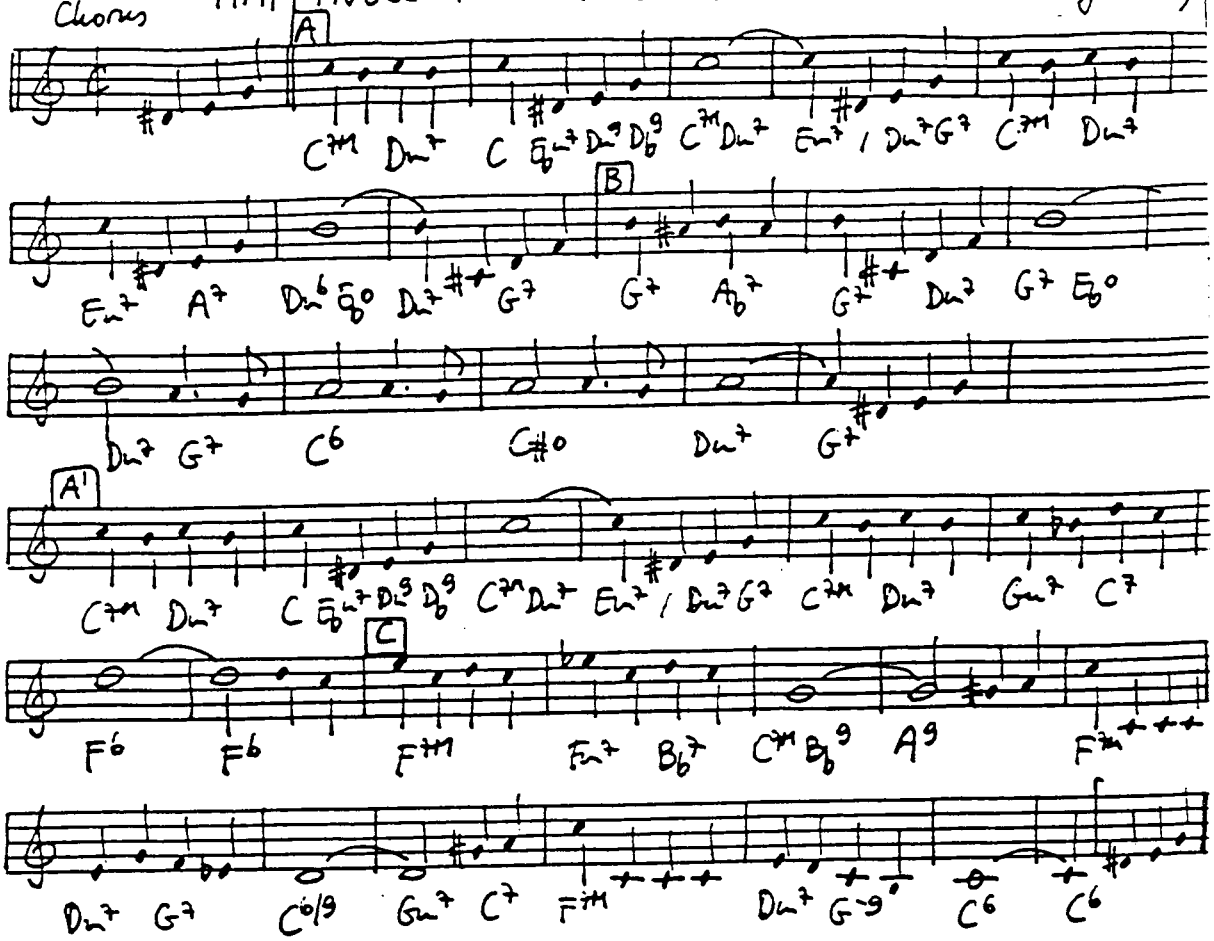
Bb7 Eb Eb Eb Eb Ebm (Back to 1)

Bb G7 Cm7 F7 Bb F7 Bb C7

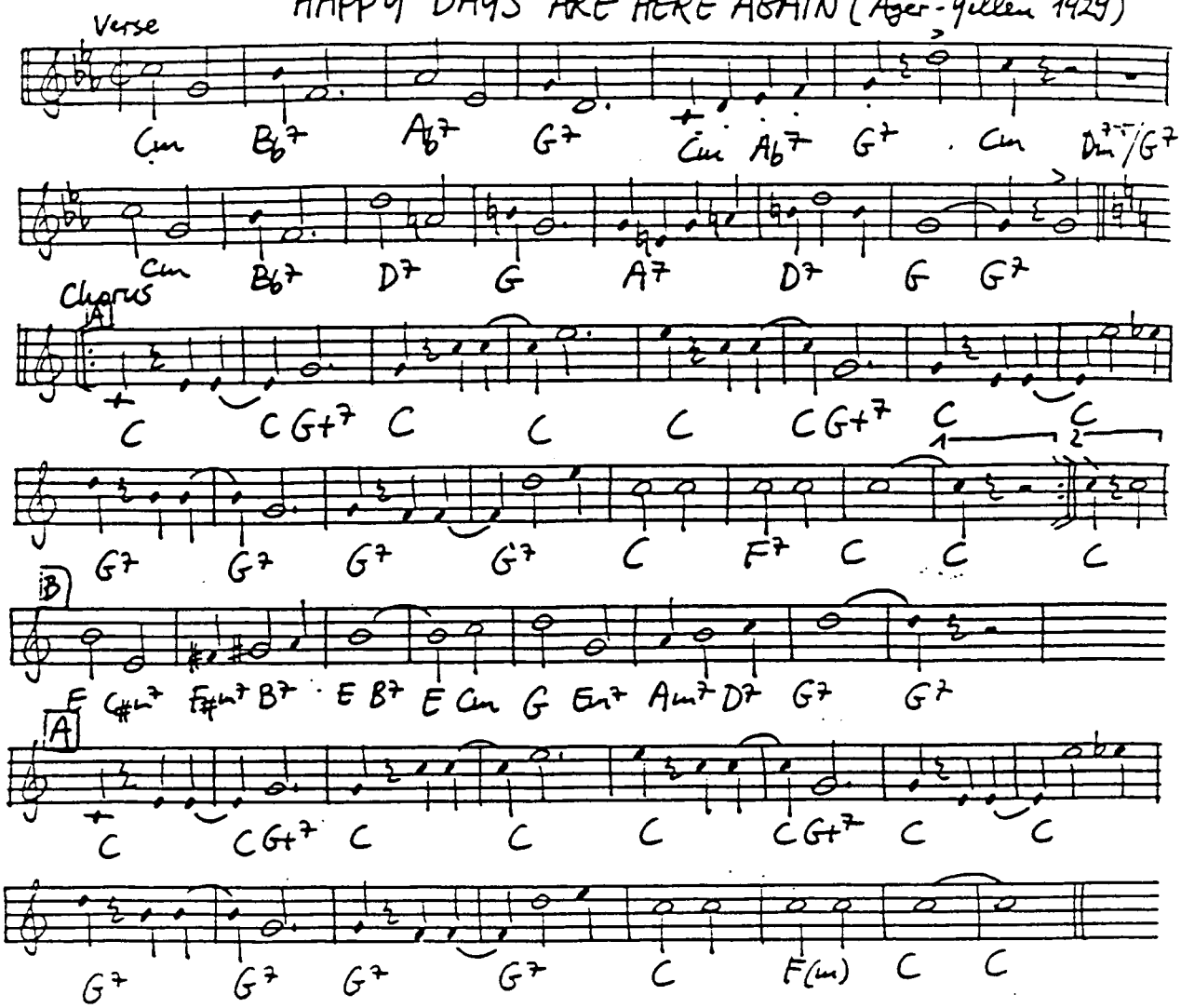

A HANDFUL OF STARS (Shapiro - Lawrence
A
C C#o Dm7 D#o 3C7M C7 F6 Fm6
1 2
C B7 Em7-5 A-9 D9 G+7 C C
B
Em F9 Em Em7 A9 5G G#o
A
Am7 D7 G7 G#o Dm7 G7 C C#o
Dm7 D#o 3C7M C7 F6 Fm6 C B7
Em7-5 A-9 D9 G+7 C
(Transcribed from Nat King Cole)

HAPPINESS IS A THING CALLED JOE (Allen-Harburg 1942)

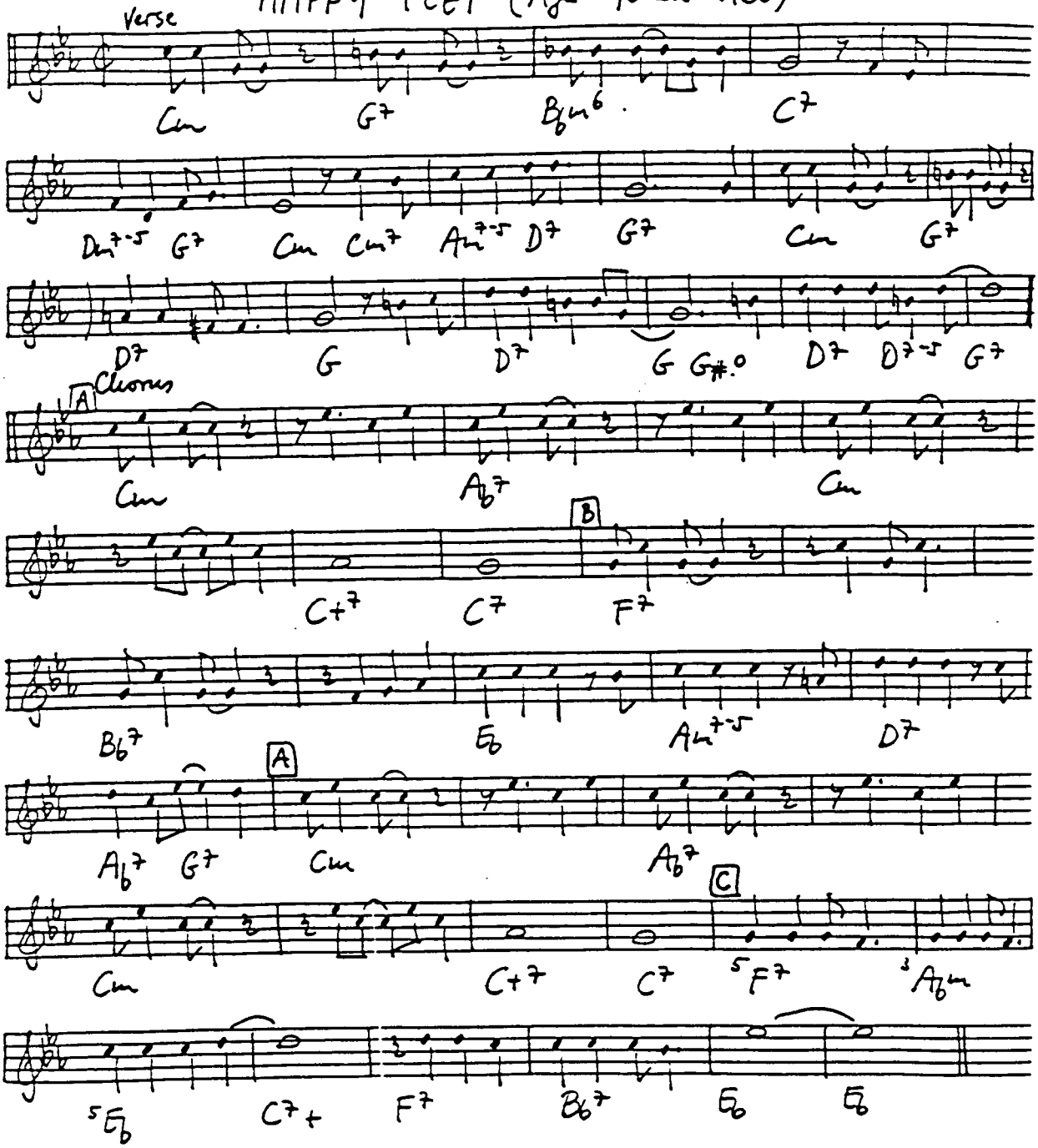
Chorus



HAPPY DAYS ARE HERE AGAIN (Ager-Yellen 1929)

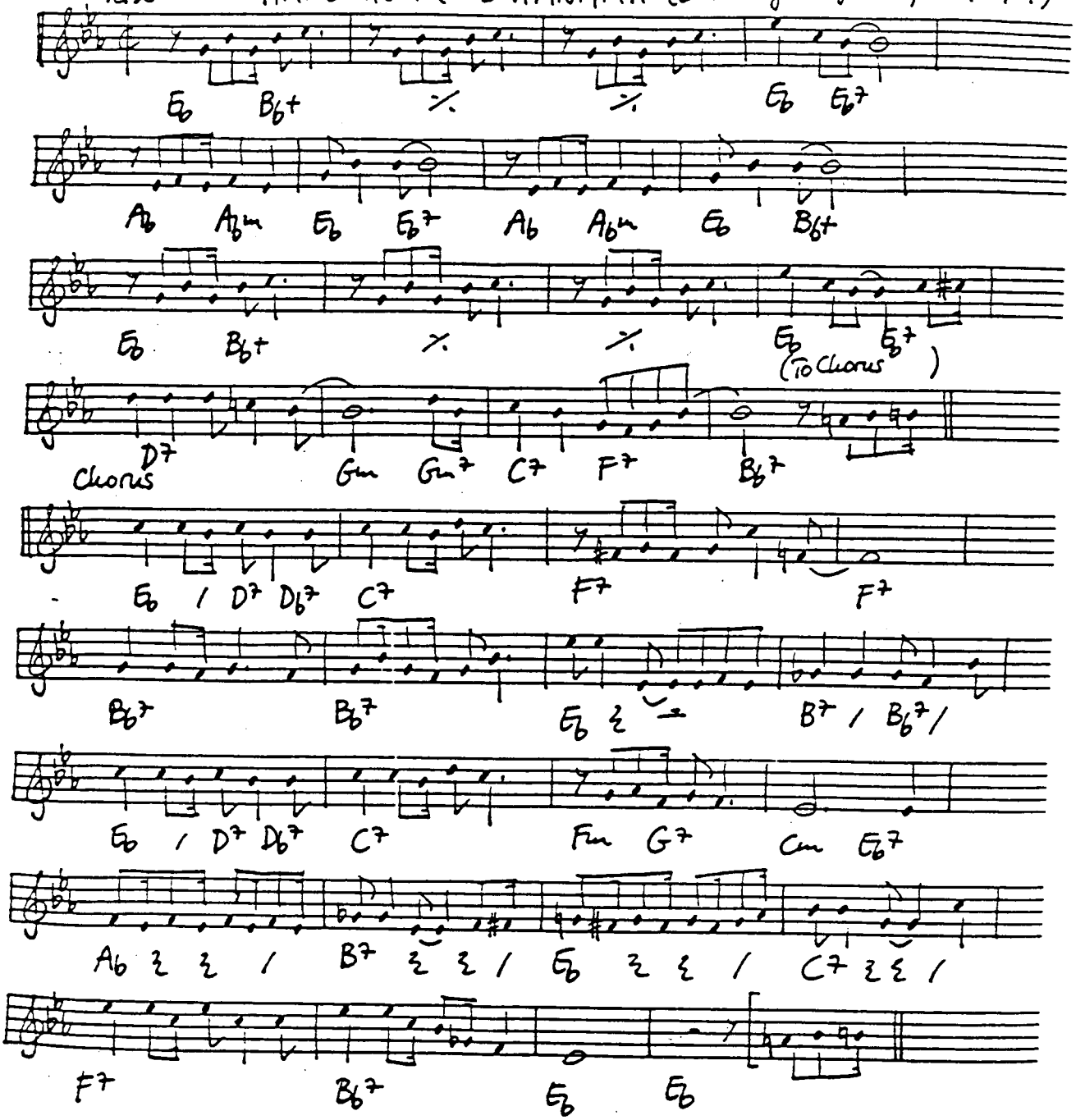


HAPPY FEET (Ager-Yellen 1930)

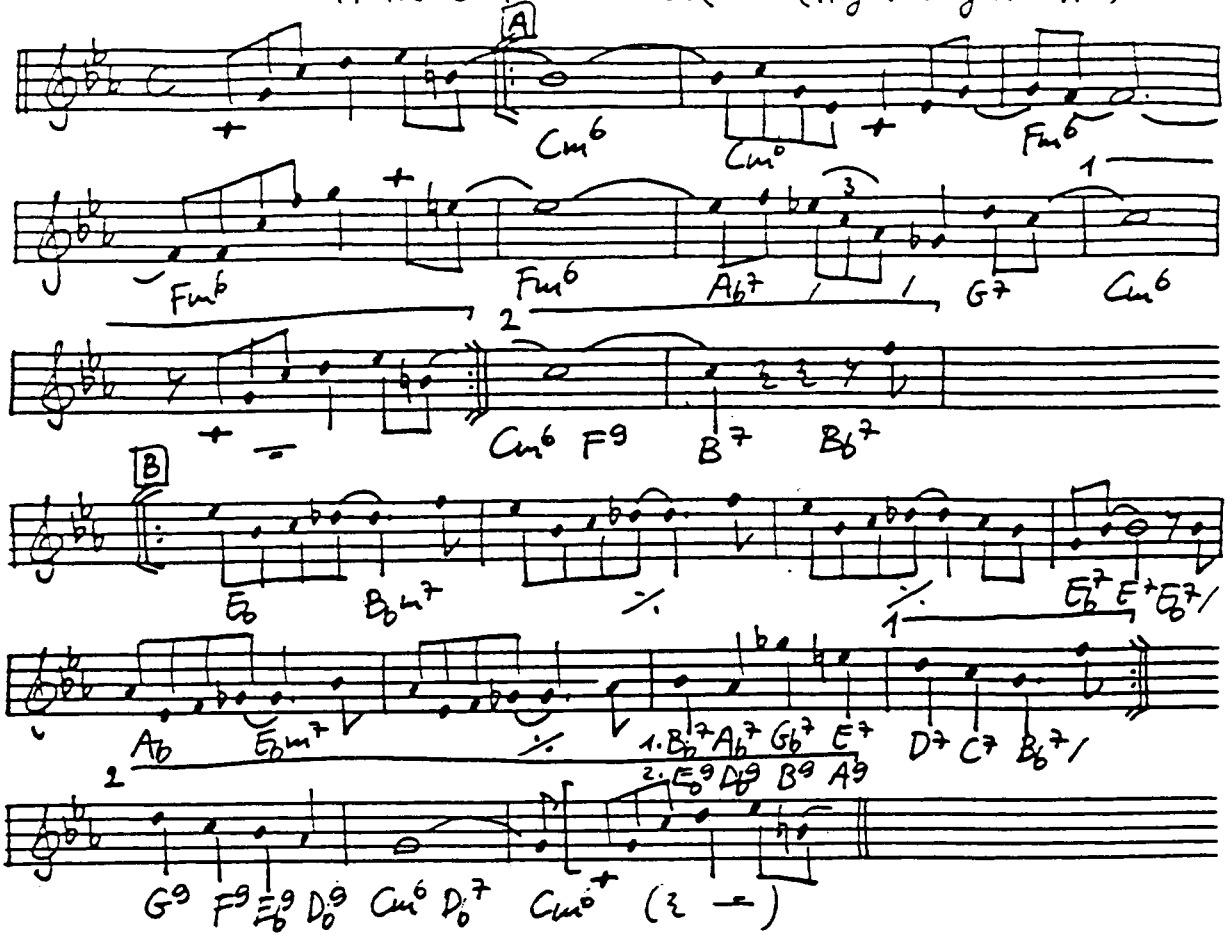


Verse

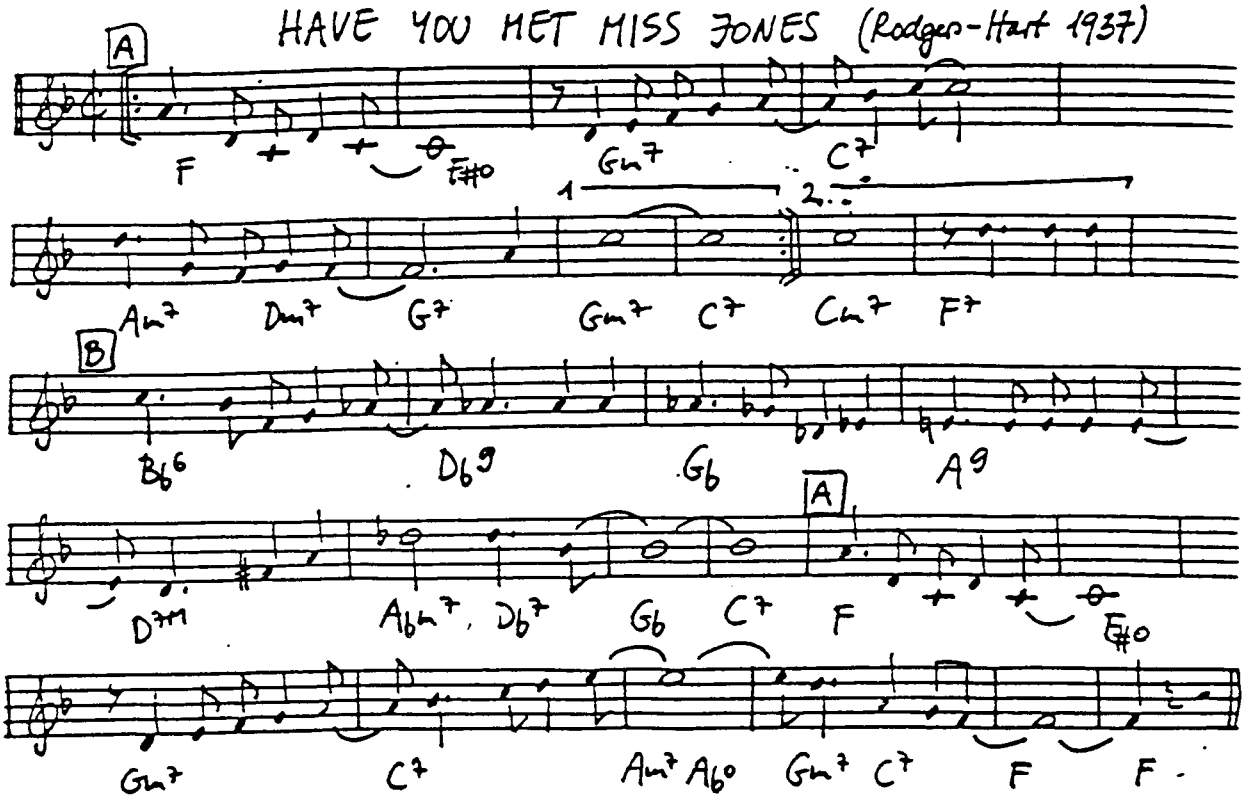
HARD HEARTED HANNAH (Baker-Ager-Bigelow-Yellen 1924)



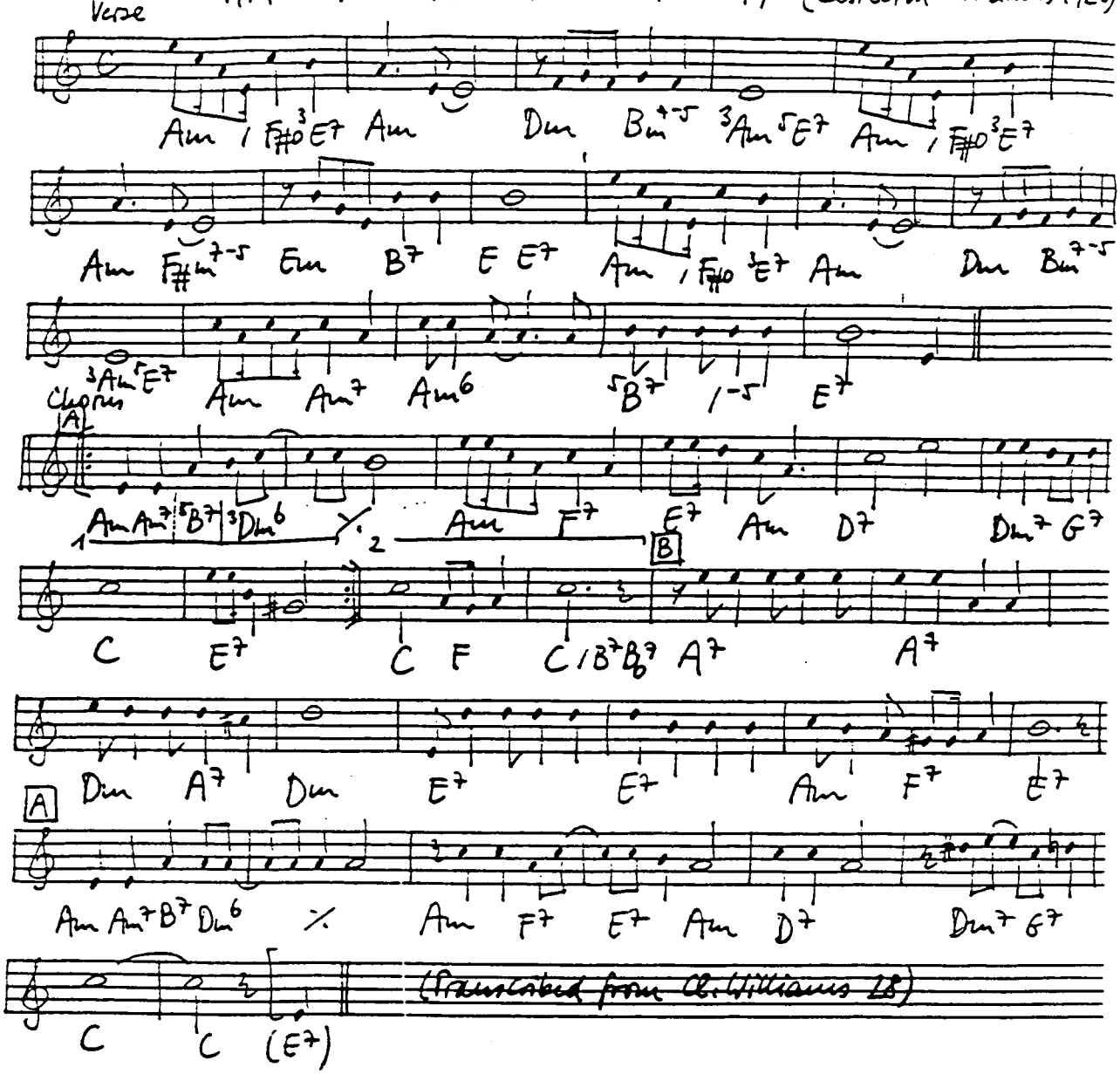
HARLEM NOCTURNE (Hagen - Rogers 1940)

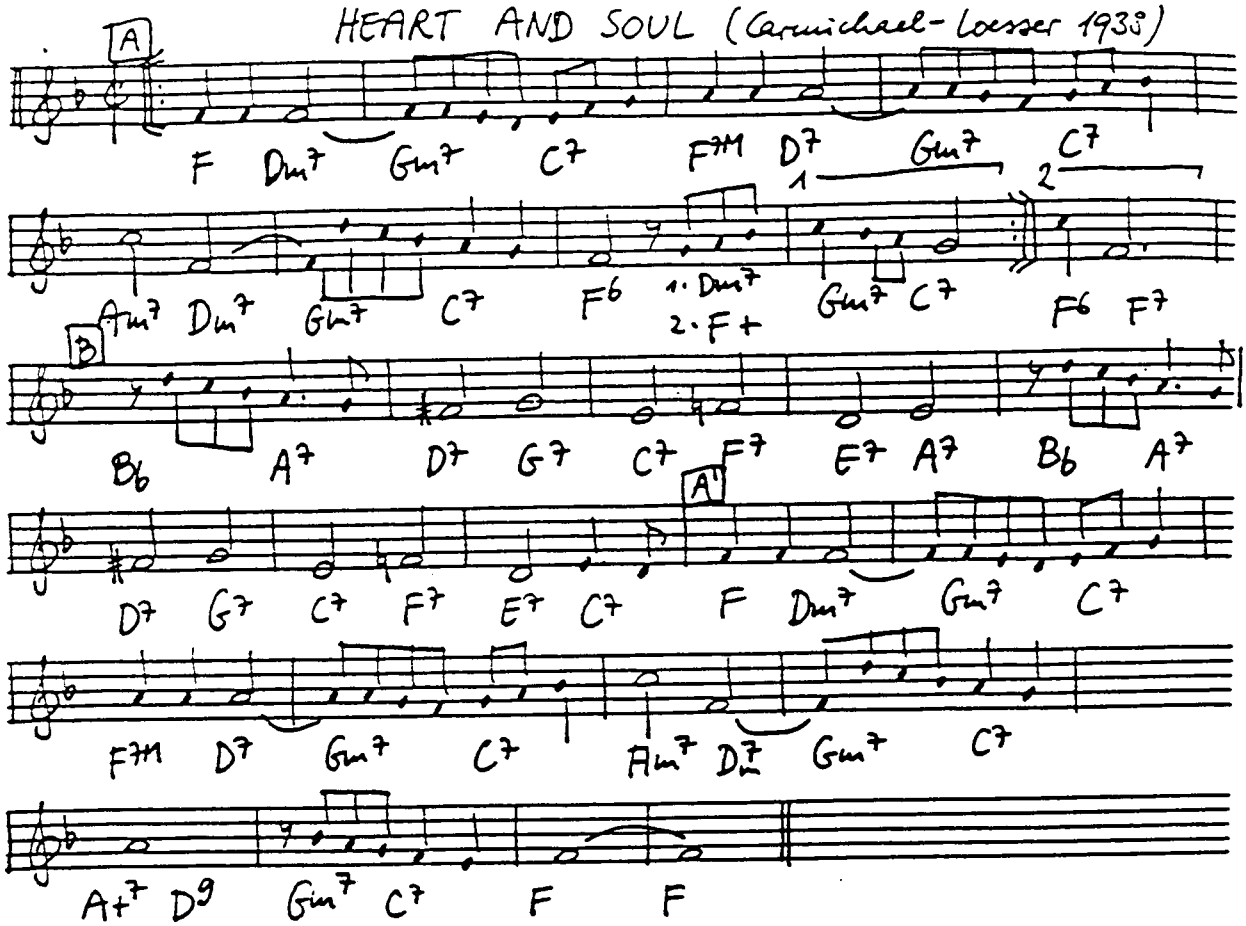


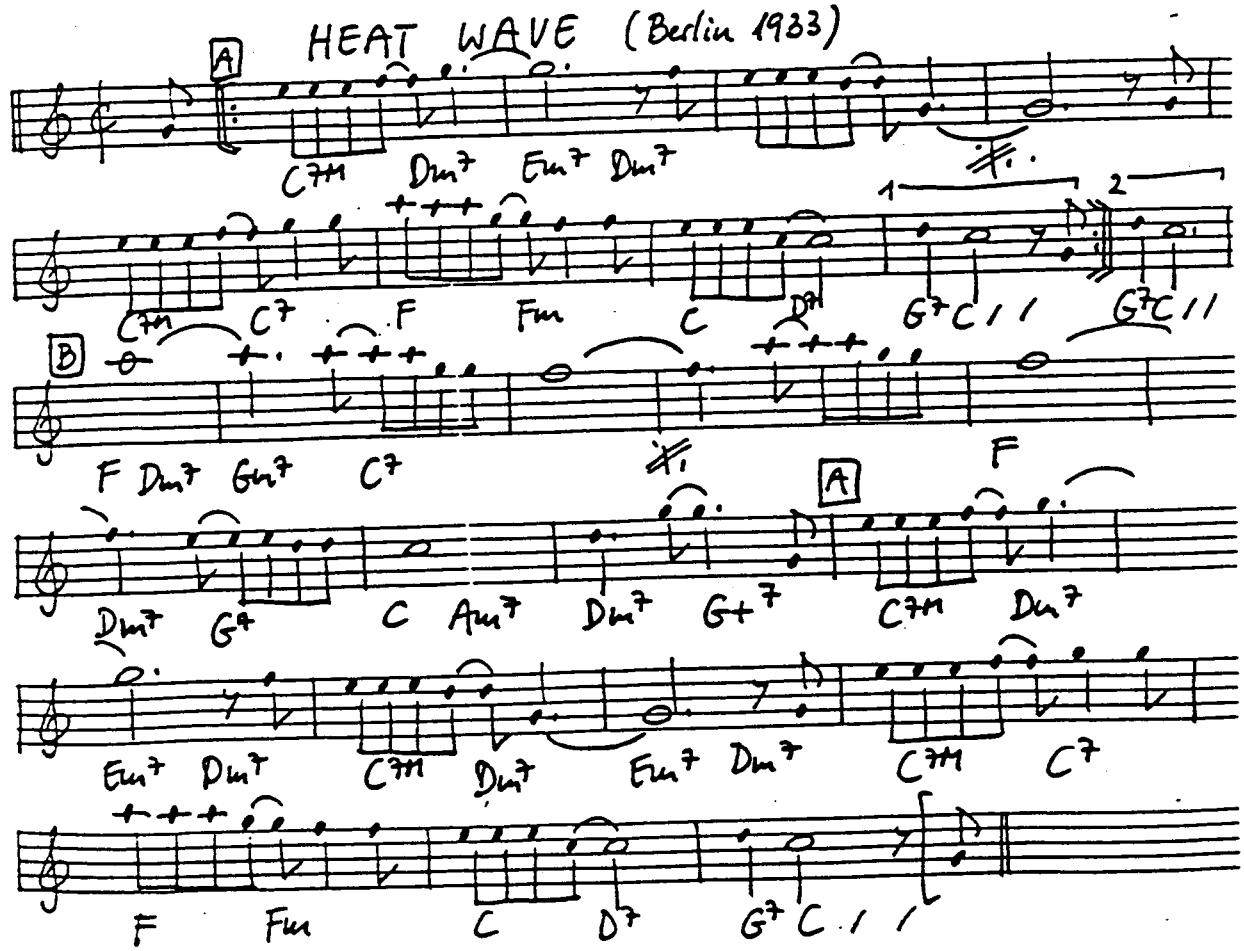
HAVE YOU MET MISS JONES (Rodgers - Hart 1937)



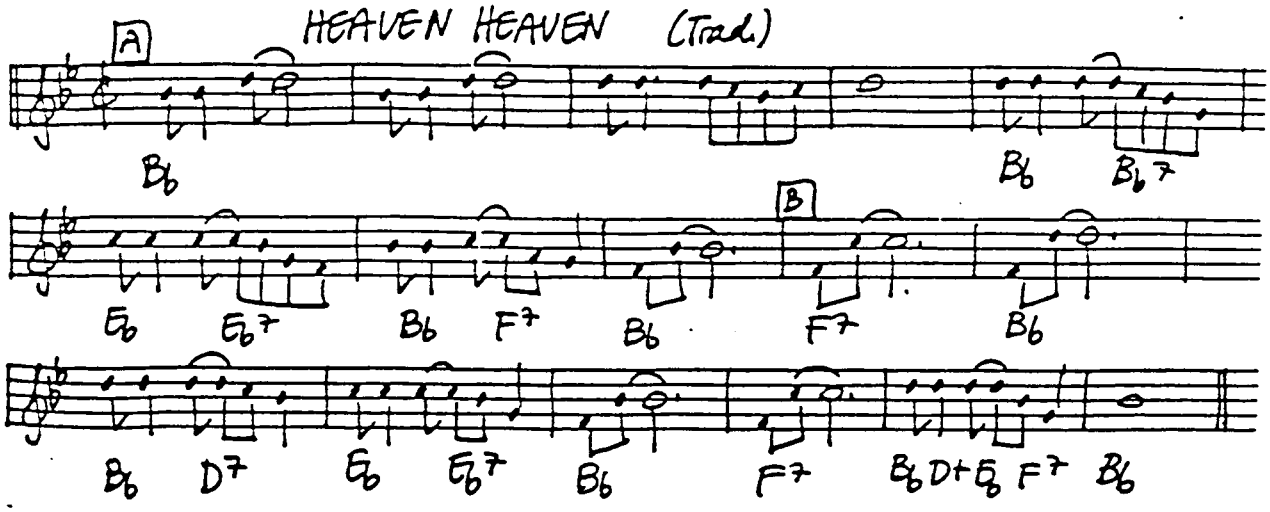
HAVE YOU EVER FELT THAT WAY (Castleton - Williams 1928)



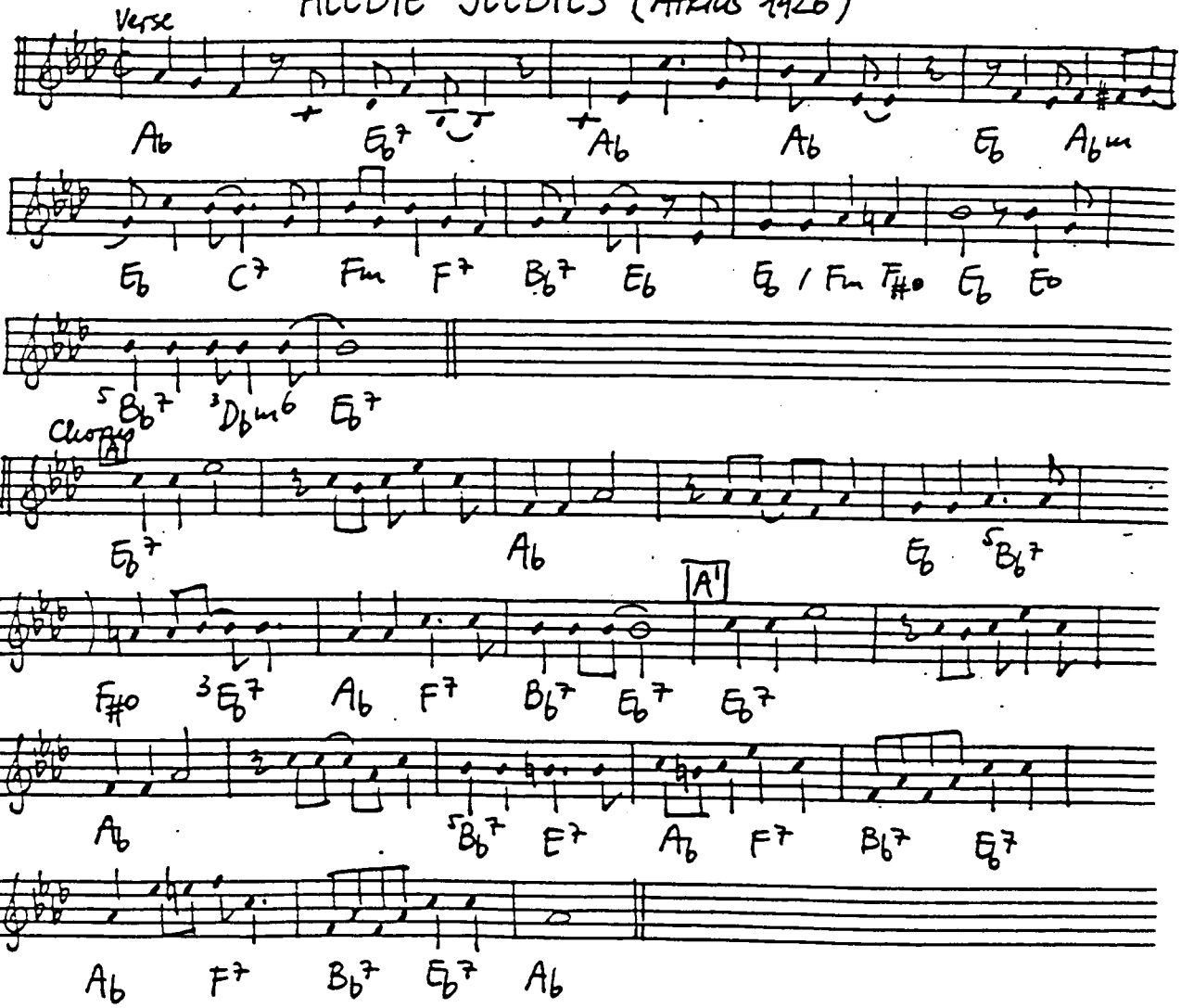

HEART AND SOUL (Carmichael-Loesser 1938)
A
F Dm7 Gm7 C7 F7M D7 Gm7 C7
1 2
Am7 Dm7 Gm7 C7 F6 1. Dm7 2. F+ Gm7 C7 F6 F7
B
Bb A7 D7 G7 C7 F7 E7 A7 Bb A7
A'
D7 G7 C7 F7 E7 C7 F Dm7 Gm7 C7
F7M D7 Gm7 C7 Am7 D7m Gm7 C7
A+7 D9 Gm7 C7 F F


HEAT WAVE (Berlin 1933)
A
C7M Dm7 Em7 Dm7
1 2
C7M C7 F Fm C D7 G7C11 G7C11
B
F Dm7 Gm7 C7
F
A
Dm7 G7 C Am7 Dm7 G+7 C7M Dm7
Em7 Dm7 C7M Dm7 Em7 Dm7 C7M C7
F Fm C D7 G7 C11

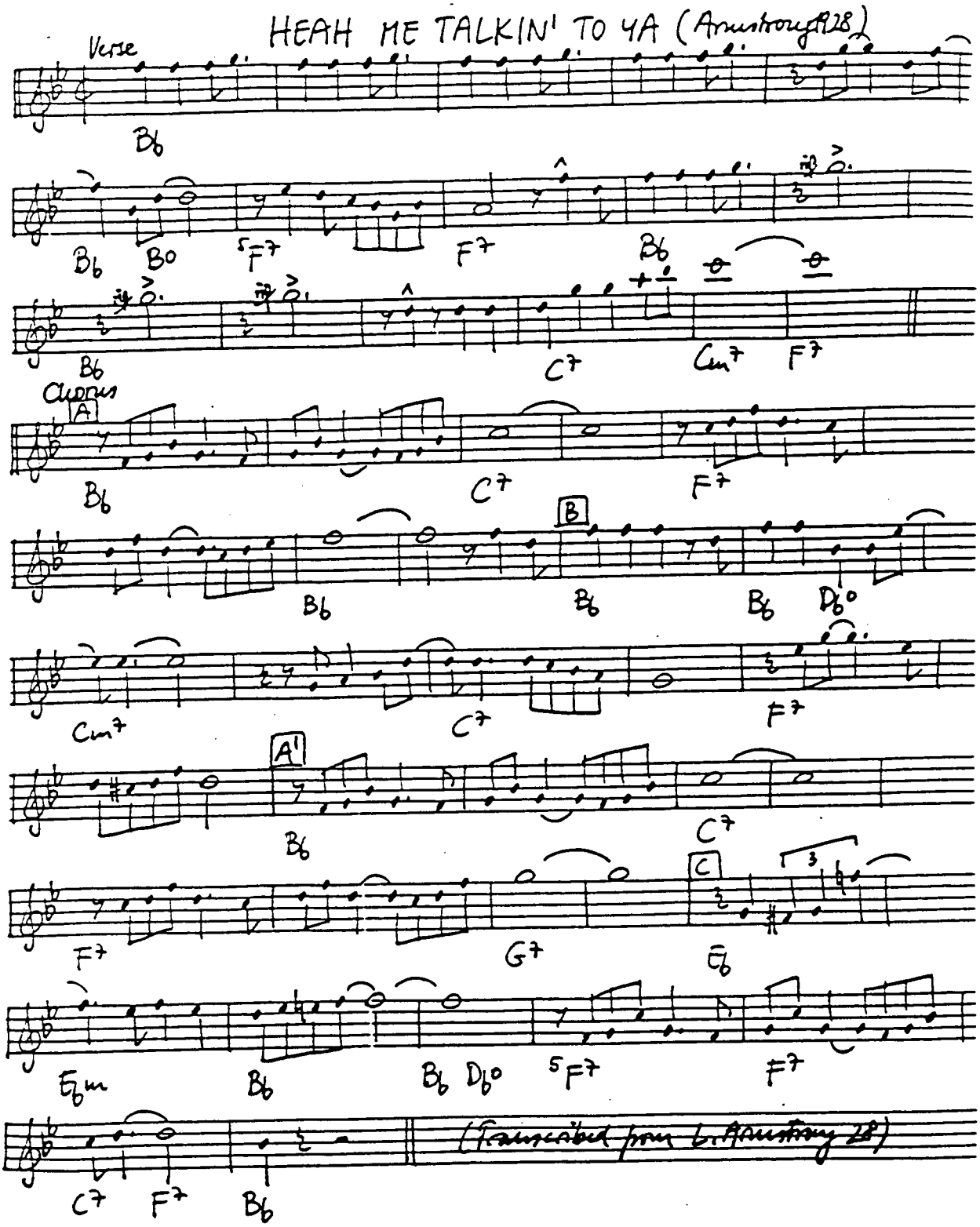
HEAVEN HEAVEN (Trad.)



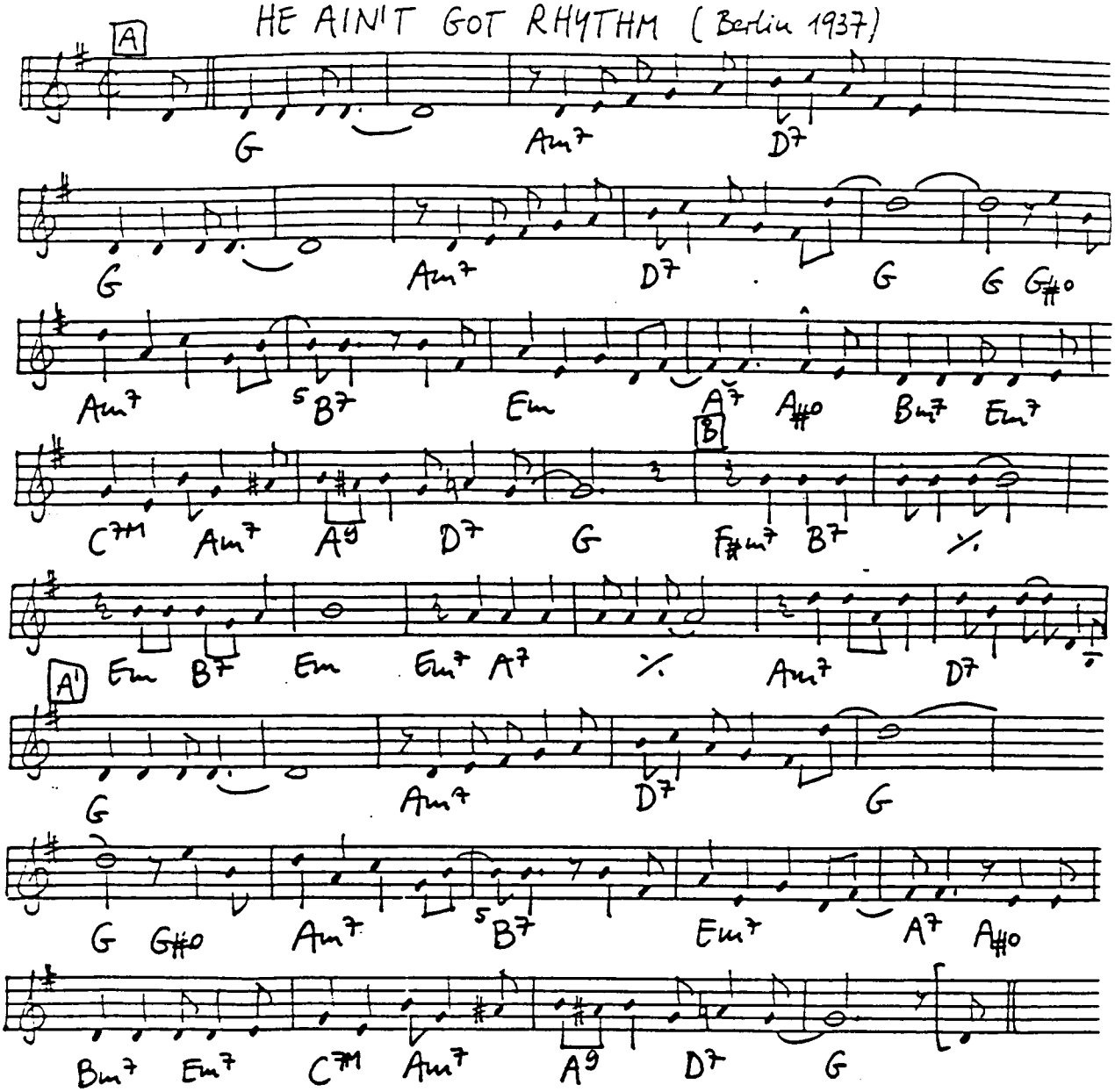
HEEBIE JEEBIES (Atkins 1926)



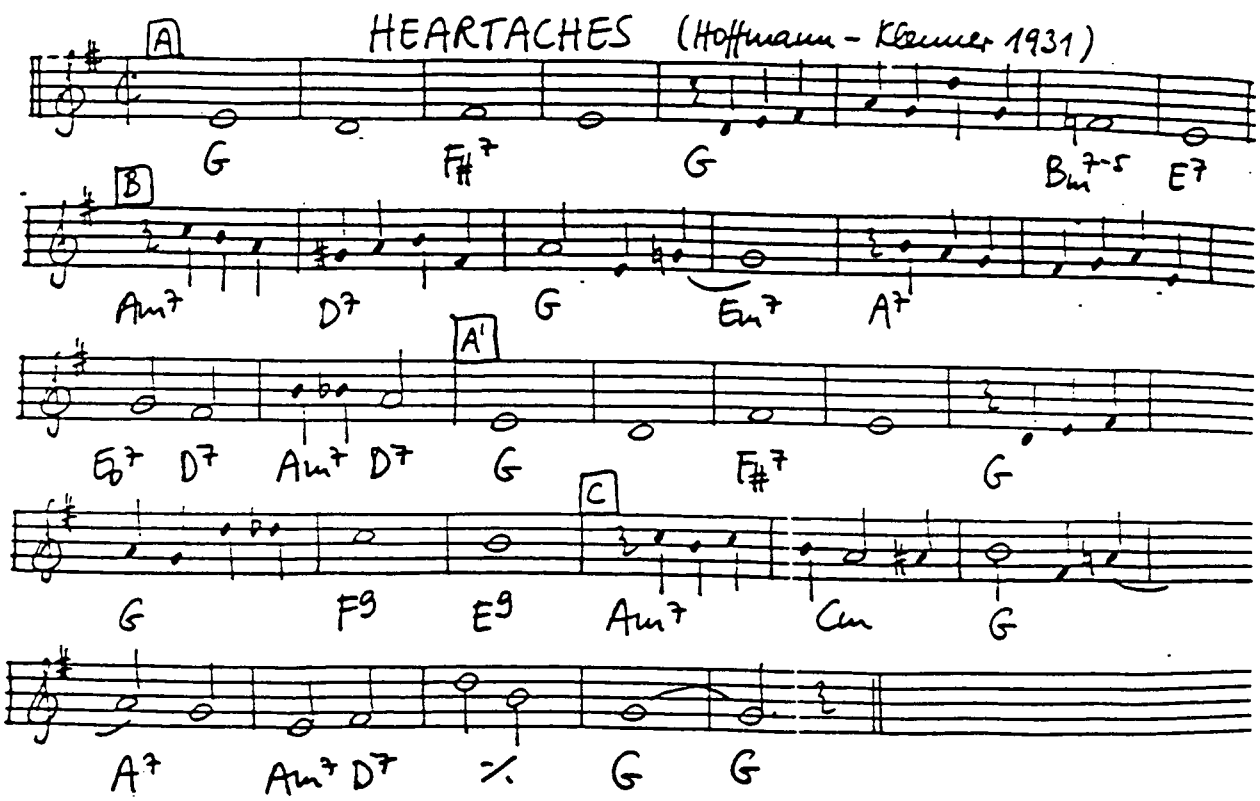
HEAH ME TALKIN' TO YA (Armstrong 1928)



HE AIN'T GOT RHYTHM (Berlin 1937)

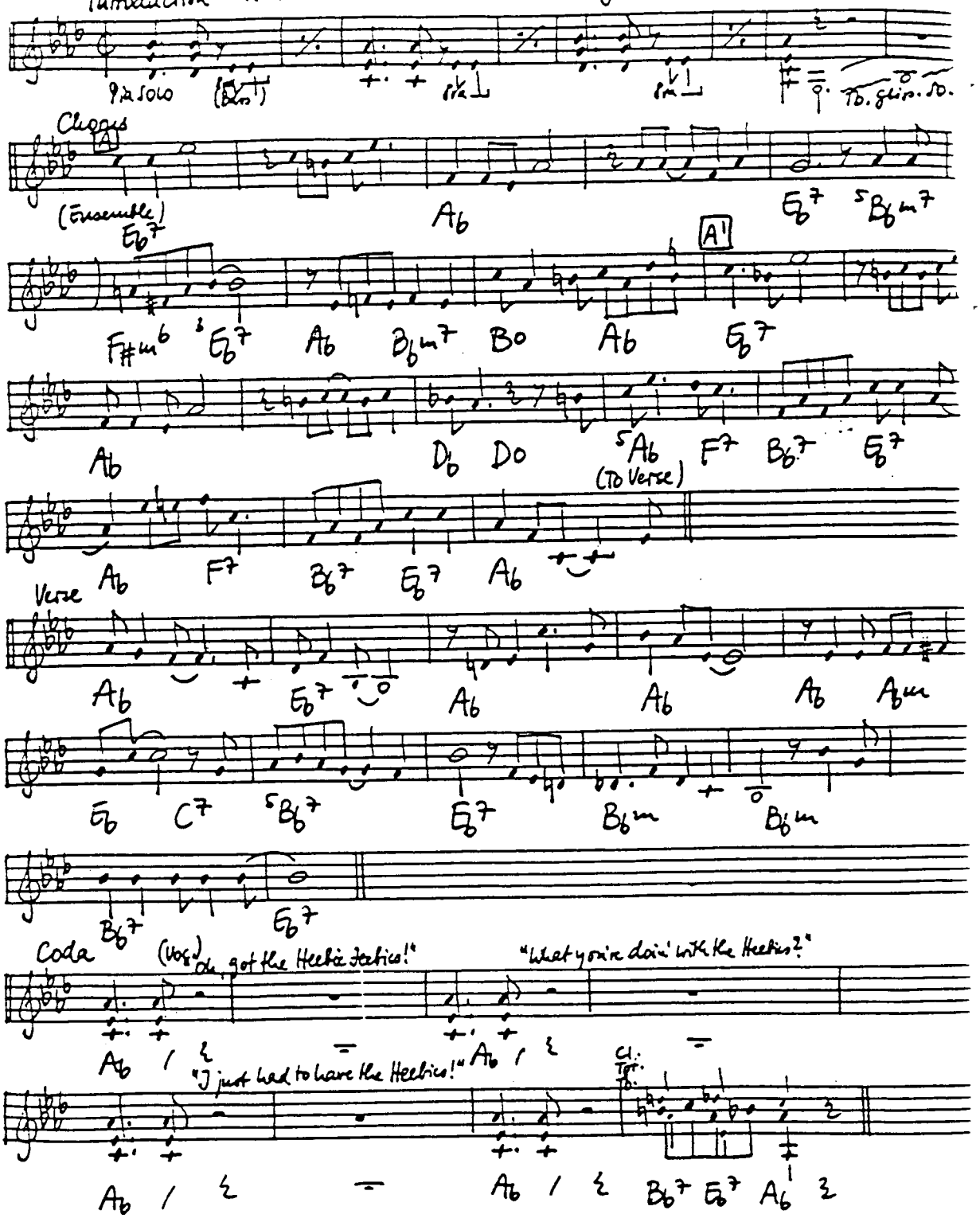


HEARTACHES (Hoffmann - Klemmer 1931)

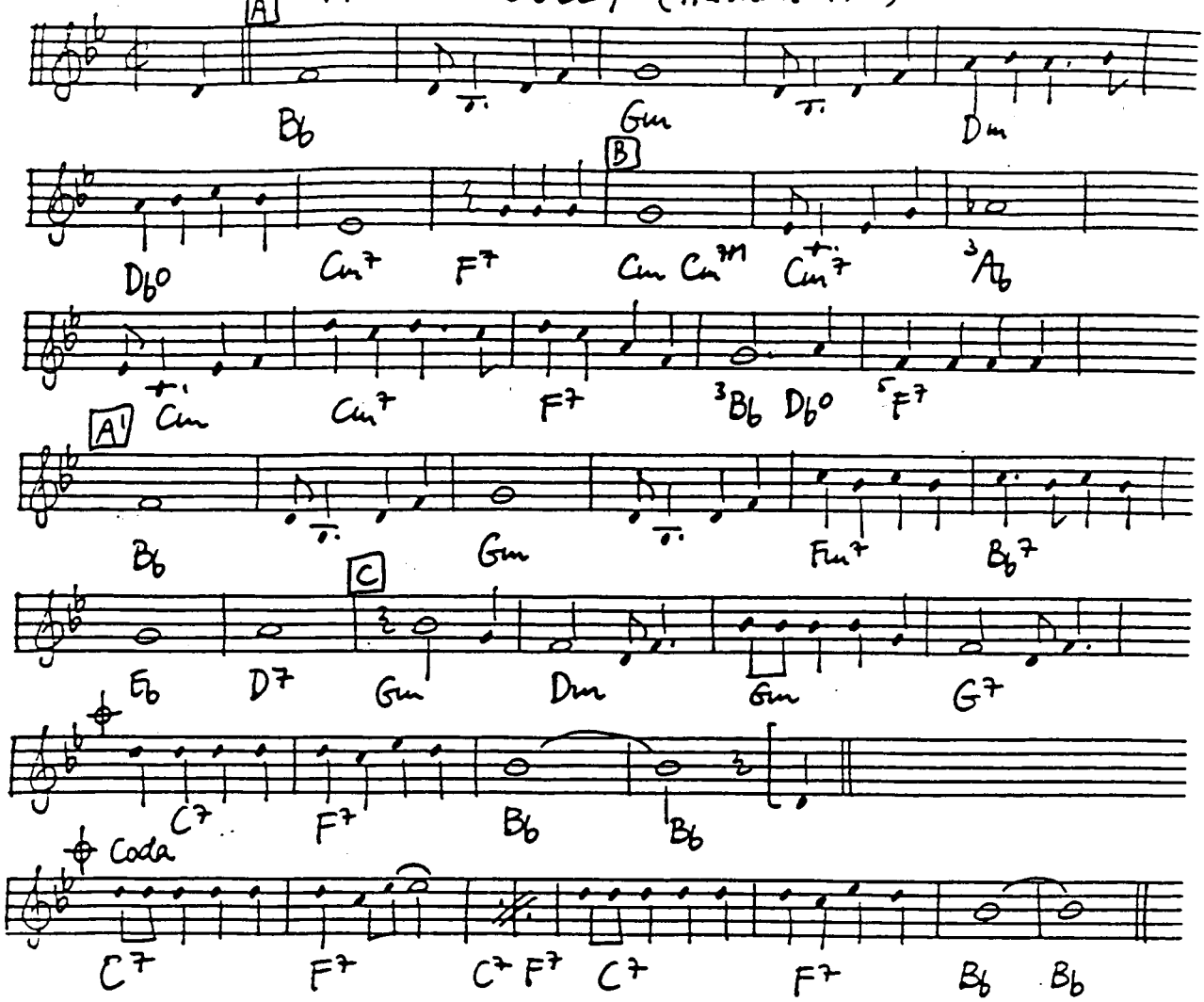


Transcription from the

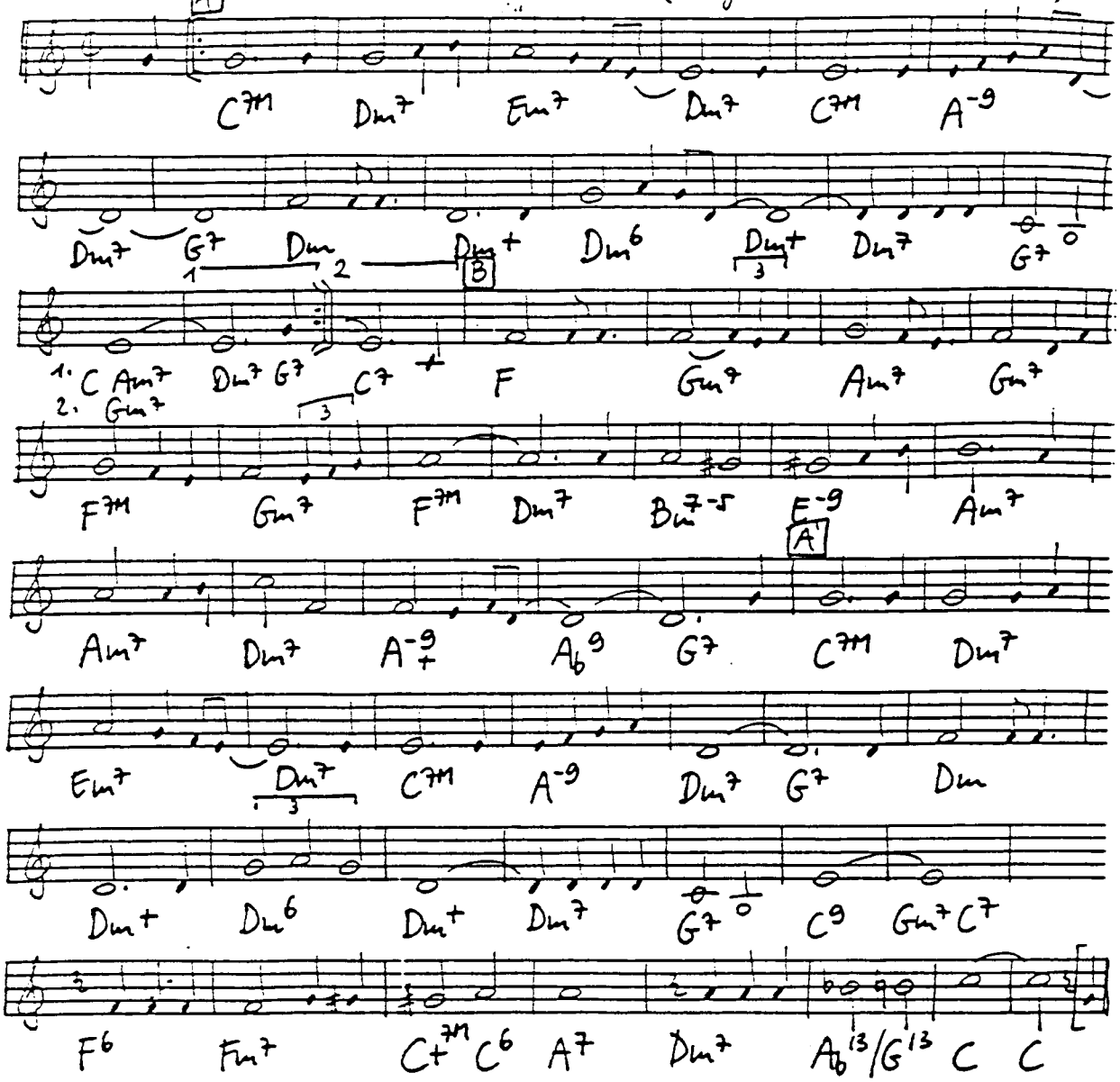
HEEBIE JEEBIES – Louis Armstrong Version (Hot Five 1926)



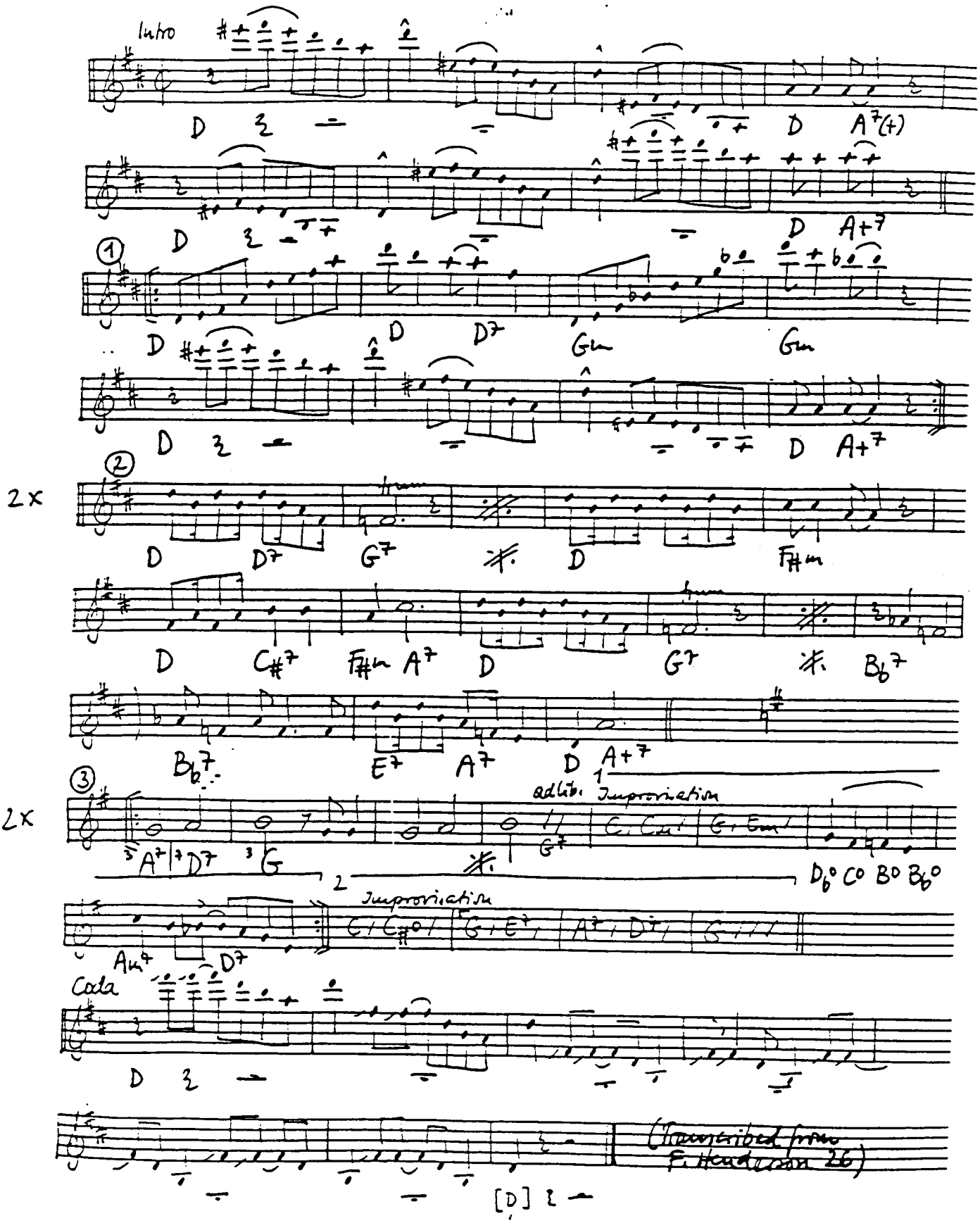
HELLO DOLLY (Herman 1963)



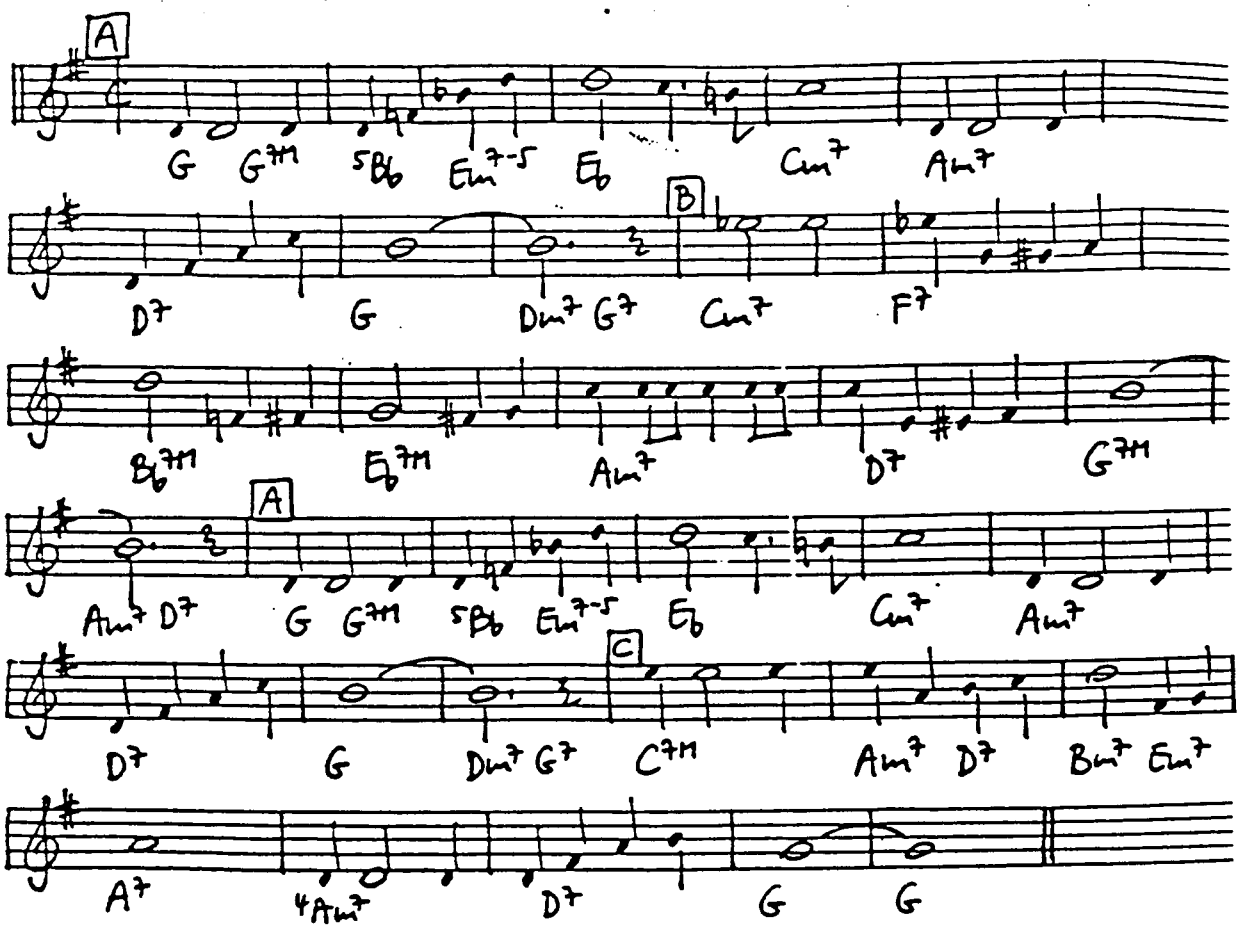
HELLO YOUNG LOVERS (Rodgers-Hammerstein II 1951)



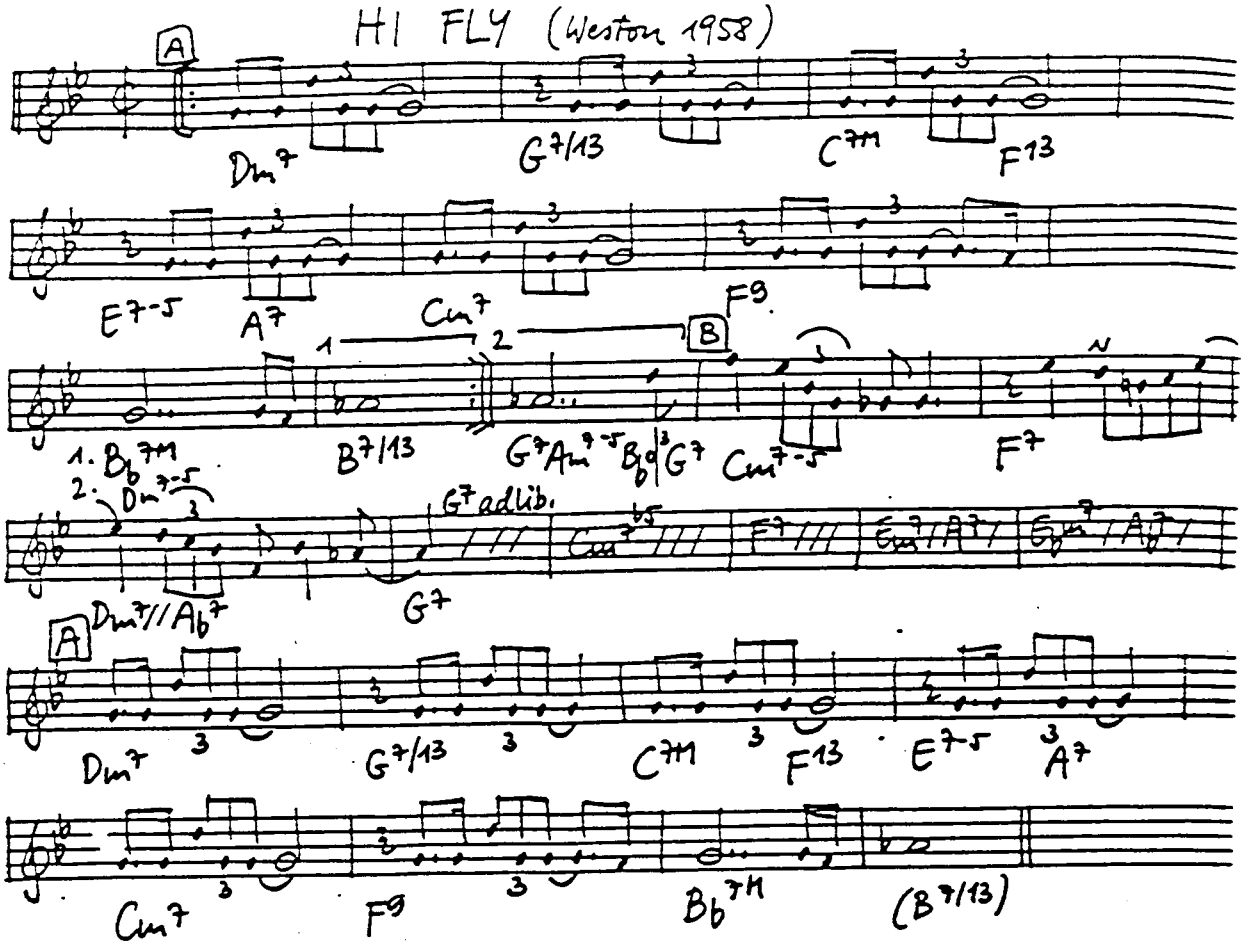
HENDERSON STOMP (Henderson 1926)



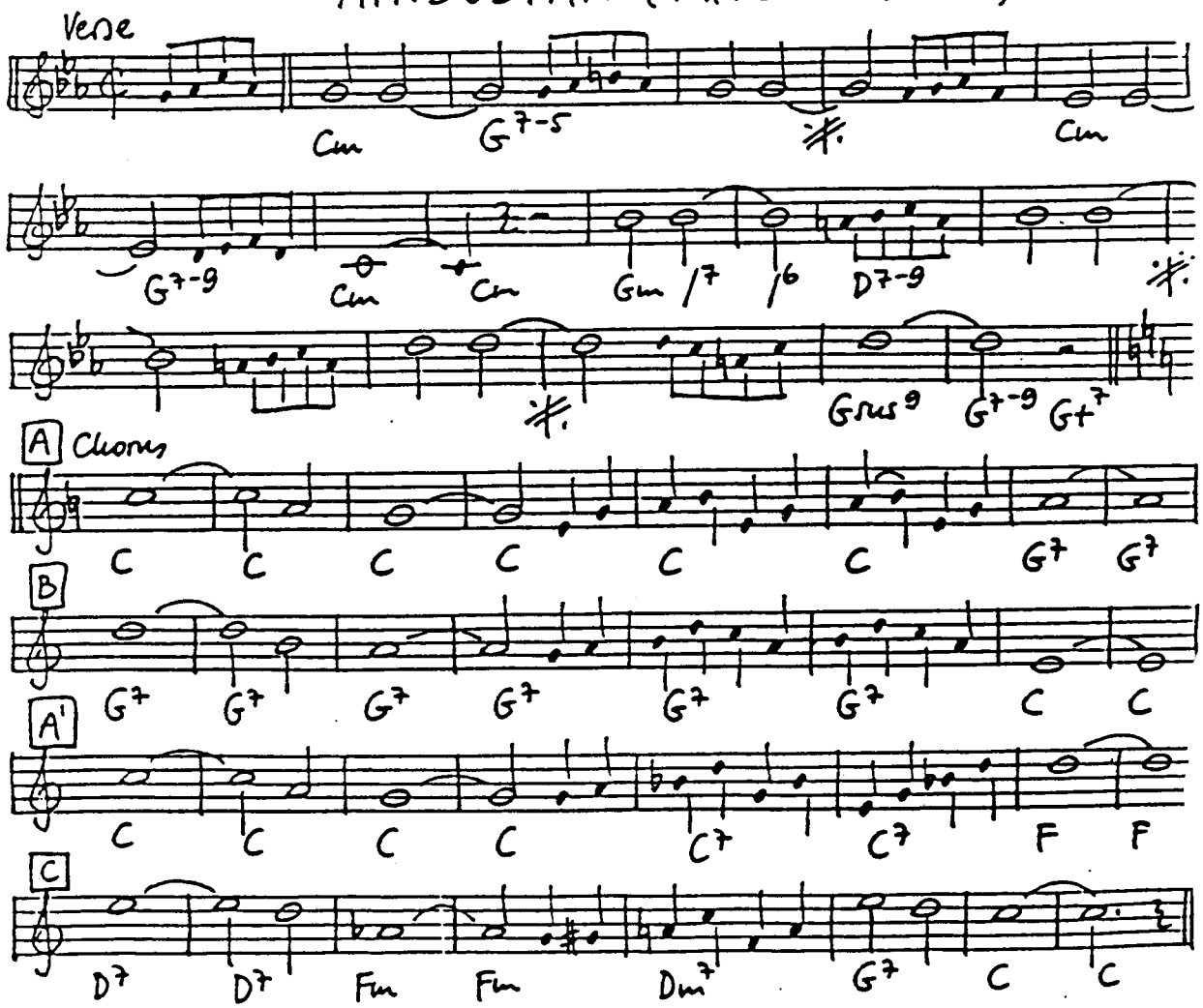
HERE'S THAT RAINY DAY (van Heusen-Burke 1953)



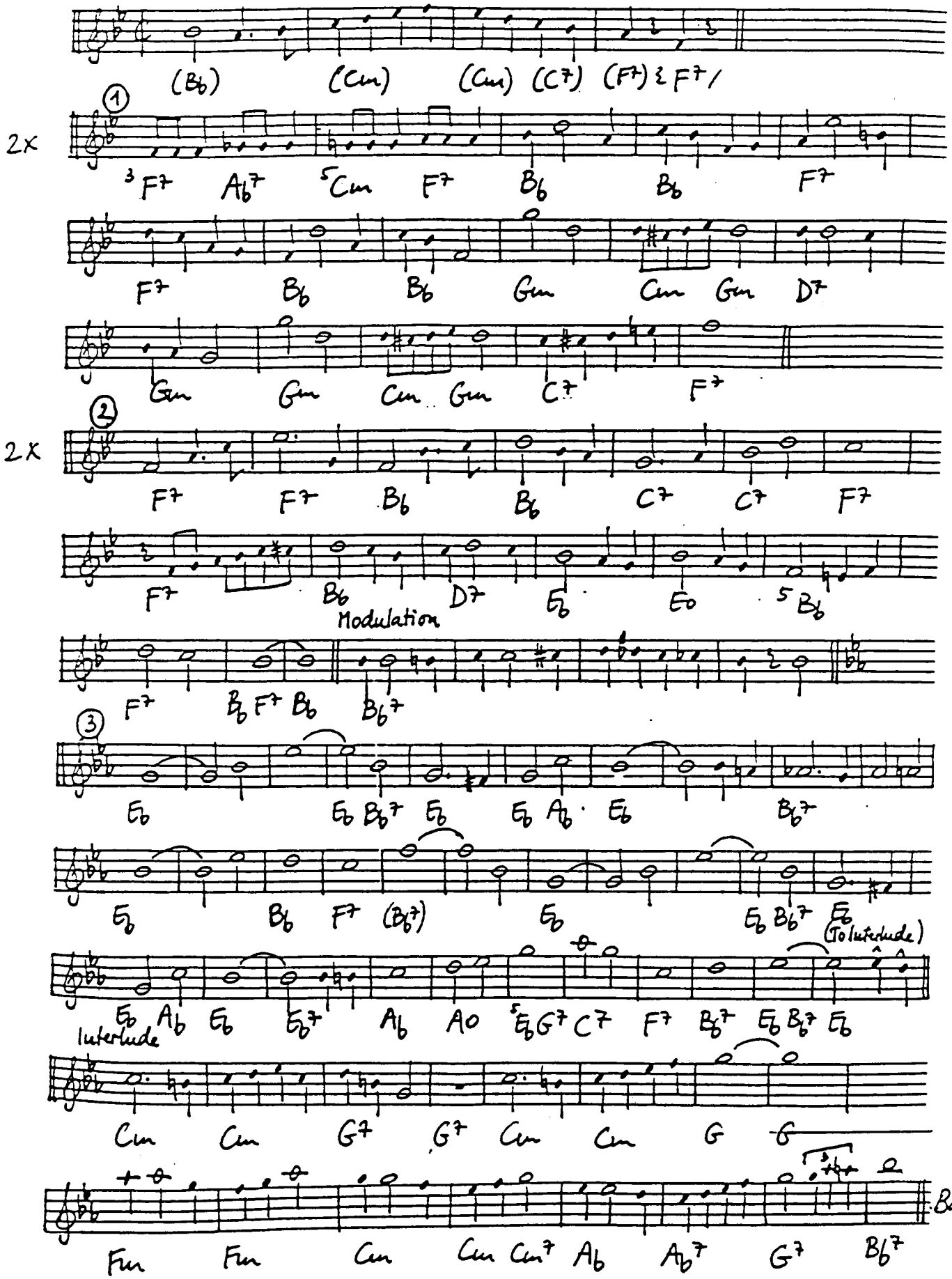
HI FLY (Weston 1958)



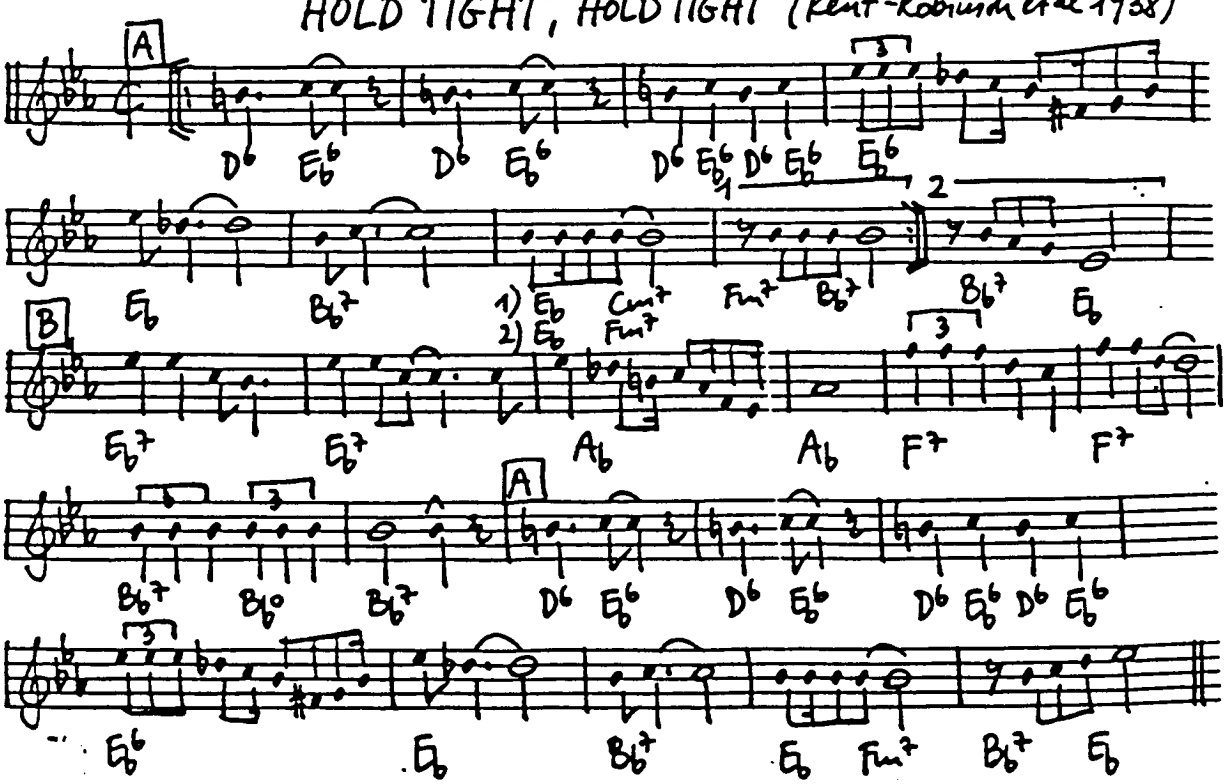
HINDUSTAN (Wallace - Weeks 1918)

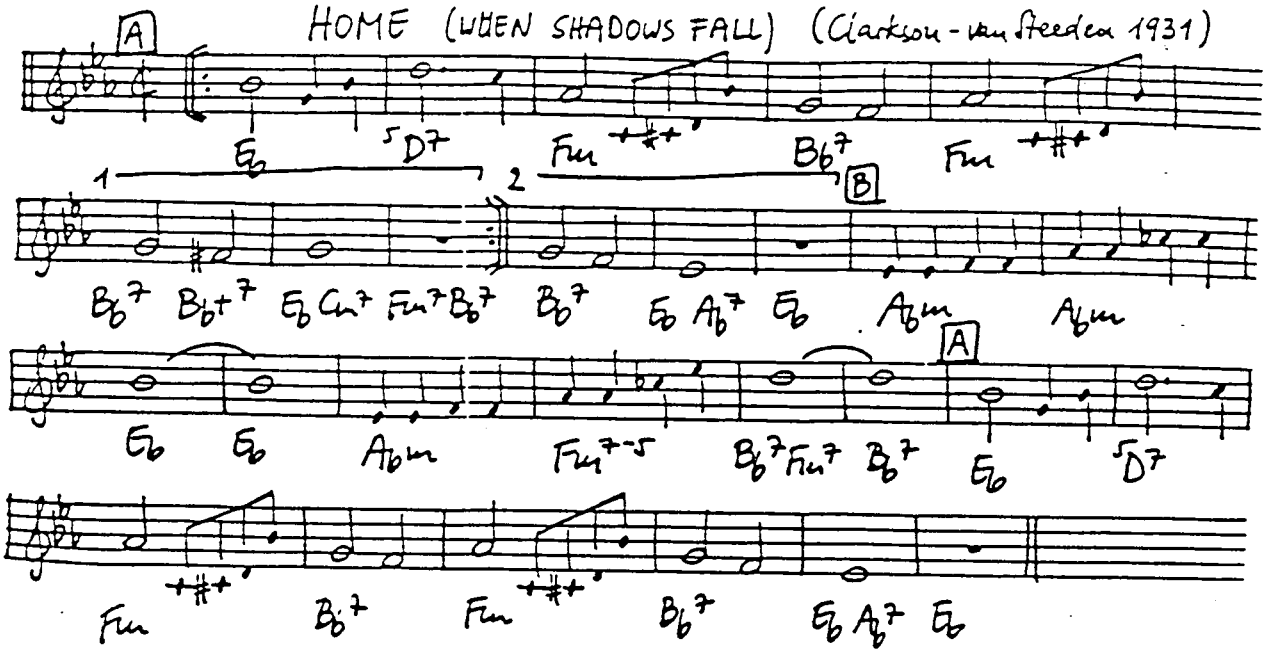


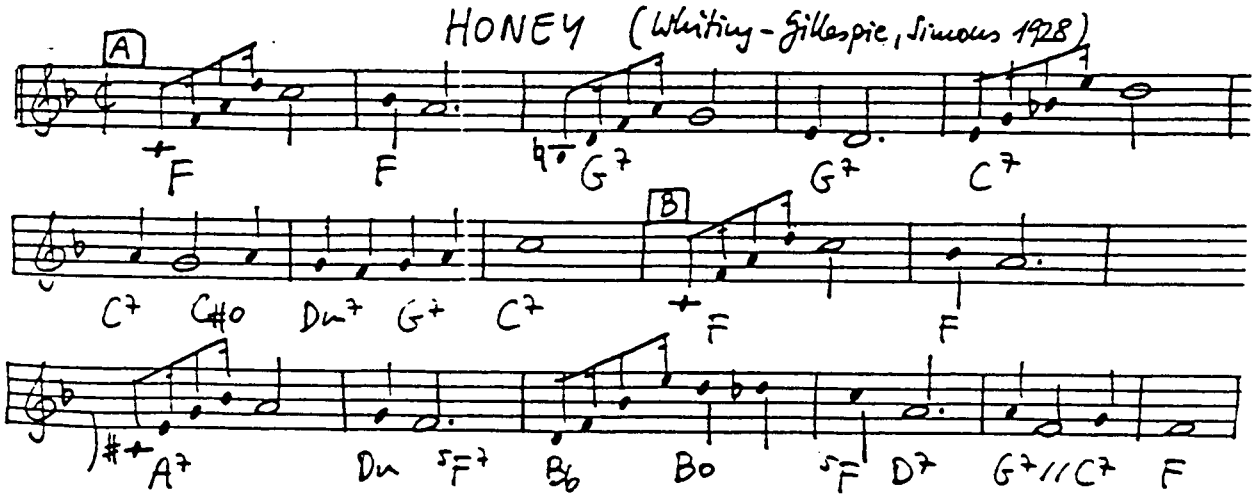
Introduction HIGH SOCIETY RAG (Piron-Williams 1929)



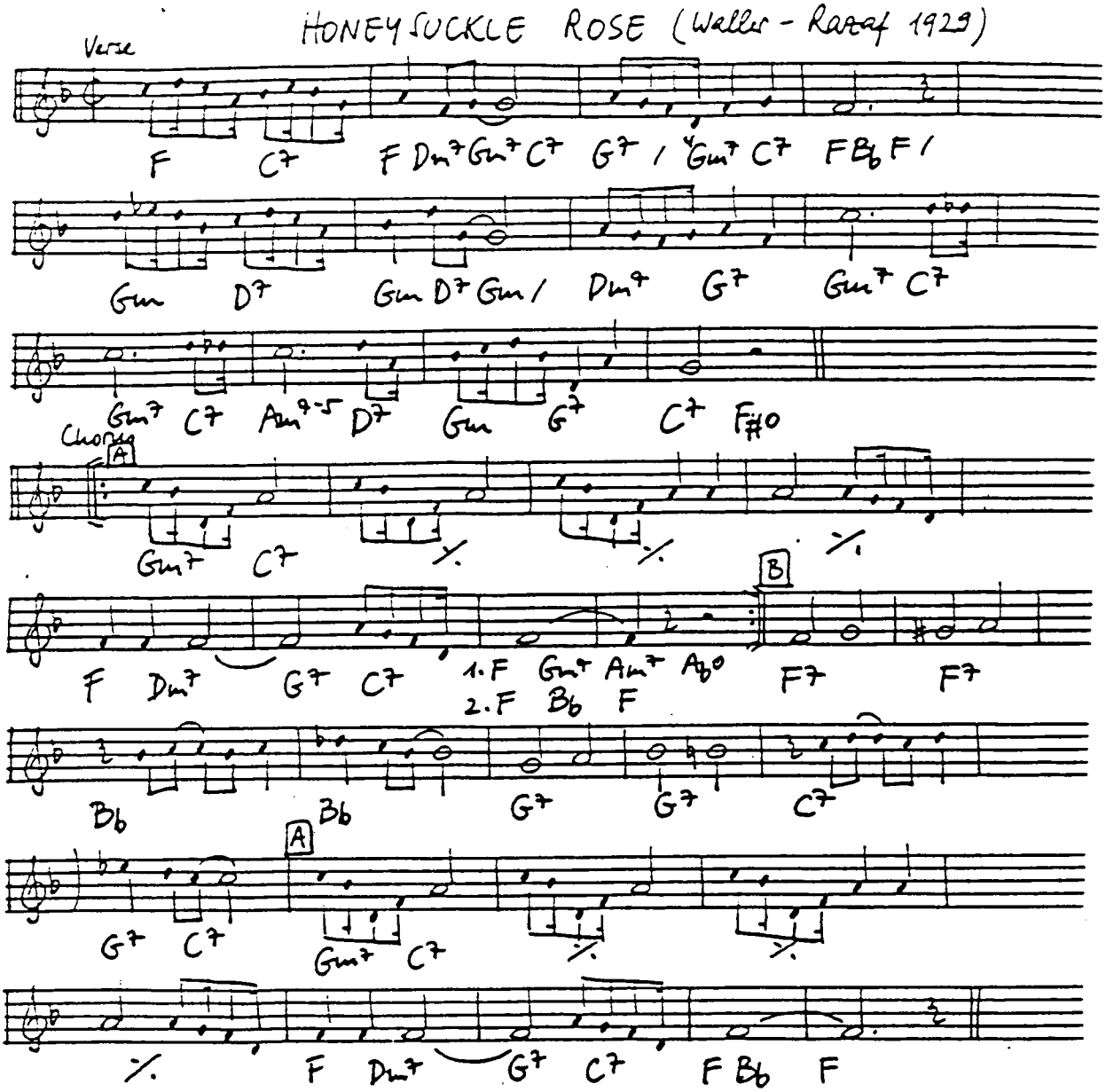
HOLD TIGHT, HOLD TIGHT (Kent-Robinson et al 1938)



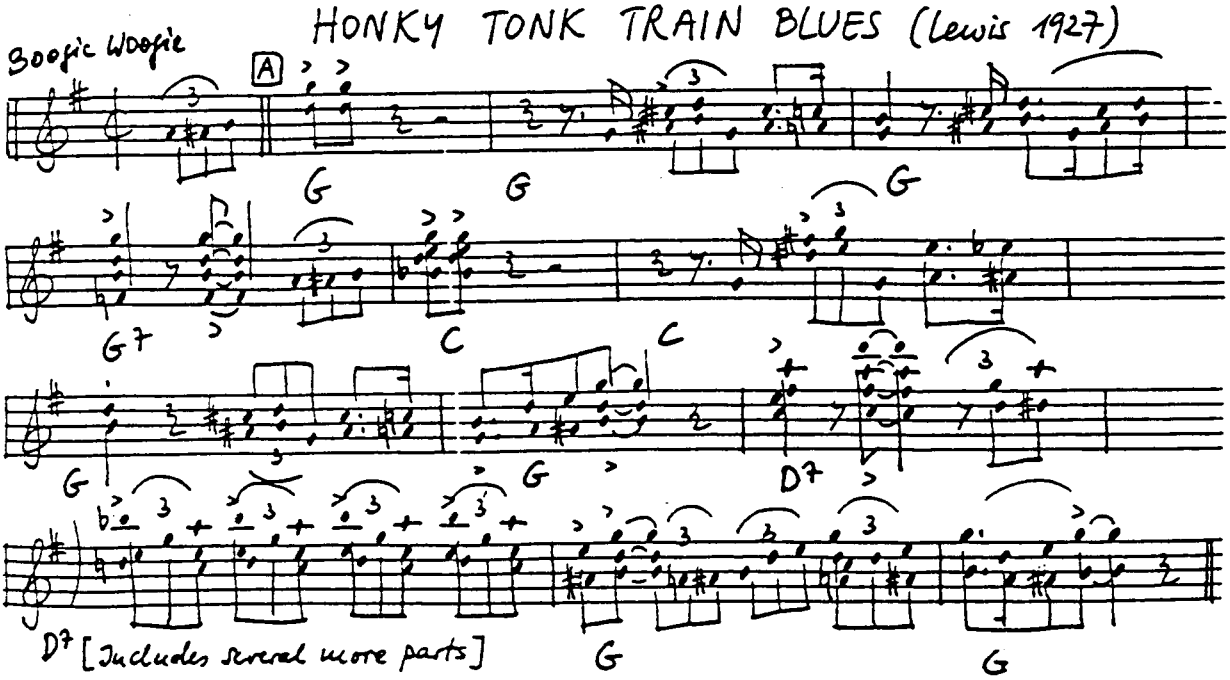

HOME (WHEN SHADOWS FALL) (Clarkson - van Steeden 1931)
A
Eb 5D7
1
Fm +#+ Bb7
2
Fm +#+
B
Bb7 Bb+7 Eb Cm7 Fm7 Bb7 Bb7 Eb Ab7 Eb Abm Abm
A
Eb Eb Abm Fm7-5 Bb7 Fm7 Bb7 Eb 5D7
Fm +#+ Bb7 Fm +#+ Bb7 Eb Ab7 Eb


HONEY (Whiting - Gillespie, Simons 1928)
A
+F F 9 G7 G7 C7
B
C7 C#o Dm7 G+ C7 +F F
#+ A7 Dm 5F7 Bb Bo 5F D7 G7 // C7 F

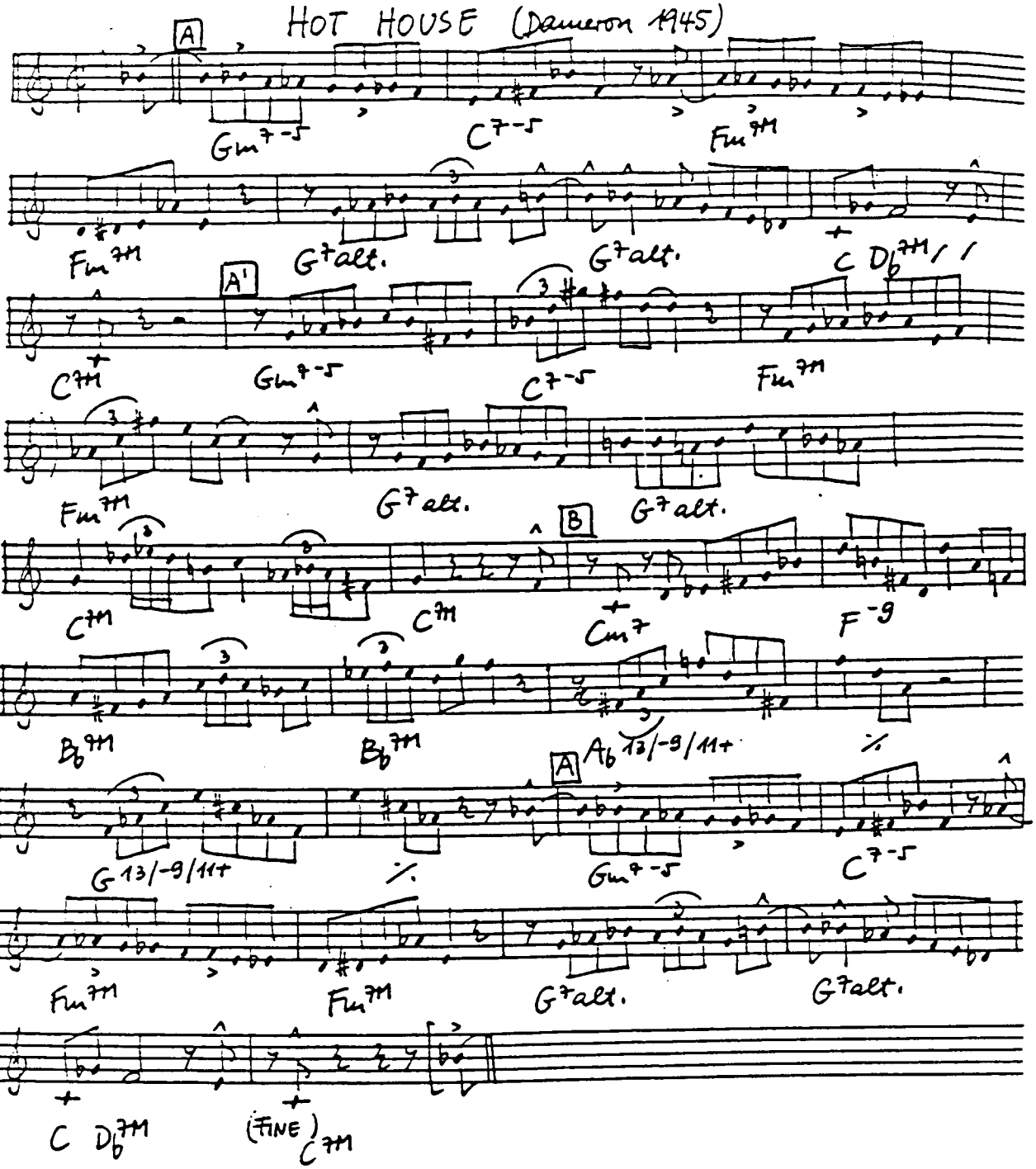
HONEYSUCKLE ROSE (Waller - Razaf 1929)



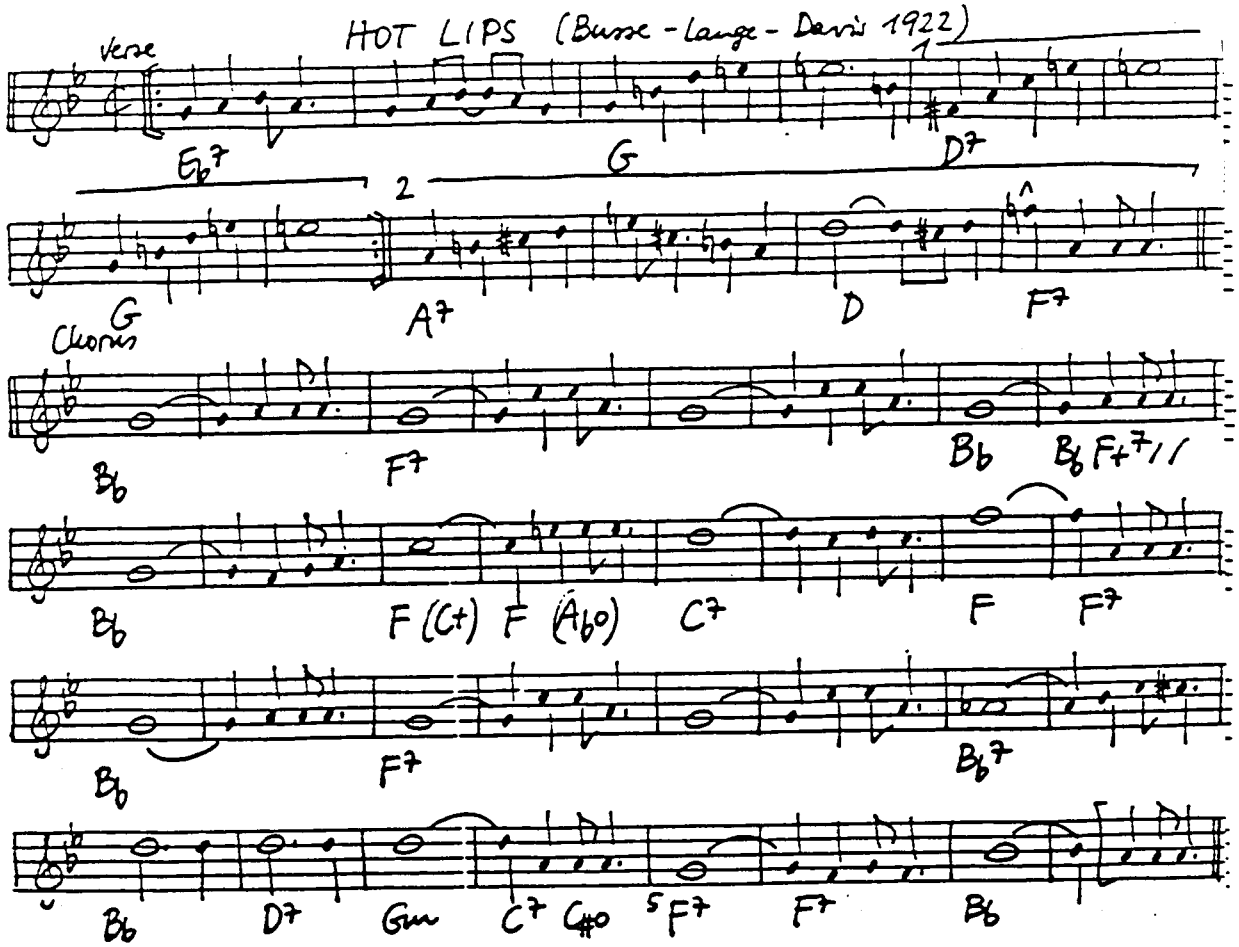
HONKY TONK TRAIN BLUES (Lewis 1927)



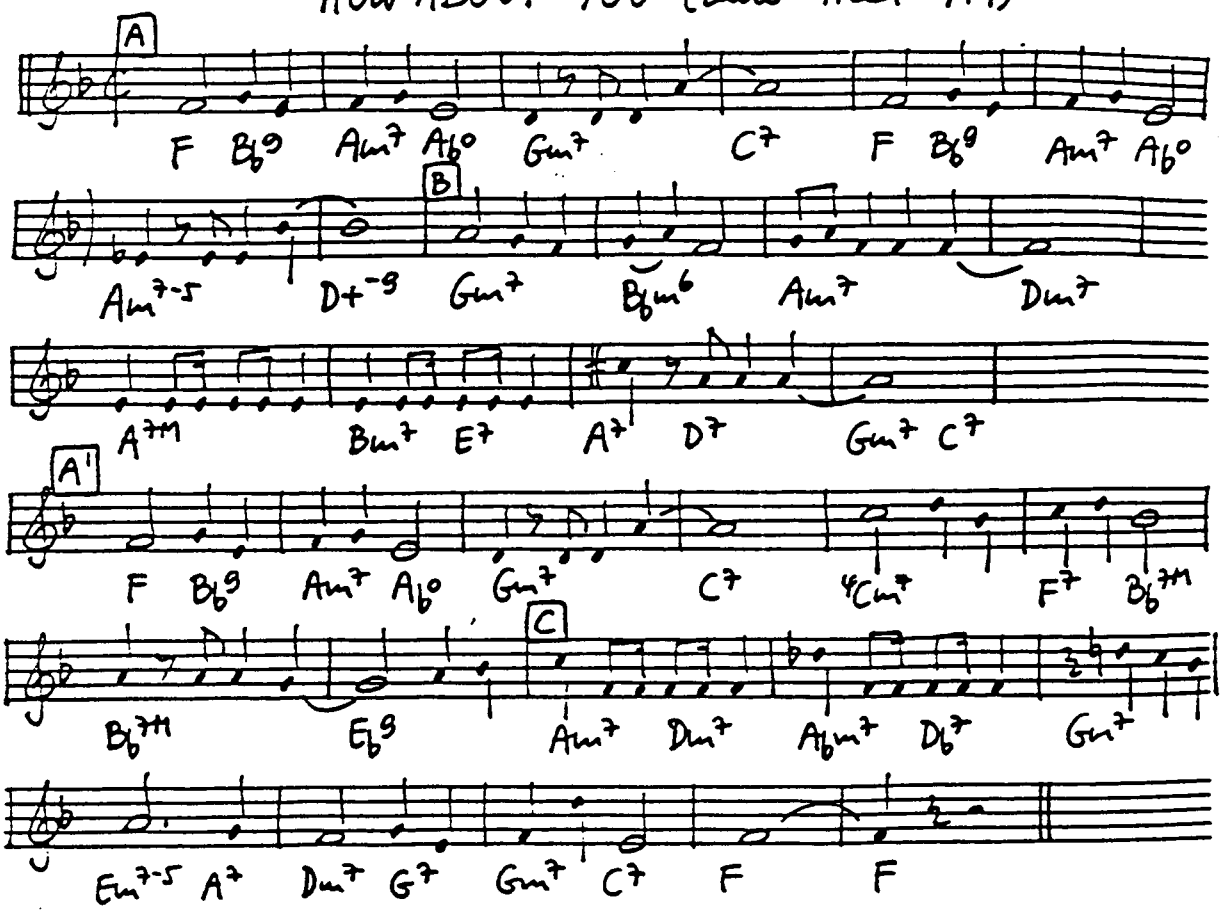
HOT HOUSE (Dameron 1945)



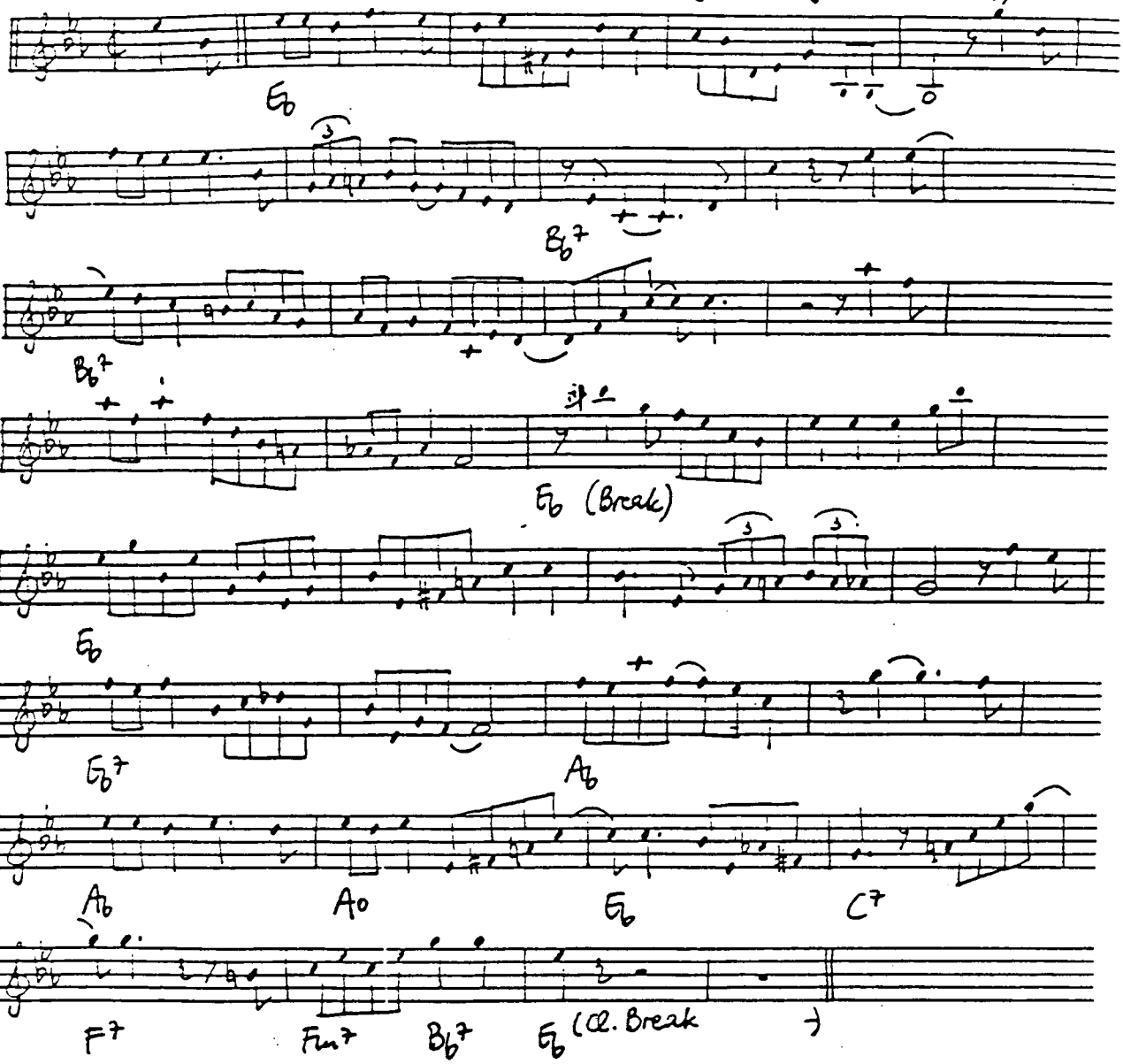
HOT LIPS (Busse - Lange - Davis 1922)



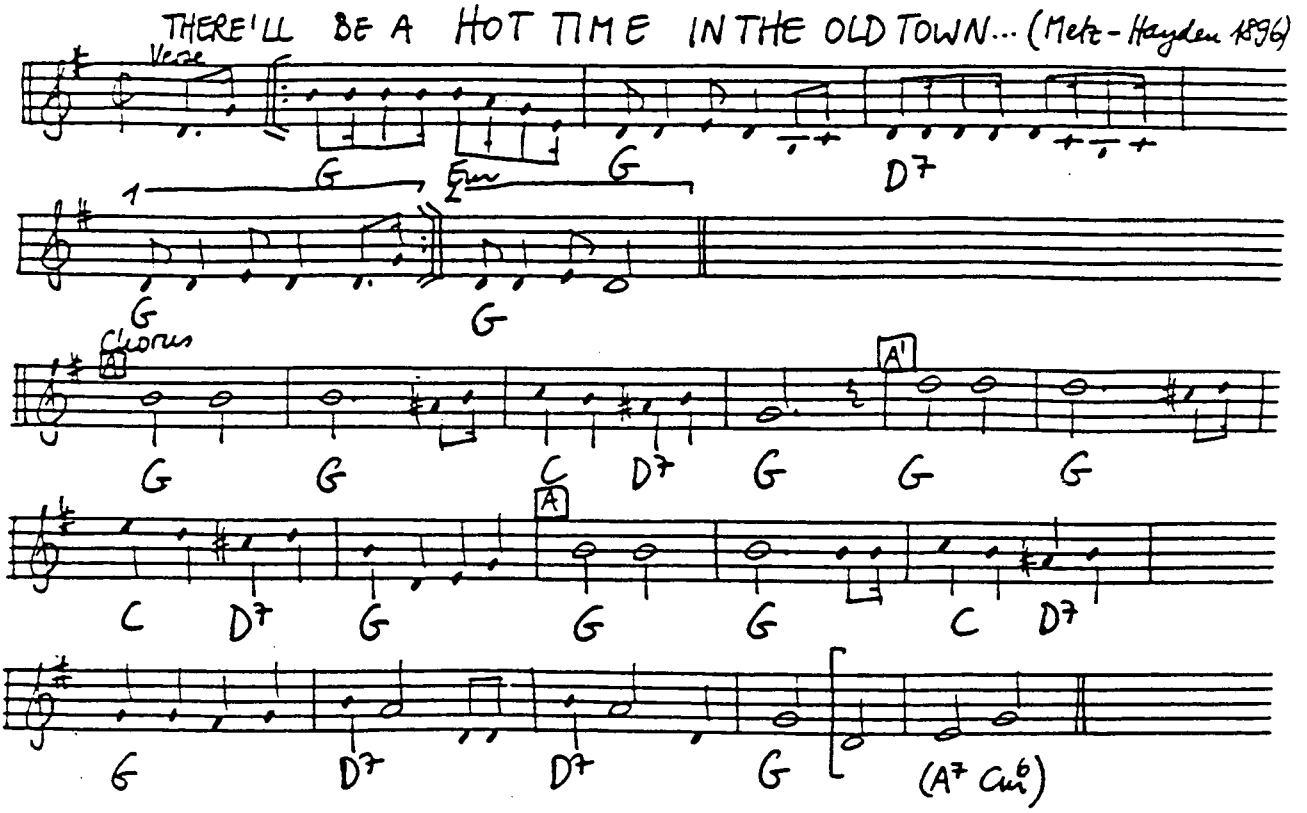
HOW ABOUT YOU (Lane - Freed 1941)

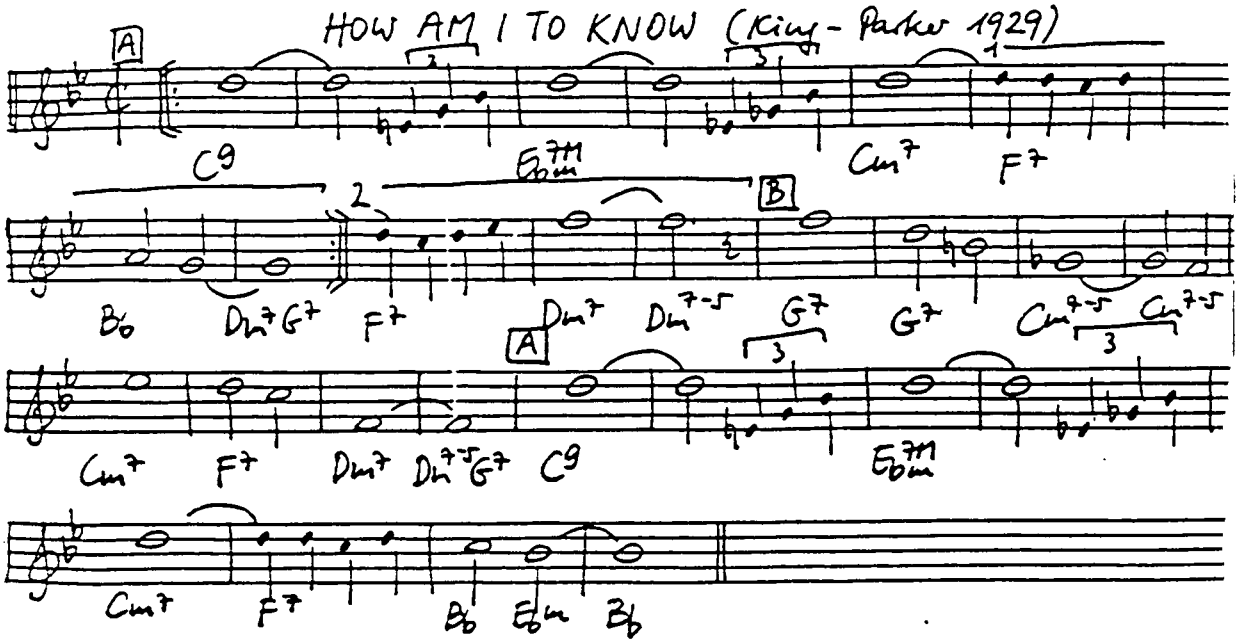


HOTTER THAN THAT (Armstrong - Hardin 1927)

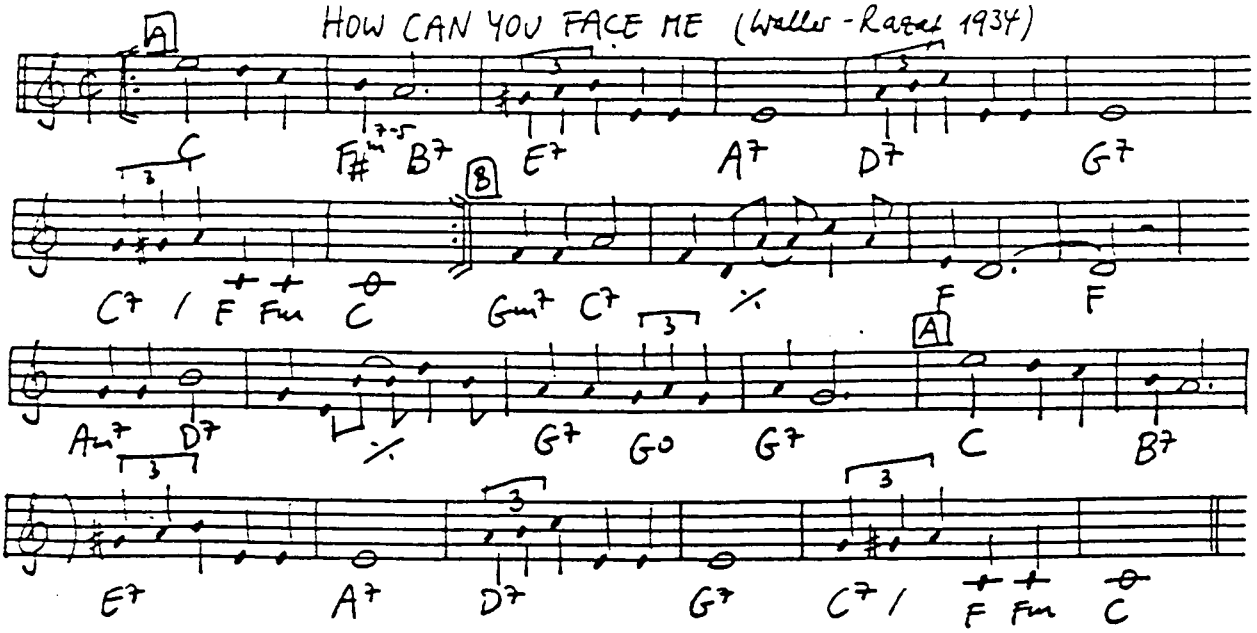


THERE'LL BE A HOT TIME IN THE OLD TOWN... (Metz - Hayden 1896)

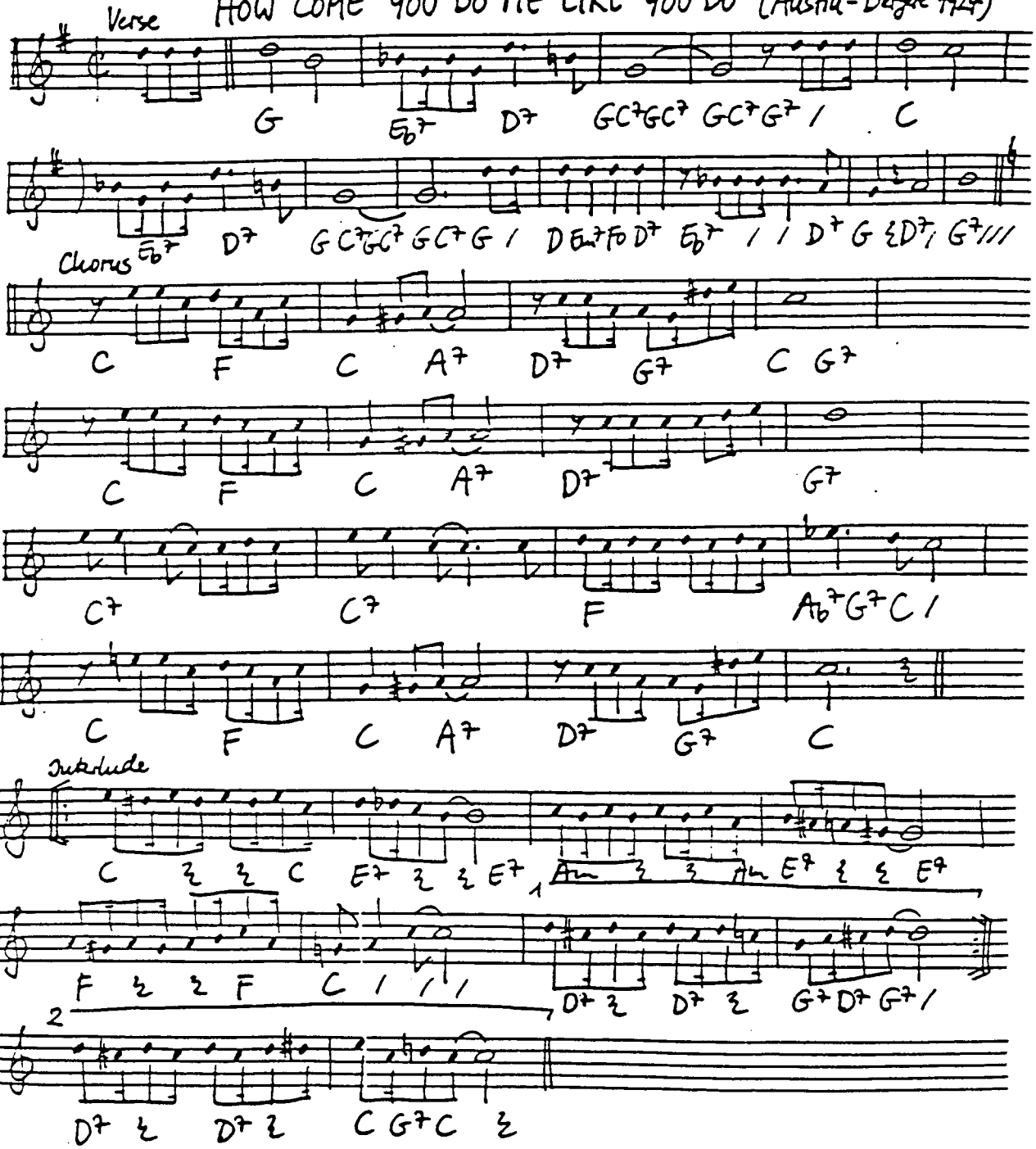


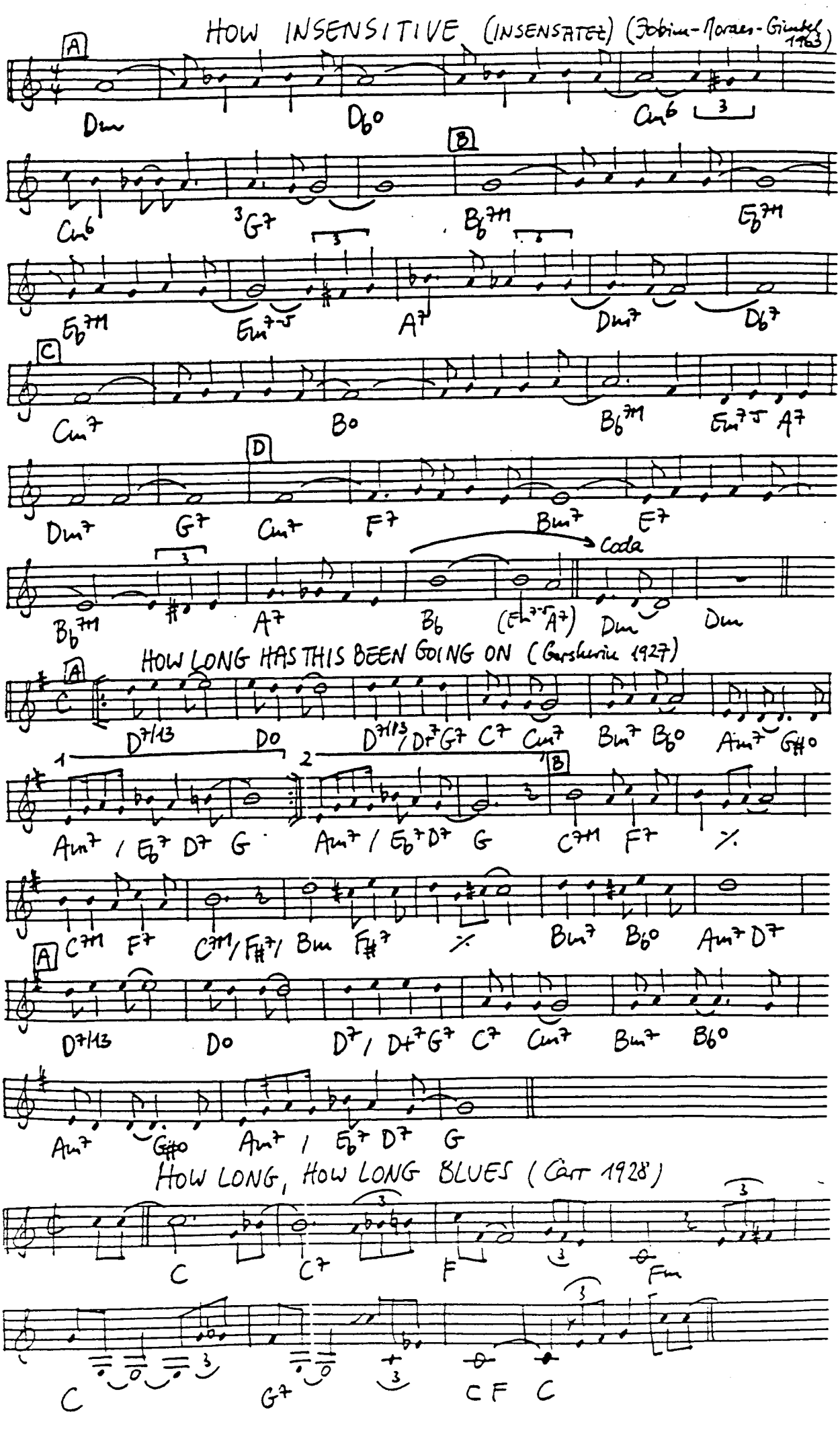

HOW AM I TO KNOW (King - Parker 1929)
A
C9
Ebm7M
Cm7
F7
B
Bb
Dm7 G7
F7
Dm7
Dm7-5
G7
G7
Cm7-5
Cm7-5
A
Cm7
F7
Dm7
Dm7-5 G7
C9
Ebm7M
Cm7
F7
Bb
Ebm
Bb

HOW CAN YOU FACE ME (Waller - Razaf 1934)

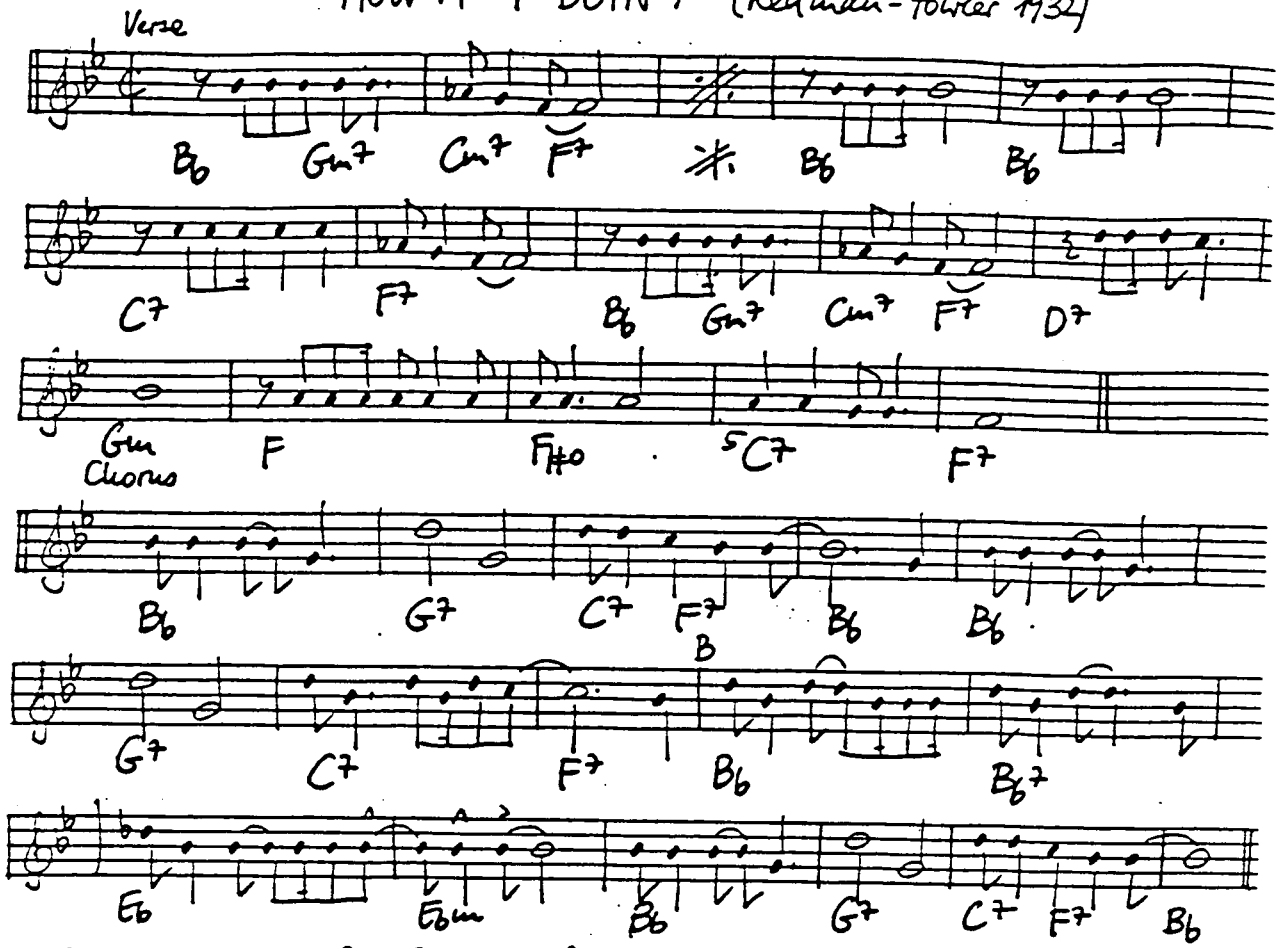


HOW COME YOU DO ME LIKE YOU DO (Austin - Berger 1924)



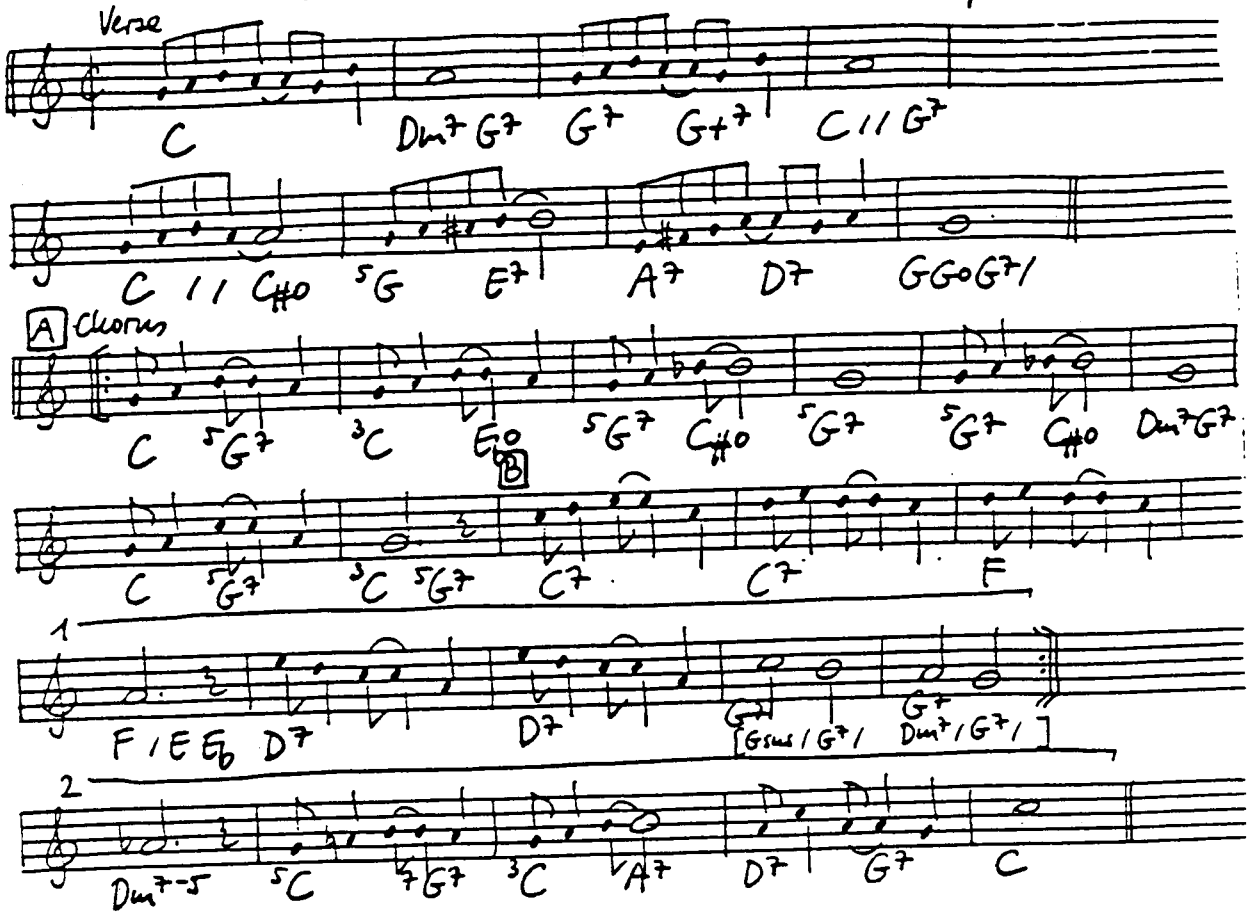

HOW INSENSITIVE (INSENSATEZ) (Jobim-Moraes-Gimbel 1963)
A
Dm
Db°
Cm6
B
Cm6
3G7
Bb7M
Eb7M
Eb7M
Em7-5
A7
Dm7
Db7
C
Cm7
Bo
Bb7M
Em7-5 A7
D
Dm7
G7
Cm7
F7
Bm7
E7
Coda
Bb7M
A7
B6
(Eb7-5 A7)
Dm
Dm
HOW LONG HAS THIS BEEN GOING ON (Gershwin 1927)
A
D7/13
Do
D7/13 / Db7 G7 C7 Cm7
Bm7 Bb°
Am7 G#°
1
2
B
Am7 / Eb7 D7 G
Am7 / Eb7 D7 G
C7M F7
%
C7M F7
C7M / F#7 / Bm F#7
%
Bm7 Bb°
Am7 D7
A
D7/13
Do
D7 / Db7 G7 C7 Cm7
Bm7 Bb°
Am7 G#° Am7 / Eb7 D7 G
HOW LONG, HOW LONG BLUES (Carr 1928)
C
C7
F
Fm
C
G7
C F C

HOW'M I DOIN'? (Redman-Fowler 1932)

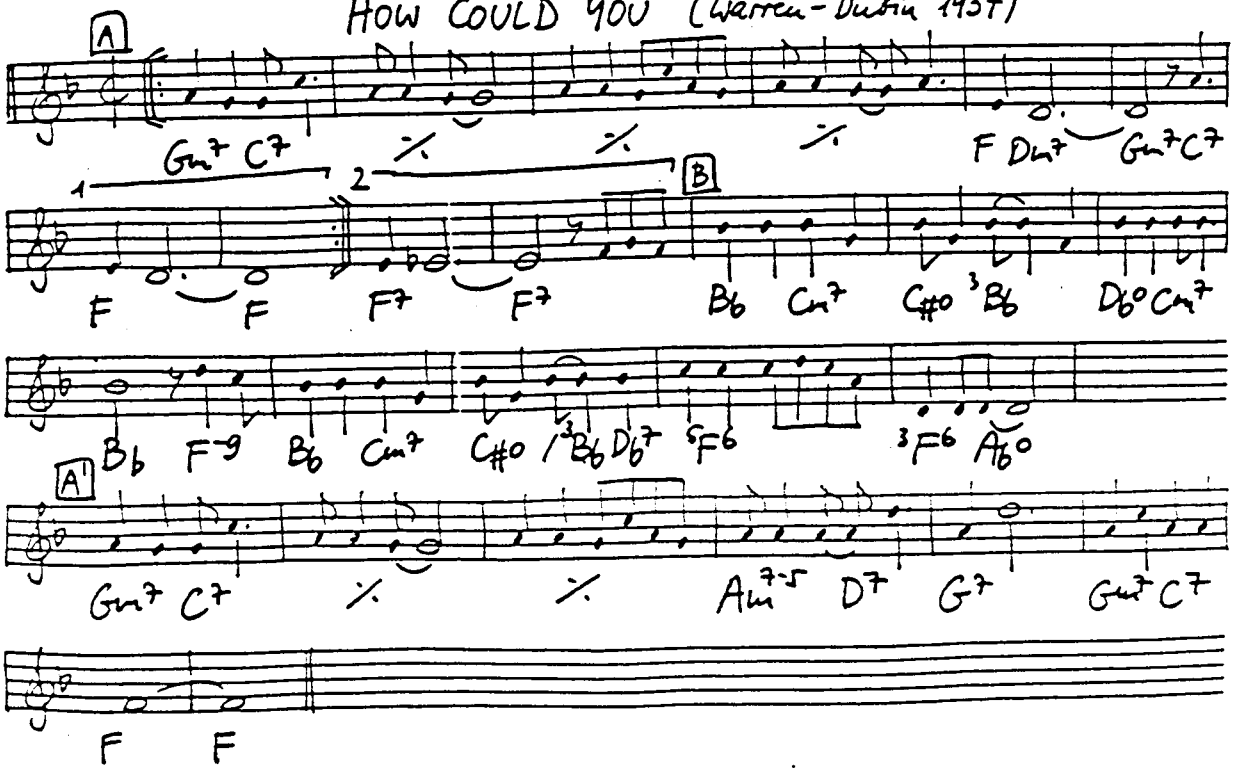


(Transcribed from Don Redman 32)

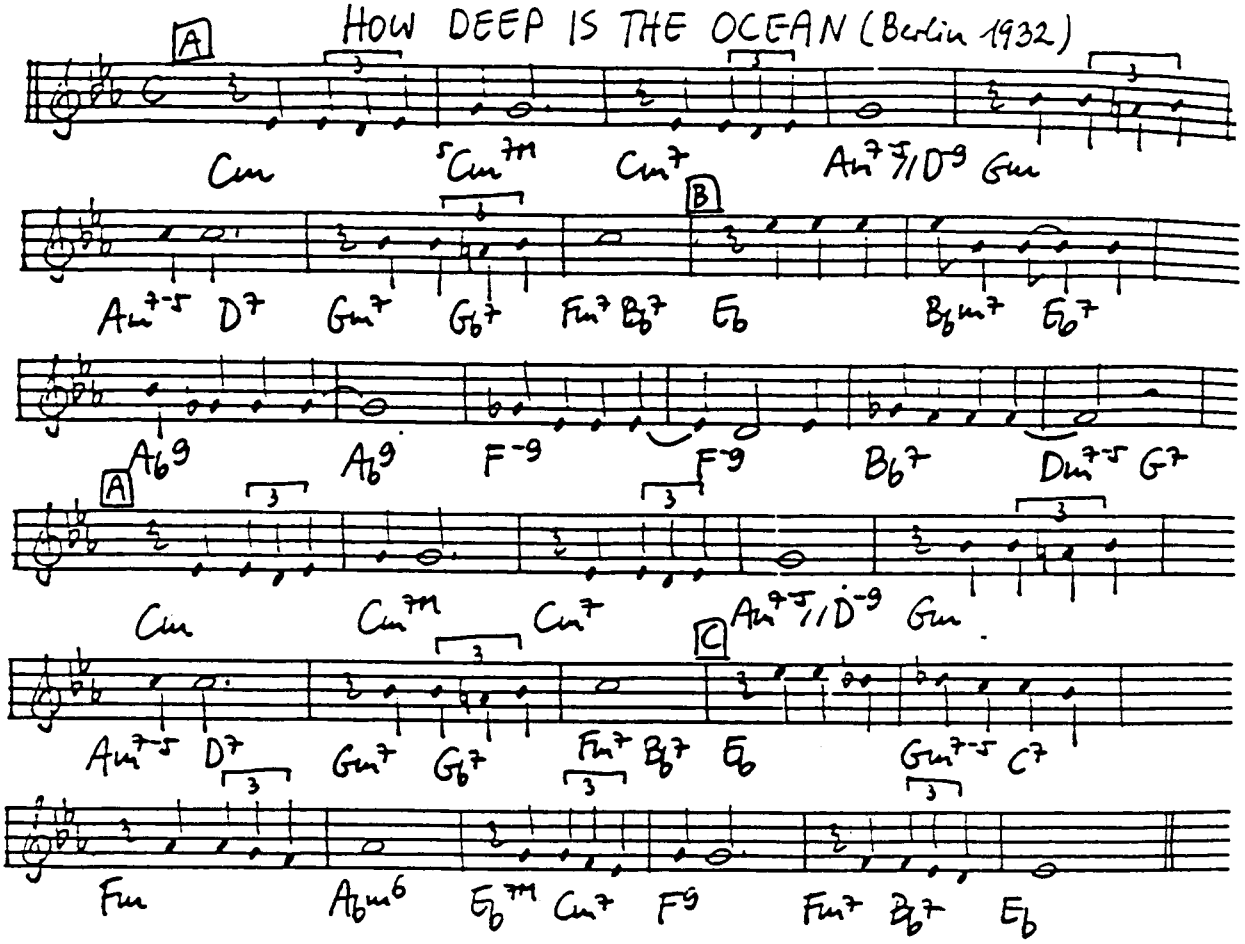
HOW COULD I BE BLUE (Wilson - Razaf 1926)



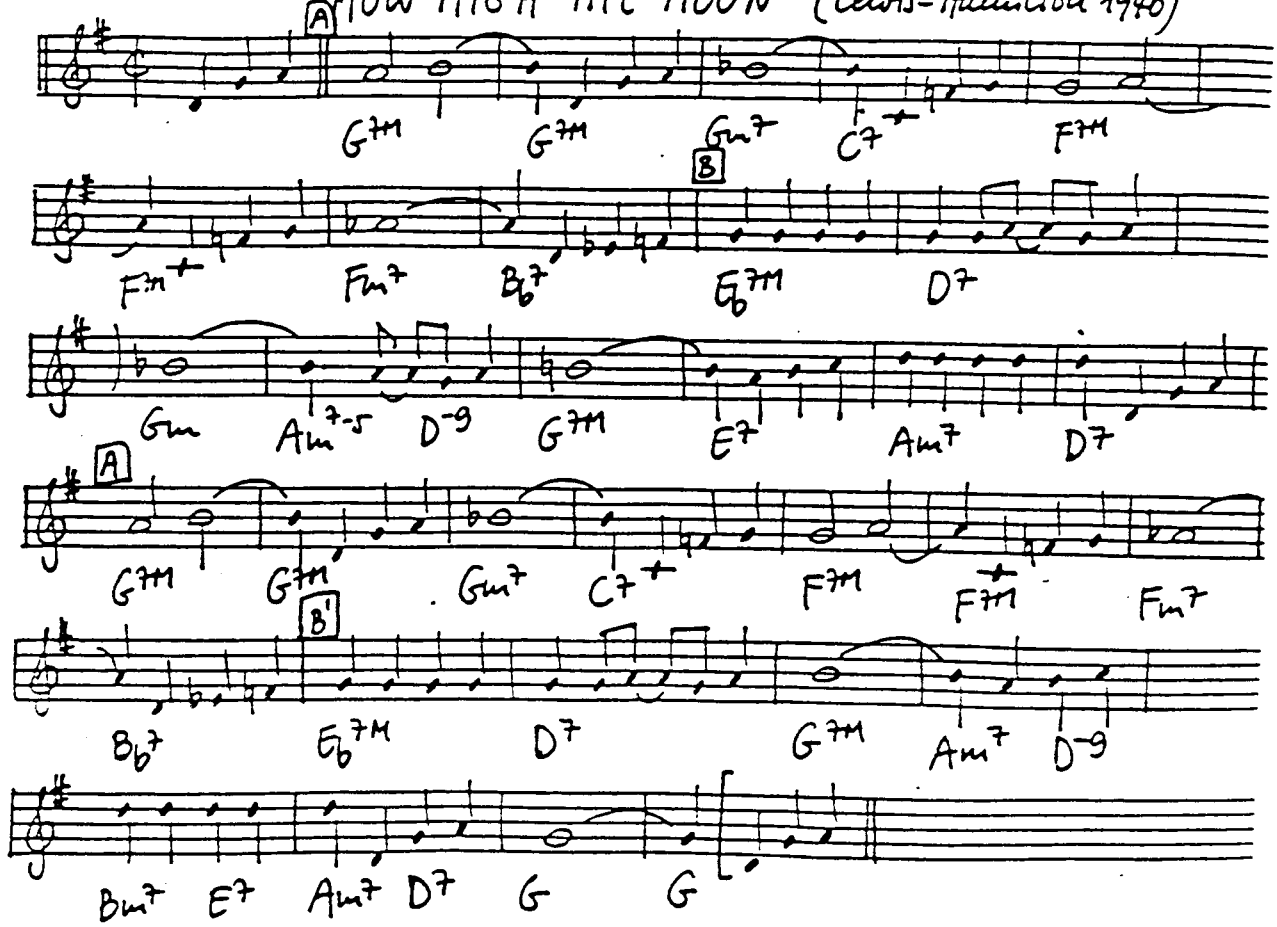
HOW COULD YOU (Warren - Dubin 1937)



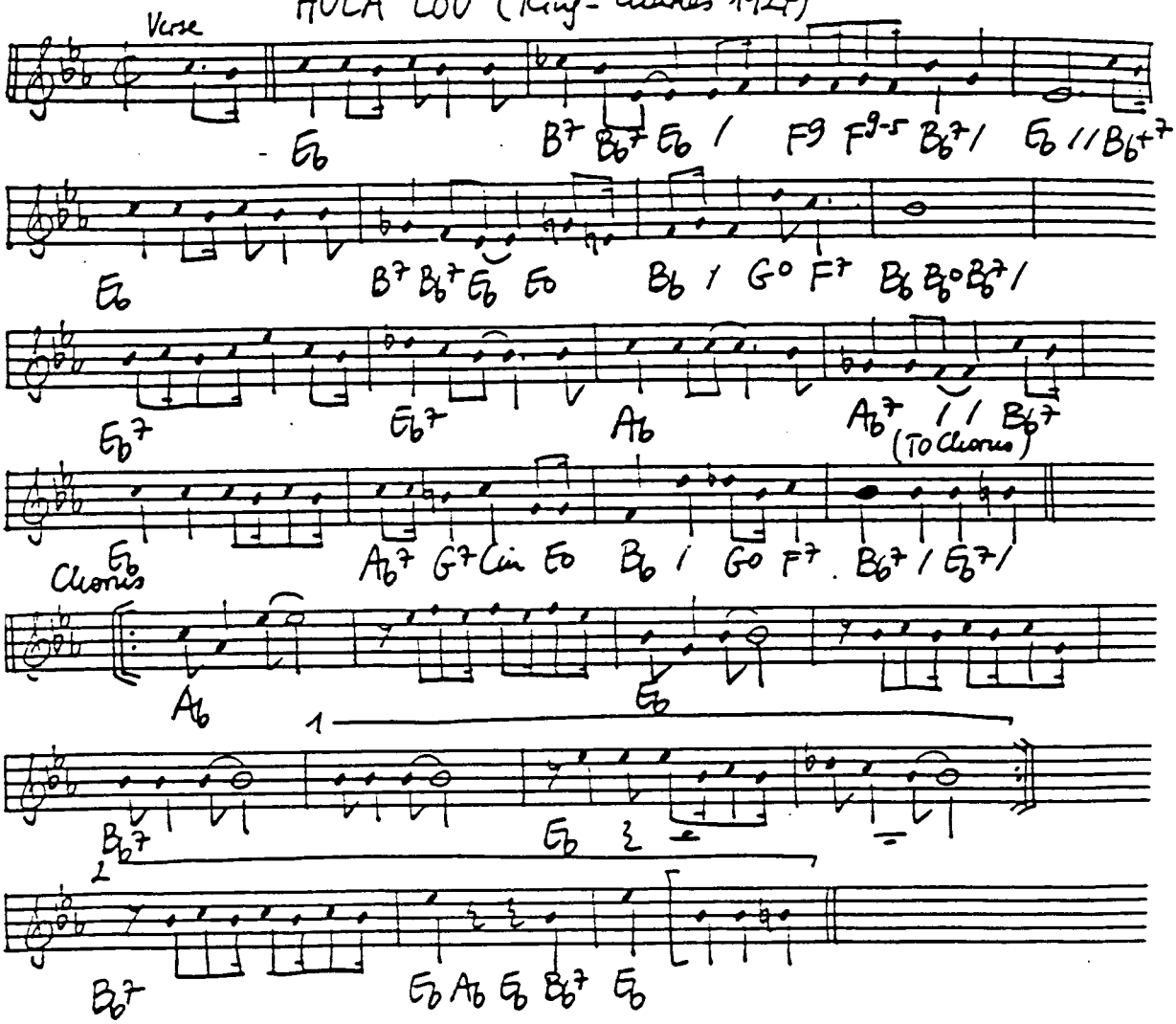
HOW DEEP IS THE OCEAN (Berlin 1932)



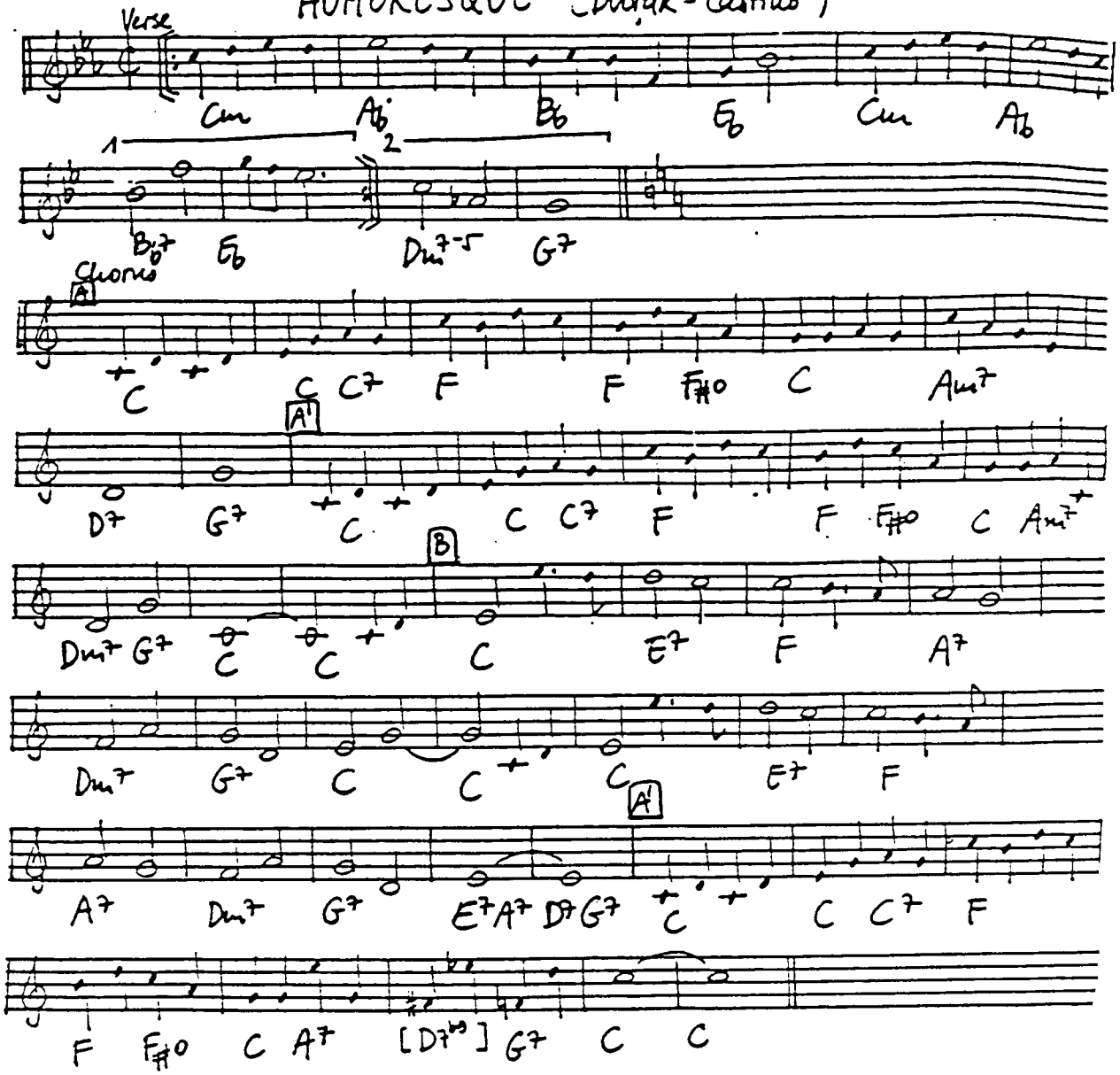
HOW HIGH THE MOON (Lewis-Hamilton 1940)



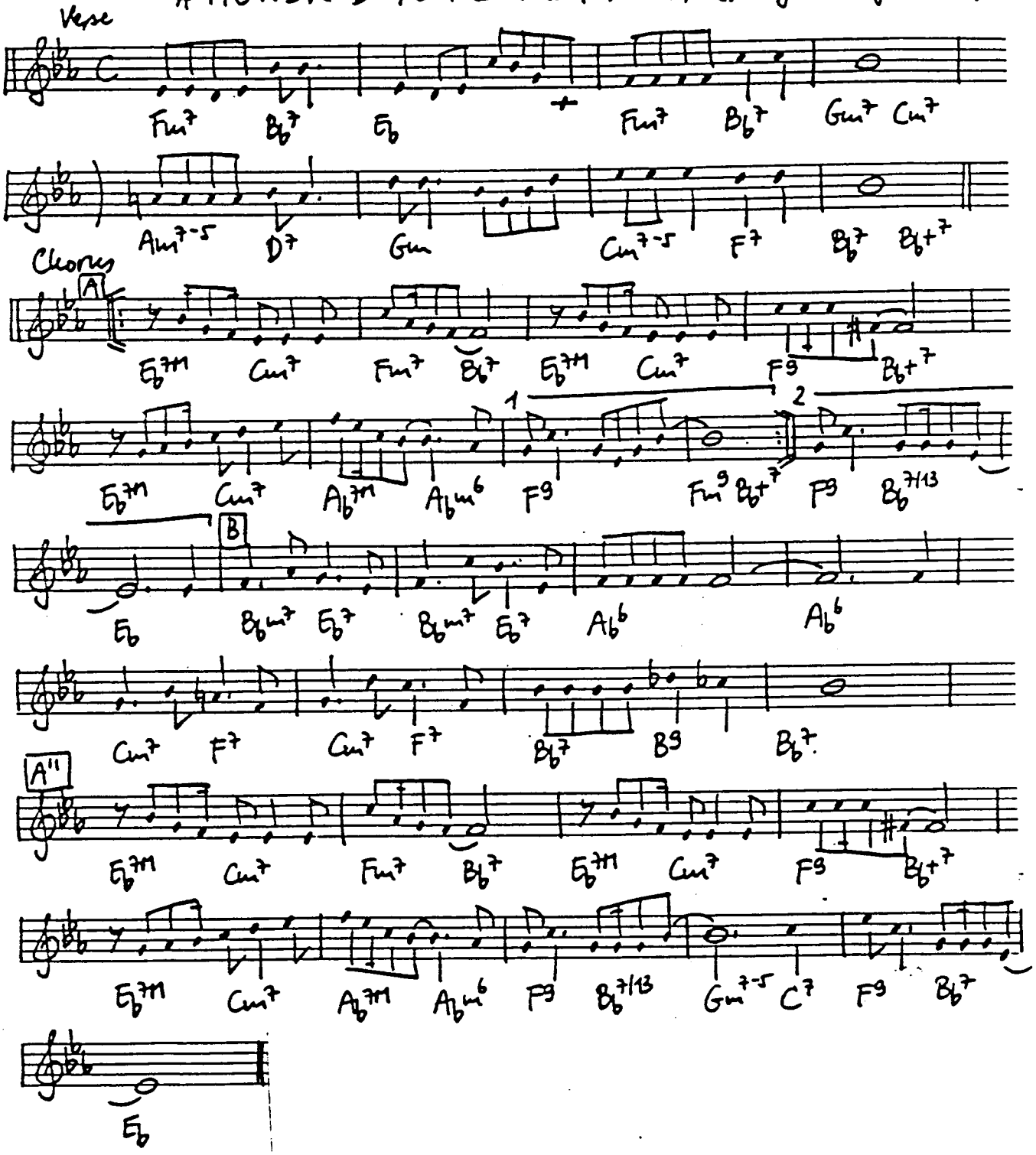
HULA LOU (King - Charles 1924)



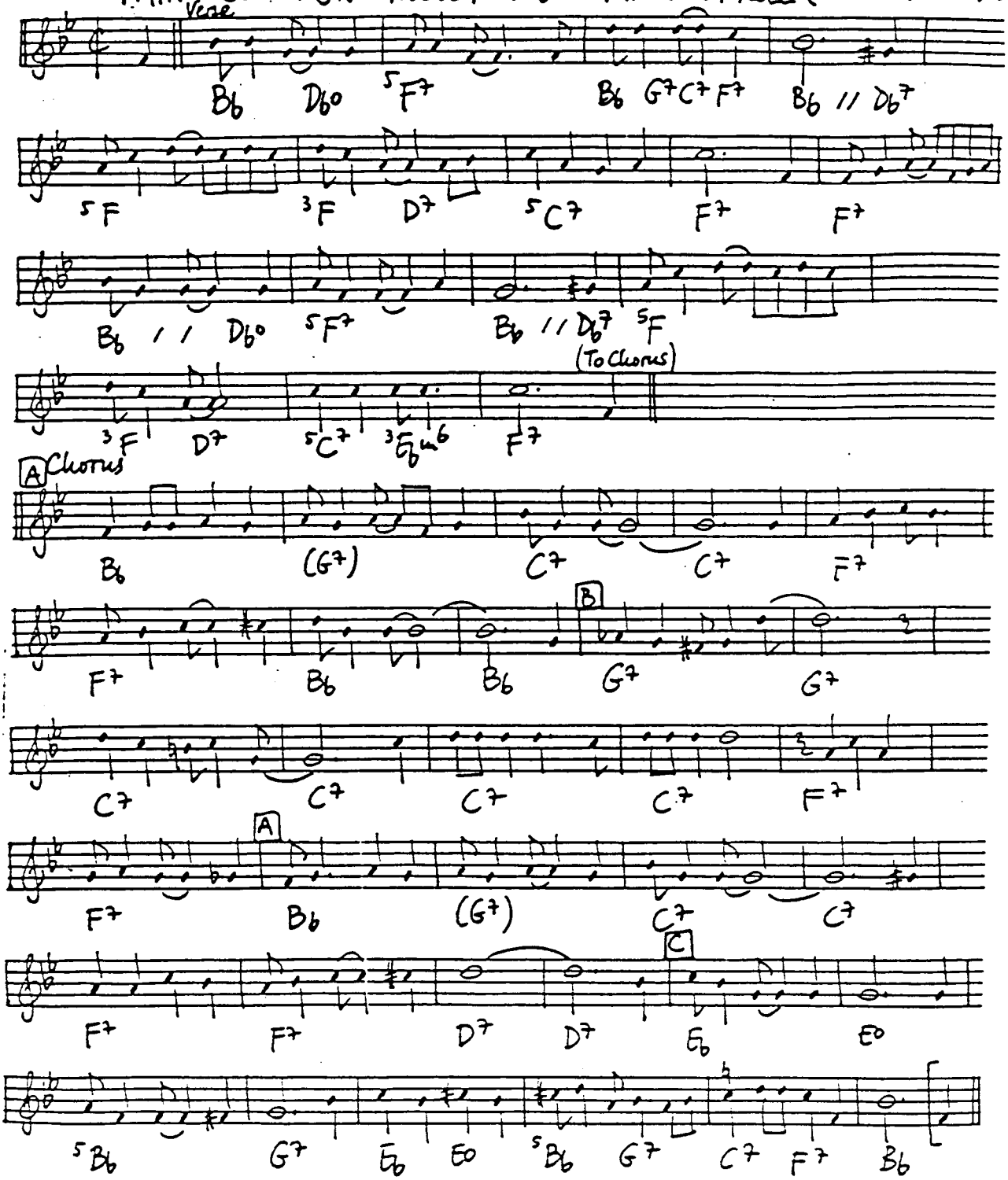
HUMORESQUE (Dvorák - Castillo)



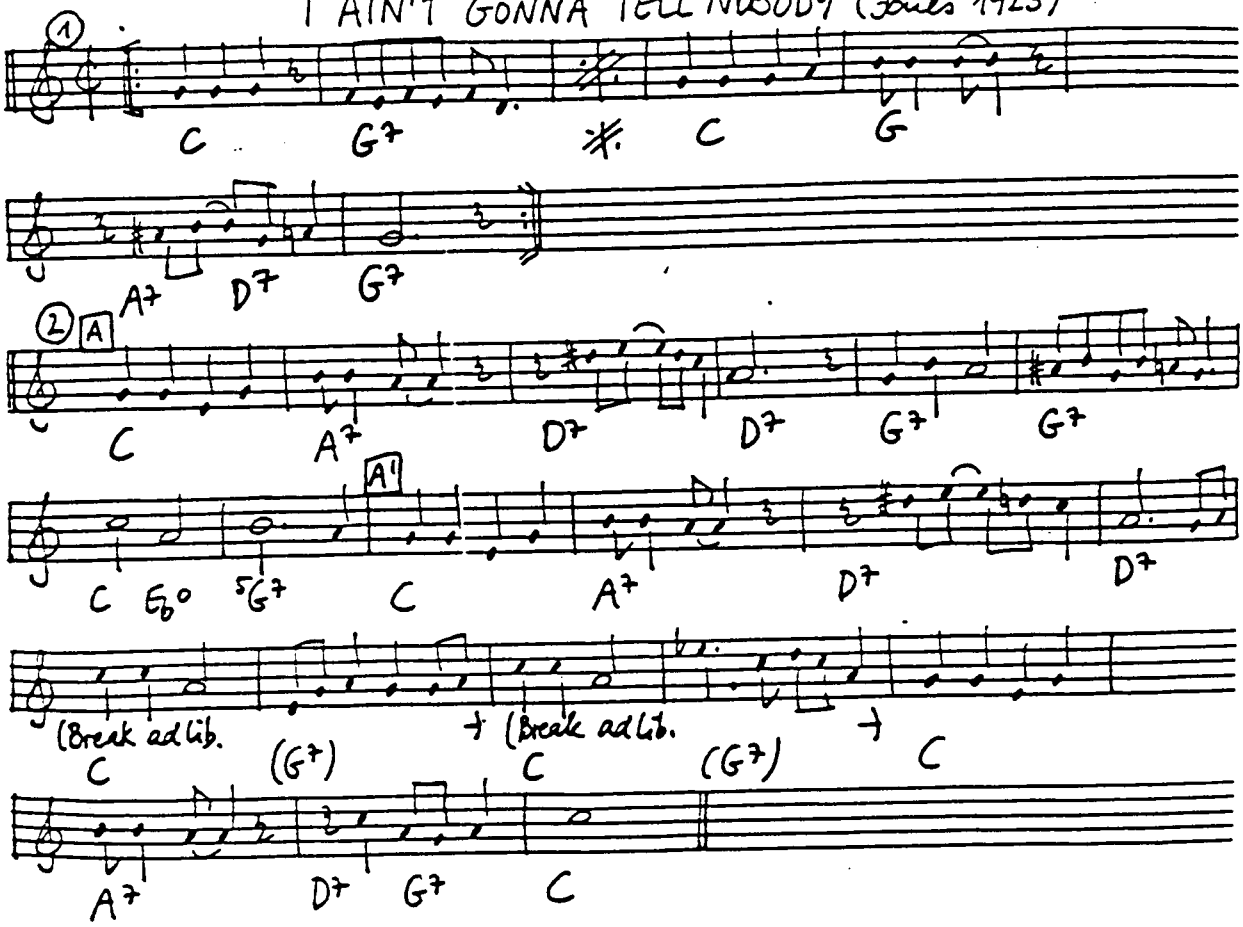
A HUNDRED YEARS FROM TODAY (Young-Washington 1933)



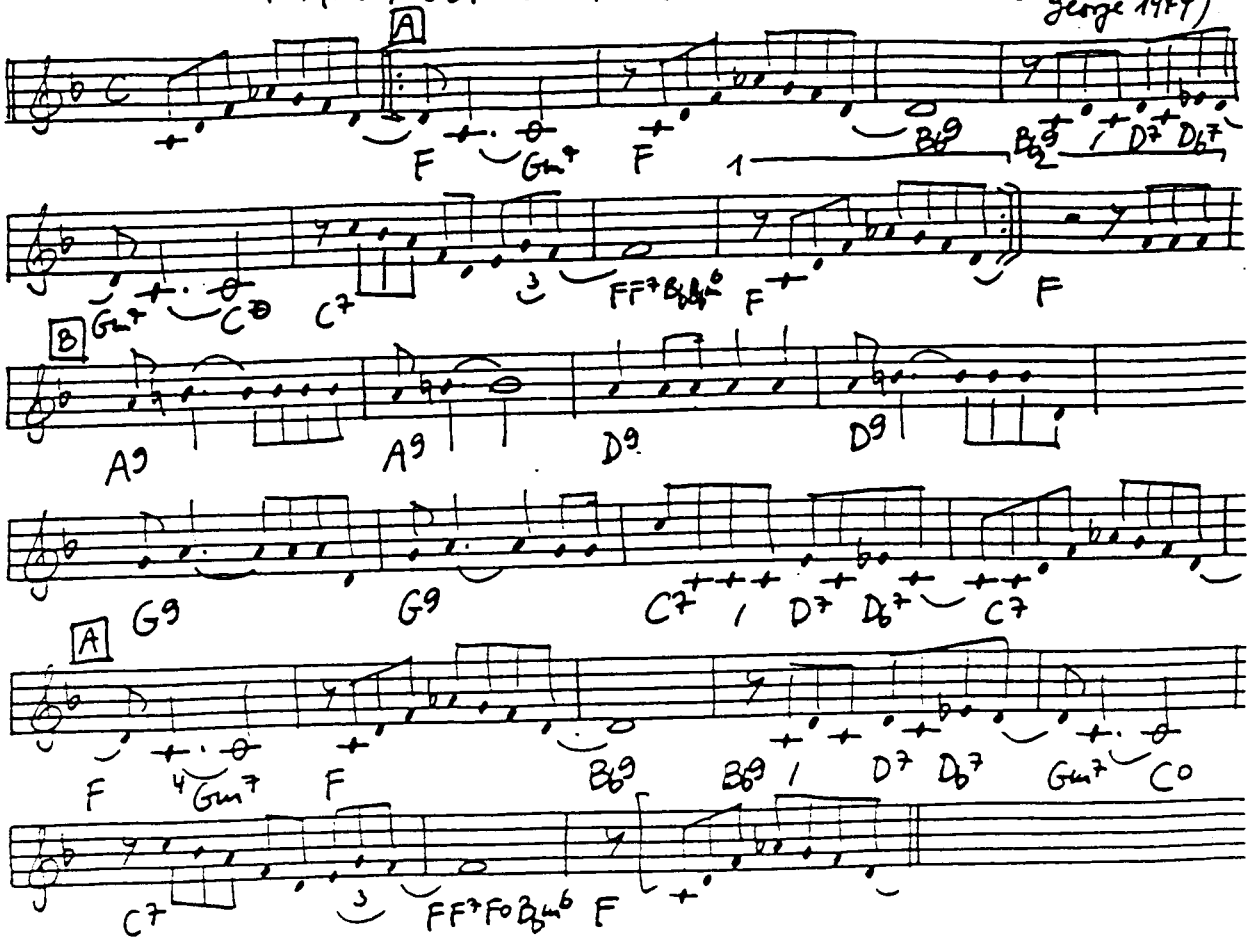
I AIN'T GONNA GIVE NOBODY NONE O' THIS JELLY ROLL (Williams-Williams 1919)



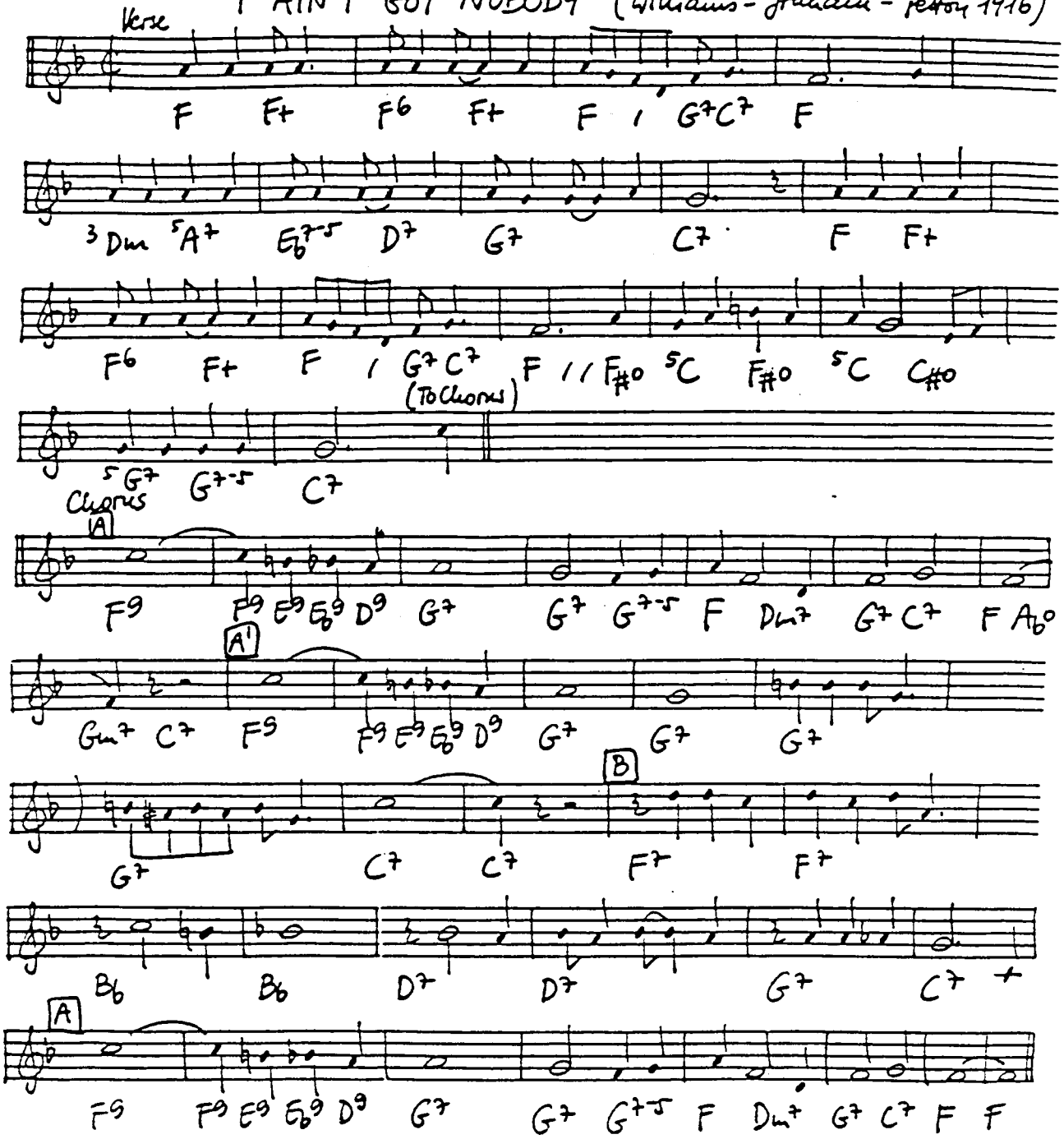
I AIN'T GONNA TELL NOBODY (Jones 1923)



I AIN'T GOT NOTHING BUT THE BLUES (Ellington-George 1934)

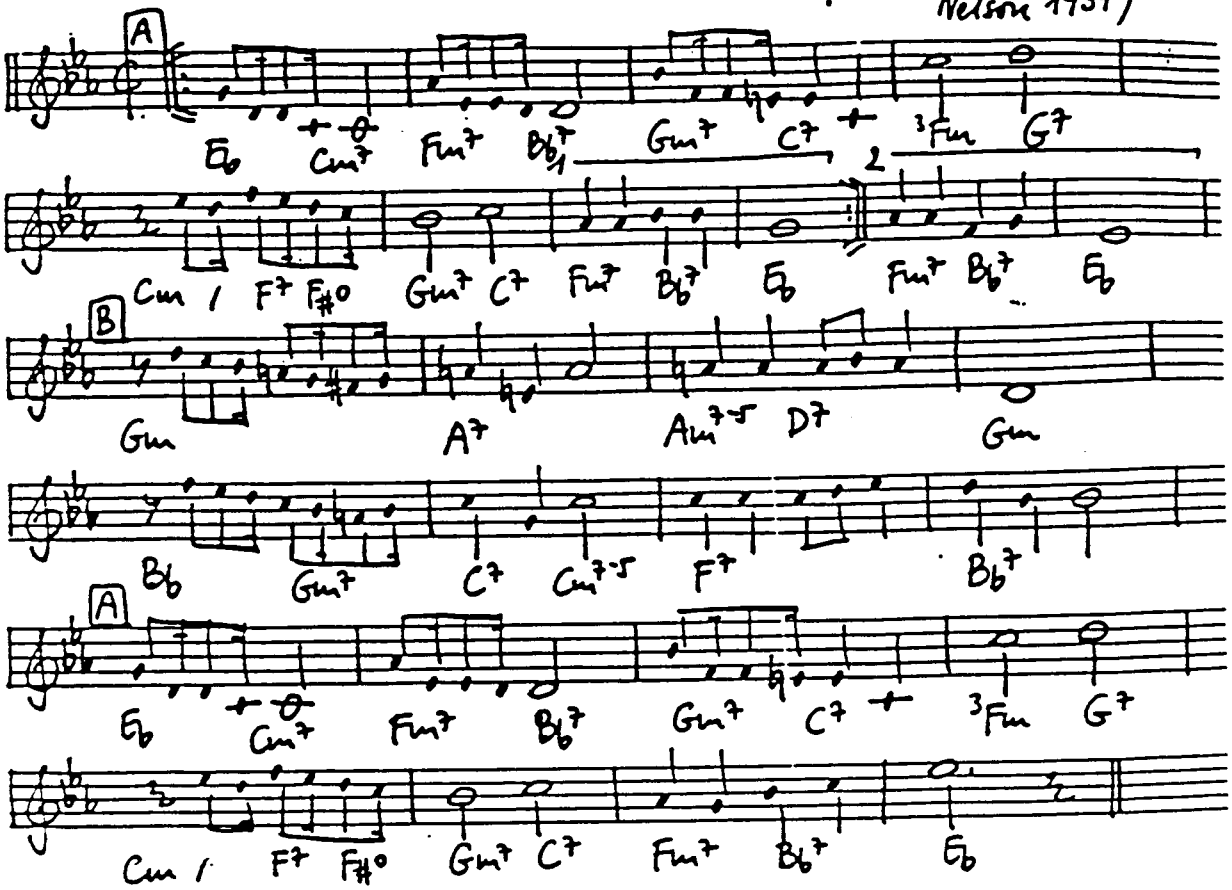


I AIN'T GOT NOBODY (Williams - Graham - Pelton 1916)

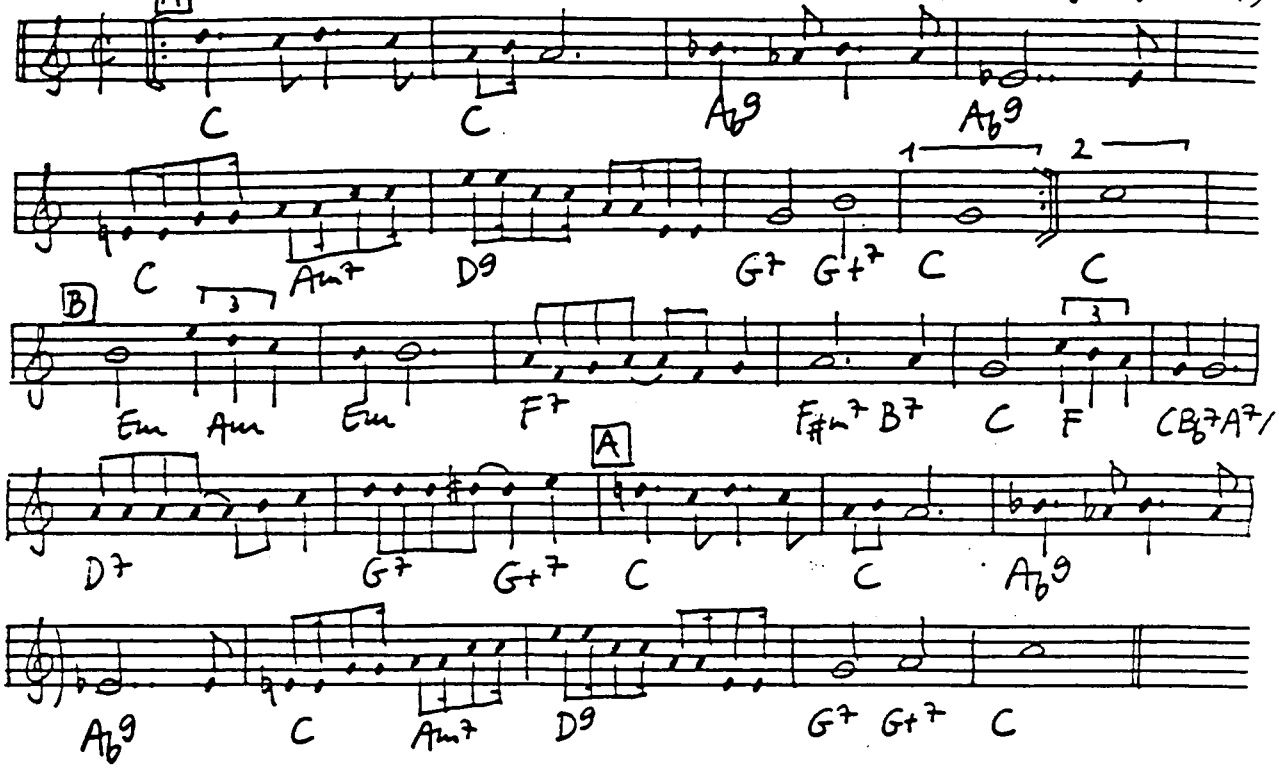


(Transcribed from Coon-Sanders 28)

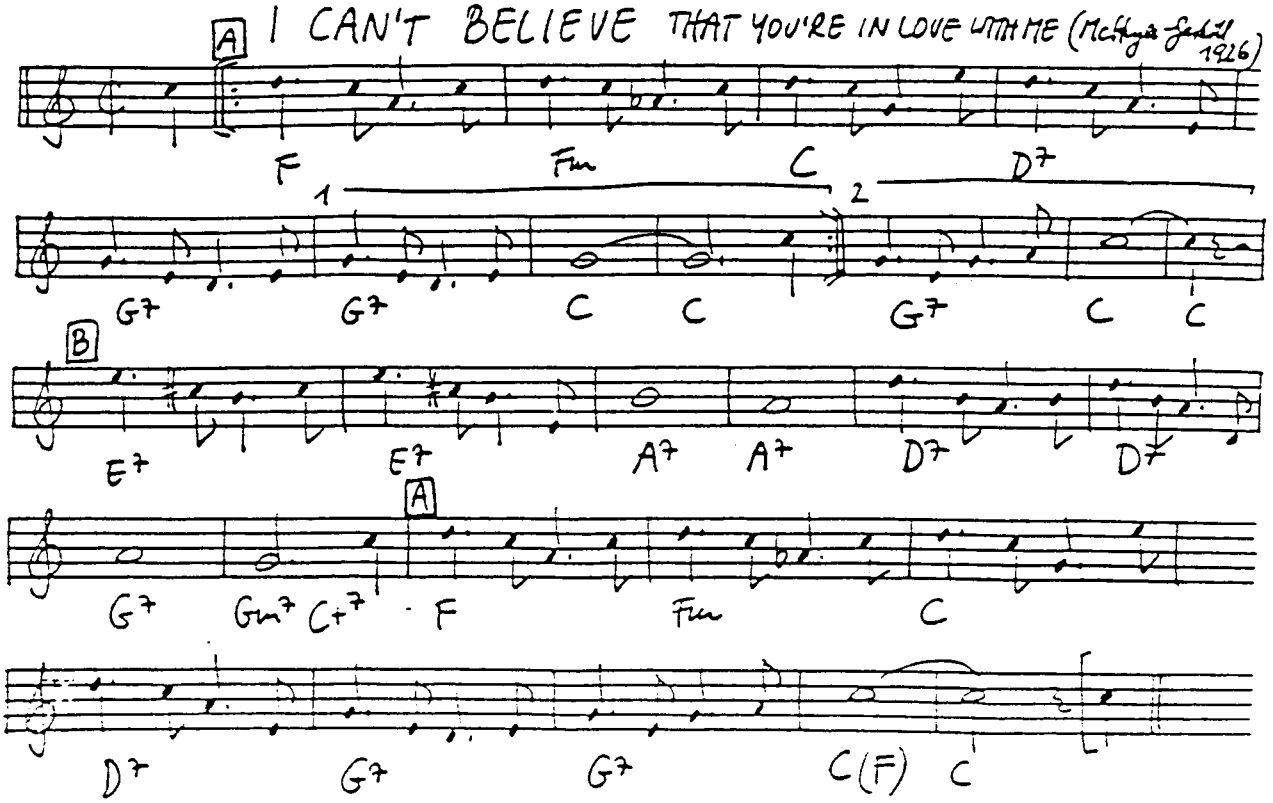
I APOLOGIZE (Hoefman-Goodhart-Nelson 1931)



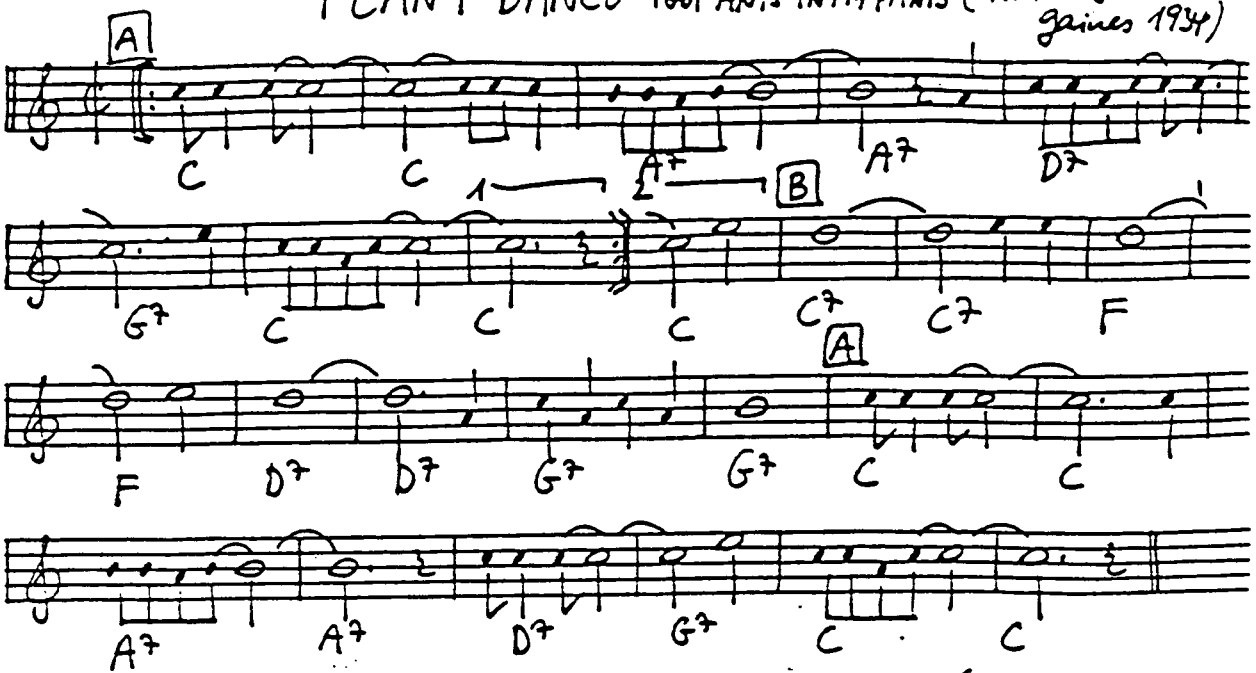
I BELIEVE IN MIRACLES (Wendling-Meyer.. 1934)



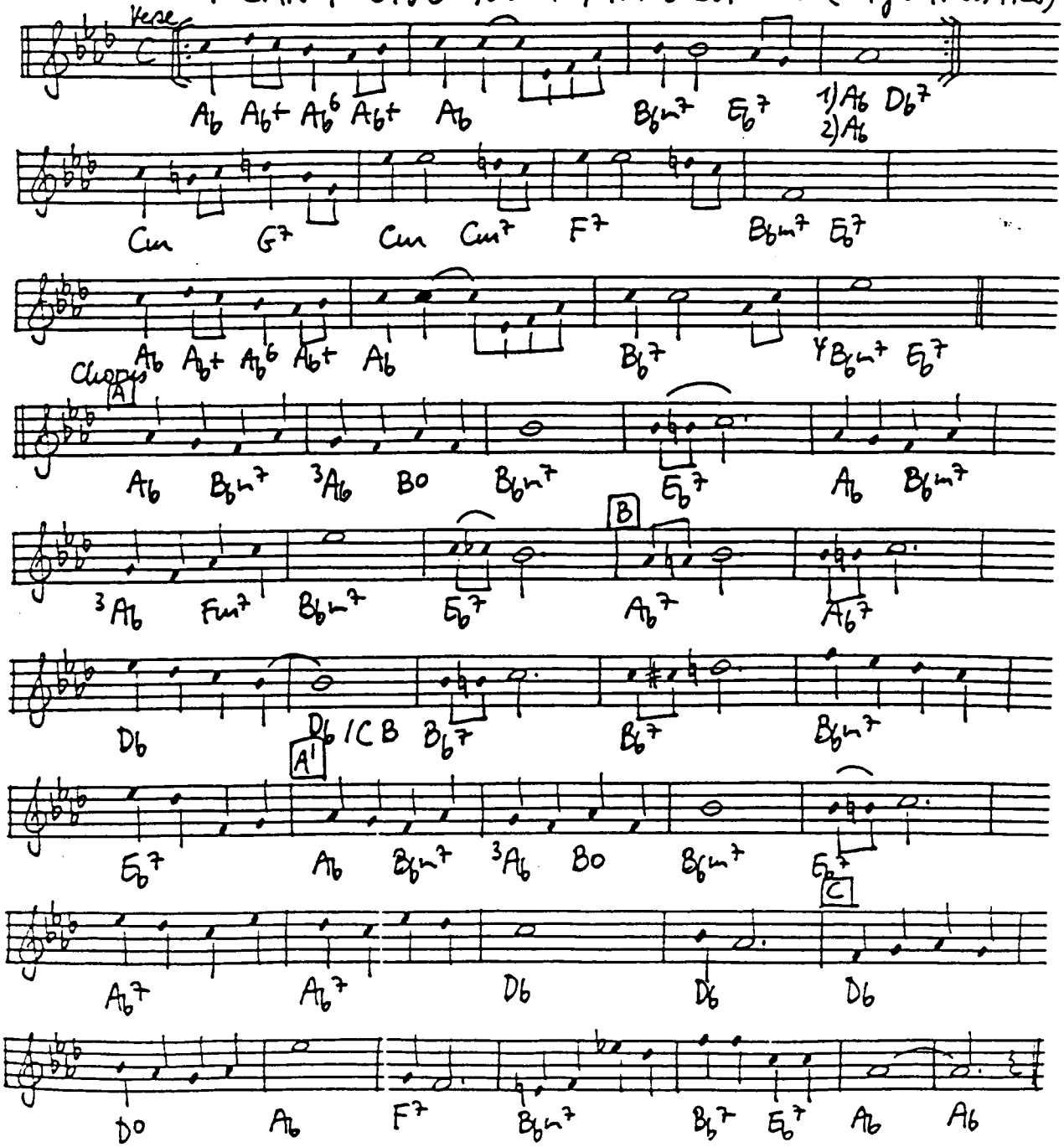
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME (McHugh-Fields 1926)

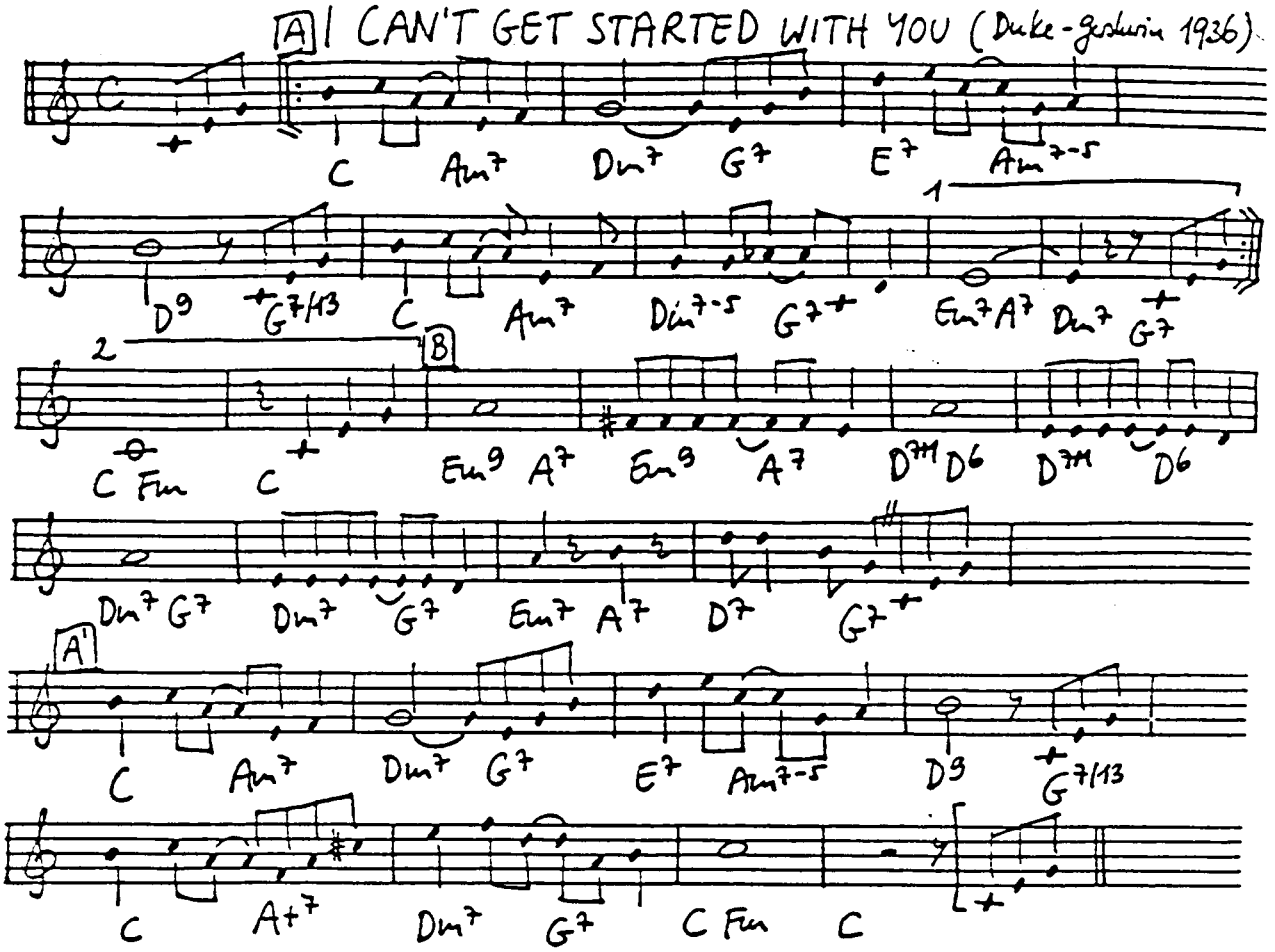


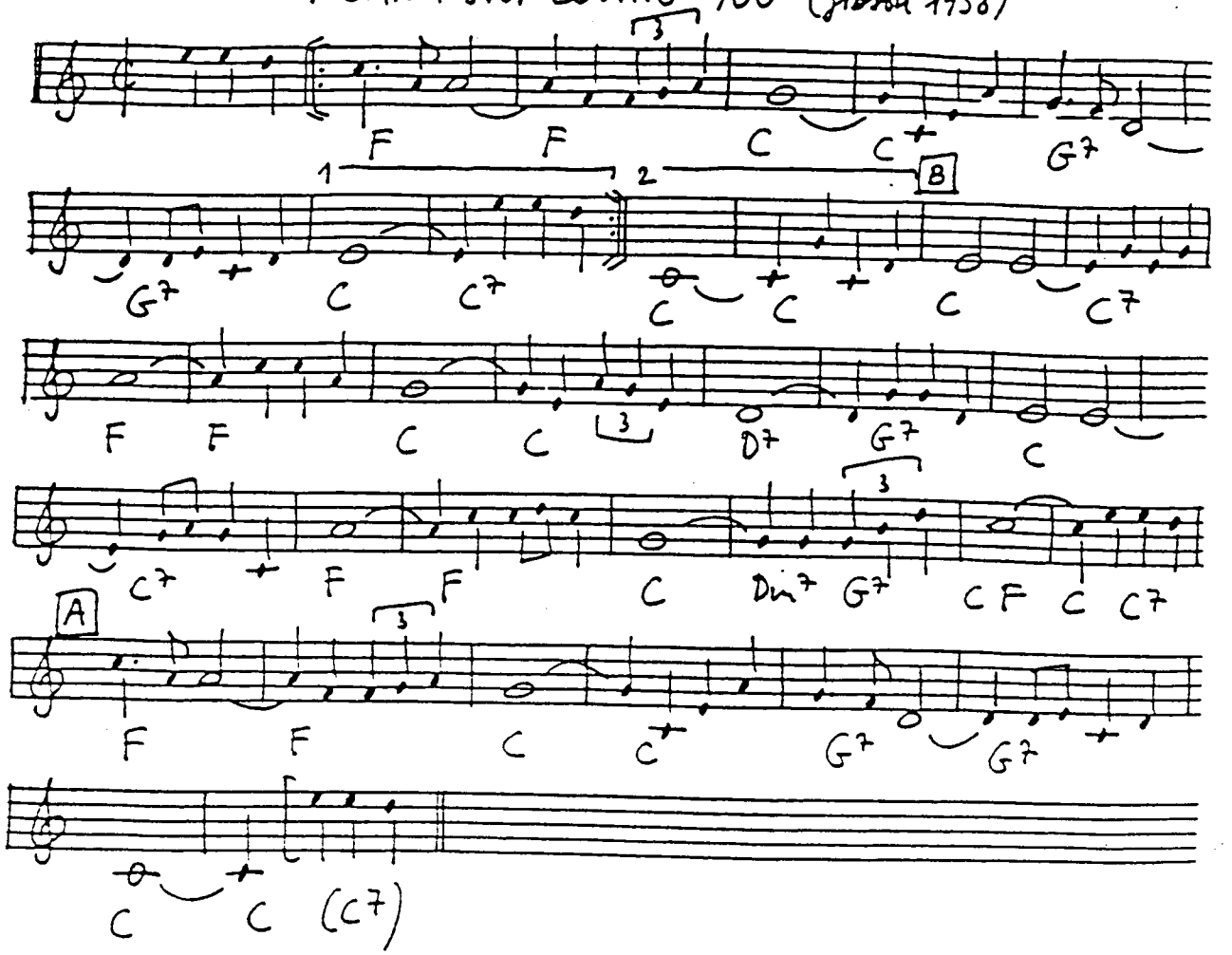
I CAN'T DANCE I GOT ANTS IN MY PANTS (Williams-Gaines 1934)



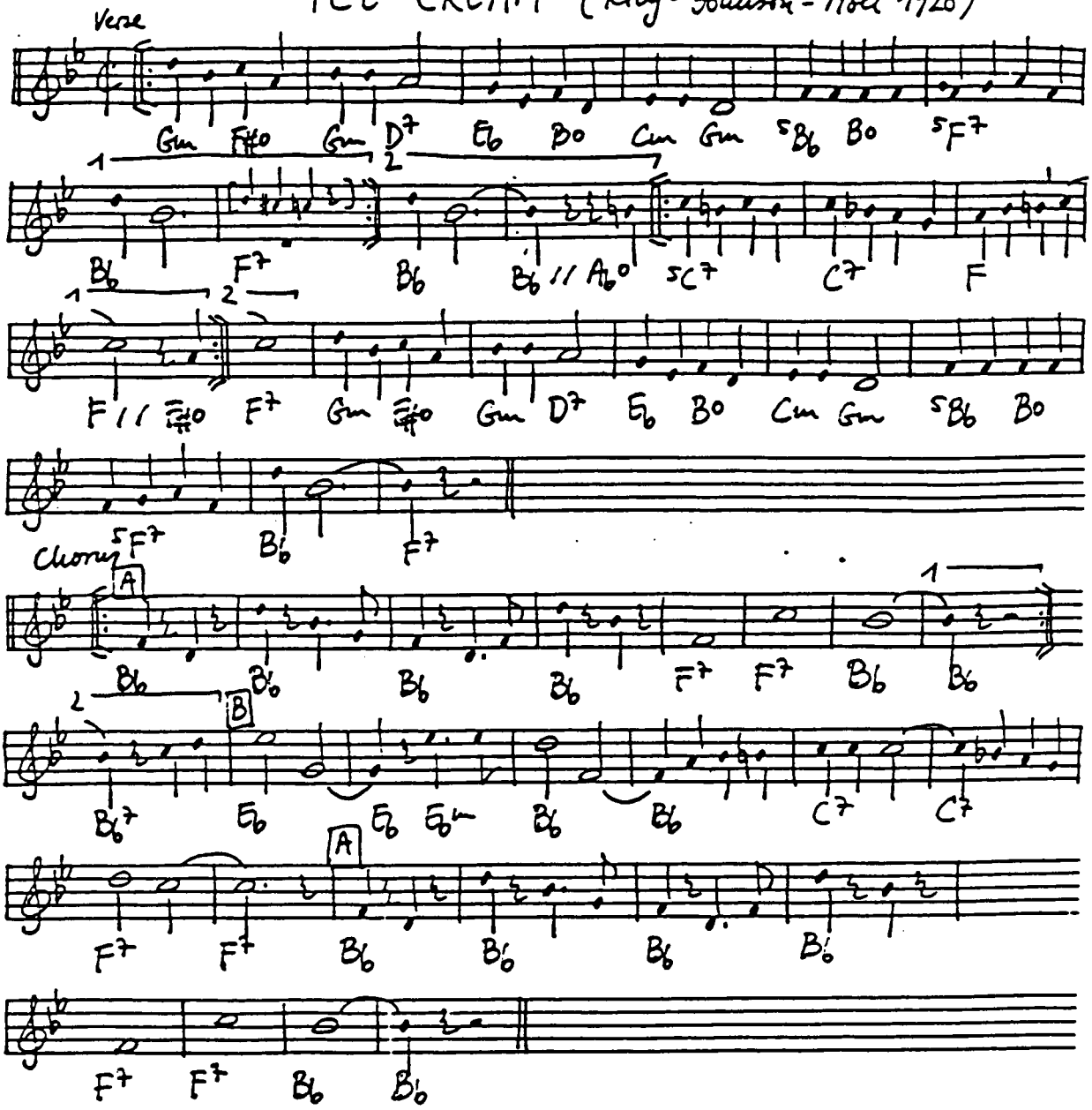
I CAN'T GIVE YOU ANYTHING BUT LOVE (McHugh-Fields 1928)



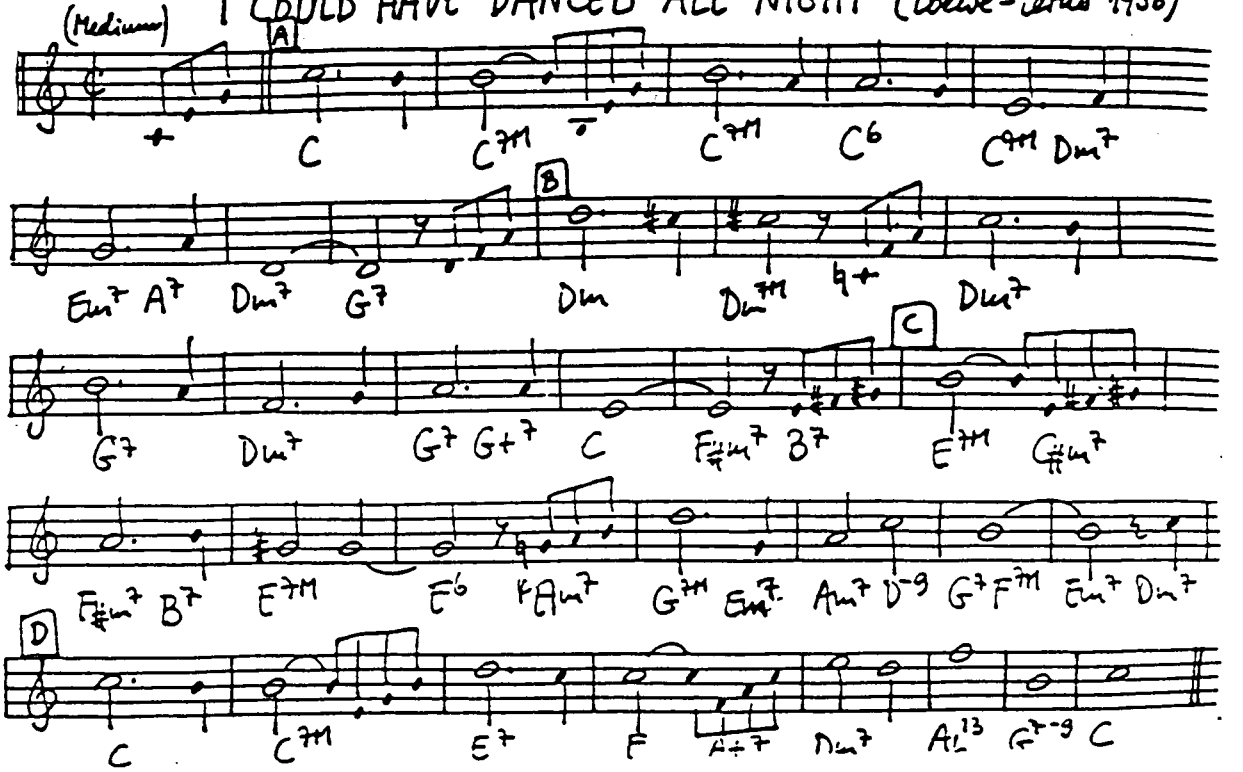

A
I CAN'T GET STARTED WITH YOU (Duke-Gershwin 1936)
C Am7 Dm7 G7 E7 Am7-5
1
D9 G7/13 C Am7 Dm7-5 G7+ Em7 A7 Dm7 G7
2
B
C Fm C Em9 A7 Em9 A7 D7M D6 D7M D6
Dm7 G7 Dm7 G7 Em7 A7 D7 G7
A'
C Am7 Dm7 G7 E7 Am7-5 D9 G7/13
C A+7 Dm7 G7 C Fm C


I CAN'T STOP LOVING YOU (Gibson 1958)
3
F F C C G7
1
2
B
G7 C C7 C C C C7
F F C C 3 D7 G7 C
3
C7 F F C Dm7 G7 C F C C7
A
3
F F C C+ G7 G7
C C (C7)

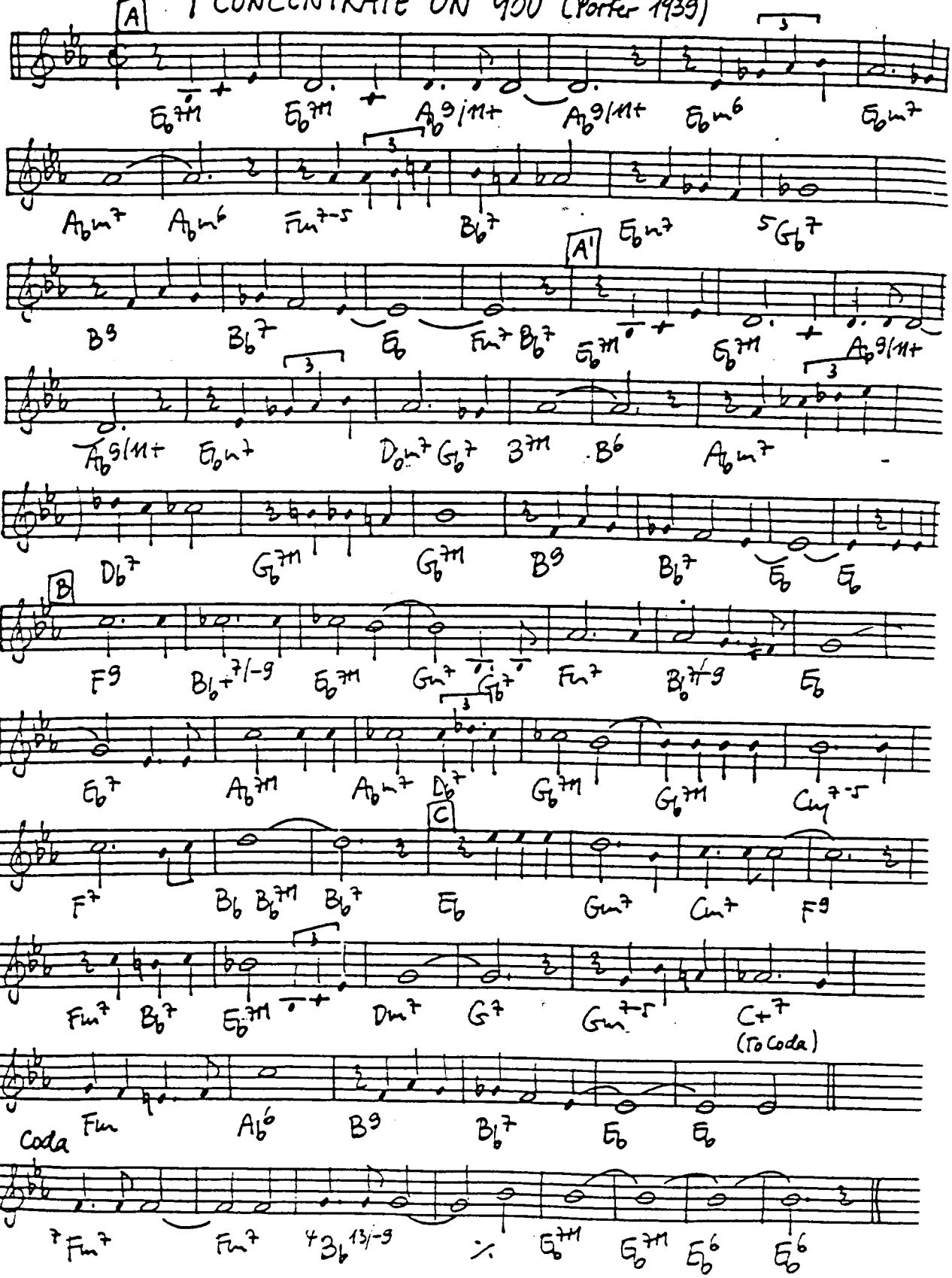
ICE CREAM (King-Johnson-Moll 1928)



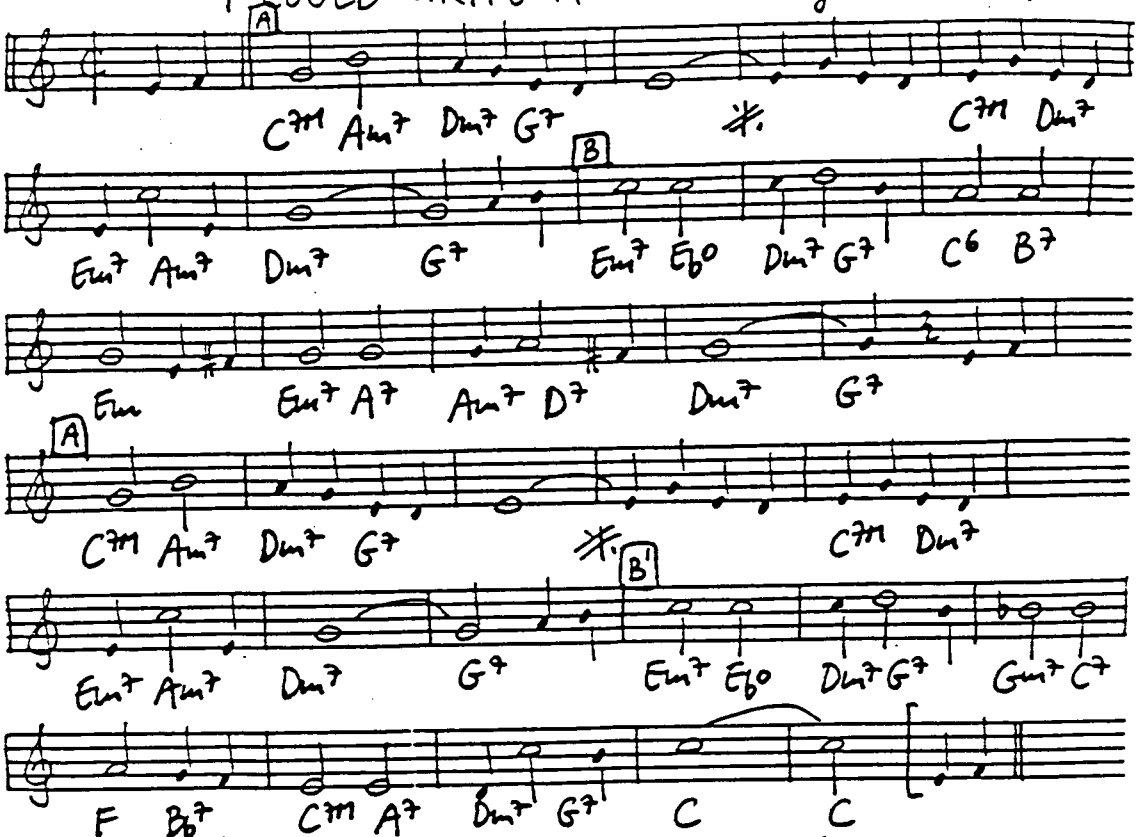
I COULD HAVE DANCED ALL NIGHT (Loewe-Lerner 1956)



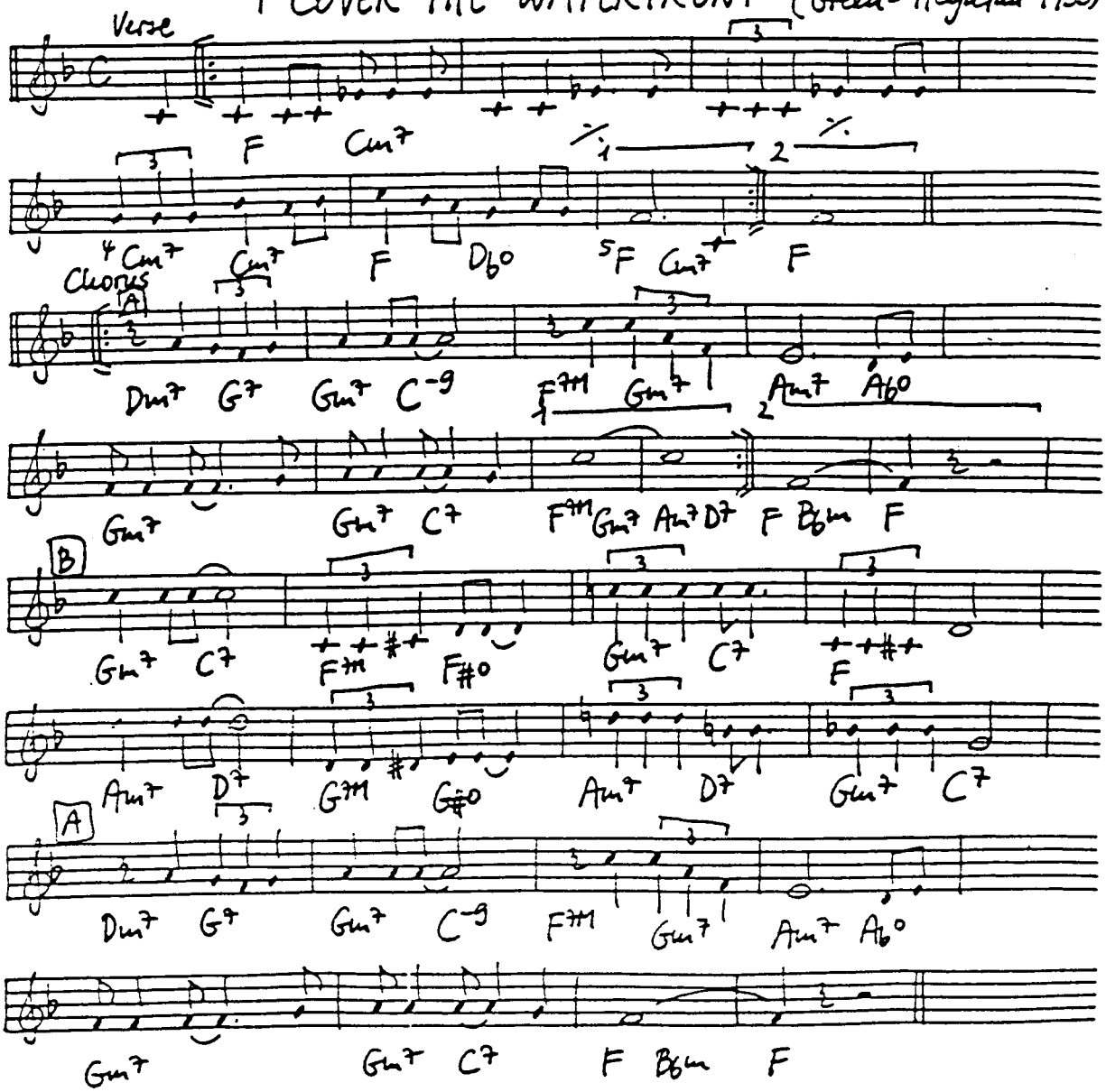
I CONCENTRATE ON YOU (Porter 1939)



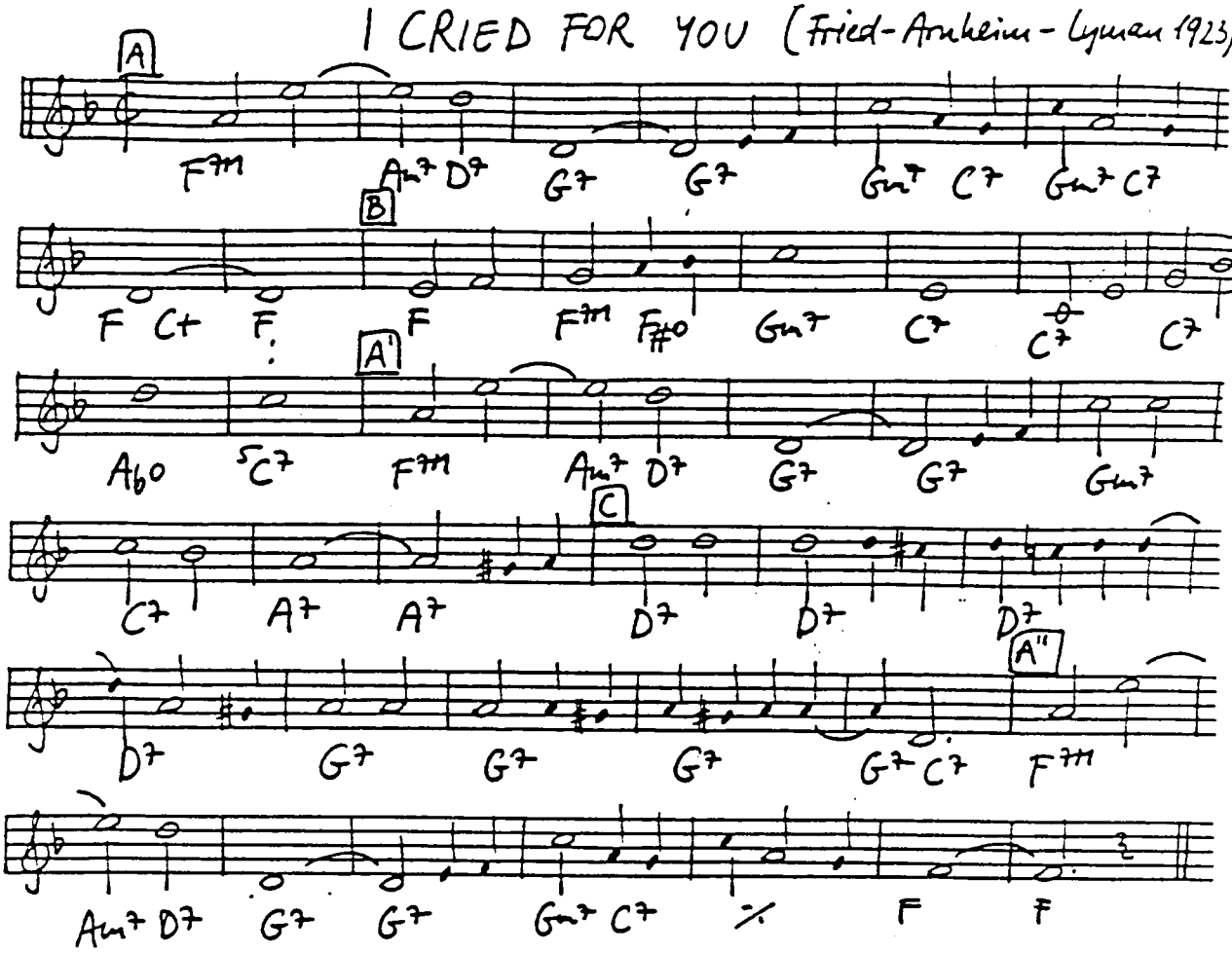
I COULD WRITE A BOOK (Rodgers - Hart 1940)



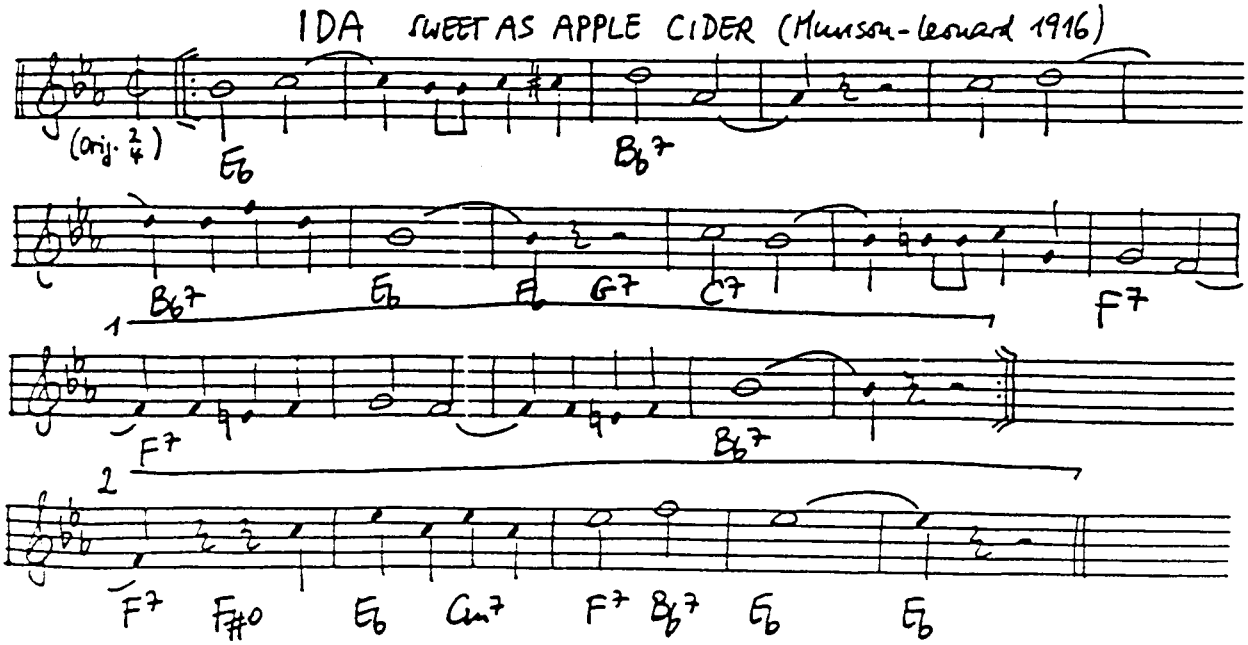
I COVER THE WATERFRONT (Green - Heyman 1933)

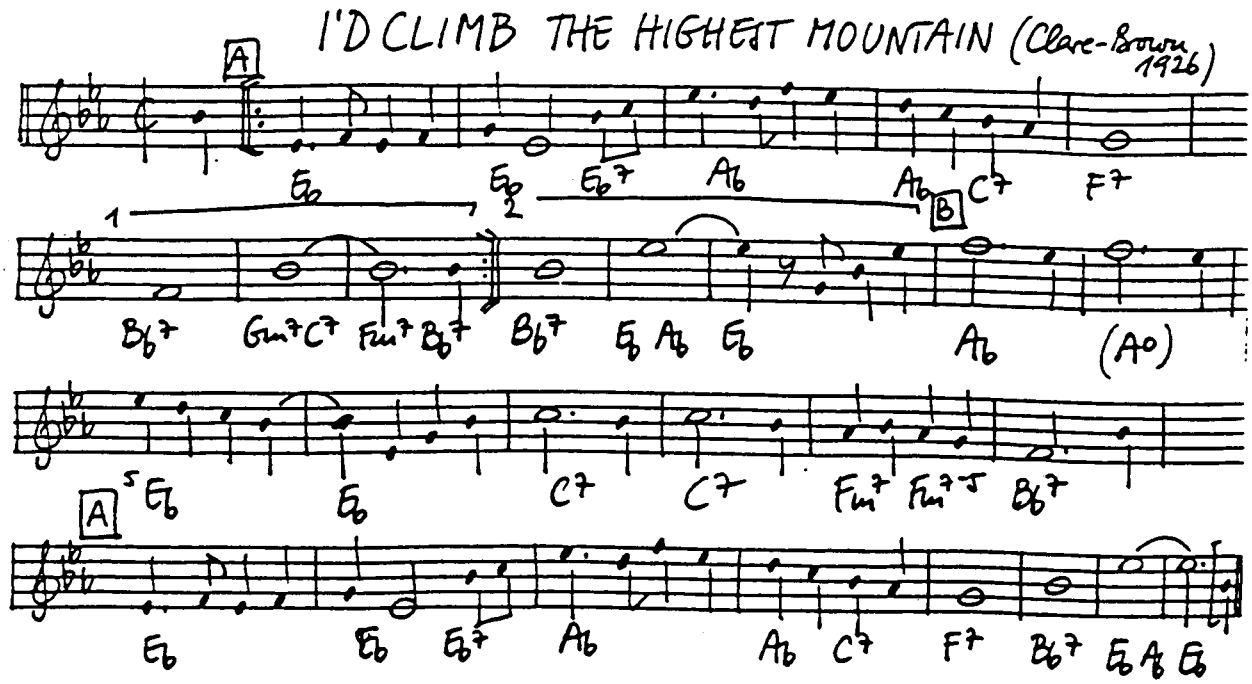


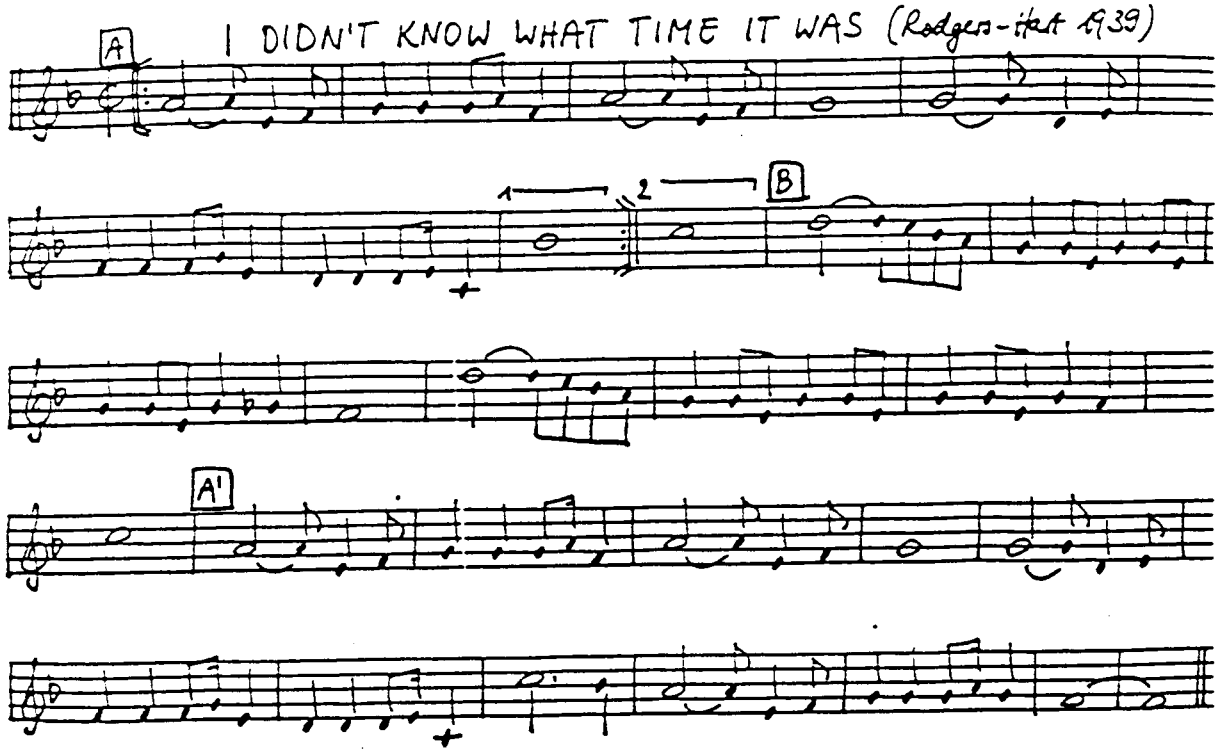
I CRIED FOR YOU (Fried-Arnheim-Lyman 1923)

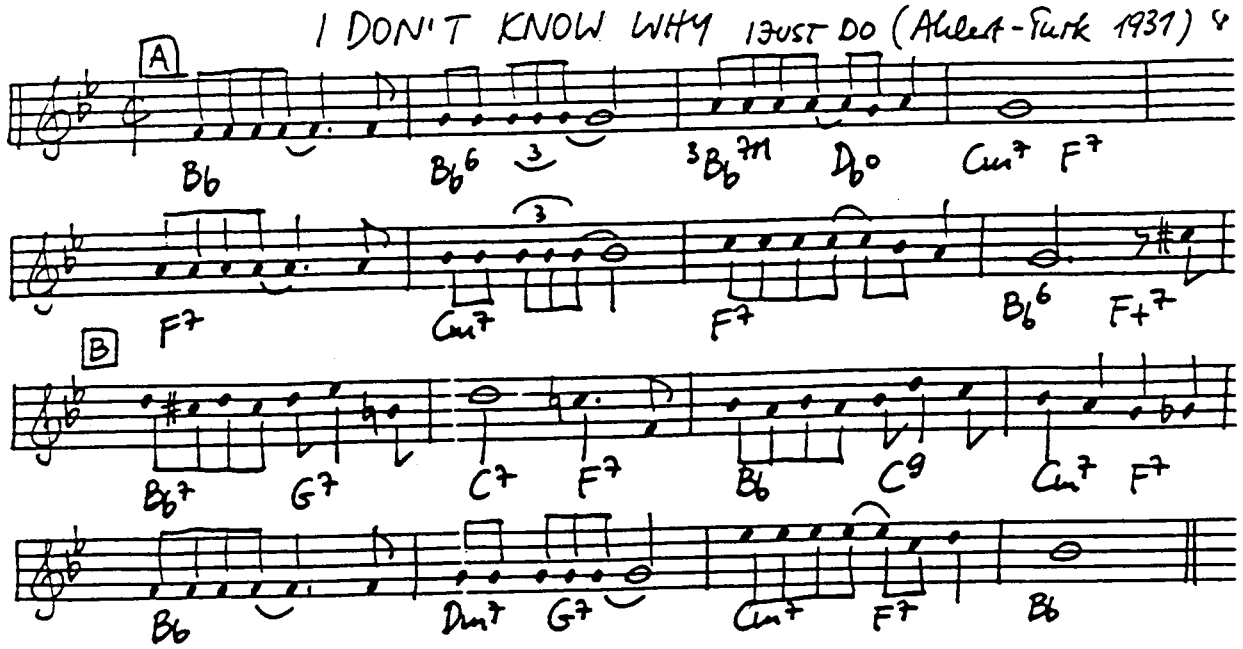


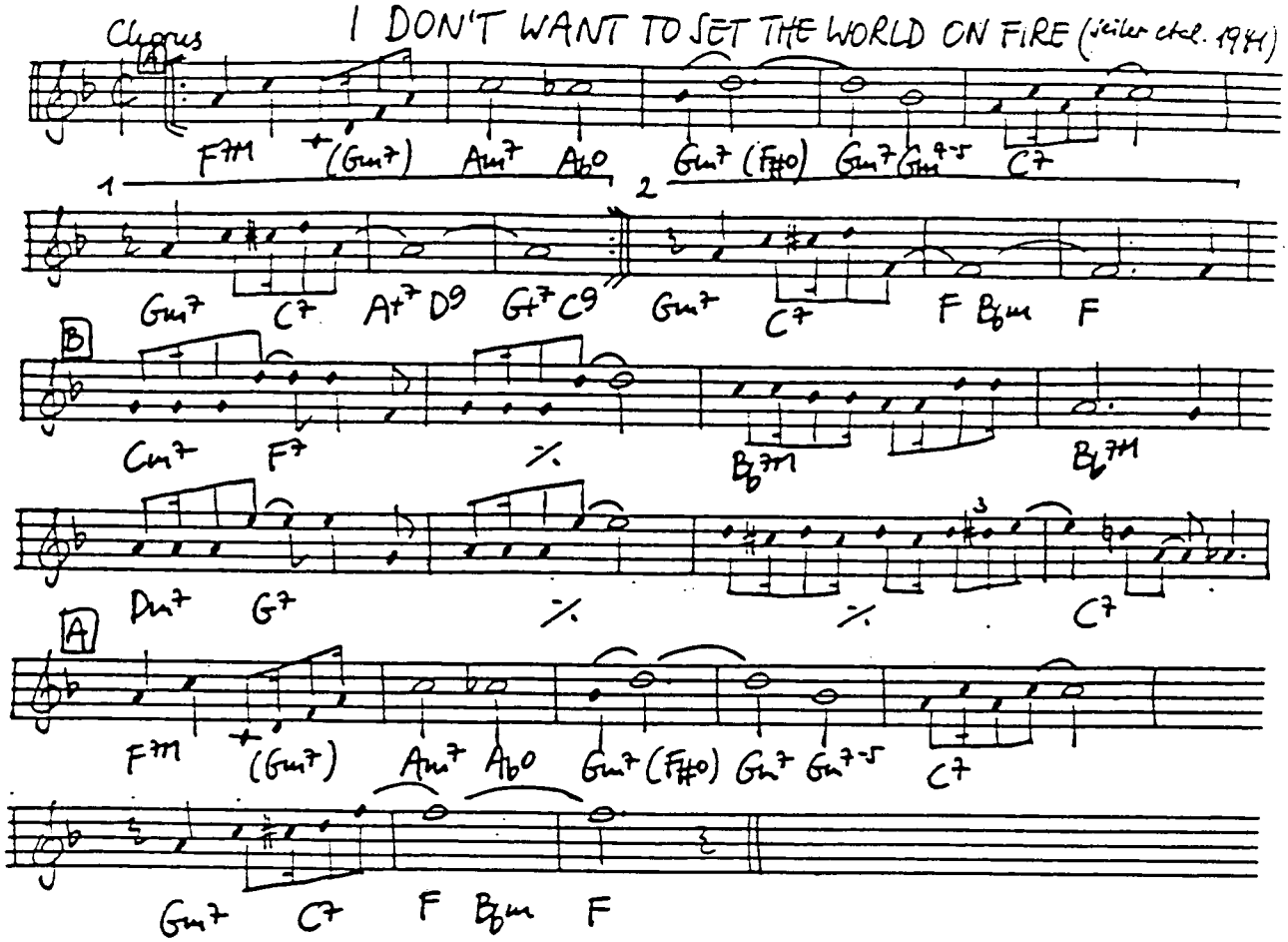
IDA SWEET AS APPLE CIDER (Munson-Leonard 1916)

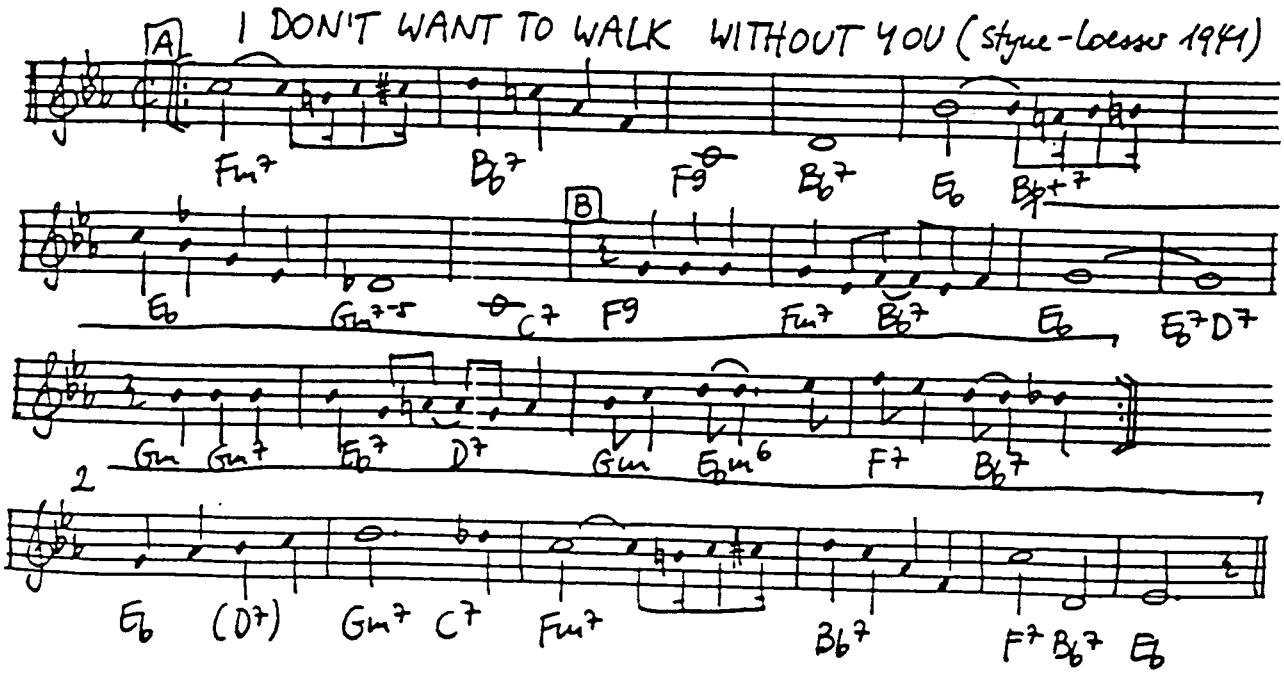



I'D CLIMB THE HIGHEST MOUNTAIN (Clare-Brown 1926)
A
Eb
Eb
Eb7
Ab
Ab
B
C7
F7
1
2
Bb7
Gm7 C7
Fm7 Bb7
Bb7
Eb Ab Eb
Ab
(Ao)
A
5
Eb
Eb
C7
C7
Fm7
Fm7
Bb7
Eb
Eb
Eb7
Ab
Ab
C7
F7
Bb7
Eb Ab Eb


I DIDN'T KNOW WHAT TIME IT WAS (Rodgers-Hart 1939)
A
1
2
B
A'


I DON'T KNOW WHY JUST DO (Ahlert-Turk 1931)
A
B♭
B♭6
3
3B♭m7
D♭o
Cm7
F7
B
F7
Cm7
F7
B♭6
F+7
B♭7
G7
C7
F7
B♭
C9
Cm7
F7
B♭
Dm7
G7
Cm7
F7
B♭





Chorus

I DON'T WANT TO SET THE WORLD ON FIRE (Seiler et al. 1941)

A

F7M (Gm7) Am7 Ab0 Gm7 (F#0) Gm7 Gm7-5 C7

1 2

Gm7 C7 A+7 D9 G+7 C9 Gm7 C7 F Bbm F

B

Cm7 F7 % Bb7M Bb7M

Dm7 G7 % % C7

A

F7M (Gm7) Am7 Ab0 Gm7 (F#0) Gm7 Gm7-5 C7

Gm7 C7 F Bbm F

I DON'T WANT TO WALK WITHOUT YOU (Styne-Loesser 1941)

A

Fm7 Bb7 F9 Bb7 Eb Bb+7

B

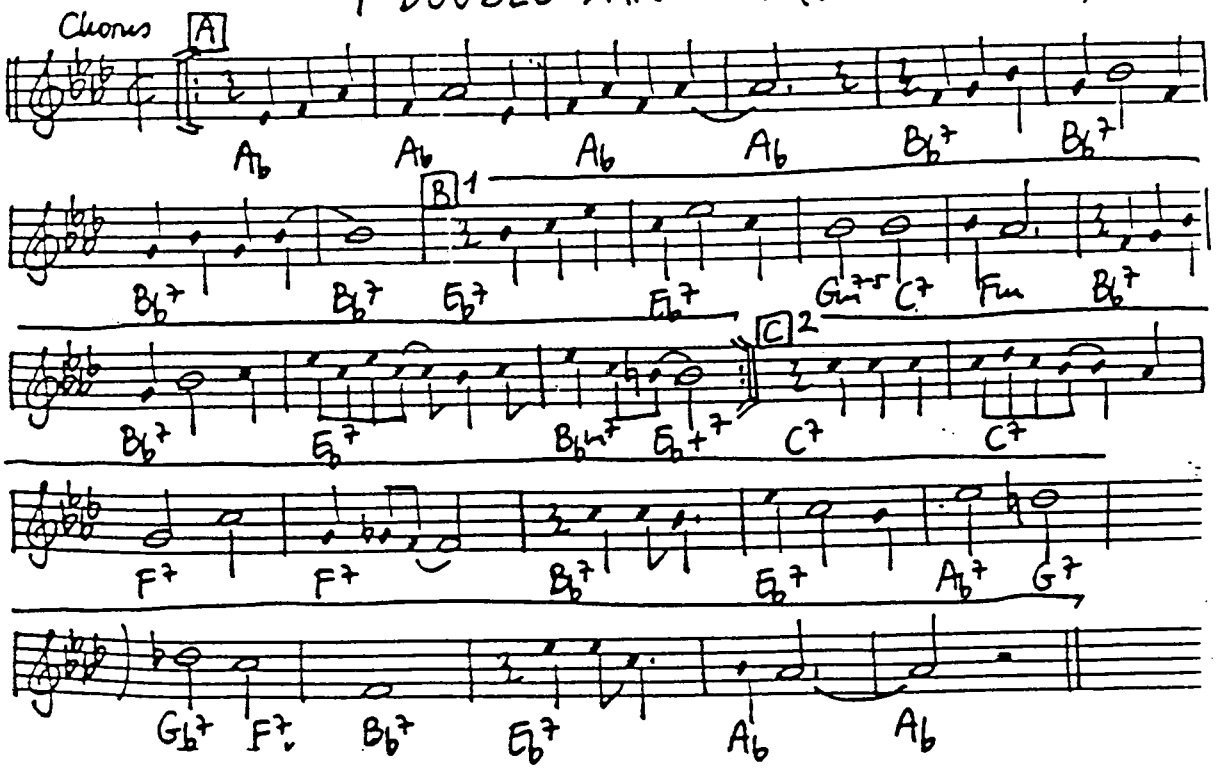
Eb Gm7-5 C7 F9 Fm7 Bb7 Eb Eb7 D7

Gm Gm7 Eb7 D7 Gm Ebm6 F7 Bb7

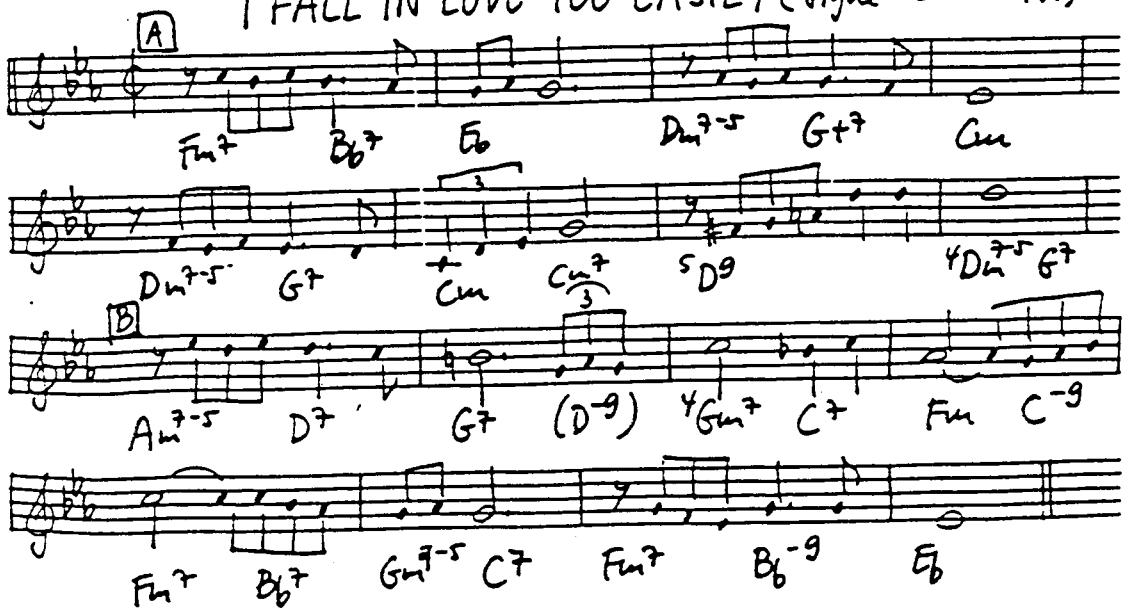
2

Eb (D7) Gm7 C7 Fm7 Bb7 F7 Bb7 Eb

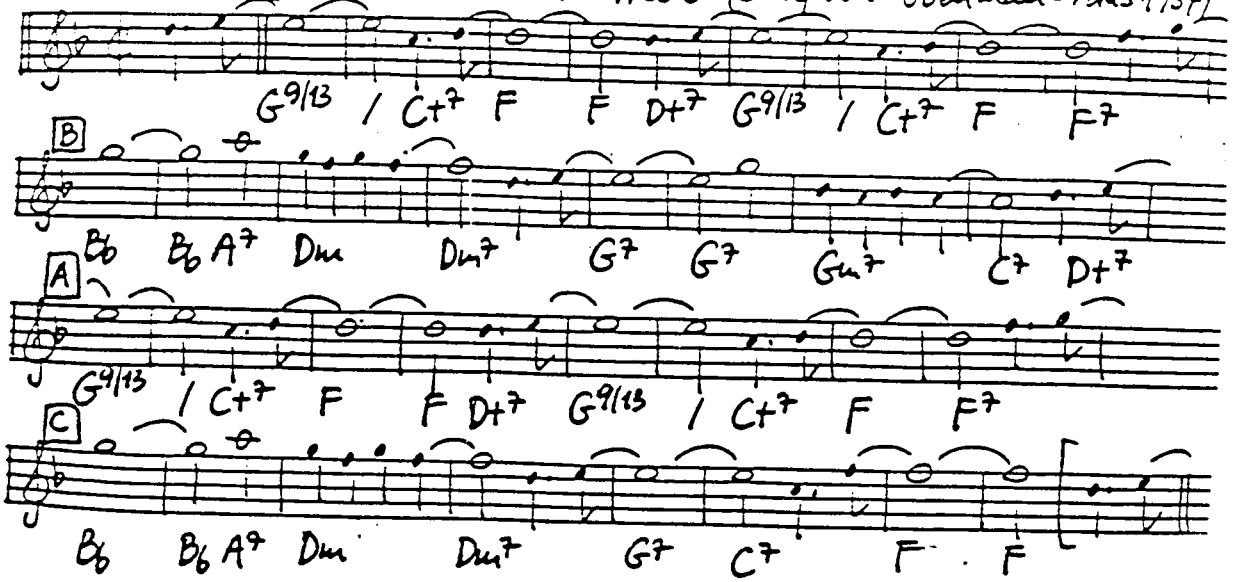
I DOUBLE DARE YOU (Shand-Eaton 1937)



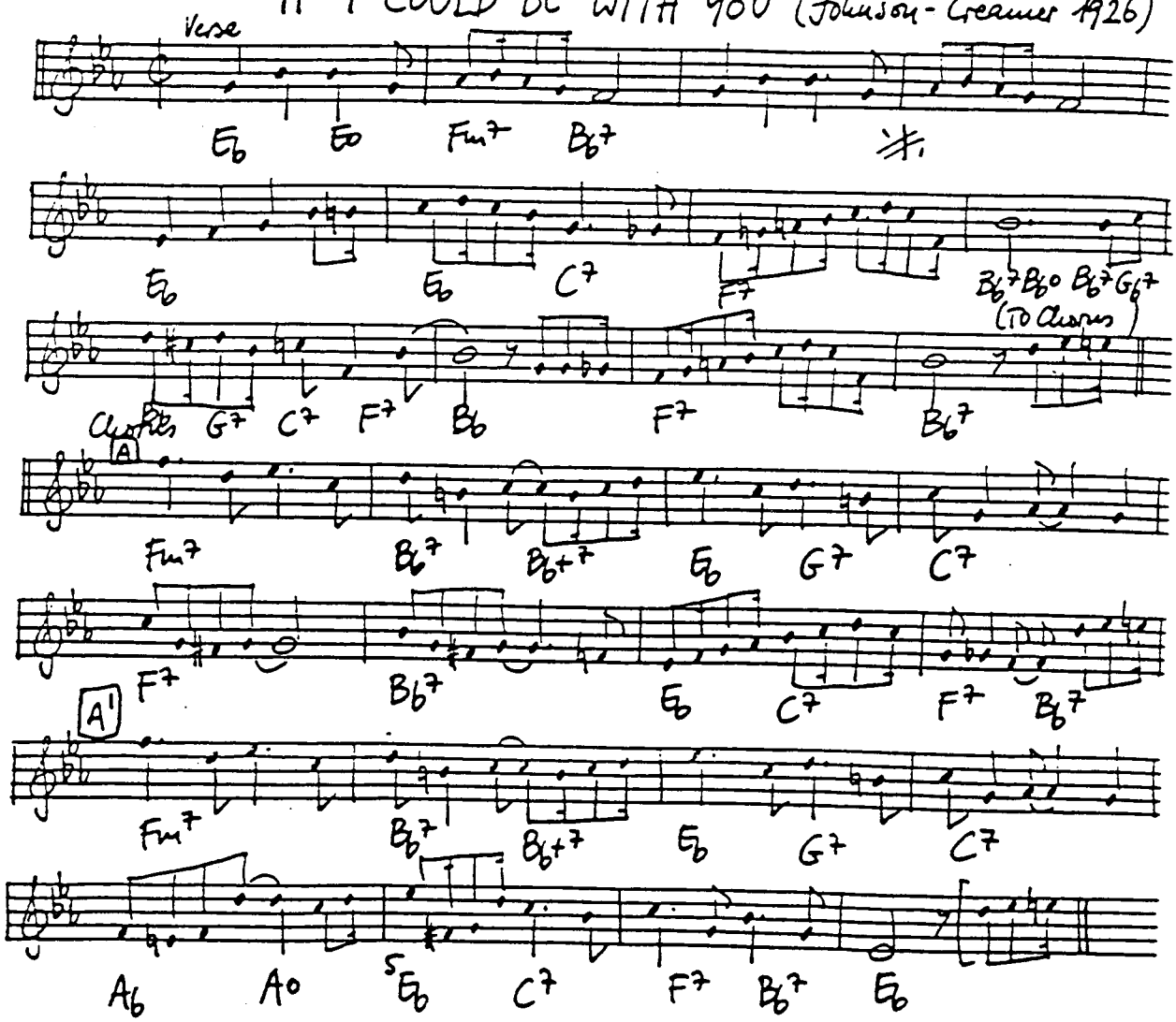
I FALL IN LOVE TOO EASILY (Styne-Cahn 1944)



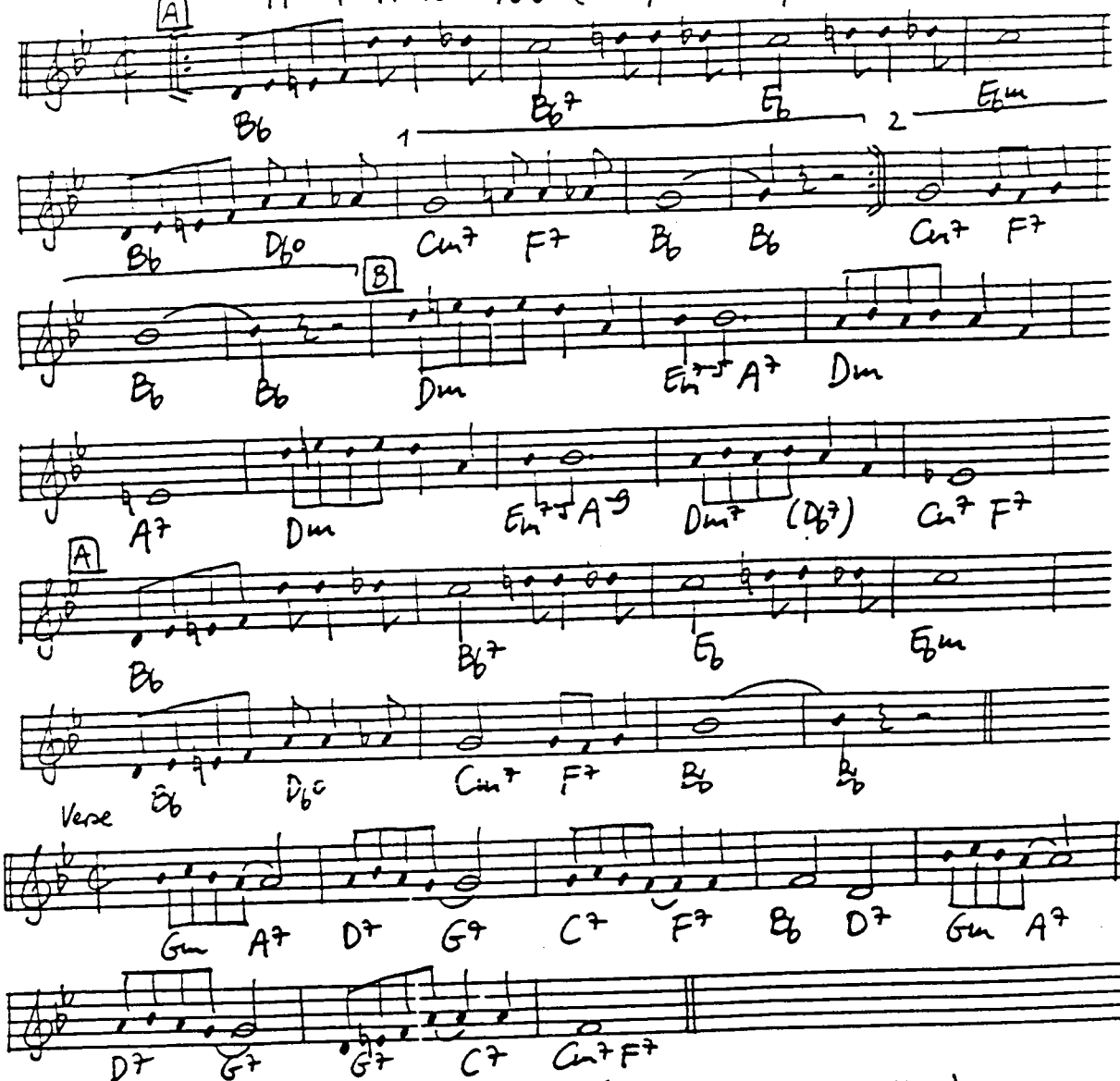
IF DREAMS COME TRUE (Sampson - Goodman - Mills 1934)



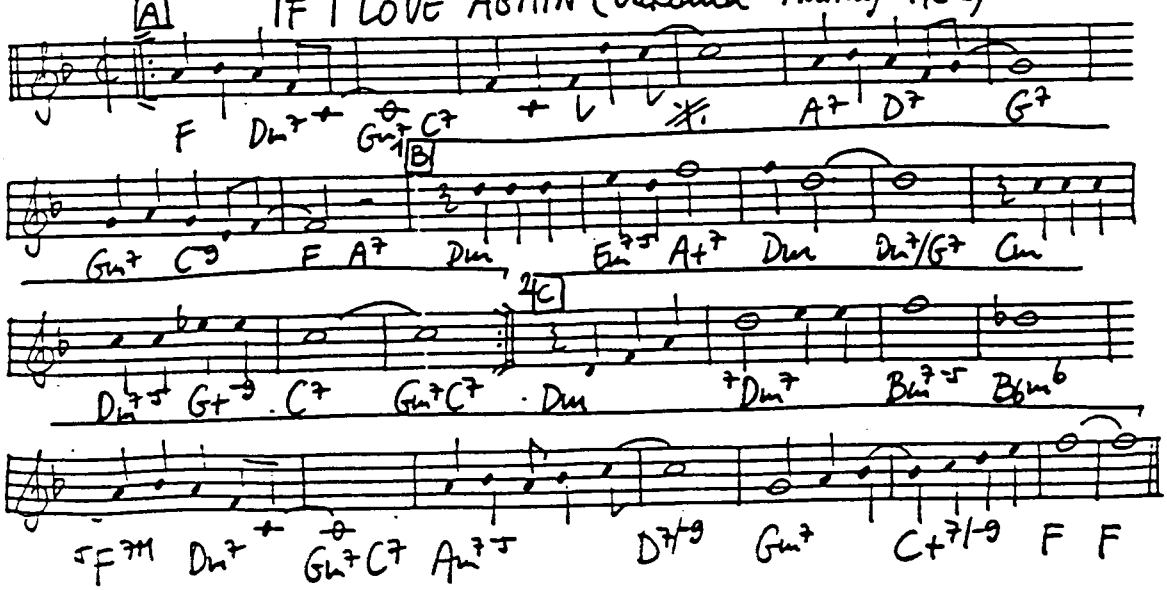
IF I COULD BE WITH YOU (Johnson - Creamer 1926)

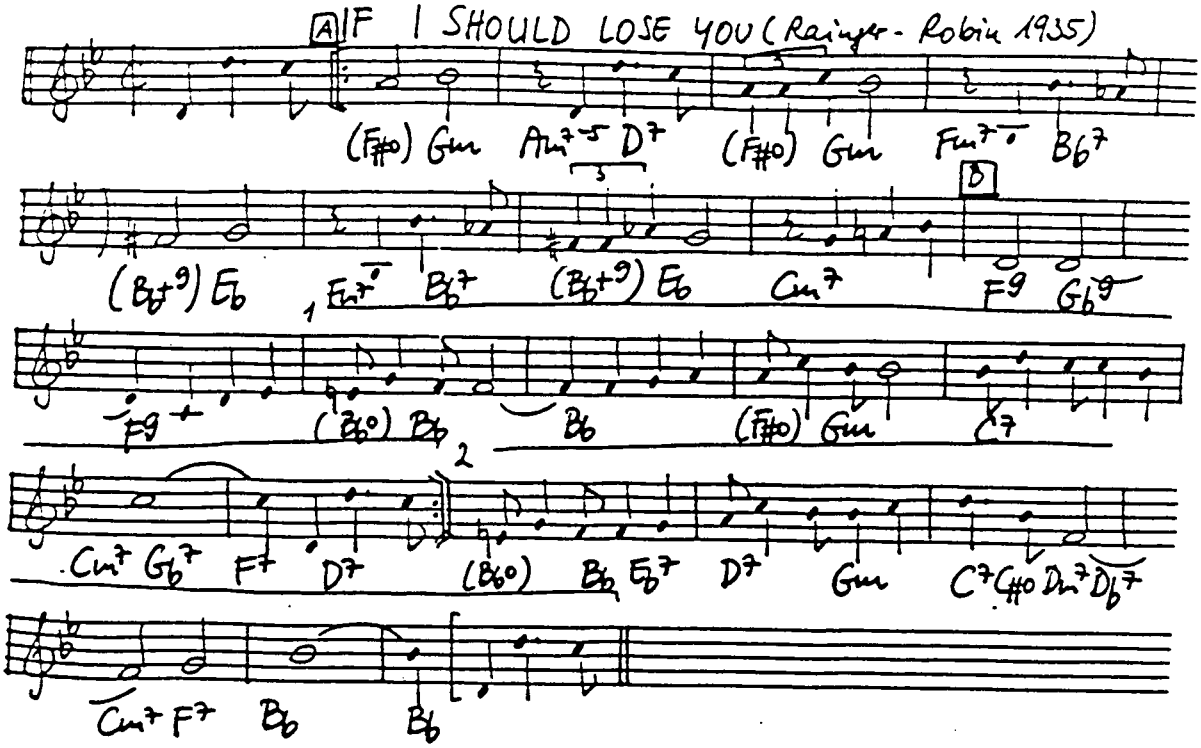


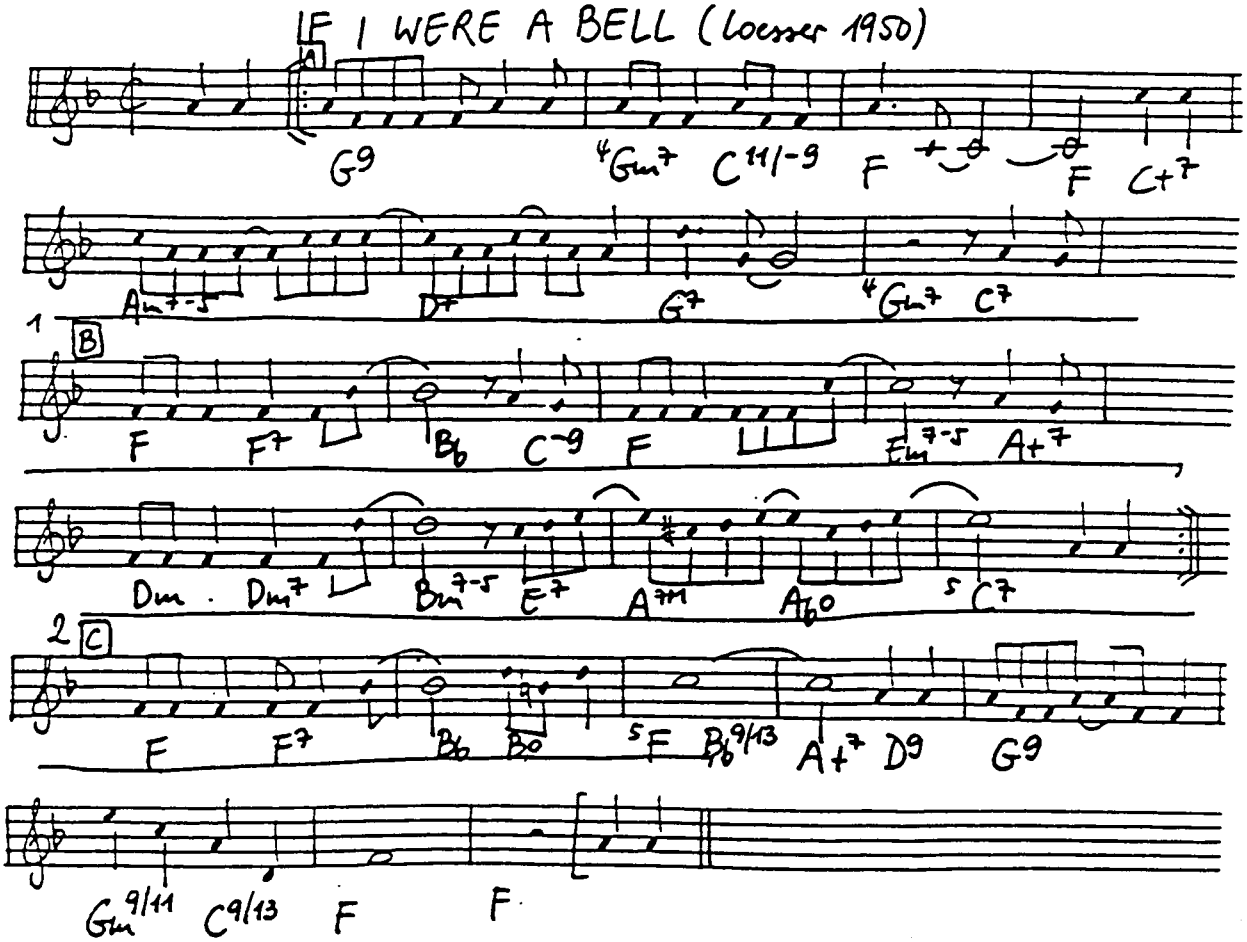
IF I HAD YOU (Shapiro - Campbell - Connelly 1928)



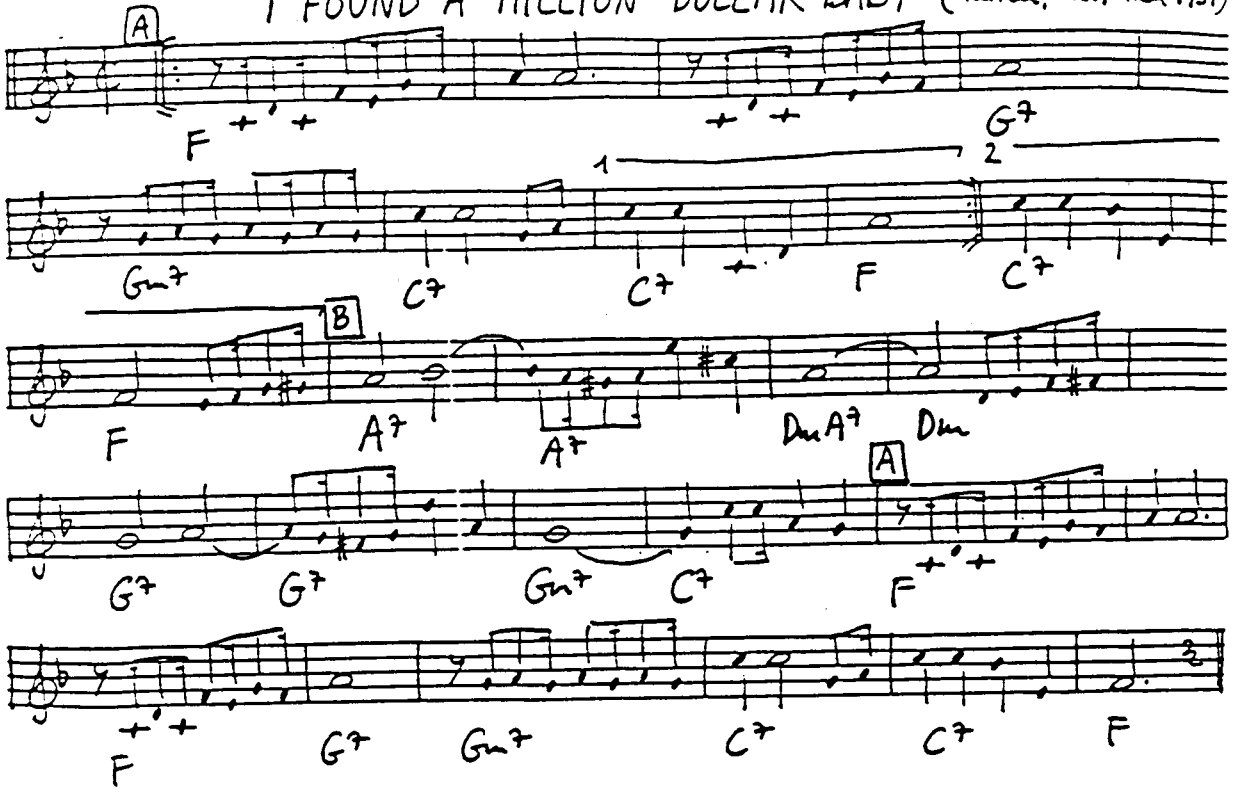
IF I LOVE AGAIN (Oakland - Murray 1932)



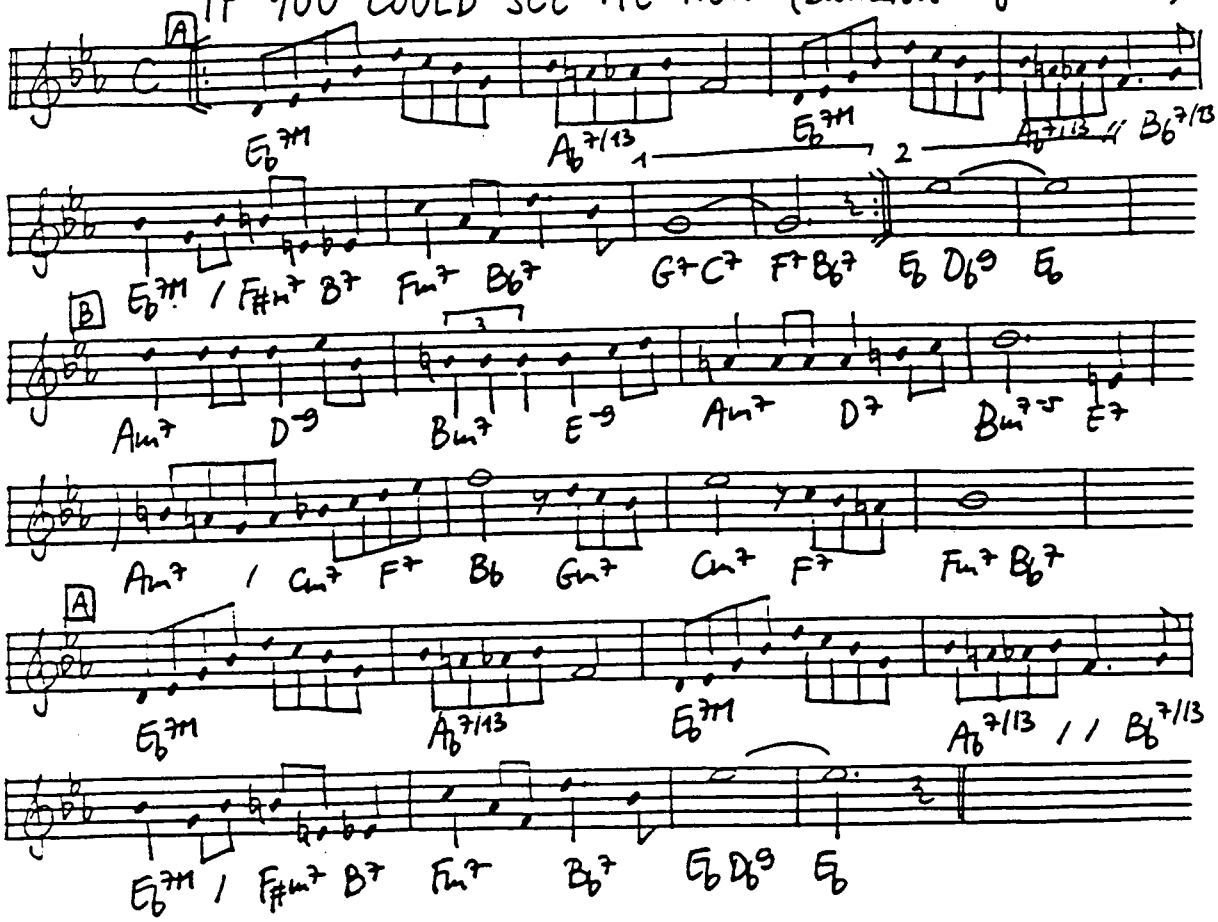

IF I SHOULD LOSE YOU (Rainger - Robin 1935)
A
B
1
2

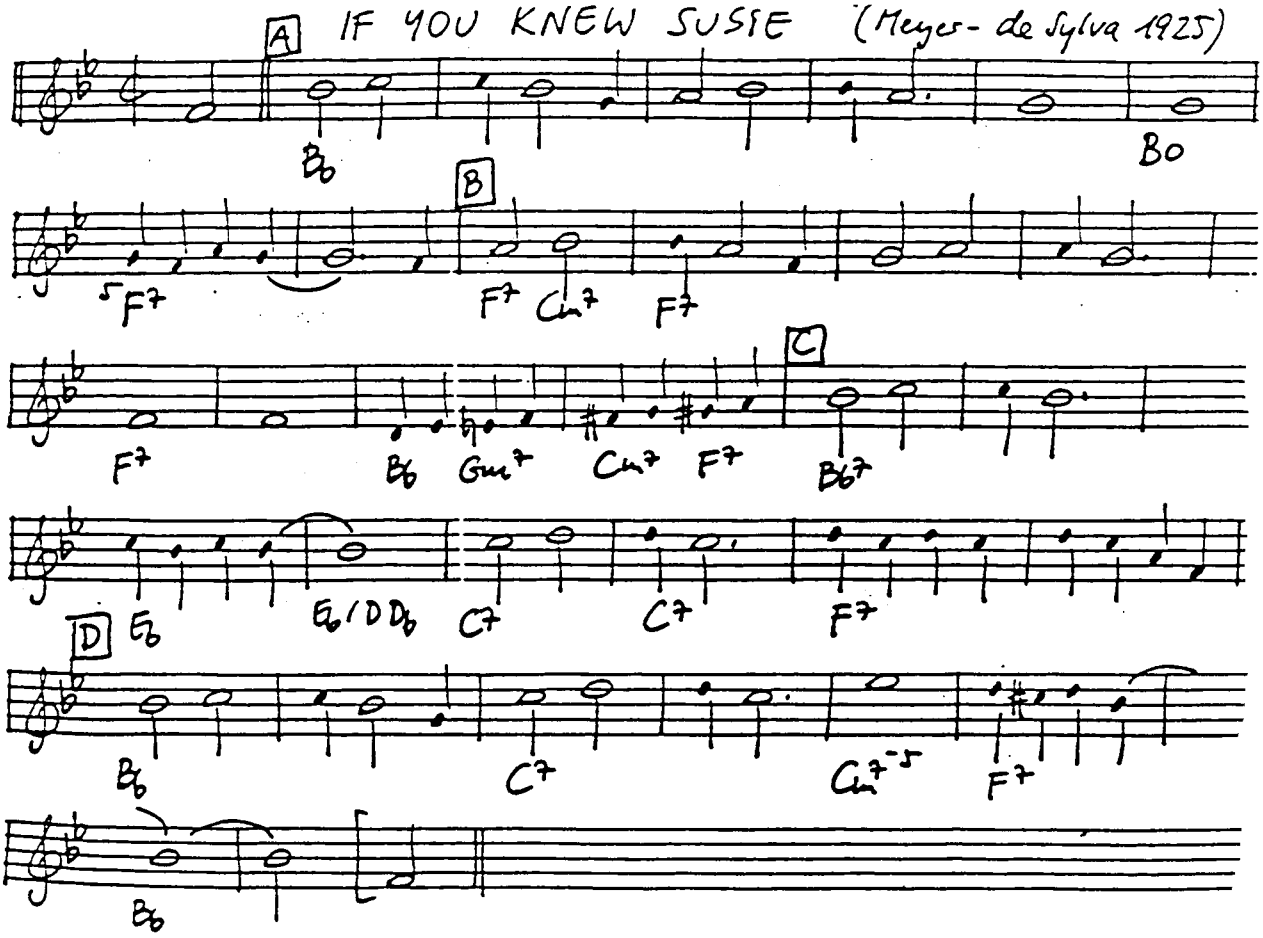

IF I WERE A BELL (Loesser 1950)
A
1
B
2
C

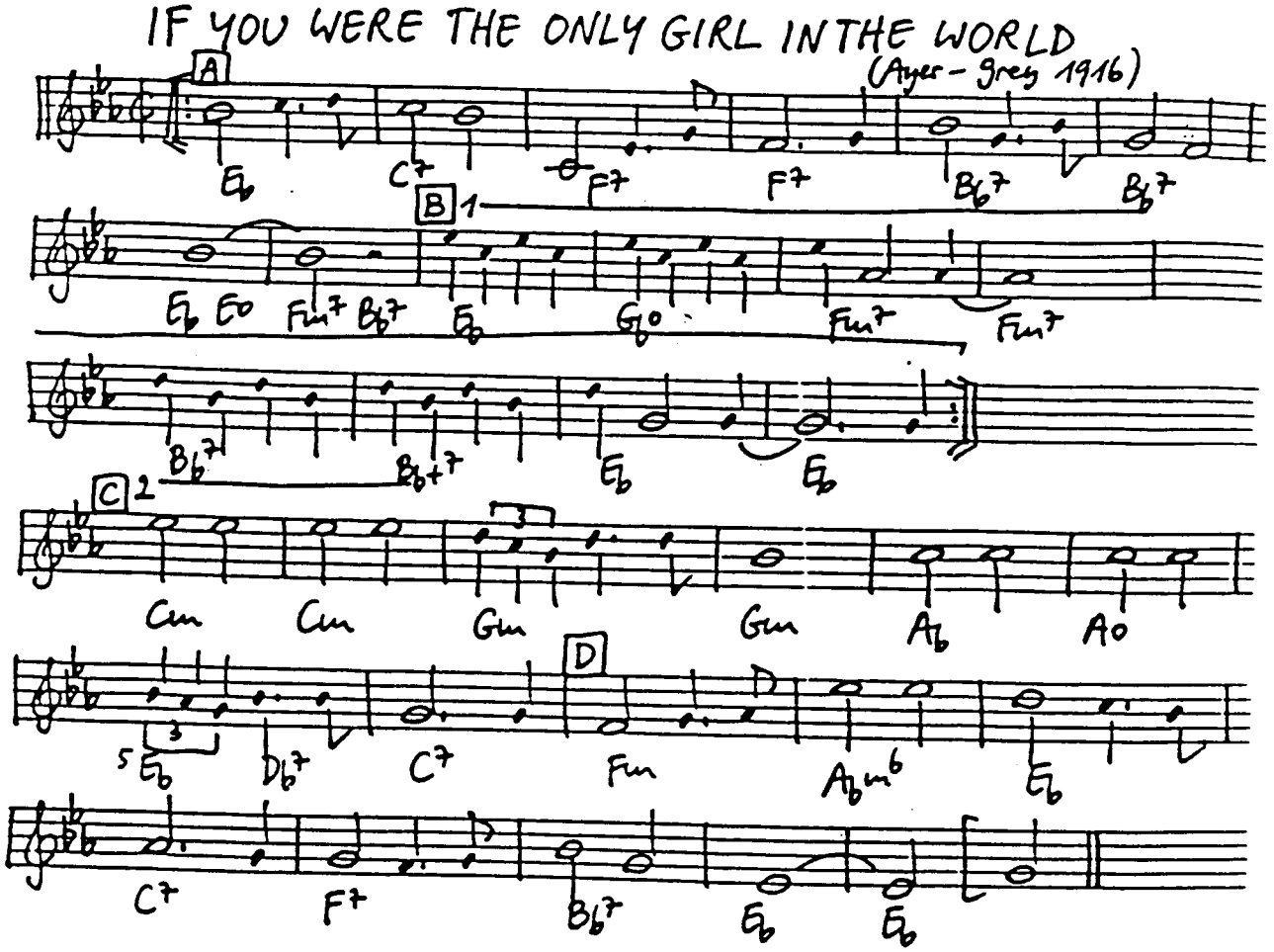
I FOUND A MILLION DOLLAR BABY (Warren, Rose, Dixon 1931)



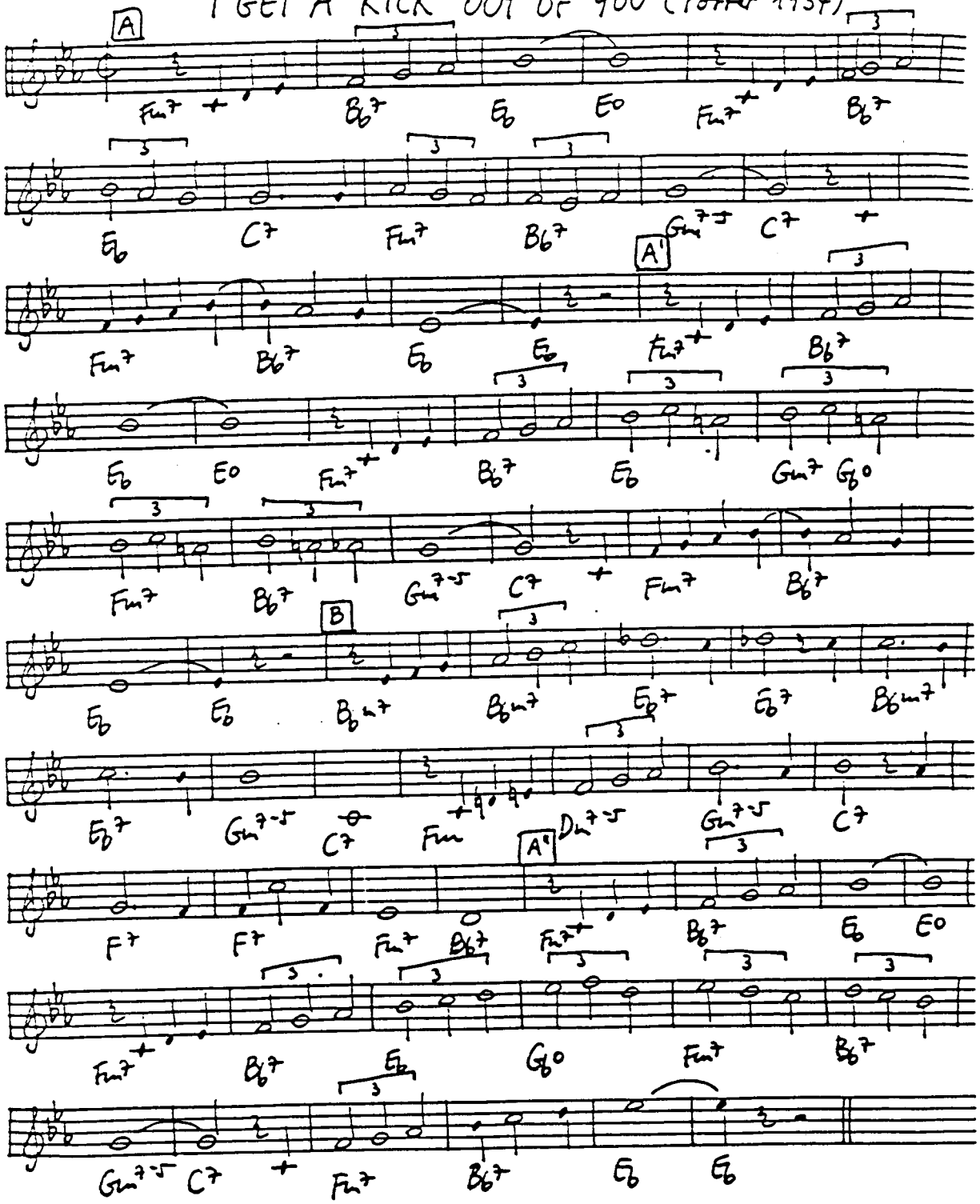
IF YOU COULD SEE ME NOW (Dameron - Sigman 1946)



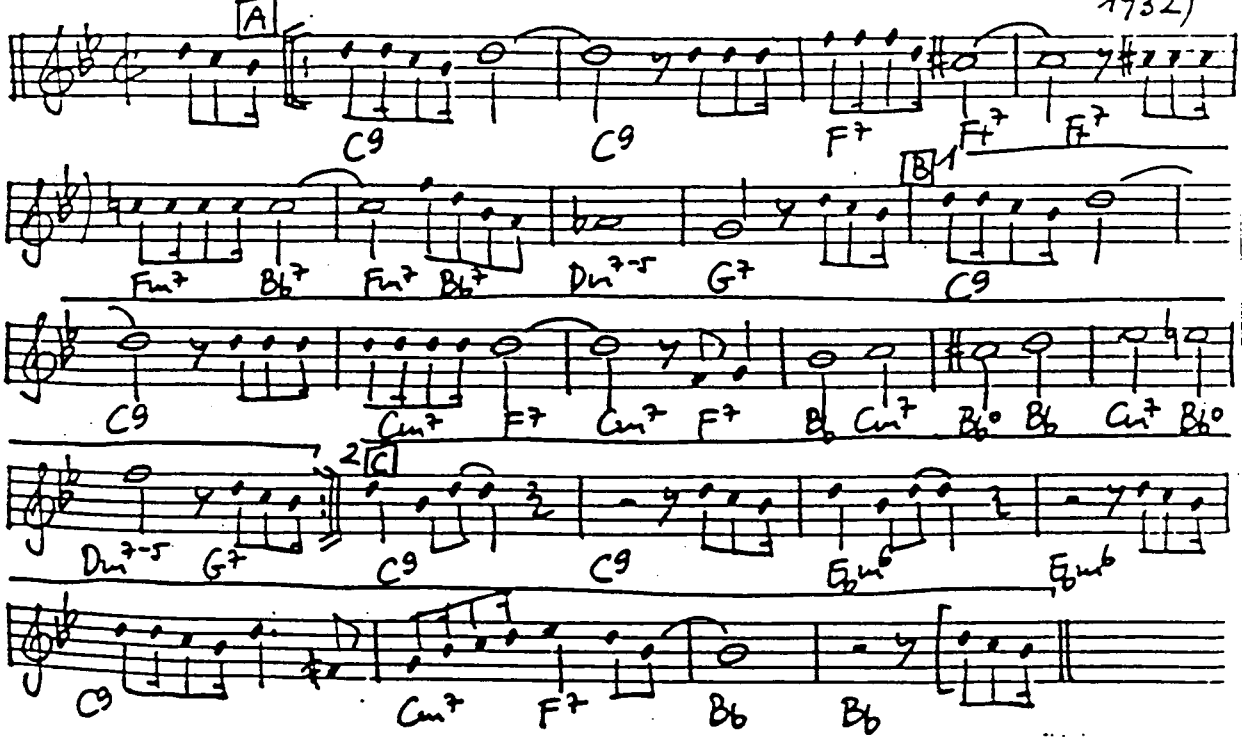

A
IF YOU KNEW SUSIE (Meyer - de Sylva 1925)
B
C
D


IF YOU WERE THE ONLY GIRL IN THE WORLD
(Ayer - Grey 1916)
A
B
C
D

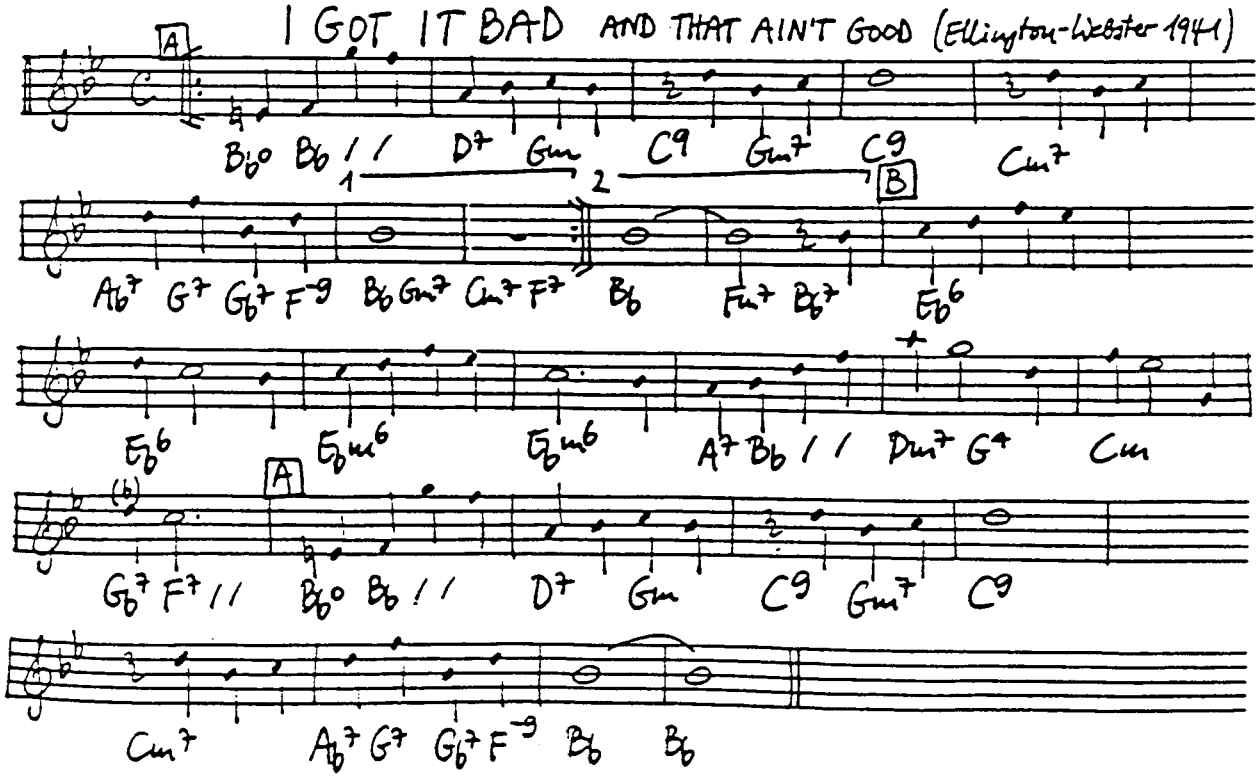
I GET A KICK OUT OF YOU (Porter 1934)



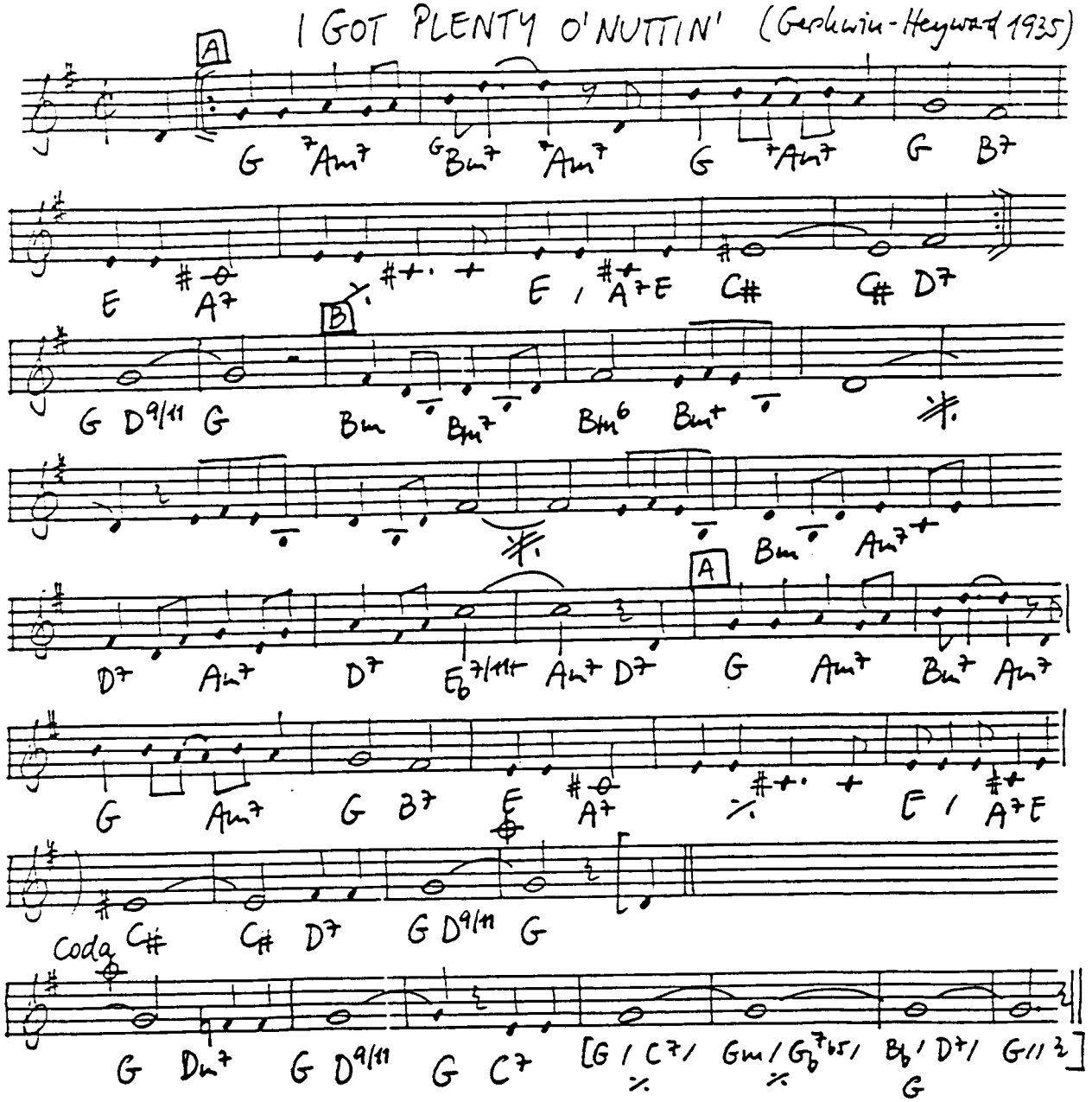
I GOTTA RIGHT TO SING THE BLUES (Arlen-Koehler 1932)



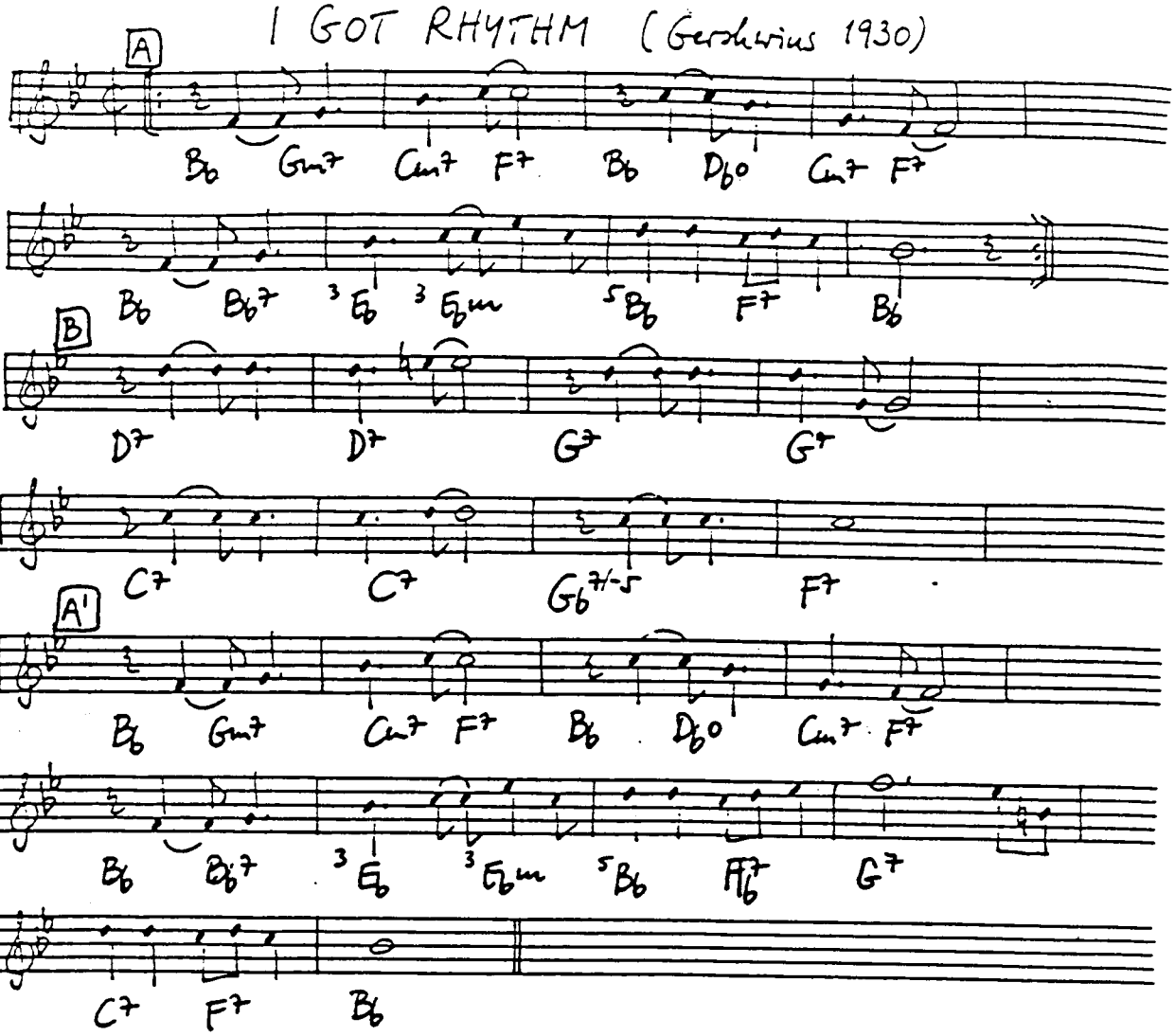
I GOT IT BAD AND THAT AIN'T GOOD (Ellington-Webster 1941)



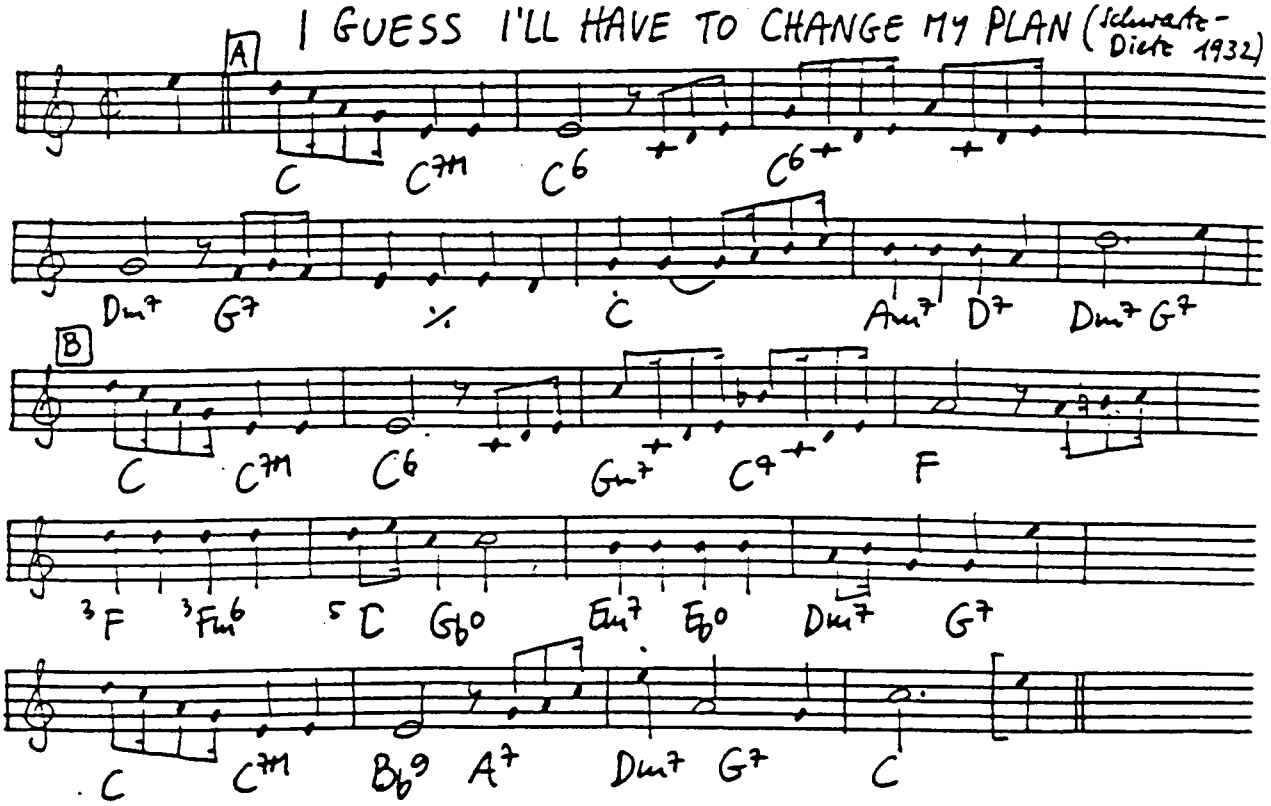
I GOT PLENTY O'NUTTIN' (Gershwin-Heyward 1935)



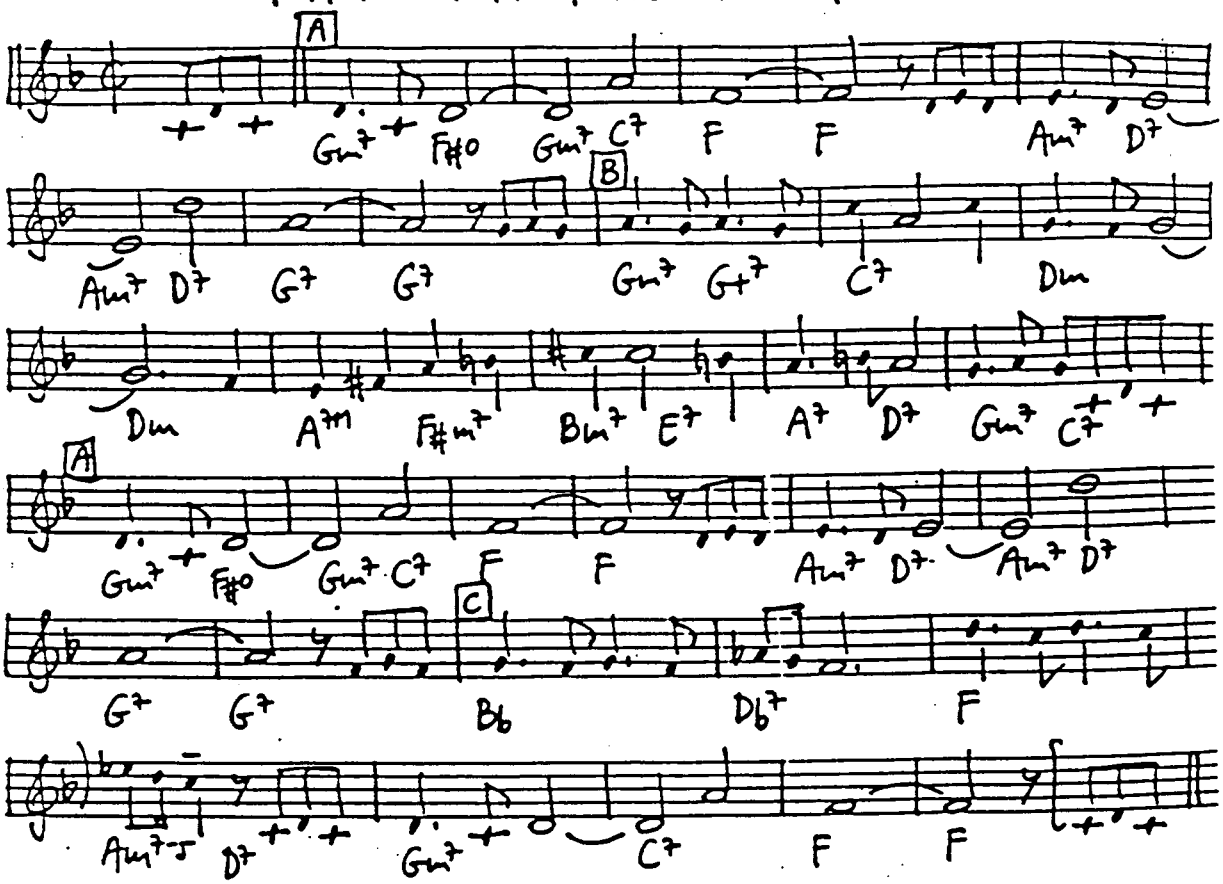
I GOT RHYTHM (Gershwin 1930)



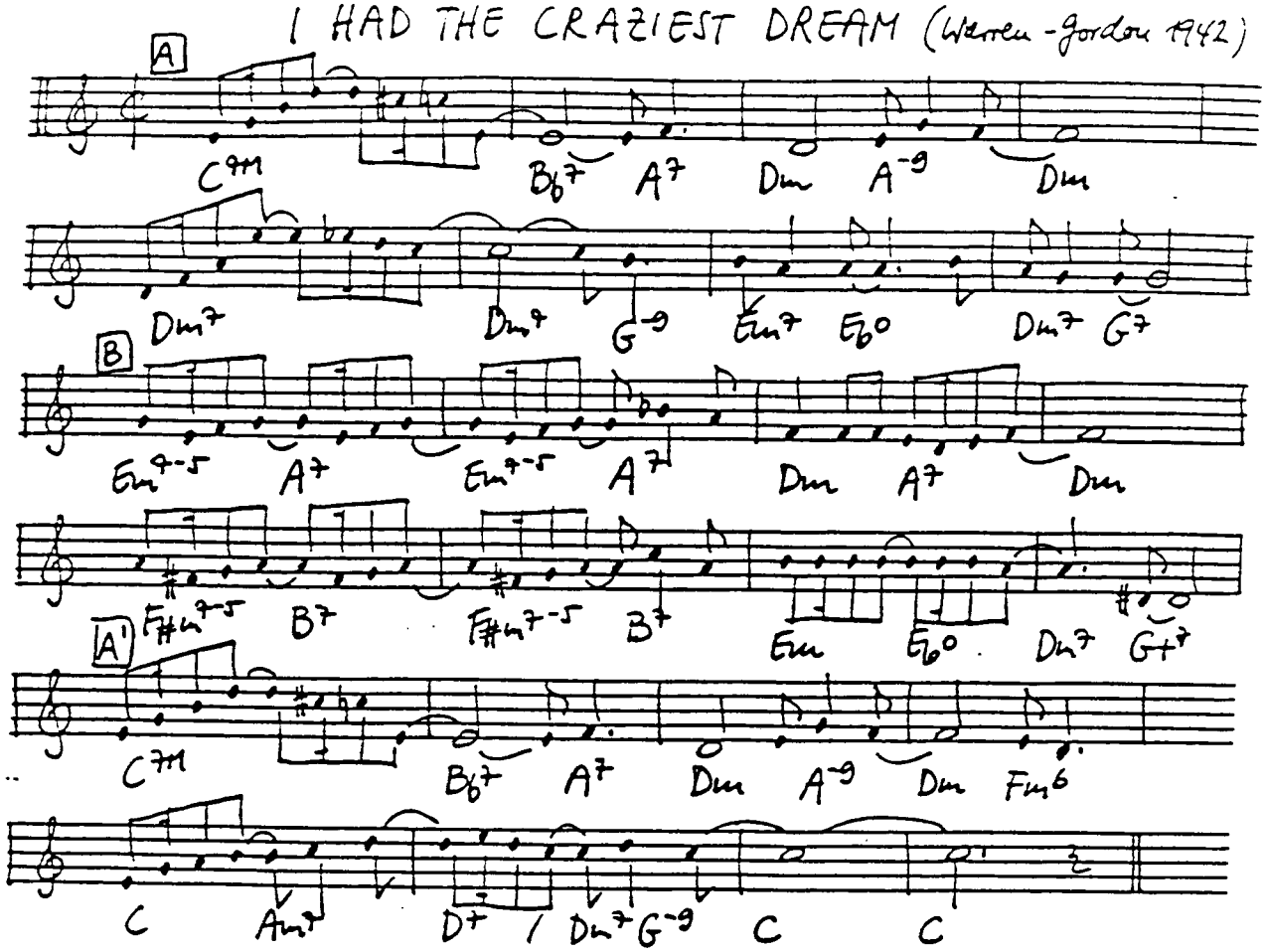
I GUESS I'LL HAVE TO CHANGE MY PLAN (Schwartz-Dietz 1932)



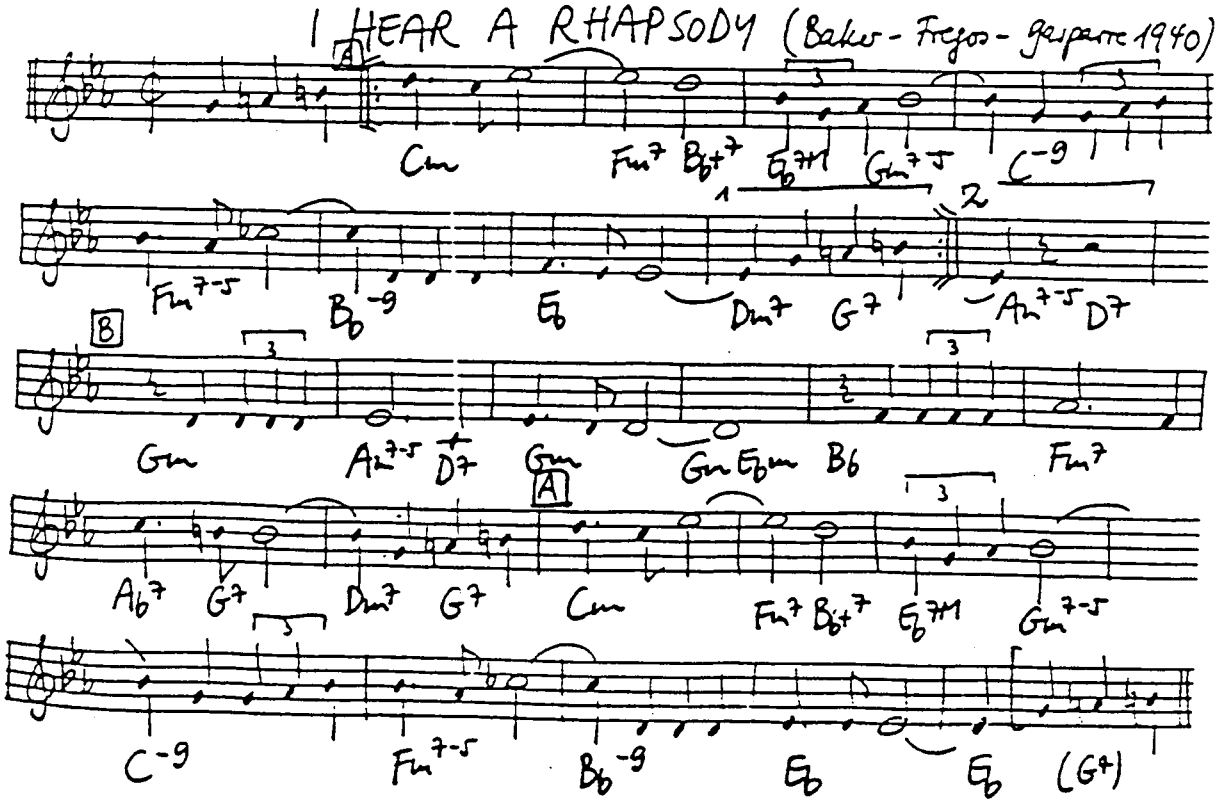
I HADN'T ANYONE TILL YOU (Noble 1938)



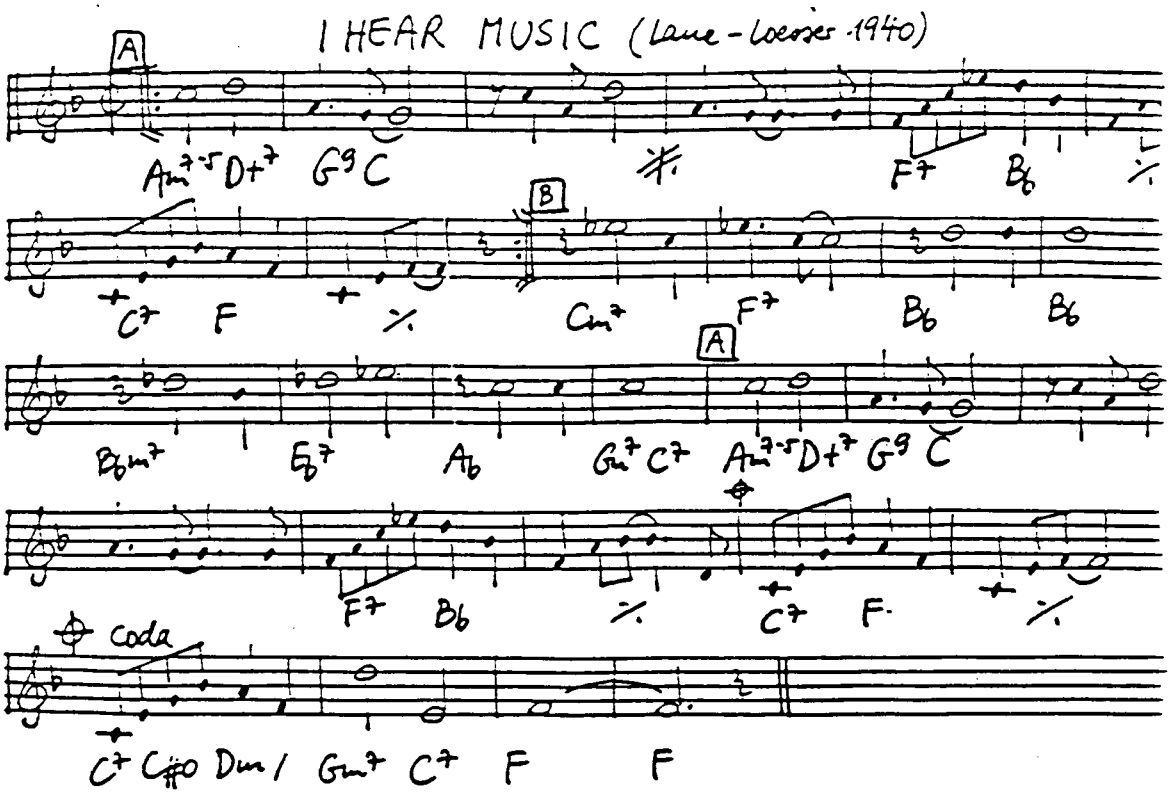
I HAD THE CRAZIEST DREAM (Warren - Gordon 1942)



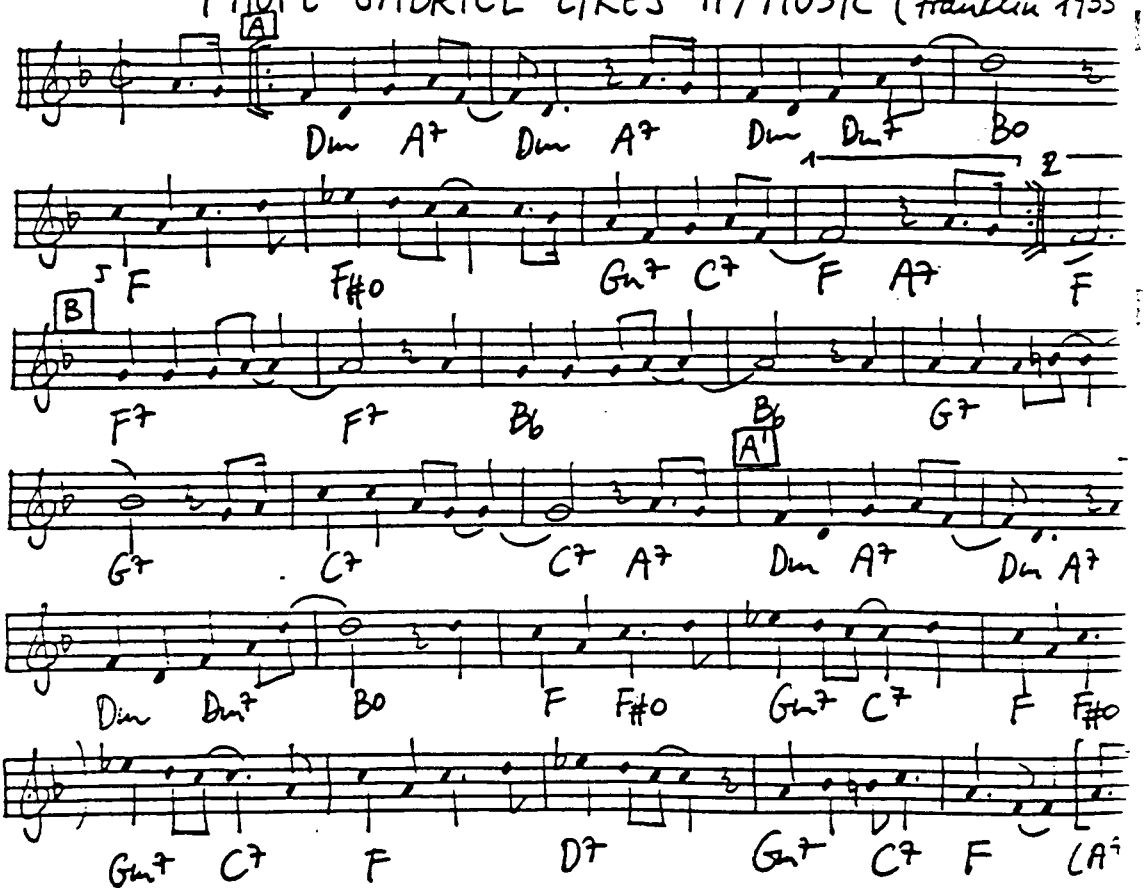
I HEAR A RHAPSODY (Baker - Fregos - Gasparre 1940)



I HEAR MUSIC (Lane - Loesser 1940)

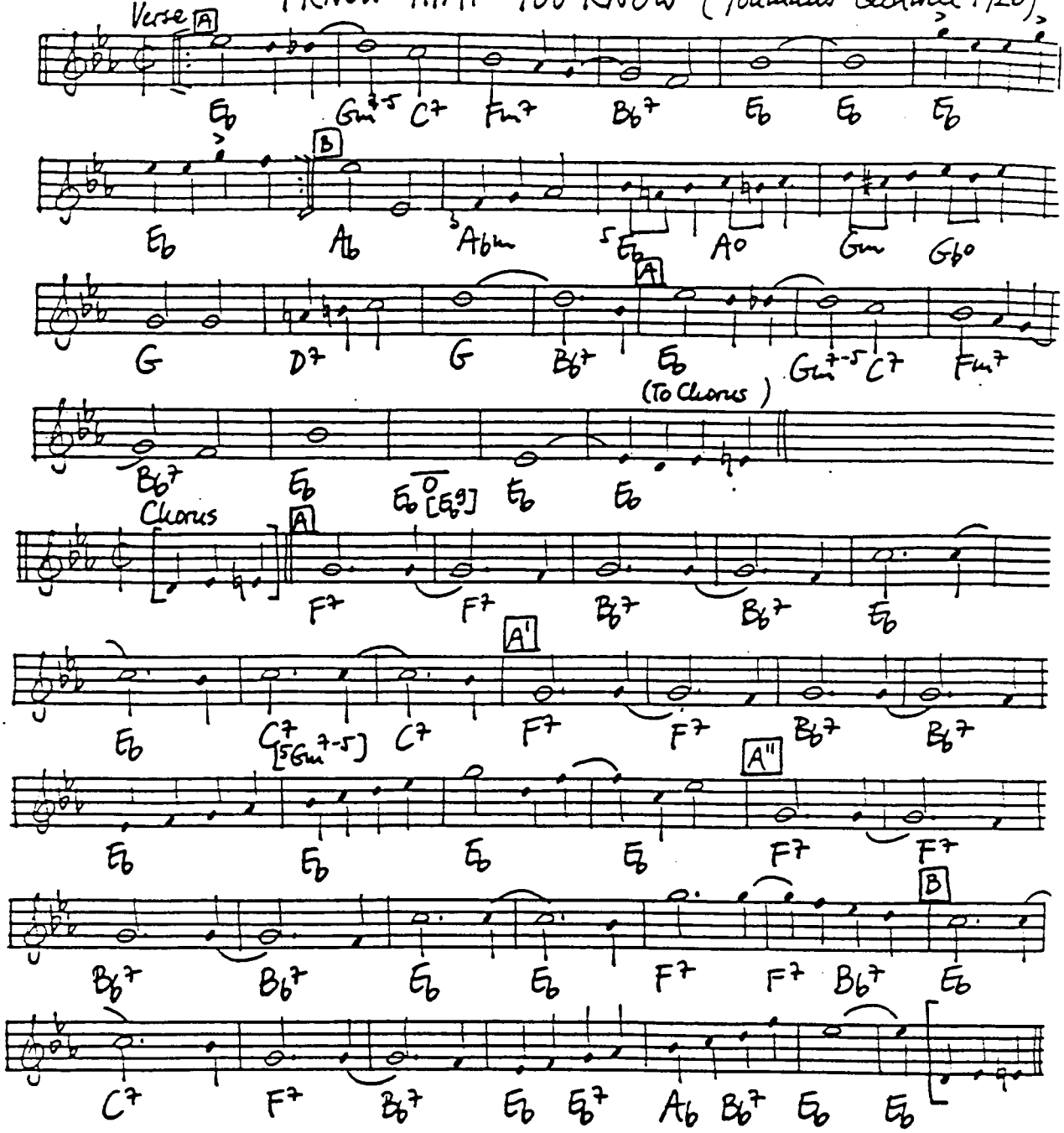


I HOPE GABRIEL LIKES MY MUSIC (Franklin 1935

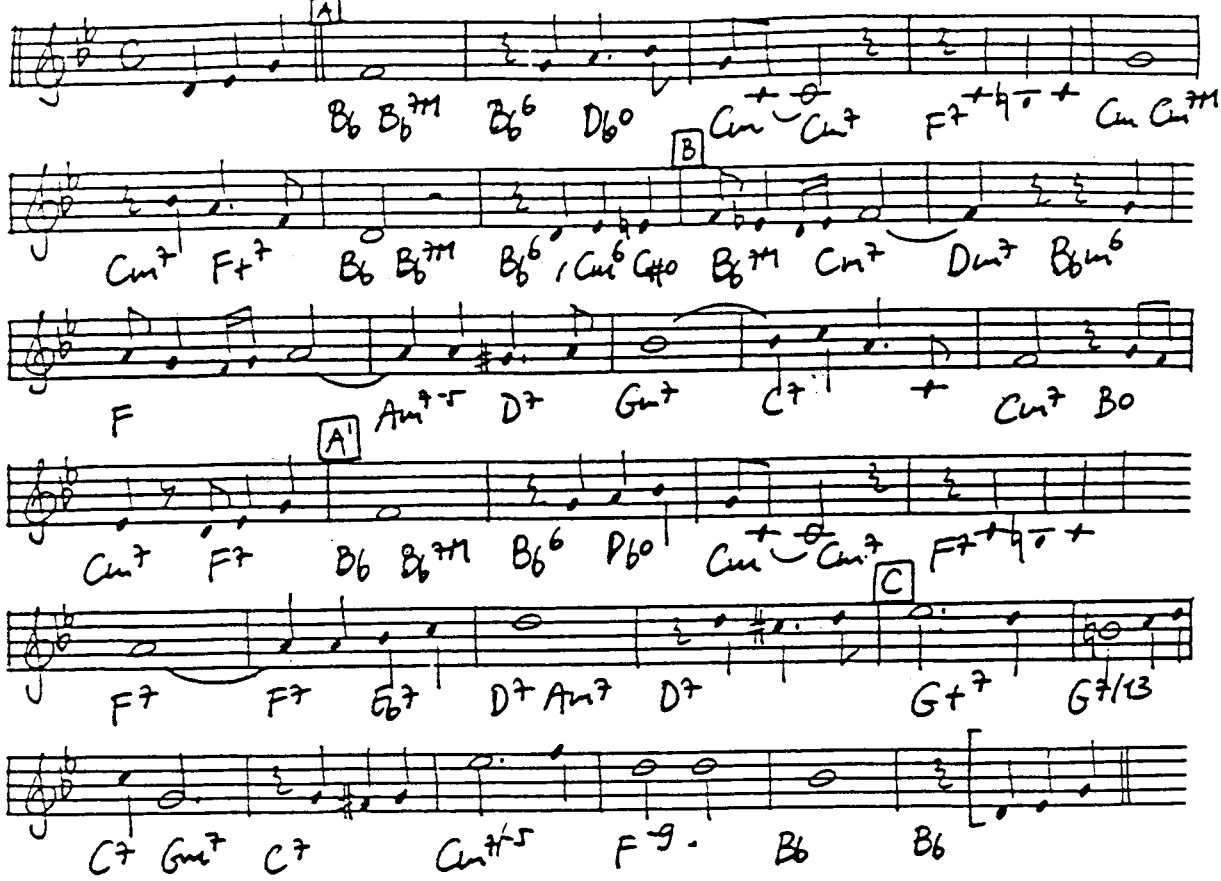


(Transcribed from St. Smith 36)

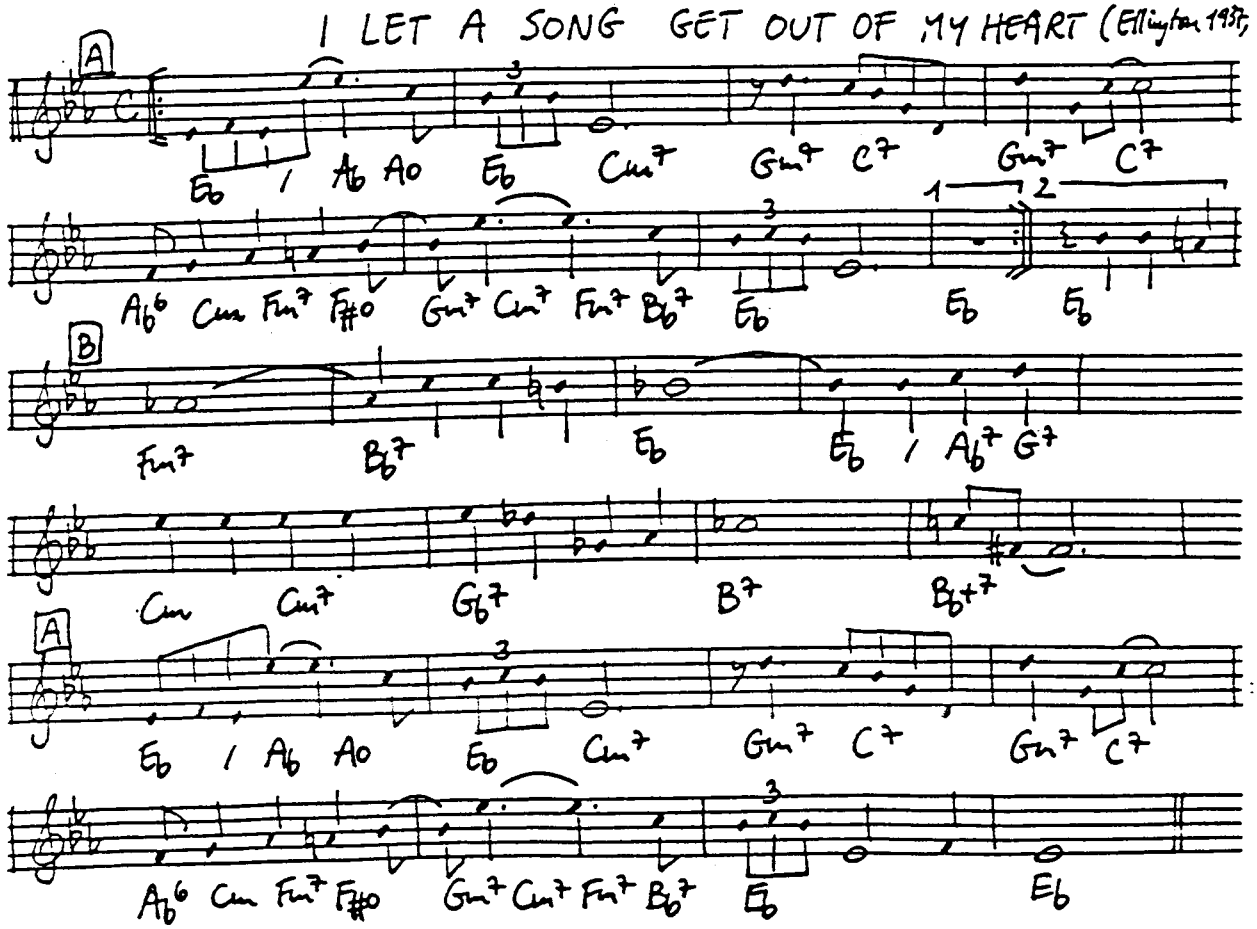
I KNOW THAT YOU KNOW (Youmans-Caldwell 1926)



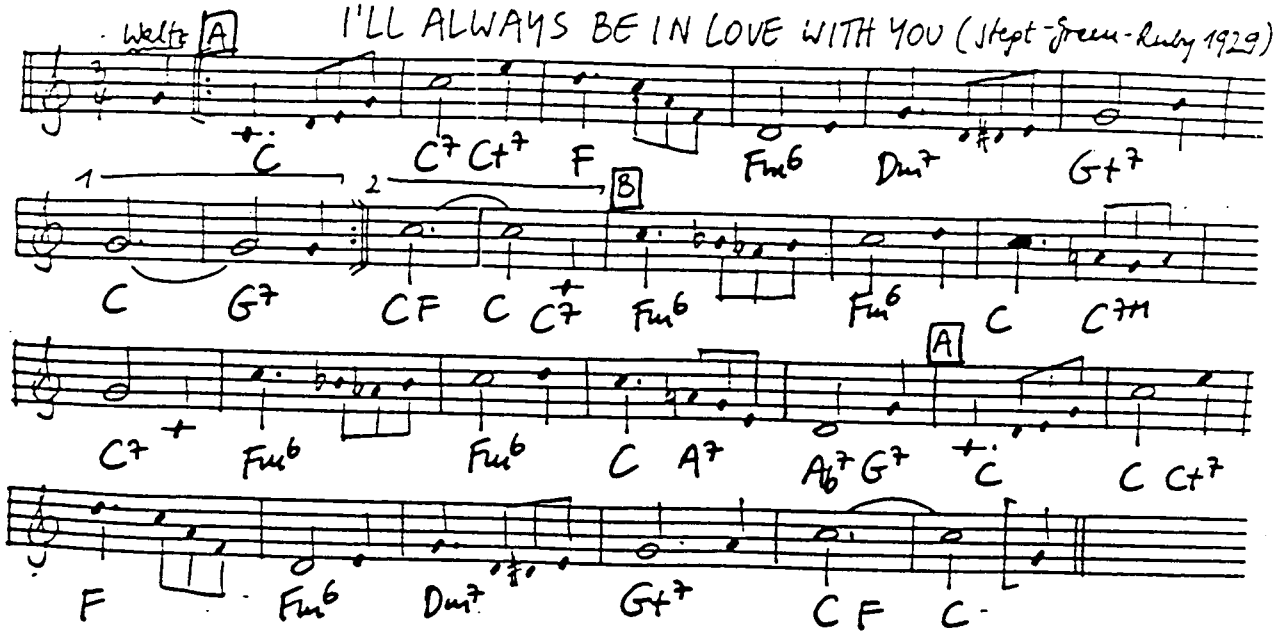
I LEFT MY HEART IN SAN FRANCISCO (Cory-Gosa 1954)

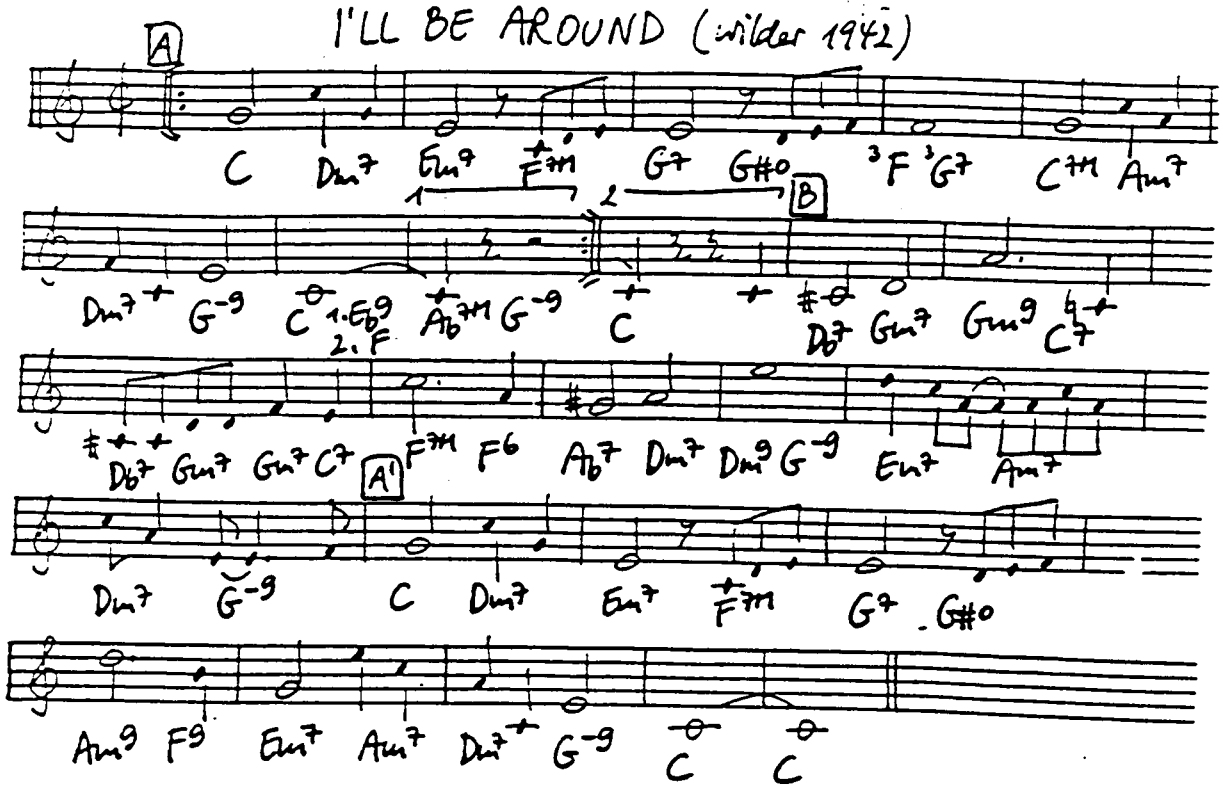


I LET A SONG GET OUT OF MY HEART (Ellington 1937)



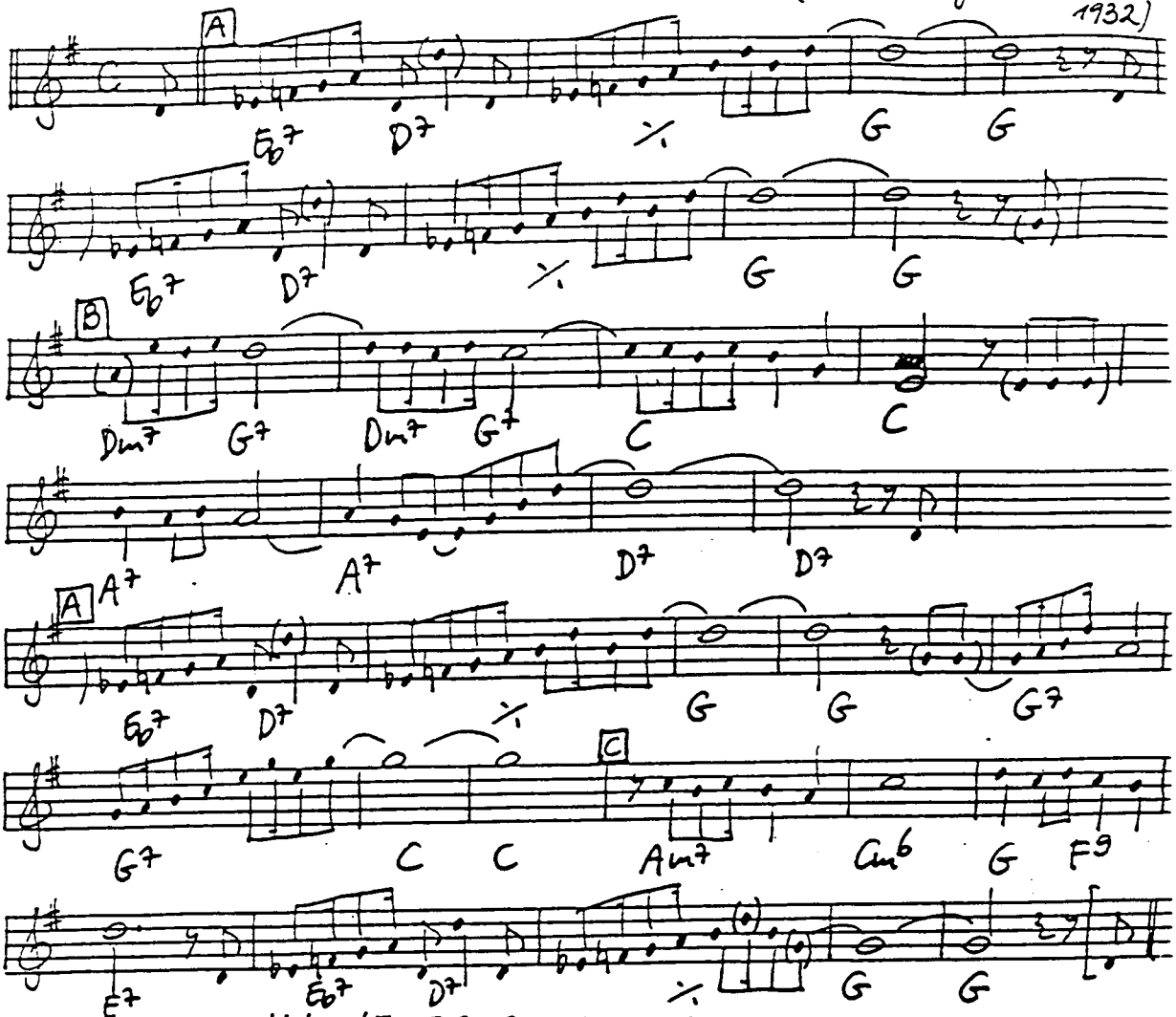
Blowing Changes (A7): ‖: Eb | Eb | C7 | C7 | Fm7 | Bb7 | Eb | Eb ‖



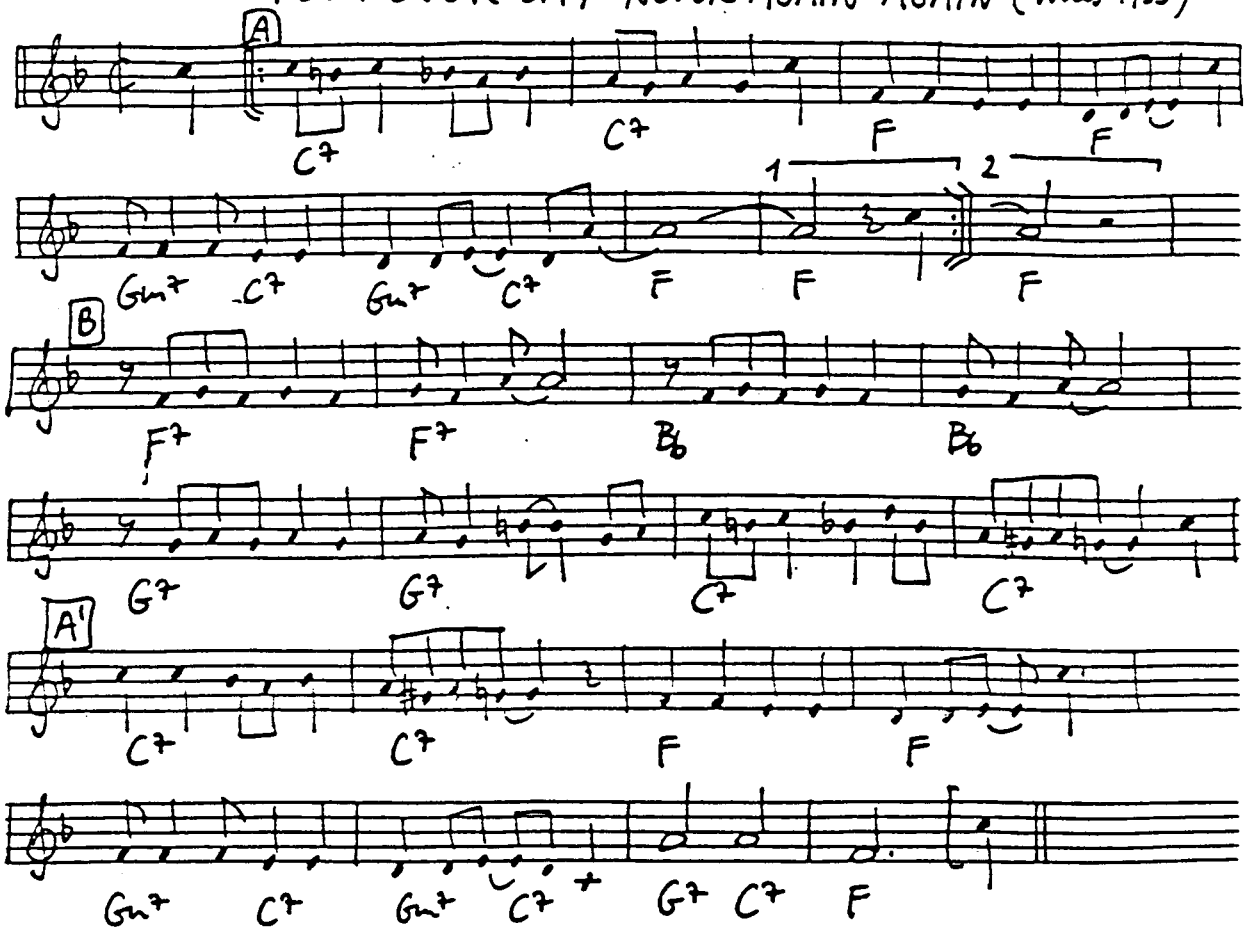


I'LL BE AROUND no matter how you treat me now, I'll be around from now on.
Your latest love can never last, and when it's past, I'll be around when he's gone.
Goodbye again, and if you find a love like mine, just now and then
drop a line to say you're feeling fine, and
When things go wrong, perhaps you'll see, you're meant for me, so
I'LL BE AROUND when he's gone.

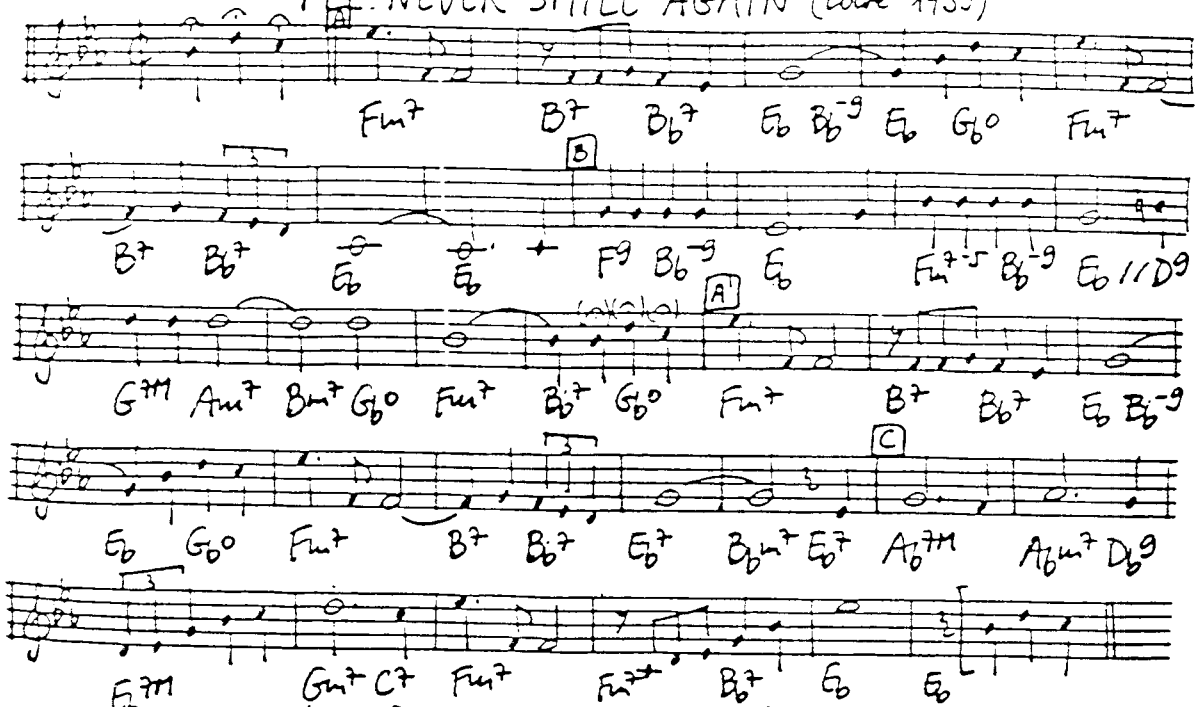
I'LL NEVER BE THE SAME (Melneck-Signorelli-Kahn 1932)



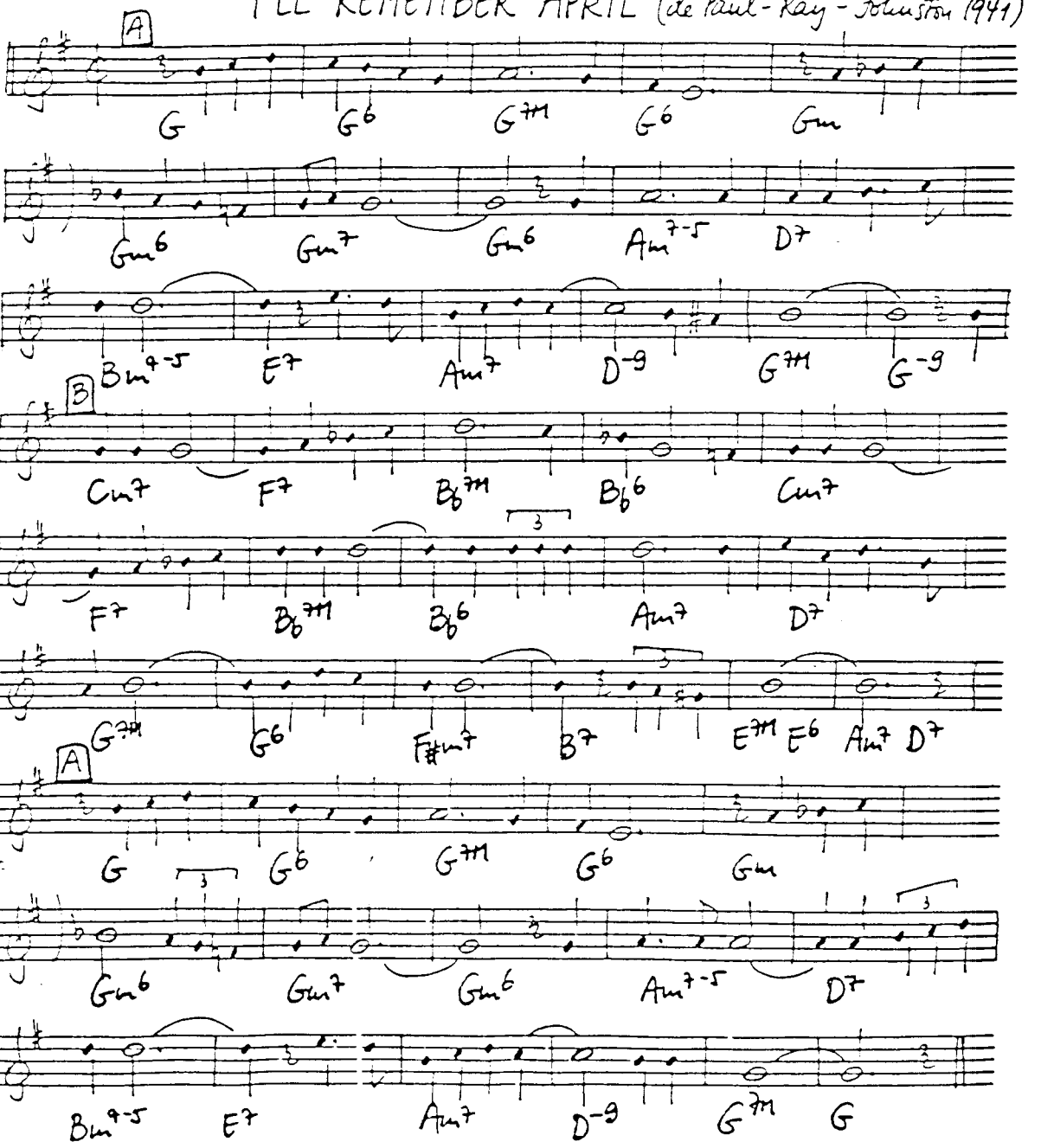
I'LL NEVER SAY "NEVER AGAIN" AGAIN (Woods 1935)



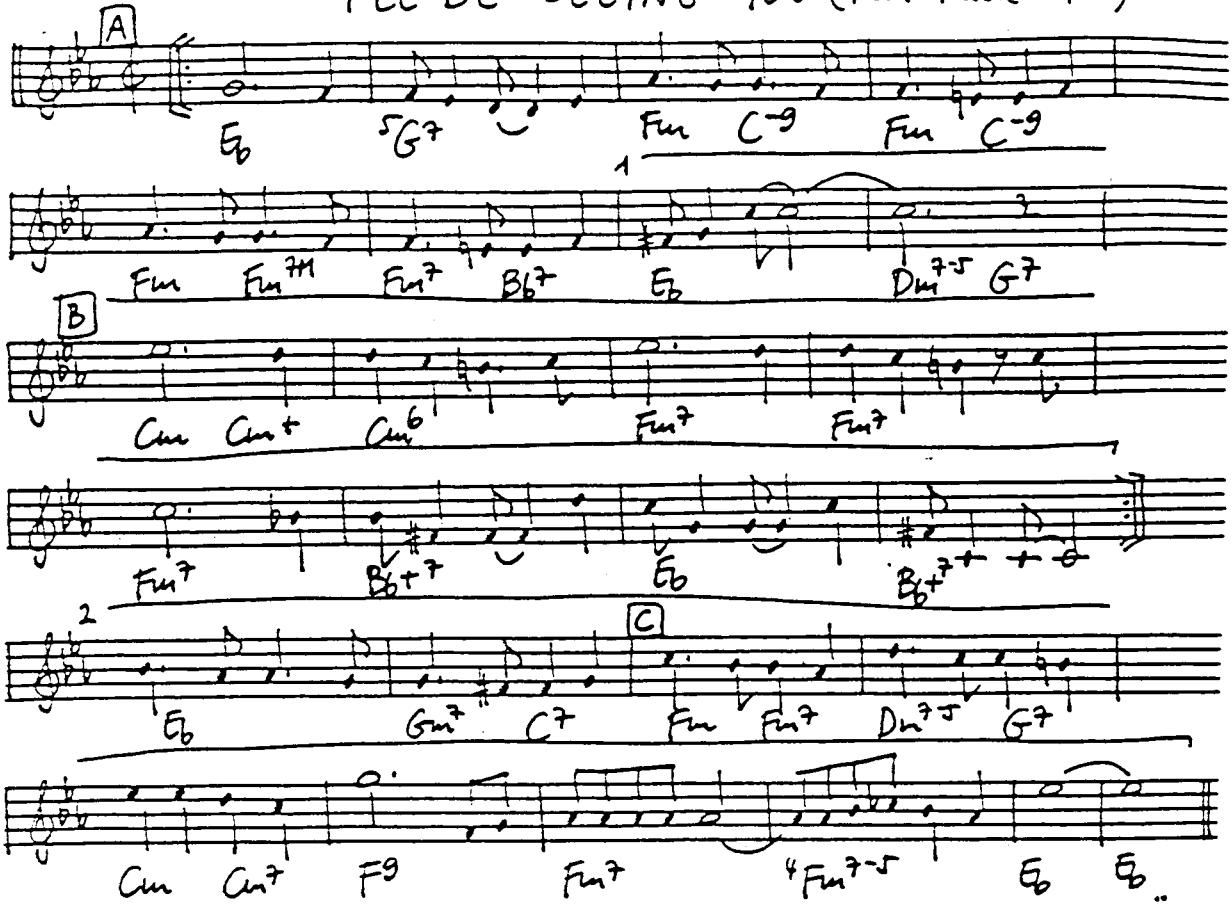
I'LL NEVER SMILE AGAIN (Lowe 1939)



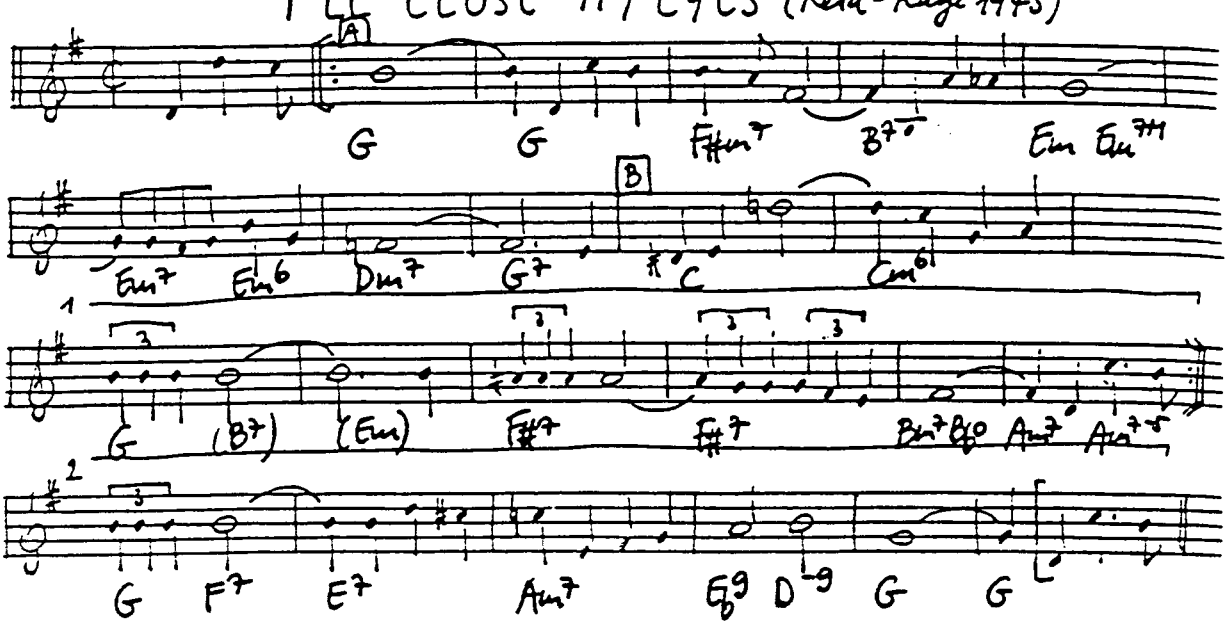
I'LL REMEMBER APRIL (de Paul - Ray - Johnston 1941)



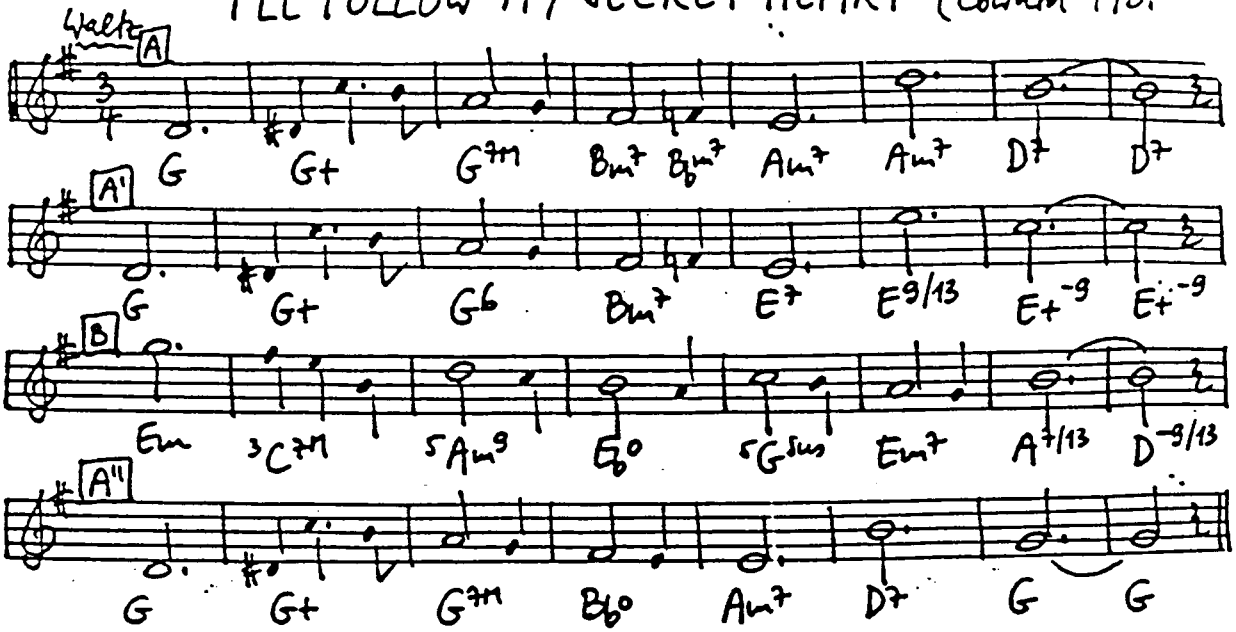
I'LL BE SEEING YOU (Fain-Kahal 1938)



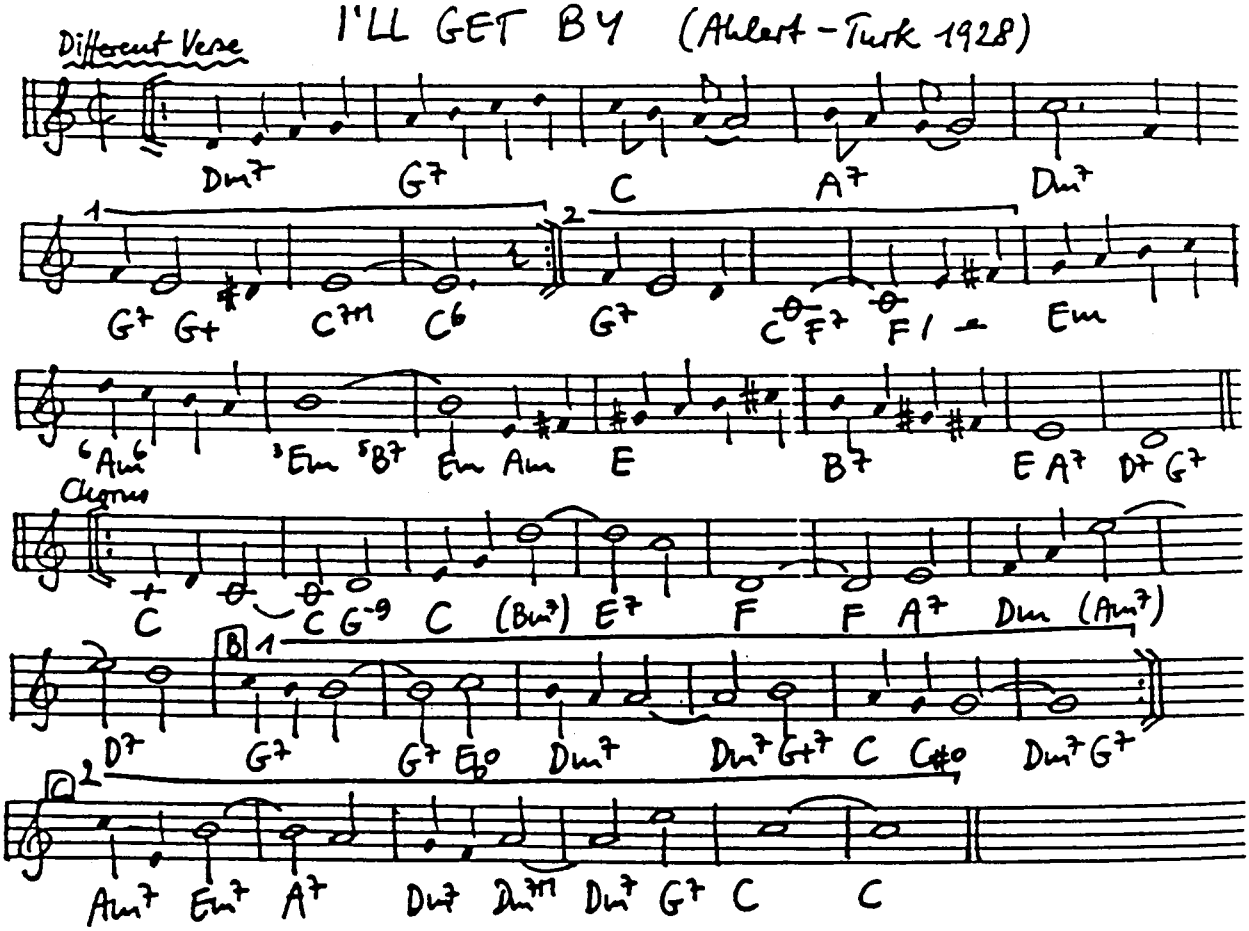
I'LL CLOSE MY EYES (Reid-Kaye 1945)



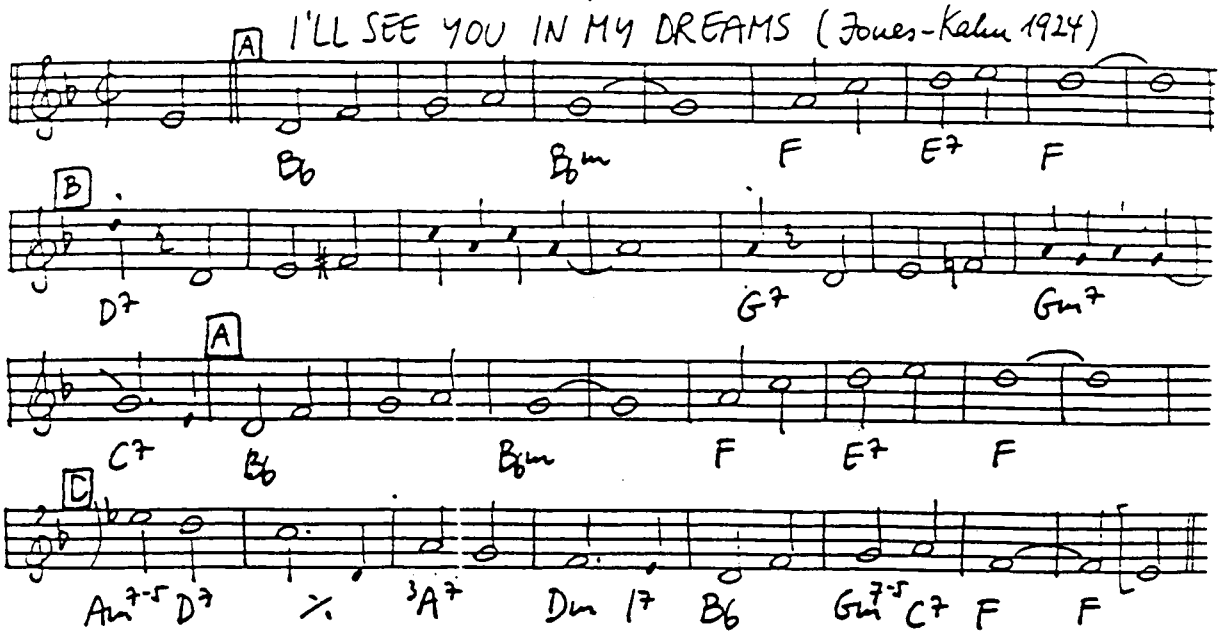
I'LL FOLLOW MY SECRET HEART (Coward 193.)

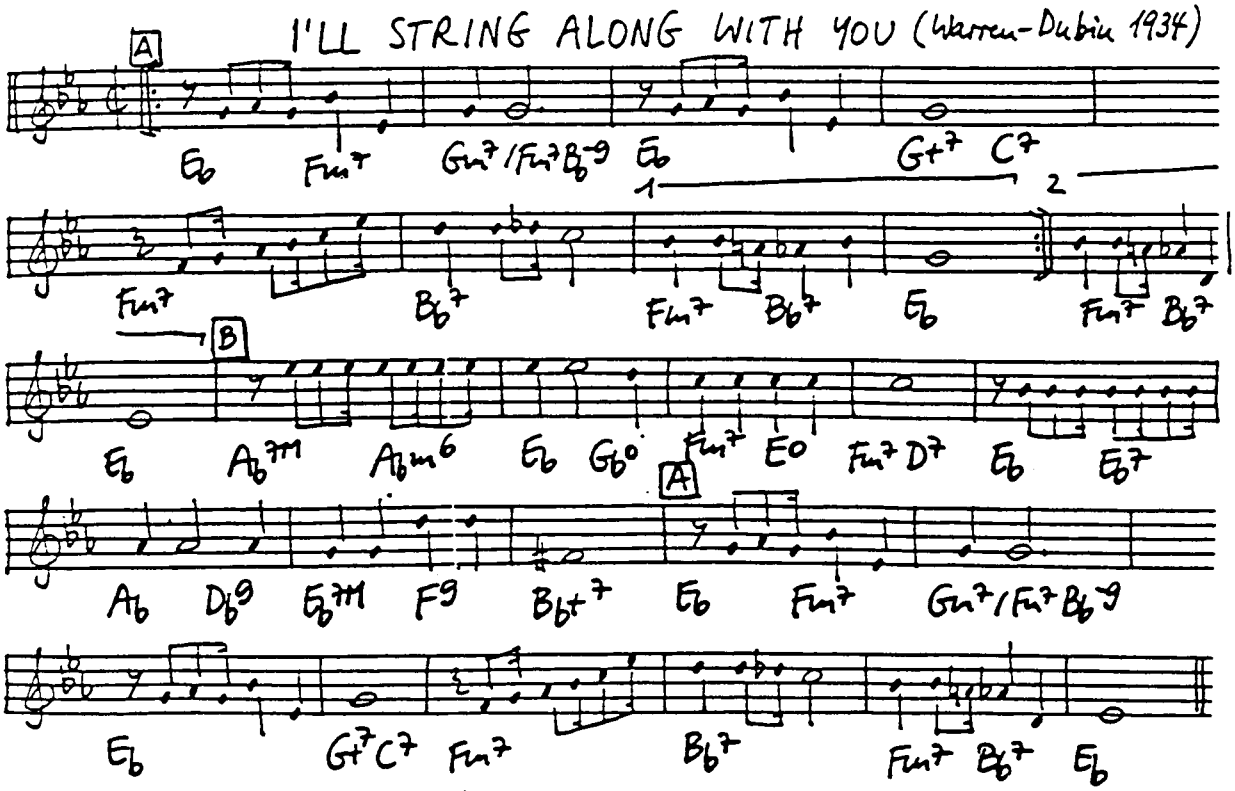


I'LL GET BY (Ahlert-Turk 1928)

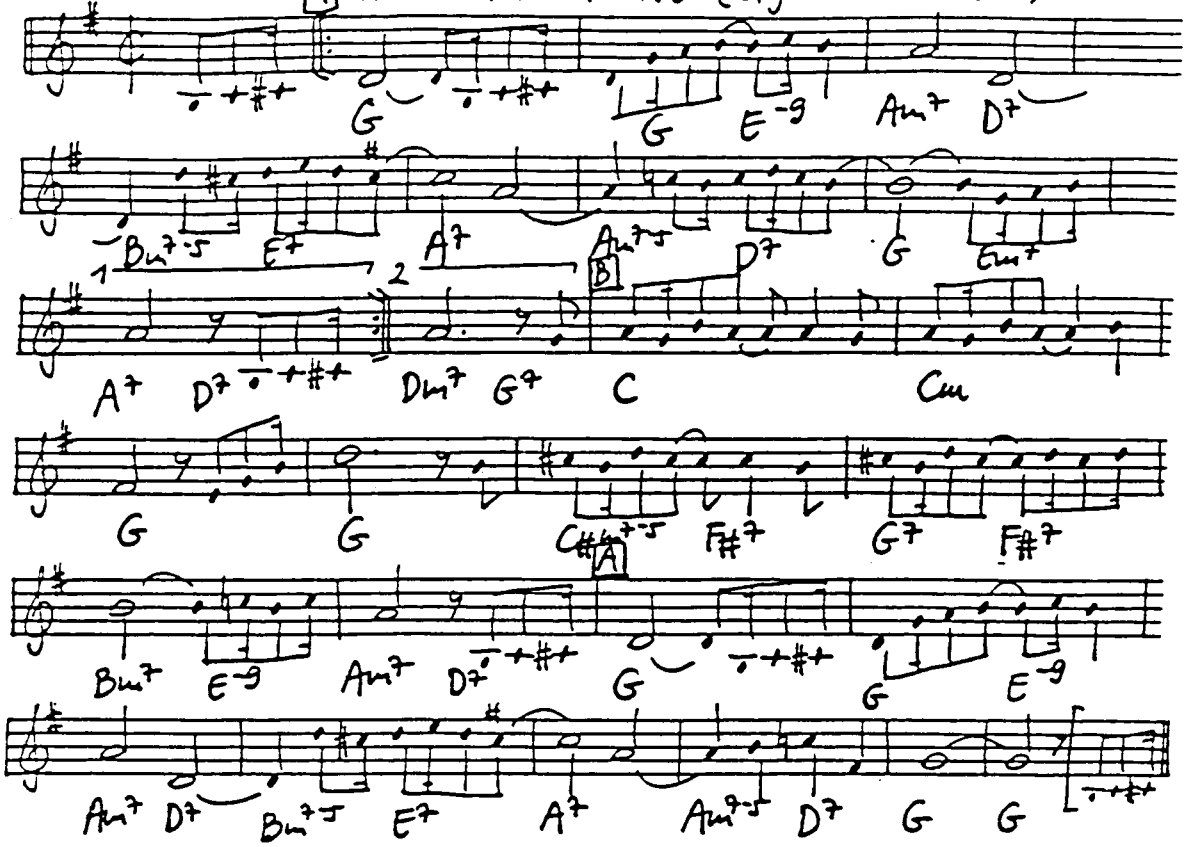


I'LL GET BY as long as I have you, Tho' there be rain and darkness too,
I'll not complain, I'll see it through. Poverty may come to me, that's true,
But what care I, say I'll get by as long as I have you.

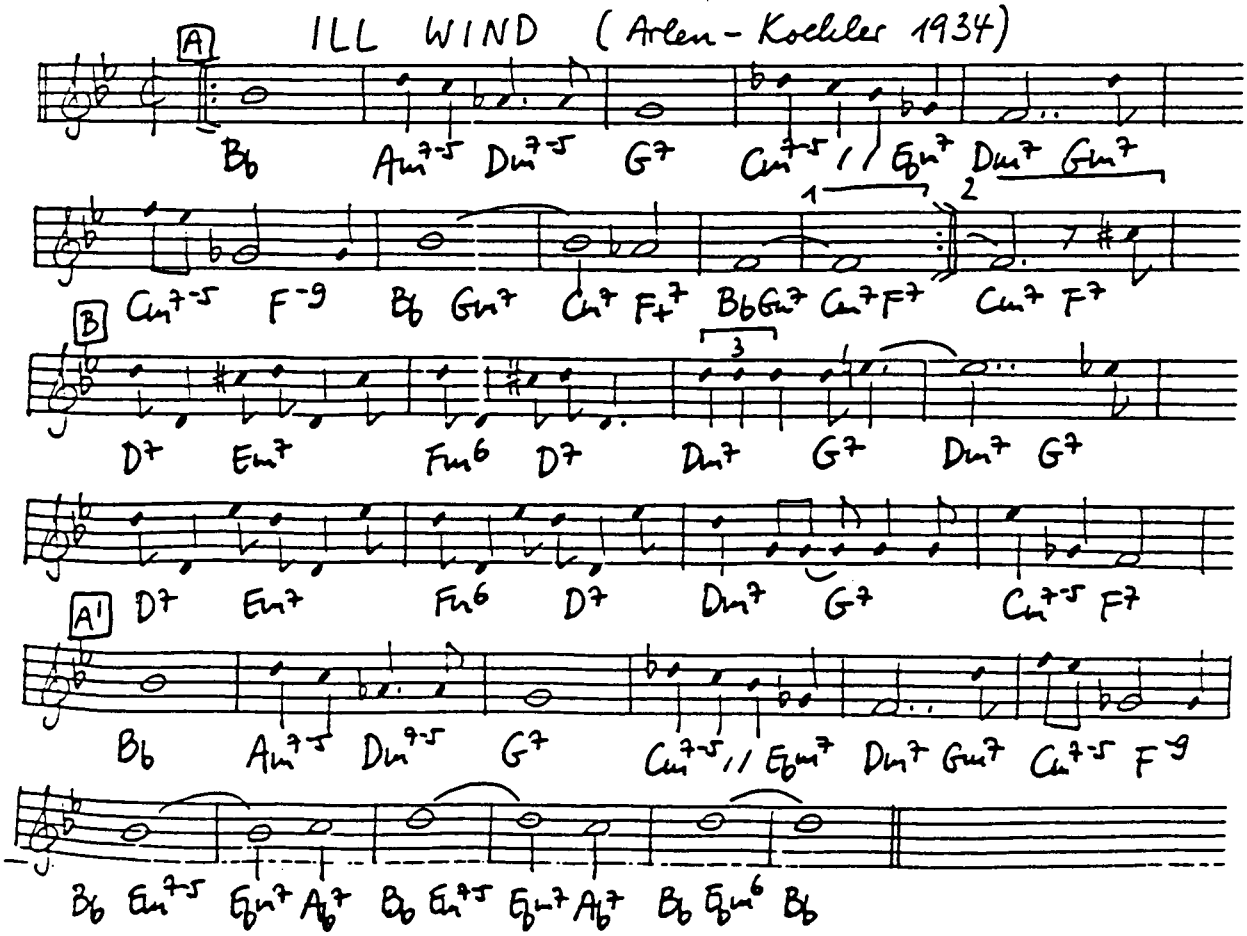

I'LL SEE YOU IN MY DREAMS (Jones-Kahn 1924)
A
B♭ B♭m F E7 F
B
D7 G7 Gm7
A
C7 B♭ B♭m F E7 F
C
Am7-5 D7 A7 Dm 17 B♭ Gm7-5 C7 F F

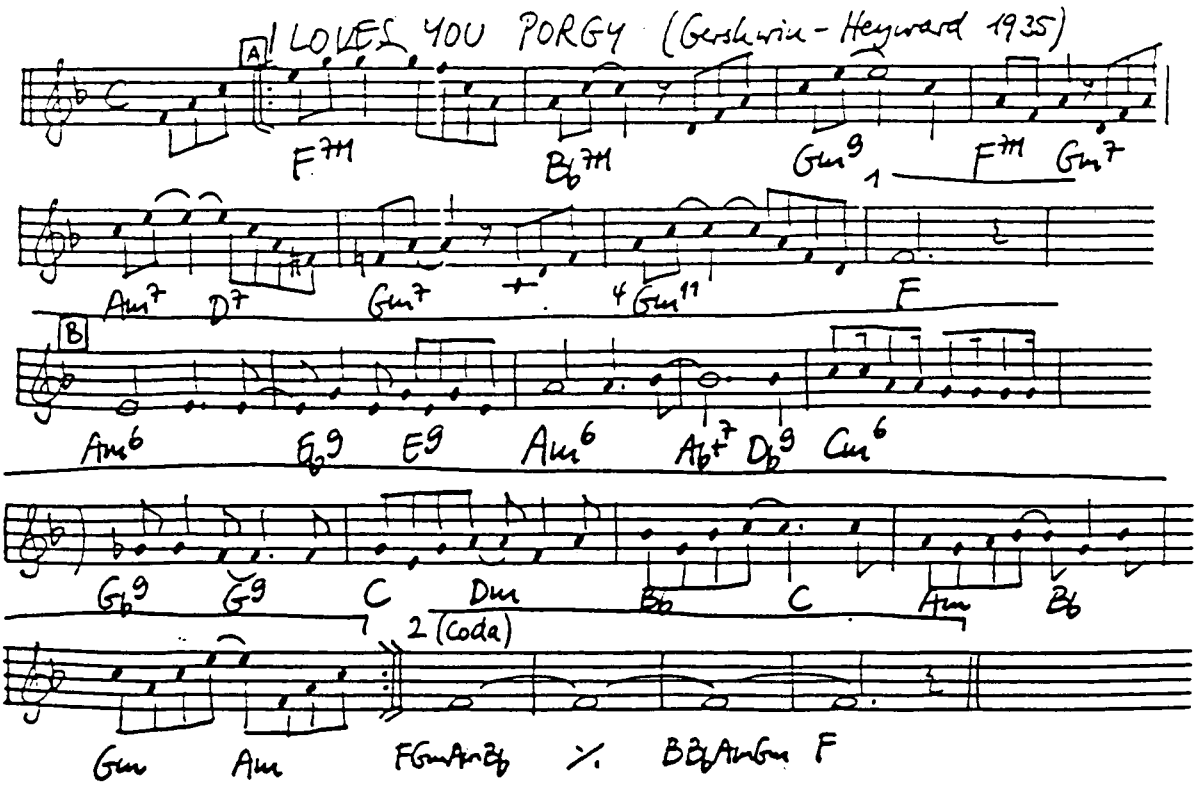

I'LL STRING ALONG WITH YOU (Warren-Dubin 1934)
A
E♭ Fm7 Gm7/Fm7B♭9 E♭ G+7 C7
1 2
Fm7 B♭7 Fm7 B♭7 E♭ Fm7 B♭7
B
E♭ A♭m7 A♭m6 E♭ G♭° Fm7 E° Fm7 D7 E♭ E♭7
A
A♭ D♭9 E♭m7 F9 B♭+7 E♭ Fm7 Gm7/Fm7B♭9
E♭ G+7C7 Fm7 B♭7 Fm7 B♭7 E♭

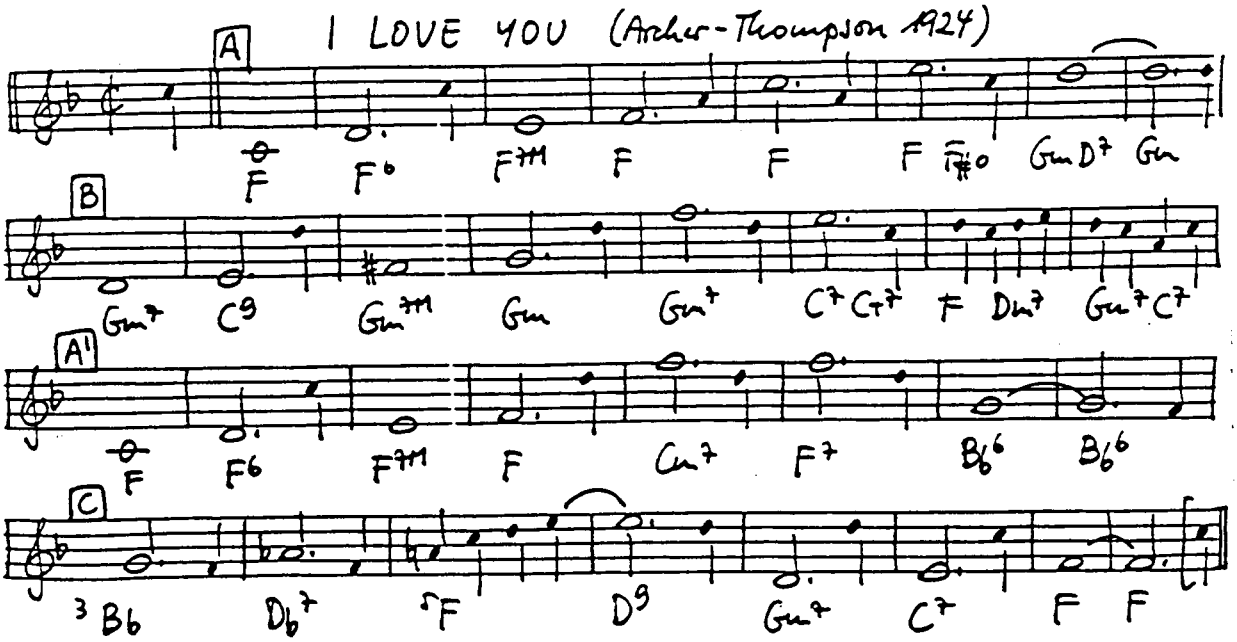
I'LL WALK ALONE (Styne-Cahn 1944)



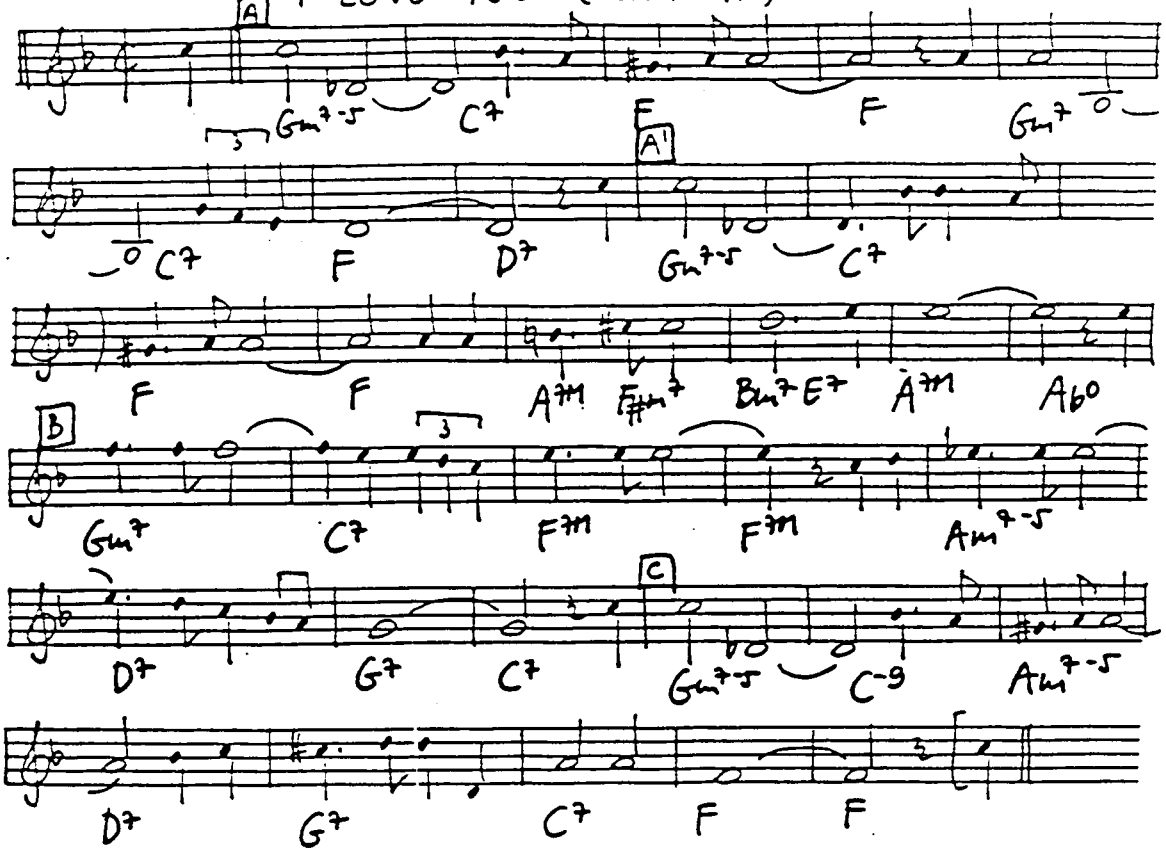
ILL WIND (Arlen-Koehler 1934)



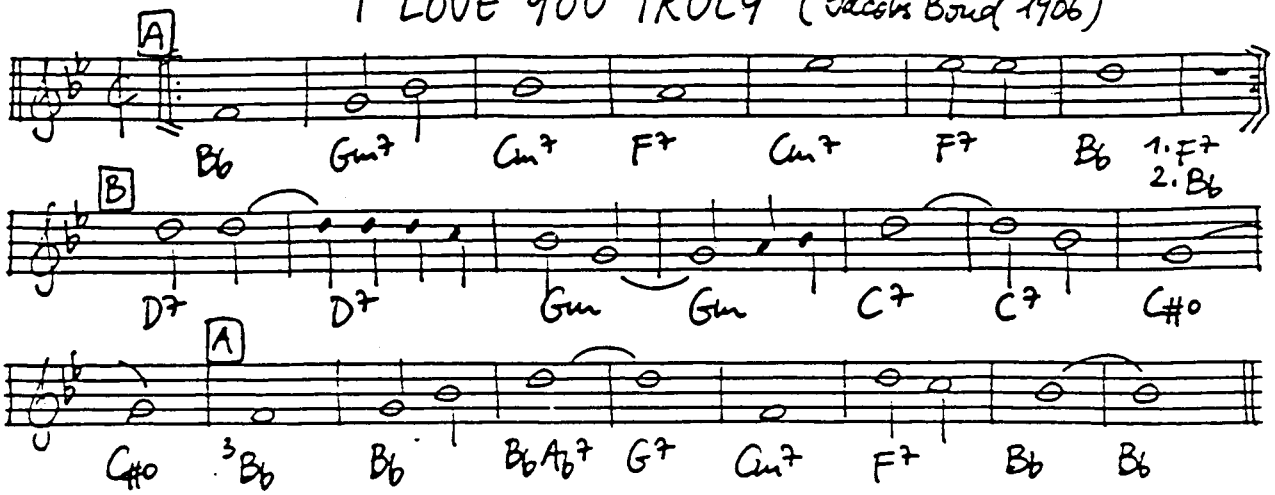

I LOVES YOU PORGY (Gershwin - Heyward 1935)
A
F7M
Bb7M
Gm9
1
F7M Gm7
Am7 D7 Gm7 + 4 Gm11 F
B
Am6 Gb9 E9 Am6 Ab7 Db9 Cm6
Gb9 G9 C Dm Bb C Am Bb
2 (coda)
Gm Am FGmAmBb % BBbAmGm F


I LOVE YOU (Archer - Thompson 1924)
A
F F6 F7M F F F F#o GmD7 Gm
B
Gm7 C9 Gm7M Gm Gm7 C7 C7 F Dm7 Gm7 C7
A1
F F6 F7M F Cm7 F7 Bb6 Bb6
C
3 Bb Db7 5F D9 Gm7 C7 F F

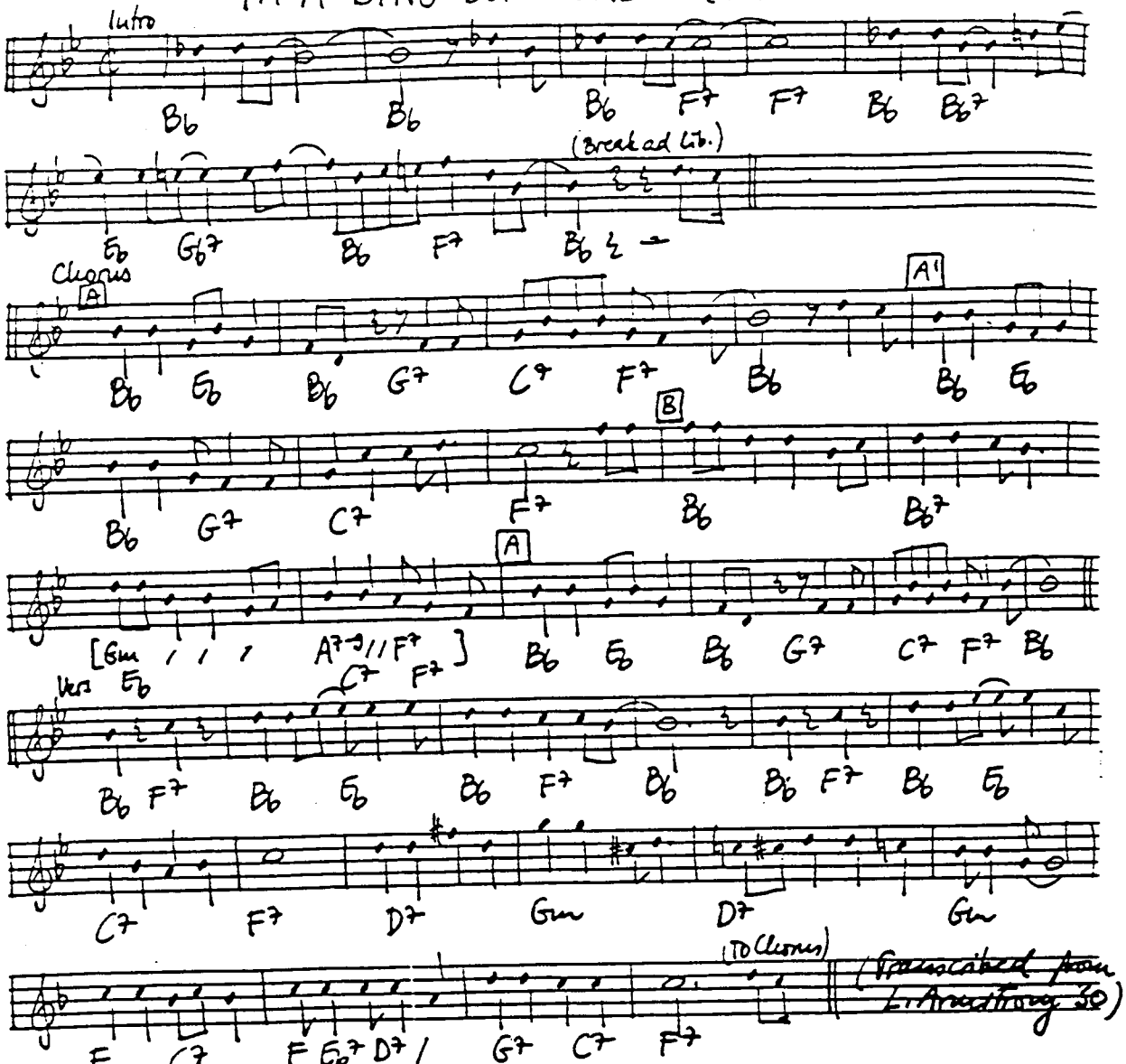
I LOVE YOU (Porter 1943)



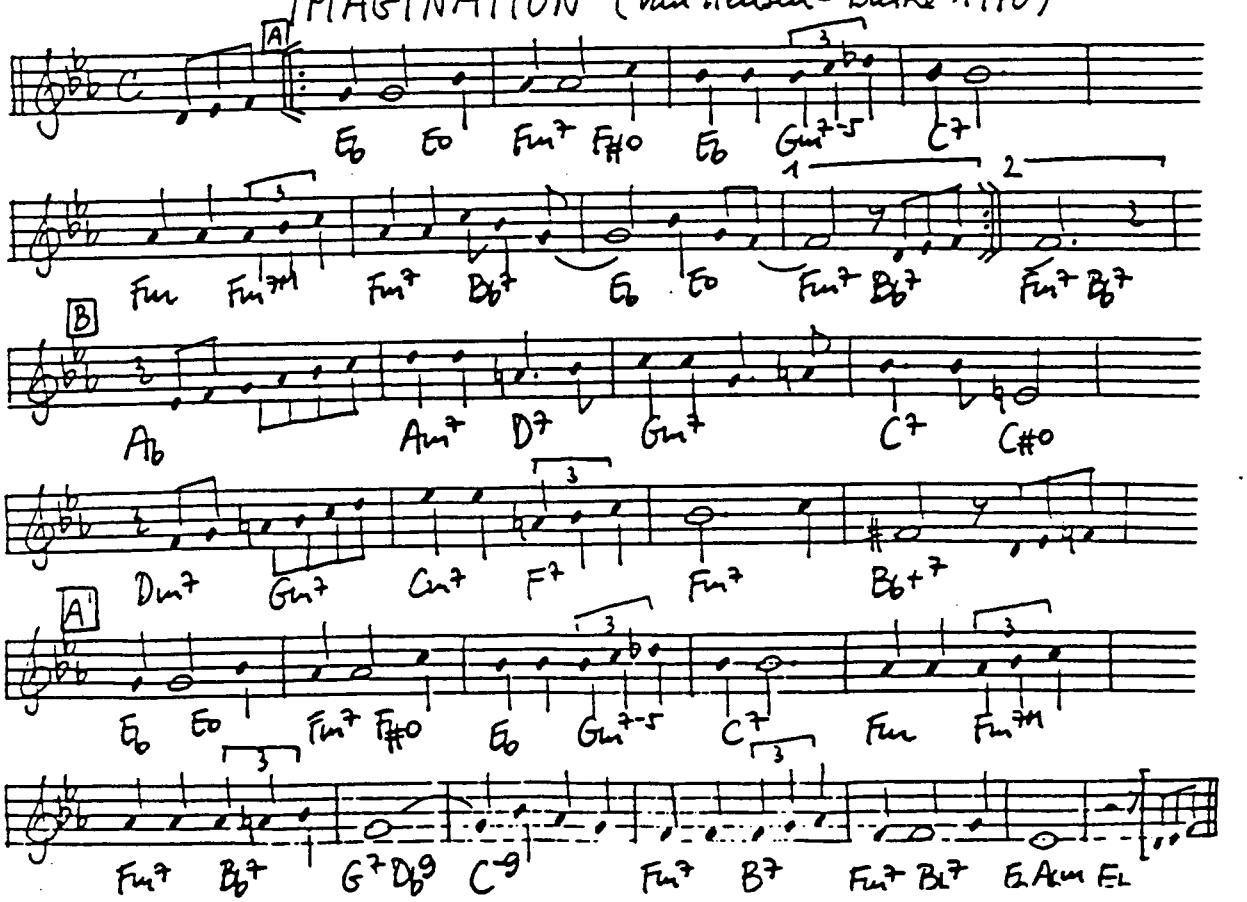
I LOVE YOU TRULY (Jacobs Bond 1906)



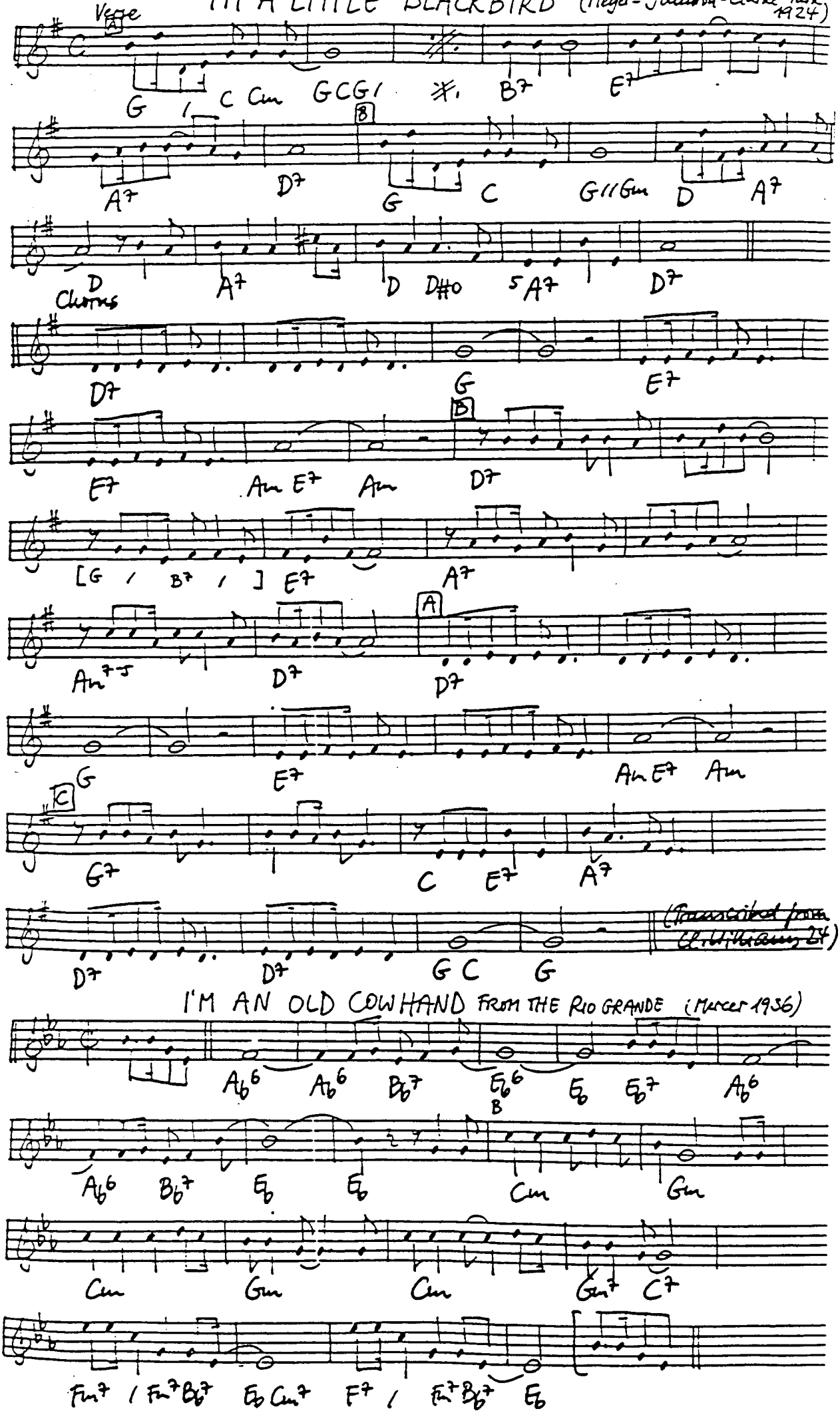
I'M A DING DONG DADDY (Baxter 1928)



IMAGINATION (van Heusen - Burke 1940)

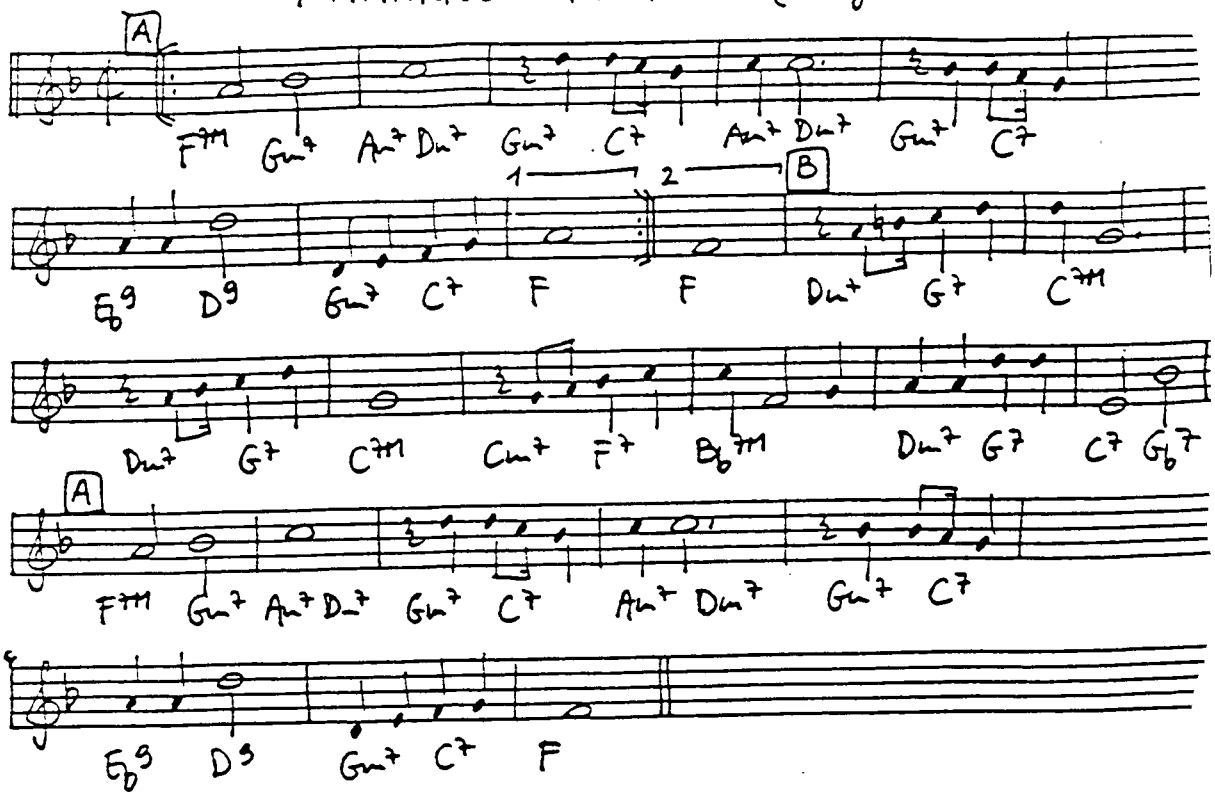


I'M A LITTLE BLACKBIRD (Meyer-Johnston-Clarke-Turk 1924)

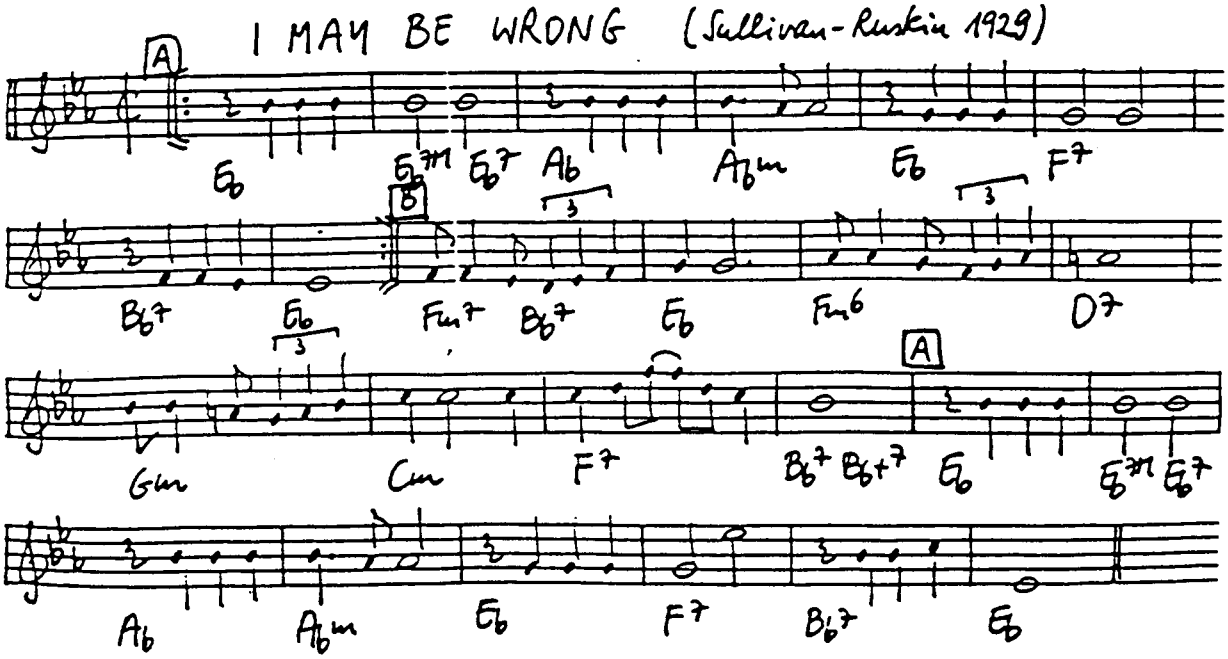


I'M AN OLD COWHAND FROM THE RIO GRANDE (Mercer 1936)

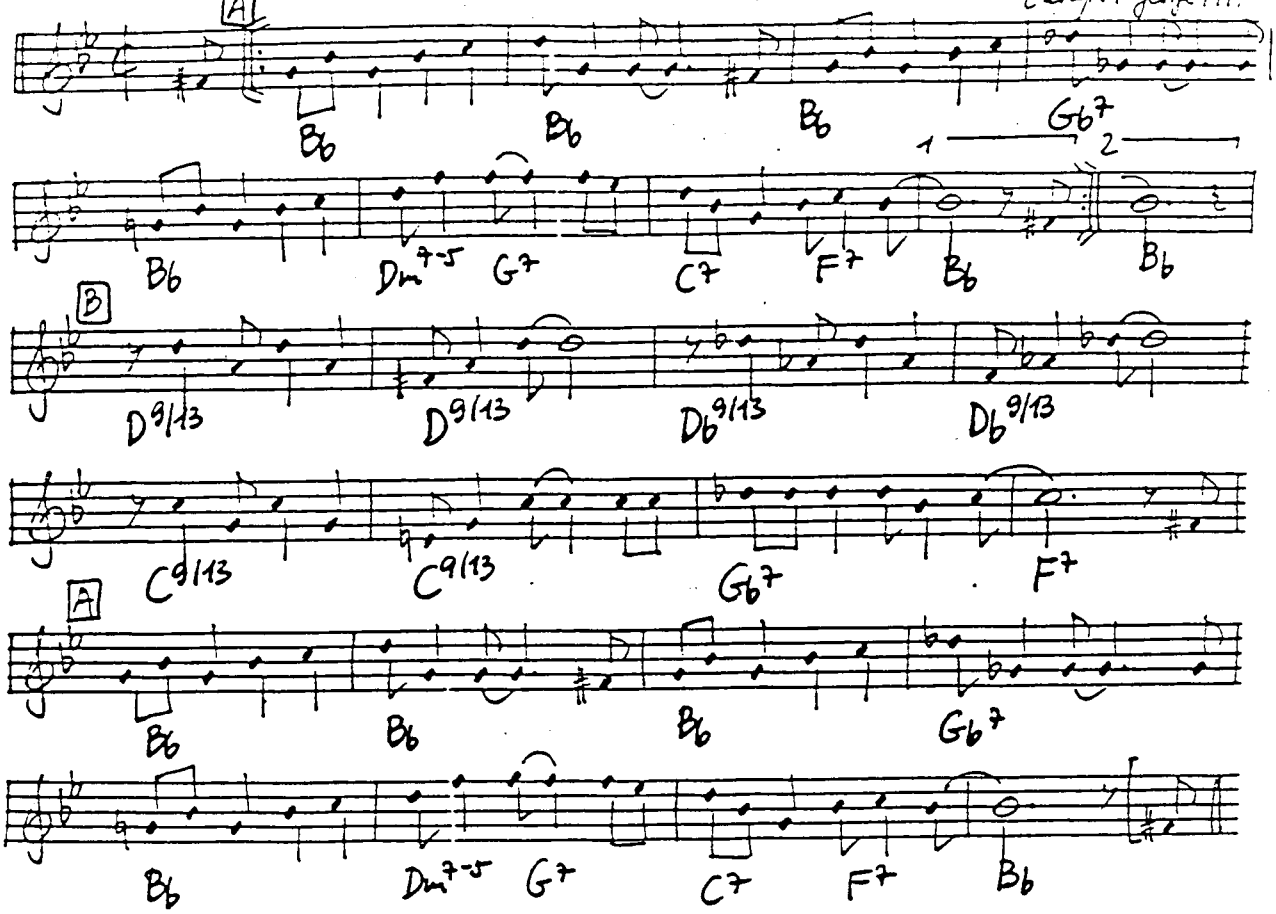
I MARRIED AN ANGEL (Rodgers-Hart 1938)



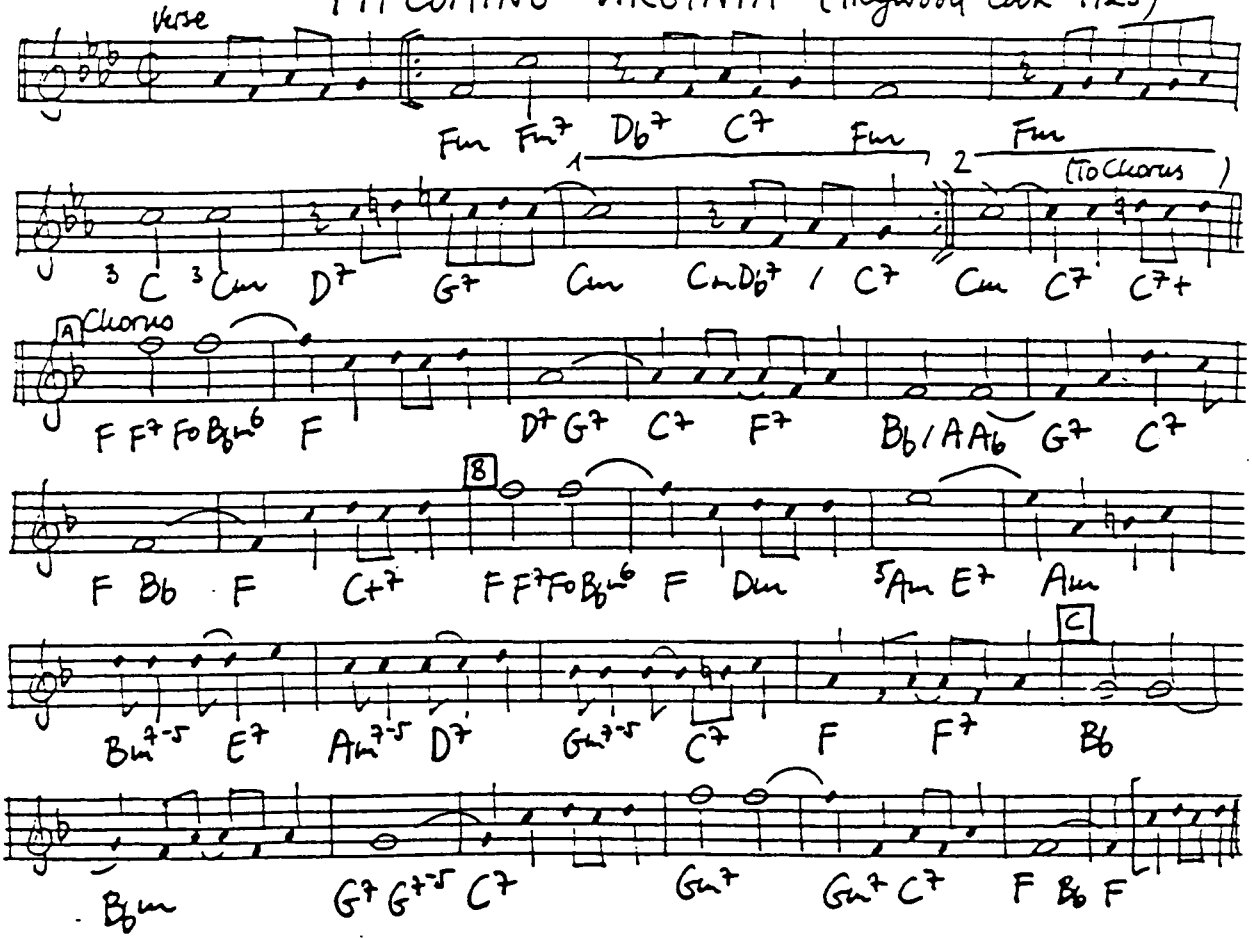
I MAY BE WRONG (Sullivan-Ruskin 1929)

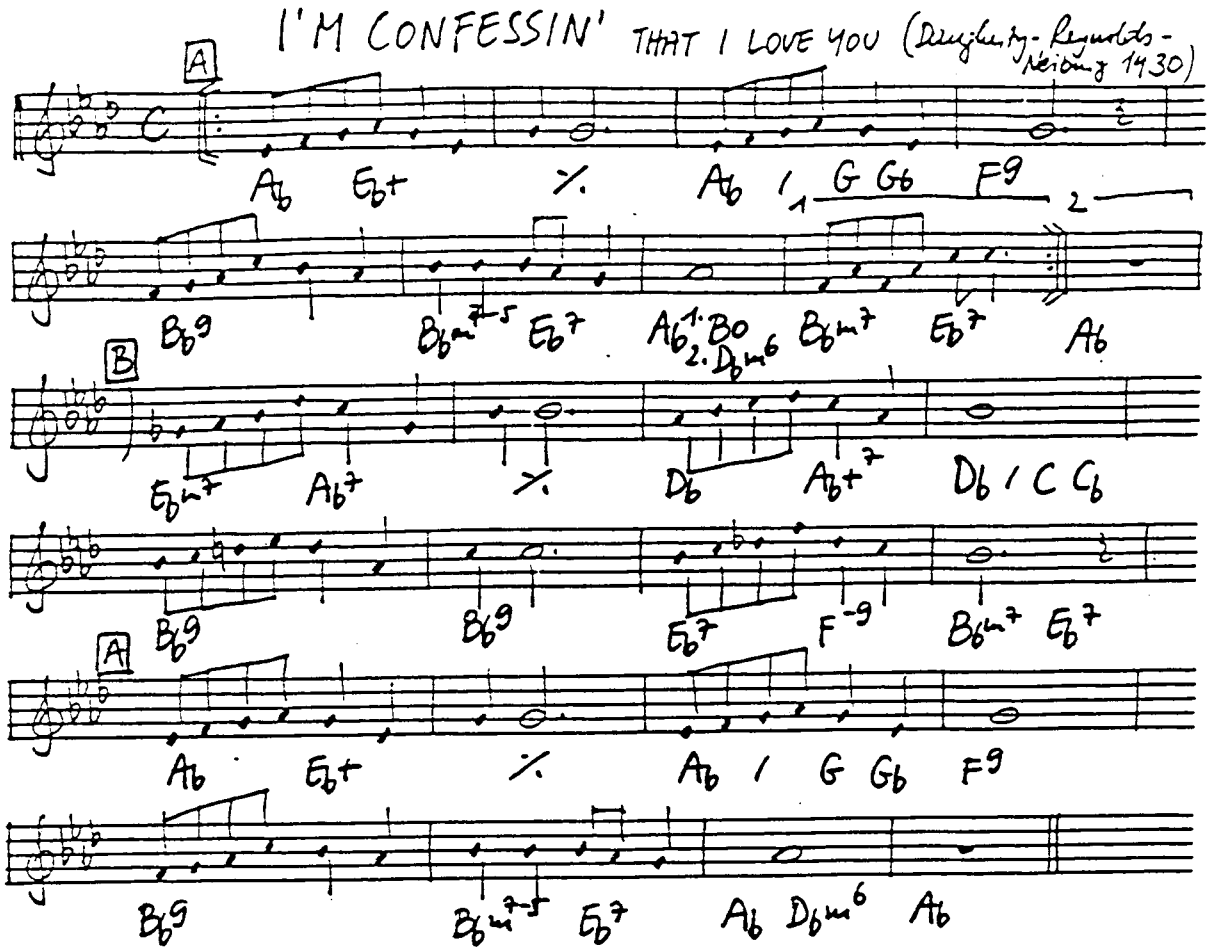


I'M BEGINNING TO SEE THE LIGHT (James-Hodges-Ellington-Gillespi 1944)

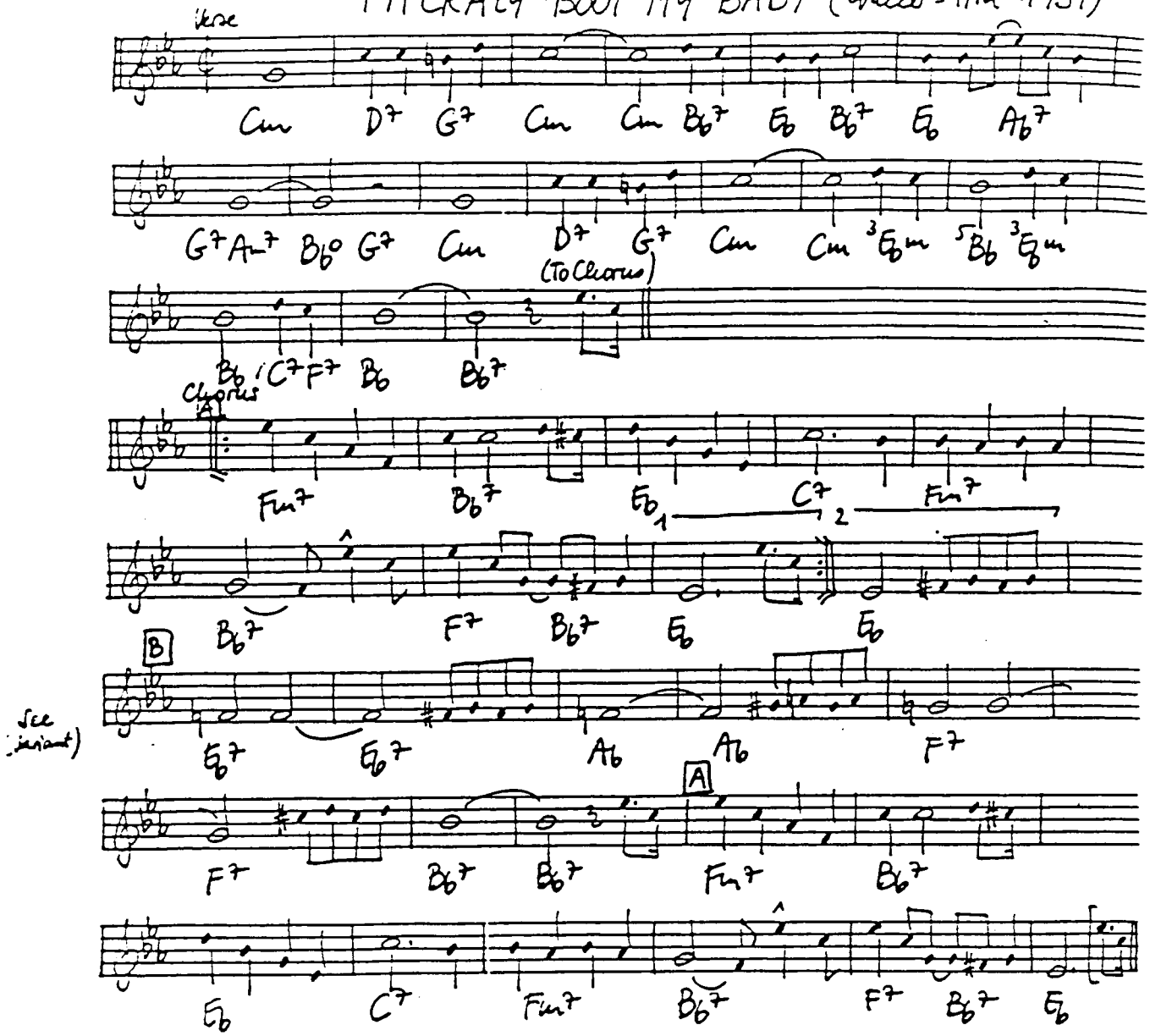


I'M COMING VIRGINIA (Heywood-Cook 1925)

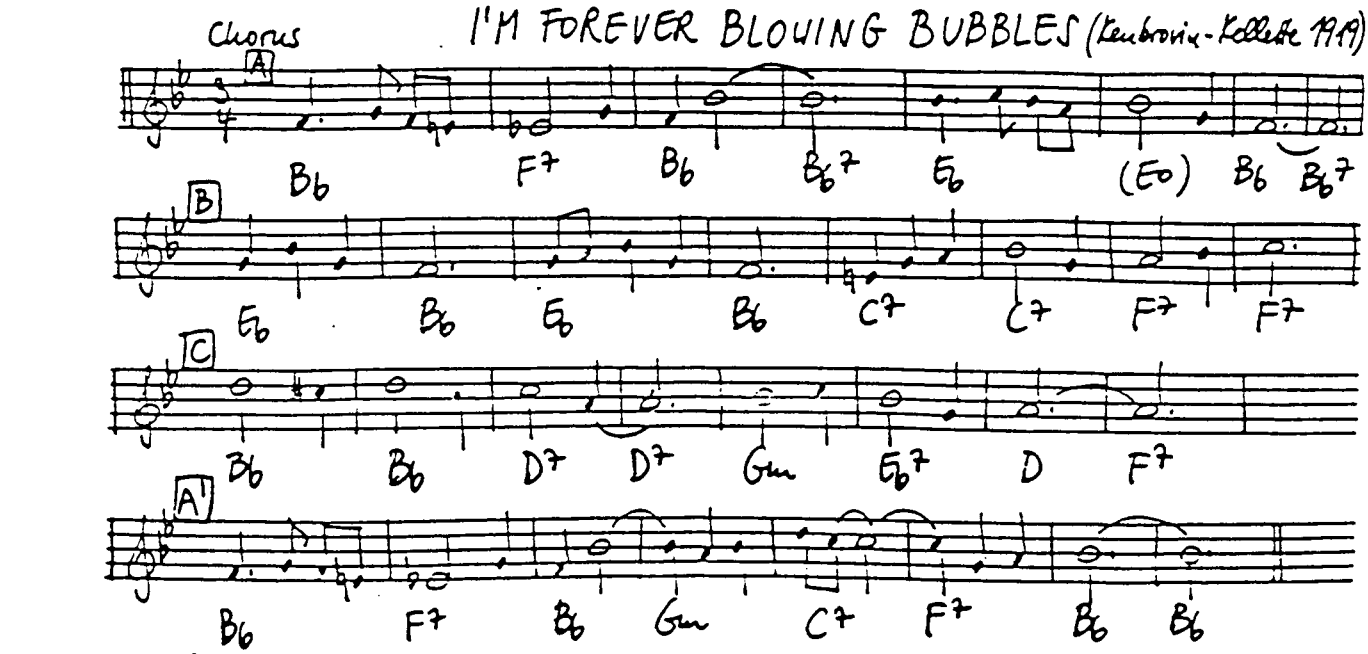



I'M CONFESSIN' THAT I LOVE YOU (Daugherty-Reynolds-Neiburg 1930)
A
B
A

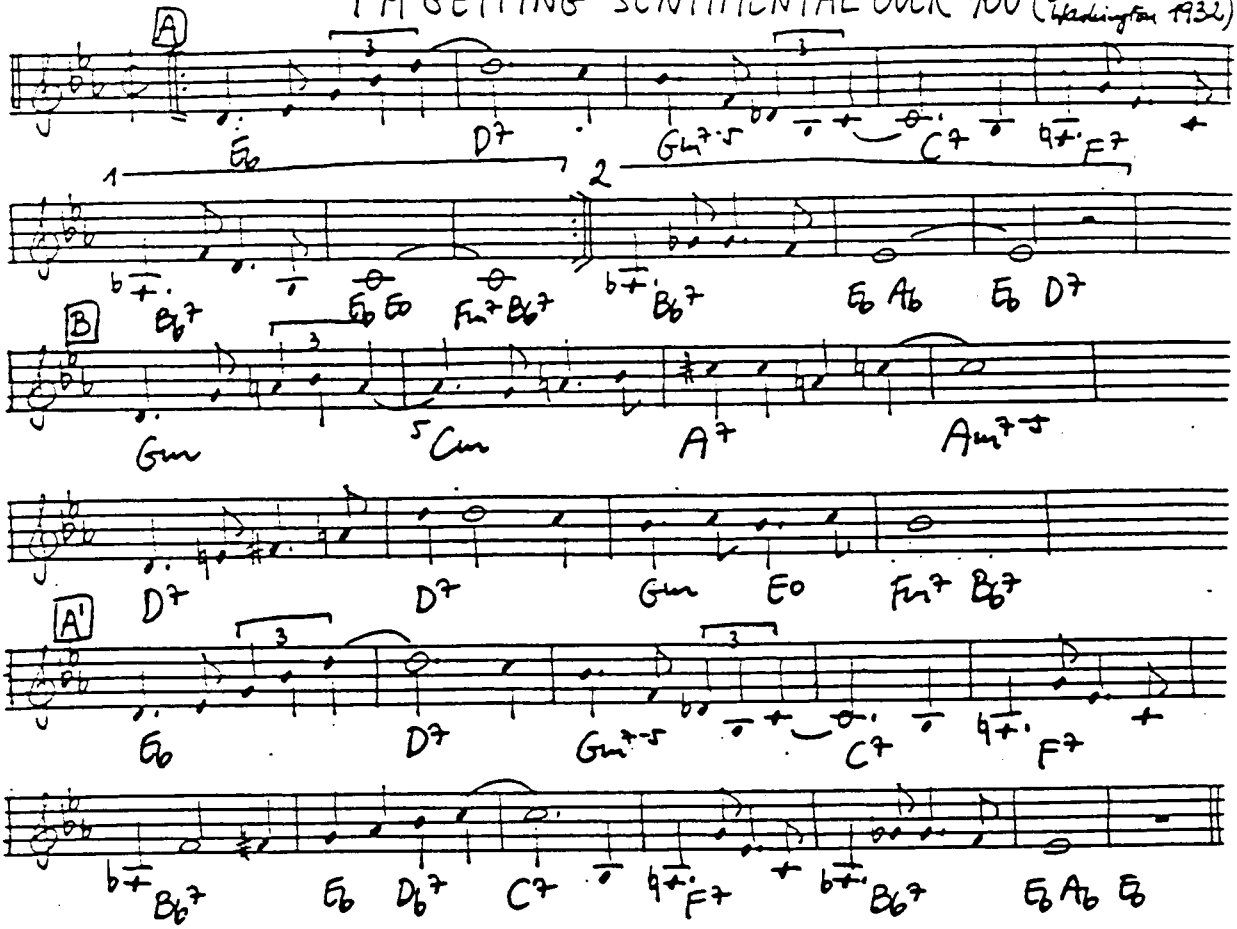
I'M CRAZY 'BOUT MY BABY (Waller-Hill 1931)



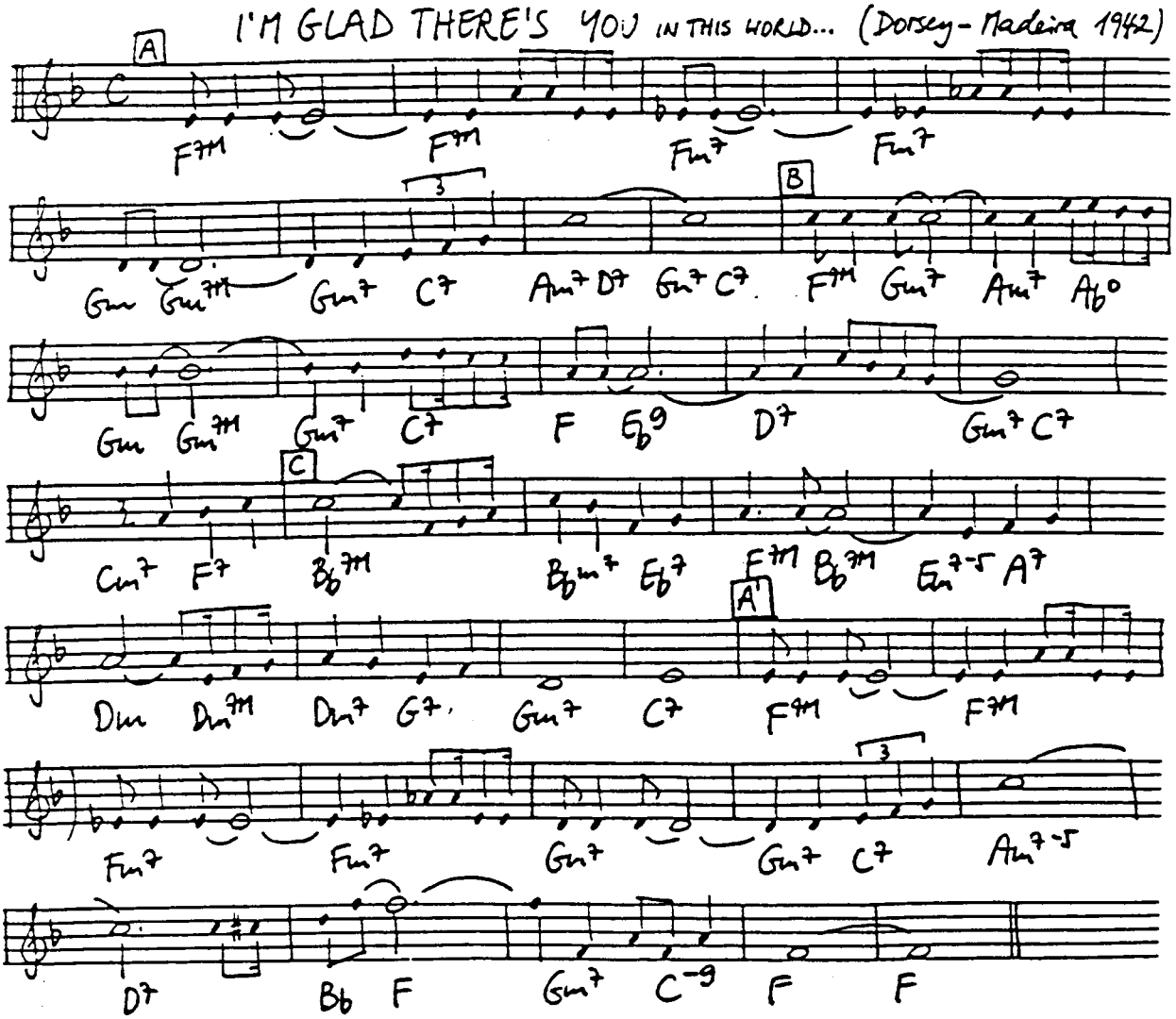
I'M FOREVER BLOWING BUBBLES (Kenbrovin-Kellette 1919)



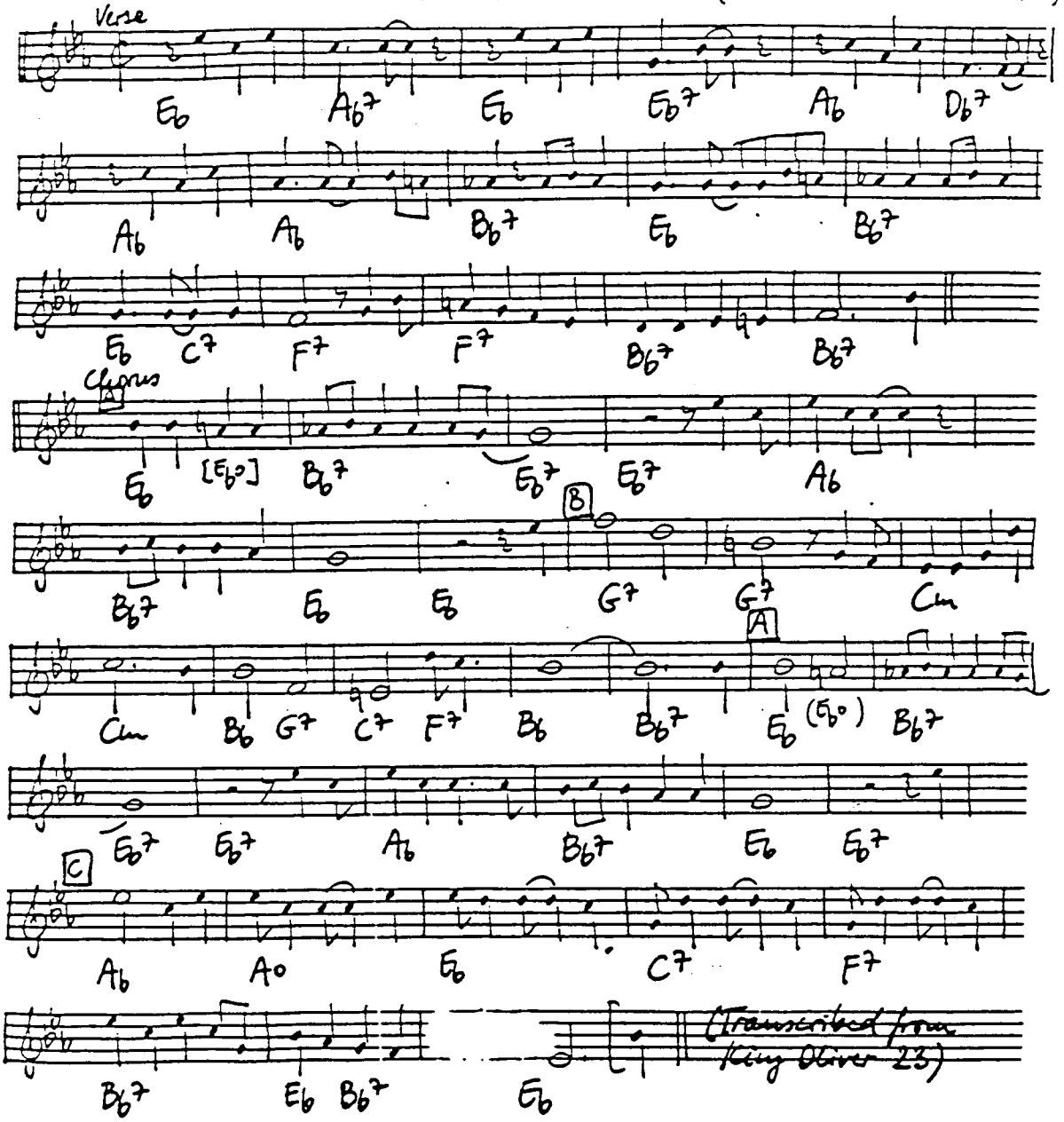
I'M GETTING SENTIMENTAL OVER YOU (Bassman-Washington 1932)



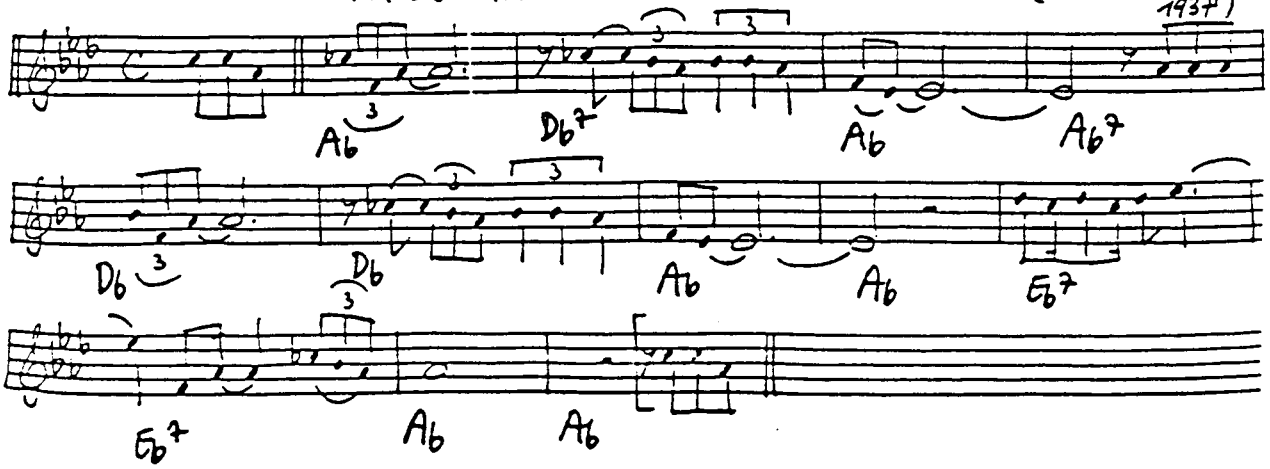
I'M GLAD THERE'S YOU IN THIS WORLD... (Dorsey-Madeira 1942)

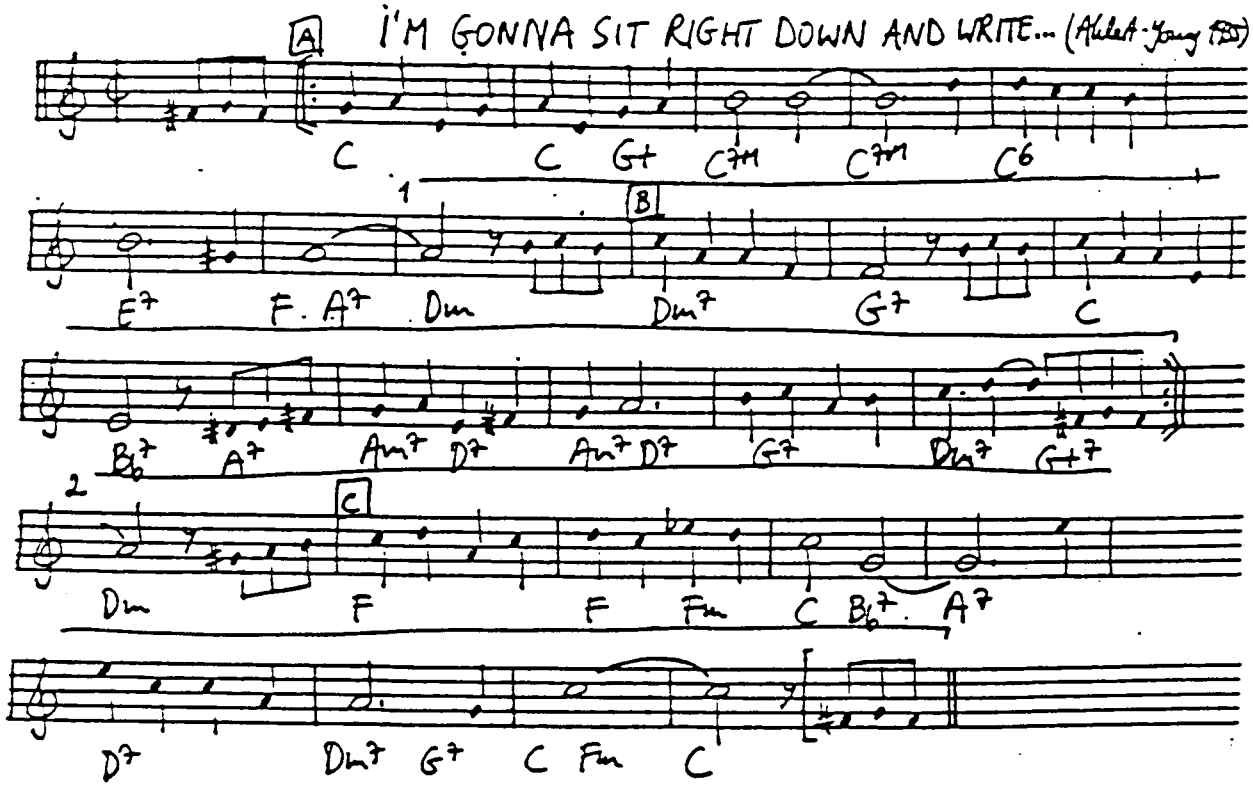


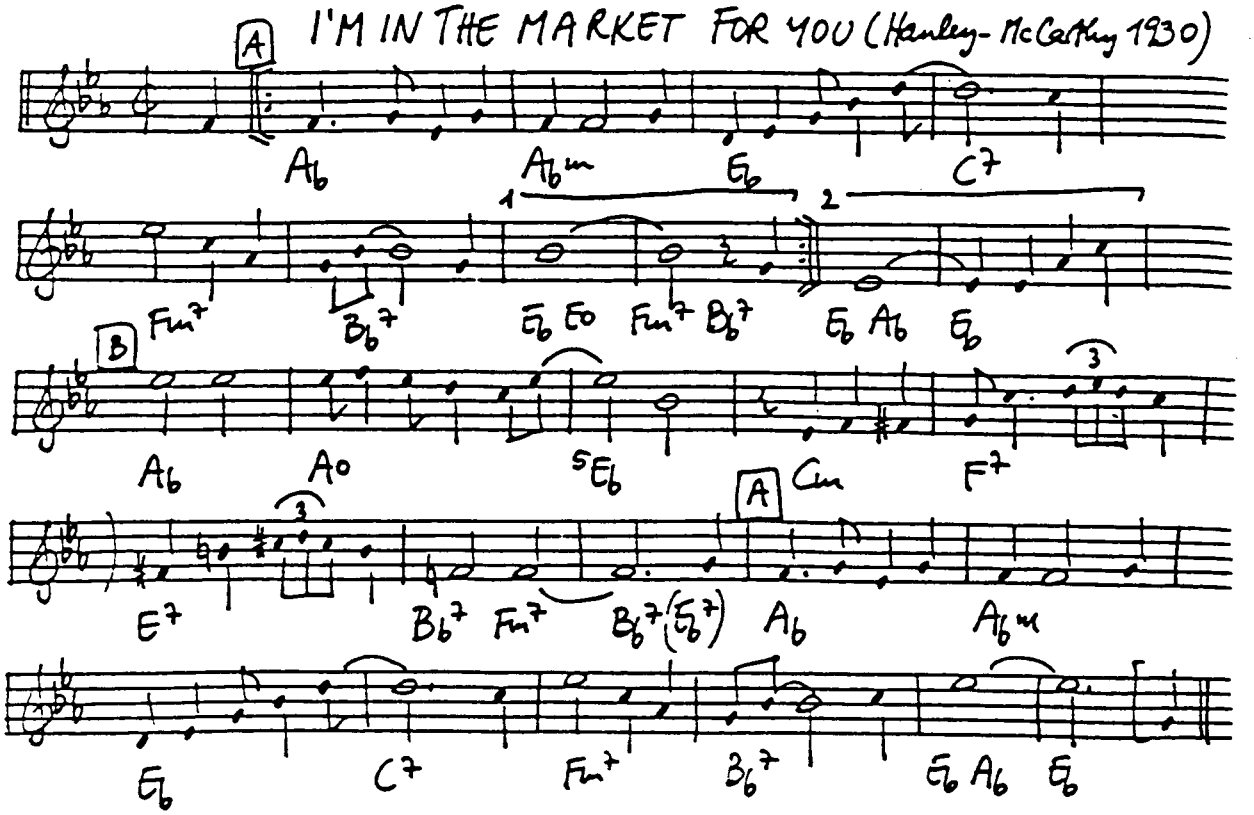
I'M GOING AWAY JUST TO WEAR YOU... (Smith - Johnson - Smith 1922)



I'M GONNA MOVE ON THE OUTSKIRTS OF TOWN (Weldon-Razaf 1937)

