



*Gypsy Jazz  
Fakebook Compilation*

# A FOGGY DAY

INTRODUCED BY FRED ASTAIRE IN MUSICAL "DAMEL IN DISTRESS" 1937. NOT A COMMON GYPSY JAZZ TUNE. IT WAS RECORDED BY DAVID GRISMAN AND MARTIN TAYLOR IN 1999

GEORGE & IRA GERSHWIN - 1937

MEDIUM SWING ♩ = 170

**A** F F#07 Gm7 C7

A FOG - GY DAY IN LON - DON TOWN.

F Dø7 G7 C7

IT HAD ME LOW. IT HAD ME DOWN.

**B** F Cm7 F7 BbΔ7 Eb7

I VIEWED THE MORN - ING WITH SUCH A - LARM.

Am7 D7 G7 C7

THE BRI - TISH MU - SE - UM HAD LOST IT'S. LOST IT'S CHARM.

**A** F F#07 Gm7 C7

HOW LONG I WON - DERED THIS THING LAST? BUT THE

F Dø7 G7 C7

AGE OF MIR - A - CLES HAD - N'T PAST.

**C** Cm7 F7 Bb6 Eb7 F6 Gm7 Am7 Bbm6

OFF BEAT C BASS PEDAL . . . . .

FOR SUD - DEN - LY I SAW YOU THERE. AND IN FOG - GY LON - DON TOWN THE SUN WAS

Am7 Dm7 Gm7 C7 F6 (Gm7 C7)

SHI - NING EV' - RY WHERE.

# AFTER YOU'VE GONE

-SWING

-CREAMER, LAYTON

A

Section A, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The notation consists of five staves. The first staff is the treble clef with a treble clef sign. The second staff is the bass clef. The third staff is the bass clef. The fourth staff is the bass clef. The fifth staff is the bass clef. Chords are indicated above the staves: C (measures 1-2), C- (measures 3-4), G (measures 1-2), E7 (measures 3-4), A7 (measures 1-2), D7 (measures 3-4), G (measures 1-2), G7 (measures 3-4).

B

Section B, measures 5-8. The music is in 4/4 time with a key signature of one sharp (F#). The notation consists of six staves. The first staff is the treble clef with a treble clef sign. The second staff is the bass clef. The third staff is the bass clef. The fourth staff is the bass clef. The fifth staff is the bass clef. The sixth staff is the bass clef. Chords are indicated above the staves: C (measures 5-6), C- (measures 7-8), G (measures 5-6), E7 (measures 7-8), A- (measures 5-6), E7 (measures 7-8), A- (measures 5-6), C-6 (measures 7-8), G (measures 5-6), B7 (measures 7-8), E-7 (measures 5-6), A7 (measures 7-8), G (measures 5-6), E7 (measures 7-8), A-7 (measures 5-6), D7 (measures 7-8), G (measures 5-6), G7 (measures 7-8).

-MED. SWING

# AIN'T MISBEHAVIN'

-FATS WALLER 1929

**A**

C C#07 D-7 G7 C C7 F F-

C/E A7 D-7 G7 E7 A7 D7 G7

**A**

C C#07 D-7 G7 C C7 F F-

C A7 D-7 G7 C F C E7

**B**

A- F7 D7 A7

G G#07 A-7 D7 G7 A7 D7 G7

**A**

C C#07 D-7 G7 C C7 F F-

C/E A7 D-7 G7 C Eb07 D-7 G7

# ALL OF ME

VAUDEVILLE STAR, BELLE BAKER INTRODUCED TUNE ON DETROIT RADIO 1931. HAVING JUST LOST HER HUSBAND, SHE BROKE DOWN ON AIR. THE PRESS PICKED UP THE STORY AND IT BECAME A BIG HIT IN '32 AFTER PAUL WHITEMAN RECORDED IT IN DEC. OF '31. DJANGO RECORDED IT ONCE IN 1940 W/ QHCF AND ROSTAING, NEVER W/ GRAPPELLI.

MED. SWING ♩ = 190

SEYMOUR SIMONS - MUSIC

GERALD MARKS - LYRICS

1931

**A** C<sup>6</sup> E<sup>7</sup>

ALL OF ME, WHY NOT TAKE ALL OF ME?  
YOUR GOOD - BYES THEY LEFT ME WITH EYES THAT CRY.

A<sup>7</sup> Dm<sup>7</sup>

CAN'T YOU SEE I'M NO GOOD WITH - OUT YOU?  
HOW CAN I GO ON DEAR WITH - OUT YOU?

**B** E<sup>7</sup> Am<sup>7</sup>

1.

TAKE MY LIPS I WANT TO LOSE THEM.

D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

TAKE MY ARMS. I'LL NEVER LOSE THEM. OH.

**C** F<sup>6</sup> Fm<sup>6</sup> Em<sup>7</sup> A<sup>9</sup>

2.

YOU TOOK THE PART THAT ONCE WAS MY HEART? SO

Dm<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> (Dm<sup>7</sup> G<sup>7</sup>)

WHY NOT TAKE ALL OF ME?

# ALL THE THINGS YOU ARE IN A FLAT

FROM KERN'S LAST MUSICAL, "VERY WARM FOR MAY" 1939. IT WAS A FLOP, BUT THE TUNE WAS A HIT FOR TOMMY DORSEY AND ARTIE SHAW IN '39 AND '40  
DJANGO RECORDED IT W/ GRAPPELLI IN ROME, 1949 IN B FLAT.

JEROME KERN - MUSIC

OSCAR HAMMERSTEIN - LYRICS 1947

SWING BALLAD ♩ = 152

**A**  $Fm^6$   $Bbm^6$   $Eb^7$   $Ab^6$

YOU ARE THE PROMISED GIFT OF SPRING - TIME THAT

$Db^6$   $G^7$   $C^6$

MAKES THE LONE - LY WIN - TER SEEM LONG.

**A1**  $Cm^7$   $Fm^7$   $Bb^7$   $Eb$

YOU ARE THE BREATH - LESS HUSH OF EVEN - ING THAT

$Ab^6$   $D^7$   $G^6$

TREM - BLES ON THE BRINK OF A LOVE - LY SONG, YOU ARE THE

**B**  $Am^7$   $D^7$   $G^6$

AN - GEL GLOW THAT LIGHTS A STAR. THE DEAR - EST

$F\#m^7$   $B^7$   $E^6$   $C^7(\#5)$

THINGS I KNOW ARE WHAT YOU ARE.

**A**  $Fm^7$   $Bbm^7$   $Eb^7$   $Ab$

SOME - DAY MY HAP - PY ARMS WILL HOLD YOU, AND

$Db^6$   $Dbm^7$   $Cm^7$   $B^7$

SOME - DAY I'LL KNOW THAT HAP - PY MO - MENT WHEN

$Bbm^7$   $Eb^7$   $Ab^6$   $(G^7 C^7)$

ALL THE THINGS YOU ARE, ARE MINE!



-BALLAD

# ANOUMAN

-DJANGO W/COLEMAN HAWKINS

A

D- G-6 A7+ D- C-7 F7

Bb E-7 A7+ D- G-6 A7+

A

D- G-6 A7+ D- C-7 F7

Bb E-7 A7+ D- G- D-

B

A-7 D7 A-7 D7 G-7 C7 G-7 C7

B-7 E7 B-7 E7 A7 Eø7 A7 Eb9

A

D- G-6 A7+ D- C-7 F7

Bb E-7 A7+ D- G- D- A7

# APPEL INDIRECT

-UP SWING

-DJANGO

INTRO

B C B C B C B C

Musical notation for the Intro section, consisting of four measures of a repeating rhythmic pattern in 4/4 time.

A

C

Musical notation for the first A section, starting with a C chord and a melodic line.

BREAK - - - - -

Musical notation for the second A section, continuing the melodic line.

A

C

Musical notation for the third A section, identical to the first A section.

BREAK - - - - -

Musical notation for the fourth A section, identical to the first A section.

B

D<sup>b</sup>

Musical notation for the B section, starting with a D-flat chord and a melodic line.

BREAK - - - - -

Musical notation for the second B section, continuing the melodic line.

A

C

Musical notation for the fifth A section, identical to the first A section.

BREAK - - - - -

Musical notation for the sixth A section, identical to the first A section.

-SLOW SWING

# ARE YOU IN THE MOOD

-DJANGO & STEPHANE

**INTRO**

G AD LIB... B7 AD LIB... E9 AD LIB... A7+

**A**

A7 D+ A7 D+ G A-6 G E7

A7 D+ A7 D+ G A-6 B7

C C-6 C C-6 G G07 B7 E7

A7 D+ A7 D+ G Bb0 A- D7 G E7

-MED. SWING

# ARTILLERIE LOURDE

-DJANGO

(HEAVY ARTILLERY)

**A**

C A-7 D-7 G7 C A-7 D-7 G7

Musical staff for section A, first line. It contains a treble clef, a 4/4 time signature, and a series of notes and rests corresponding to the first four chords: C, A-7, D-7, and G7.

C A-7 D-7 G7 C G7 C

Musical staff for section A, second line. It contains a treble clef and notes corresponding to the last three chords: C, G7, and C.

**A**

C A-7 D-7 G7 C A-7 D-7 G7

Musical staff for section A, third line. It contains a treble clef and notes corresponding to the first four chords: C, A-7, D-7, and G7.

C A-7 D-7 G7 C G7 C

Musical staff for section A, fourth line. It contains a treble clef and notes corresponding to the last three chords: C, G7, and C.

**B**

C7 Bb7

Musical staff for section B, first line. It consists of four measures of a rhythmic pattern represented by diagonal slashes.

Ab7 G7

Musical staff for section B, second line. It consists of four measures of a rhythmic pattern represented by diagonal slashes, followed by a final note and rest.

**A**

C A-7 D-7 G7 C A-7 D-7 G7

Musical staff for section A, fifth line. It contains a treble clef and notes corresponding to the first four chords: C, A-7, D-7, and G7.

C A-7 D-7 G7 C G7 C

Musical staff for section A, sixth line. It contains a treble clef and notes corresponding to the last three chords: C, G7, and C.

SOLO OVER RHYTHM CHANGES



-BEBOP

# BABIK

-DJANGO

A

F /A B<sup>b</sup> C7 F /A B<sup>b</sup> C7 F

BASS WALKS -----

/A B<sup>b</sup> C7 F C7

A

F /A B<sup>b</sup> C7 F /A B<sup>b</sup> C7 F

BASS WALKS -----

/A B<sup>b</sup> C7 F C7 F

B

A7 D7

G7 C7

A

F /A B<sup>b</sup> C7 F /A B<sup>b</sup> C7 F

BASS WALKS -----

/A B<sup>b</sup> C7 F C7 F

-SOLO OVER RHYTHM CHANGES

-BALLAD

# BEI DIR WAR IMMER SO SCHÖN

-EMIL STERN

(SANS TOI JE N'AI PLUS RIEN / WITH YOU IT WAS SO VERY...)

A

Chord progression: C, C-, G, G/B, B<sup>b</sup>07. The melody features a half note C4, followed by a quarter note G4, and then a triplet of eighth notes (F4, E4, D4) under a slur.

A-7

D7

G

G7

Chord progression: A-7, D7, G, G7. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3.

A

C

C-

G

G/B

B<sup>b</sup>07

Chord progression: C, C-, G, G/B, B<sup>b</sup>07. The melody features a half note C4, followed by a quarter note G4, and then a triplet of eighth notes (F4, E4, D4) under a slur.

A-7

D7

B<sup>o</sup>7

E7

Chord progression: A-7, D7, B<sup>o</sup>7, E7. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3.

B

A-7

D7

G

Chord progression: A-7, D7, G. The melody features a half note C4, followed by a quarter note G4, and then a triplet of eighth notes (F4, E4, D4) under a slur.

A-7

B7

E- E-MA7 E-7

G7

Chord progression: A-7, B7, E- E-MA7 E-7, G7. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3.

A

C

C-

G

G/B

B<sup>b</sup>07

Chord progression: C, C-, G, G/B, B<sup>b</sup>07. The melody features a half note C4, followed by a quarter note G4, and then a triplet of eighth notes (F4, E4, D4) under a slur.

A-7

D7

G

D-7

G7

Chord progression: A-7, D7, G, D-7, G7. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3.

-SWING

# BEI MIR BIST DU SCHÖN

-SHALOM SECUNDA

INTRO

A- Bø7 E7 A- Bø7 E7

A- D- <sup>1.</sup> F7 E7 <sup>2.</sup> F7 E7

**A**

A-

E7 A- G7 F7 E7

**A**

A-

E7 A- E7 A-

**B**

D- A-

D- E7

**A**

A-

E7 A- G7 F7 E7

-UP SWING

# BELLEVILLE

-DJANGO

A

D F<sup>o</sup>7 E-7 A7 D F<sup>o</sup>7 E-7 A7

D F<sup>o</sup>7 E-7 A7 D

A

D F<sup>o</sup>7 E-7 A7 D F<sup>o</sup>7 E-7 A7

D F<sup>o</sup>7 E-7 A7 D

B

G-6 D

F# G<sup>o</sup>7 G#-7 C#7 F# A7

A

D F<sup>o</sup>7 E-7 A7 D F<sup>o</sup>7 E-7 A7

D F<sup>o</sup>7 E-7 A7 D

-SOLO OVER RHYTHM CHANGES

# BILLET DOUX

WRITTEN BY MAURICE YVAIN, A NOTED FRENCH SONG WRITER WHO WROTE AN EARLY OPERETTA STARRING MAURICE CHEVALIER (LA-HAUT) IN 1923. "BILLET DOUX" (LOOSELY TRANSLATED AS "LOVE LETTERS") WAS PUBLISHED IN 1921. IT WAS RECORDED BY DJANGO WITH QHCF IN 1937, AND LATER WITH HUBERT ROSTAING IN 1947. WRITTEN AS A FOX TROT, DJANGO'S EARLIER RECORDING PLAYS IT AS A BALLAD AND THEN BREAKS INTO DOUBLE TIME AFTER THE SECOND CHORUS. THIS TRANSCRIPTION OF THE MELODY IS FROM THE ORIGINAL FRENCH SHEET MUSIC.

MAURICE YVAIN

1921

BALLAD ♩ = 116 THEN

**A** UP SWING ♩ = 232

G G/B Bb° D7/A Ab° D7/A

**B** E7 A7

A7 D7 Db7 D7

**A** G G/B Bb° D7/A Ab° D7/A

D7 B7 E7 **C** Am7 Bb°

1., 3., 4. ETC.

G E7 A7 D7 G (D7)

2. DOUBLE TIME GUITAR BREAK REPLACES THE LAST 2 BARS OF 2ND CHORUS IN DJANGO'S 1937 VERSION, SWITCHING BALLAD TO UP TEMPO

G G#° D7/A Bb° Bm7 Bb7 D7

-UP SWING

# BLACK AND WHITE

-DJANGO & STEPHANE

**A** **E7/B** **B<sup>b</sup>07**

**D7/A** **F-6/A<sup>b</sup>**

**C/G** **A<sup>b</sup>7**

**C** **A7**

**D-** **A7** **D-**

**B7** **E-** **G7**

**B** **E7/B** **B<sup>b</sup>07**

**D7/A** **F-6/A<sup>b</sup>**

**C** **D7**

**D-7** **G7** **C**

-SLOW SWING

# BLUE DRAG

-JOE MYROW

**A**

D- /C B $\emptyset$ 7 B $\flat$ 7 D- /C B $\emptyset$ 7 B $\flat$ 7

D- E $\emptyset$ 7 B $\flat$ 7 A7 D- A7

**A**

D- /C B $\emptyset$ 7 B $\flat$ 7 D- /C B $\emptyset$ 7 B $\flat$ 7

D- E $\emptyset$ 7 B $\flat$ 7 A7 D-

**B**

G- D-

G- D- /C B $\flat$ 7 A7

**A**

D- /C B $\emptyset$ 7 B $\flat$ 7 D- /C B $\emptyset$ 7 B $\flat$ 7

D- E $\emptyset$ 7 B $\flat$ 7 A7 D- A7

-SWING

# BLUES EN MINEUR

-DJANGO

1

**A-**

**D-6** **A-**

**E7** **A-** **E7**

2

**A-**

**D-6** **A-**

**E7** **A-** **E7**

# BLUES FOR BIRELI

(SWING)

LAGRENE

$\text{♩} = 186$

HEAD  $C7$   $C\sharp7$   $C7$   $C\sharp7$

5  $C7$   $C\sharp7$   $C7$

9  $F7$   $F\sharp7$   $F7$   $E\flat7$   $D\flat7$   $B7$

12  $C7$   $C\sharp7$   $C7$

16  $G7$   $G\sharp7$   $F7$   $F\sharp7$

20  $C7$   $C\sharp7$   $C7$   $B\flat7$   $A\flat7$   $G7$

-SWING

# BLUES FOR IKE

-DJANGO

A7



D7 A7 C#-7 F#7



B-7 E7 A7 B-7 E7



D7b5 D#7b5 C7b5 B7b5 Bb7b5 A7b5



-SWING

# BLUE SKIES

-IRVING BERLIN 1926

A

Musical staff for section A, first line. Treble clef, 4/4 time signature. Chords: A-, /G#, /G, /F#.

C A7 D-7 G7 C Bø7 E7

Musical staff for section A, second line. Treble clef, 4/4 time signature. Chords: C, A7, D-7, G7, C, Bø7, E7.

A

Musical staff for section A, third line. Treble clef, 4/4 time signature. Chords: A-, /G#, /G, /F#.

C A7 D-7 G7 C

Musical staff for section A, fourth line. Treble clef, 4/4 time signature. Chords: C, A7, D-7, G7, C.

B

C F-6 C F- C G7 C

Musical staff for section B, first line. Treble clef, 4/4 time signature. Chords: C, F-6, C, F-, C, G7, C.

C F-6 C F-6 C Bø7 E7+

Musical staff for section B, second line. Treble clef, 4/4 time signature. Chords: C, F-6, C, F-6, C, Bø7, E7+.

A

Musical staff for section A, fifth line. Treble clef, 4/4 time signature. Chords: A-, /G#, /G, /F#.

C A7 D-7 G7 C Bø7 E7

Musical staff for section A, sixth line. Treble clef, 4/4 time signature. Chords: C, A7, D-7, G7, C, Bø7, E7.

-BALLAD

# BODY AND SOUL

-HEYMAN, SOUR,  
EYTON & GREEN 1930

A

E<sup>b</sup>-7 B<sup>b</sup>7 E<sup>b</sup>-7 D7 D<sup>b</sup> G<sup>b</sup>7 F-7 E<sup>o</sup>7

E<sup>b</sup>-7 /D<sup>b</sup> C<sup>o</sup>7 F7 B<sup>b</sup>-7 E<sup>b</sup>7 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup> B<sup>b</sup>7

A

E<sup>b</sup>-7 B<sup>b</sup>7 E<sup>b</sup>-7 D7 D<sup>b</sup> G<sup>b</sup>7 F-7 E<sup>o</sup>7

E<sup>b</sup>-7 /D<sup>b</sup> C<sup>o</sup>7 F7 B<sup>b</sup>-7 E<sup>b</sup>7 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup> A7

B

D E-7 D/F# G-7 F#- B- E- A7 D E<sup>b</sup>7

D-7 G7 C E<sup>b</sup>o7 D-7 G7 C7 B7 B<sup>b</sup>7 /

A

E<sup>b</sup>-7 B<sup>b</sup>7 E<sup>b</sup>-7 D7 D<sup>b</sup> G<sup>b</sup>7 F-7 E<sup>o</sup>7

E<sup>b</sup>-7 /D<sup>b</sup> C<sup>o</sup>7 F7 B<sup>b</sup>-7 E<sup>b</sup>7 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup> B<sup>b</sup>7

INTRO/  
OUTRO

-GYPSY BOSSA

# BOSSA DORADO

-DORADO SCHMITT

Intro/Outro section with two staves of music. Chords: D-, D-(b6), D-6, D-(b6), D-, D-(b6), D-6, Eø7, A7.