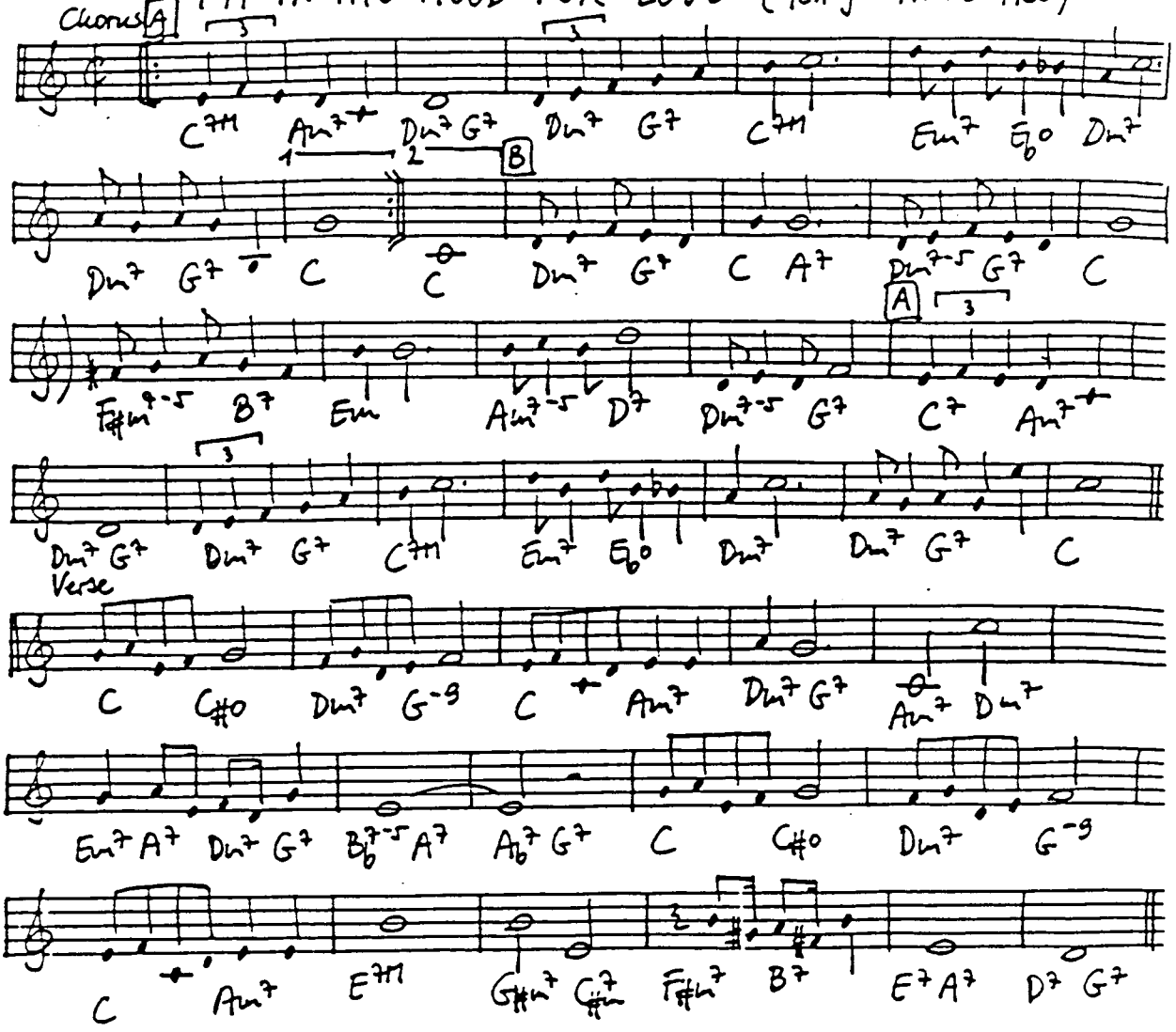




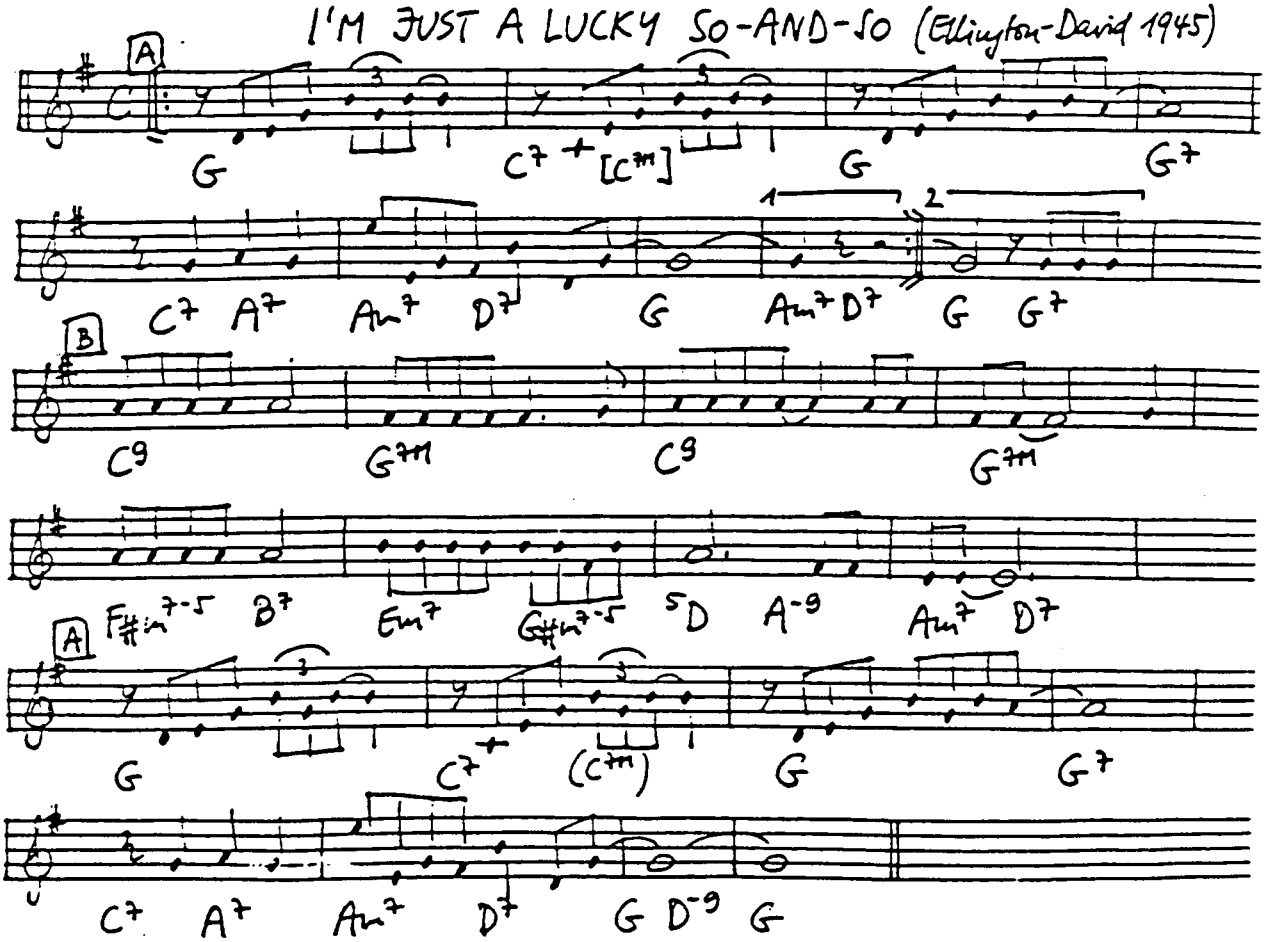


(Transcribed from L. Armstrong 30)

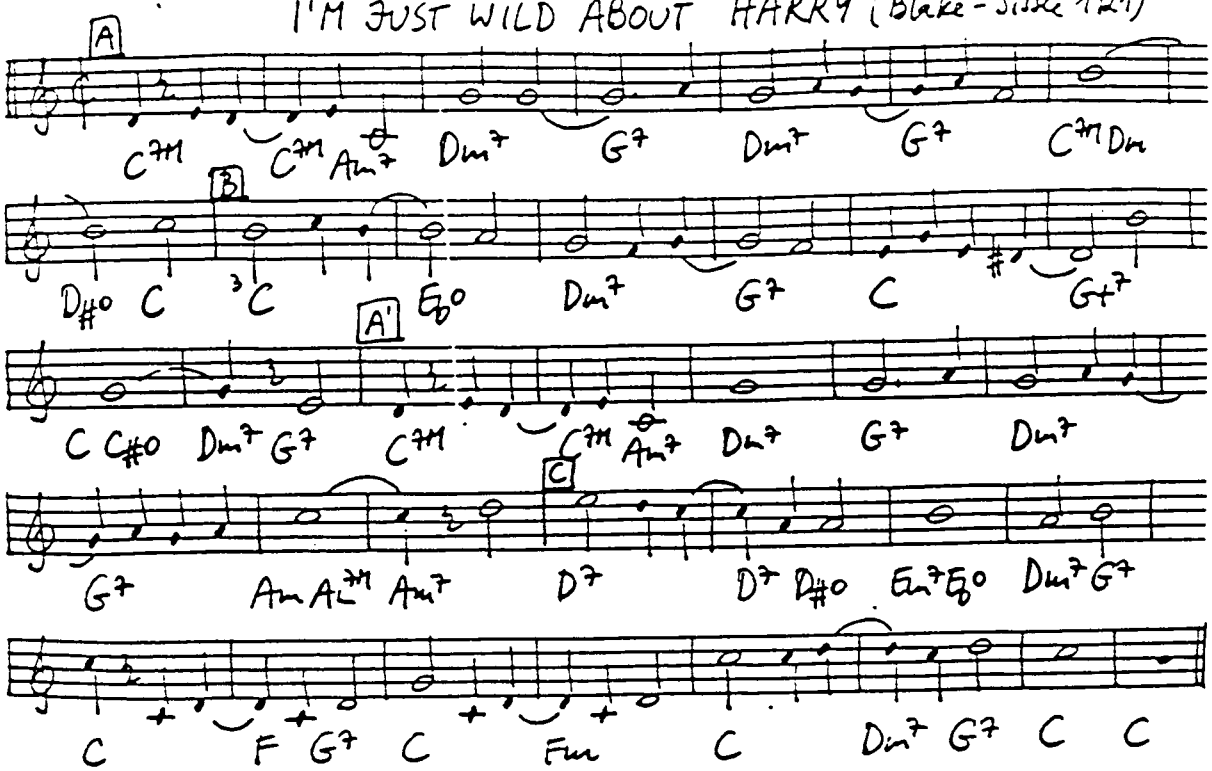
I'M IN THE MOOD FOR LOVE (McHugh-Fields 1935)



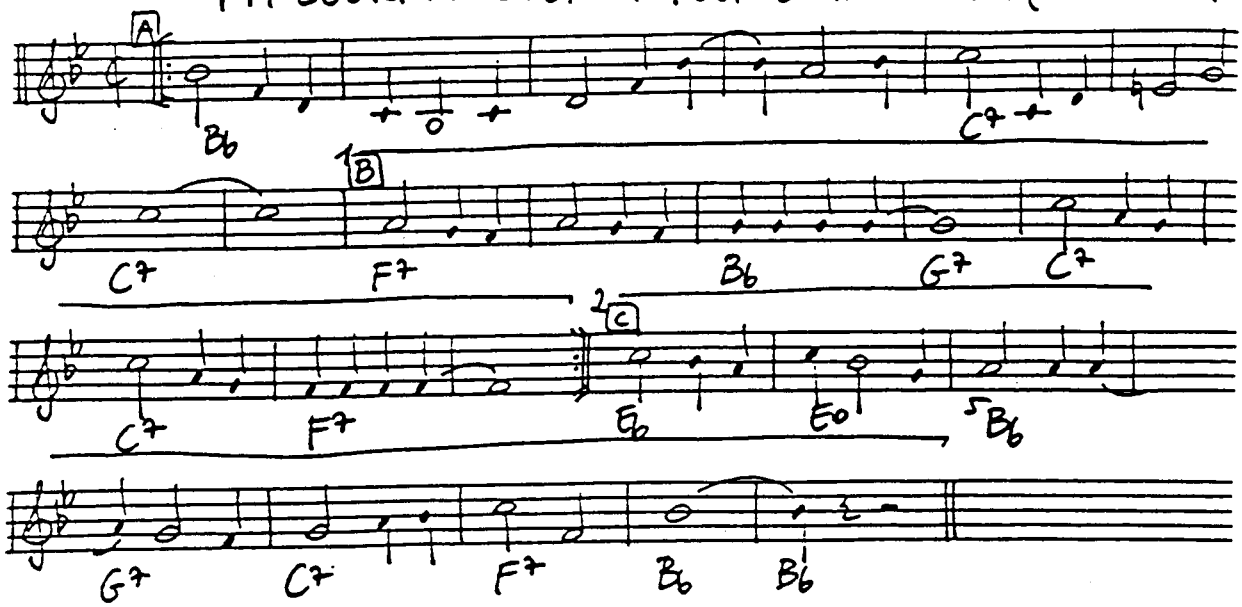
I'M JUST A LUCKY SO-AND-SO (Ellington-David 1945)



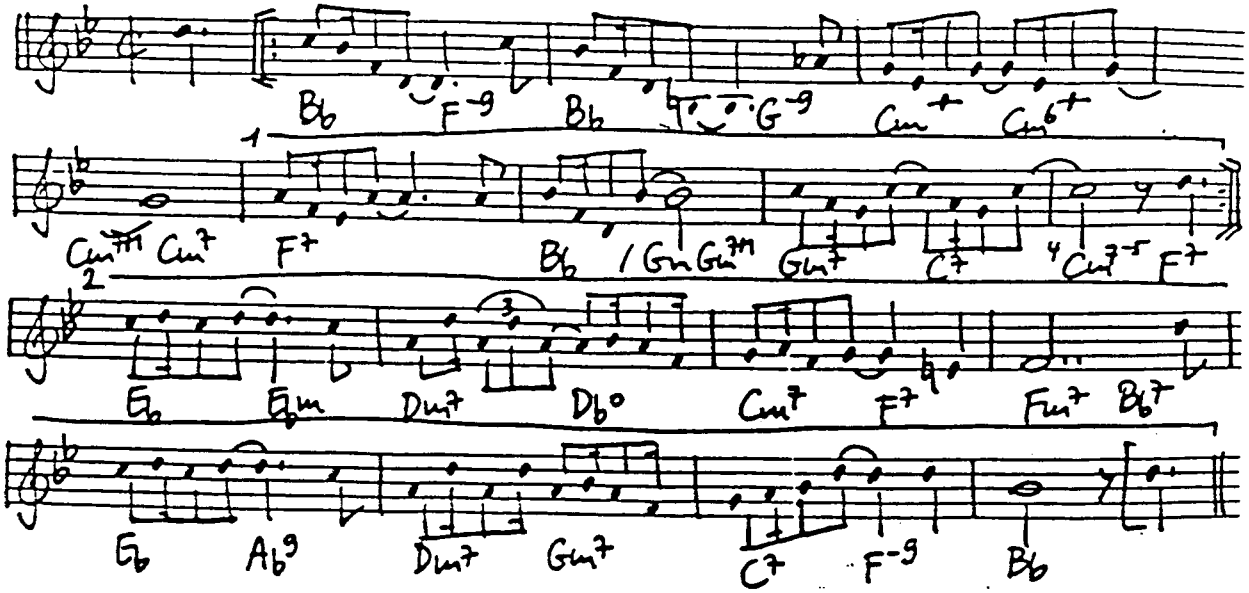
I'M JUST WILD ABOUT HARRY (Blake-Sissle 1921)



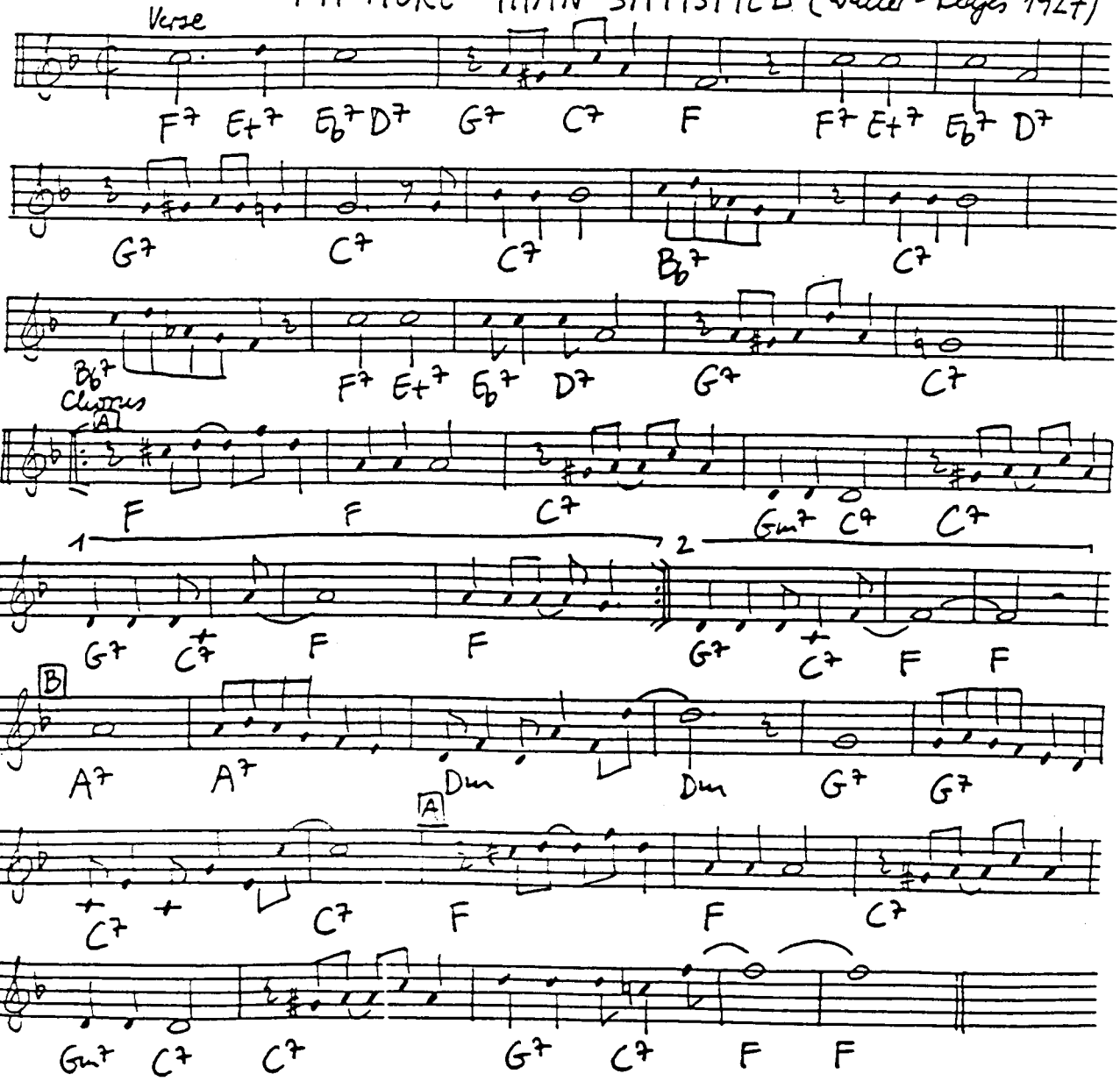
I'M LOOKING OVER A FOUR LEAF CLOVER (Woods-Dixon 1927)



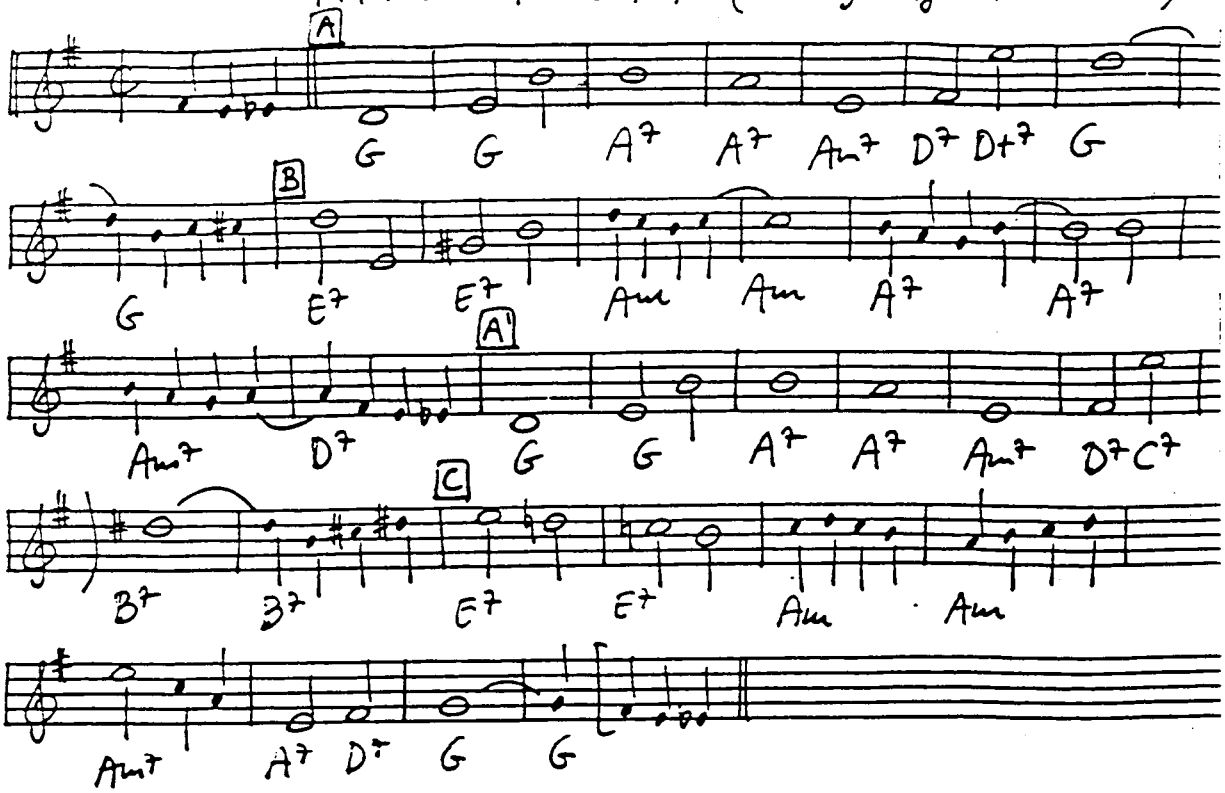
I'M MAKING BELIEVE (Monaco-Gordon 1944)



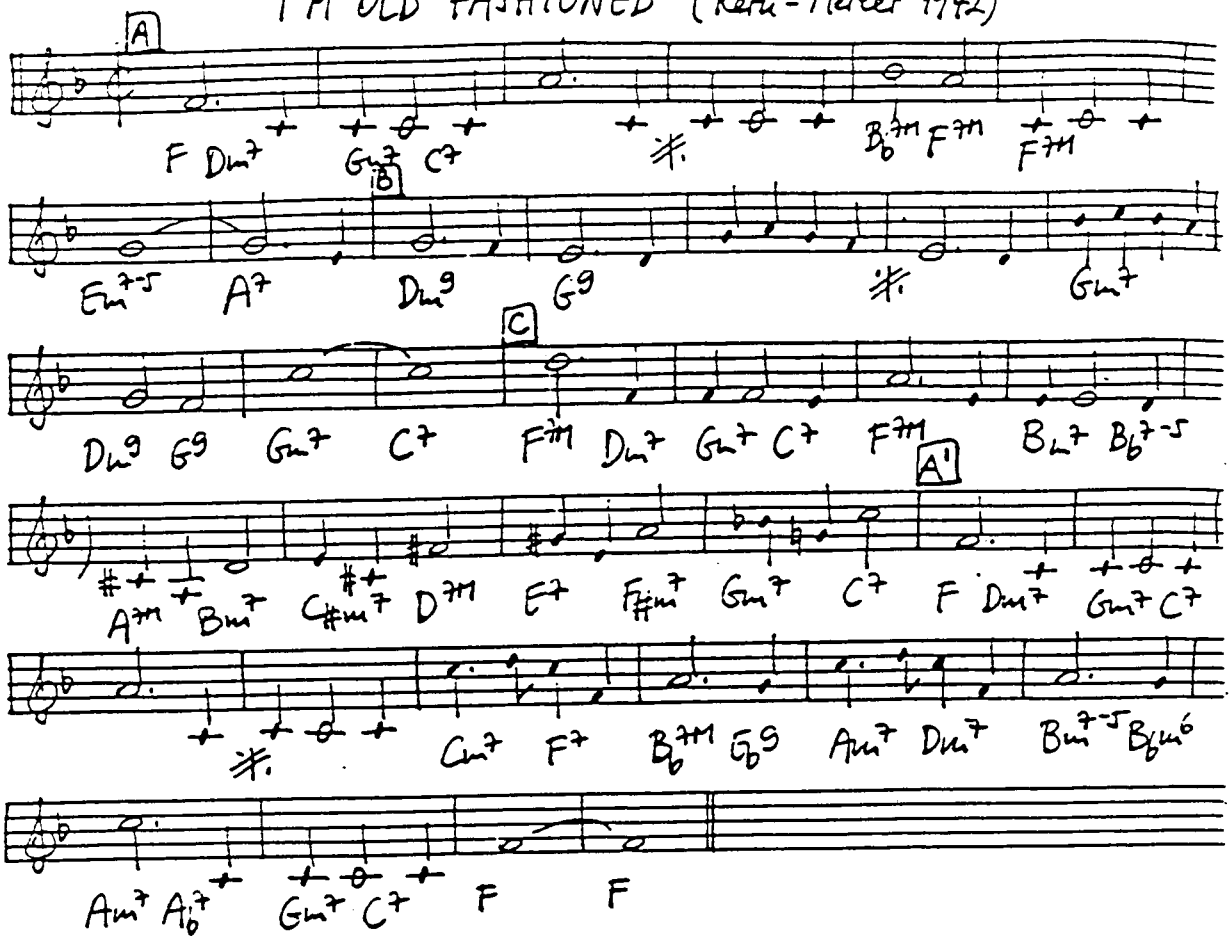
I'M MORE THAN SATISFIED (Waller-Klages 1927)



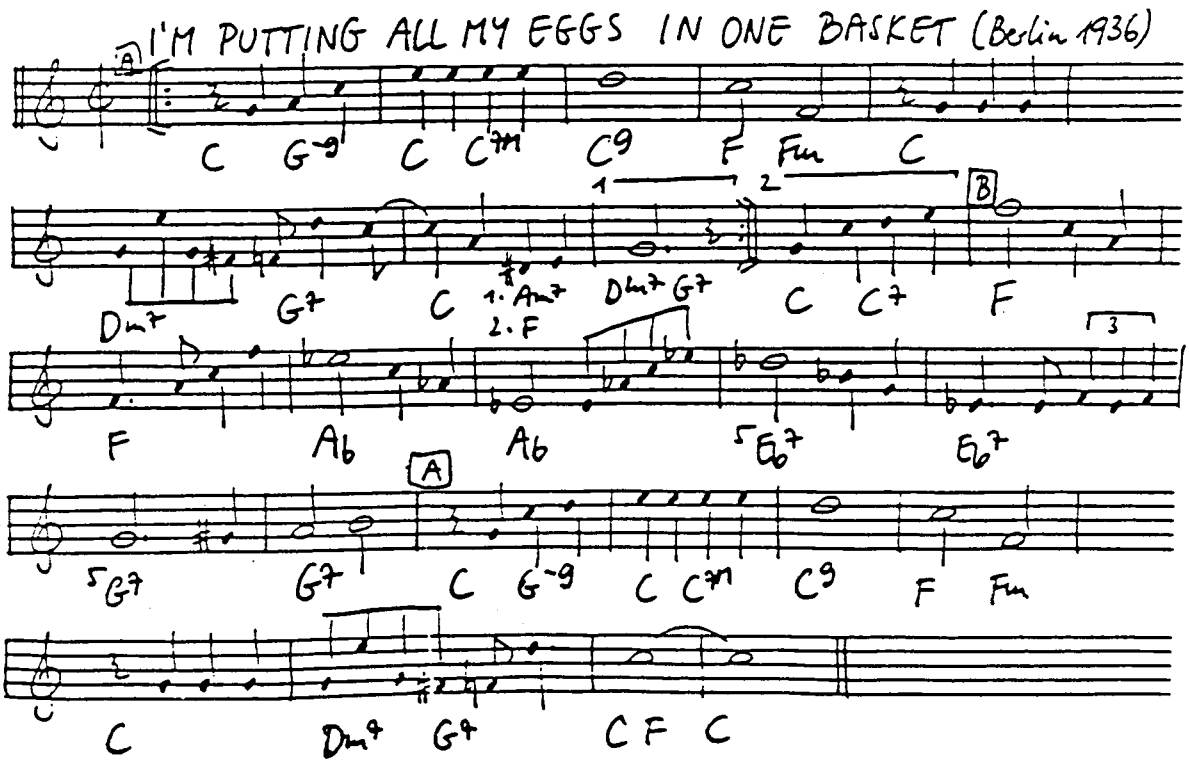
I'M NOBODY'S BABY (Lantley - Ager - Davis 1921)



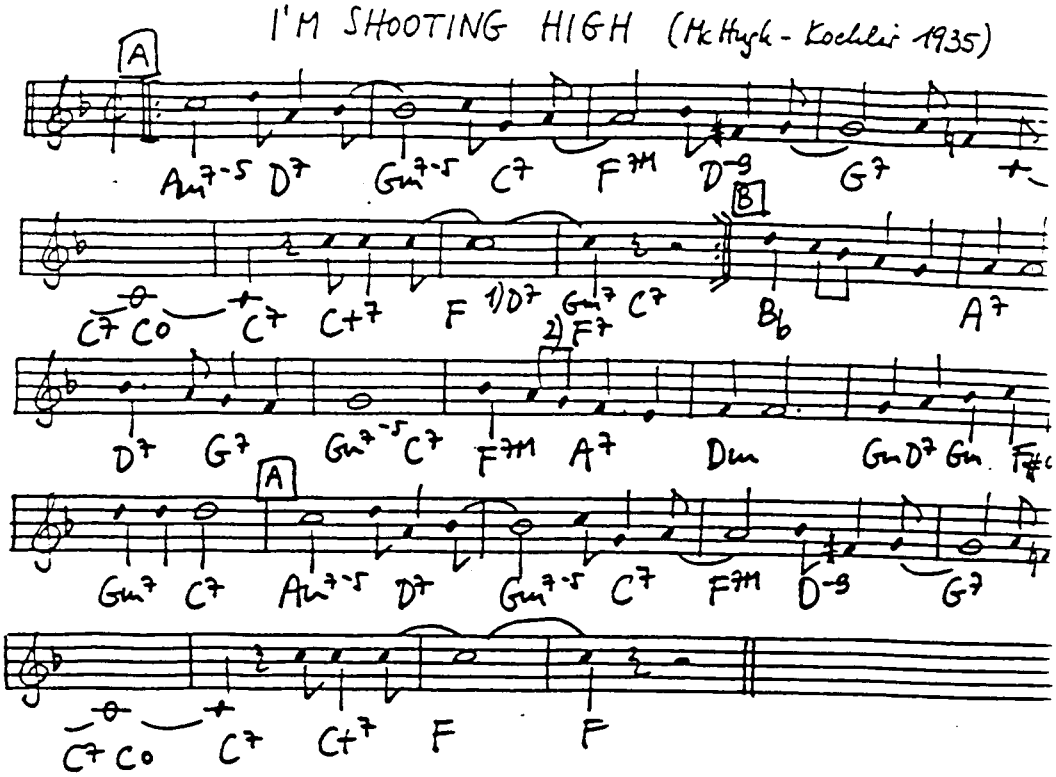
I'M OLD FASHIONED (Kern - Mercer 1942)



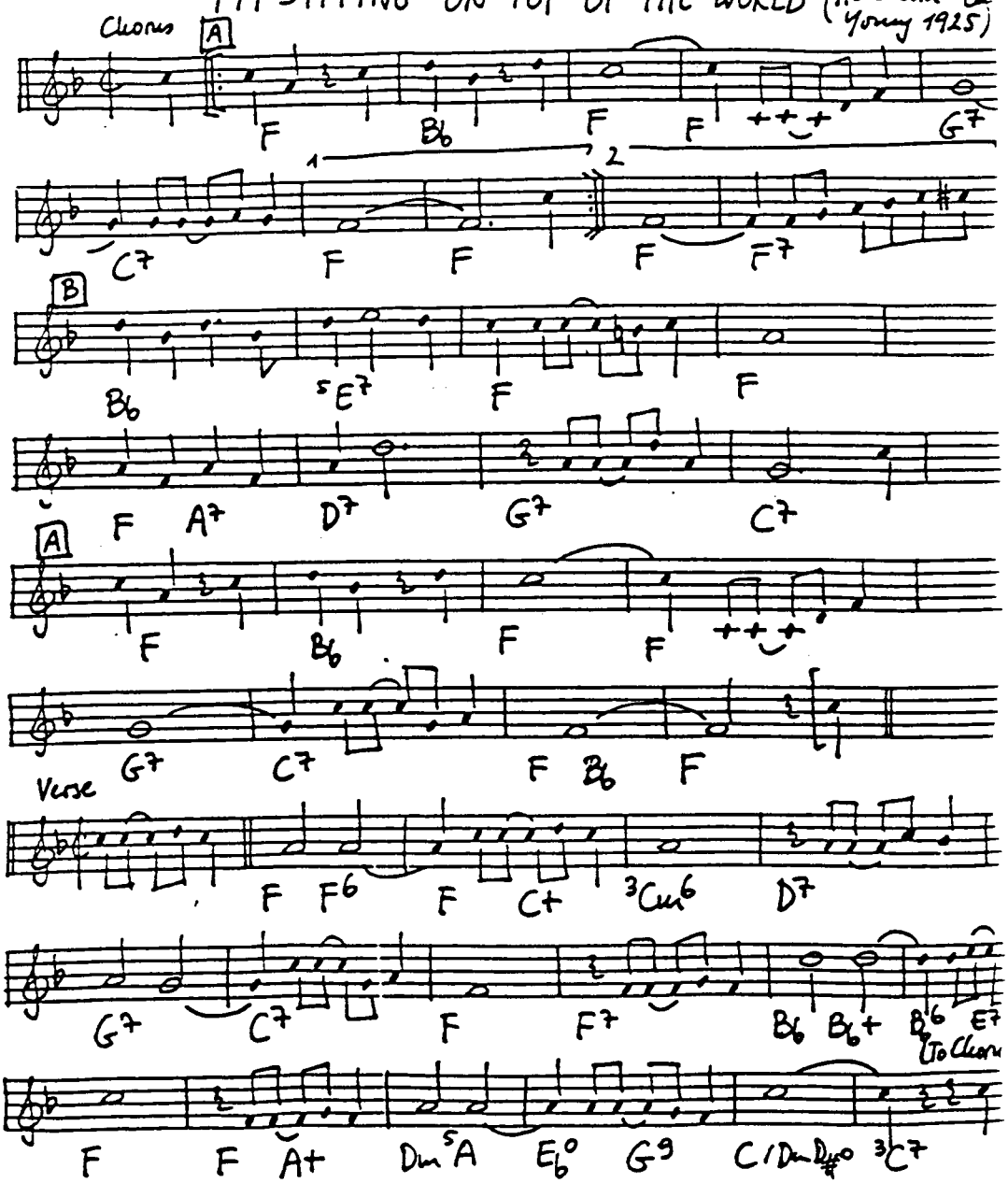
I'M PUTTING ALL MY EGGS IN ONE BASKET (Berlin 1936)

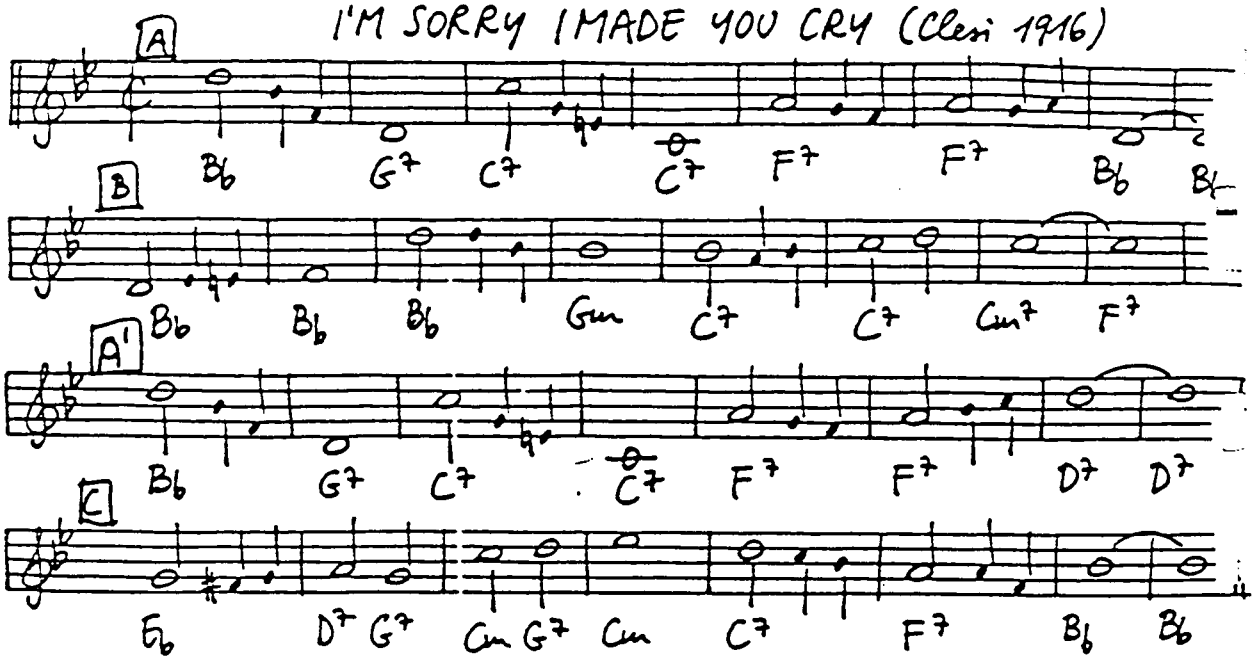


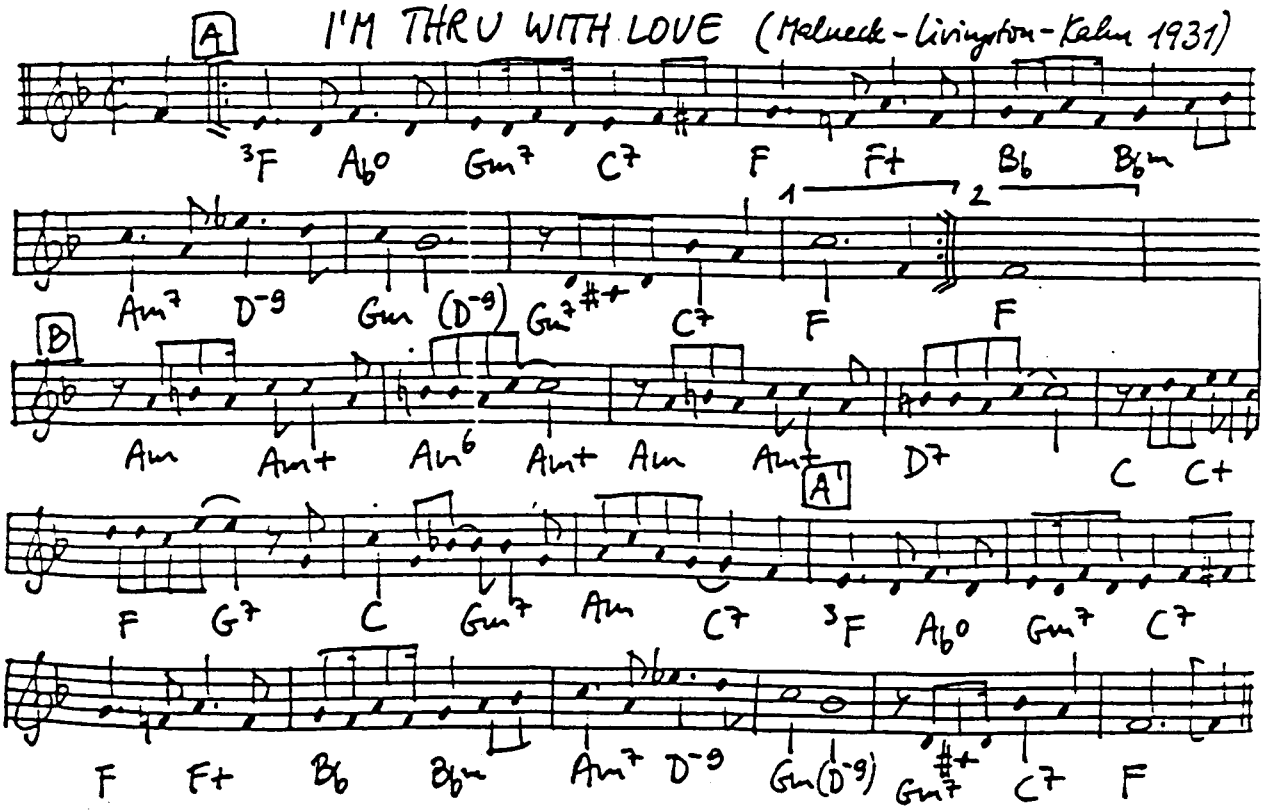
I'M SHOOTING HIGH (McHugh - Kochler 1935)



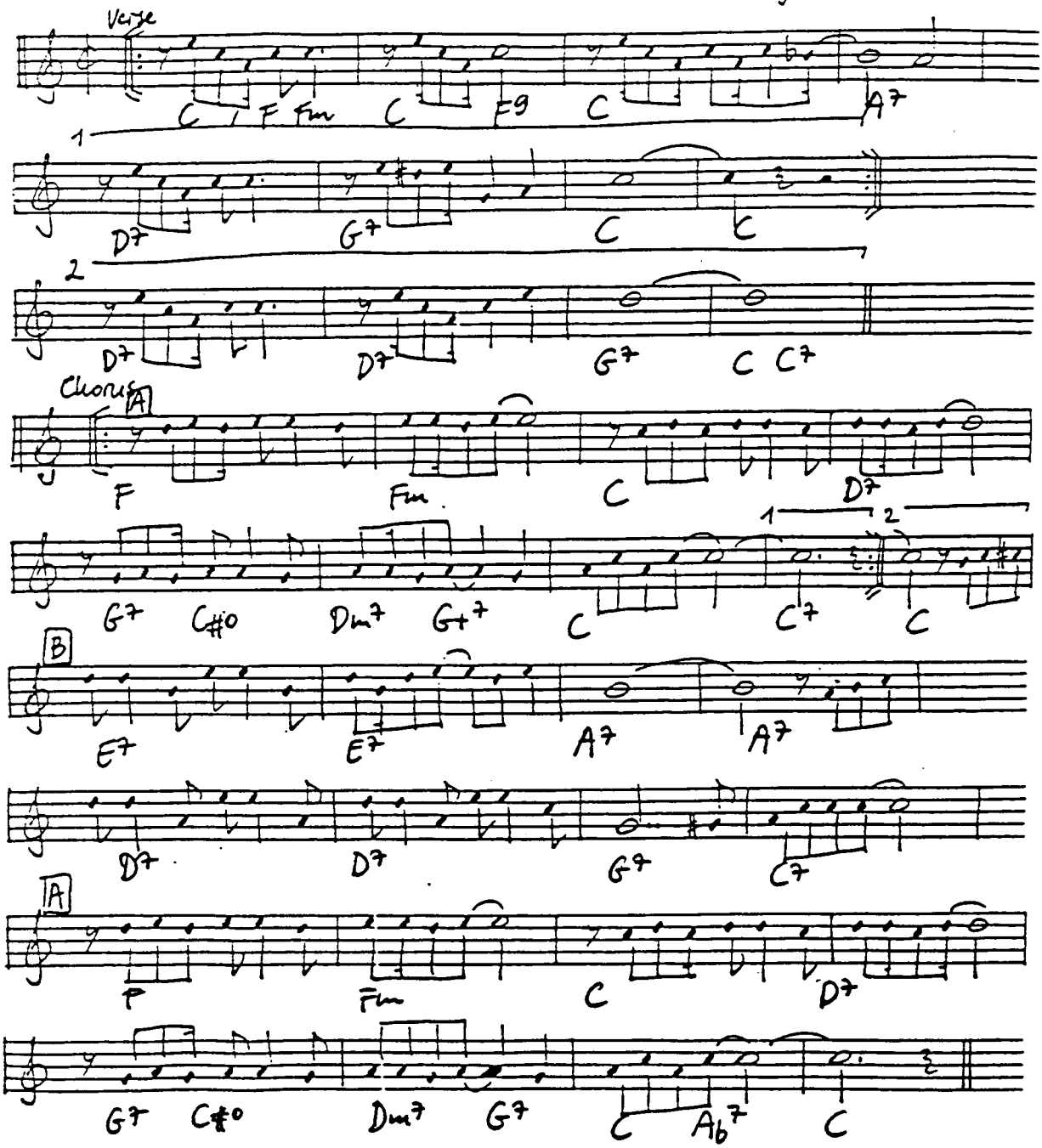
I'M SITTING ON TOP OF THE WORLD (Henderson - Lewis - Young 1925)

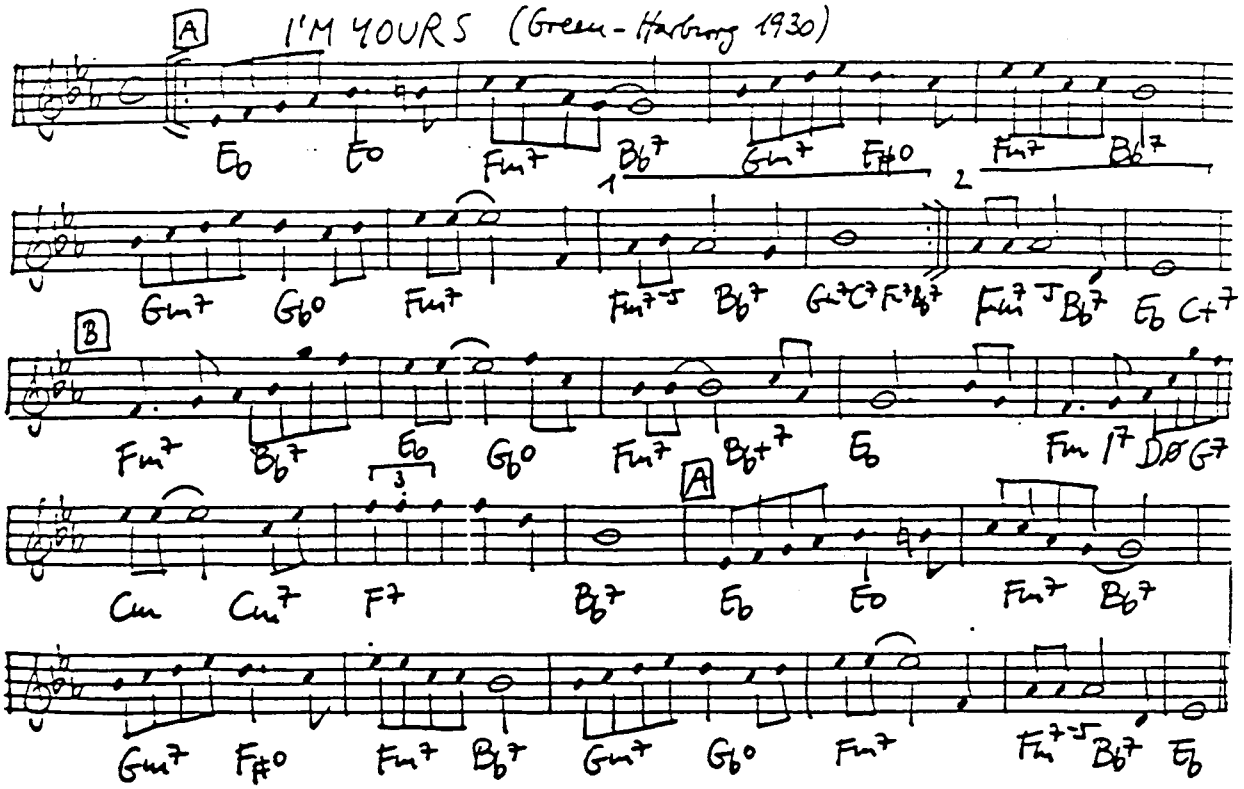


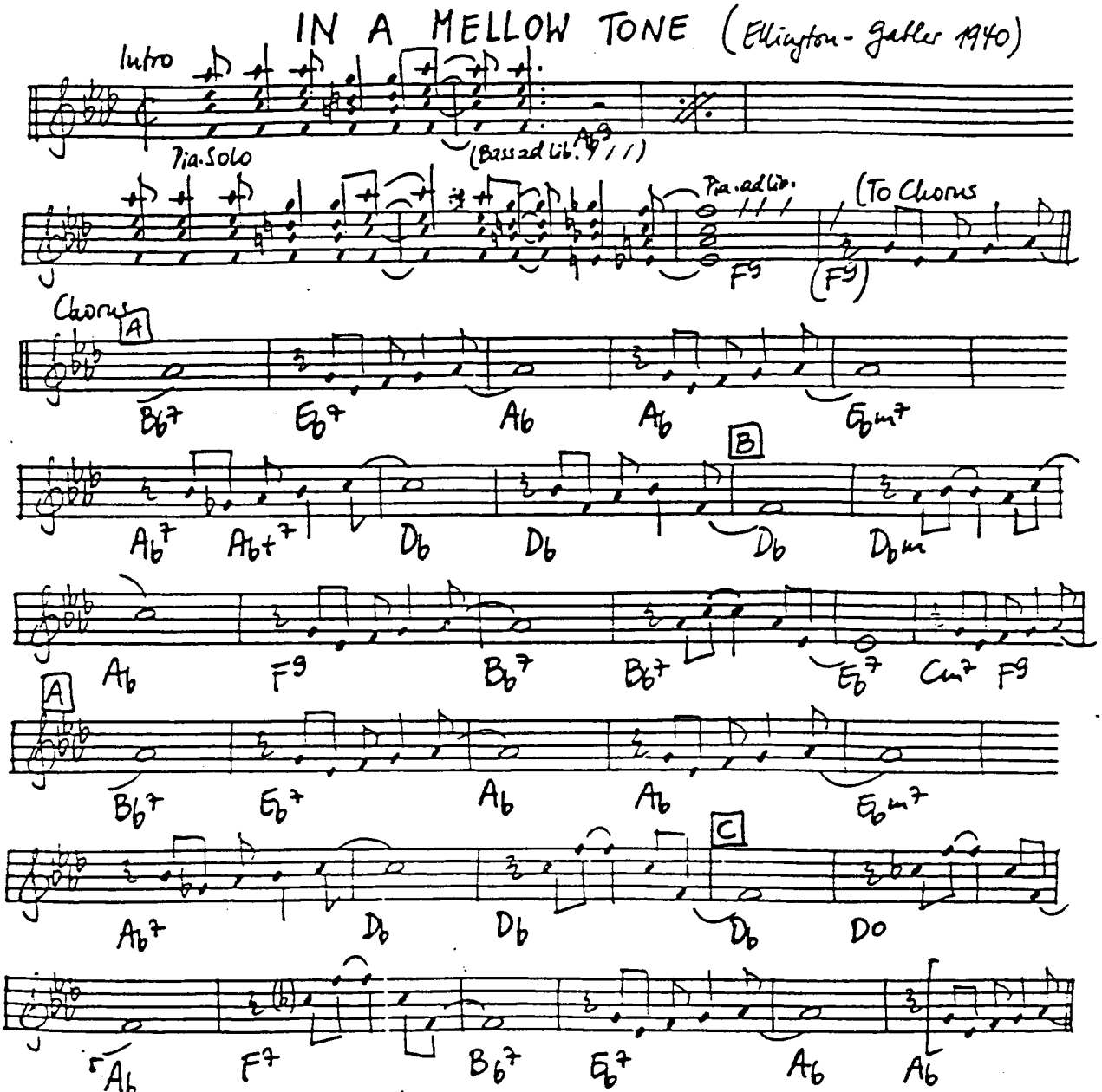

I'M SORRY I MADE YOU CRY (Clesi 1916)
A
B
A'
C


I'M THRU WITH LOVE (Malneck-Livingston-Kahn 1931)
A
B
A'

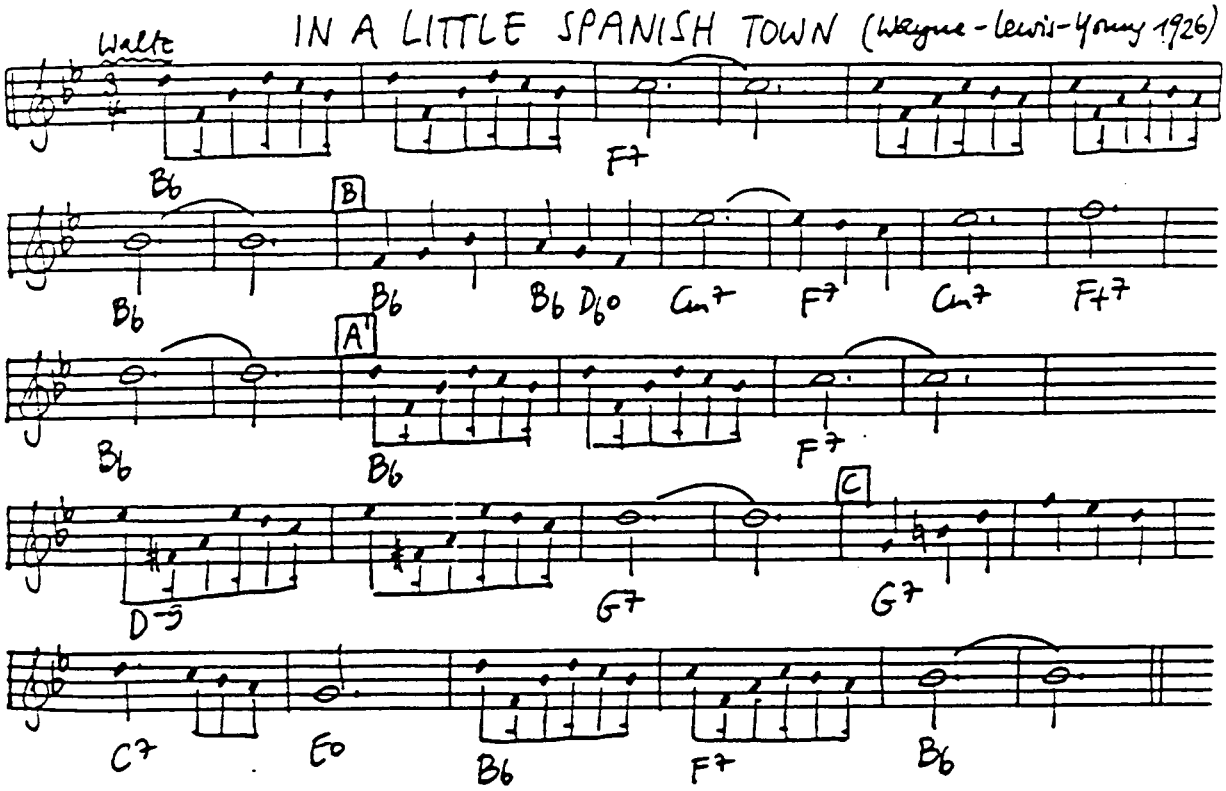
I MUST HAVE THAT MAN (McHugh-Fields 1928)



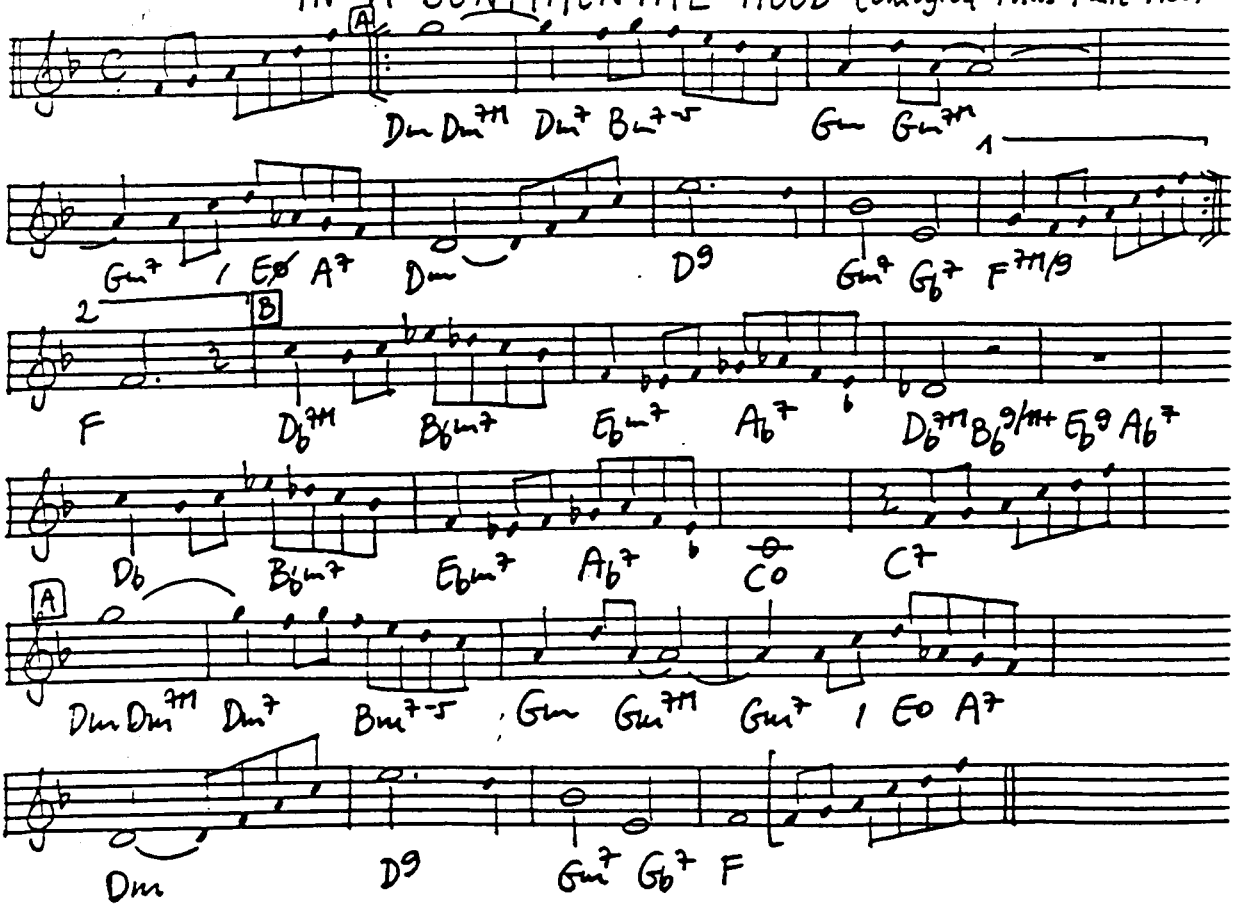

I'M YOURS (Green - Harburg 1930)
A
Eb Eo Fm7 Bb7 Gm7 F#o 1 2 Fm7 Bb7
Gm7 Gb° Fm7 Fm7 Bb7 Gm7 C7 F7 Fm7 Bb7 Eb C+7
B
Fm7 Bb7 Eb Gb° Fm7 Bb7 Eb Fm 17 D° G7
A
Cm Cm7 F7 Bb7 Eb Eo Fm7 Bb7
Gm7 F#° Fm7 Bb7 Gm7 Gb° Fm7 Fm7 Bb7 Eb


IN A MELLOW TONE (Ellington - Gaffer 1940)
Intro
Pia. Solo
(Bass ad lib.)
Ab9
Pia. ad lib.
(To Chorus
F9
(F9)
Chorus
A
Bb7 Eb7 Ab Ab Ebm7
B
Ab7 Abo7 Db Db Db Dbm
Ab F9 Bb7 Bb7 Eb7 Cm7 F9
A
Bb7 Eb7 Ab Ab Ebm7
C
Ab7 Db Db Db Do
Ab F7 Bb7 Eb7 Ab Ab

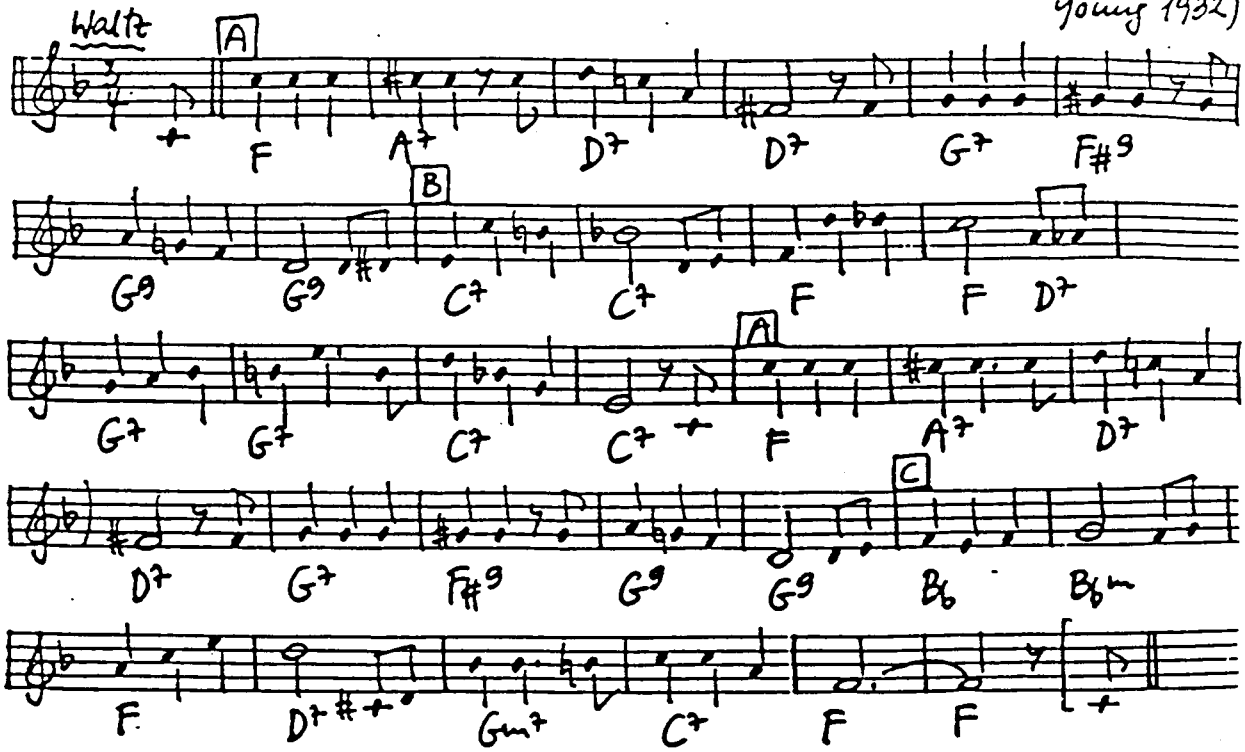
IN A LITTLE SPANISH TOWN (Wayne-Lewis-Young 1926)



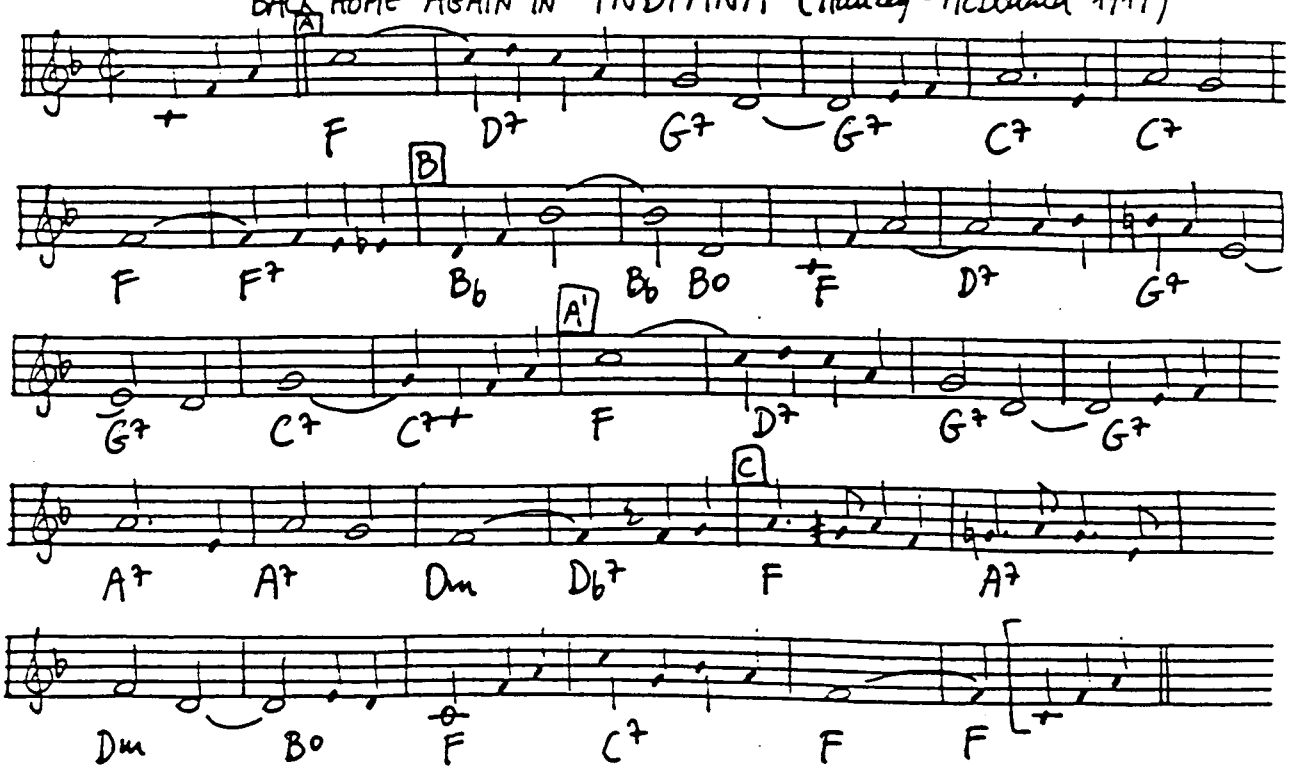
IN A SENTIMENTAL MOOD (Ellington-Mills-Kurtz 1935)



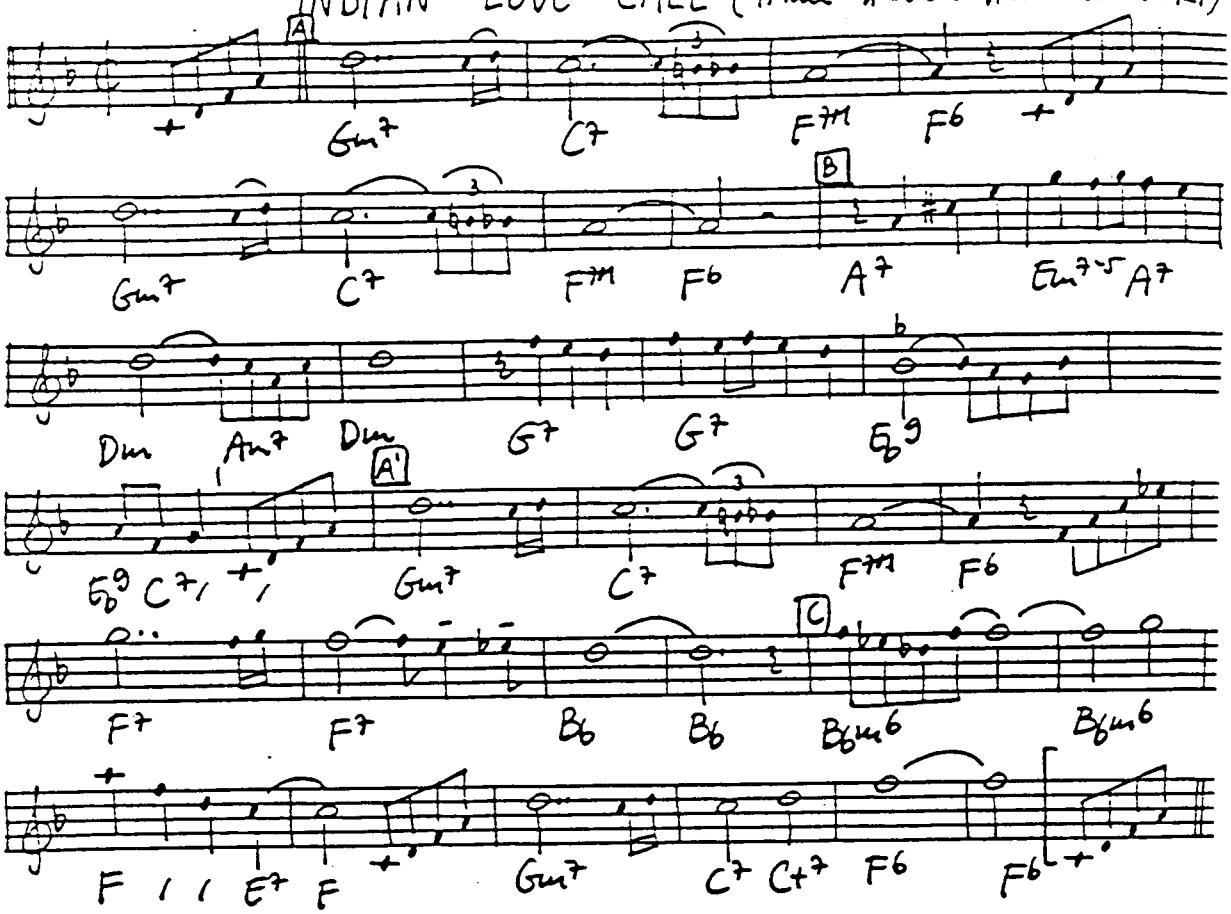
IN A SHANTY IN OLD SHANTY TOWN (Little-Siras-Young 1932)



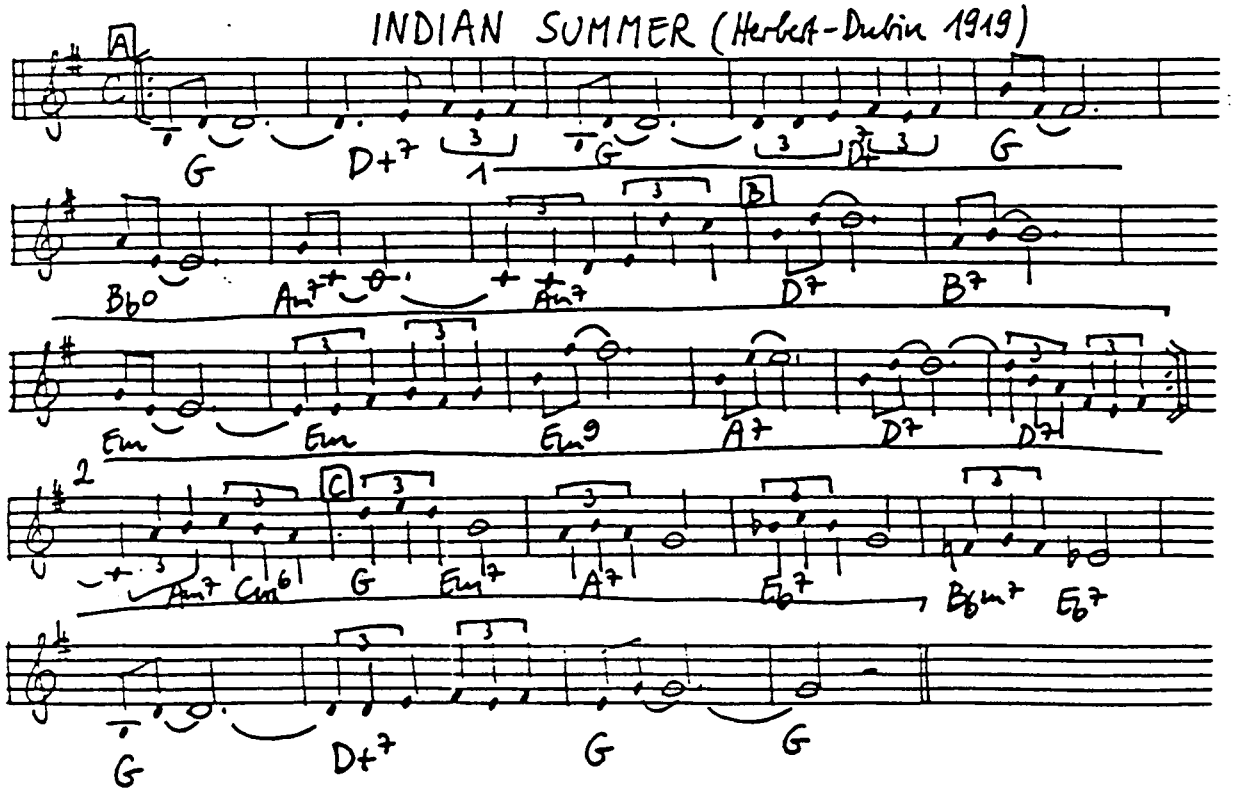
BACK HOME AGAIN IN INDIANA (Hanley-McDonald 1917)



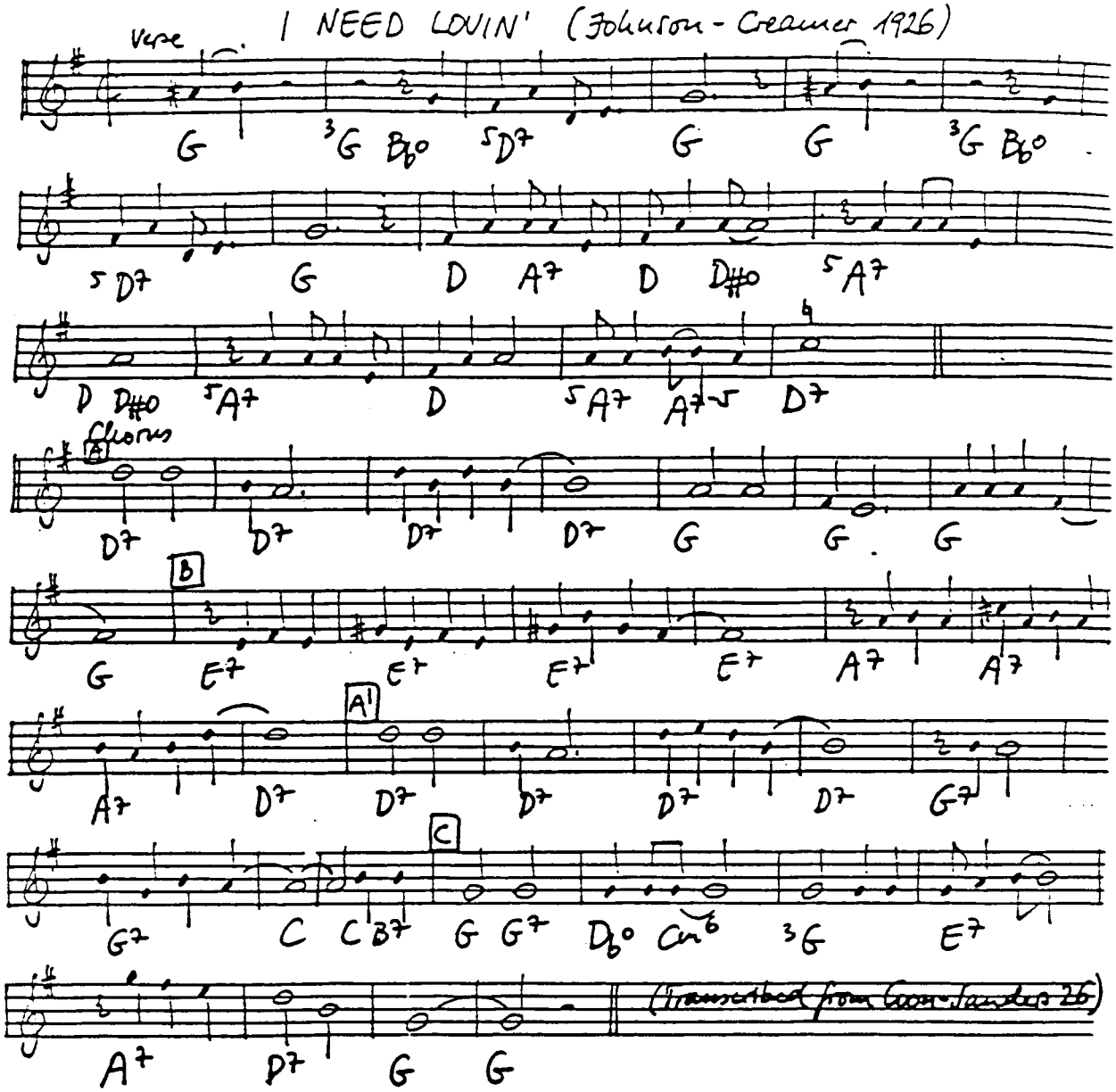
INDIAN LOVE CALL (Friml-Herbach-Hammerstein 1924)



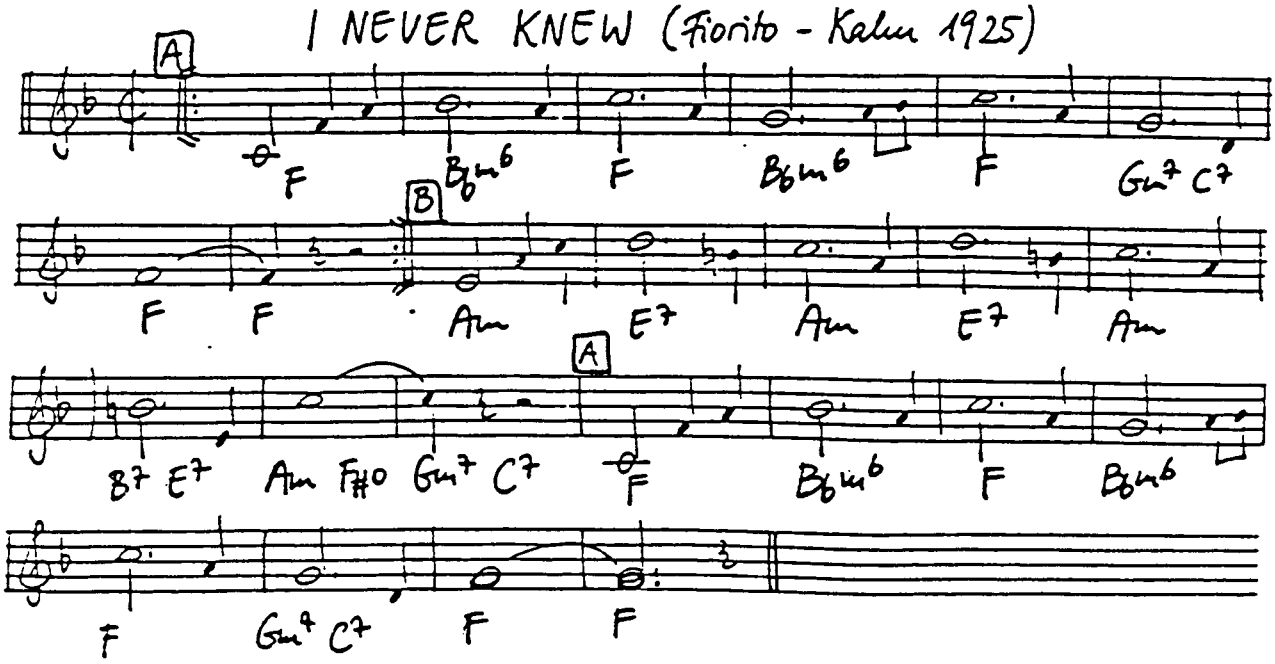
INDIAN SUMMER (Herbert-Dubin 1919)



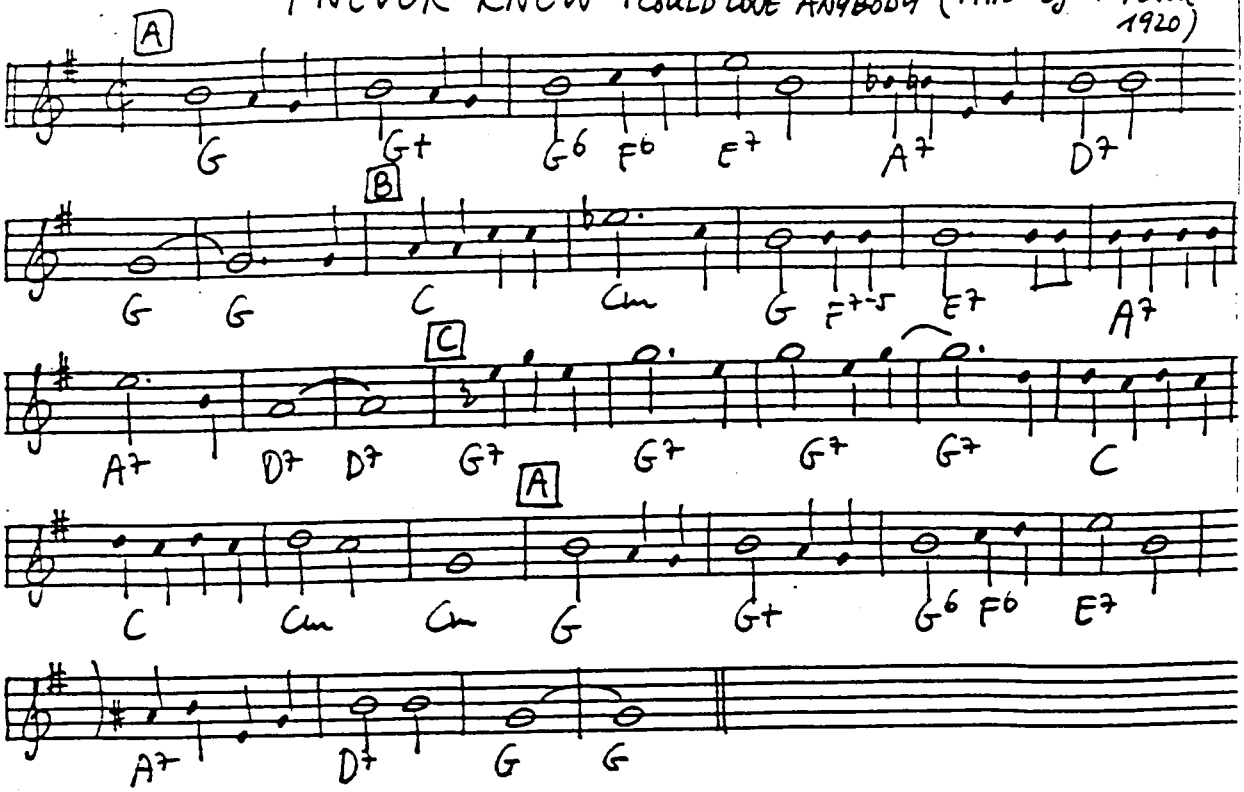
I NEED LOVIN' (Johnson - Creamer 1926)



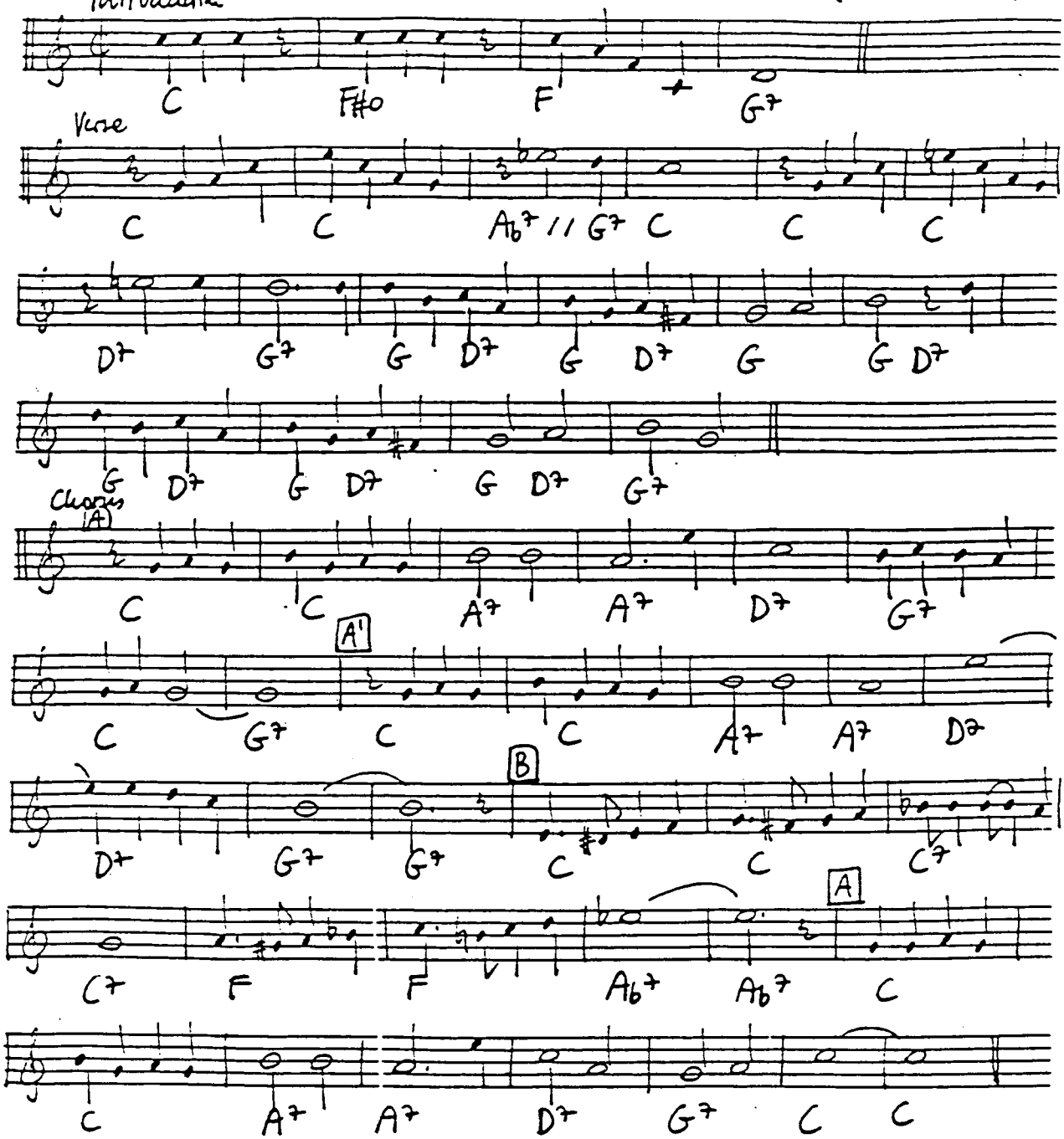
I NEVER KNEW (Fiorito - Kahn 1925)



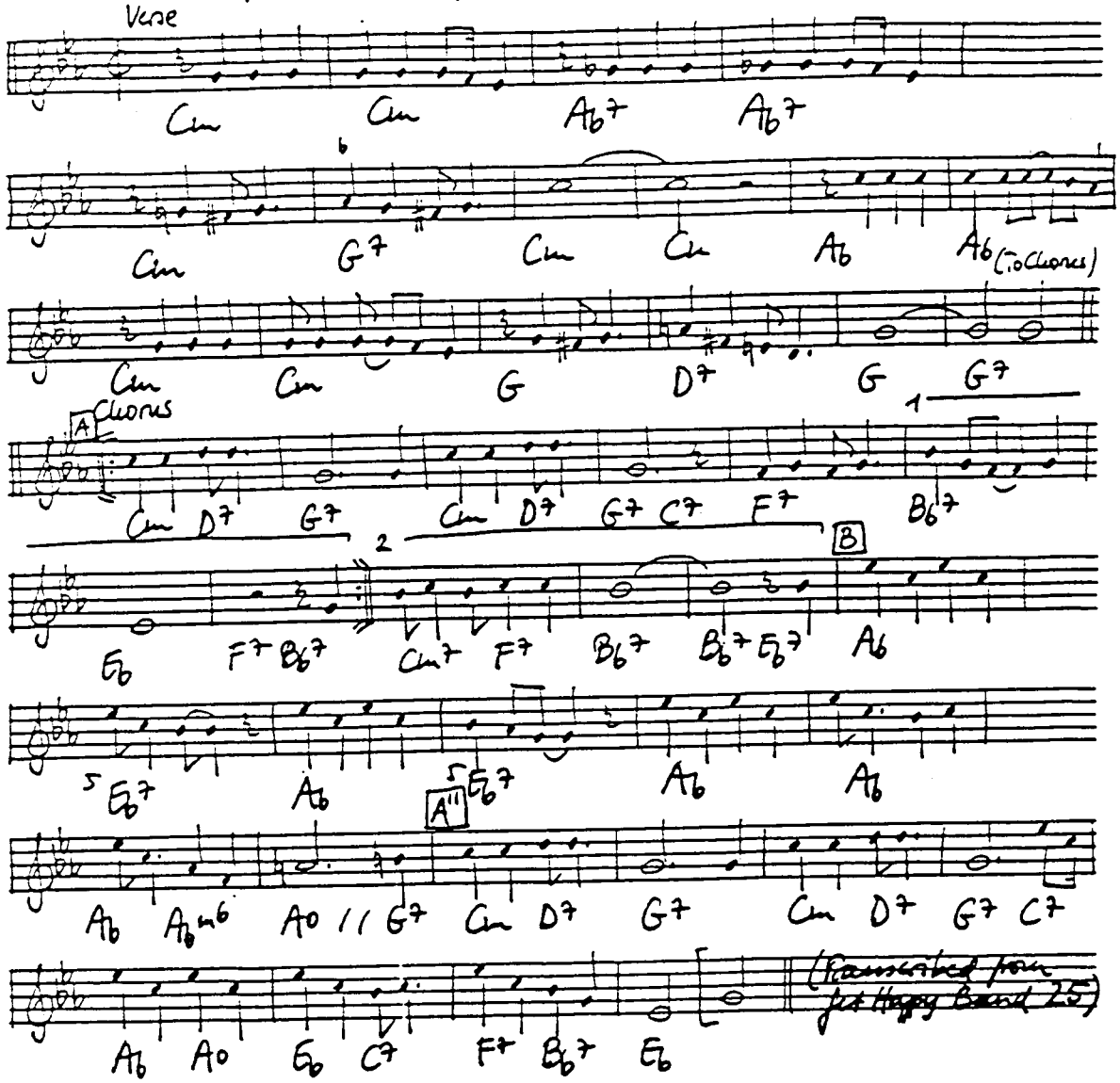
I NEVER KNEW I COULD LOVE ANYBODY (PHHS-Egan-March 1920)



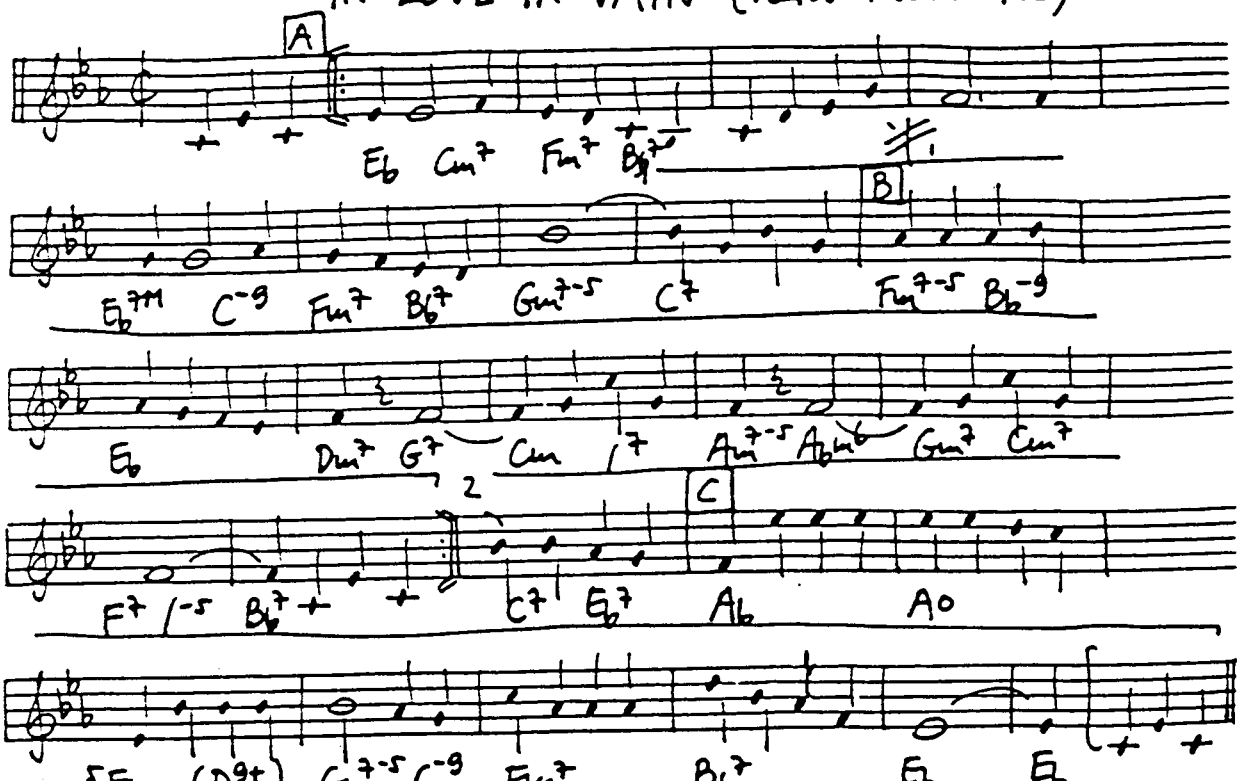
I NEVER KNEW WHAT A GAL COULD DO (Schoebel 1925)



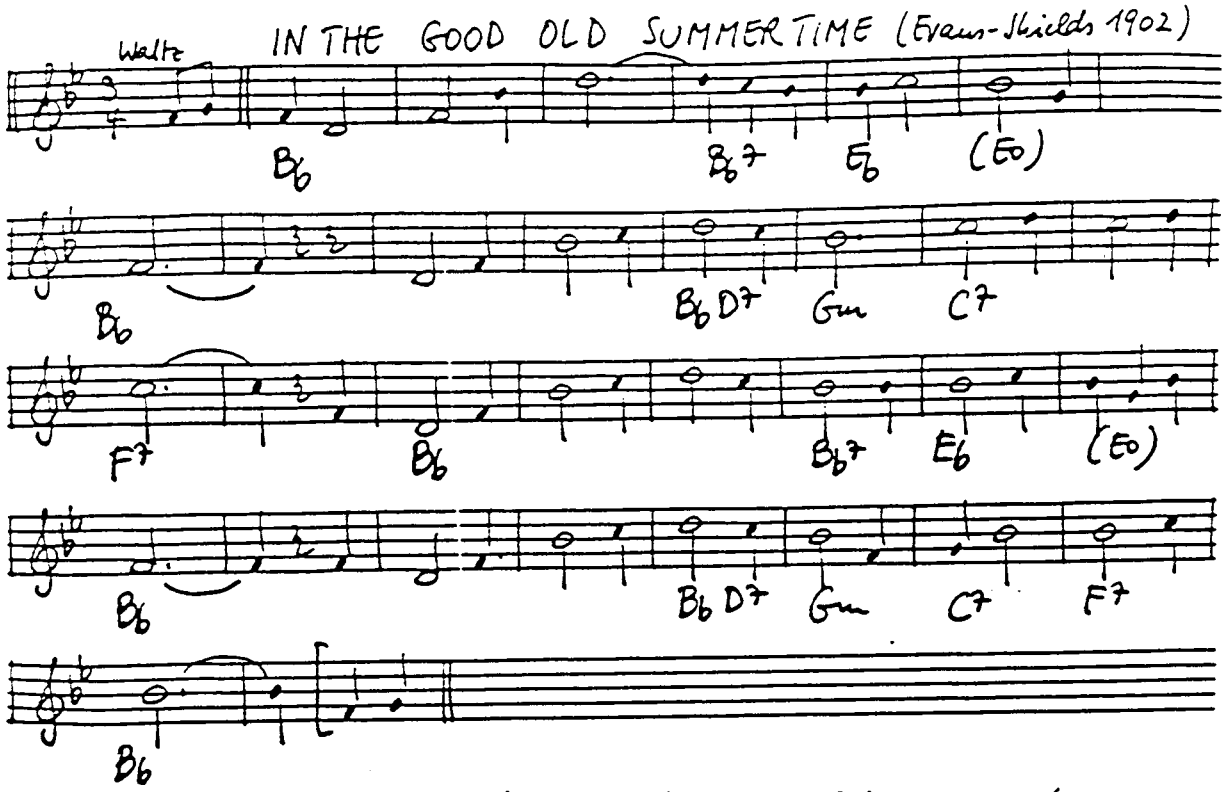
IN HARLEM'S ARABY (Waller - Trent 1924)



IN LOVE IN VAIN (Kern - Robin 1946)

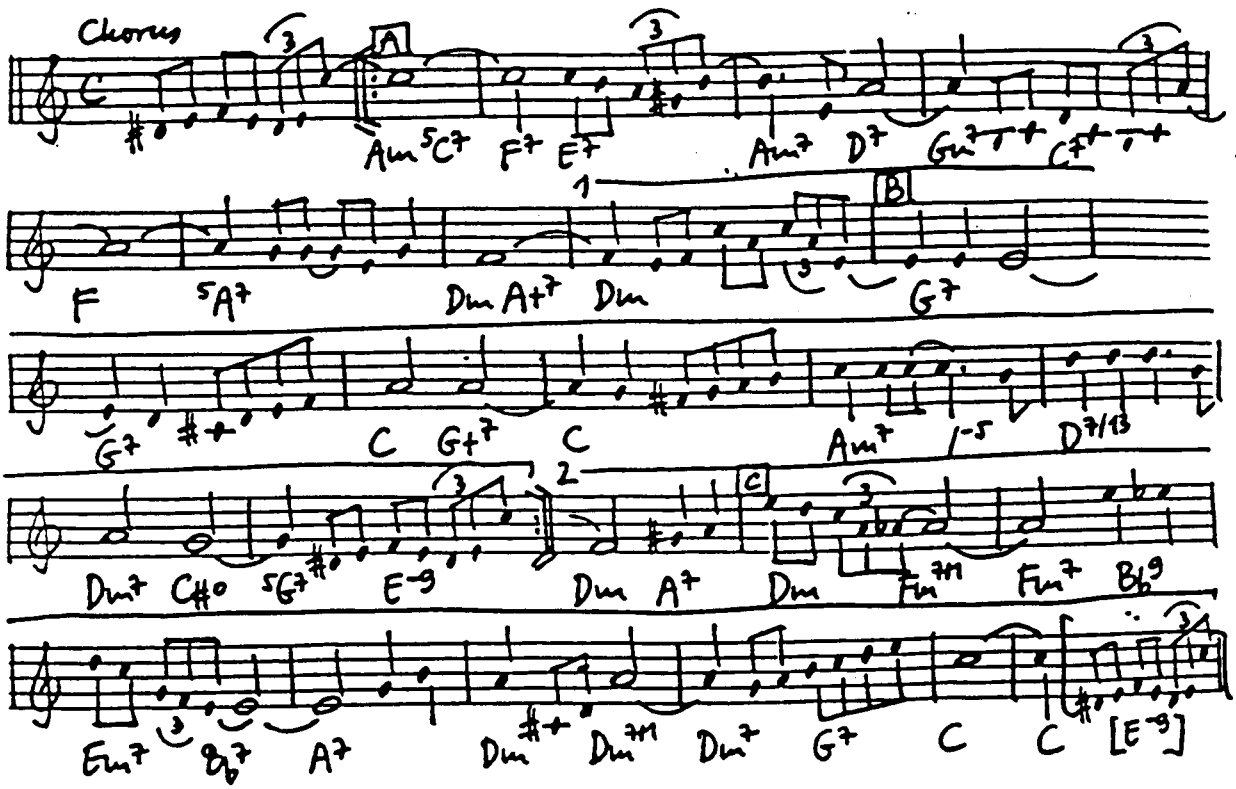


IN THE GOOD OLD SUMMERTIME (Evans-Shields 1902)

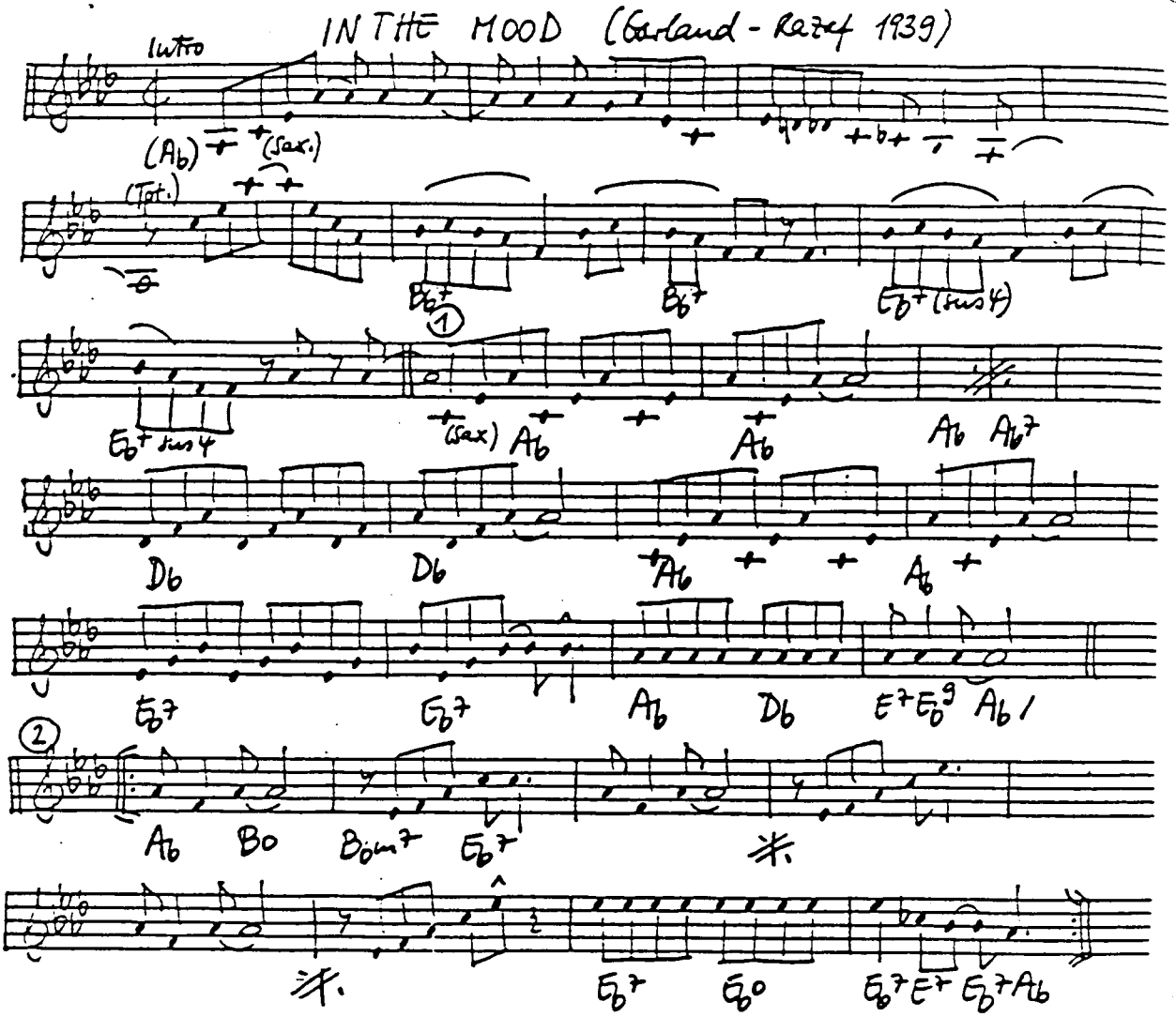


In the good old summer time, in the good old summer time
Strollin' thro' the shady lanes with your baby mine;
You hold her hand and she holds yours, and that's a very good sign
That she's your tootsey wootsey in the good old summer time.

IN THE MIDDLE OF A KISS (Coslow 1935)

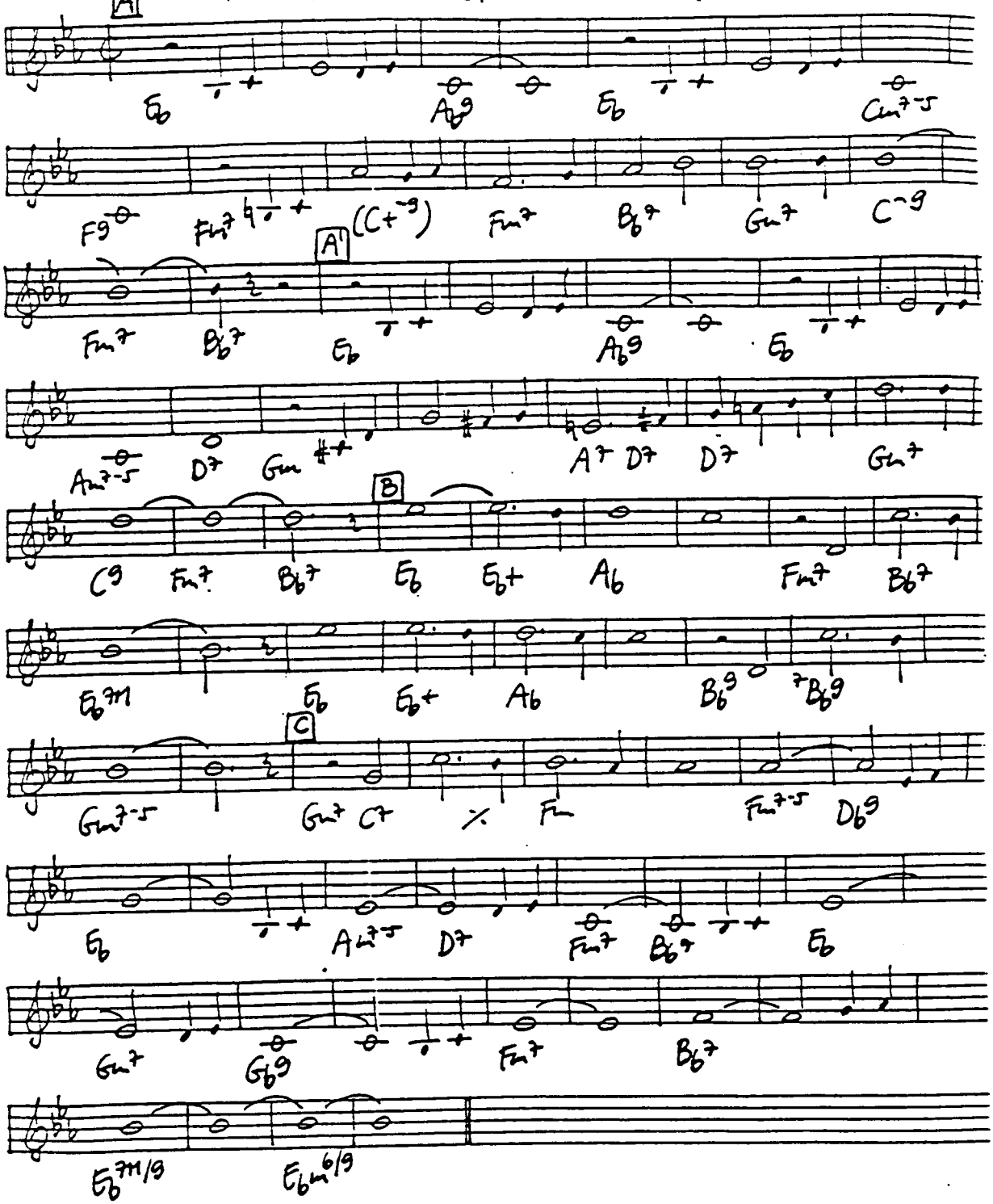


IN THE MOOD (Garland - Razaf 1939)

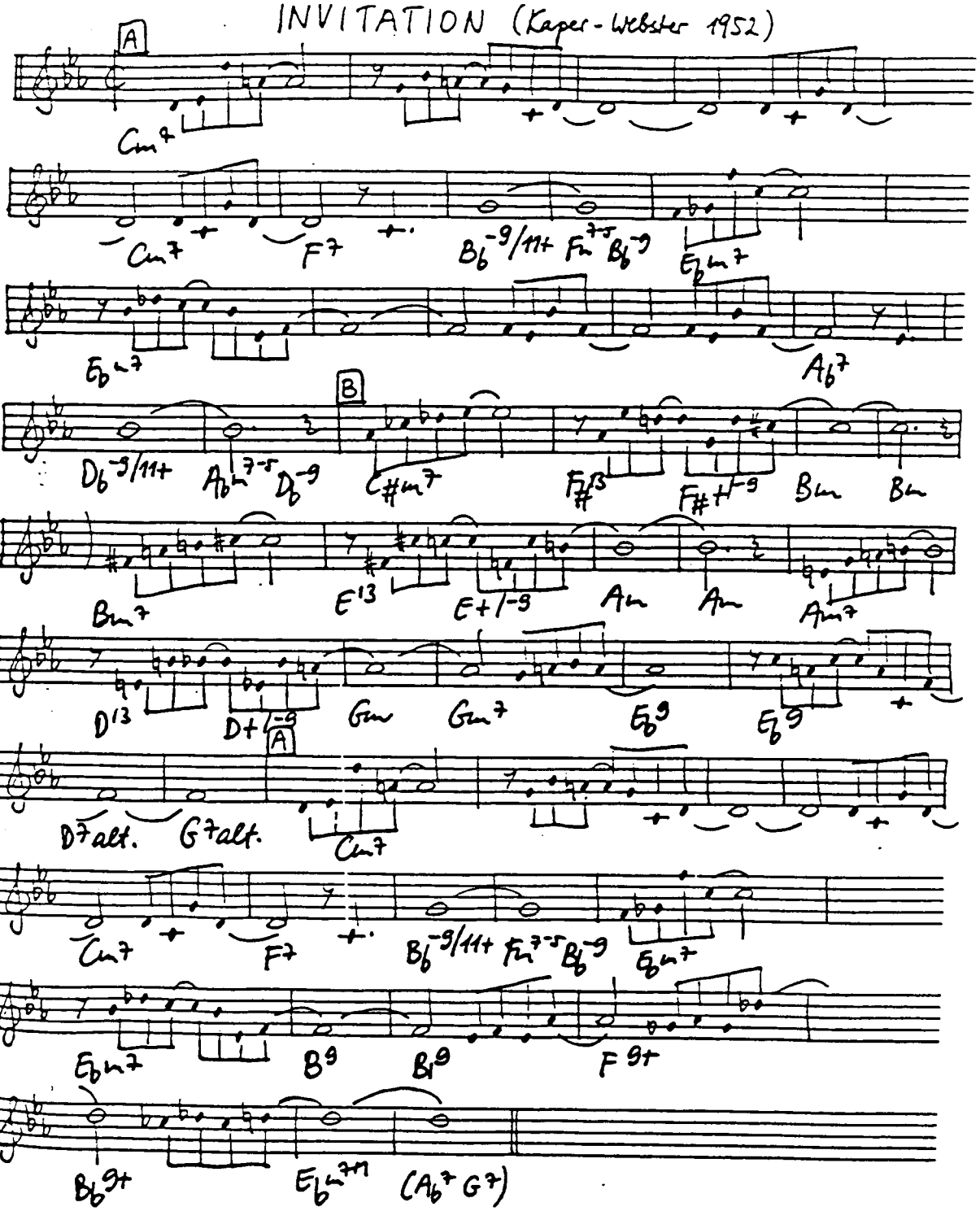


IN THE SHADE OF THE OLD APPLETREE (V. Alstyne - Williams 1905)

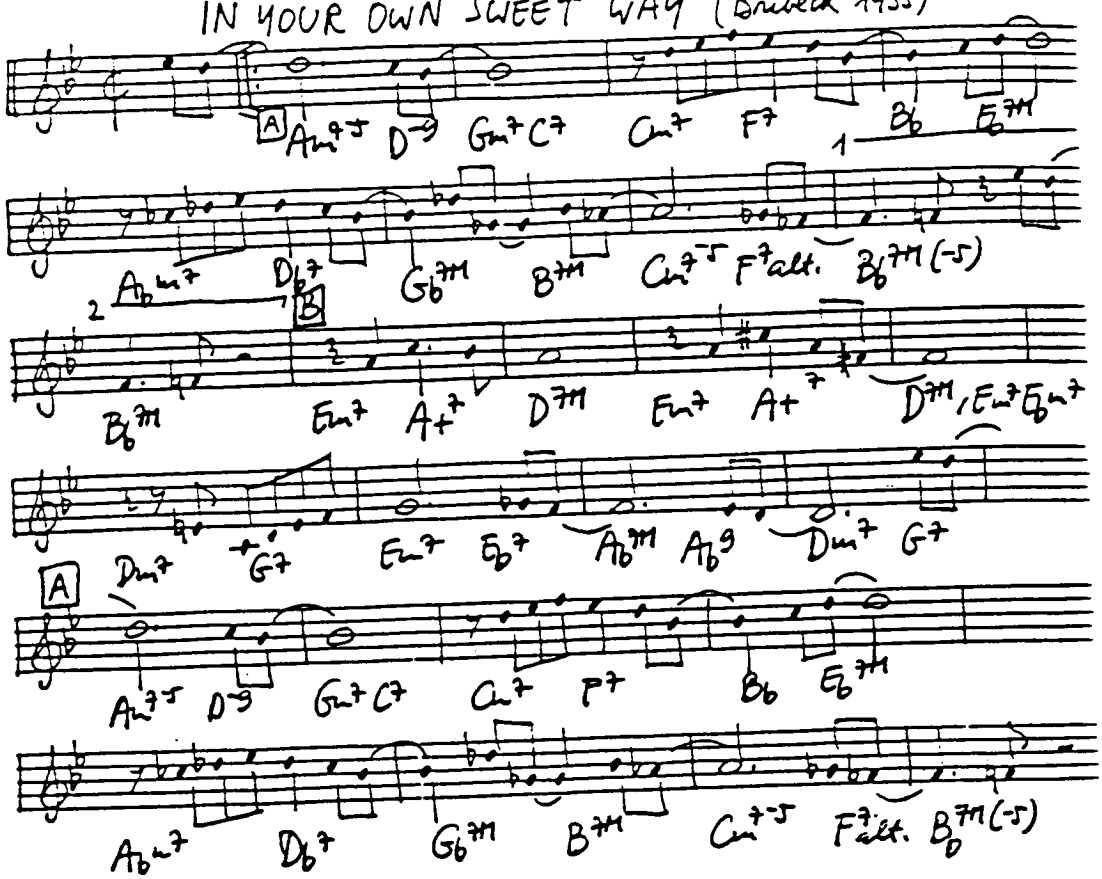
IN THE STILL OF THE NIGHT (Porter 1937)



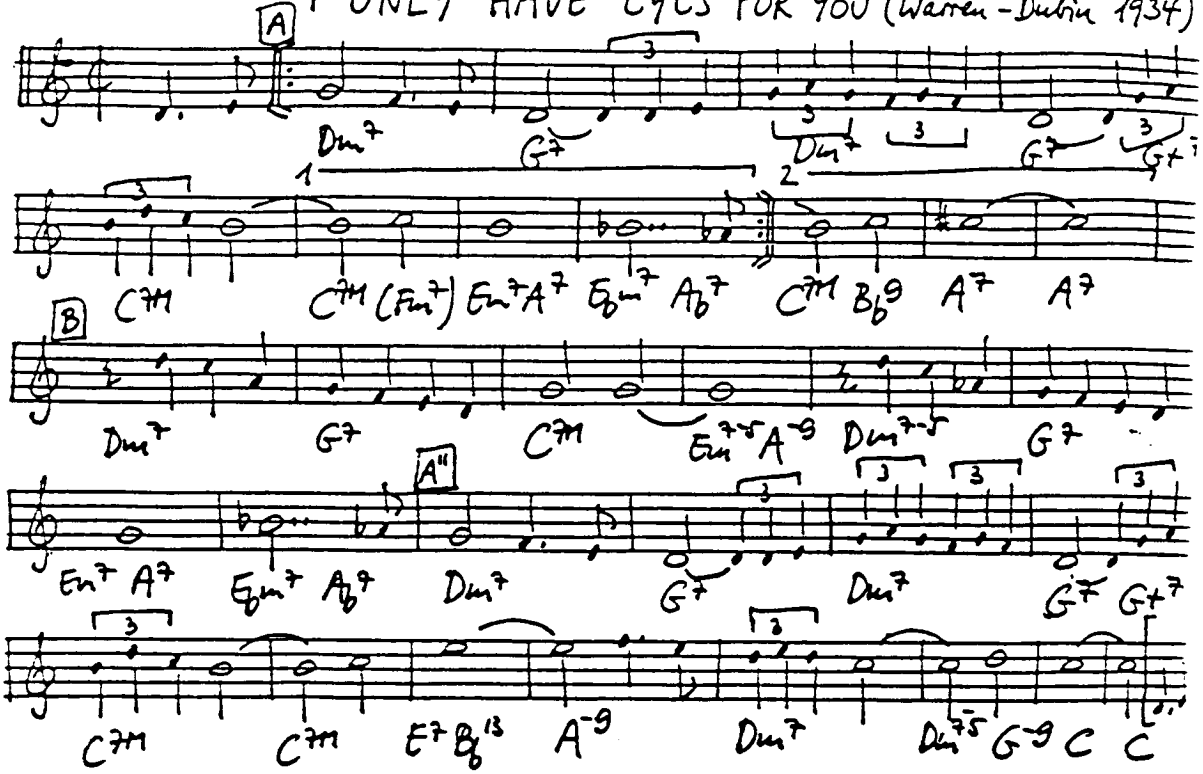
INVITATION (Kaper-Webster 1952)



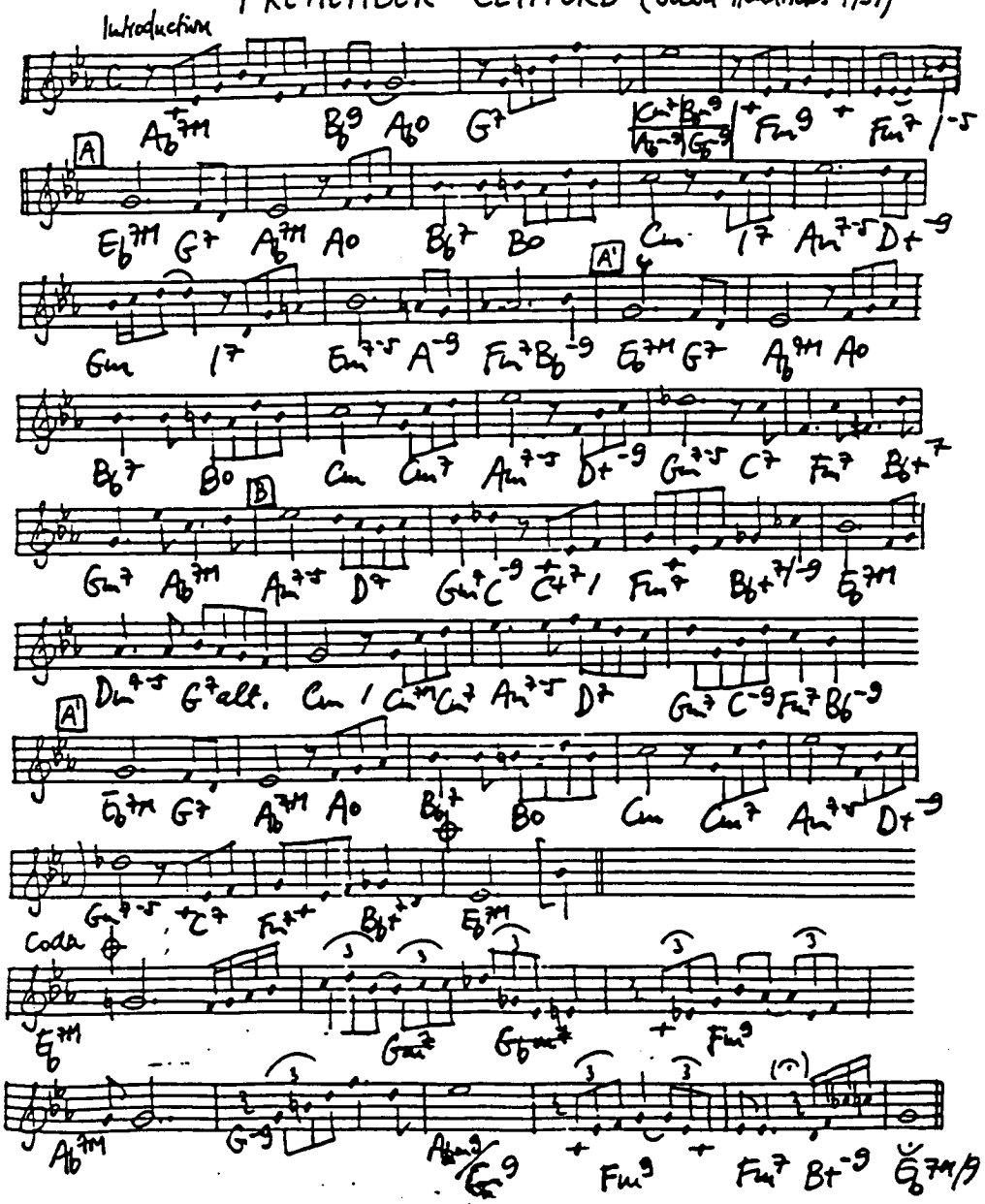
IN YOUR OWN SWEET WAY (Brubeck 1955)



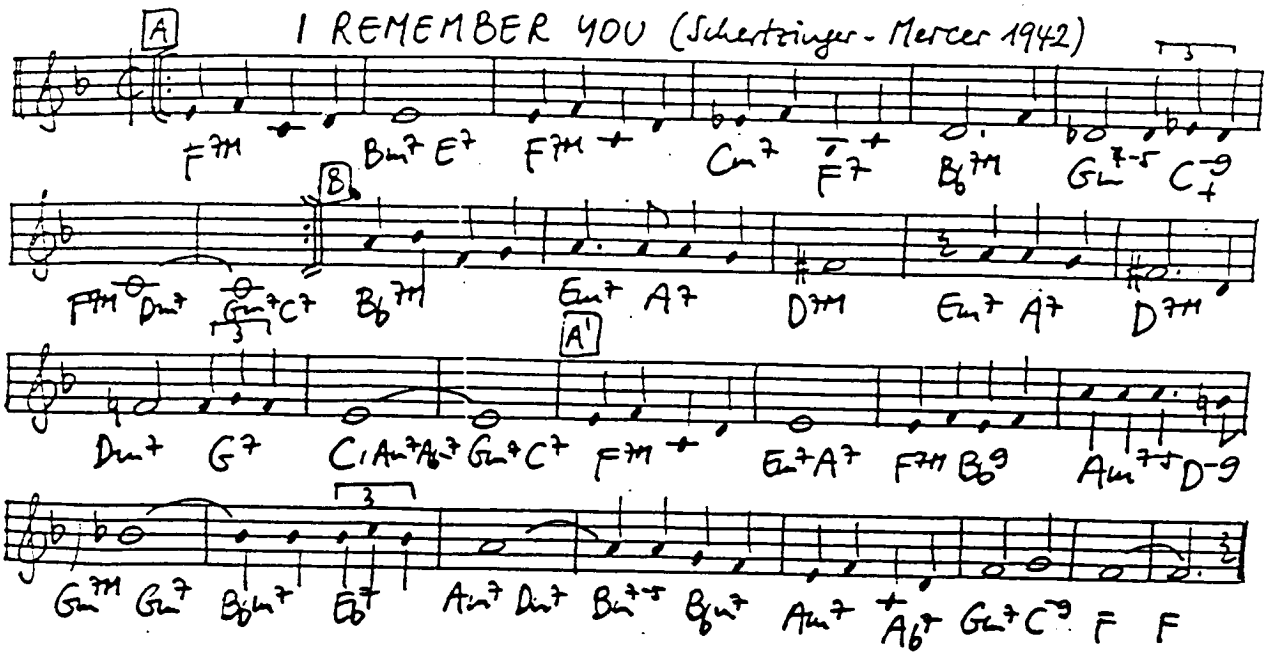
I ONLY HAVE EYES FOR YOU (Warren - Dubin 1934)



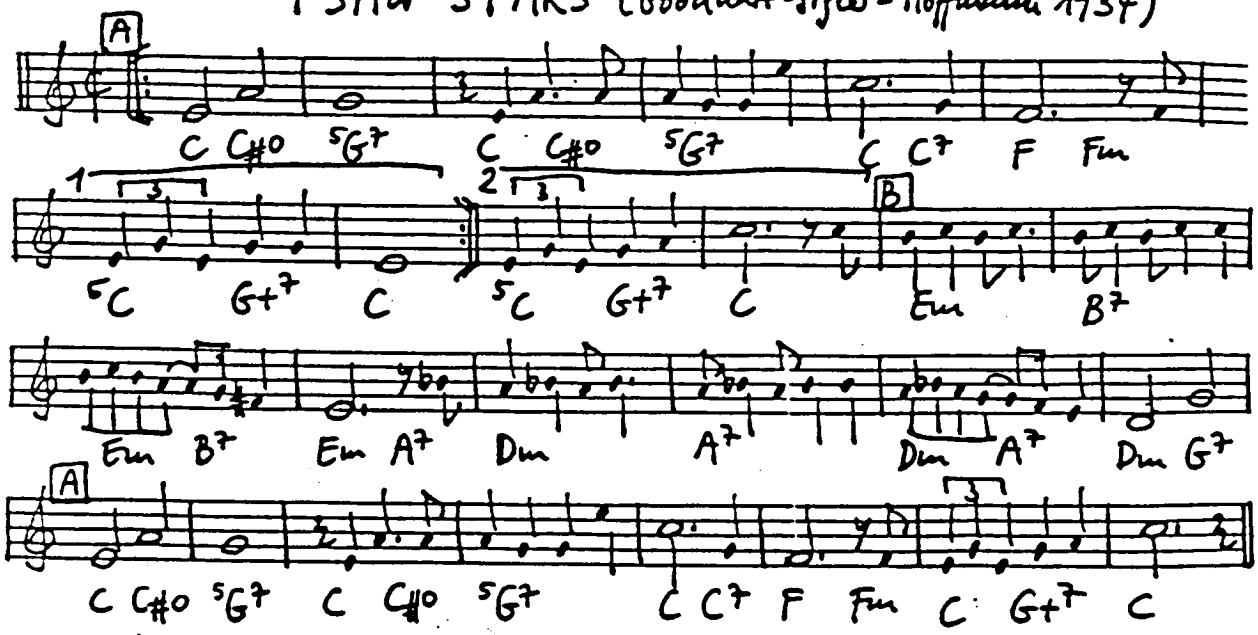
I REMEMBER CLIFFORD (Golson - Hendricks 1957)



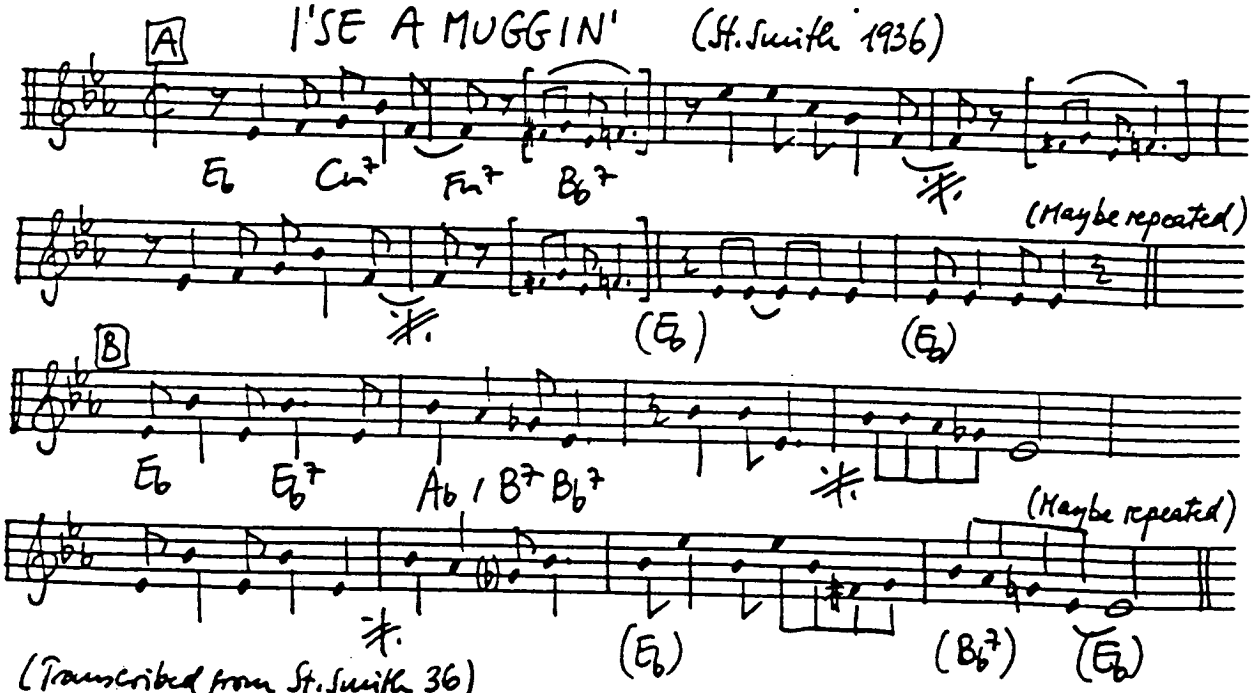
I REMEMBER YOU (Schertzinger - Mercer 1942)



I SAW STARS (Goodhart-Sigler-Hoffmann 1934)

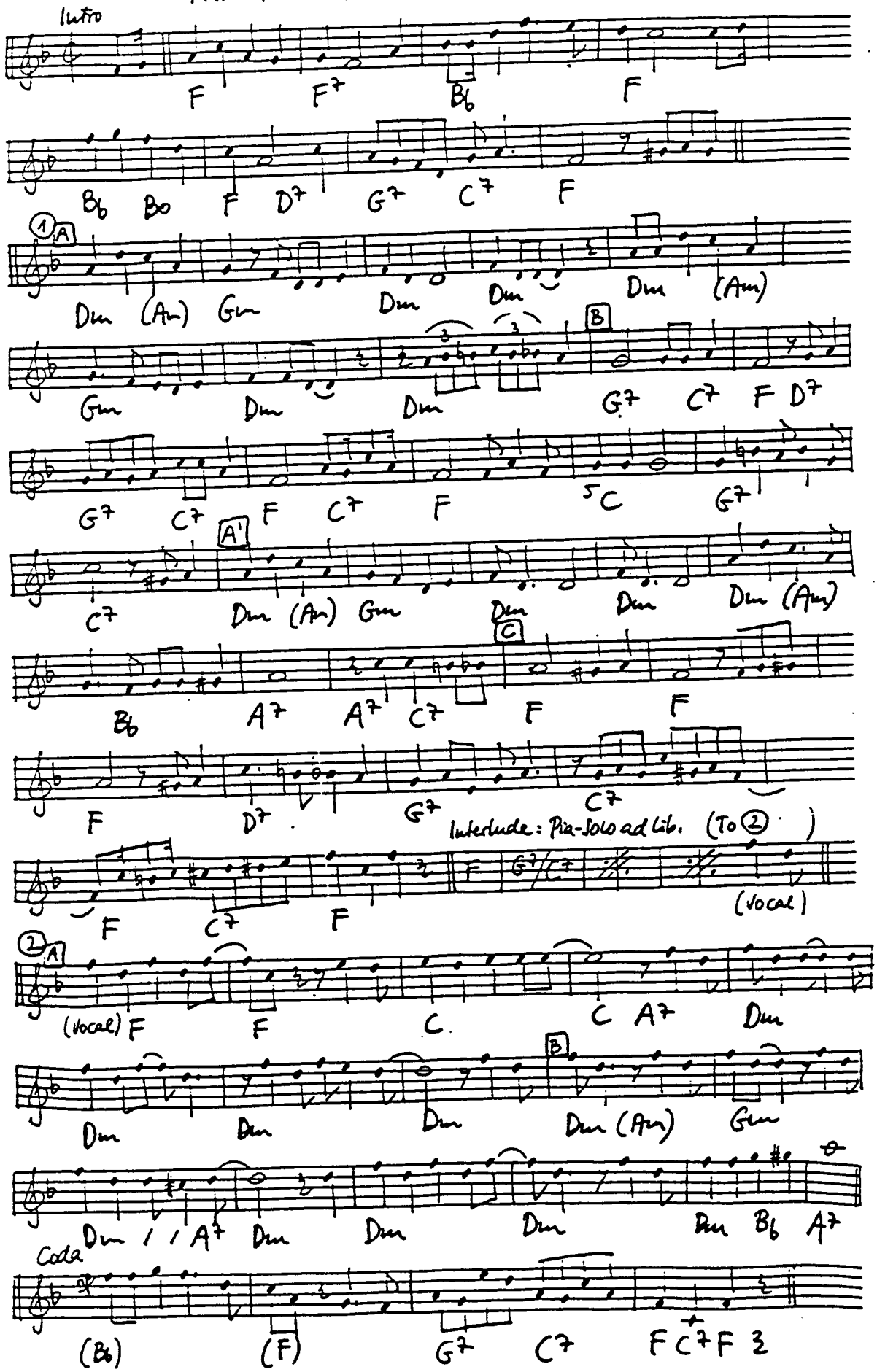


I'SE A MUGGIN' (St. Smith 1936)



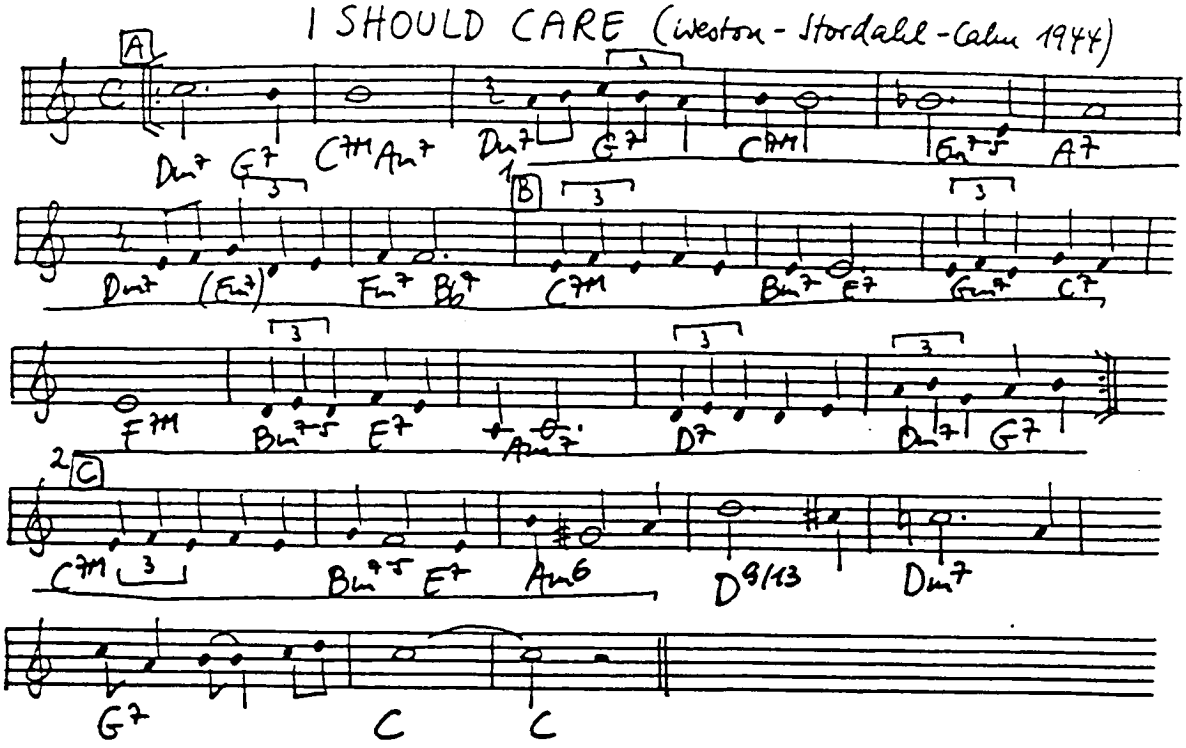
(Transcribed from St. Smith 36)

IRISH BLACK BOTTOM (Sunable - Armstrong 1926)

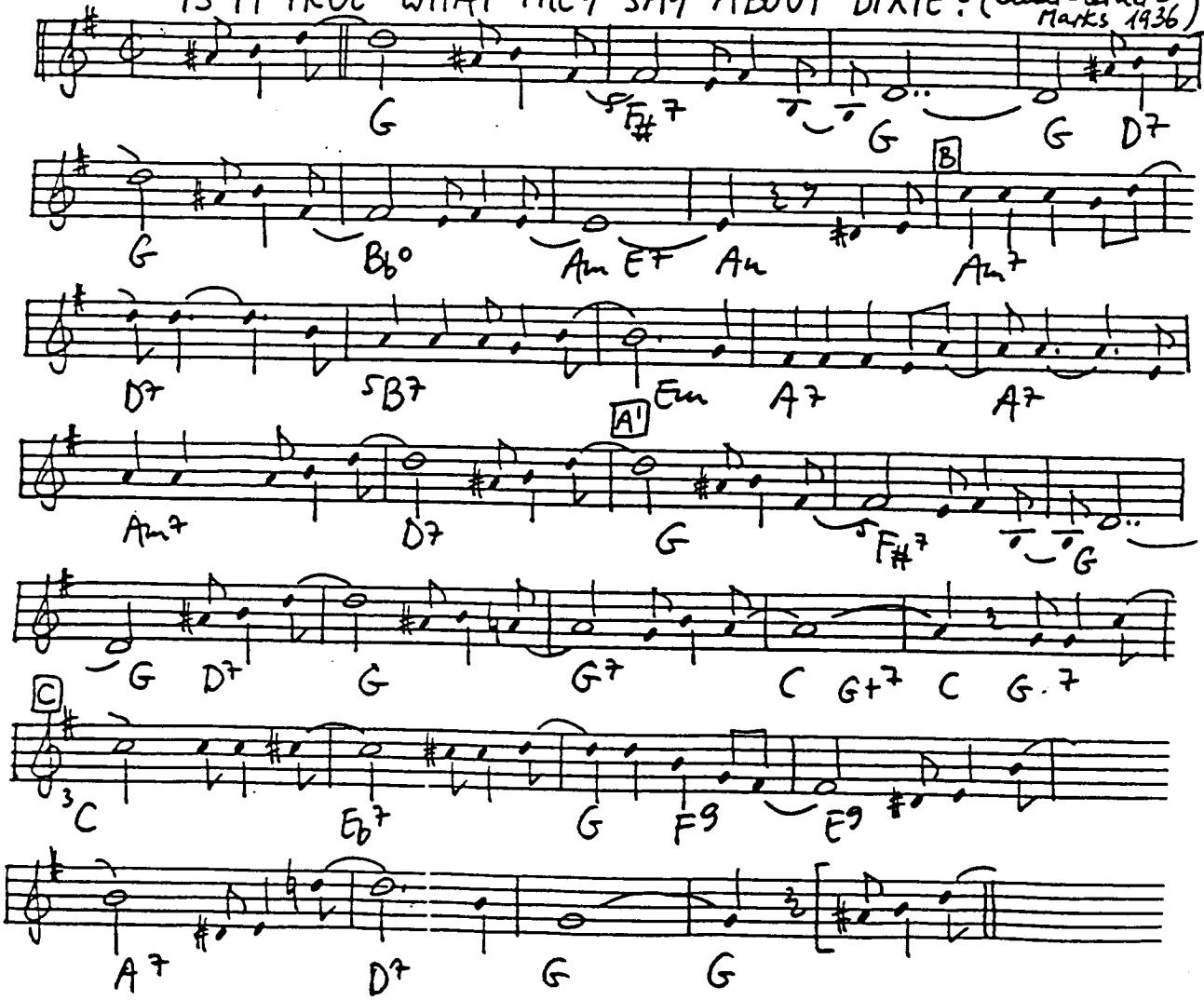


(Transcribed from L. Armstrong 26)

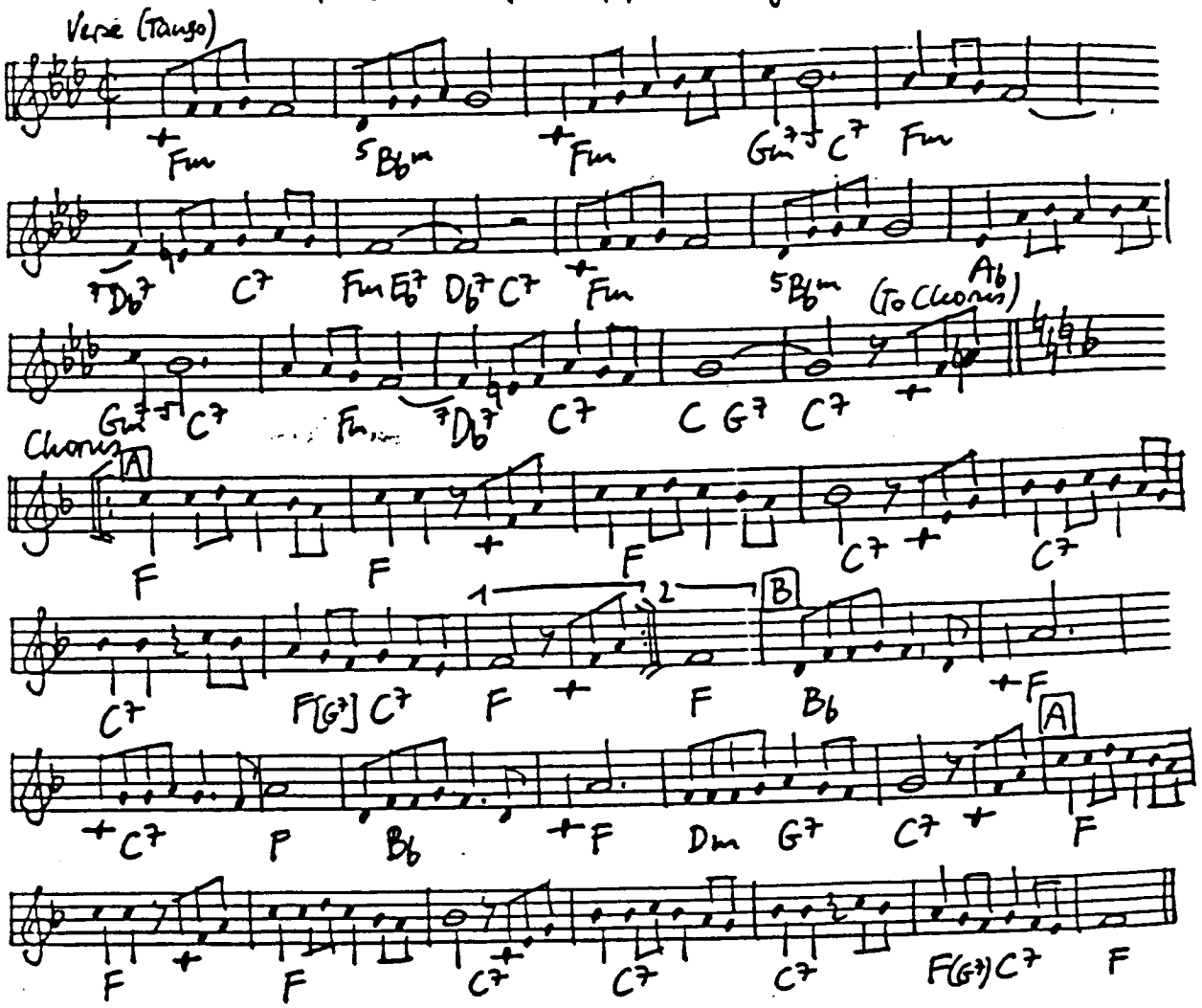
I SHOULD CARE (Weston - Stordahl - Cahn 1944)



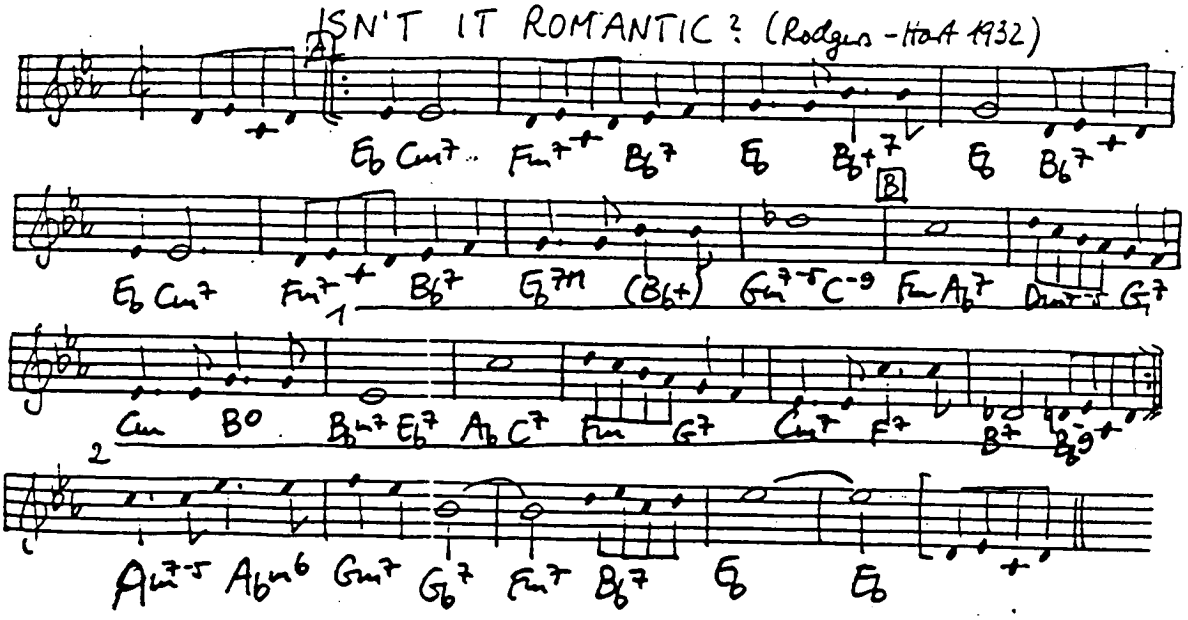
IS IT TRUE WHAT THEY SAY ABOUT DIXIE? (Caesar-Lerner-Marks 1936)



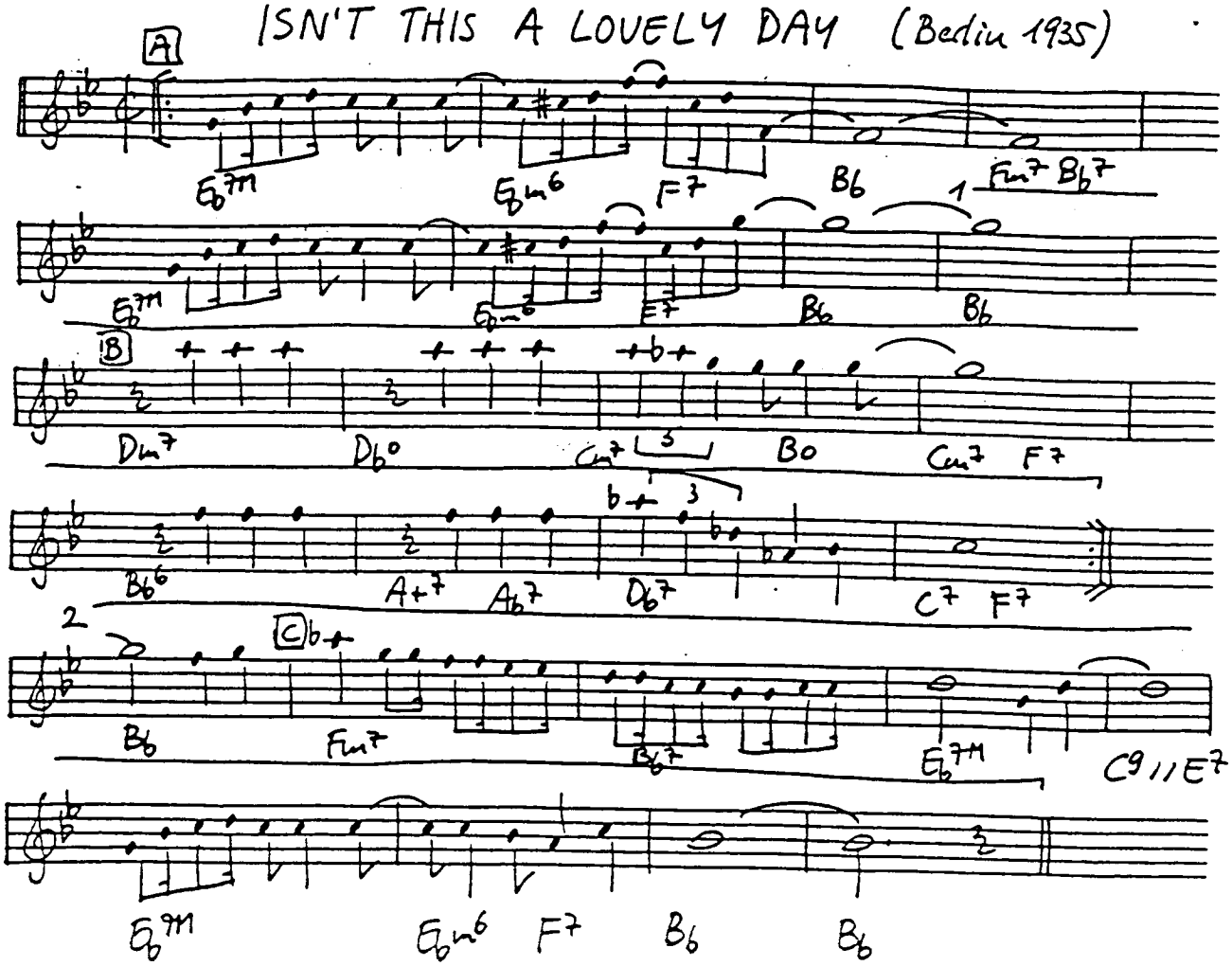
ISLE OF CAPRI (Grosz-Kennedy 1934)



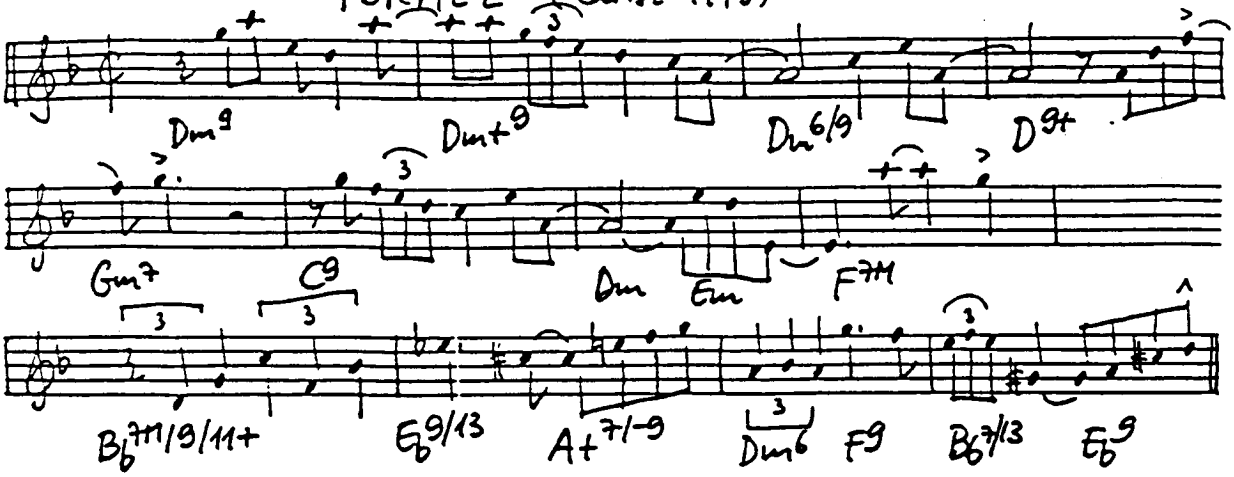
ISN'T IT ROMANTIC? (Rodgers - Hart 1932)



ISN'T THIS A LOVELY DAY (Berlin 1935)

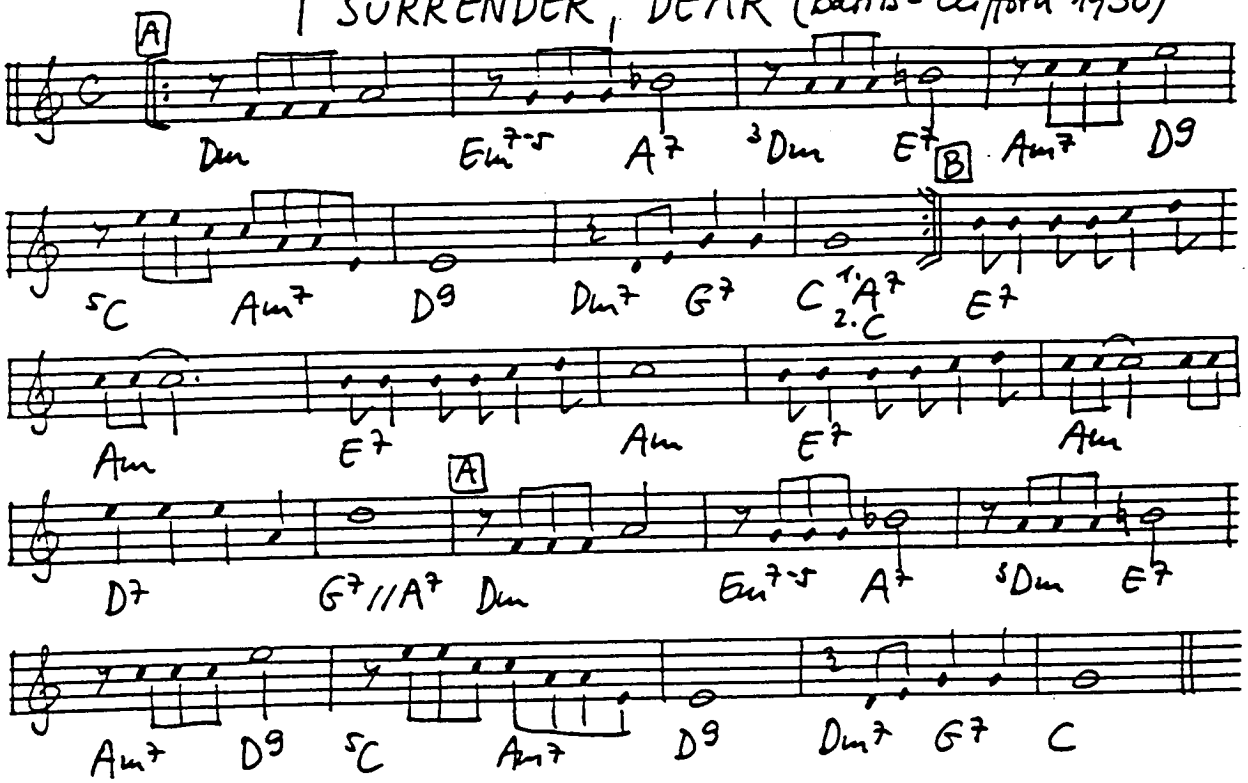


ISRAEL (Carisi 1949)

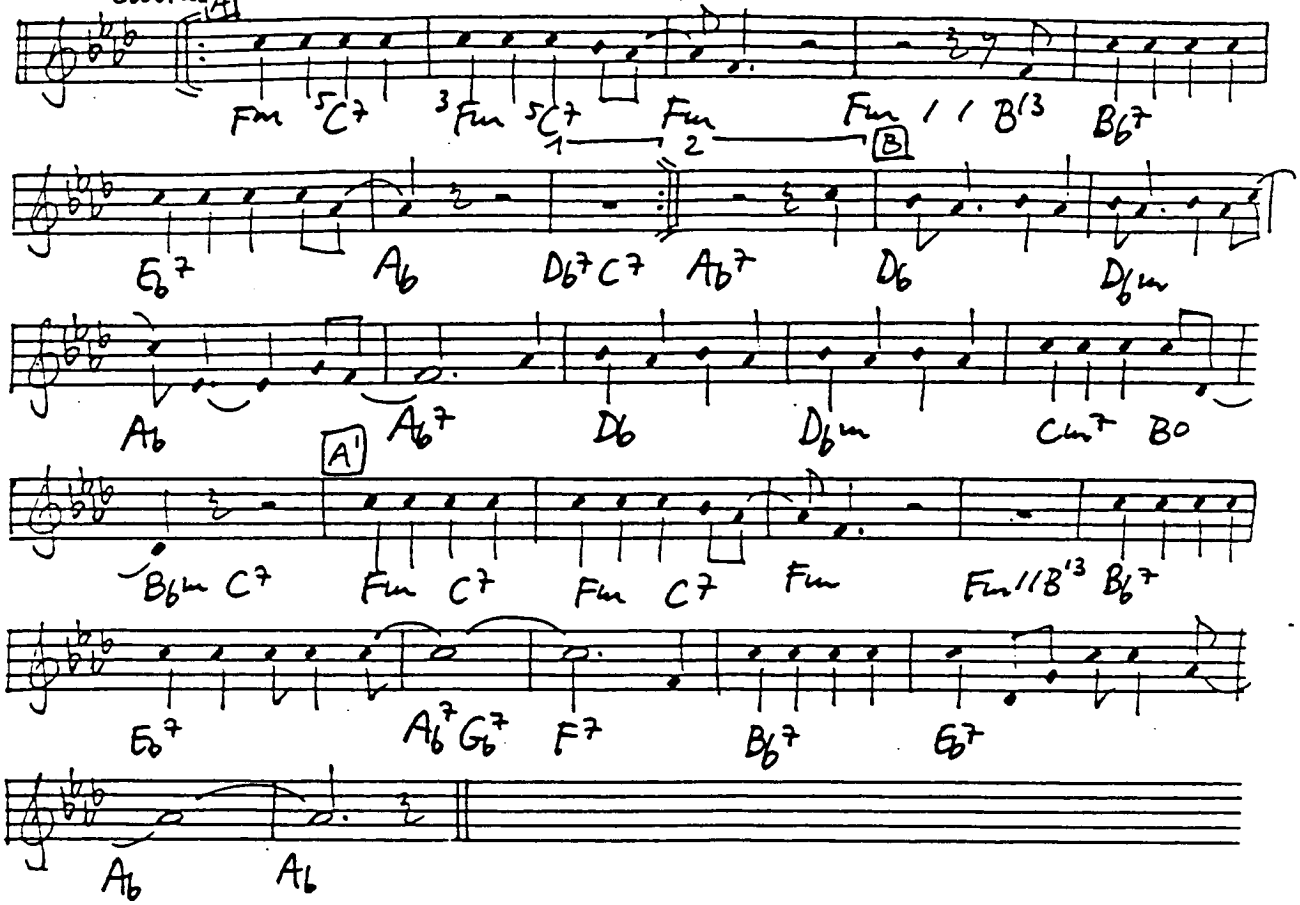


Blowing Changes: ‖ Dm | Dm+ | Dm6 | D9+ | Gm7 | C7 | F7M | Bb7M | Em7-5 | A7 | Dm | Eb9 ‖

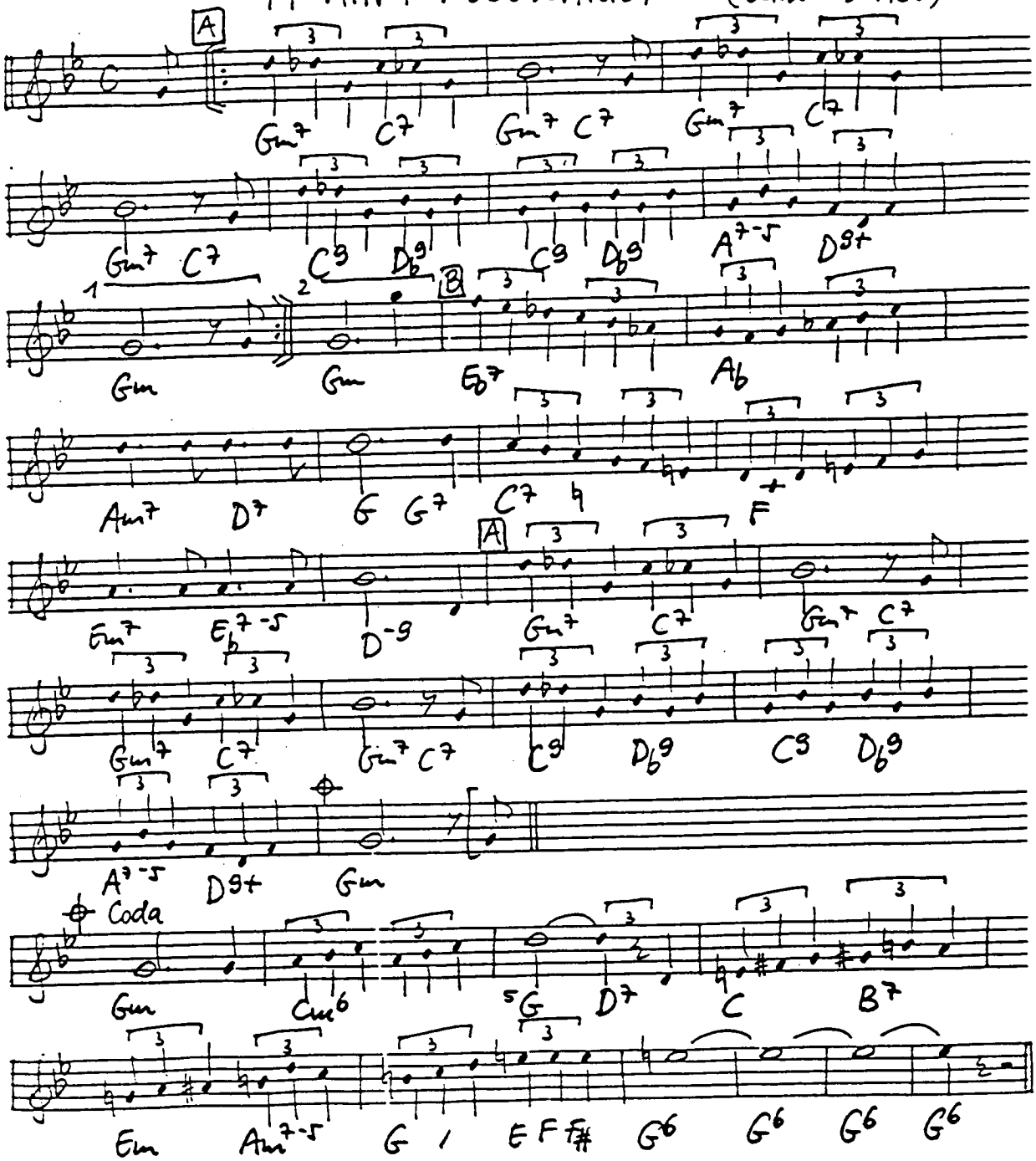
I SURRENDER, DEAR (Barris-Clifford 1930)



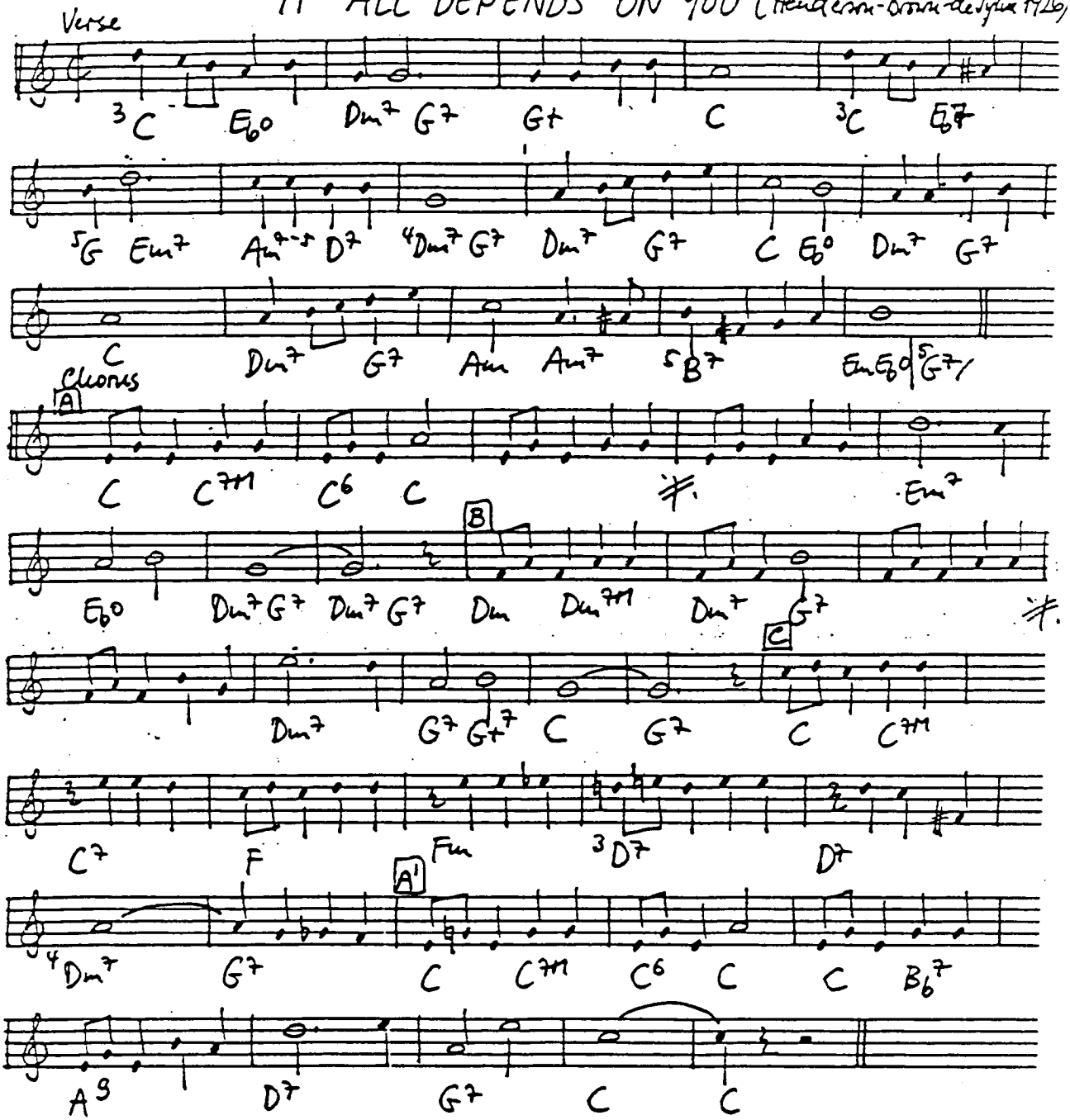
IS YOU IS, OR IS YOU AIN'T MA BABY (Jordan-Austin 1944)



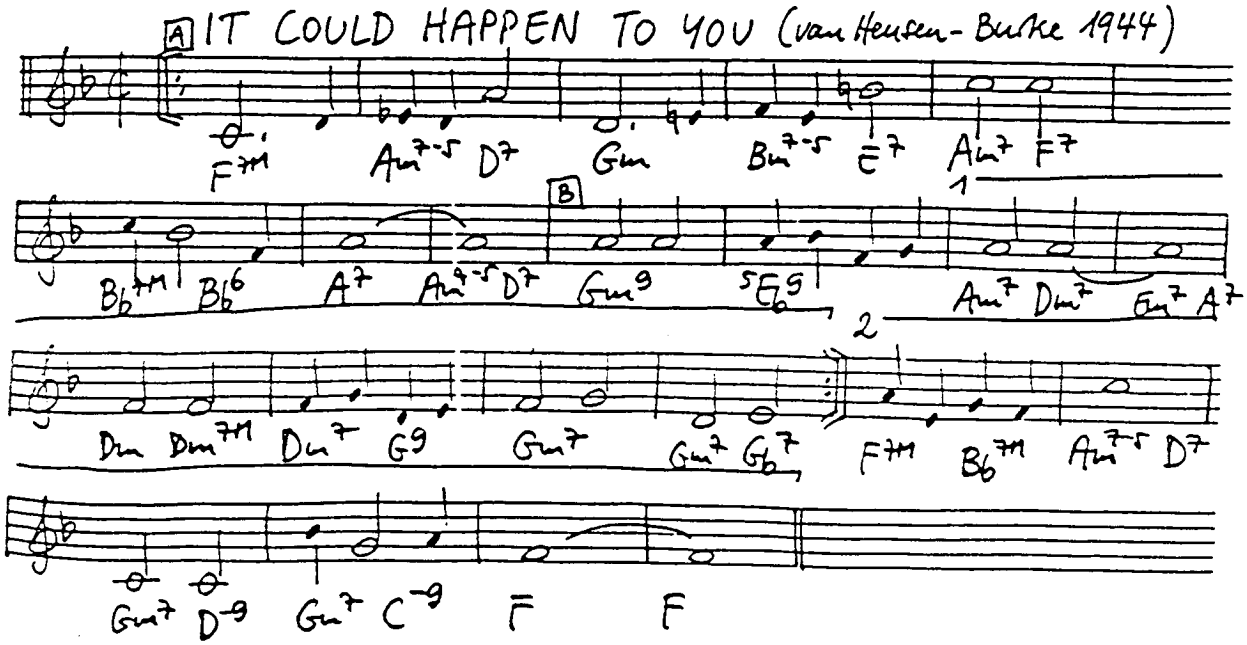
IT AIN'T NECESSARILY SO (Gershwin 1935)



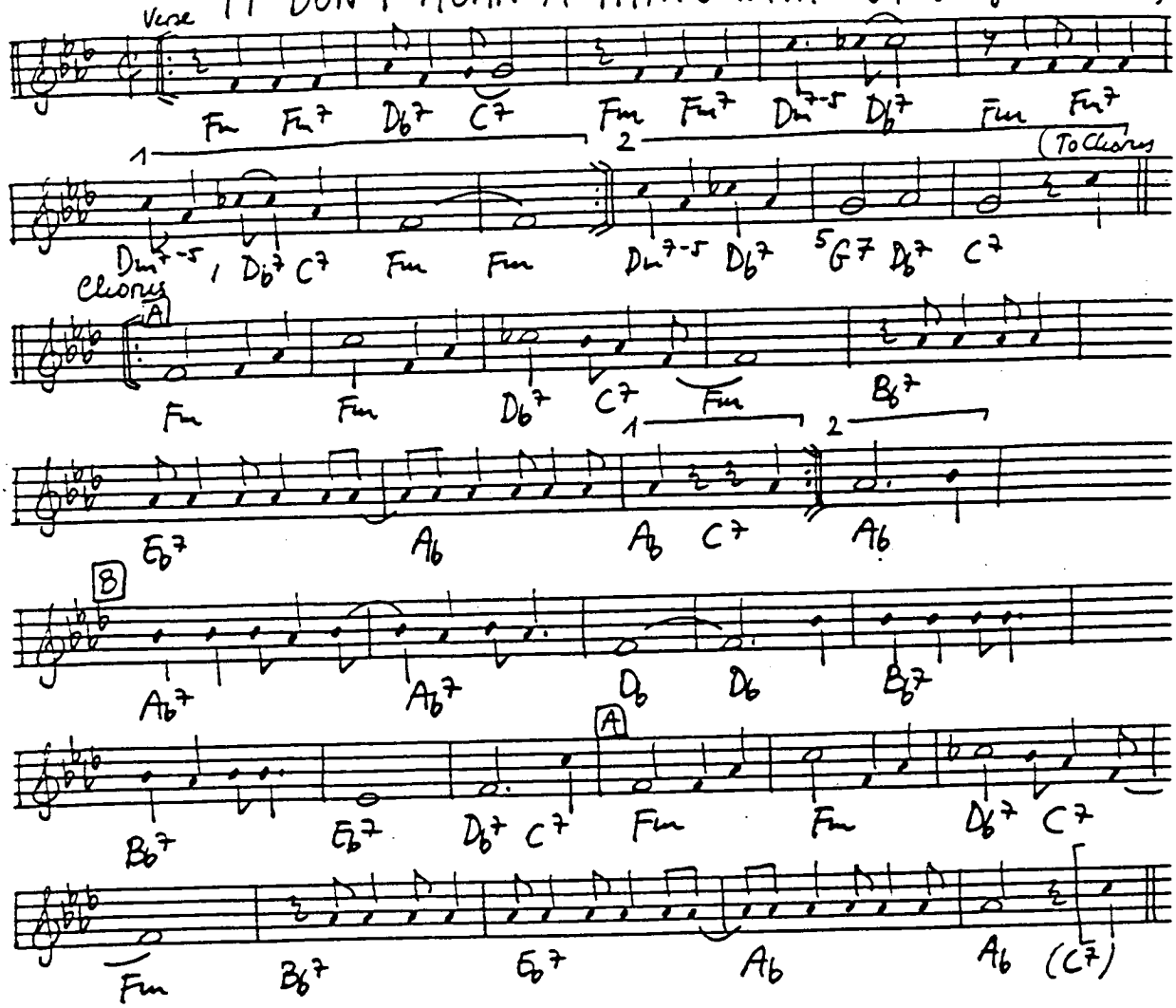
IT ALL DEPENDS ON YOU (Henderson-Brown-DeSylva 1926)



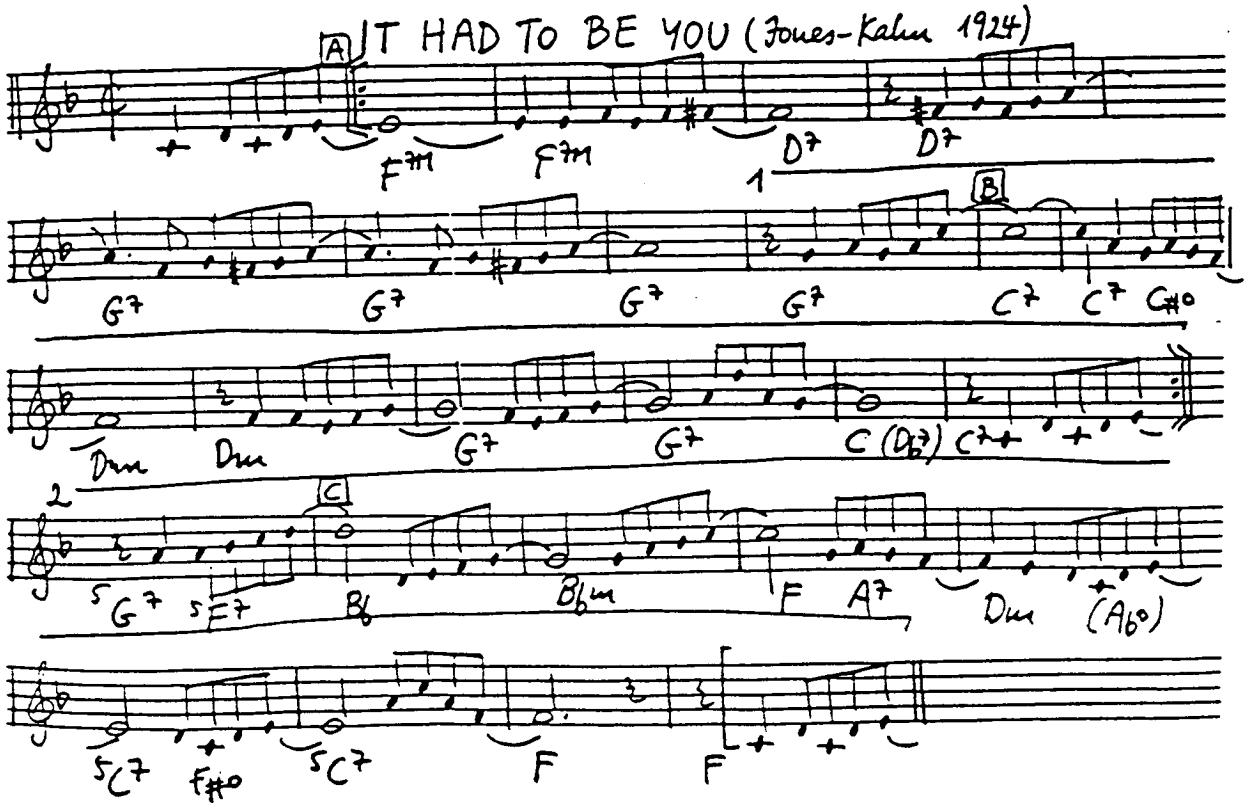
IT COULD HAPPEN TO YOU (van Heusen-Burke 1944)



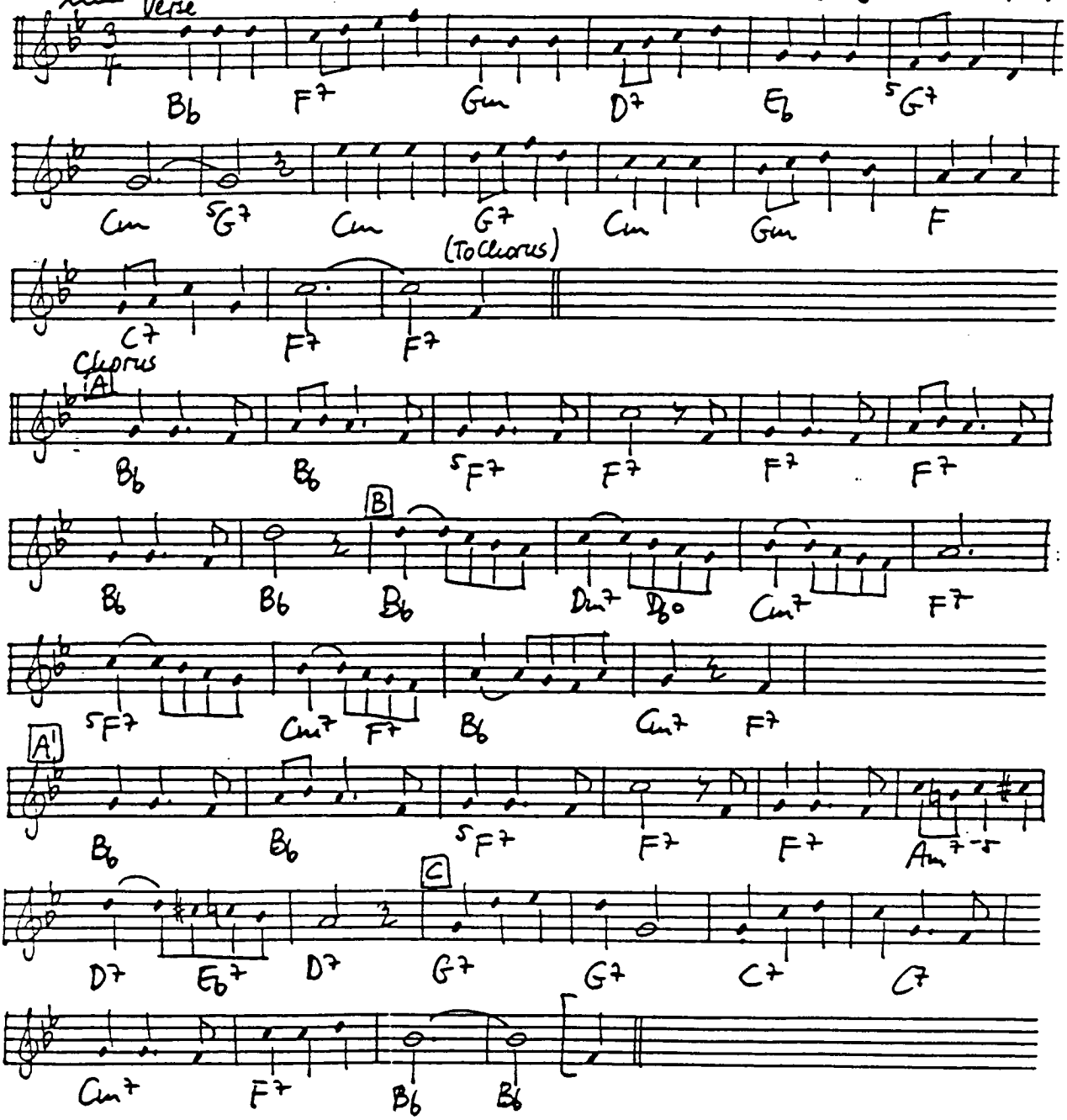
IT DON'T MEAN A THING IF IT AIN'T GOT... (Ellington-Mills 1932)



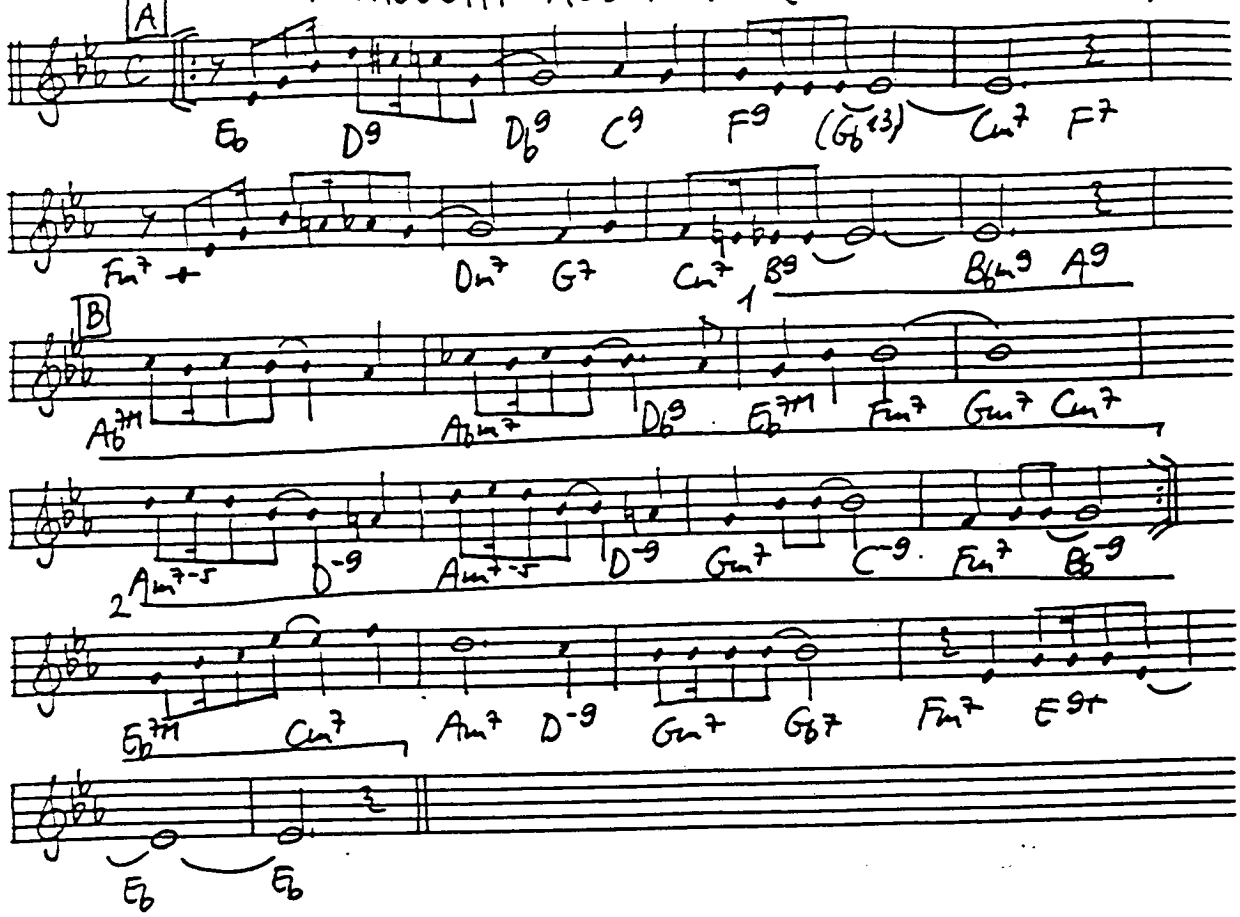
IT HAD TO BE YOU (Jones-Kahn 1924)



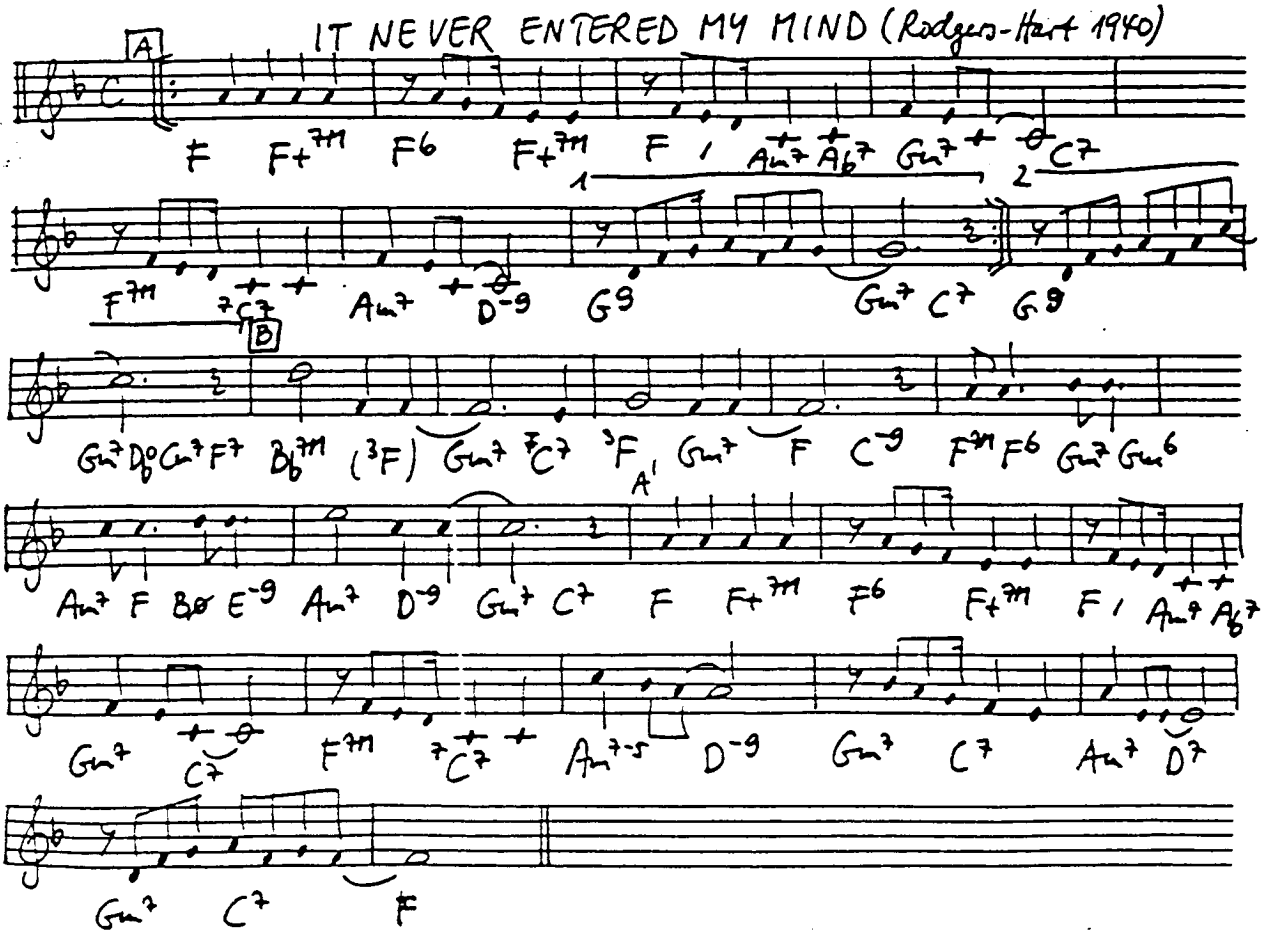
IT HAPPENED IN MONTEREY (Wayne-Rose 1930)



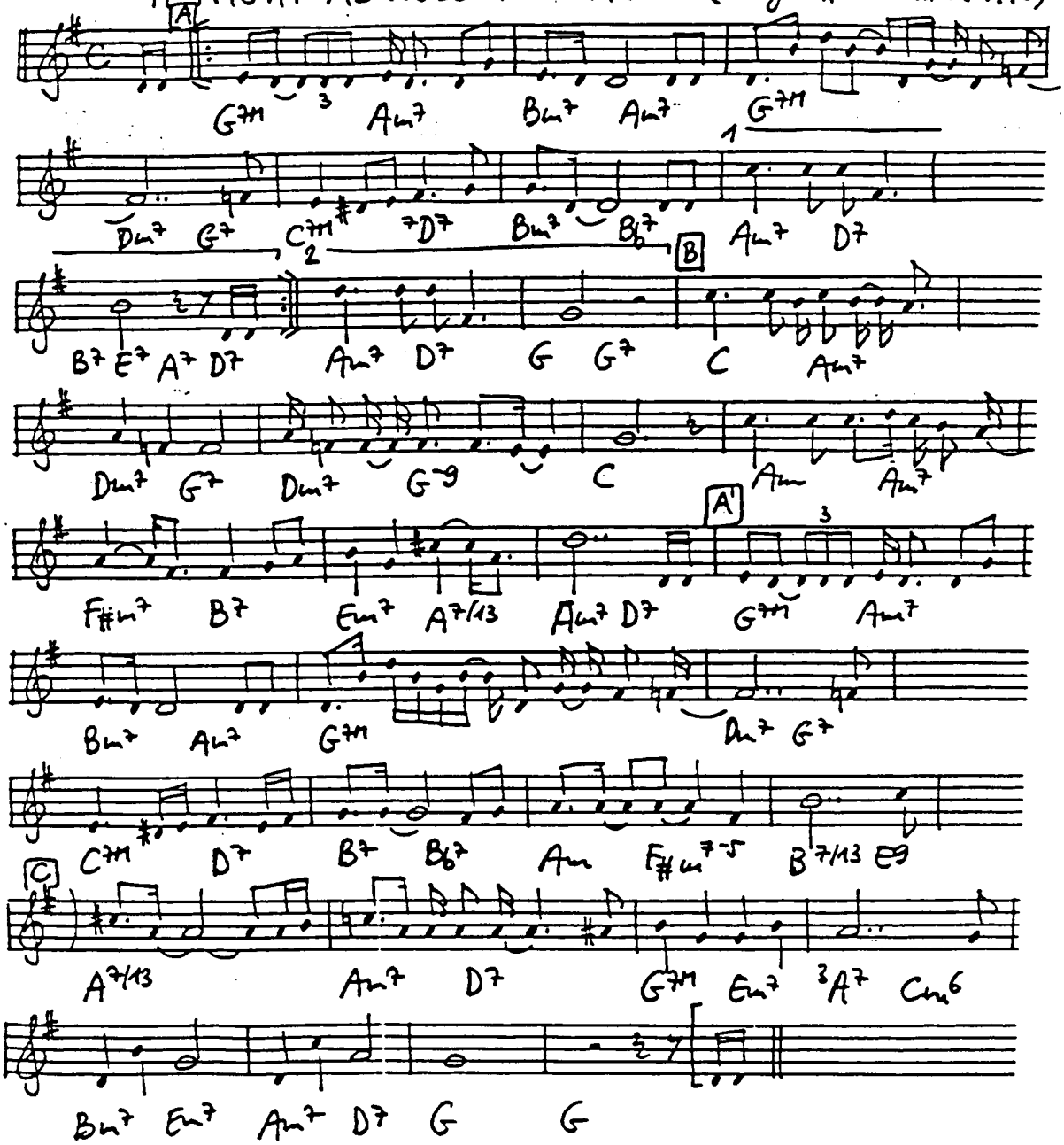
I THOUGHT ABOUT YOU (van Heusen - Mercer 1939)



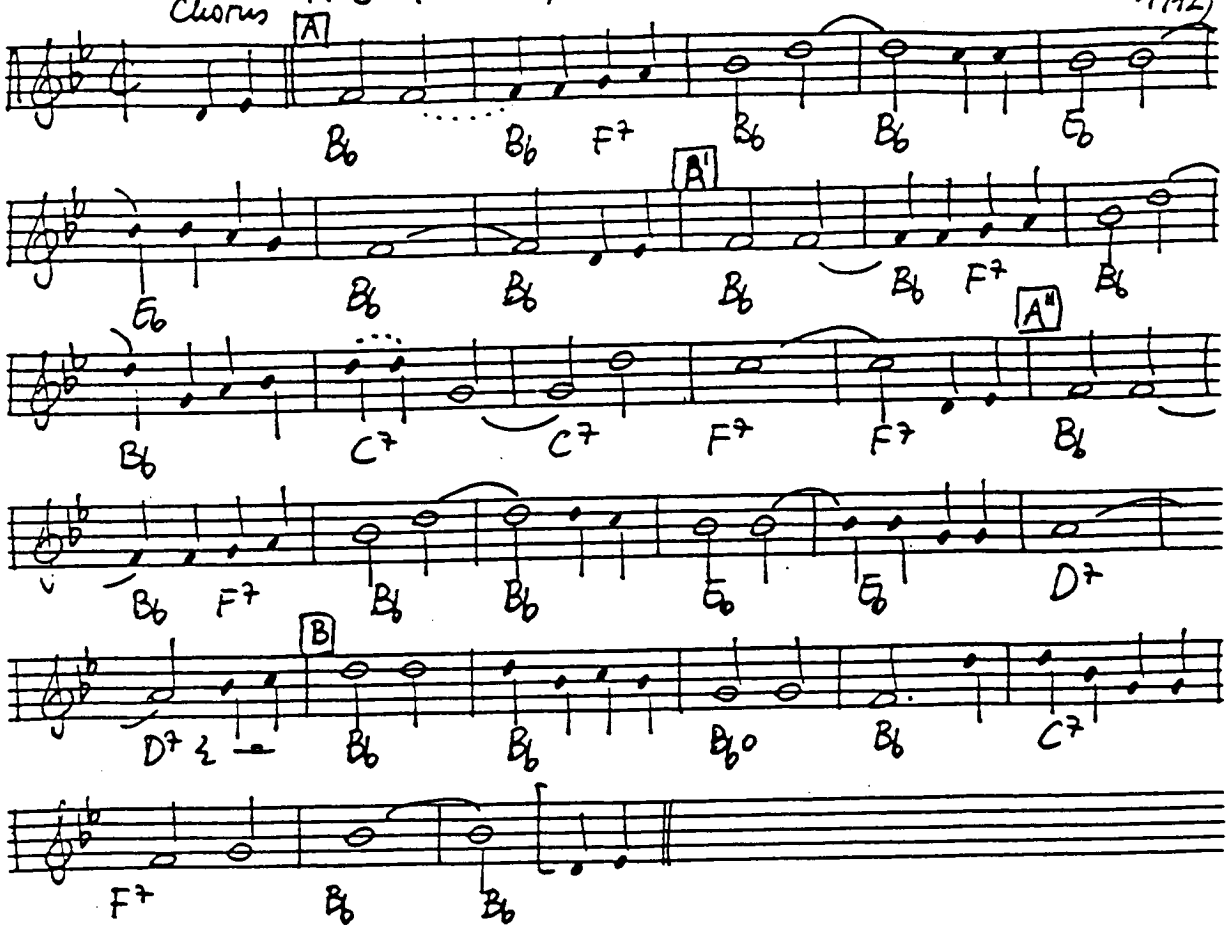
IT NEVER ENTERED MY MIND (Rodgers-Hart 1940)



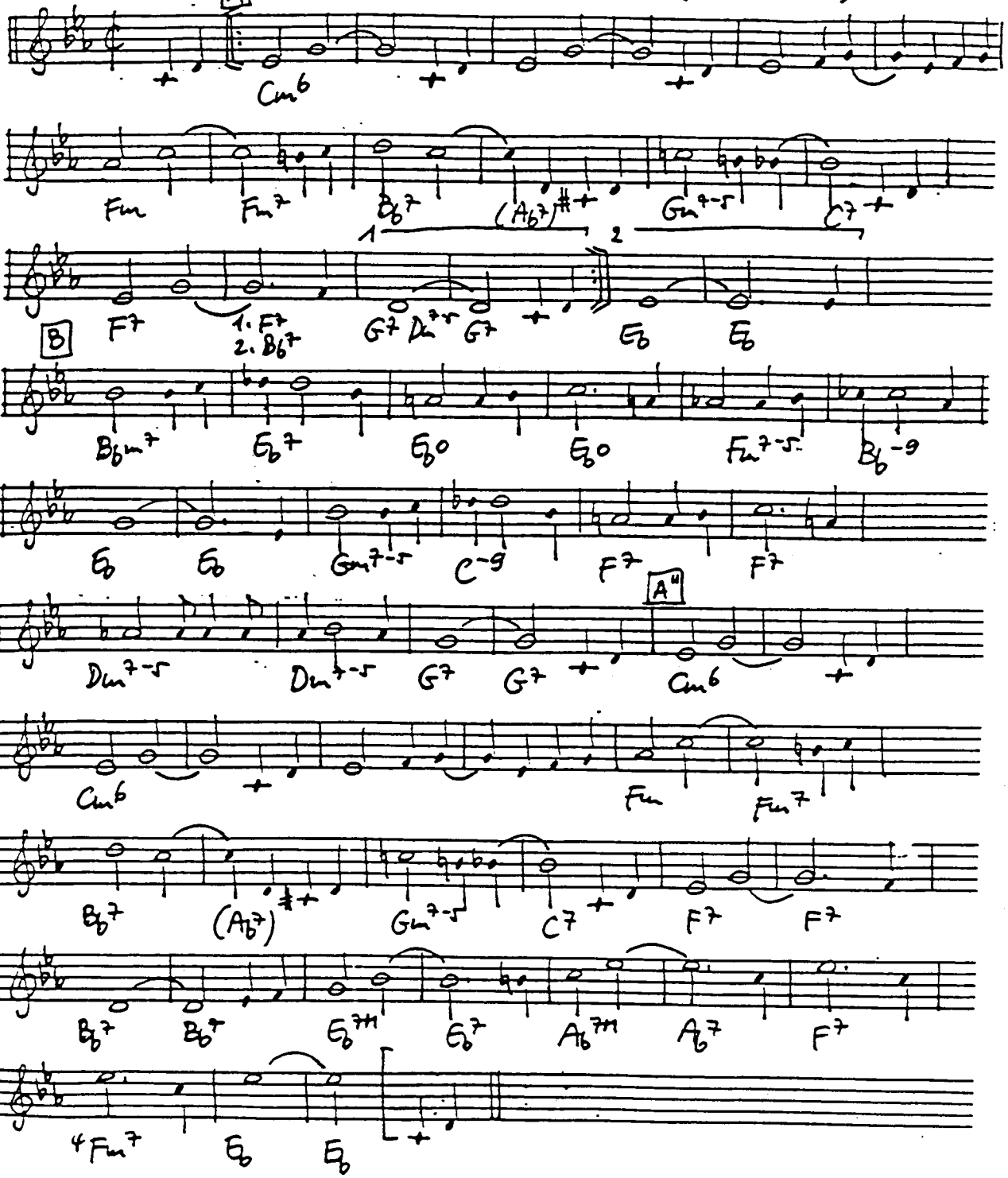
IT MIGHT AS WELL BE SPRING (Rodgers-Hammerstein 1945)



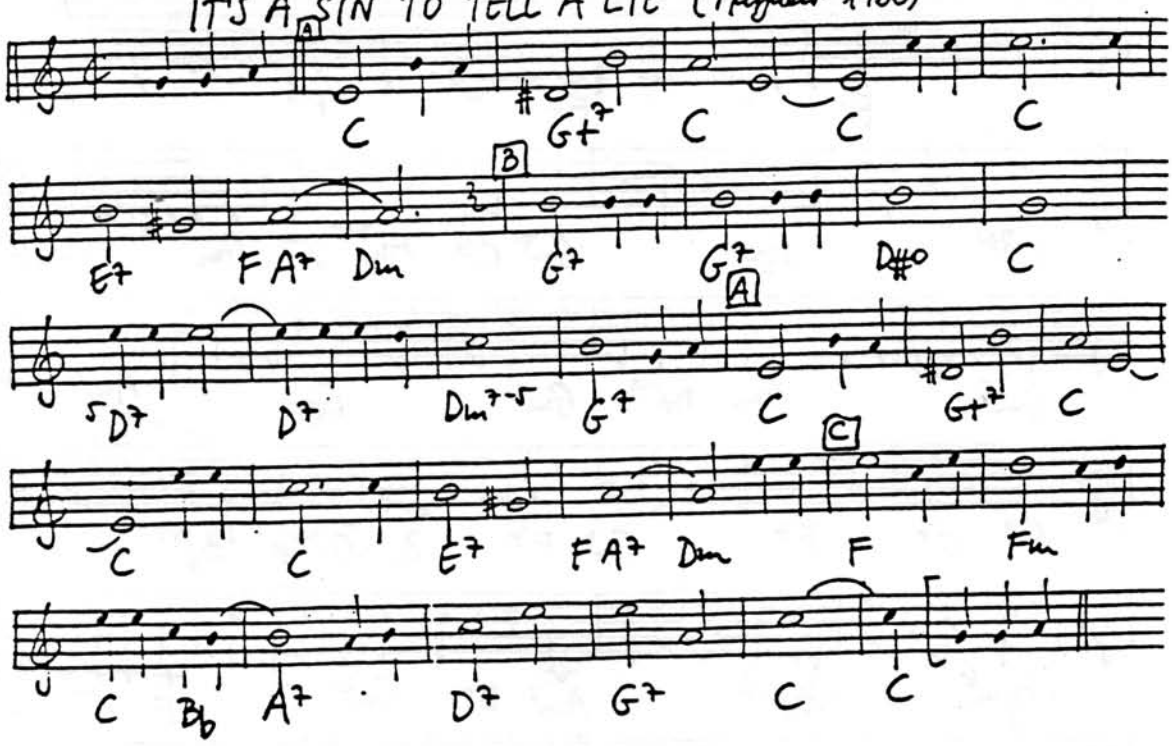
IT'S A LONG, LONG WAY TO TIPPERARY (Judge - Williams 1912)



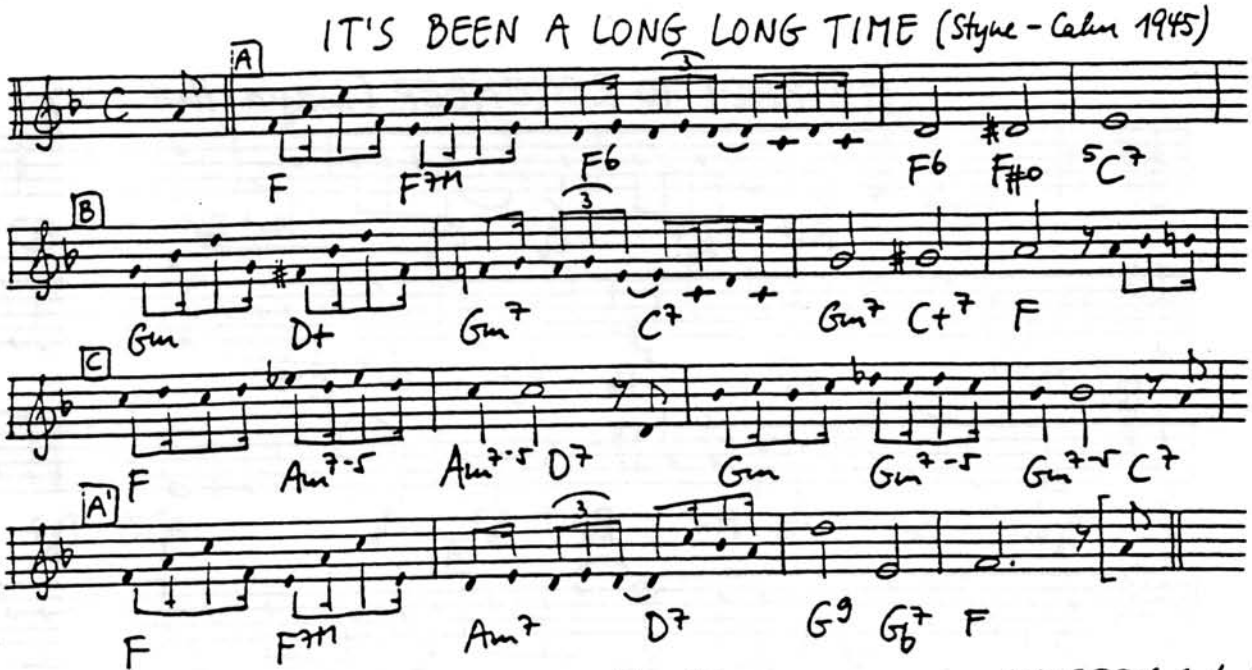
IT'S ALRIGHT WITH ME (Porter 1953)



IT'S A SIN TO TELL A LIE (Mayhew 1936)

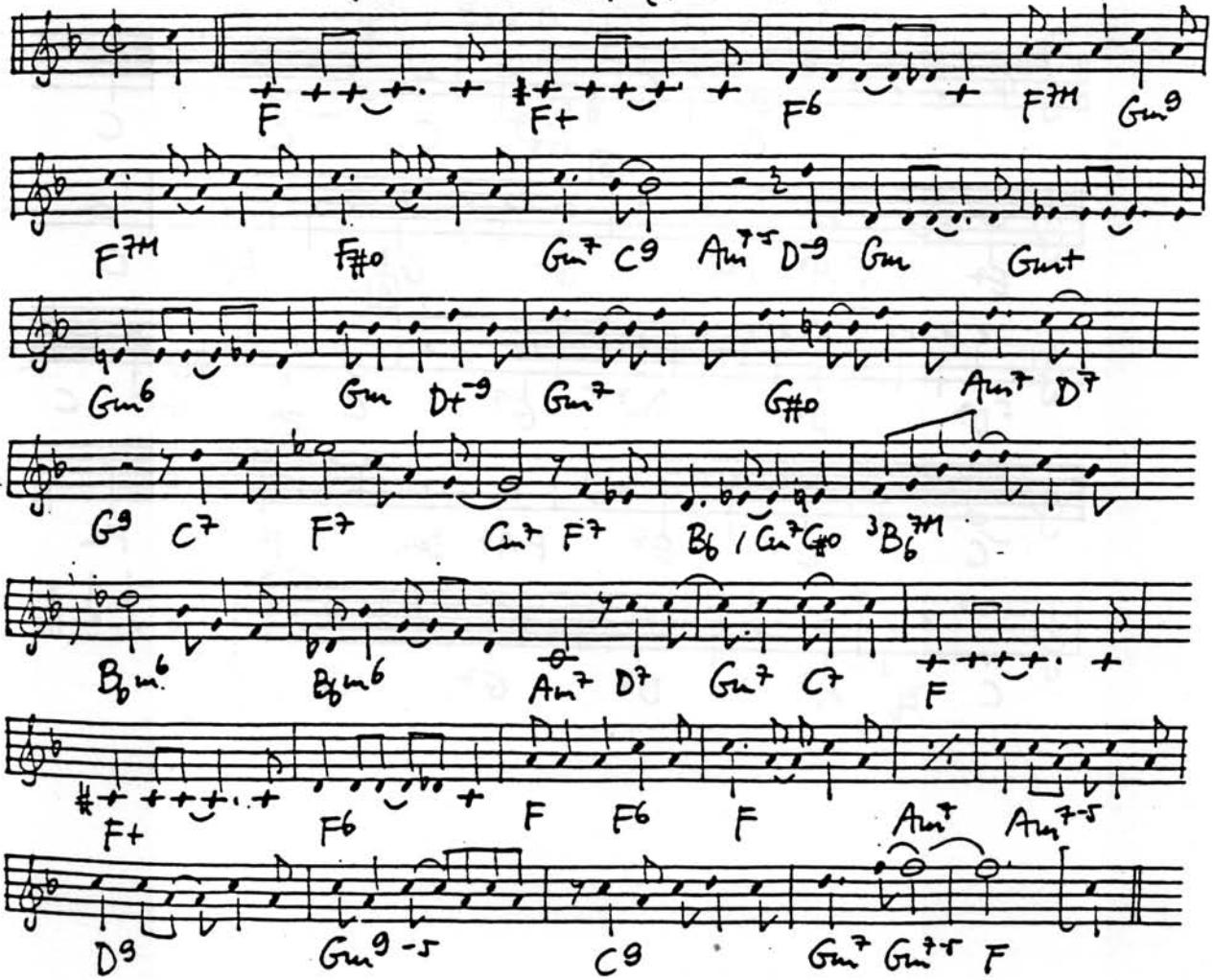


IT'S BEEN A LONG LONG TIME (Styne - Cahn 1945)

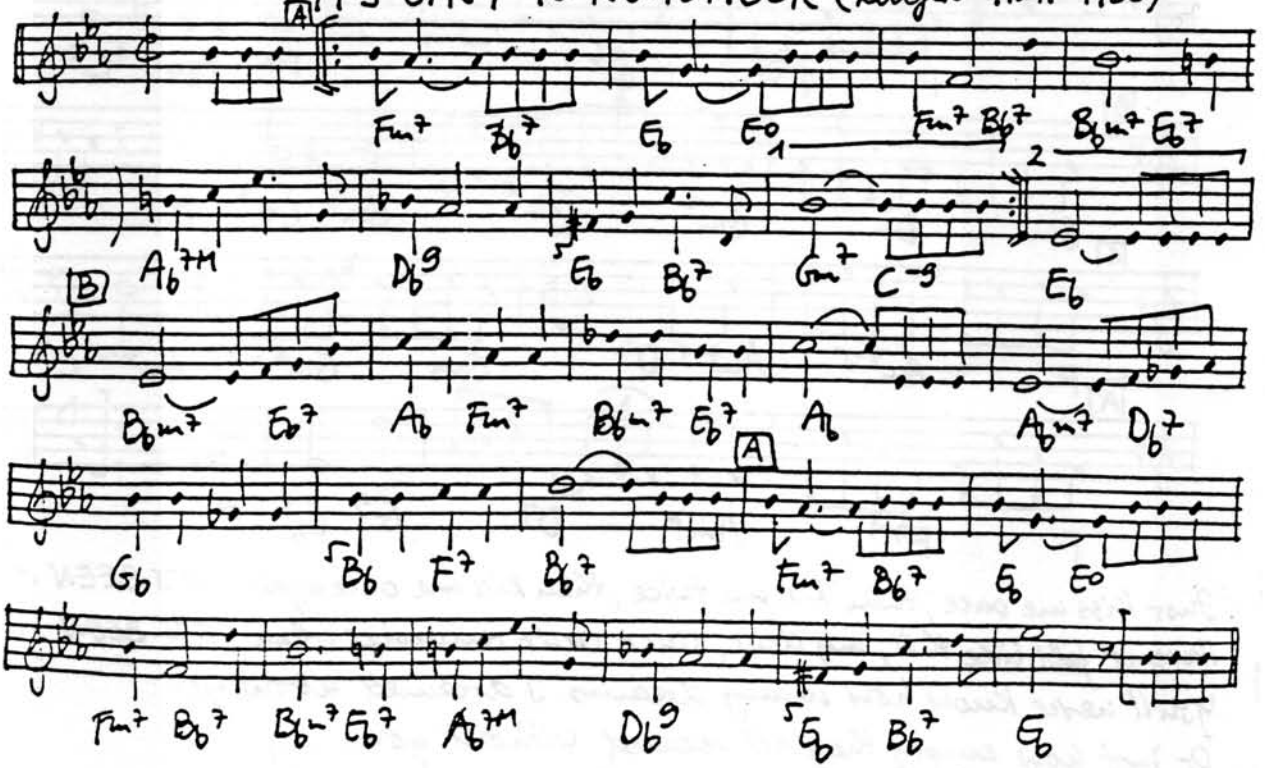


Just kiss me once, then kiss me twice, then kiss me once again, IT'S BEEN A L.L.T.
Haven't felt like this, my dear, since can't remember when, IT'S BEEN A L.L.T.
You'll never know how many dreams I dreamed about you
Or just how empty they all seemed without you. So,
Kiss me once, then kiss me twice, then kiss me once again,
IT'S BEEN A LONG, LONG TIME.

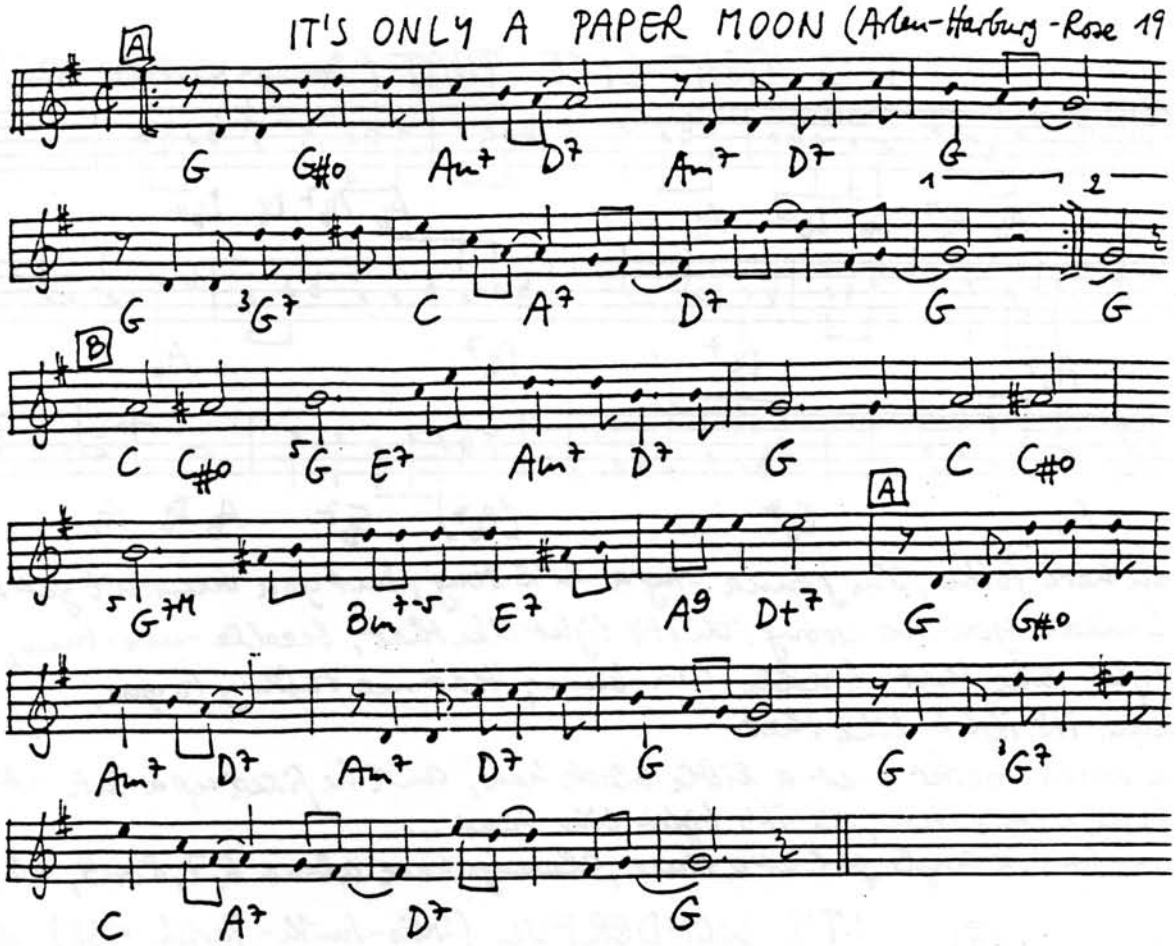
IT'S D'LOVELY (Porter 1936)



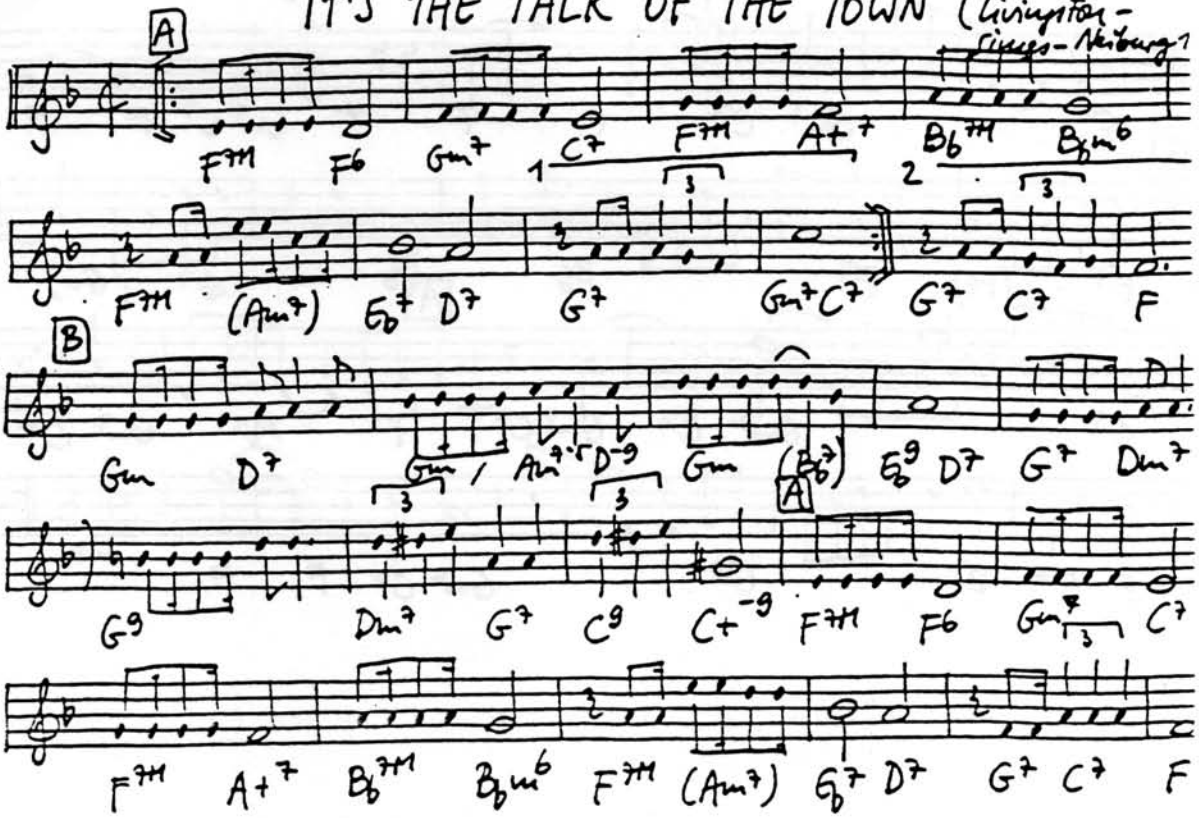
IT'S EASY TO REMEMBER (Rodgers - Hart 1935)



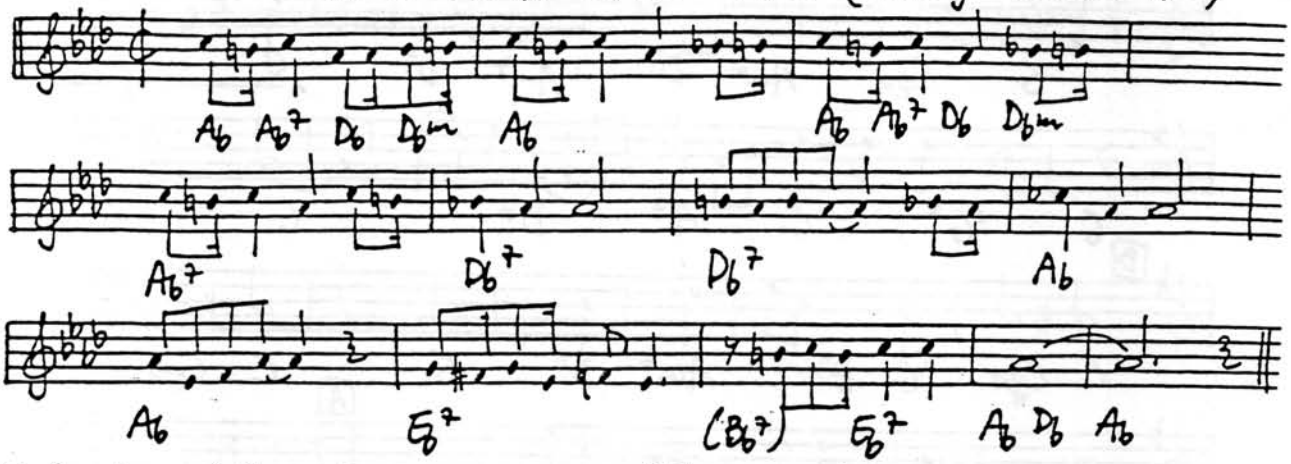
IT'S ONLY A PAPER MOON (Arlen-Harburg-Rose 19



IT'S THE TALK OF THE TOWN (Livingston-Gilbert-Neiburg)

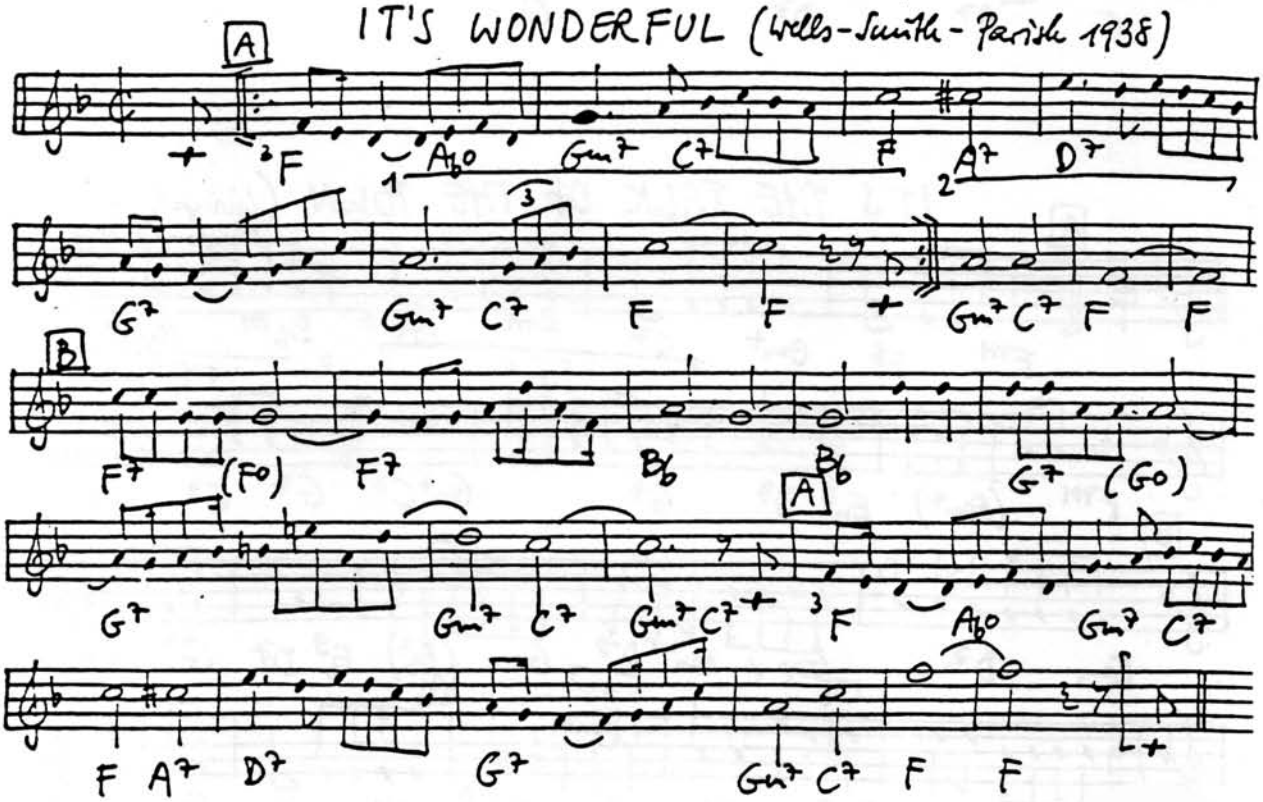


IT'S TIGHT LIKE THAT (Dorsey-Whiteker 1928)

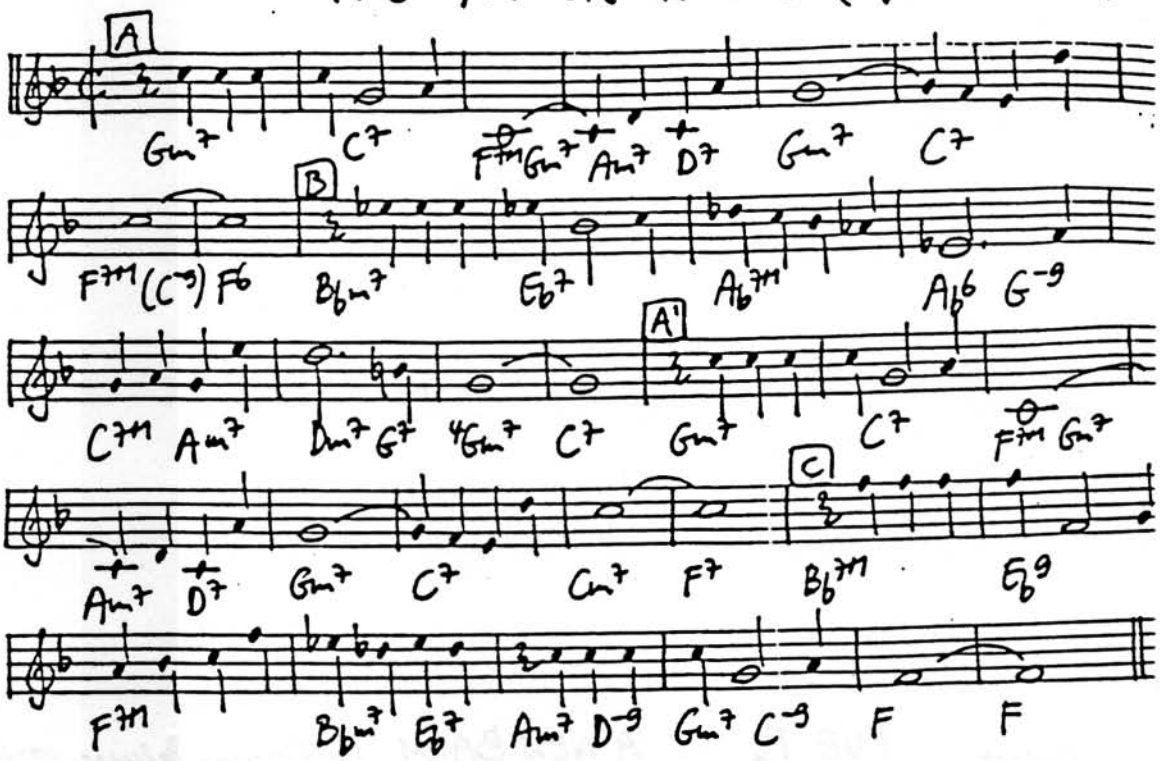


1. Listen here folks, I'm gonna sing a li'l song, but you mustn't get mad, for I mean you no wrong; oh it's tight like that, beedle-um-bum, oh it's tight like that, beedle-um-bum; Hear me talking to you, I mean it's tight like that.
2. Little brown rooster met a little black hen, and he fixed up a date at the barn about ten, oh it's tight like that ...
4. I never have a single girl at a time, always have about 6, 7, 8 or 9, oh it's...

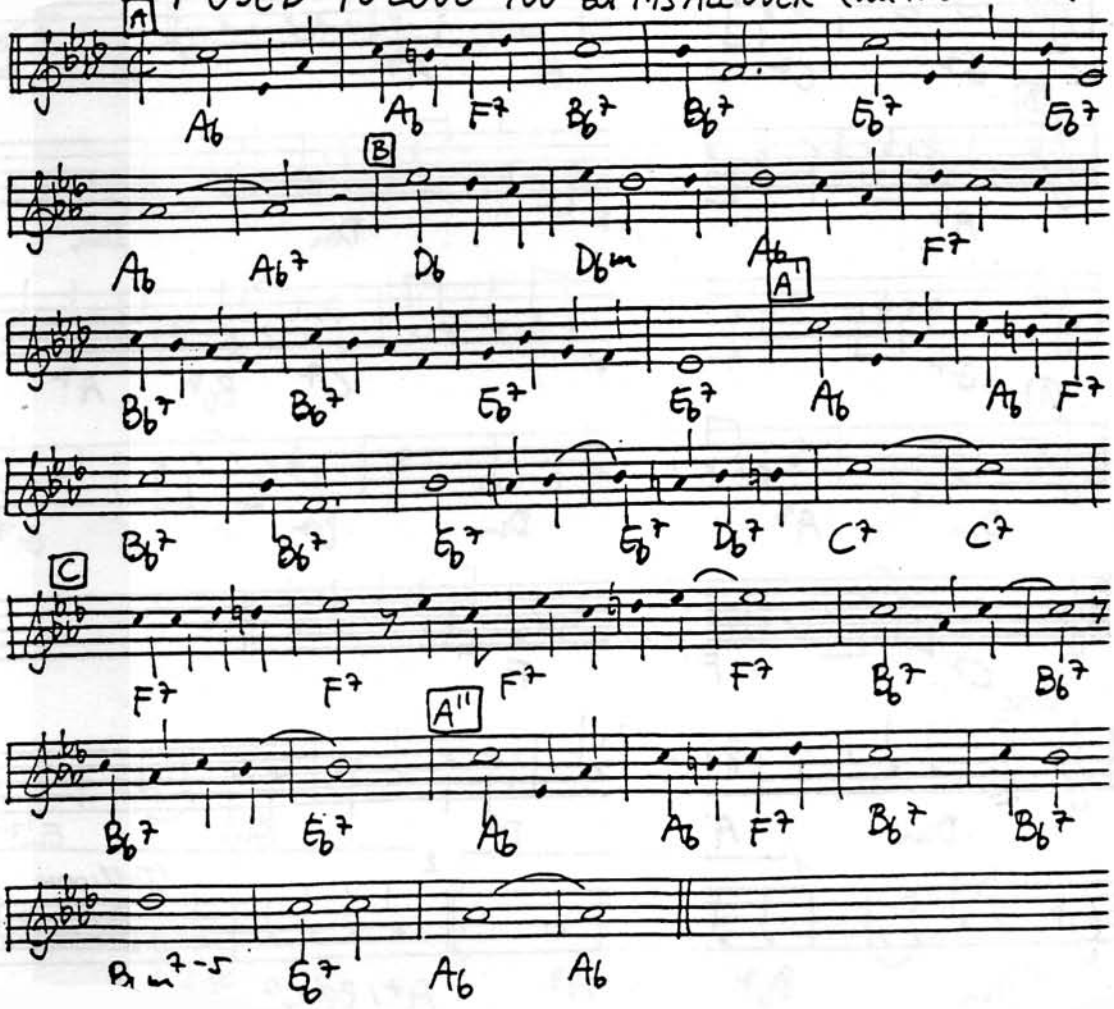
IT'S WONDERFUL (Wells-Smith-Parish 1938)

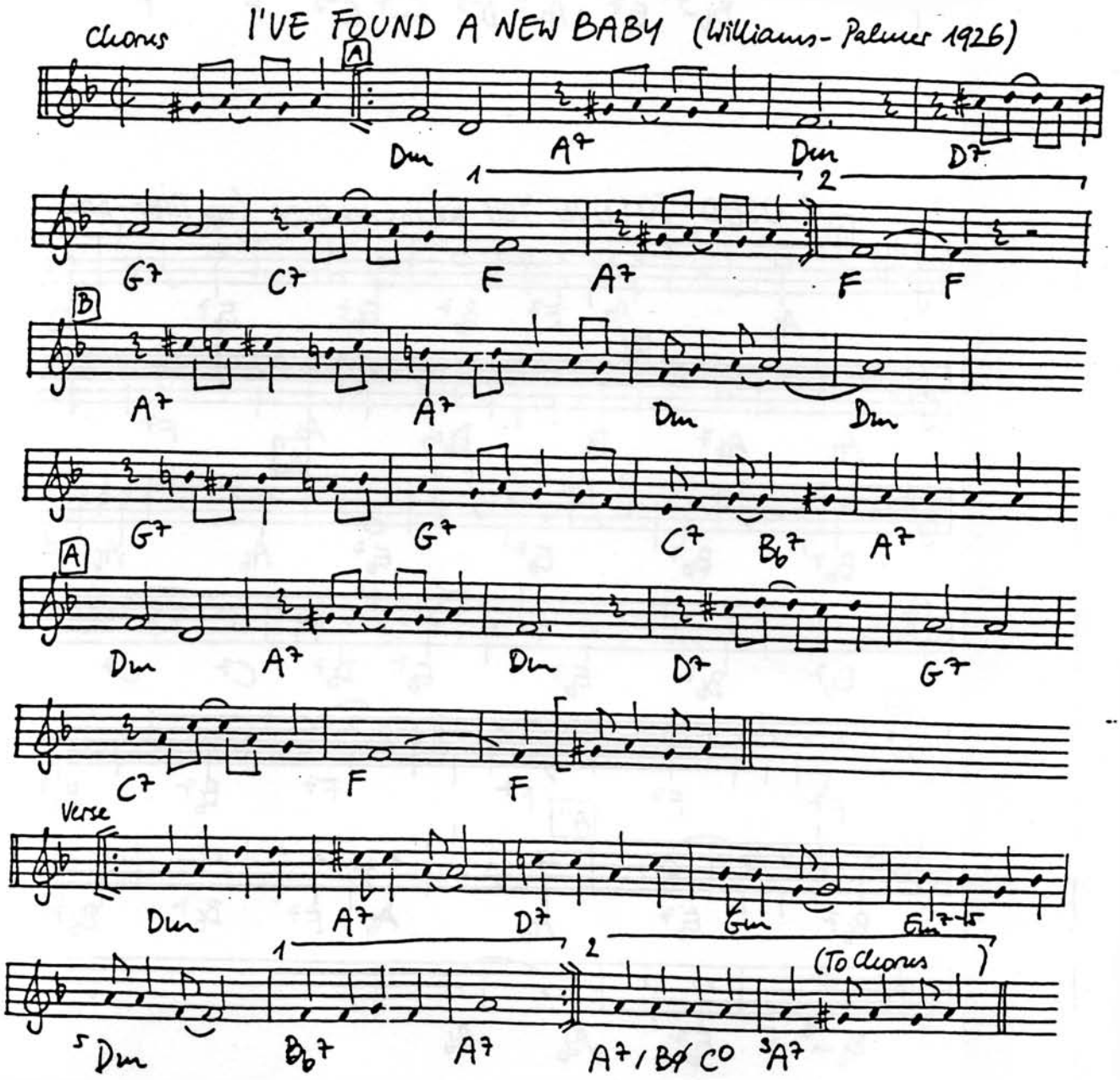


IT'S YOU OR NO ONE (Styne-Cahn 1948)

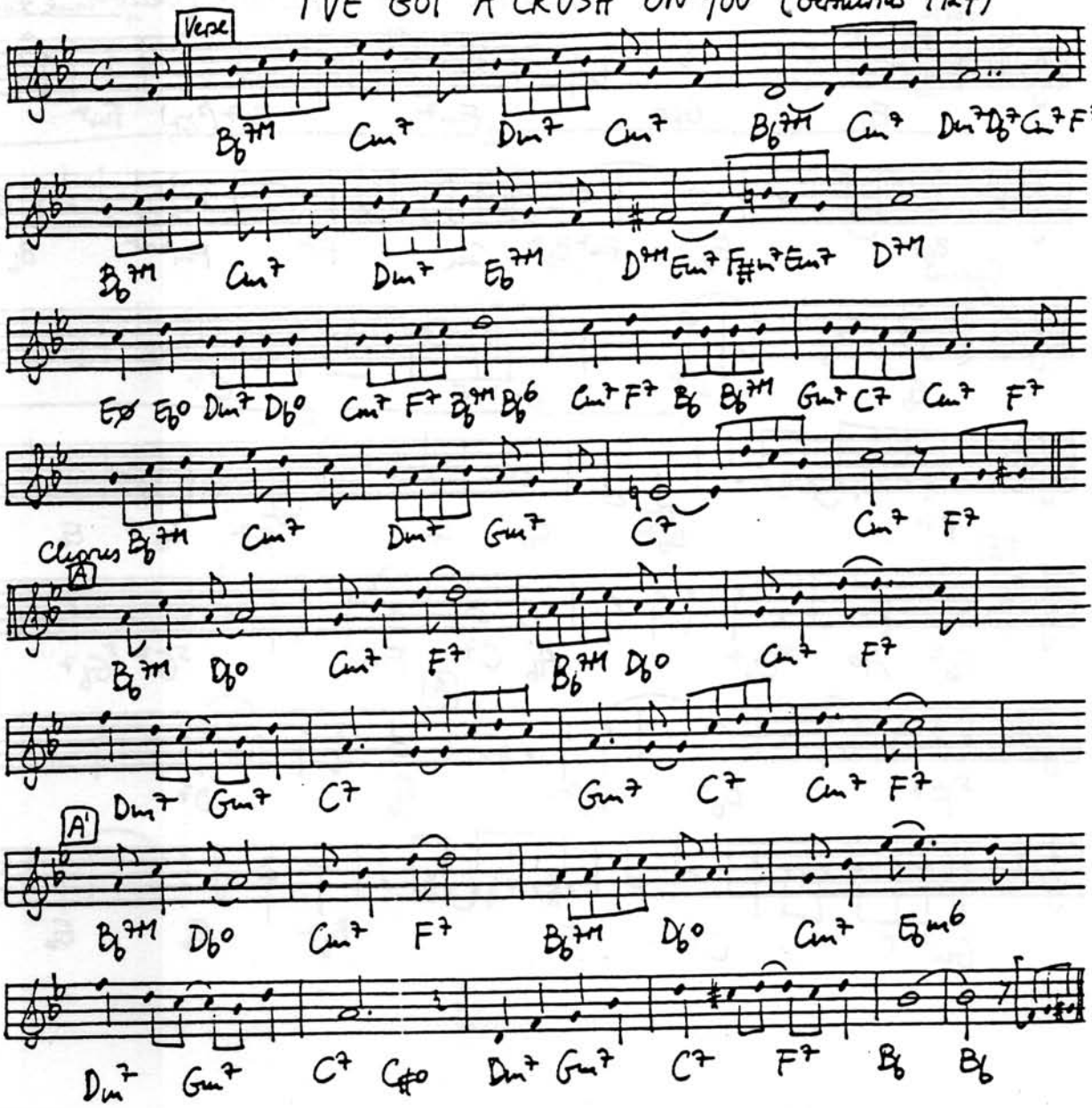


I USED TO LOVE YOU BUT IT'S ALL OVER (von Tilzer - Brown 1

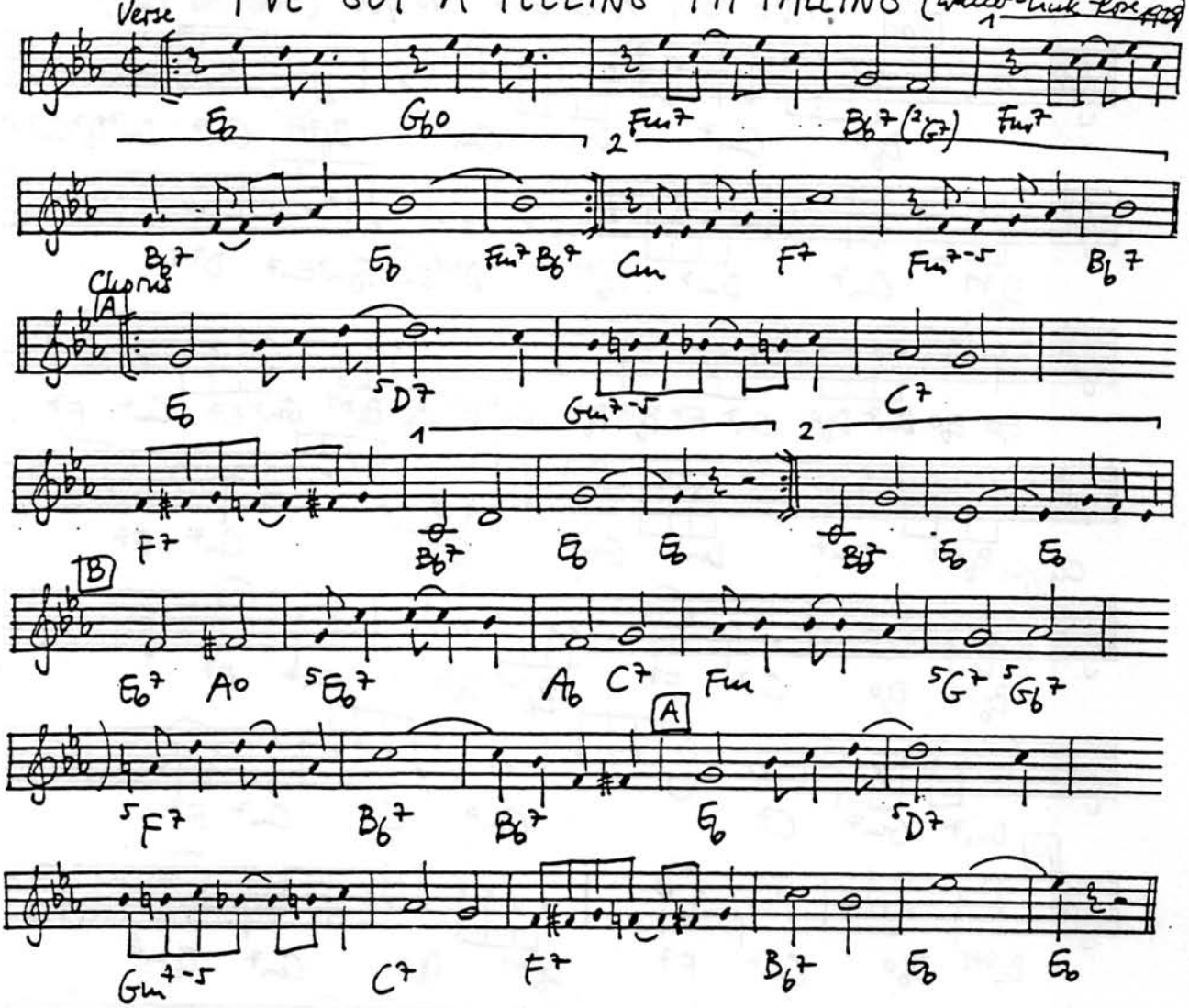



Chorus
I'VE FOUND A NEW BABY (Williams-Palmer 1926)
A
Dm
A7
Dm
D7
1
2
G7
C7
F
A7
F
F
B
A7
A7
Dm
Dm
G7
G7
C7
B♭7
A7
A
Dm
A7
Dm
D7
G7
C7
F
F
Verse
Dm
A7
D7
Gm
Gm7-5
1
2
(To Chorus)
5 Dm
B♭7
A7
A7/B♯ C°
3 A7

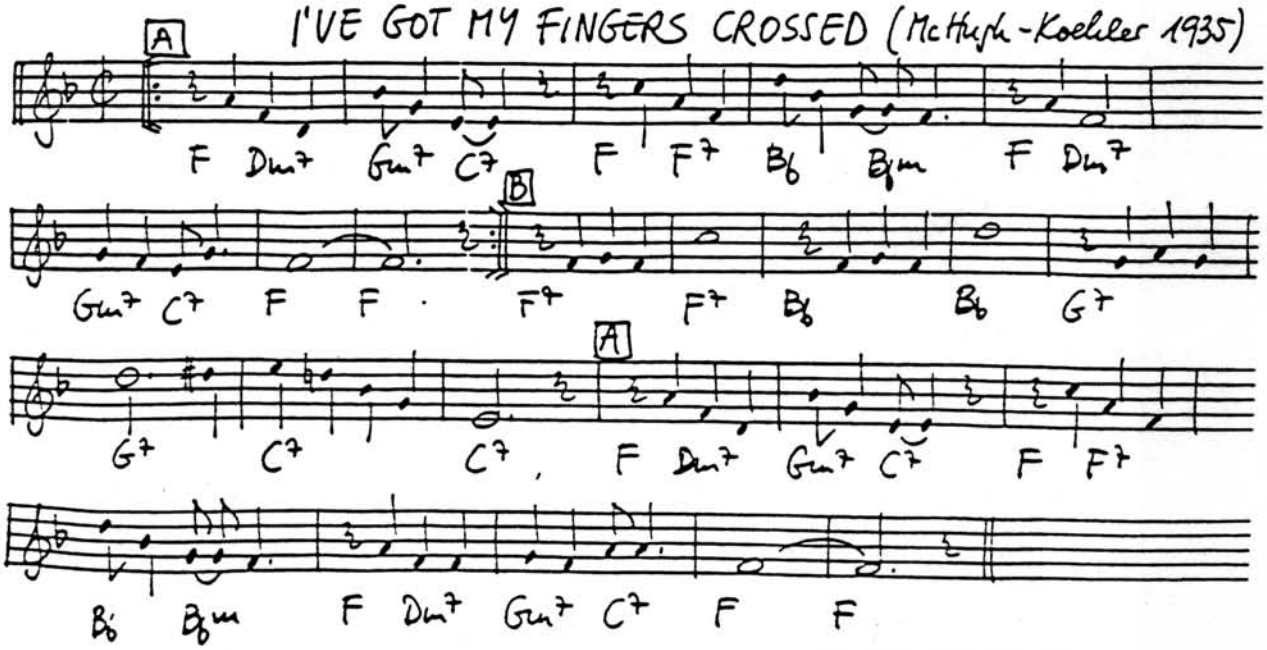
I'VE GOT A CRUSH ON YOU (Gershwin 1927)



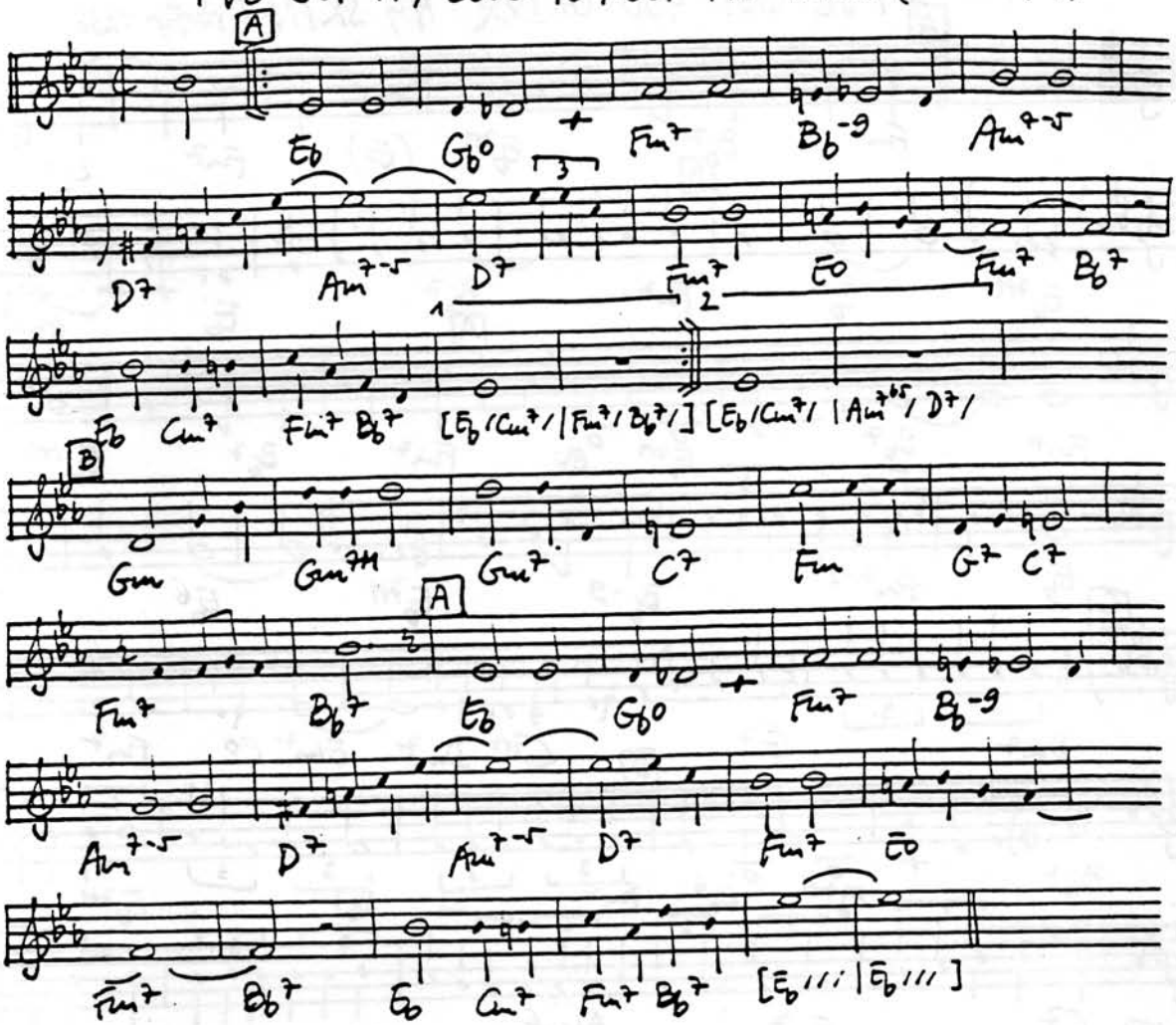
I'VE GOT A FEELING I'M FALLING (Waller-Link-Lee 1929)



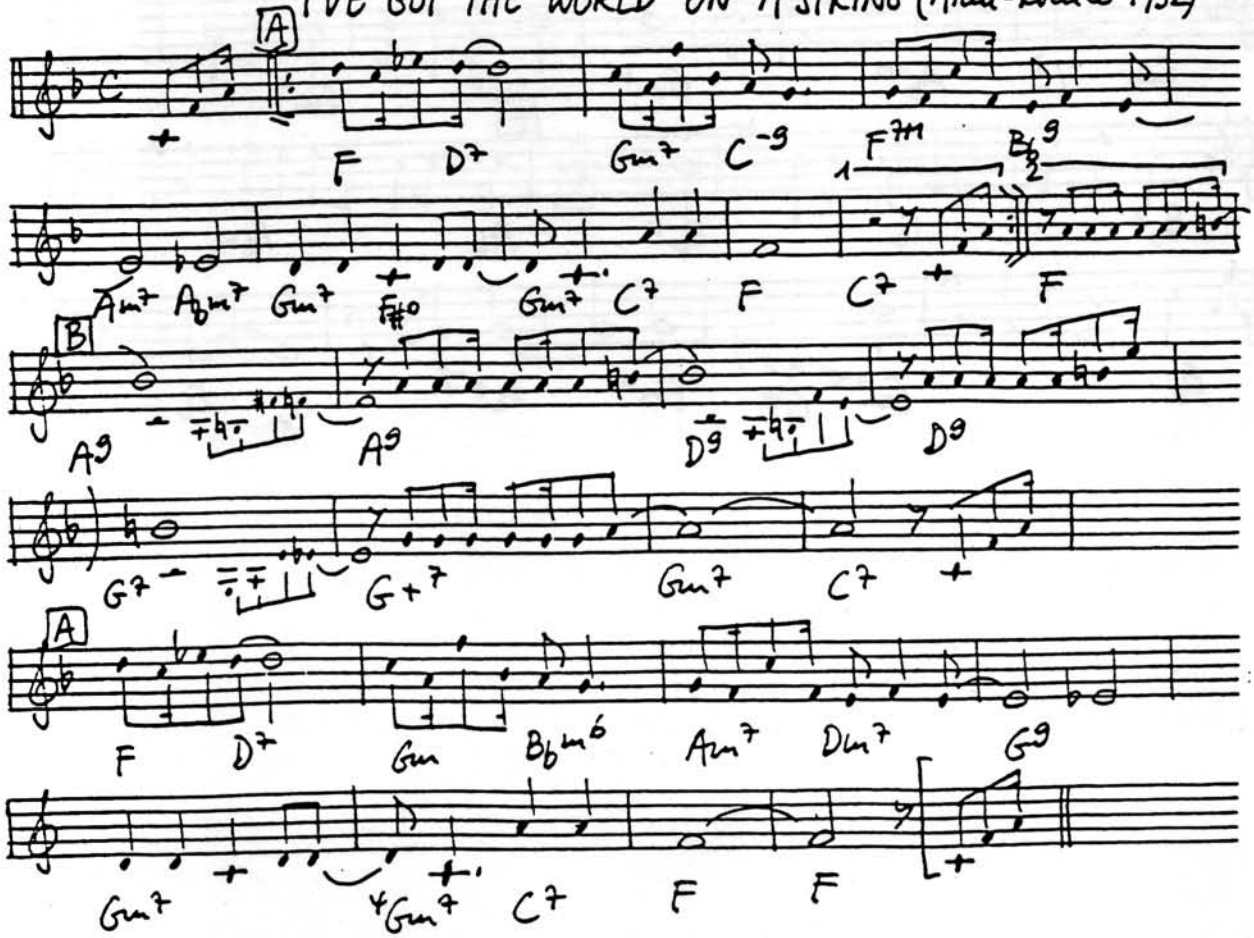
I'VE GOT MY FINGERS CROSSED (McHugh-Koehler 1935)



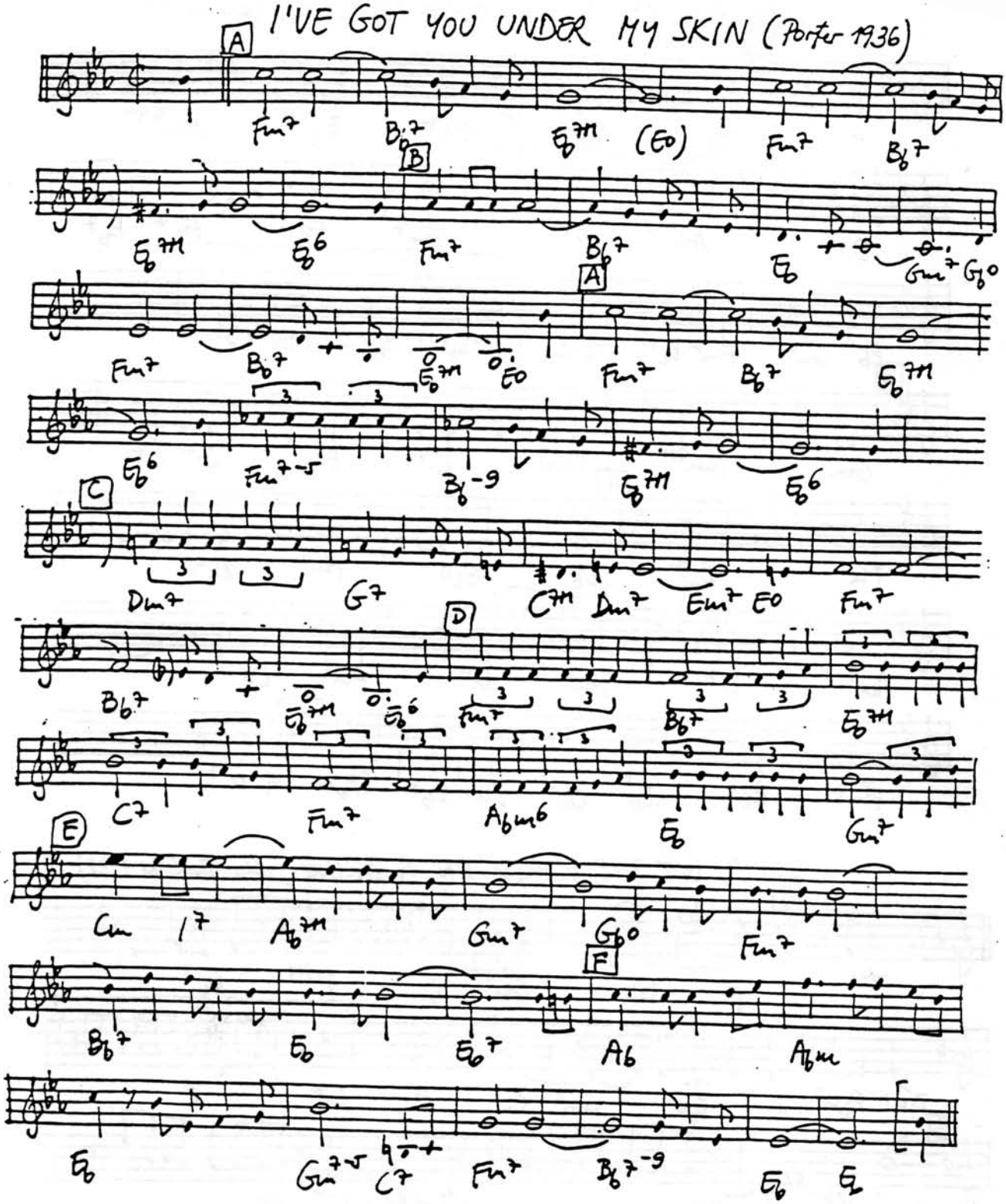
I'VE GOT MY LOVE TO KEEP ME WARM (Berlin 1937)



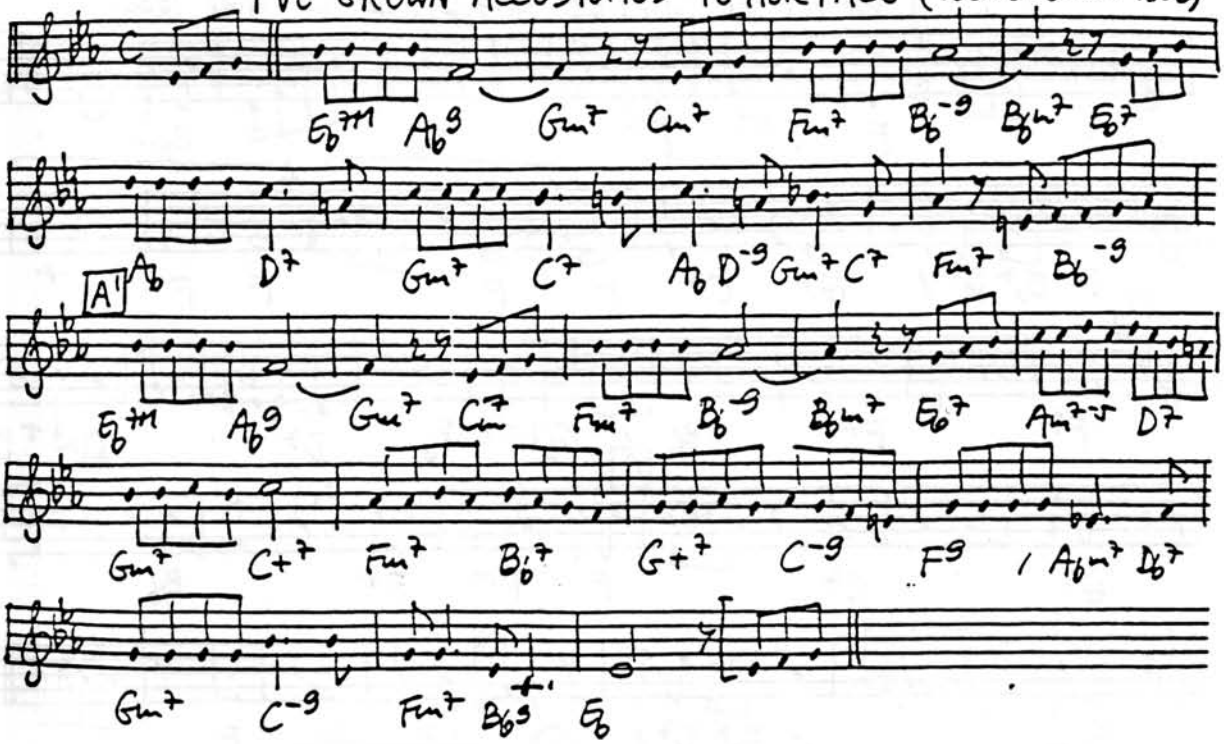
I'VE GOT THE WORLD ON A STRING (Arlen-Koehler 1932)



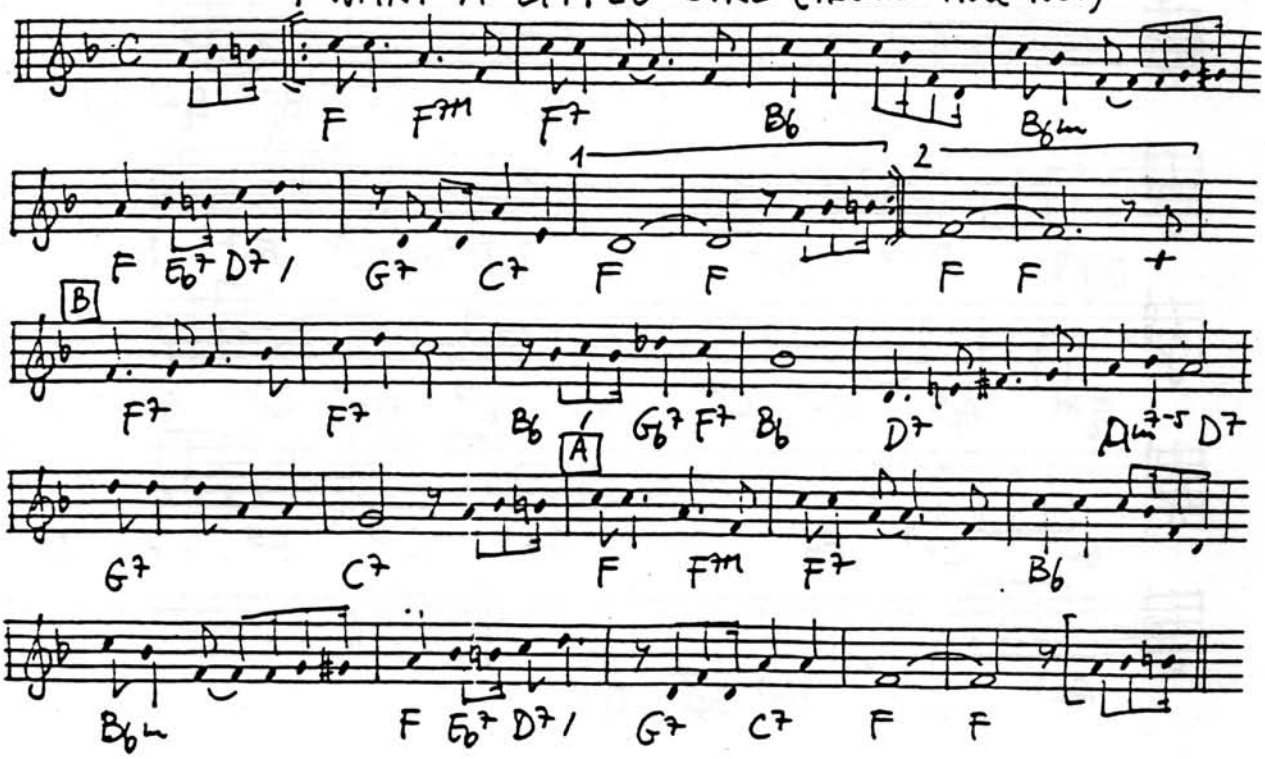
I'VE GOT YOU UNDER MY SKIN (Porter 1936)



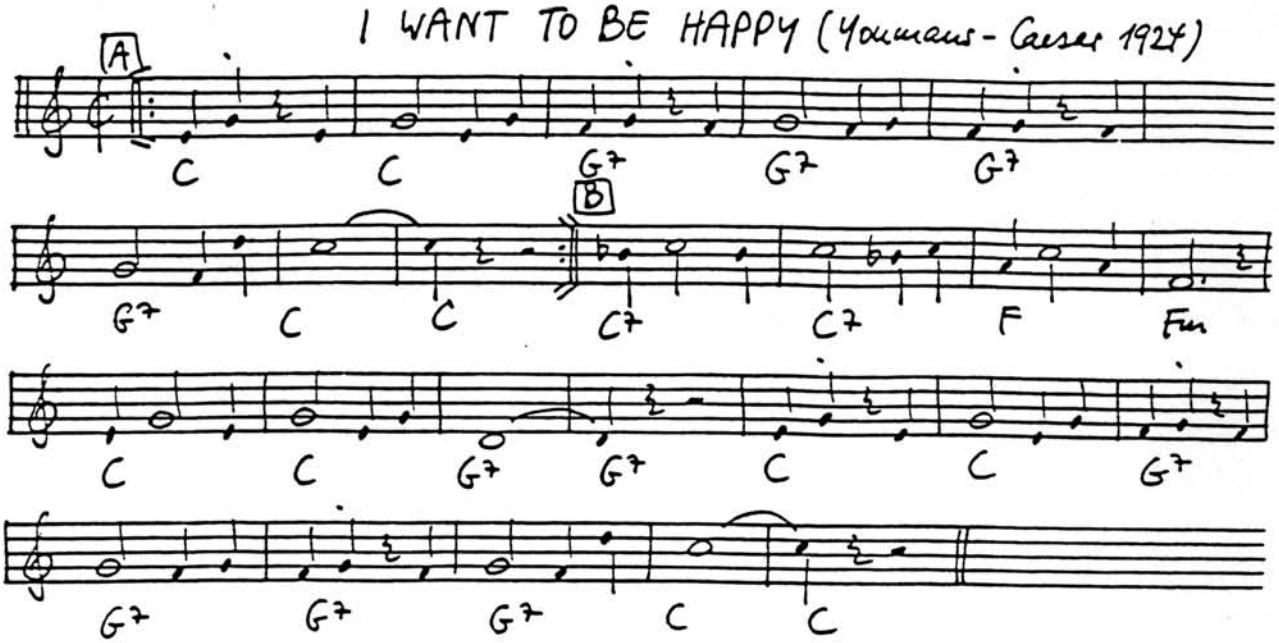
I'VE GROWN ACCUSTOMED TO HER FACE (Loewe - Lerner 1956)

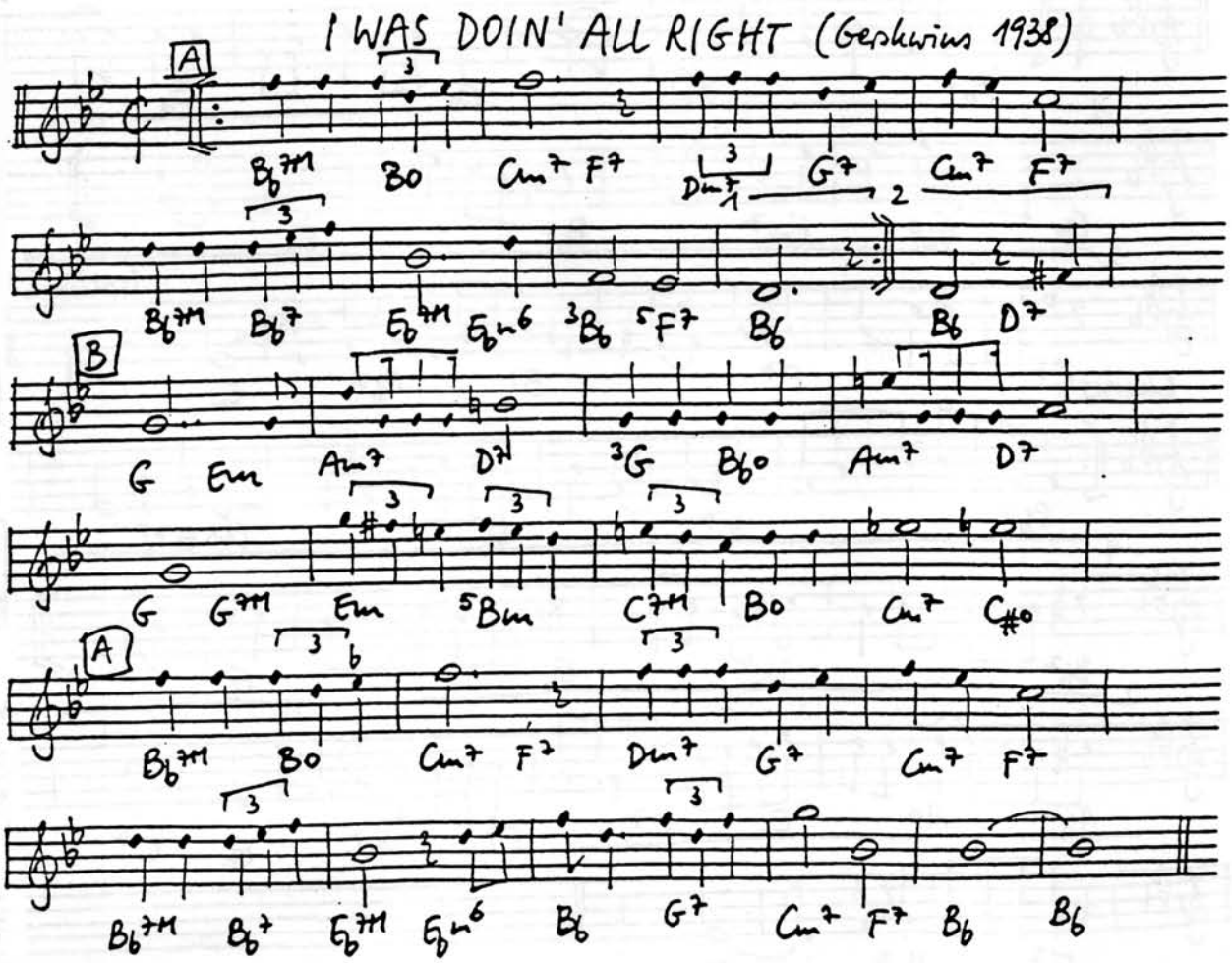


I WANT A LITTLE GIRL (Melchior - Moll 1930)

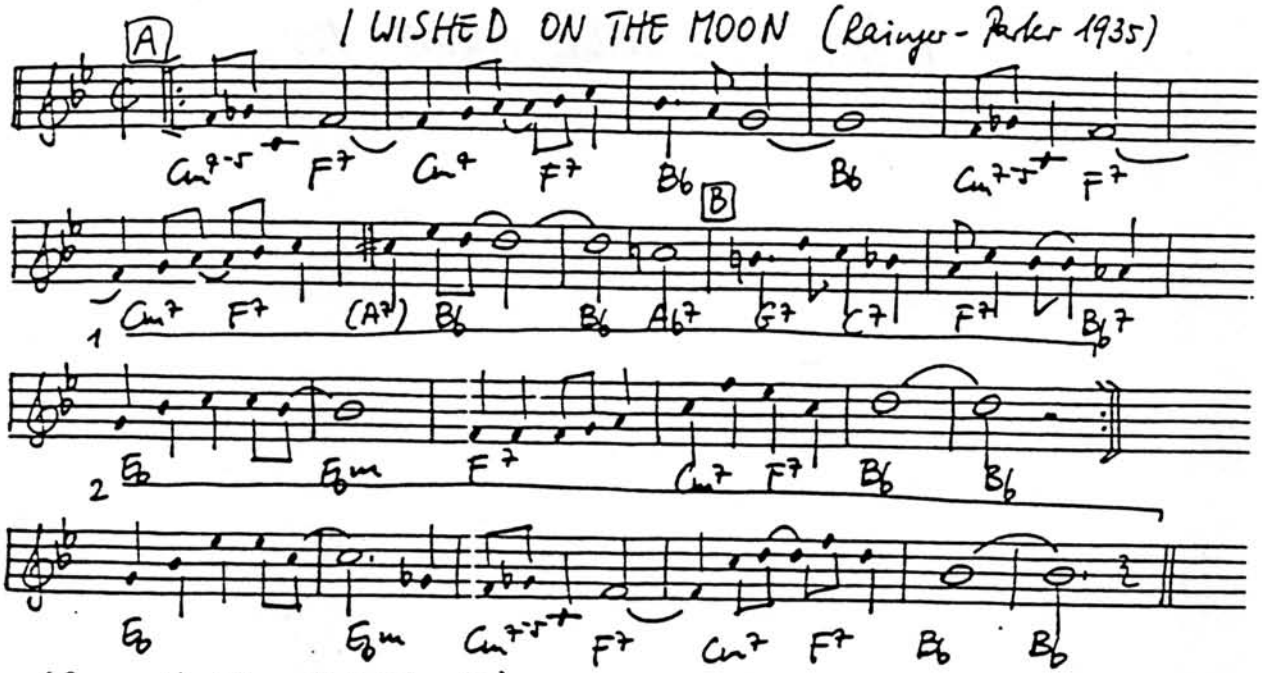


I WANT TO BE HAPPY (Youmans - Caesar 1924)



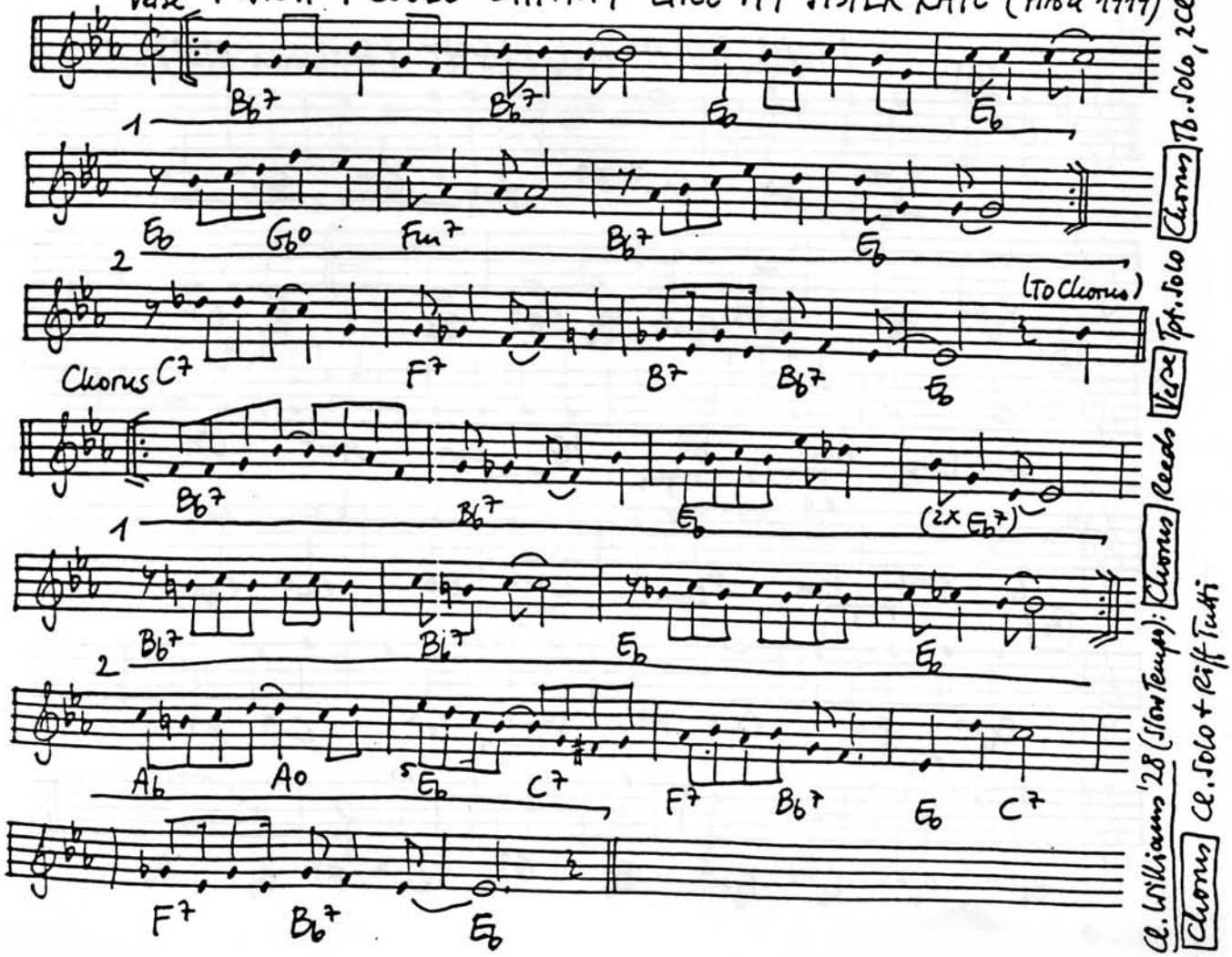

I WAS DOIN' ALL RIGHT (Gershwins 1938)
A
B
A

I WISHED ON THE MOON (Rainger - Parker 1935)



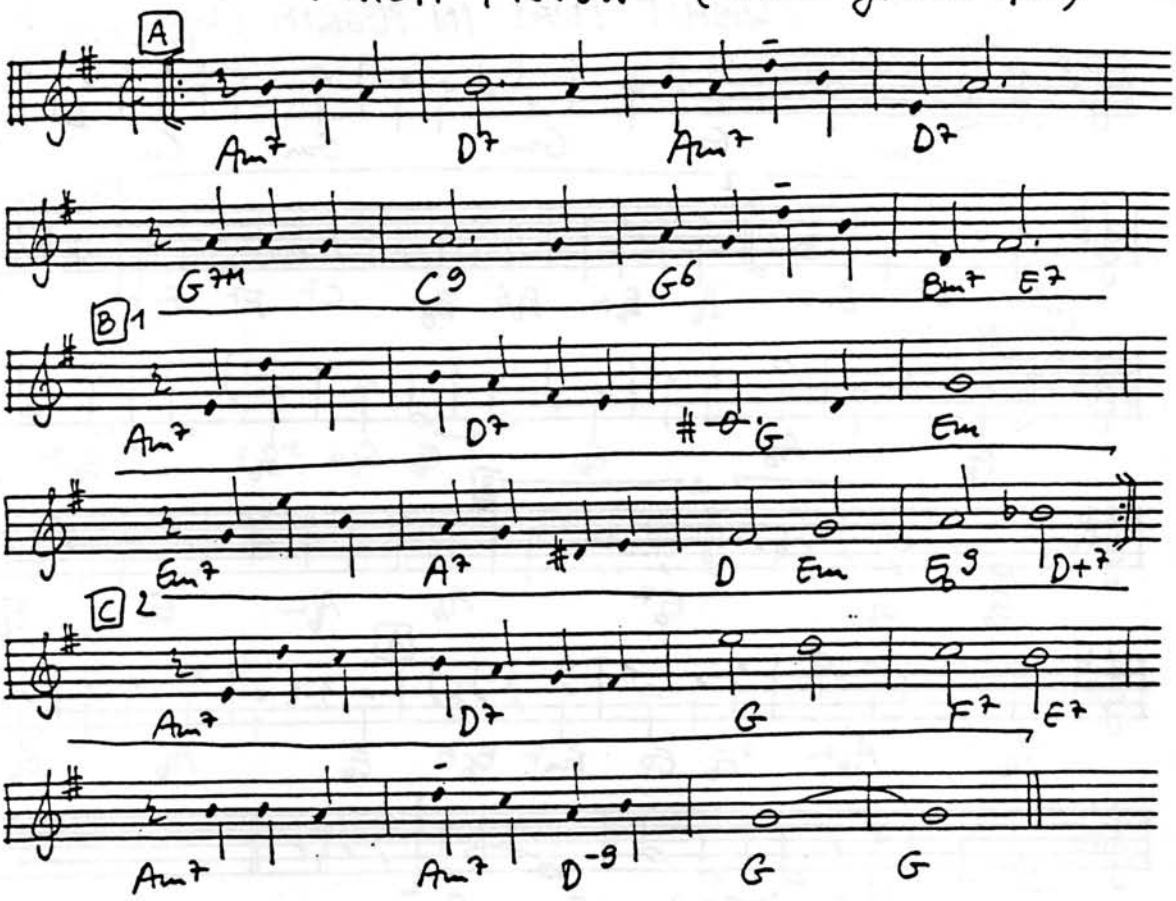
(Transcribed from Red Allen 35)

Verse I WISH I COULD SHIMMY LIKE MY SISTER KATE (Piron 1919)

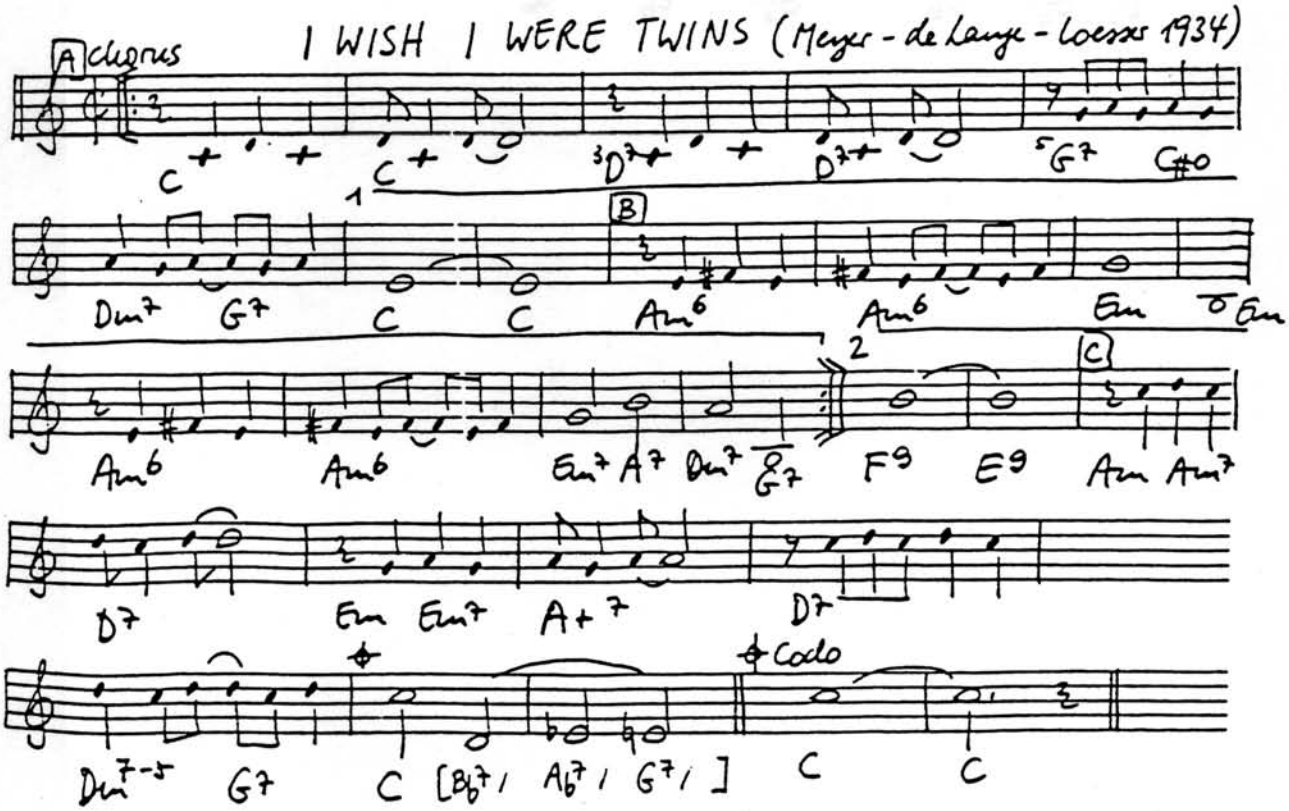


Verse Tpt. Solo Chorus Tb. Solo, 2 Cl. Riffs
Chorus Reeds
Chorus Cl. Solo + Riff Tutti
cl. Williams '28 (Slow Tempo):

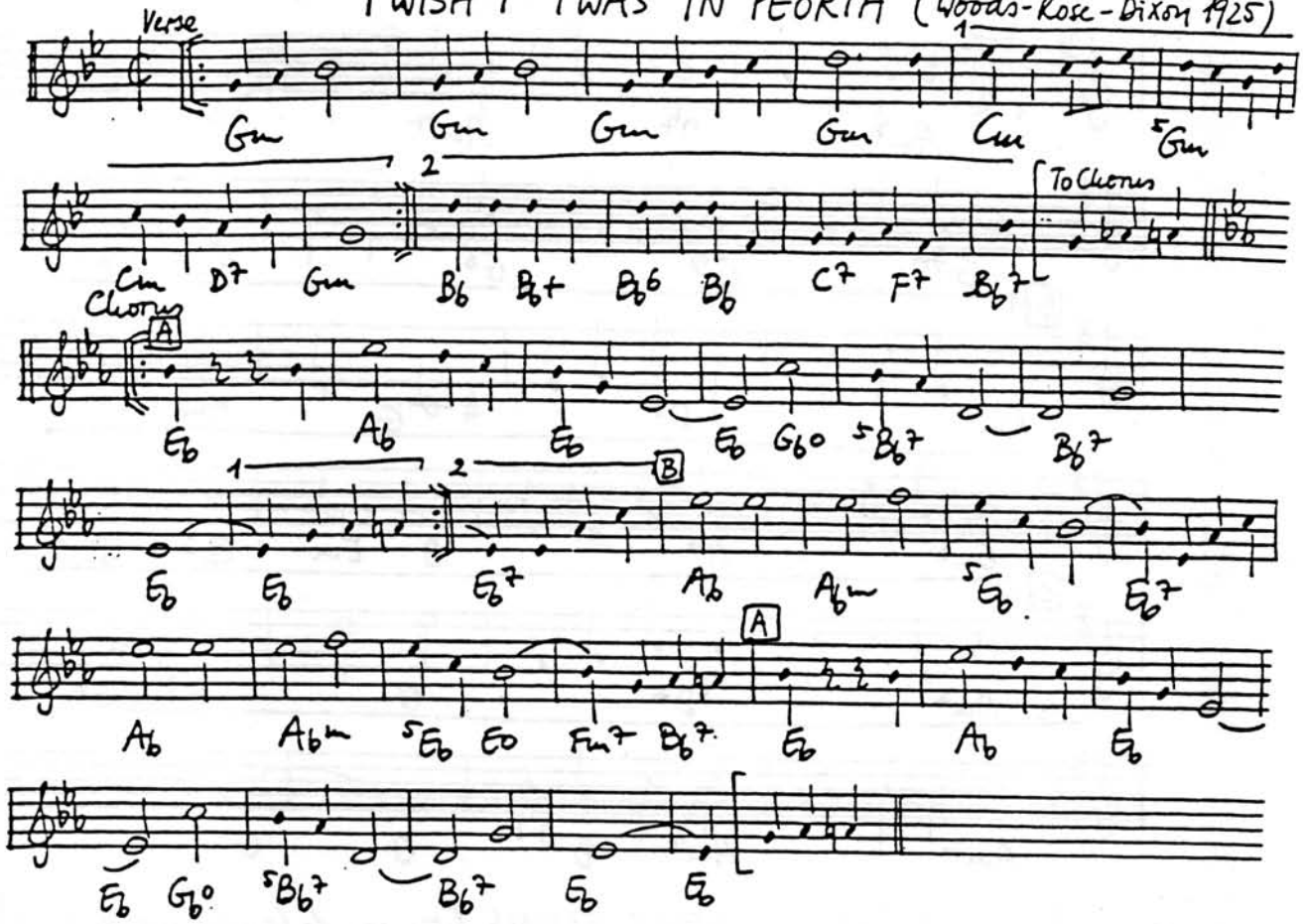
I WISH I KNEW (Warren-Gordon 1945)



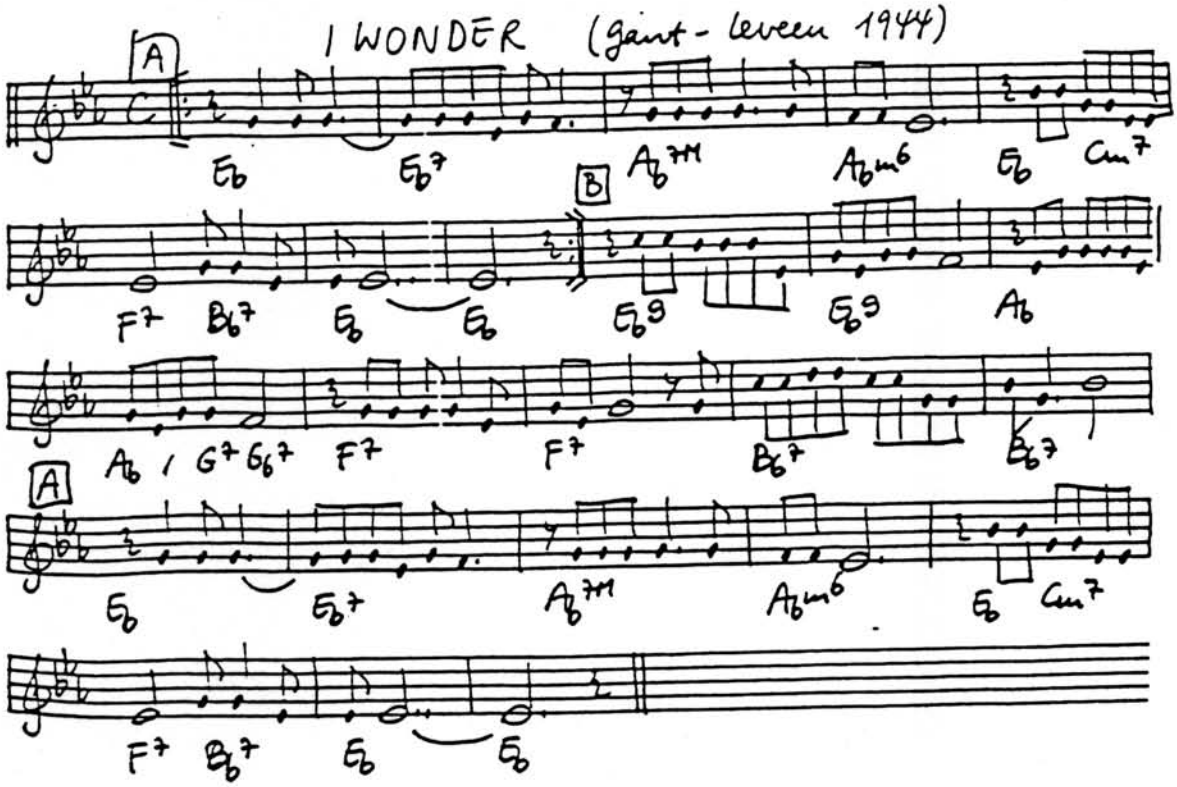
I WISH I WERE TWINS (Meyer - de Lange - Loesser 1934)



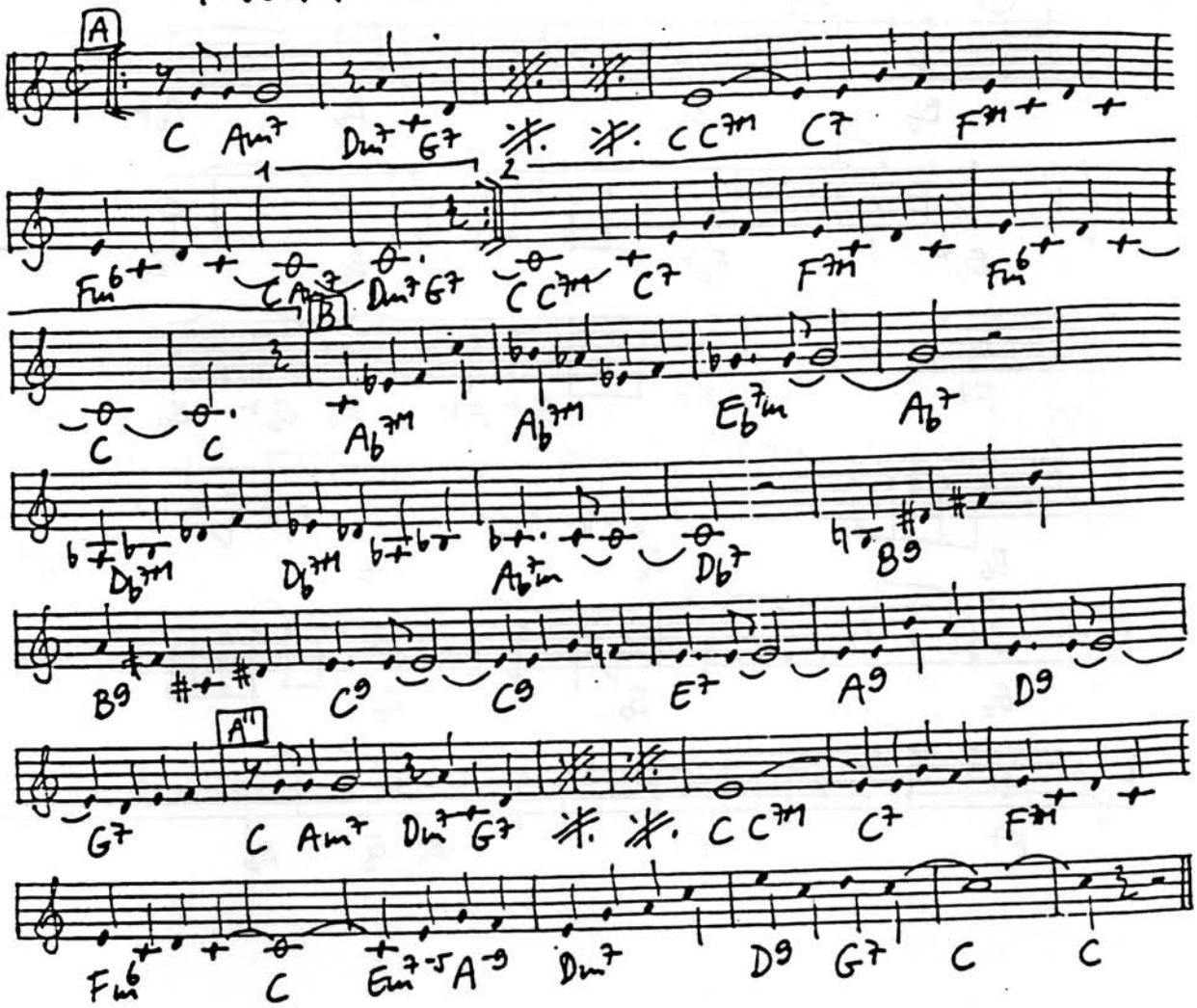
I WISH'T I WAS IN PEORIA (Woods-Rose-Dixon 1925)



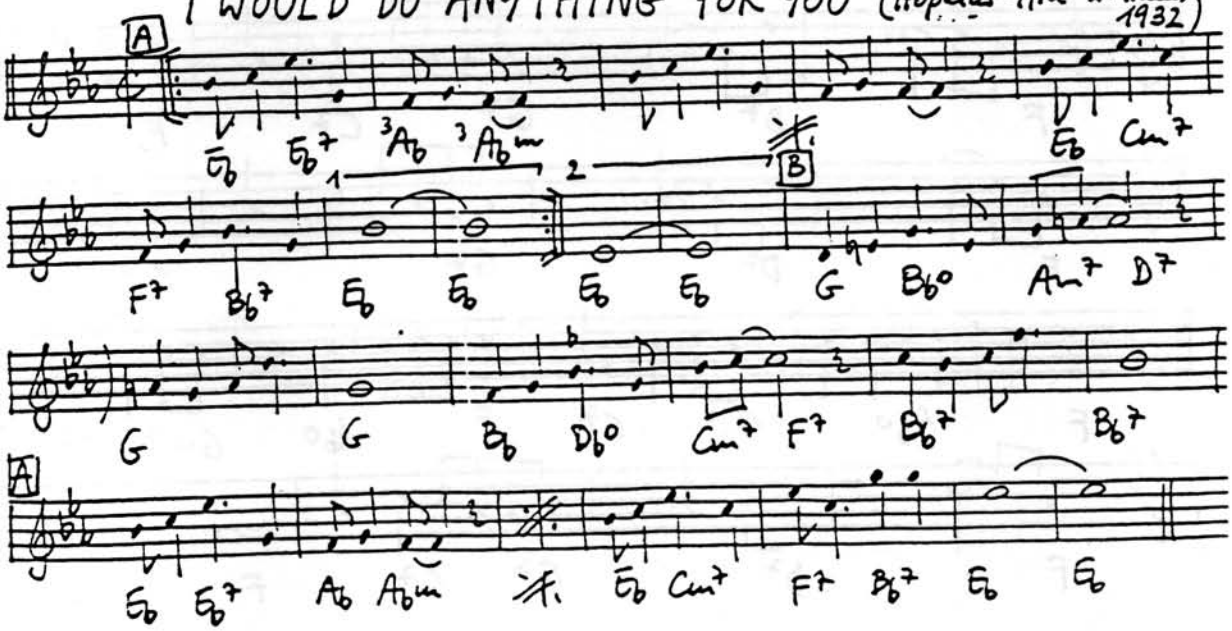
I WONDER (gaint-leveen 1944)



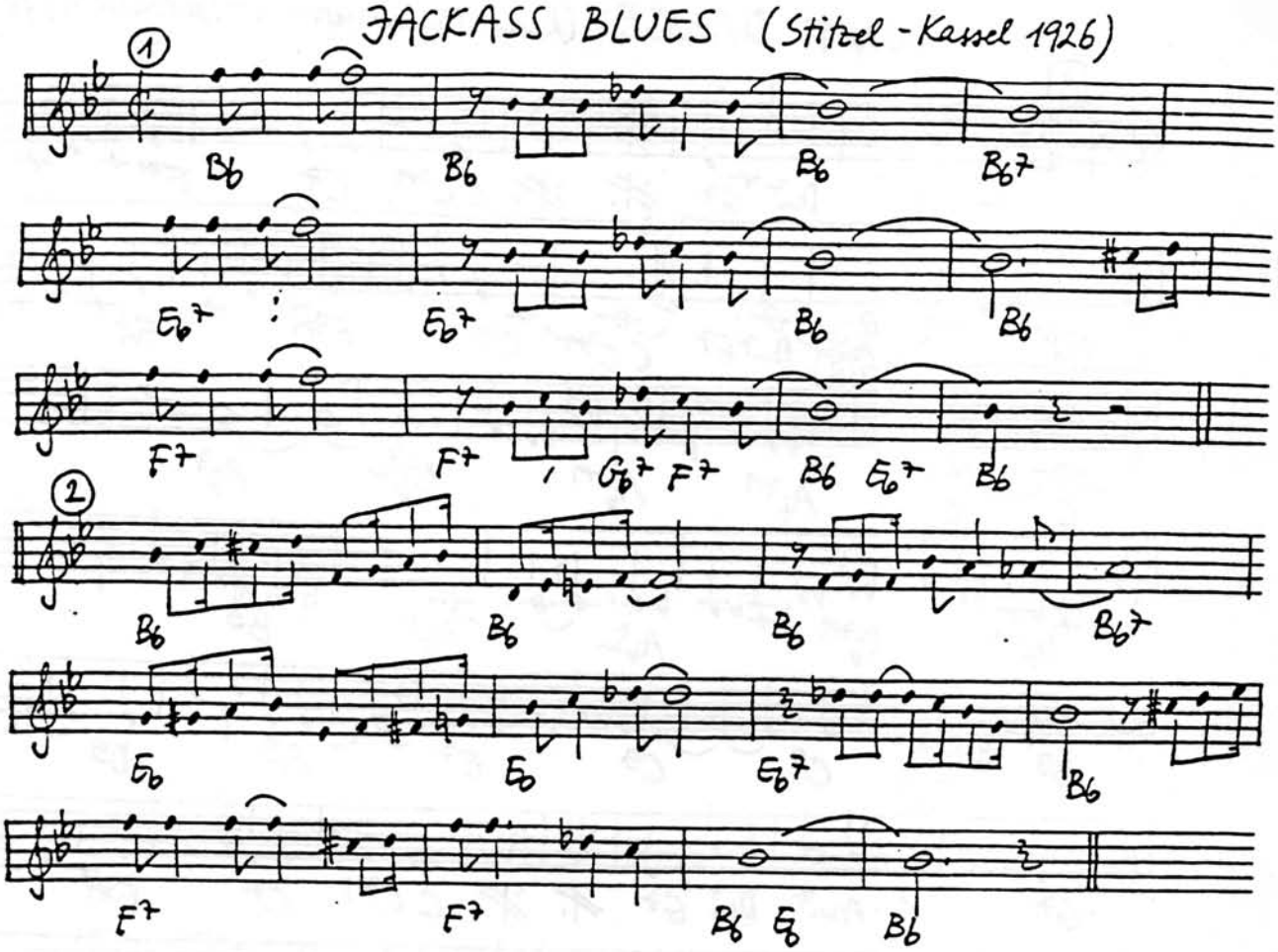
I WON'T DANCE (Kern-Hammerstein-Harbach 1935)



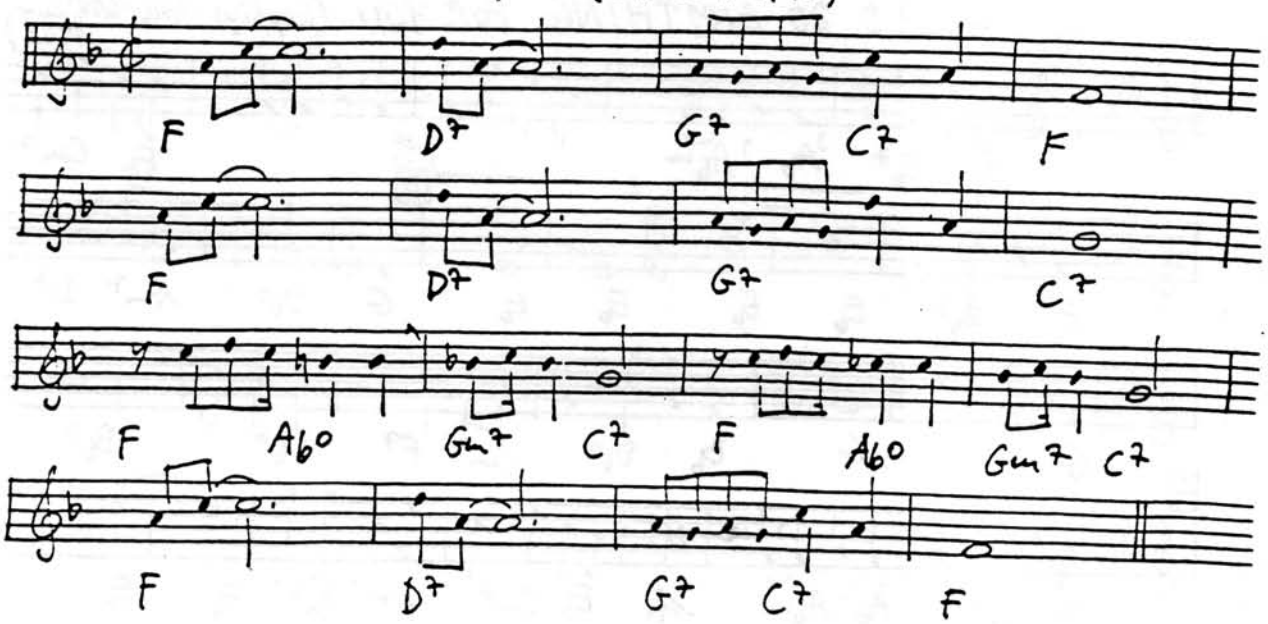
I WOULD DO ANYTHING FOR YOU (Hopkins-Hill-Williams 1932)



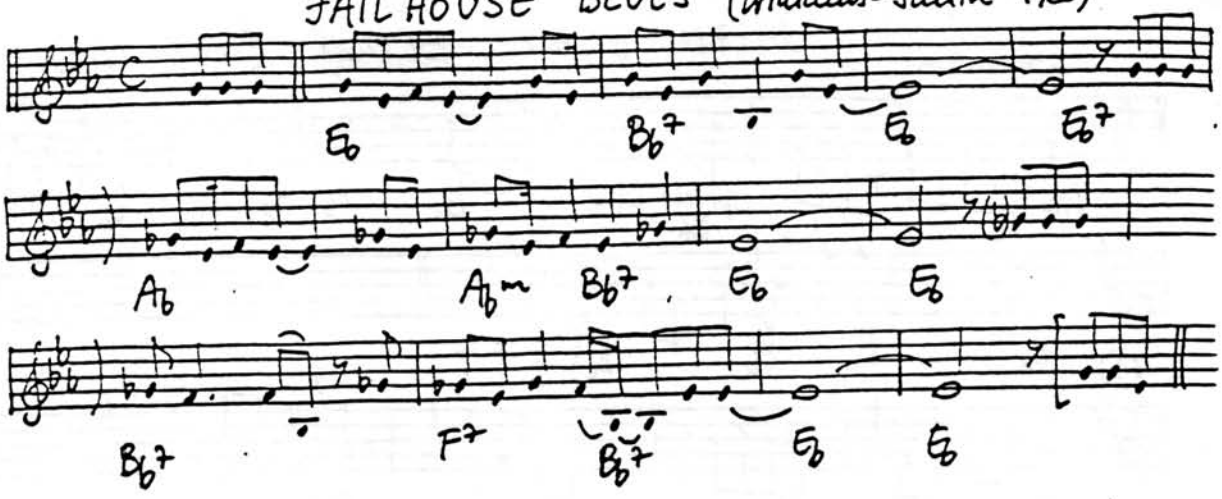
JACKASS BLUES (Stitzel - Kassel 1926)



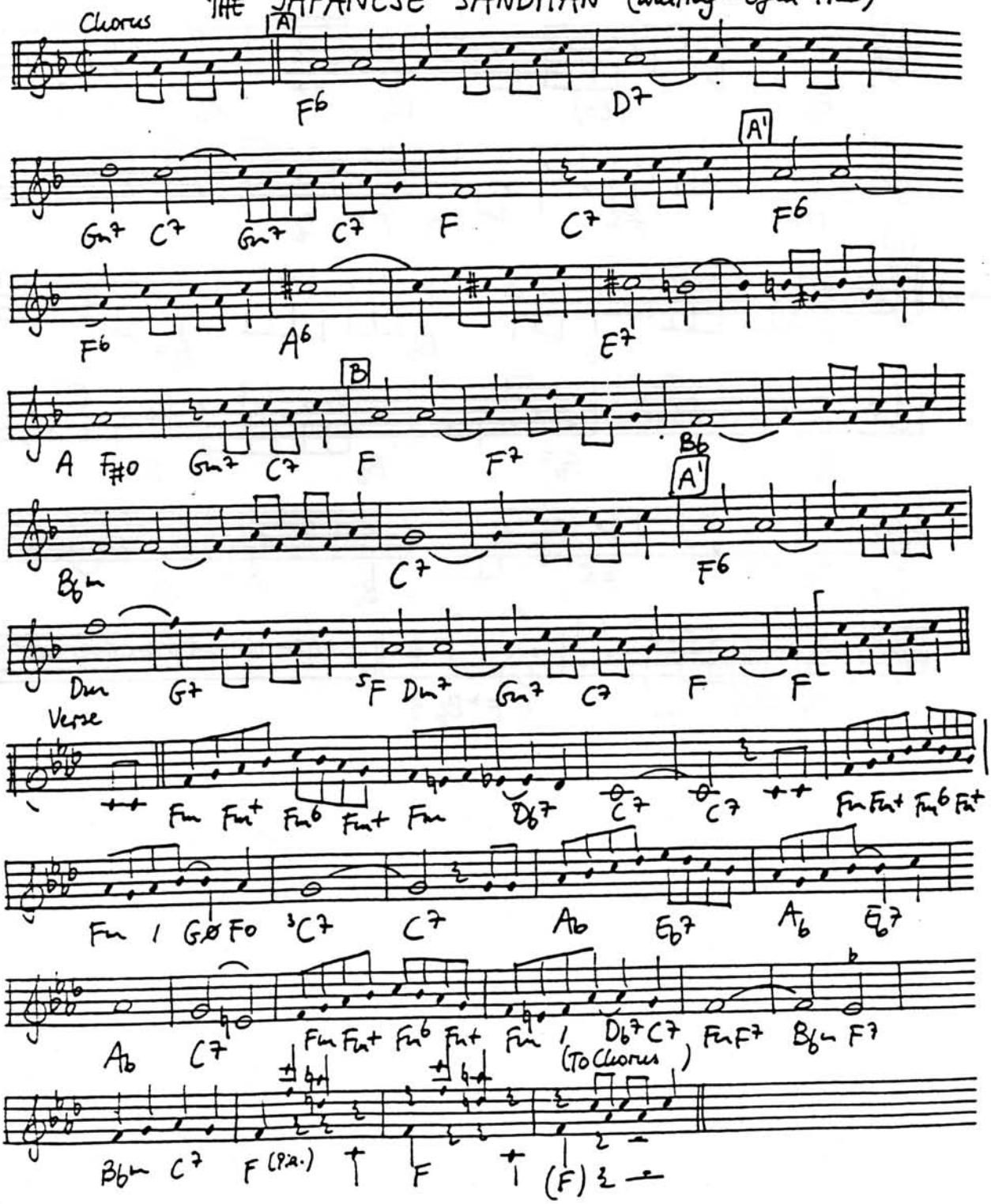
JA - DA (Carleton 1918)



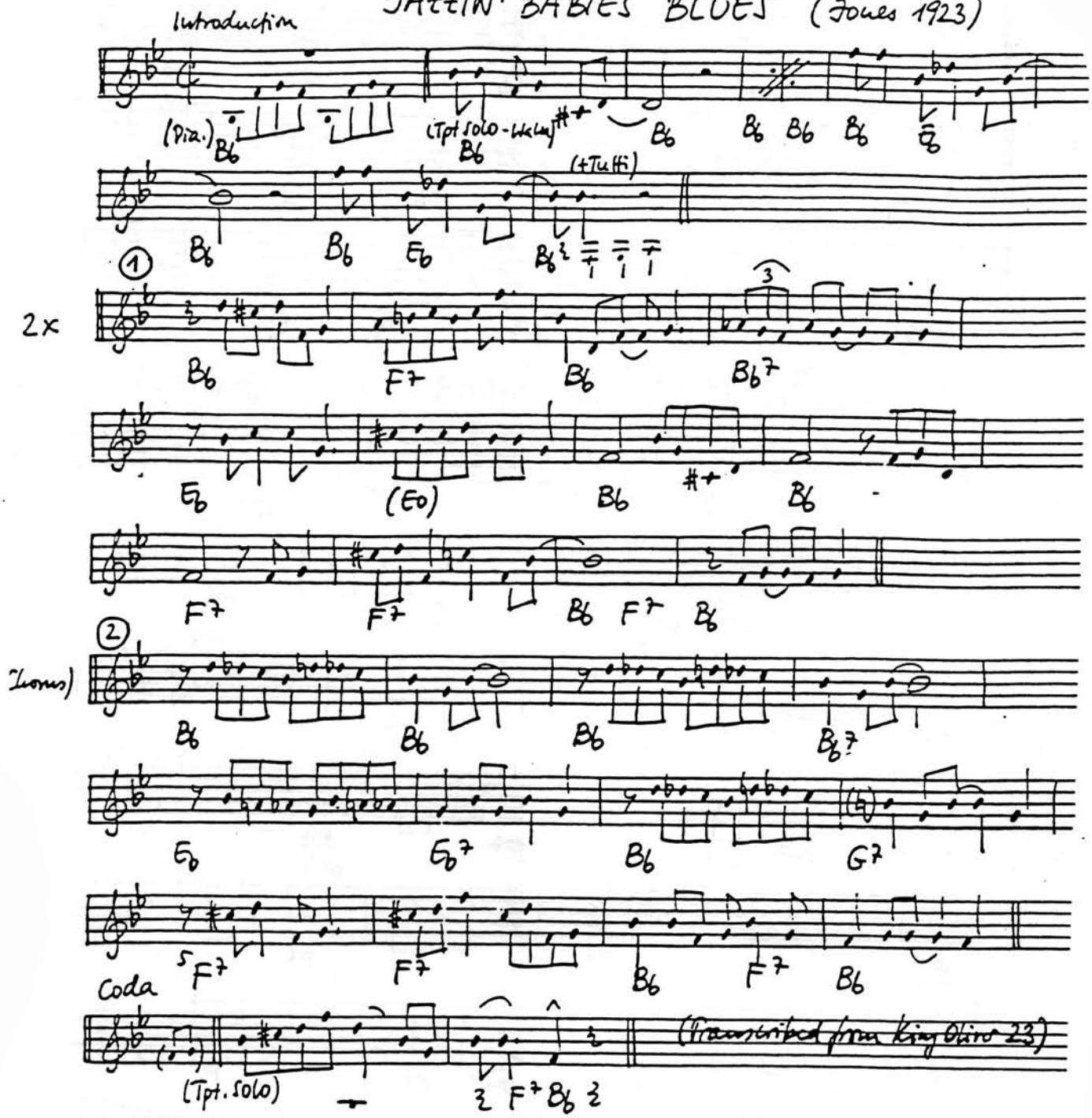
JAIL HOUSE BLUES (Williams-Smith 1923)



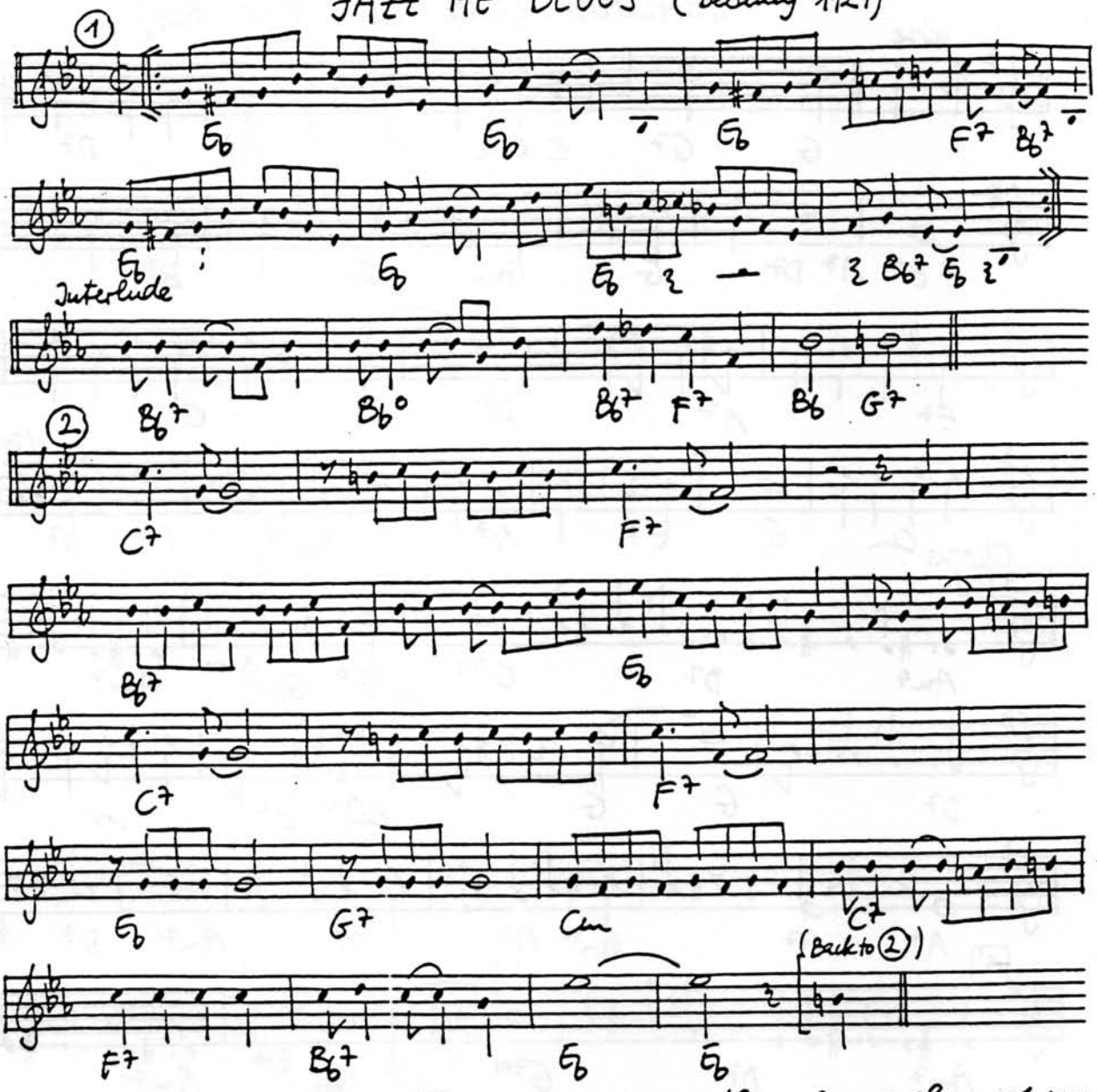
THE JAPANESE SANDMAN (Whiting-Egan 1920)



JAZZIN' BABIES BLUES (Jones 1923)



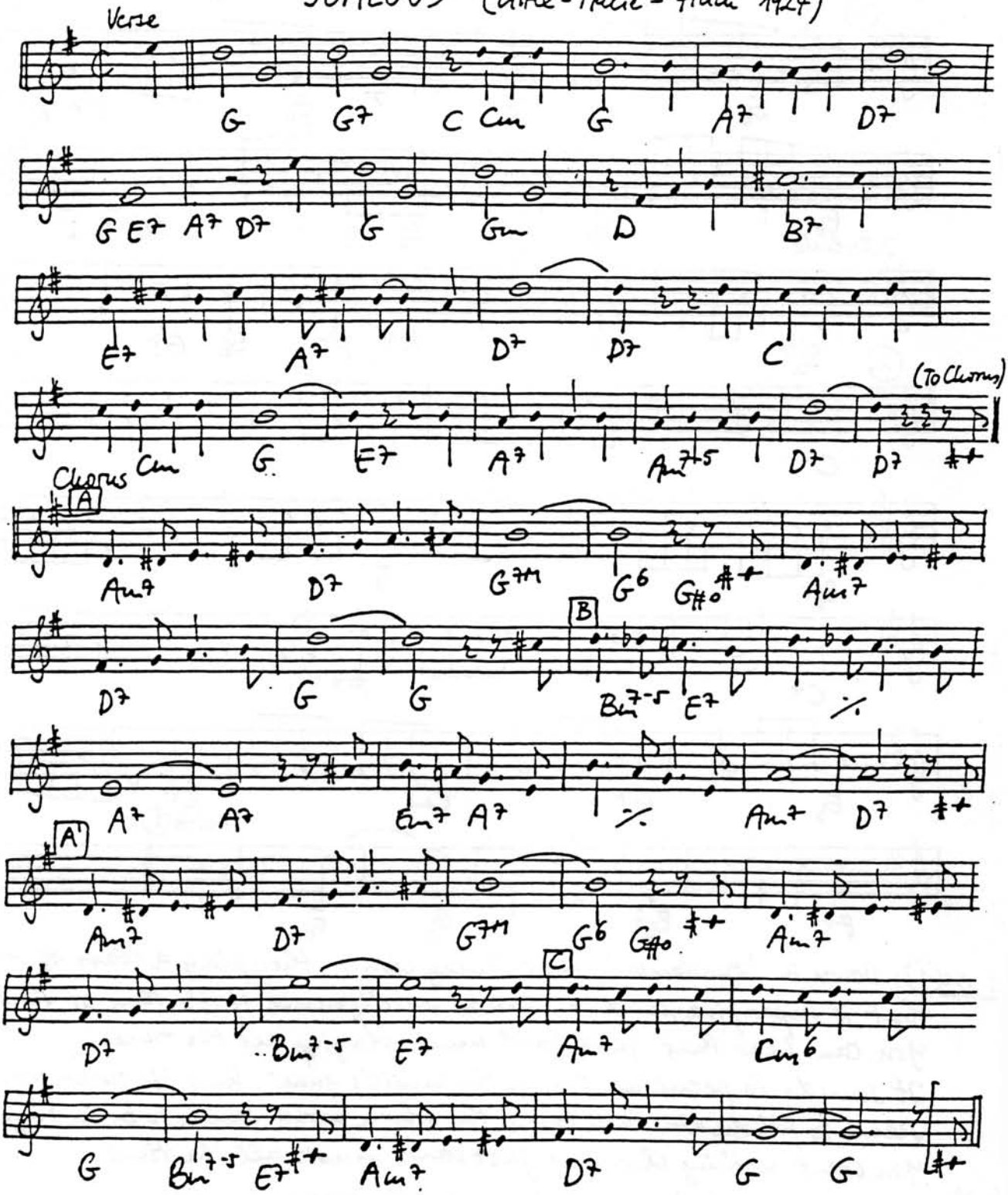
JAZZ ME BLUES (Delaney 1921)



: se (1): Down in Louisiana in that sunny clime, they play a class of music
that is super five, and it makes no difference if it's rain or shine,
you can hear that jazz band music playing all the time.
It sounds so peculiar cause the music's queer, how its sweet vibration
seems to fill the air. Then to you the whole world seems to be in rhyme,
you want nothing else but jazz band music all the time.

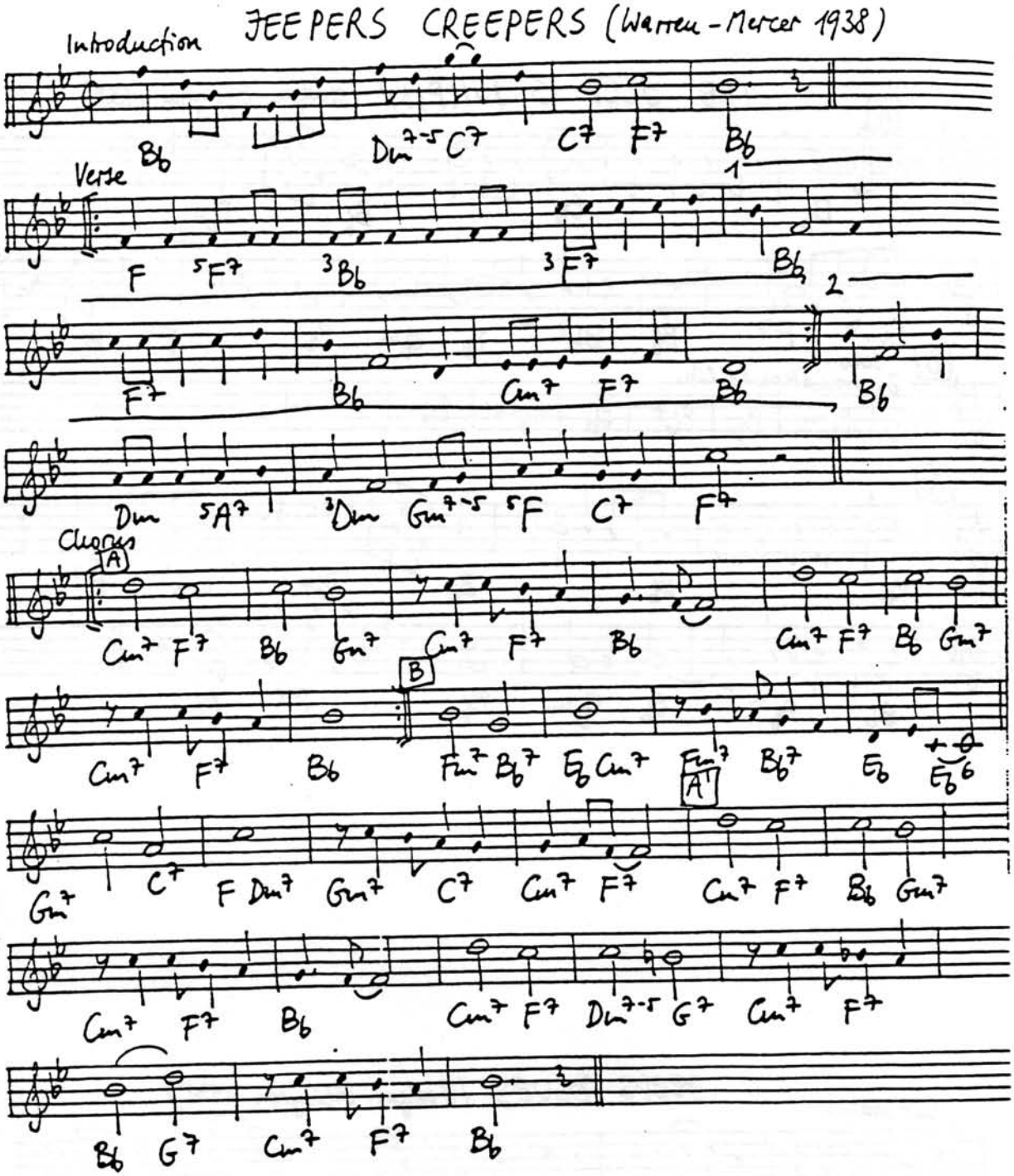
(2): Jazz man, don't stop that music it's Jazz man, (Jazz man),
you know I want to hear it both day and night, and if you don't blow
it hot then I don't feel it right; Now if it's raytime, please sir will
you play it in jazztime (jazztime). Don't want it fast, don't want it
slow, take your time don't rush it play it sweet and low,
I've got those doggone realgone jazzband JAZZ ME BLUES.

JEALOUS (Little - Malie - Finch 1924)

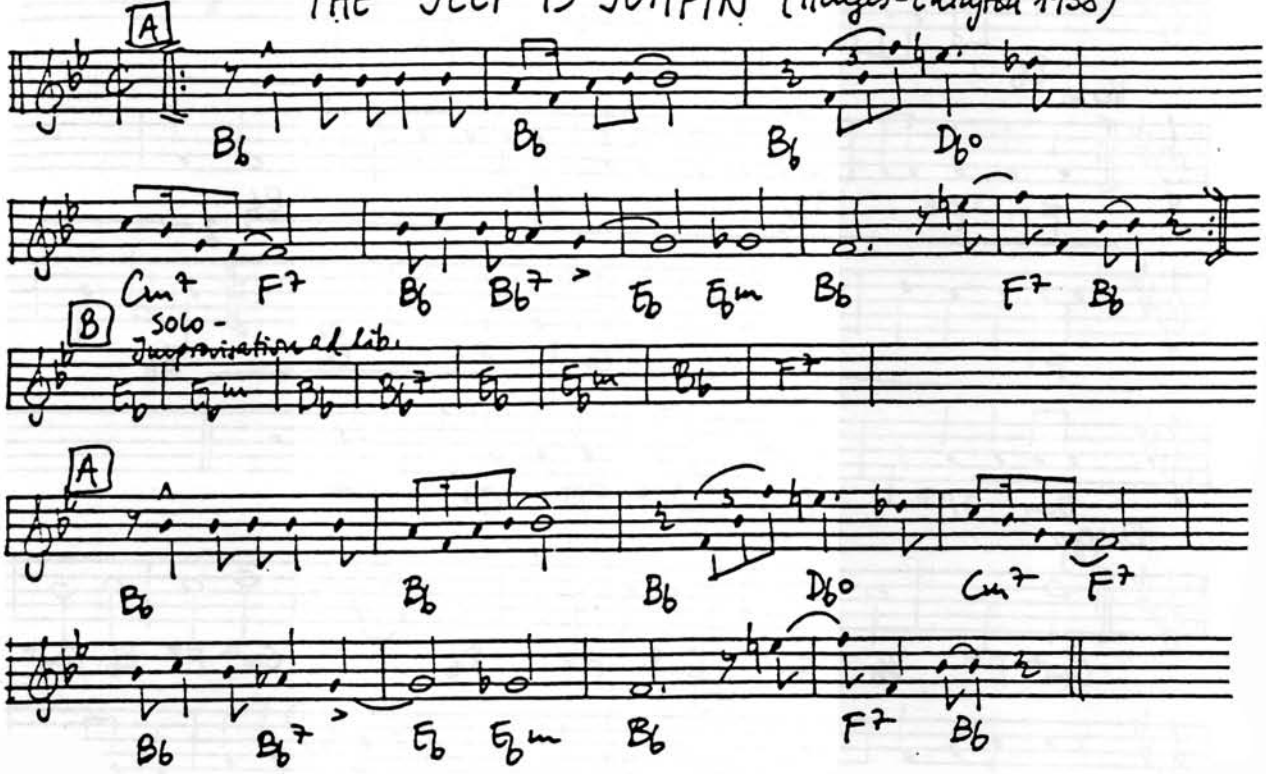


Chorus: I'm jealous of the moon that shines above, because it smiles upon the one I love; I'm jealous of the birdies in the trees, they're always singing sweetest melodies. I'm jealous of the pretty flowers, too, I miss the kiss they always get from you; I'm jealous of the "tick-tock" on the shelf; I'm even getting jealous of myself.

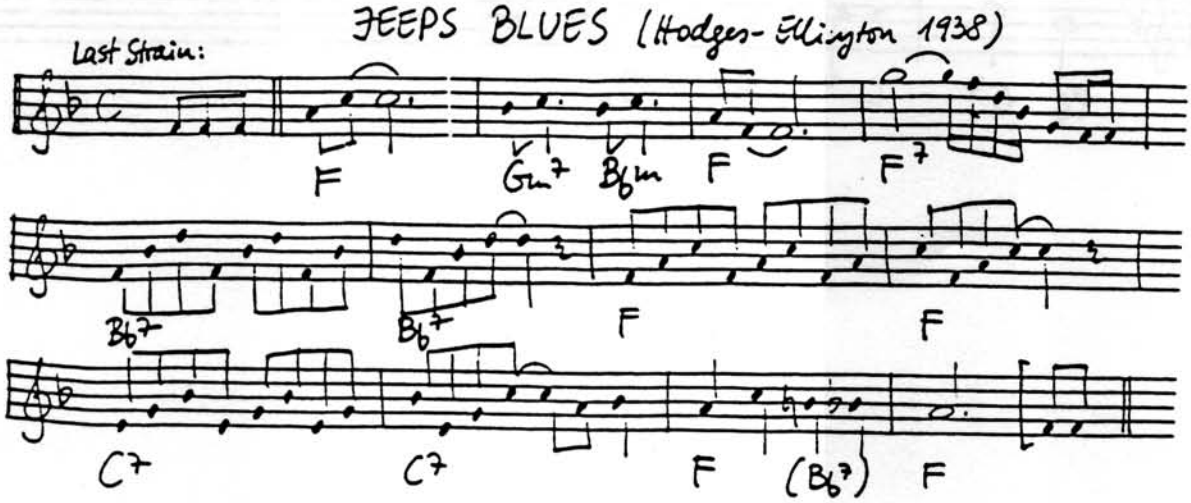
JEEPERS CREEPERS (Warren - Mercer 1938)



THE JEEP IS JUMPIN' (Hodges-Ellington 1938)

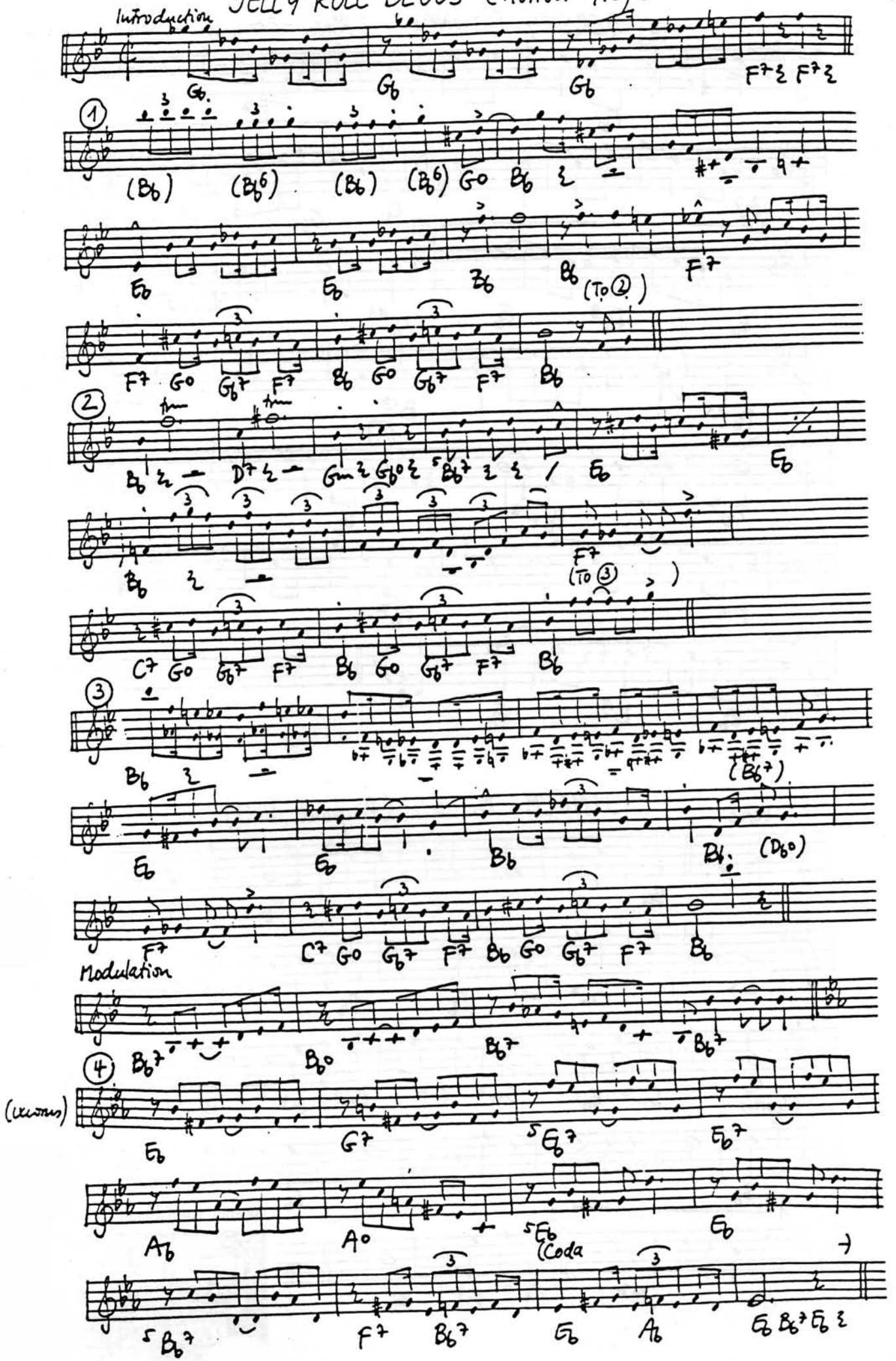


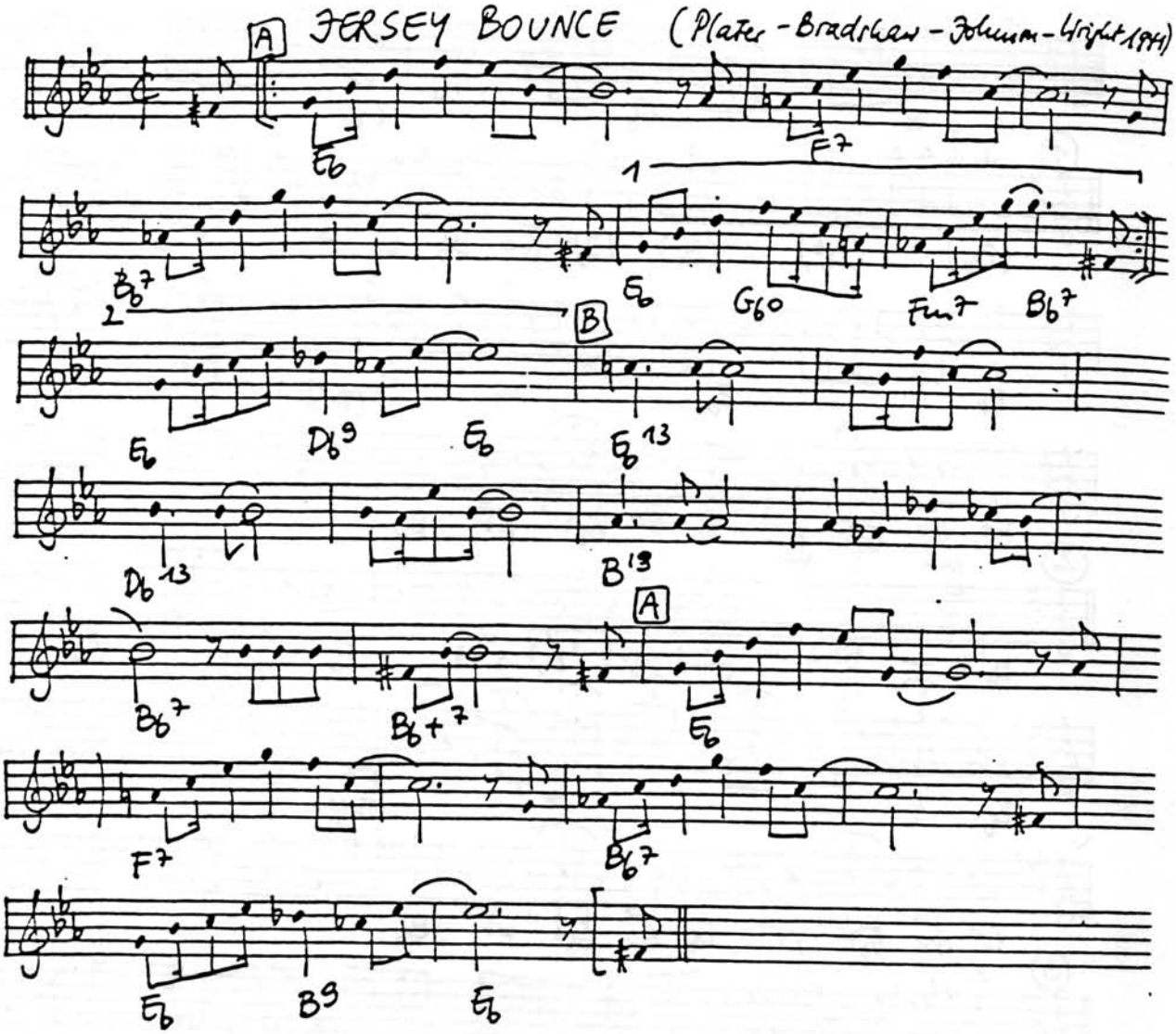
JEEPS BLUES (Hodges-Ellington 1938)

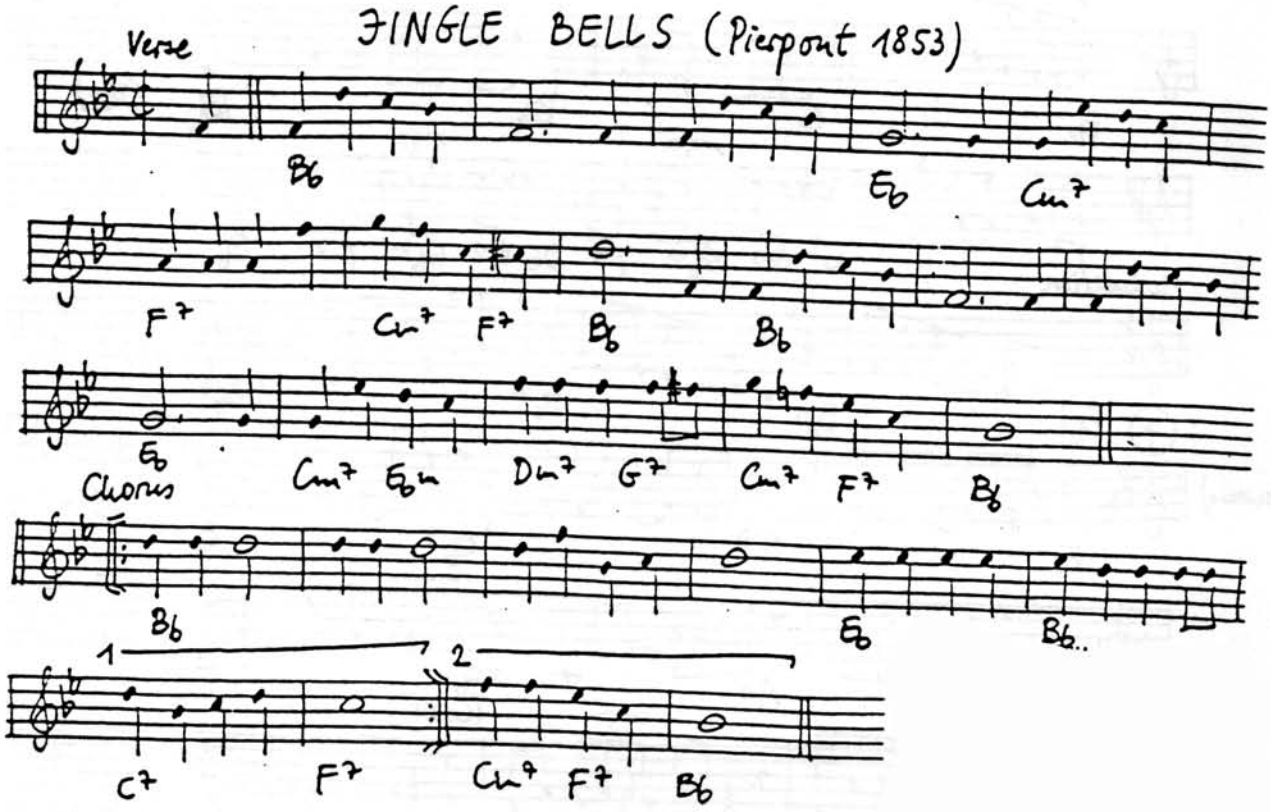


(Transcribed from J. Hodges 38)

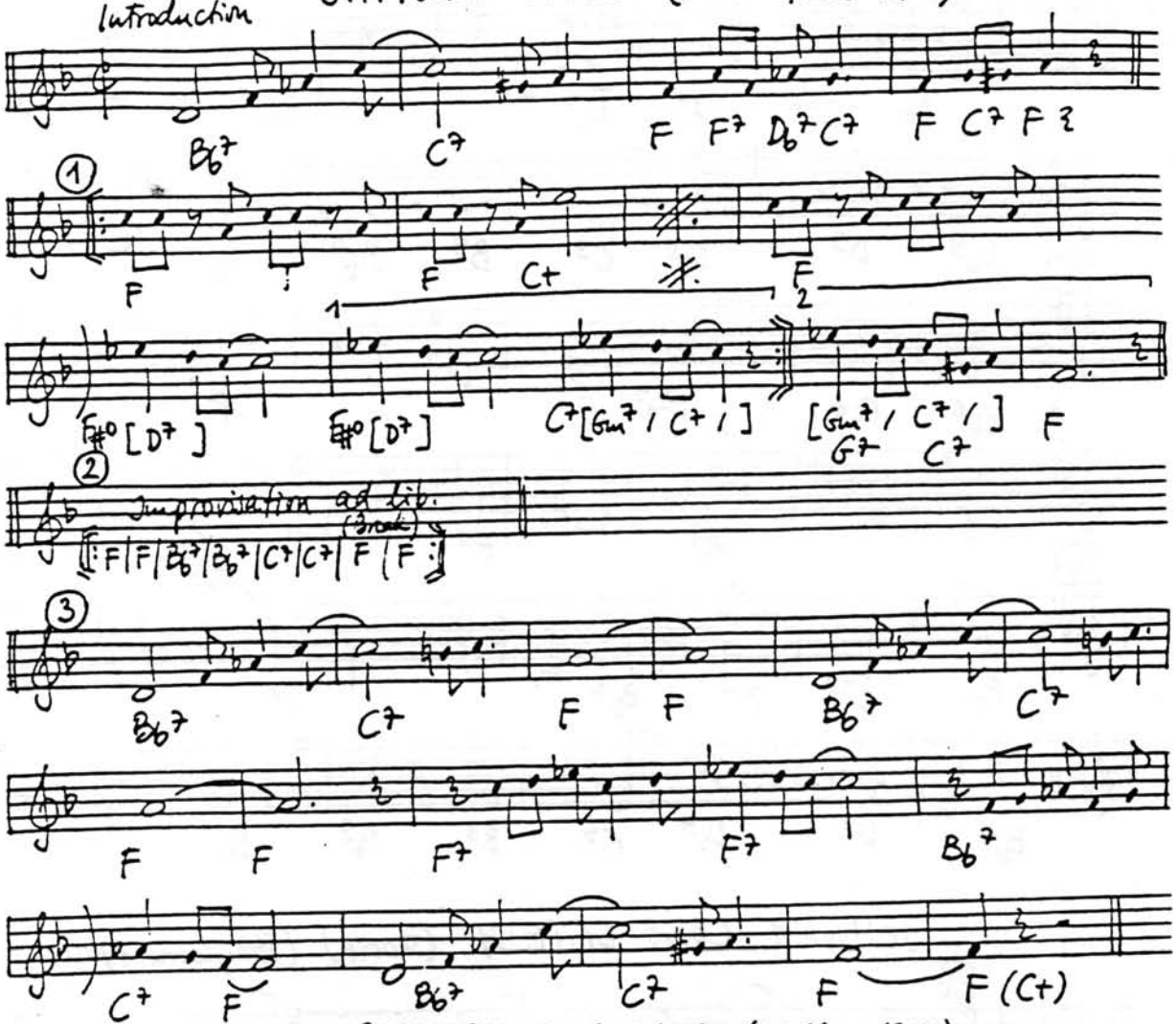
JELLY ROLL BLUES (Morton 1915) (Transcribed from JRMorton 26)



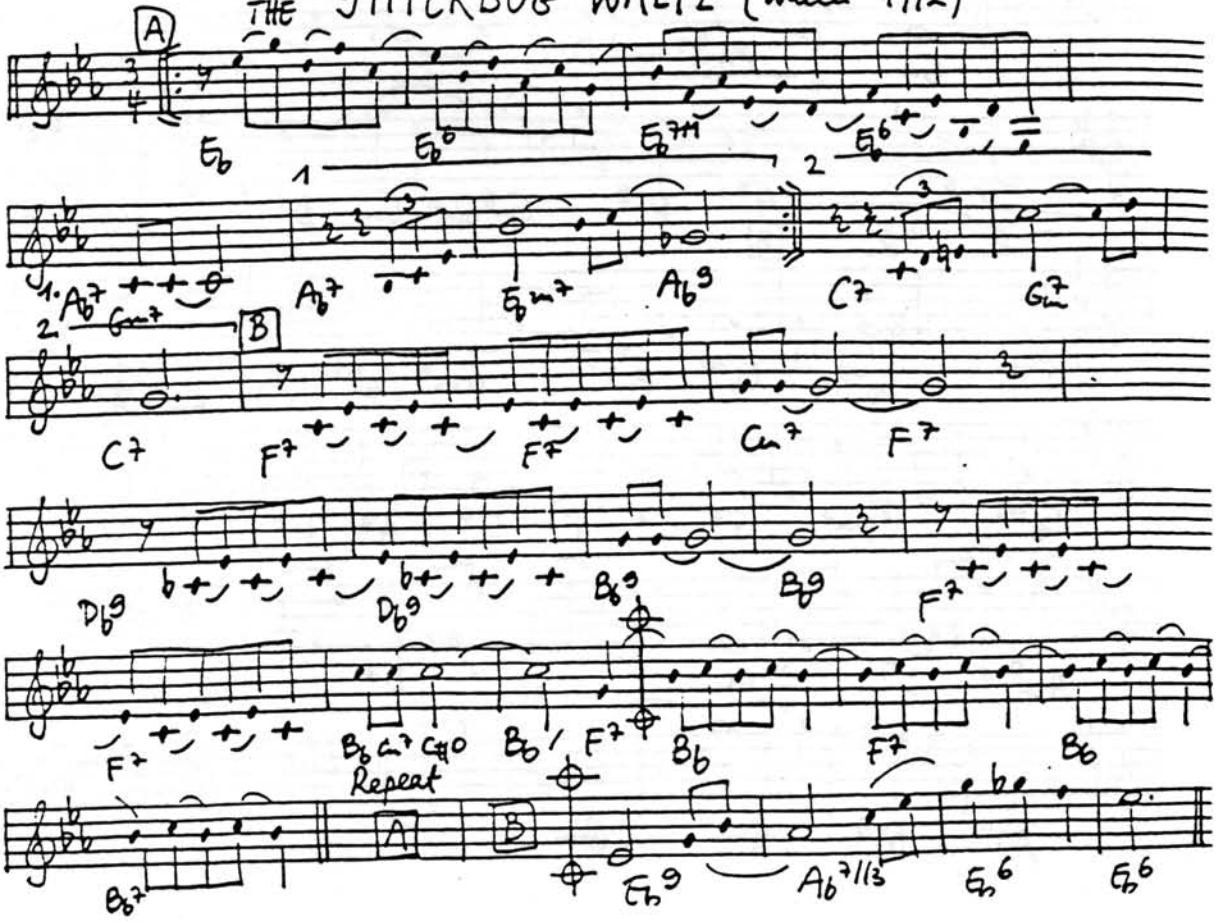

JERSEY BOUNCE (Plater - Bradshaw - Johnson - Wright 1944)
A
Eb
F7
1
2
Bb7
Eb
Gb°
Fm7
Bb7
B
Eb
Db9
Eb
Eb13
Db13
B13
A
Bb7
Bb+7
Eb
F7
Bb7
Eb
B9
Eb


JINGLE BELLS (Pierpont 1853)
Verse
Bb
Eb
Cm7
F7
Cm7
F7
Bb
Bb
Eb
Chorus
Cm7
Eb
Dm7
G7
Cm7
F7
Bb
Bb
Eb
Bb
1
2
C7
F7
Cm
F7
Bb

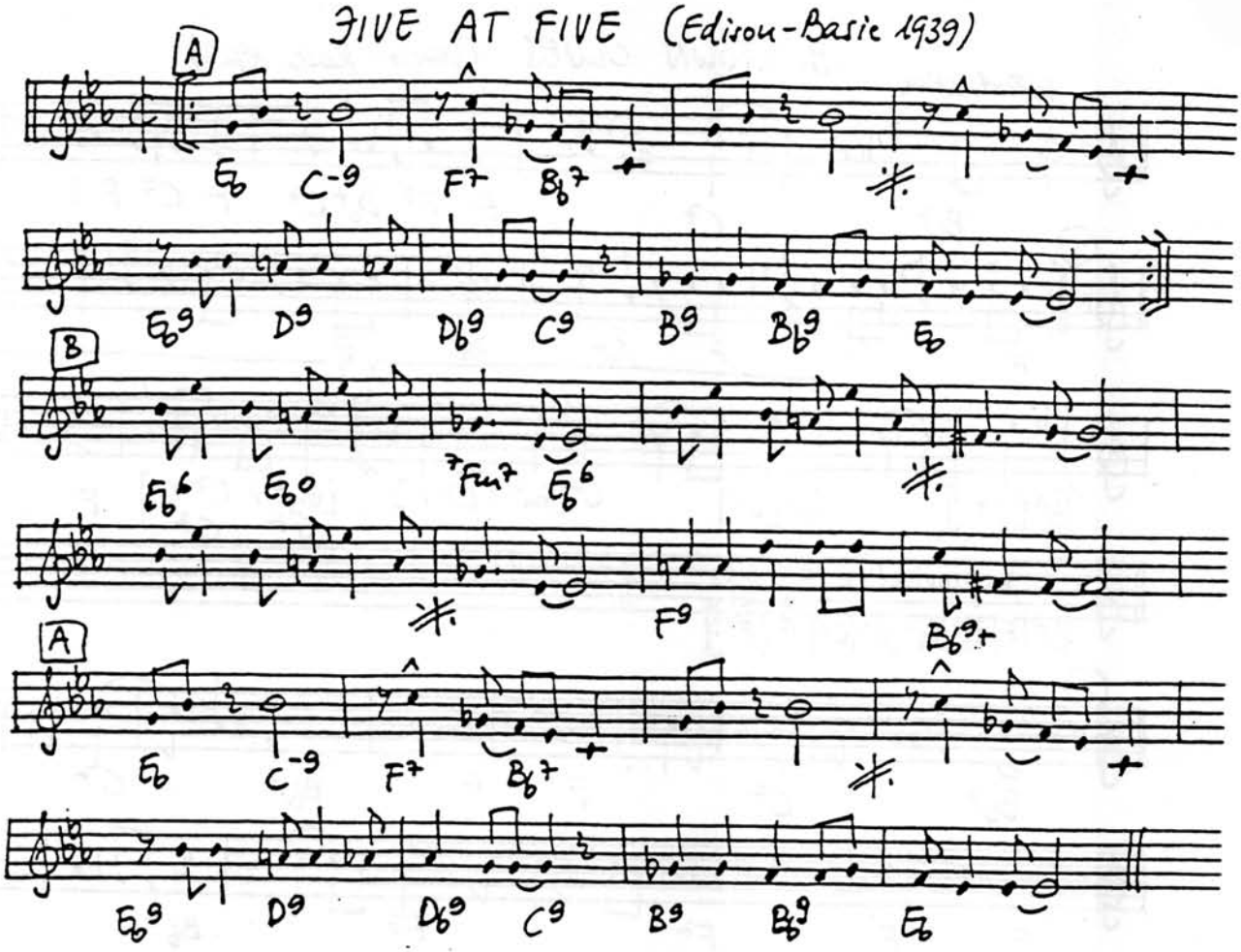
JIMTOWN BLUES (Davis - Rose 1925)



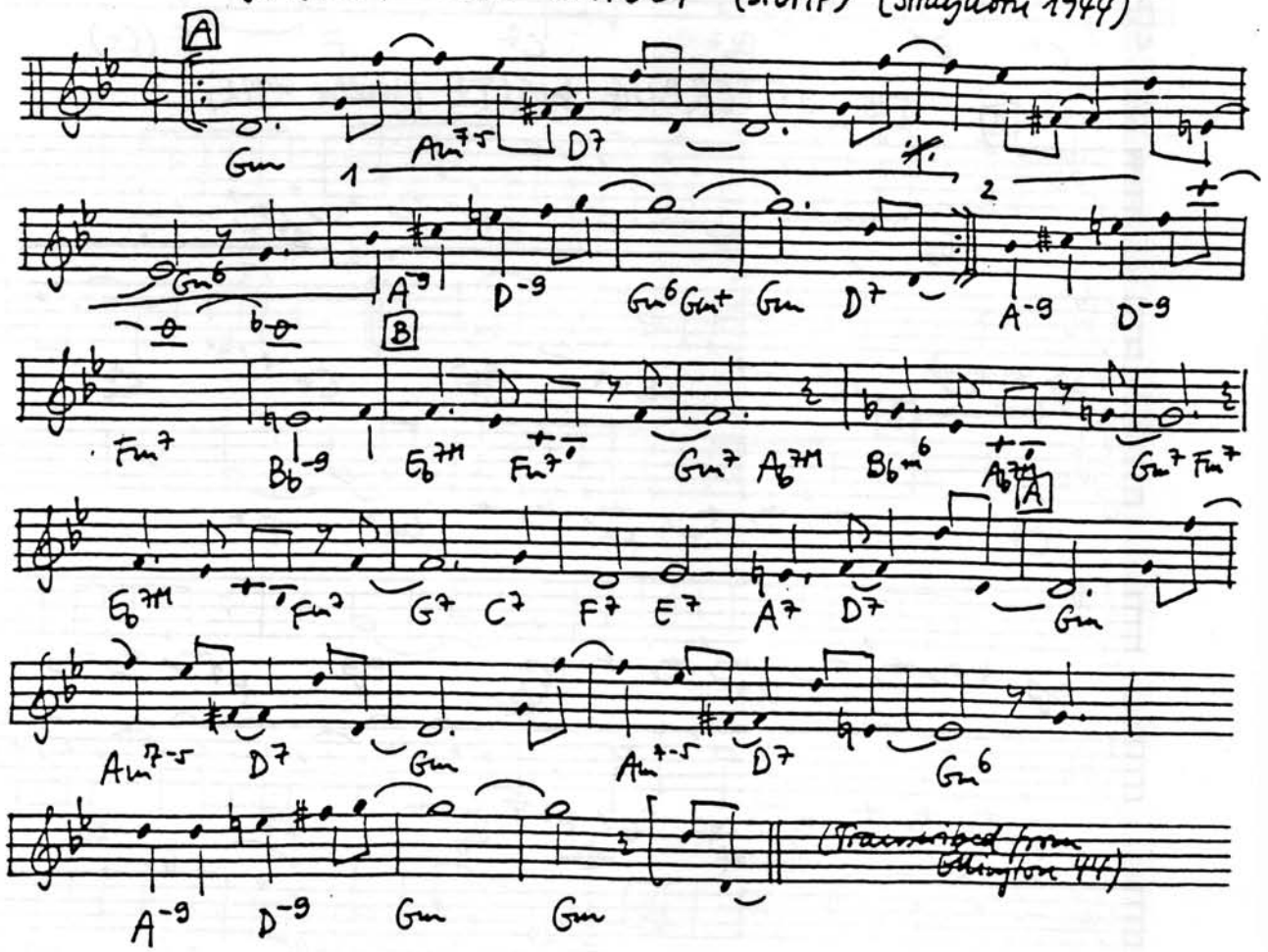
THE JITTERBUG WALTZ (Waller 1942)



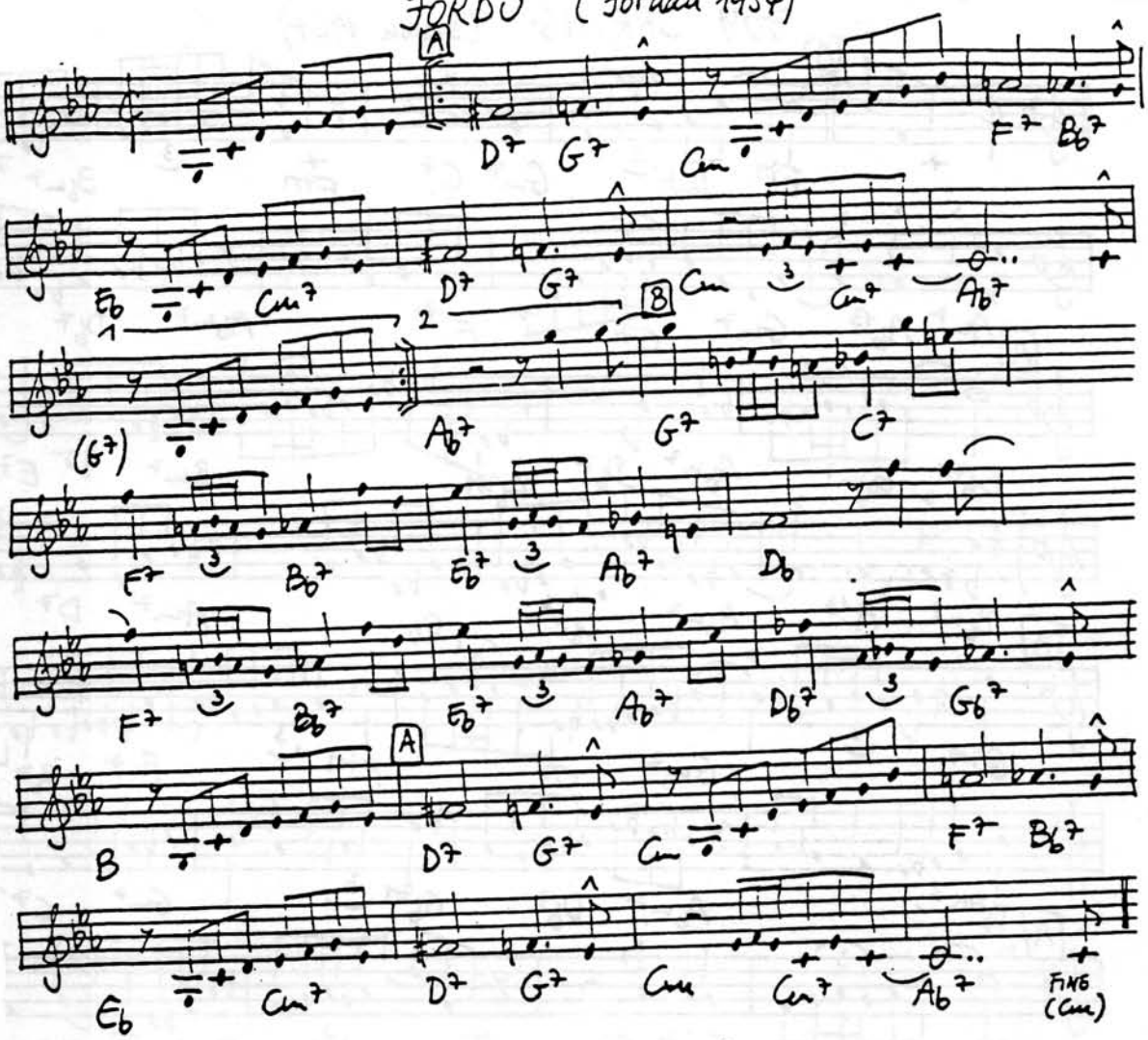
FIVE AT FIVE (Edison-Basie 1939)



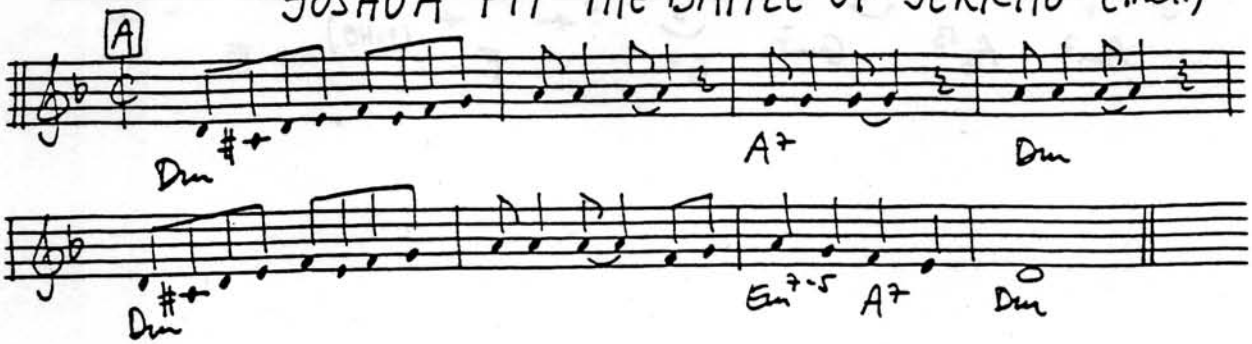
JOHNNY COME LATELY (STOMP) (Strayhorn 1944)



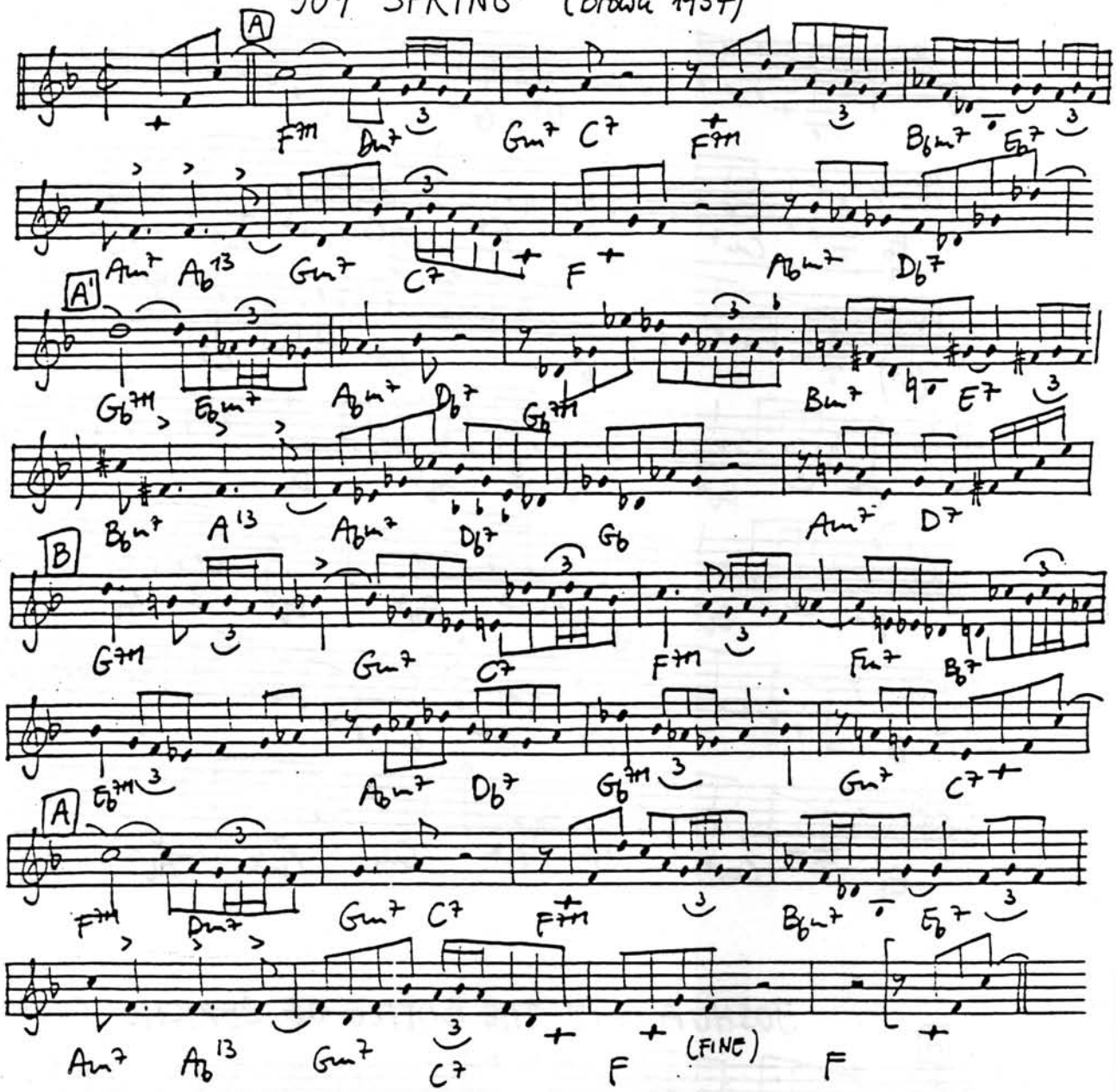
JORDU (Jordan 1954)



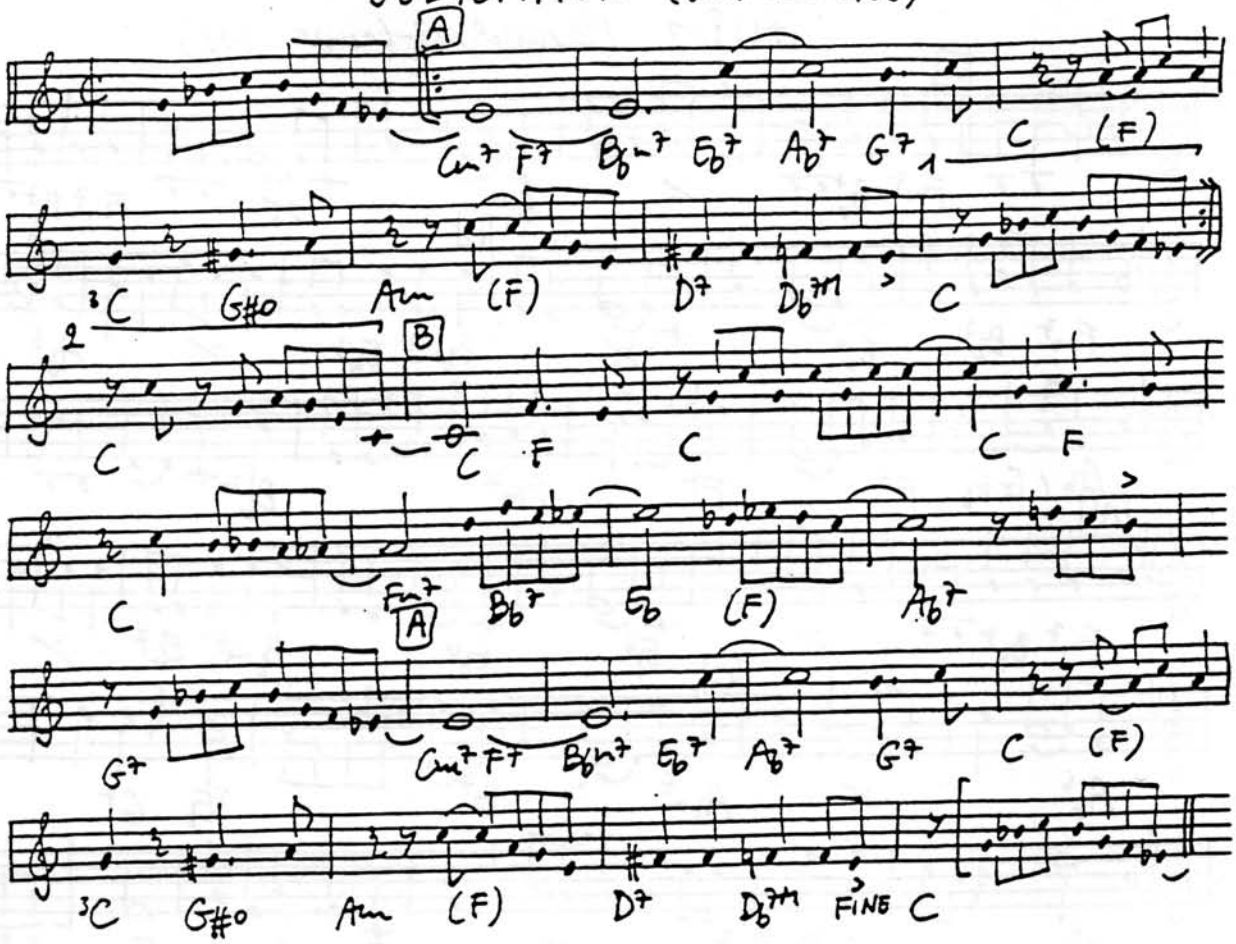
JOSHUA FIT THE BATTLE OF JERICHO (Trad.)



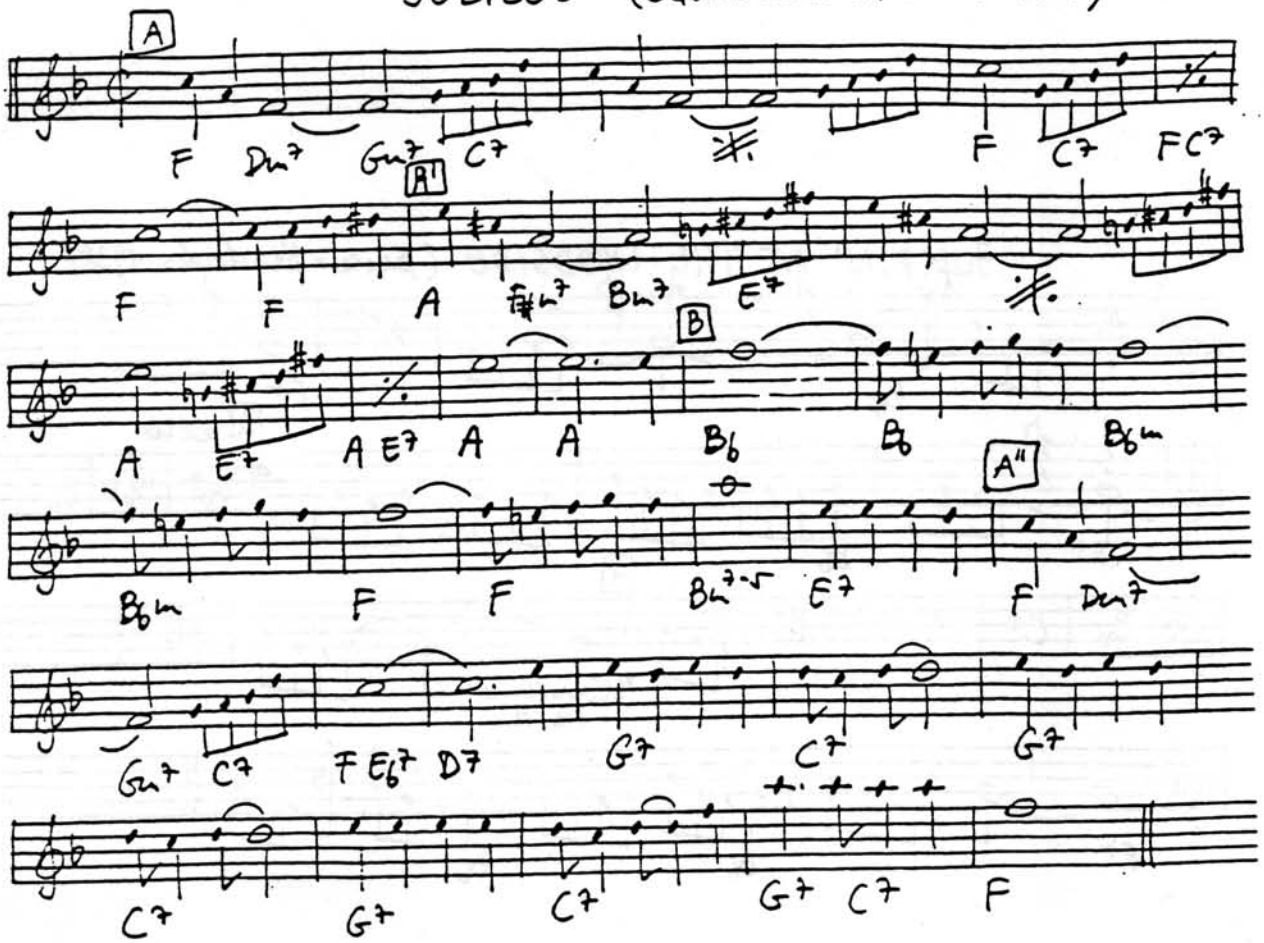
704 SPRING (Brown 1954)



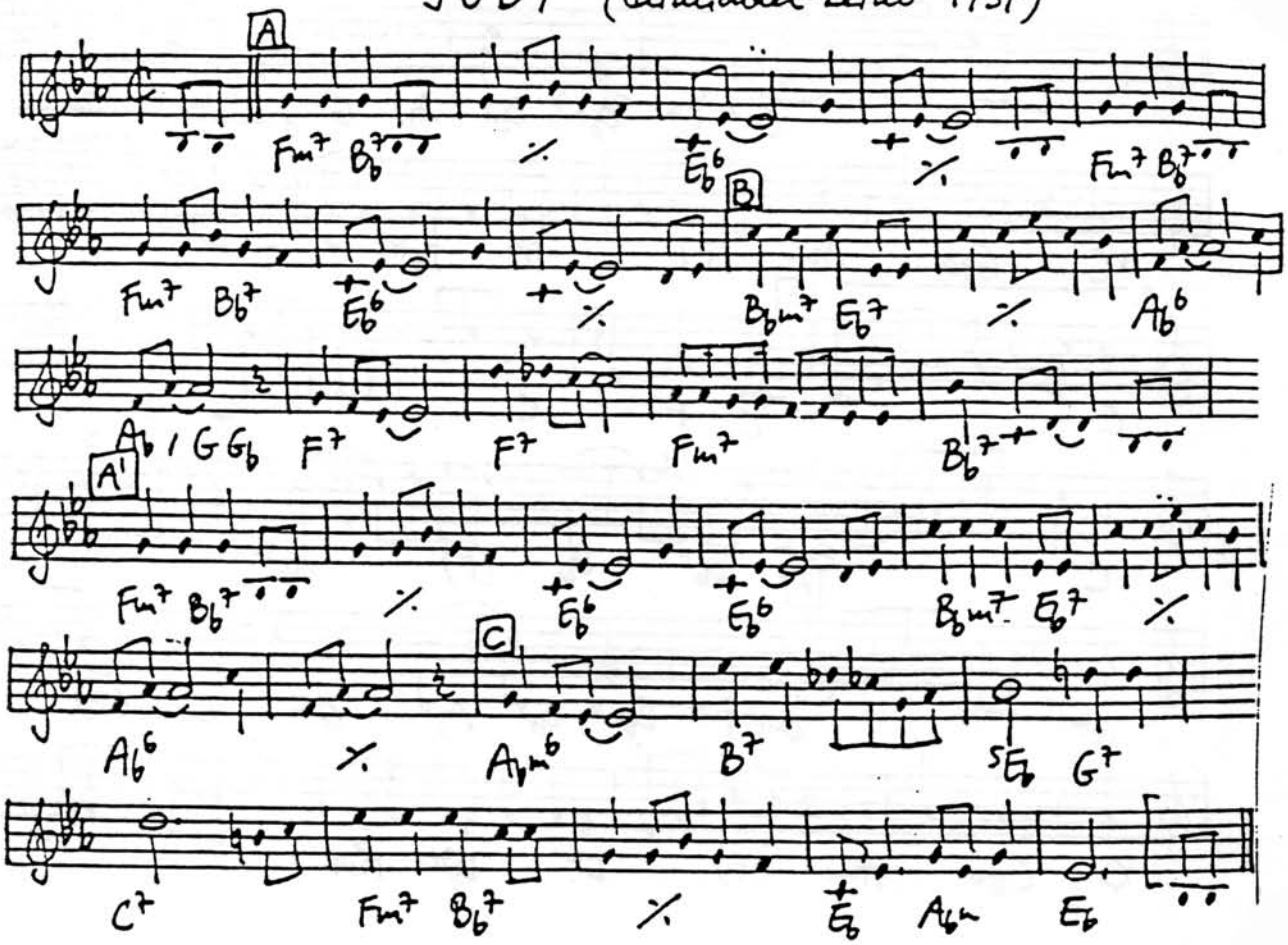
JUBILATION (J. Mance 1958)



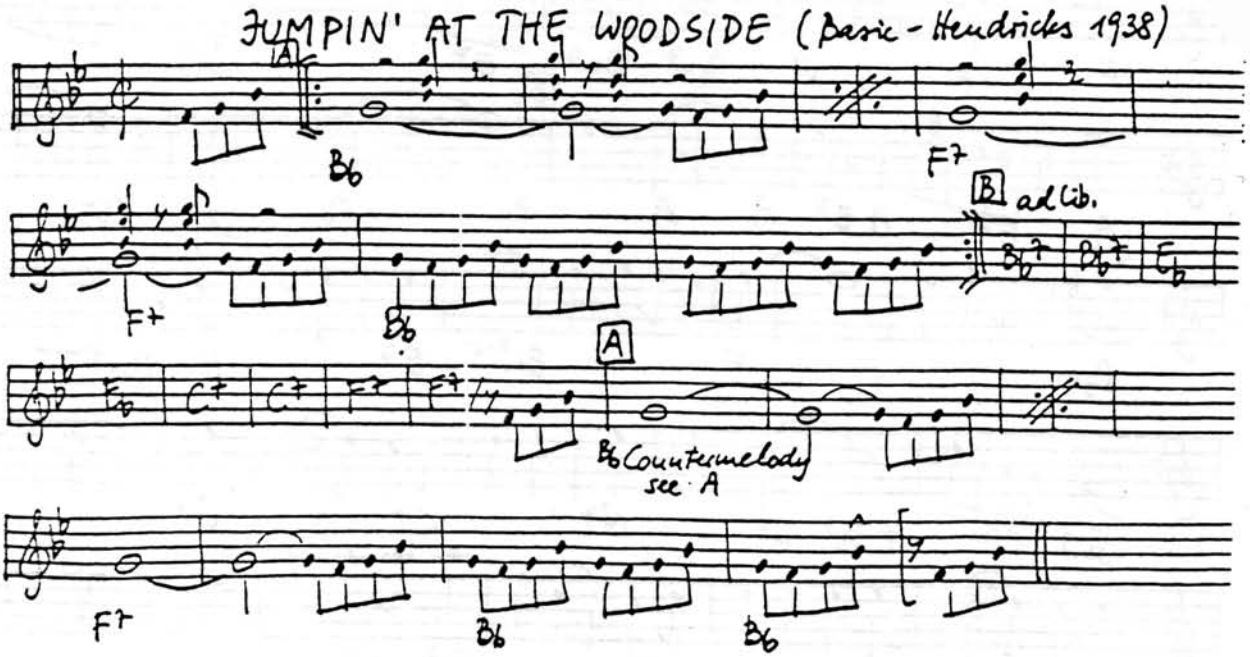
JUBILEE (Carmichael - Adams 1937)



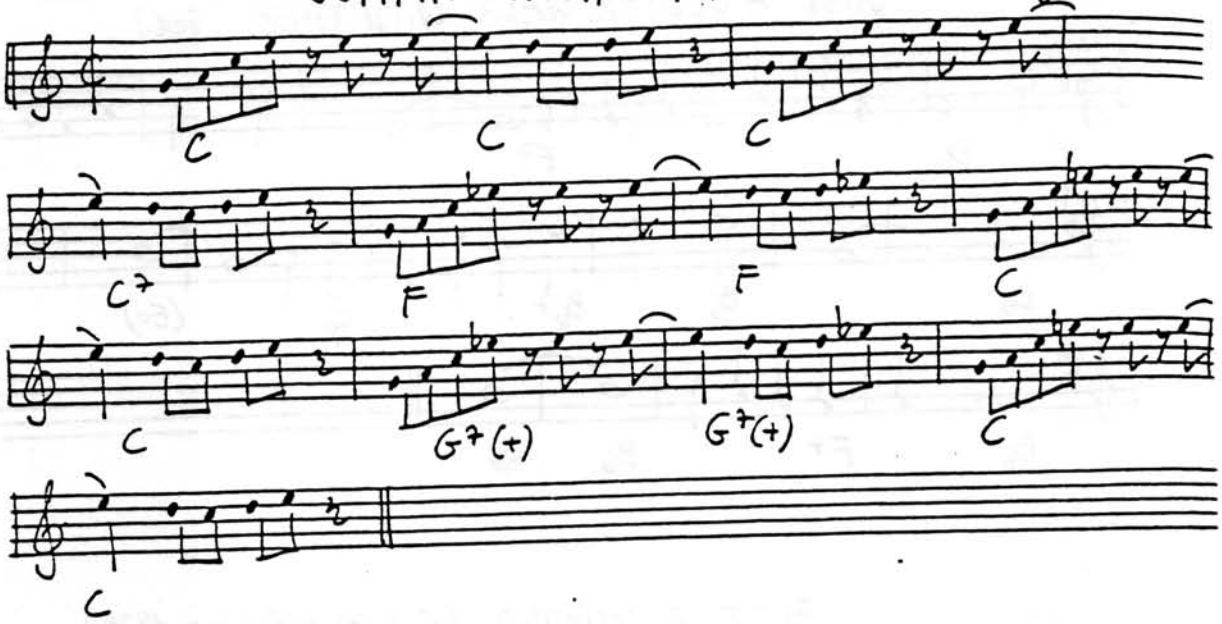
JUDY (Carmichael-Lerner 1934)



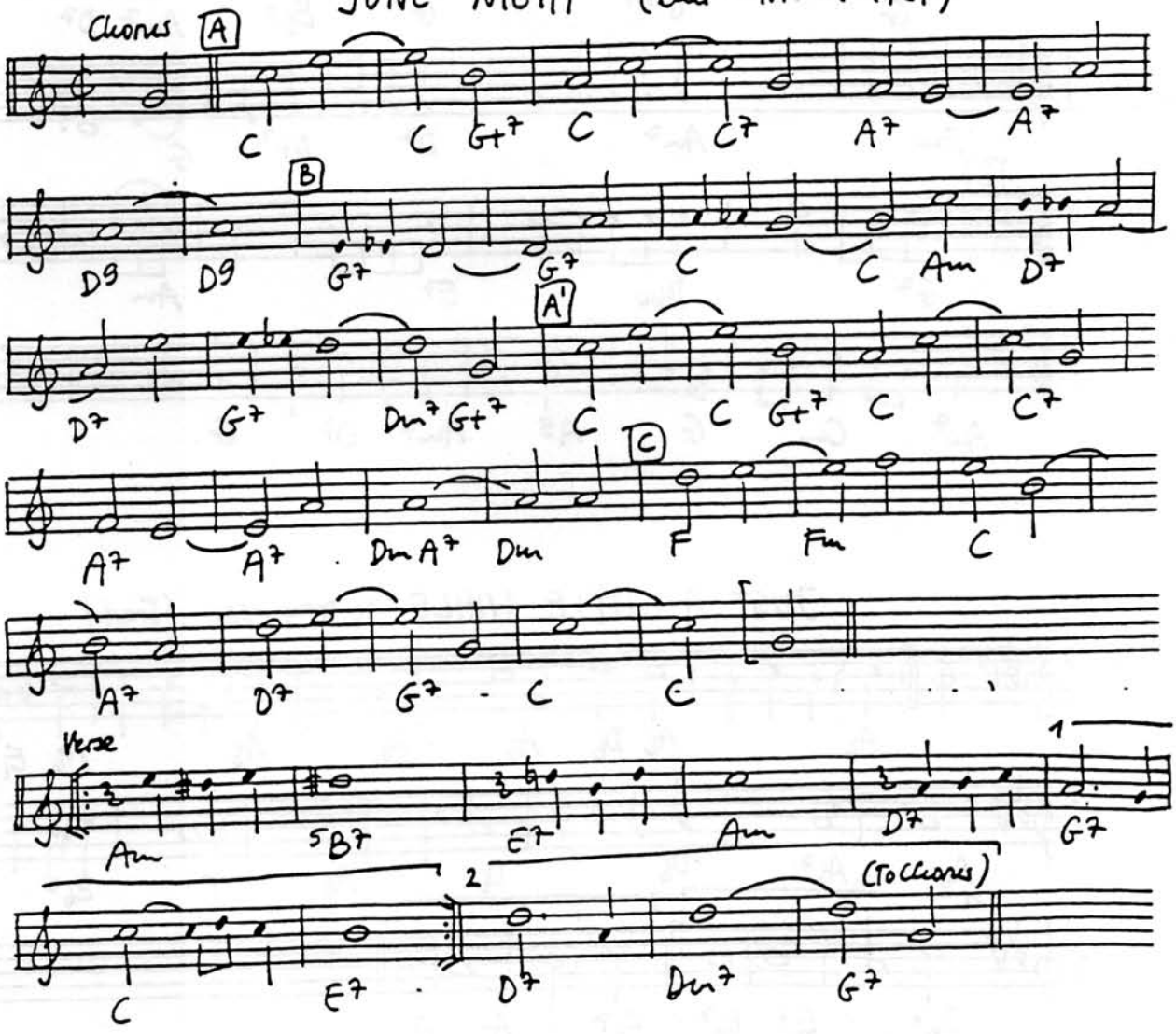
JUMPIN' AT THE WOODSIDE (Basie - Hendricks 1938)



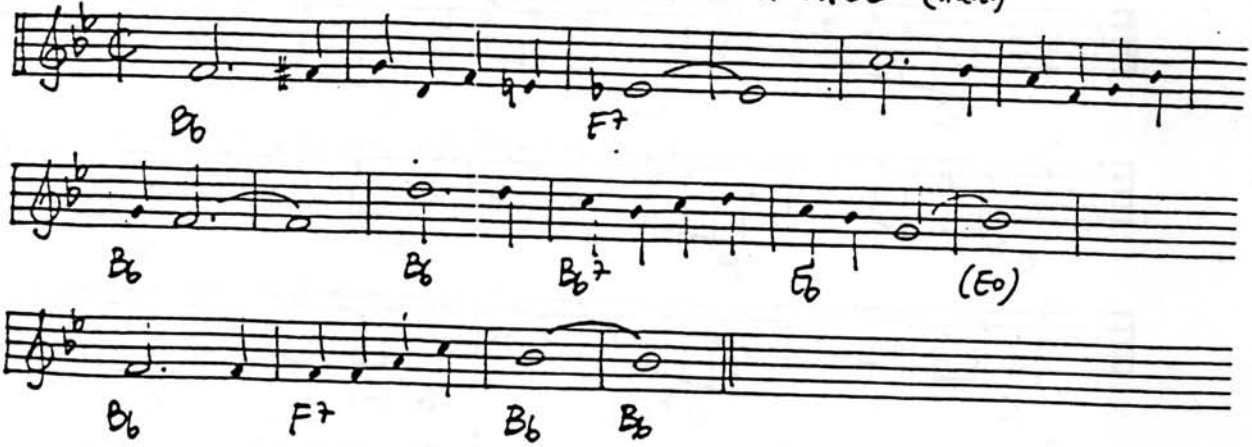
JUMPIN' WITH SYMPHONY SID (Young 1947)



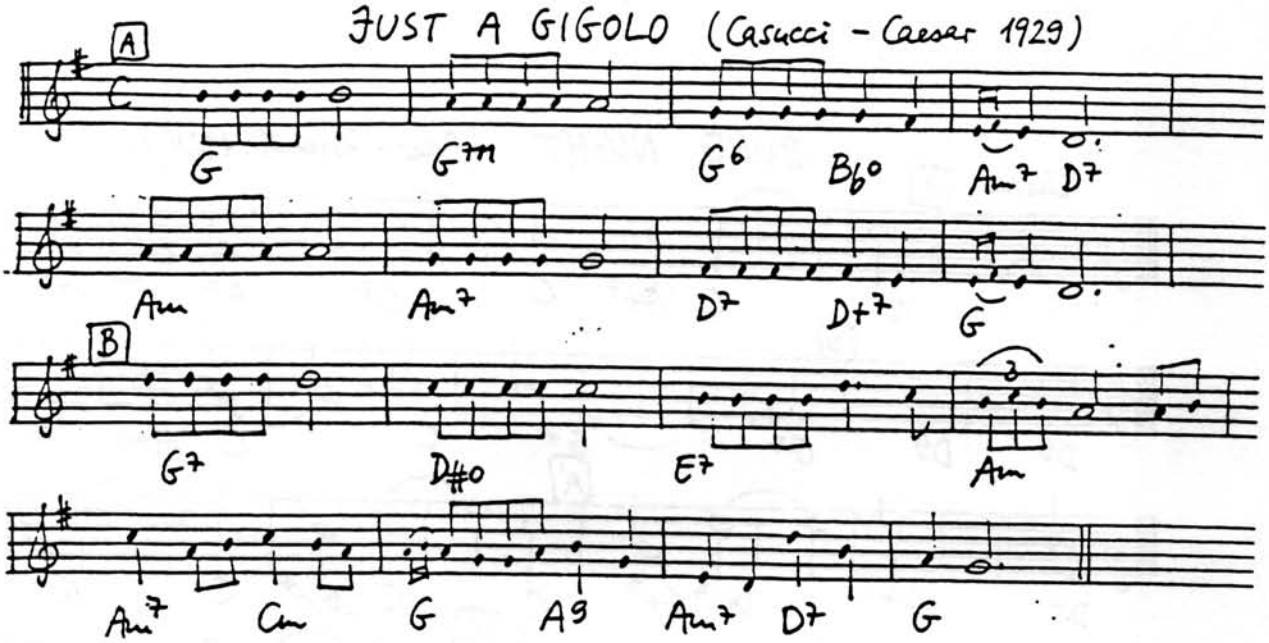
JUNE NIGHT (Baer - Friend 1924)



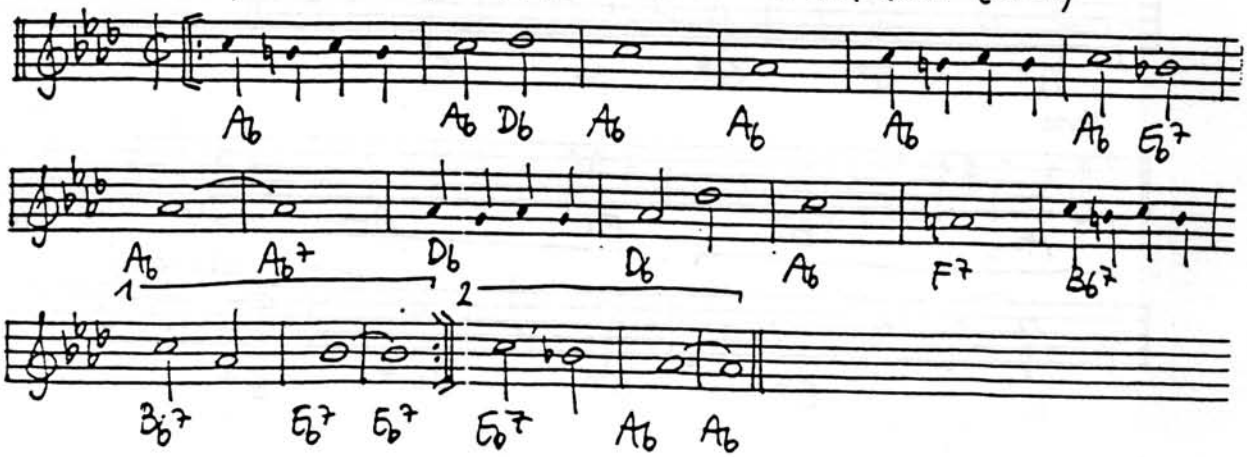
JUST A CLOSER WALK WITH THEE (Trad.)



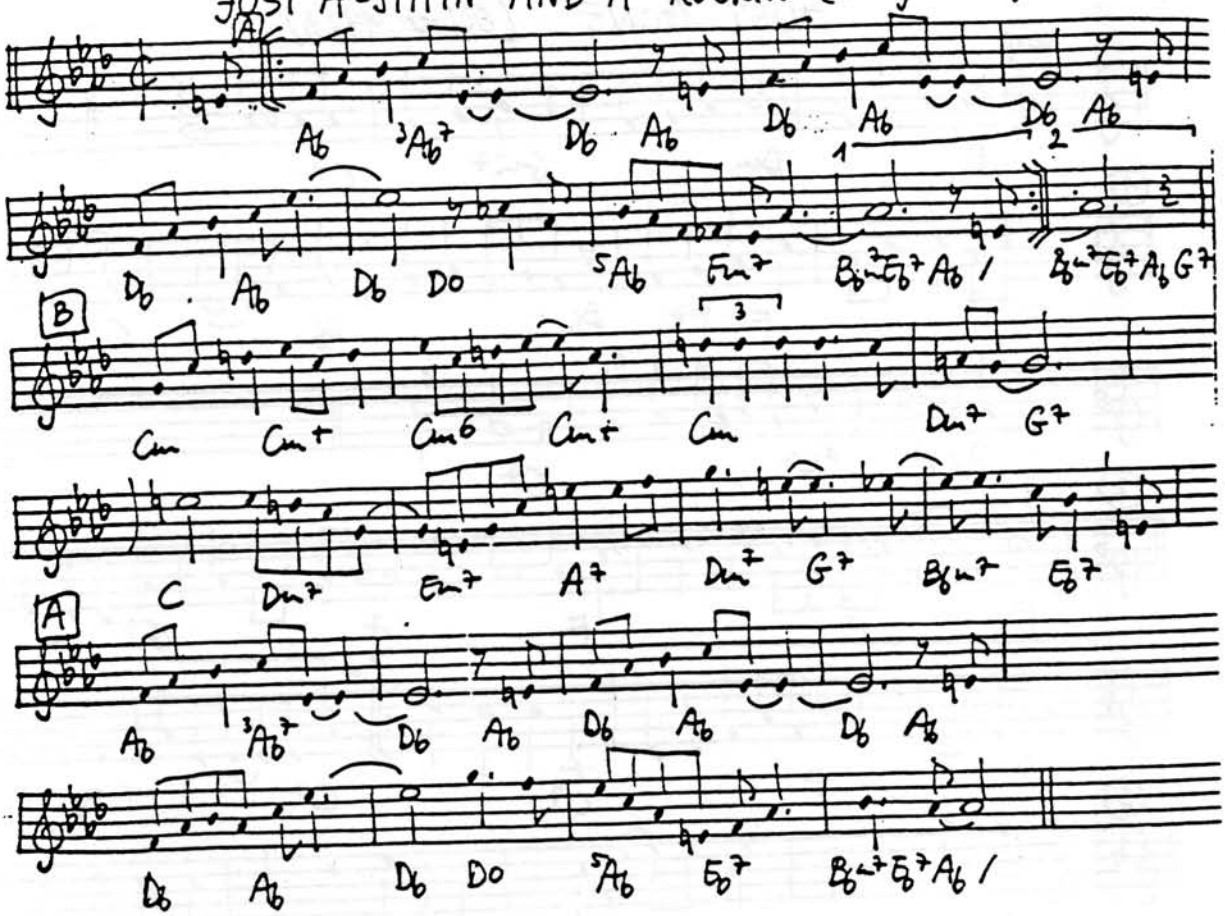
JUST A GIGOLO (Casucci - Caesar 1929)



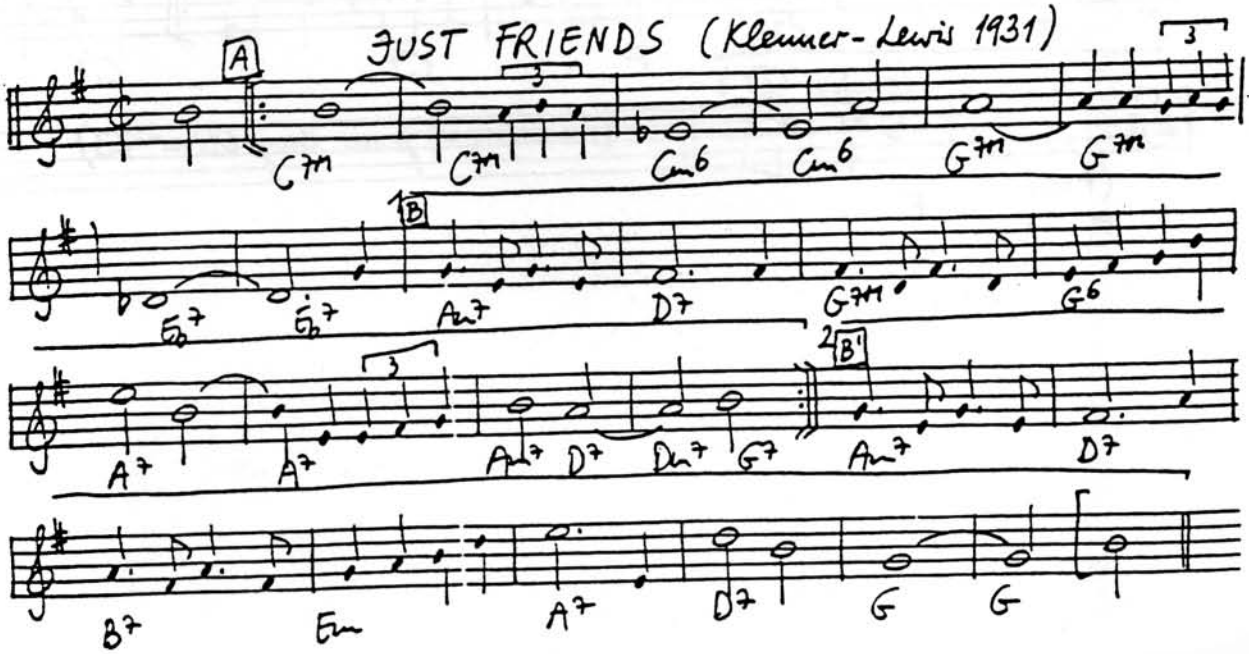
JUST A LITTLE WHILE TO STAY HERE (Trad.)



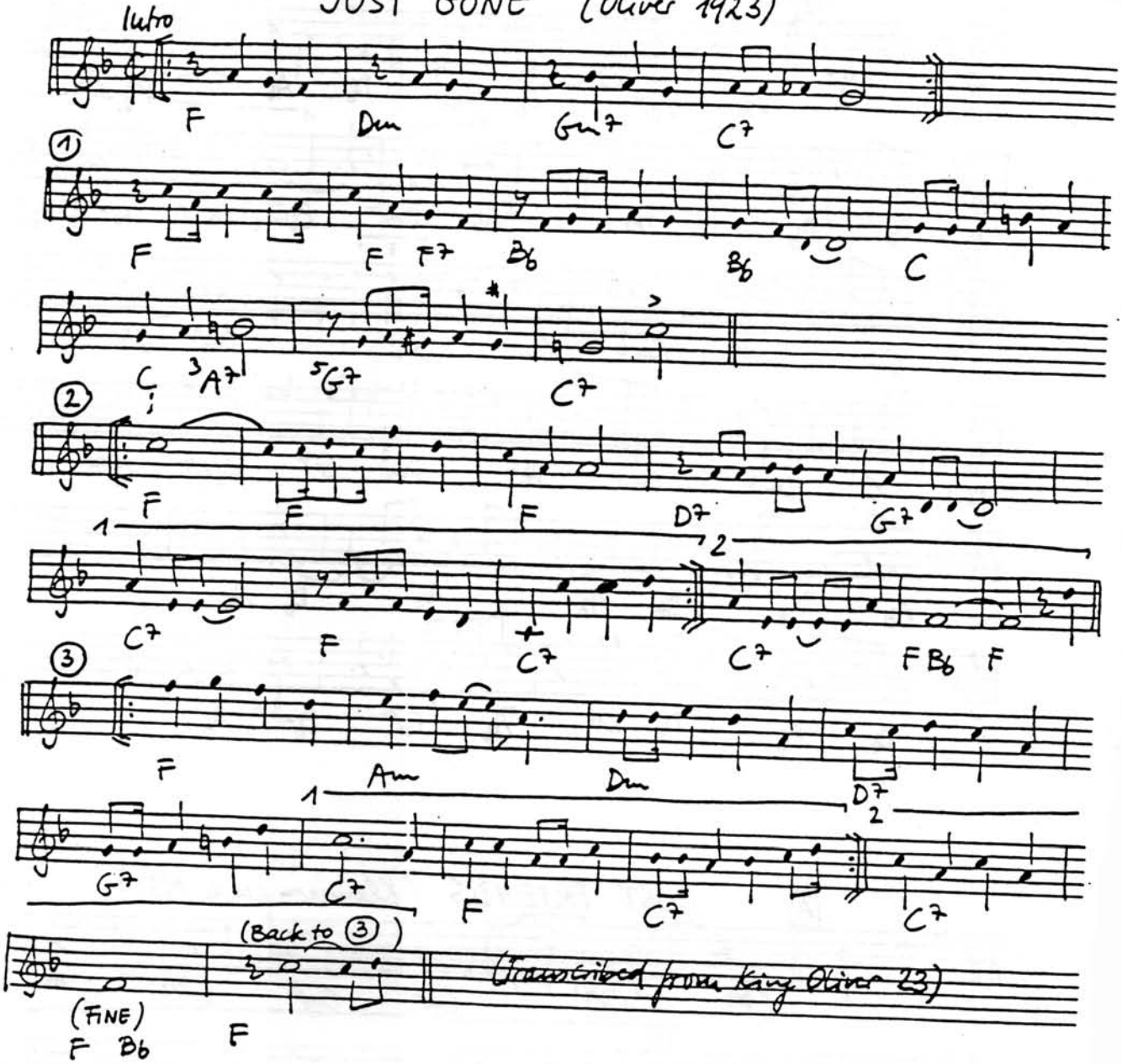
JUST A-SITTIN' AND A'-ROCKIN' (Ellington-Strayhorn 1941)



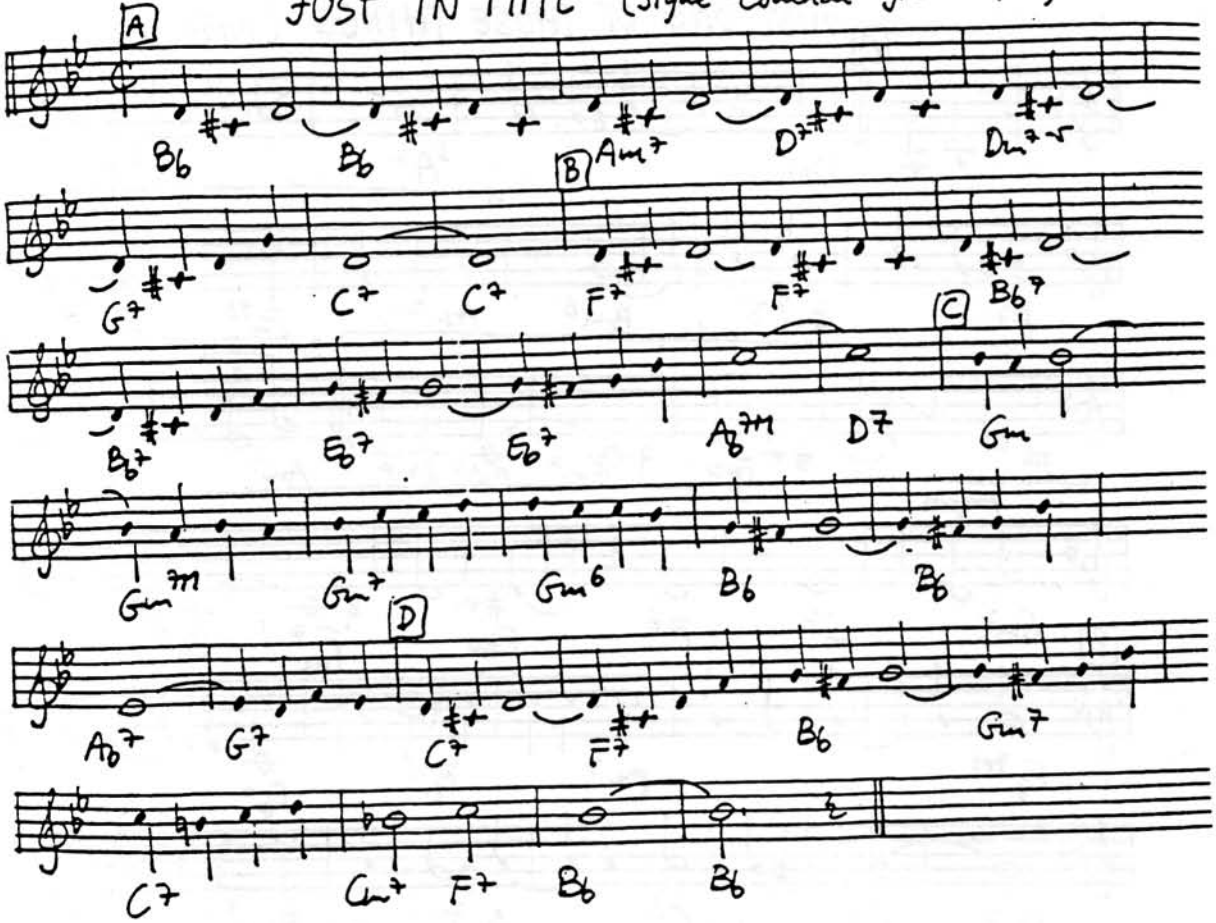
JUST FRIENDS (Klenner-Lewis 1931)



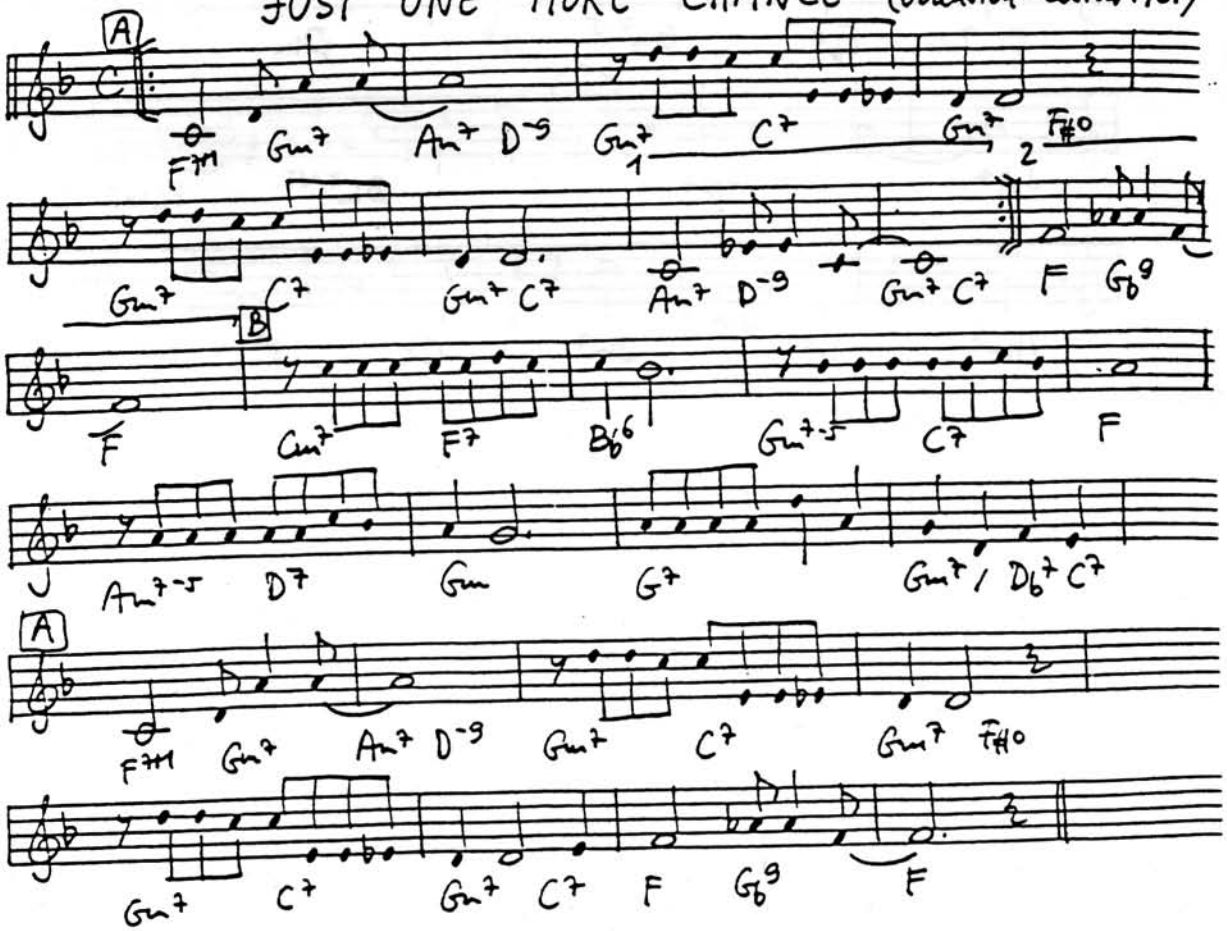
JUST GONE (Oliver 1923)



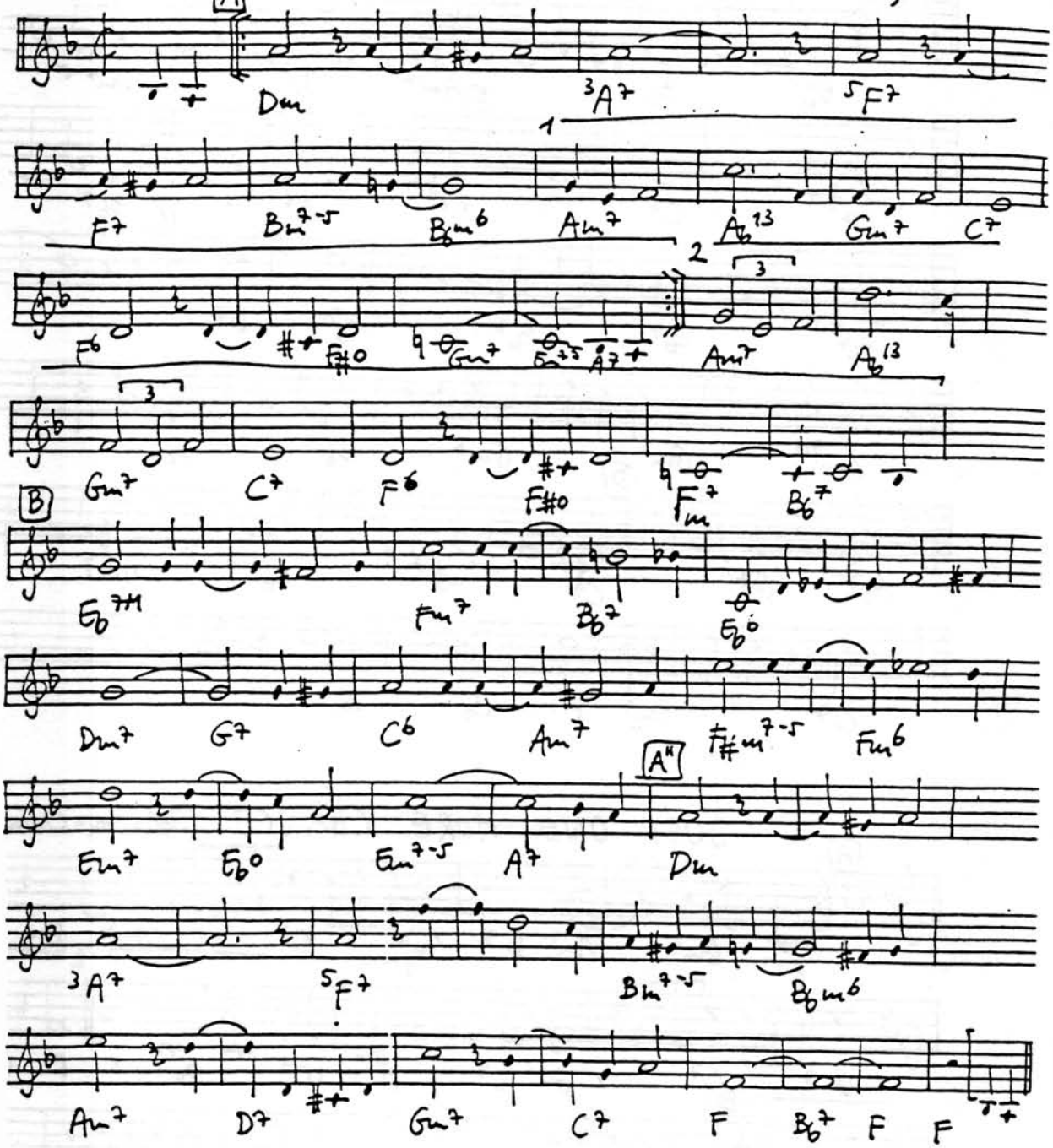
JUST IN TIME (Styne - Comden - Green 1956)



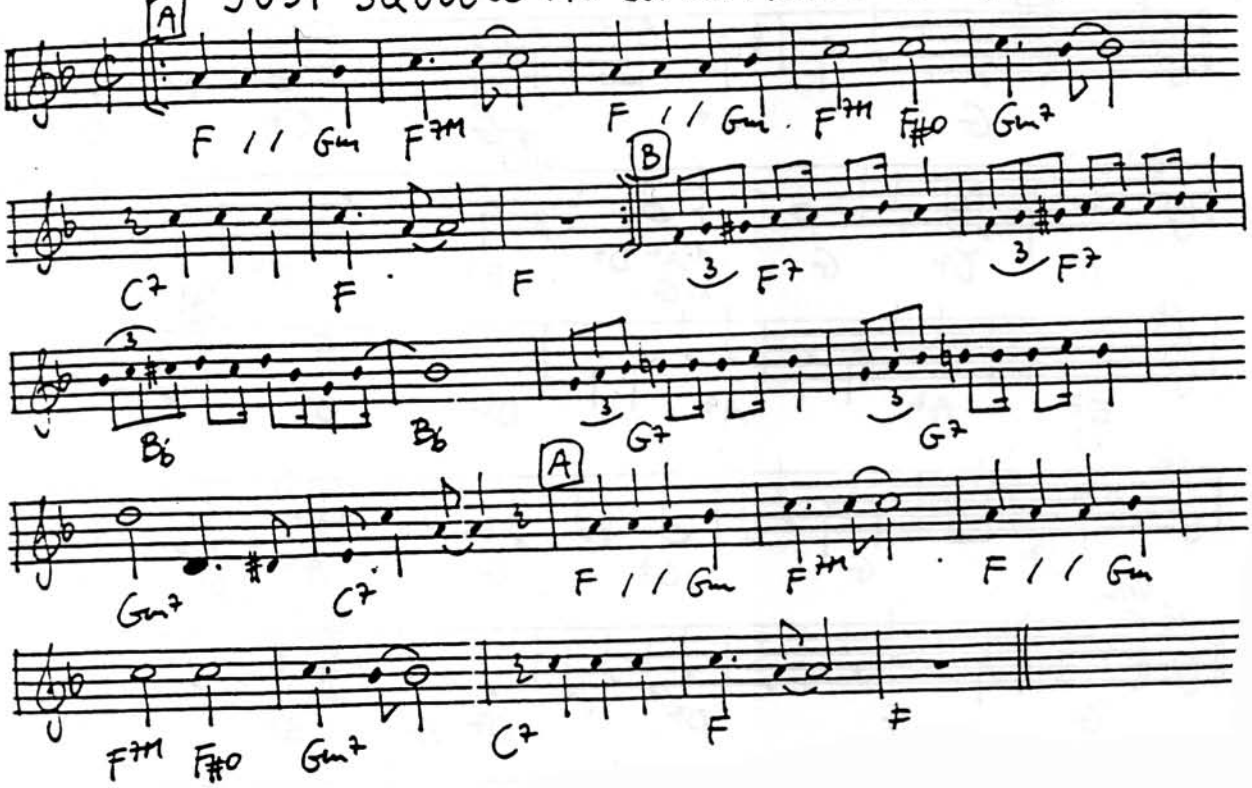
JUST ONE MORE CHANCE (Johnston - Coslow 1931)



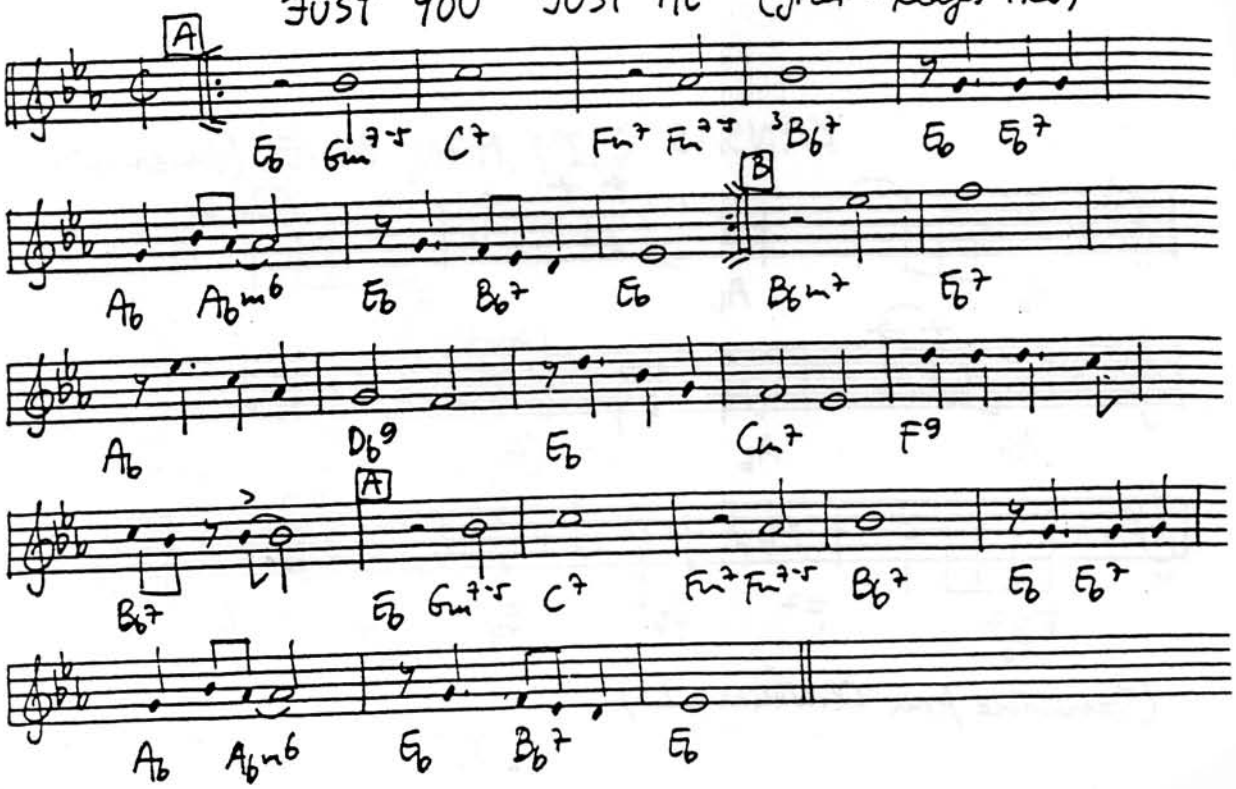
JUST ONE OF THOSE THINGS (Porter 1935)



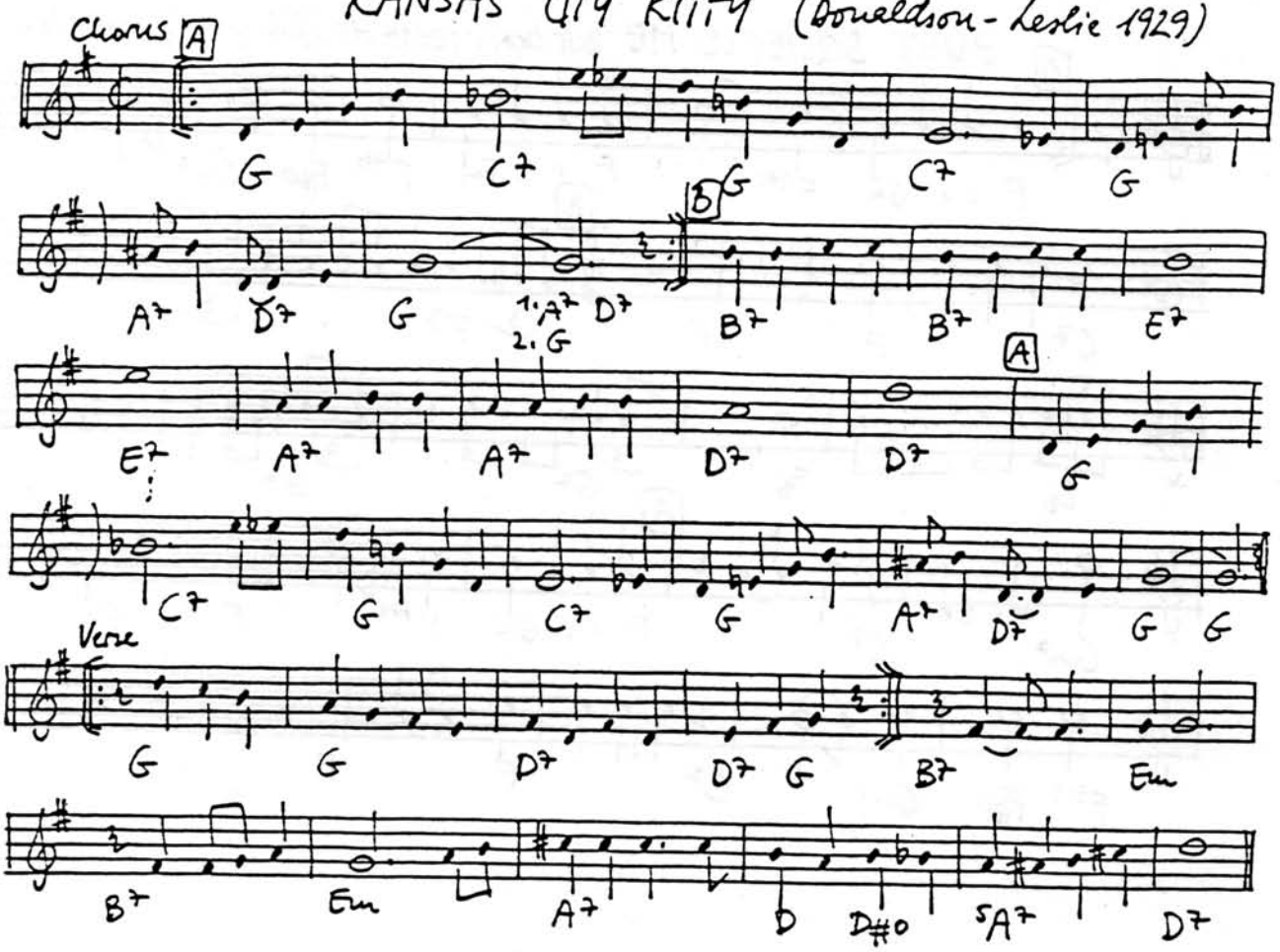
JUST SQUEEZE ME BUT DON'T TEASE ME (Ellington-Gaines 1941)



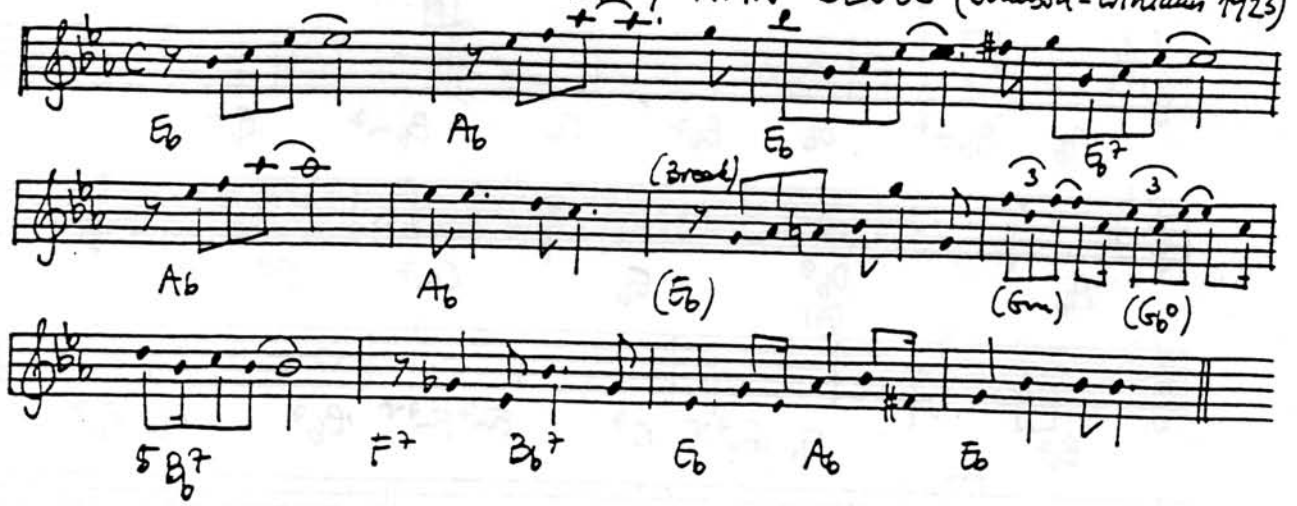
JUST YOU JUST ME (Greer - Klages 1929)



KANSAS CITY KITTY (Donaldson - Leslie 1929)

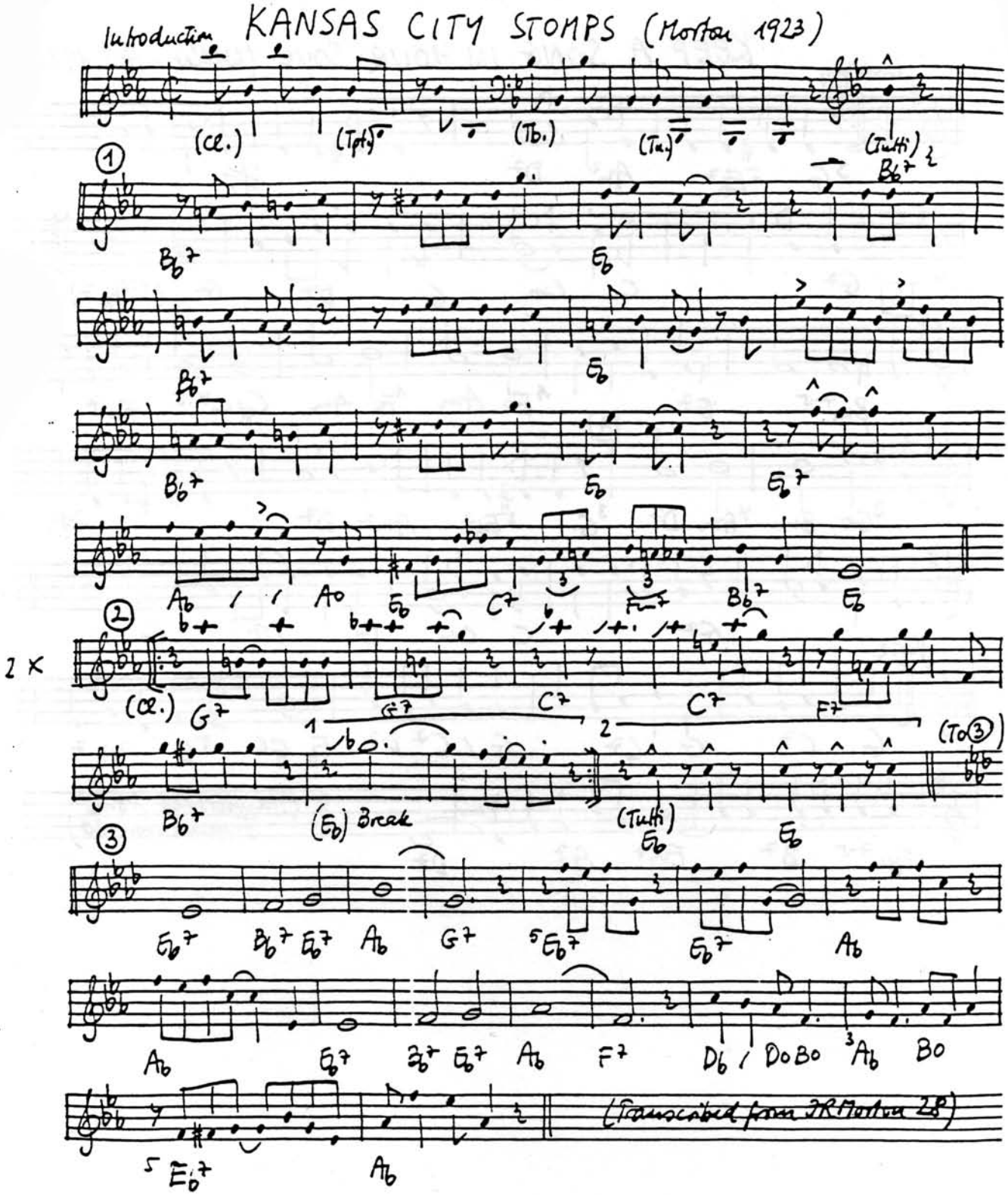


KANSAS CITY MAN BLUES (Johnson - Williams 1923)

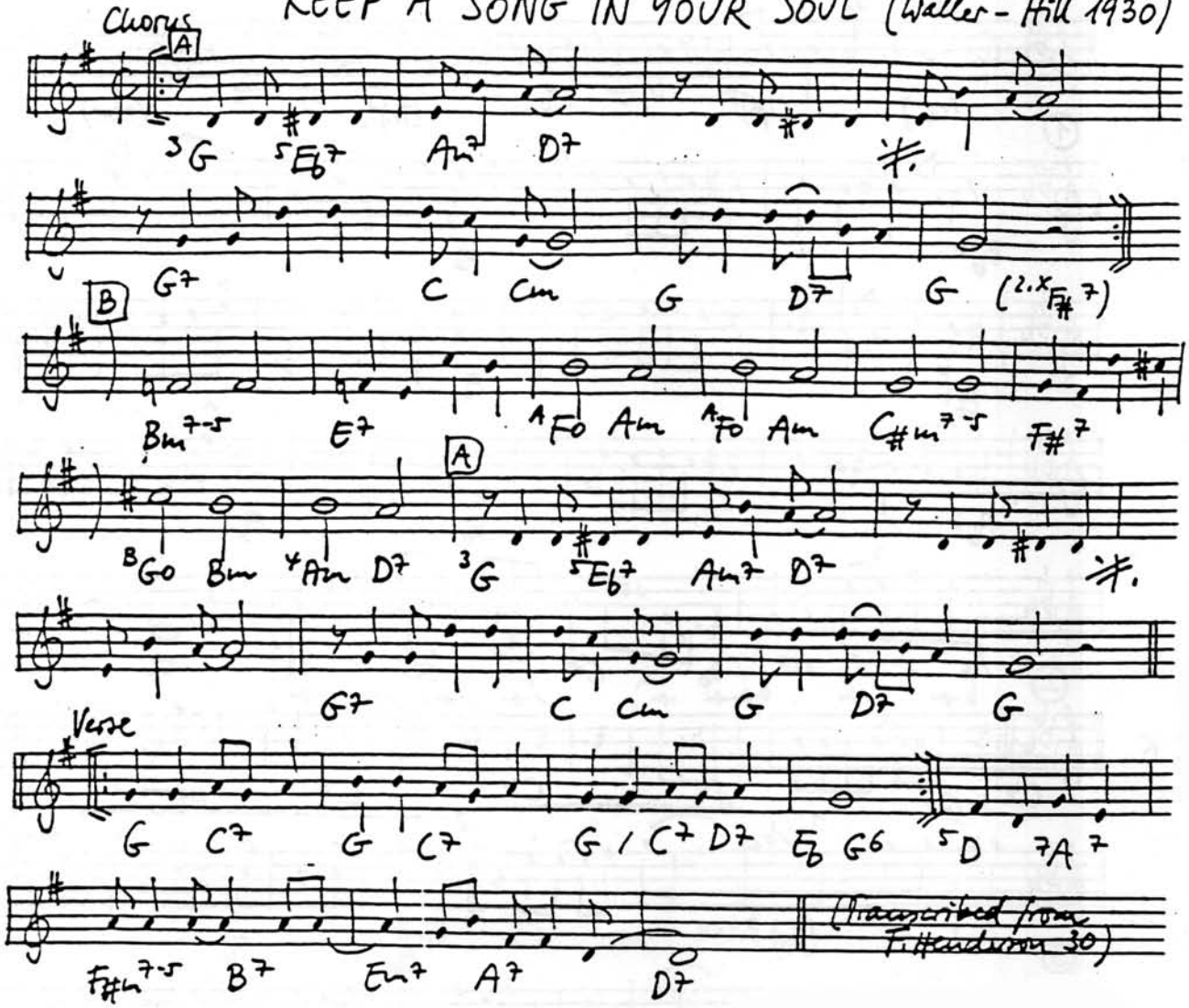


(Transcribed from Cl. Williams 23)

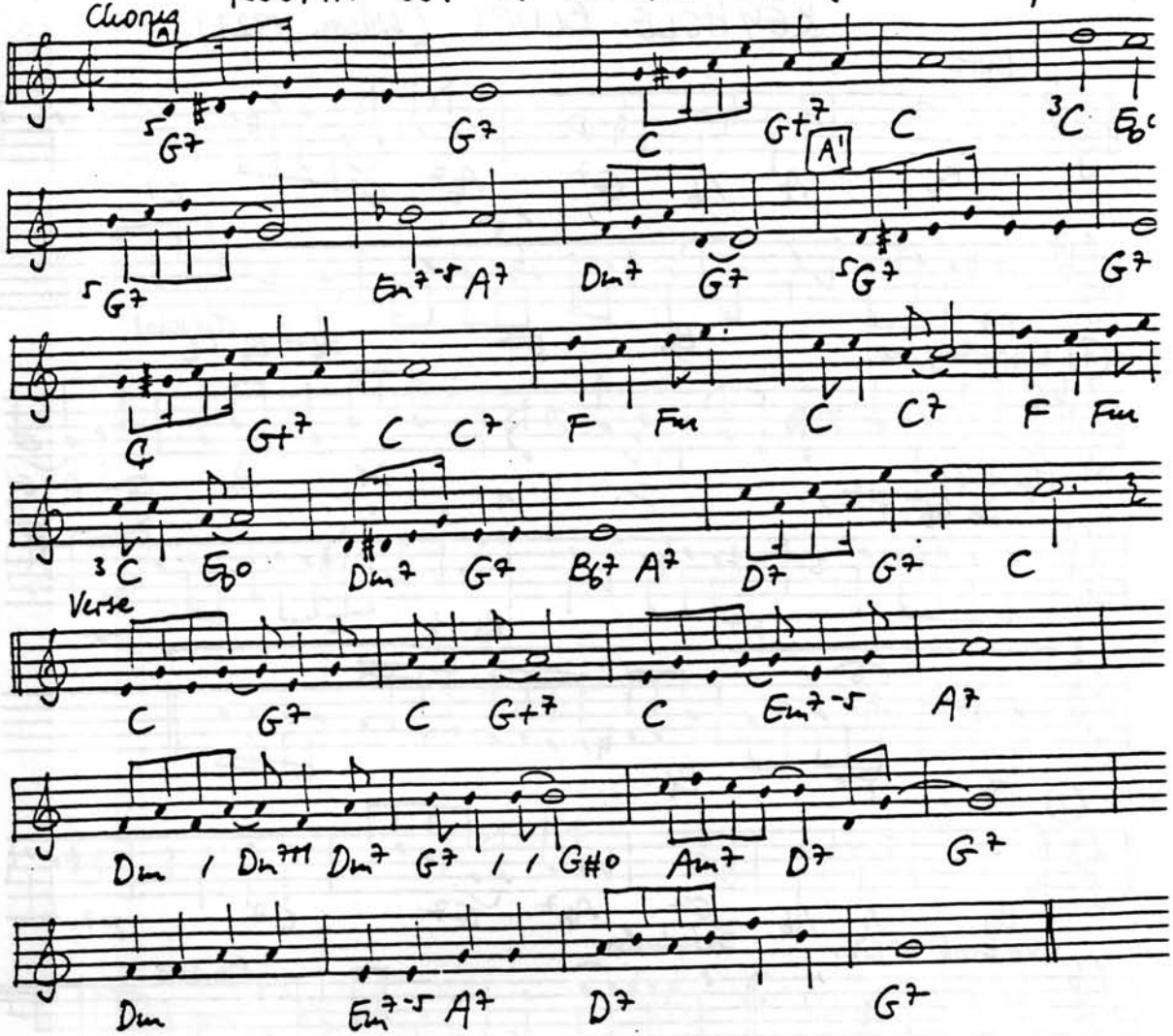
KANSAS CITY STOMPS (Morton 1923)



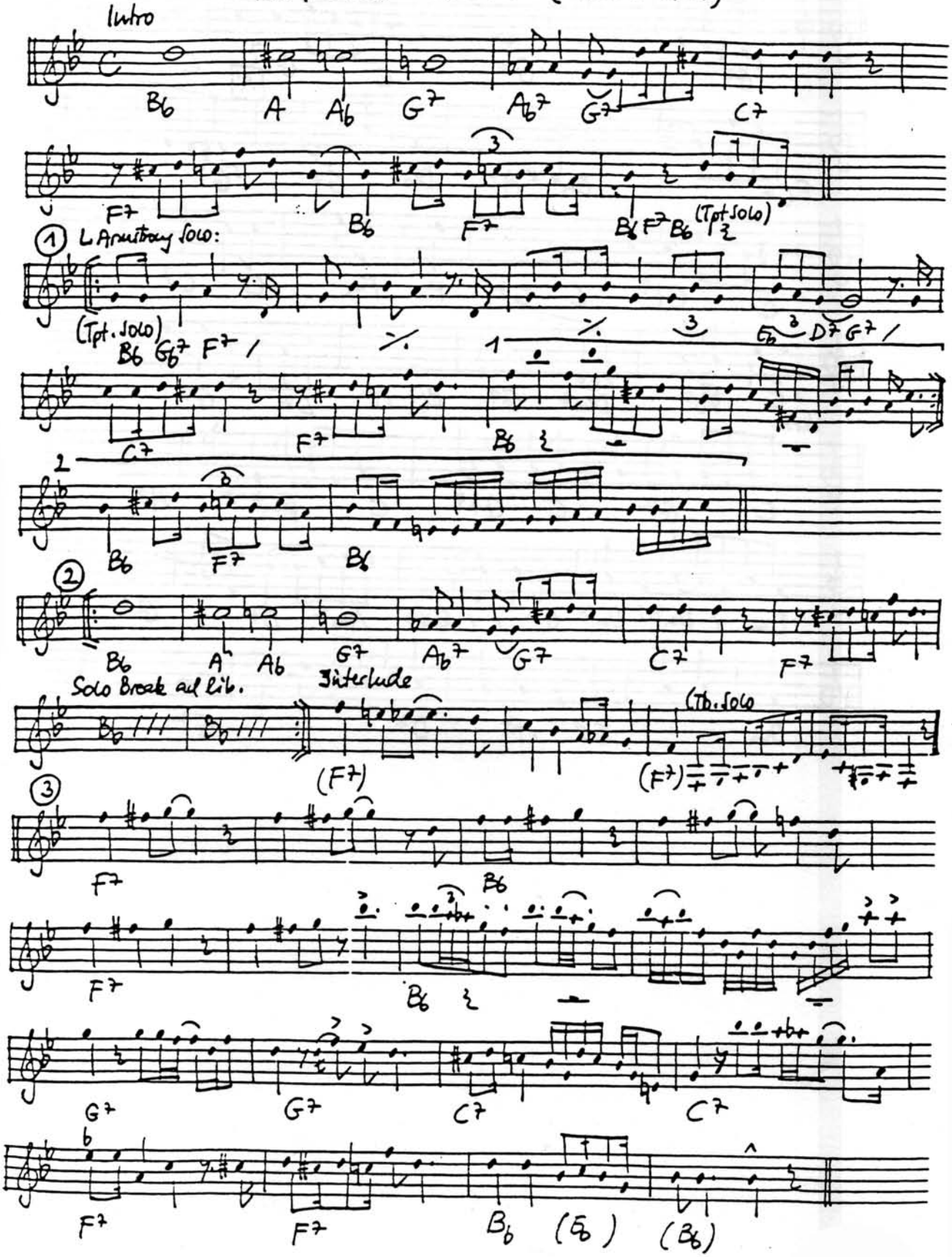
KEEP A SONG IN YOUR SOUL (Waller - Hill 1930)



KEEPIN' OUT OF MISCHIEF NOW (Waller - Razaf 1929)

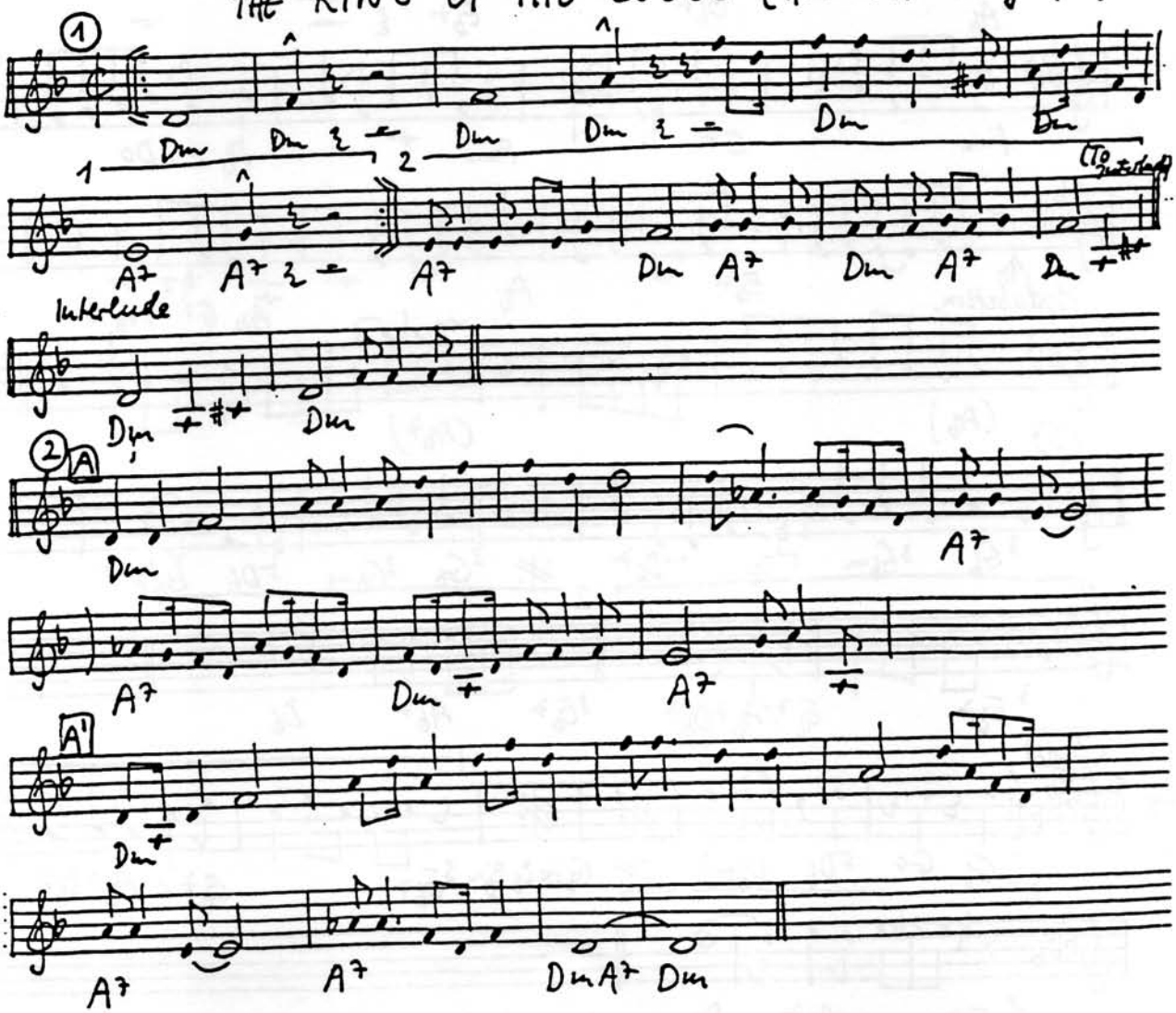


KEY HOLE BLUES (Wilson 1927)



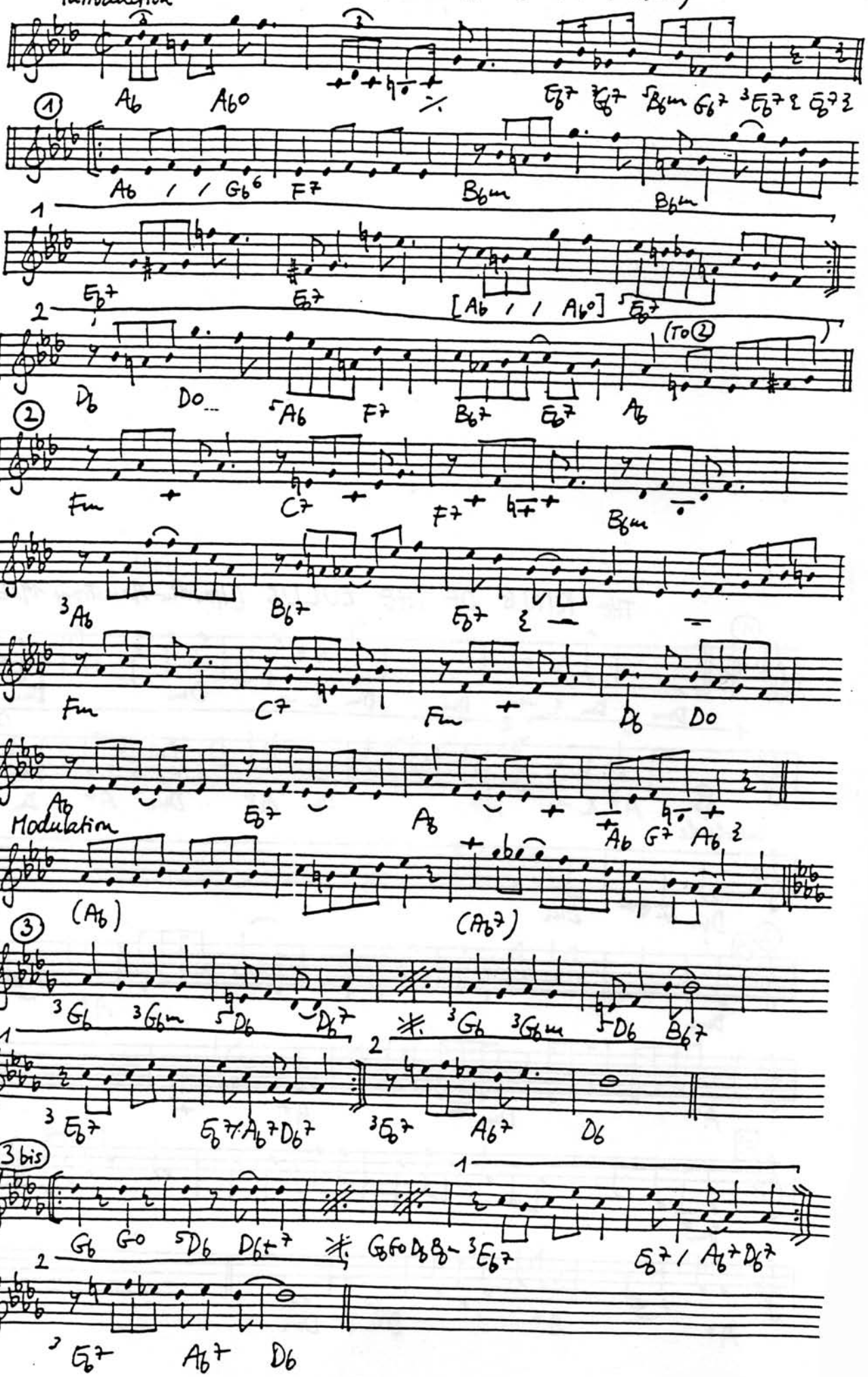
(Transcribed from L. Armstrong 27)

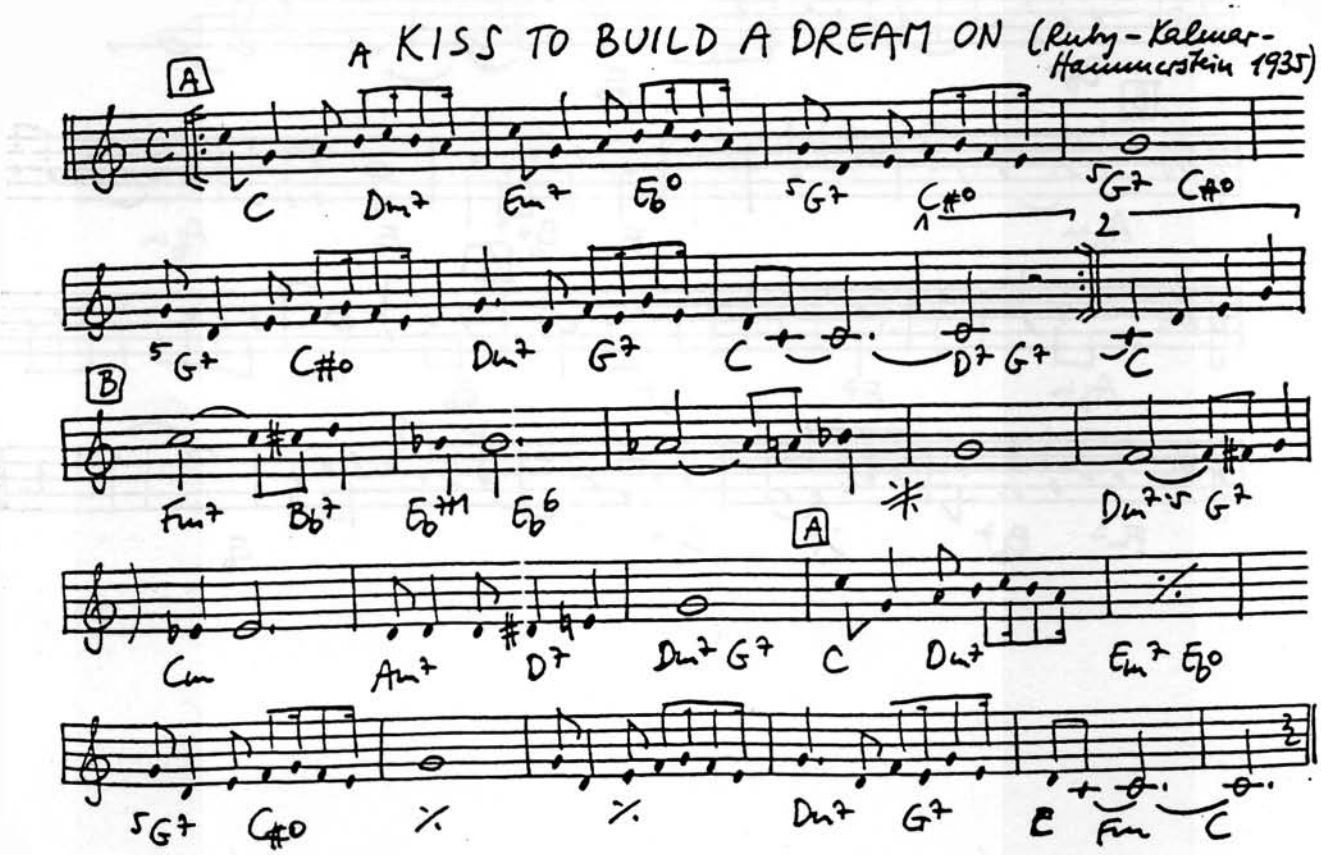
THE KING OF THE ZULUS (Hardin-Armstrong 1926)



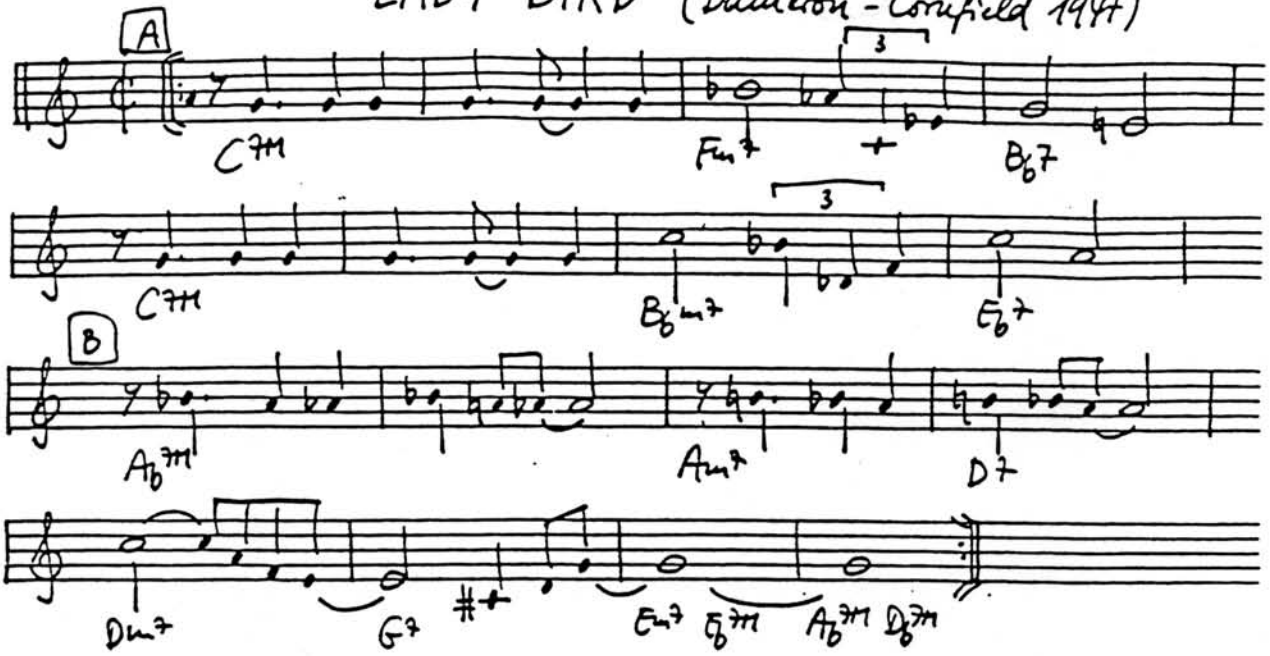
KING PORTER STOMP (Morton 1923)

Introduction

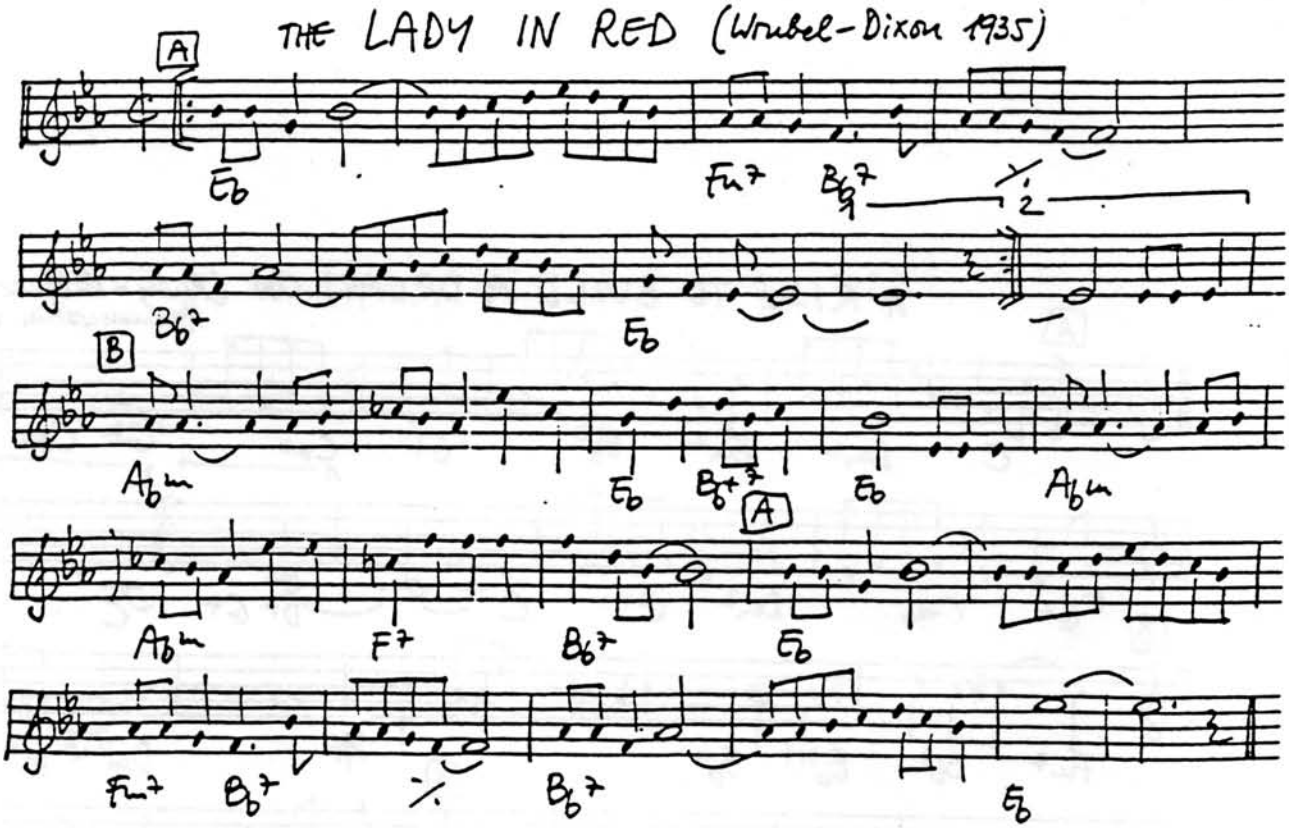



A KISS TO BUILD A DREAM ON (Ruby-Kalmar-Hammerstein 1935)
A
B
A

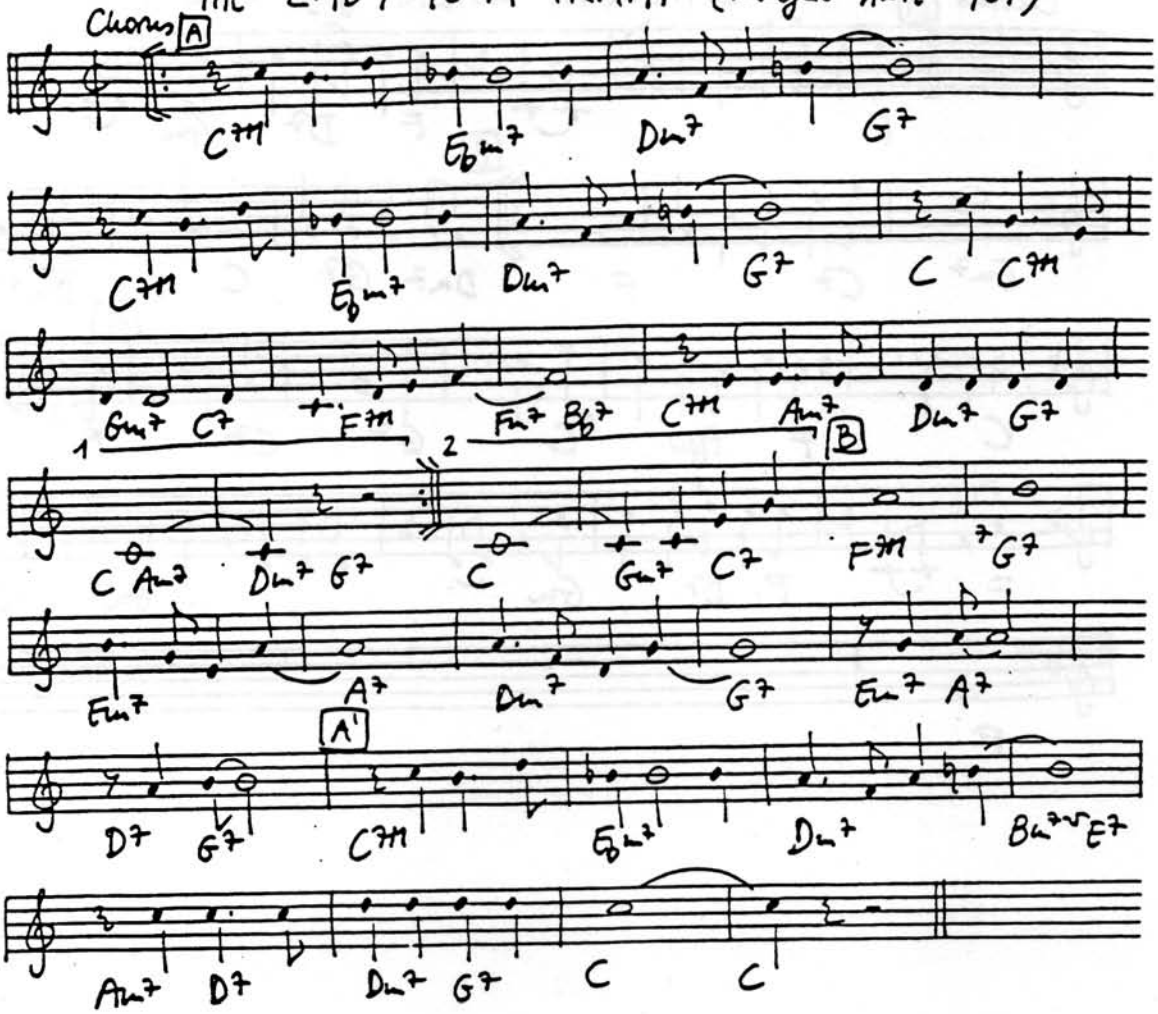
LADY BIRD (Dameron - Comfield 1947)

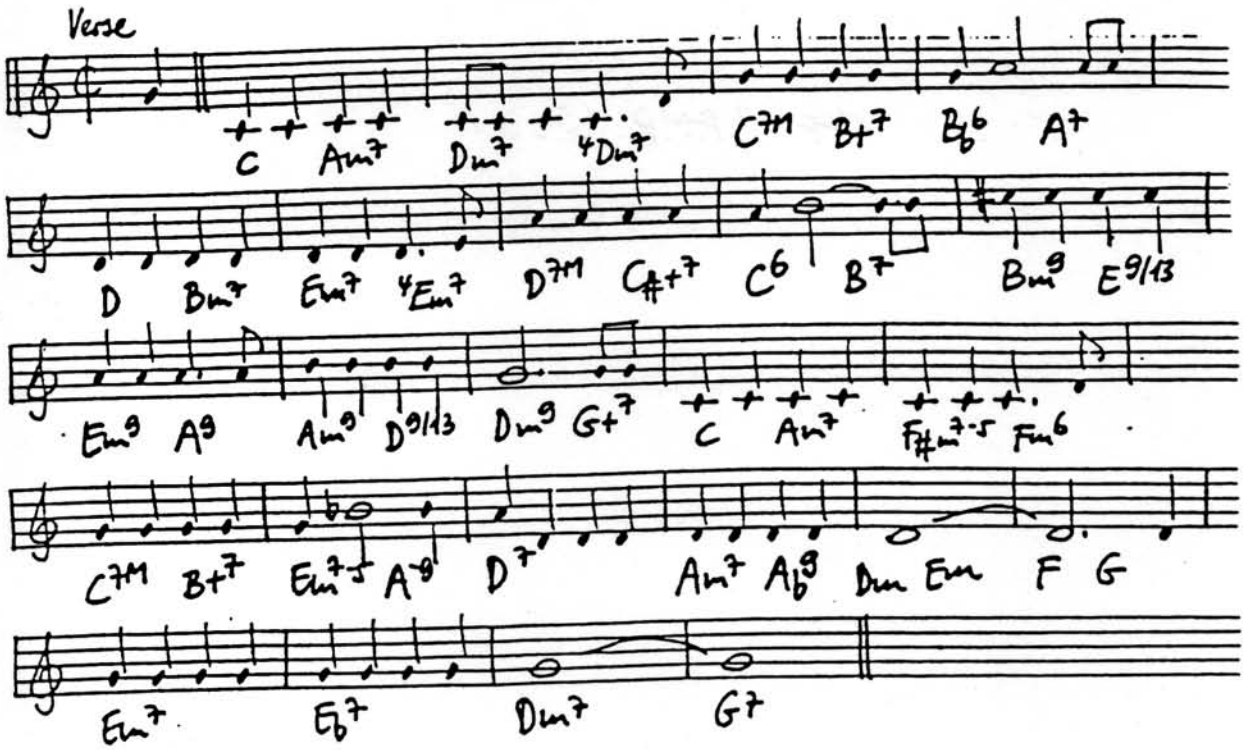


THE LADY IN RED (Wrubel - Dixon 1935)

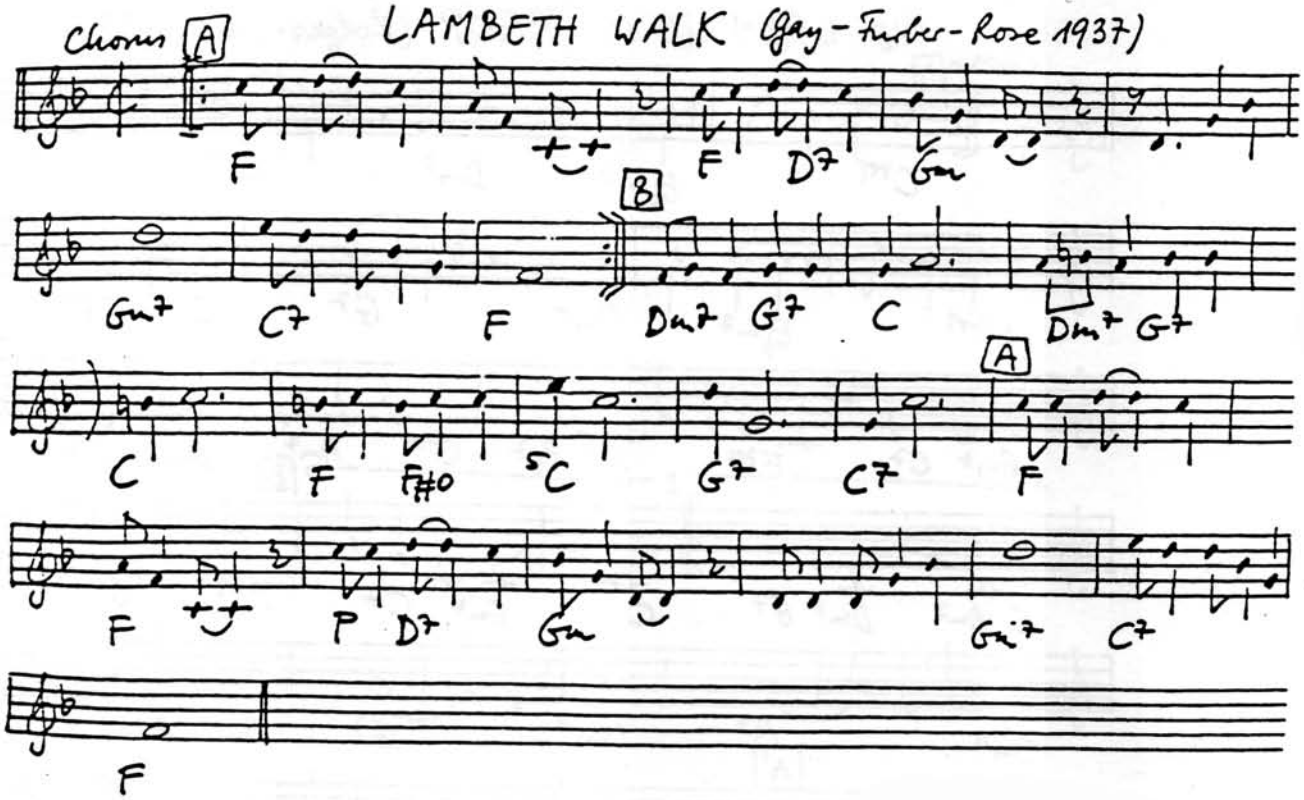


THE LADY IS A TRAMP (Rodgers-Hart 1937)

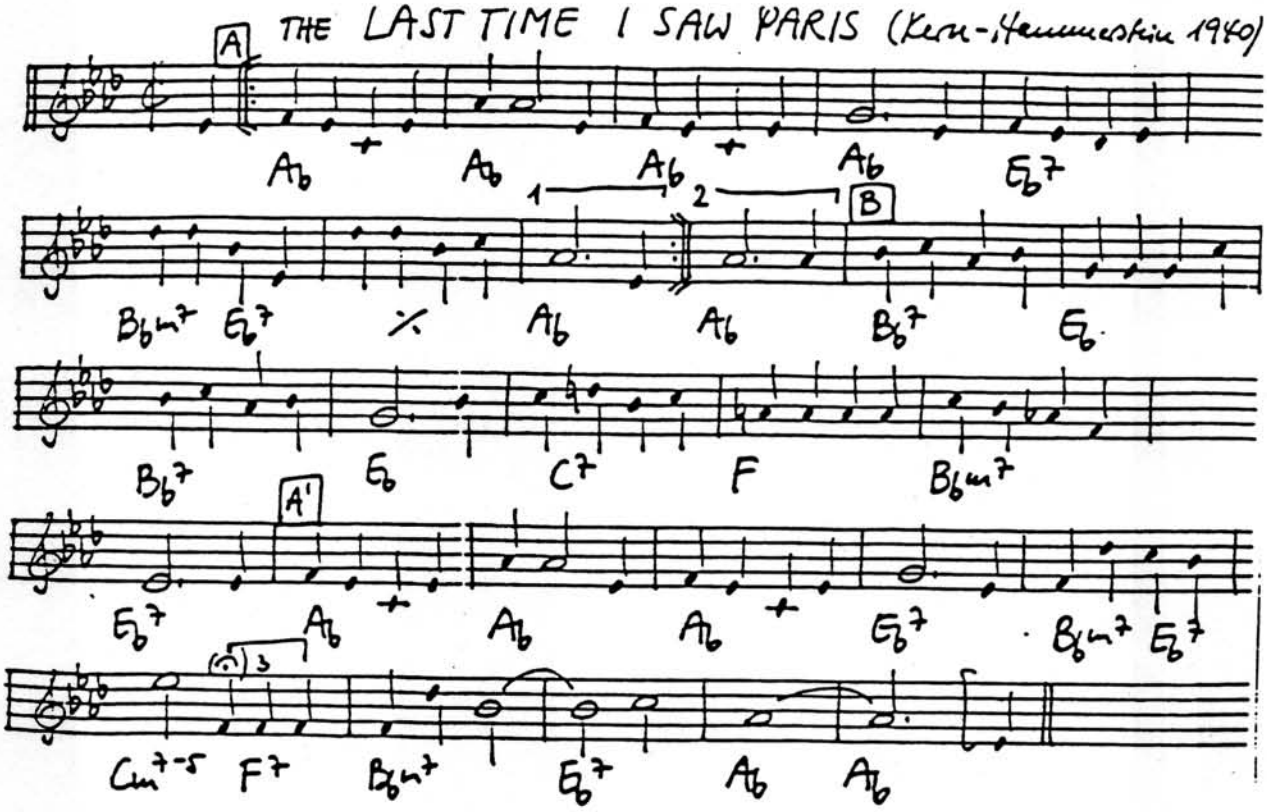




LAMBETH WALK (Gay - Furber - Rose 1937)

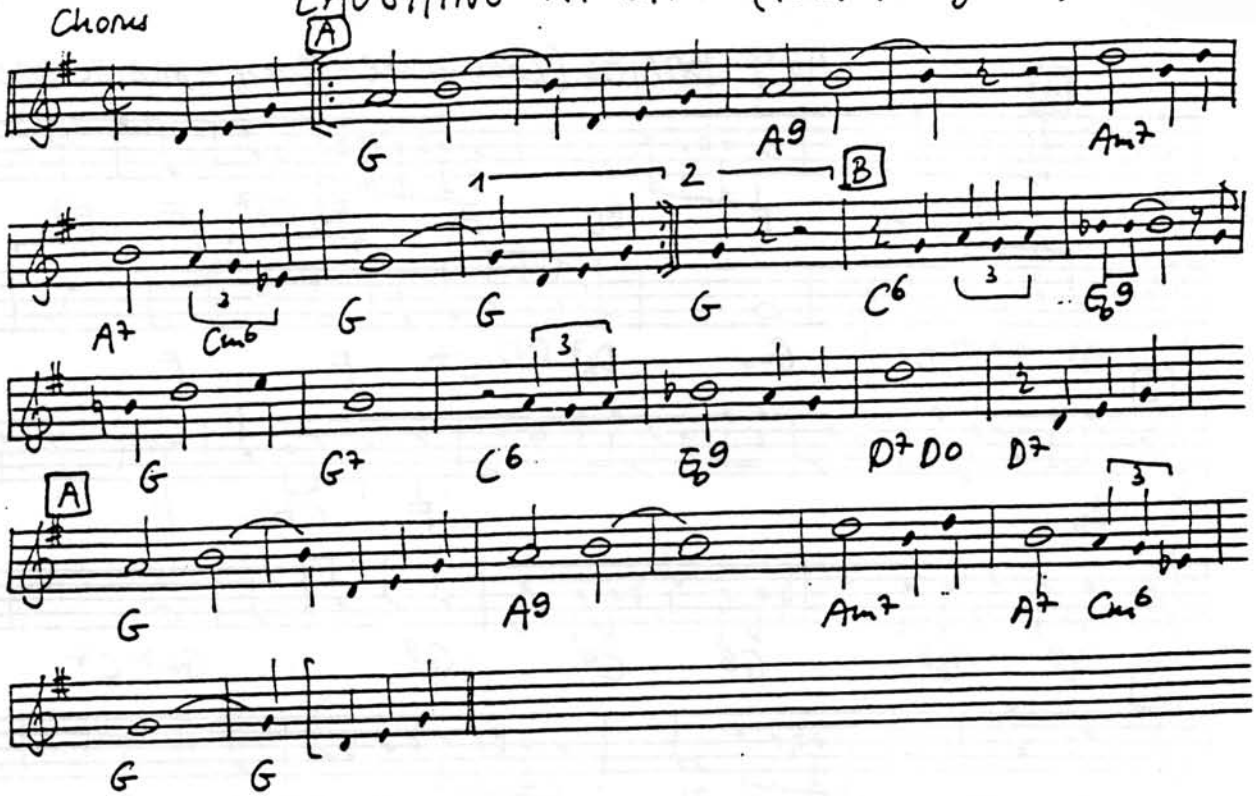


THE LAST TIME I SAW PARIS (Kern-Hammerstein 1940)

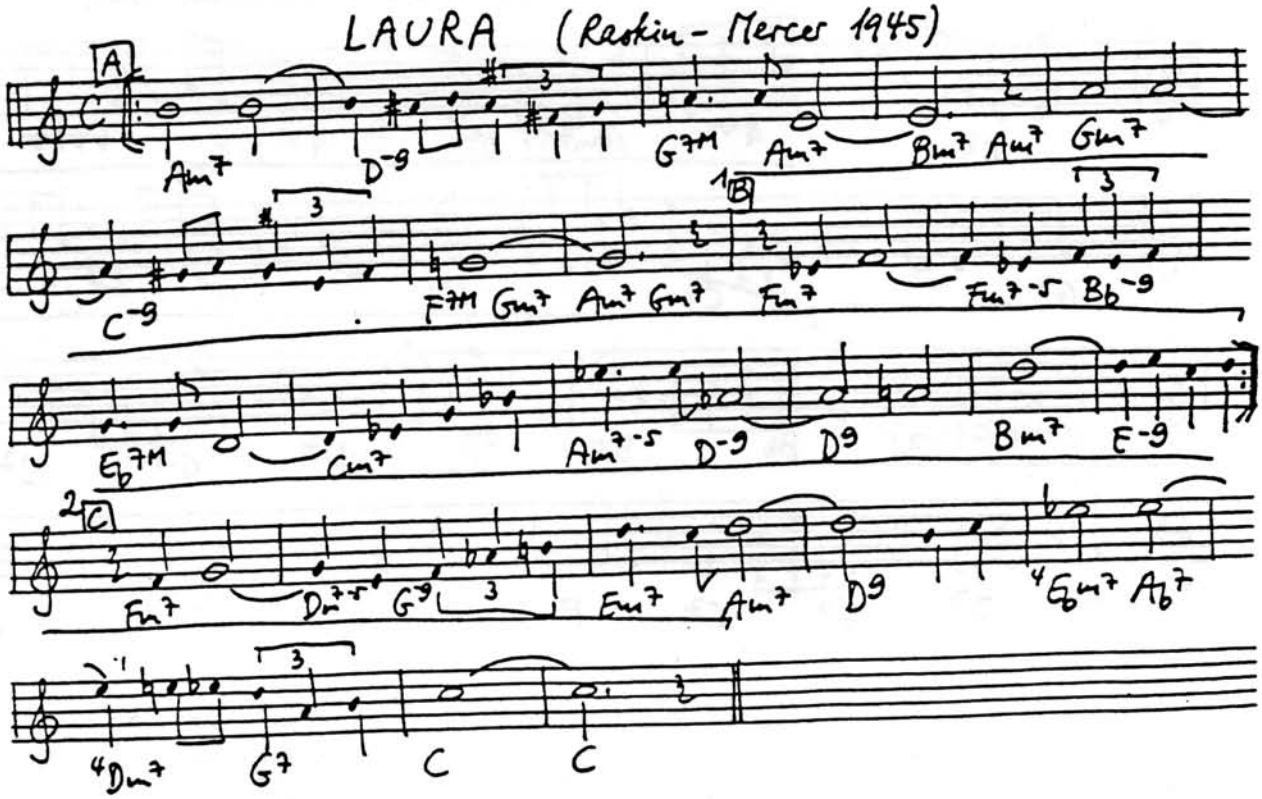


THE LAST TIME I SAW PARIS, her heart was warm and gay,
I heard the laughter of her heart in ev'ry street café.
The last time I saw Paris, her trees were dressed for spring,
And lovers walked beneath those trees, and birds found songs to sing.
I dodged the same old taxi cabs that I had dodged for years;
the chorus of their squeaky horns was music to my ears.
The last time I saw Paris, her heart was warm and gay.
No matter how they change her I'll remember her that way.