Section A with two staves of music. Chords: D-, E7, Eø7, A7, D-7, Eø7, A7.

Section A with two staves of music. Chords: D-, E7, Eø7, A7, D-7.

Section B with two staves of music. Chords: Aø7, D7, G-, E7, Eø7, A7.

Section A with two staves of music. Chords: D-, E7, Eø7, A7, D-7, Eø7, A7.

-PLAY OUTRO LAST TIME

-BOLERO  
OR SWING

A

# BRAZIL

-ARY BARROSO

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of several systems of staves, each with a guitar chord indicated above the notes. The score is divided into sections A, B, and C.

**Section A:** The first system starts with a G chord. The second system has A-7 and D7 chords. The third system has C- and D7 chords. The fourth system has G, A-7, D7, G, G7, Gb7, and F7 chords.

**Section B:** The fifth system starts with an E7 chord and has F7 and E7 chords. The sixth system has E7, F7, and E7 chords. The seventh system has E7, F7, and E7 chords. The eighth system has A-, F/A, A-6, F/A, and A- chords.

**Section C:** The ninth system starts with a C- chord. The tenth system has a G chord. The eleventh system has A-7 and D7 chords. The twelfth system has G, A-7, and D7 chords.

The score concludes with a double bar line and repeat dots at the end of the final staff.

# BRIC-À-BRAC

THIS TUNE IS BY DJANGO'S BROTHER, JOSEPH, OFTEN CALLED "NIN-NIN" REINHARDT. ORIGINALLY RECORDED IN 1956 OR 57, IT APPEARS ON A MORE RECENT REISSUE CD CALLED "JOSEPH REINHARDT JOUE DJANGO." THE TUNE HAS ALSO BEEN RECORDED BY DUTCH GYPSY JAZZ ENSEMBLE, "PIGALLE 44" ON A CD ALSO TITLED "BRIC-À-BRAC."

UP SWING ♩ = 208

JOSEPH REINHARDT  
c. 1956?

**A**

**Ab** **G**

**B**

**Am7** **A°** **D7**

**A**

**Ab** **G**

**D.C. FOR SOLO**  
**LAST HEAD "AL CODA"**

**E9** **E7(b9)** **Am7** **D7** **G** **G#(b9)** **G**

FORM: A A B A  
-SWING OR LATIN

# CARAVAN

-JUAN TIZOL

**A** **C7**

**F-**

**B** **F7**

**Bb7**

**Eb7**

**Ab** **C7**

D.C.

-UP SWING

# CAVALERIE

-DJANGO

A

Chords:  $D^{\flat 9}$   $C^9$   $D^{\flat 9}$   $C^9$   $D^{\flat 9}$

Chords:  $C^9$   $D^{\flat 7}$   $C$   $D^{\flat 9}$

A

Chords:  $C^9$   $D^{\flat 9}$   $C^9$   $D^{\flat 9}$

Chords:  $C^9$   $D^{\flat 7}$   $C$   $G^{\flat 9}$

B

Chords:  $F^9$   $G^{\flat 9}$   $F^9$   $G^{\flat 9}$

Chords:  $F^9$   $A^{\flat 9}$   $G^9$   $G^{\flat 9}$   $F^9$   $E^9$   $E^{\flat 9}$   $D^{\flat 9}$

A

Chords:  $C^9$   $D^{\flat 9}$   $C^9$   $D^{\flat 9}$

Chords:  $C^9$   $D^{\flat 7}$   $C$

-EASY SWING

# C'EST SI BON

-BETTI & HORNEZ

(IT'S SO GOOD)

**A**

A-7 D7 G B $\emptyset$ 7 E7



A-7 D7 G B $\emptyset$ 7 E7



**A**

A-7 D7 G B $\emptyset$ 7 E7



A-7 D7 G F-7 B $\flat$ 7



**B**

E $\flat$  F-7 B $\flat$ 7 E $\flat$



E-7 A7 A-7 D7



**C**

A-7 D7 G B $\emptyset$ 7 E7



A-7 D7 /C B $\emptyset$ 7 E7



A-7 /G F7 G



B $\flat$ -7 E $\flat$ 7 A-7 D7 G B $\emptyset$ 7 E7



-SWING

# CHARLESTON

-JAMES P. JOHNSON 1923  
VERY ALTERED DJANGO VERS.

A

B<sup>b</sup>

D<sup>7</sup>

G<sup>7</sup>



C<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>/D

D<sup>b</sup>0<sup>7</sup>

C-<sup>7</sup>

F<sup>7</sup>

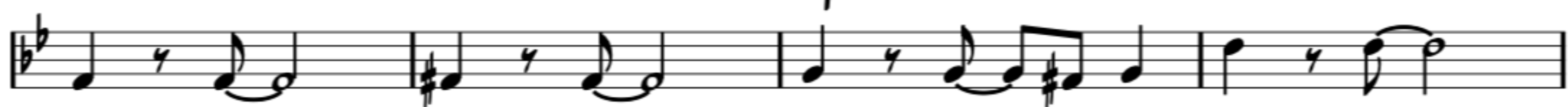


A

B<sup>b</sup>

D<sup>7</sup>

G<sup>7</sup>



D-

A<sup>7</sup>

D-

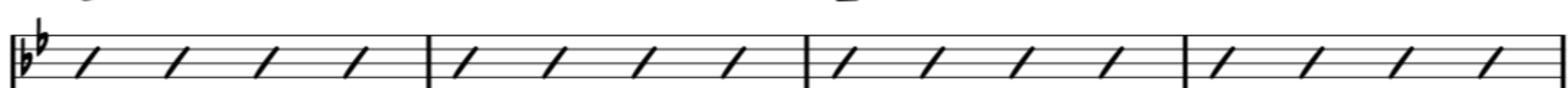
F<sup>7</sup>



B

B<sup>b</sup>7

E<sup>b</sup>



B<sup>b</sup>7

E<sup>b</sup>

F<sup>7</sup>



A

B<sup>b</sup>

D<sup>7</sup>

G<sup>7</sup>



C<sup>7</sup>

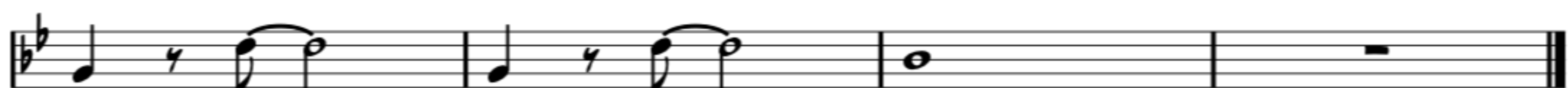
F<sup>7</sup>

B<sup>b</sup>

D<sup>b</sup>0<sup>7</sup>

C-<sup>7</sup>

F<sup>7</sup>



# CHEROKEE

ORIGINALLY A PART OF AN "INDIAN SUITE" WRITTEN BY BRITISH BAND LEADER, RAY NOBLE. IT WAS PICKED UP BY CHARLIE BARNET AND HIS ORCHESTRA REACHING #15 ON THE CHARTS IN 1939. BUT IT REALLY TOOK CHARLIE PARKER TO ESTABLISH IT AS A JAZZ STANDARD. PARKER WROTE "KO-KO" TO THE CHANGES FOR THE TUNE. WHILE DTANGO NEVER RECORDED IT, STEPHANE DID LATER, AND IT HAS BEEN RECORDED BY MANY MODERN "GYPSY JAZZ" GROUPS.

FAST SWING ♩ = 260

RAY NOBLE  
1938

**A**  $Bb^6$   $Fm7$   $Bb^7$   $Eb^{\Delta 7}$   $Ab^9$

$Bb^6$   $C^9$   $Cm7$   $G7(b9)$   $Cm7$   $F7\#5$

**1.**  $Cm7$   $F7$   $Bb^6$

**2.**  $Cm7$   $F7$   $Bb^6$

**B**  $C\#m7$   $F\#7$   $B^{\Delta 7}$   $Bm7$   $E7$   $A^{\Delta 7}$

$Am7$   $D7$   $G^{\Delta 7}$   $Gm7$   $C7$   $Cm7$   $F7\#5$

**A**  $Bb^6$   $Fm7$   $Bb^7$   $Eb^{\Delta 7}$   $Ab^9$

$Bb^6$   $C^9$   $Cm7$   $F7\#5$   $Bb^6$   $(Cm7 F7)$

-SWING

# CHICAGO

-FRED FISHER 1922

A

C D-7 C/E A7 D-7 G7 D-7 G7

D-7 G7 D-7 G7 C E<sup>b</sup>07 D-7 G7

C A7 D7

G7 D-7 G7 C/E E<sup>b</sup>07 D-7 G7

B

C D-7 C/E E<sup>b</sup>07 D-7 G7 D-7 G7

D-7 G7 B-7 E7 A- A7

F B<sup>b</sup>7 C

D-7 G7 D-7 G7 C E<sup>b</sup>07 D-7 G7

-UP SWING

# CHINA BOY

-PHIL BOUTELJE

**A**

**F**



**F**

**D7**



**B**

**G7**



**Bb-6**

**F**

**C7**

**F**

**Eb7**



**C**

**Ab**

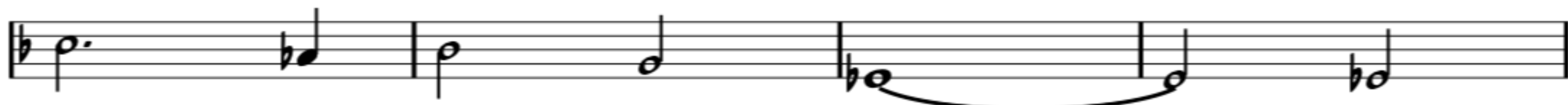
**Bb-7**

**Eb7**

**Ab**

**Bb-7**

**Eb7**



**Ab**

**Bb-7**

**Eb7**

**Ab**

**C7**



**D**

**F**

**Ab07**



**G-7**

**C7**

**F**

**F#07**

**G-7**

**C7**



-UP SWING

# CHINATOWN, MY CHINATOWN

-JEROME &  
SCHWARTZ  
1910

**A**

Musical notation for section A, measures 1-4. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: C4, G4, C4, G4, C4, G4, C4, G4. Chords are: C, G7, C, G7, G7, E7, A-7, D7, G7.

**B**

Musical notation for section B, measures 5-8. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: C4, G4, C4, G4, C4, G4, C4, G4. Chords are: C, G7, C, C7, F, F, F-, C, A7, D7, G7, C, C#07, D-7, G7.

-BALLAD

# CLAIR DE LUNE

-JOSEPH KOSMA

A

D- D7 G-6 G-7 C7 F F#07

G-6 A7 D- A Bb7 A7

B

D- D7 G-6 G-7 C7 F F#07

G-6 A7 D- Bø7 Bb7 A7 D- A7

-SWING

# CONFESSIN'

(I'M CONFESSIN' THAT I LOVE YOU)

-NEIBERG, DAUGHERTY  
& REYNOLDS 1930

A

G F#7 F7 E7

A7 D7 G Bb07 A-7 D7

A

G F#7 G E7

A7 D7 G C- G

B

G7 C

A7 D7

A

G F#7 G E7

A7 D7 G C- G D7

# COQUETTE

-SWING

-GREEN, KAHN, LOMBARDO 1928

A

D

E-7

A7



E-7

A7

D

B7

E-7

A7



A

D

E-7

A7



E-7

A7

D



B

A-7

D7

G



B-7

E7

E-7

A7



A

D

E-7

A7



E-7

A7

D

B7

E-7

A7




-UP SWING

# CRAZY RHYTHM


-MEYER, CEASAR  
& KAHN 1928

**A**

F F/A A<sup>b</sup>07



G-7 C7 F D7 G-7 C7



**A**

F F/A A<sup>b</sup>07



G-7 C7 F



**B**

C-7 F7 B<sup>b</sup>



B<sup>b</sup>-6 A7 D7 G7 C7



**A**

F G7



G-7 D<sup>b</sup>7 C7 F D7 G-7 C7



# DANSE NORVEGIENNE

-EDWARD GRIEG  
ARR. DJANGO

-BALLAD

D G- D G- D B-7 E-7 A7

(A-6 B7) Eb07 E-7 A7 (A-6 B7) Eb07 E-7 A7

A-7 D7 G G- D/A B-7 E-7 A7 D A7

-SWING

# DAPHNÉ

-DJANGO

A

D B-7 E-7 A7 D B-7 E-7 A7

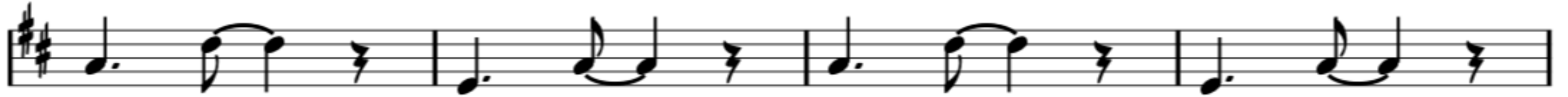


D D/C G/B Bb7 D



A

D B-7 E-7 A7 D B-7 E-7 A7

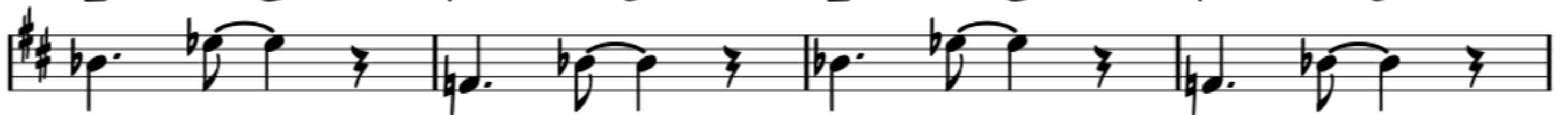


D D/C G/B Bb7 D



B

Eb C-7 F-7 Bb7 Eb C-7 F-7 Bb7



Eb C-7 F-7 Bb7 Eb A7



A

D B-7 E-7 A7 D B-7 E-7 A7



D D/C G/B Bb7 D



-SOLO ON RHYTHM CHANGES

-SWING (ORIG. WALTZ)

# DARK EYES

-TRADITIONAL

(LES YEUX NOIRS)

INTRO

Intro musical notation with chords: D-6/9, C#-6/9, D-6/9, Eb-6/9, D-6/9, D-MA9, D-6/9, C#-6/9, D-6/9, Eb-6/9, D-6/9, C#-6/9, D-6/9, Eb-6/9, D-6/9, D-6/9. Includes a 'BREAK' section with a triplet.

Section A musical notation with chords: A7, D-, A7, Bb, G-6, D-, A7, D-. Includes repeat signs and a double bar line.

FORM: A A B B A A

-SWING

# DESTINÉE

-ROMANE

A

Musical notation for the first staff of section A. It begins with a treble clef and a 4/4 time signature. The melody consists of eighth notes with accents. Chords A- and G- are indicated above the staff.

B<sup>b</sup>7

A-

1. E7

2. A-

Musical notation for the second staff of section A. It features a bass line with triplets and a melody. Chords B<sup>b</sup>7, A-, E7, and A- are indicated.

B

D-

F-

Musical notation for the first staff of section B. The melody continues with eighth notes and accents. Chords D- and F- are indicated.

A-6

C-6

A-6

Musical notation for the second staff of section B. It shows a bass line with chords A-6, C-6, and A-6, and a melody with a slur and piano (p) markings.

B

D-

F-

Musical notation for the first staff of section B. The melody continues with eighth notes and accents. Chords D- and F- are indicated.

E7

Musical notation for the second staff of section B. It features a bass line with chords E7 and piano (p) markings, and a melody with a slur and piano (p) markings.

A

A-

G-

Musical notation for the first staff of section A. The melody consists of eighth notes with accents. Chords A- and G- are indicated.

B<sup>b</sup>7

A-

E7

Musical notation for the second staff of section A. It features a bass line with triplets and a melody. Chords B<sup>b</sup>7, A-, and E7 are indicated.

# DIMINUSHING

RECORDED TWICE, WITH GRAPPELLI IN 1947, AND AGAIN IN 1951 WITH HUBERT FOL ON SAX. THIS STRANGE TUNE, SOMETIMES CALLED 'DIMINUSHING BLACKNESS,' TAKES THE SOLOIST ON A JOURNEY INTO THE UNKNOWN...

EASY SWING ♩ = 125

DIANGO REINHARDT  
1947

**A**  $D9\#11$   $D9\#11$

$Abm$   $Db9\#11$   $C6/9$   $1. / 2.$

**B**  $Gb6/9$   $Db7(9)$   $Gb6/9$   $Db7(9)$   $Gb6/9$   $Db7(9)$   $Gb6/9$   $G6$

$Gb6/9$   $Db7(9)$   $Gb6/9$   $Db7(9)$   $Gb6/9$   $Db7(9)$   $Gb6/9$   $G6$

**A**  $D9\#11$   $D9\#11$

$Abm7$   $Db9\#11$   $C6/9$   $\oplus$

D.C. FOR SOLOS  
LAST X D.S. AL CODA

$\oplus$   $C6/9$   $D9\#11$   $ROLL$   $Db9\#11$   $ROLL$

$N.C.$   $Db9\#11$   $C9\#11$

VLN. ARCO

VLN PIZZ. W/ GUITAR. BASS IN UNISON

-SWING

# DINAH

-HARRY AKST 1925

A

Chord progression for first system:  $A^b$ ,  $A^b/C$ ,  $B^07$ ,  $B^b-7$ ,  $E^b7$ ,  $A^b$ ,  $B^07$ ,  $B^b-7$ ,  $E^b7$

A

Chord progression for second system:  $A^b$ ,  $A^b/C$ ,  $B^07$ ,  $B^b-7$ ,  $E^b7$ ,  $A^b$ ,  $C^7$

B

Chord progression for third system:  $F^-$ ,  $/E$ ,  $/E^b$ ,  $/D$ ,  $F^-$ ,  $B^b7$ ,  $B^b-7$ ,  $E^b7$

A

Chord progression for fourth system:  $A^b$ ,  $A^b/C$ ,  $B^07$ ,  $B^b-7$ ,  $E^b7$ ,  $A^b$ ,  $B^07$ ,  $B^b-7$ ,  $E^b7$

-SWING

# DINETTE

-DJANGO  
BASED ON DINAH

A

A<sup>b</sup>

D<sup>b</sup>9

A<sup>b</sup>

E7

B<sup>b</sup>-7

E<sup>b</sup>7(b9)

A<sup>b</sup>

F-7

B<sup>b</sup>-7

E<sup>b</sup>7

A

A<sup>b</sup>

D<sup>b</sup>9

A<sup>b</sup>

E7

B<sup>b</sup>-7

E<sup>b</sup>7(b9)

A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

C7

B

F-

/E

/E<sup>b</sup>

/D

F-

B<sup>b</sup>7

B<sup>b</sup>-7

E<sup>b</sup>7

A

A<sup>b</sup>

D<sup>b</sup>9

A<sup>b</sup>

E7

B<sup>b</sup>-7

E<sup>b</sup>7(b9)

A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

# DJANGOLOGY

DJANGO RECORDED THIS TUNE FIRST IN 1935 WITH THE QMCF. NOTE THE TRUNCATED BRIDGE, AN UNUSUAL FORM MONK WOULD LATER USE TO GREAT EFFECT. THIS INTRO HERE IS TRANSCRIBED FROM THE ORIGINAL 1935 RECORDING. IT WAS RECORDED AGAIN AT LEAST 7 TIMES IN '37, '38, '42, 3 TIMES IN '45 IN BIG BAND ARRANGEMENTS, AND '49 WITH STEPHANE IN ROME.

DJANGO REINHARDT

1935

VIOLIN/GUITAR INTRO - FREELY:

Violin/Guitar Intro notation in treble clef, 2/4 time. The melody consists of eighth notes with triplets. Chords are indicated above the staff: F7 LET RING, E7 LET RING, Eb7 TREM., and D7 TREM. - COUNT IN.

EASY SWING ♩ = 172

[A] C#m7(b5) Cm G/B Bb°

First system of the main melody in treble clef, 2/4 time. Chords are C#m7(b5), Cm, G/B, and Bb°.

[A] C#m7(b5) Cm G/B Bb°

Second system of the main melody in treble clef, 2/4 time. Chords are C#m7(b5), Cm, G/B, and Bb°. The system ends with the word "FINE".

[B] Ab Eb7 Ab A E7 A

Bridge notation in treble clef, 2/4 time. Chords are Ab, Eb7, Ab, A, E7, and A.

[A] C#m7(b5) Cm G/B Bb°

Third system of the main melody in treble clef, 2/4 time. Chords are C#m7(b5), Cm, G/B, and Bb°. The system ends with a double bar line.

D.S. AL FINE (LAST TIME: AL CODA)

(LAST TIME ONLY)

Coda notation in treble clef, 2/4 time. Chords are A6/9, CΔ7(#11), F7, and C6. The notation includes fingerings (3) and guitar fret positions (XII, VII, XII).

-SWING

# DJANGO'S TIGER

-DJANGO

A

A (WRITTEN DOWN AN OCTAVE)

A/C#

C07

E7/B

E7

E7

F7

E7

A/C# C07

B-7 E7

B

A

E-7

A7

D

D

D#07

A7

F#7

B7

E7

A

C07

B-7

E7

-SWING

# DOUCE AMBIANCE

-DJANGO

INTRO  
OUTRO

**D7** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>7</sup>** **F<sup>6</sup>**

**B<sup>b</sup>6** **E<sup>b</sup>MA<sup>7</sup>** **D<sup>7</sup>SUS** **D<sup>7</sup>**

**A** **G-** **D<sup>7</sup>** **G-** **F<sup>7</sup>** **B<sup>b</sup>** **B<sup>0</sup>7**

**C-** **G-** **A<sup>b</sup>7<sup>3</sup>** **D<sup>7</sup>**

**A** **G-** **D<sup>7</sup>** **G-** **F<sup>7</sup>** **B<sup>b</sup>** **B<sup>0</sup>7**

**C-** **G-** **A<sup>b</sup>7<sup>3</sup>** **D<sup>7</sup>** **G-**

**B** **A<sup>b</sup>-**

**A-** **F<sup>7</sup>** **E<sup>7</sup>** **E<sup>b</sup>7** **C<sup>#</sup>7** **D<sup>7</sup>**

**A** **G-** **D<sup>7</sup>** **G-** **F<sup>7</sup>** **B<sup>b</sup>** **B<sup>0</sup>7**

**C-** **G-** **A<sup>b</sup>7<sup>3</sup>** **D<sup>7</sup>** **G-**

**E<sup>b</sup>MA<sup>7</sup>** **D<sup>7</sup> BREAK** **G-**

# DUKE AND DUKIE

WRITTEN SHORTLY AFTER HIS TOUR WITH ELLINGTON, THE TUNE IS REMINISCENT OF CTAM BLUES, THOUGH NOT IN 12 BAR BLUES FORM. DUKE AND DUKIE WERE EVIDENTLY NAMES DJANGO GAVE TO 2 KITTENS HE HAD AT THE TIME. RECORDED TWICE AT A 1947 SESSION WITH HUBERT ROSTAING. MODERN VERSIONS BY THE ROSENBERG TRIO AND HOT CLUB OF DETROIT ARE MUST HEAR VERSIONS AS WELL.

SWING ♩ = 200

DJANGO REINHARDT  
1947

C/G F#°

D°7 C/G

C/G F#°

D°7 C/G

SOLOS:

C/G F#° Dm7(b5) (F°/Ab) C/G

D.C. AL CODA  
AFTER SOLOS

D°7 C/G C/G

-SWING

# EMBRACEABLE YOU

-GERSHWINS

A

Chord progression for Section A:

G B<sup>b</sup>07 A-7 D7  
 A-7 C-6 G B7  
 E- C#07 F#7 B- F#7 B- A7  
 D D#07 E-7 A7 A-7 D7

B

Chord progression for Section B:

G B<sup>b</sup>07 A-7 D7  
 A-7 C-6 G D-7 G7  
 C F#07 B7 E-7 A7  
 G E7 A07 D7 G A-7 D7

# EXACTLY LIKE YOU

-SWING

-J. MCHUGH 1930

A

C D7

G7 C#07 D-7 G7 C D-7 G7

A

C D7

G7 C#07 D-7 G7 C

B

F F- C

D- F-6 E-7 Eb07 D-7 G7

A

C D7

G7 C#07 D-7 G7 C D-7 G7

# FESTIVAL 48

A

C C/E F F#07 C/G A7 D7 G7

C C7/E F F#07 C/G G7 C

A

C C/E F F#07 C/G A7 D7 G7

C C7/E F F#07 C/G G7 C

B

E7 A7(b5)

D7 G7(b5)

A

C C/E F F#07 C/G A7 D7 G7

C C7/E F F#07 C/G G7 C

SOLO ON RHYTHM CHANGES



# FLECHE D'OR

RECORDED ONLY ONCE IN 1952. AT PARIS DECCA WITH HUBERT FOL ON ALTO SAX. THE TITLE MEANS "GOLDEN ARROW" IN ENGLISH. IT COMES FROM THE NAME OF THE FIRST CLASS PULLMAN TRAIN BETWEEN CALAIS AND PARIS, AND ANOTHER TRAIN BETWEEN DOVER AND LONDON. EACH CONNECTS TO FERRY SERVICE BETWEEN FRANCE AND ENGLAND. THE INTRO COMES FROM STEPHANE WREMBEL'S RECORDING OF FLECHE D'OR (THE TUNE IS FIENDISHLY DIFFICULT BOTH TO PLAY AND TO NOTATE WITH THE TRIPLET ACROSS THE BAR AT THE END OF EACH A SECTION. I HAVE TRIED 2 DIFFERENT WAYS TO NOTATE. WHICH DO YOU FIND MORE READABLE?).

UP ♩ = 224

DJANGO REINHARDT

FORM= AABBA

1952

INTRO:

Intro notation with triplets and a **BASS SOLO** box.

Chords: **Bm7** (over first triplet), **F#7 Bm7** (over second triplet).

Section A notation with triplets and chords: **Bm**, **Bm<sup>6</sup>**, **F#9**, **Bm7**, **Bm<sup>6</sup>**, **F#9**, **C7b5**.

Section A notation with triplets and chords: **Bm**, **Bm<sup>6</sup>**, **F#9**, **Bm**, **Bm<sup>6</sup>**, **F#9**, **C7b5**. Ends with **FINE**.

Section B notation with chords: **E9#11**, **E9#11**, **G<sup>9</sup>**, **F#9**, **F<sup>9</sup>**.

Section B notation with first and second endings and **D.S. AL FINE**.

Chords: **E9#11**, **E9#11**, **F#7#9** (1st ending), **F#7#9** (2nd ending).

# FLEUR D'ENNUI

**A** **F**

**Db9** **C13** **F** **C7** BREAK

**A** **F**

**Db9** **C13** **F** **Bb** **F** BREAK

**B** **Db** **Eb-7** **Ab7** **Db** **Eb-7** **Ab7**

**Db** **Eb-7** **Ab7** **Db** **Eb-7** **Ab7** **C9** BREAK

**A** **F**

**Db9** **C13** **F** **Bb** **F** BREAK

# FLEUR DE LAVANDE

INTRODUCED ON NEW GENERATION GYPSY GUITARIST, FAPY LAFERTIN IN 1991 ON THE ALBUM OF THE SAME NAME. HIS MORE RECENT (2003) RECORDING WITH TIM KLIHUIS ON THE ALBUM "FINE AND DANDY" IS PROBABLY THE DEFINITIVE PERFORMANCE.

FAPY LAFERTIN  
1991

Chorus:  $Dm$   $C$   $B^b7$   $A7$   $Dm$   $C$   $B^b7$   $A7$

Verse 1:  $Dm$   $A7$   $Dm$   $A7$   $Dm$   $D7$   $D7$

1.  $Gm$   $A^\circ$   $Gm7/B^b$   $C7$   $C7$

$F$   $G^\circ$   $F/A$   $B^b7^b9/D$   $A7^b9/C^\sharp$

2. 3.  $Gm7$   $A^\circ$   $Gm7/B^b$   $A7^b9$   $Gm$   $Dm$   $Dm$

$B^b7^b9$   $A7^b9$   $Dm$   $Dm (E7)$  FINE

8.  $Am$   $E7$   $Am$   $E7$   $Am$

$Gm$   $D7$   $Gm$   $D7$   $Gm$

$C7$   $C7$   $F$   $F$

$B^b7^b9$   $B^b7^b9$   $A7^b9$   $A7^b9$

D.S. AL FINE  
(2ND ENDING ONLY)

# FOLIE À AMPHION

"AMPHION" IS A SMALL VILLAGE NEAR ANNECY, FRANCE, WHERE ACCORDING TO HUBERT ROSTAING, DJANGO PLAYED ONE MEMORABLE EVENING. THE TUNE "STOP" HAS BEEN LABELLED "FOLIE À AMPHION" MANY TIMES, SO IF THIS ISN'T THE TUNE YOU ARE EXPECTING, LOOK UP "STOP" INSTEAD. DJANGO RECORDED IT ONCE IN NOVEMBER, 1947. IN THAT VERSION THE FINAL CLARINET SOLO MODULATES TO B FLAT.

SWING  $\text{♩} = 210$

DJANGO REINHARDT

1947

**A**

Am7 Cm<sup>6</sup> G<sup>Δ</sup>7/B B<sup>b</sup>°

Am E7 A7 D7 G<sup>♯</sup>°

**A**

Am7 Cm<sup>6</sup> G<sup>Δ</sup>7/B B<sup>b</sup>°

Am E7 Am D7 G<sup>6</sup>

**B**

Dm7 G7 C<sup>6</sup>

A7 Am7 D7 G<sup>♯</sup>°

**A**

Am7 Cm<sup>6</sup> G<sup>Δ</sup>7/B B<sup>b</sup>°

Am E7 Dm E7

A7 D7/Ab G<sup>6</sup> (G<sup>♯</sup>°)

-GYPSY BOSSA

# FOR SEPHORA

-STOCHELO ROSENBERG

INTRO

E- E-MA<sup>7</sup> E-<sup>7</sup> <sup>1.</sup> A<sup>7</sup> <sup>2.</sup> A<sup>7</sup>

A

E- A-

B<sup>7</sup> E- B<sup>7</sup>

E- A-

B<sup>7</sup> E- E<sup>7</sup>

B

A-<sup>7</sup> D<sup>7</sup> G C

F#<sup>o</sup>7 B<sup>7</sup> E- E<sup>7</sup>

A-<sup>7</sup> D<sup>7</sup> G C

F#<sup>o</sup>7 B<sup>7</sup> E- B<sup>7</sup>

-SWING

# GYPHY FIRE

-ROMANE

INTRO

**D+**   **D#+**   **E+**   **F+**   **F#+**   **G+**   **G#+**   **A+**

BASS: E   D#   D   C#   C   B   Bb   A

**A** **D-**   **E7**

**G-**   **A7**   **D-**   **A7**

**A** **D-**   **E7**

**G-**   **A7**   **D-**

**B** **Eb9**   **Gb9**

**A9**   **A7+** BREAK -----

**A** **D-**   **E7**

**G-**   **A7**   **D-**   **A7**

-SWING

# H.C.Q. STRUT

-DJANGO

INTRO

Intro section with two staves of music. The first staff contains the melody with chords A7, D7, G, A7, D7, G. The second staff contains the bass line with chords A7, D7, G, E9, Bb07, D7.

Section A (first system) with two staves. The first staff contains the melody with chords A7, D7, G, A7, D7, G. The second staff contains the bass line with chords A7, D7, G, E7, A7, D7, G.

Section A (second system) with two staves. The first staff contains the melody with chords A7, D7, G, A7, D7, G. The second staff contains the bass line with chords A7, D7, G, E7, A7, D7, G.

Section B with two staves. The first staff is labeled "BASS WALKS" and contains a walking bass line with chords C7, C#07, G, G7. The second staff contains the bass line with chords C7, C#07, Bb07, D7.

Section A (third system) with two staves. The first staff contains the melody with chords A7, D7, G, A7, D7, G. The second staff contains the bass line with chords A7, D7, G, E7, A7, D7, G, E7, A7, D7, G.

-SWING

# HONEYSUCKLE ROSE

-FATS WALLER

INTRO/  
OUTRO

NC.  
GUITAR PART

→ C7 F C7 F (FIN) [-LAST TIME]

[A] G-7 C7 G-7 C7 G-7 C7 G-7 C7

F

[A] G-7 C7 G-7 C7 G-7 C7 G-7 C7

F

[B] F7 Bb

G7 C7

[A] G-7 C7 G-7 C7 G-7 C7 G-7 C7

F

FORM: INTRO / SOLO ON FORM / MELODY ON FORM / OUTRO

-PLAY OUTRO  
(2ND HALF)

# HOT LIPS

HENRY BUSSE WAS A TRUMPETER AND A FOUNDING MEMBER THE PAUL WHITEMAN ORCHESTRA. WHITEMAN AND THE ORCHESTRA RECORDED "HOT LIPS," A SONG ABOUT A TRUMPET PLAYER, IN JUNE, 1922. IT WAS A HIT AT NUMBER ONE FOR 6 WEEKS. DJANGO AND STEPHANE RECORDED THEIR VERSION WITH THE QHCF IN APRIL 1937. THE HEAD HERE IS DERIVED FROM GRAPPELLI'S PERFORMANCE.

MED. SWING ♩ = 172

HENRY BUSSE - WORDS

HENRY LANGE, LOU DAVIS - MUSIC

1922

**A**

Chords:  $Bb$ ,  $F7$

**B**

Chords:  $Bb$ ,  $F$ ,  $C7$ ,  $F$ ,  $F7$

**A**

Chords:  $Bb$ ,  $F7$ ,  $Bb7$

**C**

Chords:  $D7$ ,  $Gm$ ,  $C7$ ,  $F7$ ,  $Bb$ ,  $Bb6$  ( $F7$ )

# HOW HIGH THE MOON

INTRODUCED BY ALFRED DRAKE IN 1940 DURING THE REVIEW FOR "TWO FOR THE SHOW." BENNY GOODMAN HAD A HIT WITH IT THE SAME YEAR. LES PAUL AND MARY FORD'S VERSION IN #1 HIT IN 1951 WAS THE FIRST MULTI-TRACK RECORDING EVER. IT IS OFTEN CONSIDERED THE BEBOP ANTHEM, AS CHARLIE PARKER, AND MANY OTHERS, BASED TUNES (E.G. ORNITHOLOGY) ON ITS CHANGES. OTANGO RECORDED IT FIRST IN 1945 WITH THE "JAZZ CLUB MYSTERY HOT BAND." HE LATER RECORDED IT WITH STEPHANE IN 1947 AND IN THE '49 IN ROME SESSIONS. LES PAUL IDOLIZED OTANGO, AND PROBABLY SPURRED HIS RECORDING IT IN '51.

MORGAN LEWIS - MUSIC  
 NANCY HAMILTON - WORDS  
 1940

UP SWING ♩ = 208

**A**

SOME - WHERE THERE'S MU - SIC. \_\_\_\_\_ HOW FAINT THE TUNE. \_\_\_\_\_ SOME - WHERE THERE'S  
 MU - SIC. \_\_\_\_\_ IT'S WHERE YOU ARE. \_\_\_\_\_ SOME - WHERE THERE'S

HEA - VEN. \_\_\_\_\_ HOW HIGH THE MOON. \_\_\_\_\_ THERE IS NO  
 HEA - VEN. \_\_\_\_\_ HOW NEAR. HOW FAR? \_\_\_\_\_ THE DARK - EST

**B**

MOON A - BOVE WHEN LOVE IS FAR \_\_\_\_\_ A - WAY TOO. \_\_\_\_\_ TILL \_\_\_\_\_ IT COMES  
 NIGHT WOULD SHINE IF YOU WOULD COME \_\_\_\_\_ TO ME

TRUE \_\_\_\_\_ THAT YOU LOVE ME AS I LOVE YOU. SOME - WHERE THERE'S

**12.**

SOON. \_\_\_\_\_ UN - TIL YOU WILL. HOW STILL MY HEART HOW HIGH THE MOON? \_\_\_\_\_

-SWING

# HUNGARIA

-DJANGO

INTRO

G D7/A G/B C-6 G/B D7/A G

A

B

# I CAN'T GIVE YOU ANYTHING BUT LOVE

-J. MCHUGH,  
D. FIELDS  
1928

-SWING

A

F

F/A

A<sup>b</sup>07

G-7

C7



F

F/A

A<sup>b</sup>07

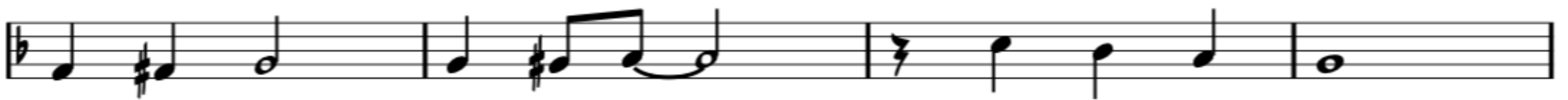
G-7

C7



F7

B<sup>b</sup>



G7

C7



B

F

F/A

A<sup>b</sup>07

G-7

C7



F7

B<sup>b</sup>



B<sup>b</sup>

B07

F

D7



G-7

C7

F

A<sup>b</sup>07

G-7

C7



# I GOT RHYTHM

THIS TUNE IS THE SOURCE OF "RHYTHM CHANGES" - THE MOST COMMON PROGRESSION IN JAZZ. COUNTLESS STANDARDS ARE SET TO VARIATIONS ON THESE CHANGES. THE TUNE WAS INTRODUCED BY ETHYL MERMAN ON 8'WAY IN 1930 IN THE SHOW, "GIRL CRAZY." IT MARKED HER FIRST BROADWAY APPEARANCE. GEORGE GERSHWIN CONDUCTED THE RED NICHOLS BAND AT THE PREMIERE. THE GROUP INCLUDED BENNY GOODMAN, GLENN MILLER, JACK TEAGARDEN, JIMMY DORSEY, AND GENE KRUPA! DJANGO RECORDED THE TUNE 6 TIMES: FIRST IN 1935 WITH "STEPHANE GRAPPELLI'S HOT FOUR", THEN IN 1937 WITH "DICKY WELLS AND HIS ORCHESTRA, TWO TAKES IN 1938 WITH HARMONICA PLAYER, LARRY ADLER, IN 1949 ROME SESSIONS WITH STEPHANE, AND FINALLY IN A 1950 RADIO LUXEMBOURG BROADCAST.