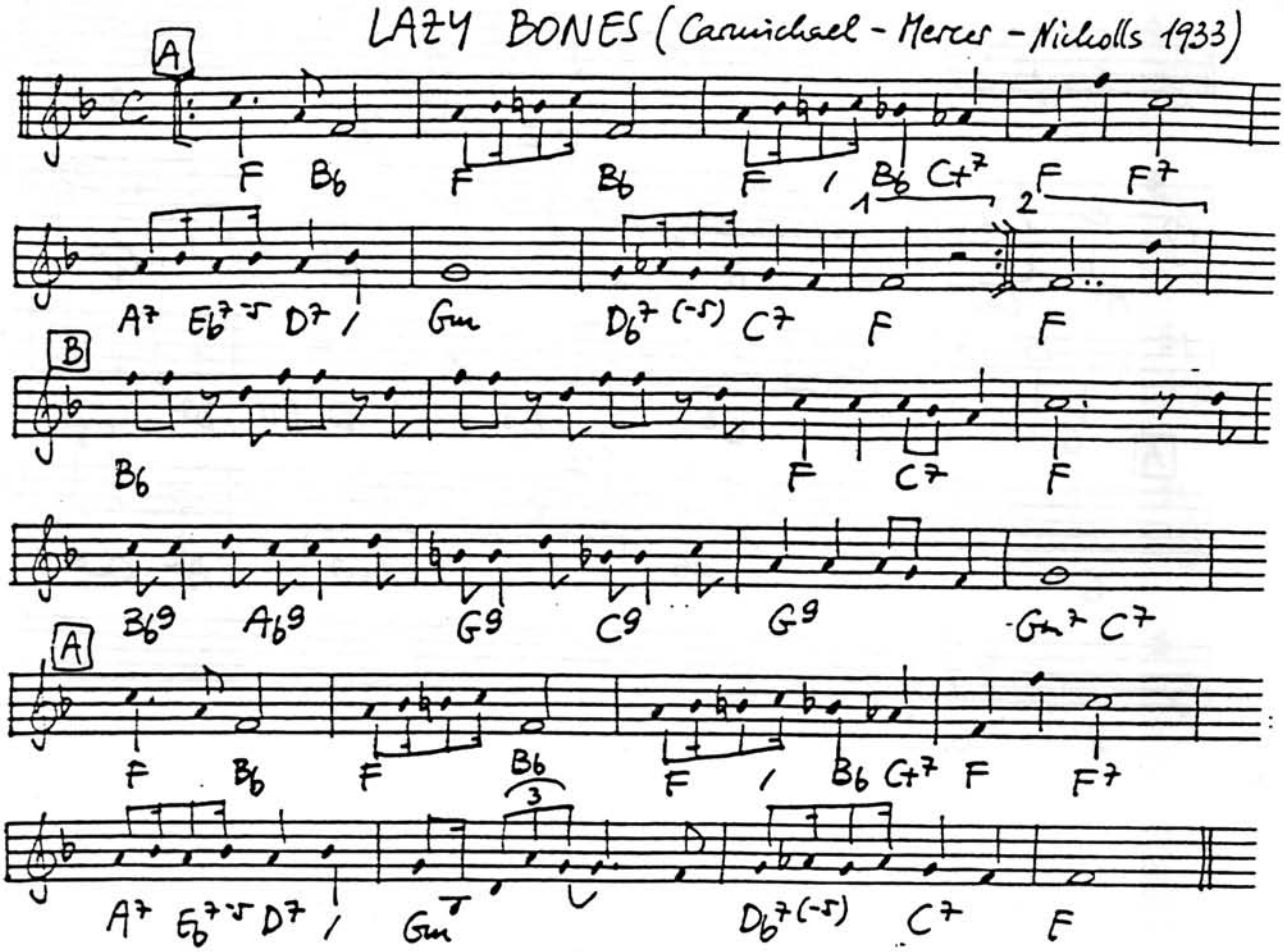
LAUGHING AT LIFE (Todd - Kenny 1930)



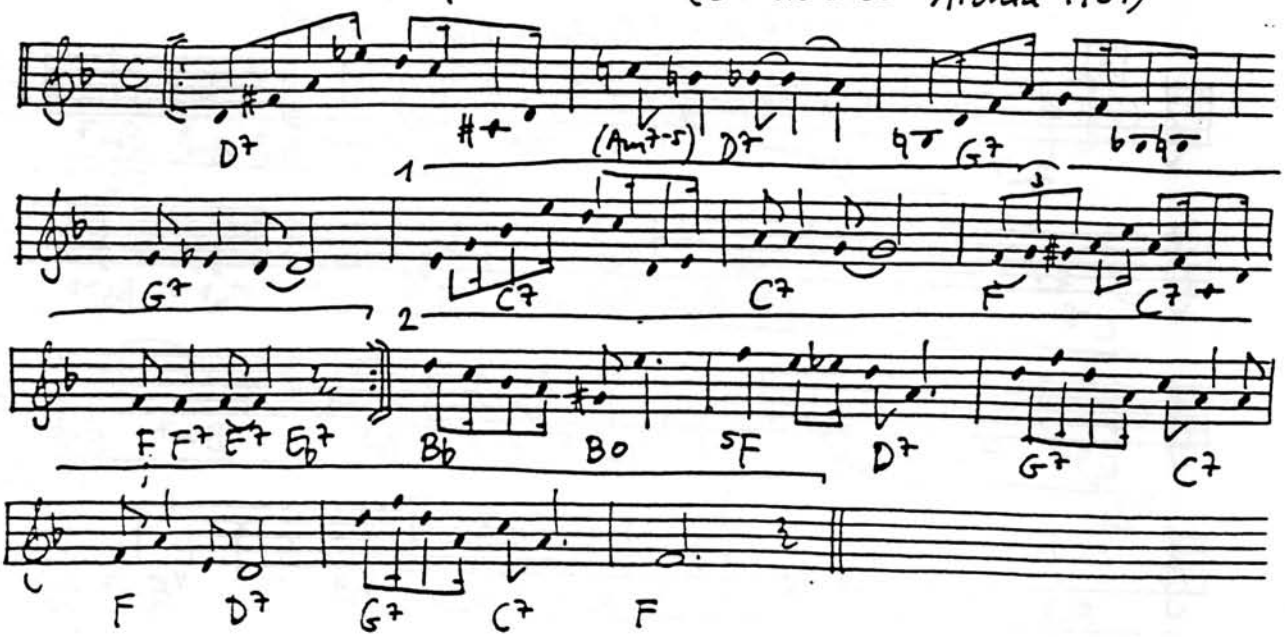
LAURA (Raskin - Mercer 1945)

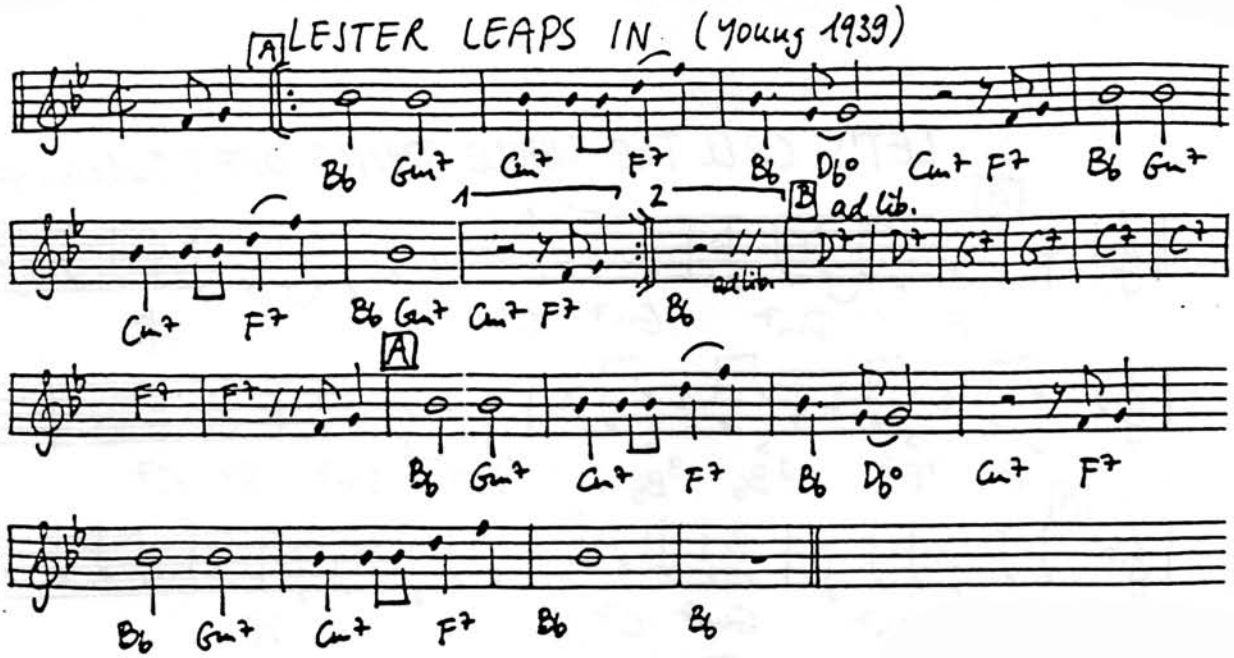


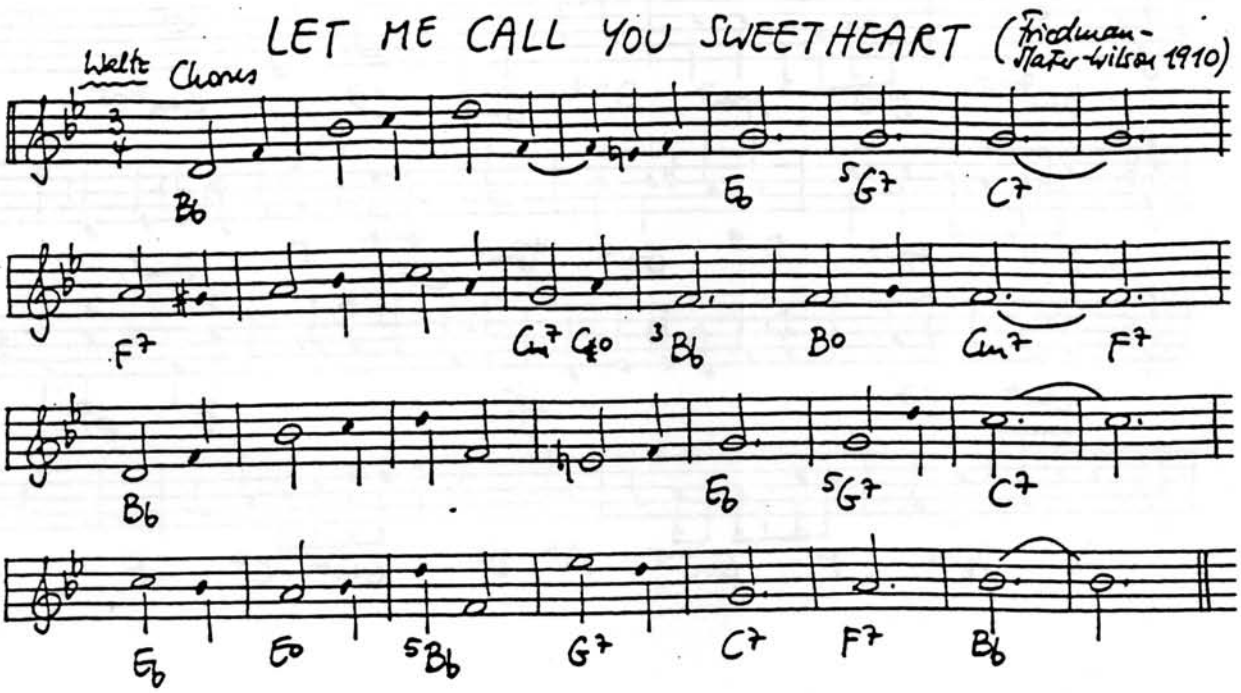
LAZY BONES (Carmichael - Mercer - Nicholls 1933)



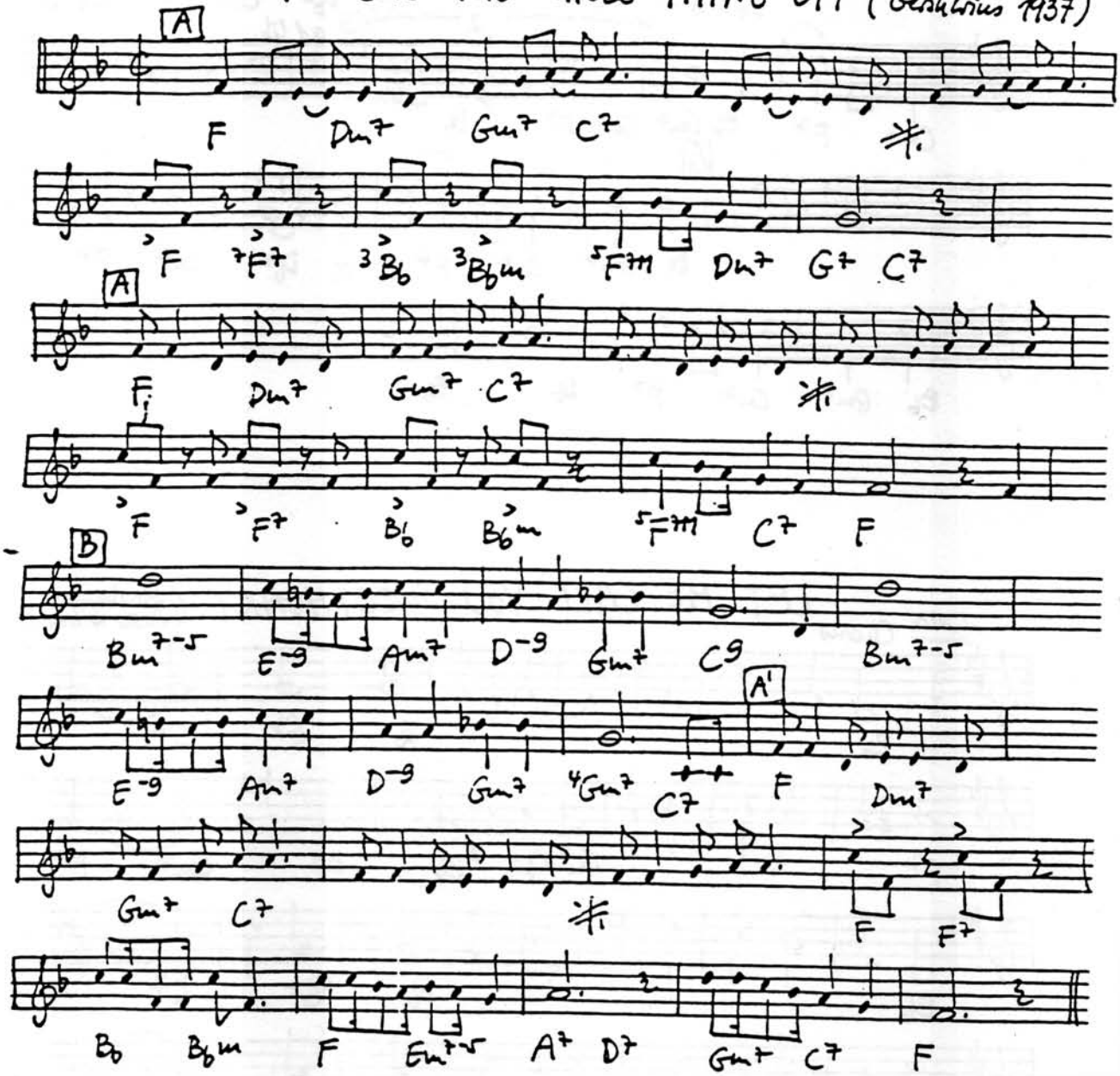
LAZY RIVER (Carmichael - Arodin 1931)



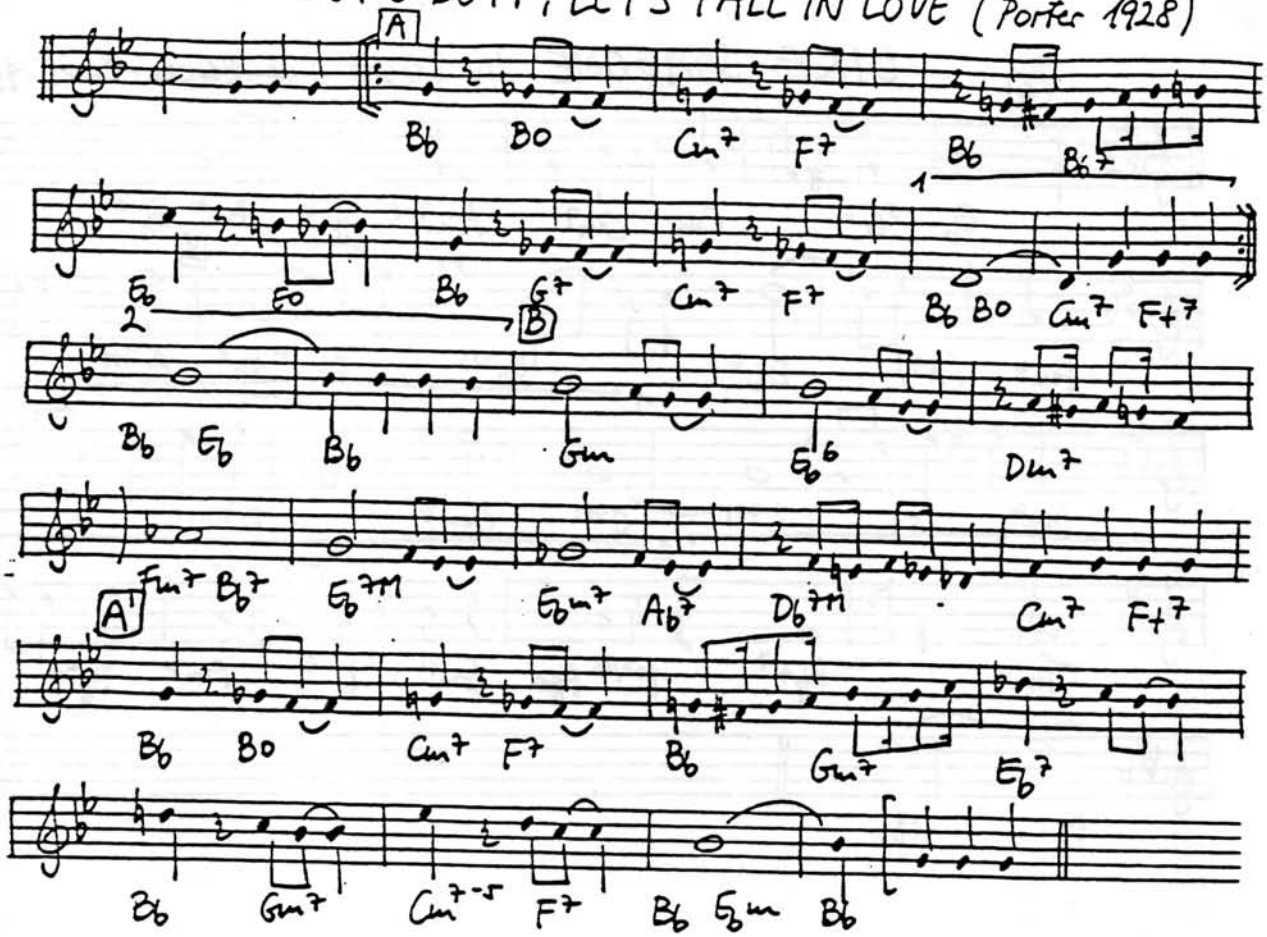

LESTER LEAPS IN (Young 1939)
A
B
ad lib.


LET ME CALL YOU SWEETHEART (Friedman-Mafer-Wilson 1910)
Waltz Chorus

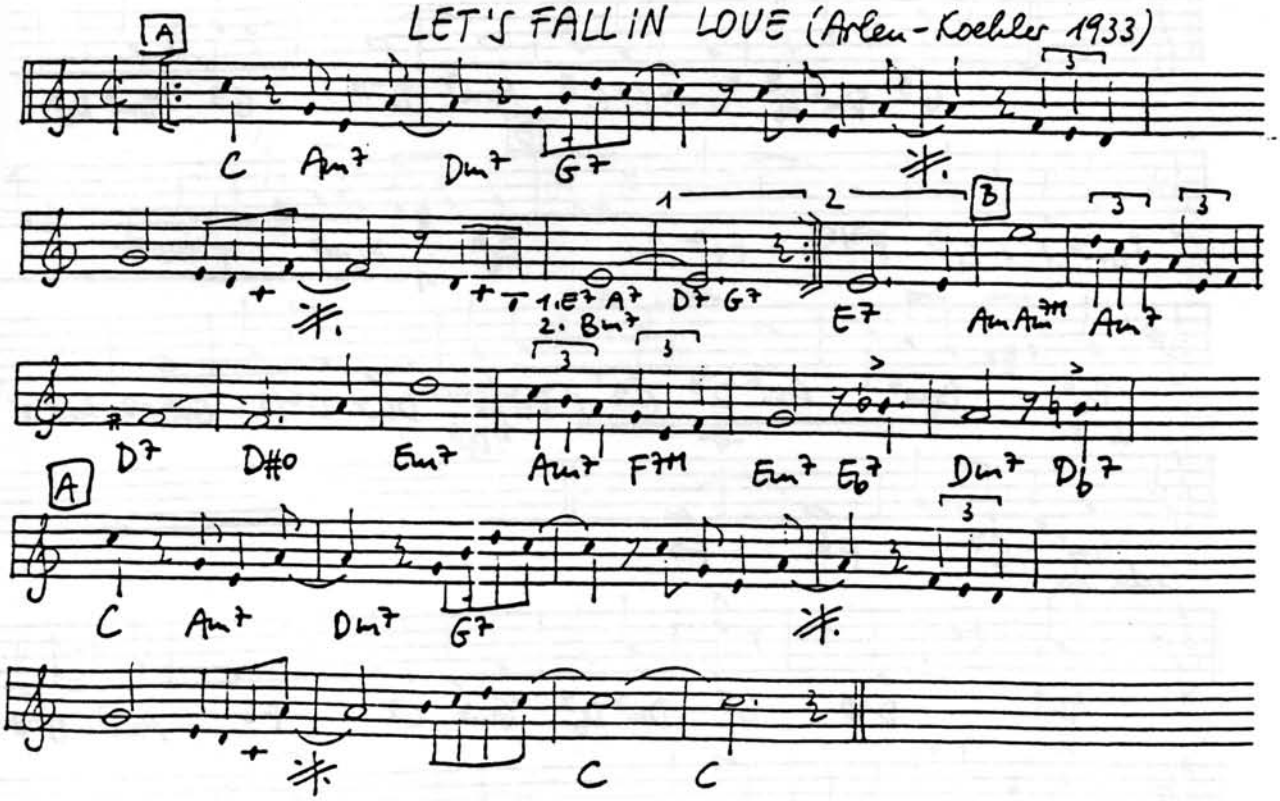
LET'S CALL THE WHOLE THING OFF (Gershwin 1937)



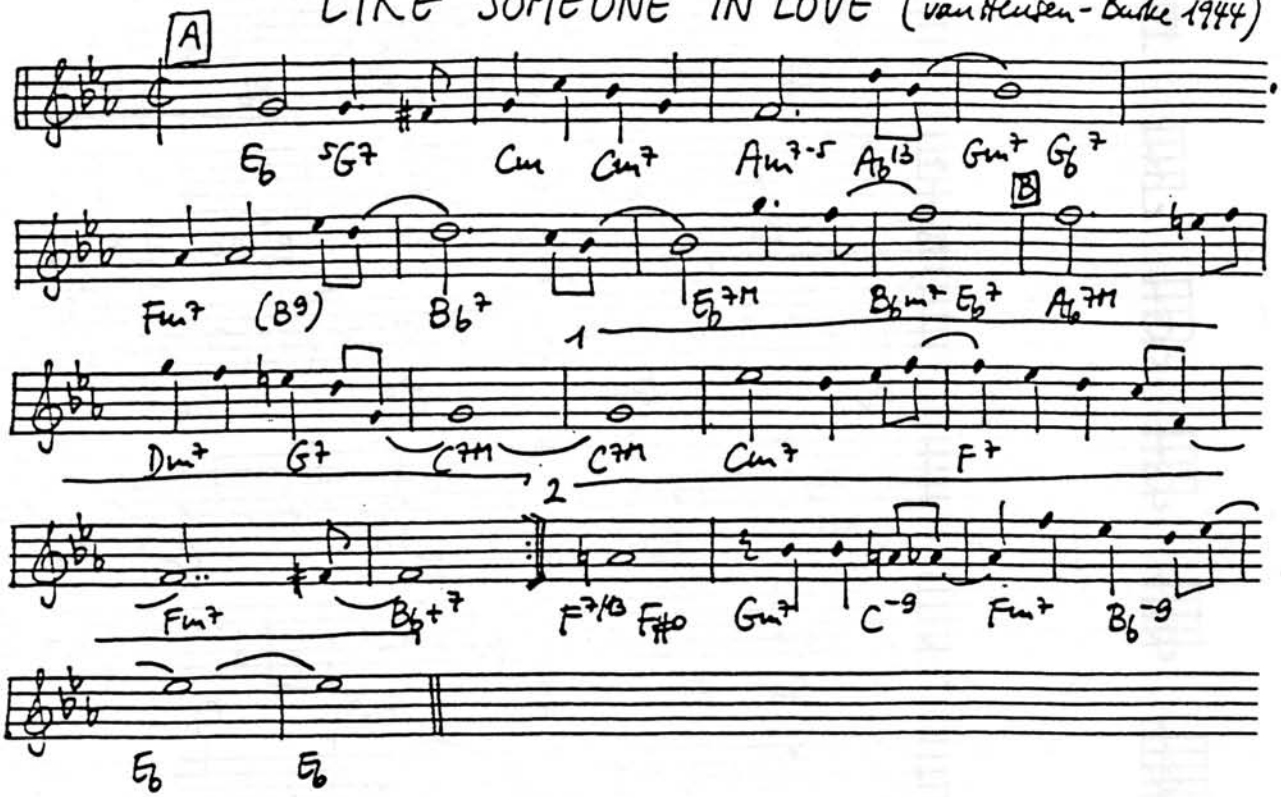
LET'S DO IT, LET'S FALL IN LOVE (Porter 1928)



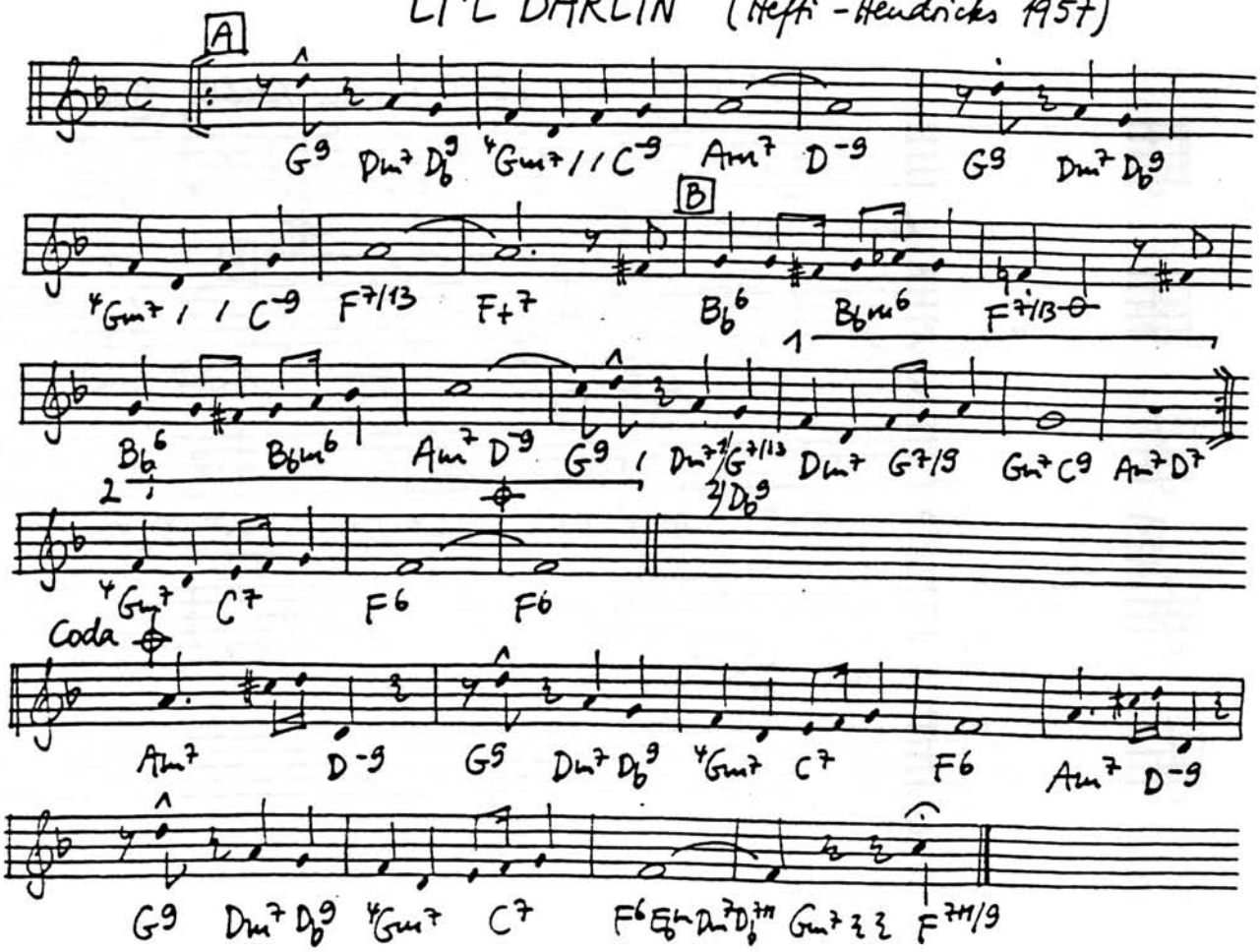
LET'S FALL IN LOVE (Arlen-Koehler 1933)



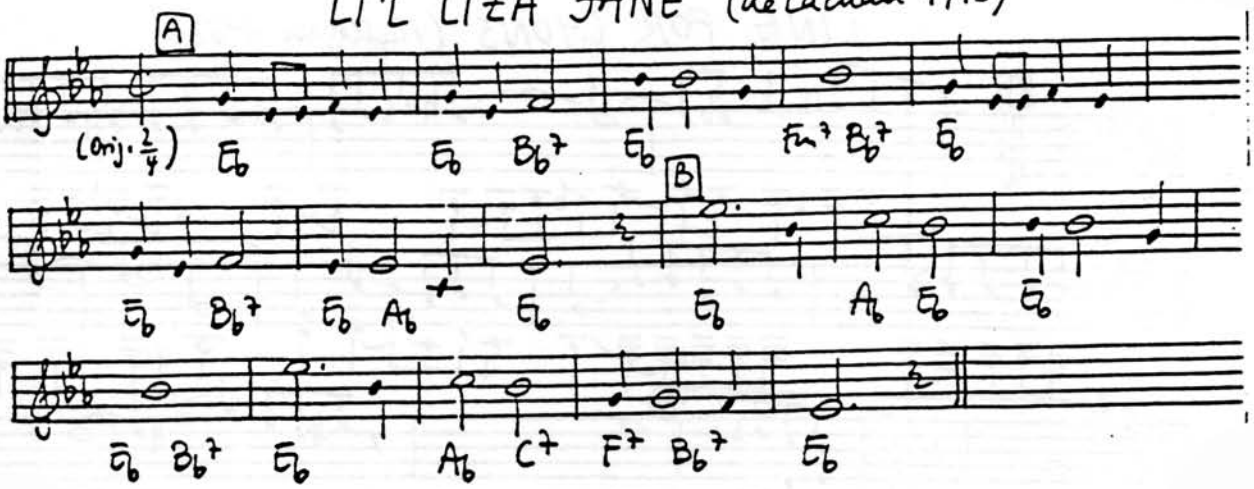
LIKE SOMEONE IN LOVE (van Heusen - Burke 1944)



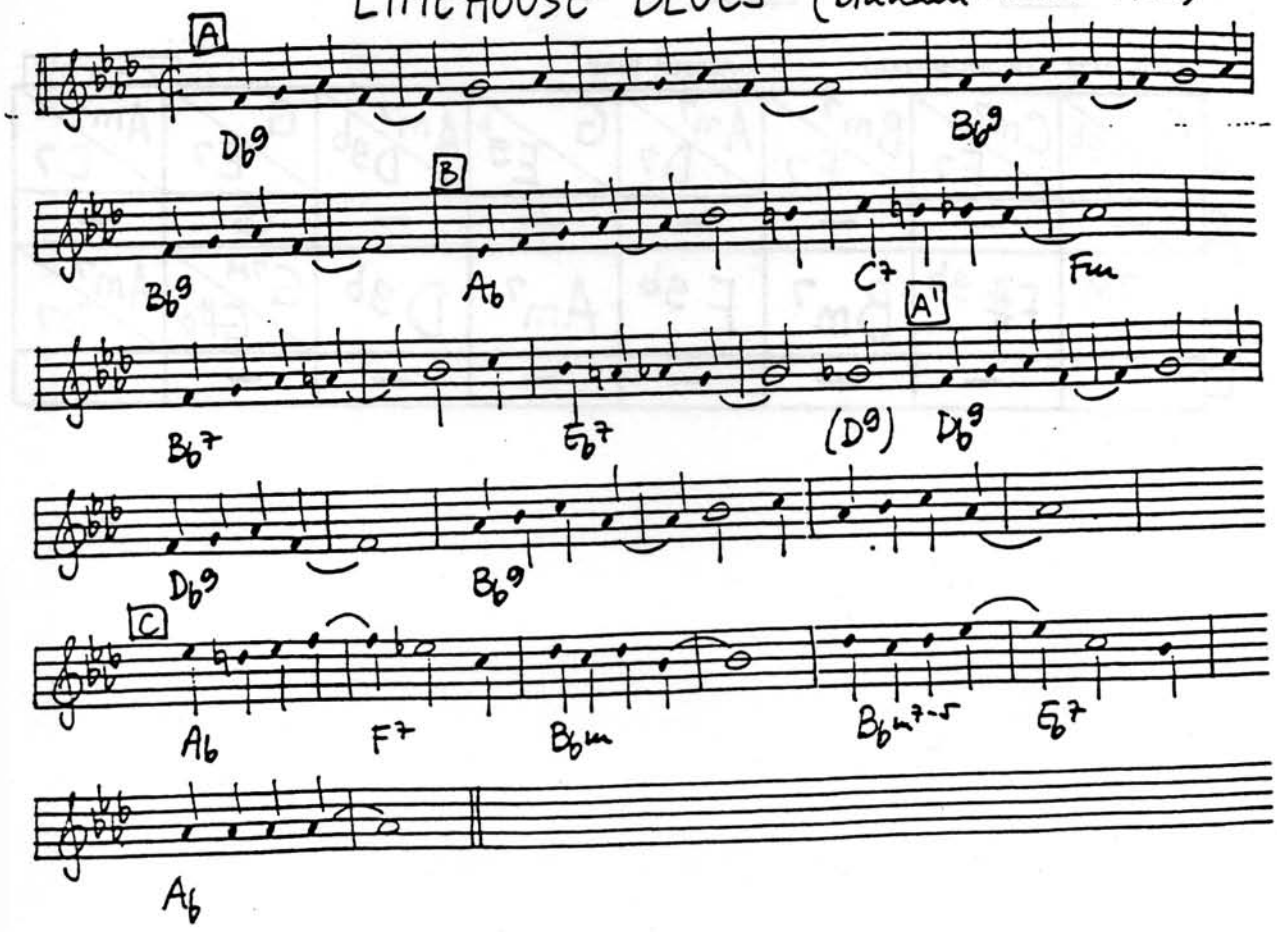
LI'L DARLIN' (Hefti - Hendricks 1957)



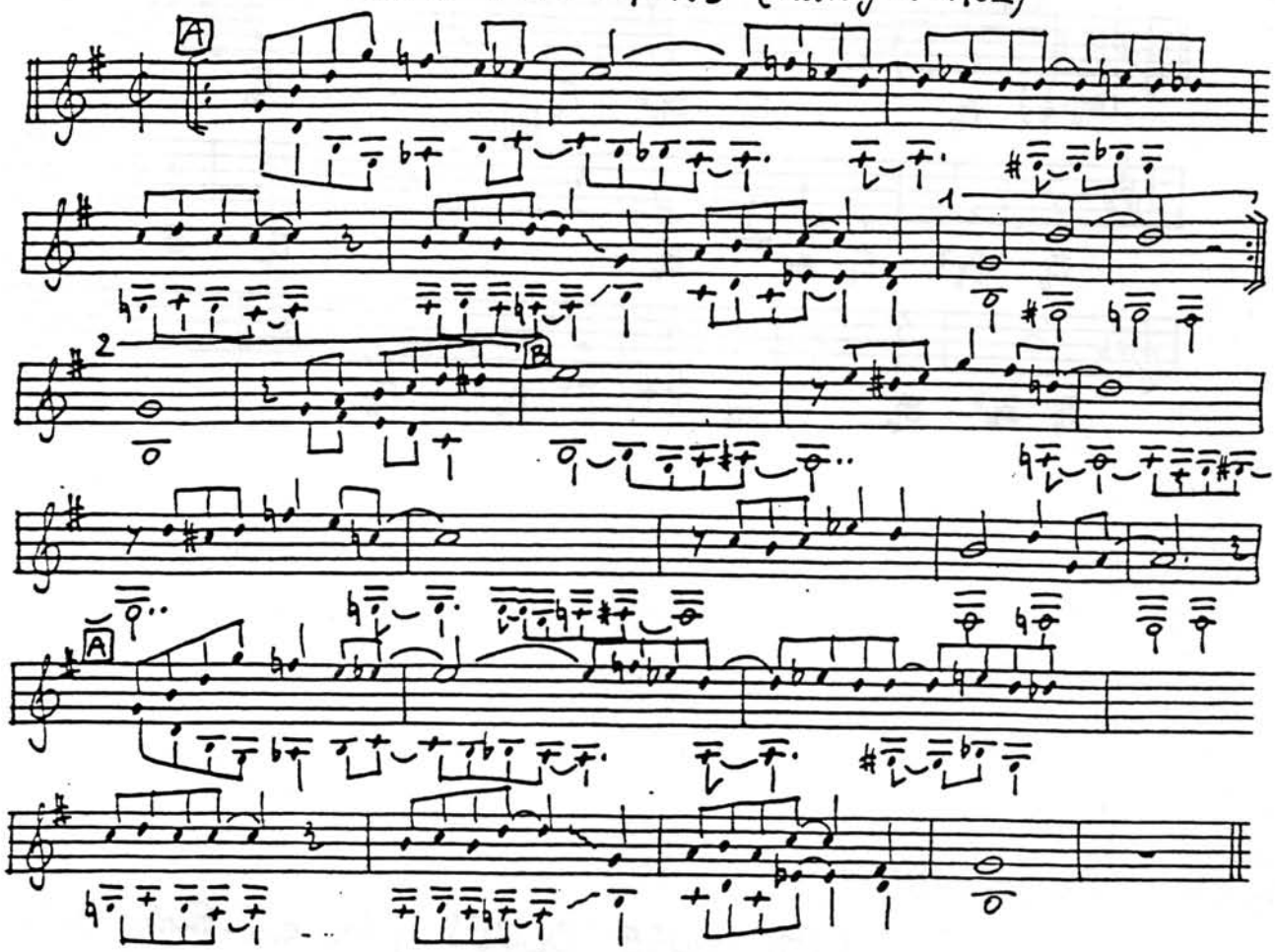
LI'L LIZA JANE (de Lachan 1916)



LIMEHOUSE BLUES (Braham - Furber 1922)



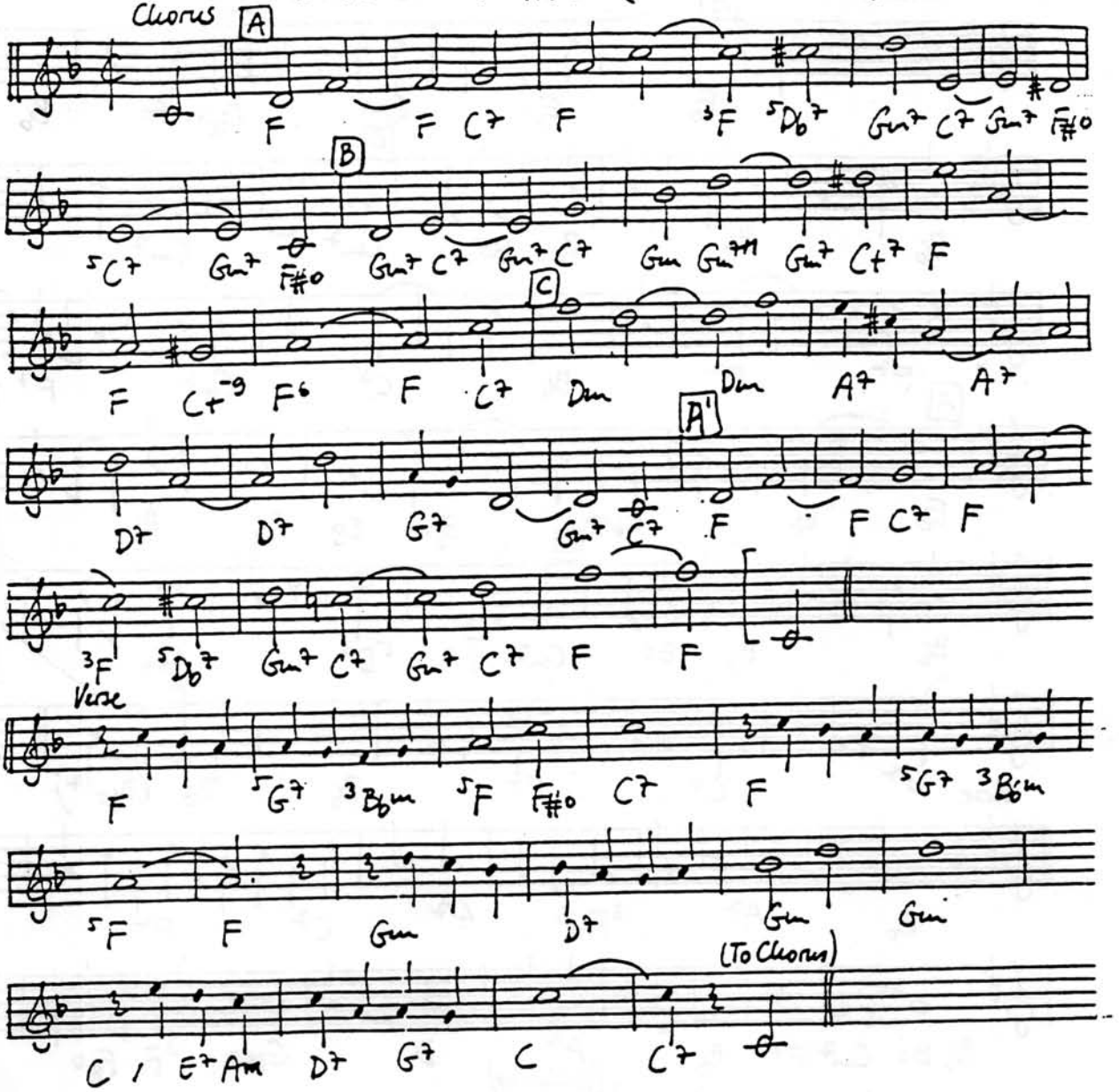
LINE FOR LYONS (Mulligan 1952)



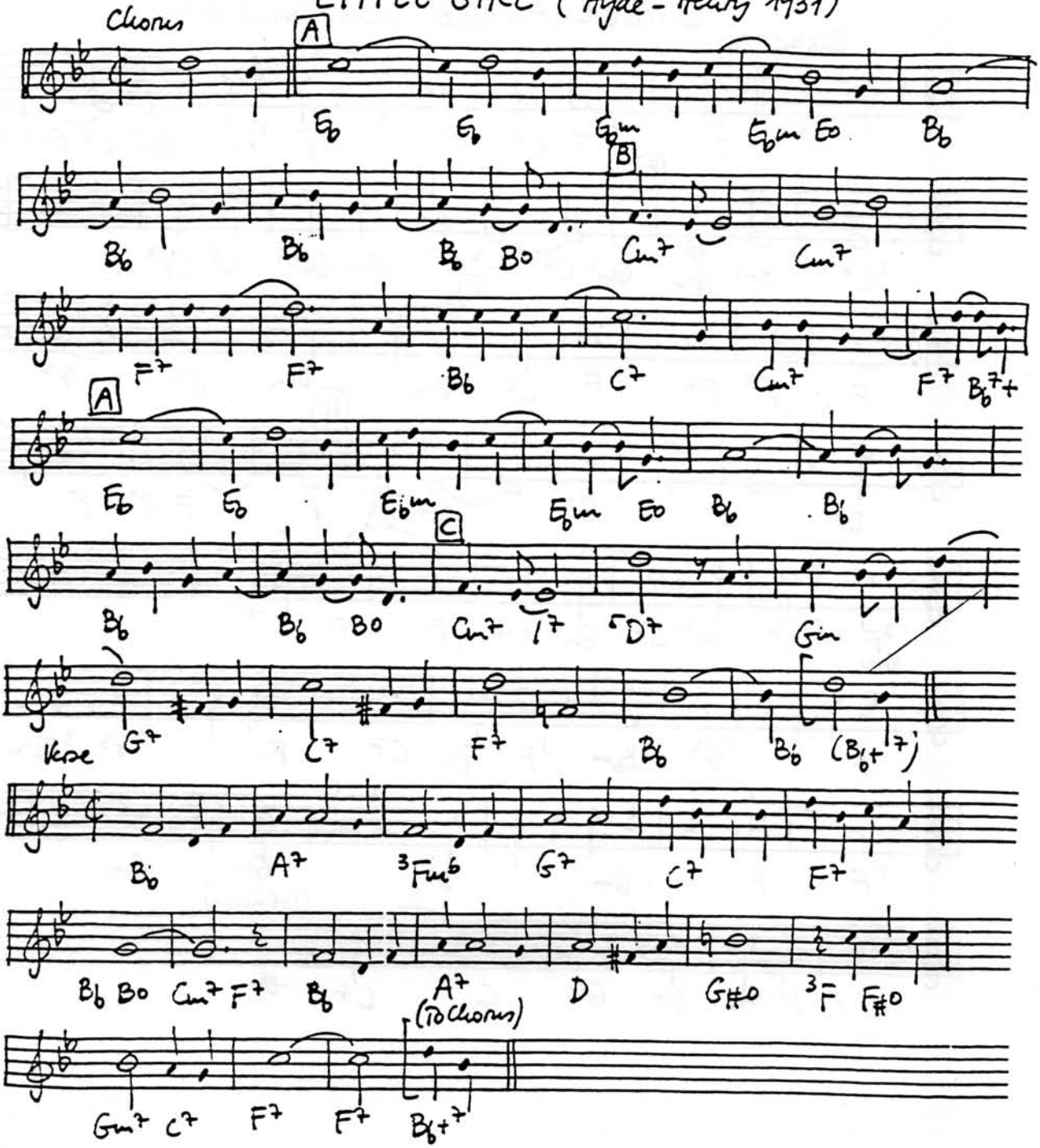
COOL JAZZ (INSTRUMENTAL) — MEDIUM FAST — 32 A A B A

A	G / G♭9	Cm7 / F7	Bm7 / E7	Am7 / D7	G / E♭9	Am7 / D♭9	G / E7	Am7 / D7
A	—	—	—	—	—	—	G	—
B	C7M	F#9♭	Bm7	E9♭	Am7	D9♭	G7M / G#o	Am7 / D7
A	—	—	—	—	—	—	—	—

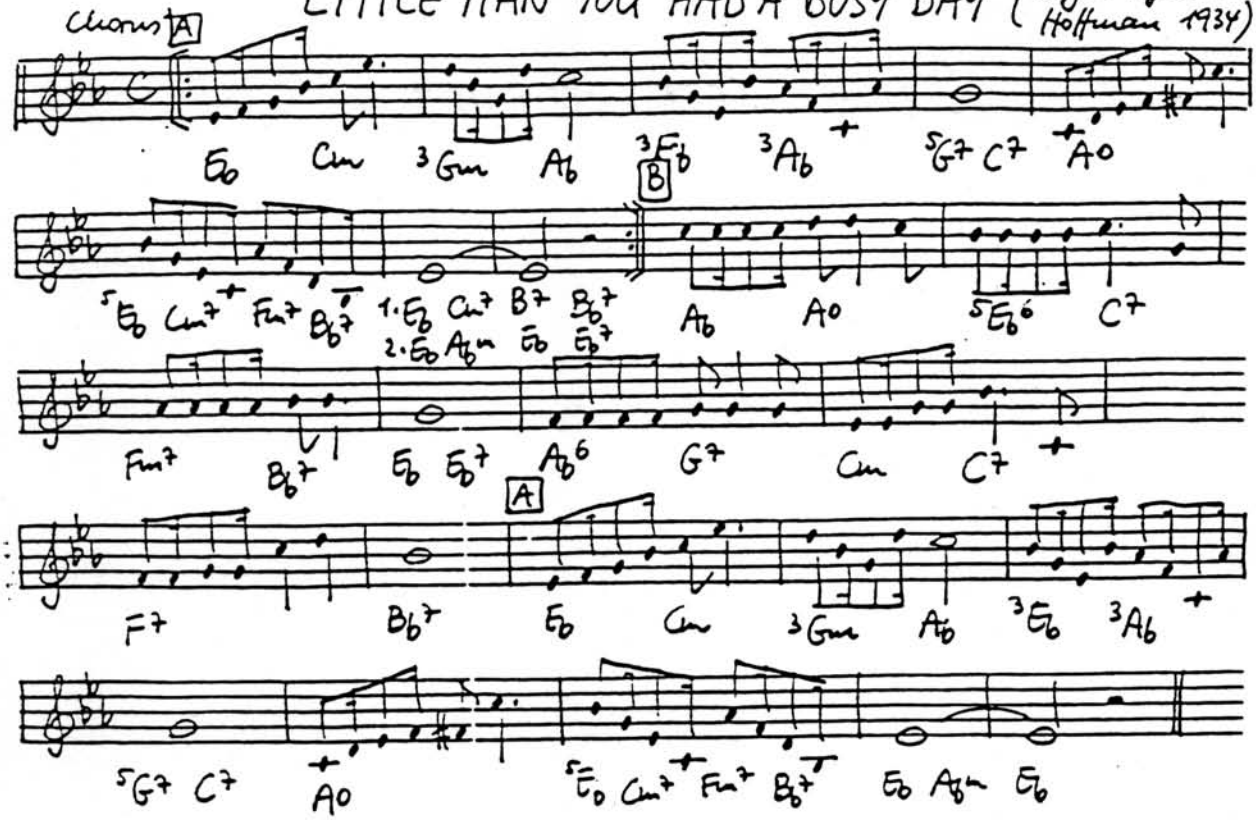
LINGER AWHILE (Rose - Owens 1923)



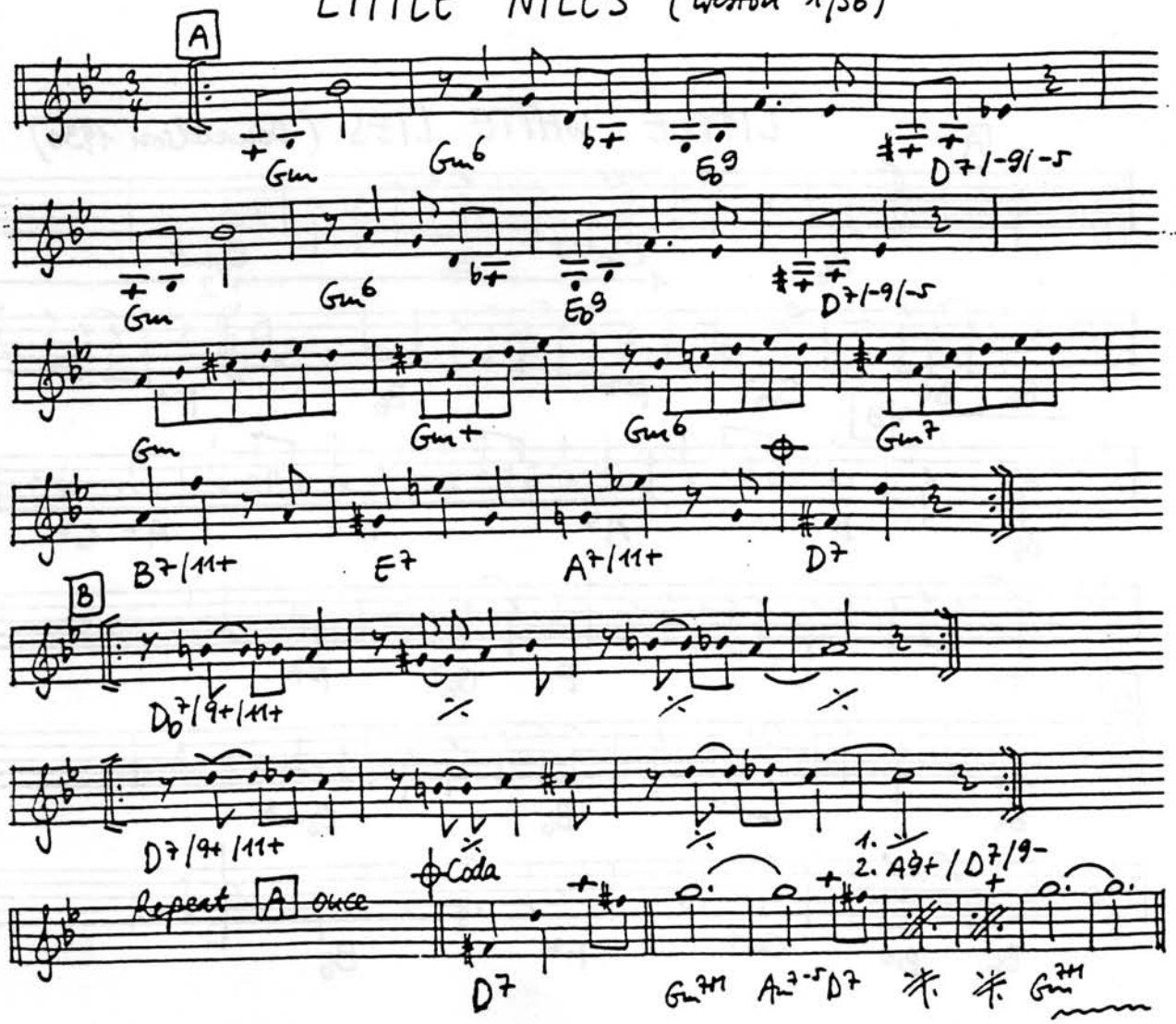
LITTLE GIRL (Hyde - Henry 1931)



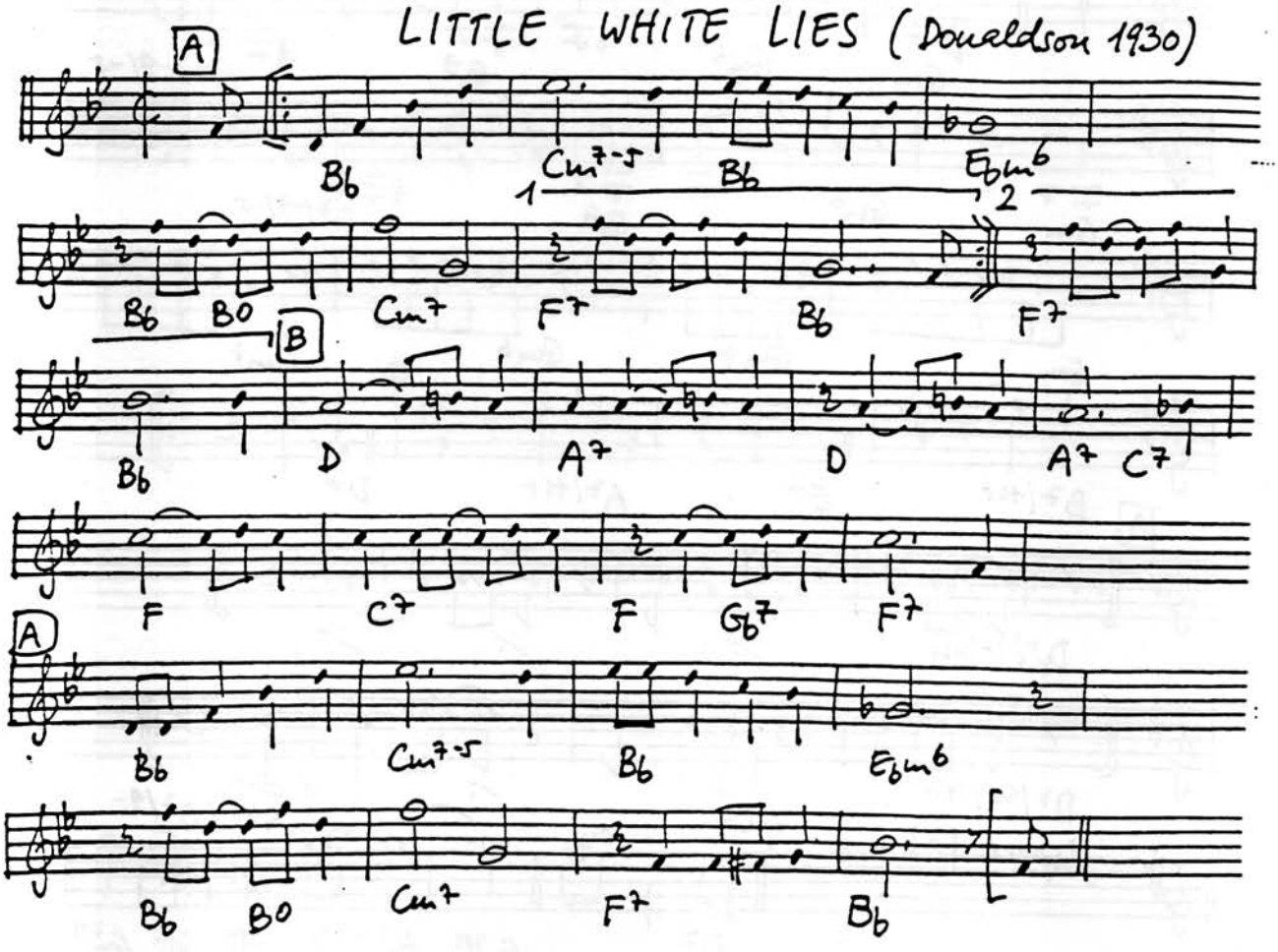
LITTLE MAN YOU HAD A BUSY DAY (Wayne-Styler-Hoffman 1934)



LITTLE NILES (Weston 1956)

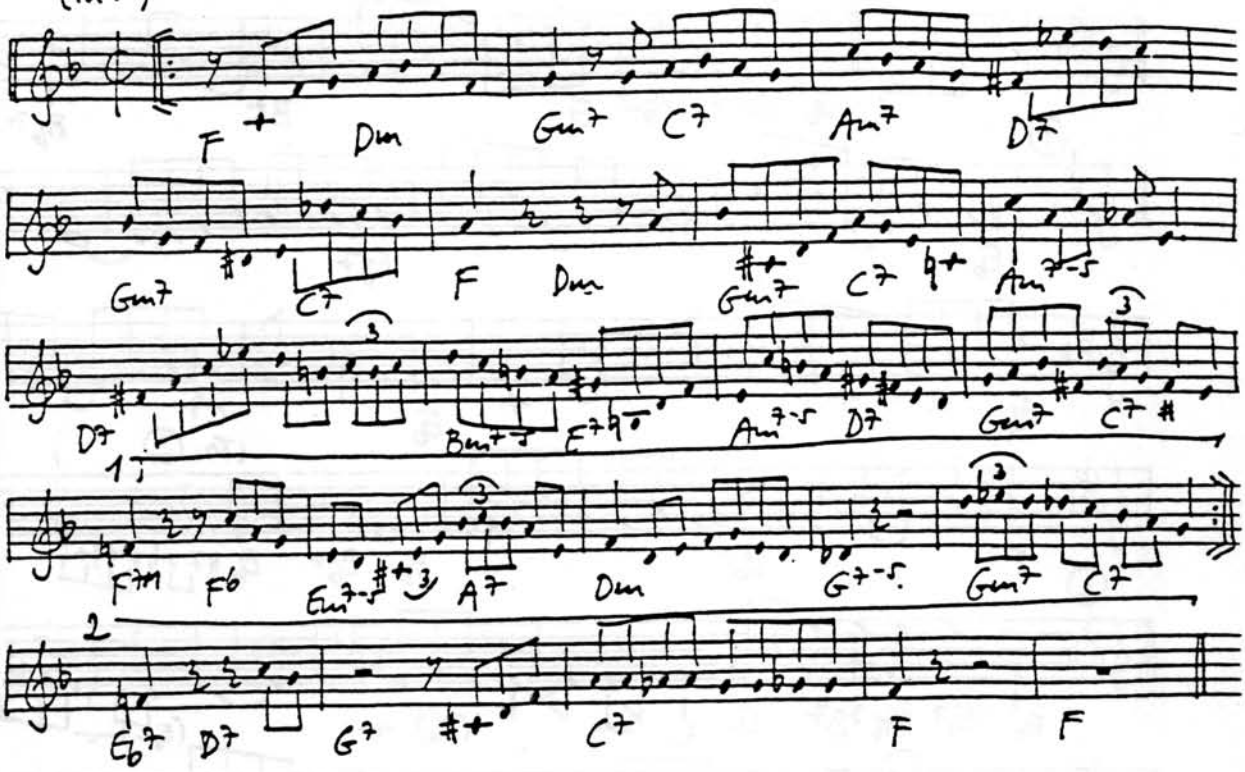


LITTLE WHITE LIES (Donaldson 1930)

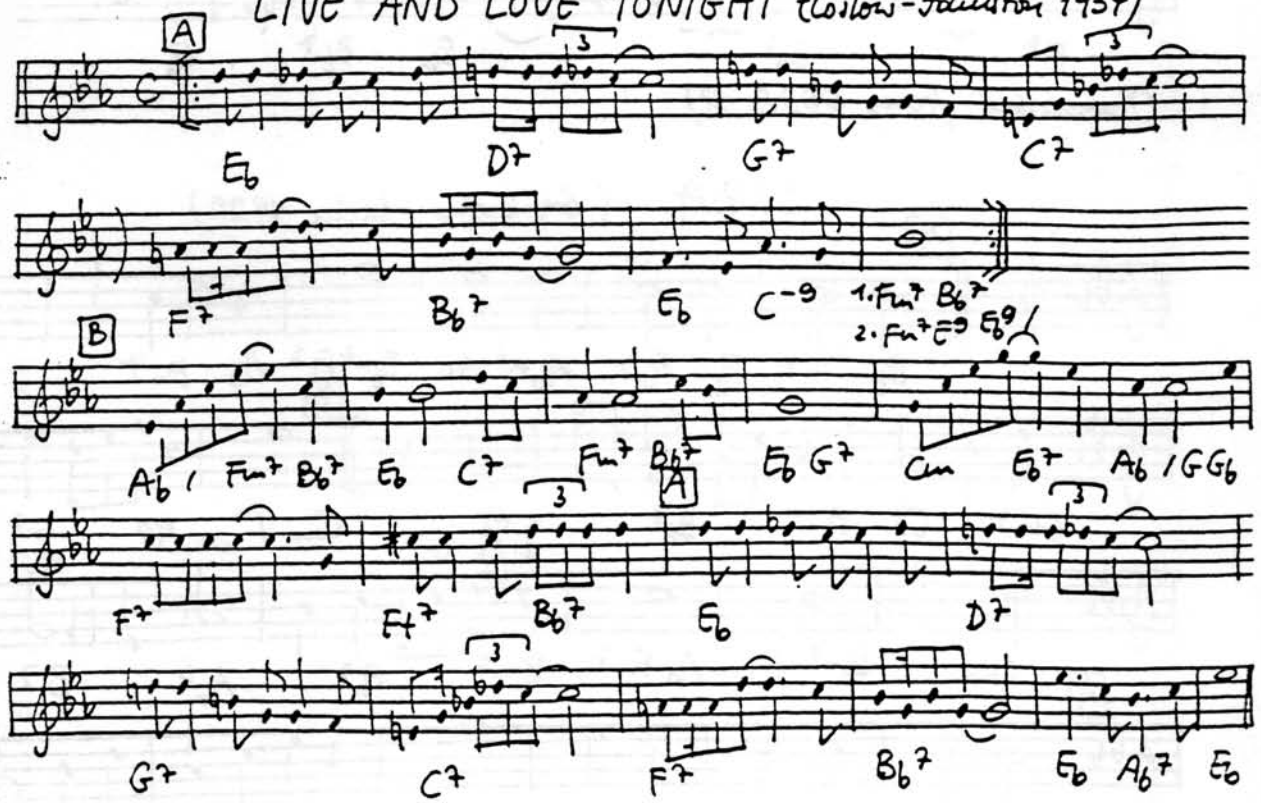


LITTLE WILLIE LEAPS (Davis 1947)

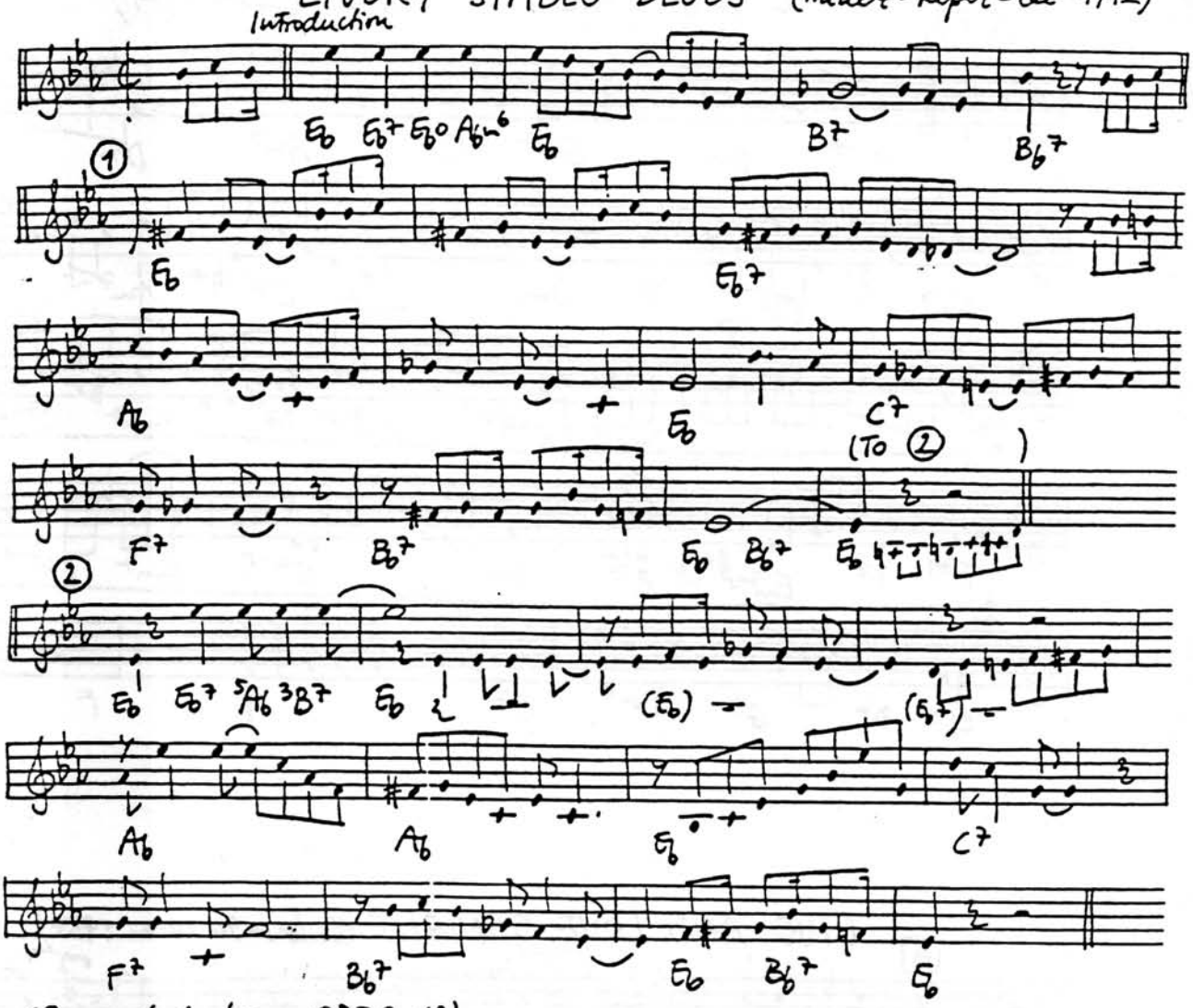
(In F)



LIVE AND LOVE TONIGHT (Coslow-Johnston 1934)

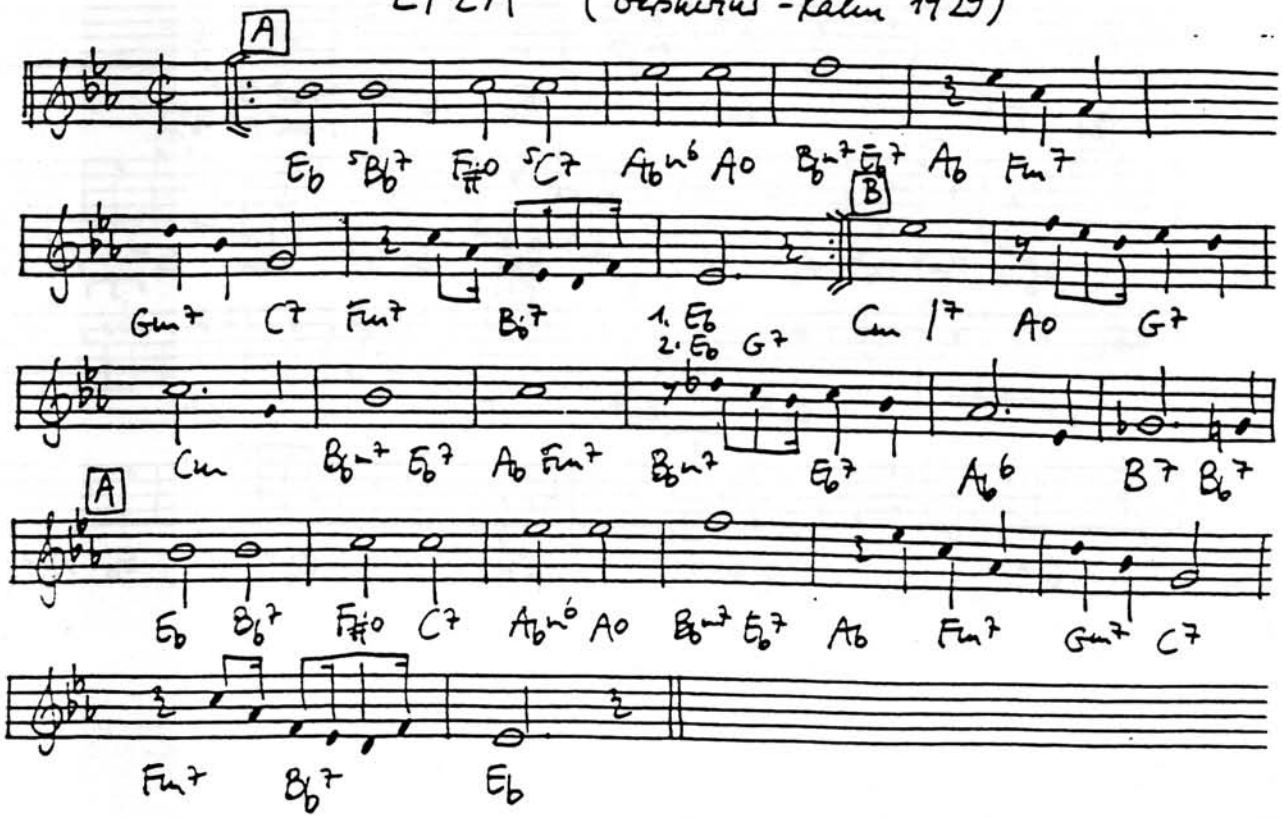


LIVERY STABLE BLUES (Nunez-Lopez-Lee 1912)

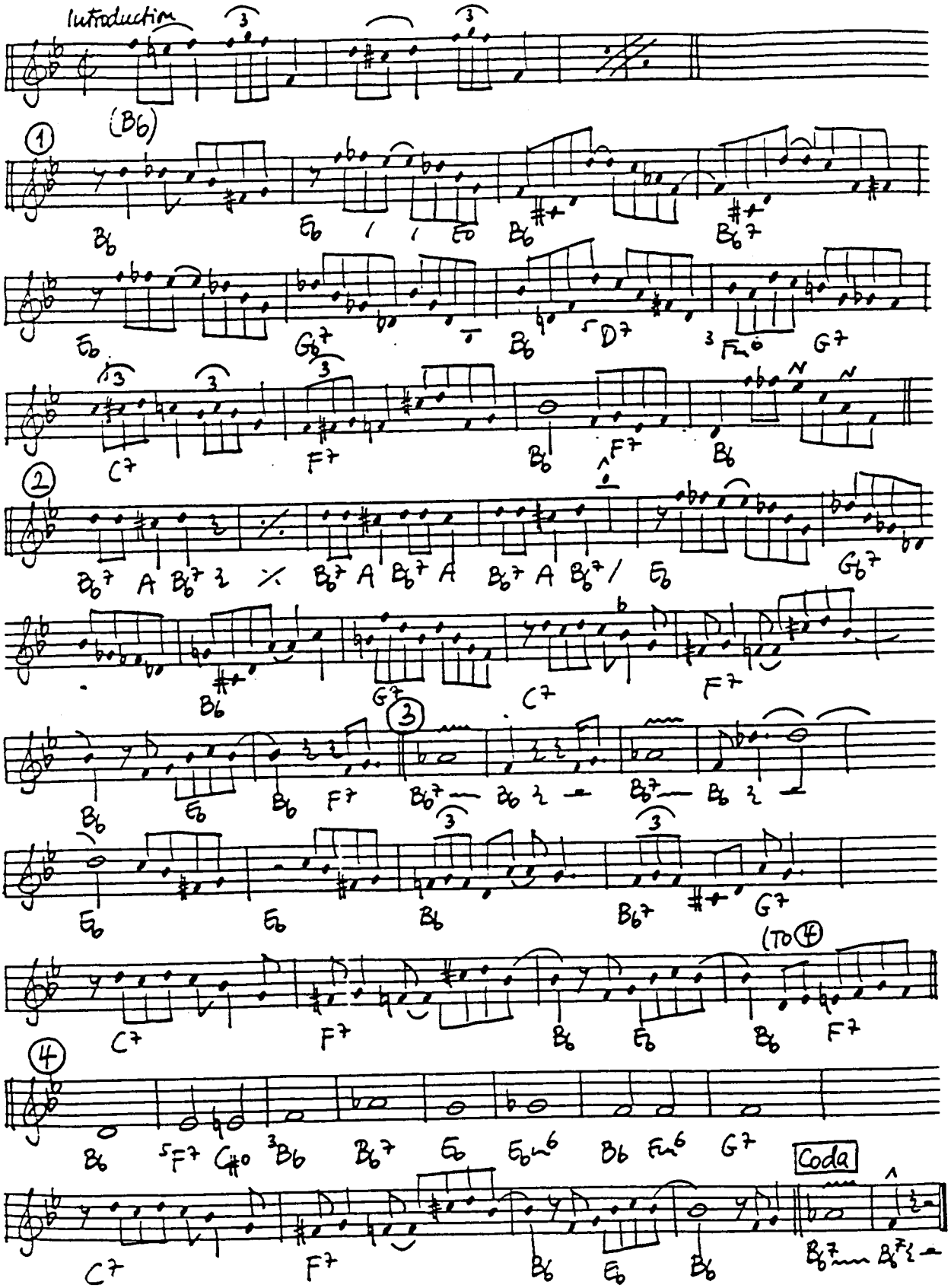


(Transcribed from ODJB 18)

LIZA (Gershwin-Kahn 1929)

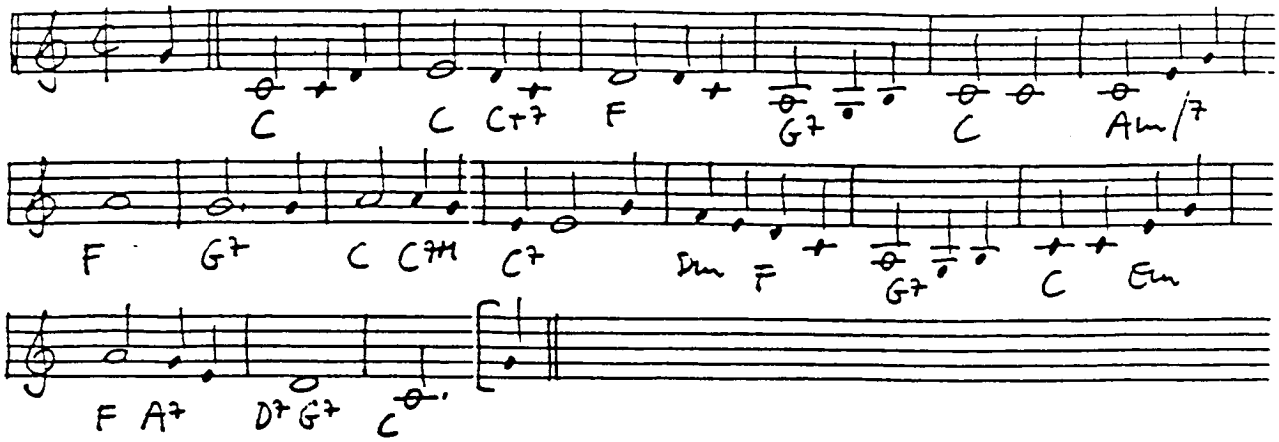


LONDON BLUES (Shoe Shiner's Drag) (Morton 1923)

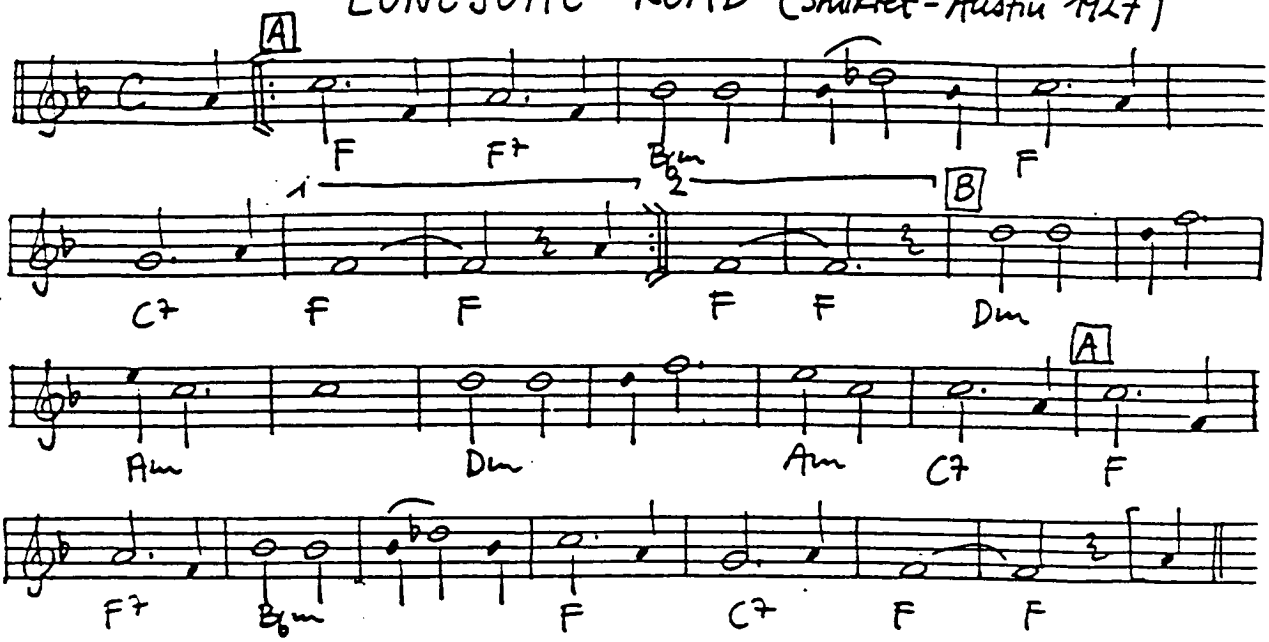


Kim Oliver 1923 · Intro (Breaks Cl.) (1) (Breaks Cl.) (2) (2) (3) bar-left in ... (3) (Breaks Cl.) (4) ... da

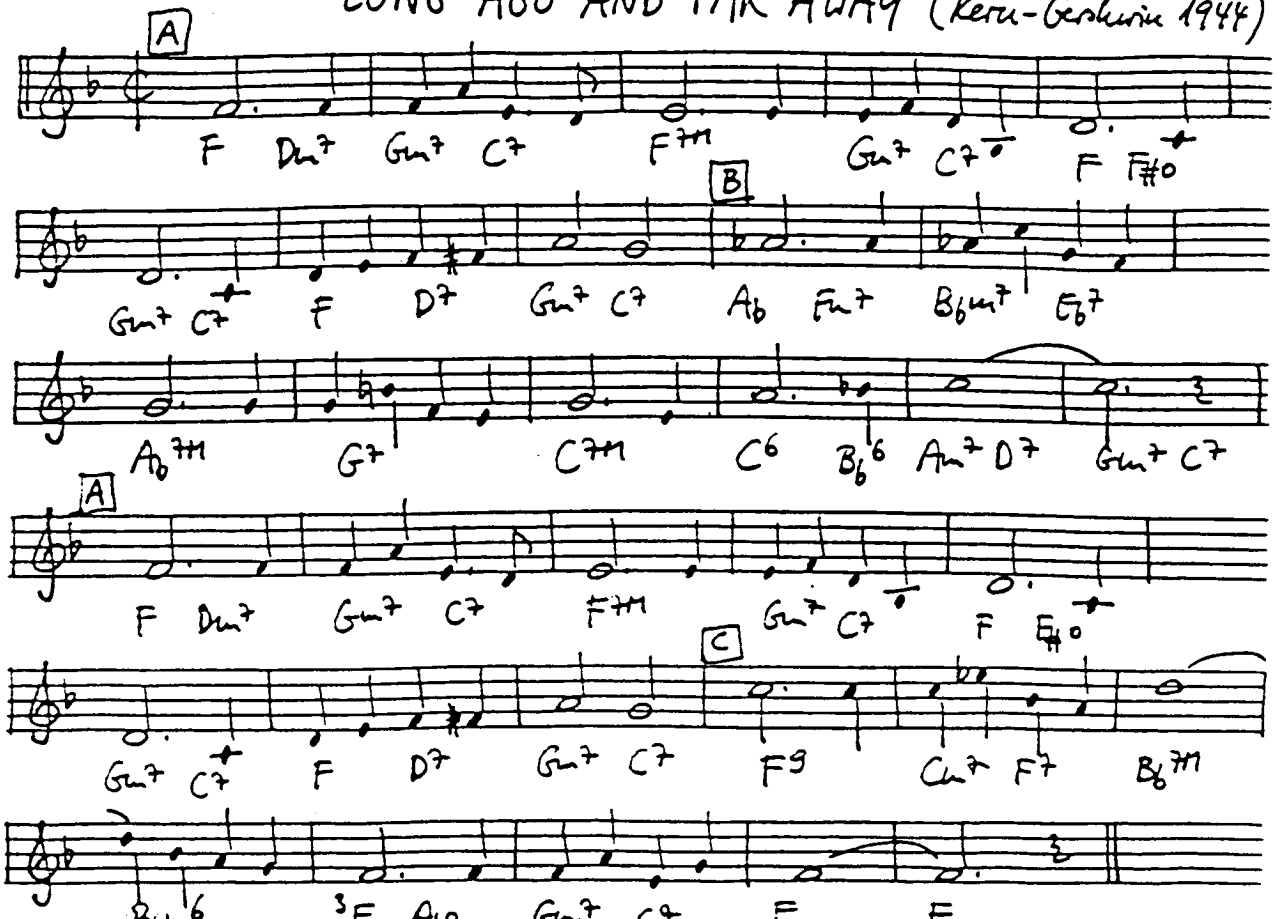
THE BONNIE BANKS O' [illegible]



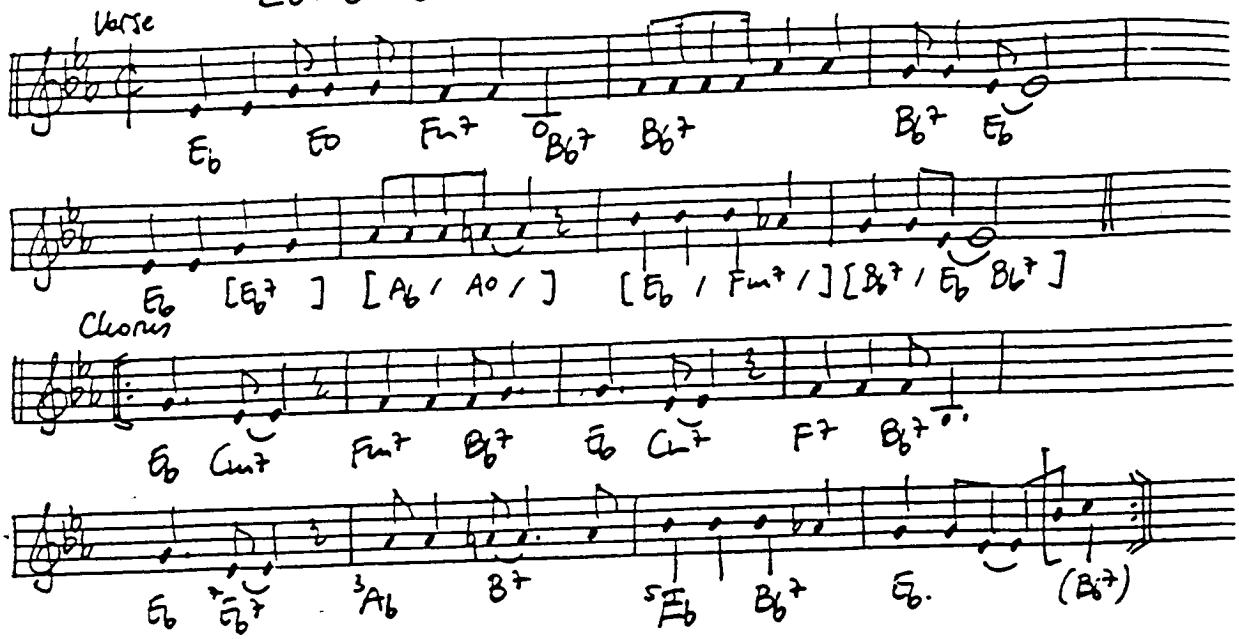
LONESOME ROAD (Shilkret-Austin 1927)



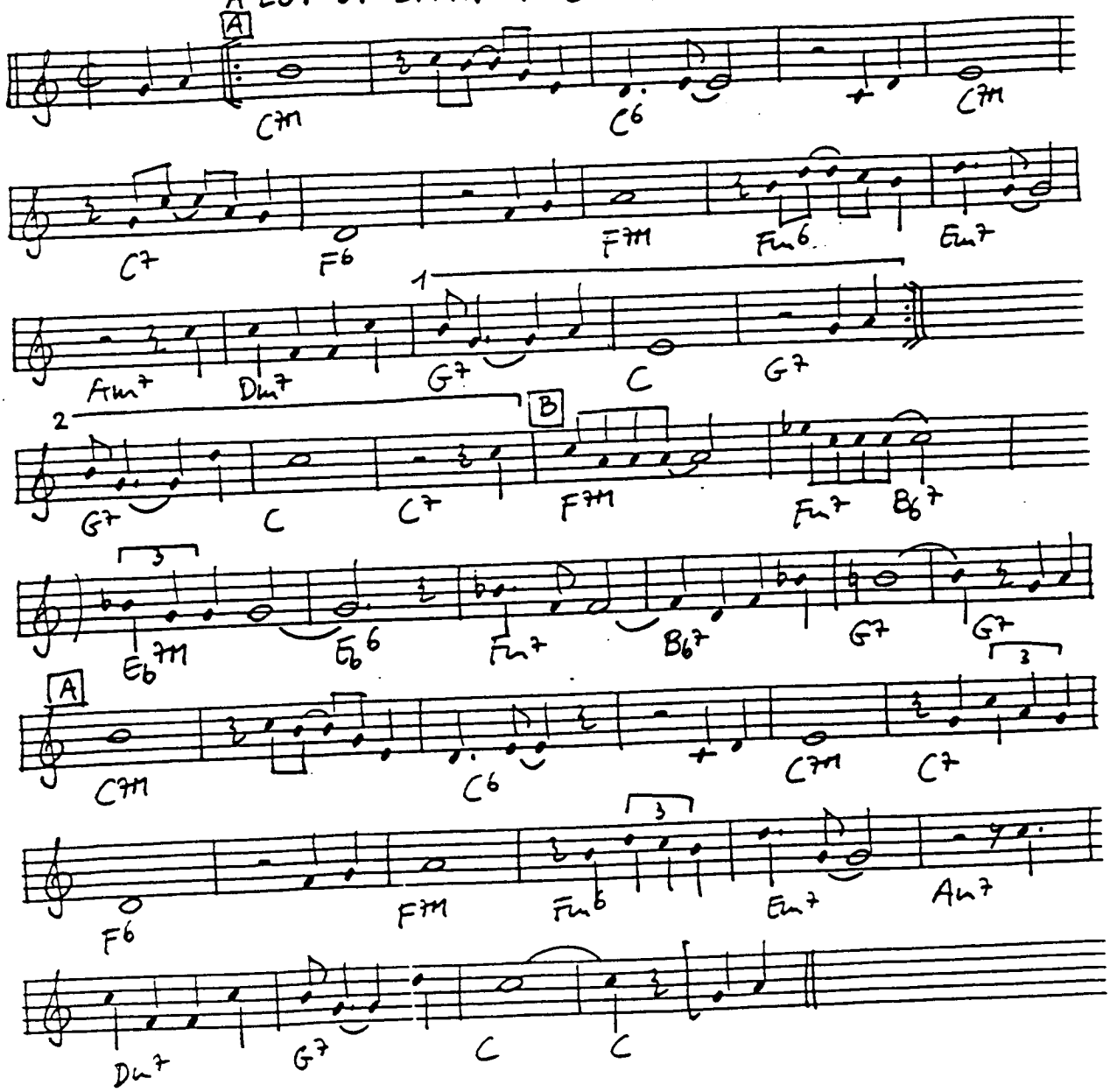
LONG AGO AND FAR AWAY (Kern-Gershwin 1944)

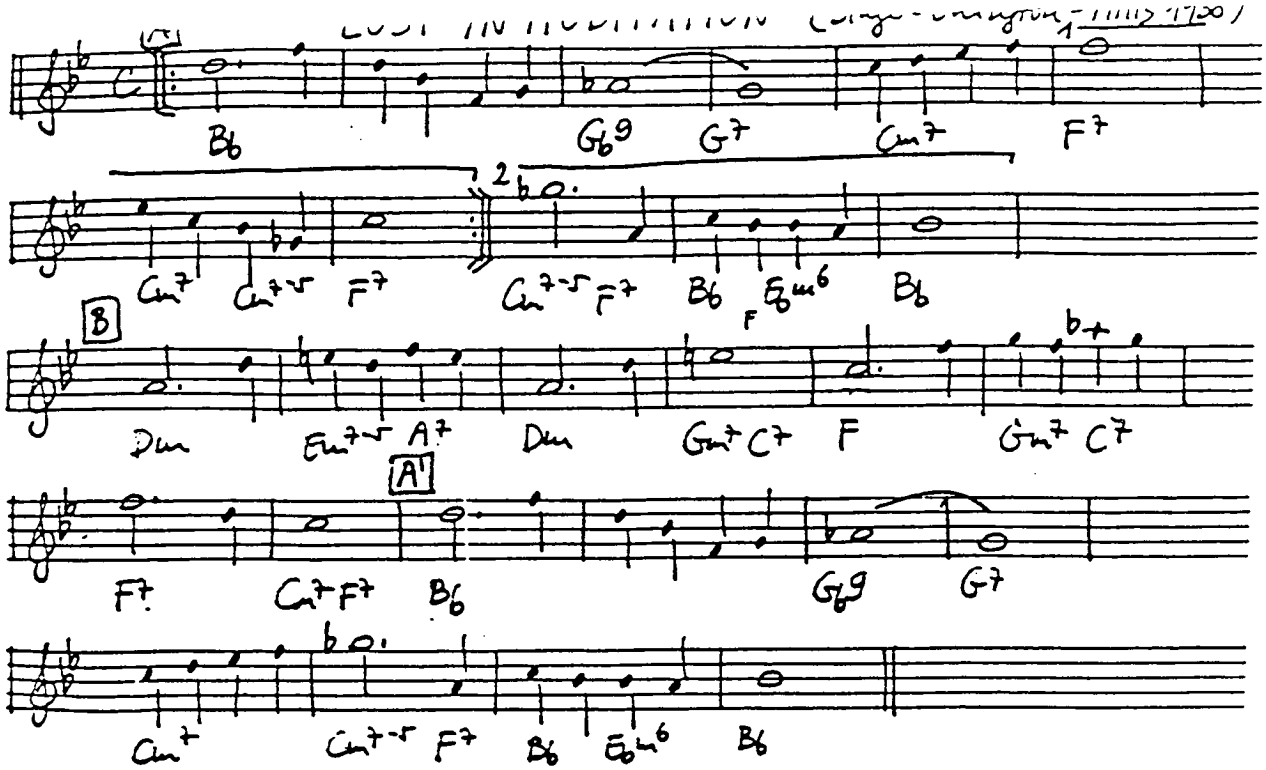


LONG GONE FROM BOWLING GREEN (Handy - Smith 1920)

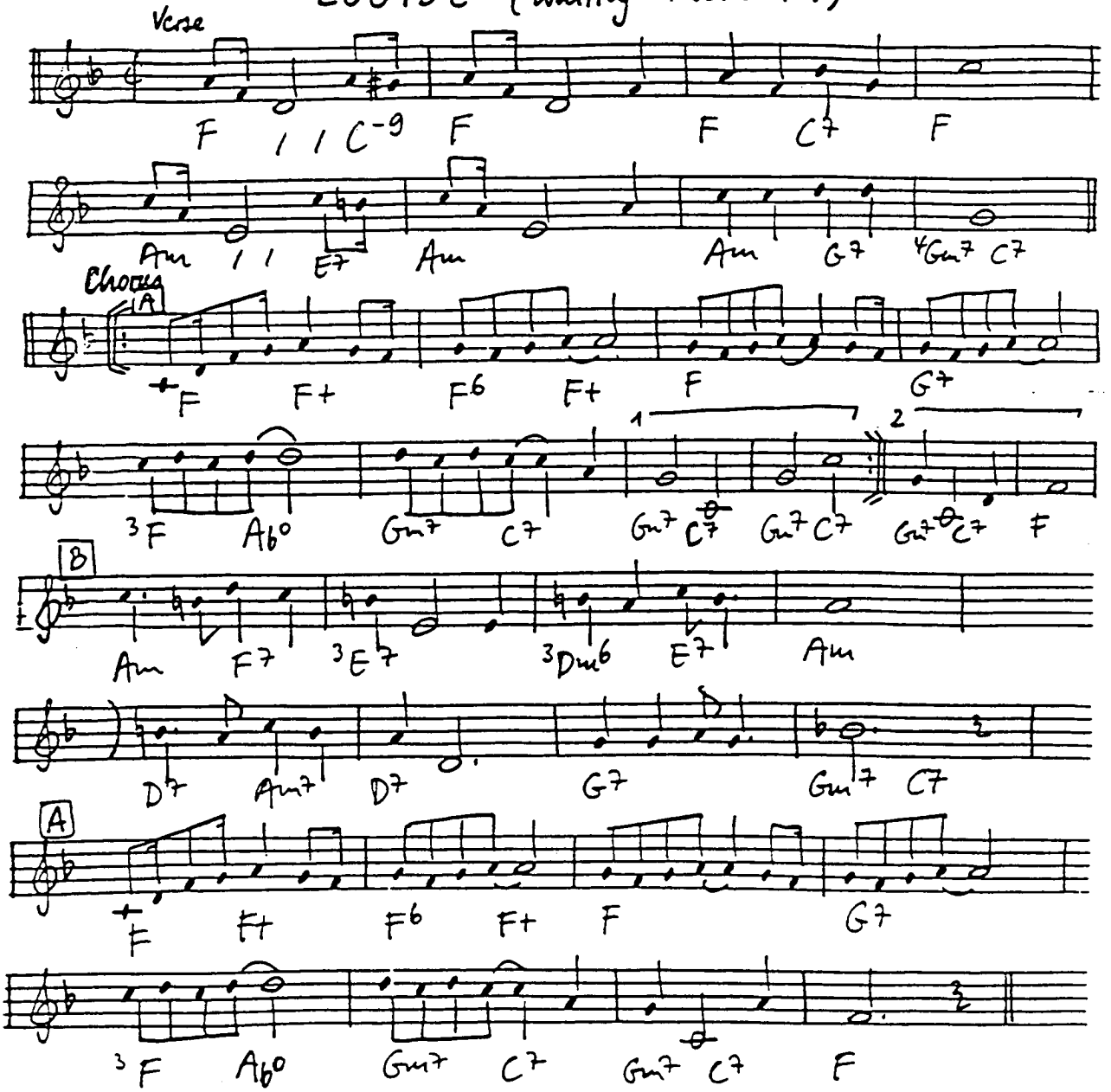


A LOT OF LIVIN' TO DO (Strouse - Adams 1960)

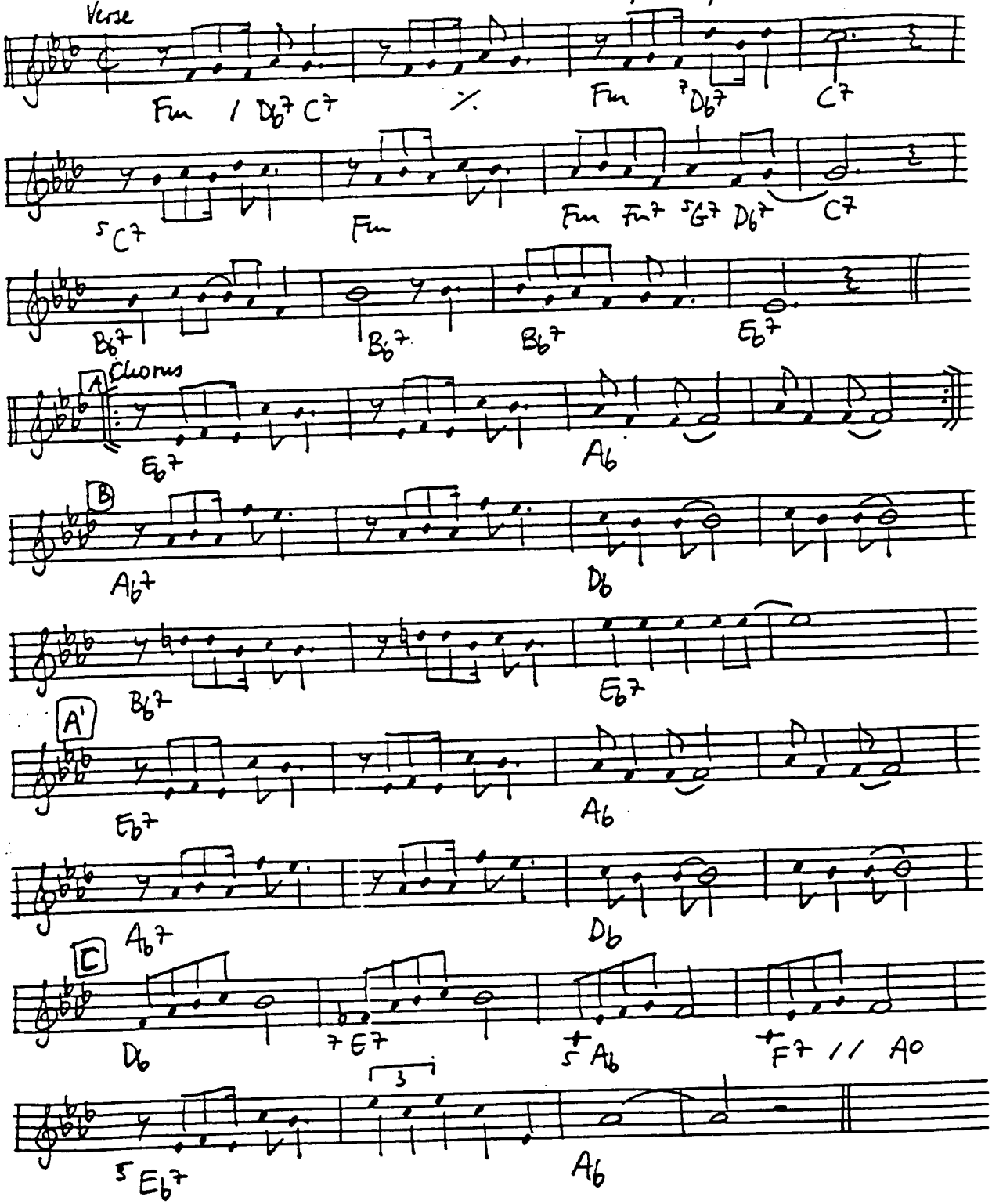




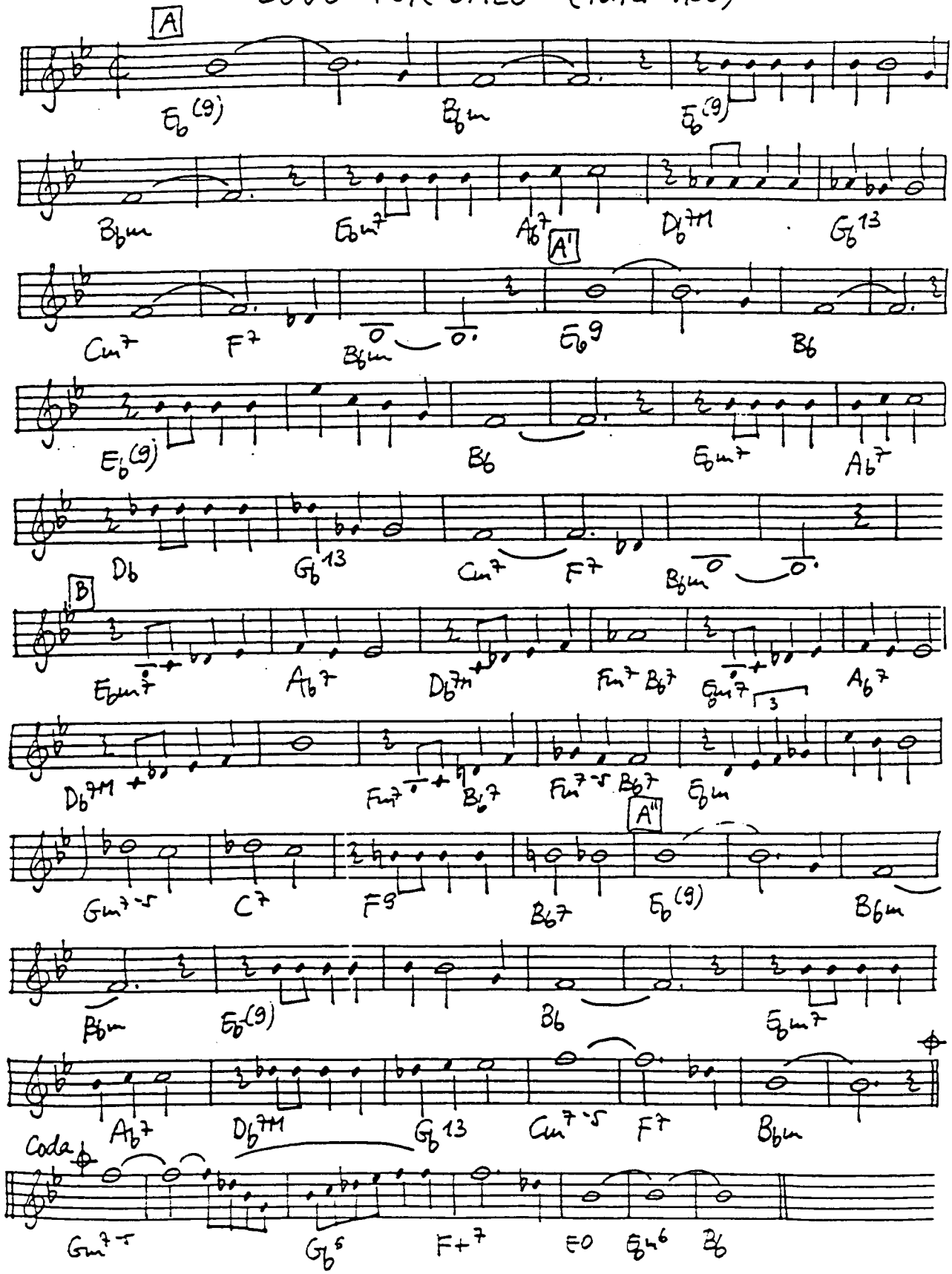
LOUISE (Whiting - Robin 1929)

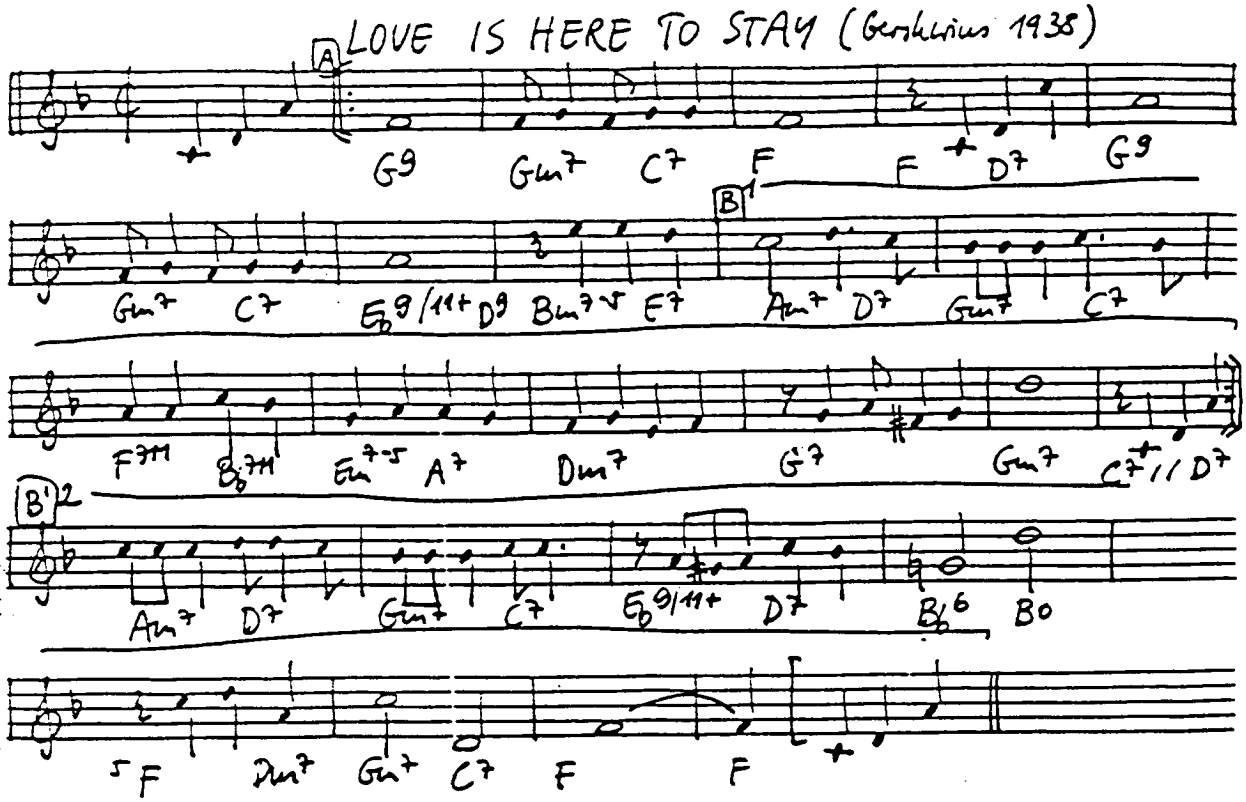


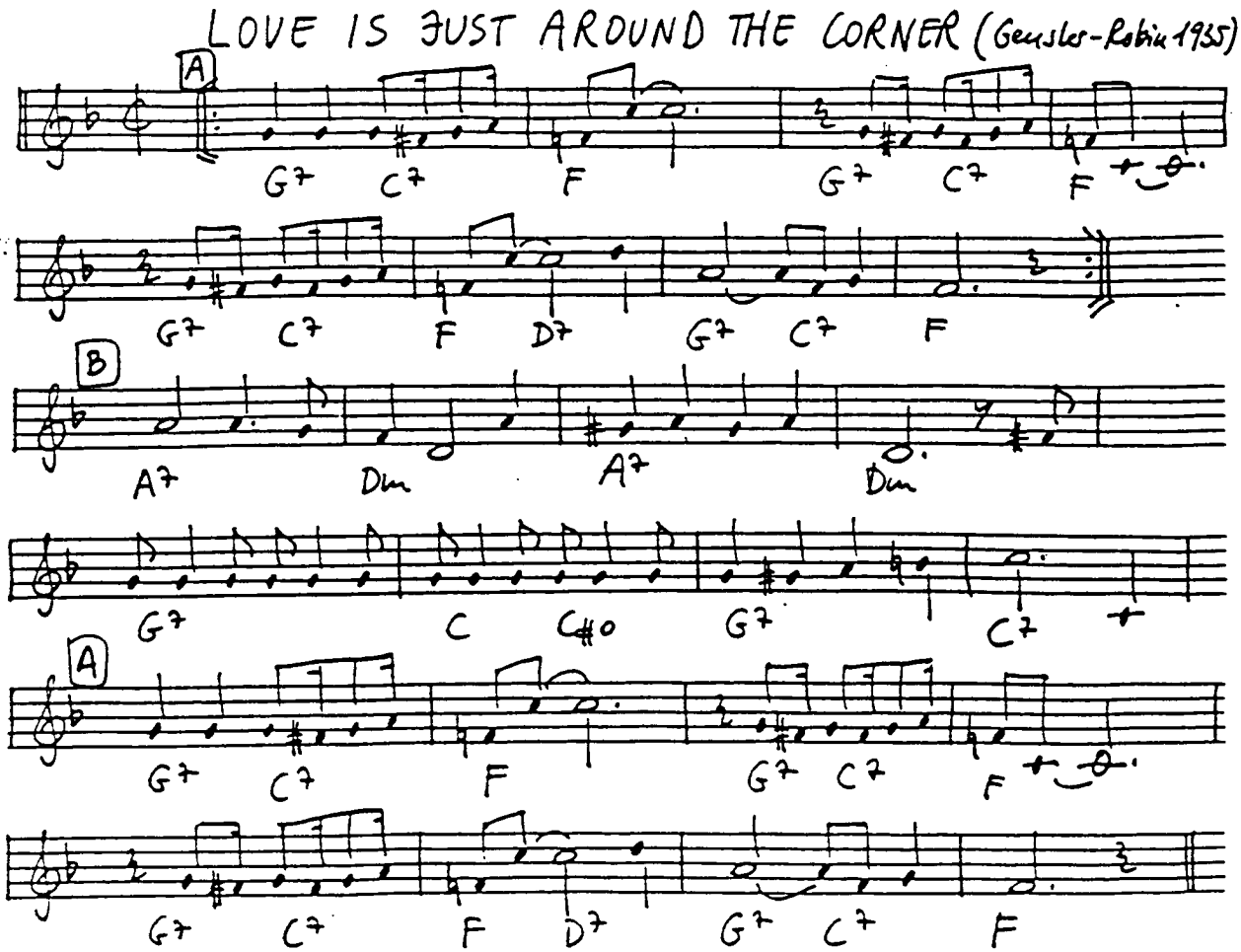
LOUISIANA (Johnson-Razaf-Schafer 1928)



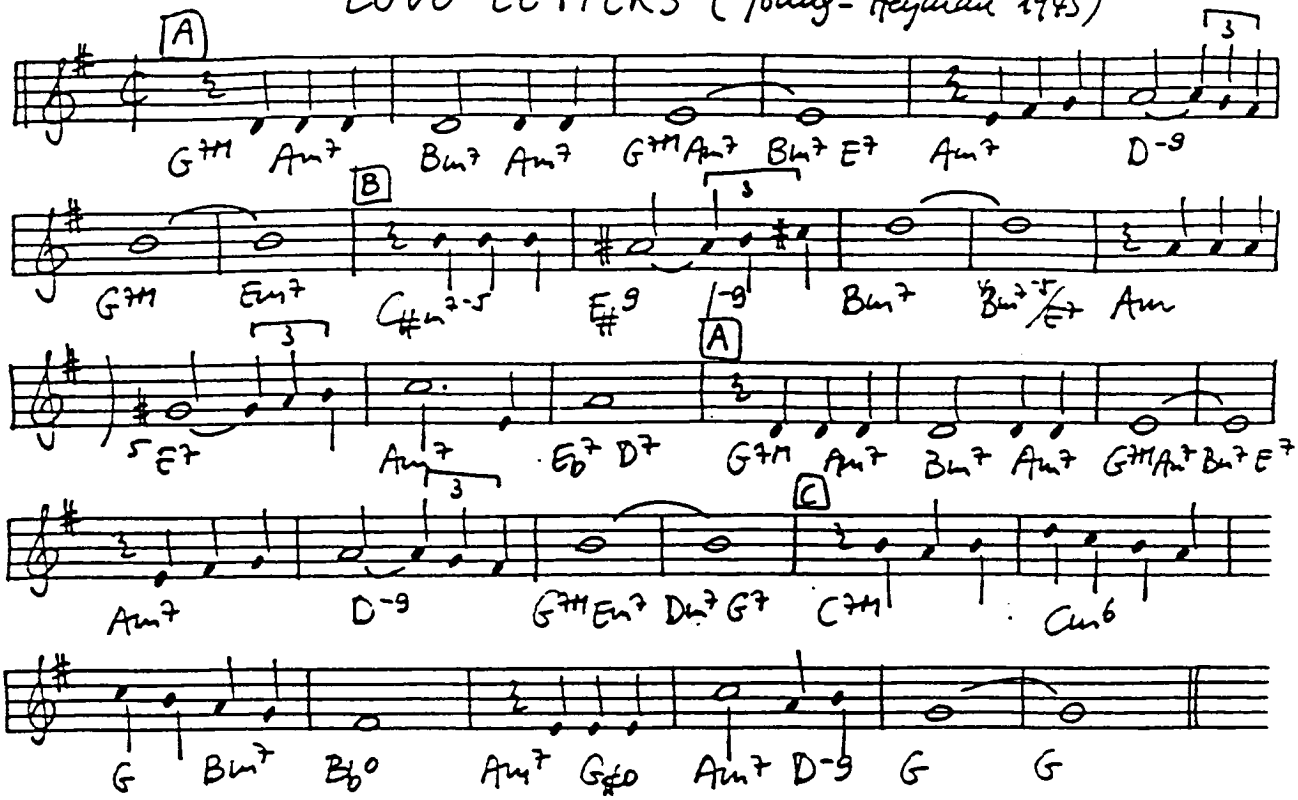
LOVE FOR SALE (Porter 1930)




LOVE IS HERE TO STAY (Gershwin 1938)
A
G9 Gm7 C7 F F D7 G9
B
Gm7 C7 Eb9/11+ D9 Bm7♭5 E7 Am7 D7 Gm7 C7
F7M Bb7M Em7-5 A7 Dm7 G7 Gm7 C7+/D7
B'2
Am7 D7 Gm7 C7 Eb9/11+ D7 Bb6 Bo
5F Dm7 Gm7 C7 F F

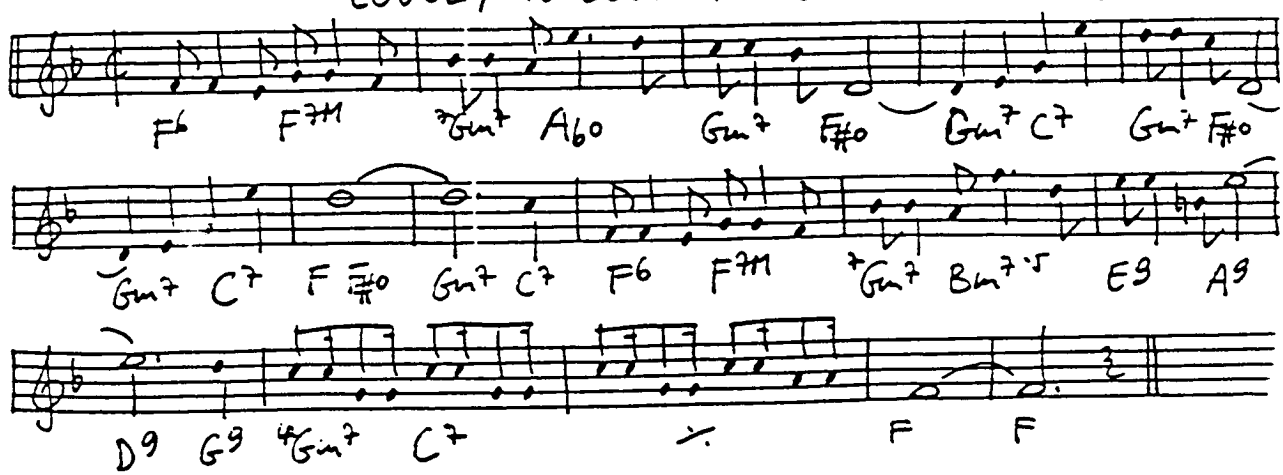

LOVE IS JUST AROUND THE CORNER (Gensler-Robin 1935)
A
G7 C7 F G7 C7 F
G7 C7 F D7 G7 C7 F
B
A7 Dm A7 Dm
G7 C C#o G7 C7
A
G7 C7 F G7 C7 F
G7 C7 F D7 G7 C7 F

LOVE LETTERS (Young-Heyman 1945)



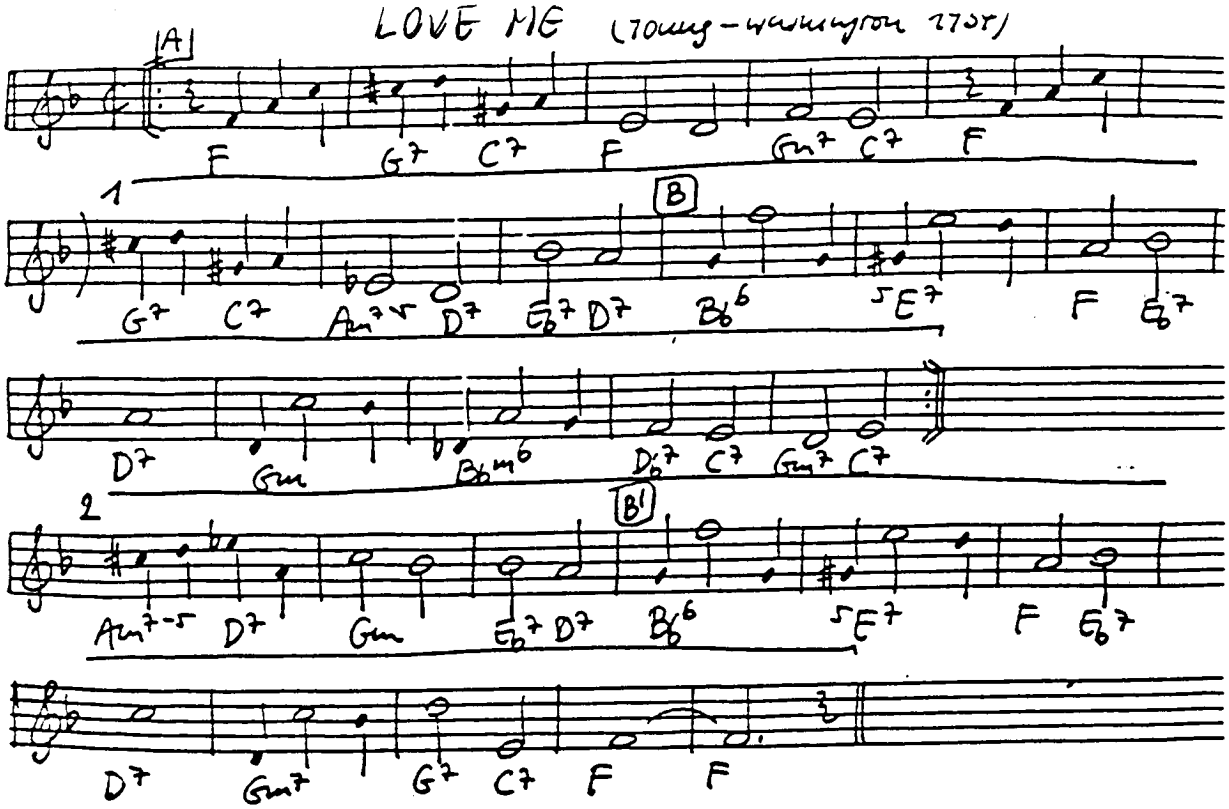
LOVE LETTERS straight from your heart keep us so near while apart,
I'm not alone in the night, when I can have all the love you write.
I memorize ev'ry line. I kiss the name that you sign,
and, darling, then I read again right from the start, L.L. straight from your he

LOVELY TO LOOK AT (Kern-Harbach 1935)

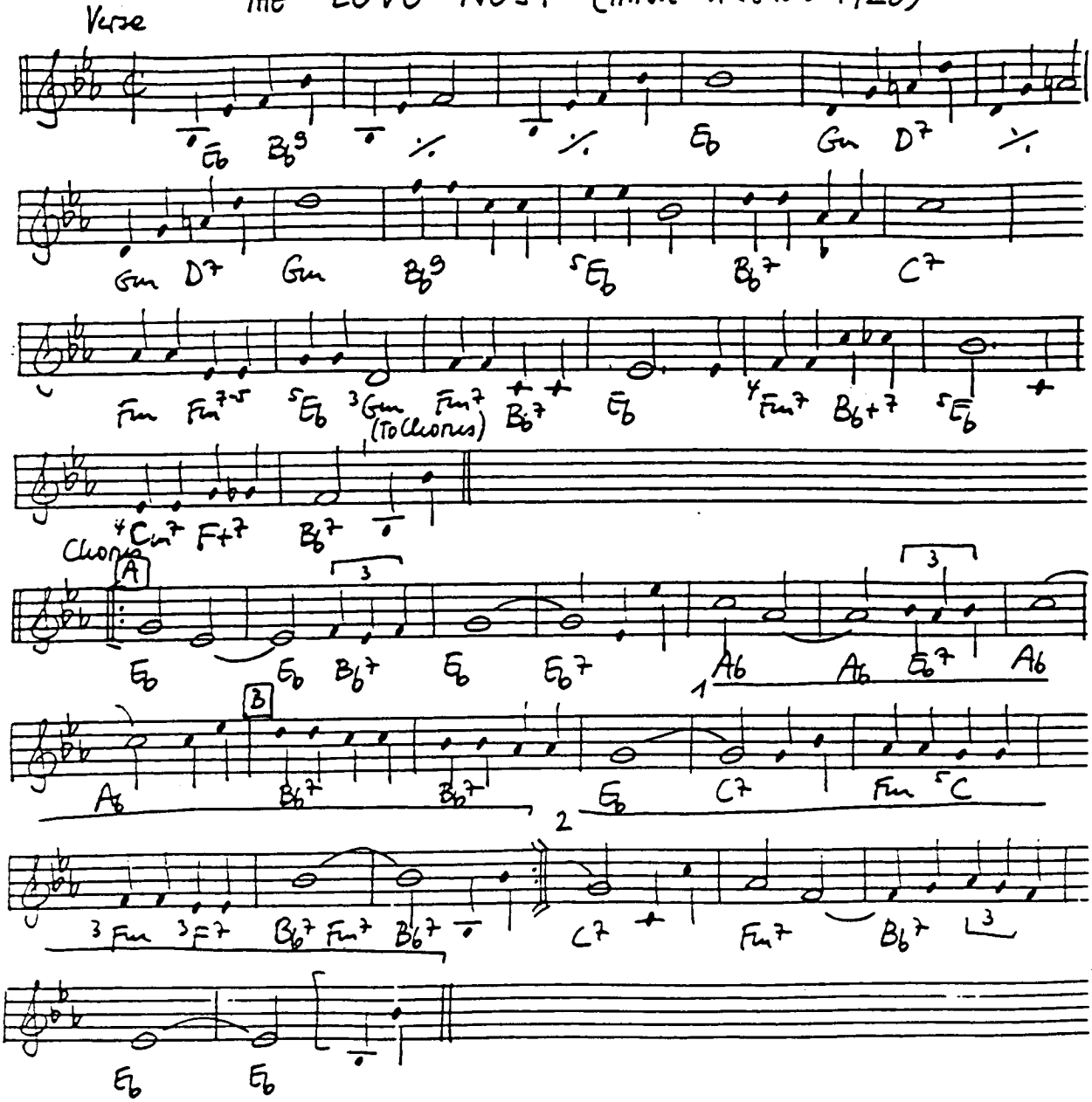


LOVELY TO LOOK AT, delightful to know and heaven to kiss.
A combination like this, is quite my most impossible scheme
come true, Imagine finding a dream like you!
You're lovely to look at, it's thrilling to hold you terribly tight.
For we're together, the moon is new, and oh, it's lovely to
look at you tonight!

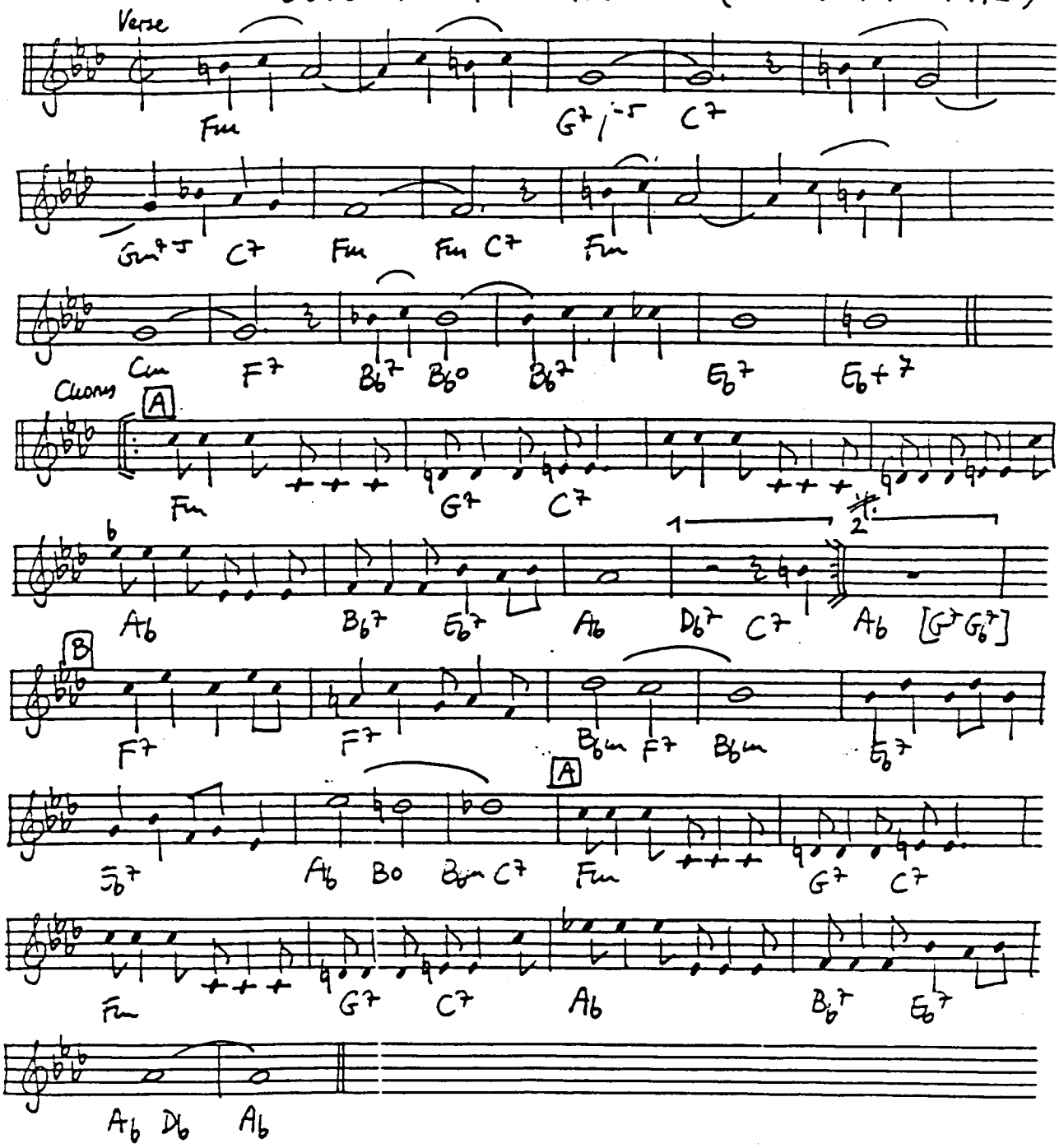
LOVE ME (Young-Washington 1957)



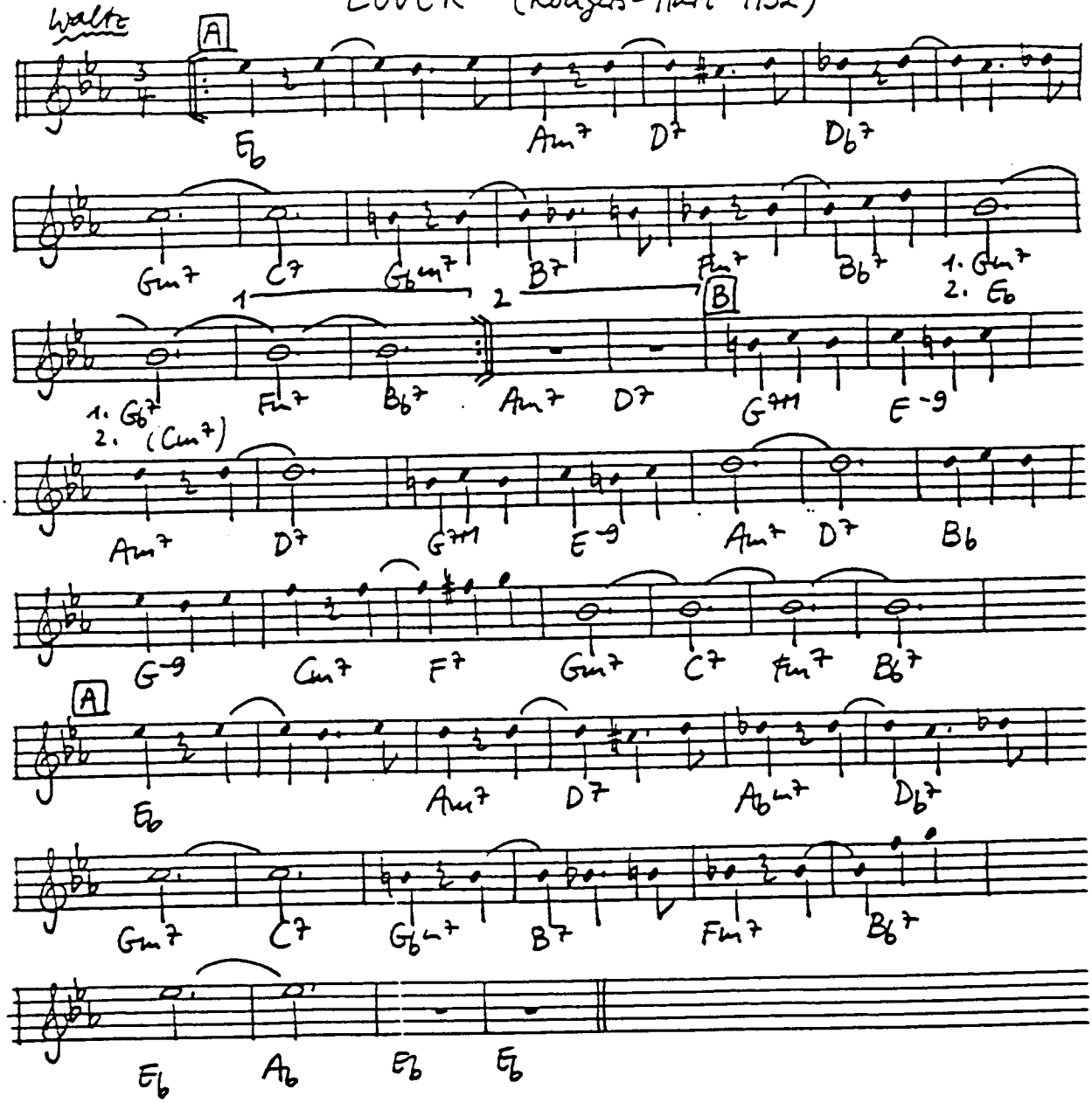
THE LOVE NEST (Hirsh-Harbach 1920)



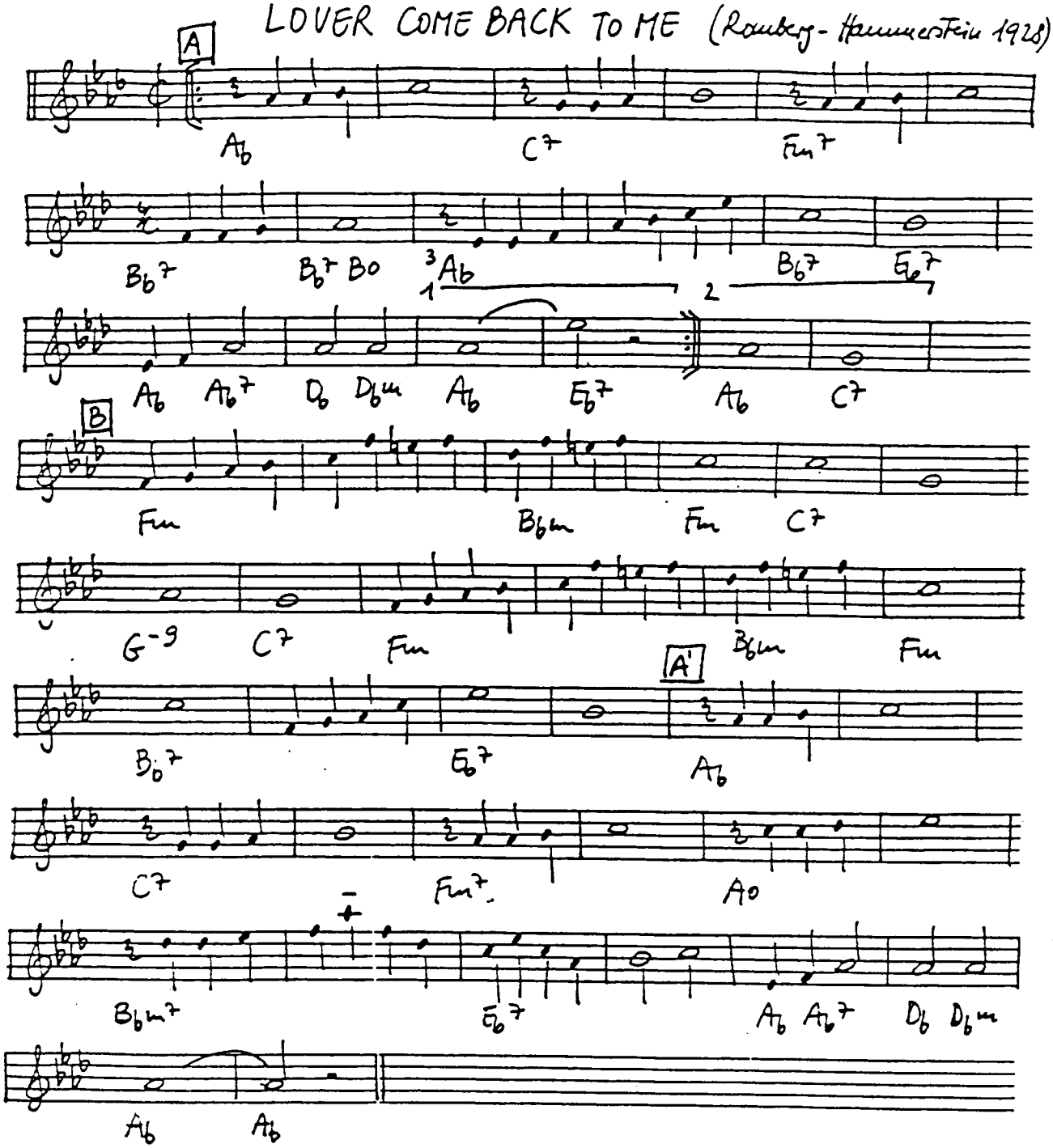
LOVE ME OR LEAVE ME (Donaldson-Kahn 1928)



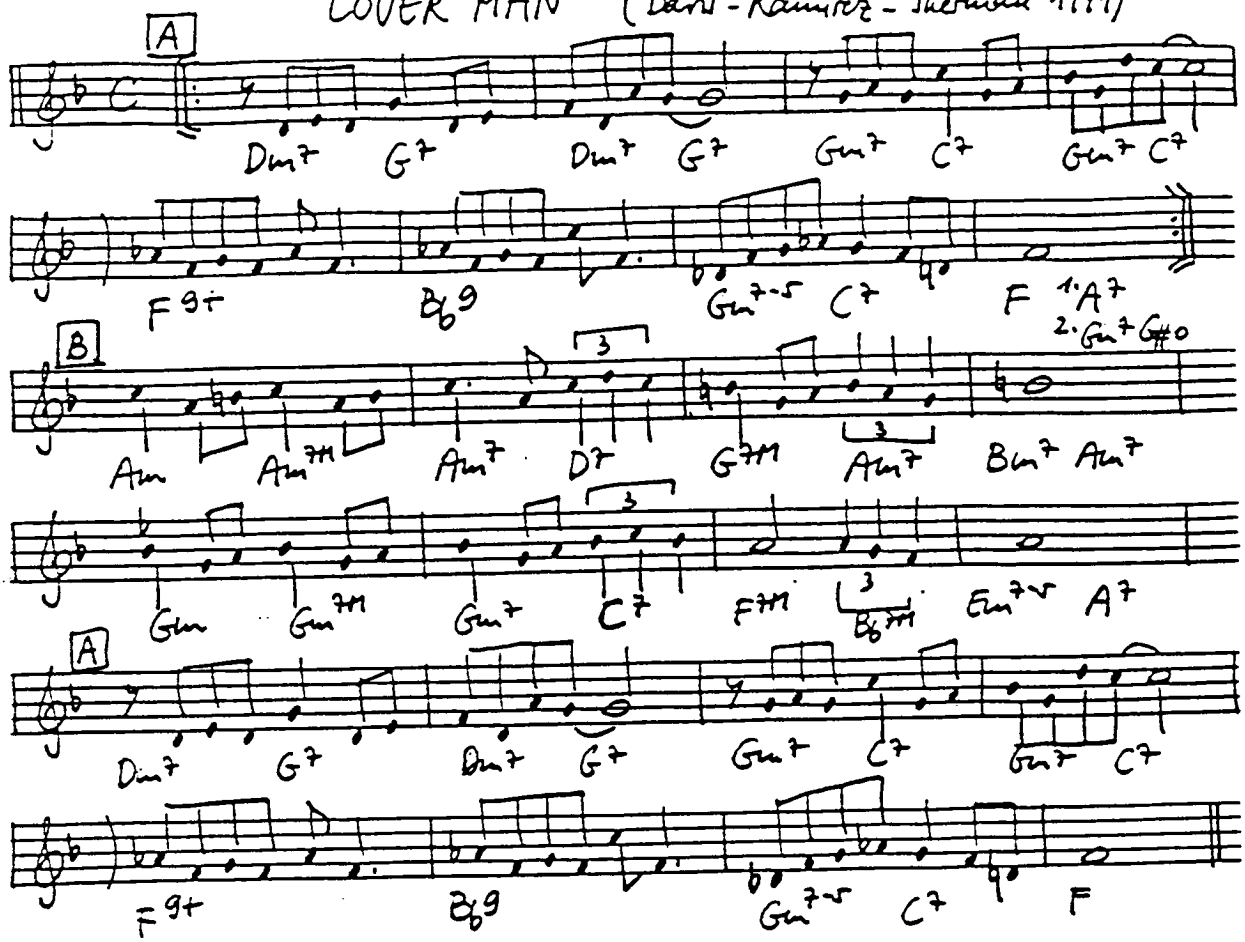
LOVER (Rodgers-Hart 1932)



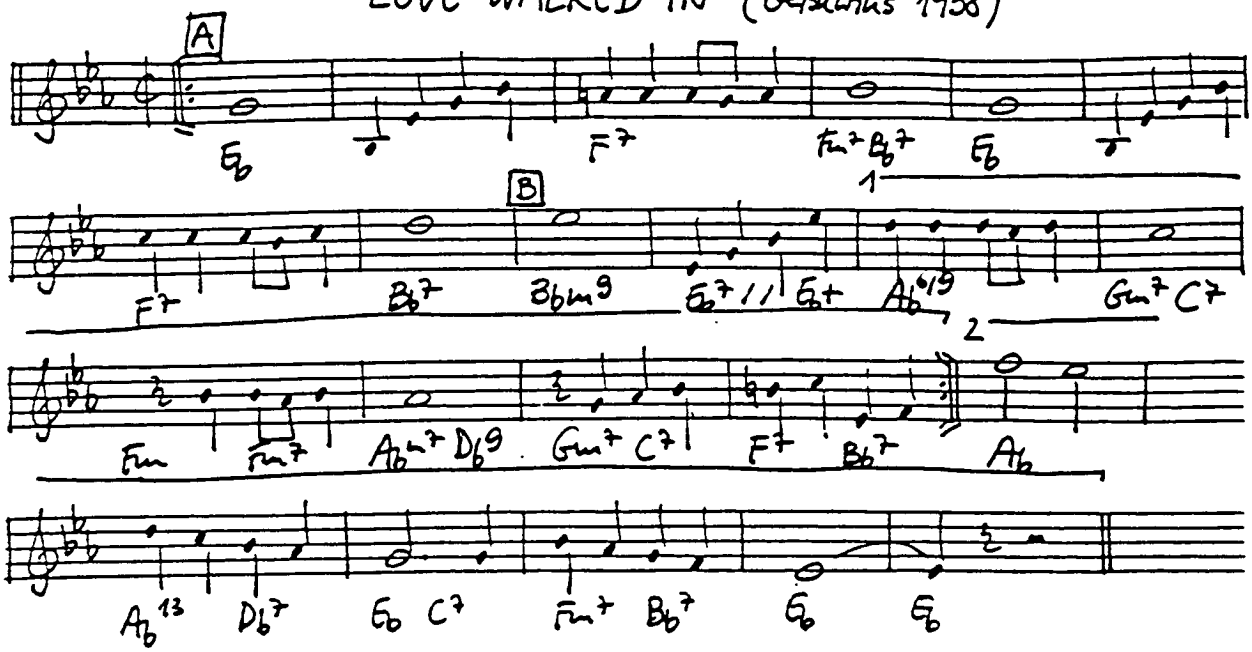
LOVER COME BACK TO ME (Romberg - Hammerstein 1928)



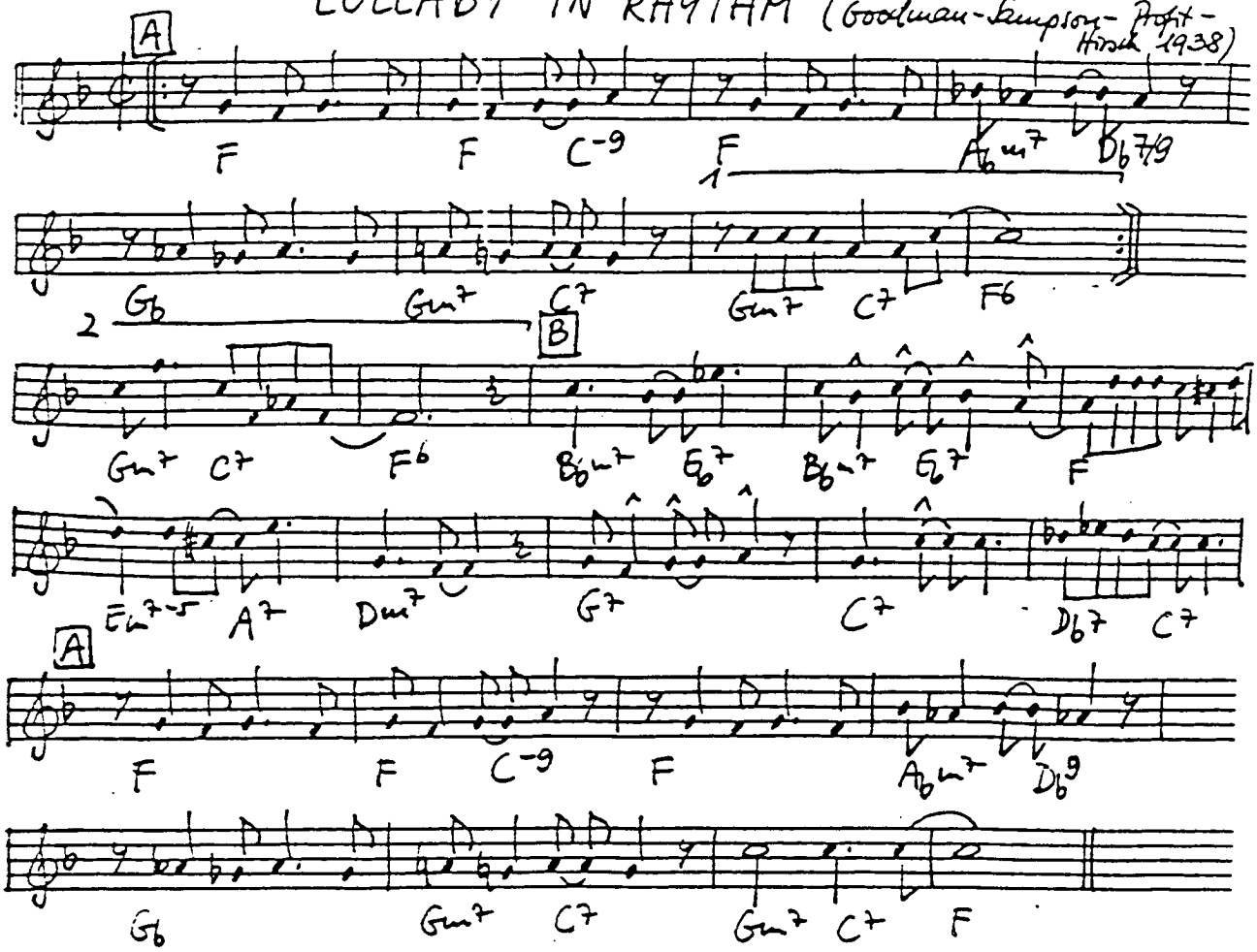
LOVER MAN (Davis - Ramirez - Sherman 1941)



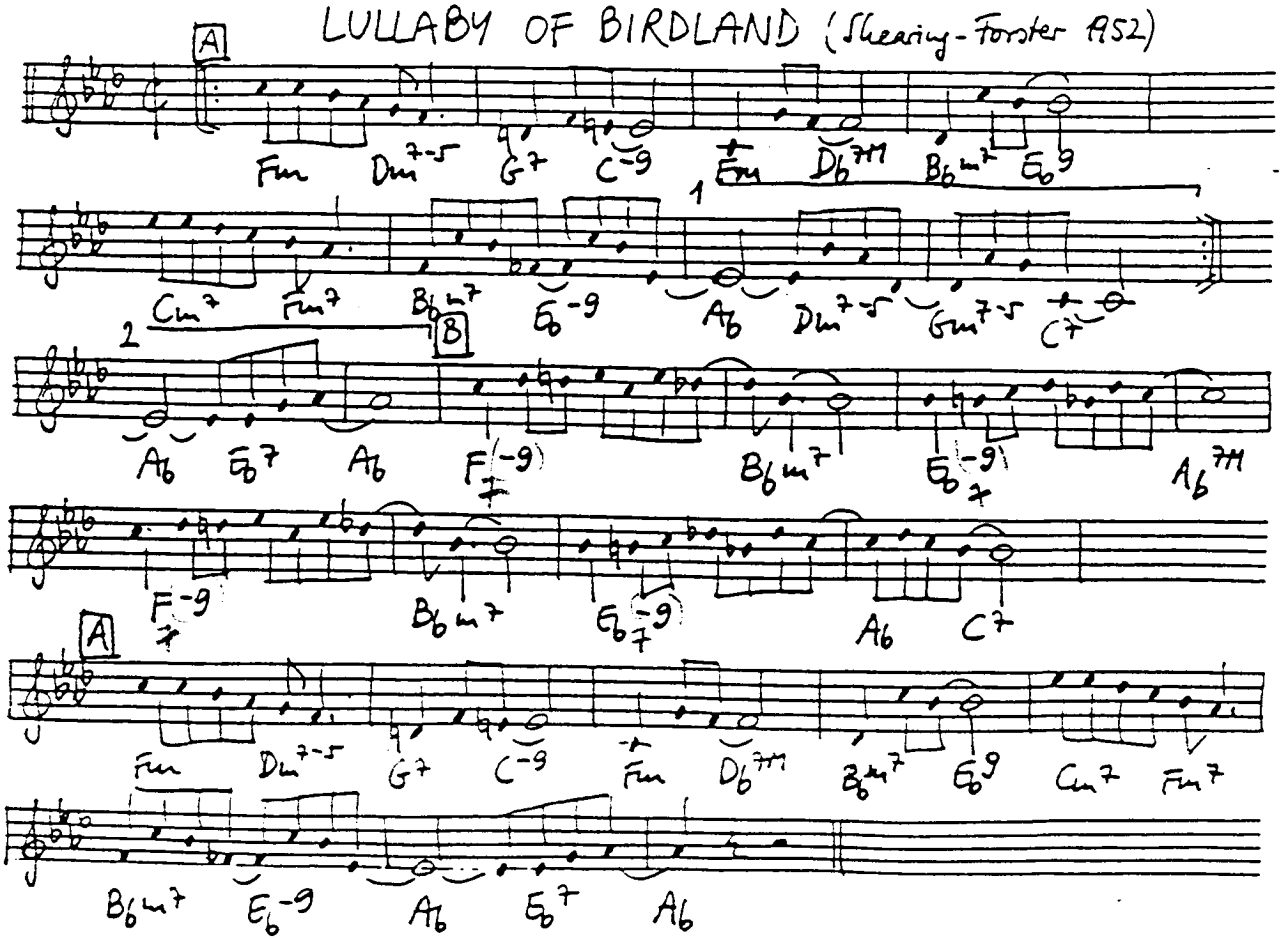
LOVE WALKED IN (Gershwins 1938)

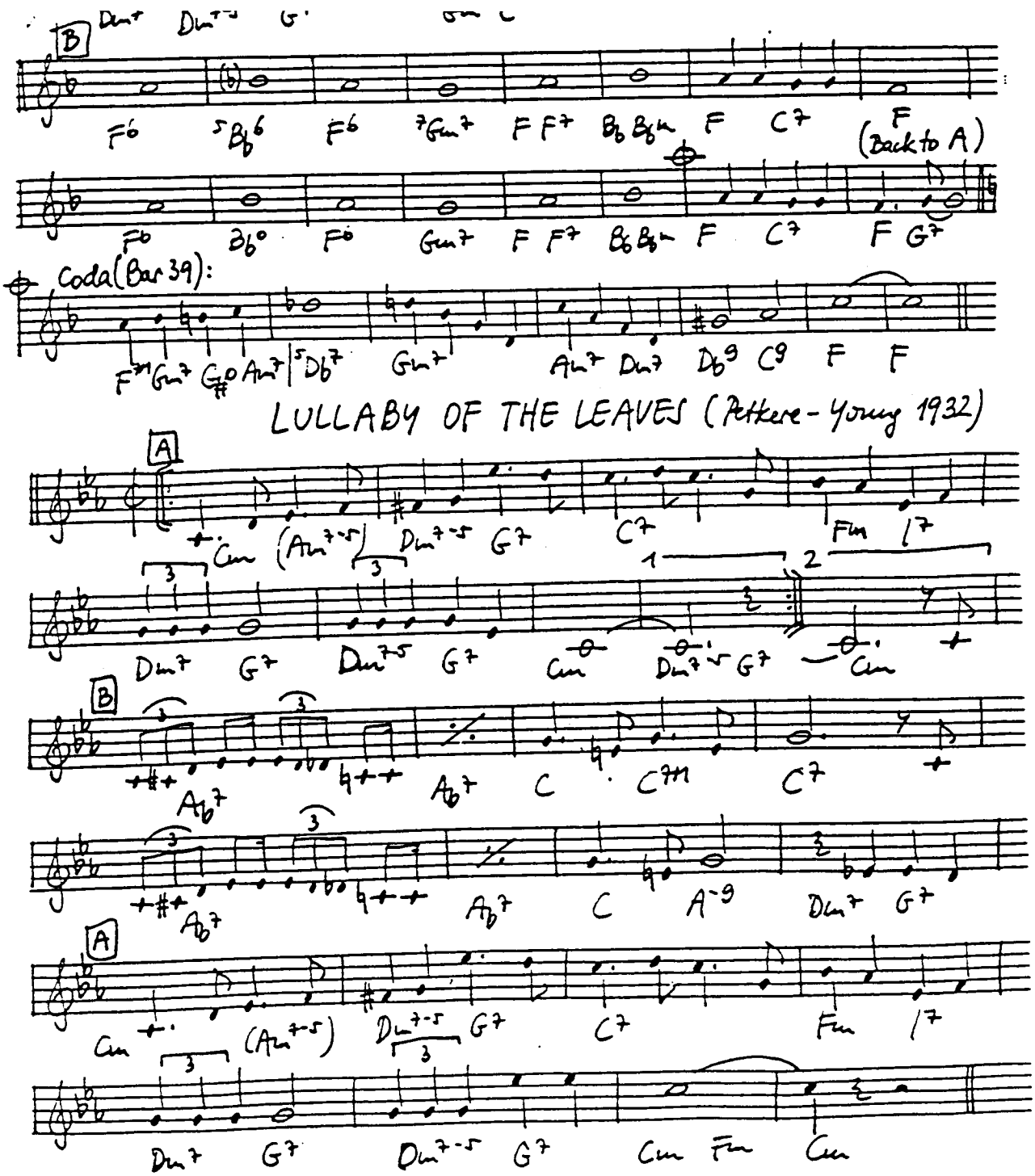


LULLABY IN RHYTHM (Goodman-Sampson-Profit-Hirsch 1938)

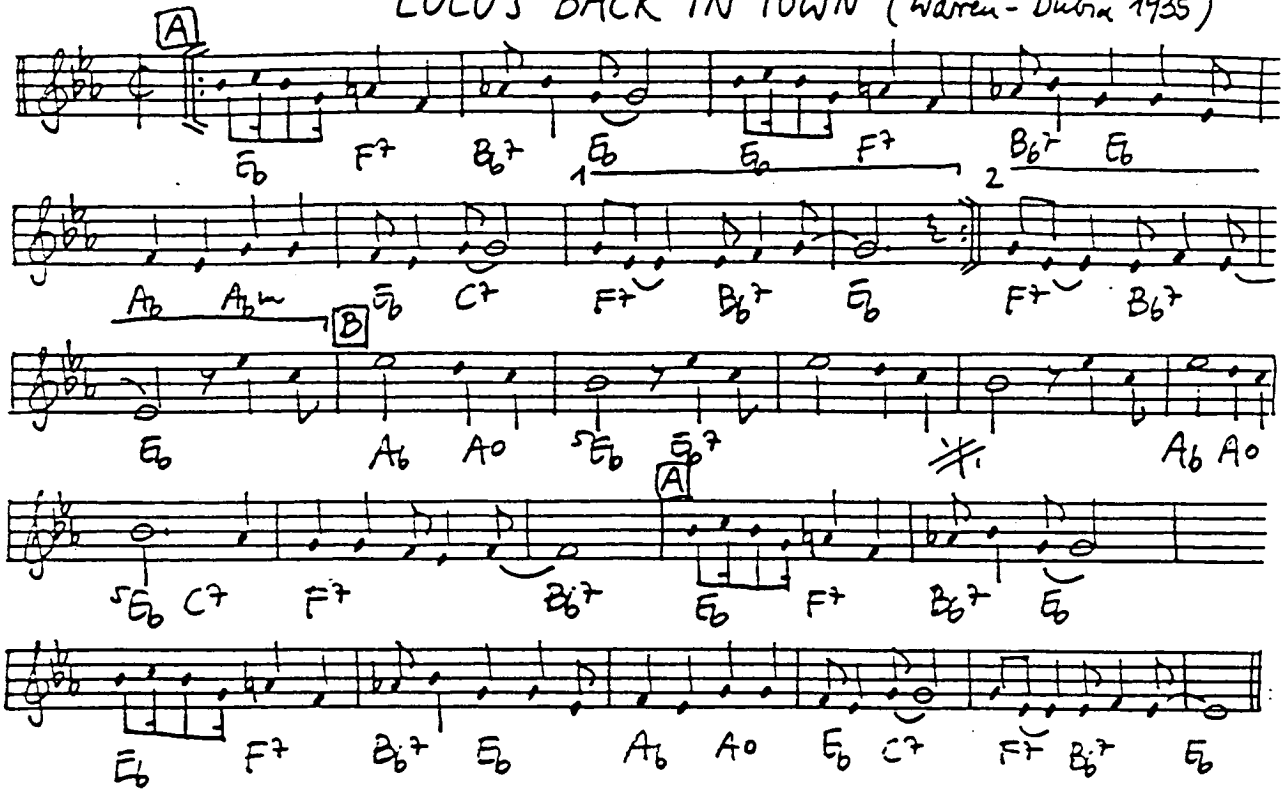


LULLABY OF BIRDLAND (Shearing-Forster 1952)

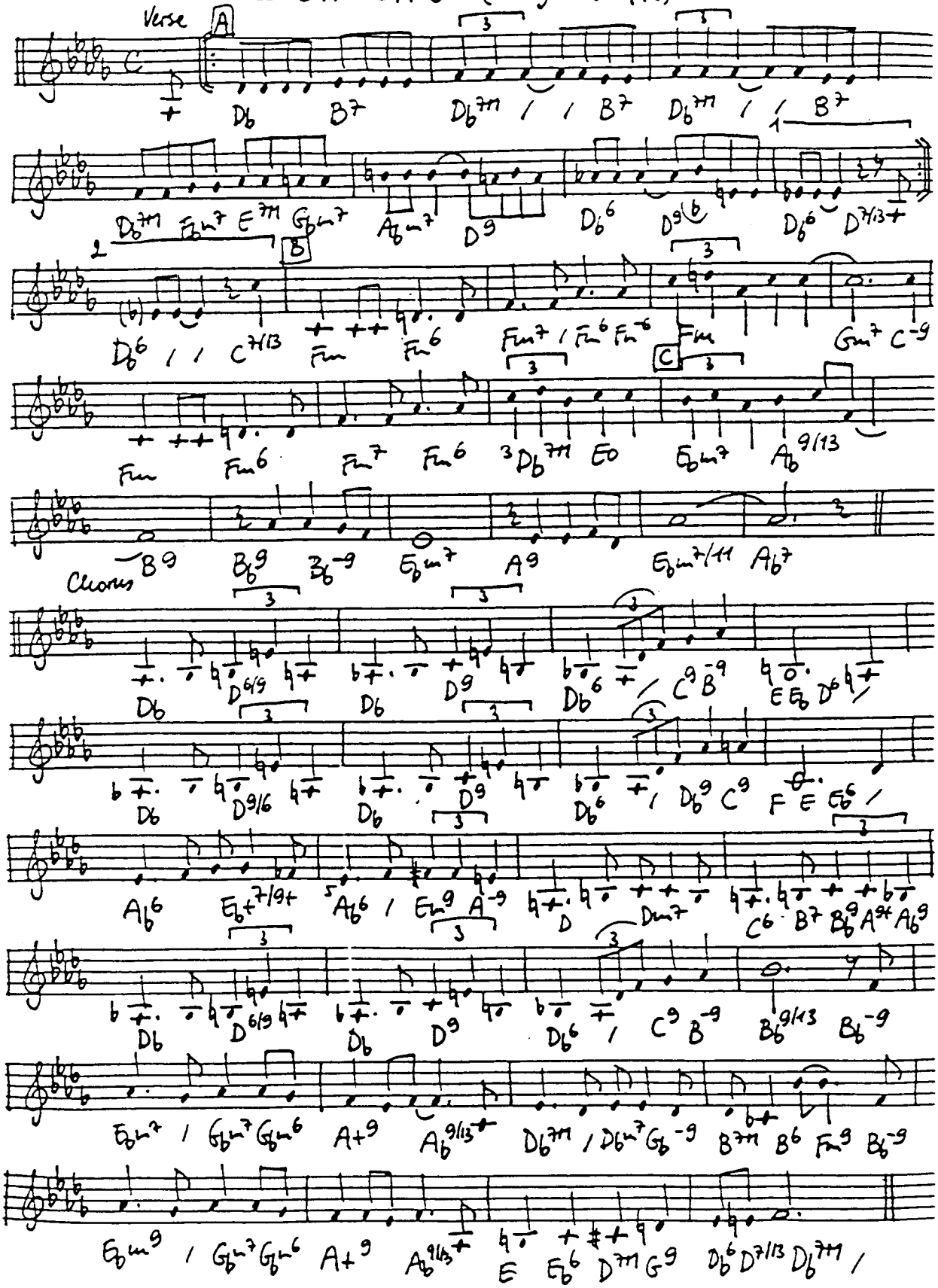



B
F6 5Bb6 F6 7Gm7 F F7 Bb Bbm F C7 F
(Back to A)
F6 Bb° F6 Gm7 F F7 Bb Bbm F C7 F G7
Coda(Bar 39):
F#m Gm7 G#° Am7 5Db7 Gm7 Am7 Dm7 Db9 C9 F F
LULLABY OF THE LEAVES (Petkere - Young 1932)
A
Cm (Am7-5) Dm7-5 G7 C7 Fm 17
1 2
Dm7 G7 Dm7-5 G7 Cm Dm7-5 G7 Cm
B
Ab7 C C7m C7
Ab7 C A-9 Dm7 G7
A
Cm (Am7-5) Dm7-5 G7 C7 Fm 17
Dm7 G7 Dm7-5 G7 Cm Fm Cm

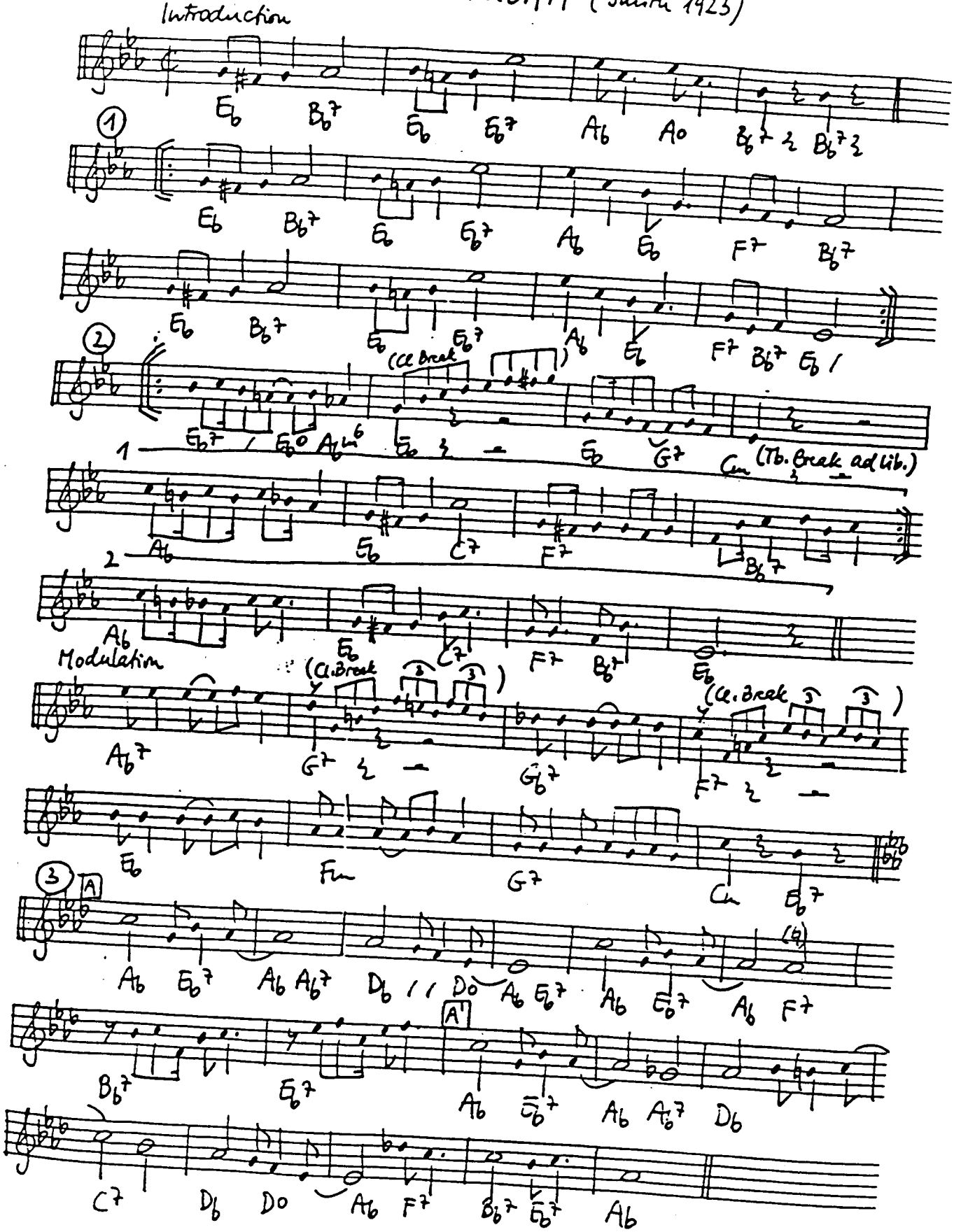
LULU'S BACK IN TOWN (Warren - Dubin 1935)



LUSH LIFE (Strayhorn 1948)

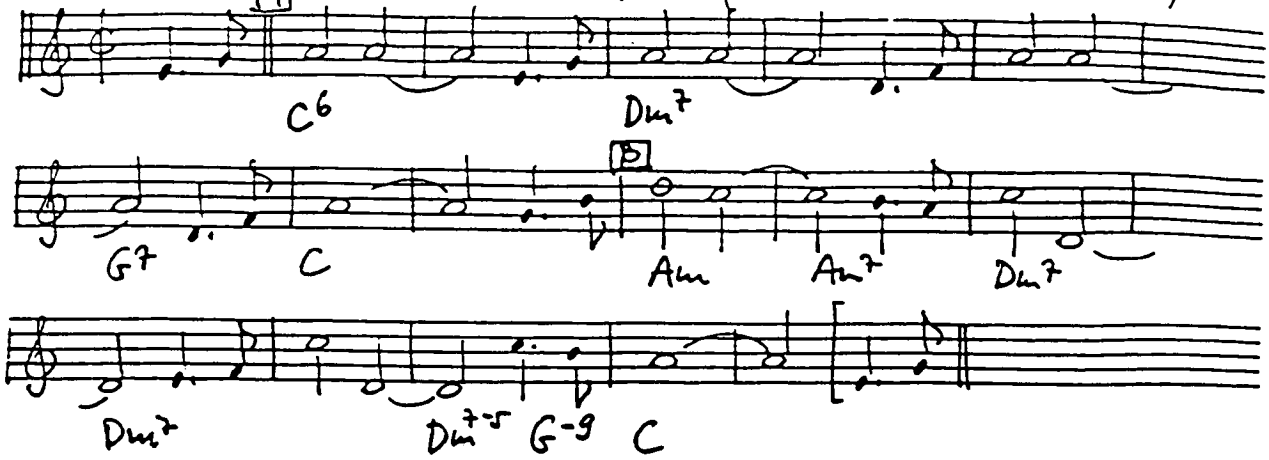


MABEL'S DREAM (Smith 1923)

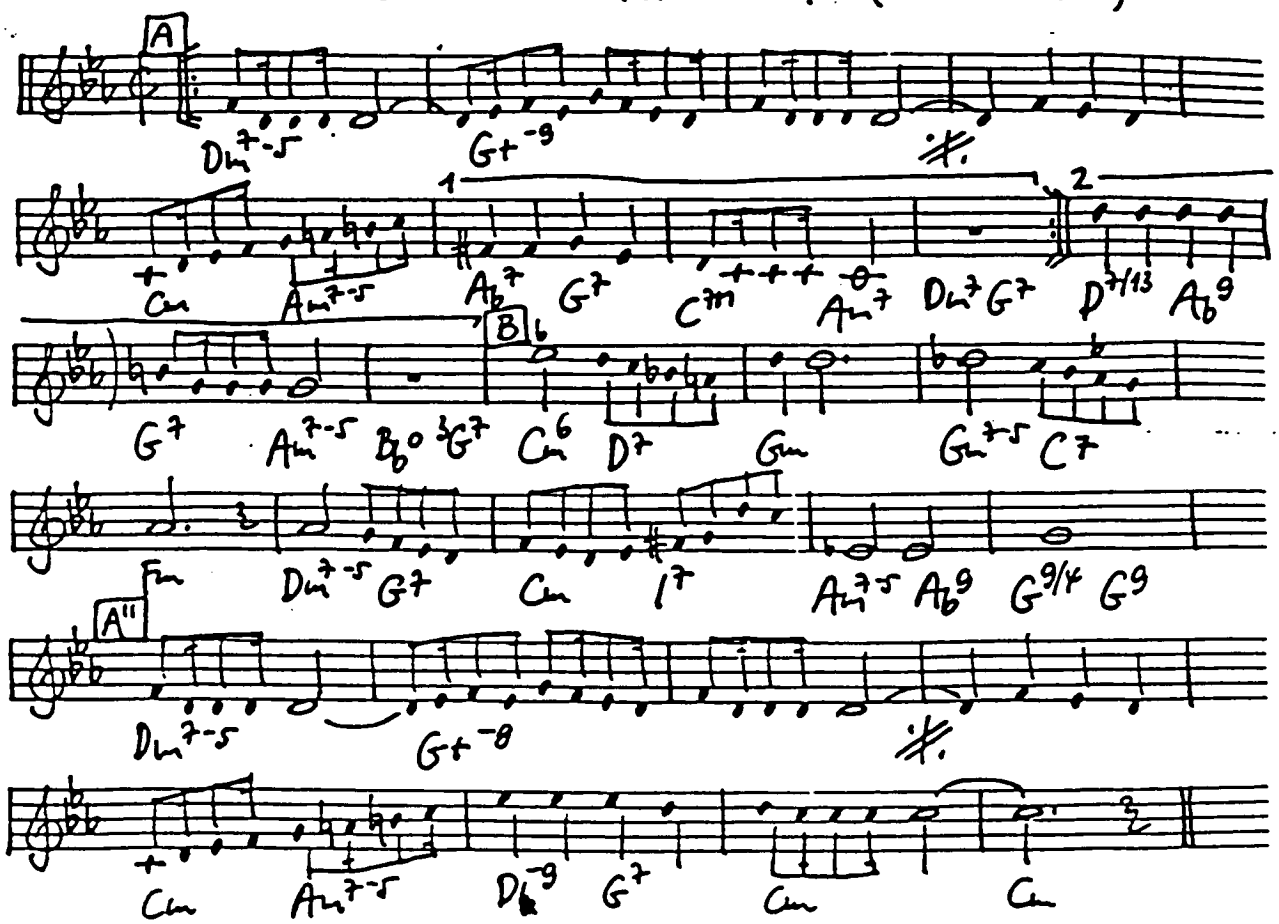


(Transcribed from King Oliver 23)

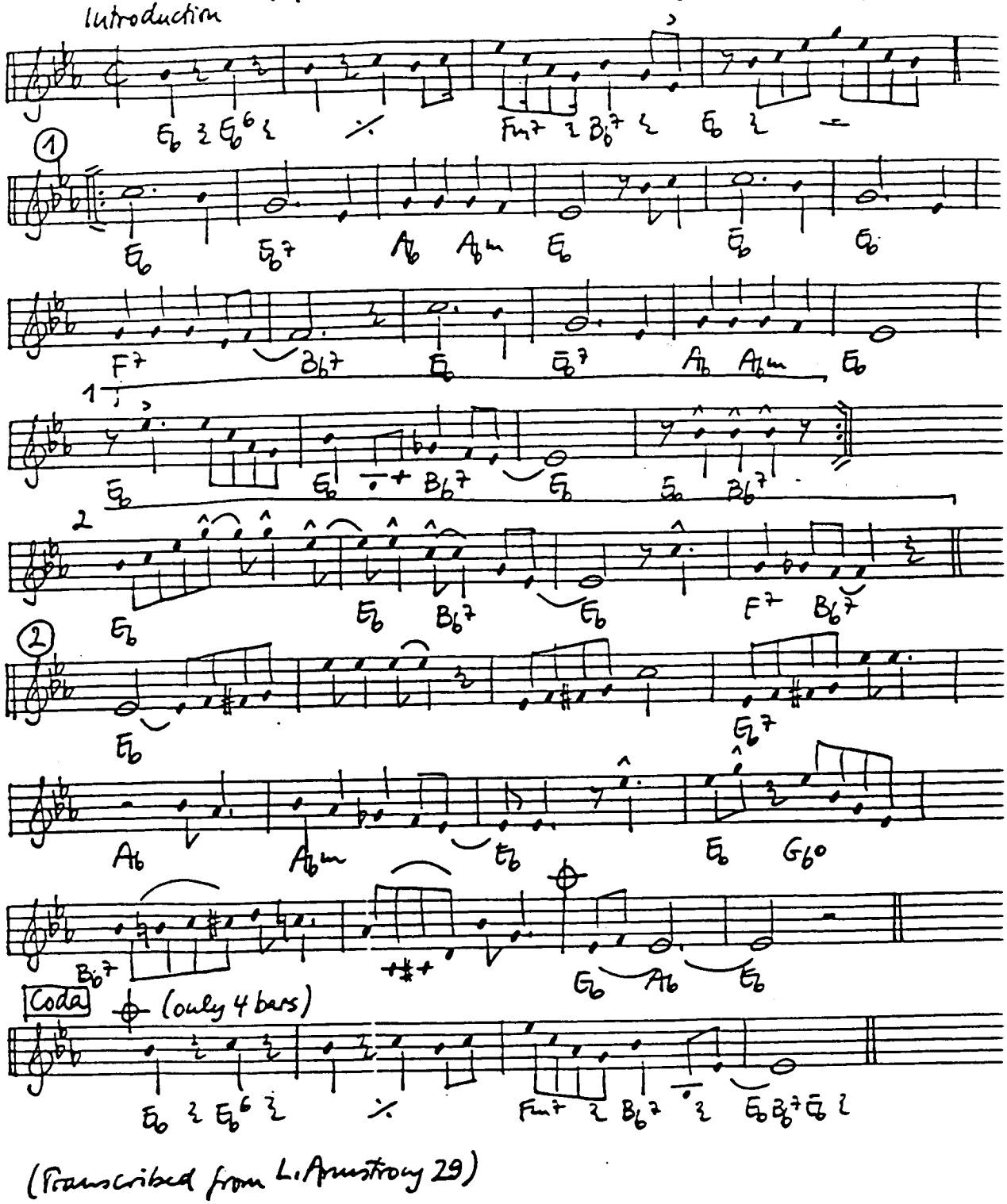
MACK THE KNIFE (Weill-Brecht-Blitzstein 1928)



MAD ABOUT THE BOY (Coward 1932)

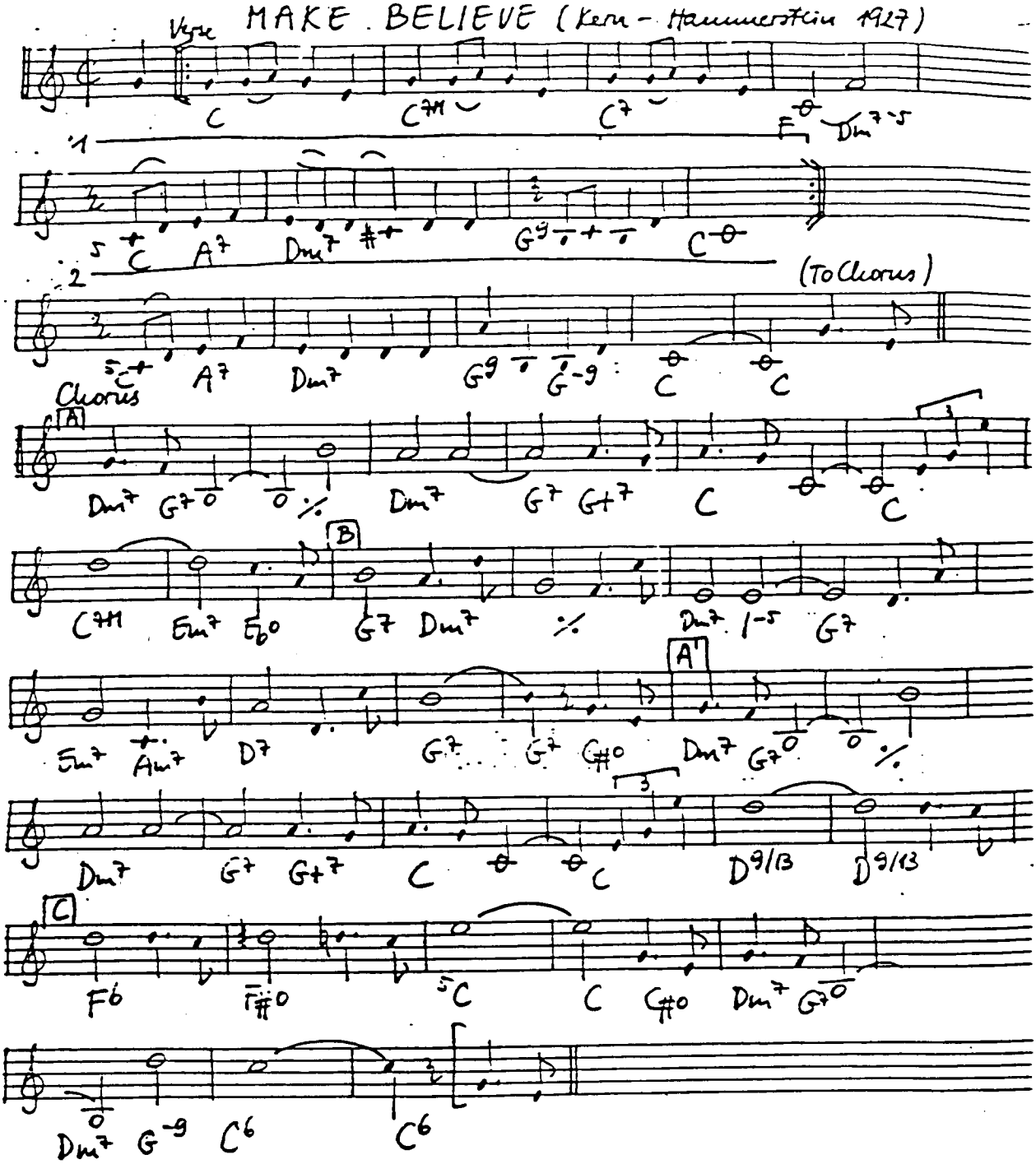


MAHAGONY HALL STOMP (Williams 1929)

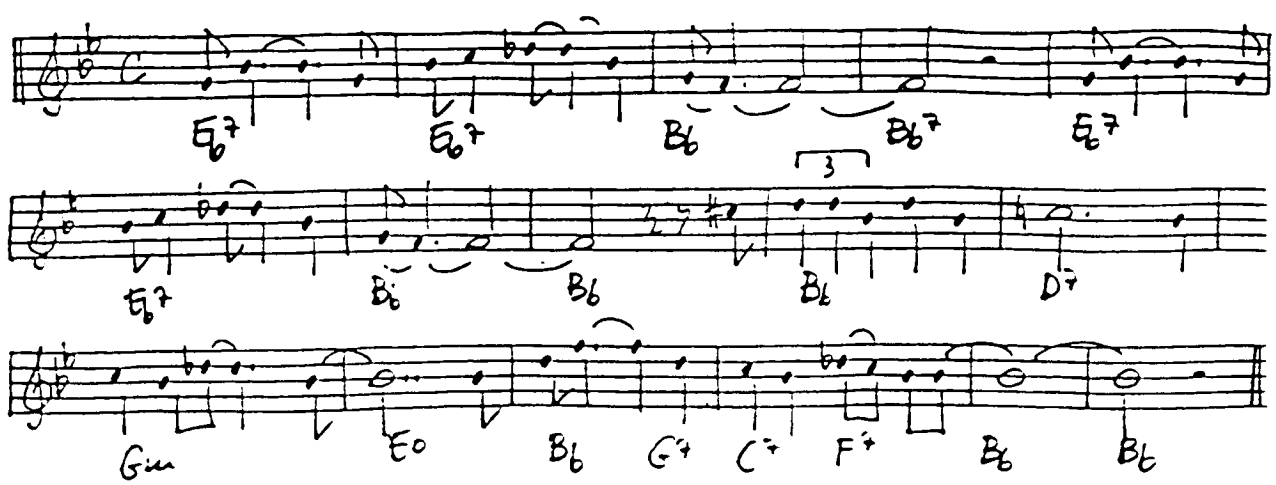


(Transcribed from L. Armstrong 29)

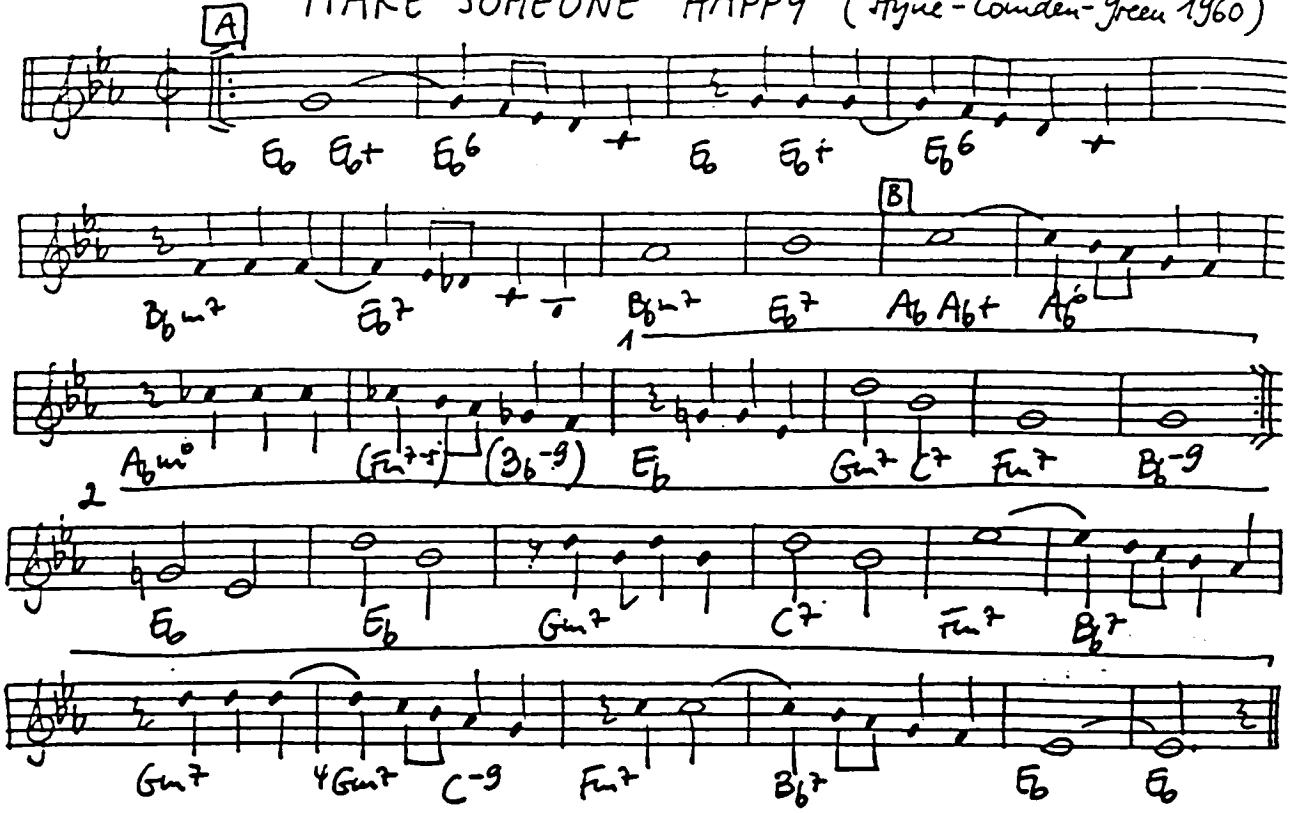
MAKE BELIEVE (Kern - Hammerstein 1927)



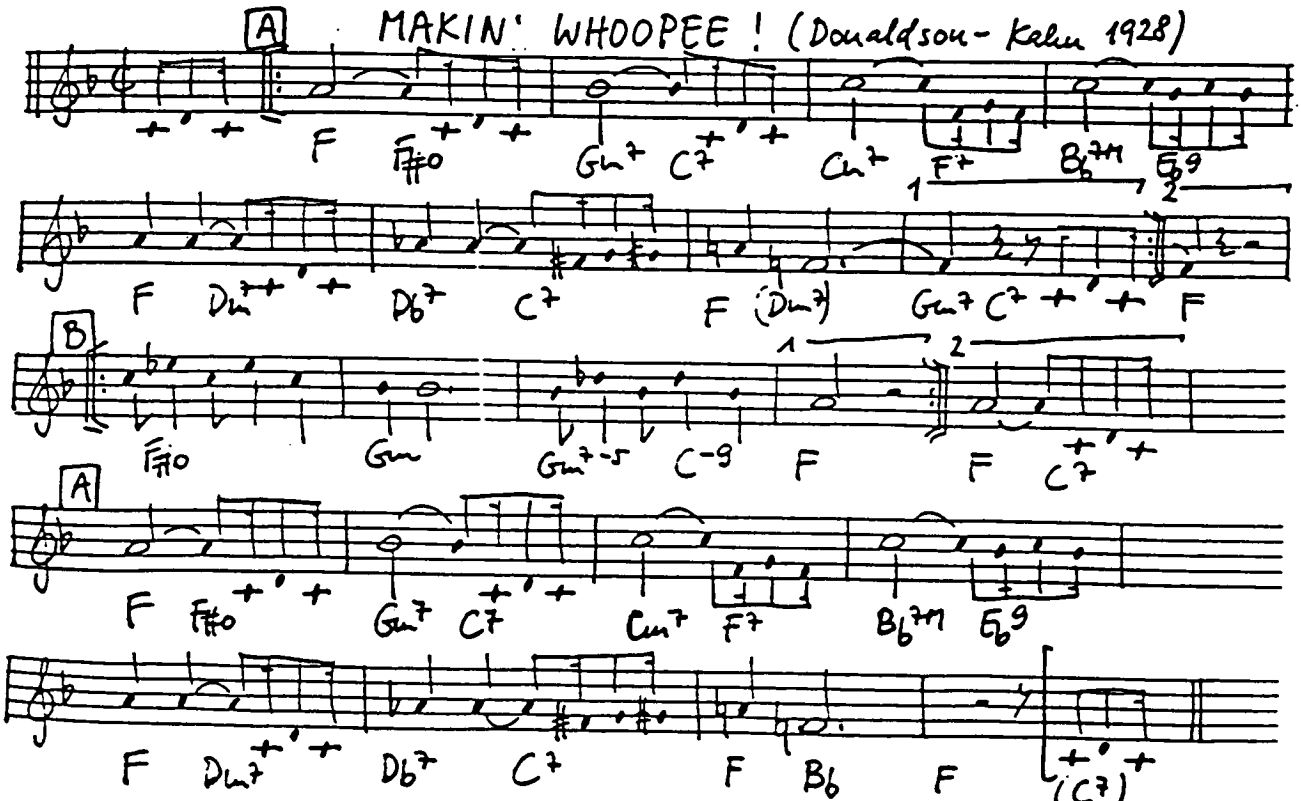
MAKE ME A PALLET ON THE FLOOR (Trad.)



MAKE SOMEONE HAPPY (Hyne-Comden-Green 1960)

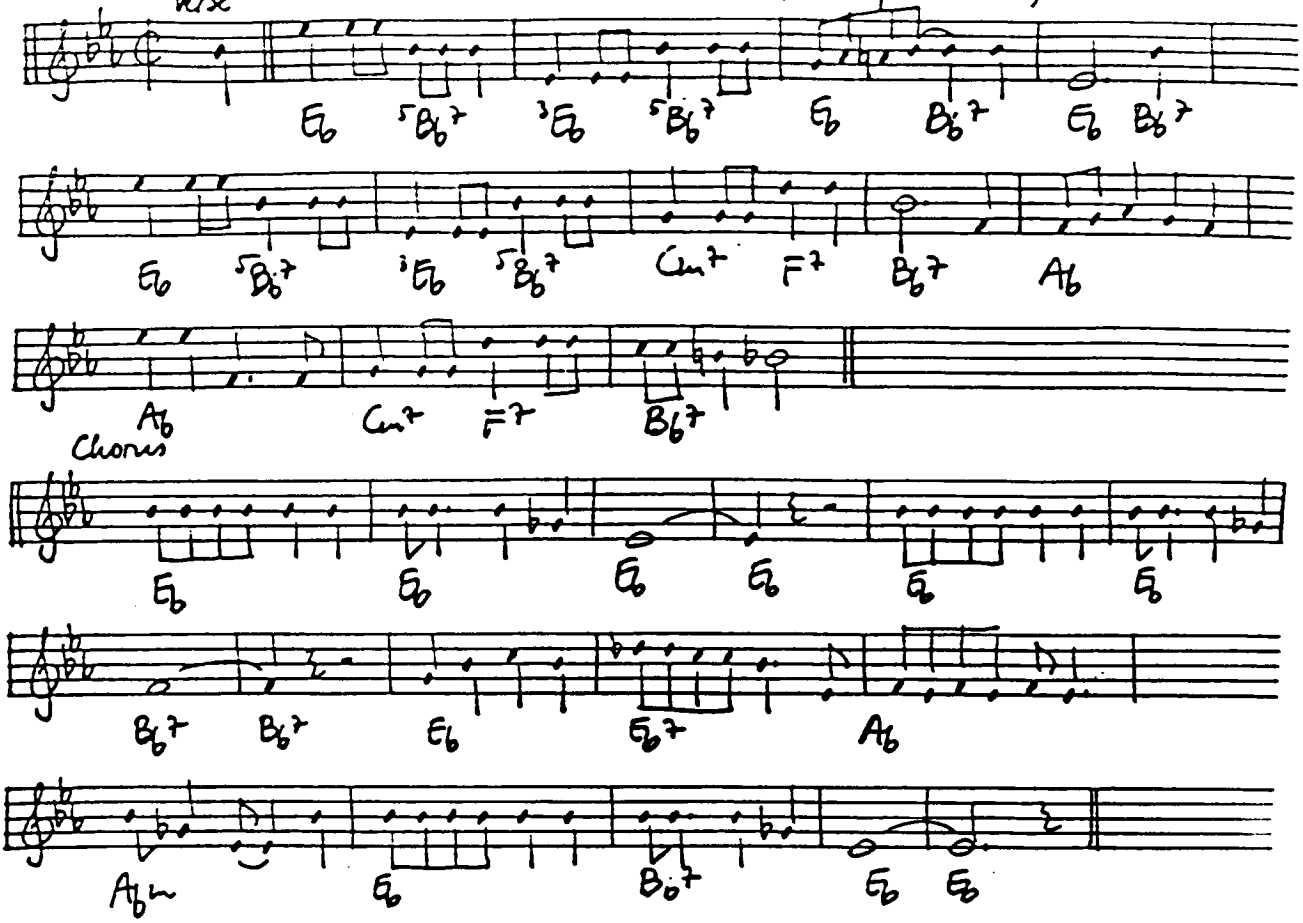


MAKIN' WHOOPEE! (Donaldson-Kalen 1928)

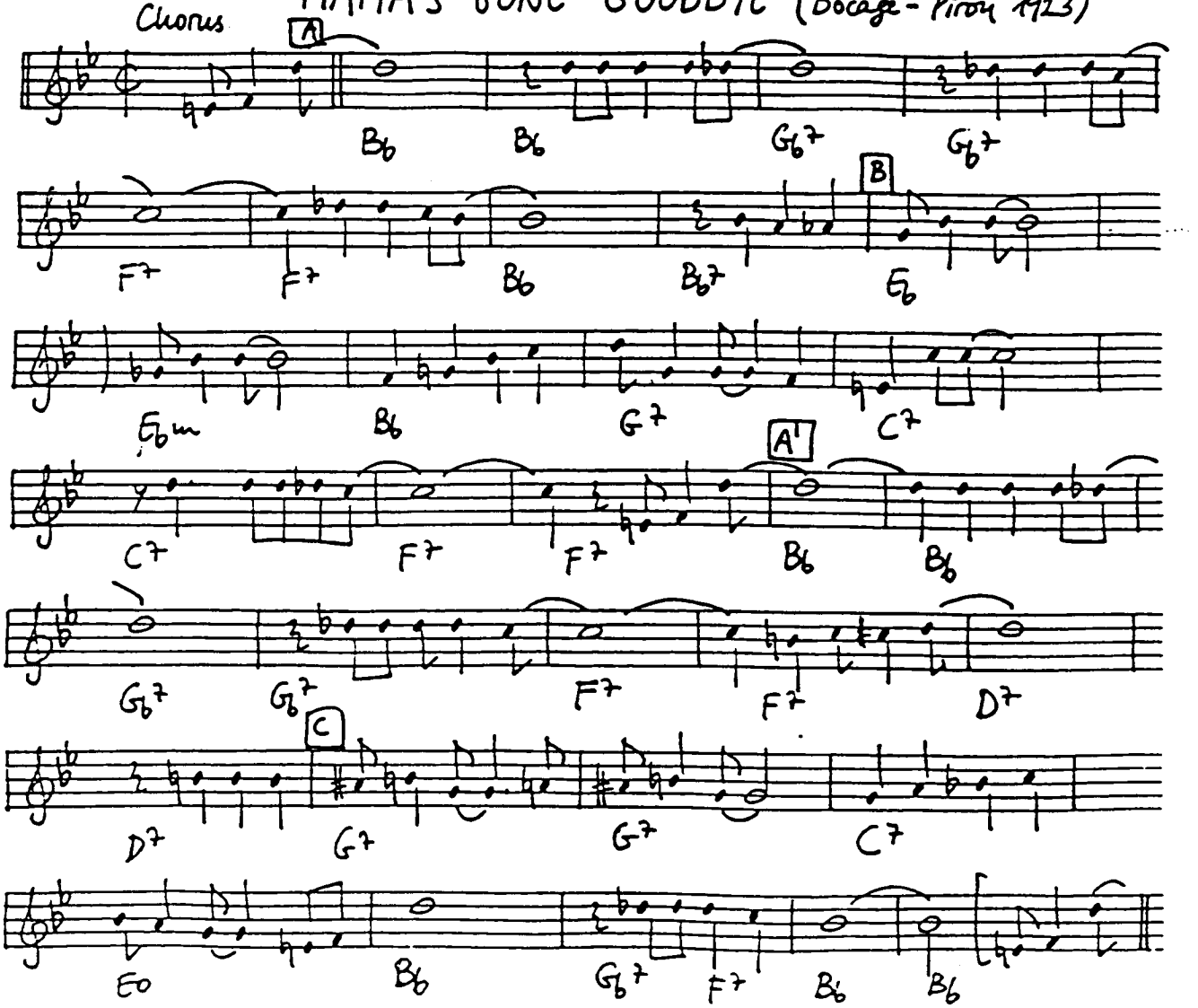


Another bride, another june, another sunny honeymoon, another season, another reason for makin' whoopee! A lot of shoes, a lot of rice, the groom is nervous, he answers twice. It's killing ② really that he's so willing ④ to make whoopee!
Picture a little love nest, down where the roses cling. Picture the same sweet love nest, think what a year can bring. He's washing dishes, and baby clothes, He's so ambitious, he even sews; But don't forget, folks, that's what you get, folks, for MAKIN' WHOOPEE!

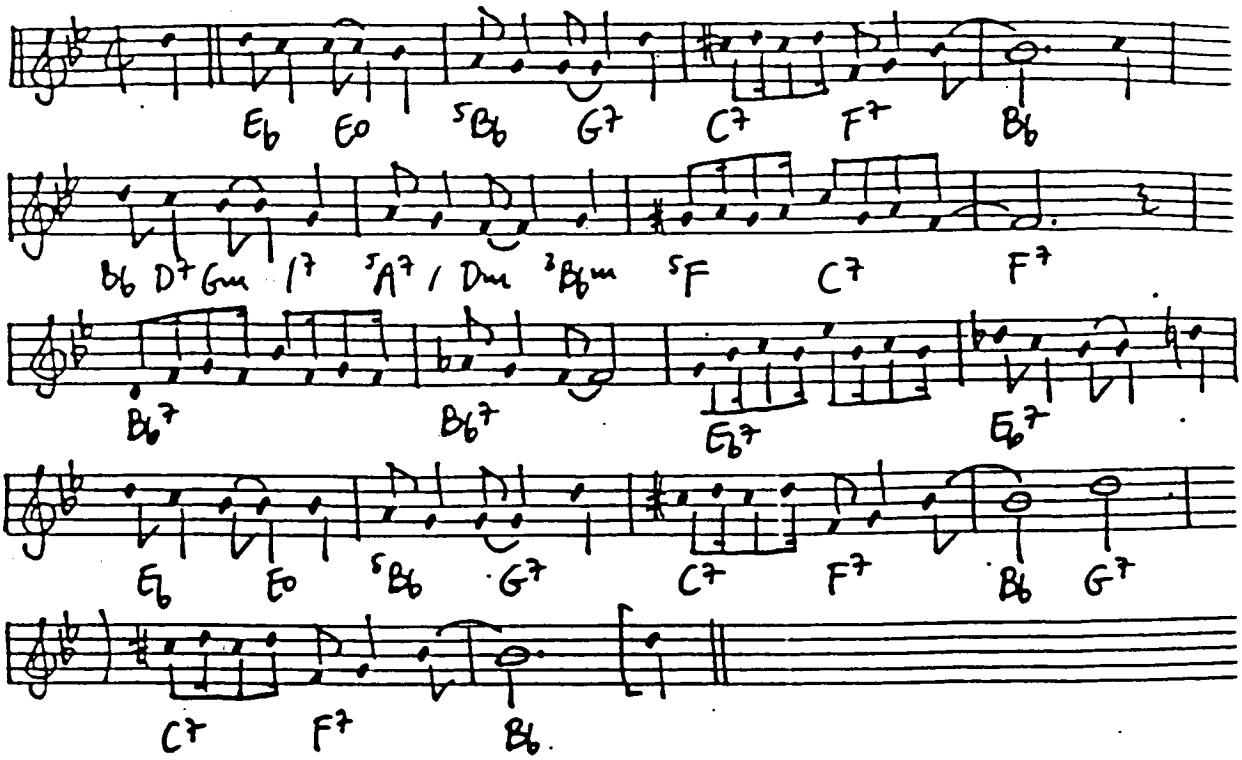
MAMA DON'T ALLOW (Davenport 1929)



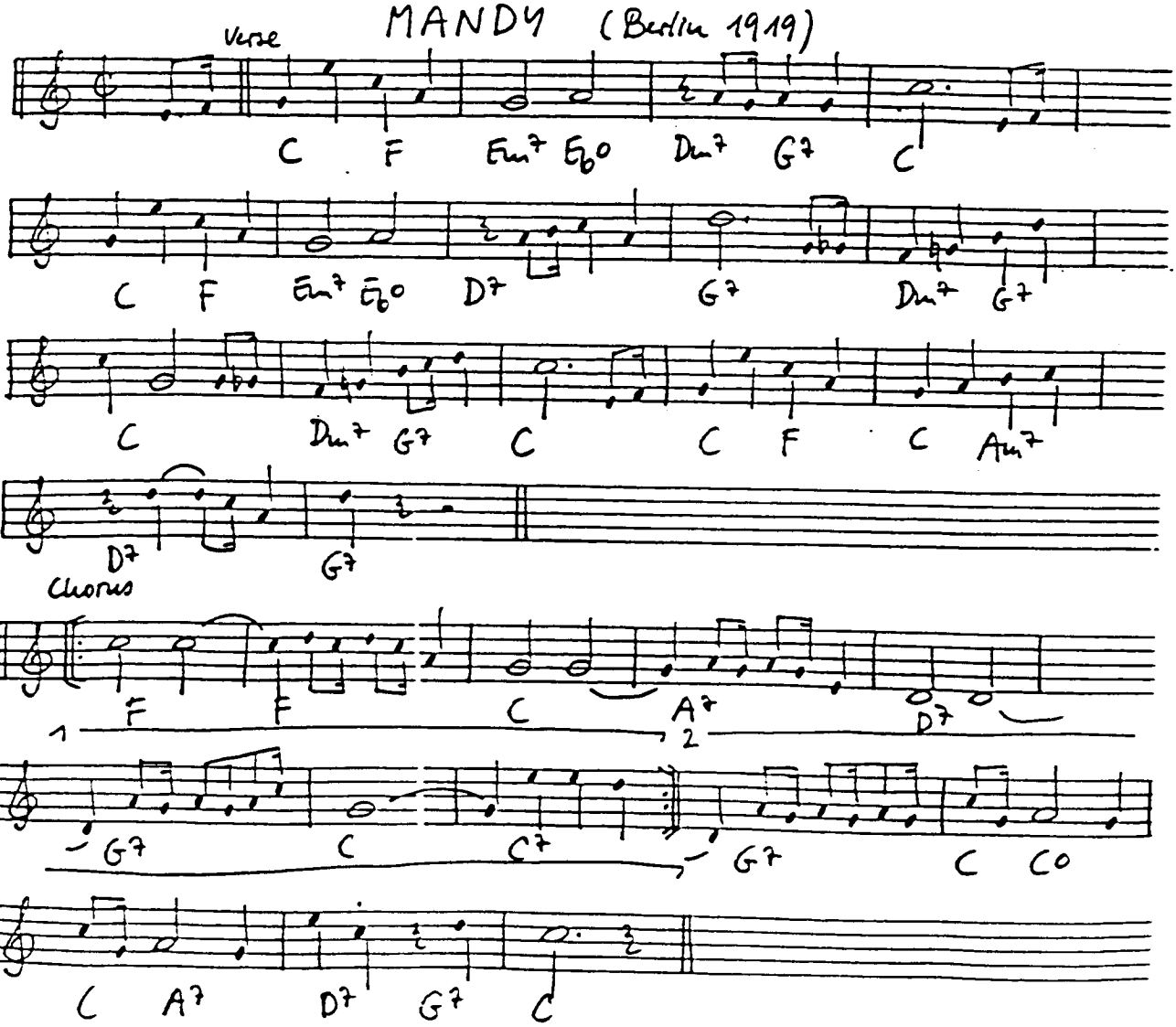
MAMA'S GONE GOODBYE (Bocage - Piron 1923)



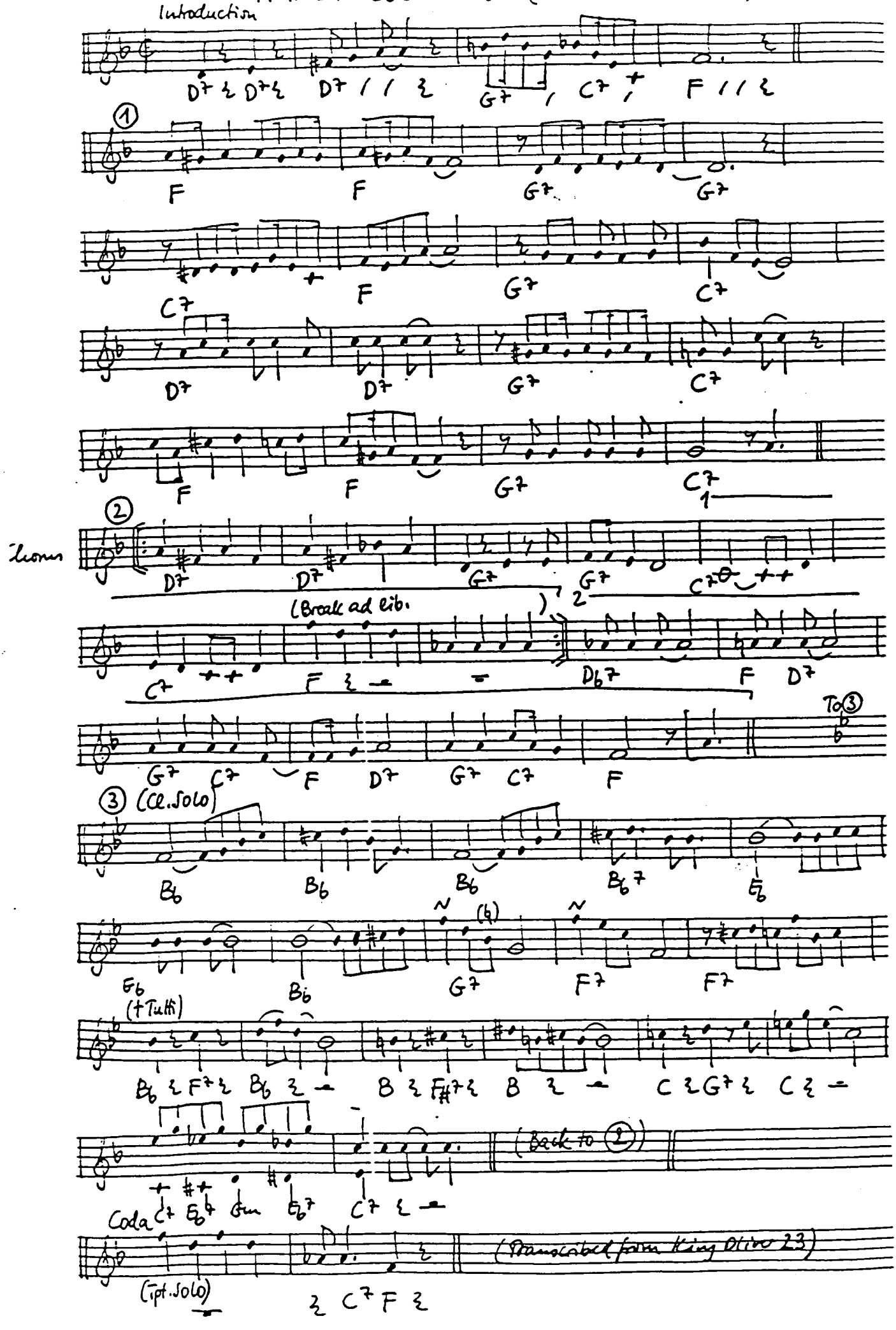
MAMMA GOES WHERE PAPA GOES
(Ager - Yellen 1923)



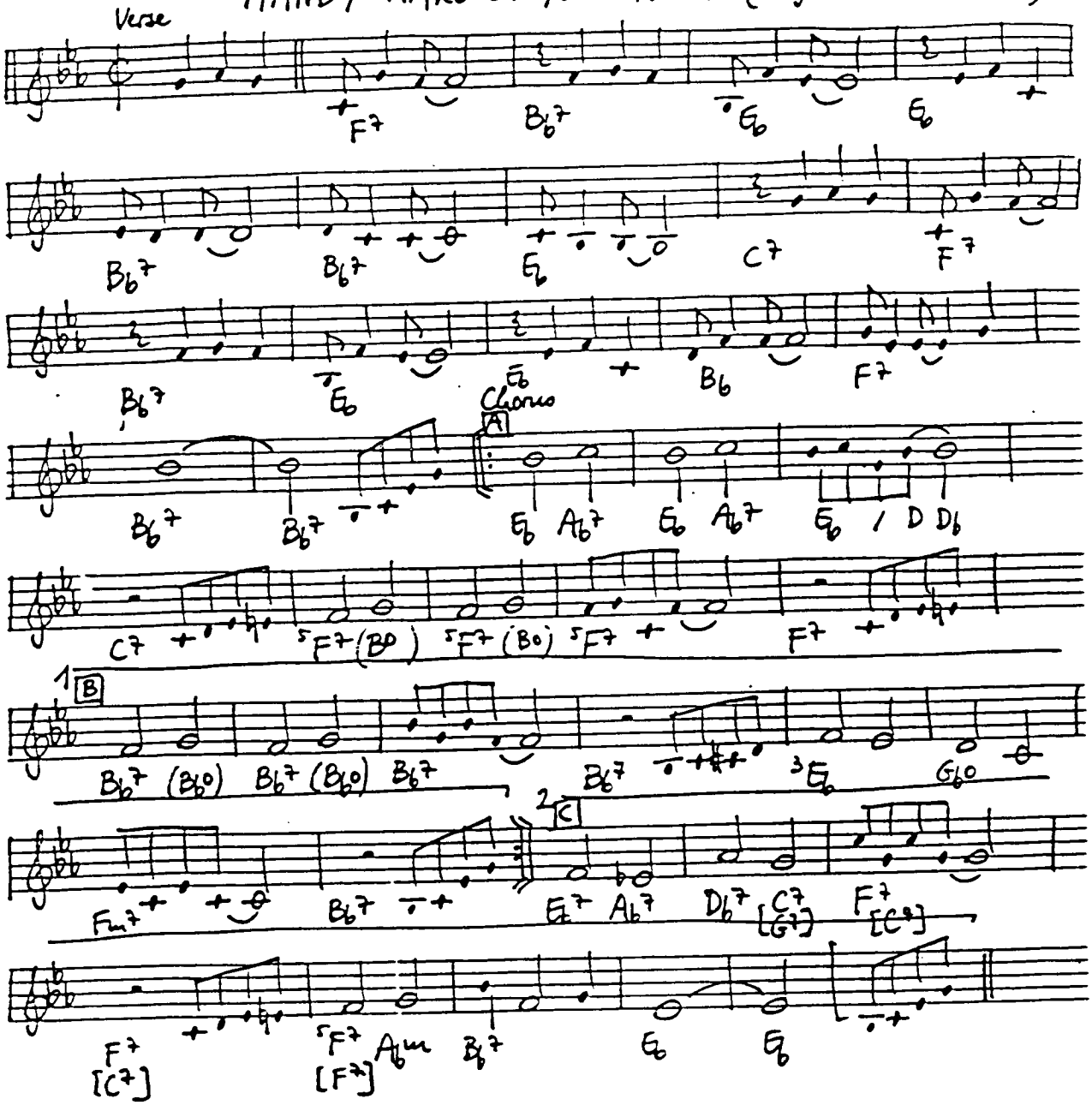
MANDY (Berlin 1919)



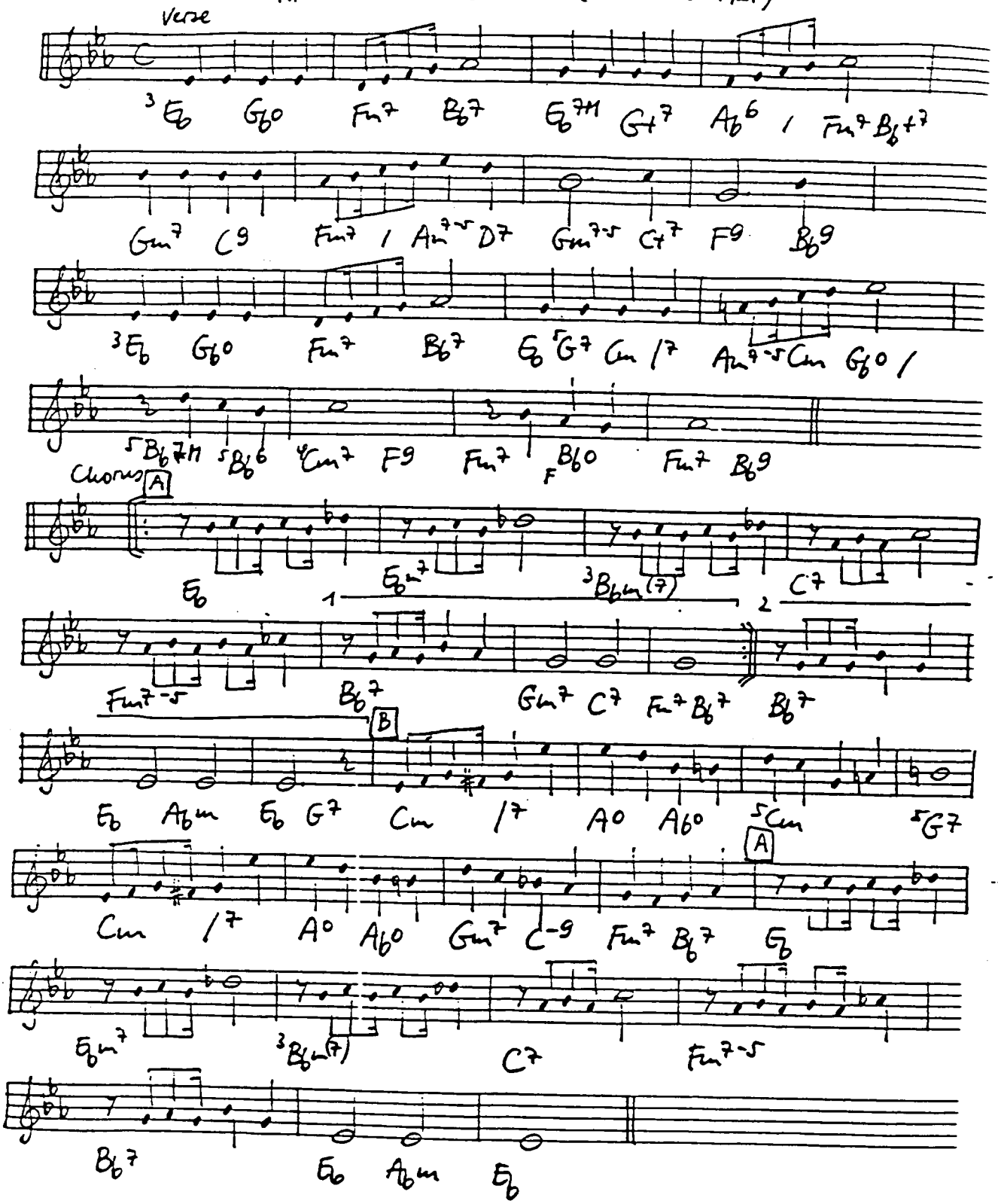
MANDY LEE BLUES (Bloom - Melrose 1923)



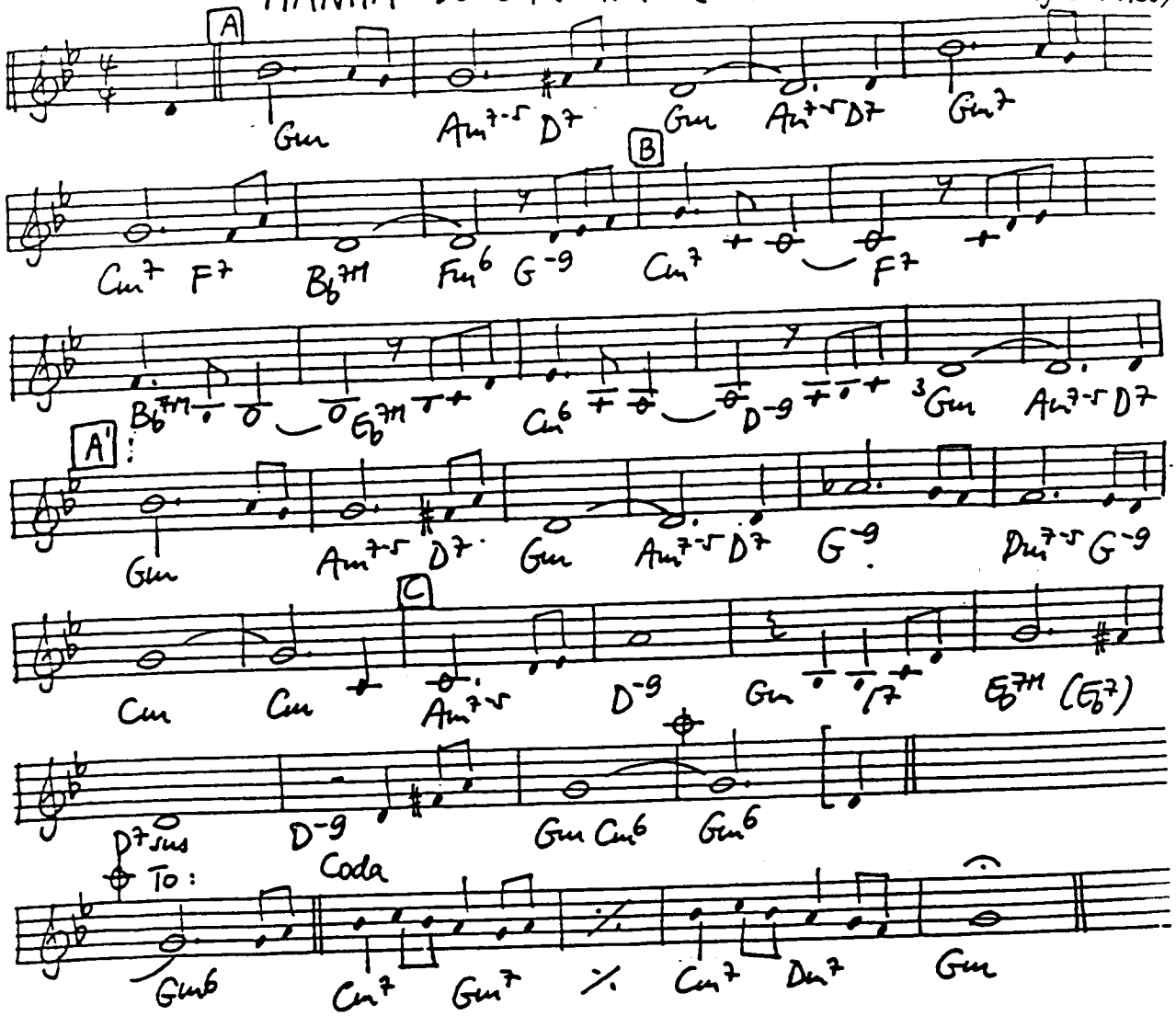
MANDY MAKE UP YOUR MIND (Meyer-Johnston... 1924)



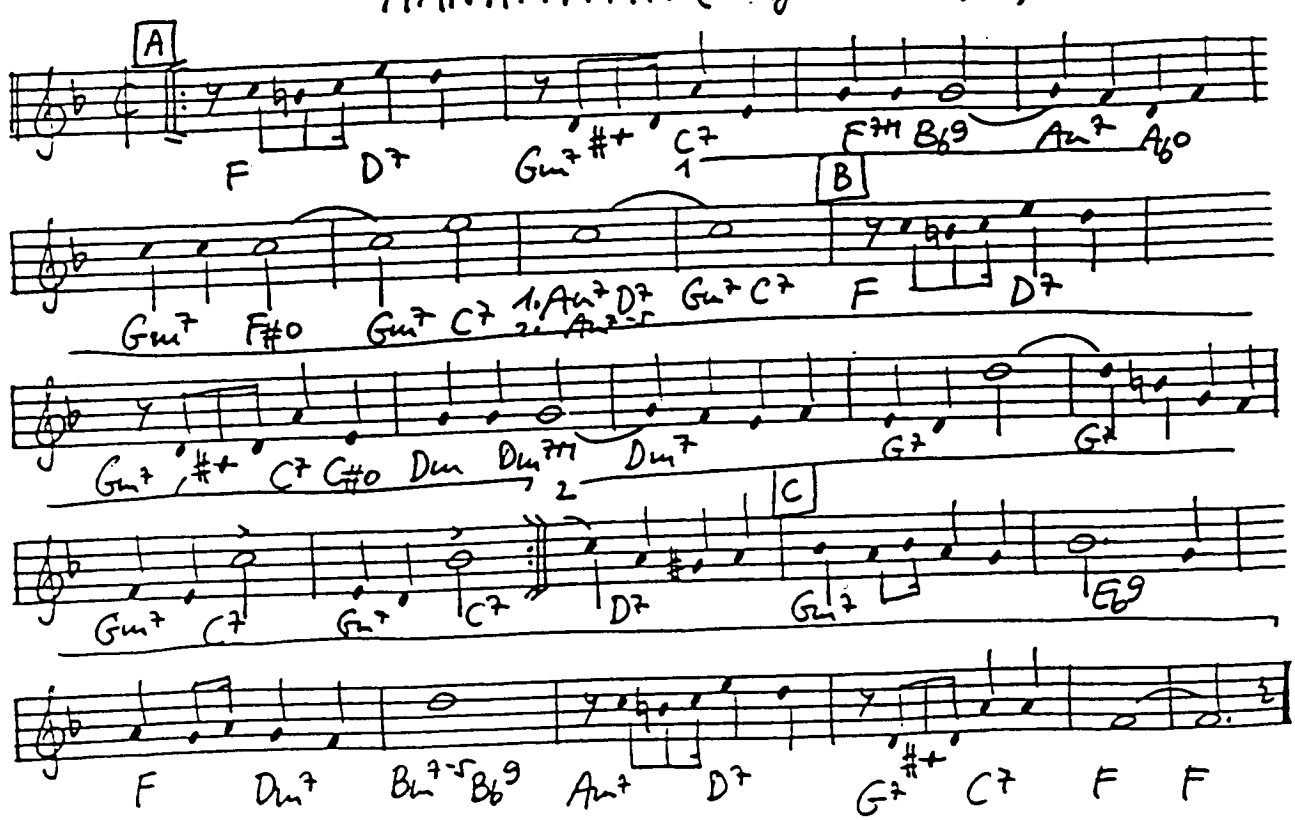
THE MAN I LOVE (Gershwin 1924)



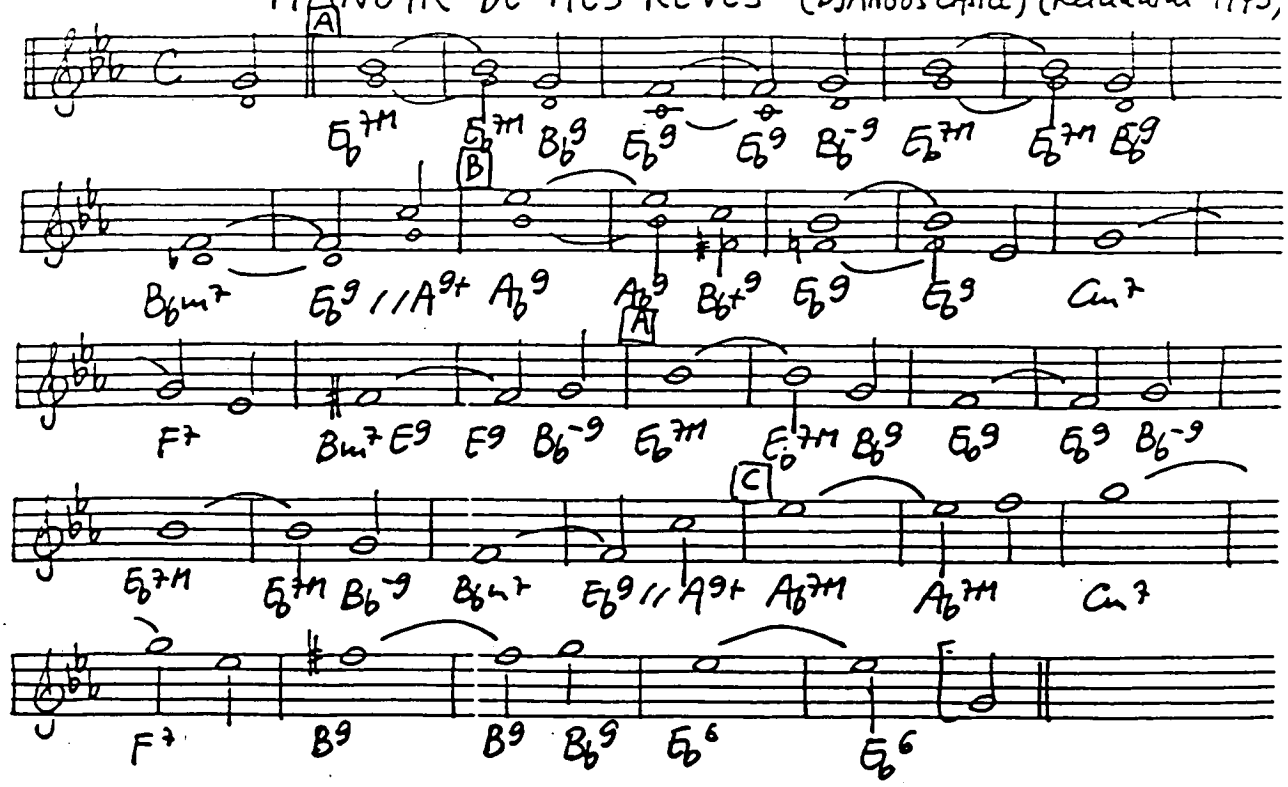
MANHA DO CARNAVAL (BLACK ORPHEUS) (Bonfa-Maria-Sigman 1959)



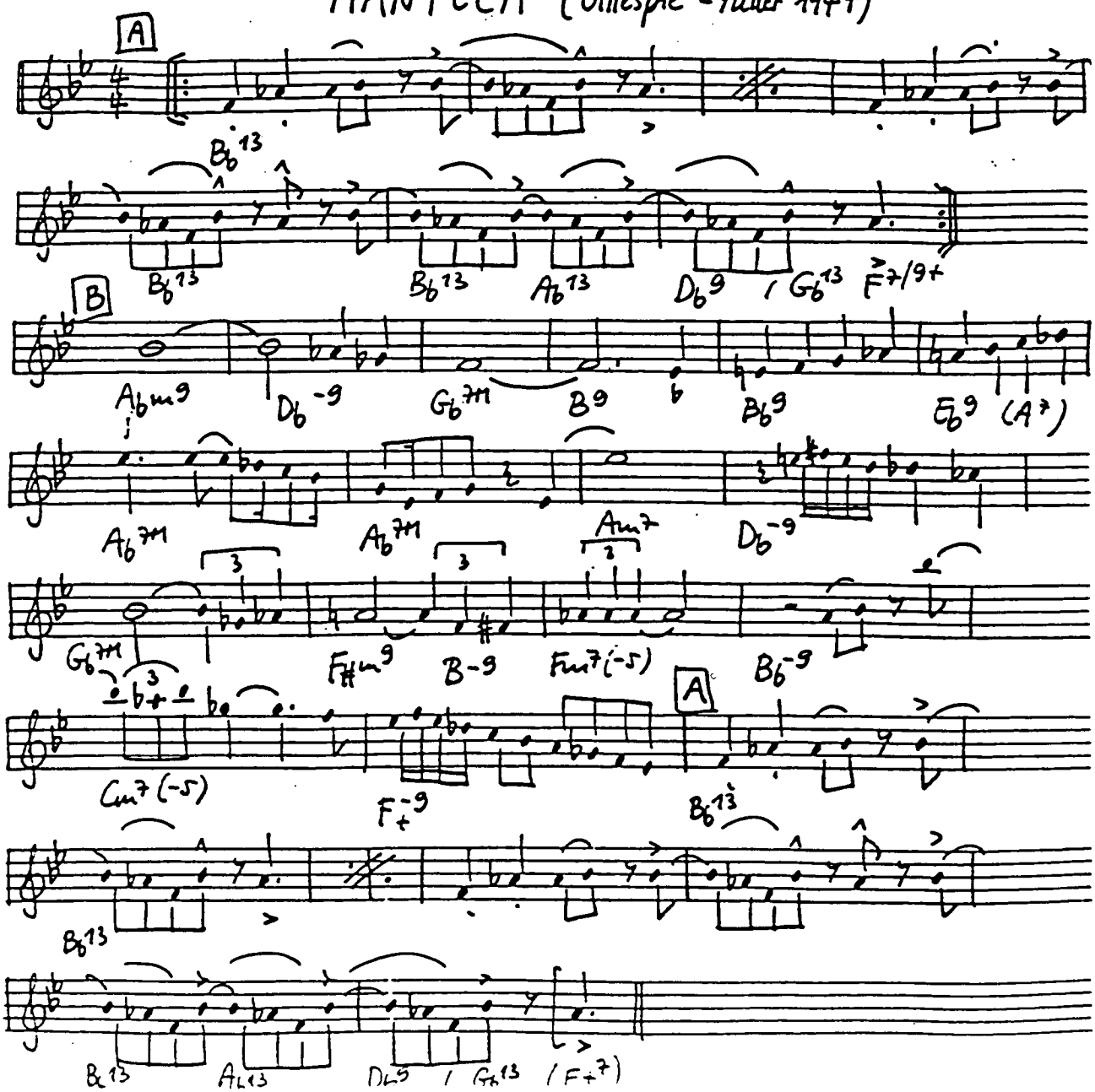
MANHATTAN (Rodgers-Hart 1925)



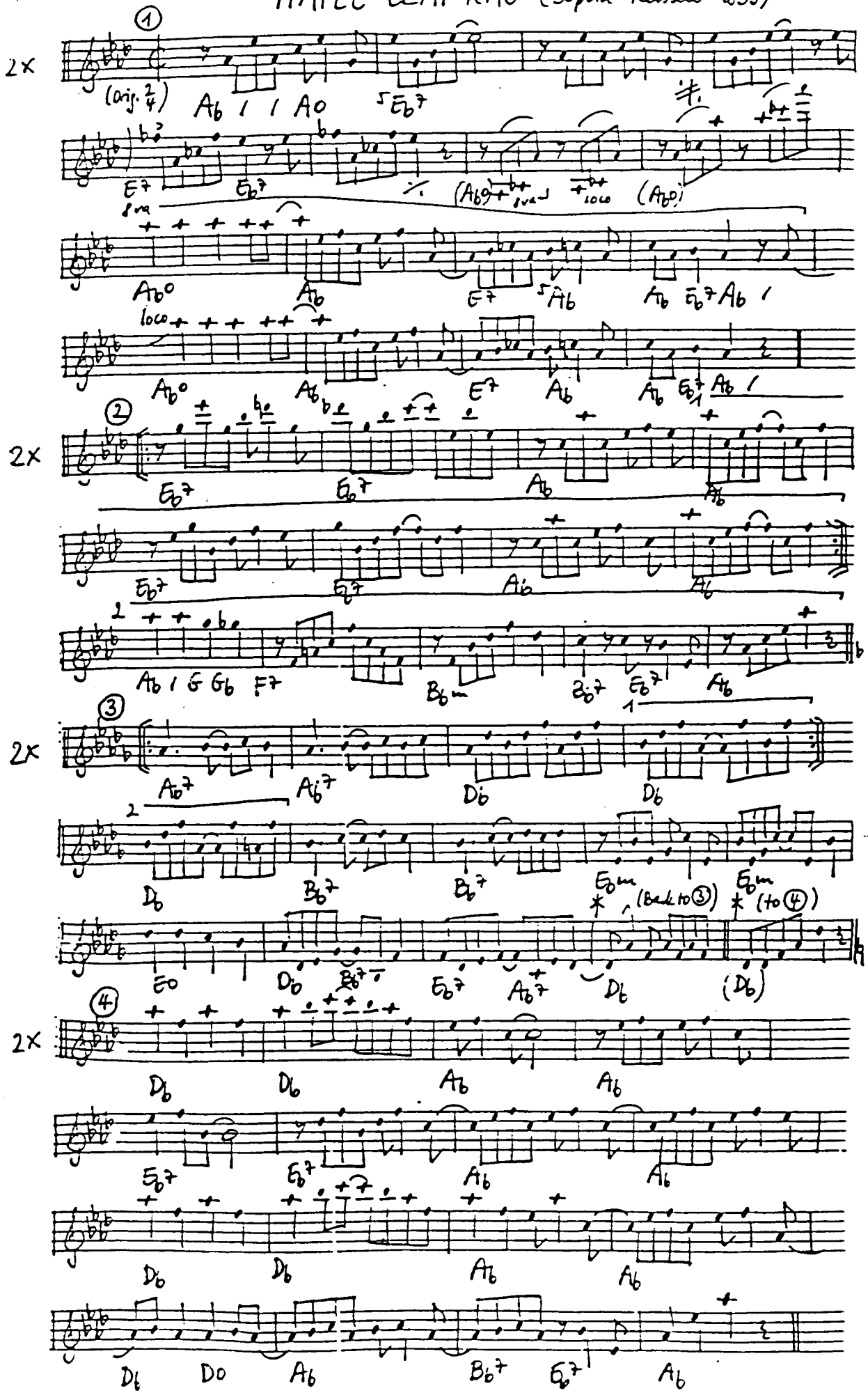
MANOIR DE MES REVES (DJANGO'S CASTLE) (Reinhardt 1943)



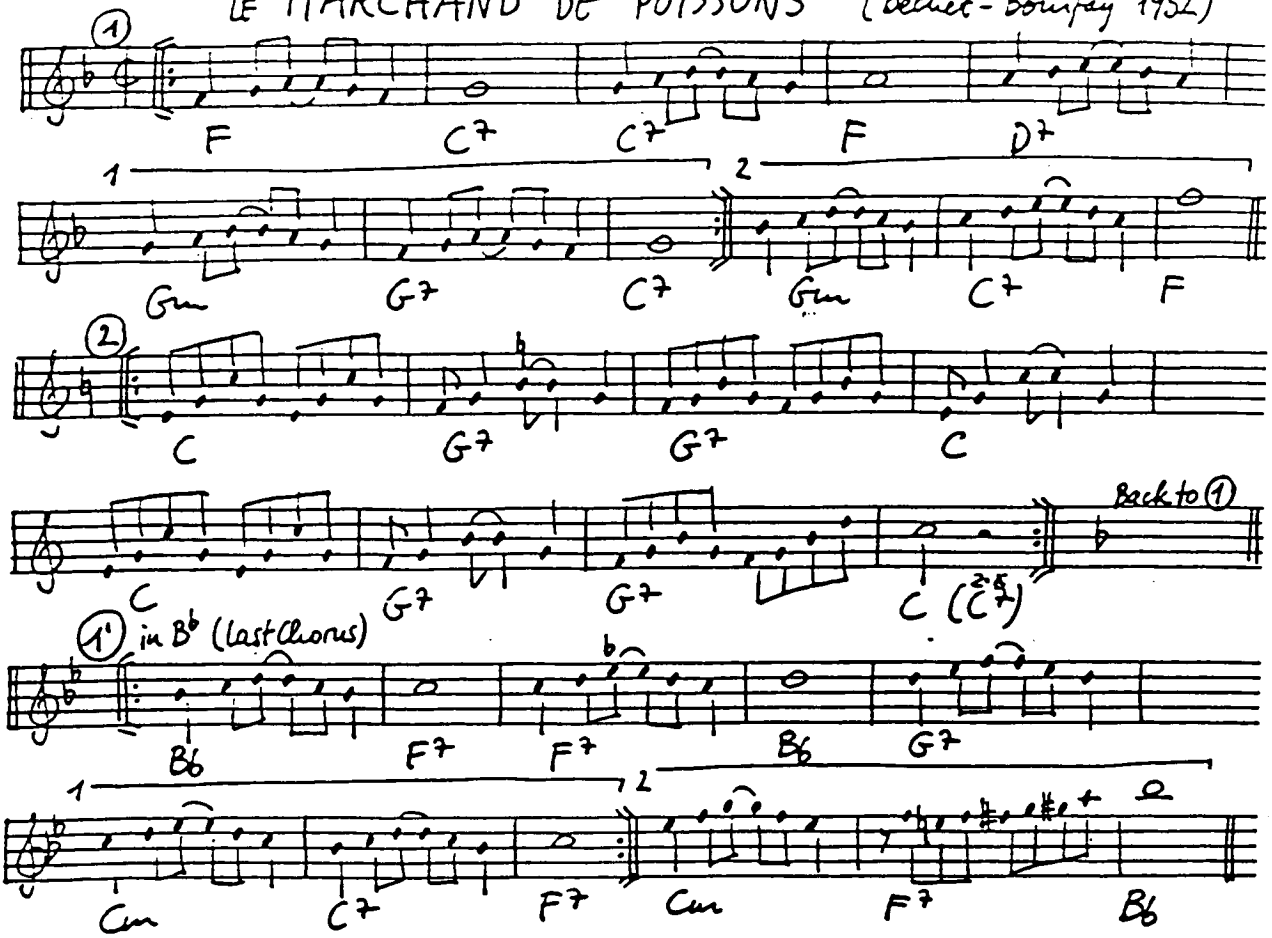
MANTECA (Gillespie - Fuller 1947)



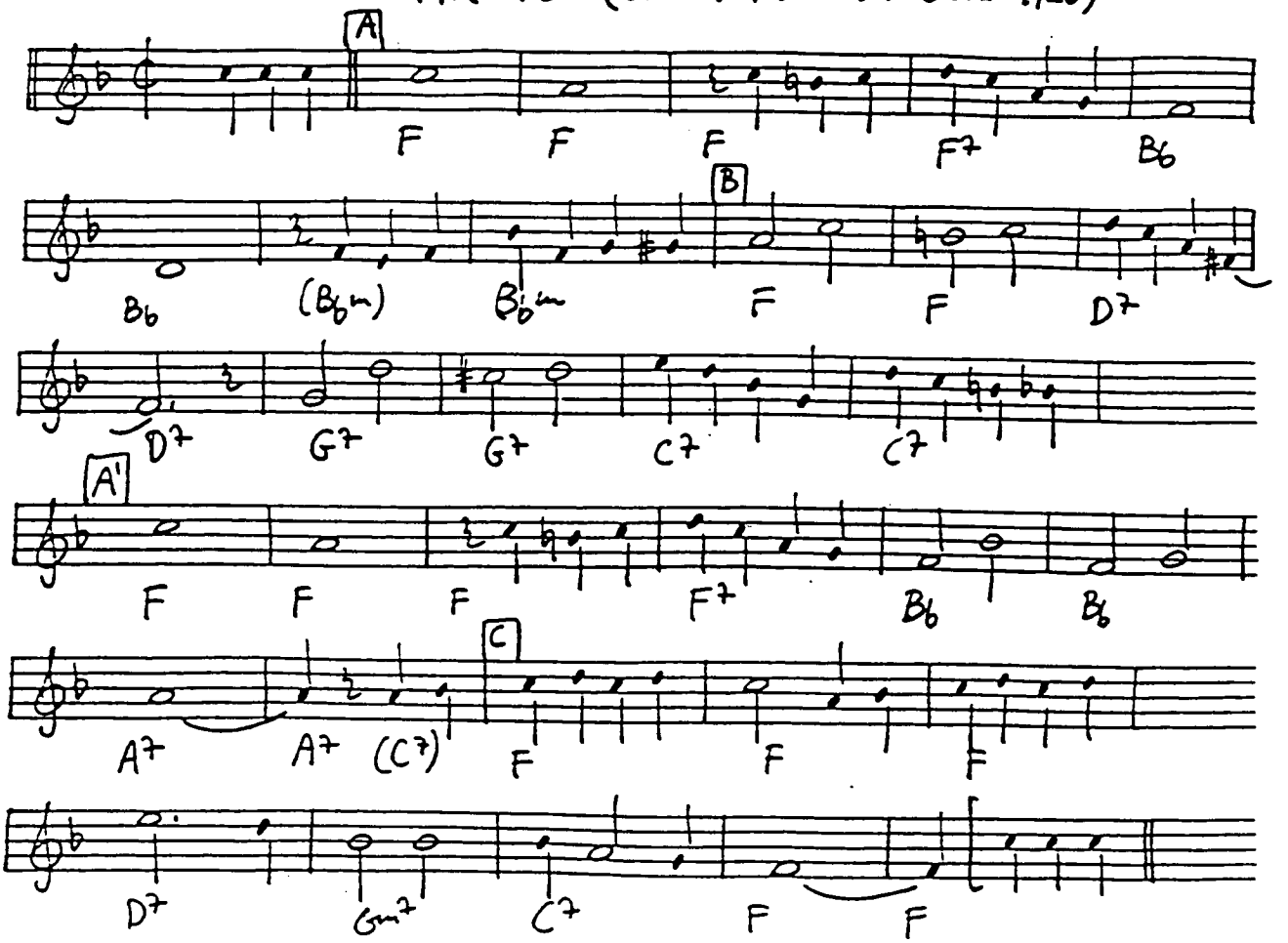
MAPLE LEAF RAG (Joplin - Russell 1899)



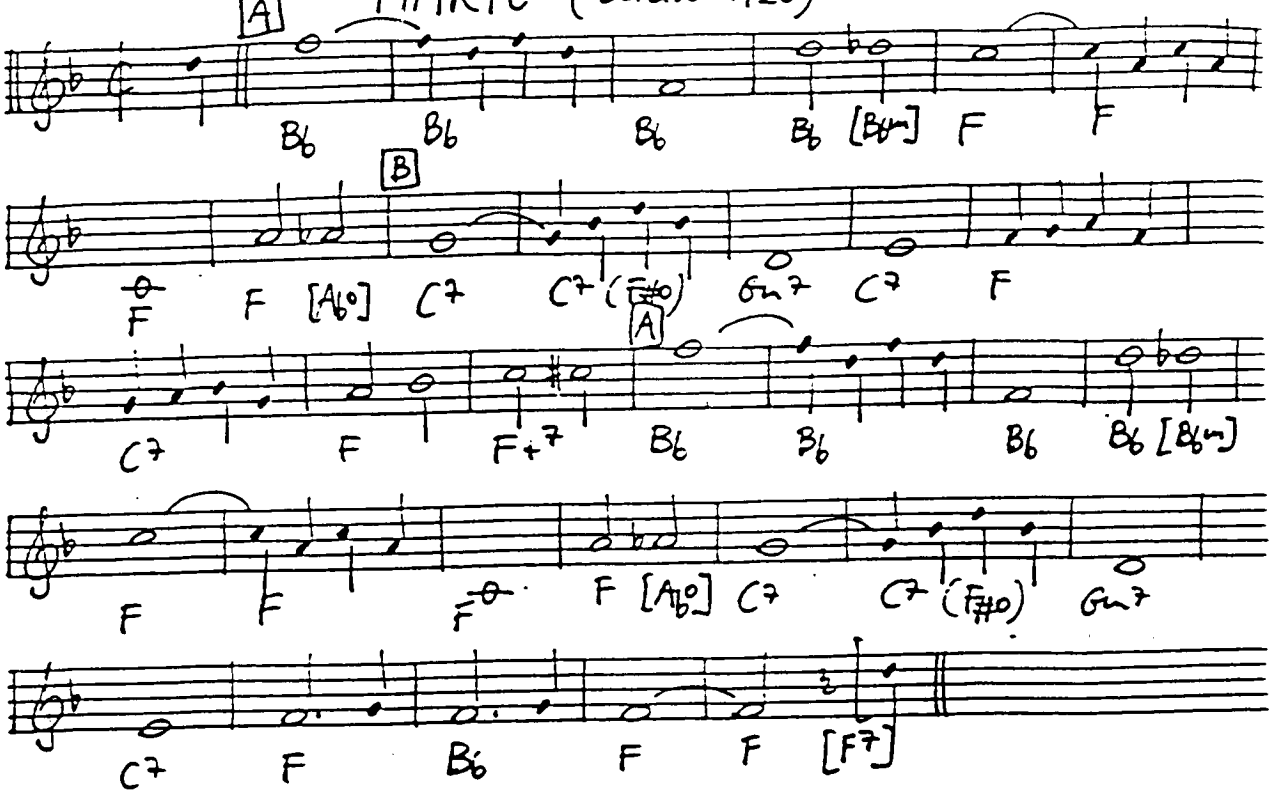
LE MARCHAND DE POISSONS (Bechet - Bonifay 1952)



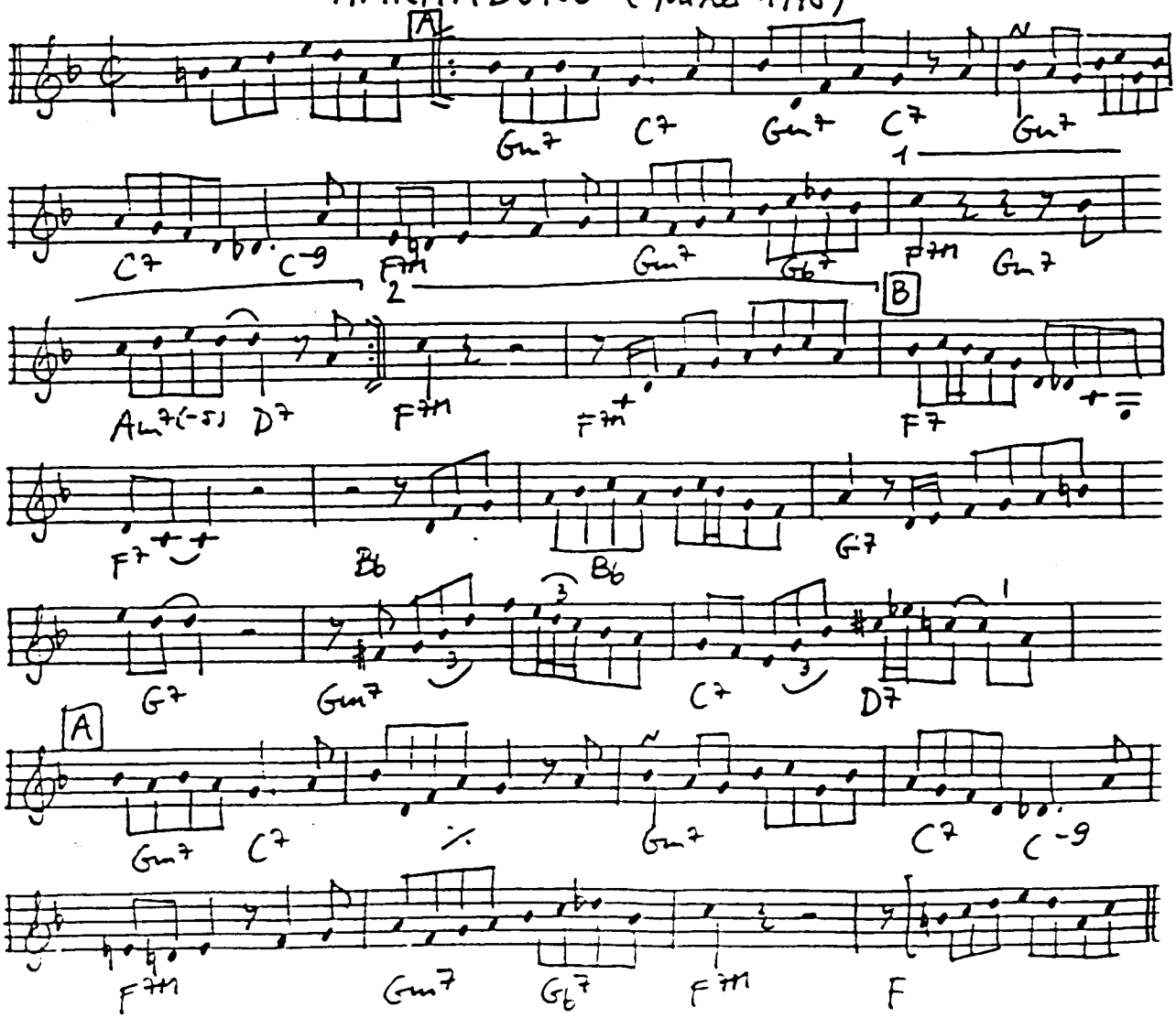
MARGIE (Conrad - Robinson - Davis 1920)

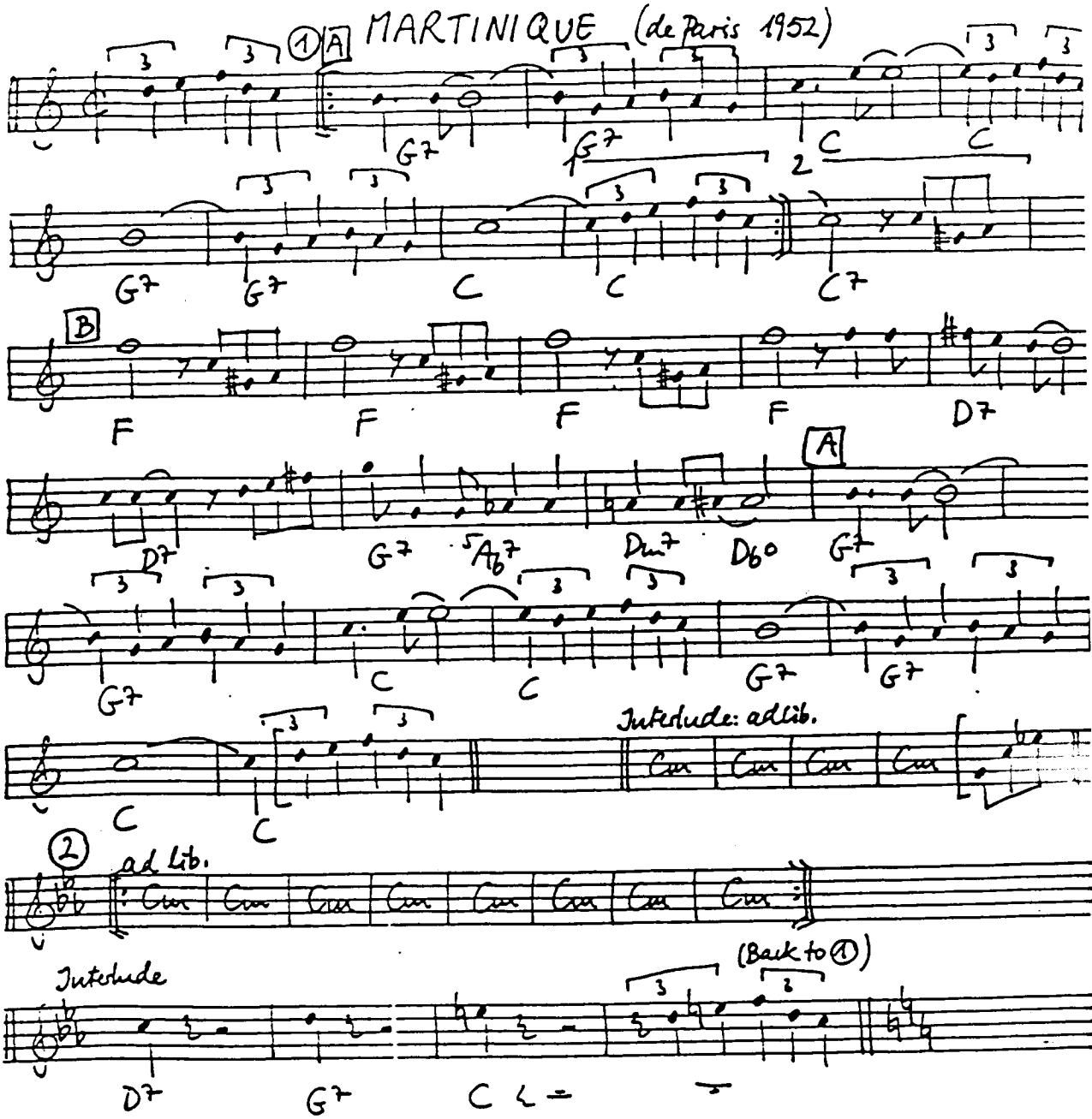


MARIE (Berlin 1928)

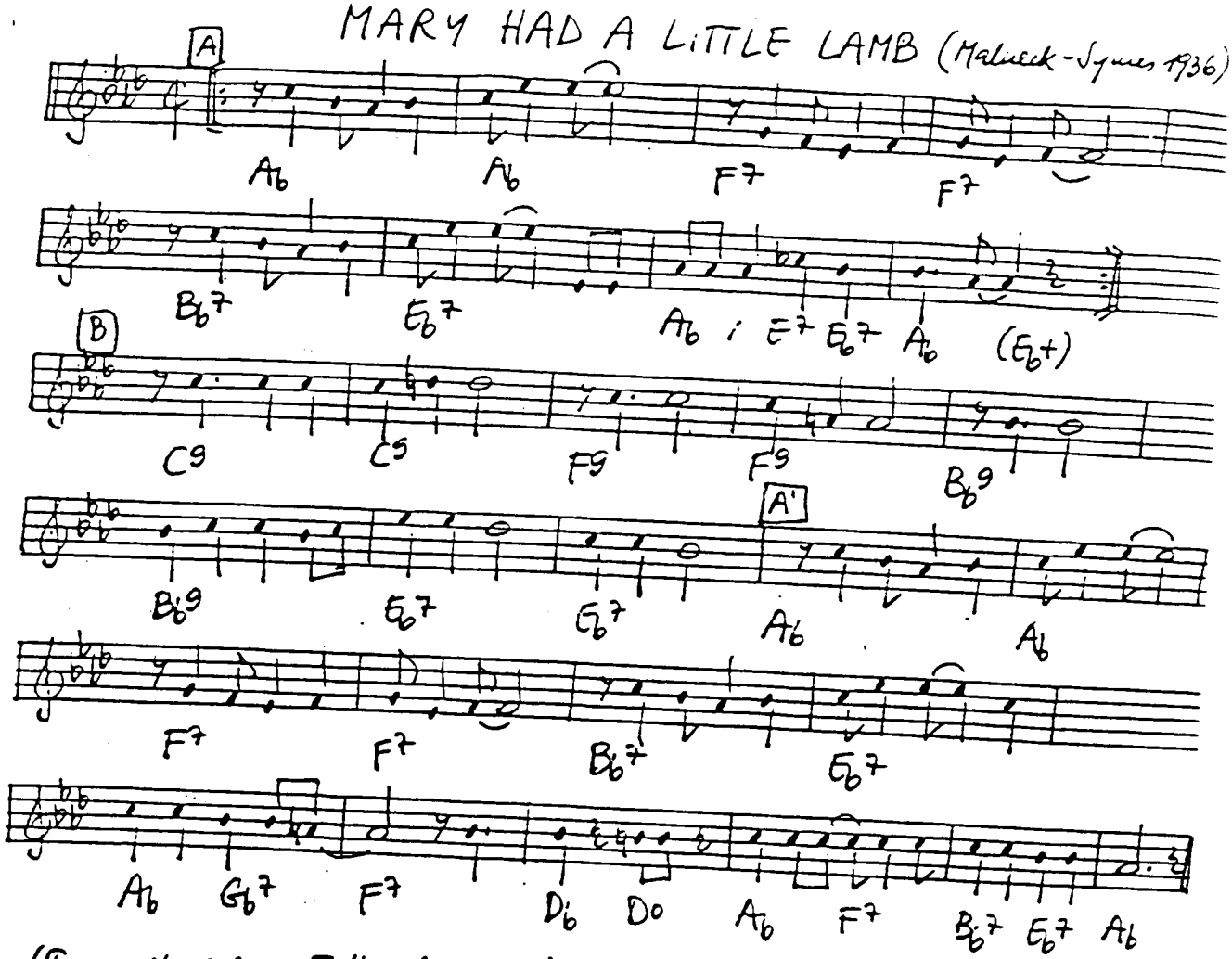


MARMADUKE (Parker 1948)



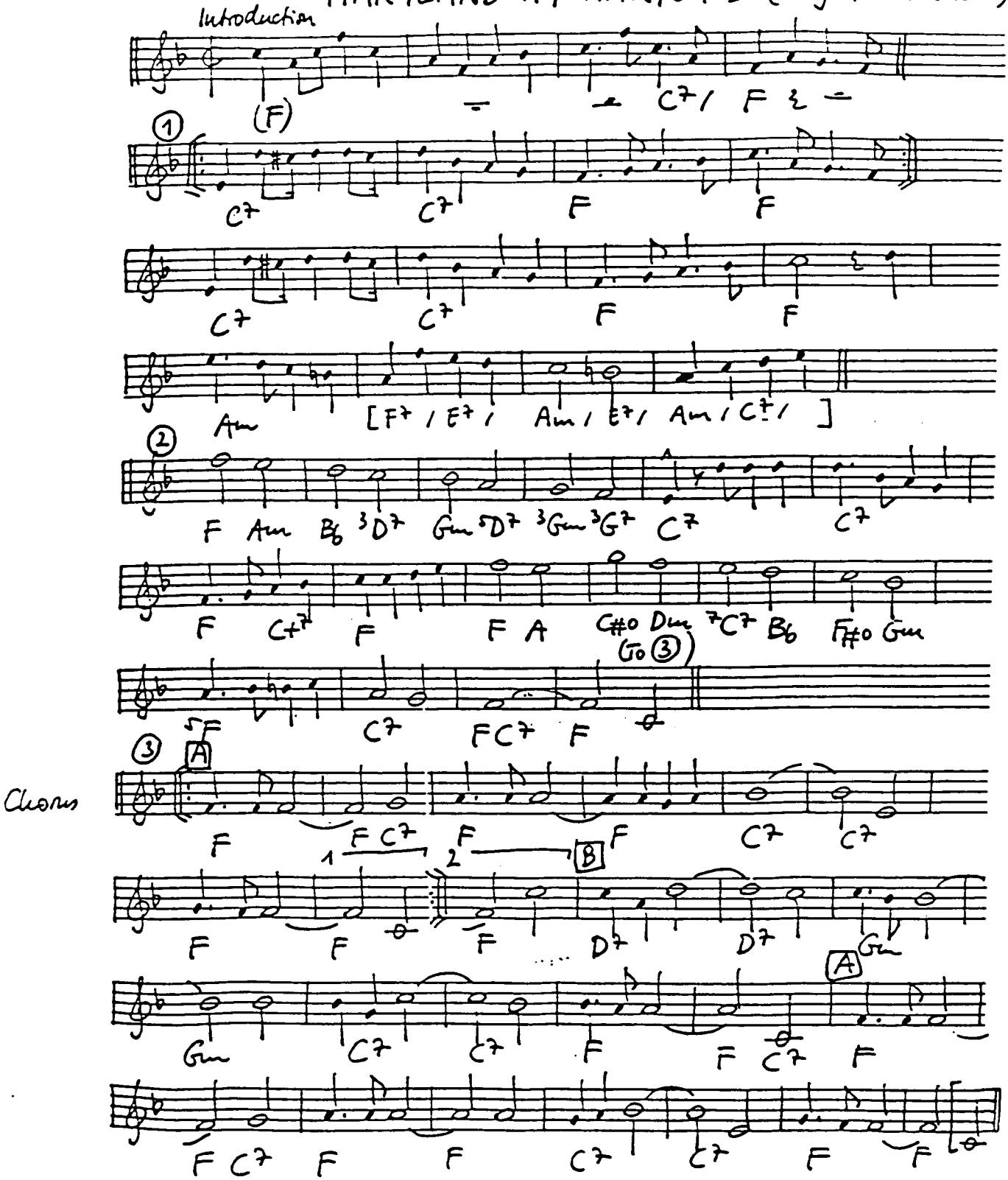

MARTINIQUE (de Paris 1952)
1
A
G7
C
2
B
F
D7
Dm7
Db°
Interlude: ad lib.
2
ad Lib.
Interlude
(Back to 1)

MARY HAD A LITTLE LAMB (Malneck-Symes 1936)

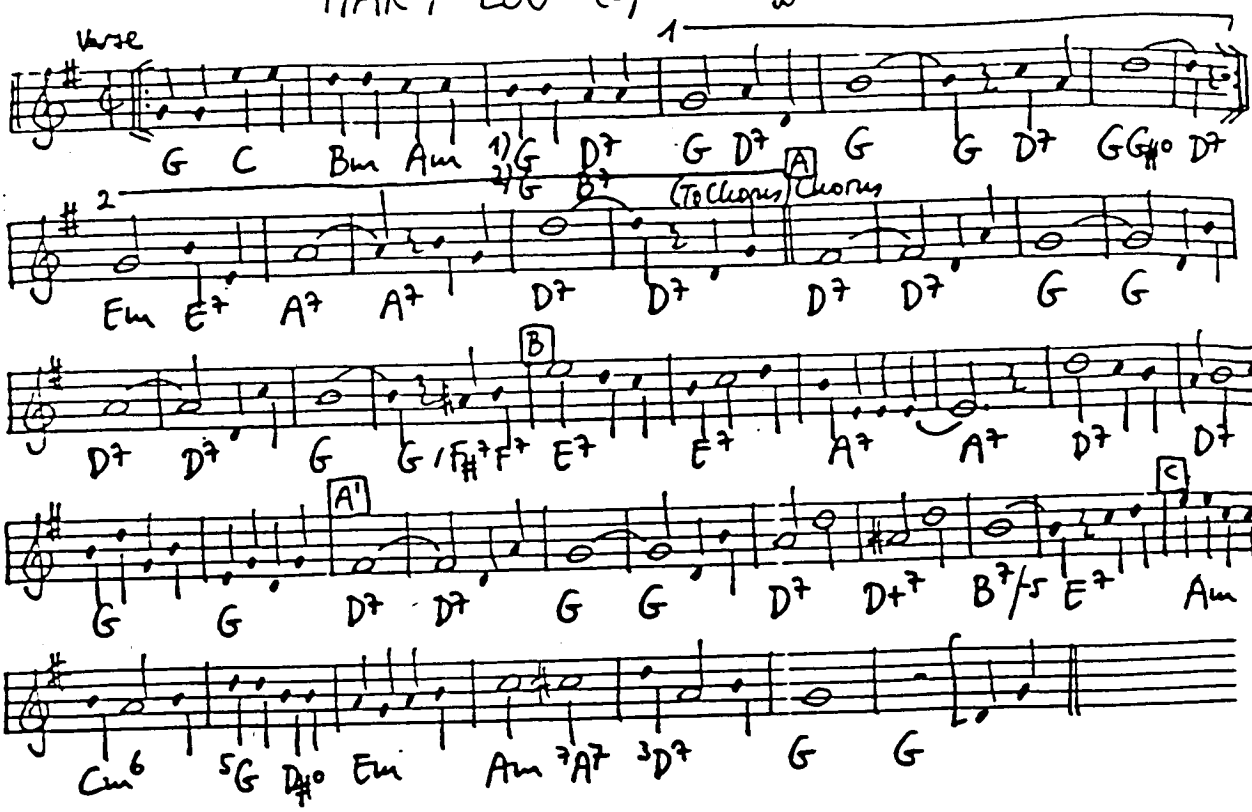


(Transcribed from F. Henderson 36)

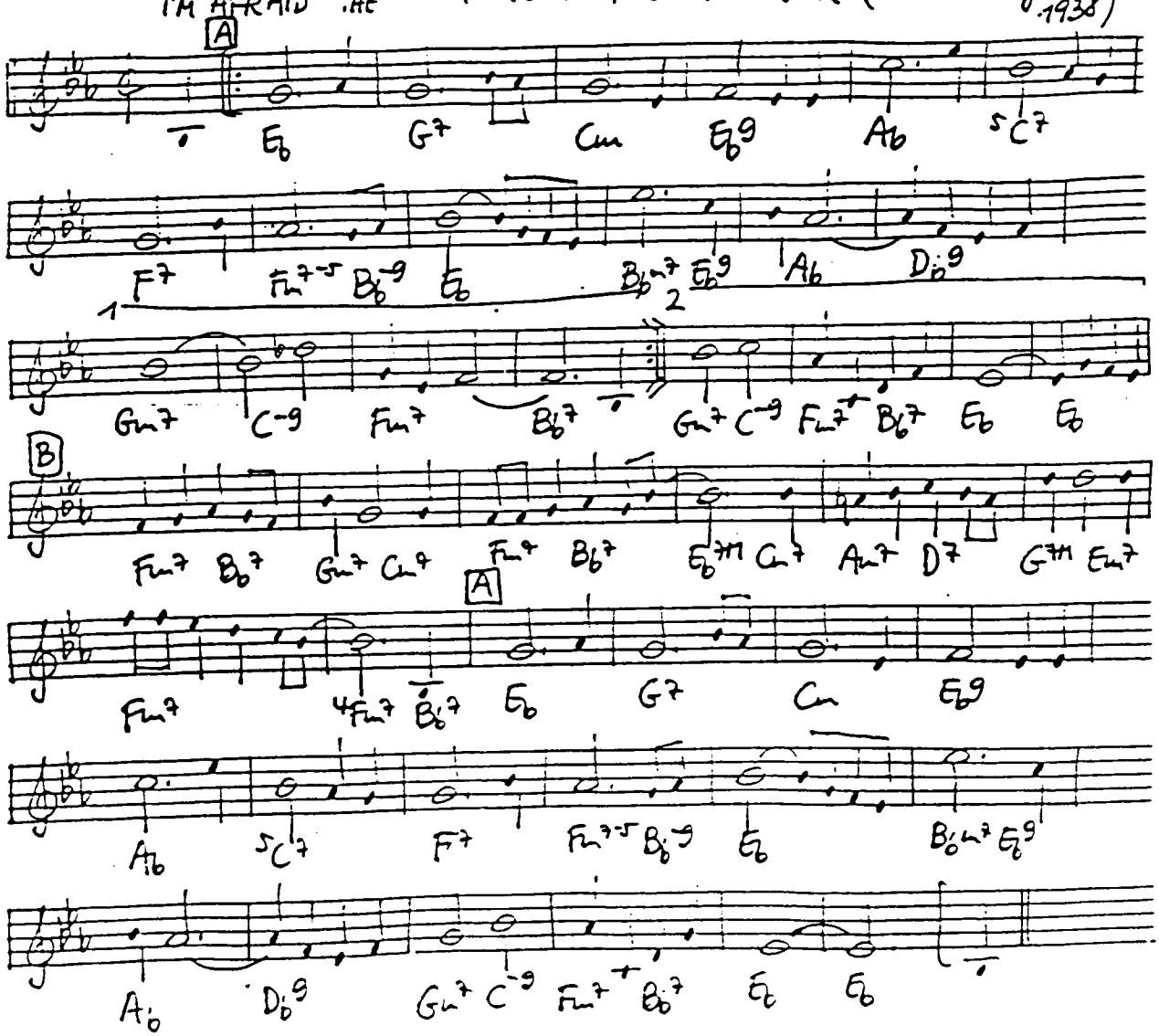
MARYLAND MY MARYLAND (Cory-Randall 1861)



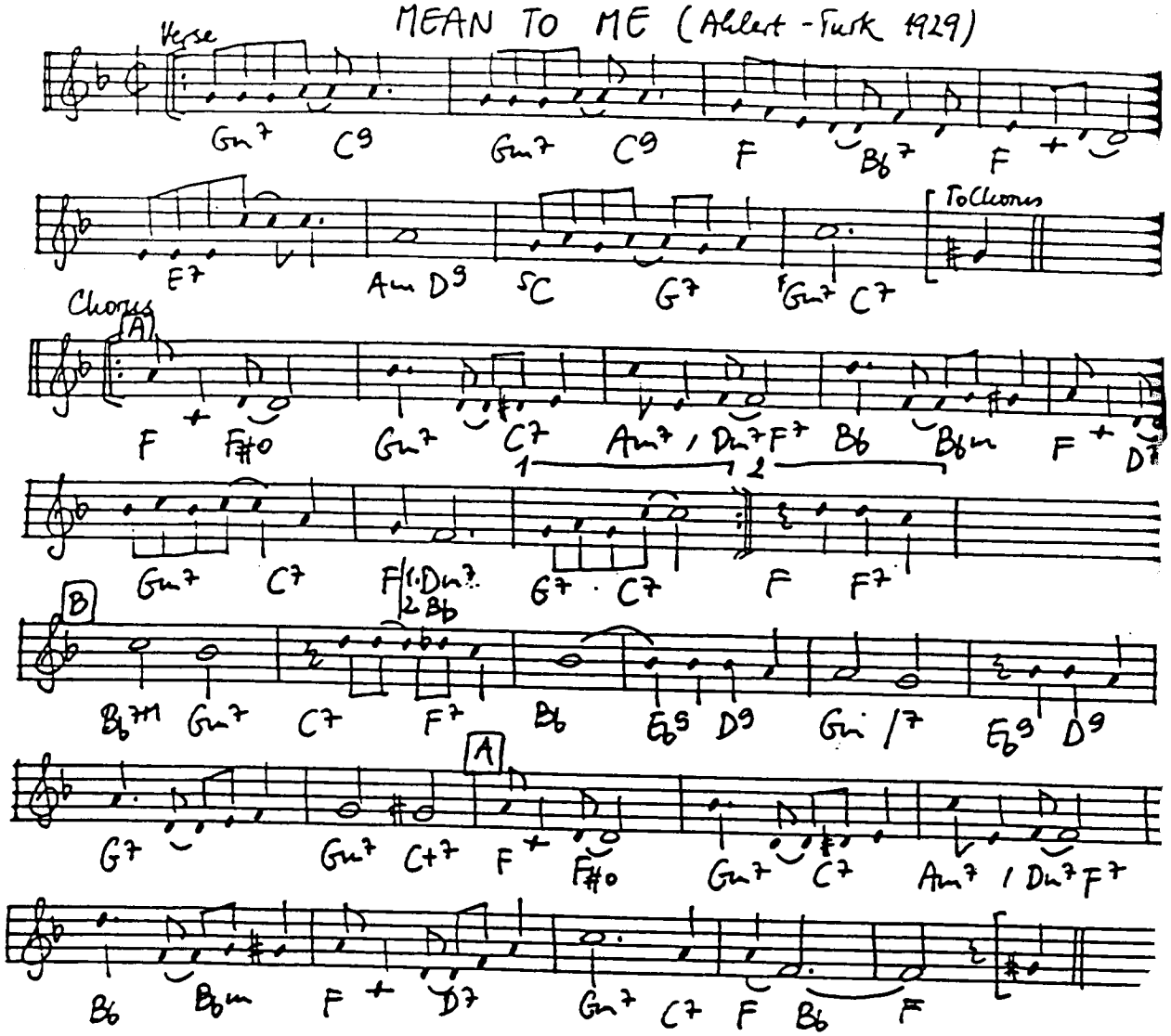
MARY LOU (Lyman-Wagner-Robinson 1926)



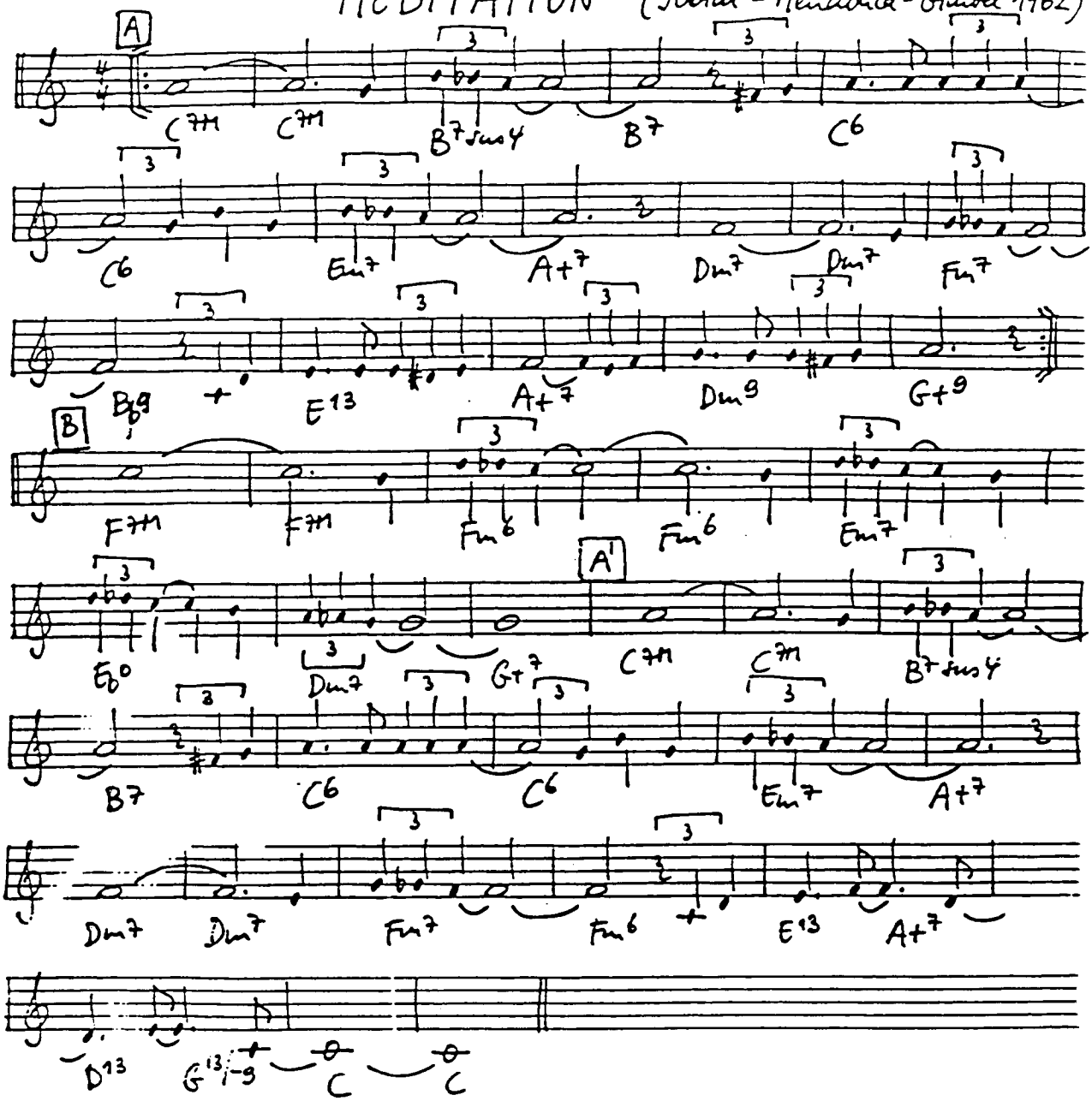
I'M AFRAID THE MASQUERADE IS OVER (Arnheim-Magidson 1938)



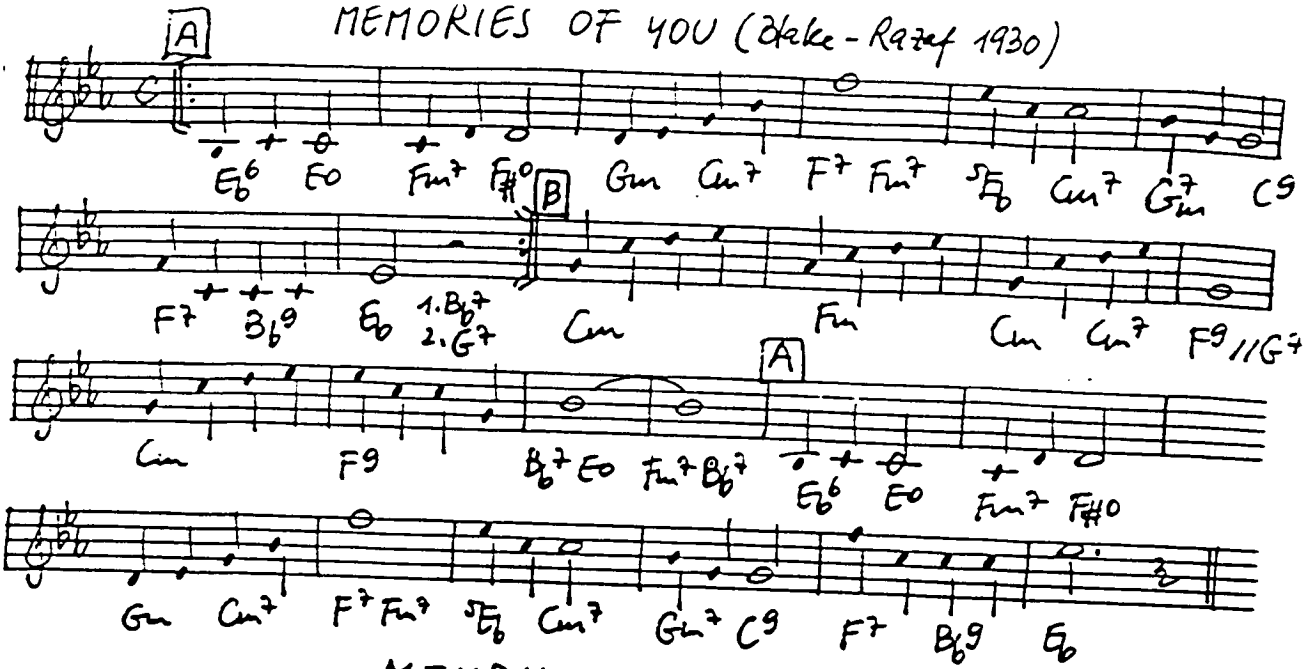
MEAN TO ME (Allen - Turk 1929)



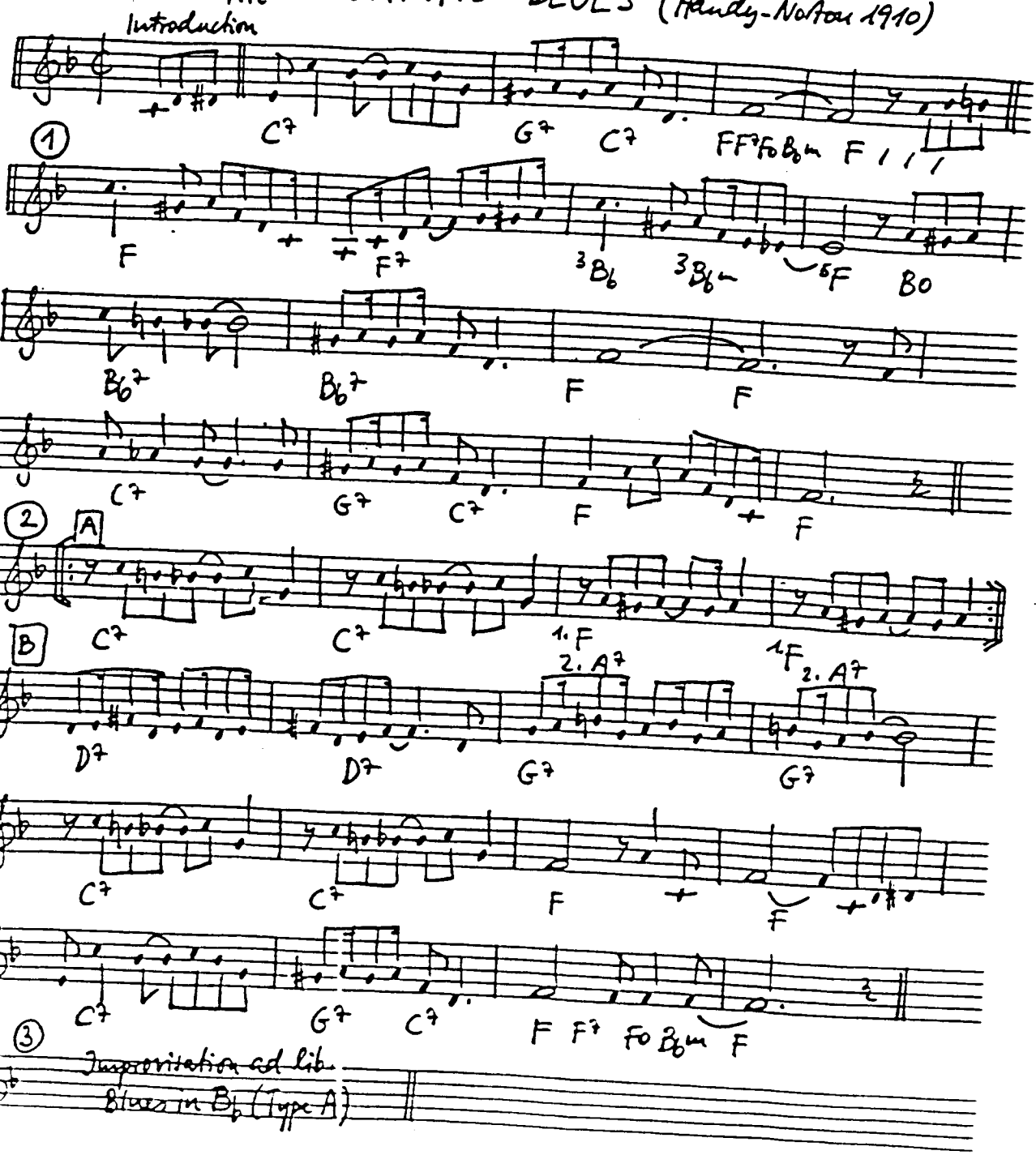
MEDITATION (Jobim - Mendonca - Gimbel 1962)



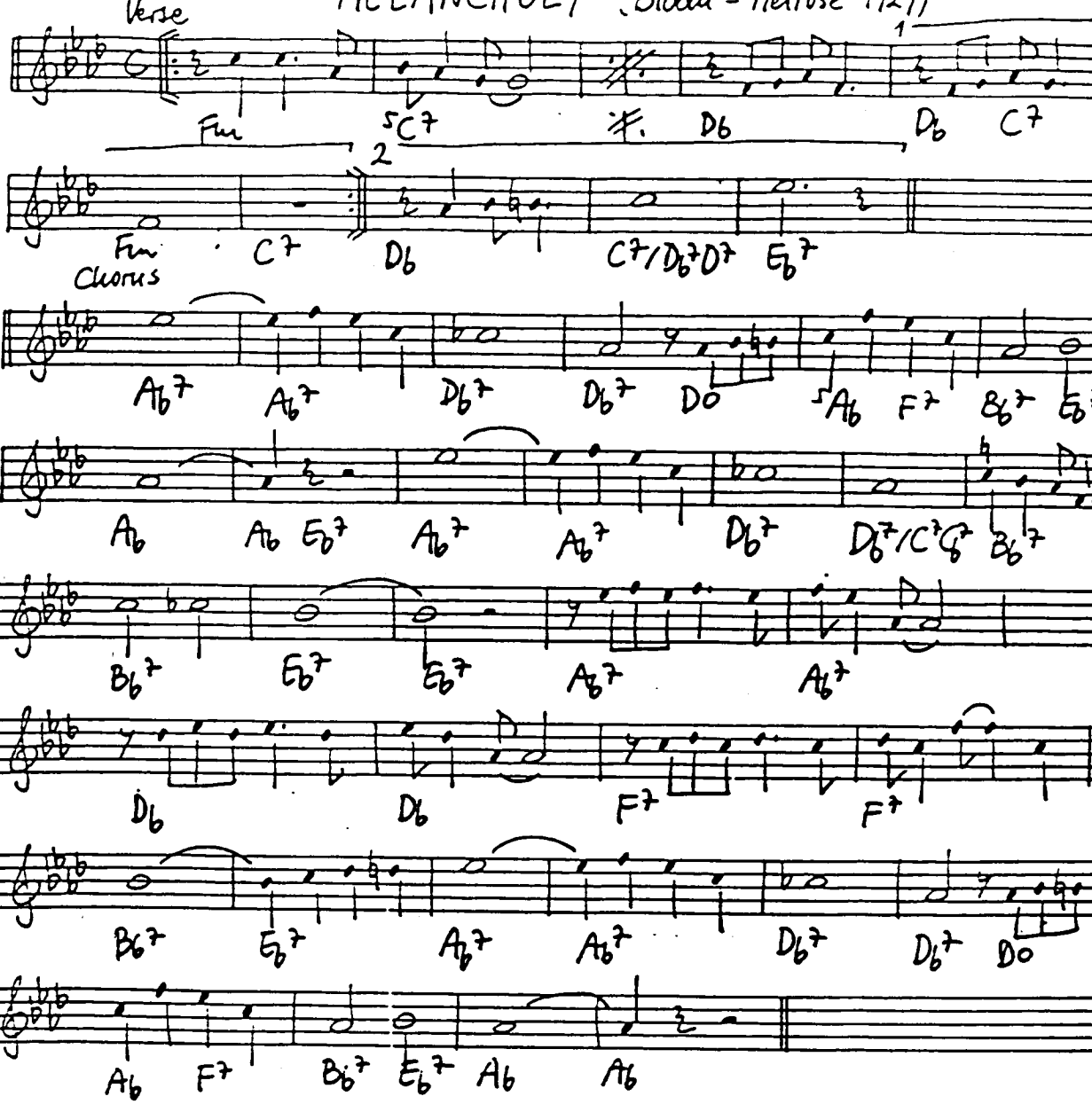
MEMORIES OF YOU (Blake - Razaf 1930)



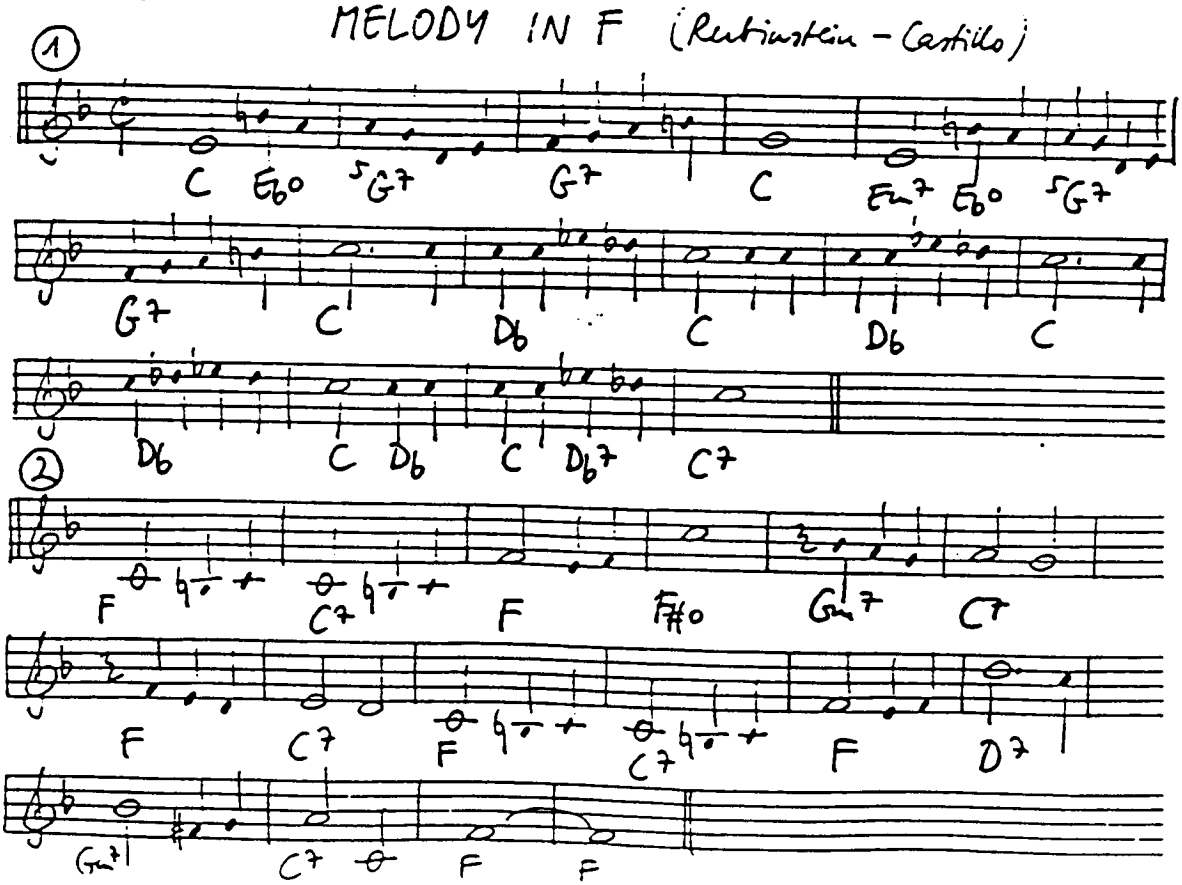
THE MEMPHIS BLUES (Handy - Norton 1910)



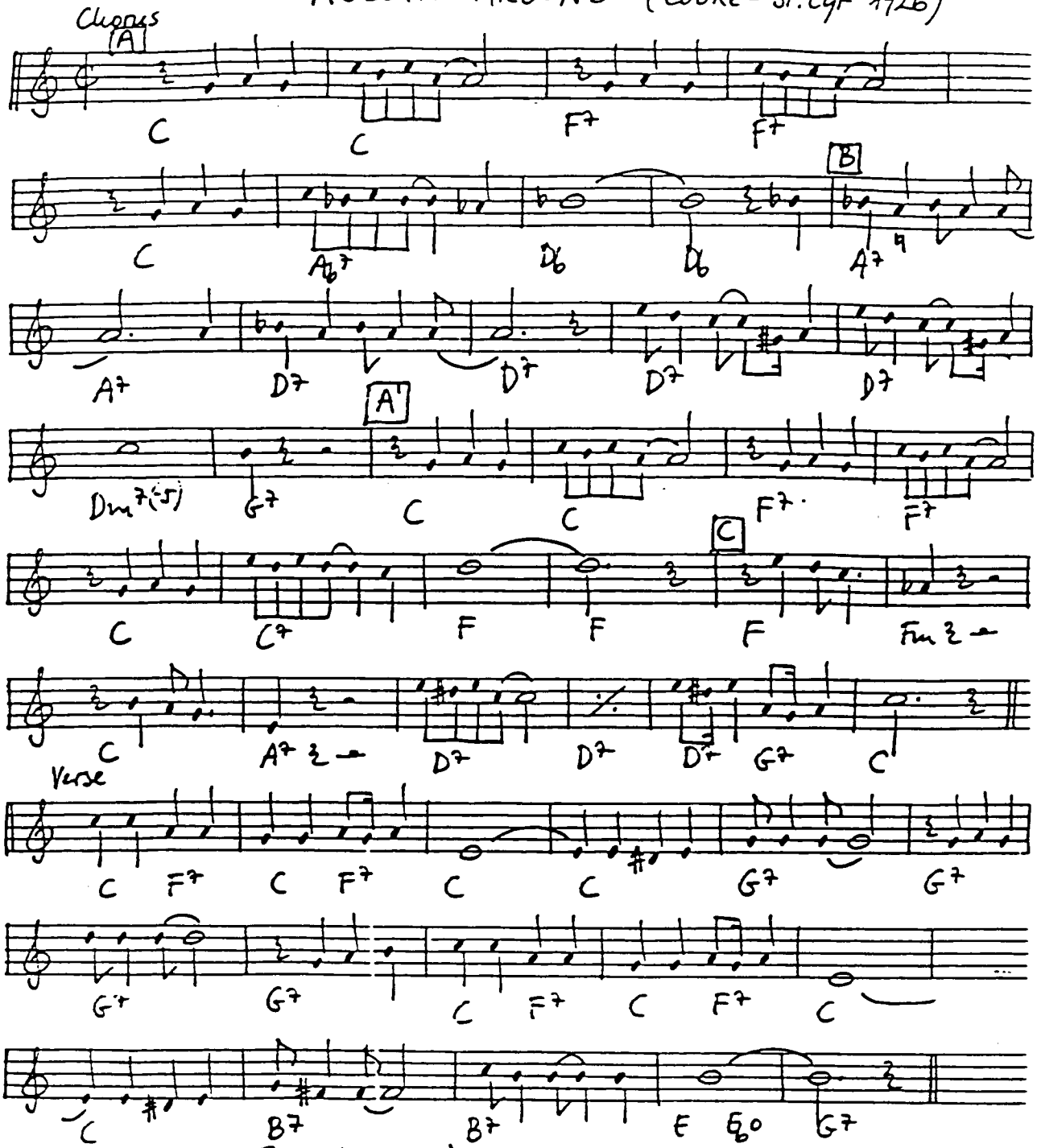
MELANCHOLY (Bloom - Melrose 1927)



MELODY IN F (Rubinstein - Castillo)

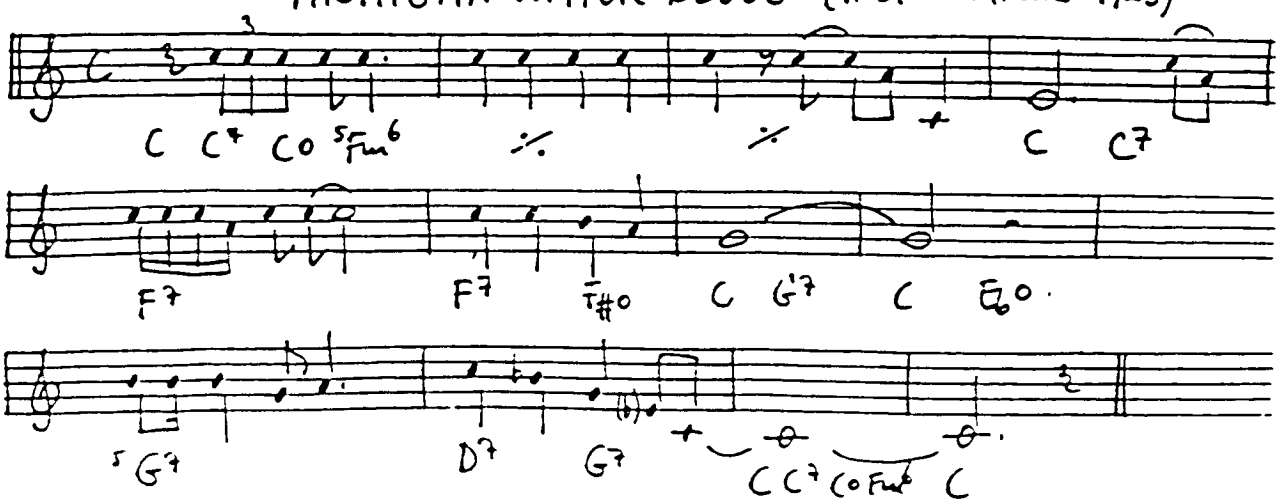


MESSIN' AROUND (Cooke - St. Cyr 1926)

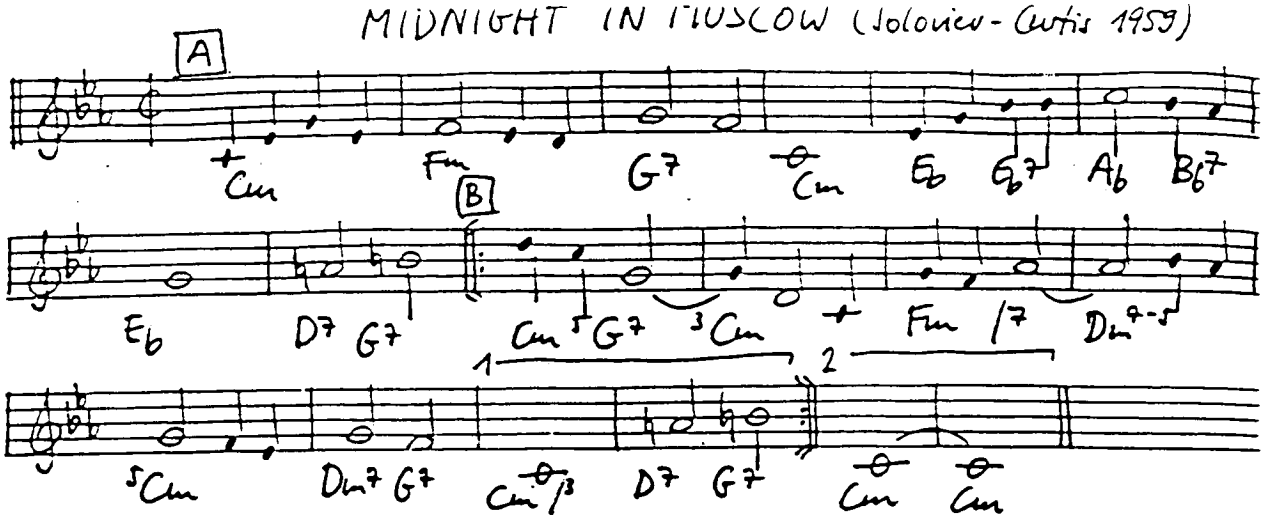


(Transcribed from Fess Williams 26)

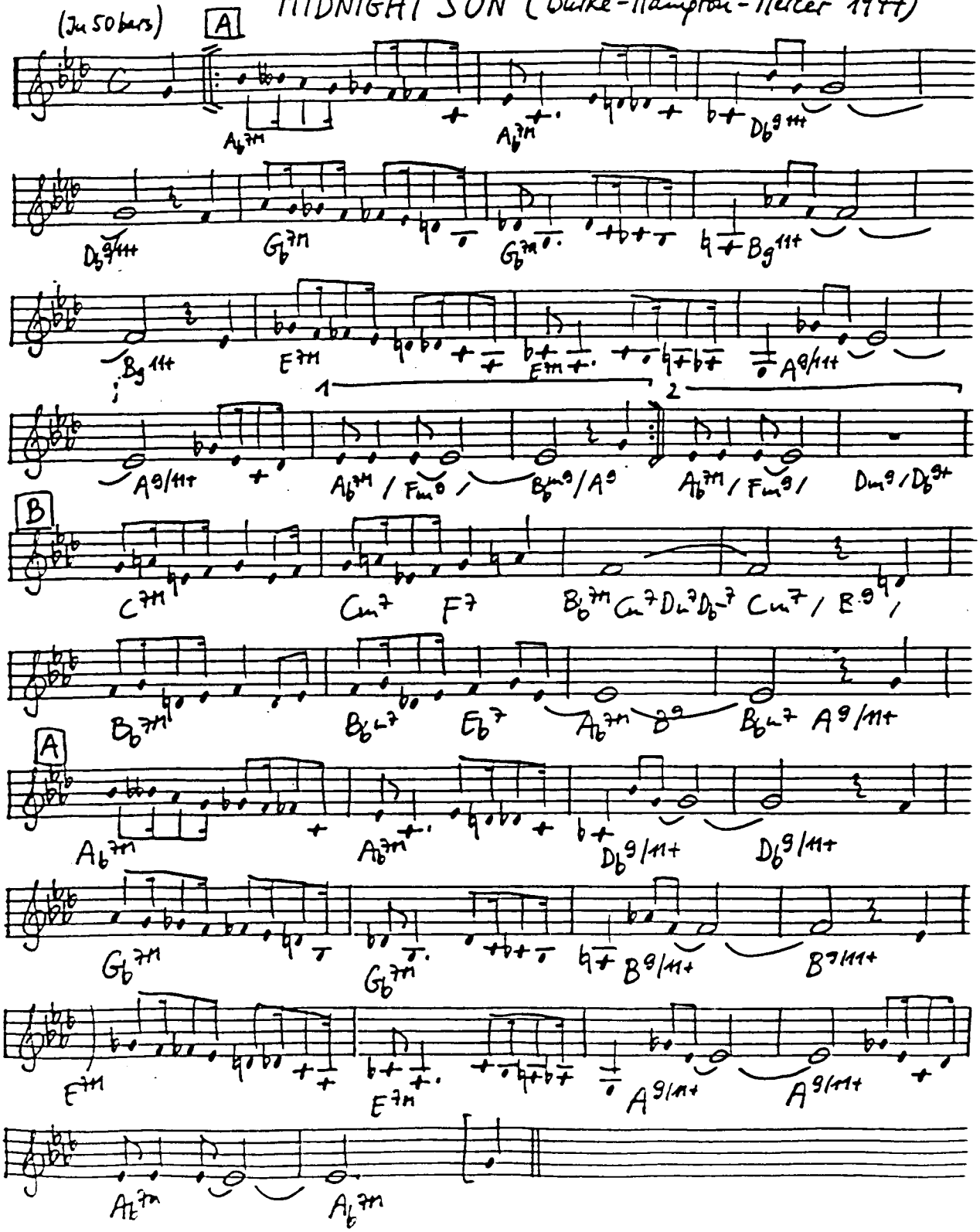
MICHIGAN WATER BLUES (Trad - Williams 1923)



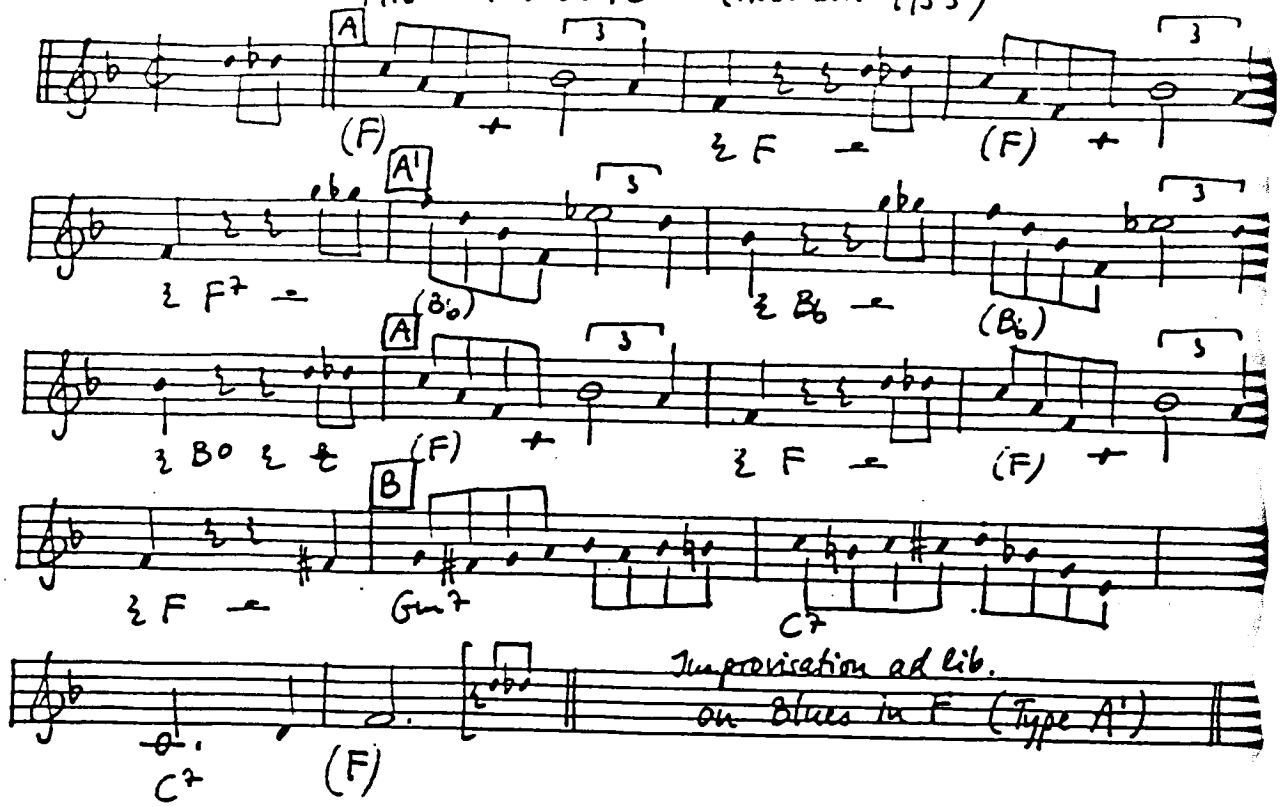
MIDNIGHT IN MOSCOW (Kolonien - Curtis 1959)



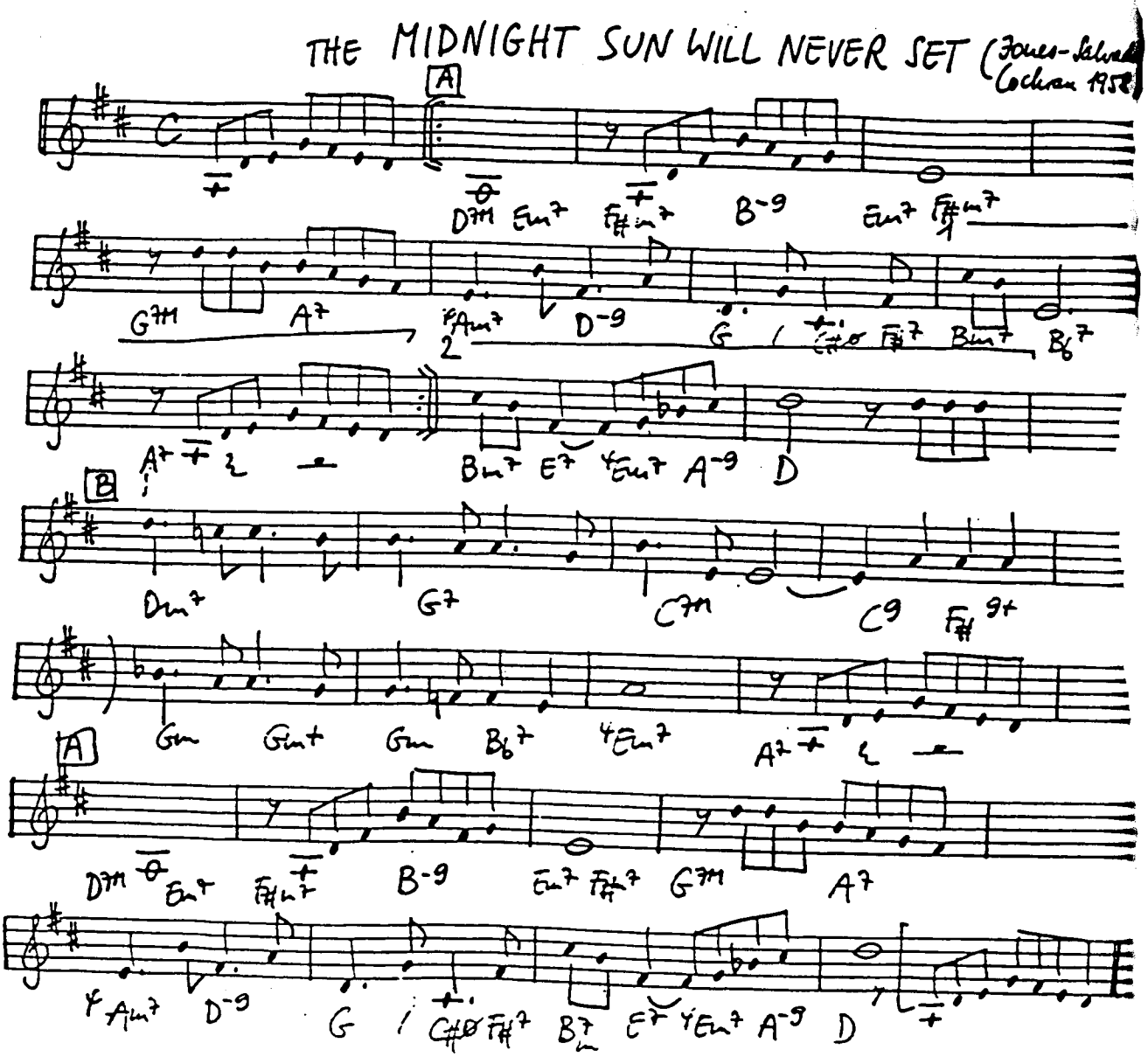
MIDNIGHT SUN (Burke - Hampton - Mercer 1947)



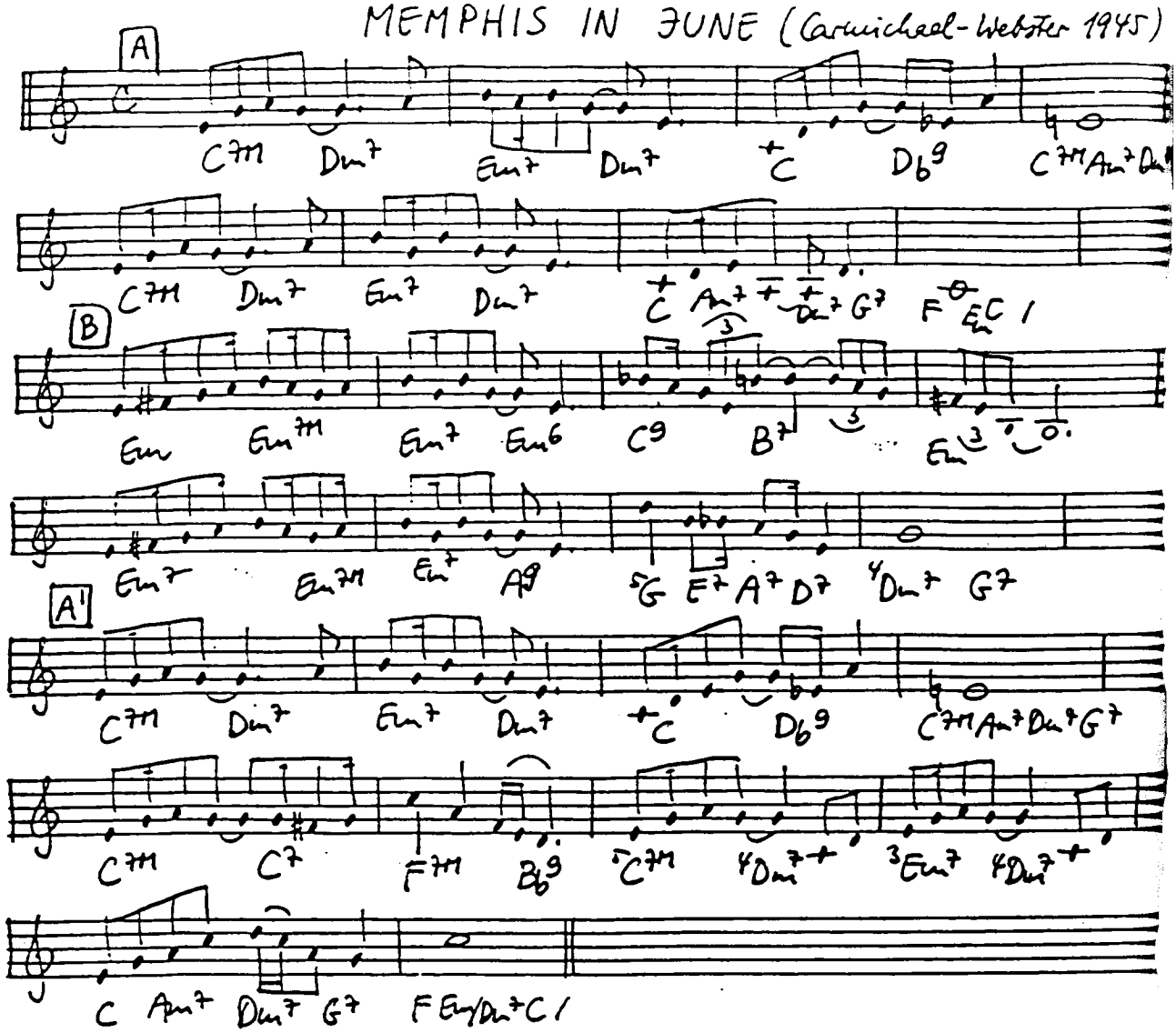
THE MIDGETS (Newman 1955)



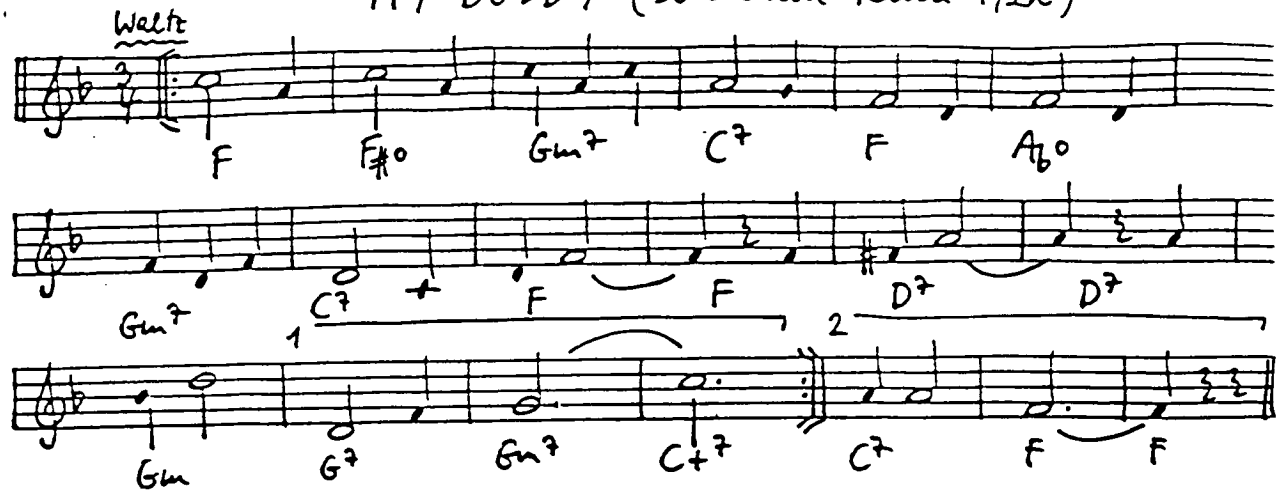
THE MIDNIGHT SUN WILL NEVER SET (Jones-Sala Cochran 1952)



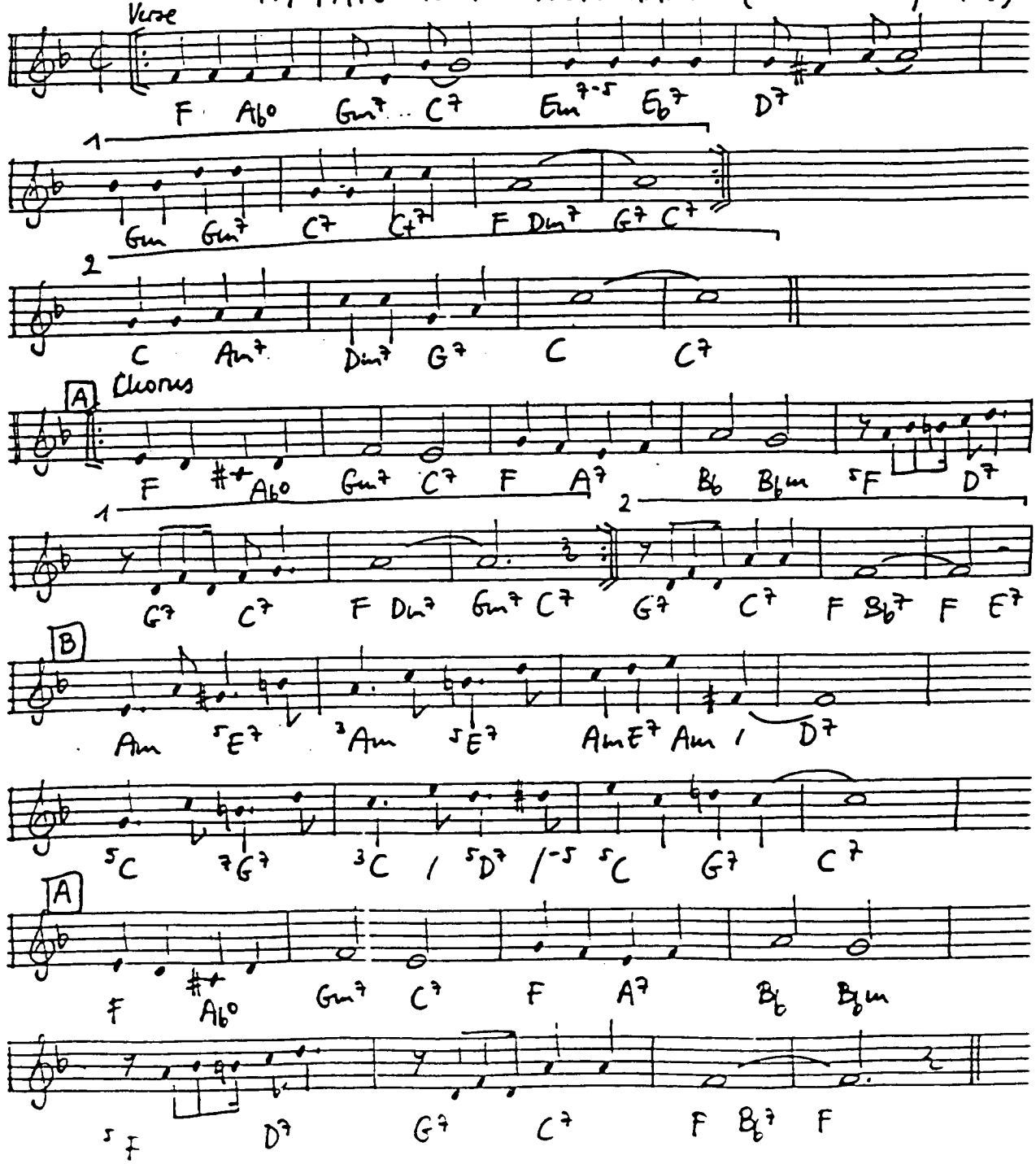
MEMPHIS IN JUNE (Carmichael-Webster 1945)

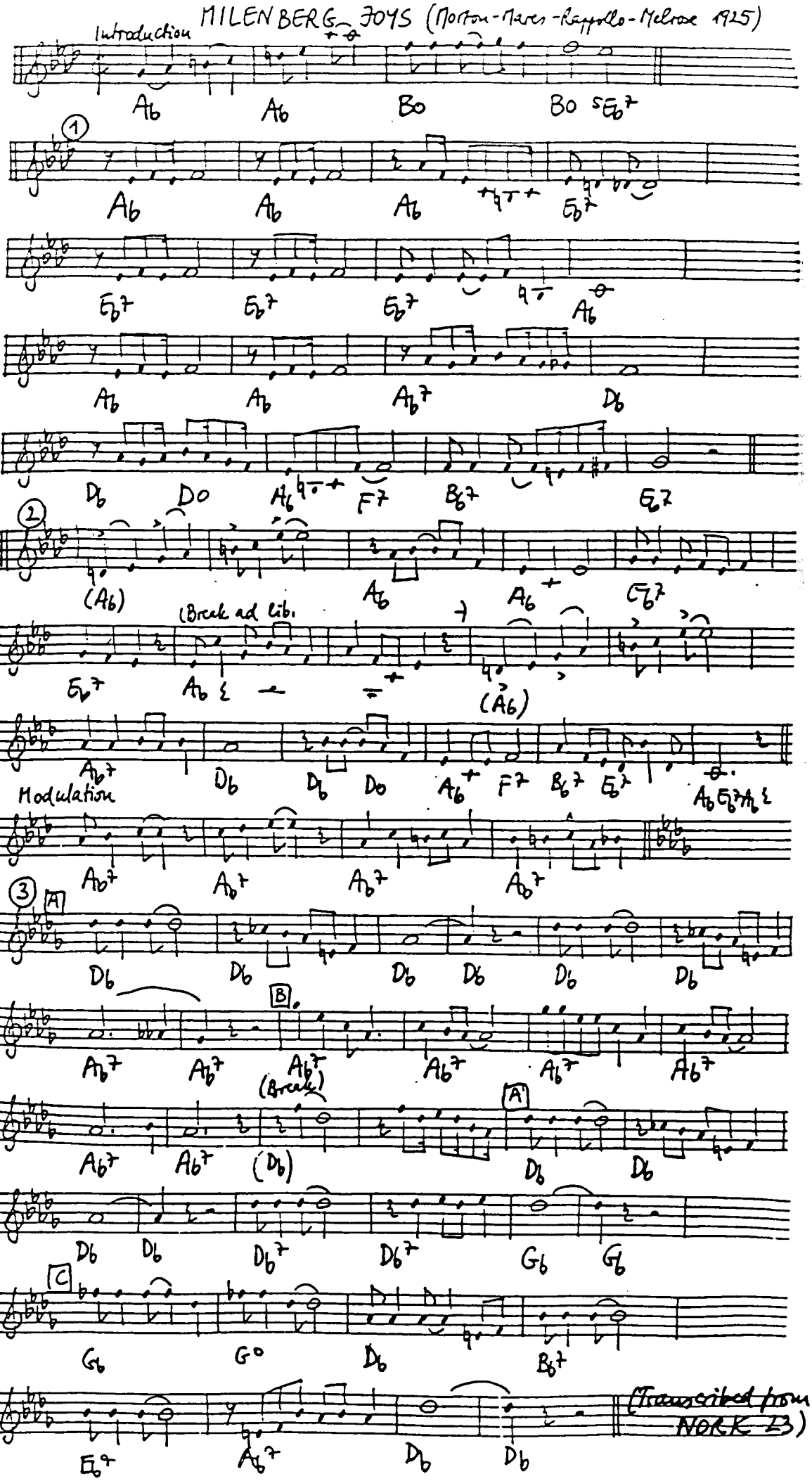


MY BUDDY (Donaldson-Kahn 1922)

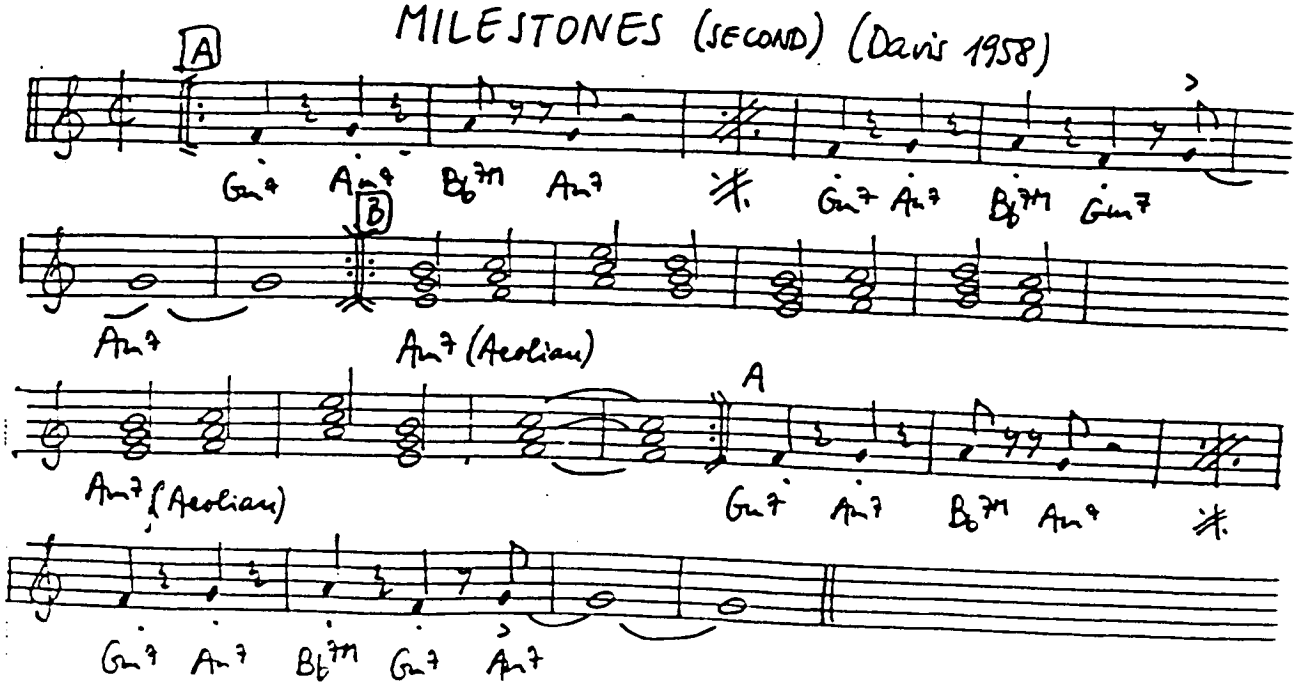


MY FATE IS IN YOUR HANDS (Waller-Razaf 1929)

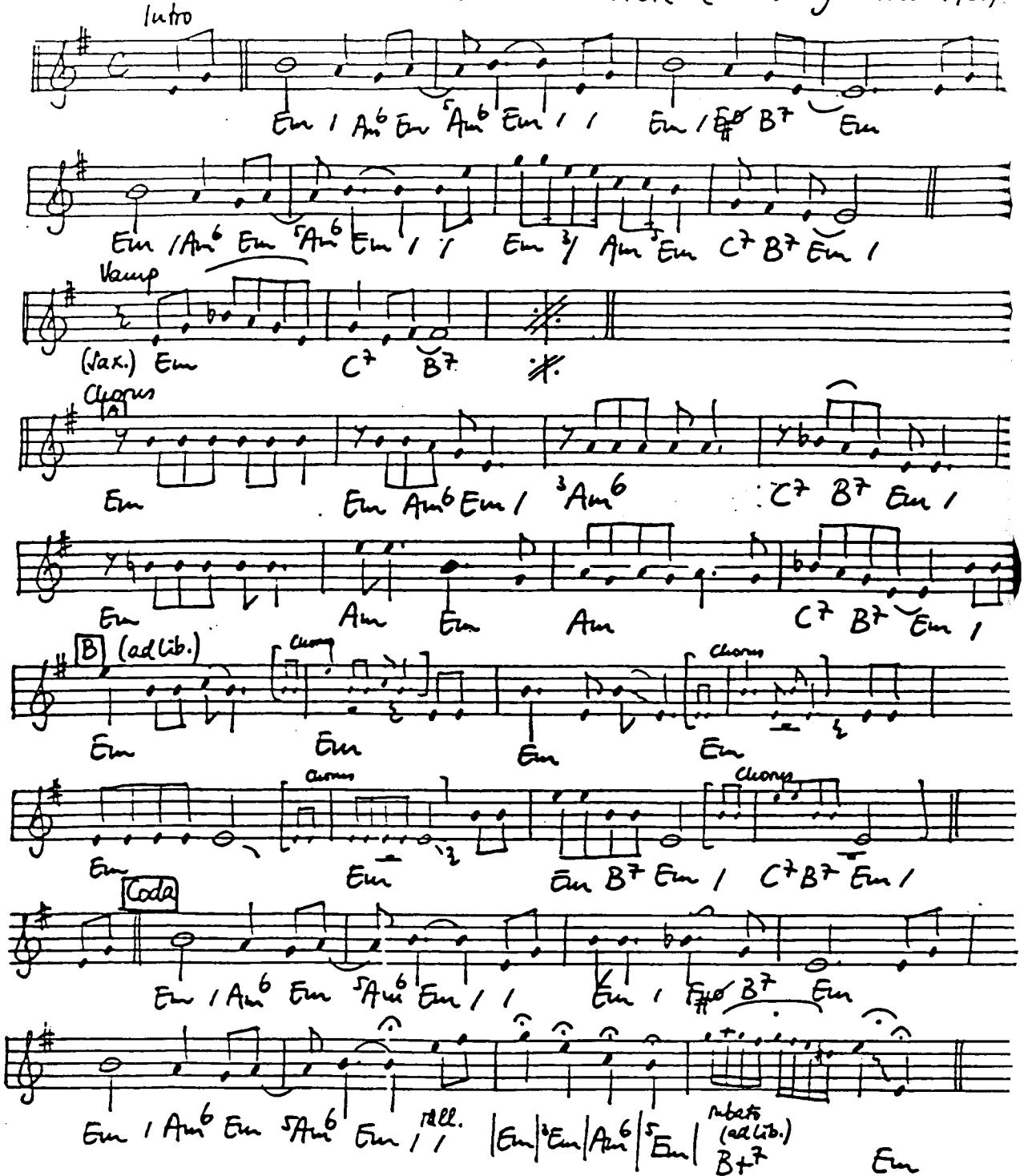



MILENBERG JOYS (Norton-Nunez-Rappollo-Melrose 1925)
Introduction
Ab Ab Bo Bo Eb7
1
Ab Ab Ab Eb7
Eb7 Eb7 Eb7 Ab
Ab Ab Ab7 Db
Db Do Ab F7 Bb7 Eb7
2
(Ab) Ab Ab Eb7
(Break ad lib.
Eb7 Ab (Ab)
Ab7 Db Db Do Ab F7 Bb7 Eb7 Ab Eb7 Ab
Modulation
Ab7 Ab7 Ab7 Ab7
3
A
Db Db Db Db Db Db
B
Ab7 Ab7 Ab7 Ab7 Ab7 Ab7
(Break)
A
Ab7 Ab7 (Db) Db Db
Db Db Db7 Db7 Gb Gb
C
Gb Go Db Bb7
Eb7 Ab7 Db Db
(Transcribed from NORK B)

MILESTONES (SECOND) (Davis 1958)

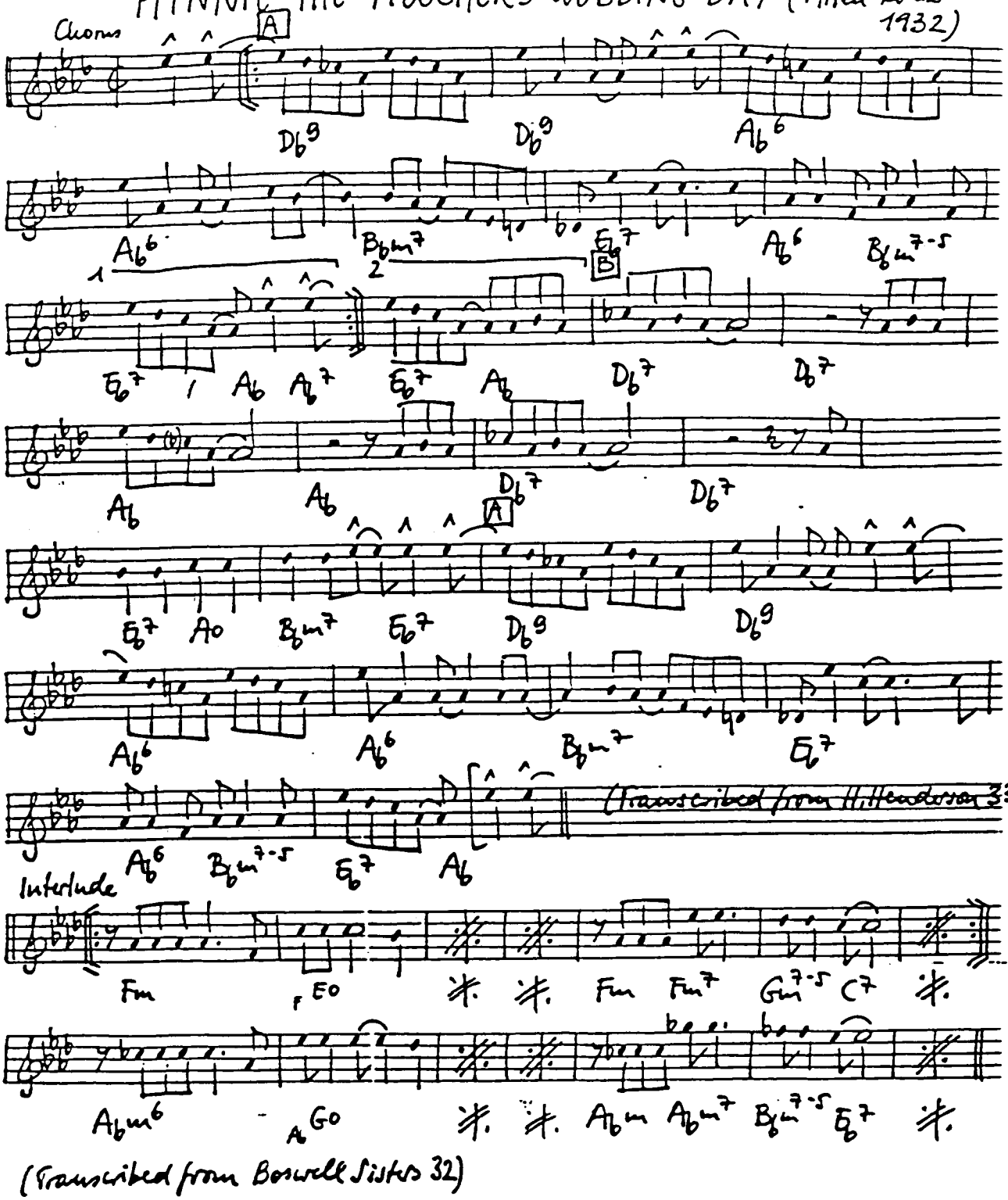


MINNIE THE MOOCHER (Calloway - Mills 1931)



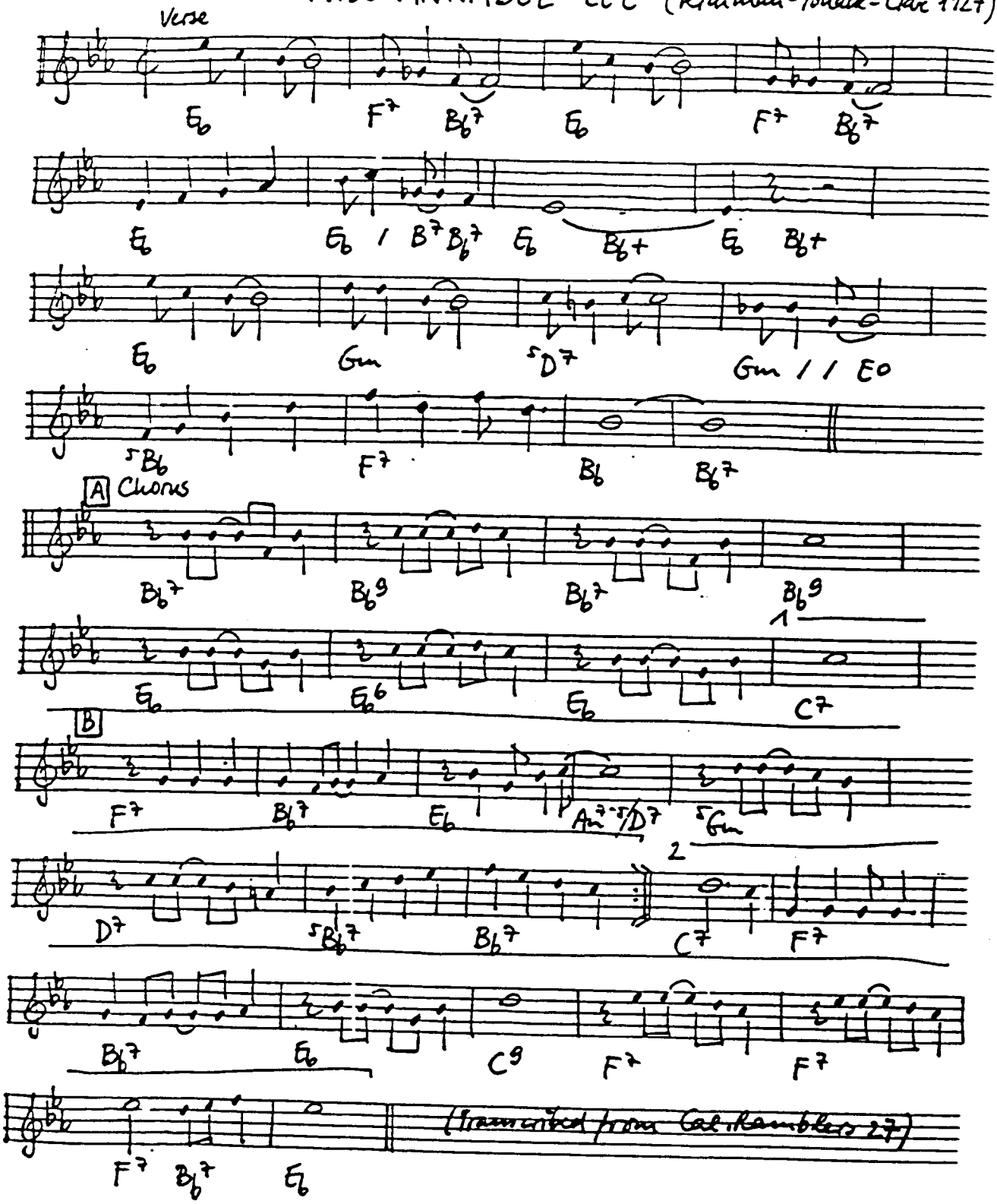
(Transcribed from C. Calloway 31)

MINNIE THE MOOCHERS WEDDING DAY (Allen-Kahler 1932)

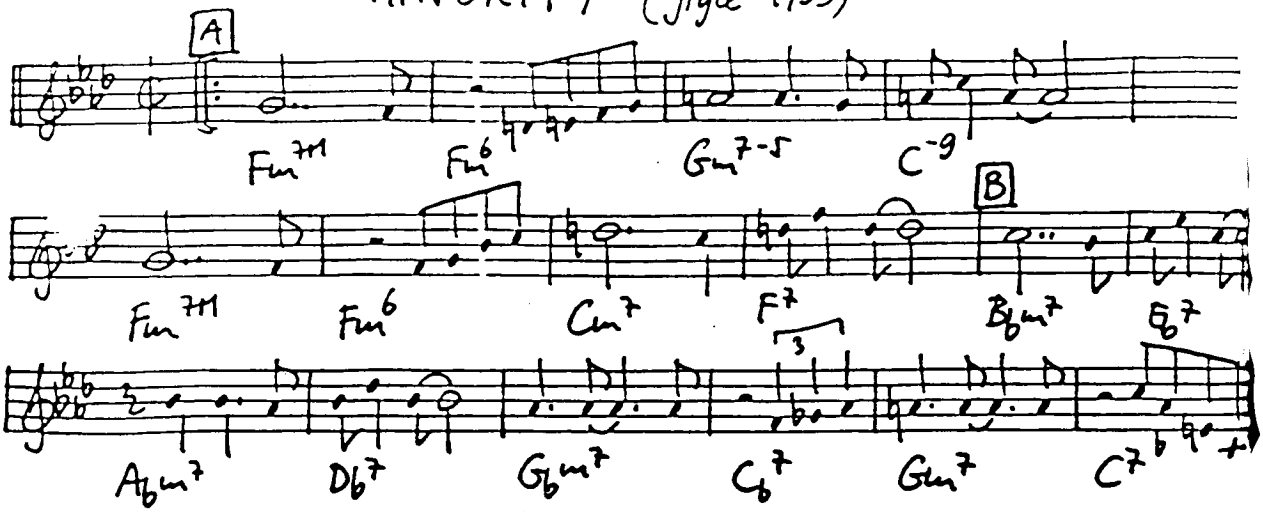


(Transcribed from Boswell Sisters 32)

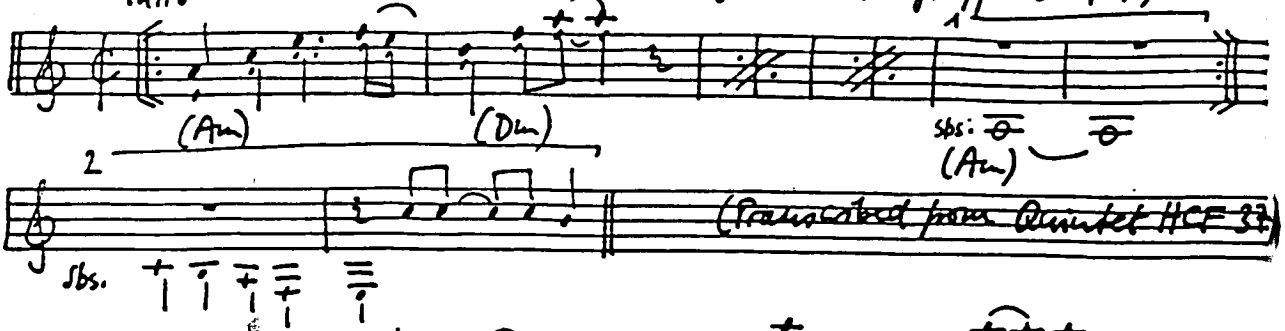
MISS ANNABEL LEE (Richman-Pollack-Clar 1927)

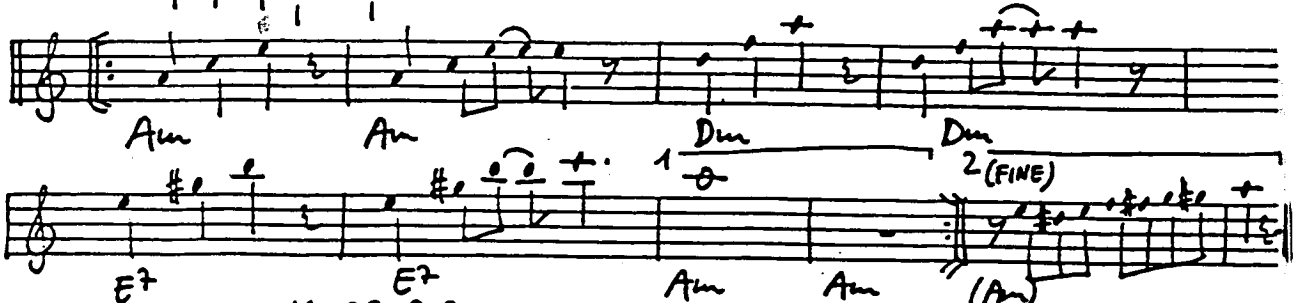


MINORITY (Gryce 1953)

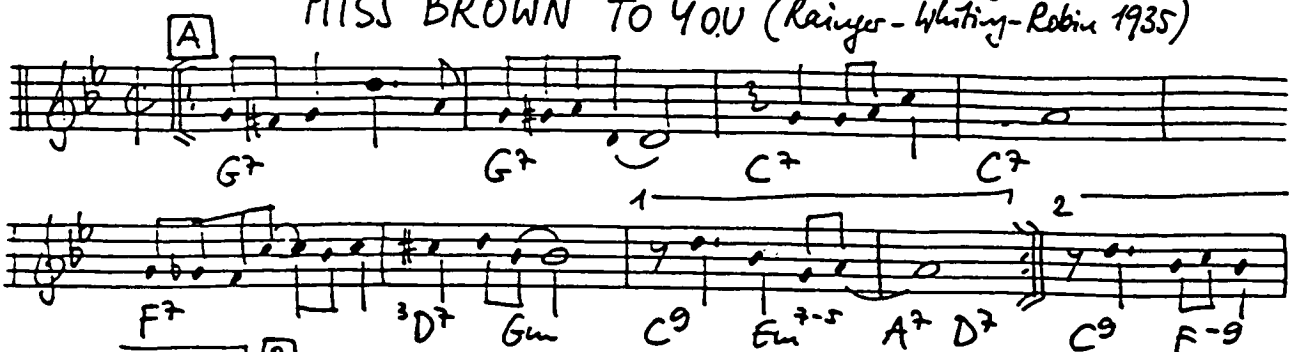


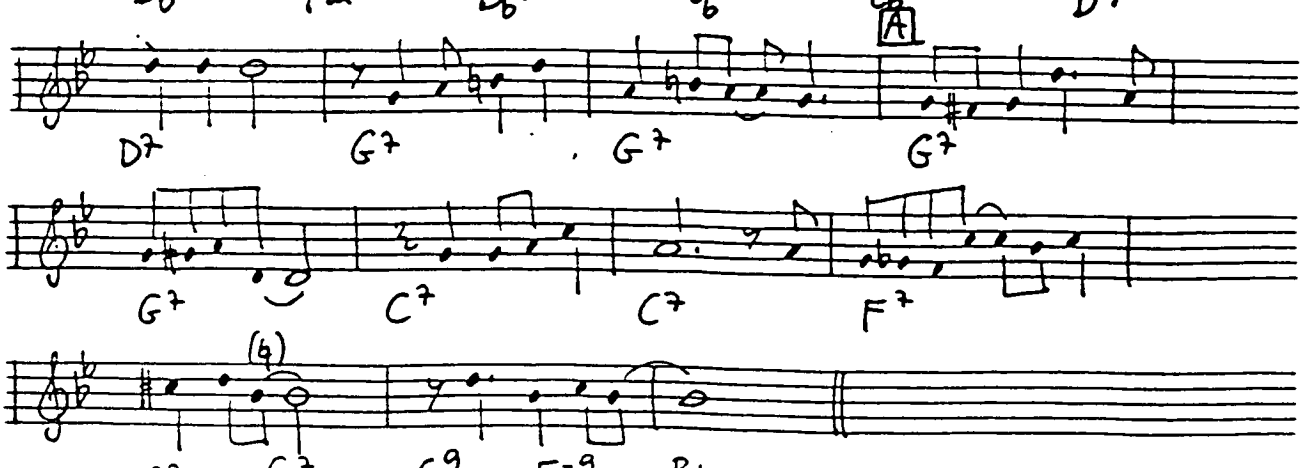
MINOR SWING (Reinhardt - Grappelli 1937)



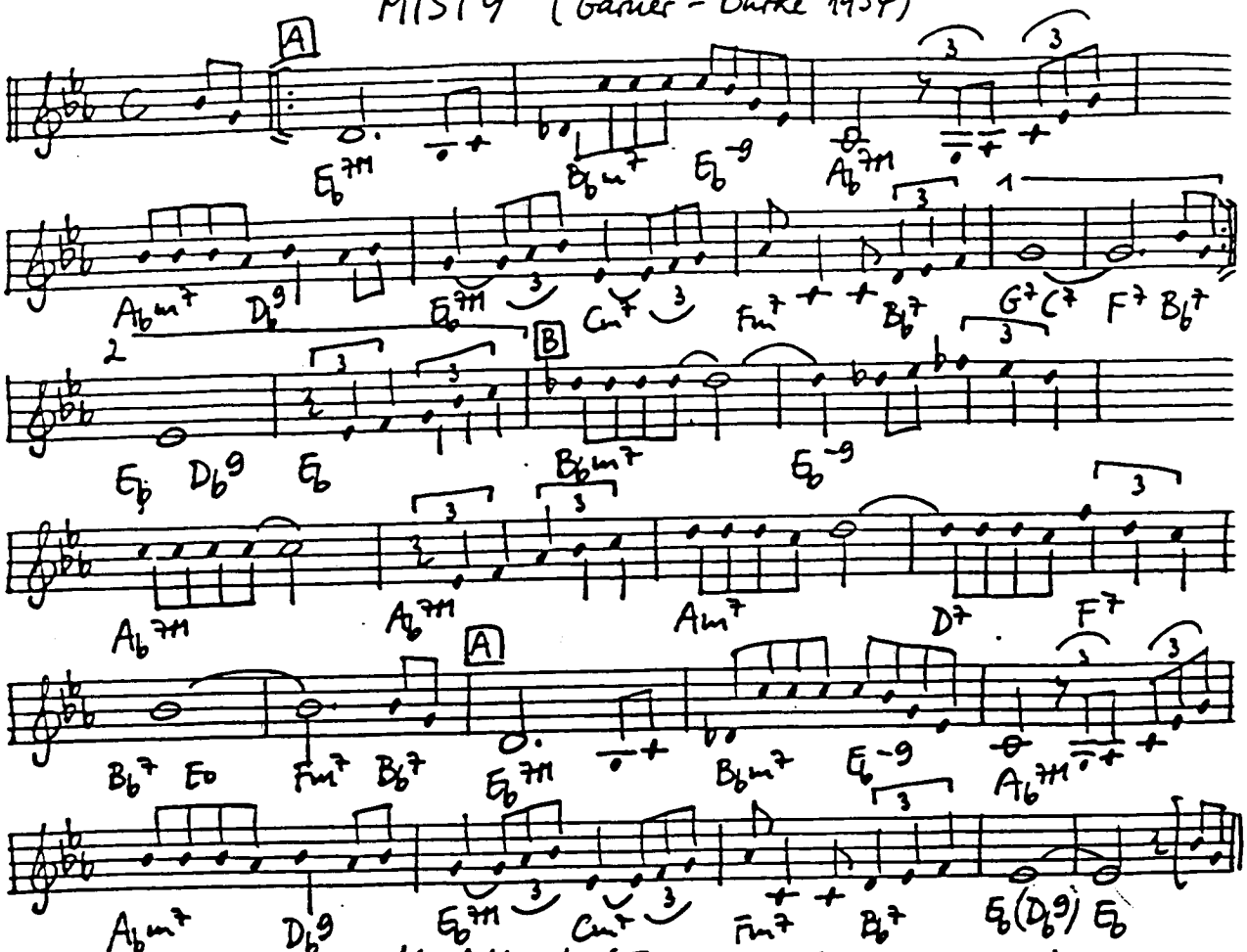


MISS BROWN TO YOU (Rainger - Whiting - Robin 1935)

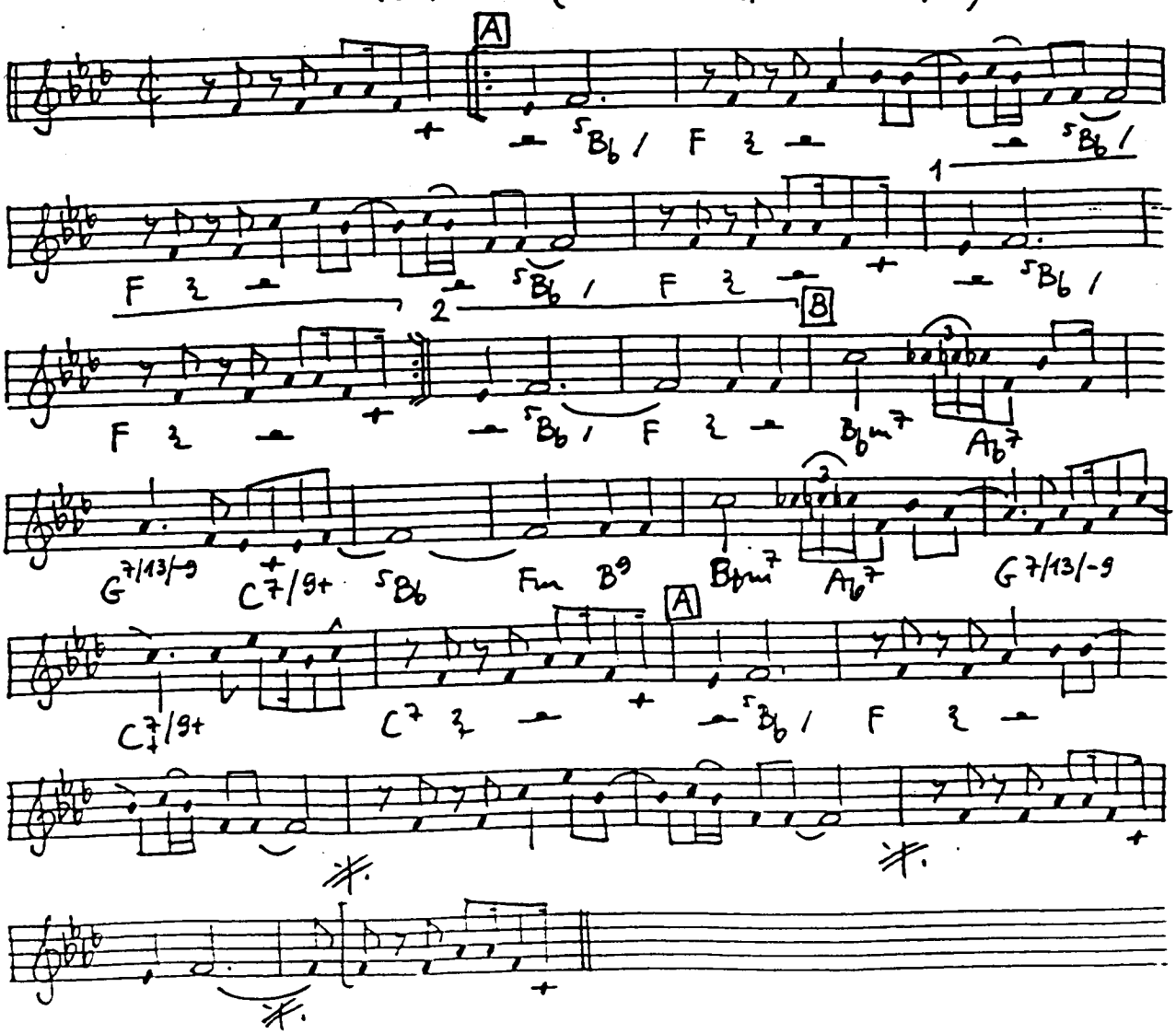




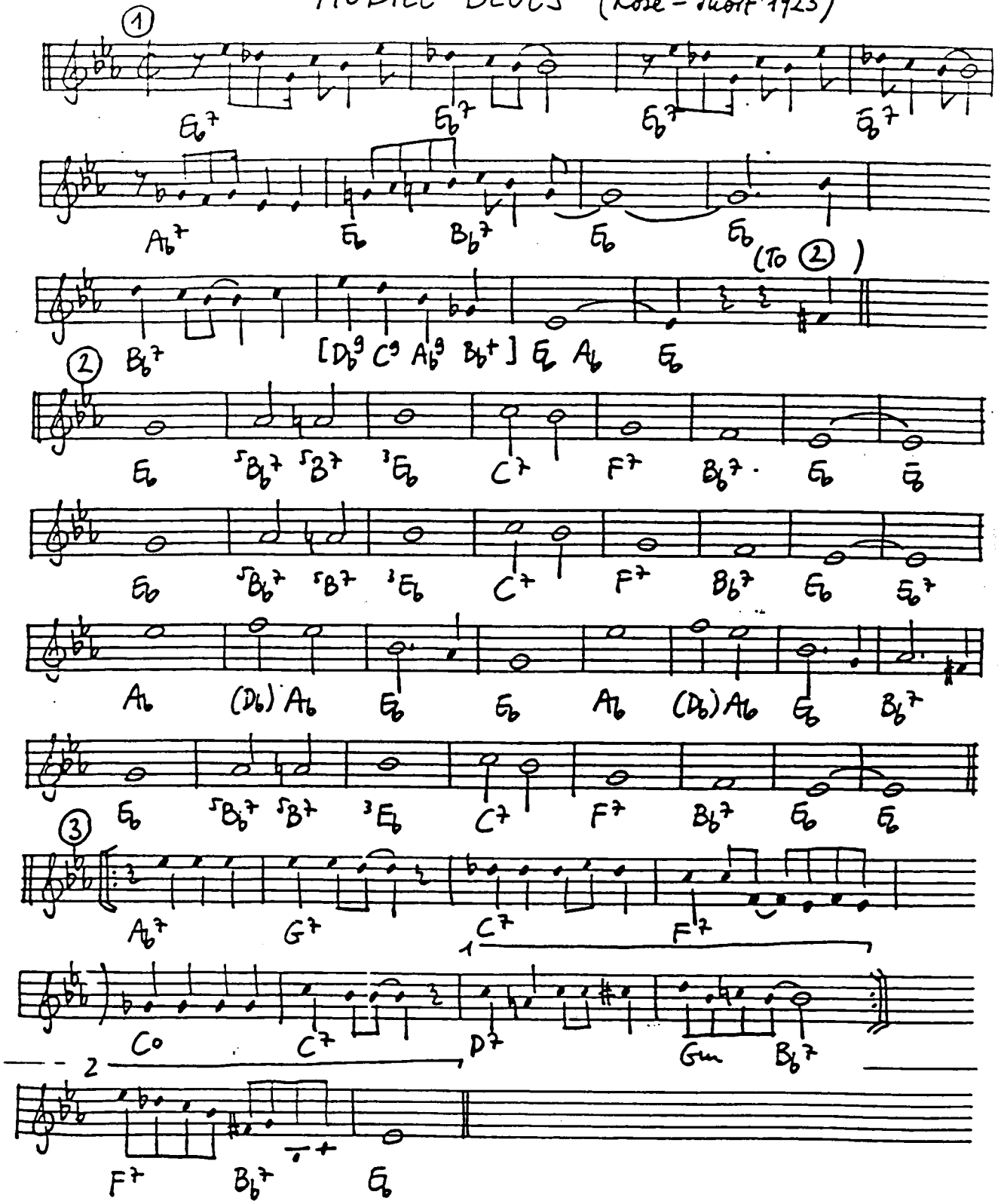
MISTY (Garner - Burke 1954)



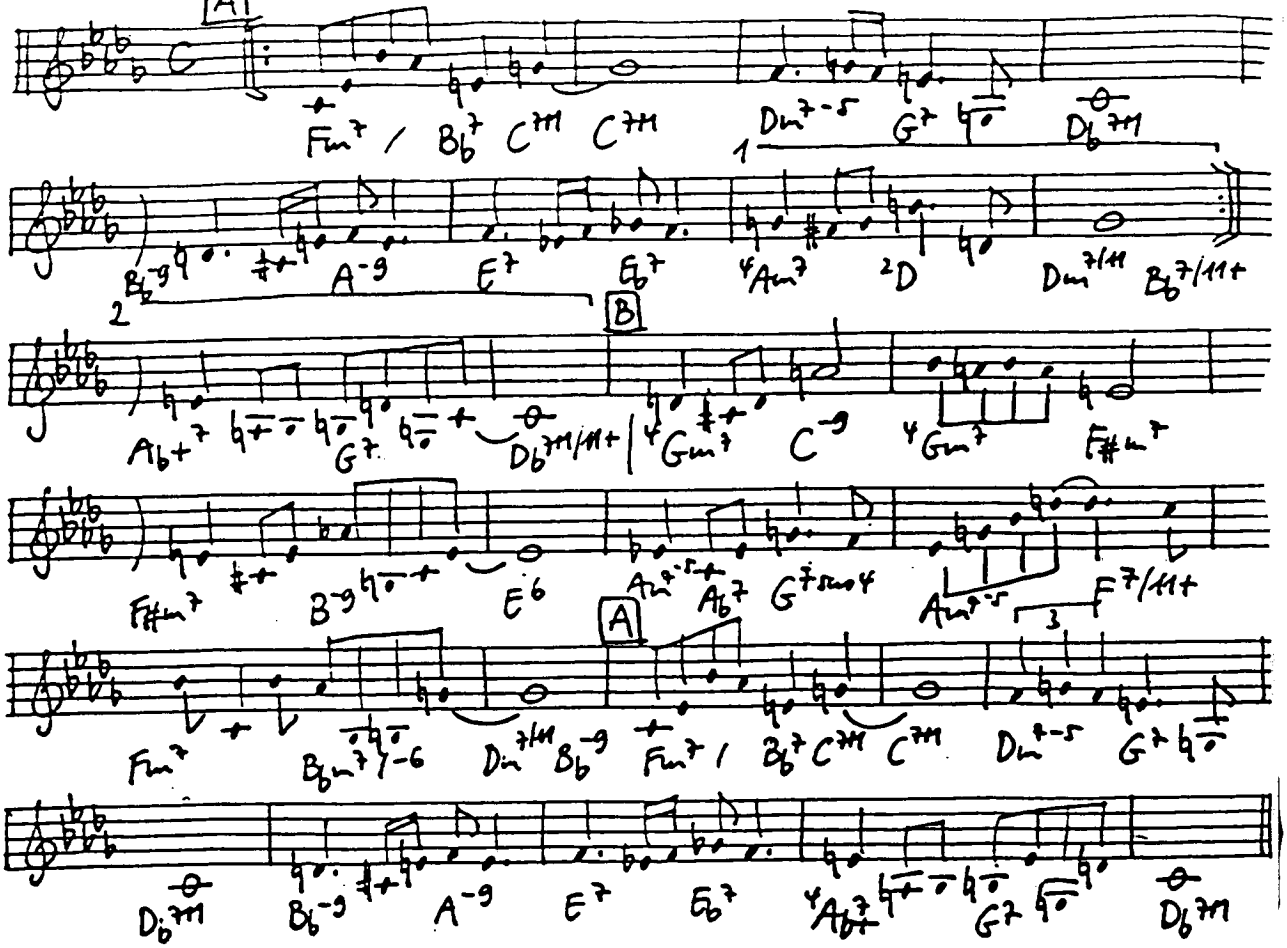
MOANIN' (Timmons - Hendricks 1958)



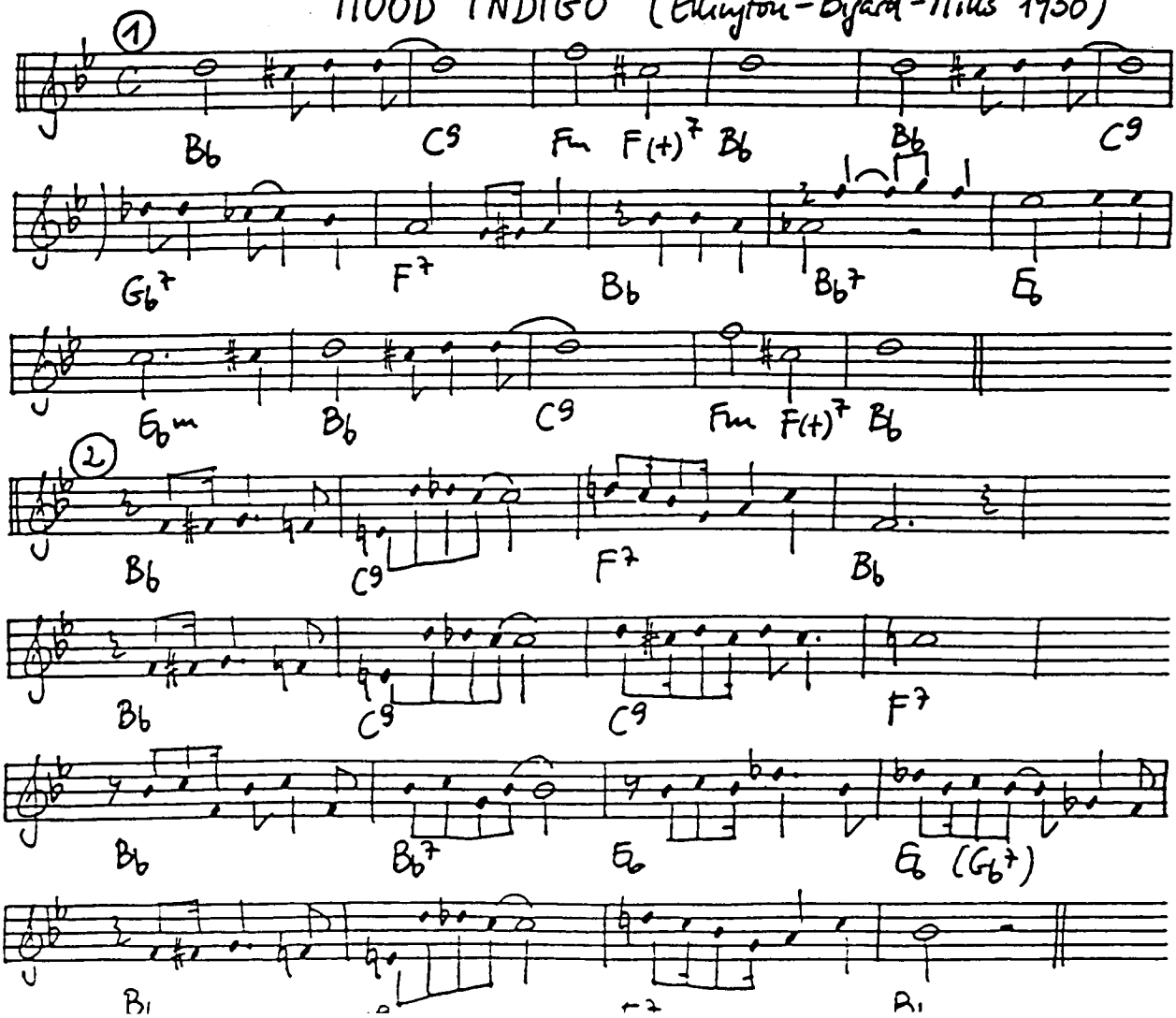
MOBILE BLUES (Rose - Mort 1923)



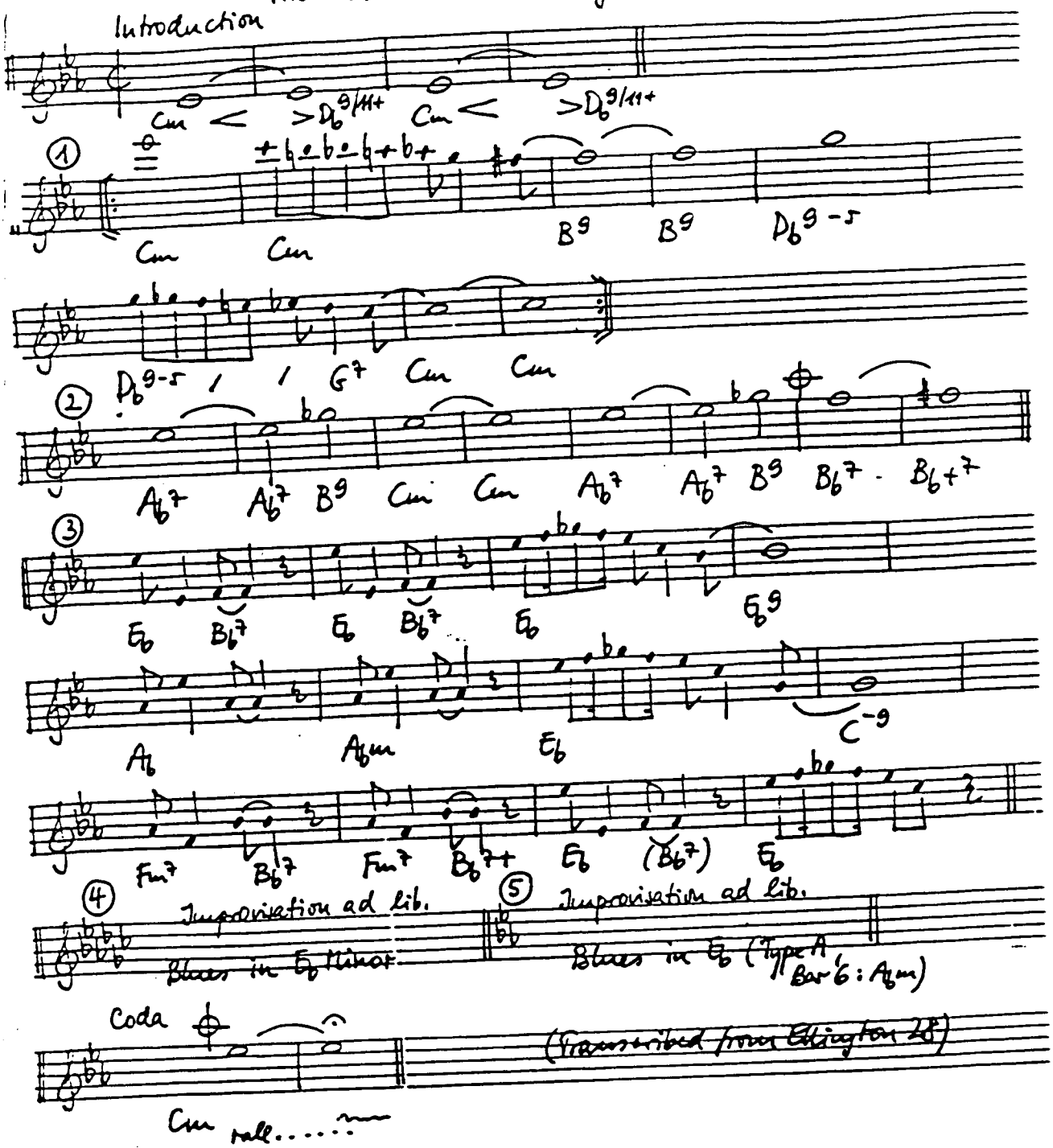
MONK'S MOOD (Monk 1947)



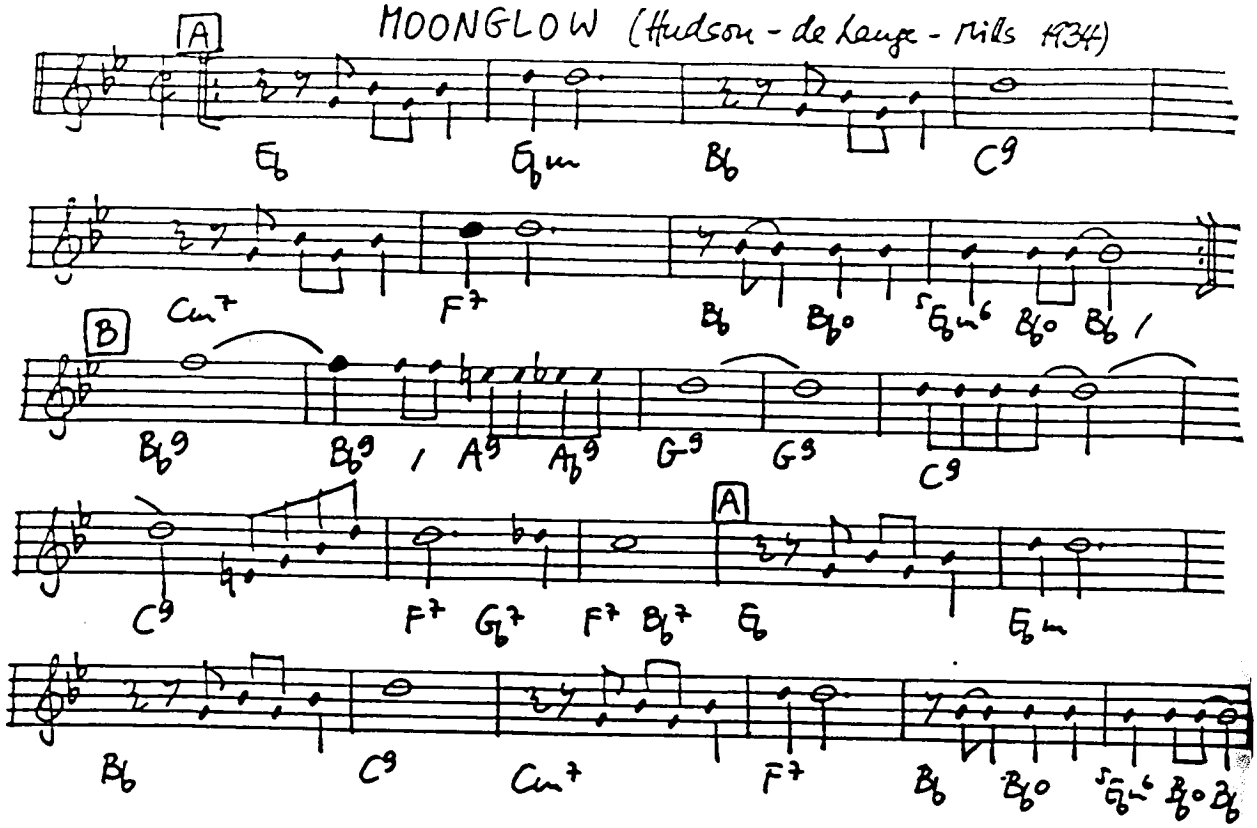
MOOD INDIGO (Ellington-Bigard-Mills 1930)



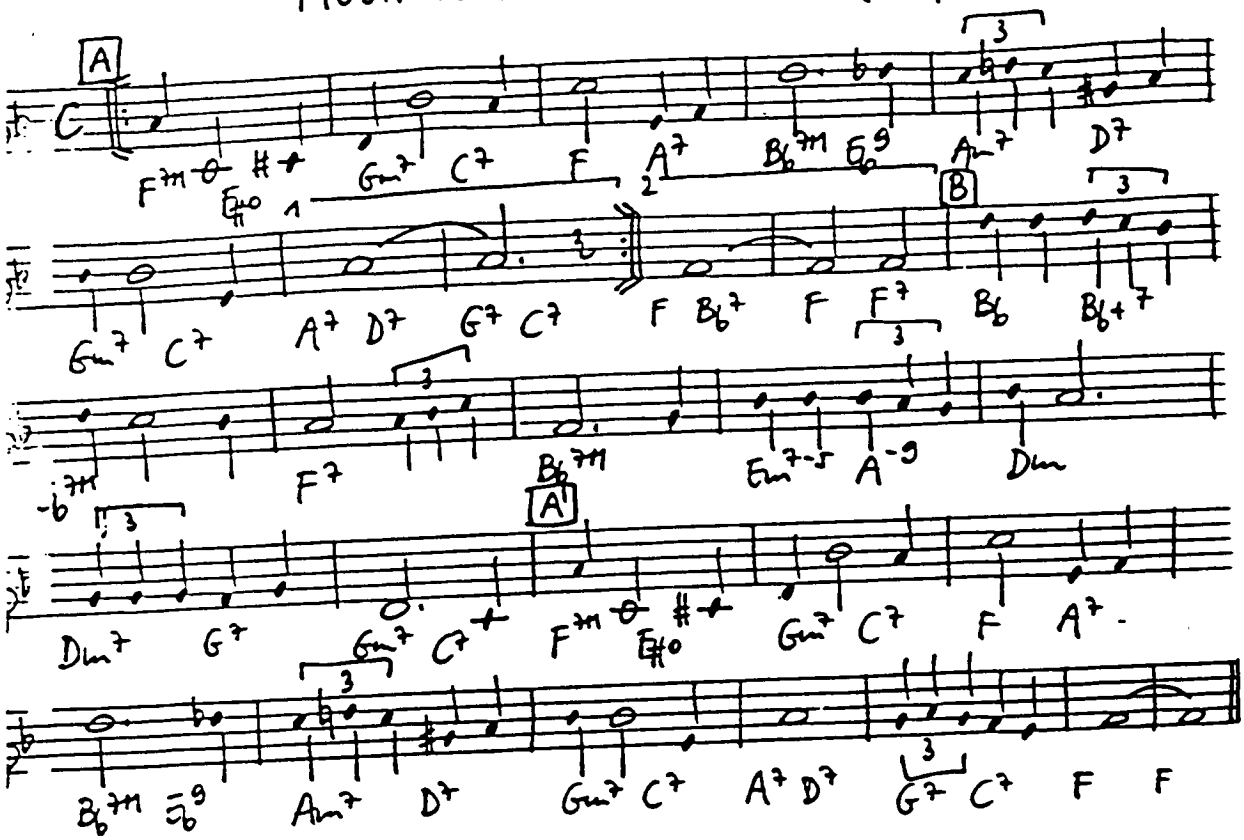
THE MOOCHE (Ellington - Mills 1928)



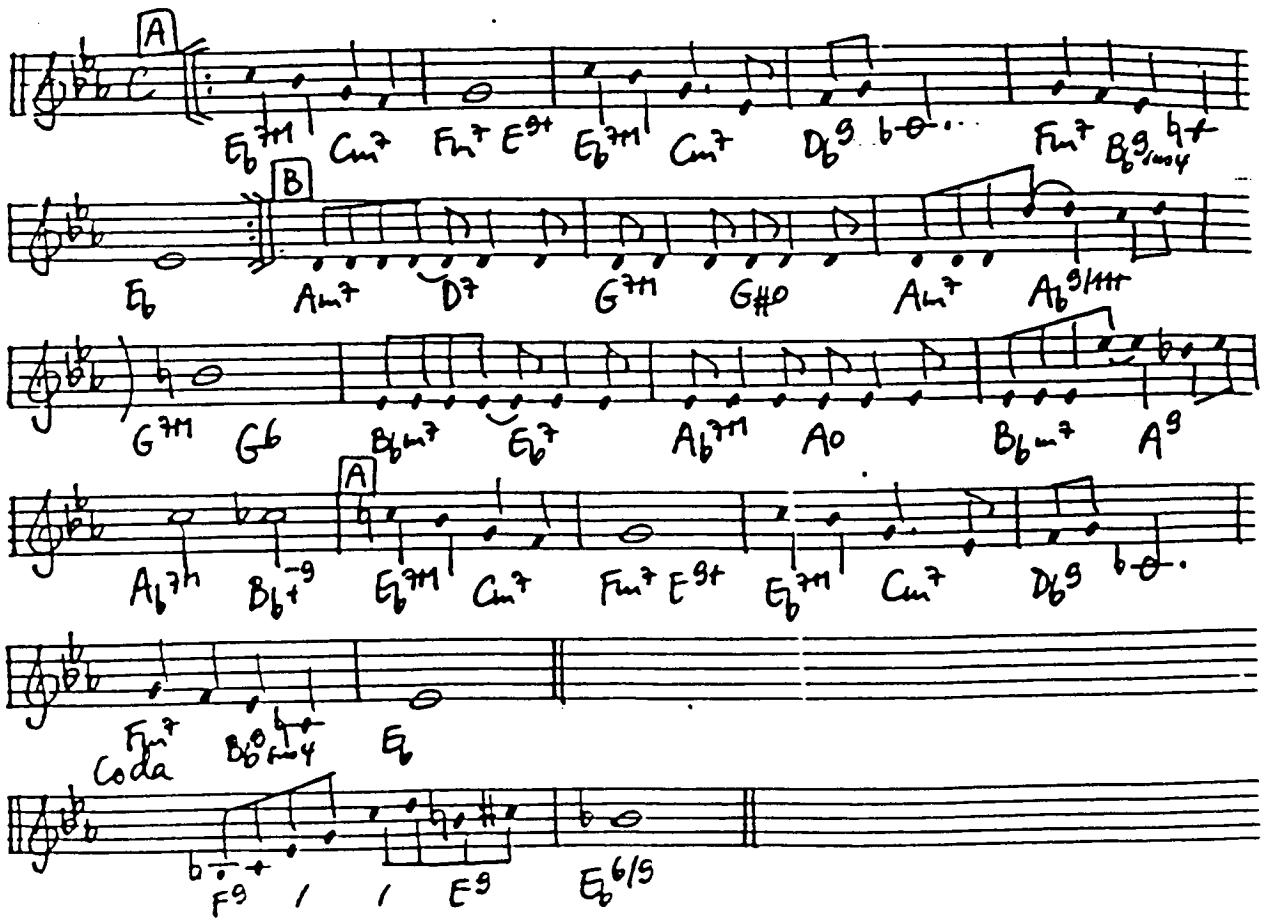
MOONGLOW (Hudson - de Lange - Mills 1934)



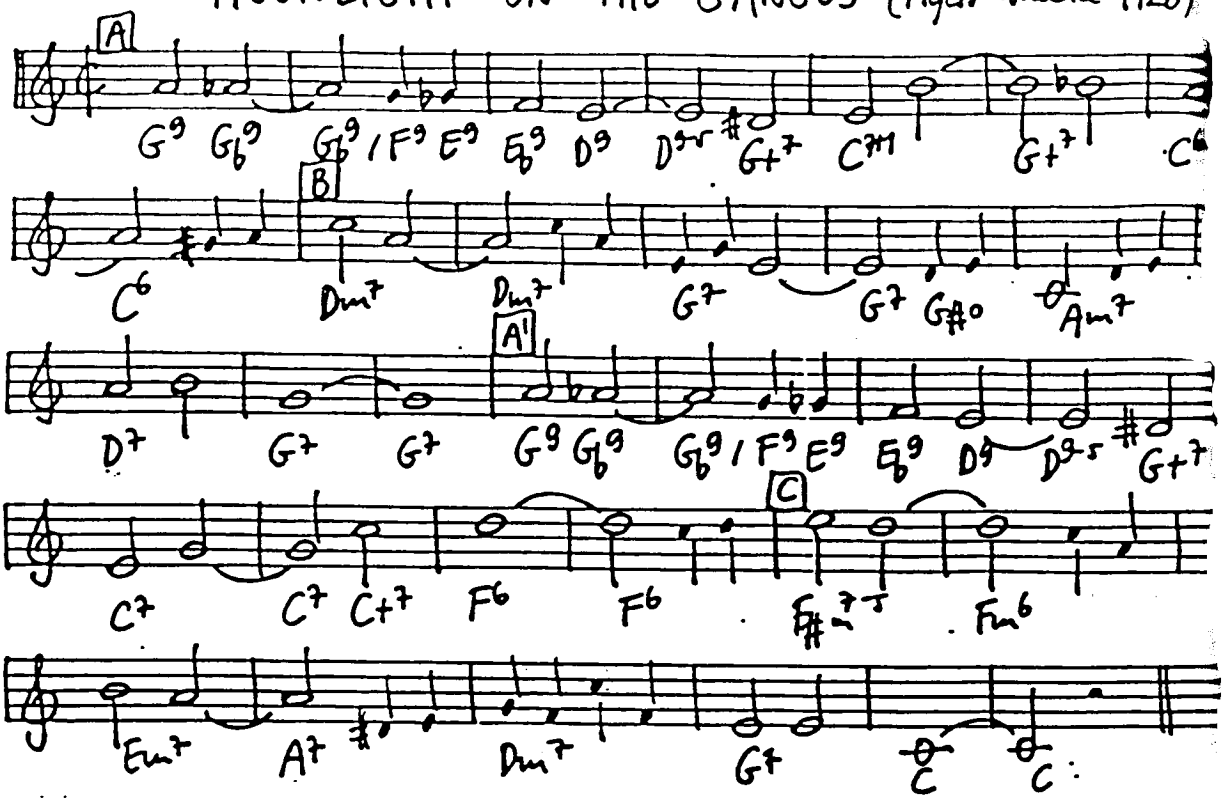
MOONLIGHT BECOMES YOU (van Heusen-Burke 1942)



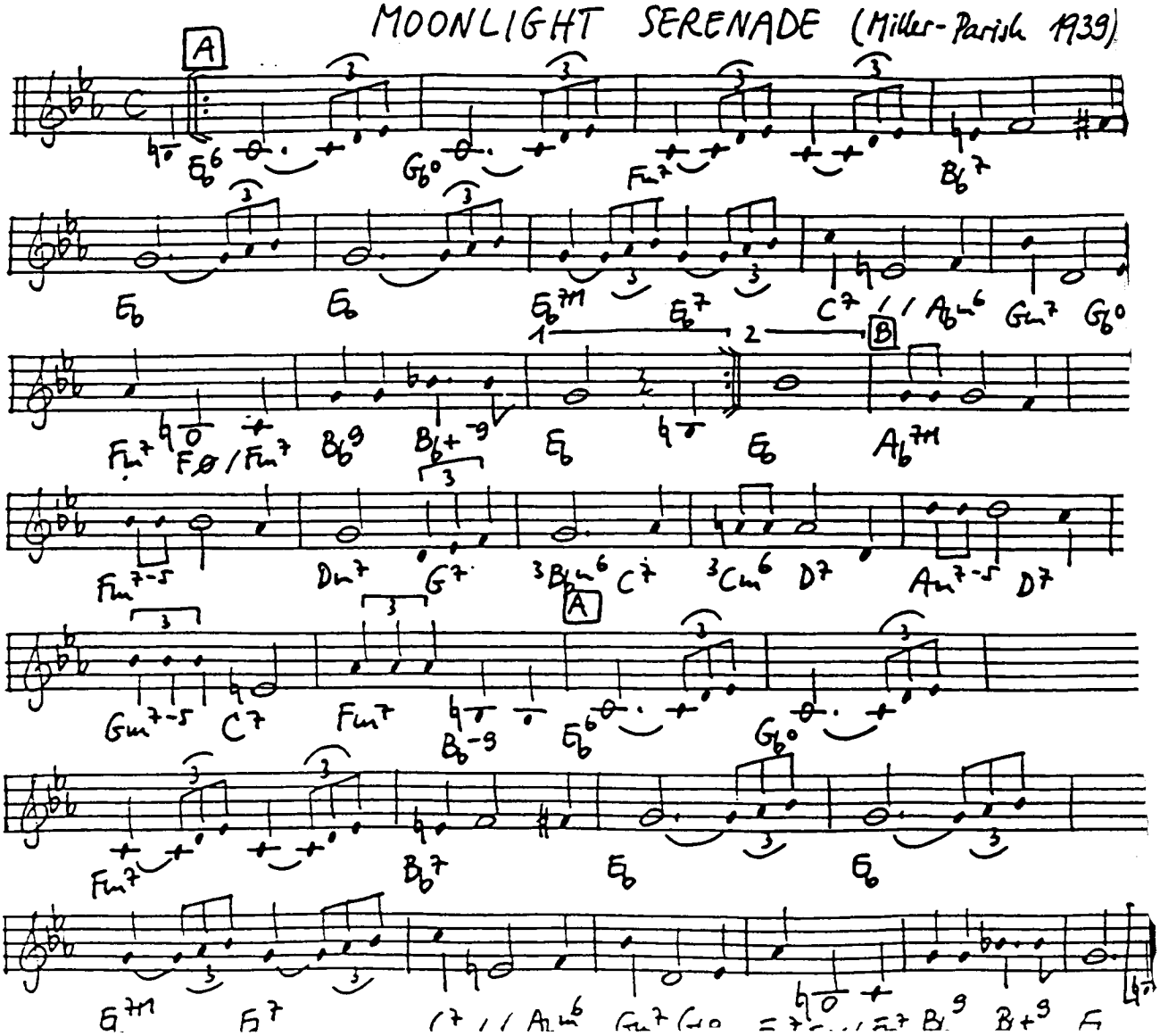
MOONLIGHT IN VERMONT (Suesdorf-Blackburn-1944)



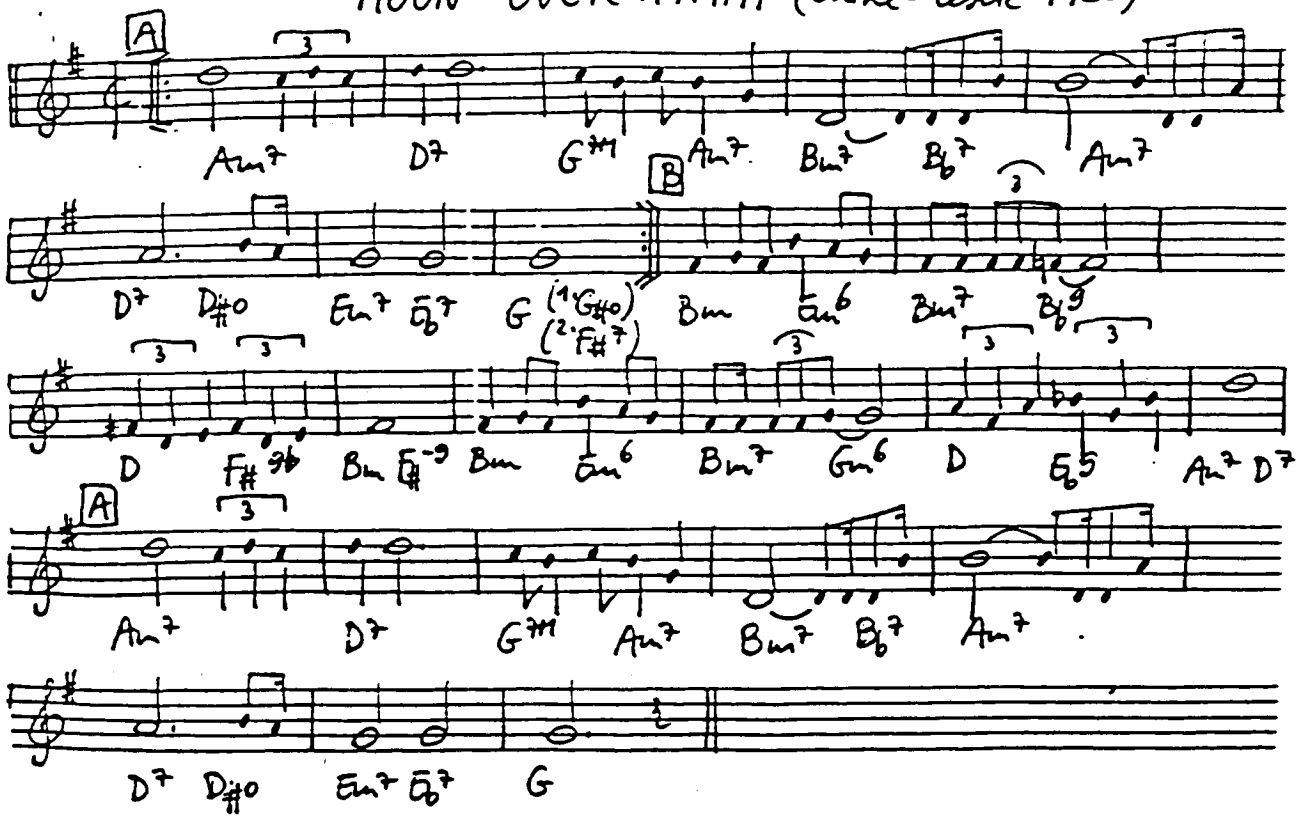
MOONLIGHT ON THE GANGES (Myers-Wallace 1926)



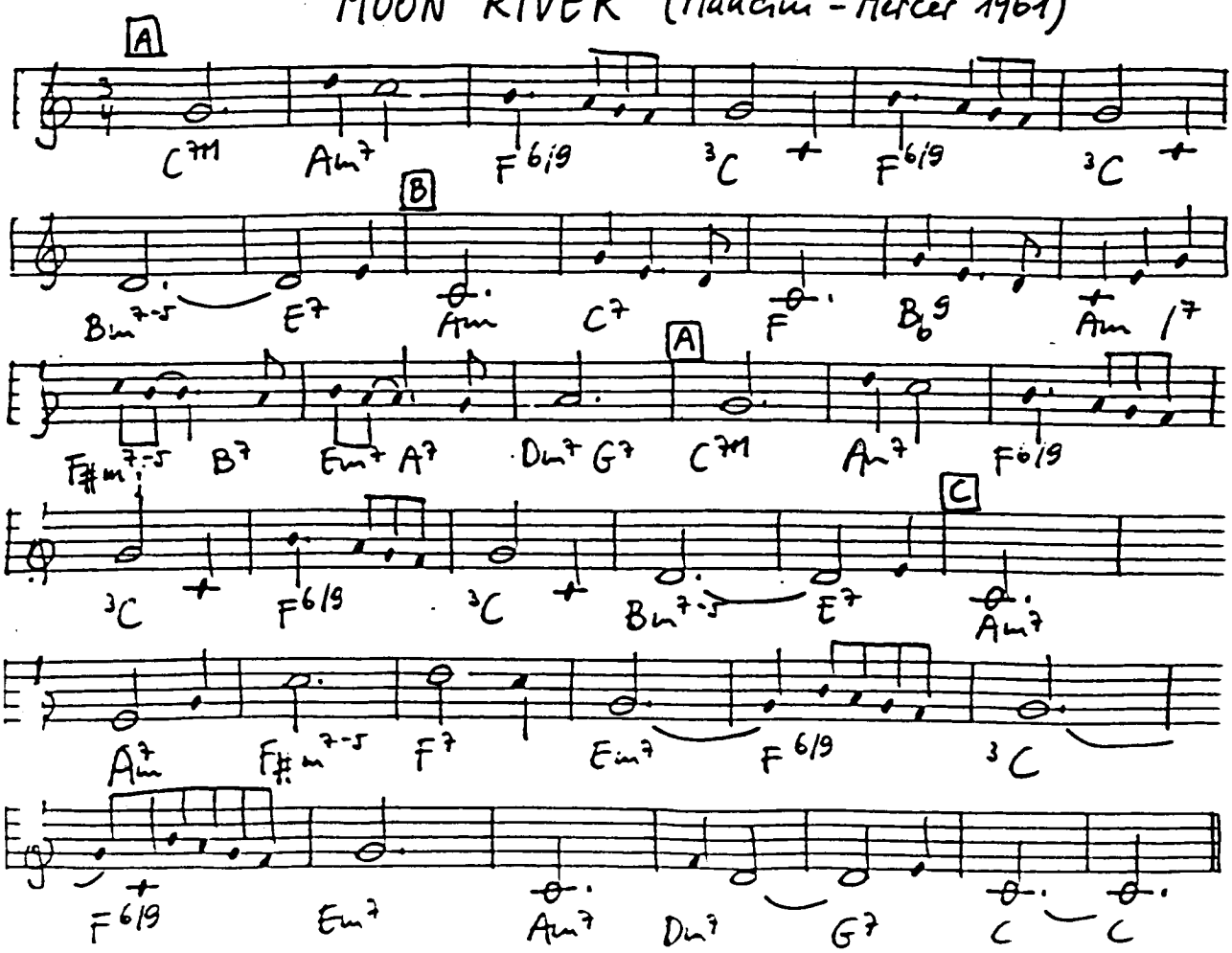
MOONLIGHT SERENADE (Miller-Parish 1939)

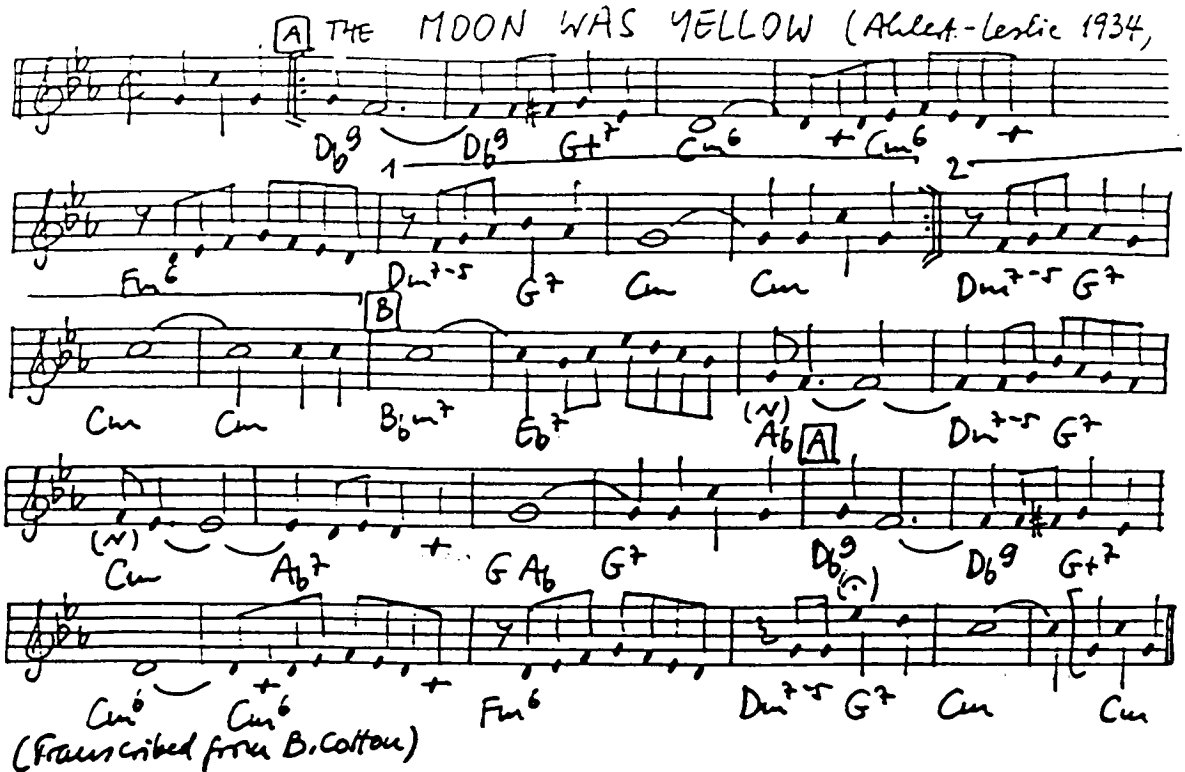


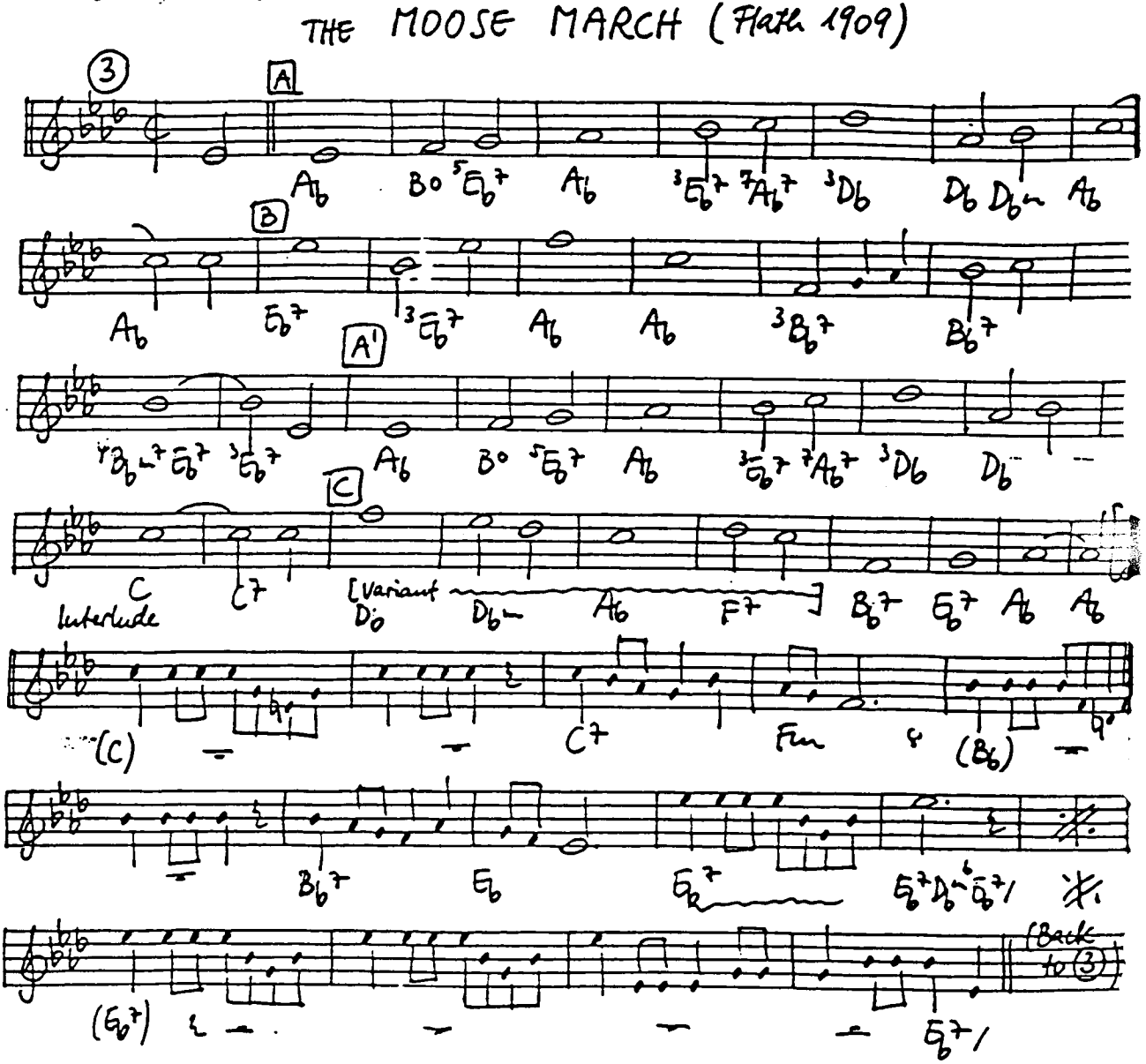
MOON OVER MIAMI (Burke - Leslie 1935)



MOON RIVER (Mancini - Mercer 1961)







THE MOON WAS YELLOW (Ahlert-Leslie 1934,

A

Db9 Db9 G+7 Cm6 + Cm6 +

1 2

Fm6 Dm7-5 G7 Cm Cm Dm7-5 G7

B

Cm Cm Bbm7 Eb7 (N) Ab A Dm7-5 G7

(N) Cm Ab7 + G Ab G7 Db9 Db9 G+7

Cm6 Cm6 + + Fm6 Dm7-5 G7 Cm Cm

(Transcribed from B. Cotton)

THE MOOSE MARCH (Flath 1909)

3

A

Ab B0 5Eb7 Ab 3Eb7 7Ab7 3Db Db Dbm Ab

B

Ab Eb7 3Eb7 Ab Ab 3Bb7 Bb7

A'

4Bbm7 Eb7 3Eb7 Ab B0 5Eb7 Ab 3Eb7 7Ab7 3Db Db

C

C C7 [Variant Db Dbm Ab F7] Bb7 Eb7 Ab Ab

Interlude

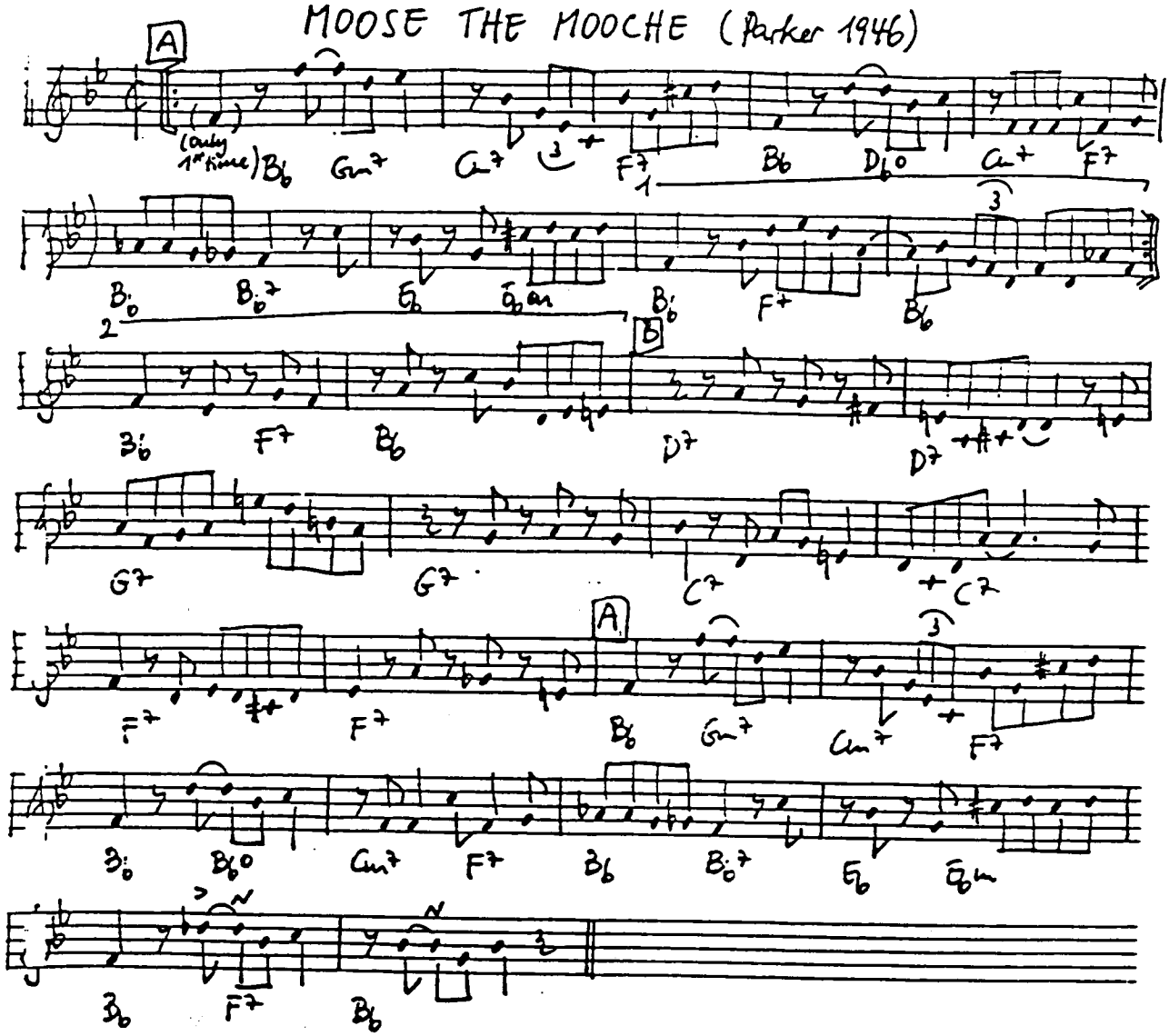
(C) C7 Fm (Bb)

Bb7 Eb Eb7 Eb7 Dbm6 Eb7

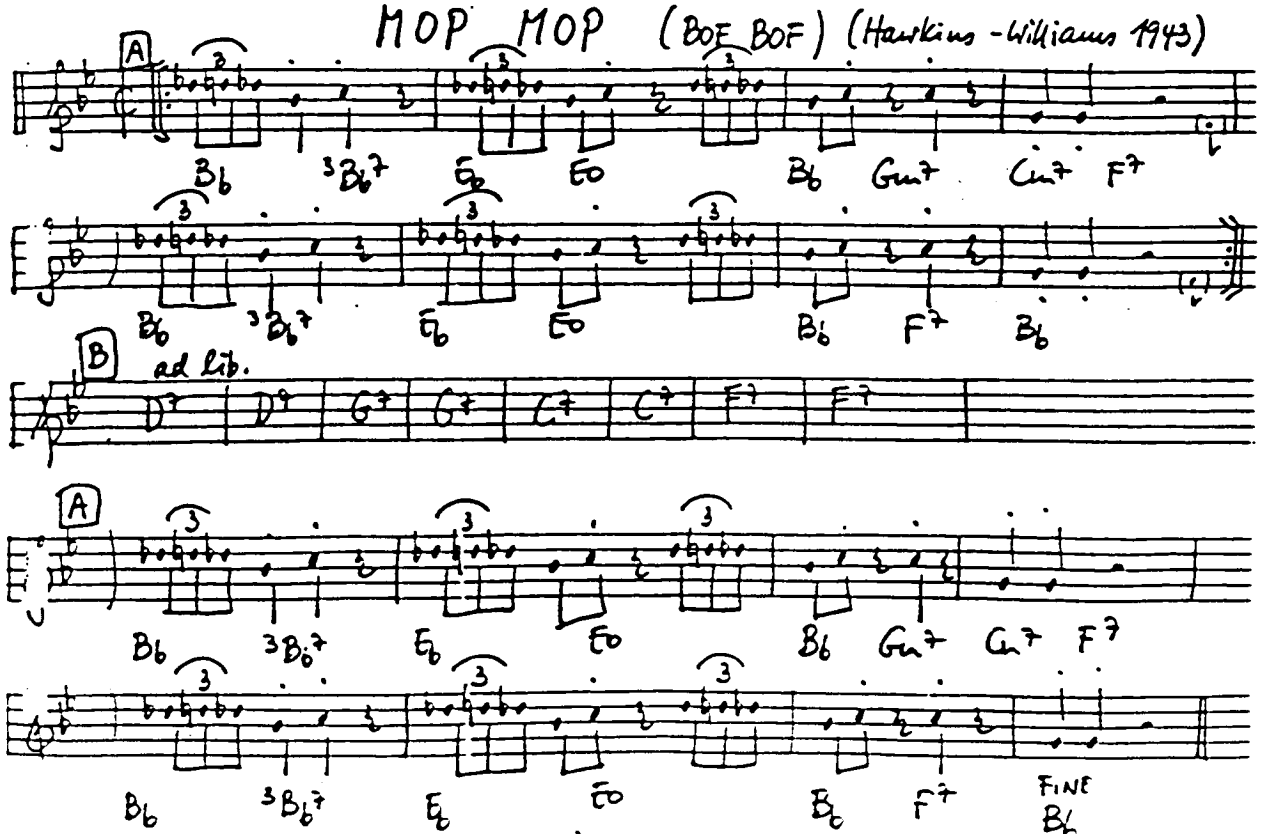
(Eb7) Eb7

(Back to 3)

MOOSE THE MOOCHE (Parker 1946)

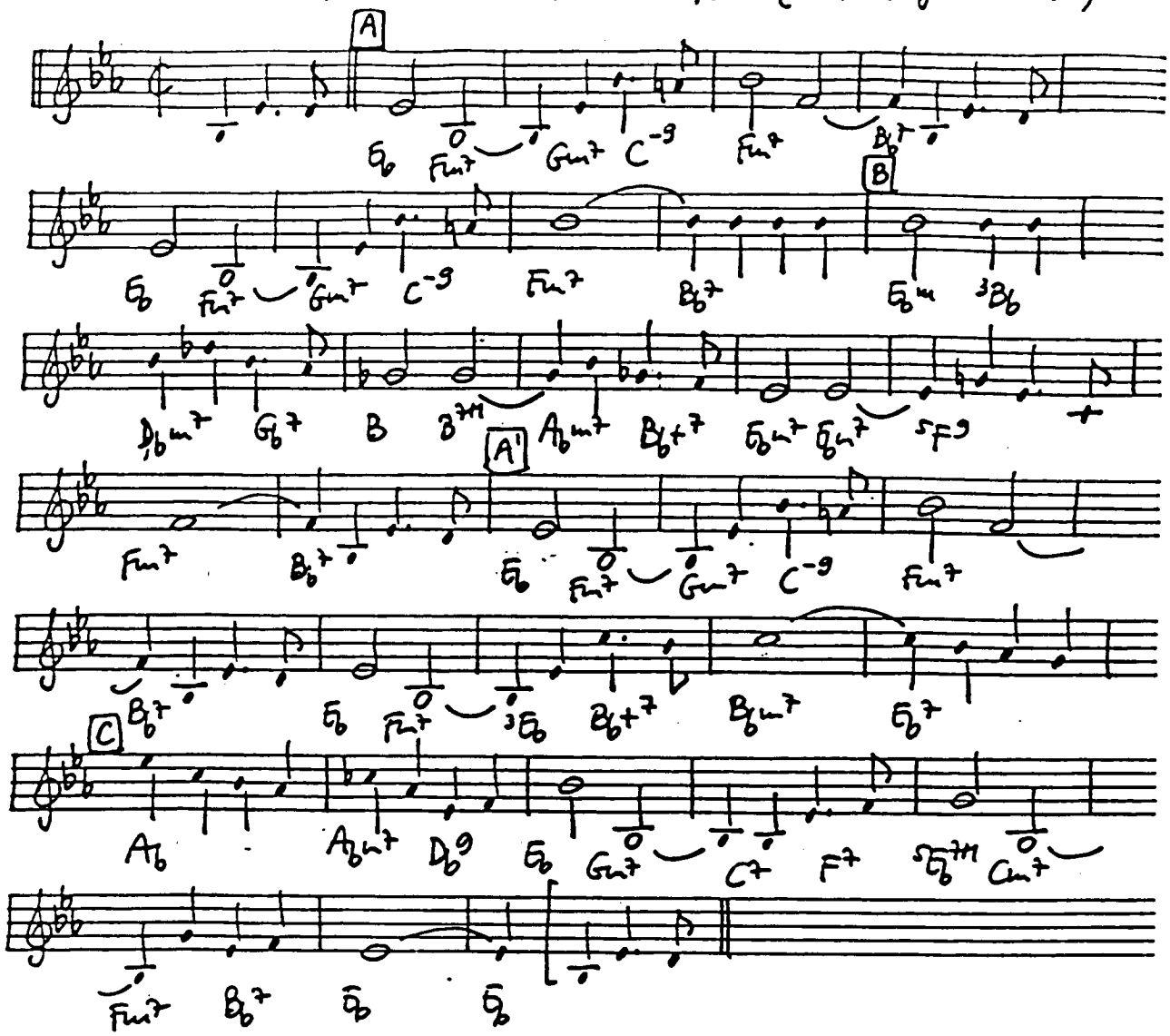


MOP MOP (BOF BOF) (Hawkins - Williams 1943)

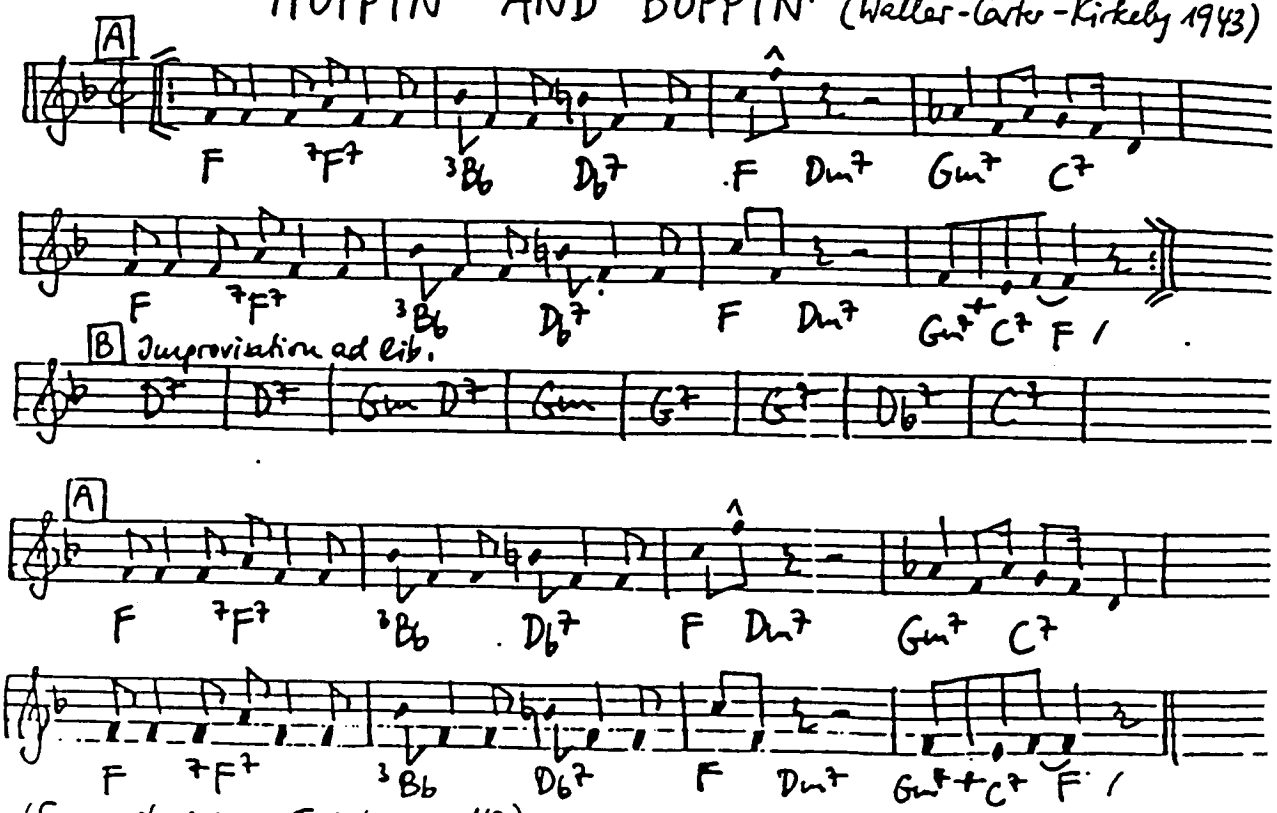


(Transcribed from C. Hawkins 43)

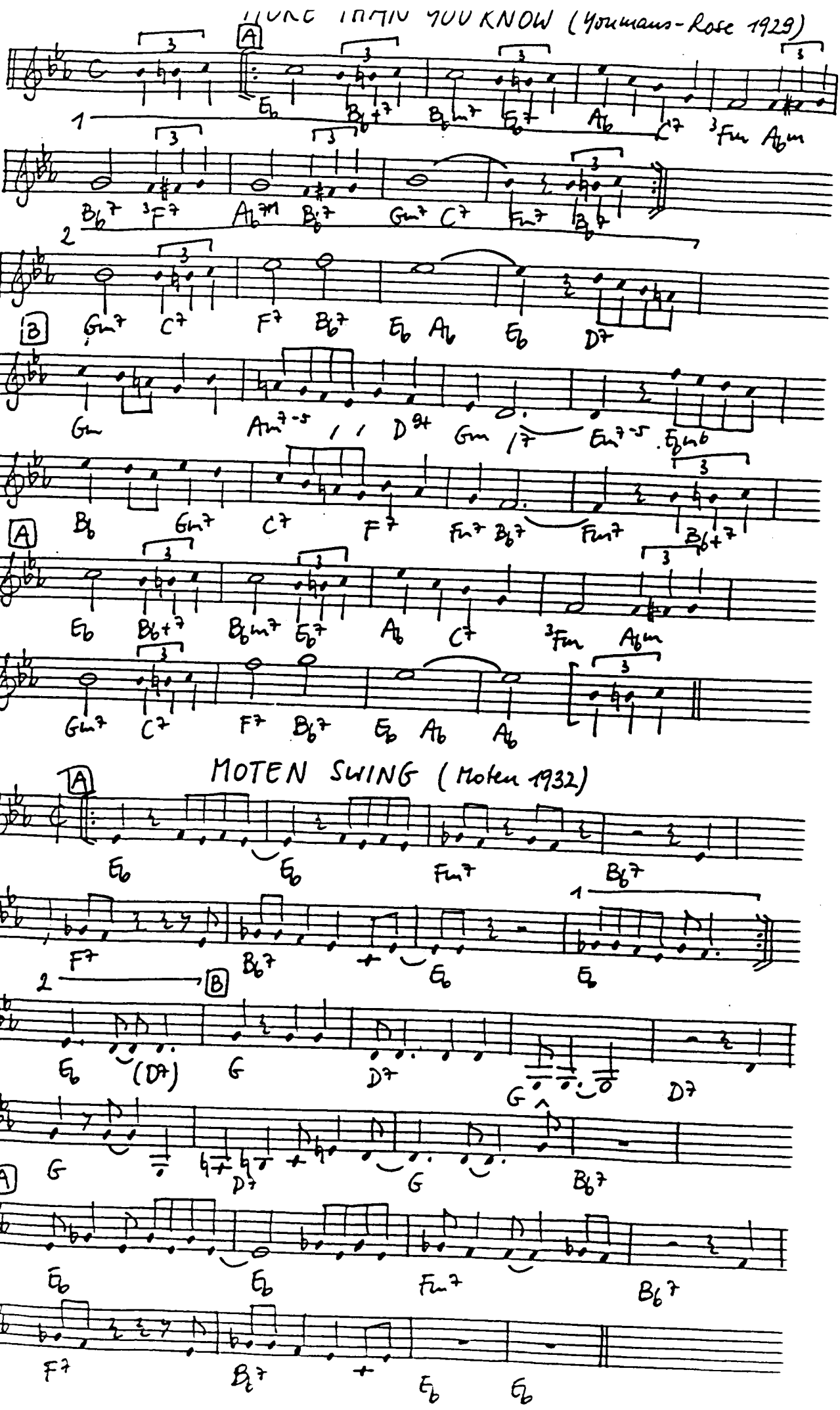
THE MORE I SEE YOU (Warren-Gordon 1945)



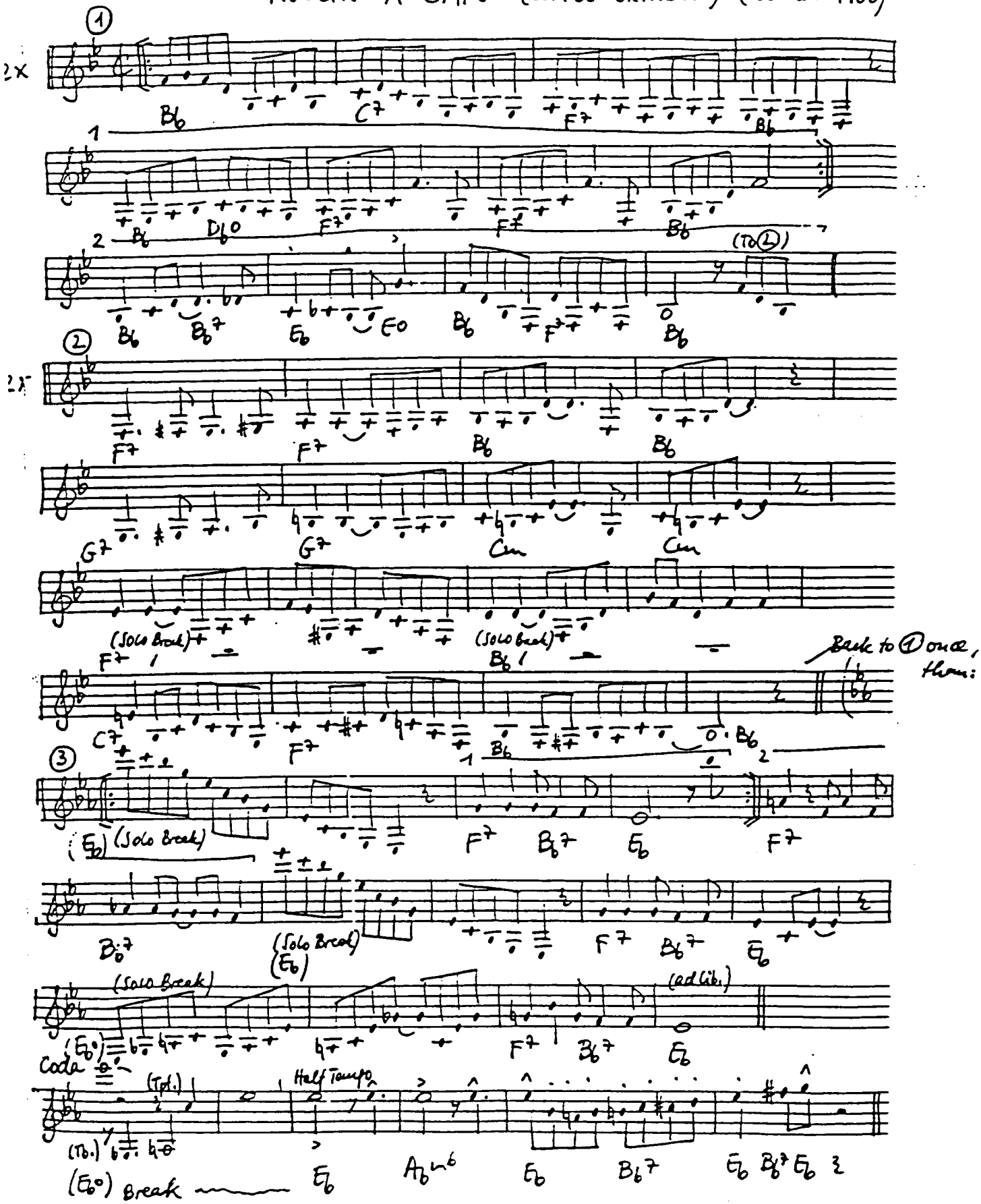
MOPPIN' AND BOPPIN' (Waller-Corke-Kirkeby 1943)



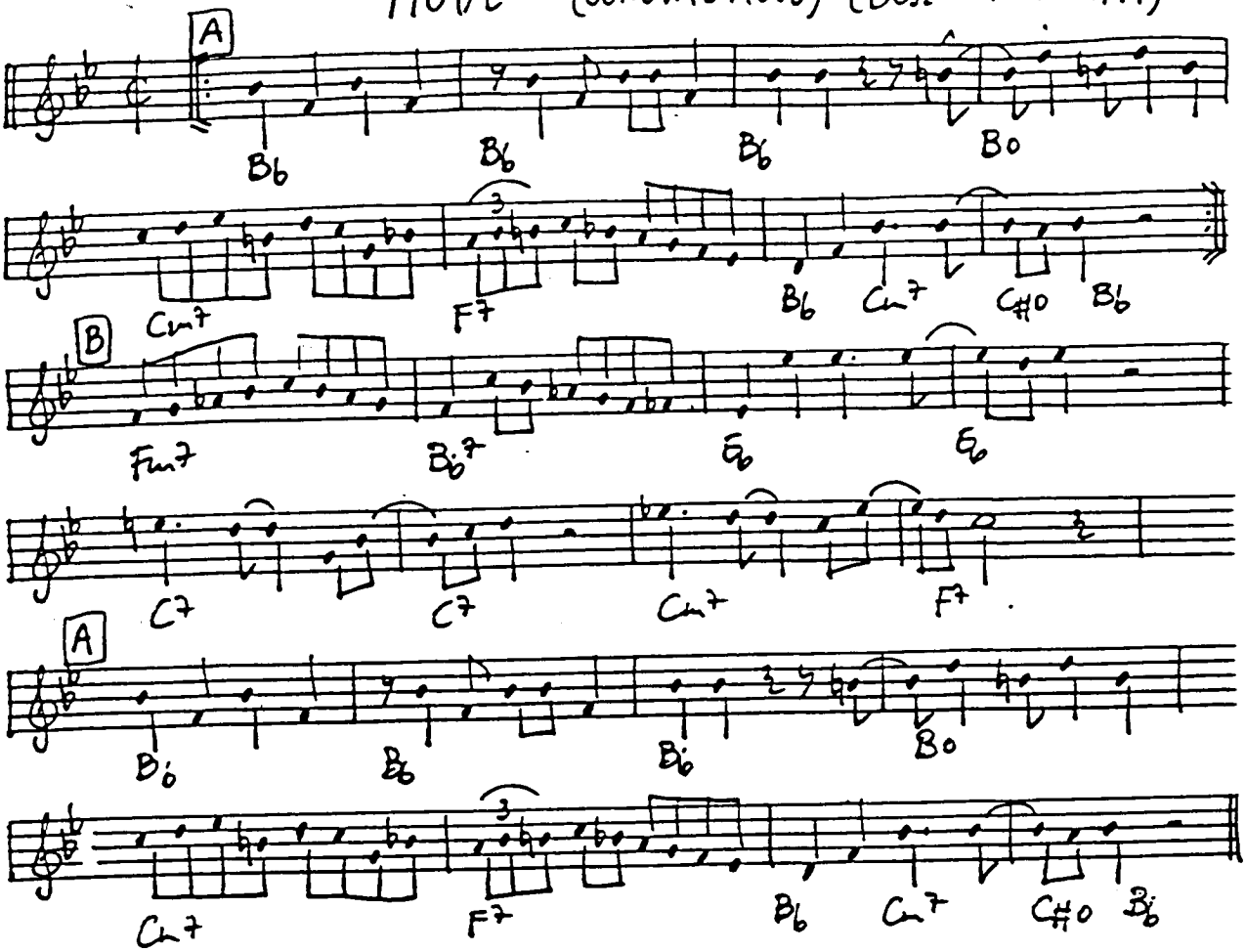
(Transcribed from Fats Waller 43)


HOW CAN YOU KNOW (Youmans-Rose 1929)
MOTEN SWING (Moten 1932)

MOULIN A CAFE (COFFEE GRINDER) (Bechet 1950)

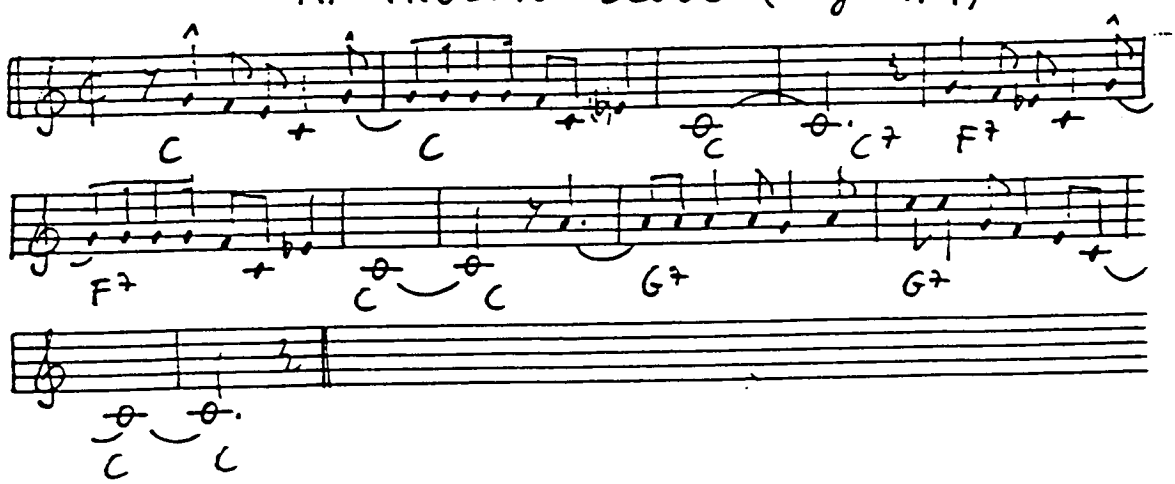


MOVE (GENEVA'S MOVE) (Best - Welsh 1947)

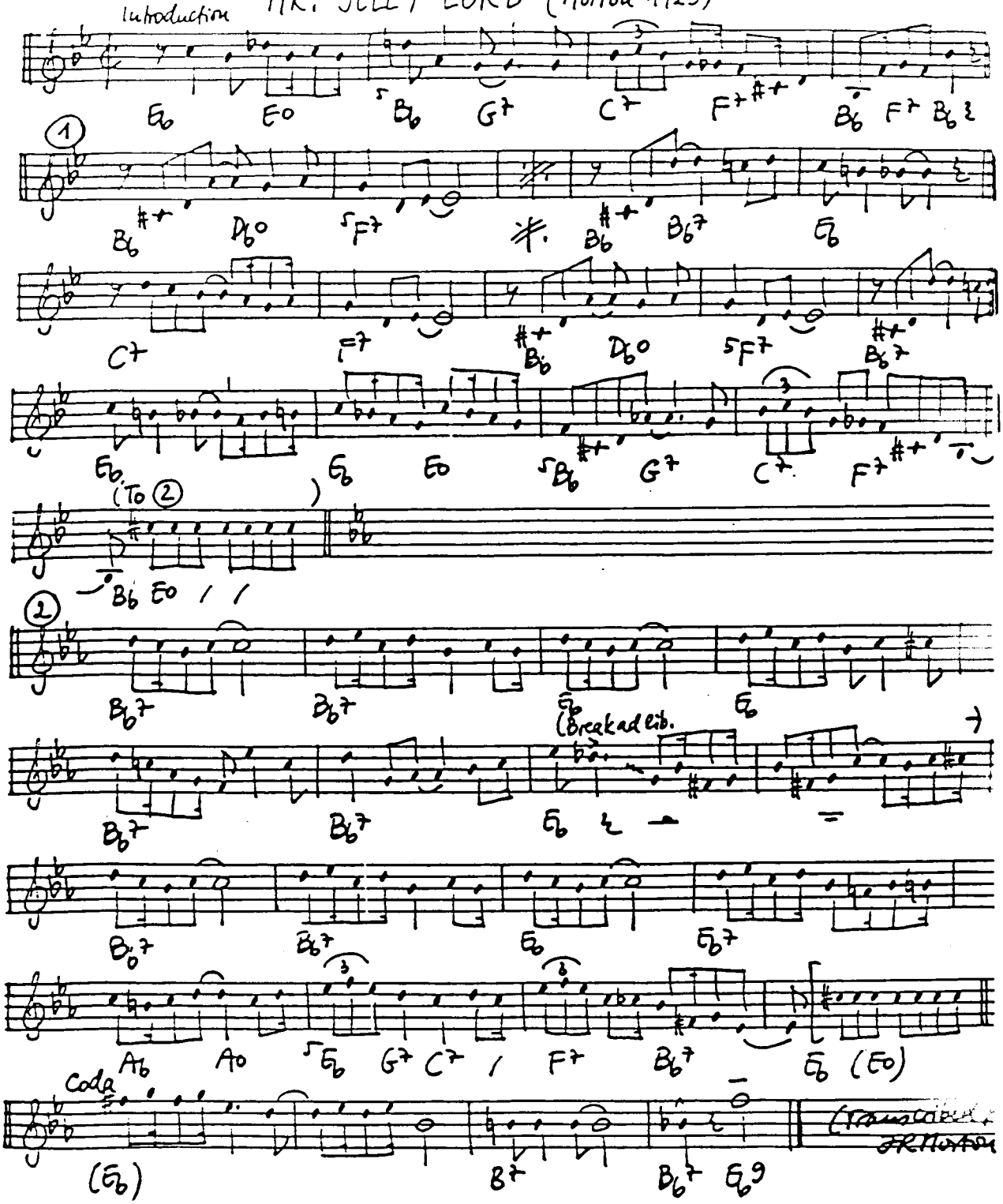


(Transcribed from M. Davis 49)

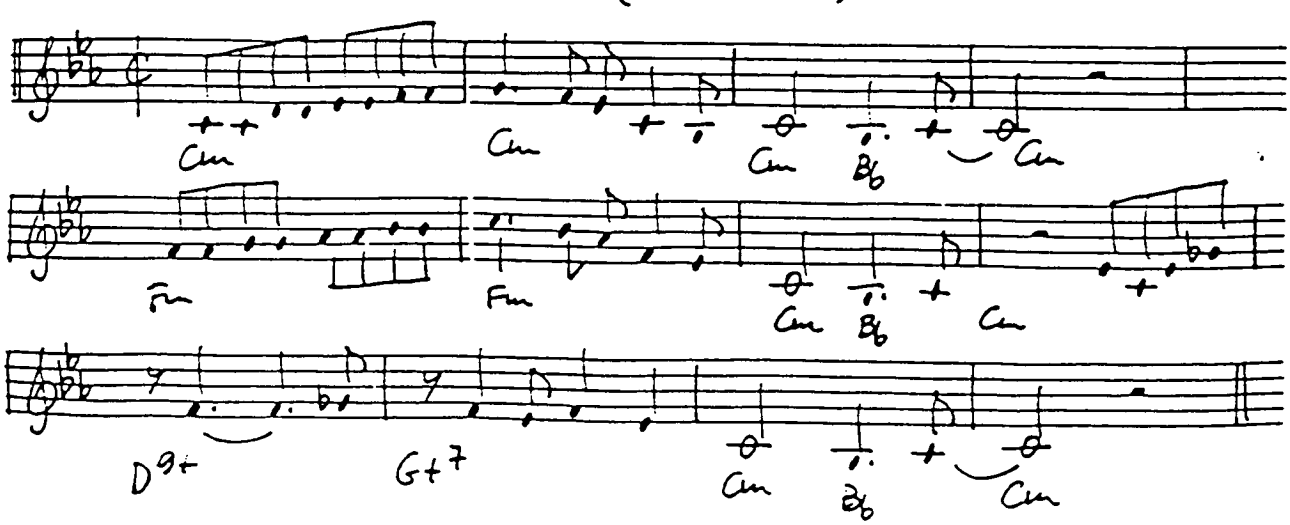
Mr FREDDIE BLUES (Shayne 1924)



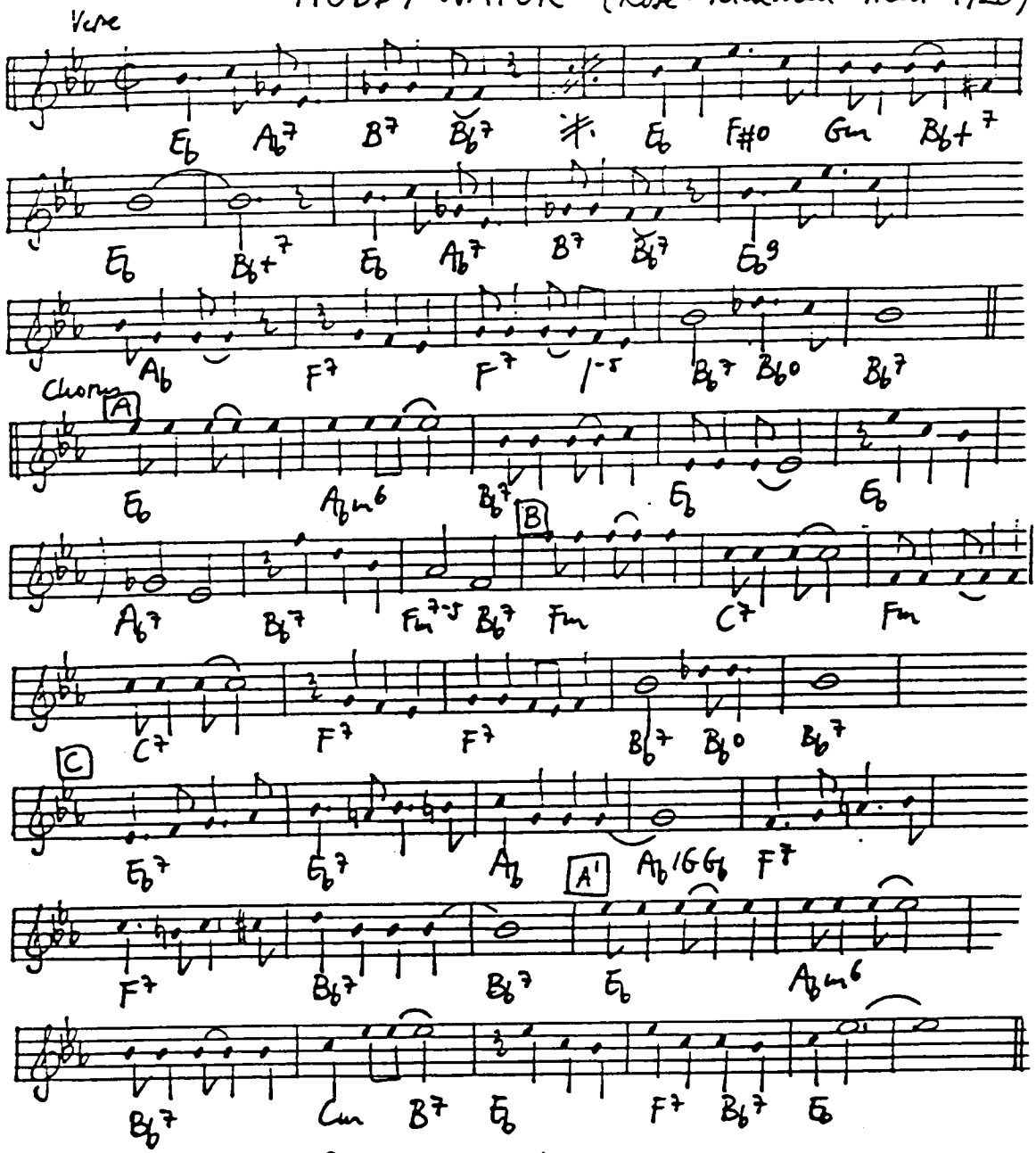
MR. JELLY LORD (Morton 1923)



Mr P. C. (Coltrane 1959)

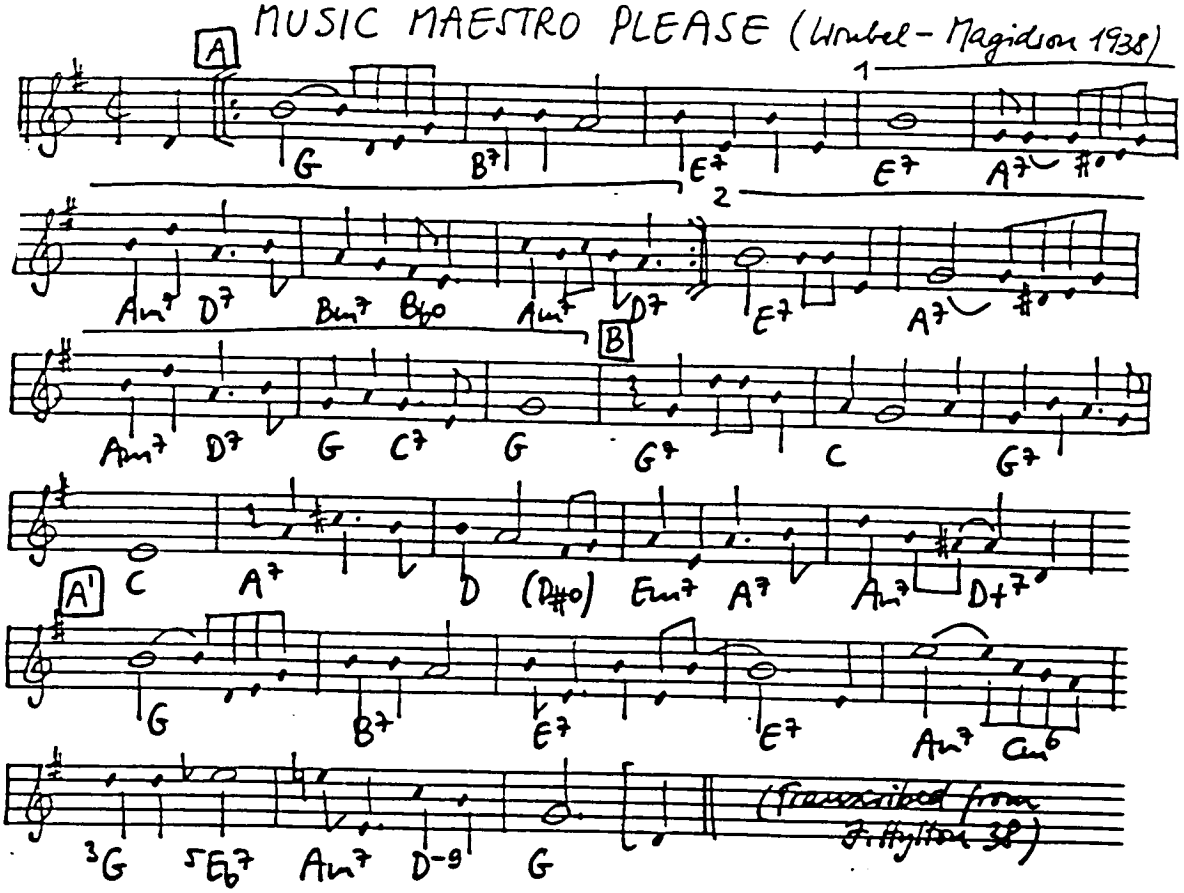


MUDDY WATER (Rose-Richman-Trent 1926)

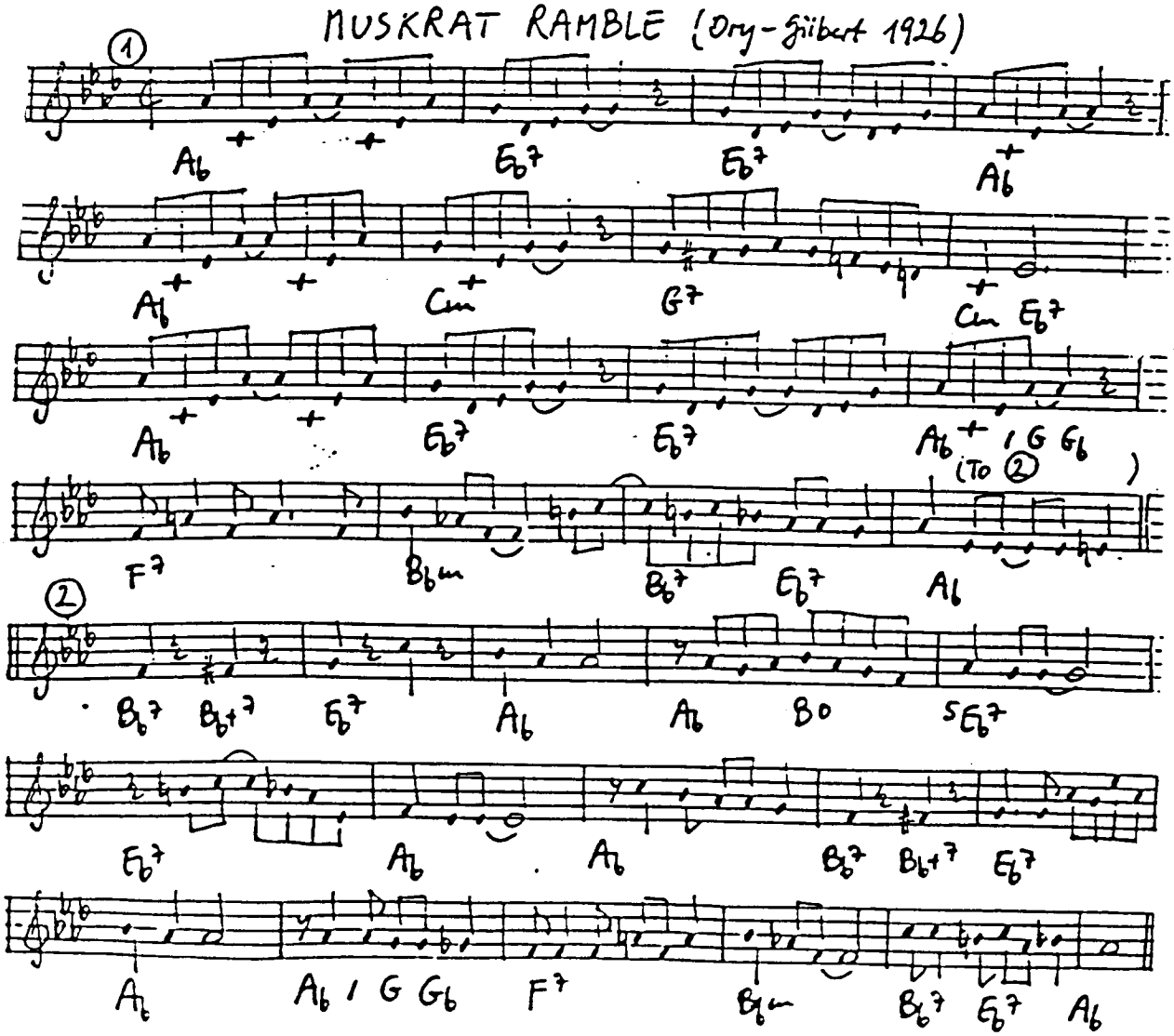


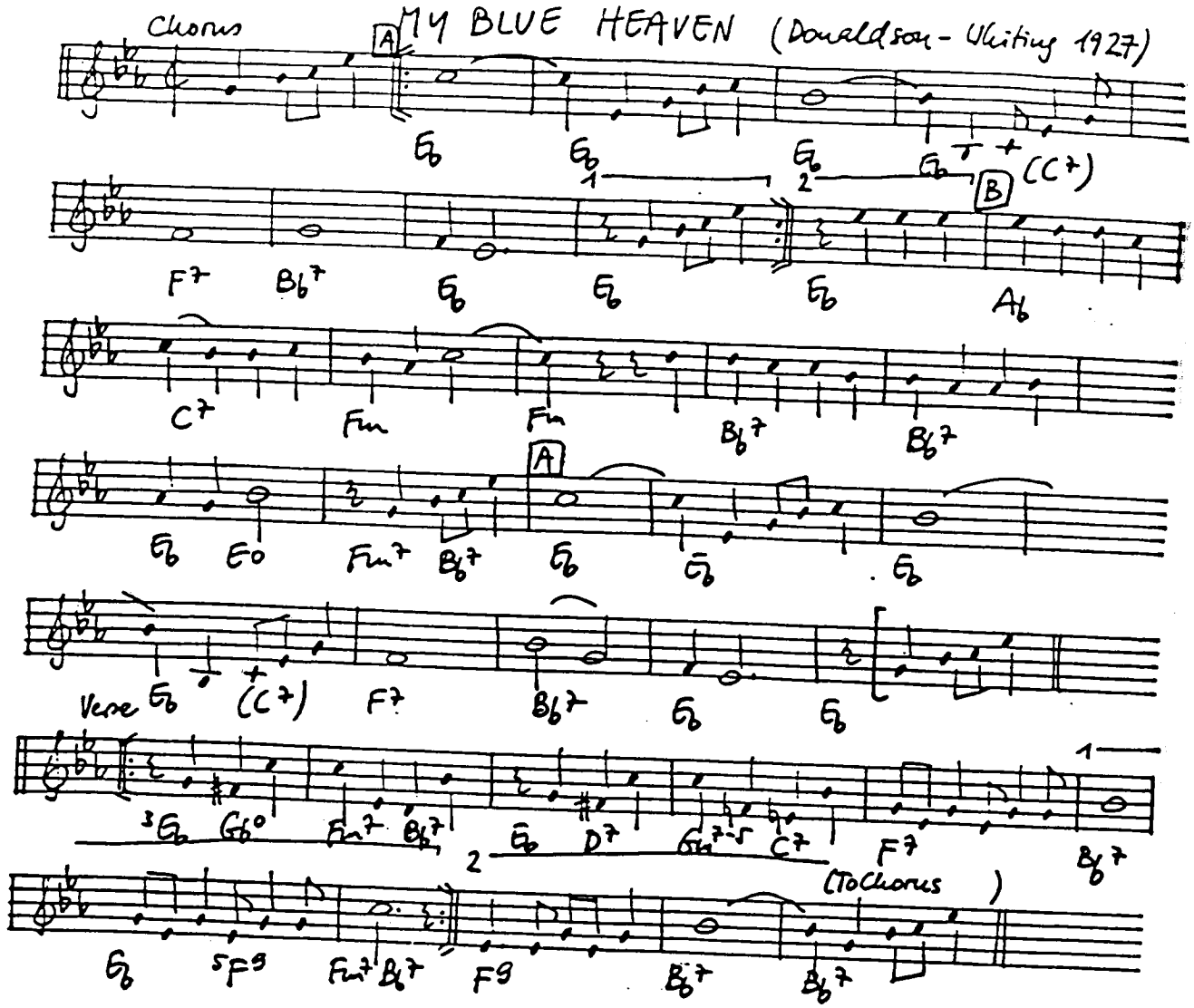
(Transcribed from P. Whiteman 27)

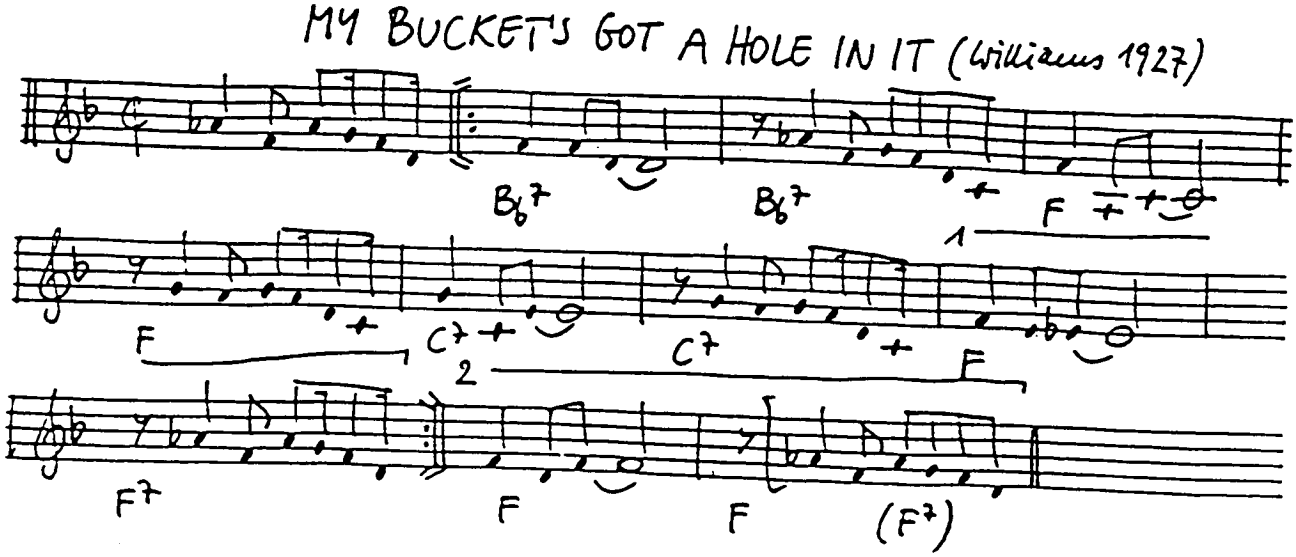
MUSIC MAESTRO PLEASE (Wrubel - Magidson 1938)



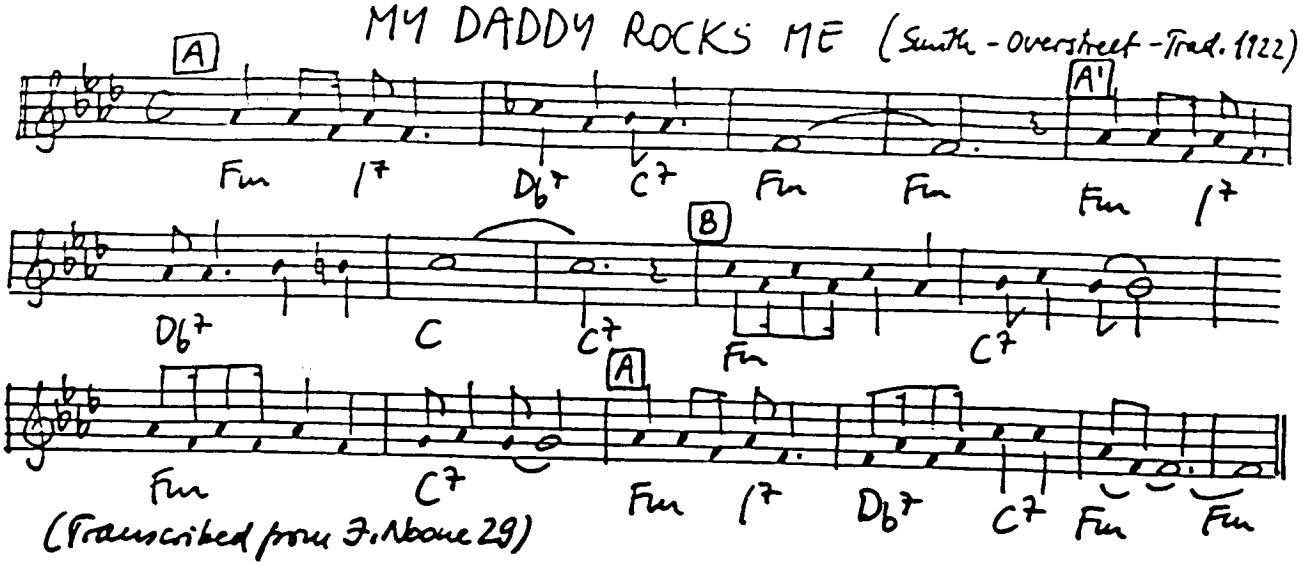
MUSKRAT RAMBLE (Ory - Gilbert 1926)




MY BLUE HEAVEN (Donaldson - Whiting 1927)
Chorus
A
Eb
Eb
Eb
Eb
(C7)
B
F7
Bb7
Eb
Eb
Eb
Ab
C7
Fm
Fm
Bb7
Bb7
A
Eb
Eo
Fm7
Bb7
Eb
Eb
Eb
Verse
Eb
(C7)
F7
Bb7
Eb
Eb
1
3Eb
Gb°
Fm7
Bb7
2
Eb
D7
Gb7-5
C7
F7
Bb7
(To Chorus)
Eb
5F9
Fm7
Bb7
F9
Bb7
Bb7

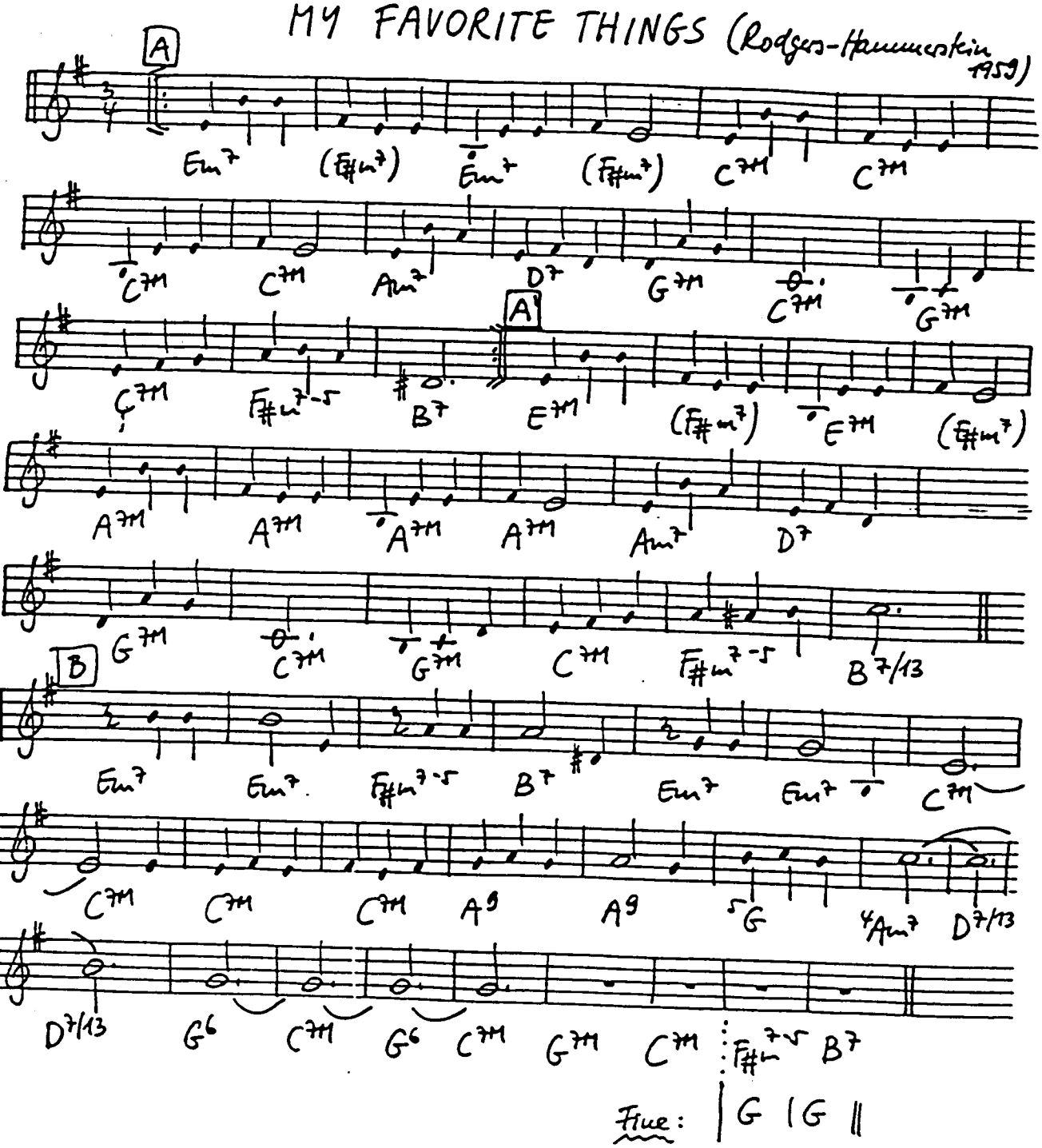

MY BUCKET'S GOT A HOLE IN IT (Williams 1927)
Bb7
Bb7
F
1
F
C7
C7
F
2
F7
F
F
(F7)

MY DADDY ROCKS ME (Smith - Overstreet - Trad. 1922)



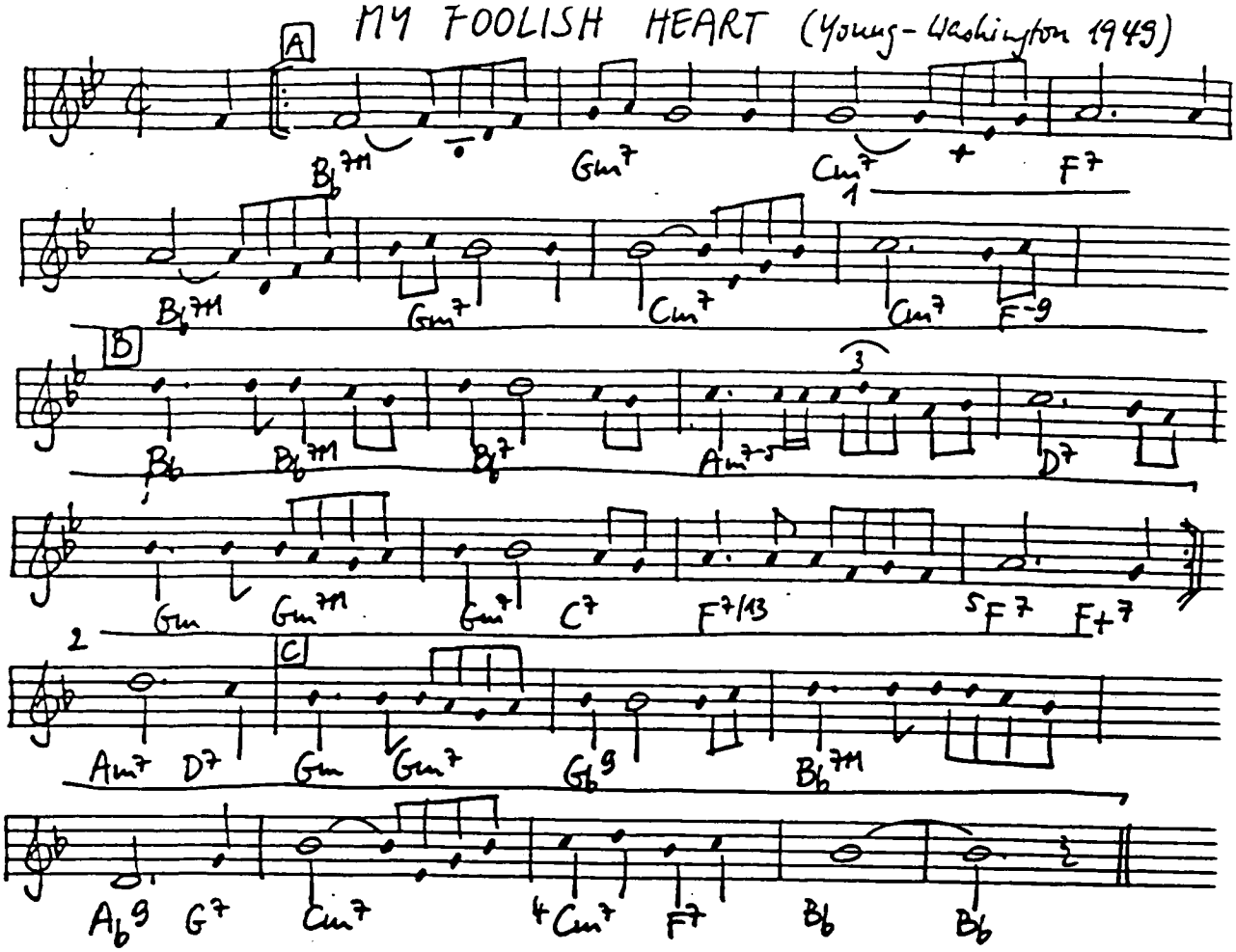
(Transcribed from J. Abene 29)

MY FAVORITE THINGS (Rodgers-Hammerstein 1959)

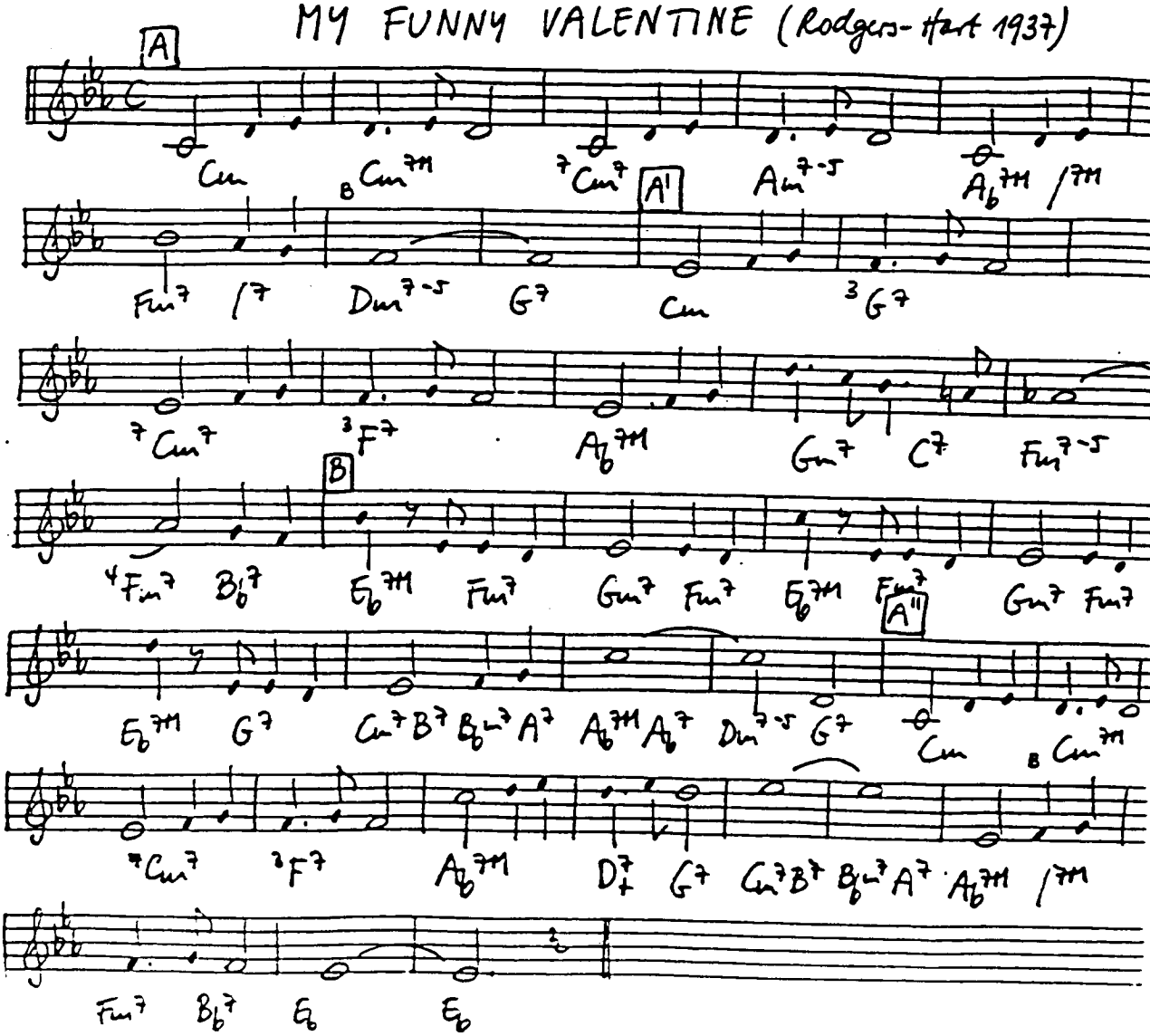


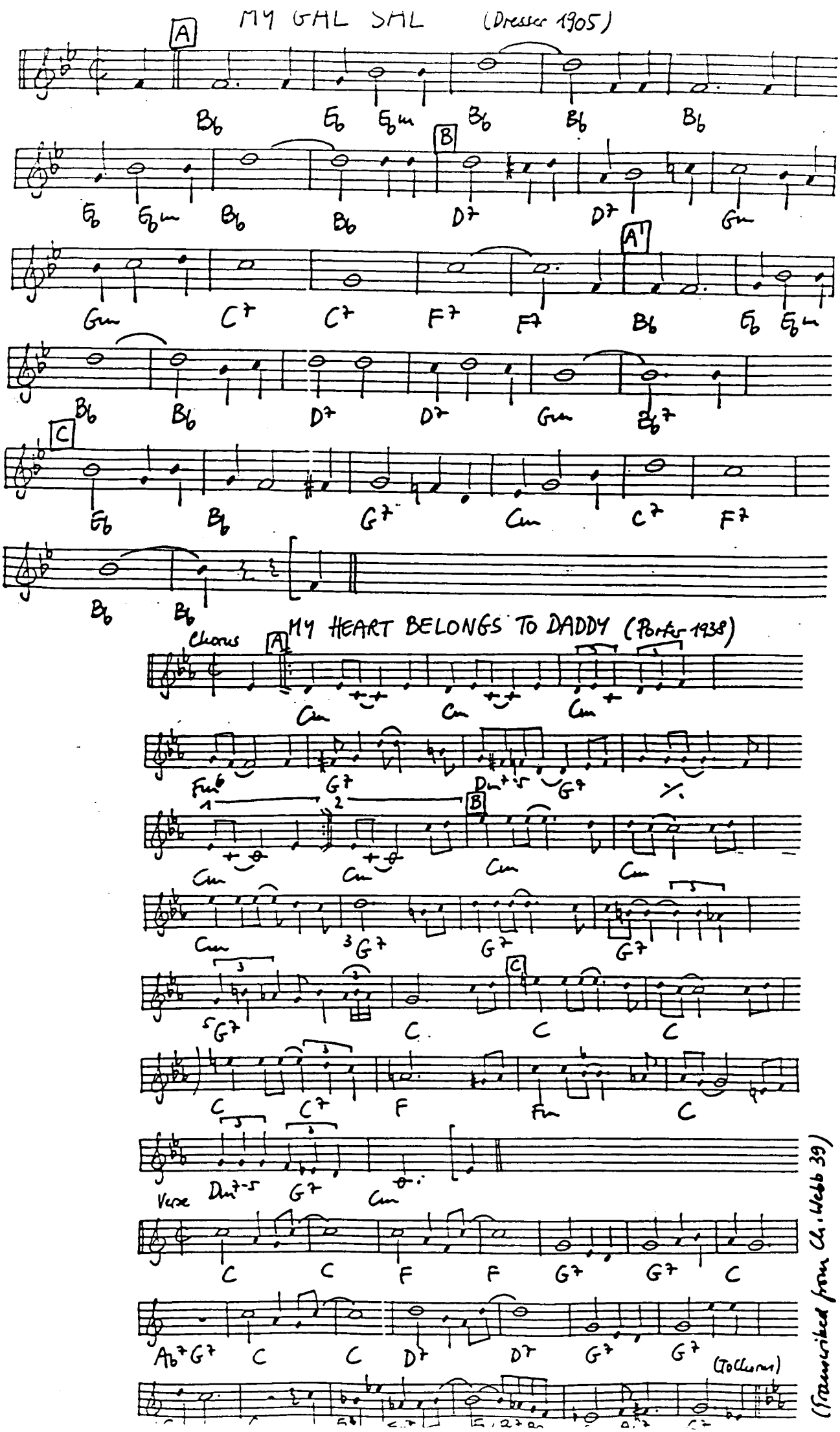
Fine: | G | G ||

MY FOOLISH HEART (Young-Washington 1949)

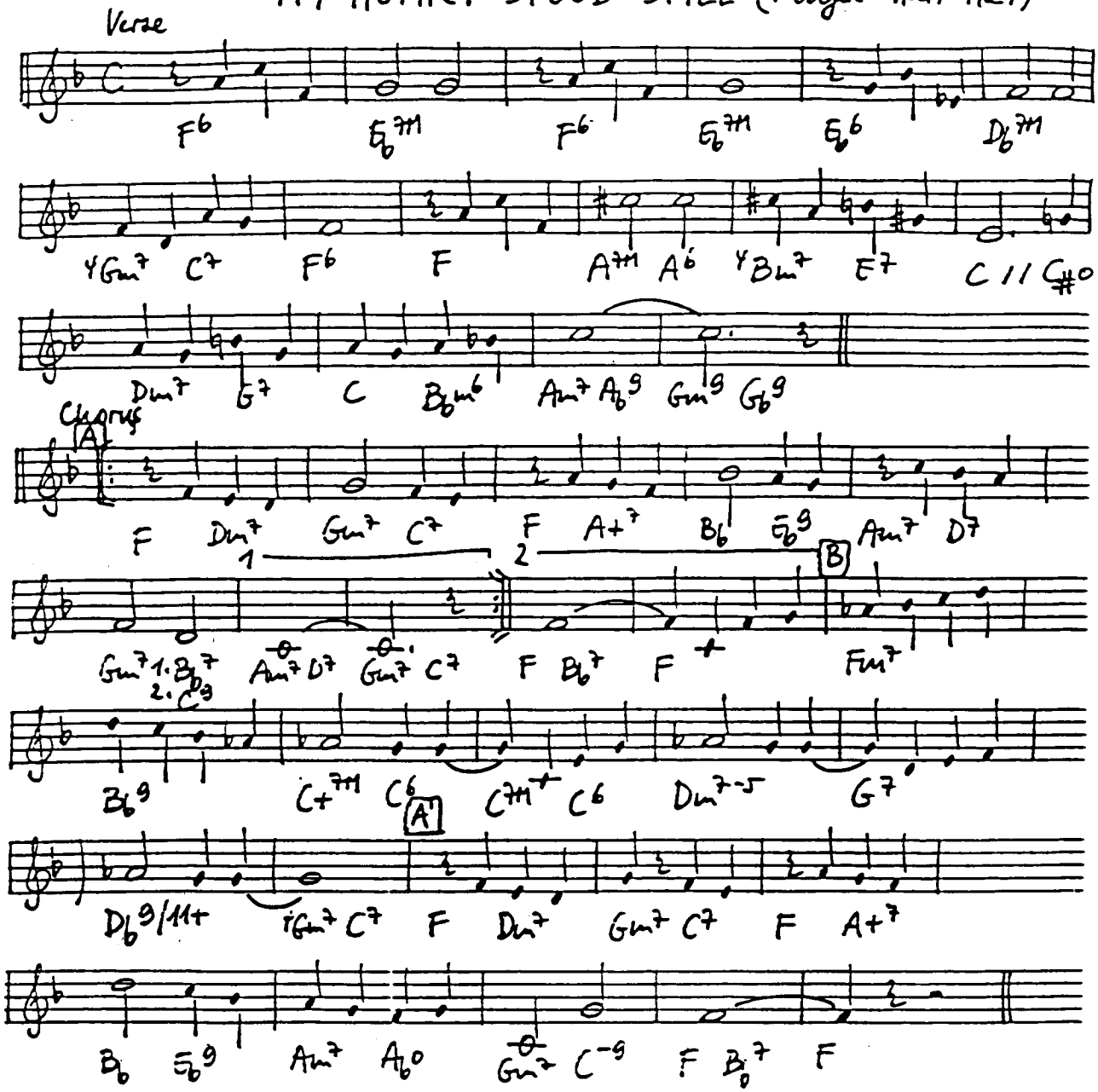


MY FUNNY VALENTINE (Rodgers-Hart 1937)

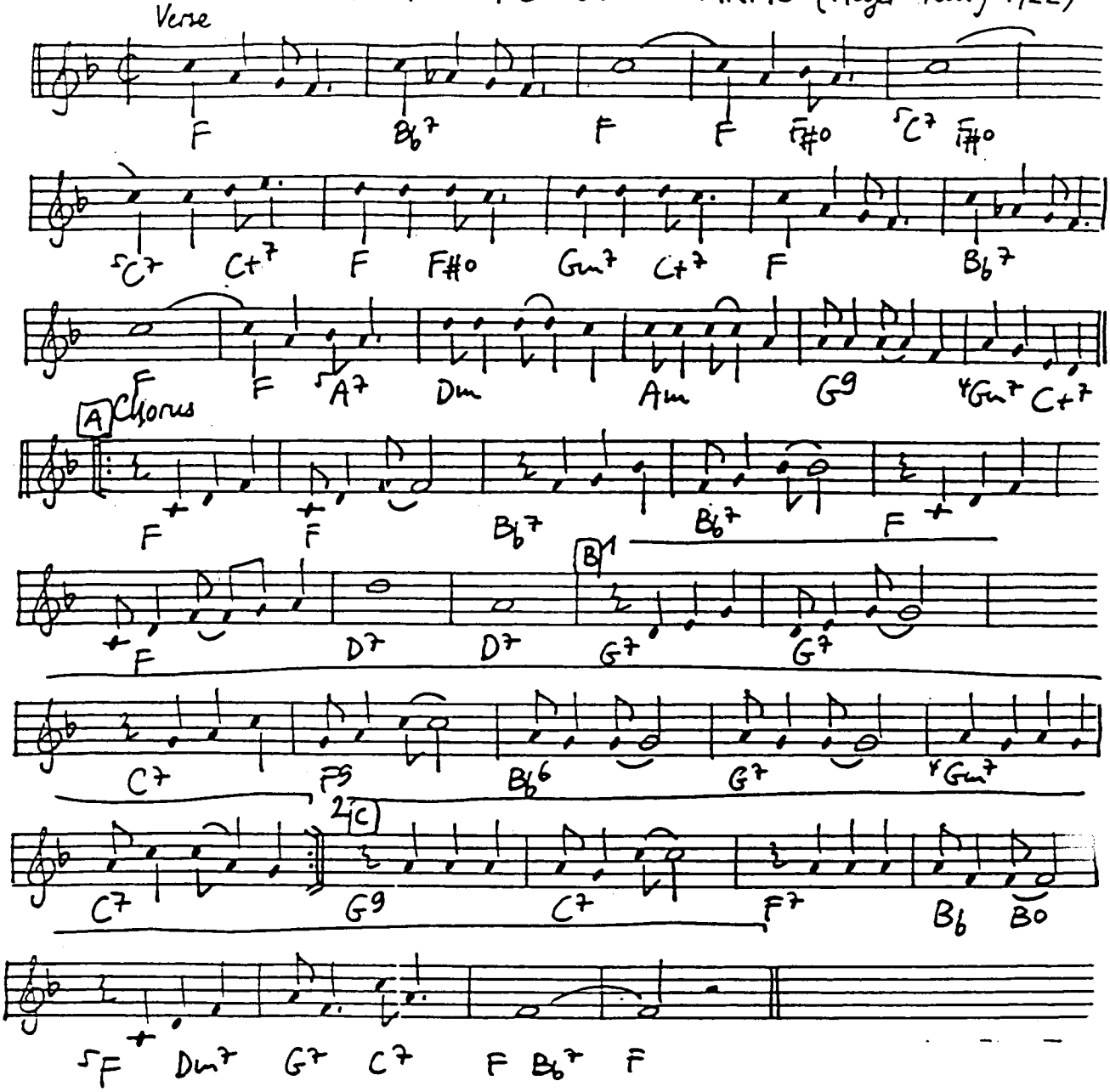



MY GAL SAL (Dresser 1905)
A
B
A1
C
MY HEART BELONGS TO DADDY (Porter 1938)
Chorus
A
B
C
Verse
(Collins)
(Transcribed from Ch. Webb 39)

MY HEART STOOD STILL (Rodgers - Hart 1927)

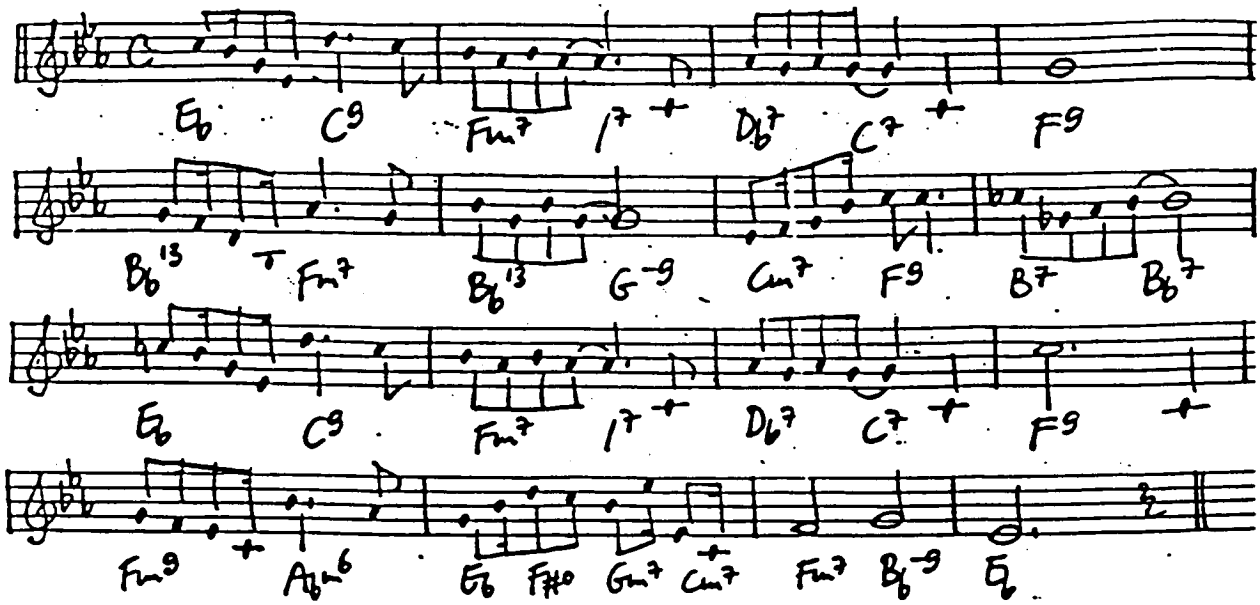


MY HONEY'S LOVIN' ARMS (Meyer-Ruby 1922)

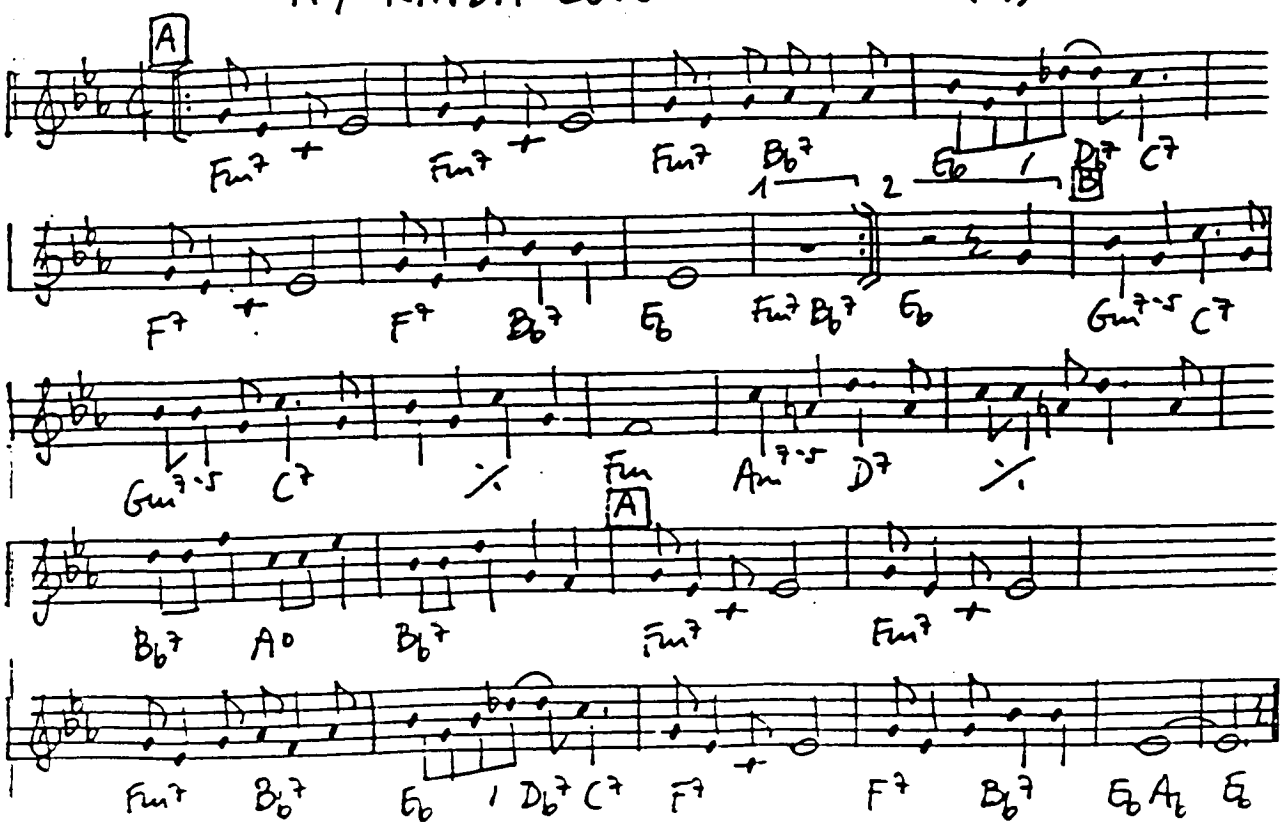


Chorus: I love your lovin' arms; they hold a world of charms,
a place to nestle when I am lonely.
A comfy cozy chair, oh what a happy pair!
One caress, happiness, seems to bless my little honey.
I love you more each day; when years have passed away
You'll find my love belongs to you only;
'Cause when the world seems wrong, I know that I belong
Right in MY HONEY'S LOVIN' ARMS.

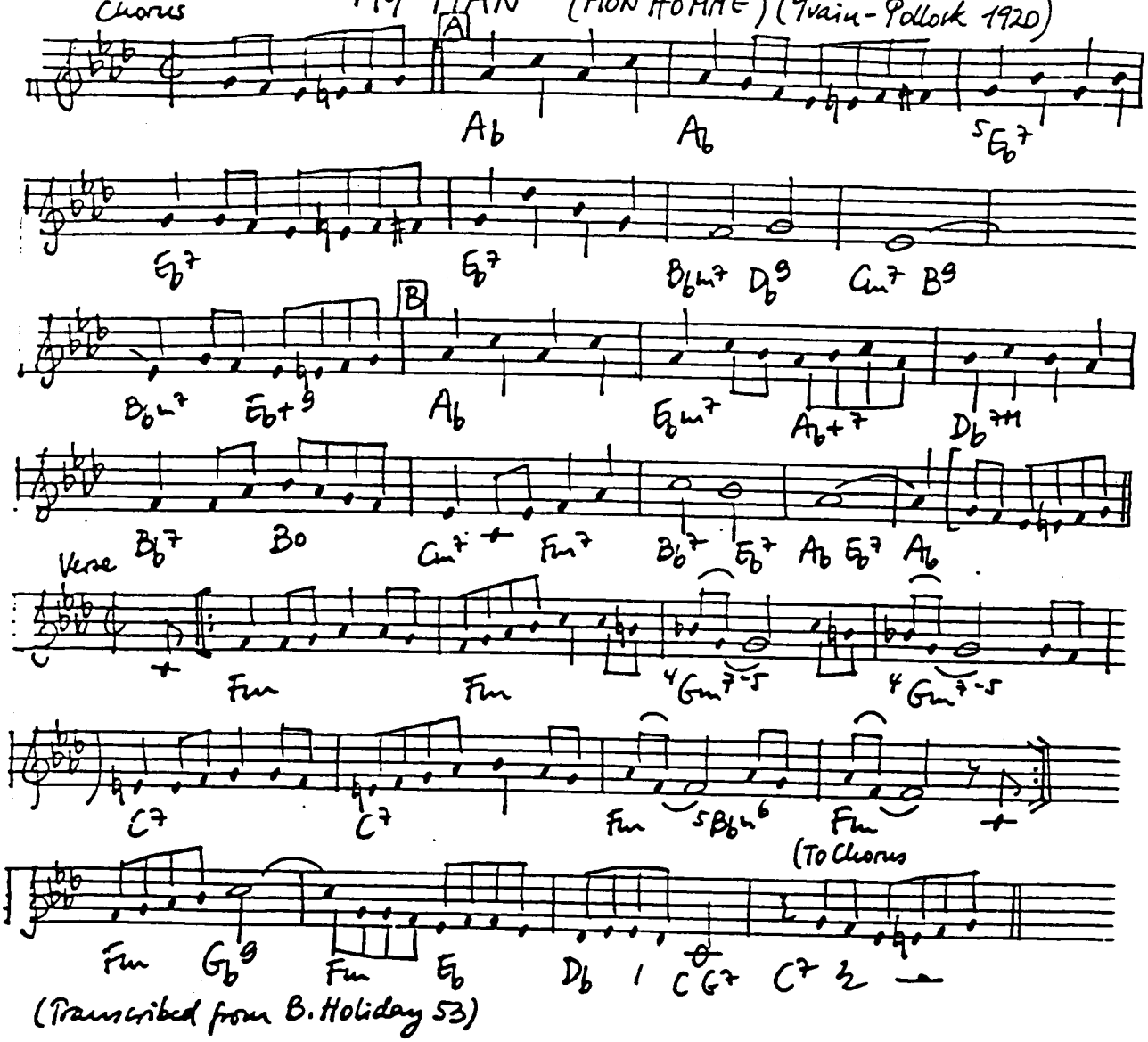
MY IDEAL (Whiting-Chase-Robin 1930)



MY KINDA LOVE (Alter-Trent 1929)

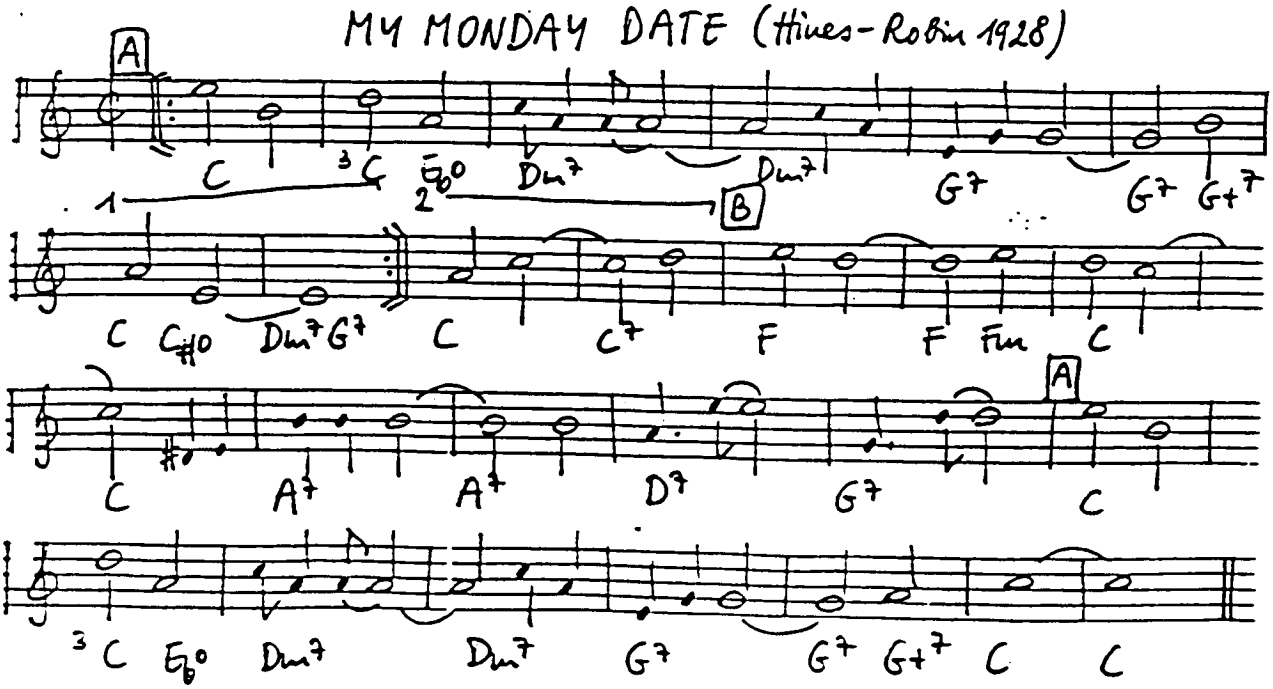


MY MAN (MON HOMME) (Yvain-Pollock 1920)

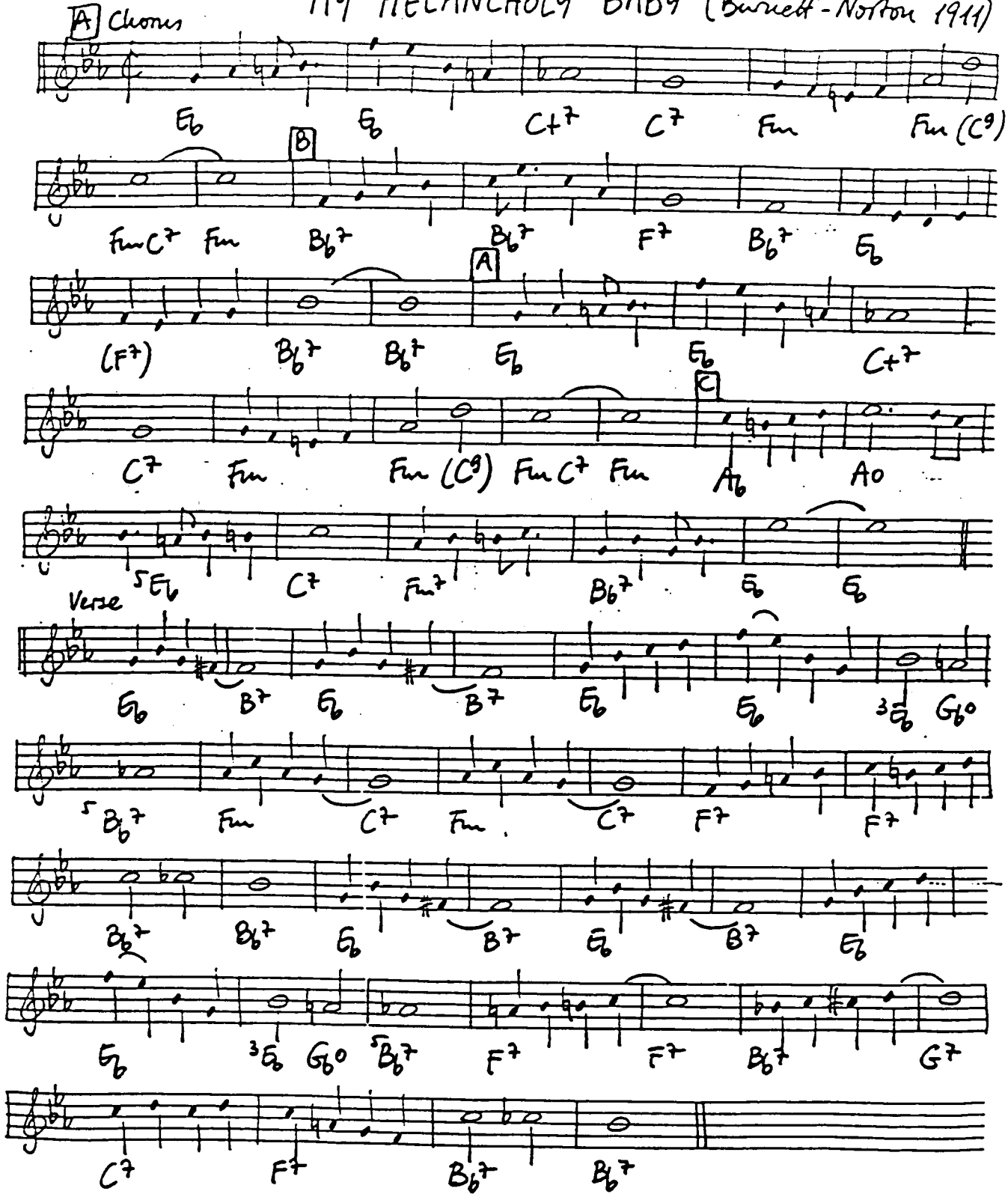


(Transcribed from B. Holiday 53)

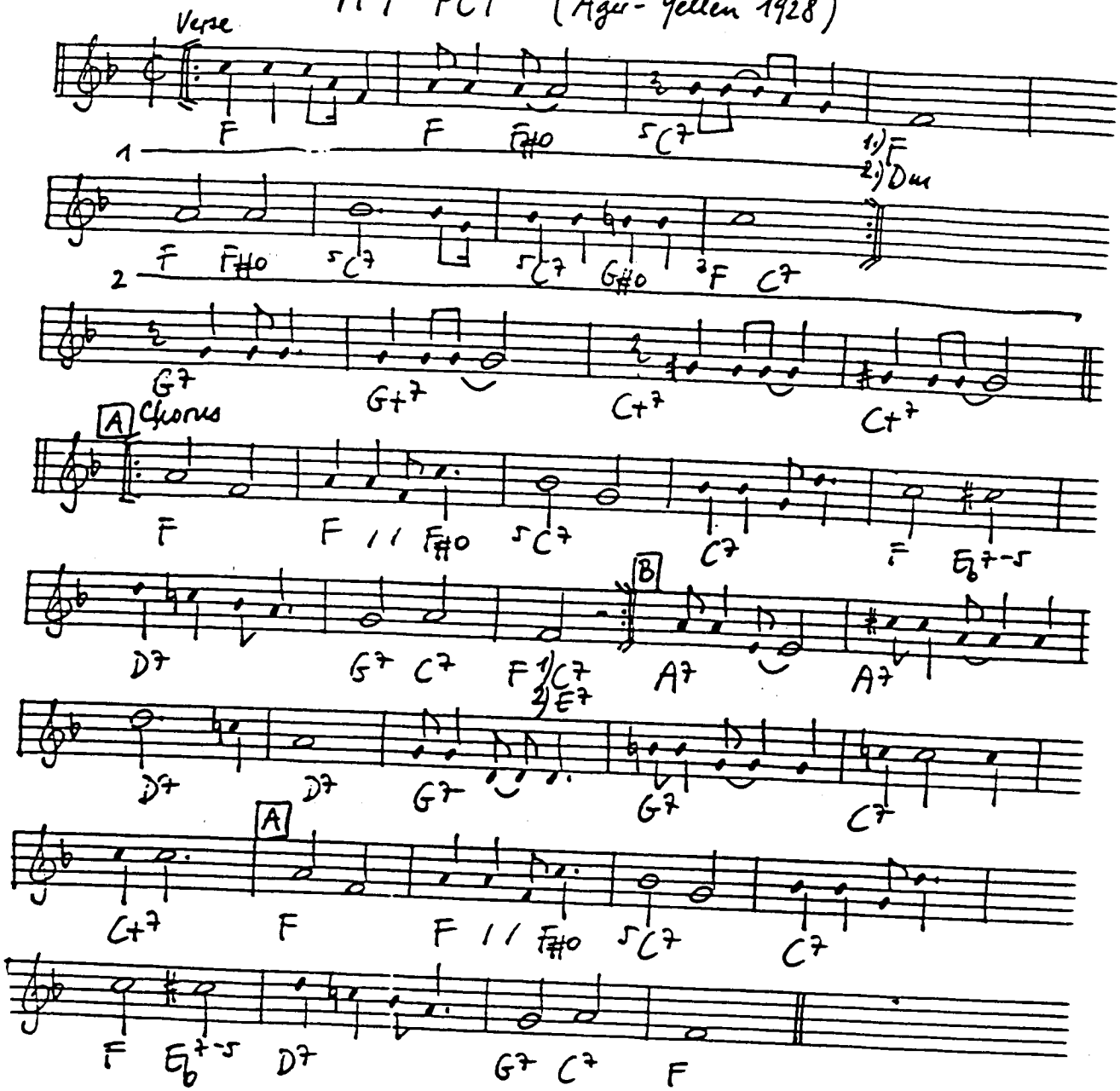
MY MONDAY DATE (Hines-Robin 1928)



MY MELANCHOLY BABY (Burnett-Norton 1911)

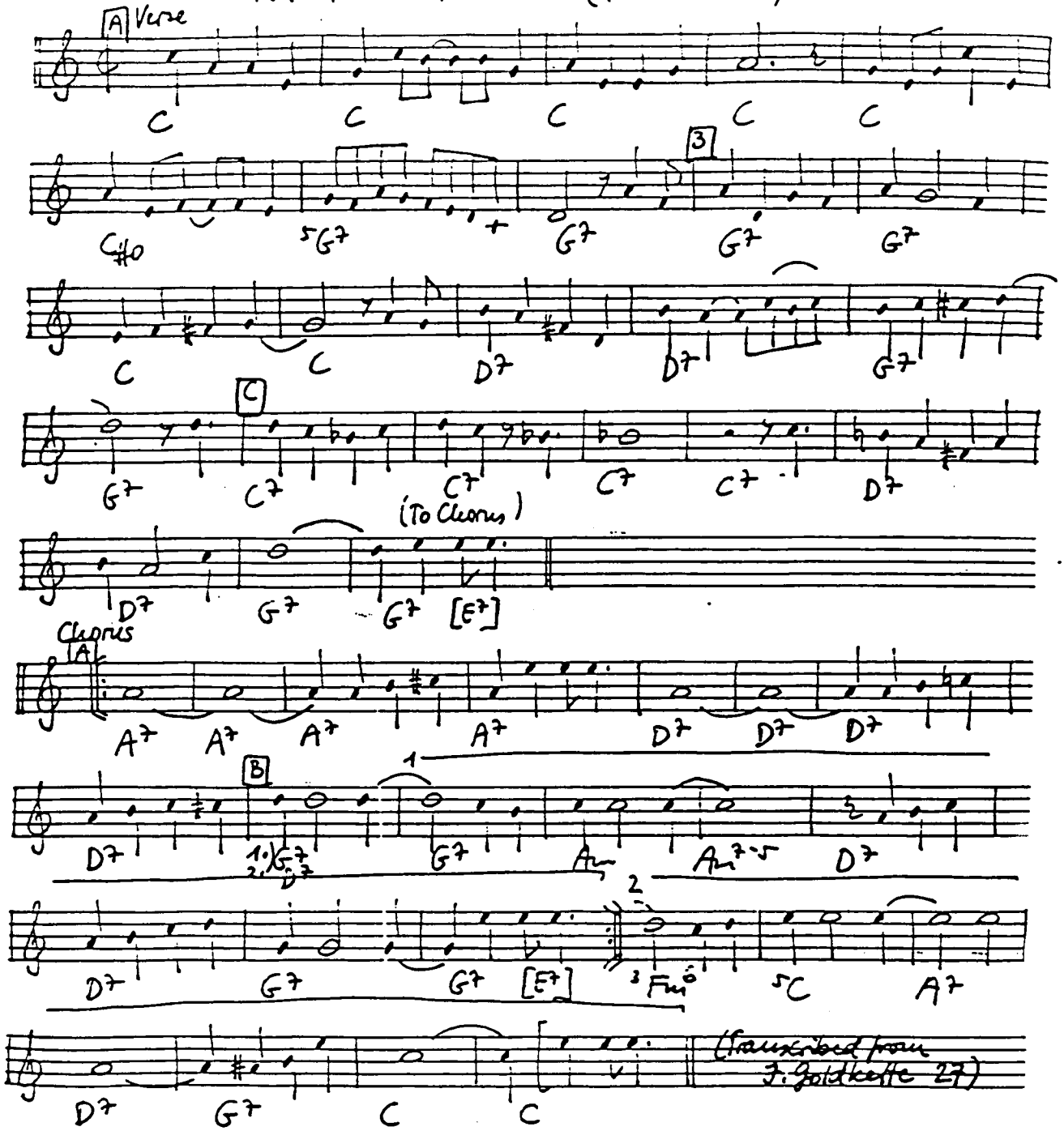


MY PET (Ager-Yellen 1928)

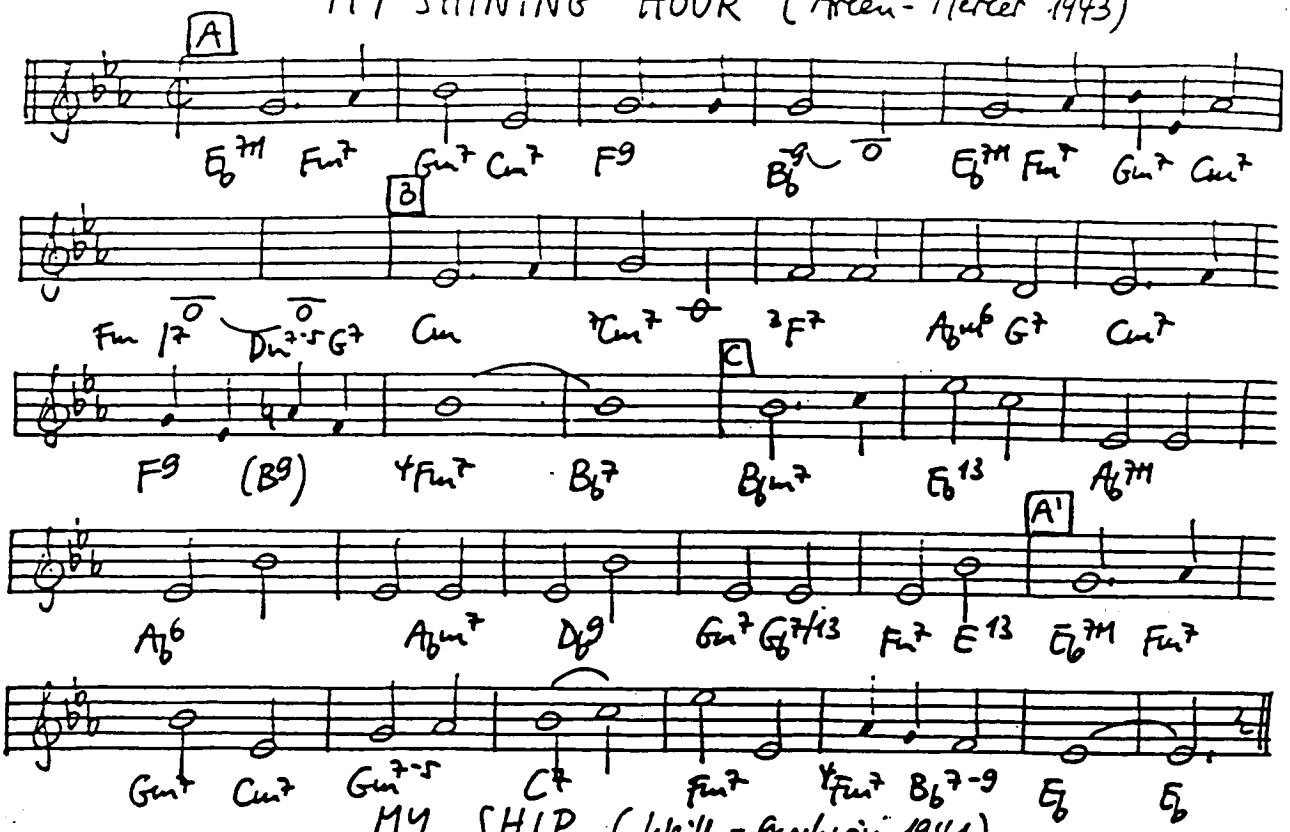


Chorus: "My Pet, how I love her, My Pet, speaking of her,
I bet there's nobody like my pet.
Why pet with another? My pet pets nobther,
I pet with nobody but my pet.
She's so refined, sweet and kind, perfect gem.
Has she got it? Lots of it? Oh Baby, she's got them.
My Pet told me cutely, I said "Absolutely",
I pet with nobody but MY PET."

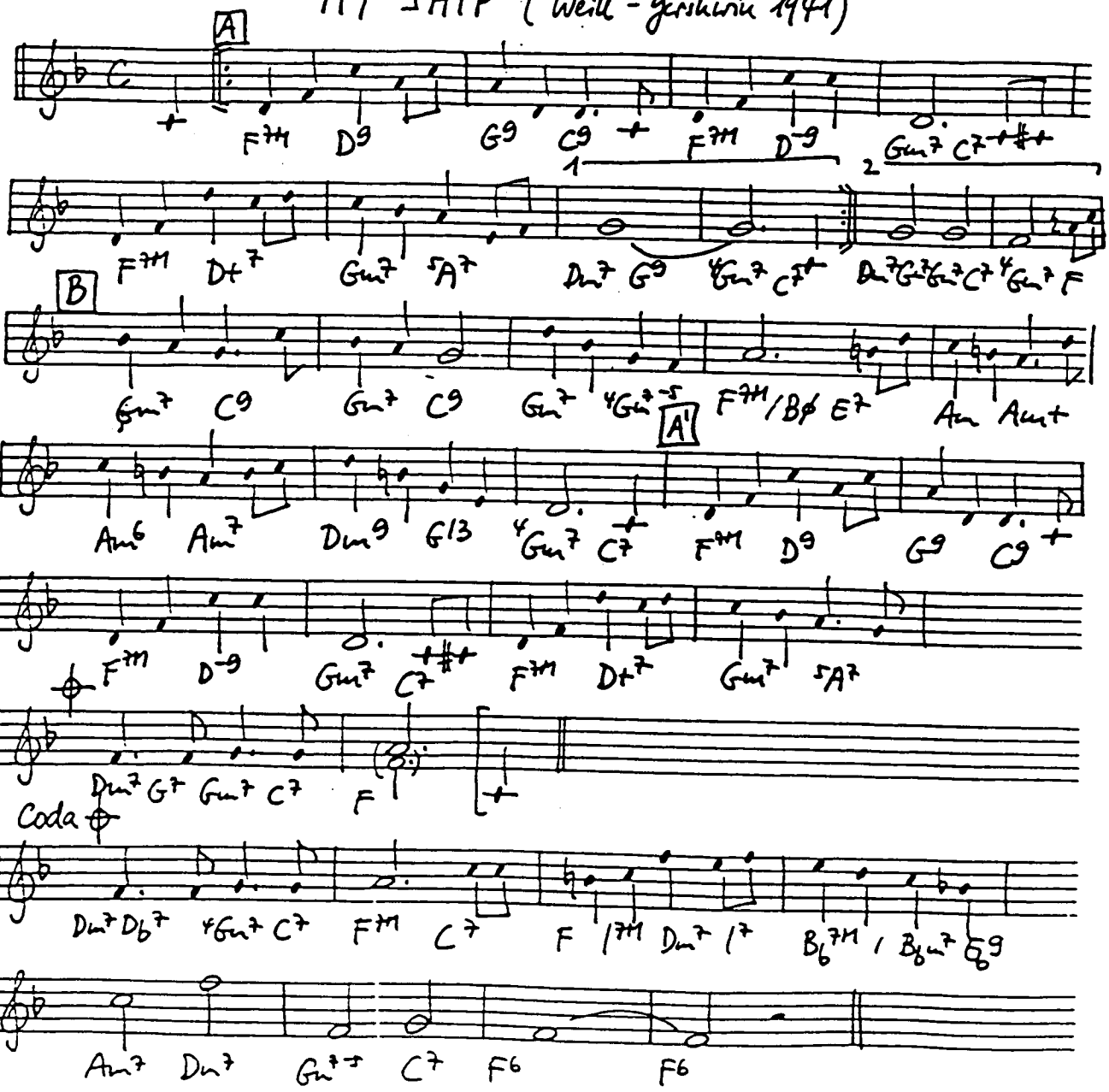
MY PRETTY GIRL (Fulches 1926)



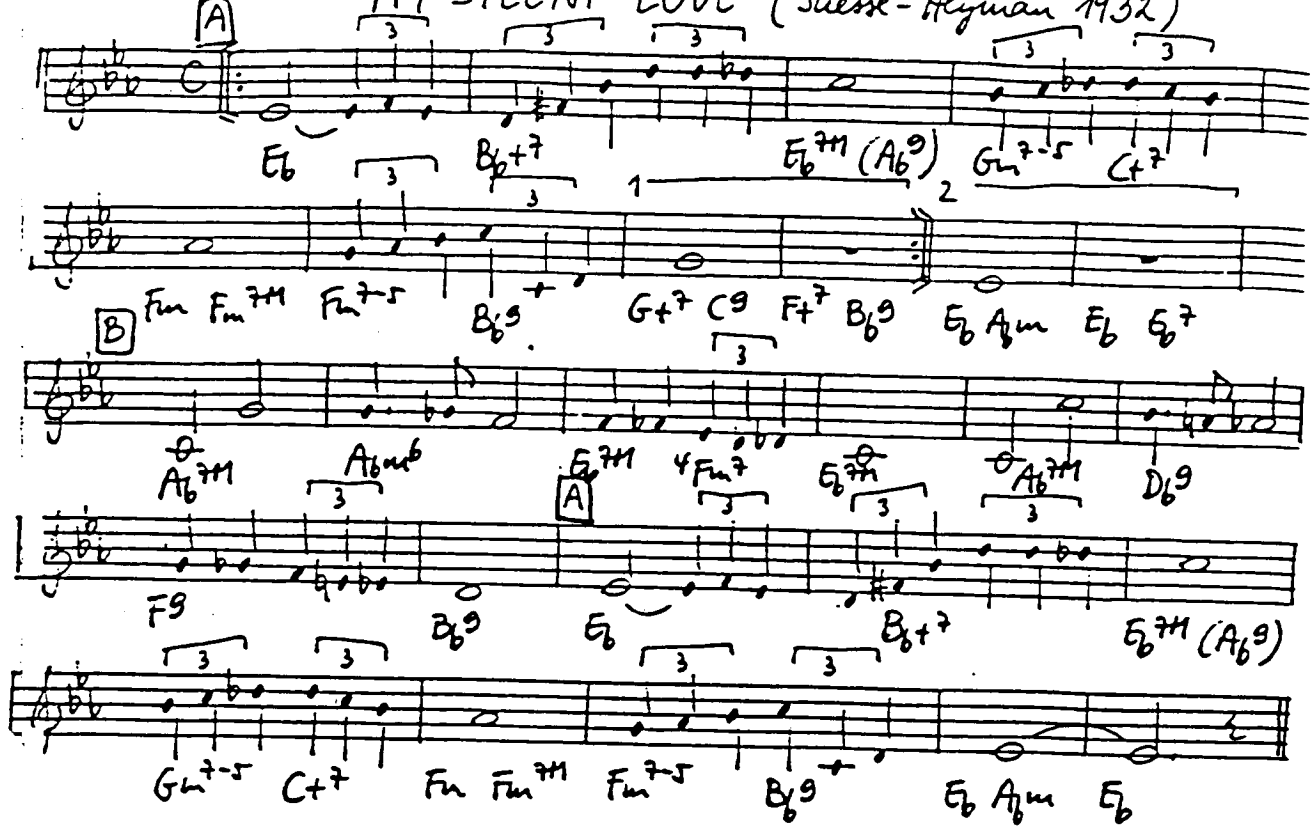
MY SHINING HOUR (Arlen - Mercer 1943)



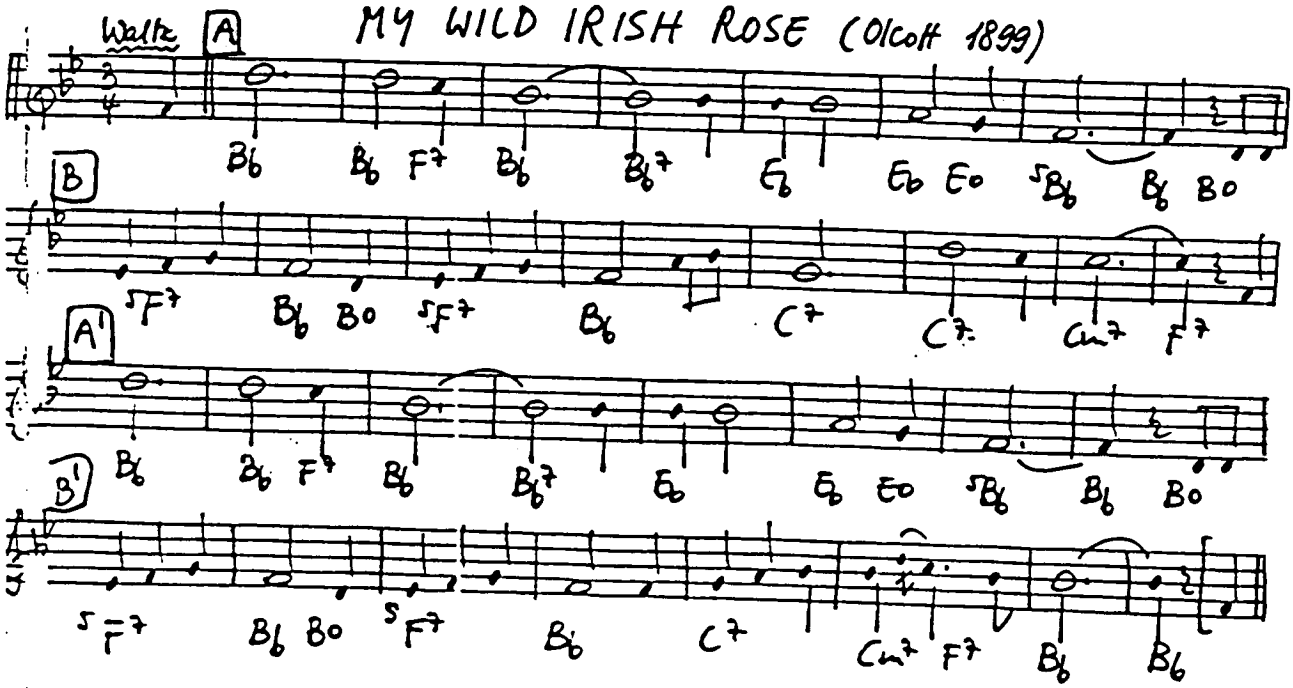
MY SHIP (Weill - Gershwin 1941)



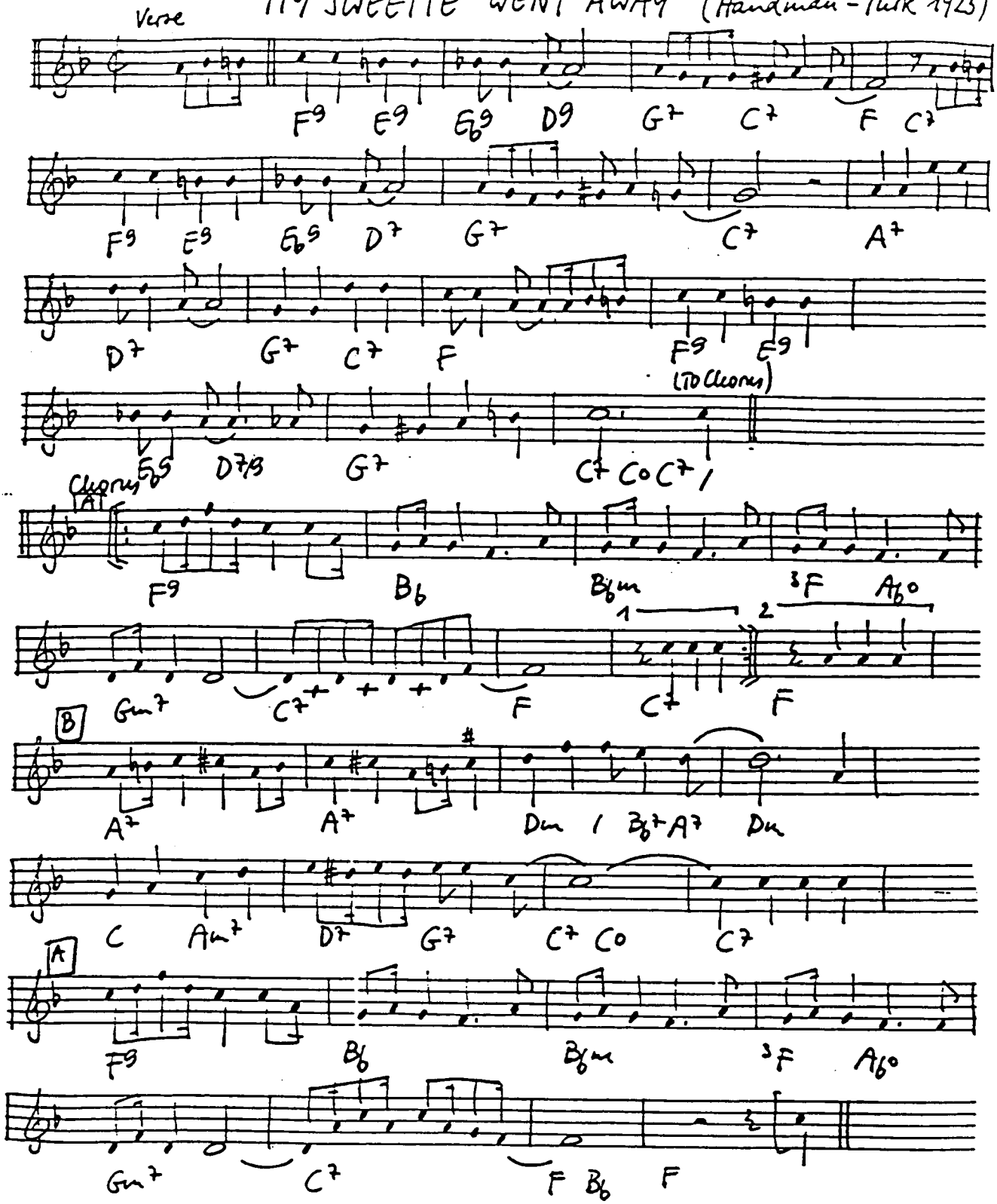
MY SILENT LOVE (Suesse-Heyman 1932)



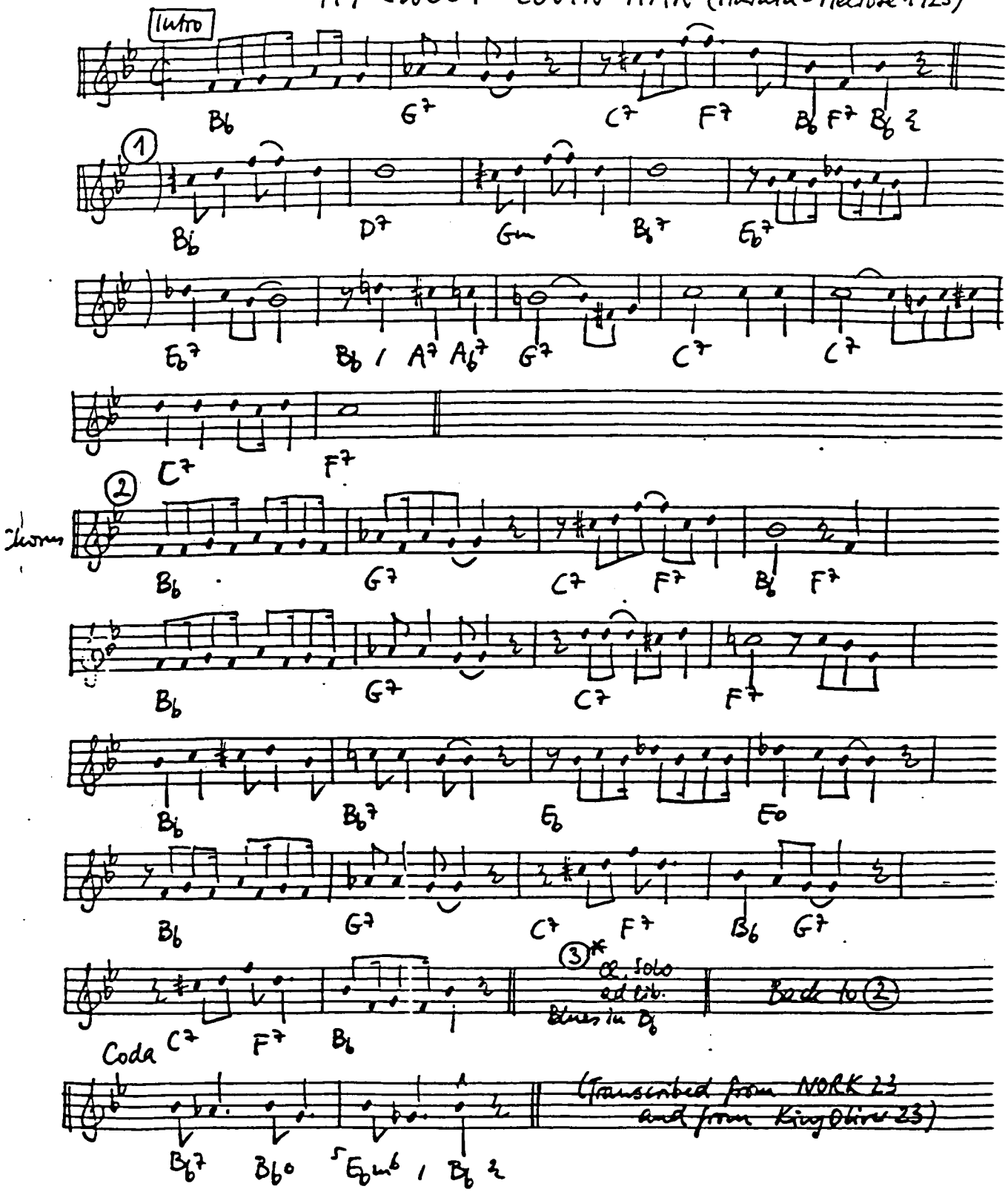
MY WILD IRISH ROSE (Olcott 1899)



MY SWEETIE WENT AWAY (Handman-Turk 1923)

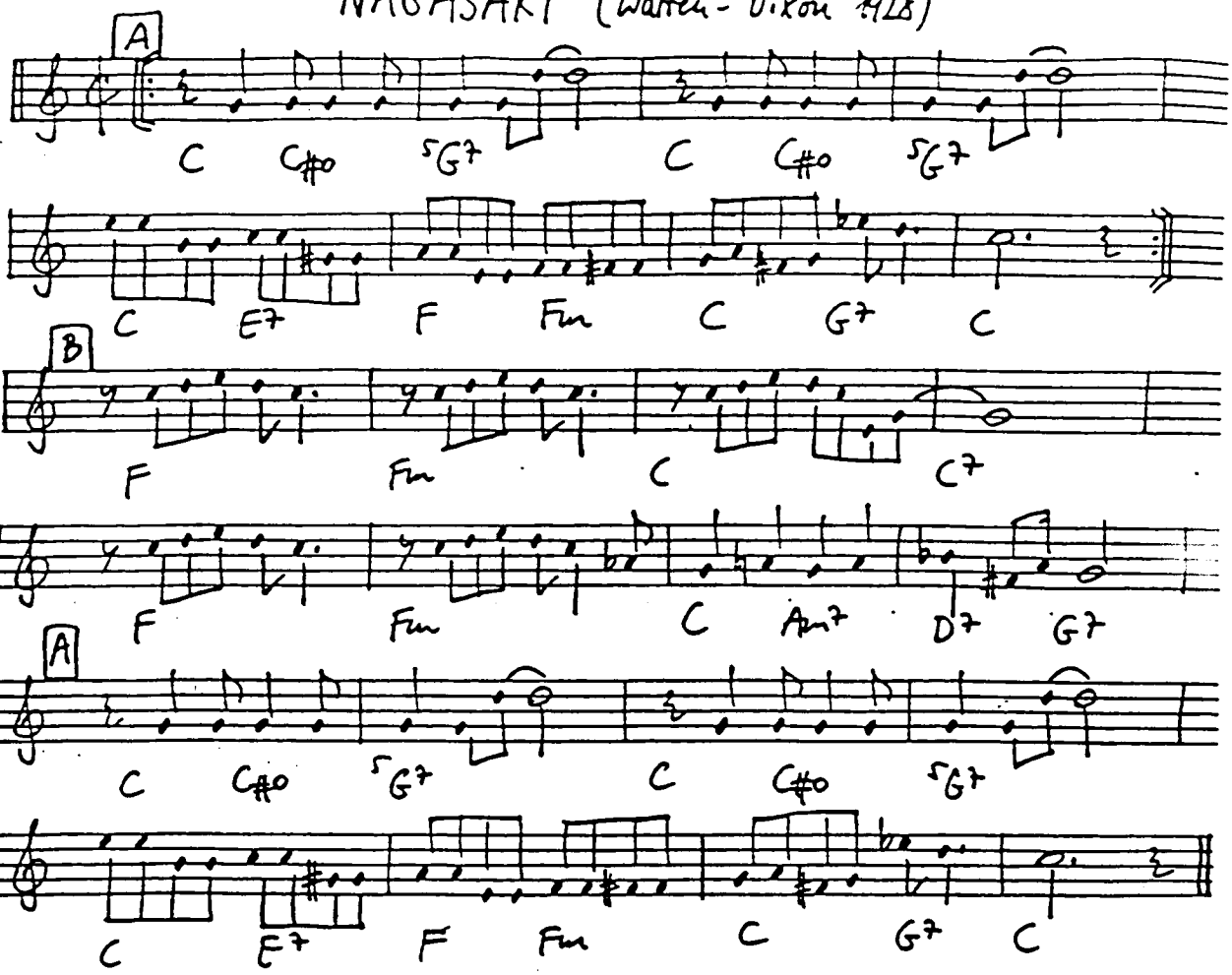


MY SWEET LOVIN' MAN (Hardin - Melrose 1923)

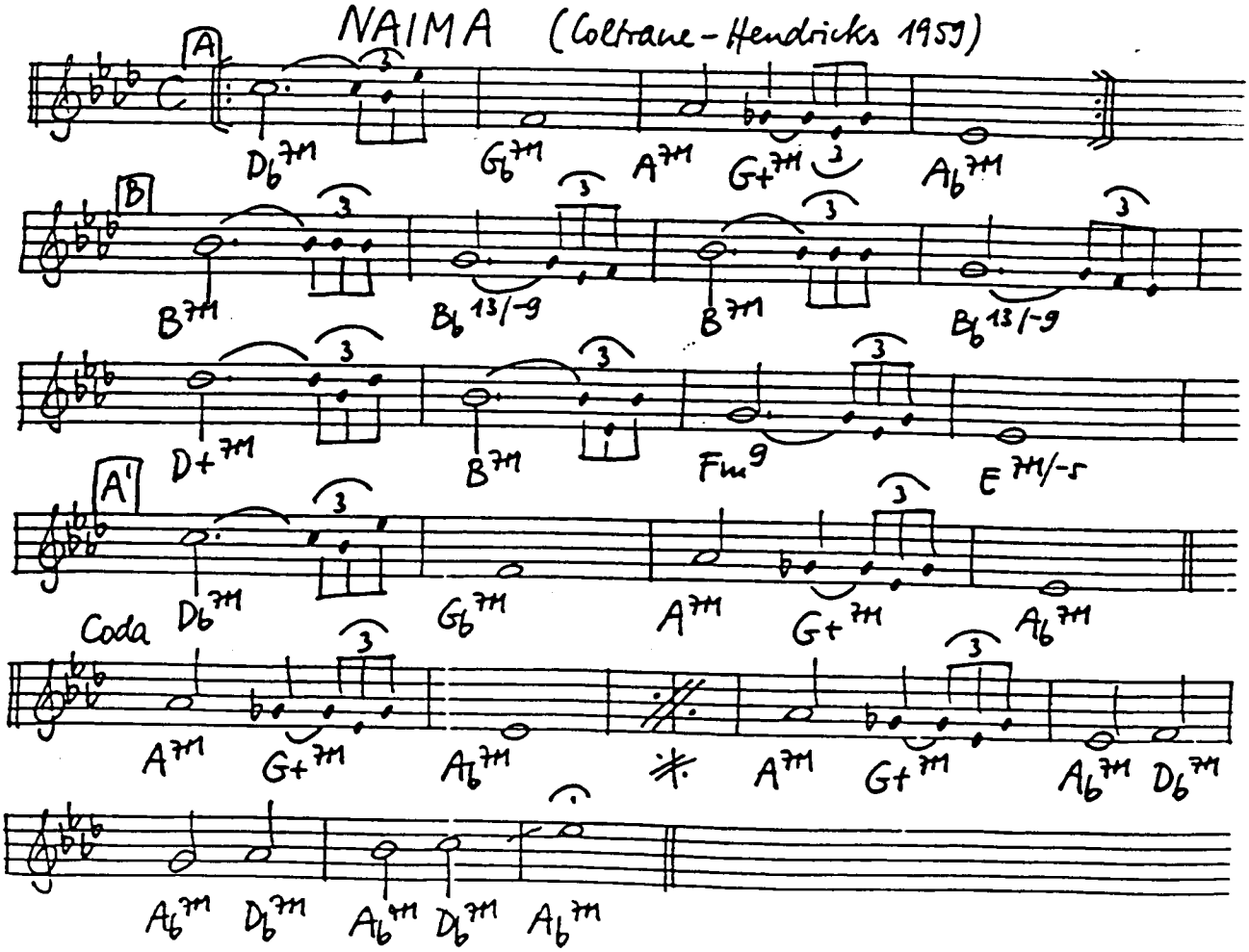


3 * (Cl. Solo)
‖ Bb Eb 5Bb F7 | Bb | Bb | Bb7 | Eb7 | Eb7 | Bb | G7 | C7 | F7 | Bb F7 | Bb ‖

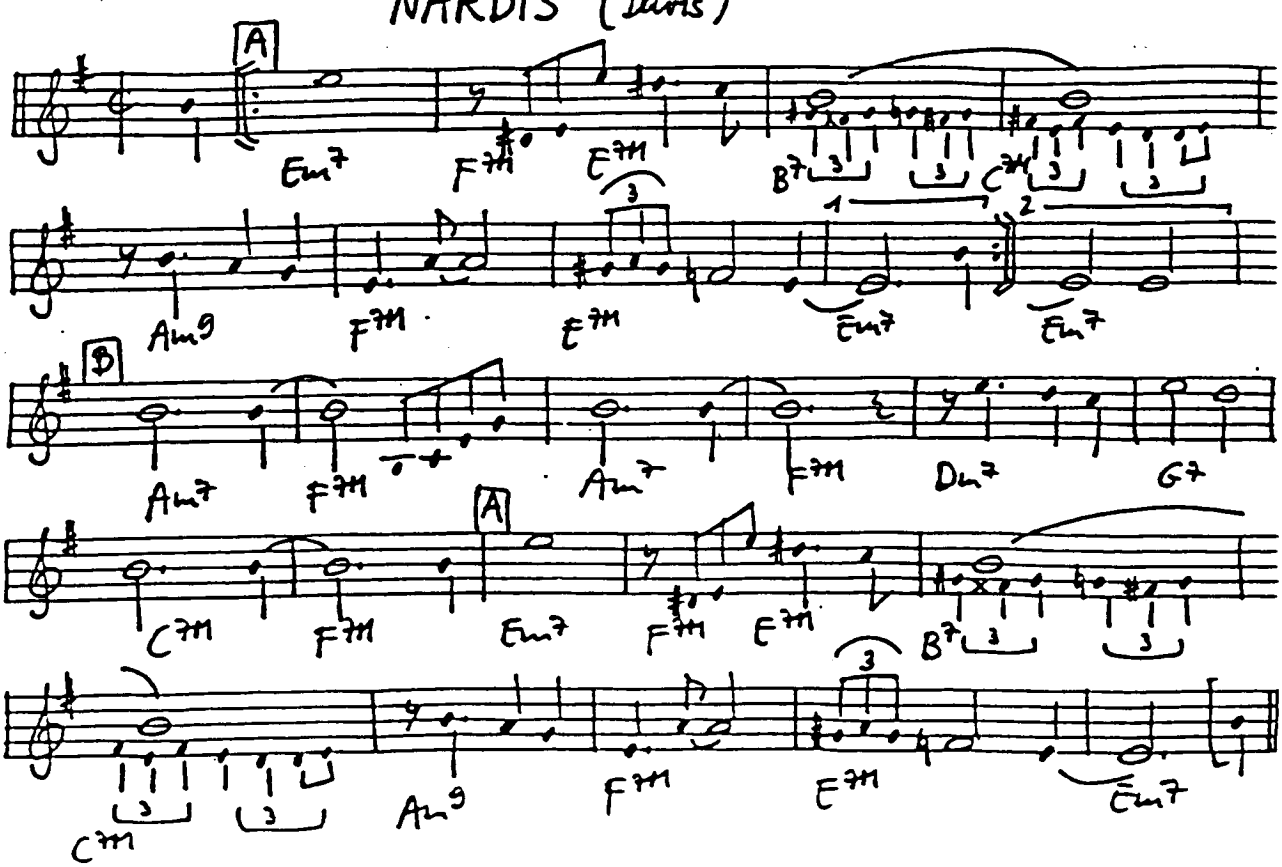
NAGASAKI (Warren - Dixon 1928)

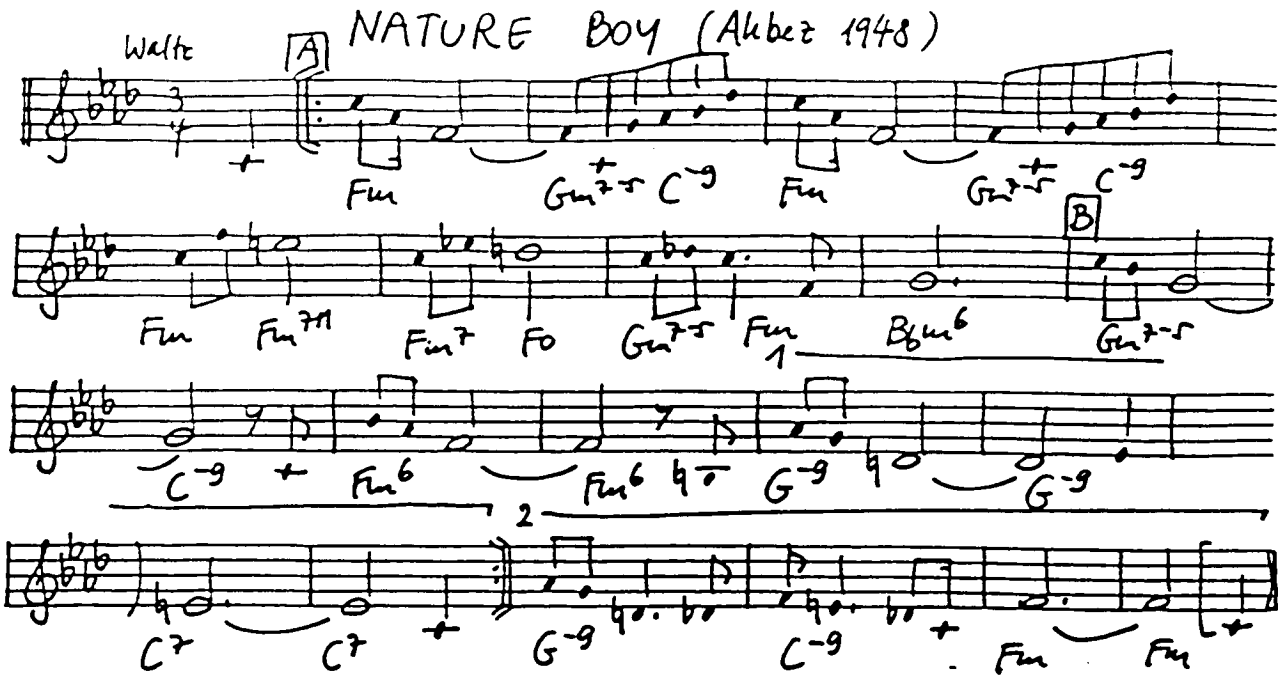


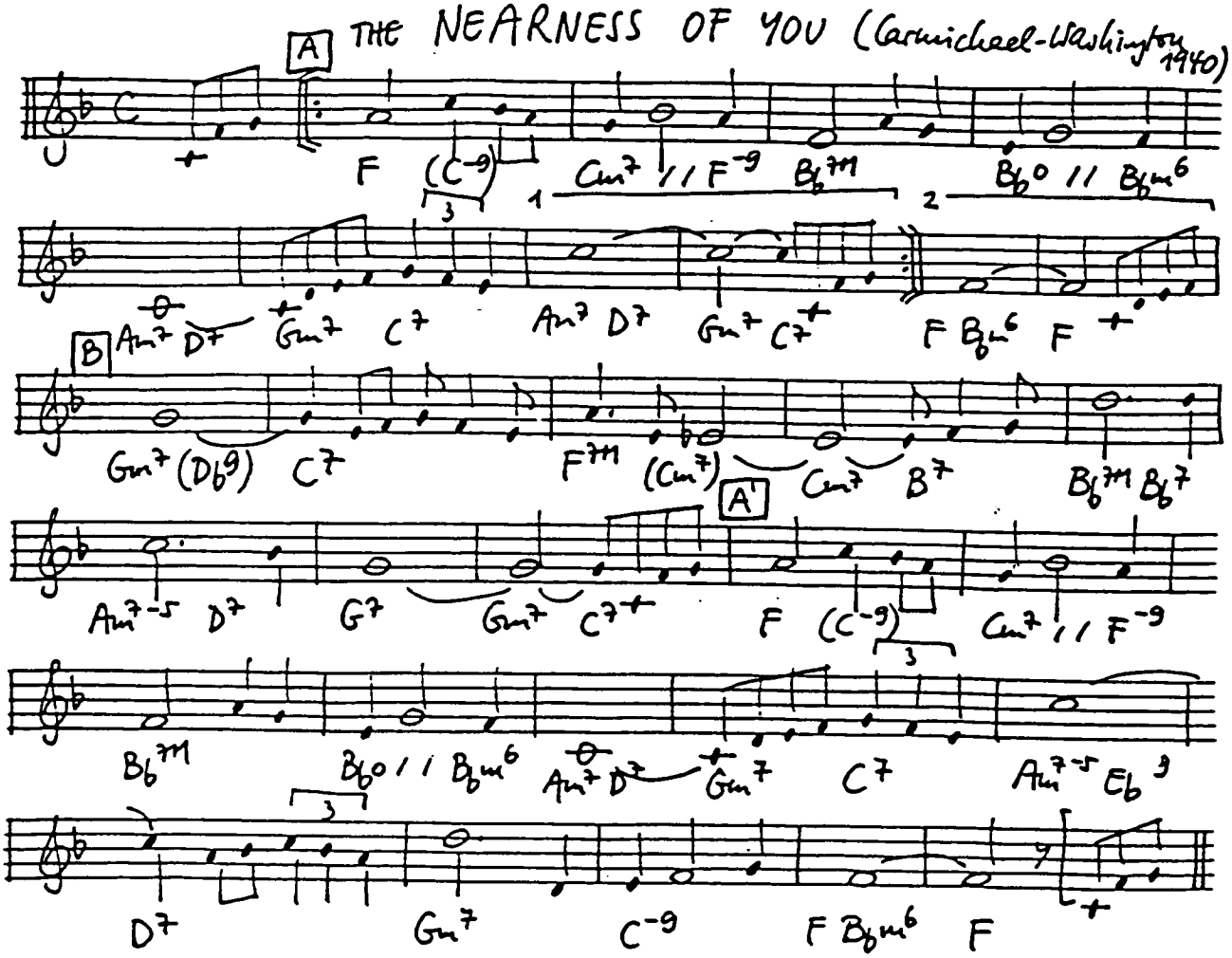
NAIMA (Coltrane - Hendricks 1959)



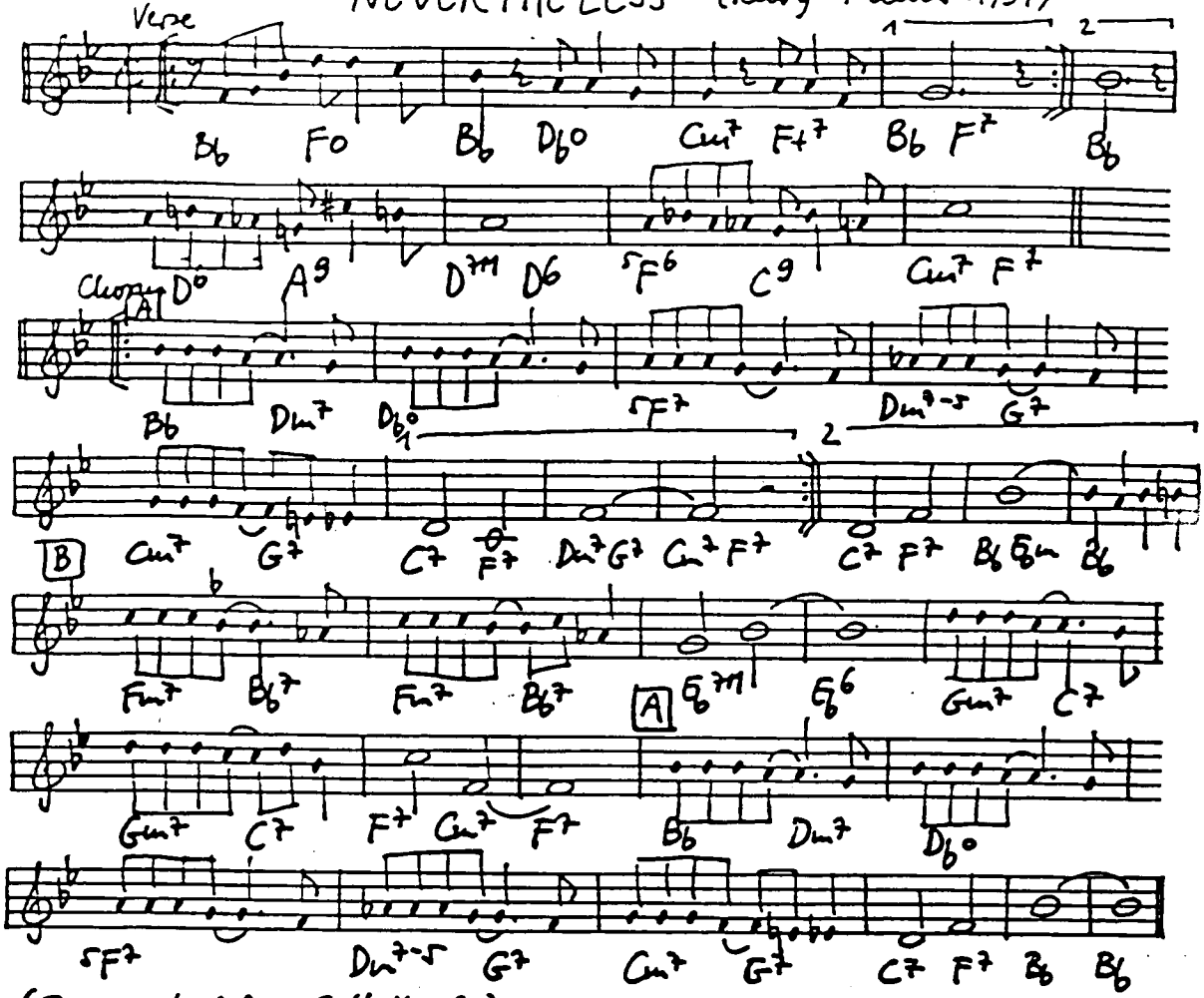
NARDIS (Davis)




NATURE BOY (Ahbez 1948)
Waltz
A
B
1
2

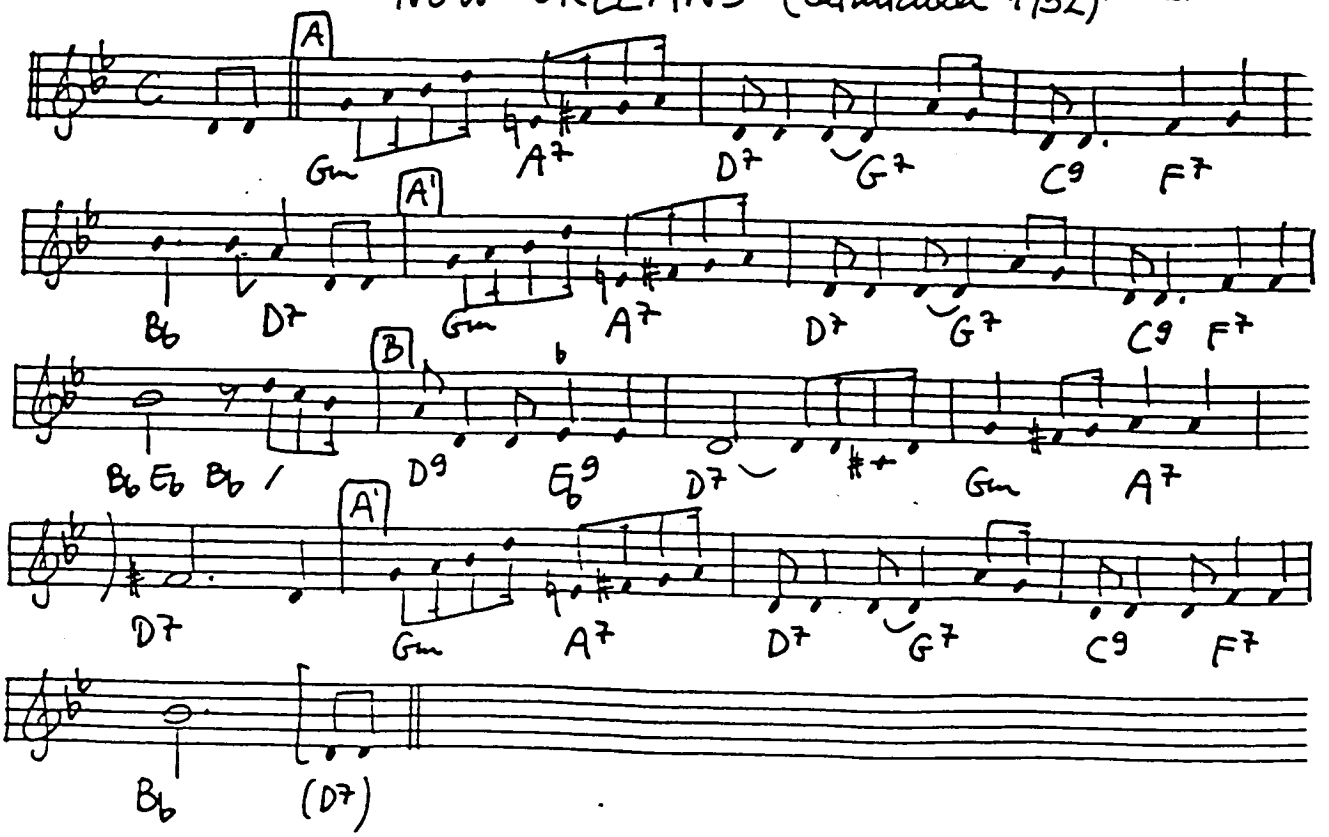

THE NEARNESS OF YOU (Carmichael-Washington 1940)
A
B
A'
1
2
3

NEVERTHELESS (Ruby - Kalmar 1931)



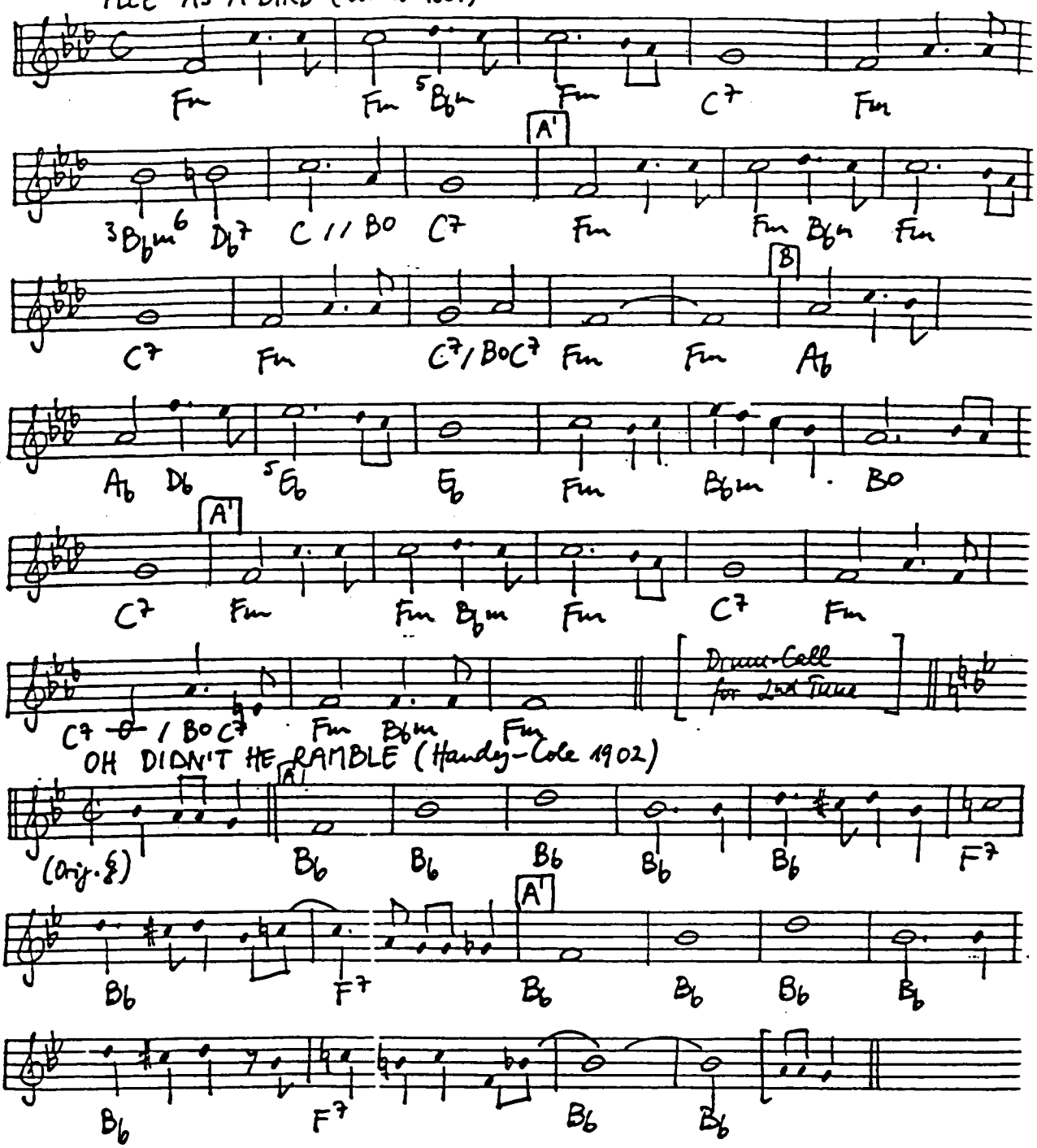
(Transcribed from J. Hylton 31)

NEW ORLEANS (Carmichael 1932)



NEW ORLEANS FUNCTION

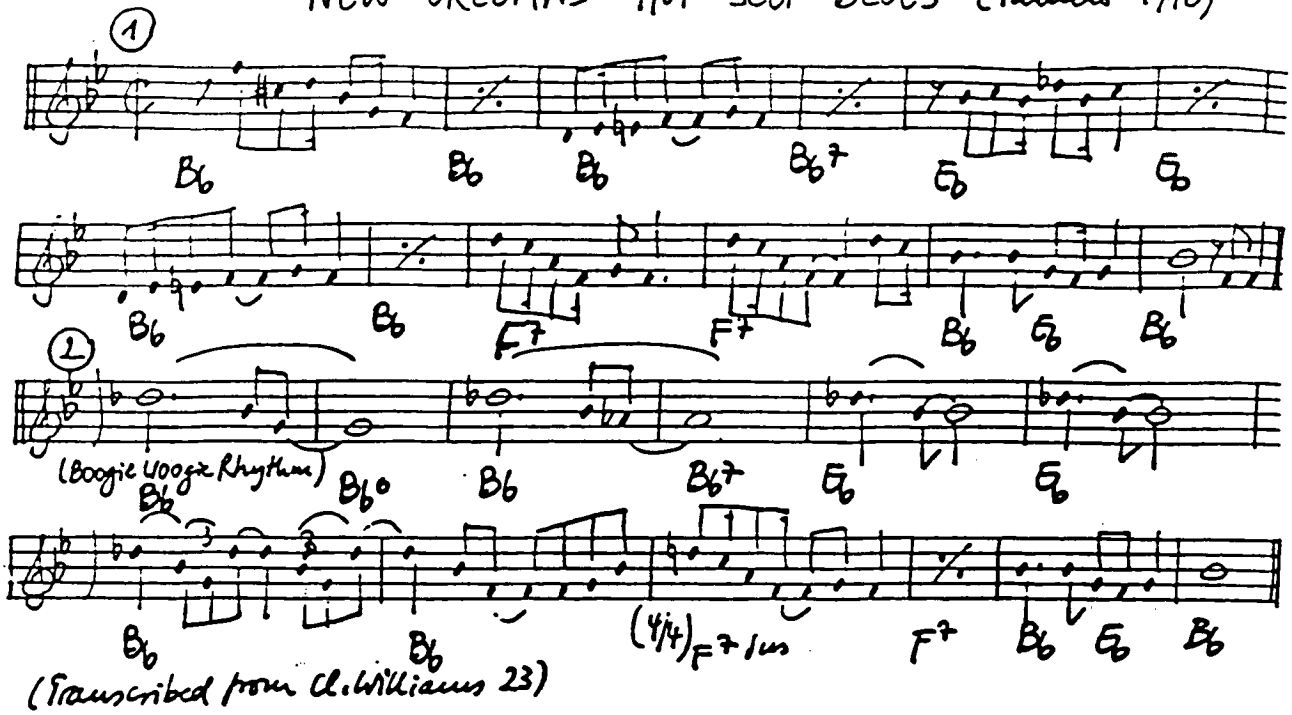
FLEE AS A BIRD (Dana 1857)



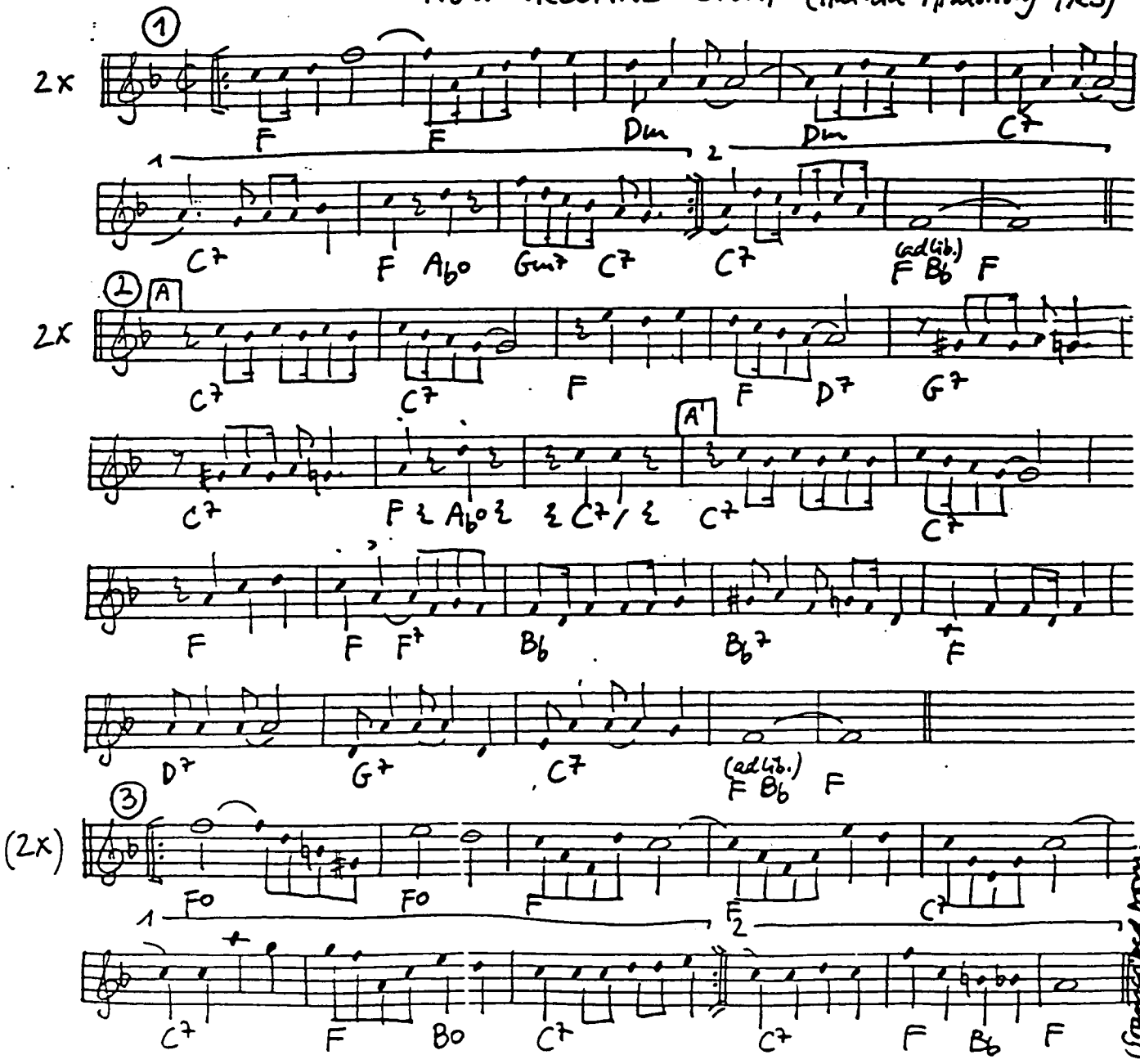
OH DIDN'T HE RAMBLE (Handy-Cole 1902)

OH DIDN'T HE RAMBLE, ramble? He rambled all around,
in and out of town, Oh didn't he ramble, ramble.
He rambled till the butchers cut him down.

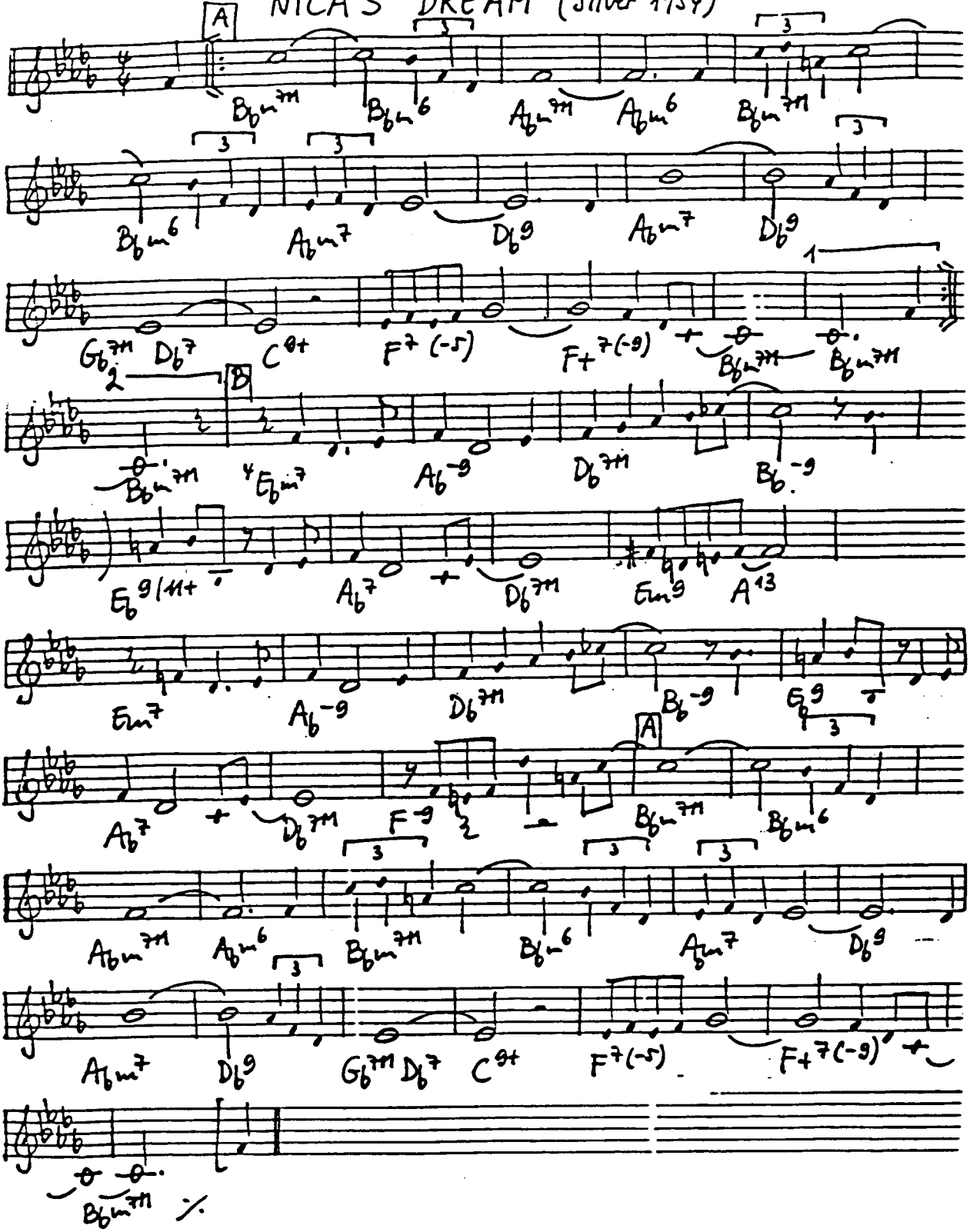
NEW ORLEANS HOP SCOP BLUES (Thomas 1916)

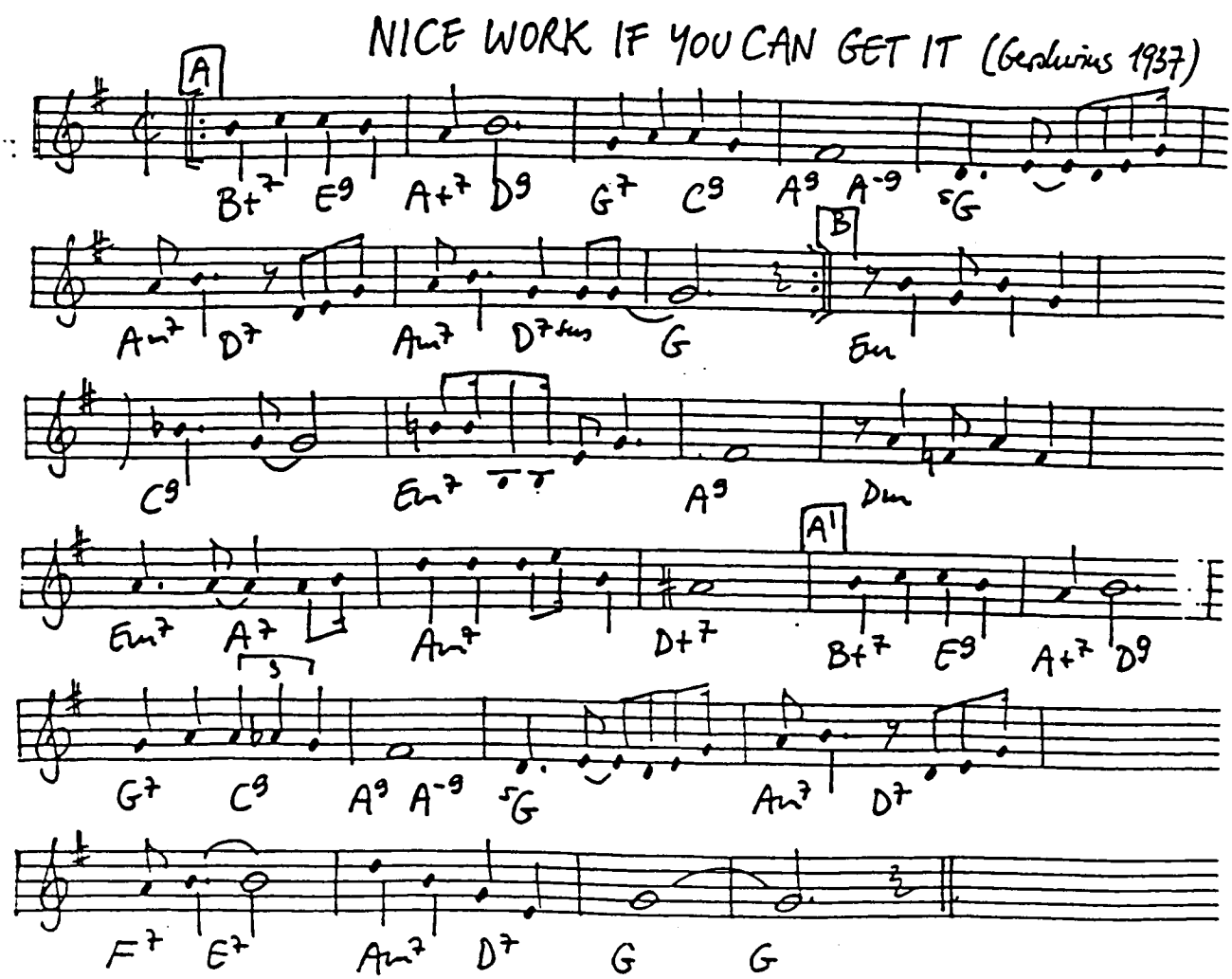


NEW ORLEANS STOMP (Hardin-Armstrong 1923)

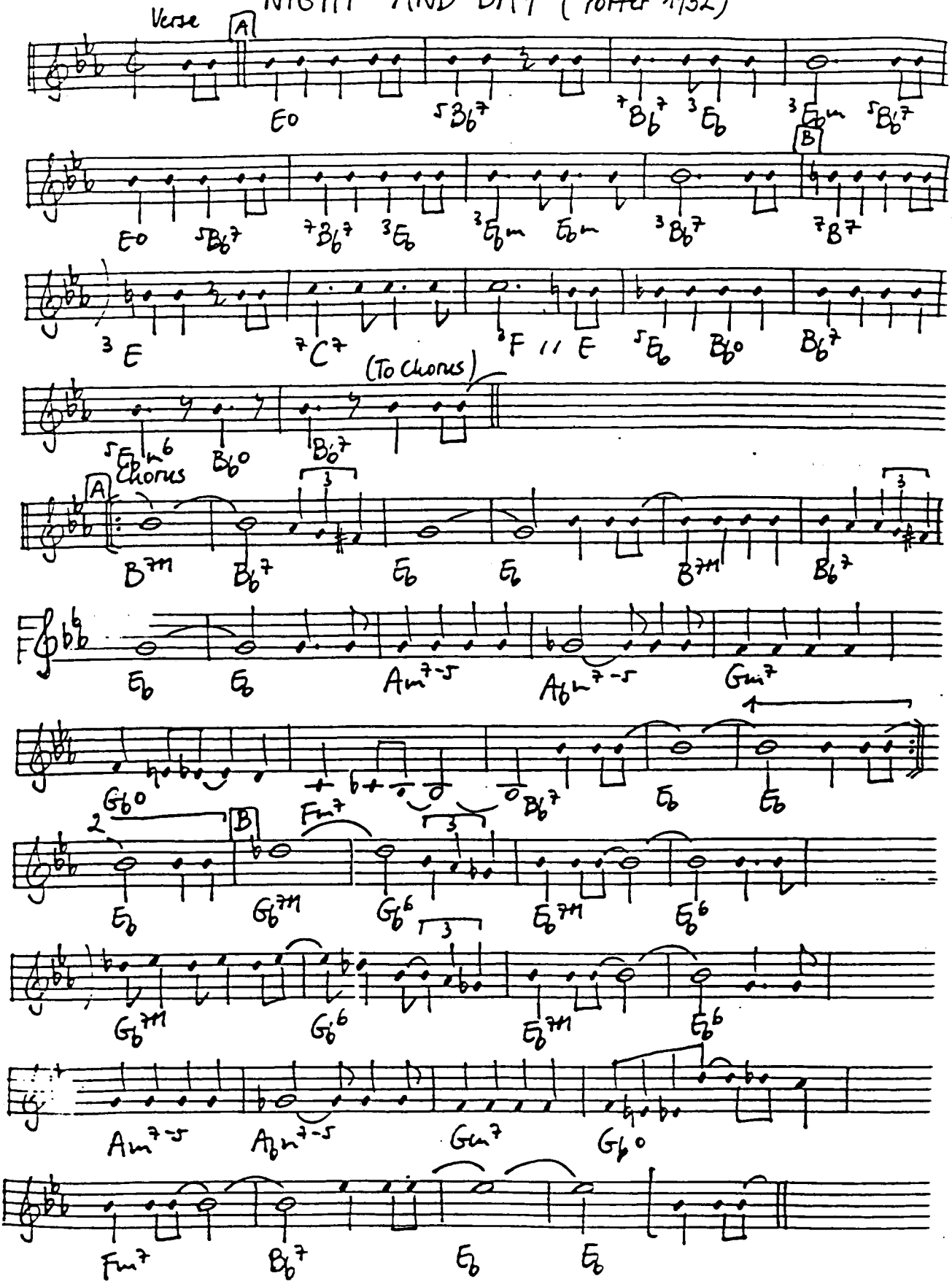


NICA'S DREAM (Silver 1954)

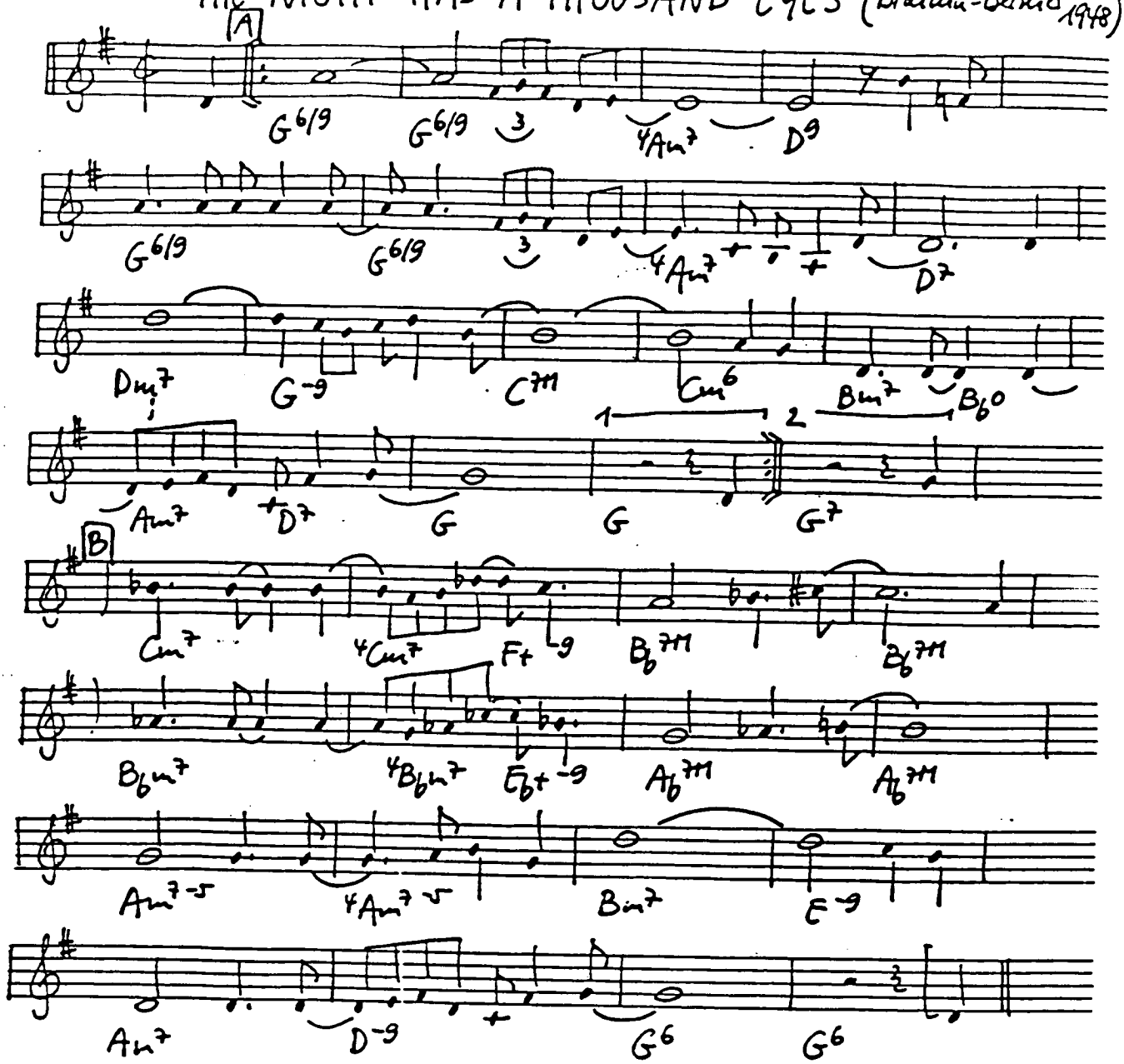



NICE WORK IF YOU CAN GET IT (Gershwins 1937)
A
B
A1

NIGHT AND DAY (Porter 1932)



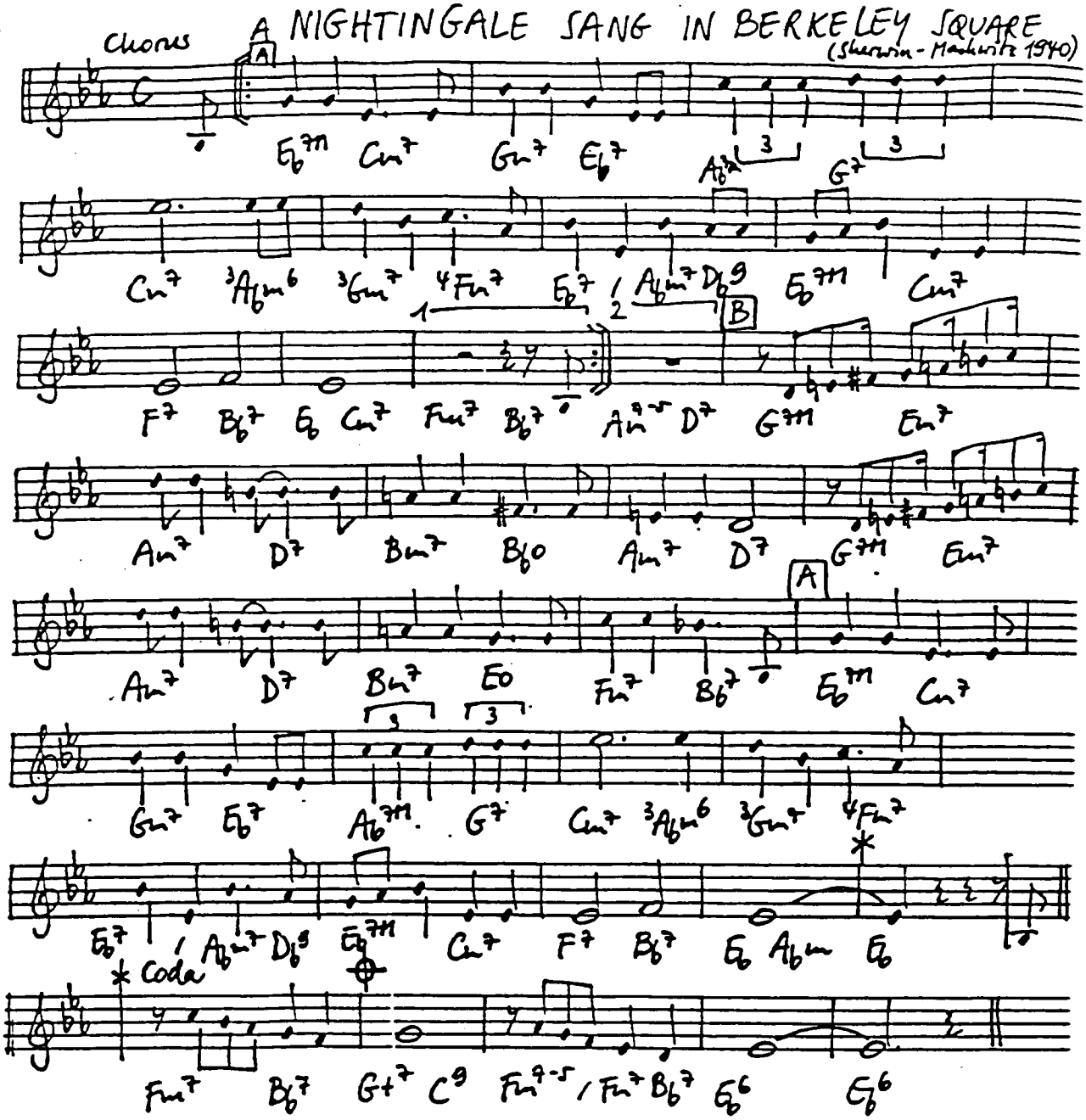
THE NIGHT HAS A THOUSAND EYES (Brainin-Bernics 1948)



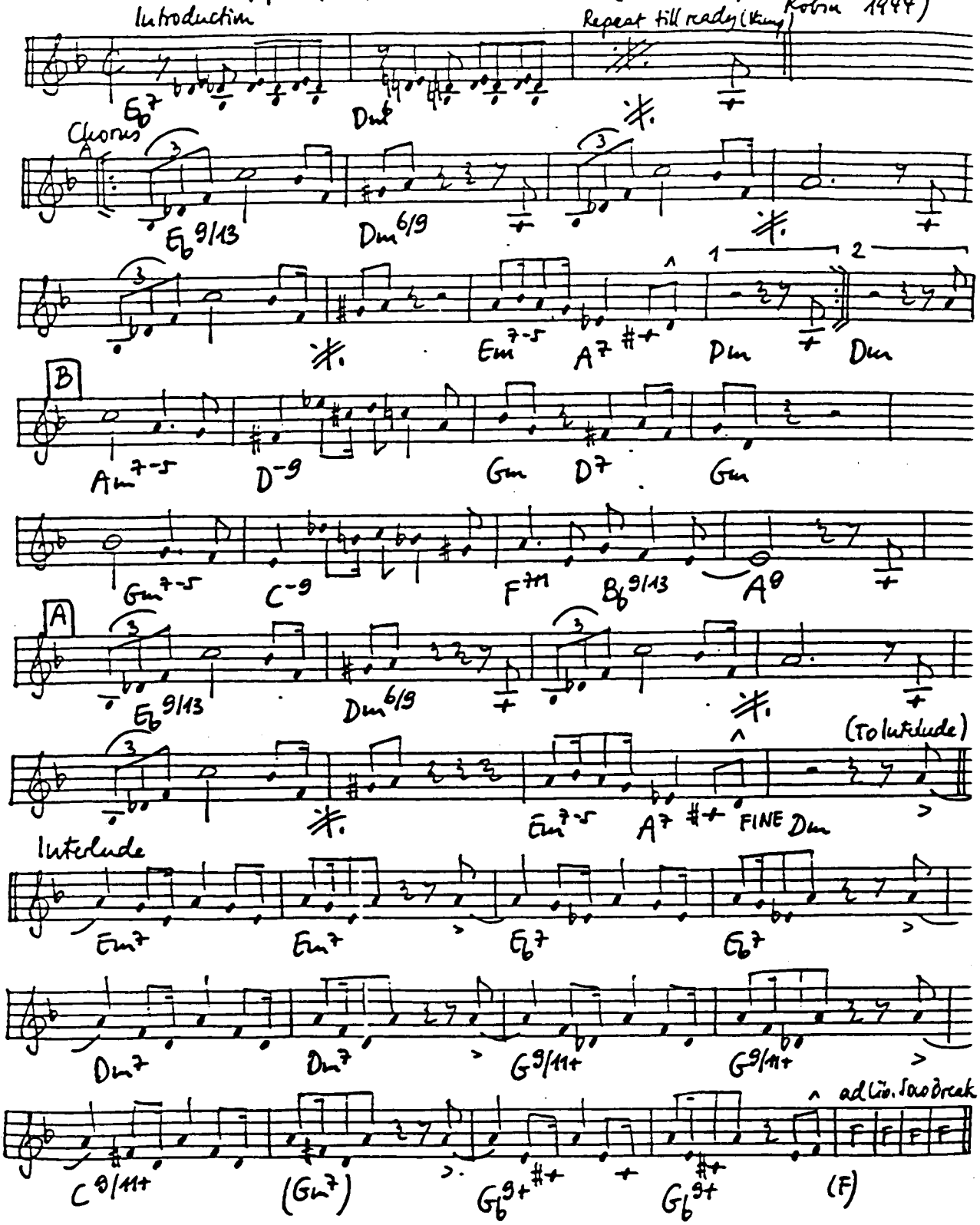
A NIGHTINGALE SANG IN BERKELEY SQUARE

(Sherwin - Maschwitz 1940)

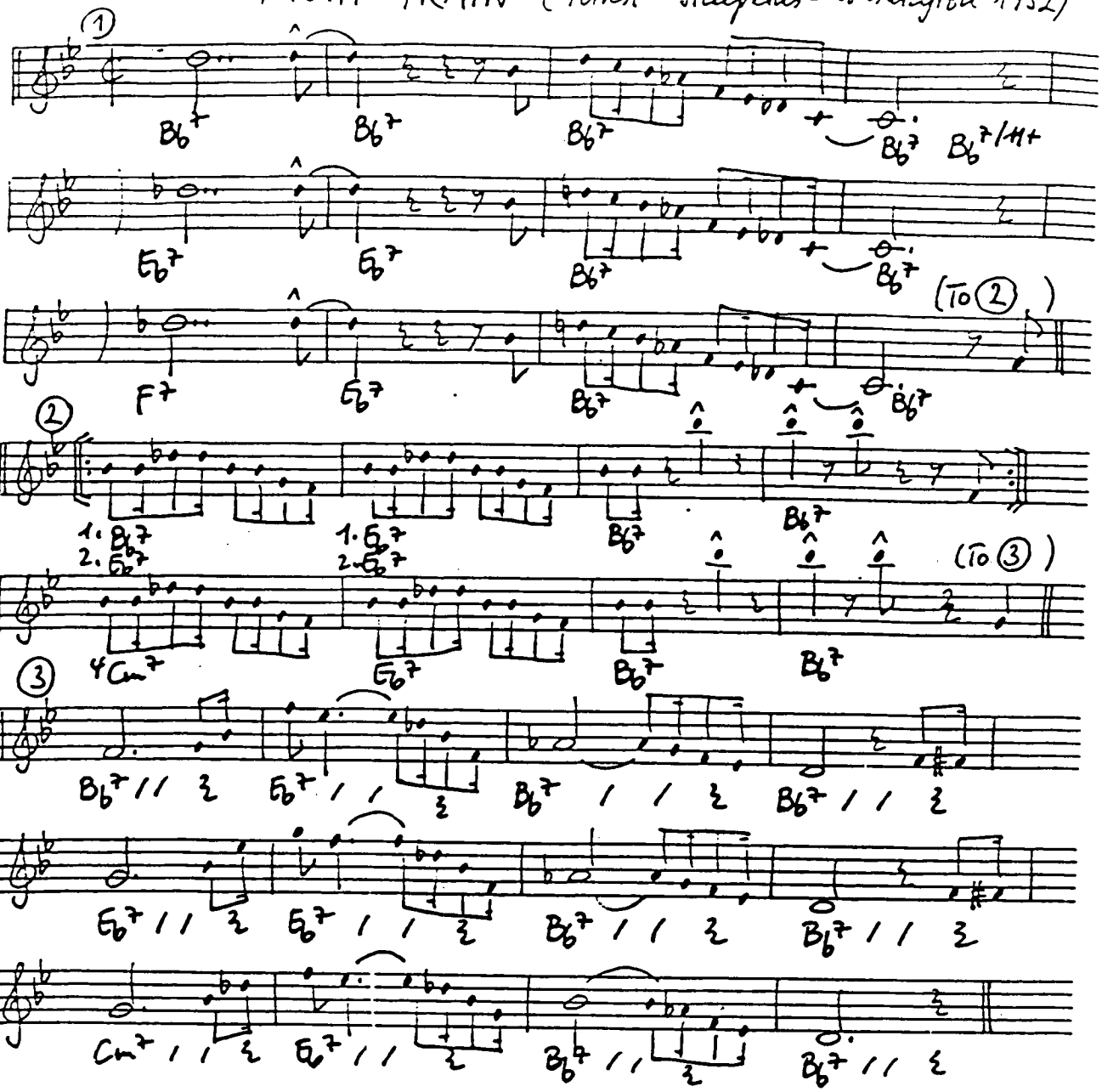
Chorus



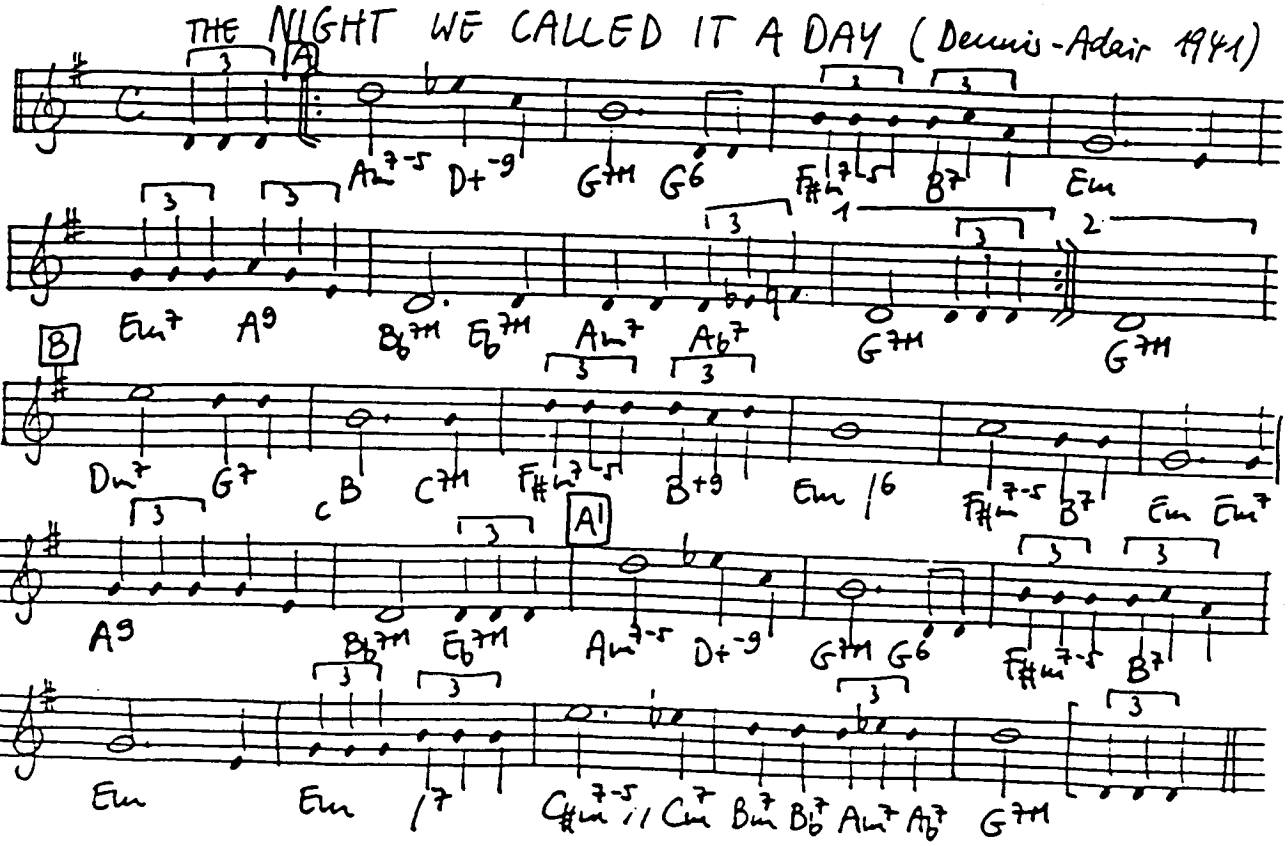
A NIGHT IN TUNISIA (INTERLUDE) (Gillespie - Paparelli - Robin 1944)



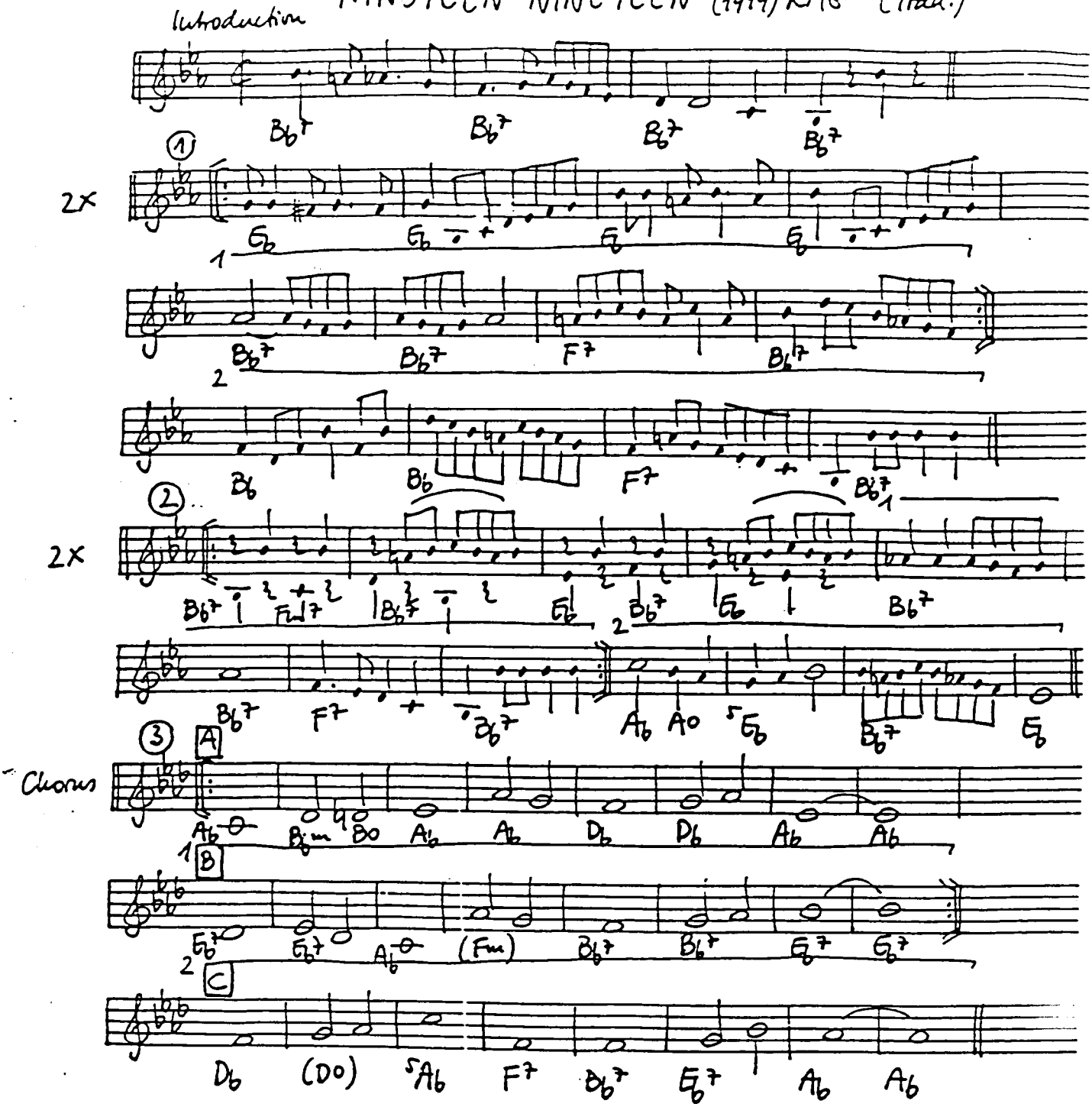
NIGHT TRAIN (Forrest - Simpkins - Washington 1952)



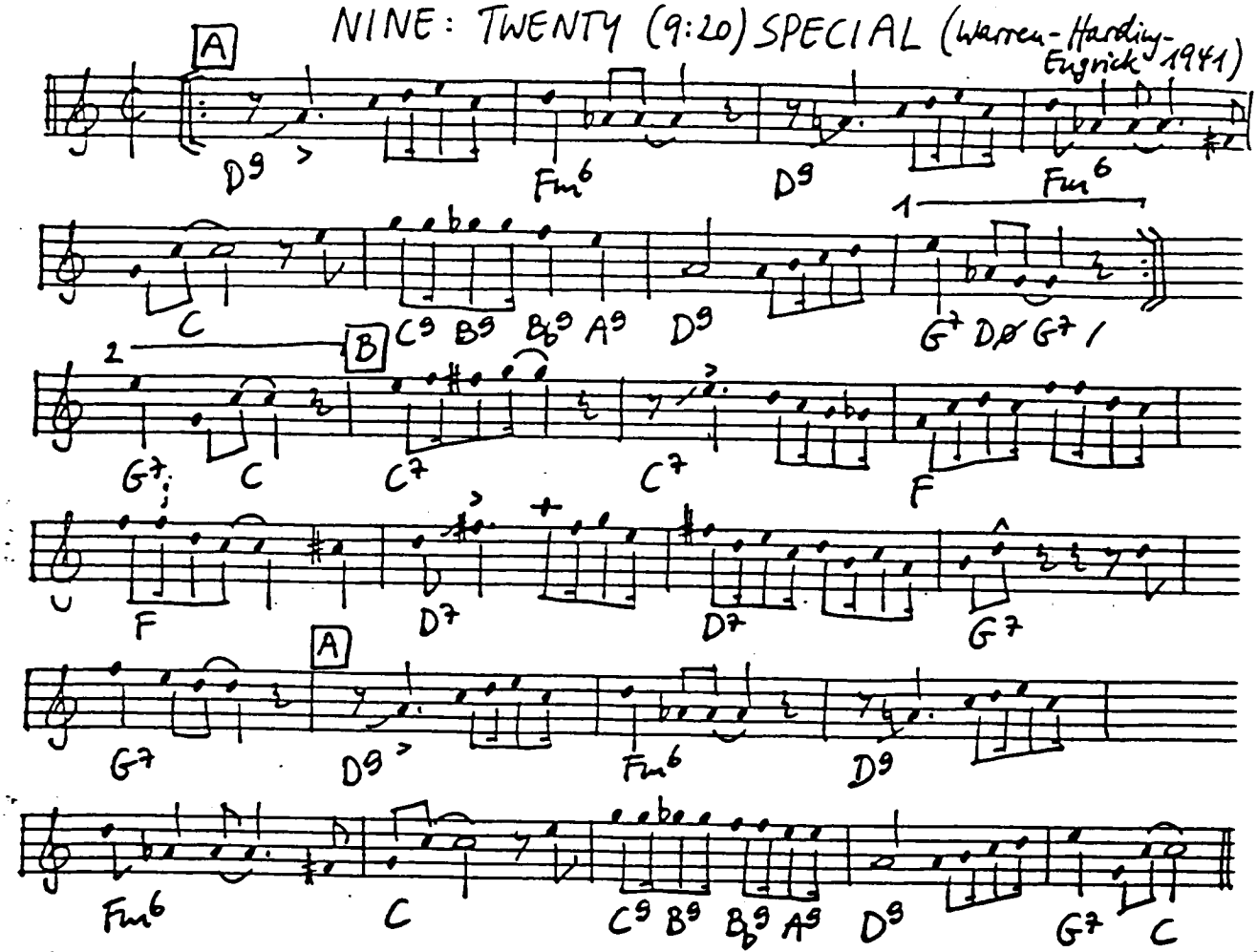
THE NIGHT WE CALLED IT A DAY (Dennis - Adair 1941)



NINETEEN NINETEEN (1919) RAG (Trad.)

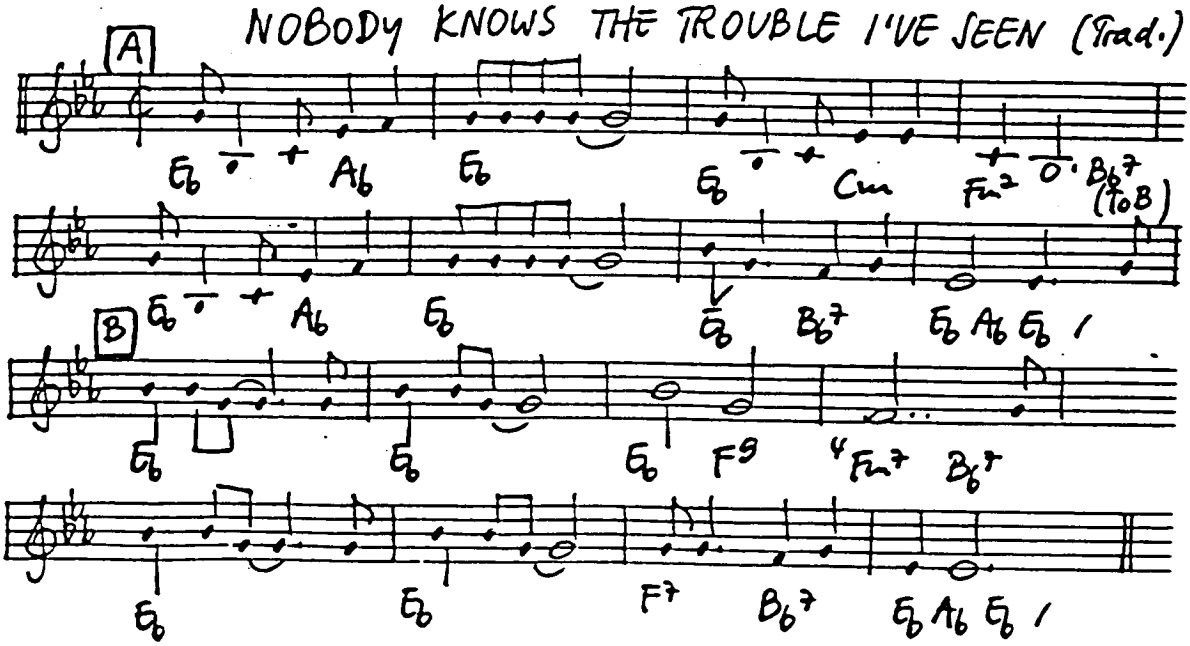


NINE: TWENTY (9:20) SPECIAL (Warren-Harding-Esgnick 1941)

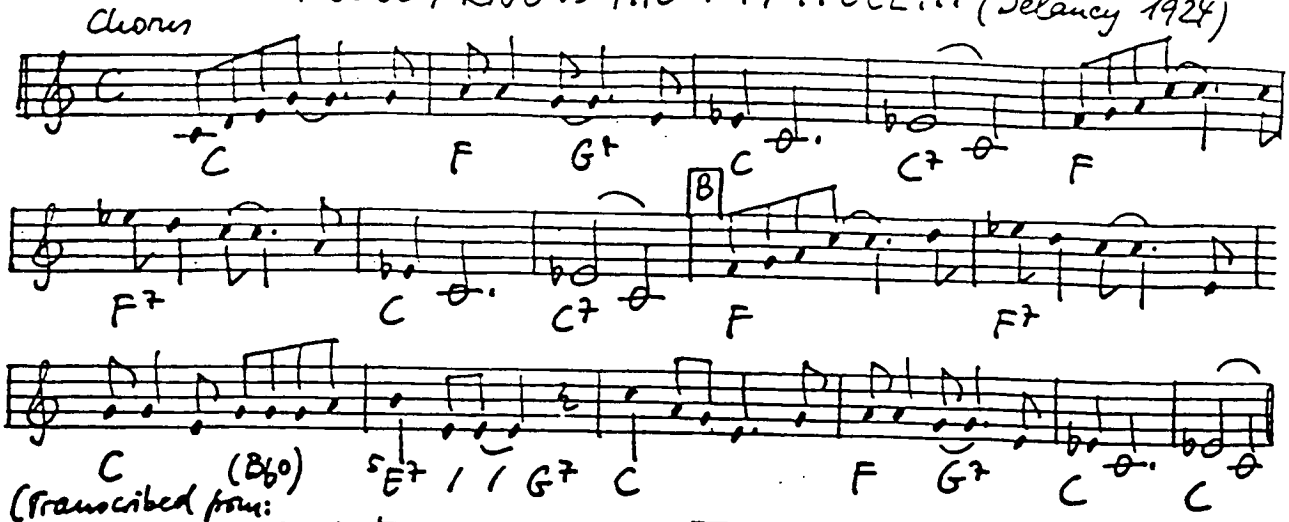


(Transcribed from J. Kirby 43)

NOBODY KNOWS THE TROUBLE I'VE SEEN (Trad.)

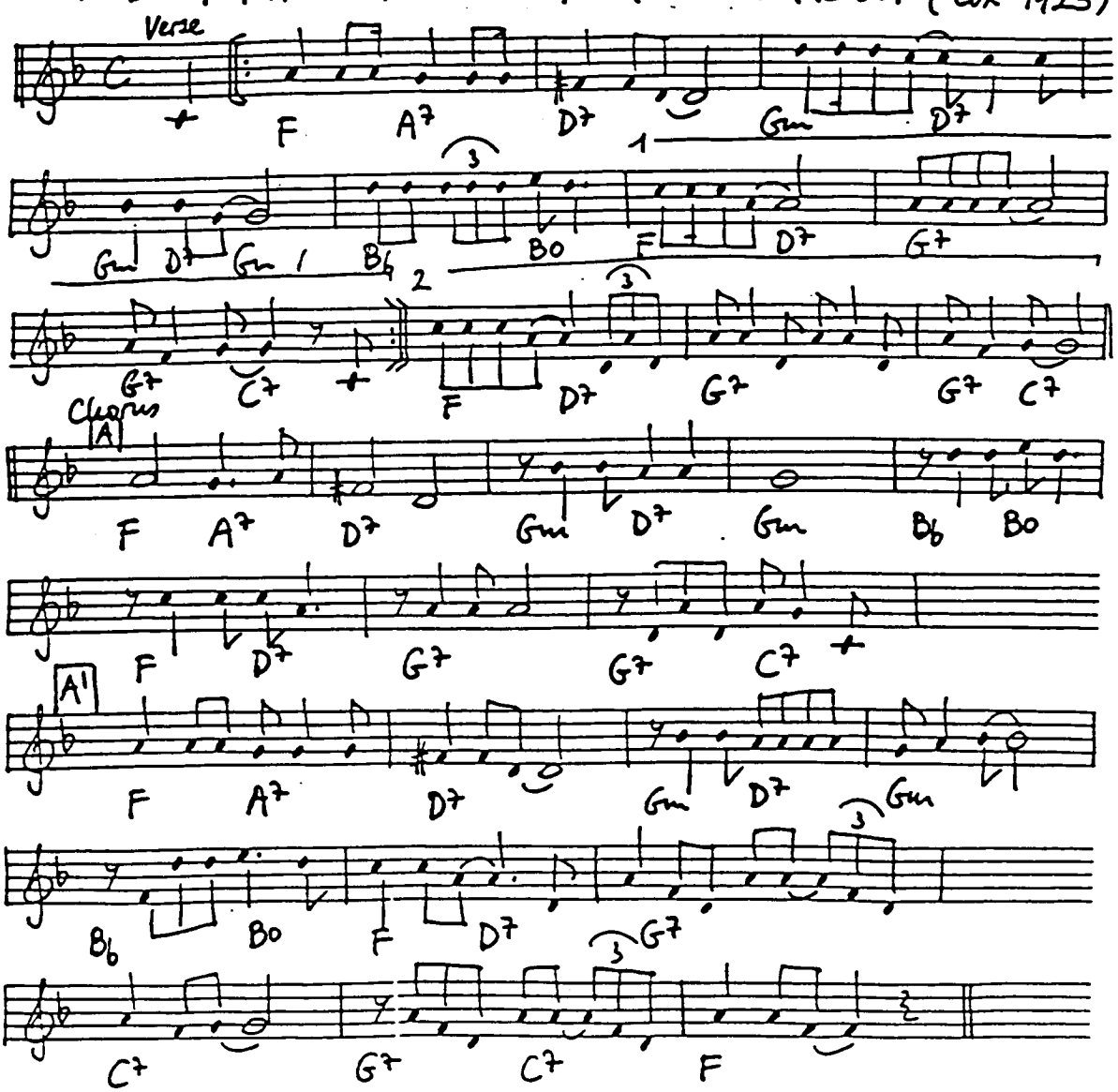


NOBODY KNOWS THE WAY I FEEL... (Delaney 1924)

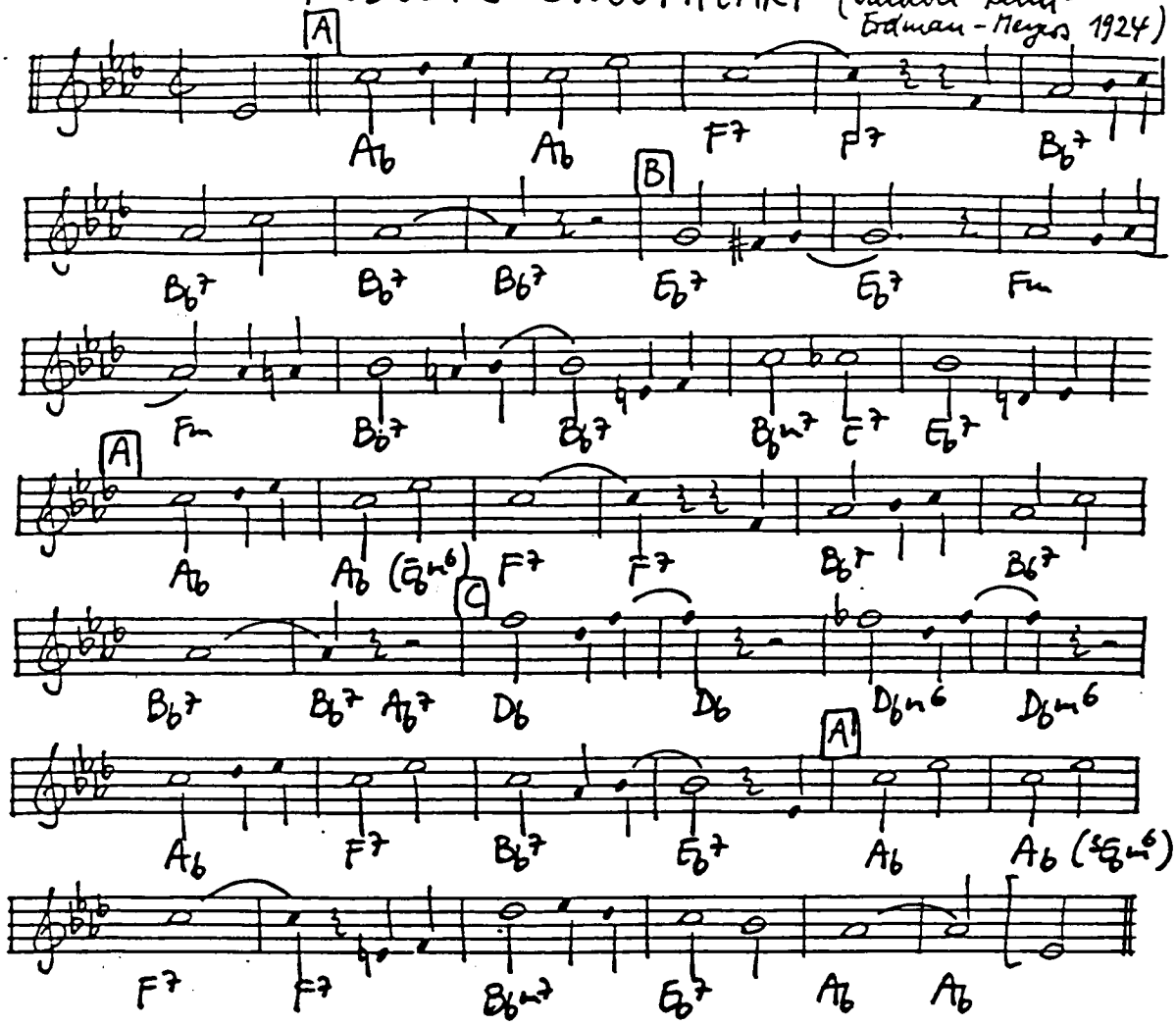


(Transcribed from:
R. Williams '24 (in G): Intro = 1st 4 bars, Tutti Chorus Vocal + Tutti / dito / dito.

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT (Cox 1923)

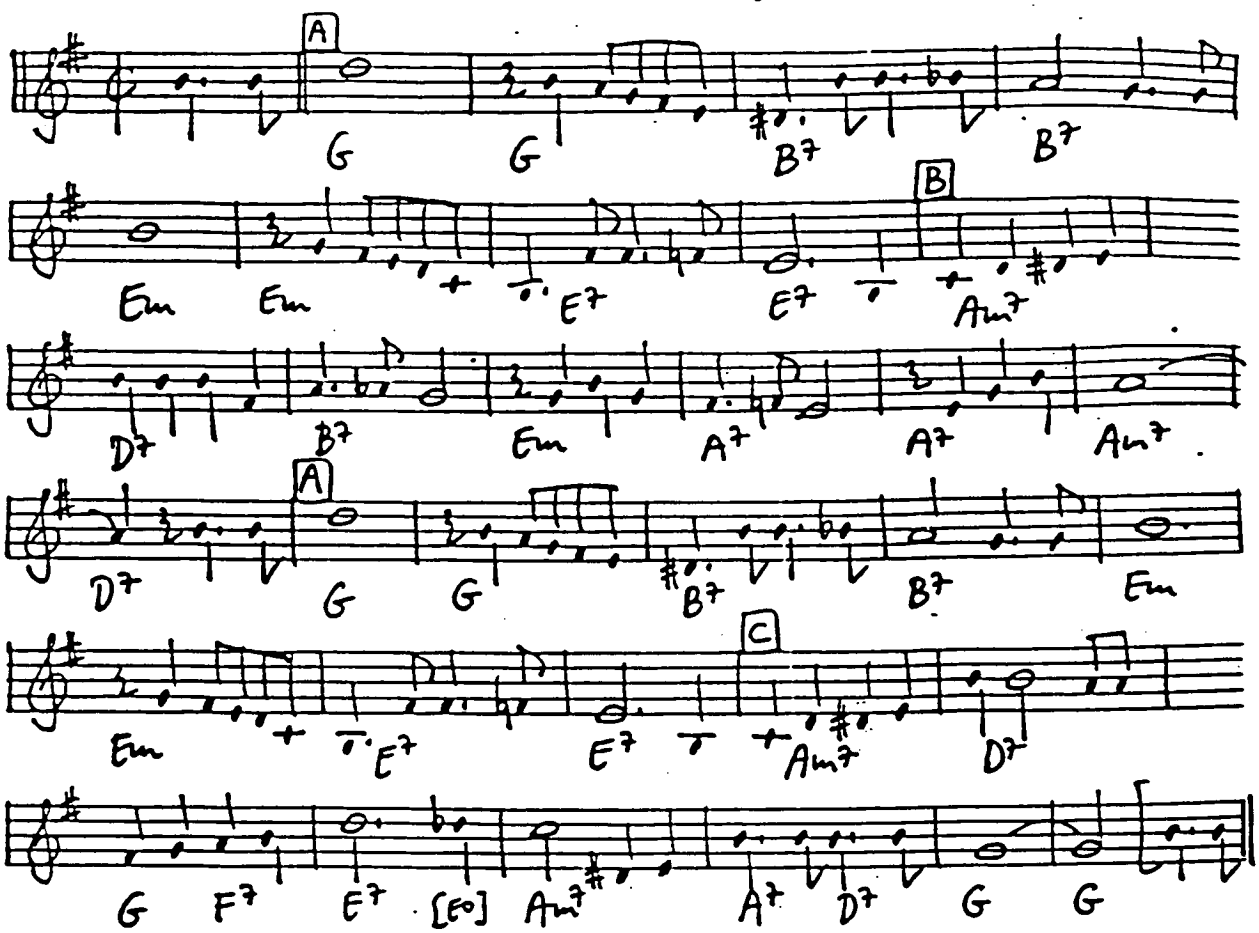


NOBODY'S SWEETHEART (Schwebel-Kahn-Erdman-Meyers 1924)

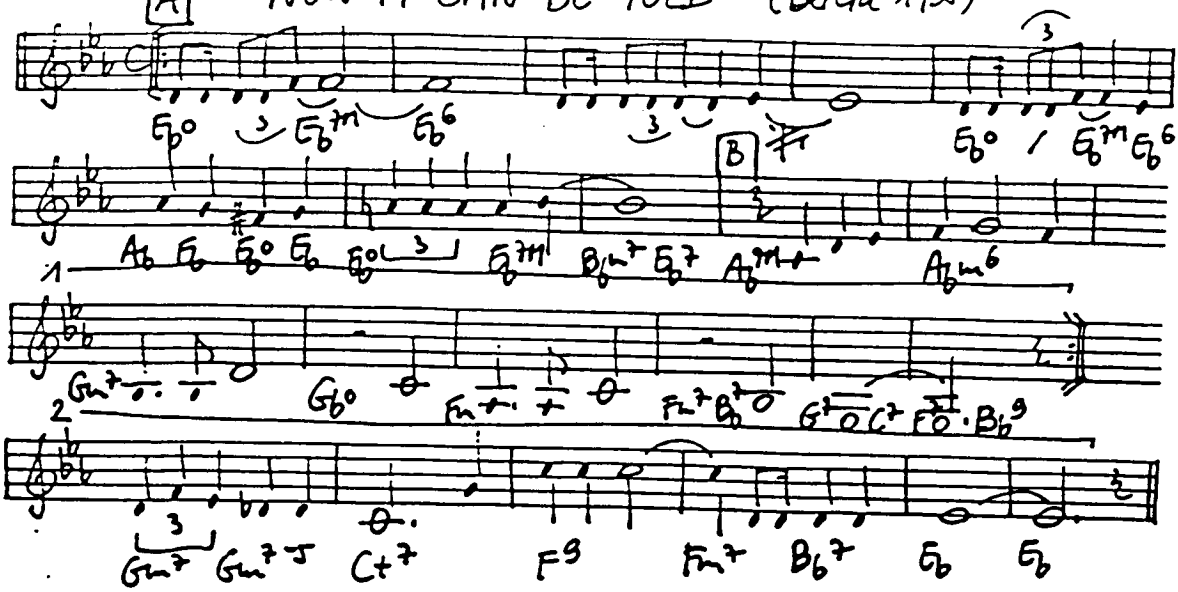


You're NOBODY'S SWEETHEART now, they don't baby you somehow,
Fancy hose, silken gown, you'd be out of place in your own home town,
When you walk down the avenue, I just can't believe that it's you,
Painted lips, painted eyes, wearing a bird of Paradise,
It all seems wrong somehow that you're nobody's sweetheart now.

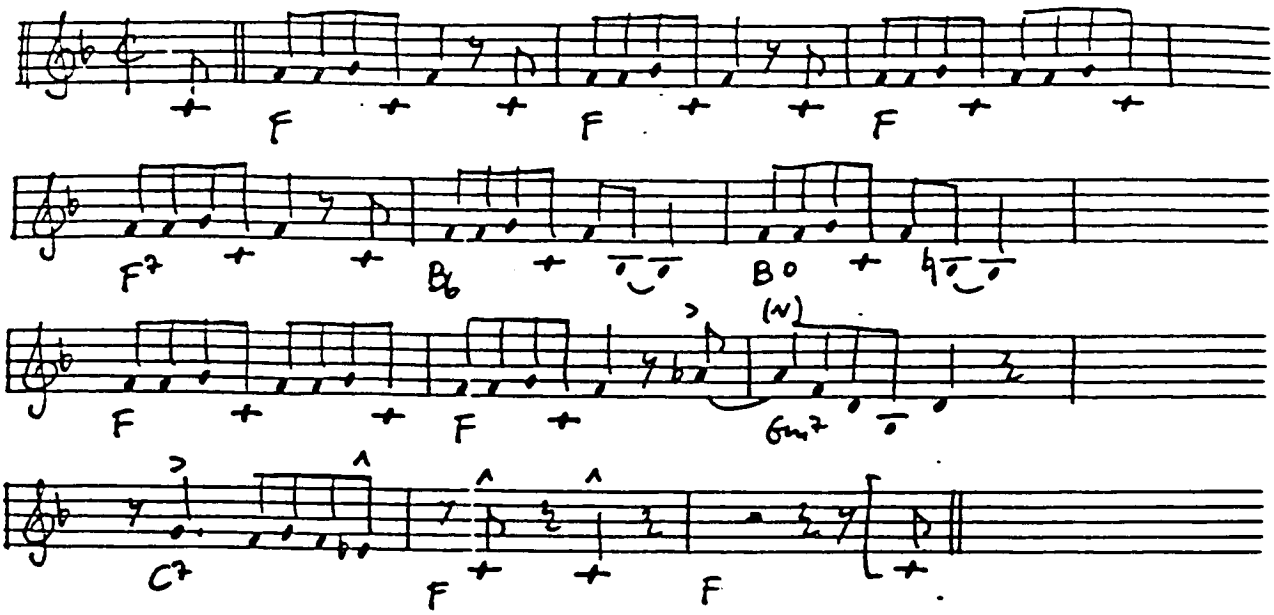
NO REGRETS (Ingraham-Tobias 1936)



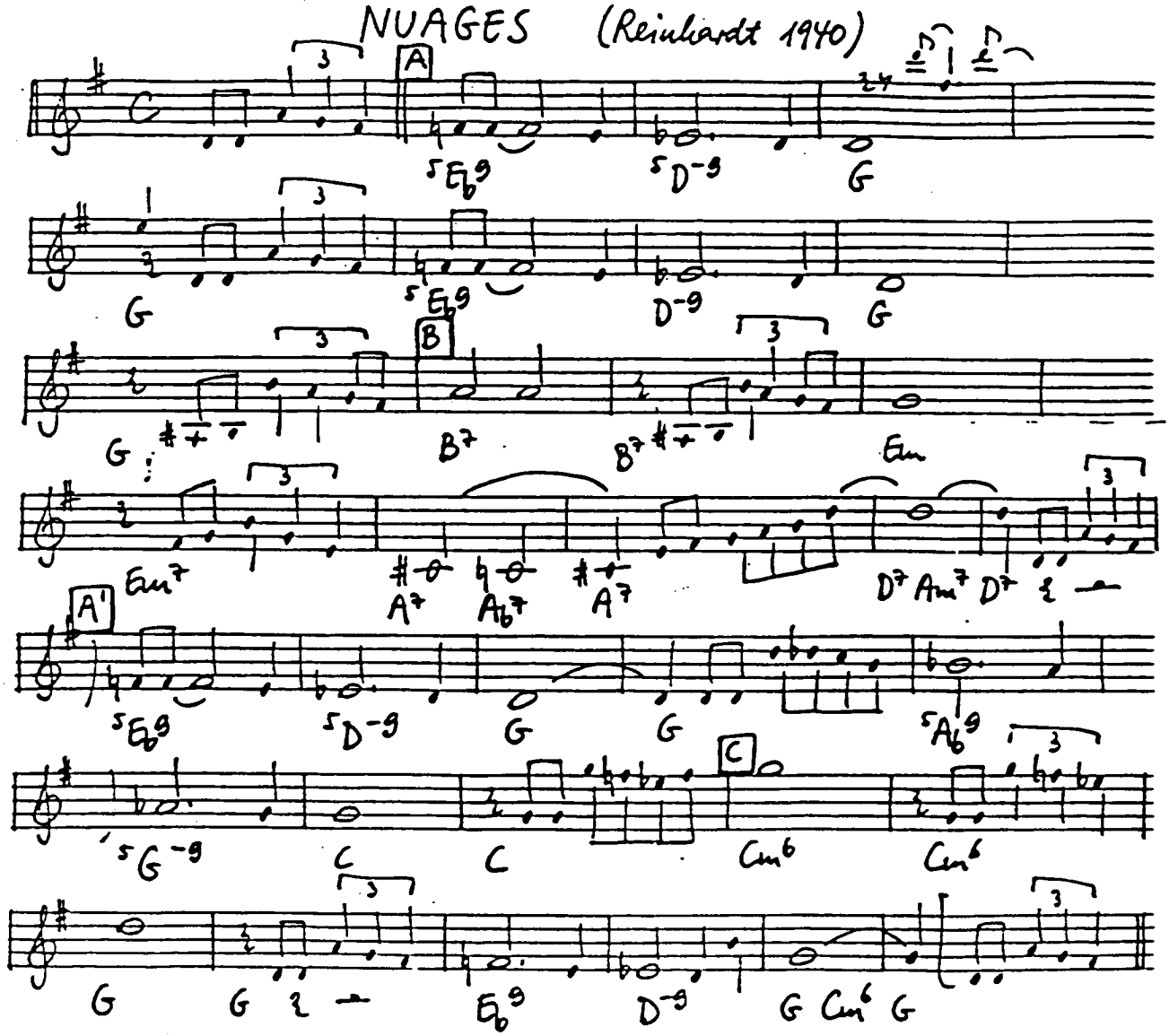
NOW IT CAN BE TOLD (Berlin 1938)



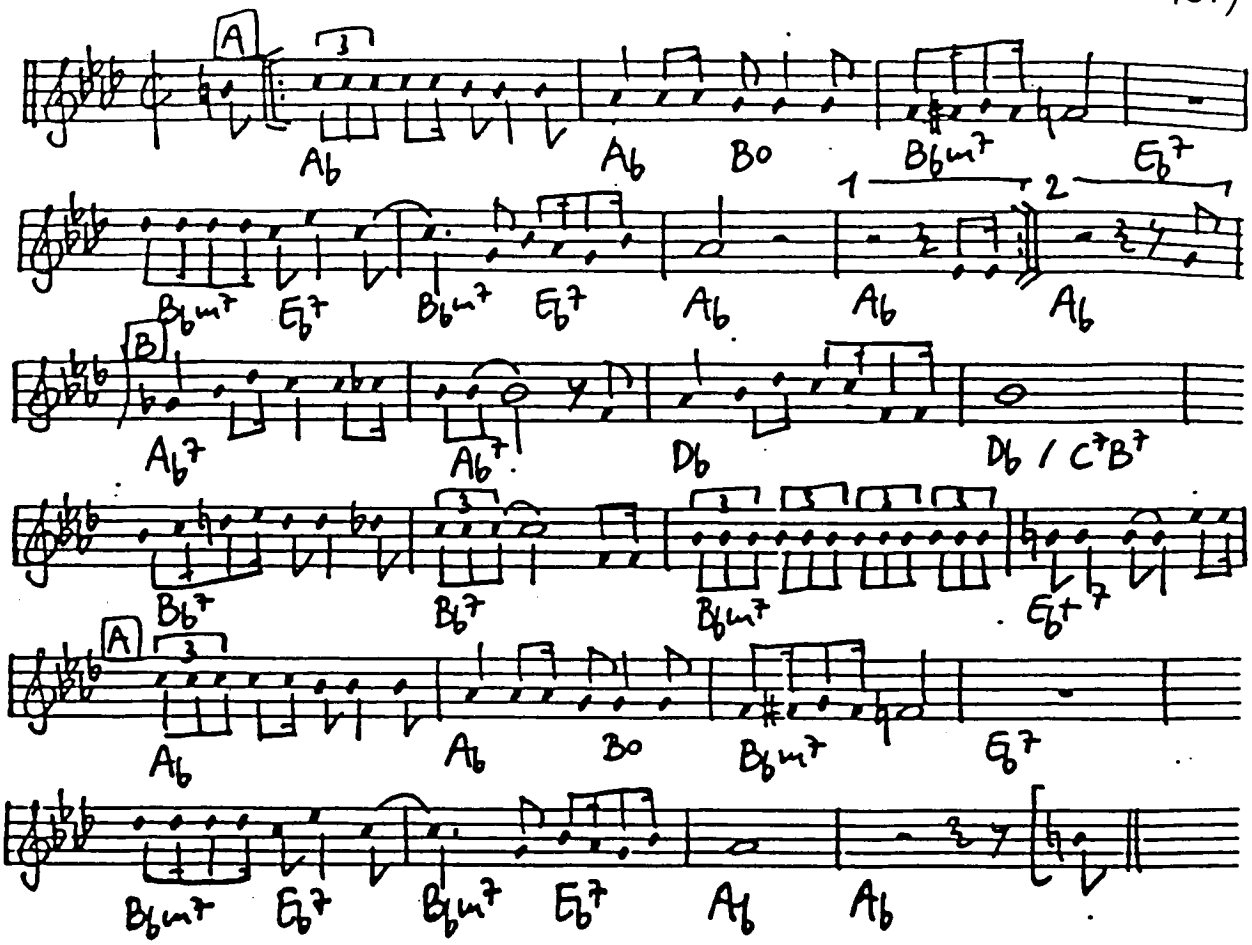
NOW'S THE TIME (Parker 1945)



NUAGES (Reinhardt 1940)

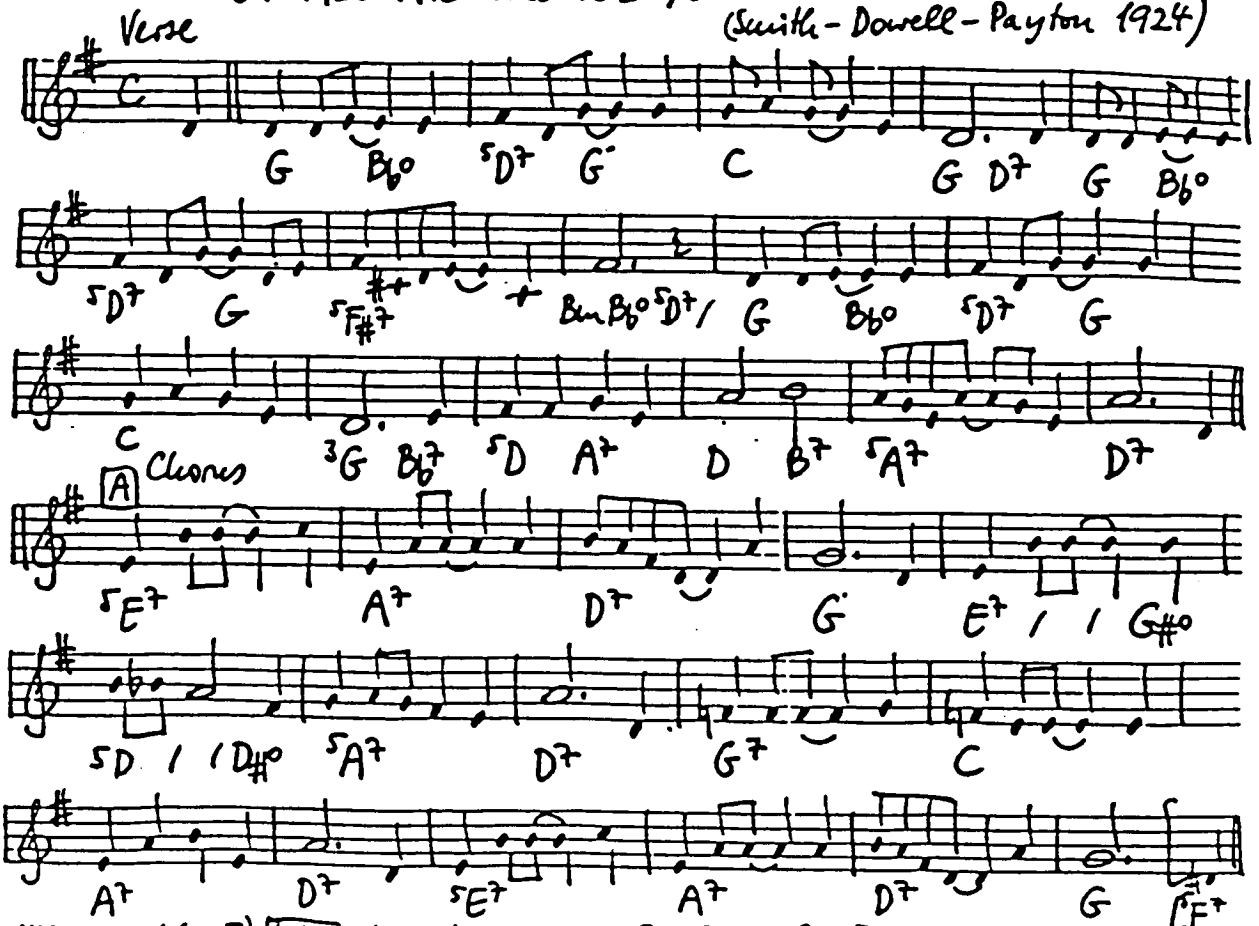


THE OBJECT OF MY AFFECTION (Tomlin-Poe-Grier 1934)



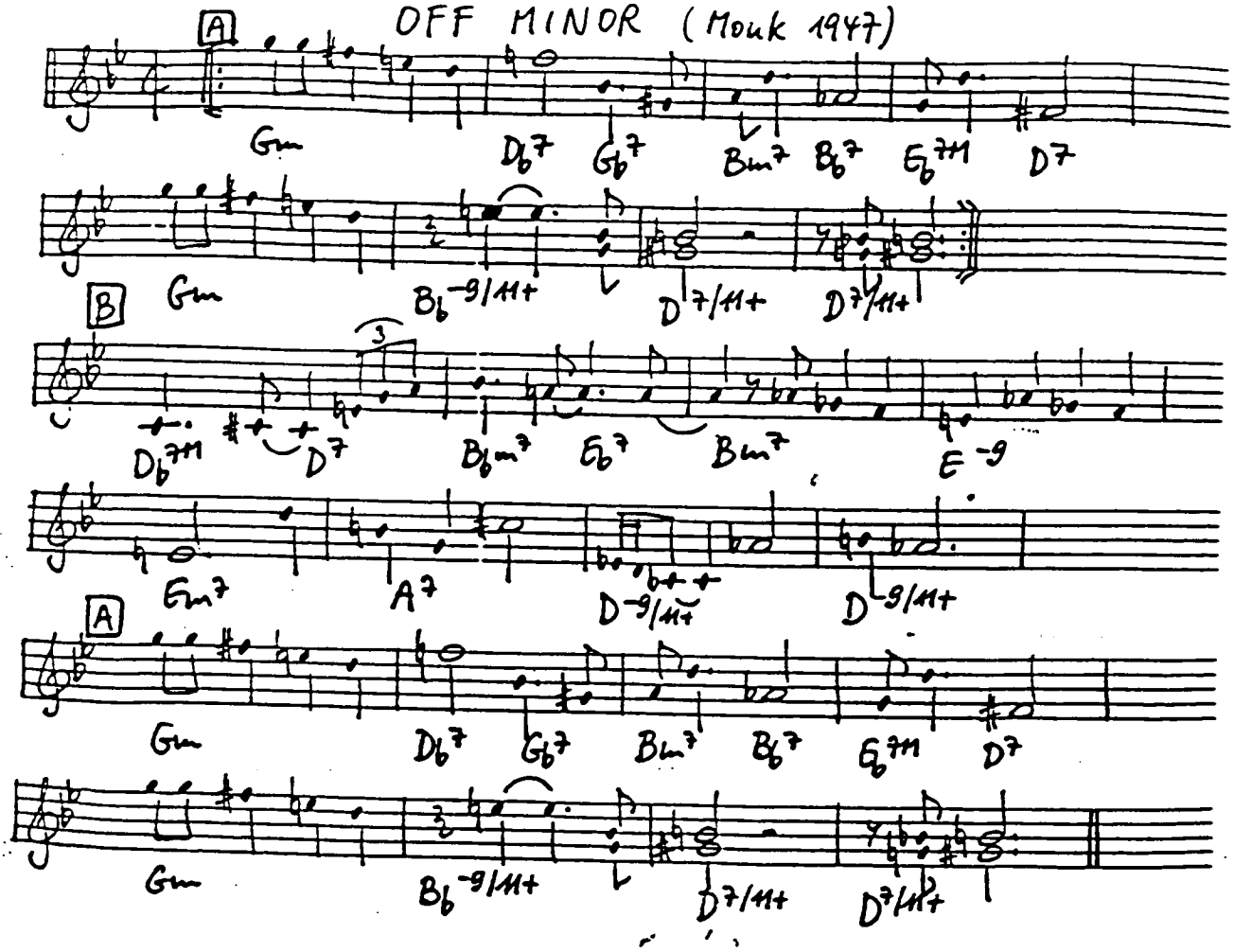
OF ALL THE WRONGS YOU'VE DONE TO ME

(Smith-Dowell-Payton 1924)

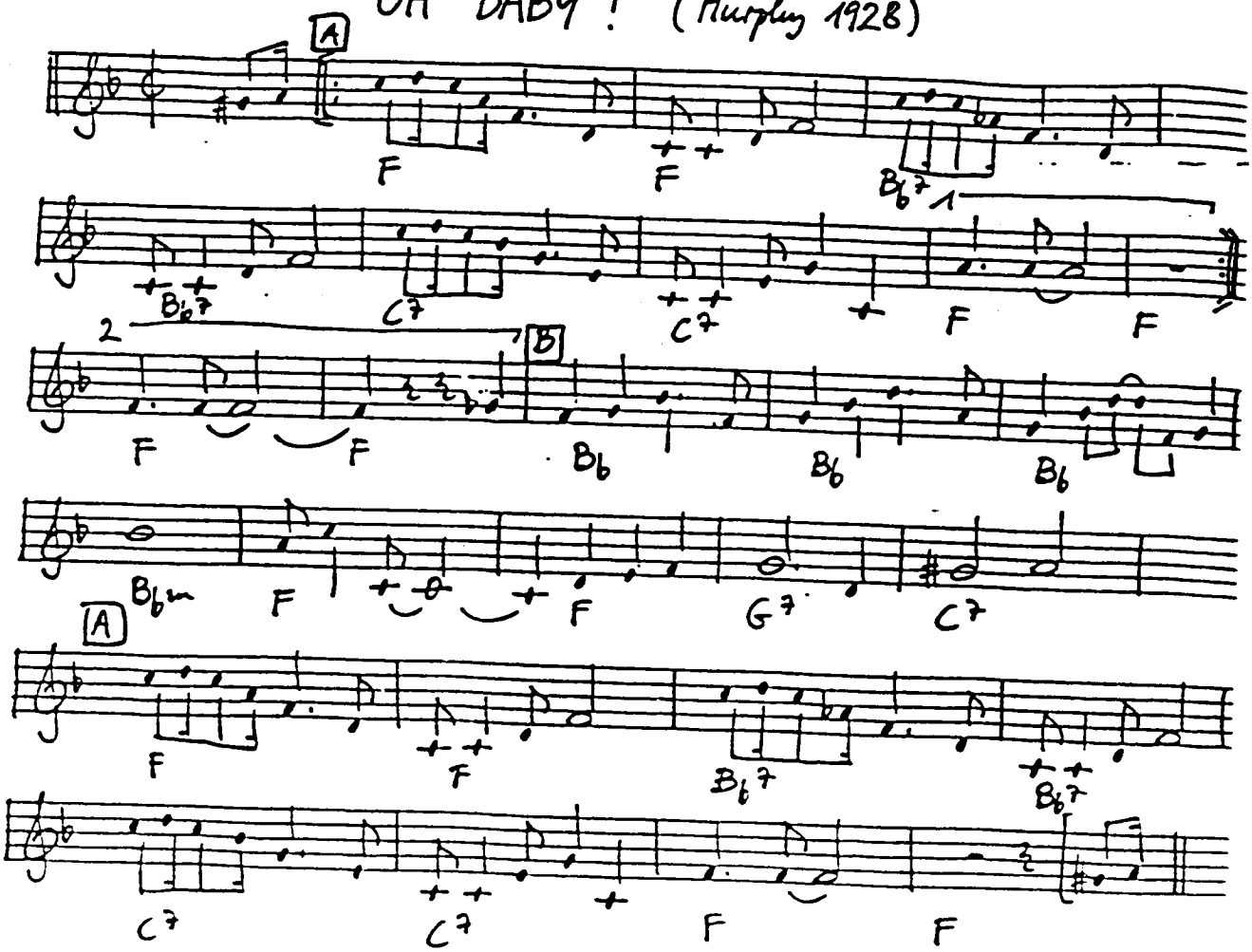


Cl. Williams '24 (in F): Intro = last 4 bars of Chorus; Tutti Verse Tutti Chorus Tutti Chorus Cl. SOLO, Stops [[Bars 1-8, 13-16] Verse Tutti Chorus Pia. SOLO Chorus Tpt. SOLO, Stops [| | Chorus Tutti Coda F (Tpt. break) | C7 F]

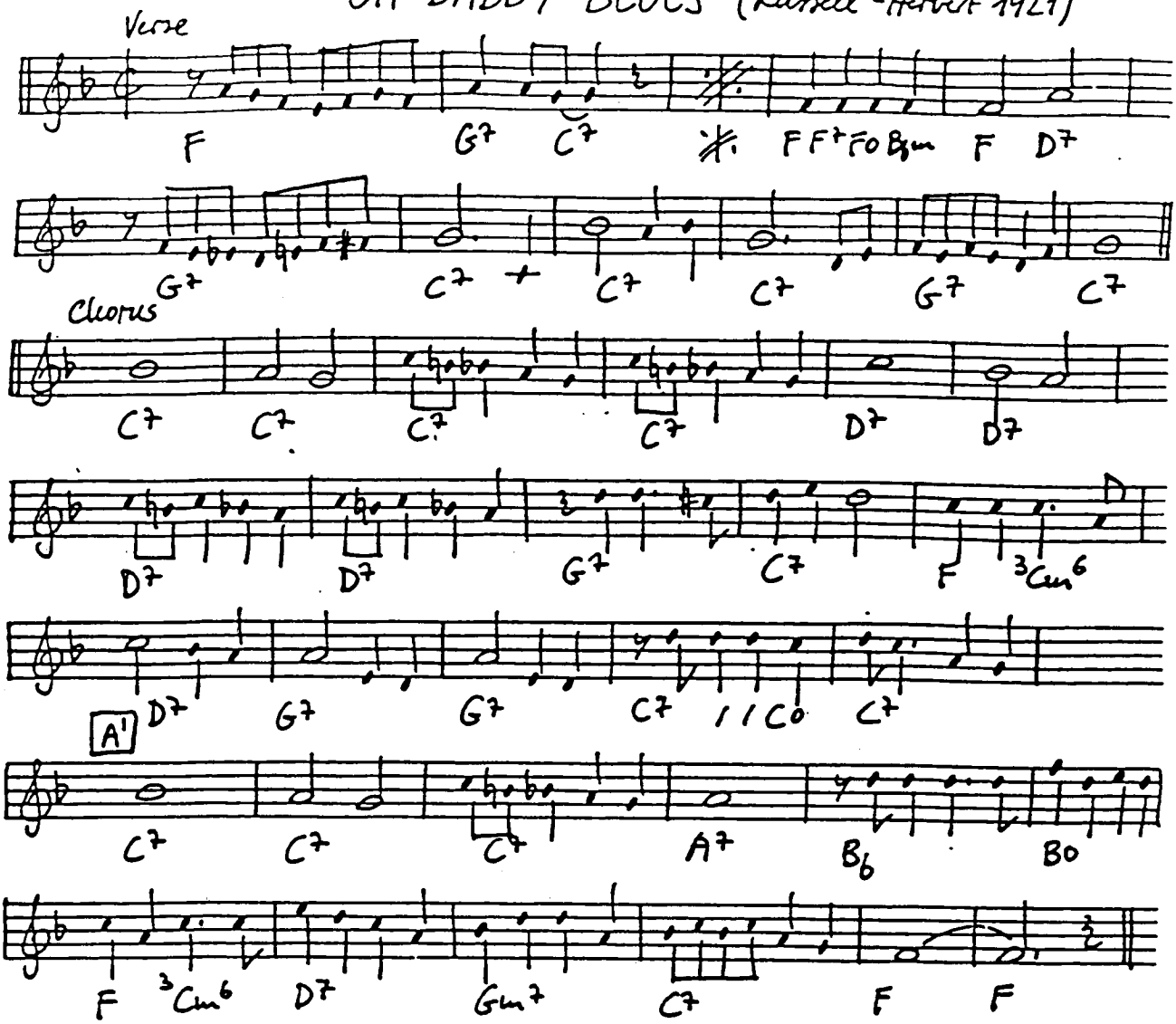
OFF MINOR (Monk 1947)



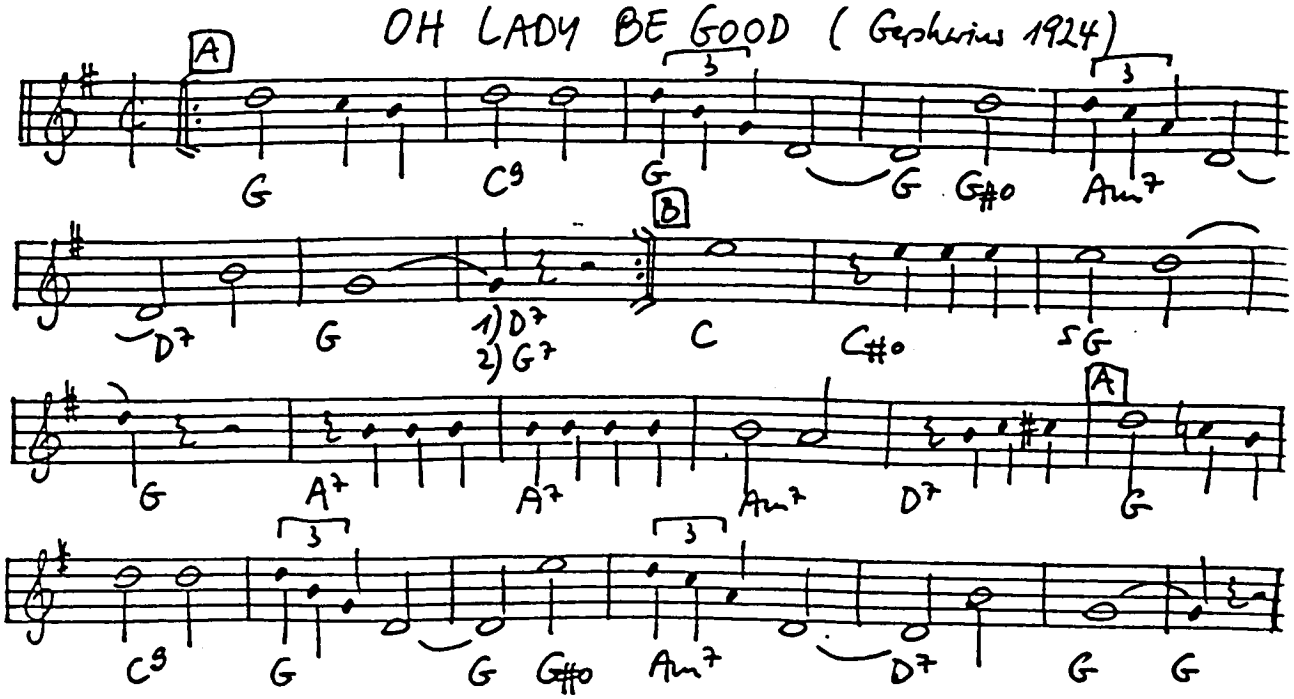
OH BABY ! (Murphy 1928)



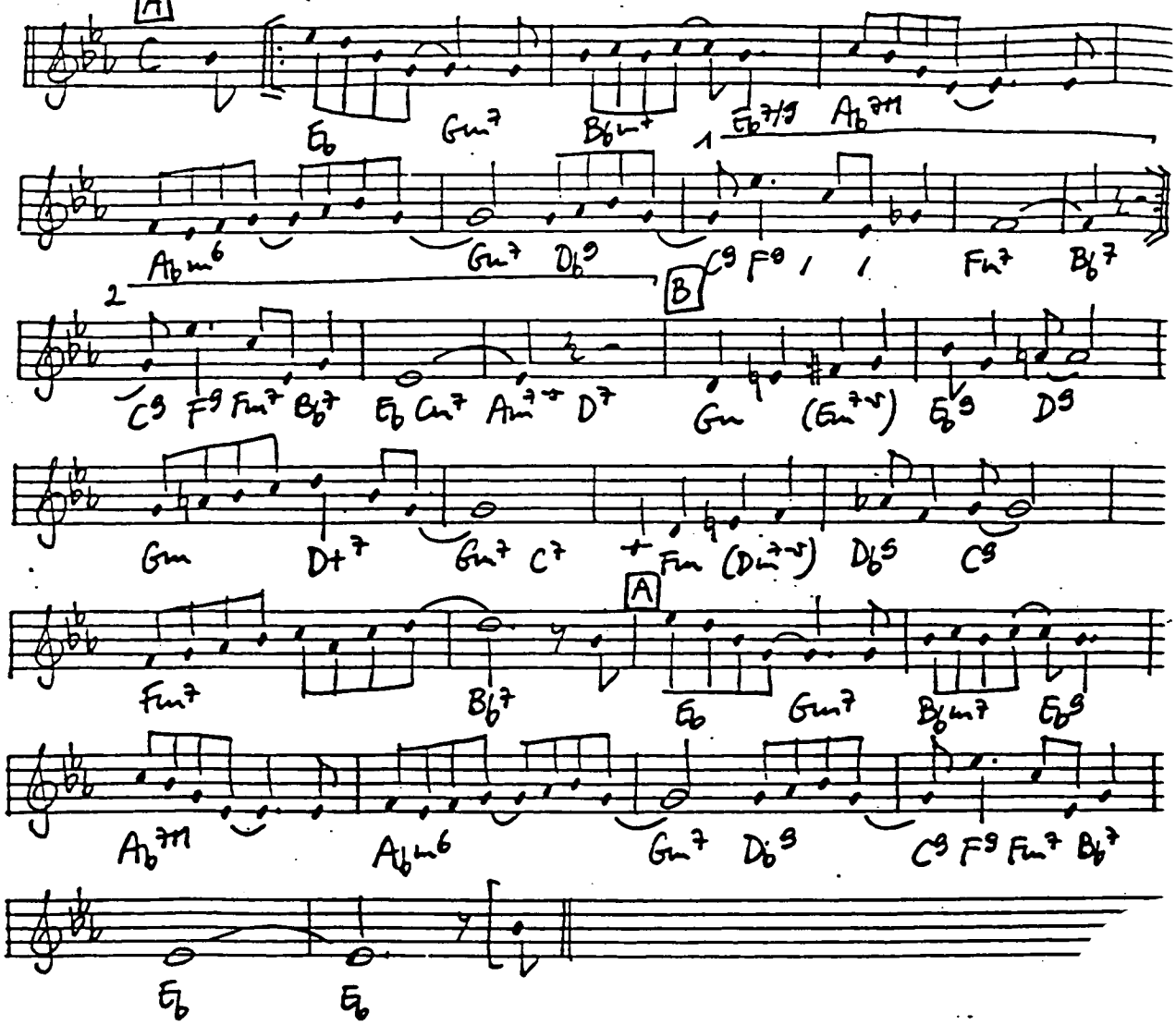
OH DADDY BLUES (Russell-Herbert 1921)



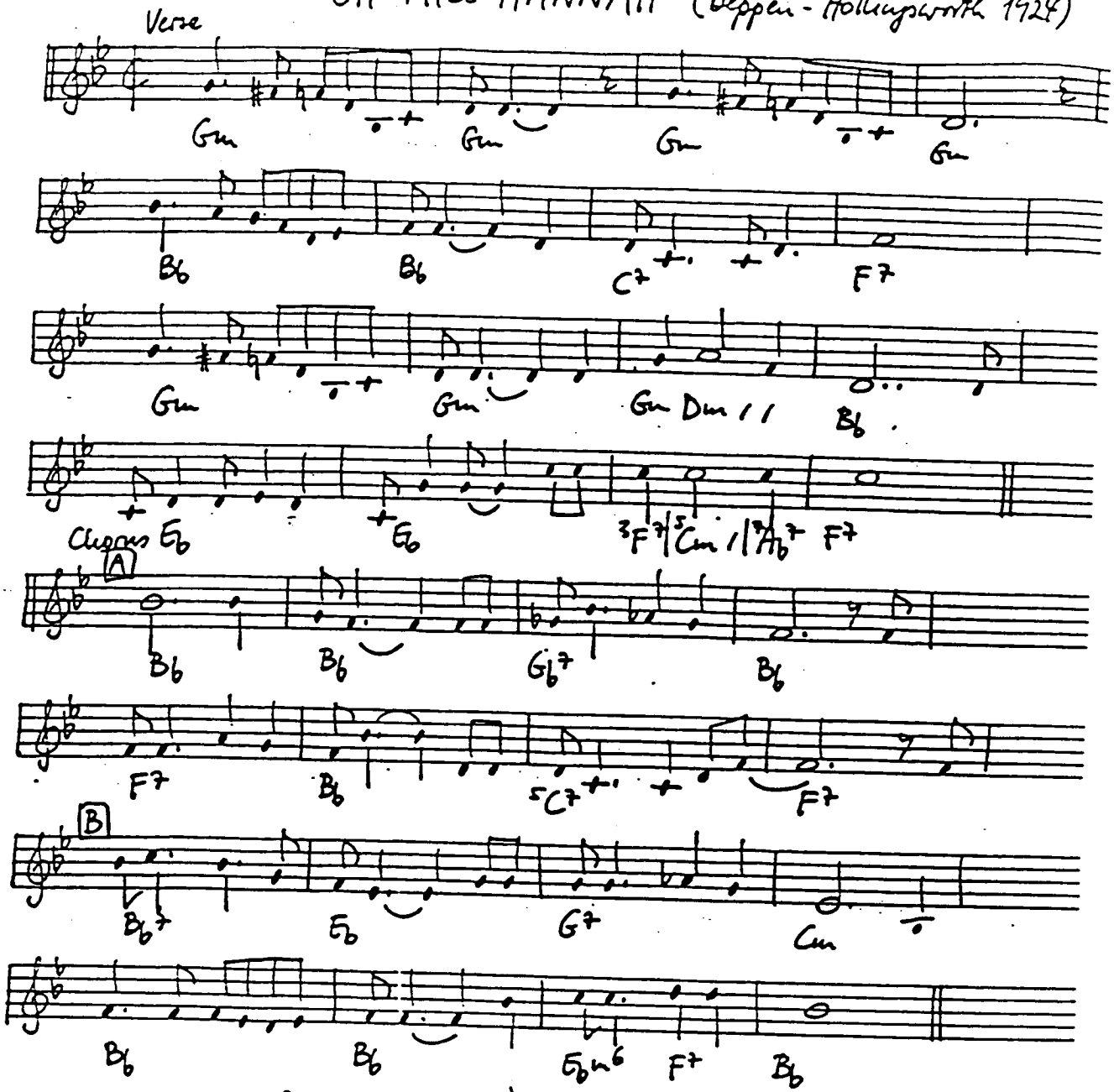
OH LADY BE GOOD (Gershwin 1924)



OH LOOK AT ME NOW (Bushkin-de Vries 1941)

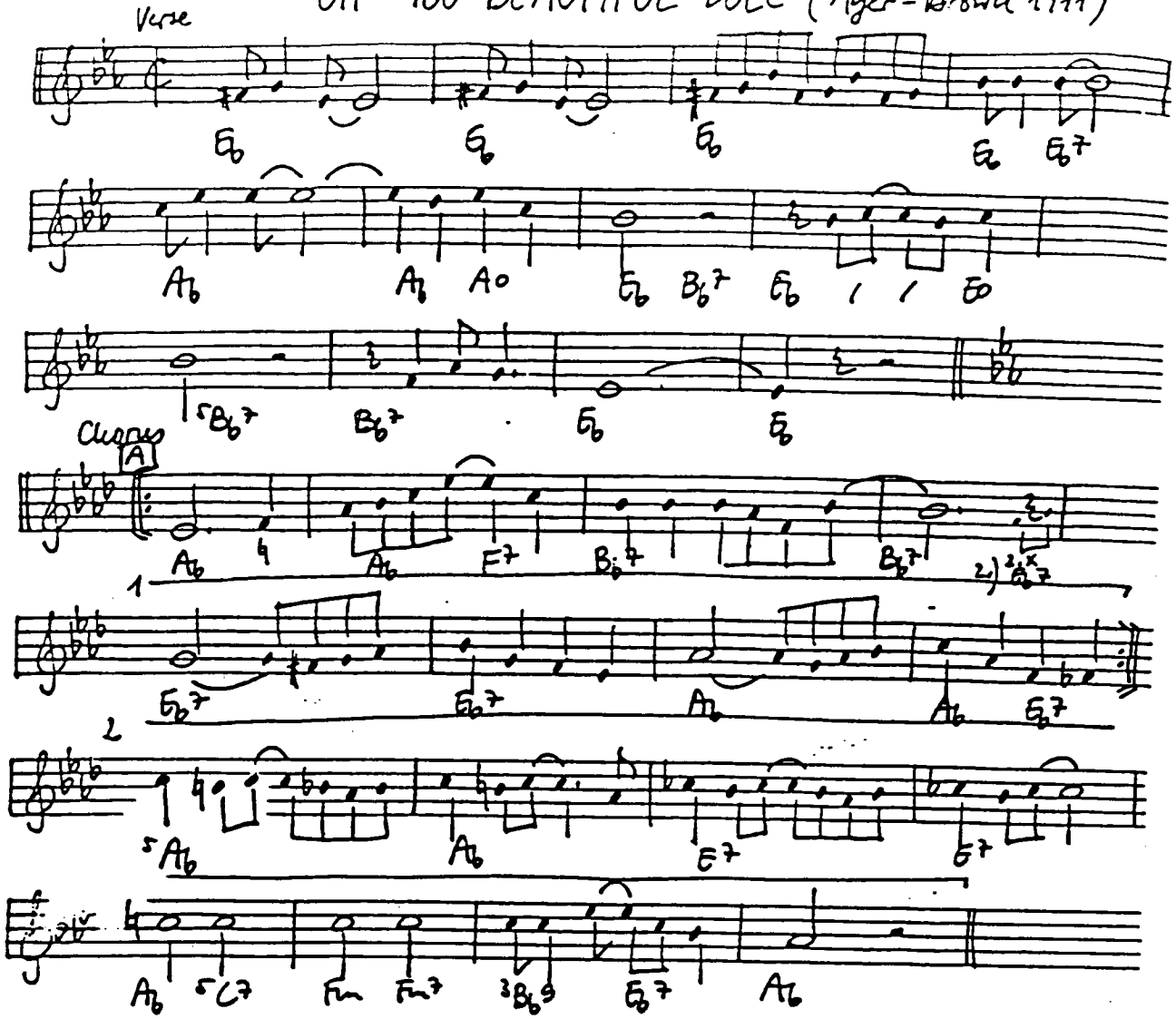


OH MISS HANNAH (Deppen - Hollingsworth 1924)

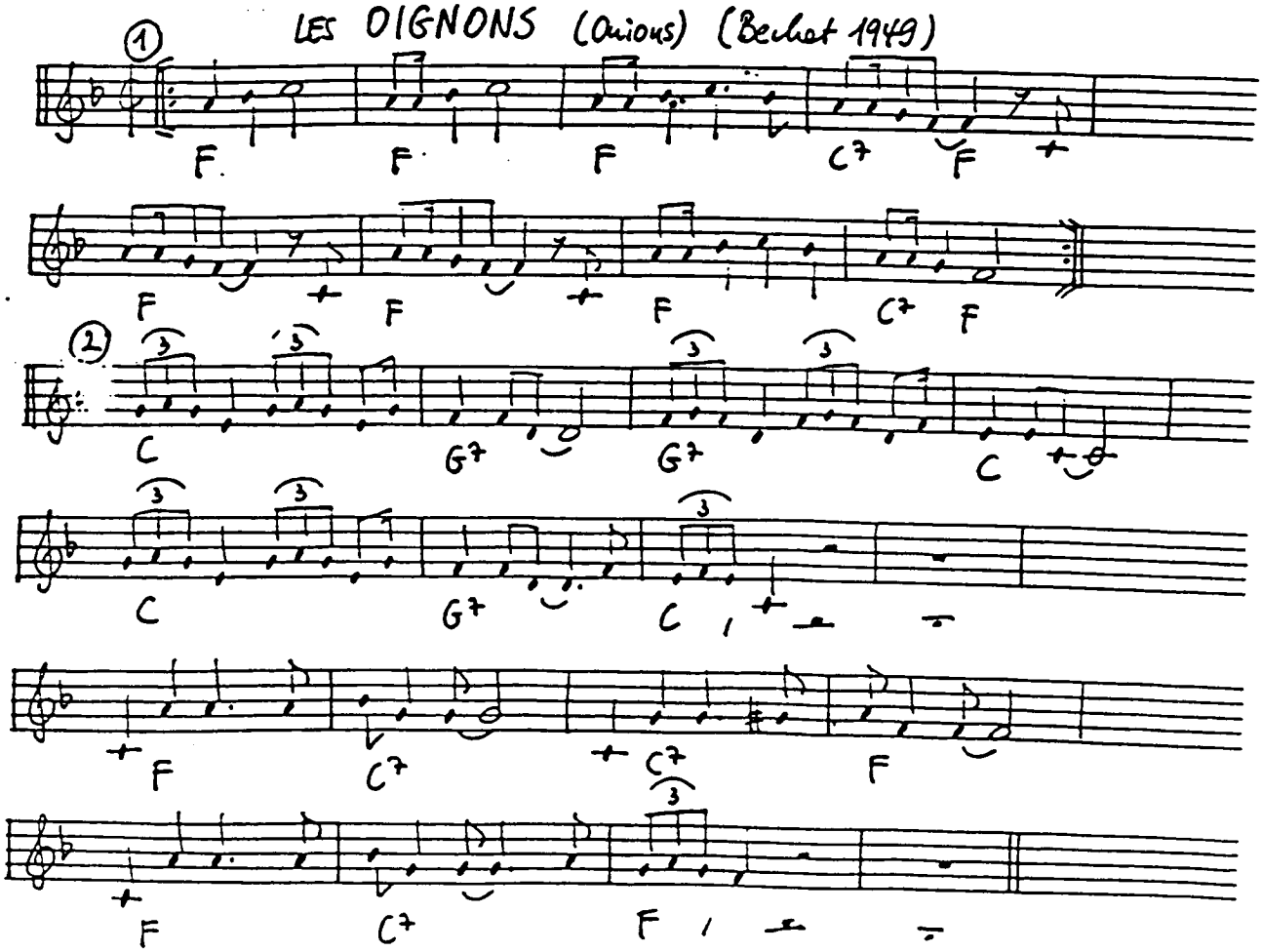


(Transcribed from P. Whiteman 29)

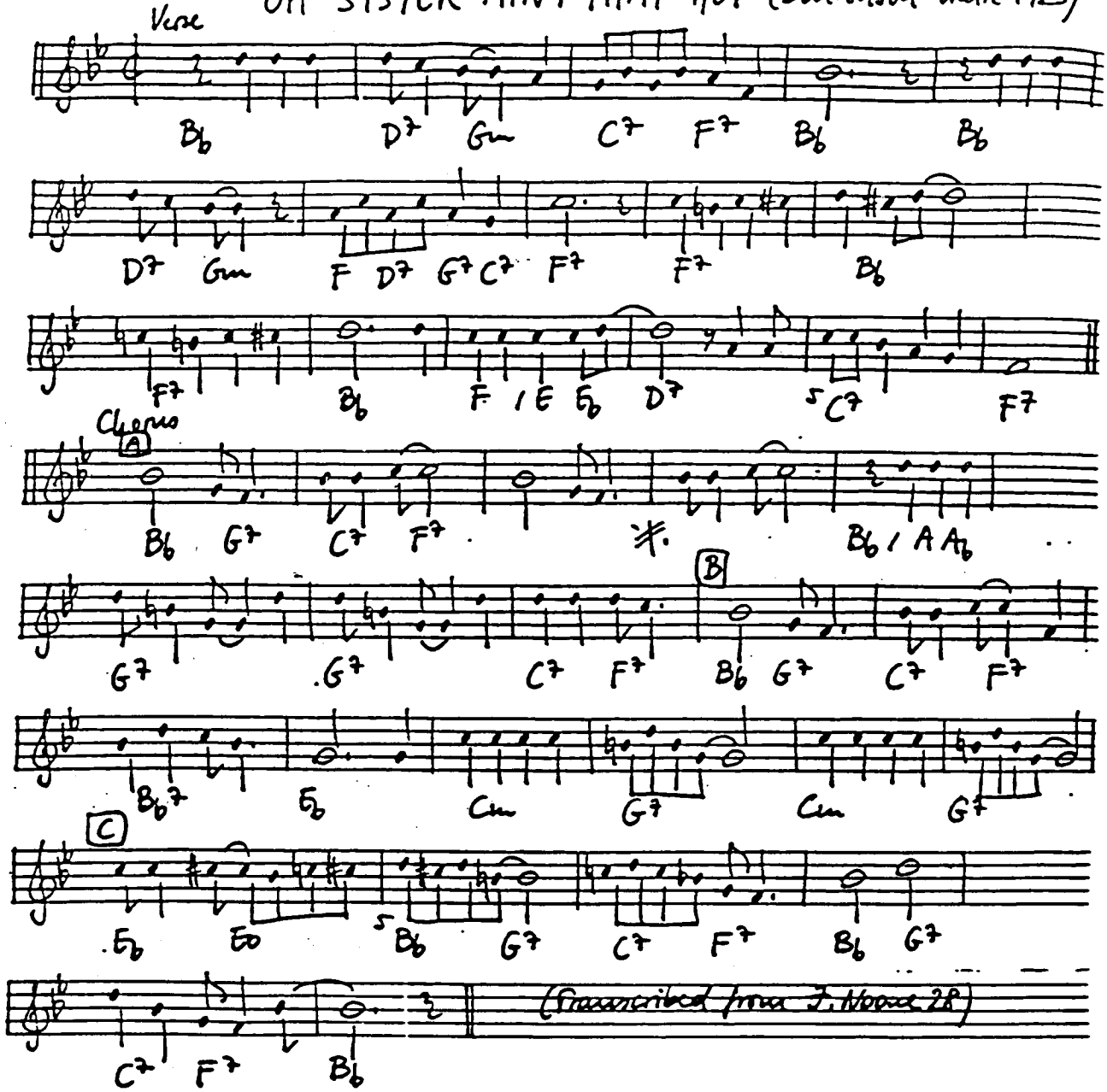
OH YOU BEAUTIFUL DOLL (Ayer-Brown 1911)



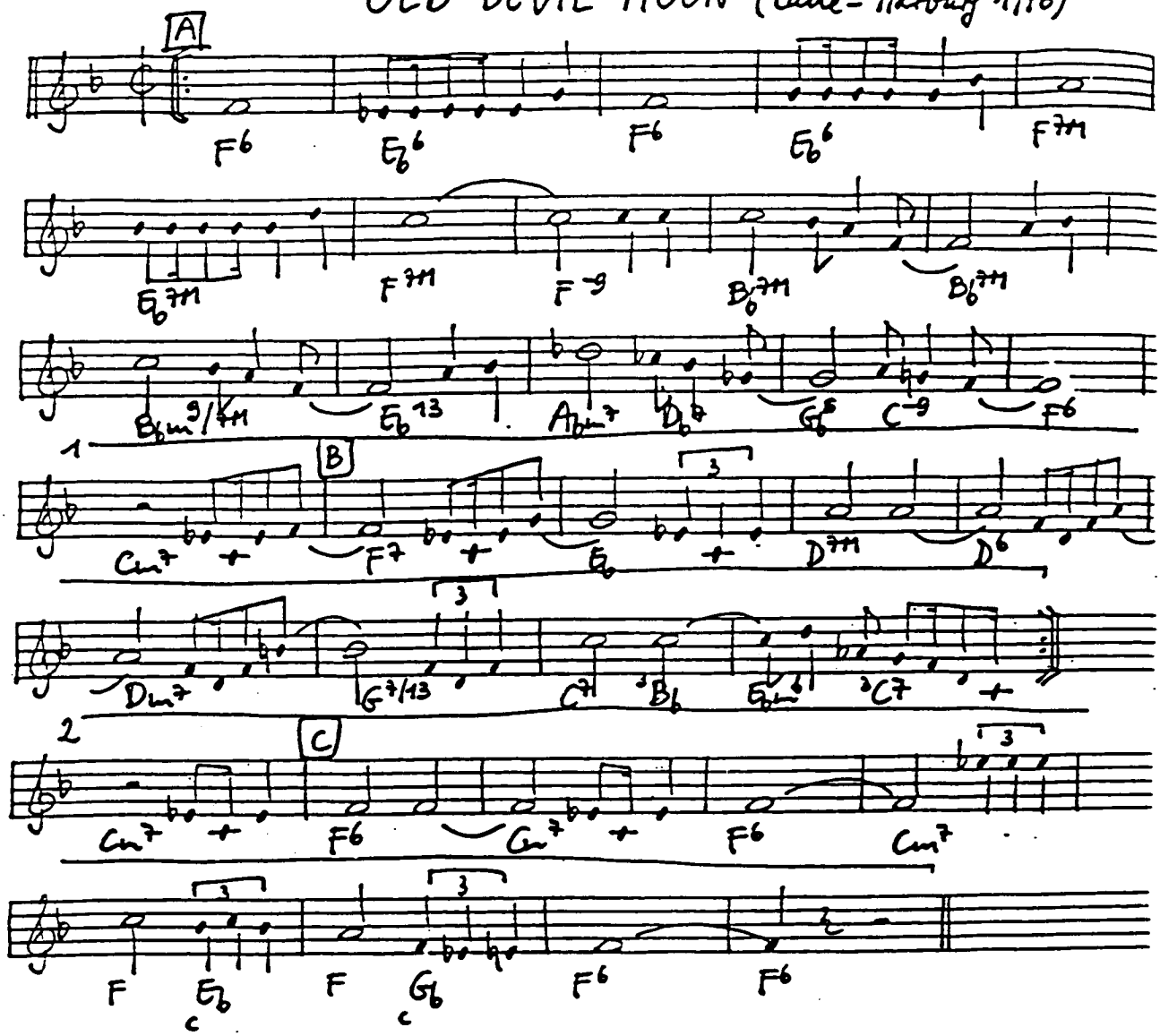
LES OIGNONS (Oignons) (Berlot 1949)



OH SISTER AIN'T THAT HOT (Donaldson-White 1923)

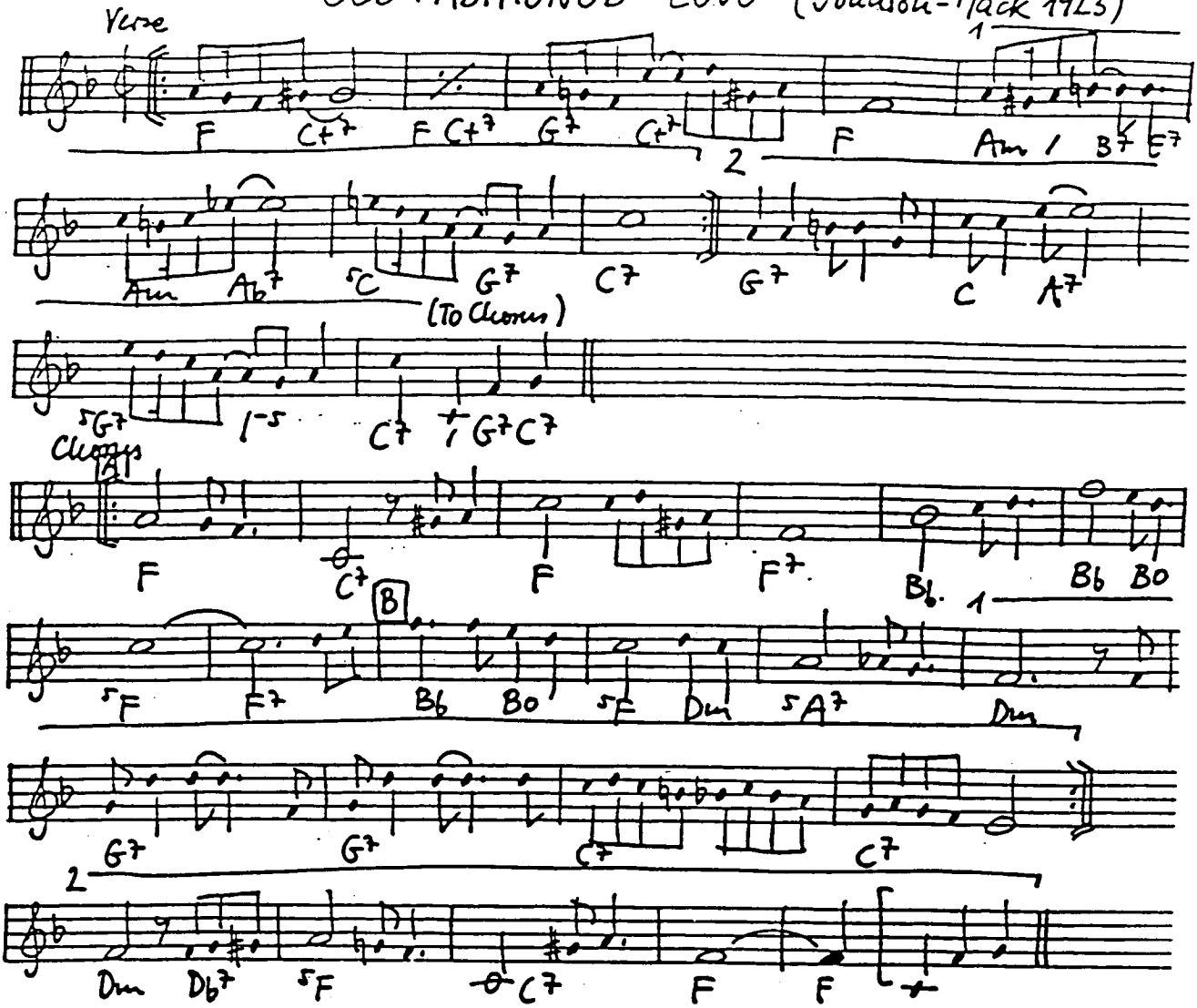


OLD DEVIL MOON (Lane-Harburg 1946)

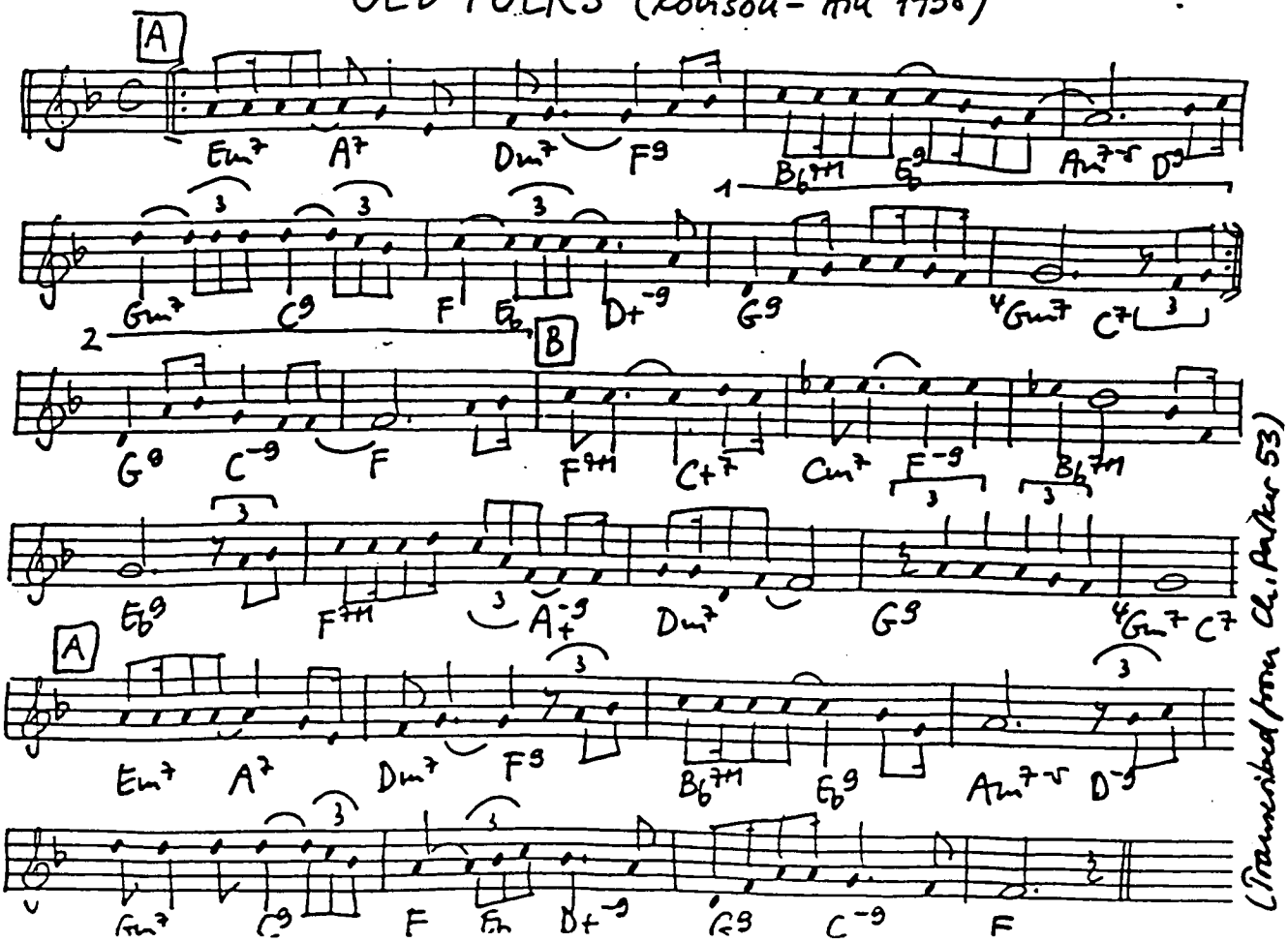


I look at you and suddenly, something in your eyes I see soon begins
bewitching me. It's the OLD DEVIL MOON that you stole from the skies
It's that old devil moon in your eyes.
You and your glance makes this romance too hot to handle.
Stars in the night blazing their light can't hold a candle to your razzle-da
You've got me flyin' high and wide on a magic carpet ride
full of butterflies inside. Wanna cry, wanna croon, wanna laugh
like a loon. It's that old devil moon in your eyes.
Just when I think I'm free as a dove, Old Devil Moon deep in your
eyes blinds me with love.

OLD FASHIONED LOVE (Johnson-Mack 1923)

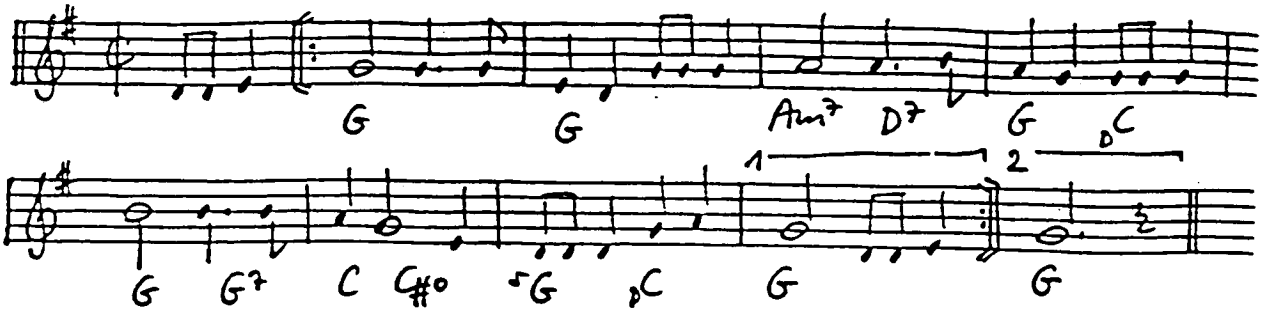


OLD FOLKS (Robison-Hill 1938)

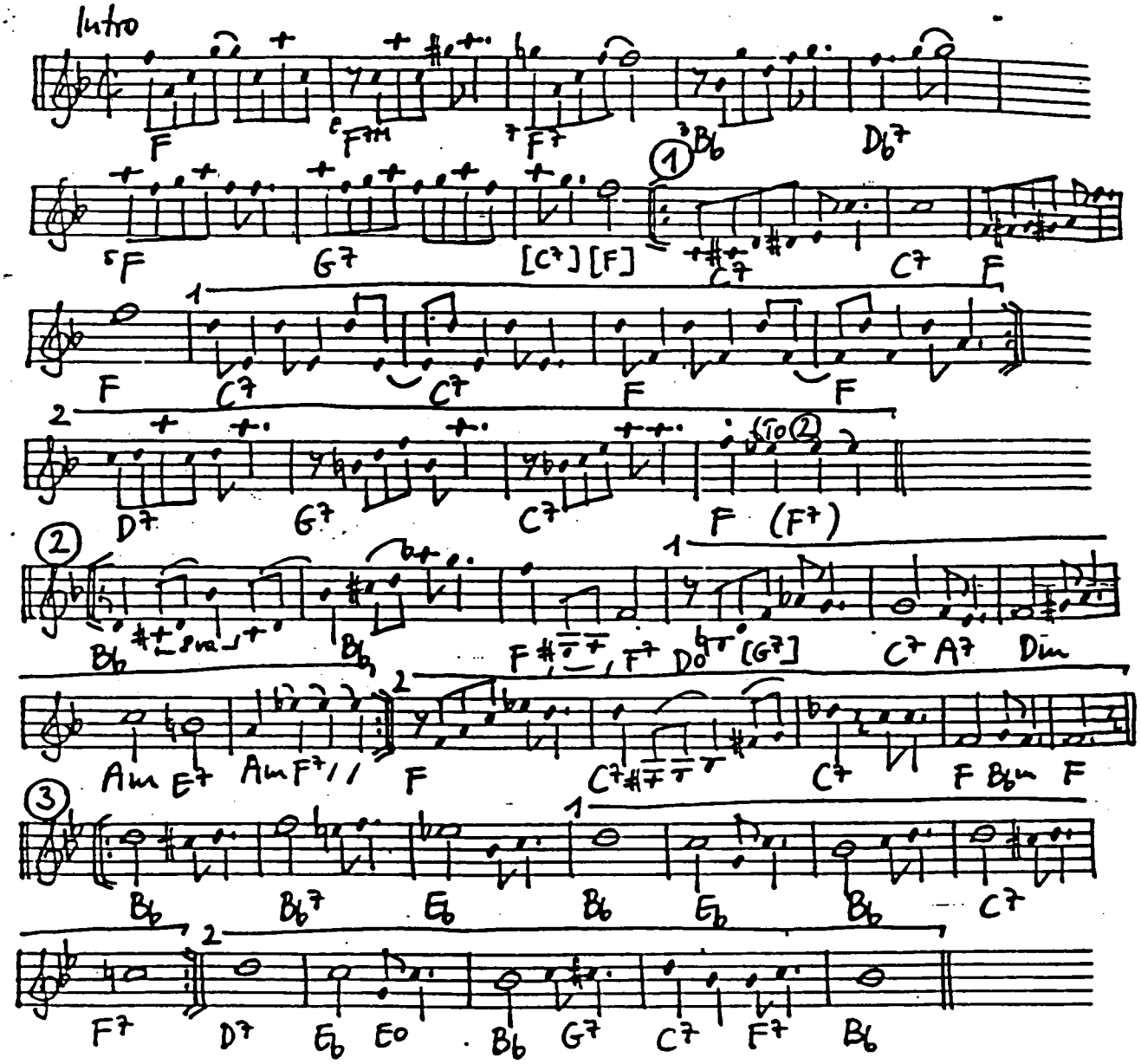


(Transcribed from Ch. Parker 53)

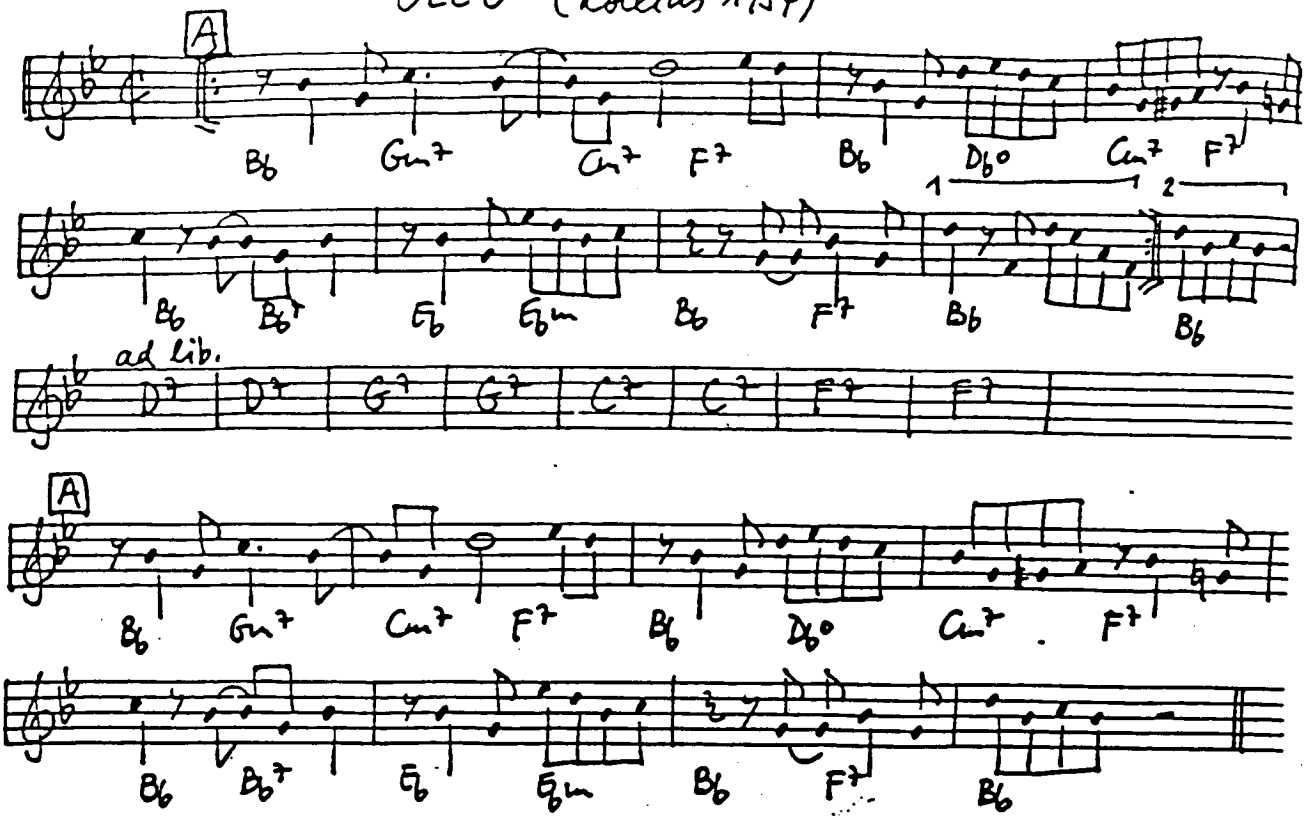
GIVE ME THAT OLD TIME RELIGION (Trad.)



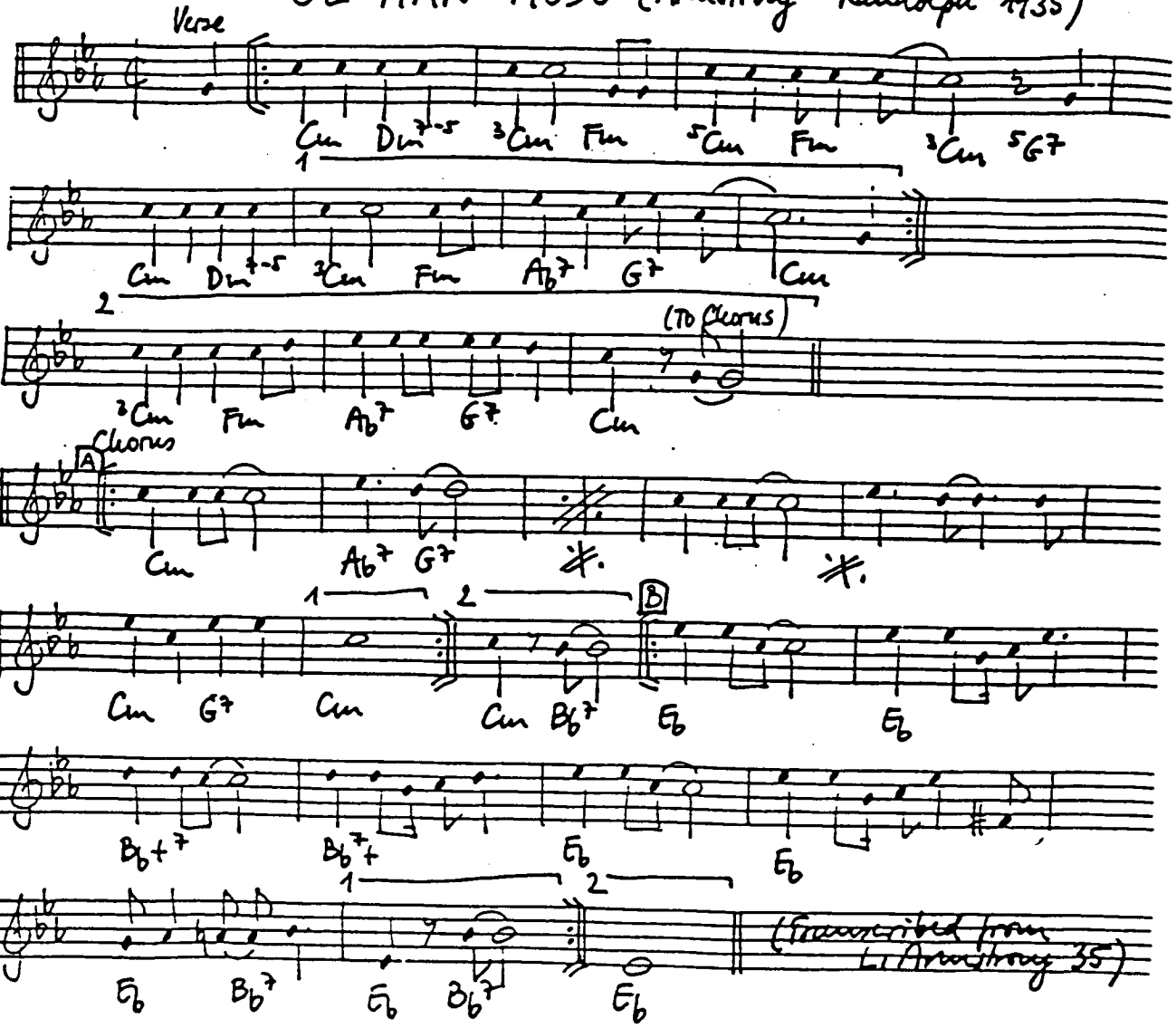
OLE MISS (WC Handy 1916)



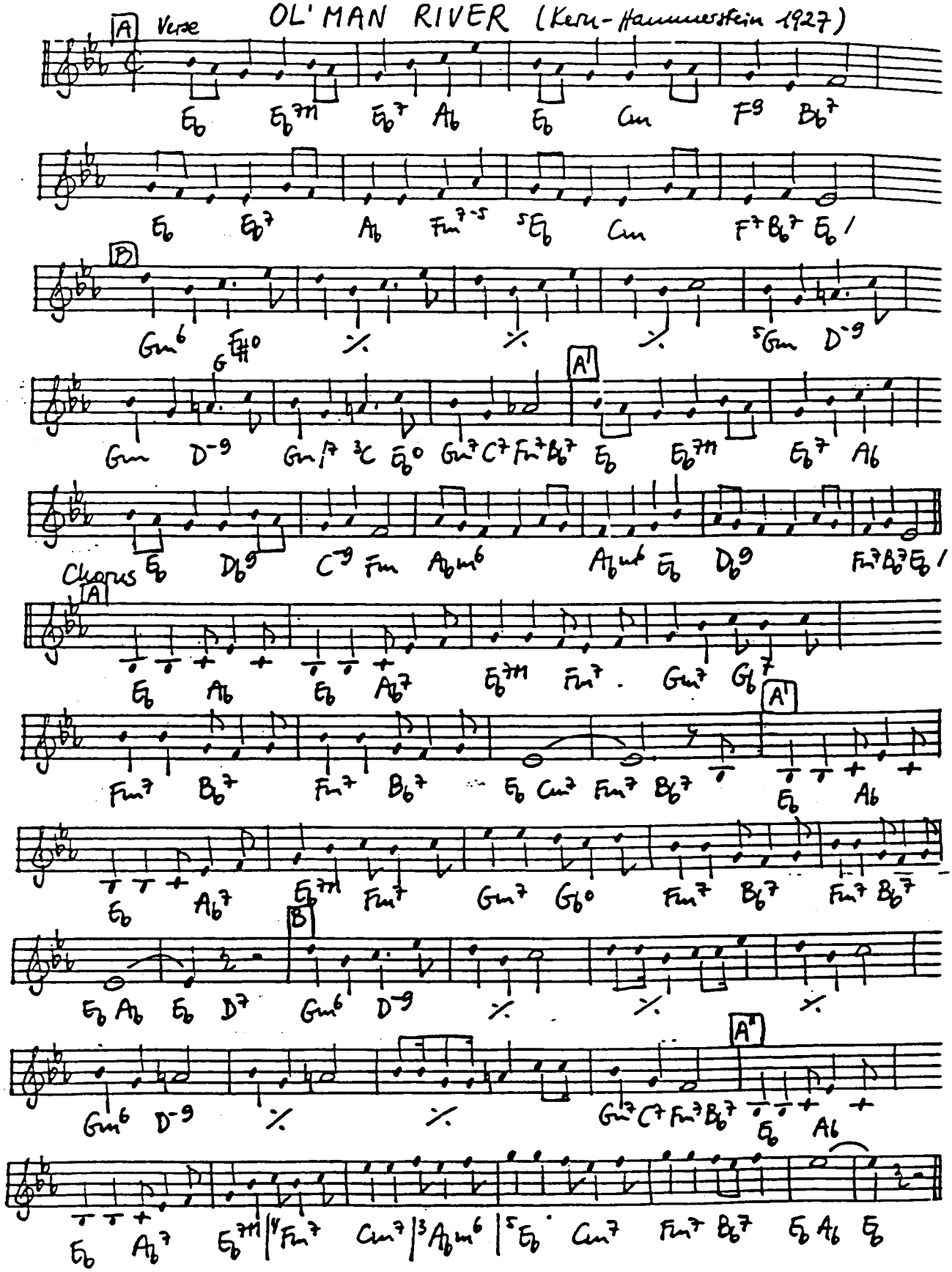
OLEO (Rollins 1954)



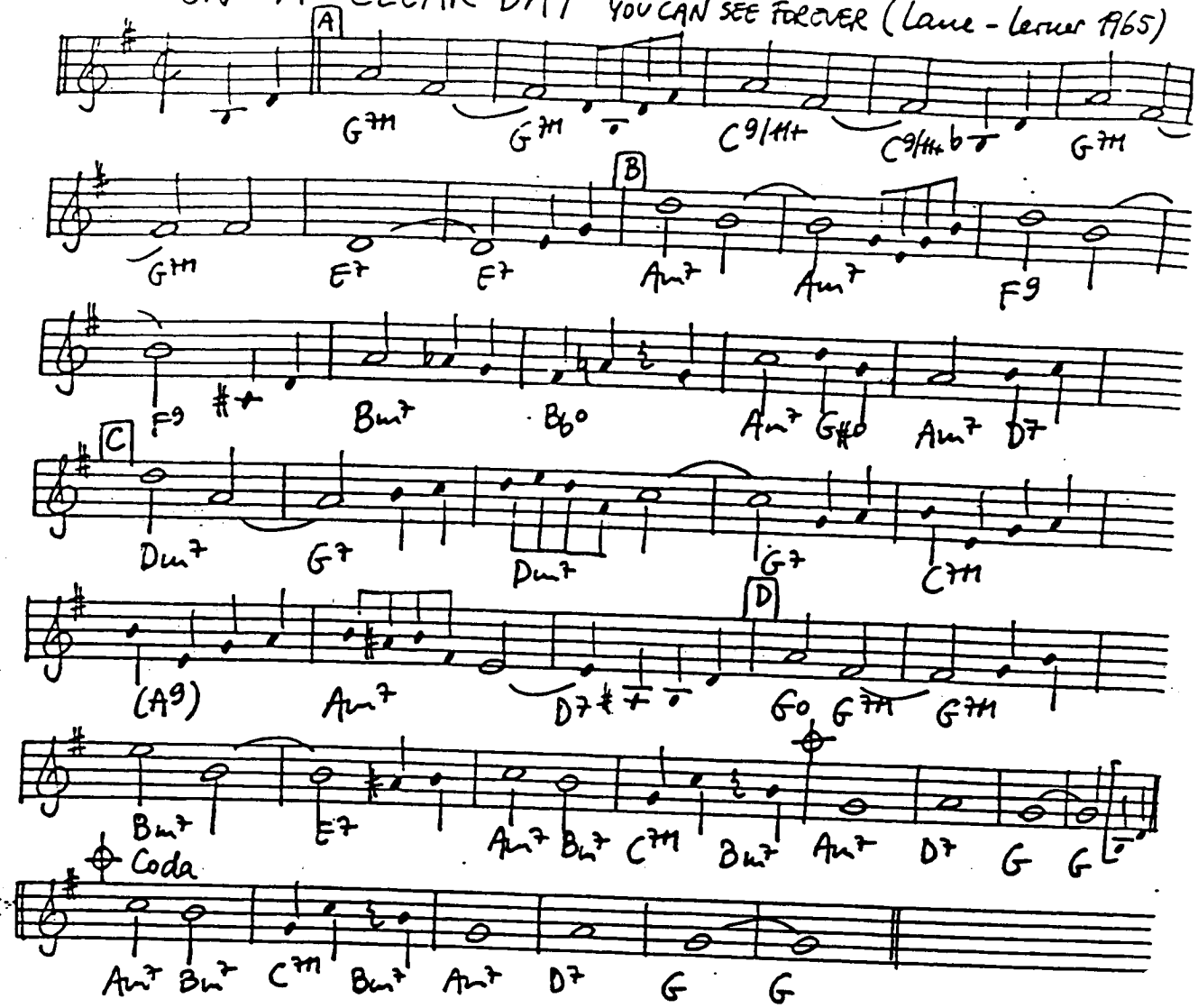
OL' MAN MOSE (Armstrong - Randolph 1935)



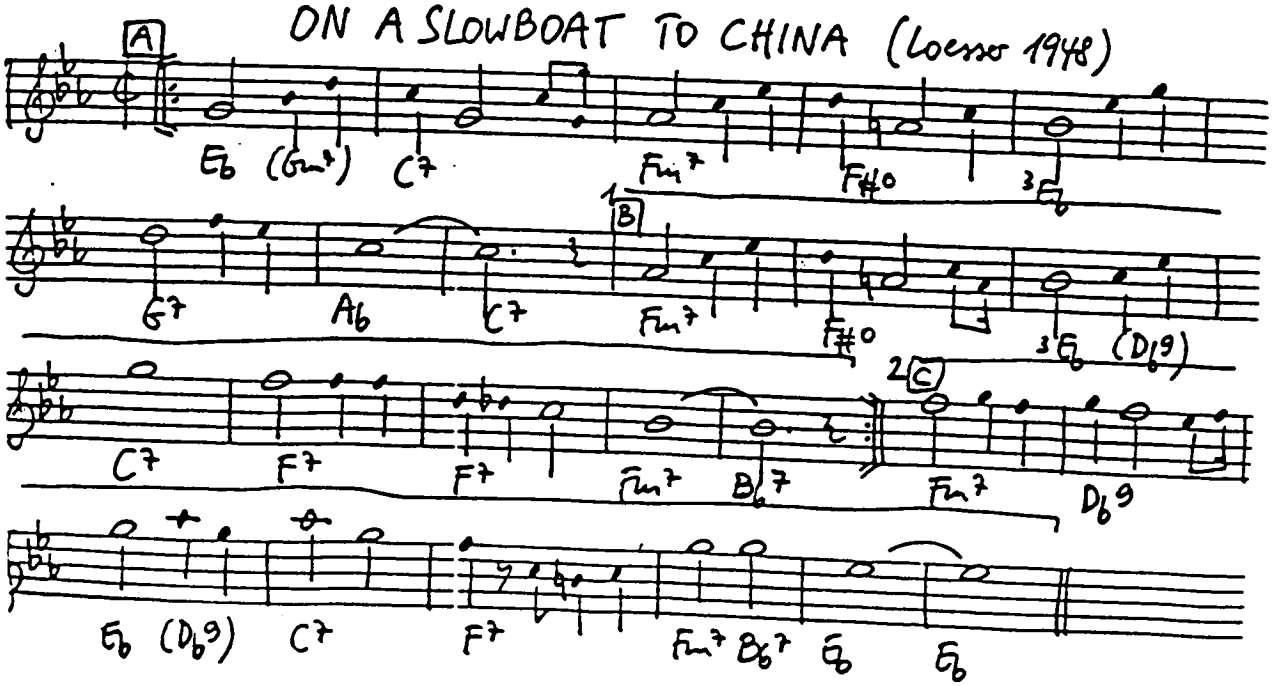
OL' MAN RIVER (Kern-Hammerstein 1927)

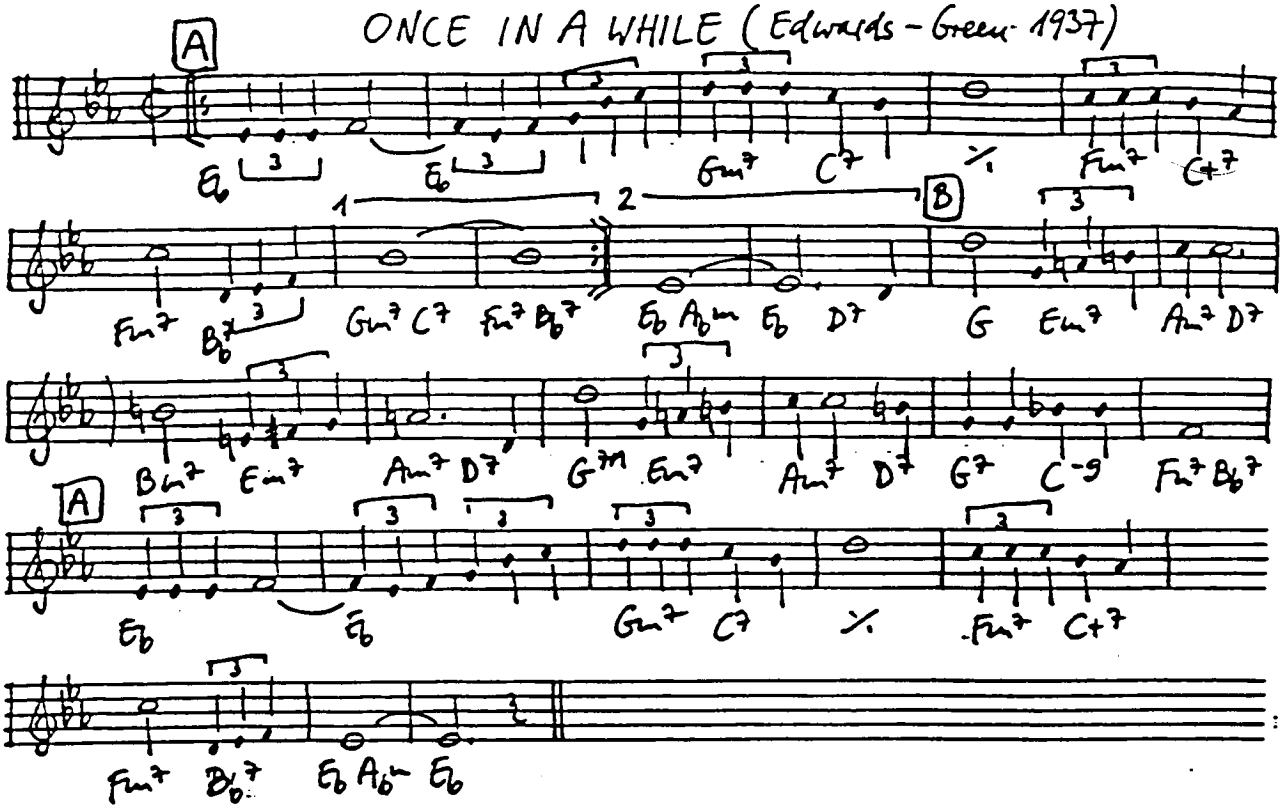


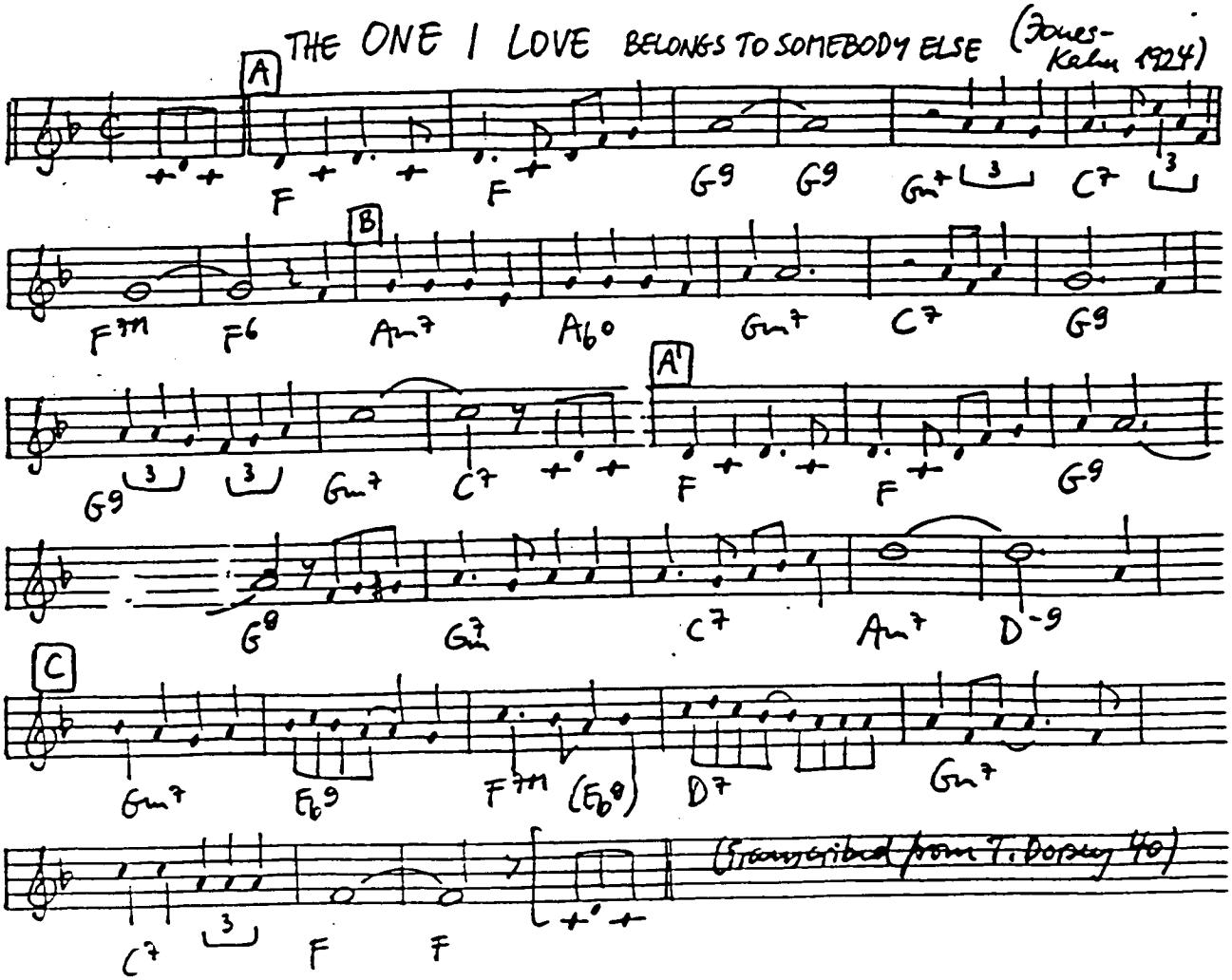
ON A CLEAR DAY YOU CAN SEE FOREVER (Lane - Lerner 1965)



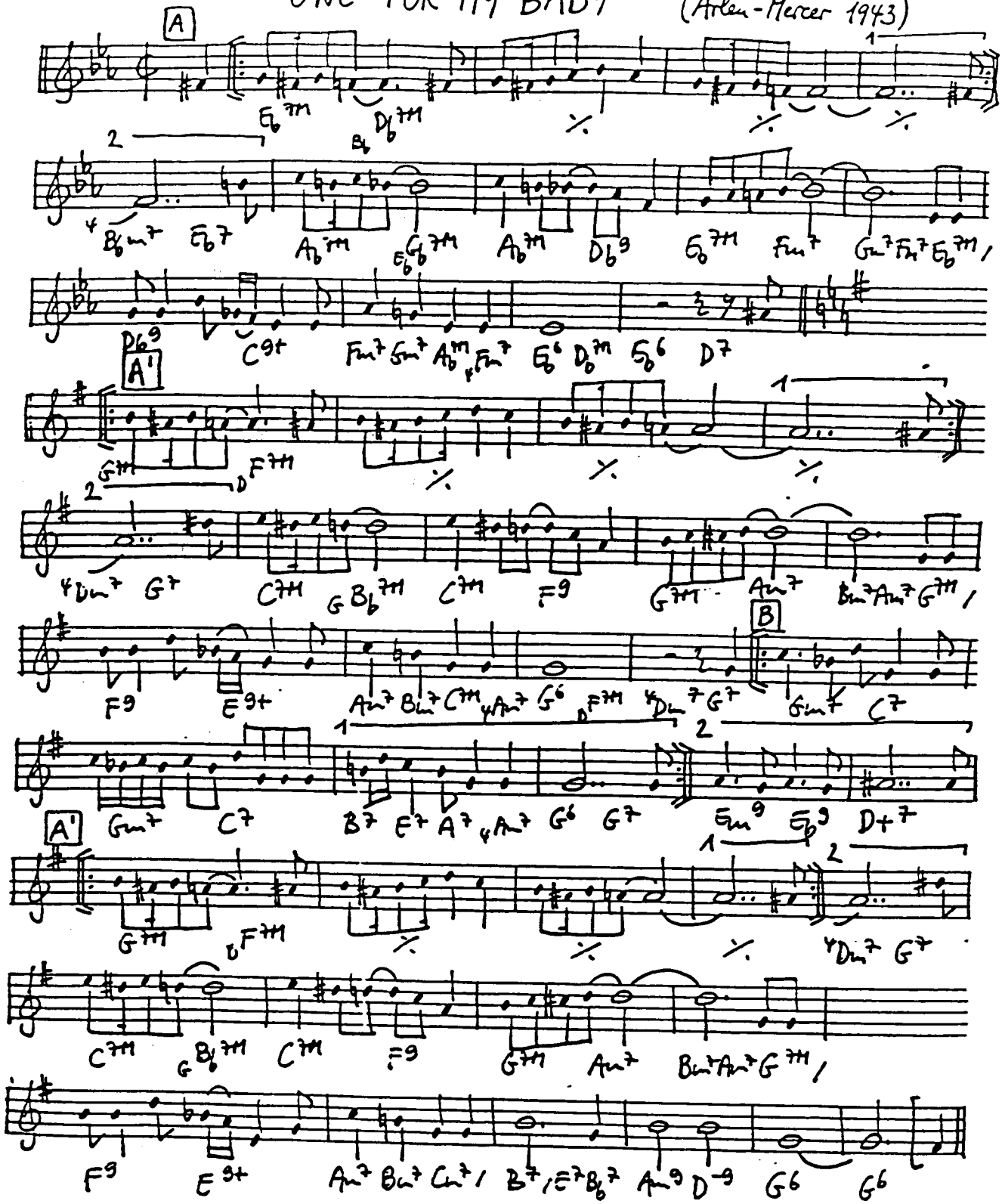
ON A SLOWBOAT TO CHINA (Loesser 1948)



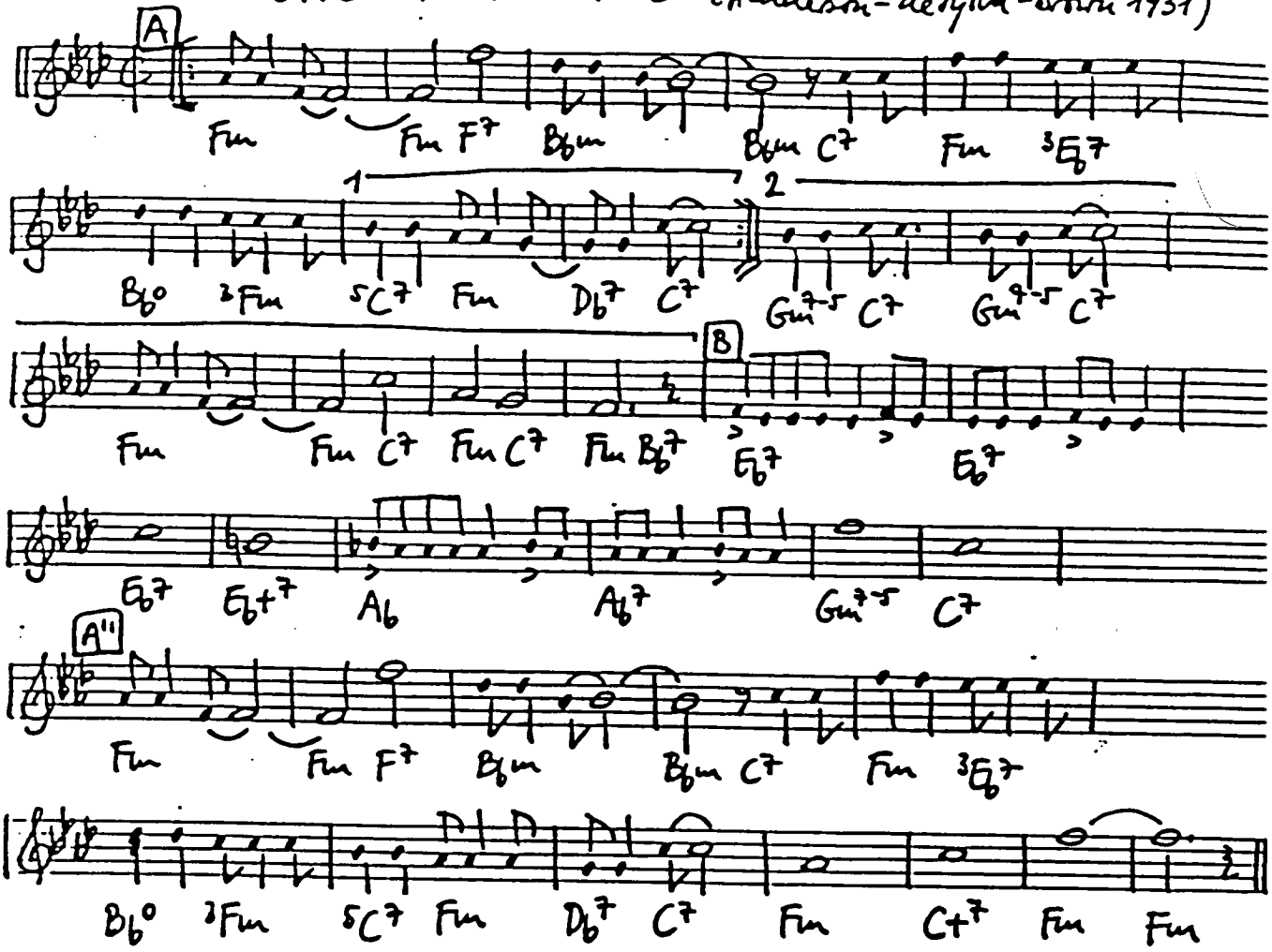

ONCE IN A WHILE (Edwards - Green 1937)
A
Eb
Eb
Gm7
C7
Fm7
C+7
1
2
B
Fm7
Bb7
Gm7 C7
Fm7 Bb7
Eb Abm
Eb
D7
G
Em7
Am7 D7
Bm7
Em7
Am7 D7
G7m Em7
Am7
D7
G7
C-9
Fm7 Bb7
A
Eb
Eb
Gm7
C7
Fm7
C+7
Fm7
Bb7
Eb Abm
Eb


THE ONE I LOVE BELONGS TO SOMEBODY ELSE (Jones-Kahn 1924)
A
F
F
G9
G9
Gm7
C7
B
F7m
F6
Am7
Ab°
Gm7
C7
G9
A'
G9
Gm7
C7
F
F
G9
G9
Gm7
C7
Am7
D-9
C
Gm7
Eb9
F7m
(Eb9)
D7
Gm7
C7
F
F
(Transcribed from T. Dorsey '40)

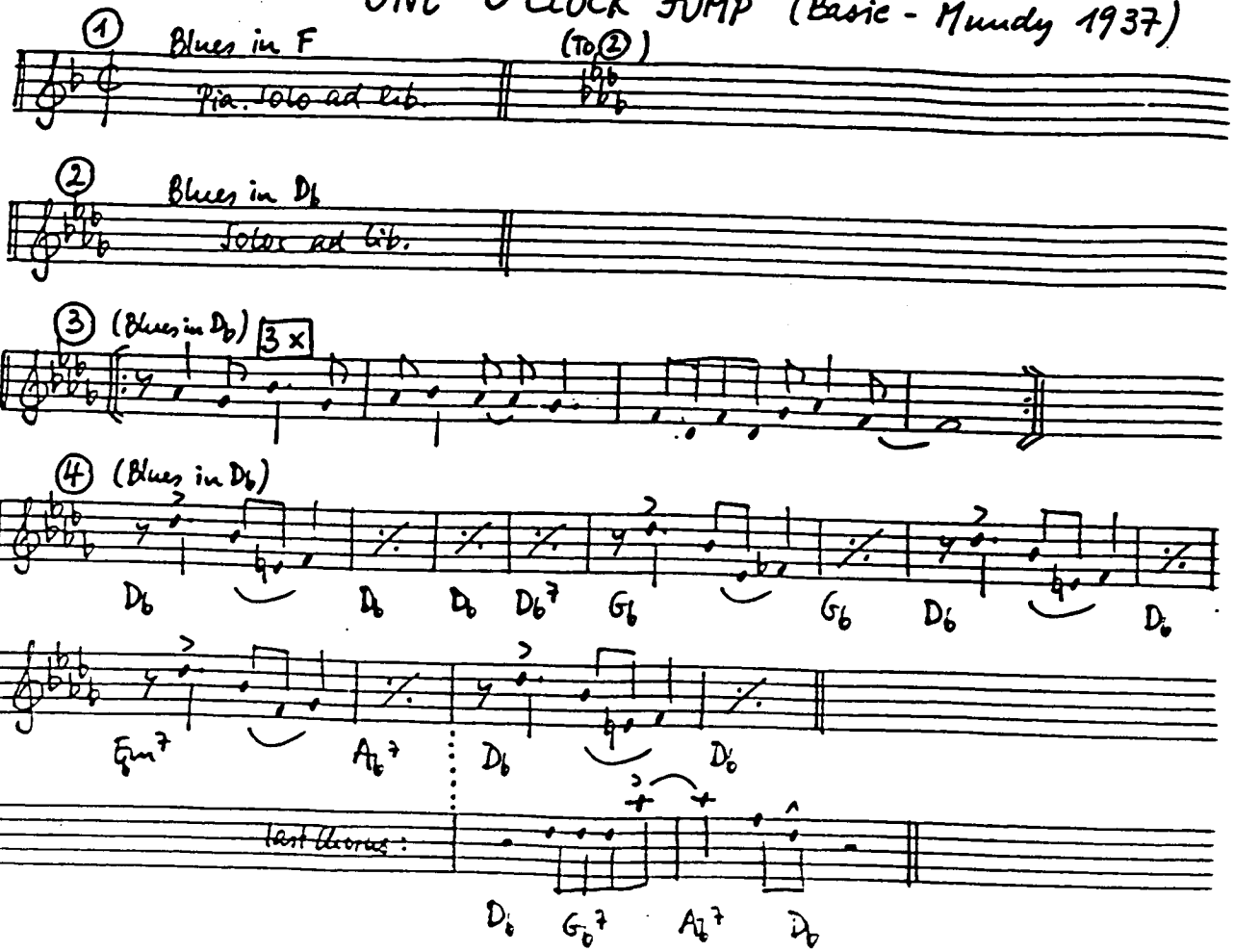
ONE FOR MY BABY (Arlen-Mercer 1943)



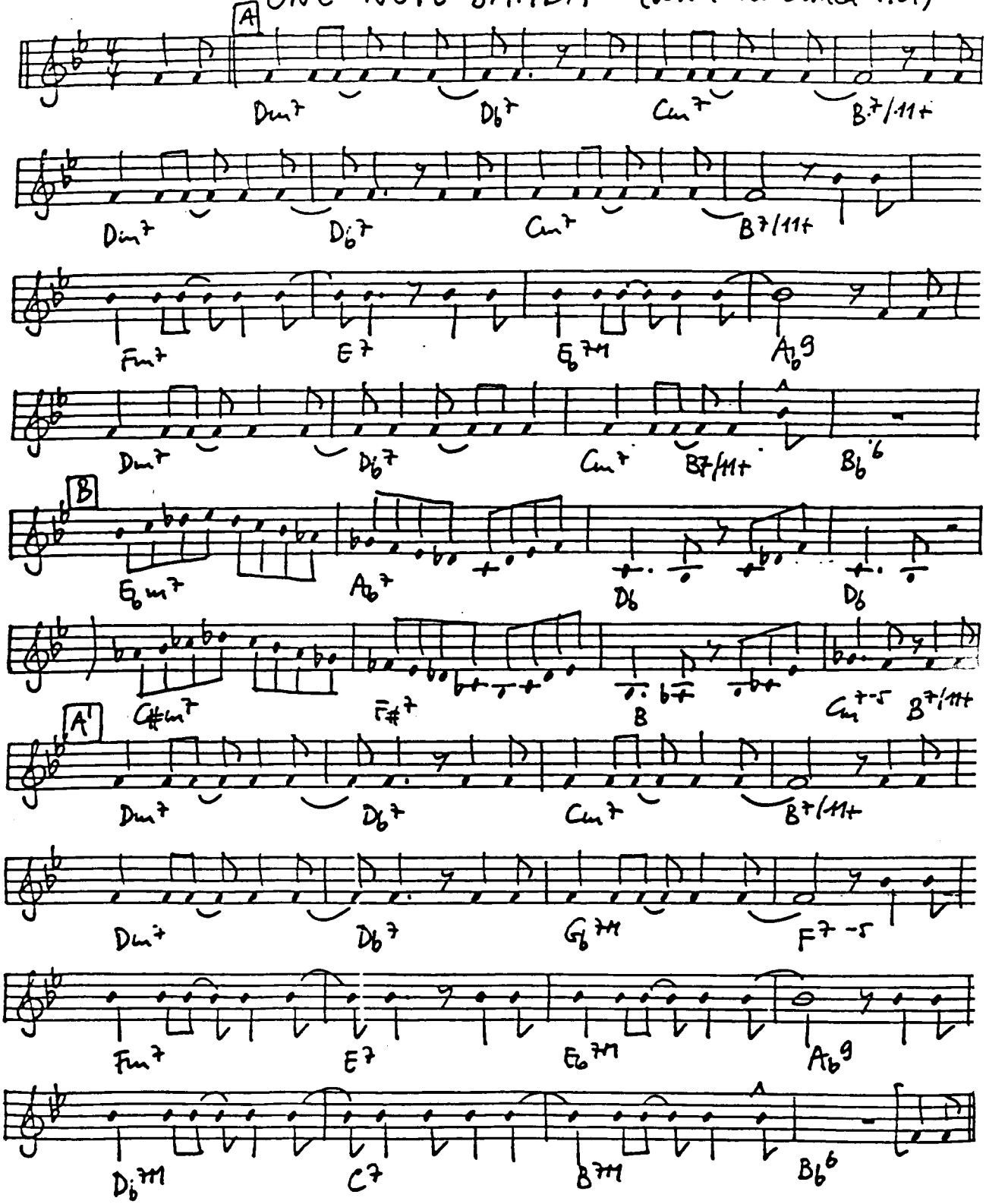
ONE MORE TIME (Henderson - deSylva - Brown 1931)



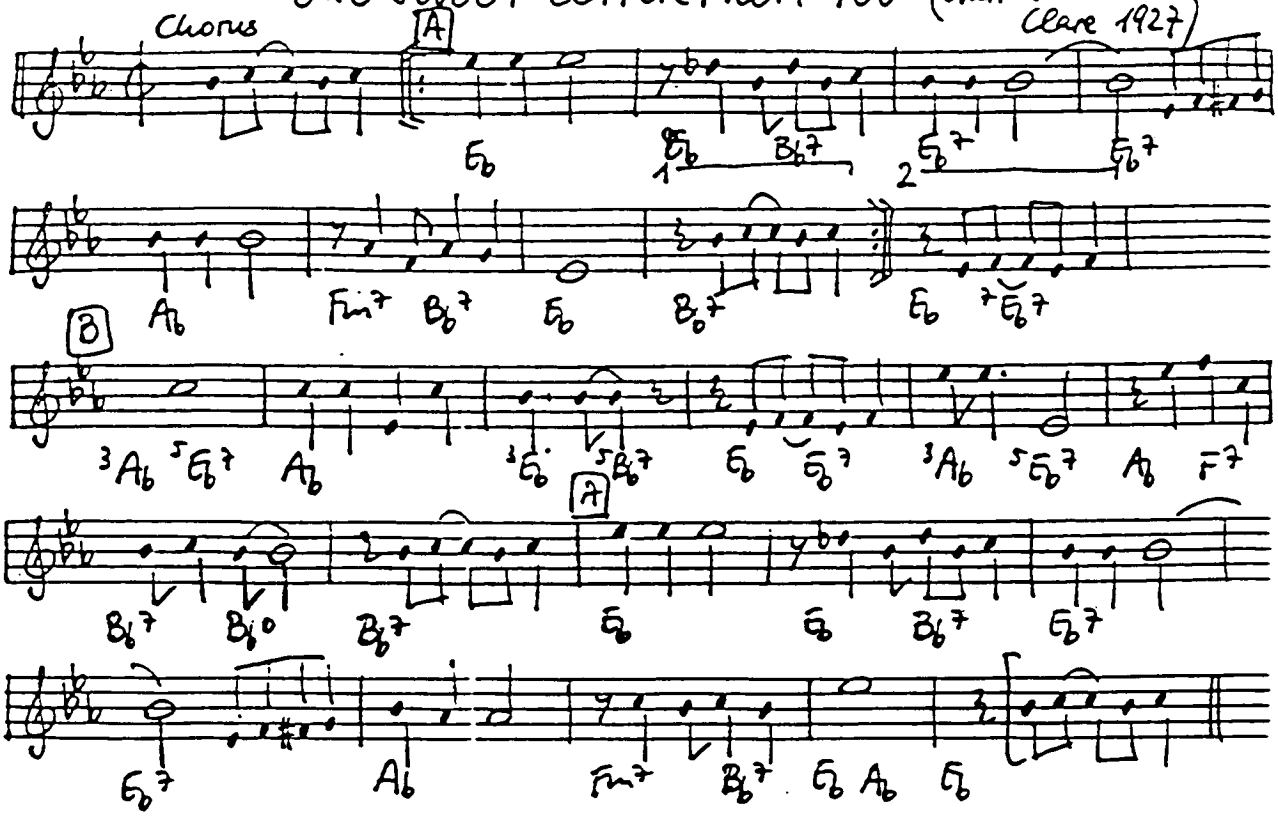
ONE O'CLOCK JUMP (Basie - Mundy 1937)



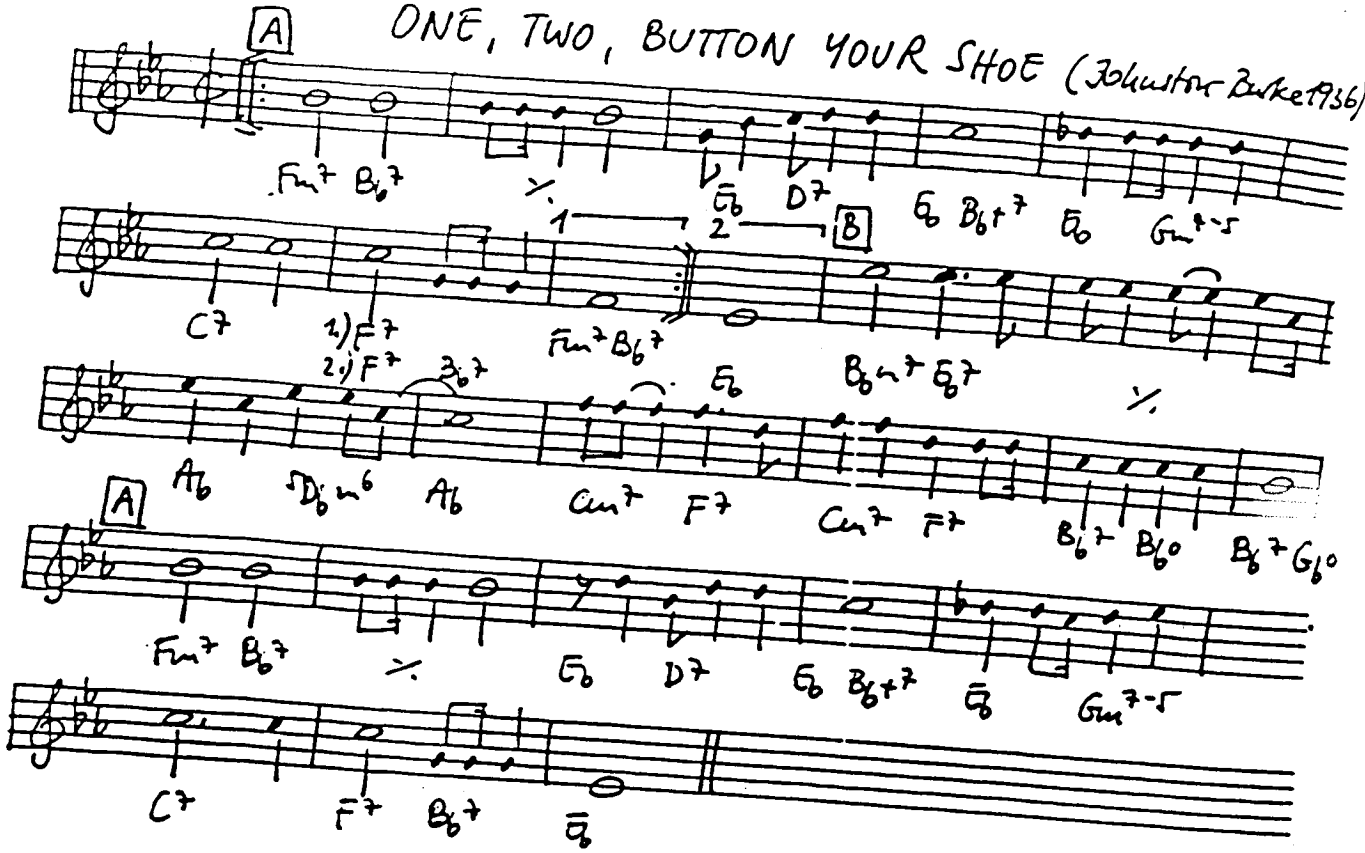
ONE NOTE SAMBA (Jobim - Mendonca 1961)

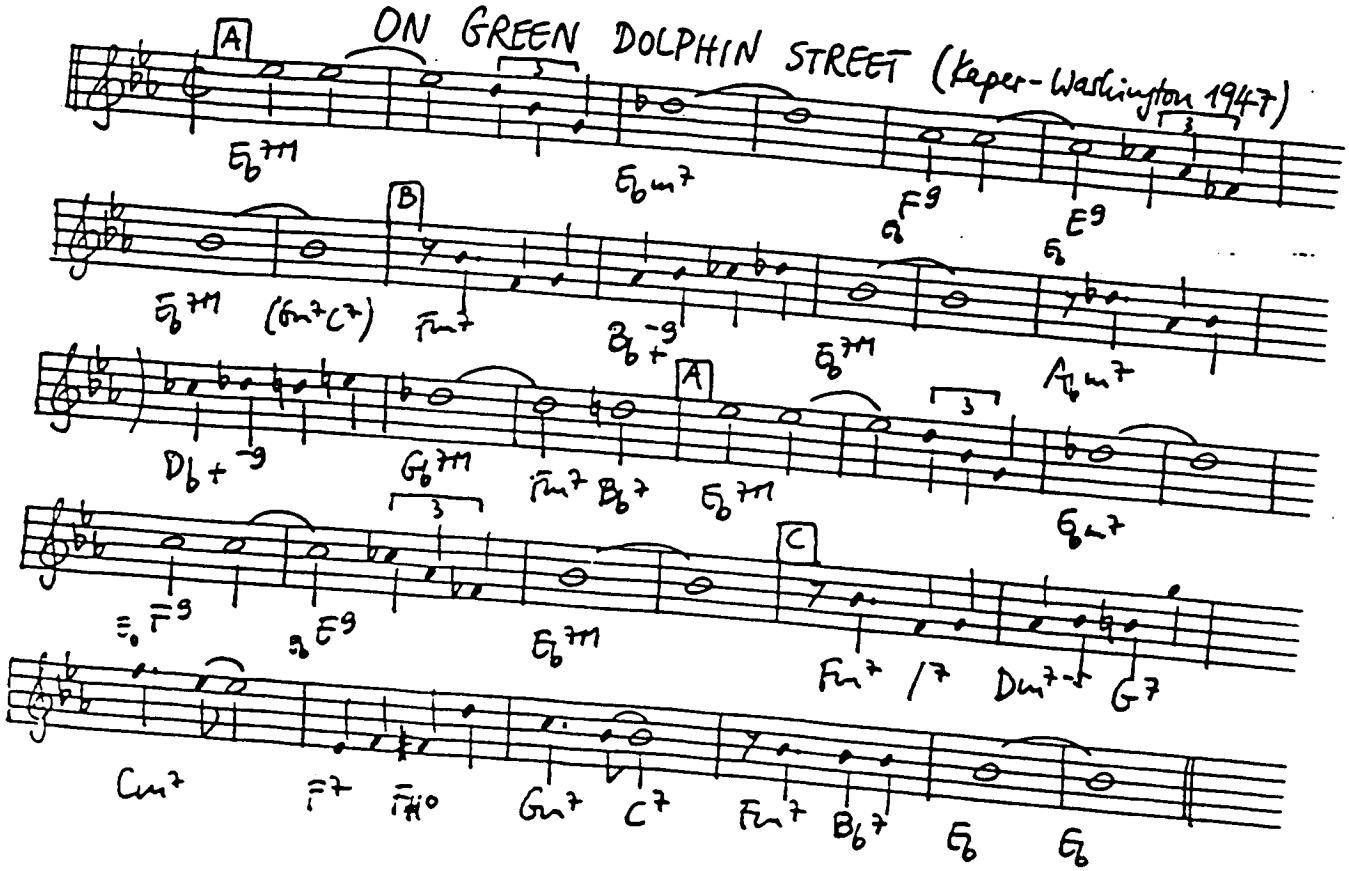


ONE SWEET LETTER FROM YOU (Warren-Brown-Clare 1927)



(Transcribed from Bunk Johnson 45)





ONE, TWO, BUTTON YOUR SHOE (Johnston-Burke 1936)

A

Fm7 Bb7 ⁄ Eb D7 Eb Bb+7 Eb Gm7-5

1 2 B

C7 1.) F7 2.) F7 Bb7 Fm7 Bb7 Eb Bbm7 Eb7 ⁄

Ab 5Dbm6 Ab Cm7 F7 Cm7 F7 Bb7 Bb0 Bb7 Gb0

A

Fm7 Bb7 ⁄ Eb D7 Eb Bb+7 Eb Gm7-5

C7 F7 Bb7 Eb

ON GREEN DOLPHIN STREET (Keper-Washington 1947)

A

Eb7M Ebm7 Eb F9 Eb E9

B

Eb7M (Gm7 C7) Fm7 Bb+-9 Eb7M Abm7

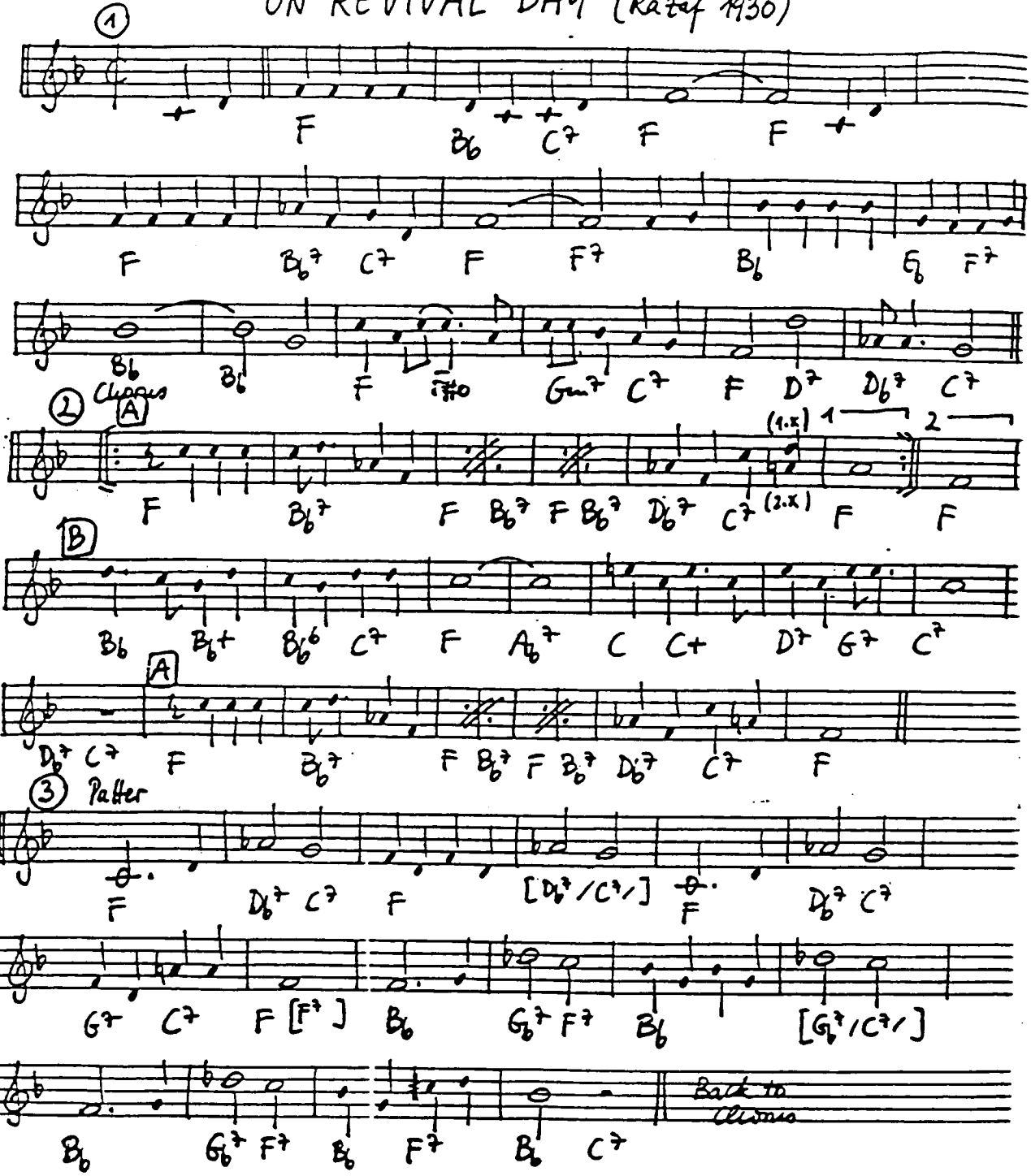
Db+-9 Gb7M Fm7 Bb7 A Eb7M Ebm7

Eb F9 Eb E9 Eb7M C

Fm7 /7 Dm7-5 G7

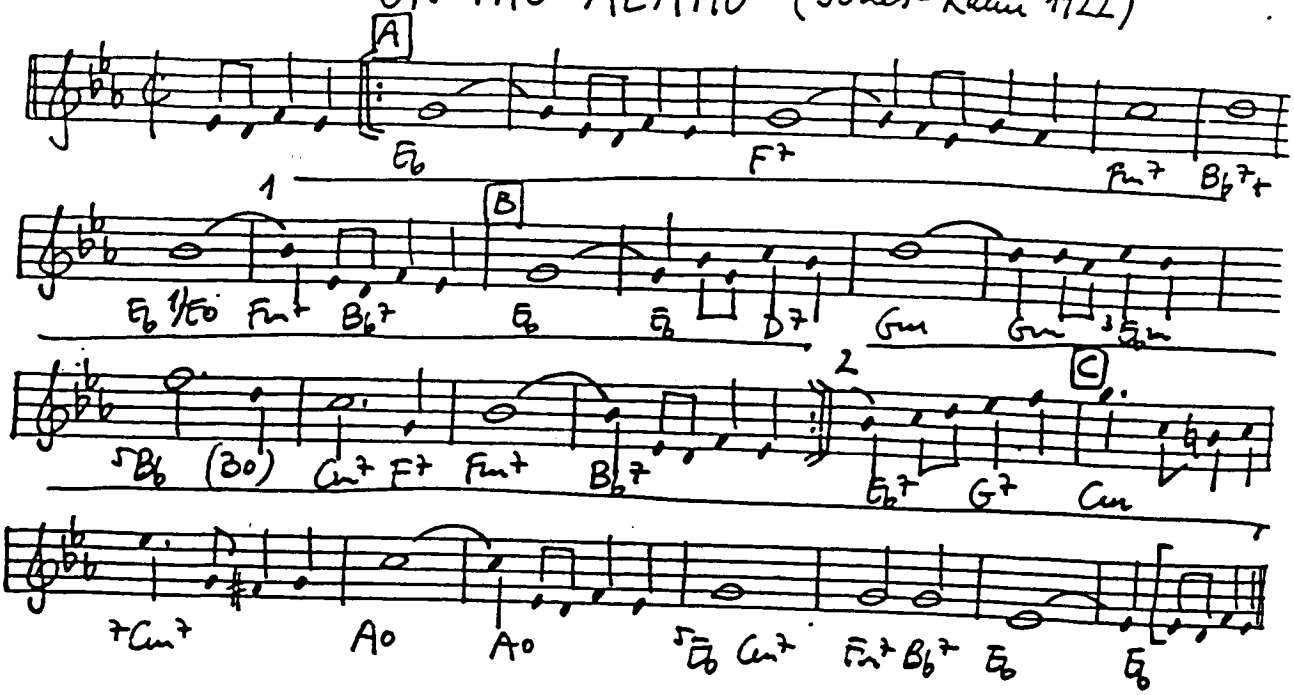
Cm7 F7 F#0 Gm7 C7 Fm7 Bb7 Eb Eb

ON REVIVAL DAY (Razaf 1930)

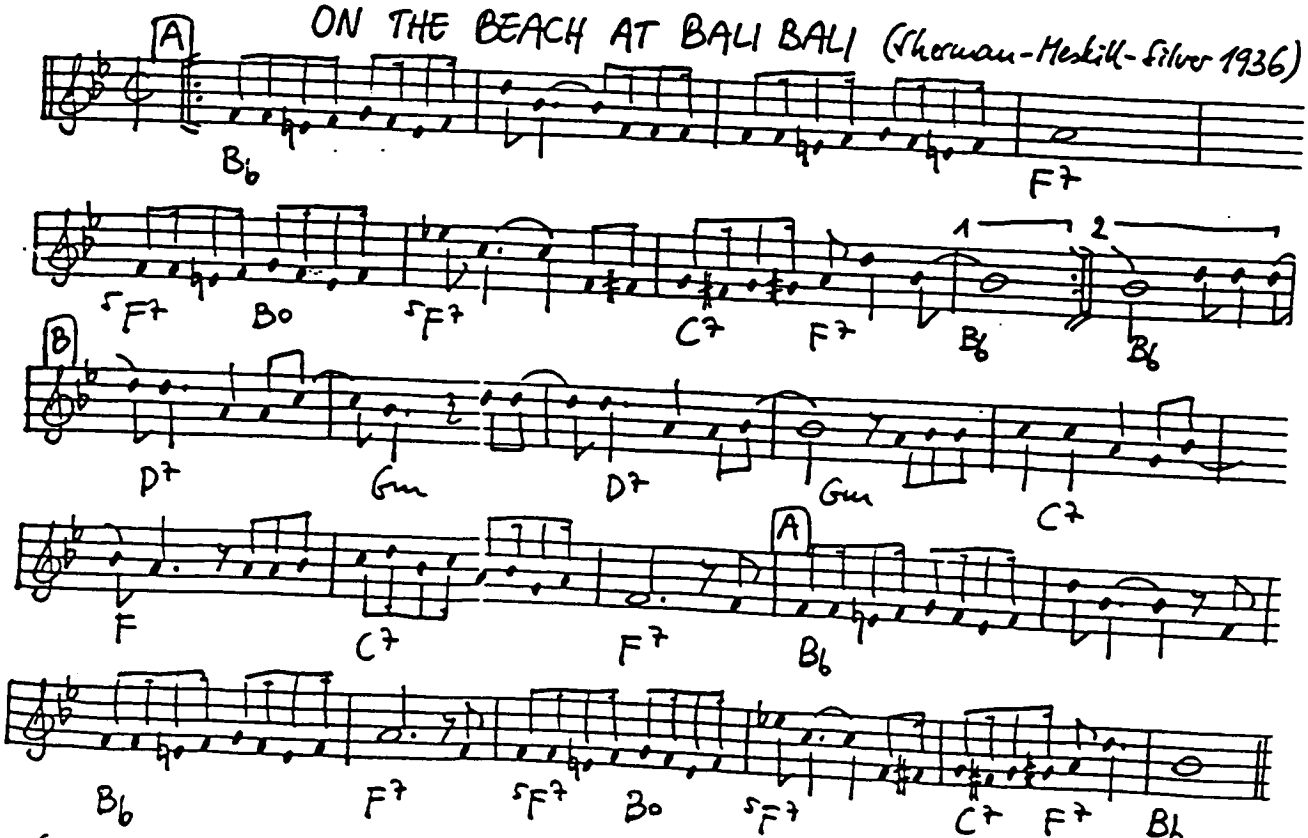


(Adapted from Coon-Sanders + L. Russell 30)

ON THE ALAMO (Jones-Kahn 1922)

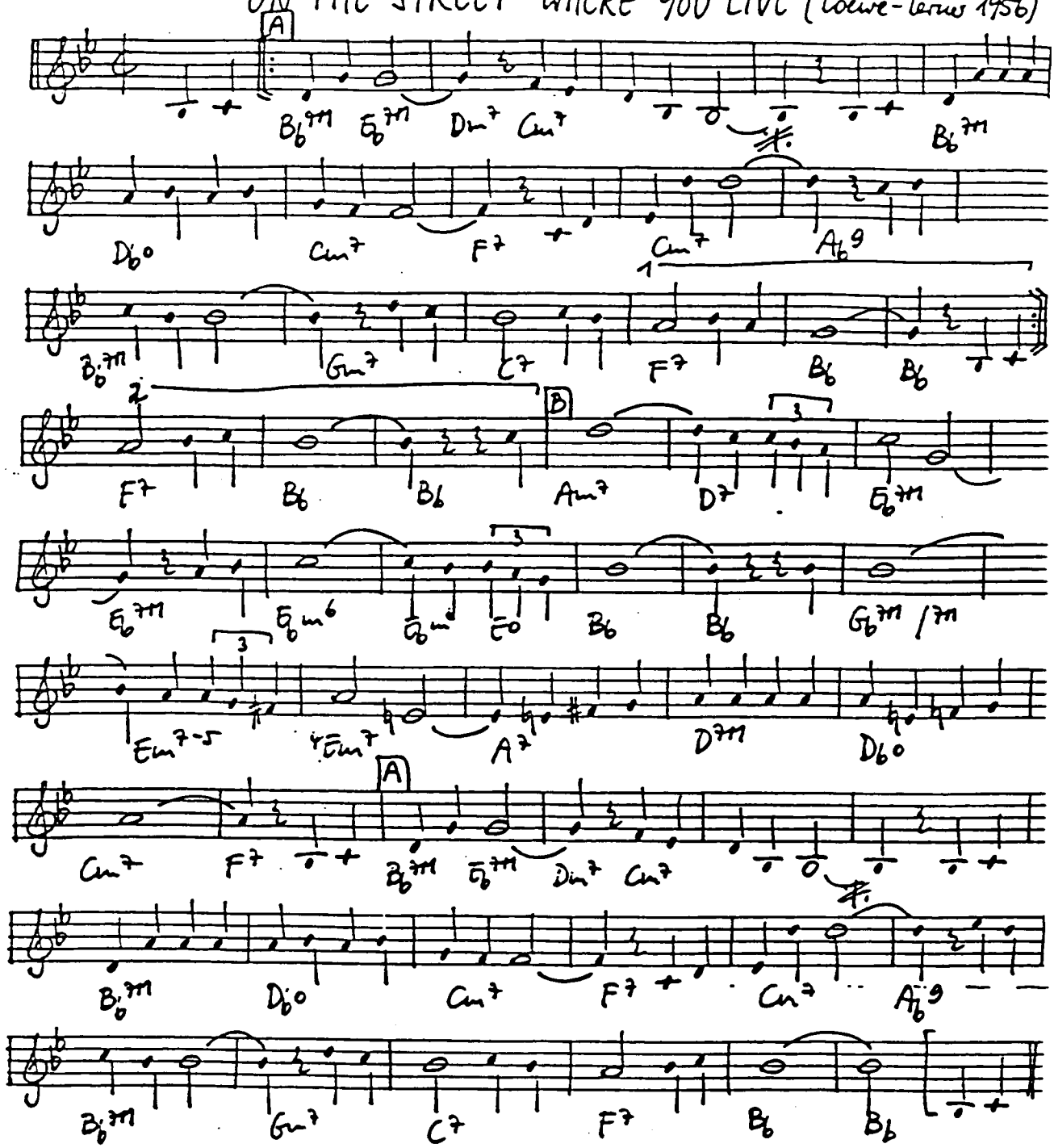


ON THE BEACH AT BALI BALI (Thoman-Meskill-Silver 1936)

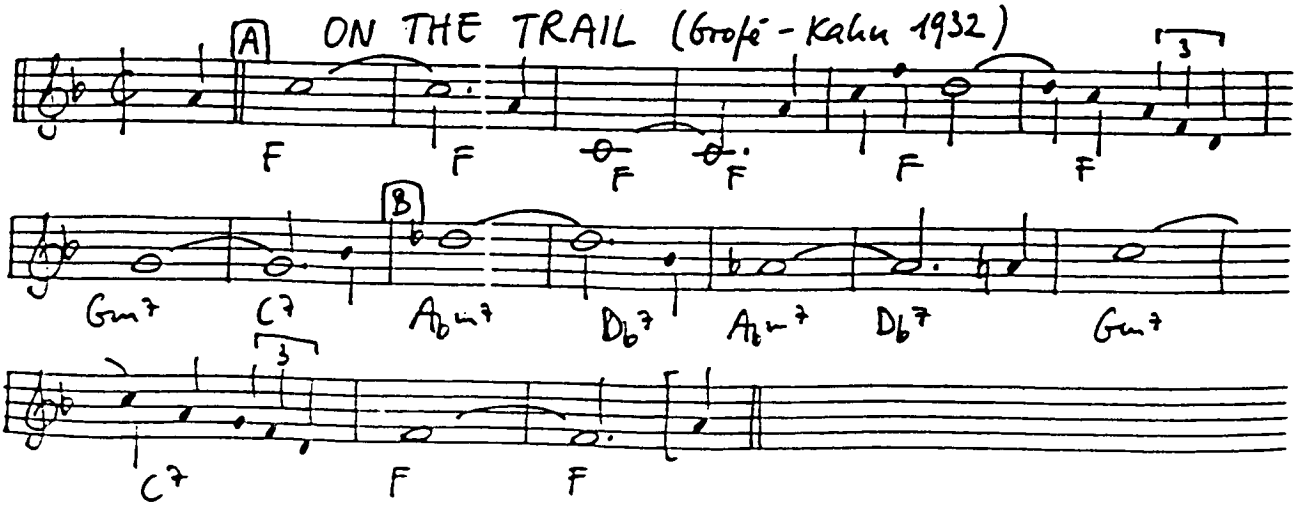


(Transcribed from W. Manone 39)

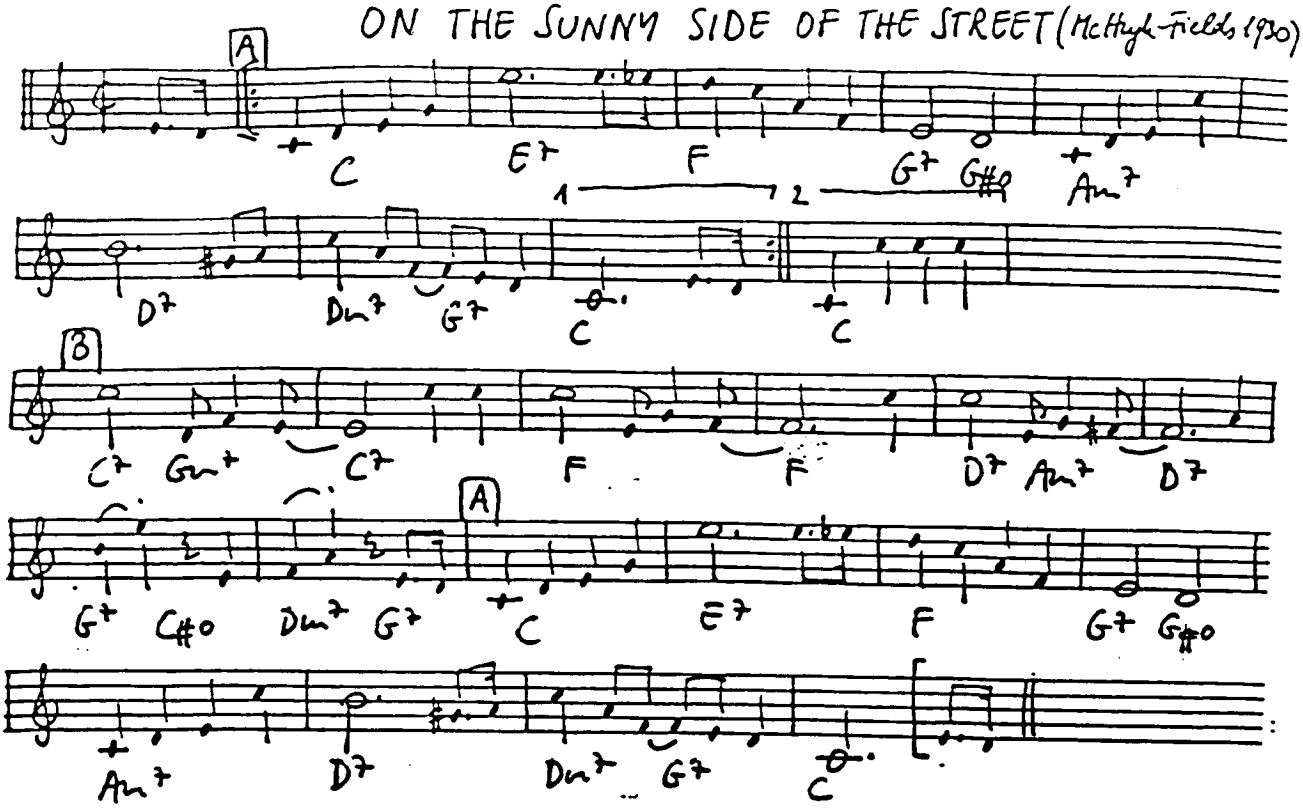
ON THE STREET WHERE YOU LIVE (Loewe - Lerner 1956)



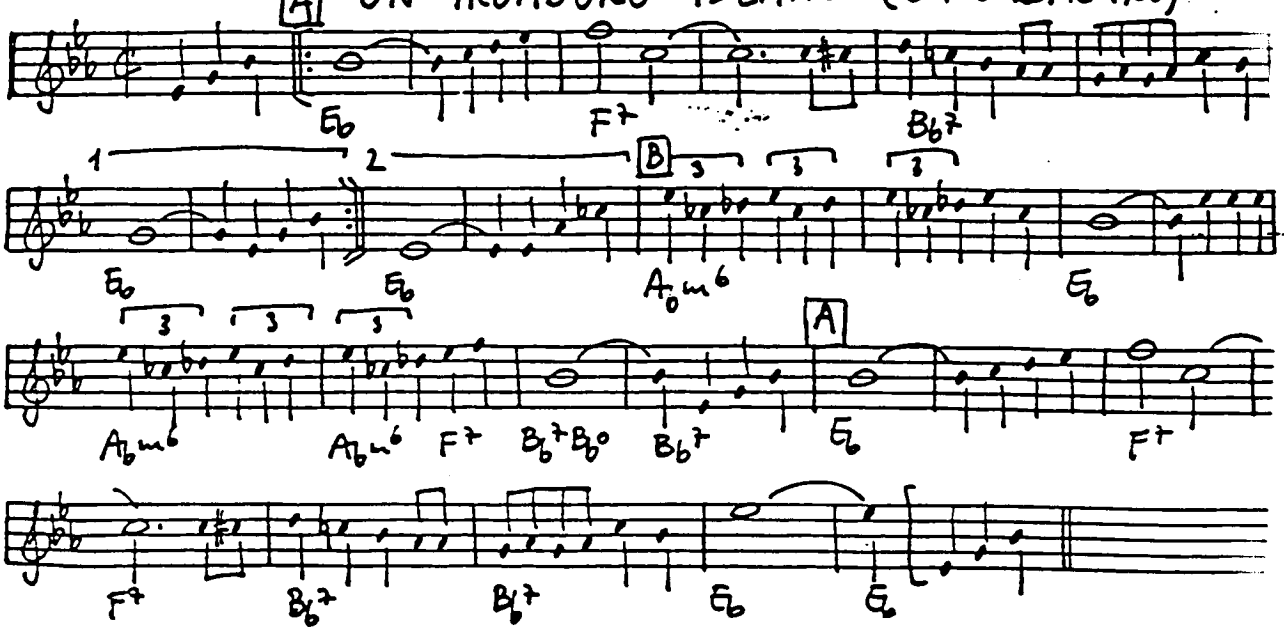
ON THE TRAIL (Grofé - Kahn 1932)



ON THE SUNNY SIDE OF THE STREET (McHugh-Fields 1930)

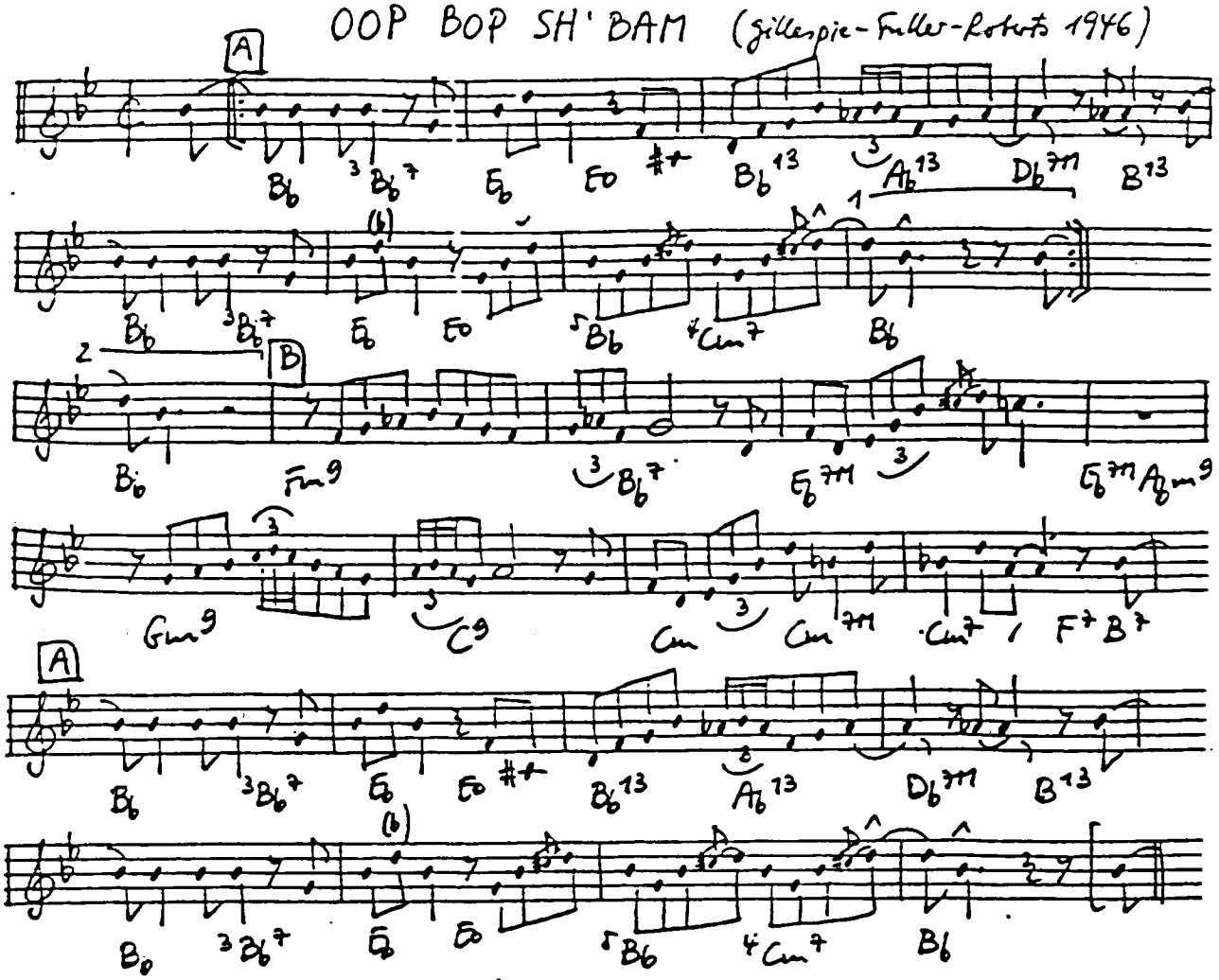


ON TREASURE ISLAND (Burke-Leslie 1935)



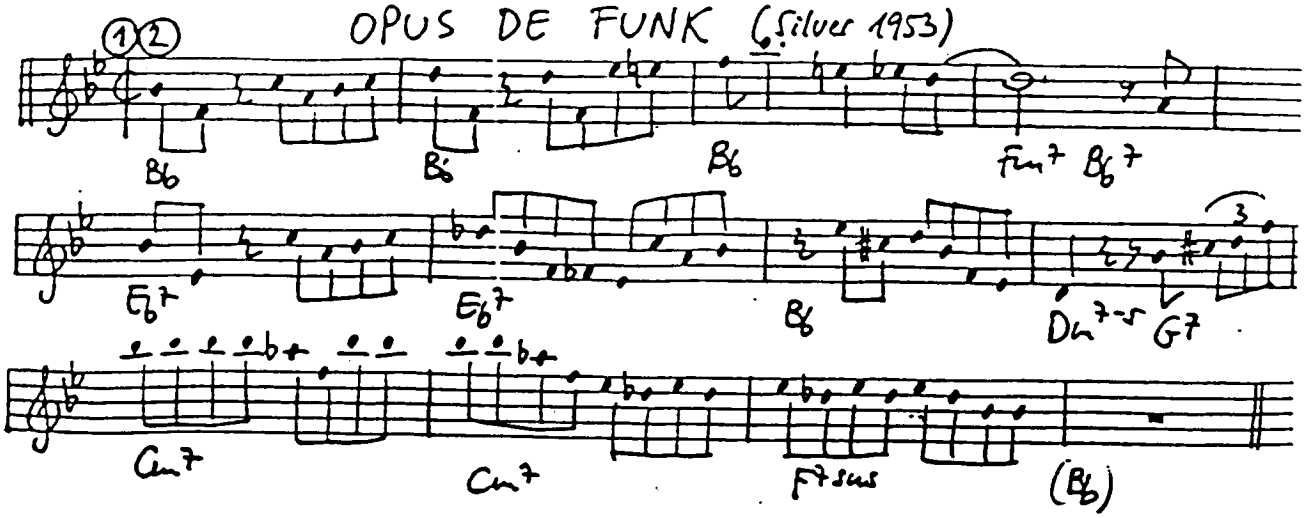
(Adapted from Red Allen + L. Armstrong 35)

OOP BOP SH'BAM (Gillespie-Fuller-Roberts 1946)

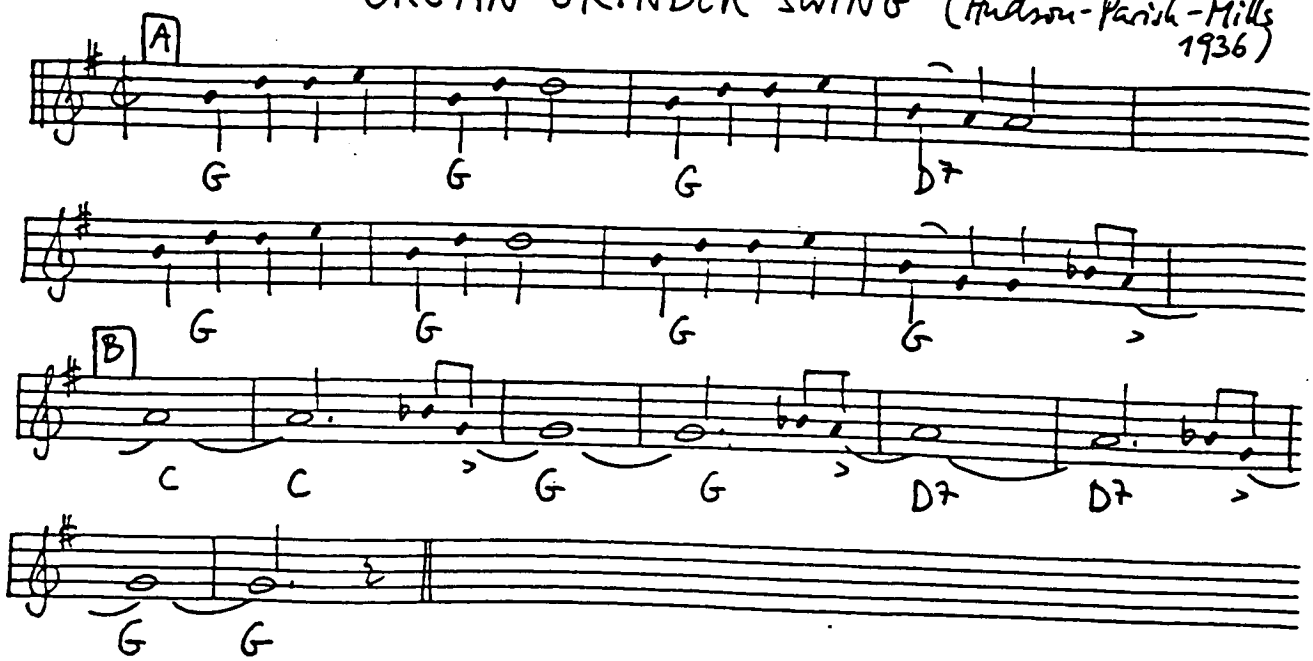


(Transcribed from D. Gillespie 46)

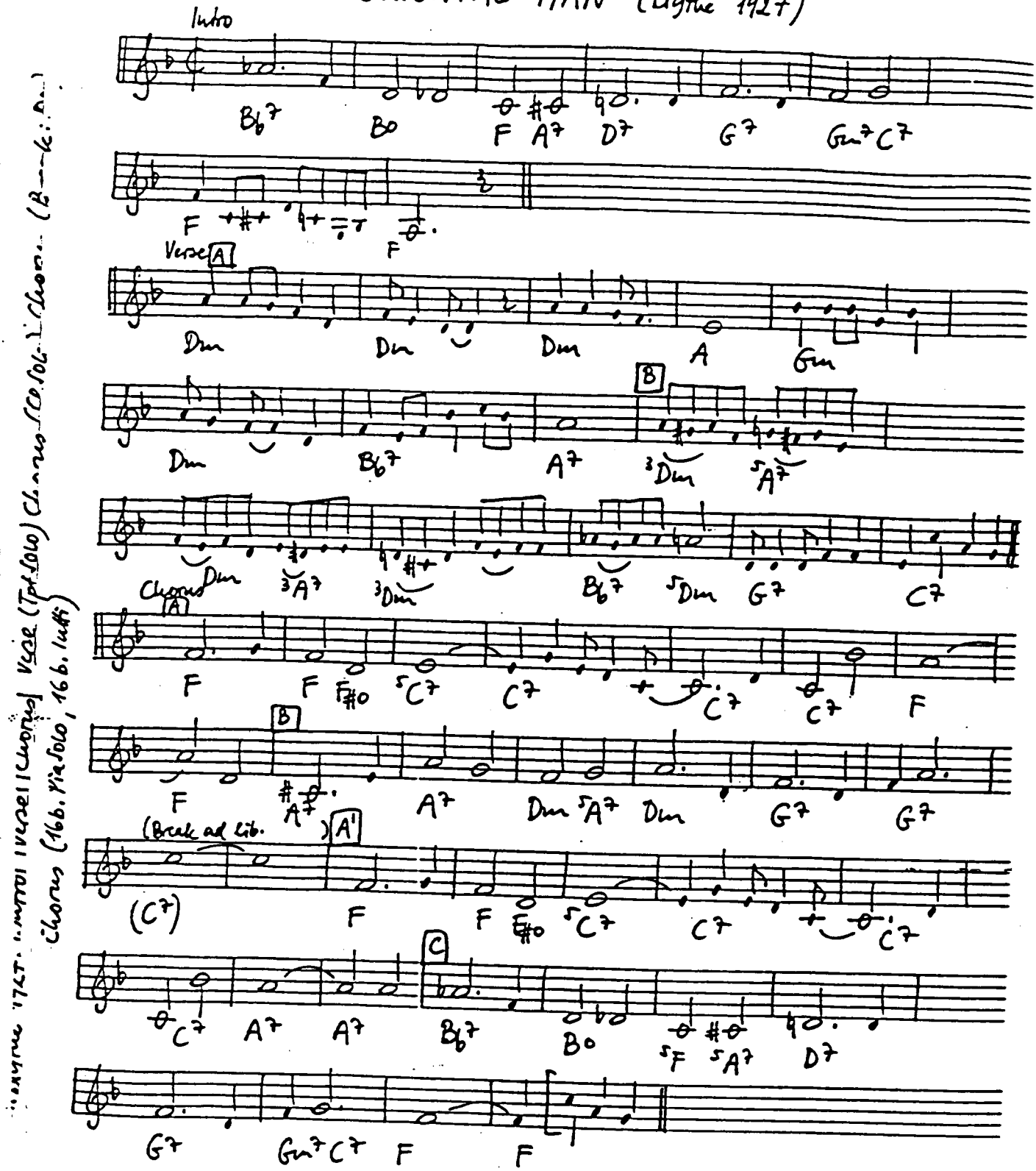
OPUS DE FUNK (Silver 1953)



ORGAN GRINDER SWING (Hudson-Parish-Mills 1936)

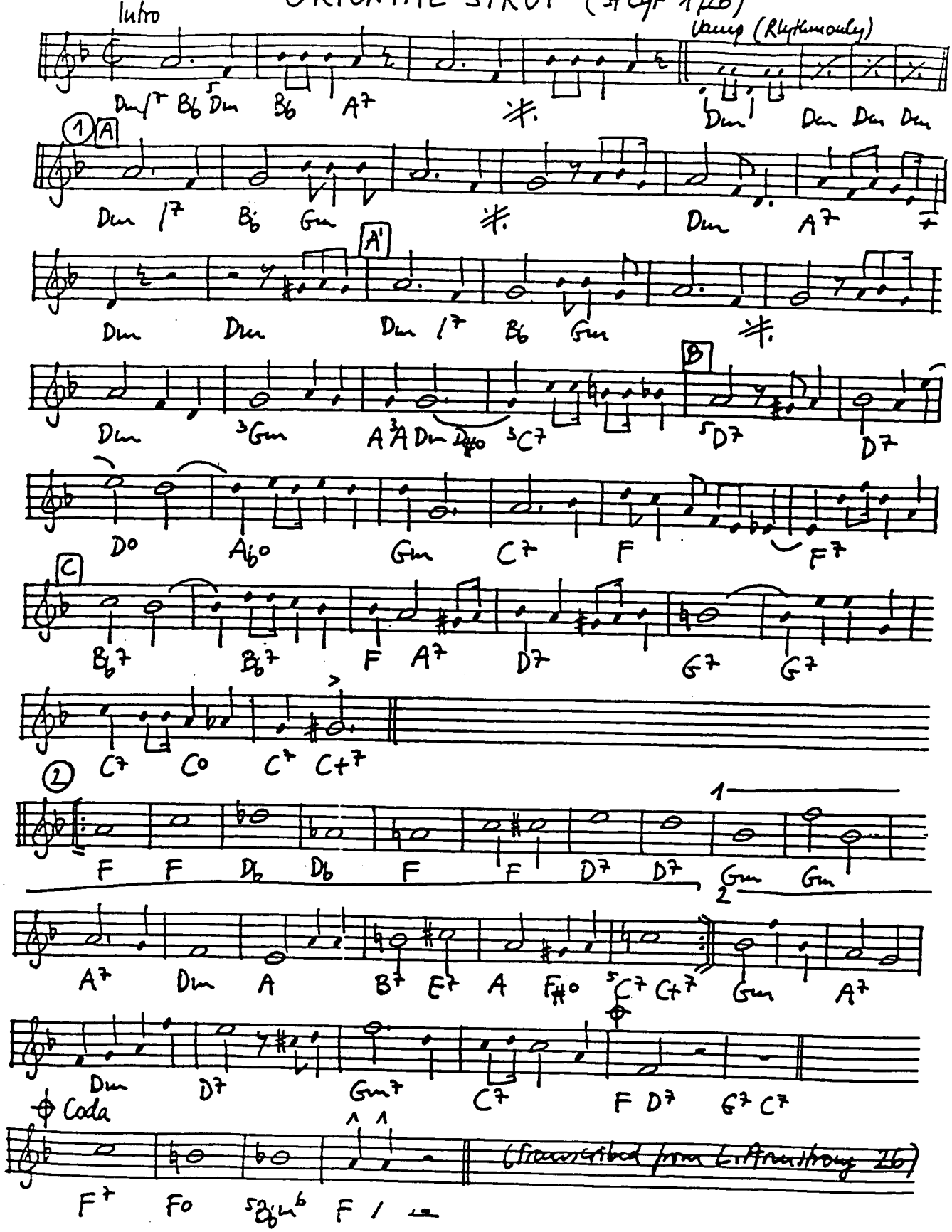


ORIENTAL MAN (Blythe 1927)

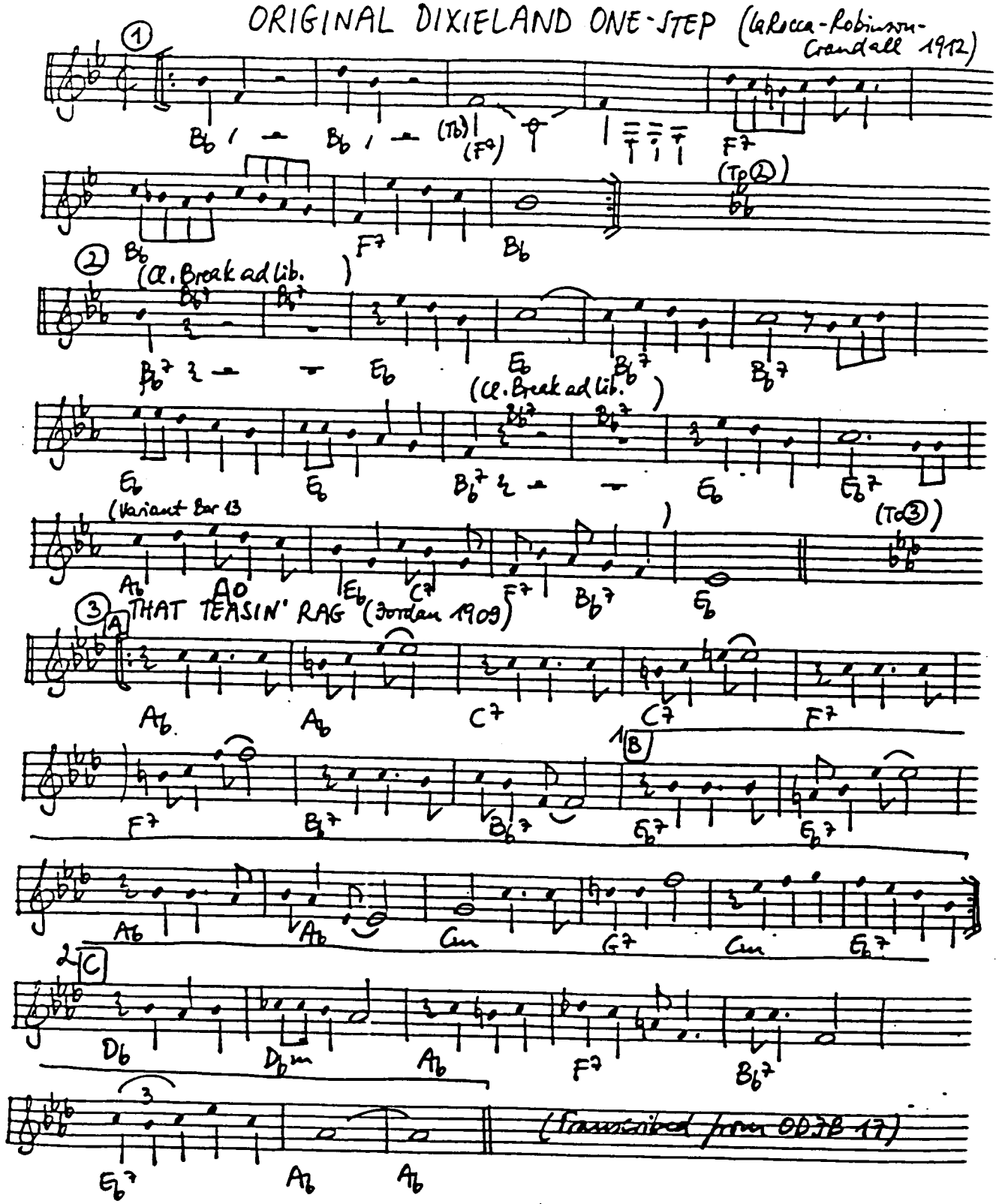


(Transcribed from State Street Ramblers 28)

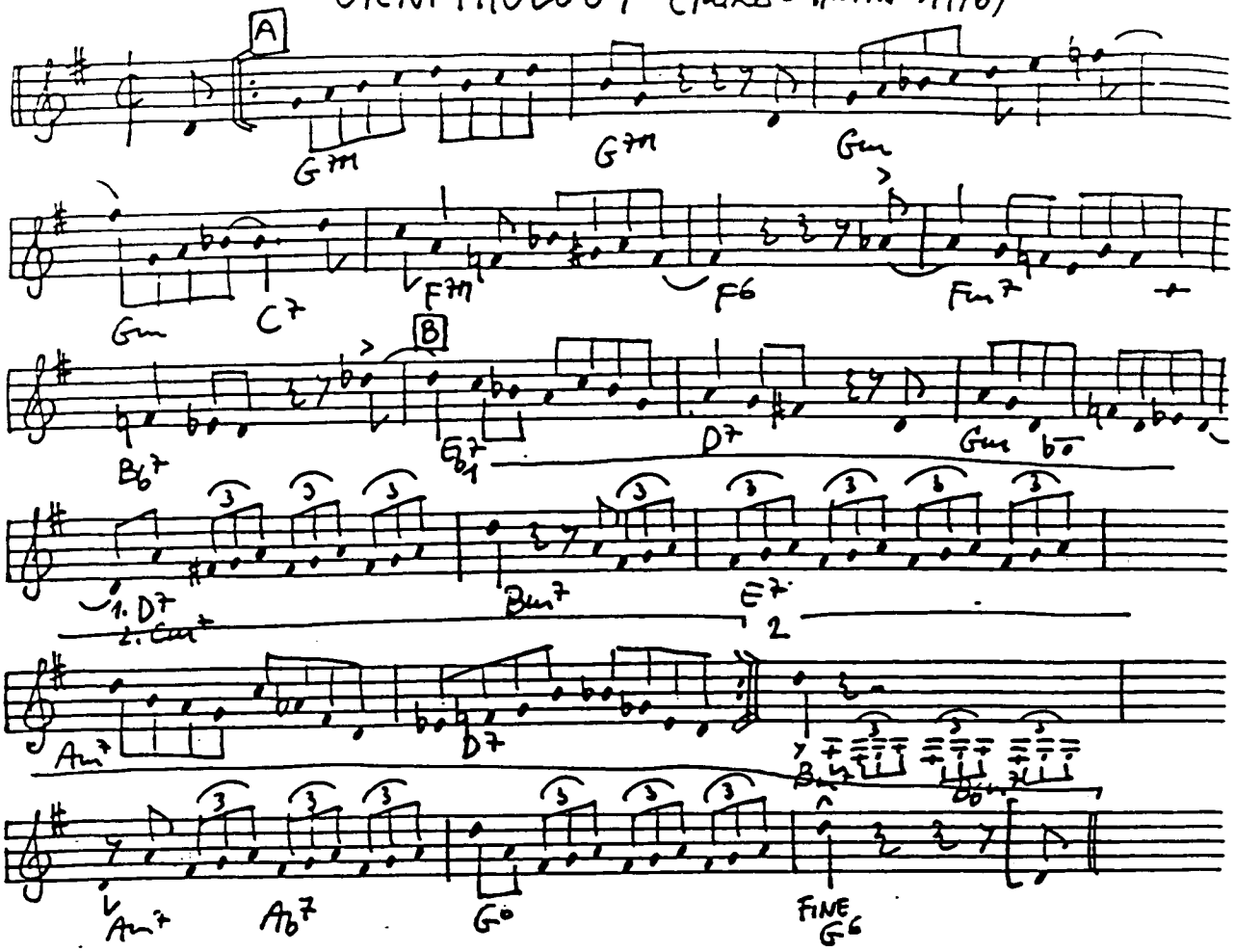
ORIENTAL STRUT (St Cyr 1926)



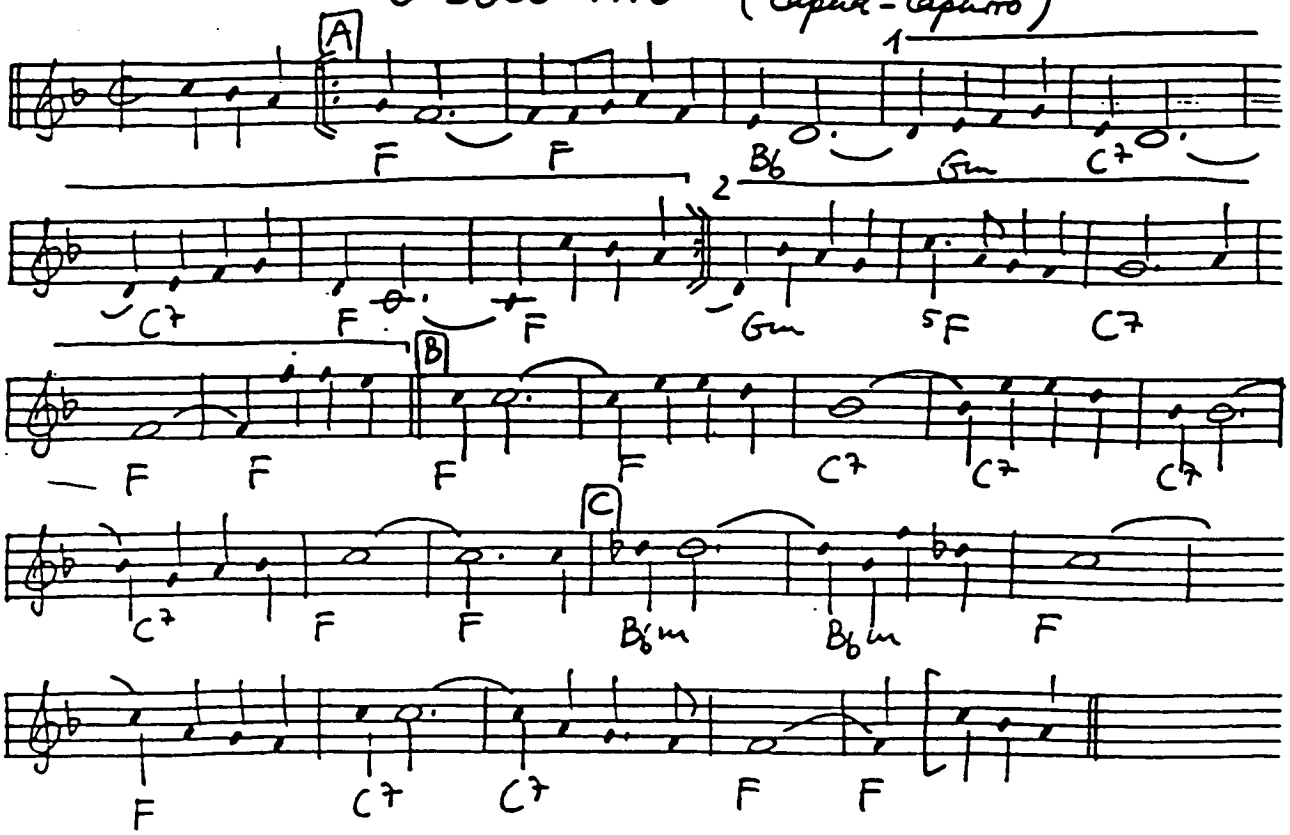
ORIGINAL DIXIELAND ONE-STEP (LaRocca-Robinson-Crandall 1912)



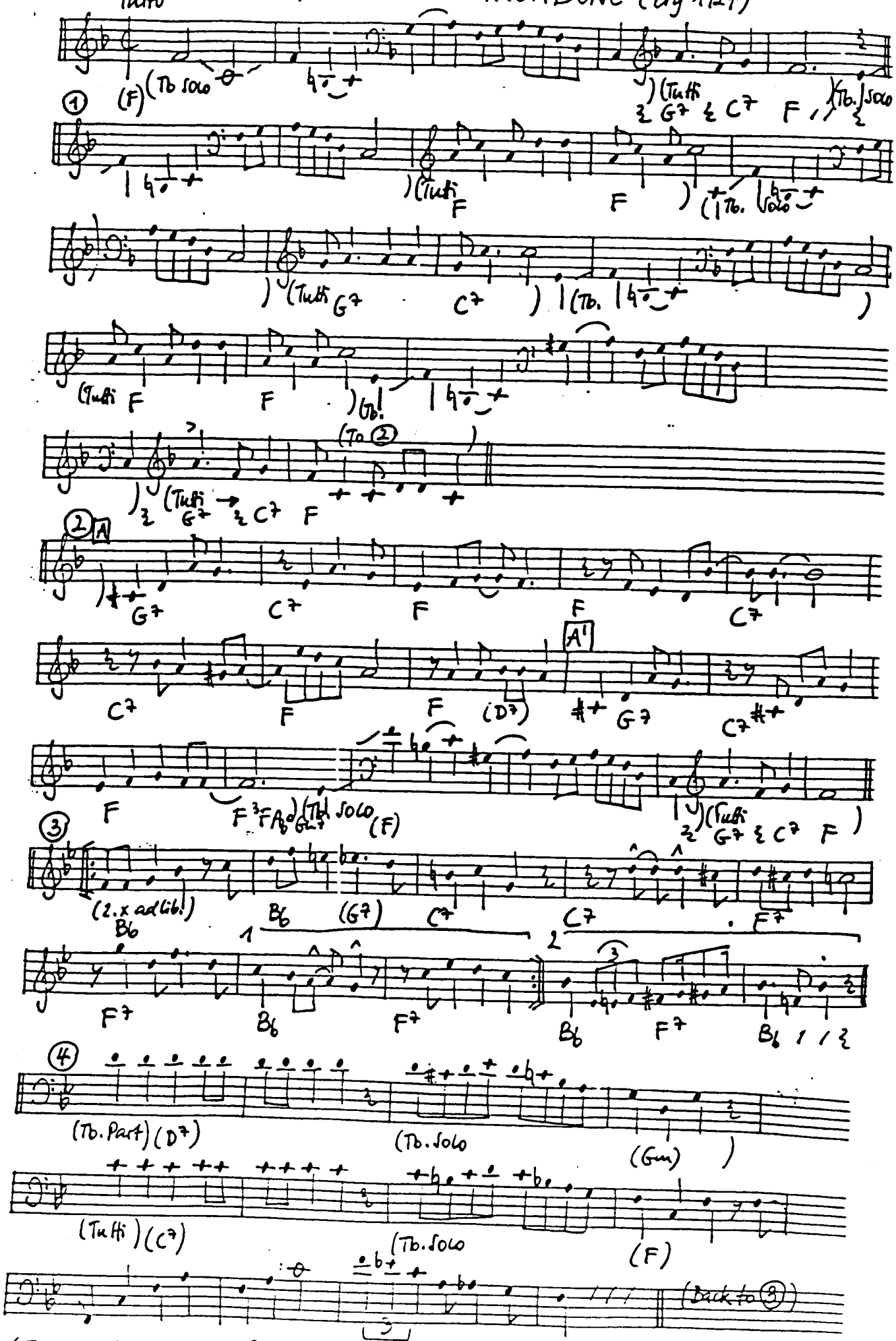
ORNITHOLOGY (Parker - Harris 1946)



O SOLE MIO (Capua - Capurro)

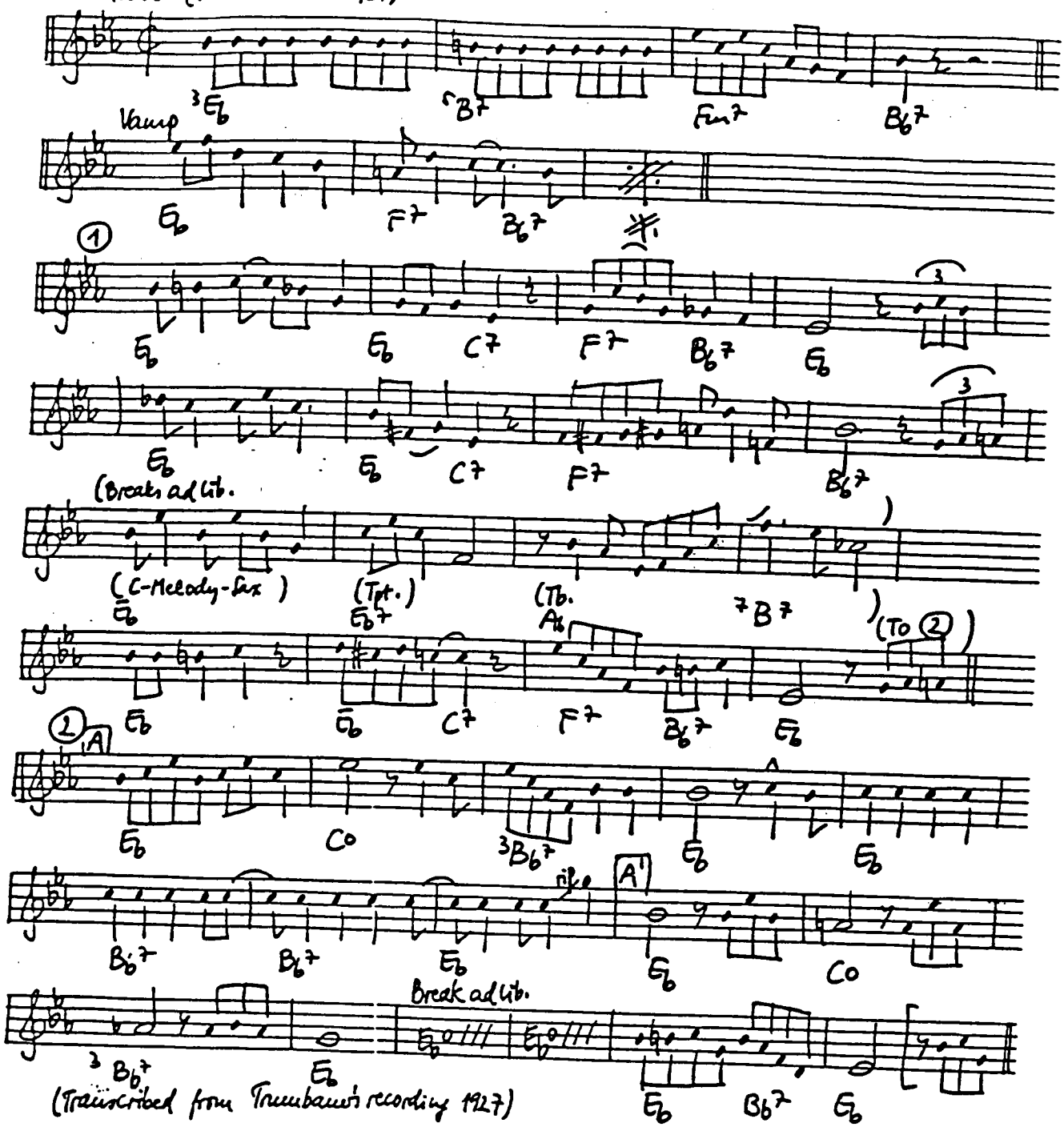


ORY'S CREOLE TROMBONE (Ory 1927)

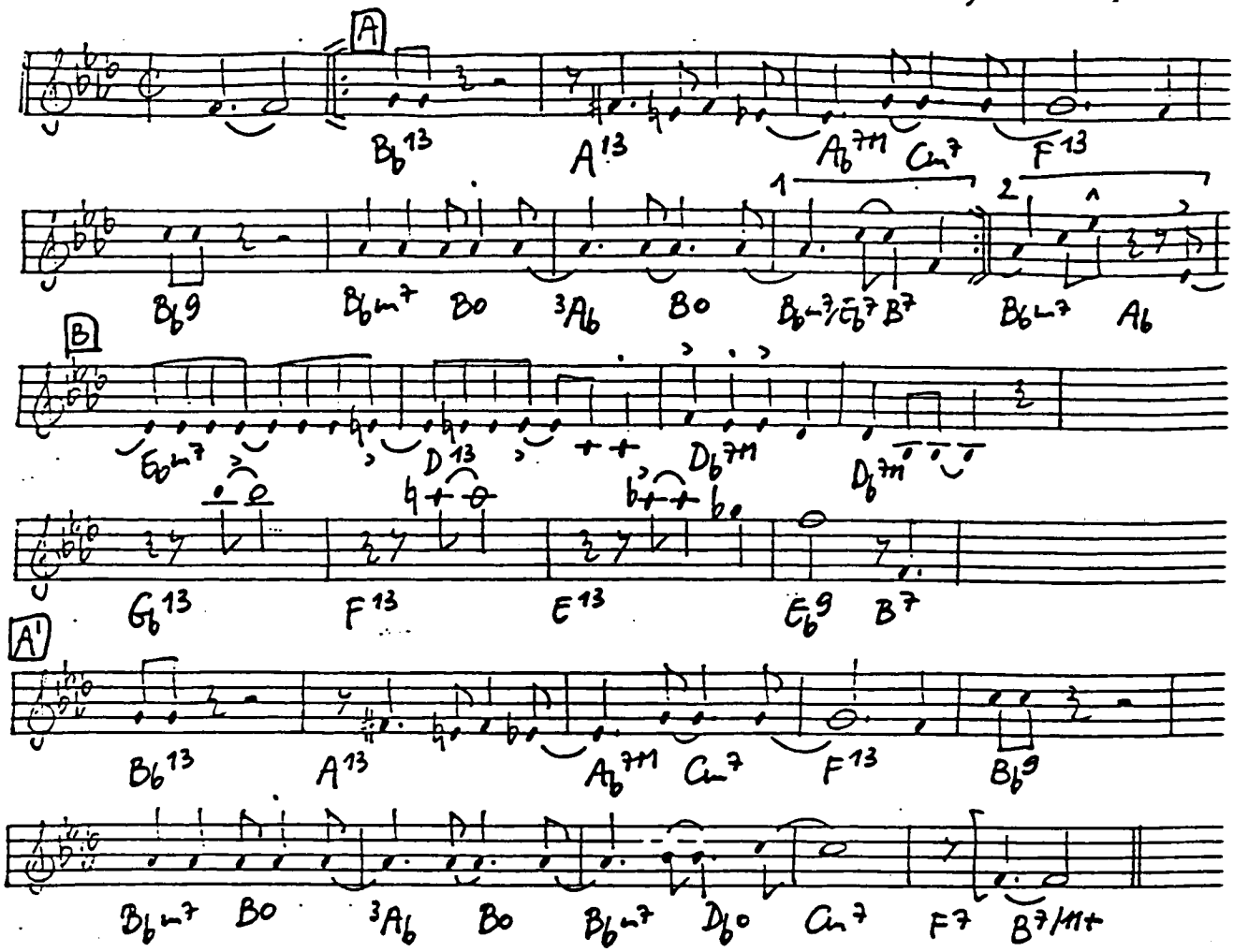


(Transcribed from L. Armstrong 27)

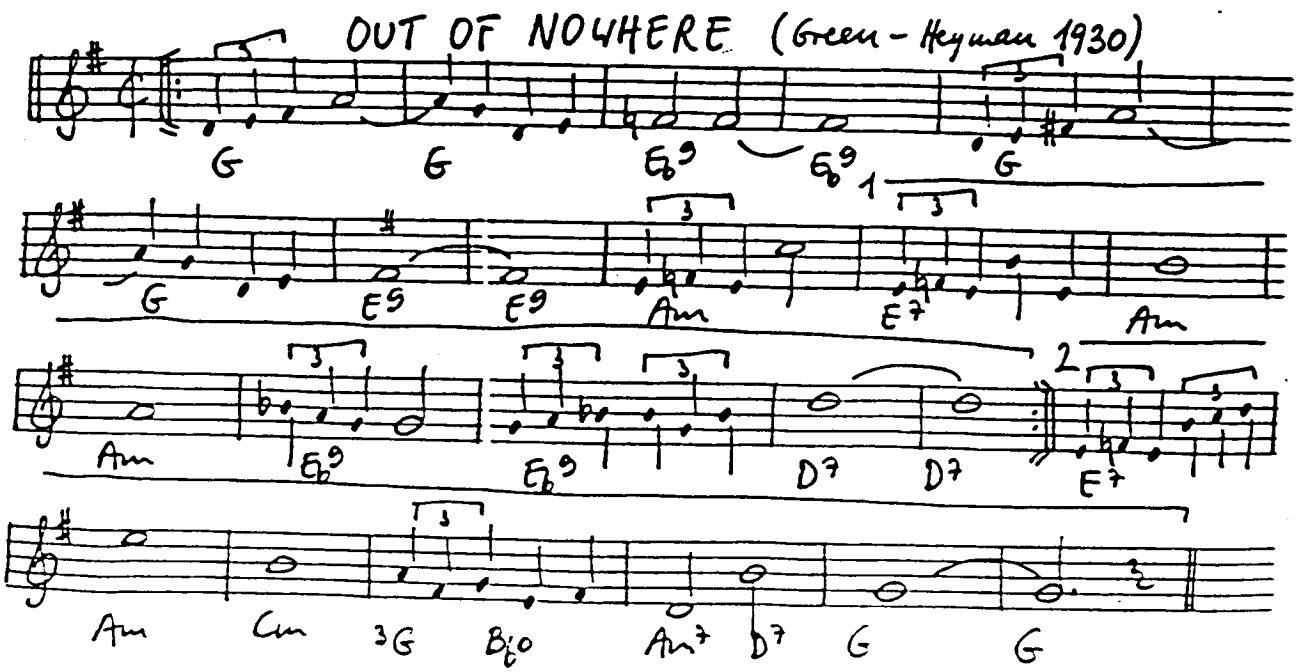
OSTRICH WALK (LaRocca - Nicholls 1917)



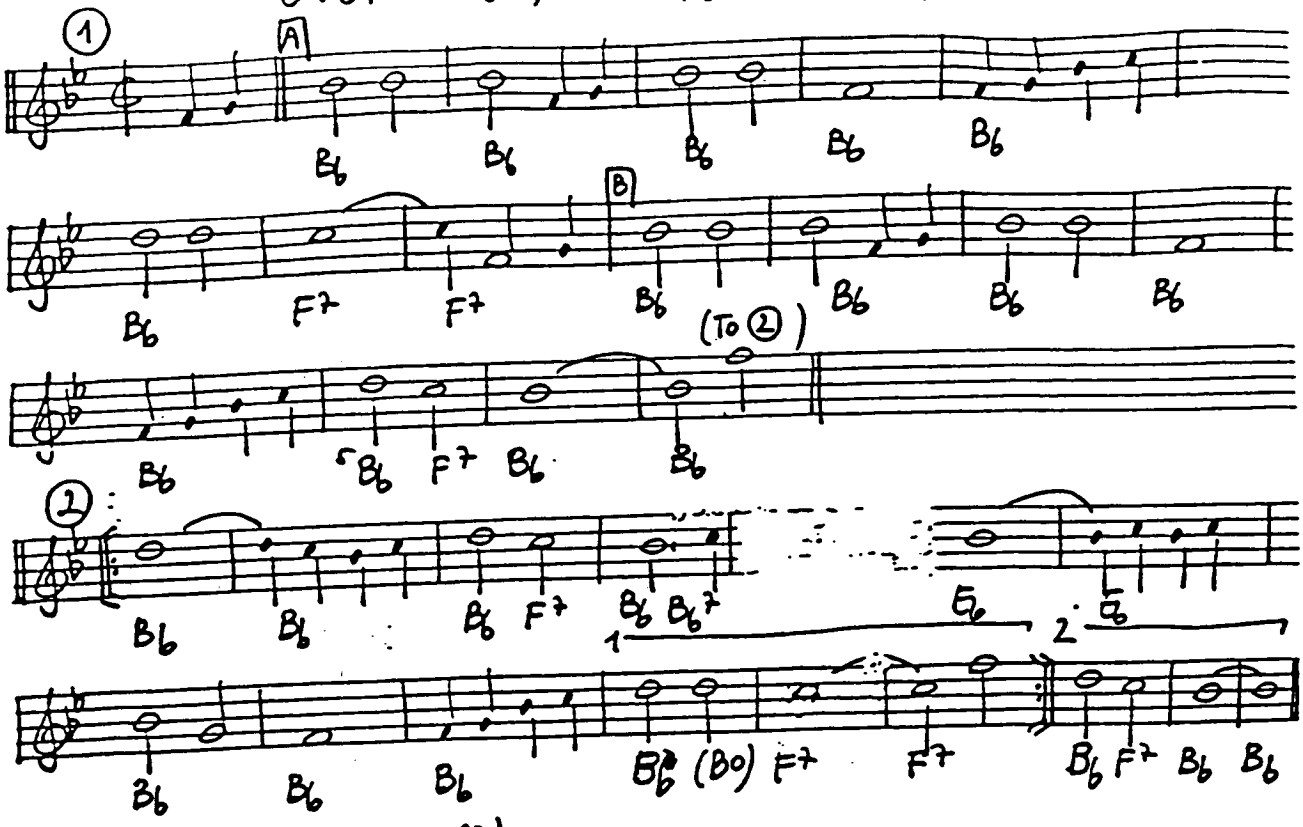
OUR DELIGHT (Dameron 1946)



OUT OF NOWHERE (Green - Heyman 1930)

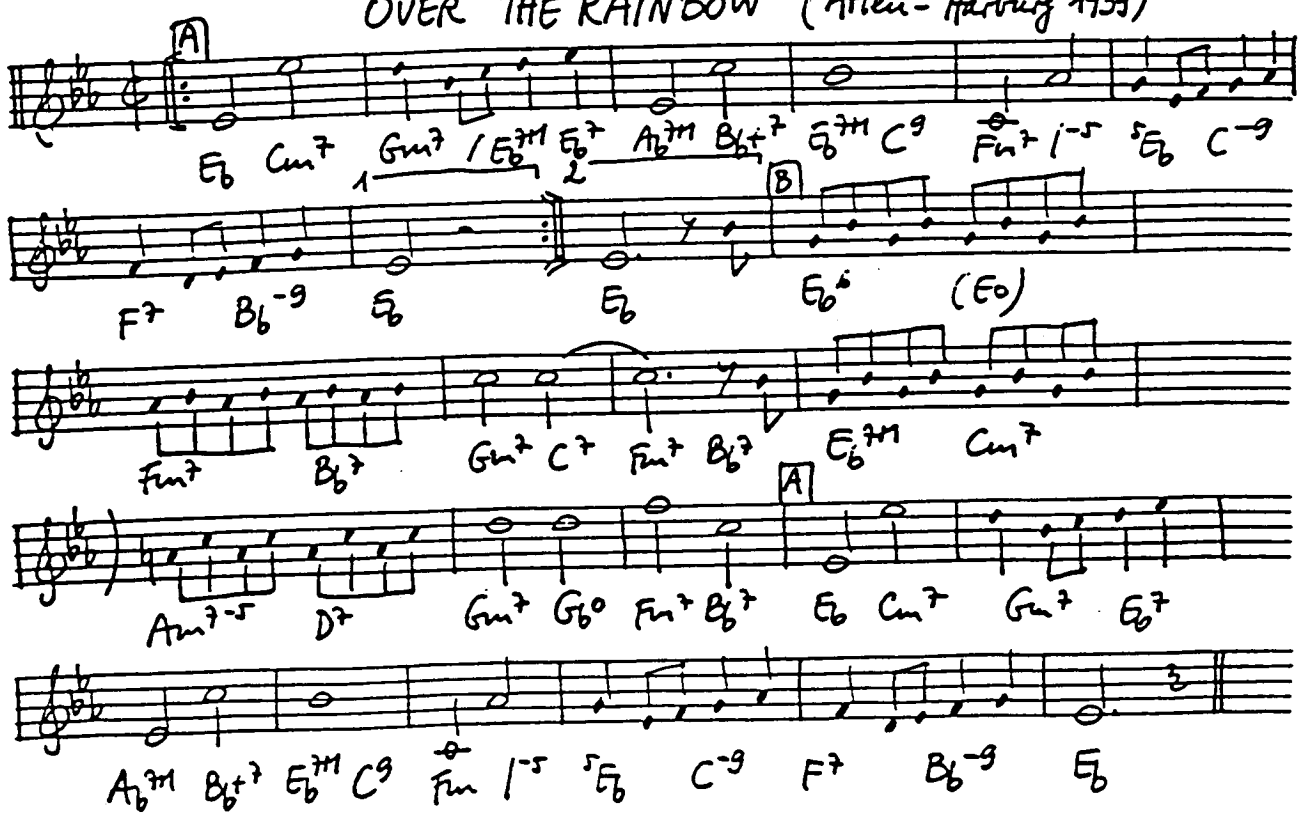


OVER IN (THE) GLORYLAND (Trad.)