GEORGE GERSHWIN - MUSIC  
IRA GERSHWIN - WORDS

1930

BRIGHTLY ♩ = 180

**A**  $Bb$   $Gm7$   $Cm7$   $F^9$   $Dm7$   $Db^{\circ}$   $Cm7$   $F7$

$Bb$   $Bb^b$   $Eb$   $C^{\circ}7$   $\oplus Bb$   $F7$  <sup>1.</sup>  $Bb$   $Cm7$   $B7$  <sup>2.</sup>  $Bb$   $Eb7$

**B**  $D7$   $Am7$   $F^{\circ}$   $F^{\#}7$   $G$   $D7^{\#5}$   $Dm7$   $G7$

$C7$   $Gm7$   $Eb^{\circ}$   $E^{\circ}7$   $Gb7b5$   $F7$

D.C. AL CODA

$\oplus Bb$   $F7$   $Bb$

ALTERNATE CODA LAST TIME ONLY:

$\oplus Bb$   $F7$   $Dm7$   $G7$   $C7$   $F7(b9)$   $Bb$

# I THOUGHT ABOUT YOU

AMONG THE FIRST COLLABORATIONS OF THIS GREAT SONG WRITING TEAM, MERCER WROTE THE WORDS WHILE RIDING A TRAIN FROM DENVER TO CHICAGO. IN 1939 MILDRED BAILEY HAD THE FIRST HIT WITH IT RECORDED WITH THE BENNY GOODMAN ORCHESTRA IN 1940. NOT ASSOCIATED WITH GYPSY JAZZ, IT IS STILL AN ELEGANT TUNE THAT FITS NICELY INTO THE GYPSY JAZZ FORMAT AND HAS BEEN DONE BY A FEW GYPSY JAZZ ENSEMBLES (E.G., HOT CLUB DE NORVEGE).

SWING BALLAD ♩ = 120

JOHNNY MERCER - WORDS

JIMMY VAN HEUSEN - MUSIC

1939

**A**

C B<sup>9</sup> B<sup>b9</sup> A<sup>9</sup> D<sup>9</sup> D<sup>#9</sup> D<sup>9</sup>

I TOOK A TRIP ON A TRAIN \_\_\_\_\_ AND I THOUGHT A - BOUT YOU.  
AND EV' -RY STOP THAT WE MADE \_\_\_\_\_ I THOUGHT \_\_\_\_\_ A - BOUT YOU.

Dm7 Bm7 E7 Am7 G<sup>#m7</sup> Gm7 C7

I PASSED A SHA - DO - WY LANE \_\_\_\_\_ AND I THOUGHT A - BOUT YOU.  
AND WHEN I PULLED DOWN THE SHADE \_\_\_\_\_ THEN I REAL - LY FELT BLUE.

**B**

F Fm <sup>1.</sup> C<sup>Δ7</sup> Dm7 Em7 F<sup>Δ7</sup>

TWO OR THREE CARS \_\_\_\_\_ PARKED UN - DER THE STARS \_\_\_\_\_ A WIN - DING STREAM \_\_\_\_\_  
PEAKED THROUGH THE CRACK \_\_\_\_\_ AND LOOKED AT THE TRACK... THE

F<sup>#∅7</sup> B7 F<sup>#∅7</sup> B7 Em7 A7<sup>b9b5</sup> Dm7 G7 <sup>1.</sup>

MOONSHIN - ING DOWN \_\_\_\_\_ ON SOME LIT - TLE TOWN \_\_\_\_\_ AND WITH EACH BEAM \_\_\_\_\_ THE  
SAME OLD DREAM.

<sup>12.</sup> C Am7 D<sup>9</sup> Dm7

ONE GO - ING BACK TO YOU, AND WHAT DID I DO? \_\_\_\_\_

Dm7 G7 C C

I THOUGHT A - BOUT YOU.

-EASY SWING

# IF I HAD YOU

-SHAPIRO, CONNELLY & CAMPBELL

**A**

C G-7 C7 F Bb7

C/E Eb07 D-7 G7 E-7 Eb07 D-7 G7

**A**

C G-7 C7 F Bb7

C/E Eb07 D-7 G7 C B7

**B**

E- F#o7 B7 E- F#o7 B7

E- F#o7 B7 E- F#o7 B7

E- F#o7 B7 E- Eb07 D-7 G7

**A**

C G-7 C7 F Bb7

C/E Eb07 D-7 G7 C D-7 G7

-SWING

# IF I ONLY HAD A BRAIN

-HAROLD ARLEN

1939

**A**

**E<sup>b</sup> C-7 F-7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7**

**A<sup>b</sup> F-7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> / B<sup>b</sup>7**

**A**

**E<sup>b</sup> C-7 F-7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7**

**A<sup>b</sup> F-7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> / B<sup>b</sup>-7 E<sup>b</sup>7**

**B**

**A<sup>b</sup> G-7 C7 F-7 B<sup>b</sup>7 E<sup>b</sup>**

**D<sup>o</sup>7 G7 C-7 F7 B<sup>b</sup>7**

**A**

**E<sup>b</sup> C-7 F-7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7**

**A<sup>b</sup> F-7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> / B<sup>b</sup>7**

# I'LL SEE YOU IN MY DREAMS

-SWING

-JONES & KAHN

**A**

**B<sup>b</sup>** **B<sup>b</sup>-6**

**F** **E<sup>7</sup>** **F**

**D<sup>7</sup>**

**G<sup>7</sup>** **G<sup>-7</sup>** **C<sup>7</sup>**

**B**

**B<sup>b</sup>** **B<sup>b</sup>-6**

**F** **E<sup>7</sup>** **F**

**D<sup>7</sup>** **A<sup>7</sup>** **D-**

**B<sup>b</sup>** **B<sup>07</sup>** **C<sup>7</sup>** **F** **F<sup>7</sup>**

Detailed description: This is a musical score for the song "I'll See You in My Dreams" by Jones & Kahn. The score is written in treble clef with a 4/4 time signature. It consists of two main sections, A and B. Section A starts with a key signature of one flat (Bb) and a tempo/style of swing. The first staff of section A contains a melodic line with a key signature change to two flats (Bb) in the second measure. The second staff of section A shows chords F, E7, and F. The third staff continues the melody. The fourth staff shows chords G7, G-7, and C7. Section B starts with a key signature of two flats (Bb) and contains a similar melodic line. The second staff of section B shows chords F, E7, and F. The third staff shows chords D7, A7, and D-. The fourth staff shows chords Bb, B07, C7, F, and F7. The score uses various musical notations including eighth notes, quarter notes, half notes, and beams, as well as slurs and ties.

# IMPROMPTU

As recorded by Django Reinhardt

Transcribed by Shawn Walters

♩ = 170

1

Gtr I

T	10	11	10	9	10	11	10	9	10	10	10	10	11	10	9	10	11	10	9	10	10	10
A																						
B																						

5

T	15	15	12	13	15	14	15	12	14	15	12	12	14	15	12
A															
B															

9

T					9	8	11	9	8	10	9	11	10	9	8	11	10	8	9	11	7
A	10	7																			
B				9	10																

13

T					7	6	9	7	6	8	7	9	8	7	6	5	9	8	7	9	5	6	8	6	7
A																									
B	8	10	7	8																					

18

T	10	11	10	9	10	11	10	9	10	10	10	10	11	10	9	10	11	10	9	10	10	10		
A																								
B																								

22

T	15	15	12	13	15	14	15	12	14	15	12	12	14	15	12
A															
B															

# IN A SENTIMENTAL MOOD

INTRODUCED BY ELLINGTON IN 1935. FEATURING TOBY HARDWICK ON ALTO. IN THE '30S IT WAS THE THEME SONG FOR AT LEAST 9 RADIO SHOWS.  
THE VERSION BY ELLINGTON AND JOHN COLTRANE IN THEIR 1962 CD IS NOT TO BE MISSED.  
DJANGO AND STEPHANE RECORDED IT WITH THE QHCF IN 1937.

DUKE ELLINGTON - MUSIC

IRVING MILLS, MANNY KURTZ - WORDS

1935

BALLAD ♩ = 102

**A** Dm Dm(maj7) Dm7

IN A SEN - TI - MEN - TAL MOOD \_\_\_\_\_ I CAN SEE THE STARS COME  
KISS \_\_\_\_\_ DRIFTS A ME - LO - DY SO

Gm Gm(maj7) Gm7 Gm<sup>6</sup> A7

THROUGH MY ROOM \_\_\_\_\_ WHILE YOUR LO - VING AT - TI -  
STRANGE AND SWEET \_\_\_\_\_ IN THIS SEN - TI - MEN - TAL

Dm D7 Gm7 C7 1. FΔ7 BREAK ----- 2. FΔ7 Ab7

TUDE \_\_\_\_\_ IS LIKE A FLAME THAT LIGHTS THE GLOOM. ON THE WINGS OF EV' - RY  
BLISS YOU MAKE MY PAR - RA - DISE COM - PLETE

**B** DbΔ7 Bbm7 Ebm7 Ab7 DbΔ7 Bb7 Eb7 Ab7

ROSE PE - TALS SEEM TO FALL IT'S ALL I COULD DREAM TO CALL YOU MINE

DbΔ7 Bbm7 Ebm7 Ab7 Gm7 C7 BREAK -----

MY HEART'S A LIGH - TER THING SINCE YOU MADE THIS NIGHT A THING DI - VINE. IN A SEN - TI - MEN - TAL

**A** Dm Dm(maj7) Dm7 Gm Gm(maj7) Gm7 Gm<sup>6</sup> A7

MOOD \_\_\_\_\_ I'M WITH - IN A WORLD SO HEAV - EN - LY \_\_\_\_\_ FOR I NE - VER DREAMED THAT

Dm D7 Gm7 C7(b9) FΔ7

YOU'D \_\_\_\_\_ BE LO - VIN' SEN - TI - MEN - TAL ME.

FORM: A B B A C A

-WALTZ

# INDIFFÉRENCE

-J. COLOMBO & T. MURENA

A

E-

E-

B7

B7

B7

E-

E-

E7

A-

A-

E-

F#7

B7

E-

**B**

87

87

87

87

1. E- 2. E- PLAY **A**

**C**

G 87 E7 A-

D7 G F#7 87 D7

G 87 E7 A-

C C#07 G/D E7 A7 D7 G PLAY **A**

-SWING

# I SAW STARS

-FREDDY MARTIN

A

C C#07 D-7 G7 C C#07 D-7 G7

G-7 C7 F F- C G7 C G7

A

C C#07 D-7 G7 C C#07 D-7 G7

G-7 C7 F F- C G7 C B7

B

E- B7 E- B7 E- A7

D- A7 D- A7 D-7 G7

A

C C#07 D-7 G7 C C#07 D-7 G7

G-7 C7 F F- C G7 C G7

# I' SE MUGGIN'!

THIS NONSENSE, JIVE SONG BY THE IRREPRESSIBLE VIOLINIST STUFF SMITH, WAS A HIT IN 1936, GETTING HIS BAND, THAT INCLUDED COZT COLE ON DRUMS, BOOKED AS THE HOUSE BAND AT THE ONYX CLUB. DJANGO AND STEPHANE RECORDED IT WITH A 'STUFF-STYLED' VOCAL BY FREDDY TAYLOR IN 1936. FREDDY WAS PROBABLY EMULATING STUFF AS MUCH AS LOUIS ARMSTRONG IN HIS VOCALS WITH THE HOT CLUB.

STUFF SMITH  
1935

MEDIUM SWING ♩ = 180

VIOLIN INTRO:

D Bm Em7 A7 D Bm Em7 A7

**A** D Bm Em7 A7 D Bm Em7 A7

I' SE MUG GIN' BOOM. (SHA- DEE- YA - DA) WE' SA MUG-GIN' BANG! (SHA- DEE- YA - DA)

D Bm Em7 A7 D BREAK (HEAD ONLY)-----|

I' SE MUG GIN' BOOM. (SHA- DEE- YA - DA) BA BOOP DEE-OP BOO BOP DEE-OH!

**B** D D7/C G Gm D D7/C G Gm

NO - BO - DY KNOWS JUST HOW IT START-ED SOME - BO - DY JUST BLEW IT THROUGH A HORN.  
NOW IT'S THE CRAZE, THE NEW SEN - SA - TION. NOW IT'S WHAT THE BANDS ARE ALL PLAY - IN'

D D7/C G Gm D BREAK (HEAD ONLY)-----|

SOME-BOO - Y PLAYED IT ON THE FID - DLE. SOME-BOO - Y SANG IT AND A SO-ONG WAS BORN.  
NOW IT'S THE SWING THAT ROCKS THE NA - TION. DON'T TRY TO STOP ME 'CAUSE I'M GO - IN' IN-SANE!

**A** D Bm Em7 A7 D Bm Em7 A7

I' SE MUG GIN' BOOM. (SHA- DEE- YA - DA) WE' SA MUG-GIN' BANG! (SHA- DEE- YA - DA)

D Bm Em7 A7 D BREAK (HEAD ONLY)-----|

I' SE MUG GIN' BOOM. (SHA- DEE- YA - DA) BA BOOP DEE-OP BOO BOP DEE-OH!

-BALLAD

# I SURRENDER, DEAR

-CLIFFORD & HARRIS

**A**

D- C#07 D- E7 A- D7

C D7 D-7 G7 C A7

**A**

D- C#07 D- E7 A- D7

C D7 D-7 G7 C

**B**

E7 A- E7 A-

E7 A- D7 G7 C#07

**A**

D- C#07 D- E7 A- D7

C D7 D-7 G7 C A7

-SWING

# IT DON'T MEAN A THING...

-DUKE ELLINGTON  
& I. MILLS 1931

(IF IT AIN'T GOT THAT SWING)

**A**

G- / F# / F / E E<sup>b</sup>7 D7 G-

C7 F7 B<sup>b</sup> D7+

**A**

G- / F# / F / E E<sup>b</sup>7 D7 G-

C7 F7 B<sup>b</sup>

**B**

F-7 B<sup>b</sup>7 E<sup>b</sup>

G-7 C7 F D7

**A**

G- / F# / F / E E<sup>b</sup>7 D7 G-

C7 F7 B<sup>b</sup> D7+

-SWING

# IT HAD TO BE YOU

-ISHAM JONES

A

G

E7



A7



D7

B7

E-



A7

D7



8

G

E7



A7

G7



C

F7

G

B7

E-



D7

A<sup>b</sup>07

D7

G

B<sup>b</sup>07

A-7

D7



# IT'S ALRIGHT WITH ME

WRITTEN THE YEAR DJANGO DIED. IT WAS A PART OF PORTER'S MUSICAL "CAN-CAN" WHICH MADE A STAR OF GWEN VERDON. A MOVIE VERSION IN 1960 FEATURED FRANK SINATRA SINGING IT. IT HAS BECOME POPULAR AMONG MODERN GYPSY JAZZ GROUPS.

COLE PORTER  
1953

**A** SWING ♩ = 180

Am Am/G# Am7 Am6  
Am7 Am6 Dm7 G7  
Em7b5 A7b9 1. D7 Bm7b5 E7b9

**2.** **B**

Dm7 G7 C6/9 Em7b5 Ab7b9 D#m7b5  
Dm7 G7b9 CMAJ7 Em7(b9) Ab7b9  
D#m7b5 D7 Dm7b5 G7b9 Bm7b5 E7  
D.S. AL

D7 Dm7 G7 CMAJ7 C7  
FMAJ7 Dm7 G9(SUS) C6/9

-SWING

# IT'S ONLY A PAPER MOON

-HAROLD ARLEN  
1933

**A**

C C#07 D-7 G7 D-7 G7 C

C7 F F- G7 C G7

**A**

C C#07 D-7 G7 D-7 G7 C

C7 F F- G7 C C7

**B**

F F#07 C A7 D-7 G7 C C7

F F#07 C Eø7 A7 D-7 G7

**A**

C C#07 D-7 G7 D-7 G7 C

C7 F F- G7 C G7

-SWING

# I'VE FOUND A NEW BABY

-PALMER & WILLIAMS

**A** D- A7 D- D7



**G7 C7 F A7**



**A** D- A7 D- D7



**G7 C7 F**



**B** A7 D-



**G7 C7 A7**



**A** D- A7 D- D7



**G7 C7 F A7**



-UP SWING

# I WONDER WHERE MY BABY IS TONIGHT

-DONALDSON  
& KAHN 1925

**A**

Chord: G B7 C E7

Chord: A-7 E7 A-7 D7

Chord: G/B Bb07 A-7 D7 G/B Bb07 A-7 D7

Chord: A7 D7

**B**

Chord: G B7 C E7

Chord: A-7 E7 A-7 D7

Chord: G/B Bb07 A-7 D7 G7 F7 E7

Chord: A-7 D7 G D7

-OUT HEAD

**A**

Section A, measures 1-4. The first two measures are marked with slashes. The third measure has notes G4 and A4 with a quarter rest. The fourth measure has notes G4 and A4 with a quarter rest. Chords are: G, B7, C, E7, A-7, E7, A-7, D7. A double bar line with a key signature change to Bb is at the end.

Section A, measures 5-8. The first two measures are marked with slashes. The third measure has notes Bb3 and D4 with a quarter rest. The fourth measure has notes C4 and D4 with a quarter rest. The fifth measure has notes Bb3 and D4 with a quarter rest. The sixth measure has notes C4 and D4 with a quarter rest. Chords are: Bb/D, Db07, C-7, F7, Bb/D, Db07, C-7, F7, C7, F7.

**B**

Section B, measures 1-4. The first two measures are marked with slashes. The third measure has notes Bb3 and D4 with a quarter rest. The fourth measure has notes G4 and A4 with a quarter rest. Chords are: Bb, D7, Eb, G7.

Section B, measures 5-8. The first two measures are marked with slashes. The third measure has notes Bb3 and D4 with a quarter rest. The fourth measure has notes C4 and D4 with a quarter rest. Chords are: C-7, G7, C-7, F7.

Section B, measures 9-12. The first two measures are marked with slashes. The third measure has notes Bb3 and D4 with a quarter rest. The fourth measure has notes C4 and D4 with a quarter rest. Chords are: Bb/D, Db07, C-7, F7, Bb7, Ab7, G7.