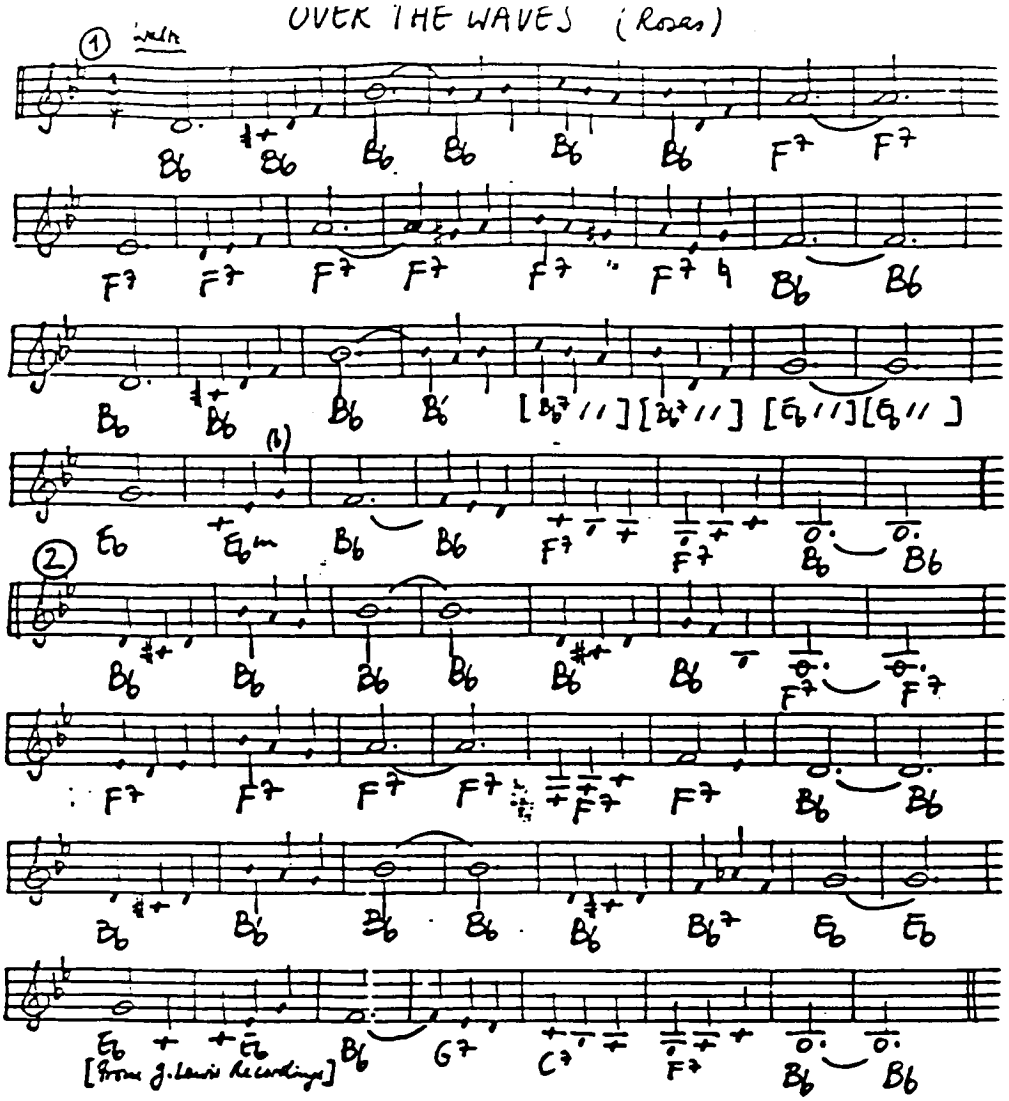


(Transcribed from J. Mojam 27)

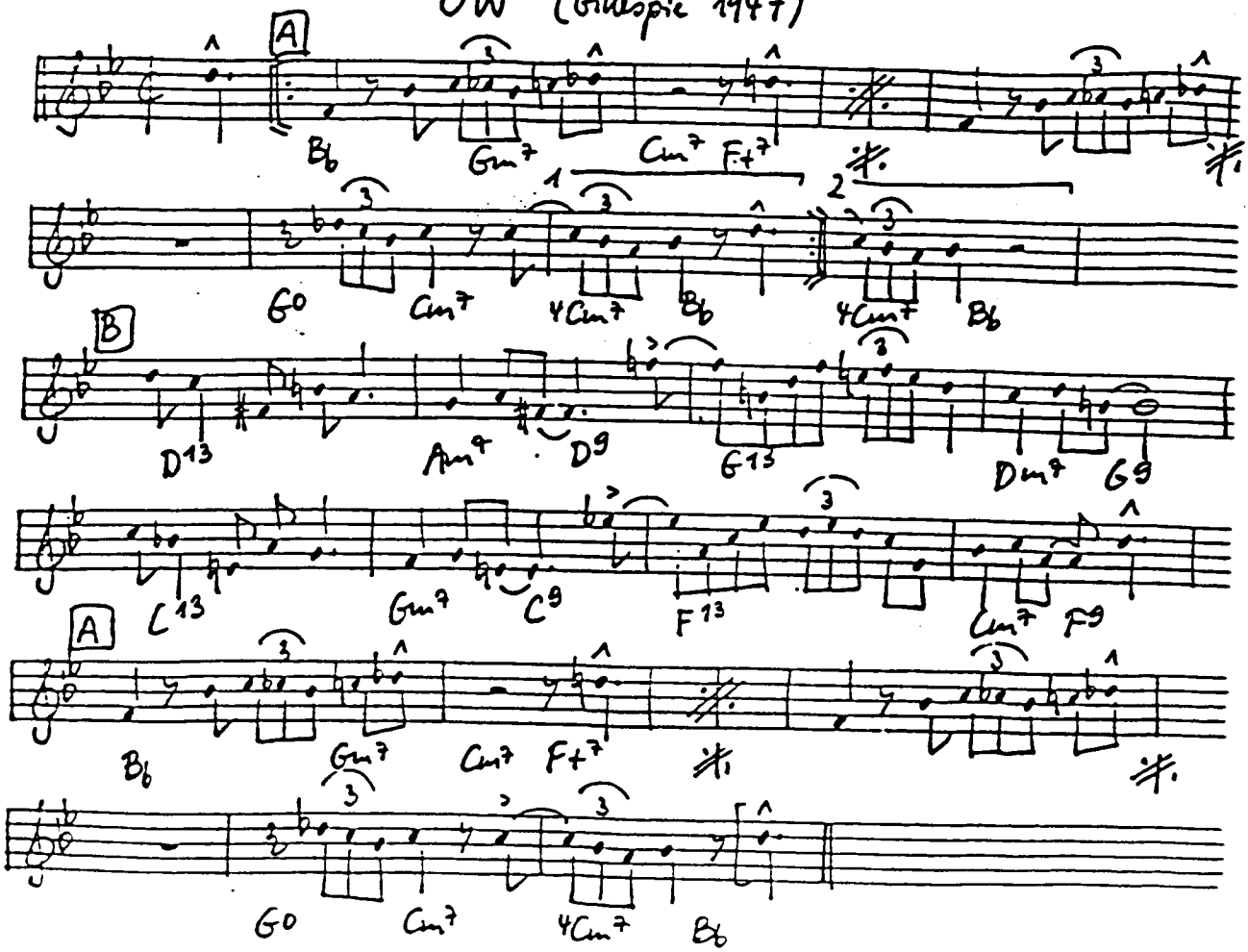
OVER THE RAINBOW (Arlen - Harburg 1939)



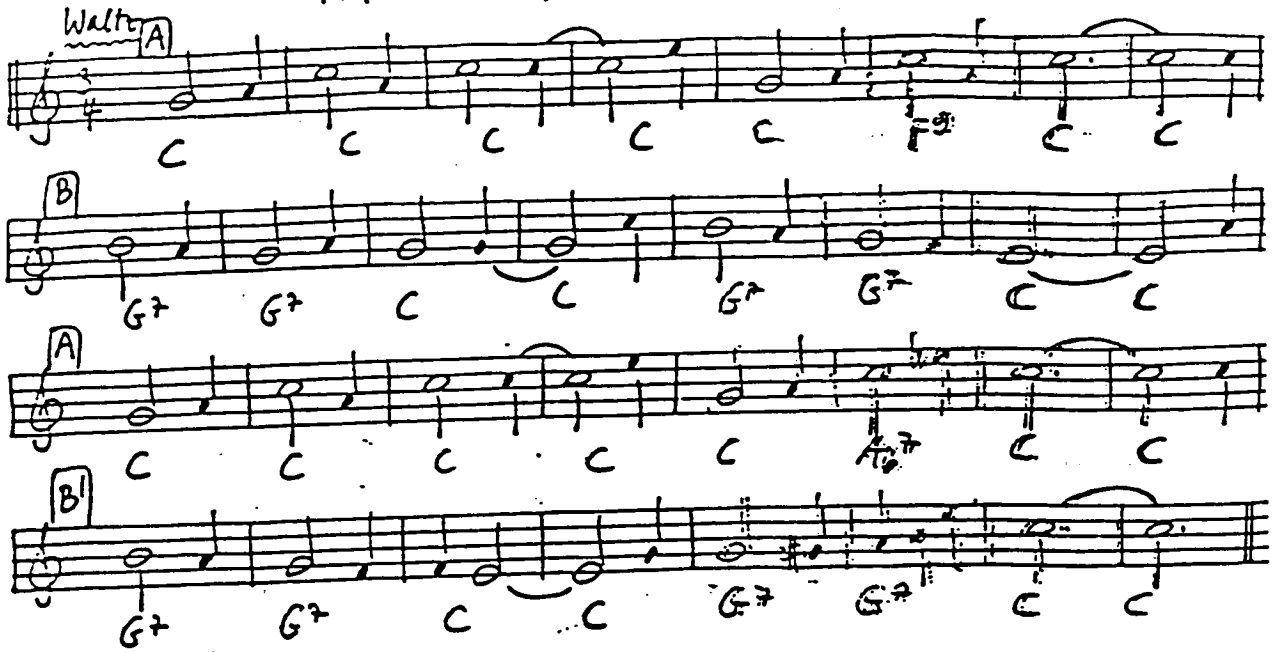
OVER THE WAVES (Rosas)



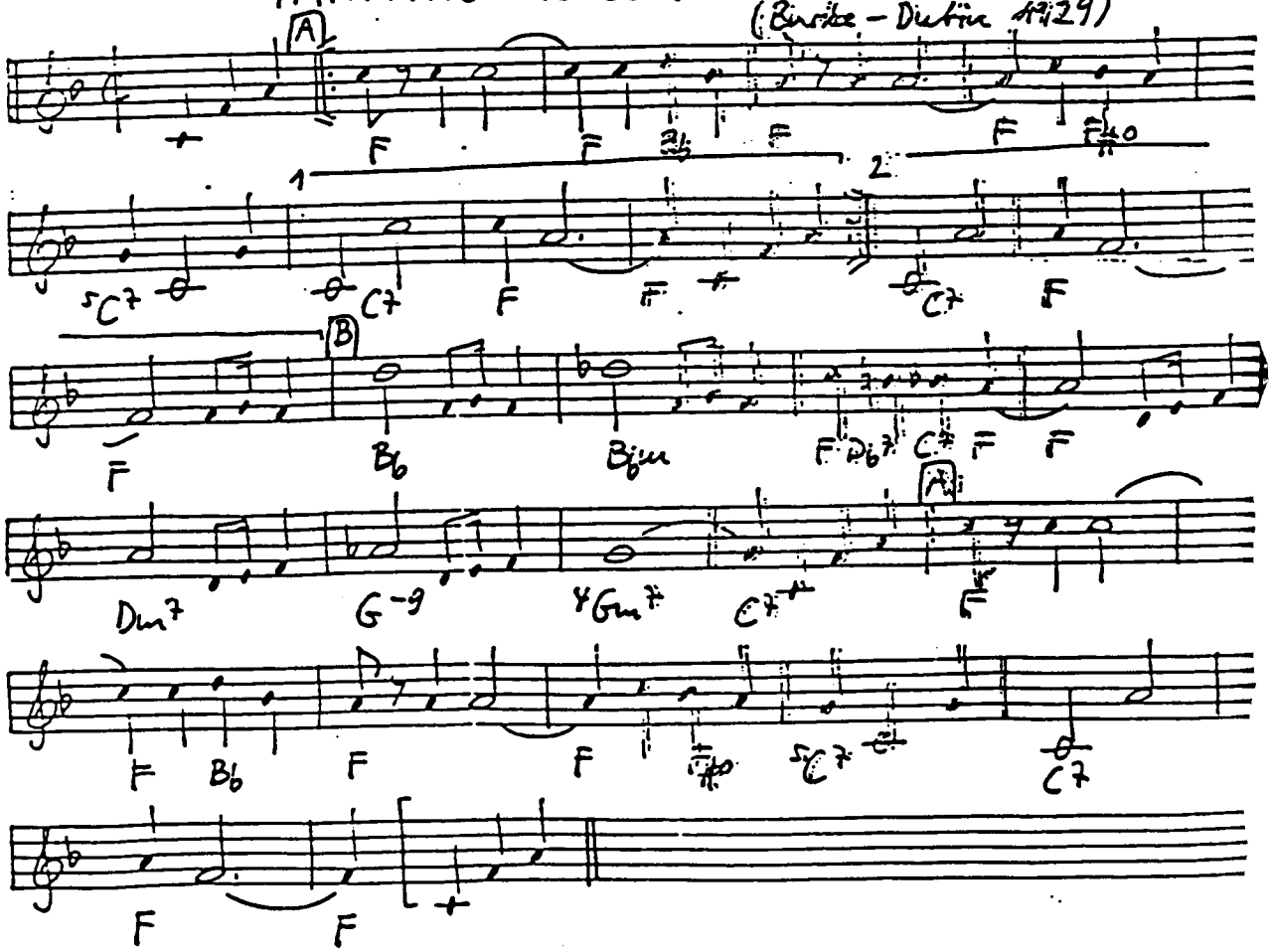
OW (Gillespie 1947)



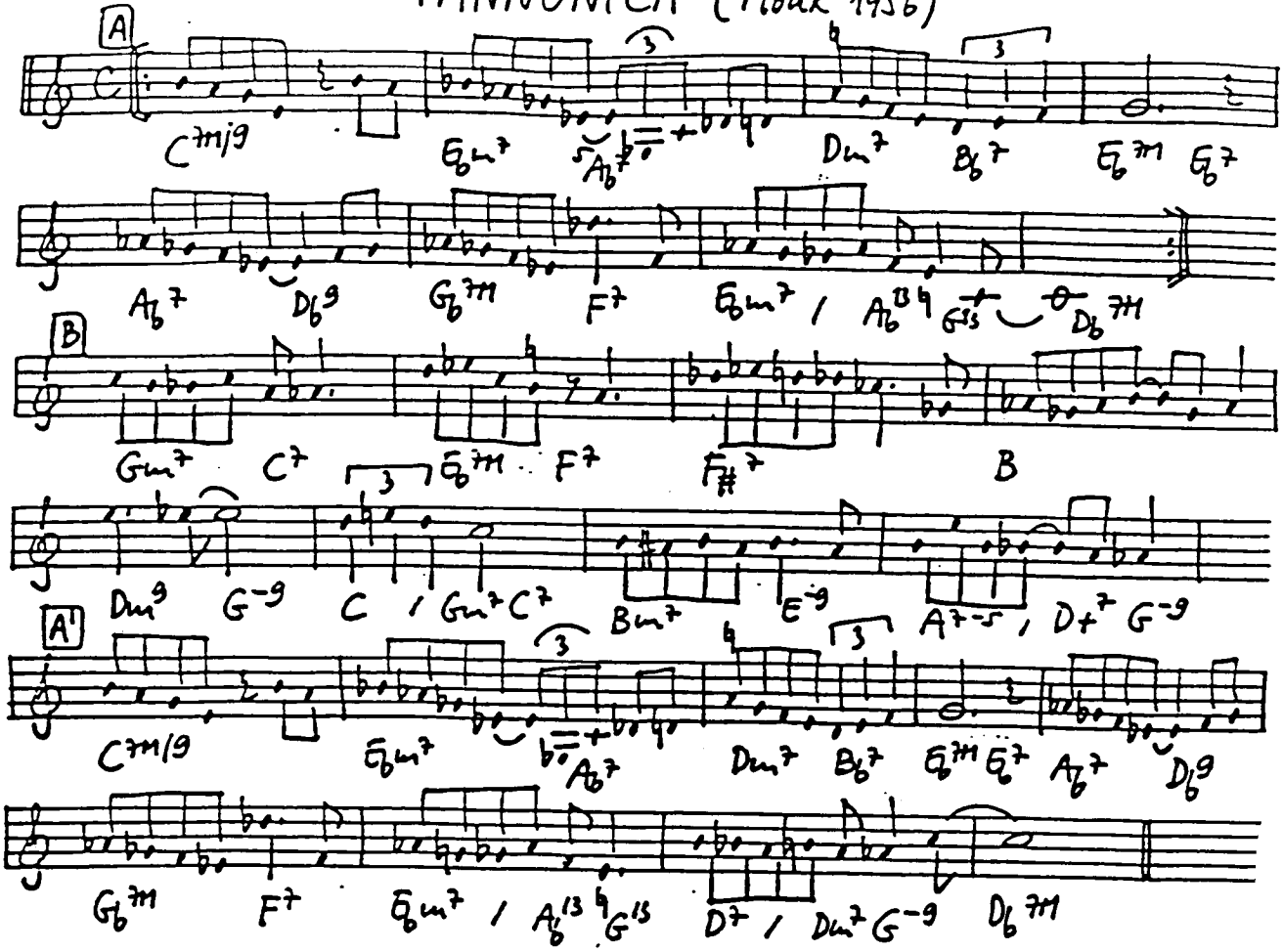
PAGAN LOVE SONG (Brown-Freed 1929)



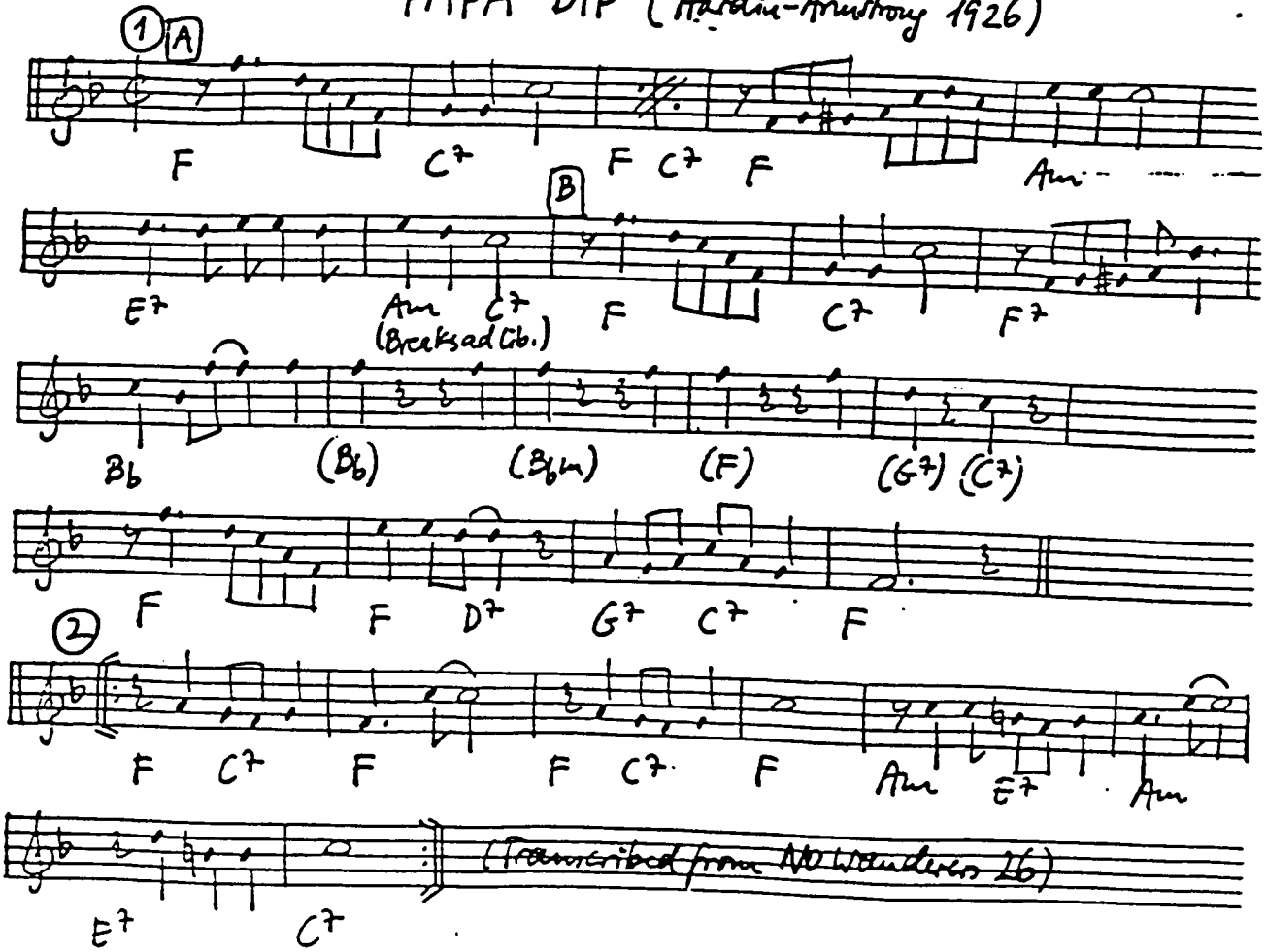
PAINTING THE CLOUDS WITH SUNSHINE
(Dubin - Dubin 1929)



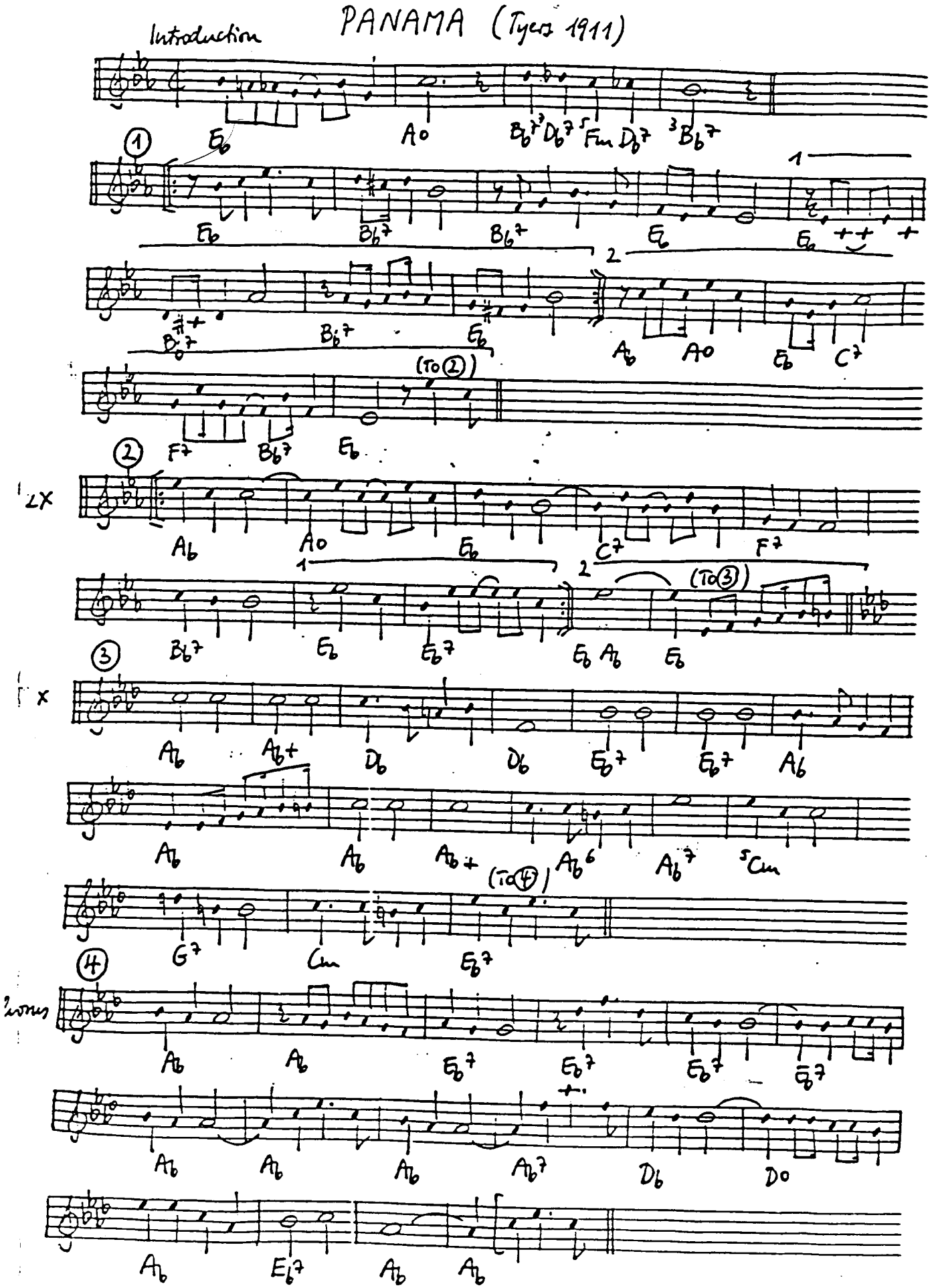
PANNONICA (Monk 1956)



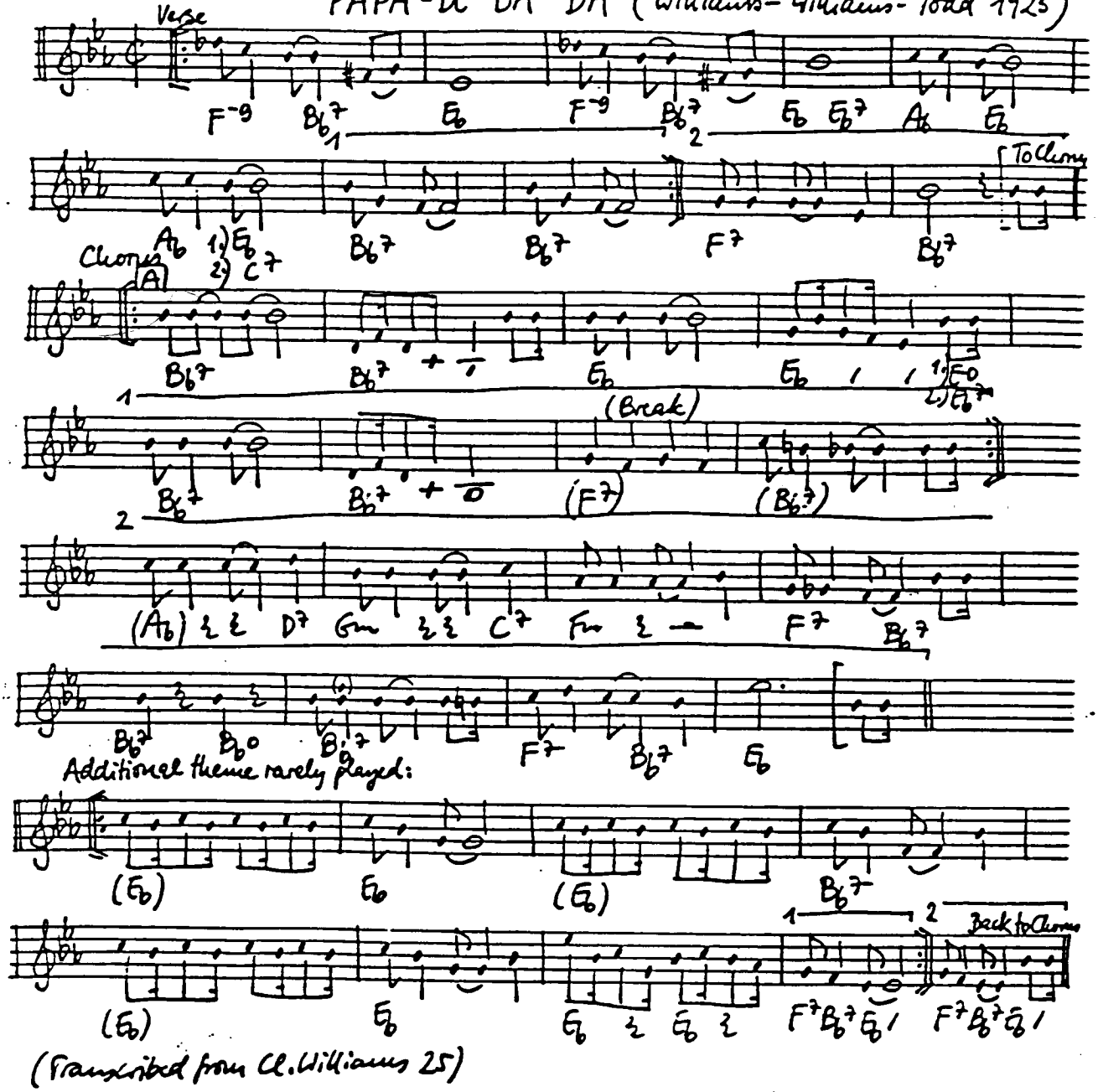
PAPA DIP (Hardin-Armstrong 1926)



PANAMA (Tyers 1911)

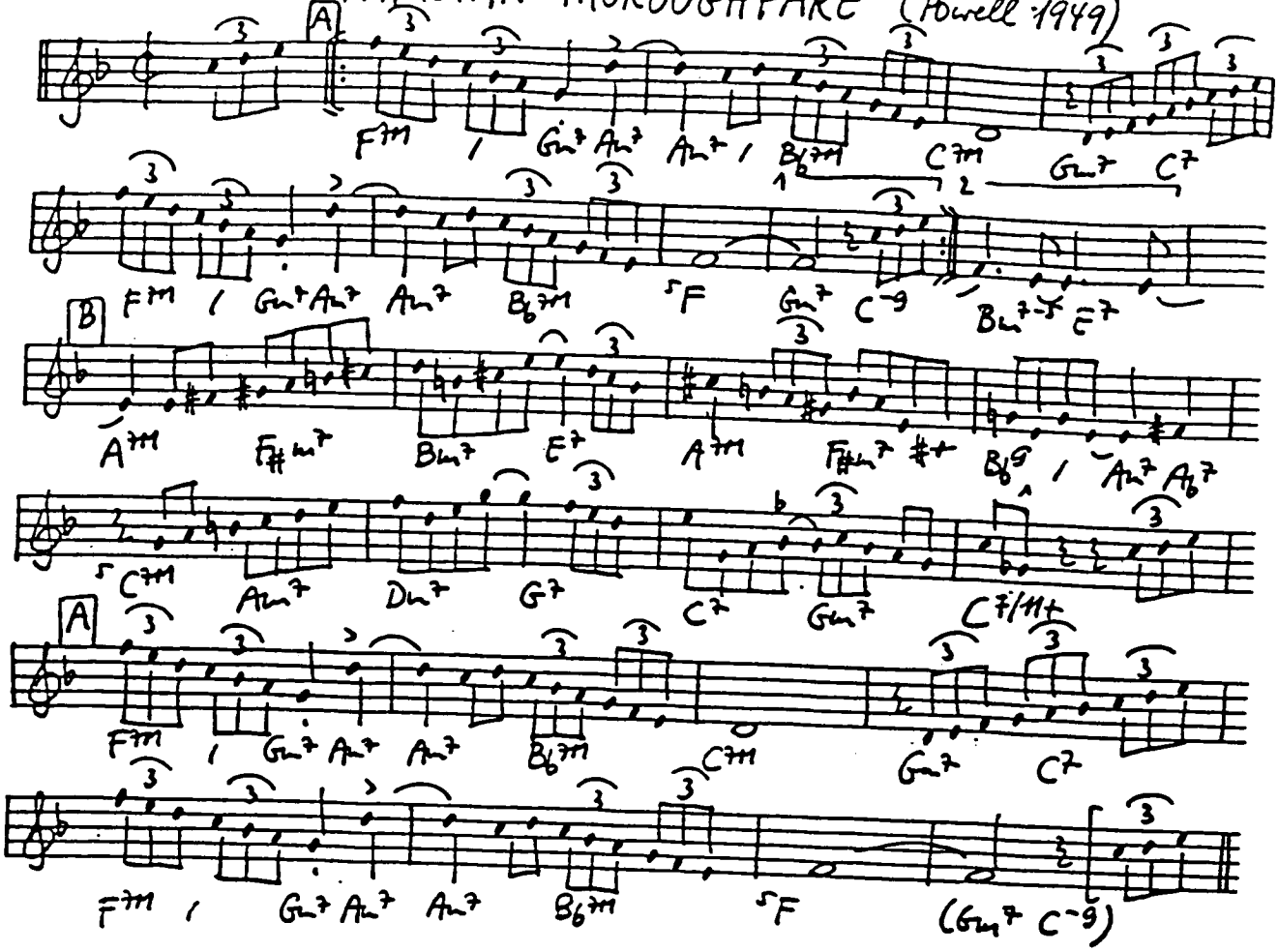


PAPA-DE-DA-DA (Williams-Williams-Todd 1925)

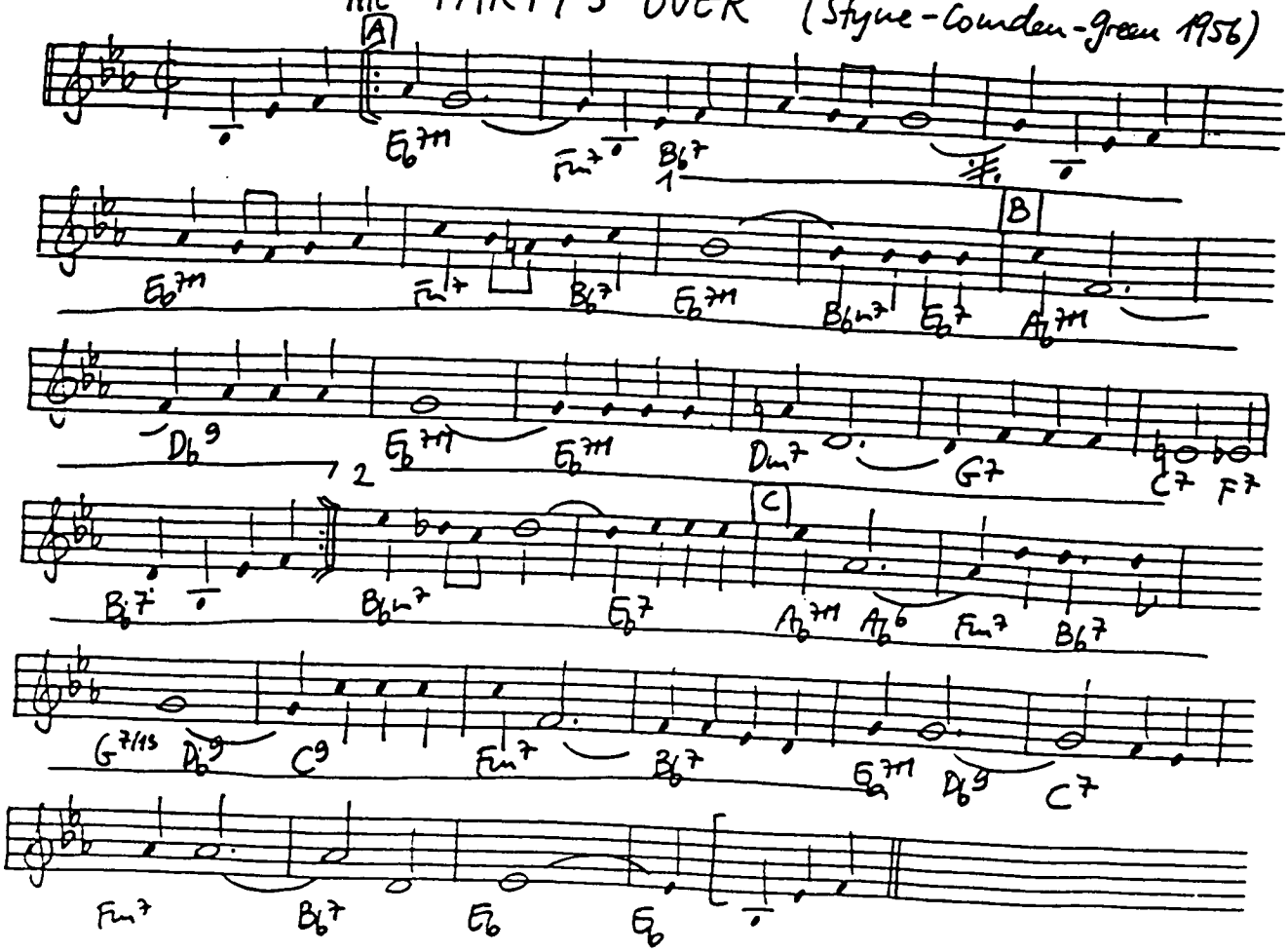


(Transcribed from Cl. Williams 25)

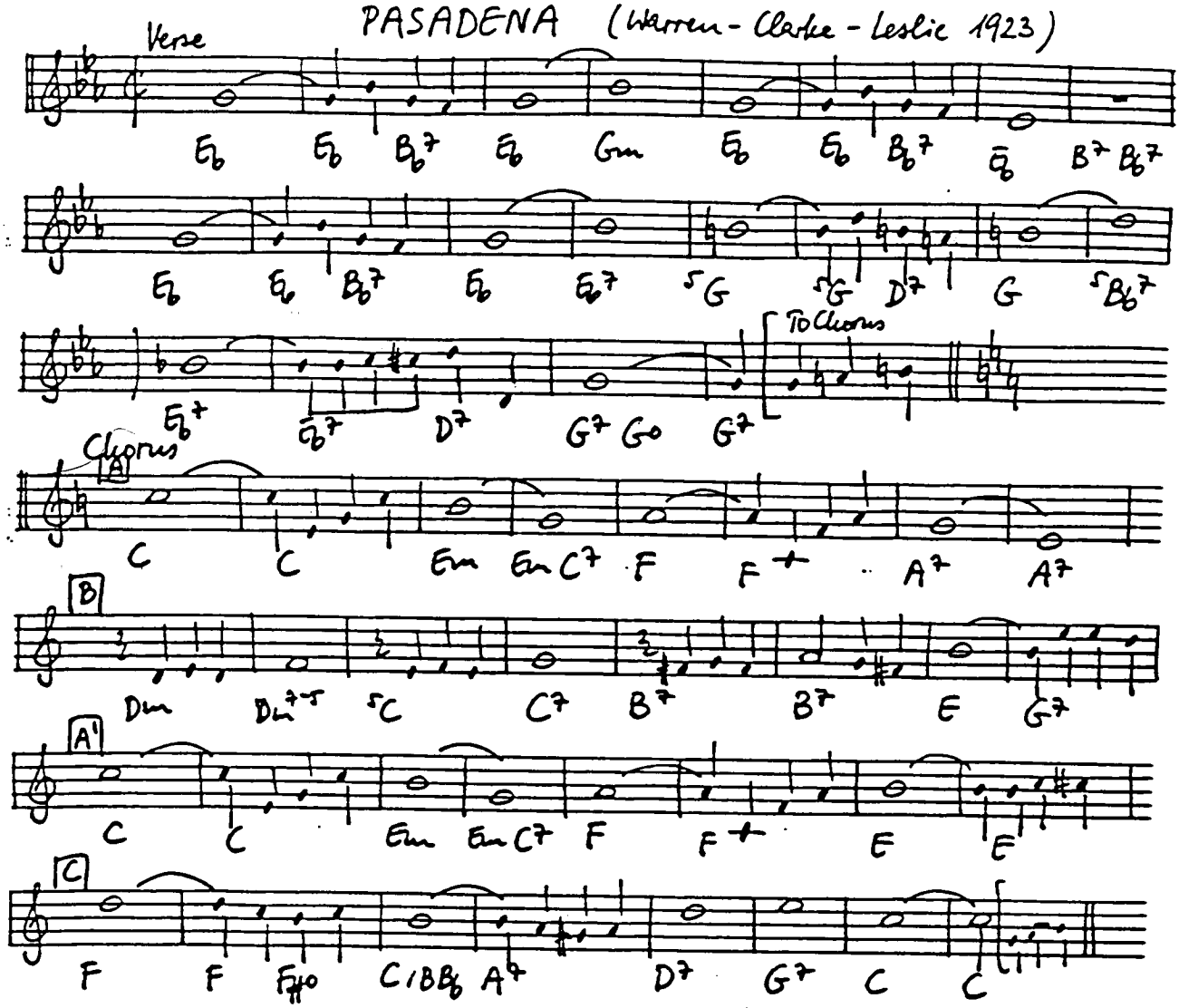
PARISIAN THOROUGHFARE (Powell 1949)



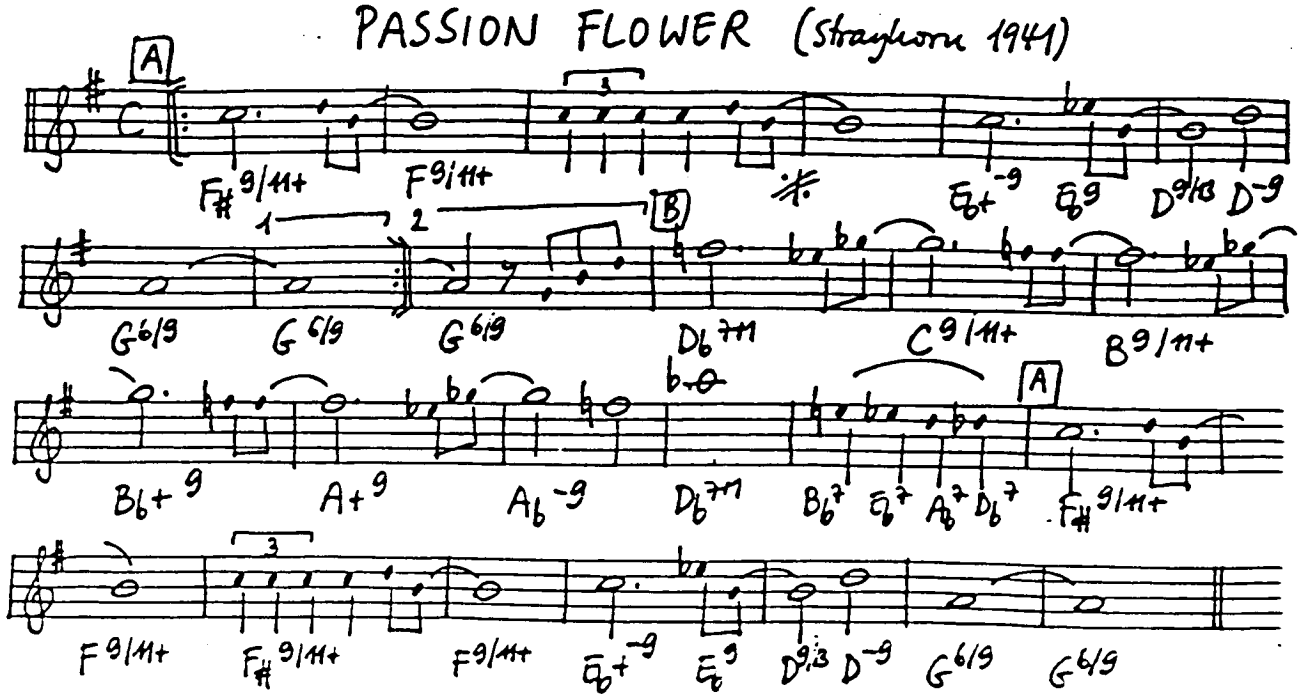
THE PARTY'S OVER (Styne-Comden-Green 1956)



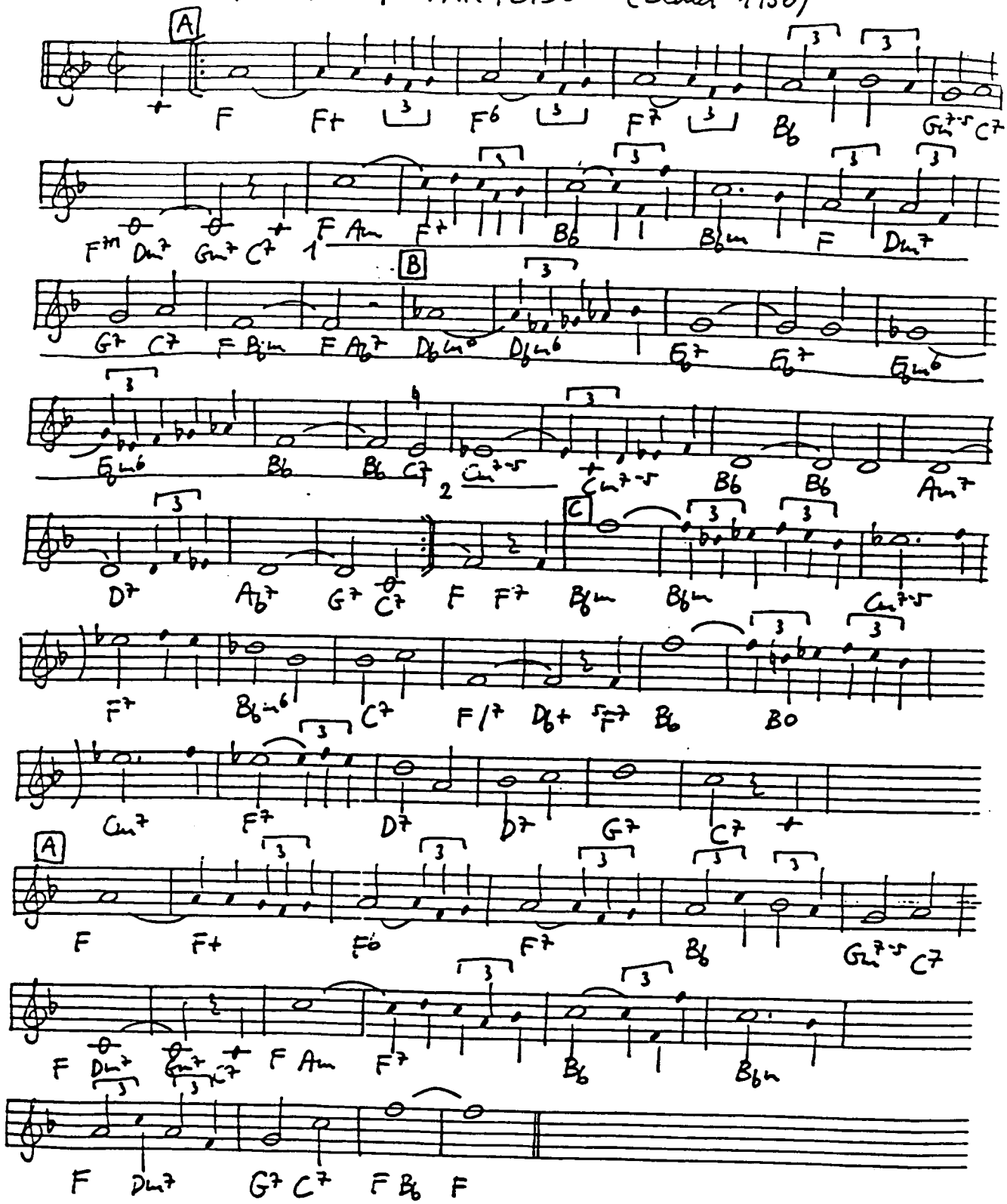
PASADENA (Warren - Clarke - Leslie 1923)



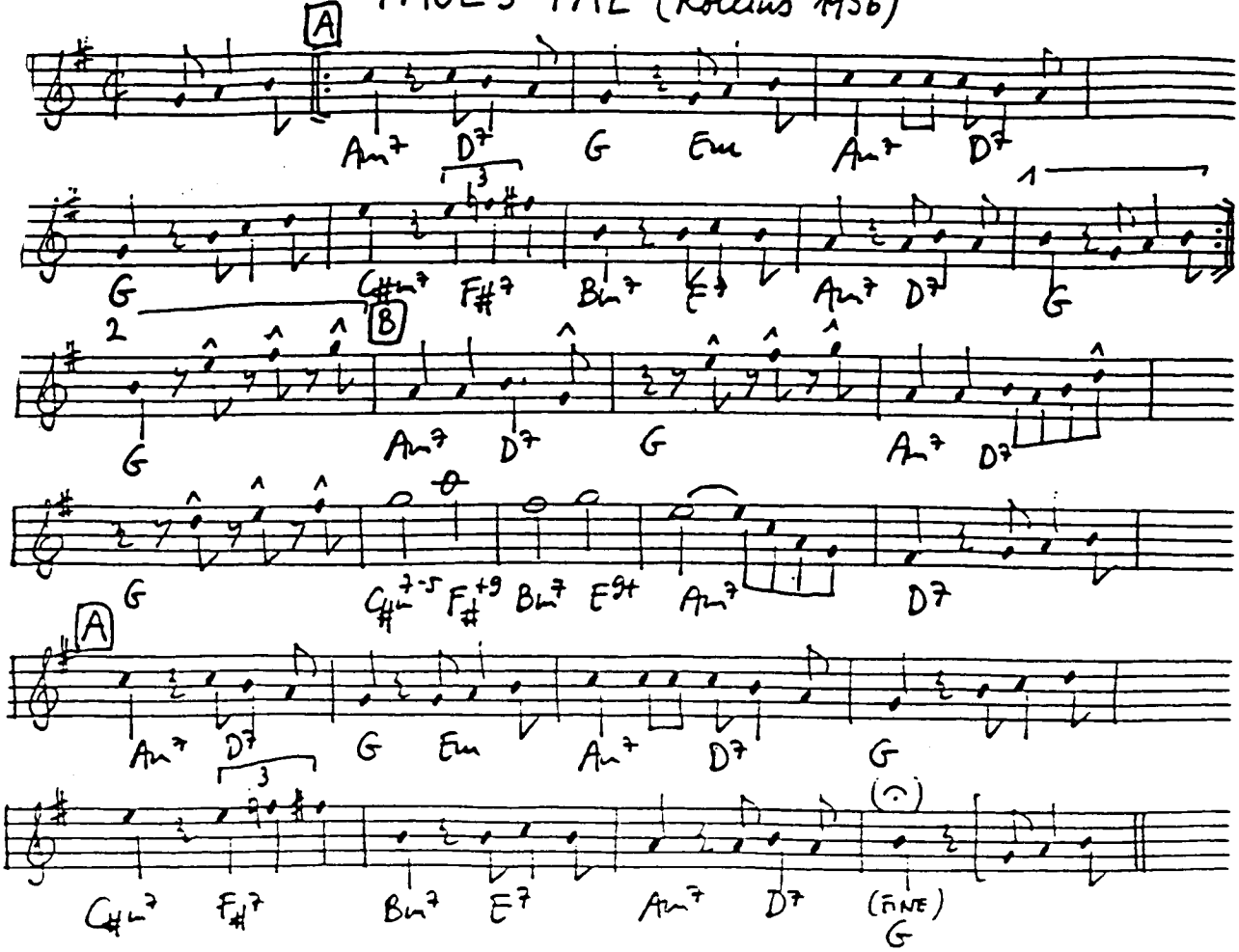
PASSION FLOWER (Strayhorn 1941)



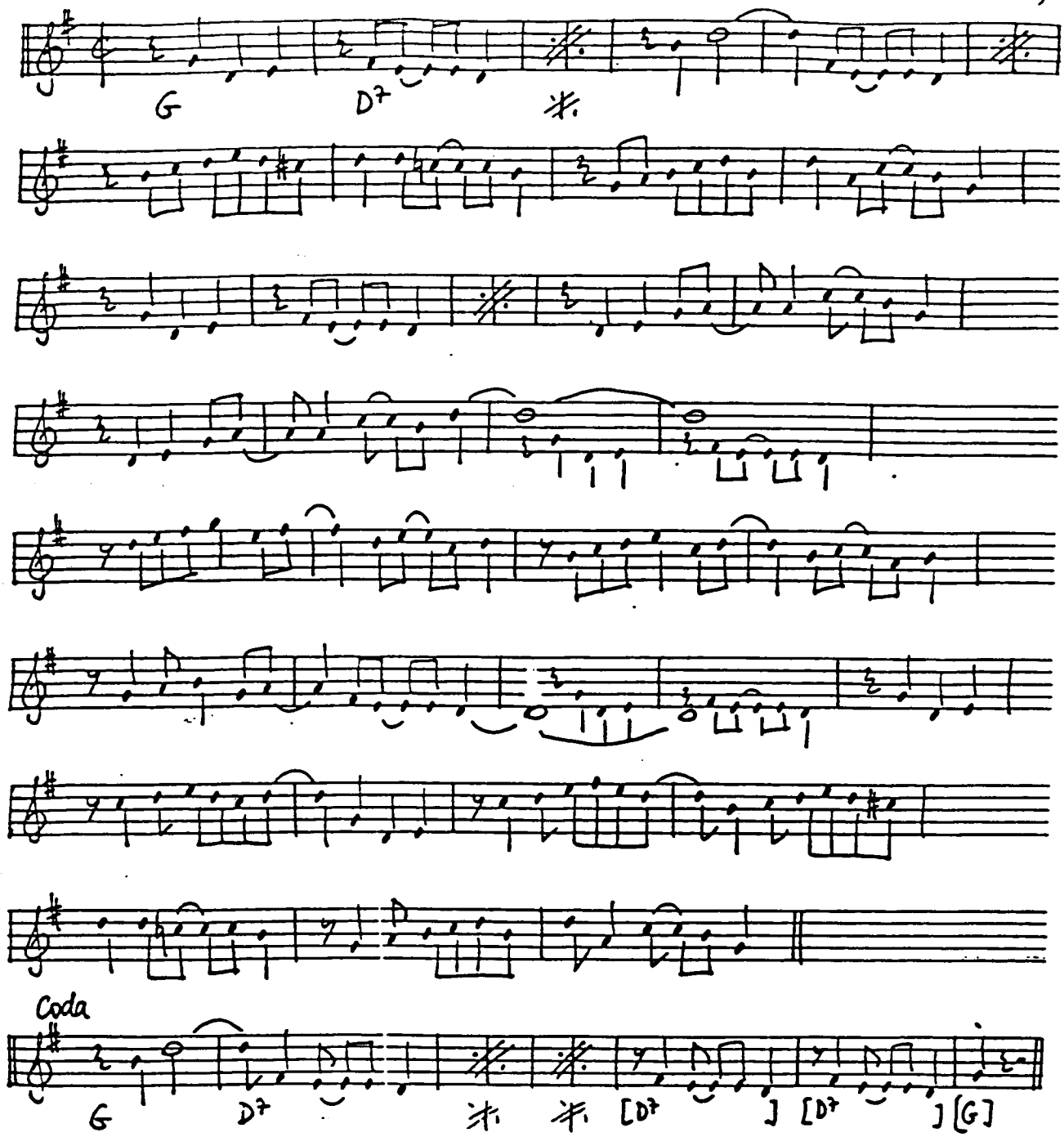
PASSPORT TO PARADISE (Bechet 1956)



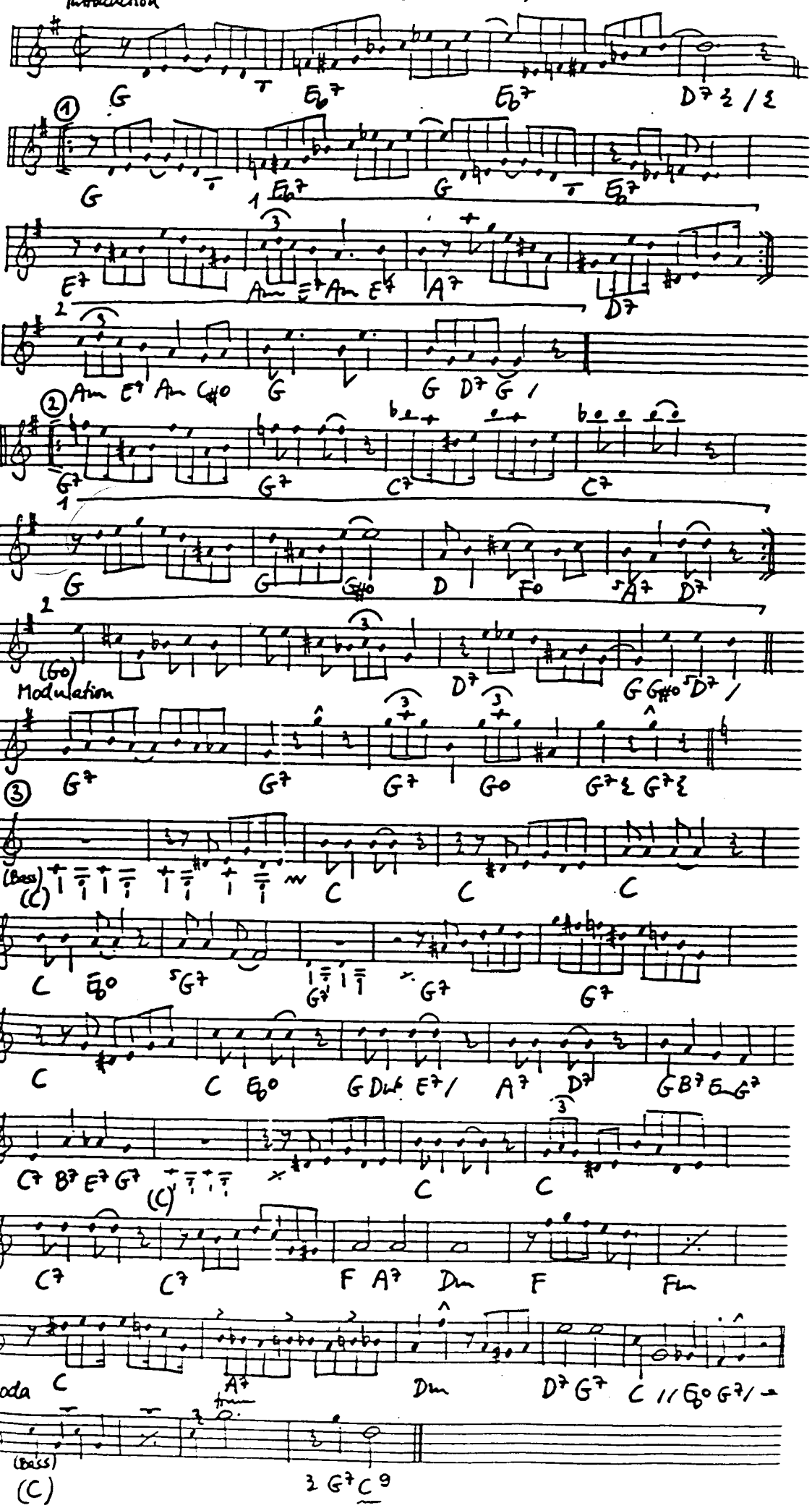
PAUL'S PAL (Rollins 1956)



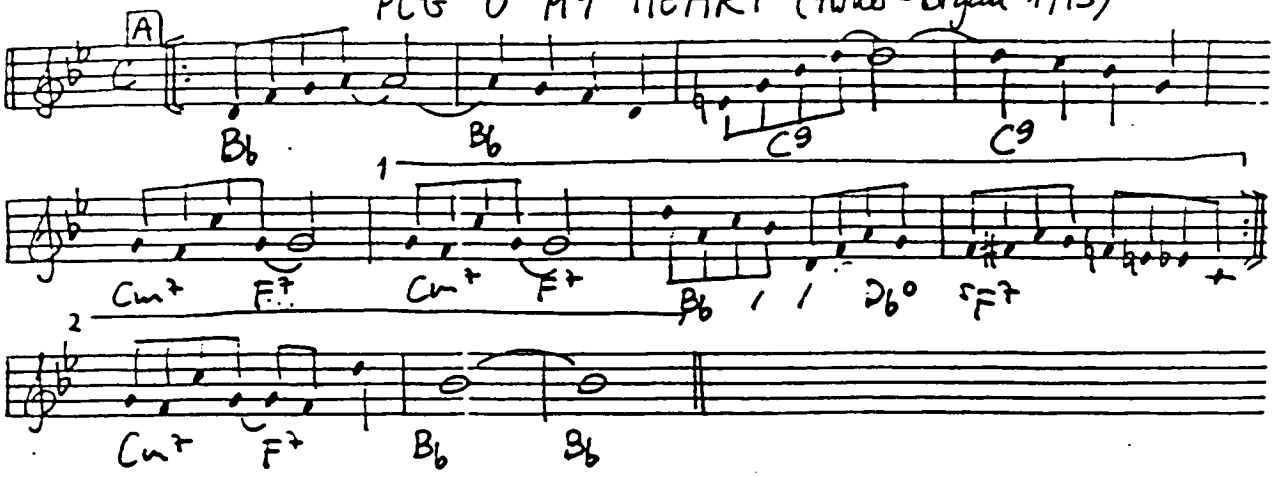
THE PEANUT VENDOR (Simons-Shinshine-Wolfe Gilbert 1930)



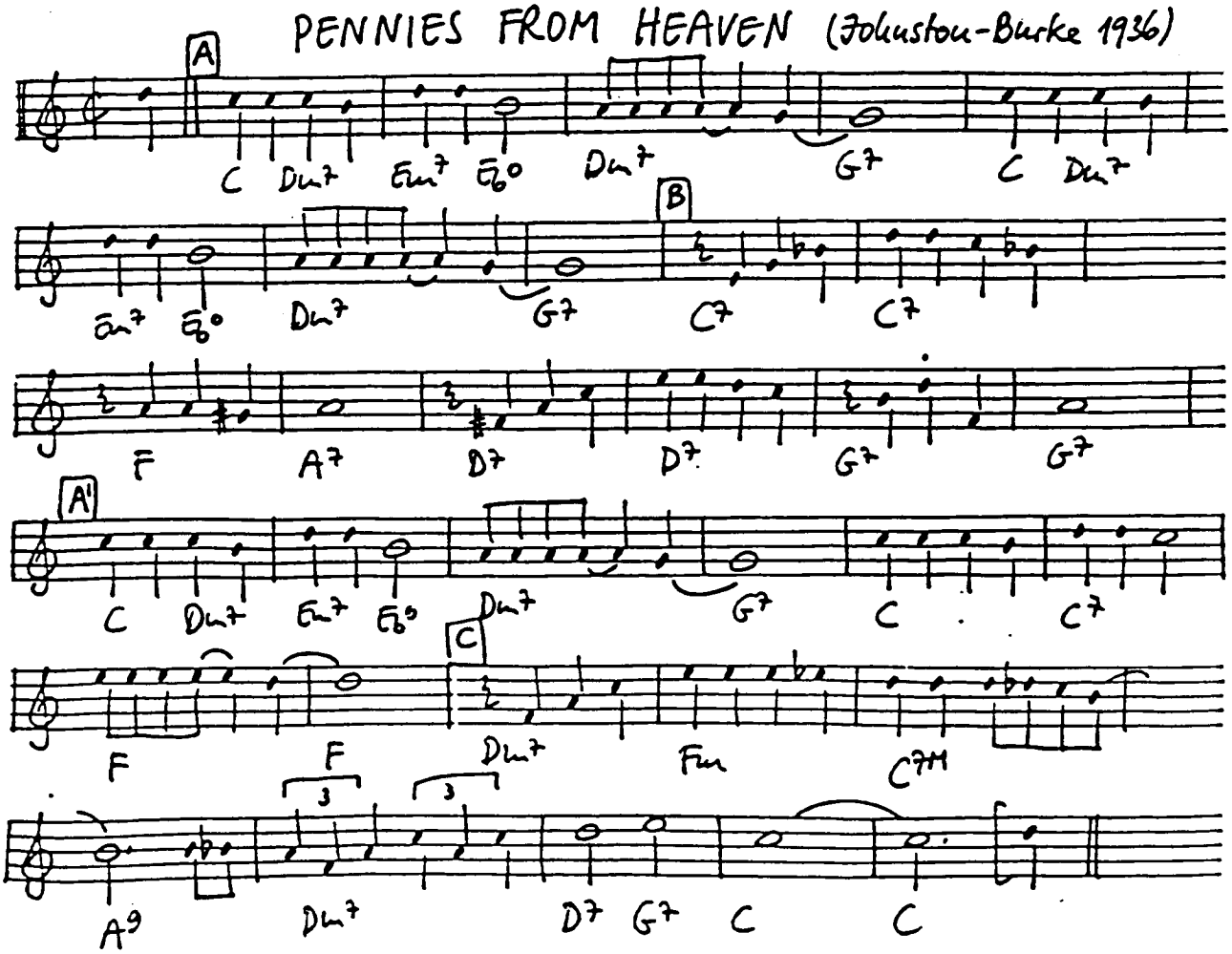
THE PEARLS (Morton 1923)



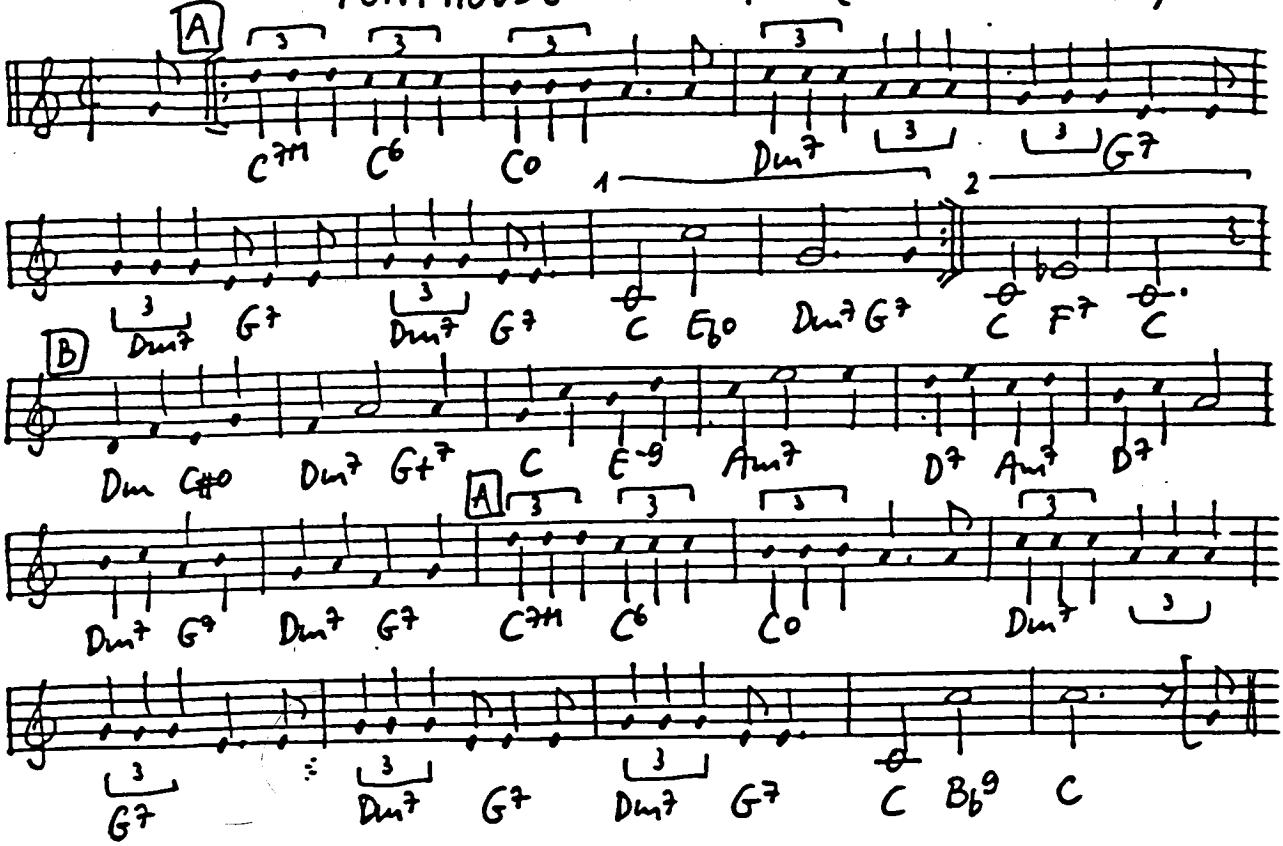
PEG O' MY HEART (Fisher-Bryan 1913)



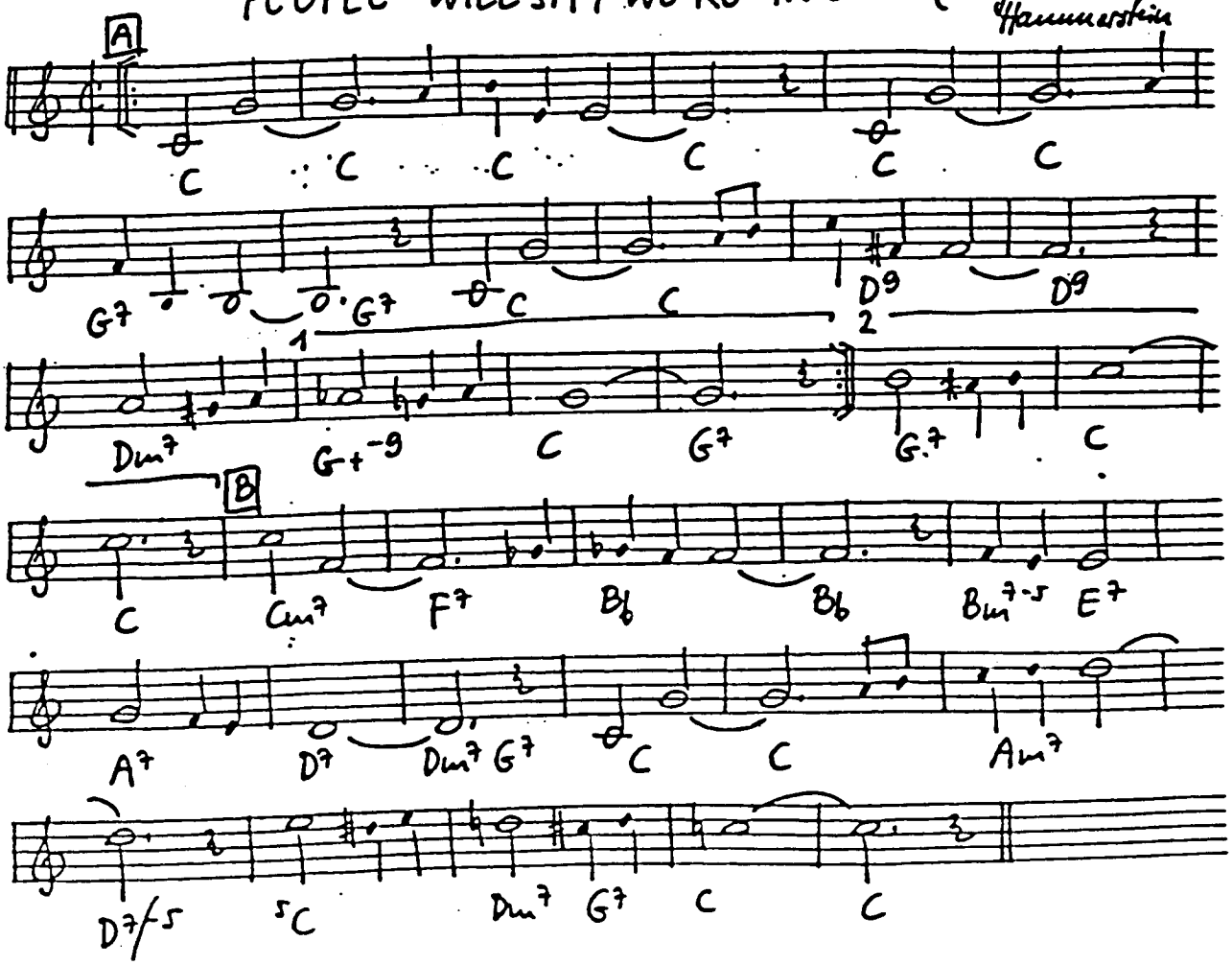
PENNIES FROM HEAVEN (Johnston-Burke 1936)



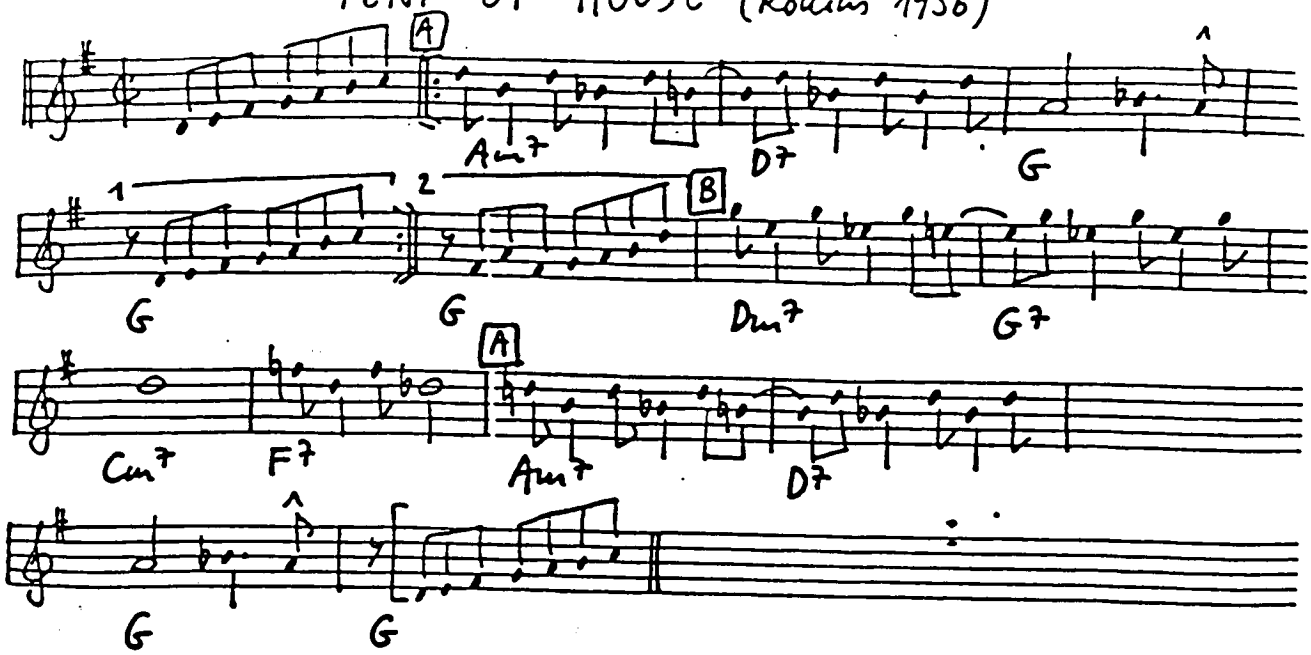
PENTHOUSE SERENADE (Jason-Burton 1931)



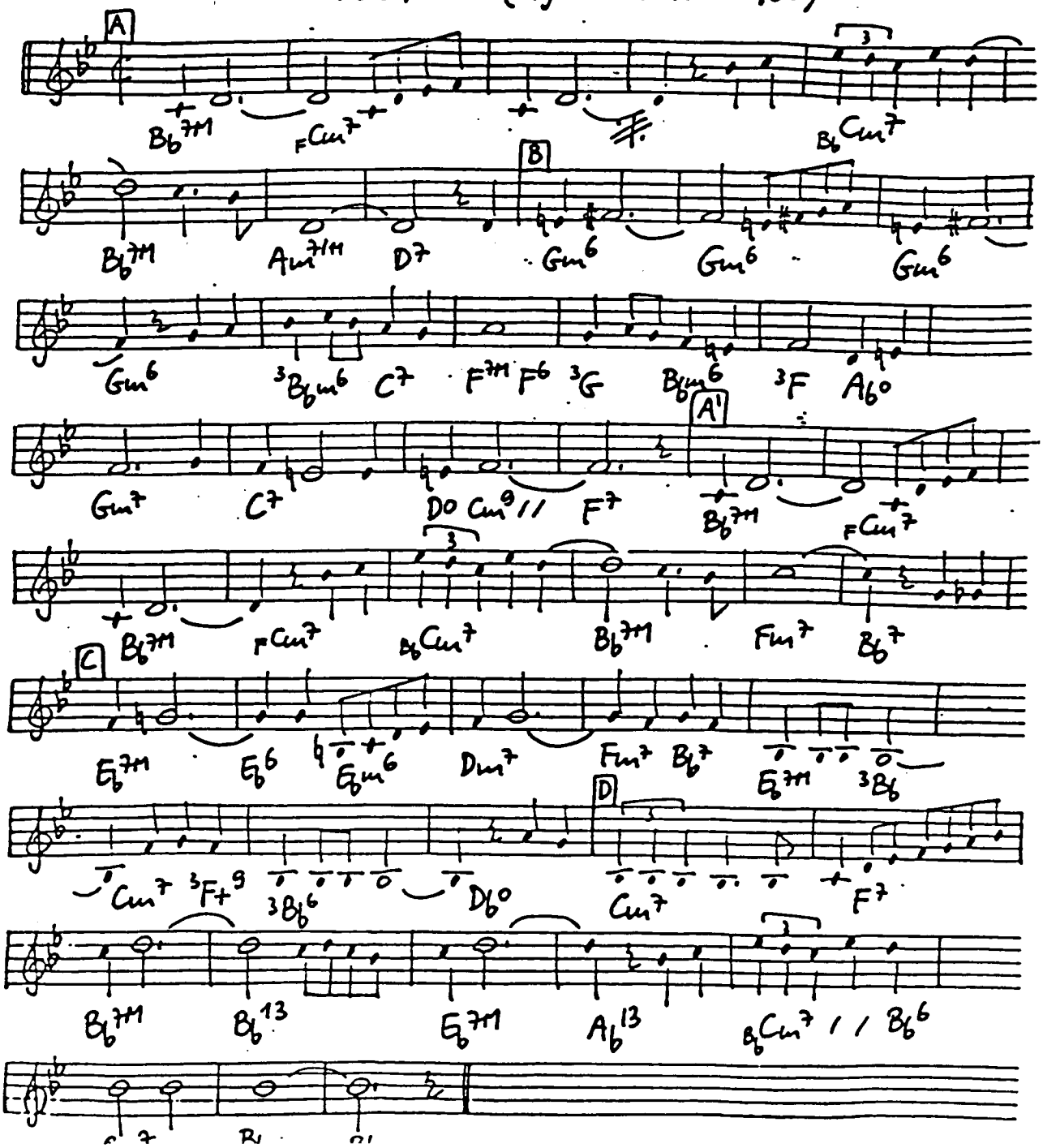
PEOPLE WILL SAY WE'RE IN LOVE (Rodgers-Hammerstein 1943)



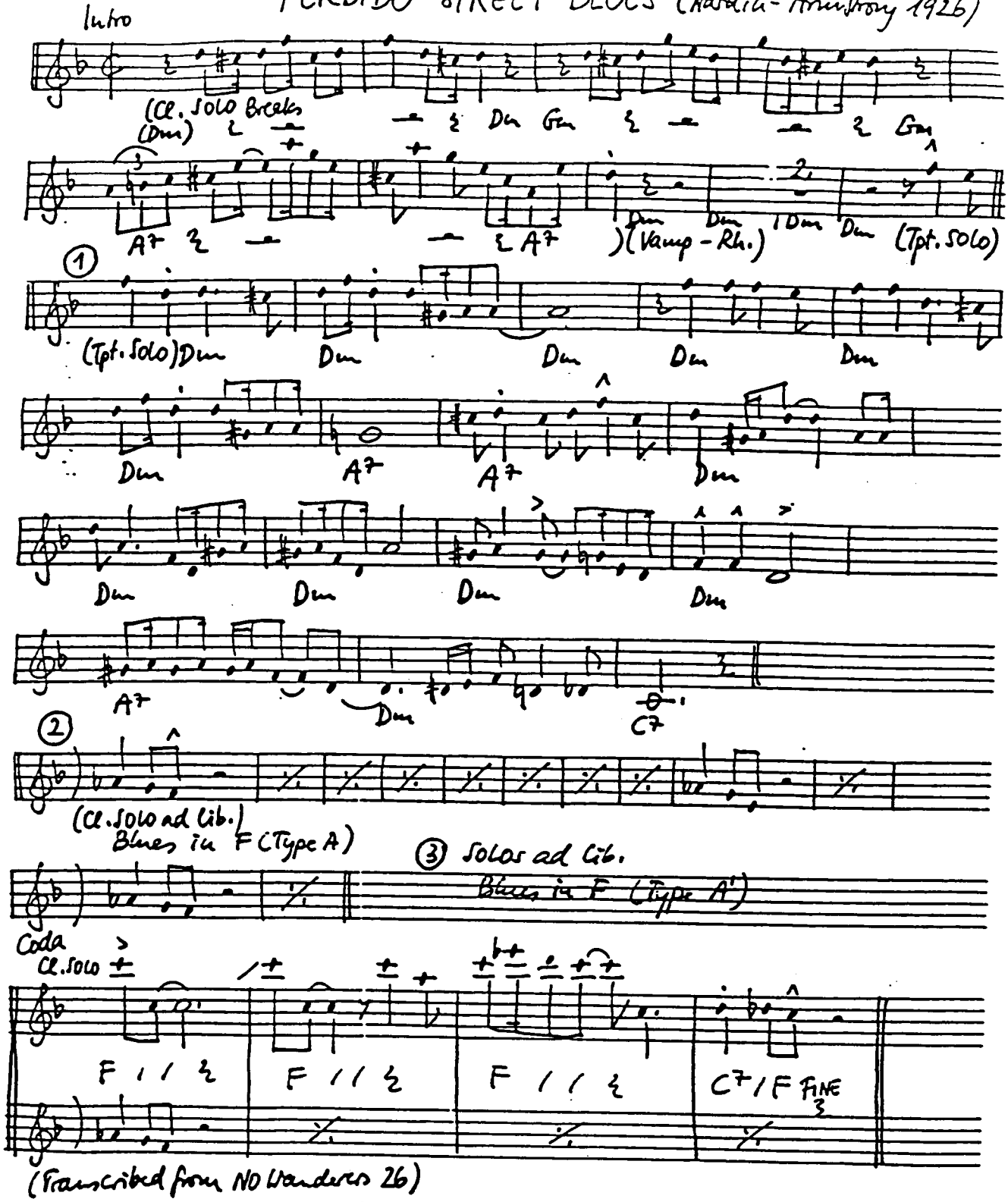
PENT-UP HOUSE (Rollins 1956)



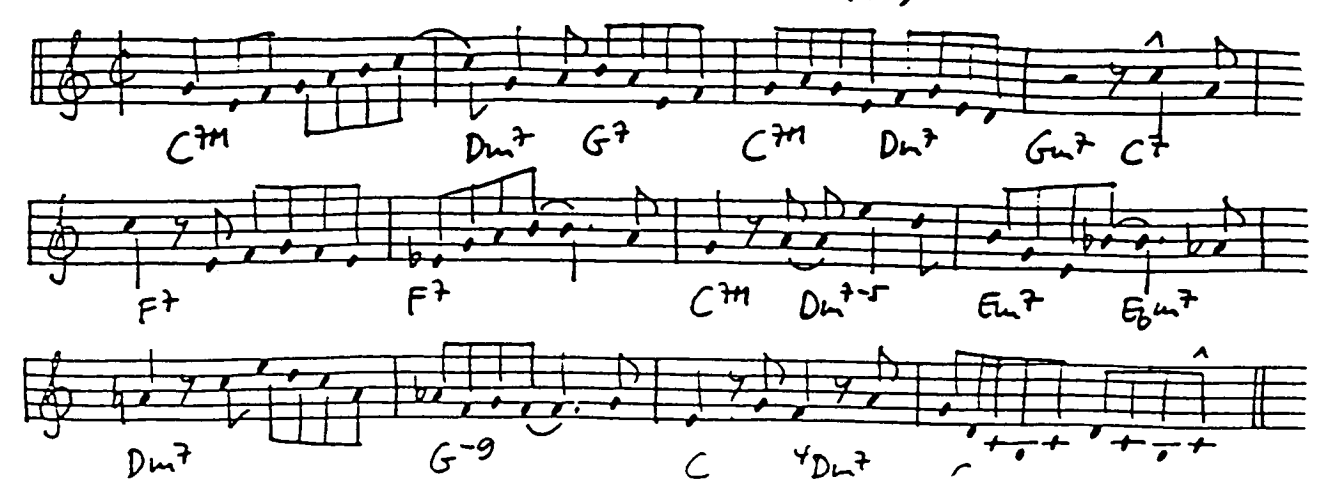
PEOPLE (Styne - Merrill 1963)



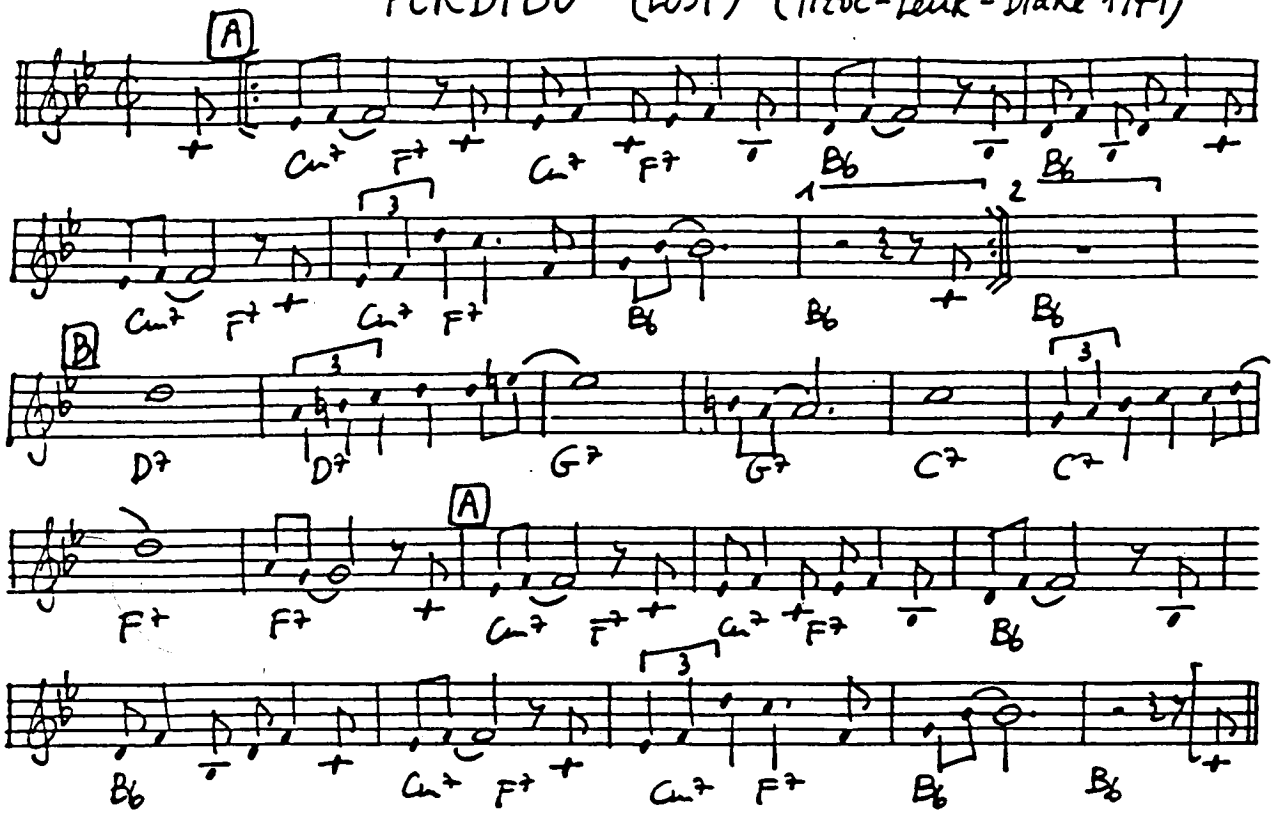
PERDIDO STREET BLUES (Hardin - Armstrong 1926)



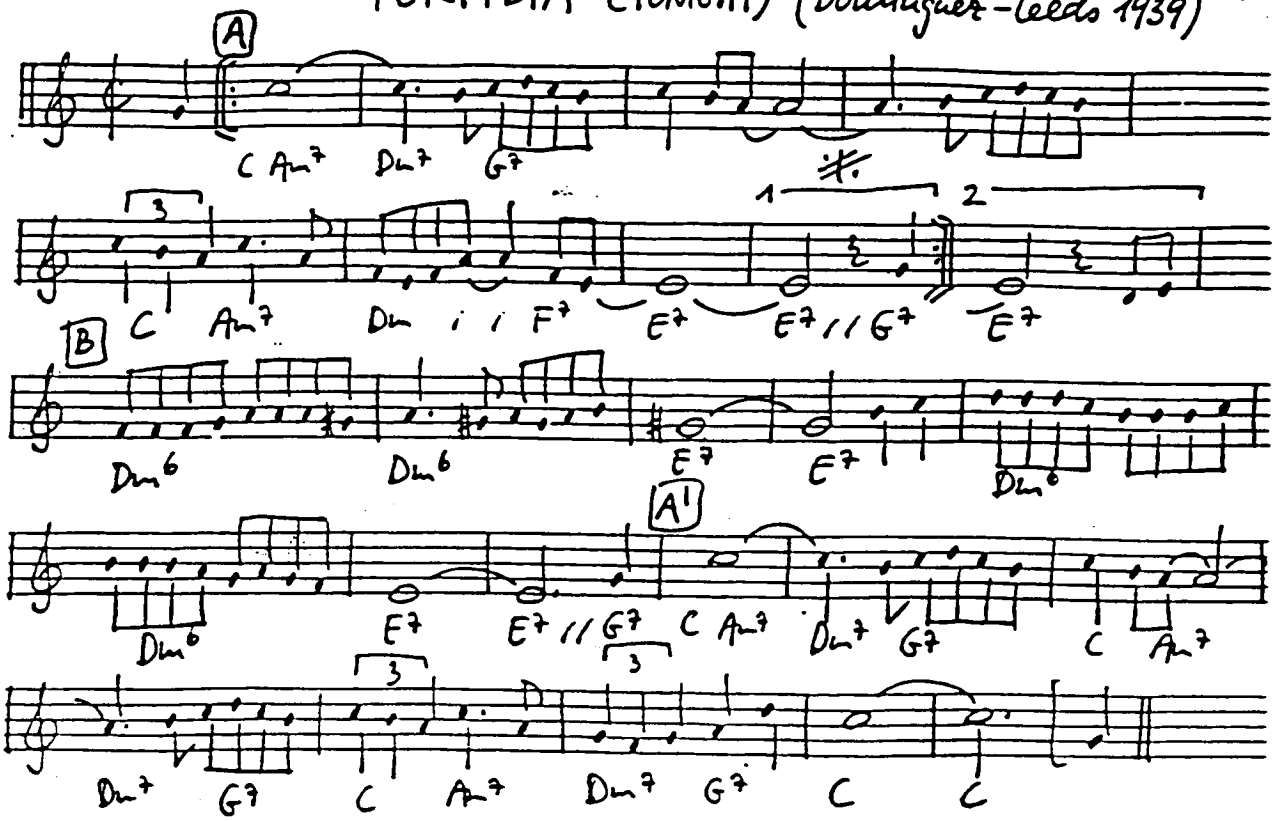
PERHAPS (Parker 1948)



PERDIDO (LOST) (Tizol-Lenk-Drake 1941)

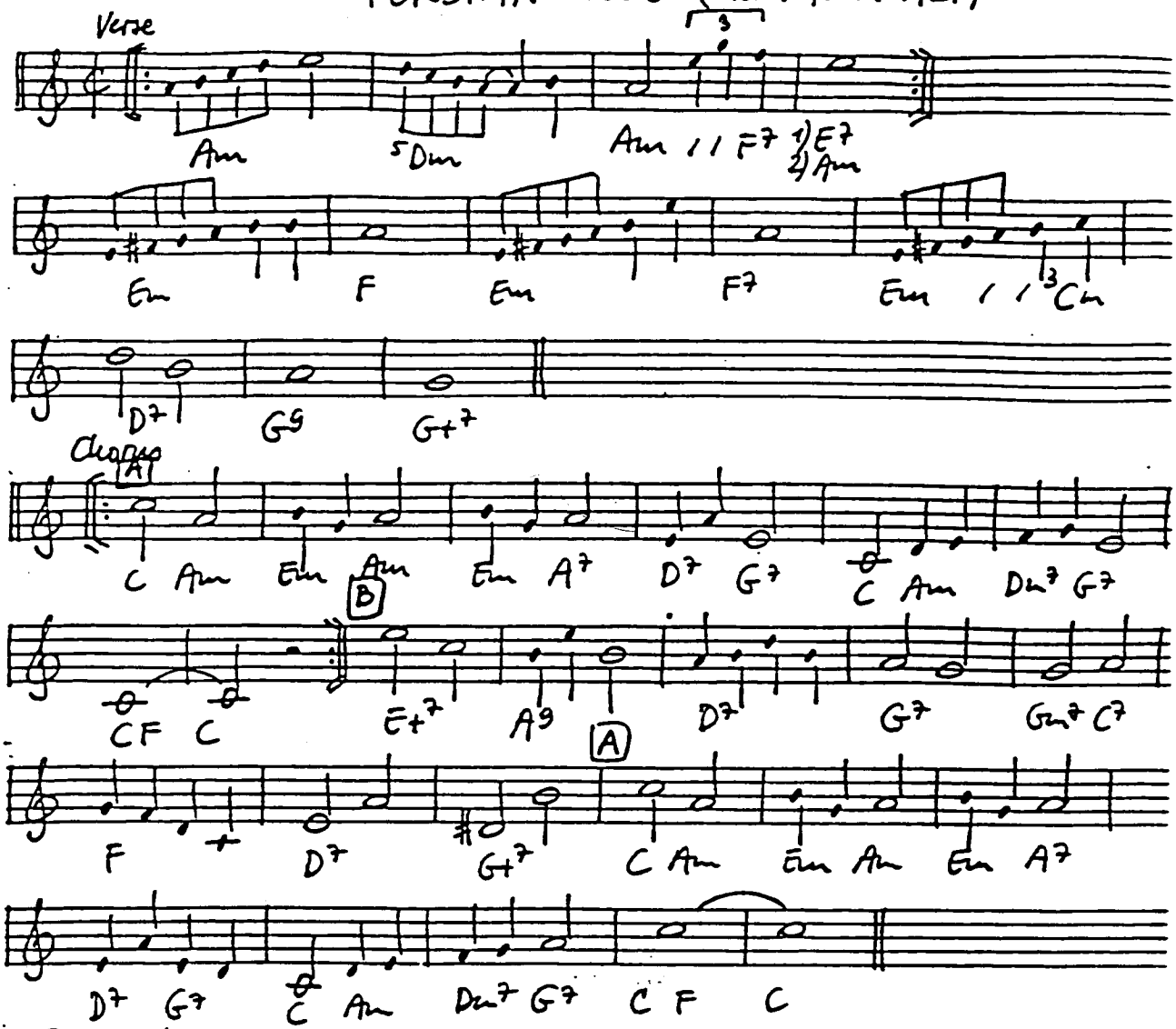


PERFIDIA (TONIGHT) (Dominguez-Leeds 1939)



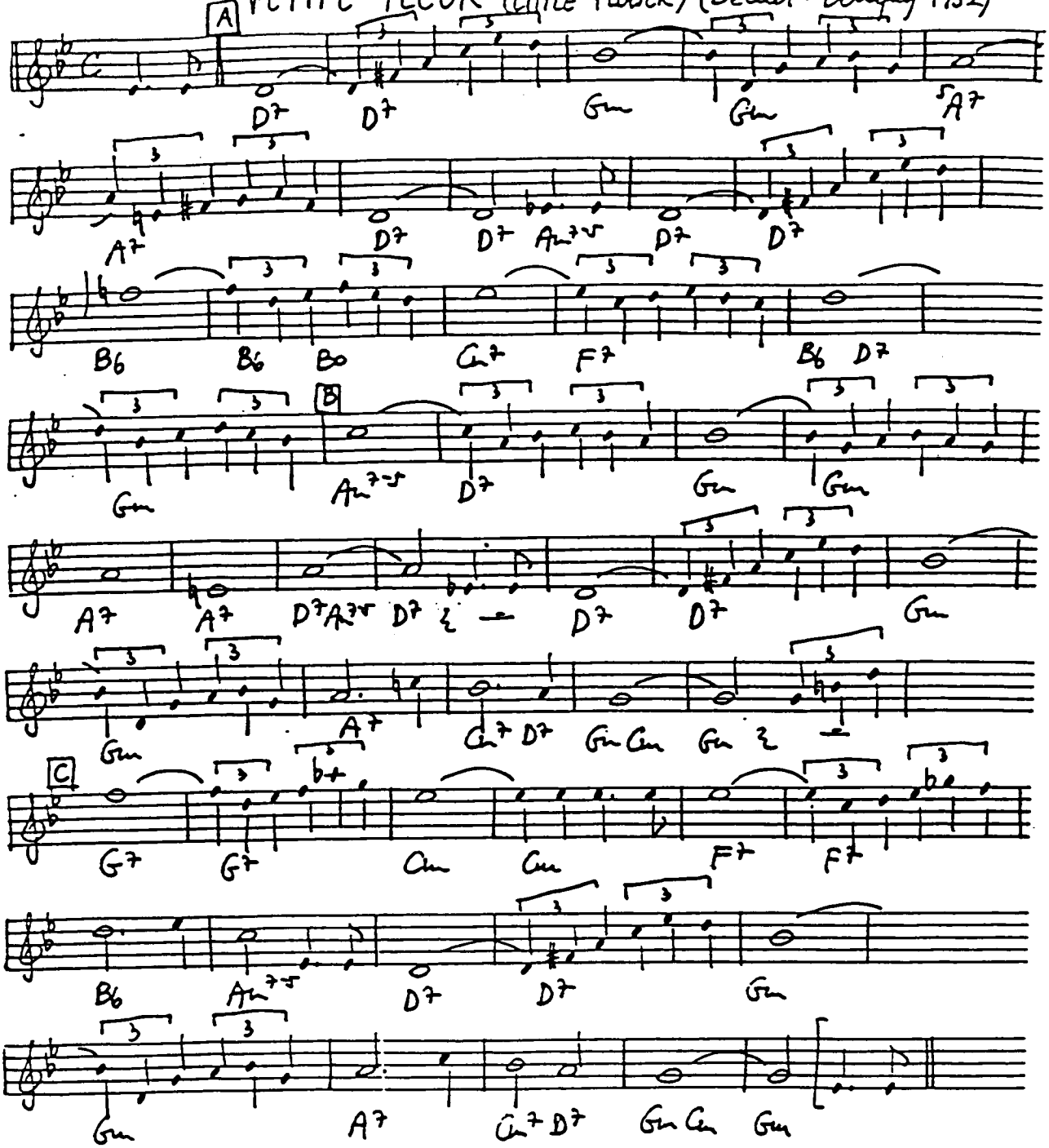
(Transcribed from Gl. Miller 41)

PERSIAN RUG (Moret-Kahn 1927)

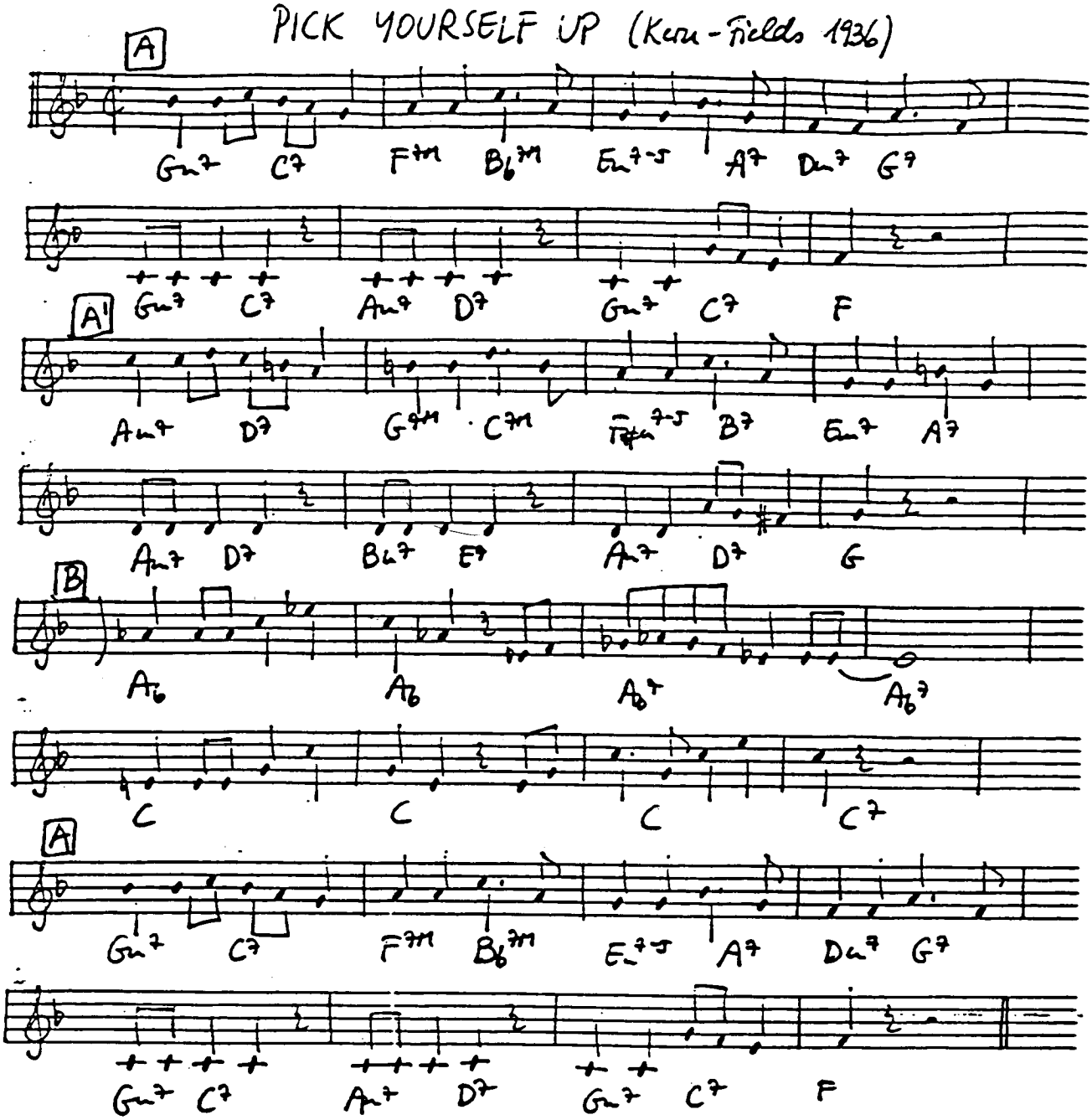


(Transcribed from Dorsey Bros. 28)

PETITE FLEUR (LITTLE FLOWER) (Bechet - Bonifay 1952)

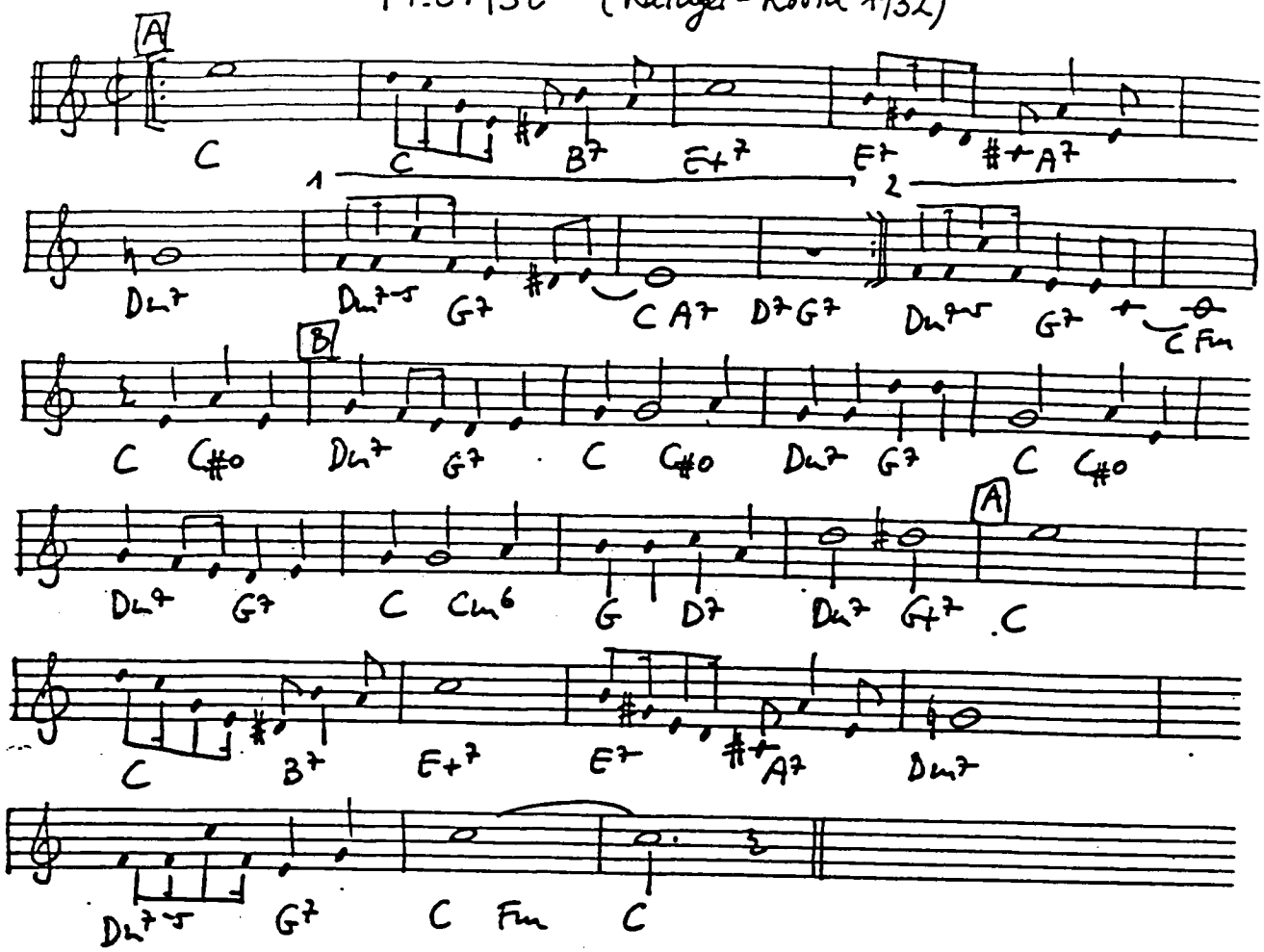


PICK YOURSELF UP (Kern-Fields 1936)



Nothing's impossible I have found, for when my chin is on the ground,
I pick myself up, dust myself off, start all over again.
Don't lose your confidence if you slip, be grateful for a pleasant trip,
and PICK YOURSELF UP, dust yourself off, start all over again.
Work like a soul inspired, till the battle of the day is won.
You may be sick and tired, but you'll be a man, my son!
Will you remember the famous men, who had to fall to rise again?
So take a deep breath, pick yourself up, dust yourself off,
Start all over again.

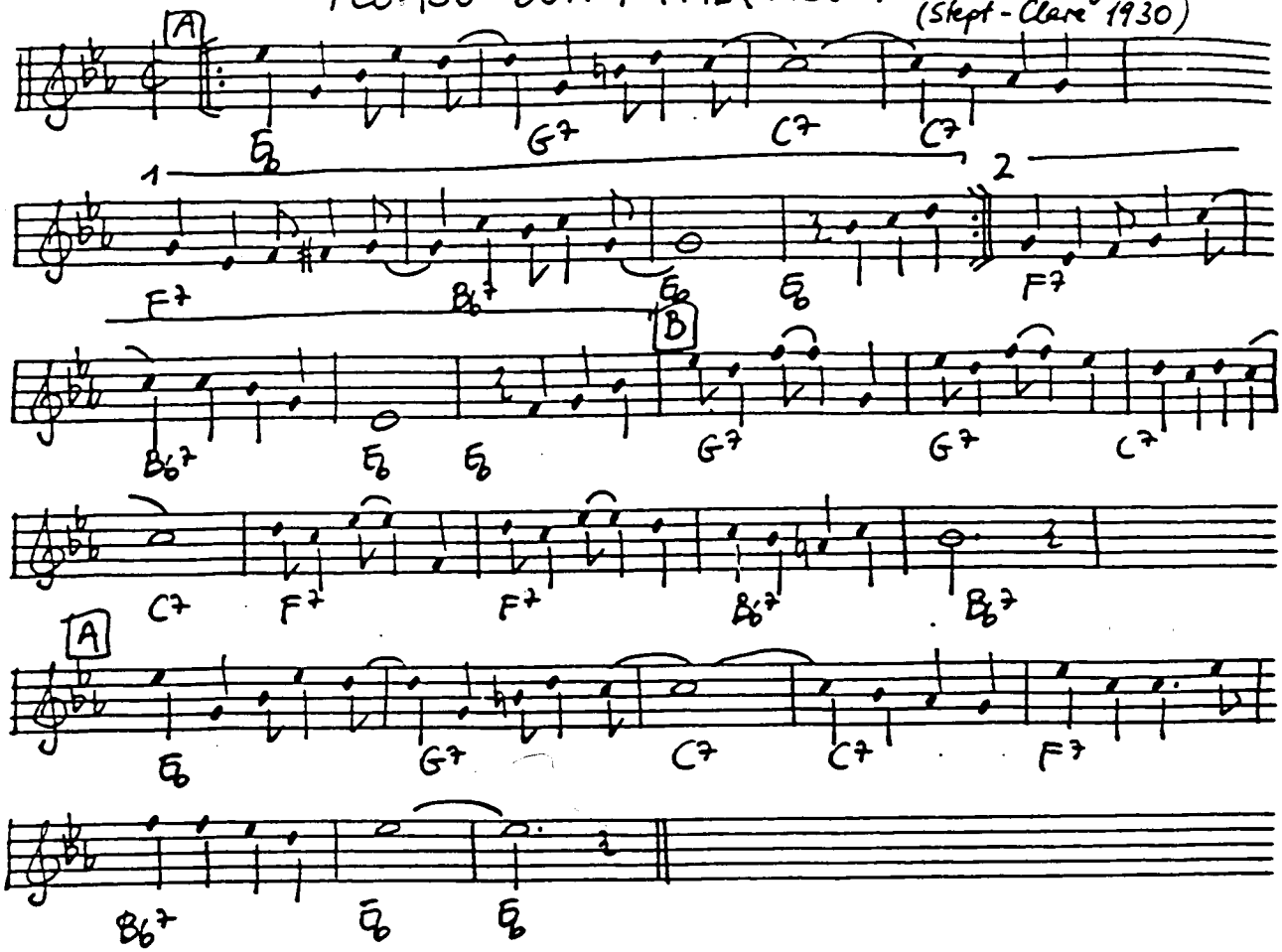
PLEASE (Rainger - Robin 1932)



PLEASE, lend your little ear to my pleas, lend a ray of cheer to my pleas,
Tell me that you love me, too.
PLEASE, let me hold you tight in my arms, I could find delight in your charms,
Ev'ry night my whole life through.
Your eyes reveal that you have the soul of an angel, white as snow;
But how long must I play the role of a gloomy Romeo? Oh!
PLEASE, say you're not intending to tease, Speed the happy ending, and
Please tell me that you love me too.

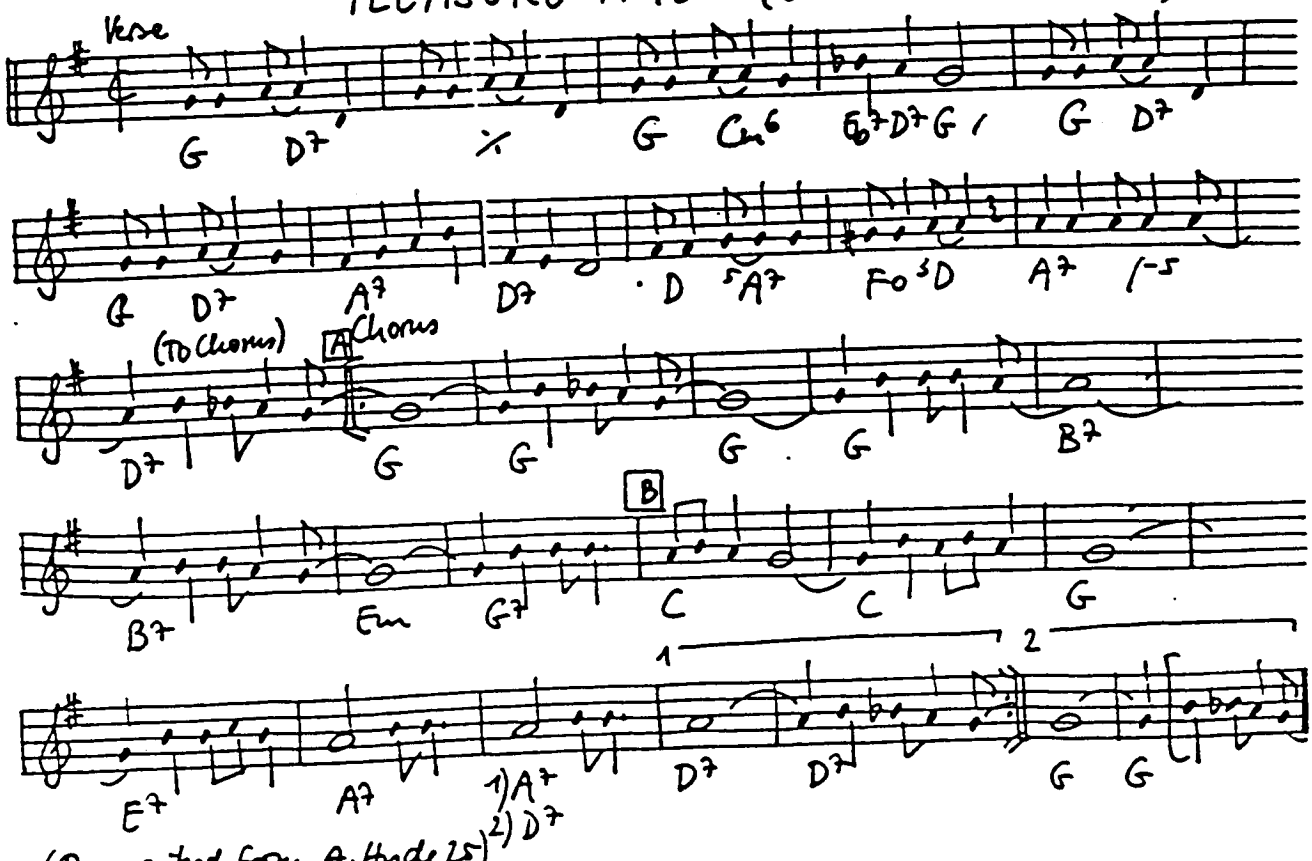
PLEASE DON'T TALK ABOUT ME when I'm gone

(Stept - Clare 1930)



Please don't talk about me when I'm gone, oh, honey, though our friendship ceases, from now on;
And, listen, if you can't say anything real nice, it's better not to talk at all, is my advice.
We're parting, you go your way, I'll go mine, it's best that we do;
Here's a kiss! I hope that this brings lots of luck to you.
Makes no difference how I carry on, remember, P.D.T.A.M.W.I.G.

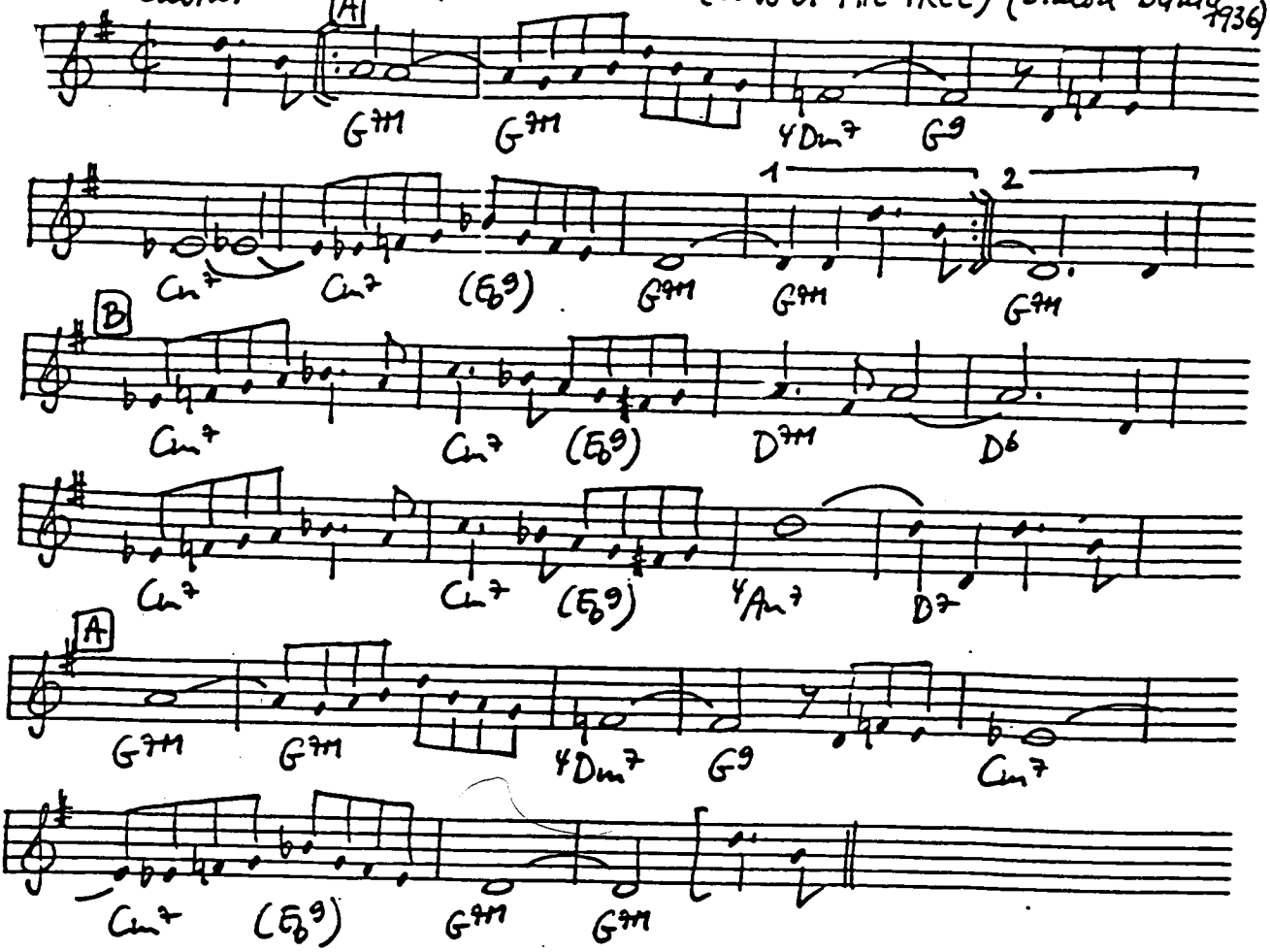
PLEASURE MAD (Bechet - Simmons 1924)



(Transcribed from A. Hyde 25)

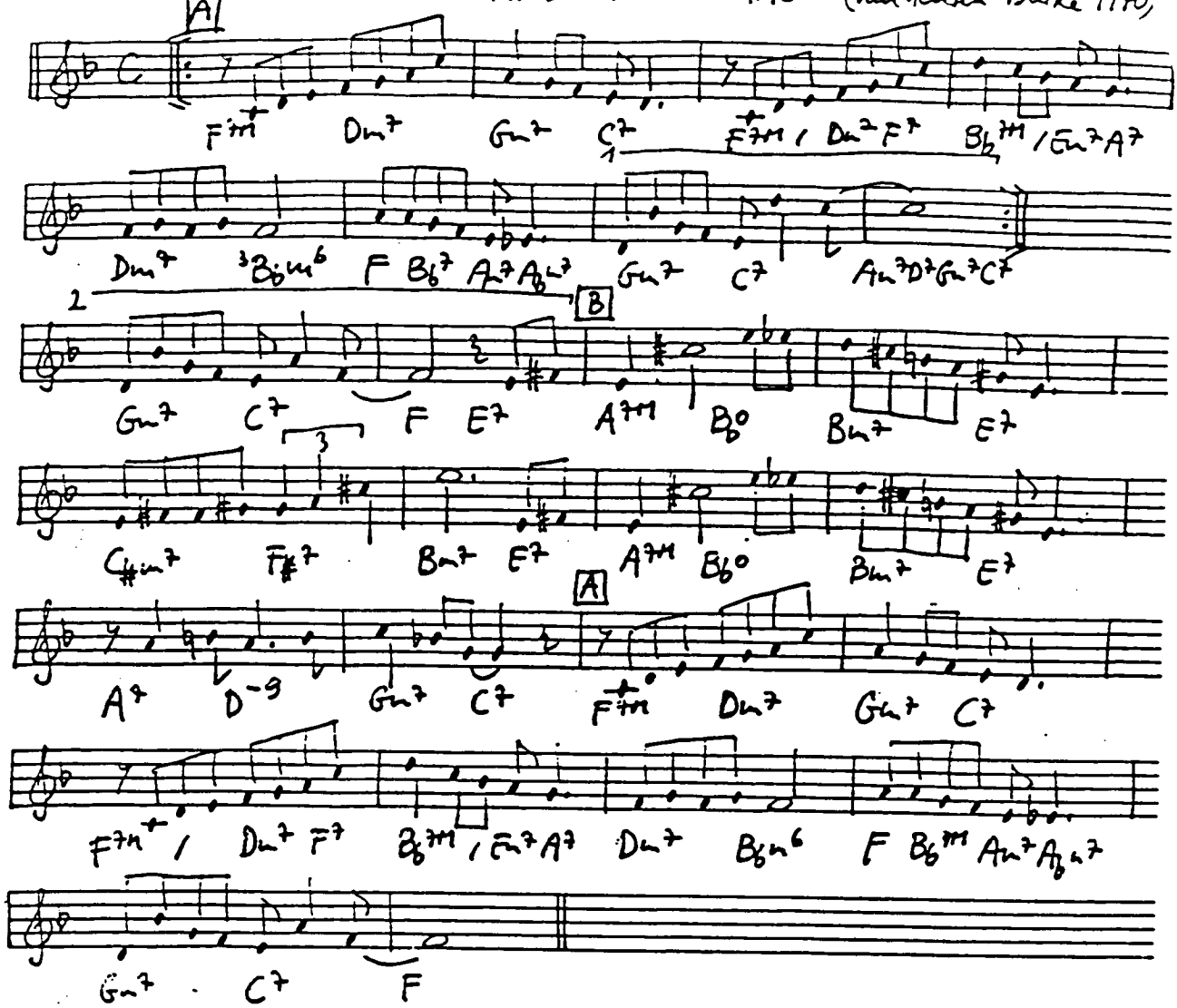
POINCIANA (SONG OF THE TREE) (Simon-Bernier 1936)

Chorus

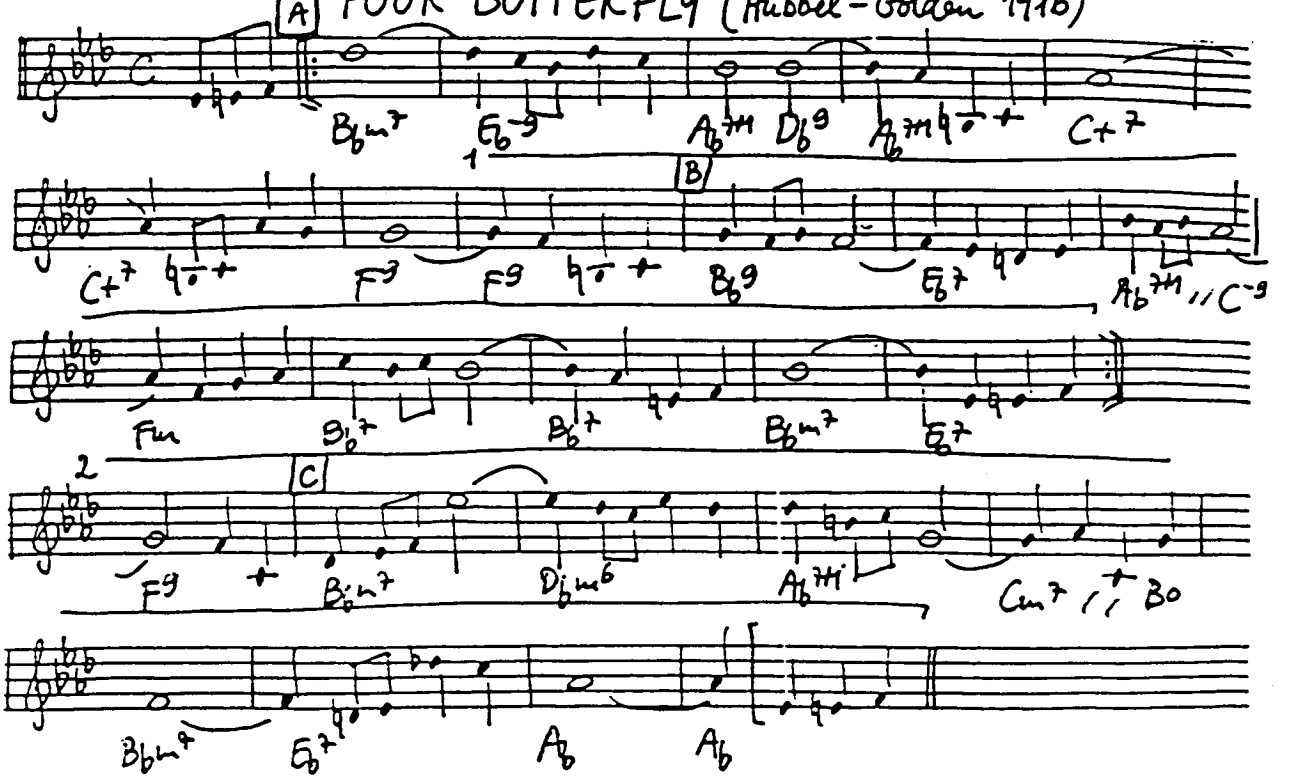


POINCIANA, your branches speak to me of love,
Pale moon is casting shadows from above.
Poinciana, somehow I feel the jungle heat,
Within me there grows a rhythmic savage beat.
Love is everywhere, its magic perfume fills the air,
to and fro you sway, my heart's in time, I've learned to care.
Poinciana, though skies may turn from blue to grey,
My love will live forever and a day.

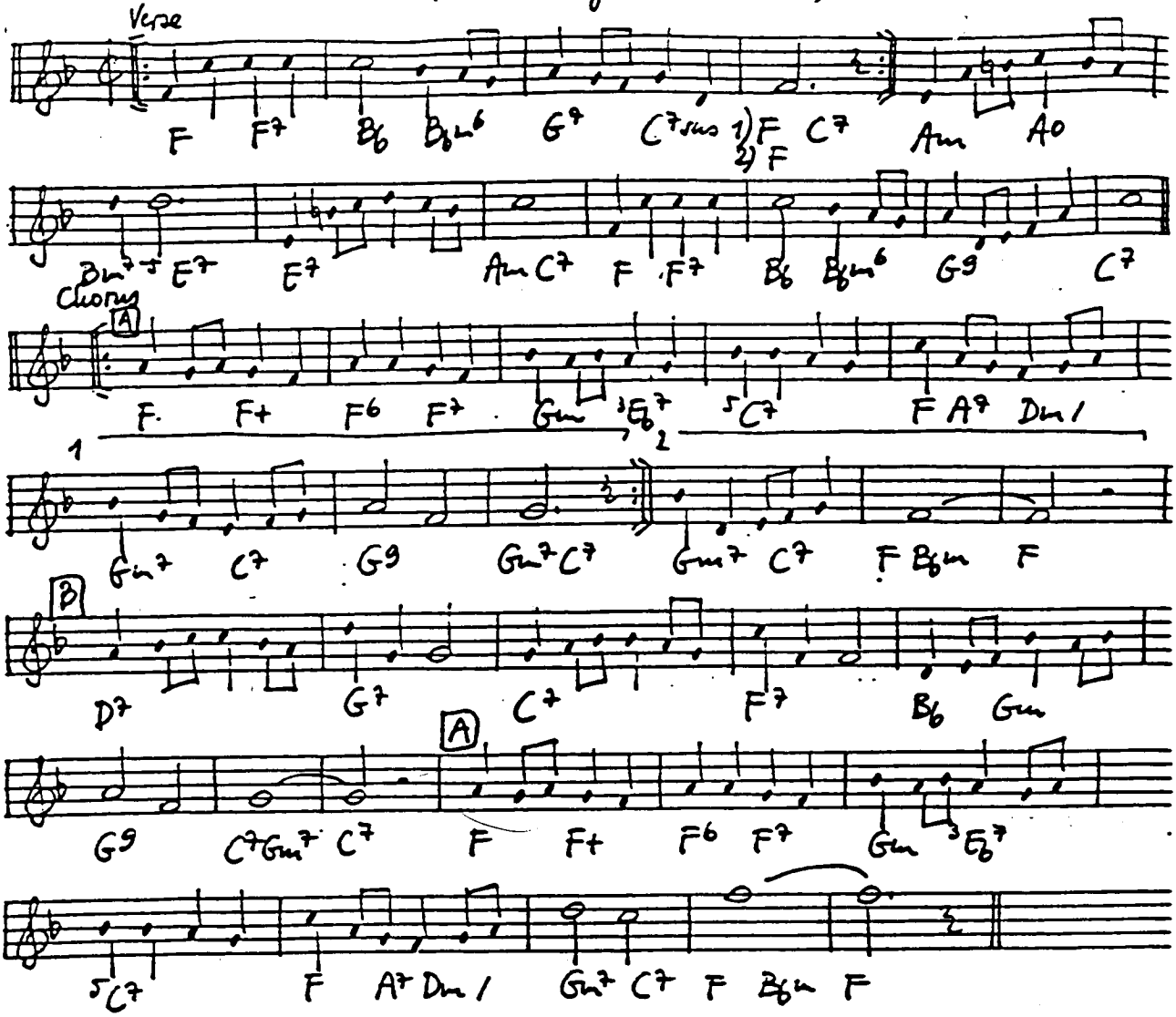
POLKA DOTS AND MOONBEAMS (van Heusen-Burke 1940)



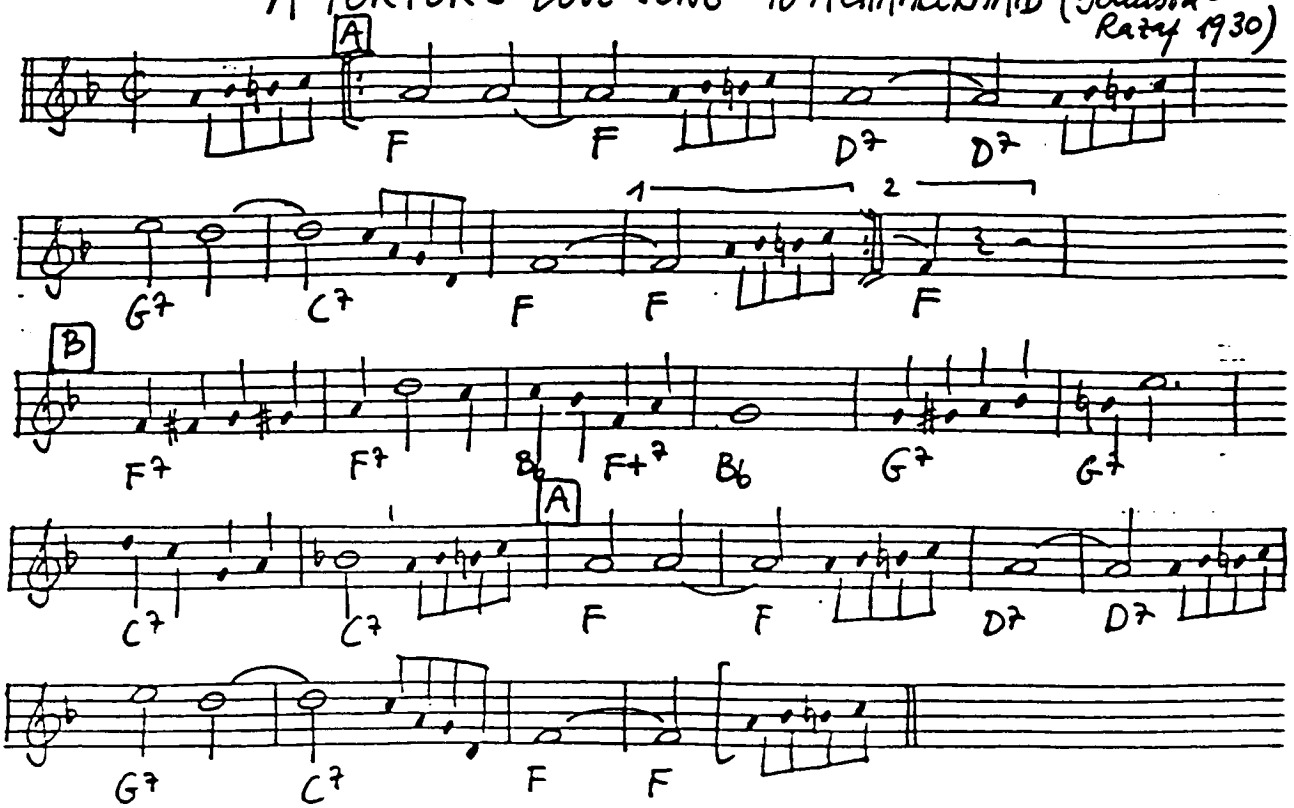
POOR BUTTERFLY (Hubbel-Golden 1916)



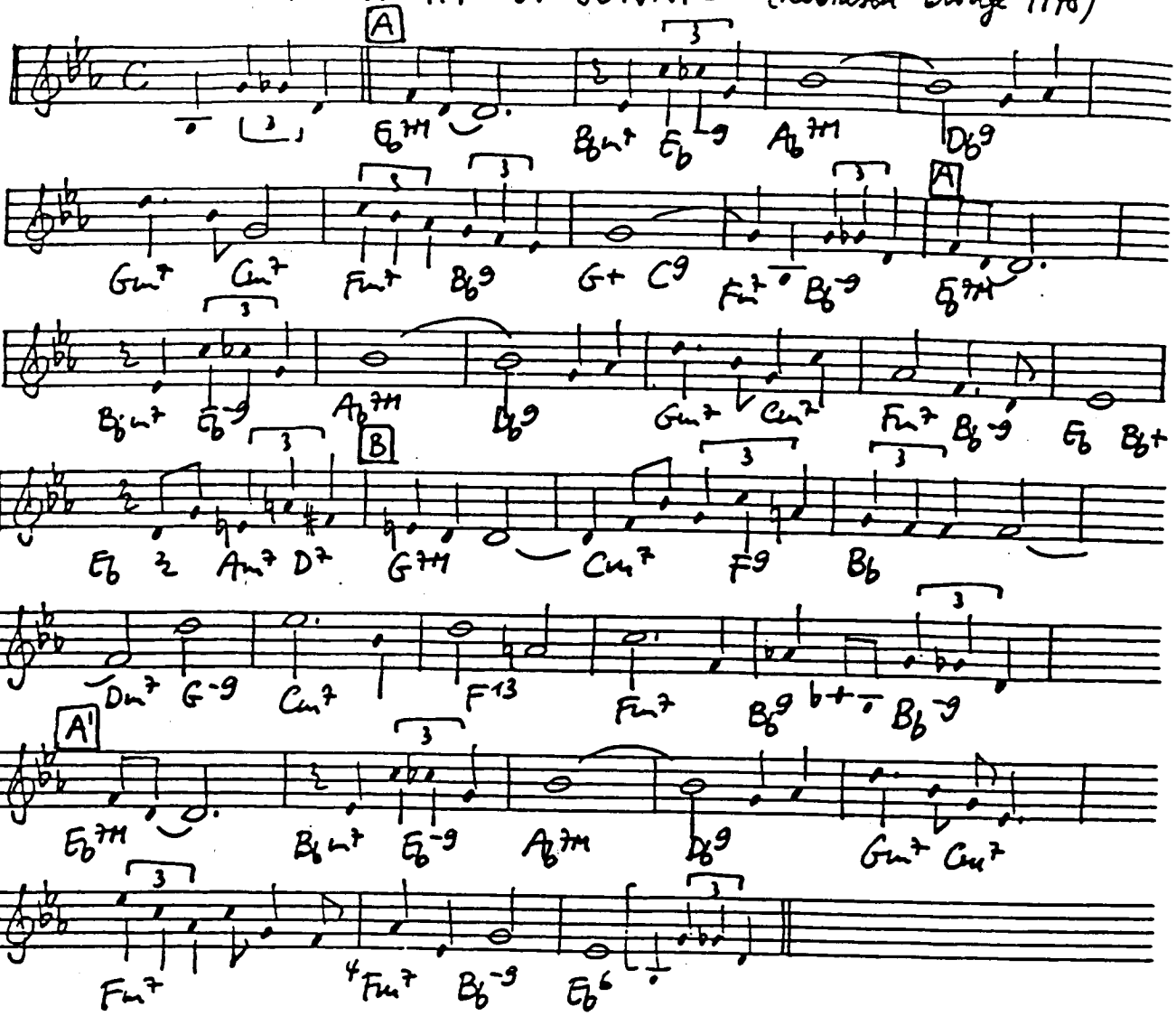
PORGY (McHugh - Fields 1928)



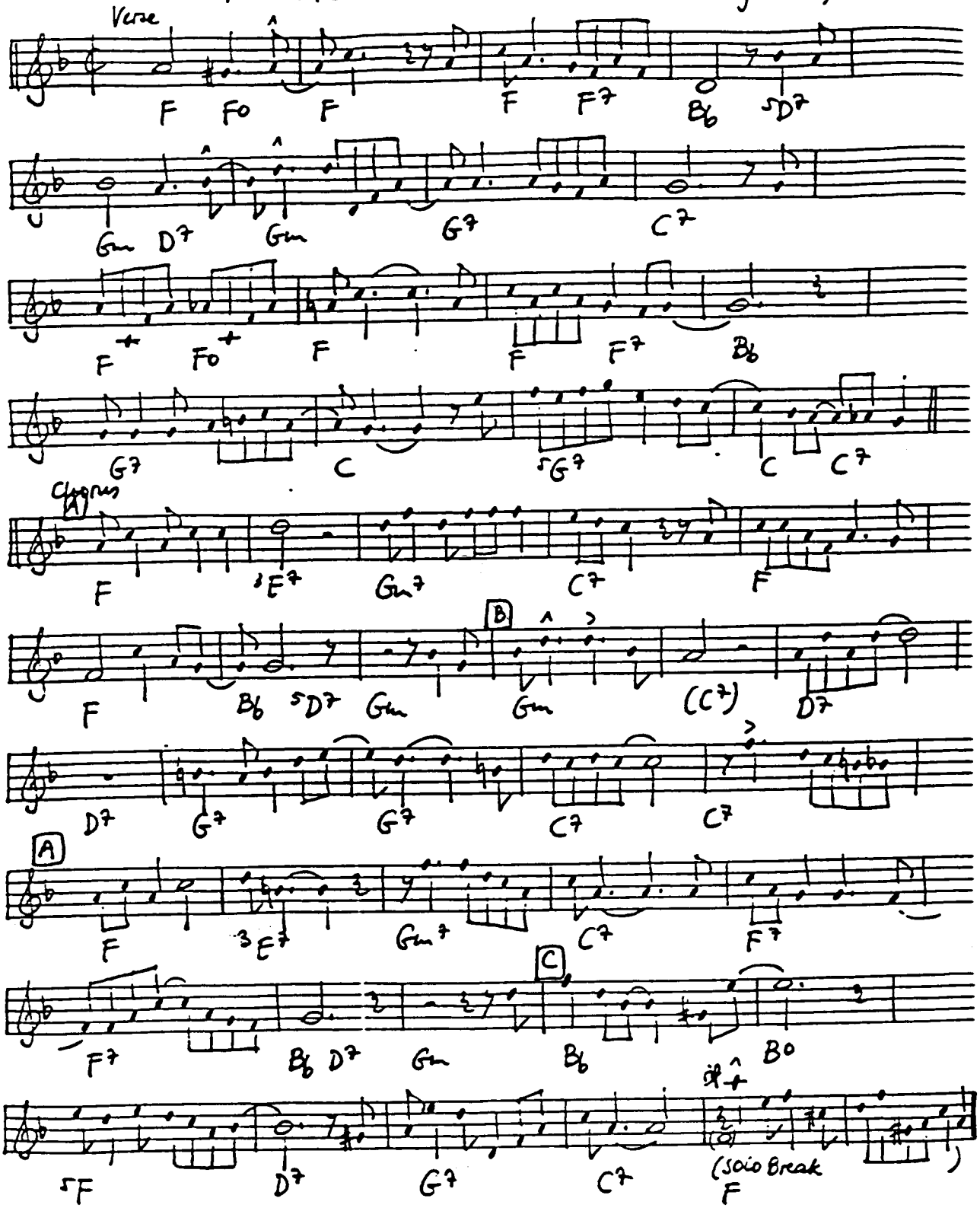
A PORTER'S LOVE SONG TO A CHAMBERMAID (Johnson - Ratzy 1930)



PORTRAIT OF JENNIE (Robinson-Burdge 1948)

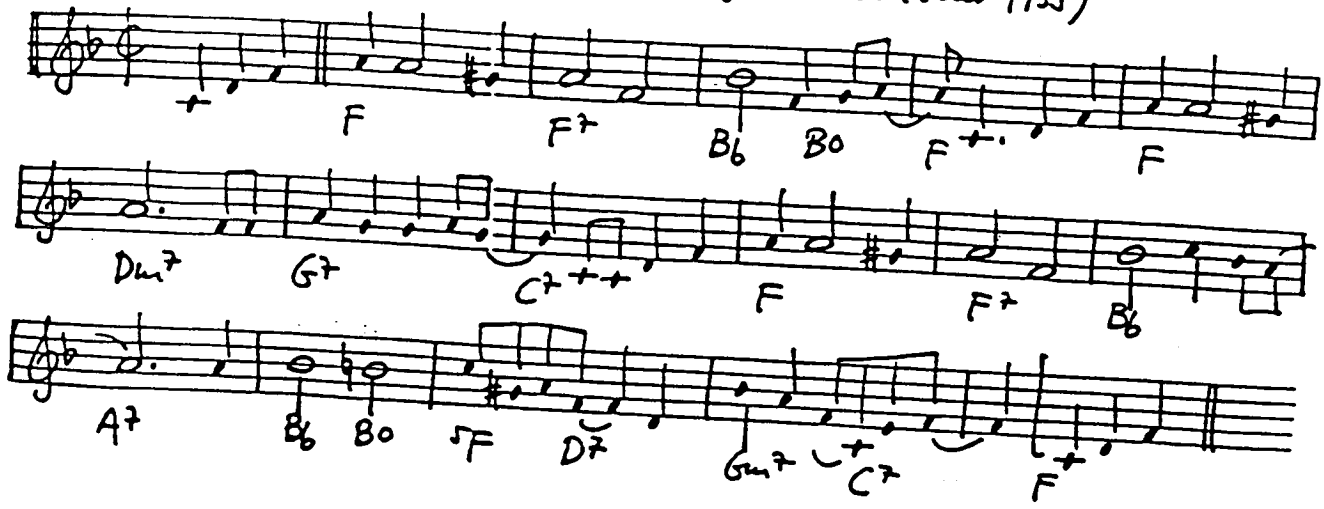


POTATO HEAD BLUES (Armstrong 1927)

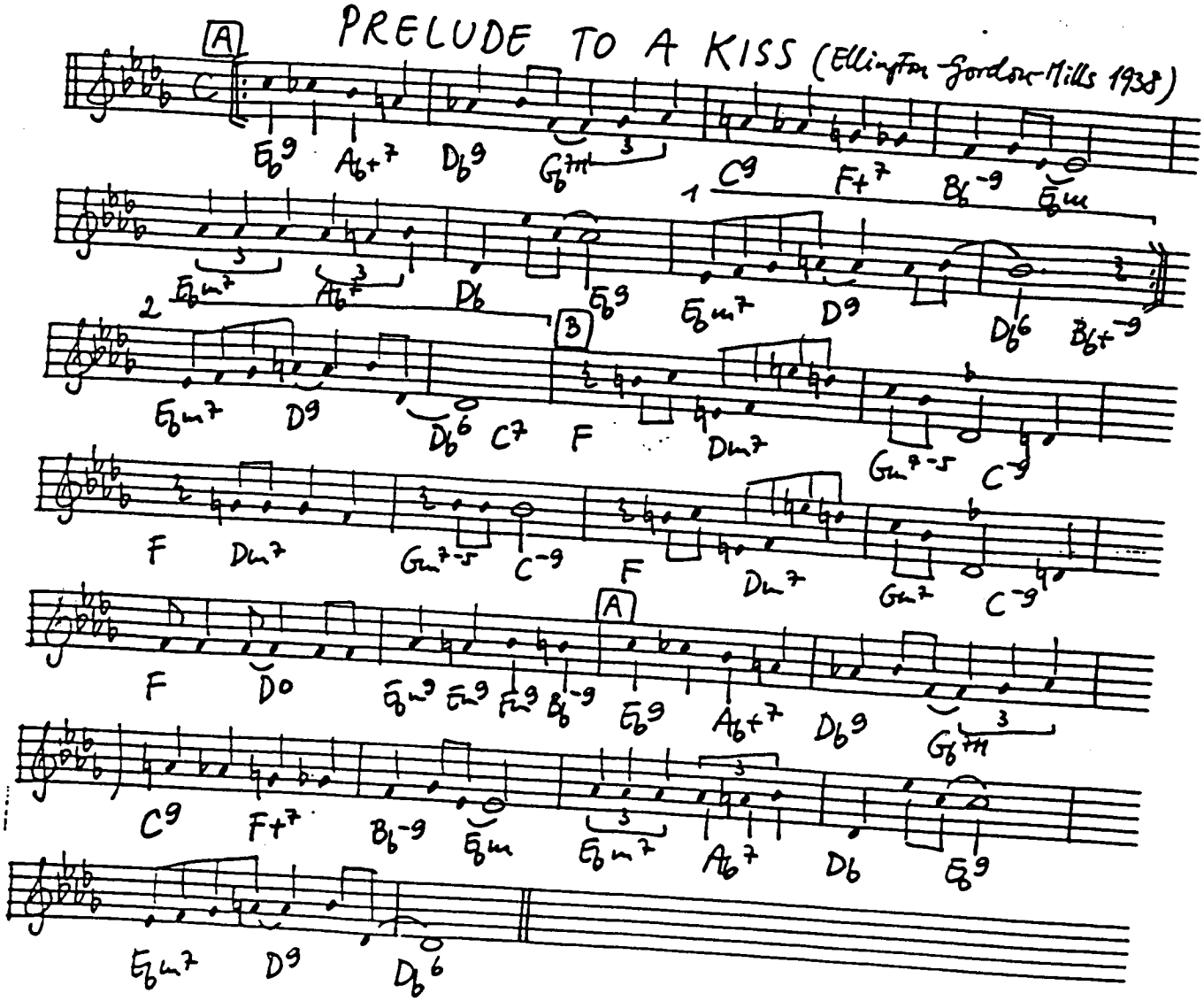


(Transcribed from L. Armstrong 27)

THE PREACHER (Silver - Gonzales 1955)

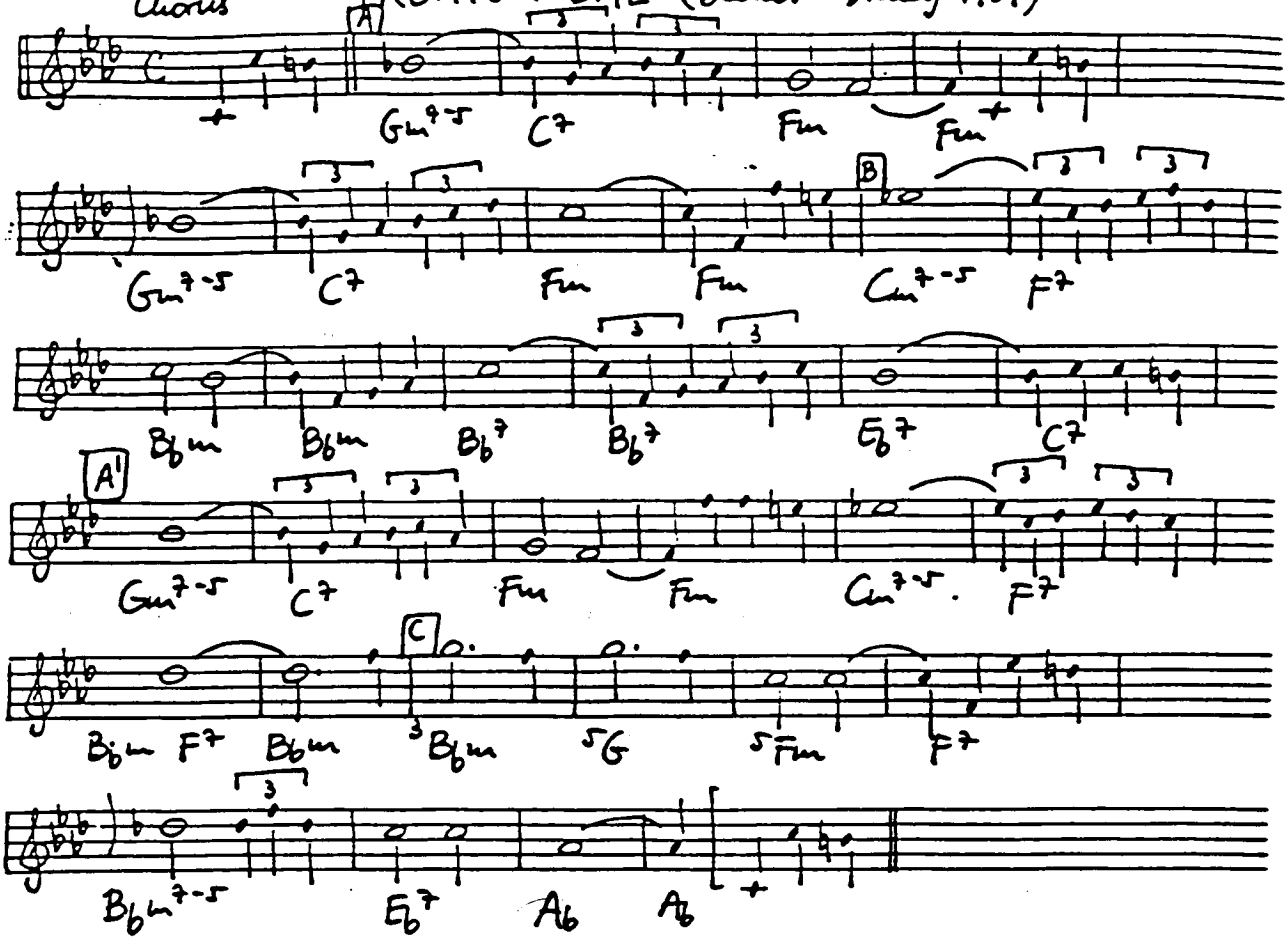


PRELUDE TO A KISS (Ellington - Gordon - Mills 1938)

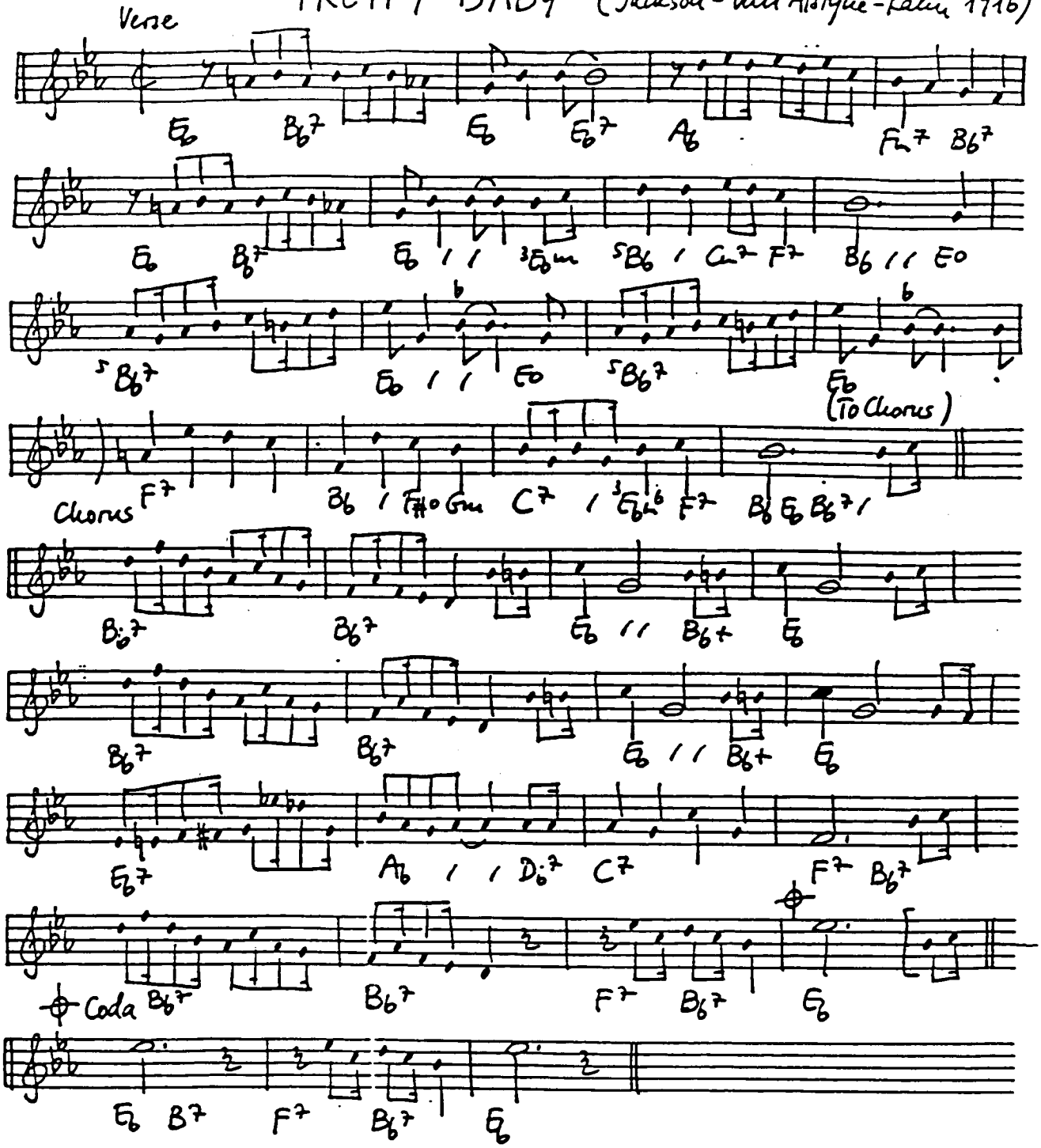


PREMIER BAL (Bechet - Dimey 1957)

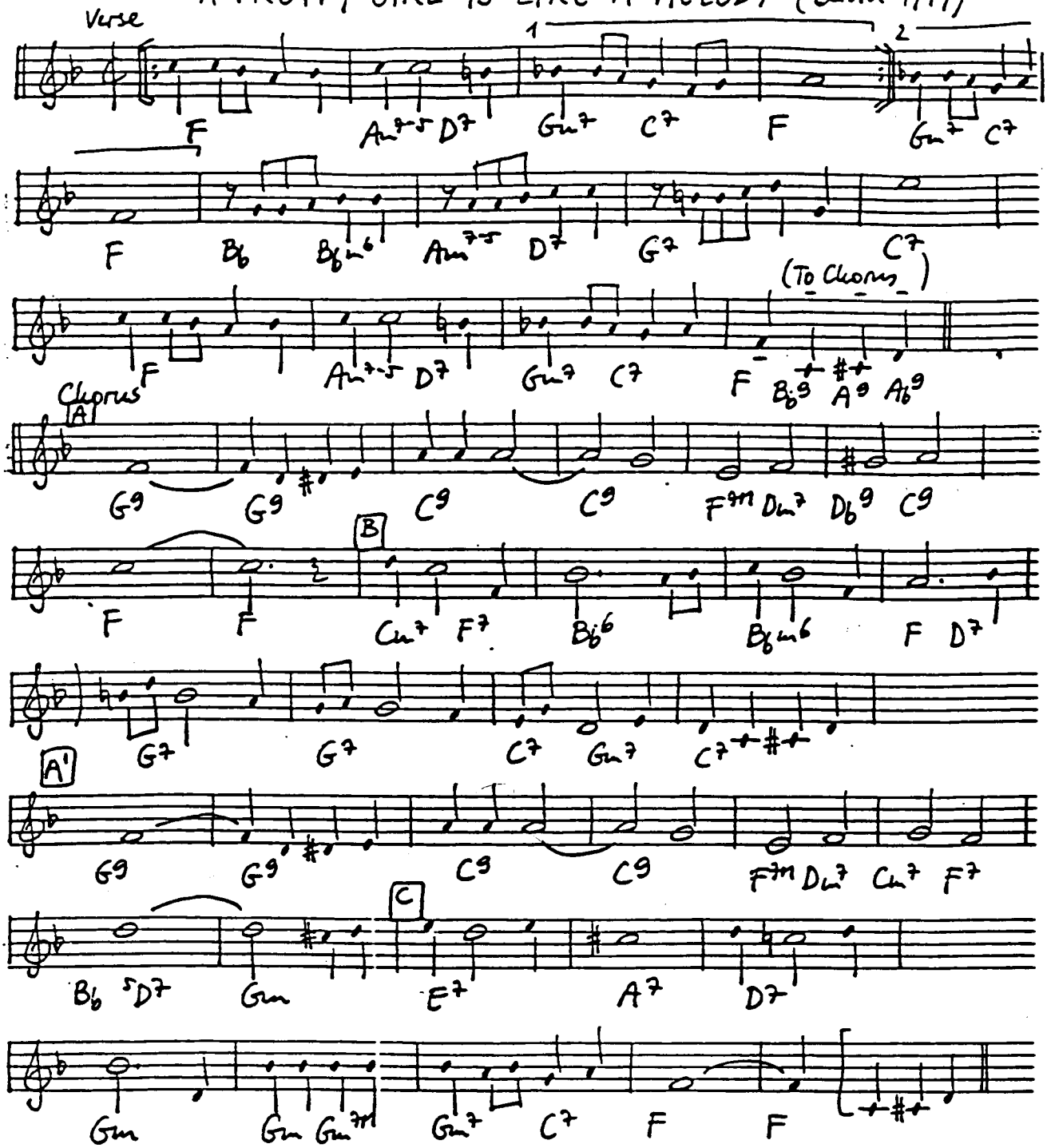
Chorus



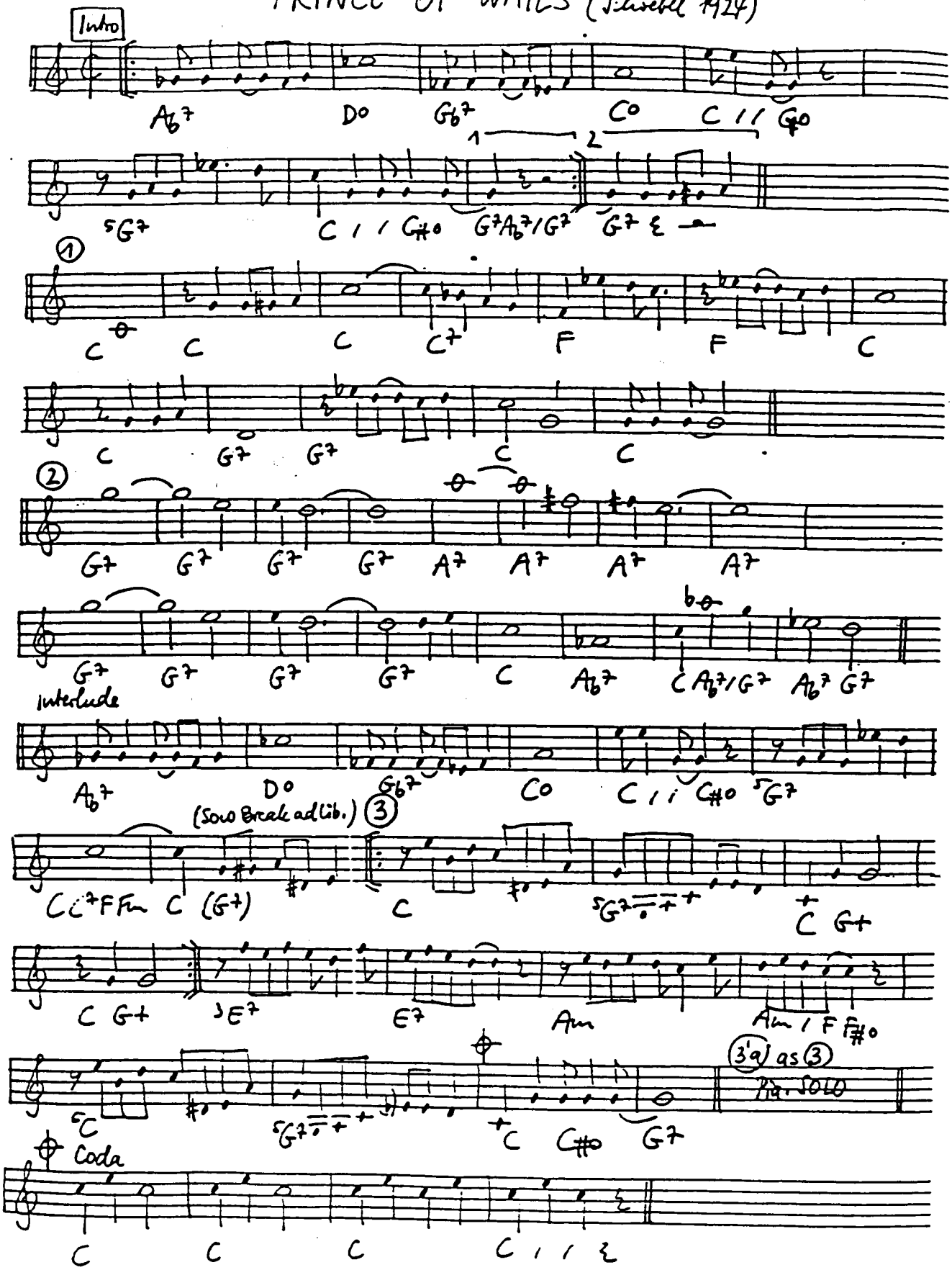
PRETTY BABY (Jackson - Van Alstyne - Kahn 1916)



A PRETTY GIRL IS LIKE A MELODY (Berlin 1919)

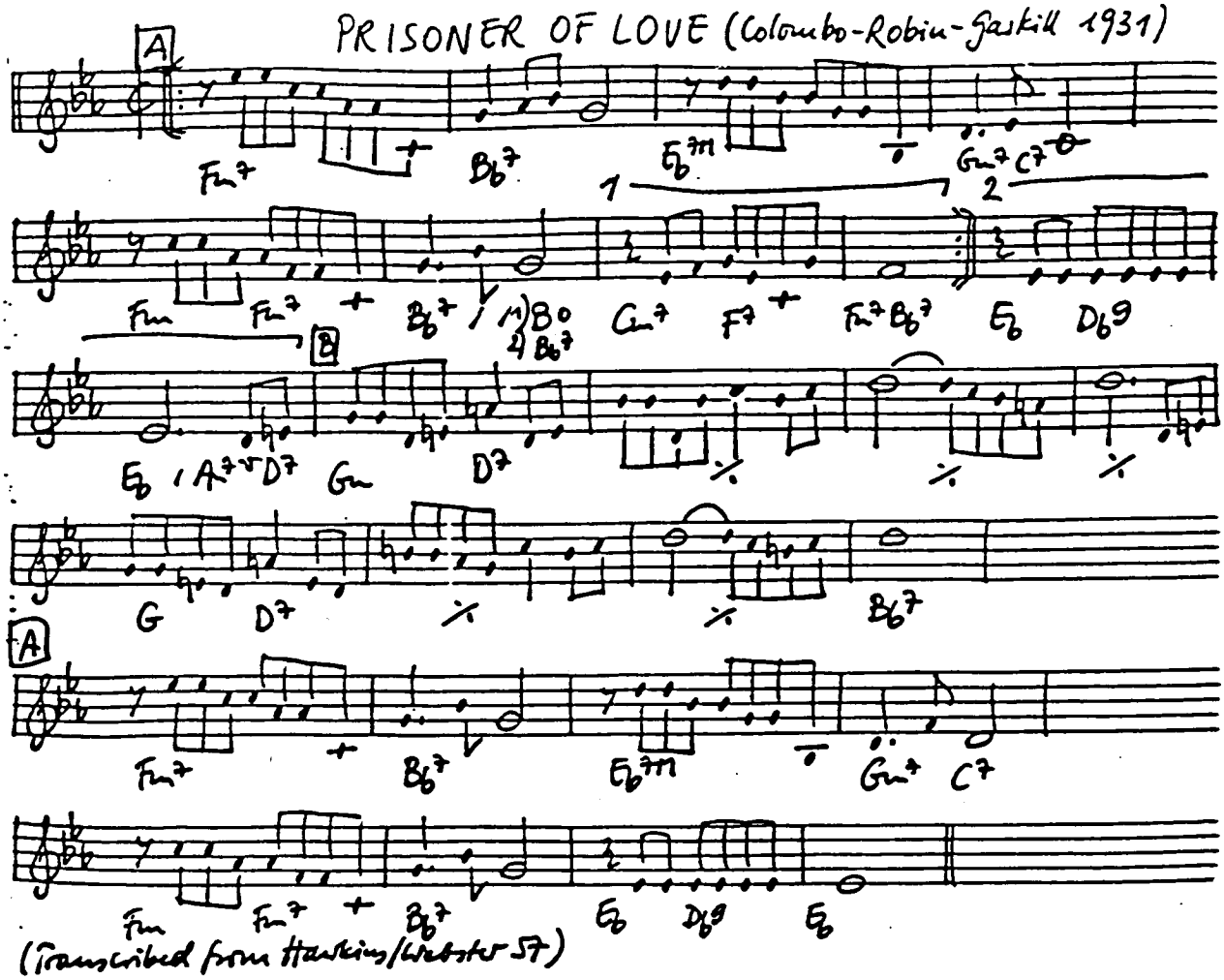


PRINCE OF WAILS (Schoebel 1924)



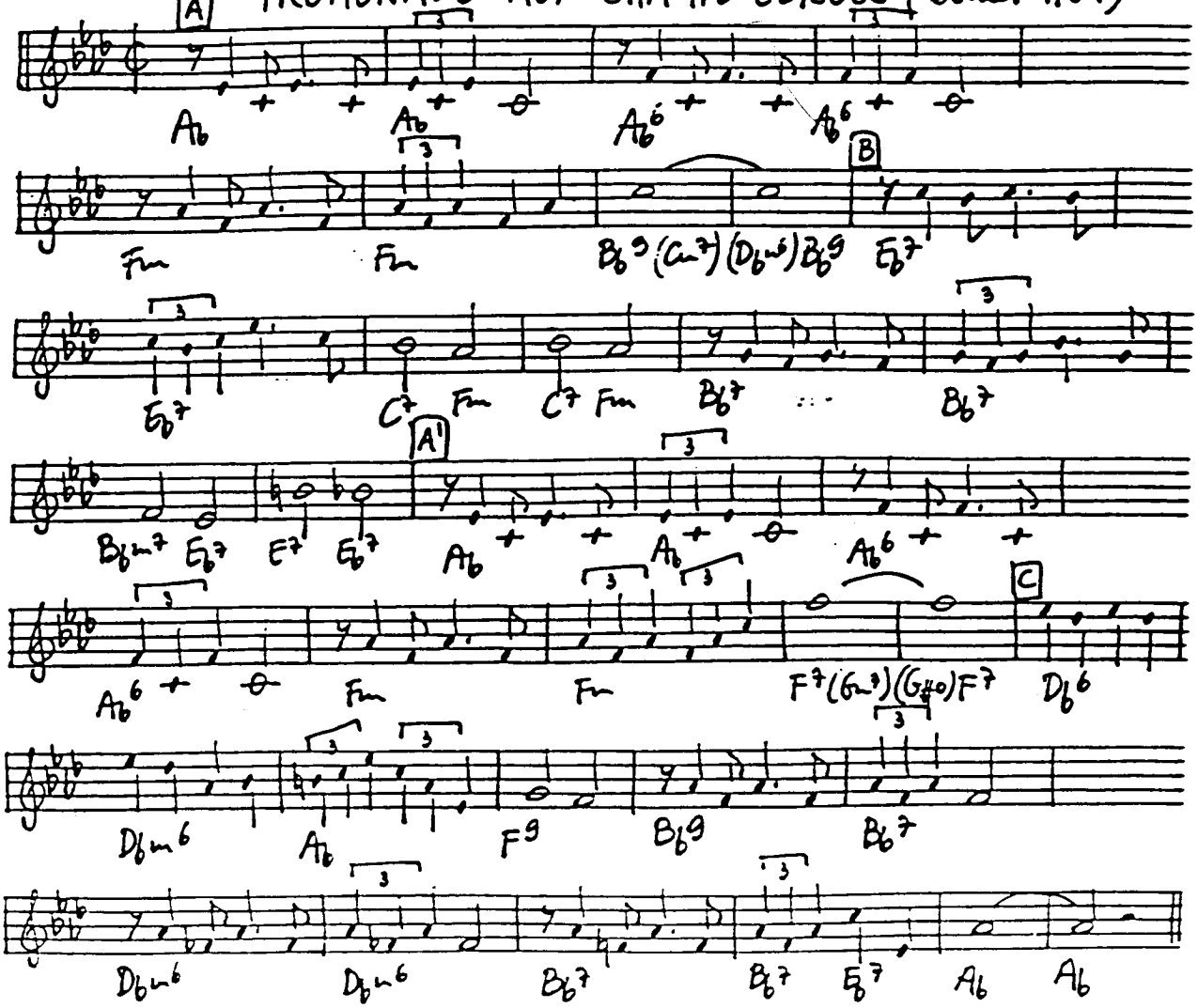
(Transcribed from F. Henderson 24)

PRISONER OF LOVE (Columbo-Robin-Gaskill 1931)

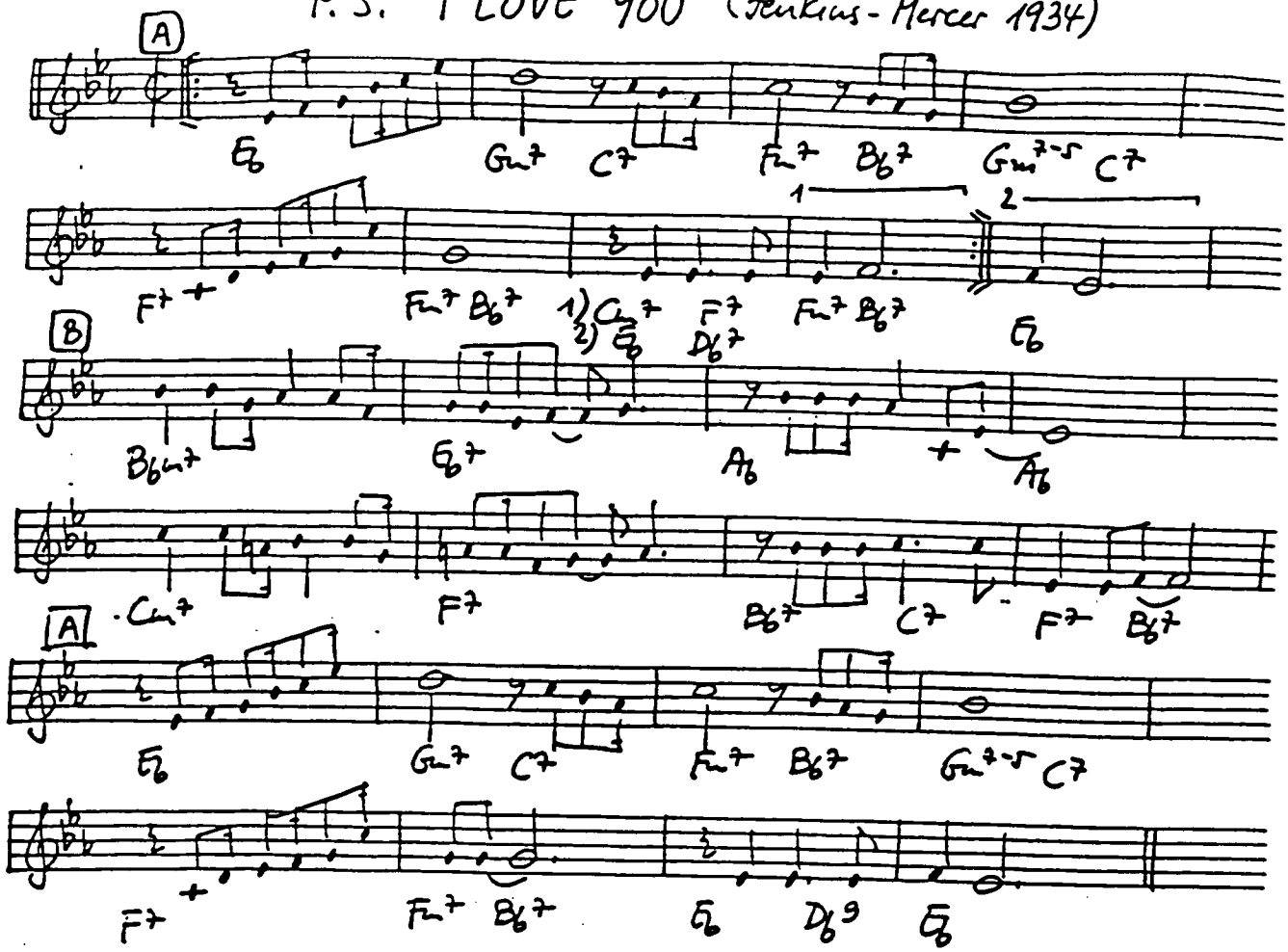


(Transcribed from Hawkins/Webster 57)

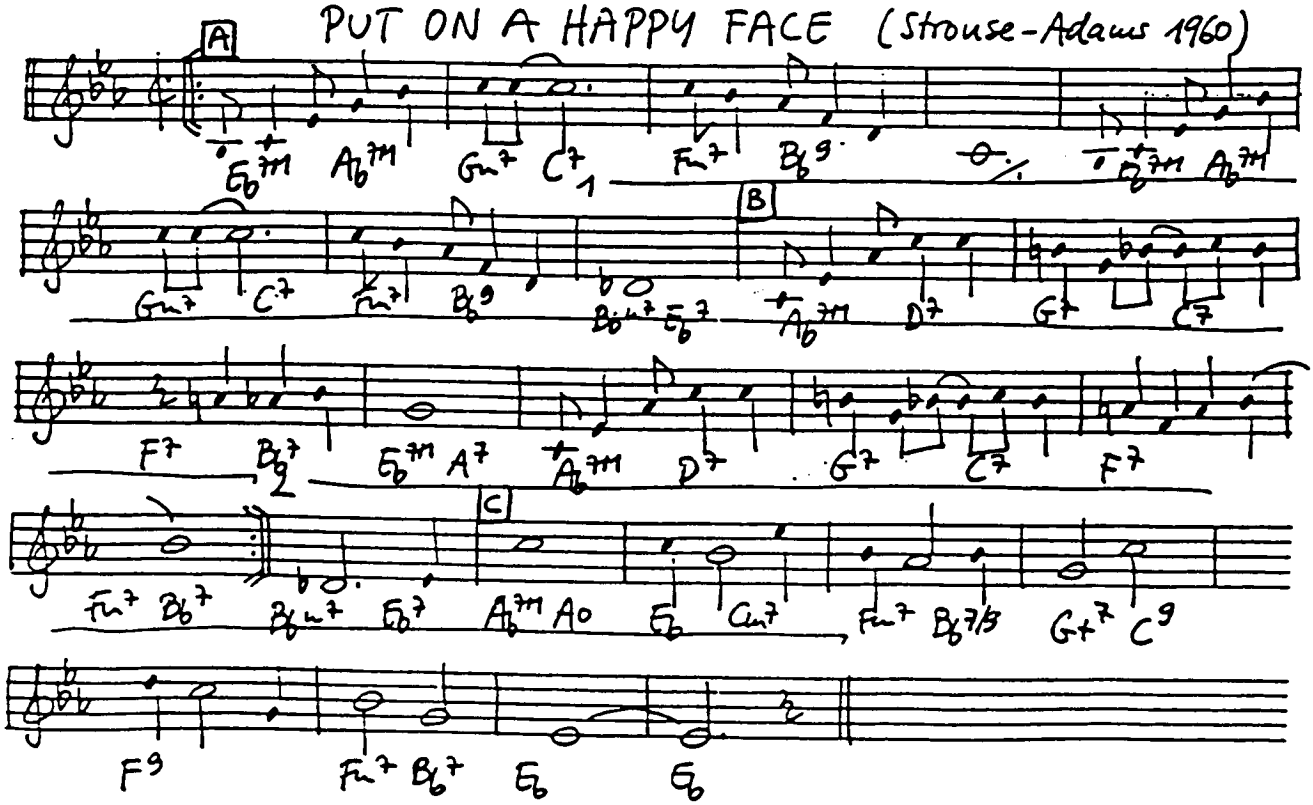
PROMENADE AUX CHAMPS-ELYSEES (Bechet 1951)



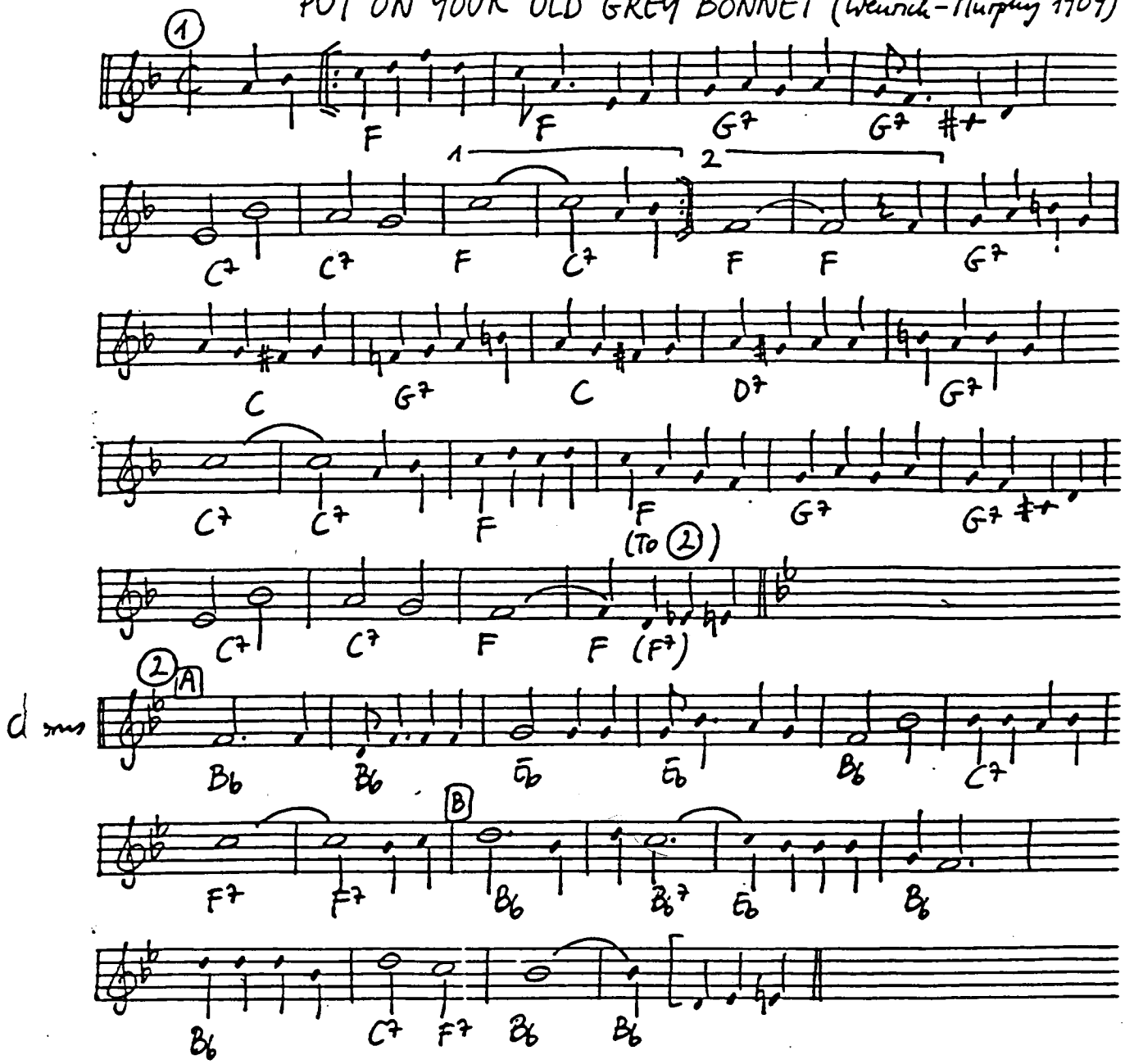
P. S. I LOVE YOU (Jenkins - Mercer 1934)



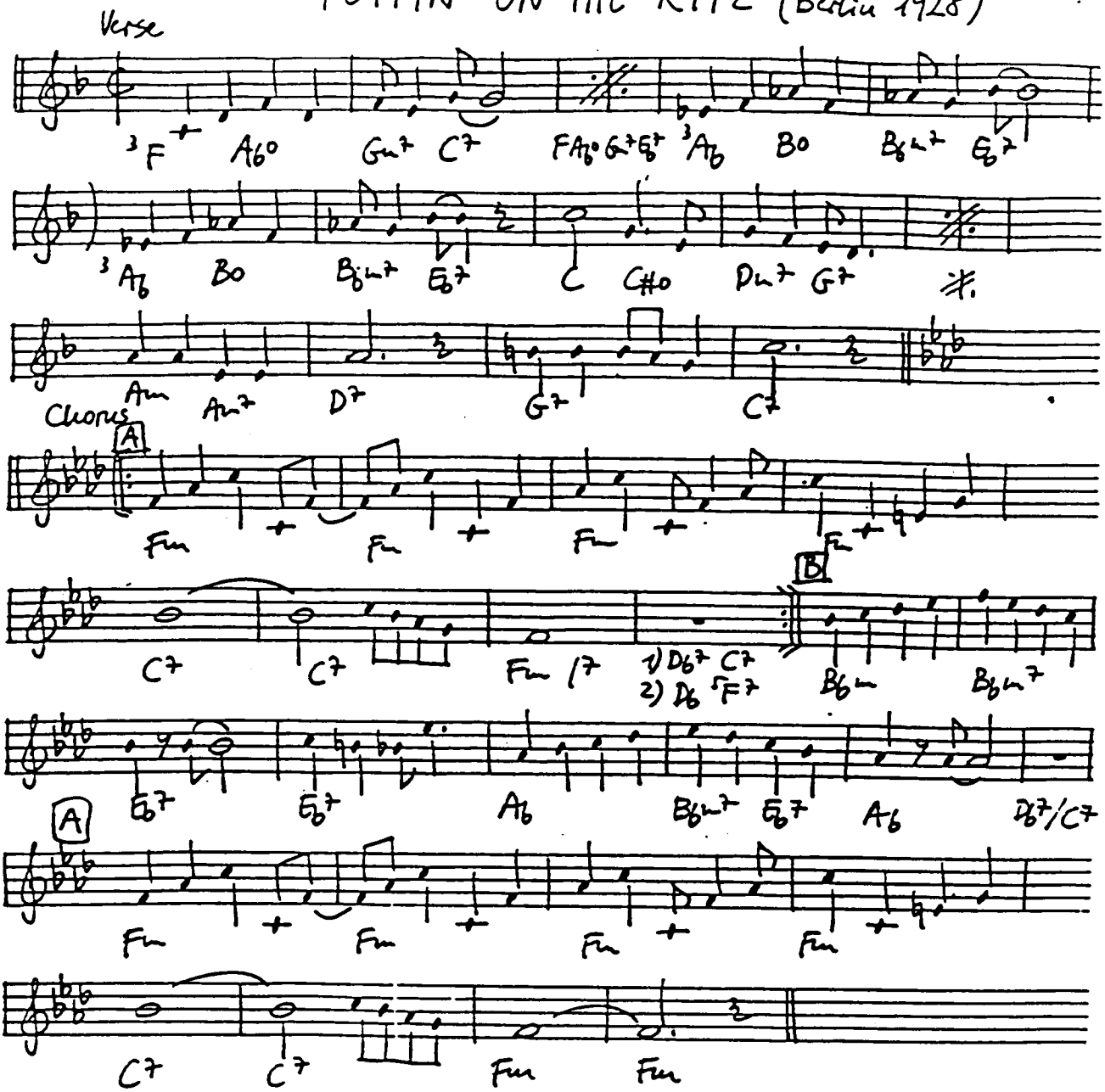
PUT ON A HAPPY FACE (Strouse - Adams 1960)



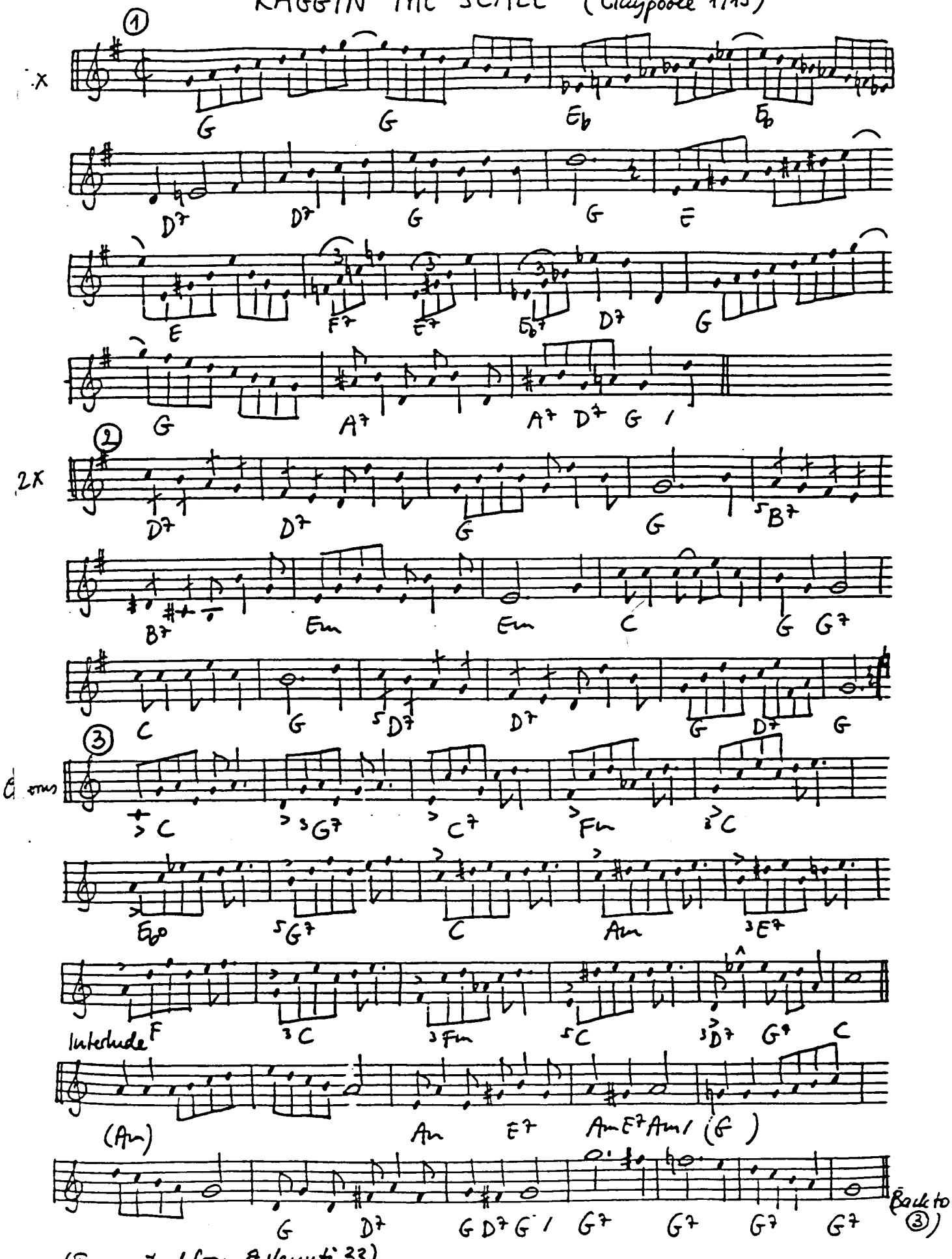
PUT ON YOUR OLD GREY BONNET (Wenrich-Murphy 1909)



PUTTIN' ON THE RITZ (Berlin 1928)

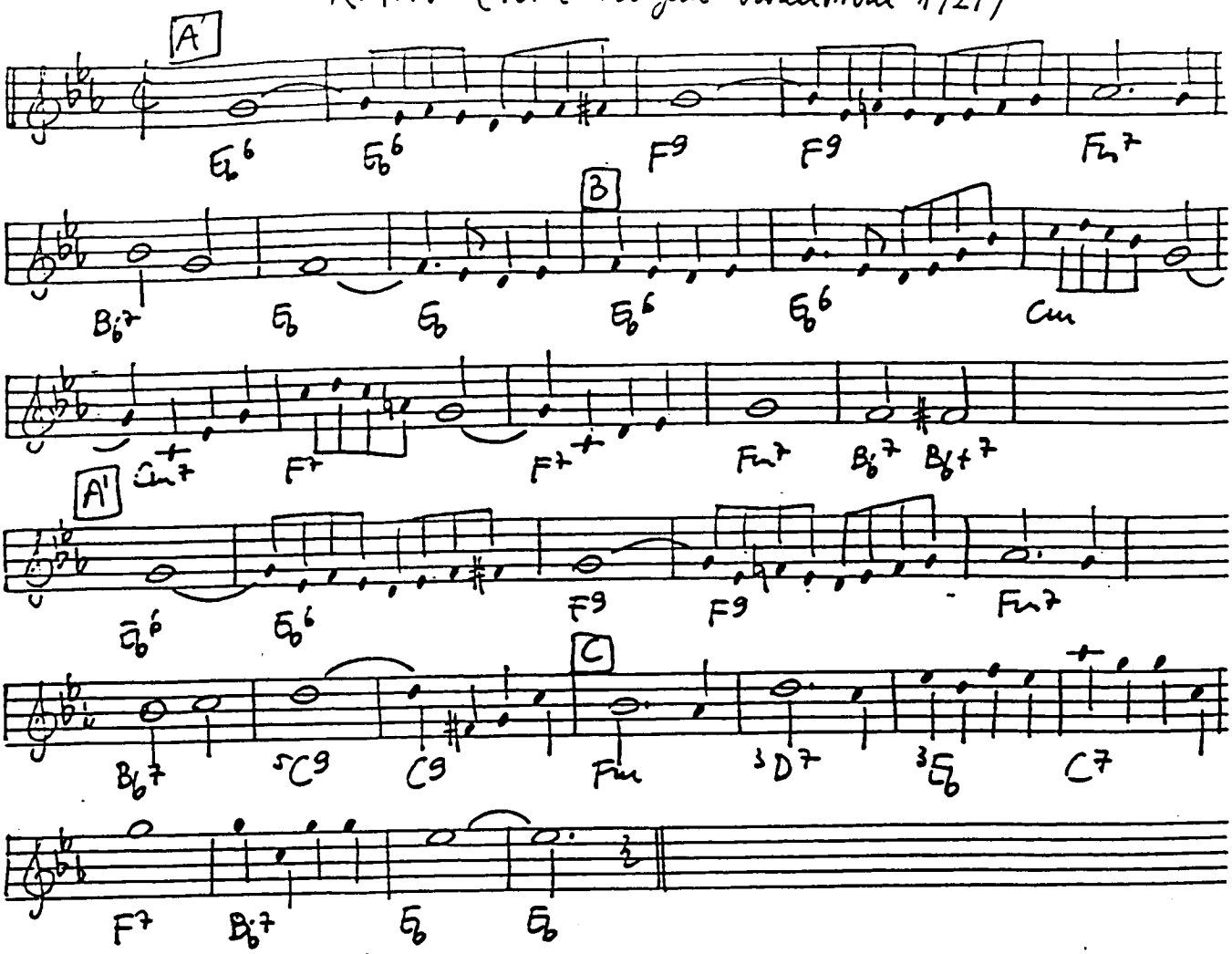


RAGGIN' THE SCALE (Claypoole 1915)

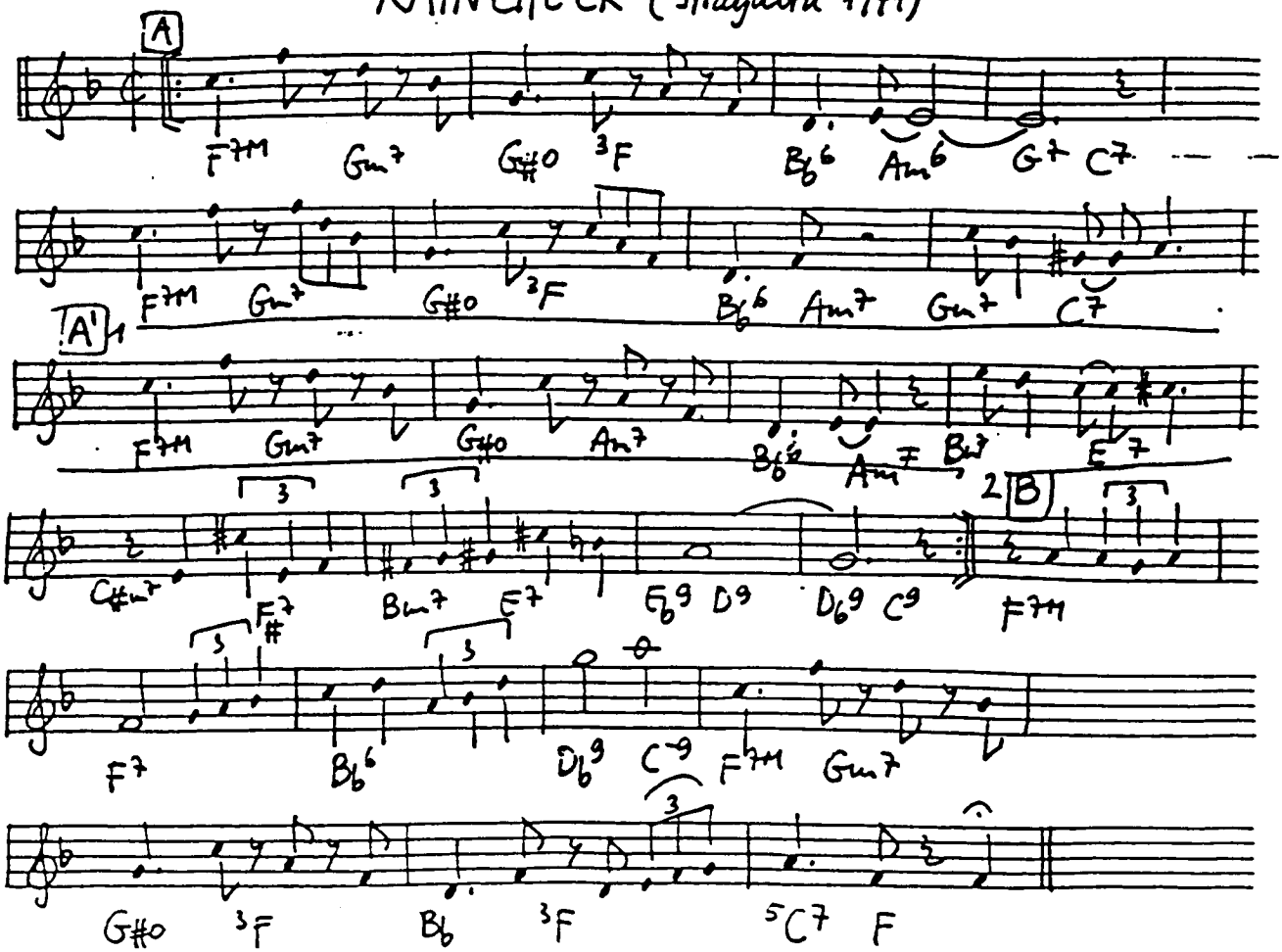


(Transcribed from F. Venuti 33)

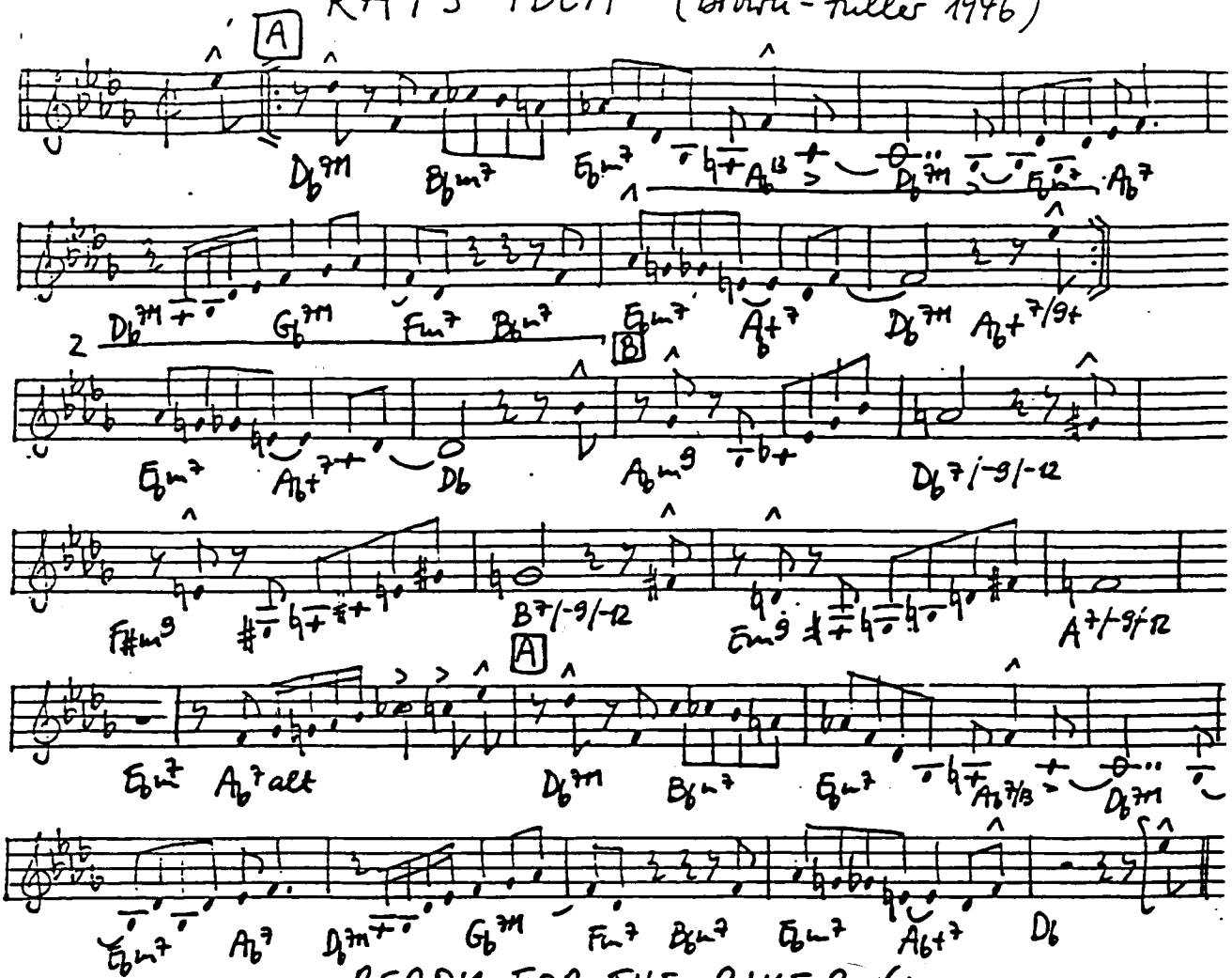
RAIN (Ford-Morgan-Swanstrom 1927)



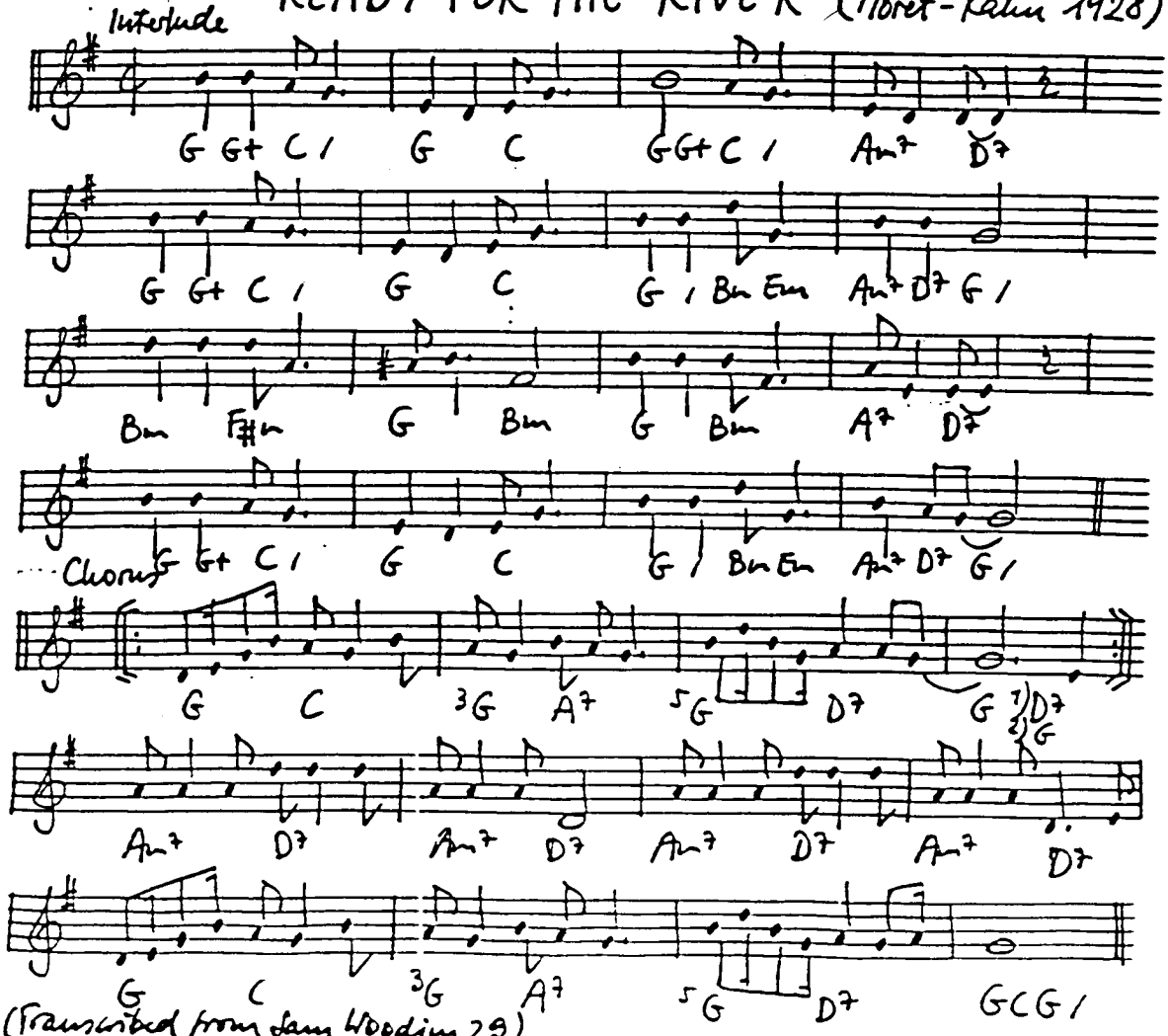
RAINCHECK (Strayhorn 1941)



RAY'S IDEA (Brown-Fuller 1946)

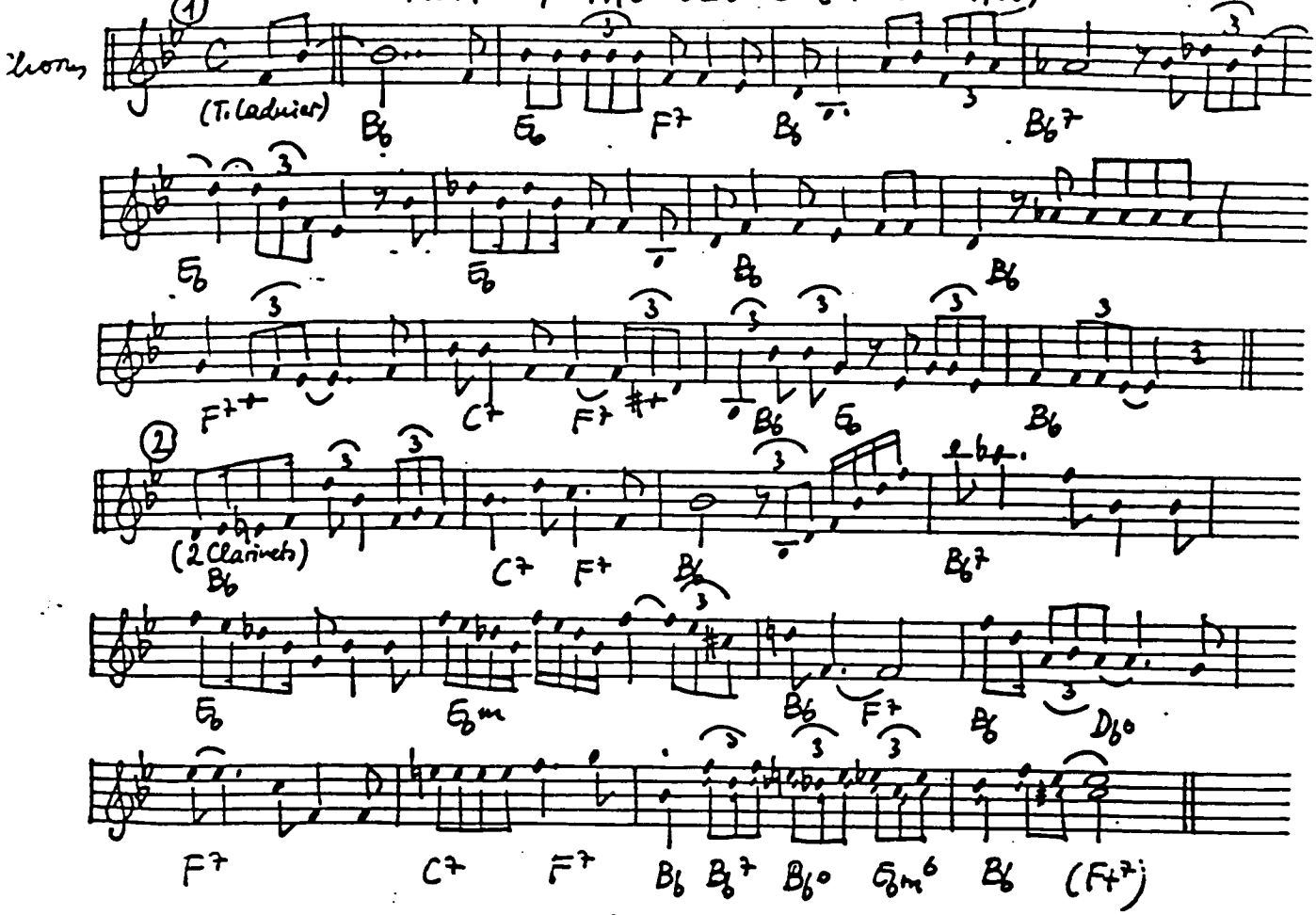


READY FOR THE RIVER (Moret-Kahn 1928)

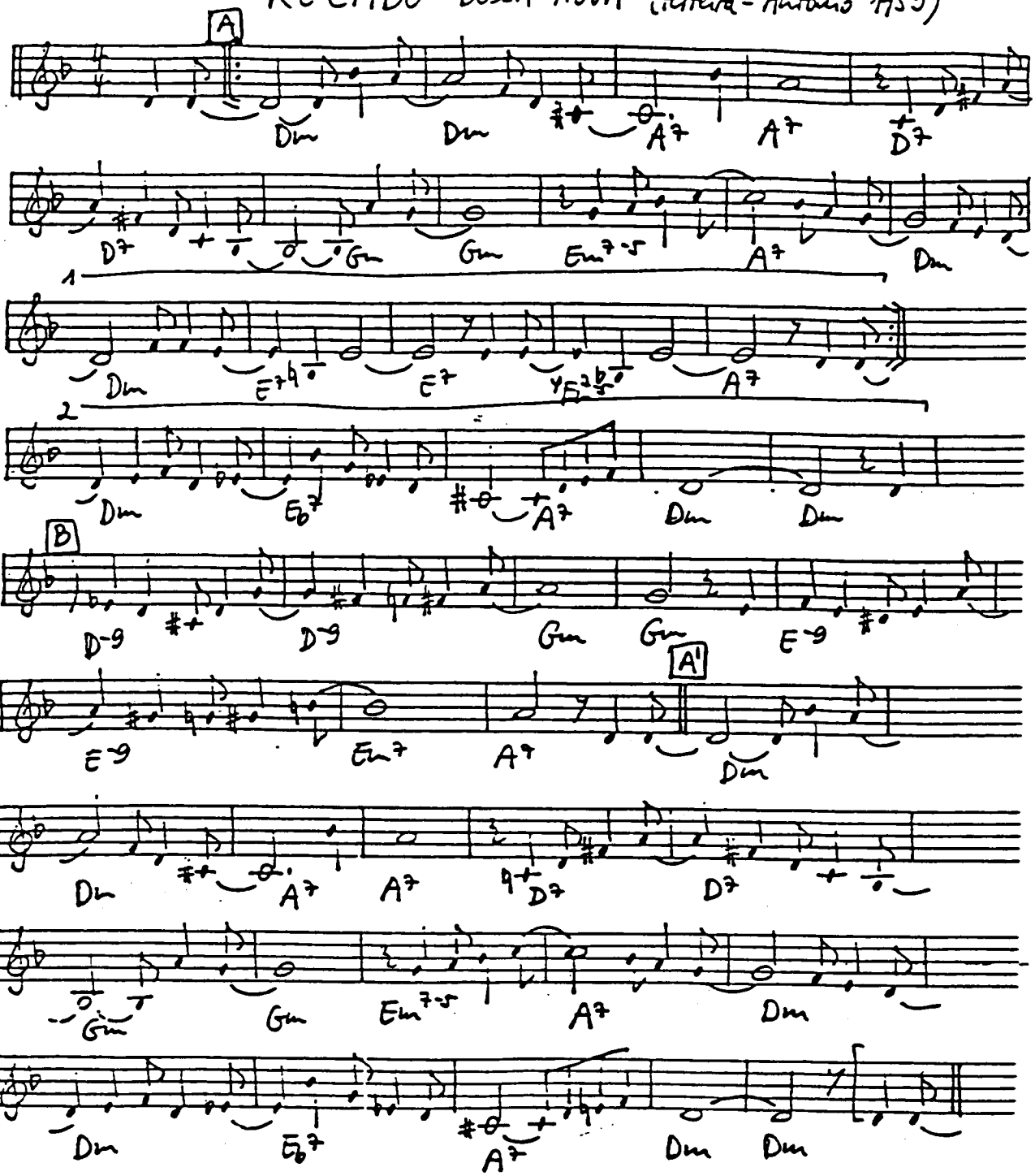


(Transcribed from Sam Wooding 29)

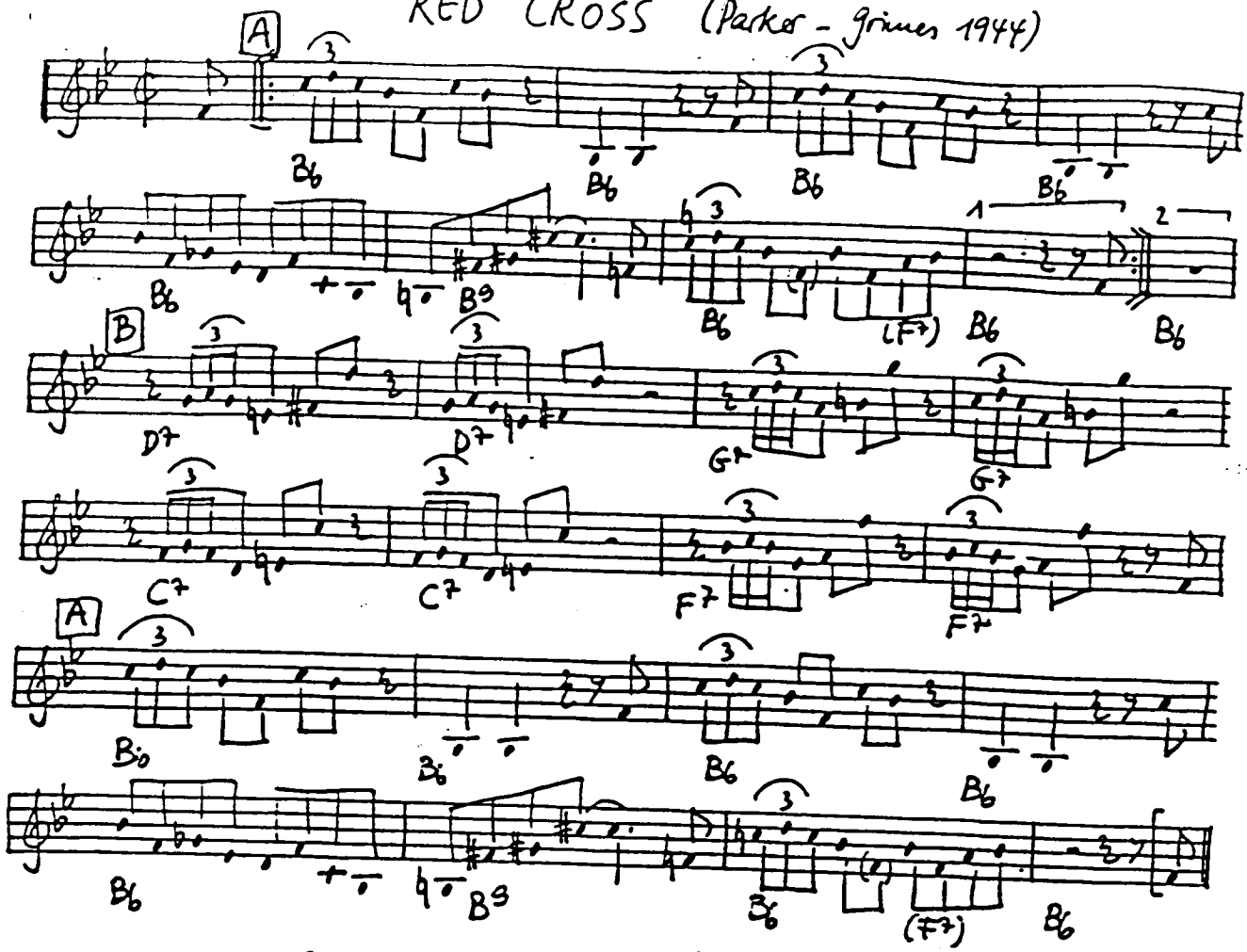
REALLY THE BLUES (Mezzrow 1938)



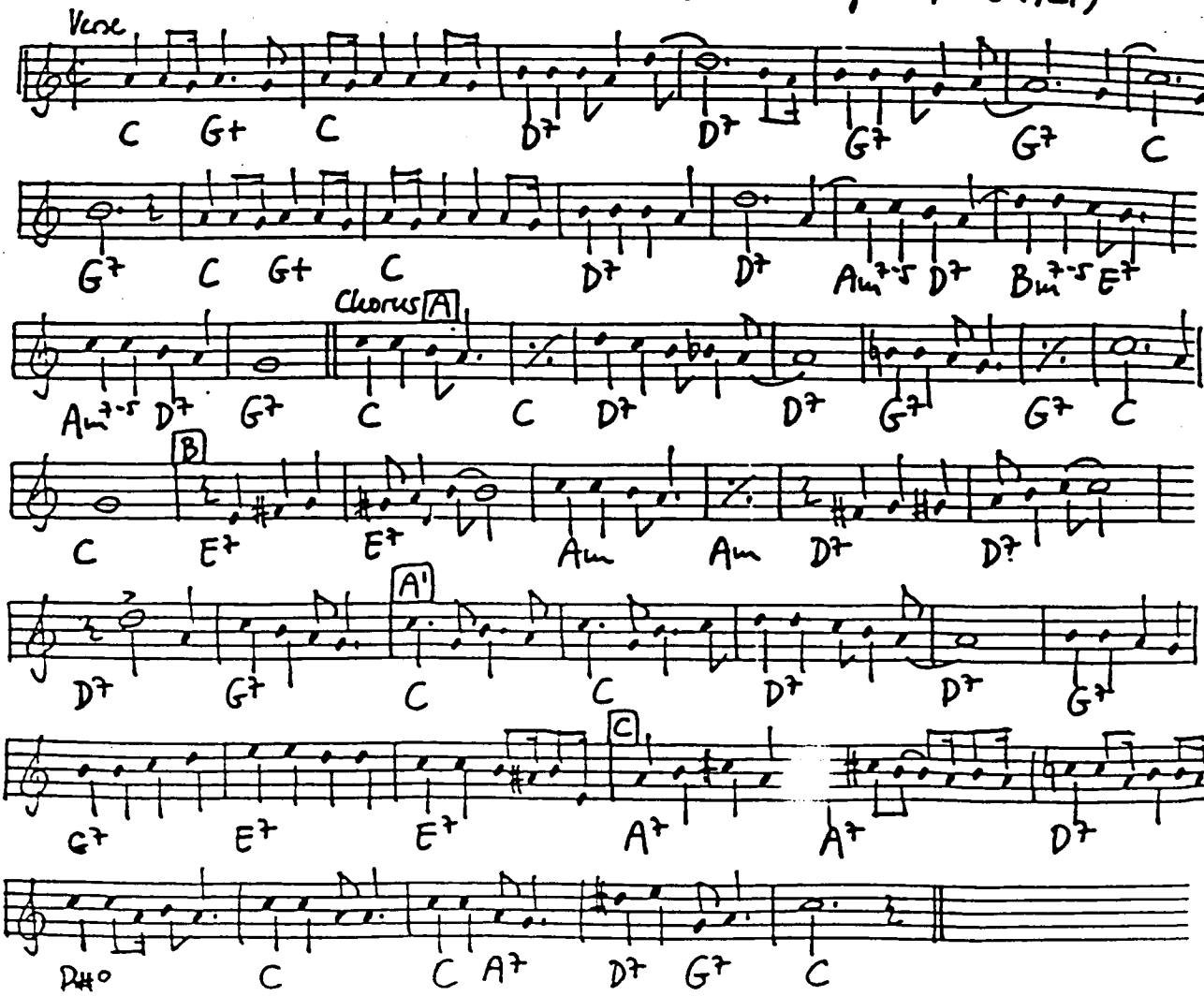
RECADO BOSSA NOVA (Ferreira - Antonio 1959)



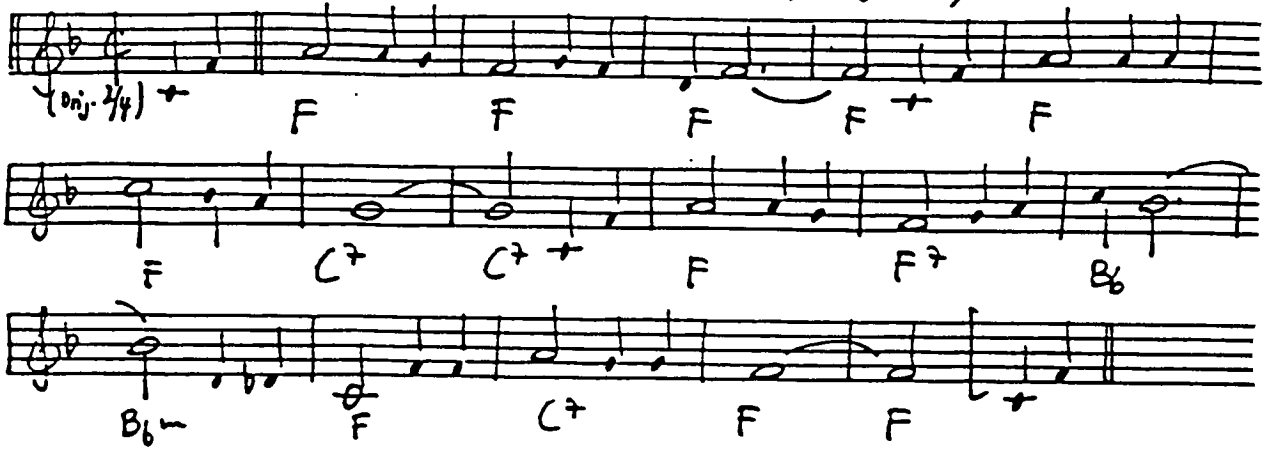
RED CROSS (Parker - Grimes 1944)



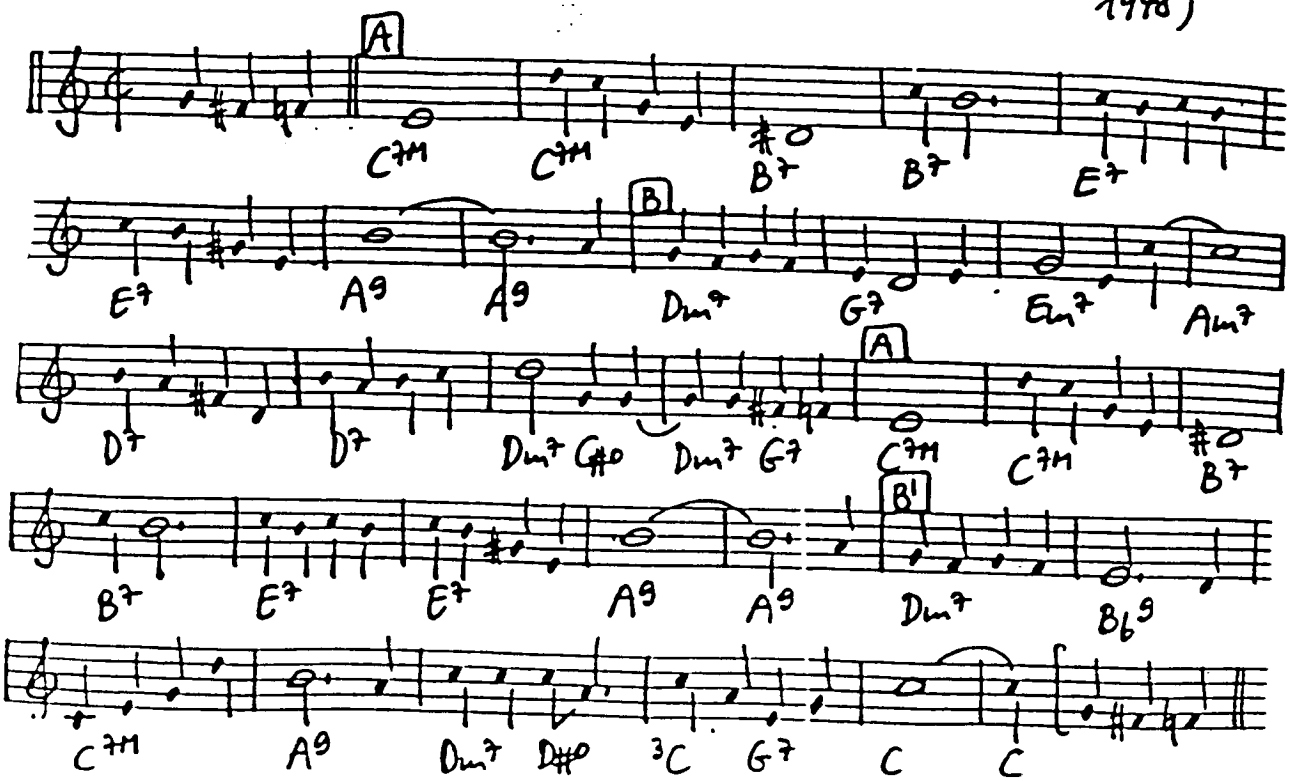
RED HOT MAMMA (Wells - Cooper - Rose 1924)



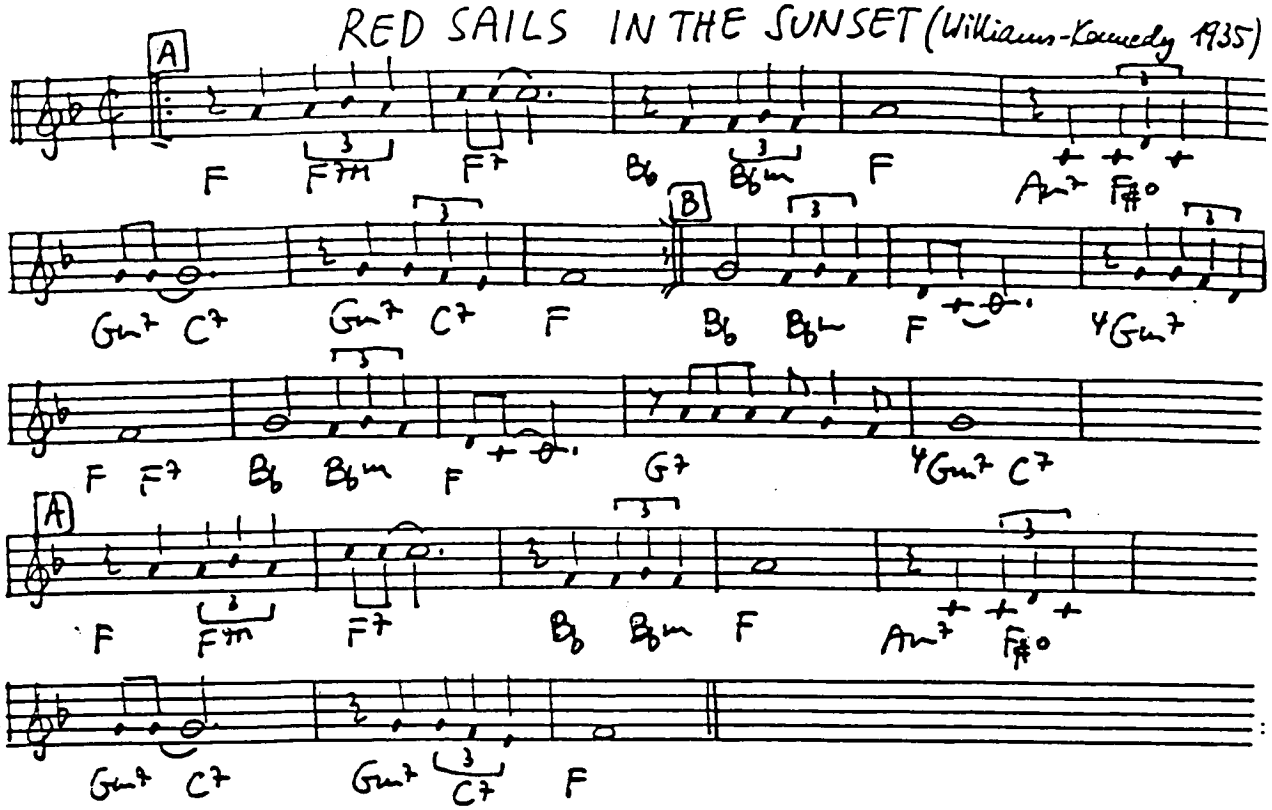
RED RIVER VALLEY (Trad.)



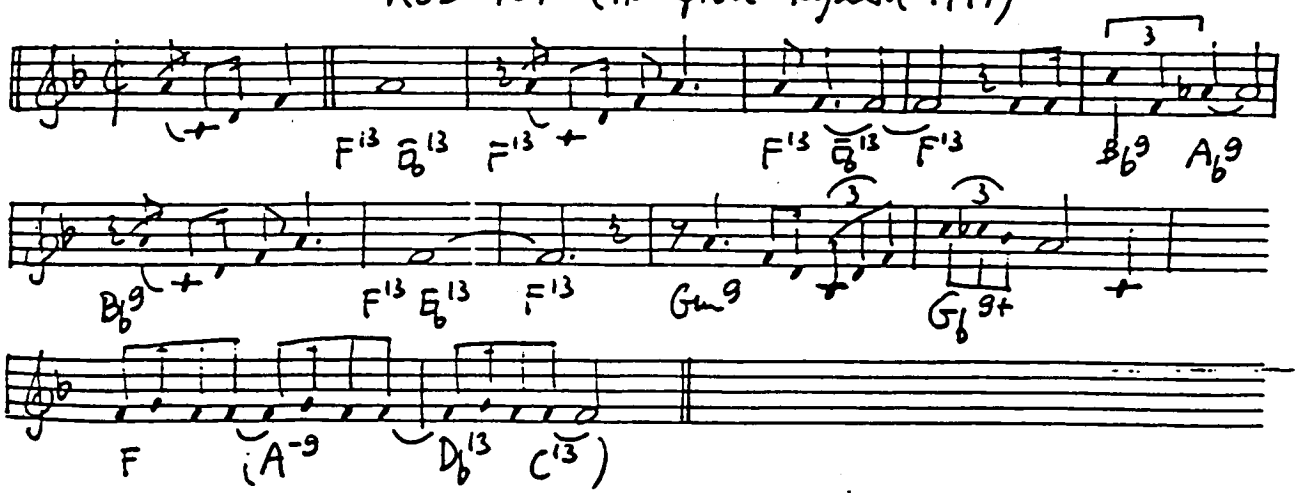
RED ROSES FOR A BLUE LADY (Teppo - Bratislava 1948)



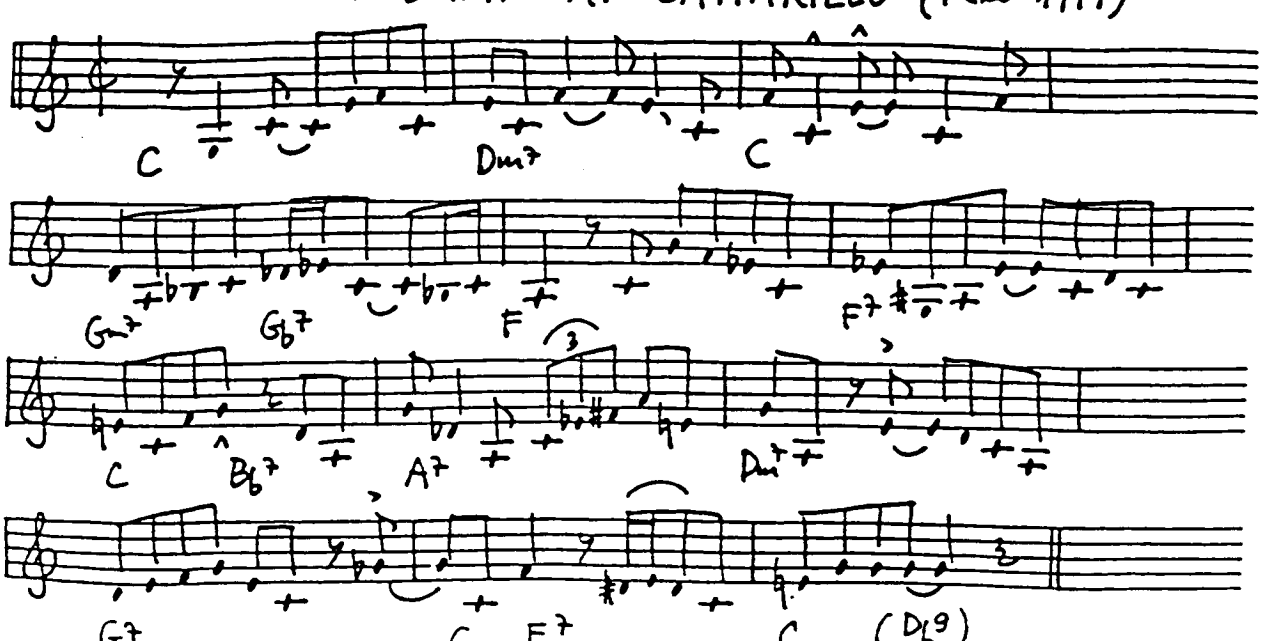
RED SAILS IN THE SUNSET (Williams-Kennedy 1935)



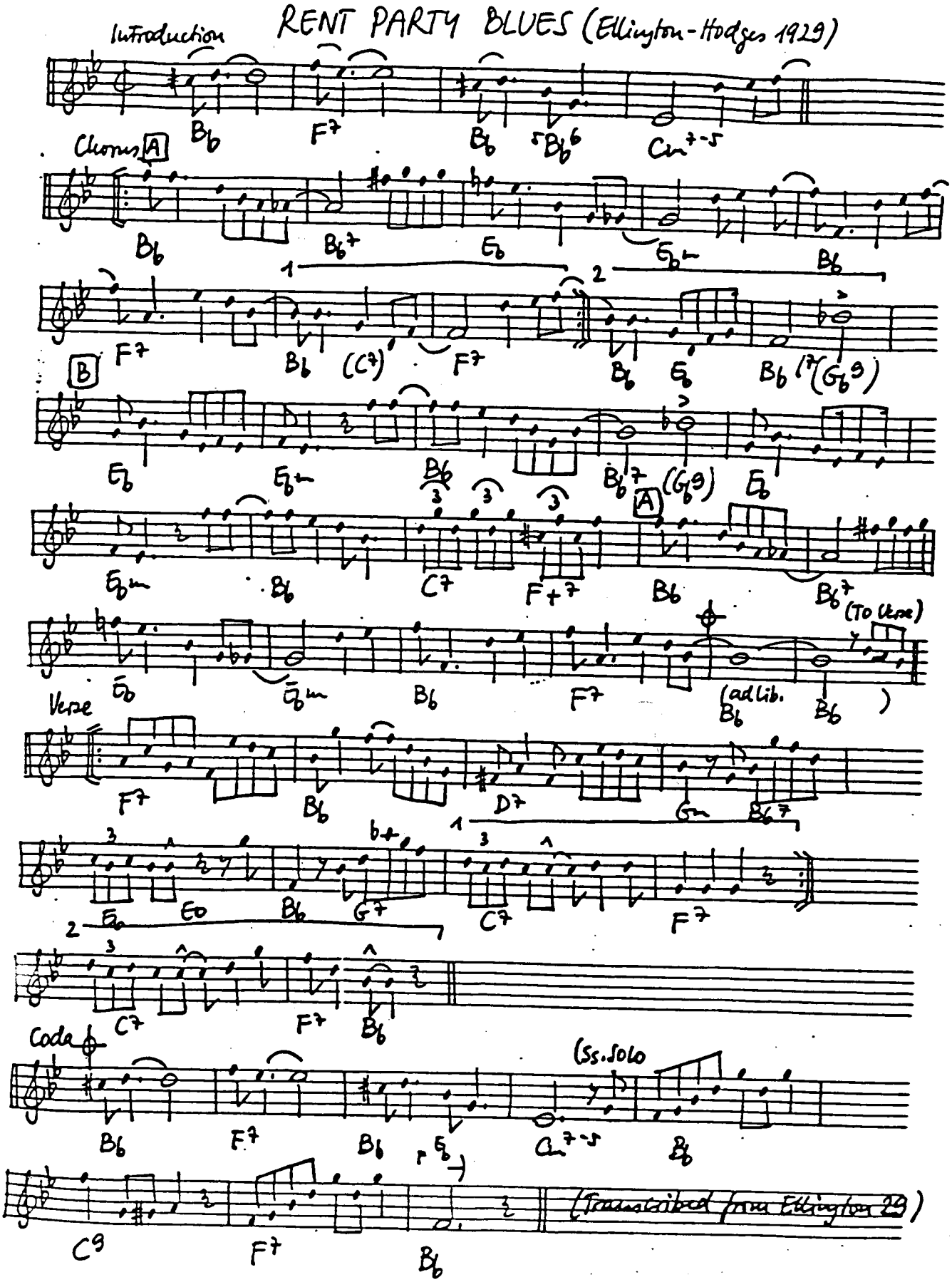
RED TOP (Hampton - Kynard 1947)



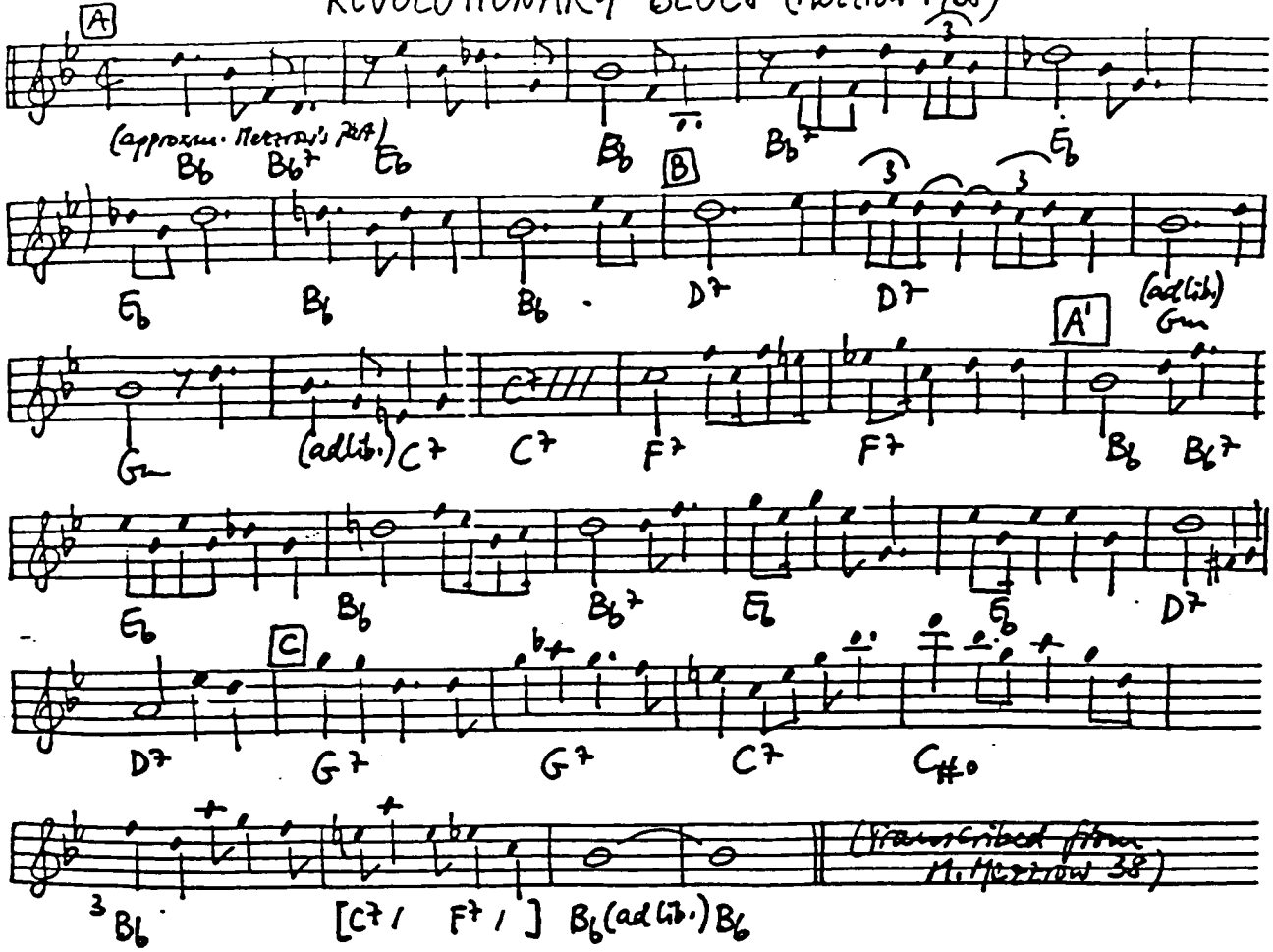
RELAXIN' AT CAMARILLO (Parker 1947)



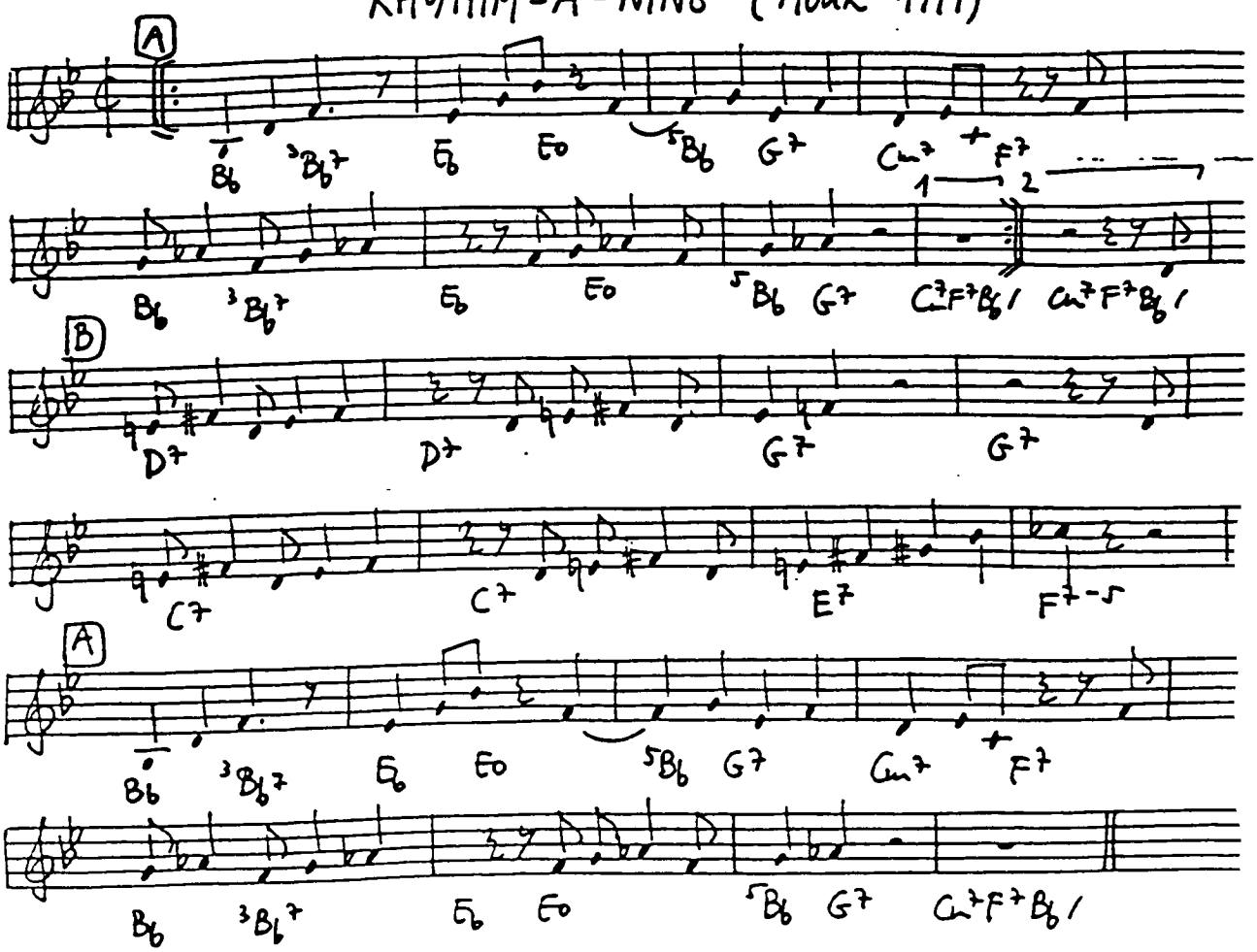
RENT PARTY BLUES (Ellington-Hodges 1929)



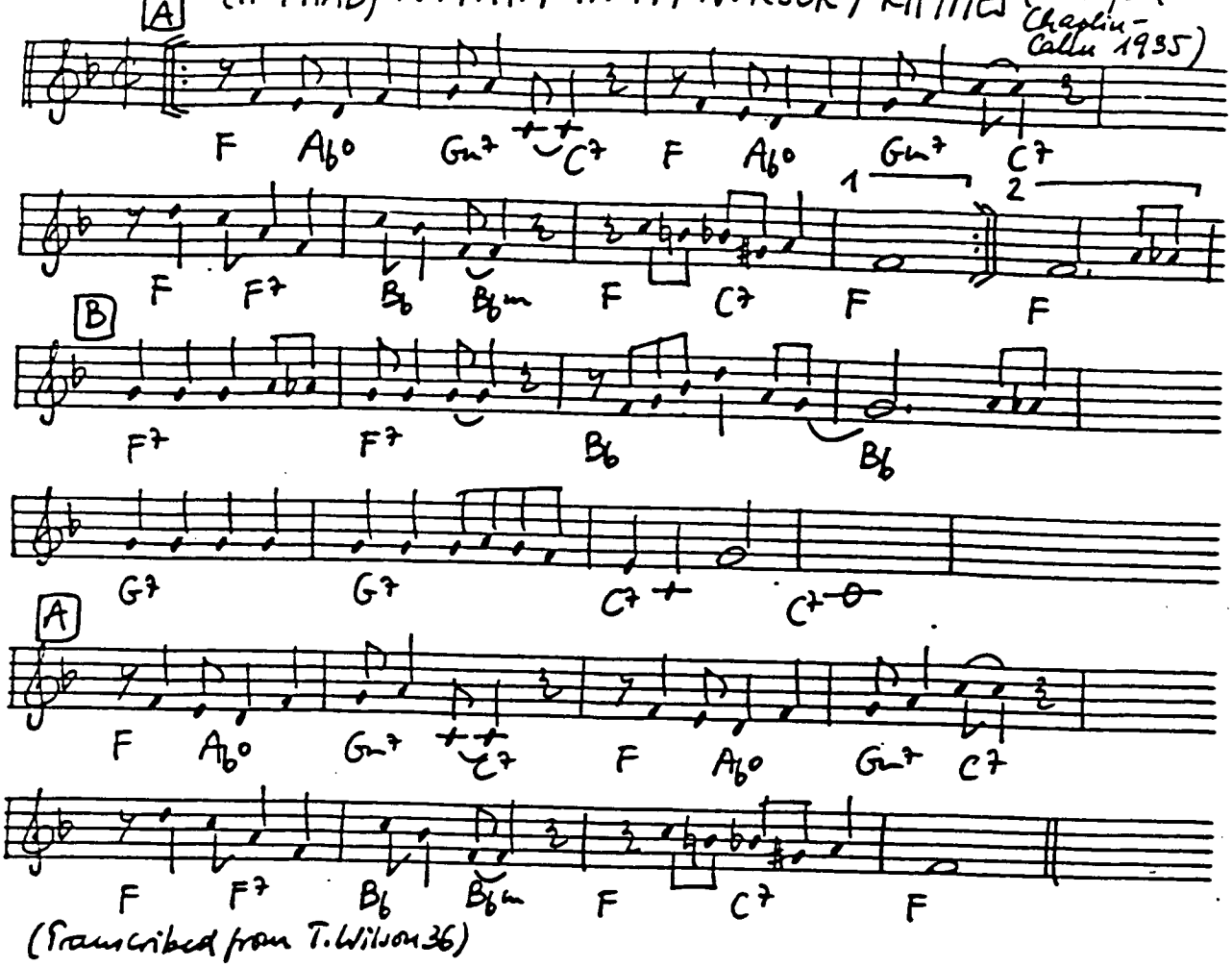
REVOLUTIONARY BLUES (Merrow 1938)



RHYTHM-A-NING (Monk 1941)

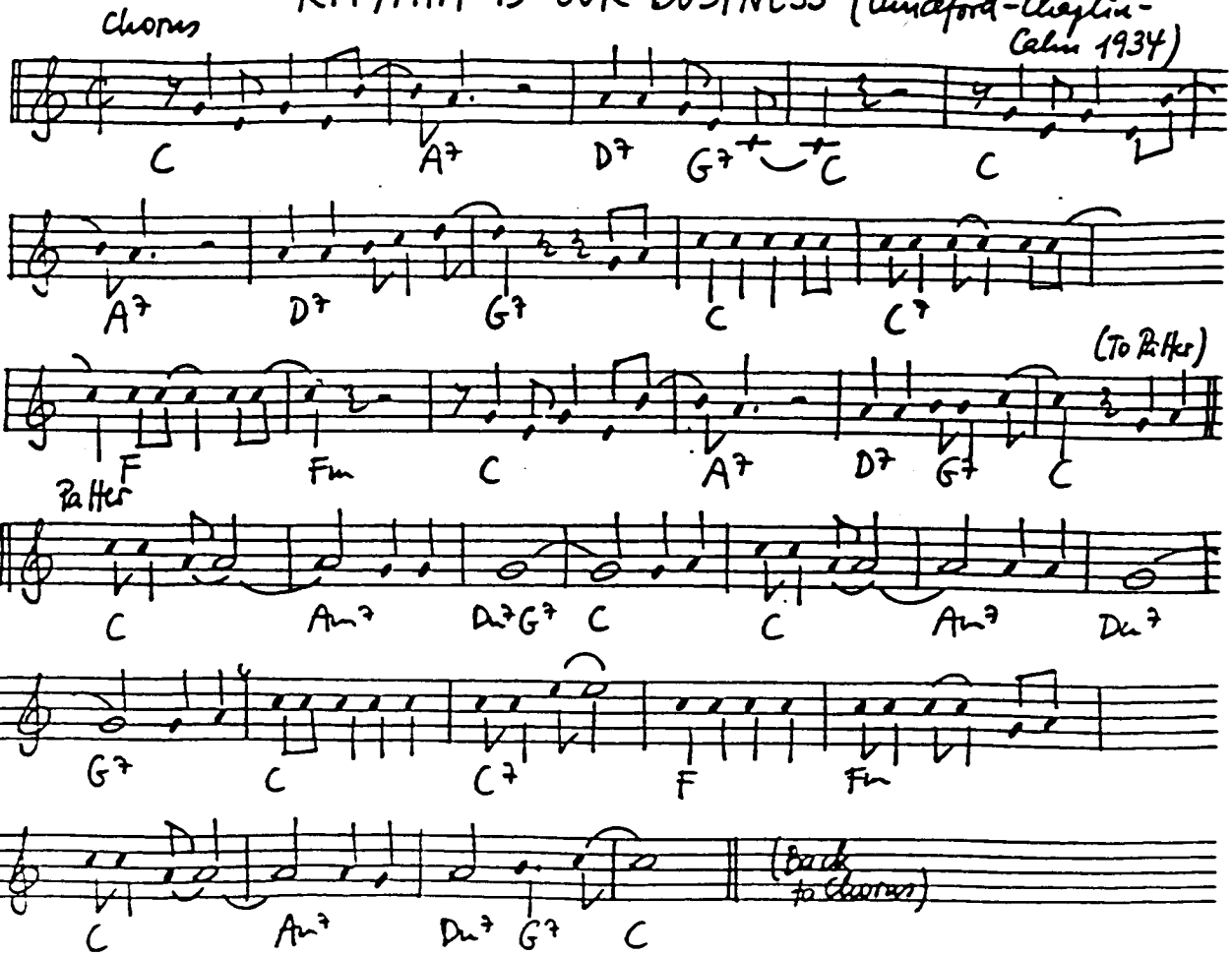


(IF I HAD) RHYTHM IN MY NURSERY RHYMES (Lunceford-Chaplin-Calin 1935)



(Transcribed from T. Wilson 36)

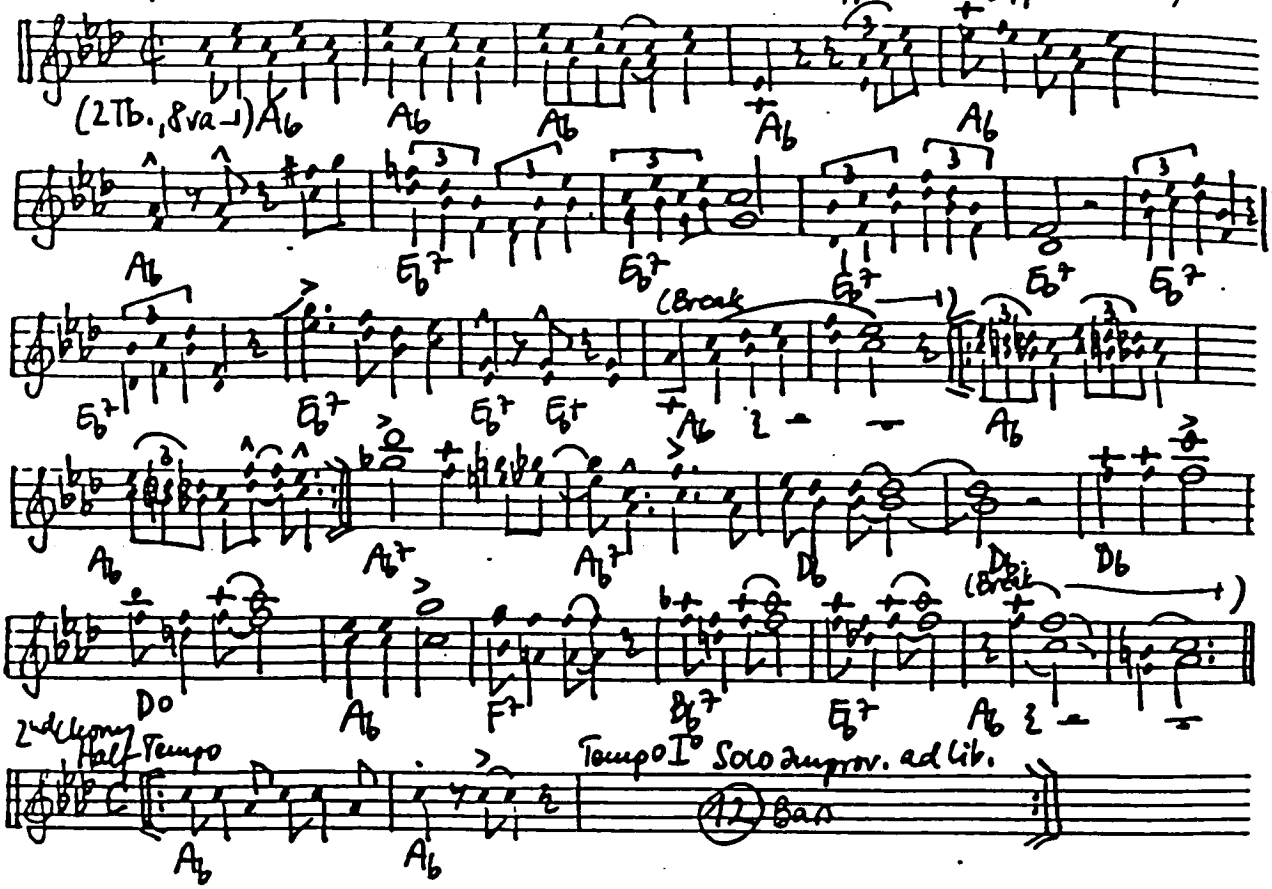
RHYTHM IS OUR BUSINESS (Lunceford-Chaplin-Calin 1934)



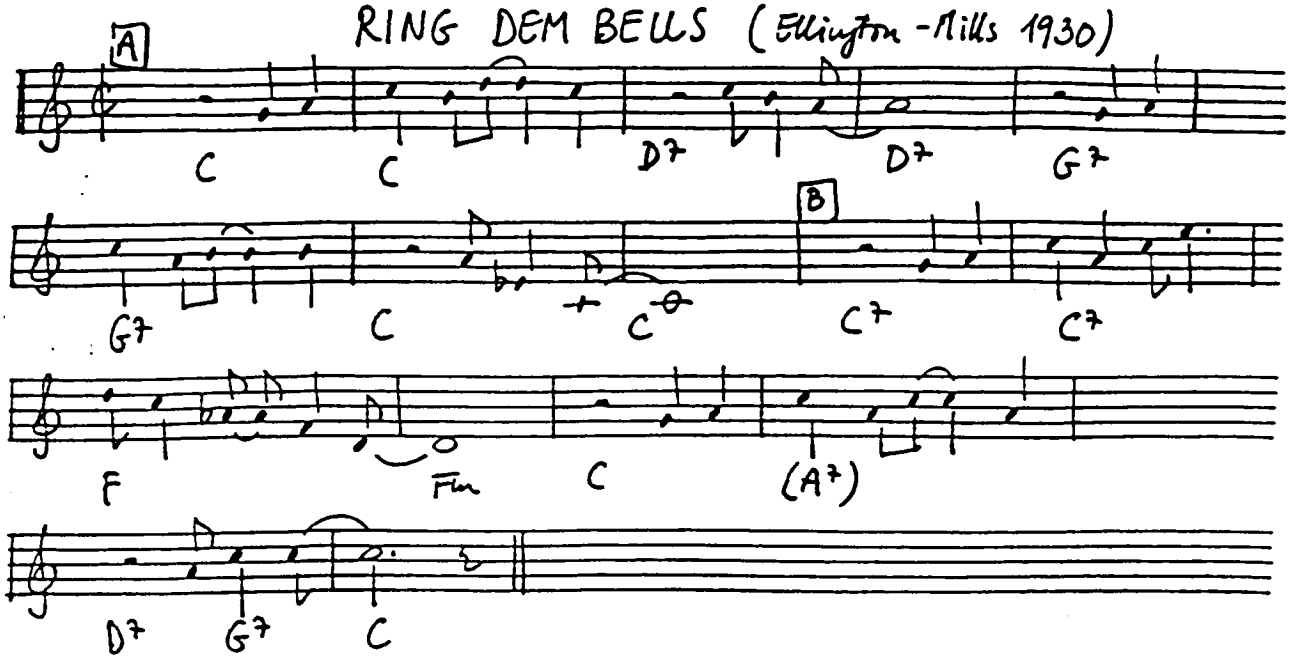
(Transcribed from W. Lewis 36)

RIDE RED RIDE (Allen 1935)

(Transcription of 1st Chorus: Mills Blue Rhythm Band 1935, approximately, fast as hell)

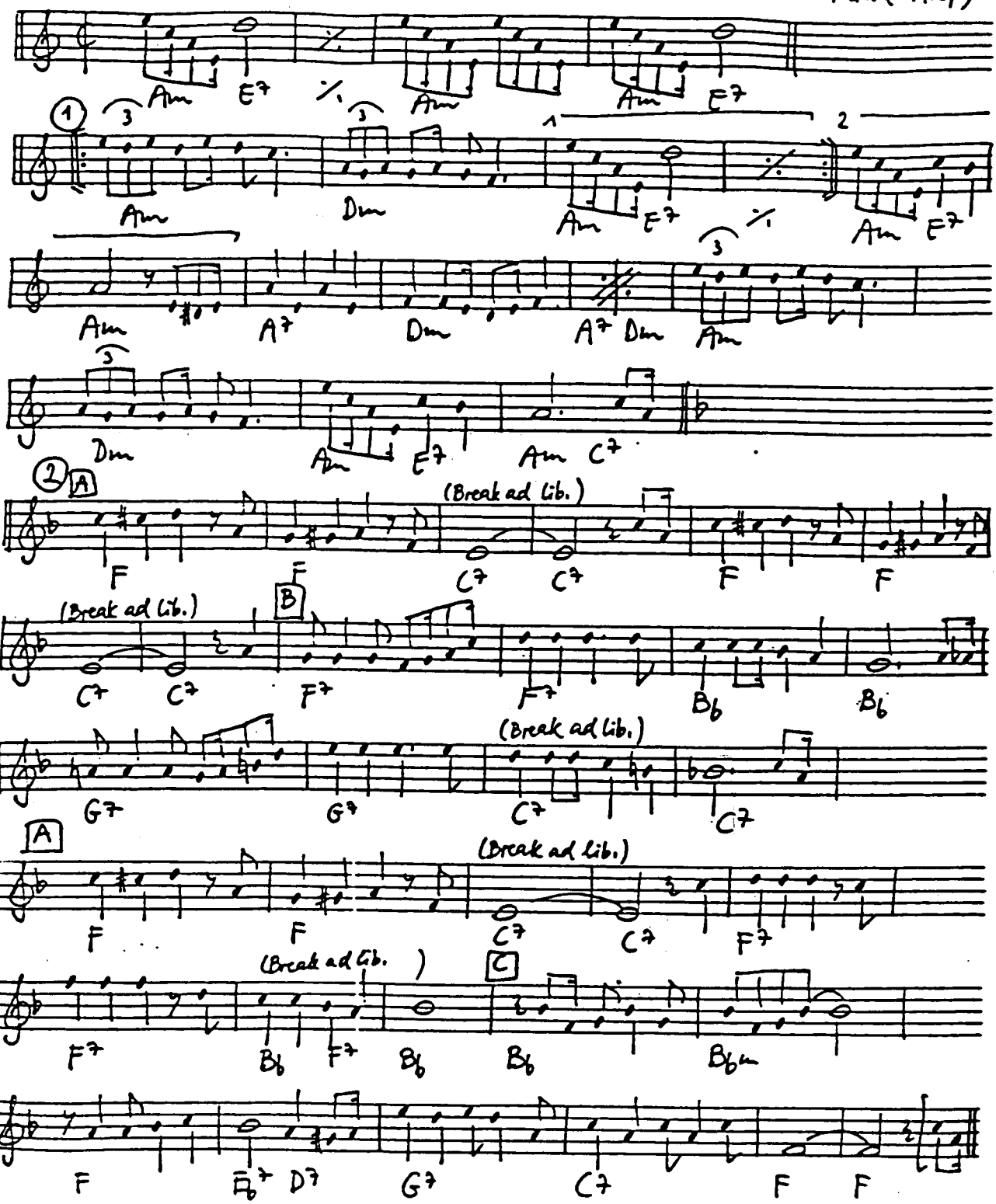


RING DEM BELLS (Ellington-Mills 1930)



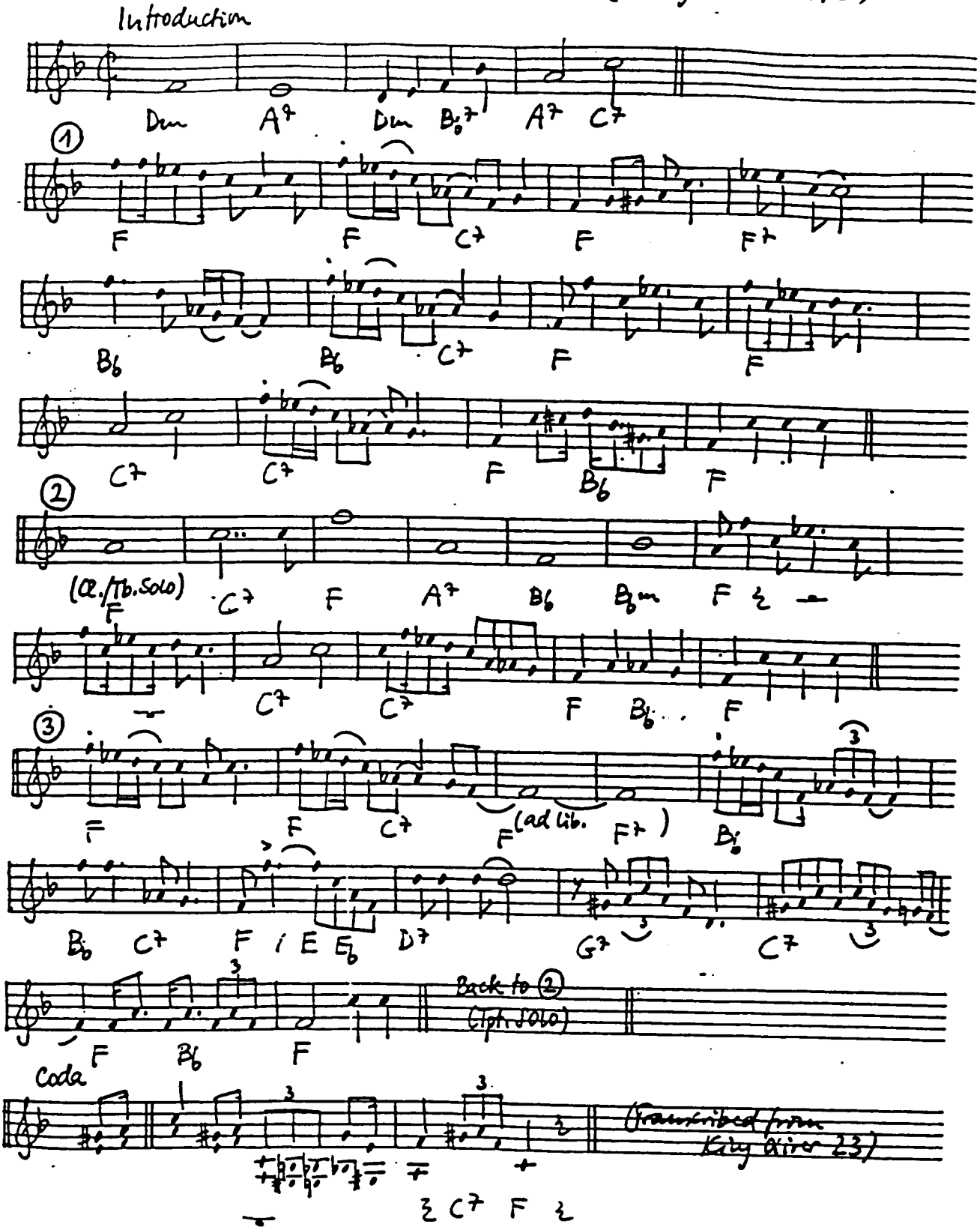
RIVER BOAT SHUFFLE (Carmichael - Voynow - Mills - Parish 1924)

Introduction

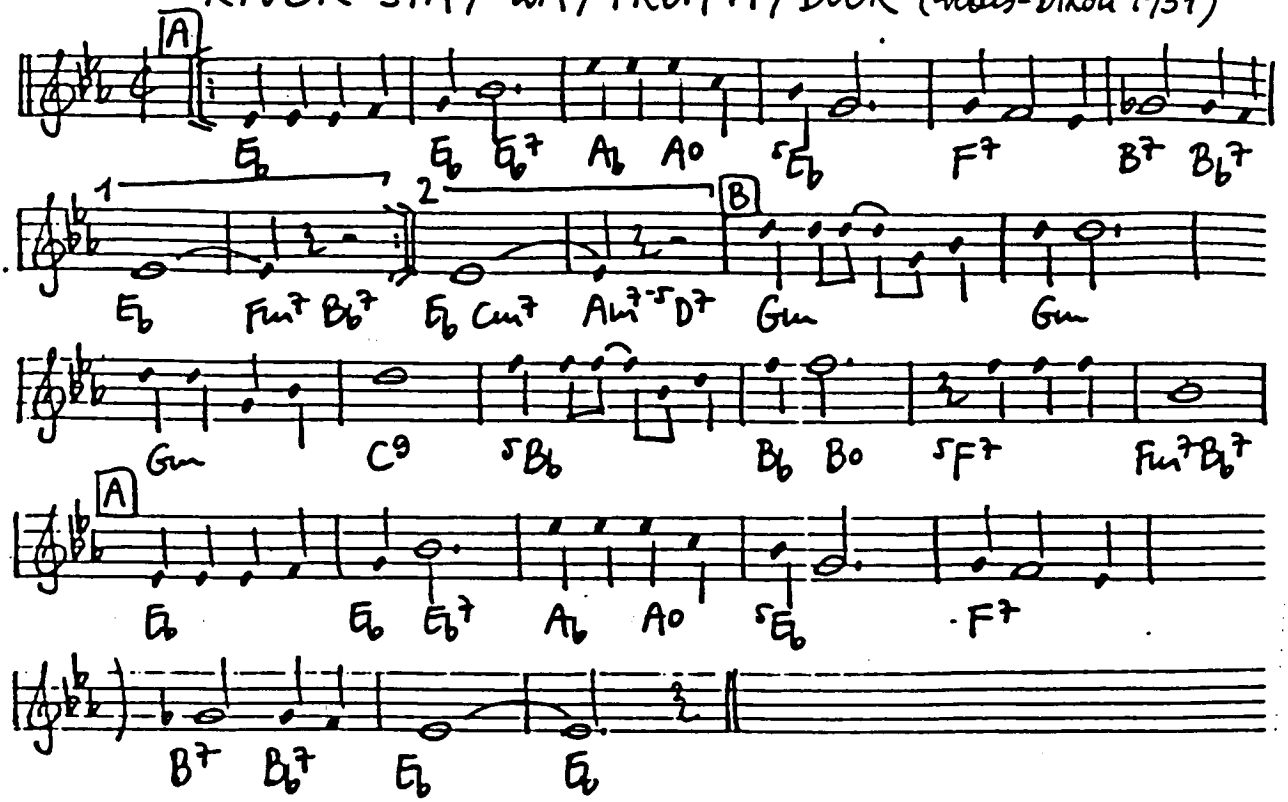


Solos on (2)

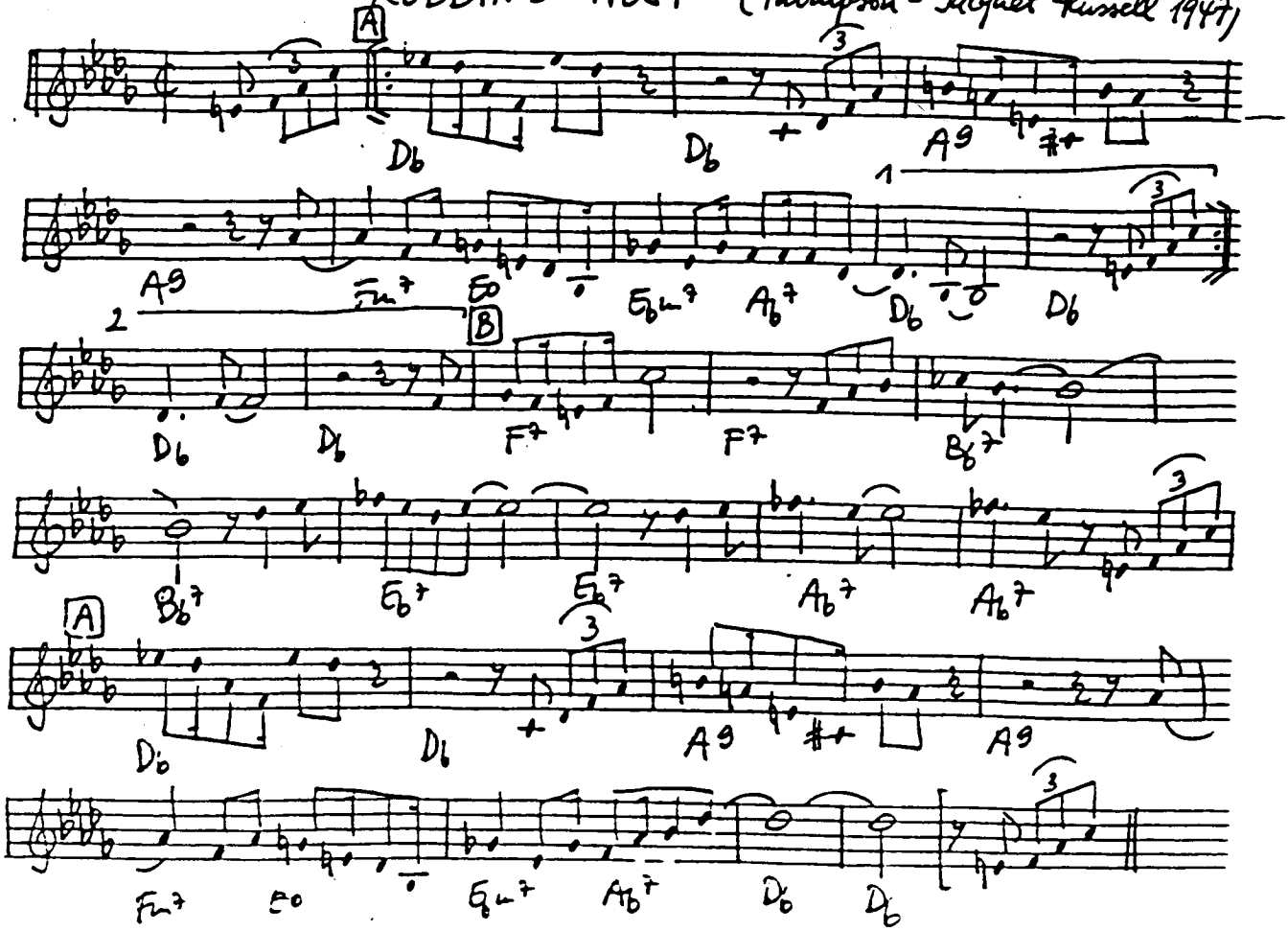
RIVERSIDE BLUES (Dorsey - Jones 1923)



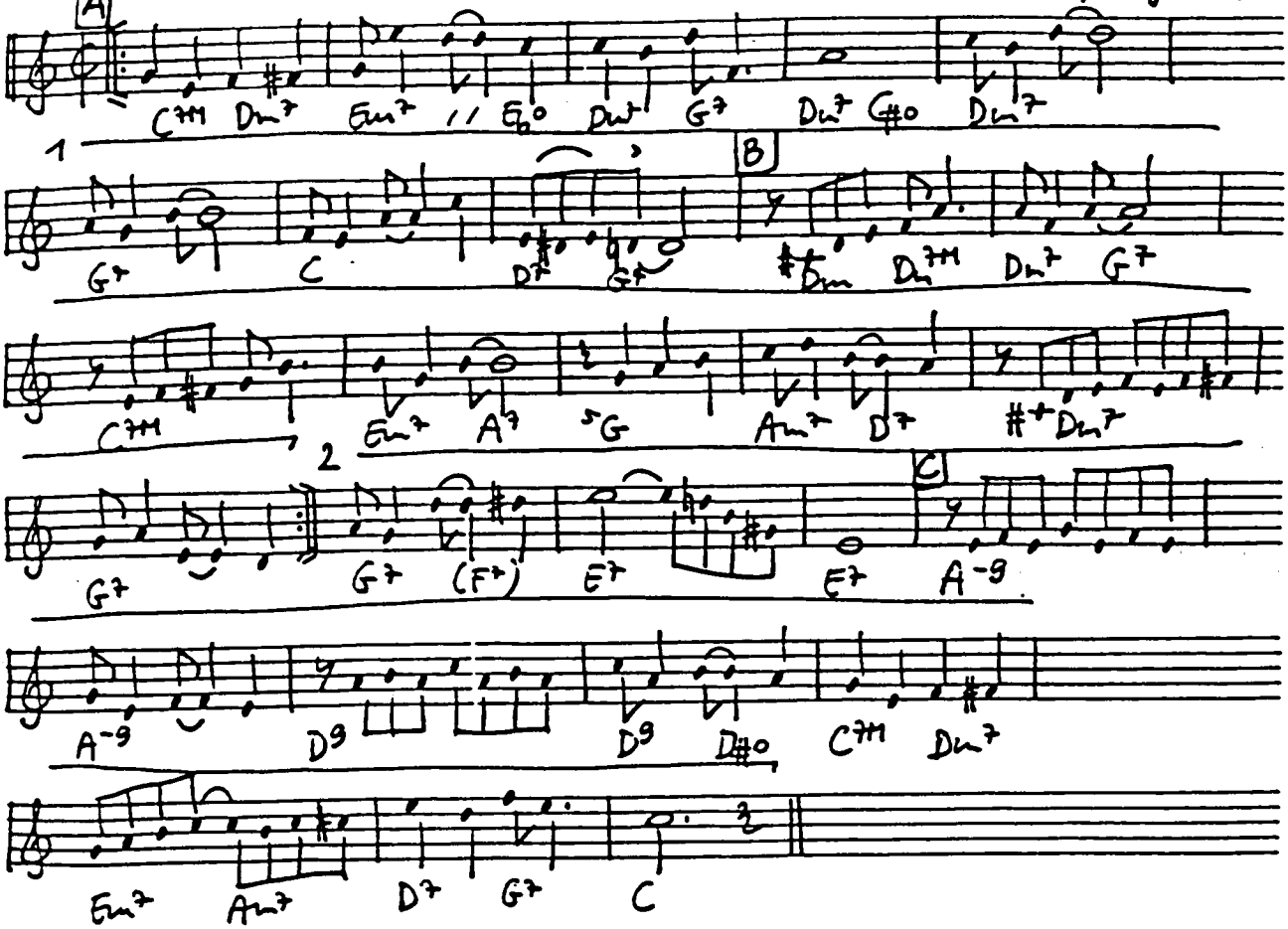
RIVER STAY 'WAY FROM MY DOOR (Woods-Dixon 1931)



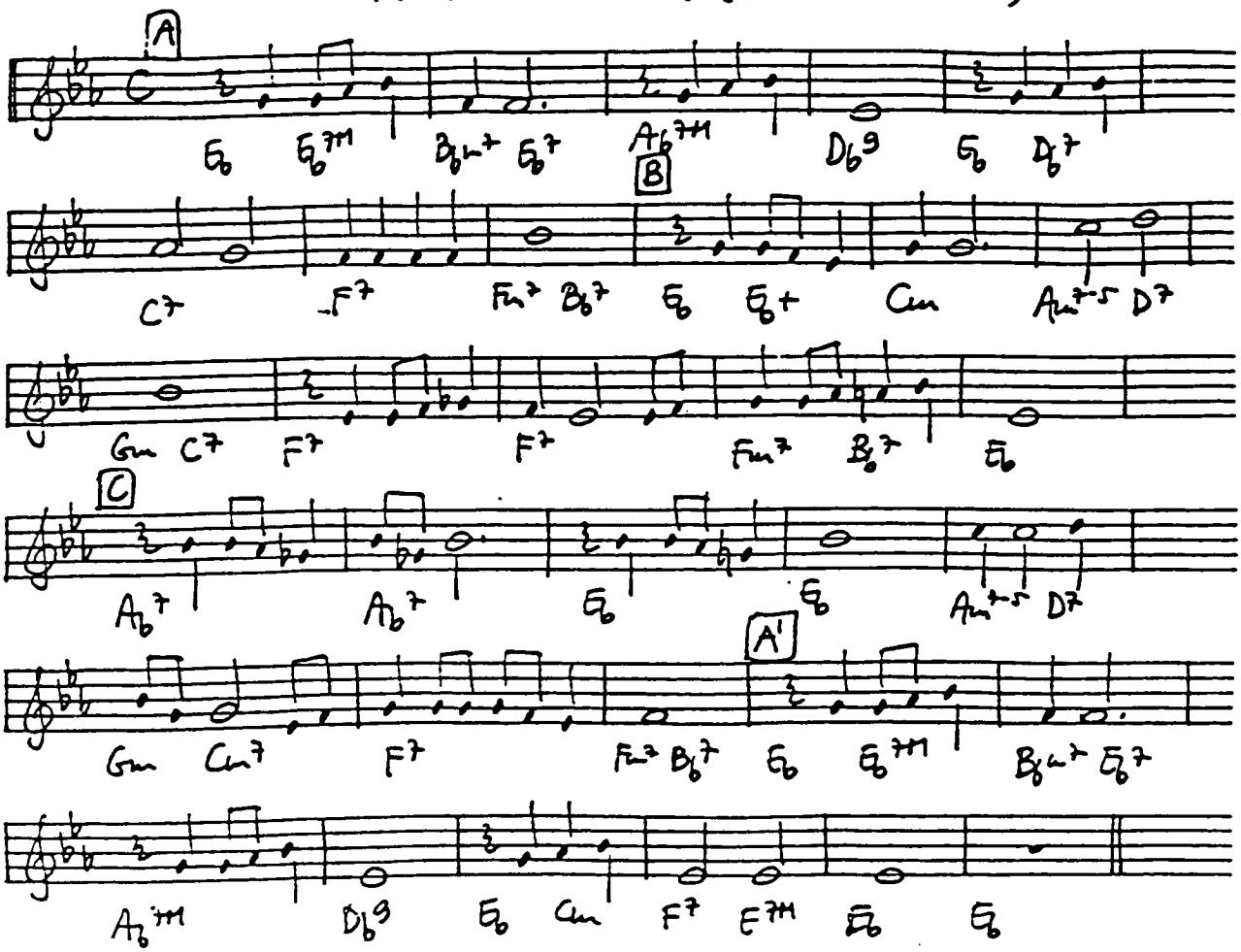
ROBBiN'S NEST (Thompson - Jacquet Russell 1947)



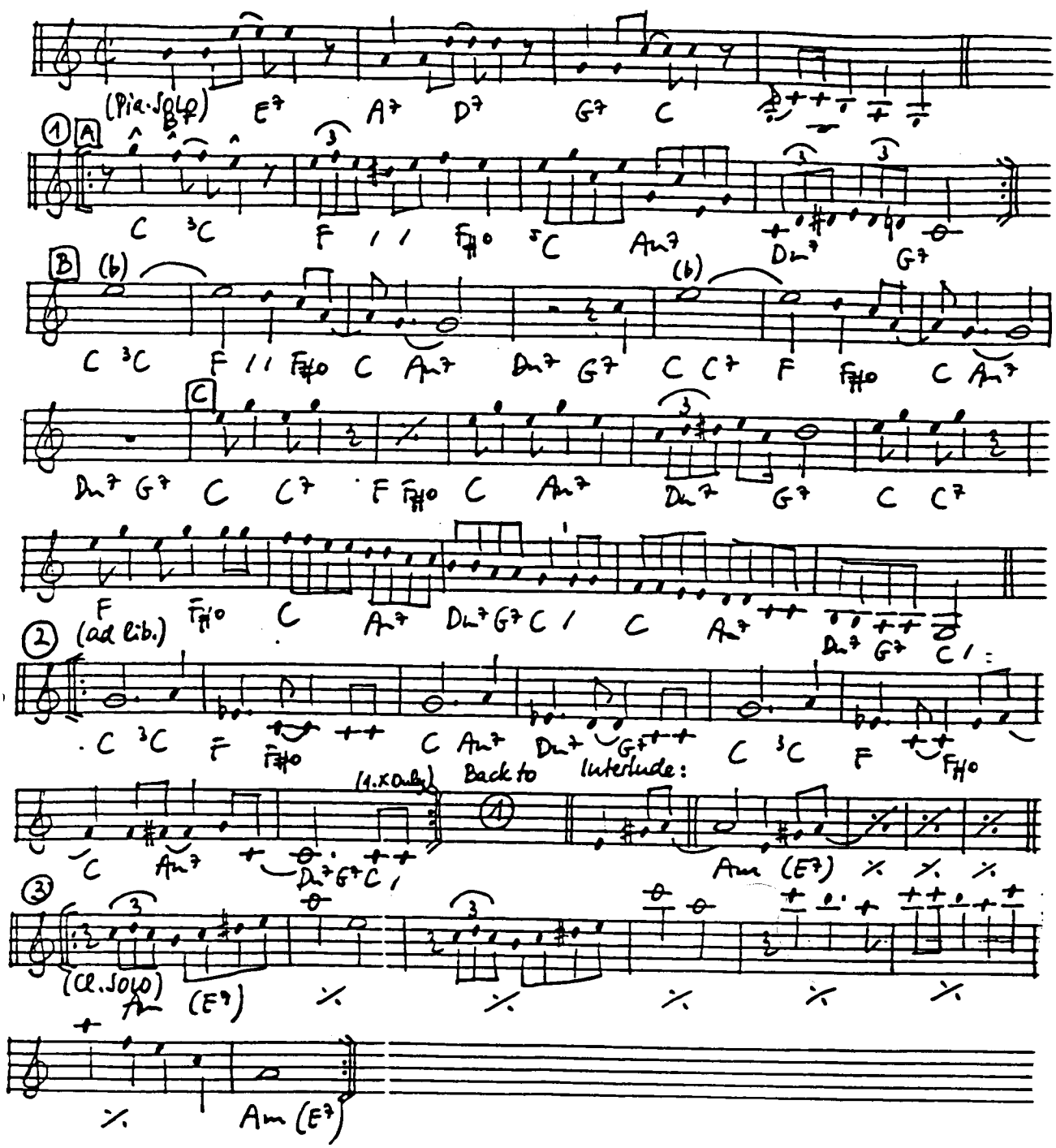
ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY (Schwartz-Lewis-Young 1918)



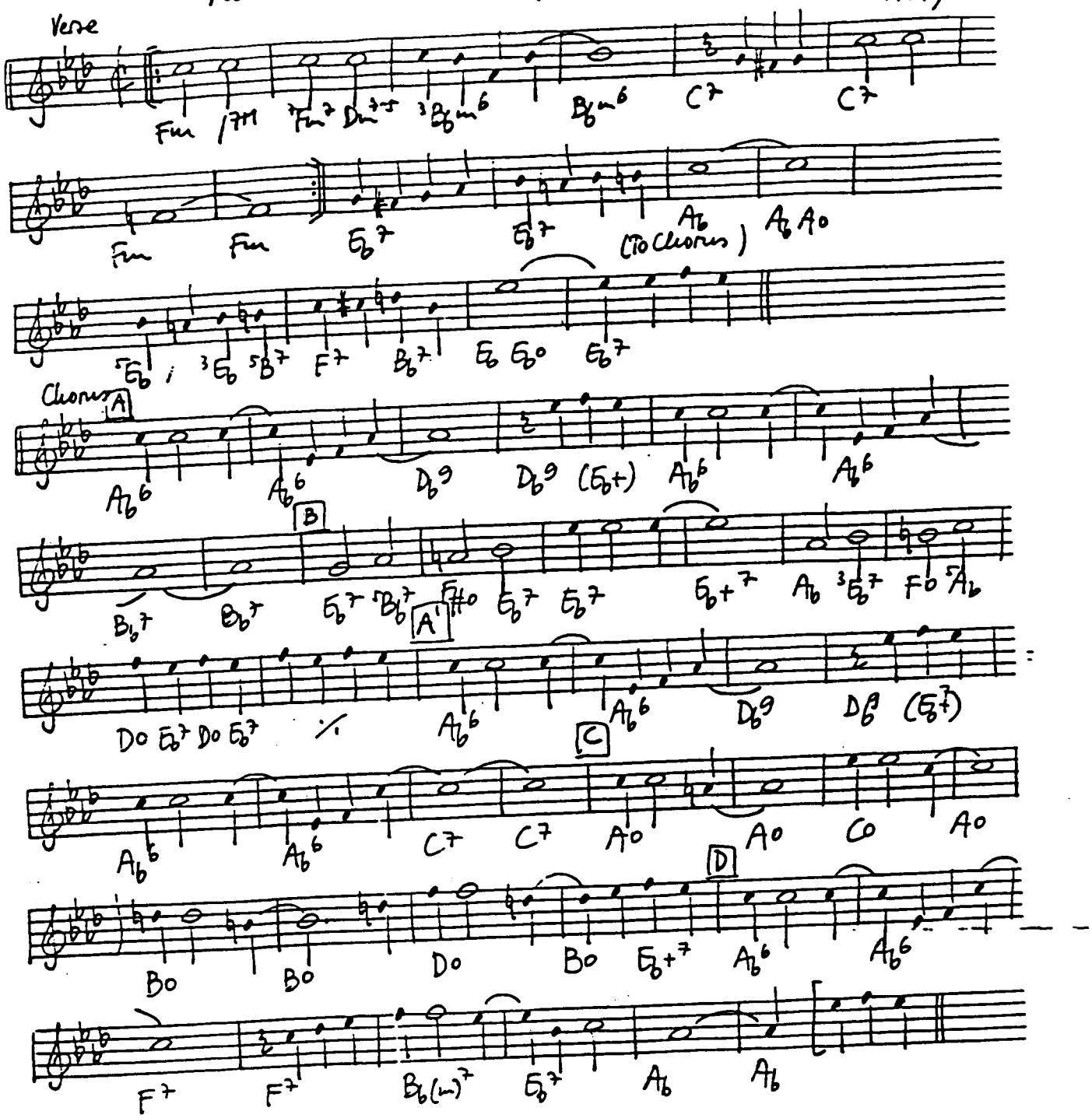
ROCKIN' CHAIR (Carmichael 1929)



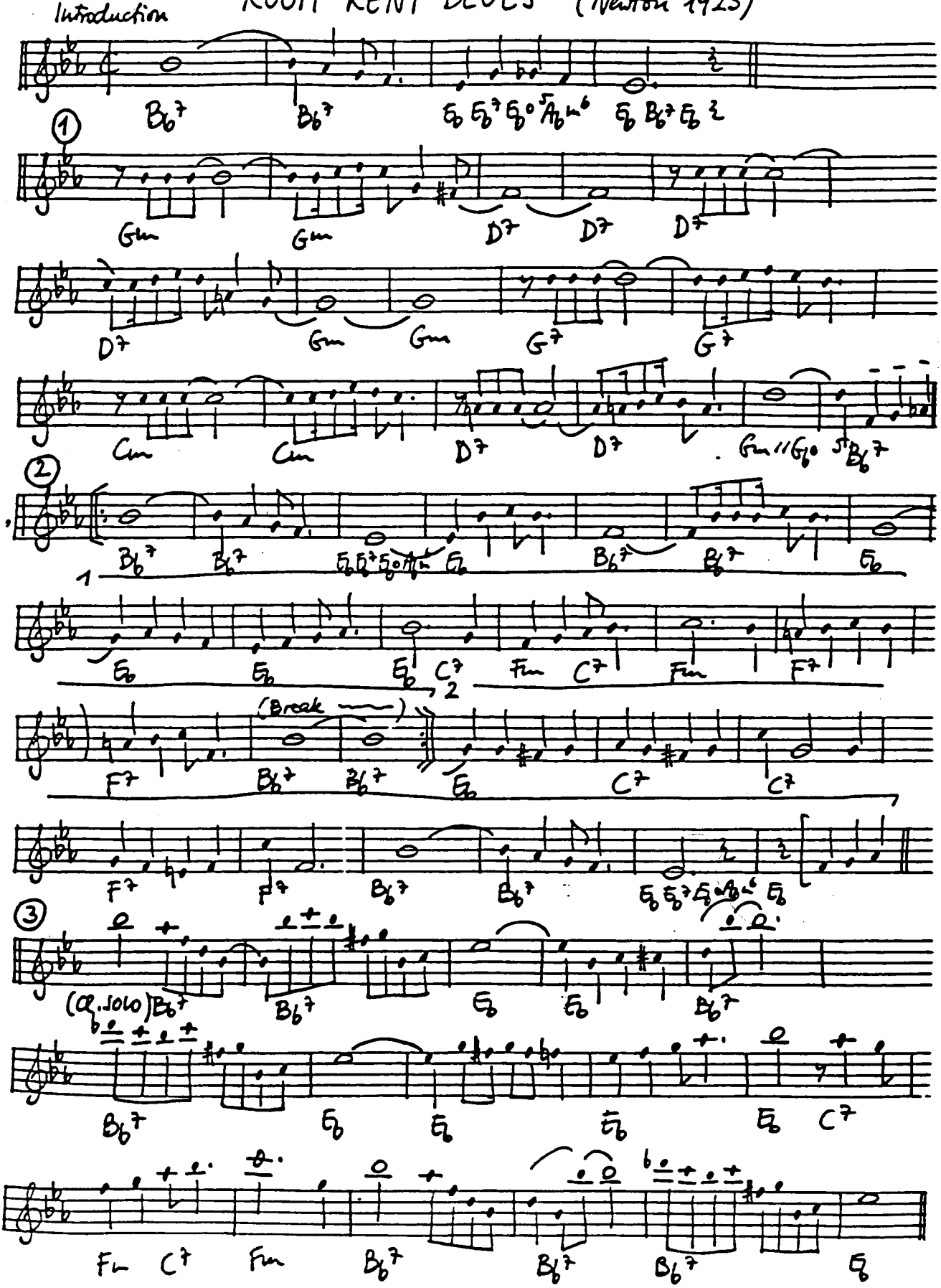
ROCKIN' IN RHYTHM (Ellington - Carney - Mills 1930)



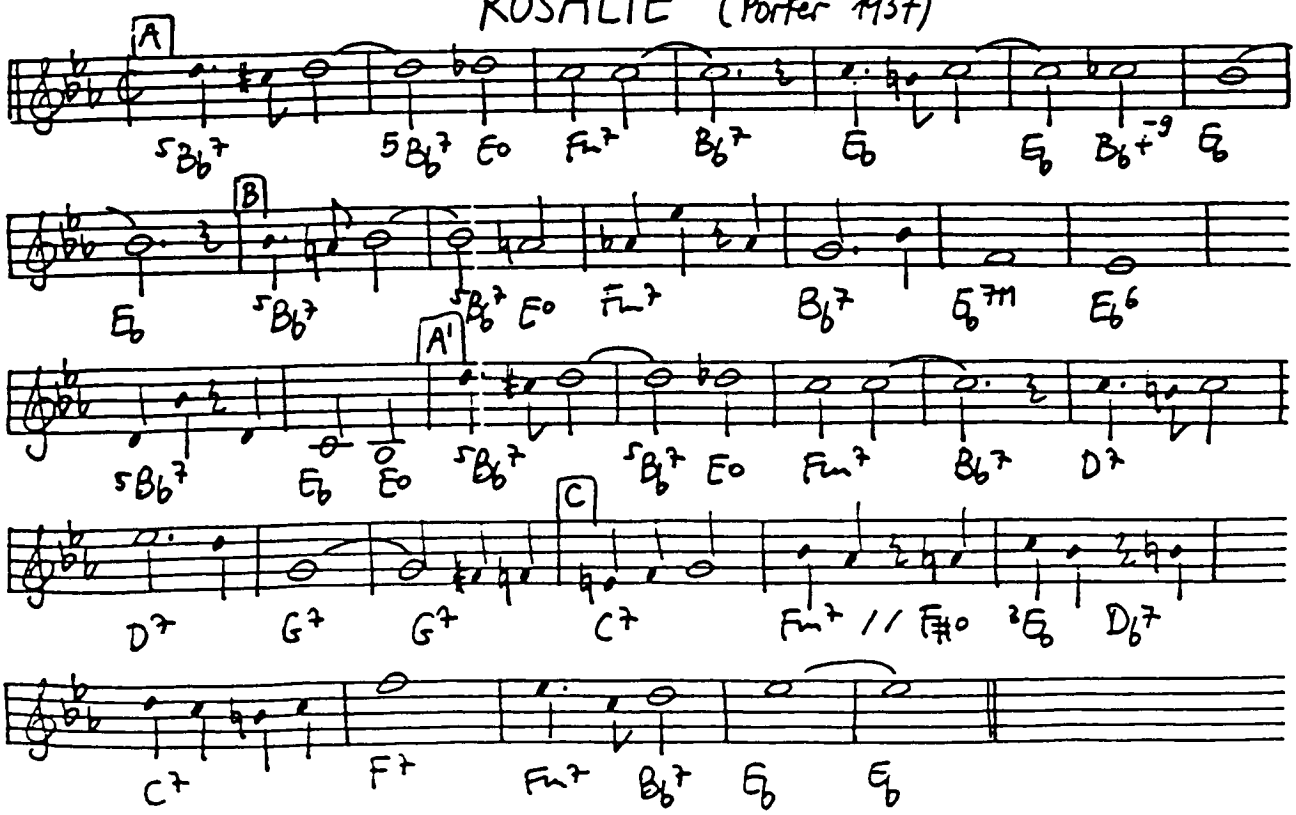
ROLL ON MISSISSIPPI, ROLL ON (Hext-McCaffrey-Ringle 1934)



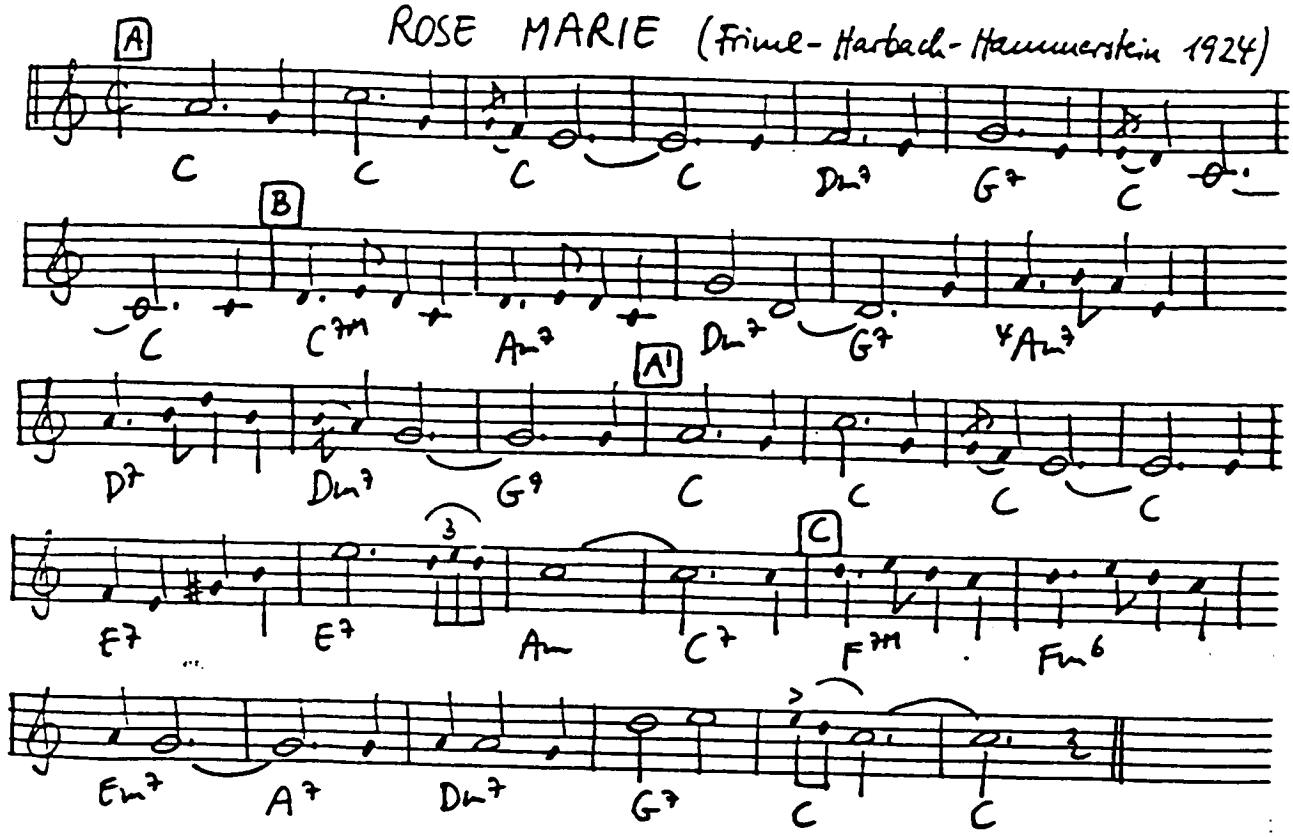
ROOM RENT BLUES (Newton 1923)



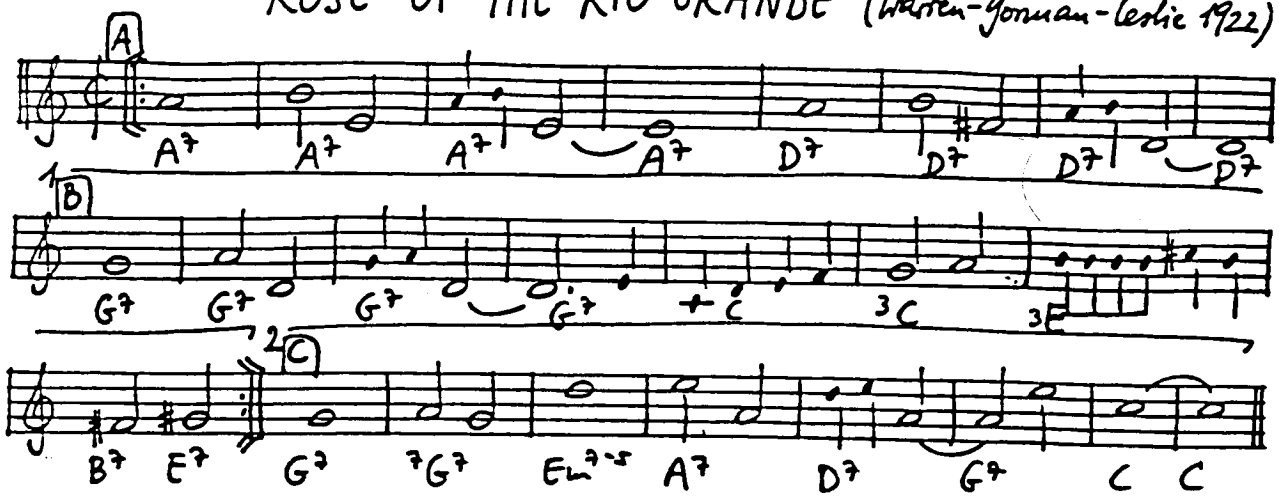
ROSALIE (Porter 1937)



ROSE MARIE (Friml-Harbach-Hammerstein 1924)

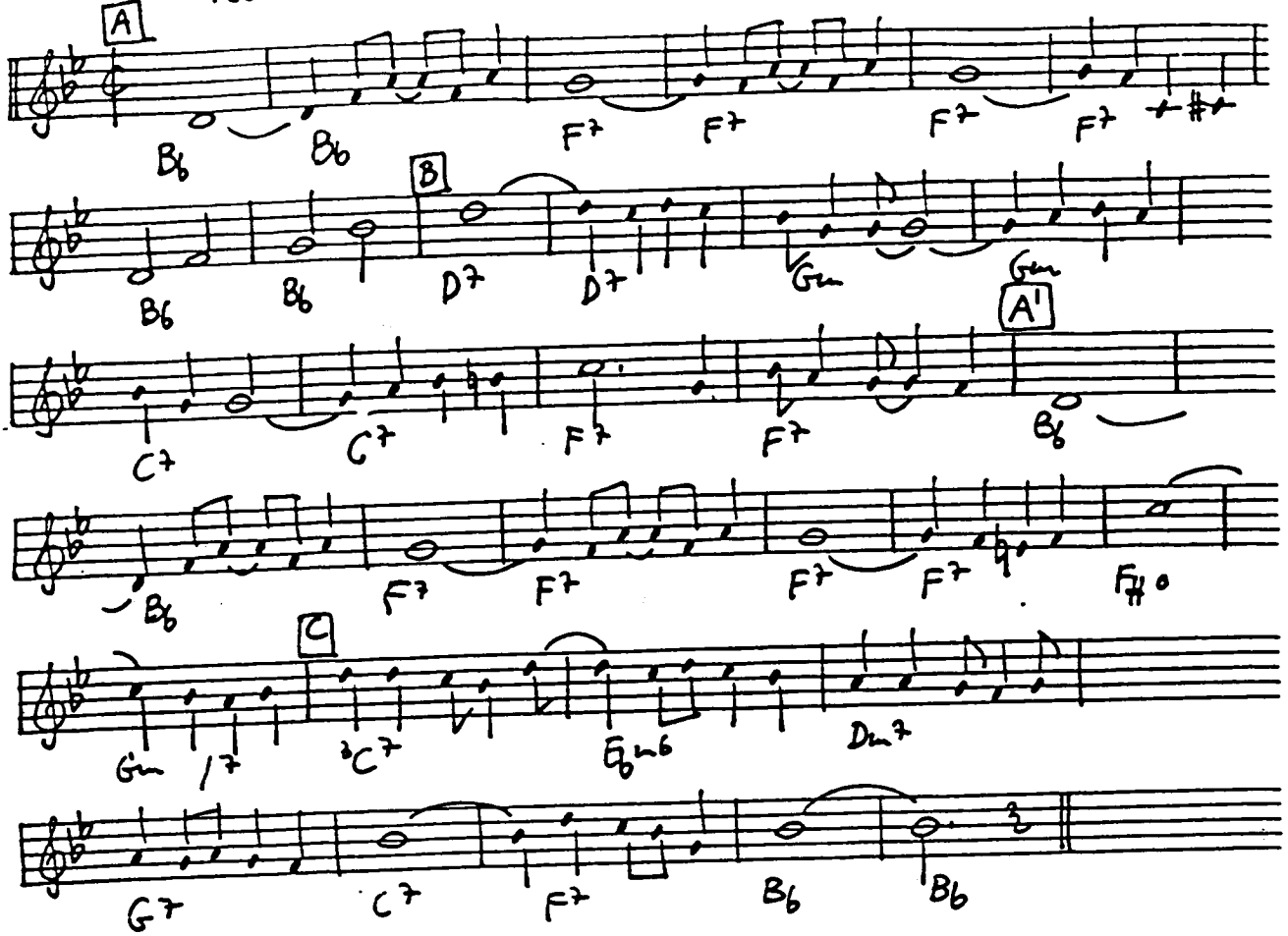


ROSE OF THE RIO GRANDE (Warren-Gorman-Leslie 1922)

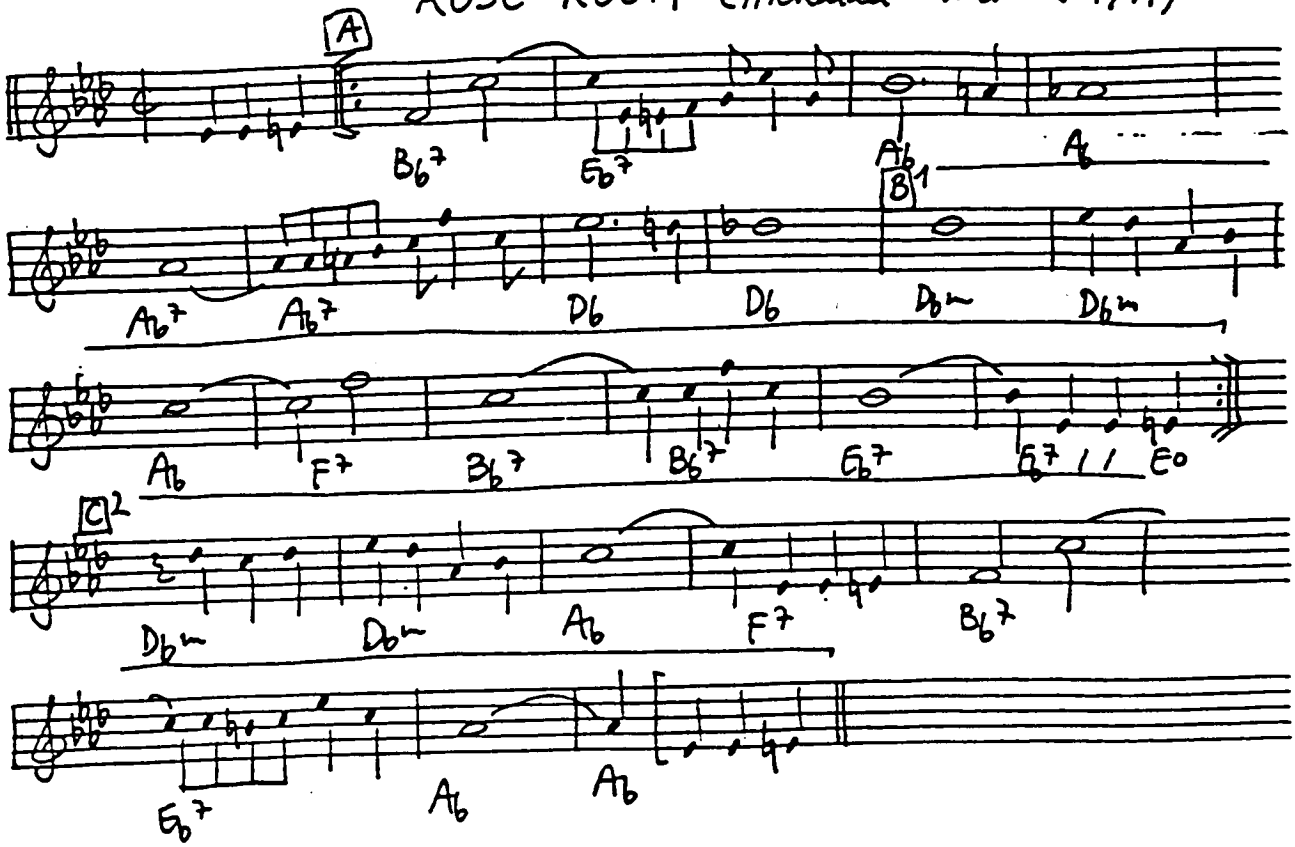


ROSE OF THE RIO GRANDE, Rose of the Borderland,
One word, then hand in hand, we'll leave the preacher's sideroom,
Happy little bride and bridegroom.
Over those hills of sand, I've got your love nest planned,
You claim it, I'll name it "ROSE OF RIO GRANDE".

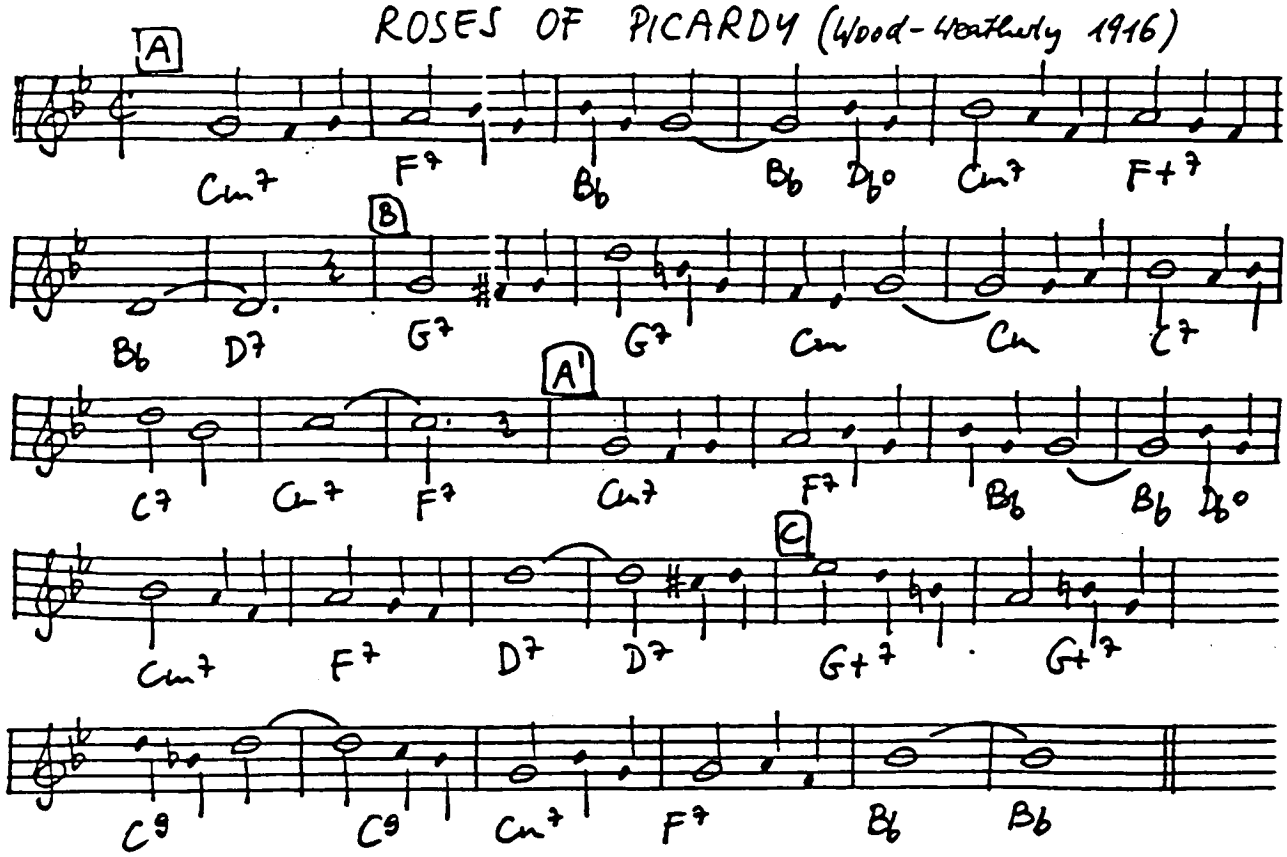
ROSE OF WASHINGTON SQUARE (Hanley-MacDonald 1919)



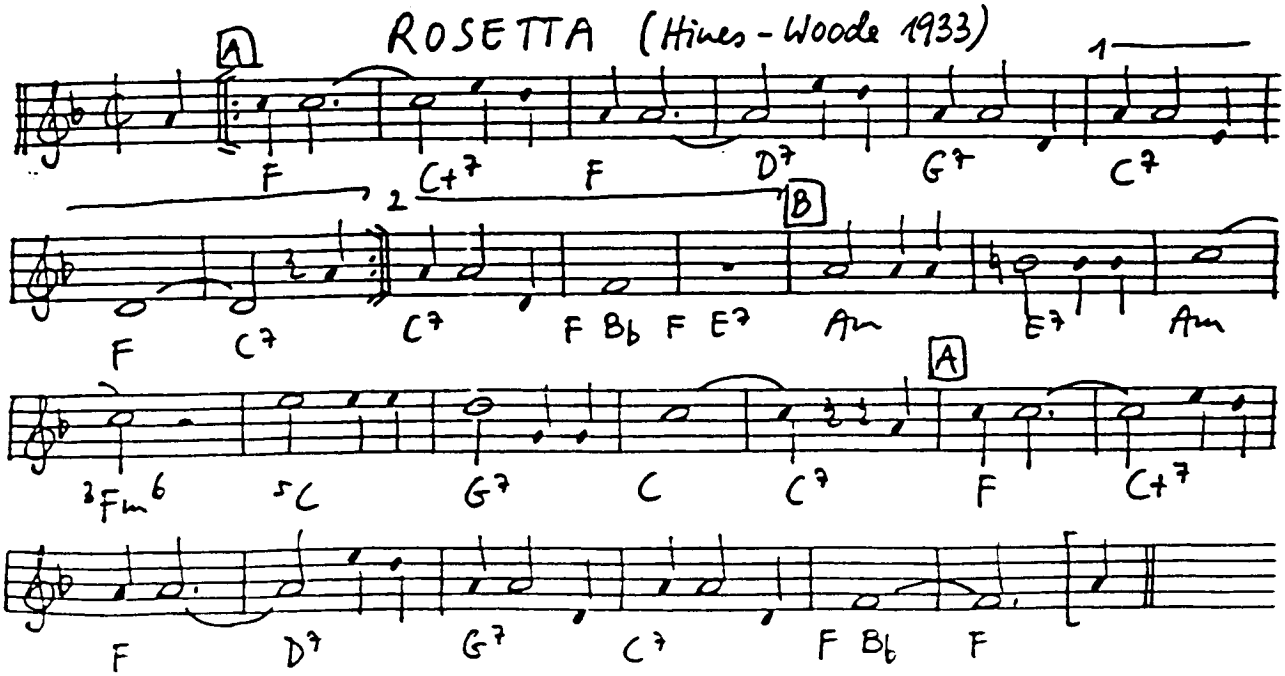
ROSE ROOM (Hickman-Williams 1917)



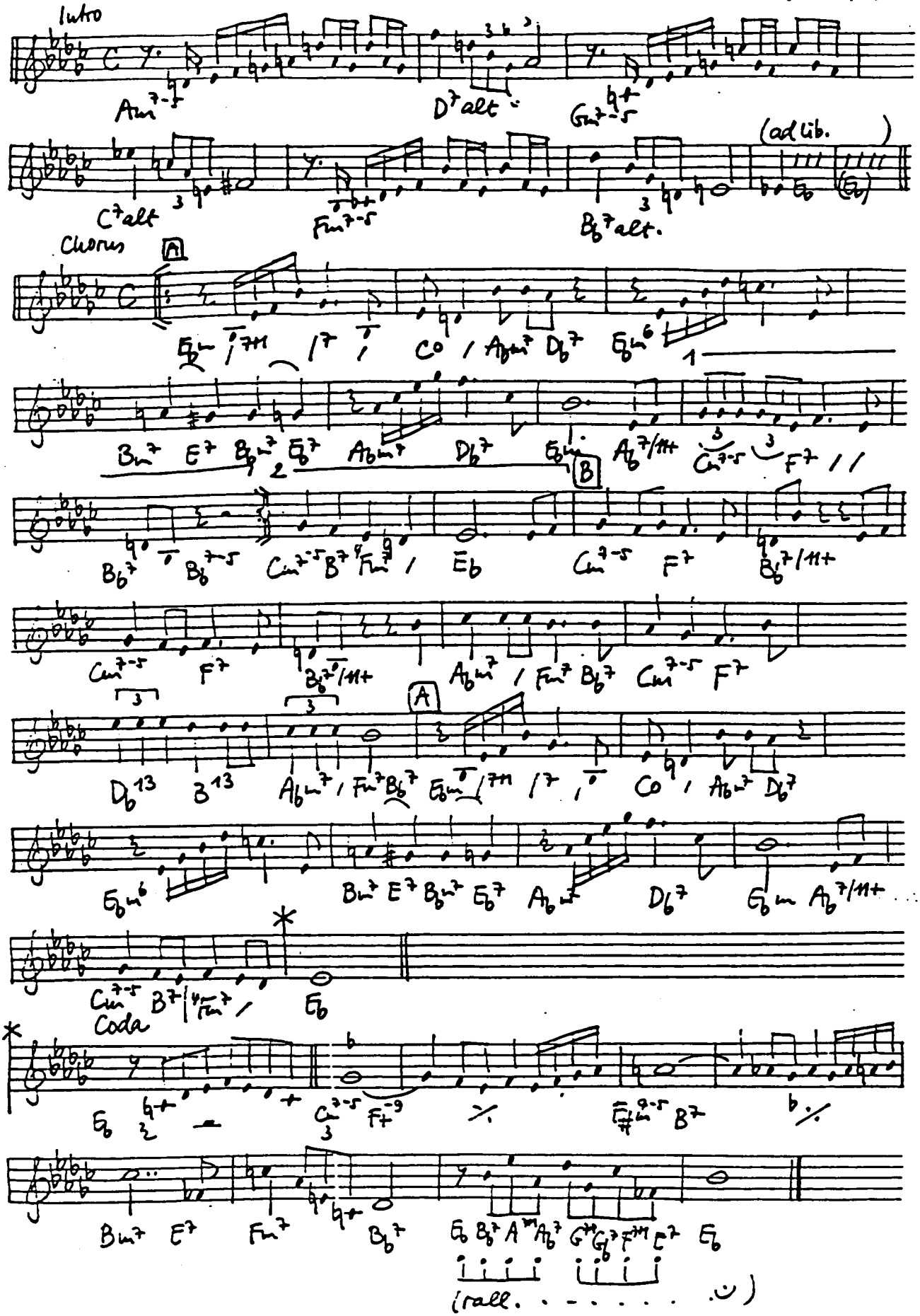
ROSES OF PICARDY (Wood - Weatherly 1916)



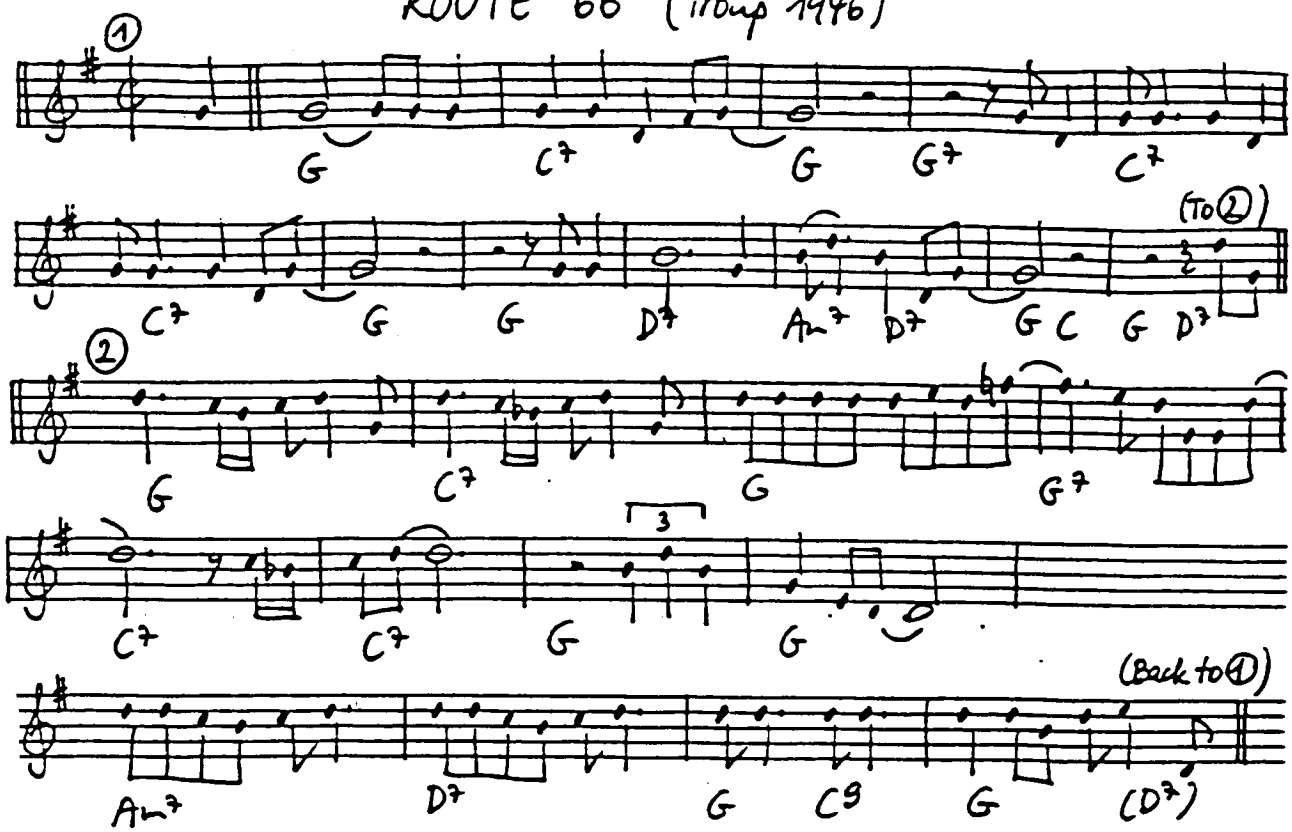
ROSETTA (Hines - Woode 1933)



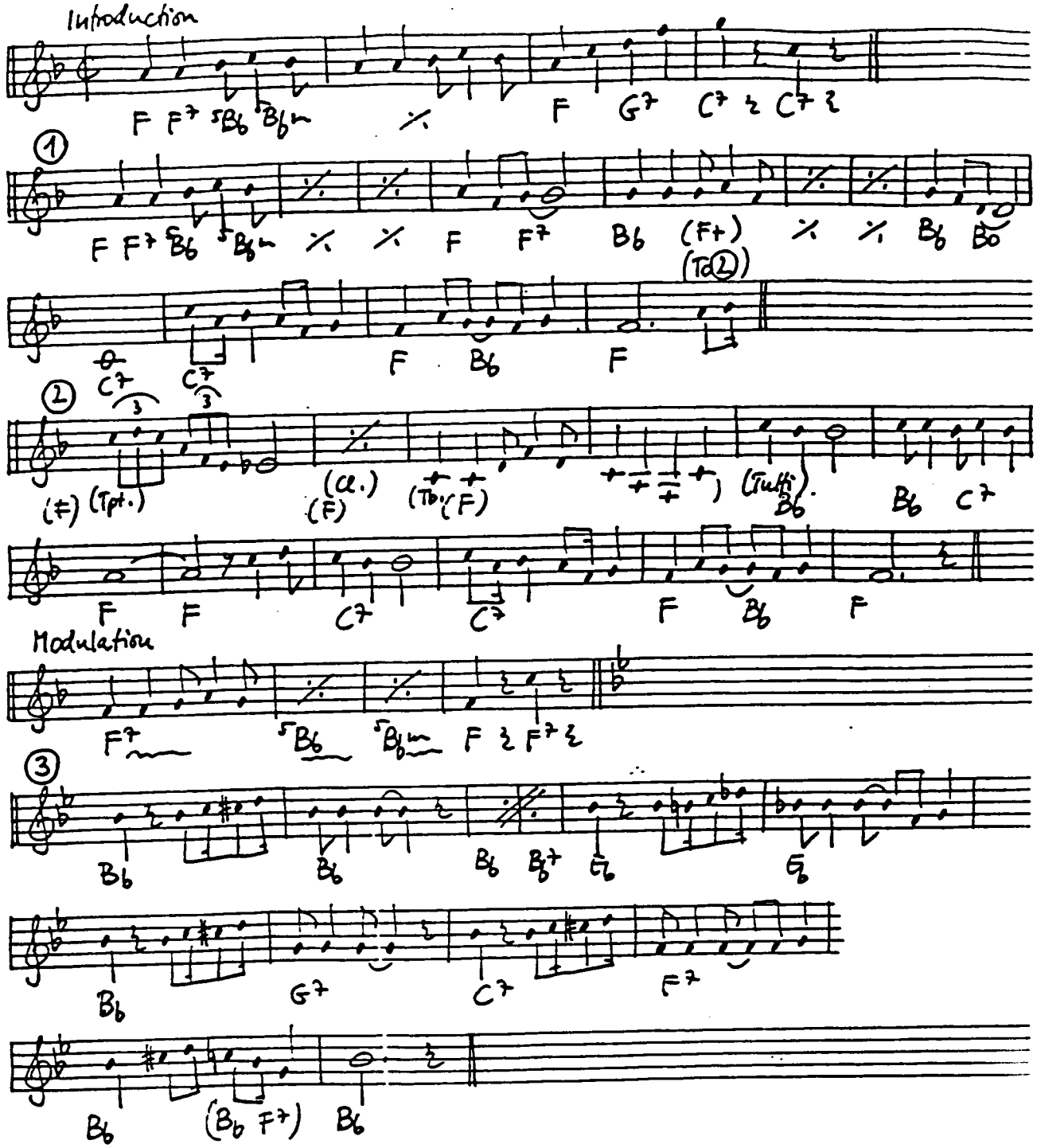
'ROUND ABOUT MIDNIGHT (Monk-Williams-Hanigan 1944)



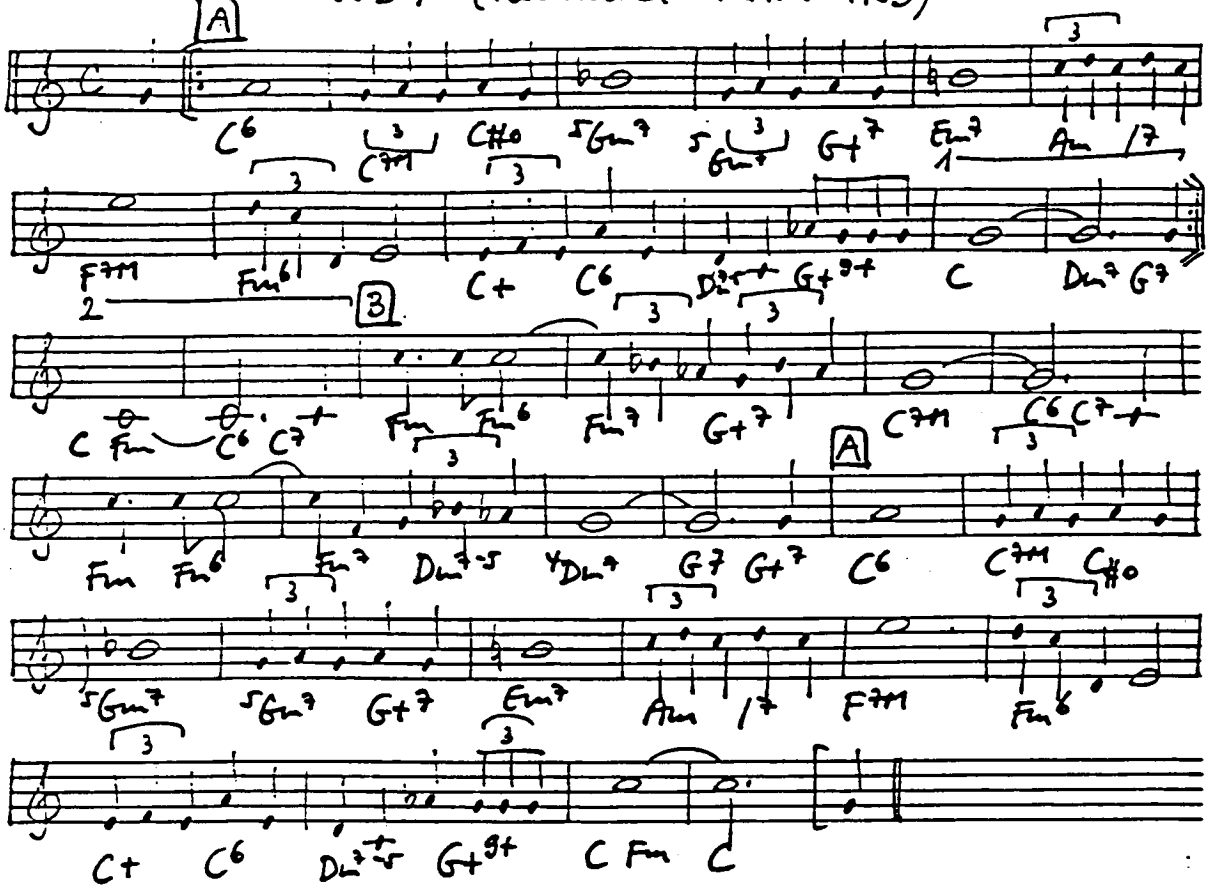
ROUTE 66 (Troup 1946)



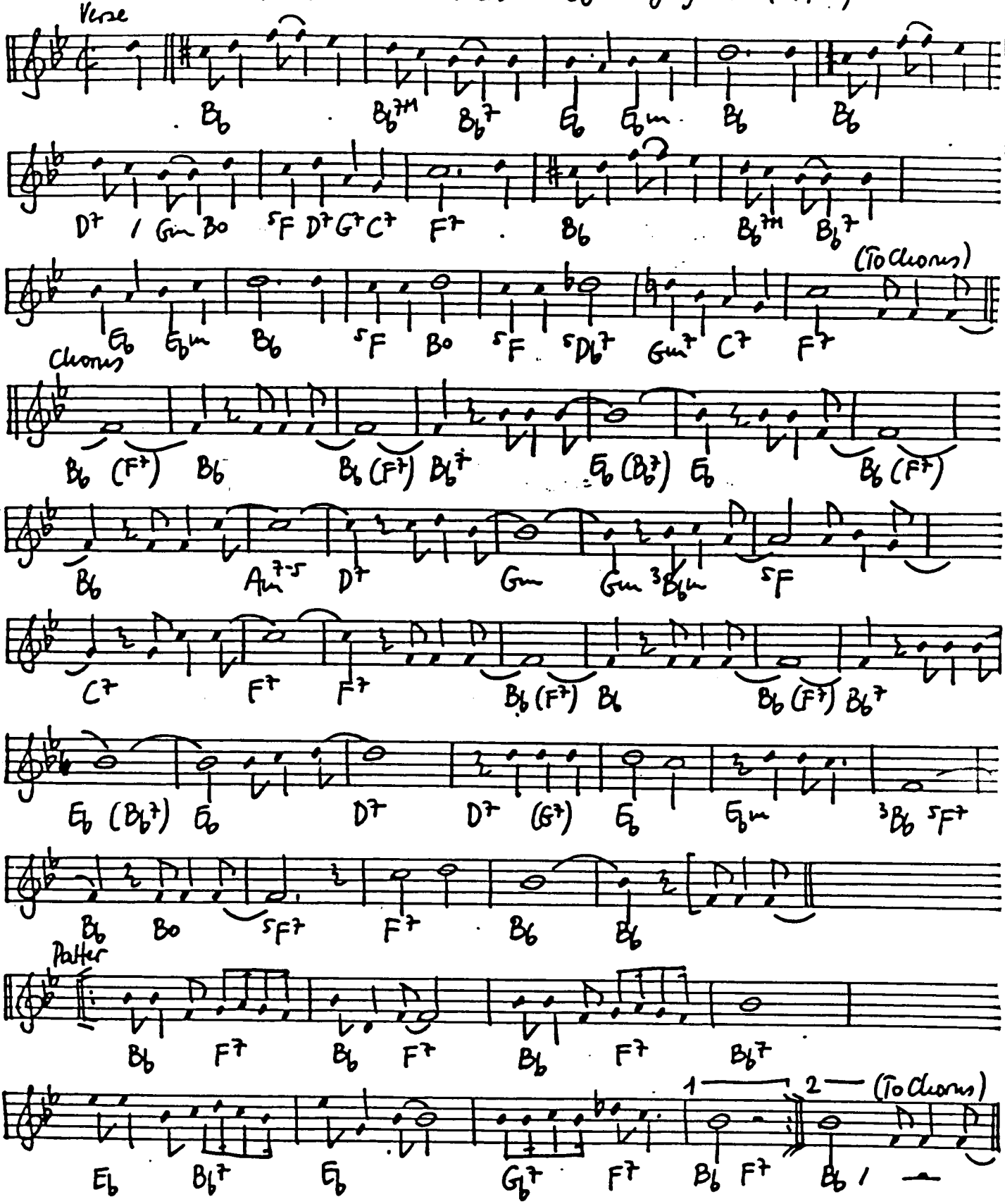
ROYAL GARDEN BLUES (Williams-Williams 1919)



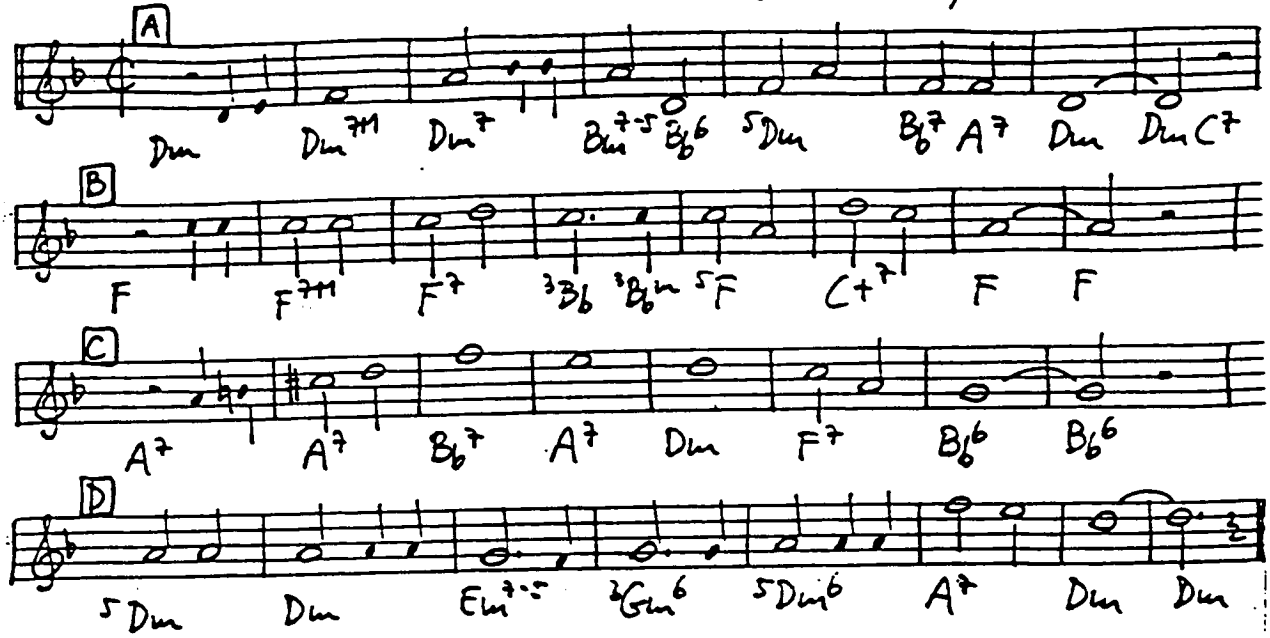
RUBY (Rosenfeld - Parish 1953)



RUNNIN' WILD (Gibbs-Grey-Wood 1922)

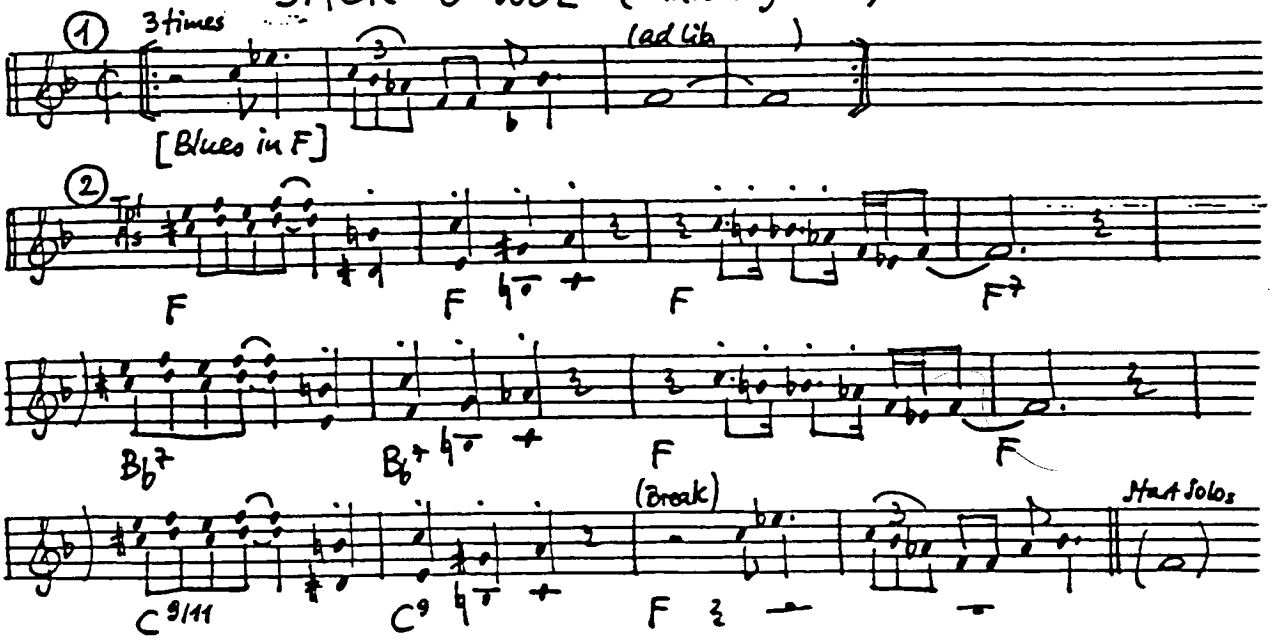


RUSSIAN LULLABY (Berlin 1927)



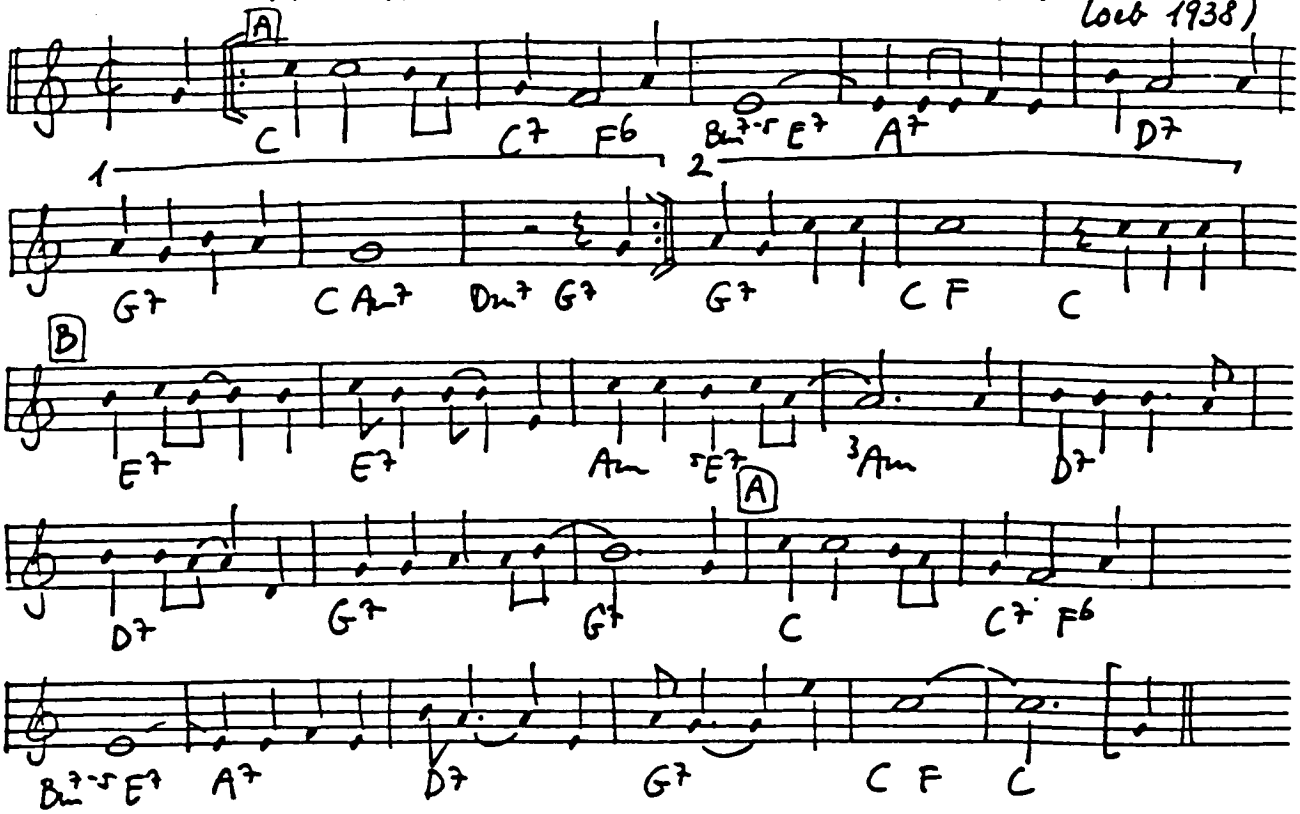
(Transcribed from J. Rushing 59)

SACK O' WOE (Adderley 1960)

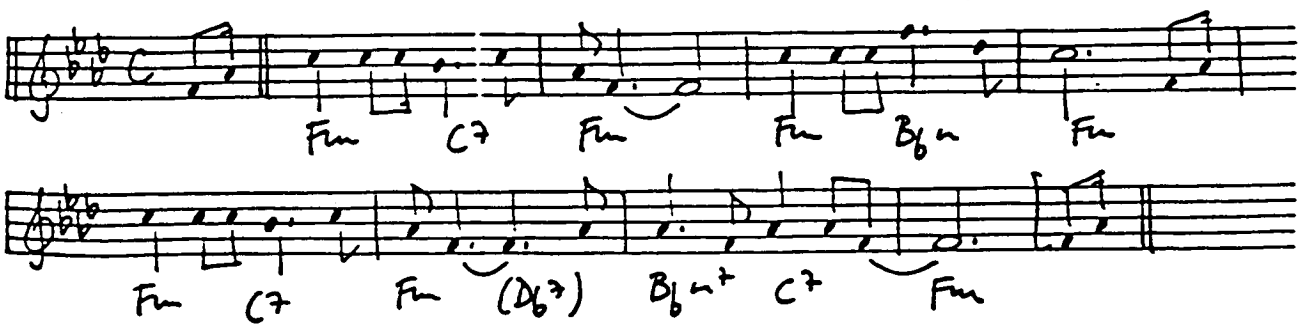


(Transcribed from C. Adderley 60)

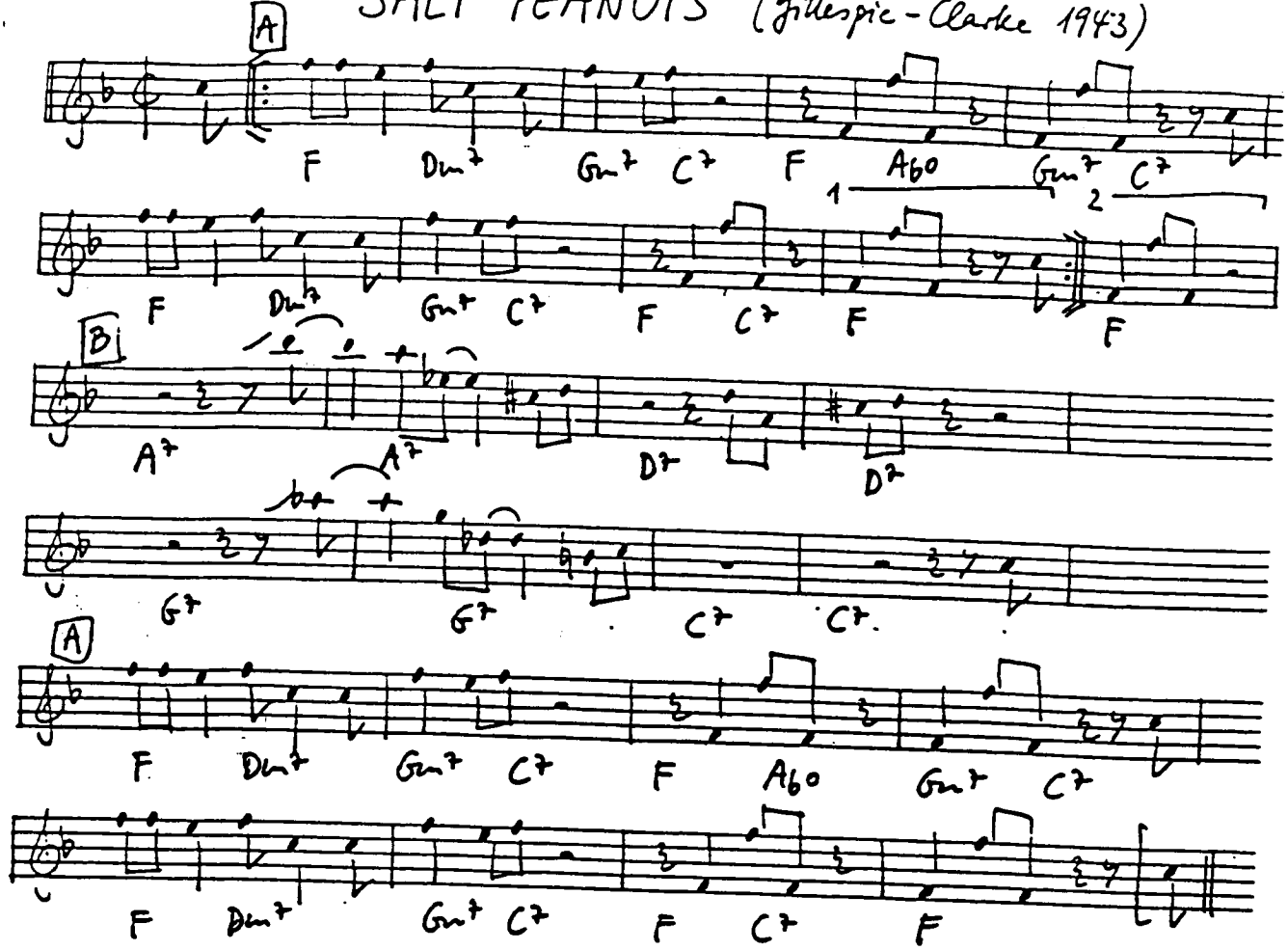
A SAILBOAT IN THE MOONLIGHT (Lombardo - Loeb 1938)



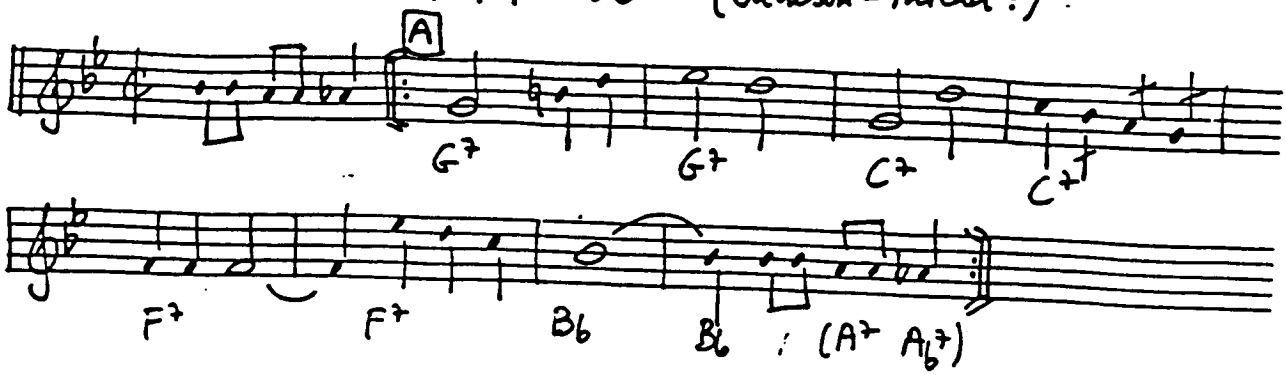
SAINT JAMES INFIRMARY BLUES (Trad.)



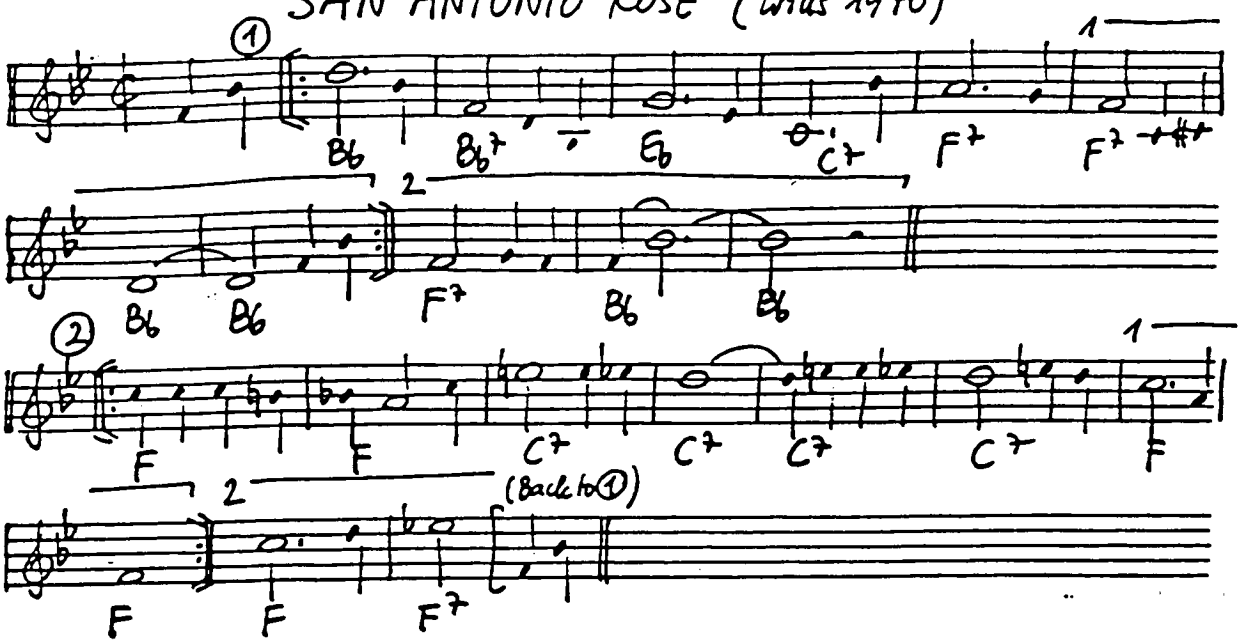
SALT PEANUTS (Gillespie - Clarke 1943)



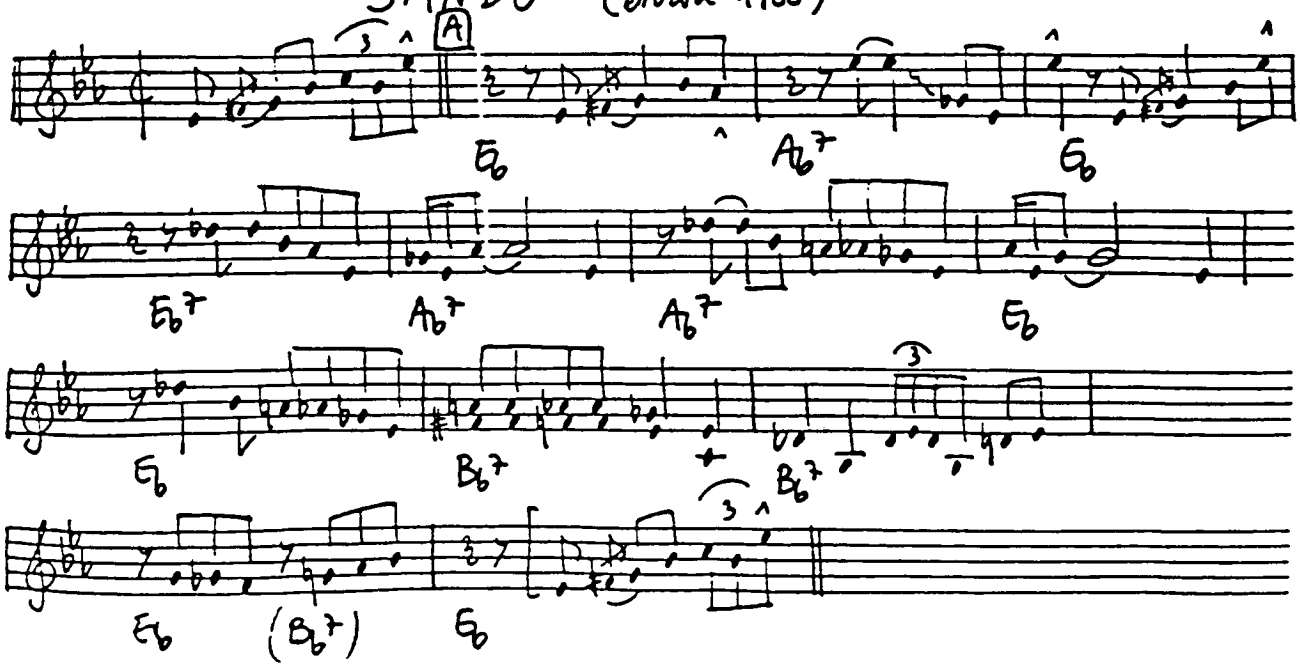
SALTY DOG (Jackson - Thread?)



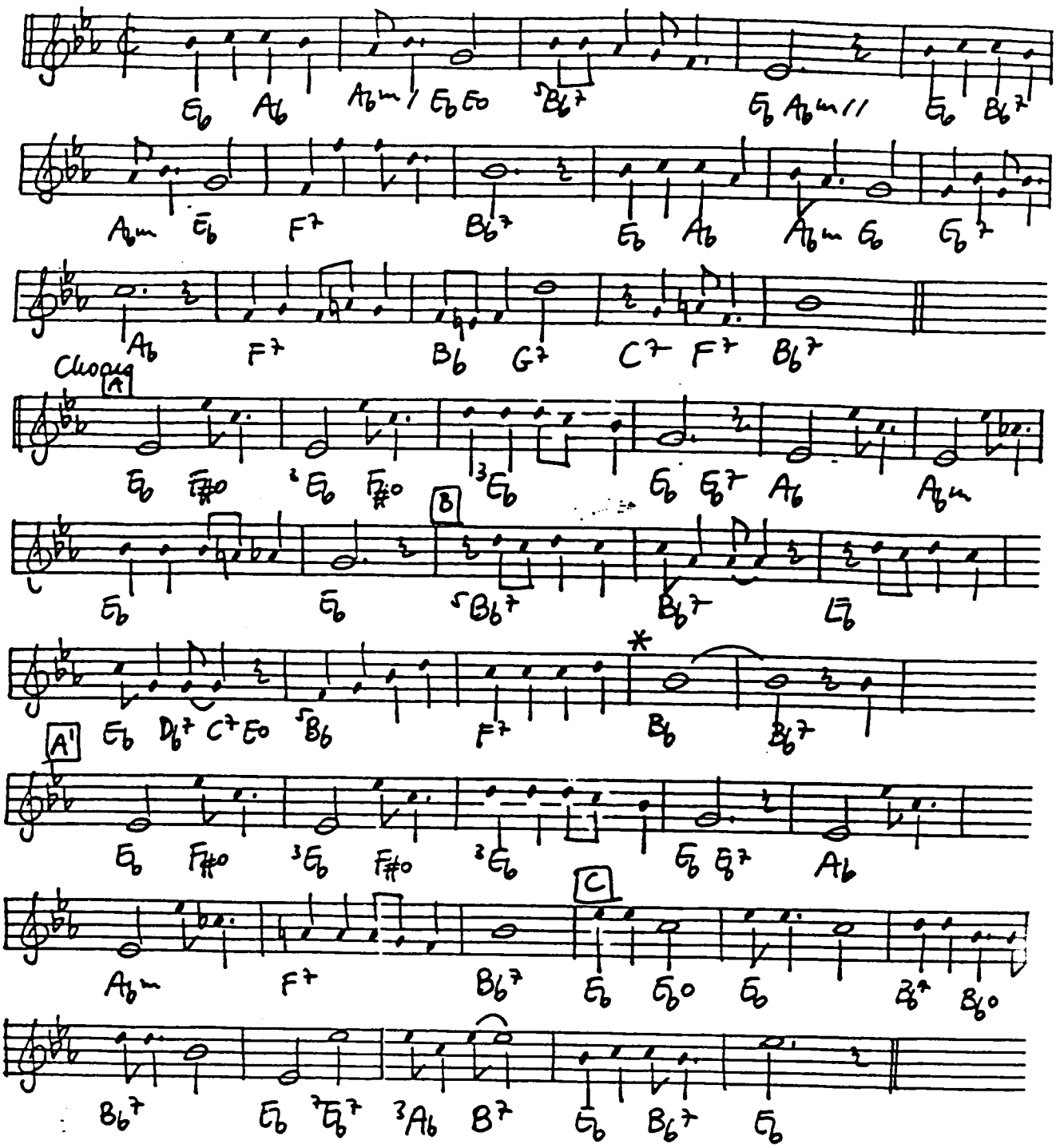
SAN ANTONIO ROSE (Wills 1940)



SANDU (Brown 1955)

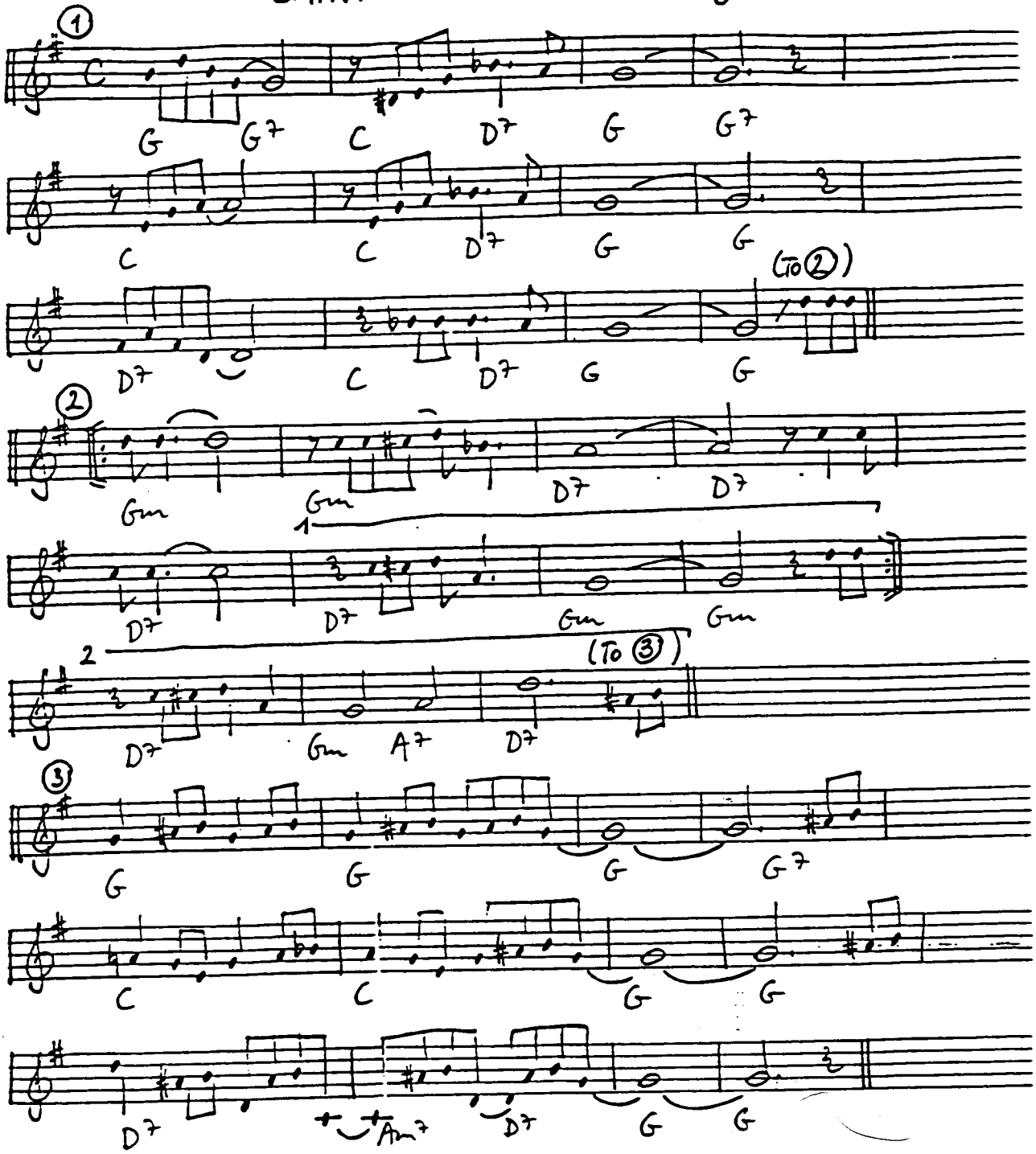


SANTA CLAUS BLUES (Straight-Kahn 1924)

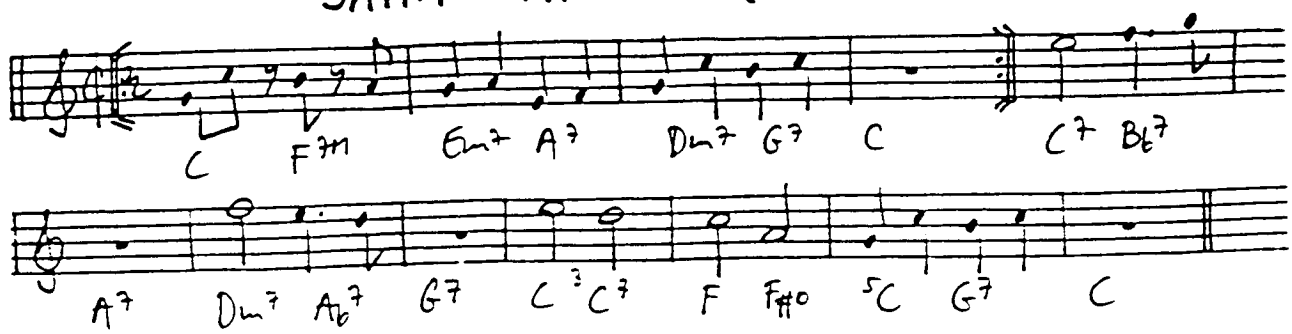


Cl. Williams '24: Chorus Tutti Verse Tutti Chorus Cl. Theme + Tutti, *Break Tpt + Tb.
Chorus Tutti, *Break Cl., 2 bars tag ending
(Transcribed from Red Onion Jazz Babies 24)

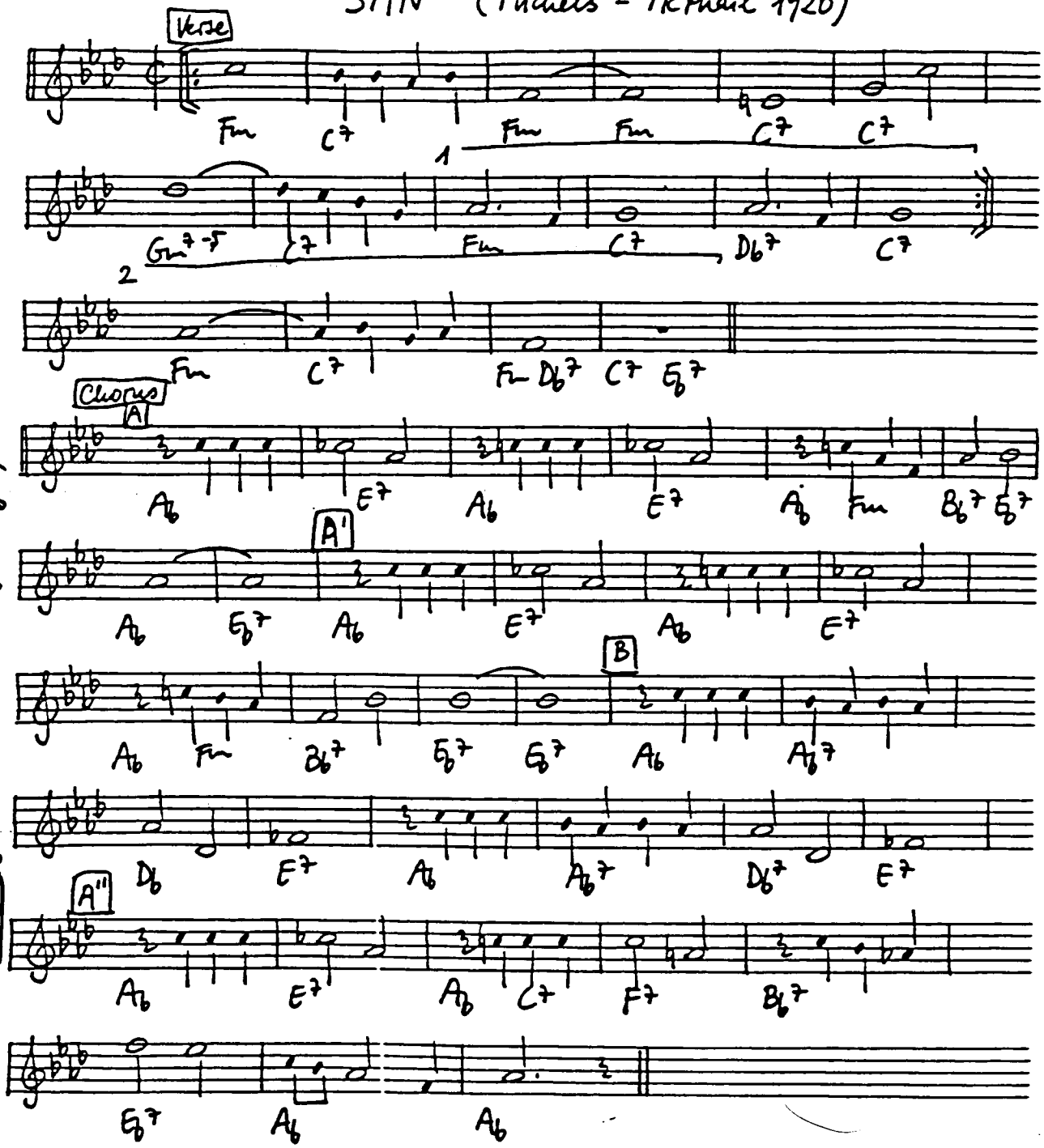
SAINT LOUIS BLUES (Handy 1914)



SAINT THOMAS (Rollins 1956)



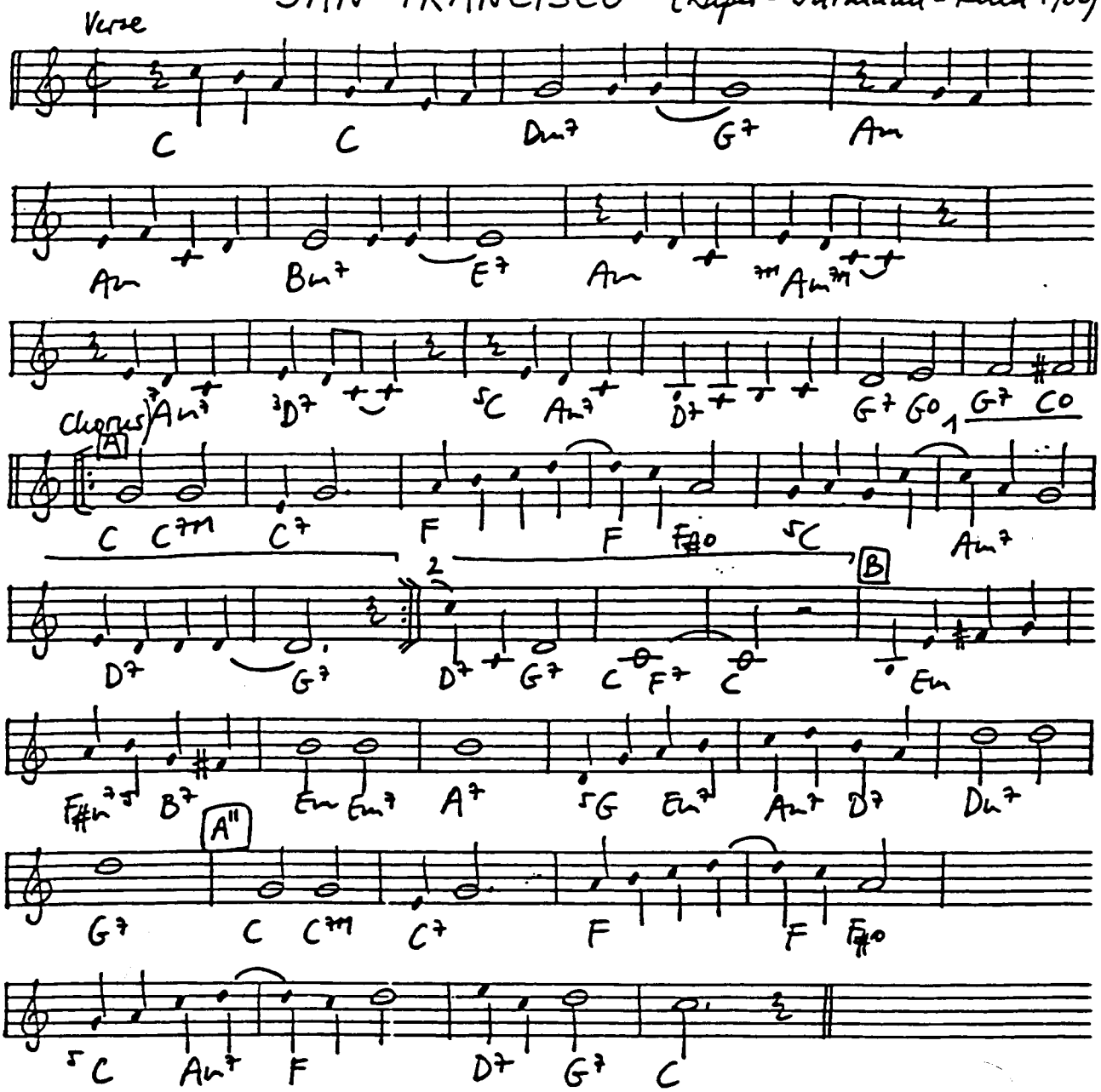
SAN (Michels - McPhail 1920)



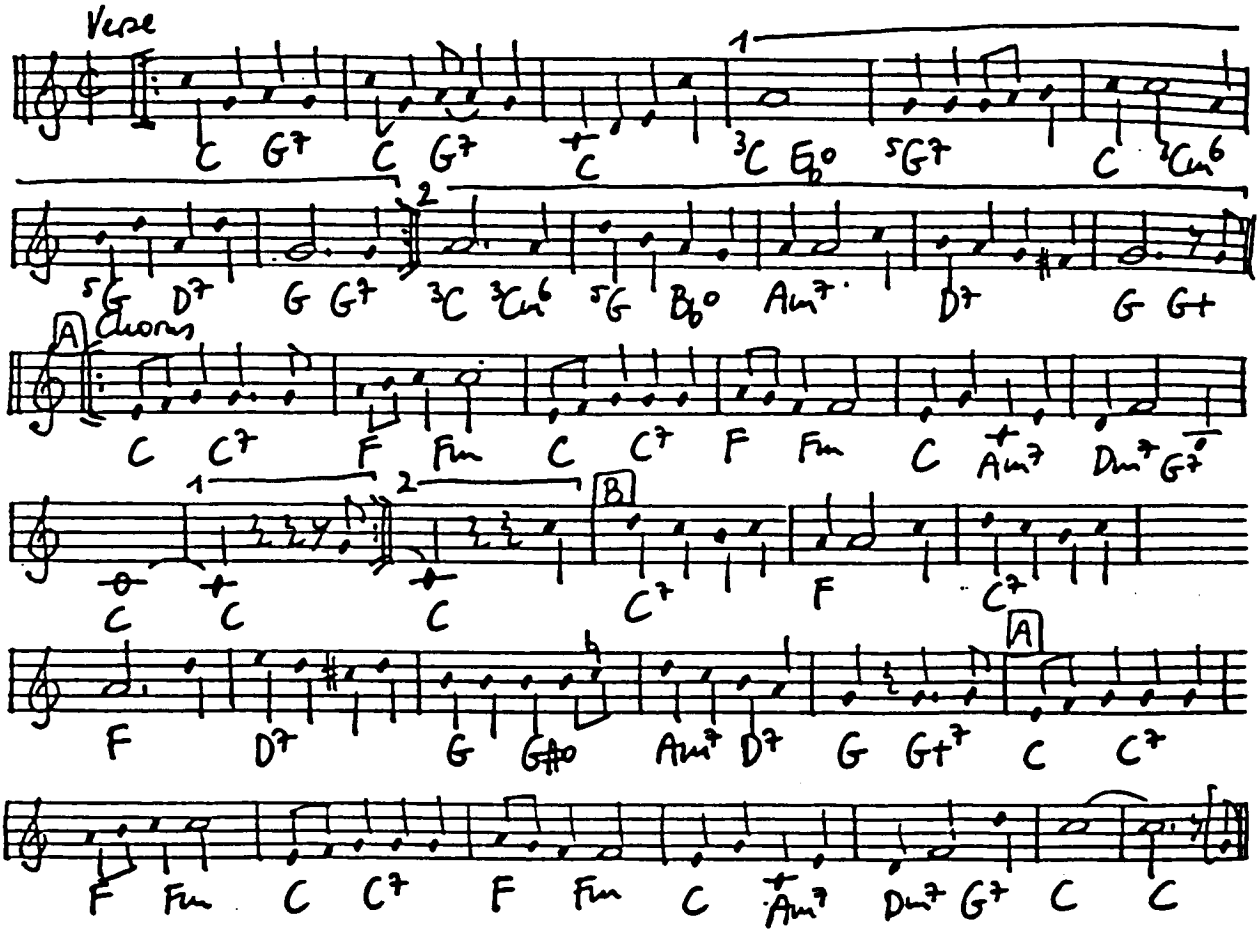
Verse: King San of Senegal, sat on the shore at Bulamay, Bulamay,
Singing a sad refrain to his dear queen who'd gone away, this was his lay:

Chorus: Oh, sweetheart Lona, my darling Lona, why have you gone away?
You said you loved me, but if you loved me, why did you act this way?
If I had ever been untrue to you, what have you done would be the
thing to do. But my heart aches, dear, and it will break, dear,
if you don't come back home again to SAN.

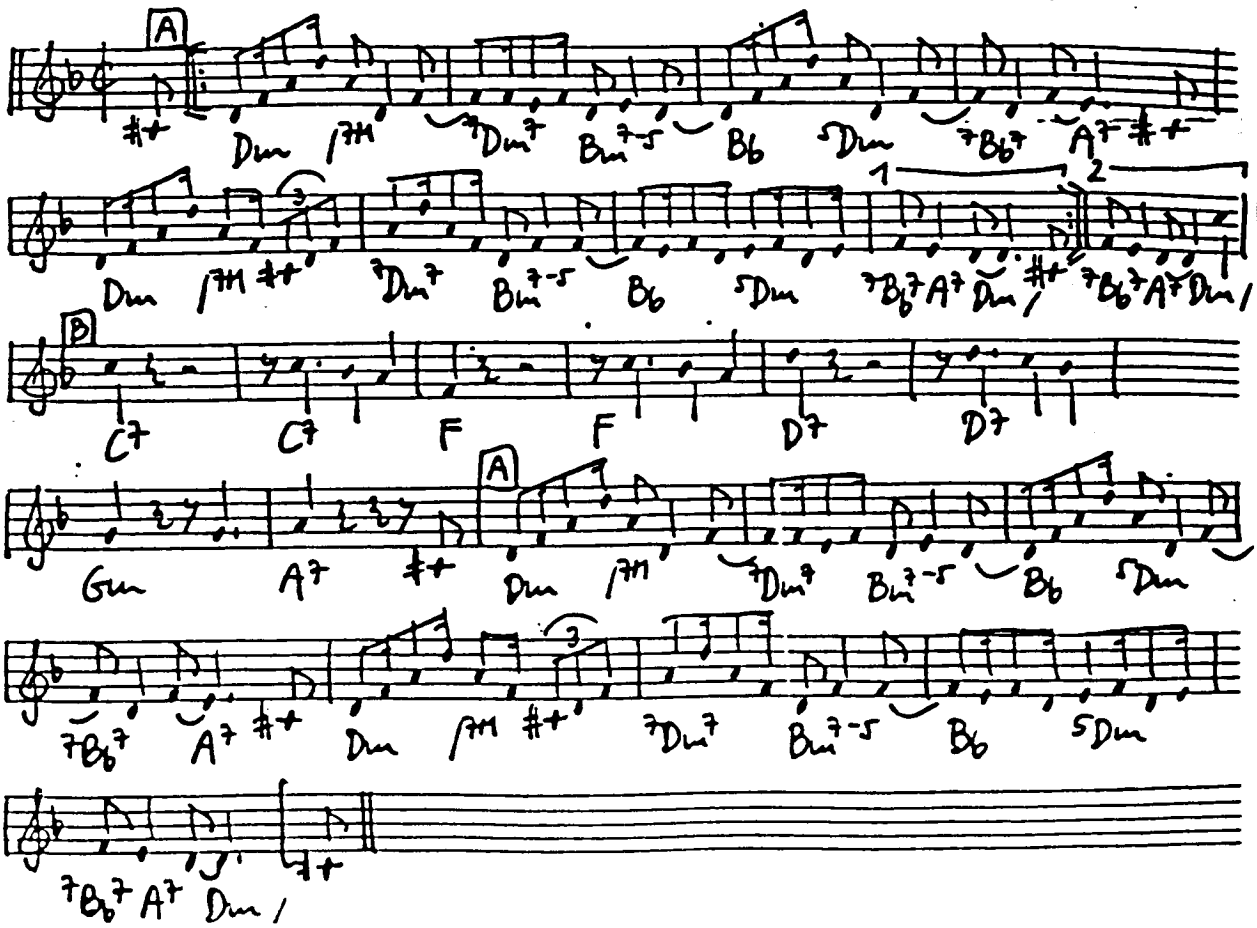
SAN FRANCISCO (Kaper - Furmann - Kahn 1936)



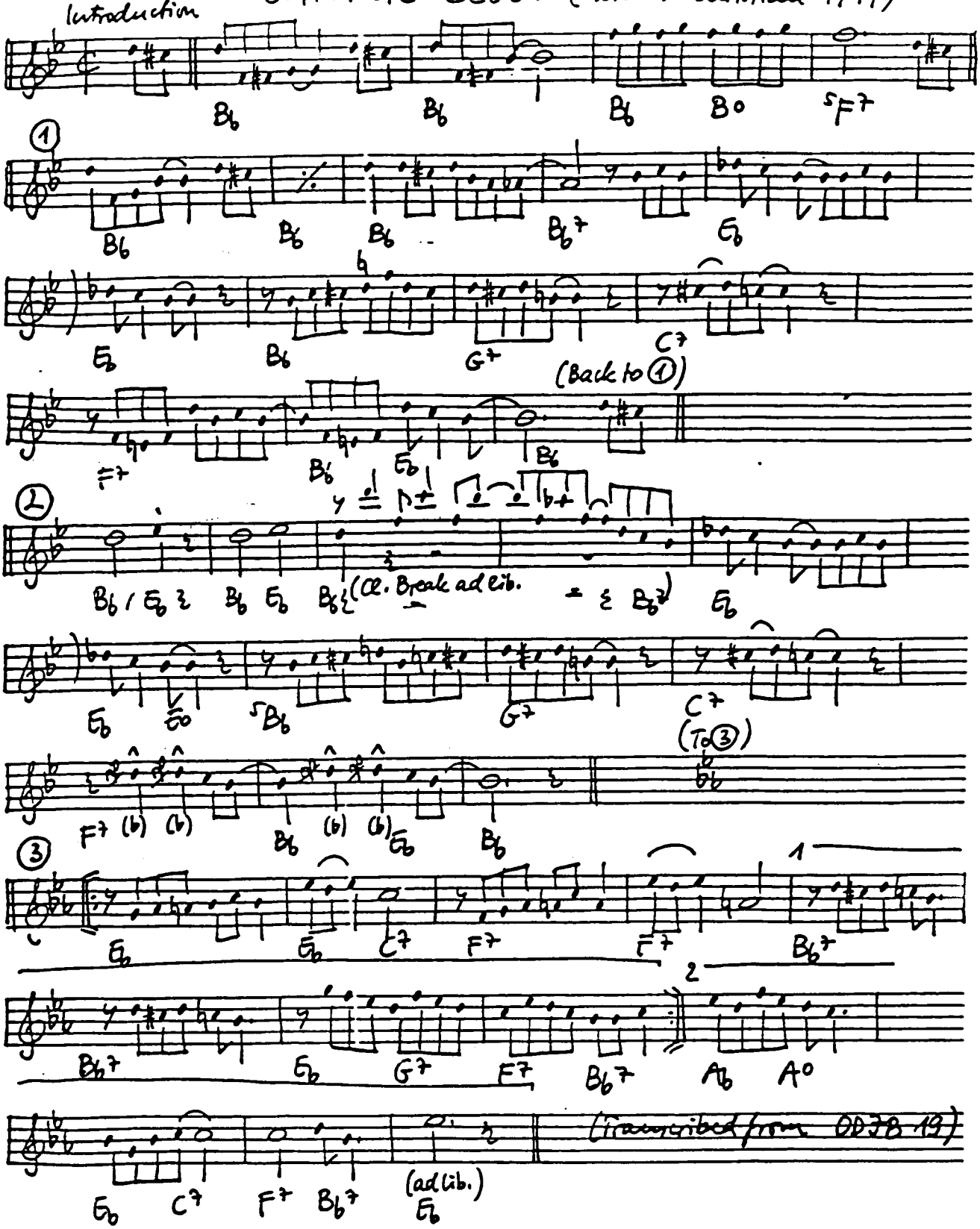
SANTA CLAUS IS COMING TO TOWN (Coots-Gillespie 1934)



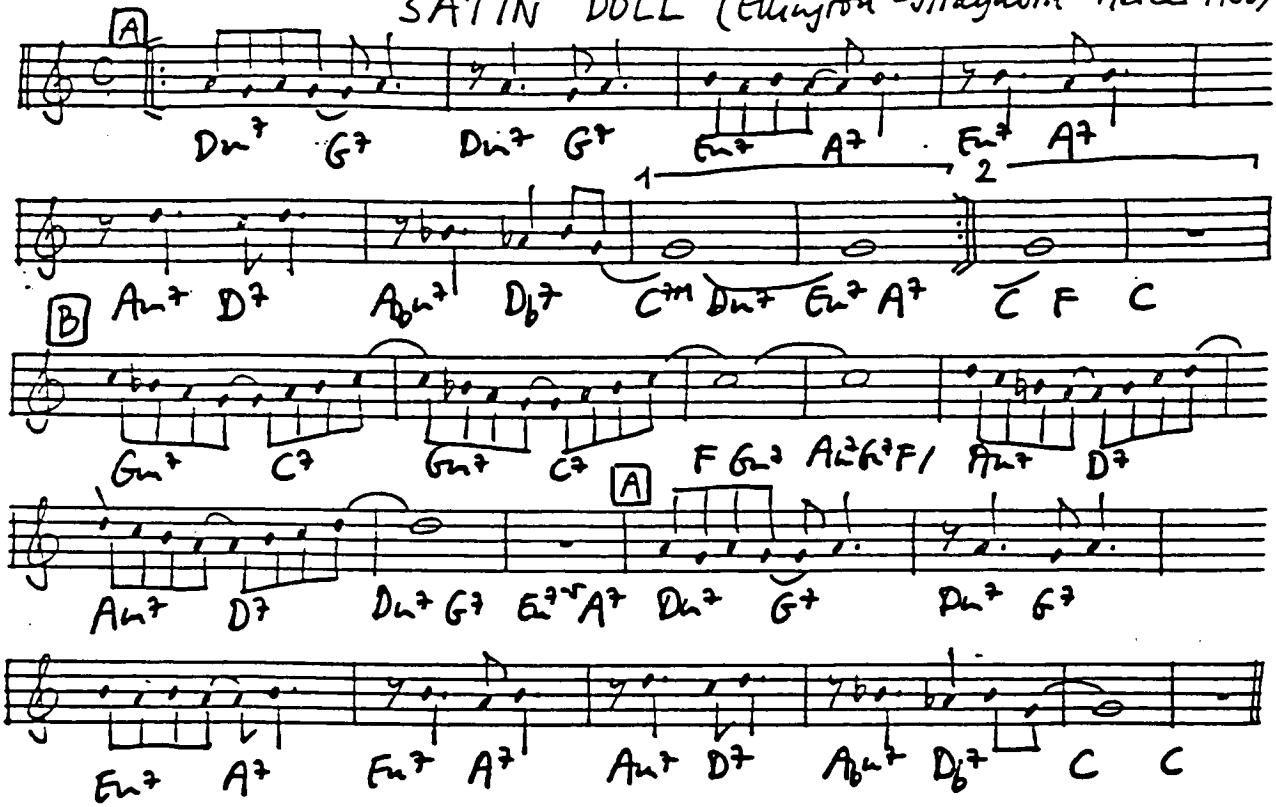
SATAN TAKES A HOLIDAY (Clinton 1937)



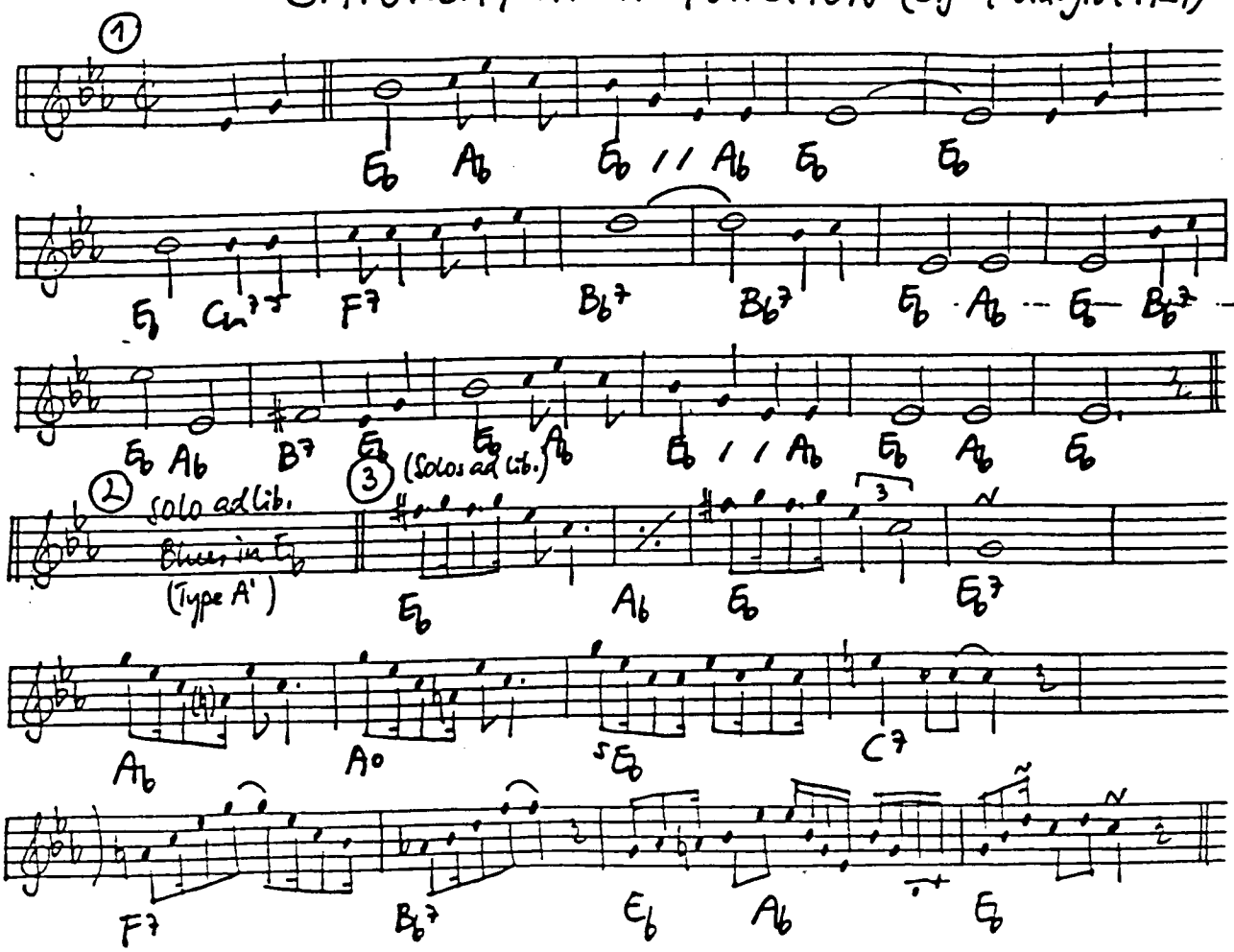
SATANIC BLUES (Shields - Christian 1919)



SATIN DOLL (Ellington - Strayhorn - Mercer 1953)

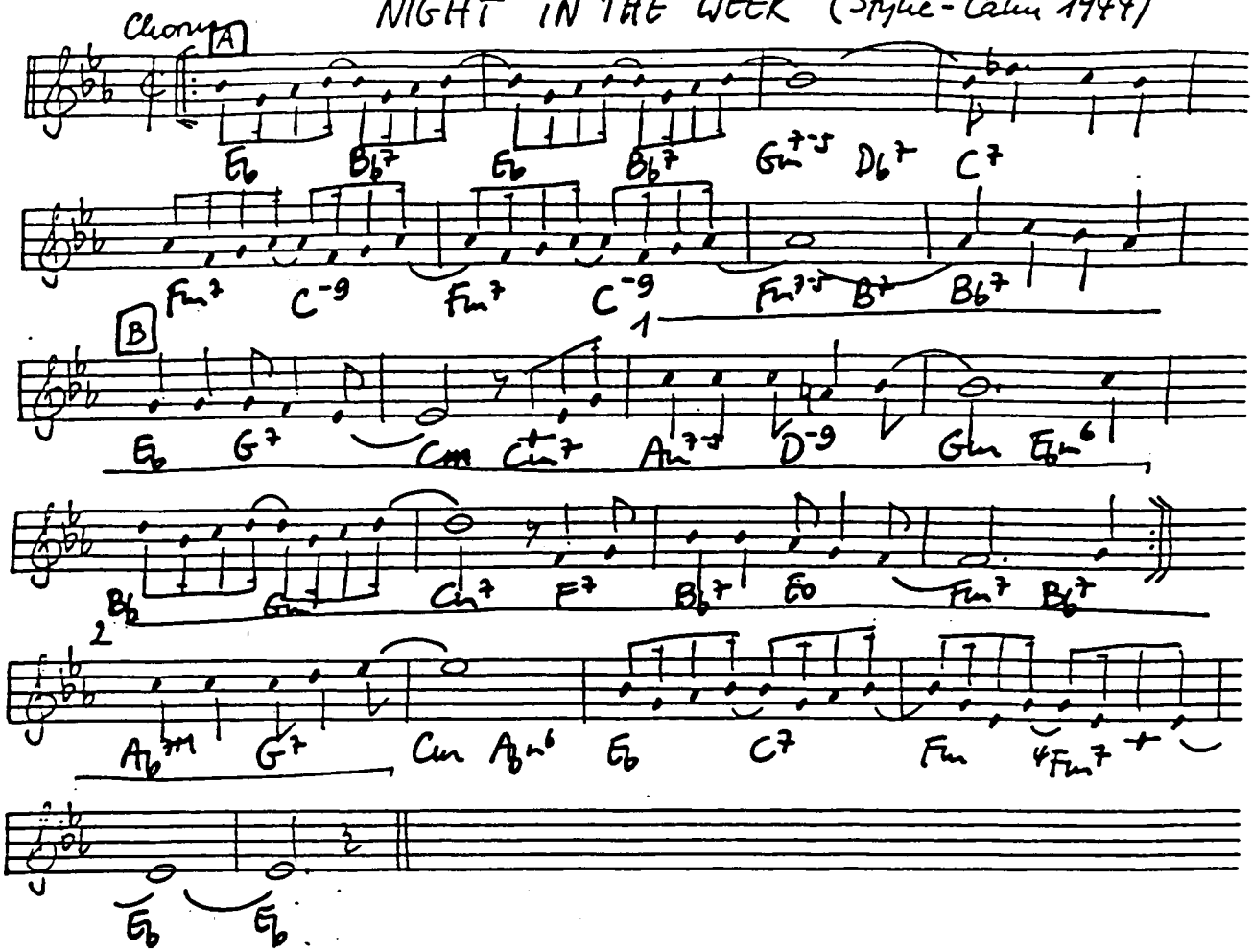


SATURDAY NIGHT FUNCTION (Bigard-Ellington 1929)



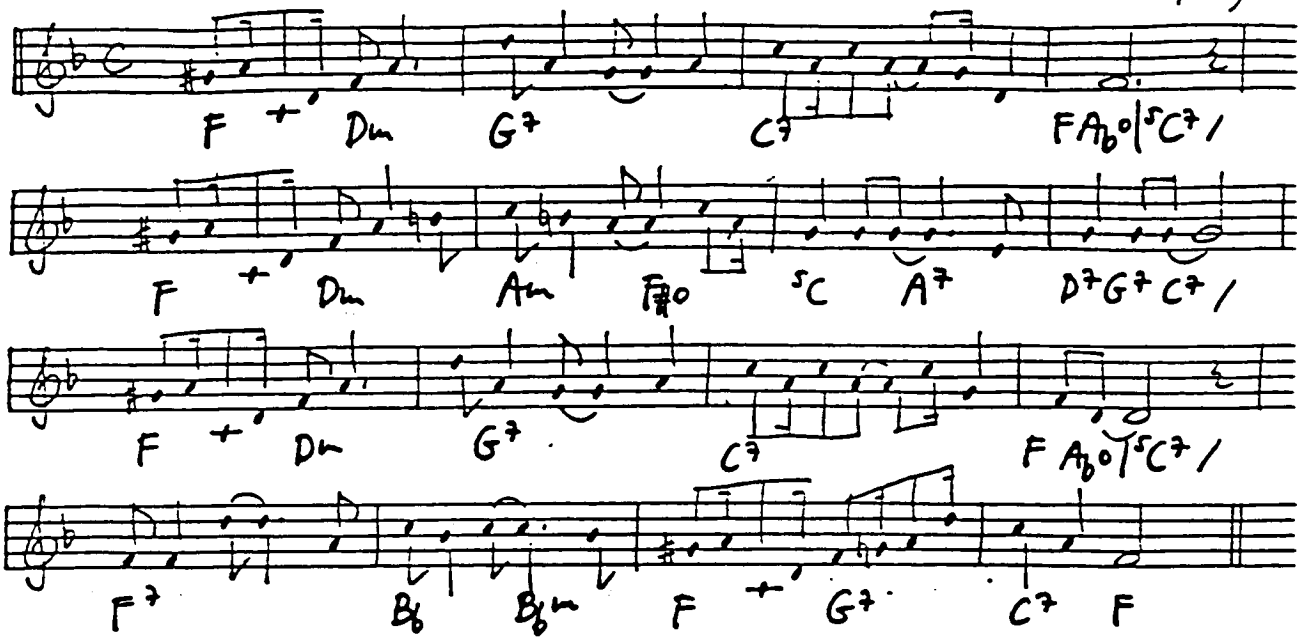
(Transcribed from Ellington 29)

SATURDAY NIGHT IS THE LONELIEST NIGHT IN THE WEEK (Styne-Cahn 1944)



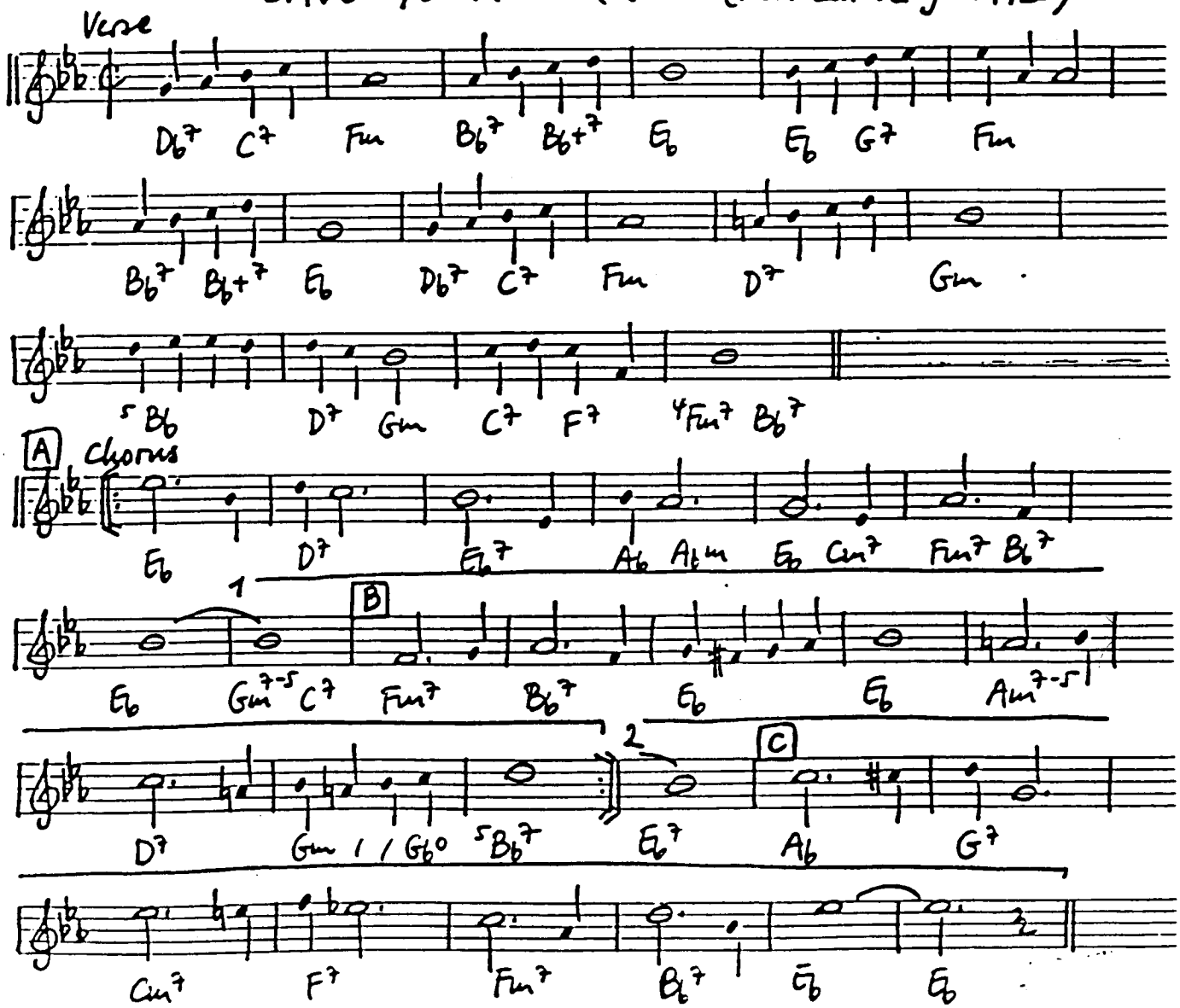
SATURDAY NIGHT IS THE LONELIEST NIGHT IN THE WEEK,
'Cause that's the night that my sweetie and I used to dance cheek to cheek
I don't mind Sunday night at all, 'cause that's the night friends
come to call. And Monday to Friday go fast and another week is past
but Saturday night is the loneliest night in the week,
I sing the song that I sang for the memories I usual seek,
Until I hear you at the door, until you're in my arms once more
SATURDAY NIGHT IS THE LONELIEST NIGHT IN THE WEEK.

SAVE IT PRETTY MAMA (Redman - Dennikor - Davis 1928)

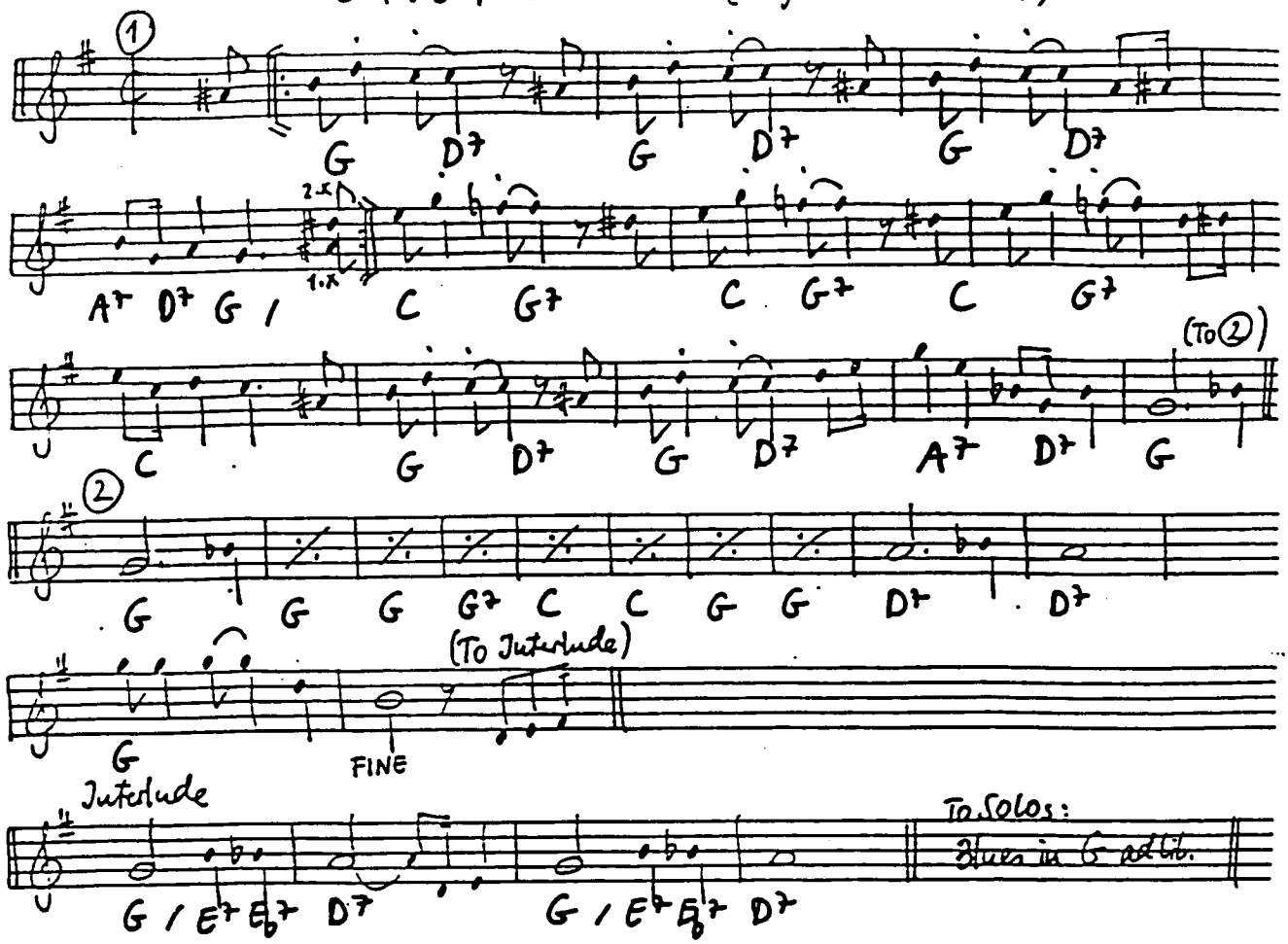


(Transcribed from L. Armstrong 28)

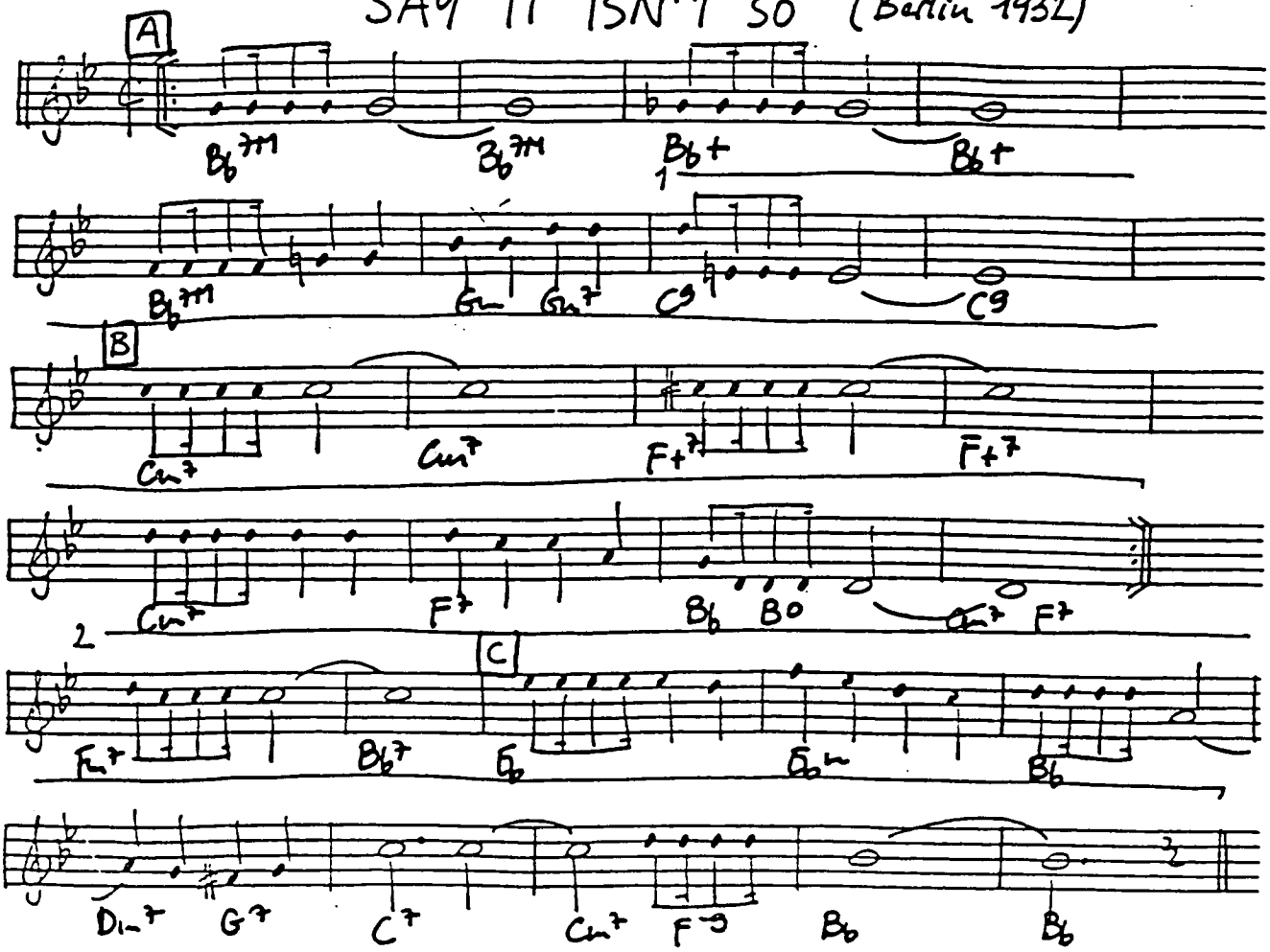
SAVE YOUR SORROW (Sherman - deSylva 1925)



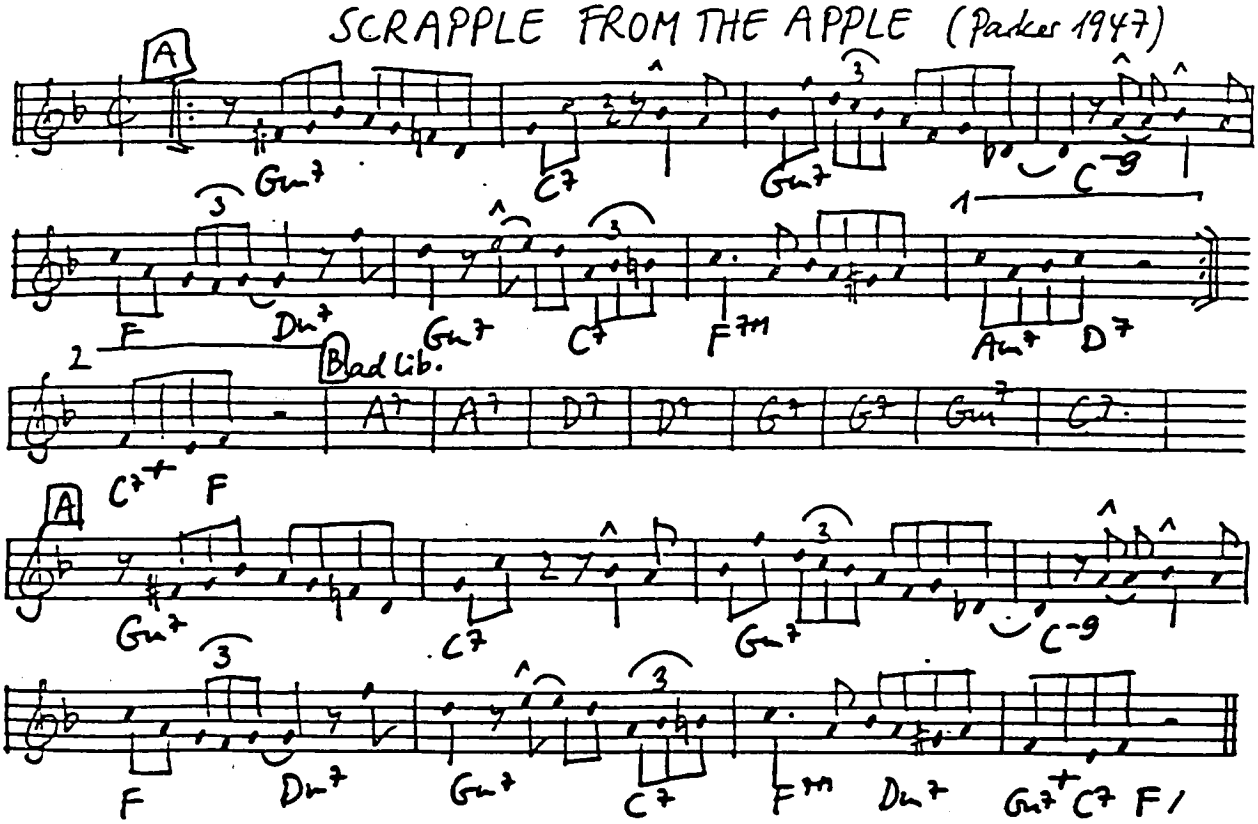
SAVOY BLUES (Ory-Robin 1927)



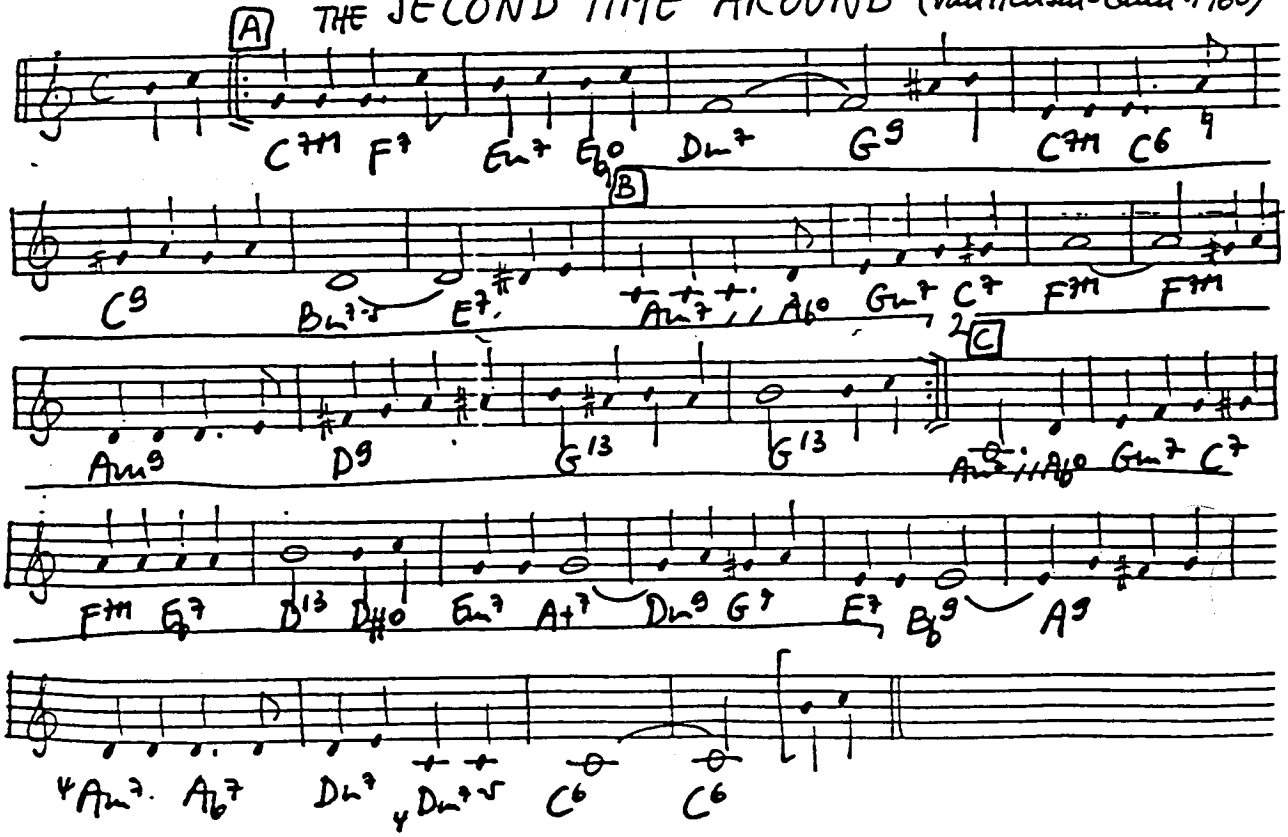
SAY IT ISN'T SO (Berlin 1932)



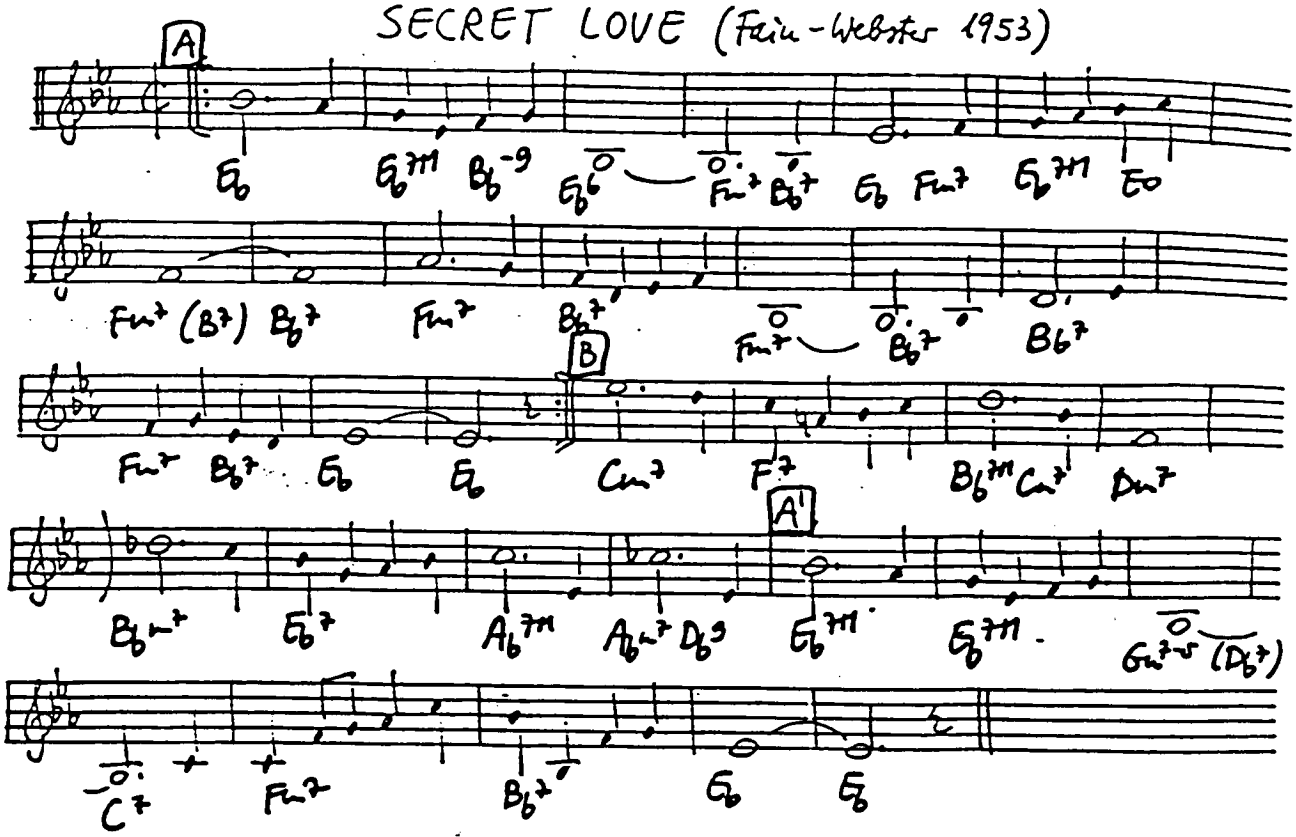
SCRAPPLE FROM THE APPLE (Parker 1947)



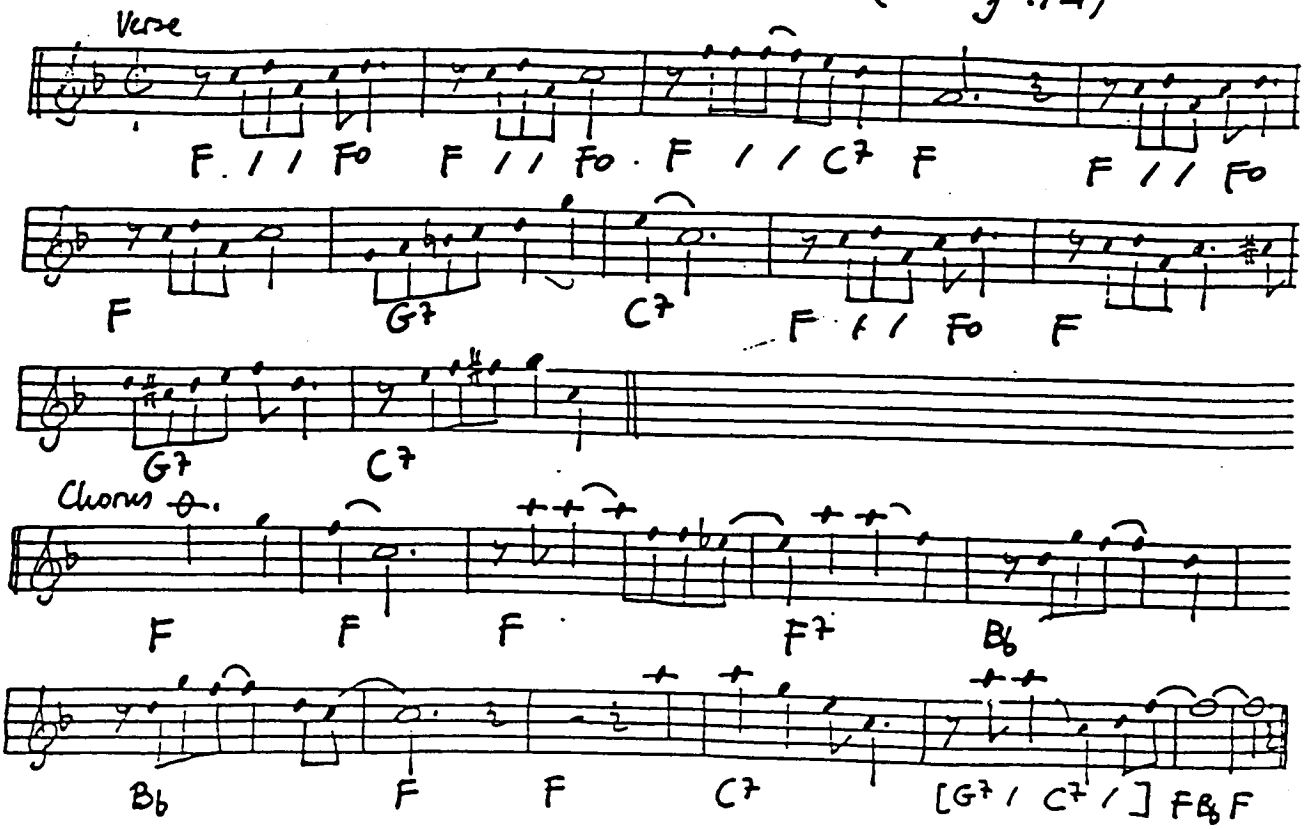
THE SECOND TIME AROUND (van Heusen-Cahn 1960)



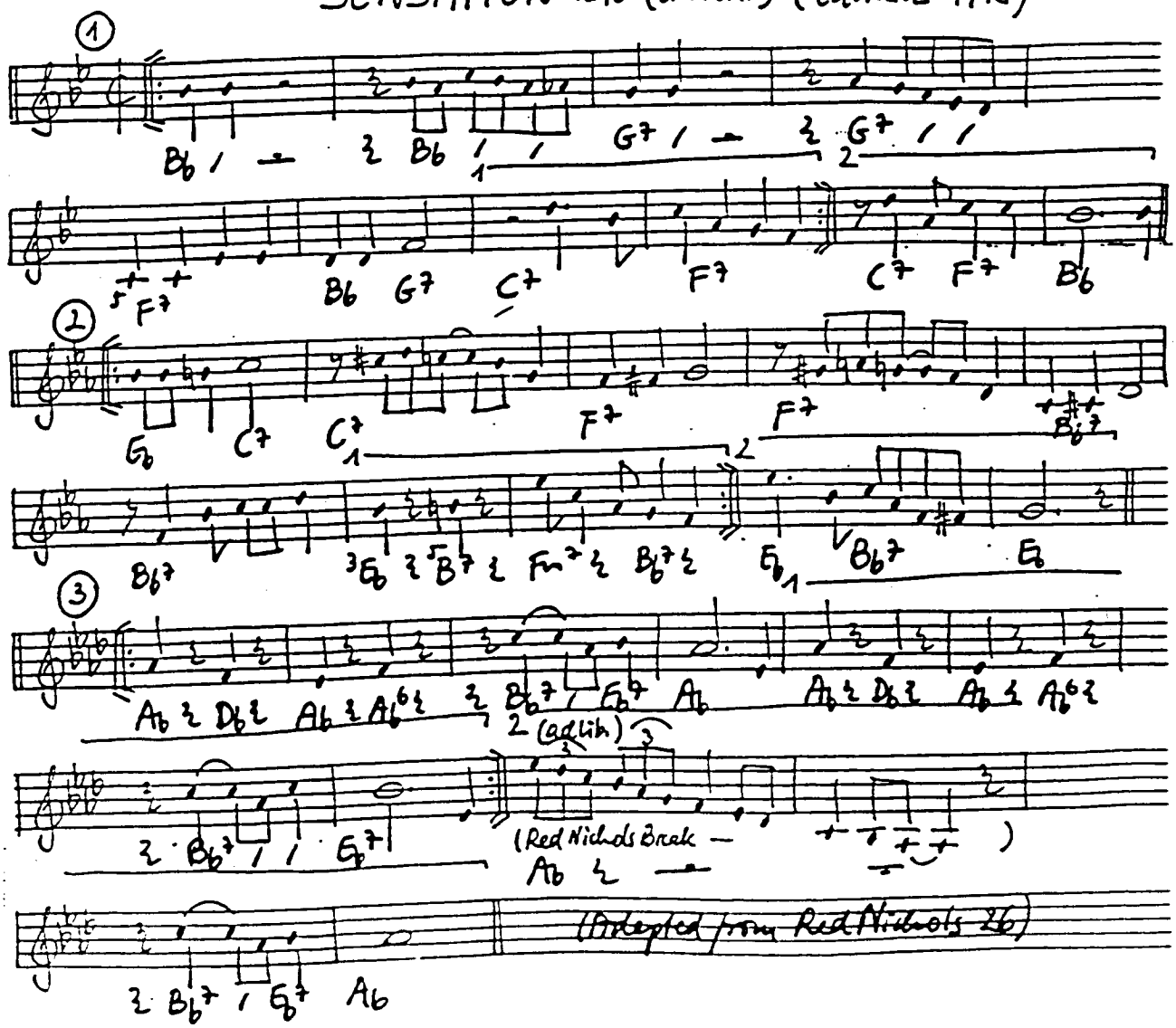
SECRET LOVE (Fain-Webster 1953)



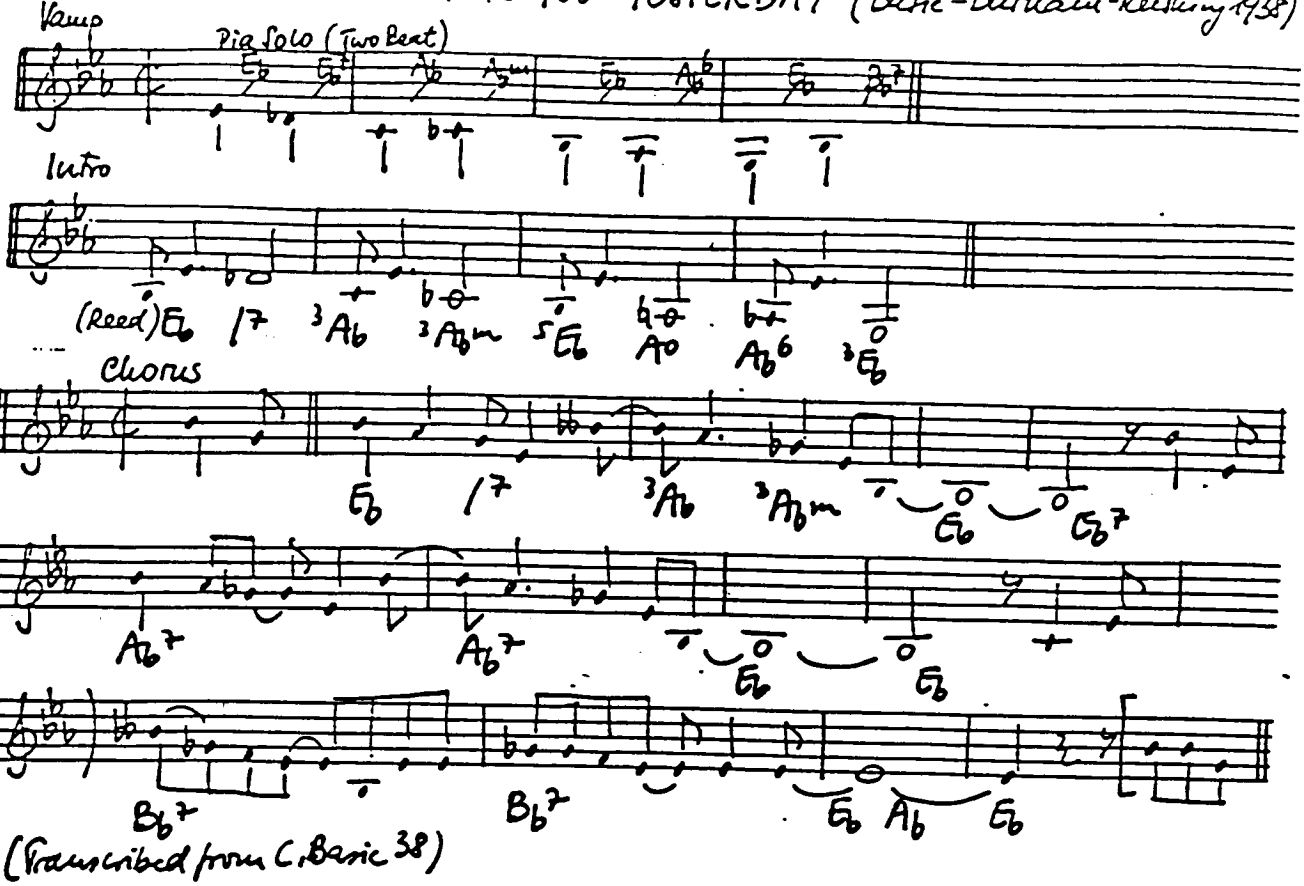
SEE SEE RIDER BLUES (Rainey 1924)



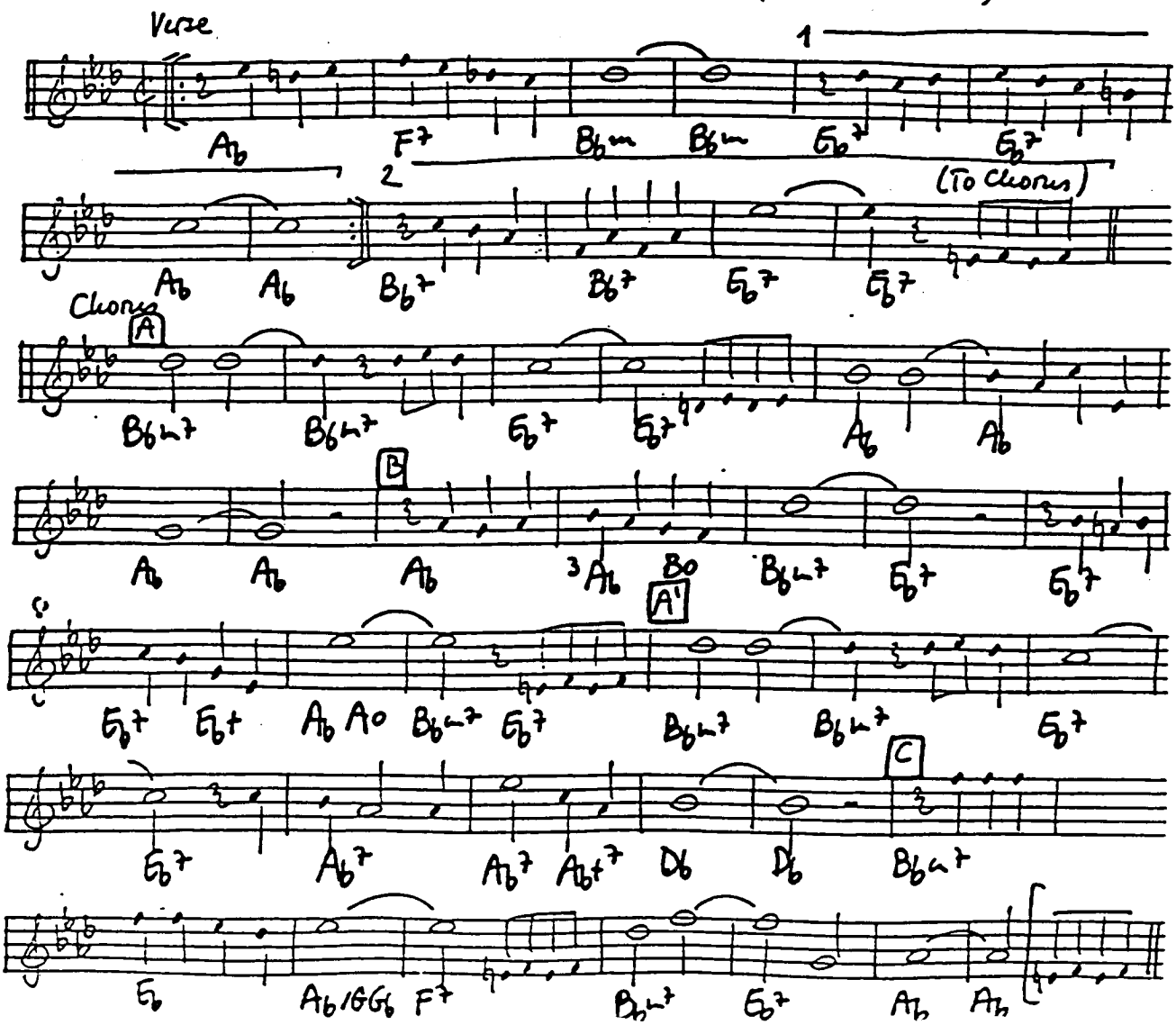
SENSATION RAG (or STOMP) (Edwards 1918)



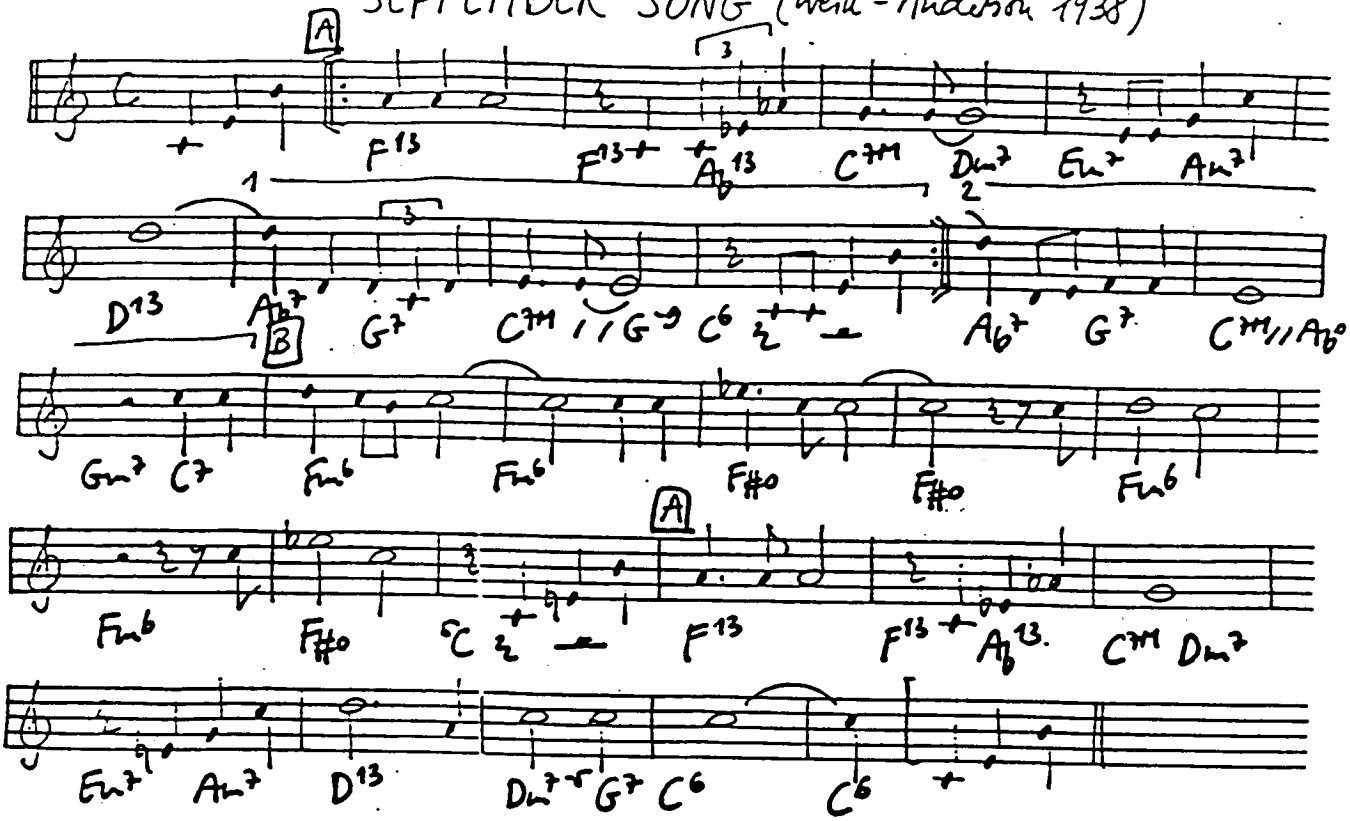
SENT FOR YOU YESTERDAY (Basie-Durham-Keesling 1938)



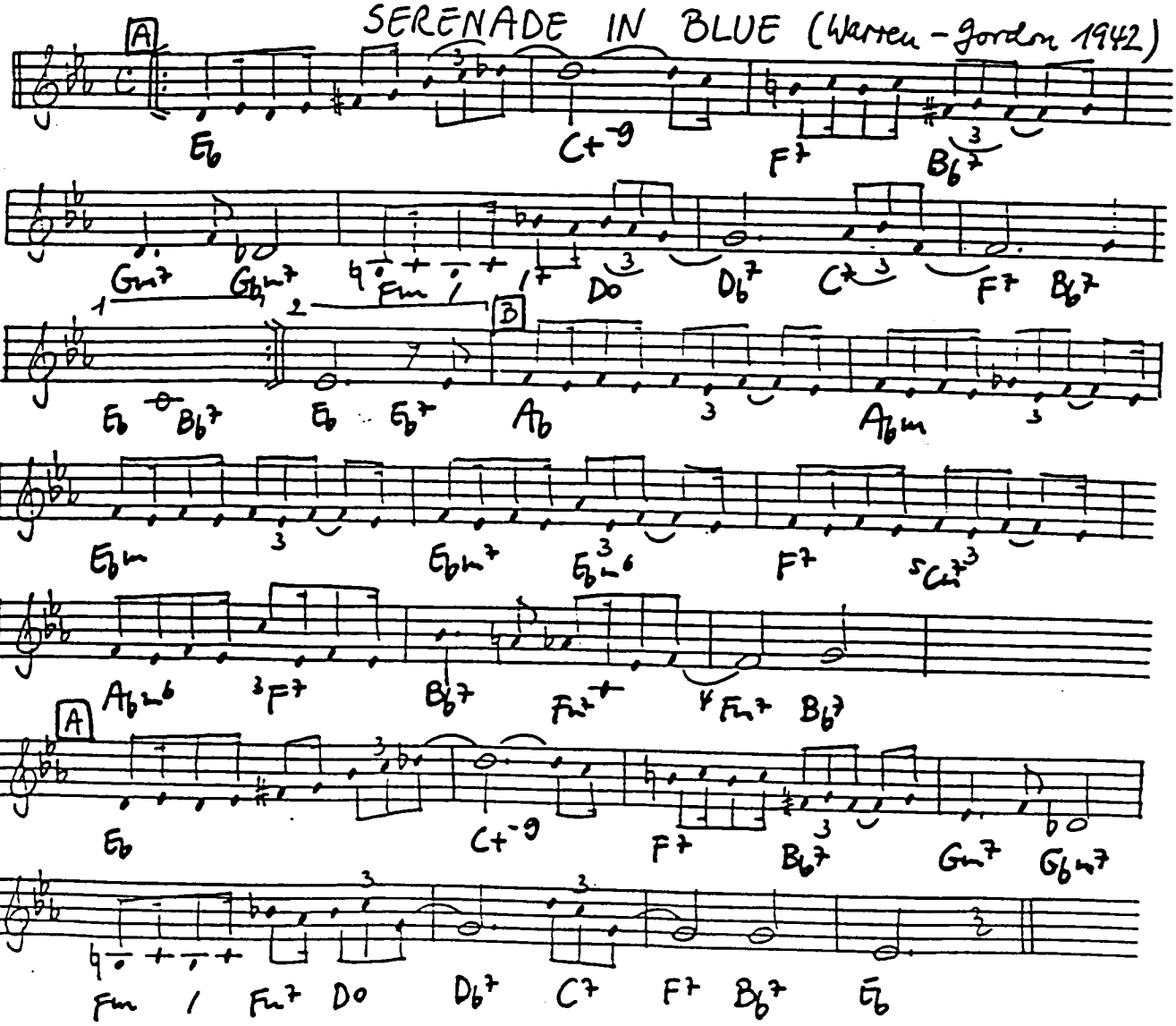
SENTIMENTAL BABY (Palmer 1928)



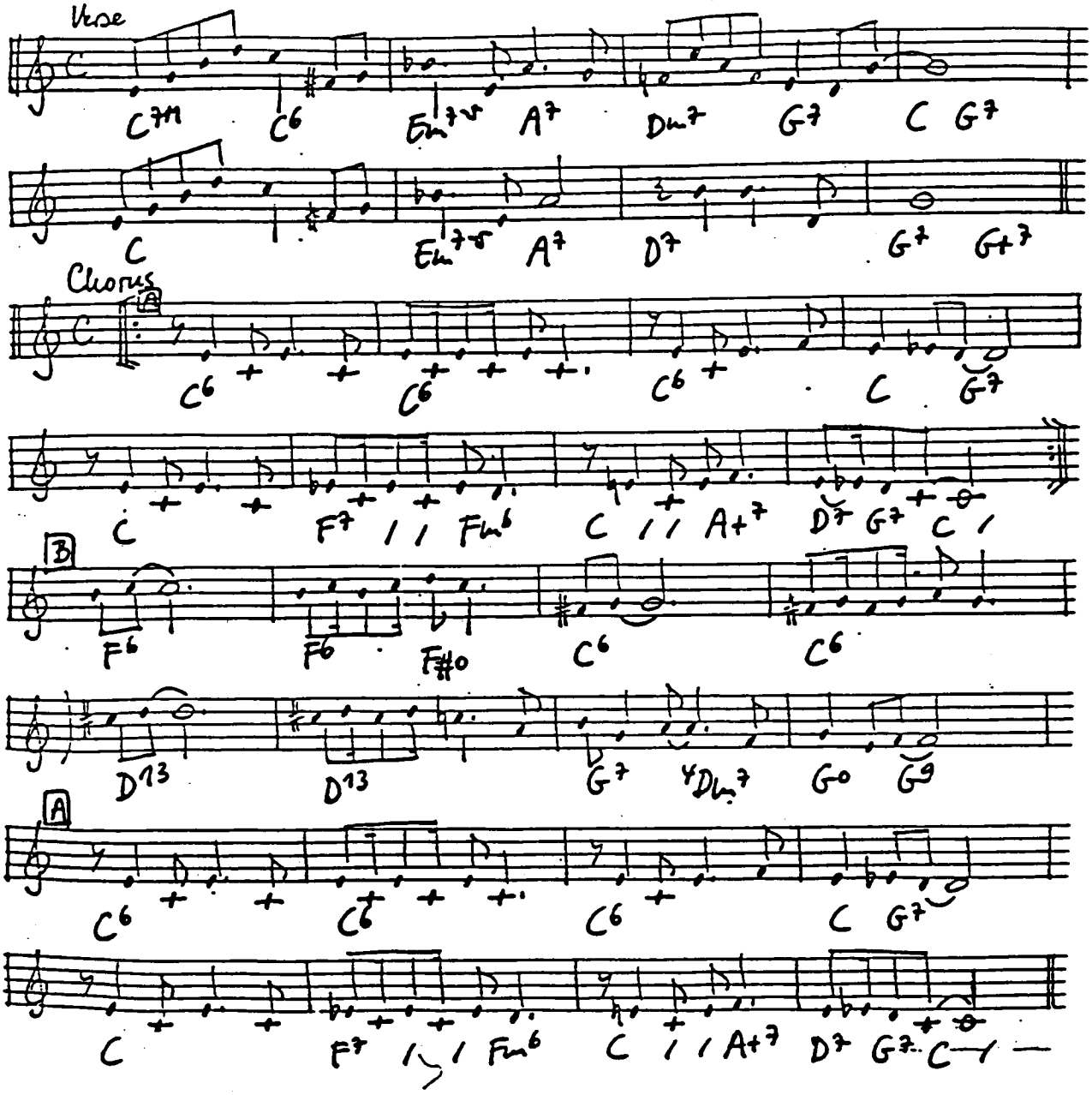
SEPTEMBER SONG (Weill - Anderson 1938)



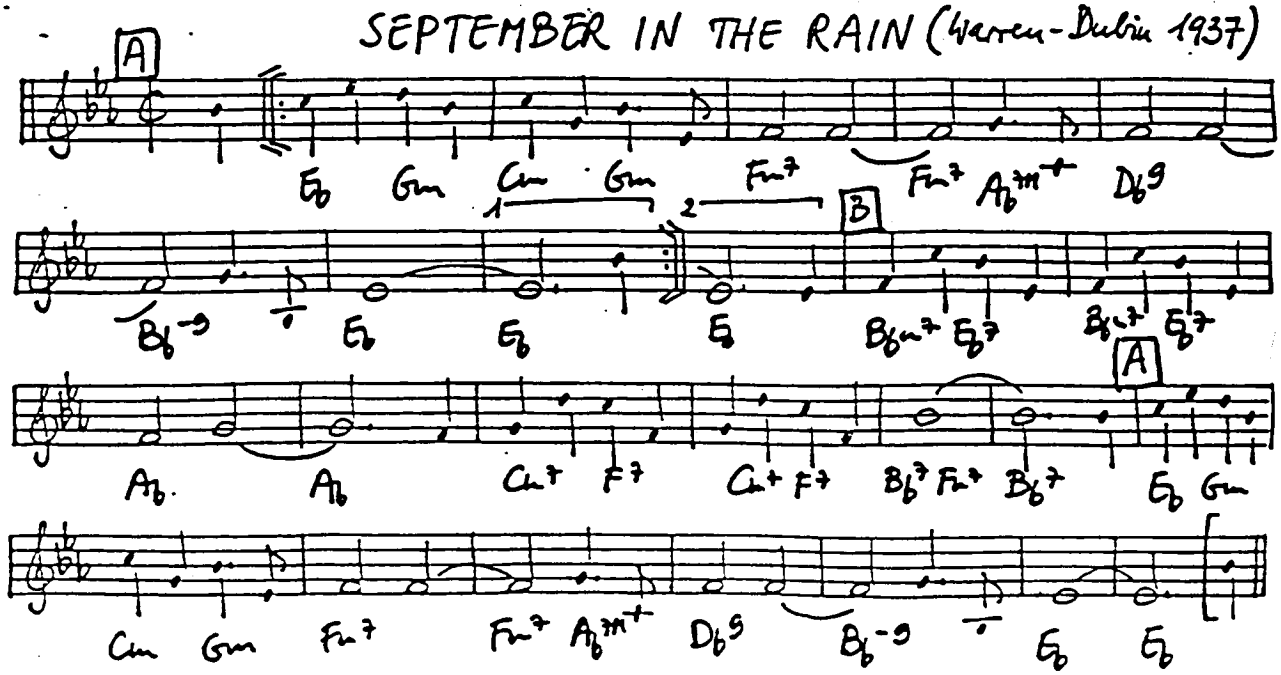
SERENADE IN BLUE (Warren - Gordon 1942)



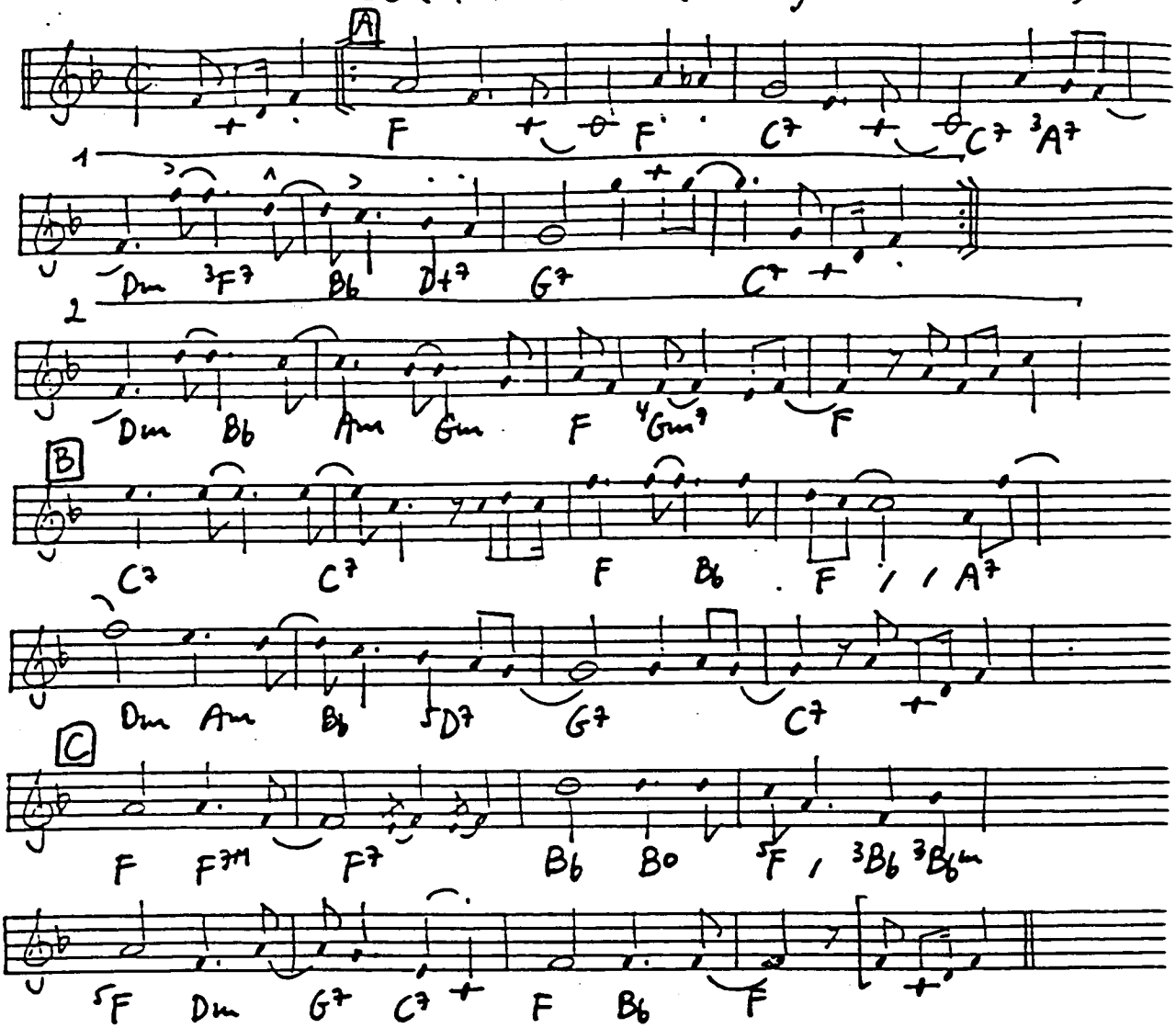
SENTIMENTAL JOURNEY (Brown-Homer-Green 1944)



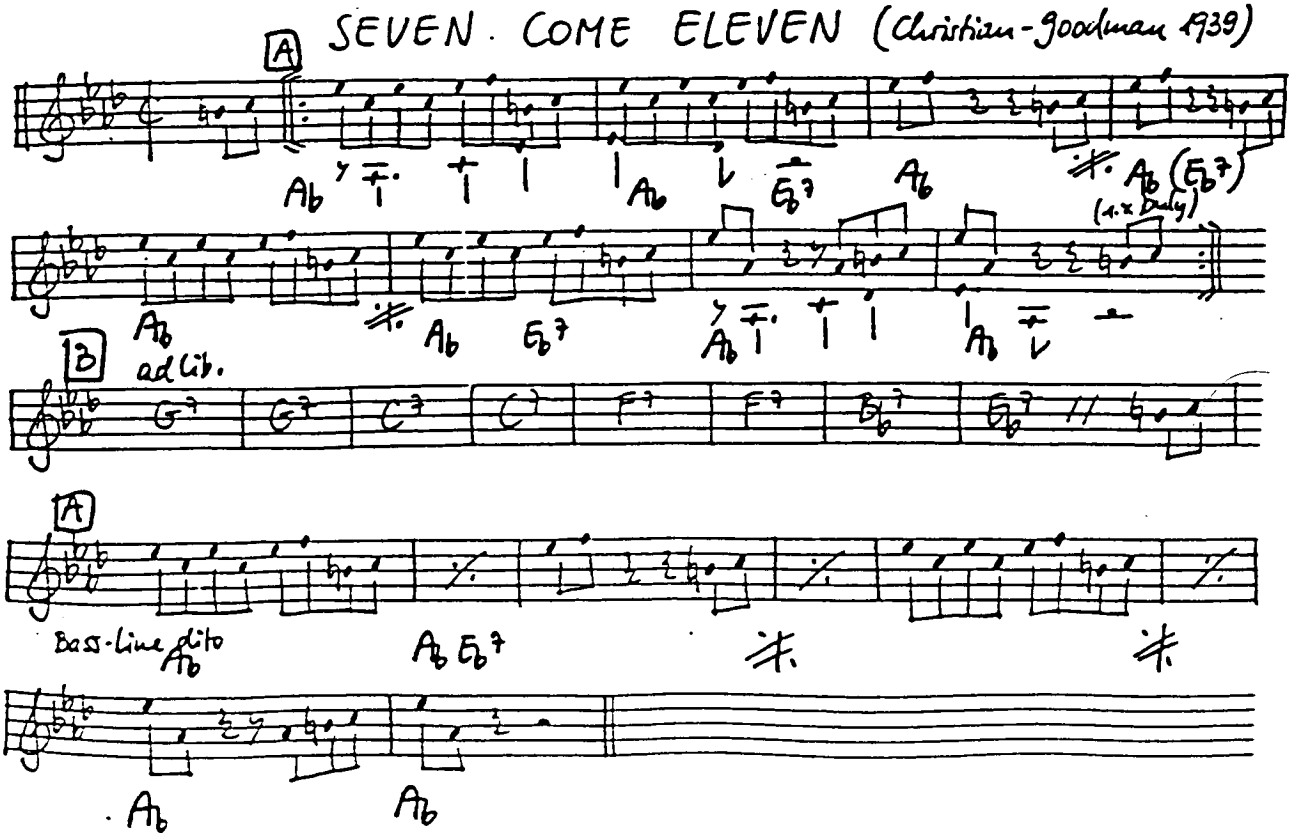
SEPTEMBER IN THE RAIN (Warren-Dubin 1937)



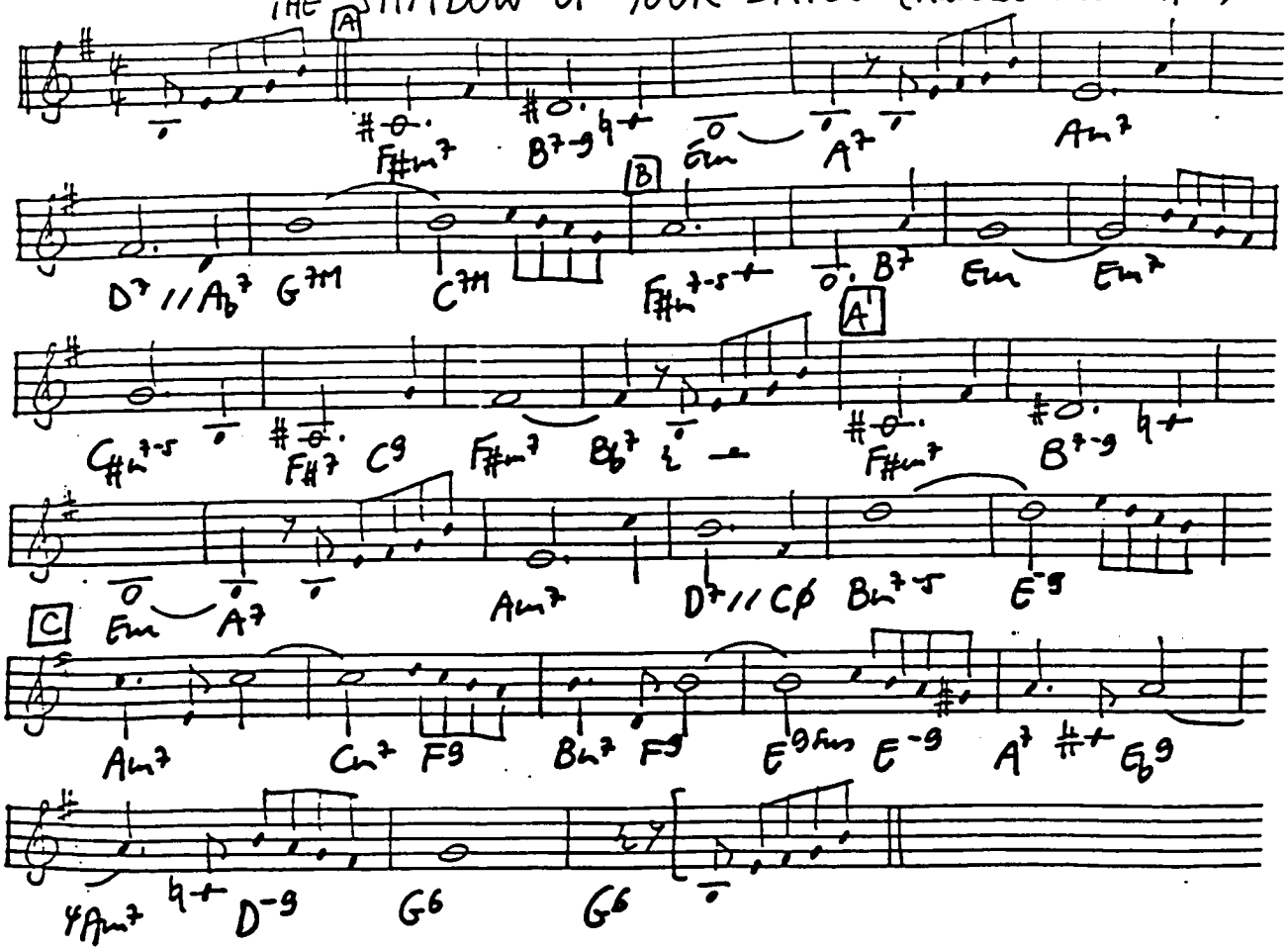
SERMONETTE (Adderley - Hendricks 1955)



SEVEN COME ELEVEN (Christian - Goodman 1939)

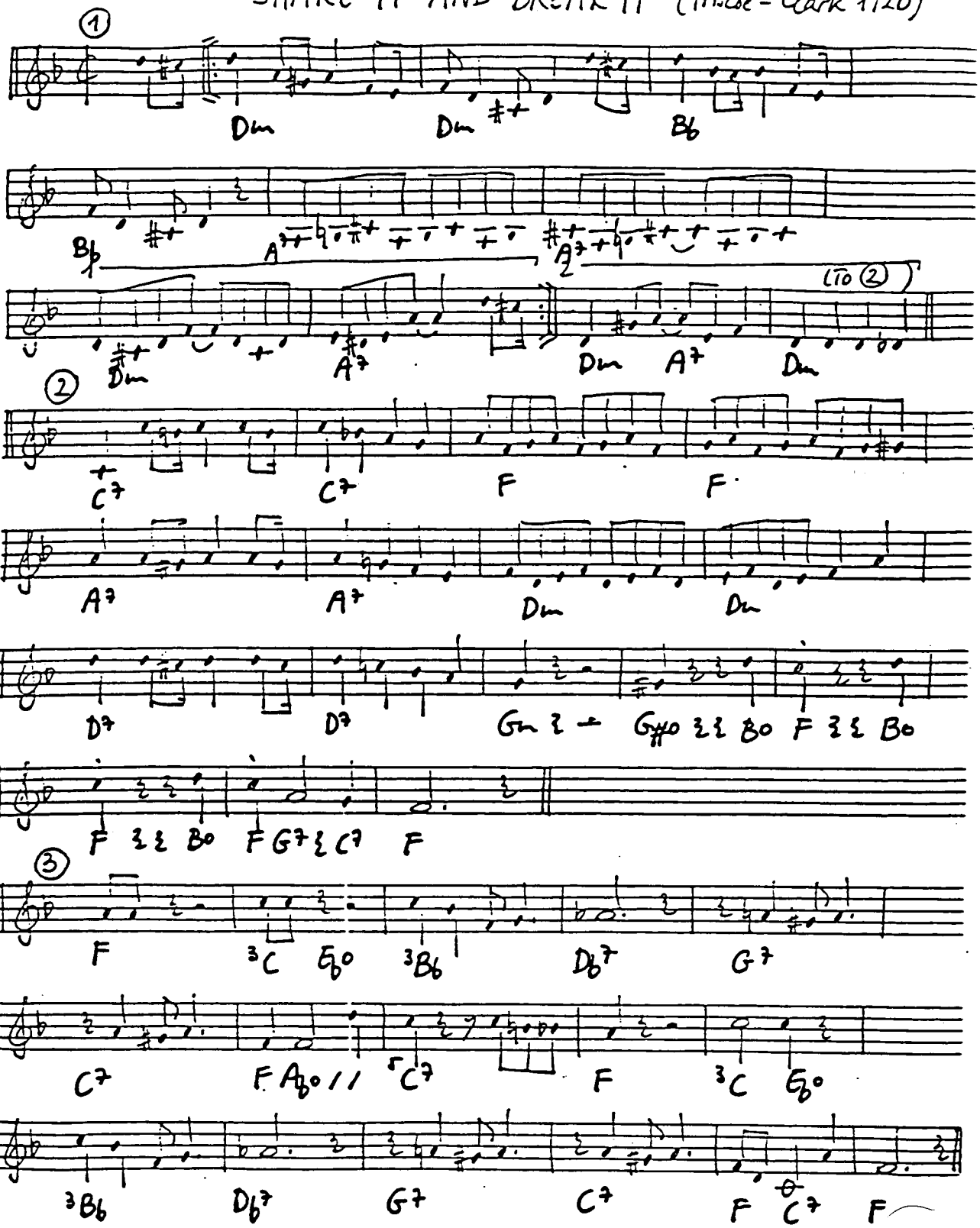


THE SHADOW OF YOUR SMILE (Mandel-Webster 1965)

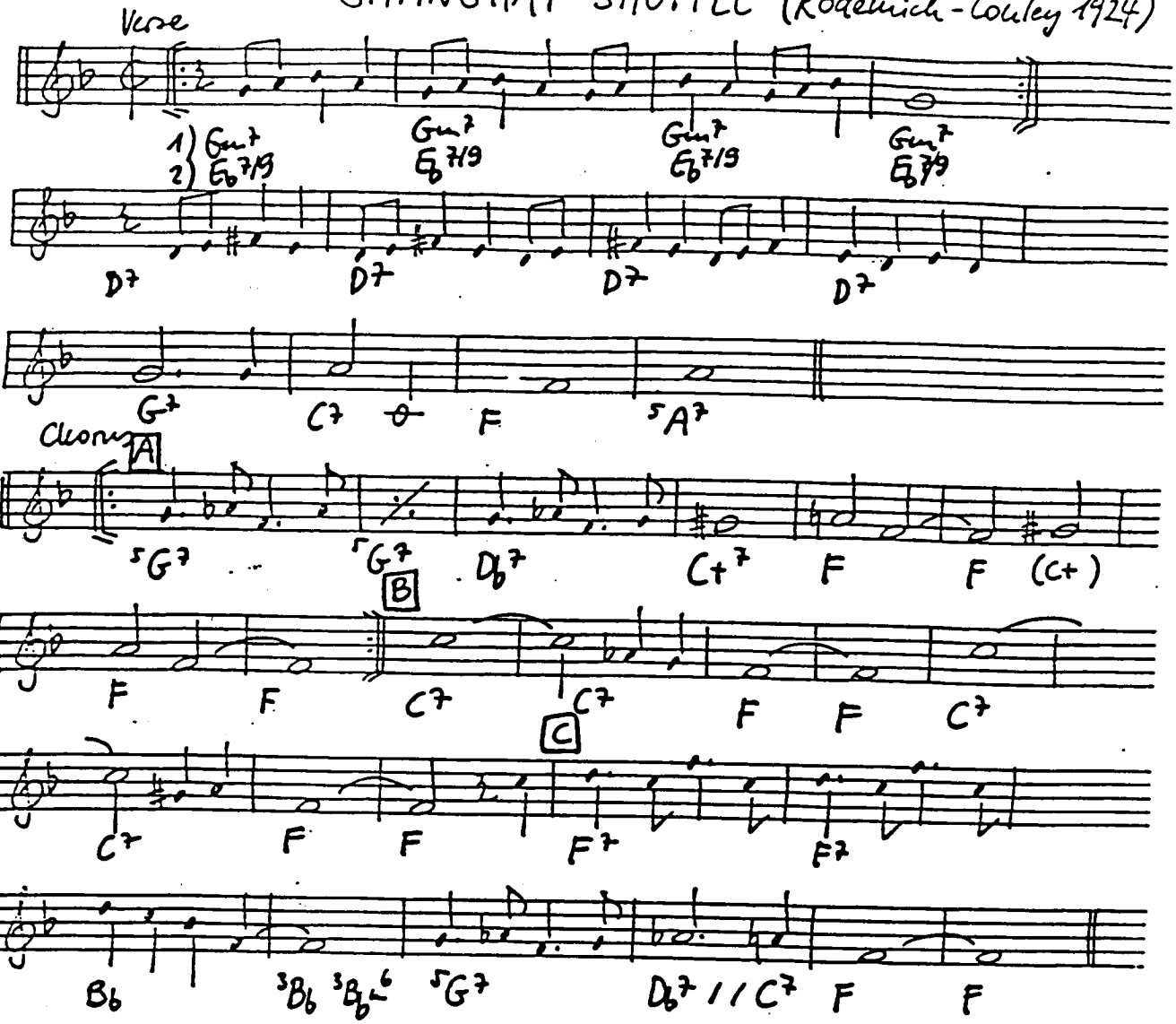


THE SHADOW OF YOUR SMILE when you are gone
Will colour all my dreams and light the dawn.
Look into my eyes my love and see
All the lovely things you are to me
Our wistful little star was far too high,
A teardrop kissed your lips and so did I.
Now when I remember spring, all the joy that love can bring,
I will be remembering the Shadow of your Smile.

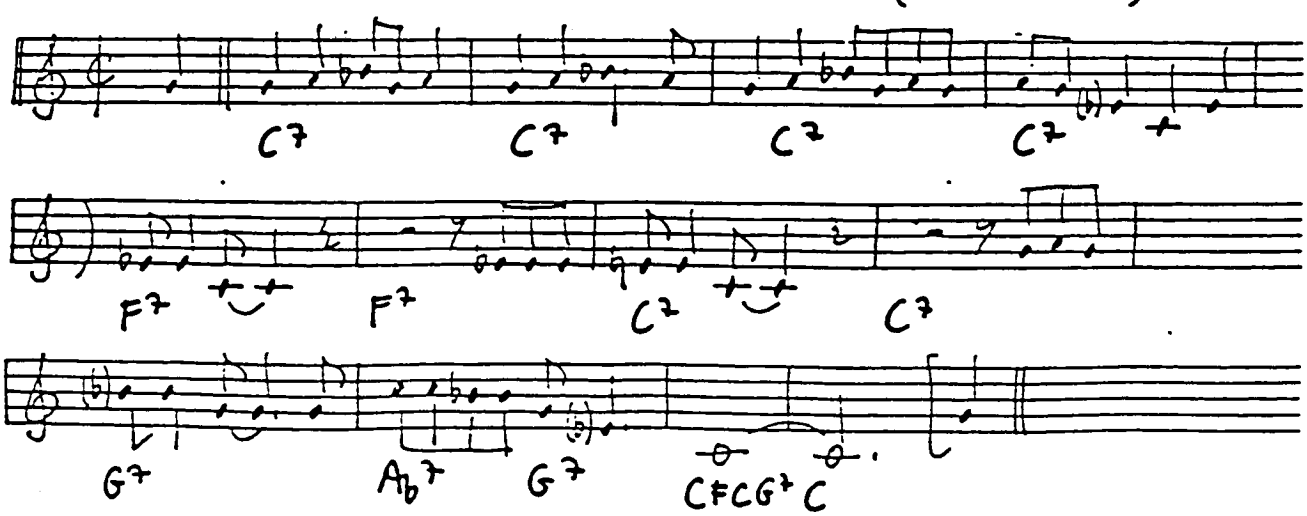
SHAKE IT AND BREAK IT (Trivac - Clark 1920)



SHANGHAI SHUFFLE (Rodemich - Conley 1924)

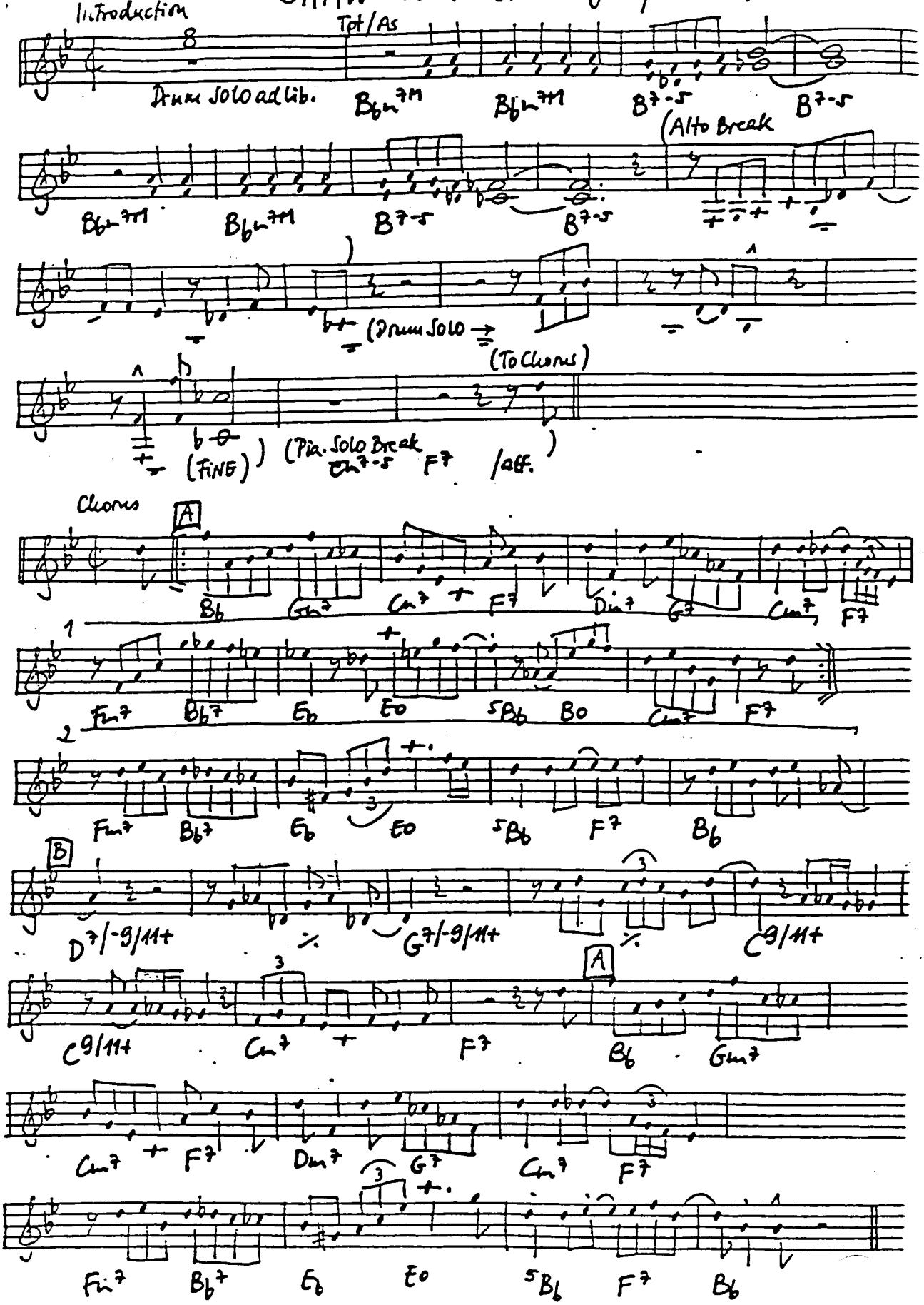


SHAKE THAT THING (Jackson 1925)

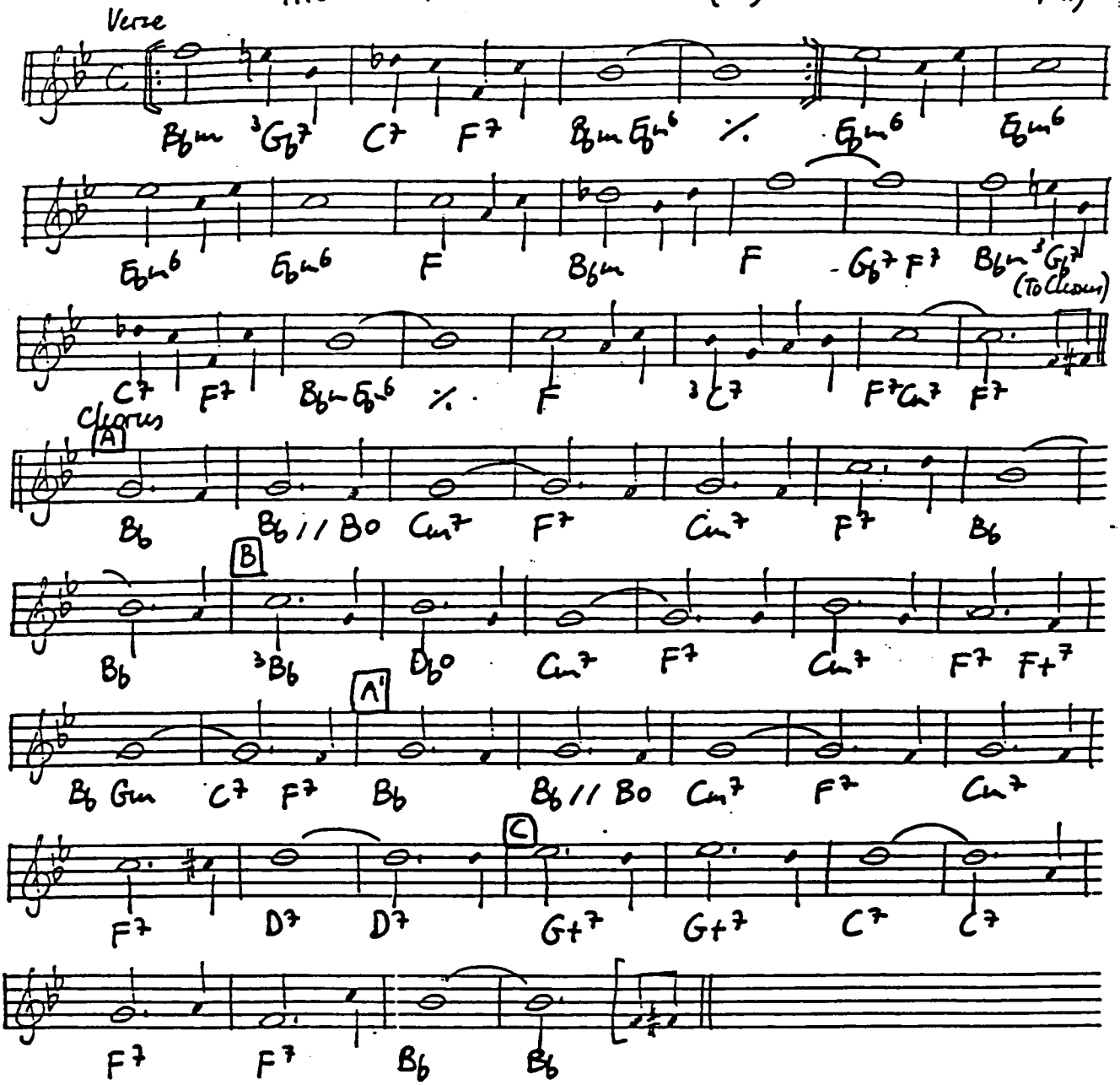


(Transcribed from Cl. Williams 25)

SHAW NUFF (Parker - Gillespie 1945)



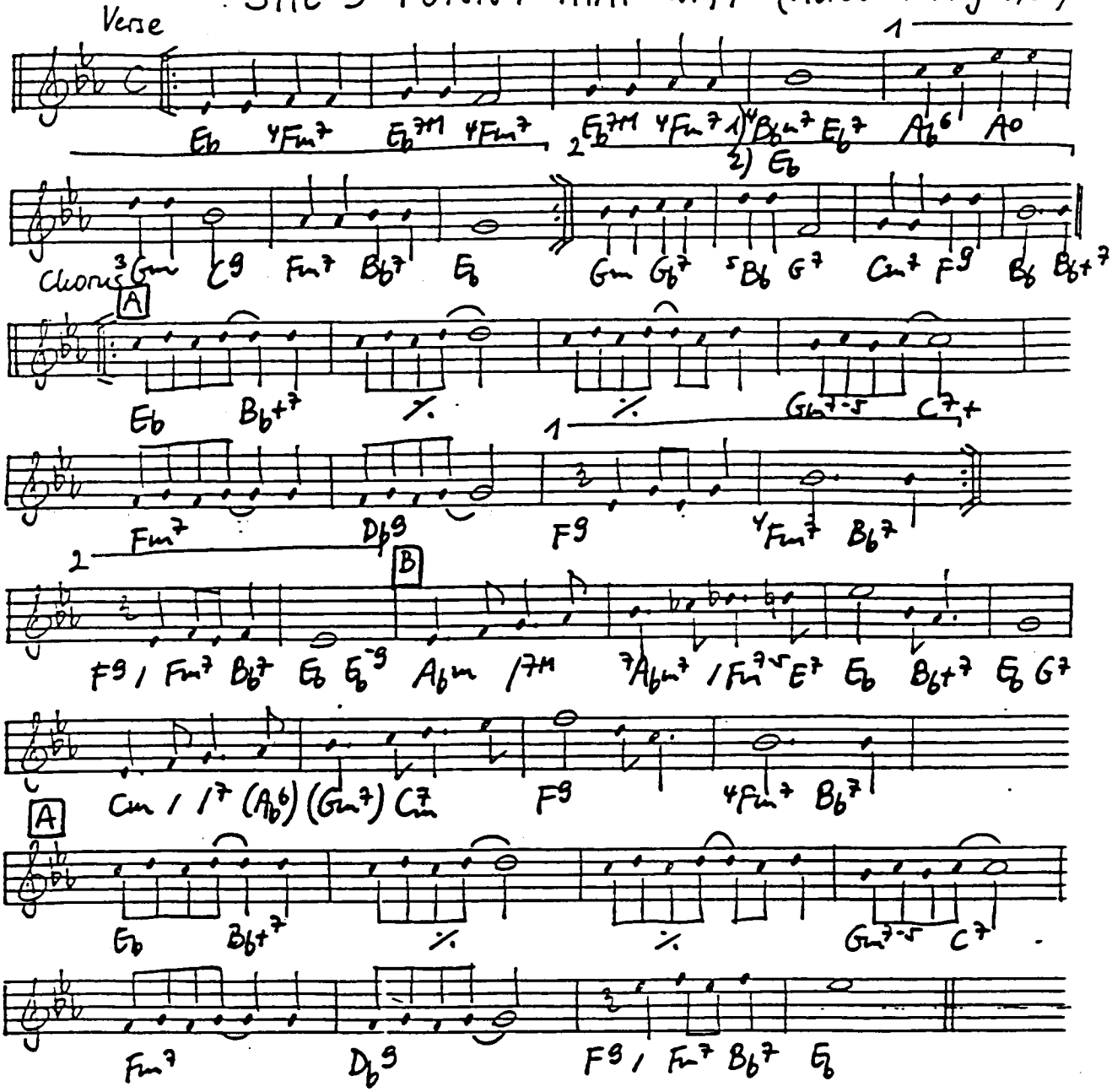
THE SHEIK OF ARABY (Snyder-Smith-Wheeler 1921)



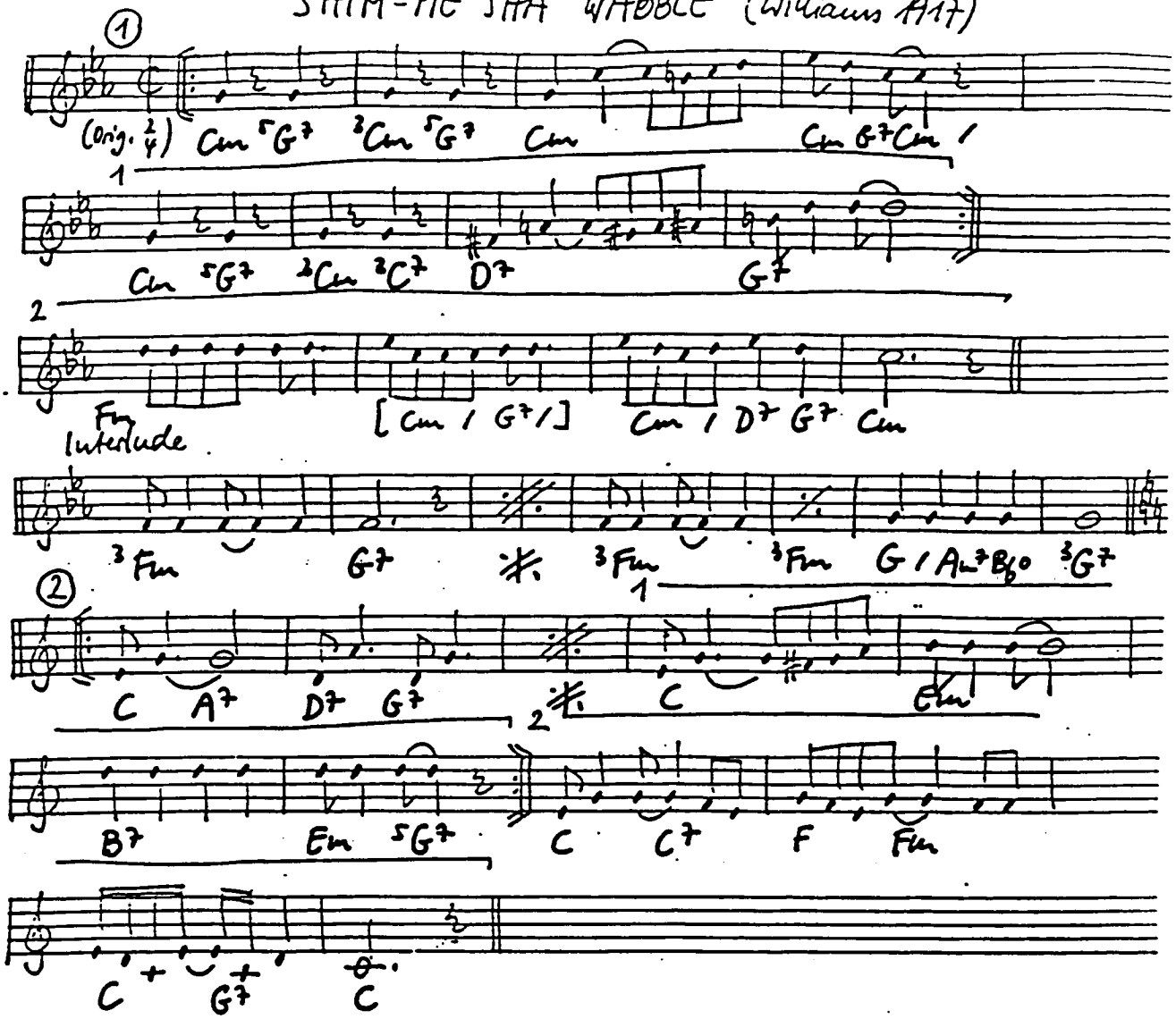
Verse: Over the desert wild and free rides the bold Sheik of Araby.
His Arab band at his command follow his love's caravan.
Under the shadow of the palms he sings to call her to his arms:

Chorus: "I'm the Sheik of Araby, your love belongs to me.
At night when you're asleep into your tent I'll creep.
The stars that shine above, will light our way to love.
You'll rule this land with me; The SHEIK OF ARABY."

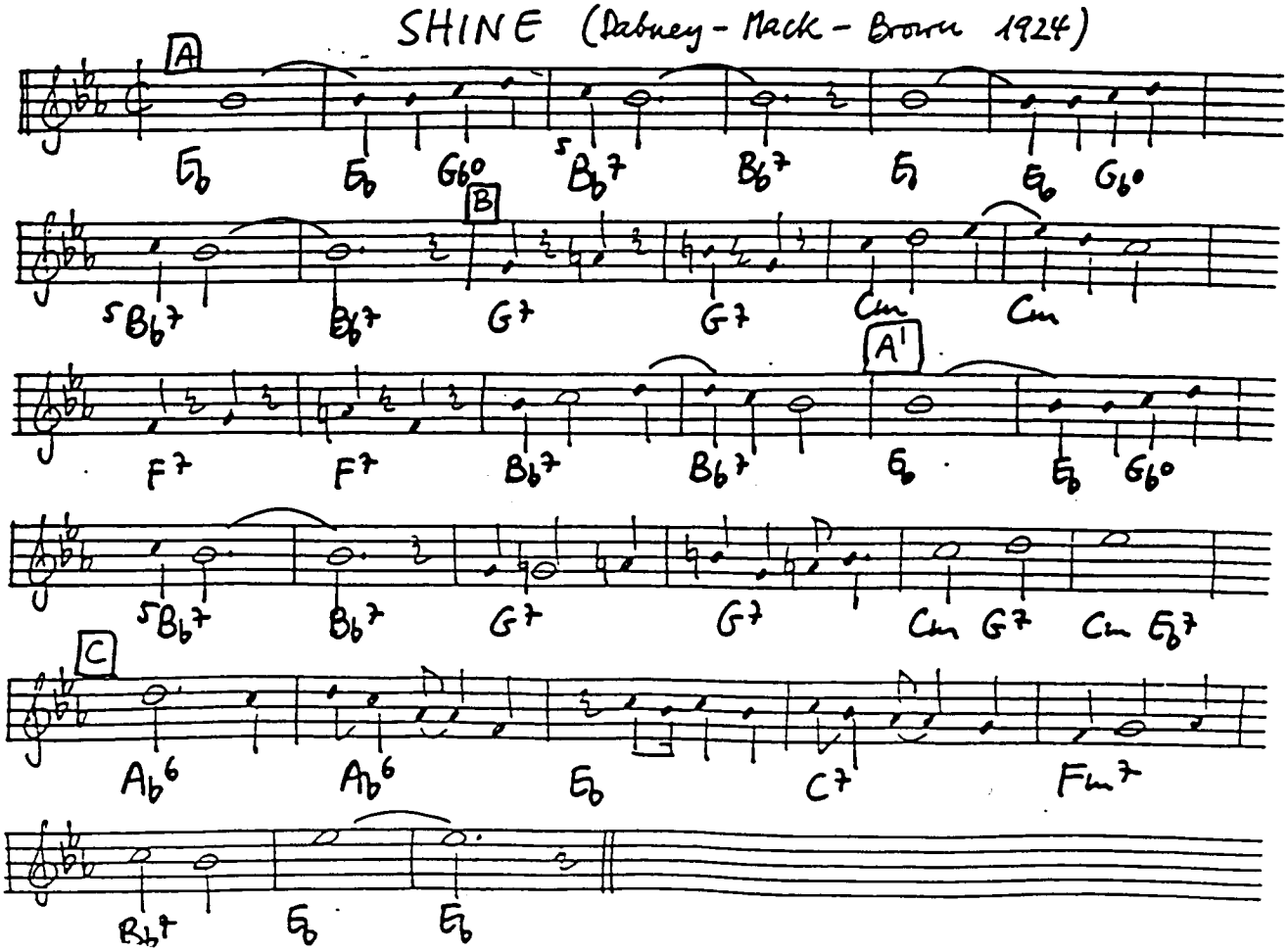
SHE'S FUNNY THAT WAY (Moret - Whiting 1928)



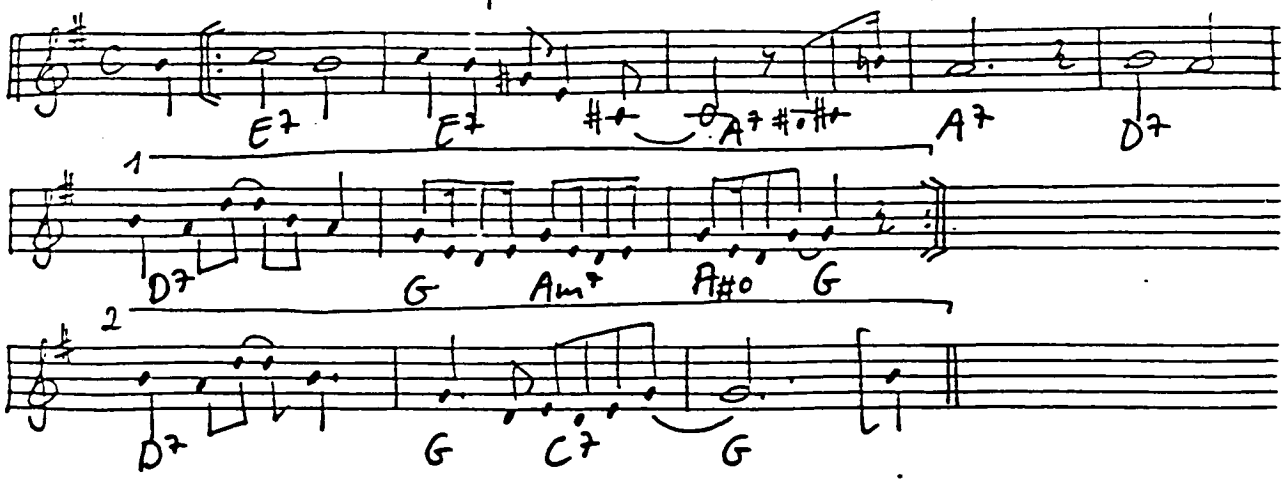
SHIM-ME SHA WABBLE (Williams 1917)



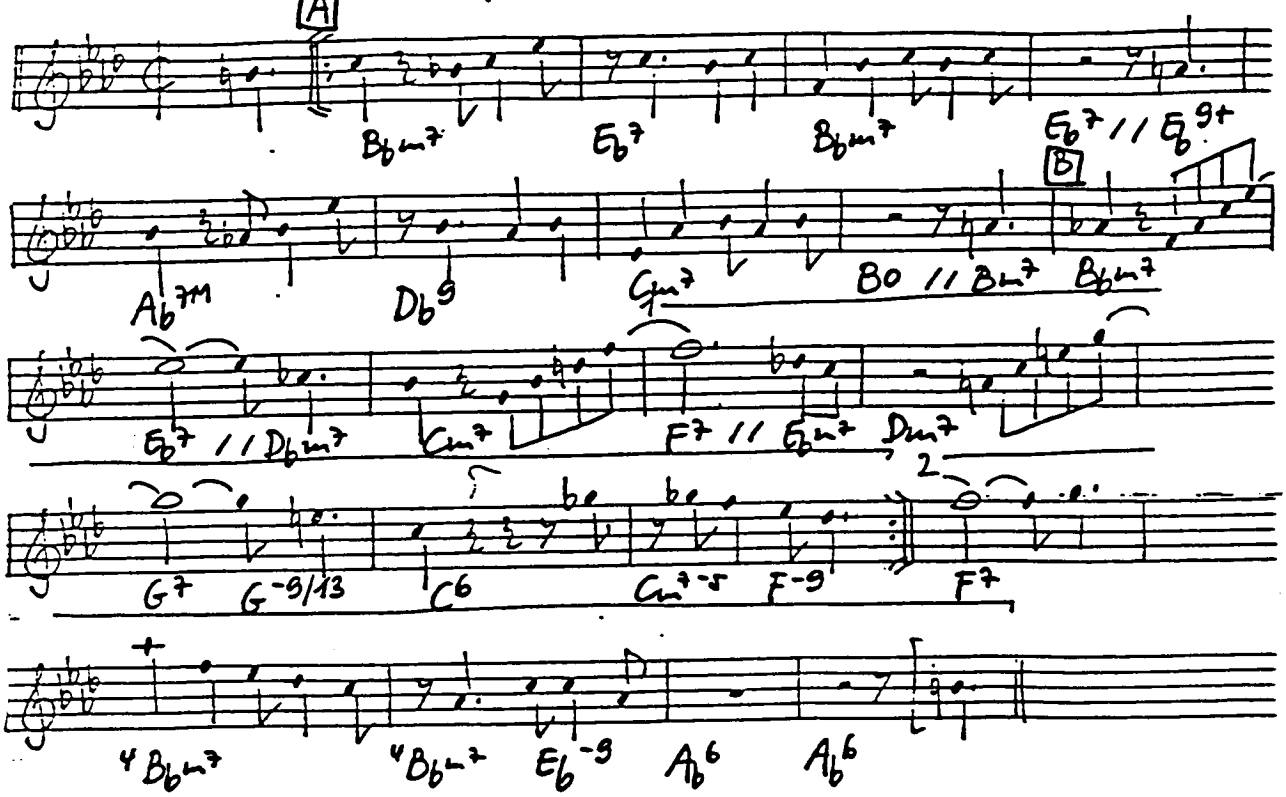
SHINE (Dabney - Mack - Brown 1924)



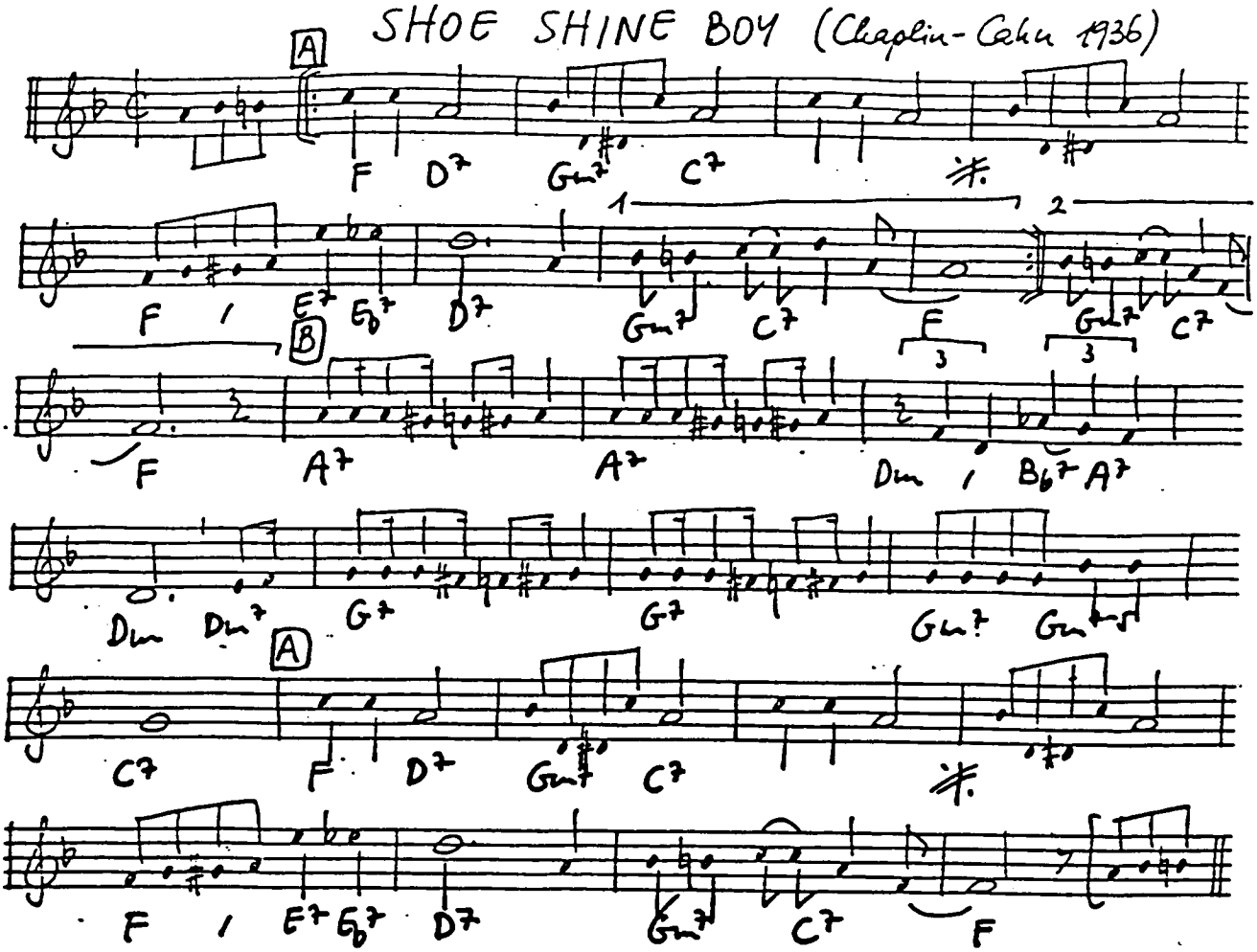
SHINE ON, HARVEST MOON (Bayes-Norworth 1908)



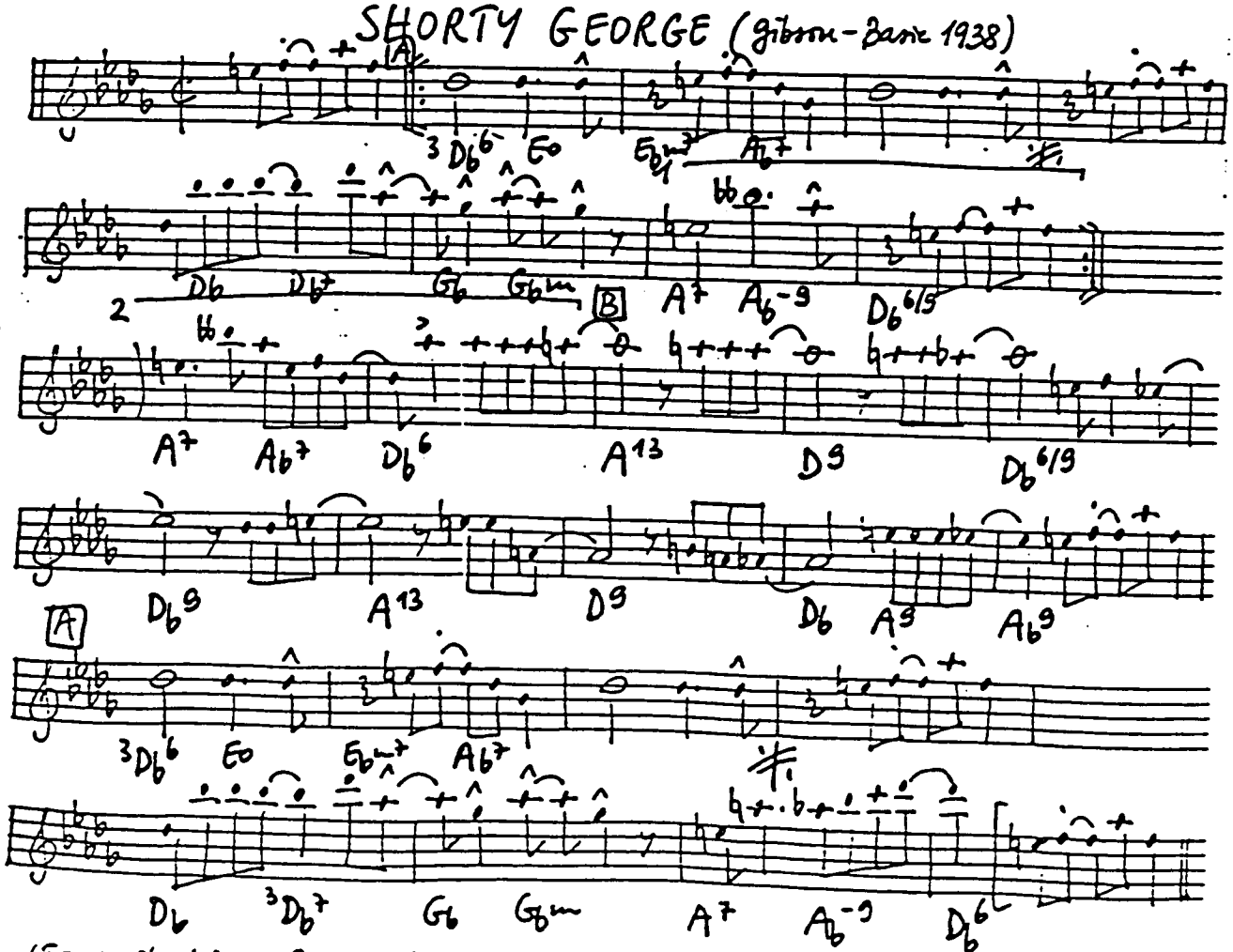
SHINY STOCKINGS (Foster-Hendricks 1955)



SHOE SHINE BOY (Chaplin-Cahn 1936)



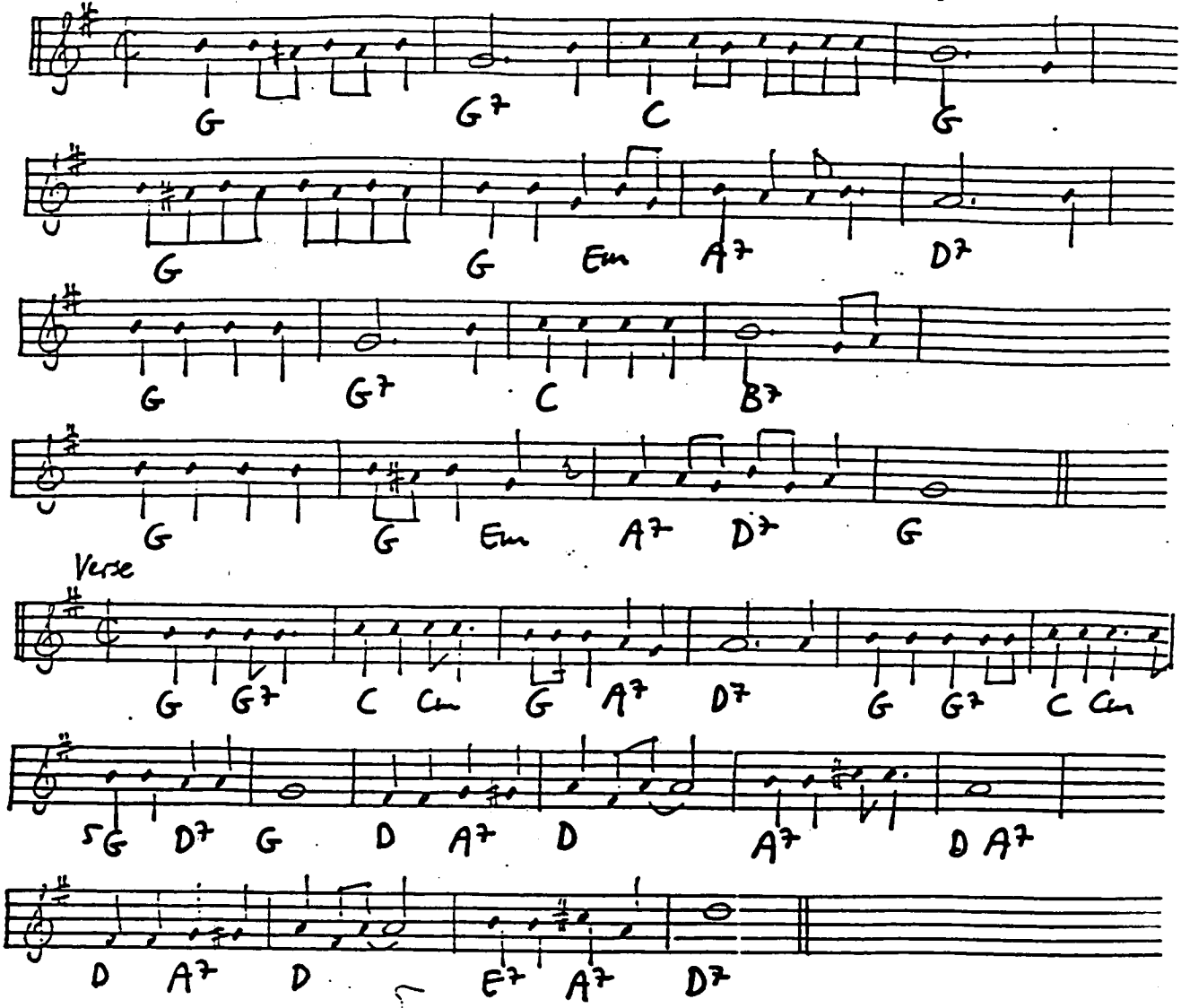
SHORTY GEORGE (Gibson-Basie 1938)



(Transcribed from Basie 38)

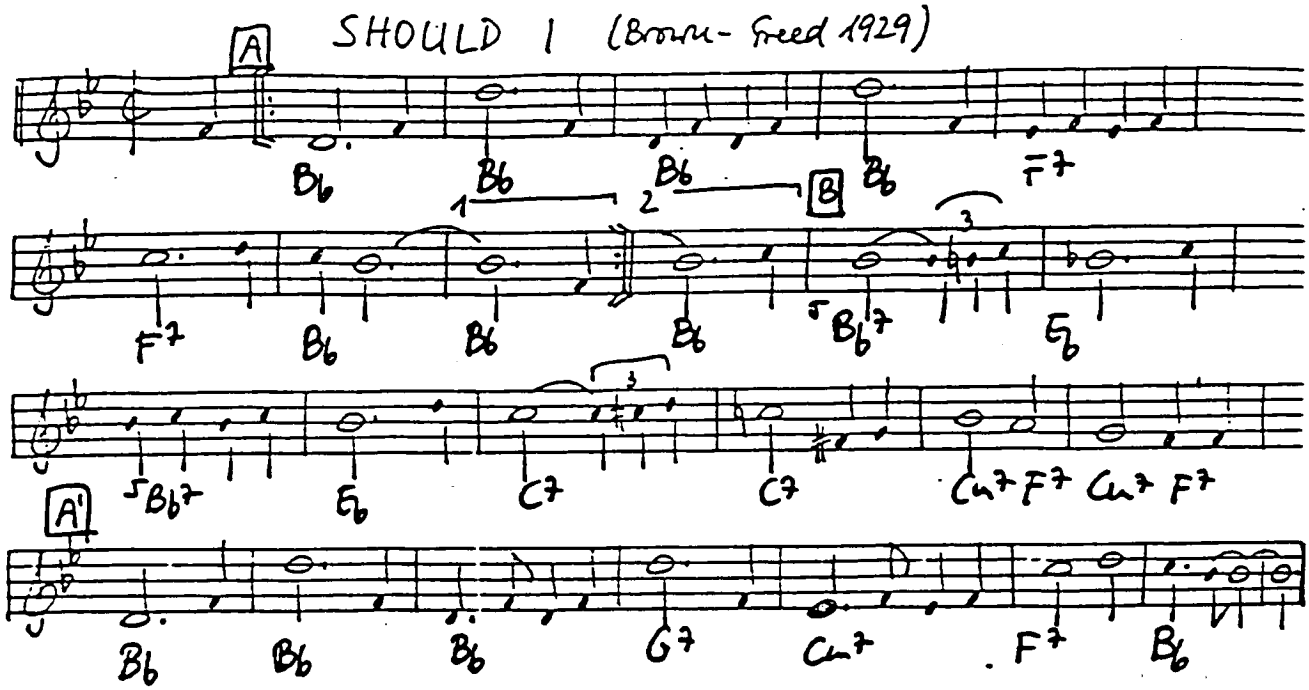
SHOW ME THE WAY TO GO HOME (King 1925)

Chorus

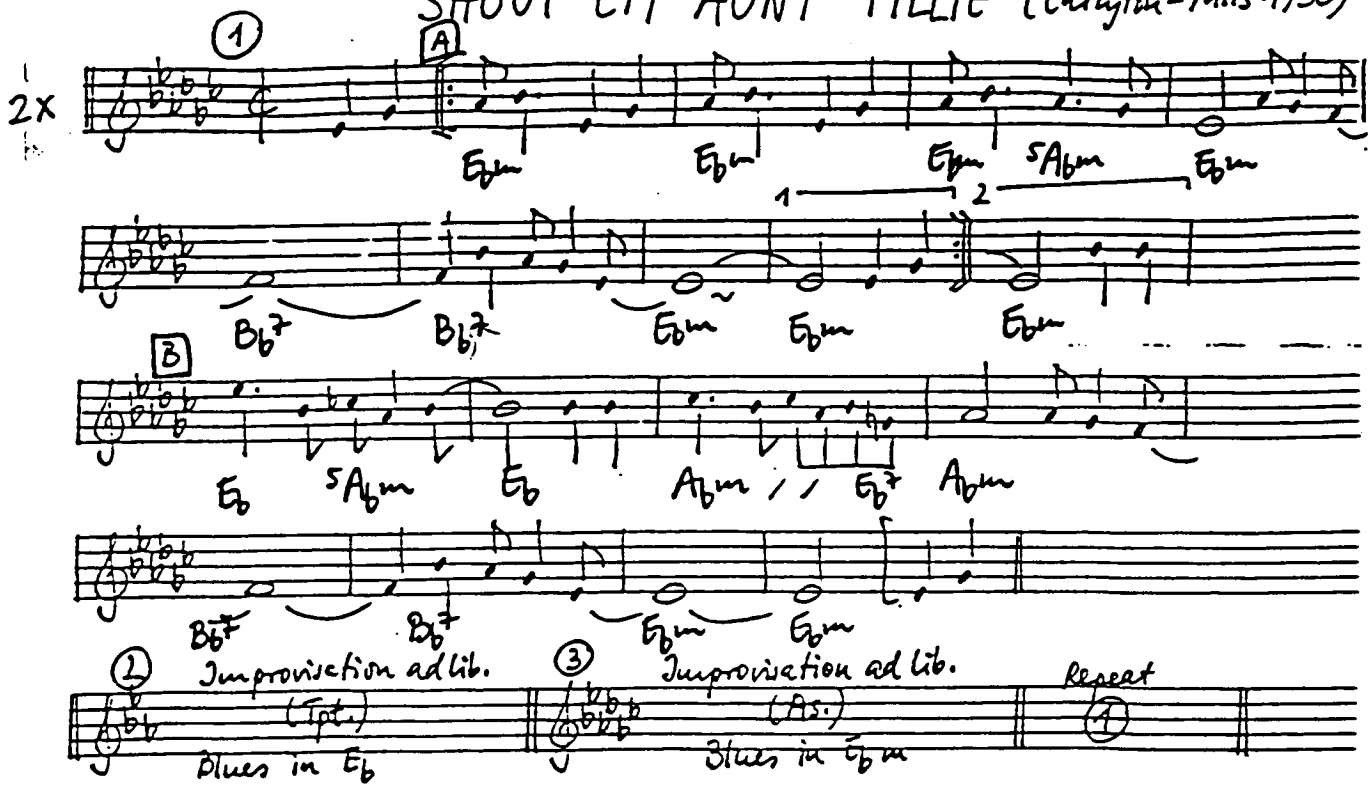


Verse

SHOULD I (Brown-Freed 1929)

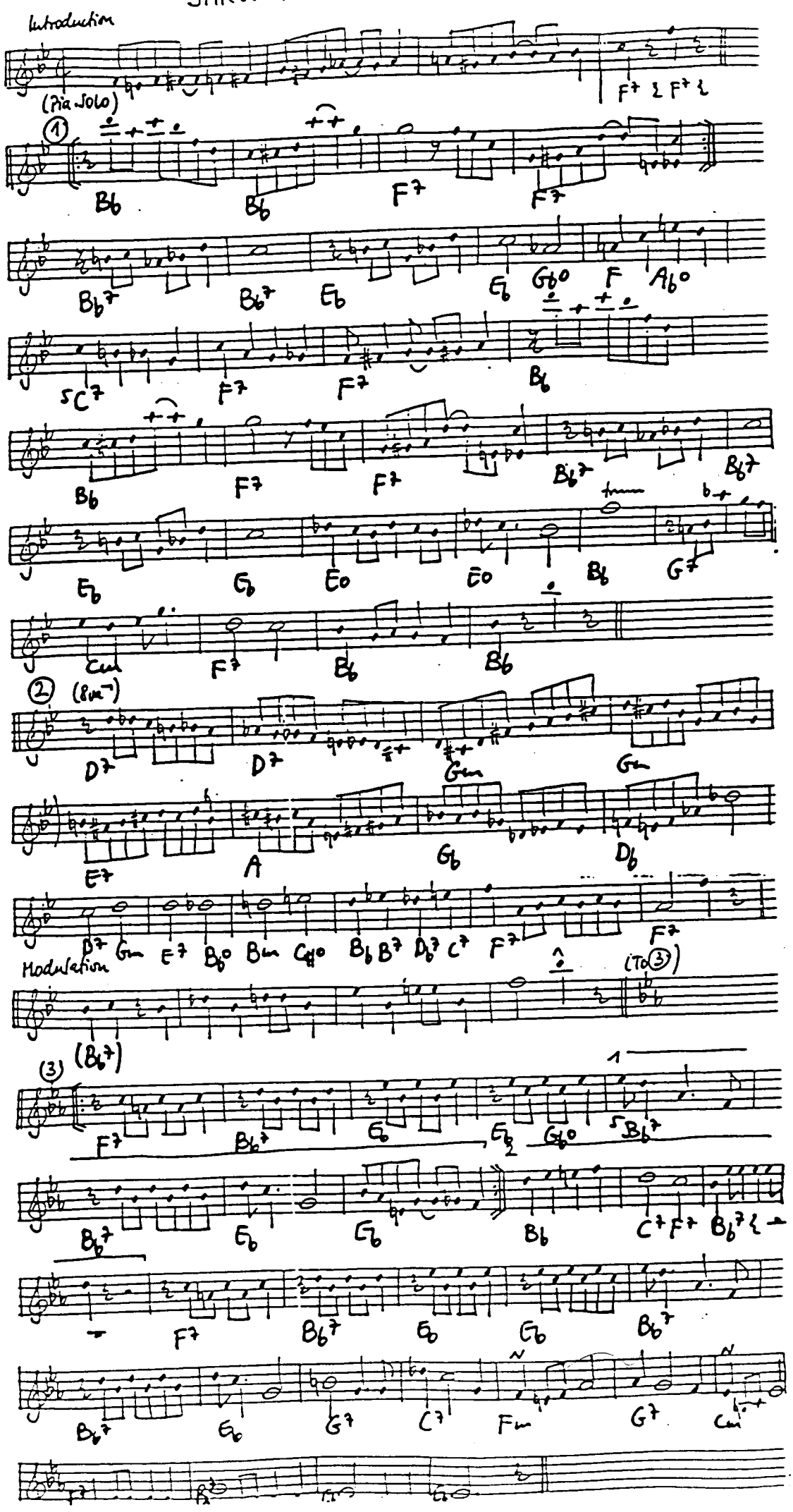


SHOUT 'EM AUNT TILLIE (Ellington-Mills 1930)

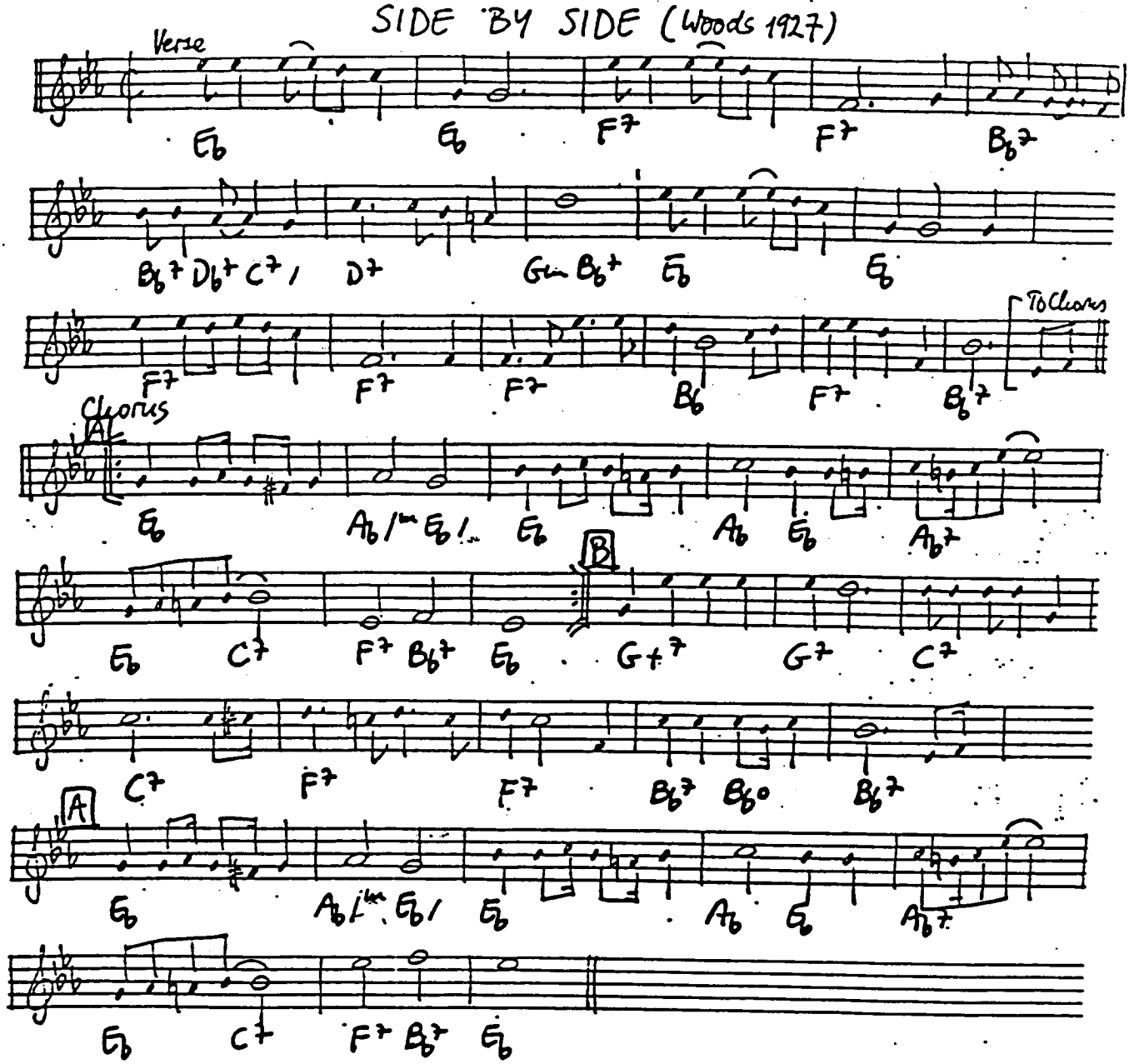


(Transcribed from Ellington 30)

SHREVEPORT

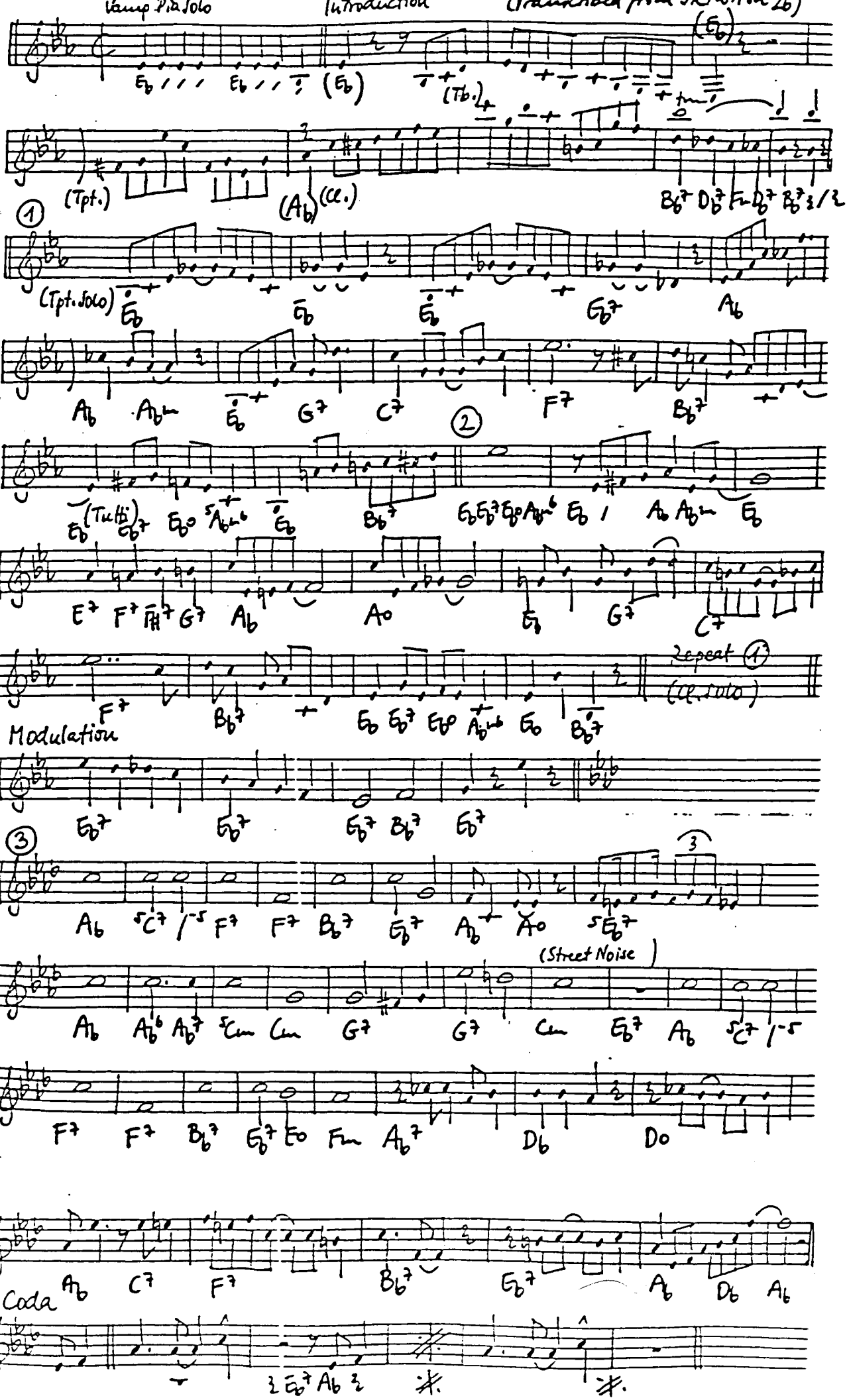


SIDE BY SIDE (Woods 1927)



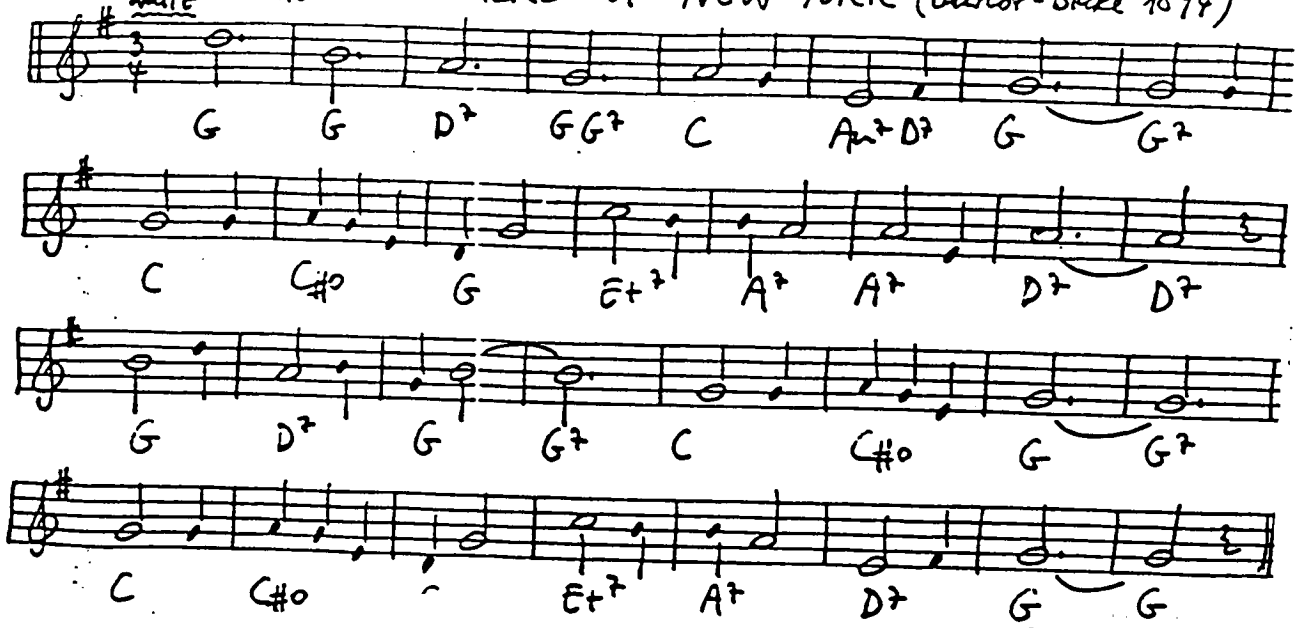
SIDEWALK BLUES (FISHTAIL BLUES) (Morton-Melrose 1924)

Vamp Pia Solo — Introduction — (Transcribed from JR Morton 26)



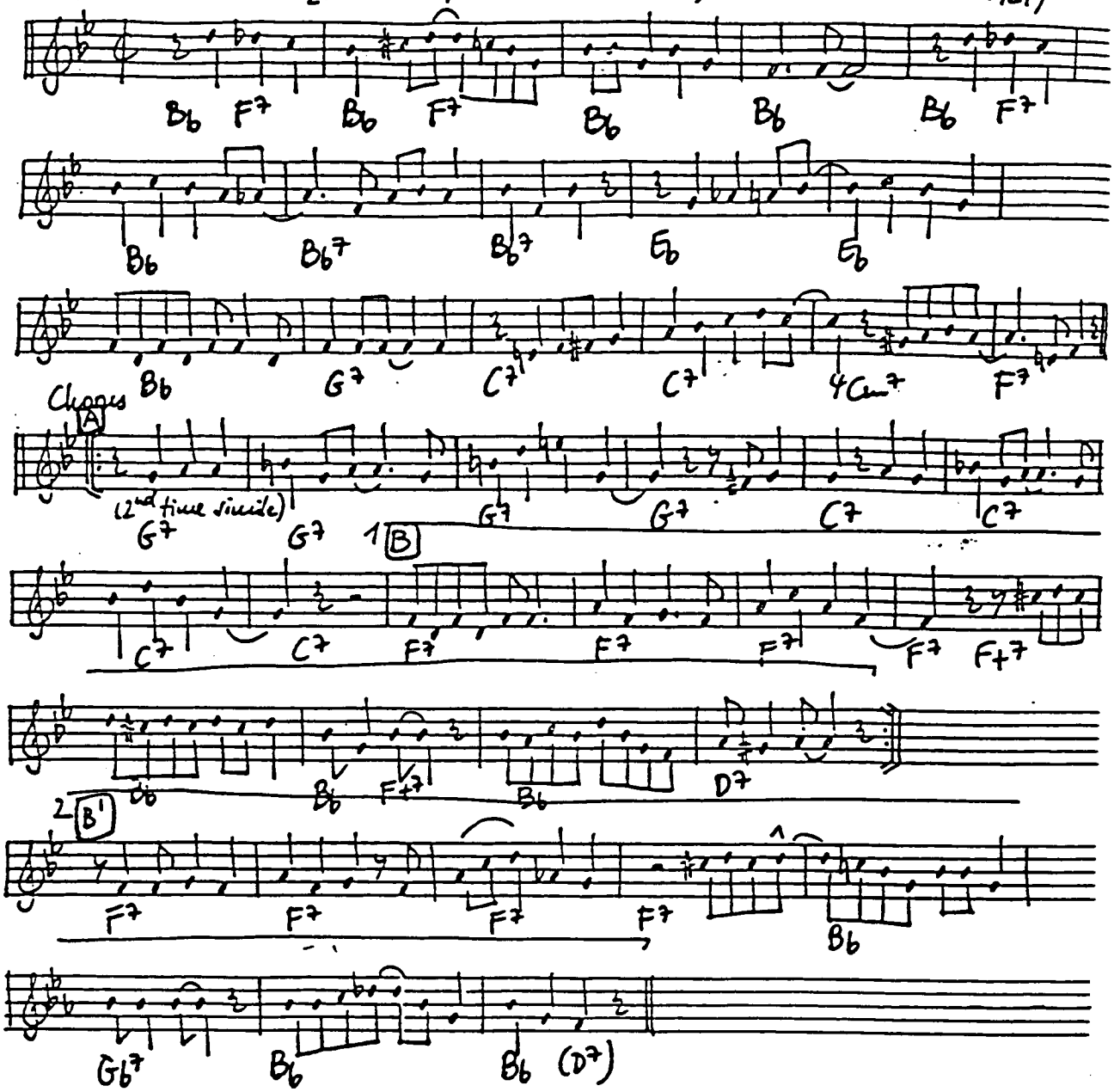
THE SIDEWALKS OF NEW YORK (Lawlor - Blake 1894)

Waltz

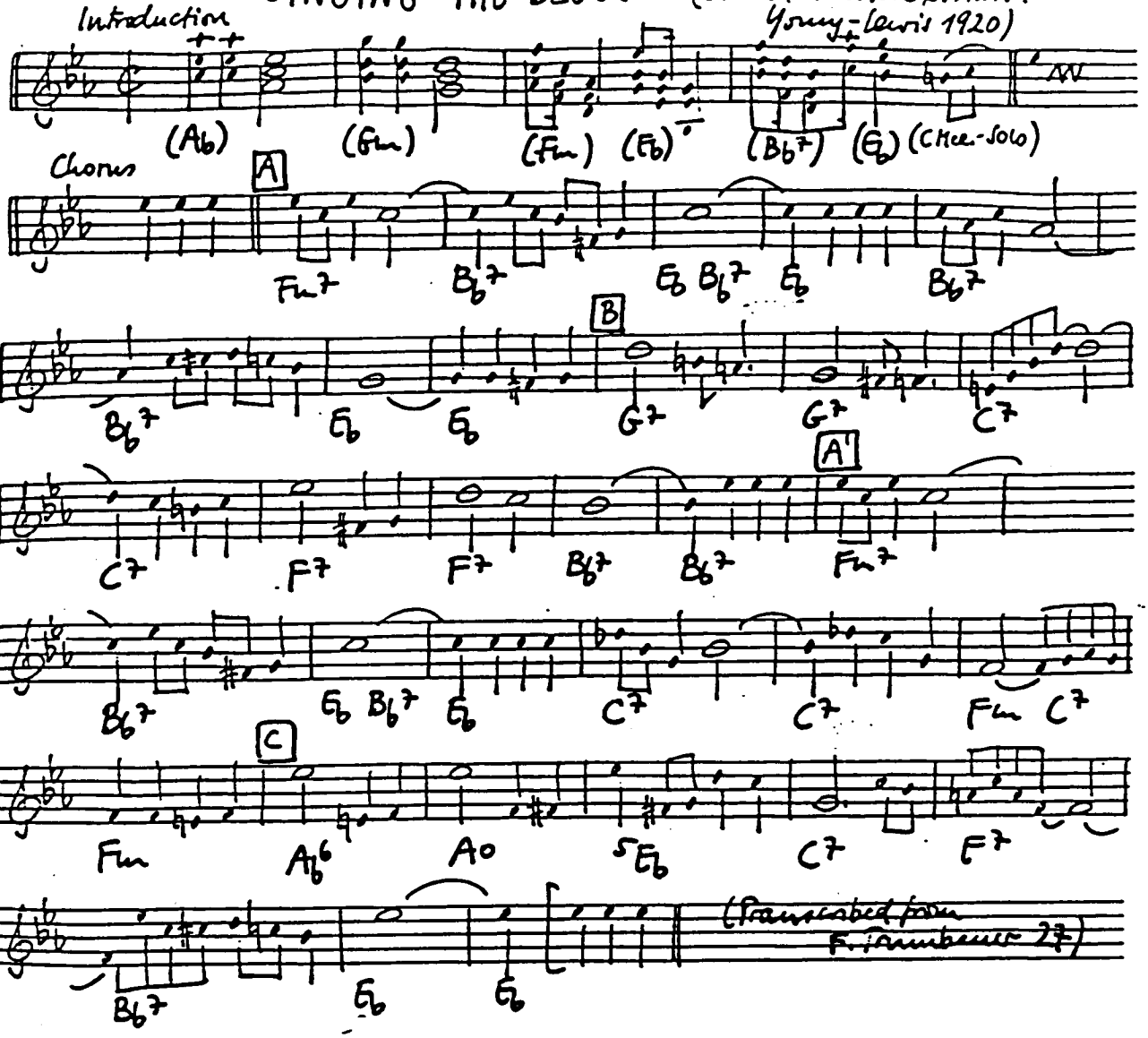


SINCE MY BEST GAL TURNED ME DOWN (Lodwig-Quicksell 1927)

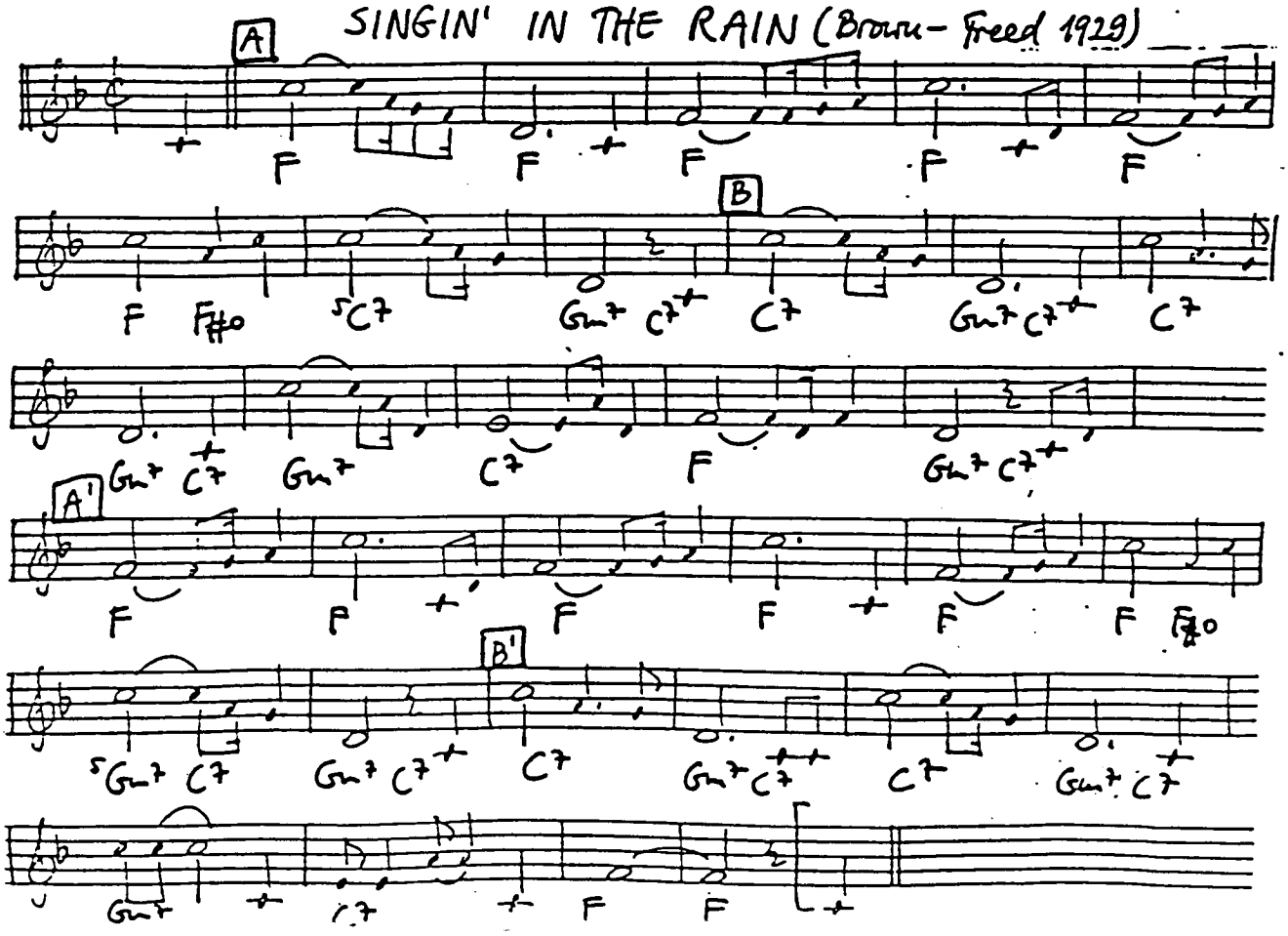
[Transcribed from B. Beiderbecke 1927]



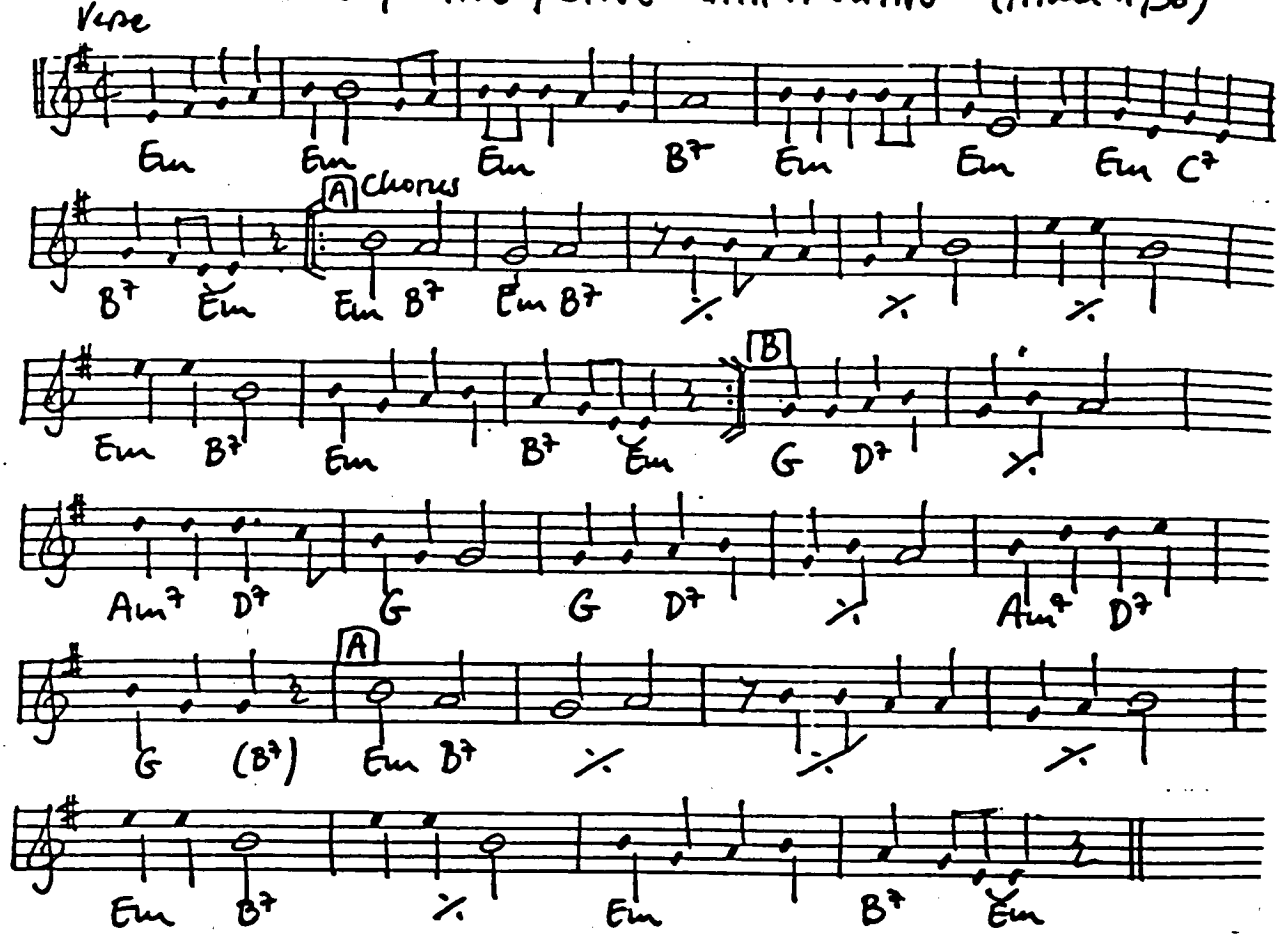
SINGING THE BLUES (Conrad-Russell Robinson-Young-Lewis 1920)



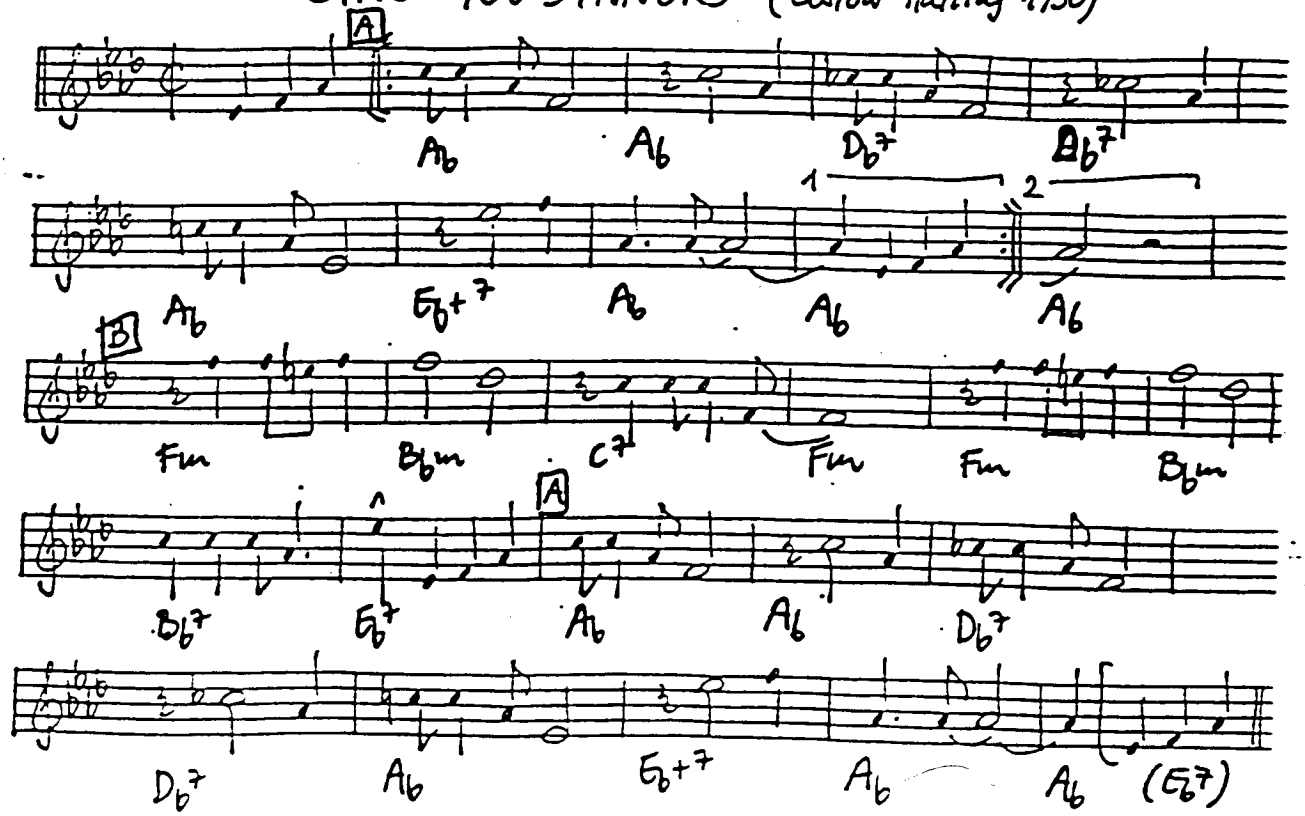
SINGIN' IN THE RAIN (Brown-Freed 1929)



SING, SING, SING WITH A SWING (Prima 1936)

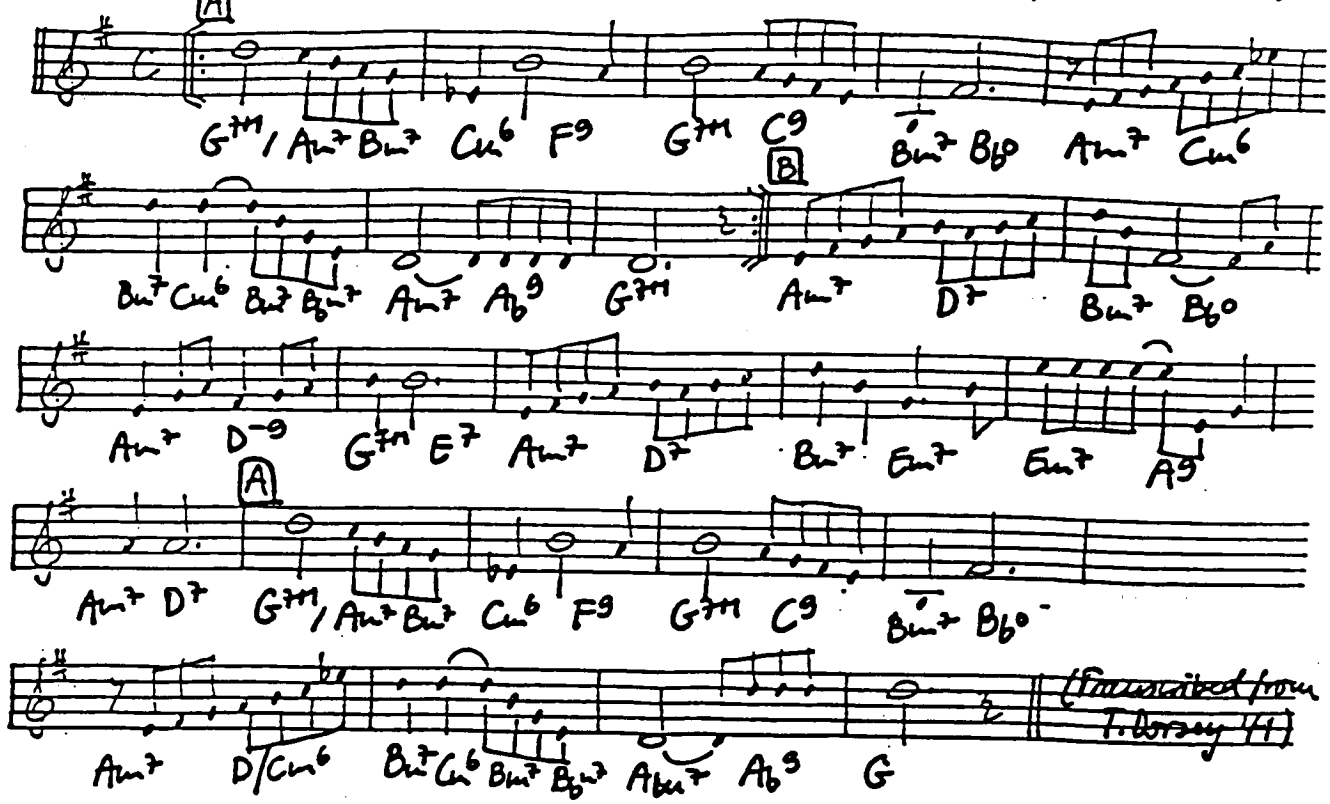


SING YOU SINNERS (Coslow-Harling 1930)

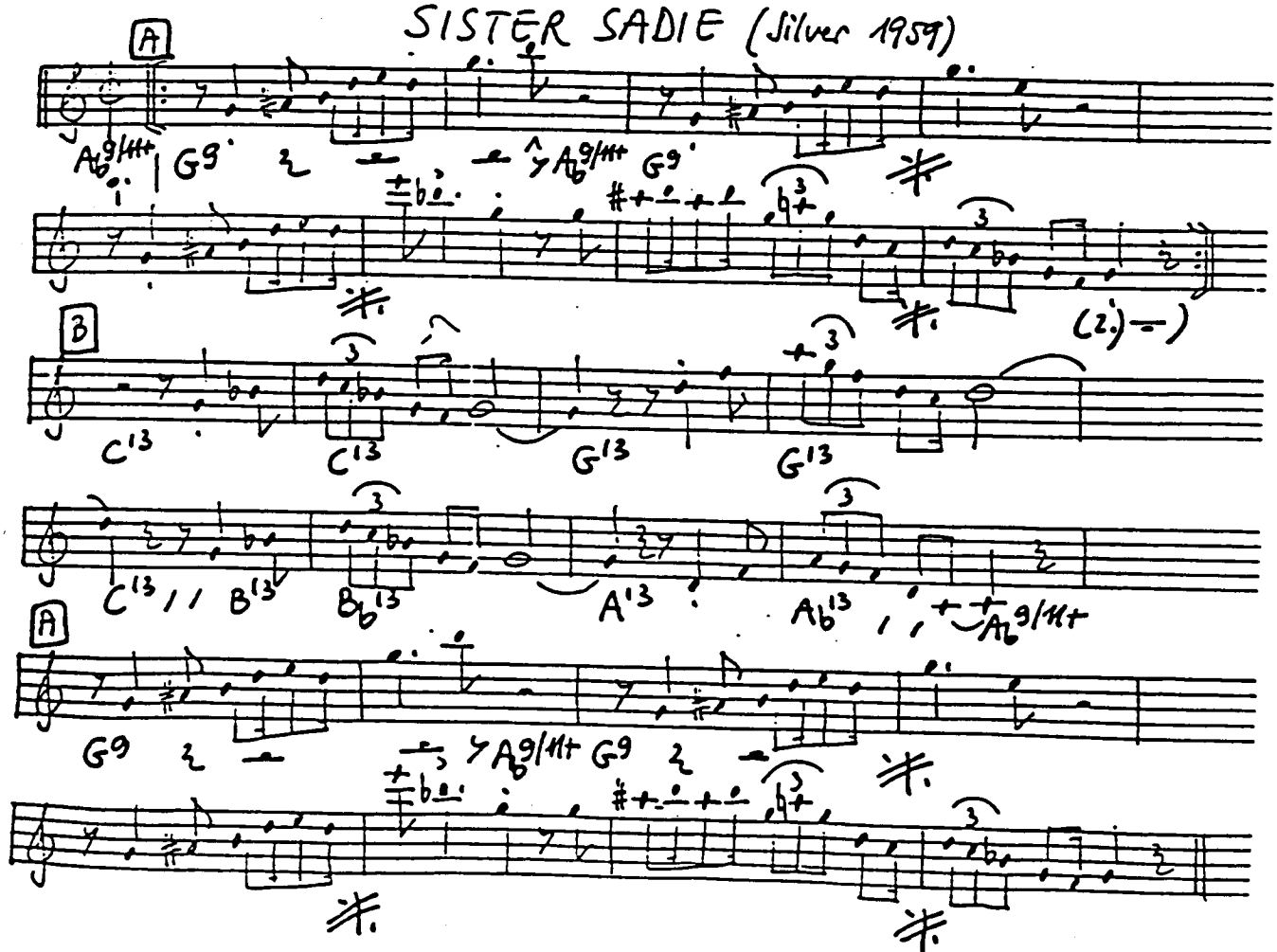


A SINNER KISSED AN ANGEL (Joseph-David 1941)

Chorus

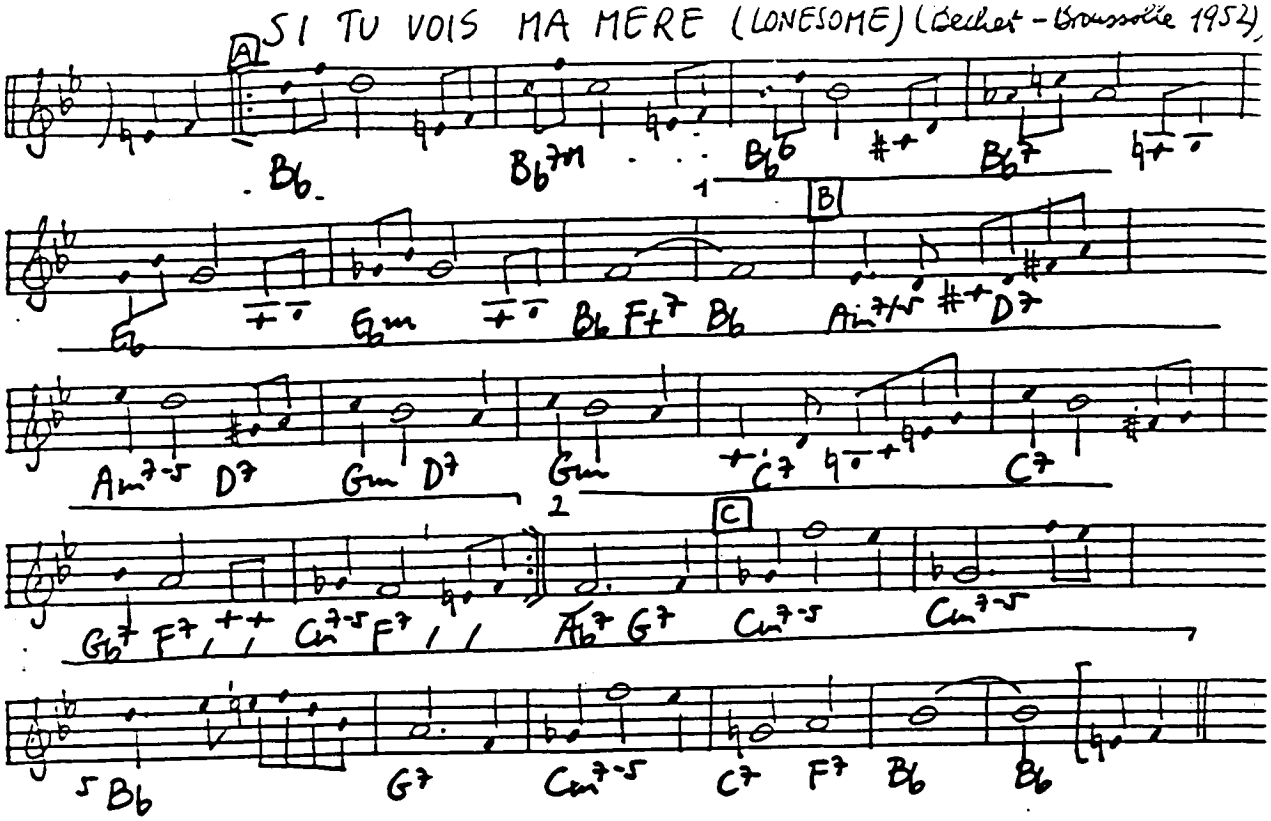


SISTER SADIE (Silver 1959)

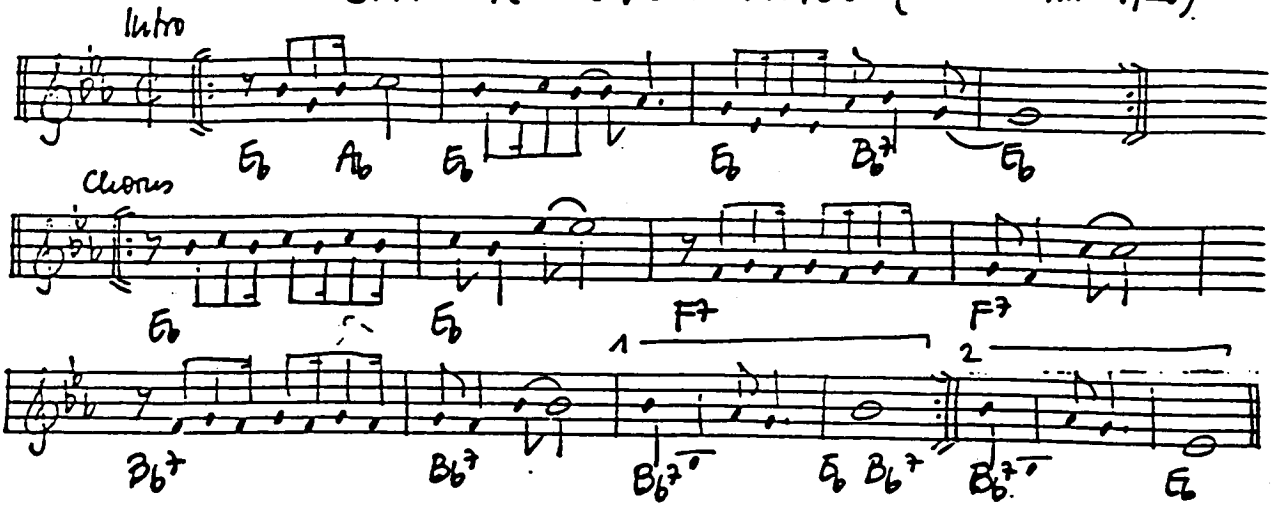


Solos: AABA without breaks

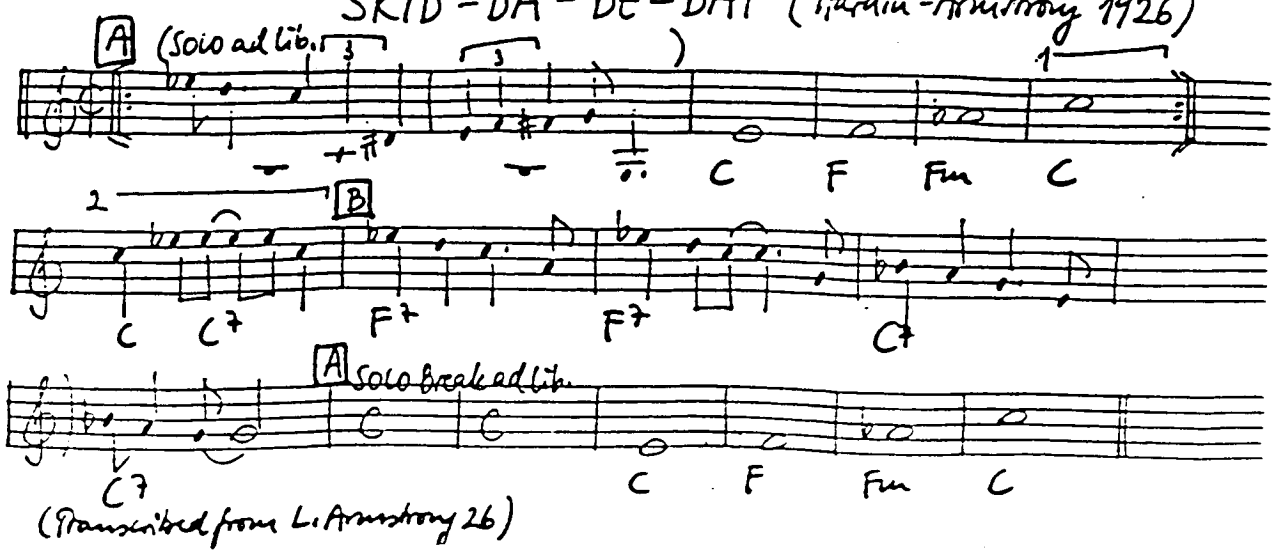
SI TU VOIS MA MERE (LONESOME) (Gelbert - Broussolle 1952)



SIX OR SEVEN TIMES (Walles - Mills 1929)

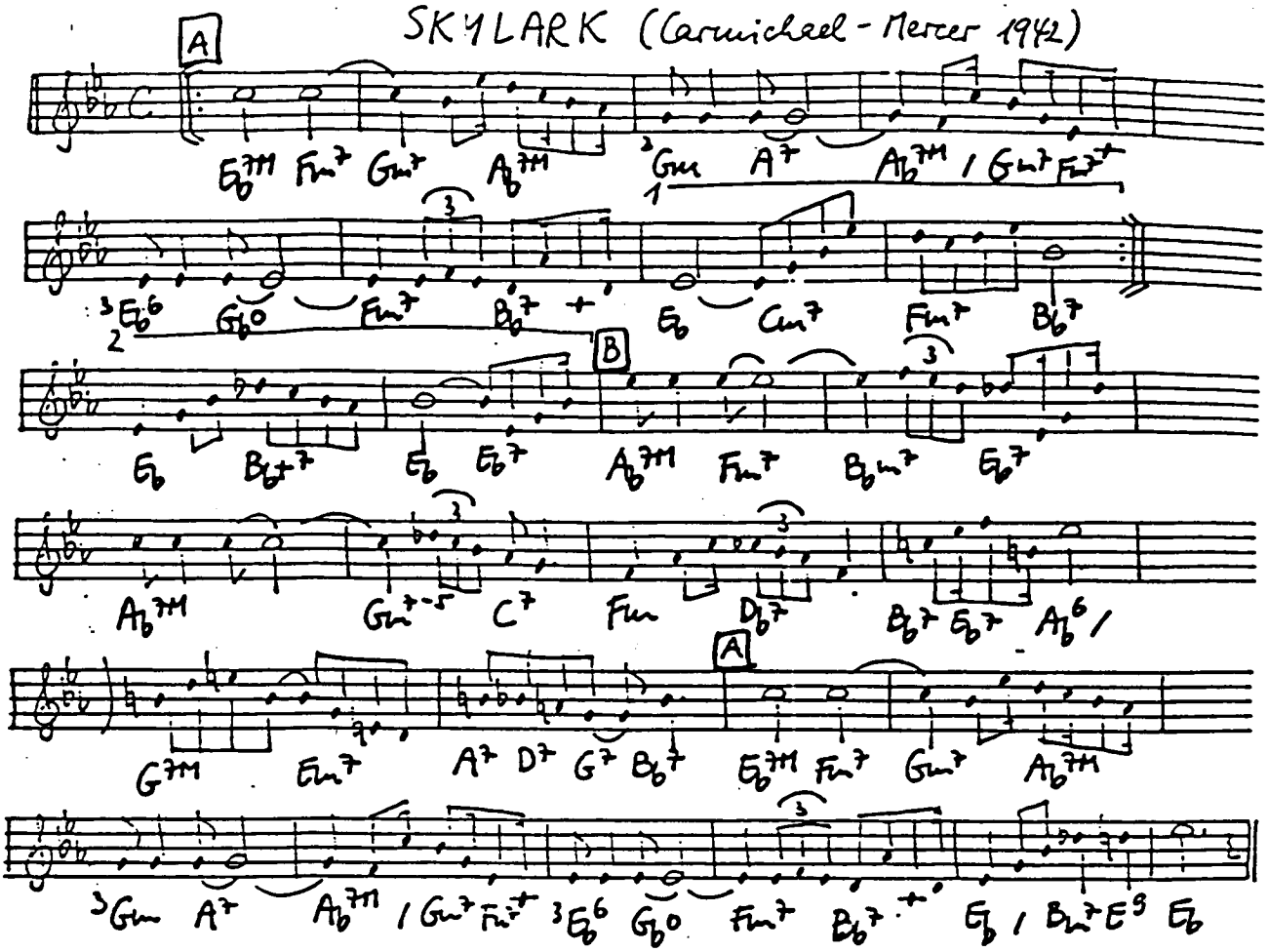


SKID - DA - DE - DAT (Hardin - Armstrong 1926)

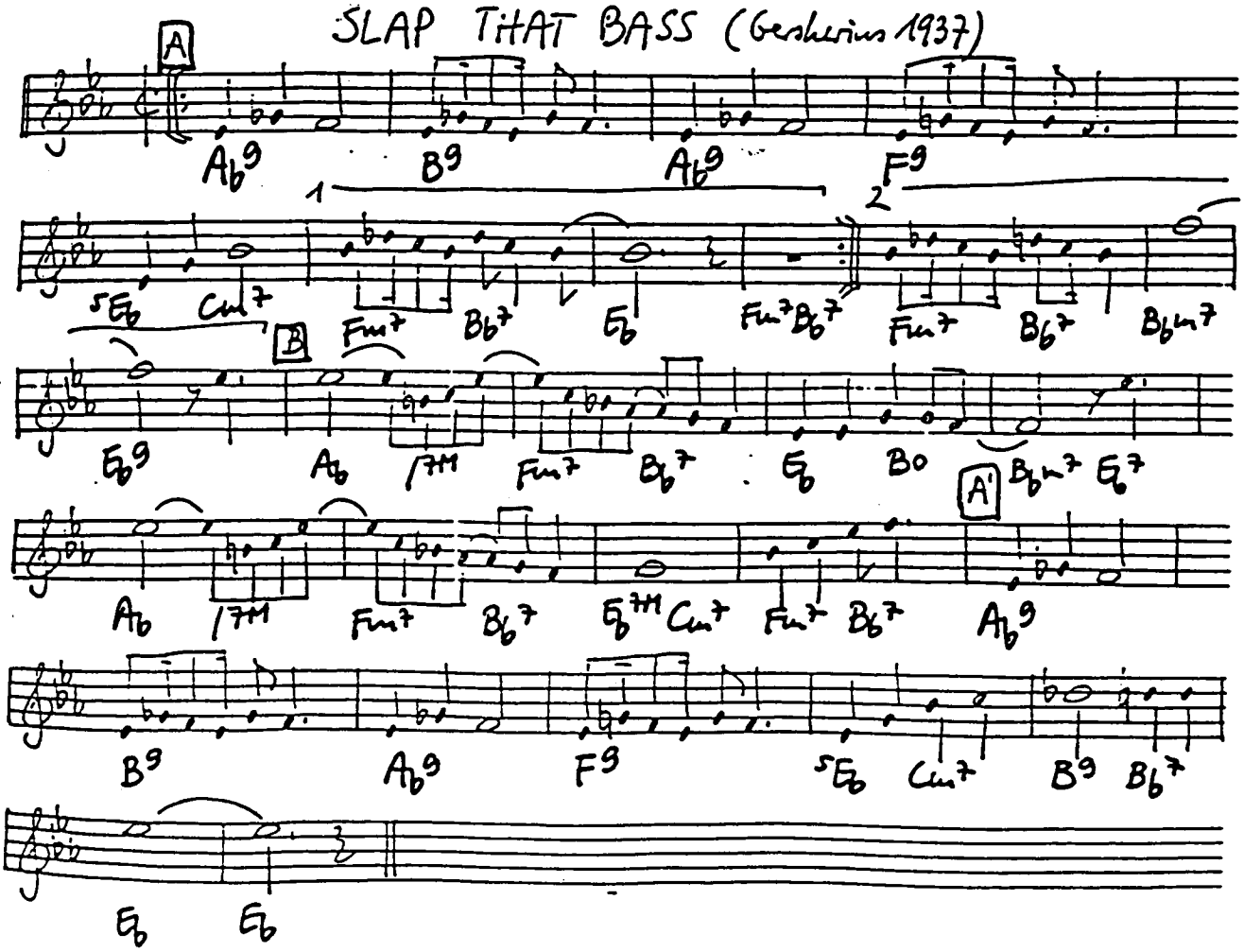


(Transcribed from L. Armstrong 26)

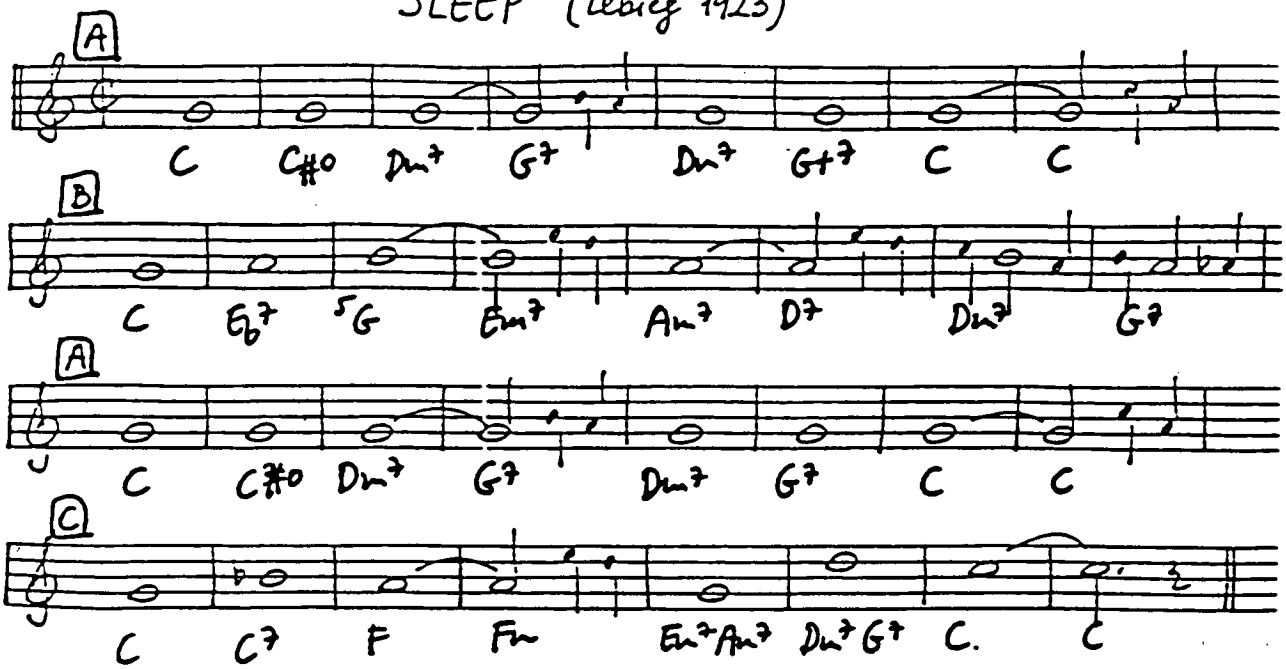
SKYLARK (Carmichael - Mercer 1942)



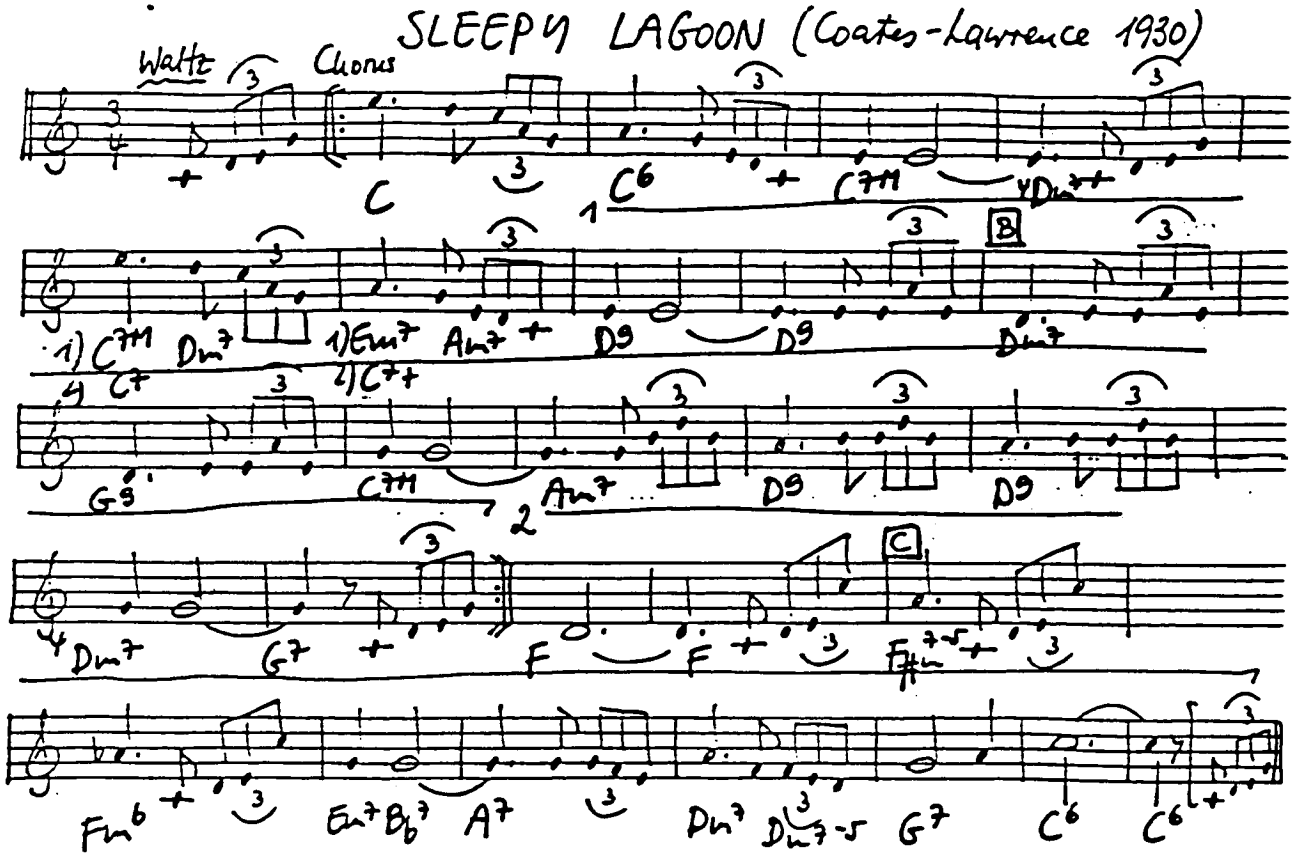
SLAP THAT BASS (Gershwin 1937)



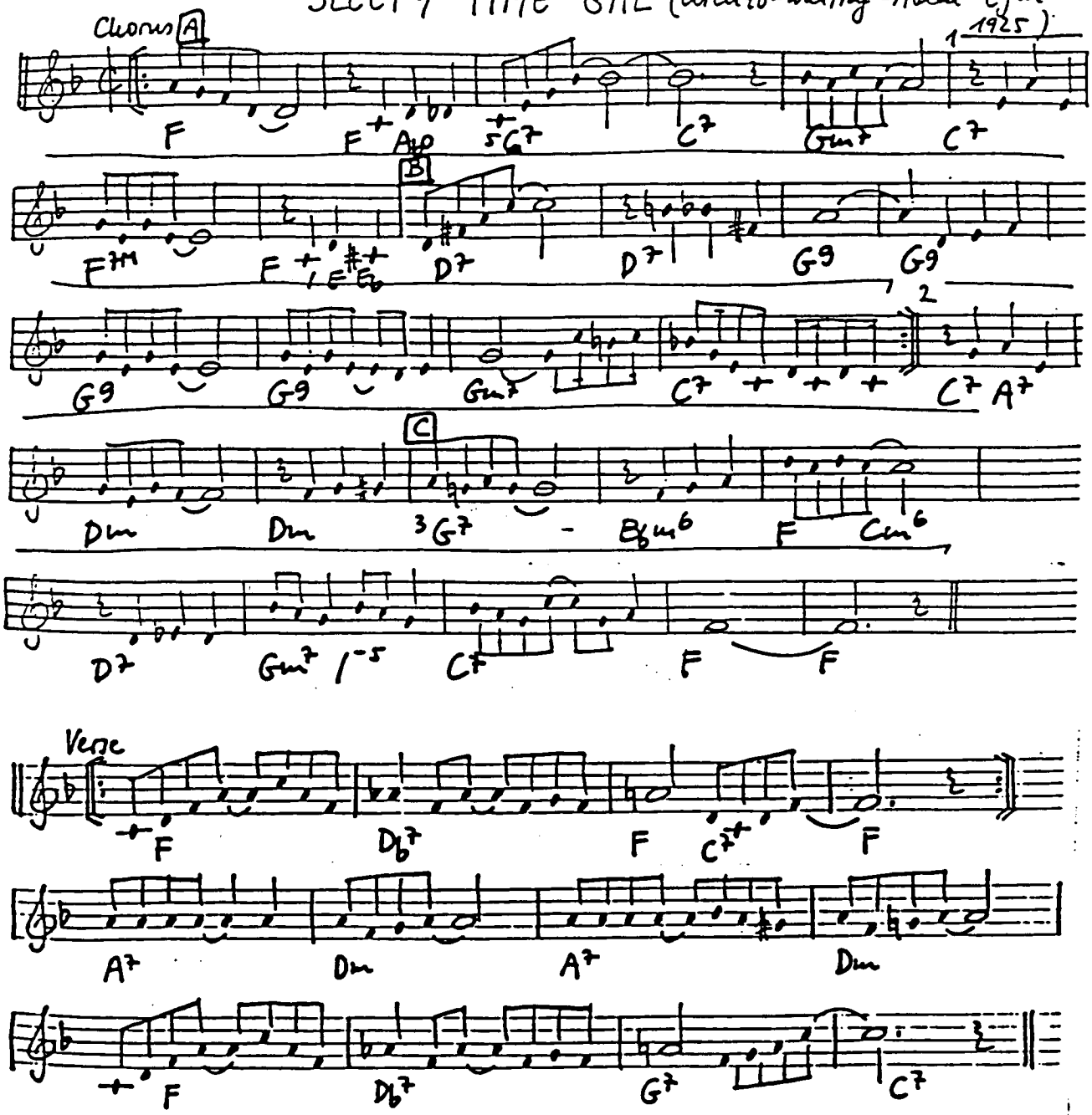
SLEEP (Lebieg 1923)



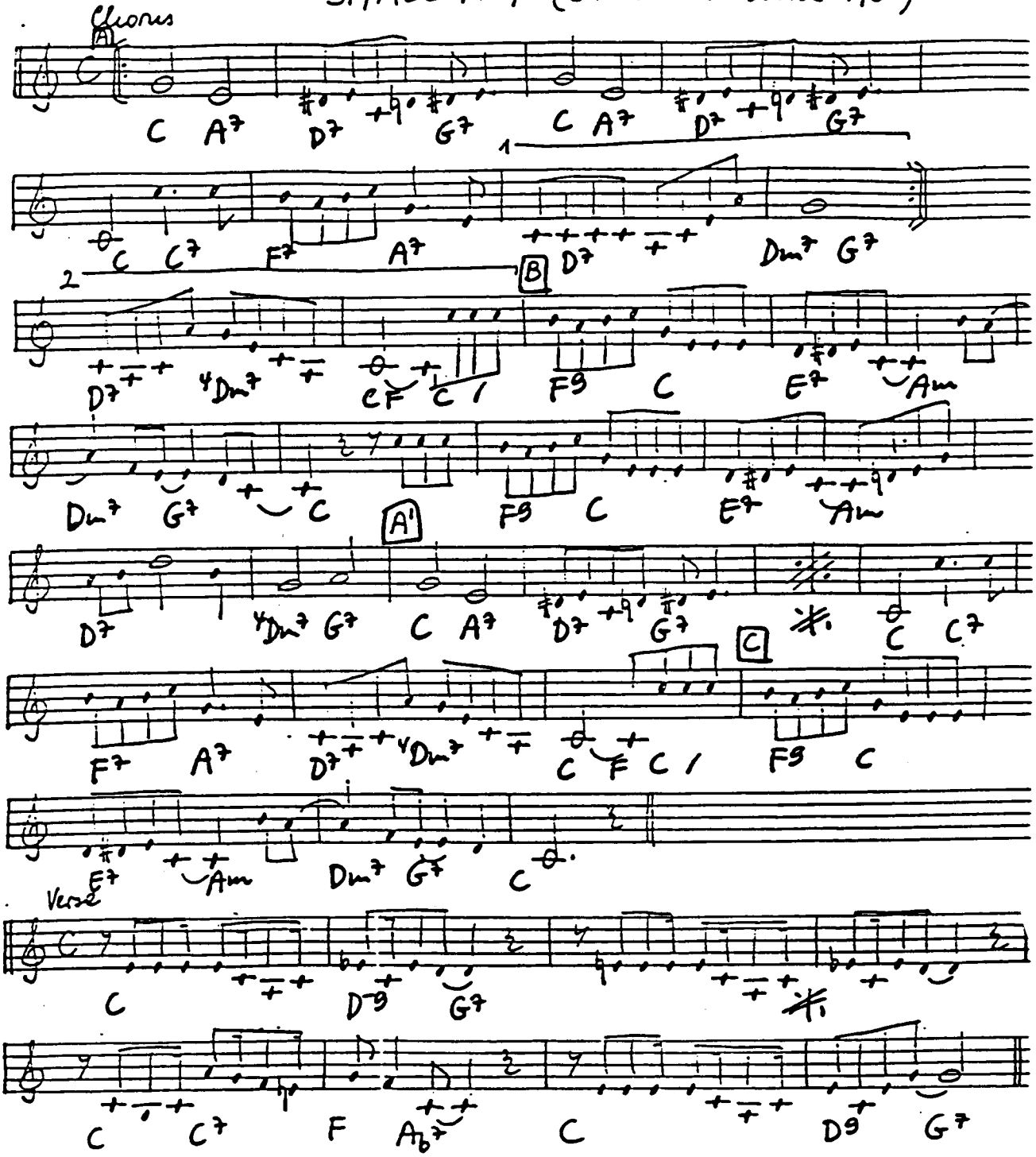
SLEEPY LAGOON (Coates-Lawrence 1930)



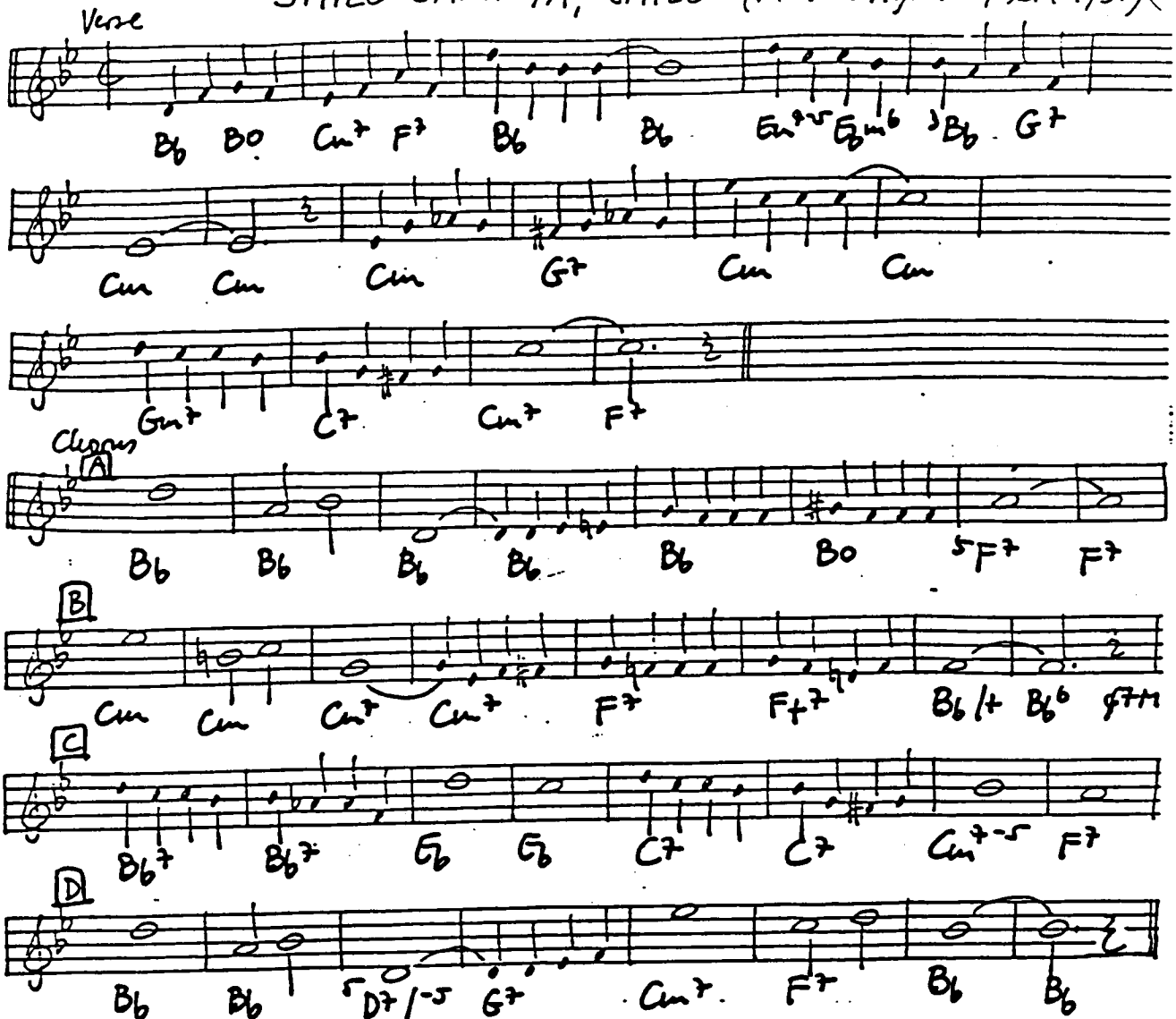
SLEEPY TIME GAL (Lorenzo-Weiting-Alden-Egan 1925)



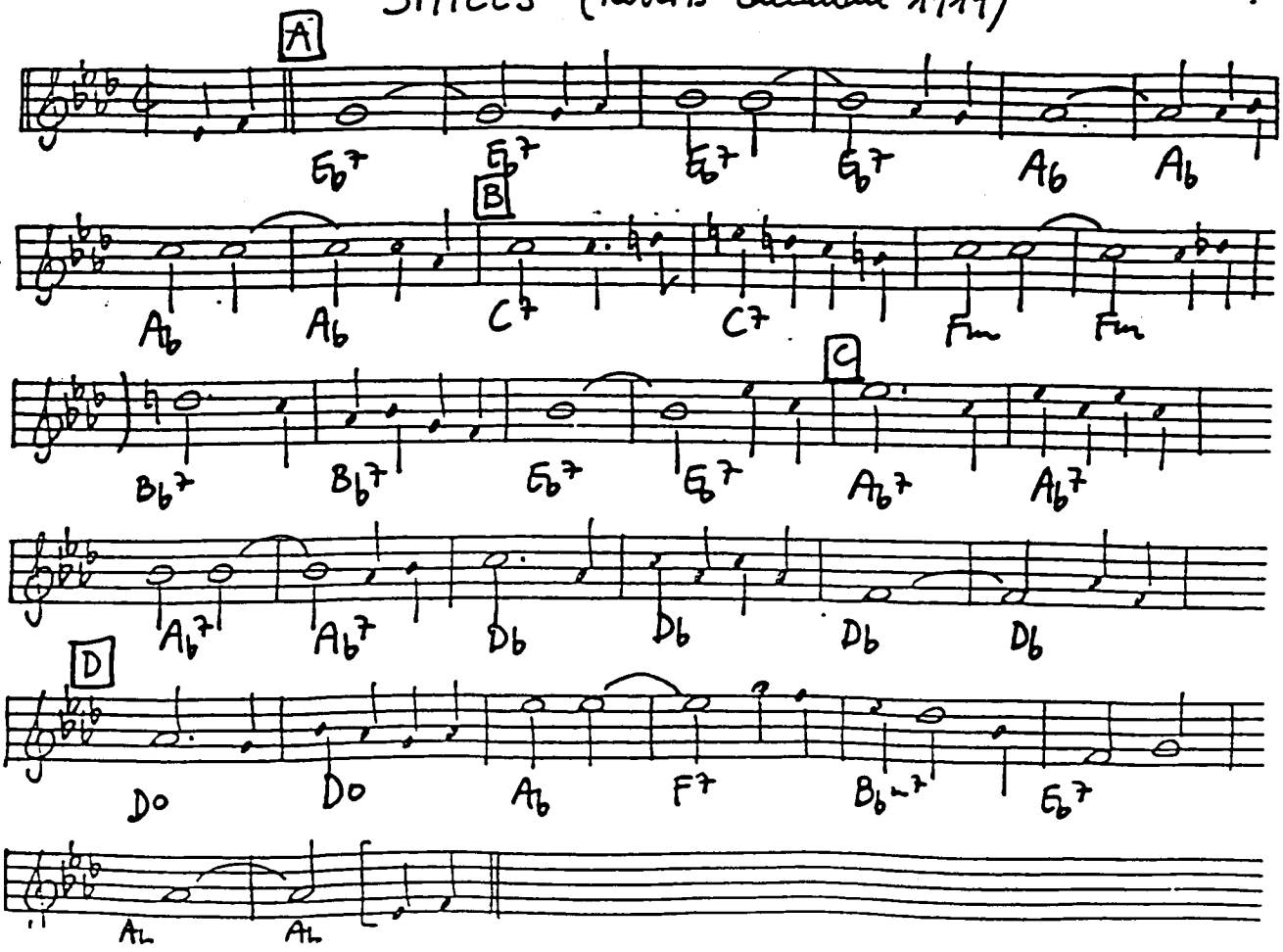
SMALL FRY (Carmichael - Loesser 1938)



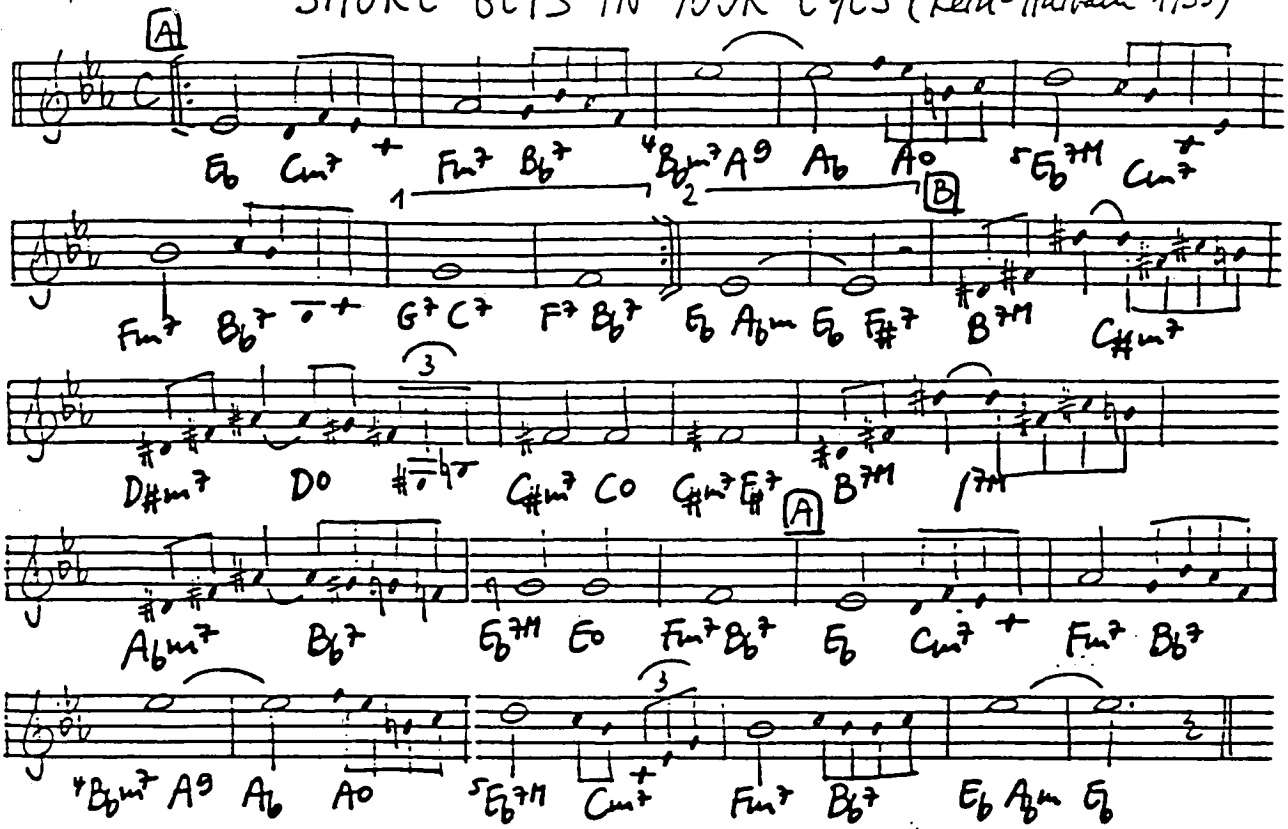
SMILE DARN YA, SMILE (Rich - O'Flynn - Mestill 1931)



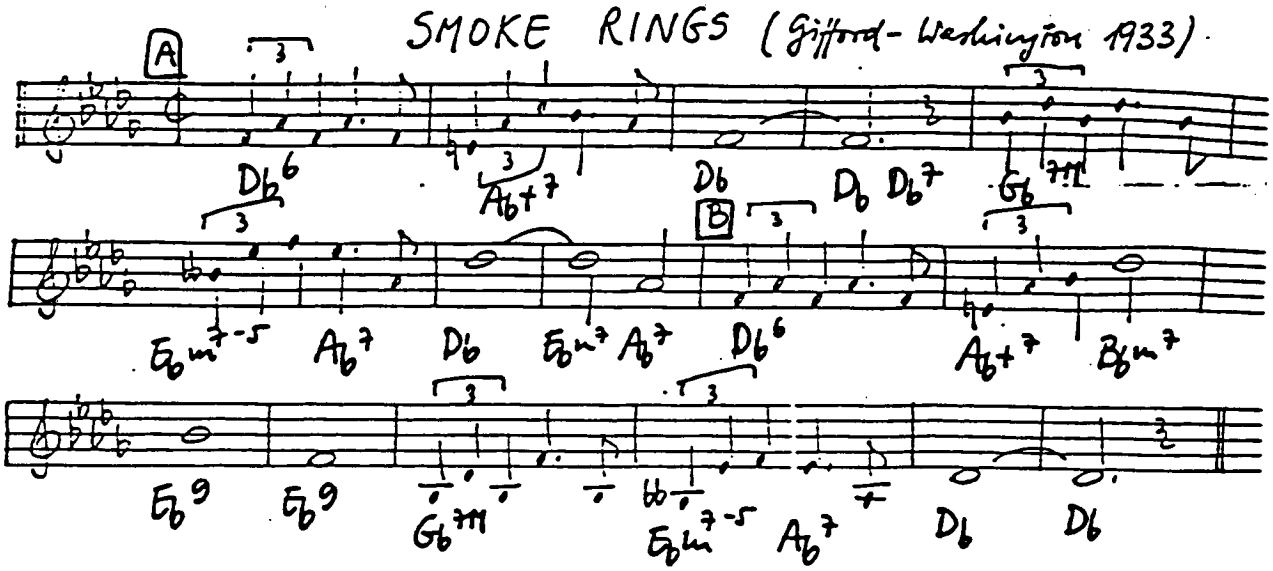
SMILES (Roberts - Callahan 1917)



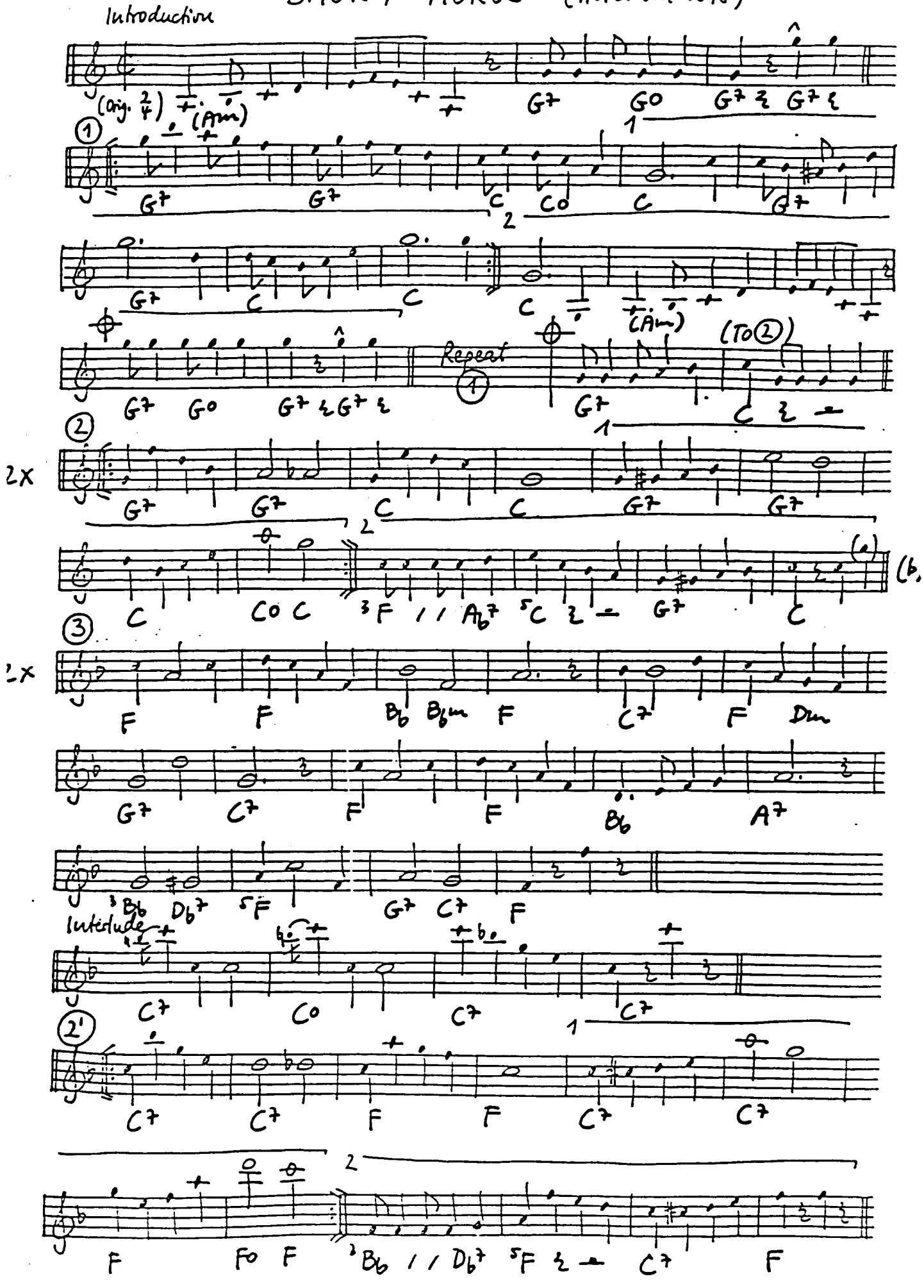
SMOKE GETS IN YOUR EYES (Kern-Harbach 1933)

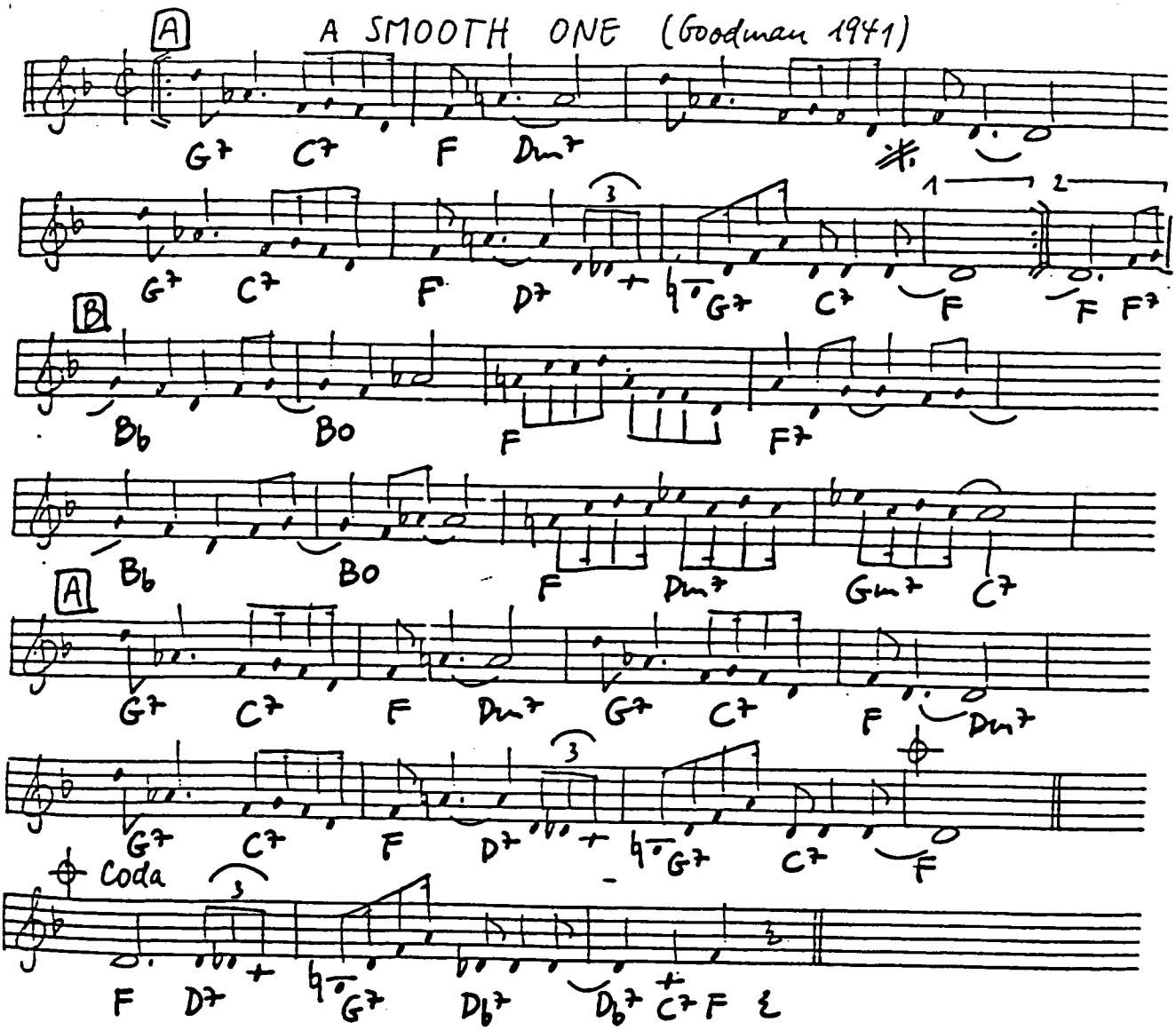


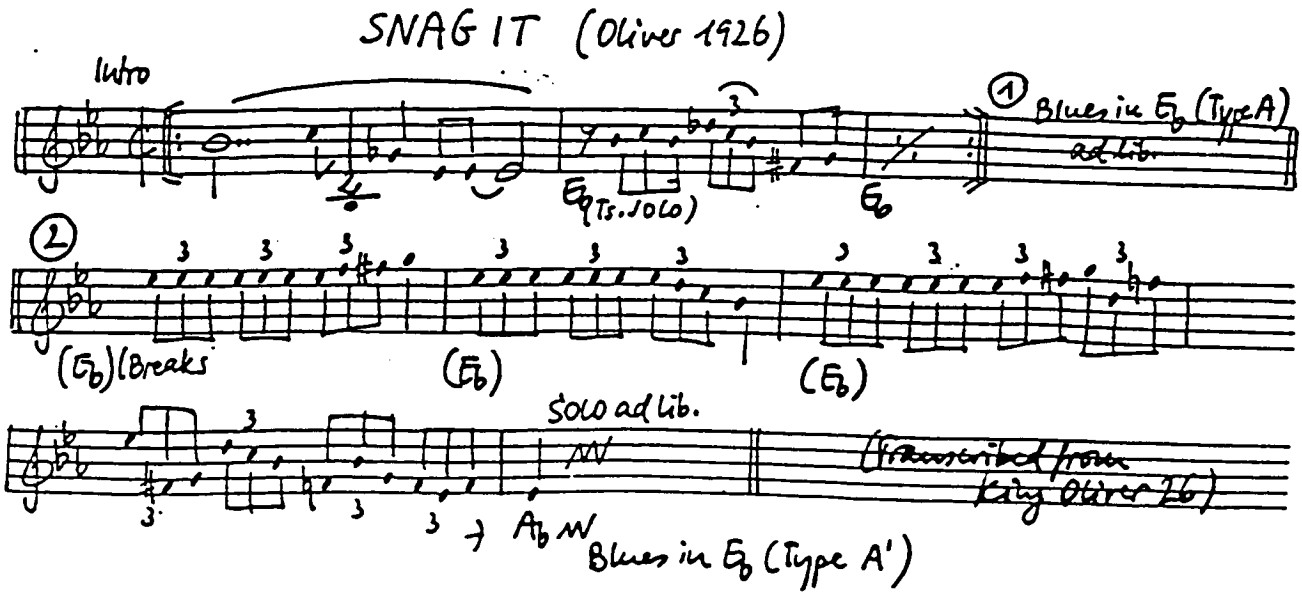
SMOKE RINGS (Gifford-Washington 1933)



SMOKY MOKES (Holzman 1898)







A SMOOTH ONE (Goodman 1941)

A

G7 C7 F Dm7

G7 C7 F D7 G7 C7 F F F7

B

Bb Bo F F7

Bb Bo F Dm7 Gm7 C7

A

G7 C7 F Dm7 G7 C7 F Dm7

G7 C7 F D7 G7 C7 F

Coda

F D7 G7 Db7 Db7 C7 F

SNAG IT (Oliver 1926)

Intro

Eb (Ts. solo) Eb

① Blues in Eb (Type A) ad lib.

②

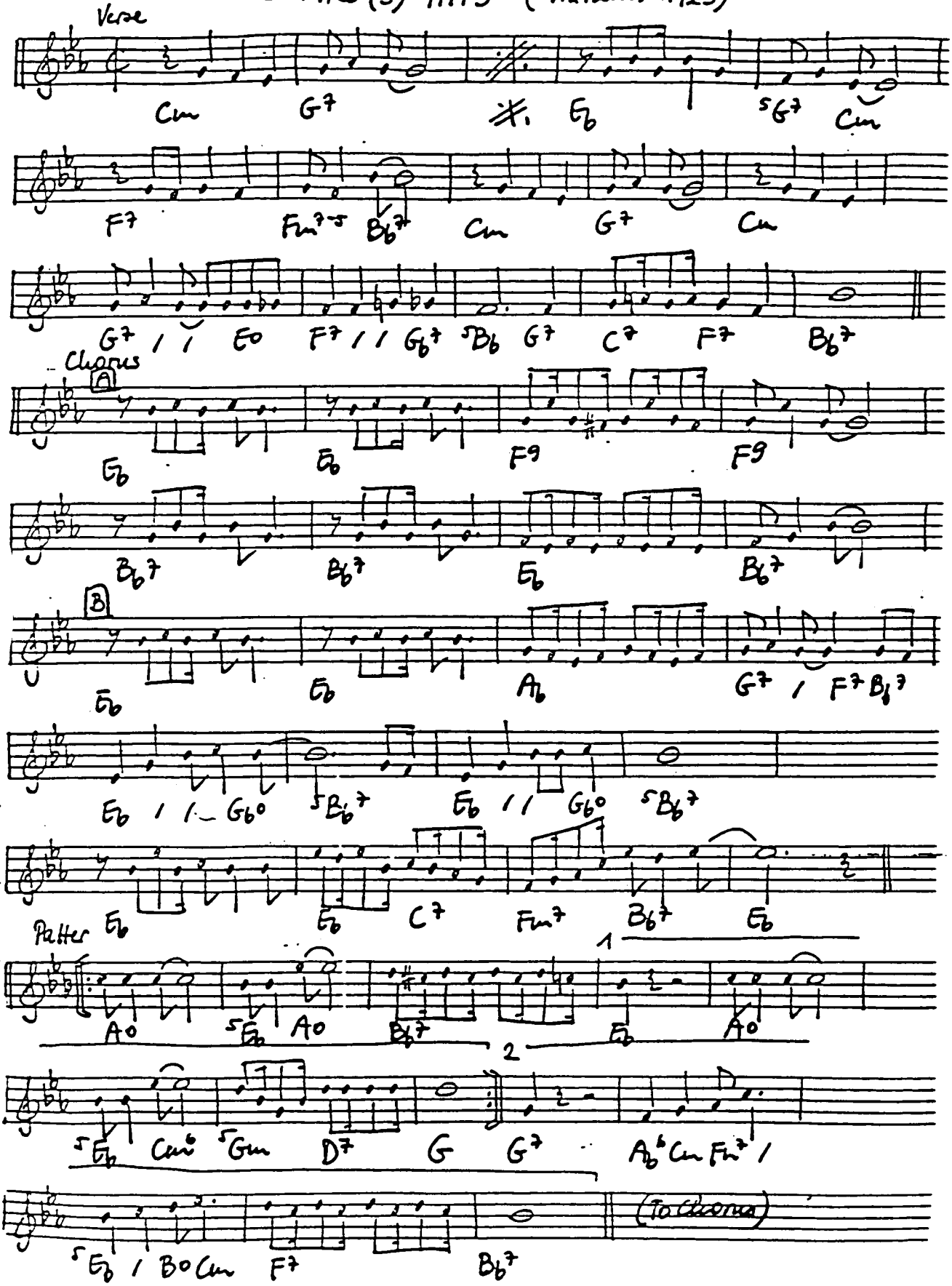
(Eb) (Breaks (Eb) (Eb)

Solo ad lib.

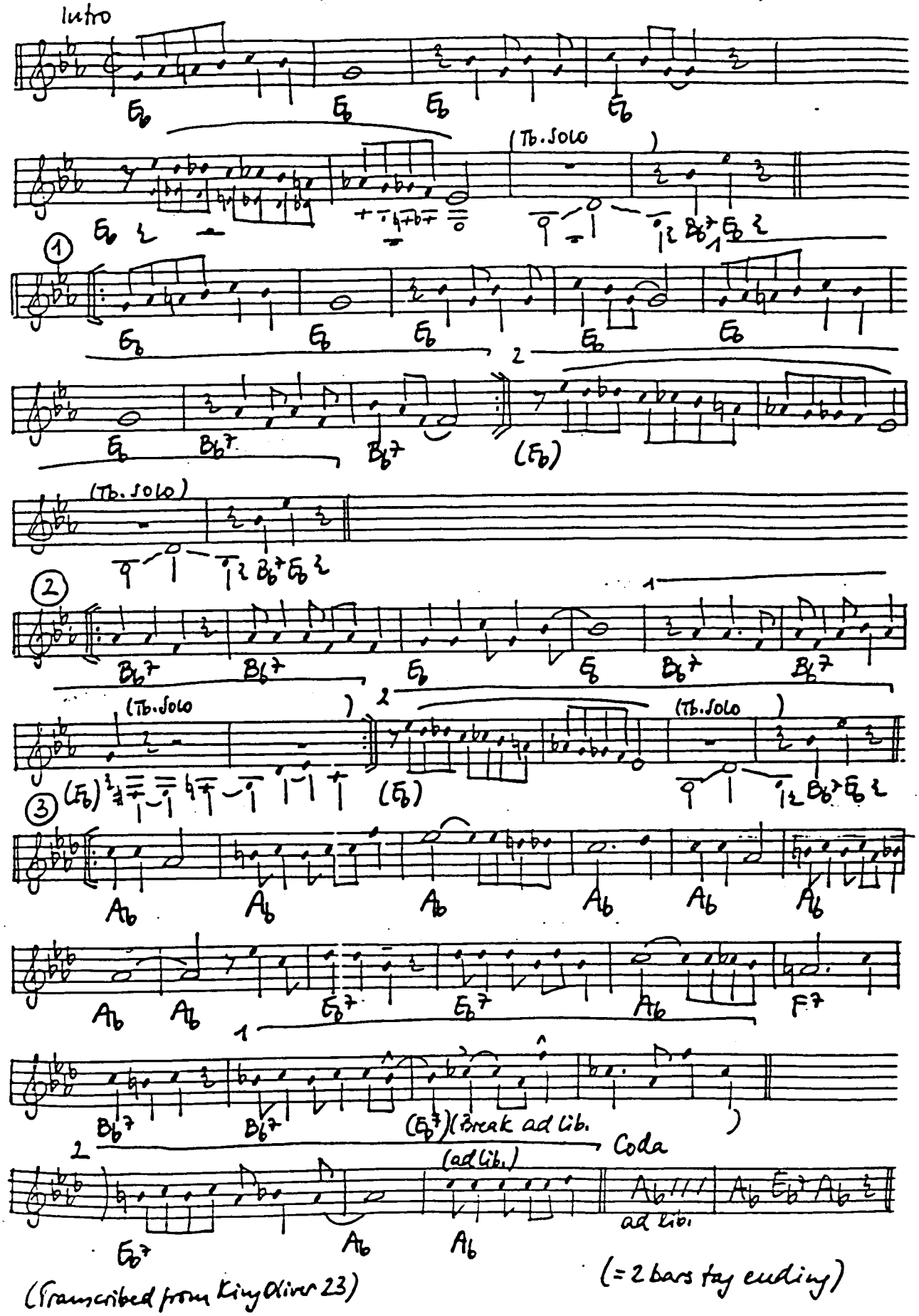
Ab Blues in Eb (Type A')

(Transcribed from King Oliver 26)

SNAKE(S) HIPS (Williams 1923)



SNAKE RAG (Oliver - Picou 1923)

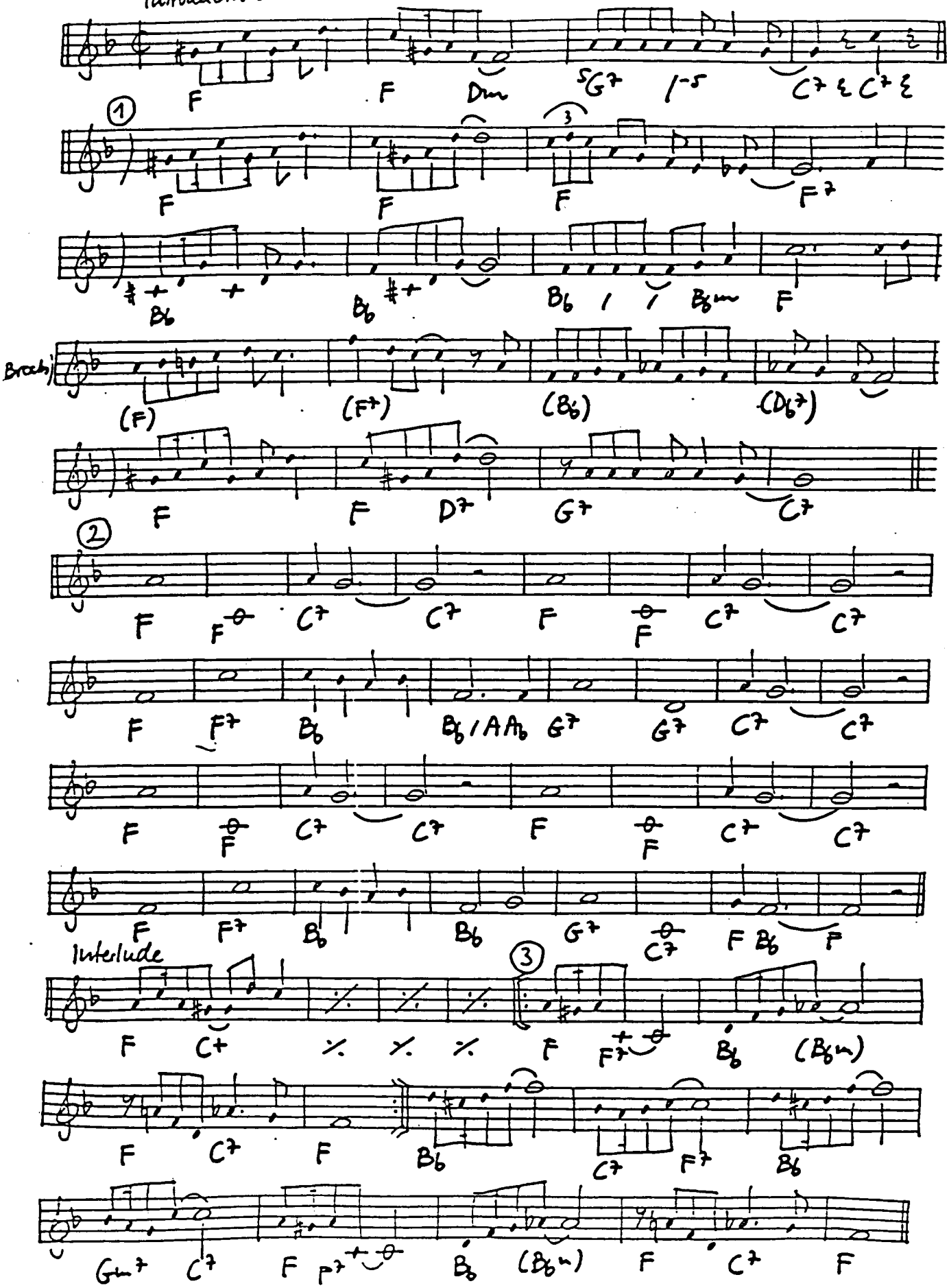


(Transcribed from King Oliver 23)

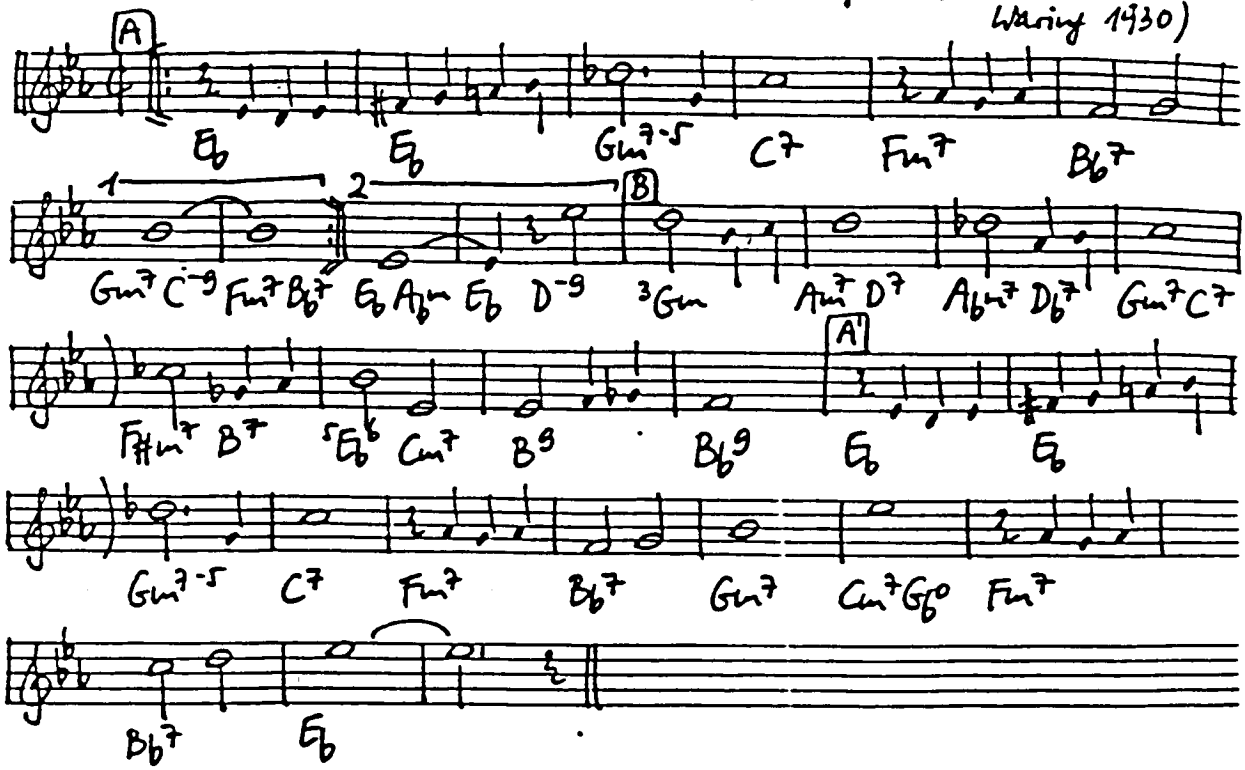
(= 2 bars tag ending)

Introduction

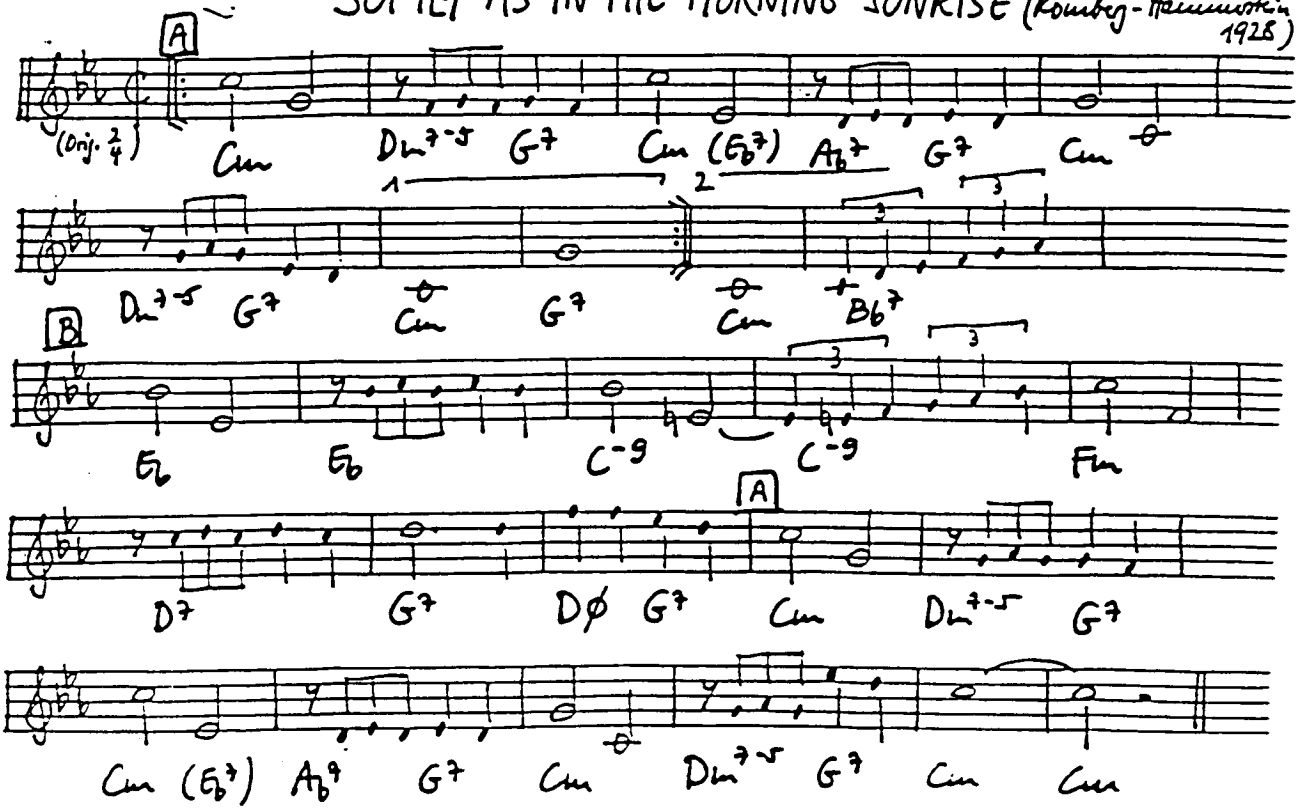
SOBBIN' BLUES (Berton - Kassel 1923)



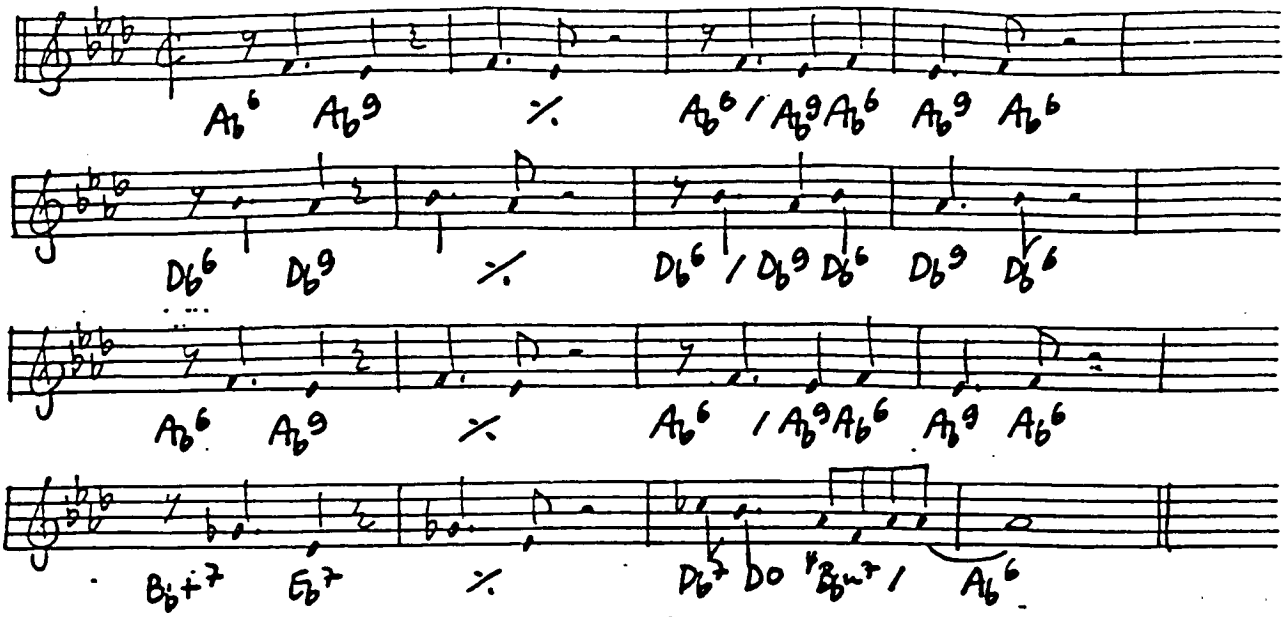
SO BEATS MY HEART FOR YOU (Ballard-Henderson-Waring 1930)



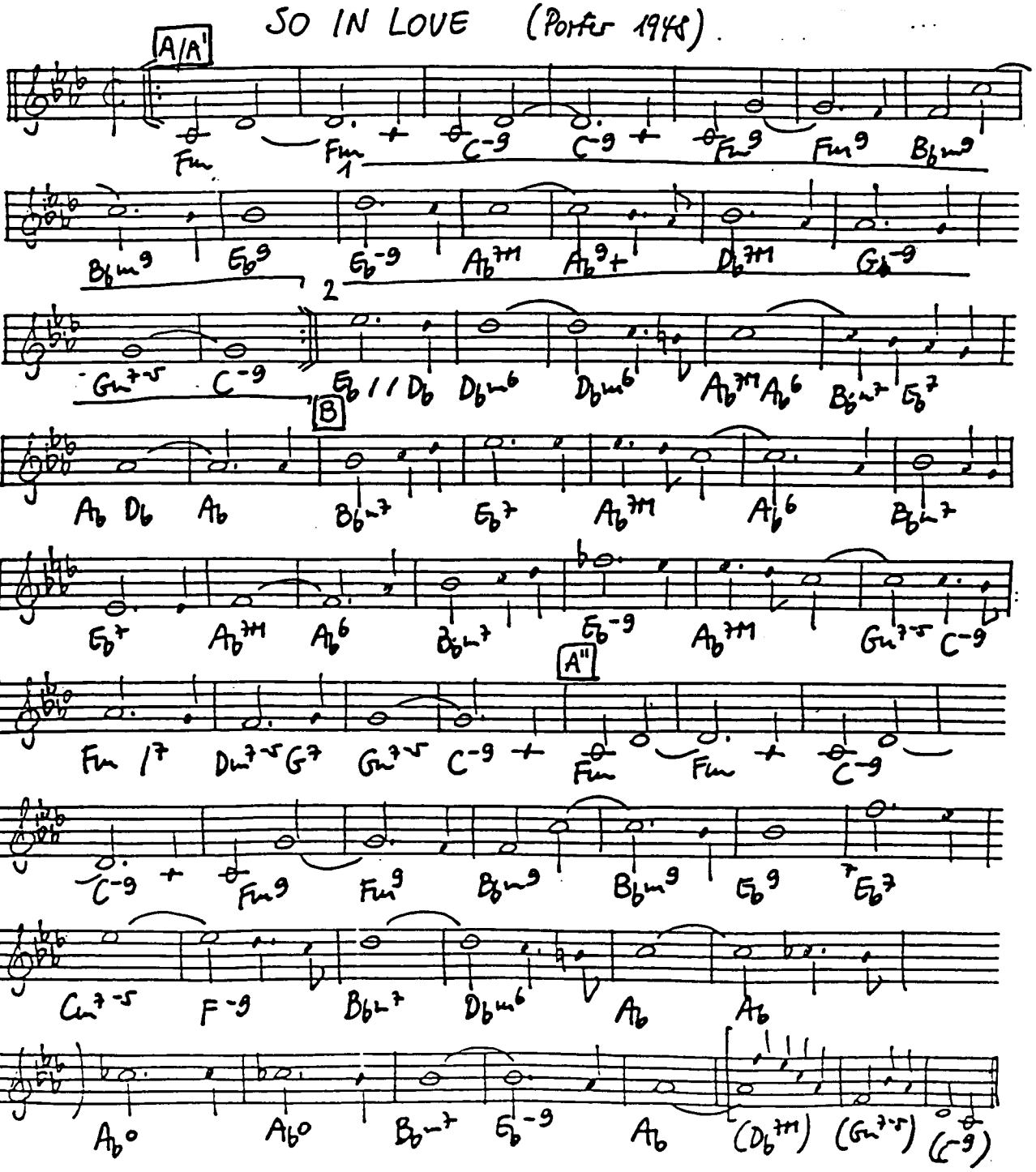
SOFTLY AS IN THE MORNING SUNRISE (Romberg-Hammerstein 1928)



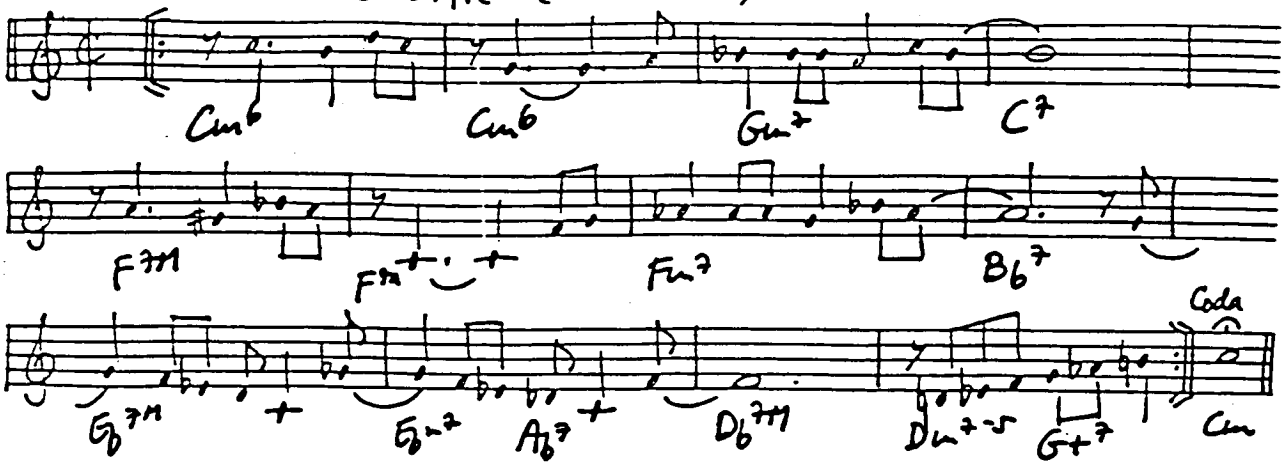
SOFT WINDS (Goodman - Royal 1939)



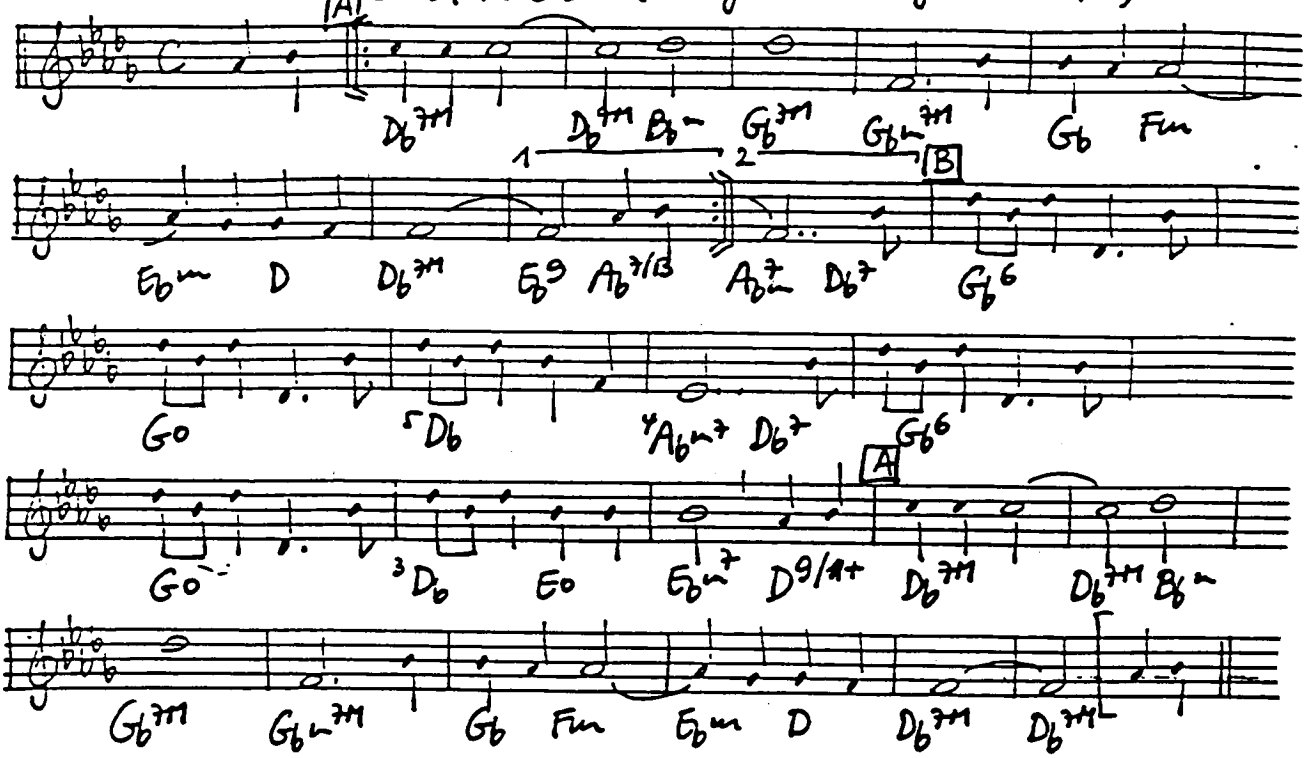
SO IN LOVE (Porter 1948)



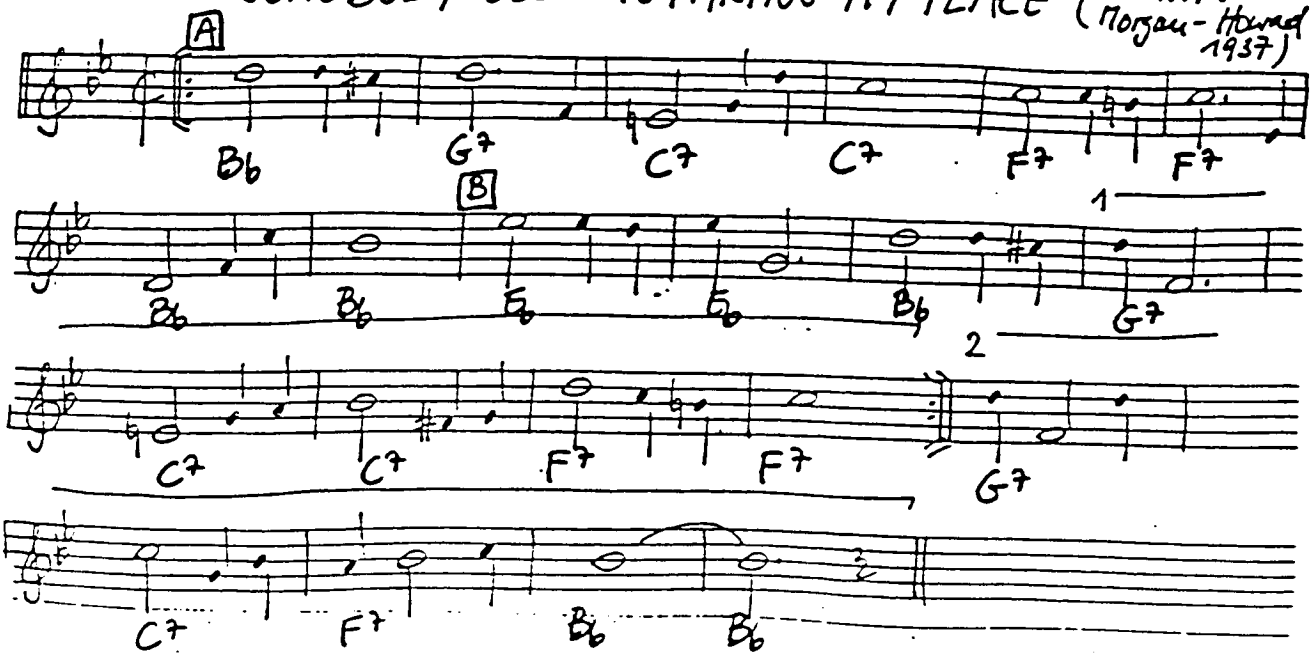
SOLAR (Davis 1954)



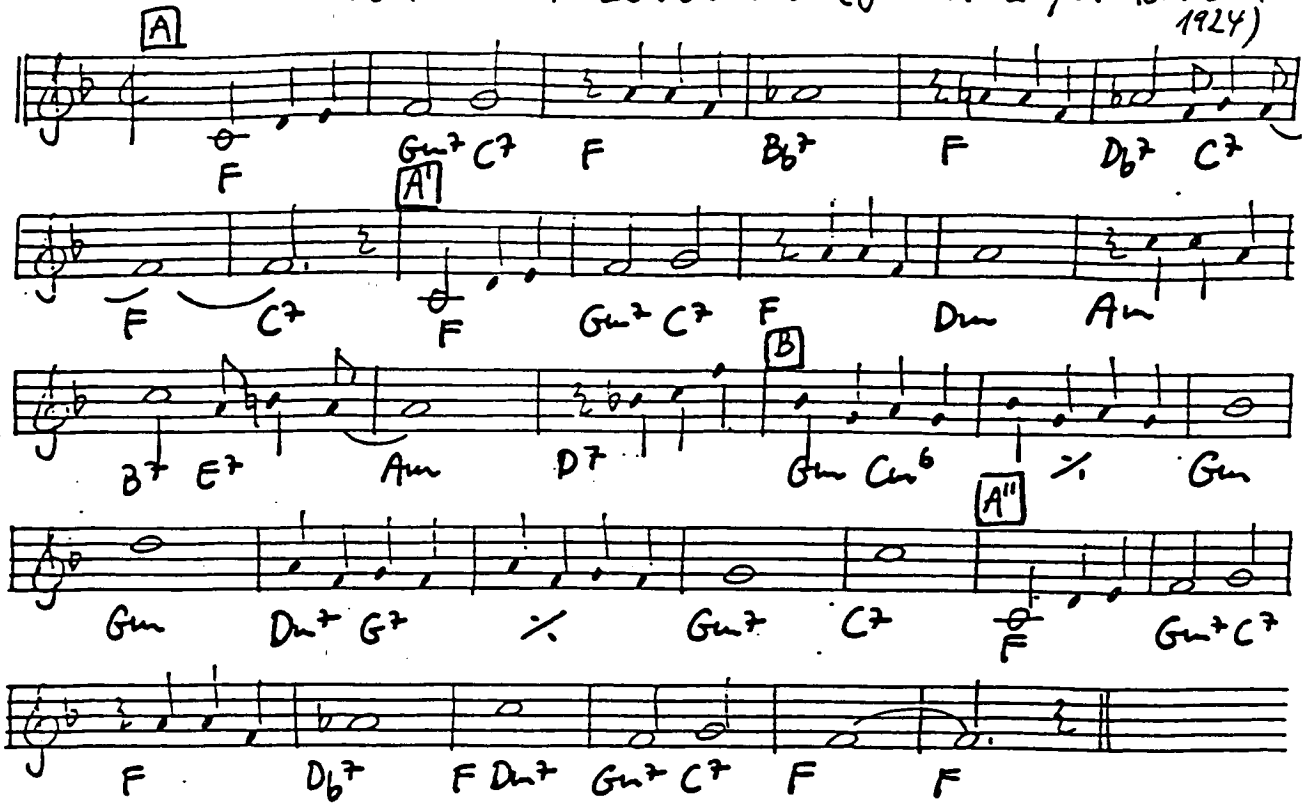
SOLITUDE (Ellington-de Lange-Mills 1933)



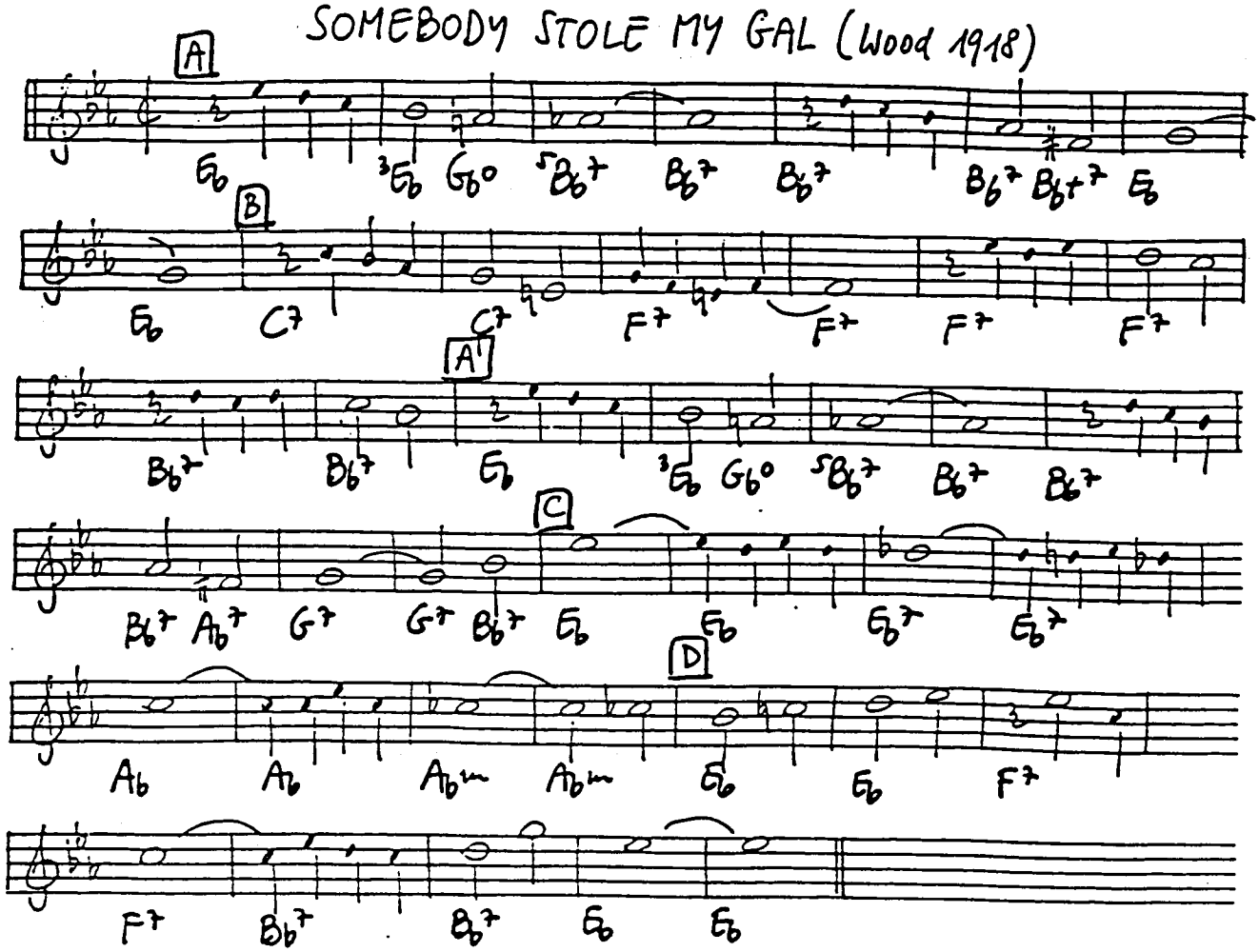
SOMEBODY ELSE IS TAKING MY PLACE (Ellsworth-Morgan-Howard 1937)



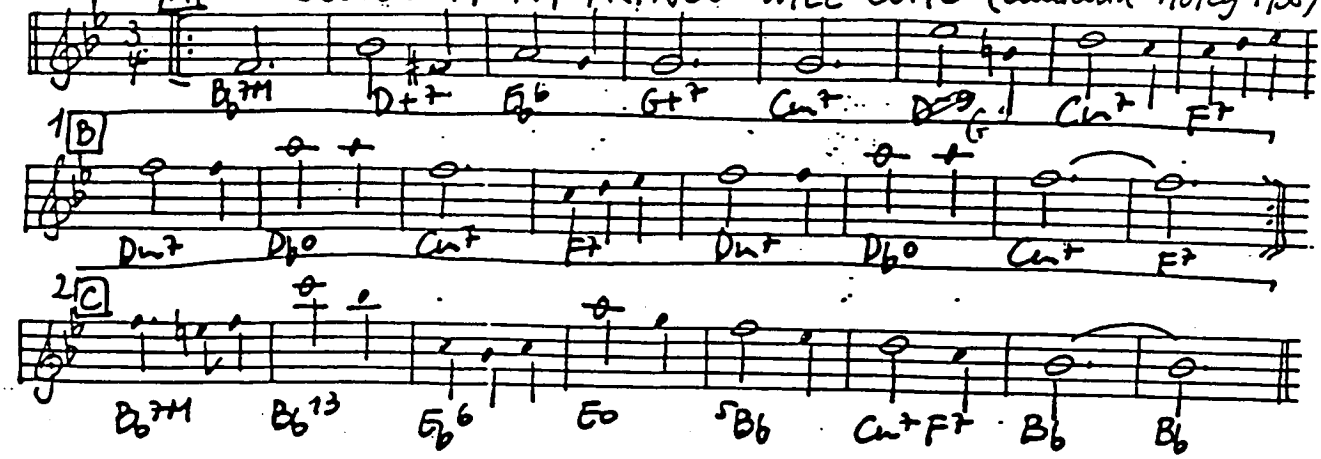
SOMEBODY LOVES ME (Gershwin-de Sylva-McDonald 1924)



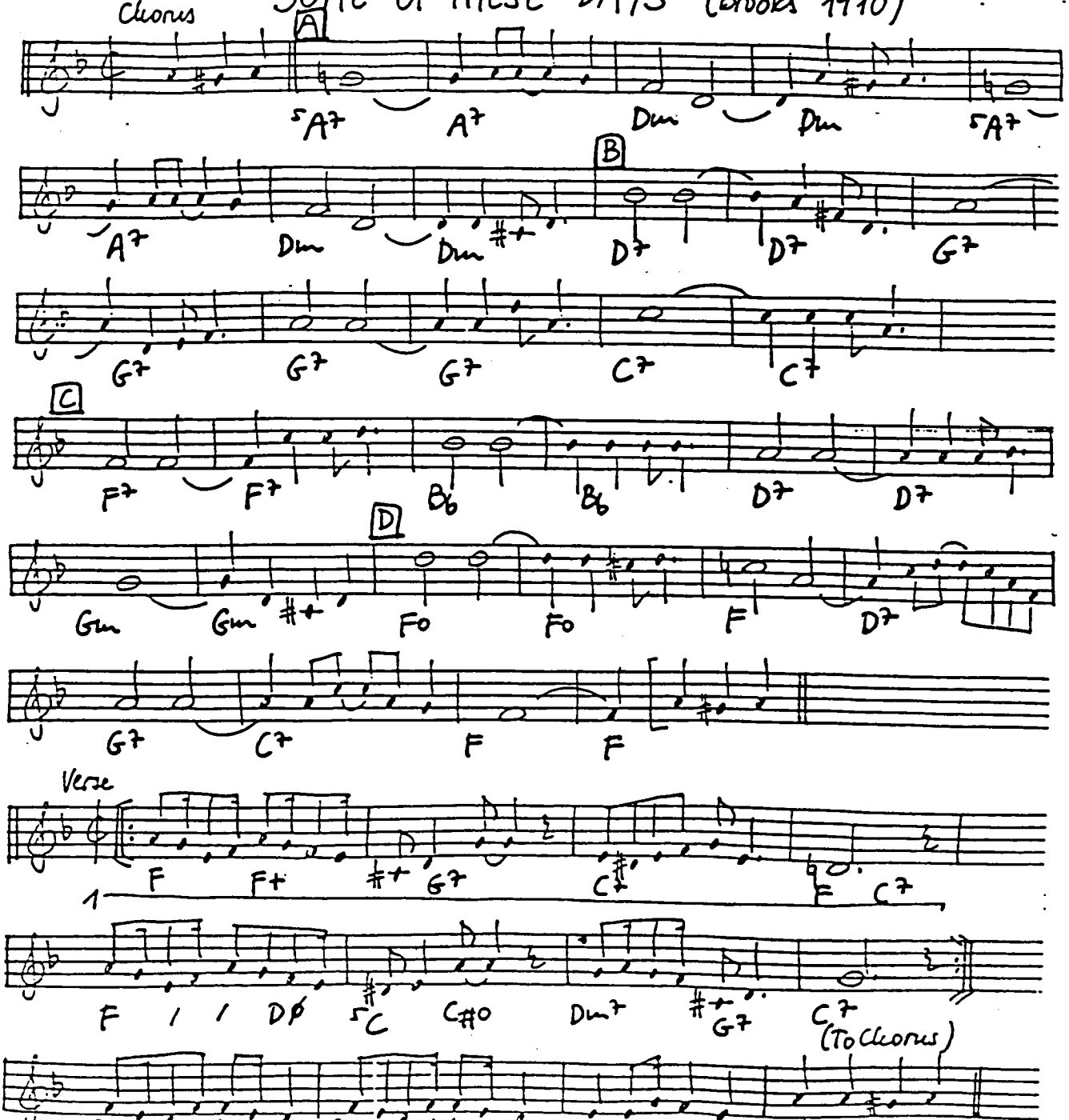
SOMEBODY STOLE MY GAL (Wood 1918)



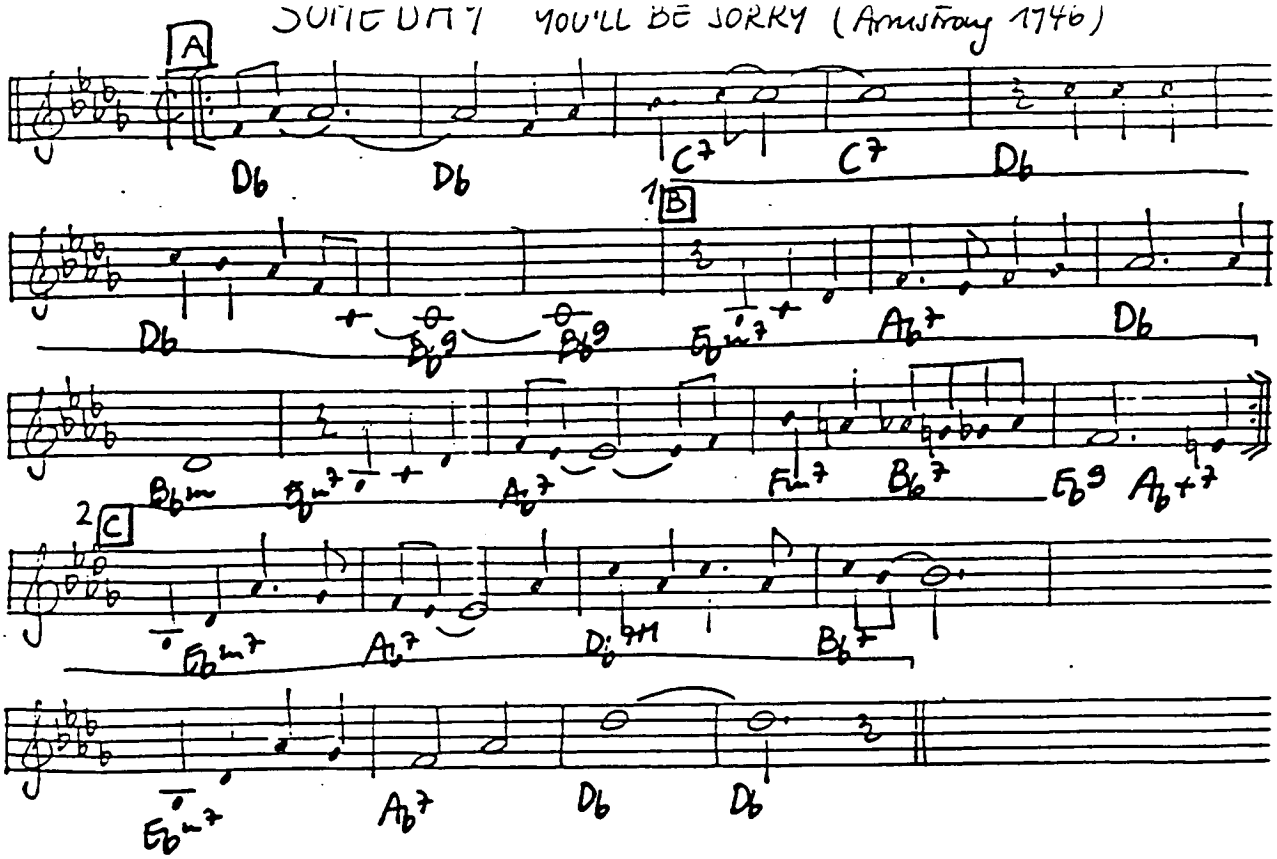
SOMEDAY MY PRINCE WILL COME (Churchill-Morey 1938)



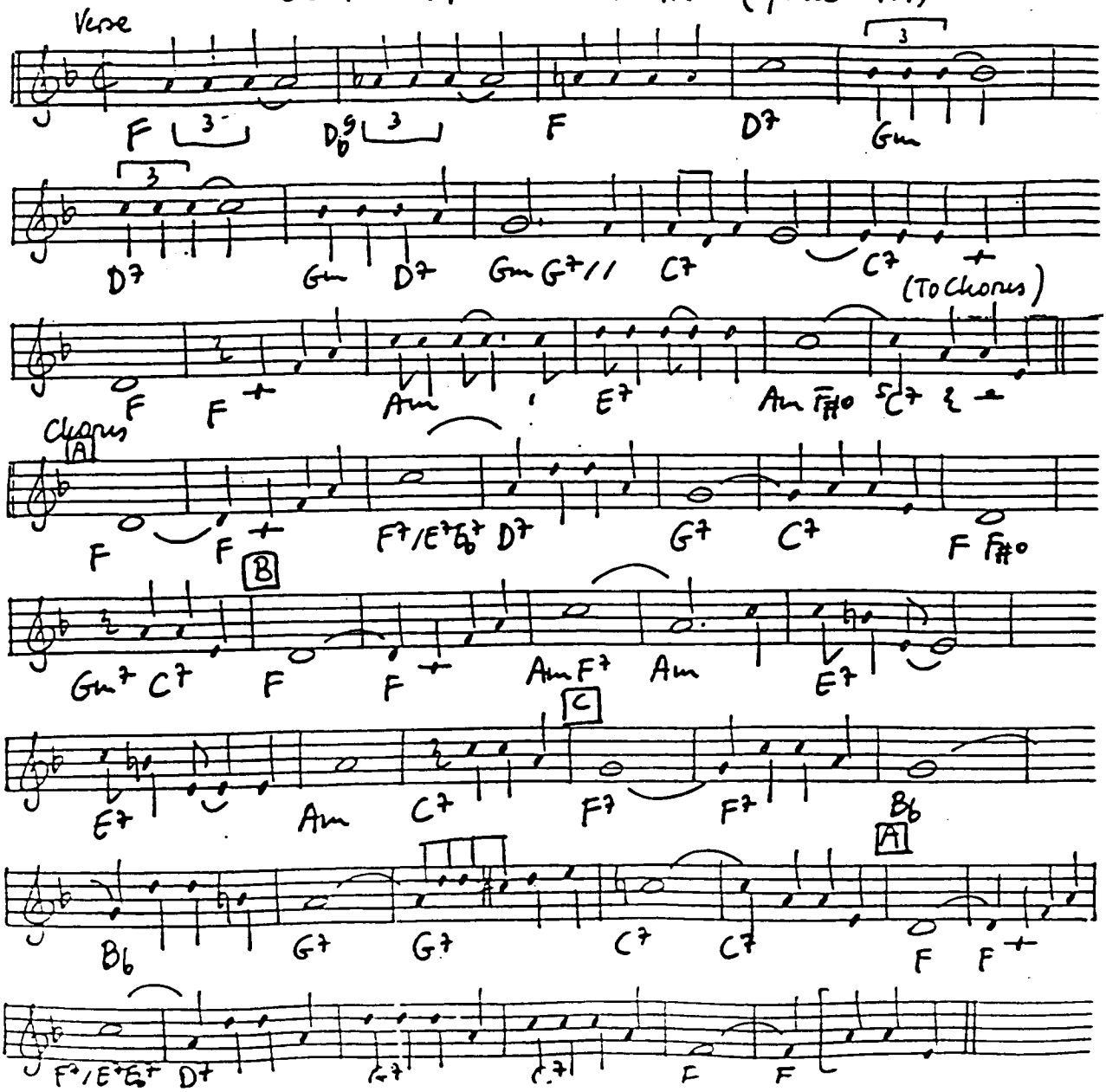
SOME OF THESE DAYS (Brooks 1910)



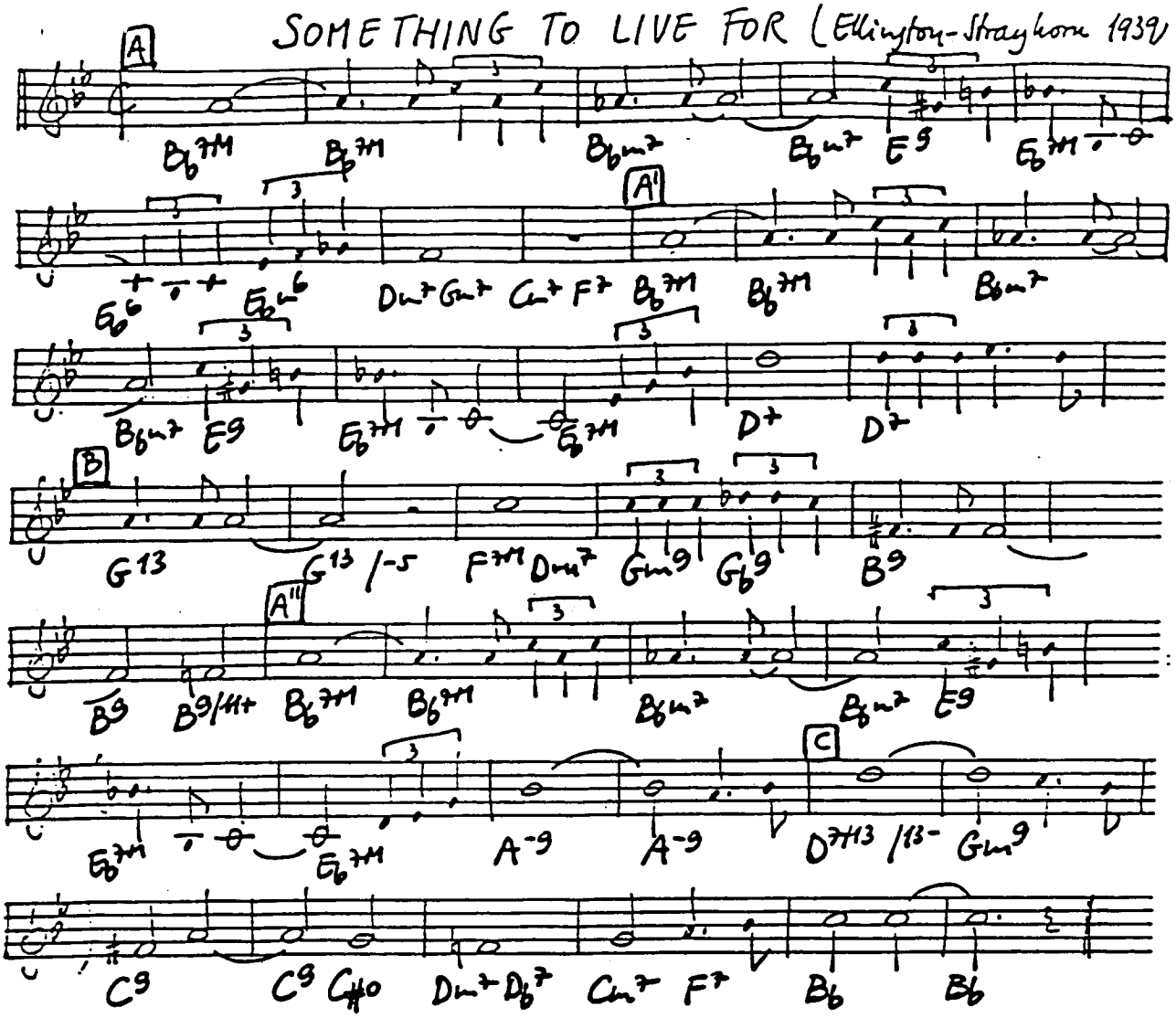
SUITE UNTY YOU'LL BE SORRY (Armstrong 1946)



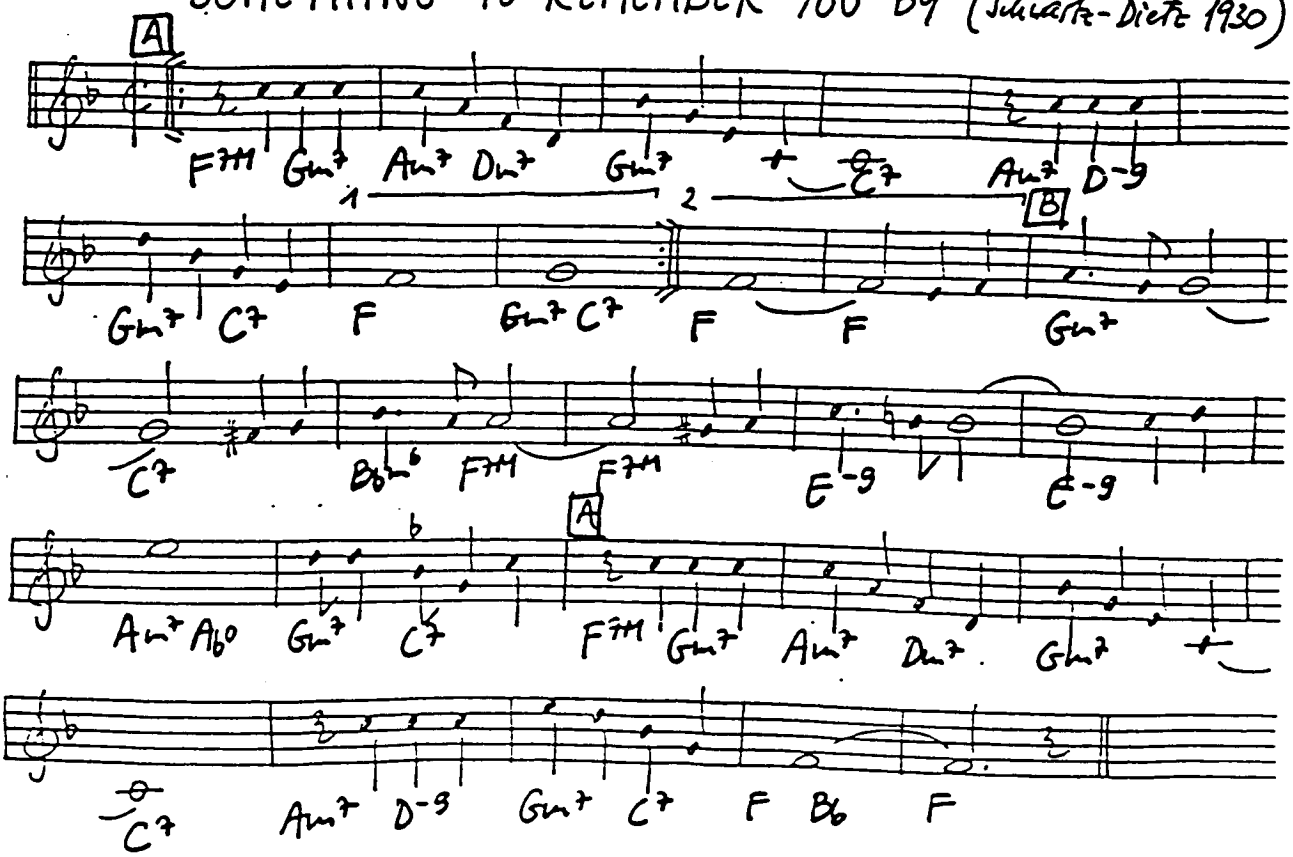
SOMEDAY SWEETHEART (Spikes 1919)



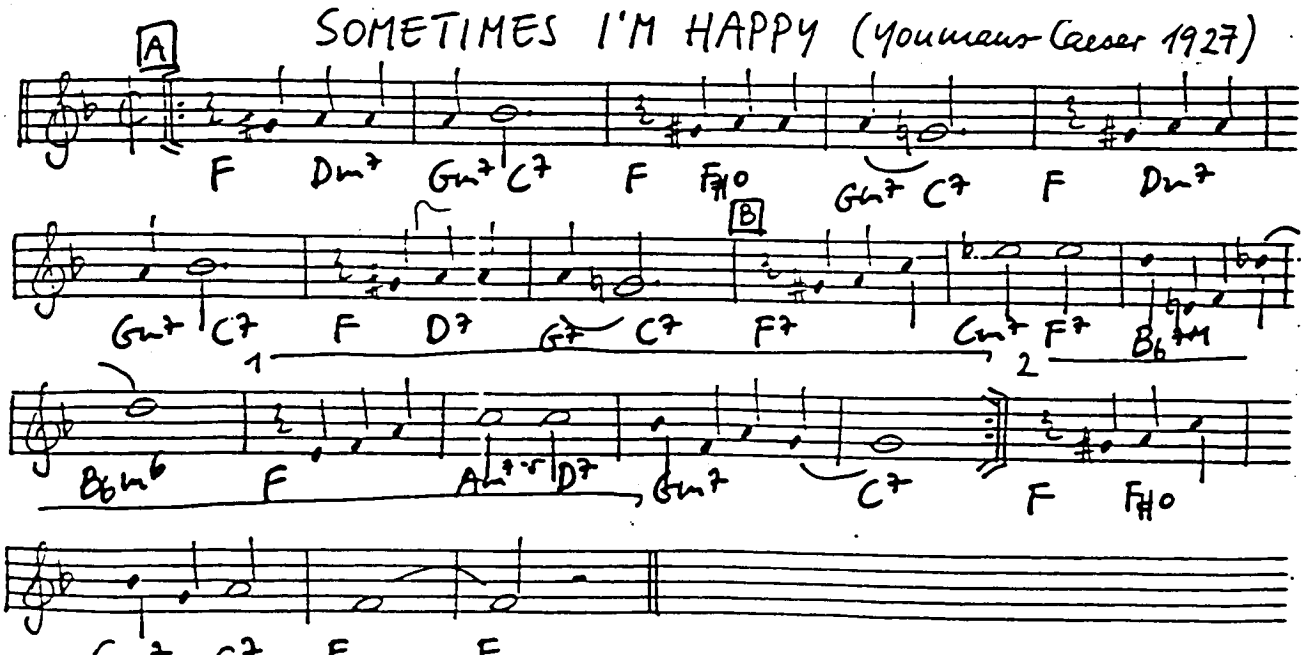
SOMETHING TO LIVE FOR (Ellington-Strayhorn 1939)



SOMETHING TO REMEMBER YOU BY (Schwartz-Dietz 1930)

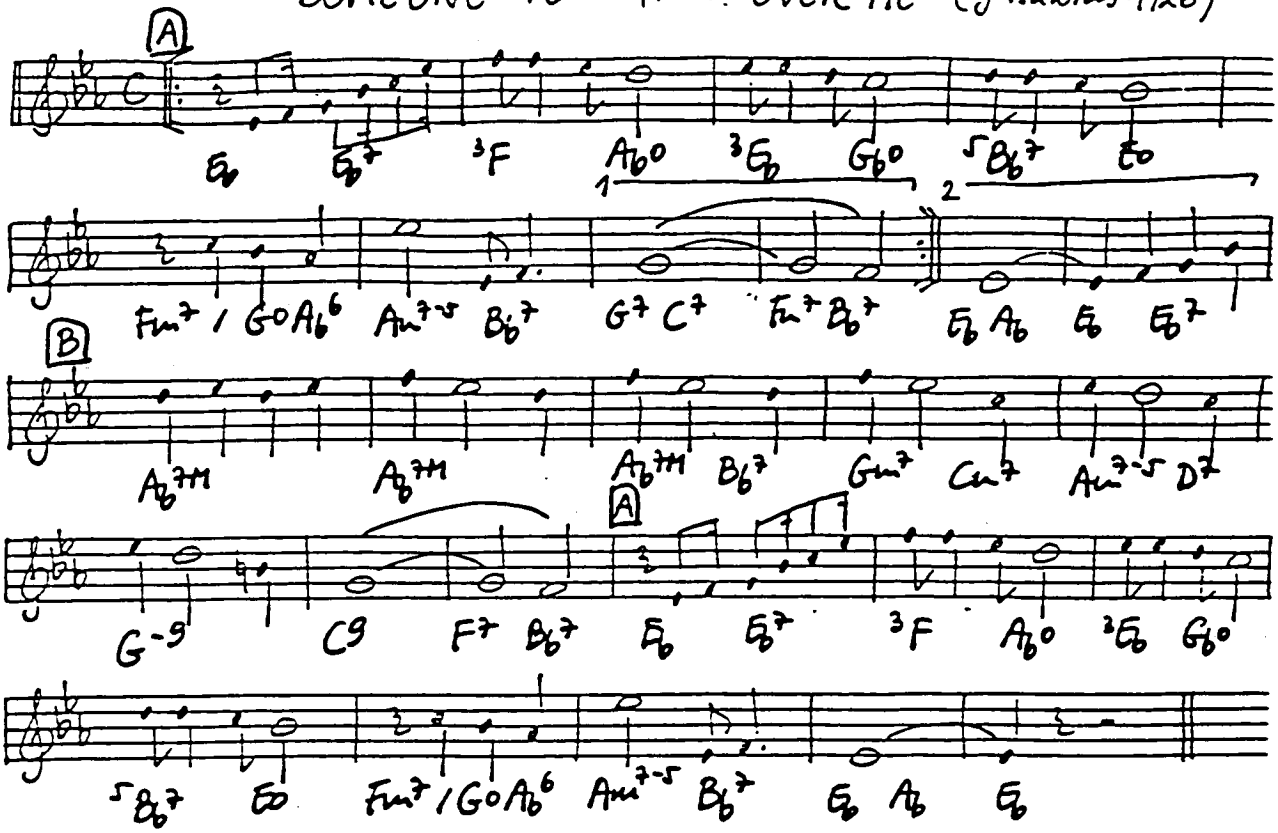


SOMETIMES I'M HAPPY (Youmans-Caesar 1927)

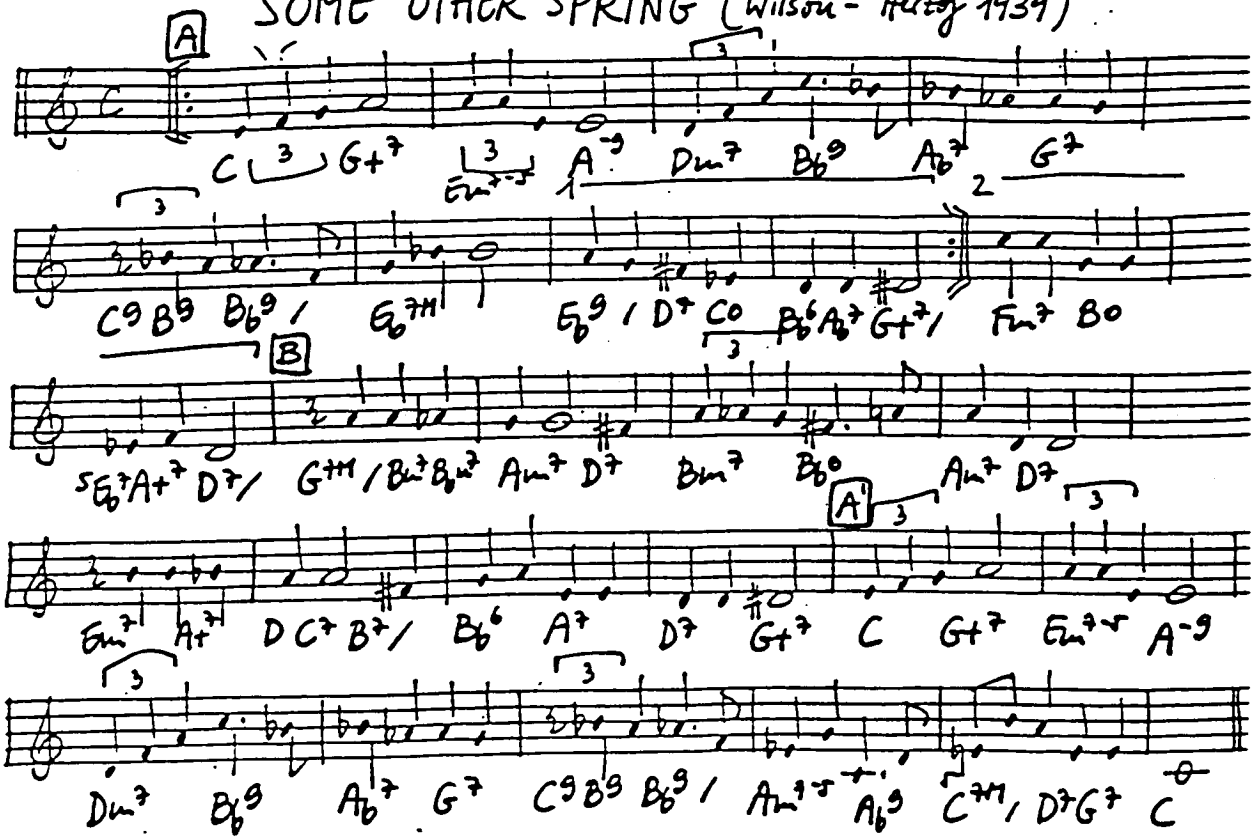


SOMETIMES I'M HAPPY, sometimes I'm blue, my disposition depends on you,
| never mind the rain from the skies, if I can find the sun in your eyes.
Sometimes I love you, Sometimes I hate you, It's 'cause I love you, when I hate you
That's how I am, so what can I do? I'm happy when I'm with you.

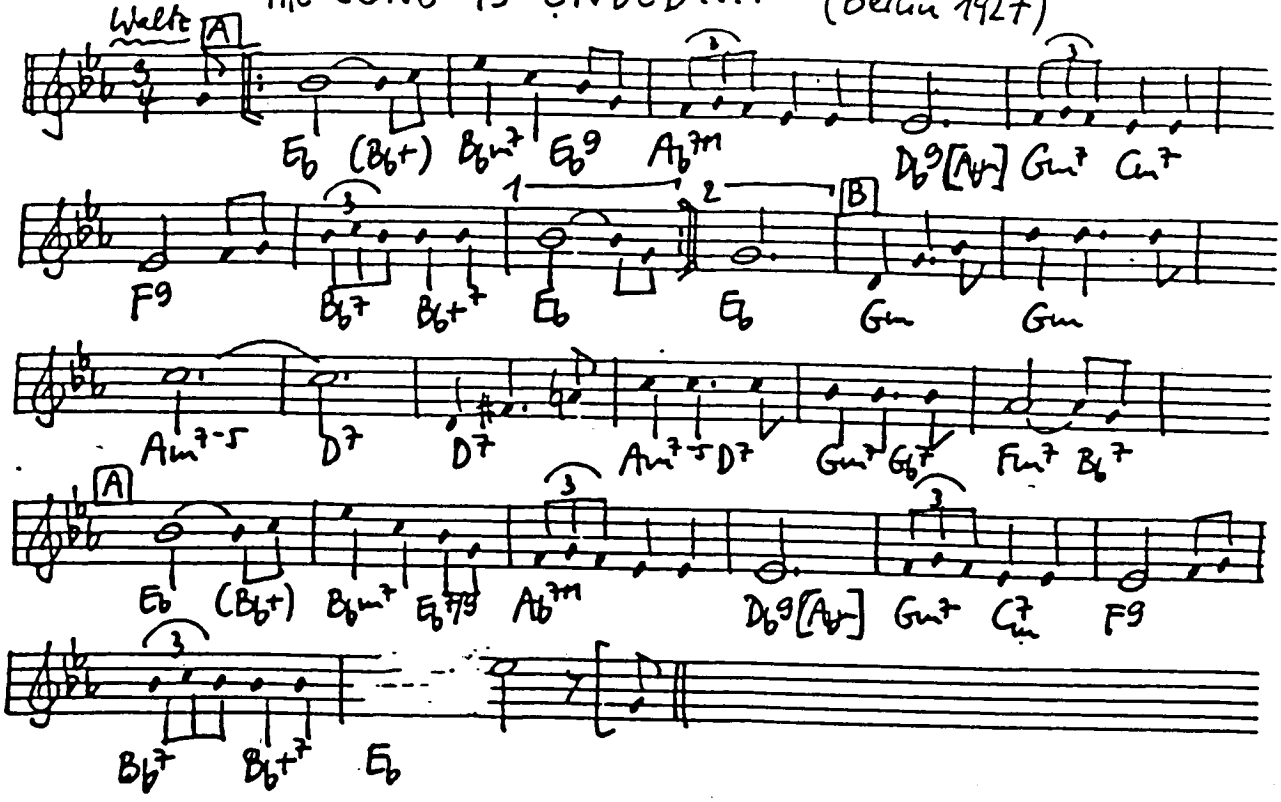
SOMEONE TO WATCH OVER ME (Gershwin 1926)



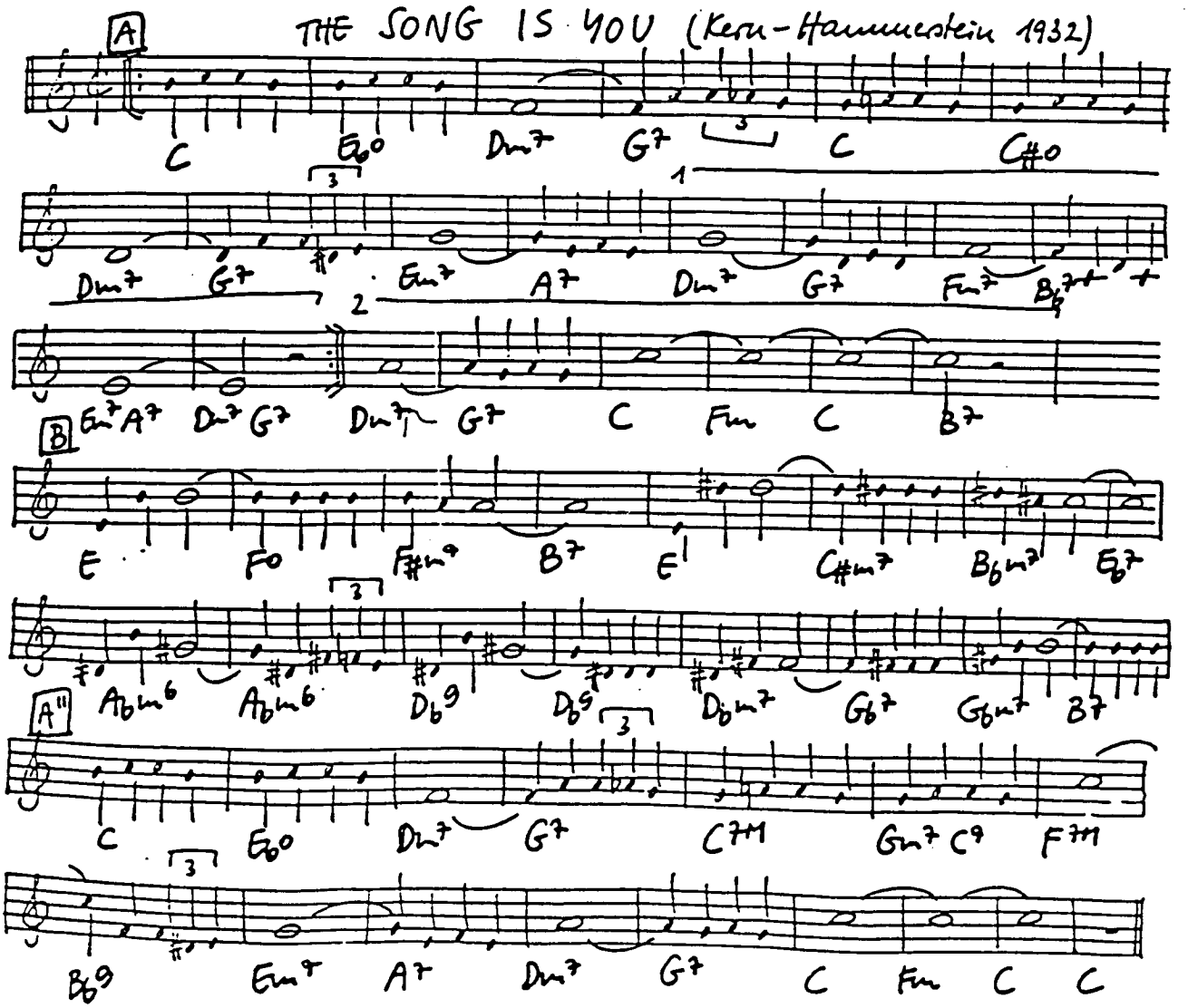
SOME OTHER SPRING (Wilson - Herzog 1939)



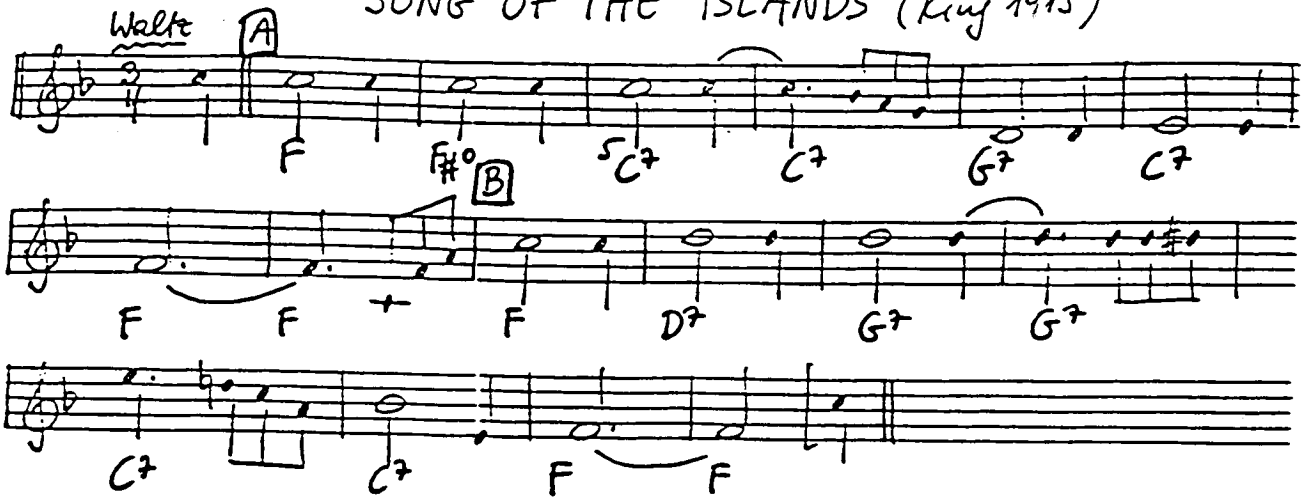
THE SONG IS ENDED.... (Berlin 1927)



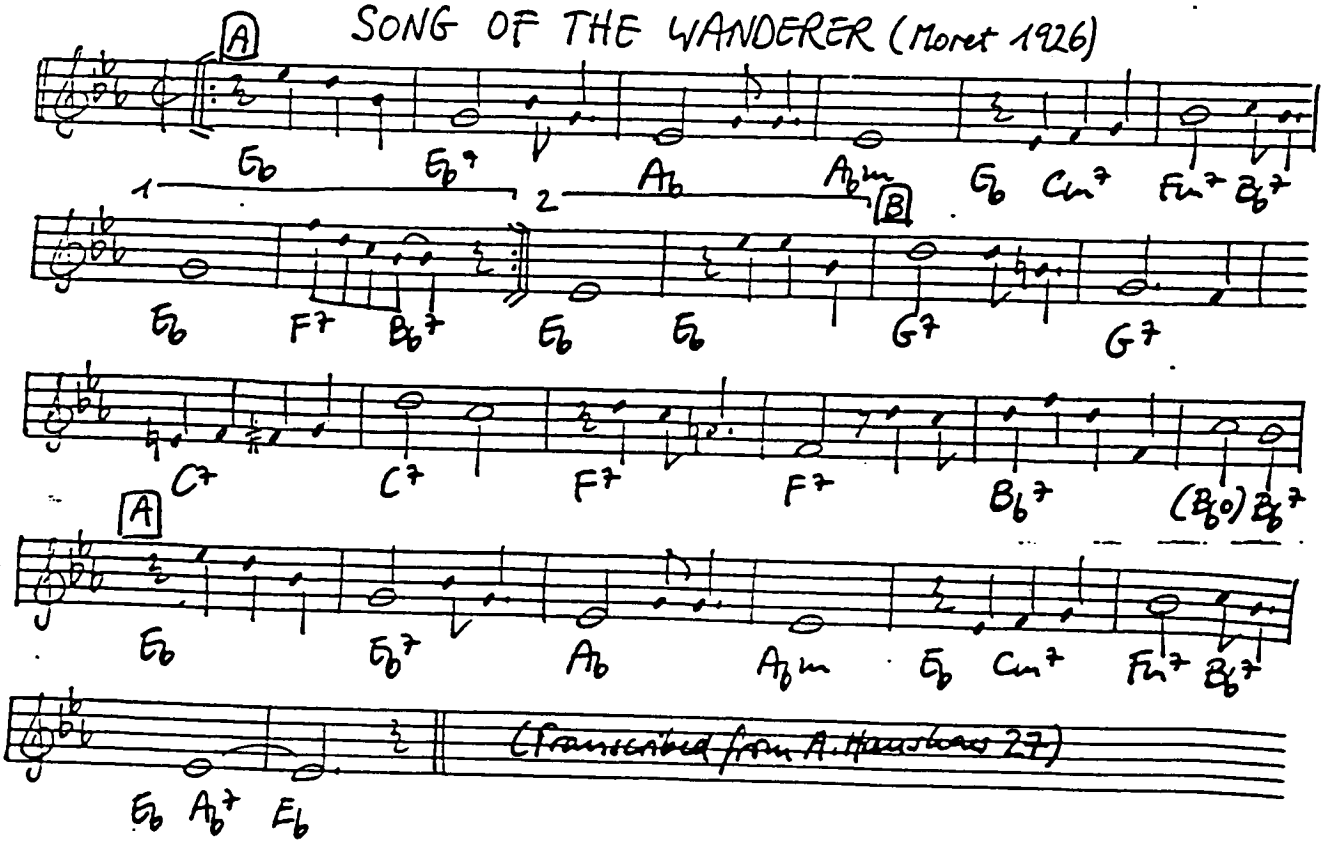
THE SONG IS YOU (Kern-Hammerstein 1932)



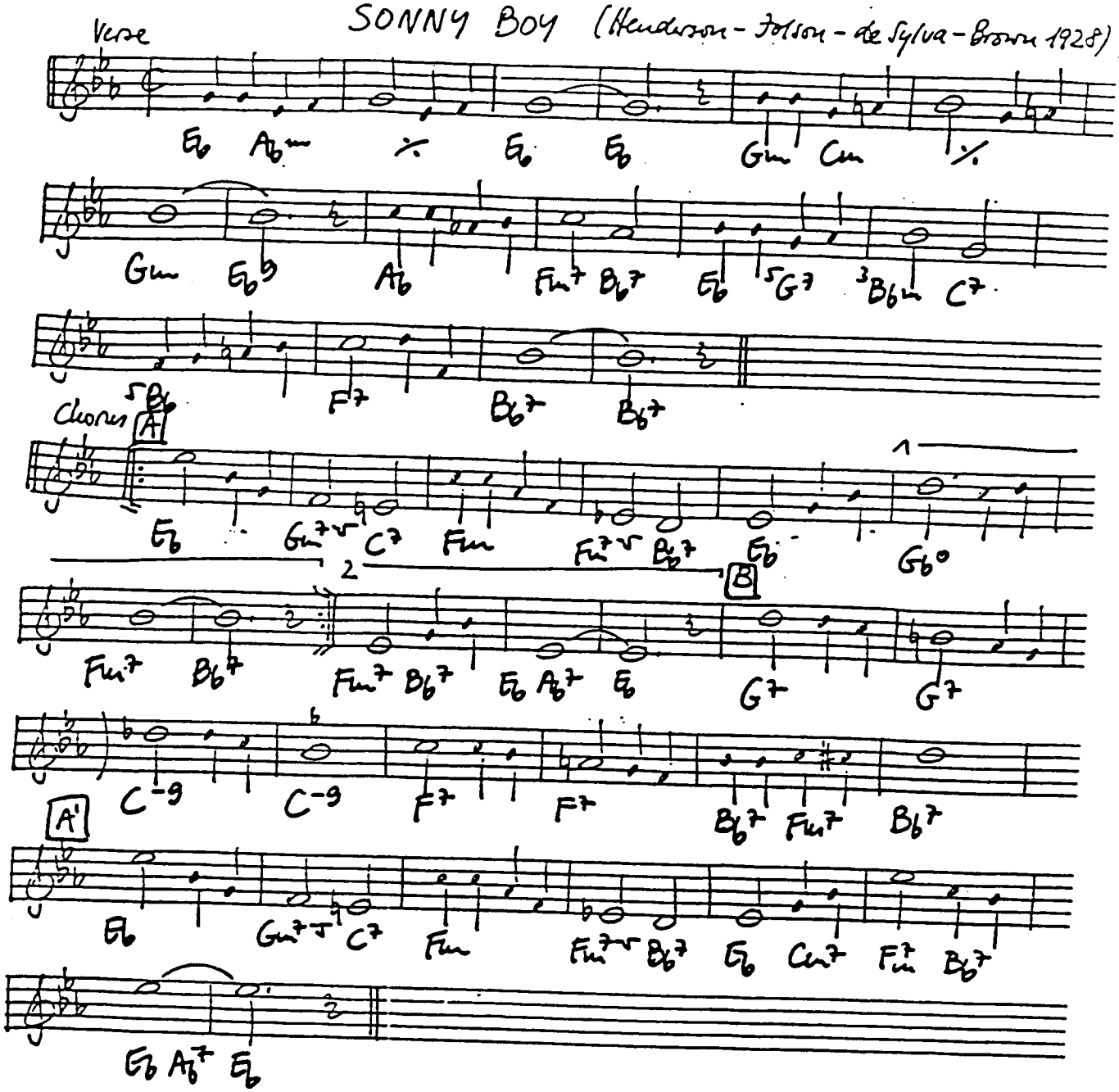
SONG OF THE ISLANDS (King 1915)



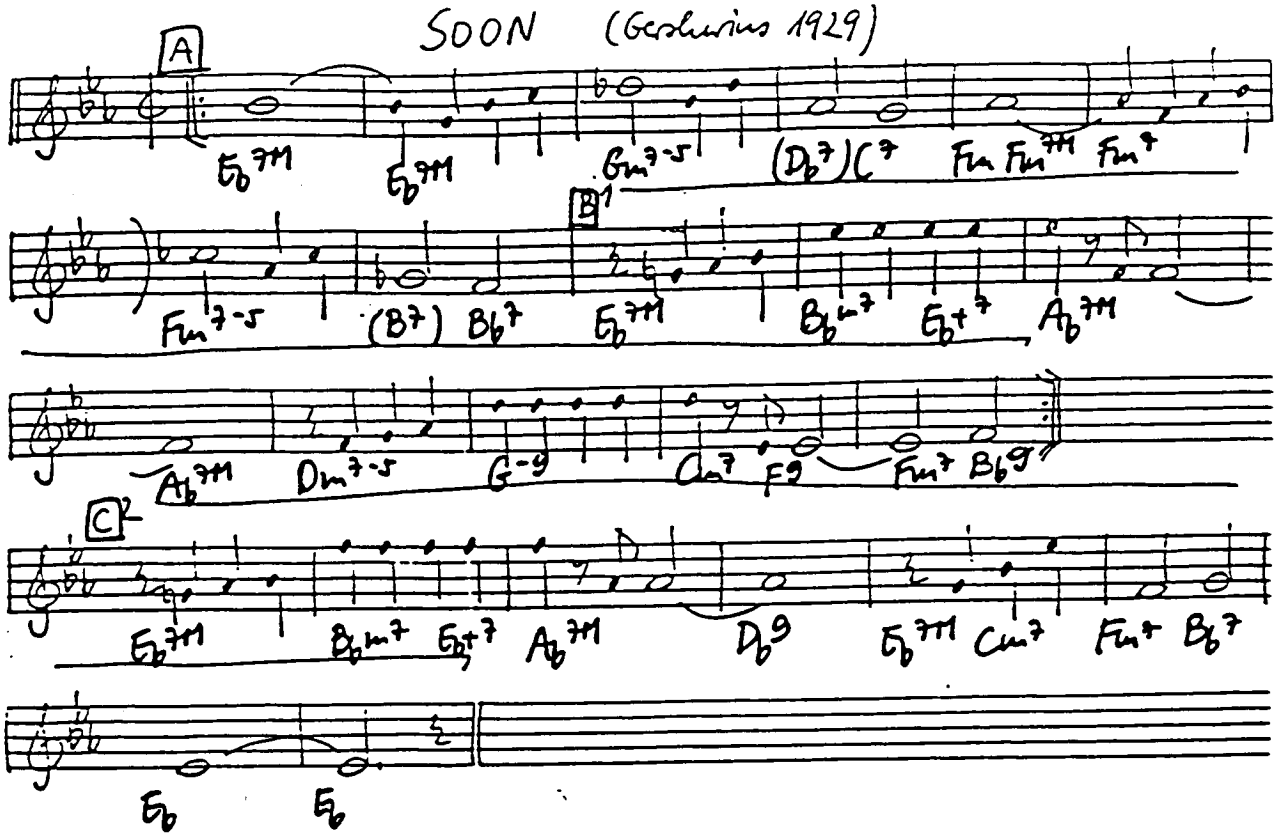
SONG OF THE WANDERER (Moret 1926)



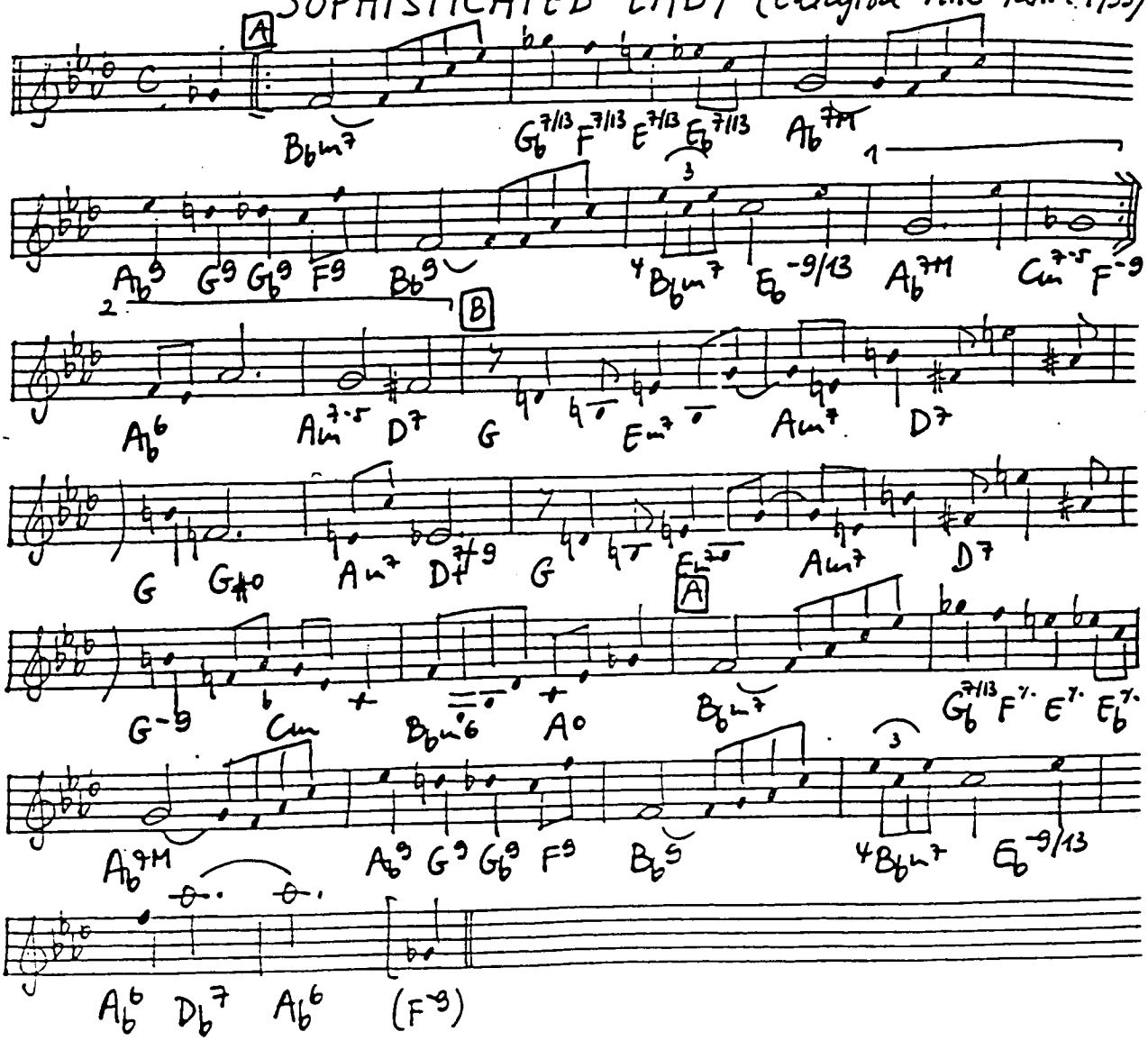
SONNY BOY (Henderson - Jolson - de Sylva - Brown 1928)



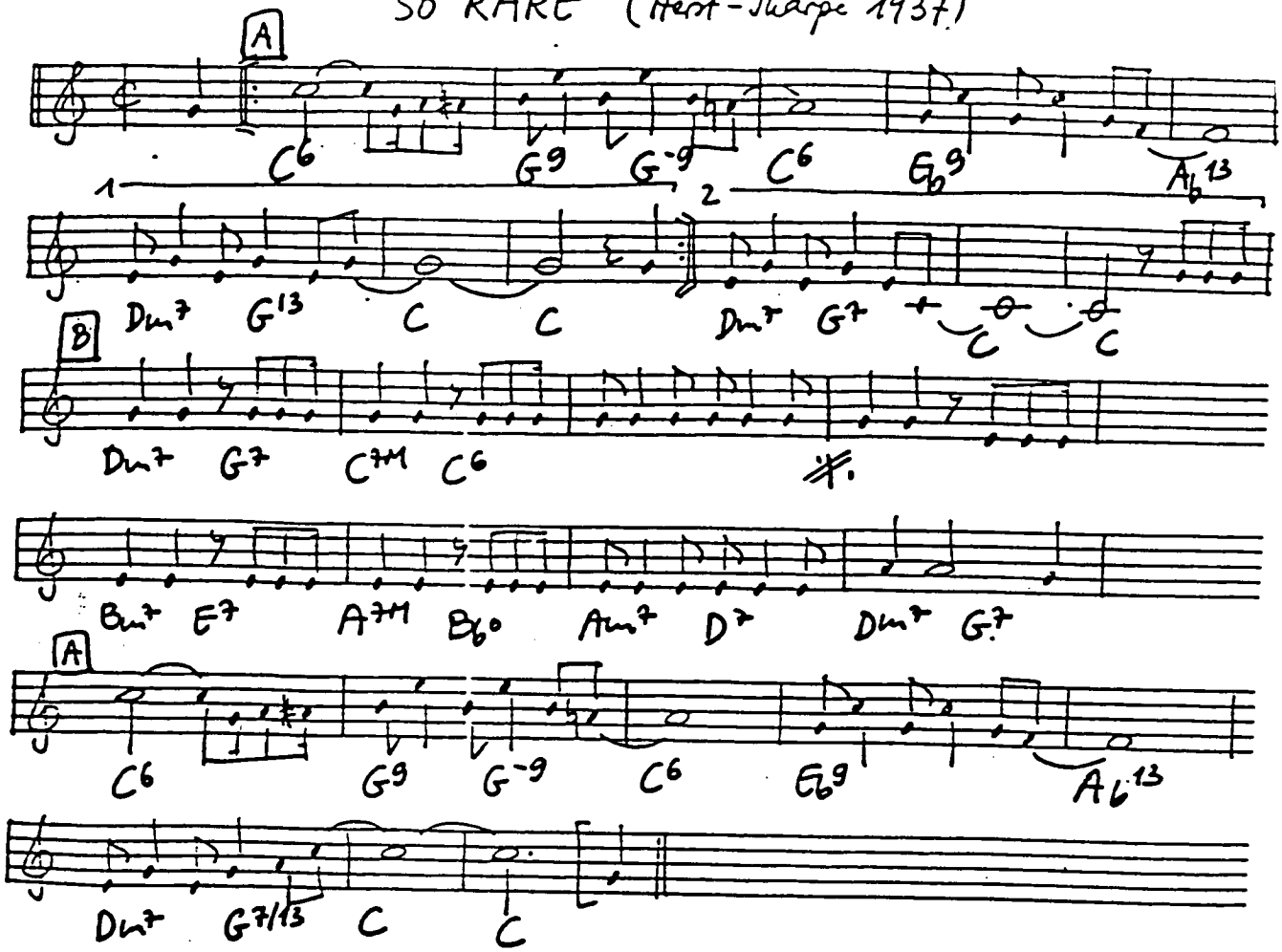
SOON (Gershwins 1929)



SOPHISTICATED LADY (Ellington-Mills-Parish 1933)

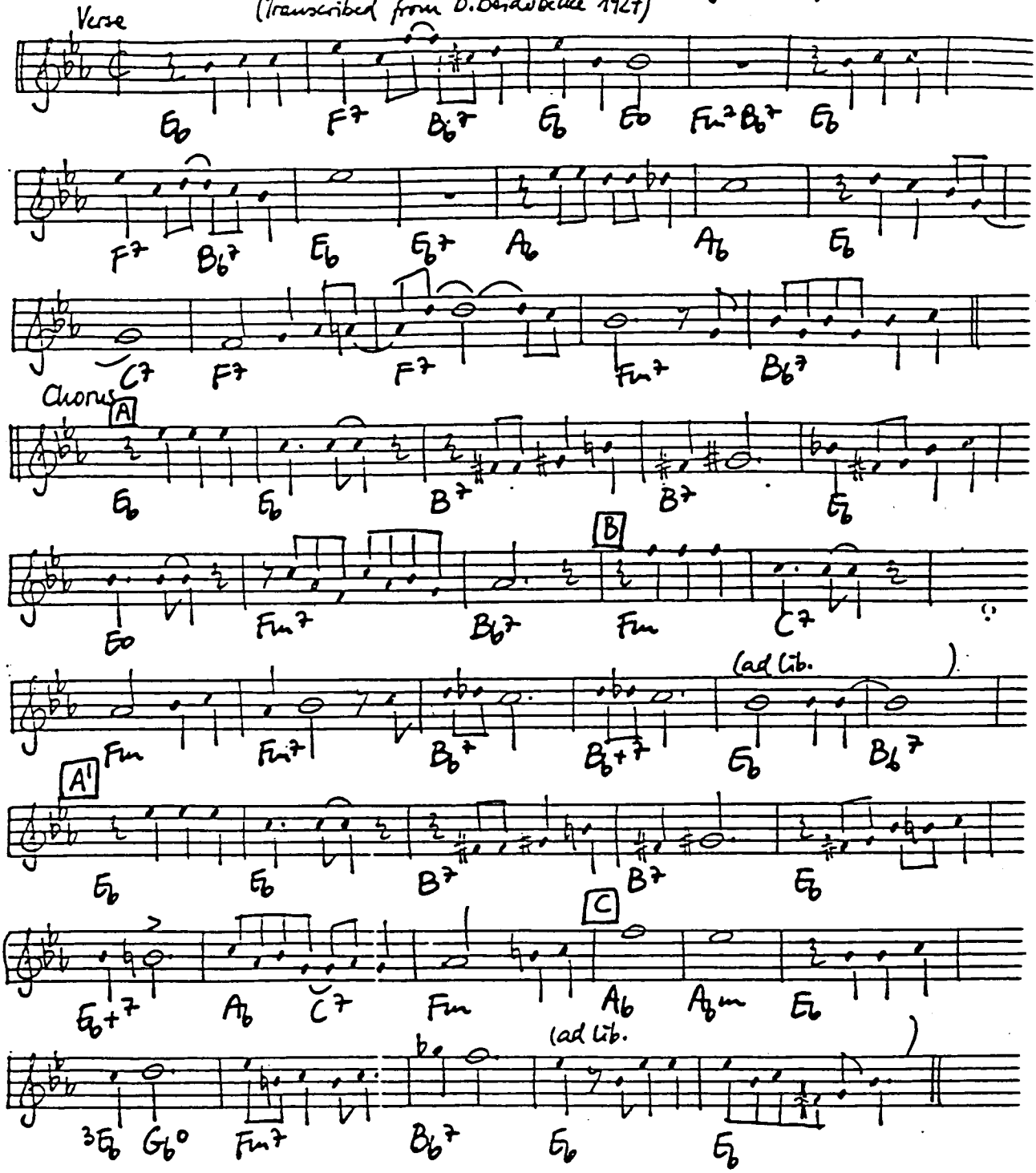


SO RARE (Hart-Sharpe 1937)

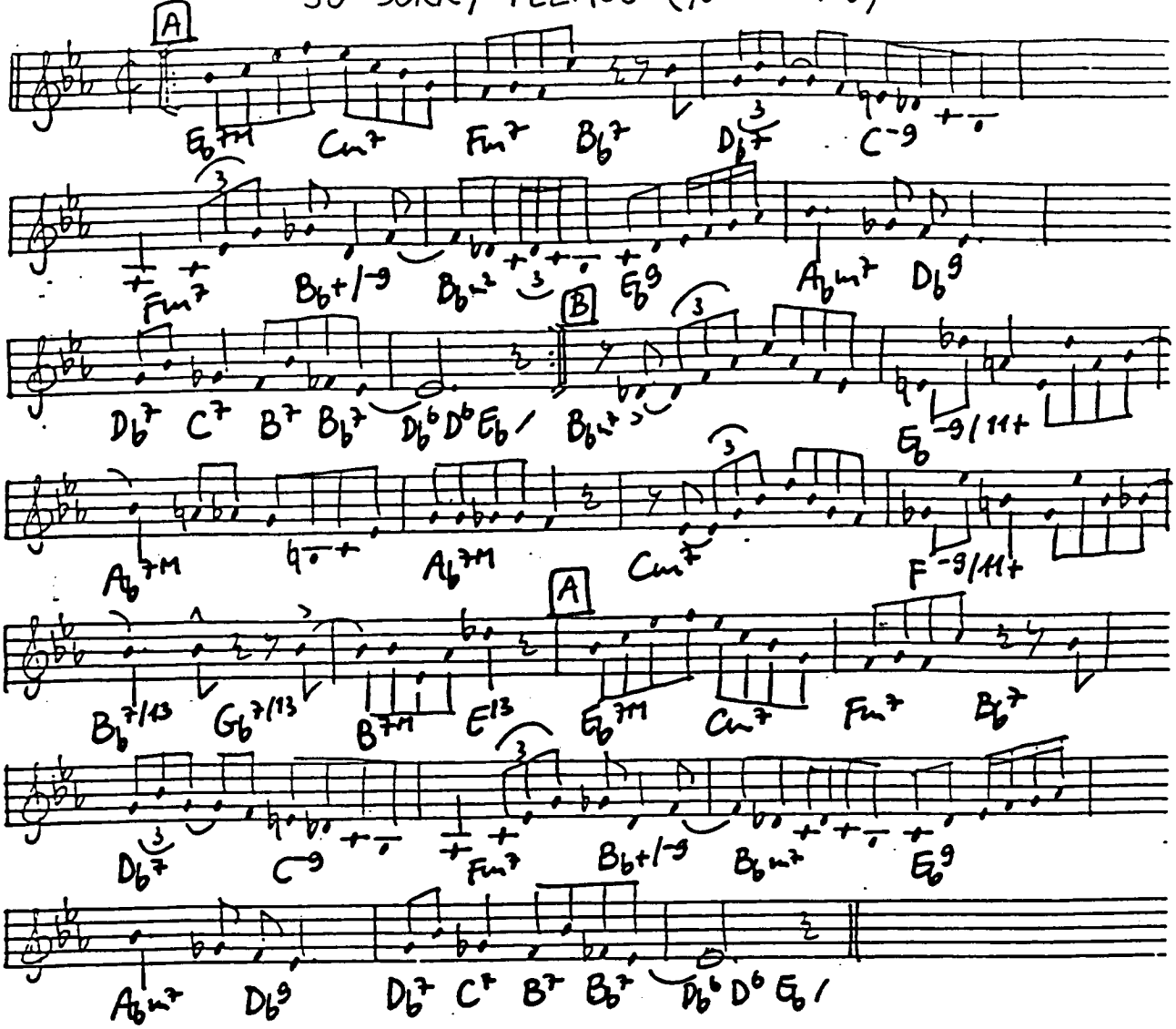


SORRY (Quicksell-Klages 1927)

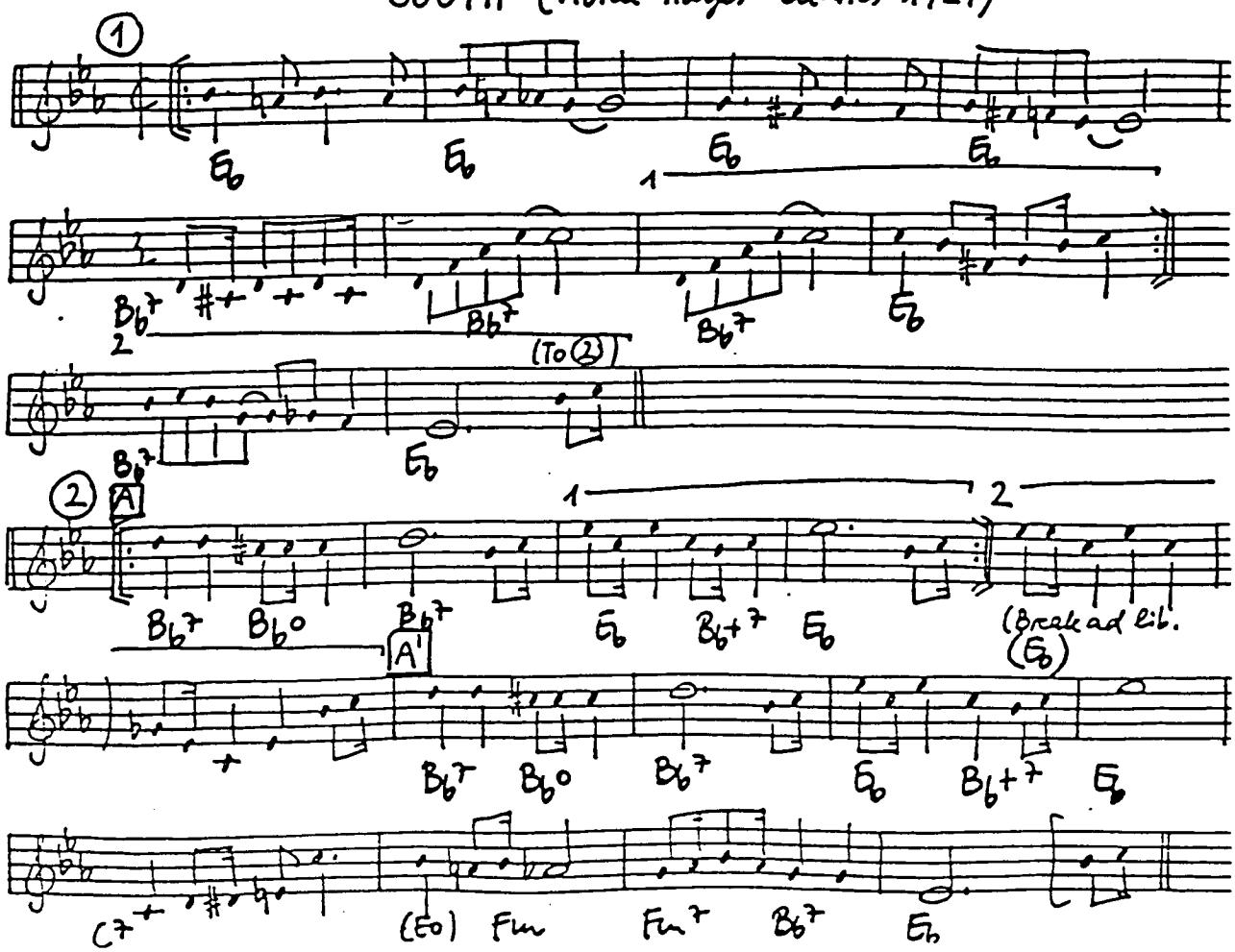
(Transcribed from B. Beiderbecke 1927)



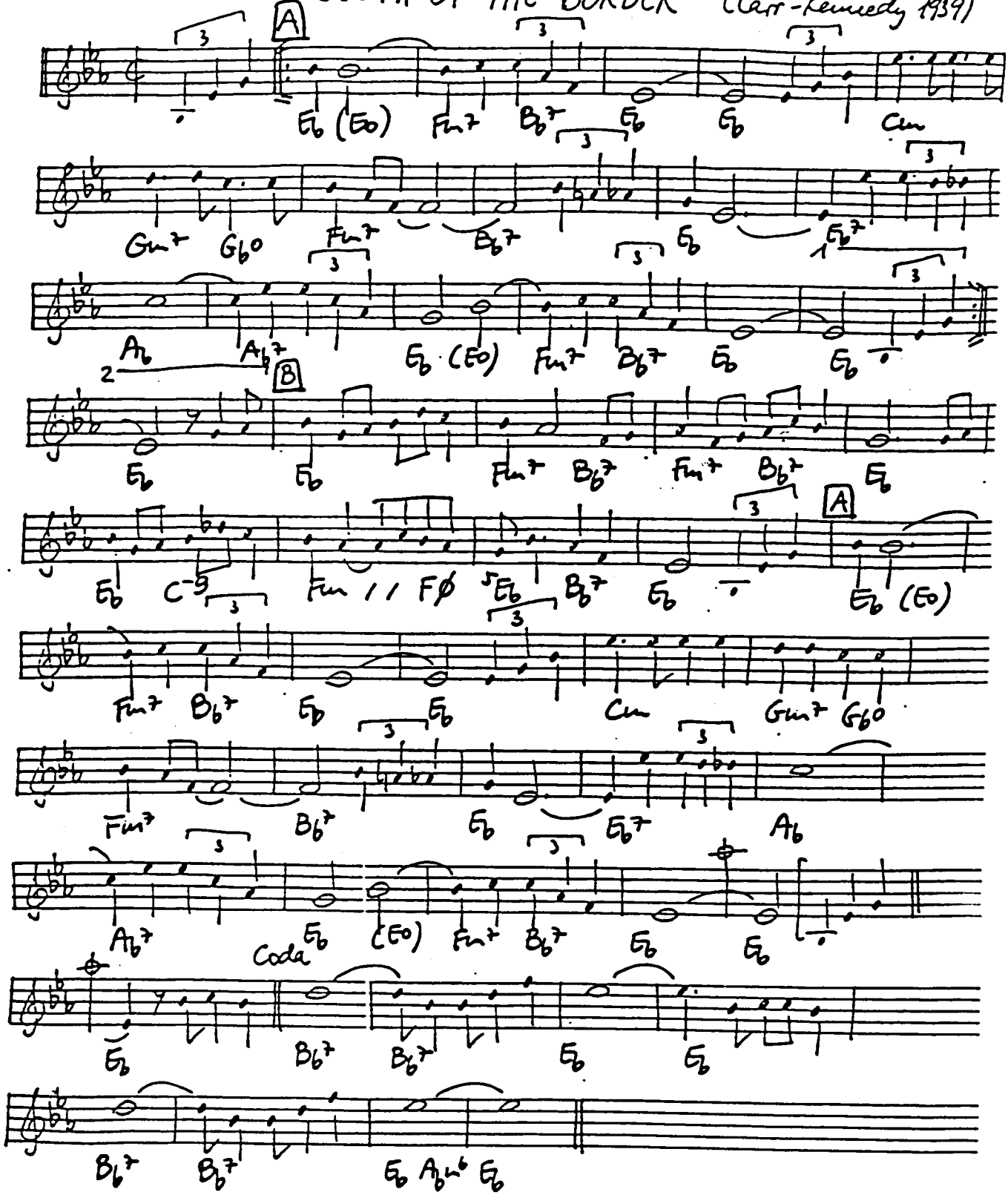
SO SORRY PLEASE (Powell 1950)



SOUTH (Moten-Hayes-Charles 1924)

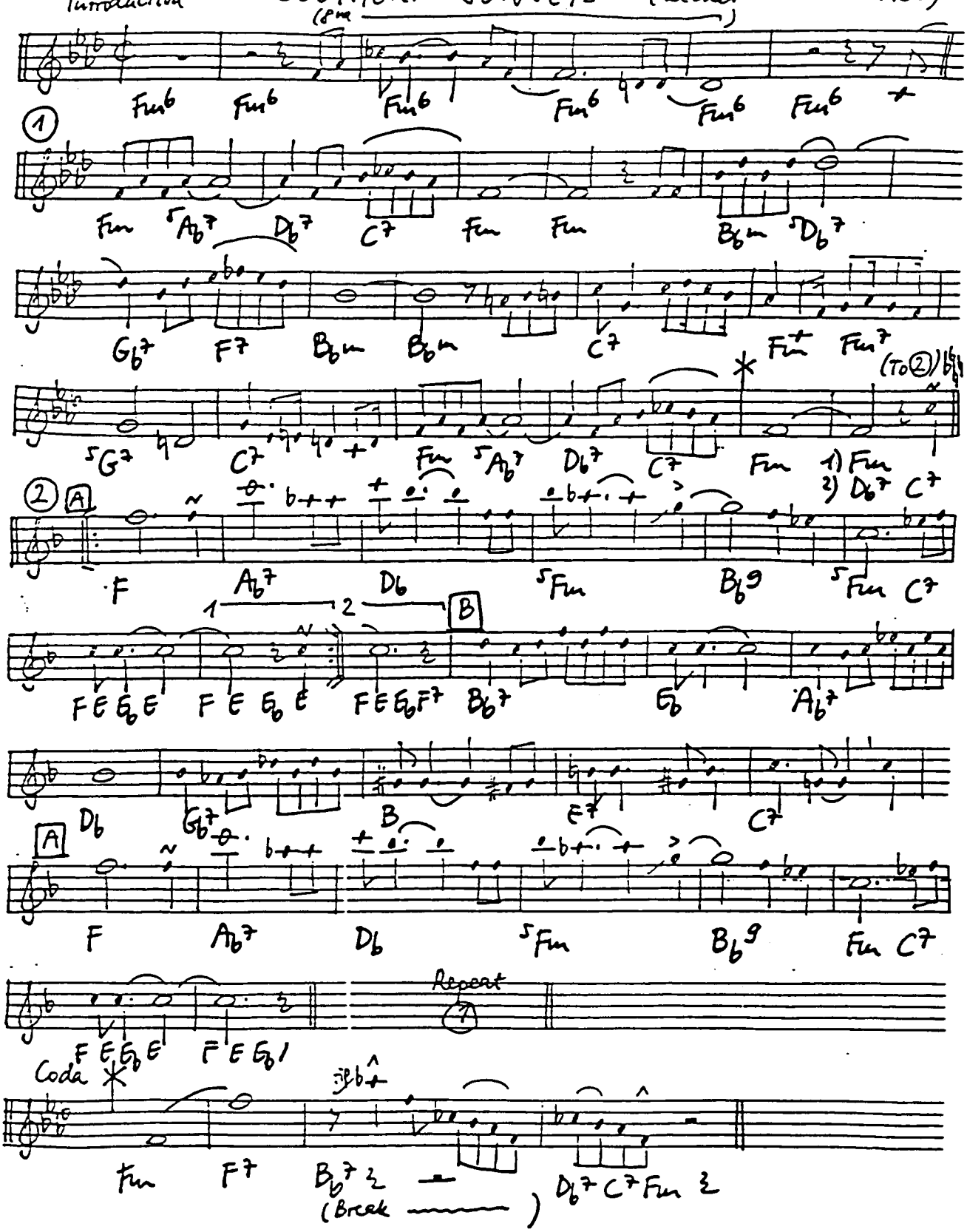


SOUTH OF THE BORDER (Carr-Kennedy 1939)

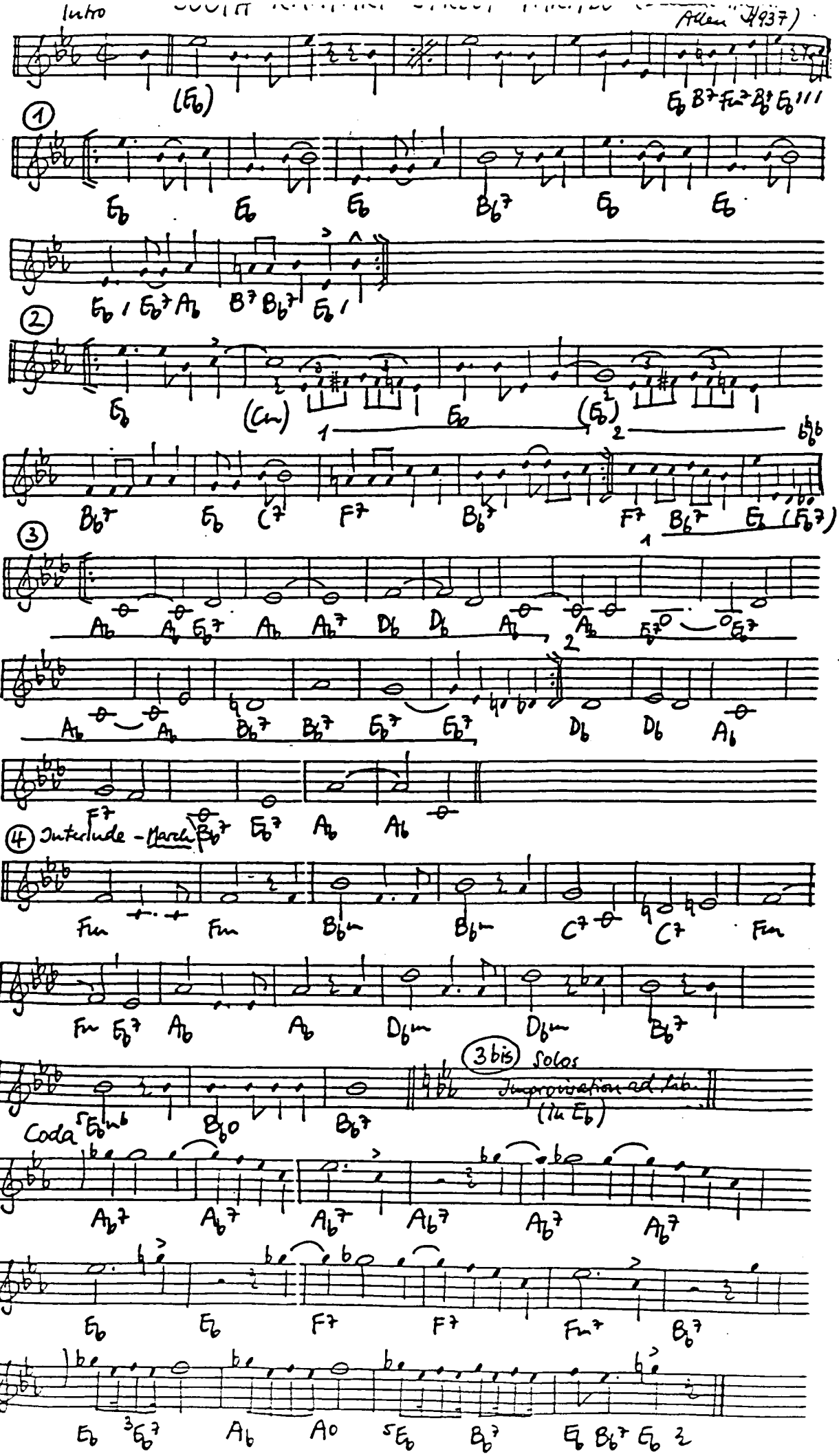


Introduction

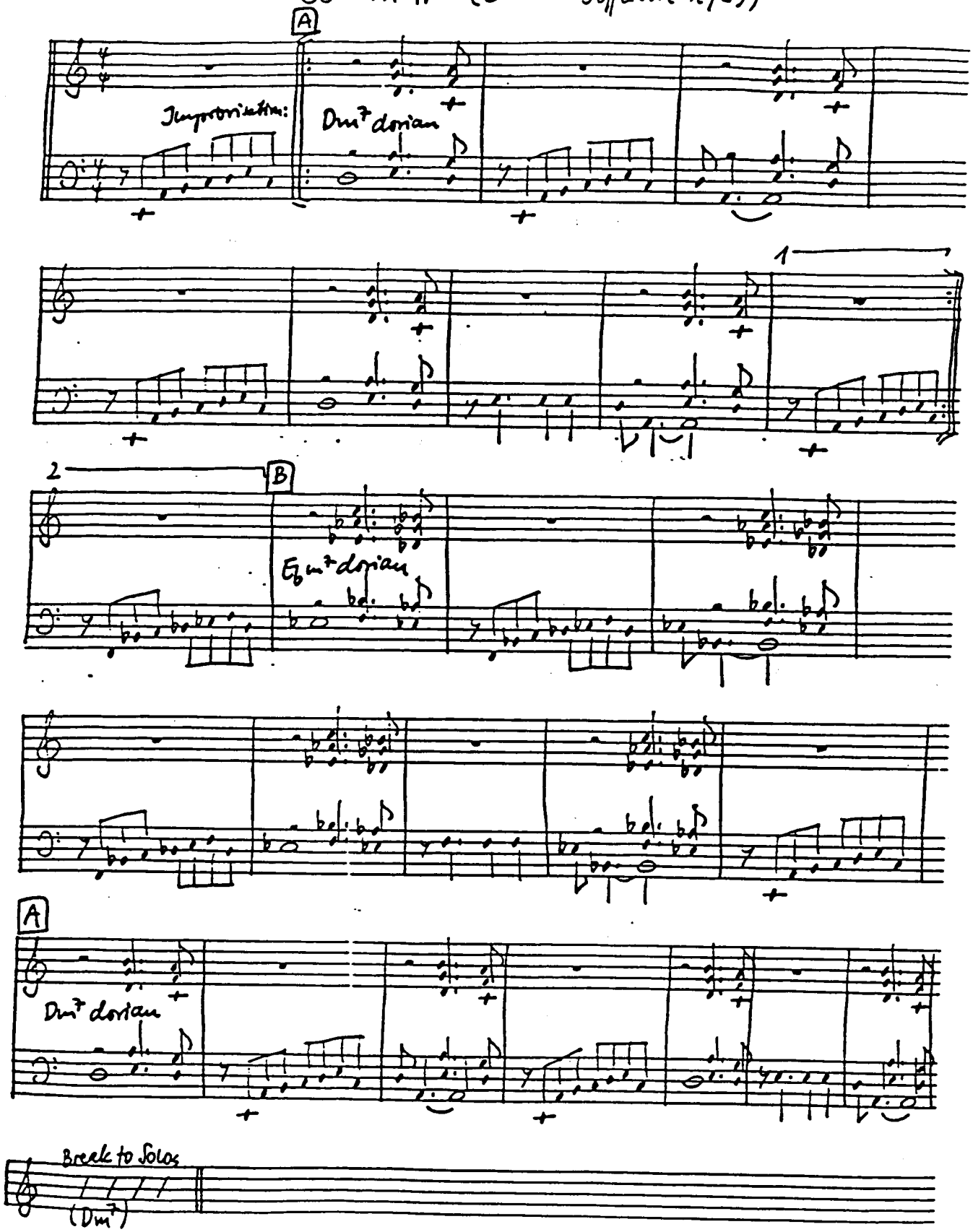
SOUTHERN SUNSETS (Bechet - Brooks 1938)



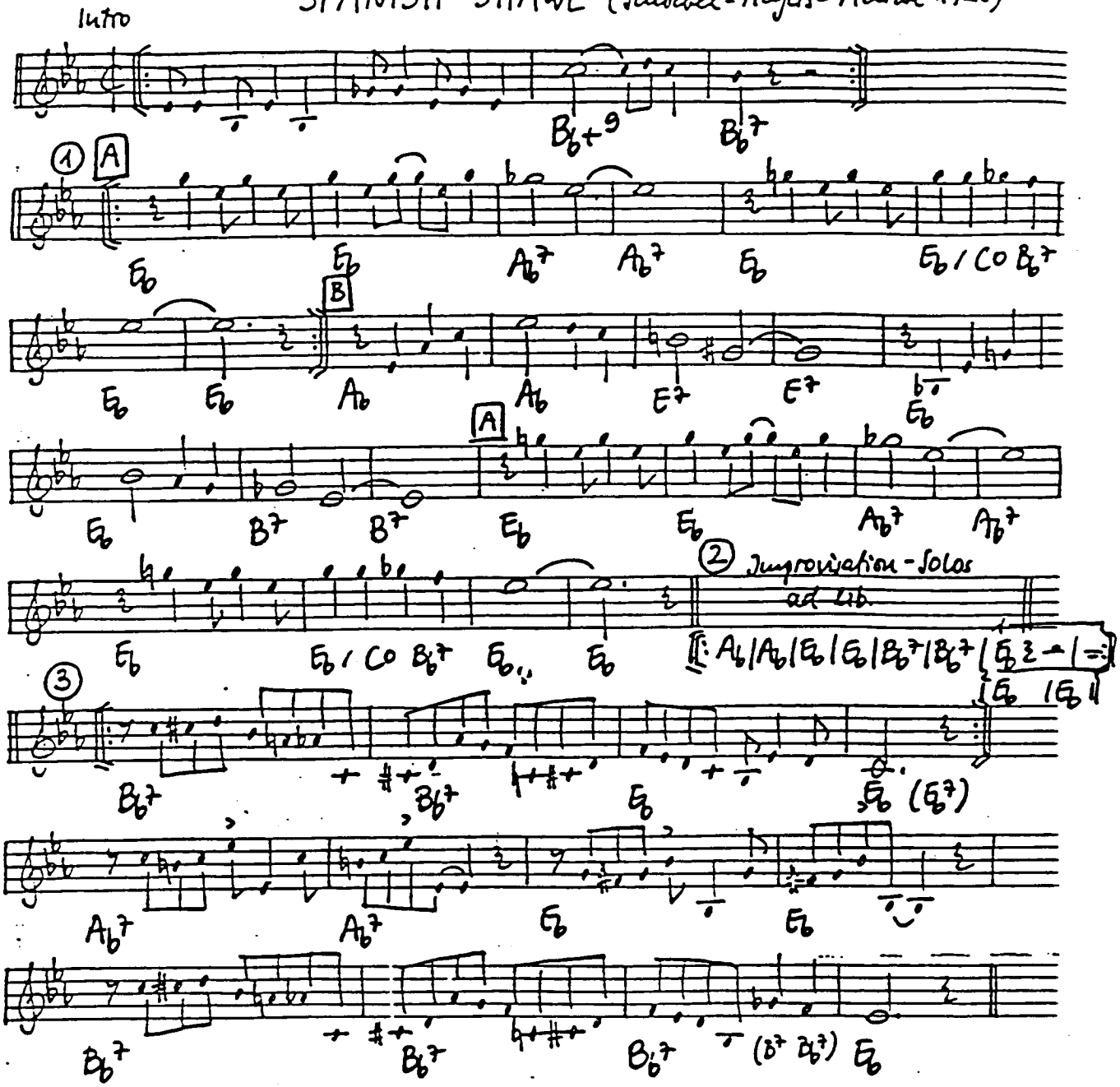
(Transcribed from N. Sidney 38)


Intro
Allen 1937)
(Eb)
Eb B7 Fm7 Bb7 Eb
1
Eb Eb Eb Bb7 Eb Eb
Eb / Eb7 Ab B7 Bb7 Eb /
2
Eb (Cm) Eb (Eb)
1
2
Bb7 Eb C7 F7 Bb7 F7 Bb7 Eb (Eb7)
1
3
Ab Ab Eb7 Ab Ab7 Db Db Ab Ab Eb7 Eb7
2
Ab Ab Bb7 Bb7 Eb7 Eb7 Db Db Ab
F7
4 Interlude - March Bb7 Eb7 Ab Ab
Fm Fm Bbm Bbm C7 C7 Fm
Fm Eb7 Ab Ab Dbm Dbm Bb7
3 bis Solos
Improvisation ad lib.
(In Eb)
Coda 5 Ebm6 Bb0 Bb7
Ab7 Ab7 Ab7 Ab7 Ab7 Ab7
Eb Eb F7 F7 Fm7 Bb7
Eb 3 Eb7 Ab A0 5 Eb Bb7 Eb Bb7 Eb 2

SO WHAT (Davis - Jefferson 1959)

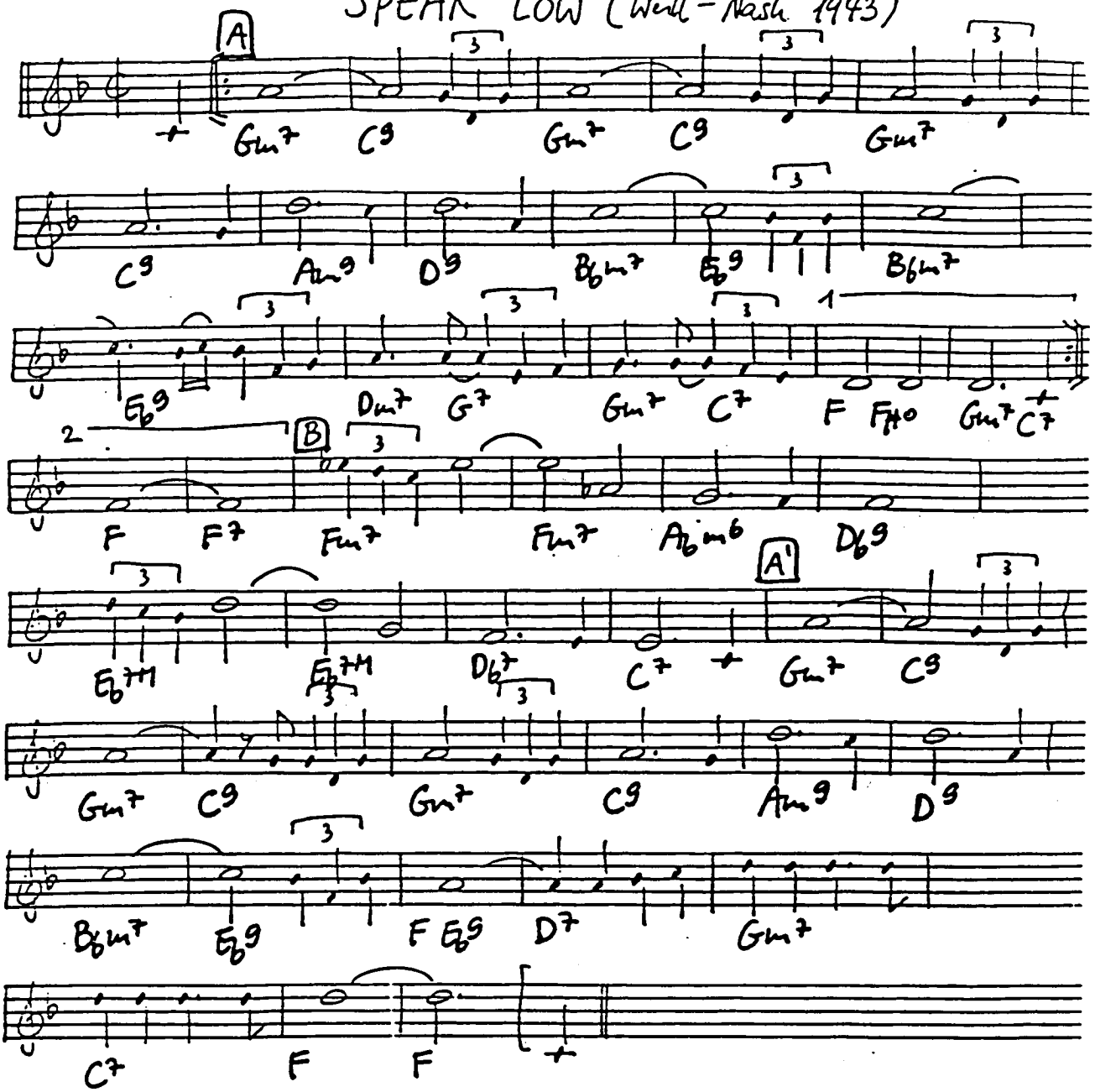


SPANISH SHAWL (Schoebel-Meyers-Melrose 1925)



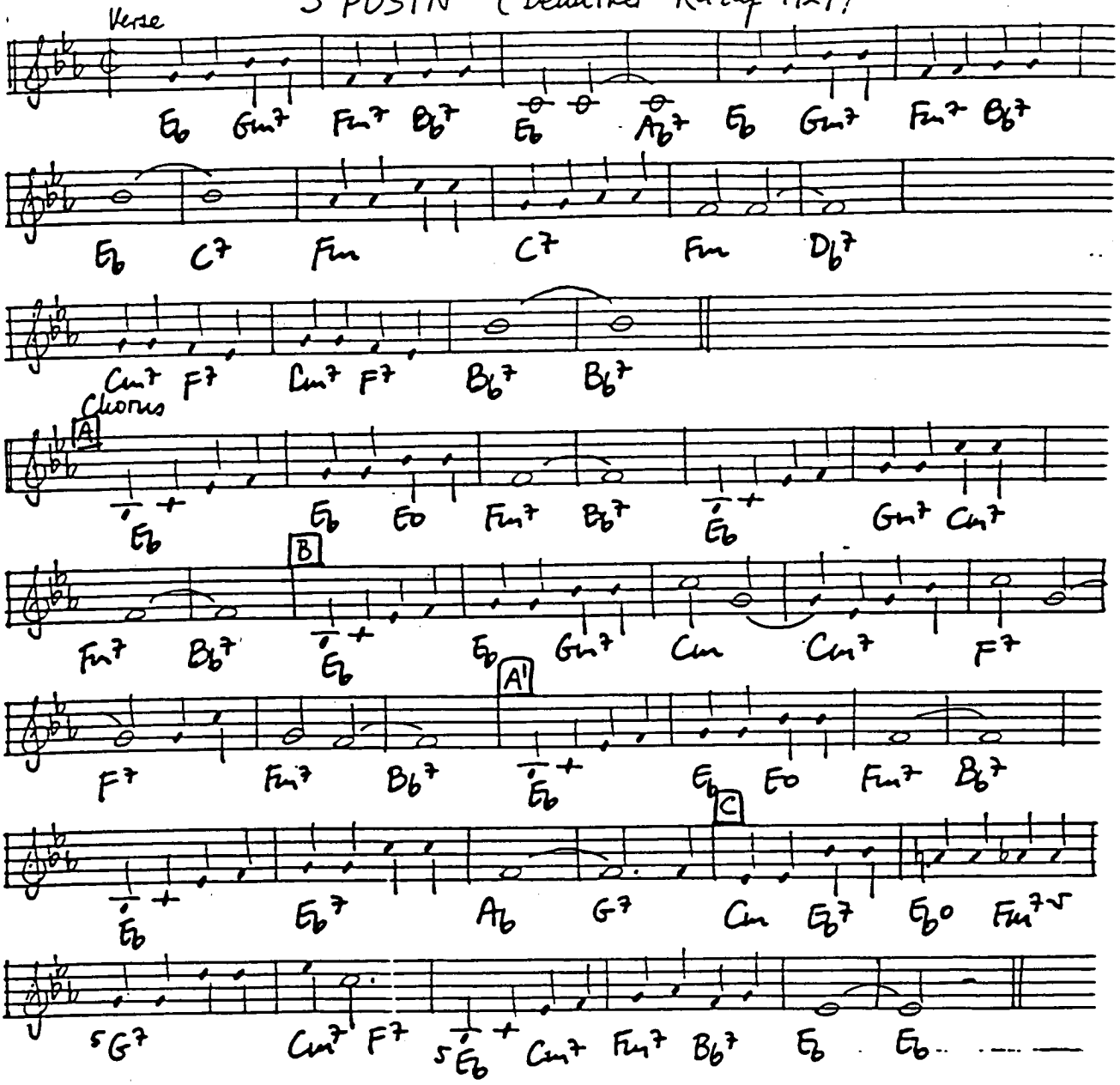
(Transcribed from F. Henderson 25)

SPEAK LOW (Weill - Nash 1943)

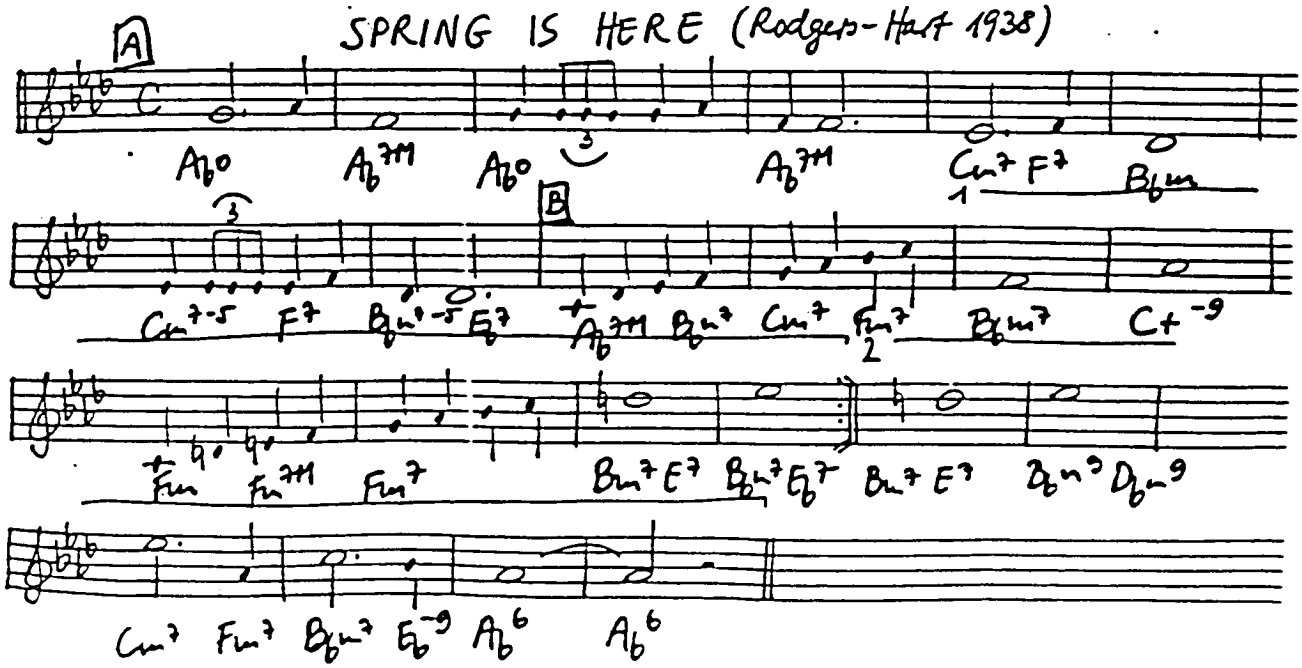


SPEAK LOW, when you speak, love, our summer day withers away
too soon, too soon.
Speak low, when you speak, love, our moment is swift,
like ships adrift, we're swept apart too soon.
Speak low, darling, speak low, love is a spark lost in the dark
too soon, too soon,
I feel wherever I go that tomorrow is near, tomorrow is here
and always too soon.
Time is so old and love so brief, love is pure gold and time a thief.
We're late, darling, we're late, the curtain descends, everything ends
too soo, too soon I wait, darling, I wait, will you speak low to me,
Speak love to me and soon.

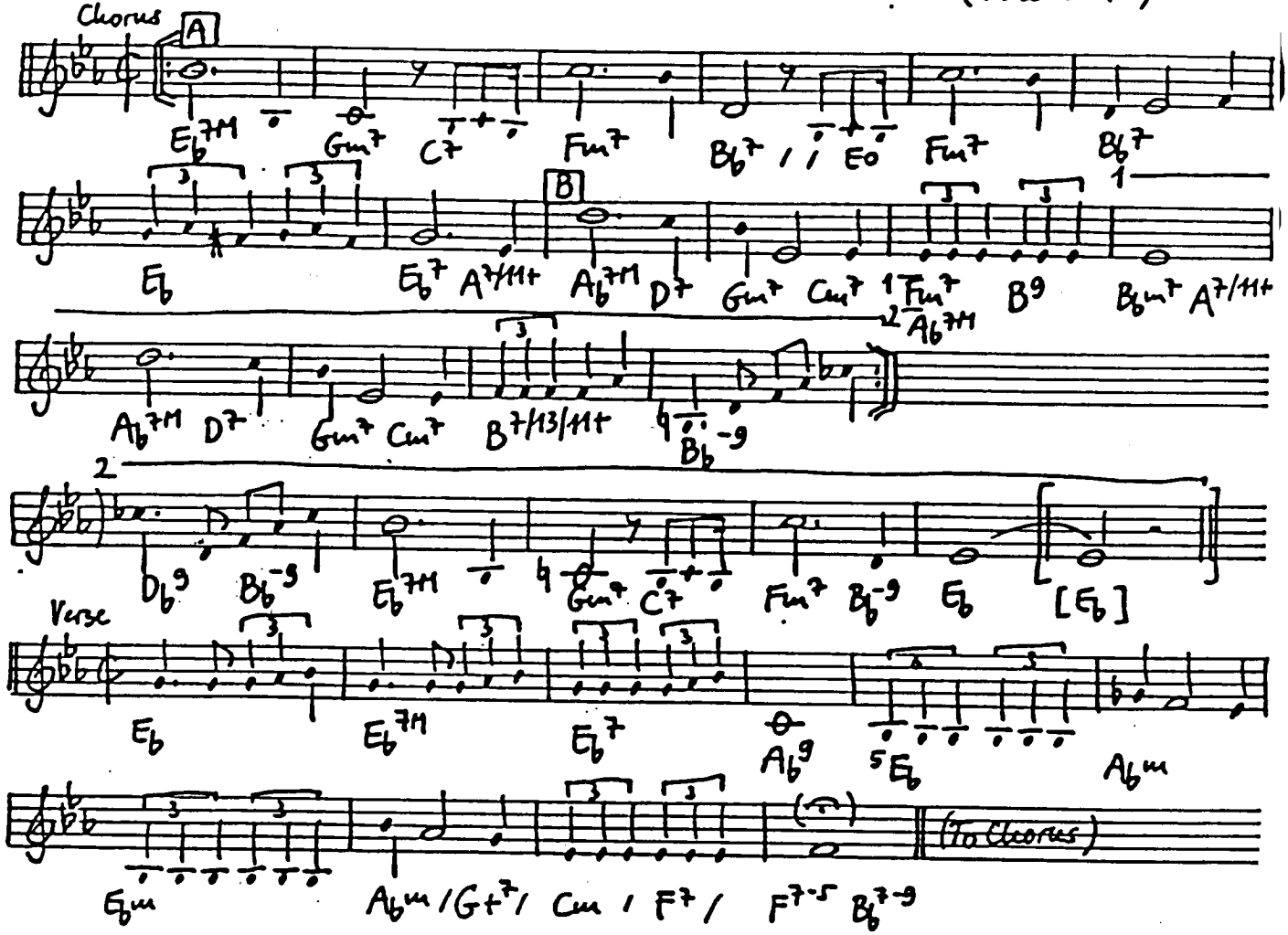
S'POSIN' (Denniker-Razaf 1929)



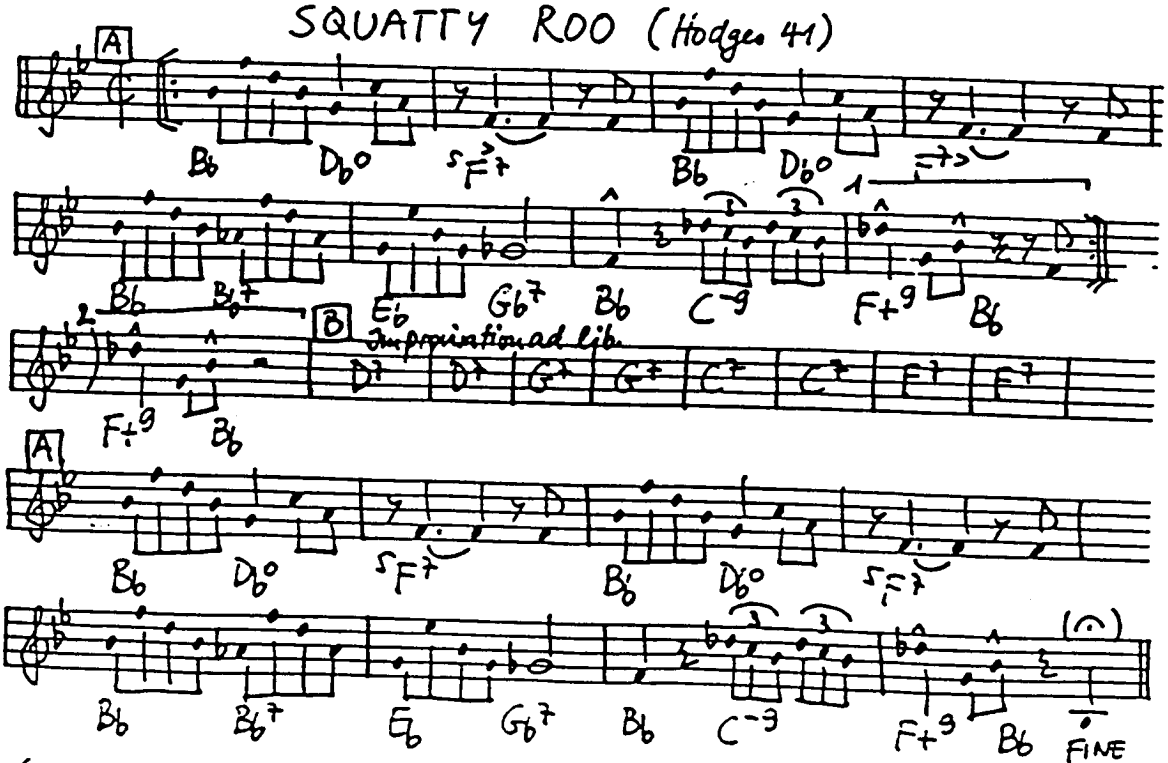
SPRING IS HERE (Rodgers-Hart 1938)



SPRING WILL BE A LITTLE LATER THIS YEAR (Loesser 43)

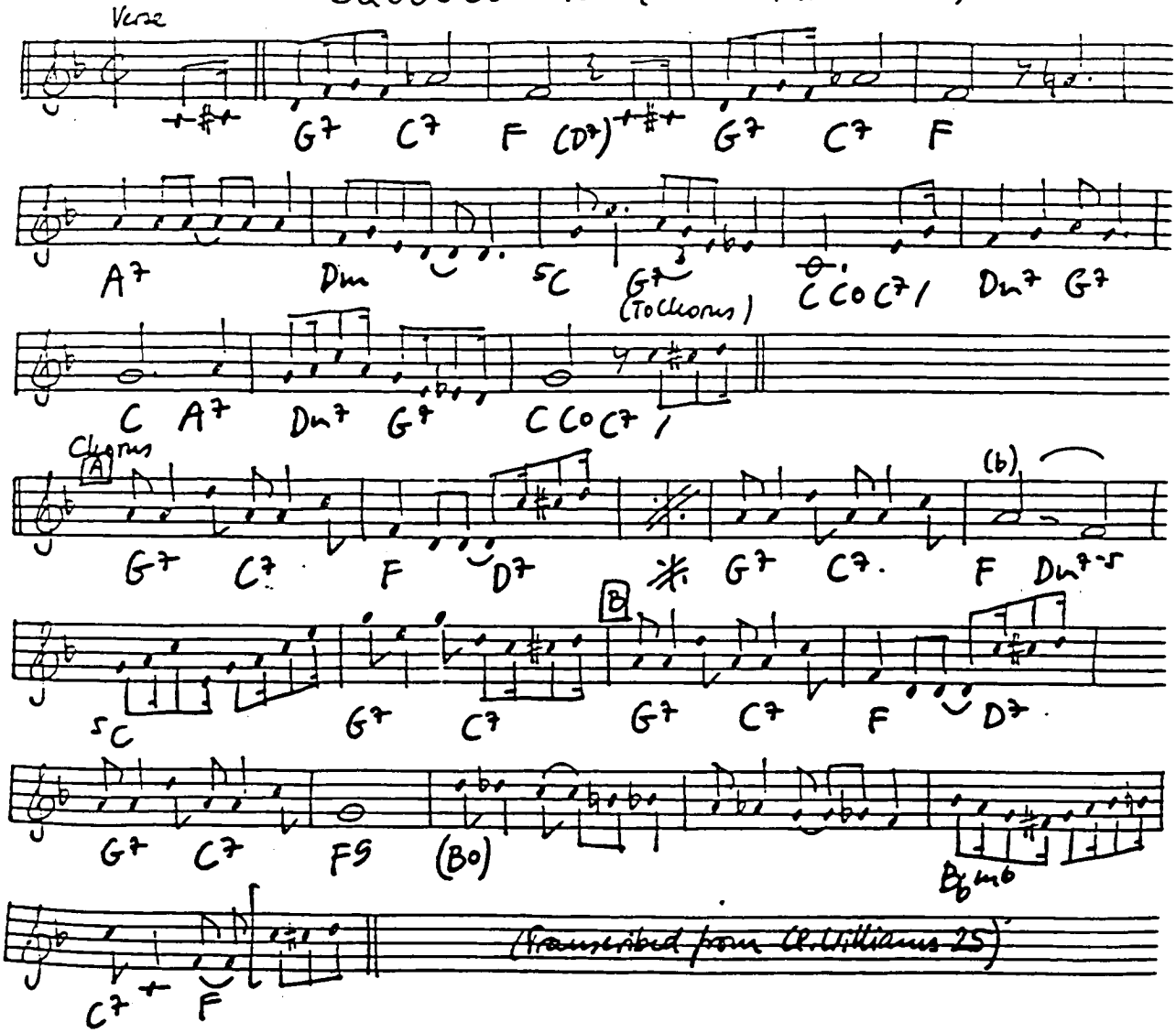


SQUATTY ROO (Hodges 41)

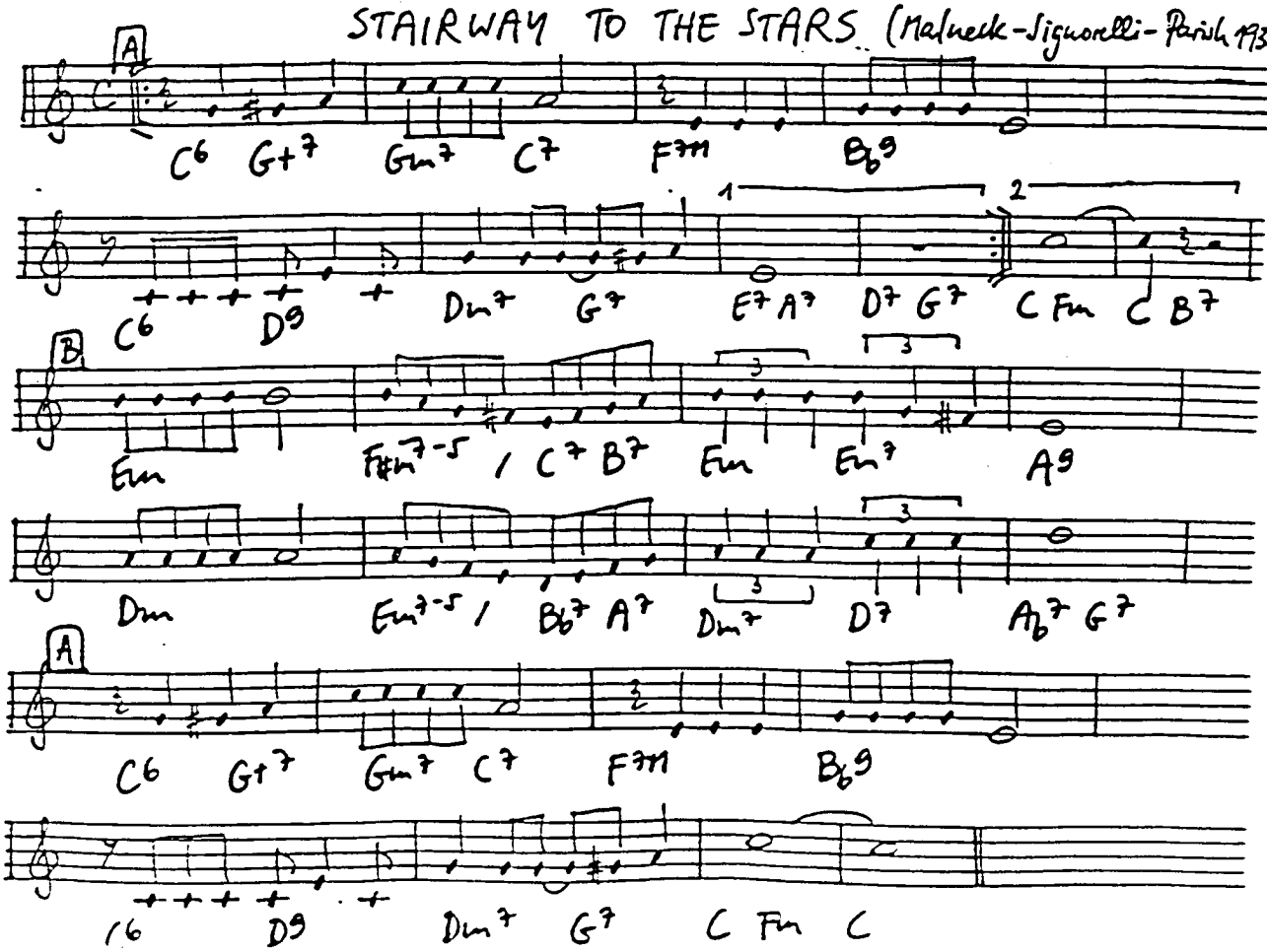


(Transcribed from J. Hodges 41)

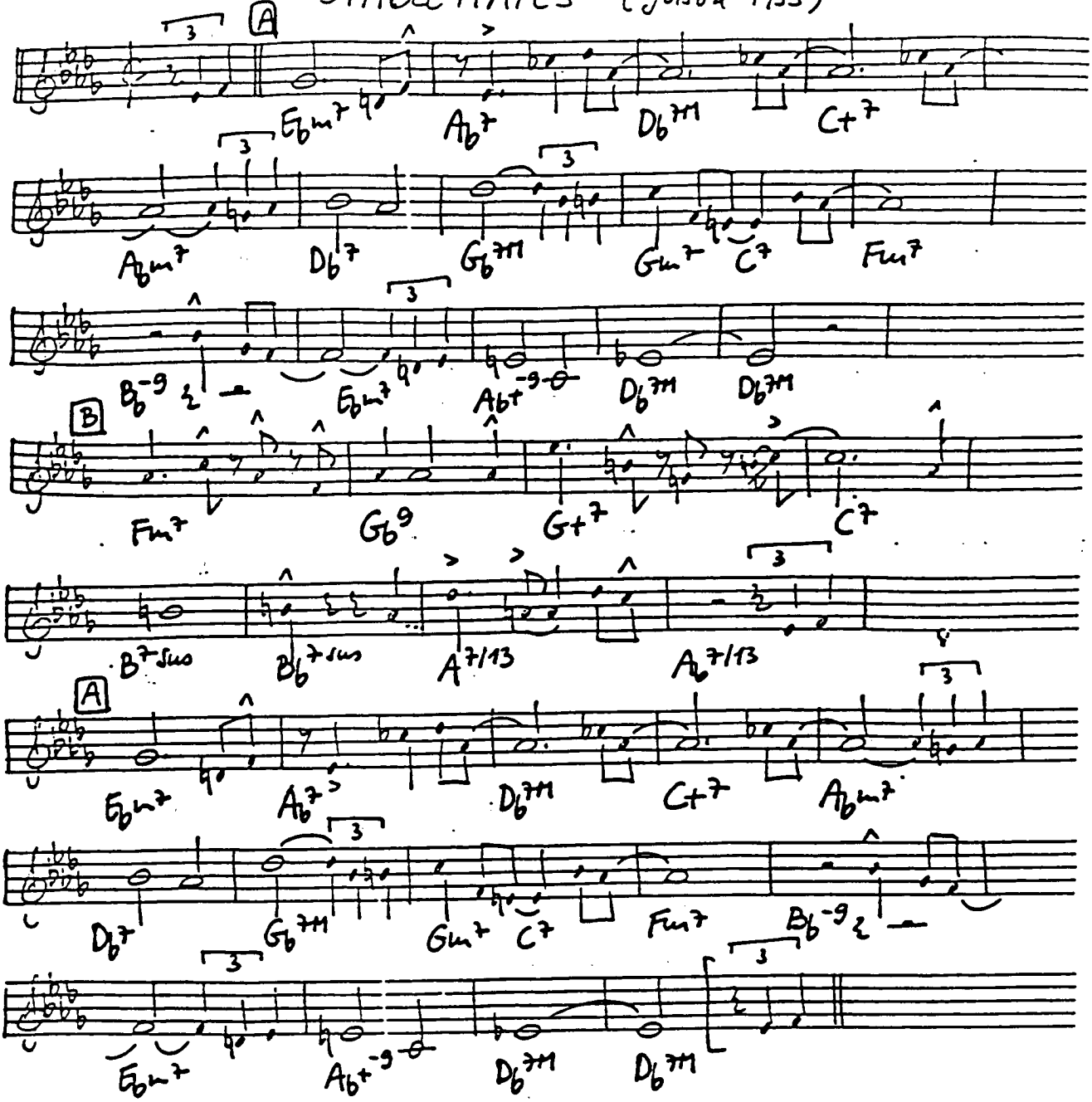
SQUEEZE ME (Waller-Williams 1925)



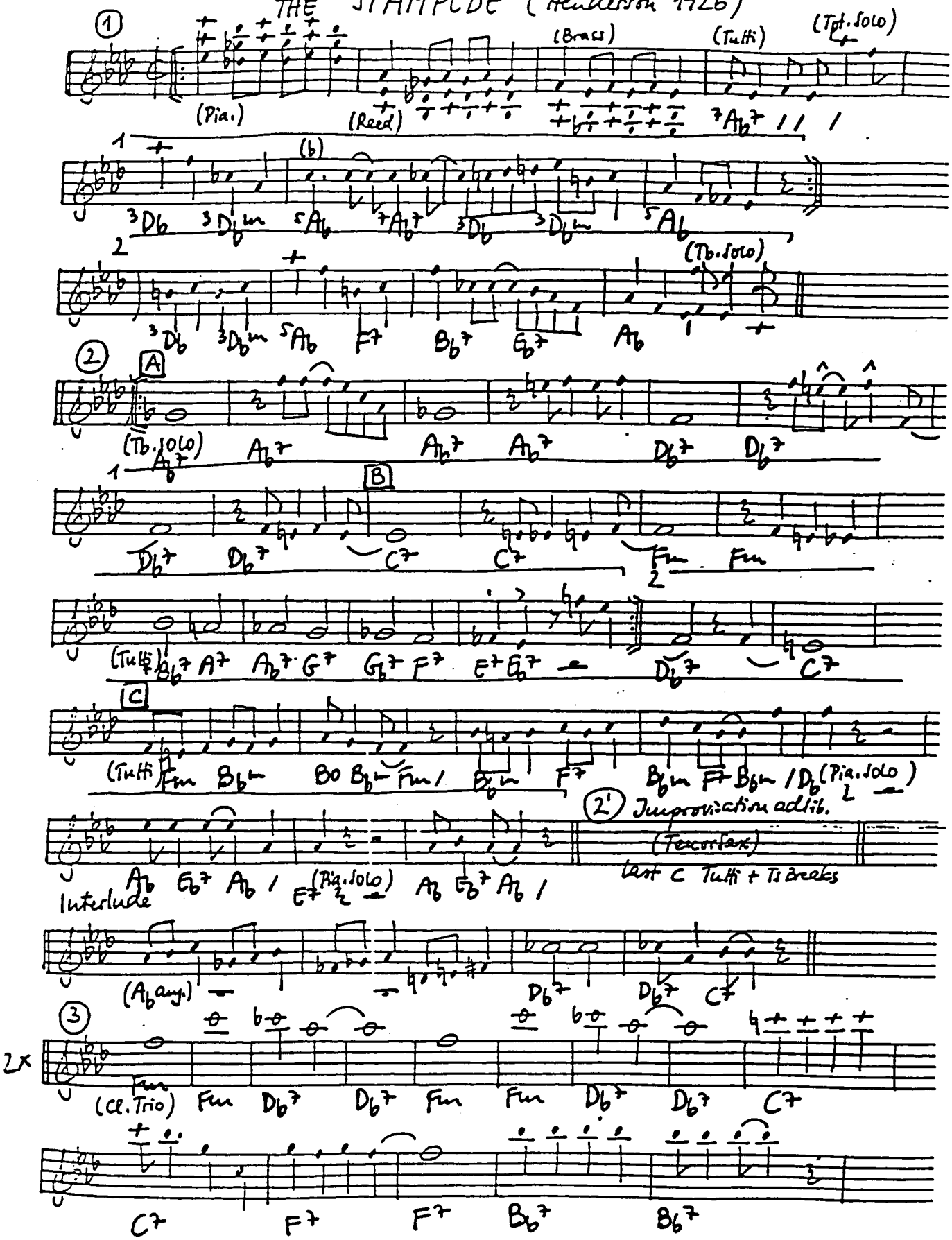
STAIRWAY TO THE STARS (Malneck-Signorelli-Parish 1935)



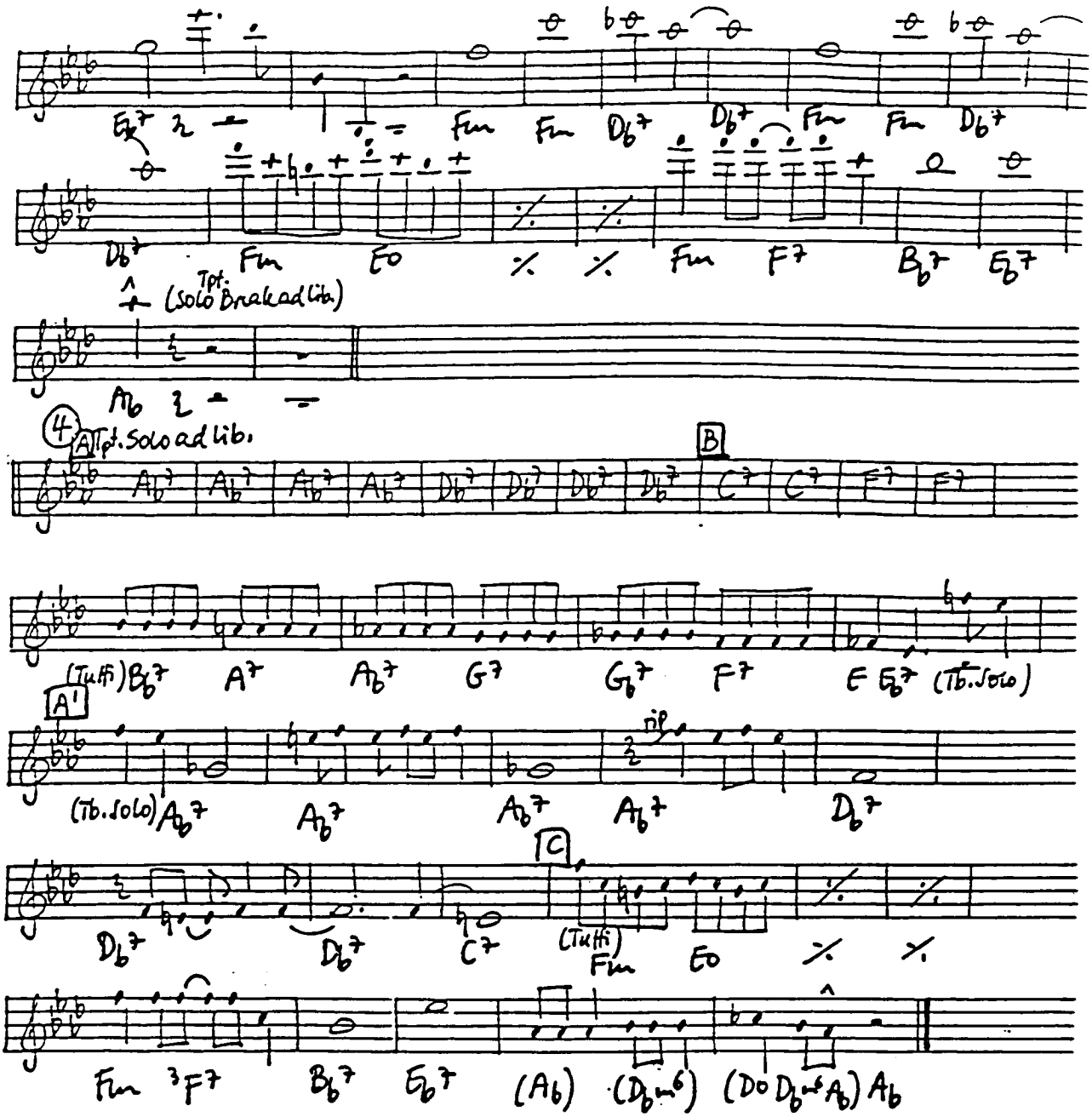
STABLEMATES (Golson 1955)



THE STAMPEDE (Henderson 1926)

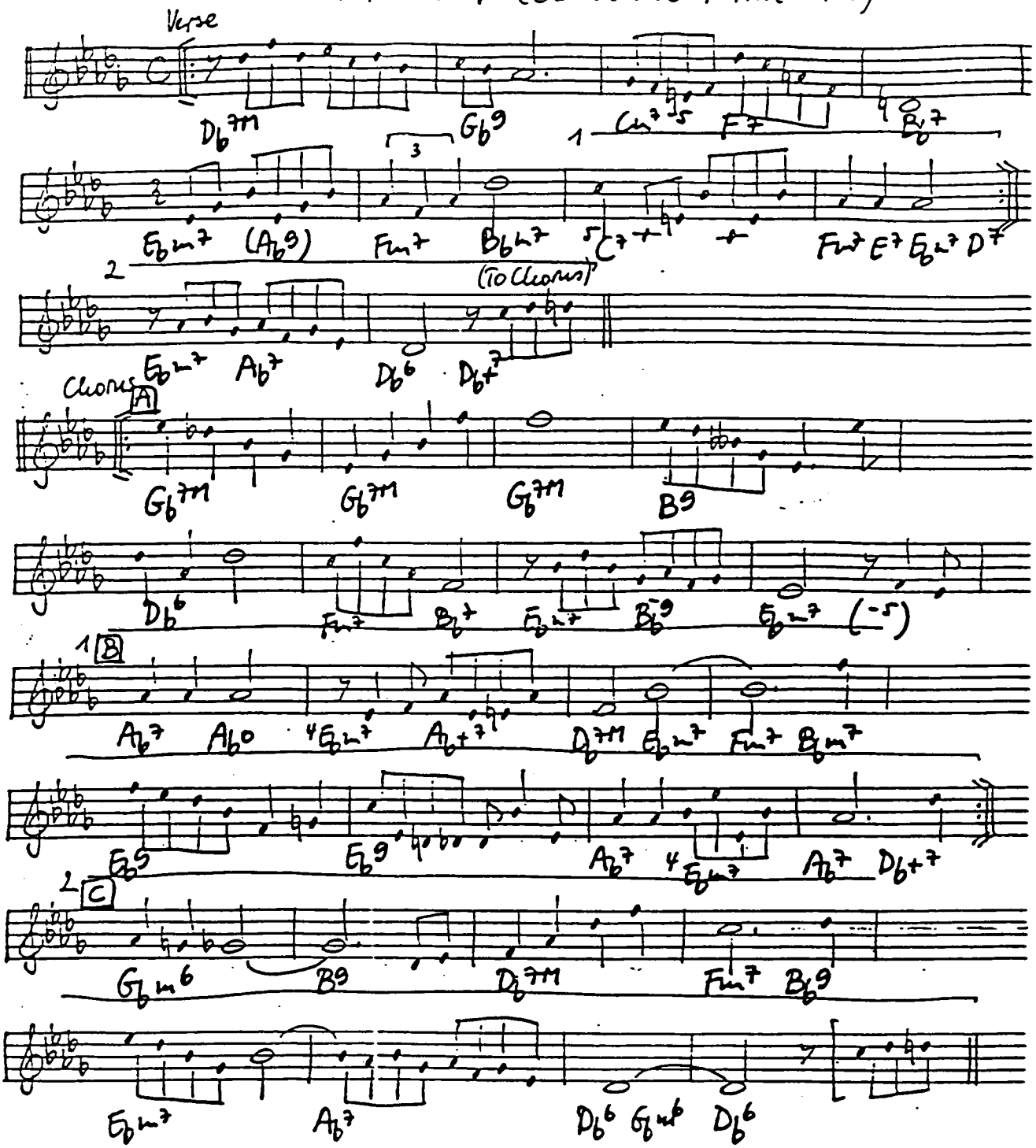


The Stampede 2



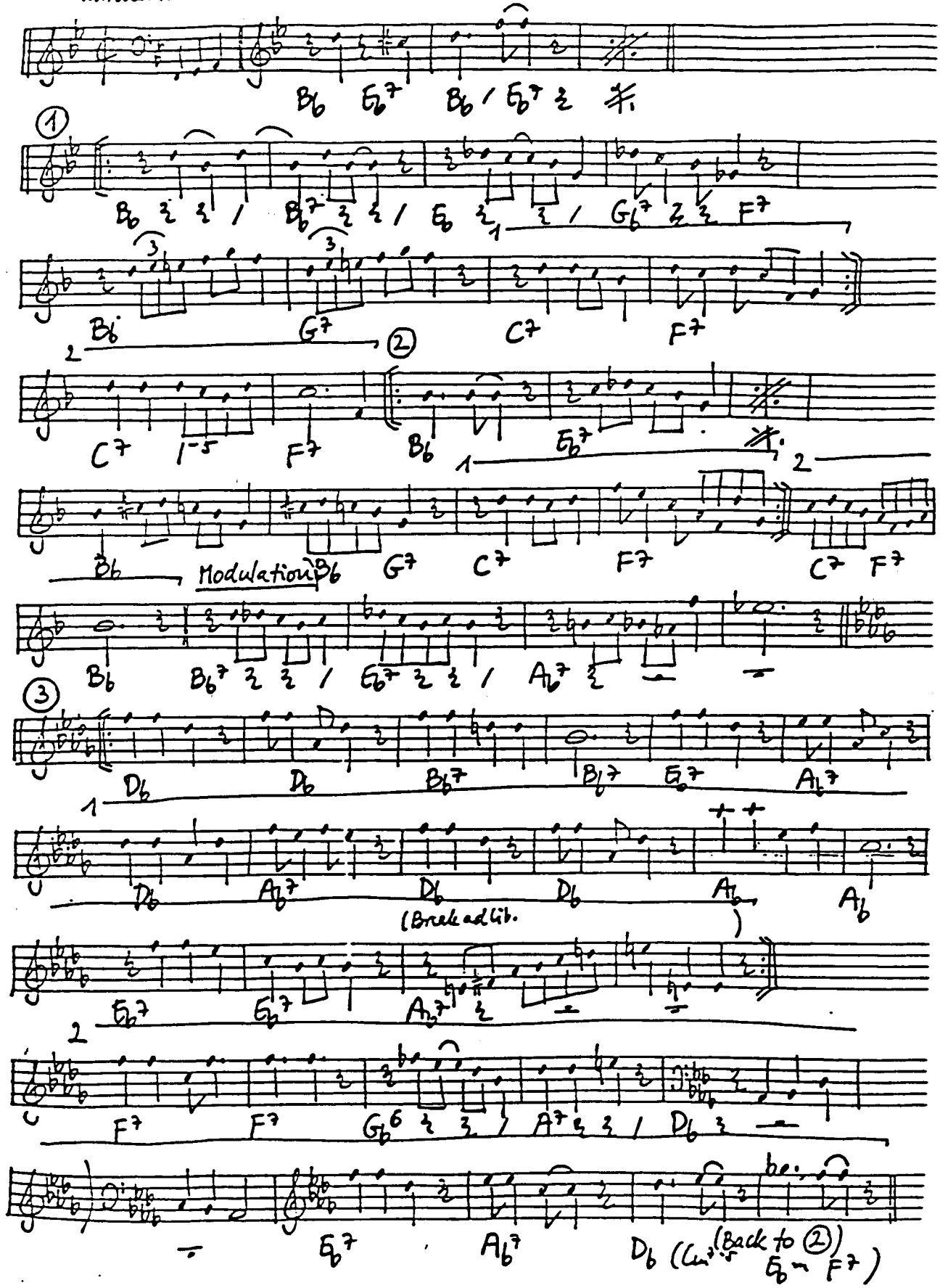
(Transcribed from F. Henderson 26)

STARDUST (Carmichael-Parish 1929)



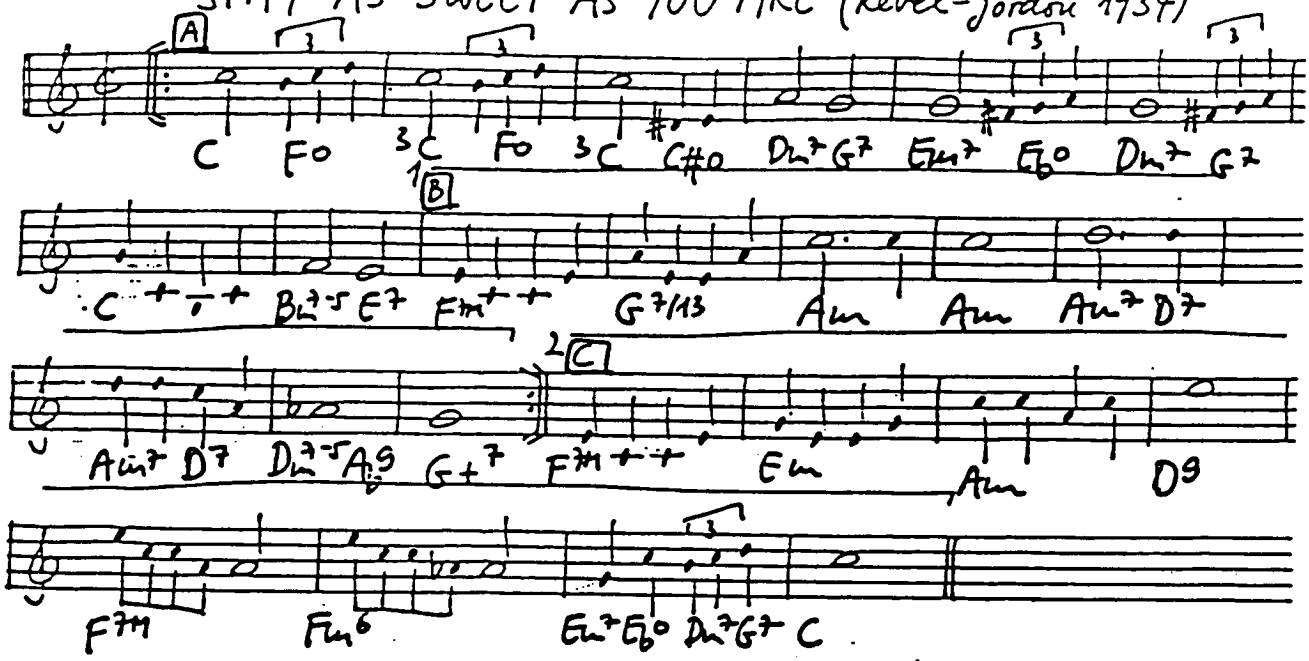
Chorus: Sometimes I wonder why I spend the lonely night
dreaming of a song? The melody haunts my reverie,
and I am once again with you, when our love was new,
and each kiss an inspiration, but that was long ago:
now my consolation is in the stardust of a song.
Beside a garden wall, when stars are bright, you are in my arms,
the nightingale tells his fairy tale of paradise, where roses grew.
Tho' I dream in vain, in my heart it will remain:
My stardust melody, the memory of love's refrain.

STATIC STRUT (Wall - Yellen 1926)

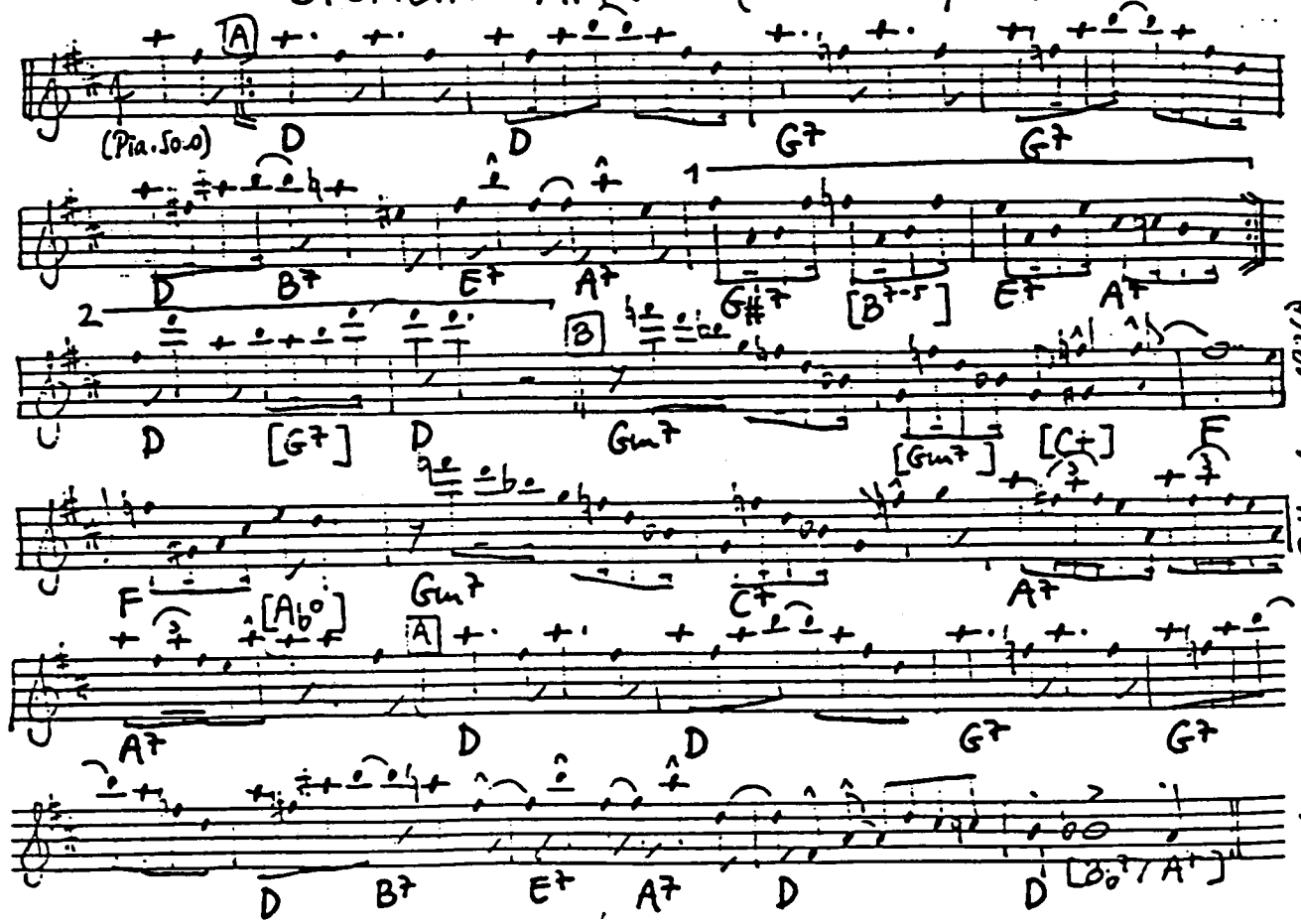


(Transcribed from Orig. Memphis 526)

STAY AS SWEET AS YOU ARE (Revel-Gordon 1934)

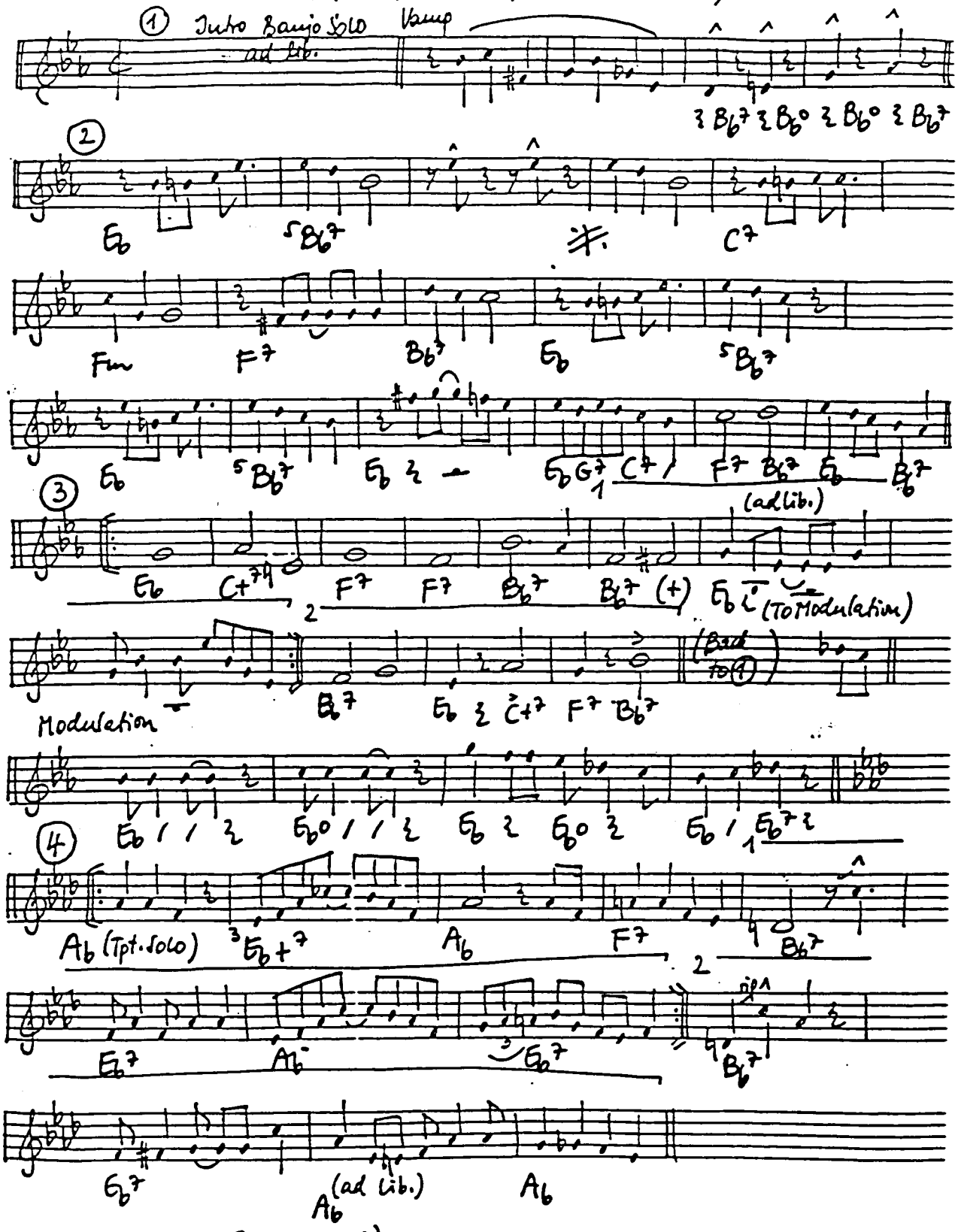


STEALIN' APPLES (Waller - Razaf 1936)

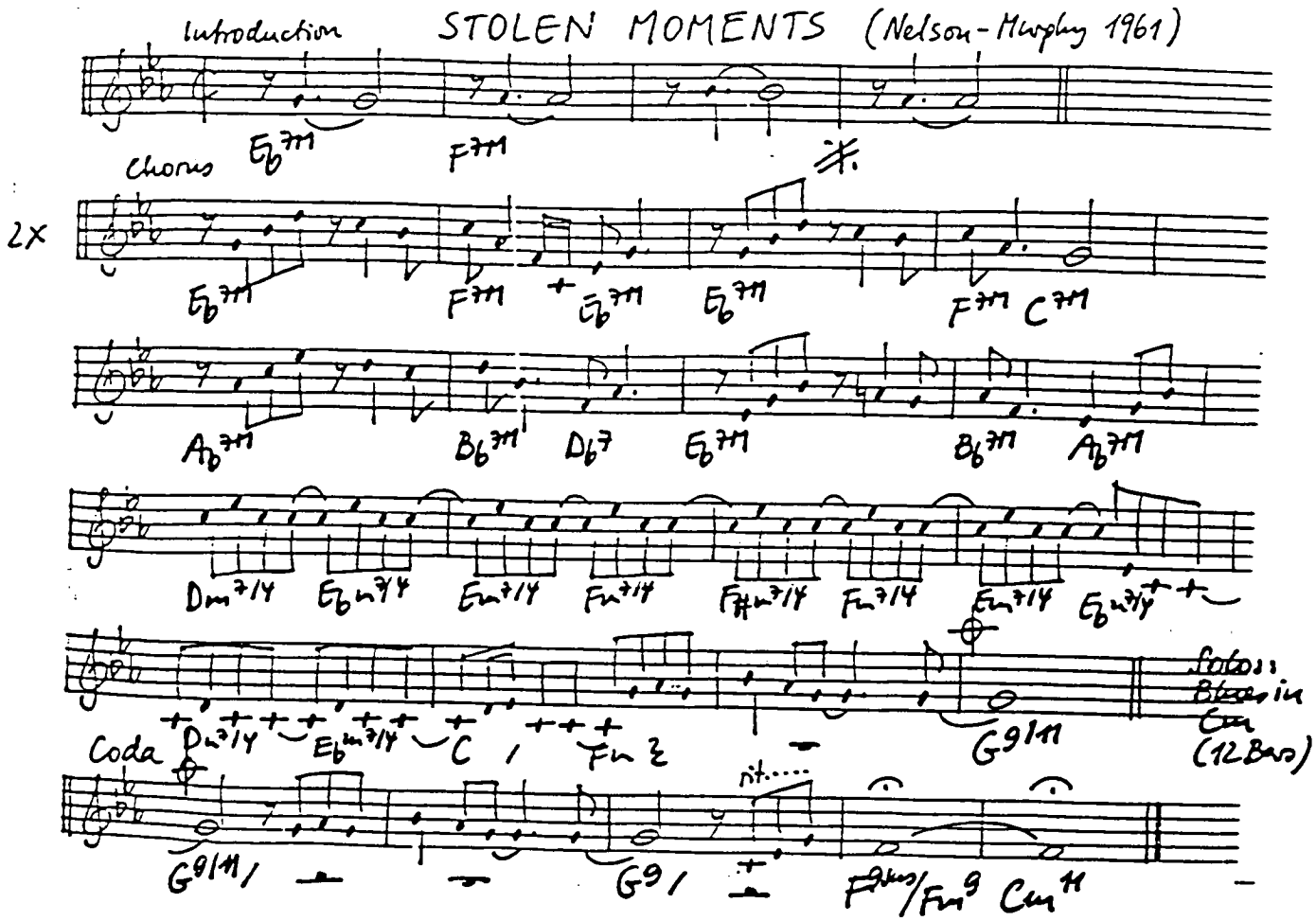


(transcribed from F. Henderson 1934)

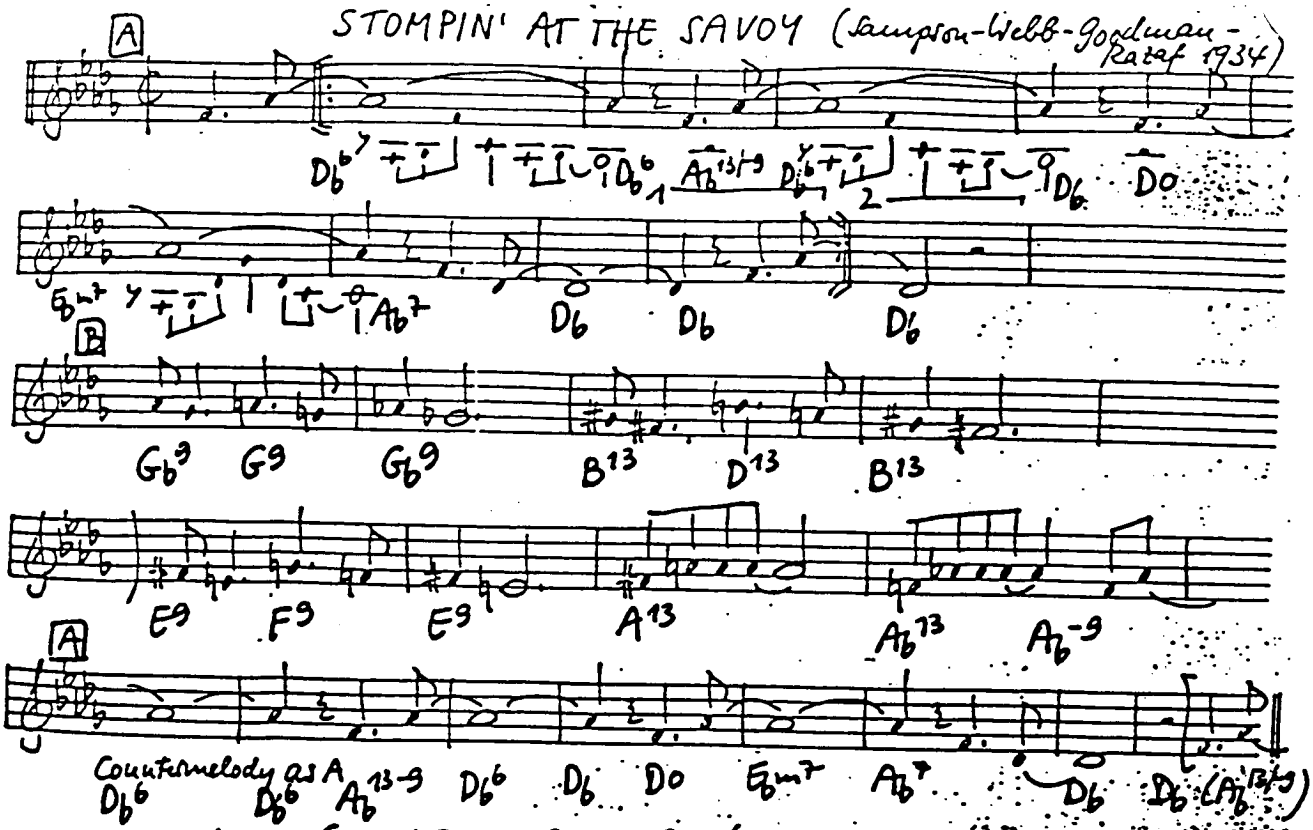
STEAMBOAT STOMP (Morton 1926)



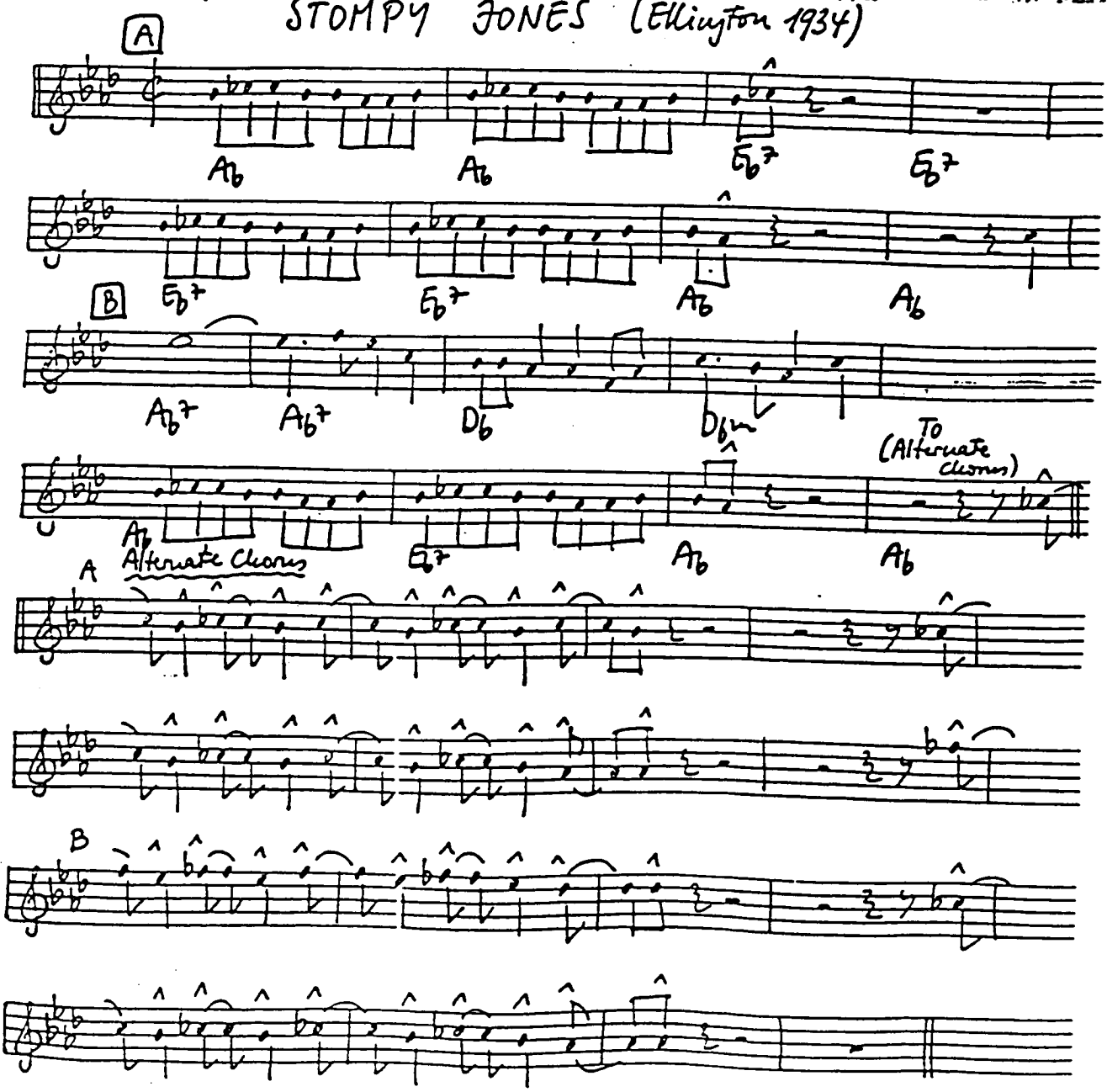
(Transcribed from JR Morton 26)


Introduction
STOLEN MOMENTS (Nelson-Murphy 1961)
Chorus
2X
Coda
Solos: Bb blues in Cm (12 Bars)
rit.....

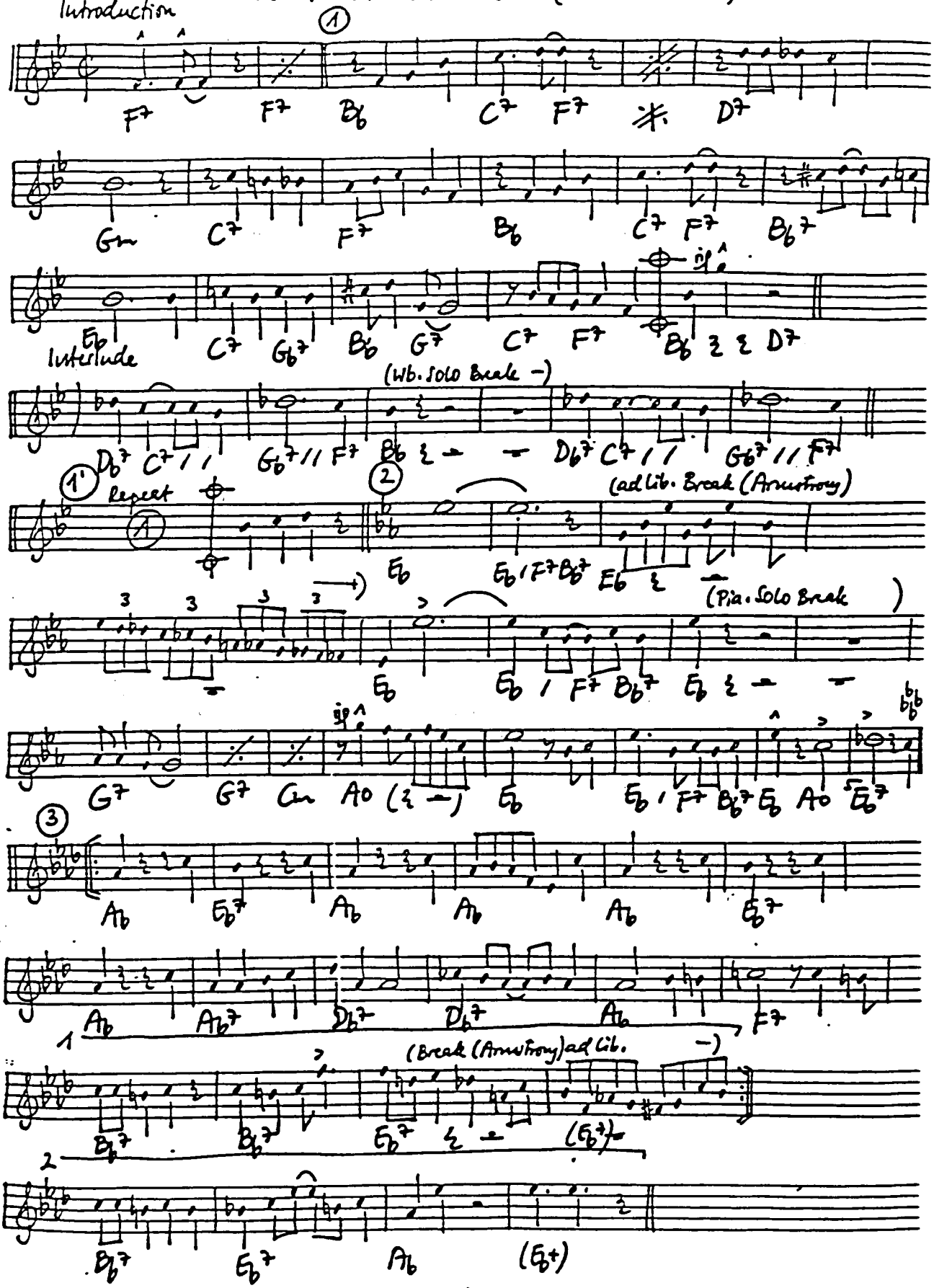
STOMPIN' AT THE SAVOY (Sampson-Webb-Goodman-Razaf 1934)



STOMPY JONES (Ellington 1934)

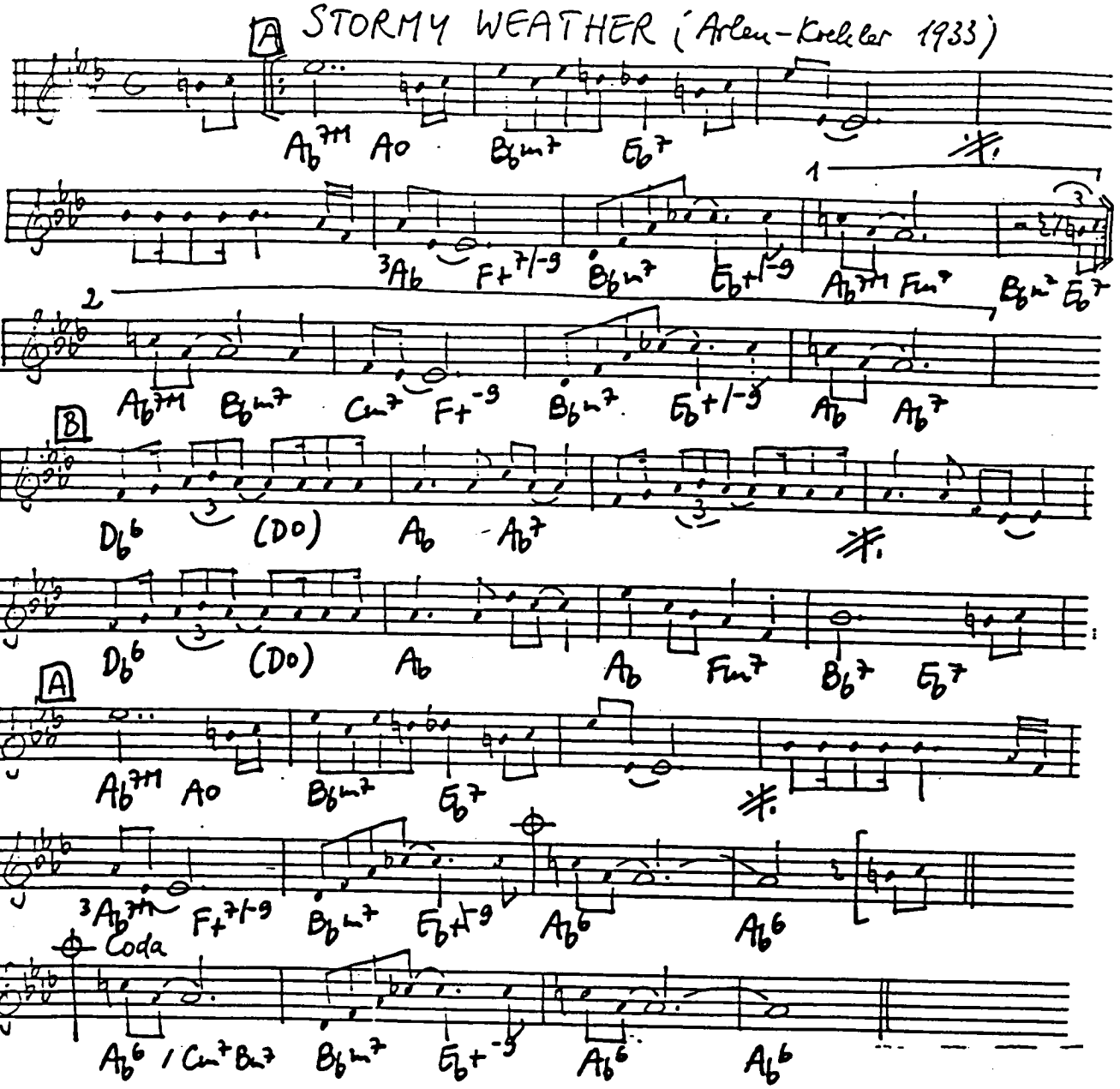


STOMP OFF LET'S GO (Schoebel 1925)

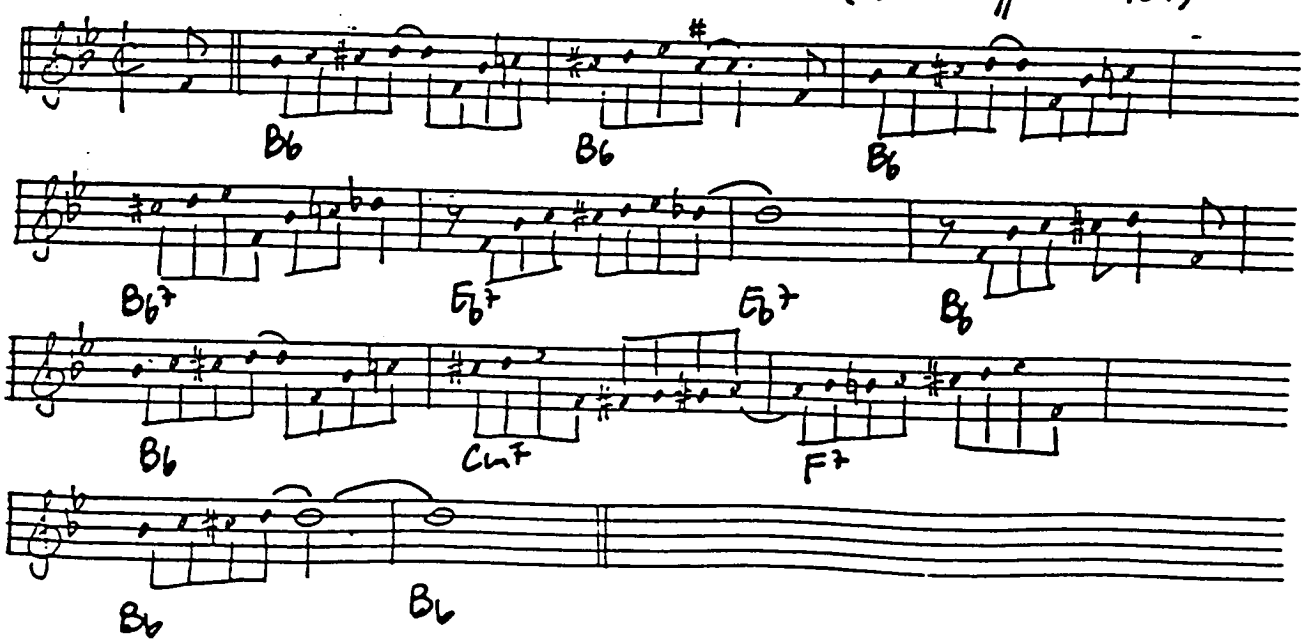


(Transcribed from L. Armstrong / E. Fate 26)

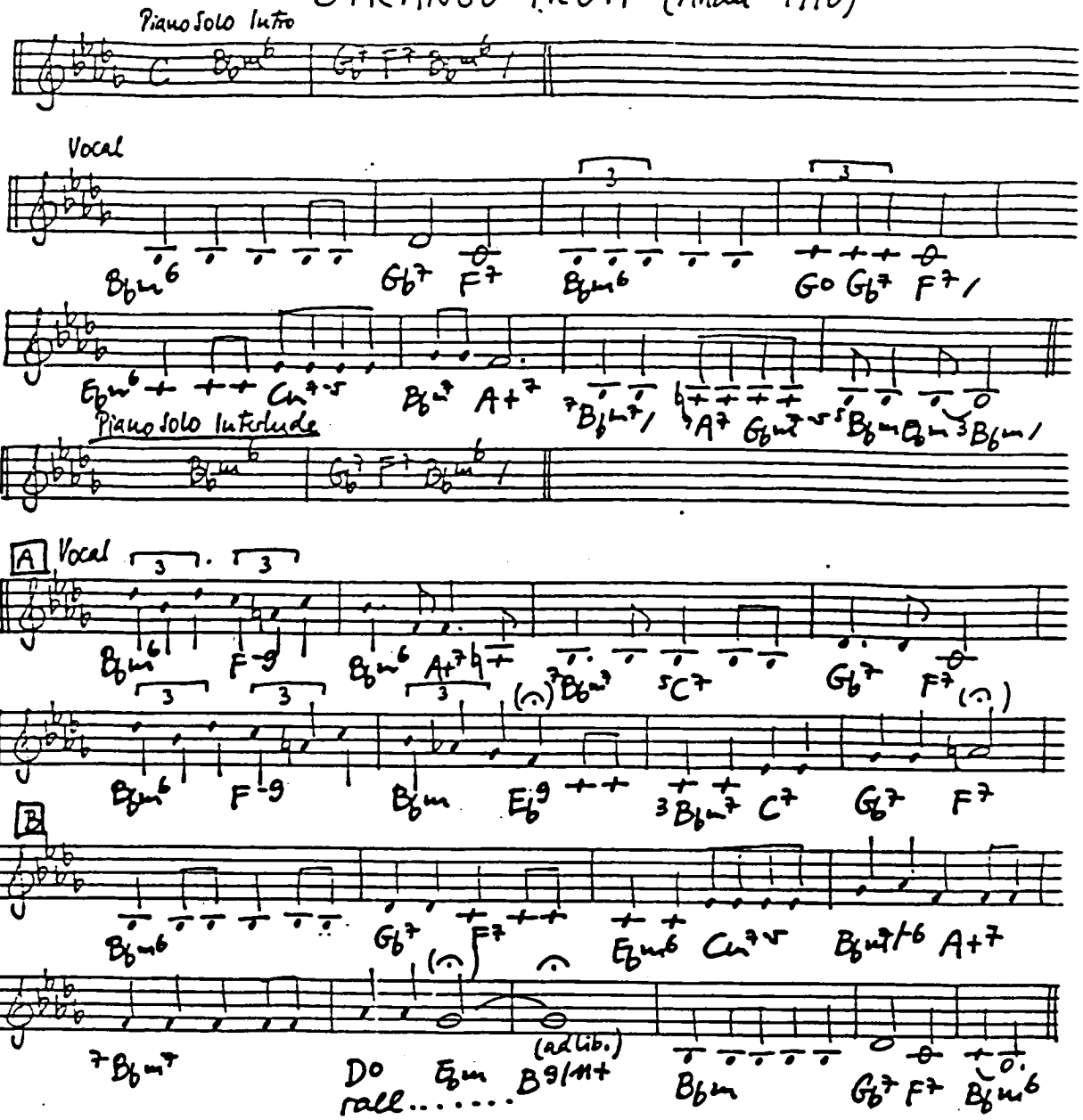
STORMY WEATHER (Arlen-Koehler 1933)



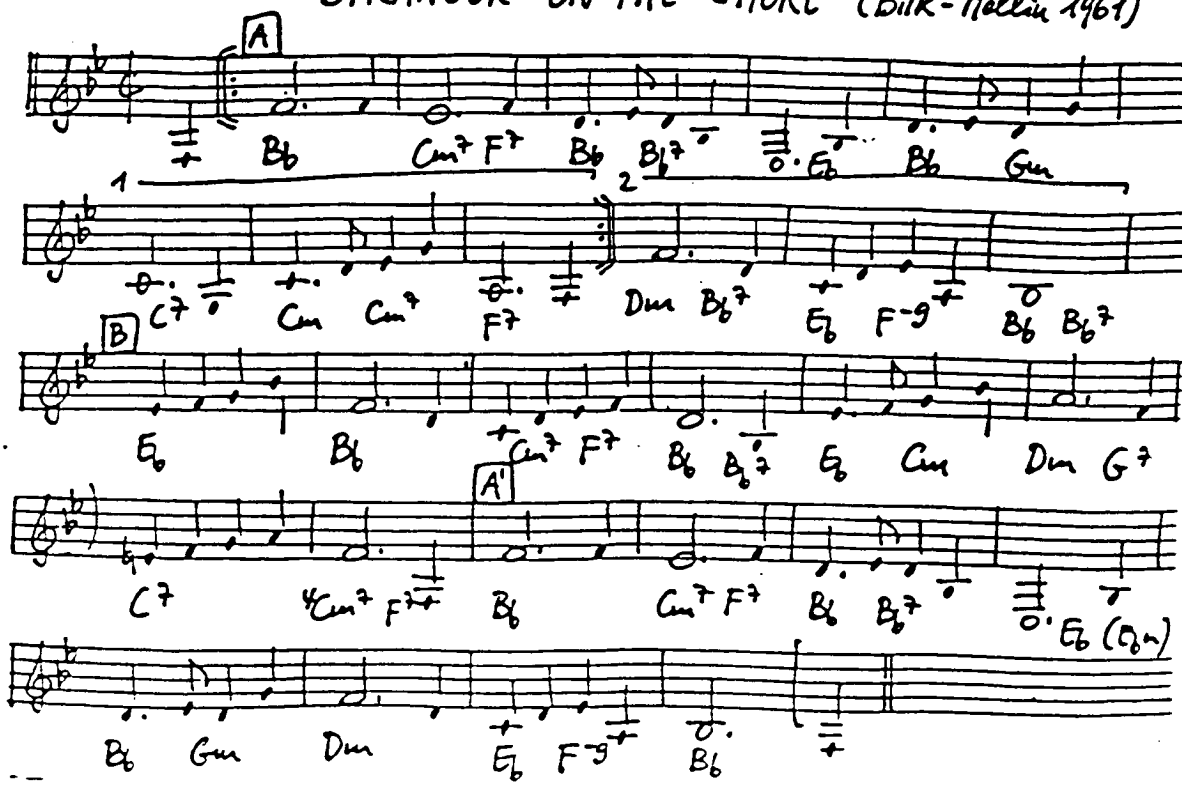
STRAIGHT NO CHASER (Monk-Jefferson 1951)



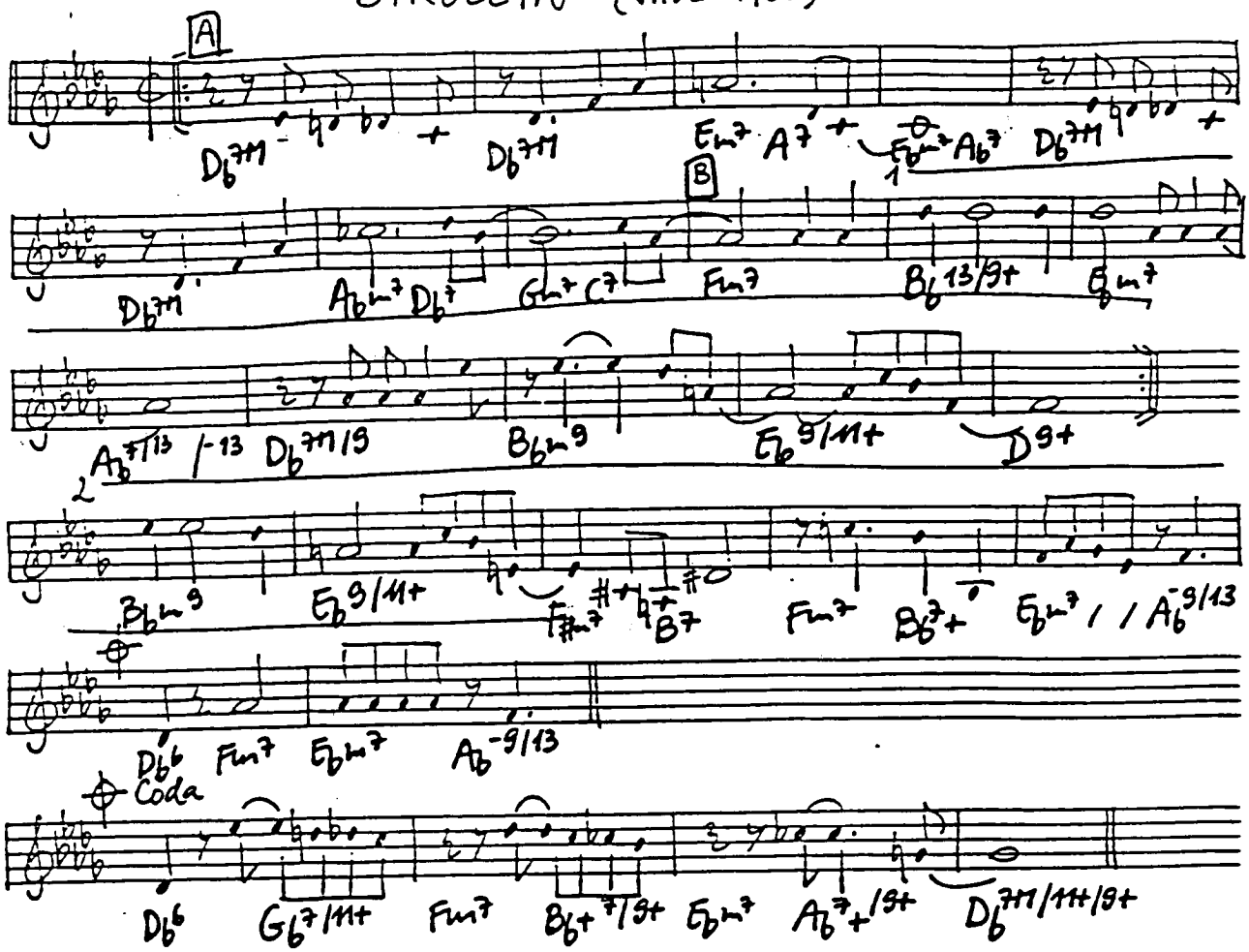
STRANGE FRUIT (Allan 1940)



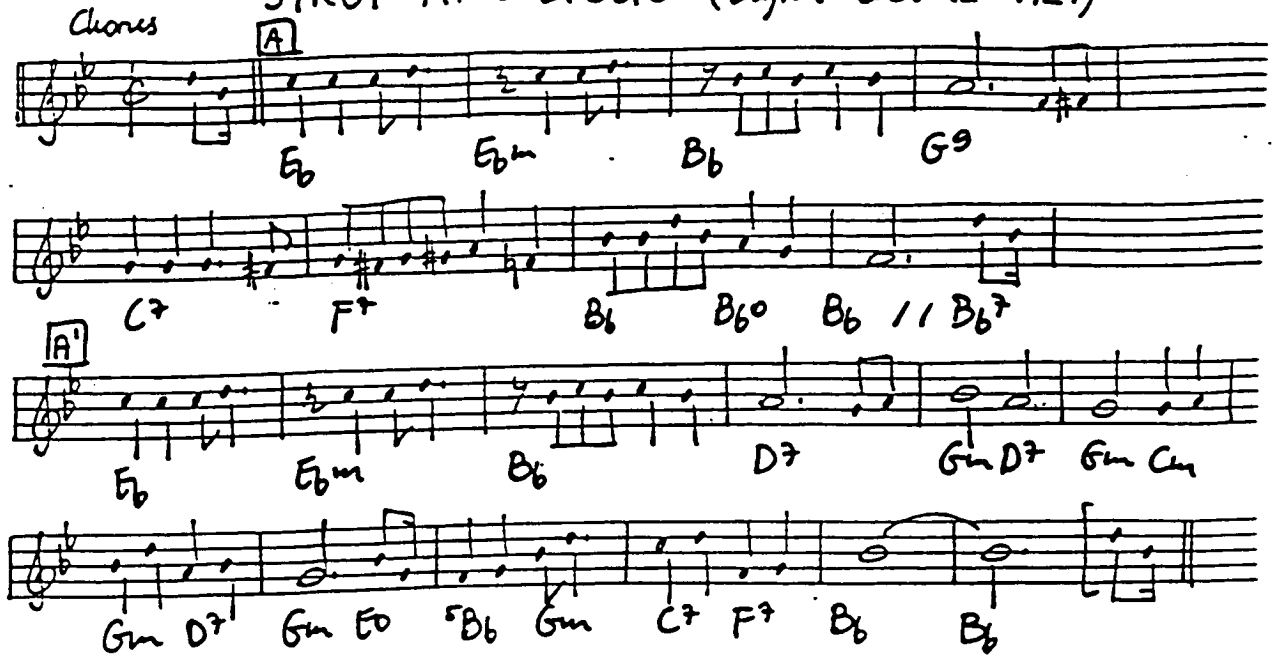
STRANGER ON THE SHORE (Bilk-Mellin 1961)



STROLLIN' (Silver 1960)

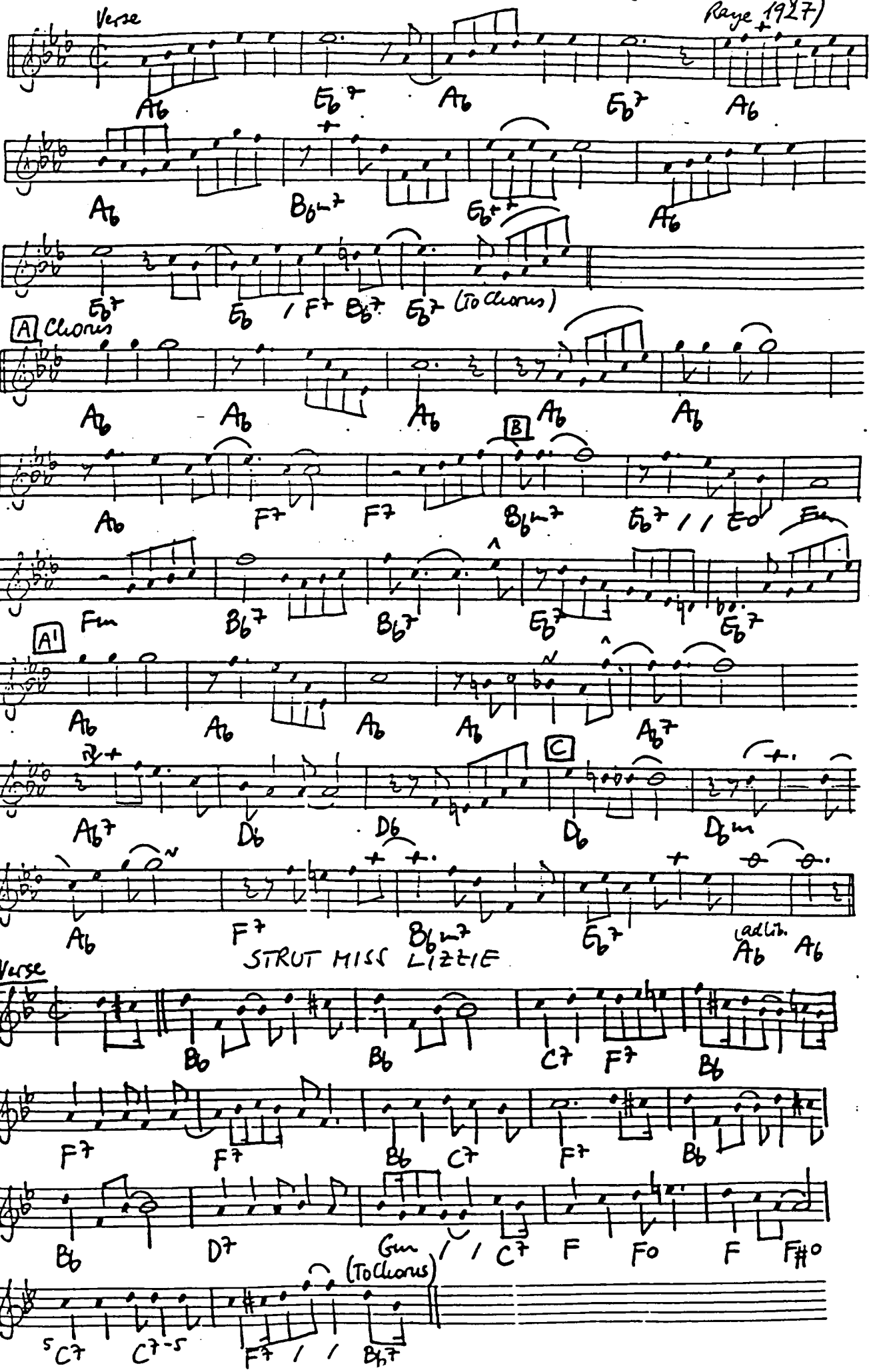


STRUT MISS LIZZIE (Layton-Creamer 1921)

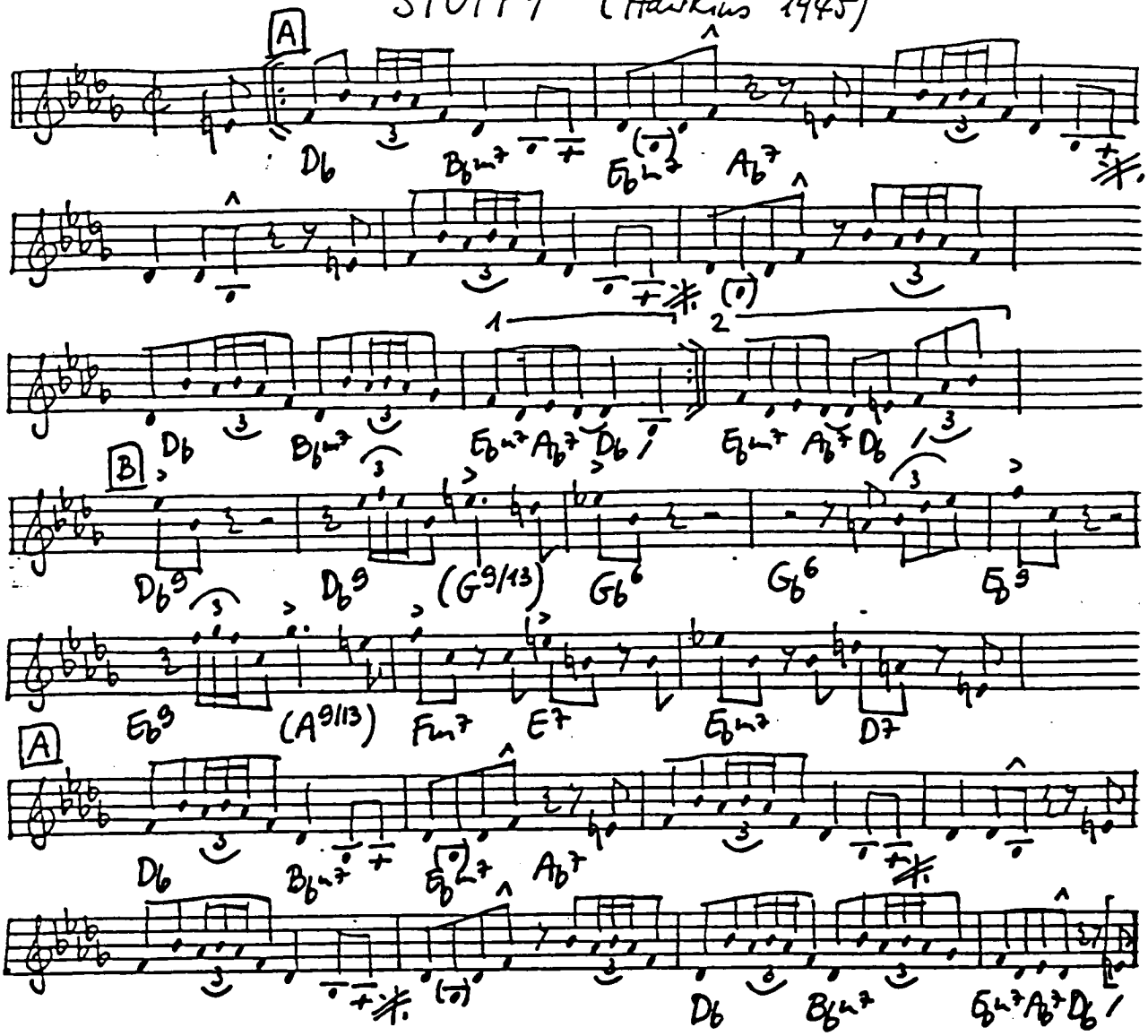


– For Verse p.t.o. –

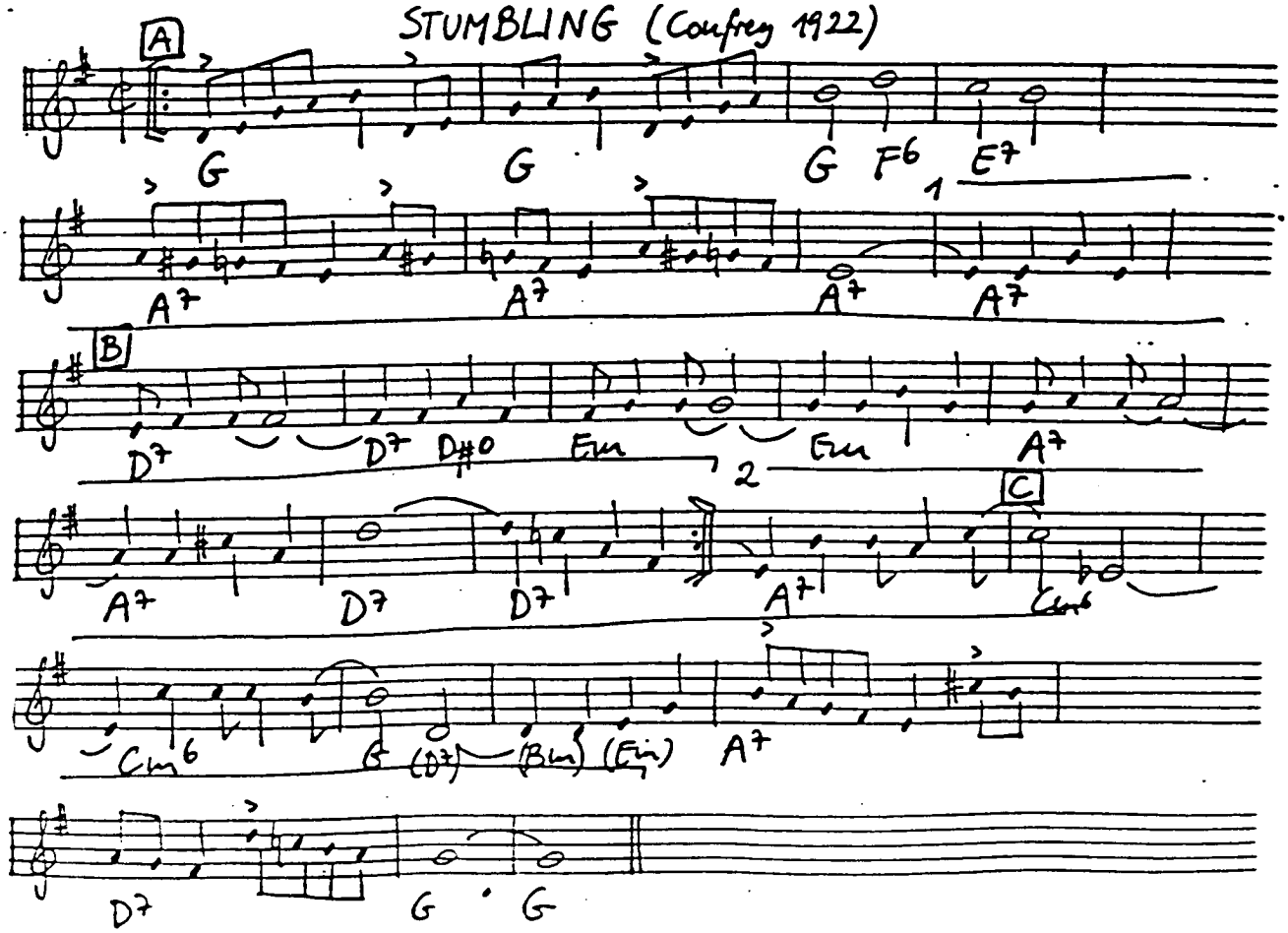
STRUTTIN' WITH SOME BARBECUE (Hardin Armstrong-Raye 1927)



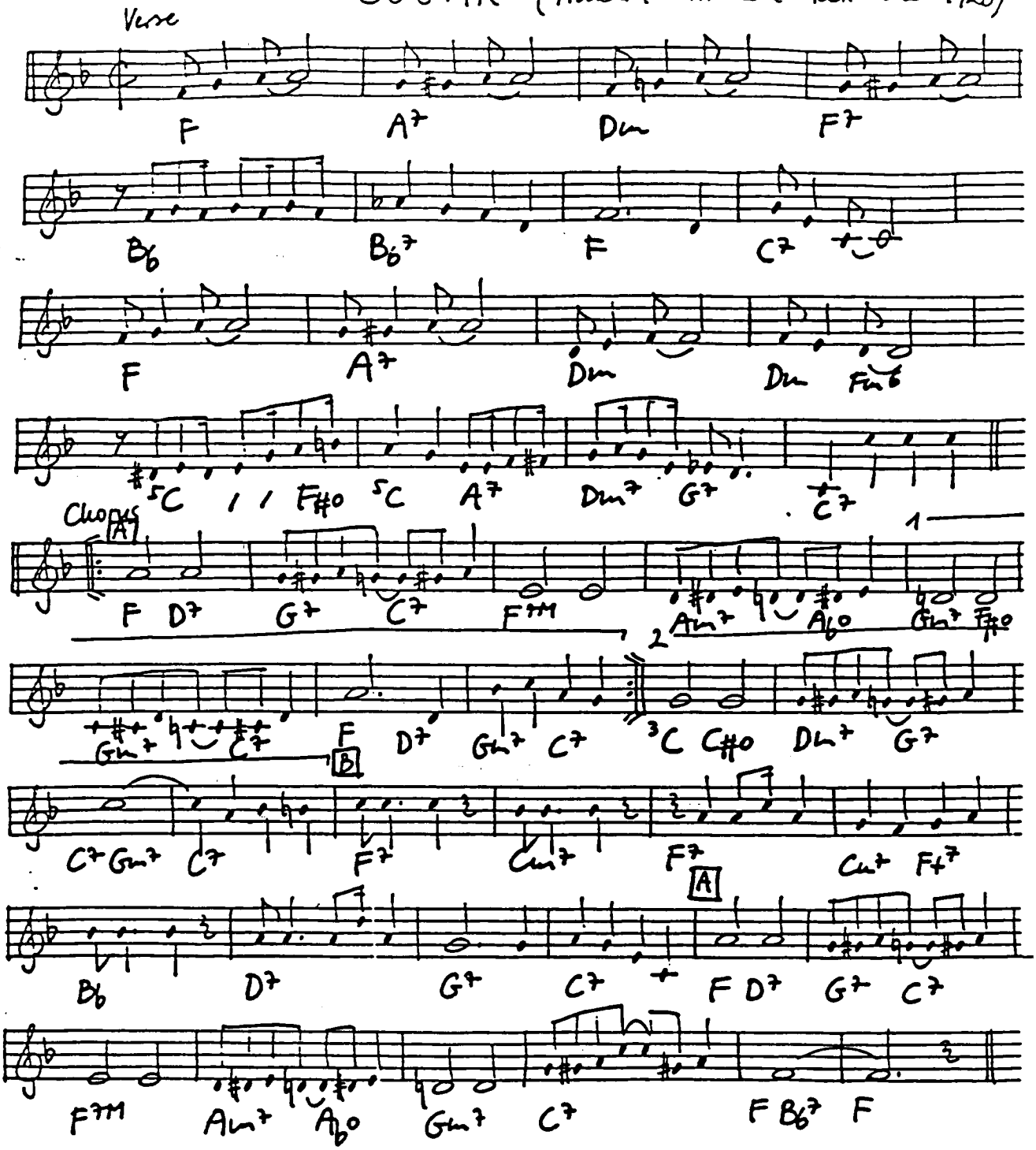
STUFFY (Hawkins 1945)



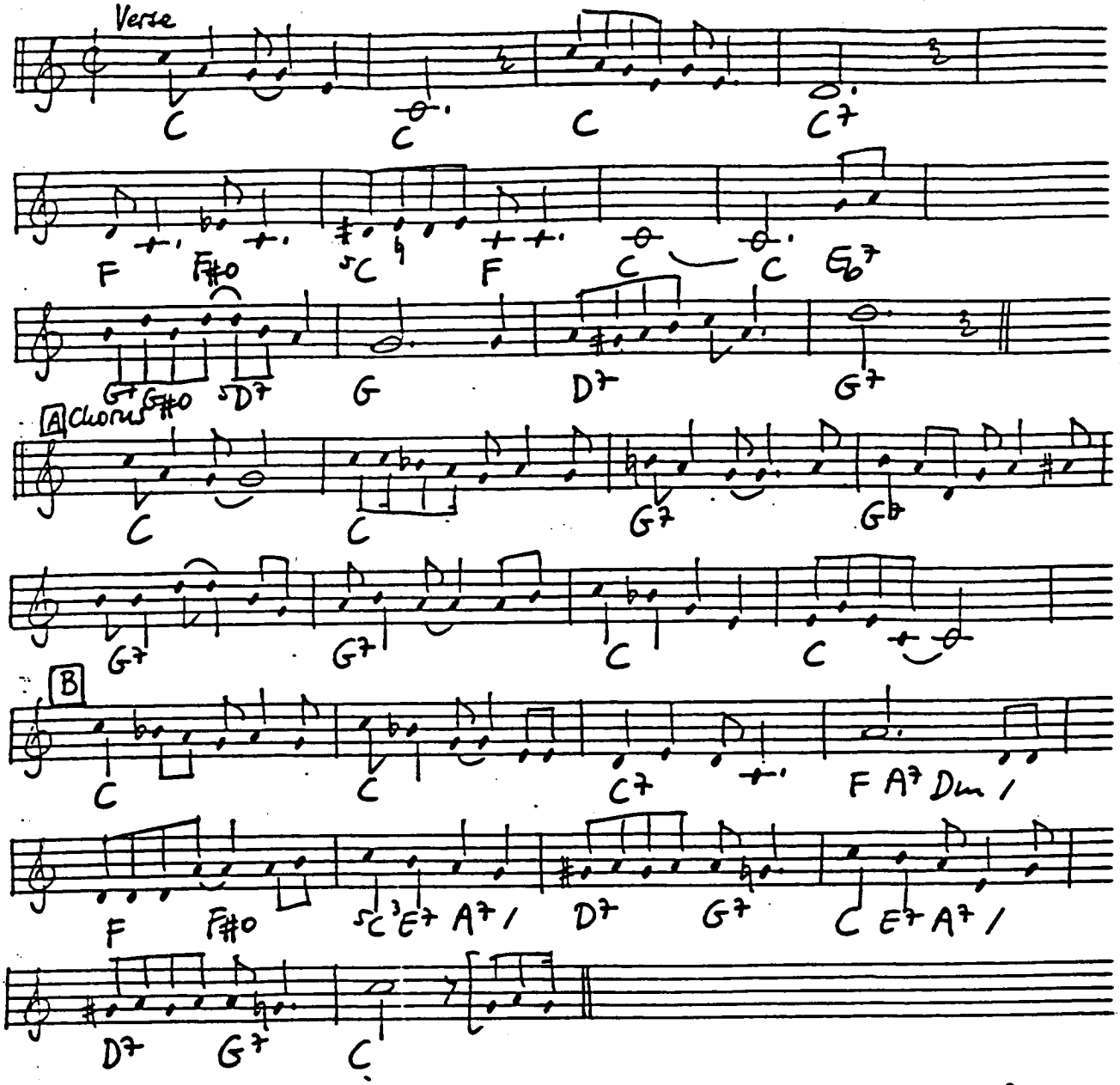
STUMBLING (Confrey 1922)



SUGAR · (Pinkard-Mitchell-Alexander 1926)



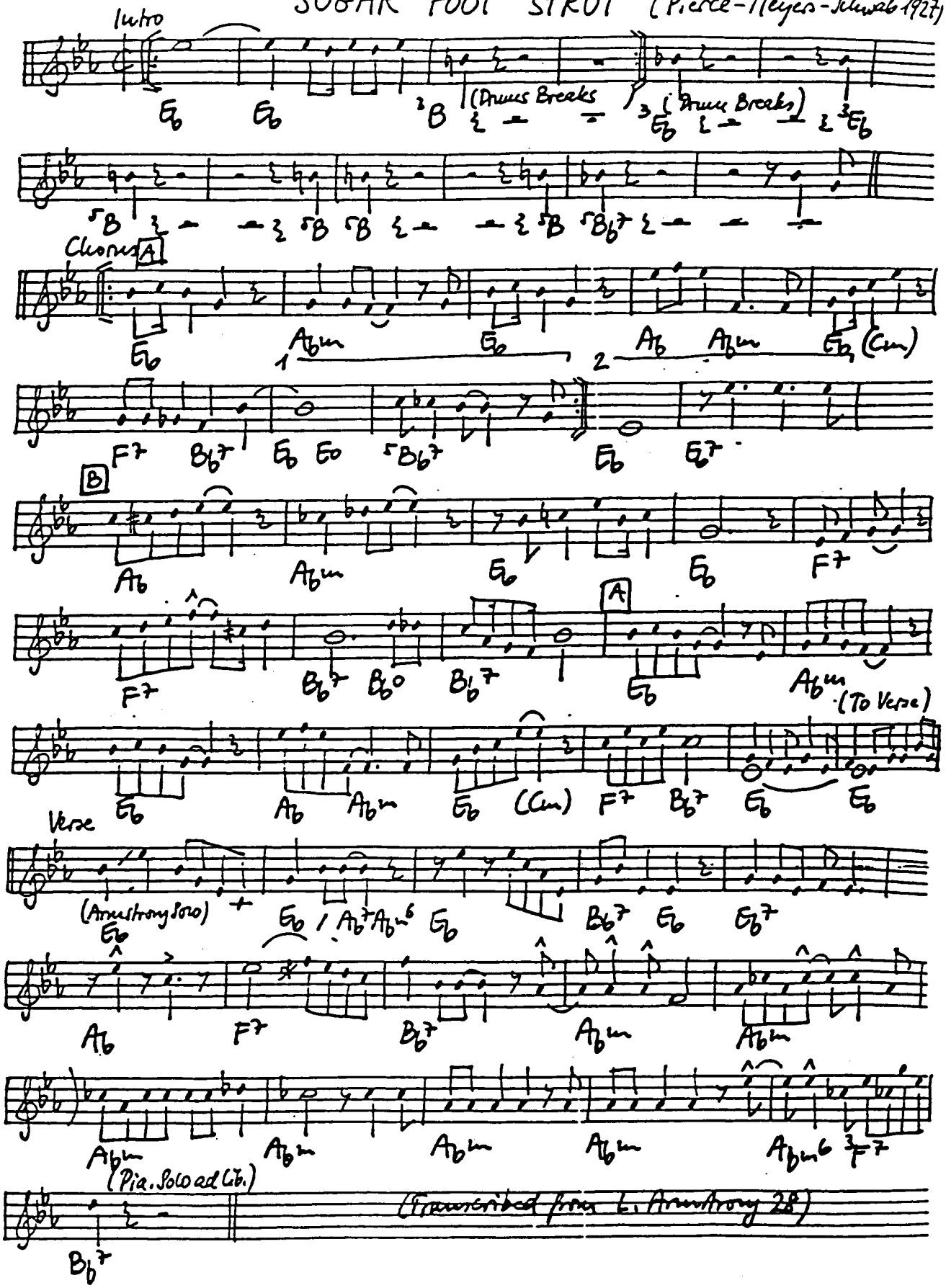
SUGAR BLUES (Williams - Fletcher)



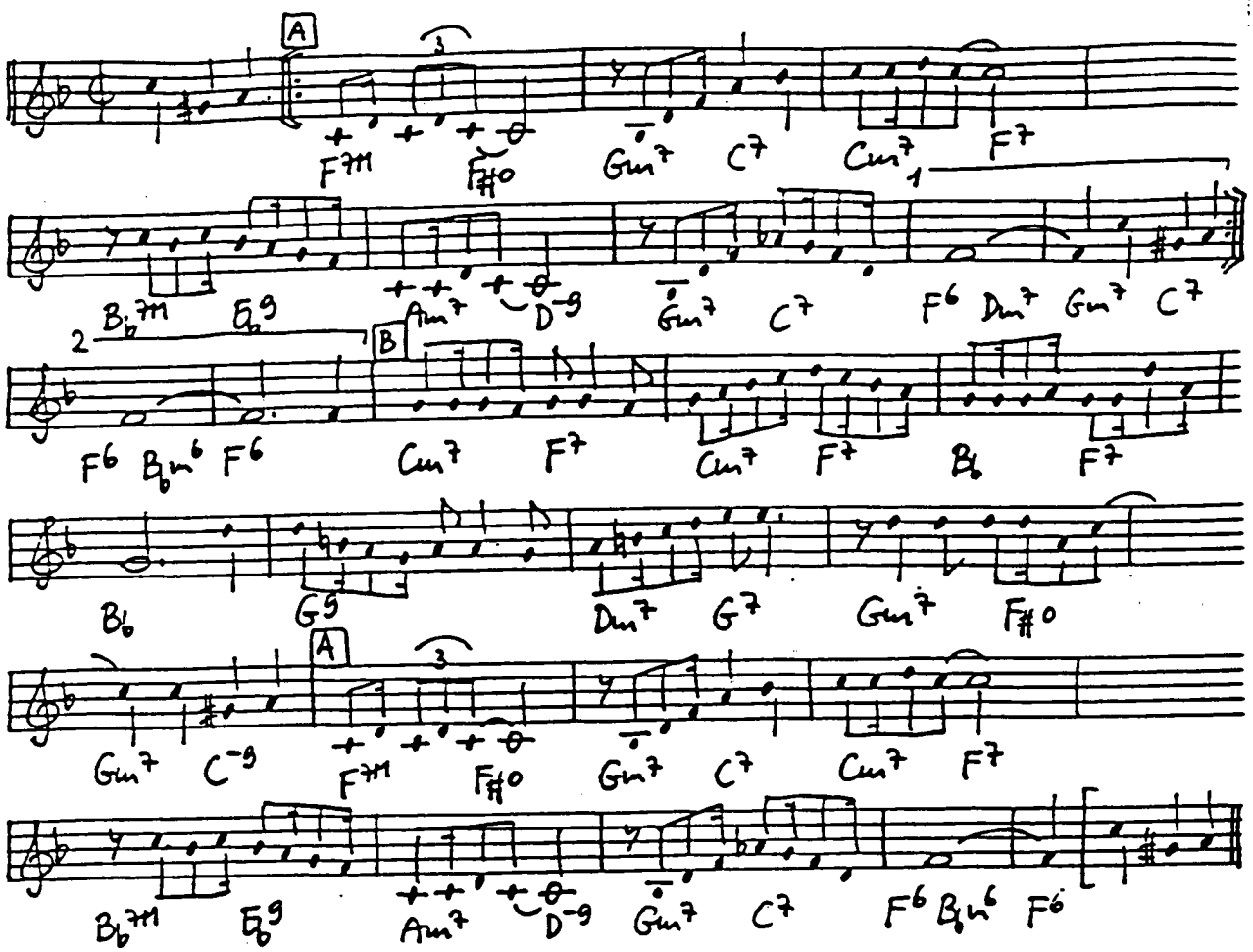
Verse: Have you heard these blues, that I'm going to sing to you?
When you hear them, they will thrill you thru and thru.
They're the sweetest blues you ever heard, now listen, and don't say a word.

Chorus: SUGAR BLUES, everybody's singing the Sugar Blues.
The whole town is stringing. My lovin' man's sweet as he can be,
but the doggone fool turned sour on me.
I'm so unhappy, I feel so bad, I could lay me down and die.
You can say what you choose, but I'm all confused,
I've got the sweet, sweet SUGAR BLUES, more sugar,
I've got the sweet, sweet SUGAR BLUES.

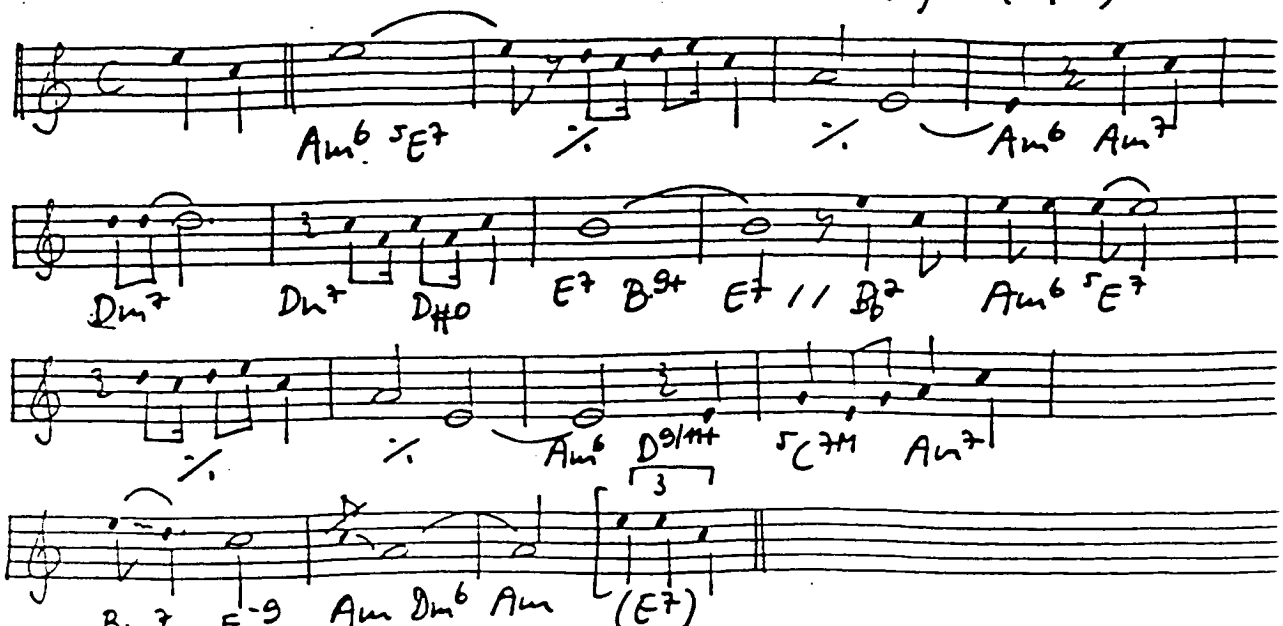
SUGAR FOOT STRUT (Pierce-Meyers-Schwab 1927)



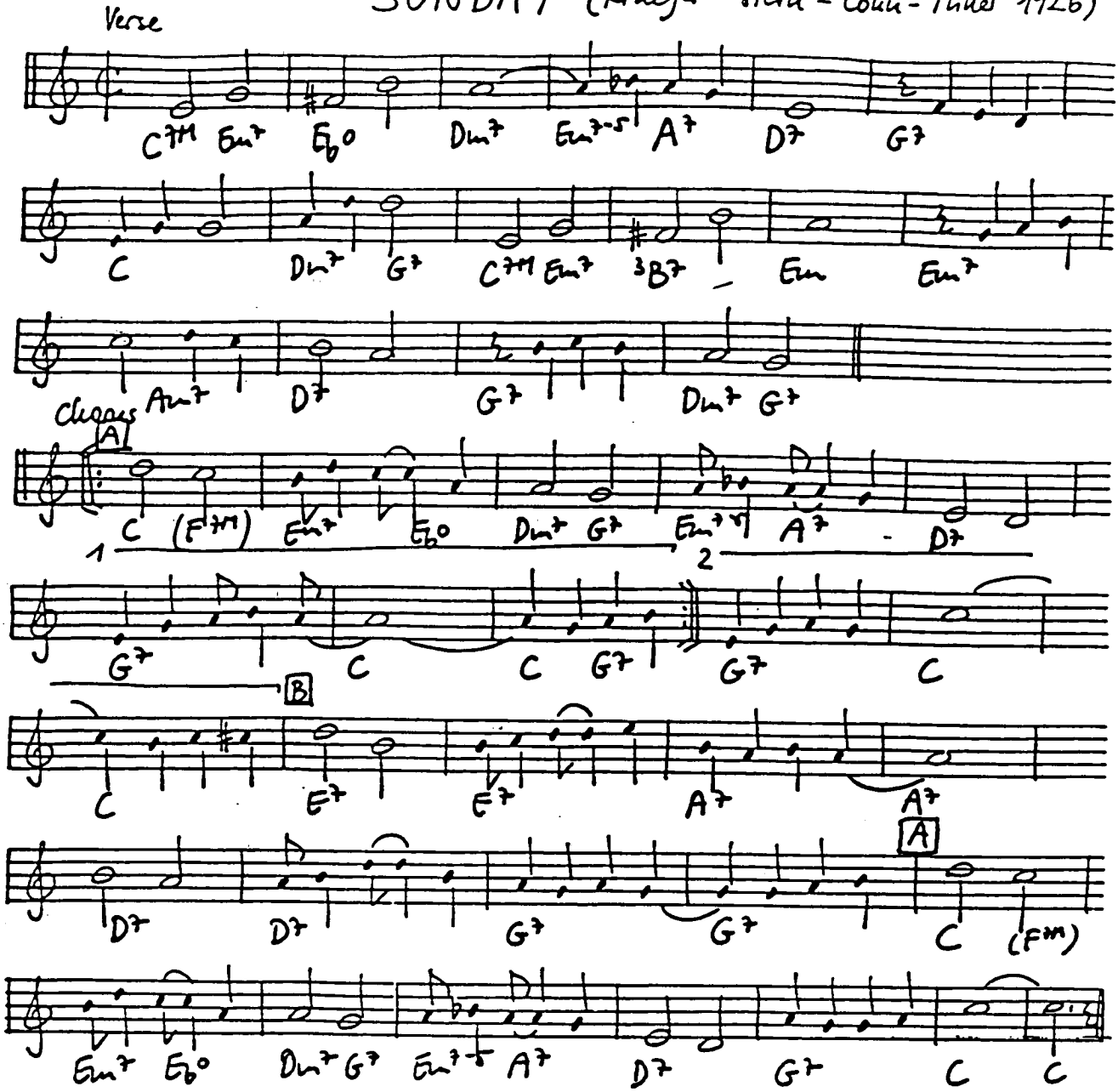
A SUNDAY KIND OF LOVE (Prima-Belle-Rhodes 1946)



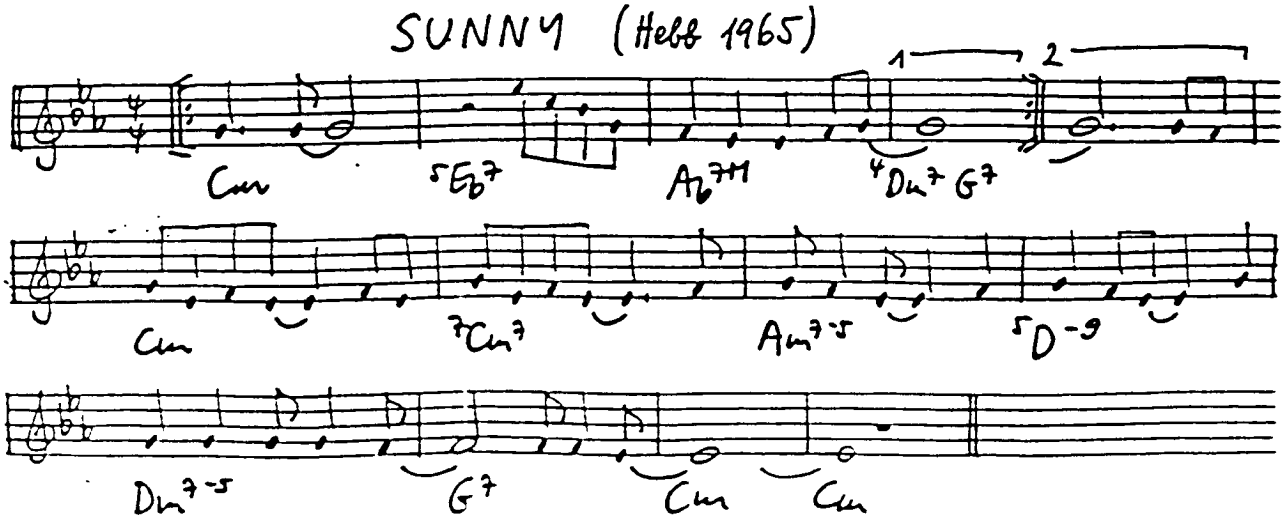
SUMMERTIME (Gershwin-Heyward 1935)



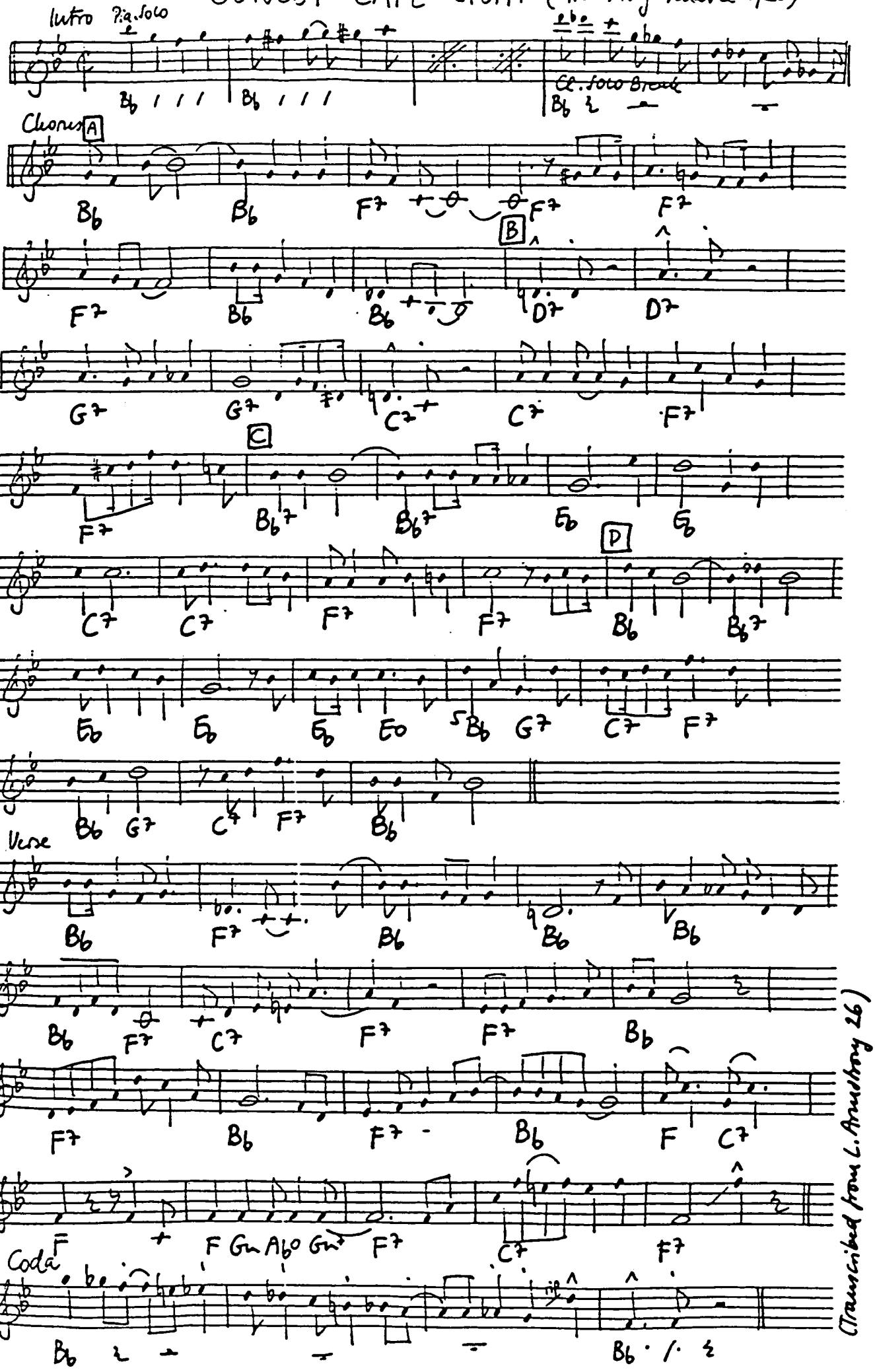
SUNDAY (Krueger - Stein - Cohn - Miller 1926)



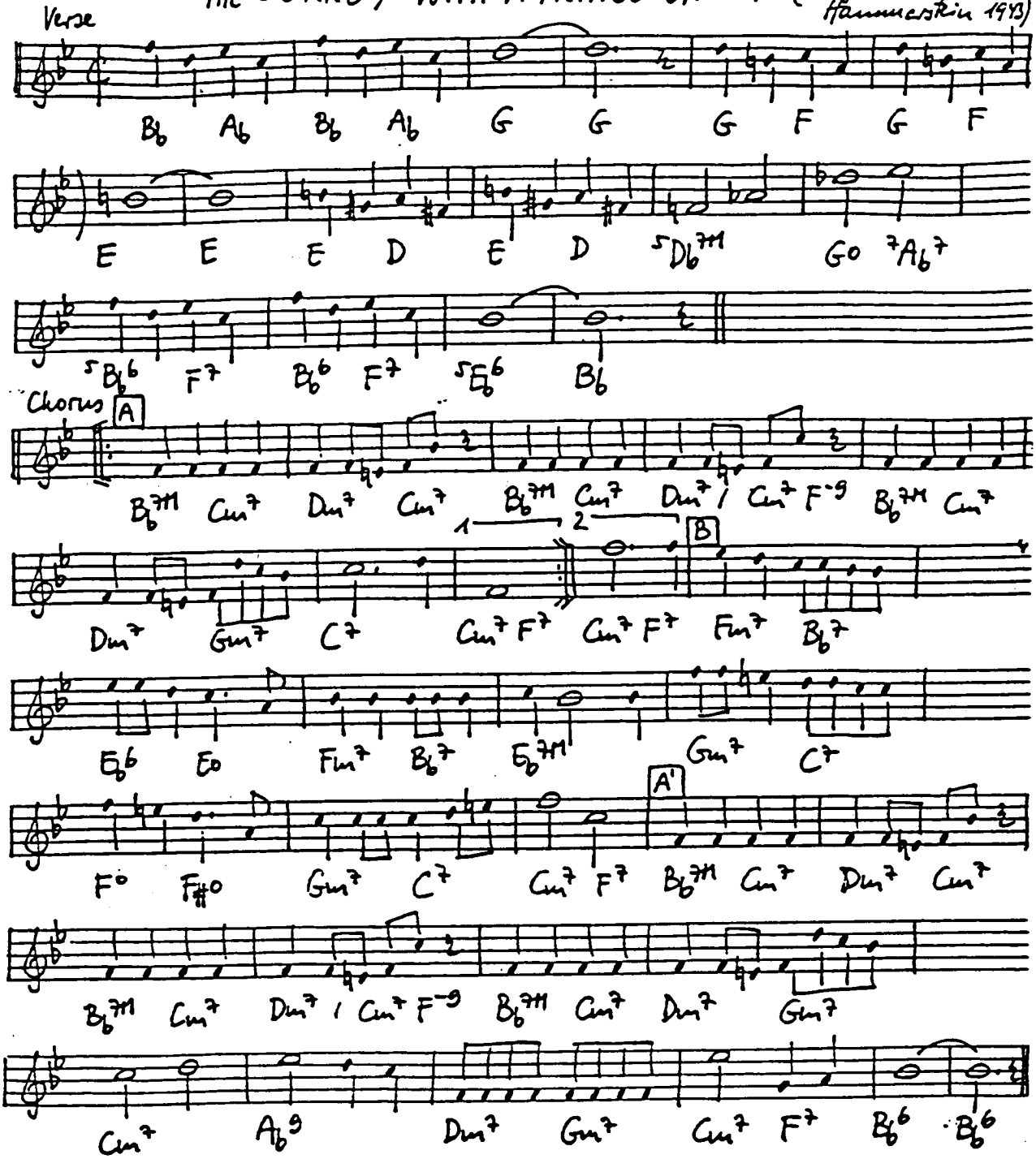
SUNNY (Hebb 1965)



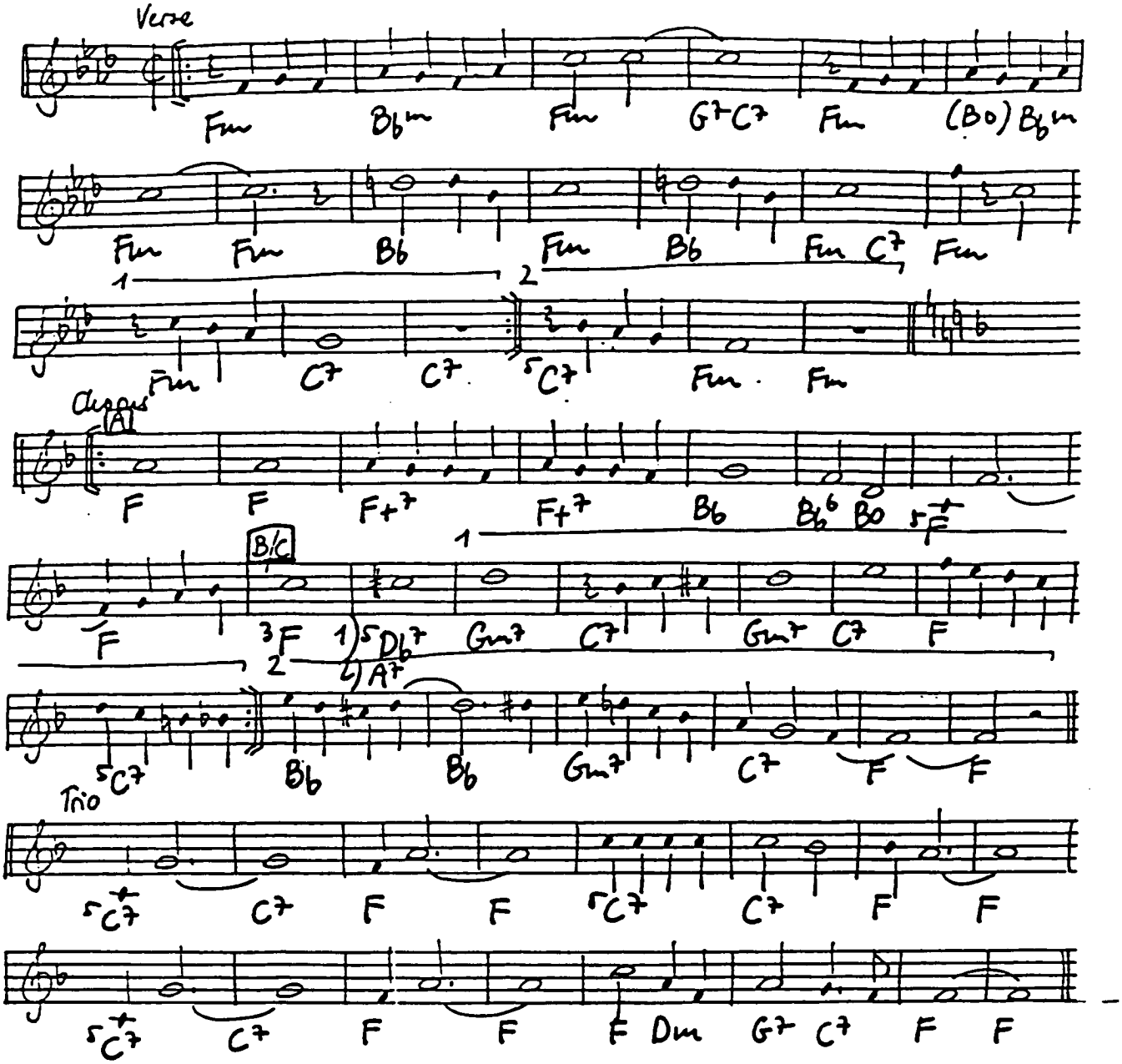
SUNSET CAFE STOMP (Armstrong-Venable 1926)



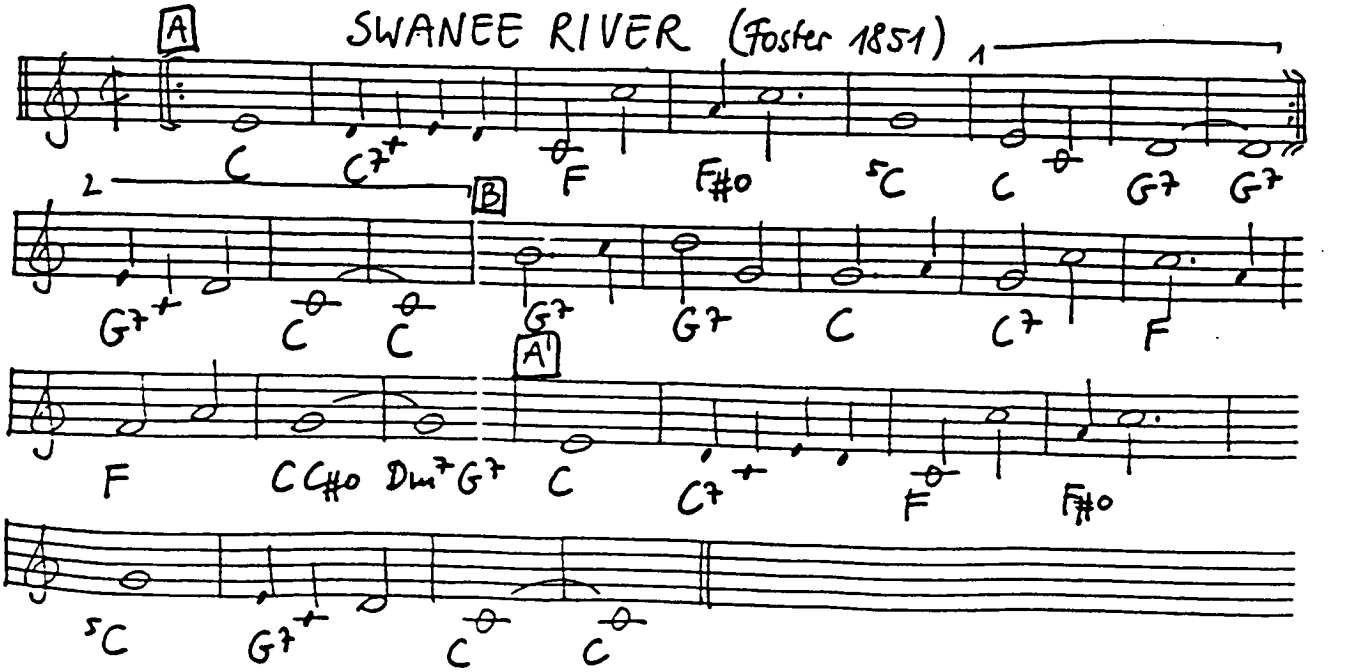
THE SURREY WITH A FRINGE ON TOP (Rodgers-Hammerstein 1943)



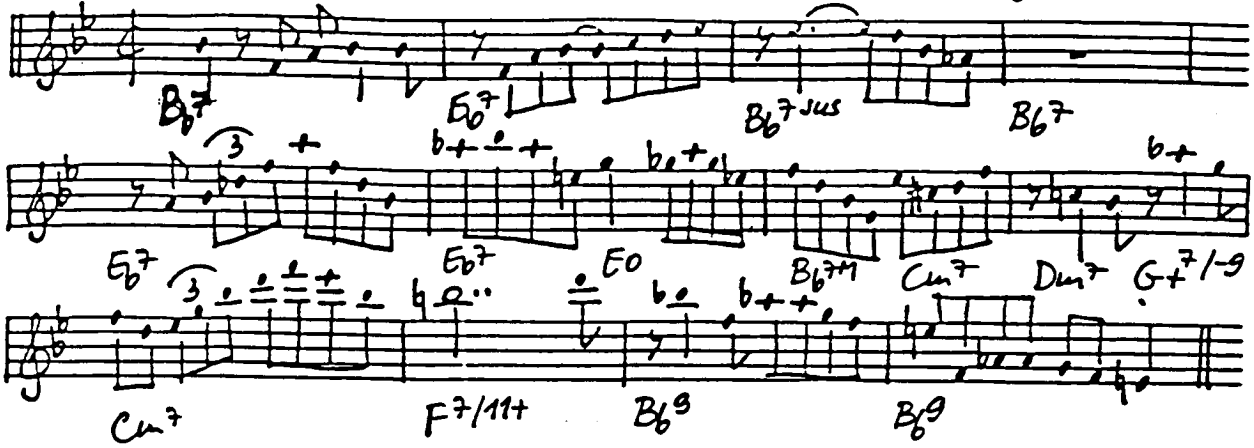
SWANEE (Gershwin - Caesar 1919)



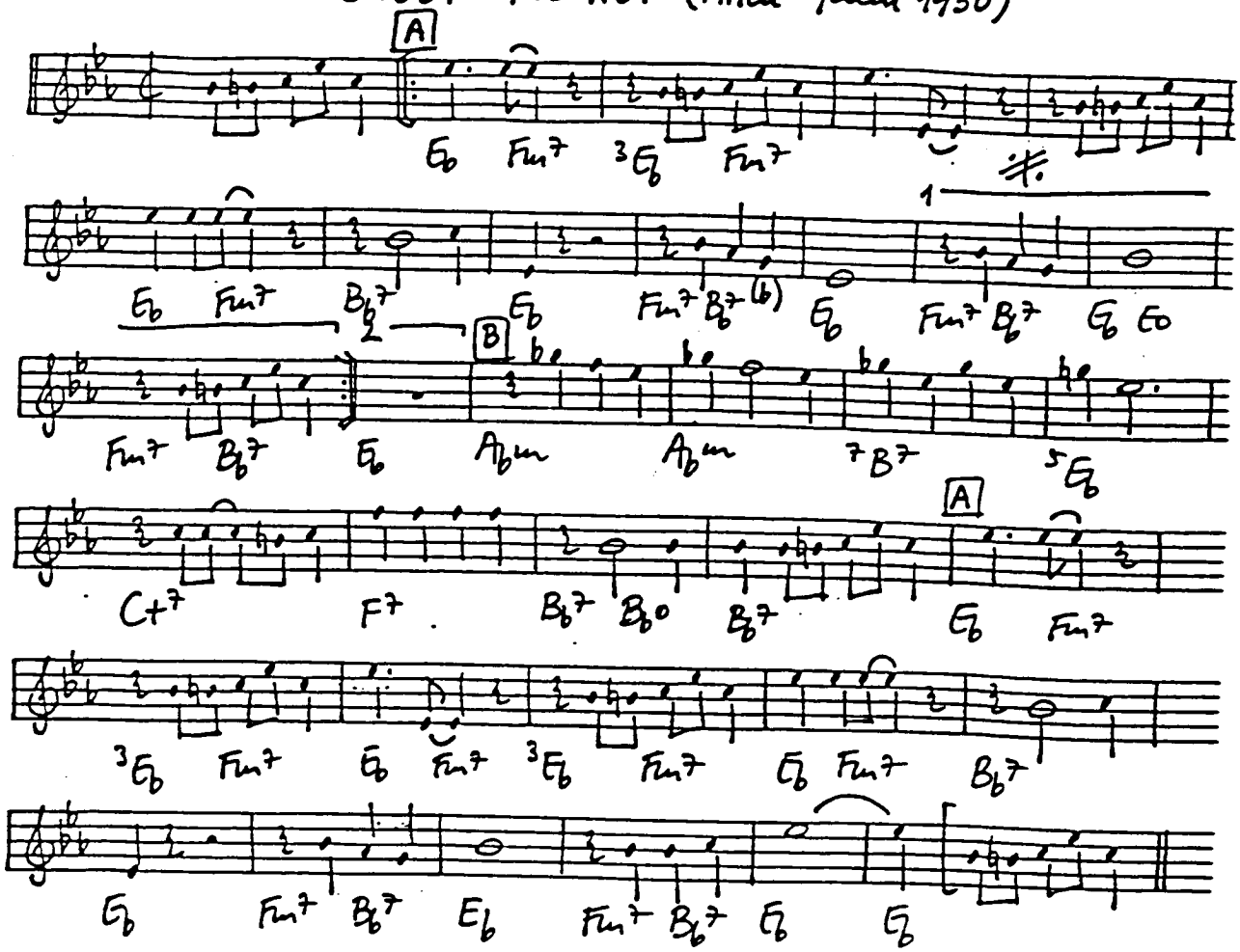
SWANEE RIVER (Foster 1851)



SWEEDISH PASTRY (Kessel? Hasselgard?)

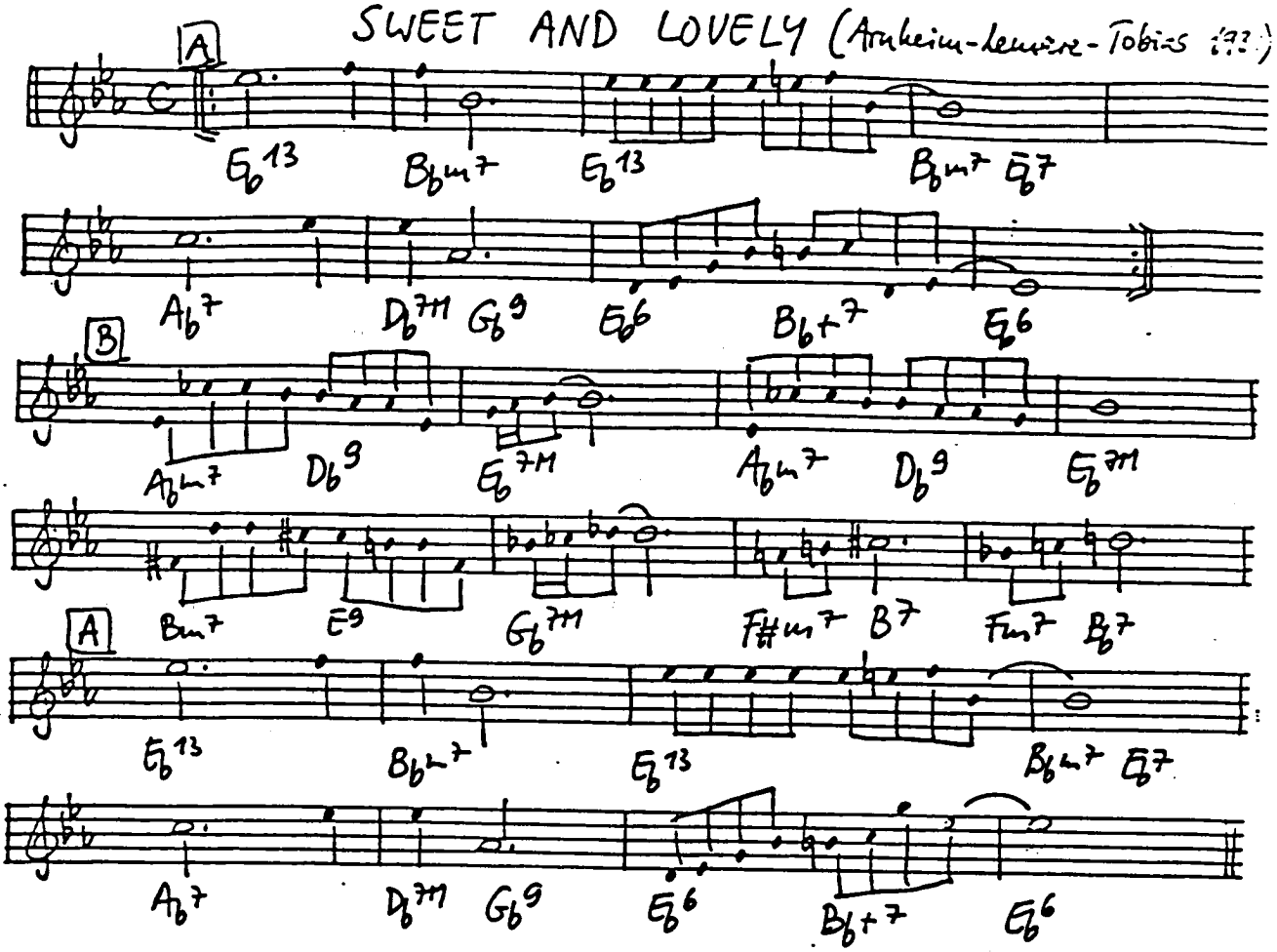


SWEET AND HOT (Allen - Yellen 1930)

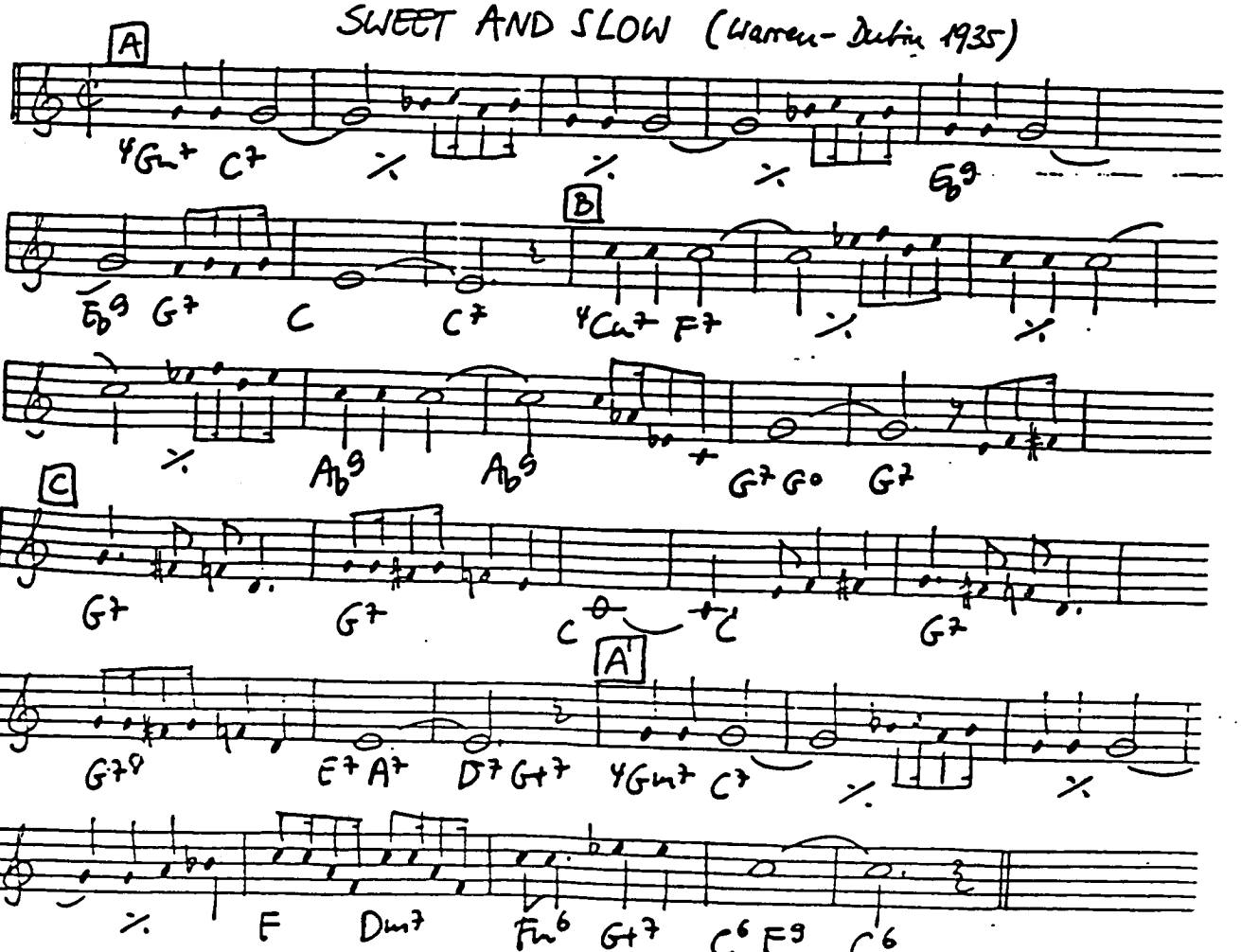


(Transcribed from Fl Henderson 31)

SWEET AND LOVELY (Arnheim-Lemare-Tobias 1931)

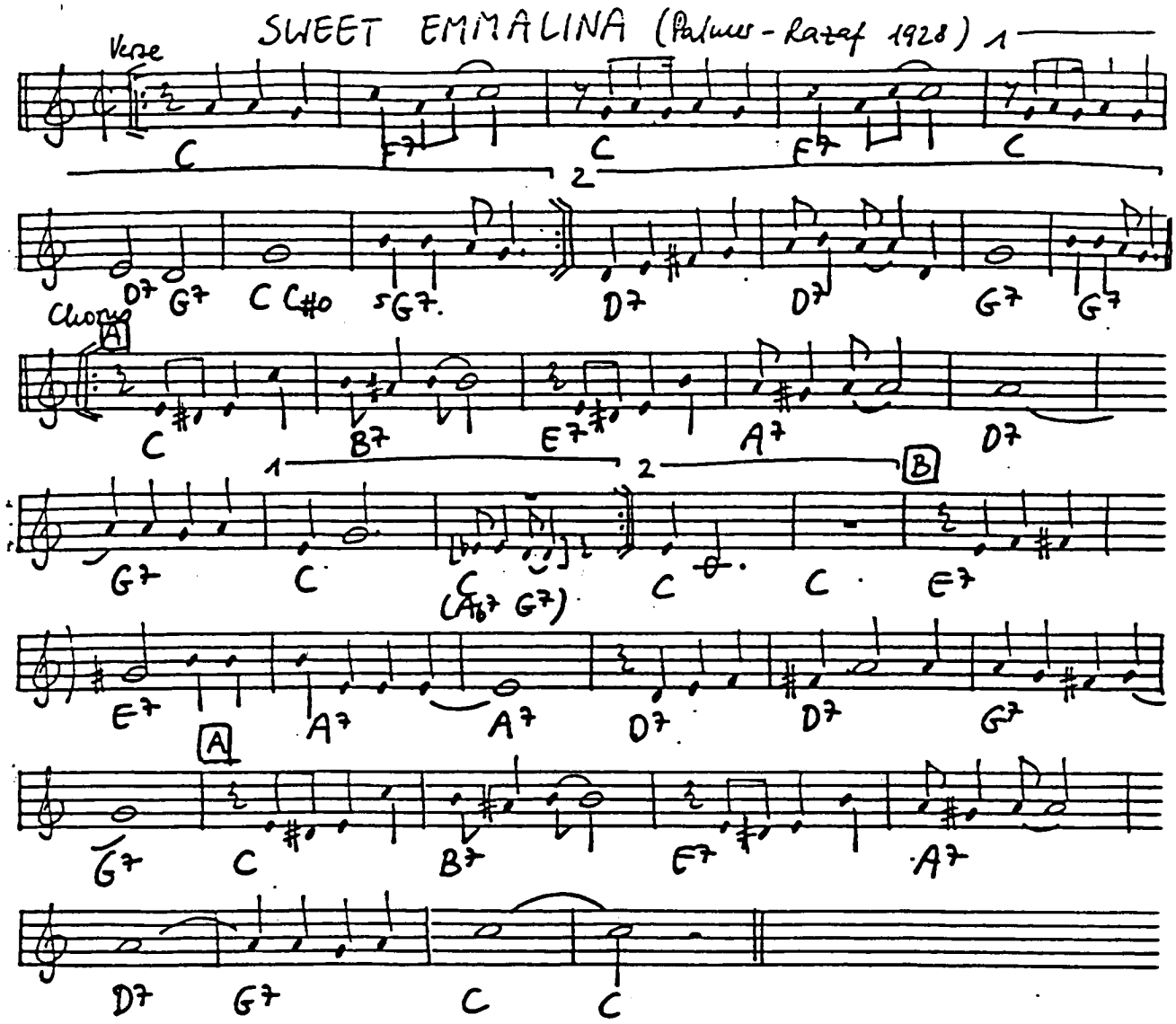


SWEET AND SLOW (Warren-Dubin 1935)

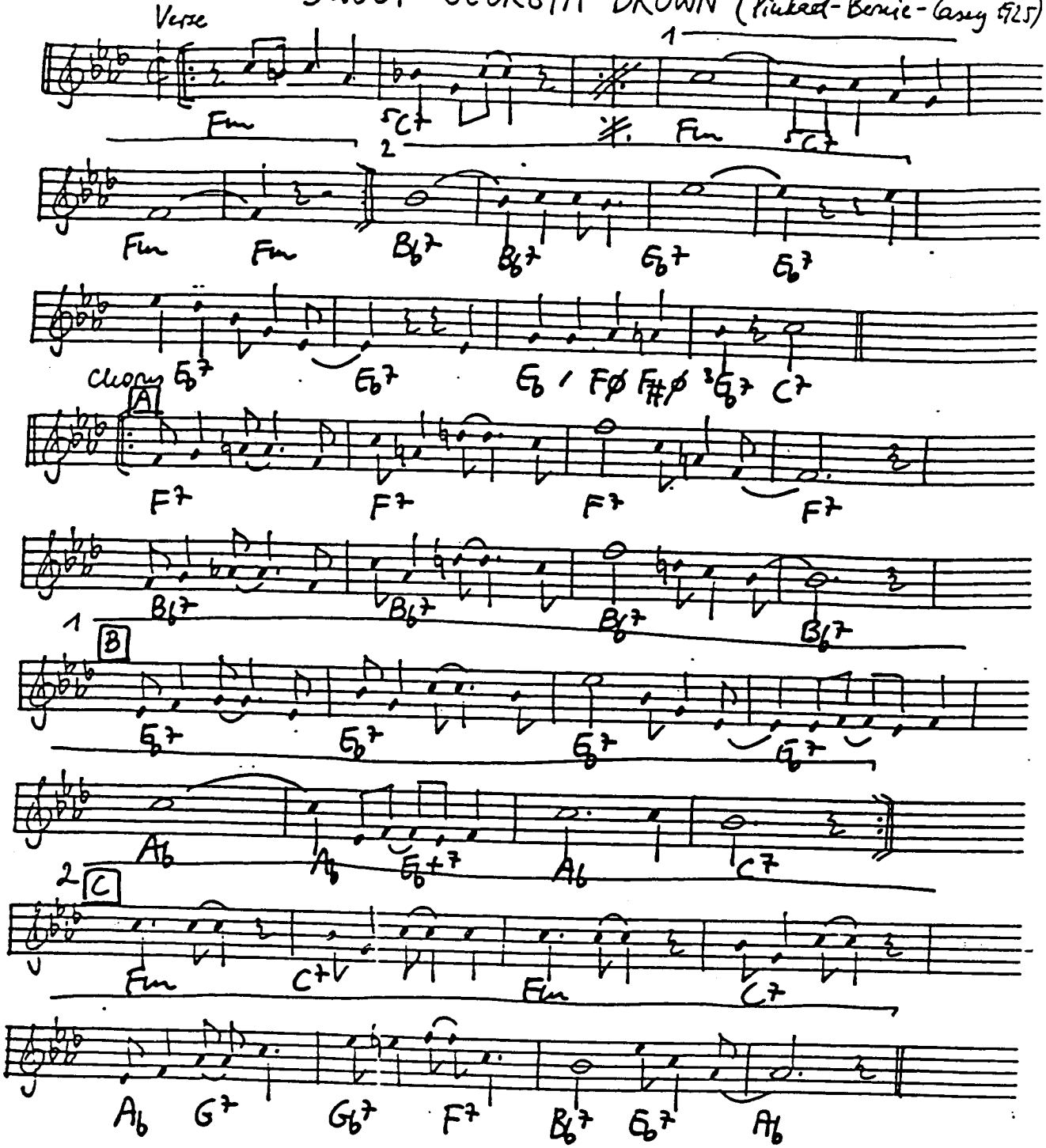


(Transcribed from Fats Waller 35)

SWEET EMMALINA (Palmer - Ratef 1928)



SWEET GEORGIA BROWN (Pinkard-Bernie-Casey 1925)



CHORUS: No gal made has got a shade on SWEET GEORGIA BROWN,
Two left feet but oh so neat is Sweet Georgia Brown;
They all sigh and wanna die for Sweet Georgia Brown,
I'll tell you just why, you know I don't lie, not much!
It's been said she knocks 'em dead when she lands in town;
Since she came why it's a shame how she Cools 'em down
Fellers, she can get are fellers she ain't met,
Georgia claimed her, Georgia named her Sweet Georgia Brown.

THE SWEETHEART OF SIGMA CHI (Vernor-Stokes 1912)

Waltz

Verse

F F+ F6 F+ F F+ F6 F+ F F9 F+

Bb 5D7 Gm Gm D7-9 Gm Gm G9

G9 4Gm7 C7+ F F+ F6 F+ F F+ F6 F+

F C7 F7 F+7 Bb6 Bb6 5G7 Bo 5F Eb7

(𝄐) To Chorus

D7 G7 G7 4Gm7 C+7

Chorus

F 5A7 Eb7 D7 Am7-5 D7 Gm D-9 Gm Gm

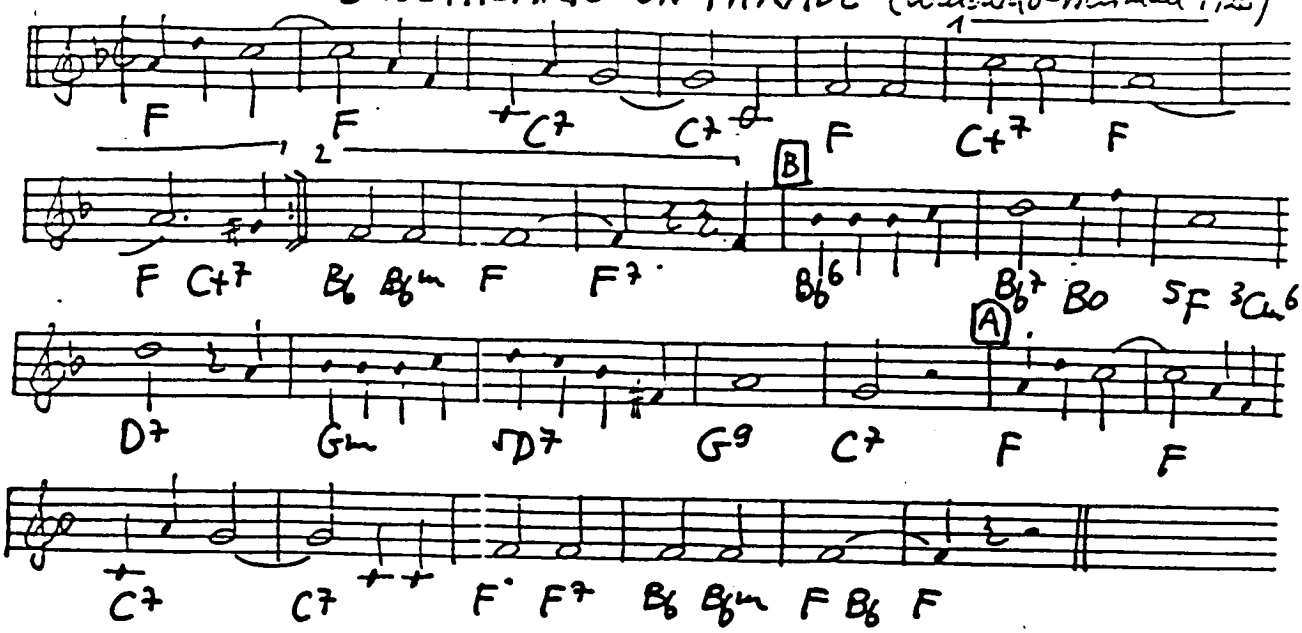
C13 C13 C+7 F D7 G7 G7 4Gm7 C7+

F 5A7 Eb7 D7 Am7-5 D7 Gm D-9 Gm D7 Gm

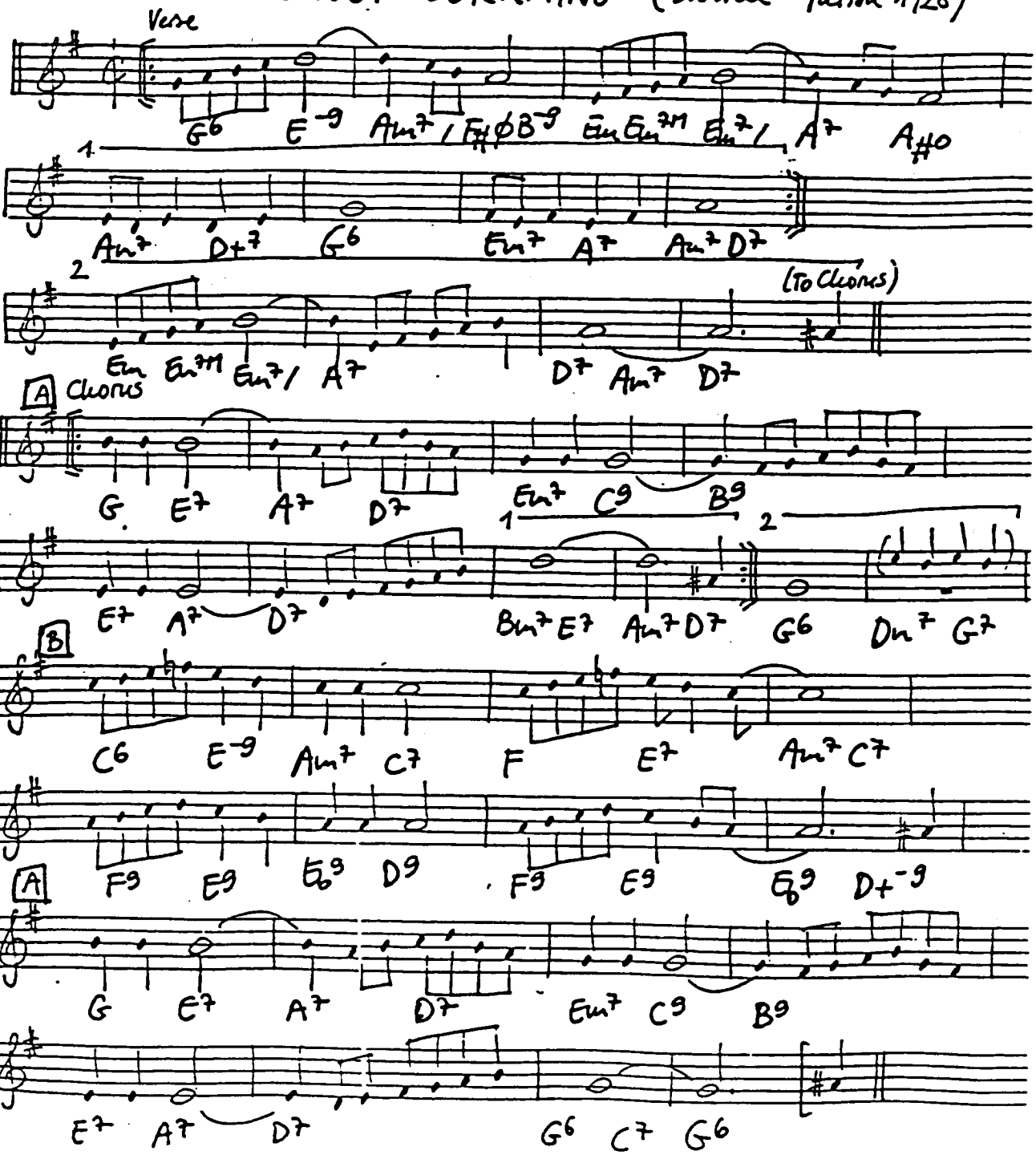
(𝄐) (𝄐)

Bo E7 Am7-5 D+-9 G7 4Gm7 C7+ F F

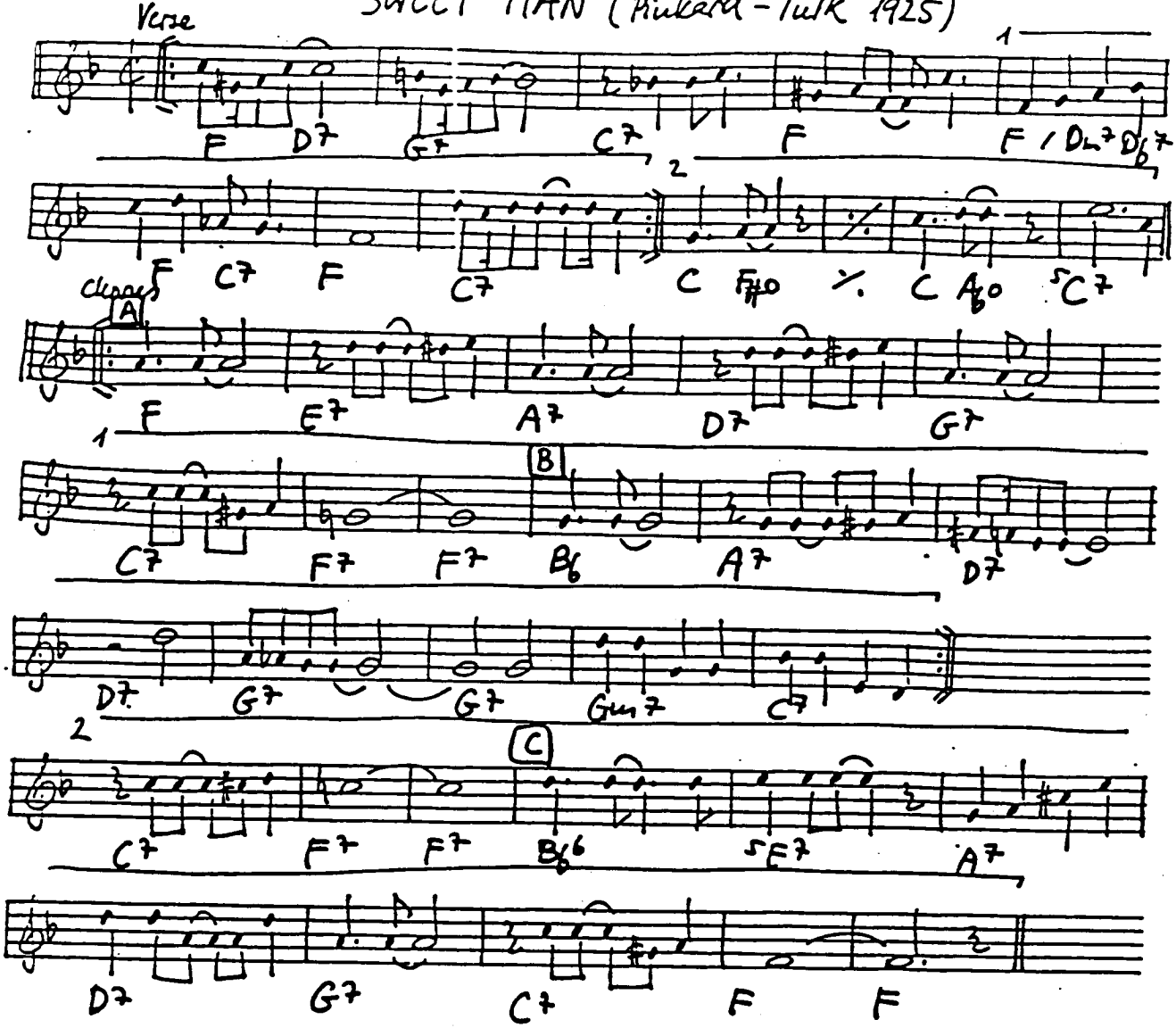
SWEETHEARTS ON PARADE (Coslow-Newman 1928)



SWEET LORRAINE (Burwell - Parish 1928)



SWEET MAN (Pickard - Tusk 1925)



SWEET MAMMA PAPA'S GETTING MAD (Rose-Little-Frost 1920)

Verse

F F D7 G7 C7 F

F F D7 G7 C7

F7 B♭6 3B♭6 / D♭7 C7 F

F F D7 G7 C7

Chorus F

F B♭7 F C7 F B♭7

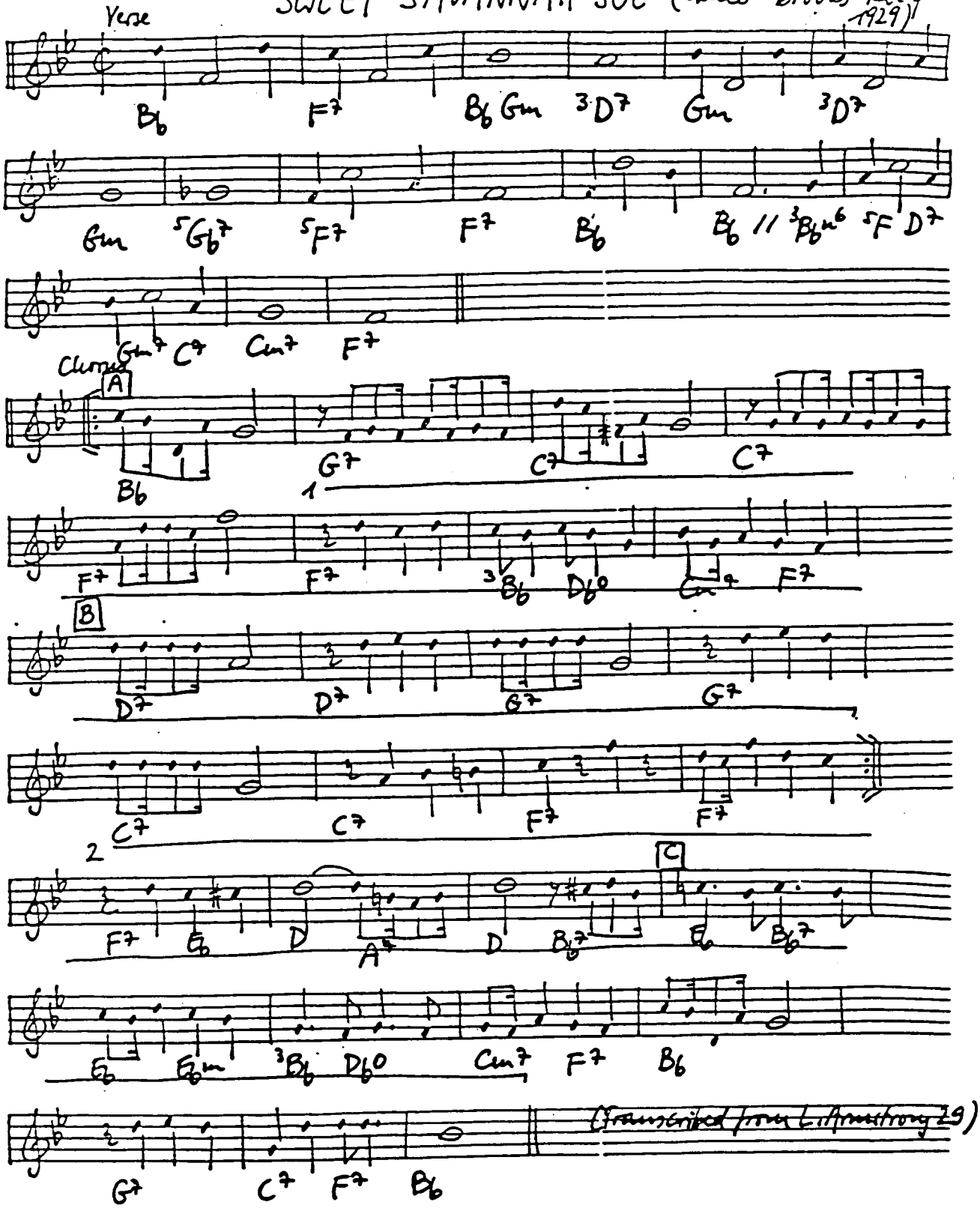
B♭7 F D7 G7 G7

C7 C7 F B♭7 F C7 F B♭7

B♭7 A7 A7 D7 D7

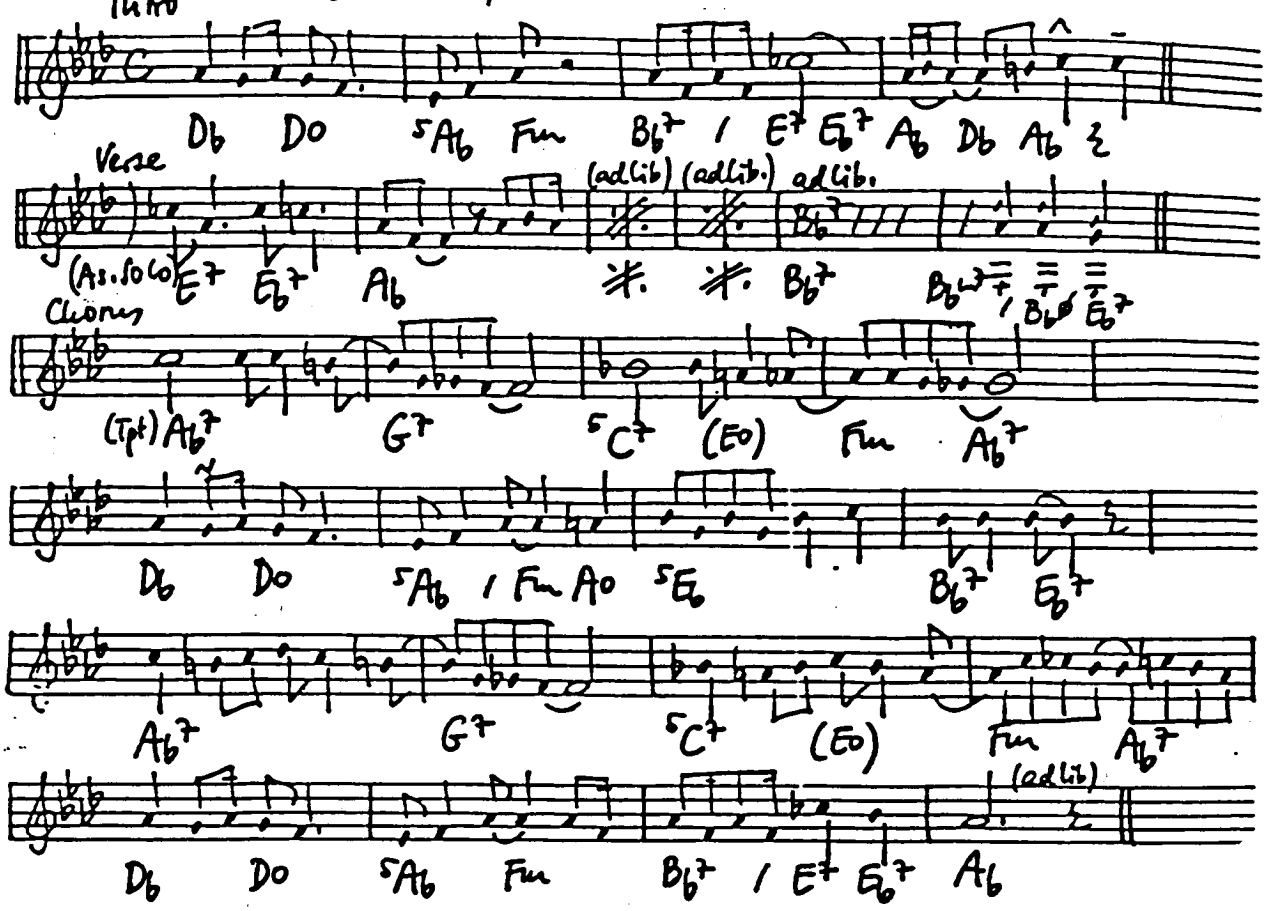
G7 G7 F B♭7 F C7 F

SWEET SAVANNAH SUE (Wallis-Brooks-Razaf 1929)

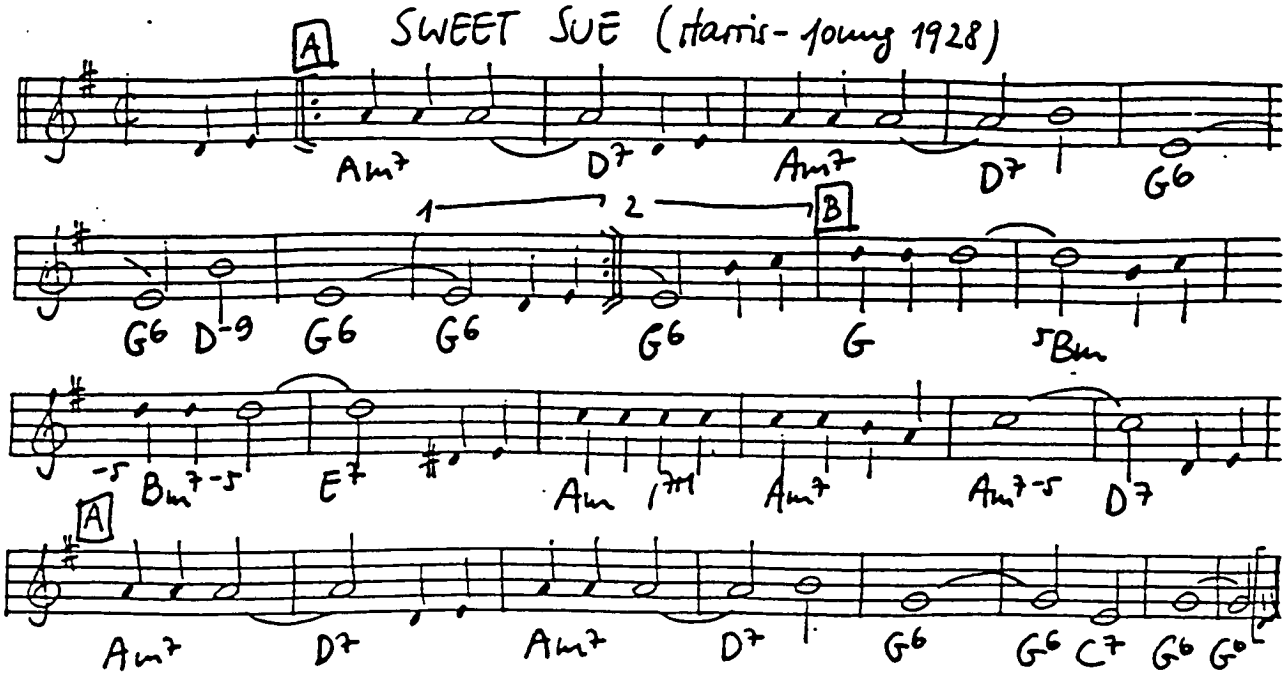


SWEET SUBSTITUTE (Morton 1938)

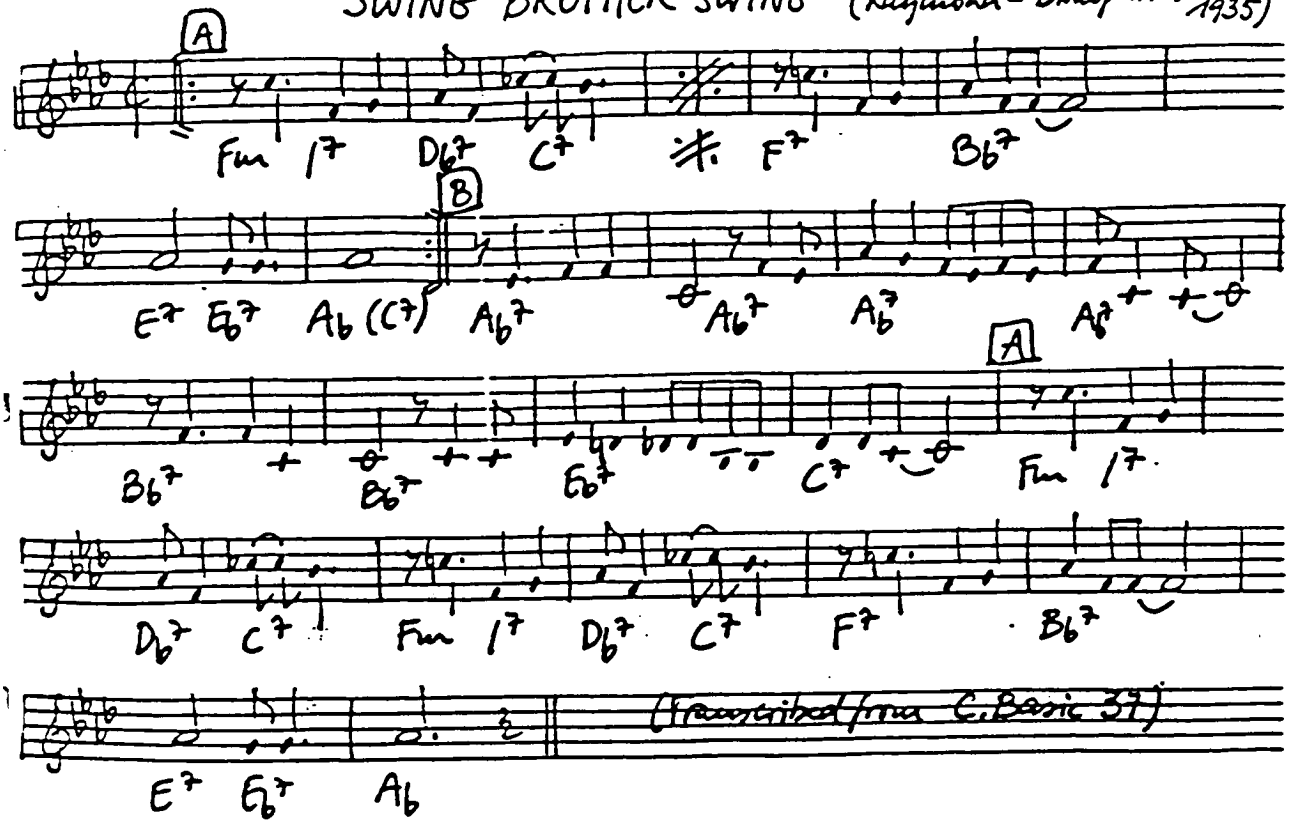
(transcribed from JR Morton 1940)



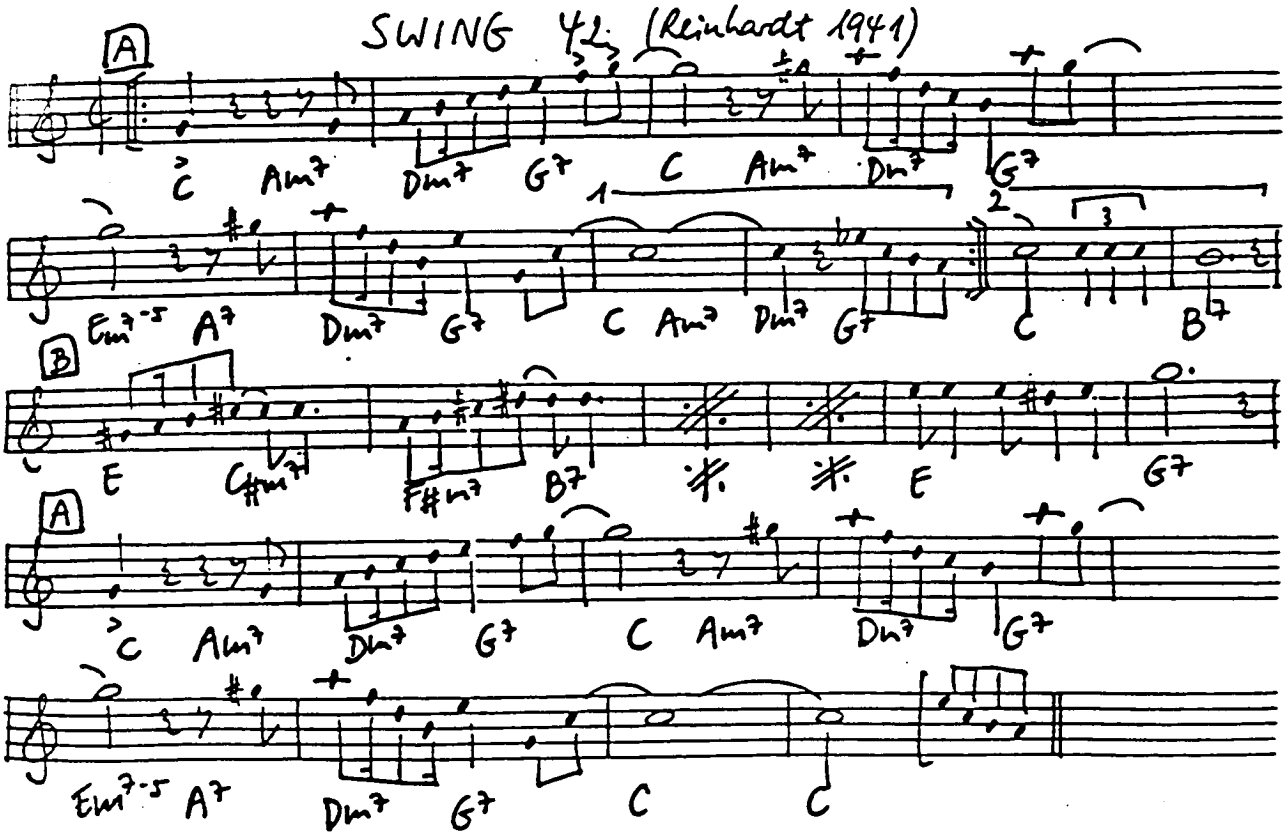
SWEET SUE (Harris-Young 1928)



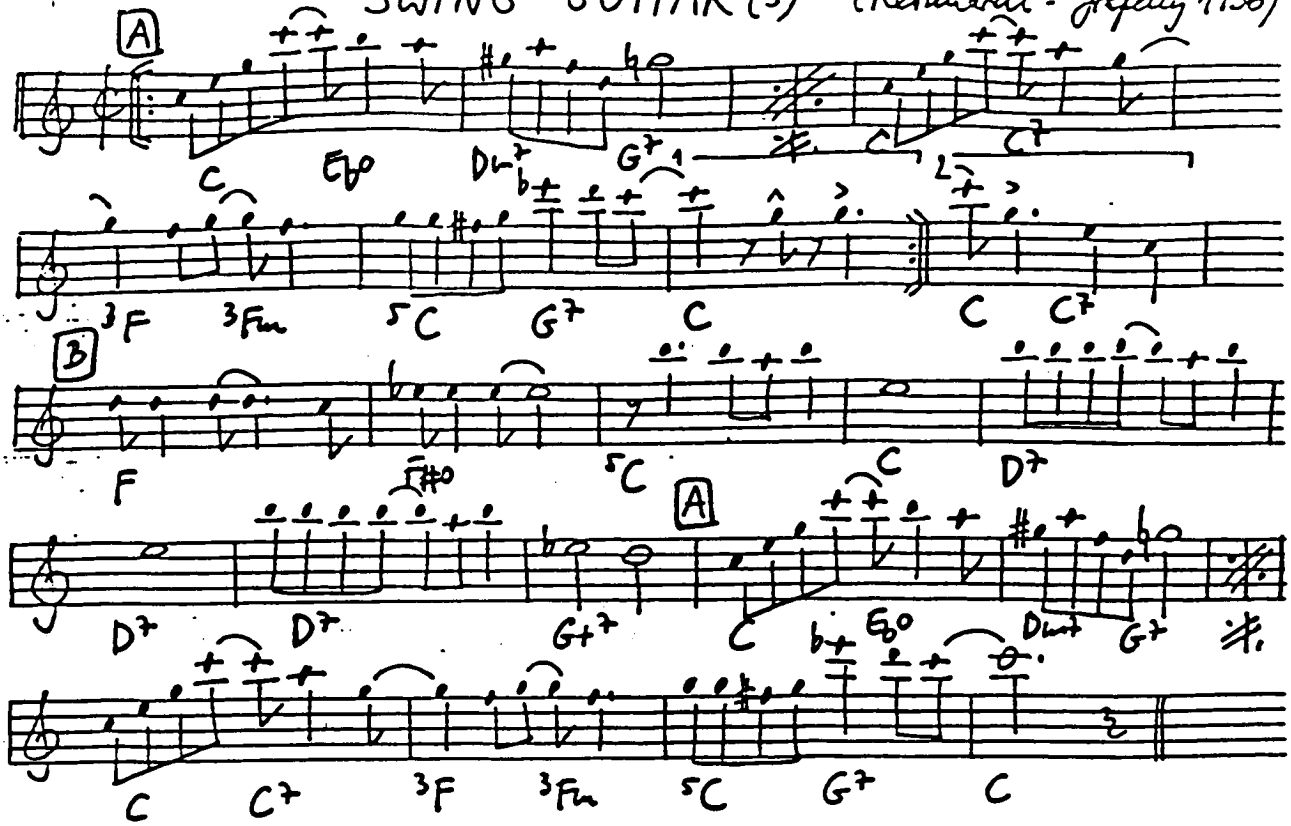
SWING BROTHER SWING (Raymond-Bishop-Williams 1935)



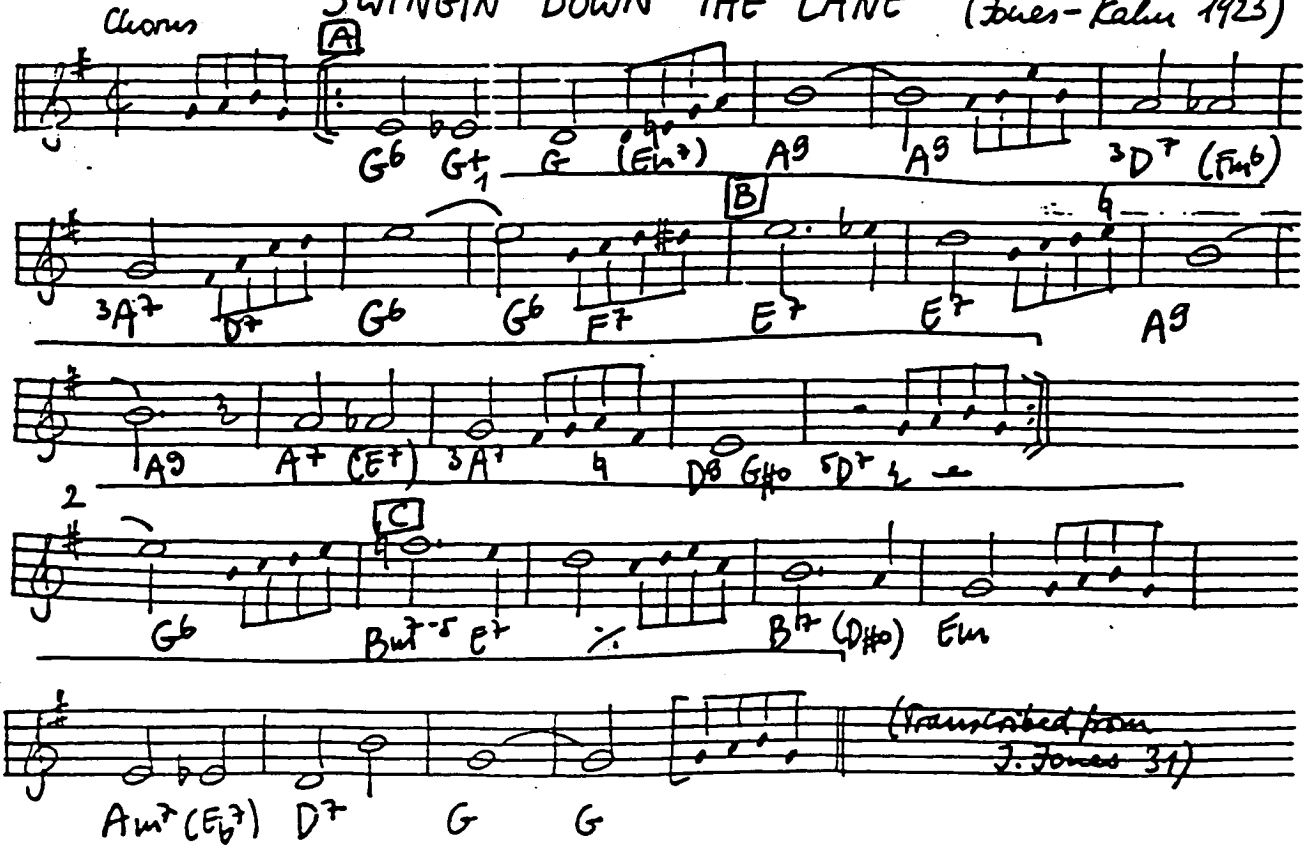
SWING 41 (Reinhardt 1941)



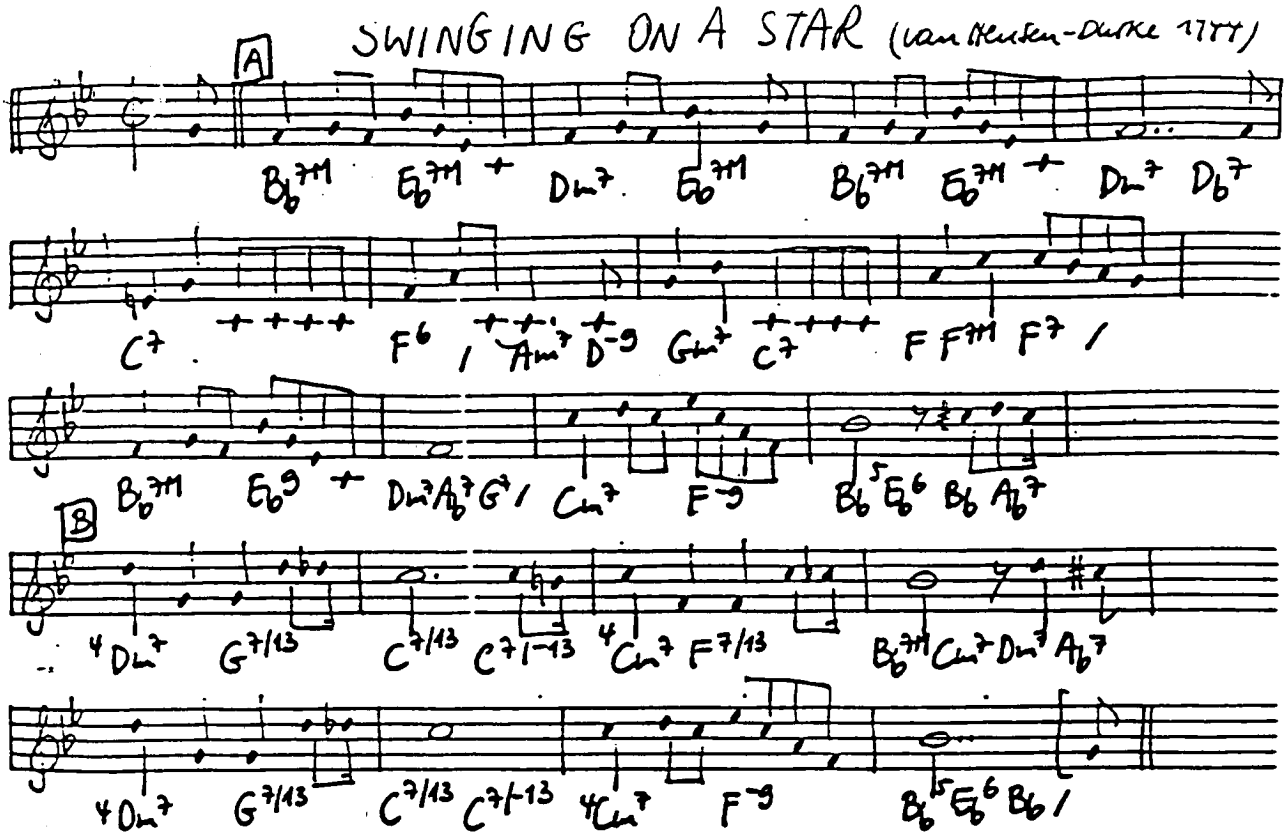
SWING GUITAR(S) (Reinhardt - Grapelly 1936)



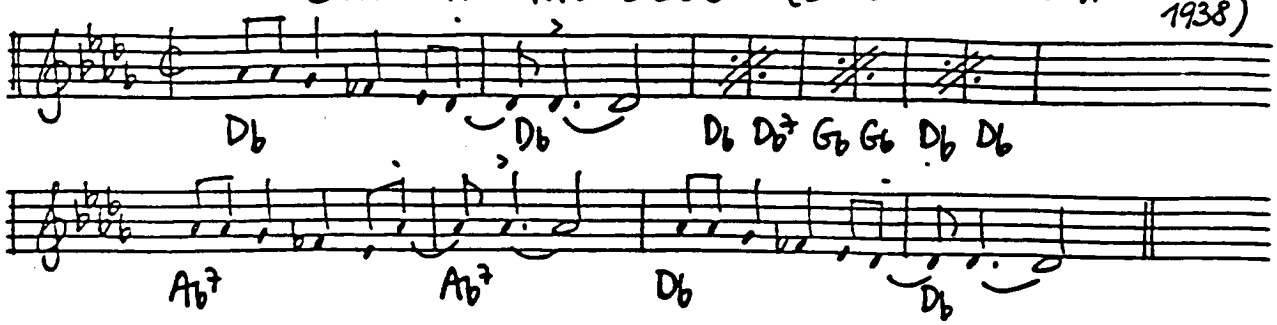
SWINGIN' DOWN THE LANE (Jones-Kahn 1923)



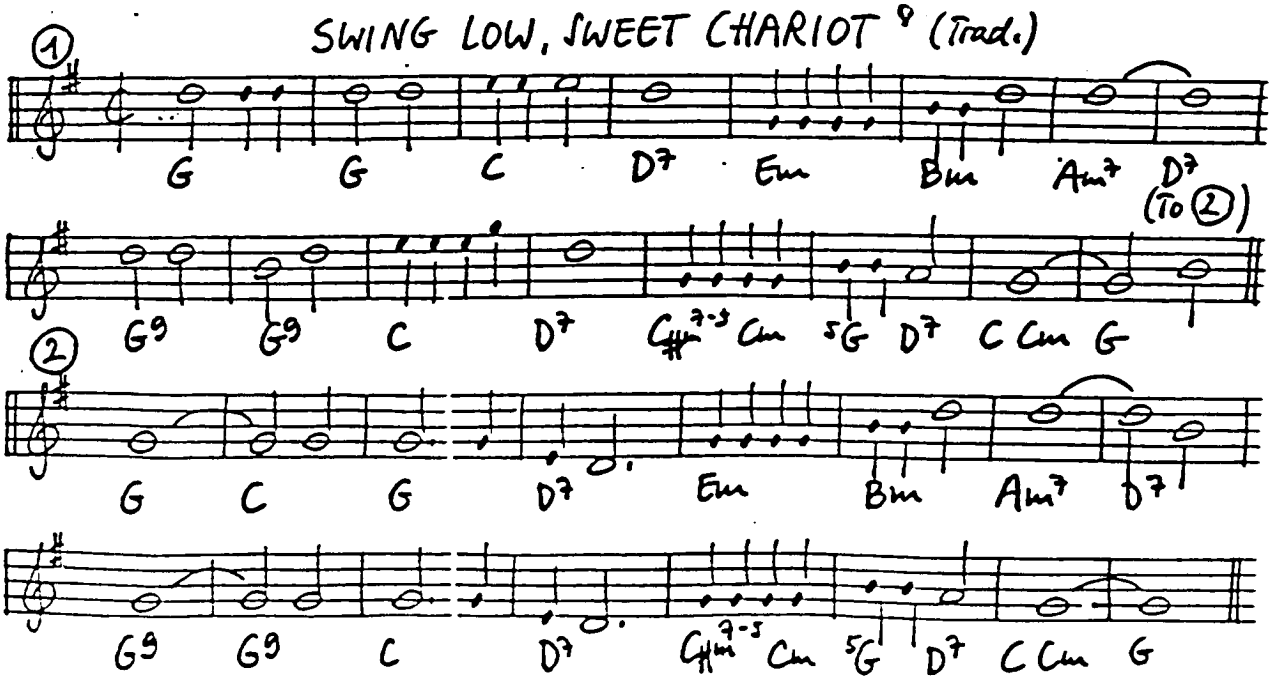
SWINGING ON A STAR (Van Heusen-Burke 1944)



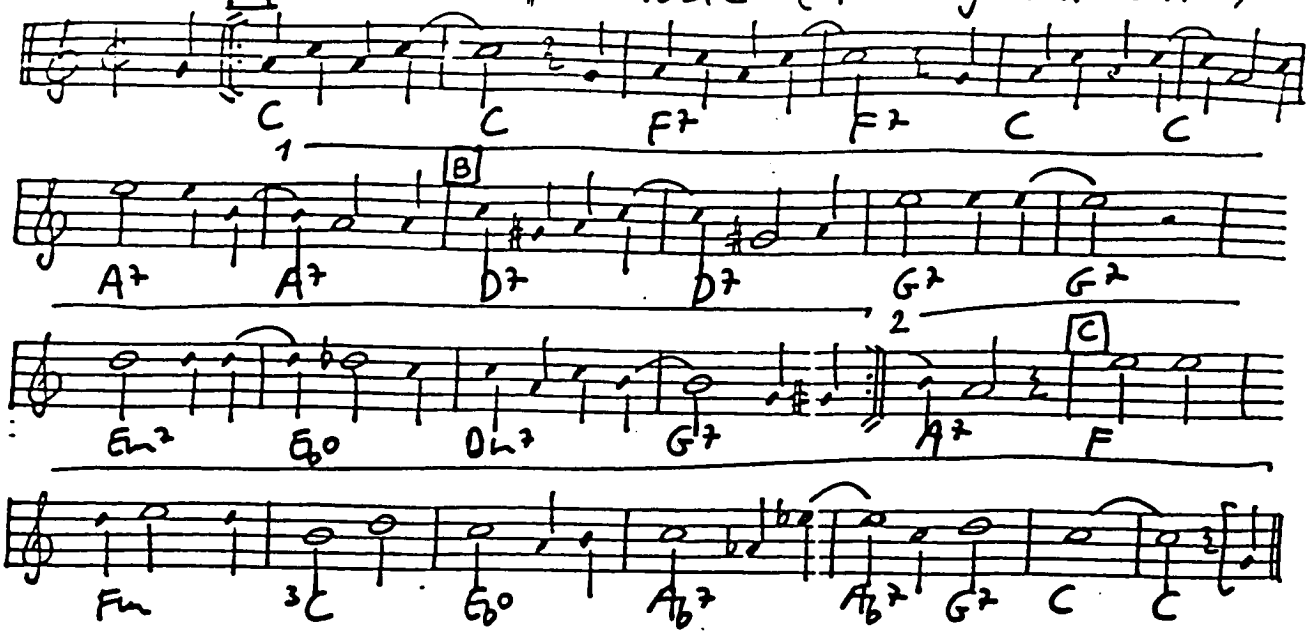
SWINGIN' THE BLUES (Basie - Durham - Hendricks 1938)



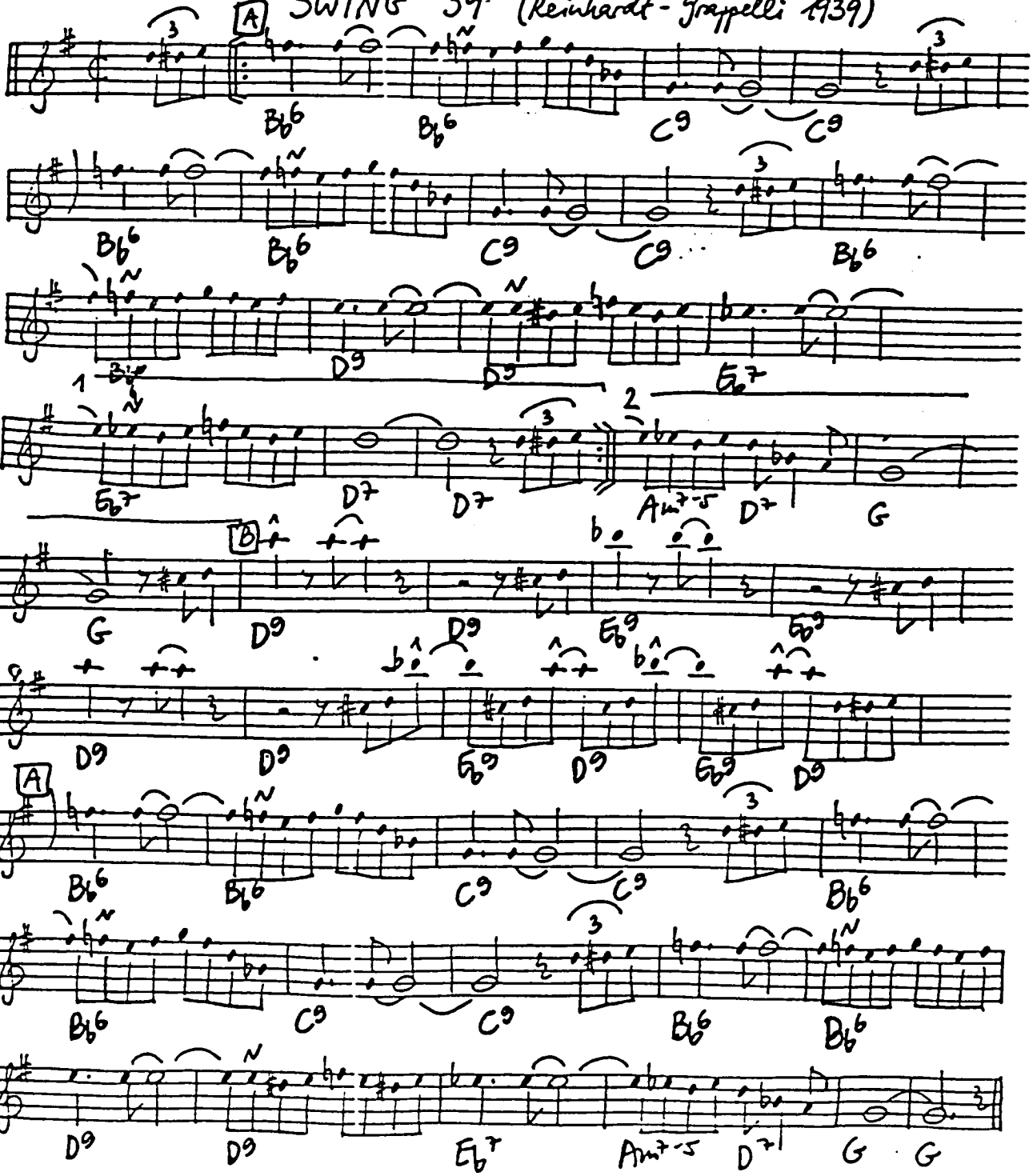
SWING LOW, SWEET CHARIOT (Trad.)