Section B, measures 13-16. The first two measures are marked with slashes. The third measure has notes Bb3 and D4 with a quarter rest. The fourth measure has notes C4 and D4 with a quarter rest. Chords are: C-7, F7, Bb, FIN.

# I WON'T DANCE

WRITTEN BY JEROME KERN AND OSCAR HAMMERSTEIN FOR THE 1934 MUSICAL "THREE SISTERS," WHICH FLOPPED. THE WORDS WERE REWRITTEN BY DOROTHY FIELDS AND JIMMY MCHUGH FOR THE RKO FILM, ROBERTA IN 1935. THOSE ARE THE WORDS USED HERE. LOUIS ARMSTRONG AND ELLA FITZGERALD'S RECORDED IT AS DID BLOSSOM DEARIE, BOTH IN 1937. DJANGO RECORDED THE TUNE IN HIS 1946 "PARIS SWING" SESSION WITH HUBERT ROSTAING ON SAX.

OSCAR HAMMERSTEIN

DOROTHY FIELDS

JIMMY MCHUGH - WORDS

JEROME KERN - MUSIC

1934

SWING ♩ = 164

**A** CΔ7 Eb7 Dm7 G7 CΔ7 C#o7 Dm7 G7

I WON'T DANCE. DON'T ASK ME I WON'T DANCE. DON'T ASK ME  
 YOU KNOW WHAT. YOU'RE LOVE - LY YOU KNOW WHAT. YOU'RE SO LOVE - LY  
 WON'T DANCE. WHY SHOULD I? I WON'T DANCE. HOW COULD I?

CΔ7 A7 Dm7 G7 CΔ7 C7

AND YOU WON'T DANCE. WHAT MA - DAME WITH YOU MY HEART WON'T  
 I WON'T DANCE. MER - CI BEAU - COUP. I'M I LIKE AN  
 KNOW THAT

FΔ7 Fm7 G7 ⊕ 1. C6 Eb7 Dm7 G7 2. C6 F7 C7

LET MY FEET DO THINGS THEY SHOULD DO I FEEL SO  
 O - CEAN WAVE THAT'S BUMPED ON THE SHORE  
 MU - SIC LEADS THE WAY TO RO - MANCE

**B** FΔ7 Fm7 G7 C Dm7 G7

AS SO - LUTE - LY STUMPED ON THE FLOOR

AbΔ7 Ab7 DbΔ7 Db7

WHEN YOU DANCE. YOU'RE CHAIR-MING AND YOU'RE GEN - TLE SPE - CILY WHEN YOU DO THE CON - TI - NEN - TAL

B7 C

BUT THIS FEEL - ING IS - N'T PURE - LY MEN - TAL FOR HEA - VEN

E7 Am7 Dm7 G7 D.C. AL CODA

REST US. I'M NOT AS - BES - TOS AND THAT'S WHY

⊕ C7 FΔ7 Dm7 G7b9 CΔ7 (C#o7 Dm7 G7)

ANCE. SO IF I HOLD YOU IN MY ARMS I WON'T DANCE.

-SWING

# JAPANESE SANDMAN

-WHITING & EGAN 1920

**A**

F D7

G-7 C7 F A<sup>b</sup>07 G-7 C7

**B**

F A

B-7 E7 A C7

**C**

F7 B<sup>b</sup>

B<sup>b</sup>-6 F/A A<sup>b</sup>07 G-7 C7

**D**

F A<sup>b</sup>07

G-7 C7 F A<sup>b</sup>07 G-7 C7

-EASY SWING

# J'ATTENDRAI

-DINO OLIVERI

(TORNERAI)

**A**

**C** **B7**

**C** **C#07** **D-7** **A7**

**D-**

**G7** **C** **C#07** **D-7** **G7**

**B**

**C7** **F** **F-**

**C** **C/E** **Eb07** **D-7** **G7**

**C** **C#07** **D-7** **G7**

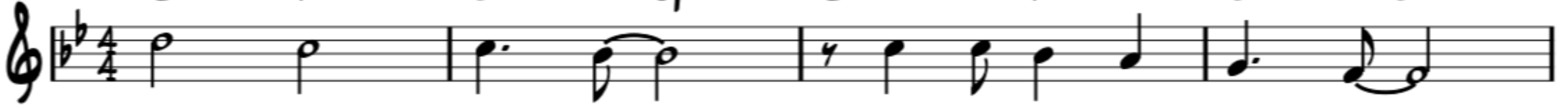
-SWING

# JEEPERS CREEPERS

-J. MERCER,  
H. WARREN

A

C-7 F7 B<sup>b</sup> G-7 C-7 F7 B<sup>b</sup> B<sup>o</sup>7



C-7 F7 D-7 G-7 C-7 F7 B<sup>b</sup> B<sup>o</sup>7



A

C-7 F7 B<sup>b</sup> G-7 C-7 F7 B<sup>b</sup> B<sup>o</sup>7



C-7 F7 D-7 G-7 C-7 F7 B<sup>b</sup>



B

F-7 B<sup>b</sup>7 E<sup>b</sup> F-7 B<sup>b</sup>7 E<sup>b</sup>



G-7 C7 F F#<sup>o</sup>7 G-7 C7 F



C

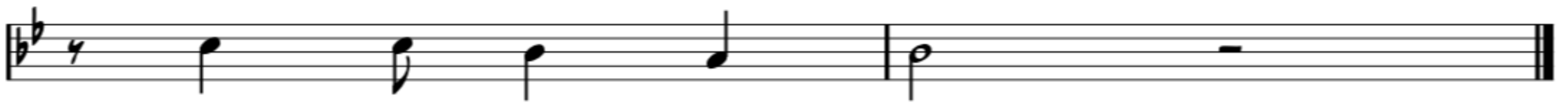
E<sup>o</sup>7 E<sup>b</sup><sup>o</sup>7 D-7 D<sup>b</sup><sup>o</sup>7 C-7 F7 B<sup>b</sup> B<sup>o</sup>7



C-7 F7 D-7 G7 C-7 F7 B<sup>b</sup>/D G7



C-7 F7 B<sup>b</sup> B<sup>o</sup>7



-WALTZ

# JITTERBUG WALTZ

-FATS WALLER 1942

A

C



F7



C



A7



8

D7



F-6



1. D7



G7

E-7

A7

D-7

G7



2. D7



G7

C

F7

C

G7



-SWING

# JOSEPH, JOSEPH

-ORIG. CASMAN & STEINBERG  
ENG. VERS. CAHN & CHAPLIN

(YOSSEL, YOSSEL)

**A**  
**Am**



**Dm**



**E7**



**Am**



**8**

**Am**



**A7**

**Dm**



**Am**



**F7**

**E7**

**Am**



# JUST ONE OF THOSE THINGS

INTRODUCED IN 1935 IN THE B'WAY MUSICAL "JUBILEE." TEDDY WILSON RECORDED A FINE VERSION WITH COLEMAN HAWKINS IN 1944, AND AGAIN WITH BENNY GOODMAN AND RED NORVO IN 1945. DJANGO RECORDED IT TWICE IN 1947 WITH ROSTAING ON CLARINET.

COLE PORTER  
1937

UP SWING ♩ = 200

**A** Dm Em7 A7 F7 B $\emptyset$ 7 Bbm<sup>6</sup>

F/A Dm7 Gm7 C7

F $\Delta$ 7 F $\#$  $\emptyset$ 7 <sup>1.</sup> Gm7 E $\emptyset$ 7 A7( $\#$ 9) <sup>2.</sup> Fm7 Bb7

**B** Eb $\Delta$ 7 E $\emptyset$ 7 Fm7 Bb7 Eb $\Delta$ 7 Dm7 G7

C $\Delta$ 7 Am7 F $\#$  $\emptyset$ 7 Fm(maj7) Fm7

Em7 F $\#$  $\emptyset$ 7 Gm7 E $\emptyset$ 7 A7

**A** Dm7 Em7 A7 F7 Bb $\emptyset$ 7 Bbm<sup>6</sup>

Am7 D7 Gm7 C7 F $\Delta$ 7 (A7)

-SWING

# LADY, BE GOOD

-GERSHWIN 1924

**A**

G C7 G G/B B<sup>b</sup>07

A-7 D7 G E7 A-7 D7

**A**

G C7 G G/B B<sup>b</sup>07

A-7 D7 G D-7 G7

**B**

C C#07 G

A7 D7

**A**

G C7 G G/B B<sup>b</sup>07

A-7 D7 G G#07 A-7 D7

FORM: INTRO A B C, INTRO B C, INTRO

-WALTZ

# LA FOULE

(Valse Péruvienne)

-RIVGAUCHE & CABRAL

ALA EDITH PIAF

INTRO

Musical notation for the first staff of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4. A repeat sign follows, with a first ending bracket over the next two measures (A4 quarter, G4 quarter) and a second ending bracket over the next two measures (A4 quarter, G4 quarter). Above the first ending is the chord **A-**, and above the second ending is the chord **E-**.

Musical notation for the second staff. It continues the melody with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. A repeat sign follows, with a first ending bracket over the next two measures (E4 quarter, D4 quarter) and a second ending bracket over the next two measures (E4 quarter, D4 quarter). Above the first ending is the chord **B7**, and above the second ending is the chord **E-**. The piece concludes with a triplet of eighth notes (G4, A4, B4), a quarter note C5, and a quarter note B4. A fermata is placed over the triplet, and the word **(FIN)** is written below the staff.

Musical notation for the first staff of section **A**. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **E-**. The melody continues with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **A-**. The piece concludes with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4.

Musical notation for the second staff of section **A**. It continues the melody with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **D7**. The melody continues with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **G**. The piece concludes with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4.

Musical notation for the third staff of section **A**. It continues the melody with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **B7**. The melody continues with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **E-**. The piece concludes with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4.

Musical notation for the fourth staff of section **A**. It continues the melody with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **C7**. The melody continues with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **B7**. The piece concludes with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4.

Musical notation for the first staff of section **B**. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **E-**. The melody continues with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **A-**. The piece concludes with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4.

Musical notation for the second staff of section **B**. It continues the melody with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **D7**. The melody continues with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **G**. The piece concludes with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4.

Musical notation for the third staff of section **B**. It continues the melody with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **B7**. The melody continues with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **E-**. The piece concludes with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4.

Musical notation for the fourth staff of section **B**. It continues the melody with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **C7**. The melody continues with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4. Above the staff is the chord **B7**. The piece concludes with a quarter note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, quarter notes F#4 and E4.

**C**

**D7** **G**

**D7** **G**

**B7** **E-**

**C7** **B7**

**D7** **G**

**D7** **G**

**B7** **E-**

**C7** **B7** -PLAY INTRO

-EASY SWING

# LA MER

(BEYOND THE SEA)

-LEO CHAULIAC &  
CHARLES TRENET 1943

**A**

F D-7 G-7 C7 F D-7 G-7 C7

F A7/E D-7 C7 F D-7 Bb D7/A

G- / C7 C#07 D-7 Bb 1. G-7 C7 2. G-7 C7 F E7

**B**

A F#-7 D E7 A F#-7 D E7

A A/G# F#-7 G7 C A-7 F G7

C A-7 F G7 C Bb/C A-/C G-/C

**A**

F D-7 G-7 C7 F D-7 G-7 C7

F A7/E D-7 C7 F D-7 Bb D7/A

G- / C7 C#07 D-7 Bb G-7 C7 F C7

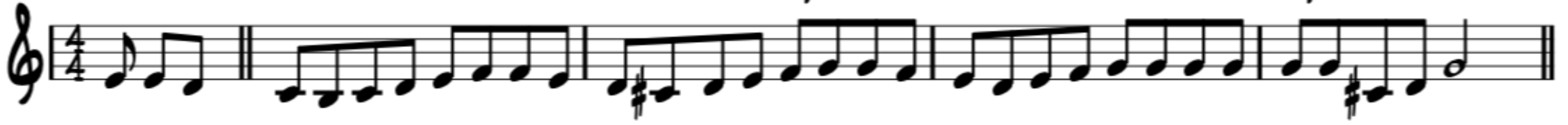
-BALLAD

# LA VIE EN ROSE

-EDITH PIAF 1946,  
LOUIS GUGLIEMI

INTRO

C A7 D-7 G7 C C#07 G7



A

C CMA7 C6 D-7 G7



D-7 G7 D-7 G7 C07 G7



B

C CMA7 C6 C7 F



F F- C A-7 D7 D-7 G7



C CMA7 D-7 G7 C G7



-BALLAD OR SWING

# LES FEUILLES MORTES

-JOSEPH KOSMA 1947

**A**

C-7 F7 B<sup>b</sup> E<sup>b</sup>

A<sup>ø</sup>7 D7 G-

**A**

C-7 F7 B<sup>b</sup> E<sup>b</sup>

A<sup>ø</sup>7 D7 G-

**B**

A<sup>ø</sup>7 D7 G-

C-7 F7 B<sup>b</sup> E<sup>b</sup>

A<sup>ø</sup>7 D7 G-7 C7 F-7 B<sup>b</sup>7

E<sup>b</sup> A<sup>ø</sup>7 D7 G- G7

-UP SWING

# LIMEHOUSE BLUES

-P. BRAHAM &  
D. FURBER 1921

A

C7



A7



G

B7

E-



A7

D7

Db7



B

C7



A7



G

E7

A-



C-6

D7

G

G7



-BALLAD

# LOVER MAN

-DAVIS, RAMIREZ & SHERMAN 1941

(OH WHERE CAN YOU BE?)

A

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7(#9) Bb7 Ab- Db7 G- C7 F A7

A

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7(#9) Bb7 Ab- Db7 G- C7 F / G-G#0

B

A- A-MA7 A-7 D7 G A-7 G/B D7/A

G- G-MA7 G-7 C7 F Eø7 A7

A

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7(#9) Bb7 Ab- Db7 G- C7 F A7

-SWING

# LULU SWING

-LULU REINHARDT

A

D

E7

E-7

A7

BREAK

D

B-7

E-7

A7

A

D

E7

E-7

A7

D

D7

B

G

G#07

D

E7

Eb7

A7

A

D

E7

E-7

A7

D

E-7

A7

# MABEL

DEDICATED TO MABEL MERCER, A BLACK CHANTEUSE WHO STEPHANE OFTER ACCOMPANIED ON PIANO AT 'BIG APPLE,' A CABARET ON RUE PIGALLE, WHICH WAS HEADQUARTERS FOR THE GHCF IN 1937, WHEN THE TUNE WAS WRITTEN AND RECORDED (2 TAKES ARE EXTANT). THERE IS ALSO A 1940 VERSION WITH CLARINET.

DTANGO REINHARDT/STEPHANE GRAPELLI

1937

SWING ♩ = 190

(C<sup>b</sup>)

INTRO:

Chords for Intro:  
 G7(9) F7(9) G7(9) F7(9)  
 Cm<sup>b</sup> F<sup>9</sup> A<sup>b</sup>9 Cm<sup>b</sup> G<sup>9</sup>

**A** C/G E<sup>b</sup> F<sup>#</sup> E<sup>b</sup> G7(9) C/G G7(9)

Chords for A:  
 C/G E<sup>b</sup> F<sup>#</sup> E<sup>b</sup> G7(9) C/G G7(9)

**B** C7(9) D<sup>b</sup>7(9) C7(9) B<sup>b</sup>7(9) ⊕

Chords for B:  
 C7(9) D<sup>b</sup>7(9) C7(9) B<sup>b</sup>7(9)

1. C7(9) STOP!  
 2. C7(9) STOP!

D. S. FOR SOLOS  
 LAST X - AL CODA

⊕ CODA C7(9) STOP!

Chord for Coda:  
 C7(9)

(BASS PLAYS IN UNISON ON LAST BAR)

-BALLAD

# THE MAN I LOVE

-GERSWINS 1924

A

E<sup>b</sup>

E<sup>b</sup>-

B<sup>b</sup>-6

G<sup>ø</sup>7

C7+



A<sup>b</sup>-6

F<sup>ø</sup>7

B<sup>b</sup>7

G-7

C7

F-7

B<sup>b</sup>7



A

E<sup>b</sup>

E<sup>b</sup>-

B<sup>b</sup>-6

G<sup>ø</sup>7

C7+



A<sup>b</sup>-6

F<sup>ø</sup>7

B<sup>b</sup>7

E<sup>b</sup>

A<sup>b</sup>-6

E<sup>b</sup>

G7



B

C-

D7

G7

C-

G7



C-

D7

G7

C-

C7

F-7

B<sup>b</sup>7



A

E<sup>b</sup>

E<sup>b</sup>-

B<sup>b</sup>-6

G<sup>ø</sup>7

C7+



A<sup>b</sup>-6

F<sup>ø</sup>7

B<sup>b</sup>7

E<sup>b</sup>

A<sup>b</sup>-6

E<sup>b</sup>

B<sup>b</sup>7



-BALLAD OR BOSSA

# MANOIR DE MES RÊVES

-DJANGO

(DJANGO'S CASTLE)

A

A7/B<sup>b</sup> D

A7/B<sup>b</sup> D

A7/B<sup>b</sup>

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with a double bar line at the beginning. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are rests and slurs throughout the staff.

D

A7/B<sup>b</sup> A-7

D7

D7/E<sup>b</sup>

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with a double bar line at the beginning. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are rests and slurs throughout the staff.

G

A7

D

B-7

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with a double bar line at the beginning. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are rests and slurs throughout the staff.

E<sup>9</sup>

E<sup>b</sup>9

A7

A7/B<sup>b</sup>

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with a double bar line at the beginning. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are rests and slurs throughout the staff.

B

D

A7/B<sup>b</sup>

D

A7/B<sup>b</sup>

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with a double bar line at the beginning. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are rests and slurs throughout the staff.

D

A7/B<sup>b</sup>

A-7

D7

D7/E<sup>b</sup>

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with a double bar line at the beginning. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are rests and slurs throughout the staff.

G

E<sup>9</sup>

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with a double bar line at the beginning. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are rests and slurs throughout the staff.

F-7

B<sup>b</sup>7

E-7

A7

D / G - G#0 D

A7

Musical staff 8: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with a double bar line at the beginning. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are rests and slurs throughout the staff.

-SWING

# MA PREMIÈRE GUITARE

-SACHA DISTEL

A

A- D-

E7

E7 A-

A

A- D-

E7

E7 A-

B

A7 D-

B7

B7 D-6 E7

A

A- D-

E7

E7 A-

-SWING

# MARIE

-IRVING BERLIN

**A**

*B<sup>b</sup>*

*B<sup>07</sup>*

*F*

*A-7* *A<sup>b</sup>-7*

*G-7* *C7* *G-7* *C7*

*F* *G-7* *A-7* *F7+*

**B**

*B<sup>b</sup>*

*B<sup>07</sup>*

*F*

*A-7* *A<sup>b</sup>-7*

*G-7* *C7* *G-7* *C7*

*F* *B<sup>b</sup>-6* *C7* *F* *F7+*

# MÉLODIE AU CRÉPUSCULE

**A**

A-6 E- /D C#ø7 A7+ D /C C# D B-7

Musical staff for section A, first line. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of quarter notes: F#4, A4, B4, C#5, followed by a half note D5, and another half note D5.

E-7 A7 Eb9 A7 D /C C# D Db9 C7 B7

Musical staff for section A, second line. The melody continues with quarter notes: E5, F#5, G#5, A5, followed by a half note B5, and another half note B5.