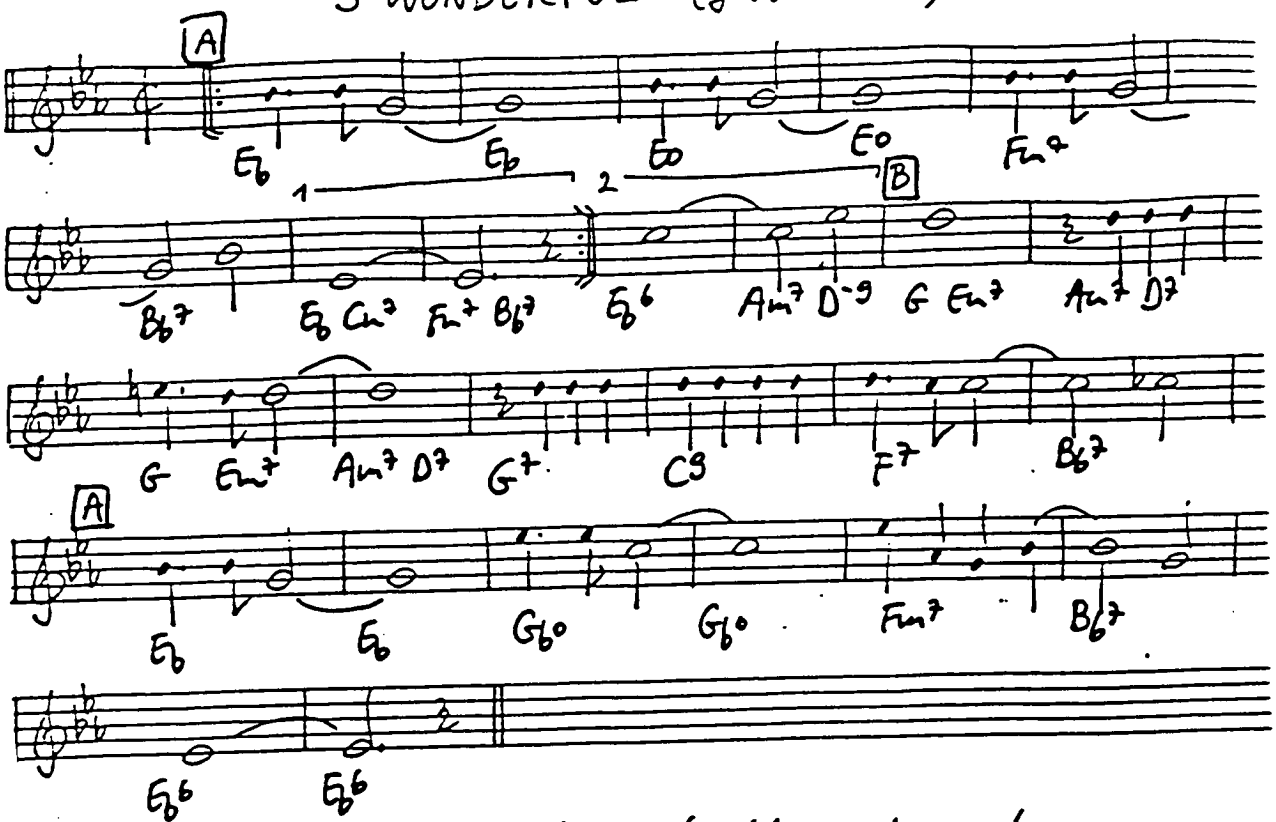
SWING THAT MUSIC (Armstrong - Gerlach 1936)



SWING 39 (Reinhardt - Grappelli 1939)

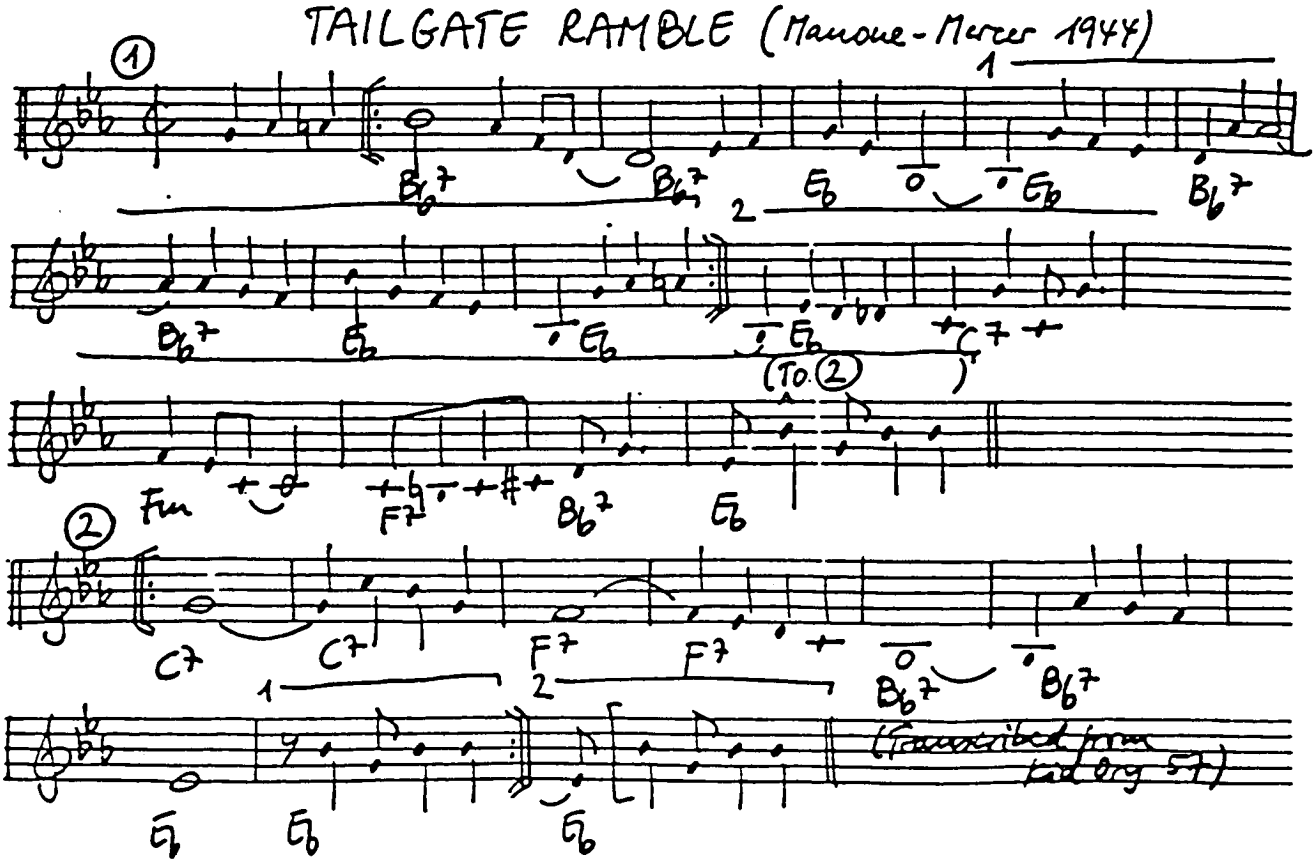


S'WONDERFUL (Gershwins 1927)



'S WONDERFUL! 'S marvellous! You should care for me!
'S awful nice, 's paradise, 's what I love to see!
You've made my life so glamorous, you can't blame me for feeling
amorous, Oh! 'S wonderful, 's marvellous, that you should care for me!

TAILGATE RAMBLE (Manone-Mercer 1944)



'TAIN'T NOBODY'S BIZ-NESS IF I DO (Grainger-Robbins-Prince-Williams 1922)

Verse

Bb 5D7 Gm 5D7 5G7

G7 Cm 5G7 Cm 5G7 Cm

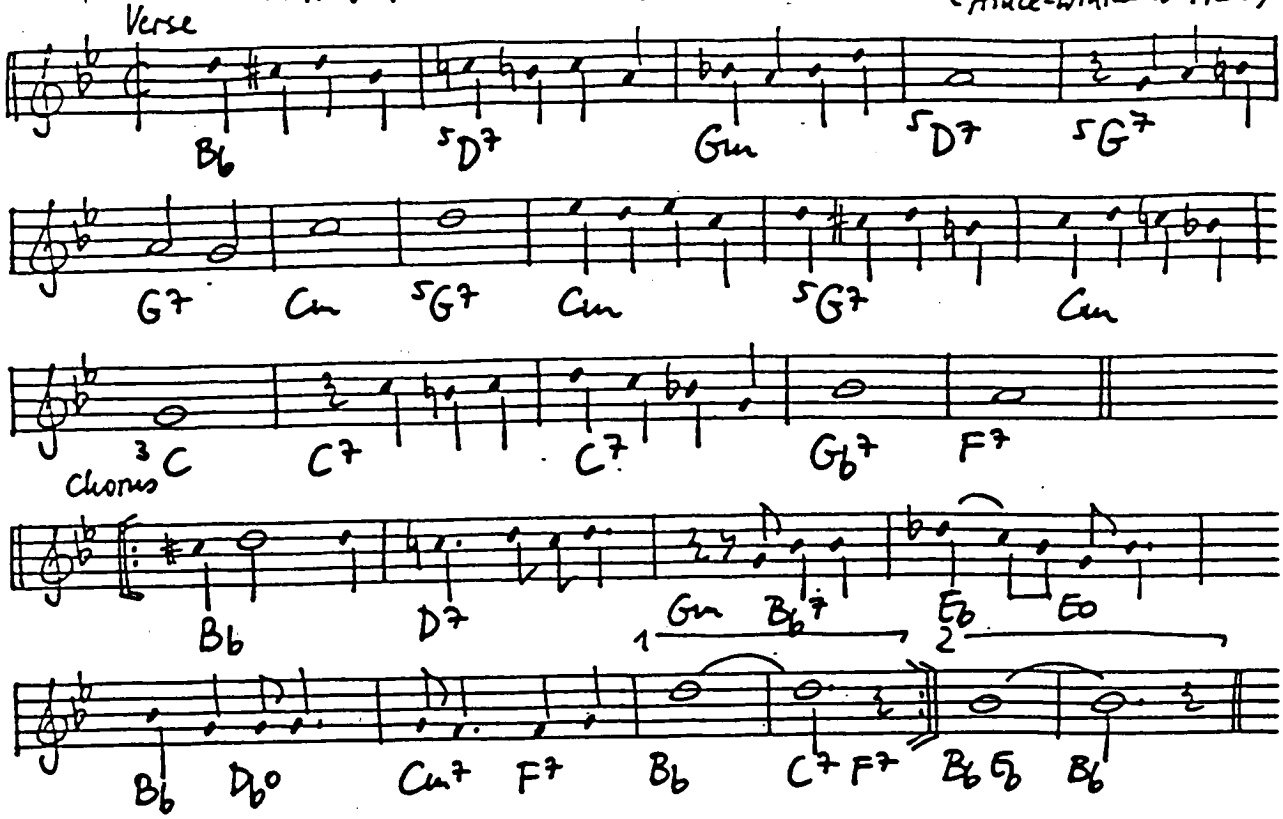
3C C7 C7 Gb7 F7

Chorus

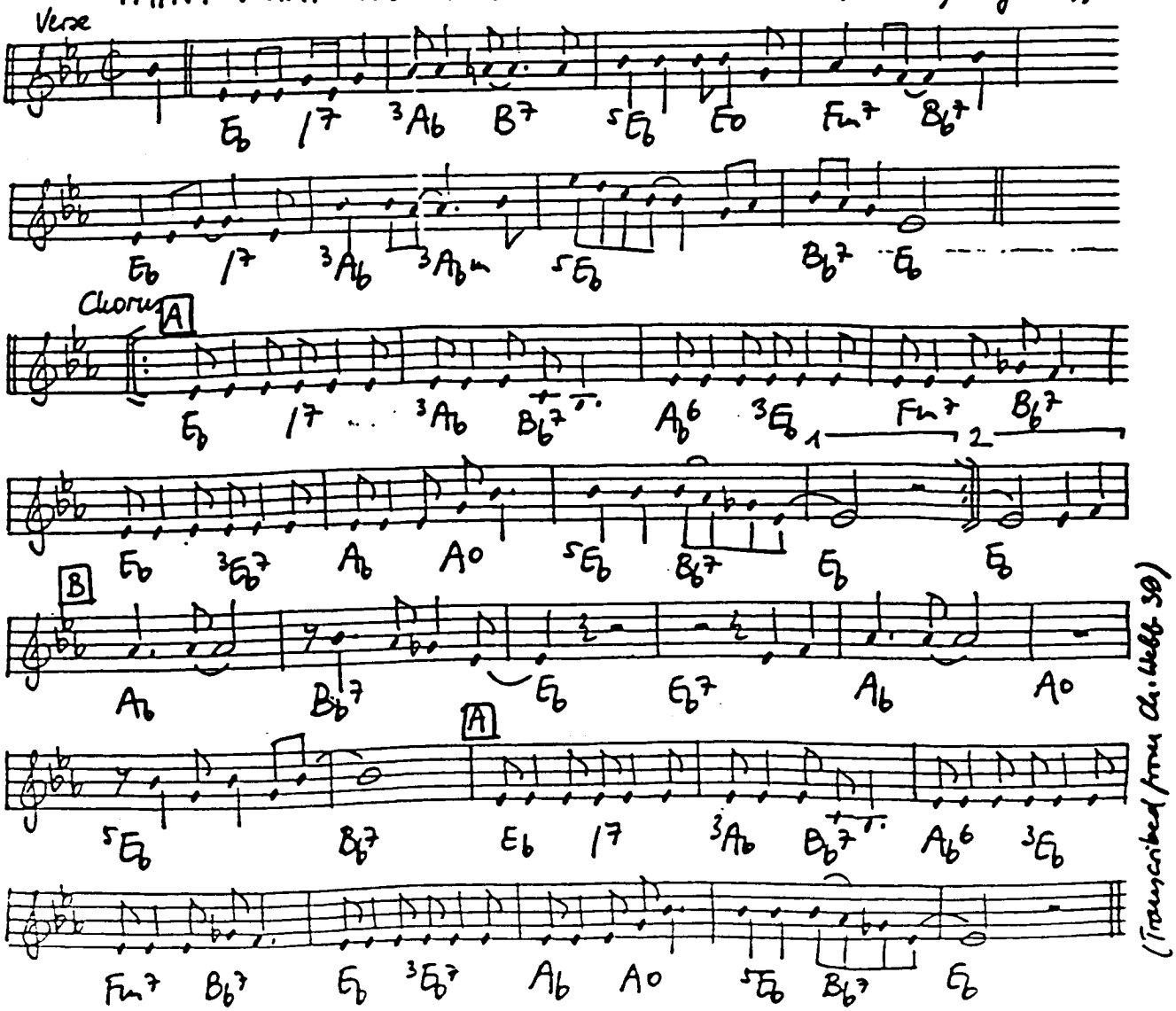
Bb D7 Gm Bb7 Eb Eo

1 2

Bb Db0 Cm7 F7 Bb C7 F7 Bb Eb Bb



'TAIN'T WHAT YOU DO IT'S THE WAY THAT CHA DO IT (Oliver-Young 1939)



Verse

Eb I7 3Ab B7 5Eb Eo Fm7 Bb7

Eb I7 3Ab 3Abm 5Eb Bb7 Eb

Chorus A

Eb I7 3Ab Bb7 Ab6 3Eb Fm7 Bb7

1 2

Eb 3Eb7 Ab A0 5Eb Bb7 Eb Eb

B

Ab Bb7 Eb Eb7 Ab A0

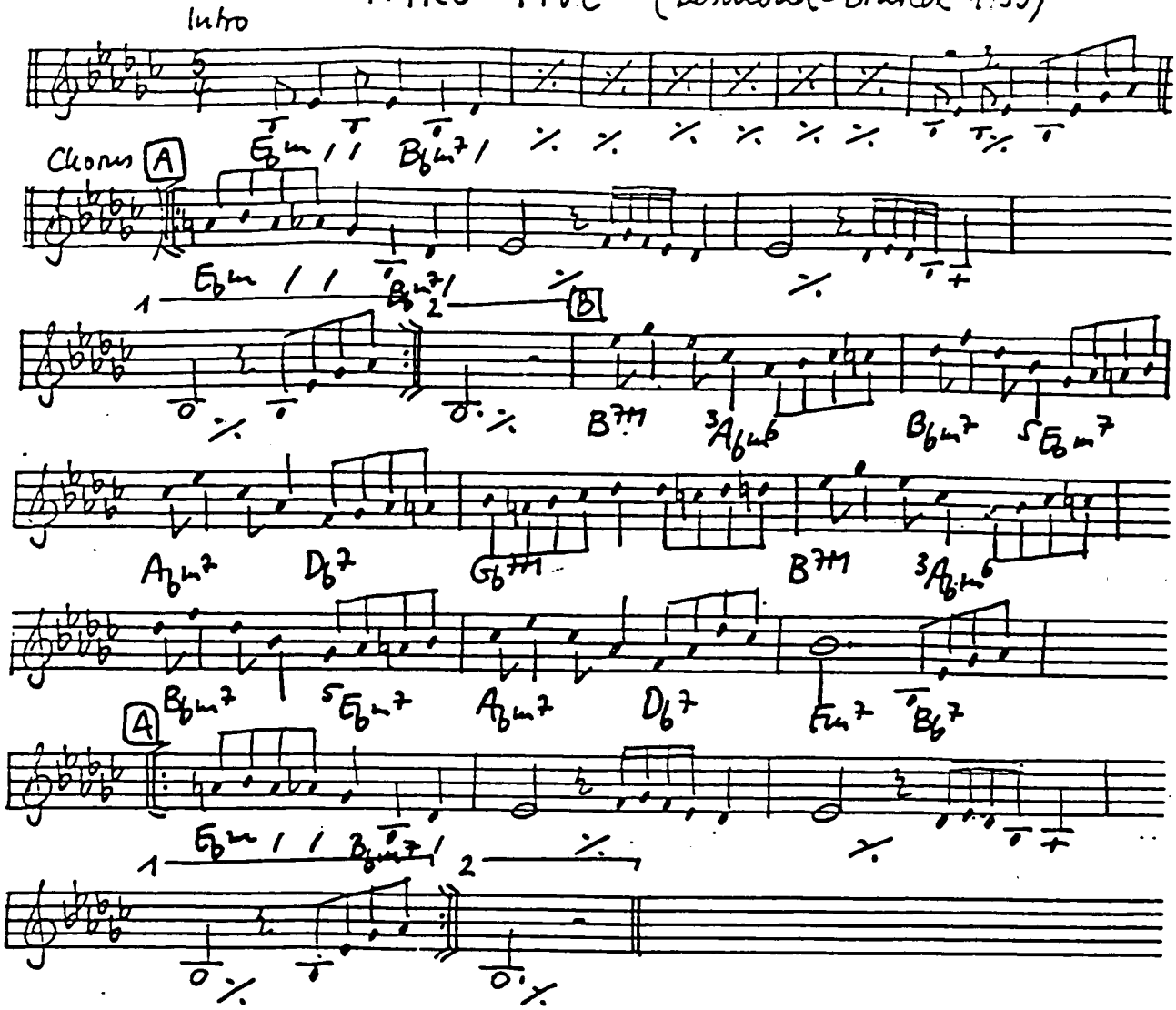
A

5Eb Bb7 Eb I7 3Ab Bb7 Ab6 3Eb

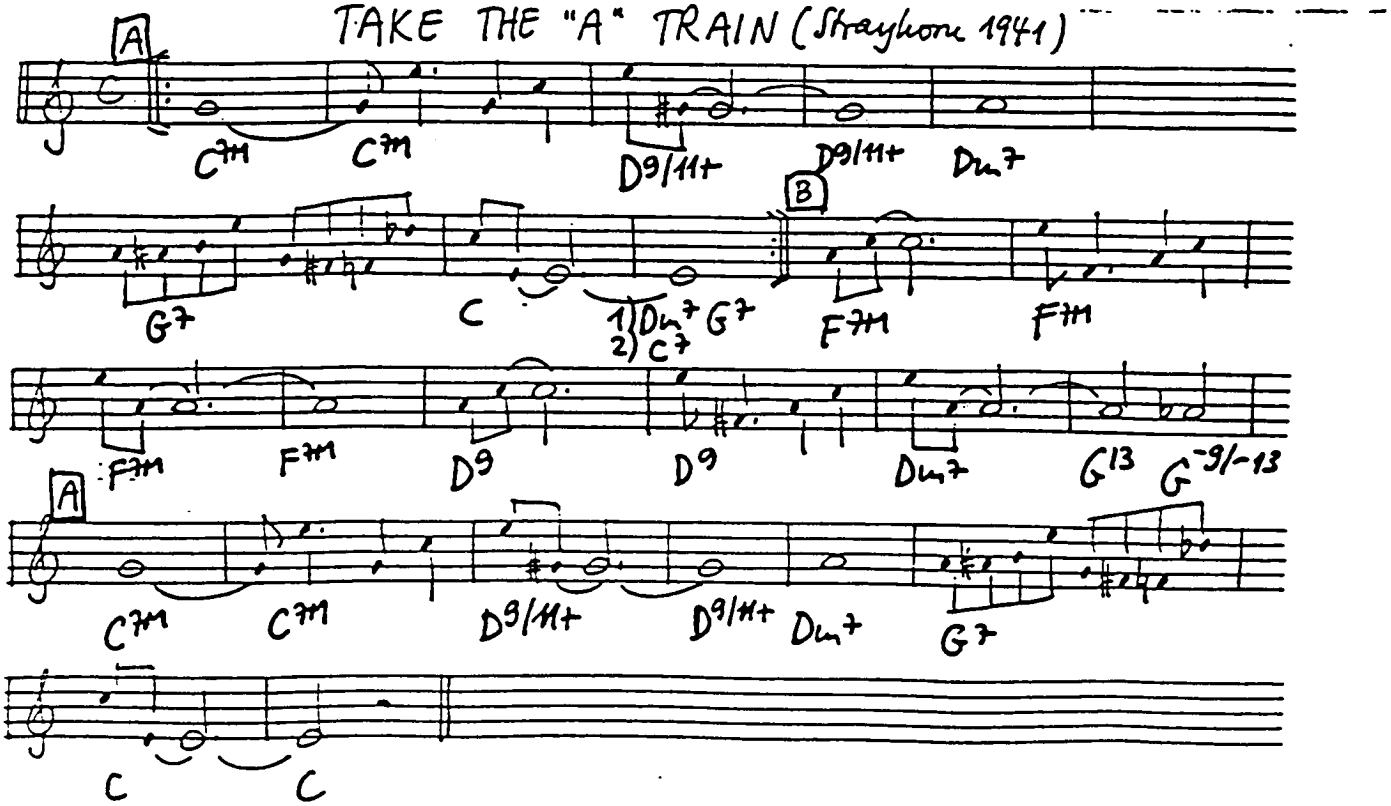
Fm7 Bb7 Eb 3Eb7 Ab A0 5Eb Bb7 Eb

(Transcribed from Ch. Webb 30)

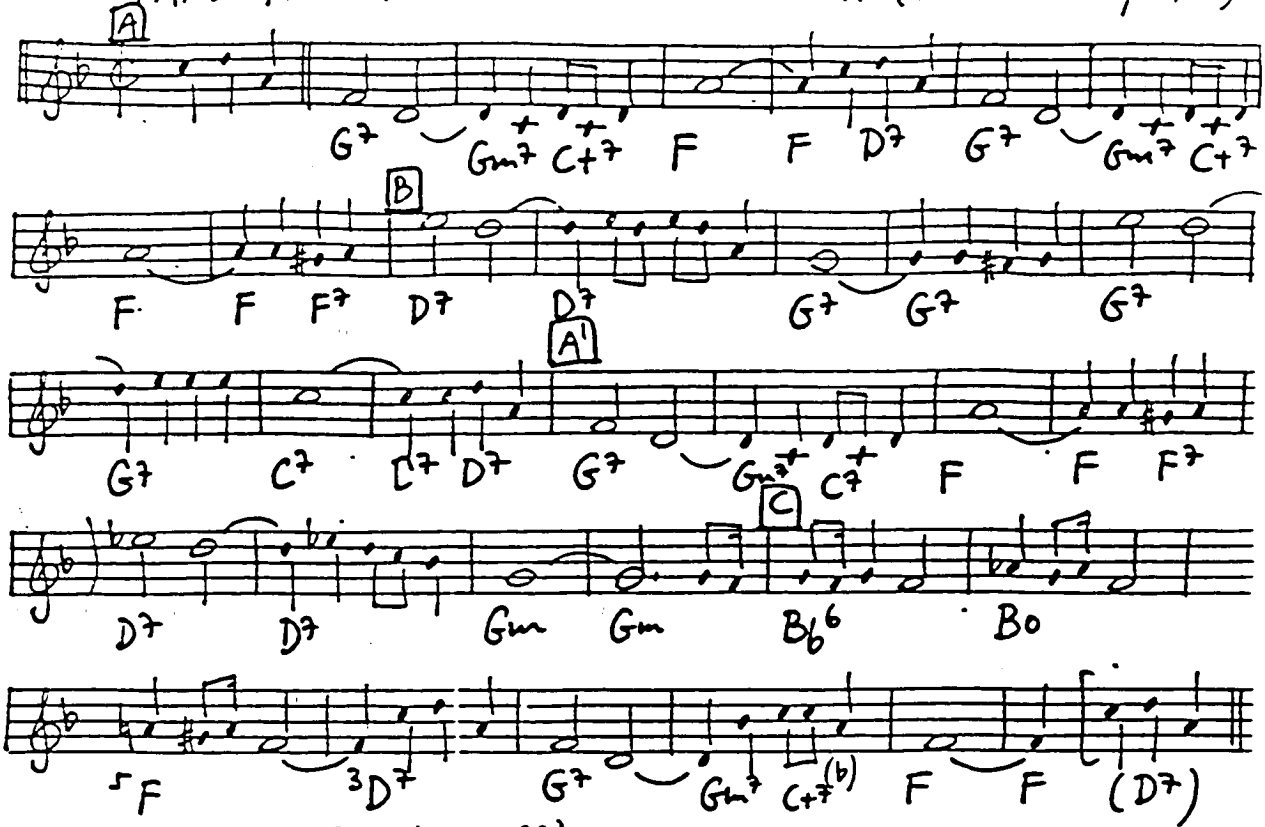
TAKE FIVE (Desmond - Brubeck 1959)



TAKE THE "A" TRAIN (Strayhorn 1941)

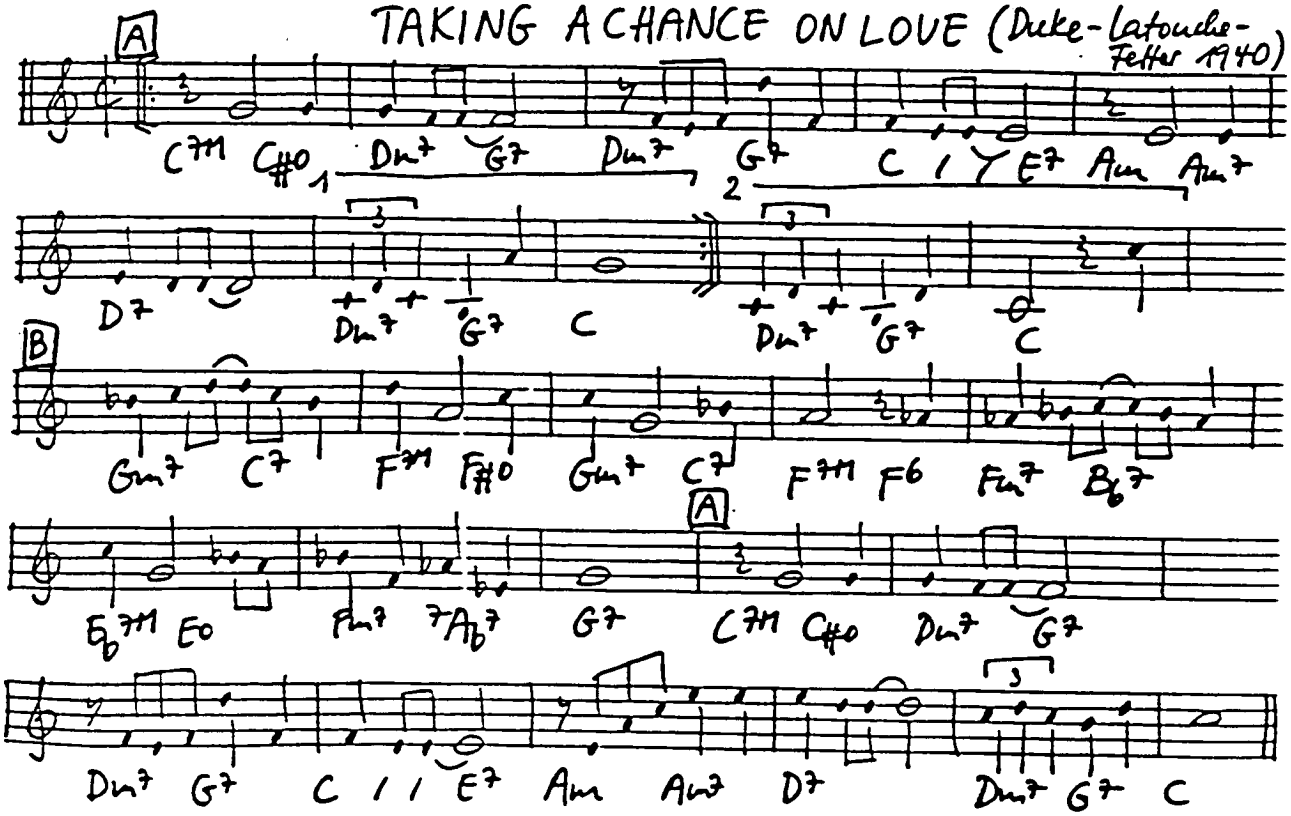


TAKE YOUR TOMORROW AND GIVE ME TODAY (Johnson-Razaf 1928)

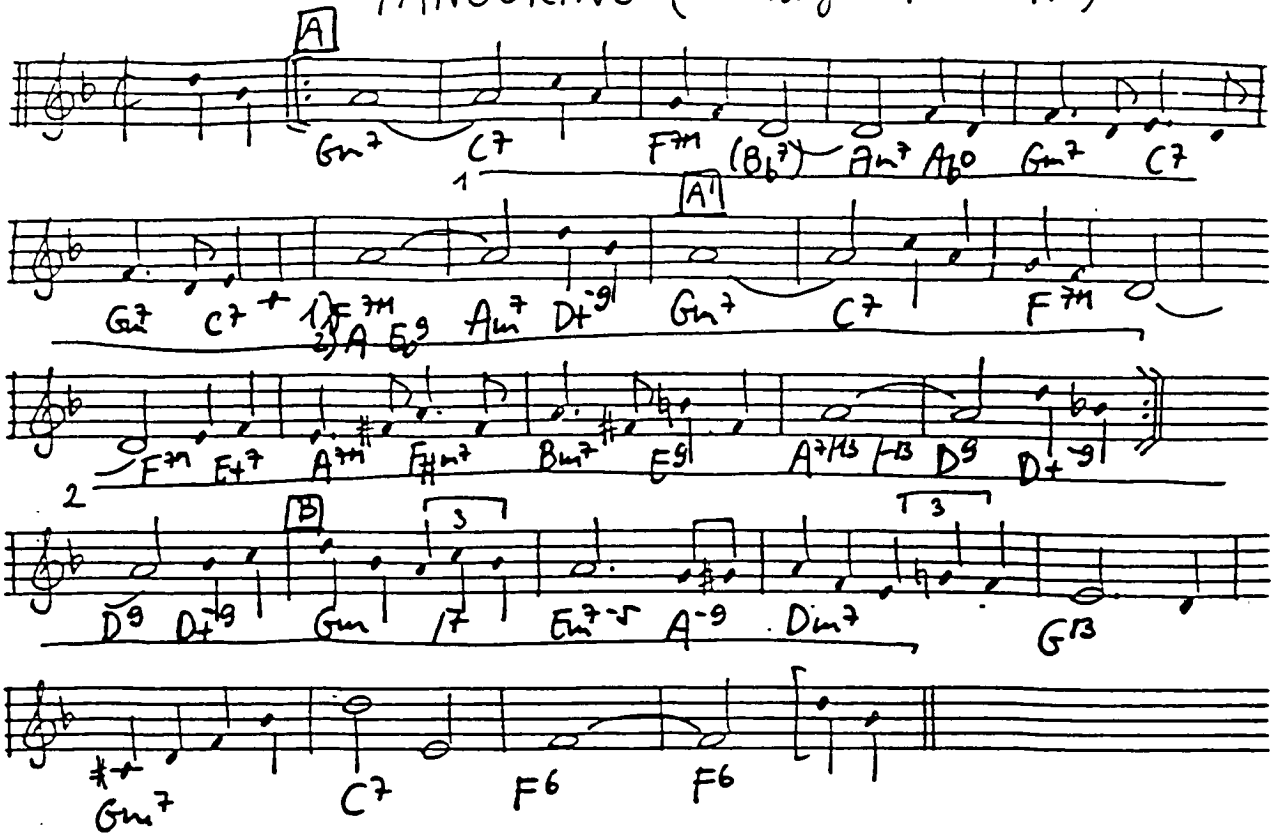


(Transcribed from F. Trumbauer 28)

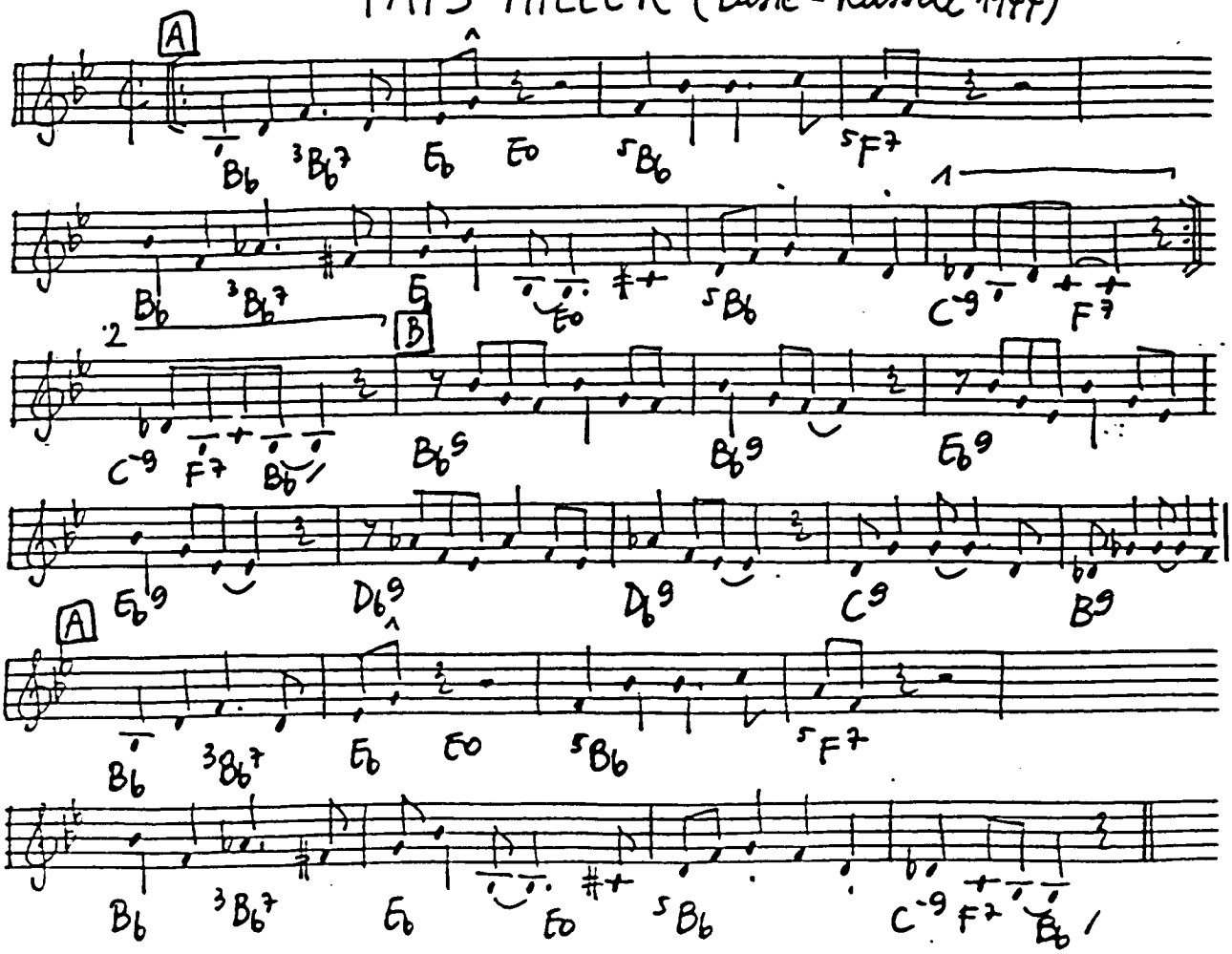
TAKING A CHANCE ON LOVE (Duke-Latouche-Fetter 1940)



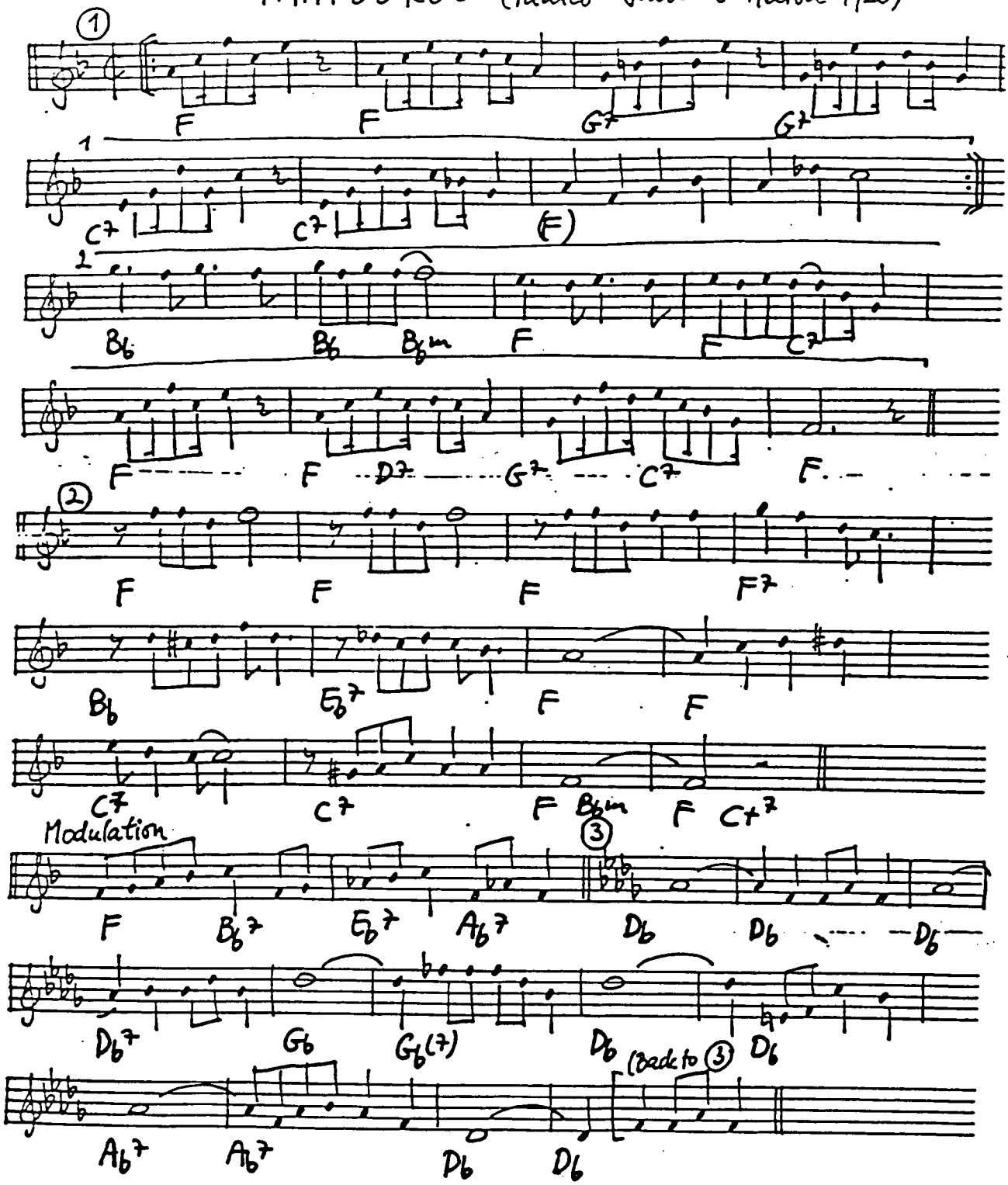
TANGERINE (Schertzinger - Mercer 1942)



TAPS MILLER (Basie - Russell 1944)

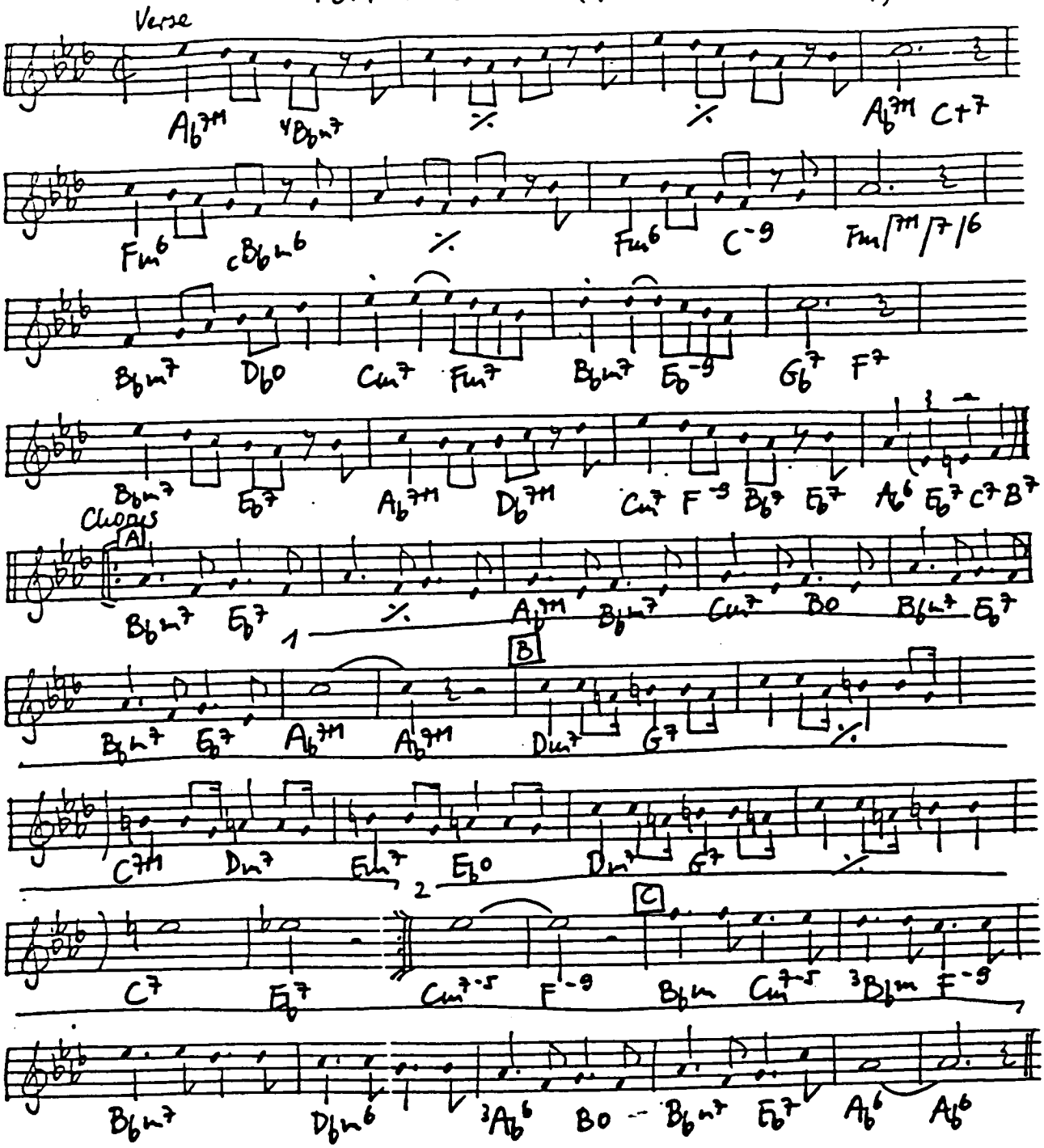


TAMPEE KOE (Panico - Schoebel - Melrose 1926)

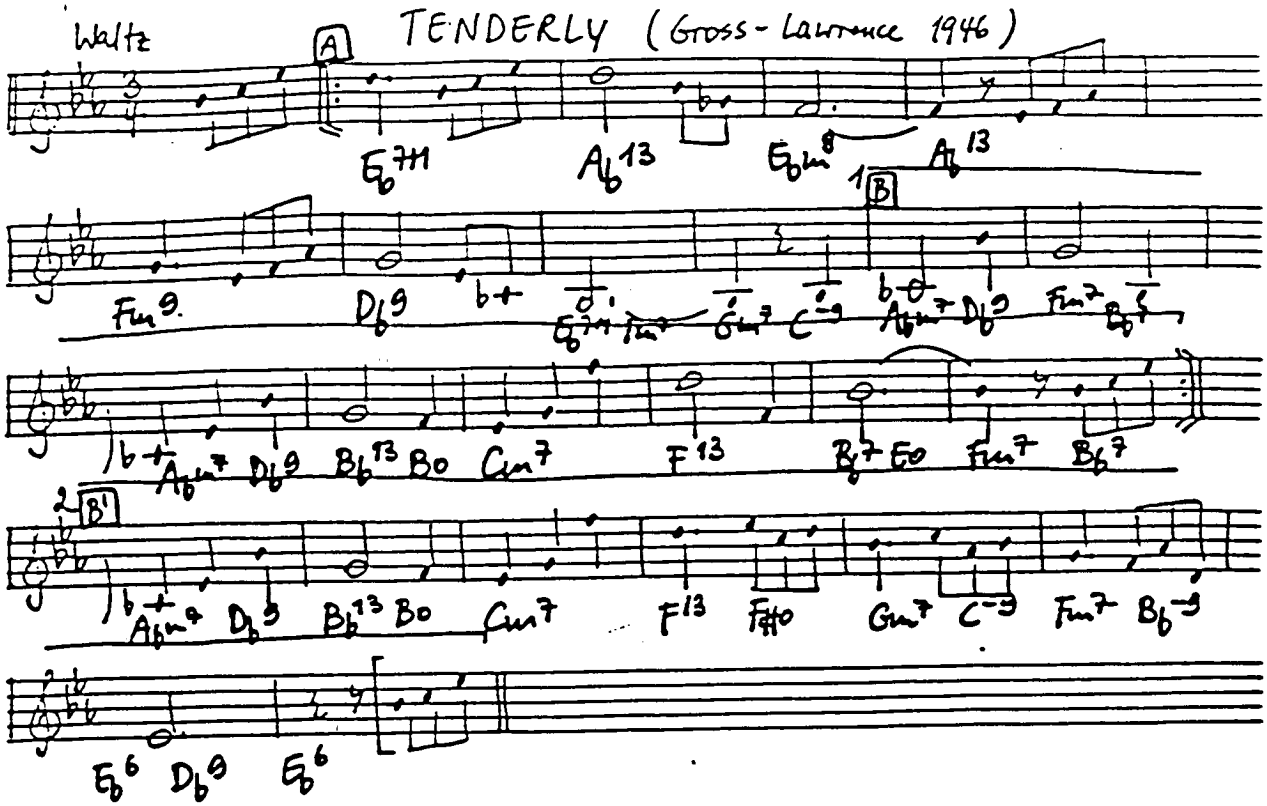


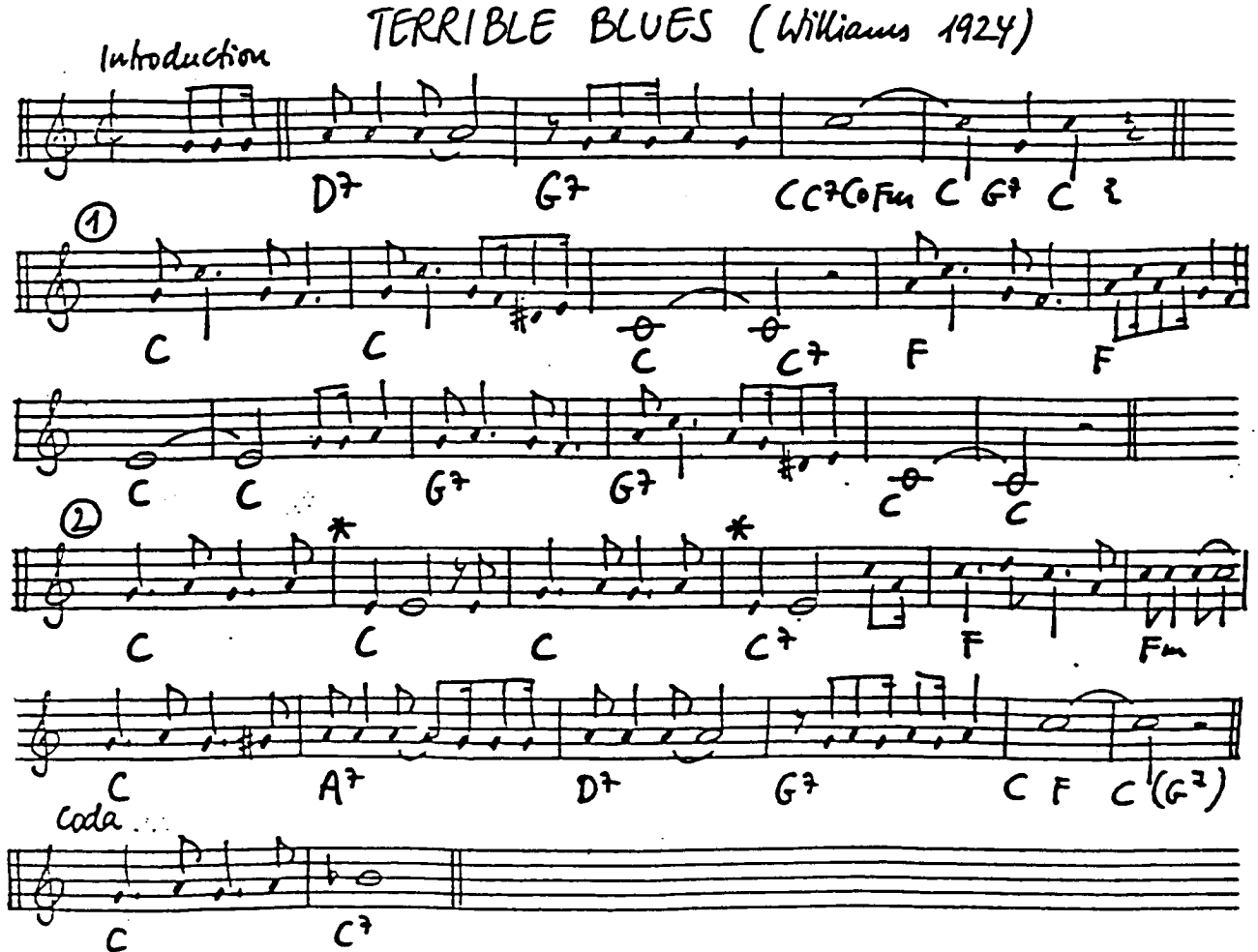
(Transcribed from Orj. Memphis 5 26)

TEA FOR TWO (Youmans - Caesar 1924)



CHORUS: Picture you upon my knee just tea for two and two for tea,
Just me for you and you for me alone.
Nobody near us to see us or hear us, no friends or relations on
weekend vacations, we won't have it known, dear, that we own
a telephone, dear;
Day will break and you'll awake and start to bake a sugar cake
for me to take for alle the boys to see.
We will raise a family, a boy for you, a girl for me, oh
Can't you see how happy we would be?





TENDERLY (Gross-Lawrence 1946)

Waltz

A

E_b^{7+1} A_b^{13} $E_b m^8$ A_b^{13}

1 B

Fm^9 D_b^9 b+ E_b^{7+1} Fm^7 Gm^7 C^{-9} $A_b m^7$ D_b^9 Fm^7 B_b^7

b+ $A_b m^7$ D_b^9 B_b^{13} Bo Cm^7 F^{13} B_b^7 Eo Fm^7 B_b^7

2 B'

b+ $A_b m^7$ D_b^9 B_b^{13} Bo Cm^7 F^{13} F#o Gm^7 C^{-9} Fm^7 B_b^{-9}

E_b^6 D_b^9 E_b^6

TERRIBLE BLUES (Williams 1924)

Introduction

D^7 G^7 C C^7 Co Fm C G^7 C ?

1

C C C C^7 F F

C C G^7 G^7 C C

2

C * C C * C^7 F Fm

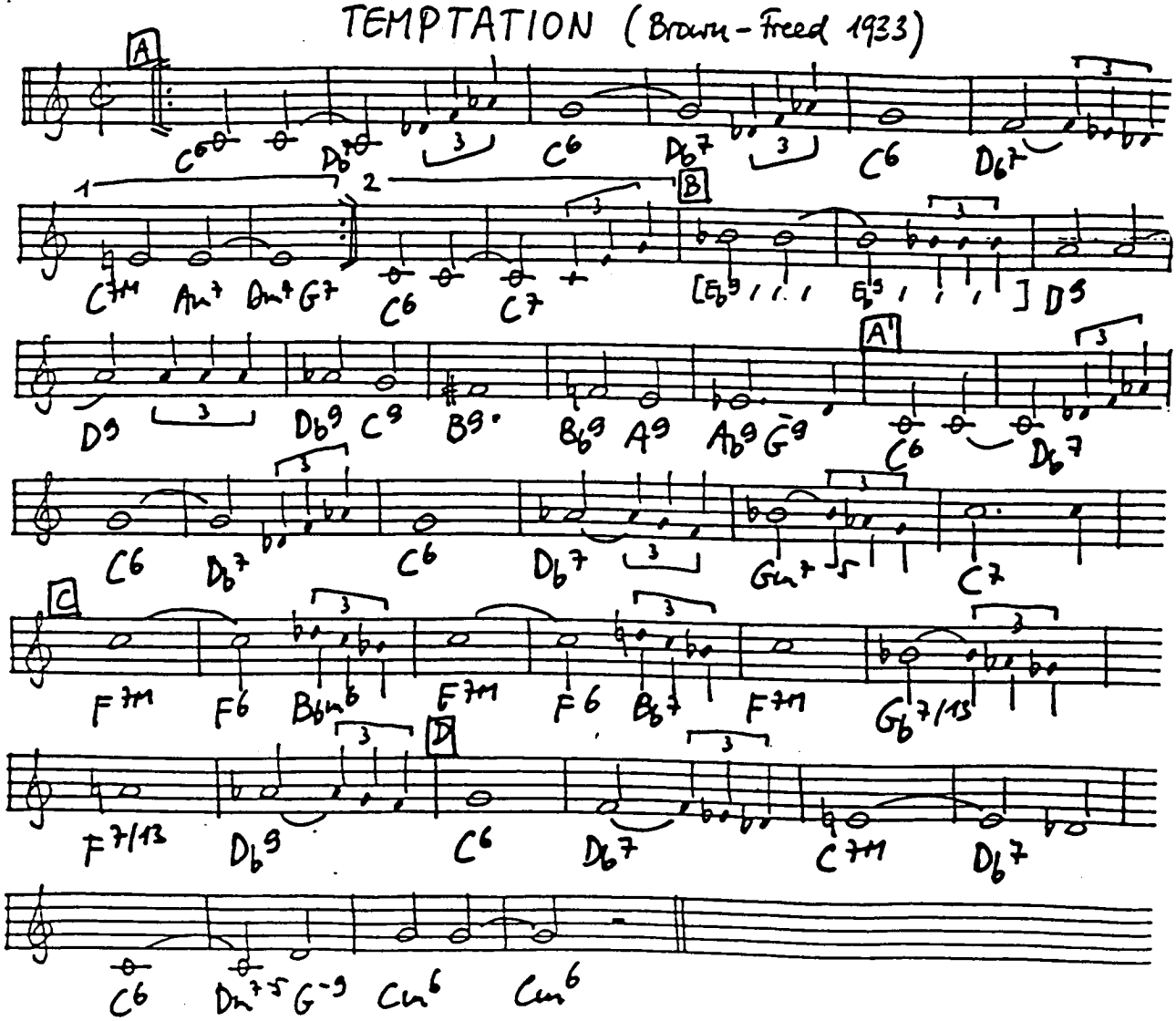
C A^7 D^7 G^7 C F C (G^7)

Coda

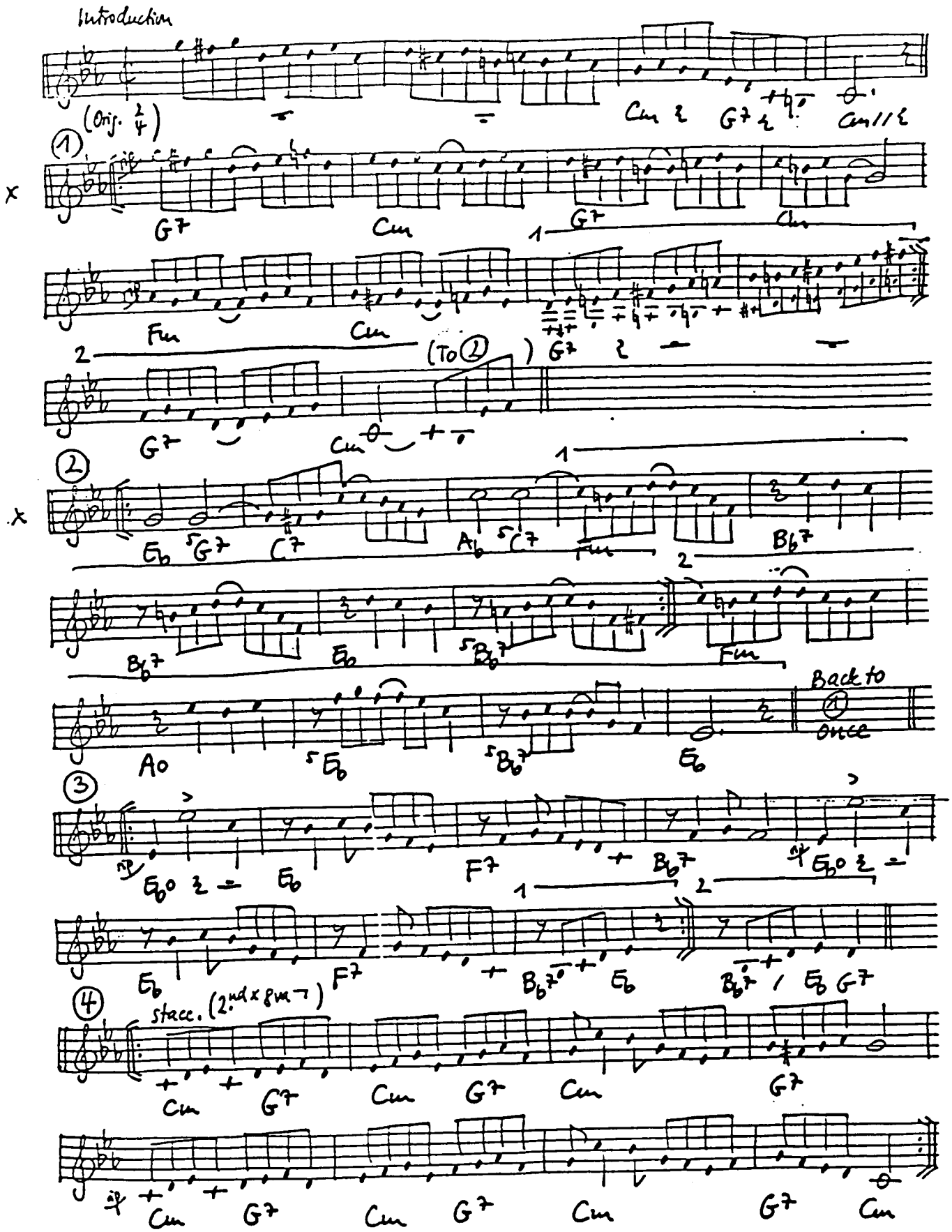
C C^7

Cl. Williams '24: Intro Tutti 1 Tutti 2 Cl. Solo 2 Tutti 2 Tpt. Solo
2 Tutti with Breaks at * 2 Tutti with Breaks Coda

TEMPTATION (Brown-Freed 1933)

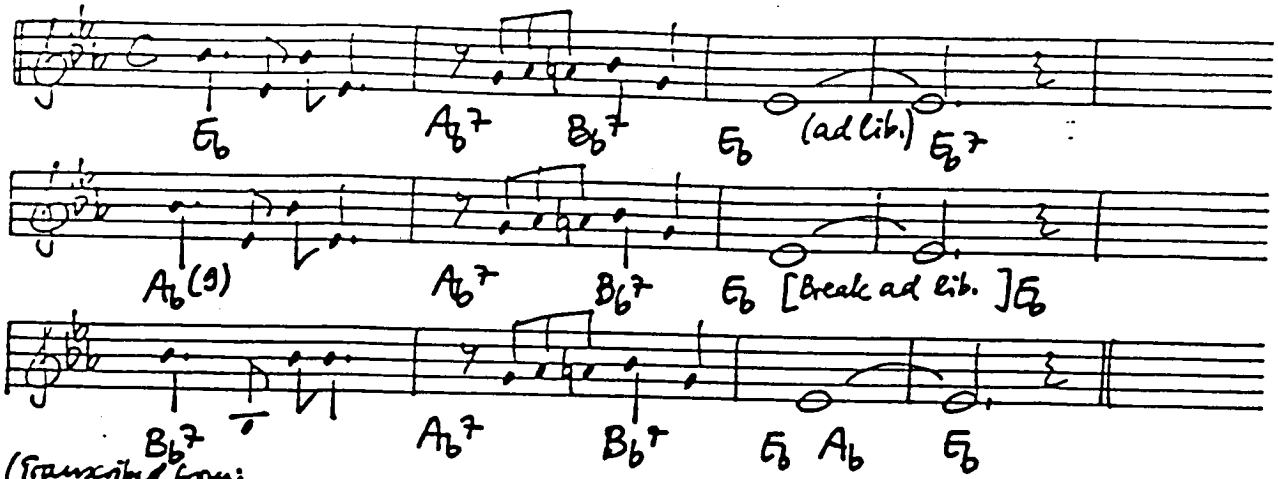


TEMPTATION RAG (Lodge 1909)



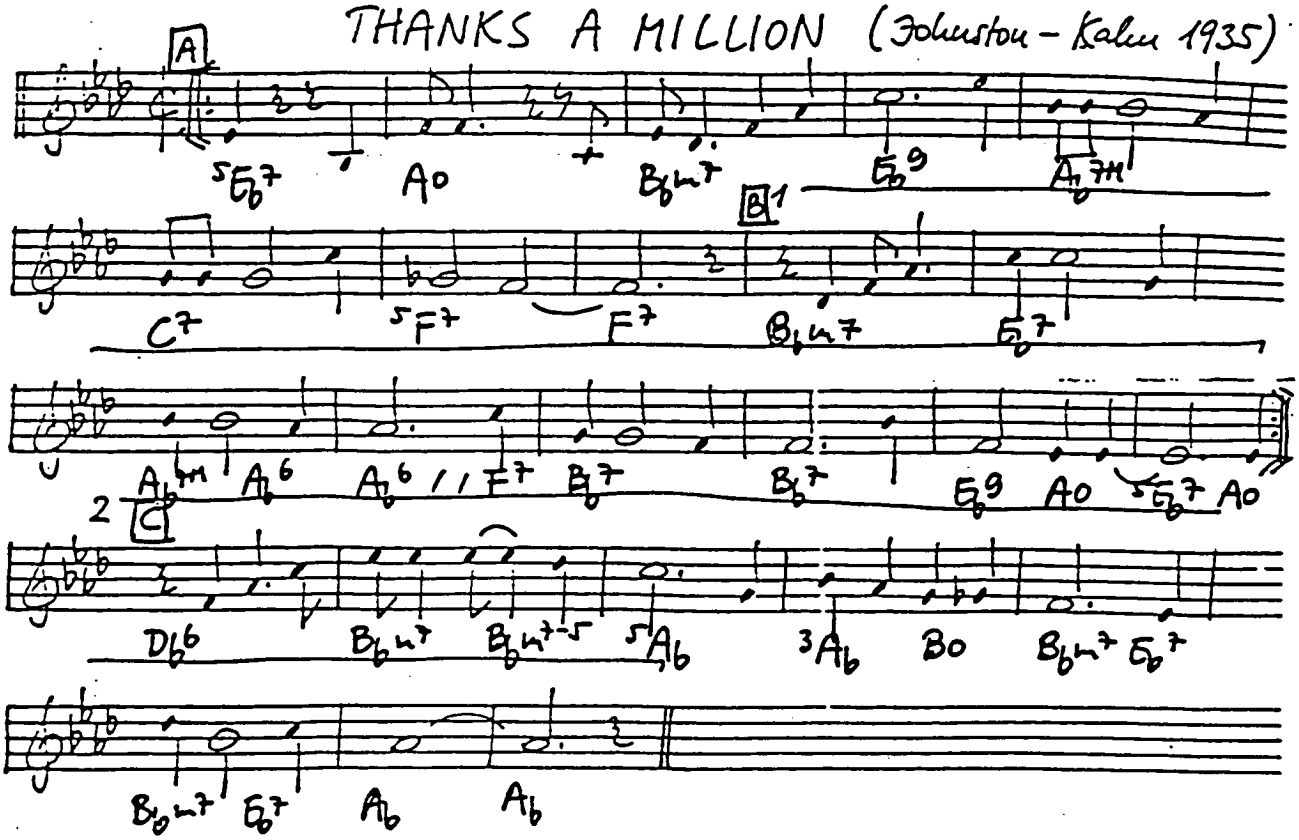
Back to (3) (only 8 bars)
Then back to (2)

TEXAS MOANER BLUES (Williams - Barnes 1924)

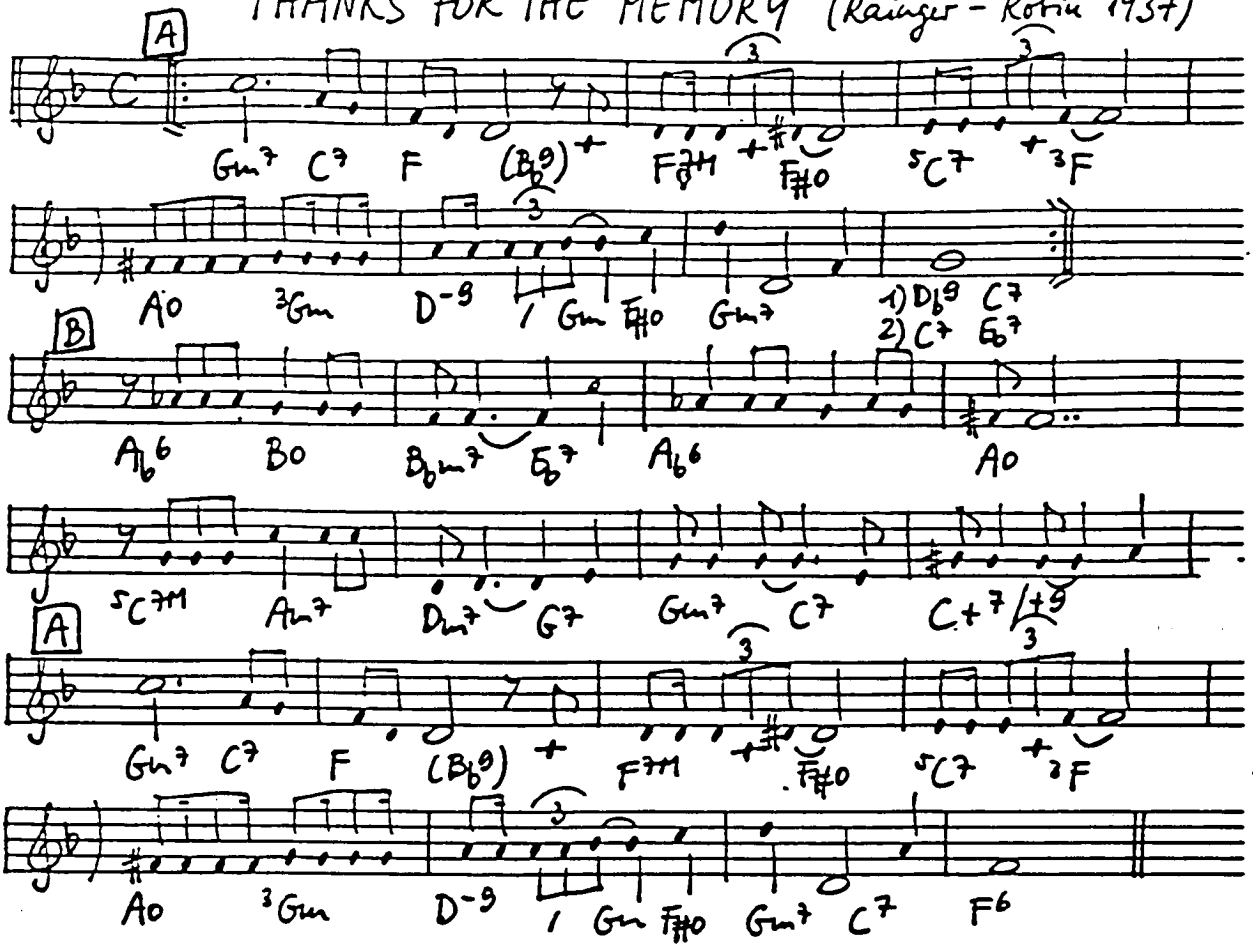


(Transcribed from: R. Williams '24 (in Bb): Intro = last 4 bars, Tutti Chorus Vocal + Tutti / dito / dito / dito / dito.

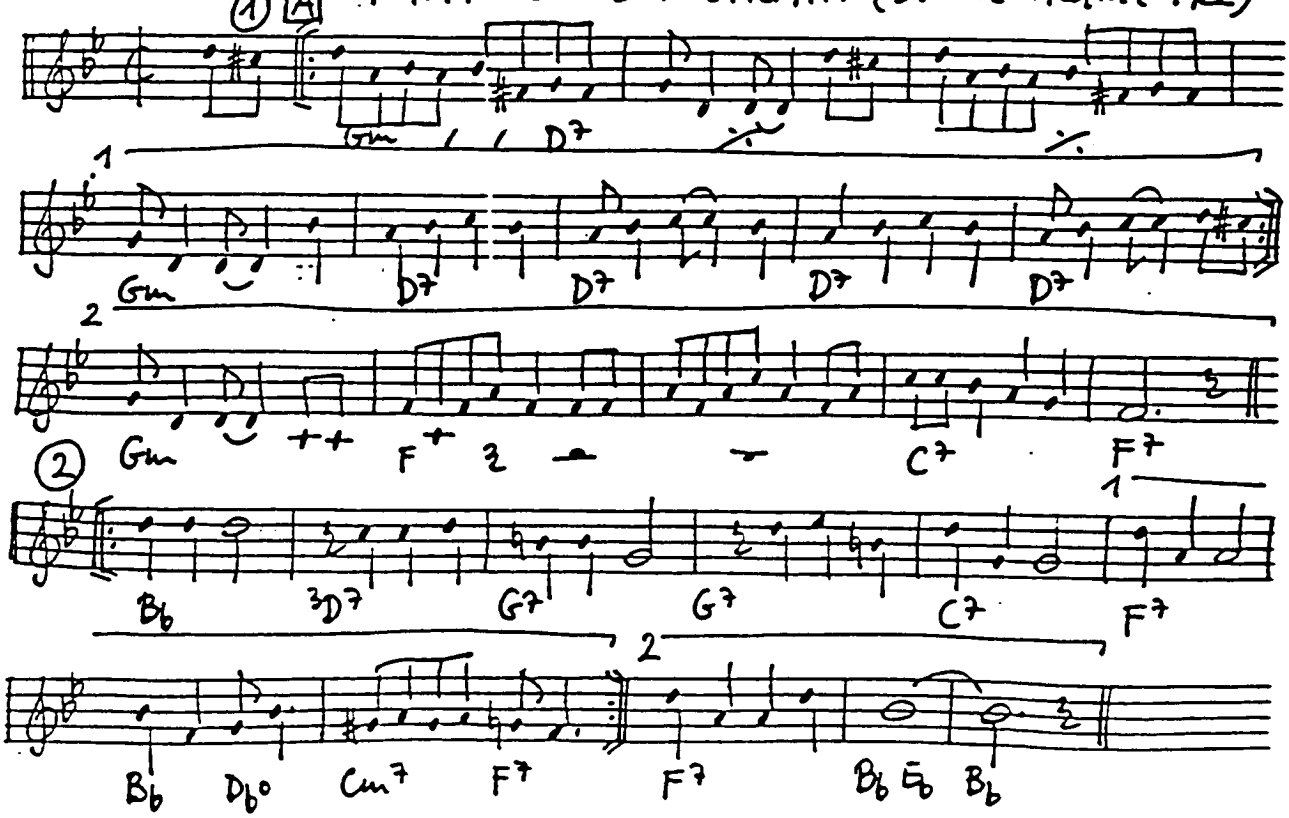
THANKS A MILLION (Johnston - Kahn 1935)



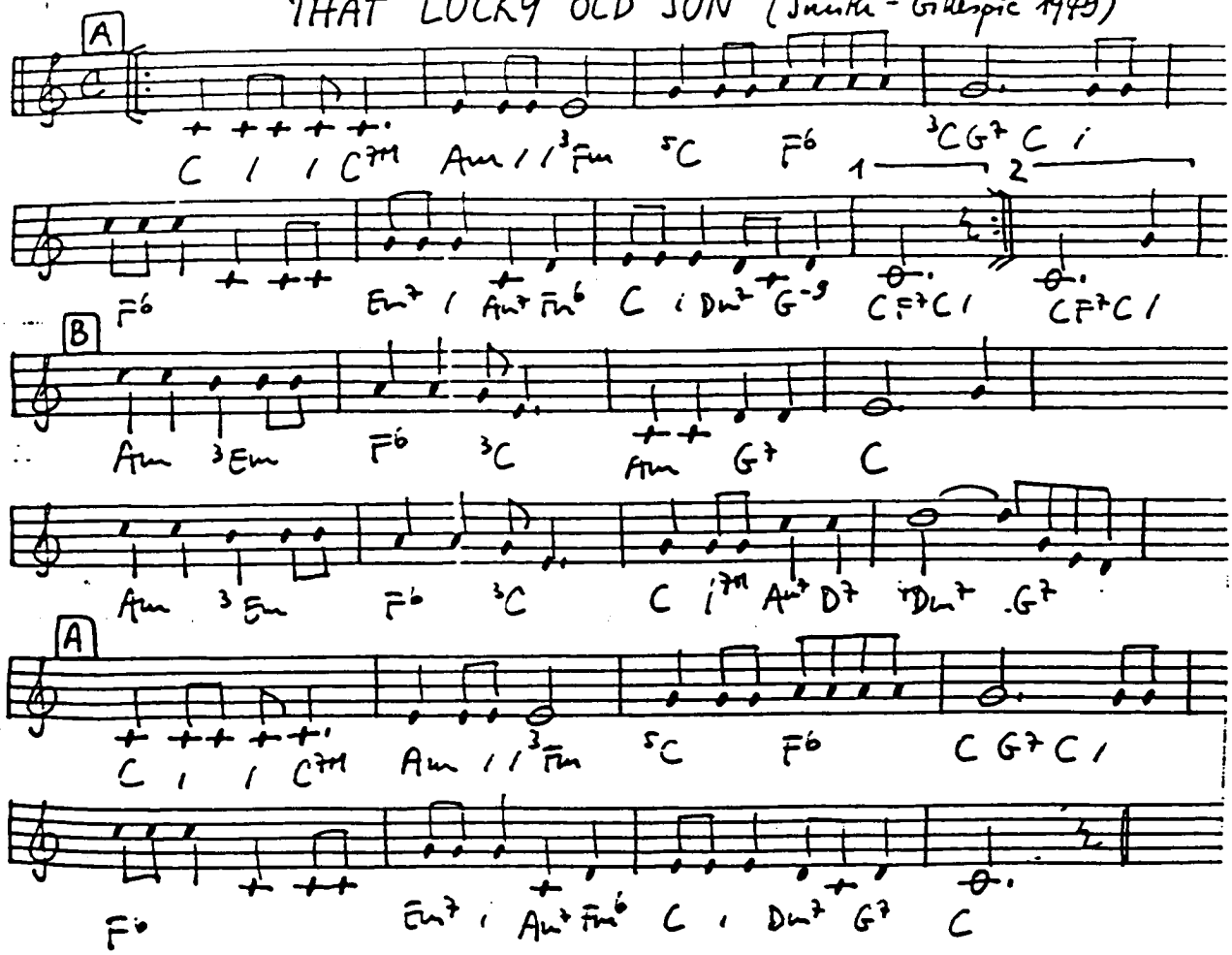
THANKS FOR THE MEMORY (Rainger - Robin 1937)



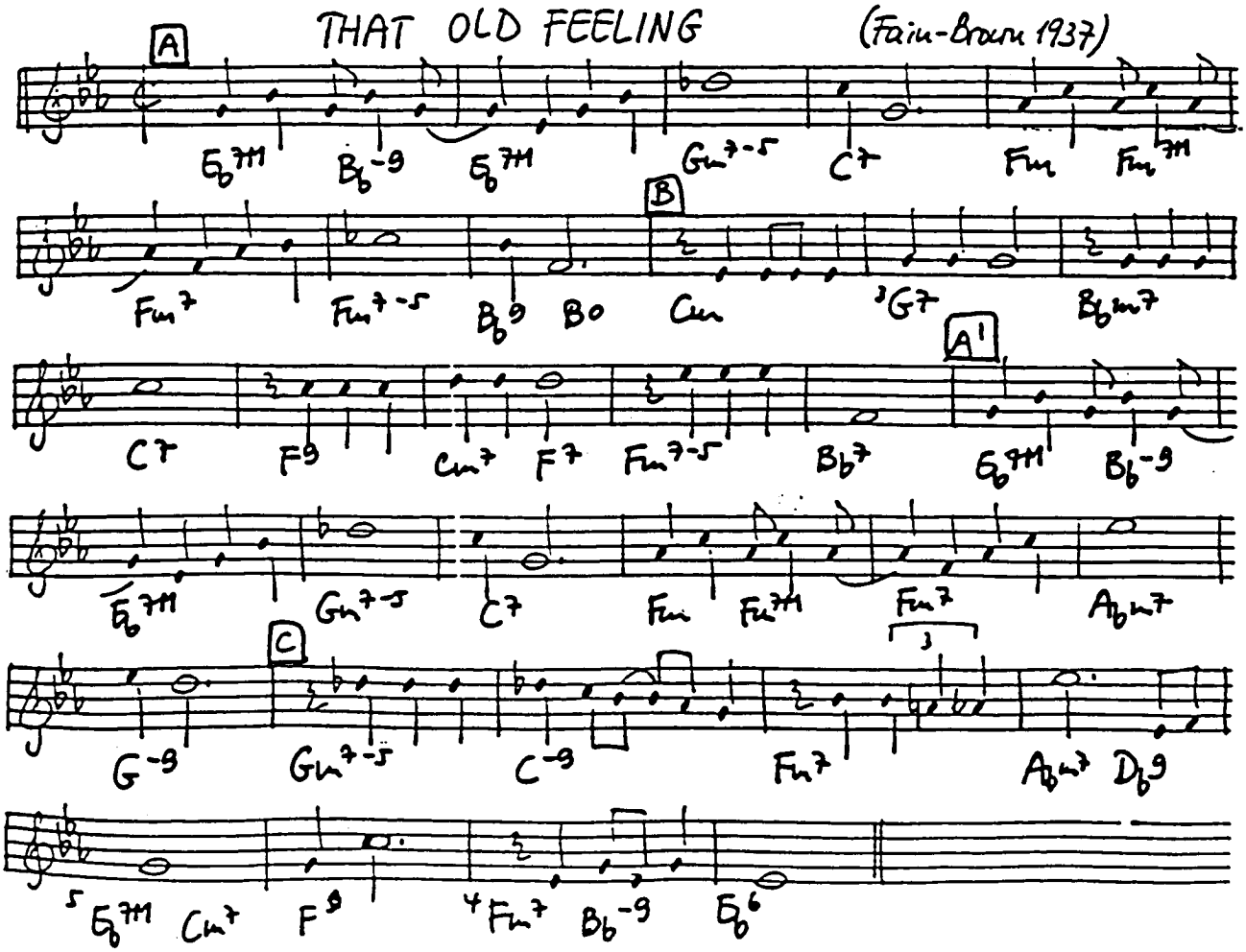
THAT DA DA STRAIN (Dowell - Medina 1922)



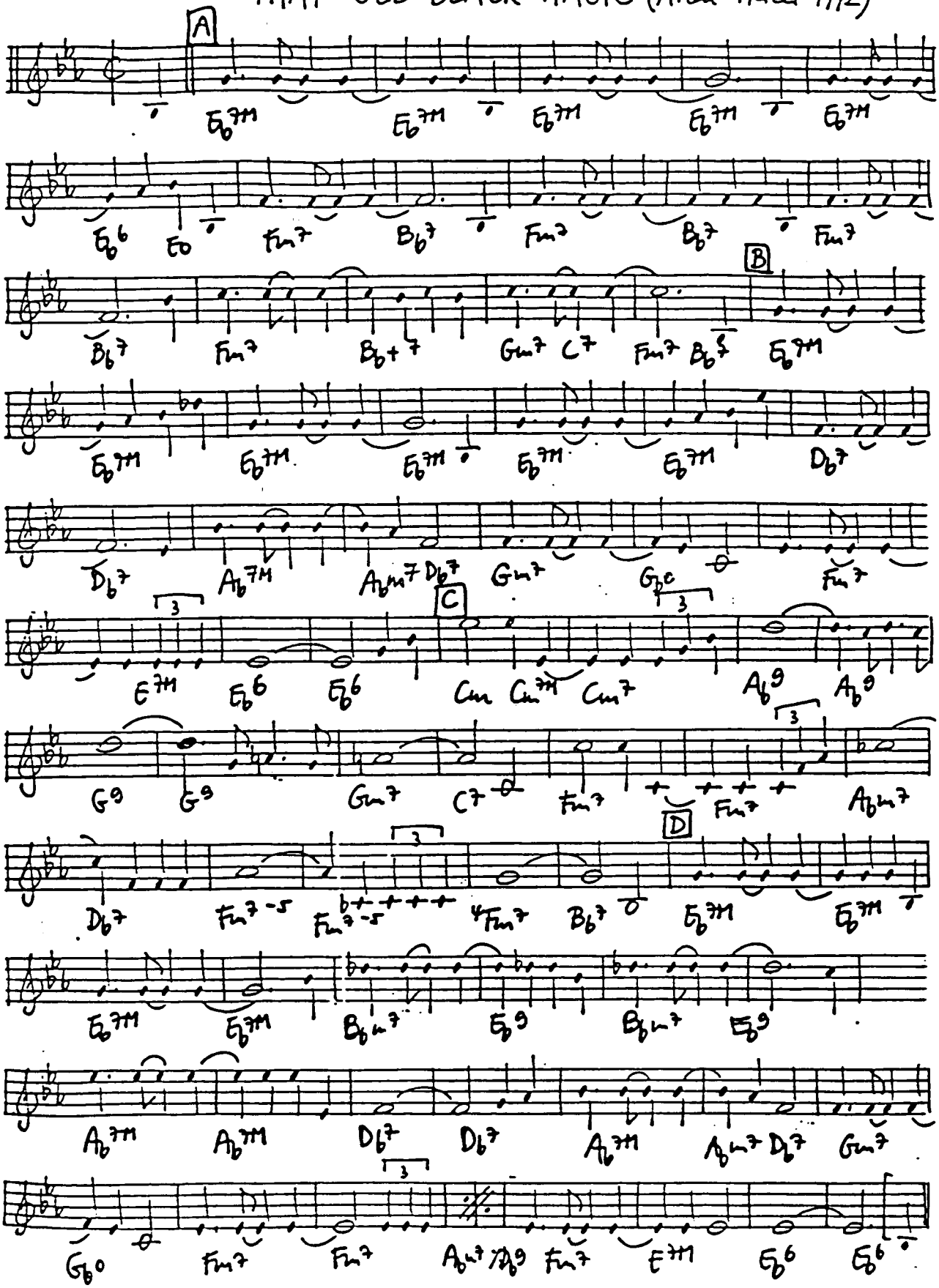
THAT LUCKY OLD SUN (Smith - Gillespie 1949)



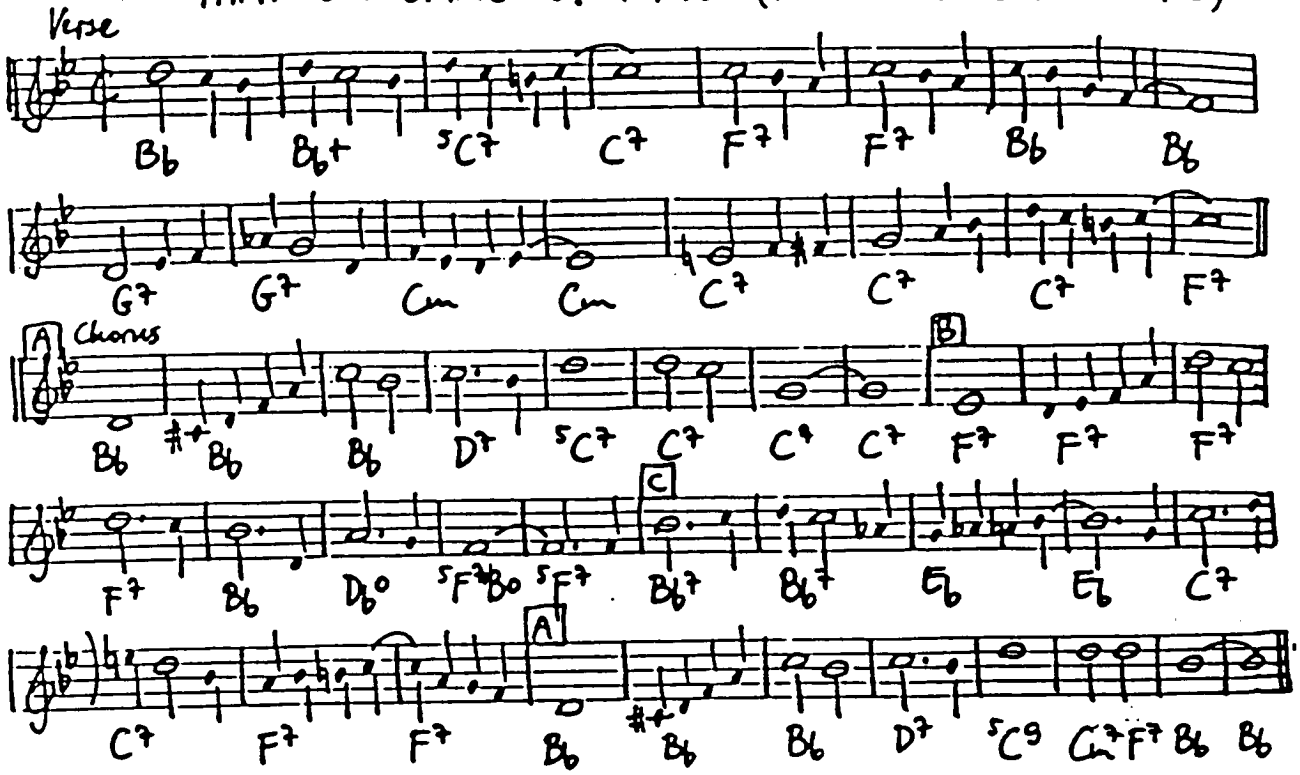
THAT OLD FEELING (Fain-Brown 1937)



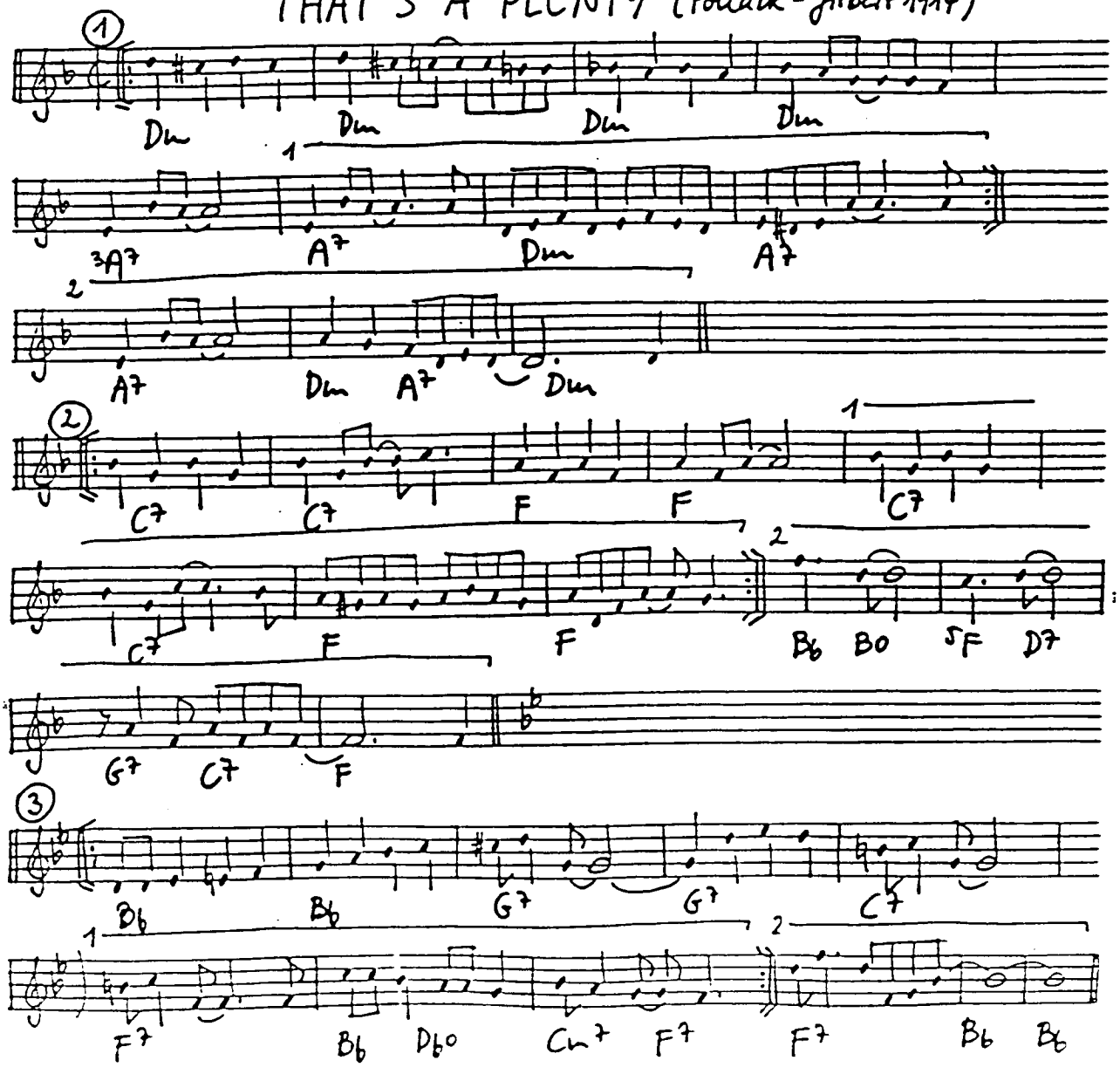
THAT OLD BLACK MAGIC (Arlen-Mercer 1942)



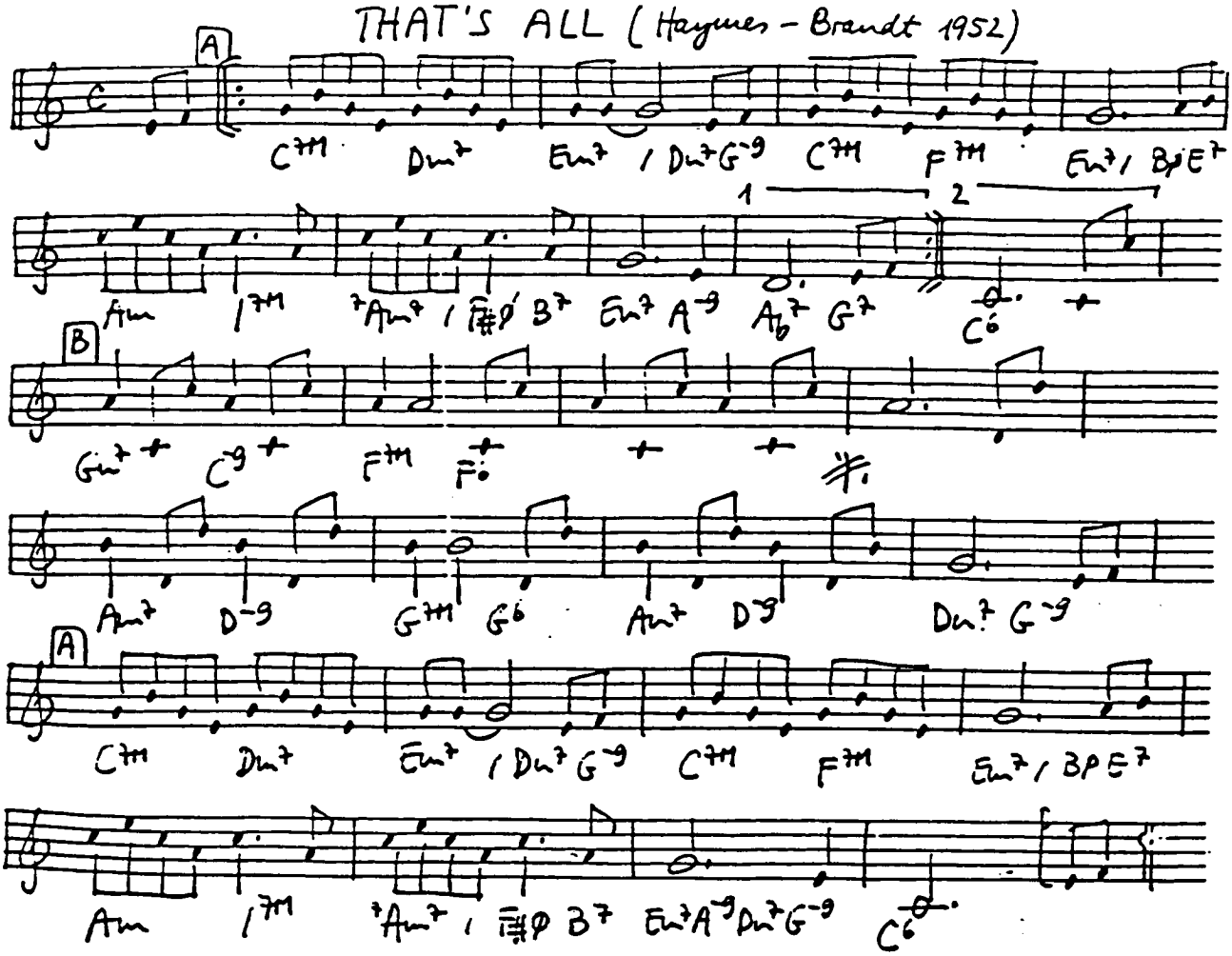
THAT OLD GANG OF MINE (Henderson-Rose-Dixon 1923)



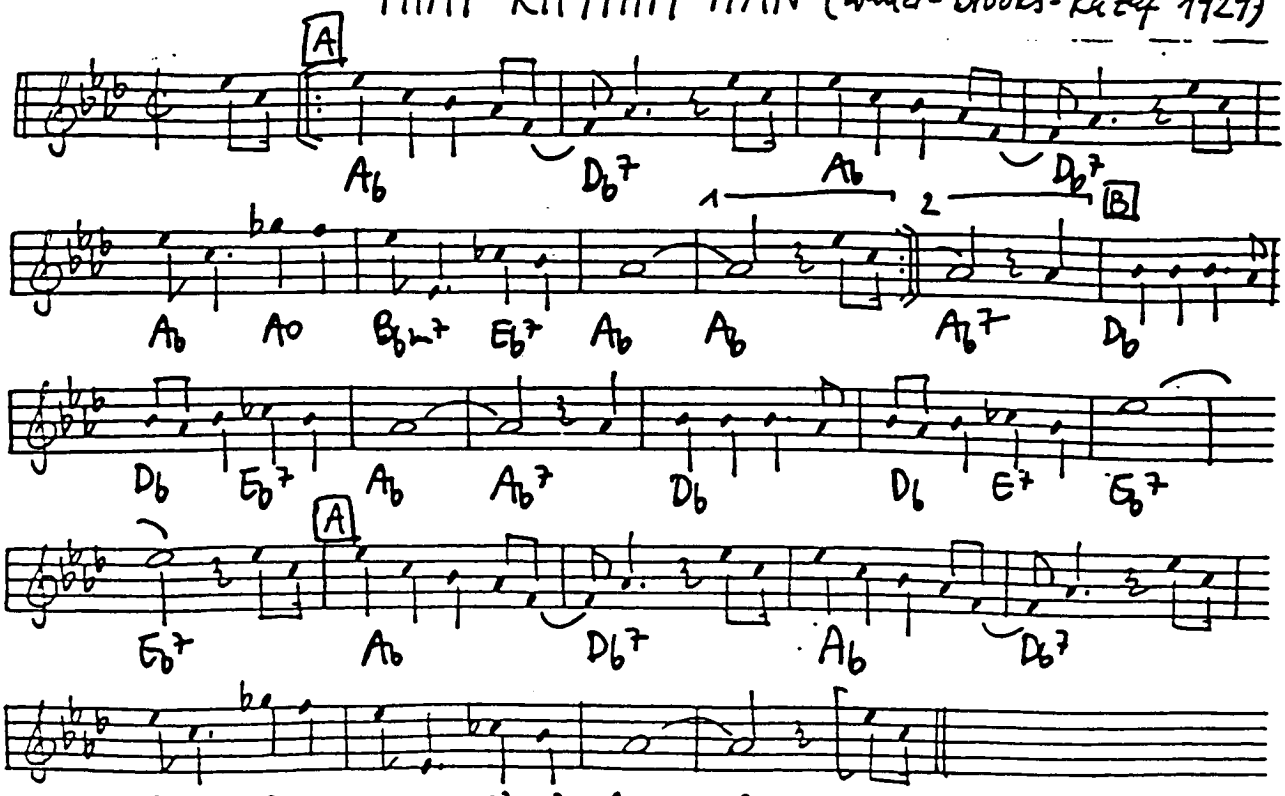
THAT'S A PLENTY (Pollack-Gilbert 1914)



THAT'S ALL (Haymes - Brandt 1952)



THAT RHYTHM MAN (Waller-Brooks-Razaf 1929)



Variant:) Ab / B7 Bb7 Eb7 / E7 Eb7 Ab Ab

(Transcribed from L. Armstrong 29)

THAT'S MY DESIRE (Kresa - Loveday 1931)

A

Eb Eb7+1 Eb6 Gb0 Fm7 Bb7 Fm7 Gb0

1 2

Fm7 Bb7 Fm7 Bb7 Gm7 C7 Fm7 Bb7 Eb6 Ab6 Eb6 G7

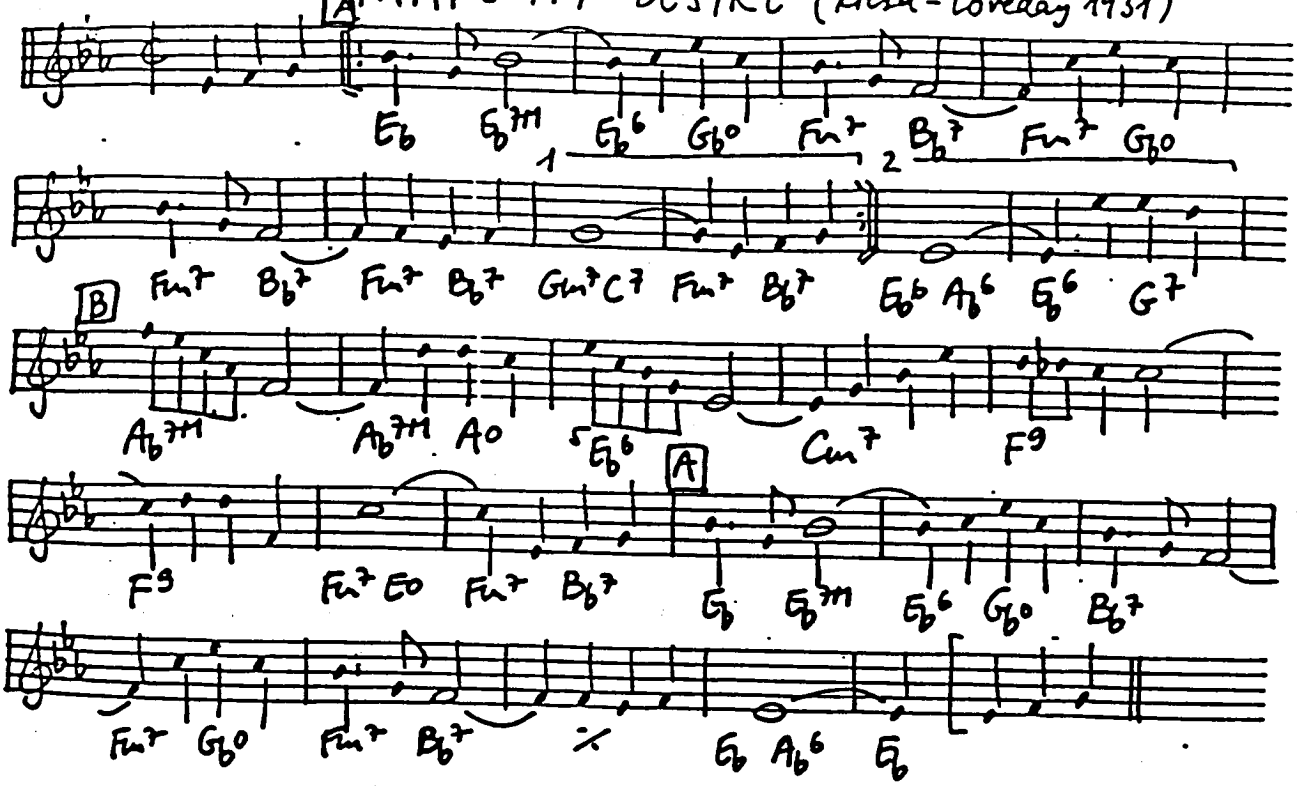
B

Ab7+1 Ab7+1 A0 5 Eb6 Cm7 F9

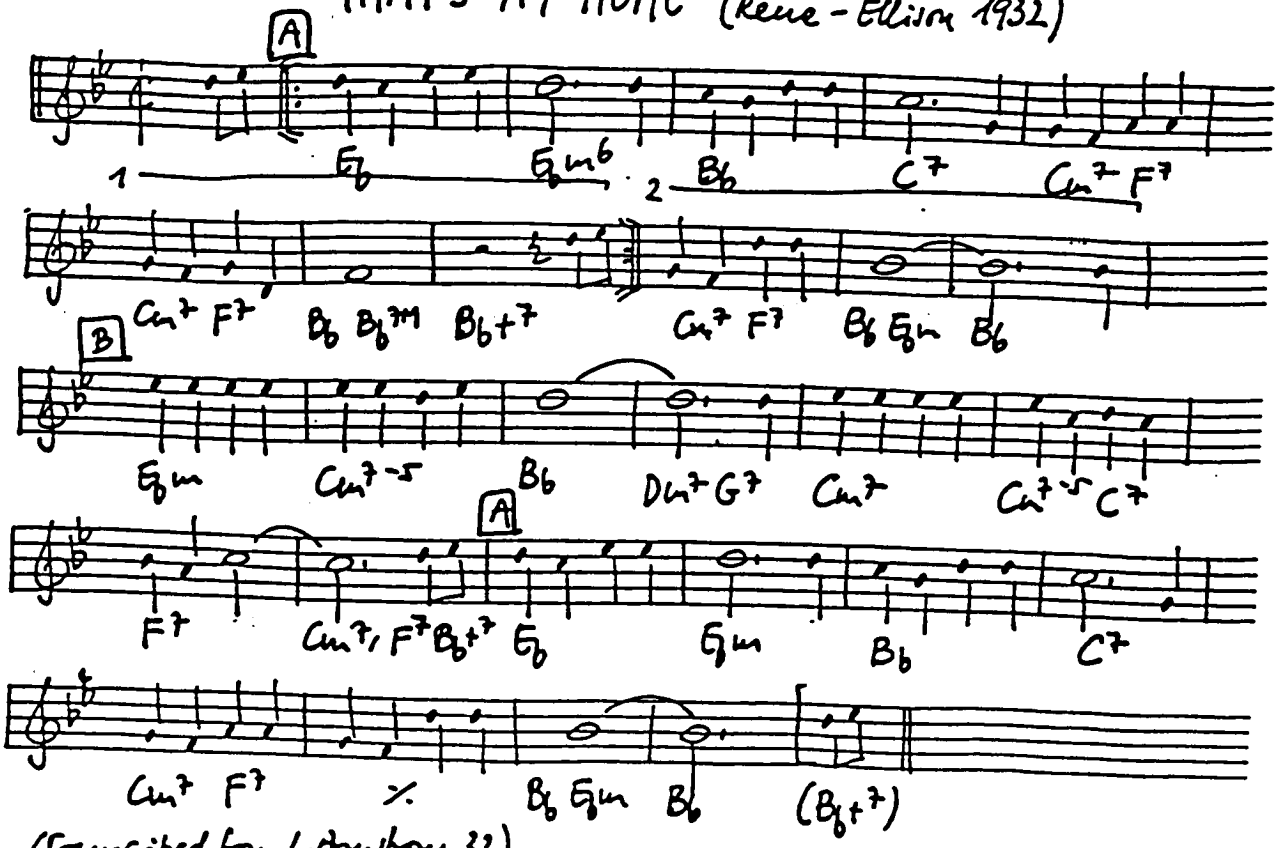
A

F9 Fm7 E0 Fm7 Bb7 Eb Eb7+1 Eb6 Gb0 Bb7

Fm7 Gb0 Fm7 Bb7 % Eb Ab6 Eb



THAT'S MY HOME (Rene - Ellison 1932)



A

1 Eb Ebm6 2 Bb C7 Cm7 F7

Cm7 F7 Bb Bb7+1 Bb+7 Cm7 F7 Bb Ebm Bb

B

Ebm Cm7-5 Bb Dm7 G7 Cm7 Cm7-5 C7

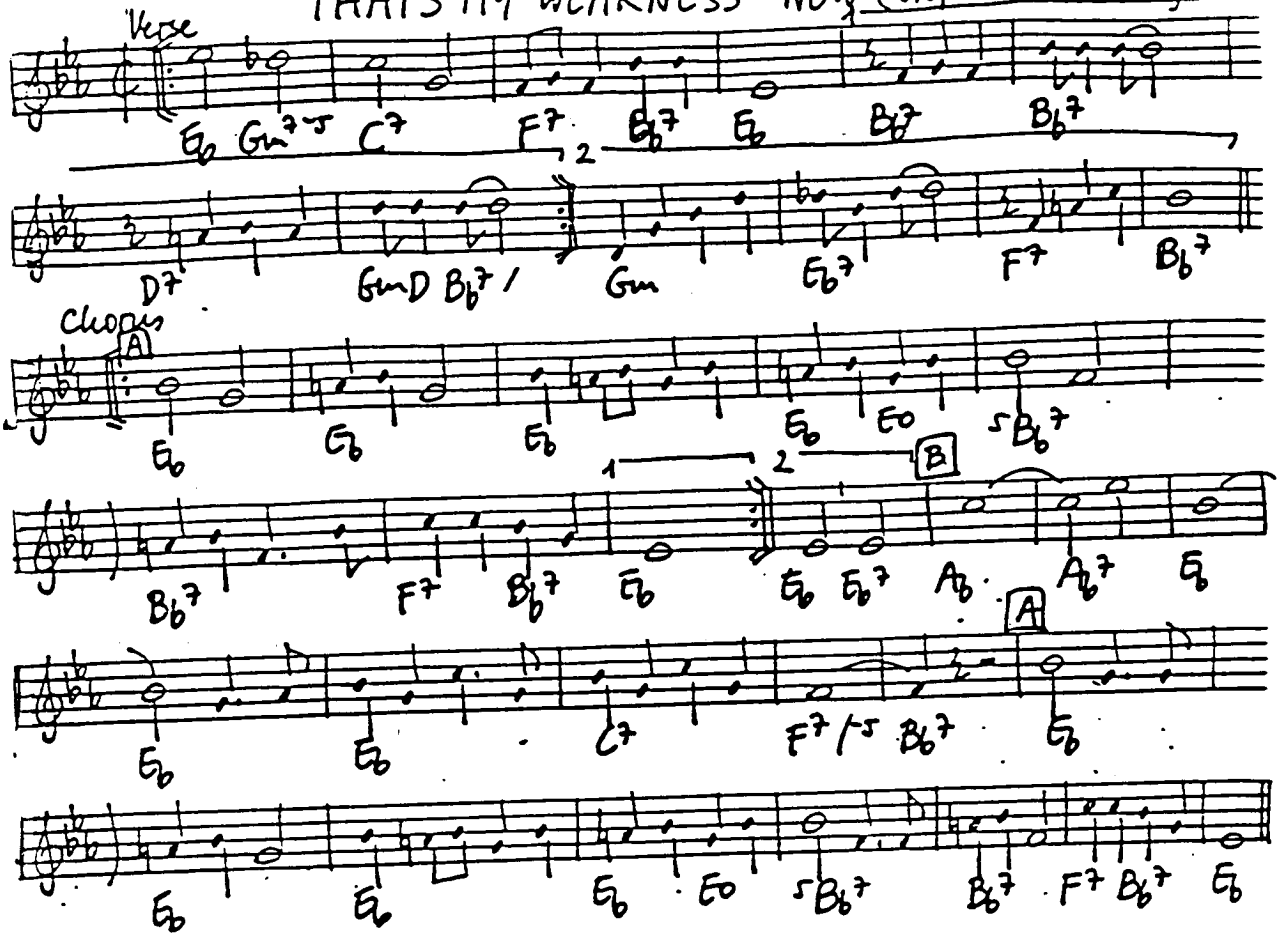
A

F7 Cm7, F7 Bb+7 Eb Ebm Bb C7

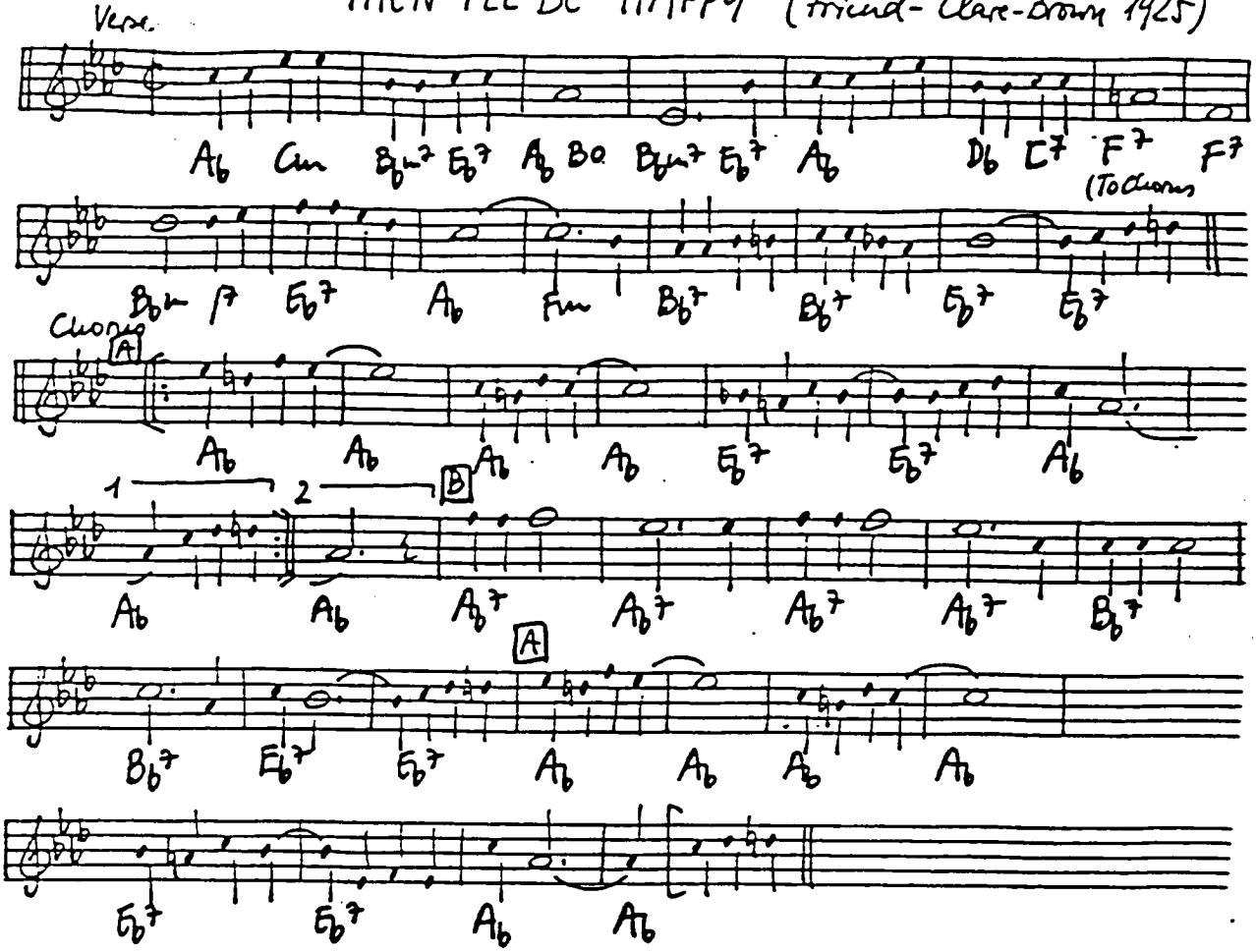
Cm7 F7 % Bb Ebm Bb (Bb+7)

(Transcribed from L. Armstrong 32)

THAT'S MY WEAKNESS NOW (Stept - Green 1928)

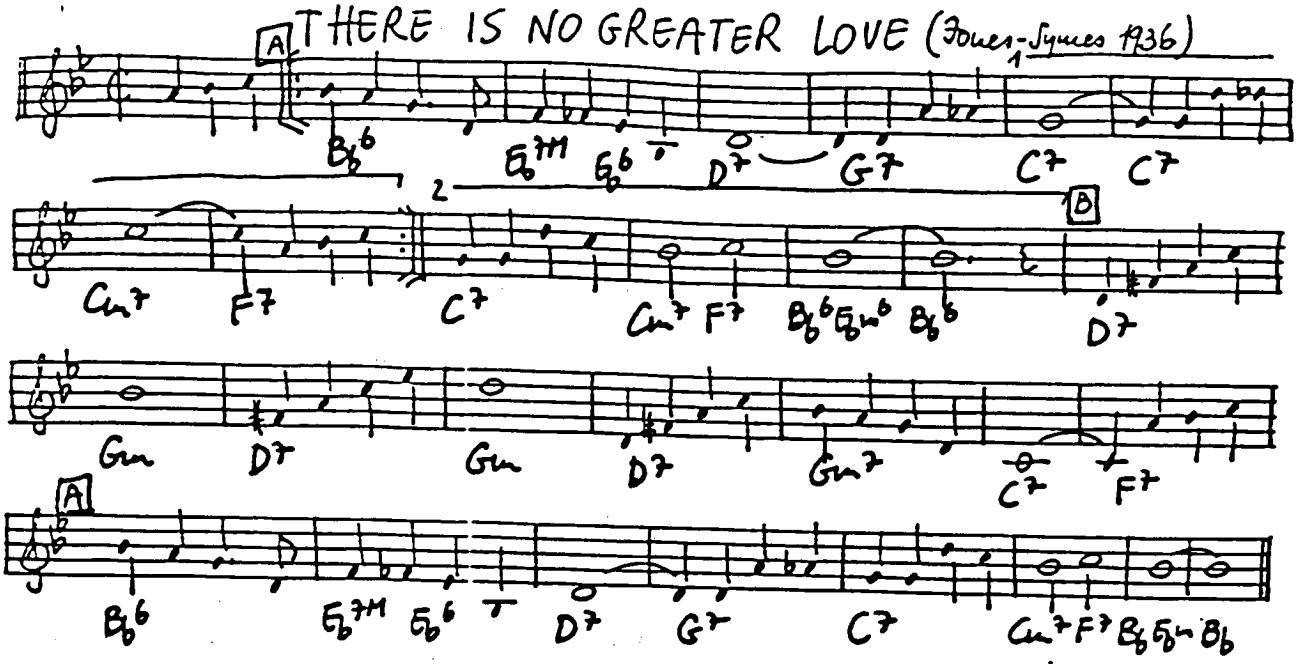


THEN I'LL BE HAPPY (Friend-Clare-Brown 1925)

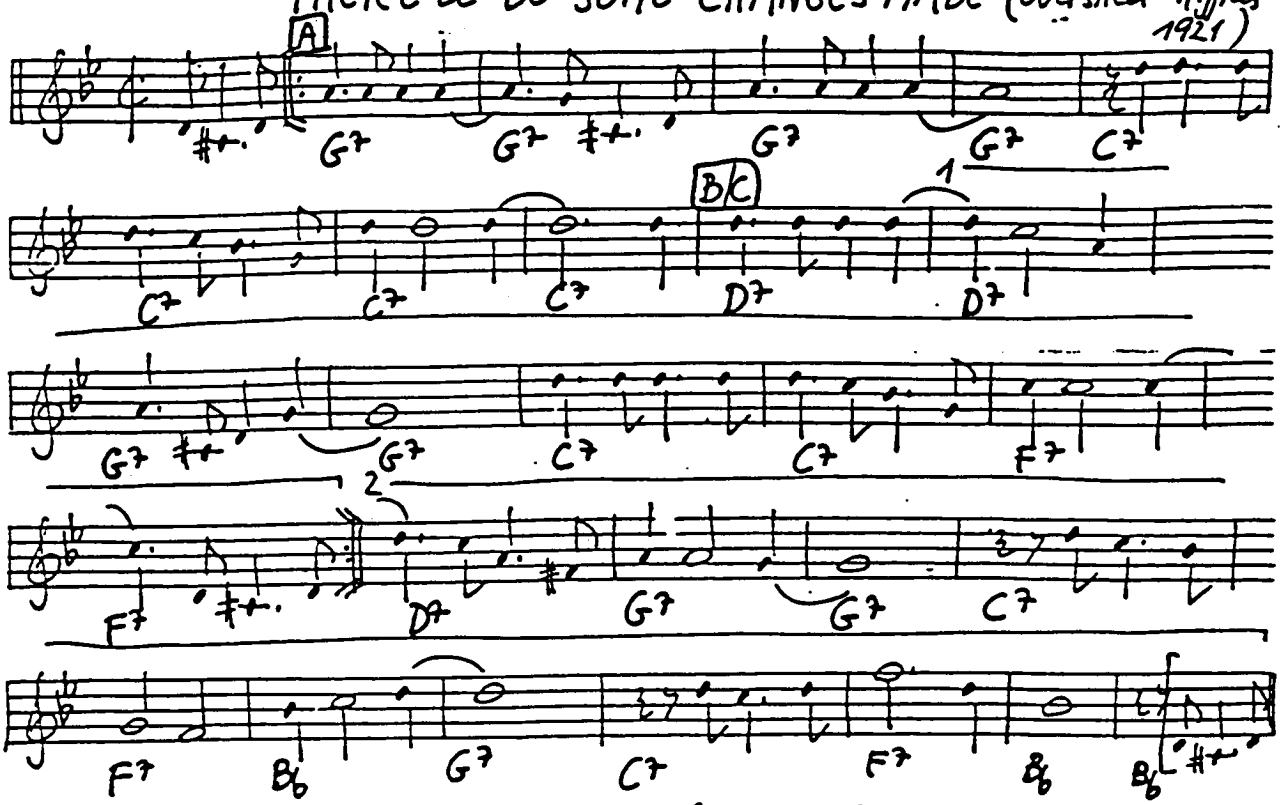


(Transcribed from University 6 25)

THERE IS NO GREATER LOVE (Jones-Symes 1936)

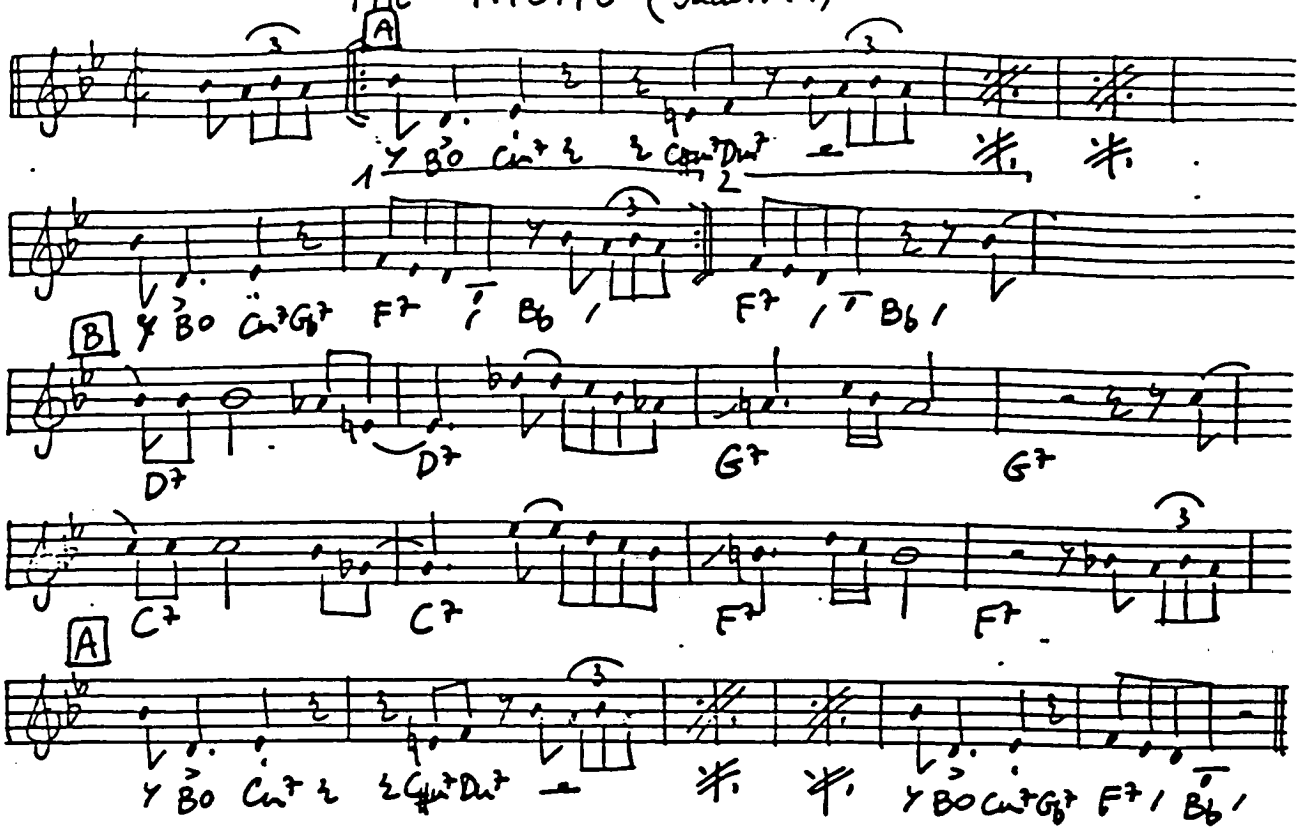


THERE'LL BE SOME CHANGES MADE (Overstreet-Higgins 1921)

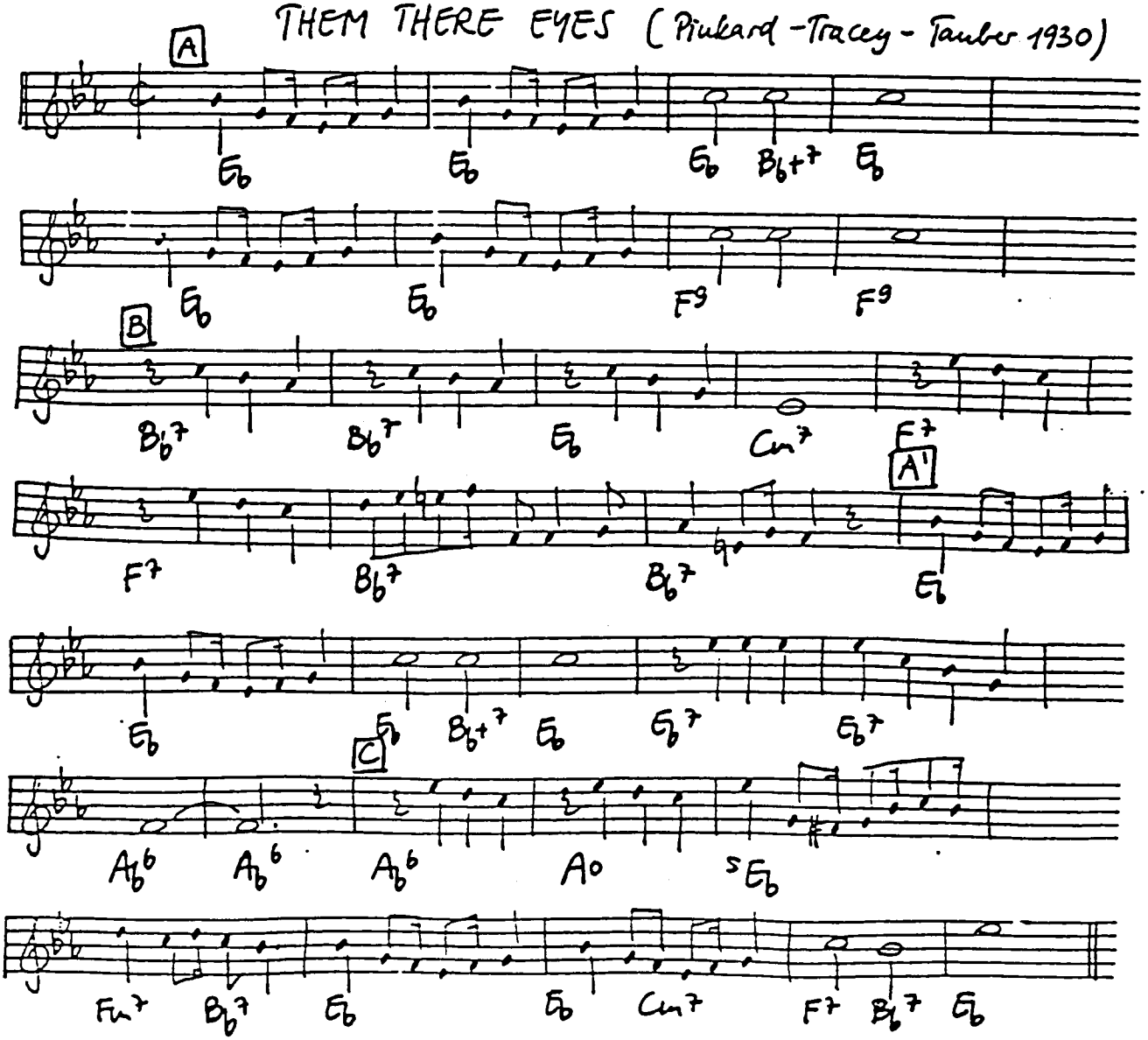


For there's a change in the weather there's a change in the sea,
So from now on there'll be a change in me, My walk will be different,
my talk and my name, Nothin' about me is goin' to be the same,
I'm goin' to change my way of livin' if that ain't enough,
then I'll change the way that I strutt my stuff, 'cause nobody wants
you when you're old and gray, there'll be some changes made today,
THERE'LL BE SOME CHANGES MADE.

THE THEME (Jackson ?)

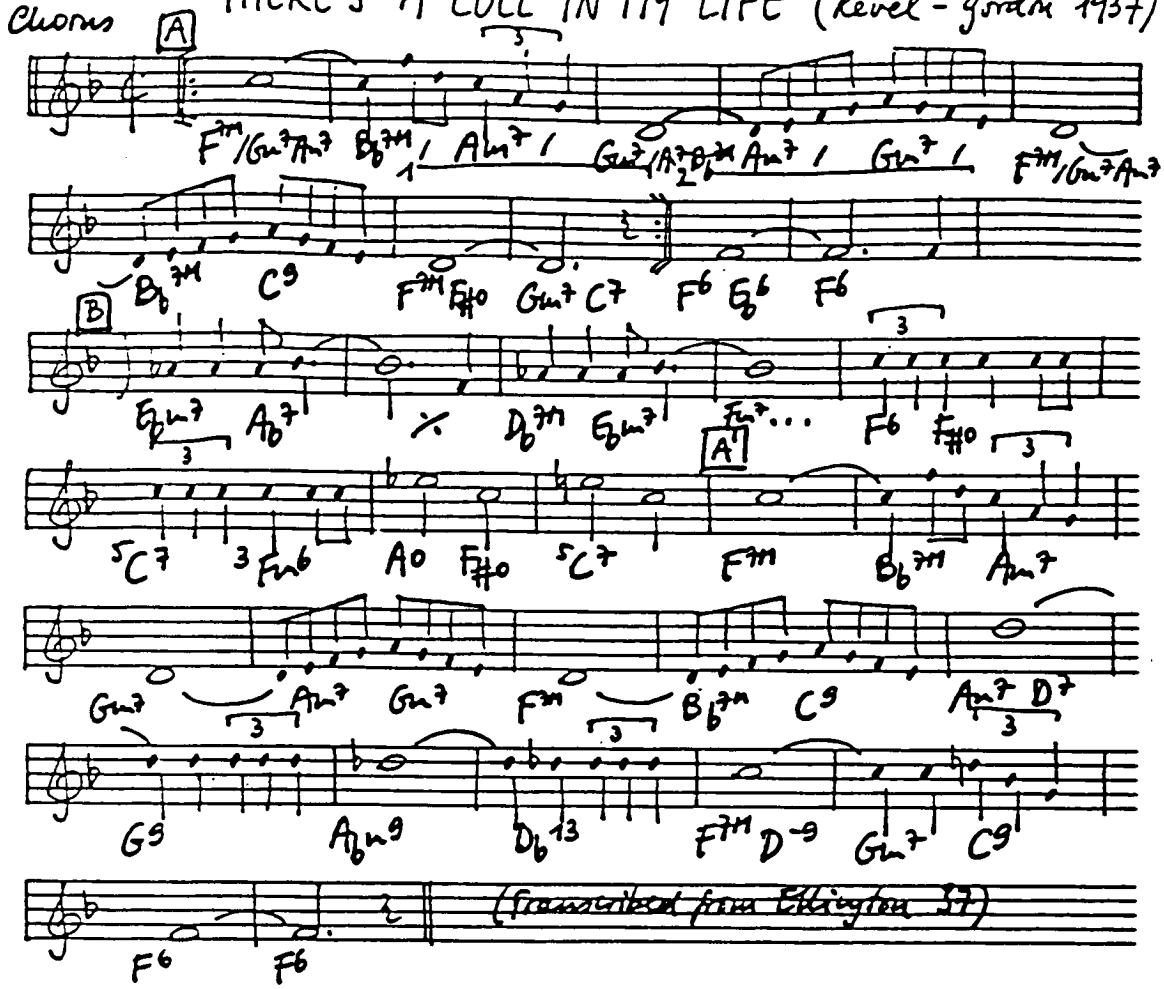


THEM THERE EYES (Pinkard - Tracey - Tauber 1930)



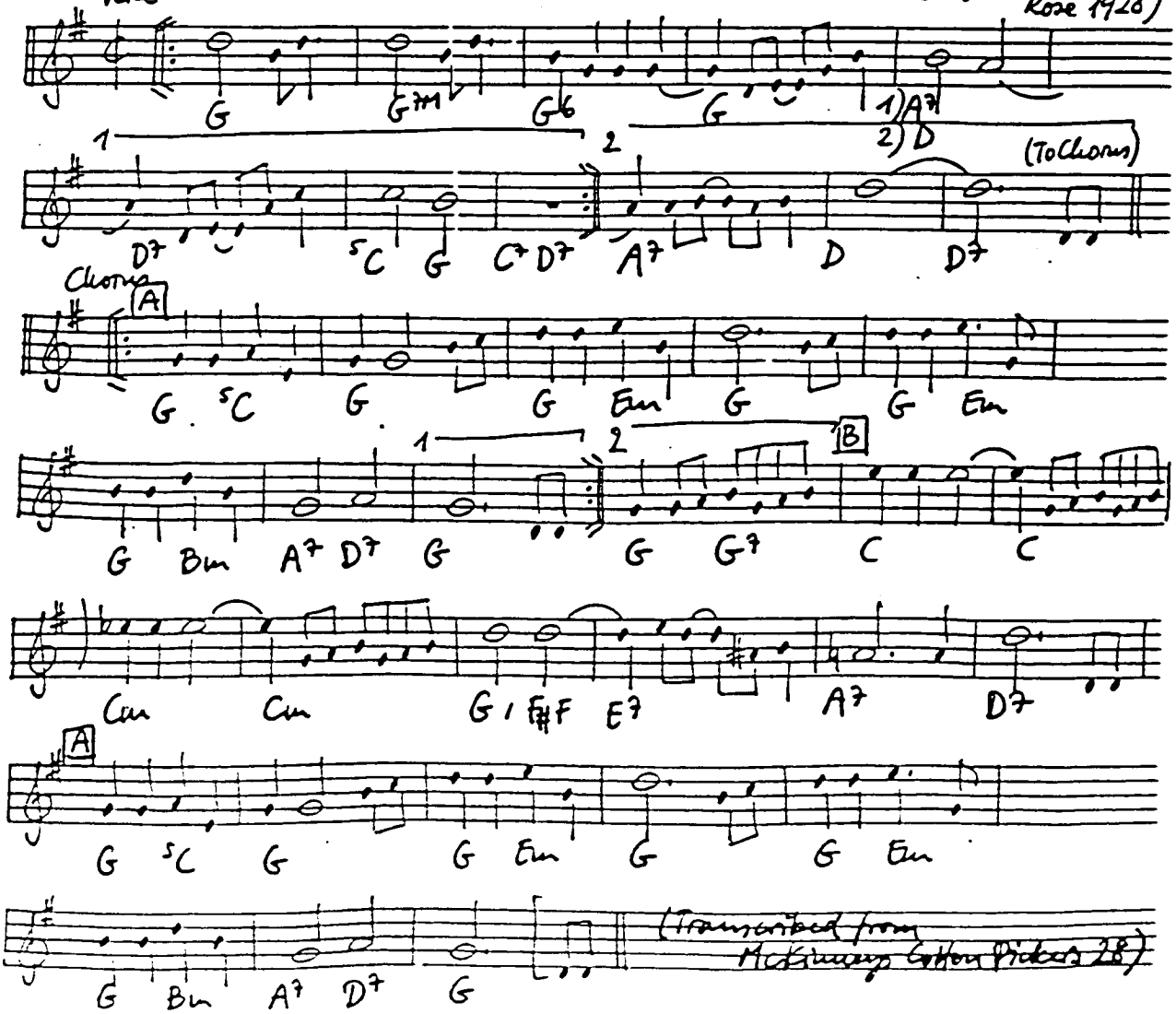
Chorus

THERE'S A LULL IN MY LIFE (Revel - Gordon 1937)

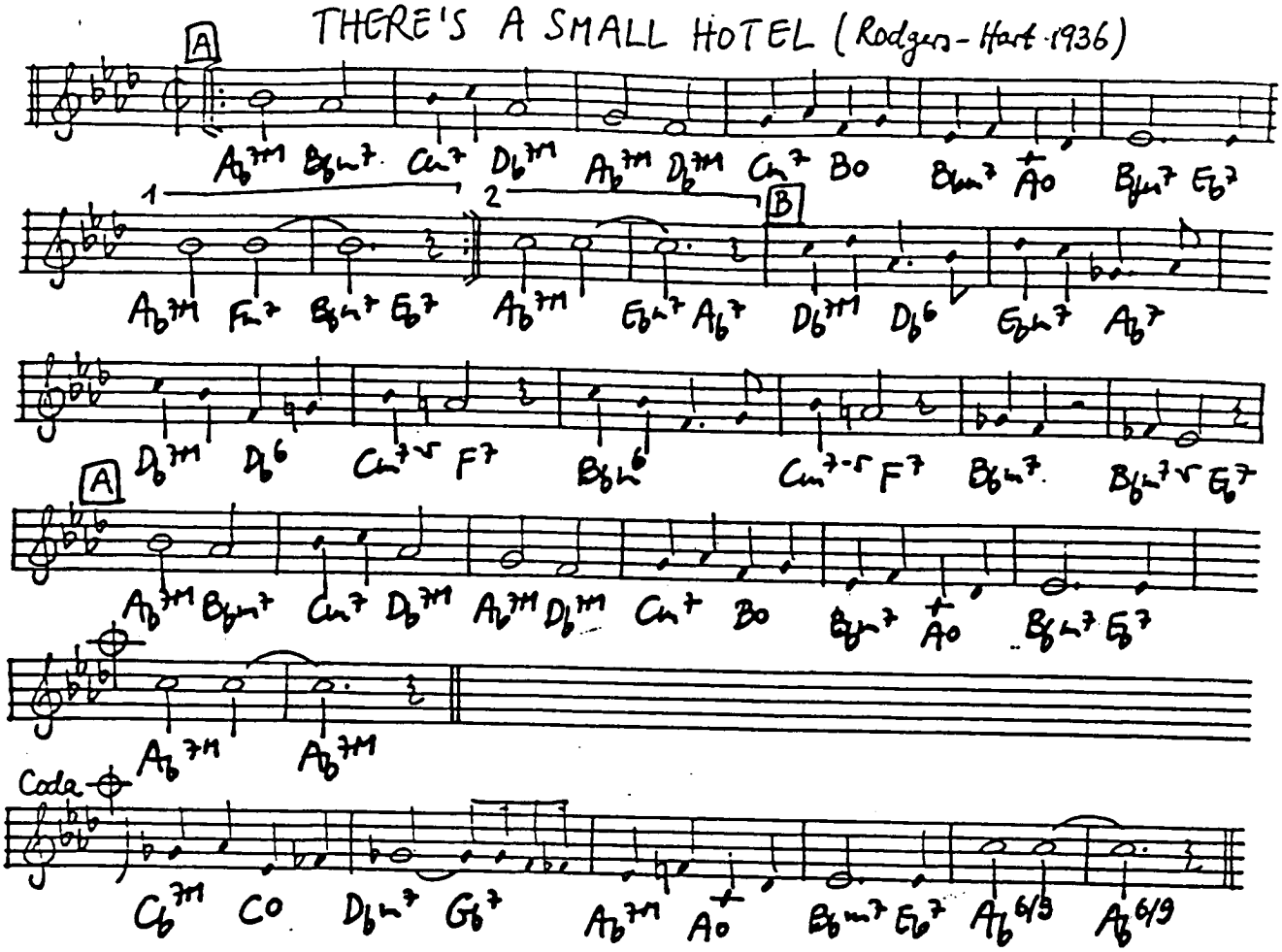


Verse

THERE'S A RAINBOW 'ROUND MY SHOULDER (Dreyer - Jolson - Rose 1928)

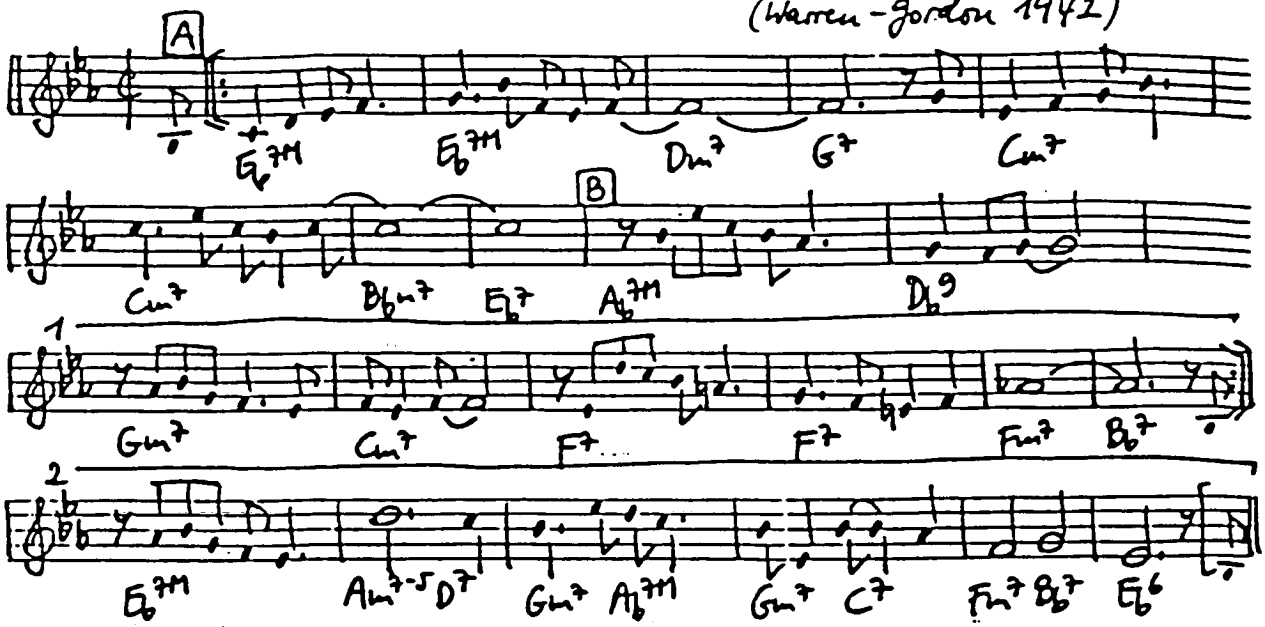


THERE'S A SMALL HOTEL (Rodgers-Hart 1936)

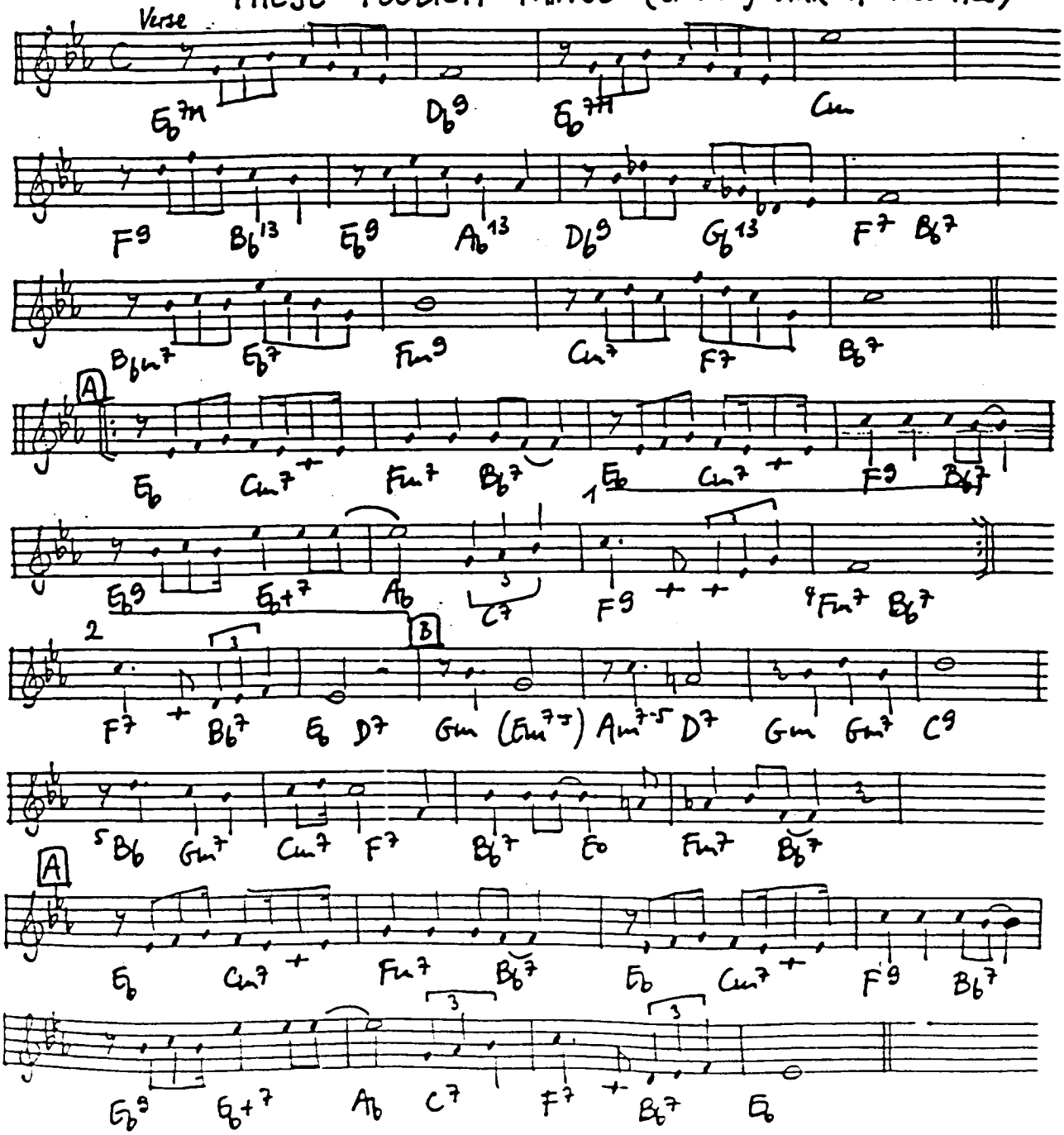


THERE WILL NEVER BE ANOTHER YOU

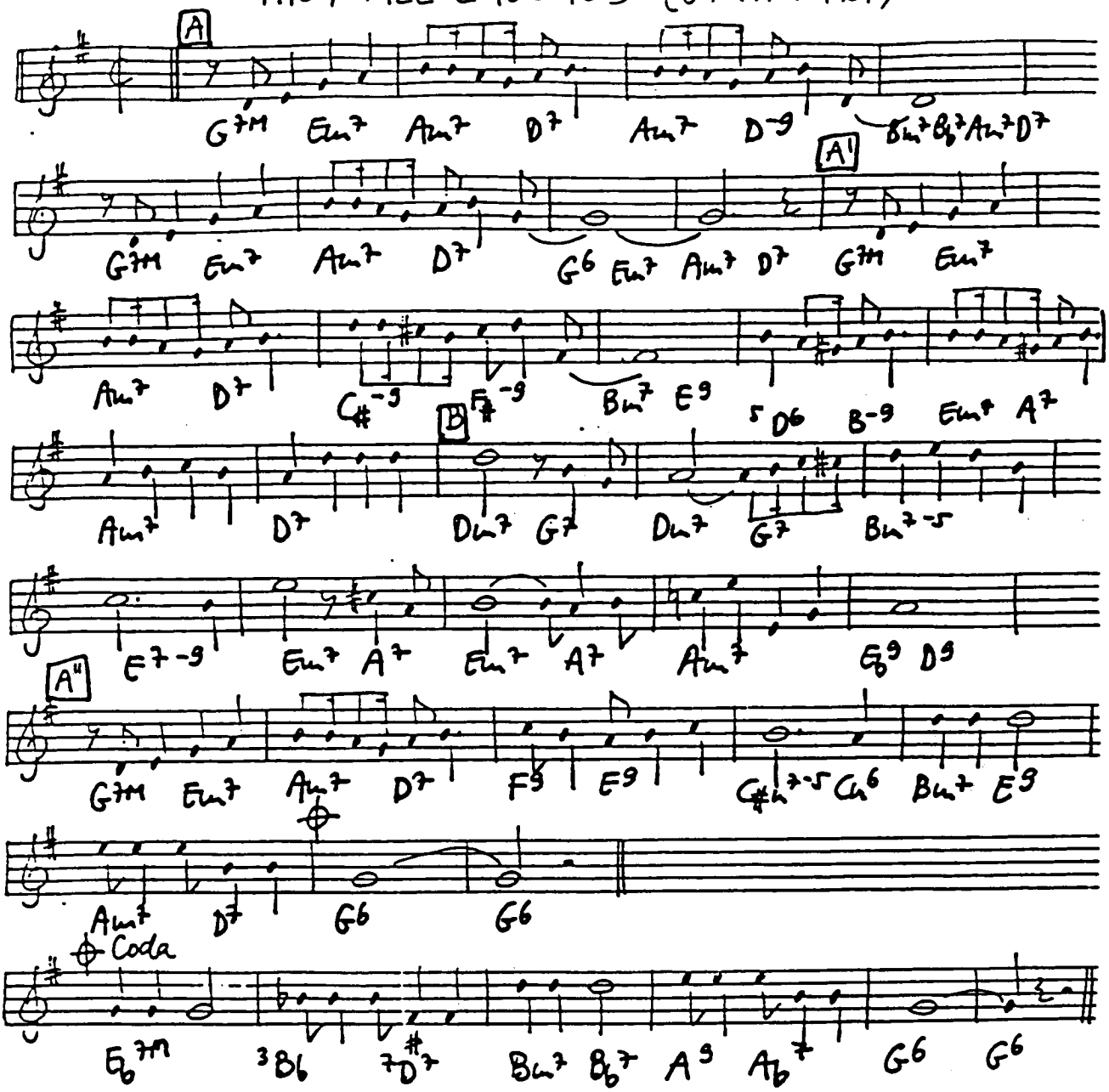
(Warren-Gordon 1942)



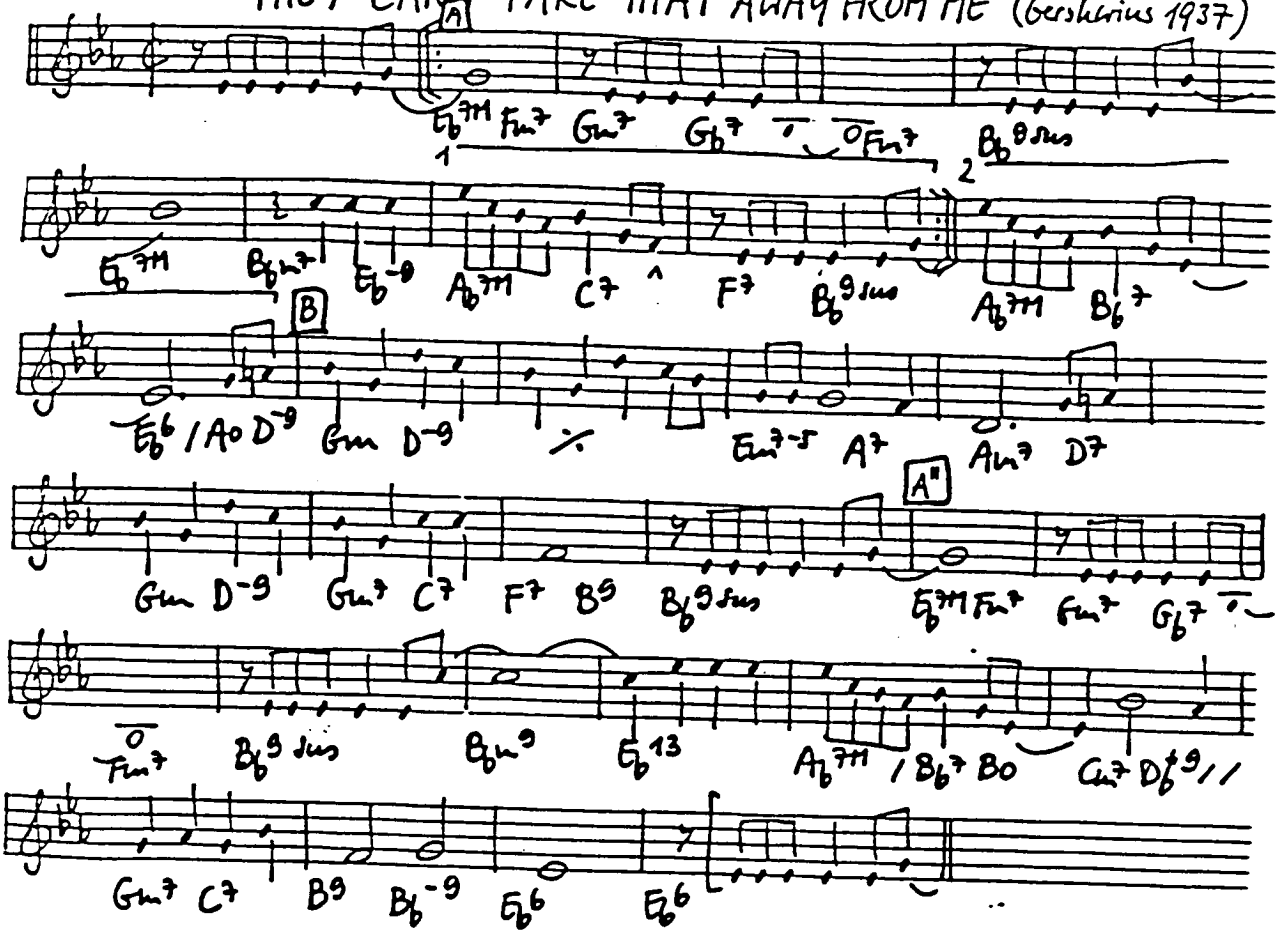
THESE FOOLISH THINGS (Strachey-Link-Marvell 1935)



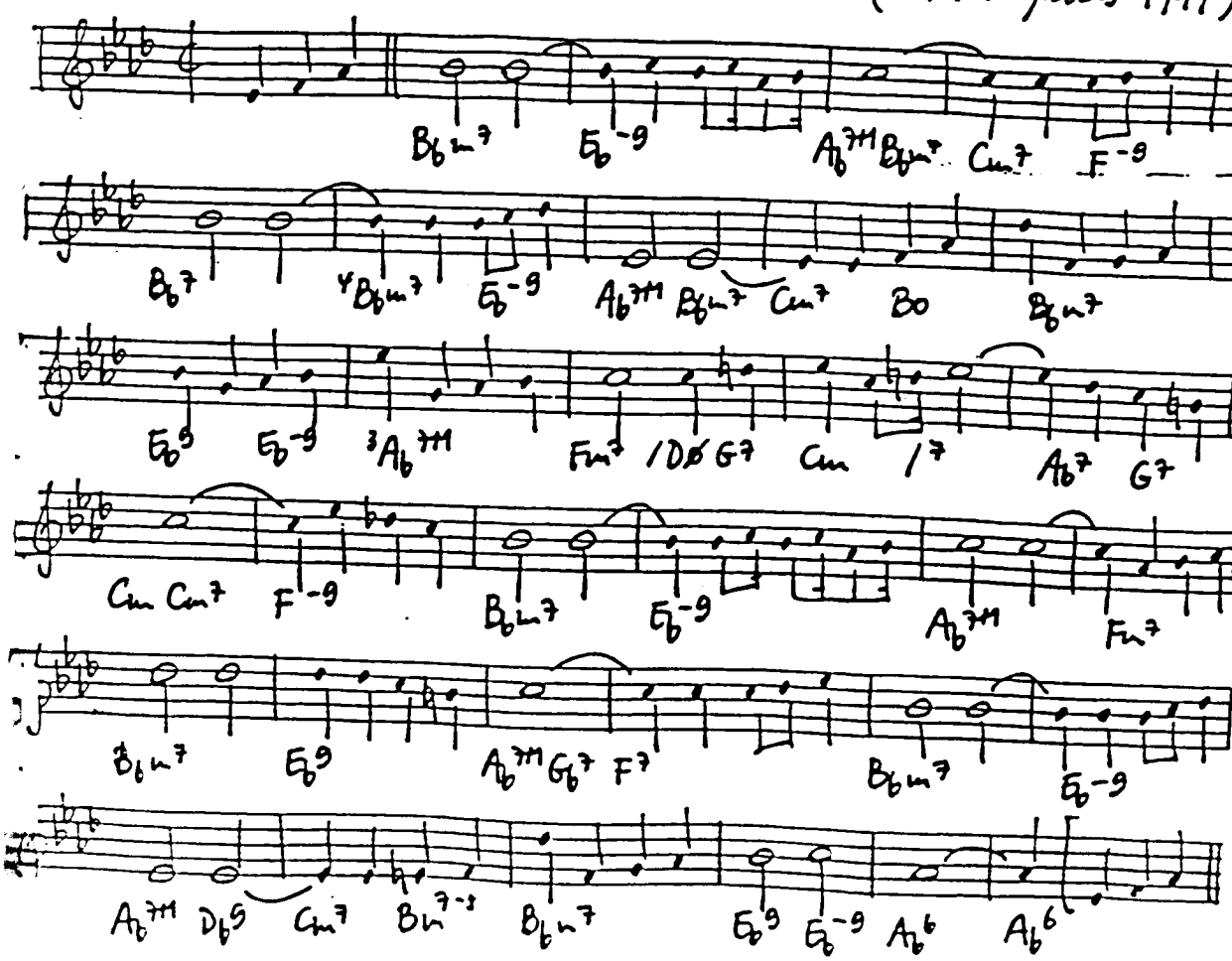
THEY ALL LAUGHED (Gershwins 1937)



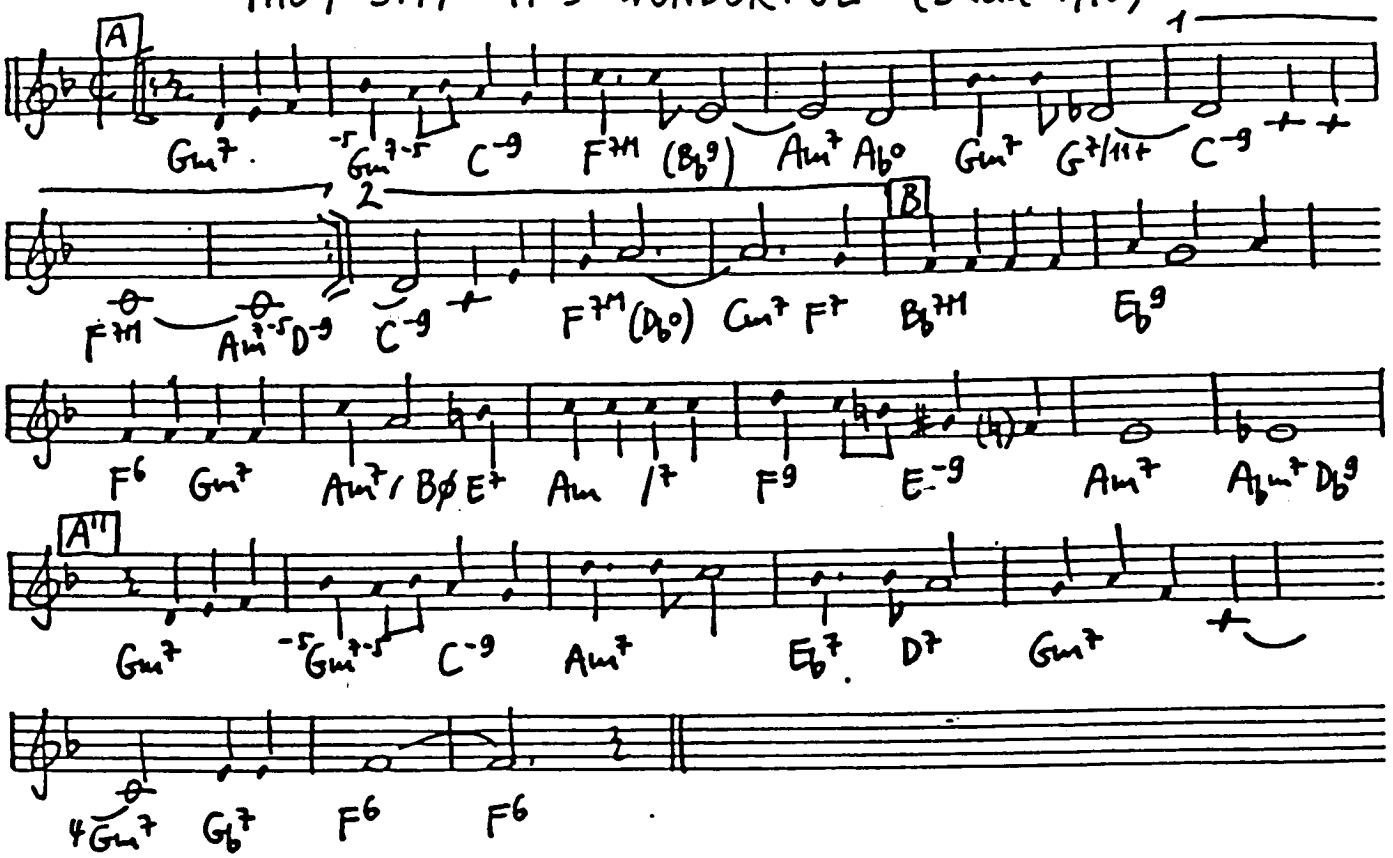
THEY CAN'T TAKE THAT AWAY FROM ME (Gershwin 1937)



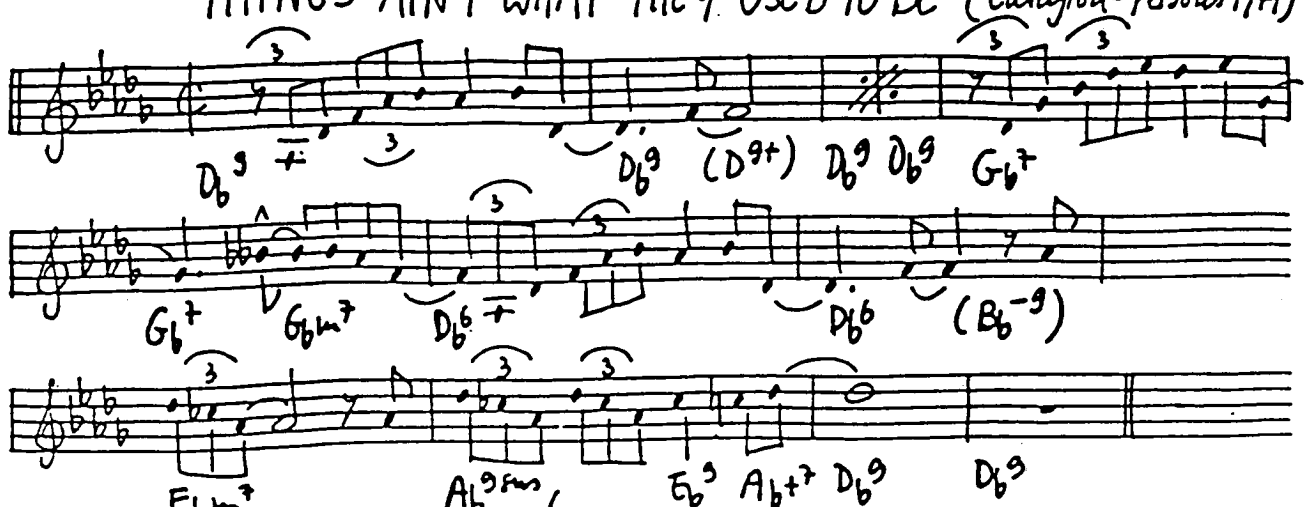
THEY DIDN'T BELIEVE ME (Kern-Reynolds 1914)



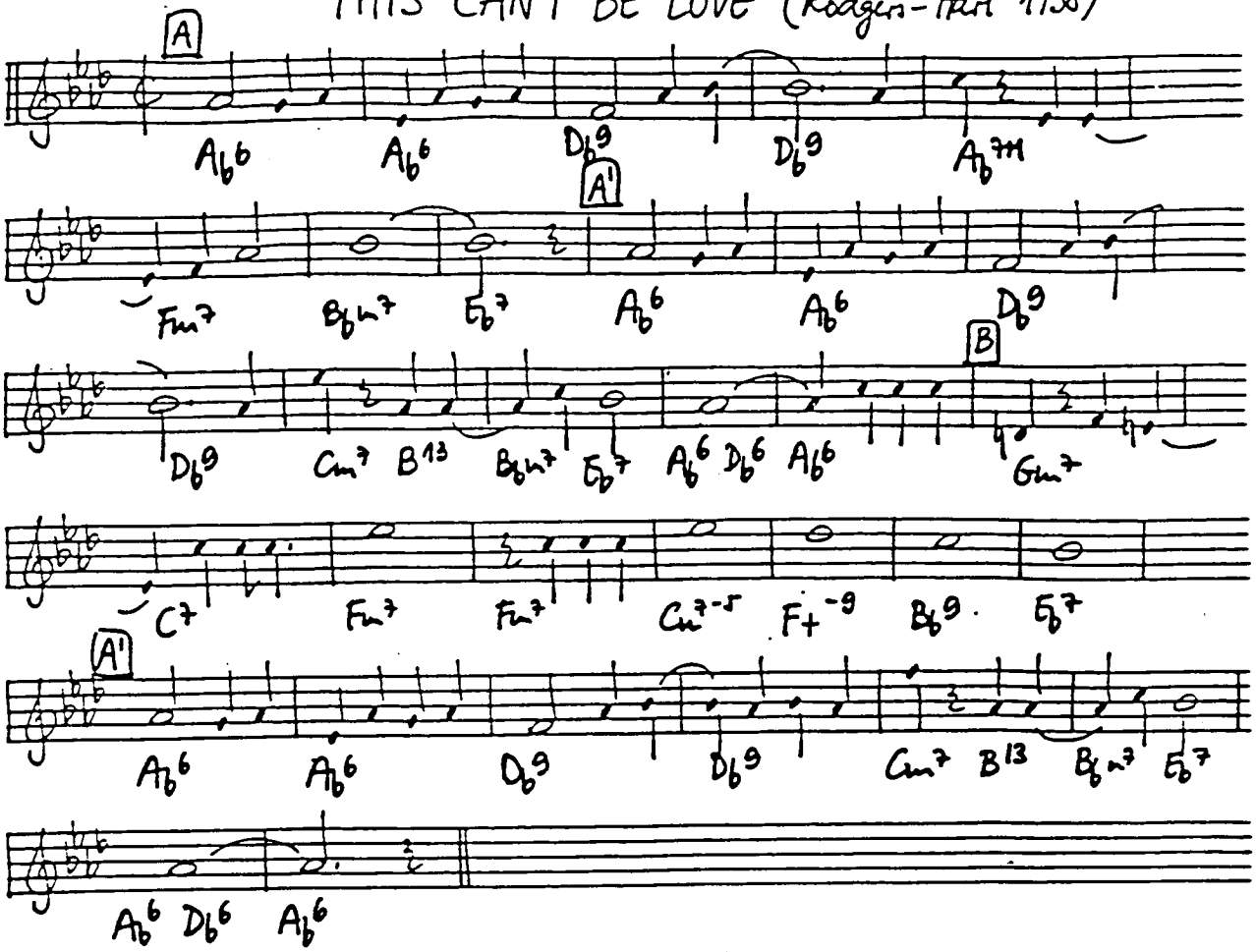
THEY SAY IT'S WONDERFUL (Berlin 1946)



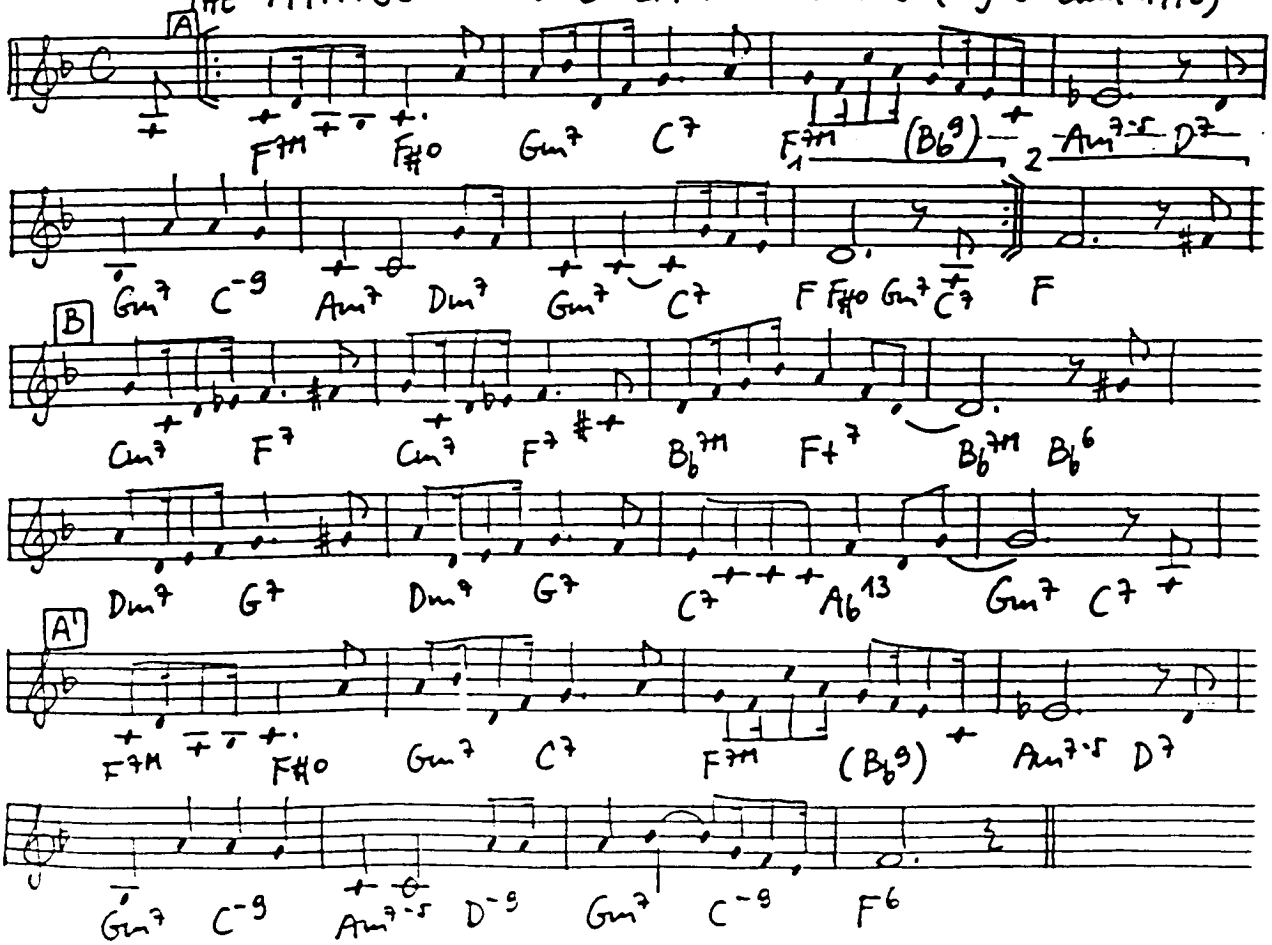
THINGS AIN'T WHAT THEY USED TO BE (Ellington-Persons 1941)



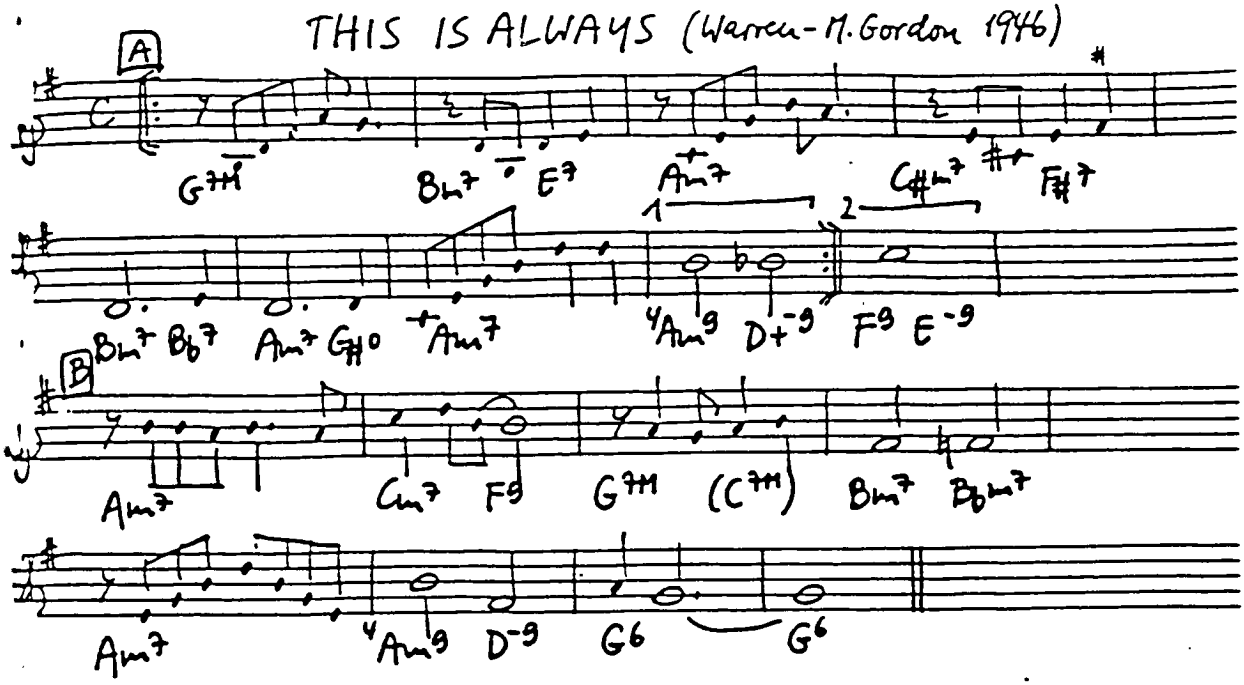
THIS CAN'T BE LOVE (Rodgers-Hart 1938)



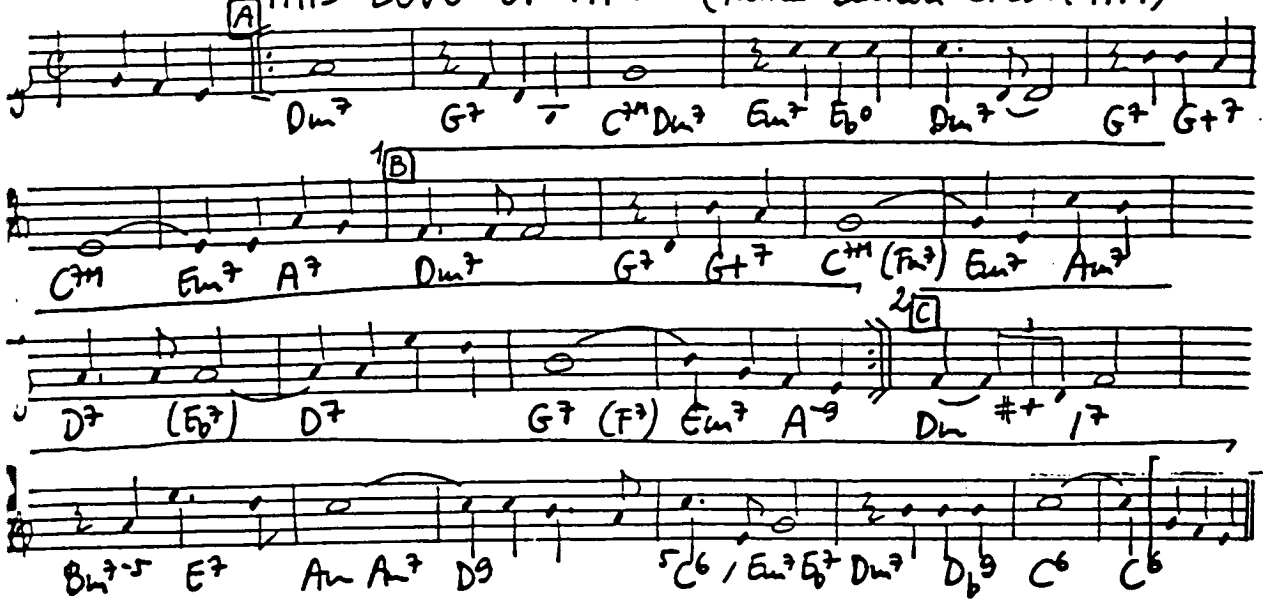
THE THINGS WE DID LAST SUMMER (Styne-Cahn 1946)



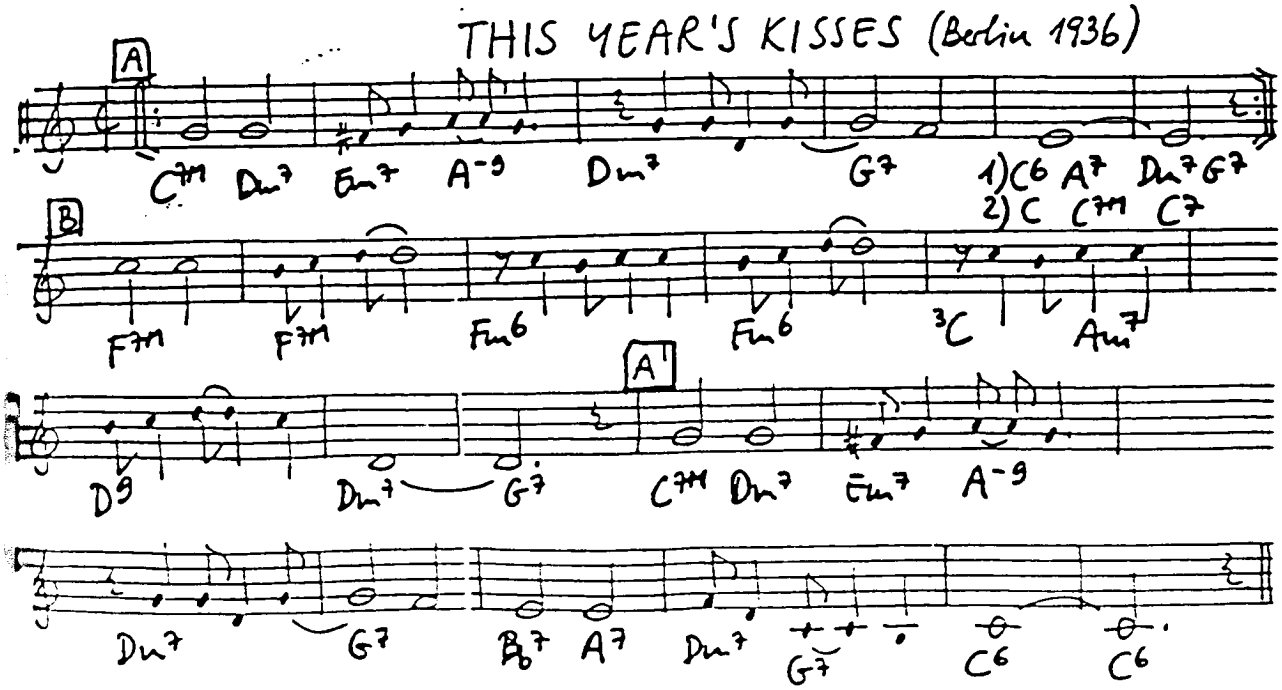
THIS IS ALWAYS (Warren-M. Gordon 1946)



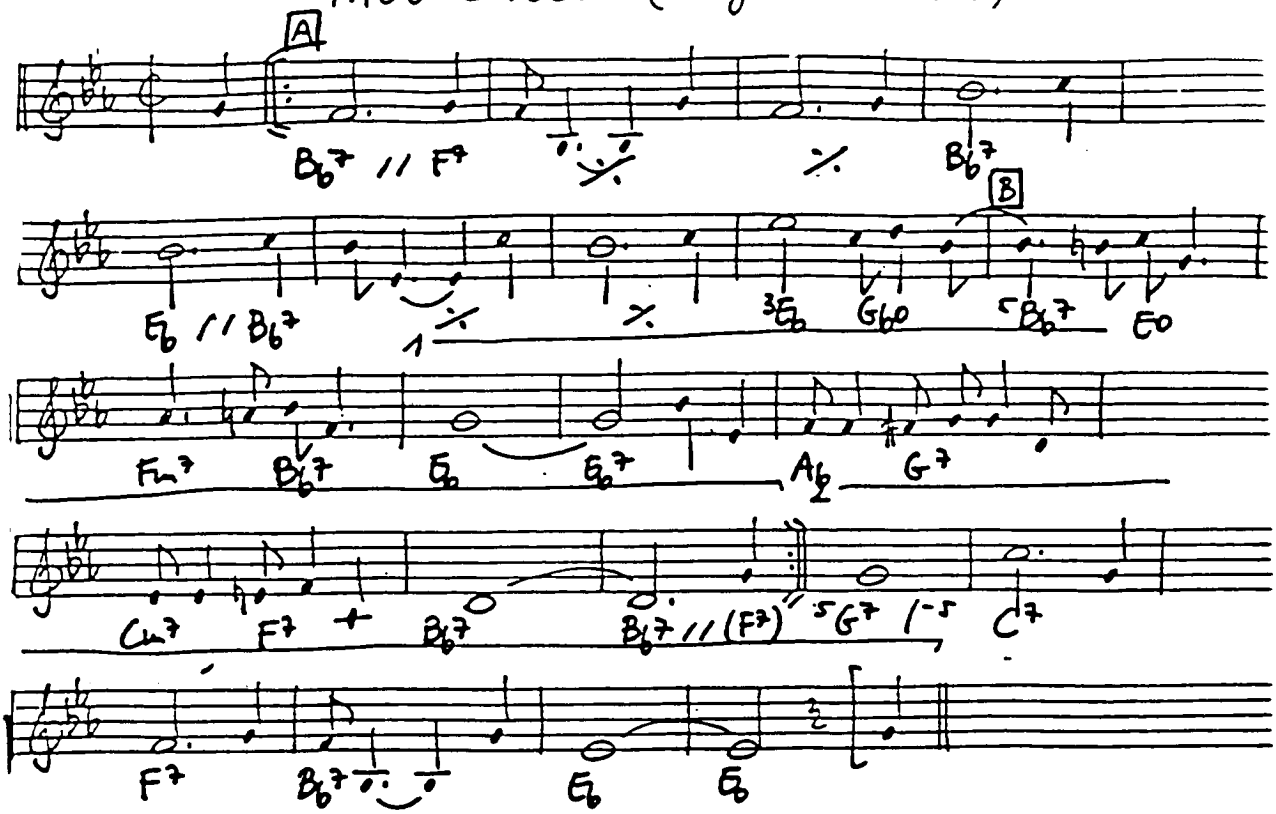
THIS LOVE OF MINE (Parker-Succola-Sinatra 1941)



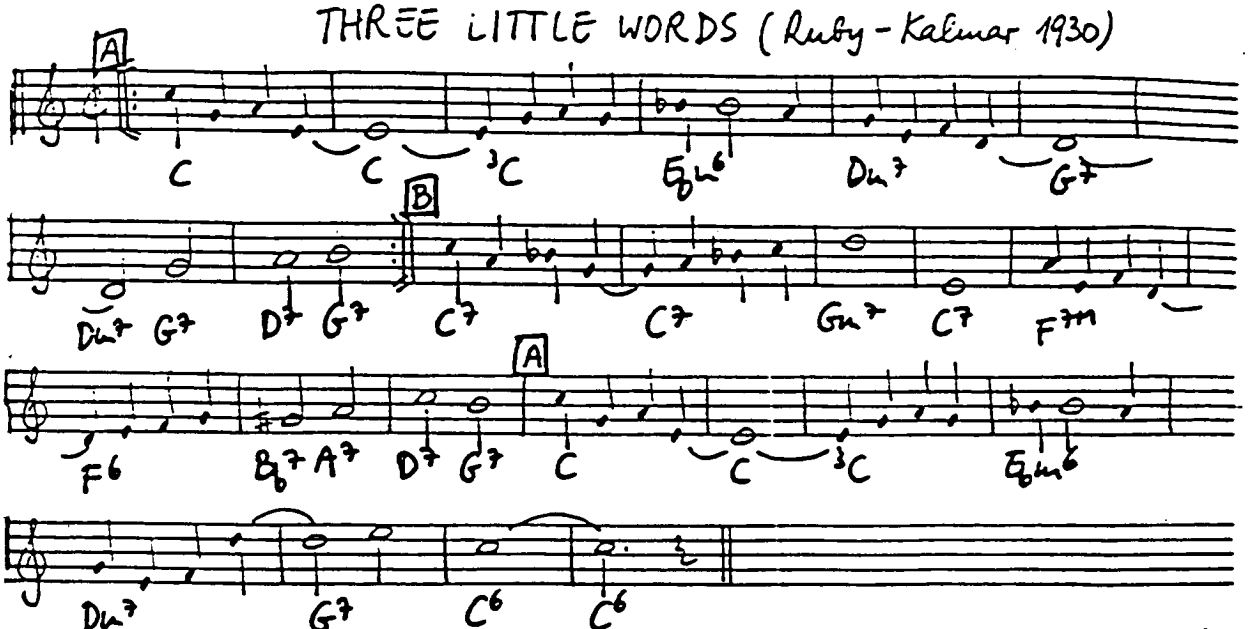
THIS YEAR'S KISSES (Berlin 1936)



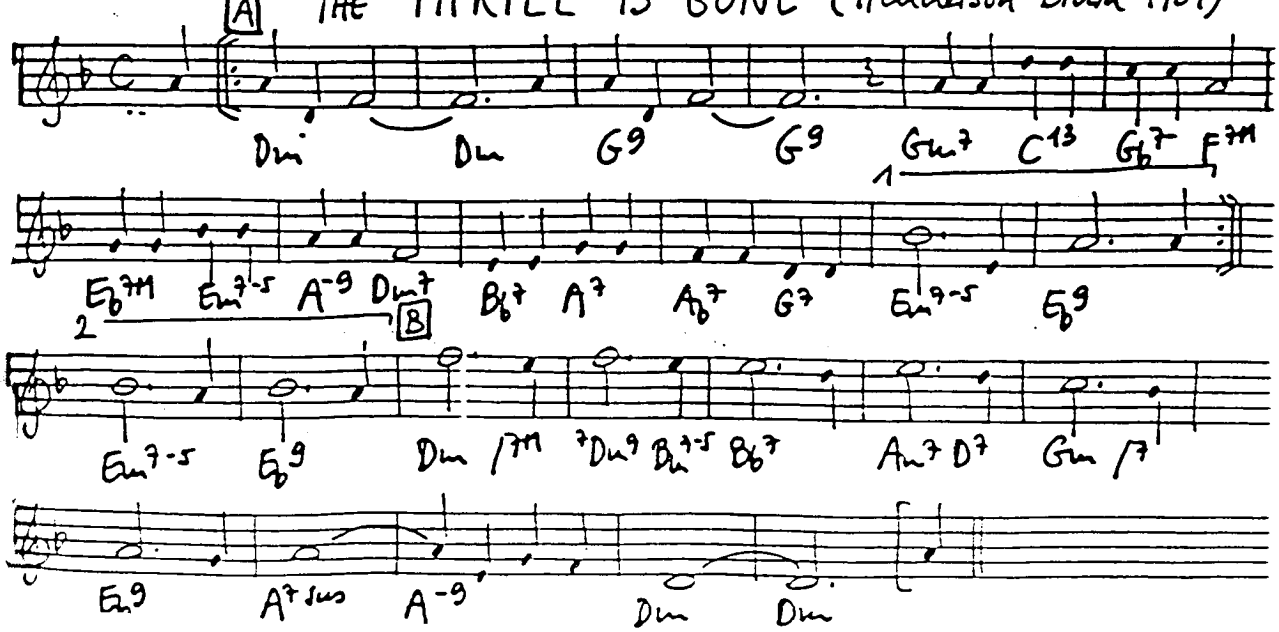
THOU SWELL (Rodgers - Hart 1927)



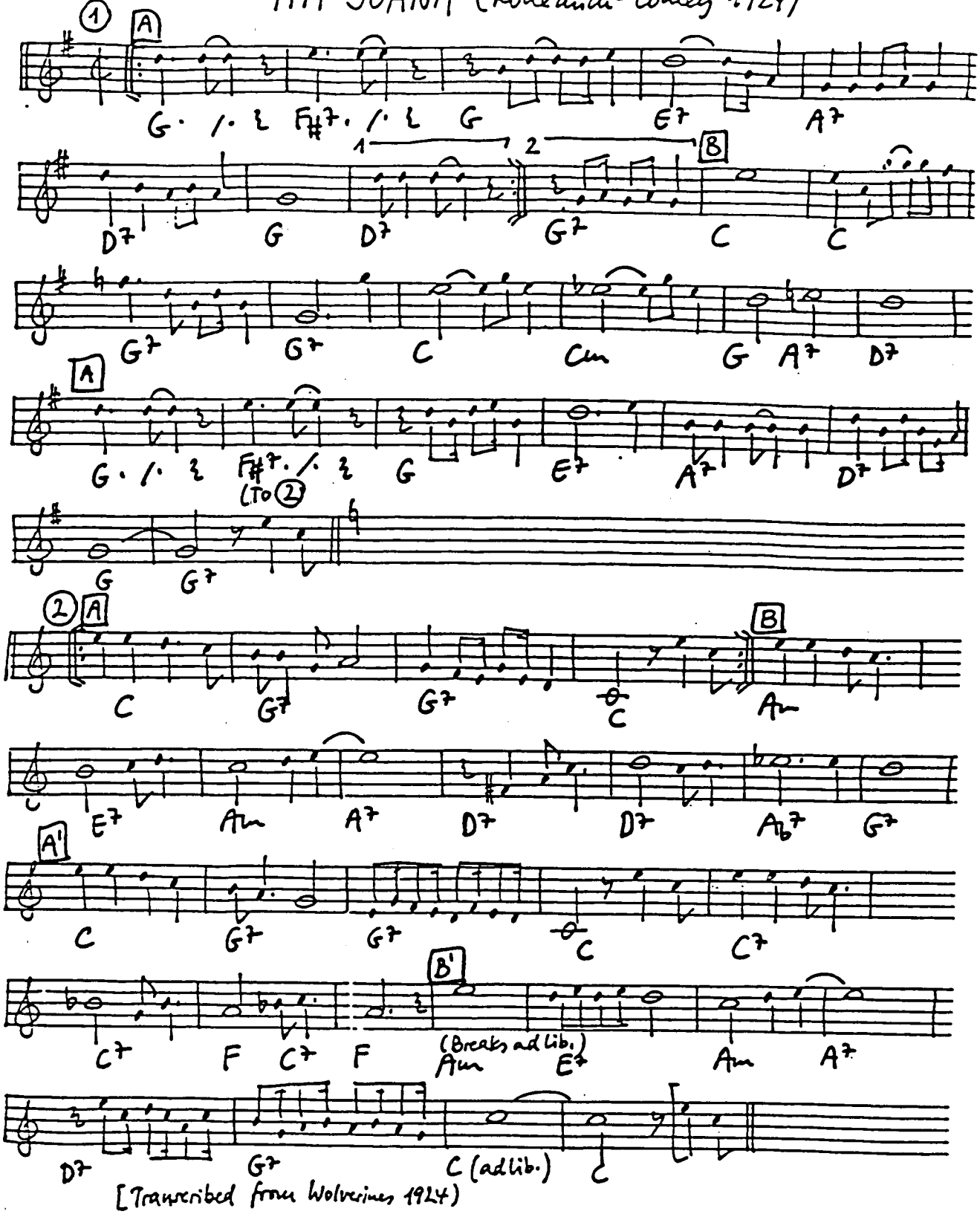
THREE LITTLE WORDS (Ruby - Kalmar 1930)



THE THRILL IS GONE (Henderson - Brown 1931)

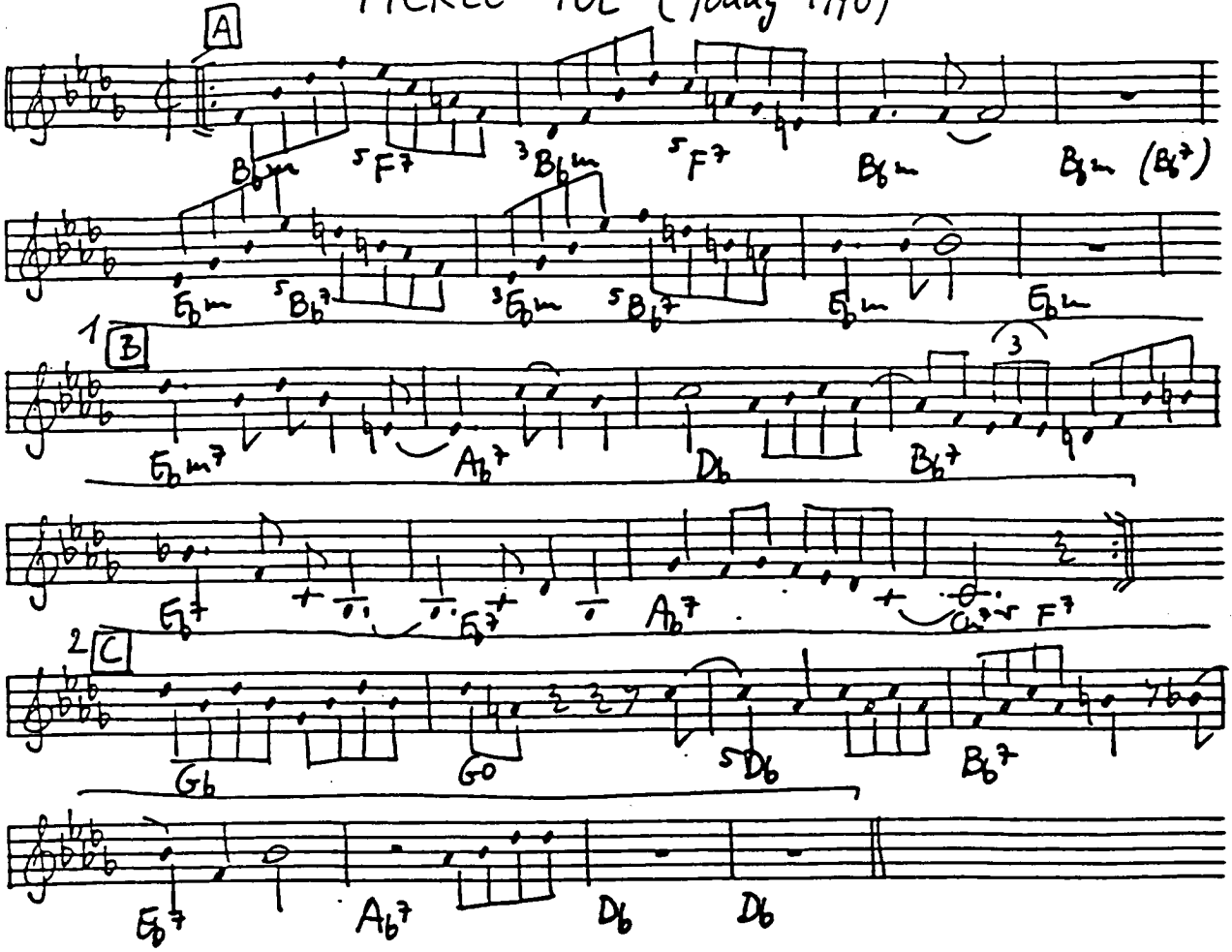


TIA JUANA (Rodemich-Conley 1924)

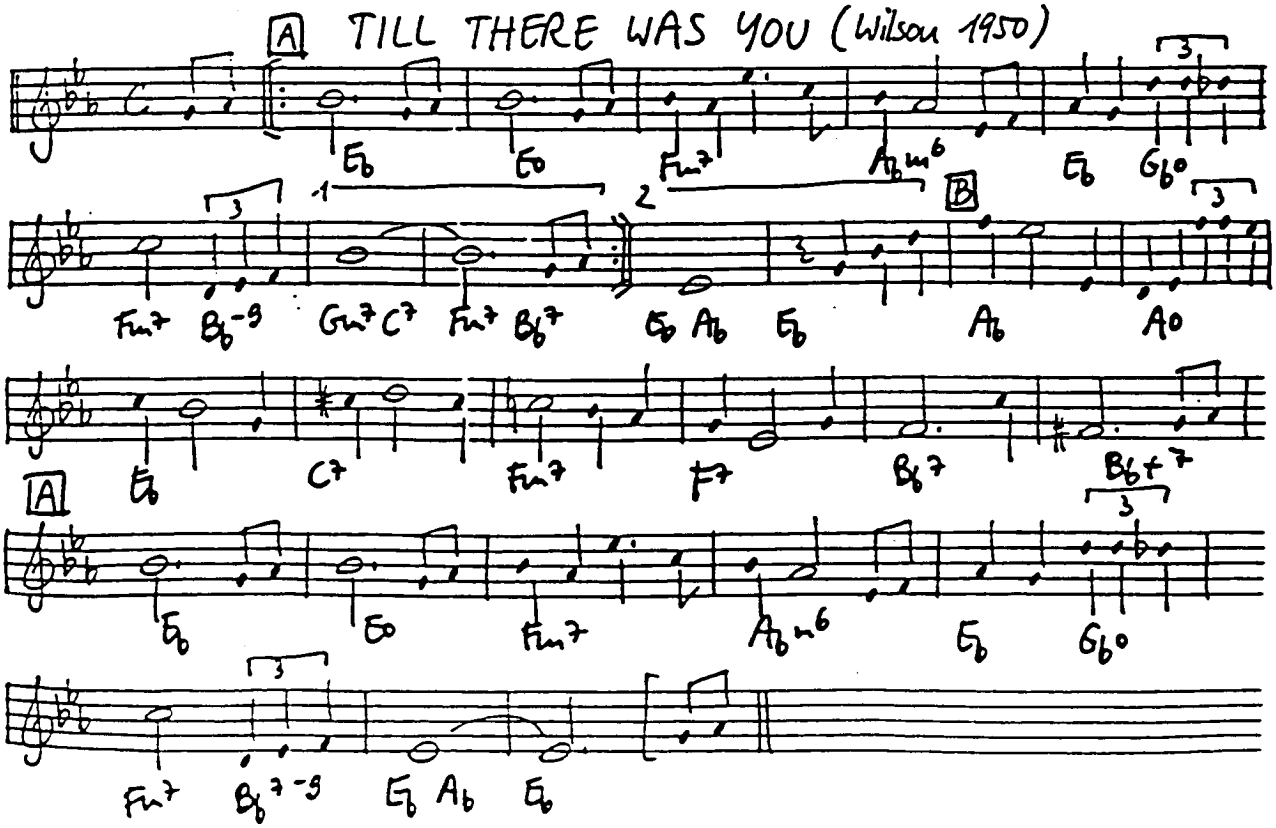


[Transcribed from Wolverines 1924]

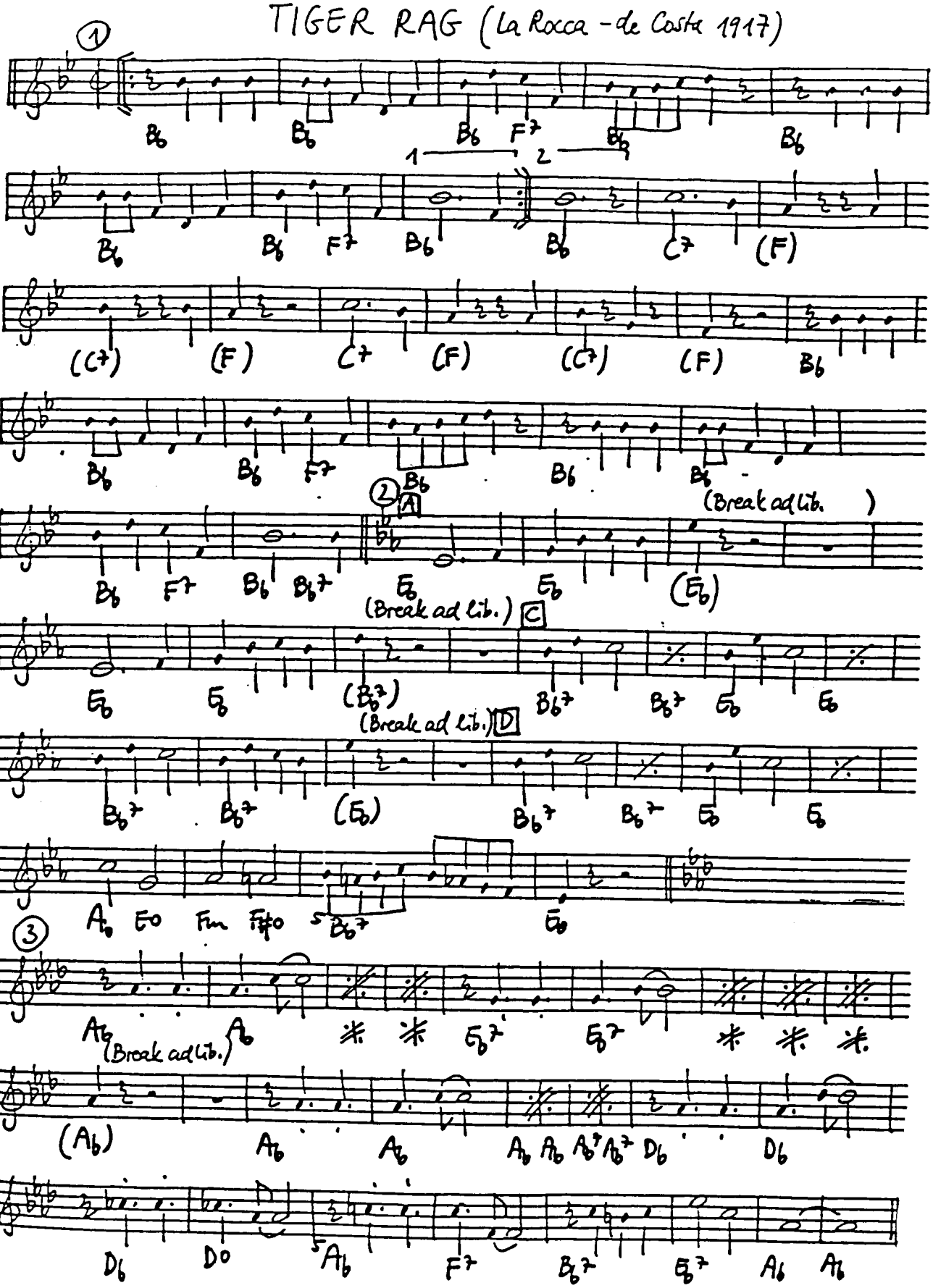
TICKLE TOE (Young 1940)



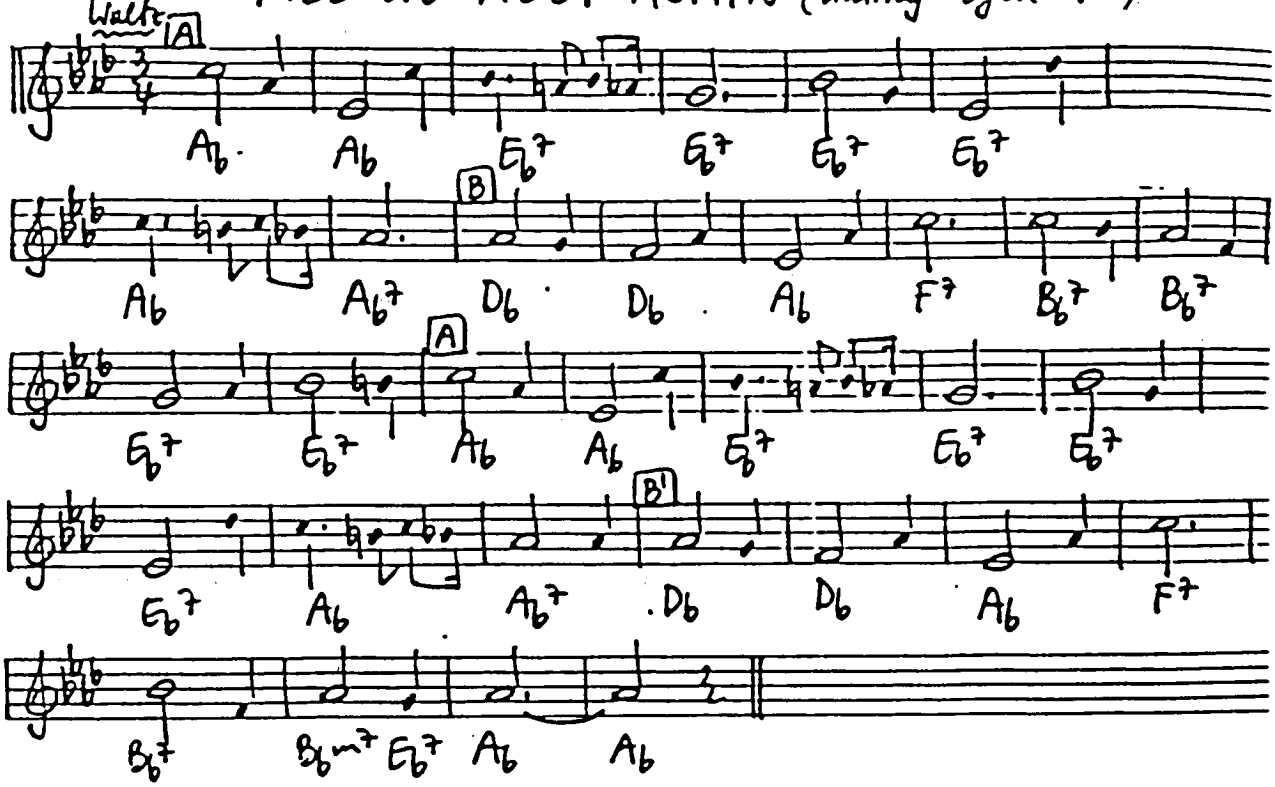
A TILL THERE WAS YOU (Wilson 1950)



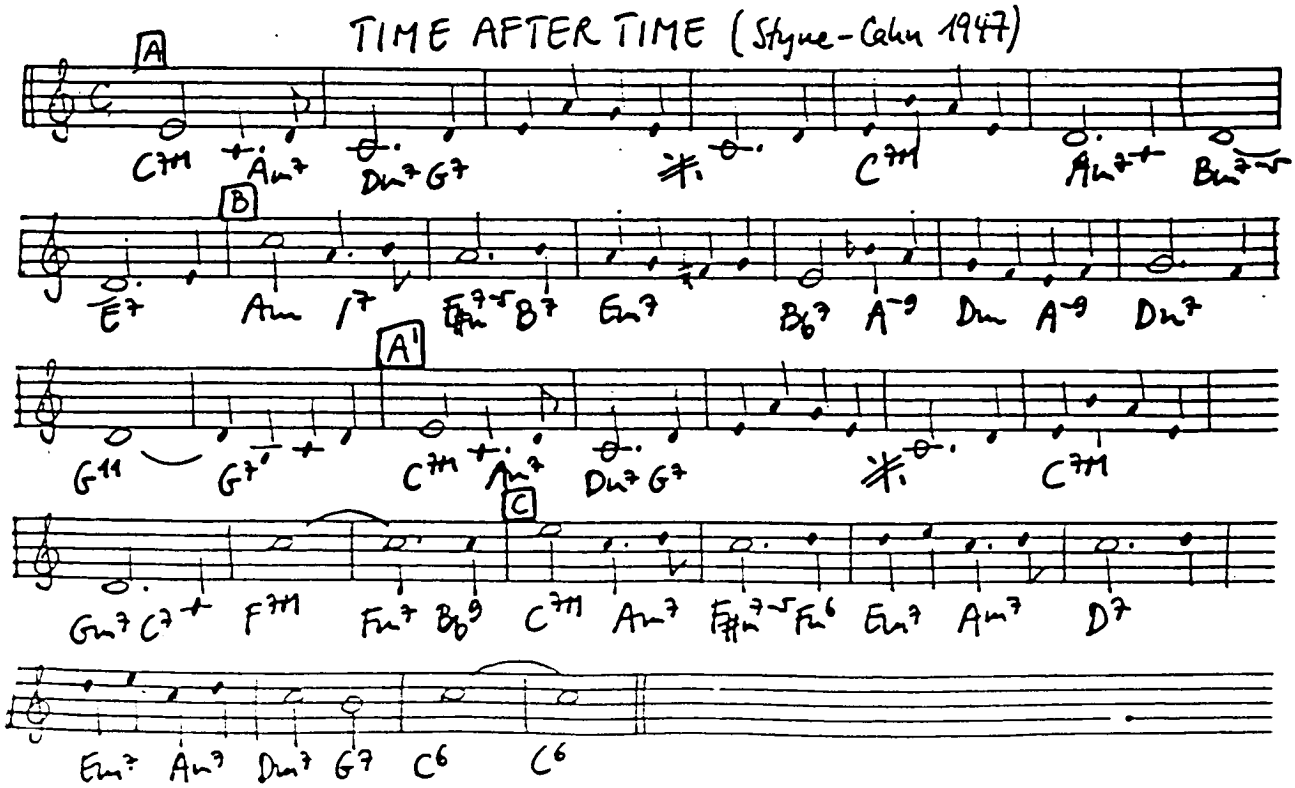
TIGER RAG (La Rocca - de Costa 1917)



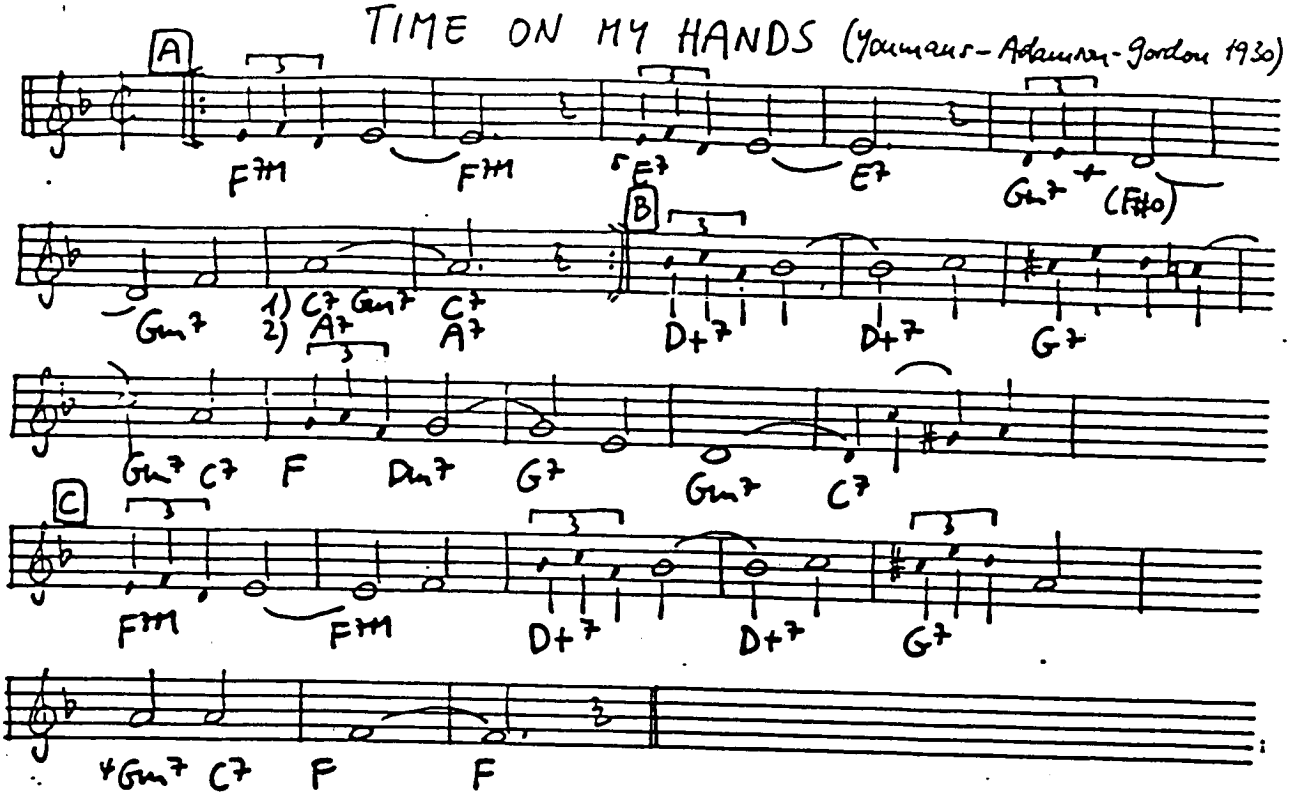
TILL WE MEET AGAIN (Whiting - Egan 1918)



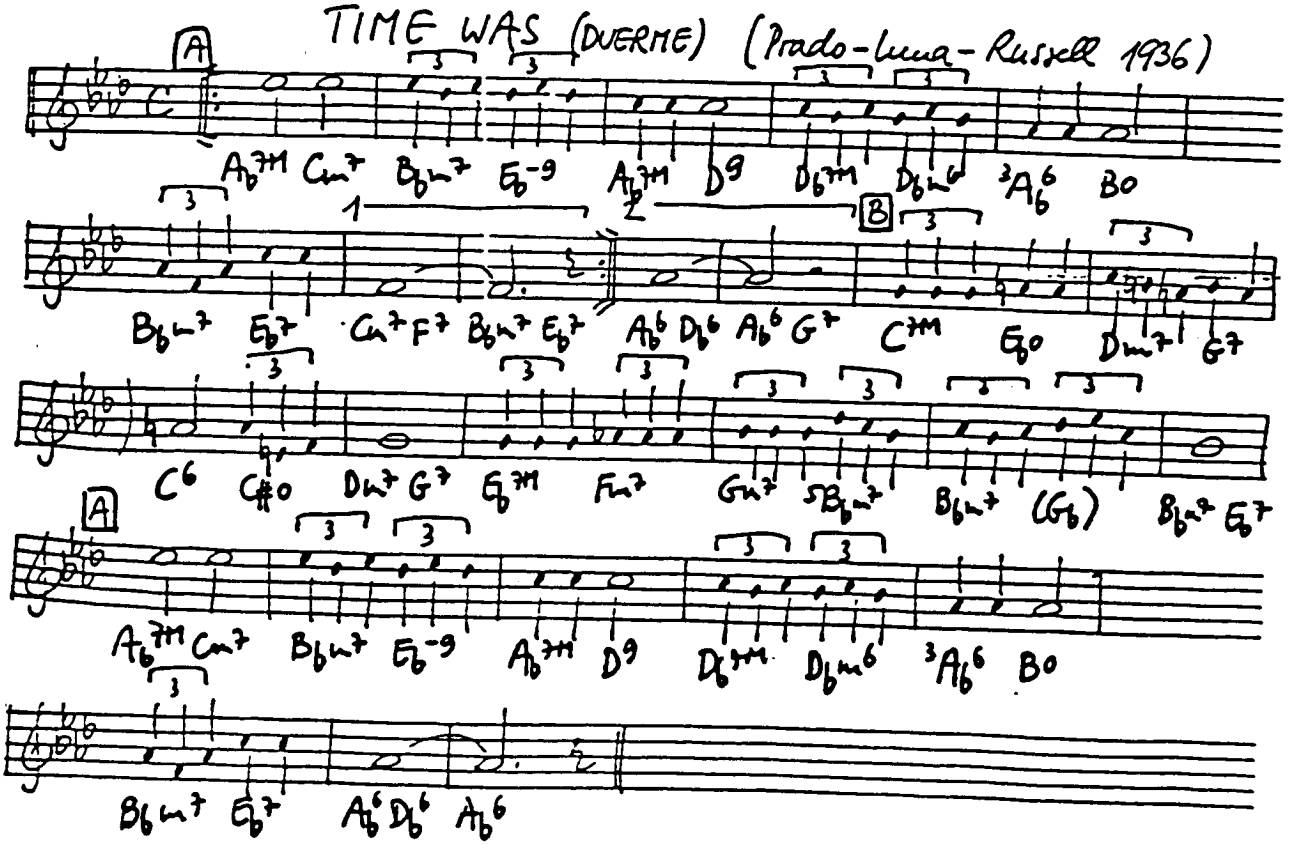
TIME AFTER TIME (Styne - Cahn 1947)



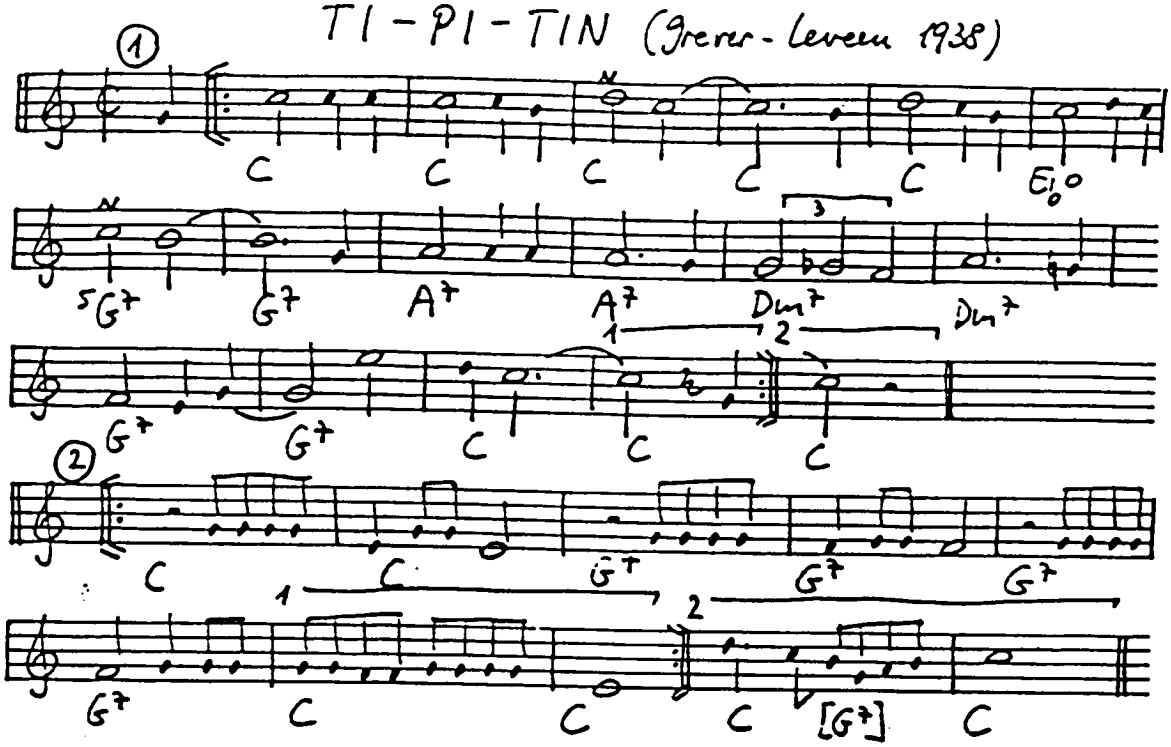
TIME ON MY HANDS (Youmans-Adamson-Gordon 1930)



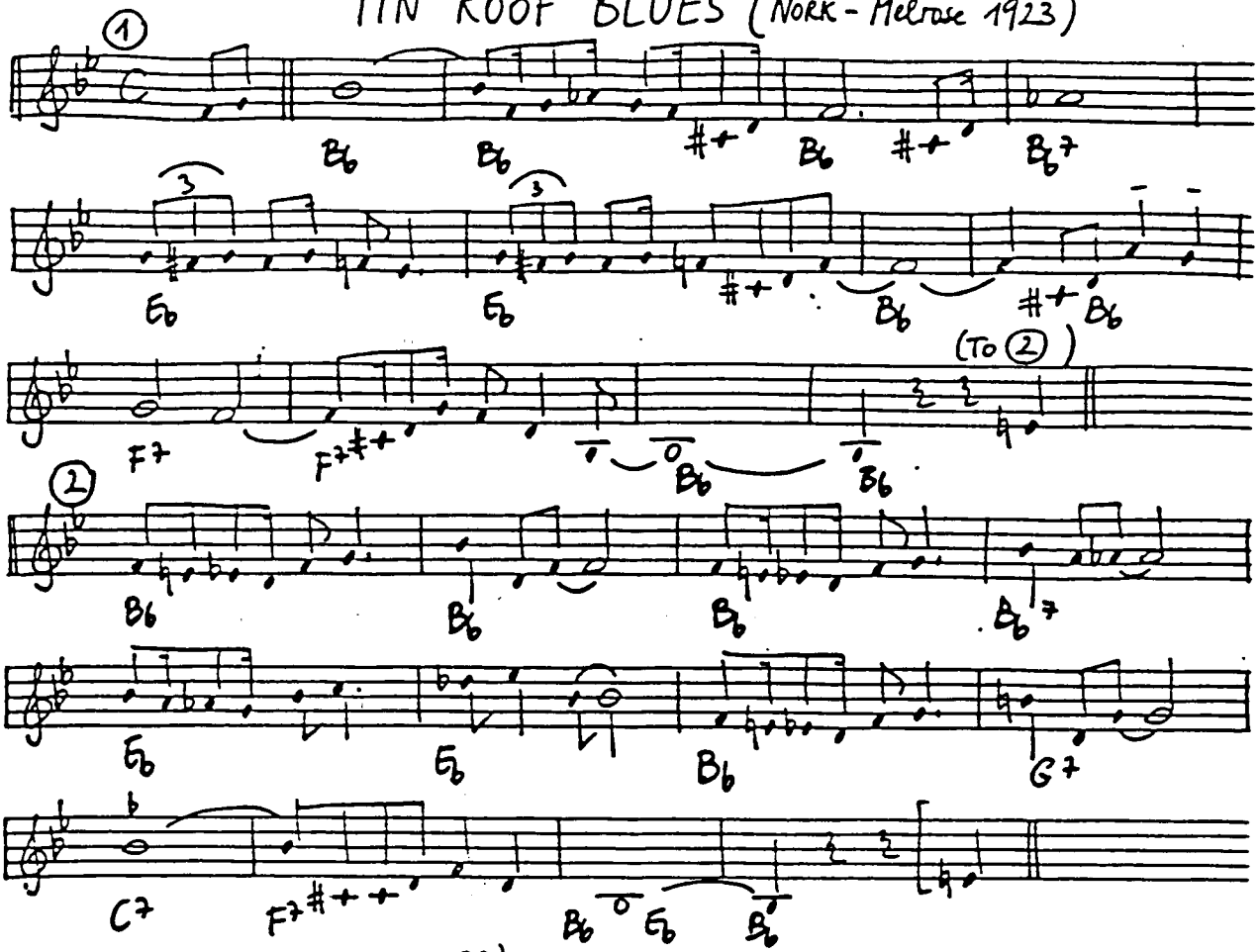
TIME WAS (DUERME) (Prado-Luna-Russell 1936)



TI-PI-TIN (Grever-Leveen 1938)

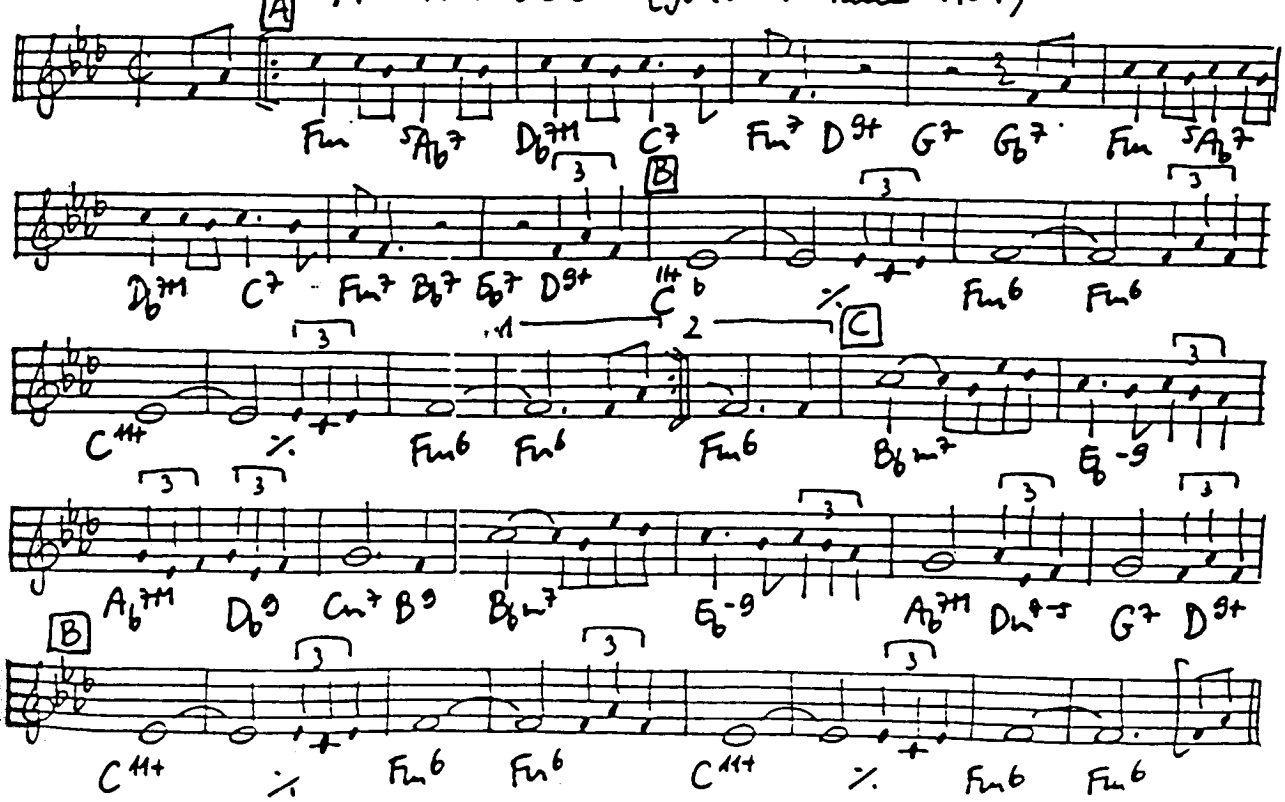


TIN ROOF BLUES (NORK - Melrose 1923)

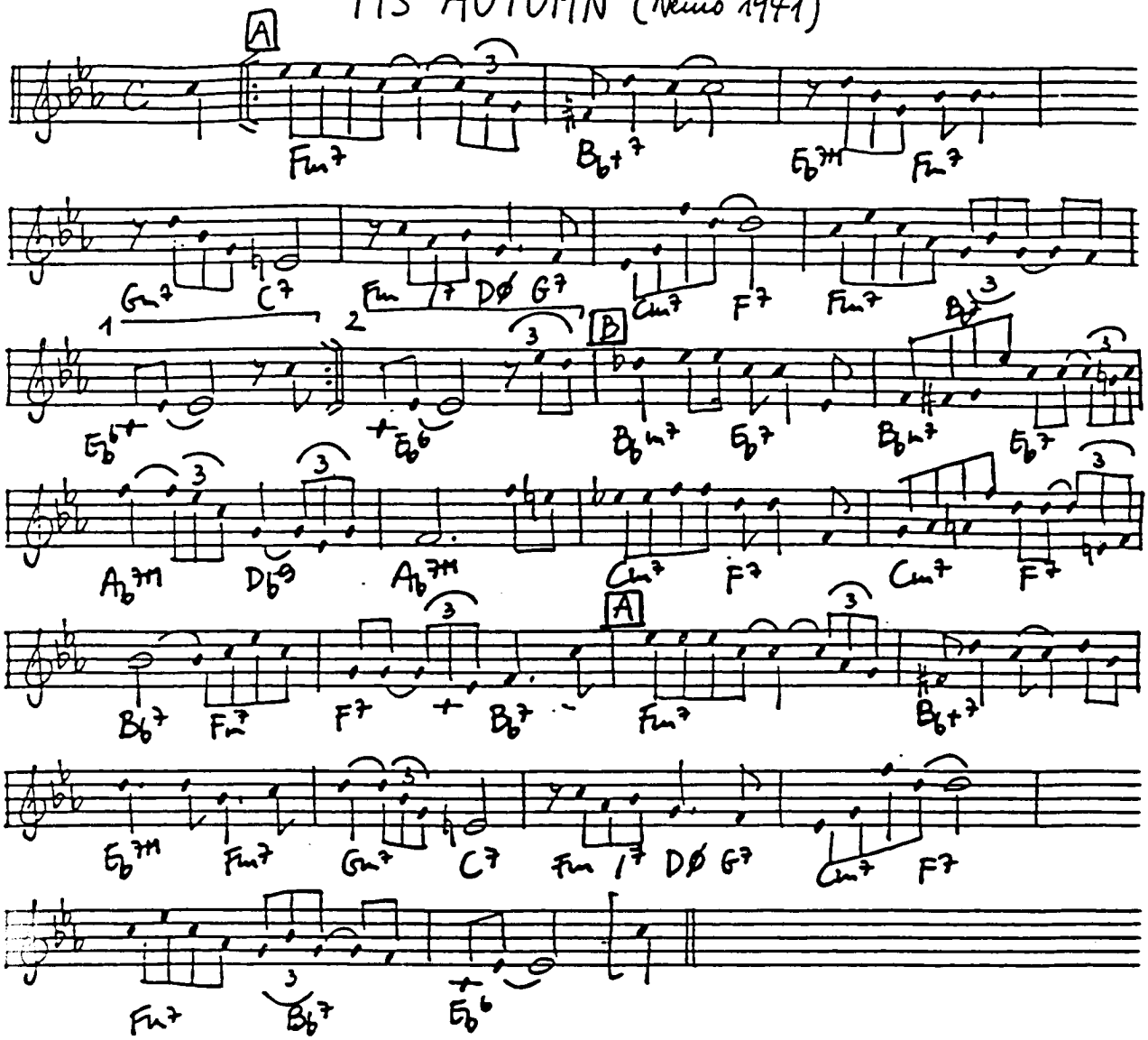


(Transcribed from King Oliver 28)

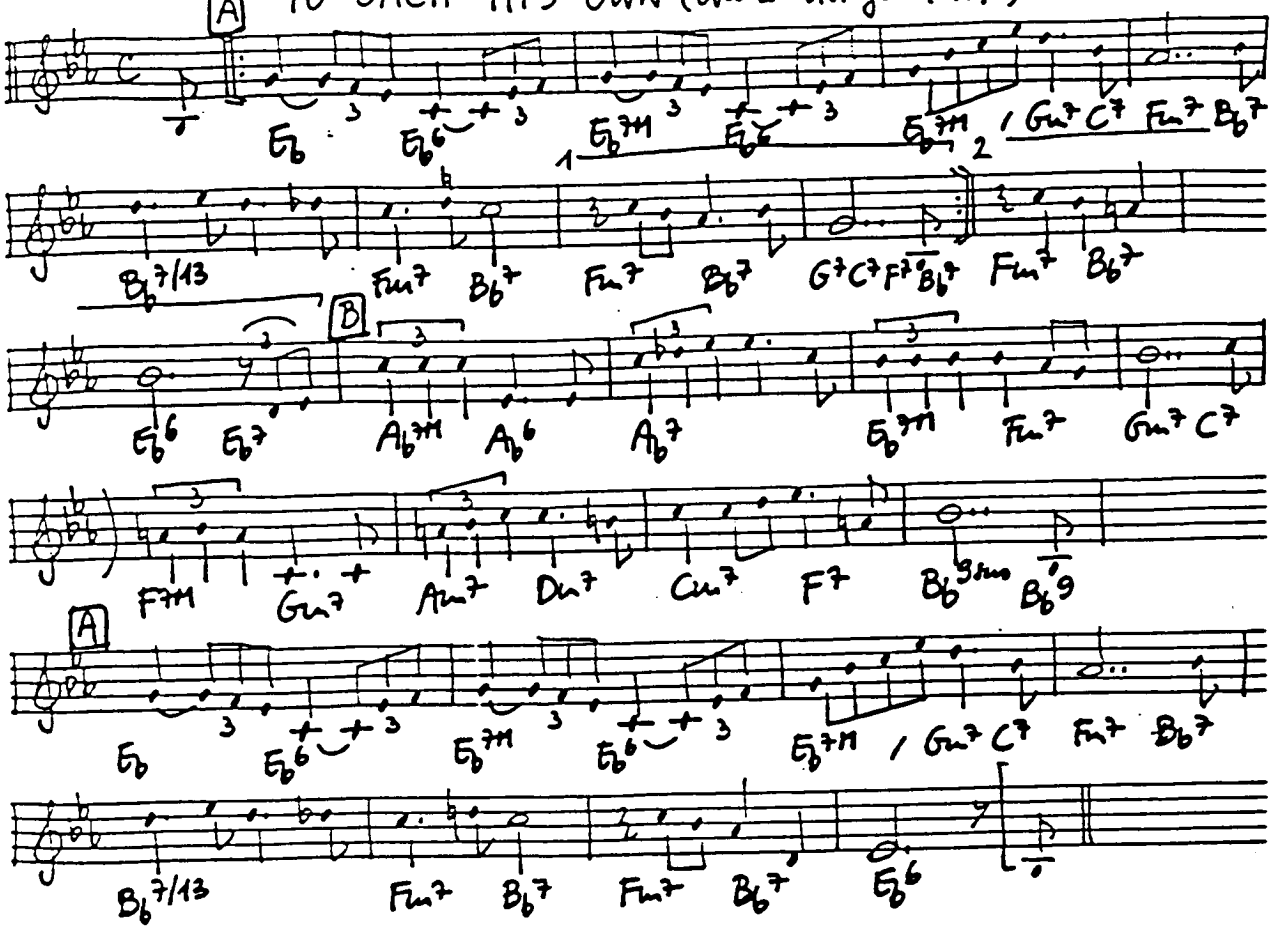
TIN TIN DEO (Gonzales - Fuller 1951)



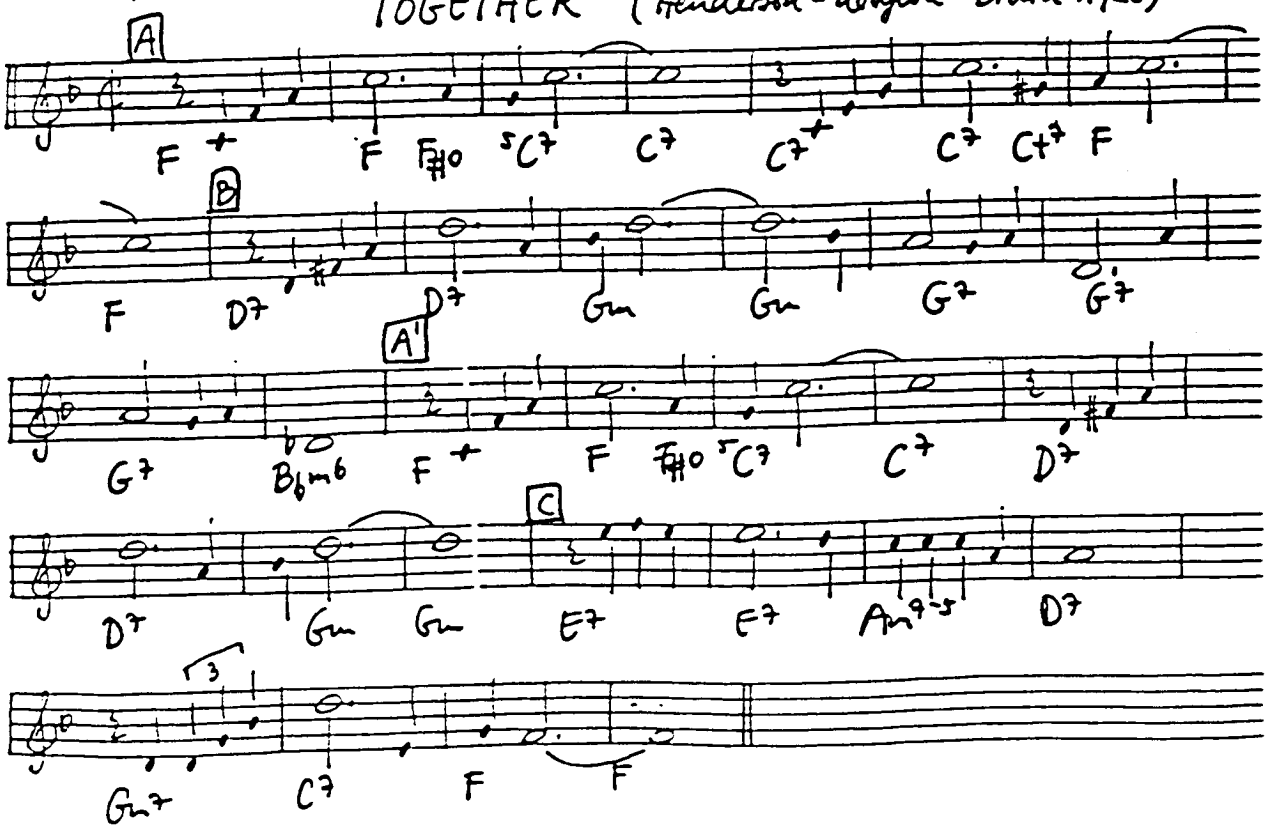
'TIS AUTUMN (Nemo 1941)



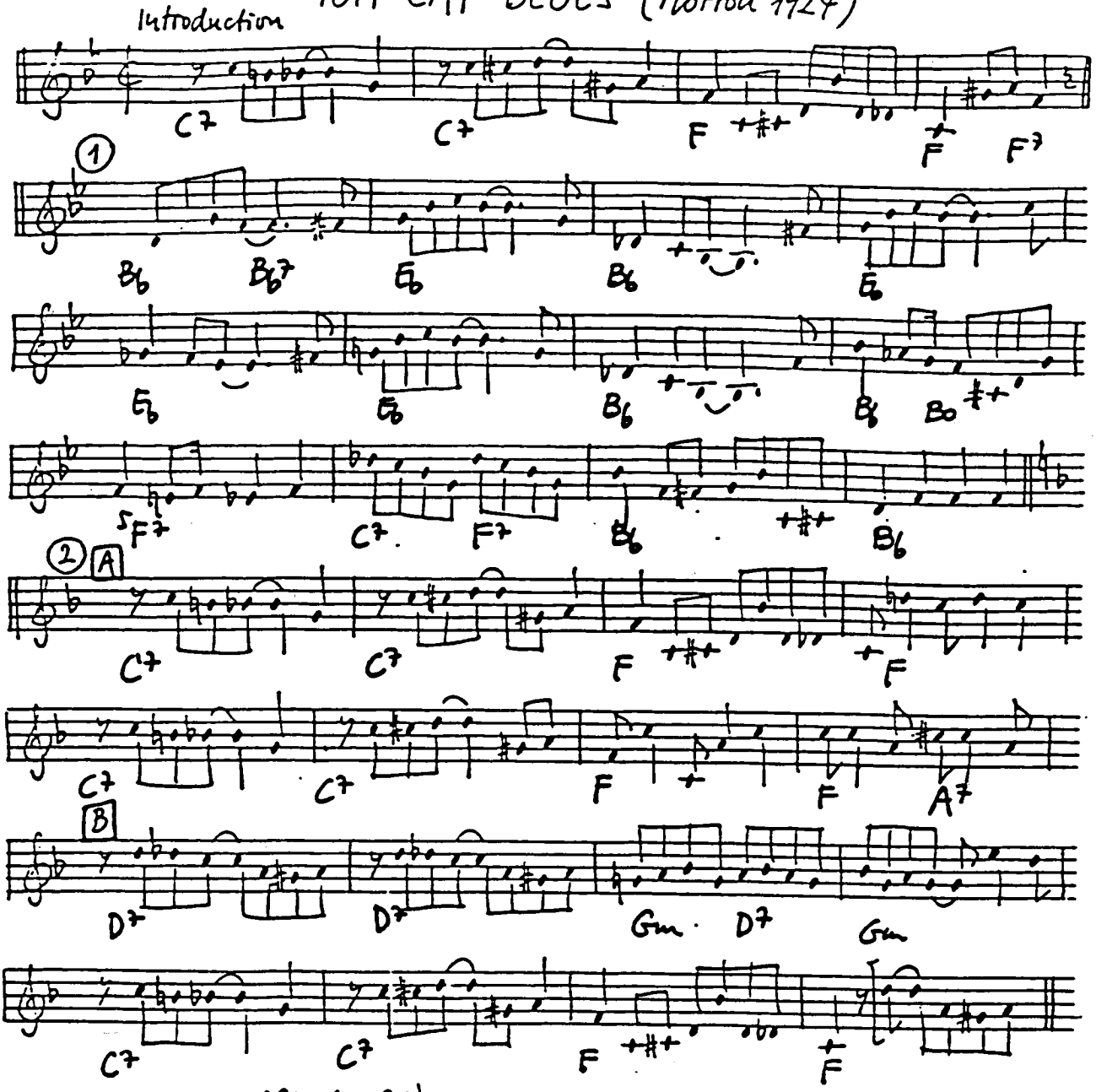
TO EACH HIS OWN (Evans - Livingston 1946)



TOGETHER (Henderson - Dodyle - Brown 1928)

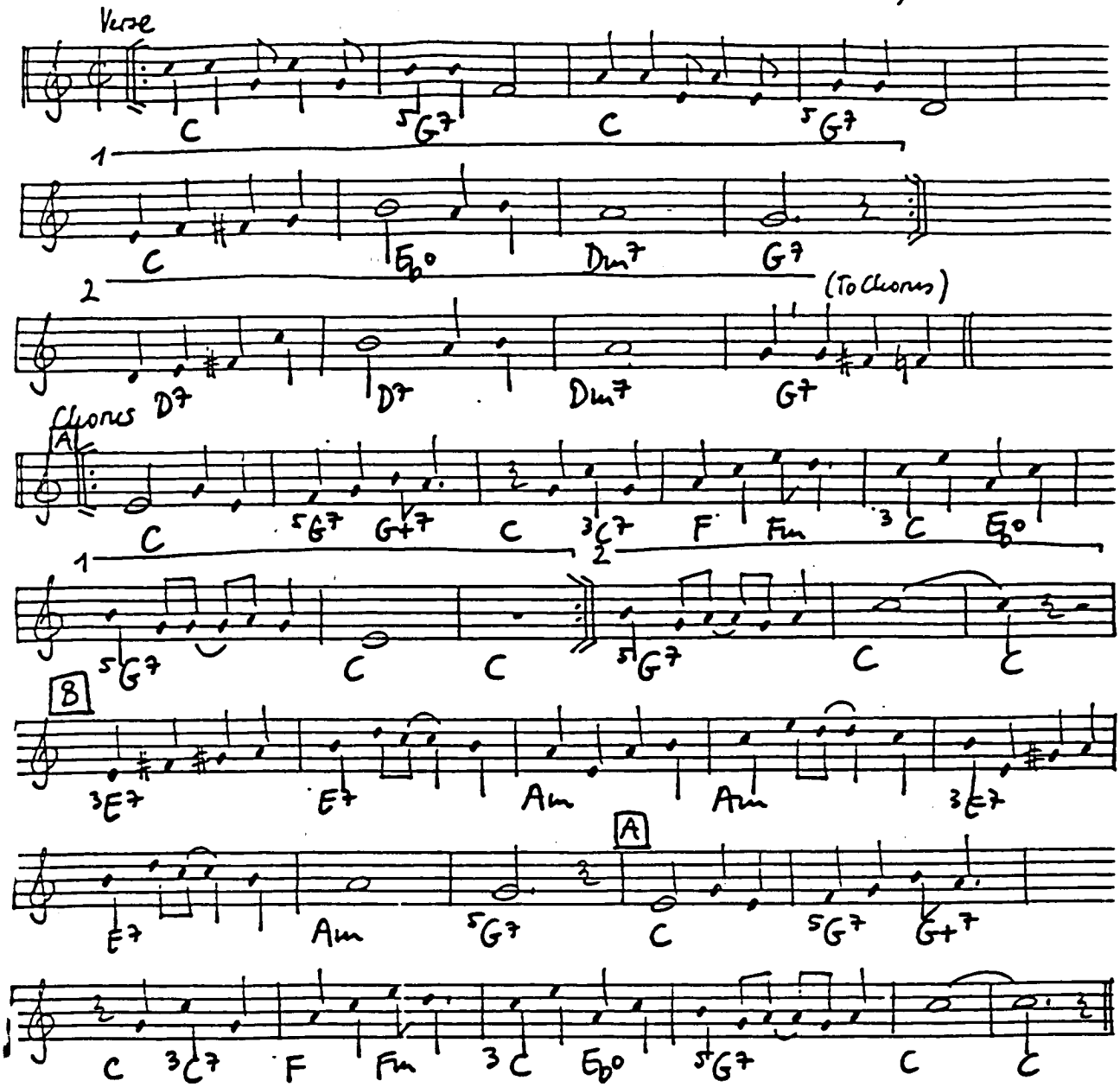


TOM CAT BLUES (Morton 1924)

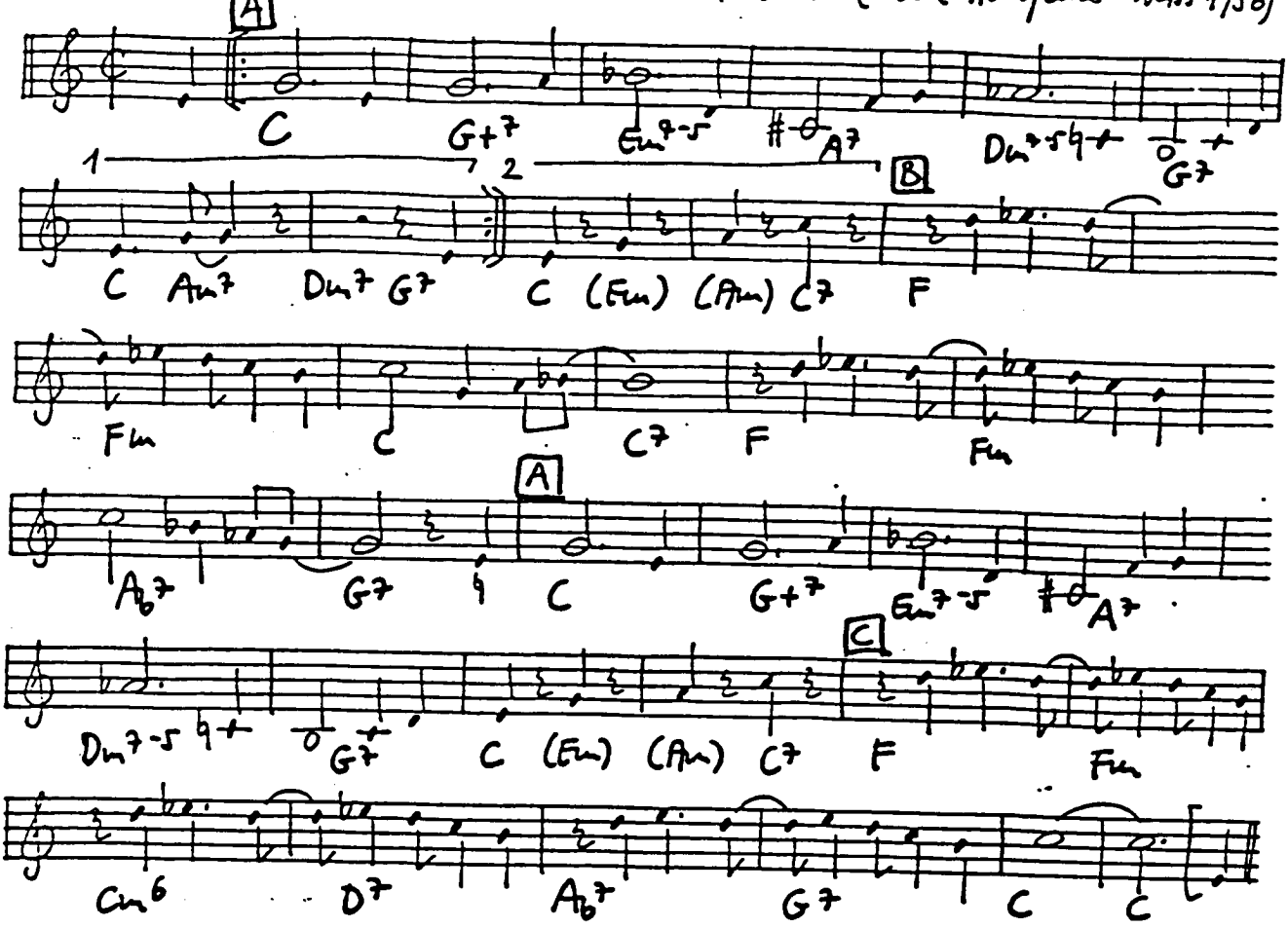


(Transcribed from JRMorton 24)

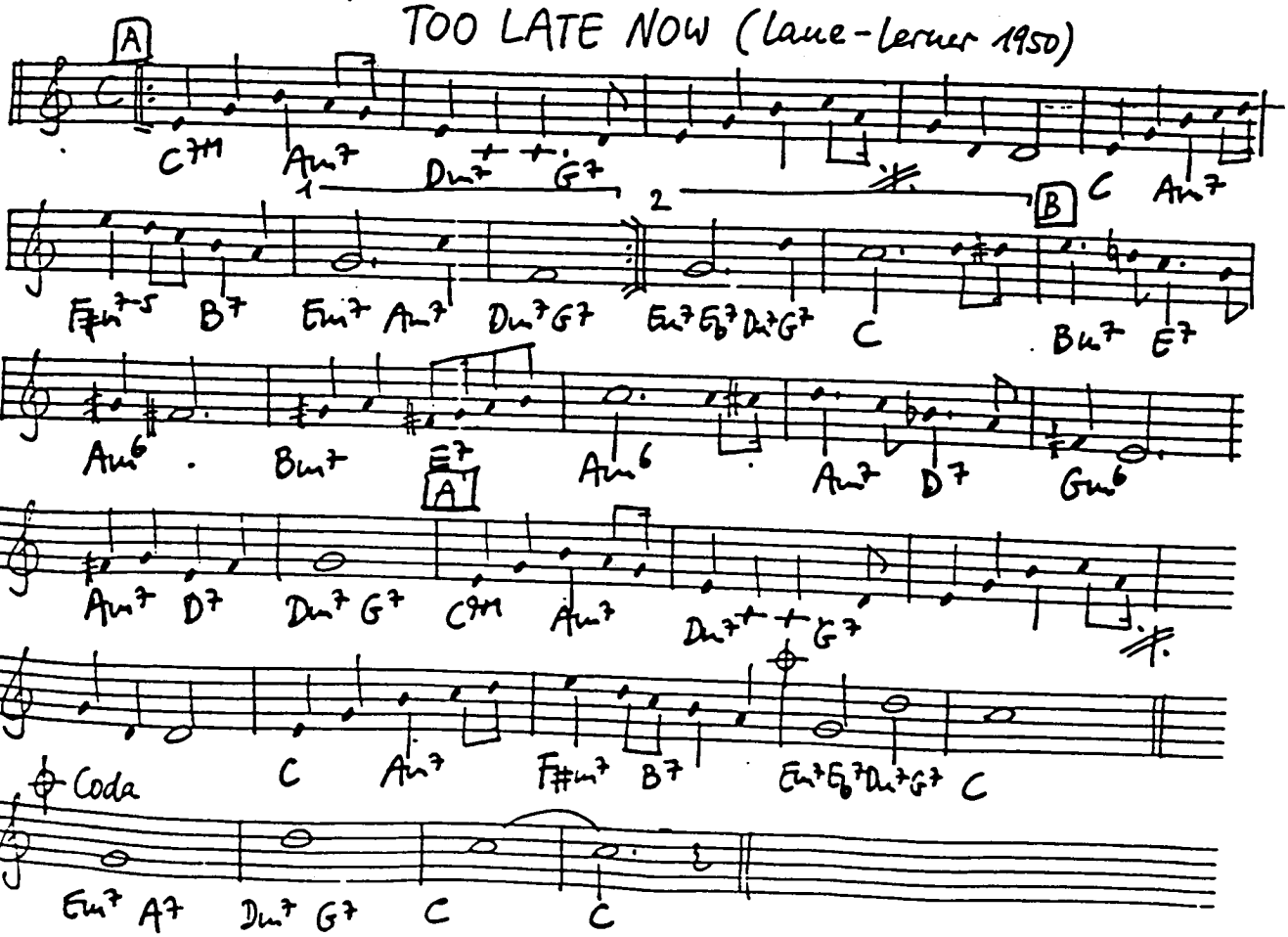
TOO · BUSY (Cohn-Miller 1928)



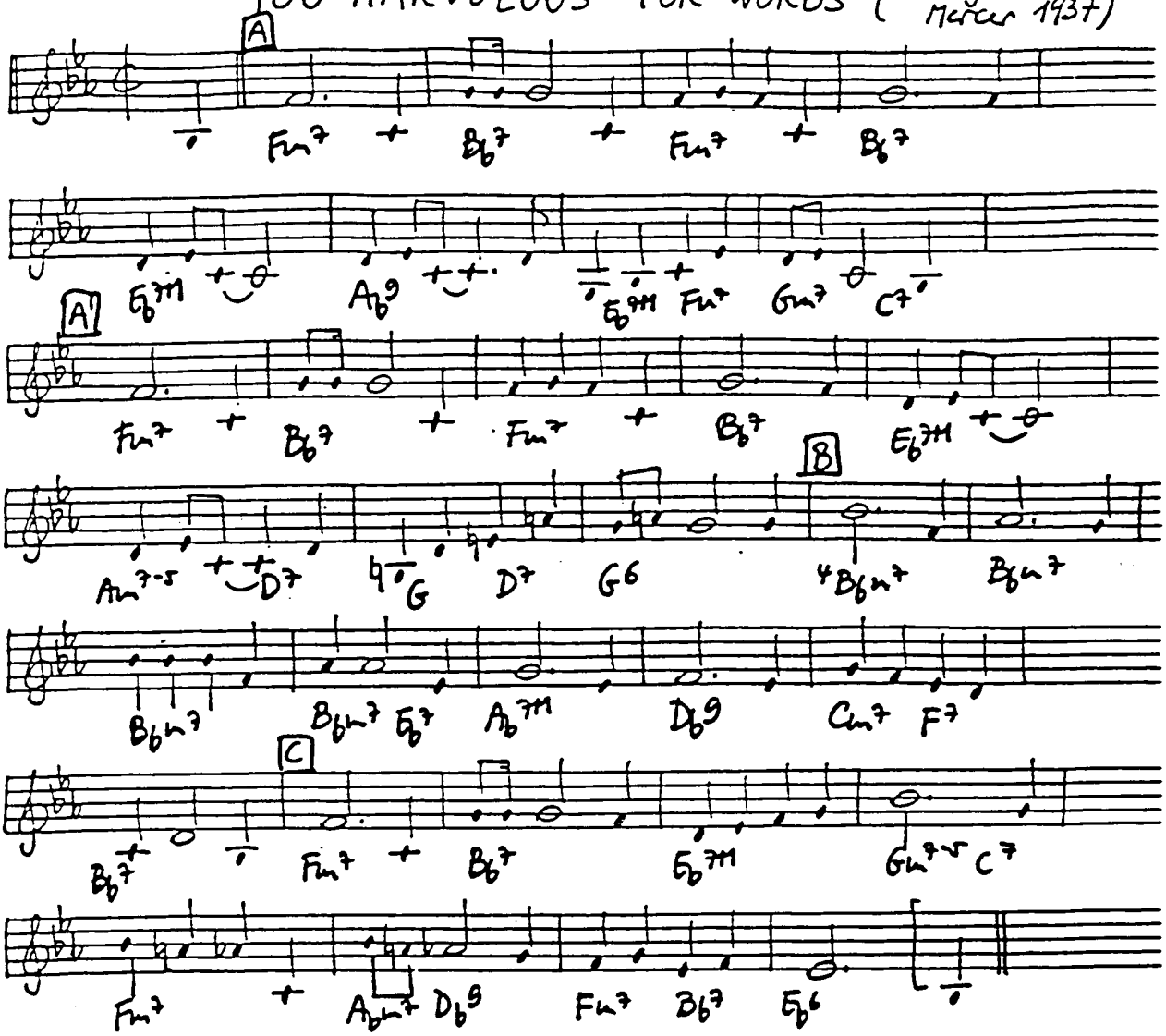
TOO CLOSE FOR COMFORT (Bock-Holofcener-Weiss 1956)



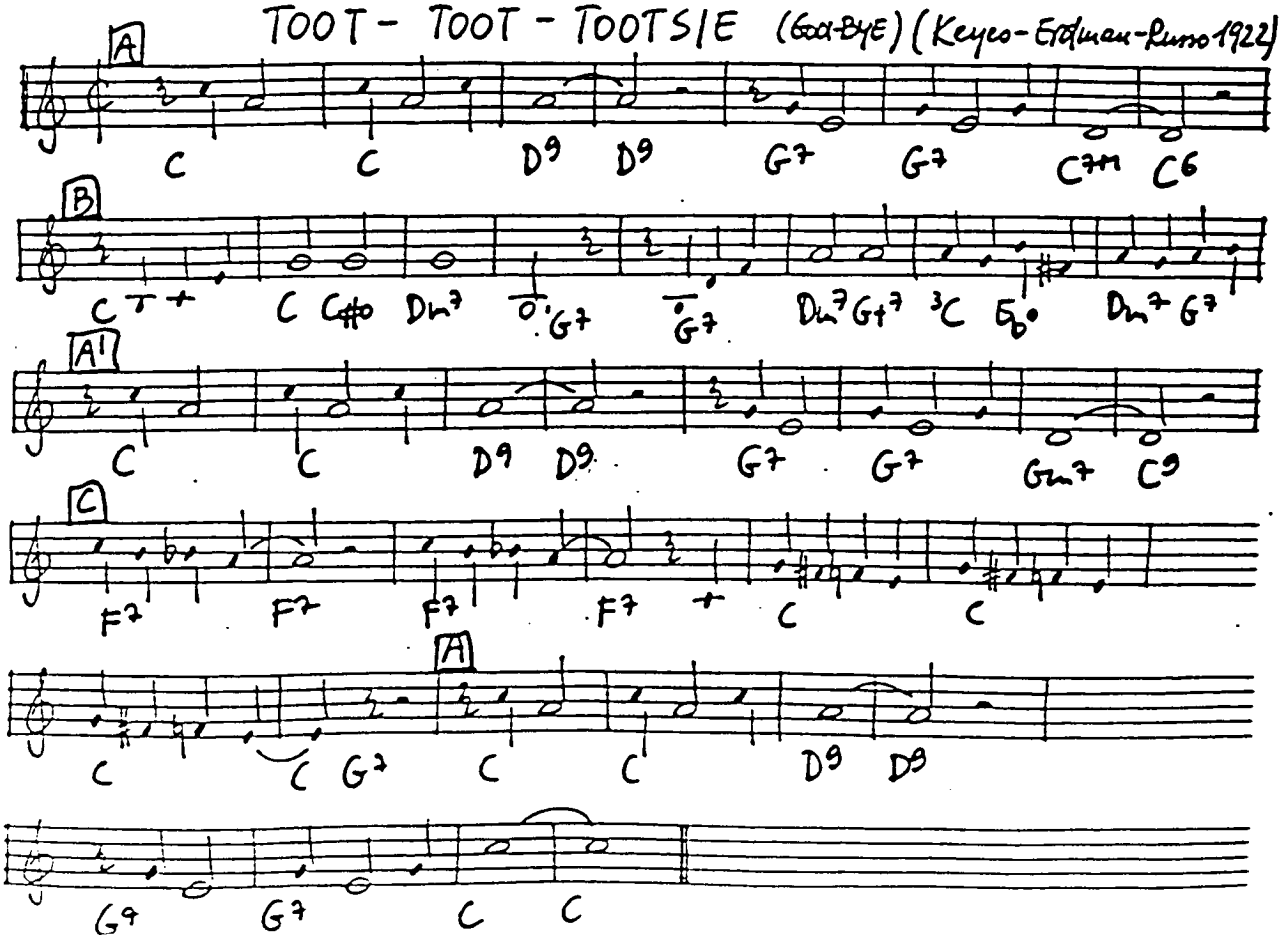
TOO LATE NOW (Lane-Lerner 1950)



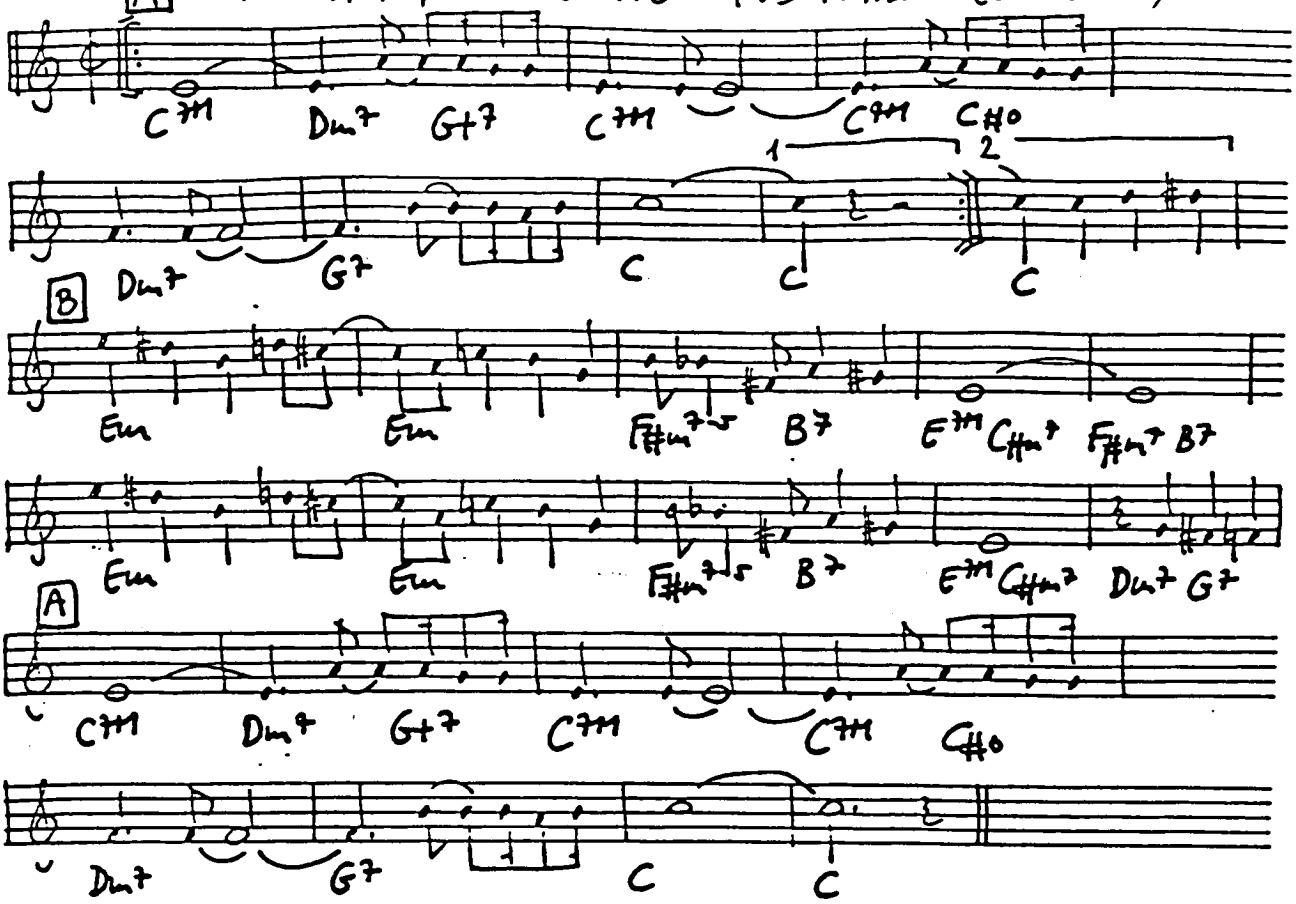
TOO MARVELOUS FOR WORDS (Whiting-Mercer 1937)



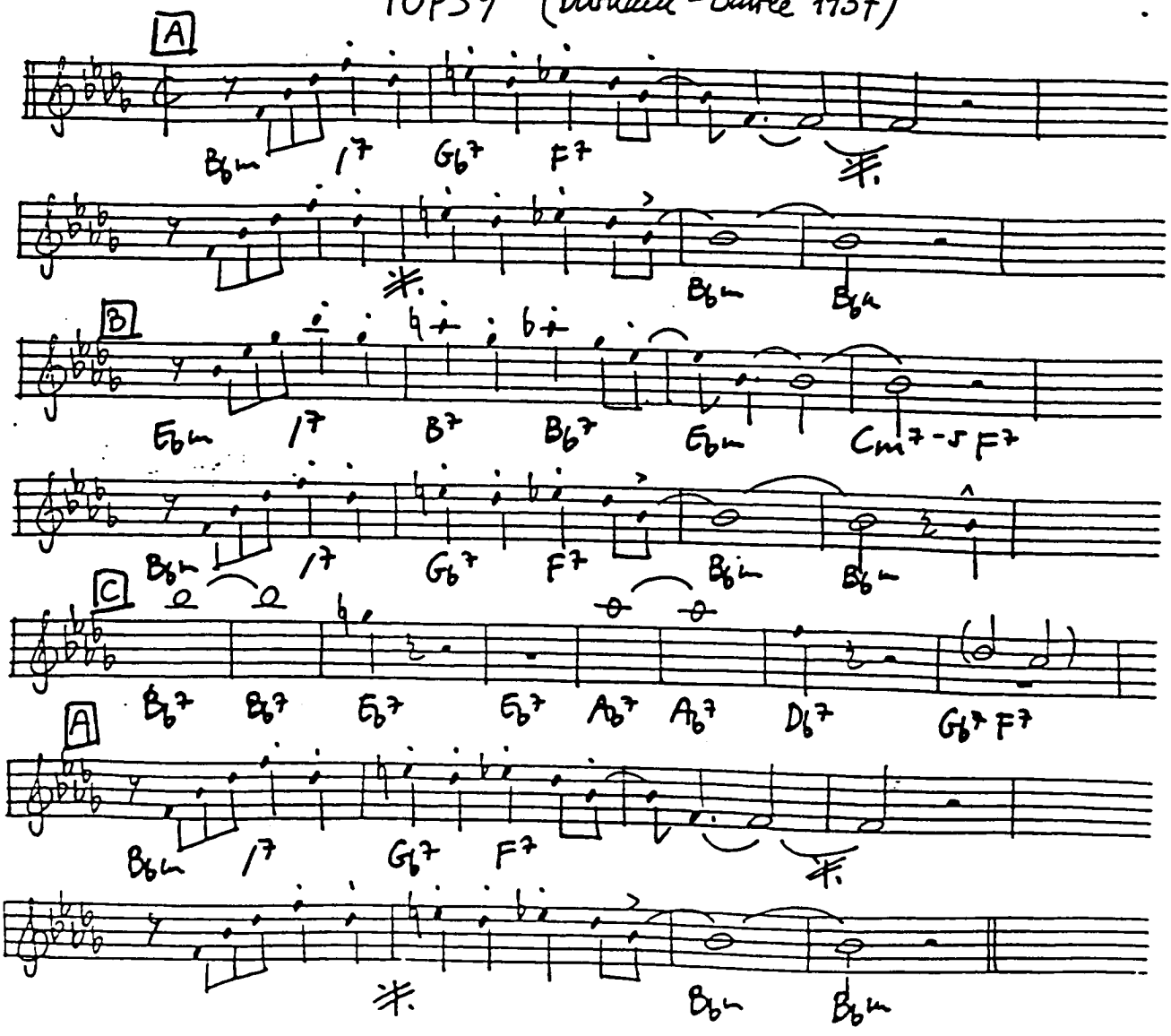
TOOT - TOOT - TOOTSIE (Goo-Bye) (Keyes-Erdman-Russo 1922)



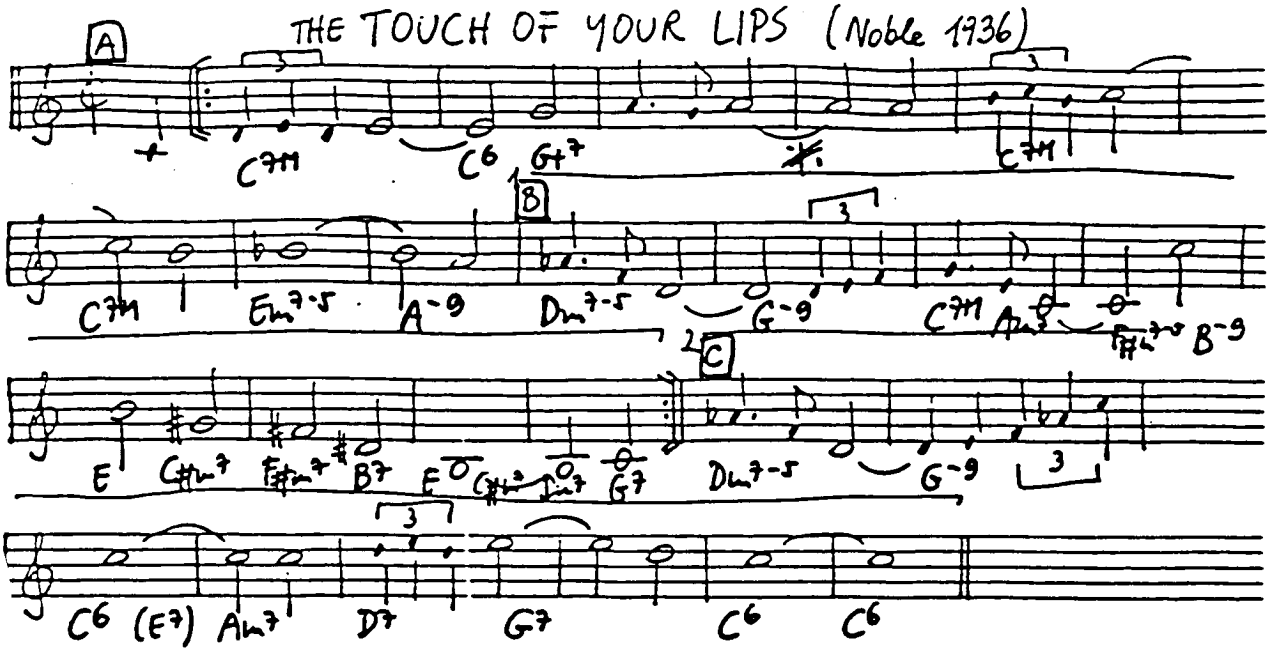
TOP HAT, WHITE TIE AND TAILS (Berlin 1935)



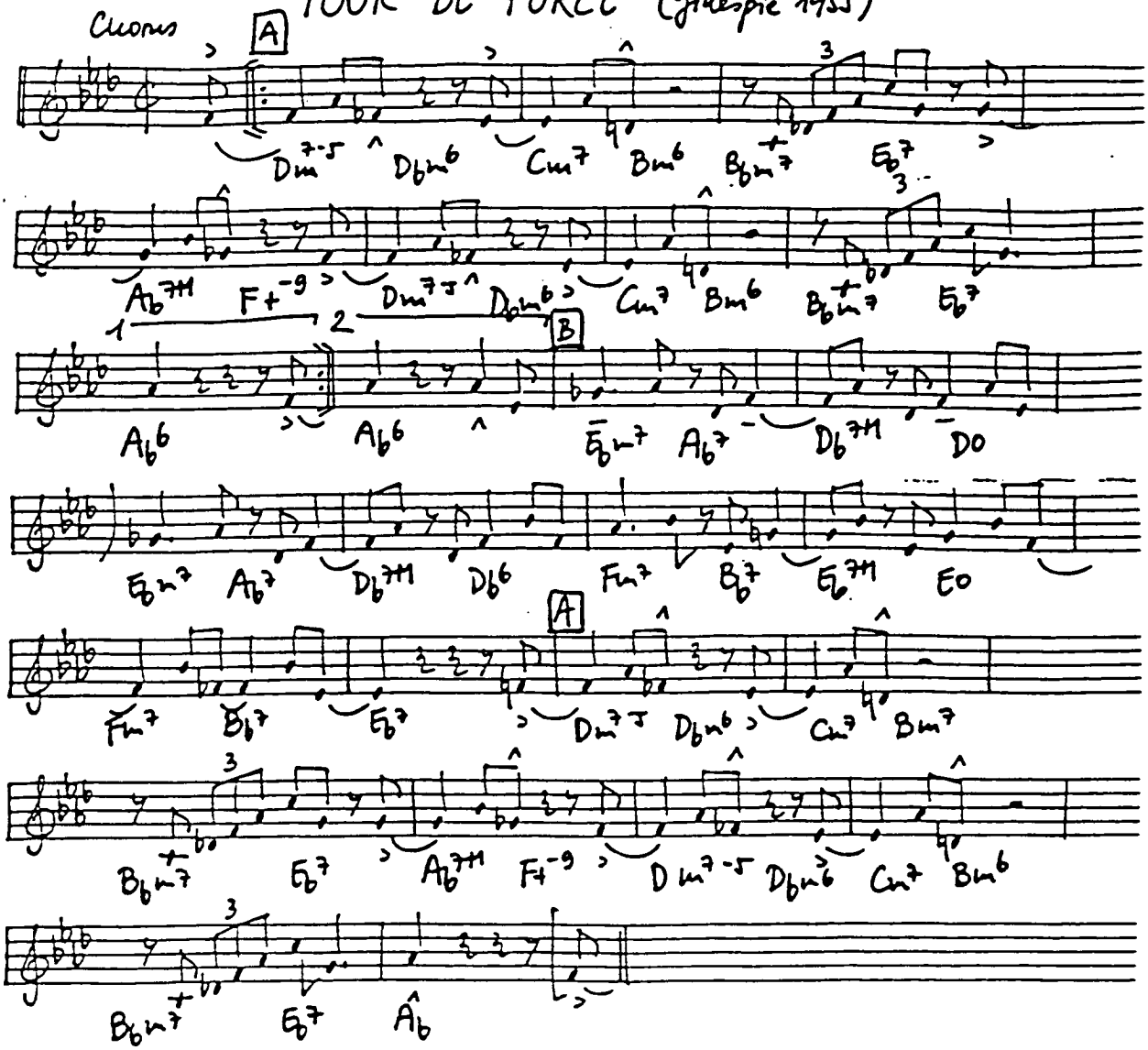
TOPSY (Durham - Battle 1937)



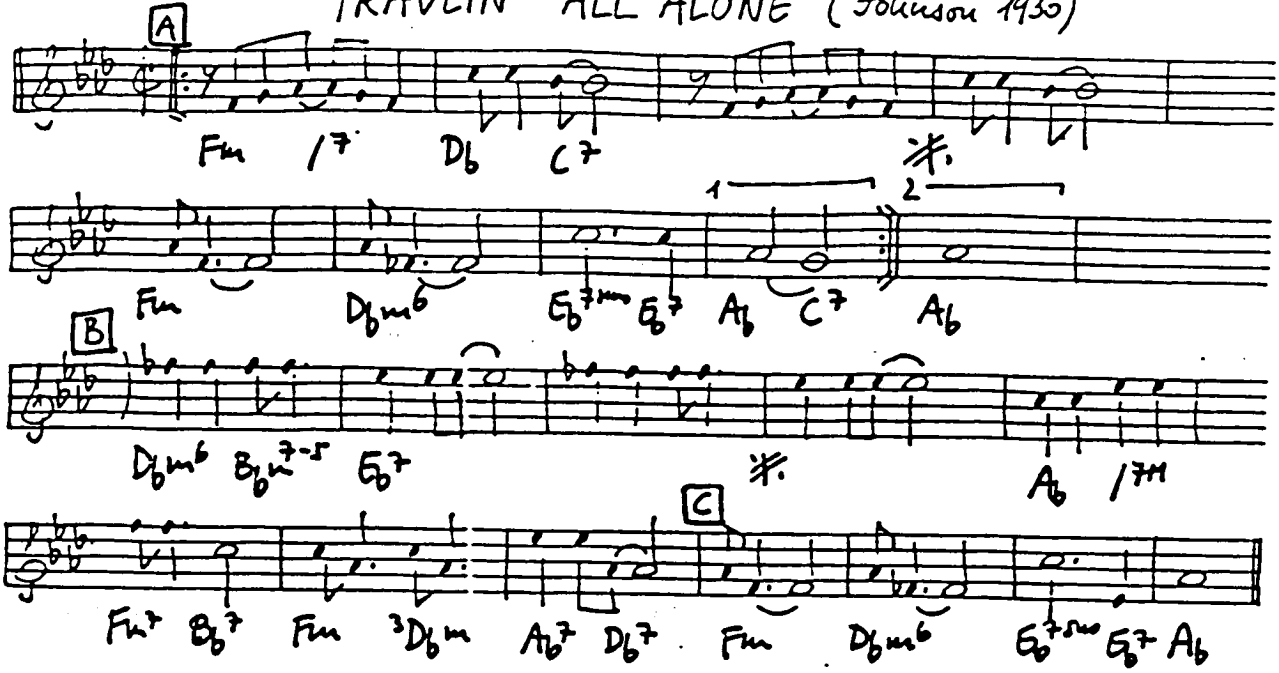
THE TOUCH OF YOUR LIPS (Noble 1936)



TOUR DE FORCE (Gillespie 1955)



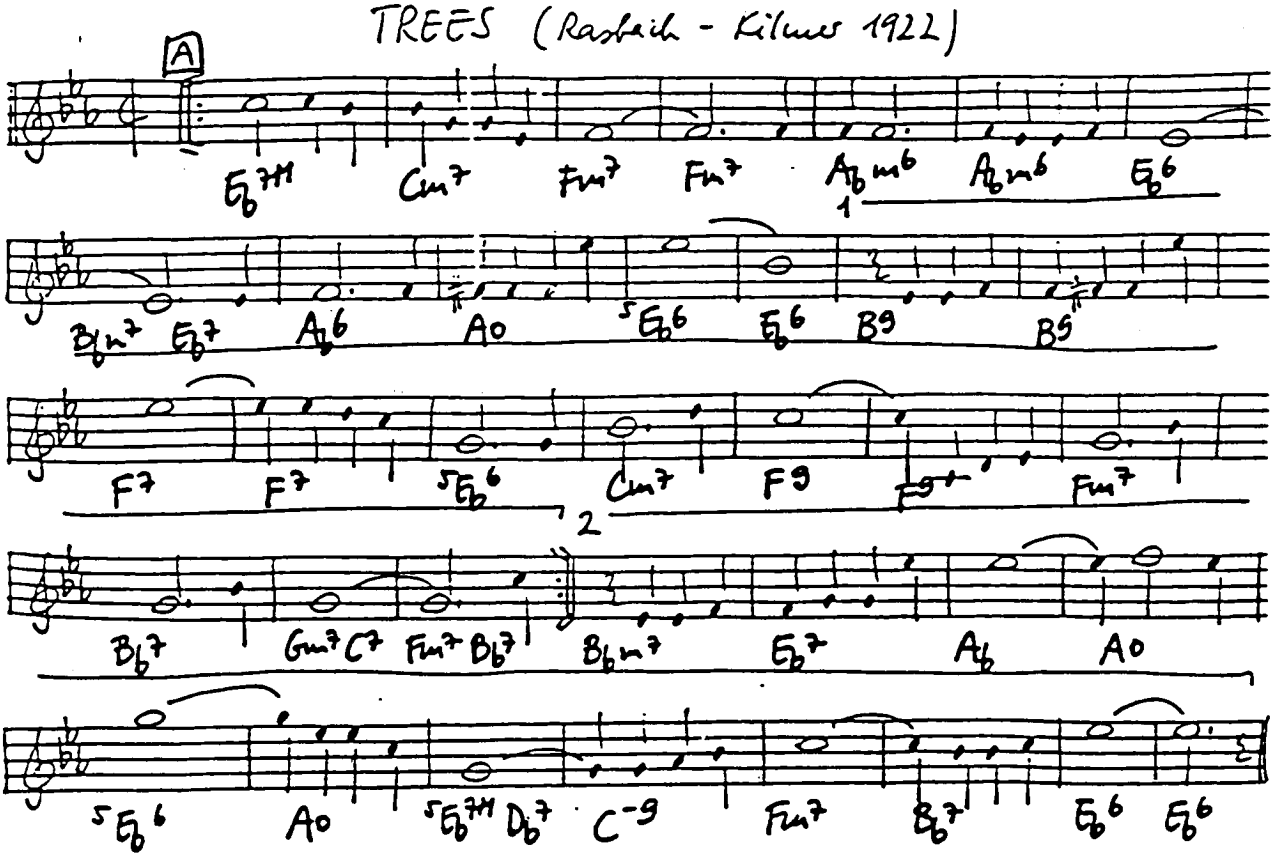
TRAVLIN' ALL ALONE (Johnson 1930)



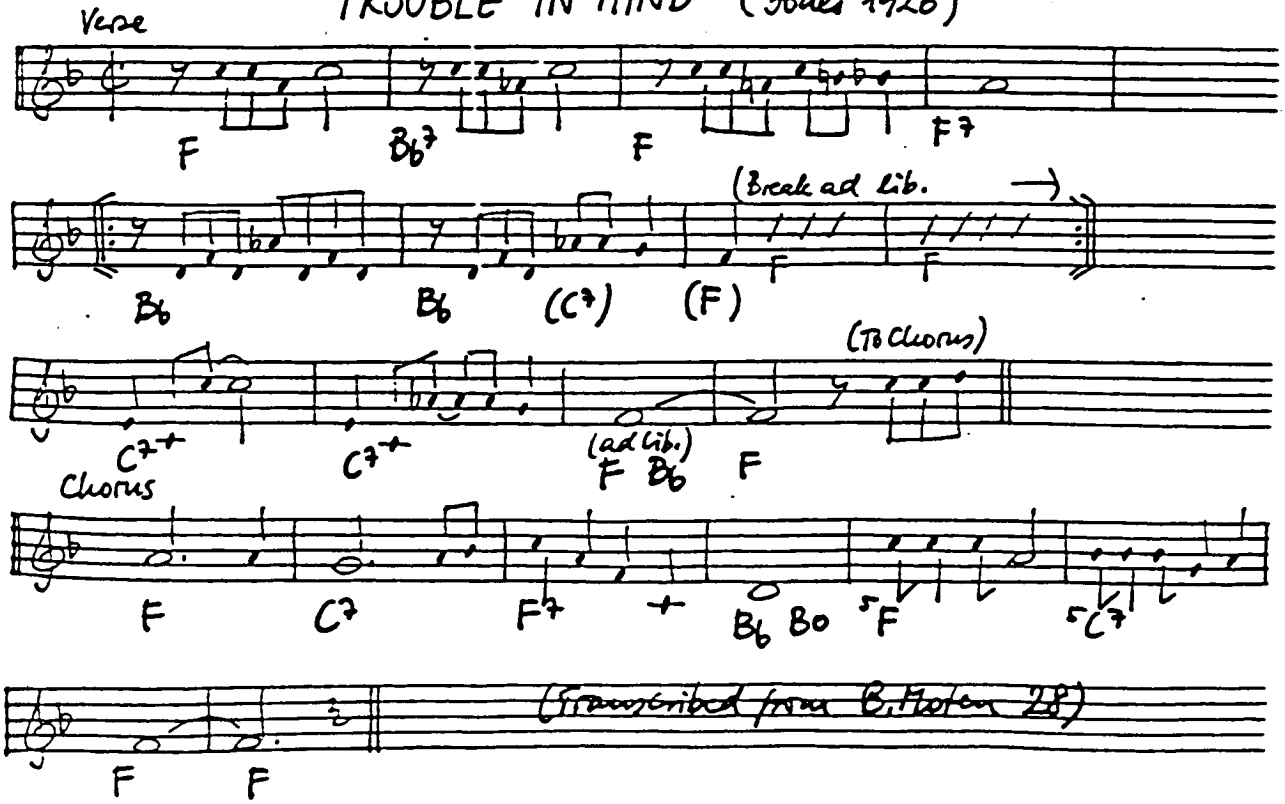
(Transcribed from McKinney's Cotton Pickers 30)

J. Noone: Tutti - Vocal - Tutti (2Cl: 24b. + 4b. Voc)

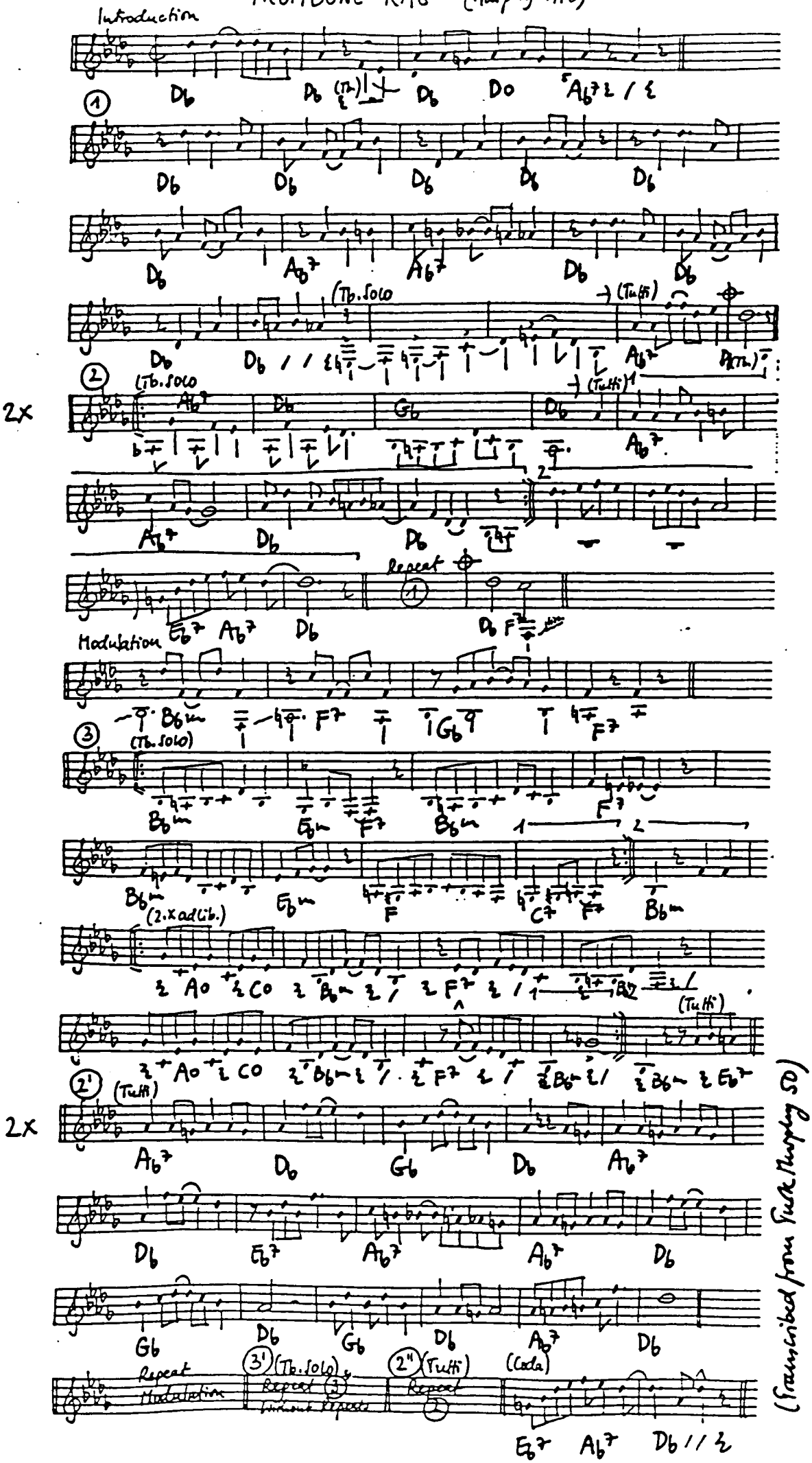
TREES (Rasbach - Kilmer 1922)



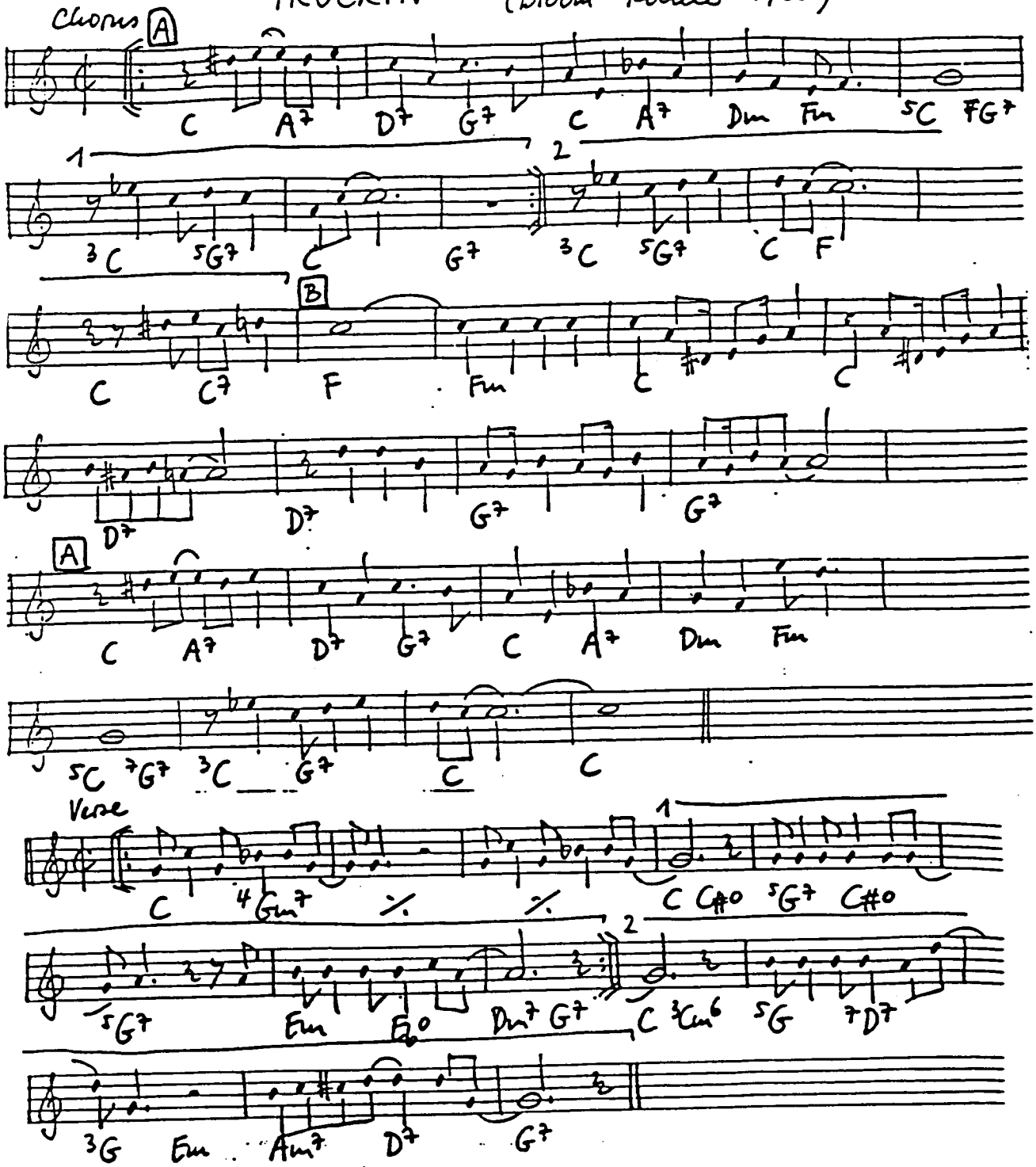
TROUBLE IN MIND (Jones 1926)



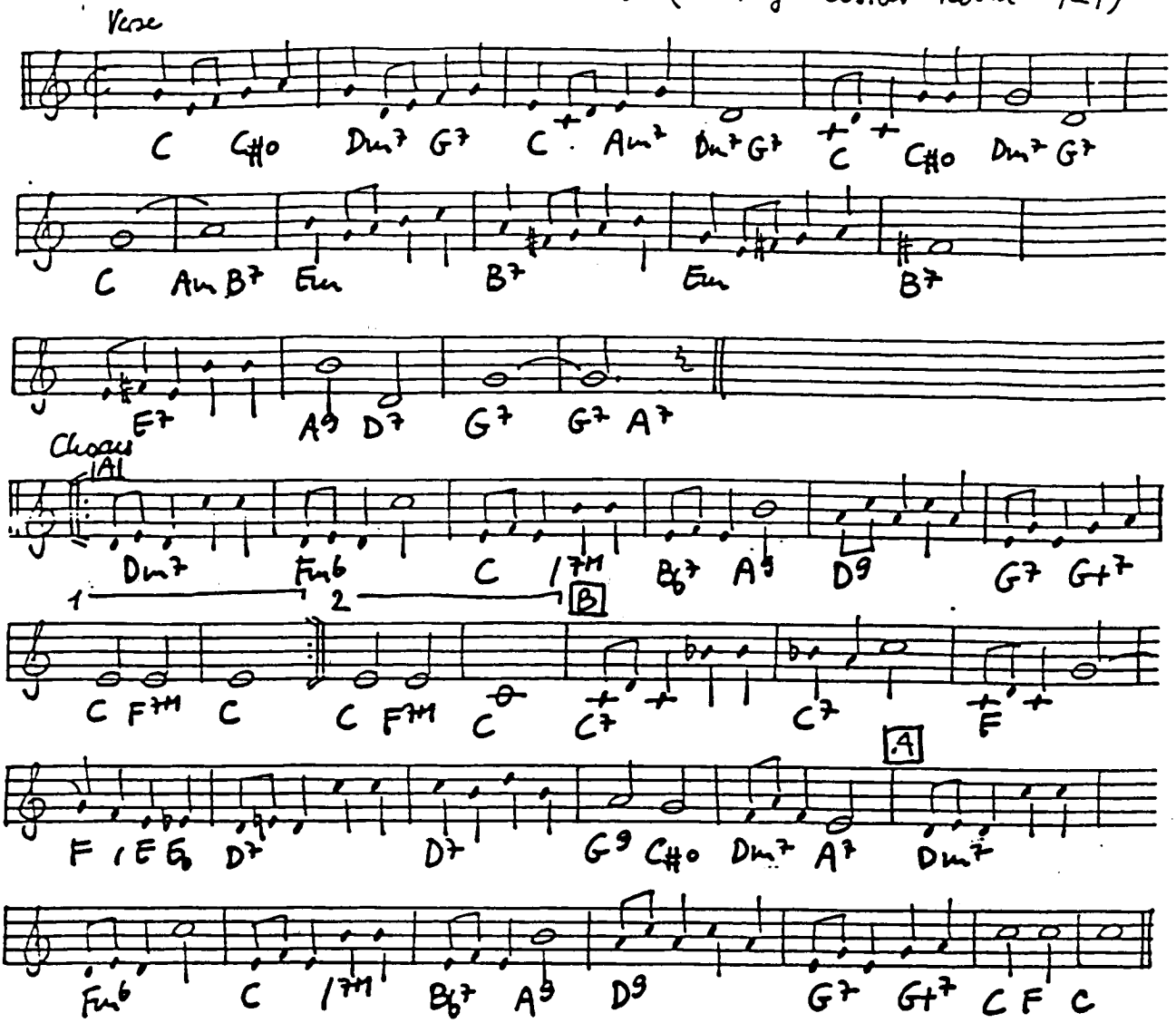
TROMBONE RAG (Murphy 1946)



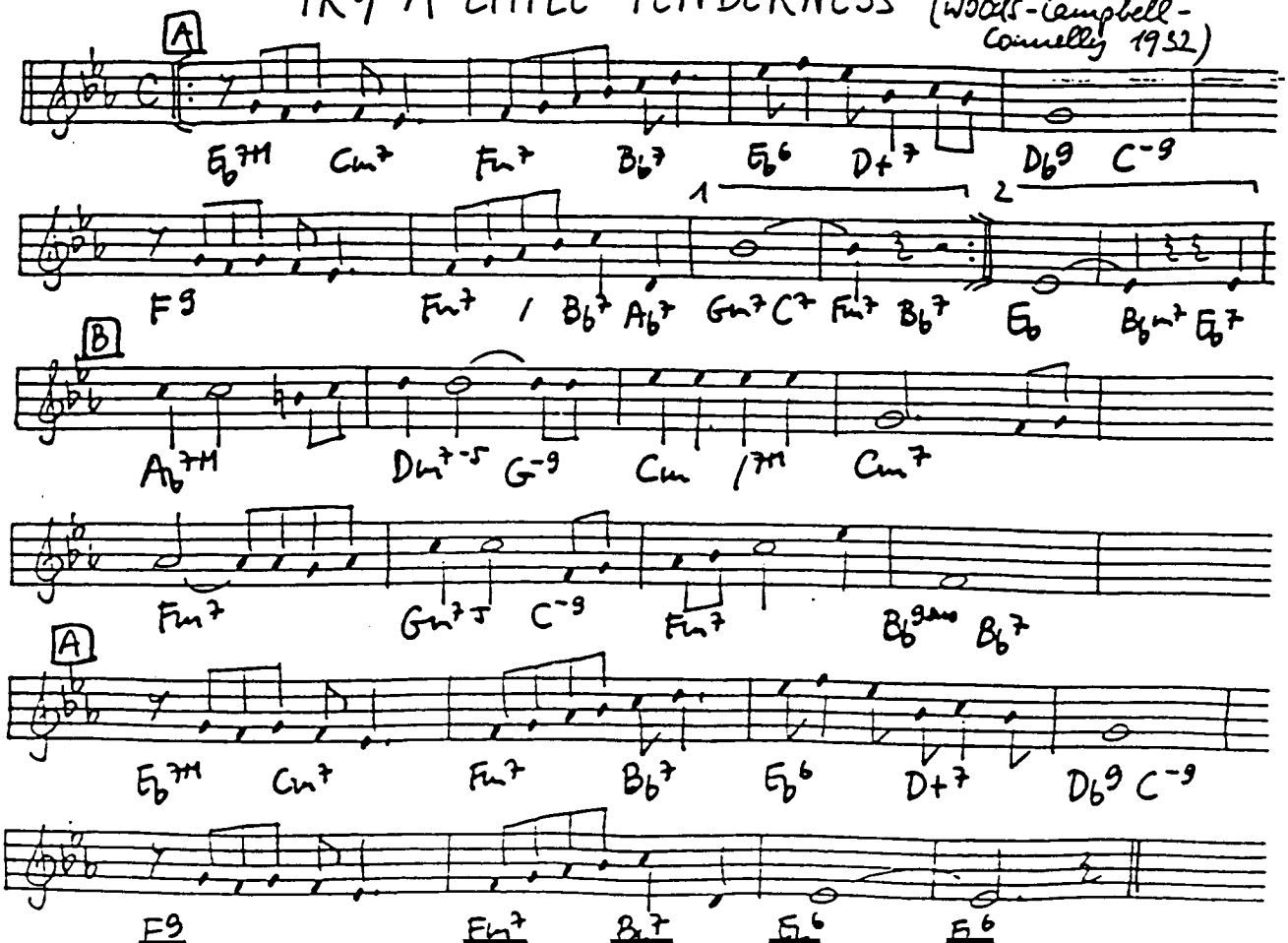
TRUCKIN' (Bloom - Koehler 1935)



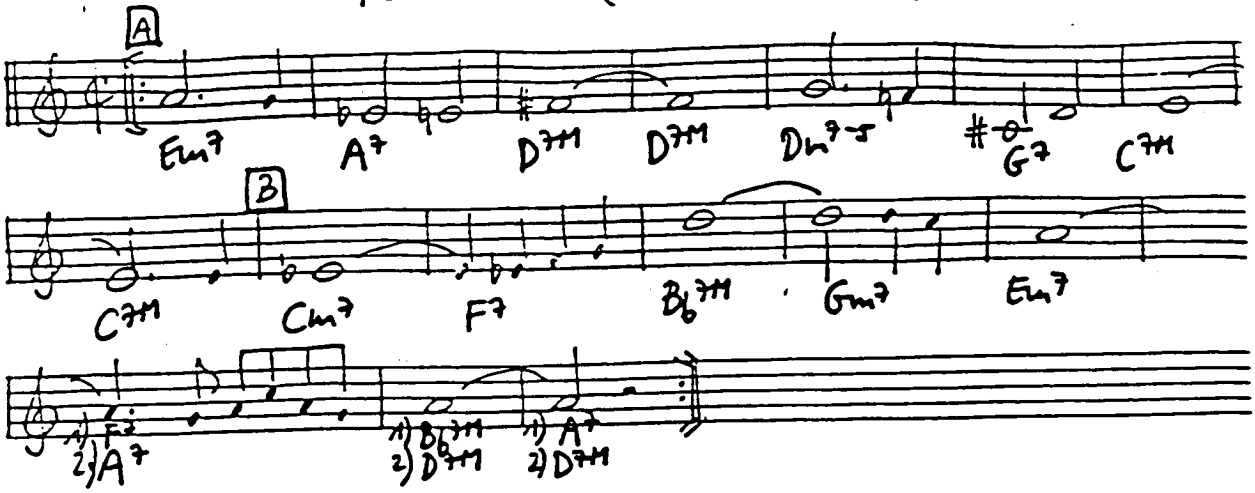
TRUE BLUE LOU (Whiting - Coslow - Robin 1929)



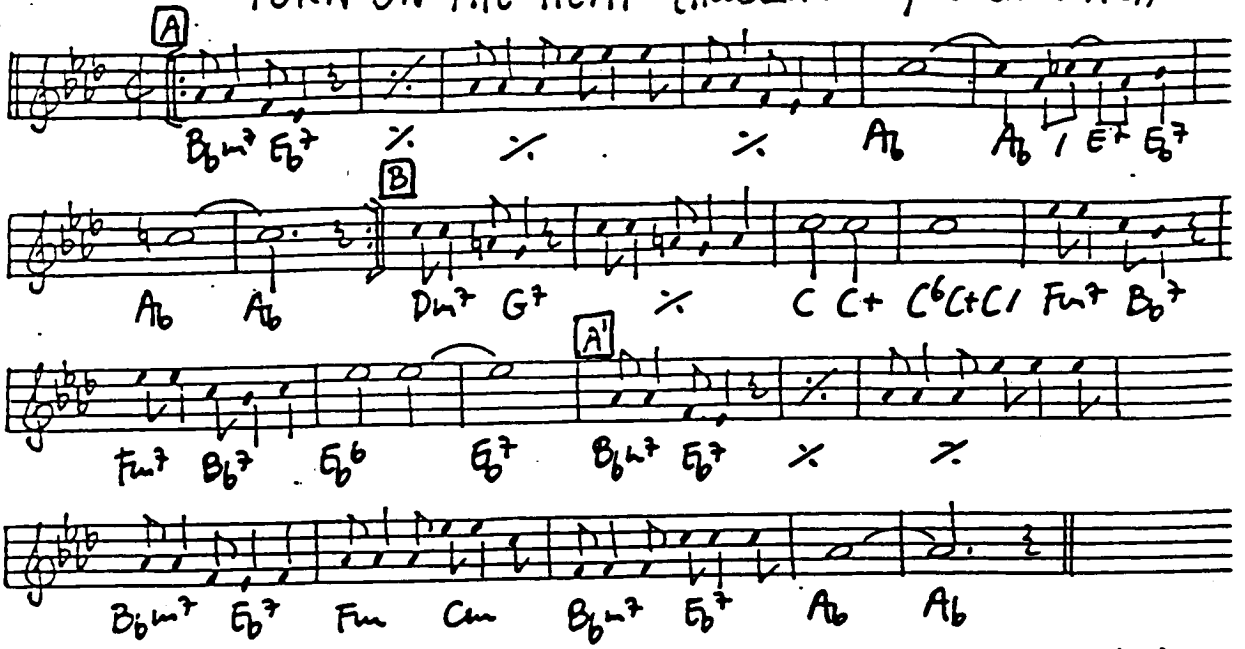
TRY A LITTLE TENDERNESS (Woods - Campbell - Connelly 1932)



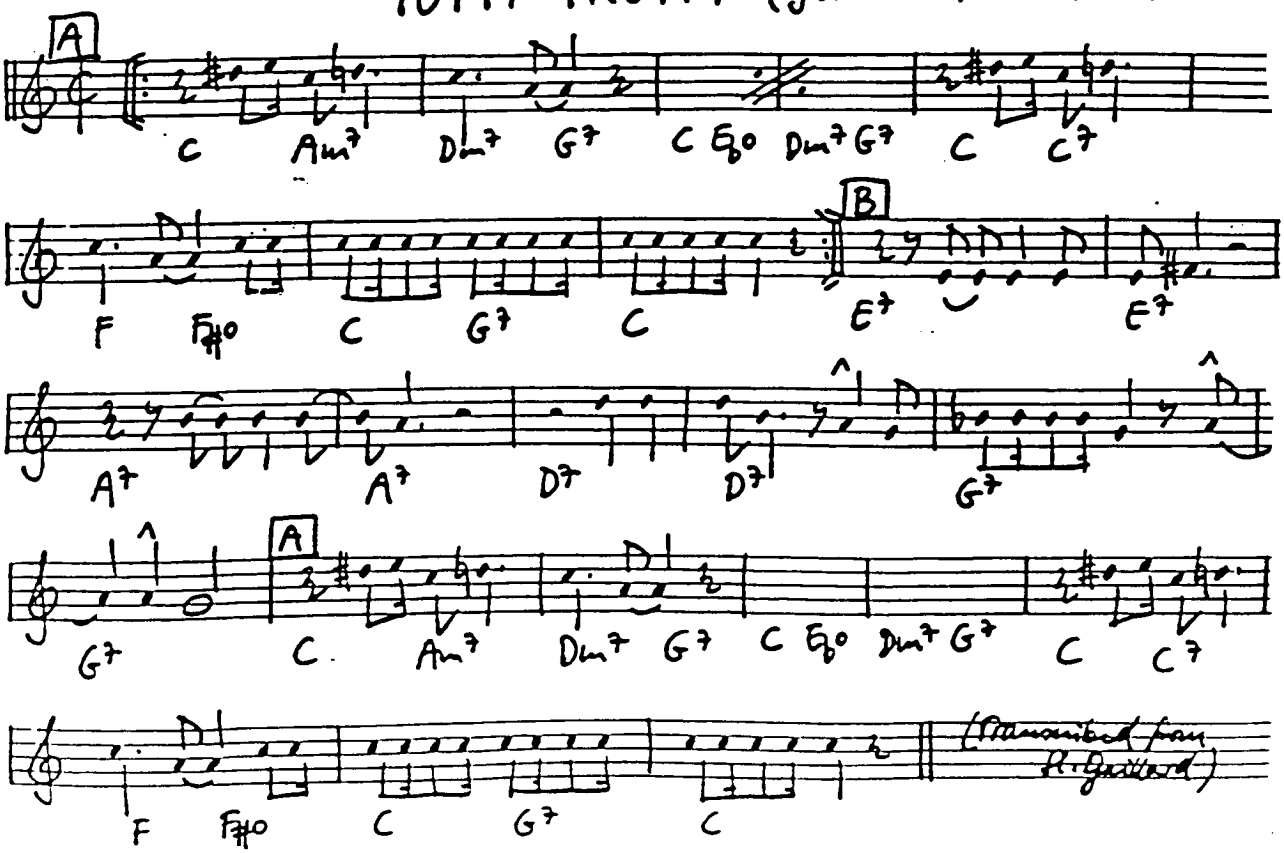
TUNE UP (Davis - Vinson 1953)



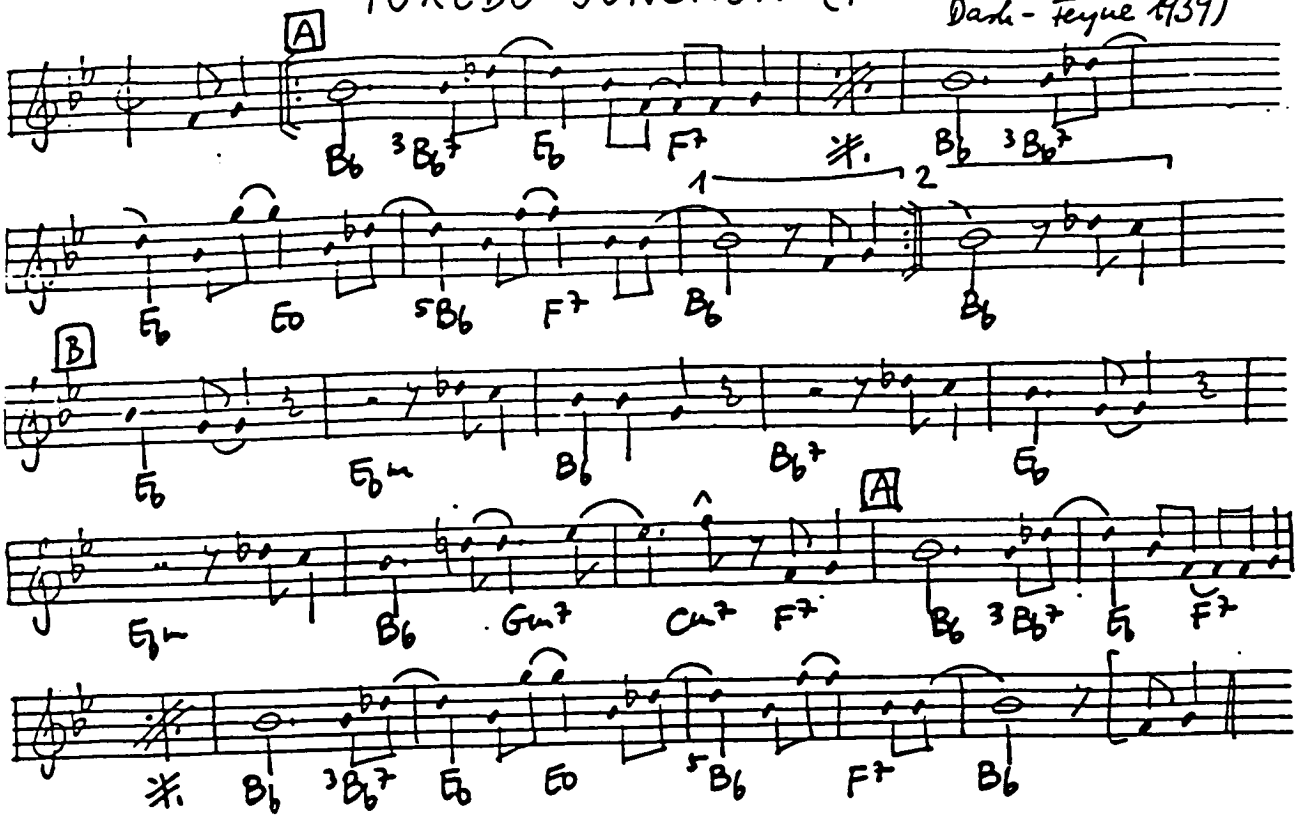
TURN ON THE HEAT (Henderson - deSylva - Brown 1929)



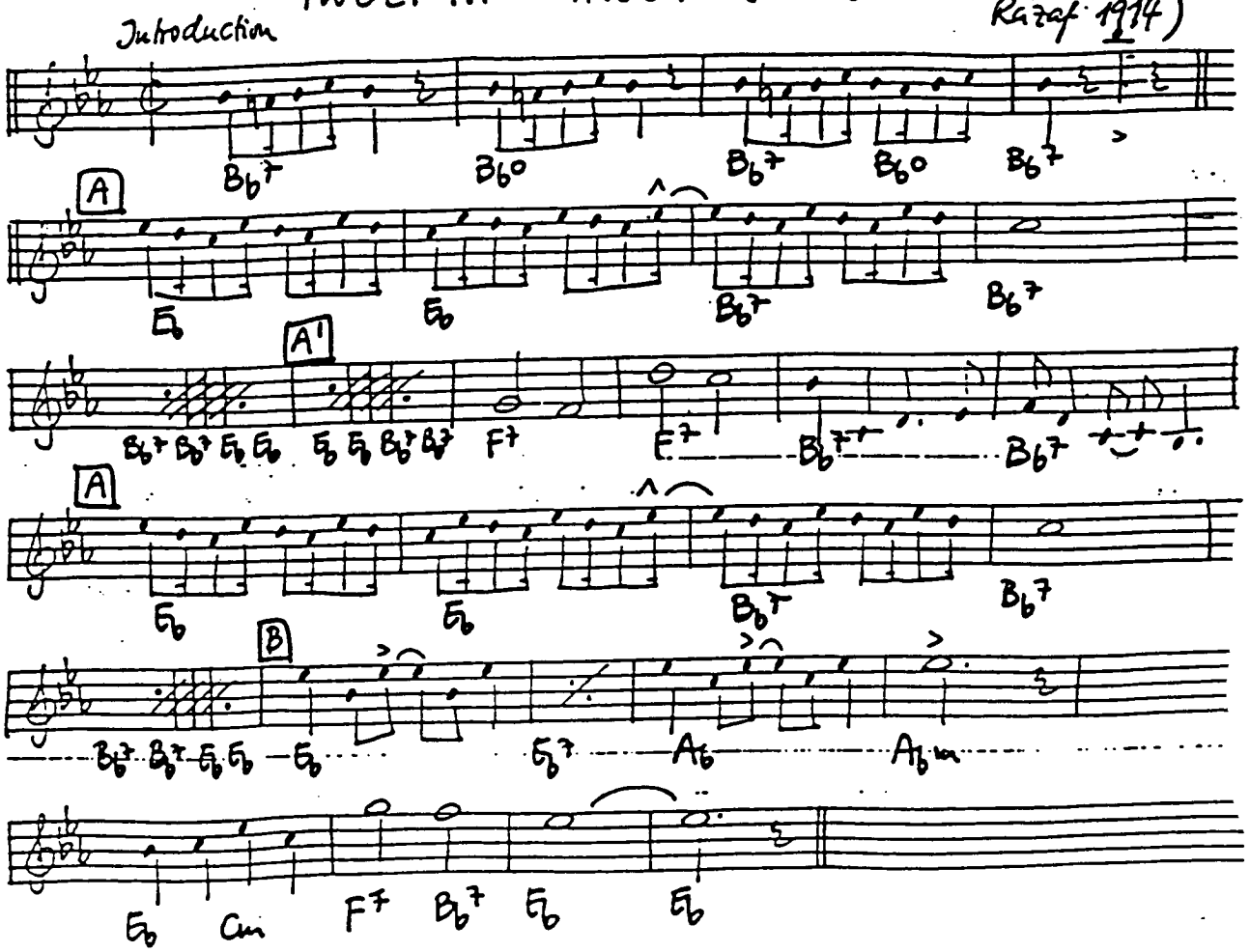
TUTTI FRUTTI (Gaillard - Fisher 1938)



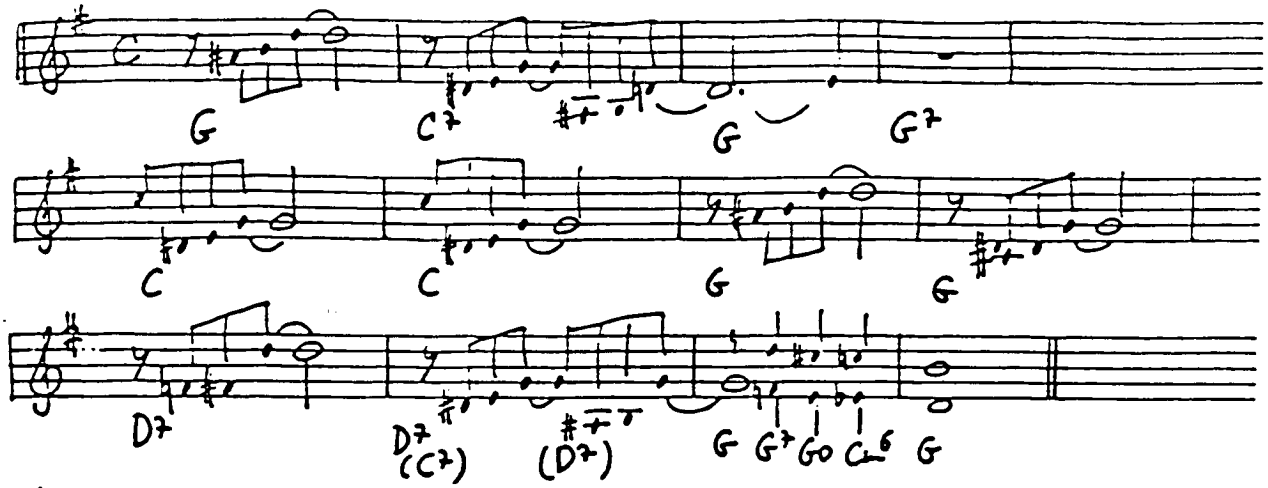
TUXEDO JUNCTION (Hawkins-Johnson-Dash-Feyne 1939)



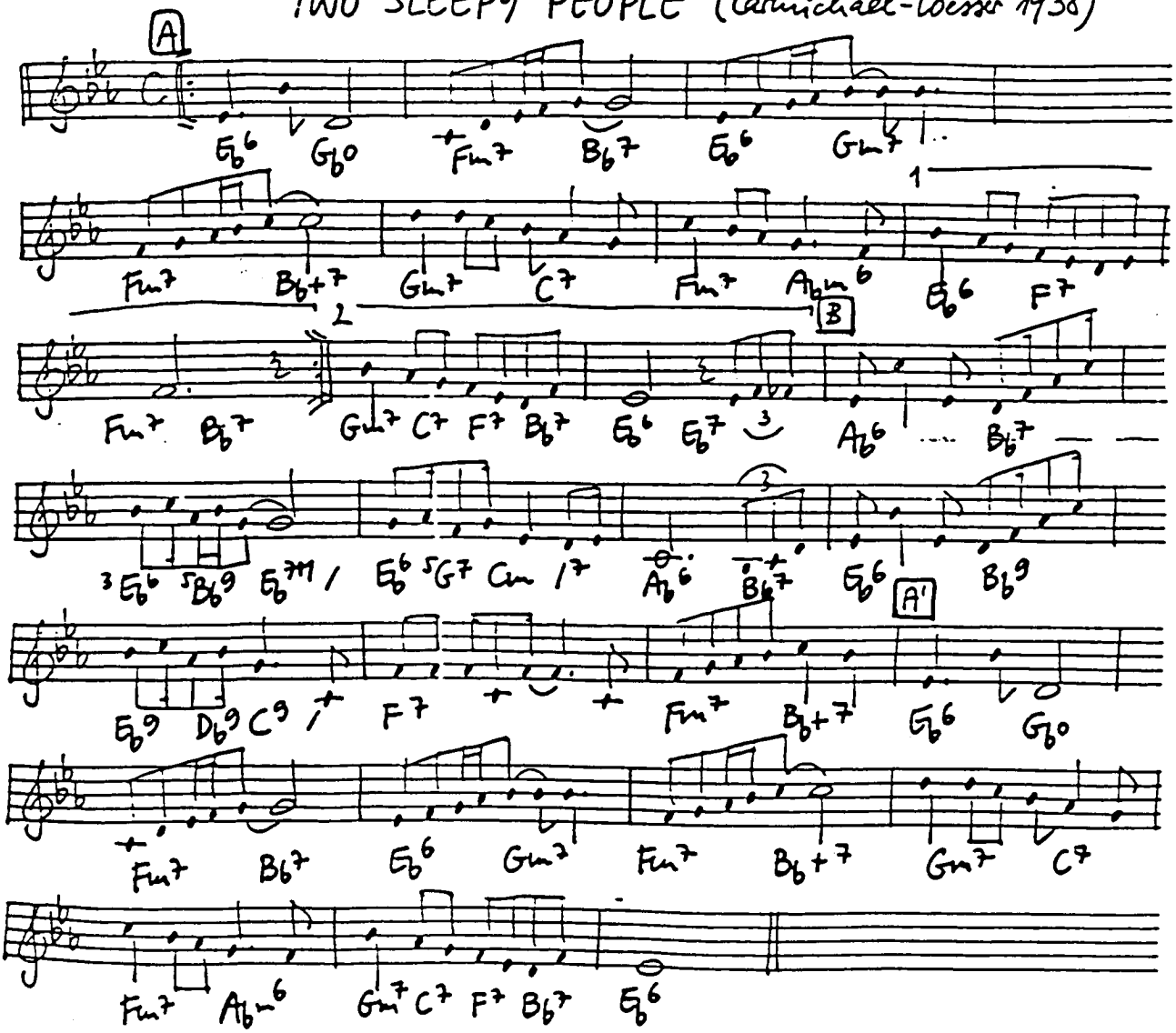
TWELFTH STREET RAG (Bowman-Summer-Razaf 1914)



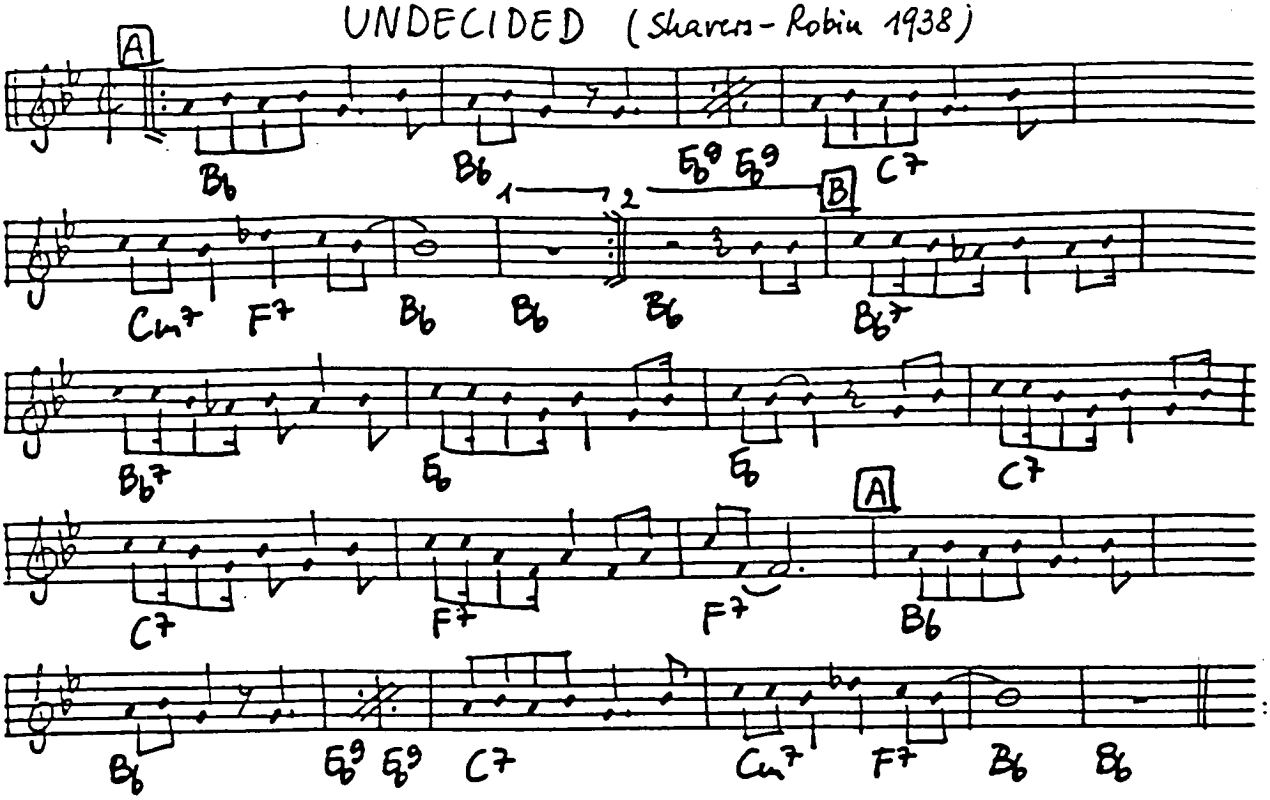
TWO : NINETEEN (2:19) BLUES (MAMIE'S BLUES)



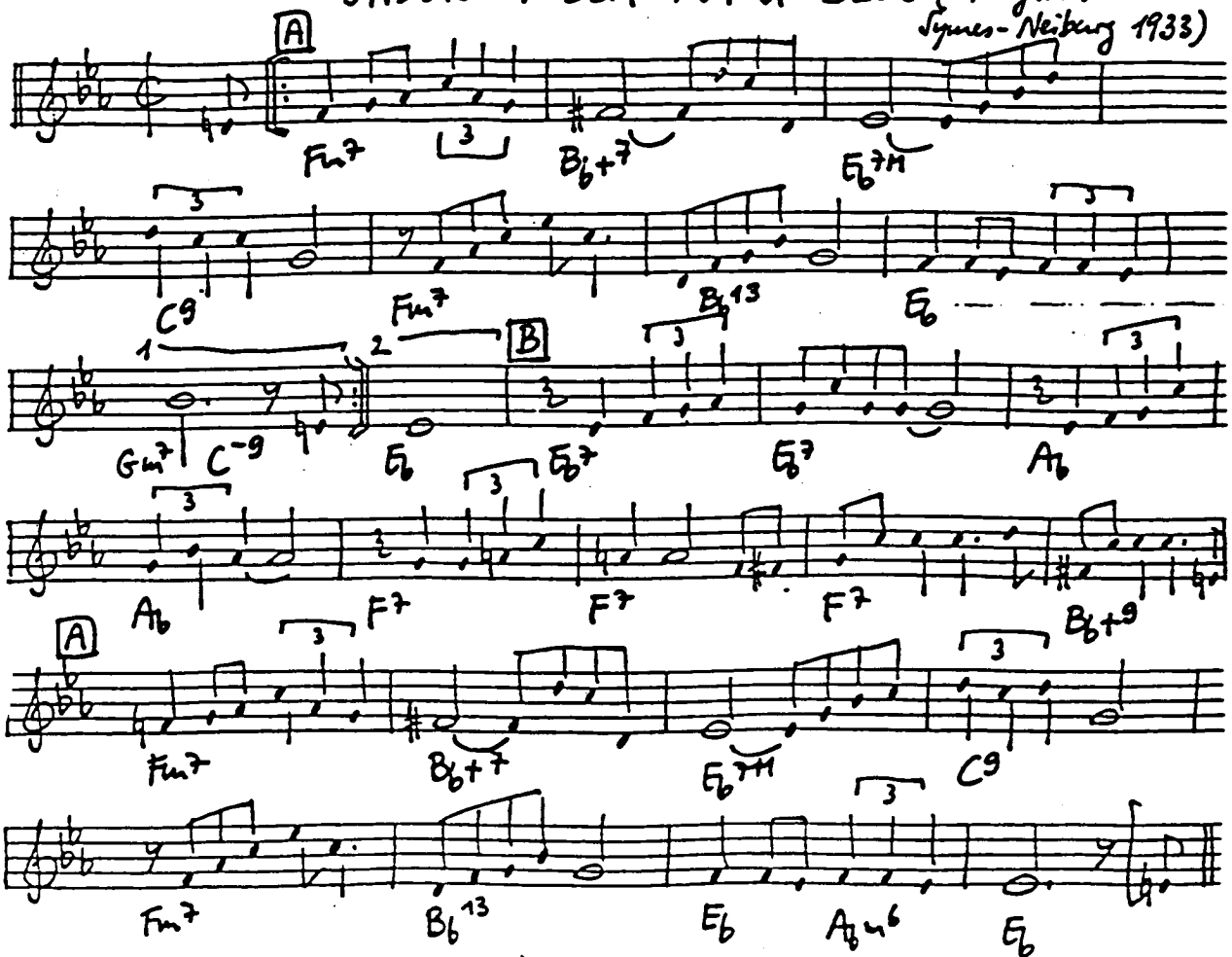
TWO SLEEPY PEOPLE (Carmichael-Loesser 1938)



UNDECIDED (Shavers - Robin 1938)

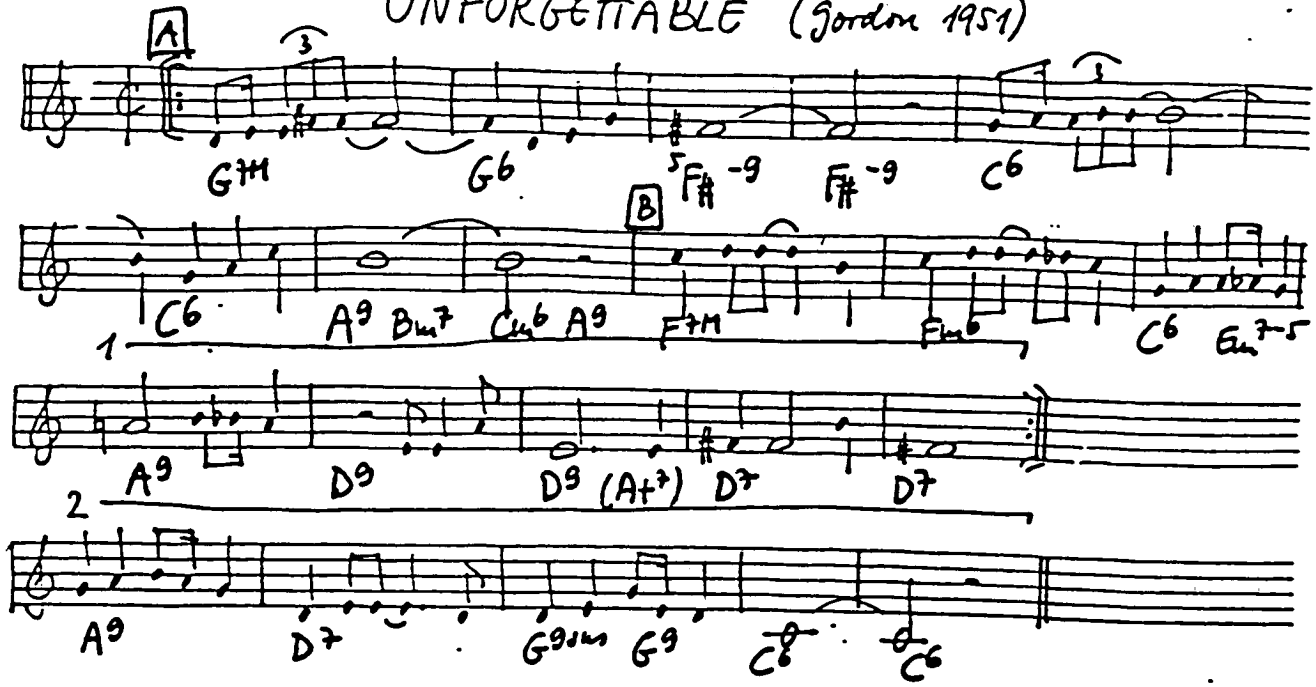


UNDER A BLANKET OF BLUE (Livingston - Symes - Neiburg 1933)

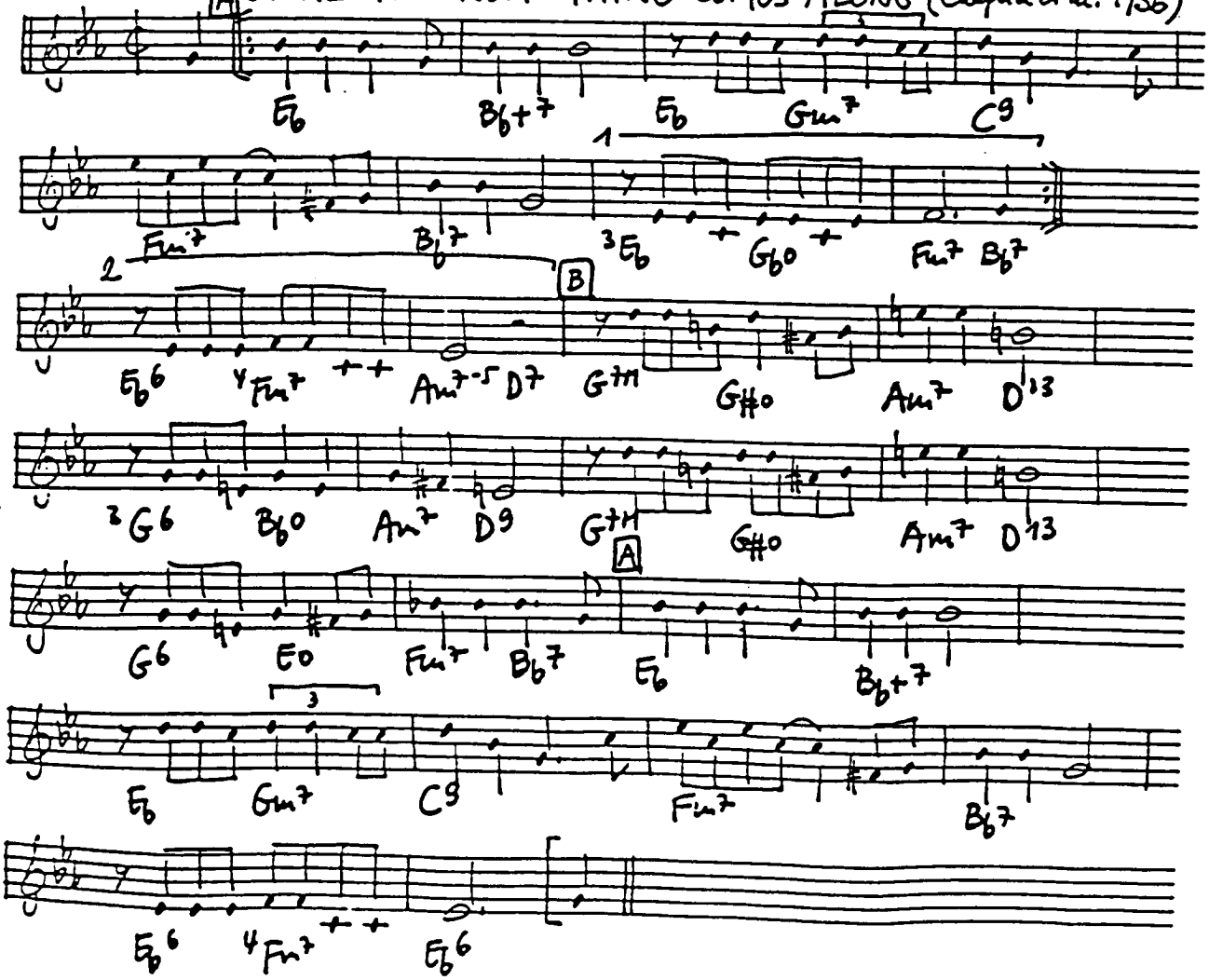


(Transcribed from Coltrane's 44)

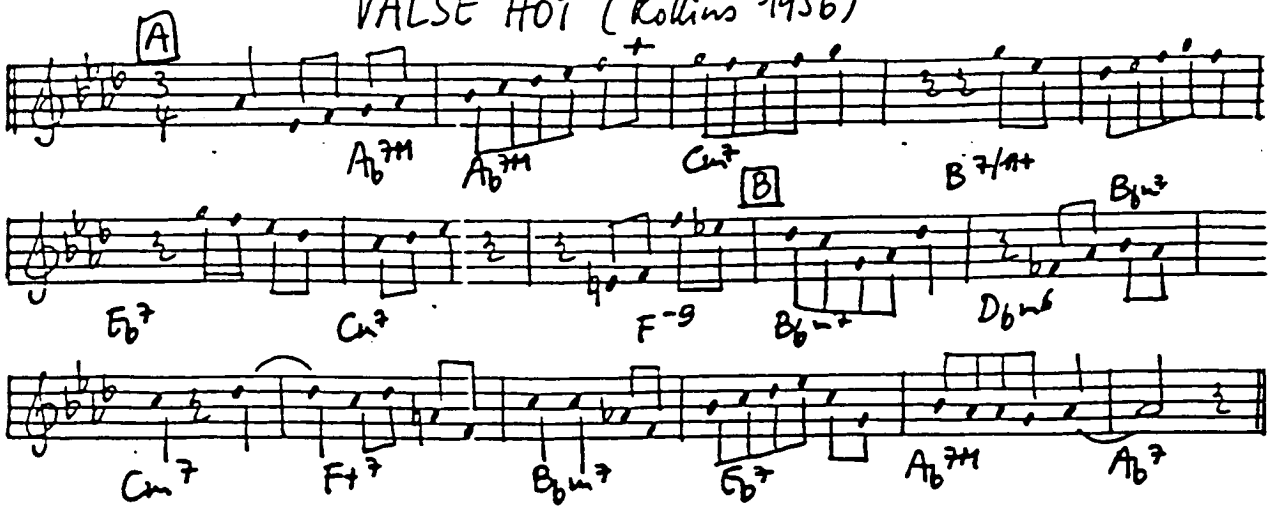
UNFORGETTABLE (Gordon 1951)



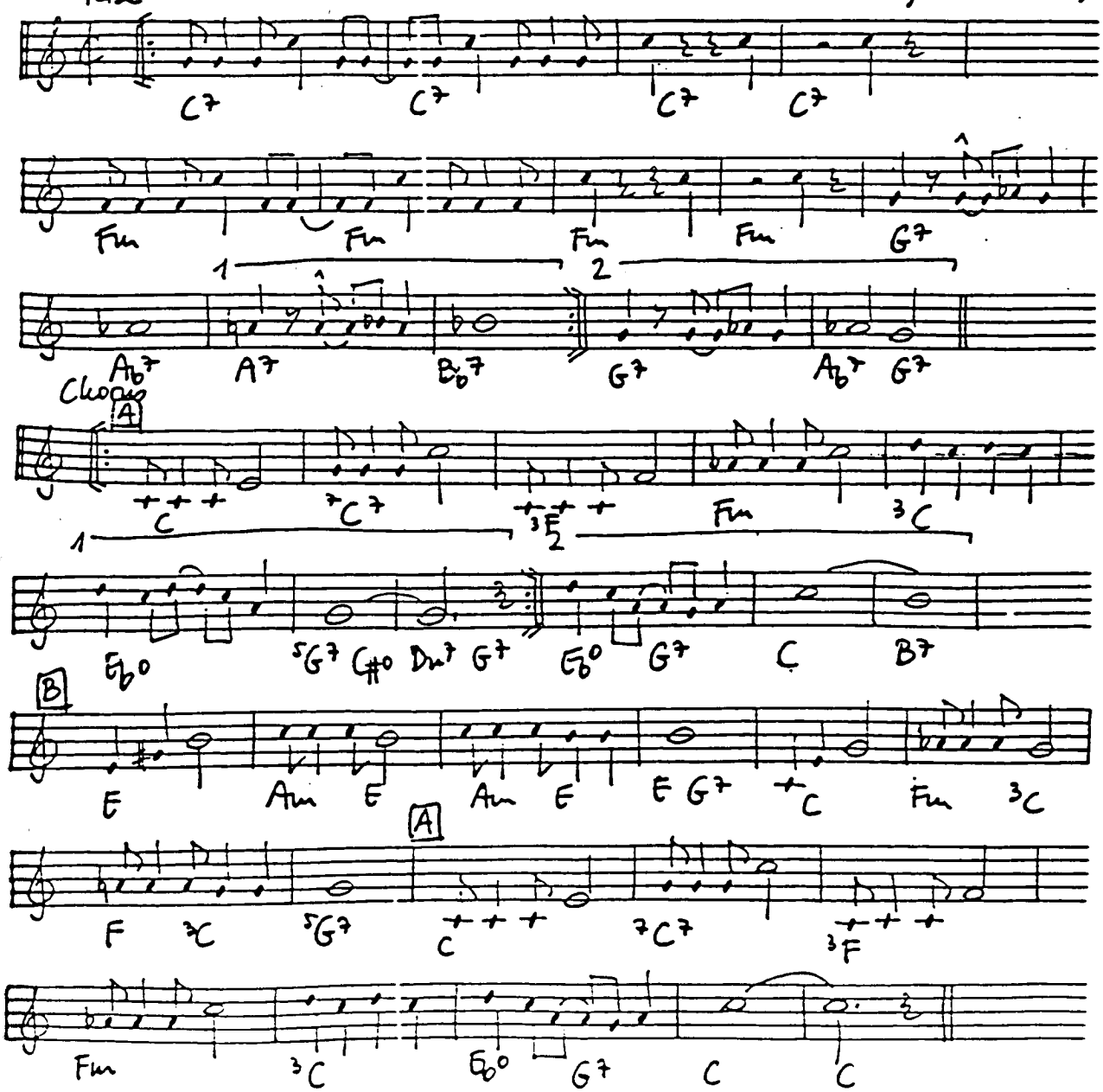
UNTIL THE REAL THING COMES ALONG (Chaplin et al. 1936)



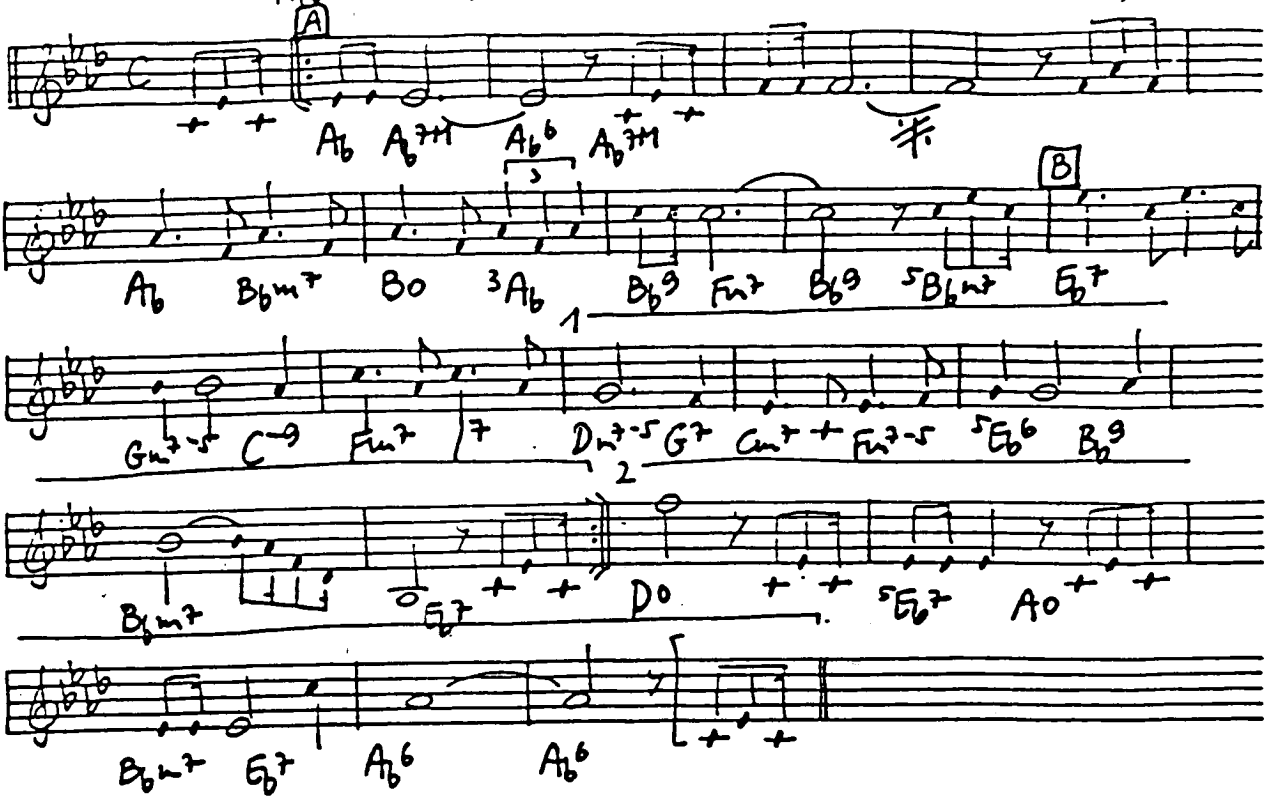
VALSE HOT (Rollins 1956)



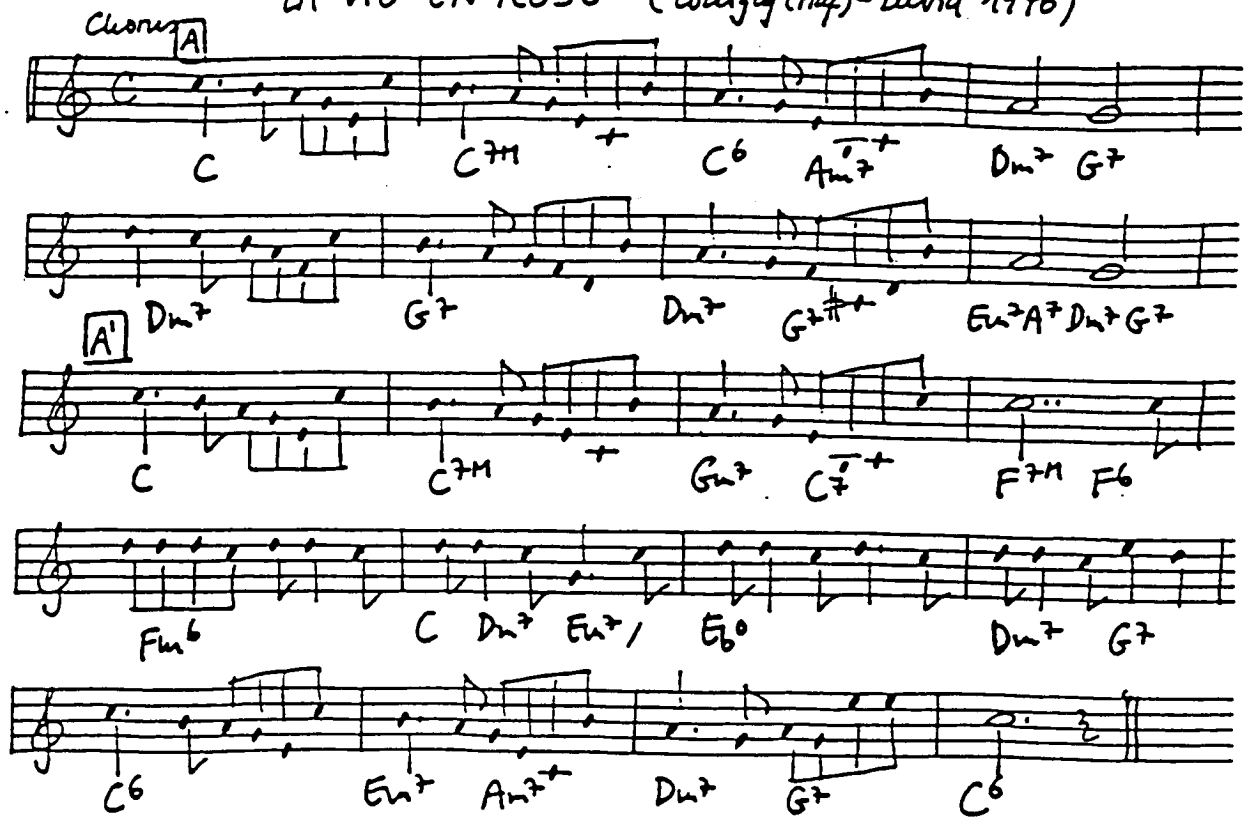
THE VARSITY DRAG (Henderson-deSylva-Brown 1927)



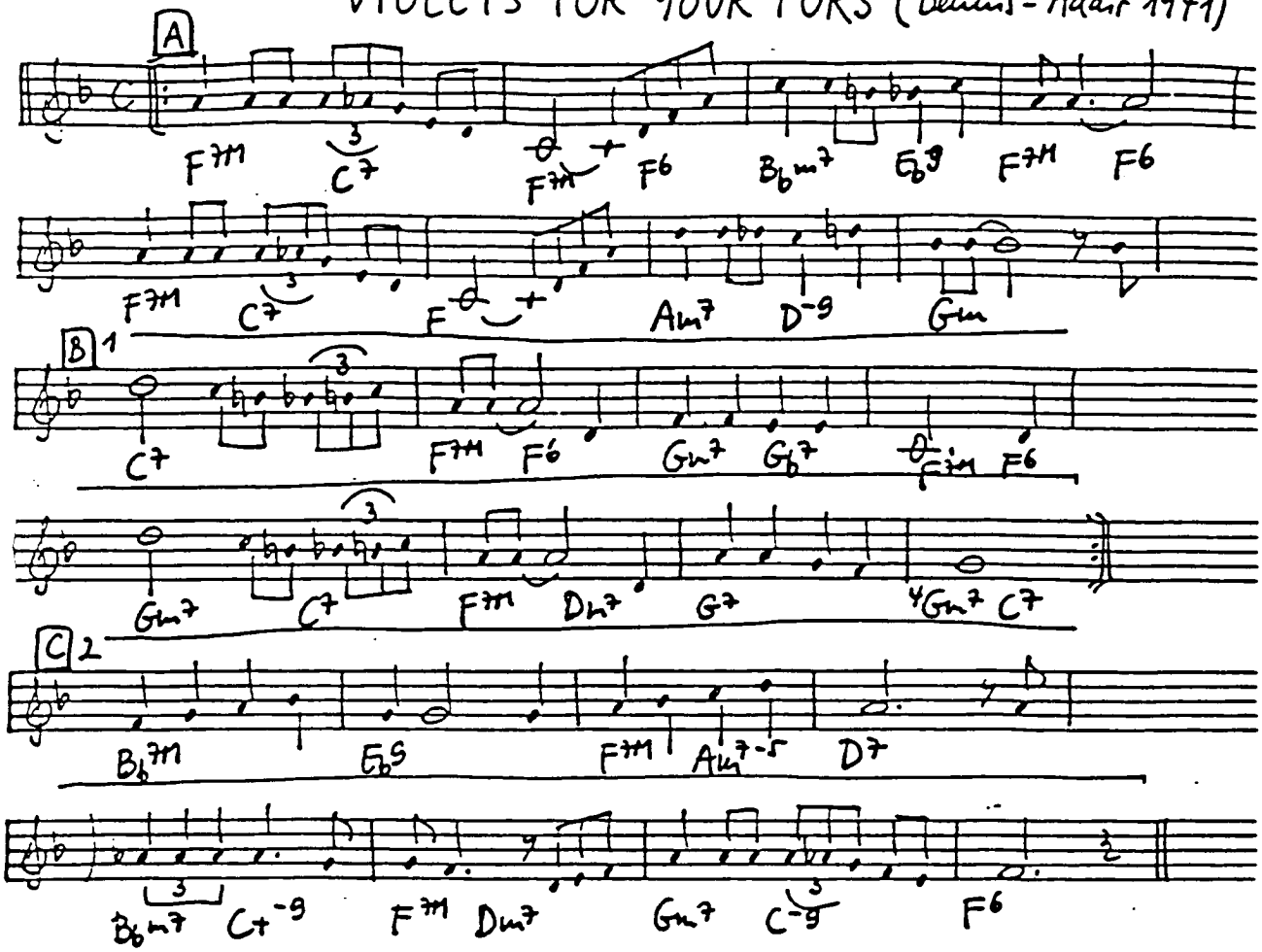
THE VERY THOUGHT OF YOU (Noble 1934)



LA VIE EN ROSE (Louiguy (Piaf) - David 1946)

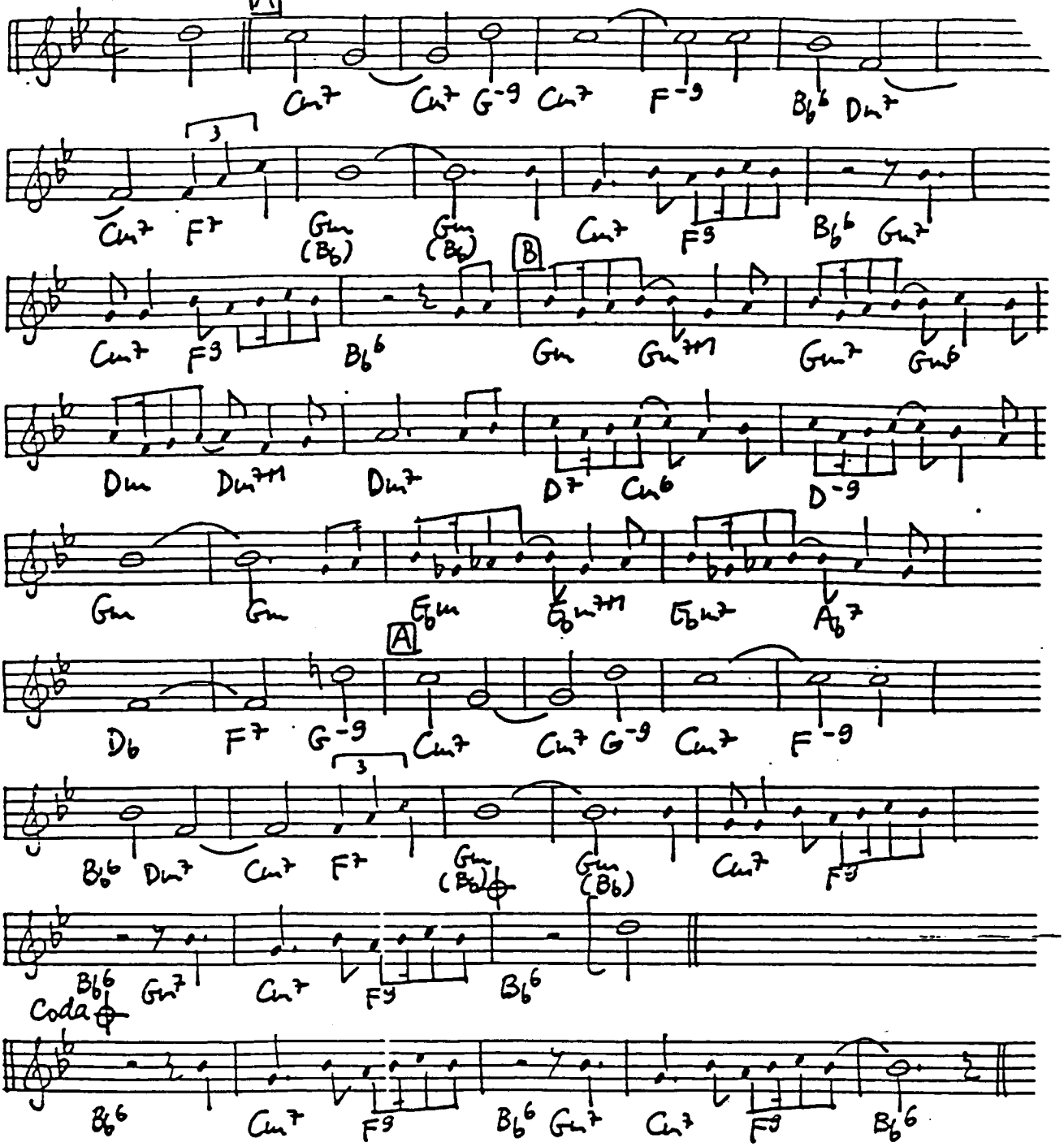


VIOLETS FOR YOUR FURS (Dennis - Adair 1941)

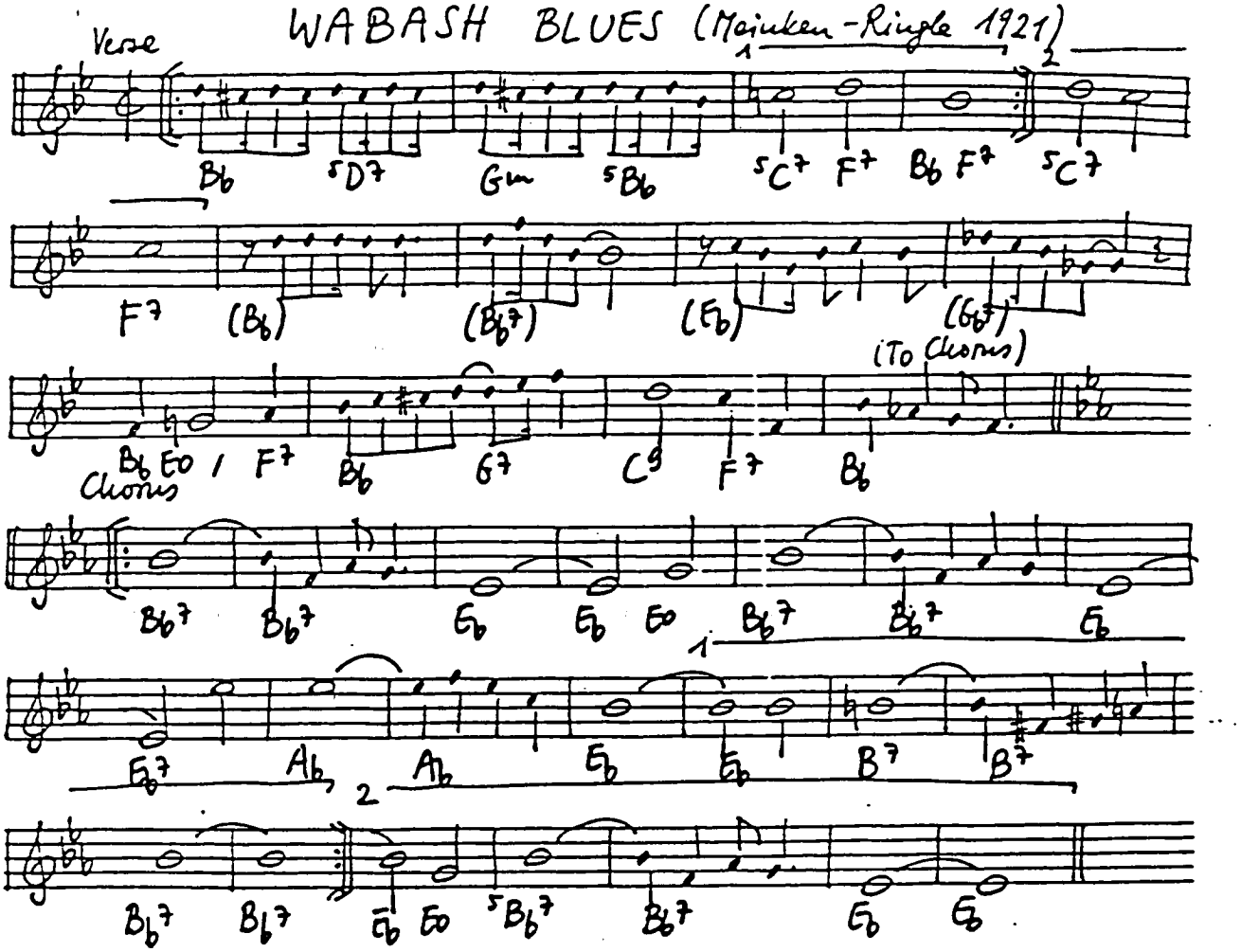


VOLARE (Modugno - Migliacci - Paris 1958)

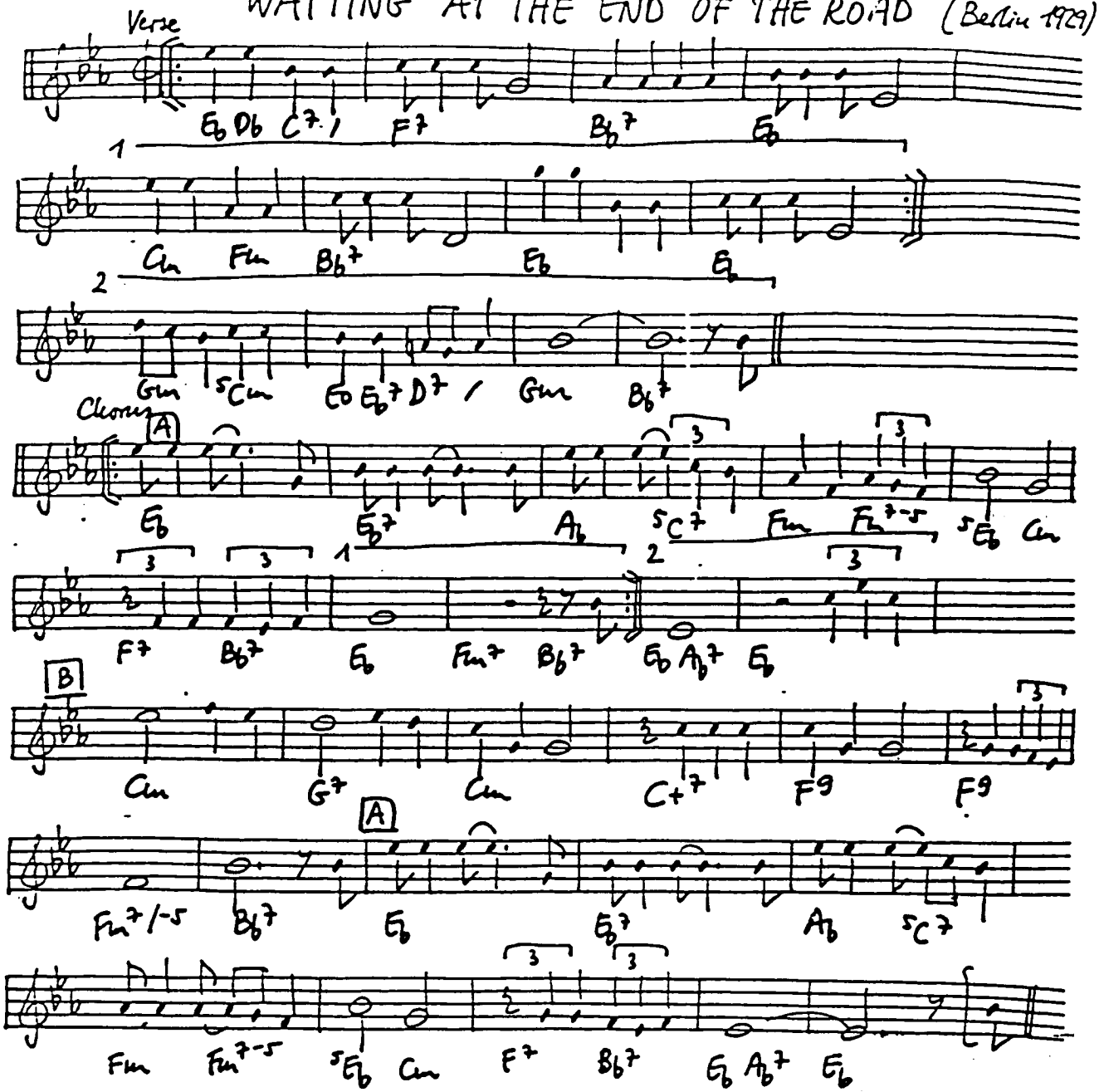
Chorus



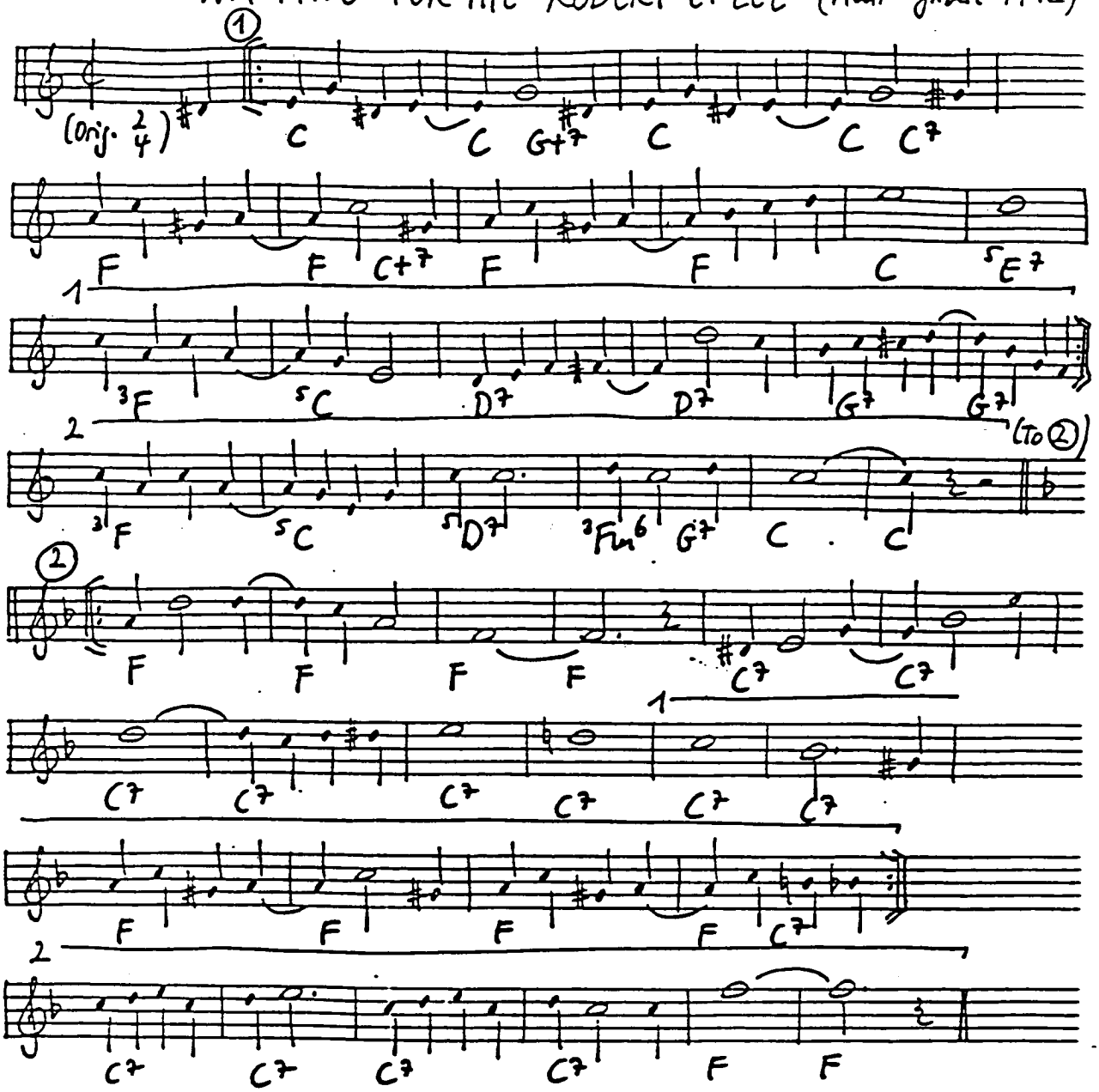
WABASH BLUES (Meinken-Ringle 1921)



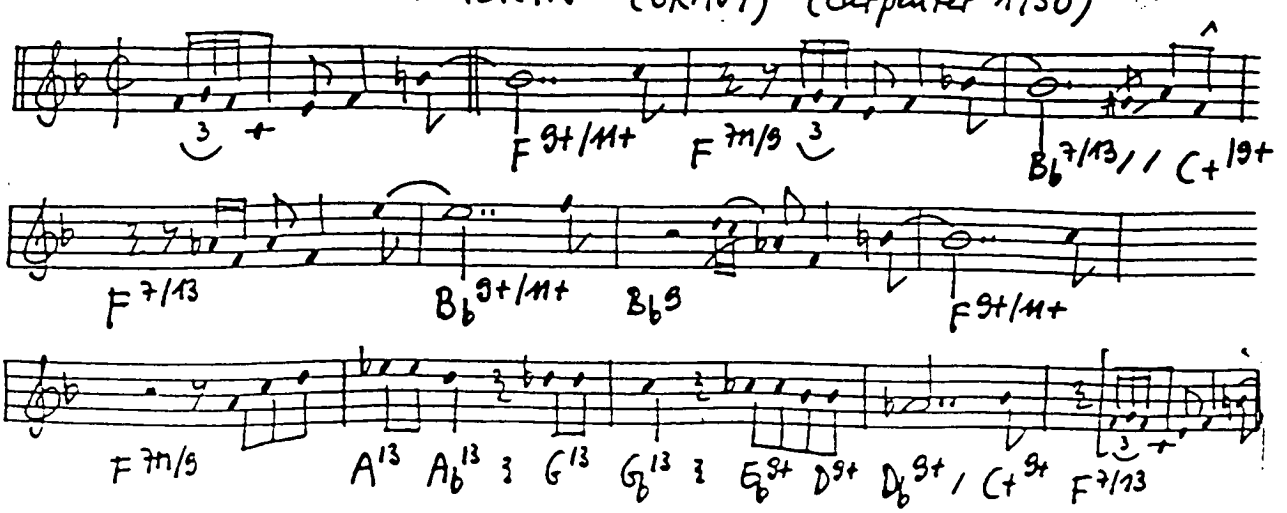
WAITING AT THE END OF THE ROAD (Berlin 1929)



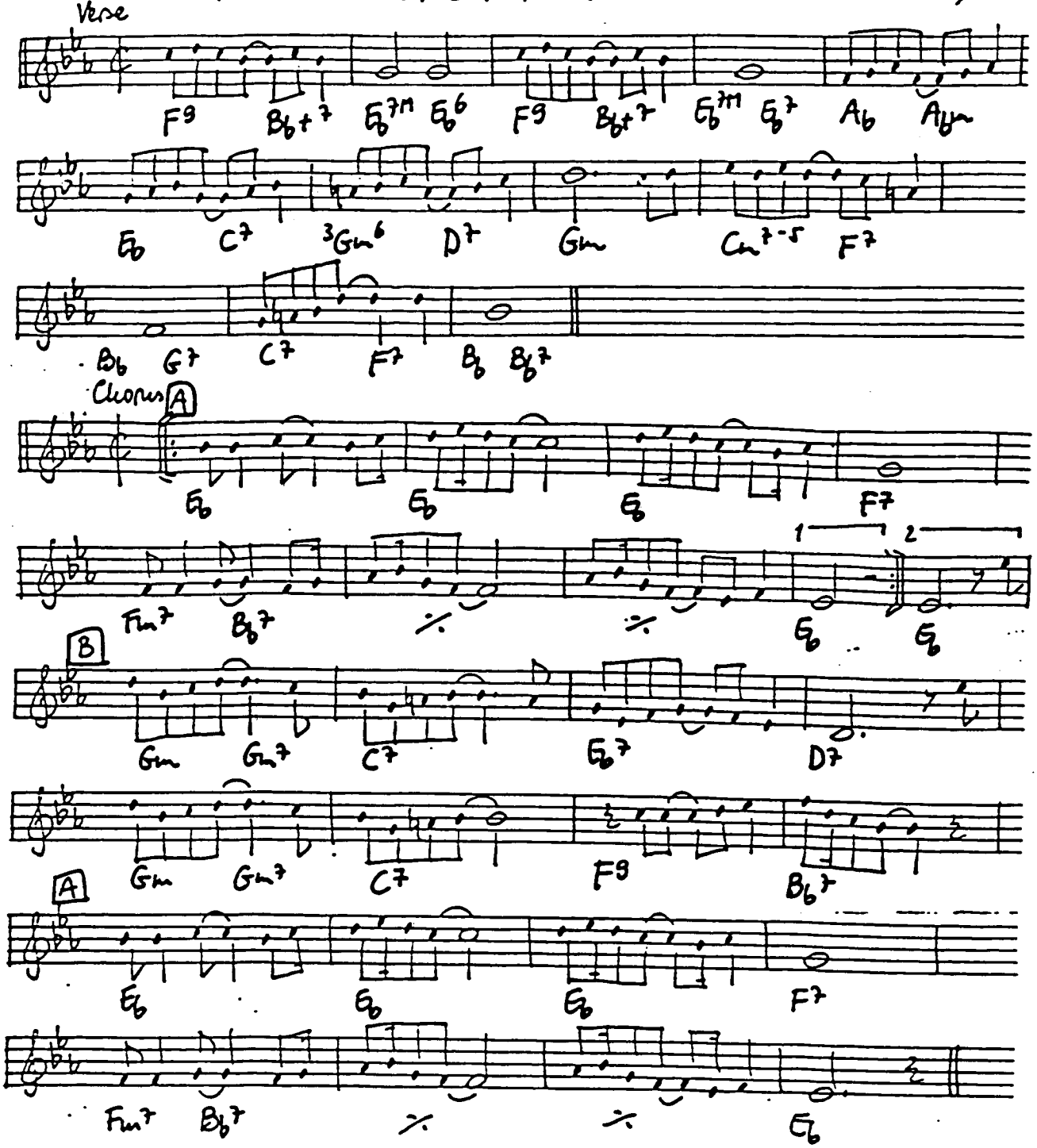
WAITING FOR THE ROBERT E. LEE (Muir-Gilbert 1912)



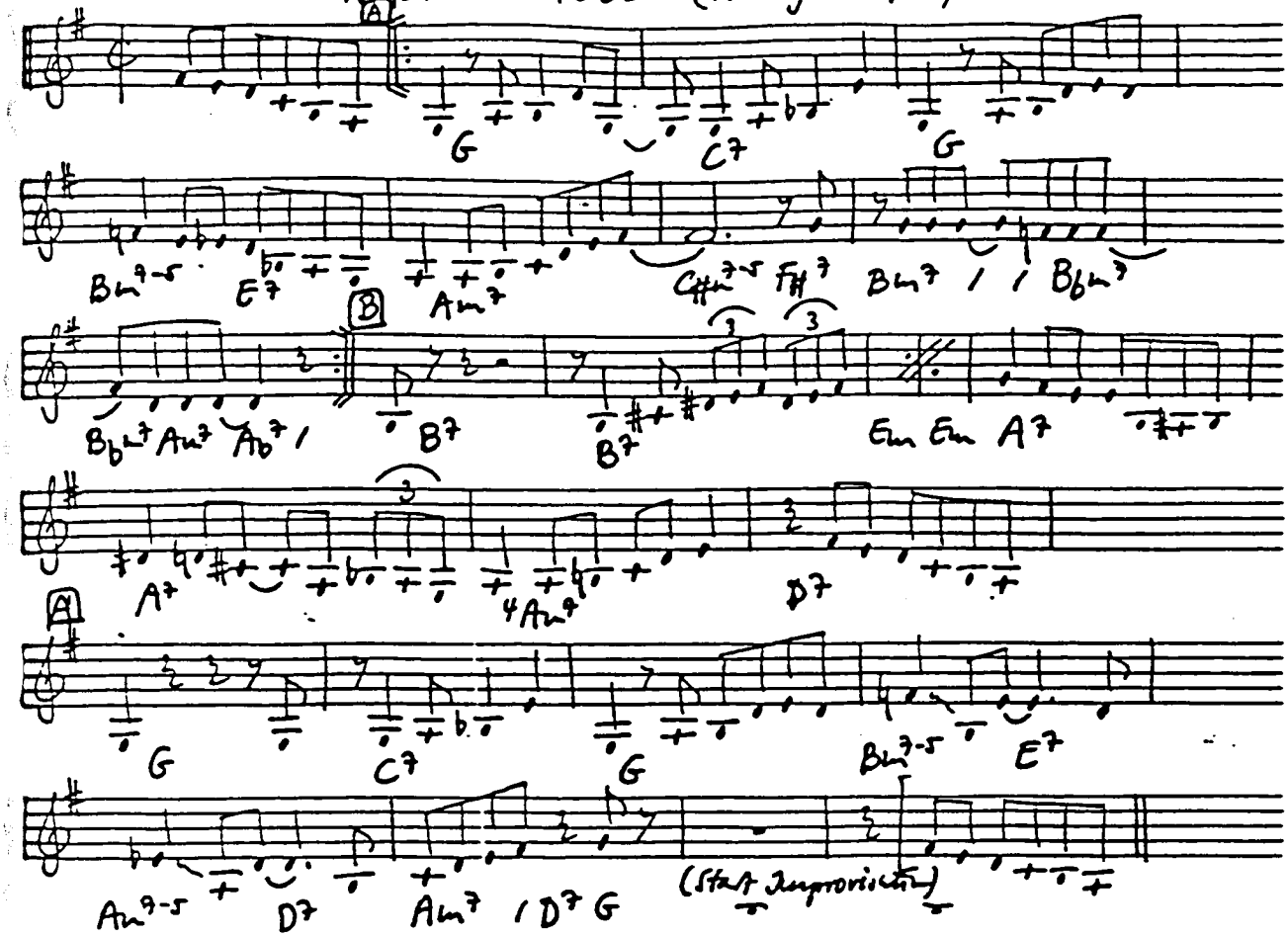
WALKIN' (GRAVY) (Carpenter 1950)



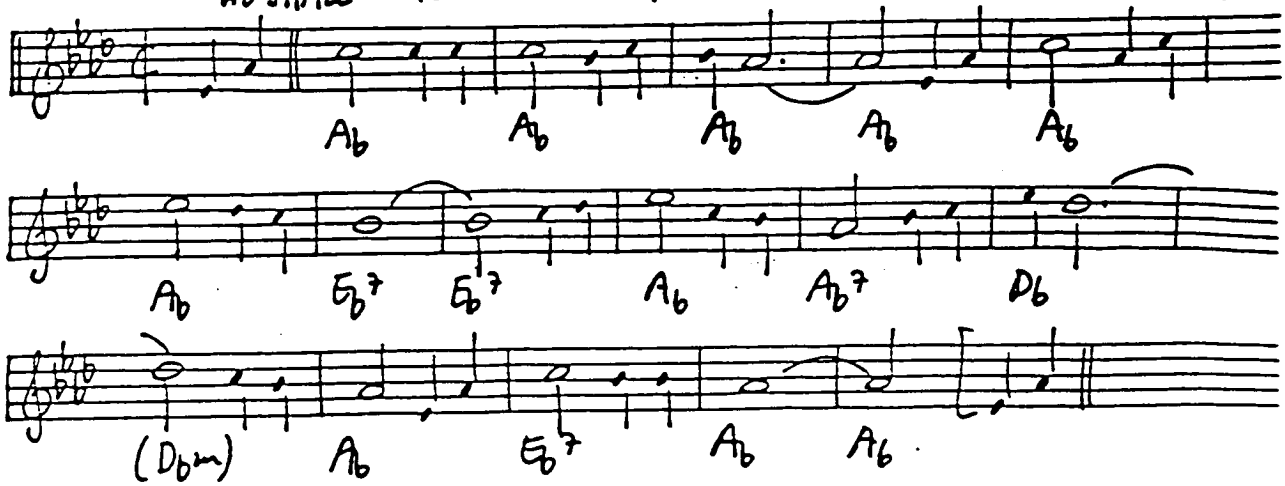
WALKING MY BABY BACK HOME (Allert-Turk 1930)



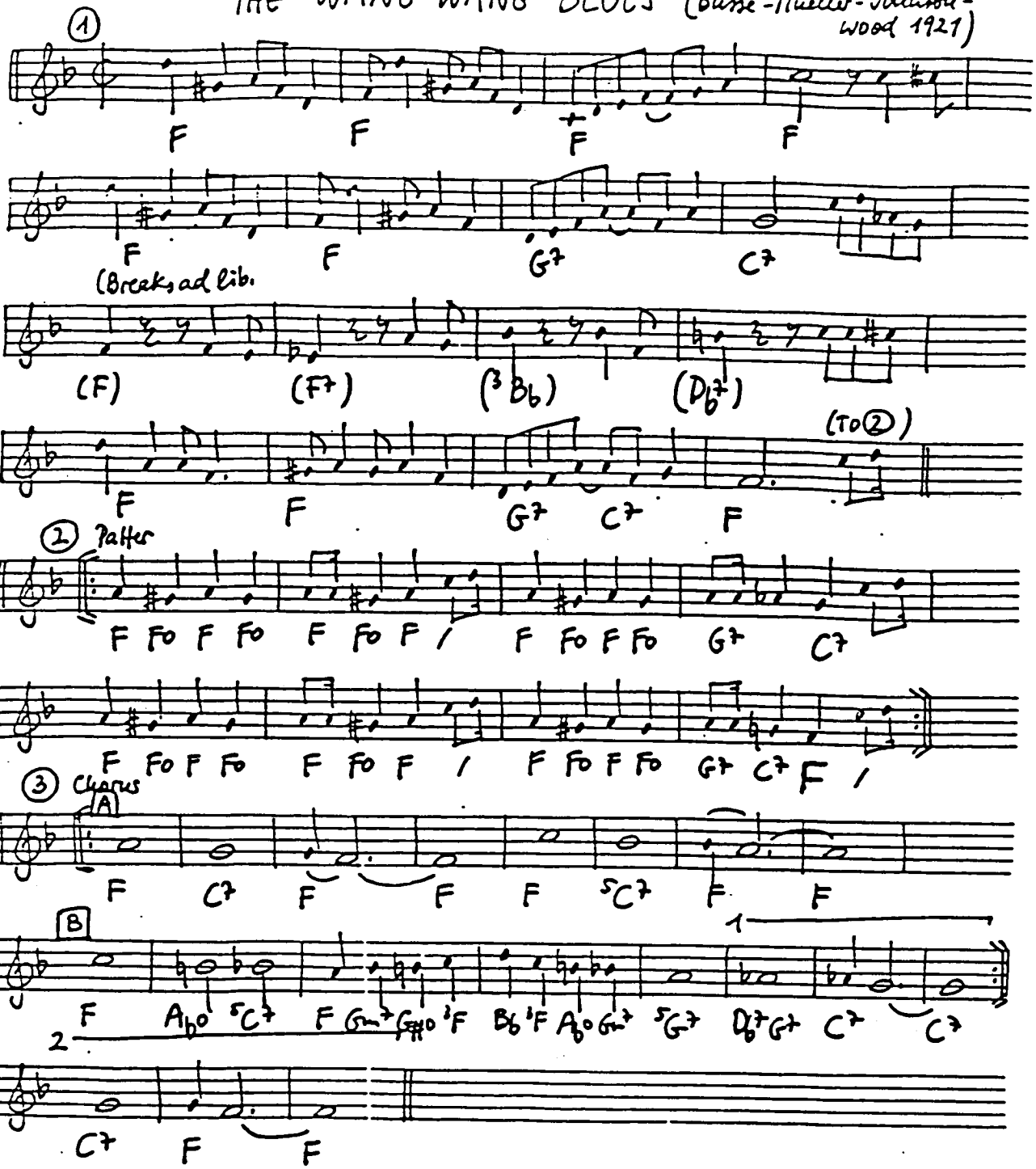
WALKIN' SHOES (Mulligan 1952)



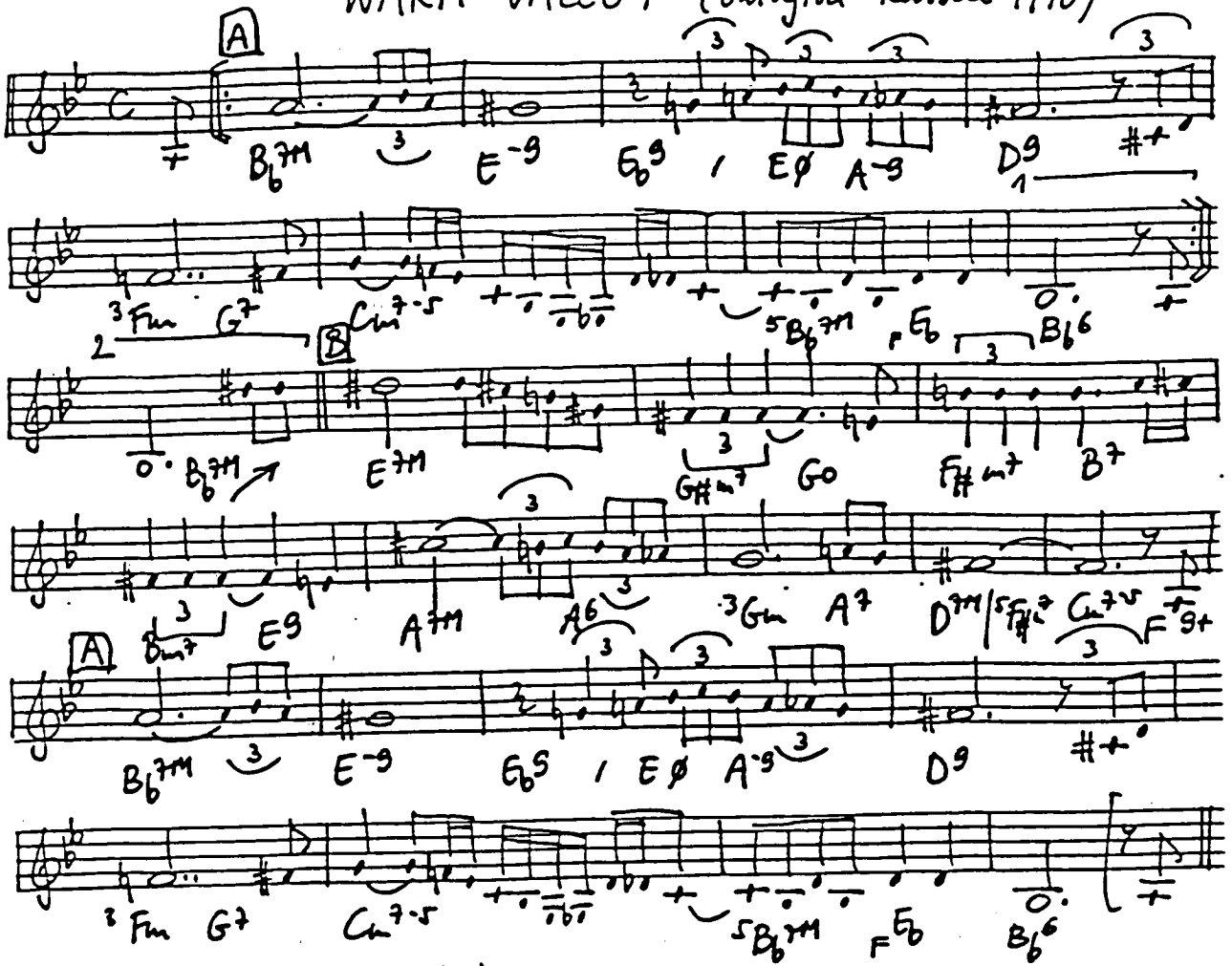
WE SHALL WALK THROUGH THE STREETS OF THE CITY (Trad.)



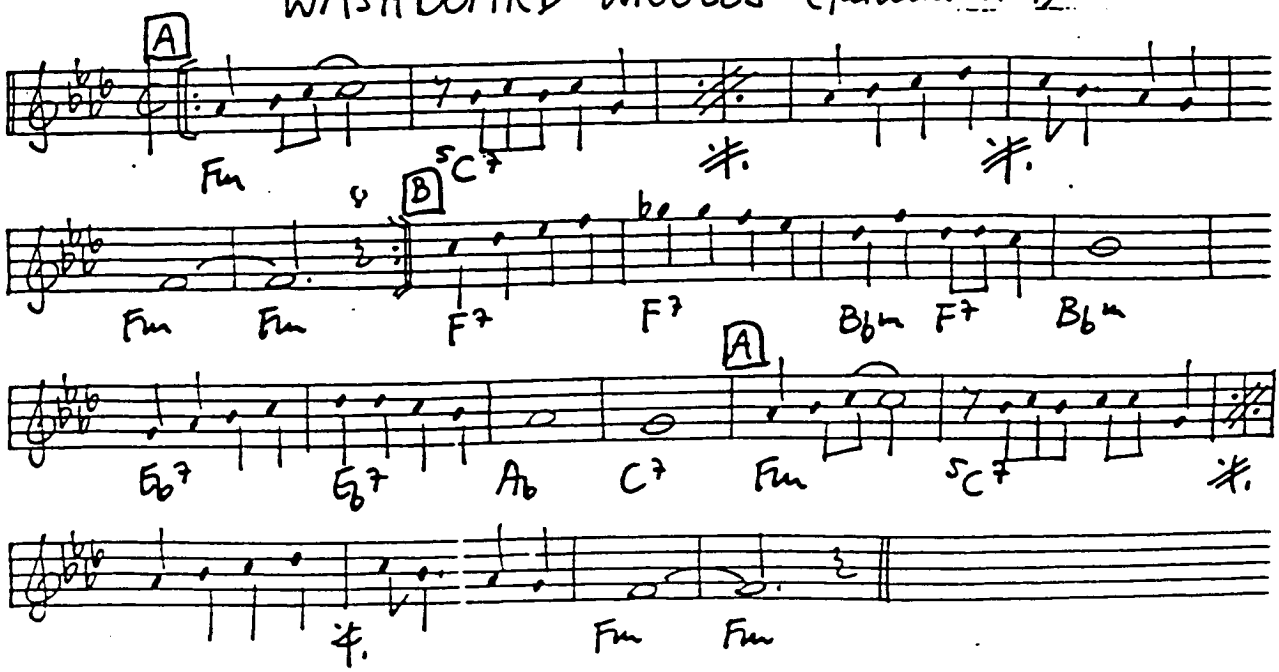
THE WANG WANG BLUES (Busse-Mueller-Johnson-Wood 1921)



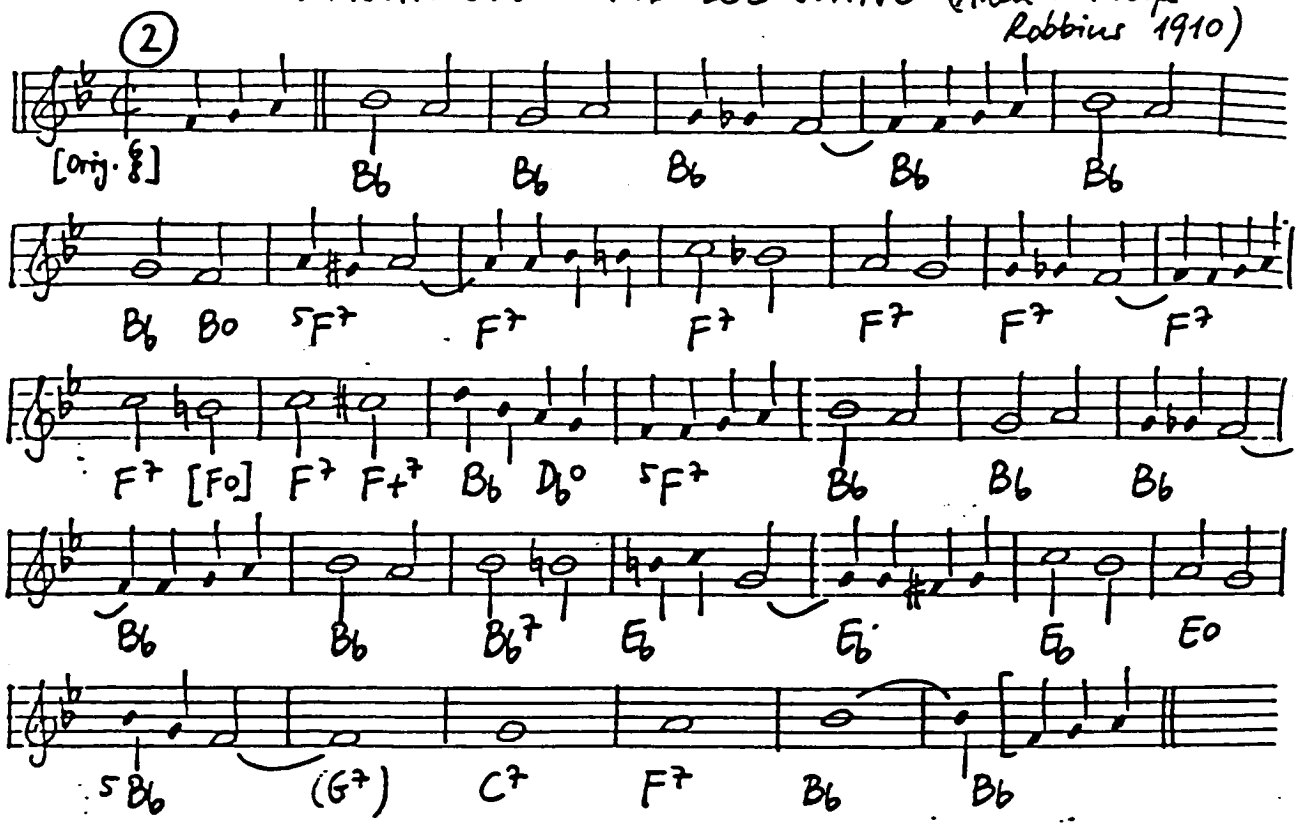
WARM VALLEY (Ellington-Russell 1940)



WASHBOARD WIGGLES (Parham 1929)

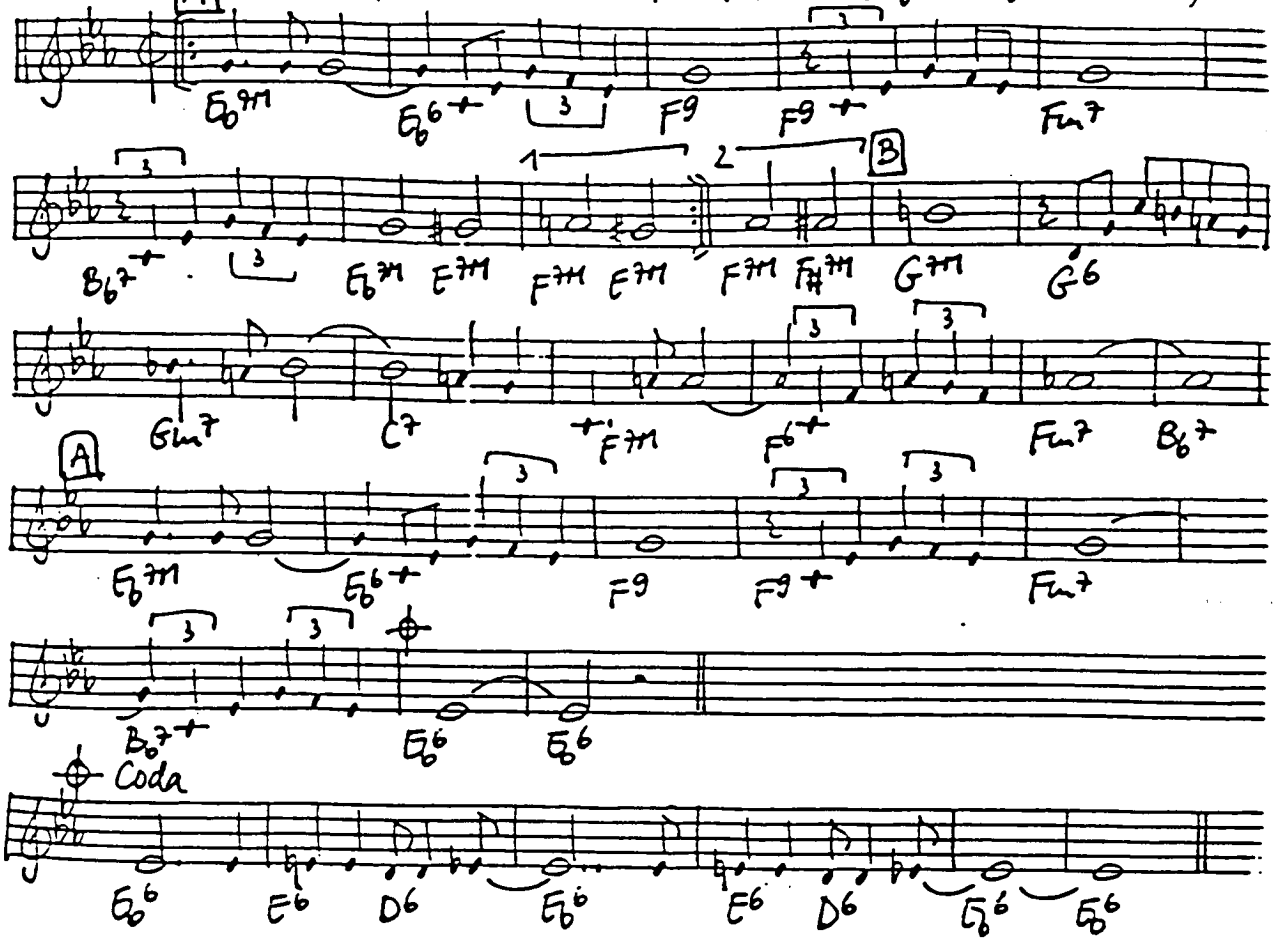


WASHINGTON AND LEE SWING (Allen-McCheafe-Robbins 1910)

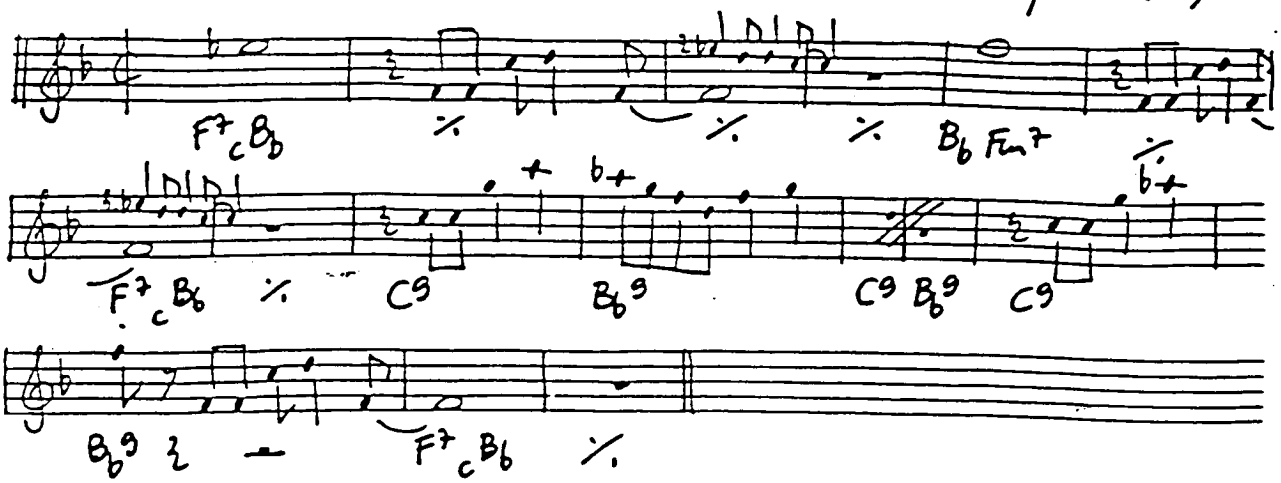


Chorus

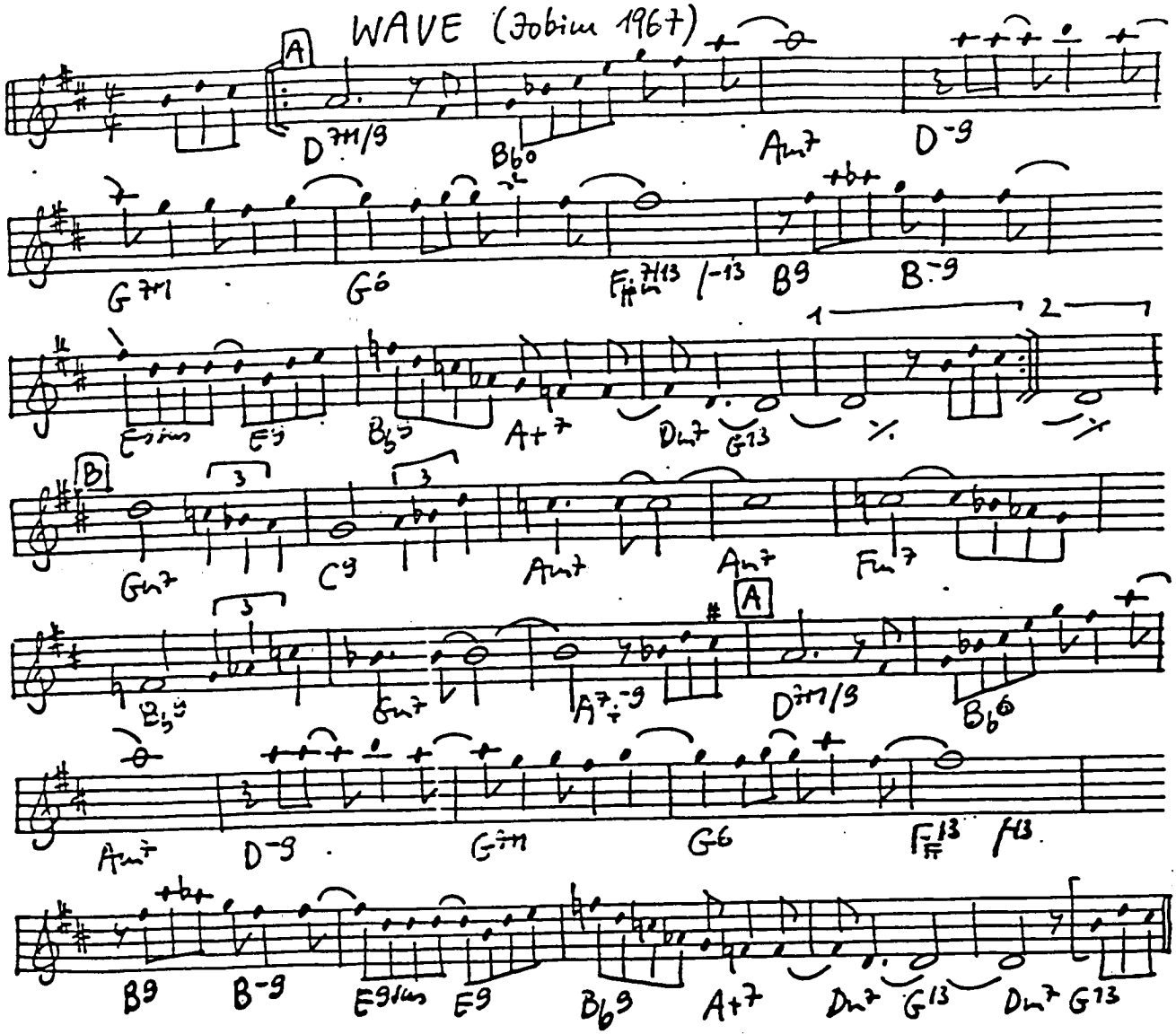
WATCH WHAT HAPPENS (Legrand-Gimbel 1964)



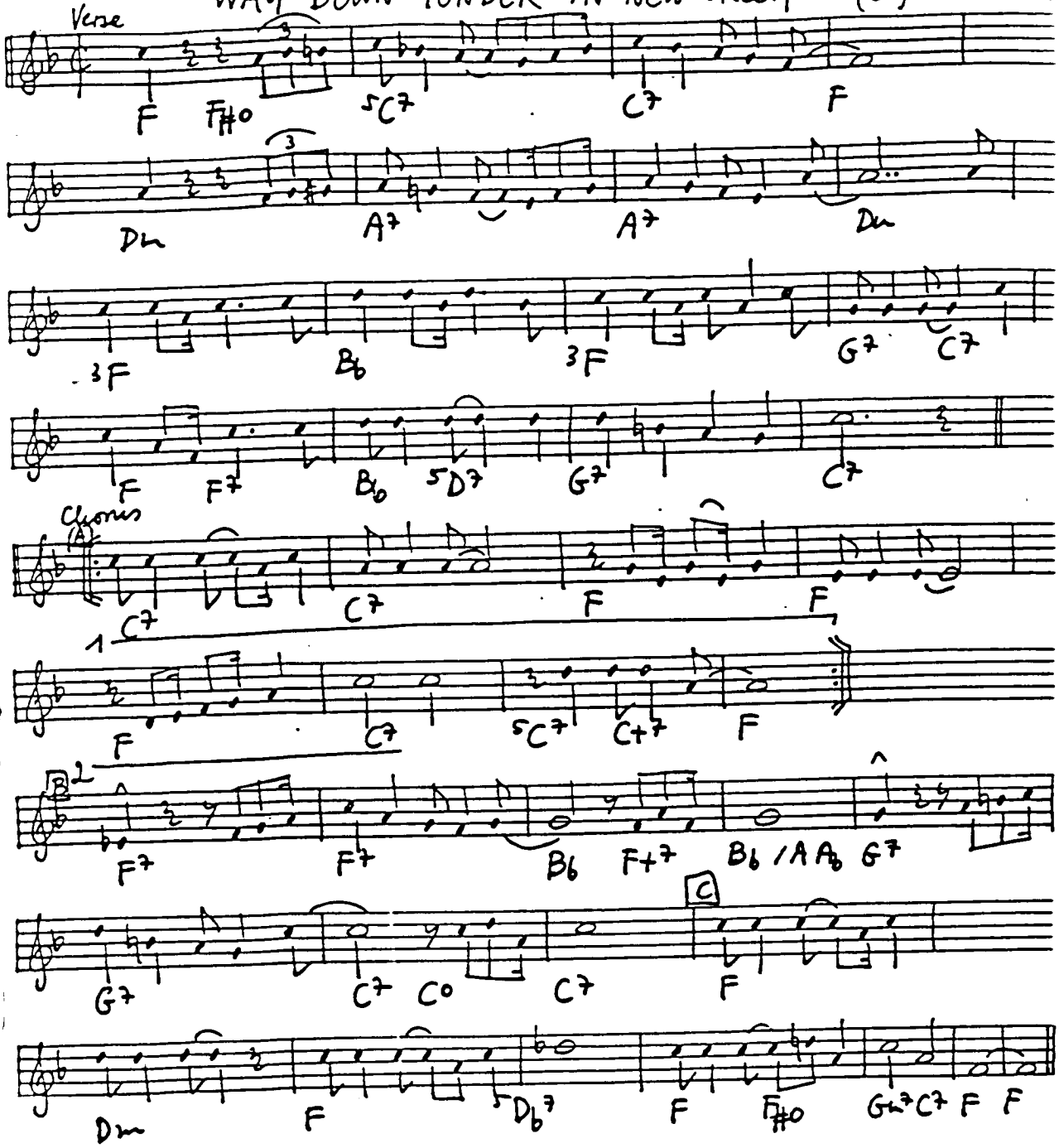
WATERMELON MAN (Hancock - Lynne 1962)



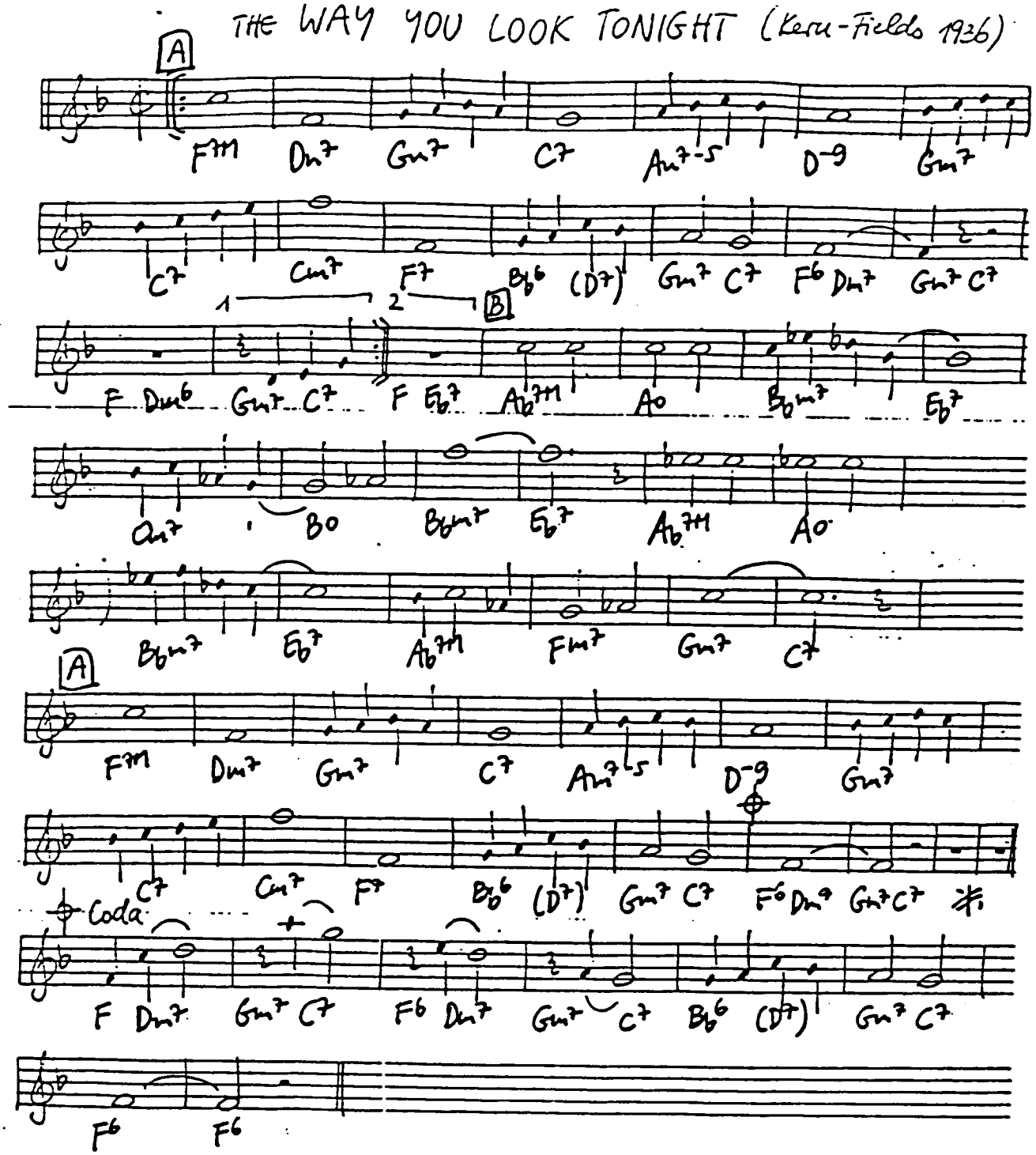
WAVE (Jobim 1967)



WAY DOWN YONDER IN NEW ORLEANS (Layton-Creamer) 1922



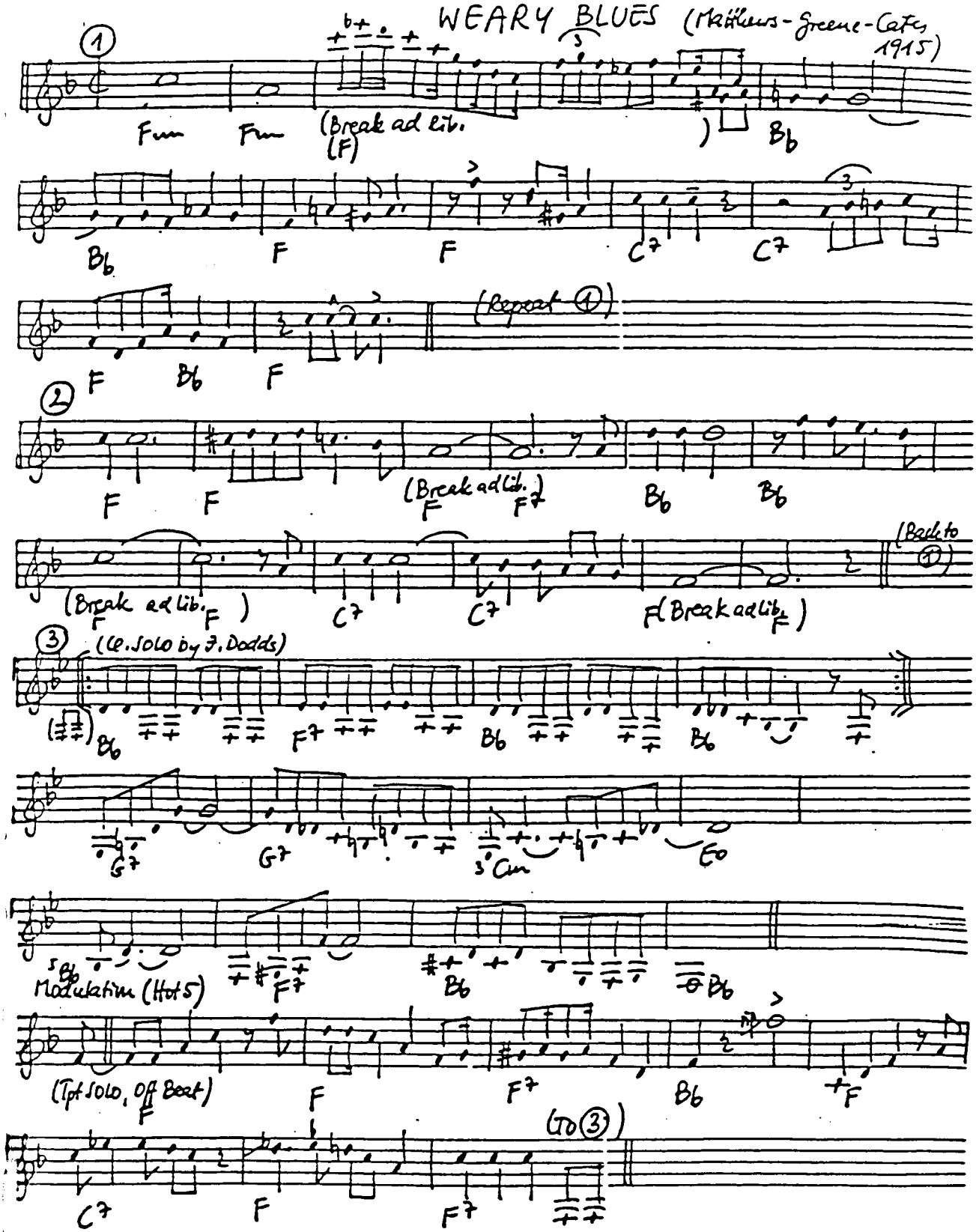
THE WAY YOU LOOK TONIGHT (Kern-Fields 1936)



Someday, when I'm awfly low, when the world is cold, I will feel a glow
just thinking of you and the way you look tonight.
Oh, but you're lovely, with your smile so warm, and your cheek so soft,
there is nothing for me but to love you, just the way you look tonight.
With each word your tenderness grows, tearing my fear apart,
And that laugh that wrinkles your nose touches my foolish heart.
Lovely, never, never change, keep that breathless charme,
won't you please arrange it, 'cause I love you, just the way you look tonight

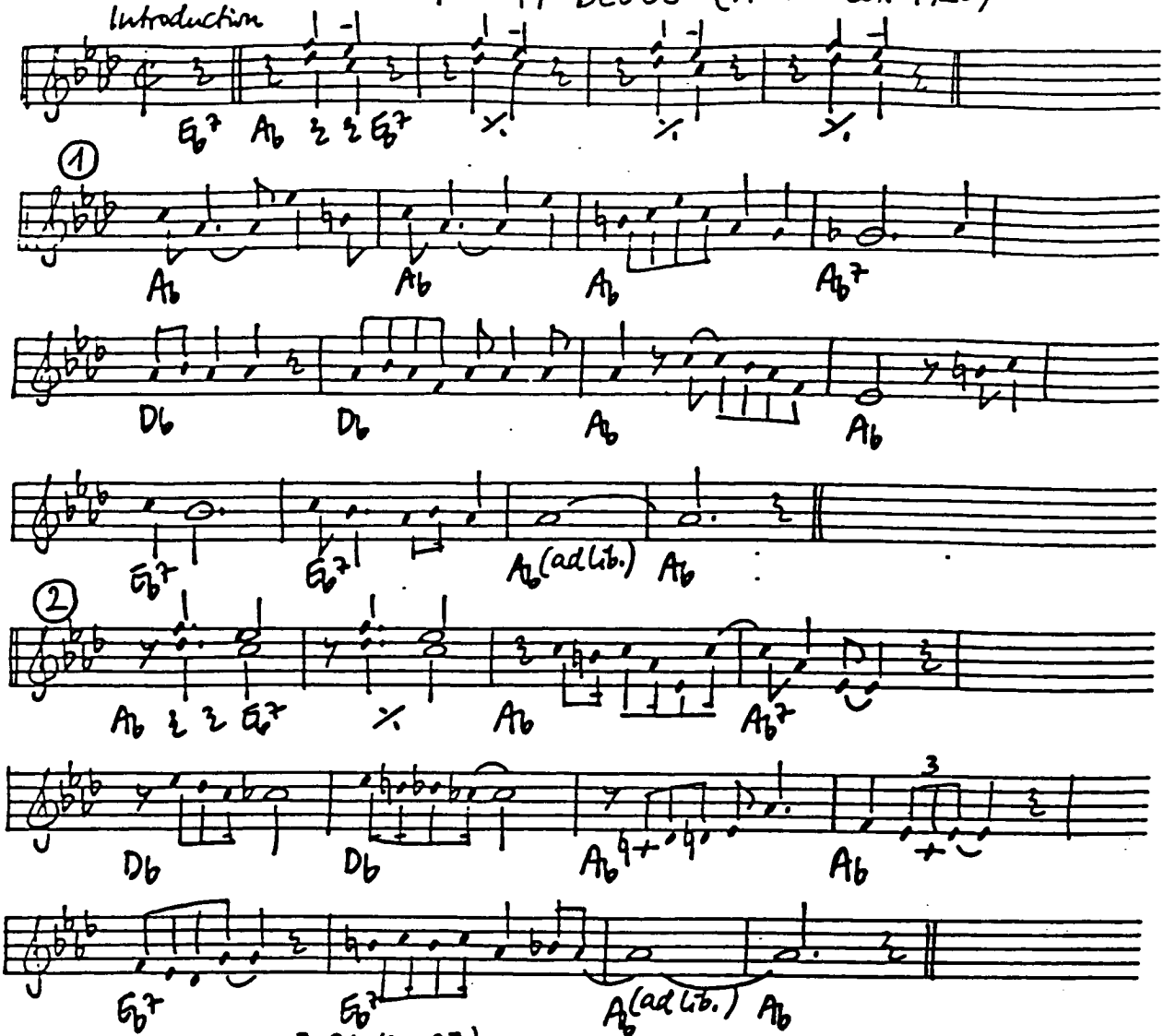
Coda: mm, mm, mm, mm, just the way you look tonight.

WEARY BLUES (Mellers-Greene-Cafe, 1915)



Transcribed from L. Armstrong 27)

WEARY WAY BLUES (Austin-Cox 1923)



J. Blythe 1927: Intro (aiguent) (1) (1) (1) (Cl. solo) (1) (Tpt solo) (2) (2)

Introduction

Eb7 Ab Eb7

(1)

Ab Ab Ab Ab7

Db Db Ab Ab

Eb7 Eb7 Ab (ad lib.) Ab

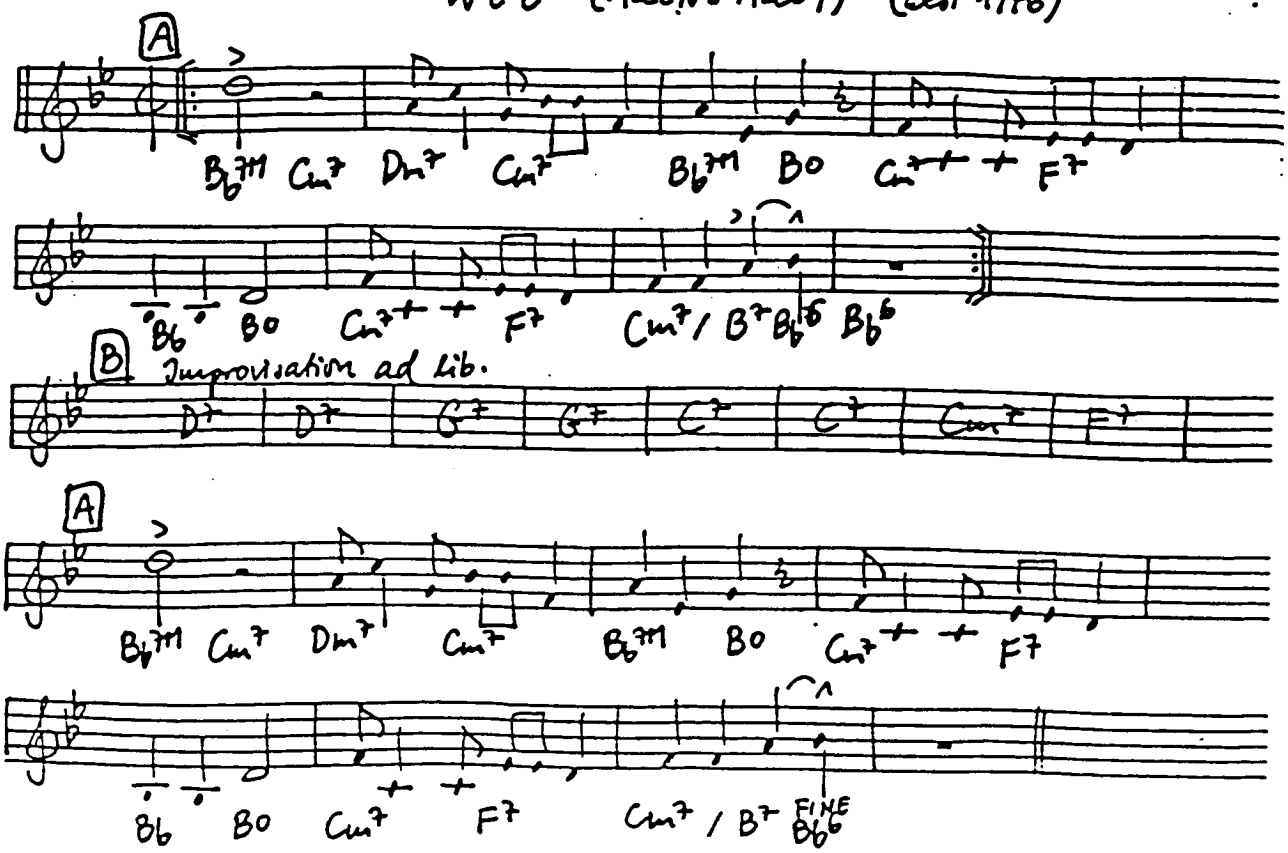
(2)

Ab Eb7 Ab Ab7

Db Db Ab Ab

Eb7 Eb7 Ab (ad lib.) Ab

(Transcribed from J. Blythe 27)



WEE (ALLEN'S ALLEY) (Best 1946)

A

Bb7+1 Cm7 Dm7 Cm7 Bb7+1 Bo Cm7 F7

Bb Bo Cm7 F7 Cm7 / B7 Bb6 Bb6

B Improvisation ad lib.