**B**

E- /D C#ø7 A7+ D D C#7

Musical staff for section B, first line. The melody consists of quarter notes: E4, F#4, G#4, A4, followed by a half note B4, and another half note B4.

F# D#-7 G#-7 C#7 F# A7 B7b9

Musical staff for section B, second line. The melody consists of quarter notes: F#4, G#4, A4, B4, followed by a half note C#5, and another half note C#5.

**C**

E- /D C7 B7 E- /D C#ø7 F#7

Musical staff for section C, first line. The melody consists of quarter notes: E4, F#4, G#4, A4, followed by a half note B4, and another half note B4.

B-7 E9 G-6 A7 A-6

Musical staff for section C, second line. The melody consists of quarter notes: B4, C#5, D5, E5, followed by a half note F#5, and another half note F#5.

**D**

E- /D C#ø7 A7 F#ø7 B7

Musical staff for section D, first line. The melody consists of quarter notes: E4, F#4, G#4, A4, followed by a half note B4, and another half note B4.

E-7 E9 A7 D G-6 D B7

Musical staff for section D, second line. The melody consists of quarter notes: E4, F#4, G#4, A4, followed by a half note B4, and another half note B4.

# MÉNILMONTANT

-CHARLES TRENET 1938

-EASY SWING

A

1. **C** **C-**

**G** **B<sup>b</sup>07**

**A-7** **B7** **E-** **B7**

**E-** **A7** **D7** **G7**

2. **G** **E-** **A7** **D7** **G**

**B-** **F#7** **B-** **E7**

**D** **D#07** **E-7** **A7** **A-7** **D7** **G7**

**A** **C** **C-**

**G** **B<sup>b</sup>07**

**A-7** **B7** **E-** **B7**

**G** **E-** **A7** **D7** **G** **G7**

# MICRO

(MIKE)

A

G B<sup>b</sup>07 A-7 D7 G B<sup>b</sup>07 A-7 D7

G B<sup>b</sup>07 A-7 D7 G

A

G B<sup>b</sup>07 A-7 D7 G B<sup>b</sup>07 A-7 D7

G B<sup>b</sup>07 A-7 D7 G

B

B7+

E7(b5)

A7+

D7(b5)

A

G B<sup>b</sup>07 A-7 D7 G B<sup>b</sup>07 A-7 D7

G B<sup>b</sup>07 A-7 D7 G

-SOLO ON RHYTHM CHANGES

-UP SWING

# MILKO

-TITI WINTERSTEIN

**A**

**A-** BREAK ON HEAD ONLY ----- | **D-**

**E7** **A-**

**F** **Bø7**

**E7** **A-** **E7** **A-**

**B**

**G7** **C**

**Bø7** **E7** **A-**

**F7** **E7**

**A**

**A-** BREAK ON HEAD ONLY ----- | **D-**

**E7** **A-**

**F** **Bø7**

**E7** **A-** **E7**

-UP SWING

# MIMOSA

-DORADO SCHMITT &  
HONO WINTERSTEIN

VAMP

Musical notation for the VAMP section, starting with a G- chord and a 4/4 time signature. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of quarter and eighth notes, with a repeat sign at the end.

**A**

Musical notation for section A, including a "BREAK ON HEAD ONLY" instruction. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of quarter and eighth notes, with a repeat sign at the end. Chords are indicated above the staff: G-, Gb-, F-, Bb7, Eb, D7, C-7, F7, Bb, and Eb.

**B**

Musical notation for section B, including a "BREAK ON HEAD ONLY" instruction. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of quarter and eighth notes, with a repeat sign at the end. Chords are indicated above the staff: G-, Gb-, F-, Bb7, Eb, D7, C-7, F7, Bb, Eb, Aø7, D7, G-, Eb7, and D7.

# MINOR SWING

-SWING

-DJANGO

## INTRO

A- D- A- D-

1. A- BASS BREAK 2. A- BASS BREAK

## SOLOS

A- D-

E7 A-

D- A-

E7 A- E7

Bm7b5 E7

## OUT HEAD

A- D-

1. A- BASS BREAK 2. A- FIN

FORM: A A B A  
-WALTZ

# MONTAGNE STE-GENEVIEVE

-DJANGO

A

E-

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of quarter notes and eighth notes. The bass line features a steady eighth-note accompaniment. Chordal accompaniment is indicated by 'E-' above the staff. Trill ornaments are present above several notes. The staff ends with a repeat sign and a first ending bracket.

E-

B7

Musical staff 2: Continuation of the melody and bass line. Chordal accompaniment changes to 'E-' and 'B7' above the staff. Trill ornaments are present.

B7

Musical staff 3: Continuation of the melody and bass line. Chordal accompaniment is 'B7'. The staff ends with a repeat sign and a first ending bracket.

B7

E-

B7

Musical staff 4: Continuation of the melody and bass line. Chordal accompaniment changes to 'E-' and 'B7'. The staff ends with a double bar line.

E-

Musical staff 5: Continuation of the melody and bass line. Chordal accompaniment is 'E-'. Trill ornaments are present. The staff ends with a repeat sign and a first ending bracket.

E7

A-6

Musical staff 6: Continuation of the melody and bass line. Chordal accompaniment changes to 'E7' and 'A-6'. Trill ornaments are present. The staff ends with a double bar line.

A-6

E-

Musical staff 7: Continuation of the melody and bass line. Chordal accompaniment changes to 'A-6' and 'E-'. The staff ends with a double bar line.

F#7

B7

E-

1.

2.

Musical staff 8: Continuation of the melody and bass line. Chordal accompaniment changes to 'F#7', 'B7', and 'E-'. The staff ends with a double bar line.

8

**D7** **G**

**D7** **G** **E<sup>b</sup>7**

**D7** **G**

**D7** **G**

**D7** **G**

**D7** **G** **E<sup>b</sup>7**

**D7** **G**

**D7** **G** **B7**

# MOOD INDIGO

STRONGLY ASSOCIATED WITH ELLINGTON, THIS TUNE WAS BROUGHT TO THE BAND BY BARNEY BIGARD, BUT IT NOW APPEARS IT WAS WRITTEN, AT LEAST IN PART, BY BIGARD'S TEACHER, LORENZO TIO. ELLINGTON FIRST RECORDED IT IN 1930. THE BOSWELL SISTERS RECORDED THE FIRST VOCAL VERSION IN 1933 WITH JIMMY DORSEY AND EDDIE LANG.

DUKE ELLINGTON

IRVING MILLS

ALBANY BIGARD

MED. BALLAD = 116

**A**

YOU AIN'T SEEN BLUE. NO. NO. NO.  
 YOU AIN'T SEEN BLUE. TILL YOU'VE HAD THAT MOOD IN - DI - GO.  
 THAT FEE - LIN' GOES STEA - LIN' DOWN TO MY SHOES WHILE  
 I SIT AND SIGH. 'GO 'LONG 'BLUES'.

**B**

AL - WAYS GET THAT MOOD IN - DI - GO. SINCE MY SA - BY SAID GOOD - BYE.  
 IN THE E - V'NIN' WHEN LIGHTS ARE LOW. I'M SO LONE SOME I COULD CRY.  
 'CAUSE THERE'S NO - SO - DY WHO CARES A BOUT ME. I'M JUST A SOUL WHO'S BLUER THAN BLUE CAN BE. WHEN  
 I GET THAT MOOD IN - DI - GO. I COULD LAY ME DOWN AND DIE.

SOLO ON AB

LAST TIME AFTER SOLOS:

D.C. A FINE ('A' ONLY!)

# MOONGLOW

MOONGLOW WAS INTRODUCED BY THE GREAT JAZZ VIOLINIST, JOE VENUTI, IN 1933. IT WAS WRITTEN BY BIG BAND LEADER, WILL HUDSON FOR HIS OWN THEME SONG, BUT HIS DETROIT BAND COULDN'T MAKE IT DURING THE DEPRESSION. AFTER VENUTI, BOTH CAB CALLOWAY AND THEN BENNY GOODMAN RECORDED IT, SCORING GOODMAN HIS FIRST BIG HIT IN 1934. HE RECORDED IT AGAIN 2 YEARS LATER, INTRODUCING LIONEL HAMPTON IN A SMALLER GROUP. DJANGO AND STEPHANE RECORDED IT IN 1935 AS "STEPHANE GRAPPELLI AND HIS HOT FOUR."

WILL HUDSON, EDDIE DE LANGE

IRVING MILLS

1933

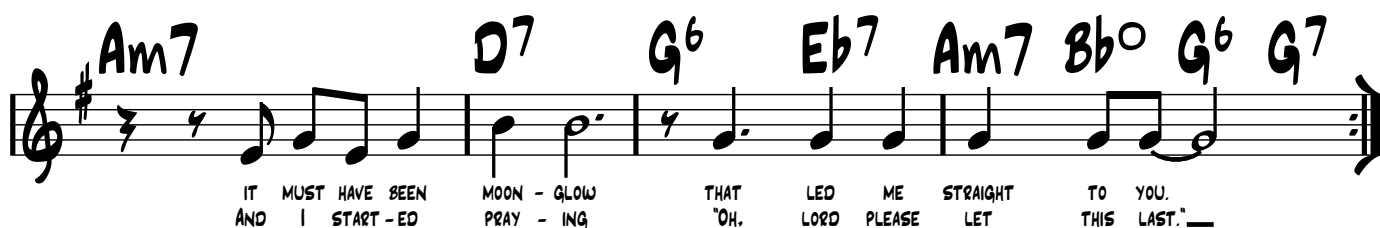
MED. BALLAD ♩ = 118

**A** C<sup>6</sup> F<sup>9</sup> G<sup>6</sup> A<sup>7</sup>



IT MUST HAVE SEEN MOON - GLOW WAY UP IN THE BLUE.  
I STILL HEAR YOU SAY - ING "DEAR ONE HOLD ME FAST."

Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Eb<sup>7</sup> Am<sup>7</sup> Bb<sup>o</sup> G<sup>6</sup> G<sup>7</sup>



IT MUST HAVE SEEN MOON - GLOW THAT LED ME STRAIGHT TO YOU.  
AND I START - ED PRAY - ING "OH, LORD PLEASE LET THIS LAST."

**B** G<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup> E<sup>7</sup>



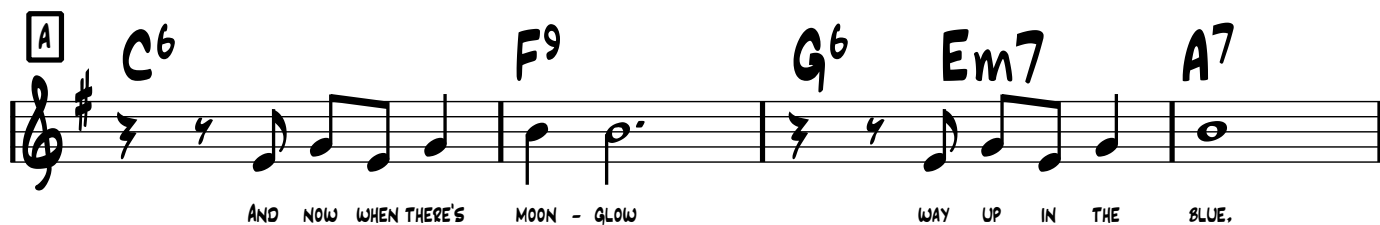
WE SEEMED TO FLOAT RIGHT THROUGH THE AIR.

A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>



HEAV - EN - LY SONGS SEEMED TO COME FROM EV - 'RY - WHERE.

**A** C<sup>6</sup> F<sup>9</sup> G<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>



AND NOW WHEN THERE'S MOON - GLOW WAY UP IN THE BLUE.

Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Eb<sup>7</sup> Am<sup>7</sup> Bb<sup>o</sup> G<sup>6</sup> G<sup>7</sup>



I AL - WAYS RE - MEM - BER THAT MOON - GLOW GAVE ME YOU.

# MOPPIN' THE BRIDE

## OR "DANSE NUPTIALE"

ONE OF DJANGO'S MOST 'BOPISH' TUNES. BASED ON 'RHYTHM CHANGES' (CHORDS FOR GERSHWIN'S 'I GOT RHYTHM.') OFTEN CALLED "ANATOLE" CHANGES IN FRANCE. THIS TUNE WAS RECORDED TWICE IN 1947 WITH STEPHANE AND THE QHCF, BUT WAS REPORTEDLY PLAYED OFTEN DURING THAT PERIOD, AS DJANGO EXPLORED THE WORLD OF BEBOP.

880P ♩ = 240

DJANGO REINHARDT

1947

**A** B $\flat$  B $\circ$  Cm7 F7 B $\flat$  D $\flat$  $\circ$  Cm7 F7

B $\flat$  B $\flat$ 7 Eb C7 F7 1. B $\flat$  F9 2. B $\flat$

**B** D7(b9)/A G7(b9)/Ab

C7(b9)/A F7(b9)/Ab

**A** B $\flat$  B $\circ$  Cm7 F9 B $\flat$  D $\flat$  $\circ$  Cm7 F9

B $\flat$  B $\flat$ 7 Eb C7 F7 B $\flat$

-SWING

# MY BLUE HEAVEN

-W. DONALDSON 1927

**A**  $E^b$   $C^7$

$F^7$   $B^b7$   $E^b$   $F-7$   $B^b7$

**A**  $E^b$   $C^7$

$F^7$   $B^b7$   $E^b$   $B^b-7$   $E^b7$

**B**  $A^b$   $C^7$   $F-$

$B^b7$   $E^b$   $E^o7$   $F-7$   $B^b7$

**A**  $E^b$   $C^7$

$F^7$   $B^b7$   $E^b$   $A^b$   $E^b$   $B^b7$

-SWING

# MY MELANCHOLY BABY

-E. BURNETT,  
G. NORTON

A

Section A, measures 1-4. The music is in 4/4 time. The notes are: C4, D4, E4, F#4, G4, A4, Bb4, C5. The chords are: C, Bb7, A7, D-7, A7, D-7, G7, D7, G7, C/E, Eb07, D-7, G7.

B

Section B, measures 1-4. The notes are: C4, D4, E4, F#4, G4, A4, Bb4, C5. The chords are: C, Bb7, A7, D-7, A7, D-7, F, F#07, C, A7, D-7, G7, C, Eb07, D-7, G7.

# MY SERENADE

RECORDED ONCE ONLY IN 1937 AND HIGHLY IMPROVISED EVEN IN THE HEAD. THIS CHART IS AN ATTEMPT TO  
RENDER A SIMPLIFIED HEAD. IMPROVISE AROUND IT FREELY.

DTANGO REINHARDT

1937

BALLAD OR MED SWING

**A**

F#7 B7 E F#7 B7 E

G7 C7 F7 Bb7 E B7 E

**B**

E F7 B7 E A7 E

E F7 B7 E A7 D B7

**A**

F#7 B7 E F#7 B7 E

G7 C7 F7 Bb7 E B7 E

# NIGHT AND DAY

INTRODUCED IN 1932 BY FRED ASTAIRE IN HIS FIRST APPEARANCE WITHOUT HIS SISTER ADELE AND LAST APPEARANCE ON B'WAY, IN THE SHOW "GAY DIVORCE." THE TITLE CHANGED TO "THE GAY DIVORCEE" WHEN THE MOVIE WAS MADE. IN 1935 RECORDED BY DJANGO FIRST IN 1938 AND 5 MORE TIMES INCLUDING A 1953 VERSION, THE LAST YEAR OF HIS LIFE, ON ELECTRIC GUITAR.

INTRO: RUBATO

COLE PORTER

Musical notation for the first system, including treble clef, key signature (two sharps), and time signature (common time). Chords: A7, Bb7, B7, Dm, A7, Dm, A7, Dm.

COUNT IN:

Musical notation for section A, including treble clef, key signature (two sharps), and time signature (common time). Chords: Eø7, A7, DΔ7, Eø7, A7, DΔ7, G#ø7, Gm7, F#m7, Fø7, Em7, A7, DΔ7, C7.

Musical notation for section B, including treble clef, key signature (two sharps), and time signature (common time). Chords: FΔ7, DΔ7, FΔ7, DΔ7, G#ø7, Gm7, F#m7, Fø7, Em7, A7, Em7, D6 (E7 A7).

-SWING

# NOTO SWING

-LULU REINHARDT

A

A-

B<sup>b</sup>

E7

A-

E7

A

A-

B<sup>b</sup>

E7

A-

B

D-7

G7

C

F7

E7

A

A-

B<sup>b</sup>

E7

A-

E7

# NUAGES

-BALLAD

(CLOUDS)

-DJANGO

A

Musical notation for section A, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The notes are:  $E^{\flat}7$ ,  $D7$ ,  $G$ ,  $E^{\flat}7$ ,  $D7$ ,  $G$ ,  $F^{\#}7$ ,  $B7$ ,  $E^-$ ,  $A7$ ,  $A^{\flat}7$ ,  $A7$ ,  $D7$ ,  $E^{\flat}7$ ,  $D7$ .

B

Musical notation for section B, measures 7-12. The key signature is one sharp (F#) and the time signature is 4/4. The notes are:  $E^{\flat}7$ ,  $D7$ ,  $G$ ,  $A^{\flat}7$ ,  $G7$ ,  $C$ ,  $C^-$ ,  $G$ ,  $E^{\flat}7$ ,  $D7$ ,  $G$ ,  $C^-$ ,  $G$ .

# NUITS DE SAINT-GERMAIN-DES-PRÈS

NAMED AFTER THE CLUB IN PARIS WHERE DJANGO BEGAN CONNECTING WITH A NEW, YOUNGER GENERATION OF FRENCH JAZZ MUSICIANS. A TRUE BE-BOP THEME THAT DESERVES TO BE BETTER KNOWN.

Up ♩ = 266

DJANGO REINHARDT

1952

**A** Fm7 F#m7 Gm7 F#m7

Fm7 Bb7

1. Eb6 Fm7 Gm7 C7 || 2. Eb6

**B** Bbm7 Eb7 Ab6/9

Cm7 F7 Fm7 Bb7 C7#5

**A** Fm7 F#m7 Gm7 F#m7

Fm7 Bb7 Eb6

-SLOW SWING

# ORIENTAL SHUFFLE

-DJANGO

**A** SOLOS ONLY

**F** **(B<sup>b</sup>7)** **F** **D7**

**G-7** **C7** **F** **A<sup>b</sup>** **D<sup>b</sup>** **C7**

**A** **F** **(B<sup>b</sup>7)** **F** **D7**

**G-7** **C7** **F** **B<sup>b</sup>-6** **F**

**B** **C-7** **F7** **C-7** **F7** **B<sup>b</sup>** **F7+** **B<sup>b</sup>**

**G7** **(G-7)** **C7**

**G<sup>13</sup>/B** **G<sup>7b13</sup>/B** **G<sup>b713</sup>/B<sup>b</sup>** **E<sup>7b13</sup>/A<sup>b</sup>** **G-7b5** **FMA7** **C<sup>9</sup>**

**A** **F** **(B<sup>b</sup>7)** **F** **D7**

**G-7** **C7** **F** **B<sup>b</sup>-6** **F** **C7**

-BALLAD

# OÙ ES-TU, MON AMOUR?

-EMIL STERN

A

A-

G#07

A-

F7 E7



A-

D-7

G7

C

B07

E7



A

A-

G#07

A-

F7

E7



A-

D-

A- /

F7

E7

A-

D-

A-



B

D-7

G7

C



F#07

B7

B07

D-6

E7



A

A-

G#07

A-

F7

E7



A-

D-

A- /

F7

E7

A-

D-

A-

E7



-SWING

# OUT OF NOWHERE

-GREEN & HEYMAN

A

Musical notation for the first system (measures 1-4). The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: G (measures 1-2), Eb7 (measures 3-4). The first measure has a G chord, the second has a G chord, the third has an Eb7 chord, and the fourth has an Eb7 chord. There are also some rests and accidentals.