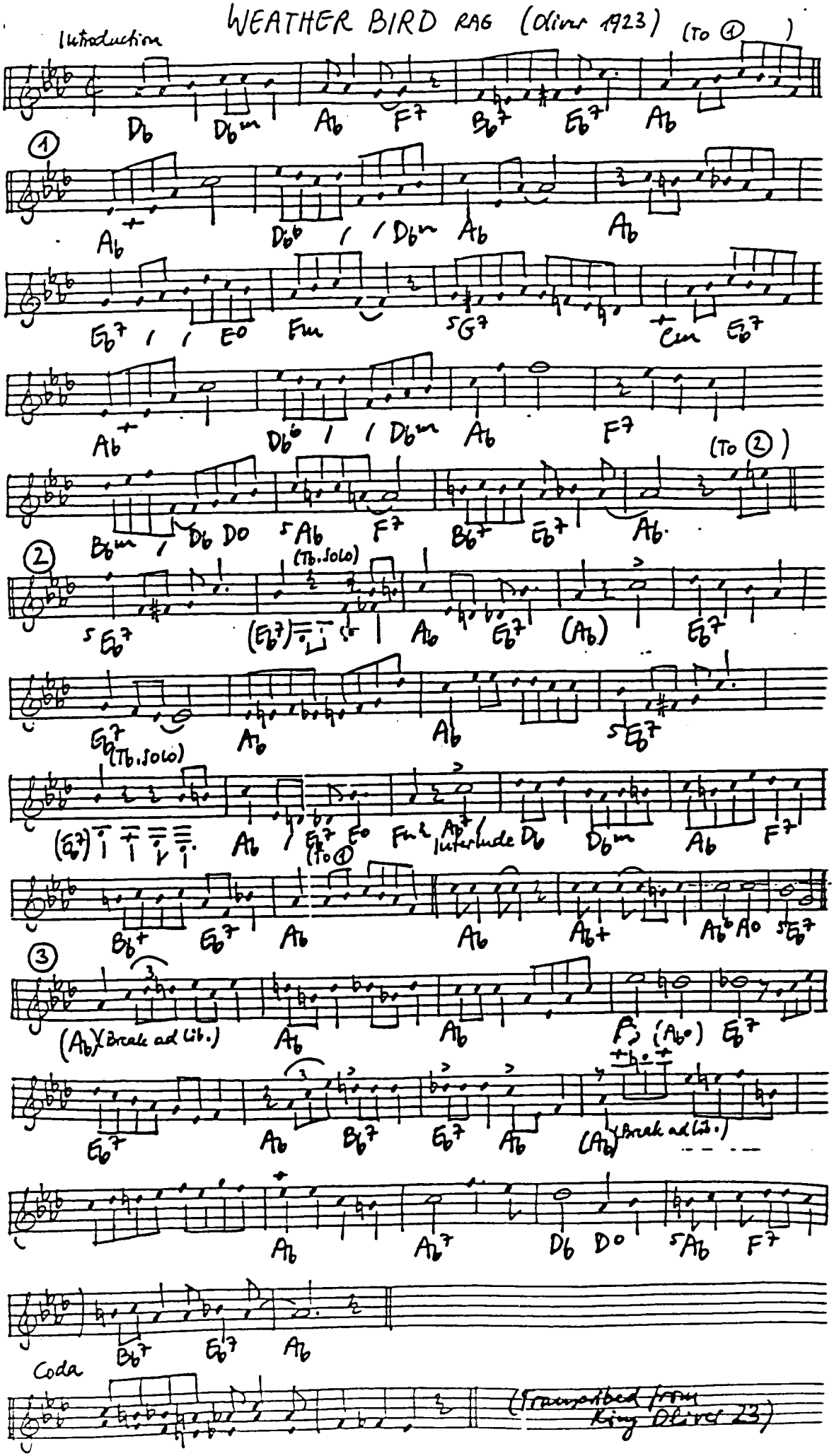
D7 D7 G7 G7 C7 C7 Cm7 F7

A

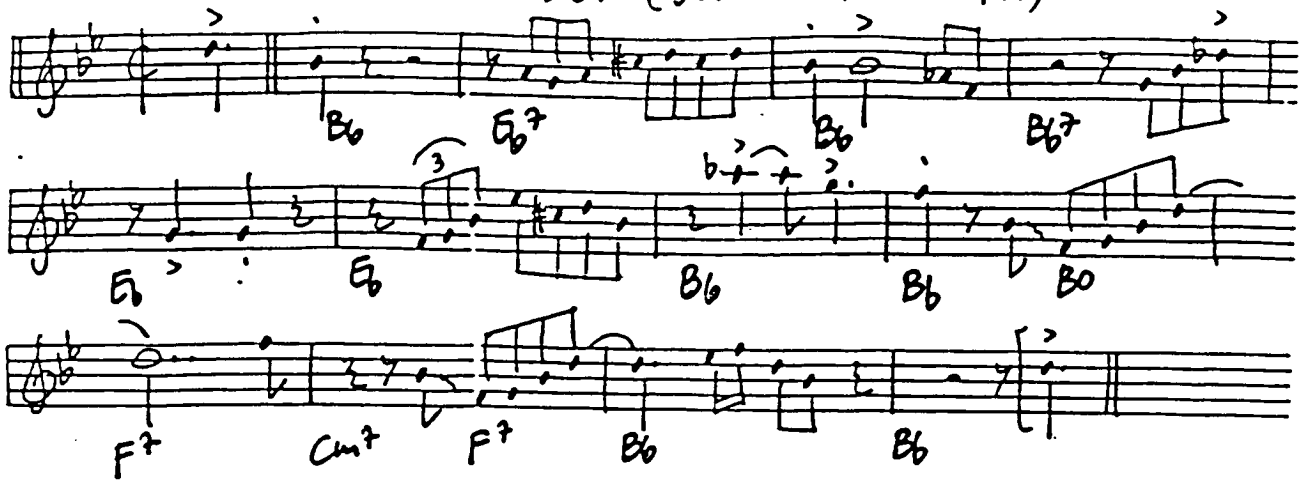
Bb7+1 Cm7 Dm7 Cm7 Bb7+1 Bo Cm7 F7

Bb Bo Cm7 F7 Cm7 / B7 FINE Bb6

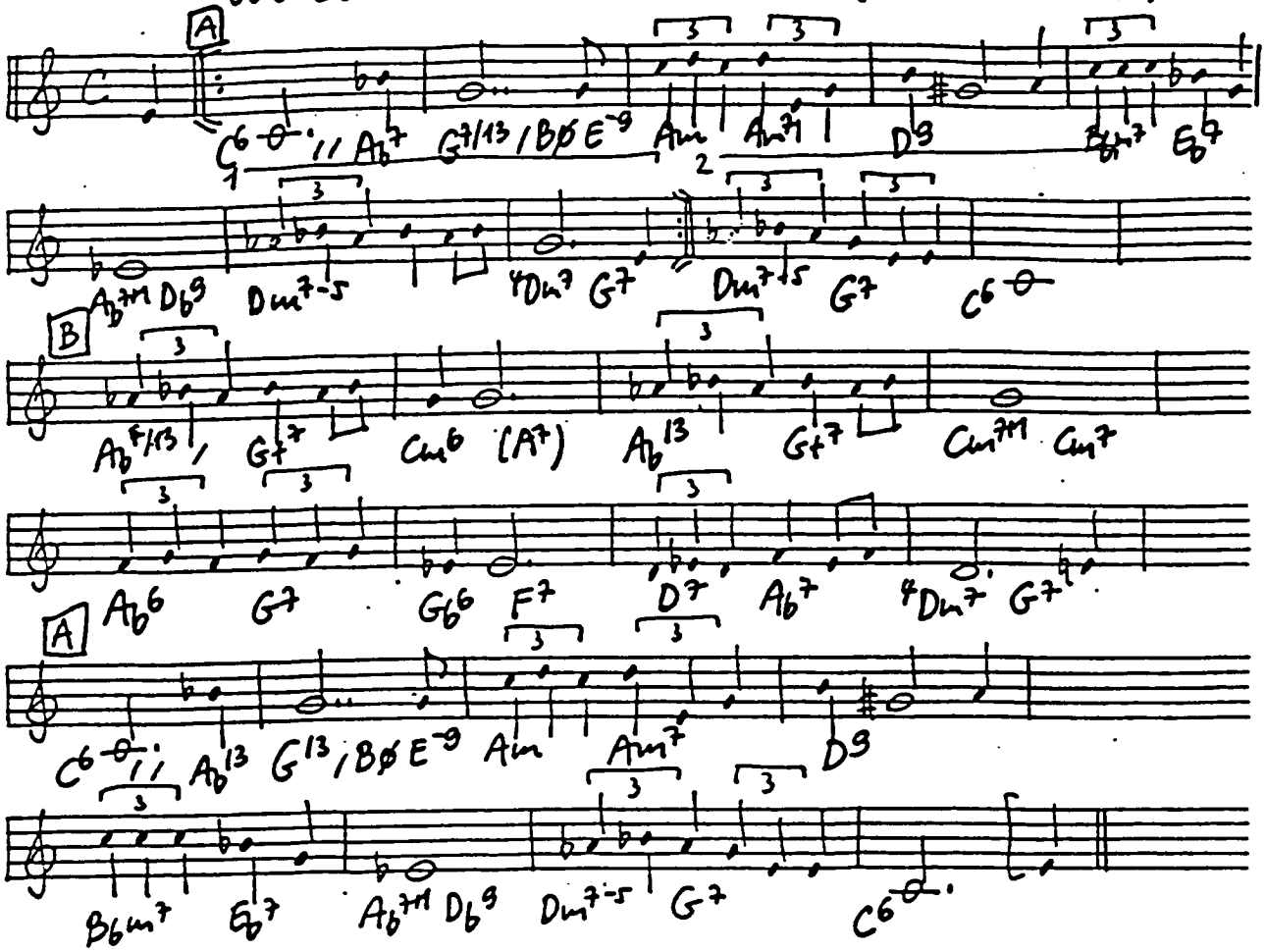
WEATHER BIRD RAG (Oliver 1923)



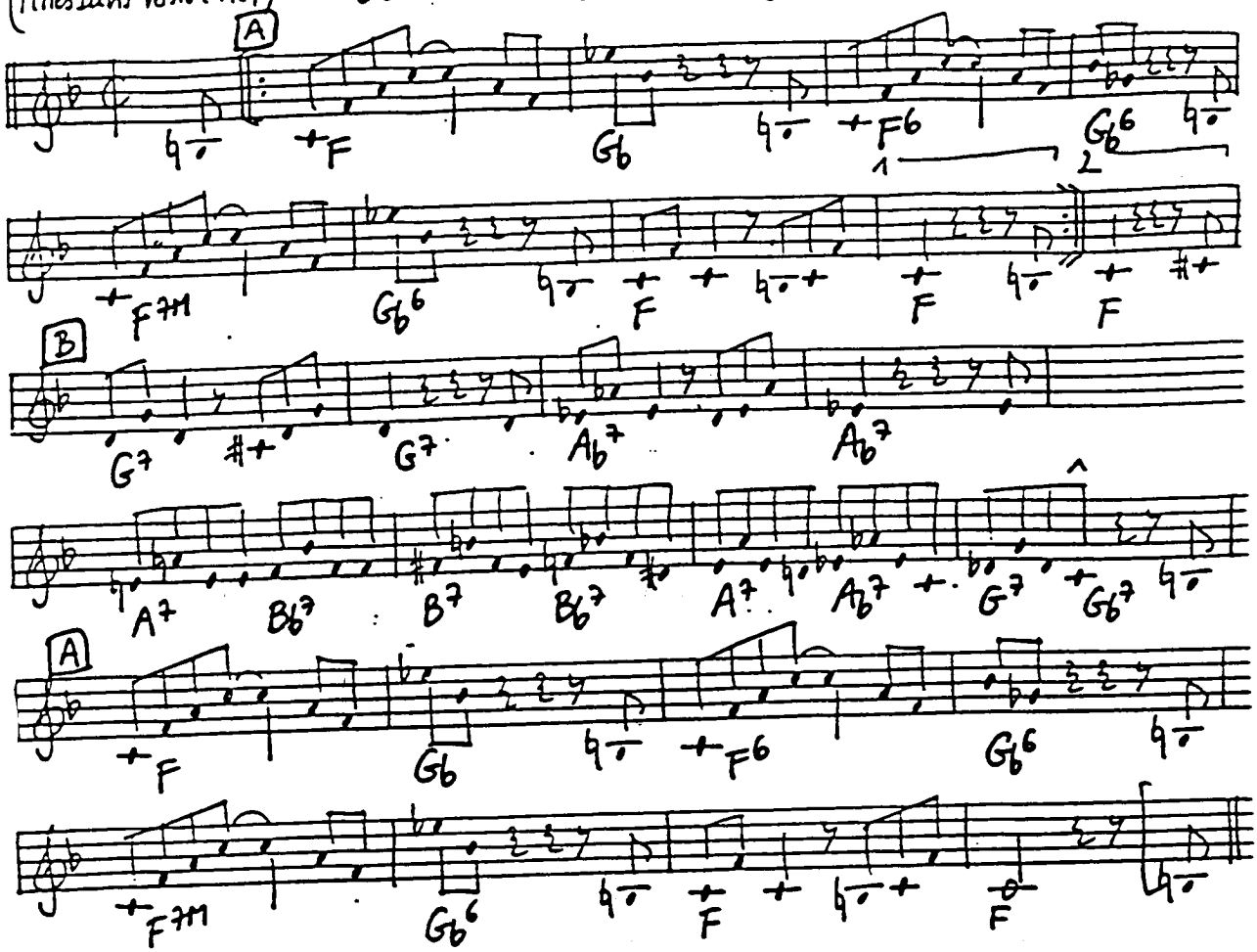
WEE - DOT (Johnson-Parker 1947)



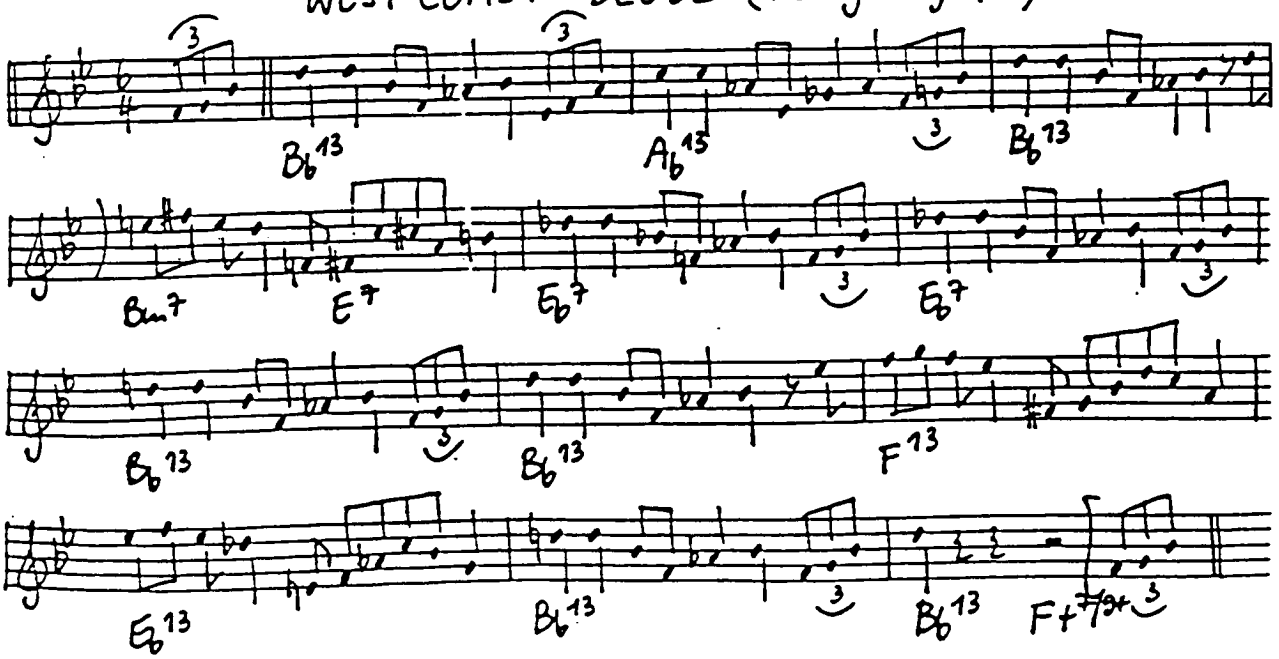
WE'LL BE TOGETHER AGAIN (Fischer-Leine 1945)



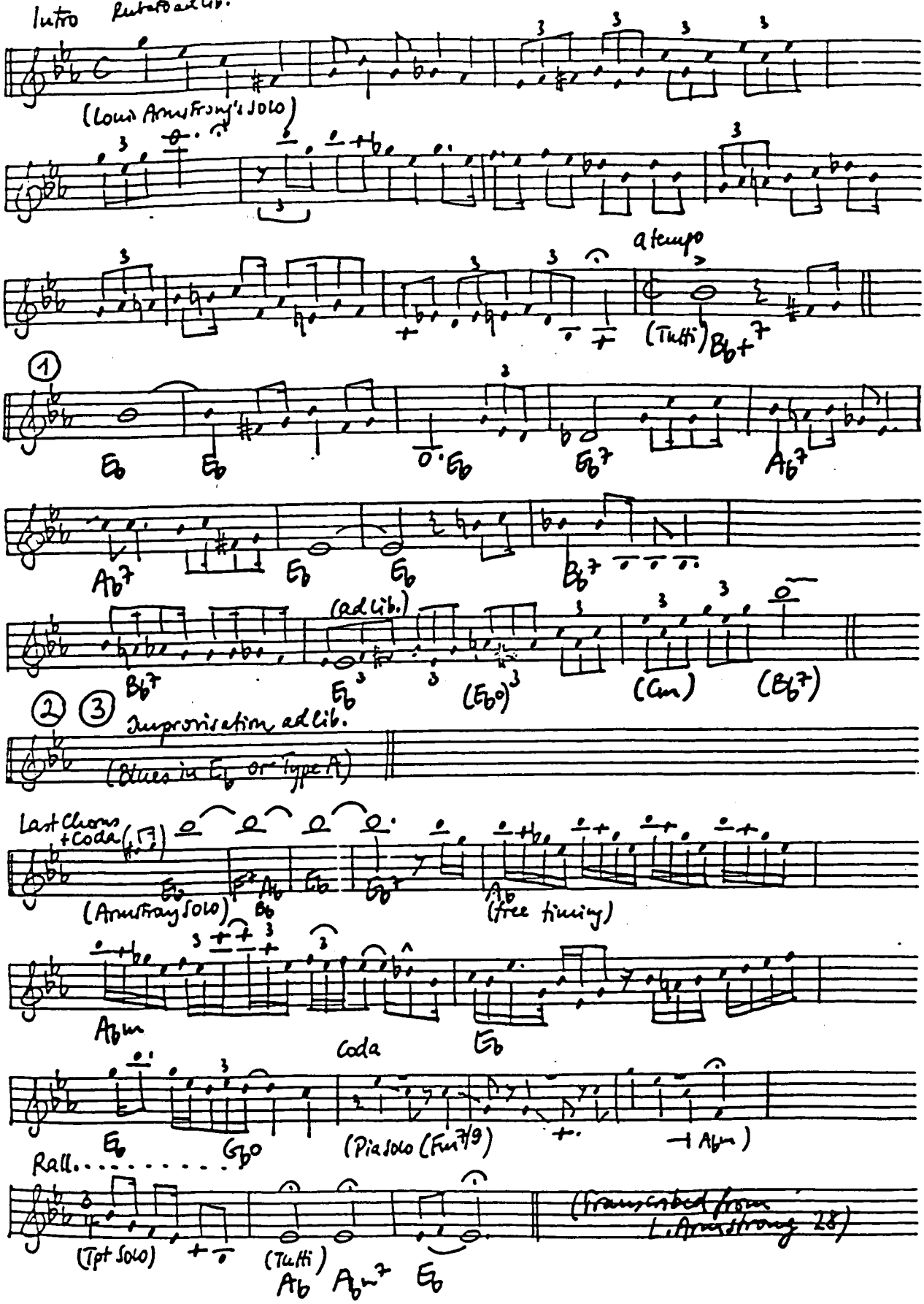
(Miles Davis Version 1954) WELL YOU NEEDN'T (Monk 1947)



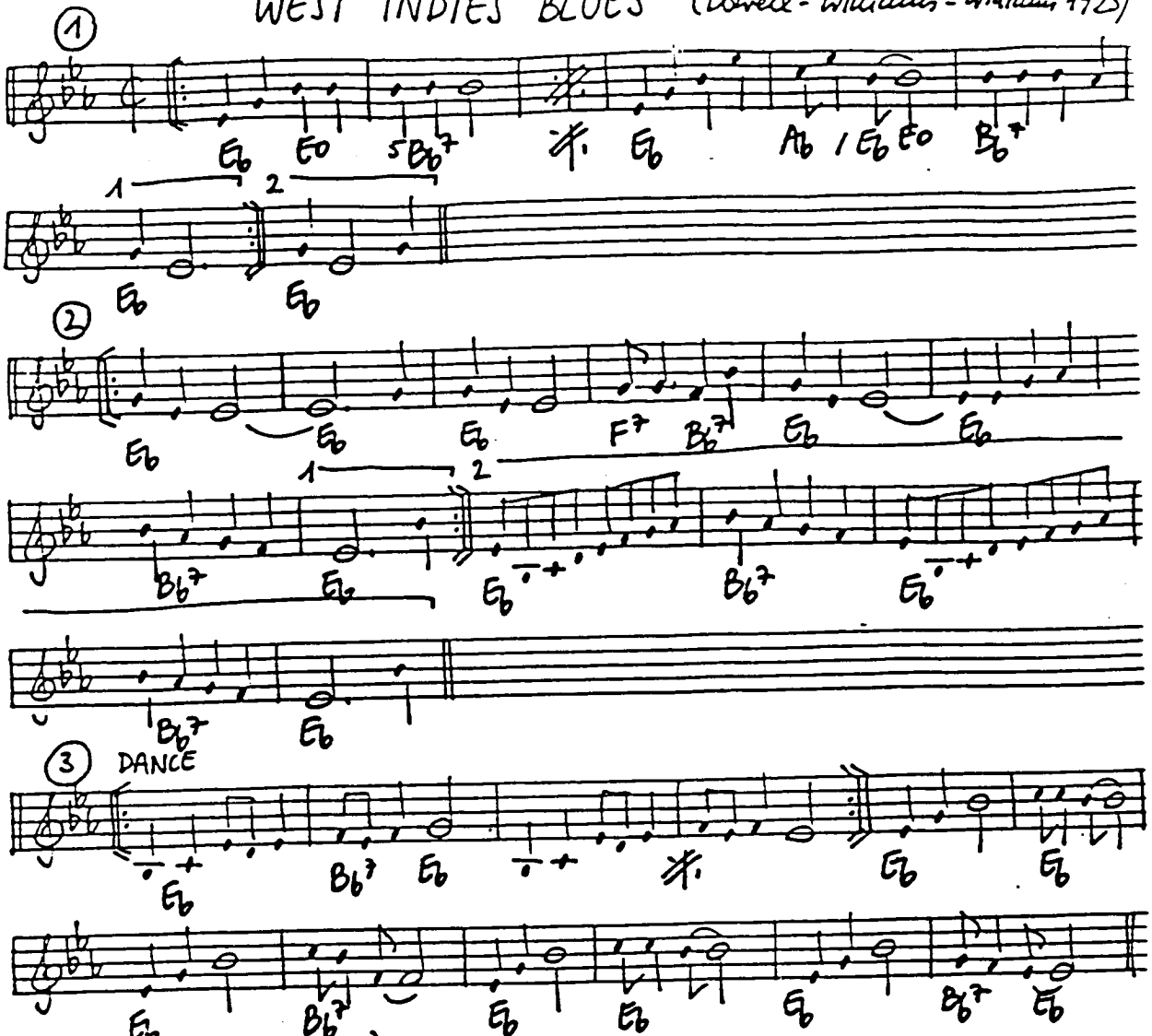
WEST COAST BLUES (Montgomery 1960)



WEST END BLUES (Oliver - Williams 1928)

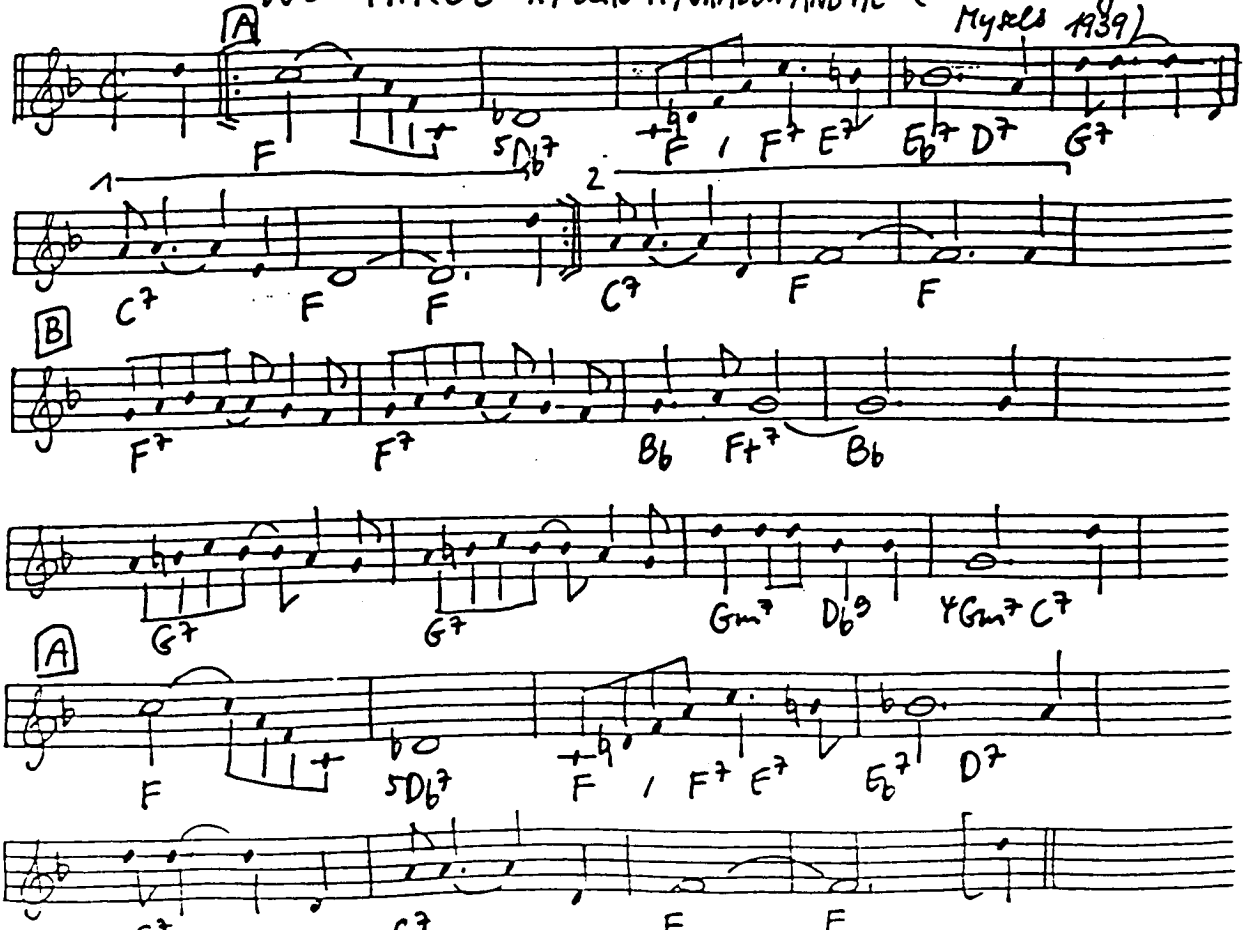


WEST INDIES BLUES (Dorell - Williams - Williams 1923)

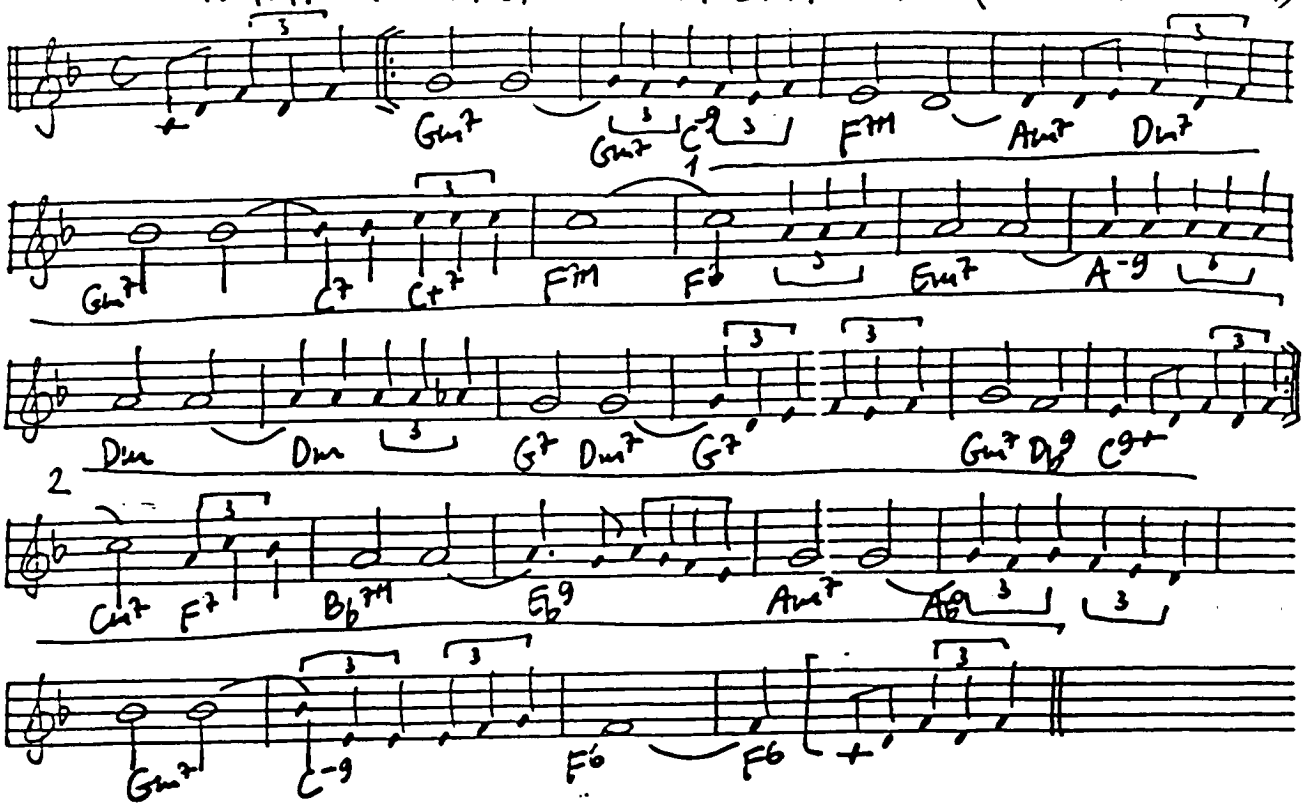


(Transcribed from A. Piron 23)

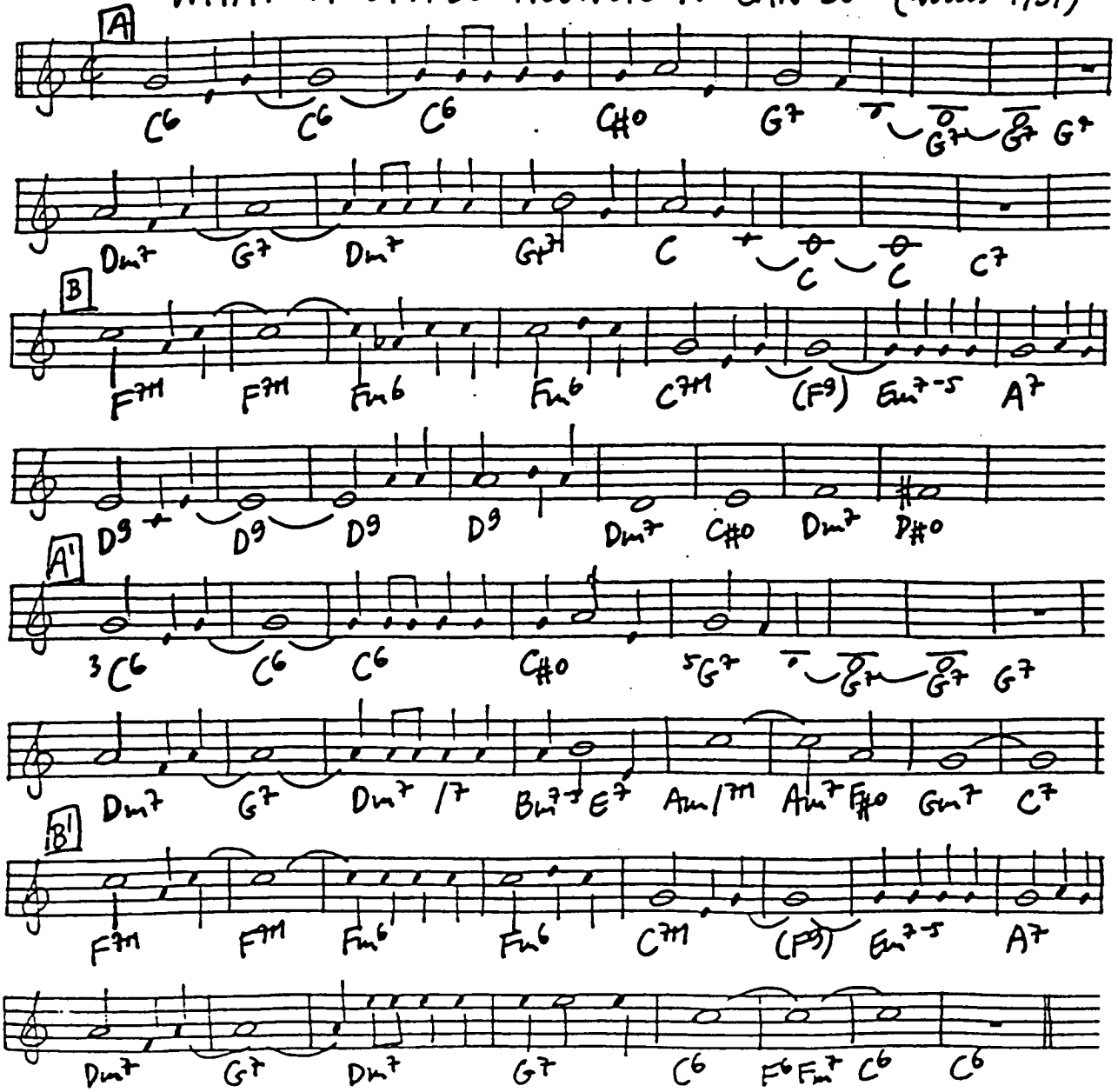
WE THREE MY ECHO MY SHADOW AND ME (Robertson - Cogane - Myrels 1939)



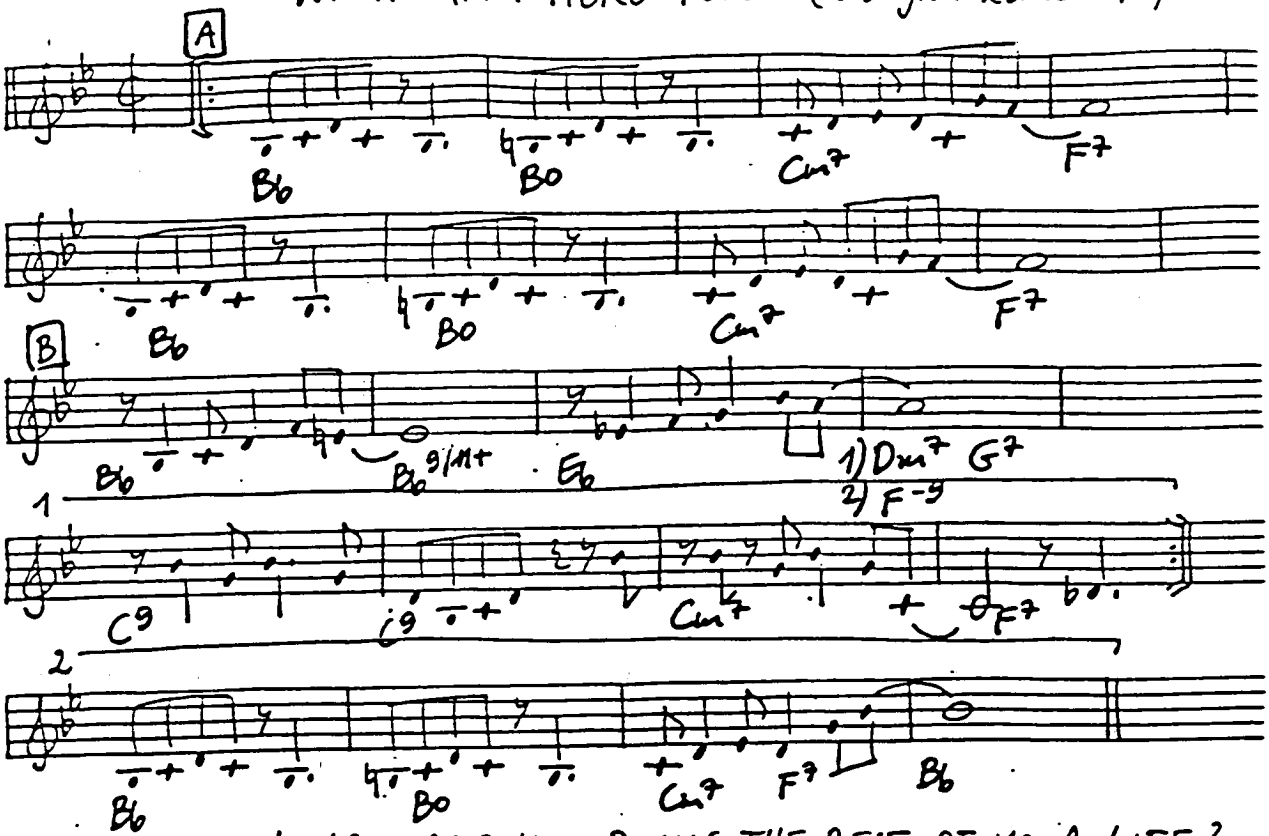
WHAT A DIFFERENCE A DAY MADE (Grever-Adams 1934)



WHAT A LITTLE MOONLIGHT CAN DO (Woods 1934)

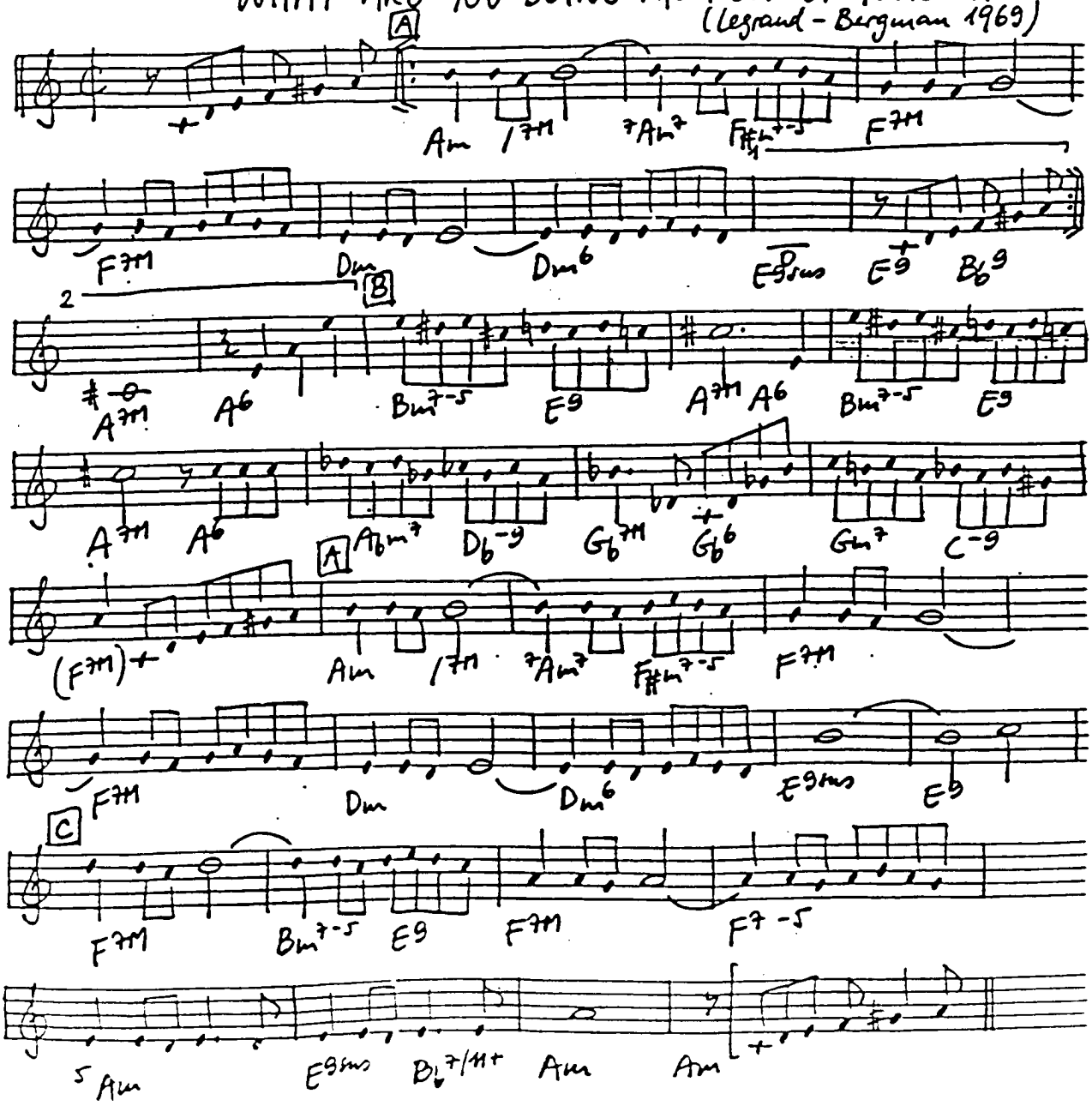


WHAT AM I HERE FOR? (Ellington-Laine 1942)

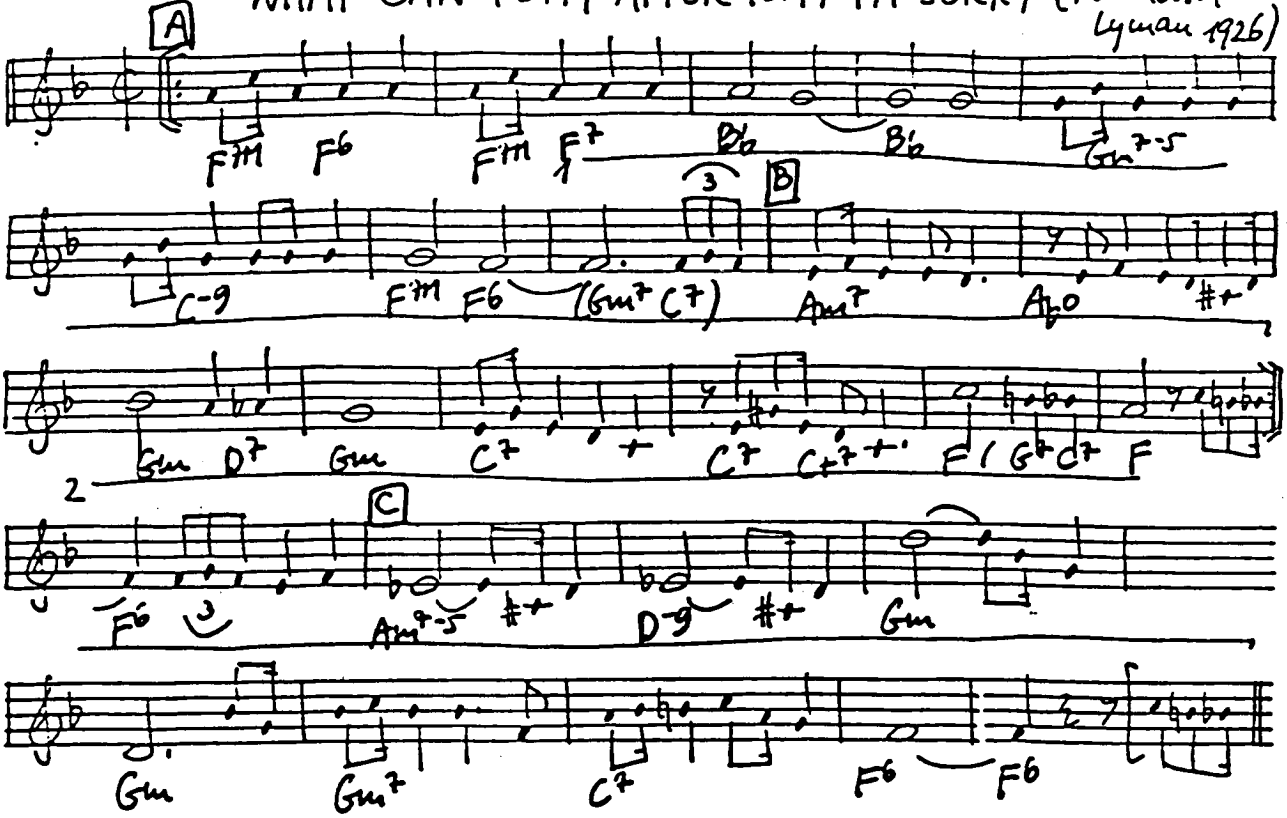


WHAT ARE YOU DOING THE REST OF YOUR LIFE?

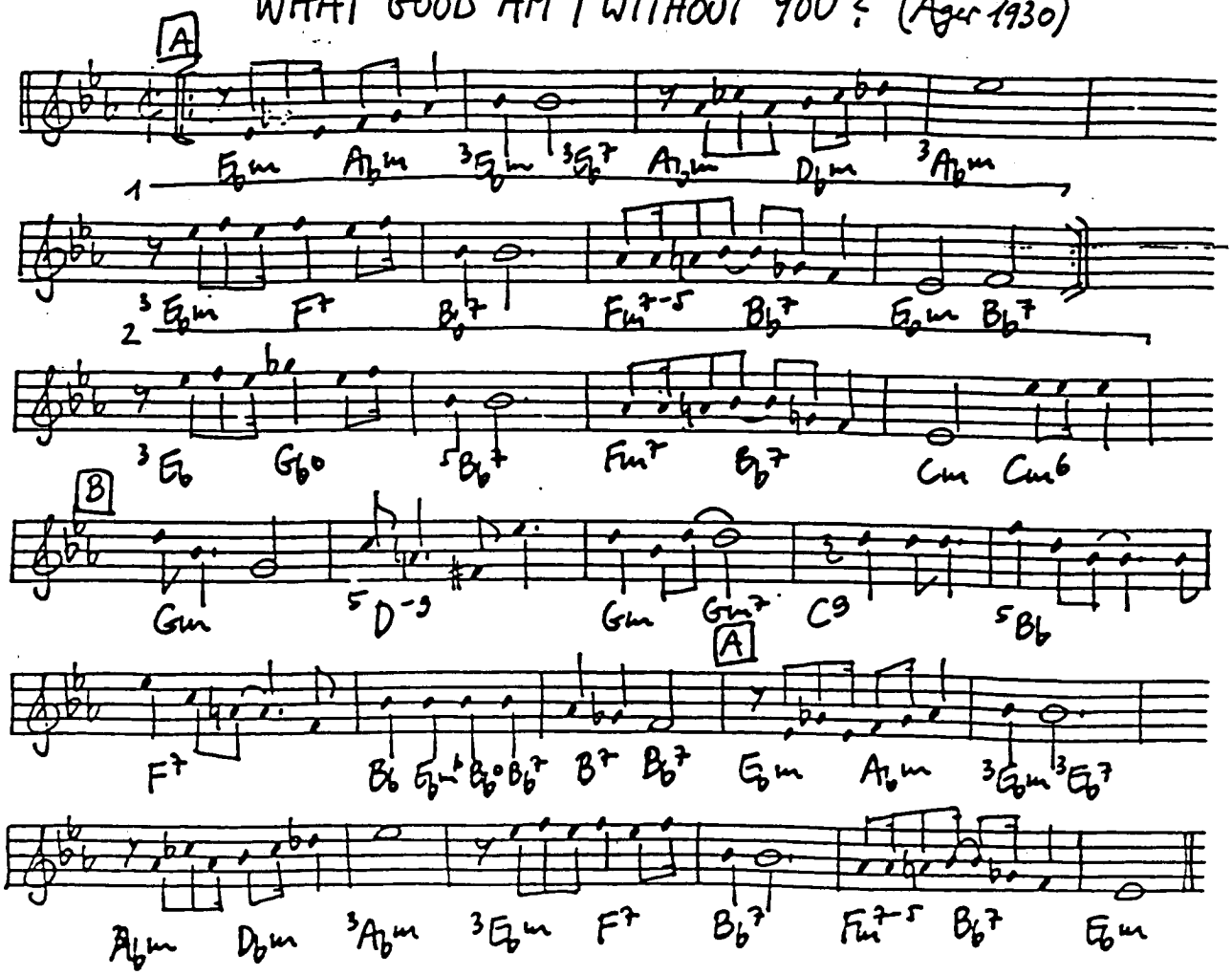
(Legrand - Bergman 1969)



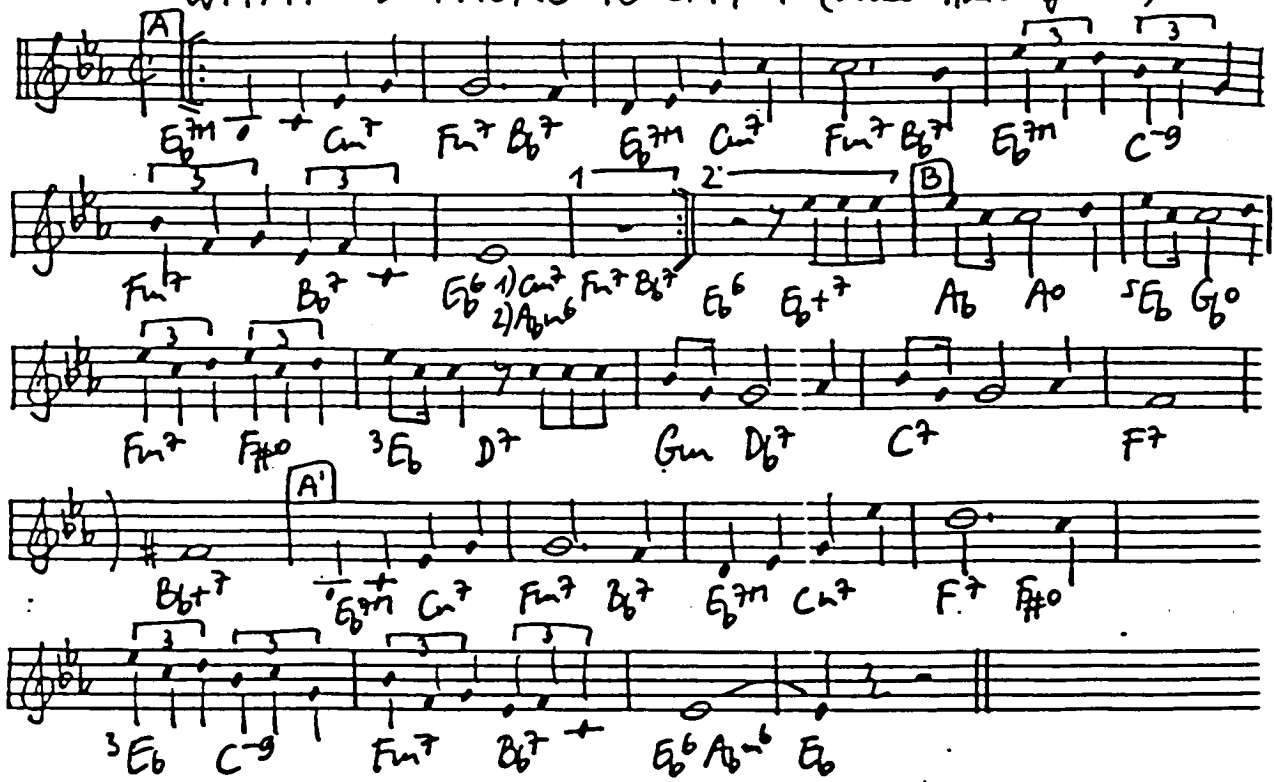
WHAT CAN I SAY AFTER I SAY I'M SORRY (Donaldson-Lyman 1926)



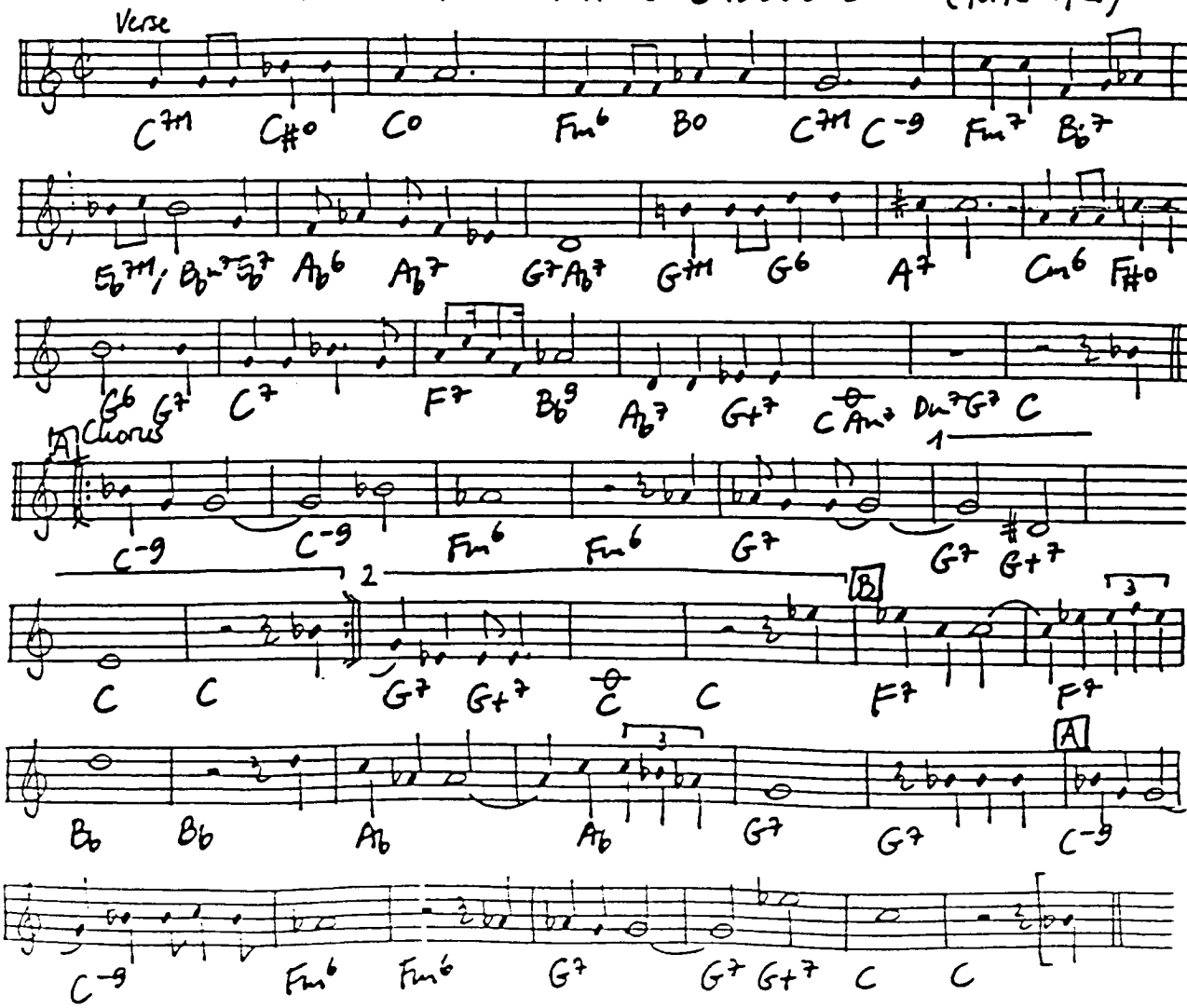
WHAT GOOD AM I WITHOUT YOU? (Ager 1930)

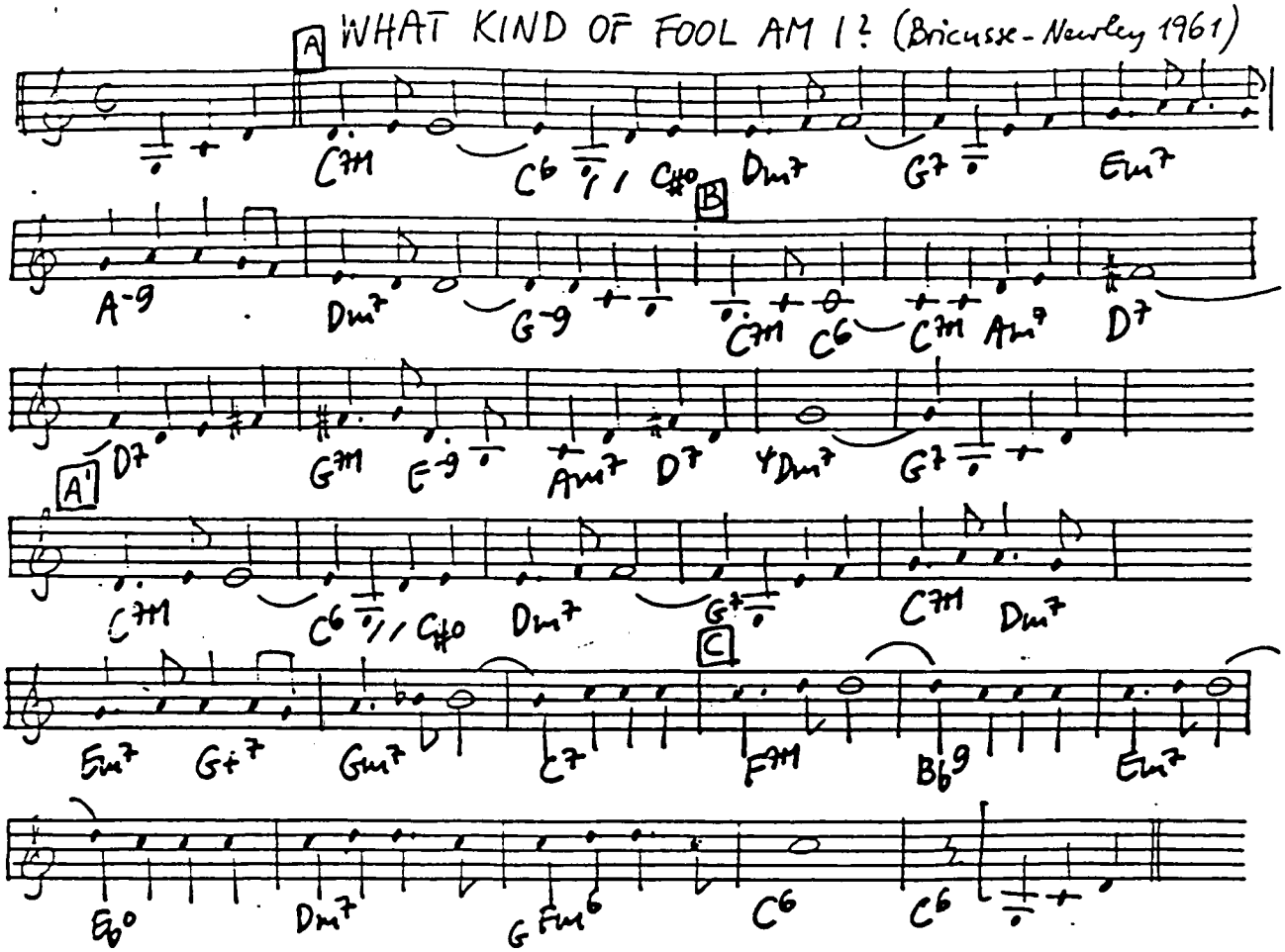


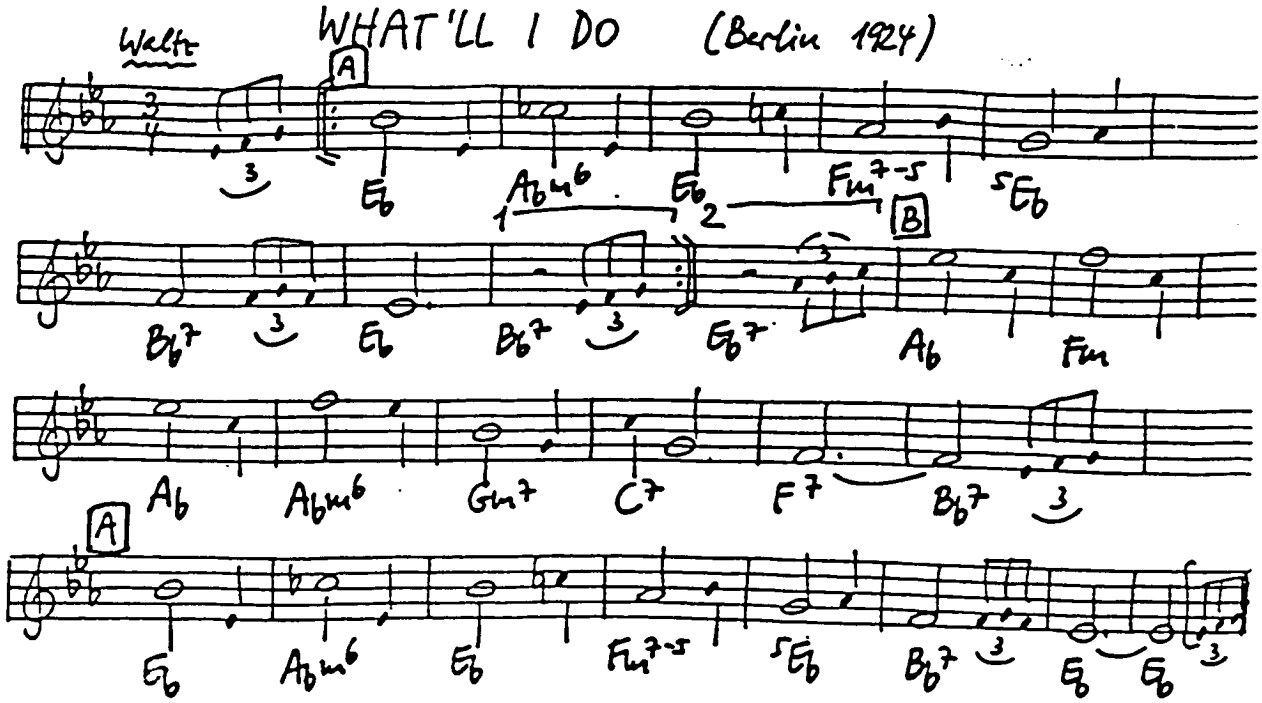
WHAT IS THERE TO SAY ? (Duke-Harburg 1933)



WHAT IS THIS THING CALLED LOVE (Porter 1929)







WHAT KIND OF FOOL AM I? (Bricusse-Newley 1961)

A

C7M C6 C#0 Dm7 G7 Em7

B

A-9 Dm7 G-9 C7M C6 C7M Am7 D7

D7 G7M E-9 Am7 D7 4Dm7 G7

A'

C7M C6 C#0 Dm7 G7 C7M Dm7

C

Em7 G+7 Gm7 C7 F7M Bb9 Em7

Eb0 Dm7 G Fm6 C6 C6

WHAT'LL I DO (Berlin 1924)

Waltz

A

3 Eb Abm6 Eb Fm7-5 5Eb

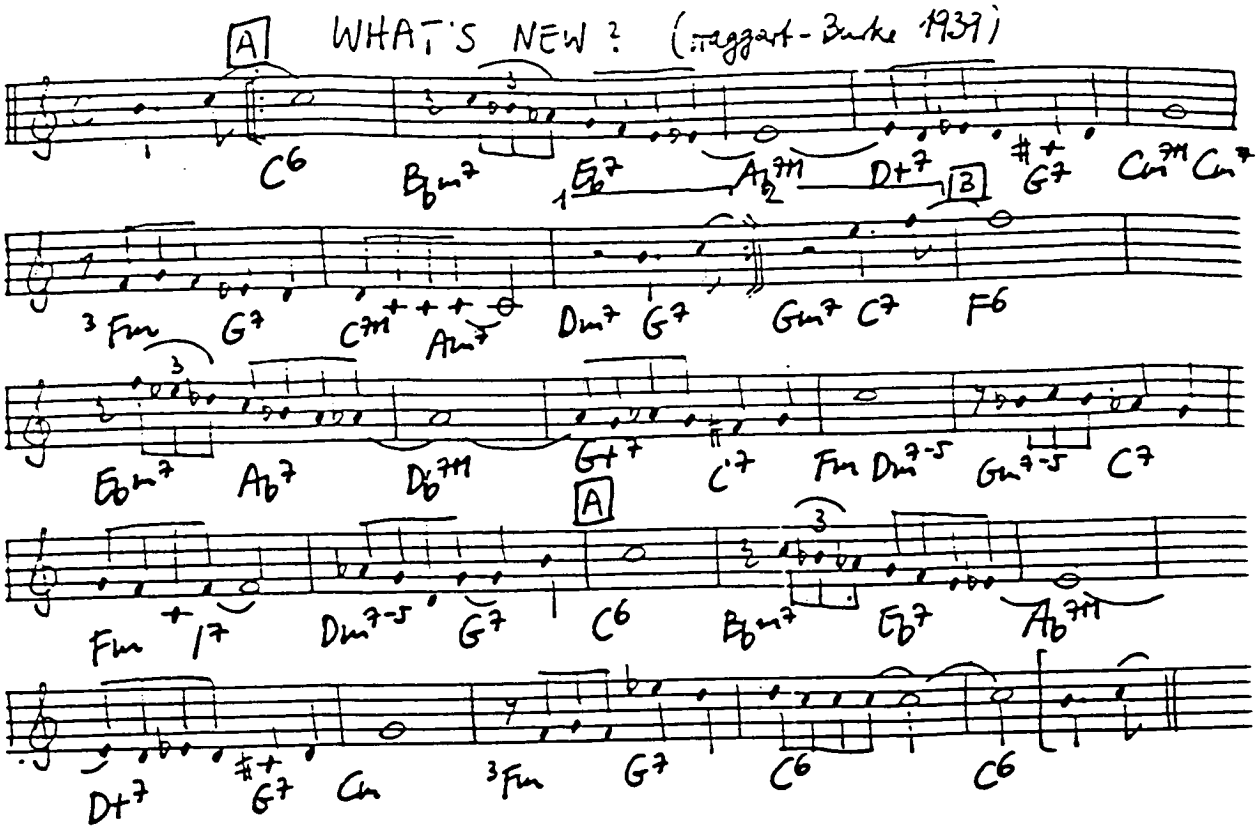
1 2 B

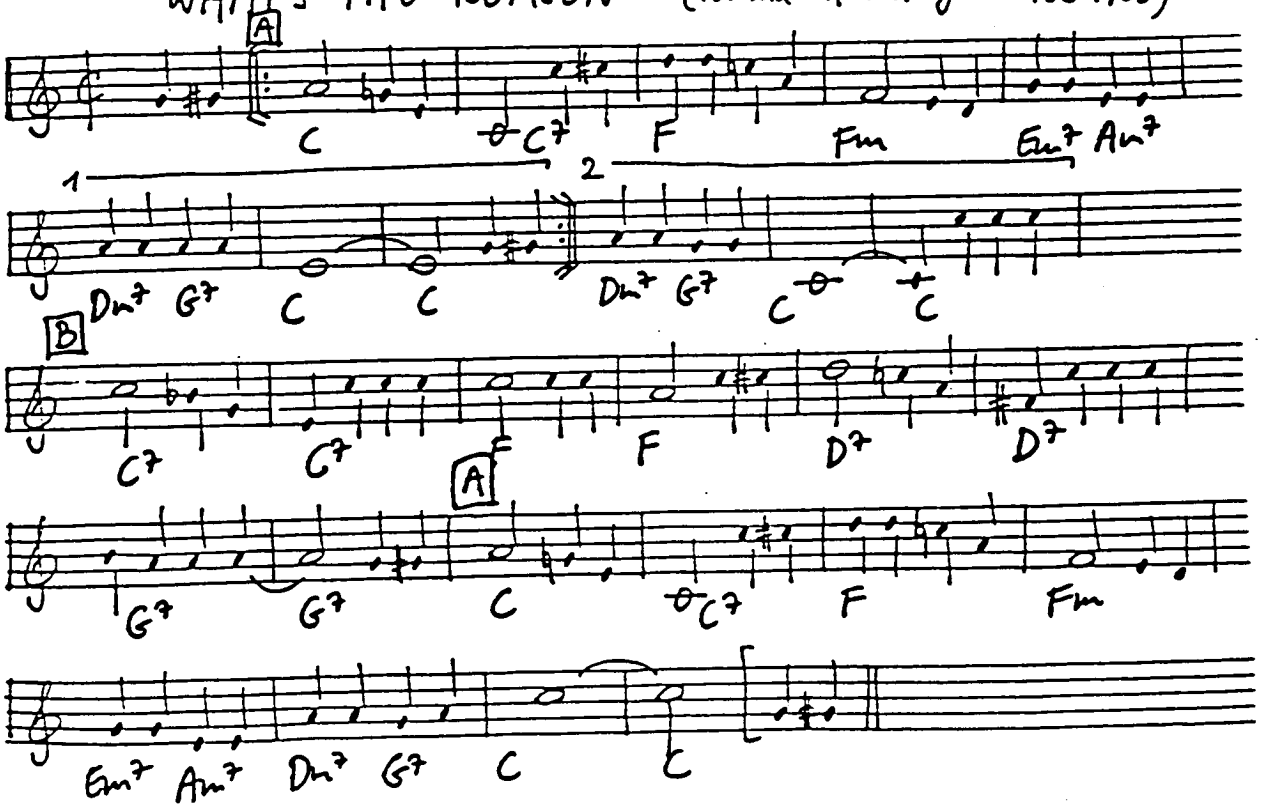
Bb7 3 Eb Bb7 3 Eb7 Ab Fm

Ab Abm6 Gm7 C7 F7 Bb7 3

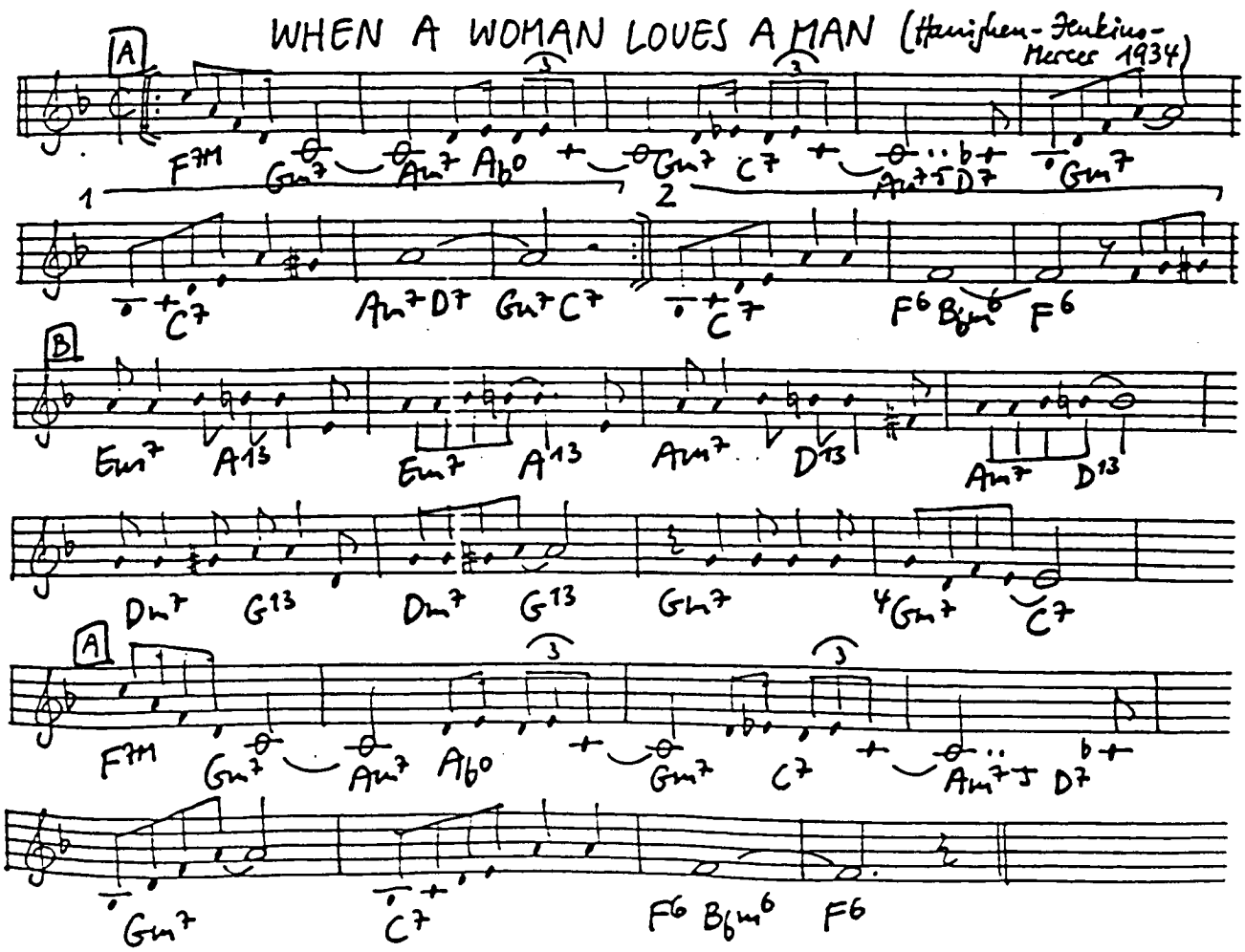
A

Eb Abm6 Eb Fm7-5 5Eb Bb7 3 Eb Eb 3

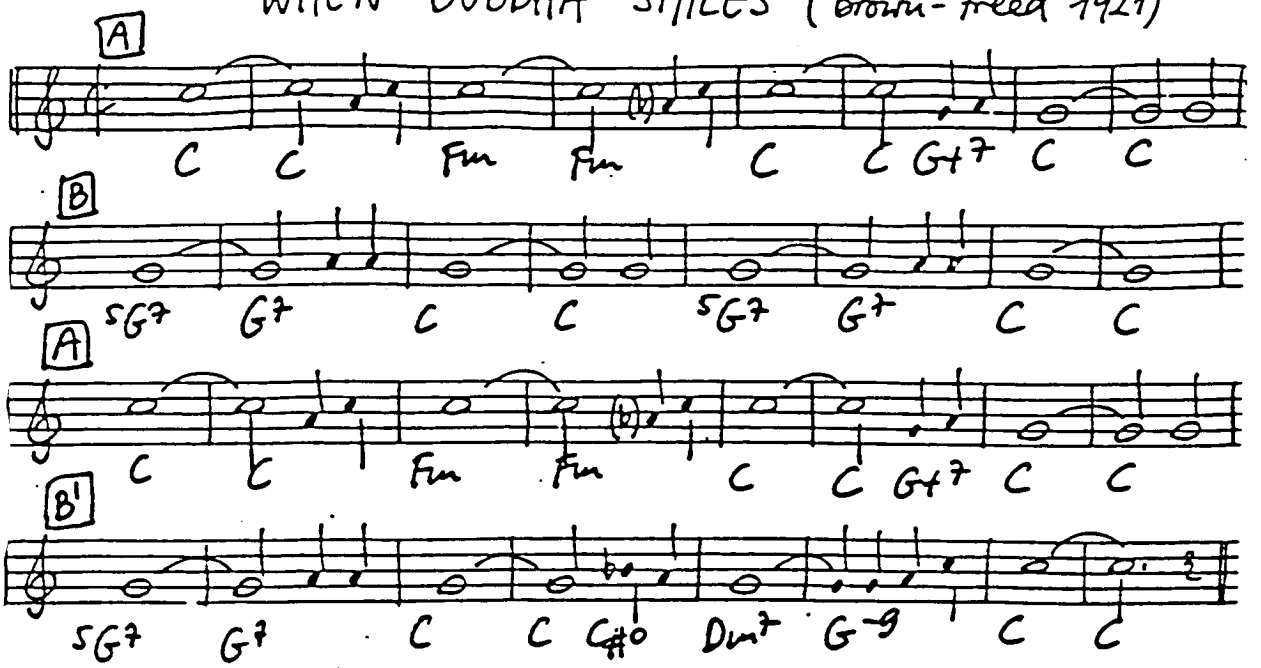

WHAT'S NEW? (Haggart-Burke 1939)
A
C6 B♭m7 1 E♭7 A♭7M D+7 B G7 Cm7M Cm7
3 Fm G7 Cm7 A♭7 Dm7 G7 Gm7 C7 F6
E♭m7 A♭7 D♭7M G+7 C7 Fm Dm7-5 Gm7-5 C7
A
Fm 17 Dm7-5 G7 C6 B♭m7 E♭7 A♭7M
D+7 G7 Cm 3Fm G7 C6 C6


WHAT'S THE REASON (Tomlin-Hafeli-Grier-Poe 1935)
A
C C7 F Fm Em7 Am7
1 2
Dm7 G7 C C Dm7 G7 C C
B
C7 C7 F F D7 D7
A
G7 G7 C C7 F Fm
Em7 Am7 Dm7 G7 C C

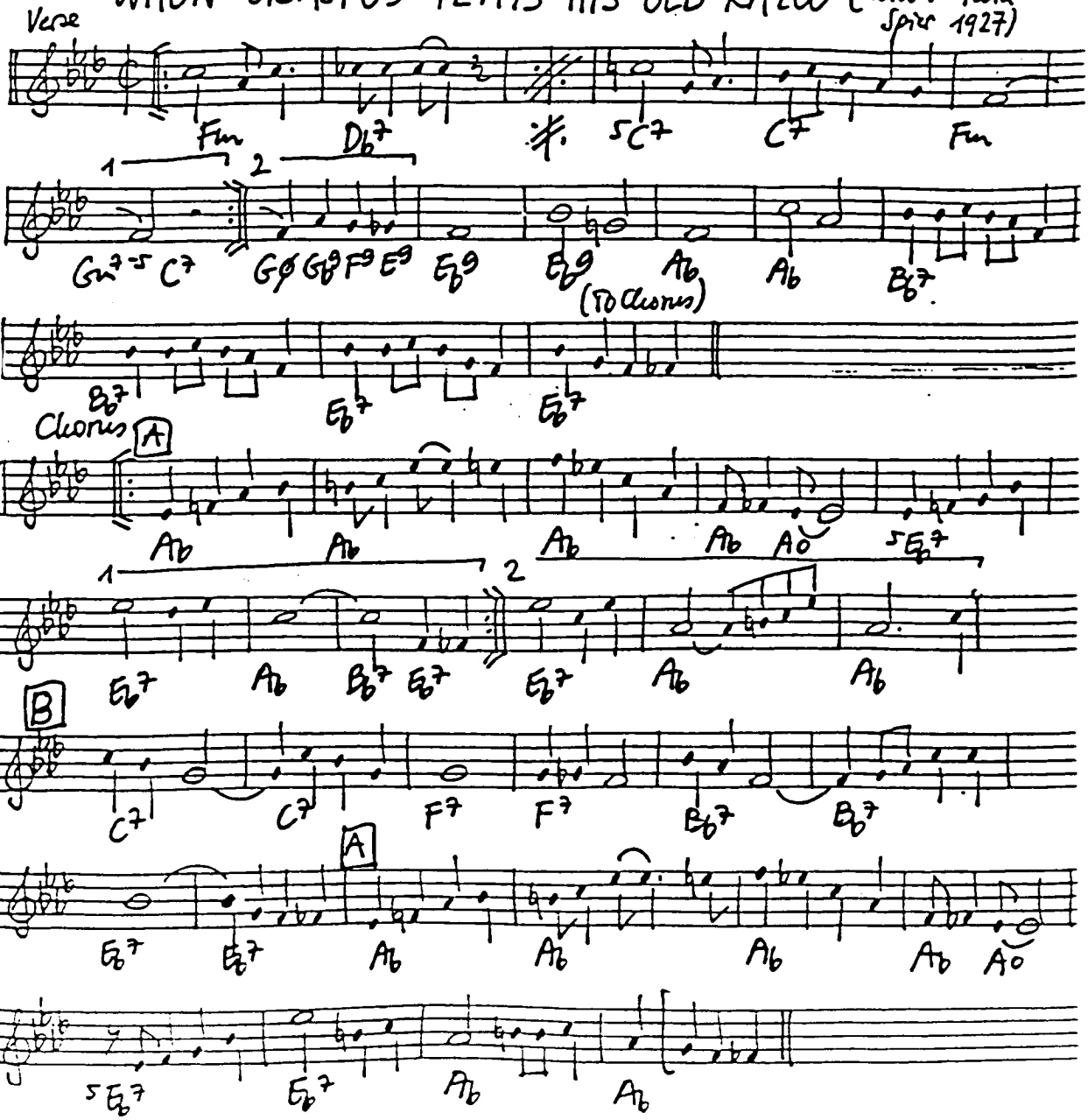
WHEN A WOMAN LOVES A MAN (Hanighen-Jenkins-Mercer 1934)



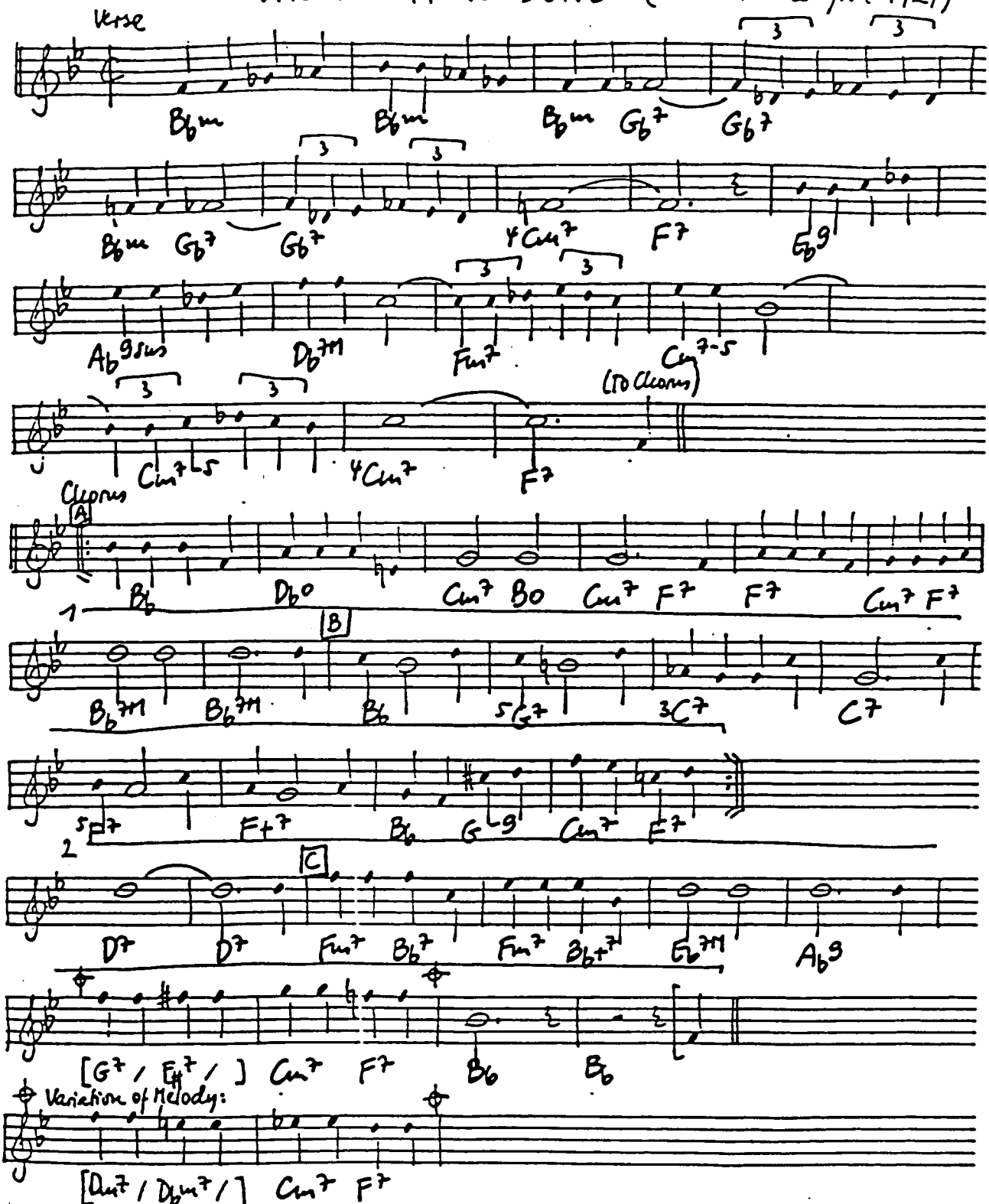
WHEN BUDDHA SMILES (Brown-Freed 1921)



WHEN ERASTUS PLAYS HIS OLD KAZOO (Coslow-Fain-Spier 1927)

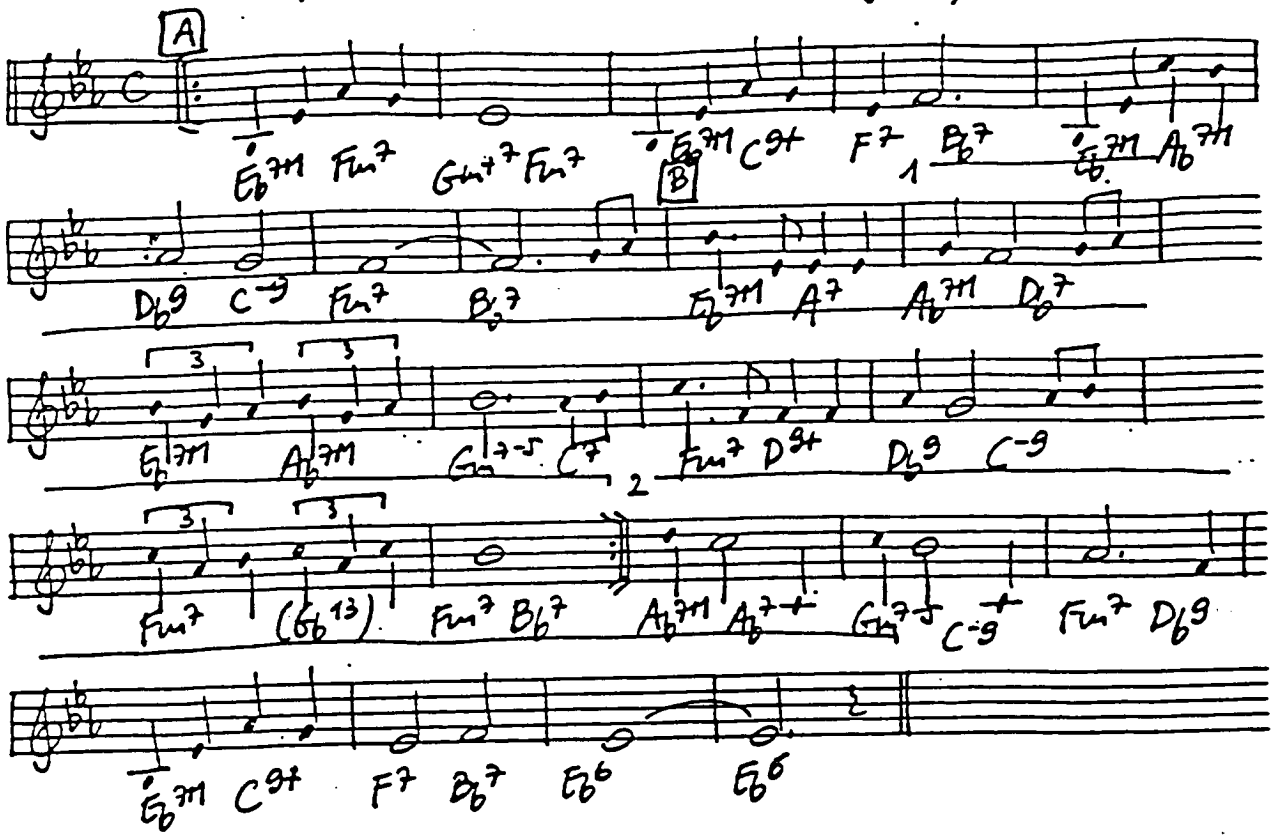


WHEN DAY IS DONE (Katscher - de Sylva 1924)

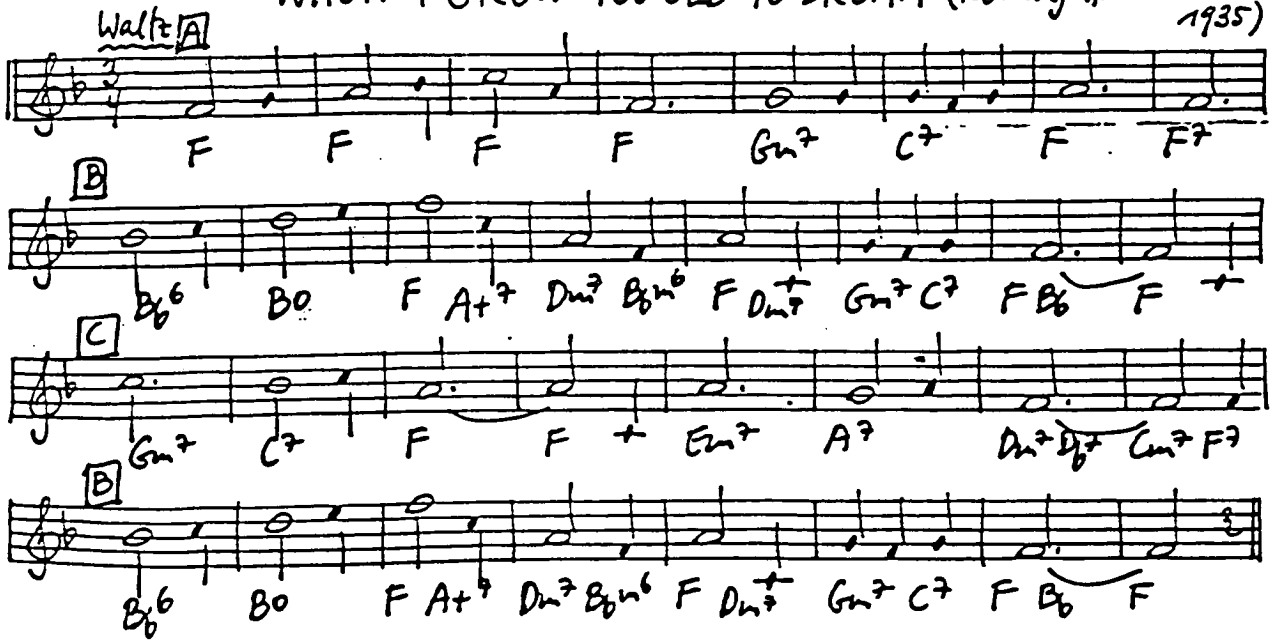


CHORUS: WHEN DAY IS DONE and shadows fall, I dream of you;
When day is done I think of all the joys we knew.
That yearning returning to hold you in my arms,
won't go, love, I know love, without you night has lost it's charms!
When day is done and grass is wet with twilight's dew,
my lonely heart is sinking with the sun.
Although I miss your tender kiss the whole day through,
I miss you most of all when day is done!

WHEN I FALL IN LOVE (Young - Heyman 1952)

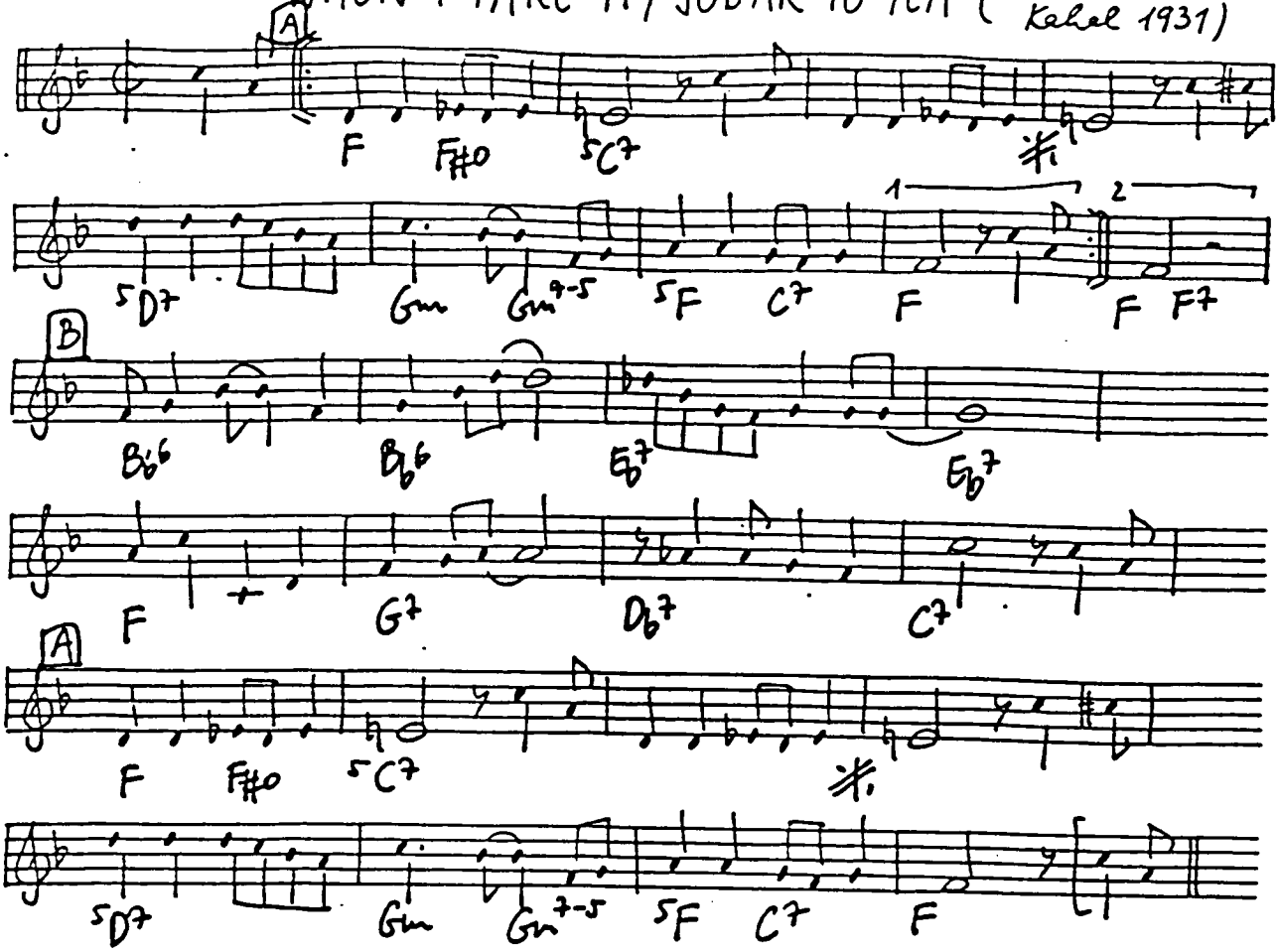


WHEN I GROW TOO OLD TO DREAM (Romby - Hammerstein 1935)

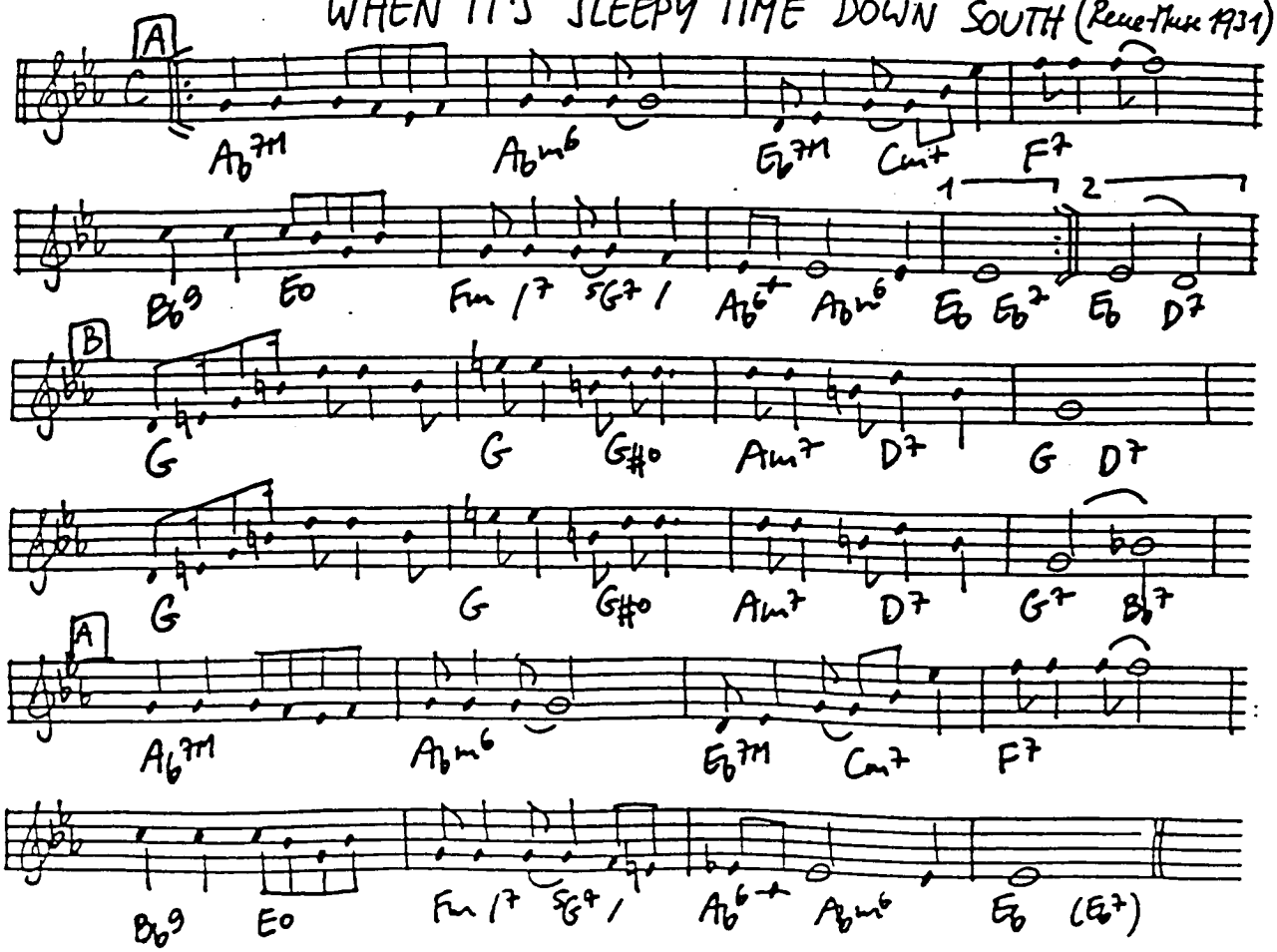


WHEN I GROW TOO OLD TO DREAM, I'll have you to remember.
When I grow too old to dream, your love will live in my heart.
So kiss me, my sweet, and so let us part, and
when I grow too old to dream, that kiss will live in my heart.

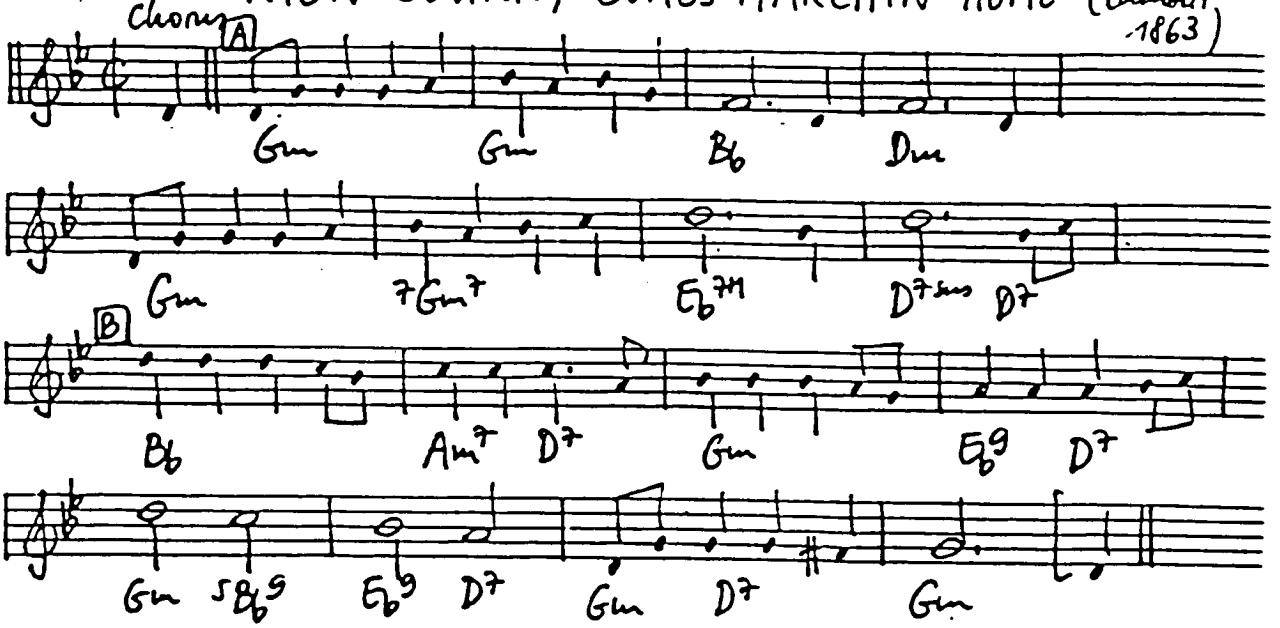
WHEN I TAKE MY SUGAR TO TEA (Fain - Norman - Kahal 1931)



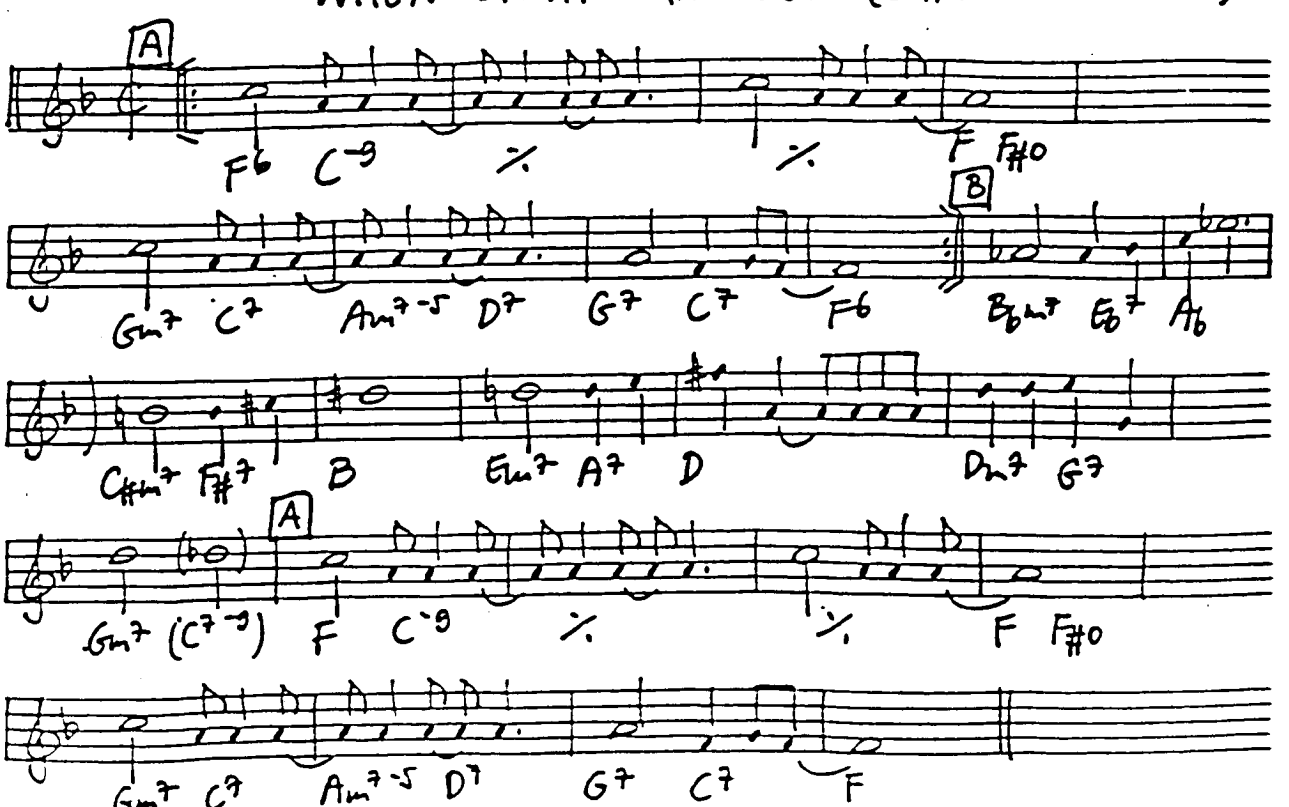
WHEN IT'S SLEEPY TIME DOWN SOUTH (Rene Muse 1931)



WHEN JOHNNY COMES MARCHIN' HOME (Lambert 1863)

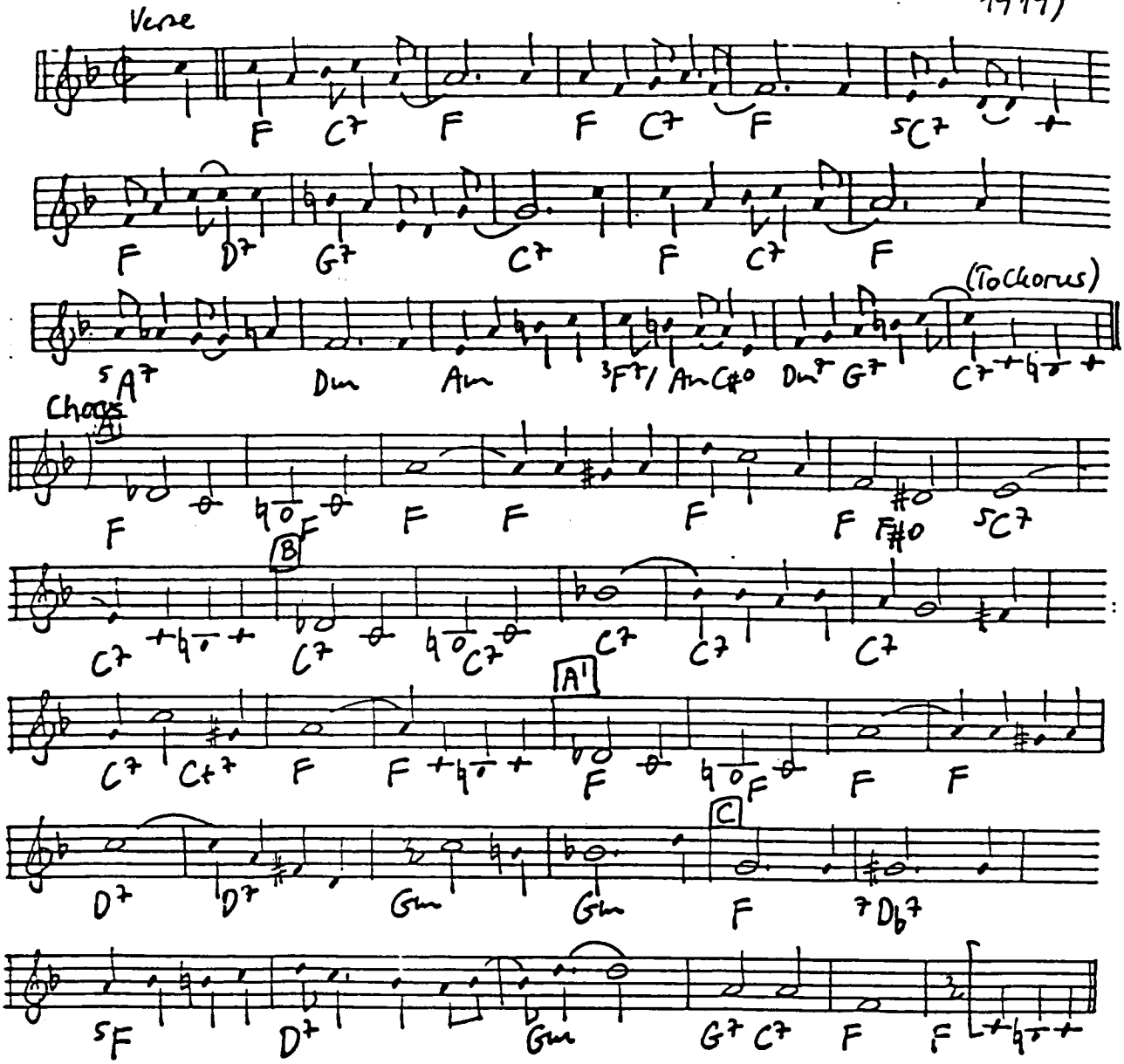


WHEN LIGHTS ARE LOW (Carter-Williams 1936).

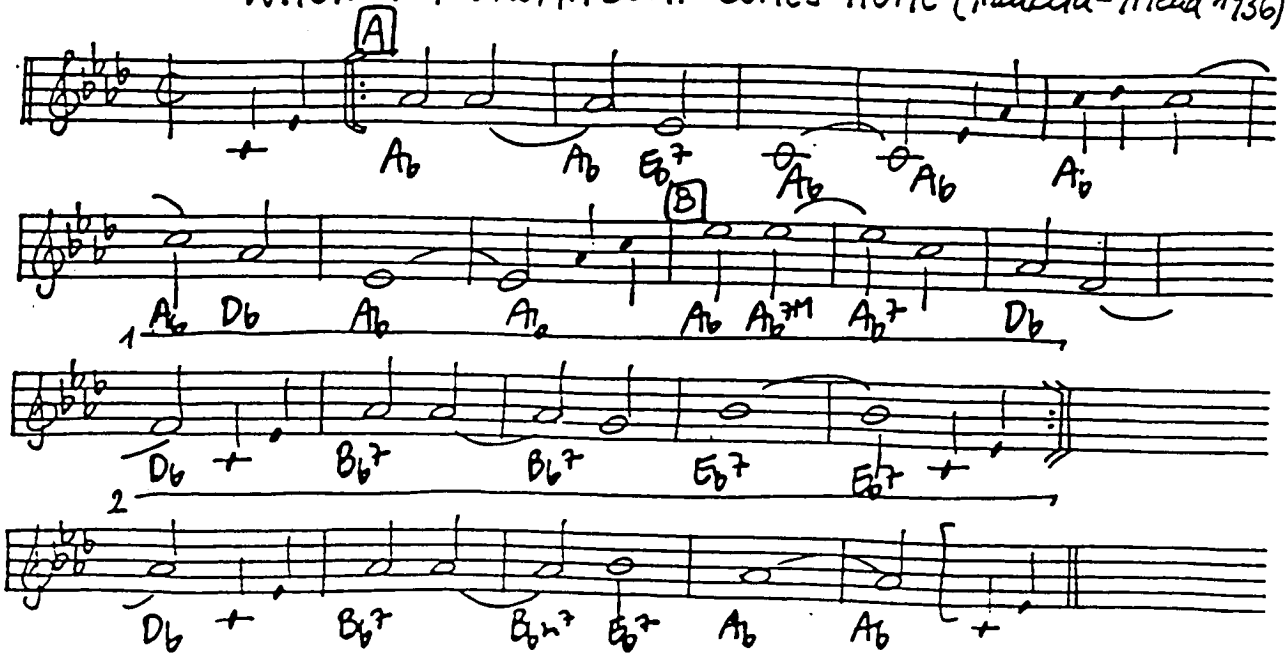


(Transcribed from B. Carter 36)

WHEN MY BABY SMILES AT ME (Wilzer-Munro-Lewis 1919)

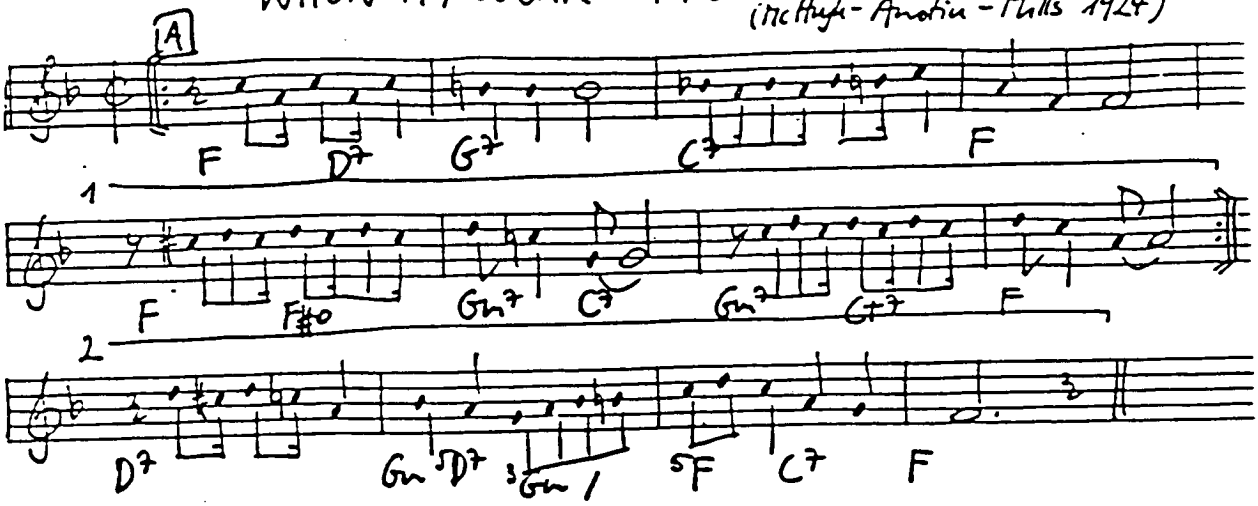


WHEN MY DREAMBOAT COMES HOME (Franklin-Friend 1936)

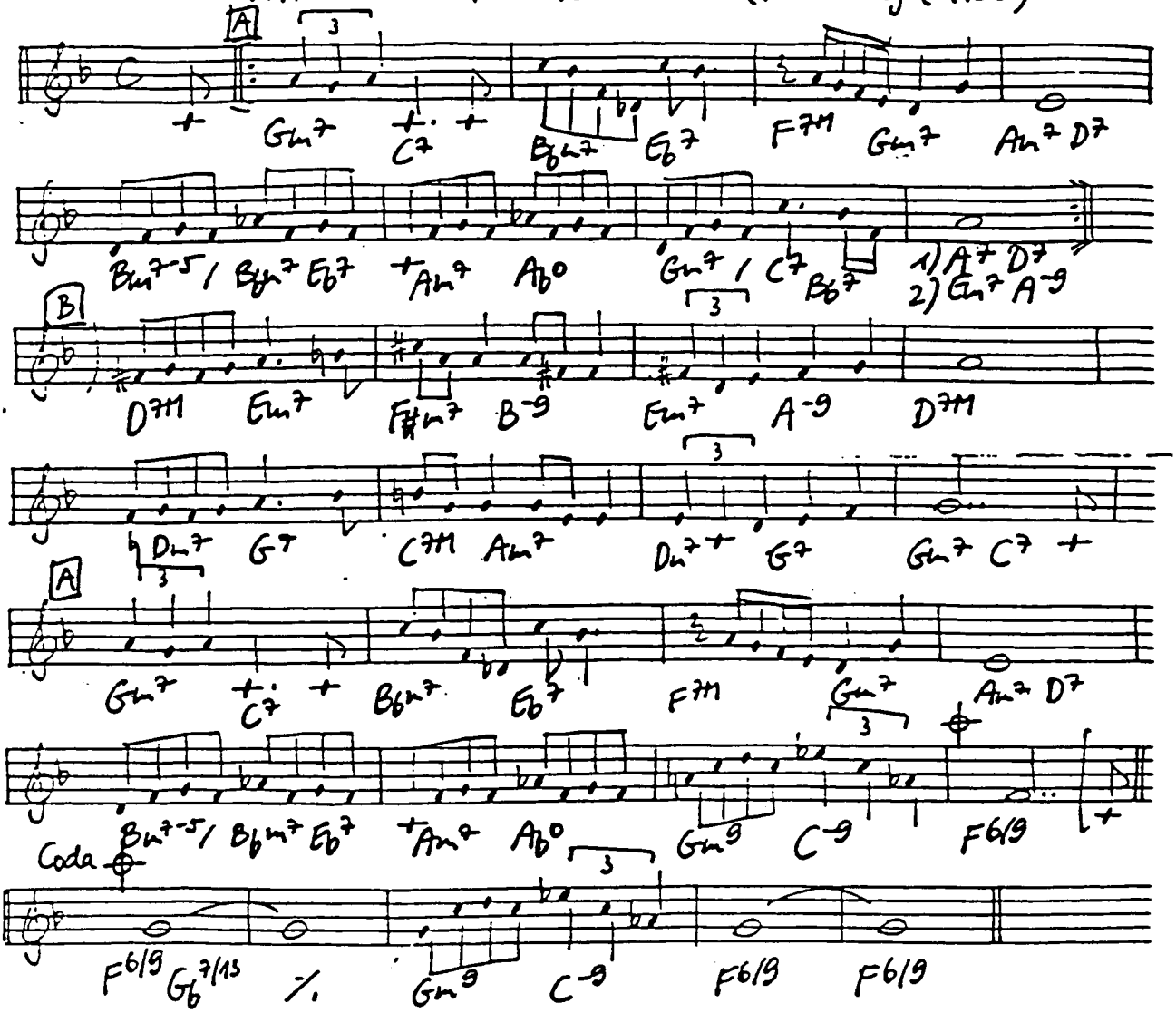


WHEN MY SUGAR WALKS DOWN THE STREET

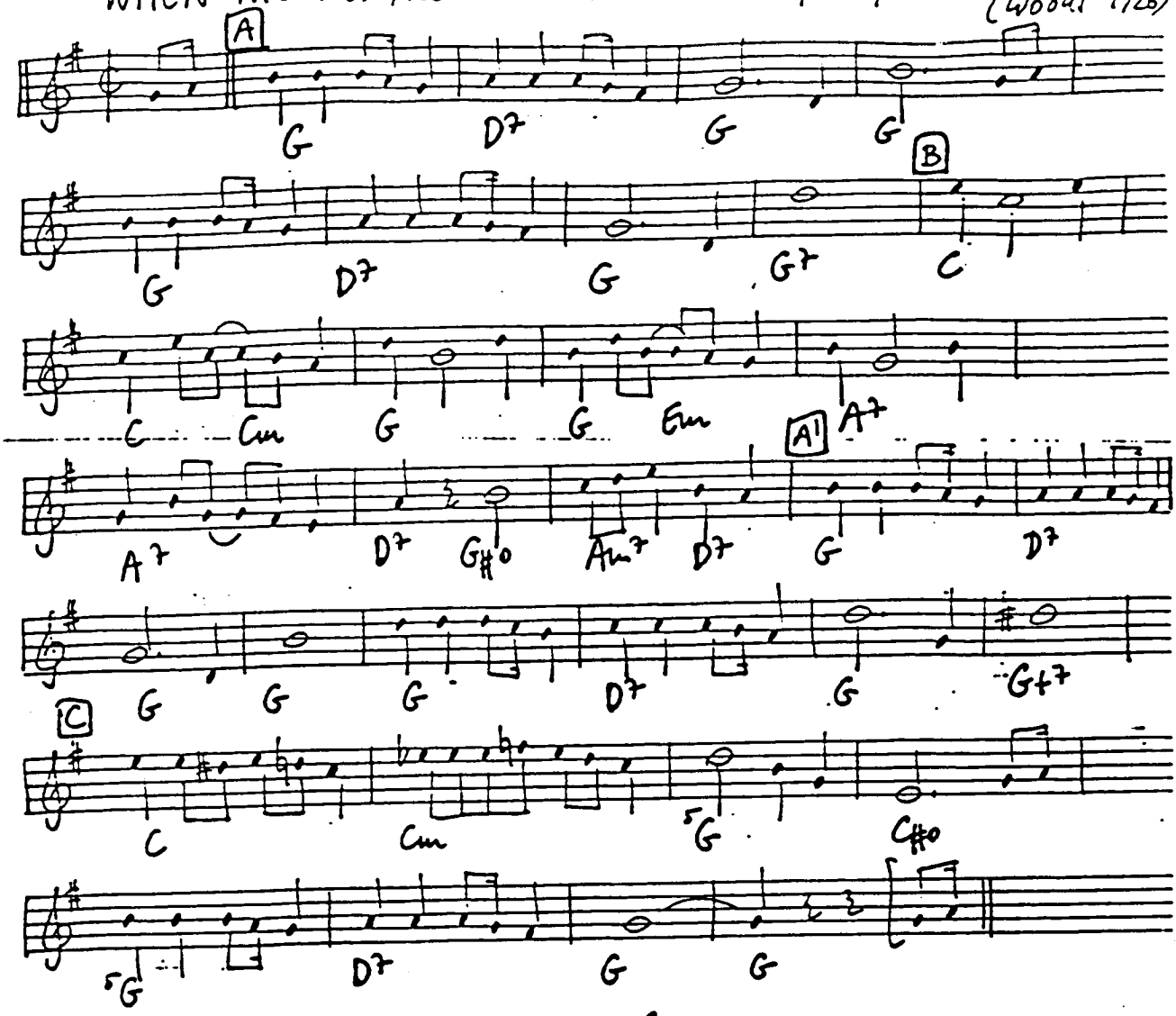
(McHugh - Amotin - Mills 1924)



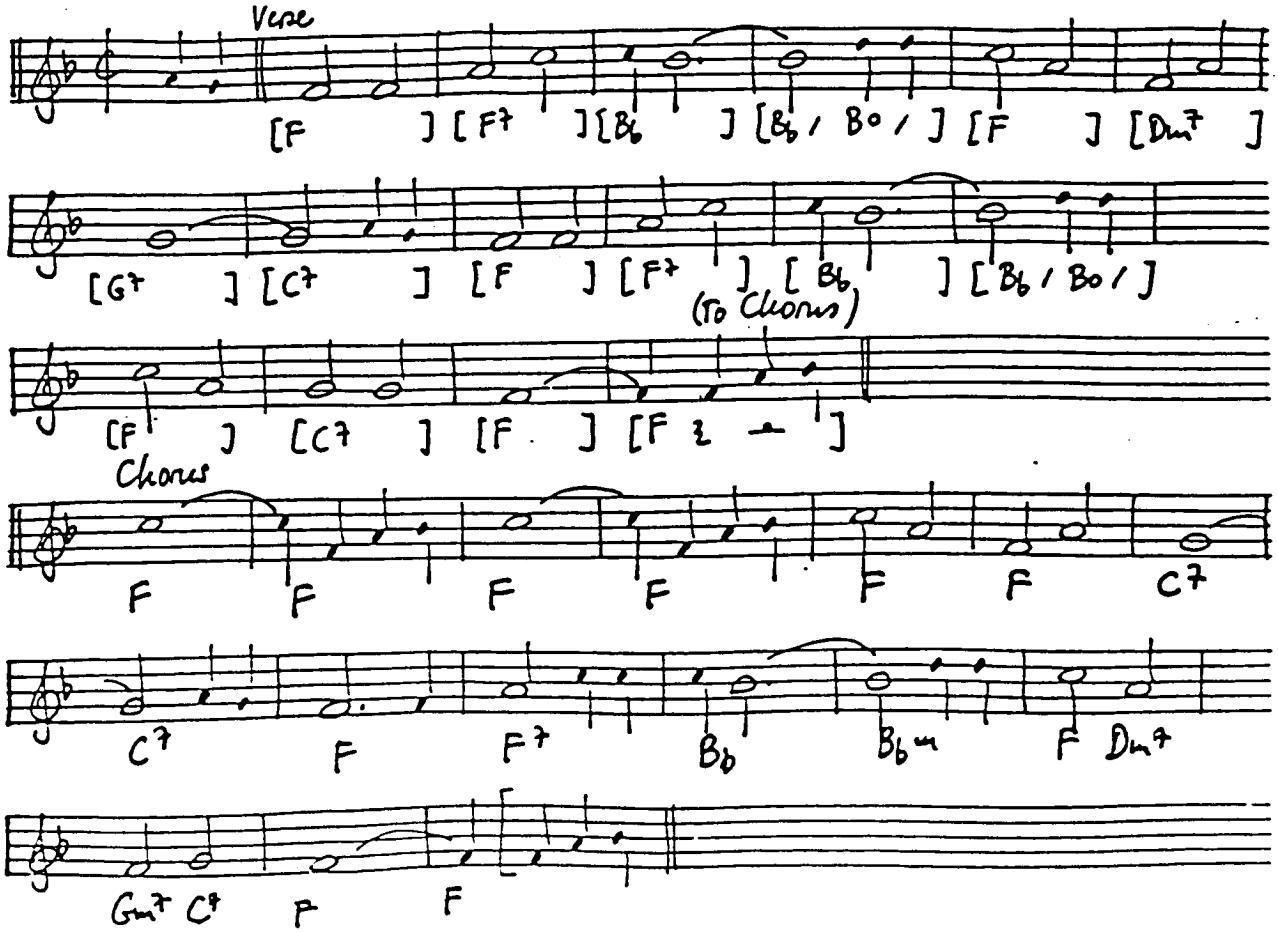
WHEN SUNNY GETS BLUE (Fisher - Segel 1956)



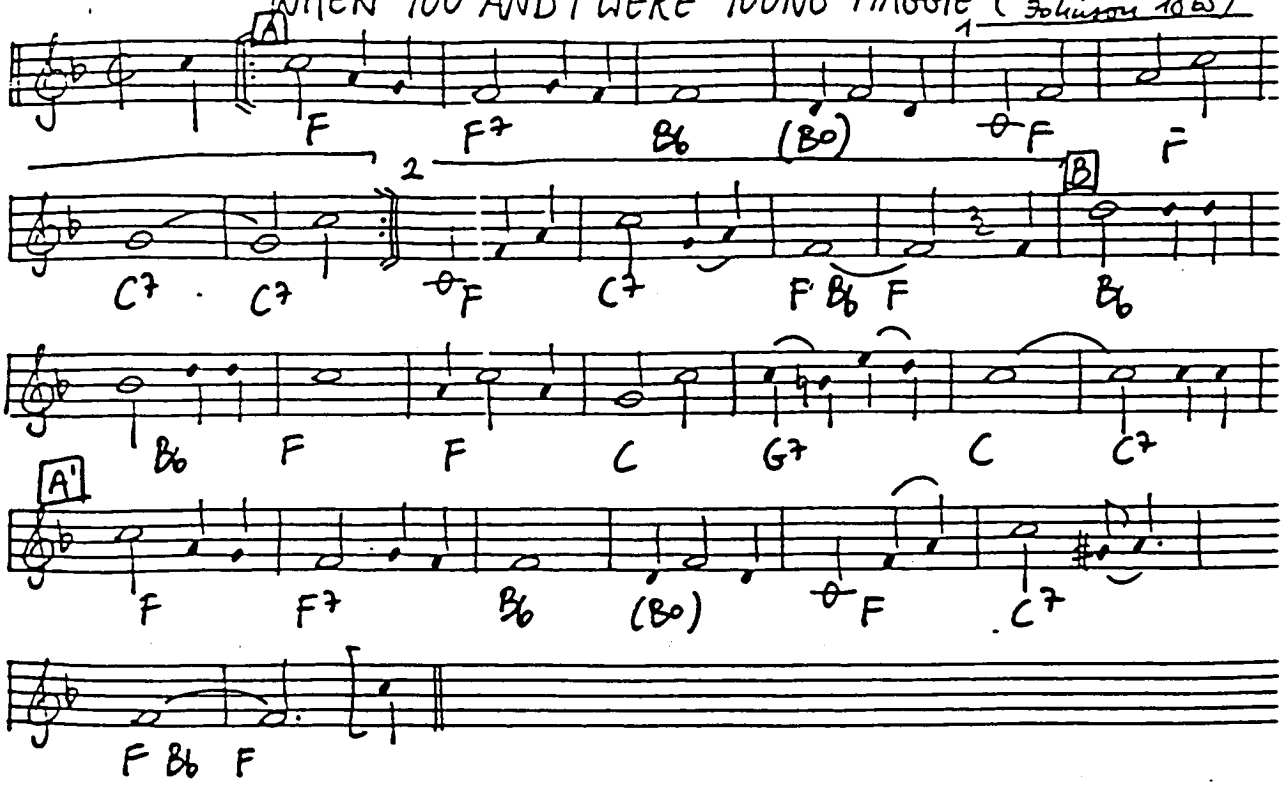
WHEN THE RED, RED ROBIN COMES BOB, BOB, BOBBIN' ALONG (Woods 1926)



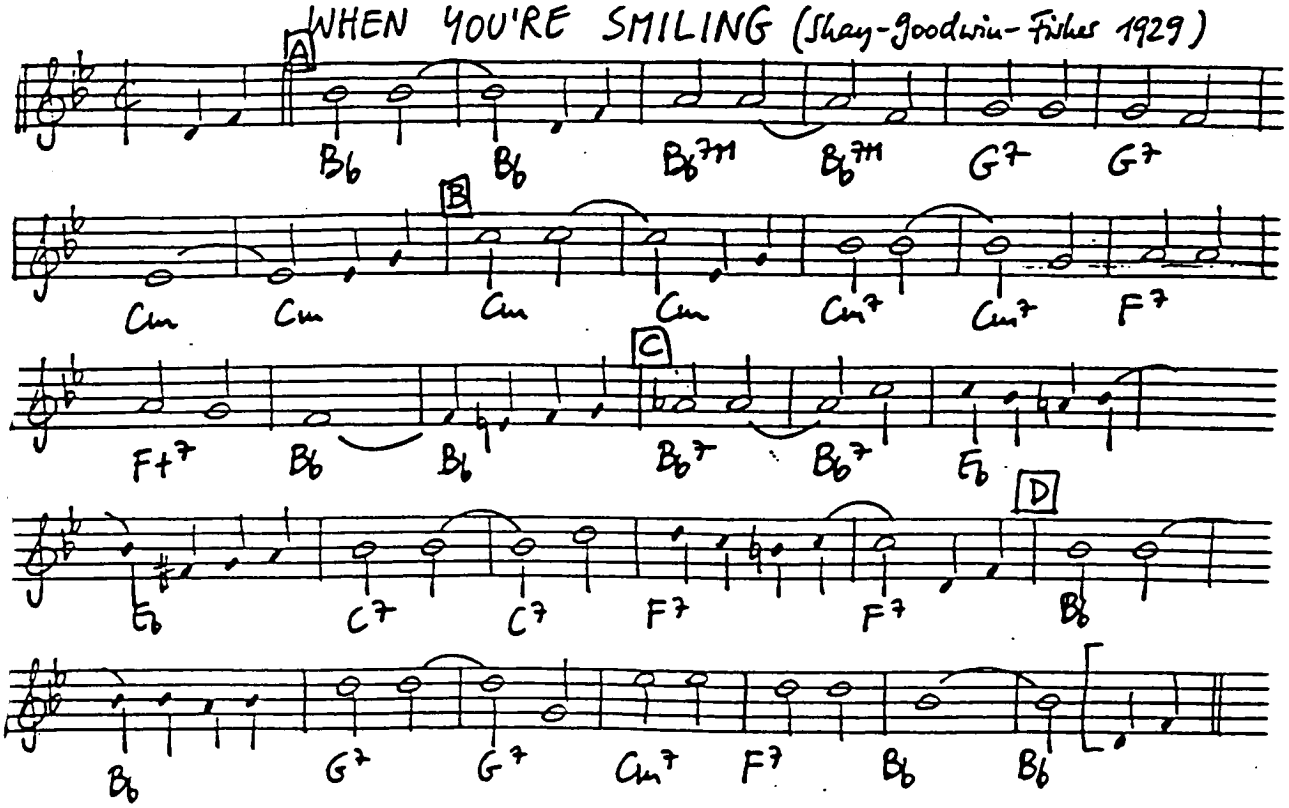
WHEN THE SAINTS GO MARCHING IN (Trad.)



WHEN YOU AND I WERE YOUNG MAGGIE (Butterfield-Johnson 1865)

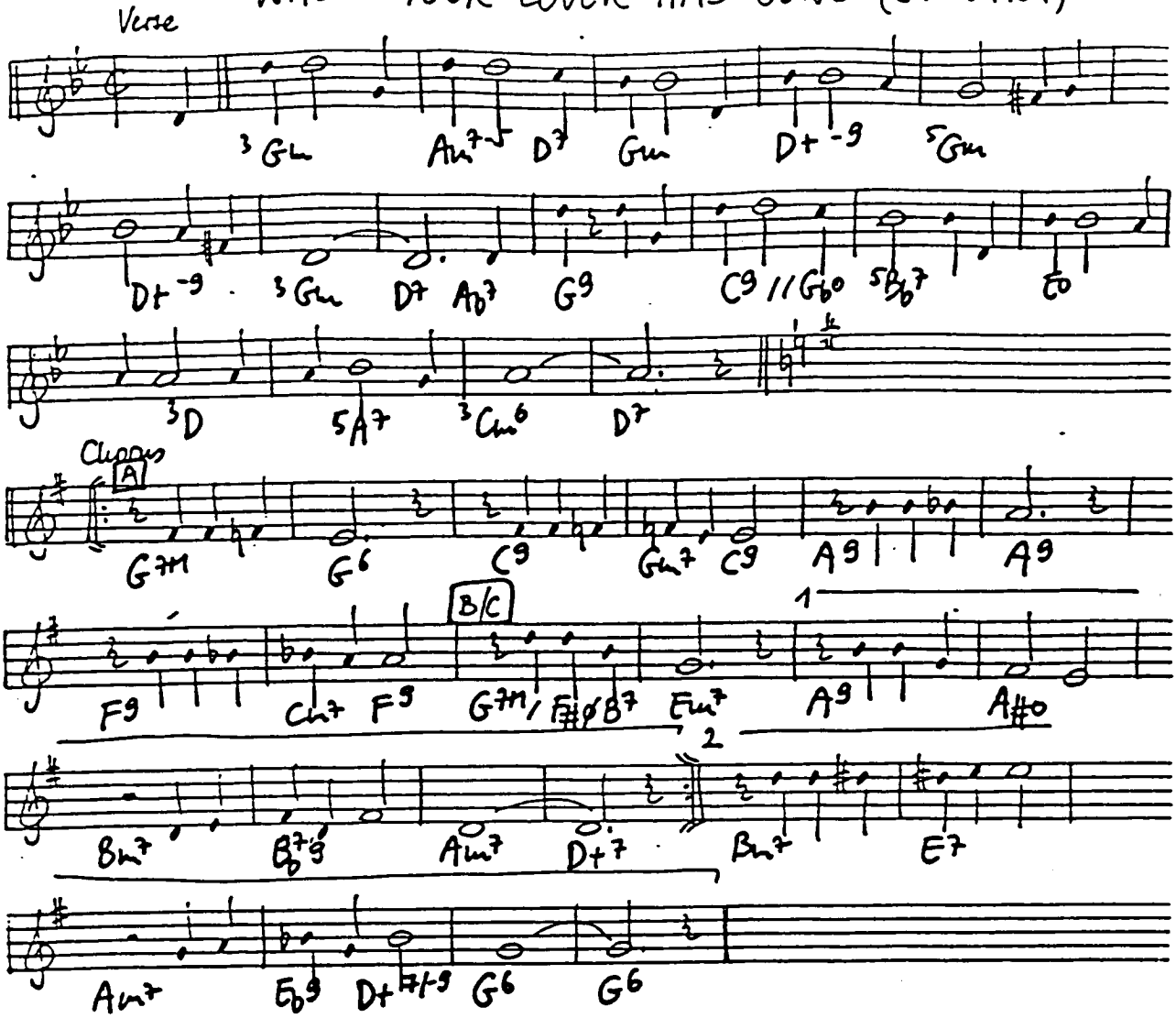


WHEN YOU'RE SMILING (Shay-Goodwin-Fisher 1929)



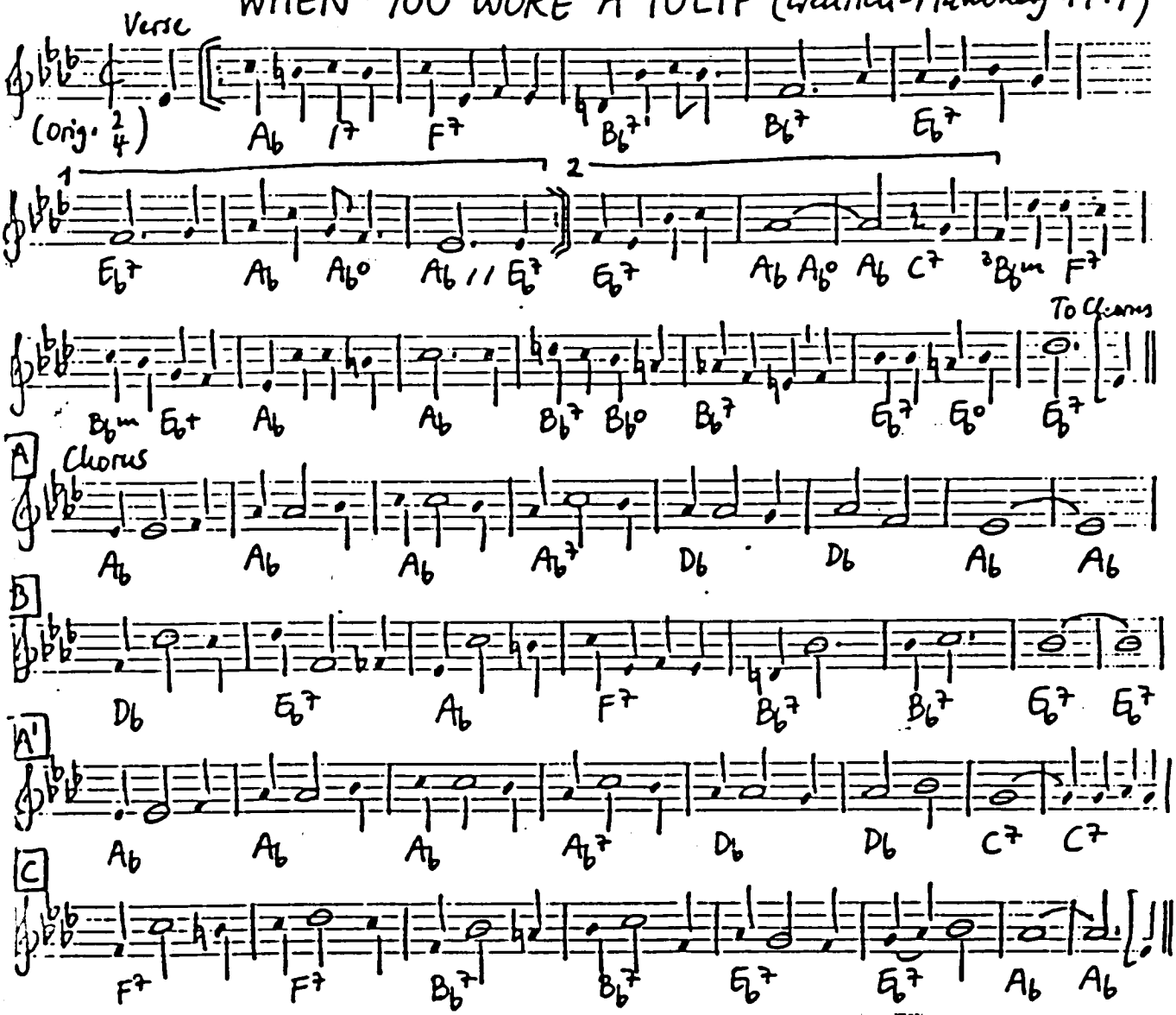
When you're smiling, when you're smiling, the whole world smiles with you.
When you're laughing, when you're laughing, the sun comes shining thru,
But when you're crying you bring on the rain,
So stop your sighing, be happy again,
Keep on smiling, 'cause when you're smiling, the whole world smiles with you.

WHEN YOUR LOVER HAS GONE (Swan 1931)

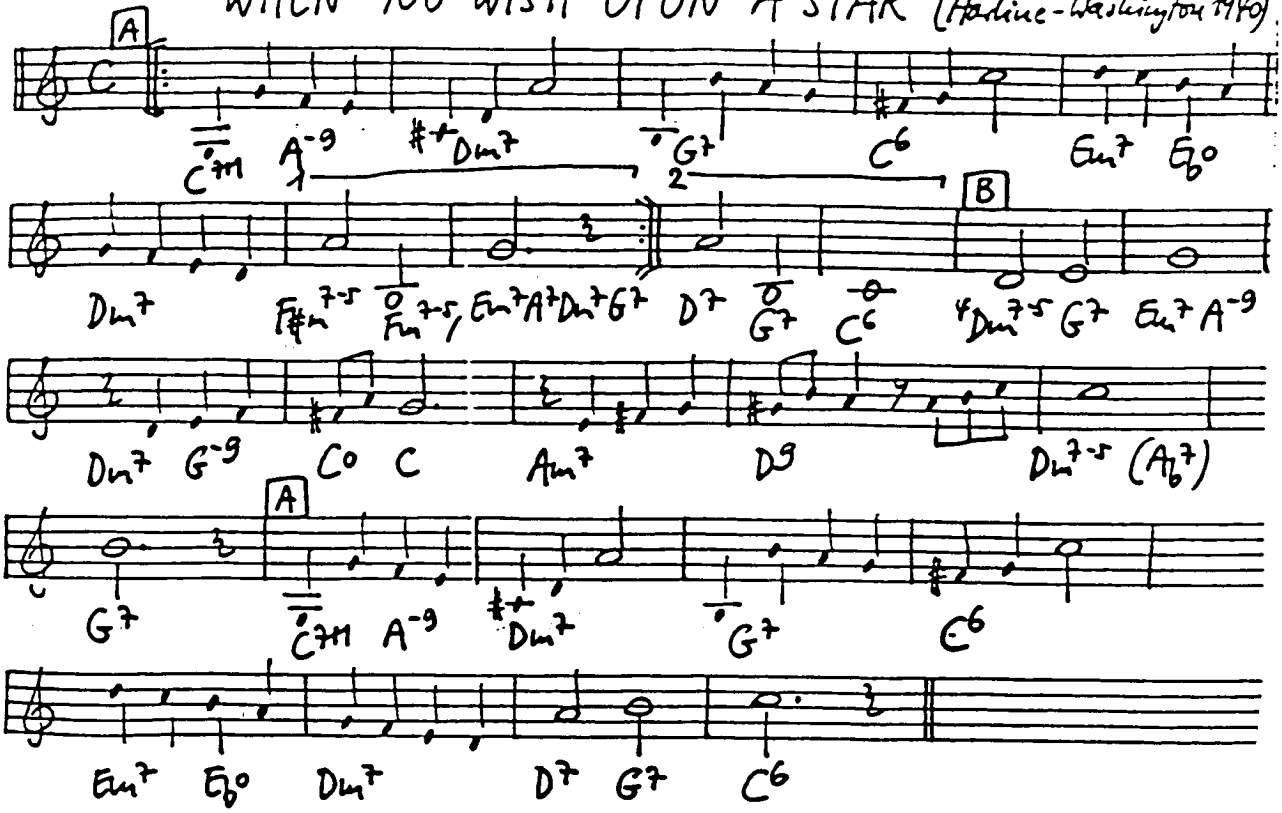


CHORUS: When you're alone who cares for starlit skies,
When you're alone the magic moonlight dies,
At break of dawn there is no sunrise WHEN YOUR LOVER HAS GONE.
What lonely hours the evening shadows bring,
what lonely hours with memories lingering
Like faded flowers life can't mean anything WHEN YOUR LOVER HAS GONE.

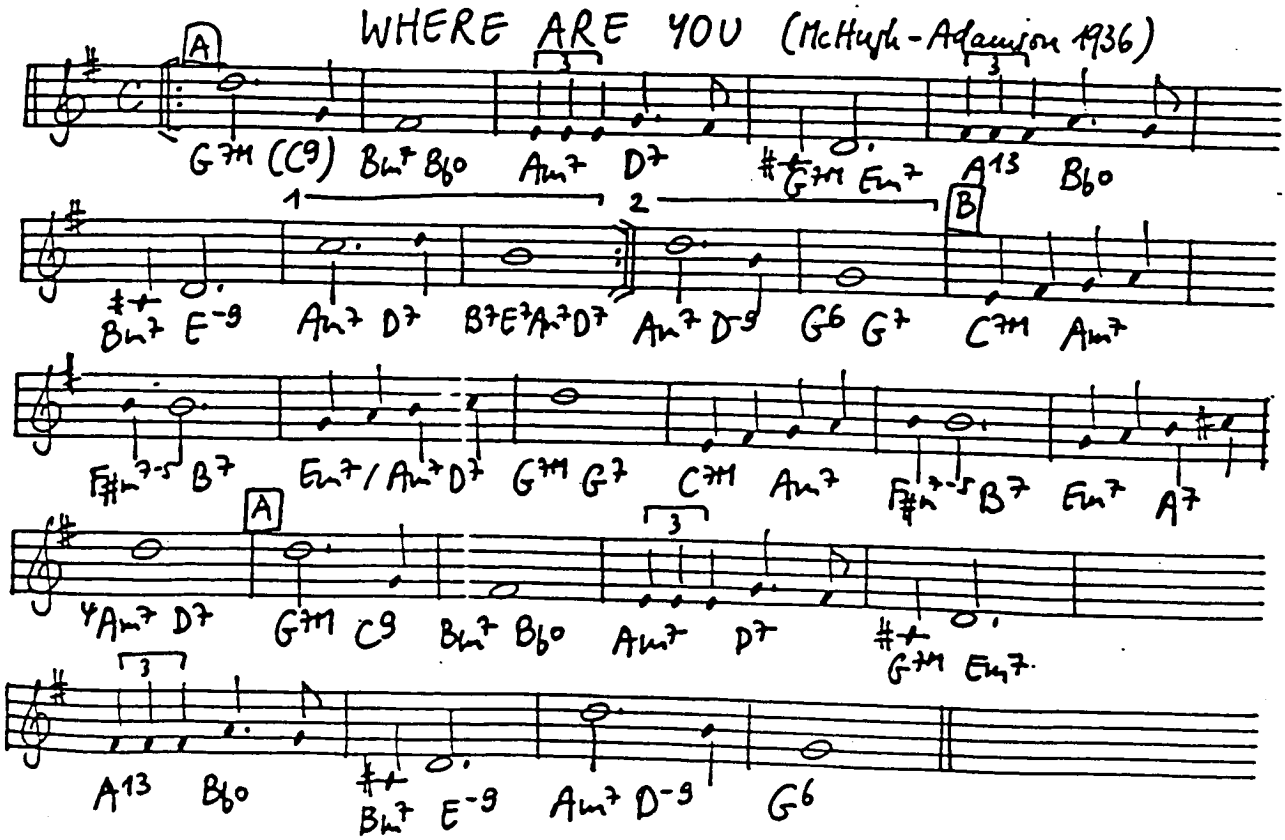
WHEN YOU WORE A TULIP (Henrich-Mahoney 1914)



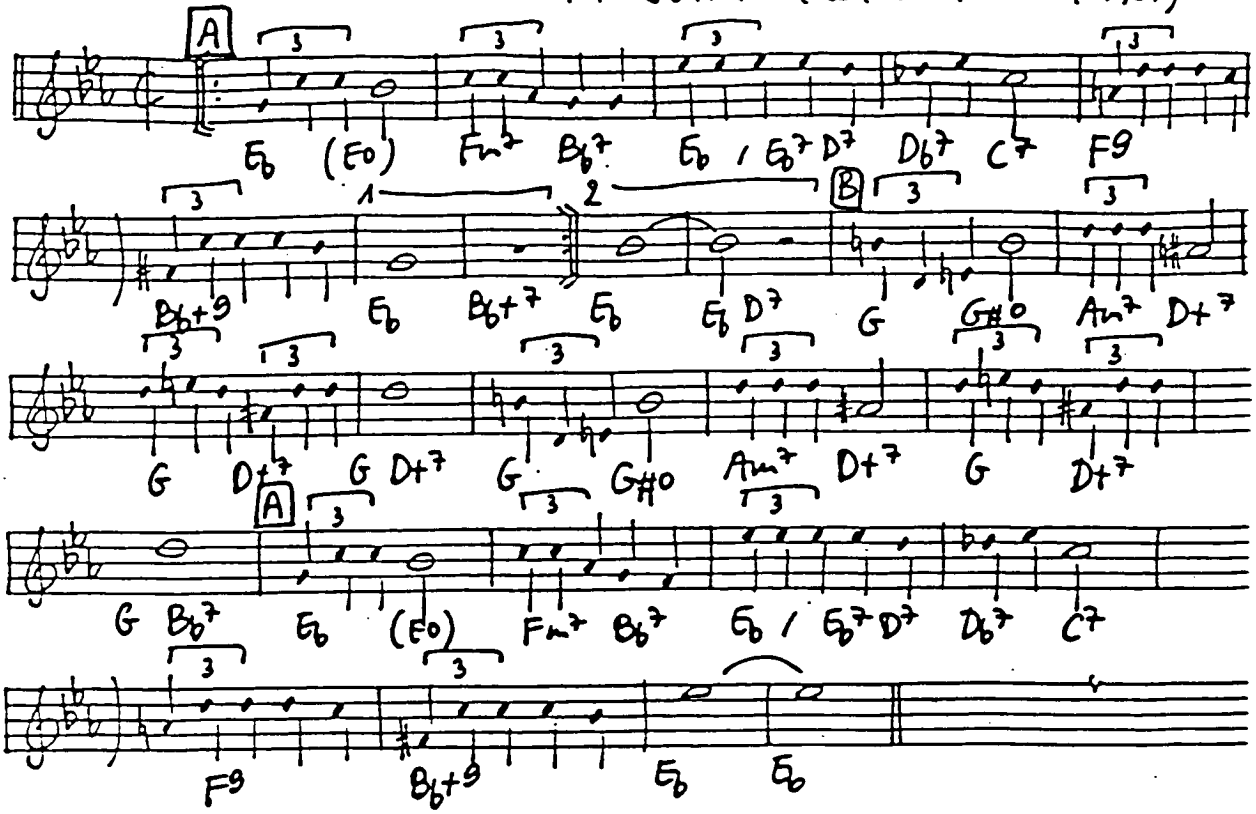
WHEN YOU WISH UPON A STAR (Harline-Washington 1940)



WHERE ARE YOU (McHugh-Adamson 1936)

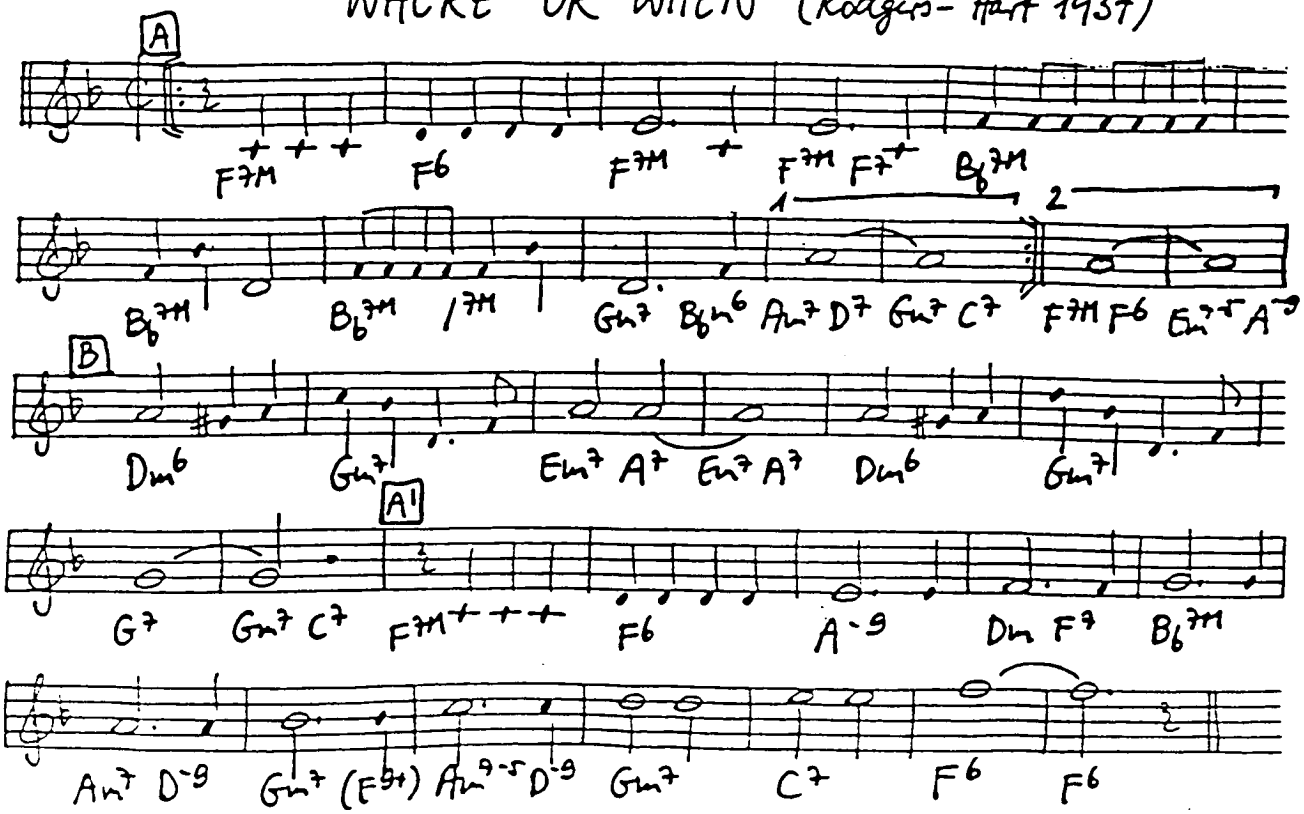


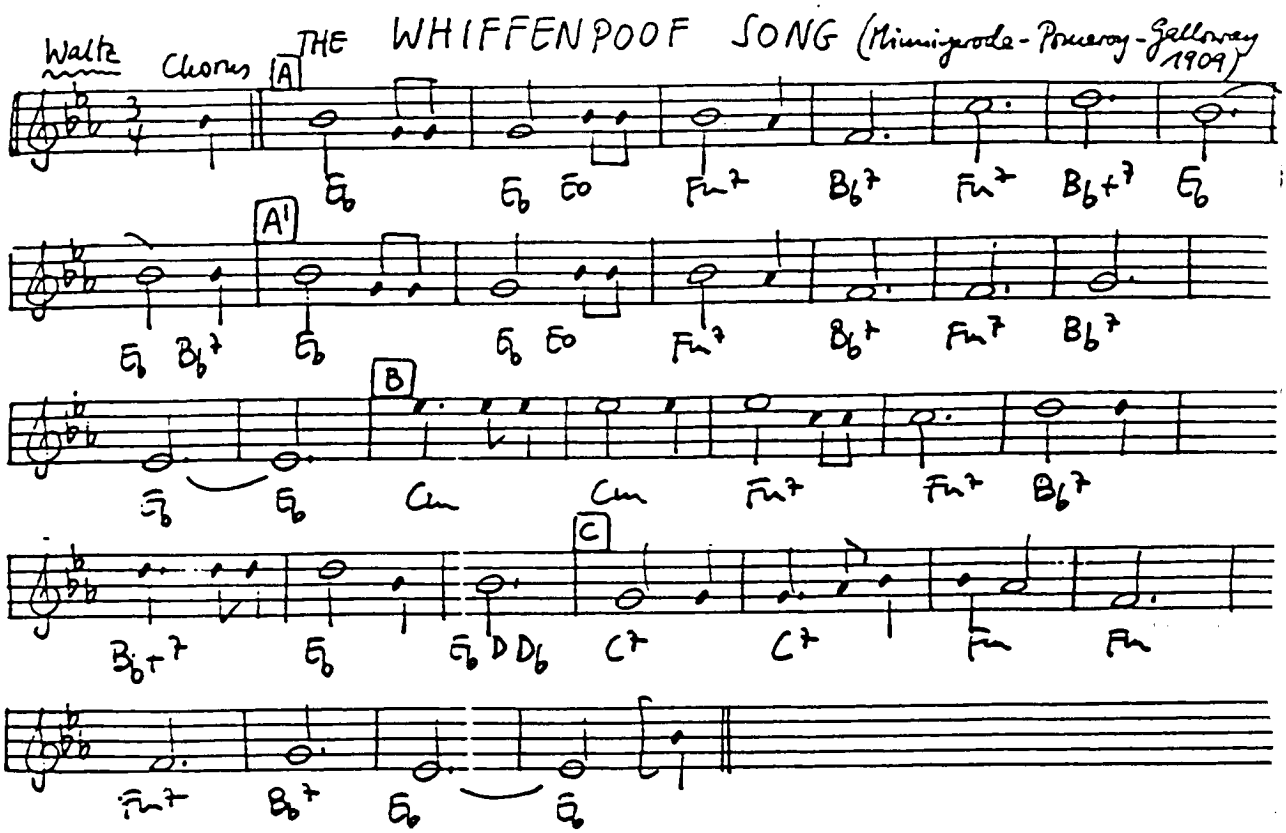
WHERE IS THE SUN? (Redmond - David 1937)



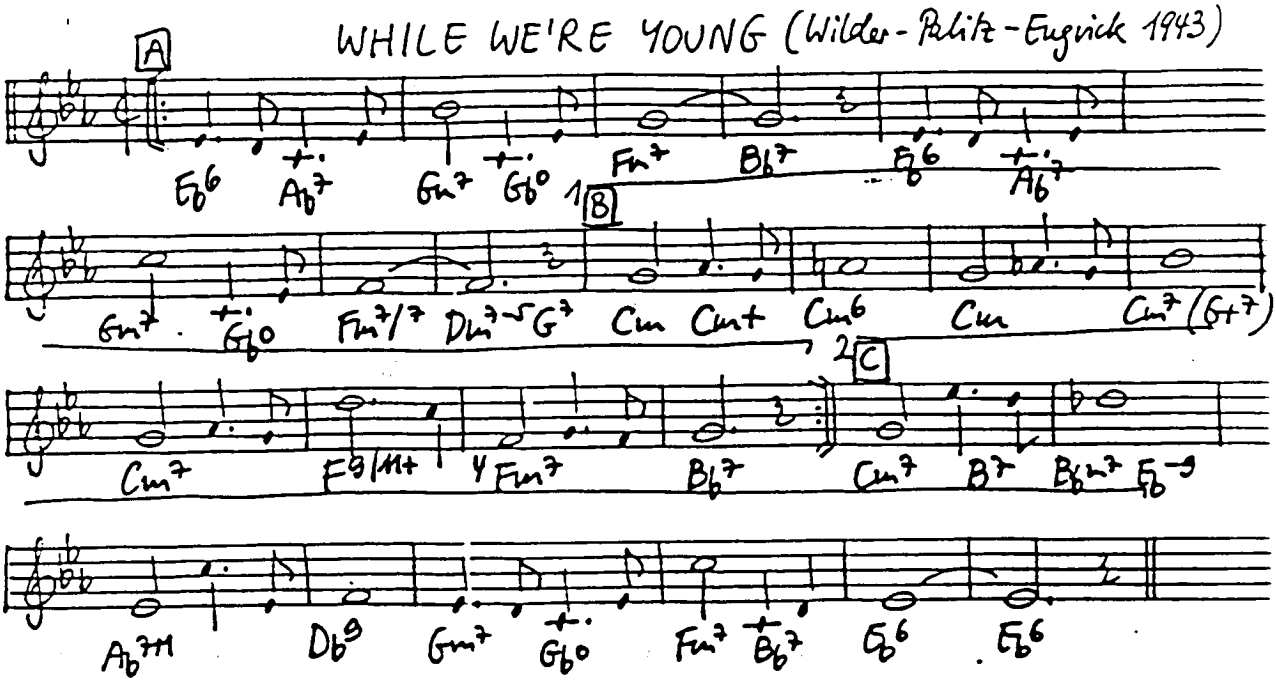
(Transcribed from B. Holiday 37)

WHERE OR WHEN (Rodgers - Hart 1937)

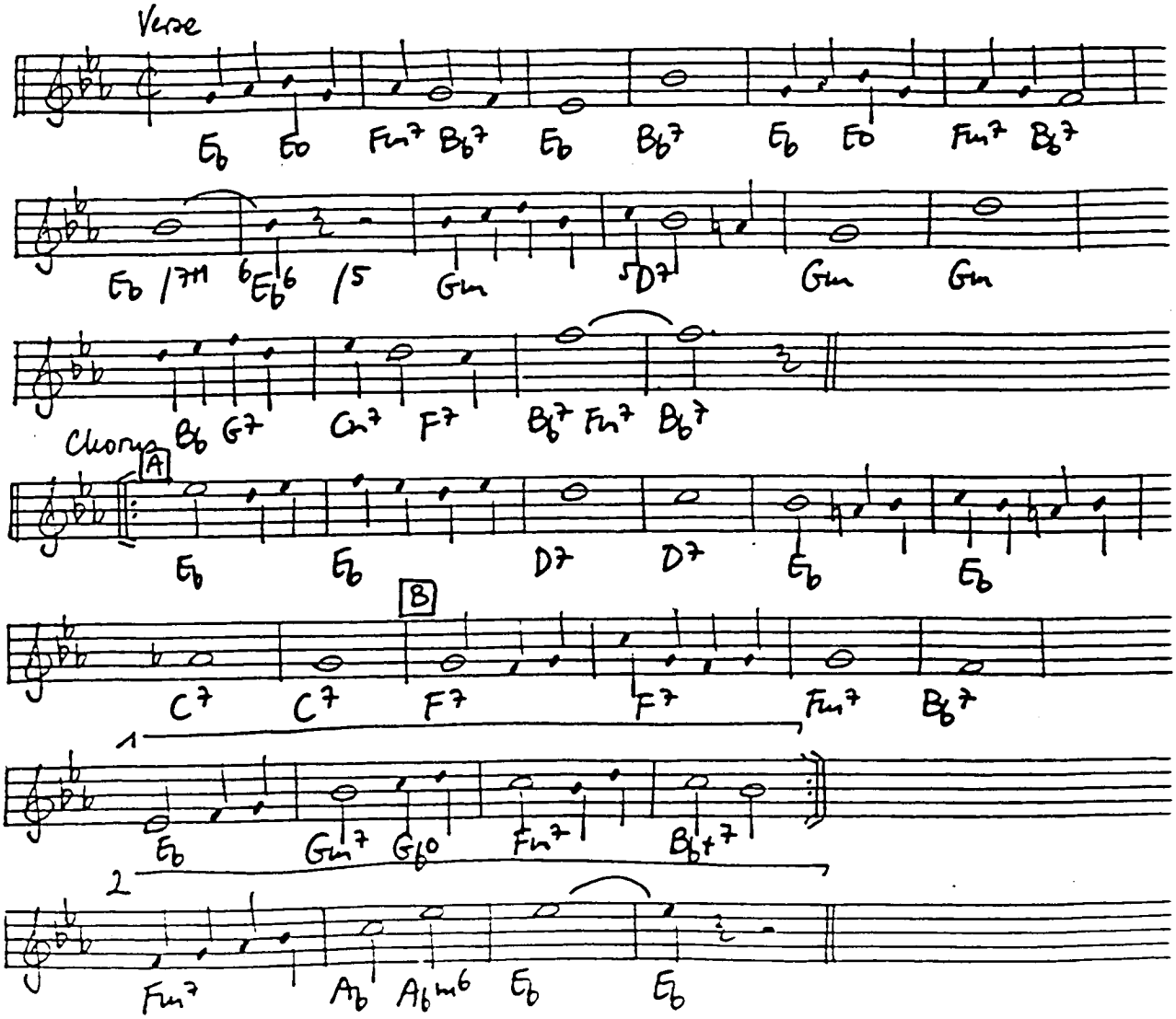



Waltz
Chorus
THE WHIFFENPOOF SONG (Minnigerode-Pomeroy-Galloway 1909)
A
A1
B
C

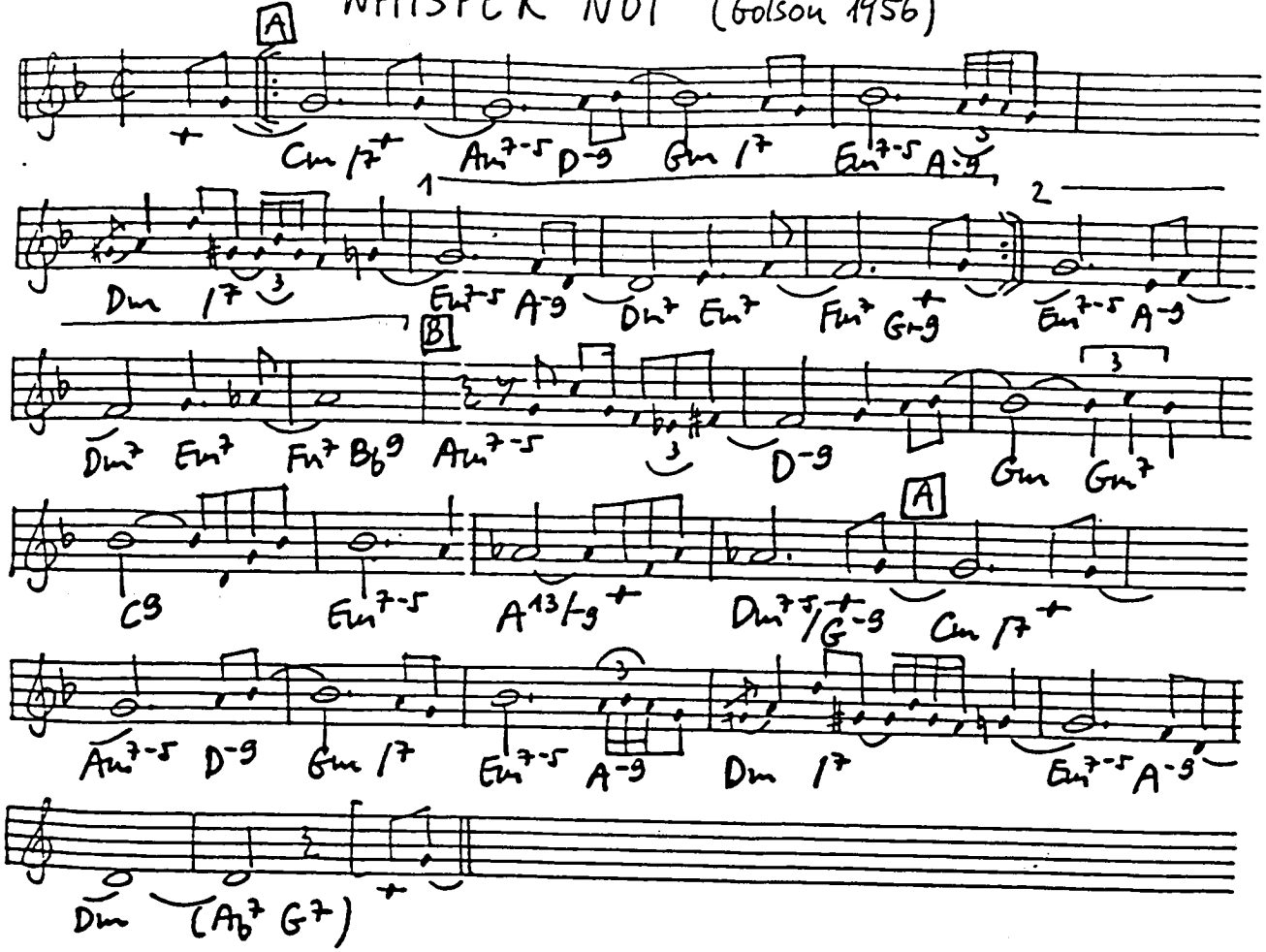
WHILE WE'RE YOUNG (Wilder-Politz-Eyrick 1943)



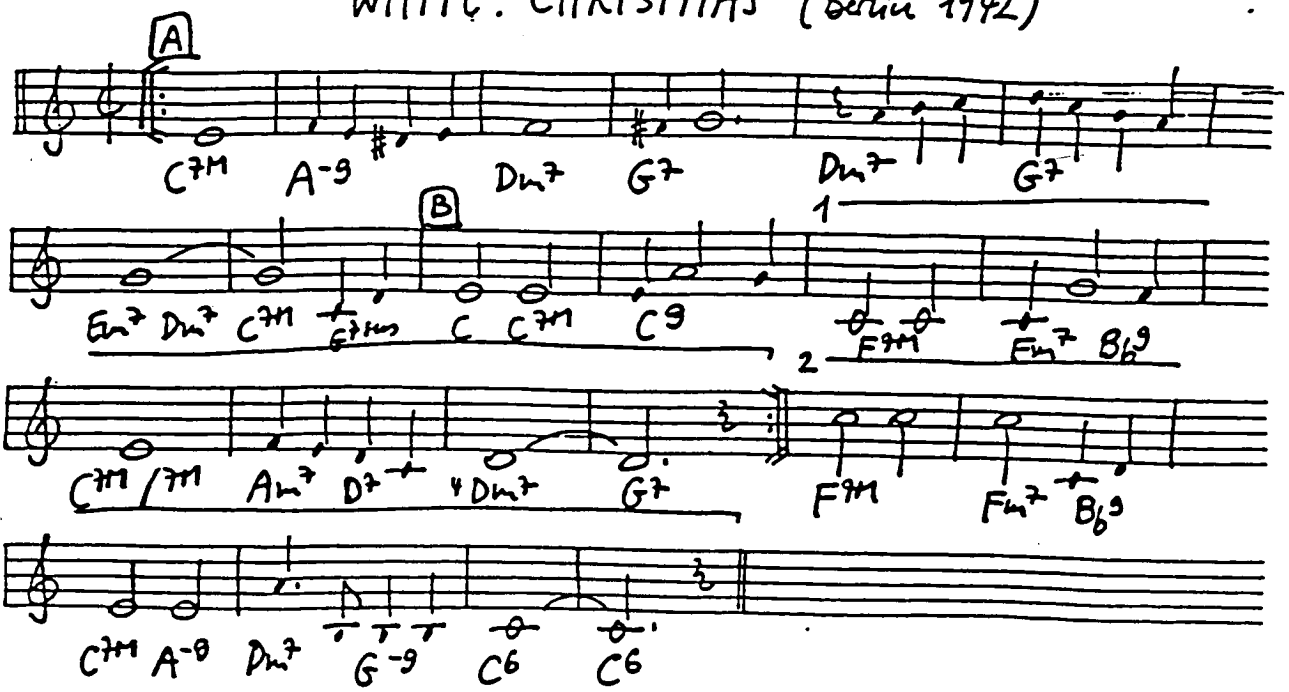
WHISPERING (Schonbergers 1920)

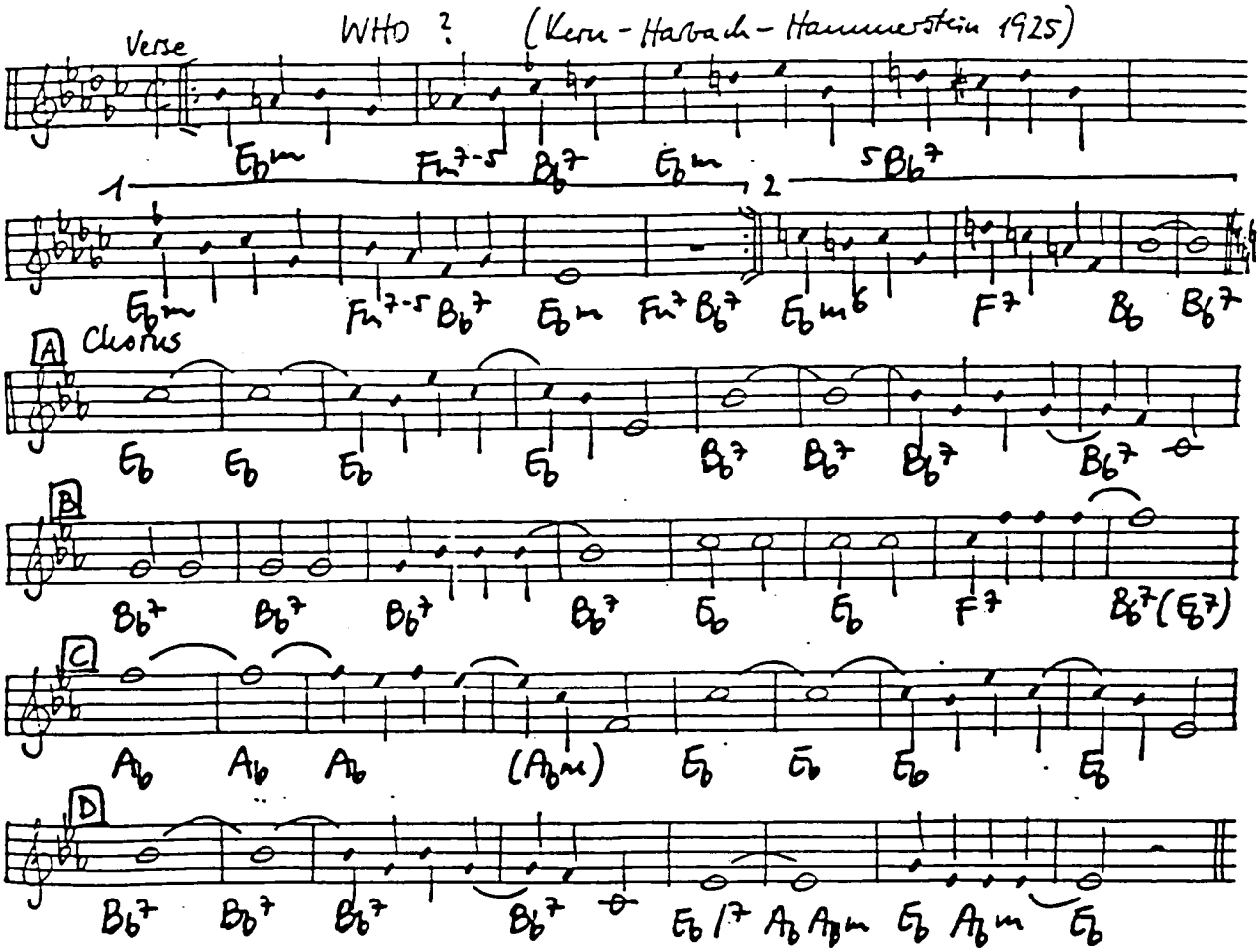


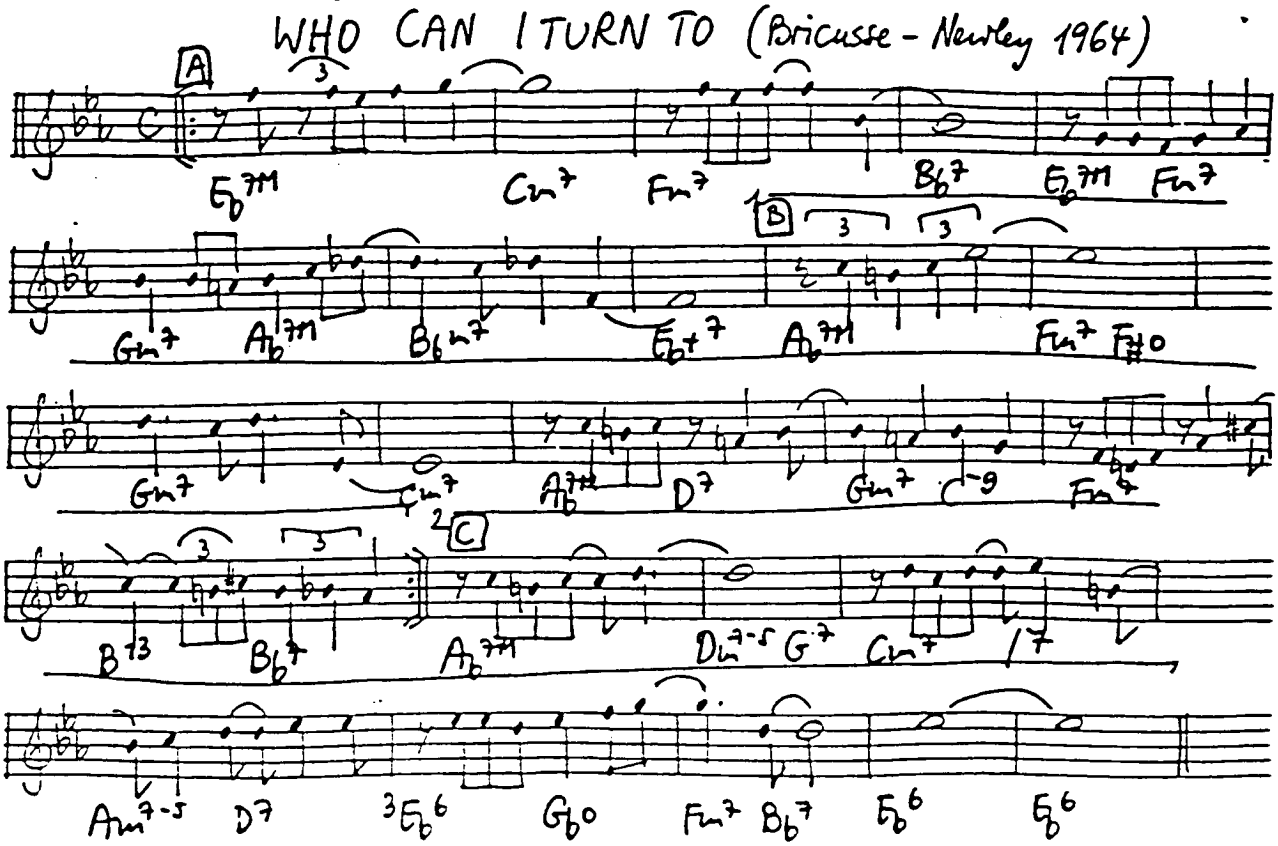
WHISPER NOT (Golson 1956)



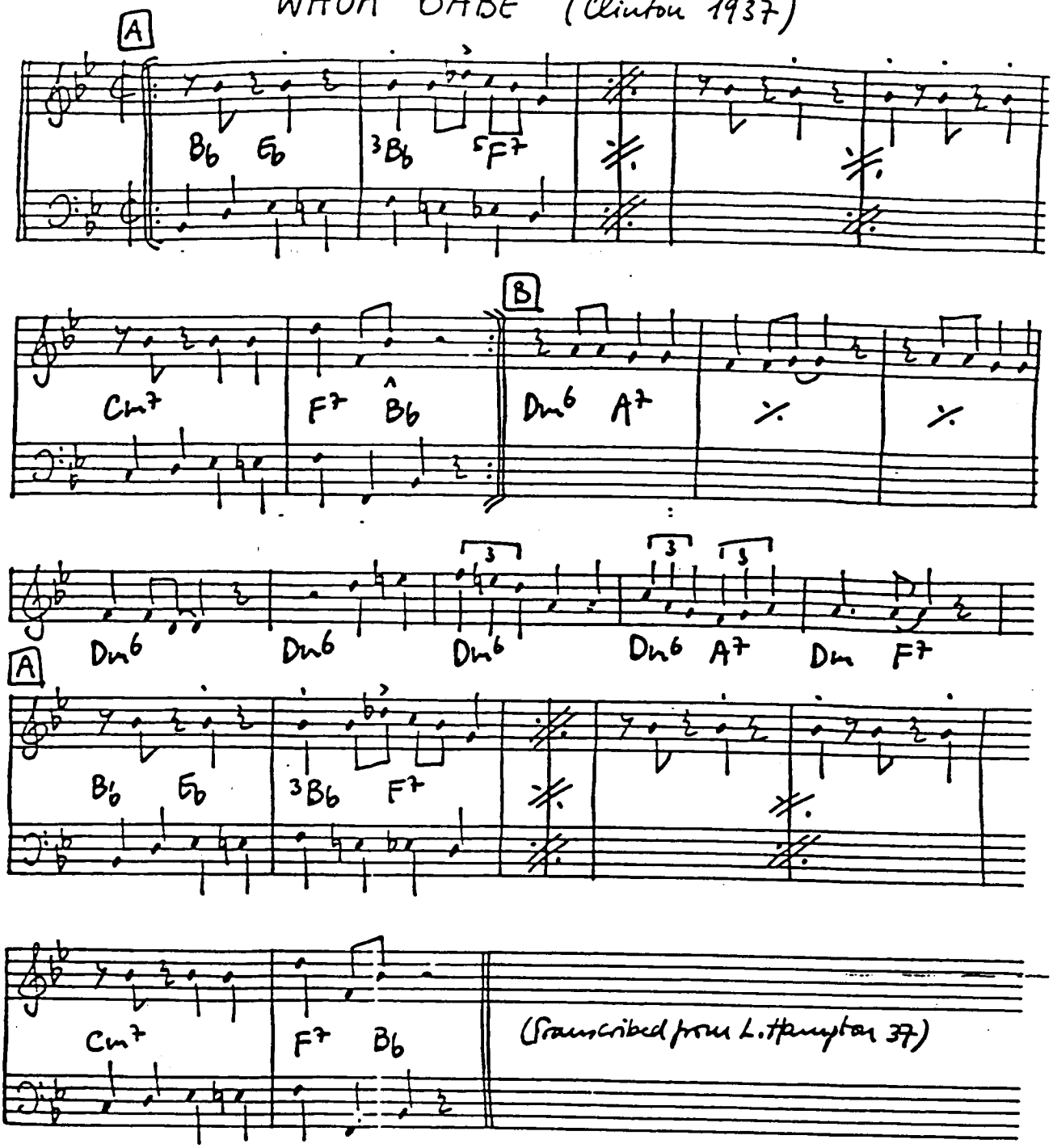
WHITE. CHRISTMAS (Berlin 1942)



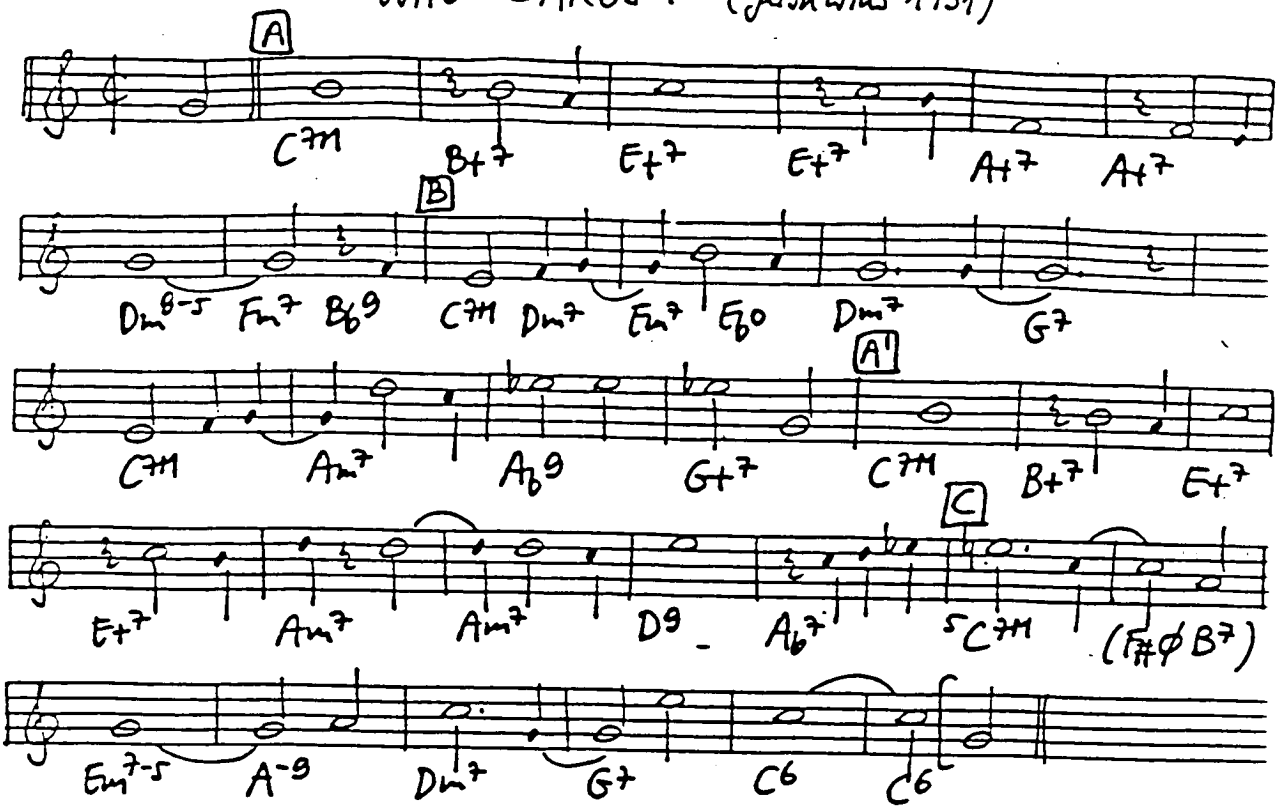

WHO ? (Kern - Harbach - Hammerstein 1925)
Verse
Chorus


WHO CAN I TURN TO (Bricusse - Newley 1964)

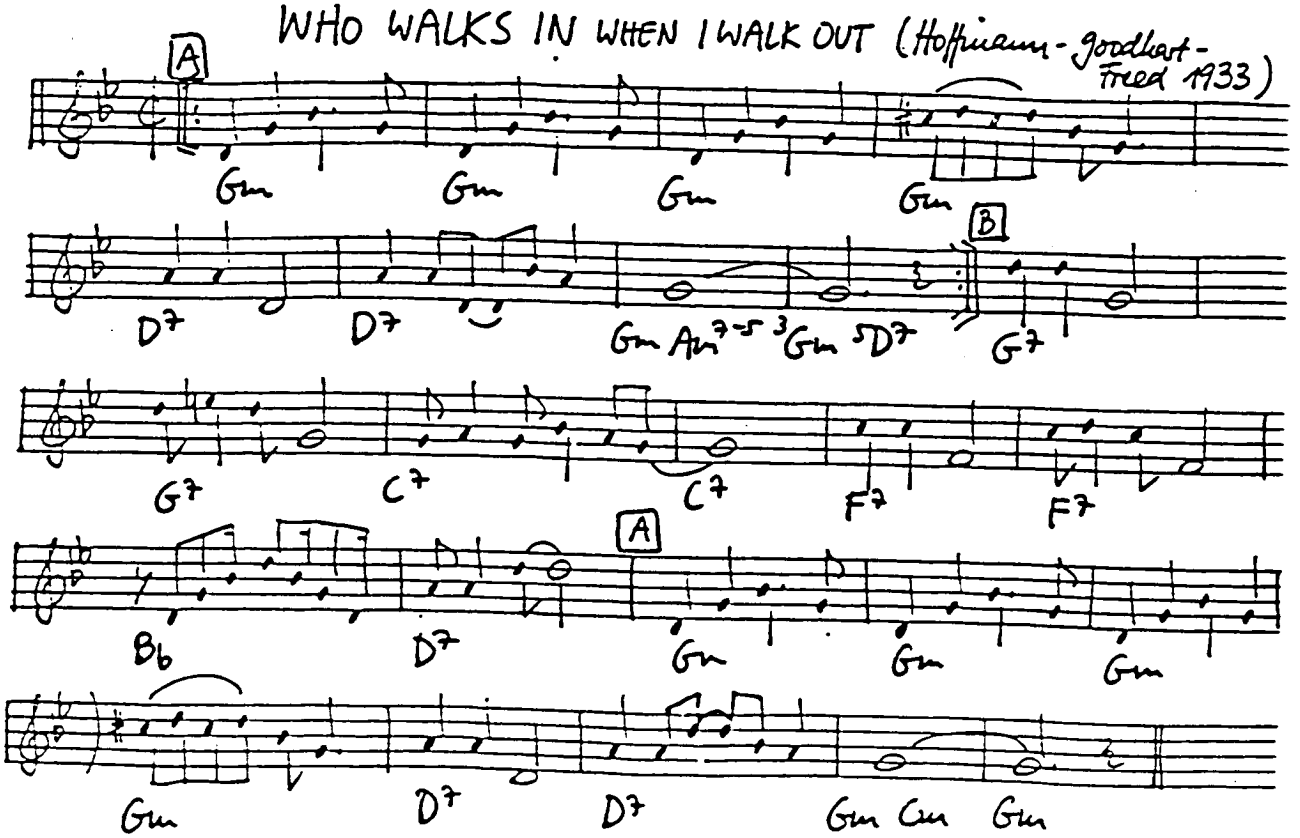
WHOA BABE (Clinton 1937)



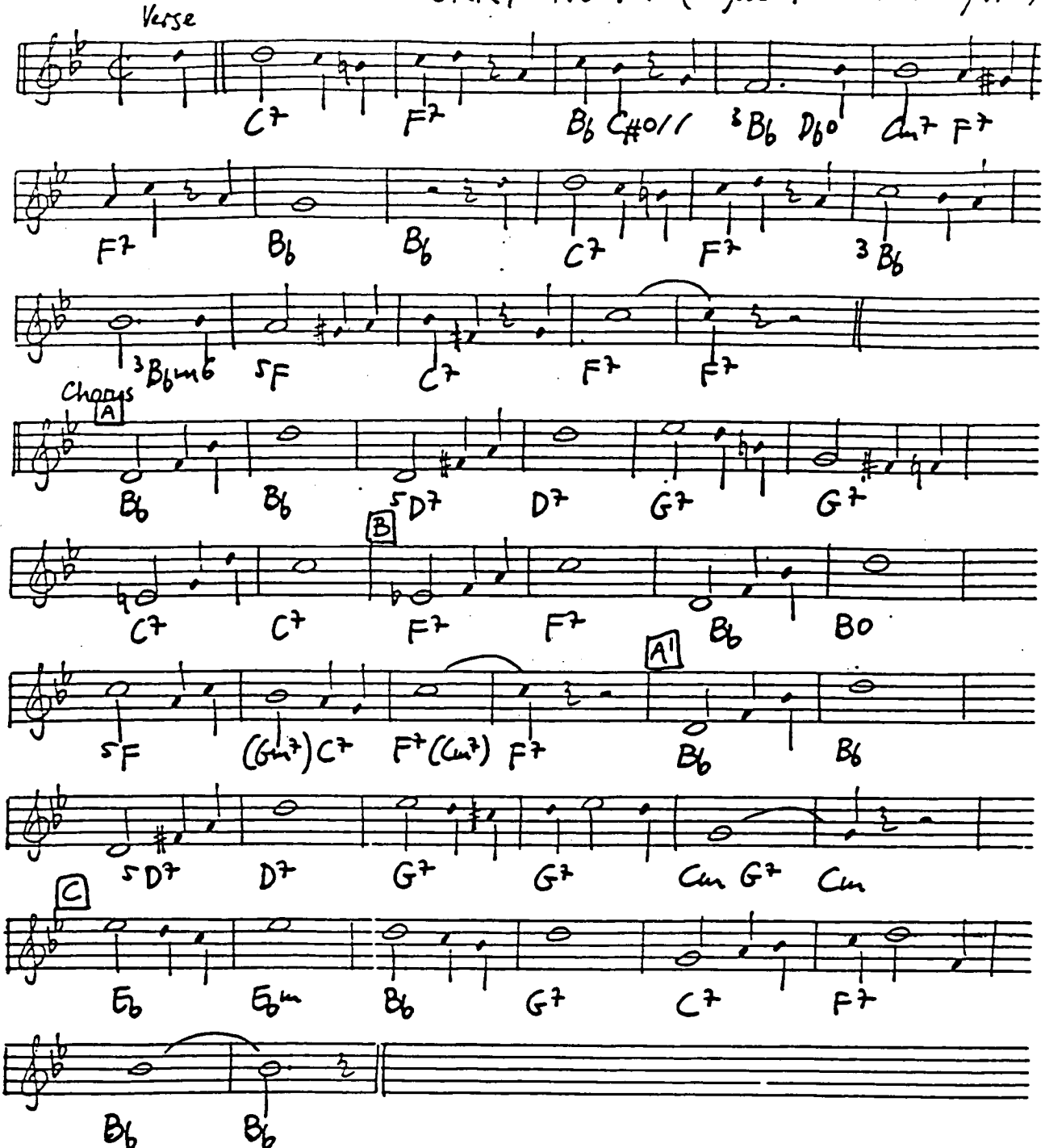
WHO CARES? (Gershwins 1931)



WHO WALKS IN WHEN I WALK OUT (Hoffman-Goodhart-Fred 1933)



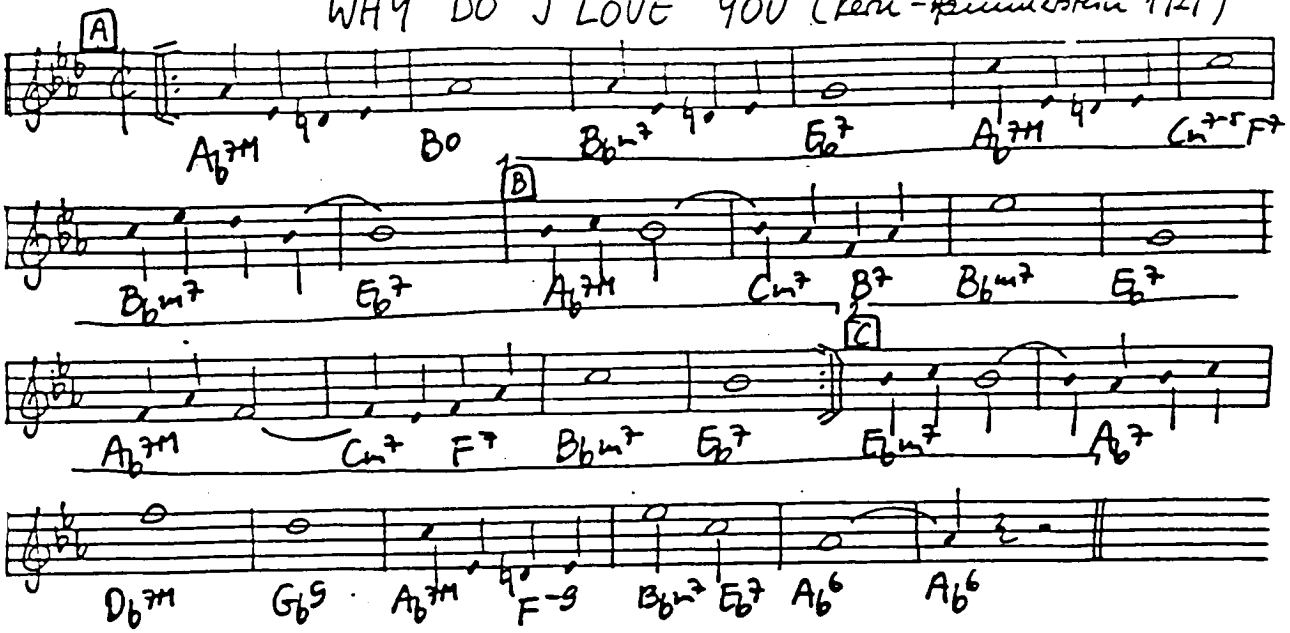
WHO'S SORRY NOW? (Snyder-Kalmar-Ruby 1923)



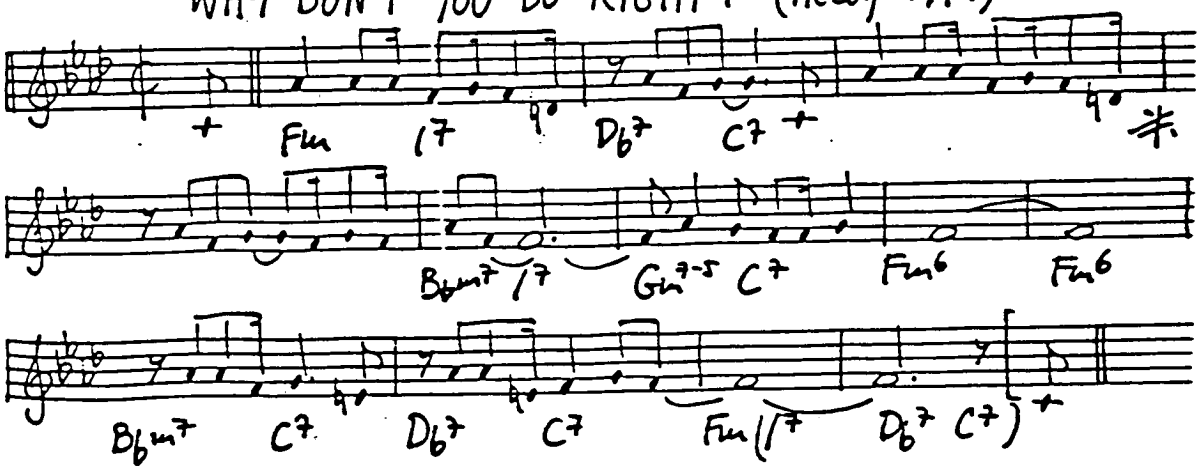
Verse: You smiled when we parted, it hurt me somehow, I thought there was nothing worthwhile. The tables are turning and you're crying now, while I am just learning to smile.

Chorus: WHO'S SORRY NOW? Who's sorry now? Whose heart is aching for breaking each vow? Who's sad and blue? Who's crying too? Just like I cried over you.
Right to the end, just like a friend, I tried to warn you somehow. You had your way, now you must pay; I'm glad that you're sorry now.

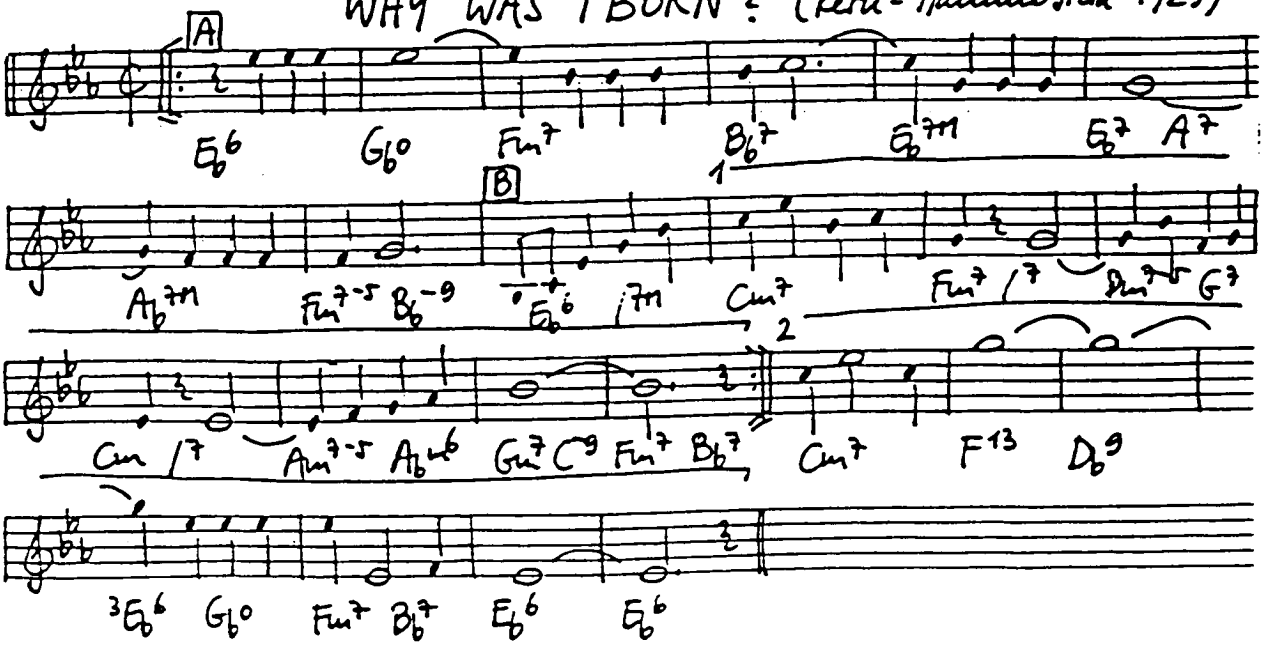
WHY DO I LOVE YOU (Kern-Hammerstein 1927)



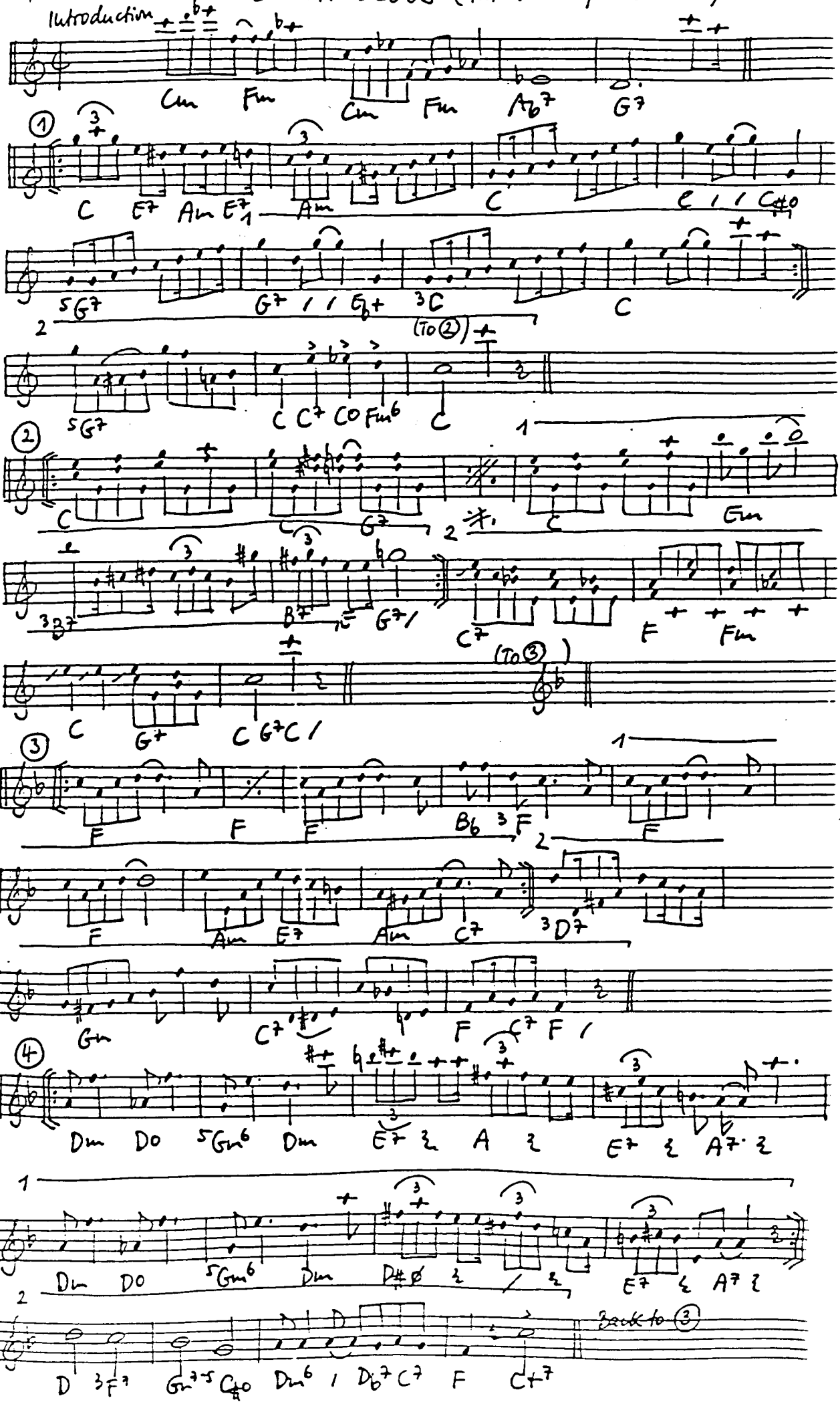
WHY DON'T YOU DO RIGHT? (McCoy 1941)



WHY WAS I BORN? (Kern-Hammerstein 1929)

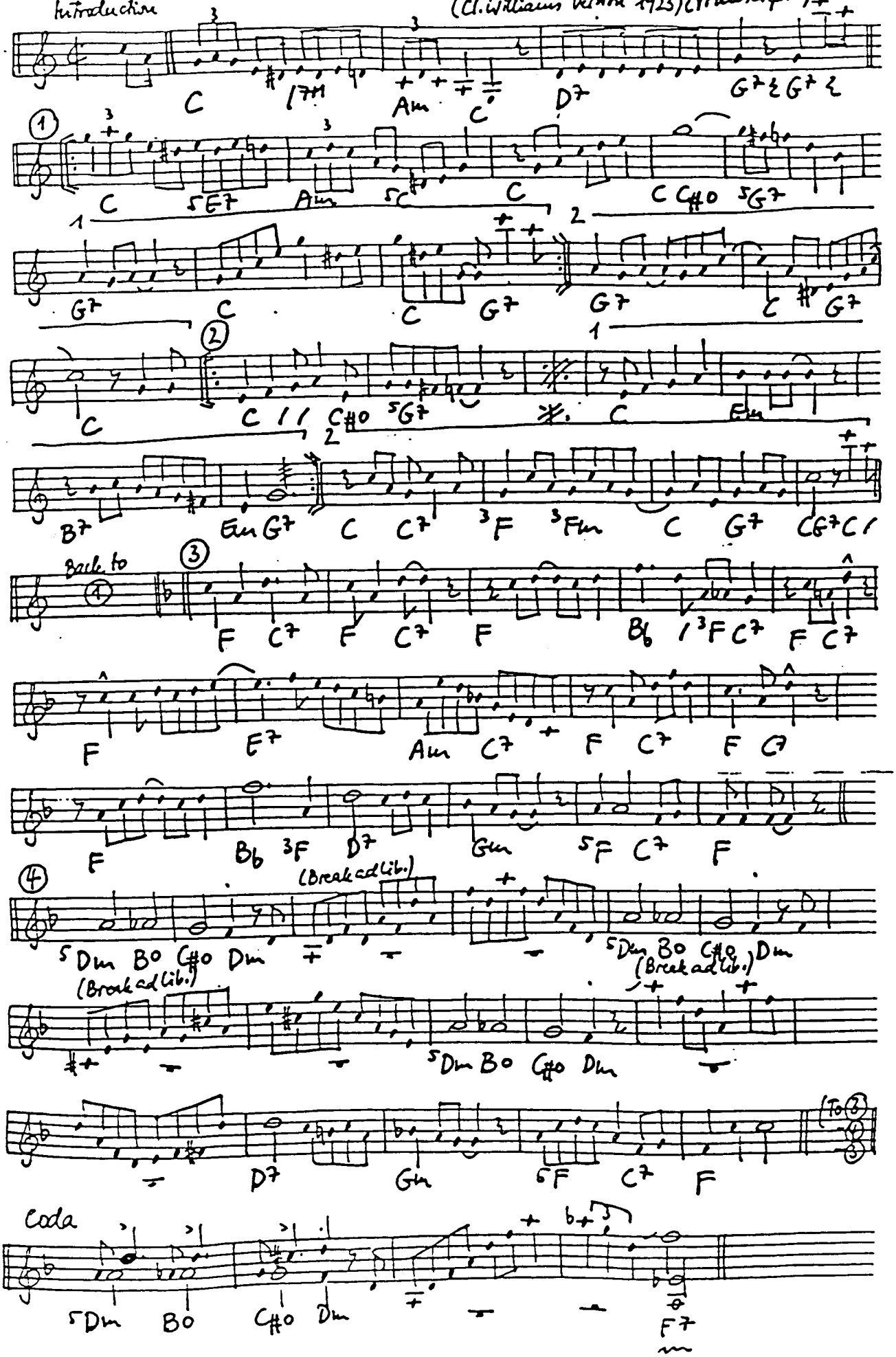


WILD CAT BLUES (Fats Waller's Piano Version)

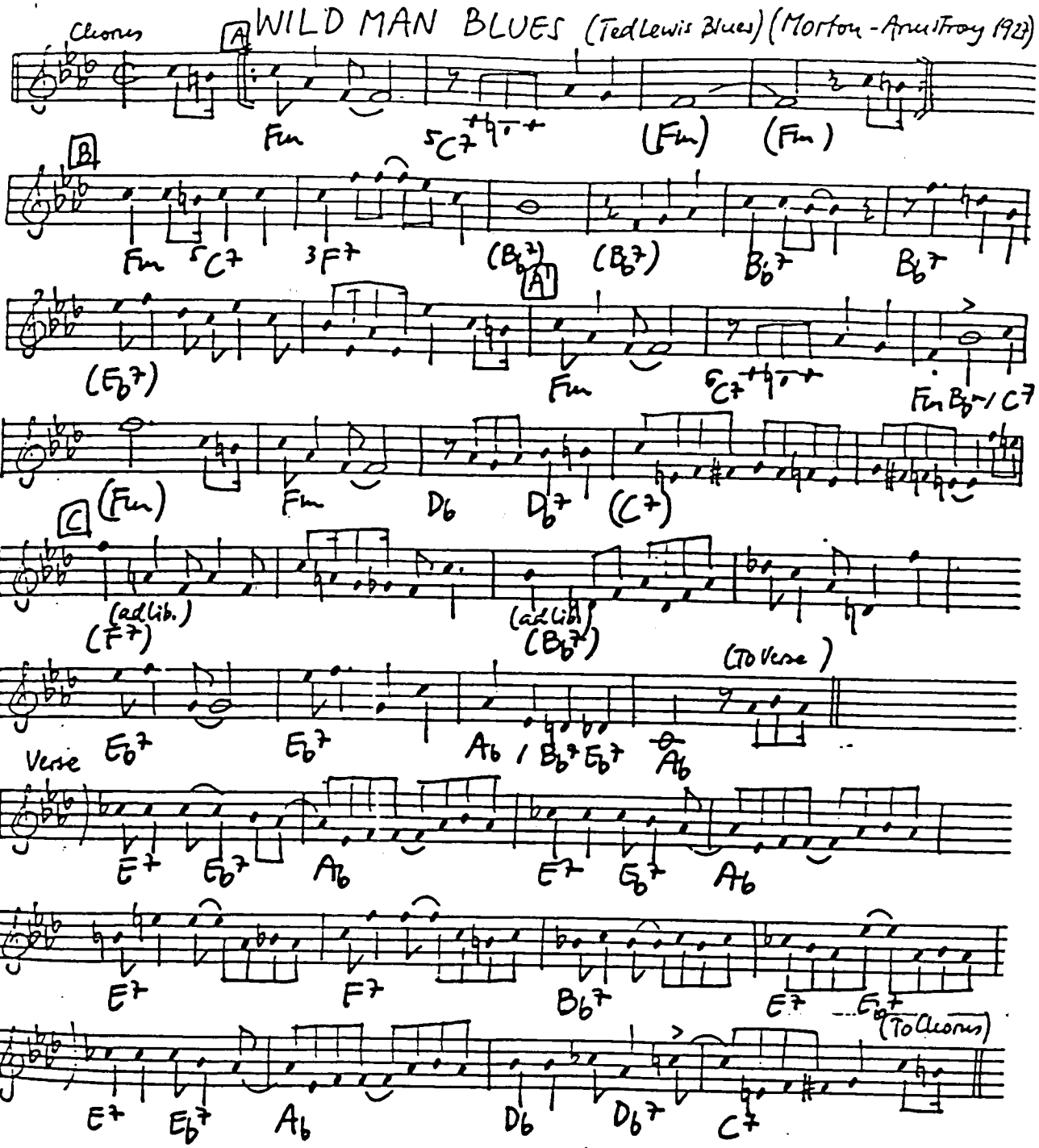


WILD CAT BLUES (Waller-Williams 1923)

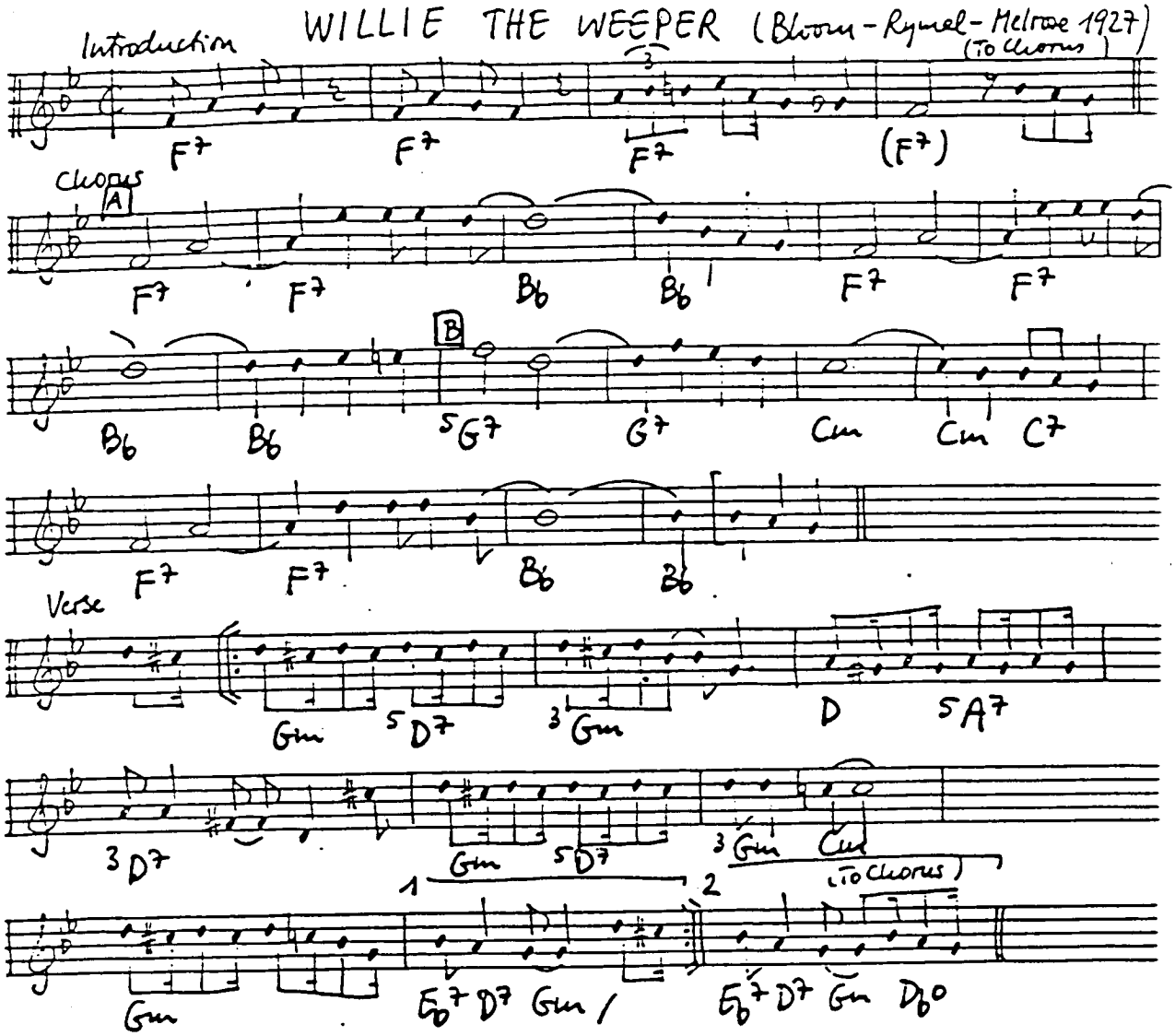
(Cl. Williams Version 1923) (Transcription)



WILD MAN BLUES (Ted Lewis Blues) (Morton - Armstrong 1923)



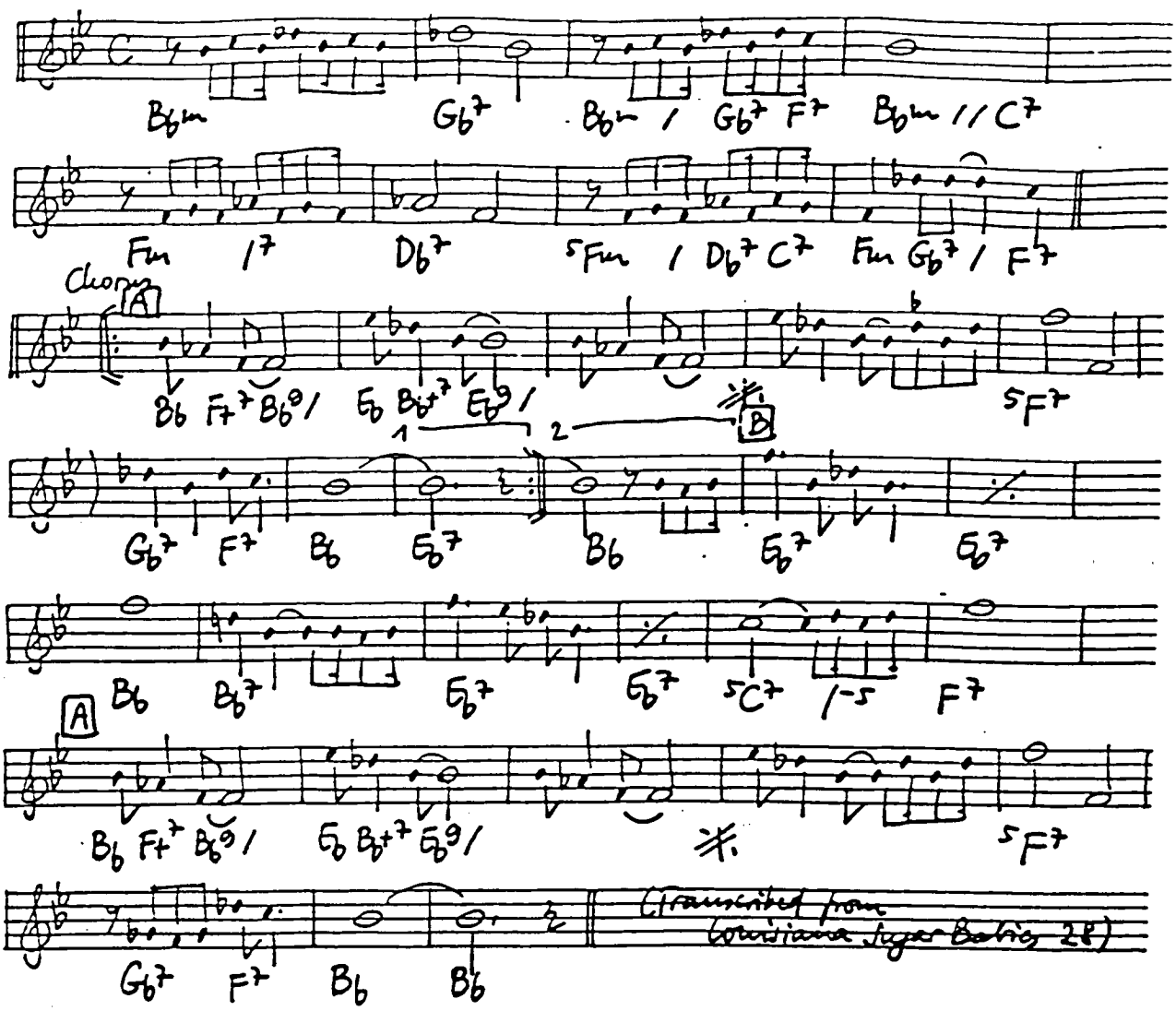
WILLIE THE WEEPER (Bloom-Rymel-Melrose 1927)



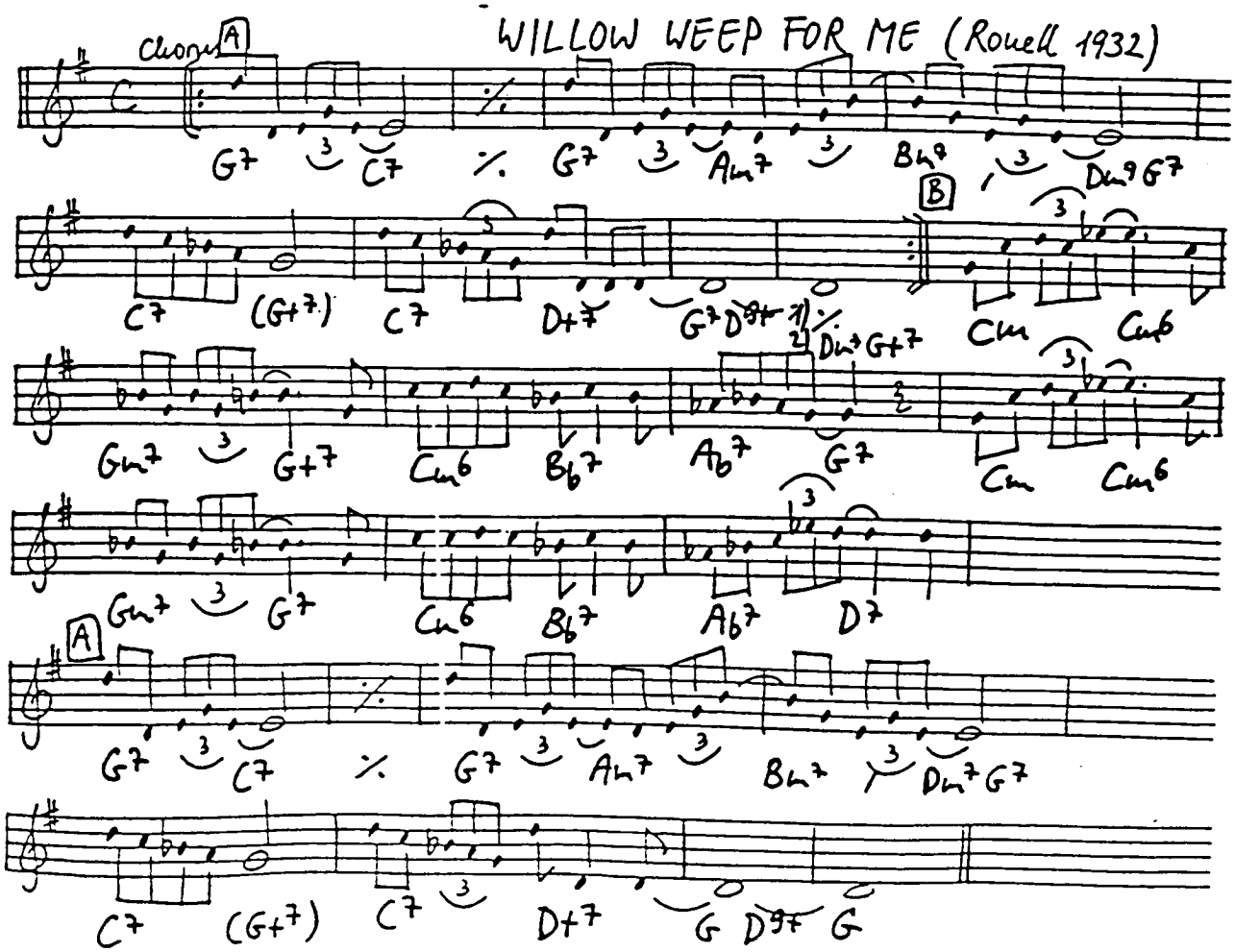
Verse: Have you ever heard the story folks of Willie the Weeper?
Willie's occupation was a chimney sweeper,
he had the dreamin' habit and he had it bad,
Listen and I'll tell you 'bout the dreams he had.
He dreamed he had a barr'l of diamond rings and money,
Mammas by the score to love and call him honey,
Ev'rywhere he went the people all would say,
there's the guy that put the B in old Broadway. Oh Baby:

Chorus: Tell me, what would you do, if you could have all your
dreams come true? There's something tells me,
you'd lock the door like Willie the Weeper and cry for more.

WILLOW TREE (Waller - Razaf 1928)

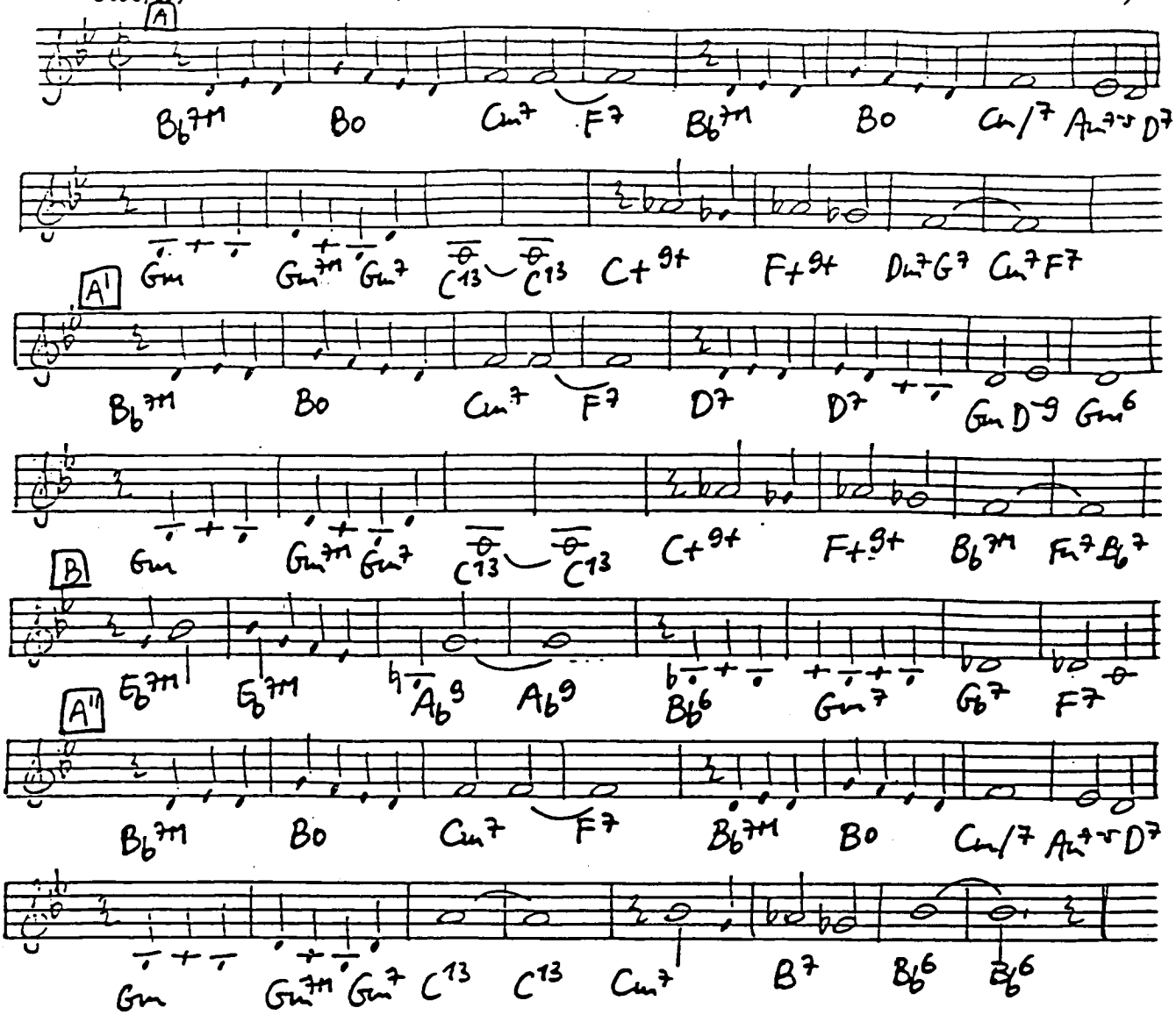


WILLOW WEEP FOR ME (Ronell 1932)

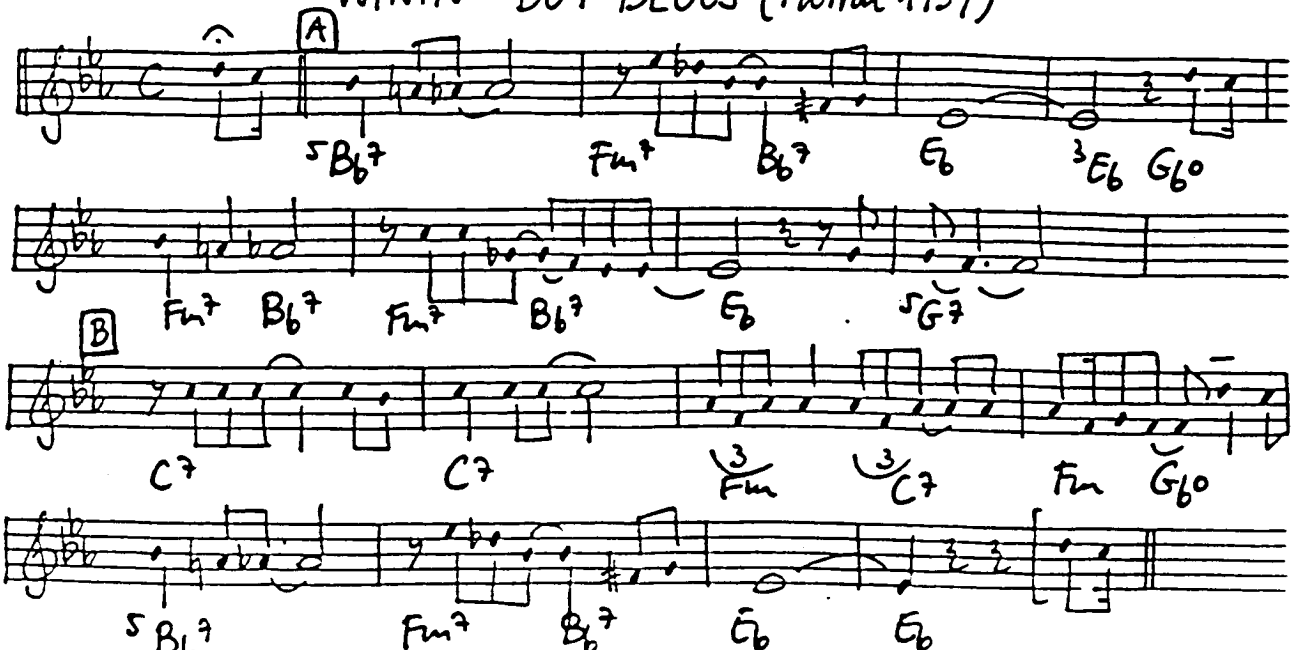


WILL YOU STILL BE MINE? (Dennis - Adair 1941)

Choruses

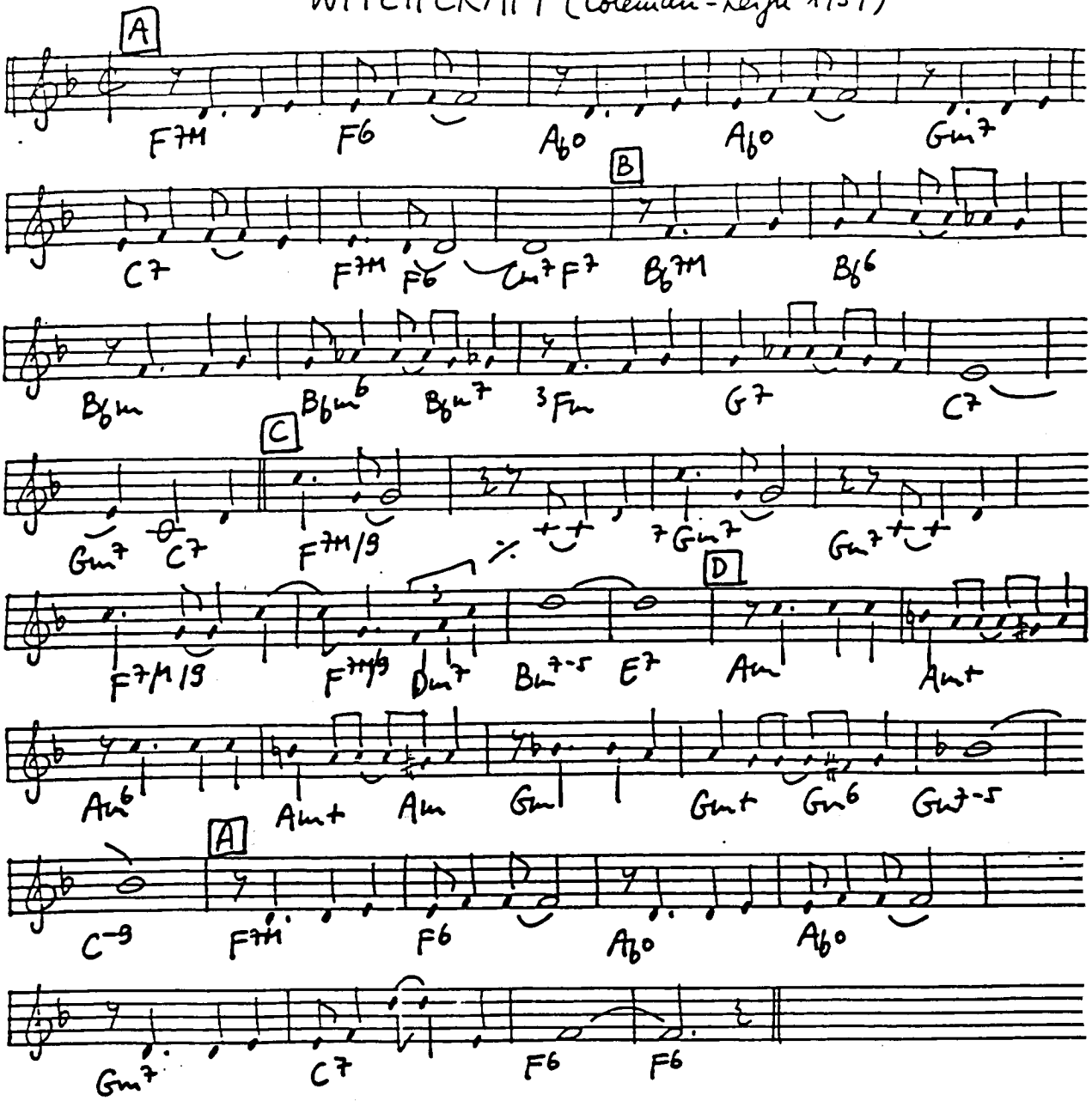


WININ' BOY BLUES (Morton 1939)

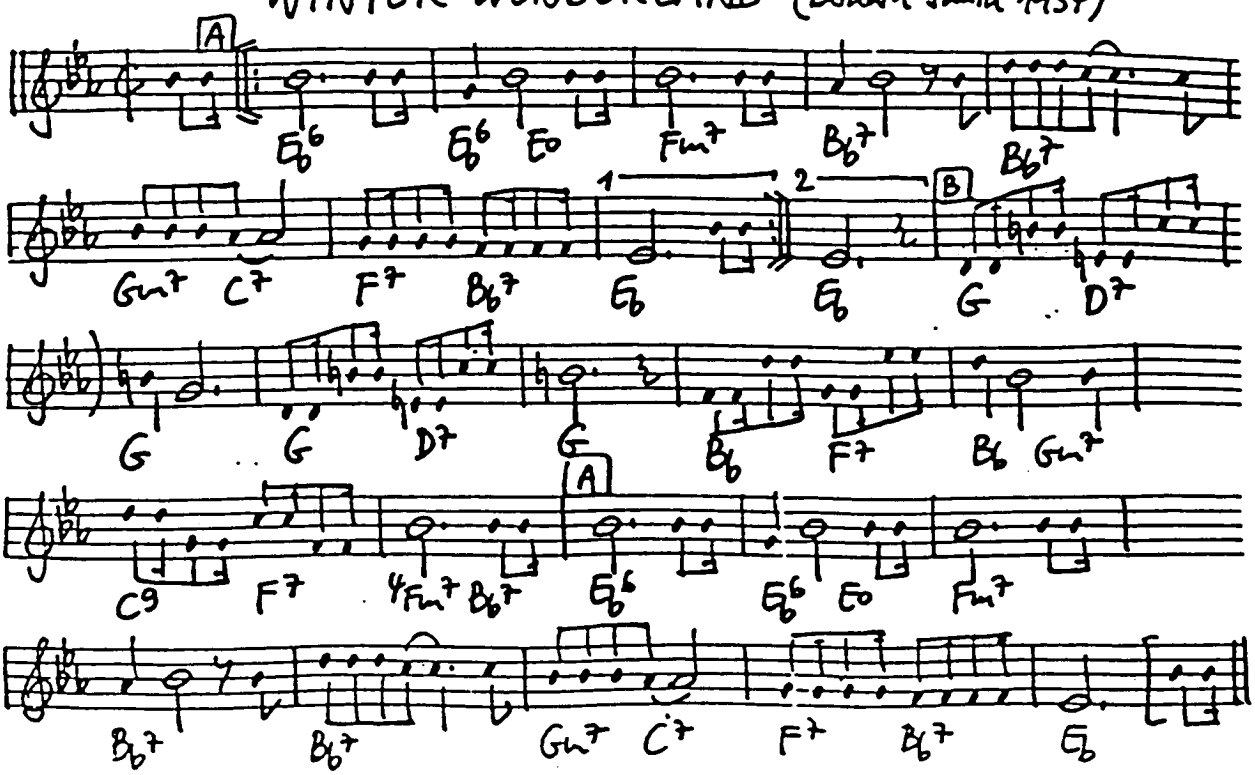


(Transcribed from JR Morton 38)

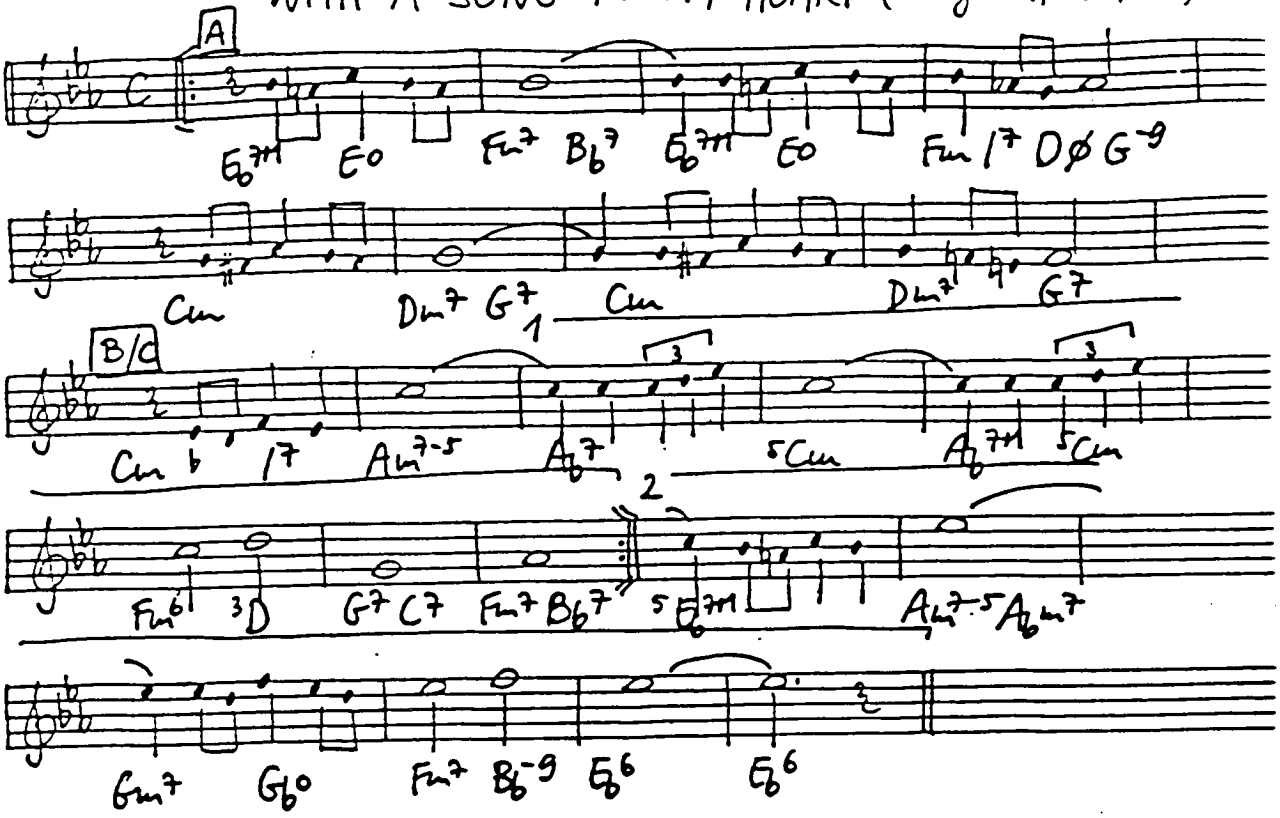
WITCHCRAFT (Coleman-Leigh 1957)



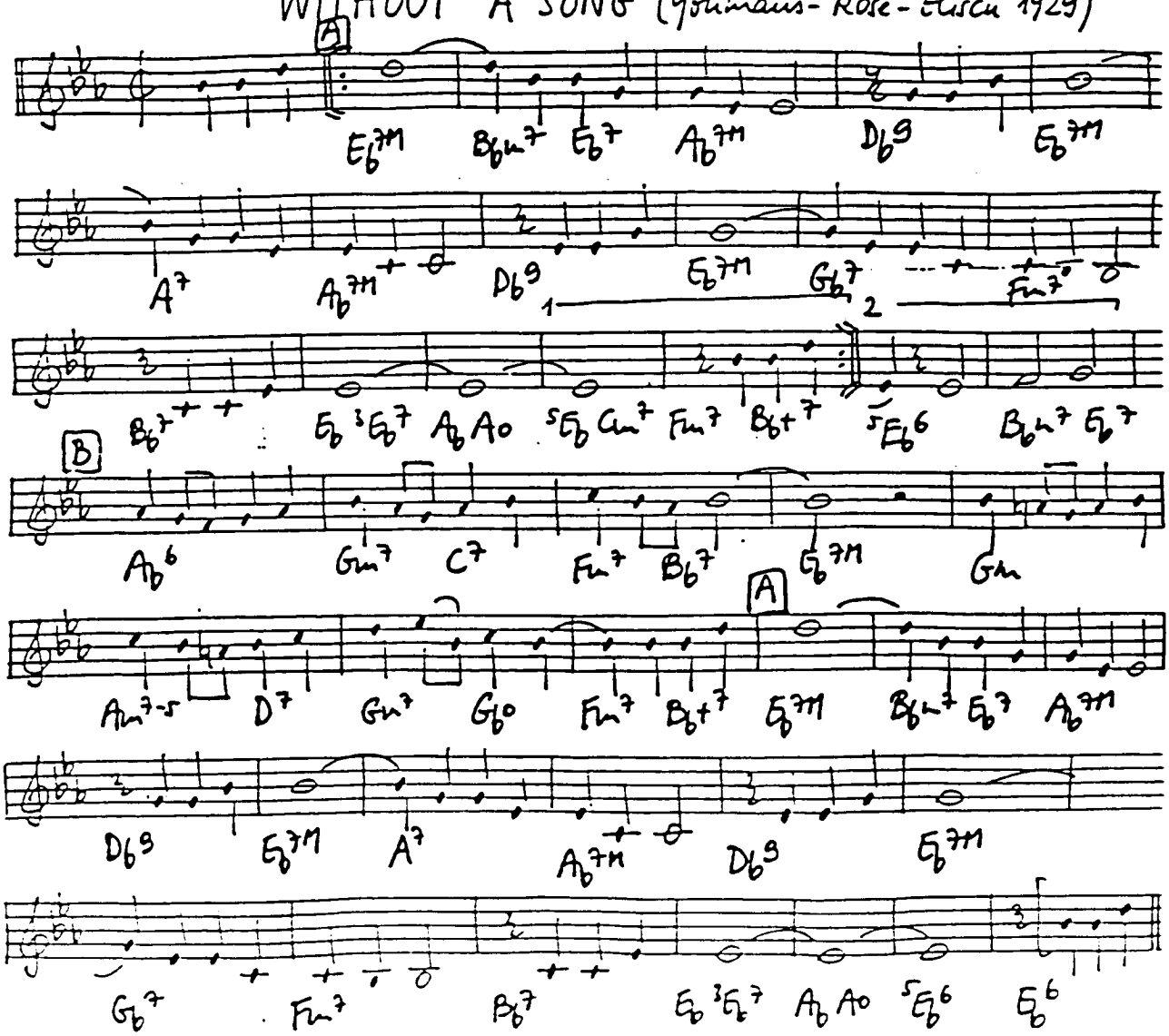
WINTER WONDERLAND (Bernard-Smith 1934)



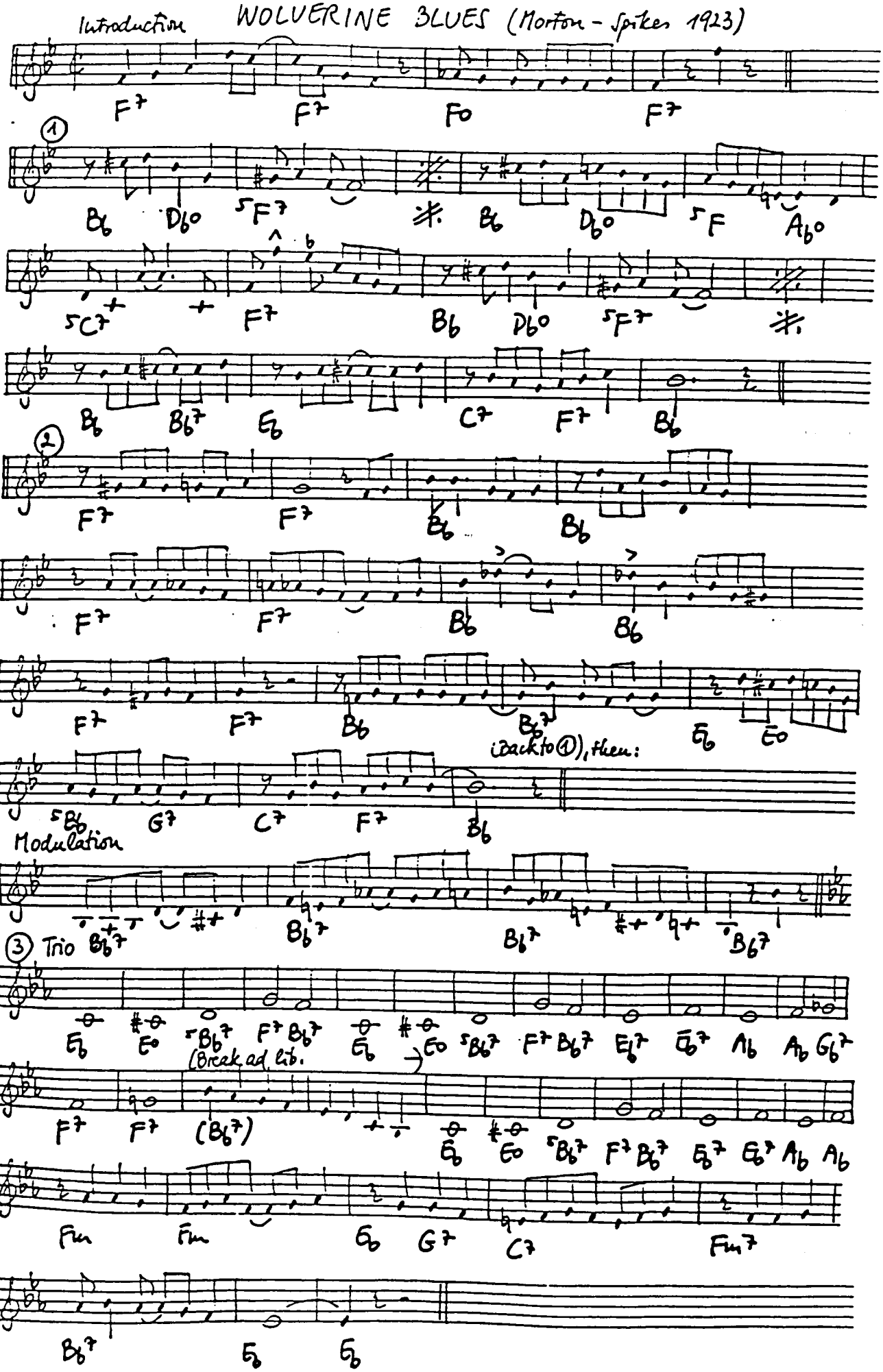
WITH A SONG IN MY HEART (Rodgers - Hart 1929)



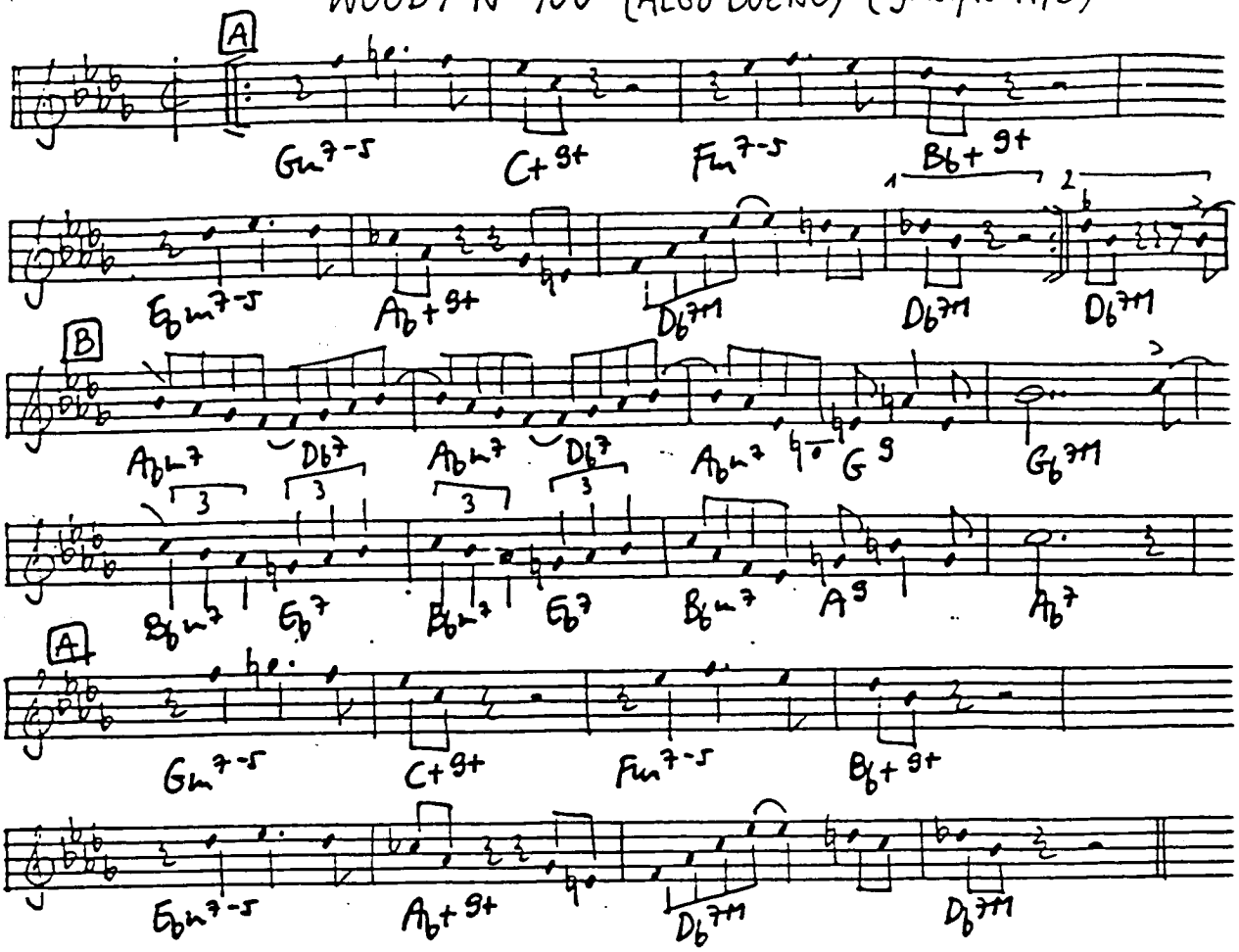
WITHOUT A SONG (Youmans - Rose - Eliscu 1929)



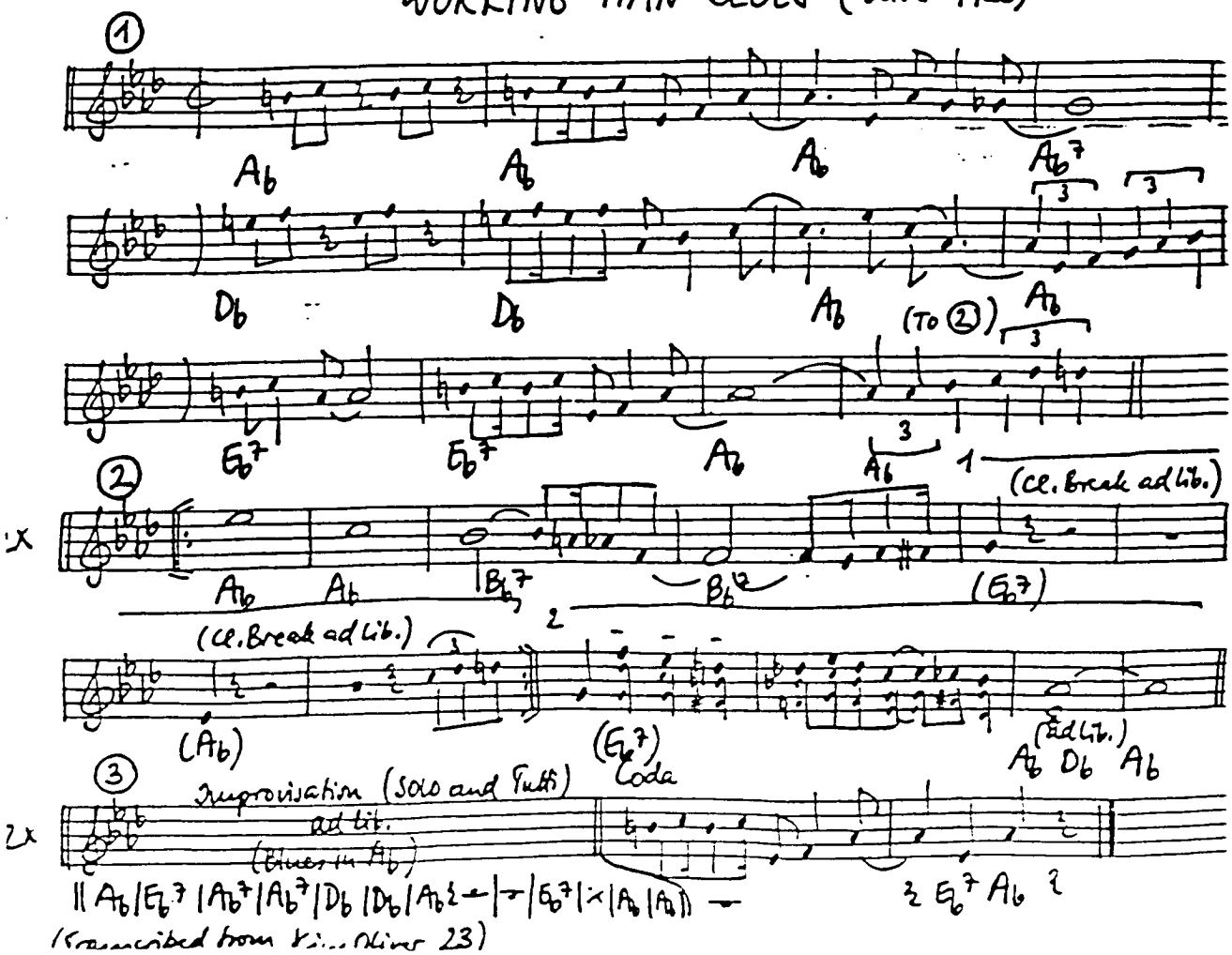
WOLVERINE BLUES (Morton - Spikes 1923)



WOODY'N YOU (ALGO BUENO) (Gillespie 1943)

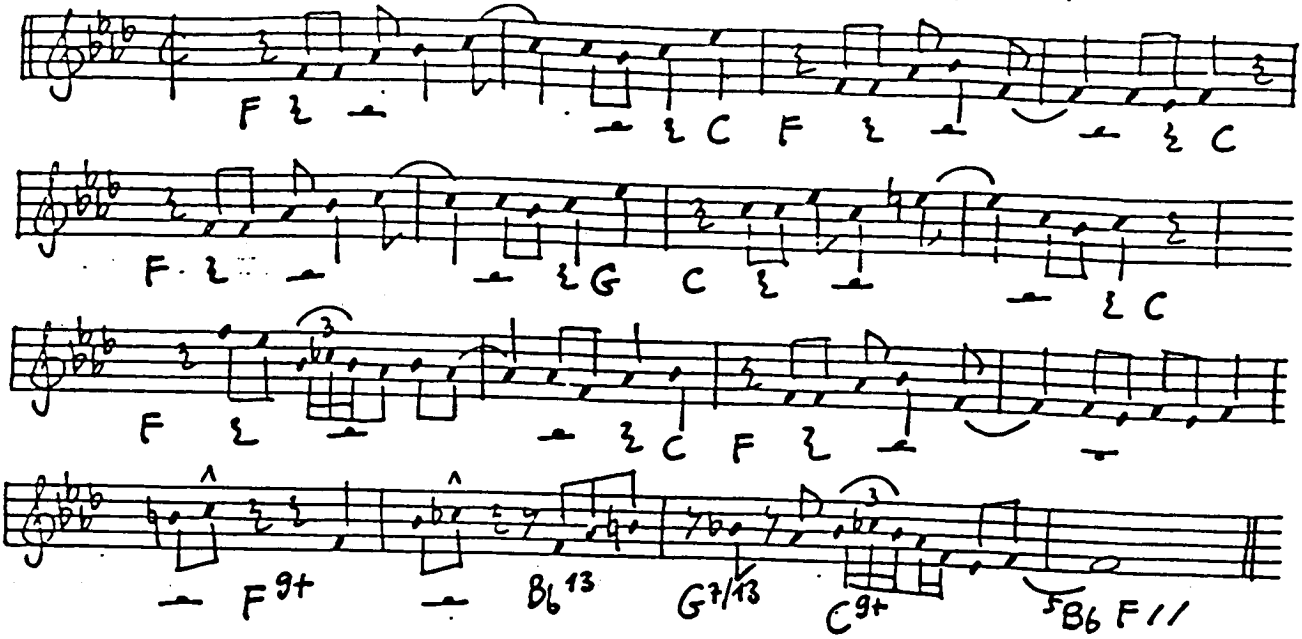


WORKING MAN BLUES (Oliver 1923)



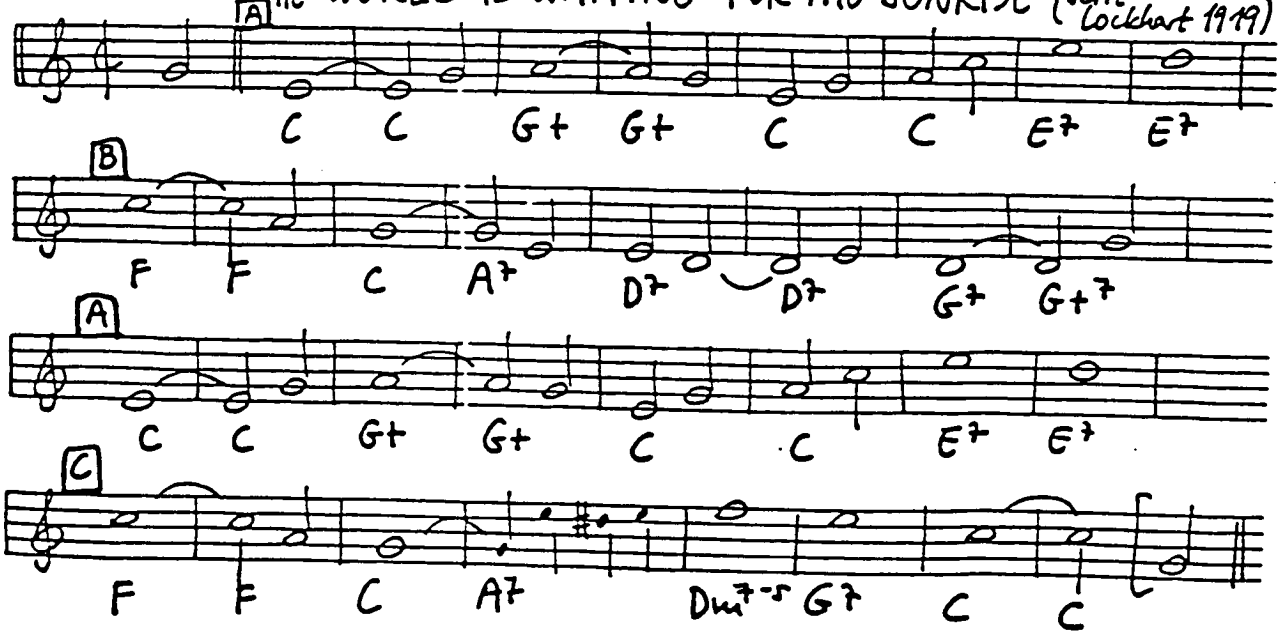
(Transcribed from Kim. Oliver 23)

WORK SONG (Adderley - Brown jr. 1960)

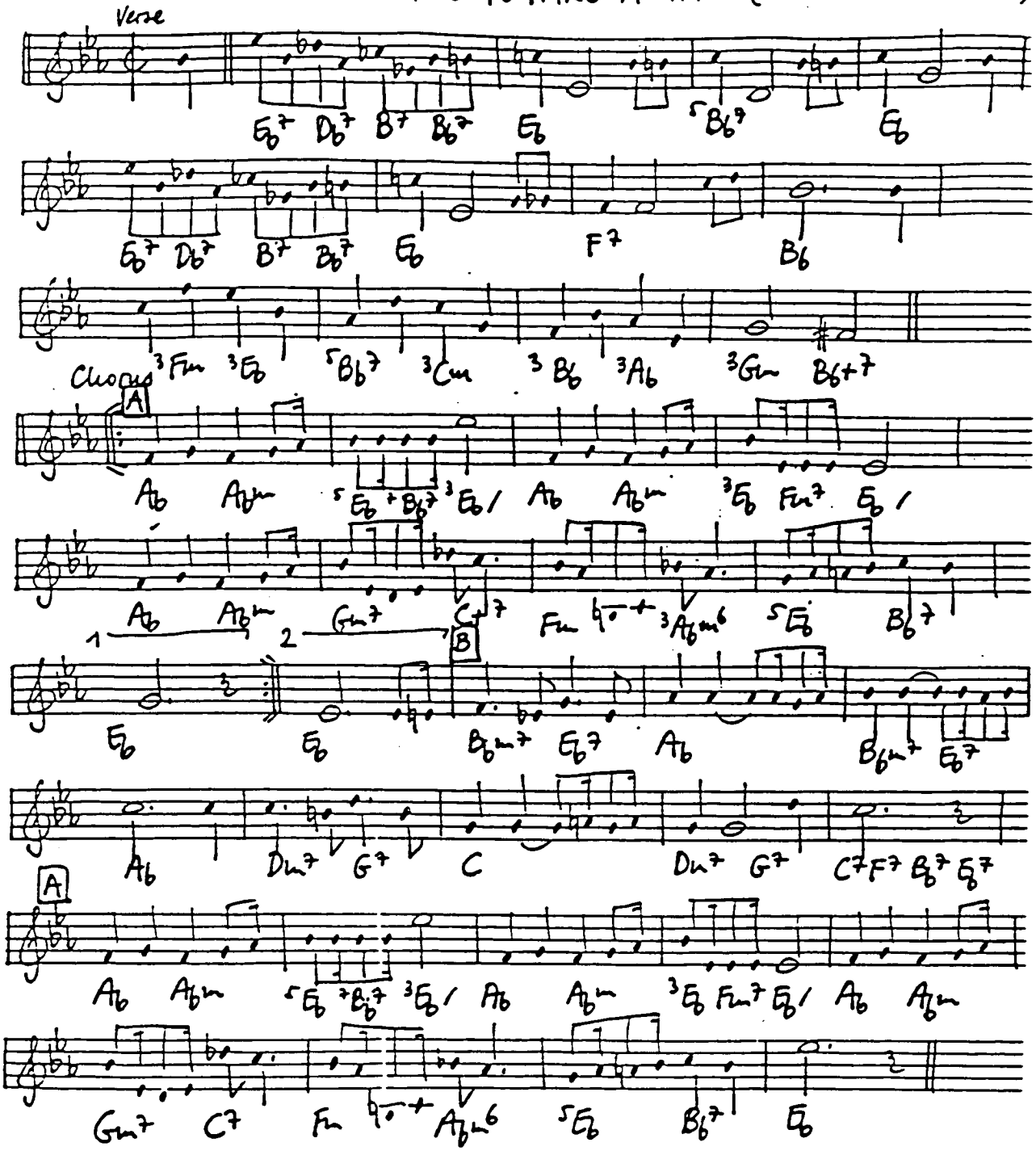


Accos: ‖ F13 | / | / | / | / | C7 | / | F13 | / | / | / | / | B13 | G7 C7 | F13 ‖

THE WORLD IS WAITING FOR THE SUNRISE (Seitz - Lockhart 1919)

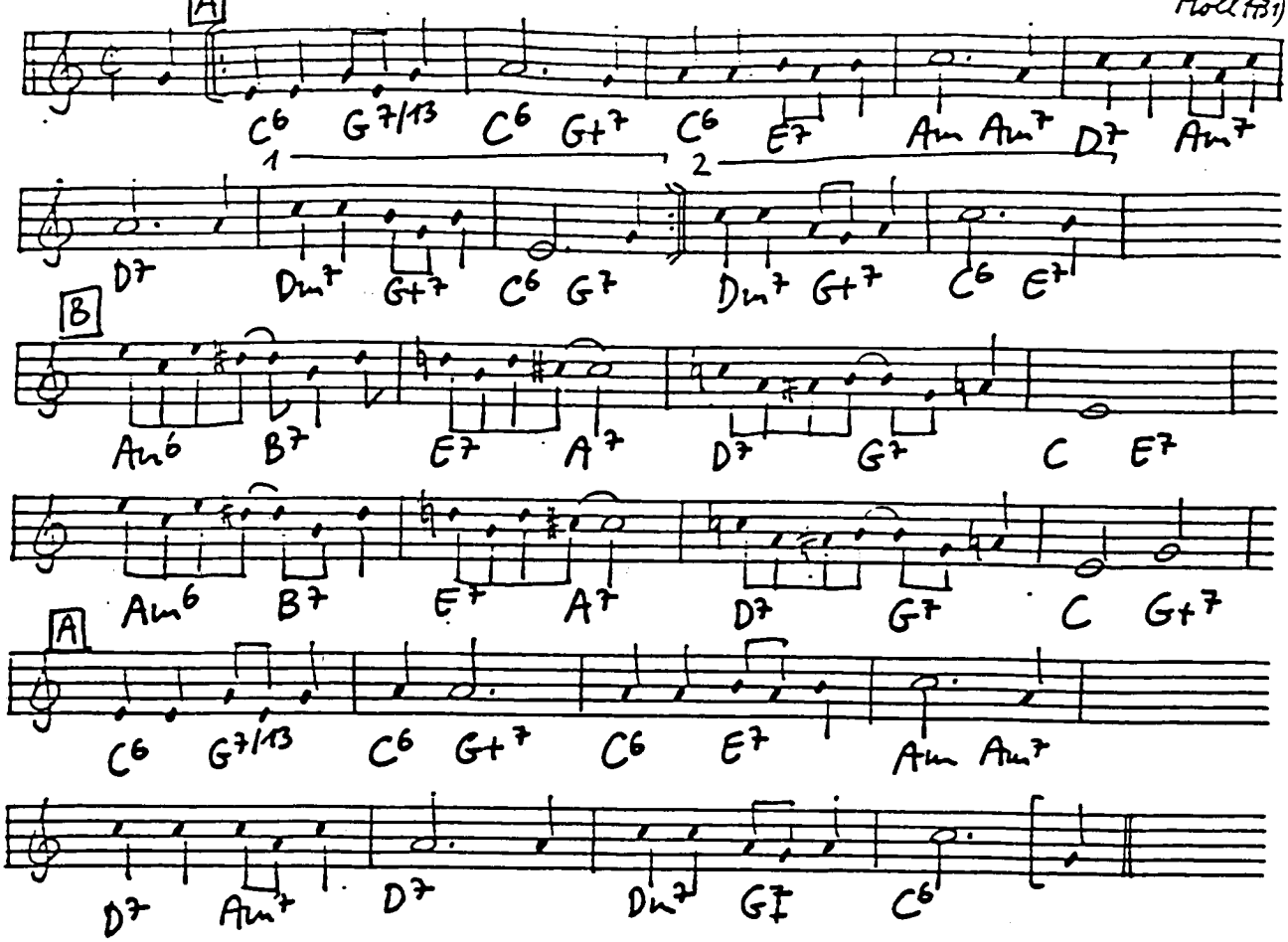


WOULD YOU LIKE TO TAKE A WALK (Warren-Dixon-Rose 1930)

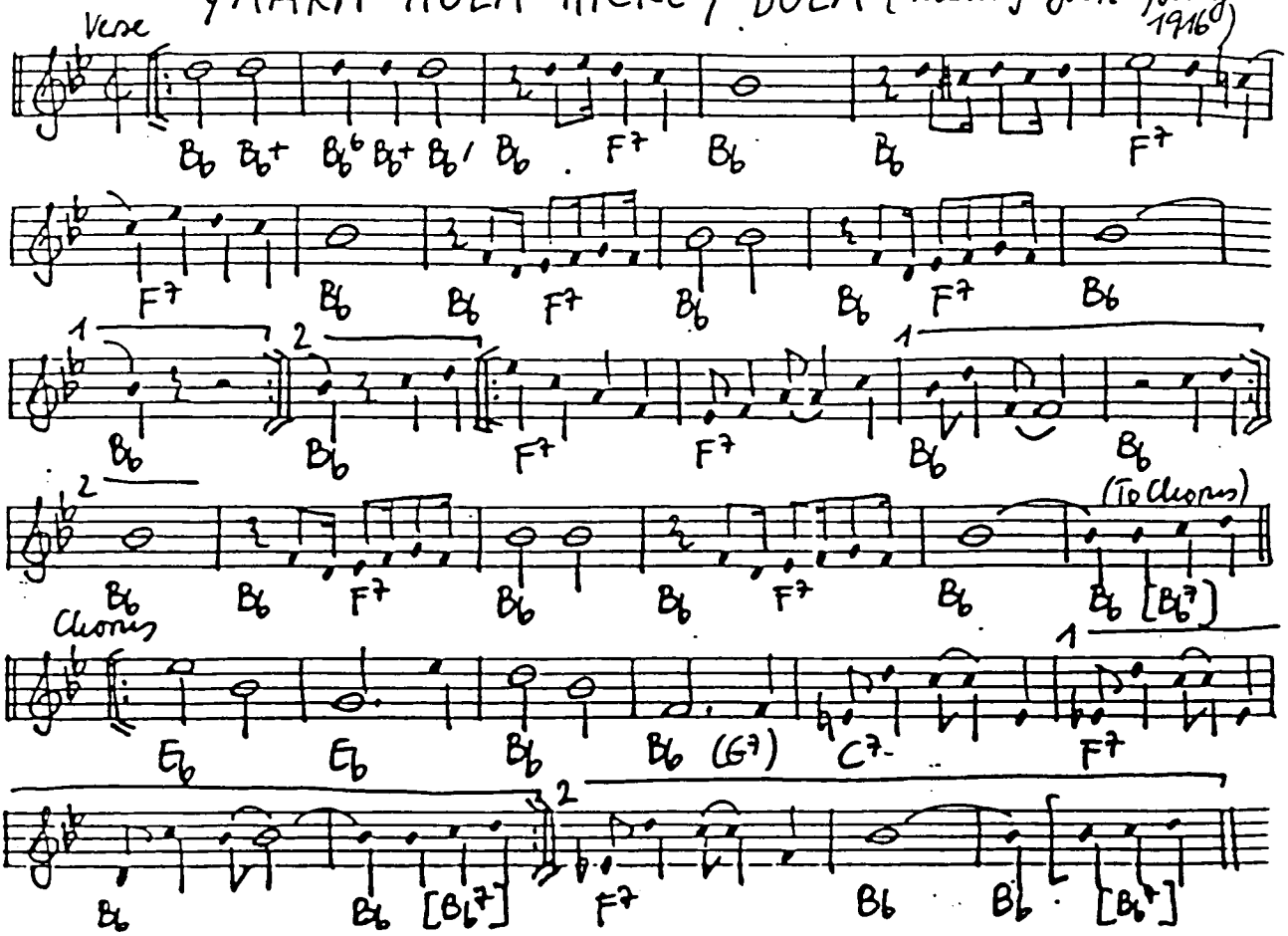


- CHORUS: Mm-mm-mm Would you like to take a walk? Mm-mm-mm Do you think it's gonna rain? Mm-mm-mm How about a sasparilla?
Gee the moon is yeller Sump'n good'll come from that.
Mm-mm-mm Have you heard the latest song? Mm-mm-mm It's a very pretty strain Mm-mm-mm Don't you feel a little thrilly?
Gee it's getting chilly Sump'n good'll come from that.
When you're strolling thru the whereztis You need a whoztis to lean up on.
But when you have no whoztis to hug and whatzis gosh darn.
Mm-mm-mm Would you like to take a walk? Mmm-mm-mm Do you think it's gonna rain? Mm-mm-mm Ain't you tired of the talkies?
I prefer the walkies Sump'n good'll come from that.

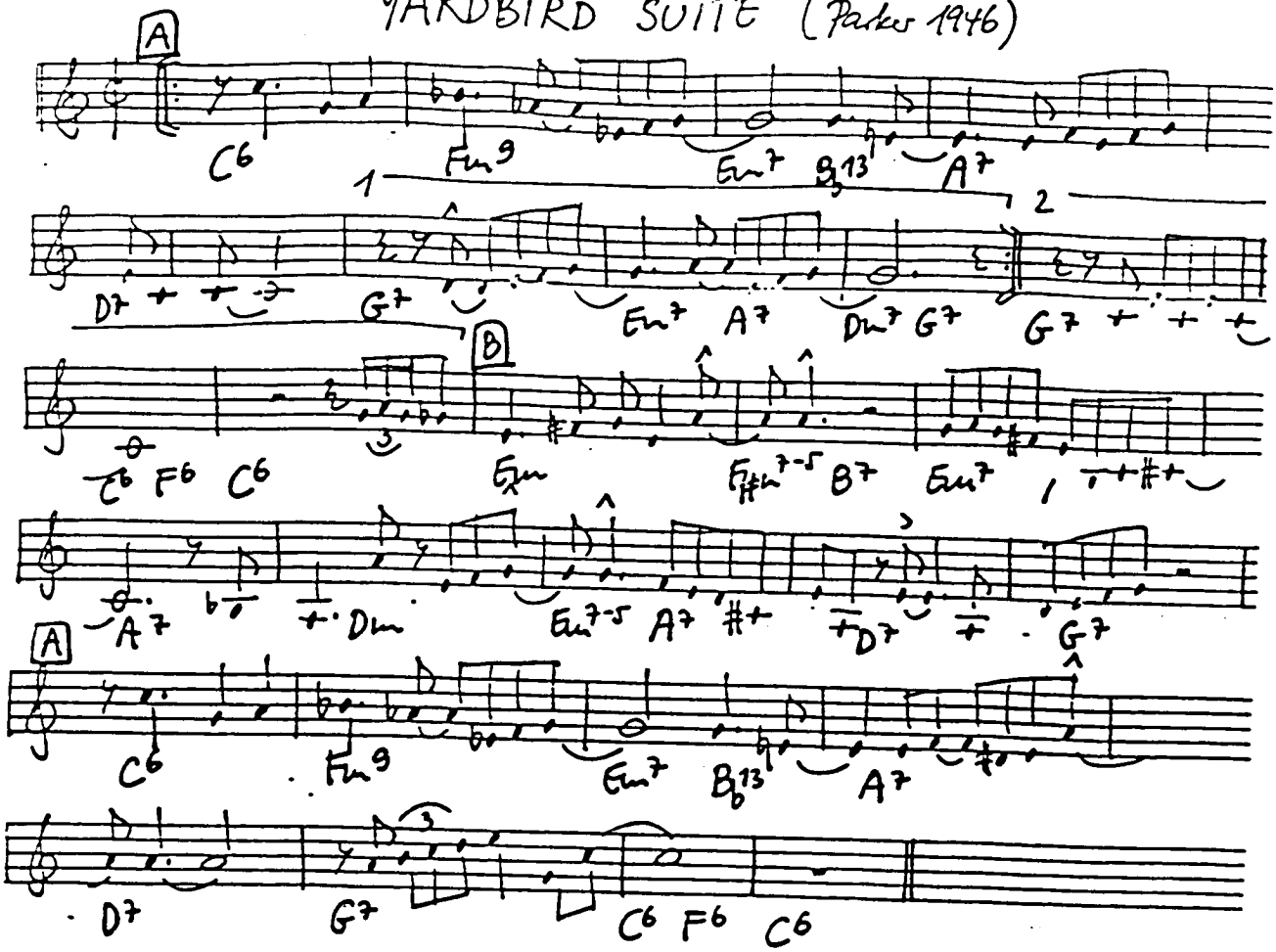
WRAP YOUR TROUBLES IN DREAMS... (Barris-Koehler-Moll 1931)



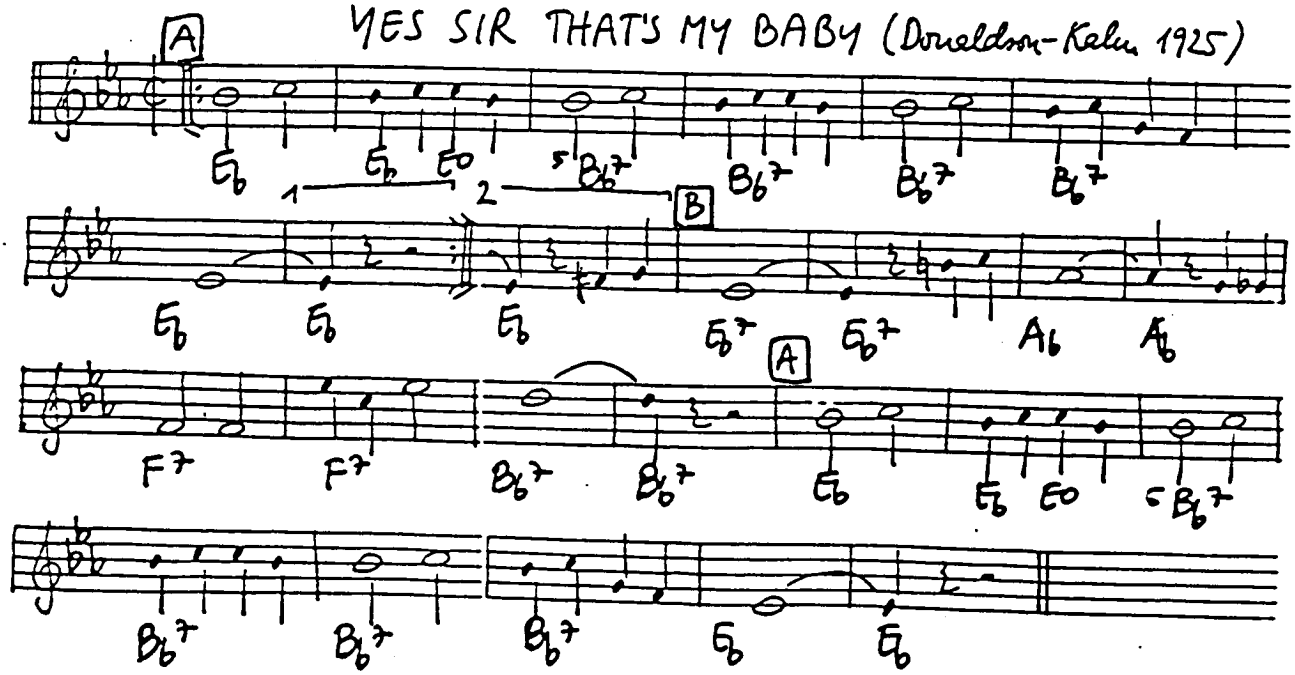
YAAKA HULA HICKEY DULA (Wendling-Goetz-Young 1916)



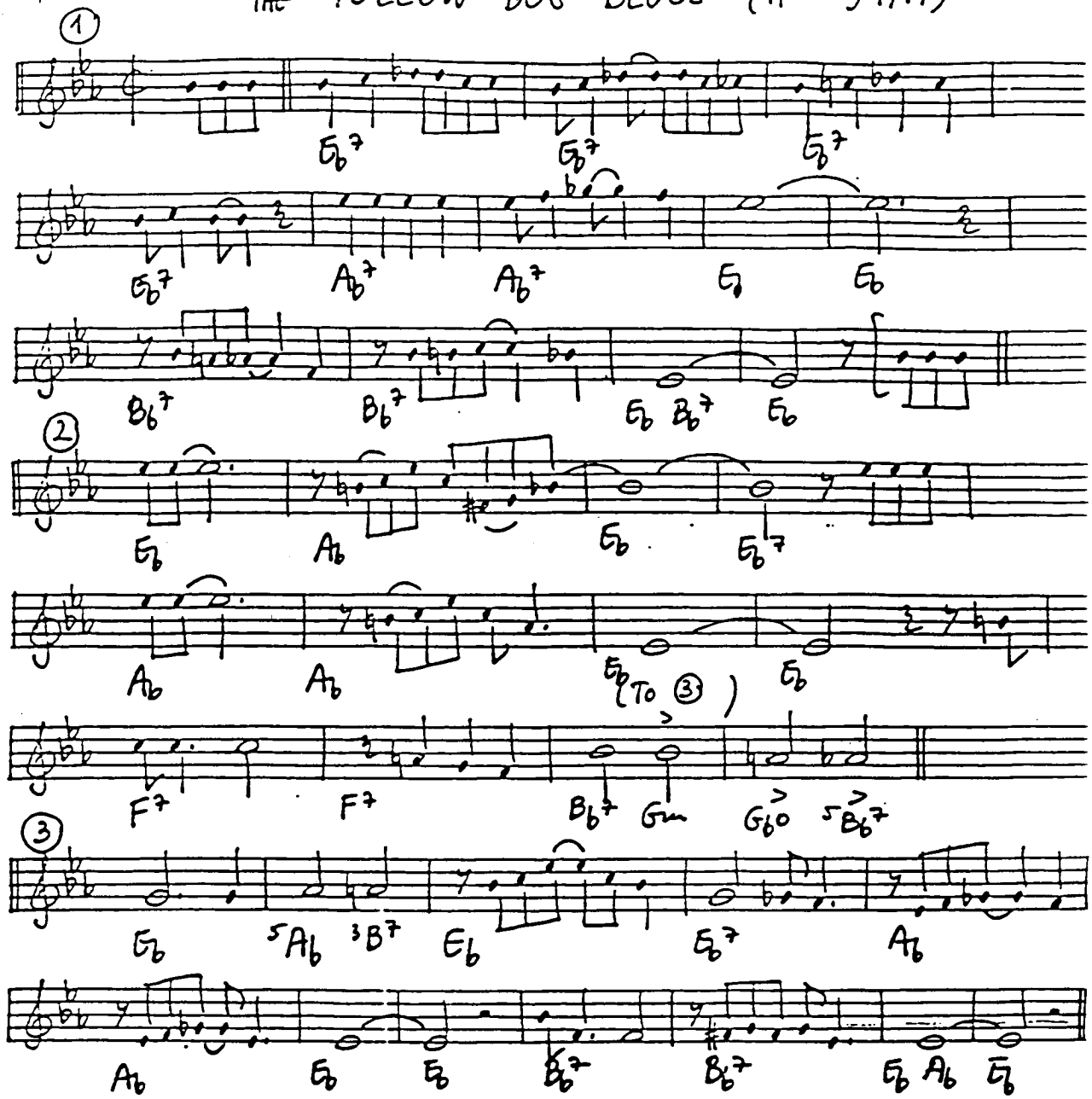
YARDBIRD SUITE (Parker 1946)



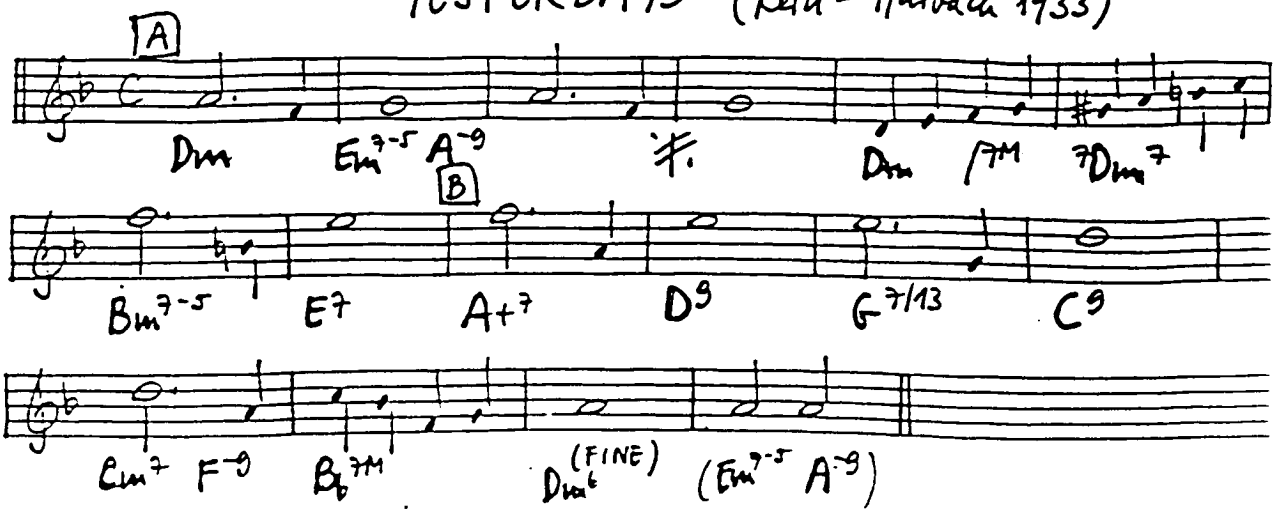
YES SIR THAT'S MY BABY (Donaldson-Kahn 1925)



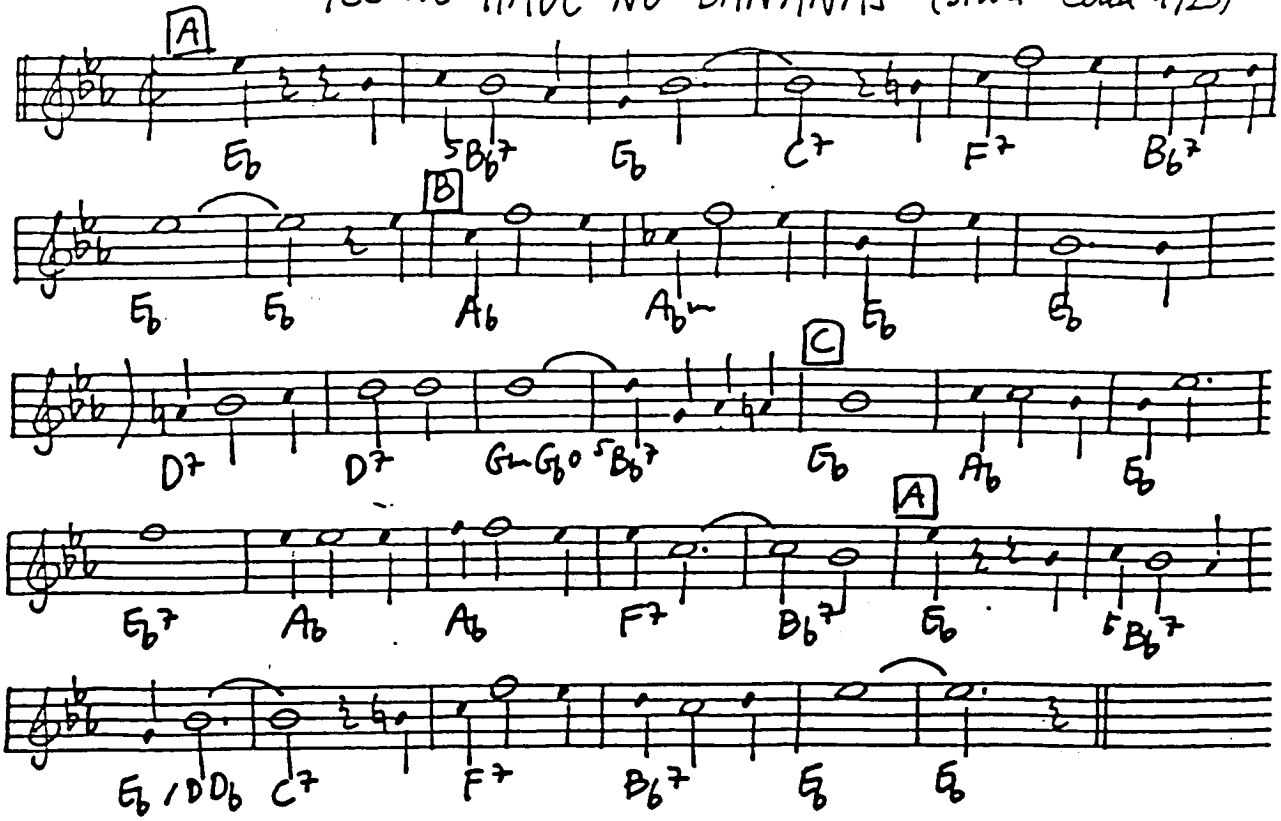
THE YELLOW DOG BLUES (Handy 1914)



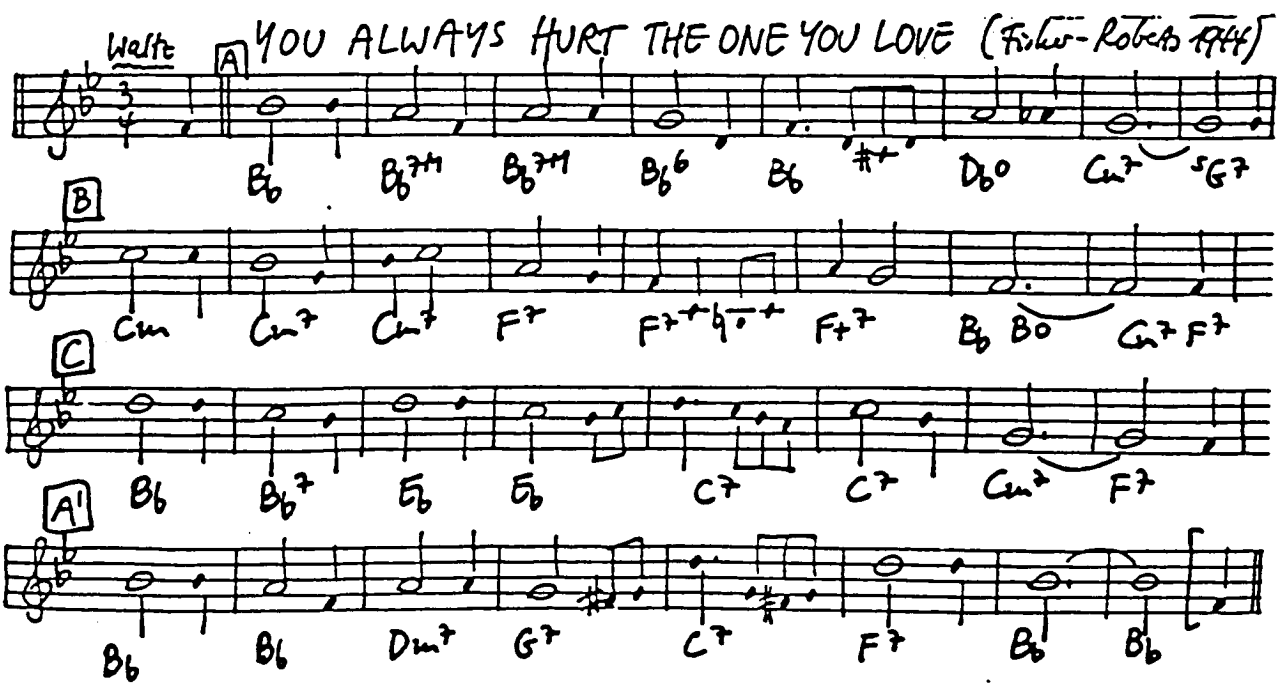
YESTERDAYS (Kern - Harbach 1933)



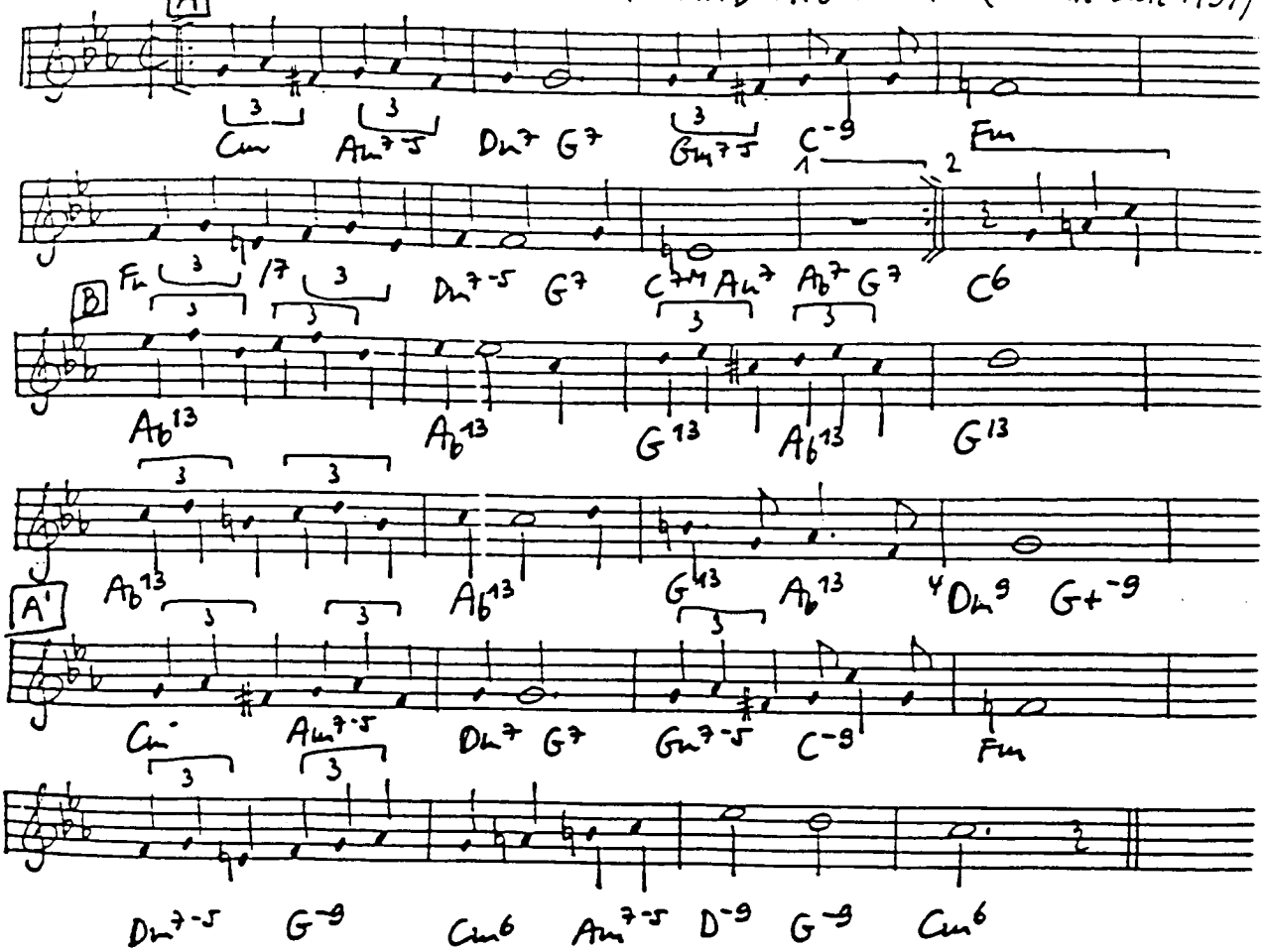
YES WE HAVE NO BANANAS (Silver - Cohn 1923)



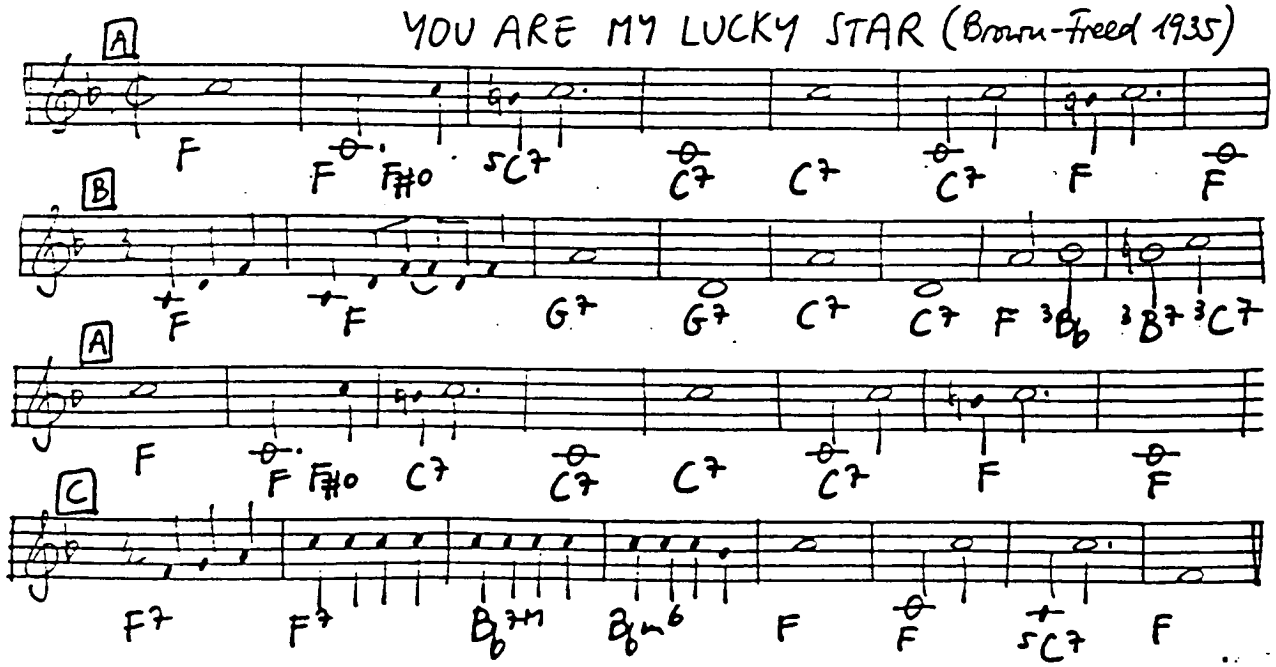
YOU ALWAYS HURT THE ONE YOU LOVE (Fisher - Roberts 1944)



YOU AND THE NIGHT AND THE MUSIC (Howard-Dietz 1934)

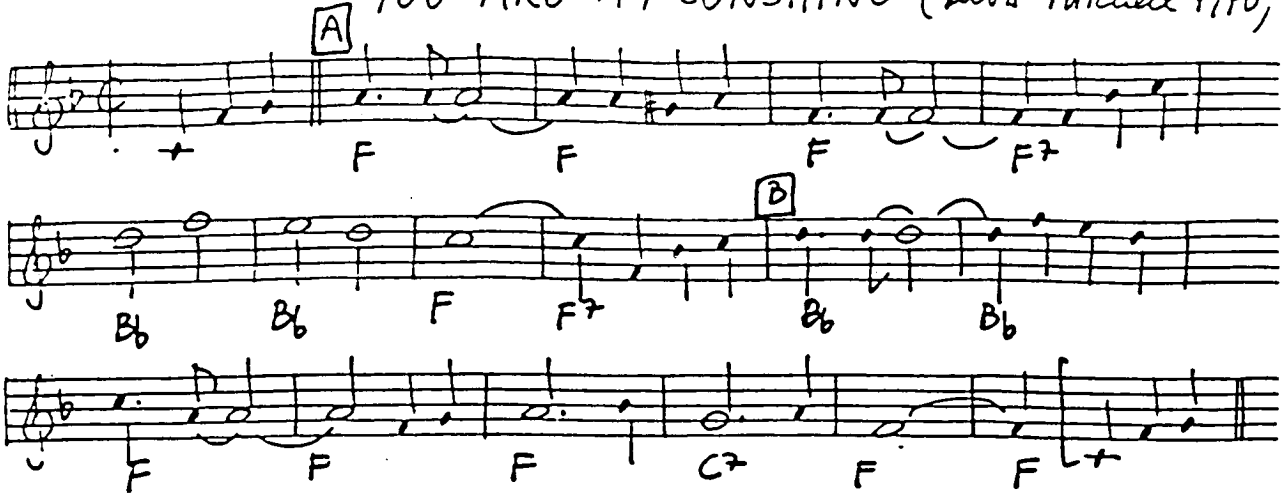


YOU ARE MY LUCKY STAR (Brown-Freed 1935)

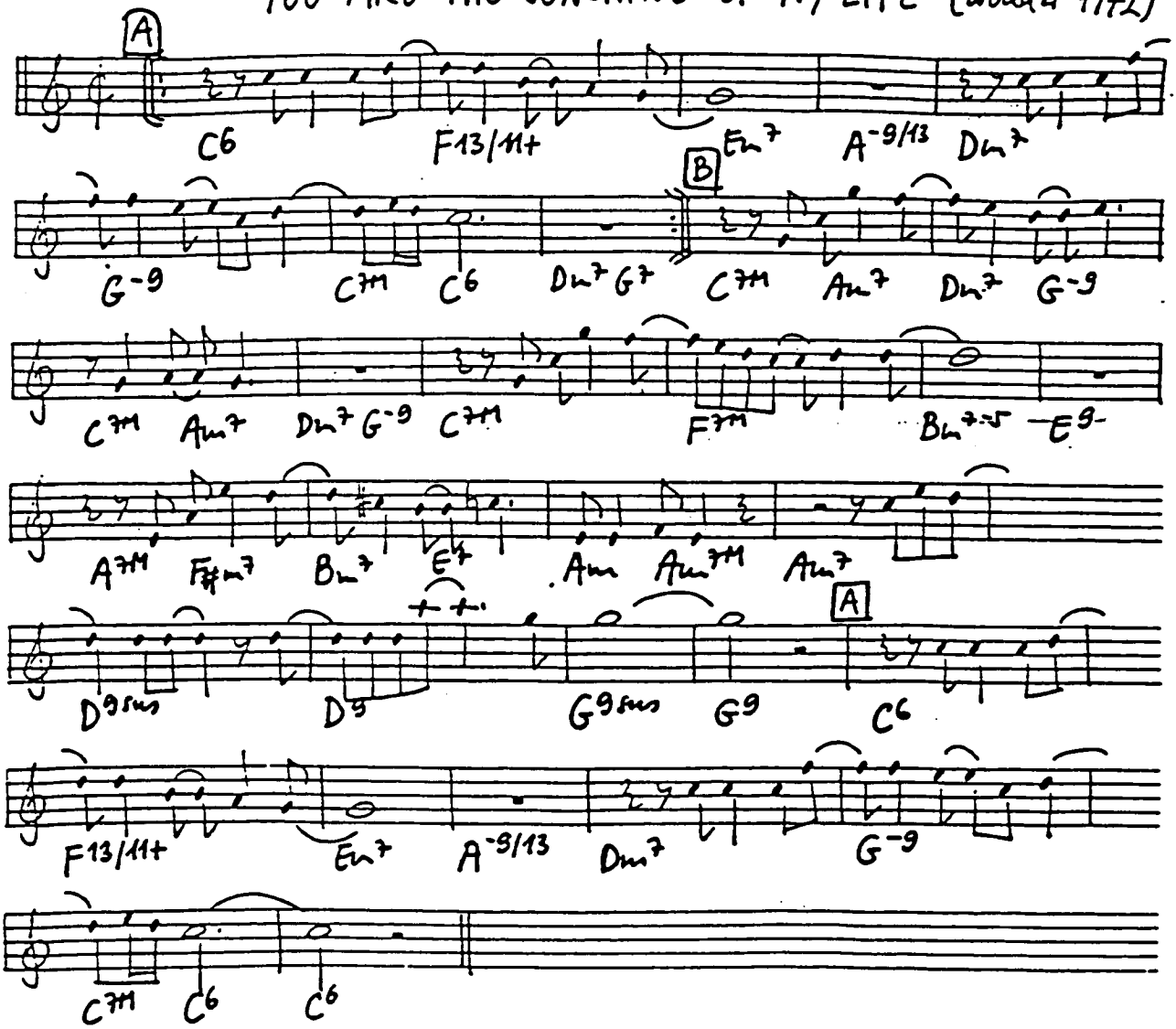


YOU ARE MY LUCKY STAR, I saw you from a far
Two lovely eyes at me they were gleaming, beaming I was star-struck
You're all my lucky charms, I'm lucky in your arms.
You've opened heaven's portal here on earth for this poor mortal,
YOU ARE MY LUCKY STAR!

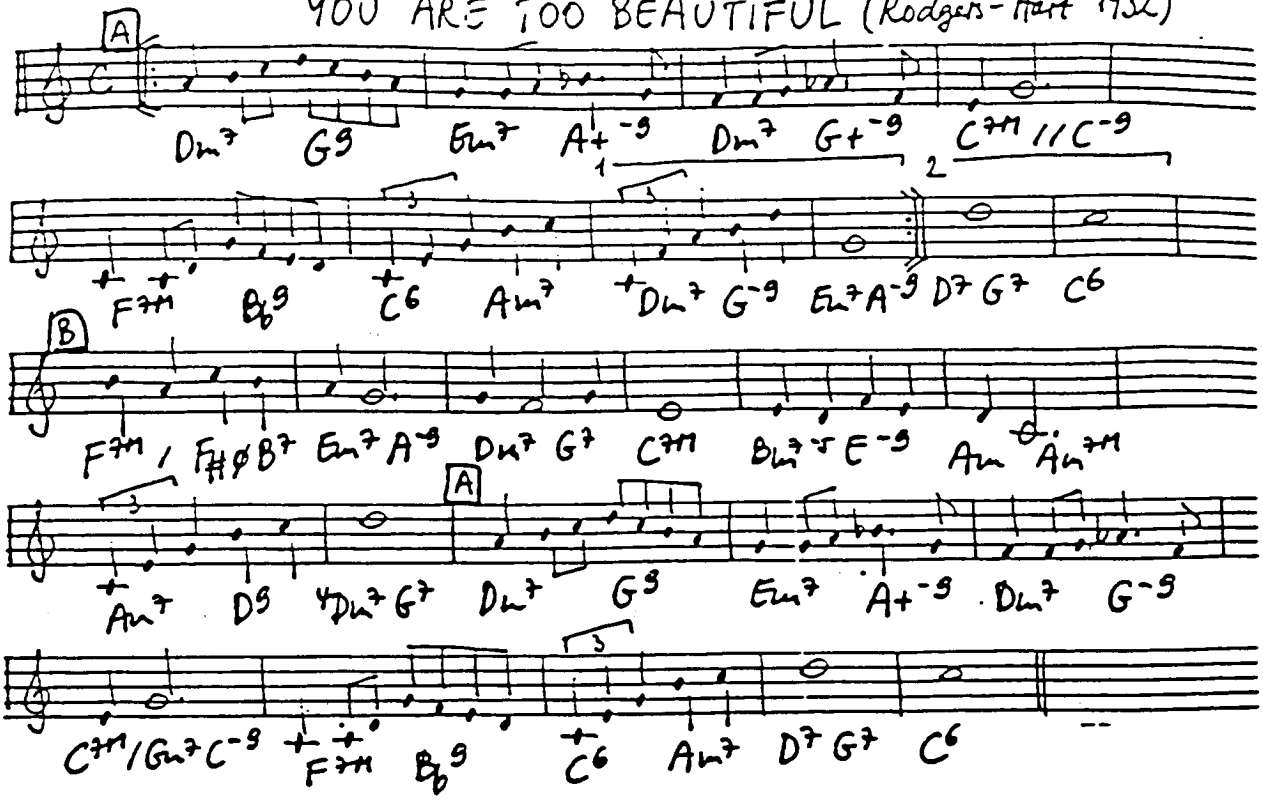
YOU ARE MY SUNSHINE (Davis-Mitchell 1940)



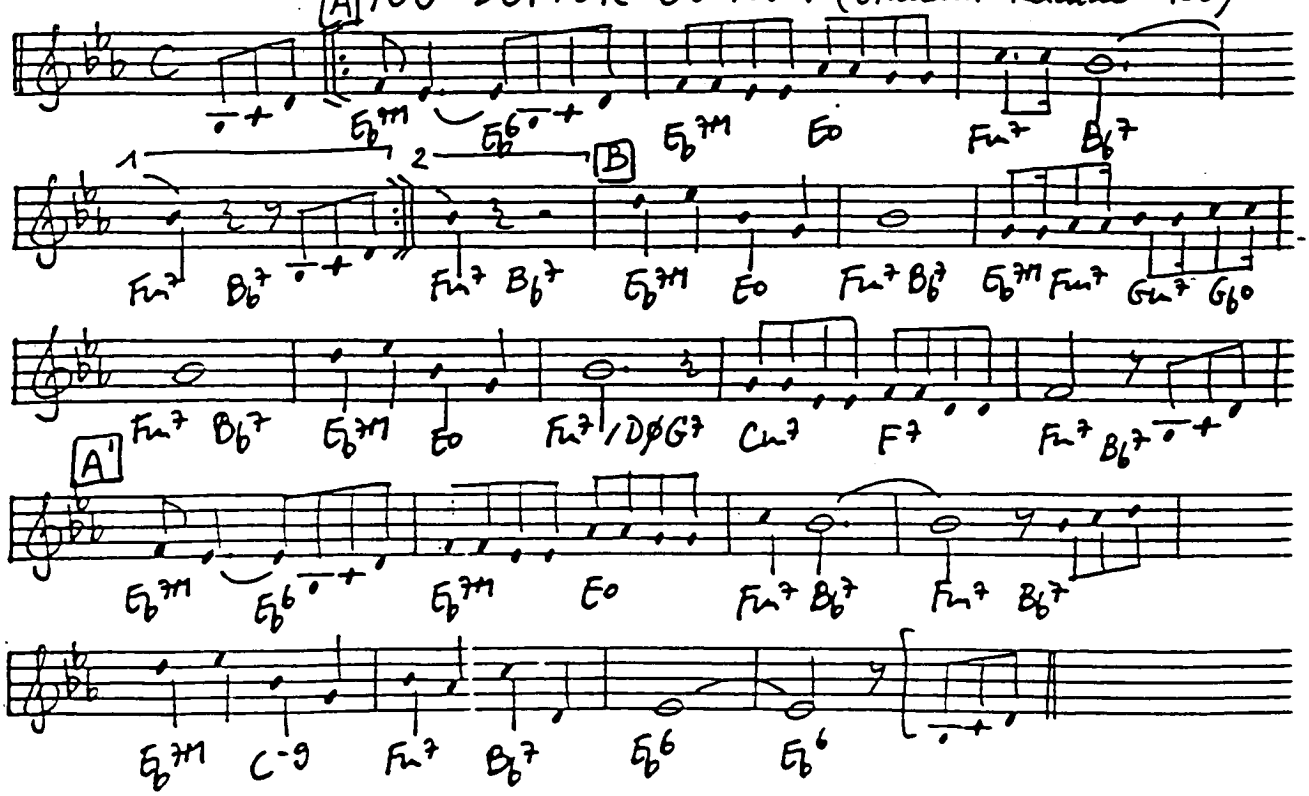
YOU ARE THE SUNSHINE OF MY LIFE (Wonder 1972)



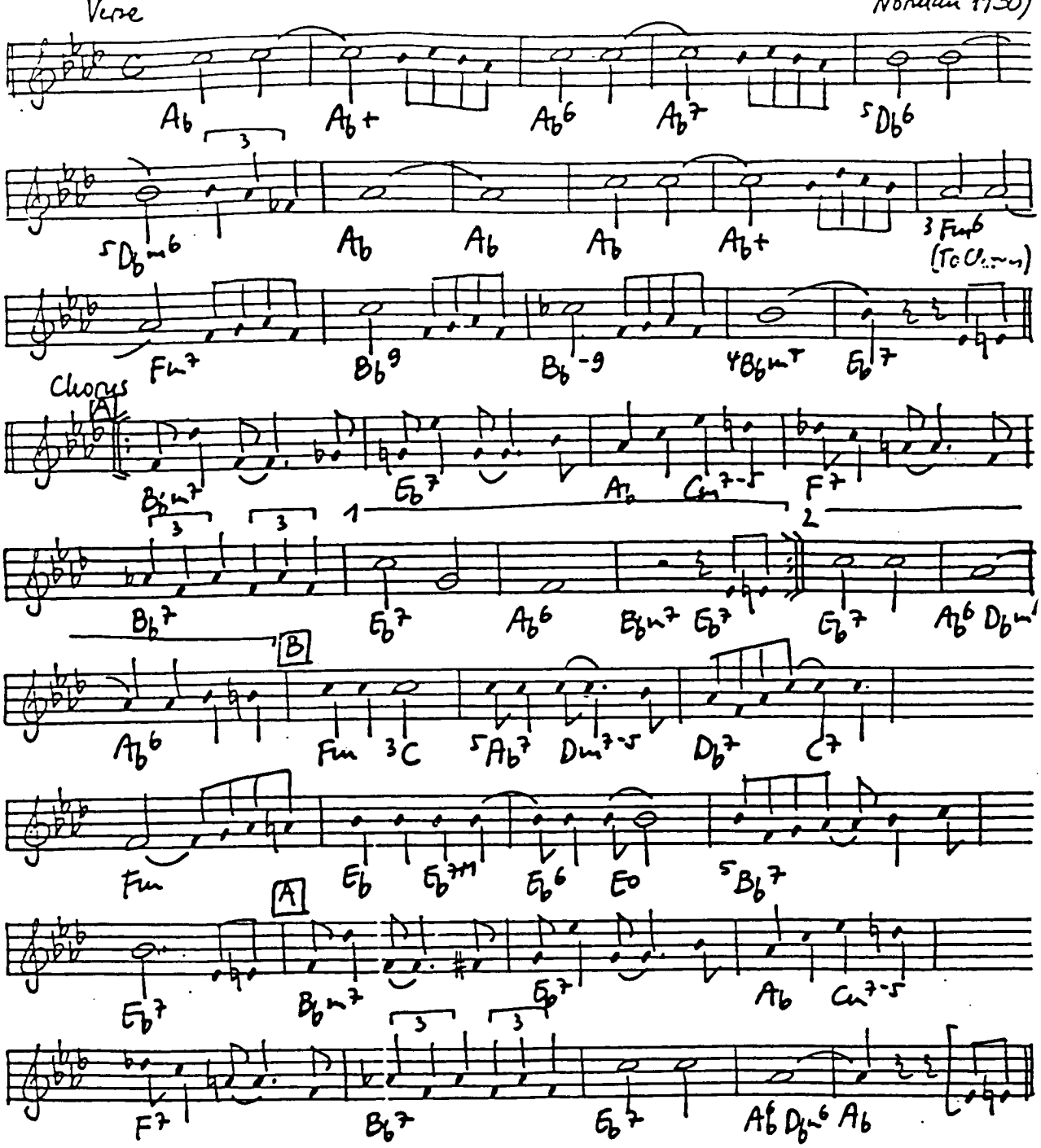
YOU ARE TOO BEAUTIFUL (Rodgers-Hart 1932)



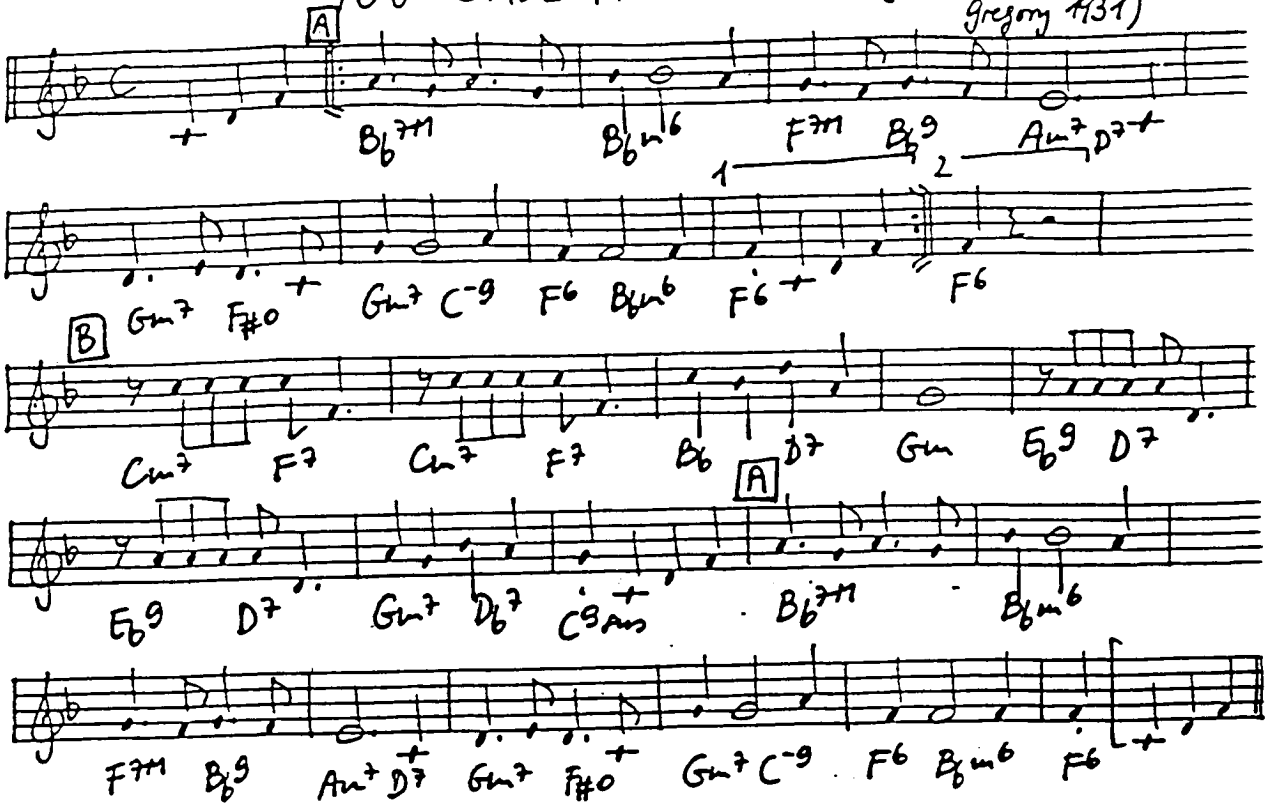
YOU BETTER GO NOW (Graham-Reichner 1936)



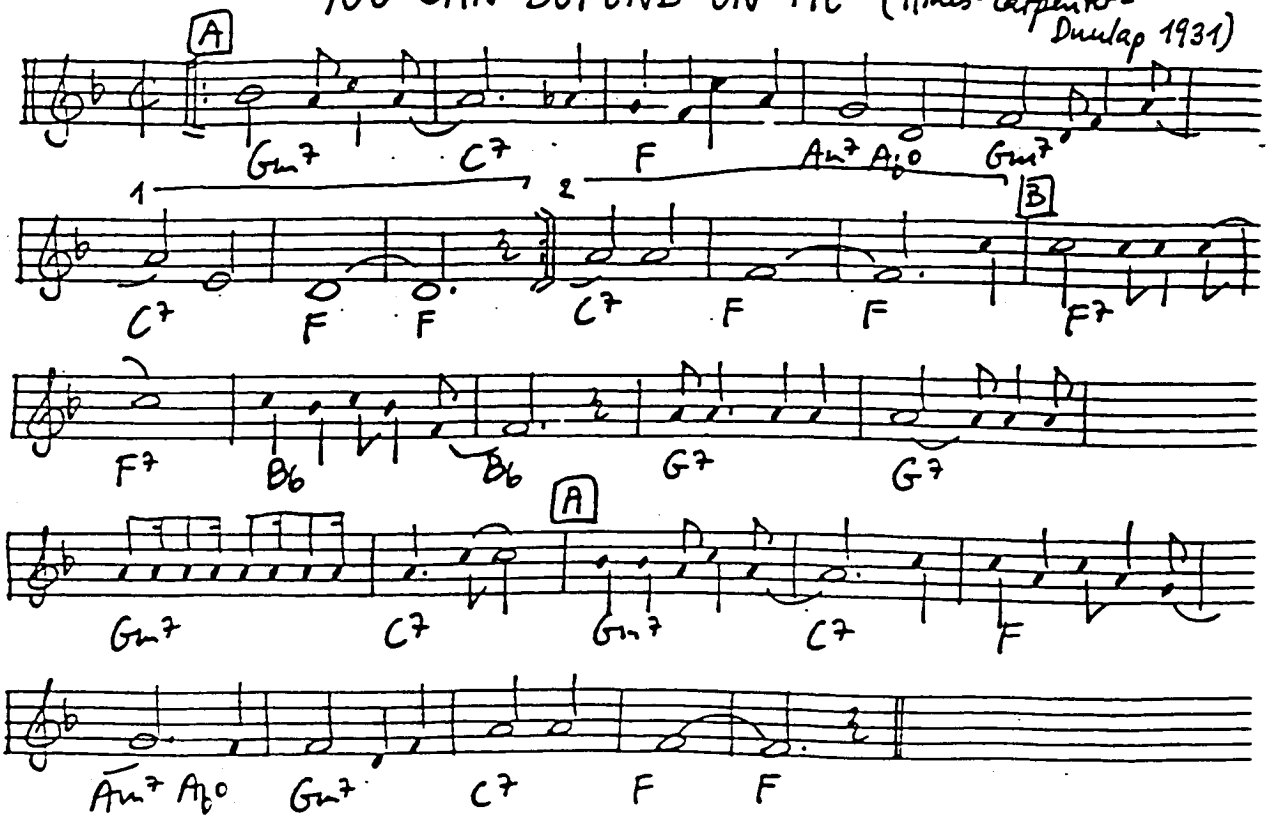
YOU BROUGHT A NEW KIND OF LOVE... (Fain-Kahal-Norman 1930)



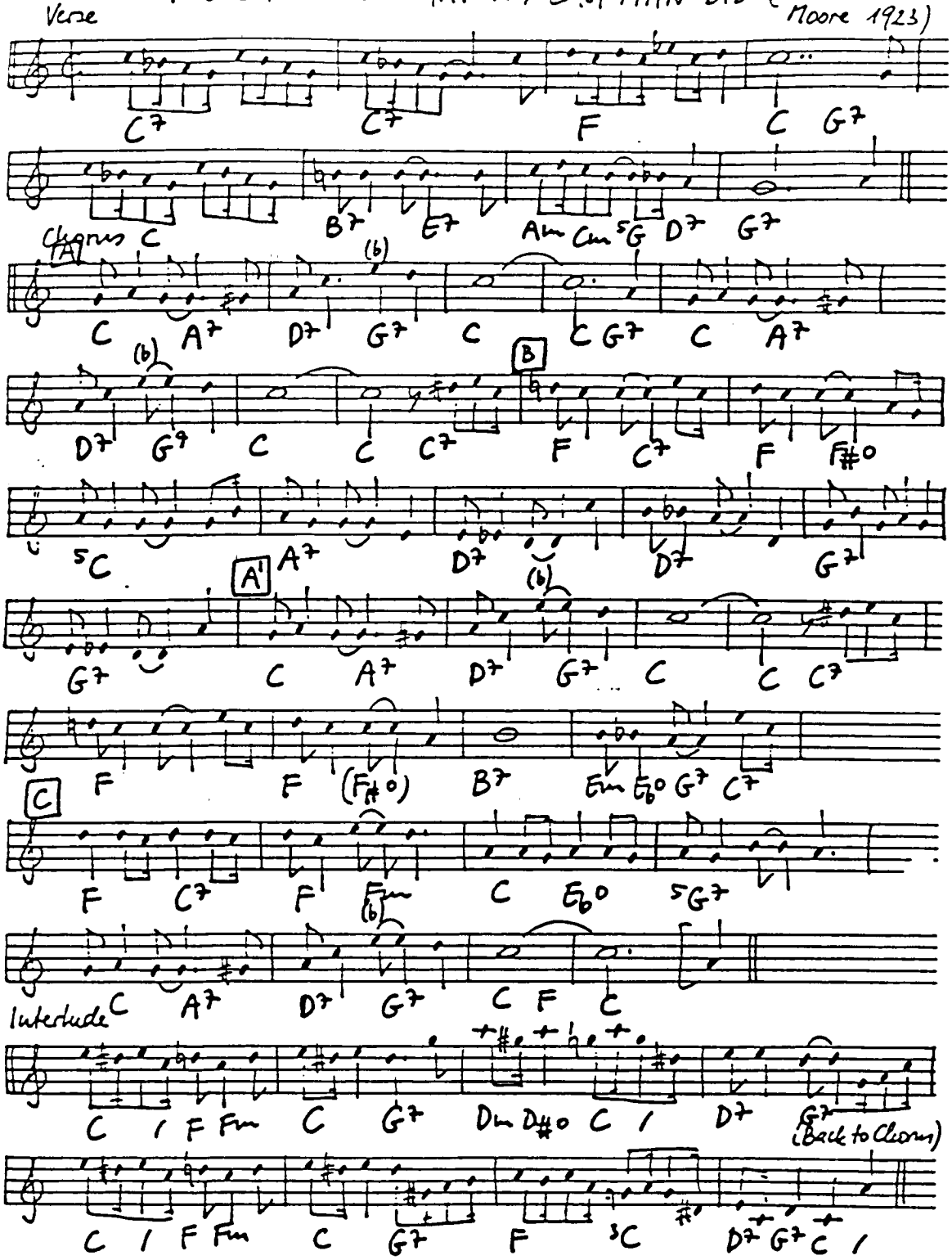
YOU CALL IT MADNESS (Conrad-Colombo-Dubois-Gregory 1931)



YOU CAN DEPEND ON ME (Hines-Carpenter-Dunlap 1931)

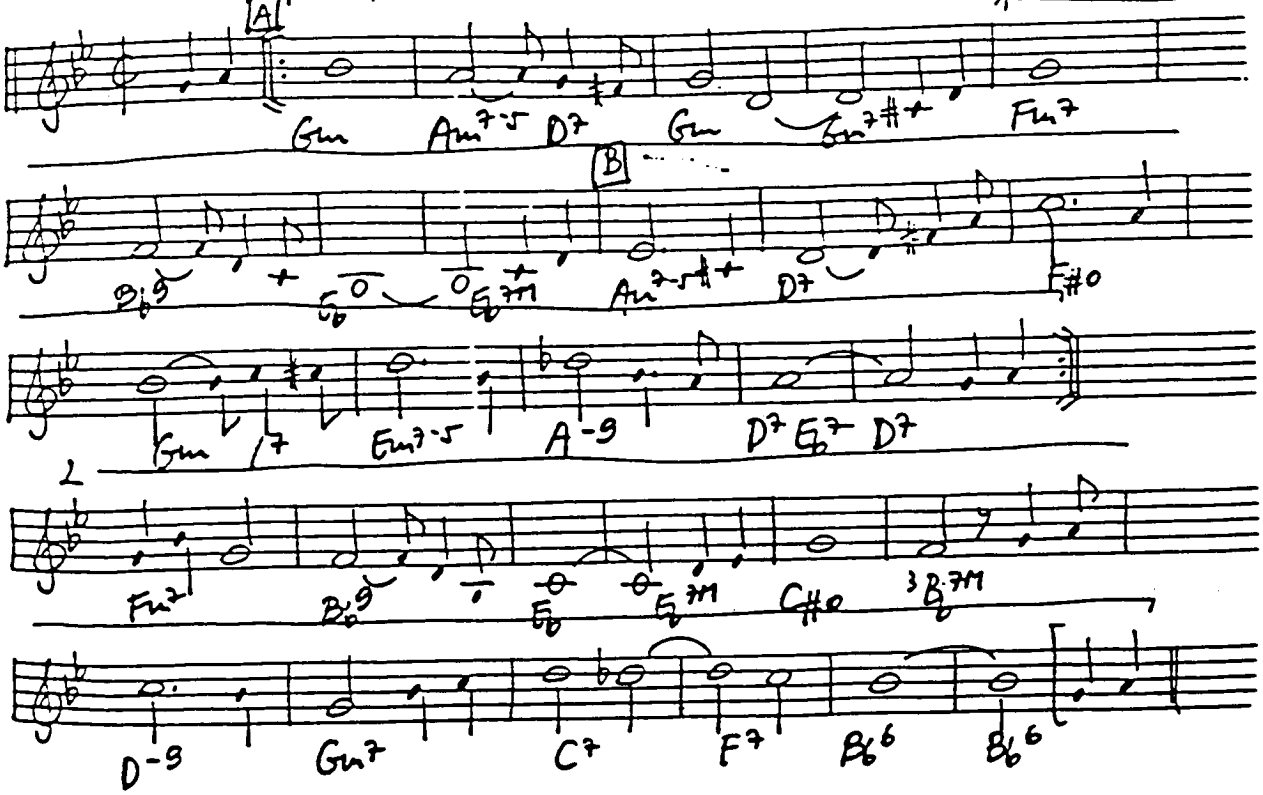


YOU CAN'T DO WHAT MY LAST MAN DID (Johnson-Moore 1923)

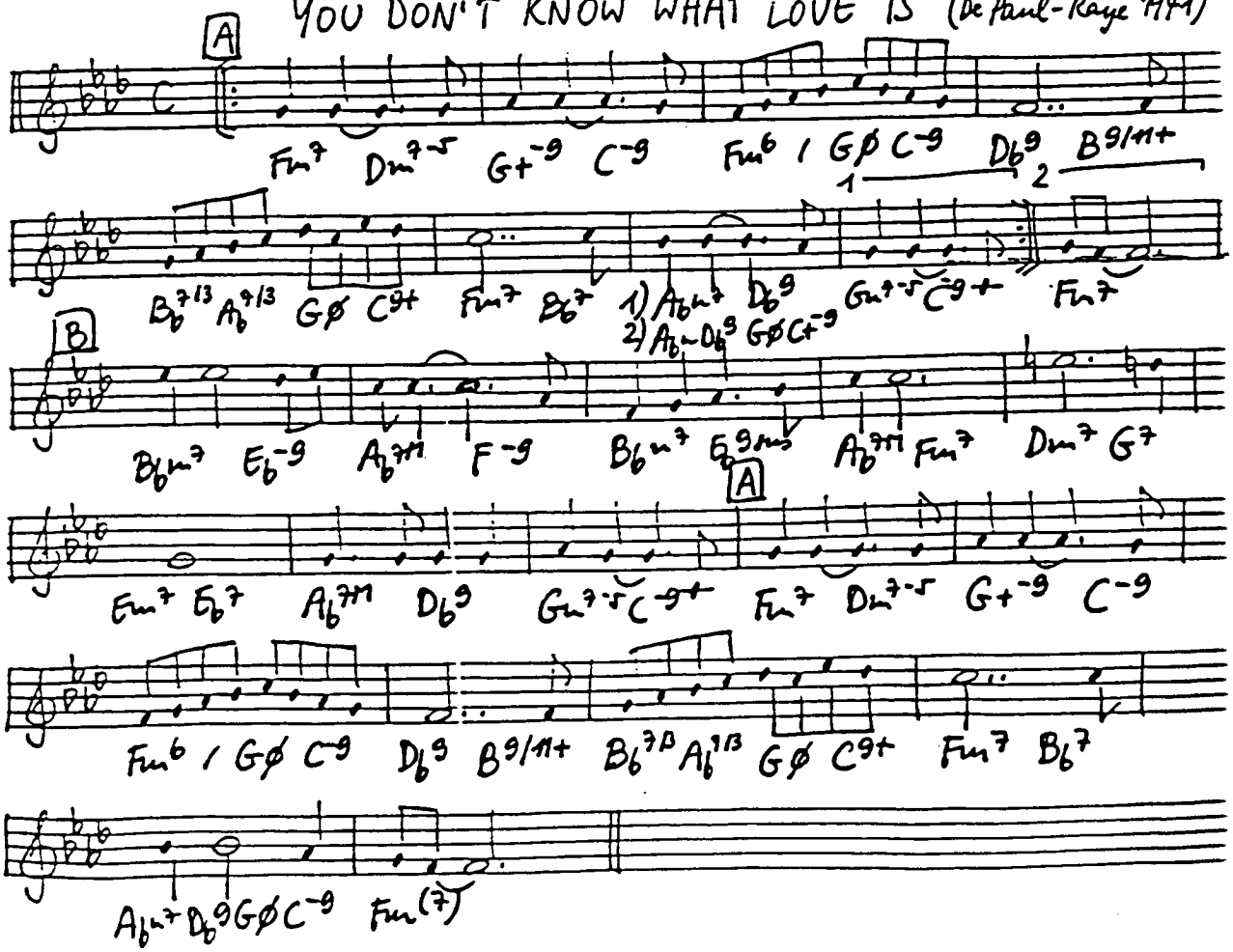


(Transcribed from Fats Waller 24)

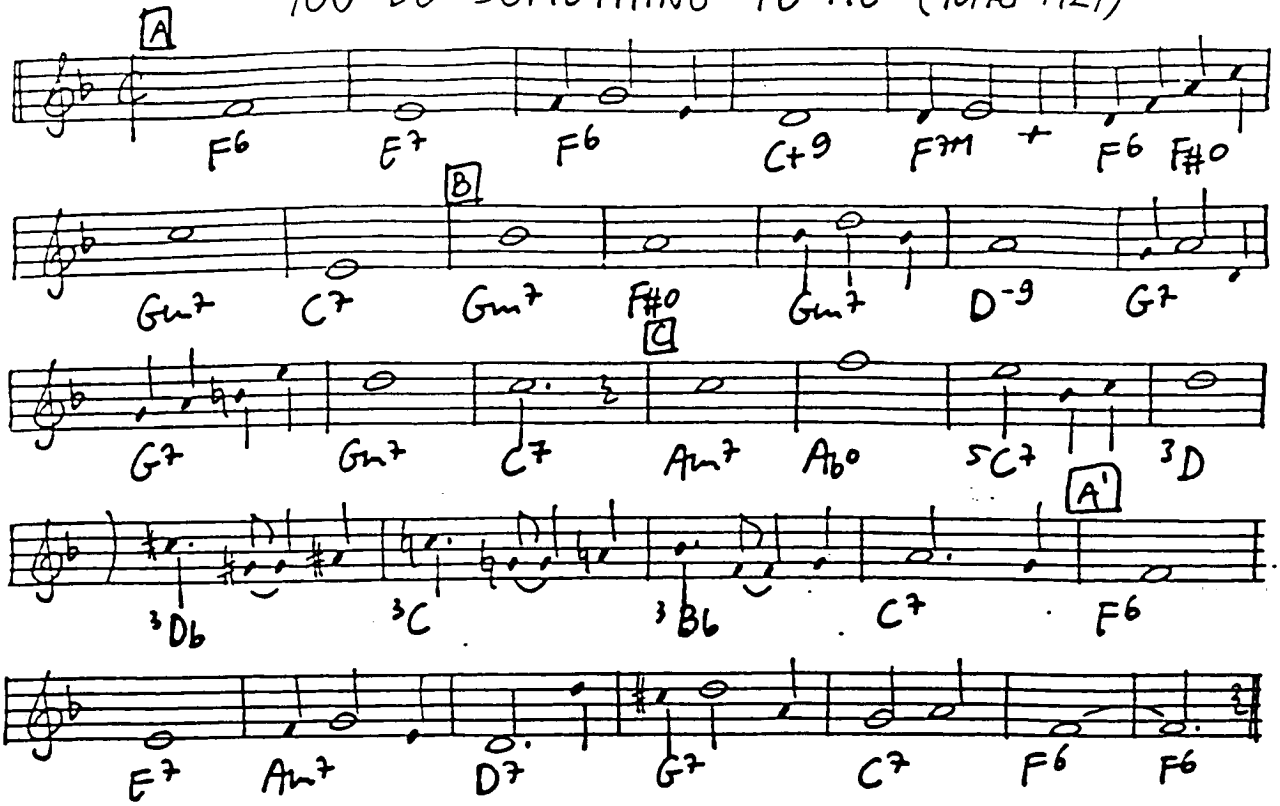
YOU'D BE SO NICE TO COME HOME TO (Porter 1942)



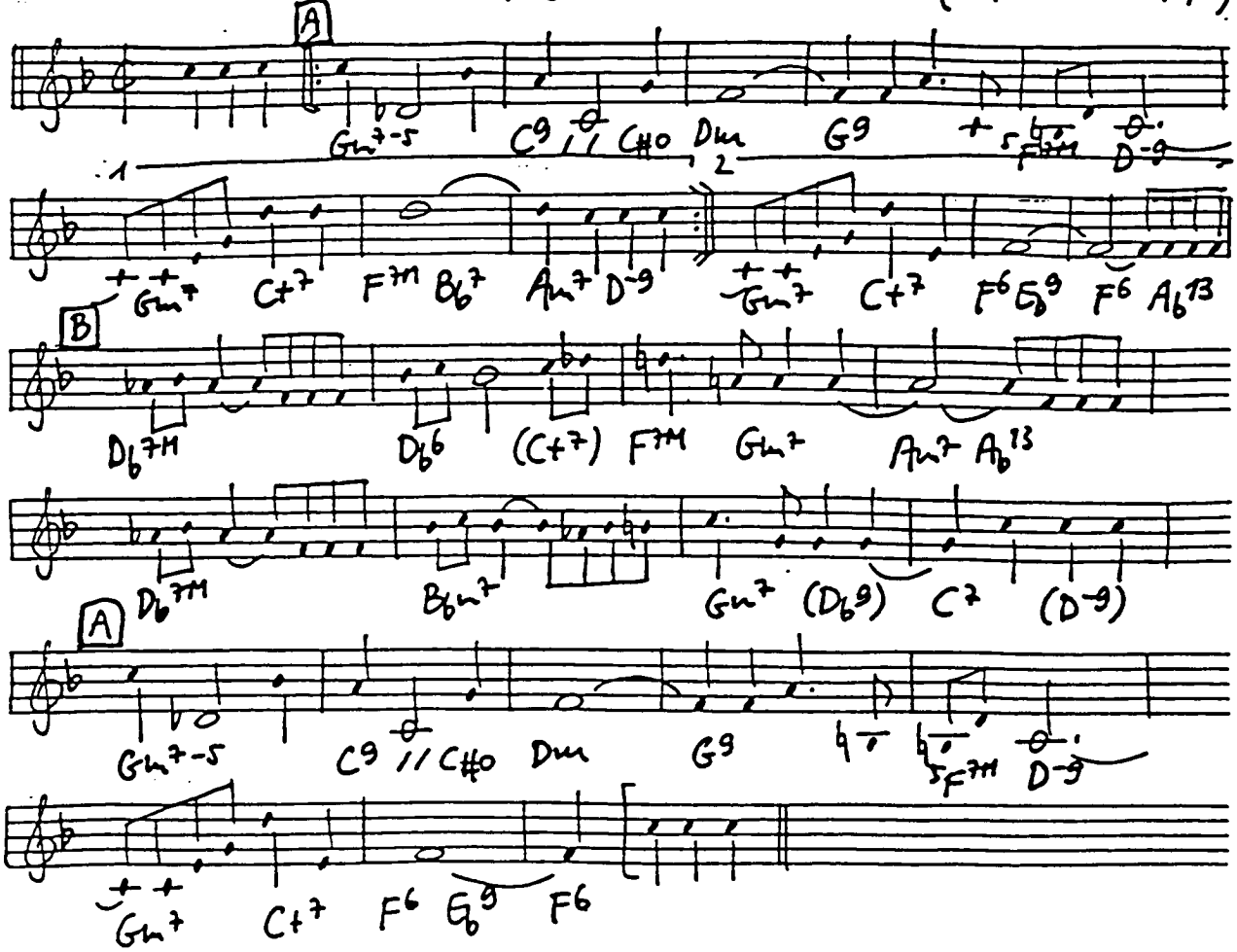
YOU DON'T KNOW WHAT LOVE IS (De Paul-Raye 1941)



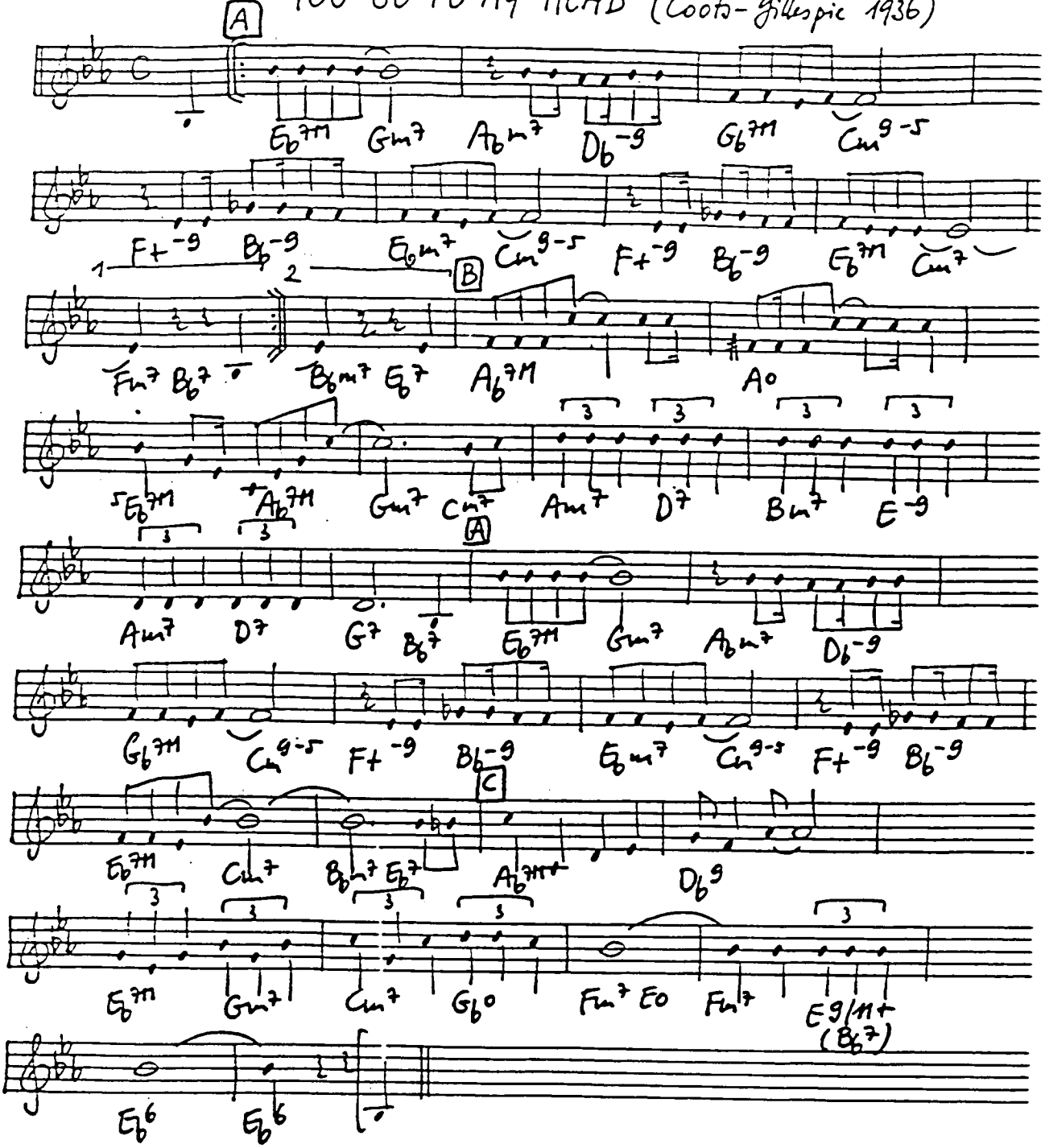
YOU DO SOMETHING TO ME (Porter 1929)



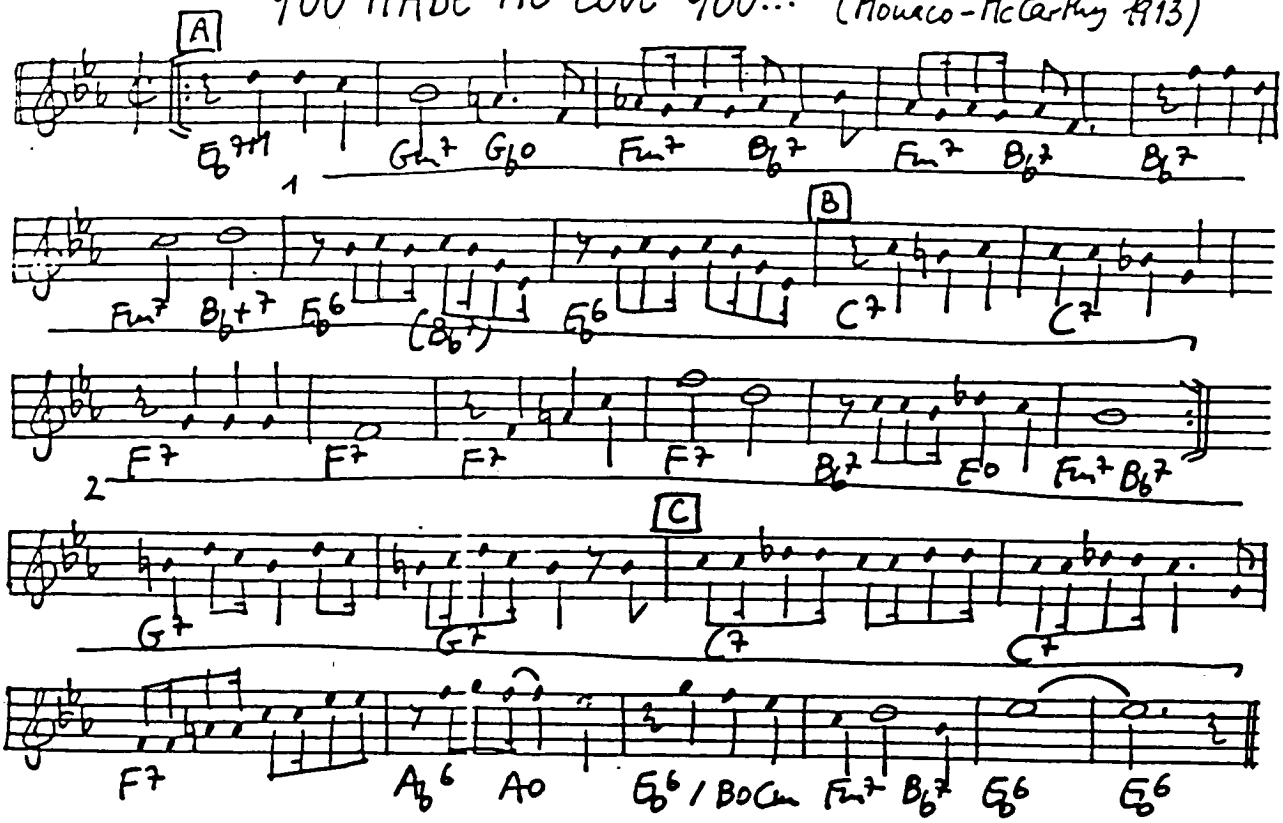
YOU LEAVE ME BREATHLESS (Holländer-Freed 1938)



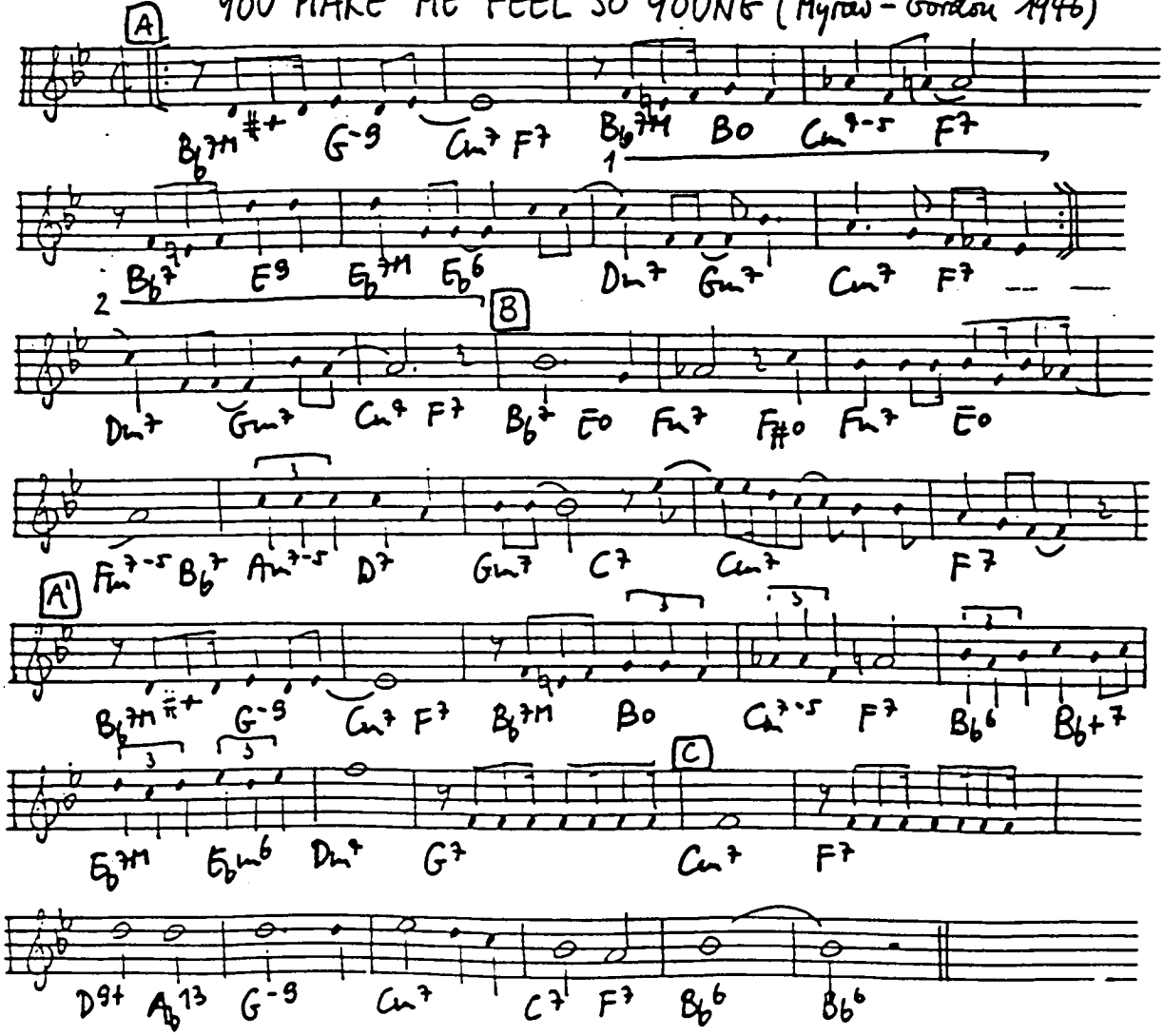
YOU GO TO MY HEAD (Coots-Gillespie 1936)



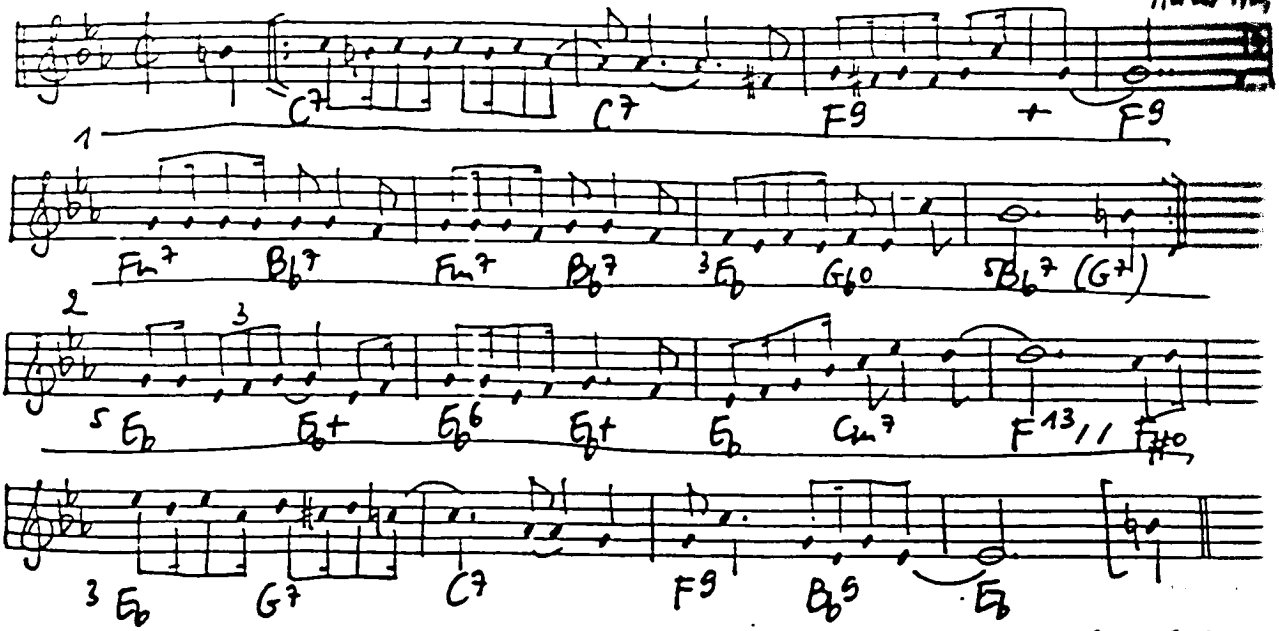
YOU MADE ME LOVE YOU... (Monaco - McCarthy 1913)



YOU MAKE ME FEEL SO YOUNG (Myrow - Gordon 1946)

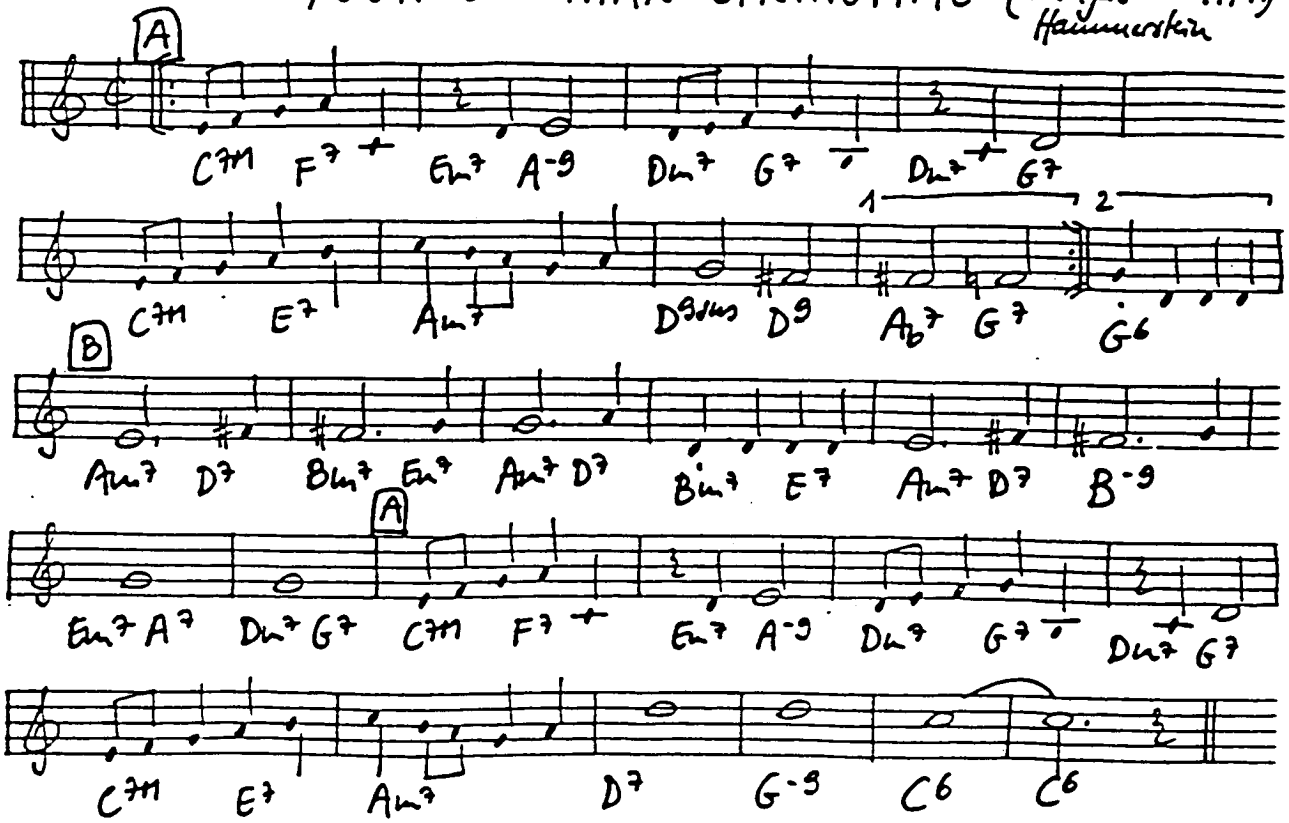


YOU MUST HAVE BEEN A BEAUTIFUL BABY (Warren-Mercer 1938)

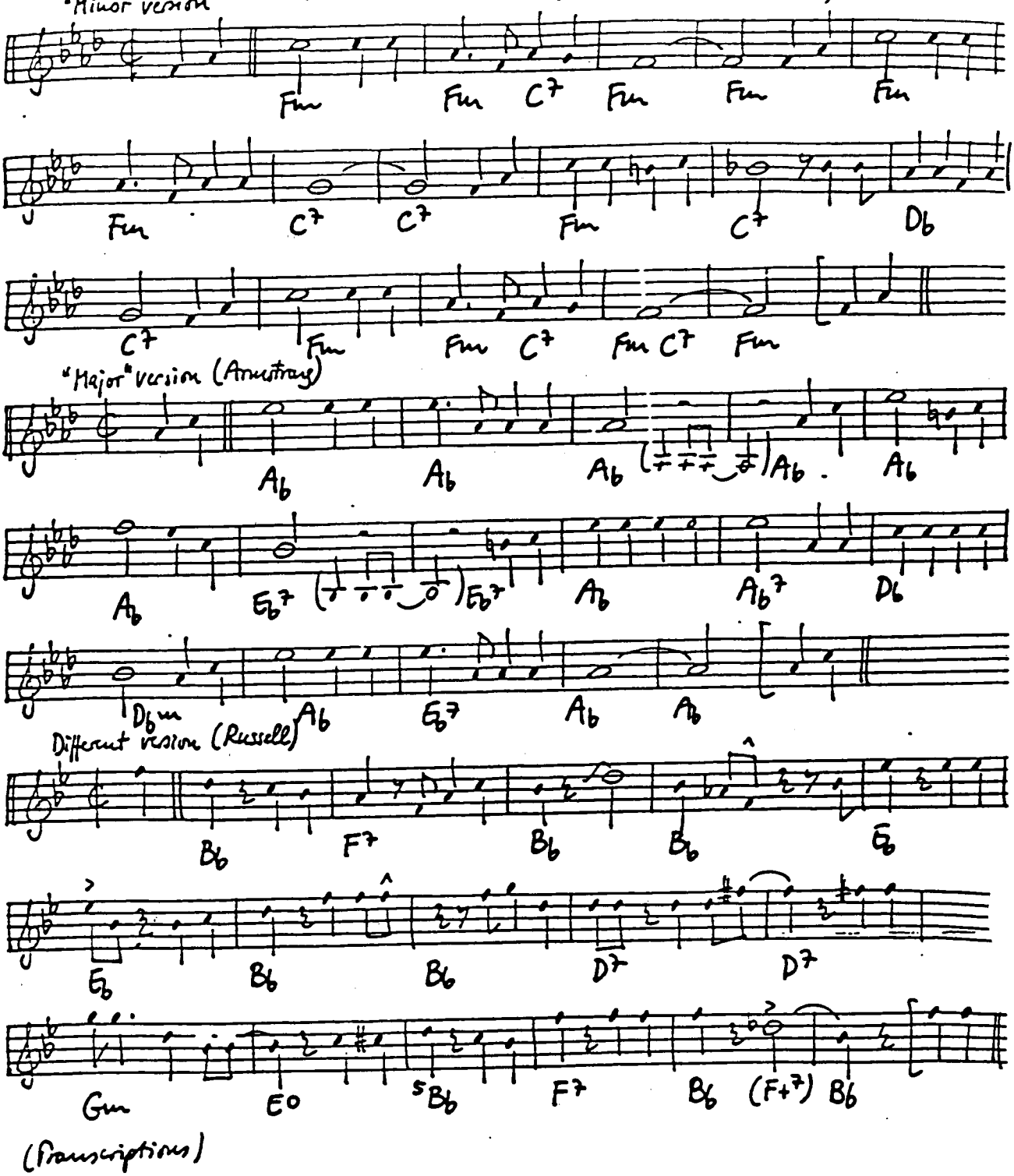


OU MUST HAVE BEEN A BEAUTIFUL BABY, you must have been a wonderful child,
when you were only startin' to go to kindergarten, I bet you drove the little boys wild,
d when it came to winning blue ribbons, you must have shown the other kids how,
can see the judges eyes as they handed you the prize, I bet you made the cutest bow,
Oh! you must have been a beautiful baby, cause baby, look at you now.

YOUNGER THAN SPRINGTIME (Rodgers-Hammerstein 1949)

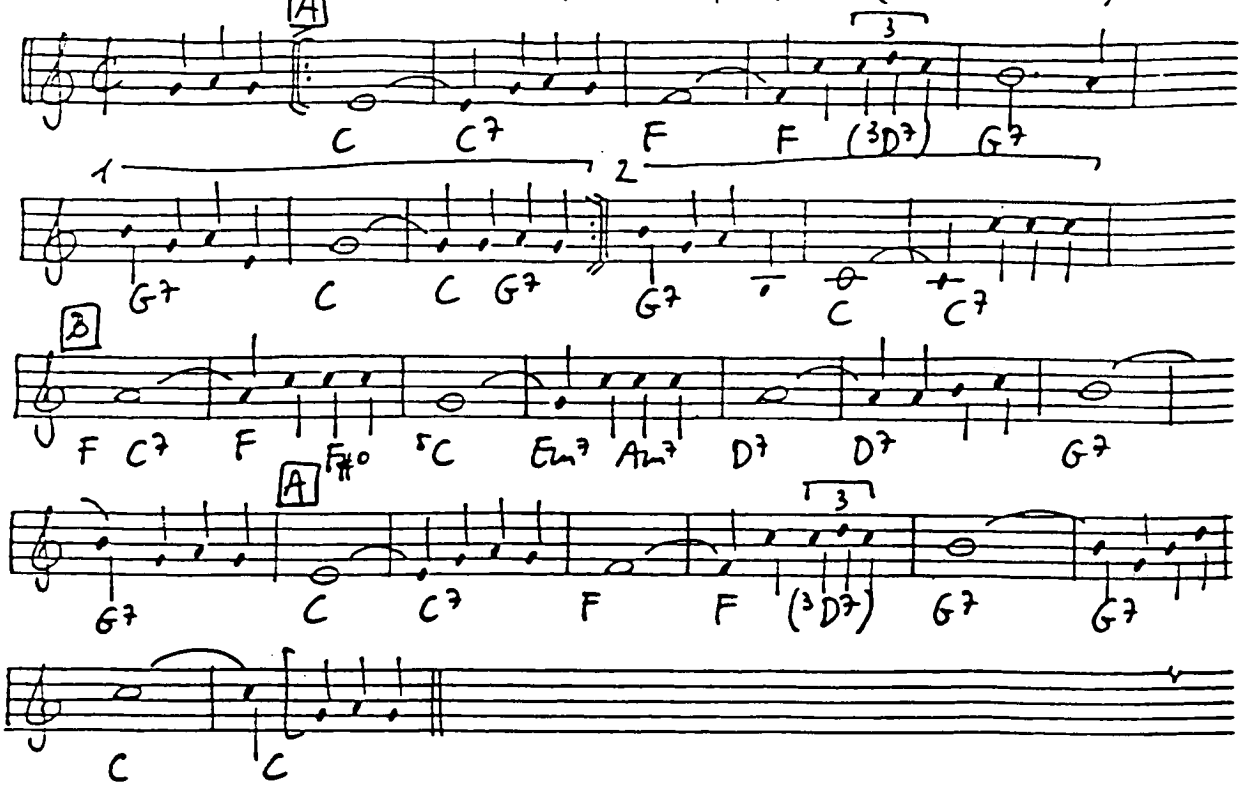


YOU RASCAL YOU (Theard 1931)

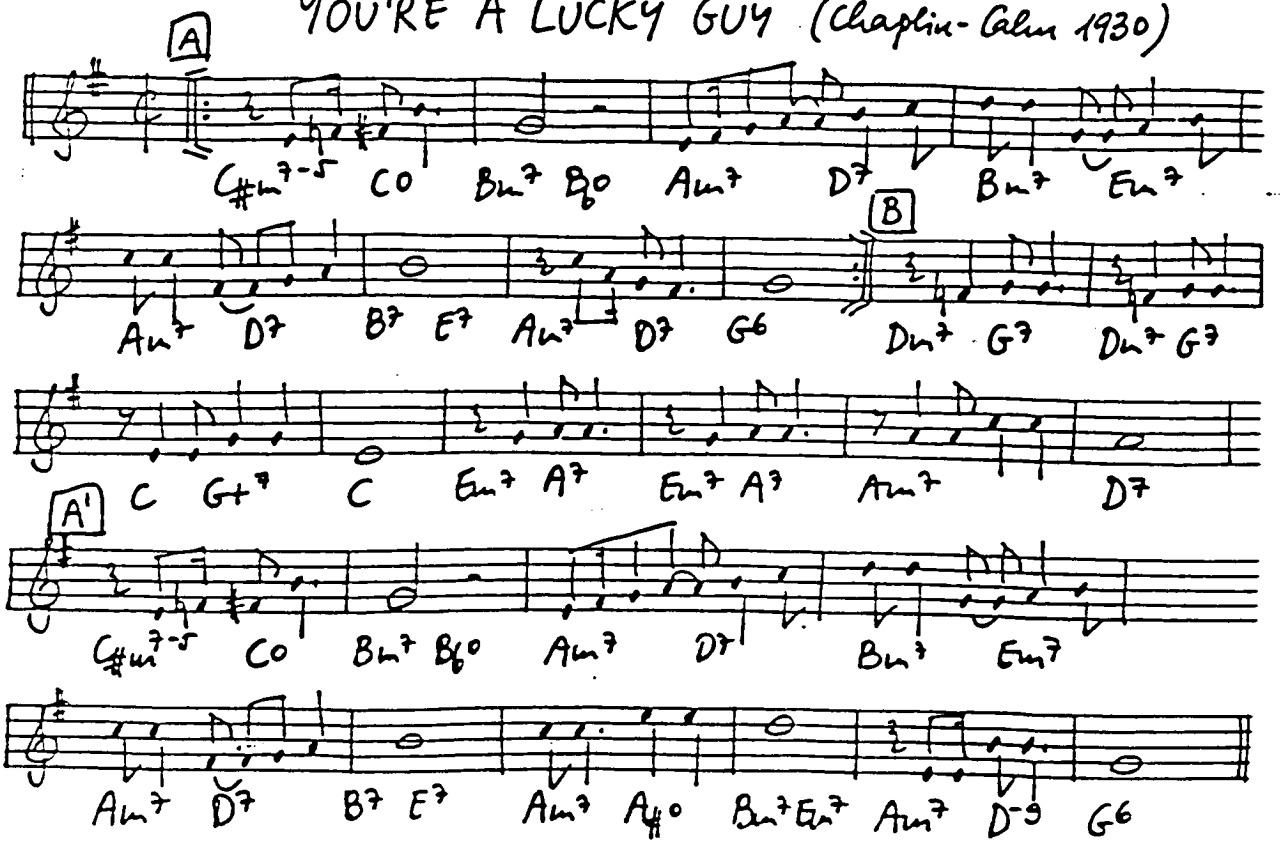


(Transcriptions)

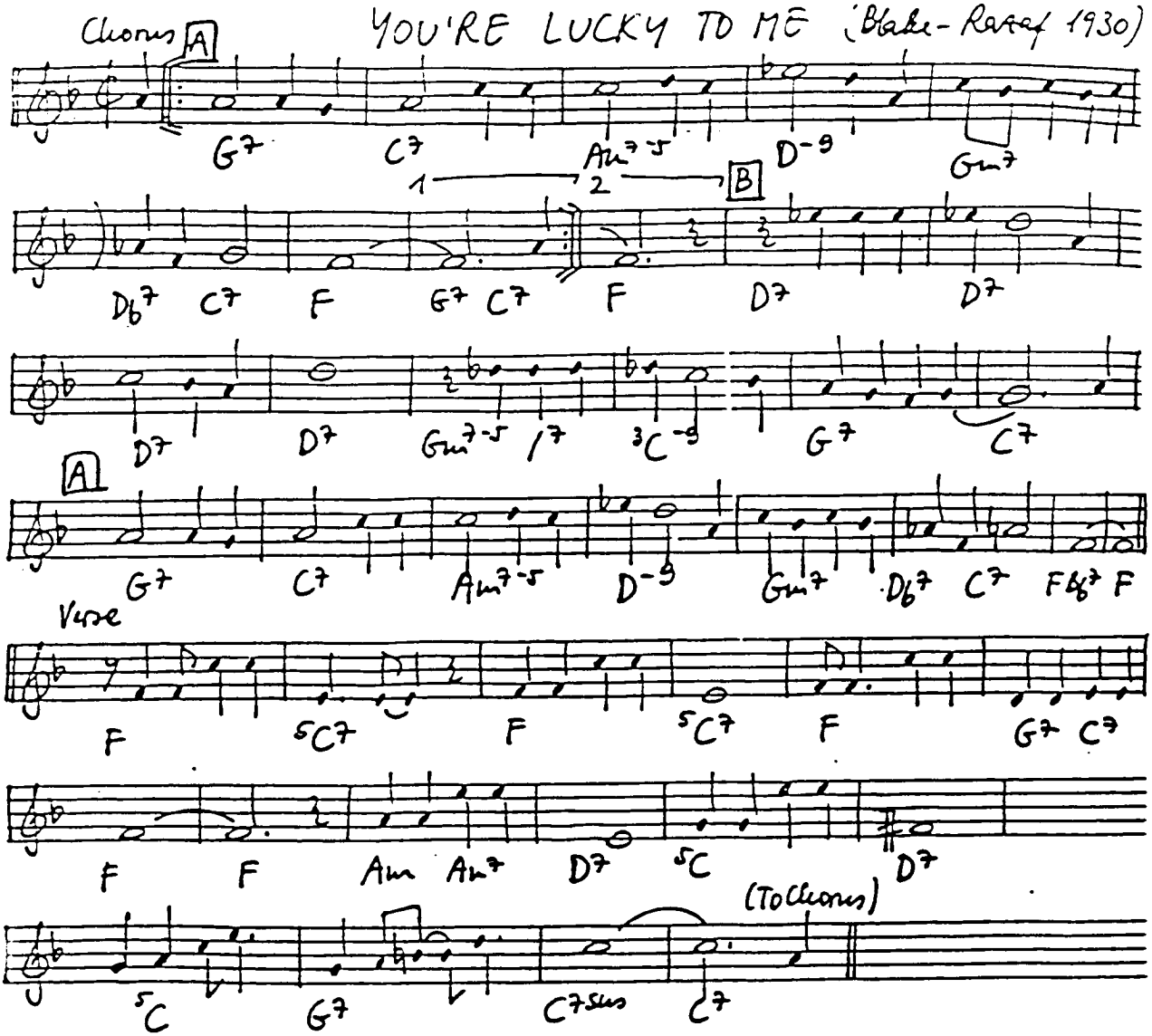
YOUR CHEATIN' HEART (Williams 1952)



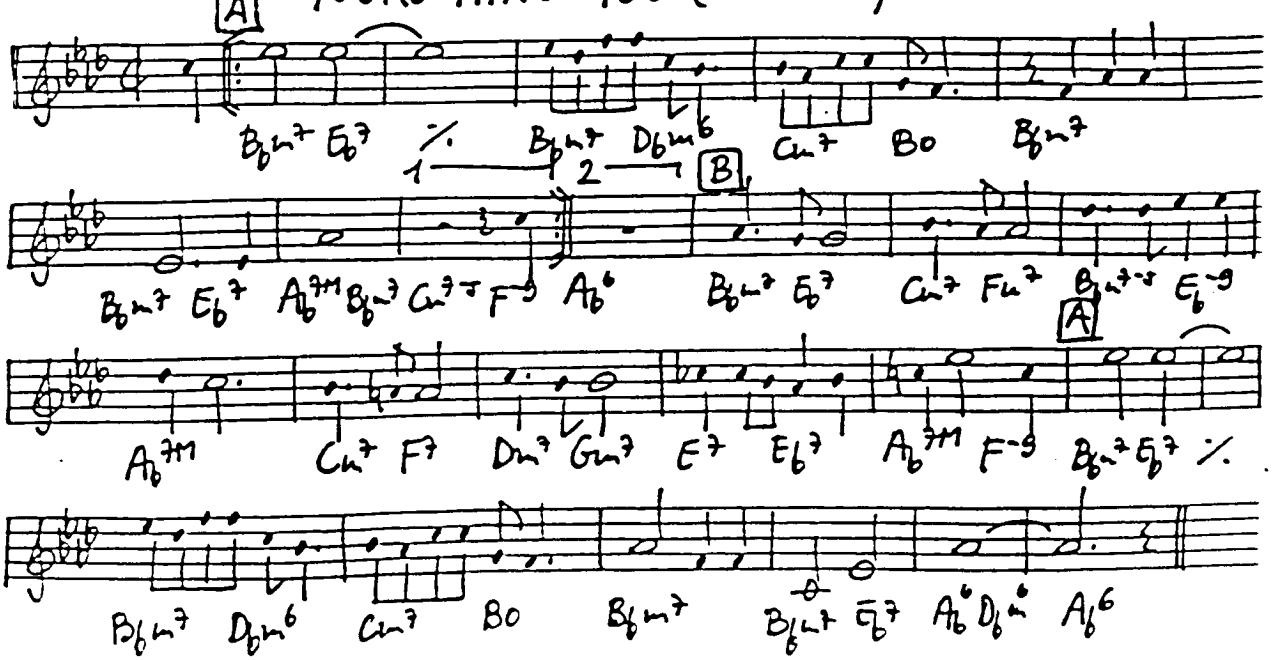
YOU'RE A LUCKY GUY (Chaplin-Calm 1930)



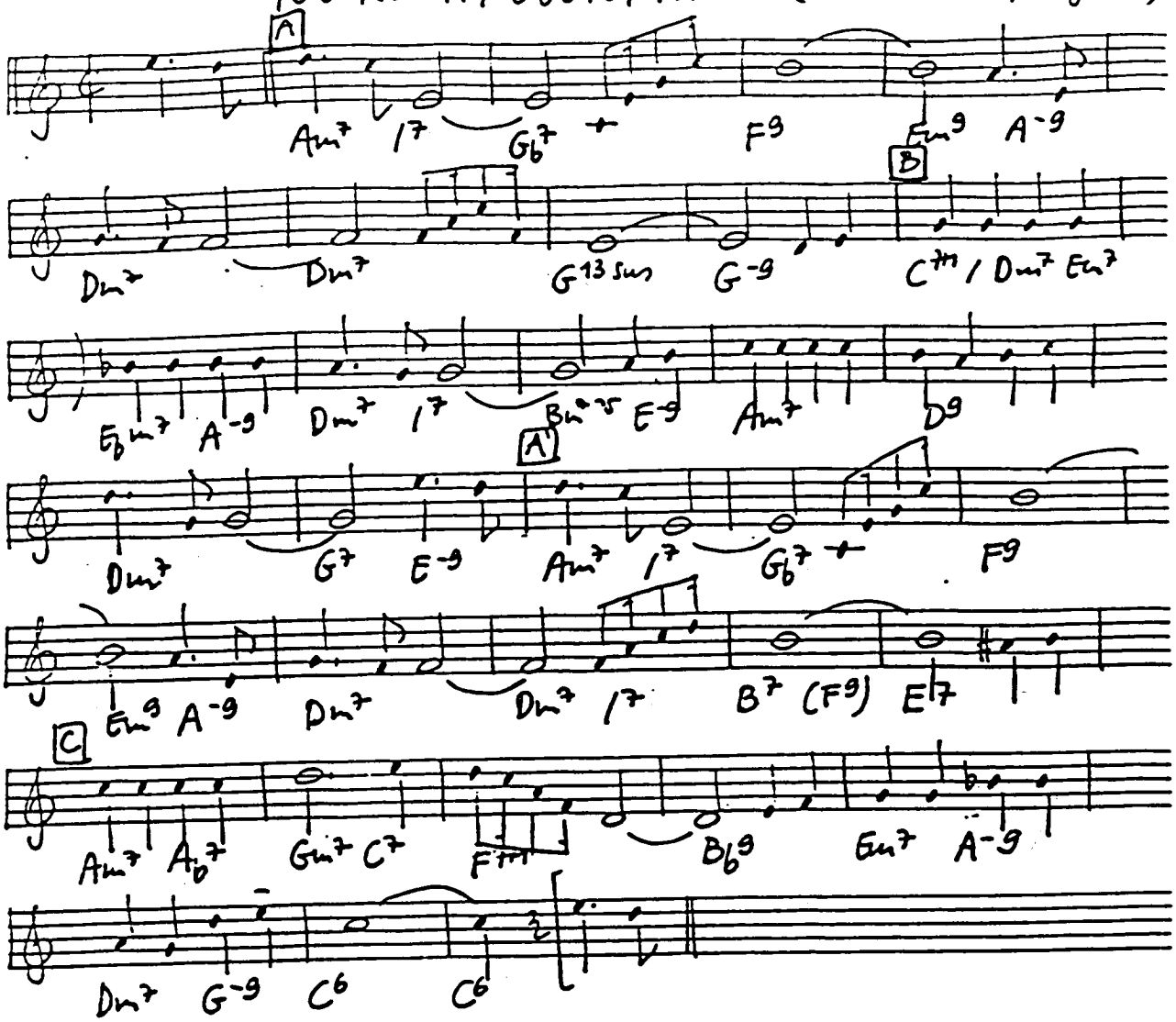
YOU'RE LUCKY TO ME (Blake-Razaf 1930)



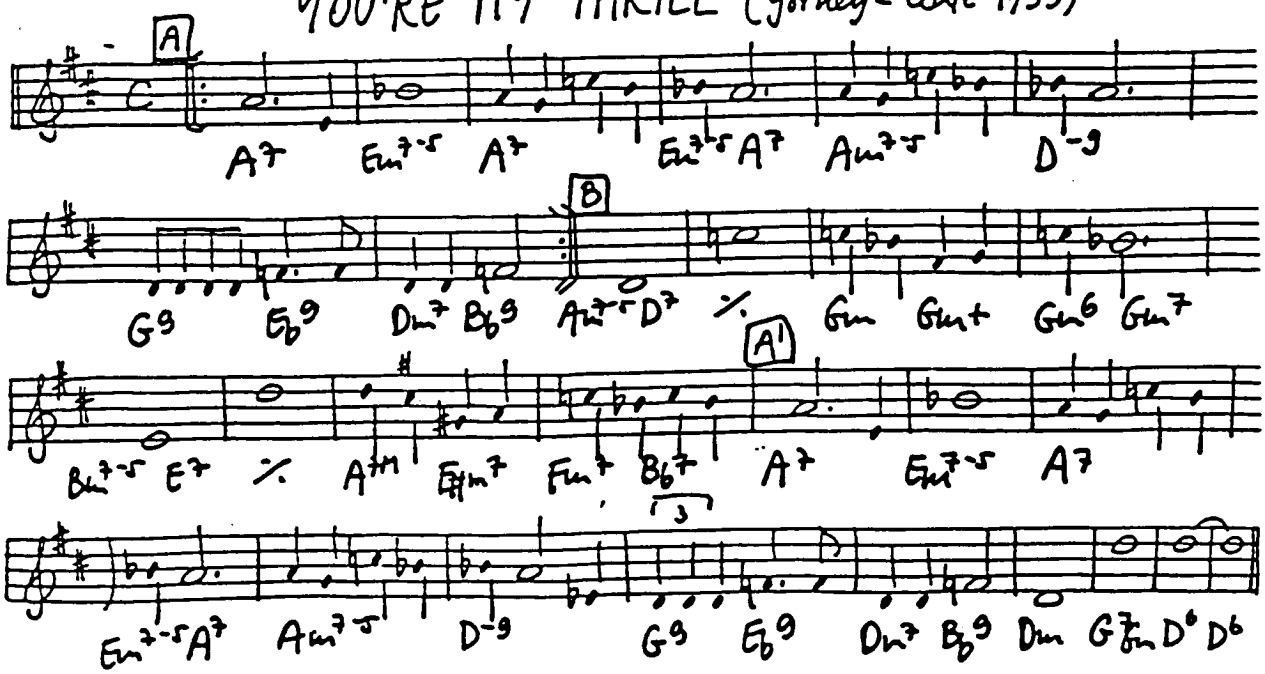
YOU'RE MINE YOU (Green-Heyman 1933)



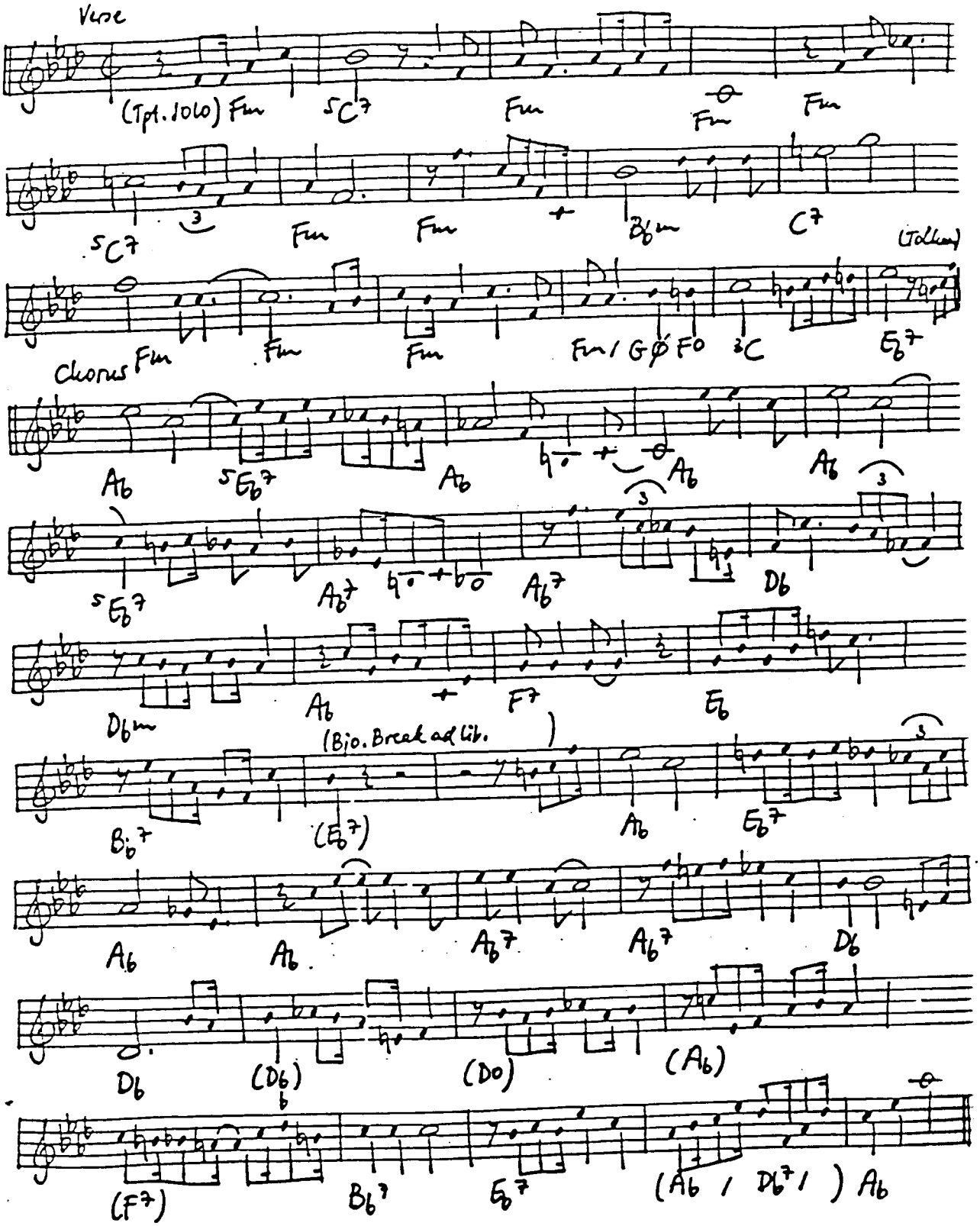
YOU'RE MY EVERYTHING (Warren-Dixon-Young 1931)



YOU'RE MY THRILL (Gorney-Clare 1933)



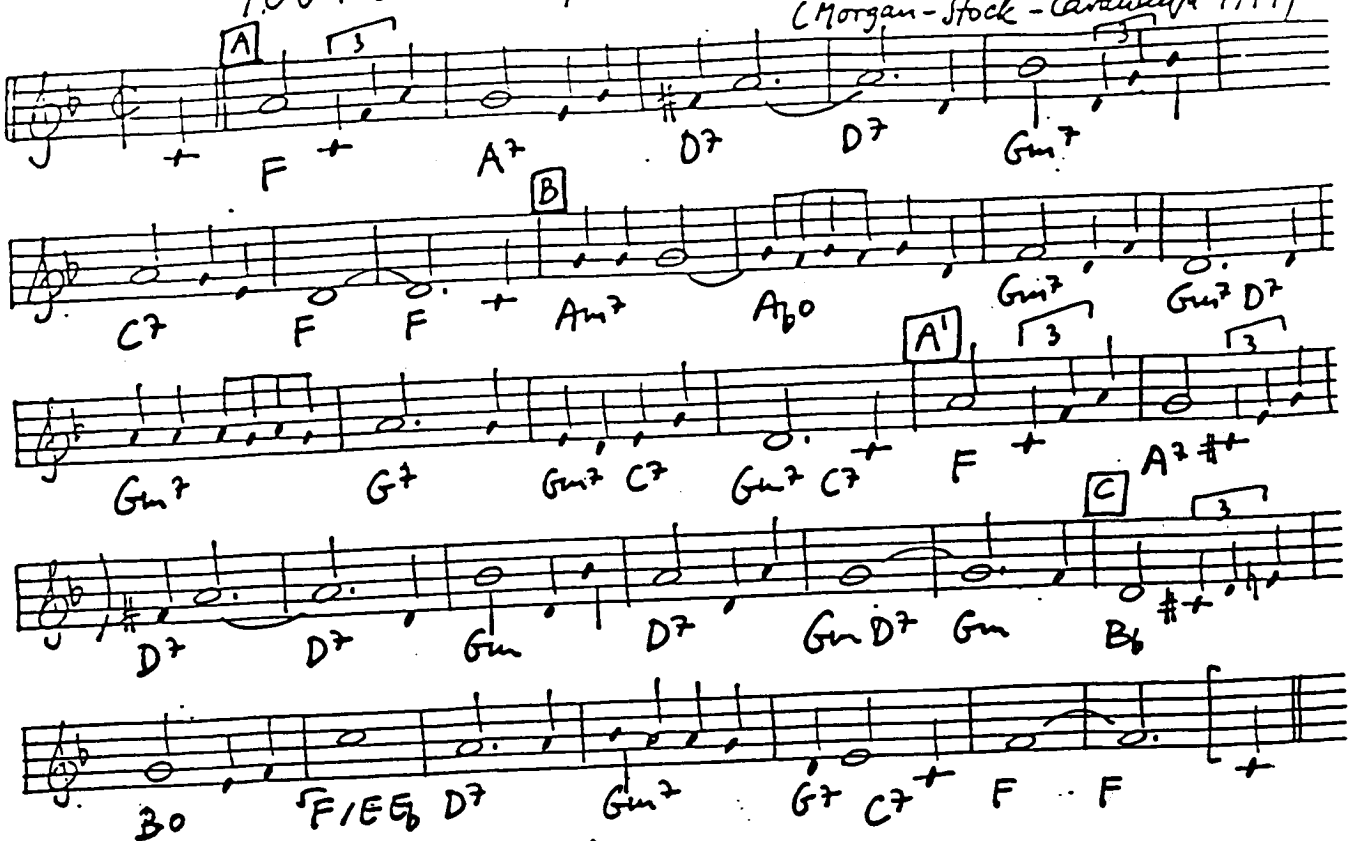
YOU'RE NEXT (Hardin 1926)



(Transcribed from L. Armstrong 26)

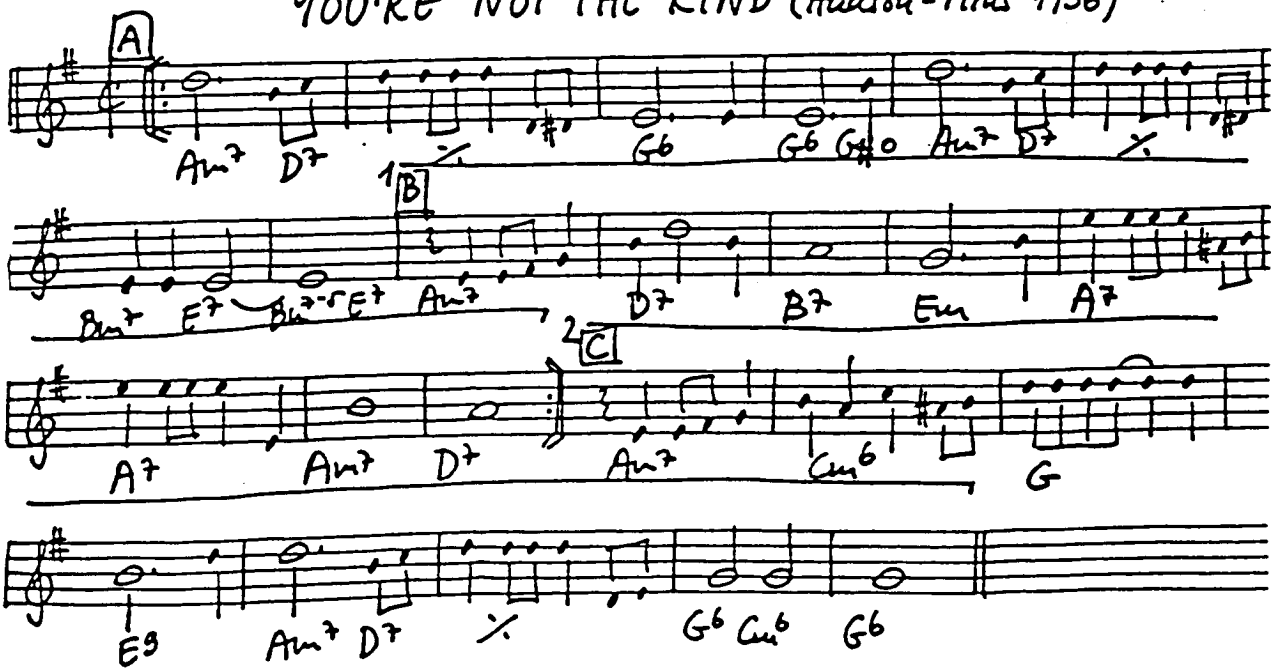
YOU'RE NOBODY TILL SOMEBODY LOVES YOU

(Morgan - Stock - Caravan 1944)



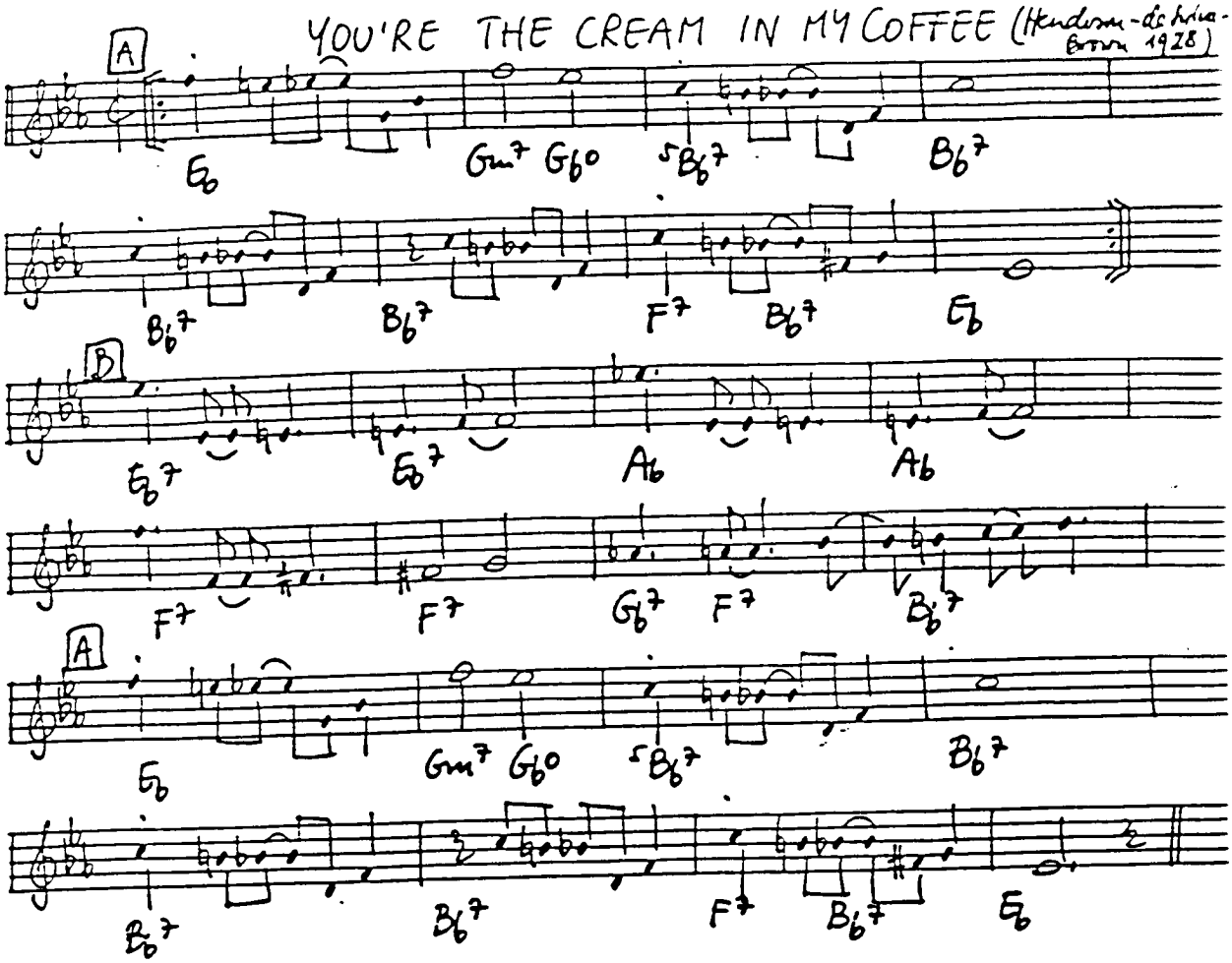
(Transcribed from Nat King Cole 45)

YOU'RE NOT THE KIND (Hudson - Mills 1936)

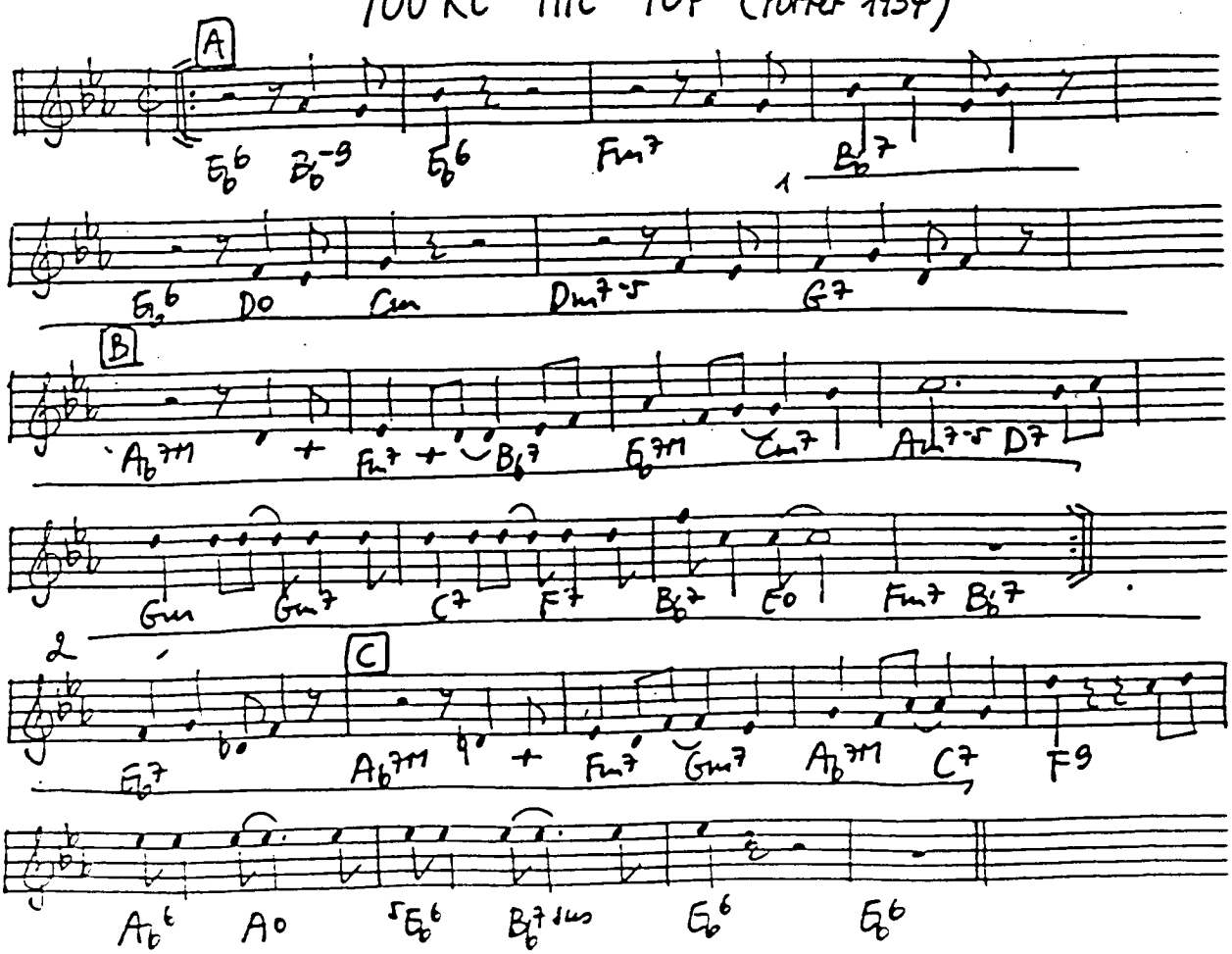


(Transcribed from Red Allen 36)

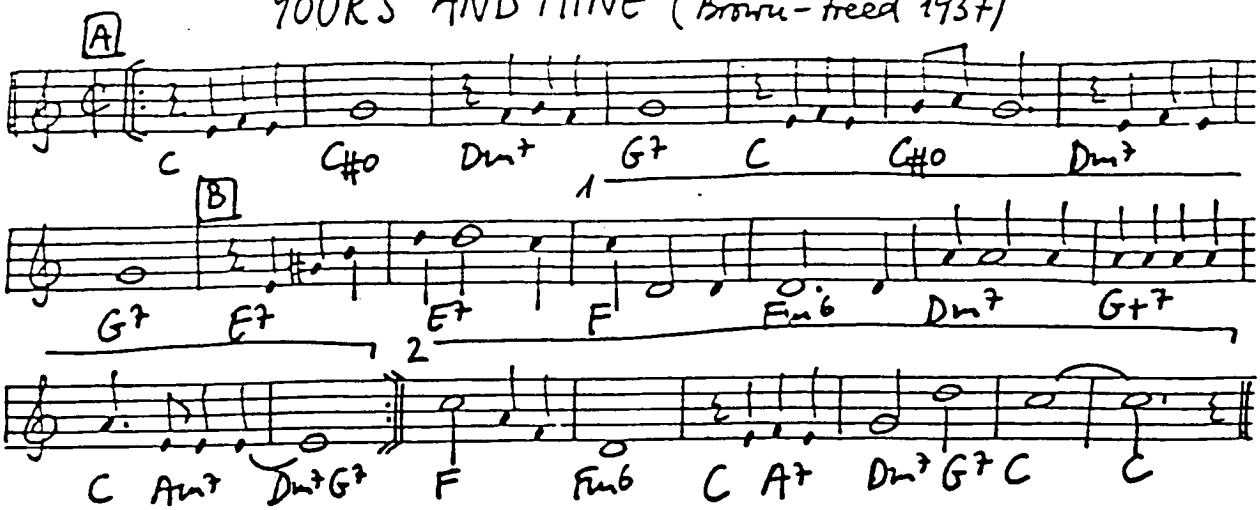
YOU'RE THE CREAM IN MY COFFEE (Henderson-de Silva-Brown 1928)



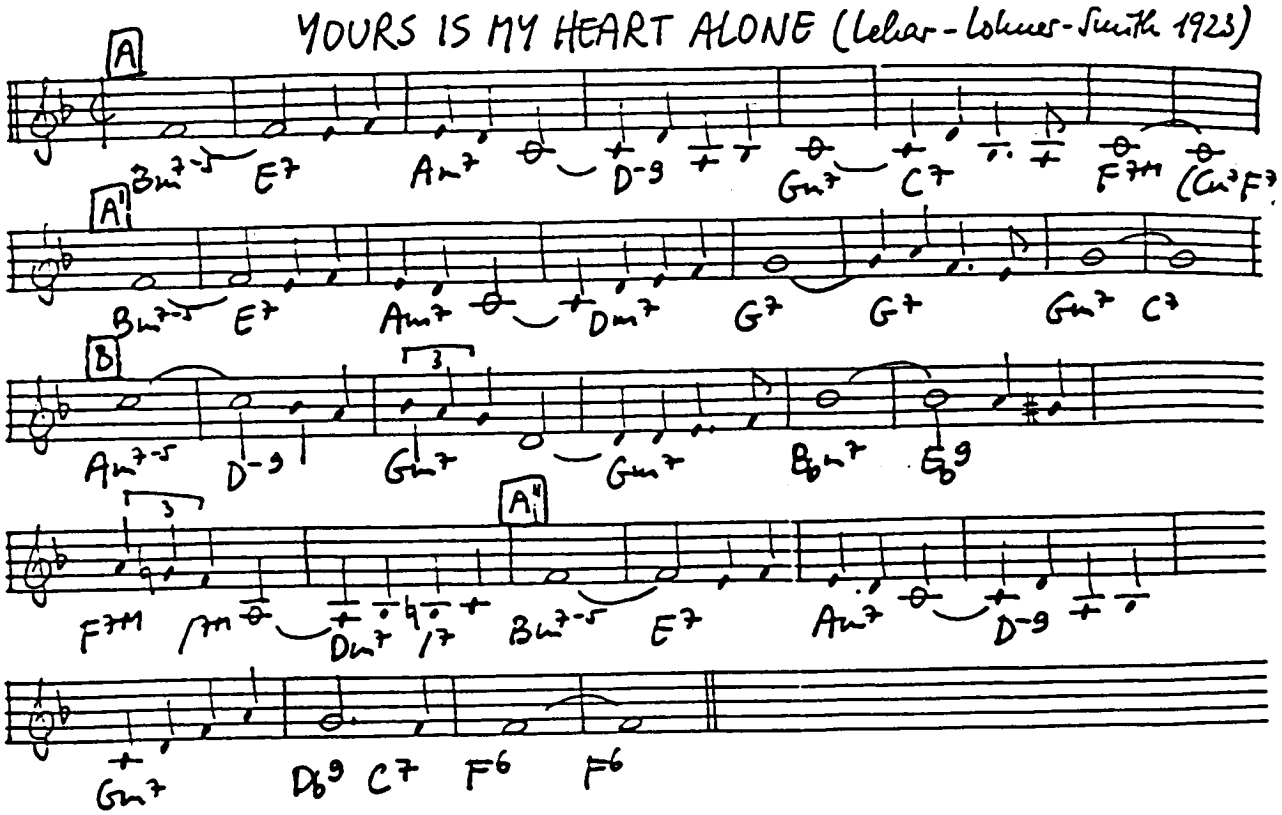
YOU'RE THE TOP (Porter 1934)



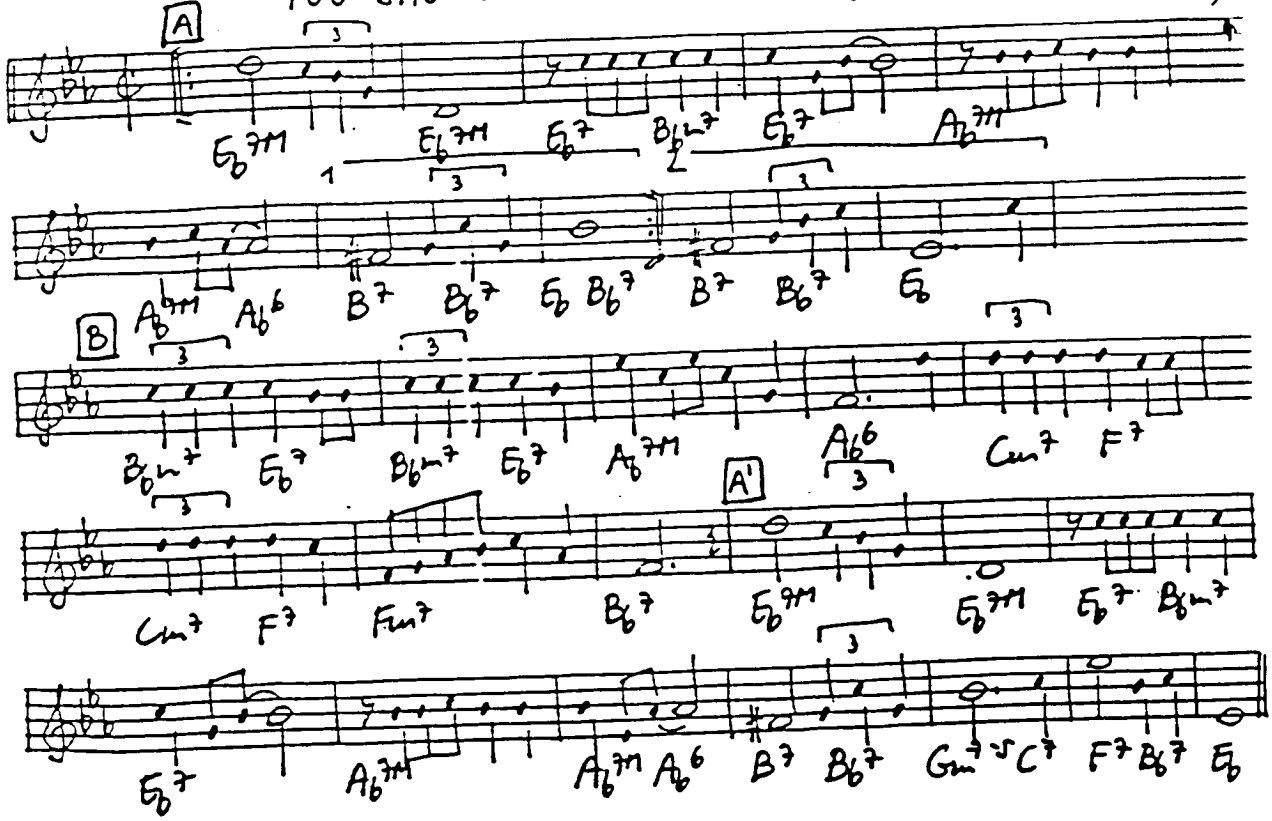
YOURS AND MINE (Brown-Freed 1937)



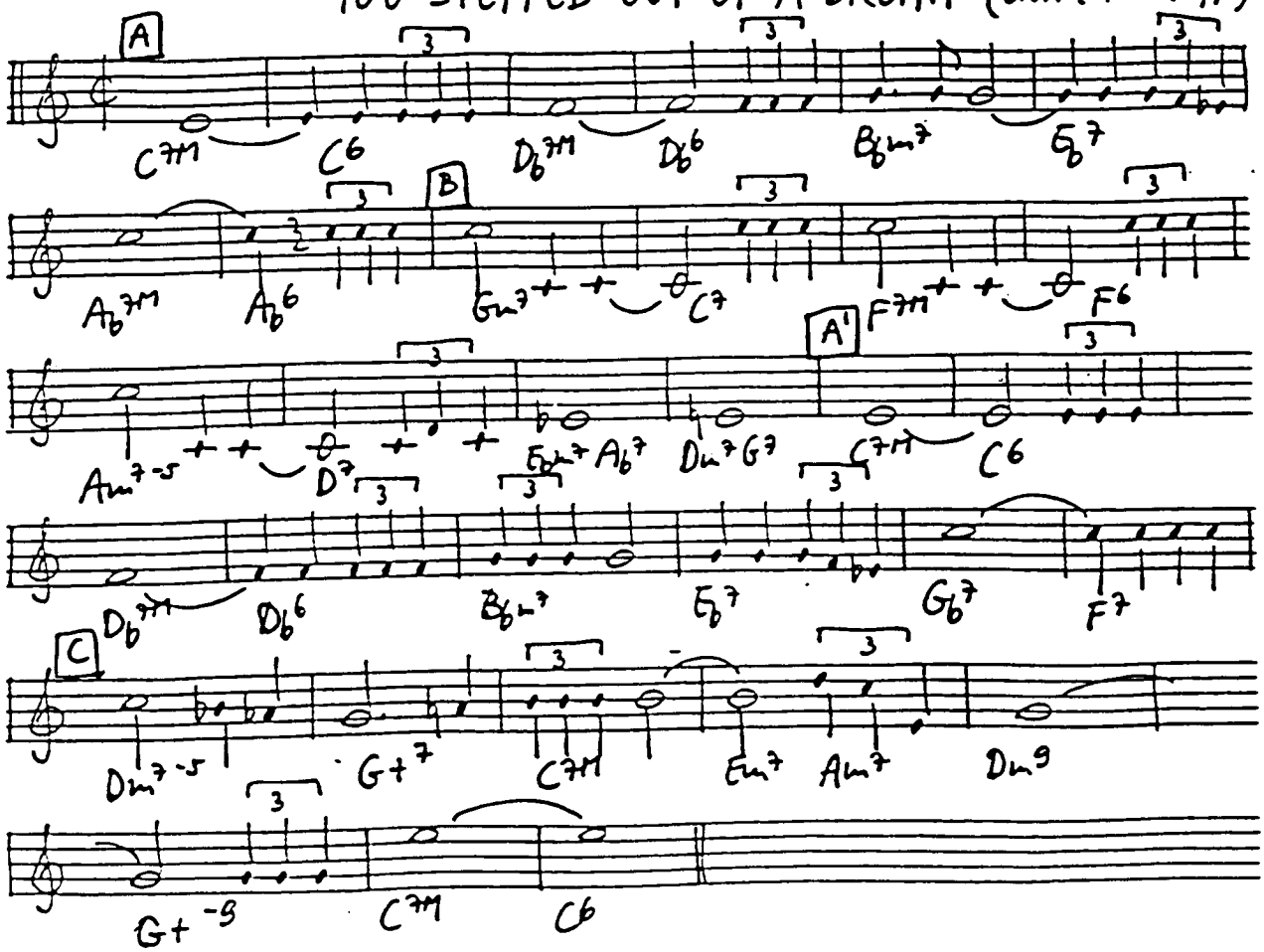
YOURS IS MY HEART ALONE (Lehar-Lohner-Smith 1923)



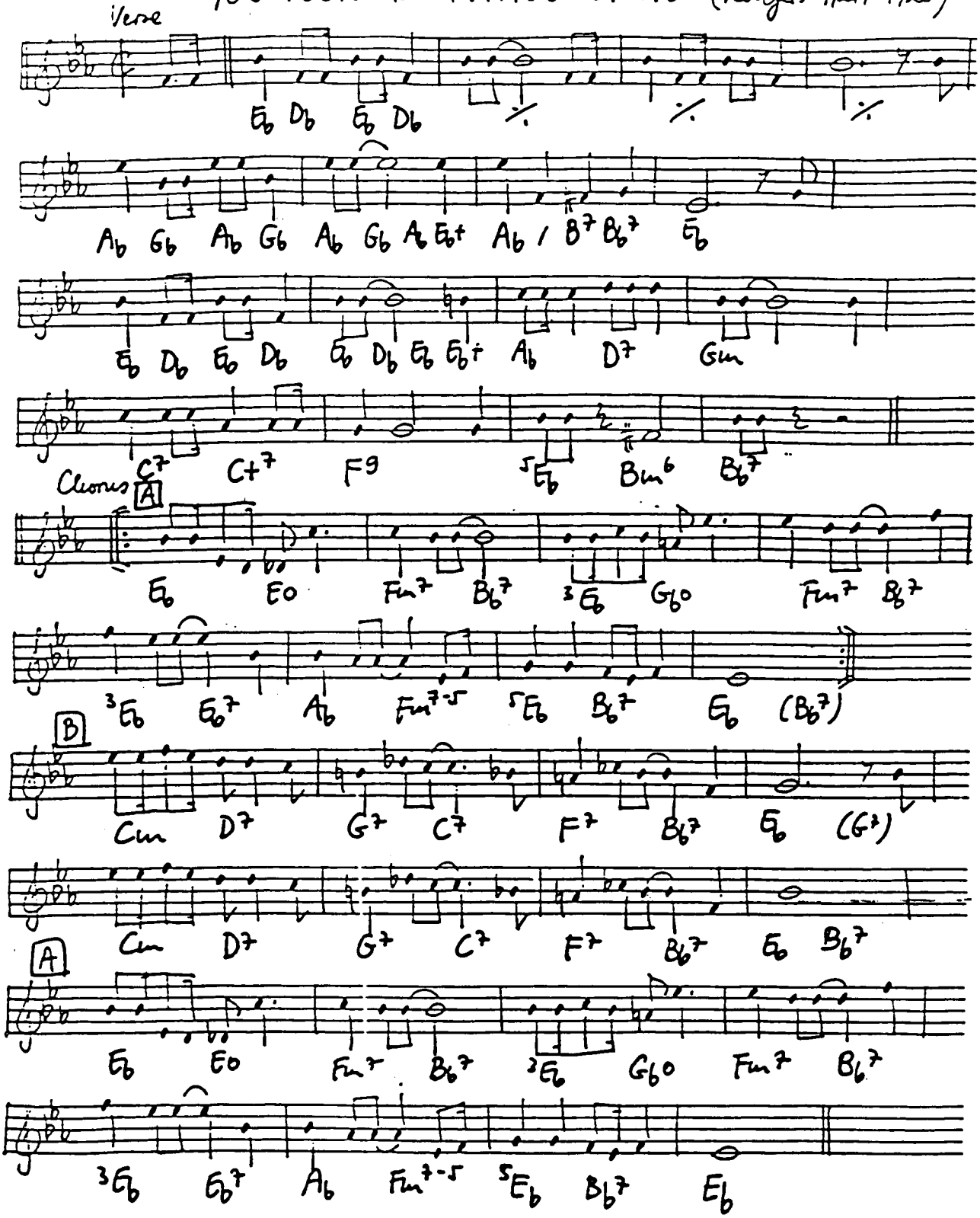
YOU SHOWED ME THE WAY (Fitzgerald-McRay-Webb-Green 1937)



YOU STEPPED OUT OF A DREAM (Brown-Kahn 1940)

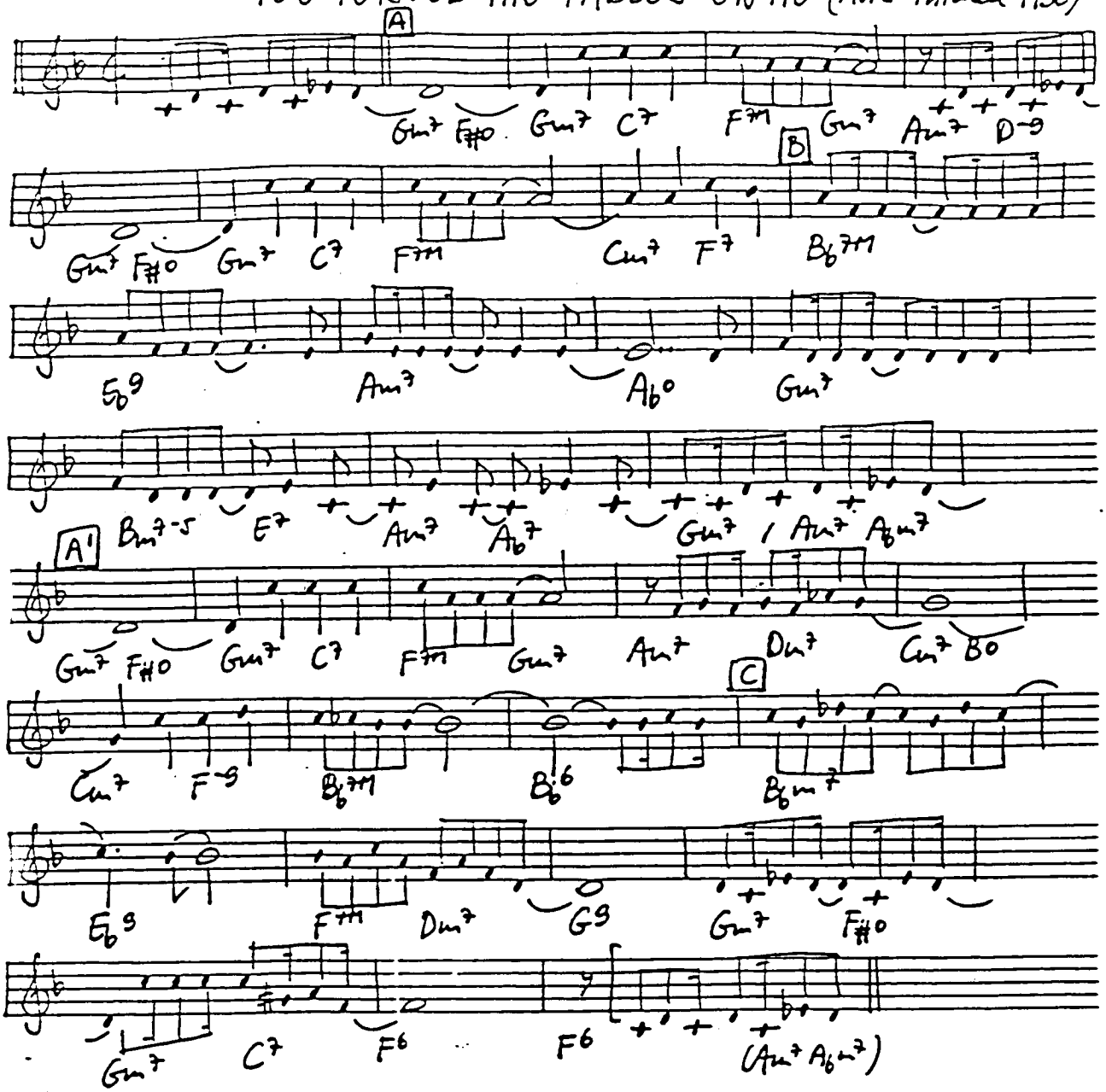


YOU TOOK ADVANTAGE OF ME (Rodgers-Hart 1928)

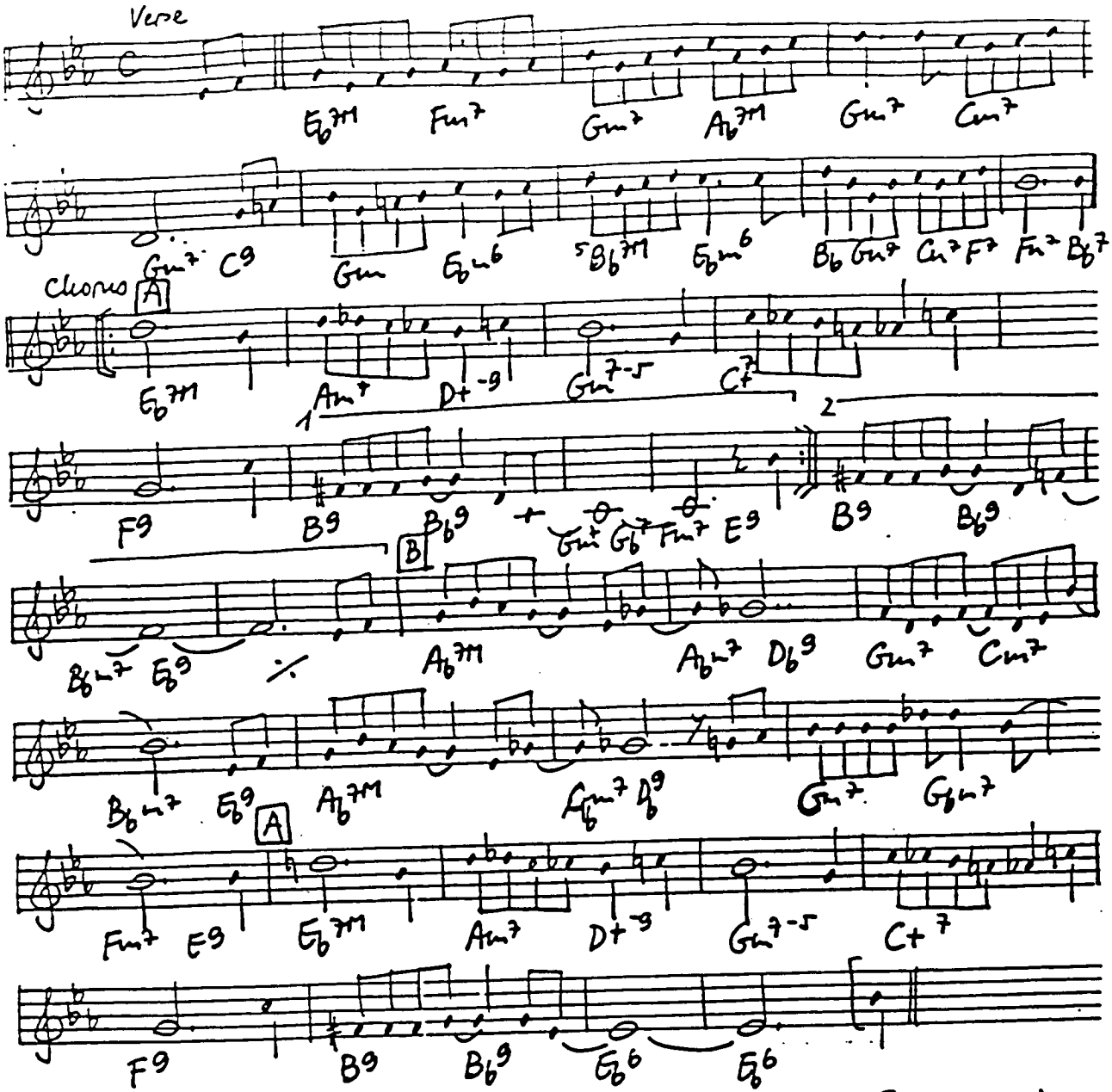


CHORUS: I'm a sentimental sap, that's all. What's the use of trying not to fall?
I have no will, you've made your kill, 'cause you took advantage of me.
I'm just like an apple on a bough, and you're gonna shake me down somehow,
So what's the use, you're cooked my goose, 'cause you took advantage of me.
I'm so hot and bothered that I don't know my elbow from my ear;
I suffer something awful each time you go and much worse when you're near.
Here I am with all my bridges burned, just a babe in arms where you're concerned
So lock the doors and call me yours, 'cause you took advantage of me!

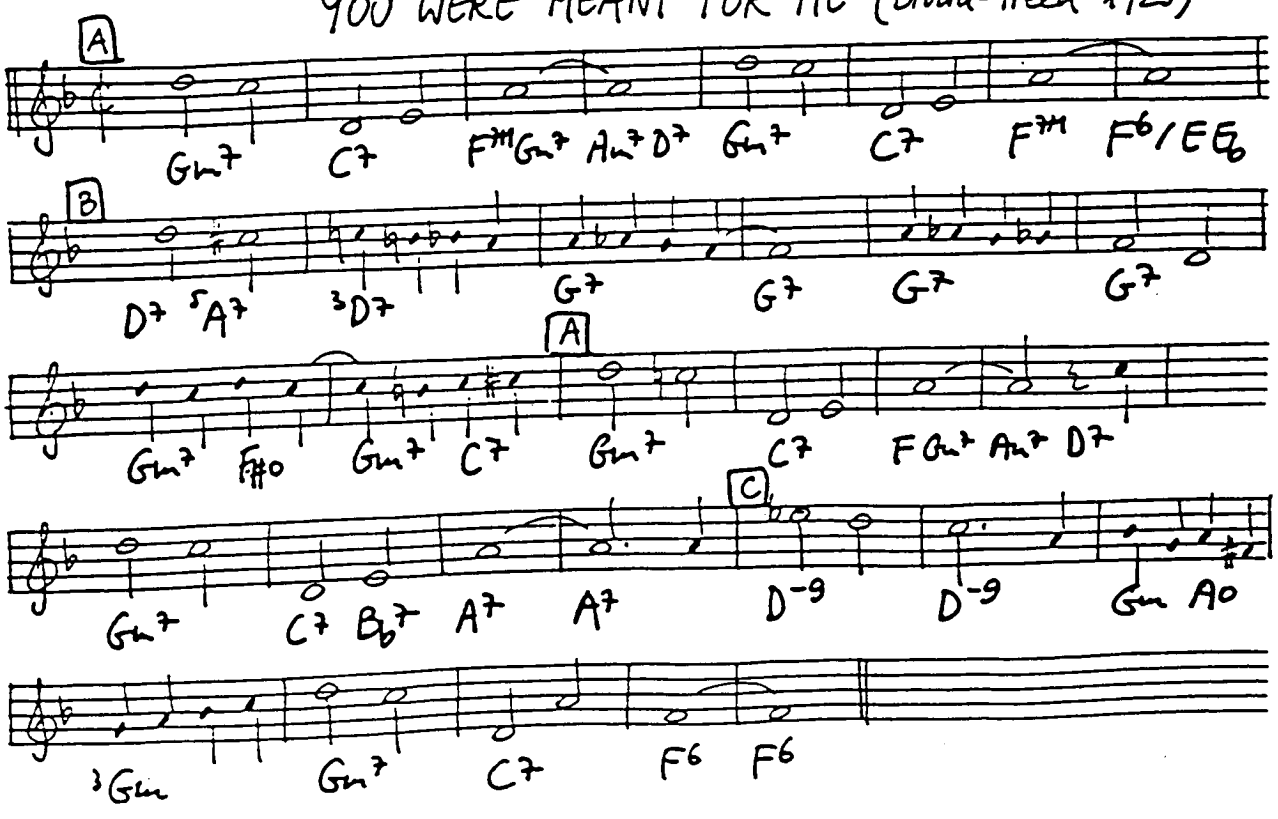
YOU TURNED THE TABLES ON ME (Alter-Mitchell 1936)



YOU'VE CHANGED (Fischer - Carey 1942)

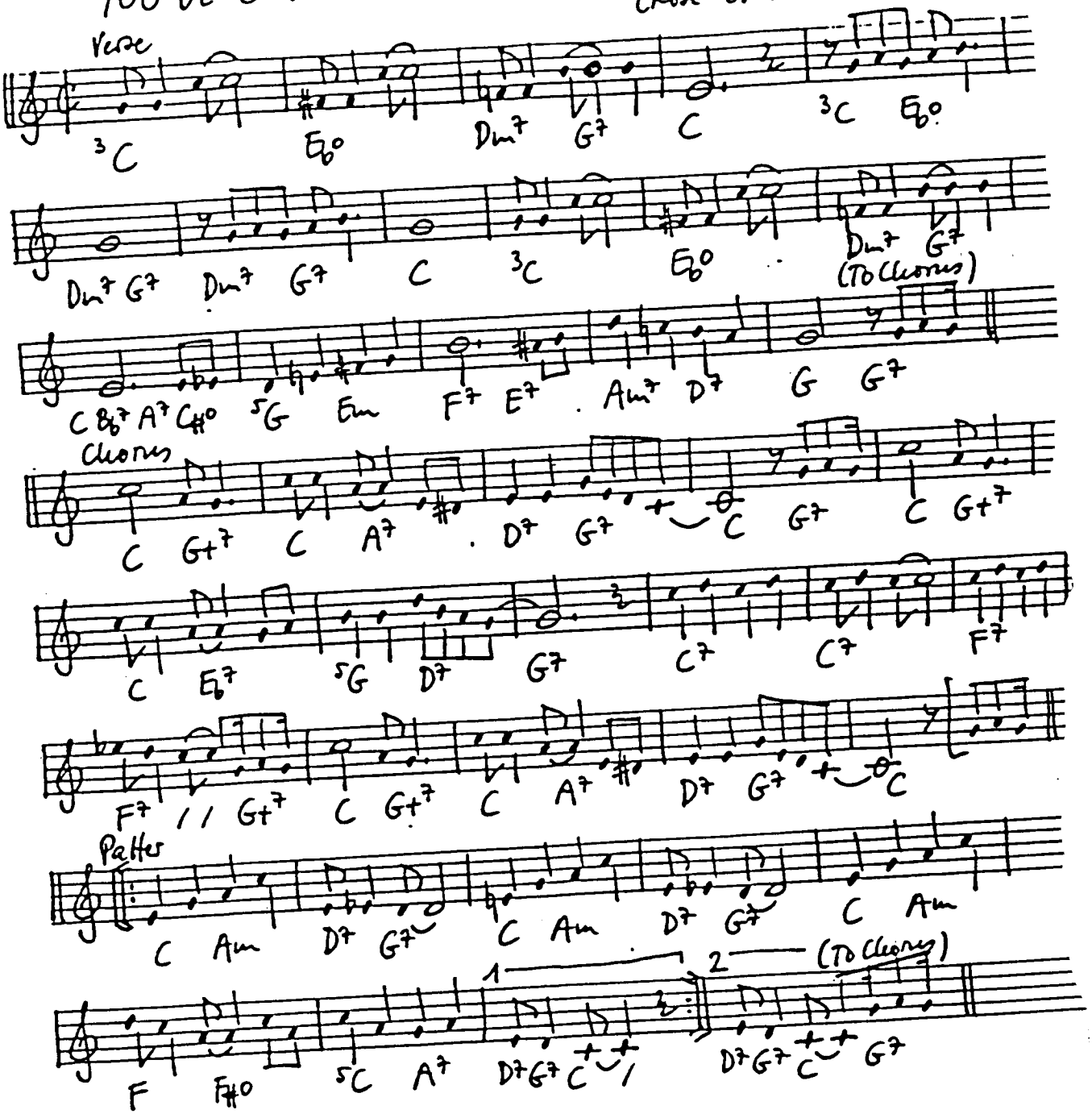


YOU WERE MEANT FOR ME (Brown - Freed 1929)

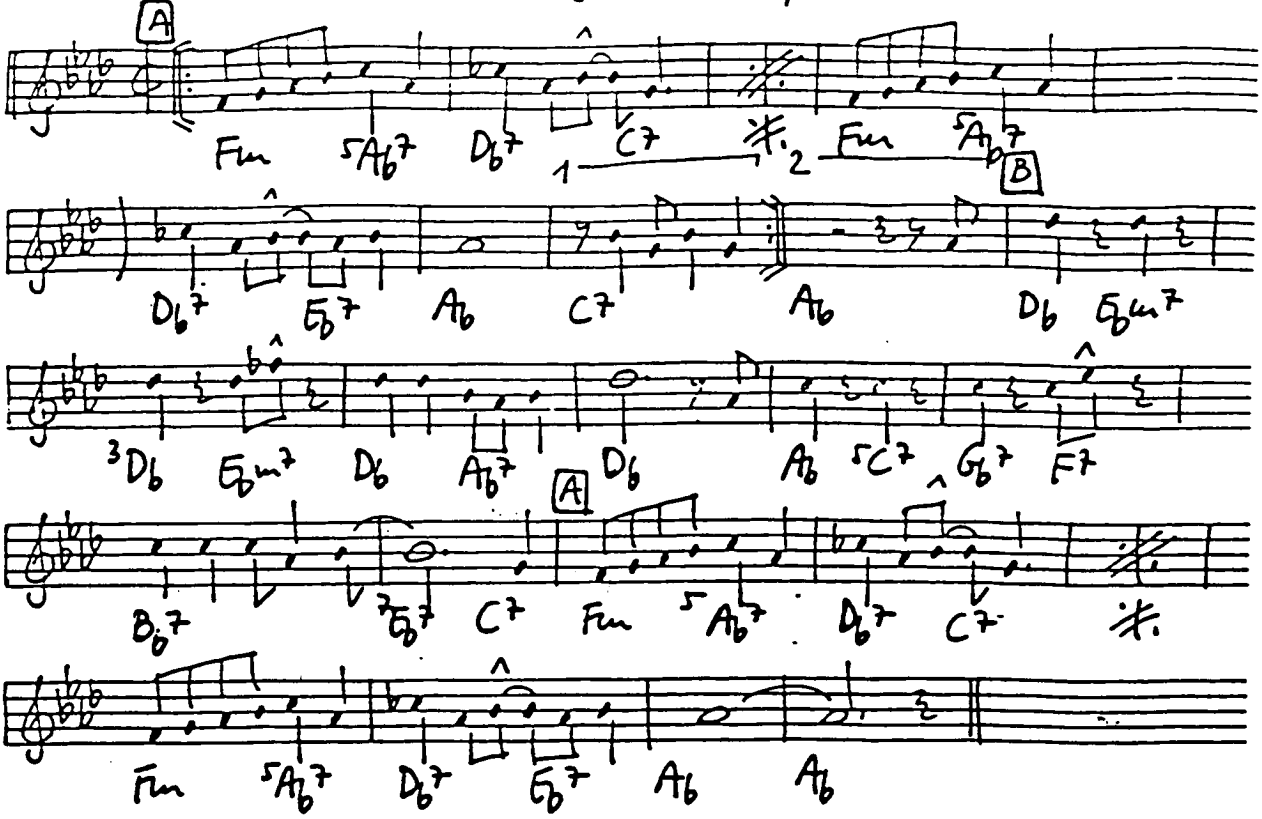


YOU'VE GOT TO SEE MAMMA EV'RY NIGHT

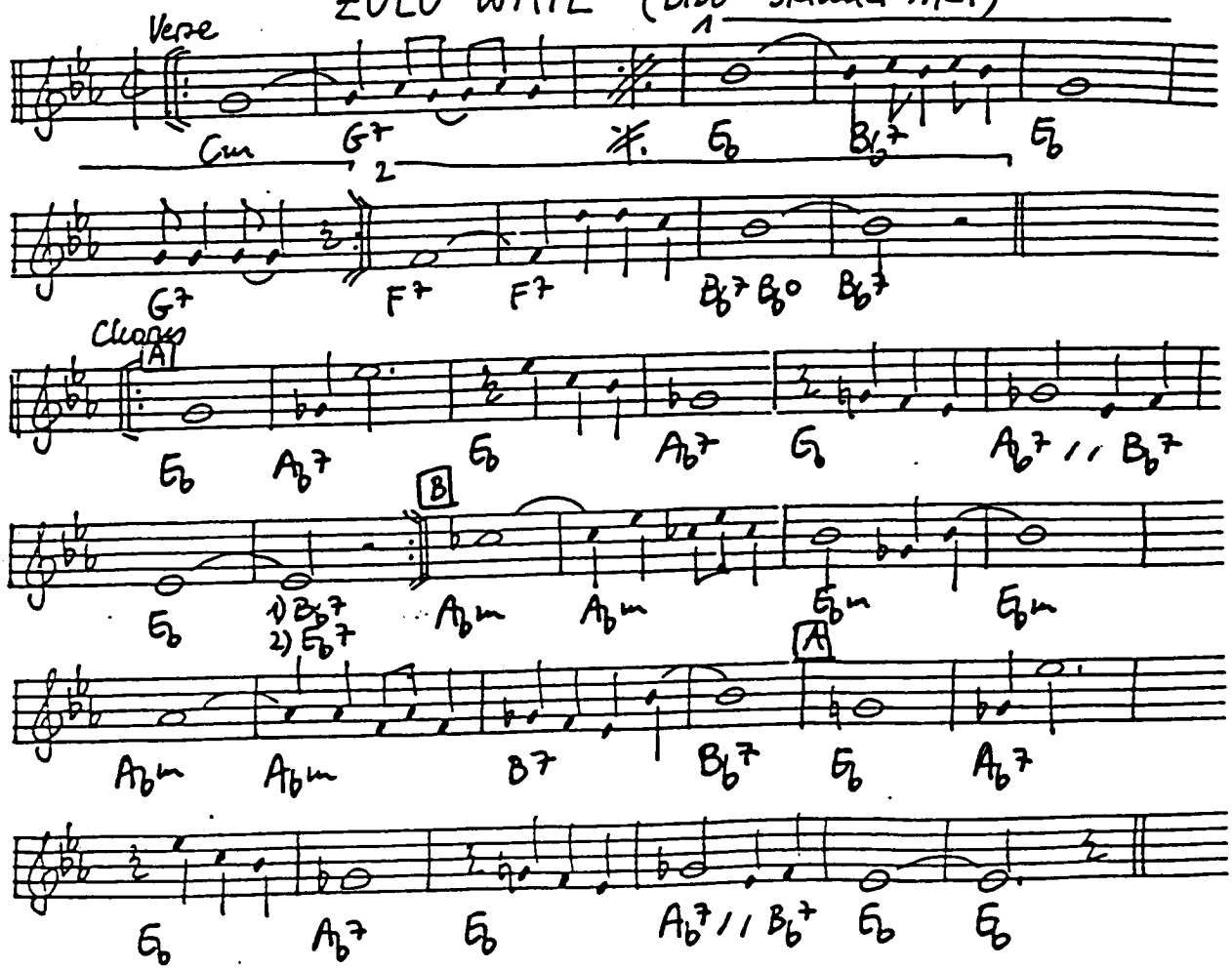
(Rose-Conrad 1923)



ZONKY (Waller-Razaf 1929)

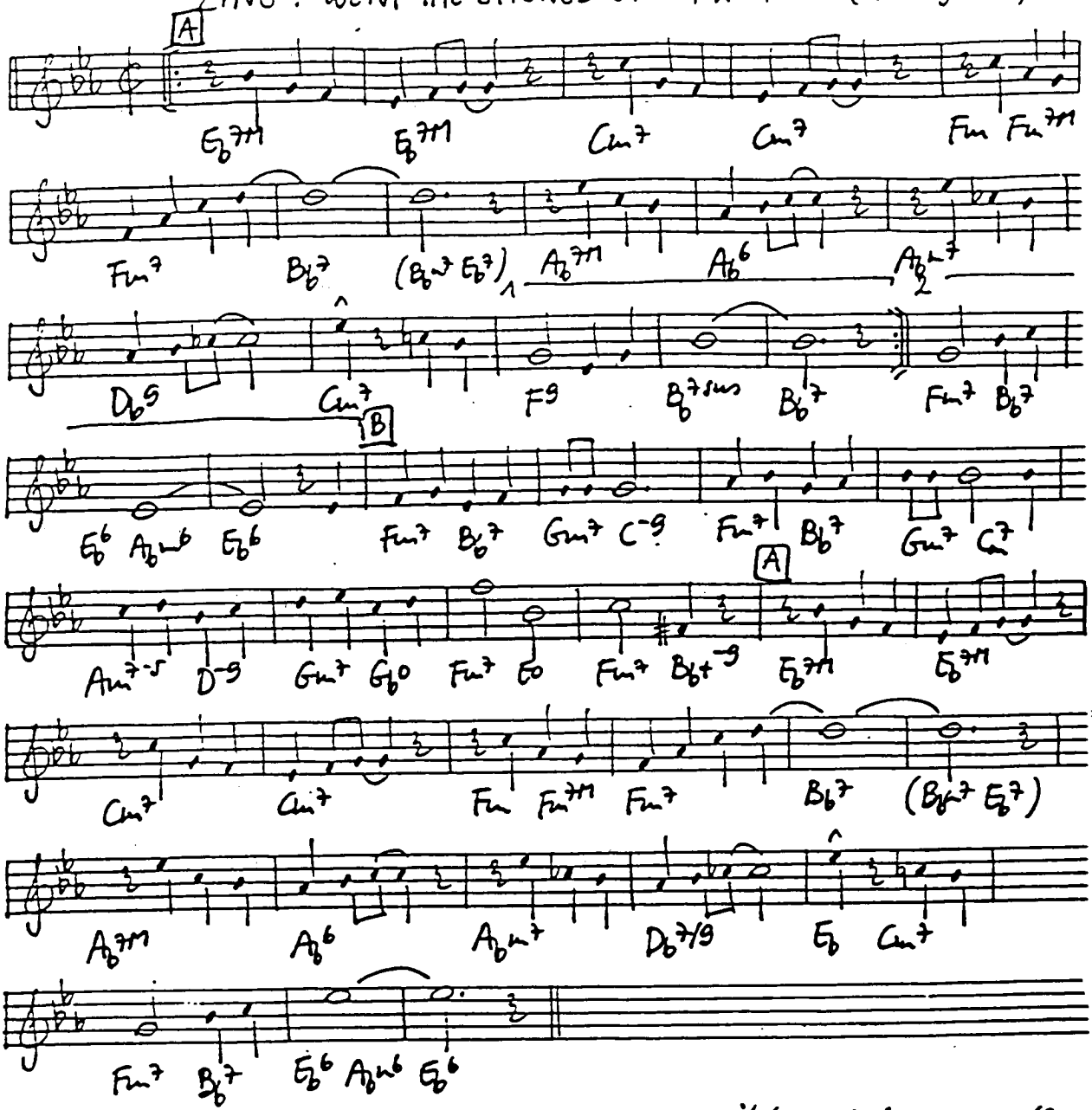


ZULU WAIL (Bibo-Skinner 1927)



(Transcribed from Col. Rambles 27)

ZING! WENT THE STRINGS OF MY HEART (Hanley 1935)



Dear, when you smiled at me, I heard a melody, it haunted me from the start.
Something inside of me started a Symphony, ZING! WENT THE STRINGS OF MY HEART.
'Twas like a breath of Spring, I heard a robin sing about a nest set apart,
All nature seemed to be in perfect harmony, ZING! W.T.S. O.M.H.
Your eyes made skies seem blue again, what else could I do again, but
keep repeating through again "I love you, love you!"
I still recall the thrill, I guess I always will, I hope 'twill never depart,
Dear, with your lips to mine a rhapsody divine; ZING! W.T.S.O.M.H.