B

Musical notation for the second system (measures 5-8). The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: G (measures 5-6), Eb7 (measures 7-8). The first measure has a G chord, the second has a G chord, the third has an Eb7 chord, and the fourth has an Eb7 chord. There are also some rests and accidentals. The fifth system (measures 9-12) has chord symbols: A- (measures 9-10), E7 (measures 11-12). The sixth system (measures 13-16) has chord symbols: G/B (measures 13-14), Bb07 (measures 15-16). The seventh system (measures 17-20) has chord symbols: A-7 (measures 17-18), D7 (measures 19-20). The eighth system (measures 21-24) has chord symbols: G (measures 21-22), A-7 (measures 23-24), D7 (measures 25-26).

# PAQUITO

THIS TUNE BY THE YOUNG GYPSY GUITARIST NININE GARCIA, RECORDED IN 2004 ON HIS CD, "MY DREAM OF LOVE," HAS BECOME A FAVORITE AT JAMS. ROBIN NOLAN HAS AN ONLINE LESSON TEACHING HIS VERSION OF THE TUNE ON YOUTUBE.

MEDIUM SWING ♩ = 168

NININE GARCIA

2004

**A**  $Em^9$   $C^7$

$Am^7$   $Em^7$   $B^7(SUS)$   $Em^7$   $E^7(b9)$

**B**  $Am^7$   $Dm^7$   $Bm^7$   $Em^7$

$C\#^{\circ}7$   $F\#^7$   $F\#^7b5$   $B^7$

**A**  $Em^9$   $C^7$

$Am^7$   $Em^7$

FORM: A A B A C A

-WALTZ

# PASSION

-TONY MURENA

INTRO

A- F7(b5) 3x A- F7(b5)

A A- /G# /G /F#

F7 E7 A-

D-6 A-

1. B7 F7 E7

2. B7 E7 A-

B Bø7 E7 A-

D-6 E7 A-

Bø7 E7 A-

D-6 E7 A-

8<sup>o</sup>7 E7 A-

D-6 E7 A-

8<sup>o</sup>7 E7 A-

D-6 E7 A-3

[C] A A#07 B-7 E7 -PLAY [A]

B-7 E7 A

A/C# C07 E/B E7

B-7 E7 G#7 A

A A#07 B-7 E7

B-7 E7 A A7

D-6 A F#7

B7 E7 A E7 -PLAY [A]

-BE-SOP

# PÉCHE A LA MOUCHE

-DJANGO

(FLY FISHING)

A

E-7 A7 D B7 E-7 A7 D B7

E-7 A7 D B7 Bb9 Bb7 A7

A

E-7 A7 D B7 E-7 A7 D B7

E-7 A7 D B7 Bb7 Bb7 A7 D

B

F#- C#7 F#- C#7 F#- C#7 D7 C#7

F#- C#7 F#- C#7 F#-7 F-7 E-7 A7

A

E-7 A7 D B7 E-7 A7 D B7

E-7 A7 D B7 Bb7 Bb7 A7 D

-SWING

# PENNIES FROM HEAVEN

-JOHNSON &  
BURKE 1936

**A**

C D-7 E-7 E<sup>b</sup>07 D-7 G<sup>7</sup>



C D-7 E-7 E<sup>b</sup>07 D-7 G<sup>7</sup>



C<sup>7</sup> F



D<sup>7</sup> G<sup>7</sup>



**B**

C D-7 E-7 E<sup>b</sup>07 D-7 G<sup>7</sup>



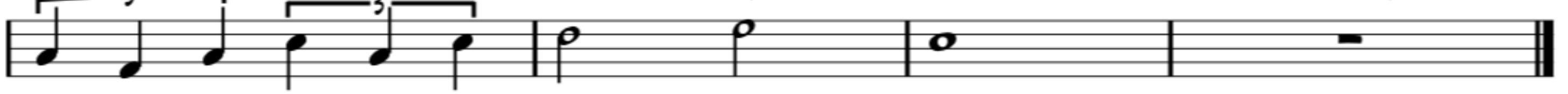
C<sup>7</sup> F



F B<sup>b</sup>7 C A<sup>7</sup>



D-7 D<sup>7</sup> G<sup>7</sup> C E<sup>b</sup>07 D-7 G<sup>7</sup>



# PICK YOURSELF UP

INTRODUCED BY FRED ASTAIRE AND GINGER ROGERS IN THE MOVIE, "SWINGTIME" IN 1936. THEIR DANCE TO THE TUNE HAS BEEN CALLED ONE OF THEIR GREATEST DUETS. BARACK OBAMA QUOTED THE LYRICS IN HIS 1ST INAUGURAL ADDRESS!  
WE LEARNED IT FROM A JOHN PIZZARELLI VERSION ON HIS 2003 CD "KNOWING YOU."

JEROME KERN - MUSIC  
DOROTHY FIELDS - WORDS

MED. UP ♩ = 200

**A** Gm7 C7 FMAJ7 BbMAJ7 Eø7 A7b9 Dm7 G7 1936

NOTHING'S IM POSSIBLE... I HAVE FOUND, SO WHEN MY CHIN IS ON THE GROUND, I  
C9(SUS) C Am7 D7b9 Gm7 C7 FMAJ7 BbMAJ7

PICK MY - SELF UP, DUST MY - SELF OFF, AND START ALL OVER AGAIN.

**A1** Am7 D7 GMAJ7 CMAJ7 F#ø7 B7b9 Em7 A7

DON'T LOSE YOUR CONFIDENCE IF YOU SLIP, BE GRATEFUL FOR A PLEASANT TRIP, AND  
D7(SUS) D7 Bm7 E7b9b5 Am7 D7 GMAJ7

PICK YOUR SELF UP, DUST YOUR SELF OFF, AND START ALL OVER AGAIN.

**B** AbMAJ7 Ab7 Ebm7 Ab7

WORK LIKE A FOOL IN - SPIR - ED 'TIL THE BAT - TLE OF THE DAY IS WON  
FMAJ7/G Gb CMAJ7/G Gb Am7 D9 Gm7 F#o

YOU MAY BE SICK AND TIR - ED BUT YOU'LL BE A MAN, MY SON.

**A** Gm7 C7 FMAJ7 BbMAJ7 Eø7 A7b9 Dm7 G7

DO YOU RE - MEM - BER THE FA - MOUS MEN WHO HAD TO FALL TO RISE A - GAIN, SO  
C7(SUS) C7 NC, C7(SUS) C7 Am7 D7b9 Gm7 C7 FMAJ7

TAKE A DEEP BREATH... PICK YOUR SELF UP DUST YOUR SELF OFF, START ALL OVER AGAIN!

-SWING

# PLACE DE BROUCKERE

-DJANGO

INTRO  
OUTRO

8<sup>b</sup>7      E<sup>b</sup>7      A<sup>b</sup>7      D<sup>b</sup>7      G<sup>b</sup>7      F7

1.2.3      B<sup>b</sup>      SOLO BREAK - - - - -

(FIN)

A -SOLO

8<sup>b</sup>7      E<sup>b</sup>7      8<sup>b</sup>7

E<sup>b</sup>7      8<sup>b</sup>7

C-7      F7      8<sup>b</sup>7

B

G<sup>b</sup>      D<sup>b</sup>7      G<sup>b</sup>      D<sup>b</sup>7

1. G<sup>b</sup>      D<sup>b</sup>7      G<sup>b</sup> E<sup>b</sup>-7      A<sup>b</sup>-7      D<sup>b</sup>7

2. G<sup>b</sup>      C7      F7

-D.C. AL FINE


# QUE RESTE-T-IL DE NOS AMOURS?

-LEO CHALIAK

-RUBATO

VERSE

$E^b-$  /  $D$  /  $C^\#$  /  $C$   $B$   $B^b7$



$E^b-$   $G^b$   $F\emptyset7$   $B^b7$



$E^b-$  /  $D$  /  $C^\#$  /  $C$   $B$   $B^b7$



$E^b$   $C\emptyset7$   $B7(b5)$   $F-7$   $B^b7$   $E\emptyset7$



**A** -EASY SWING

F-7 B<sup>b</sup>7 F-7 B<sup>b</sup>7 E<sup>b</sup>MA7 E<sup>b</sup>6 E<sup>b</sup>MA7 G<sup>b</sup>07

F-7 B<sup>b</sup>7 E<sup>b</sup>6 E07

**A** F-7 B<sup>b</sup>7 F-7 B<sup>b</sup>7 E<sup>b</sup>MA7 E<sup>b</sup>6 E<sup>b</sup>MA7 G<sup>b</sup>07

F-7 B<sup>b</sup>7 E<sup>b</sup>7sus B<sup>b</sup>-7 E<sup>b</sup>7

**B** A<sup>b</sup> A<sup>b</sup>-7 D<sup>b</sup>7 E<sup>b</sup> D<sup>b</sup>7 C7(b9)

F-7 F9 F-7 B<sup>b</sup>7 E07

**A** F-7 B<sup>b</sup>7 F-7 B<sup>b</sup>7 E<sup>b</sup>MA7 E<sup>b</sup>6 E<sup>b</sup>MA7 G<sup>b</sup>07

F-7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>- E<sup>b</sup> E07

# RHYTHME FUTUR

♩ = 164

A UNIQUE DJANGO COMPOSITION INSPIRED BY THE MUSIC FROM THE MOVIE, "KING KONG," RECORDED IN 1940 AND AGAIN IN 1947.

DJANGO REINHARDT

1940

(JUST REPEAT 1ST 4 BARS ON DA CAPO)

**C7/F#**

1. **C7/F#** | 2. **C7/F#** **F#7(#5)** **G7(#5)** **Ab7(#5)** **A7(#5)**

**G7(#5)** **Ab7(#5)** **A7(#5)** **Bb7(#5)** **Ab7(#5)** **A7(#5)** **Bb7(#5)** **B7(#5)** **C7(#5)**

**B7(#5)** **C7(#5)** **Db7(#5)** **D7(#5)** **C7(#5)** **Db7(#5)** **D7(#5)** **Eb7(#5)**

**E7(#5)** **D7(#5)** **C7(#5)** **Bb7(#5)** **Ab7(#5)** **G7(#5)**

**C7/F#** **G7** **Dm7/Ab**

**G7** **Ab7** **G7** **Ab7** **G7** **Ab7** **G7** **Ab7** **G7** **Ab7** **G7**

**Db7** **Db7** **G7** **Ab7** **G7** **Ab7** **G7**

**G7#5** **A7#5** **B7#5** **C#7#5** **D7#5** **Eb7#5** **Eb7#5**

D.C. AL CODA

-SWING

# ROSE ROOM

-WILLIAMS & HICKMAN 1917

**A**

G<sup>7</sup>

C<sup>7</sup>

F



F<sup>7</sup>

B<sup>b</sup>



B<sup>b</sup>-6

F

D<sup>7</sup>



G<sup>7</sup>

C<sup>7</sup>



**B**

G<sup>7</sup>

C<sup>7</sup>

F



F<sup>7</sup>

B<sup>b</sup>



B<sup>b</sup>-6

F

D<sup>7</sup>



G<sup>7</sup>

C<sup>7</sup>

F

A-7

D<sup>7</sup>



# ROSETTA

-SWING

-EARL HINES

A

F

E7

E<sup>b</sup>7

D7



G7

C7

F

A<sup>b</sup>07

G-7

C7



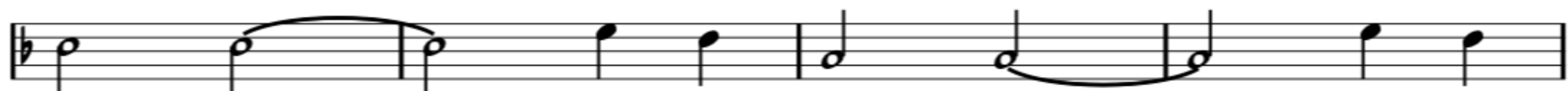
A

F

E7

F

D7



G7

C7

F

B<sup>ø</sup>7

E7



B

A-

B<sup>ø</sup>7

E7

A-

D-7

G7



C

A-7

D-7

G7

G-7

C7



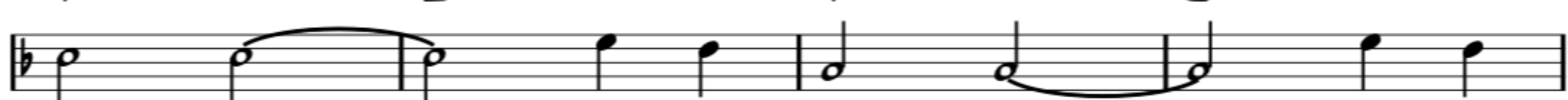
A

F

E7

F

D7



G7

C7

F

A<sup>b</sup>07

G-7

C7



-SWING

# RUSSIAN LULLABY

-IRVING BERLIN 1927

A



Chords: D- / C# / C / B



Chords: Bb7 A7 D- C7



Chords: F F7 Bb Bb-6



Chords: F/C C7+ F

B



Chords: A7 Bb7 A7



Chords: D- F7 Bb A7



Chords: D- G-6 A7



Chords: D- A7 D- G-6 A7

-SWING

# R VINGT-SIX

-DJANGO

A

D B-7 E-7 A7 D B-7 E-7 A7

D D7 G G- E-7 A7(b5)

A

D B-7 E-7 A7 D B-7 E-7 A7

D D7 G G- A7 D F7

B

Bb C-7 F7 Bb C-7 F7

Bb C-7 F7 Bb A7

A

D B-7 E-7 A7 D B-7 E-7 A7

D D7 G G- A7 D A7

# SEPTEMBER SONG

-KURT WEILL 1938

-BALLAD OR  
EASY SWING

A

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C7, Eb7 (triplets), G.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: A7, C-6, D7 (triplets), G.

A

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C7, Eb7 (triplets), G.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: A7, C-6, D7 (triplets), G, G7.

B

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C-6, C#07 (b).

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C-6, C#07 (b), G/D.

A

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C7, Eb7 (triplets), G.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: A7, C-6, D7, G, C-6, G, G7.

-SWING

# THE SHEIK OF ARABY

-SMITH, WHEELER  
& SNYDER 1921

**A**

**B**

# SHINE

-MACK, BROWN &  
DABNEY 1910

-UP SWING

(THAT'S WHY THEY CALL ME SHINE)

A

C G7

C G7

E7 A-

D7 G7

B

C G7

E7 A-

F F#07 C A7

D7 D-7 G7 C C#07 D-7 G7

-SLOW SWING

# SI TU SAVAIS

-GEORGES ULMER

A

Chord progression: C- G7 C- Ab7 C- Bb7 Eb G7

Chord progression: C- F- C- Ab7 C-/G Gb07 F-6 G7

A

Chord progression: C- G7 C- Ab7 C- Bb7 Eb G7

Chord progression: C- F- C- Ab7 C-/G G7 C-

B

Chord progression: Ab7 C-

Chord progression: Ab7 G7

A

Chord progression: C- G7 C- Ab7 C- Bb7 Eb G7

Chord progression: C- F- C- Ab7 C-/G G7 C- G7

-BALLAD OR EASY SWING

# SMILE

-CHARLES CHAPLIN 1936

**C**

**C/E**      **E<sup>b</sup>07**      **D-7**      **A7**

**D-7**      **F-7**      **B<sup>b</sup>7**

**C**      **A7**      **D-7**      **G7**

-WALTZ OR SWING

# SONGE D'AUTOMNE

(DREAM OF AUTUMN)

-ARCHIBALD JOYCE 1912  
(PLAYED AS THE TITANIC SANK)

A

Chords: C-, /B, /B<sup>b</sup>, /A

Chords: A<sup>b</sup>, F-, F#07, G7

B

Chords: C-, G7+, C-, E<sup>b</sup>, E07

Chords: F-7, B<sup>b</sup>7, E<sup>b</sup>, G7

C

Chords: C-, G7, C-

Chords: B<sup>b</sup>-7, E<sup>b</sup>7, A<sup>b</sup>, G7

D

Chords: C-/G, G<sup>b</sup>07, C-/G, A<sup>b</sup>7 BREAK -----

Chords: D7, G7, C-, C7

E

Chords: F-, C-

Chords: F-7, B<sup>b</sup>7, E<sup>b</sup>MA7, A<sup>b</sup>MA7

Chords: D7, G7, C-

Chords: D<sub>M</sub>7b5, G7, C-, C7

# SOPHISTICATED LADY

INTRODUCED IN A 1933 RECORDING THAT HAD "STORMY WEATHER" ON ITS REVERSE SIDE, SOPHISTICATED LADY WAS ON THE CHARTS FOR 16 WEEKS. ART TATUM'S FIRST RECORDING SESSION THAT SAME YEAR INCLUDED "SOPHISTICATED LADY." DJANGO RECORDED THE TUNE ON ELECTRIC GUITAR WITH ANDRE EKYAN ON SAX IN 1950.

DUKE ELLINGTON - MUSIC

IRVING MILLS & MITCHELL PARISH - WORDS

1933

BALLAD ♩ = 100

**A**  $Bbm^7$   $Gb^7 F^7 E^7 Eb^7 Ab$   $Ab G^7 Gb^7 F^7$

THEY SAY IN - TO YOUR EAR - LY LIFE RO - MANCE CAME AND IN THIS HEART OF YOURS BURNED A  
WITH DIS - IL - LU - SION DEEP IN YOUR EYES YOU LEARNED THAT FOOLS IN LOVE SOON GROW

$Bb^7$   $Bbm^7$   $Eb^7$   $Ab^6$   $C\emptyset^7 F^9$   $Ab^6$   $Am^7$   $D^7$

FLAME A FLAME THAT FLICK - ERED ONE DAY AND DIED A - WAY THEN. SEE YOU NOW  
WISE THE YEARS HAVE CHANGED YOU, SO-MEHOW I

**B**  $G$   $Em^7$   $Am^7$   $D^7$   $Bm^7$   $E^7$   $Am^7$   $D^7$

SMO - KING, DRIN - KING, NE - VER THIN - KING OF TO - MOR - ROW, NON - CHA - LANT,

$G$   $Em^7$   $Am^7$   $D^7$   $G\Delta^7$   $B\emptyset^7$   $Cm^7$   $Bbm^7$   $C\emptyset^7 F^7$

DIA - MONDS SHIN - ING, DAN - CING, DIN - ING WITH SOME MAN IN A RE - STAU RANT IS THAT ALL YOU REAL - LY WANT?

**A**  $Bbm^7$   $Gb^7 F^7 E^7 Eb^7 Ab$   $Ab G^7 Gb^7 F^7$

NO, SO - PHIS - TI - CA - TED LA - DY, I KNOW, YOU MISS THE LOVE YOU LOST LONG A -

$Bb^7$   $Bbm^7$   $Eb^7$   $Ab^6$   $(C\emptyset^7 F^7)$

GO AND WHEN NO - SO - DY IS NIGH YOU CRY!

-MED. SWING

# SPIVY

(SPEEVY)

-DJANGO

A

G#7 A7 G#7 A7 G#7

A7 C7 B7 Bb7 F A7 G#7

A

A7 G#7 A7 G#7

A7 C7 B7 Bb7 D C#7

A

D7 Eb7 D7

G Eø7 G#7

A

A7 G#7 A7 G#7

A7 C7 B7 Bb7 D ⊕ G#7

⊕

D F#7 A G7 F#7 G7 F#7

G7 Bb7 A7 Ab7 C G7 F#7

A G7 F#7 G7 F#7

G7 Bb7 A7 Ab7 C C#7

A D7 Eb7 D7

G Eø7 G#7

A A7 G#7 A7 G#7

A7 C7 B7 Bb7 D9+

RIT .....

FIN

# Stardust

Hoagy Charmichael

A

System 1: Measures 1-4. Treble clef, 4/4 time. Bass clef chords: F6, Fm6.

System 2: Measures 5-8. Bass clef chords: CMaj7, Dm7, Em7, A7b9, Dm7, C#0, Dm7.

System 3: Measures 9-12. Bass clef chords: G7, G0, G13, G7#5, CMaj6, Am7.

System 4: Measures 13-16. Bass clef chords: D13, G7, G7sus4, G0, G7#5, Gb7#11.

System 5: Measures 17-20. Bass clef chords: F6, Fm6, C6, Dm7, Em7, A7b9.

System 6: Measures 21-24. Bass clef chords: Dm7, C#0, Dm9, FMaj9, Fm6, C6.

System 7: Measures 25-28. Bass clef chords: B13, E7#9#5, F6/A13, D7#9, G9, G7#5, C6 (C6/G7#5 C7#5).

-SWING

# STOMPIN' AT DECCA

-GRAPPELLI & DJANGO

A

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, Eb7. The melody consists of eighth and quarter notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, E-7, A-7, D7, G, A-7, D7. The melody consists of eighth and quarter notes.

A

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, Eb7. The melody consists of eighth and quarter notes.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, E-7, A-7, D7, G. The melody consists of eighth and quarter notes, ending with a triplet of eighth notes.

B

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: B7, E7. The melody consists of eighth and quarter notes, including a triplet of eighth notes.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: A7, D7. The melody consists of eighth and quarter notes.

A

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, Eb7. The melody consists of eighth and quarter notes.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, E-7, A-7, D7, G, A-7, D7. The melody consists of eighth and quarter notes.

# STOP

(NOT "FOLIE À AMPHION")

DJANGO RECORDED THIS TUNE ONLY ONCE ON JULY 6, 1947. IT HAS BEEN LABELLED INCORRECTLY AS "FOLIE À AMPHION" ON THE ALBUM AND IS STILL OFTEN INCORRECTLY LISTED. BUT, ACCORDING TO THE ROBIN AND WATREMEZ BOOK, "COMPLETE DJANGO," IT'S TITLE IS "STOP." IT IS DEFINITELY A DIFFERENT TUNE THAN THE NOV. 8, 1947 RECORDING OF "FOLIE À AMPHION."

DJANGO REINHARDT  
1947

Up SWING ♩ = 230

**A**

**8**

**A**

STOP ---|

-SWING

# SWEET GEORGIA BROWN

-M. PINKARD  
& K. CASEY  
1925

A

D7



G7



C7

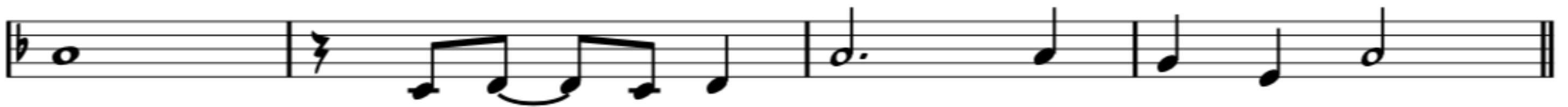


F

C7

F

A7



B

D7



G7



D-

A7

D-

A7



F

D7

G7

C7

F



# SWEET LORRAINE

SWEET LORRAINE IS STRONGLY ASSOCIATED WITH NAT "KING" COLE. HE INITIALLY ONLY PLAYED PIANO, BUT IN 1938 A CUSTOMER, AND THEN THE CLUB OWNER INSISTED THAT NAT SING "SWEET LORRAINE." HIS PERFORMANCE WAS SUCH A SUCCESS THAT THE OWNER "CROWNED" HIM "KING" COLE, AND SO HISTORY AND A NAME WAS MADE. WRITTEN BY HIS PIANIST, RUDY VALLEE INITIALLY RECORDED IT IN 1928, AND JOE VENUTI RECORDED IT IN 1933. BUT TEDDY WILSON WAS THE FIRST TO MAKE IT A HIT IN 1935

MITCHELL PARISH - WORDS  
CLIFF BURWELL - MUSIC

MEDIUM SWING OR BALLAD ♩ = 116

**A** D7 G6 F7 E7 Am7 D7 B7b9 Em7 D7 C7 B7b9

I'VE JUST FOUND TOY I'M AS HAP - PY AS A SA - BY BOY WITH AN - OTH - ER BRAND NEW  
PAIR OF EYES THAT ARE BLU - ER THAN THE SUM - MER SKIES. WHEN YOU SEE THEM YOU WILL

E7 A7 Am7 D7 <sup>1.</sup> Bm7 E7 Am7 D7 <sup>2.</sup> G6 C7 C#07 G6 Dm7

CHOO CHOO TOY WHEN I'M WITH MY SWEET LOR - RAINE. A RAINE.  
RE AL - LIZE WHY I LOVE MY SWEET LOR -

**B** C6 G7 E7 Am7 G7 FMAJ7 E7 Am7 Gm7 C7

WHEN IT'S RAIN - ING I DON'T MISS THE SUN. FOR IT'S IN MY SWEET - IE'S SMILE.

F7 E7 Eb9 D7 F7 E7 Eb9 D7 D7(#5)

JUST TO THINK THAT I'M THE LUCK - Y ONE WHO WILL LED HER DOWN THE AISLE. EACH...

**A** G6 F7 E7 Am7 D7 B7b9 Em7 Dm7 G7(#5) C7 B7b9

NIGHT I PRAY THAT NO - BOD - Y STEALS HER HEART A - WAY JUST CAN'T WAIT UN - TIL THAT

E7 A7 Am7 D7 G6 (C7 C#07 G6 D7)

HAP - PY DAY. WHEN I MAR - RY SWEET LOR - RAINE.

-SWING

# SWEET SUE

-VICTOR YOUNG

**A**

**A**

**B**

**A**

**A**

# ST. LOUIS BLUES

WRITTEN IN 1914, IT TOOK A FEW YEARS FOR W. C. HANDY'S CLASSIC TO BECOME A HIT. BUT IT WAS A MODEST HIT IN 1916 FOR THE "PRINCE ORCHESTRA." PERHAPS THE CLASSIC RECORDING IS BY BESSIE SMITH AND LOUIS ARMSTRONG IN 1925. FROM 1930 UNTIL "STARDUST" OVERTOOK IT 20 YEARS LATER, IT WAS THE MOST RECORDED SONG OF ALL TIME. DJANGO RECORDED IT 7 TIMES, FIRST IN 1935 (TWICE - FIRST ACCOMPANYING HORN PLAYER FRANK GOUDIE, THEN WITH GRAPPELLI A MONTH LATER) AND THE LAST WITH ANDRÉ EKMAN IN 1950.

BLUES ♩ = 116

W.C. HANDY  
1914

**A**

**B**

**C**

TANGO RHYTHM:

**B**

**C**

BLUES FEEL:

**C**

**D**

**E**

-MED. SWING

# SWING 39

GUITAR PART

-DJANGO

**A**

**Bb**

**C7**

**Bb**

**C7**

3

**Bb**

**D9**

3

1. **E<sup>b</sup>9**

**D7**

2. **E<sup>b</sup>9**

**D7**

**G**

**B**

**D9**

**E<sup>b</sup>9**

**D9**

**E<sup>b</sup>9**

**D9**

**E<sup>b</sup>9**

**D9**

**A**

**Bb**

**C7**

**Bb**

**C7**

3

**Bb**

**D9**

3

**E<sup>b</sup>9**

**D7**

**G**

-MED. SWING

# SWING 39

VIOLIN PART

-DJANGO

A

Bb

C7

Bb

C7

Bb

D9

1. Eb9

D7

2. Eb9

D7

G

B

D9

Eb9

D9

Eb9

D9

Eb9

D9

A

Bb

C7

Bb

C7

Bb

D9

Eb9

D7

G

-MED. SWING

# SWING 42

-DJANGO

A

C A-7 D-7 G7 E-7 A-7 D-7 G7

G-6 A7 D-7 G7 C A-7 D-7 G7

A

C A-7 D-7 G7 E-7 A-7 D-7 G7

G-6 A7 D-7 G7 C F#-7 B7

B

E C#-7 F#-7 B7 E C#-7 F#-7 B7

E C#-7 F#-7 B7 E D-7 G7

A

C A-7 D-7 G7 E-7 A-7 D-7 G7

G-6 A7 D-7 G7 C C#07 D-7 G7

-UP SWING

# SWING 48

-DJANGO

**G-6**



**C-6** **G-6**



**Eb7** **D7** **G-6**



# SWING DE PARIS

-SWING

-DJANGO

INTRO  
OUTRO

N.C. (IN UNISON)

Musical notation for the introduction and first two endings of the melody. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of eighth and quarter notes. The first ending is marked with a '1' and the second ending is marked with a '2' and 'SOLO BREAK' followed by a dashed line.

**A** C C7

Chord chart for section A. It consists of four measures. The first measure contains the chords F and D-7. The second measure contains G7. The third measure contains C. The fourth measure contains C/E and Eb07. The notation is written on a grand staff with slash marks indicating the rhythm.

**B** A B-7 E7 A B-7 E7

Chord chart for section B. It consists of four measures. The first measure contains A. The second measure contains B-7 and E7. The third measure contains A. The fourth measure contains D-7 and G7. The notation is written on a grand staff with slash marks indicating the rhythm.

**A** C C7

Chord chart for section A. It consists of four measures. The first measure contains F and D-7. The second measure contains G7. The third measure contains C. The fourth measure contains G7. The notation is written on a grand staff with slash marks indicating the rhythm.

-SWING

# SWING GITAN

-ANGELO DEBARRE

A

G- A7

D7 G-

Ab G-

A7 D7

B

G- A7

D7 G-

Ab G-

A7 D7 G- D7

-SWING

# SWING GUITARS

-DJANGO

**A**

Chords: C Eb07 D-7 G7 C Eb07 D-7 G7

Chords: C C7 F F- D-7 G7 C G7

**A**

Chords: C Eb07 D-7 G7 C Eb07 D-7 G7

Chords: C C7 F F- D-7 G7 C C7

**B**

Chords: F F#07 C

Chords: D7 D-7 G7

**A**

Chords: C Eb07 D-7 G7 C Eb07 D-7 G7

Chords: C C7 F F- D-7 G7 C G7

SOLO ON RHYTHM CHANGES FOR THE **A** SECTIONS

FORM: A B (END ON A)

# SWING VALSE

-GUS VISEUR  
& BARO FERRET

-WALTZ

A

F

E7

F

F/A

A<sup>b</sup>07

G-7

C7

E<sup>o</sup>7

A7

D-7

A<sup>b</sup>7

D-7

G7

G-7

C7

F

E7

F

F7

B<sup>b</sup>

D7

G-7

B<sup>b</sup>-6

F/A

A<sup>b</sup>-6

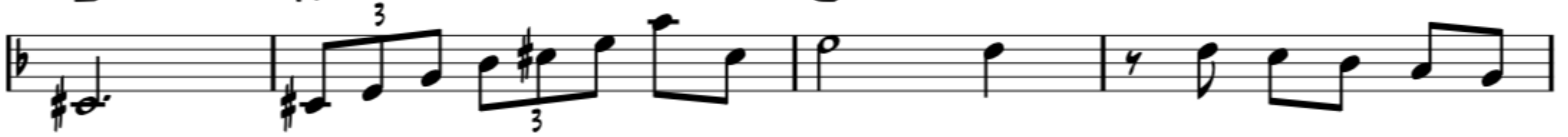
G-7

C7

F

8

E $\emptyset$ 7 A7 D-



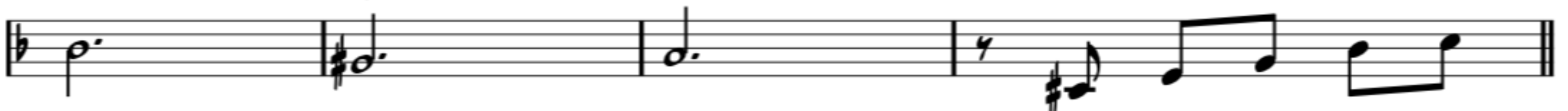
A $\emptyset$ 7 F# $\emptyset$ 7 G-



G- D- D-/C



B $\flat$ 7 G# $\emptyset$ 7 A7



E $\emptyset$ 7 A7 D-



E $\flat$ 7 D-



G- $\flat$  D-



B $\flat$ 7 A7 D- C7 -PLAY [A]



FORM: A B A B C B

# TCHAVOLO SWING

-TCHAVOLO SCHMITT

-SWING

(FROM 'LATCHO DROM' 1993)

INTRO  
OUTRO

D-9 C13 Bb13 A13 3X A7

**A**

**B**

C

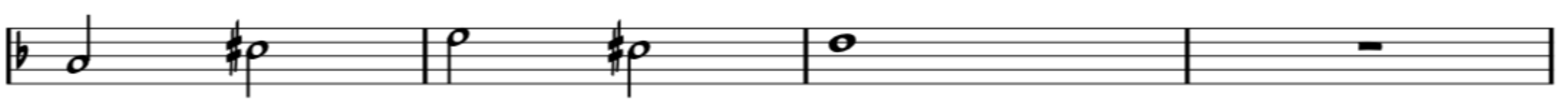
C7

F



A7

D-



C7

F



Bb7

A7



B

D-



D7

G-6



Eb7

D-



Bb7

A7

D-

A7



-SWING

# TEA FOR TWO

YOUNG & JAZZ 1925

A

B<sup>b</sup>-7 E<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>-7 A<sup>b</sup>/C B<sup>o</sup>7



B<sup>b</sup>-7 E<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>-7 A<sup>b</sup>/C F-



B

D-7 G7 D-7 G7 C D-7 C/E E<sup>b</sup>o7



D-7 G7 D-7 G7 C E<sup>b</sup>7



C

B<sup>b</sup>-7 E<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>-7 A<sup>b</sup>/C B<sup>o</sup>7



B<sup>b</sup>-7 E<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 G<sup>b</sup>7(b5) F7

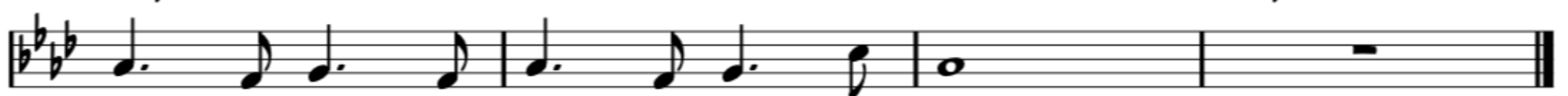


D

B<sup>b</sup>- C<sup>o</sup>7 G<sup>b</sup>7 F7 A<sup>o</sup>7 B<sup>b</sup>- C+ D<sup>b</sup>-6



A<sup>b</sup>/C B<sup>o</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>-7 A<sup>b</sup>/C B<sup>o</sup>7



FORM: A A B  
-SLOW SWING

# TEARS

-DJANGO

A

C- E<sup>b</sup> D<sup>ø</sup>7 G7 C- E<sup>b</sup> D<sup>ø</sup>7 G7

C7/D<sup>b</sup> F-/C B<sup>o</sup>7 E<sup>b</sup>/B<sup>b</sup>

A<sup>o</sup>7 F-/A<sup>b</sup> Ab7 G7 Ab7 G7 G7 C- G7

B

C E- E<sup>b</sup>- D-7 G7 C E- E<sup>b</sup>- D-7 G7

C7 F D7 D<sup>b</sup>7

C E- E<sup>b</sup>- D-7 G7 C E- E<sup>b</sup>- D-7 G7

C7 F Ab7 G7 ⊕ C- G7

⊕ C- E<sup>b</sup> D<sup>b</sup>7 C- E<sup>b</sup> D<sup>b</sup>7

C- E<sup>b</sup> D<sup>b</sup>7 C-<sup>6</sup>

-SWING

# THEM THERE EYES

-PINKARD,  
TAUBER  
& TRACY

(QHCF VERSION)

A

Musical staff 1 (Section A): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D, C#7. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.

Musical staff 2 (Section A): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D, E-7, A7. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.

Musical staff 3 (Section A): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: F#7, B-. Staff contains diagonal slashes indicating a whole rest.

Musical staff 4 (Section A): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: E7, A7. Staff contains diagonal slashes indicating a whole rest.

B

Musical staff 1 (Section B): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D, C#7. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.

Musical staff 2 (Section B): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D7, G. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.

Musical staff 3 (Section B): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: G, G#07, D, B7. Staff contains diagonal slashes indicating a whole rest.

Musical staff 4 (Section B): Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: E7, A7, D, D#07, E-7, A7. Staff contains diagonal slashes indicating a whole rest.

-SWING

# THIRD MAN THEME

-ANTON KARAS

(HARRY LIME THEME)

A

Musical notation for section A, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The melody consists of quarter and eighth notes with rests. Chord symbols G and D7 are placed above the staff. A 'BREAK' section is indicated by a dashed line in measure 4.

B

Musical notation for section B, measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The melody consists of quarter and eighth notes with rests. Chord symbols G, D7, E7, A-7, and D7 are placed above the staff. A 'BREAK' section is indicated by a dashed line in measure 8.

-SWING

# THREE LITTLE WORDS

-H. RUBY &

B. KALMAR

1930

A

Musical notation for the first system. It consists of two staves. The top staff is in 4/4 time and contains the melody. The bottom staff contains the chord progression. The first measure is marked with a C chord. The second measure is marked with a D-7 chord. The third measure is marked with a G7 chord. The fourth measure is marked with a D-7 chord. The fifth measure is marked with a G7 chord. The sixth measure is marked with an Ab7 chord. The piece ends with a double bar line.

A

Musical notation for the second system. It consists of two staves. The top staff is in 4/4 time and contains the melody. The bottom staff contains the chord progression. The first measure is marked with a C chord. The second measure is marked with a D-7 chord. The third measure is marked with a G7 chord. The fourth measure is marked with a D-7 chord. The fifth measure is marked with a G7 chord. The sixth measure is marked with an Ab7 chord. The piece ends with a double bar line.

B

Musical notation for the third system. It consists of two staves. The top staff is in 4/4 time and contains the melody. The bottom staff contains the chord progression. The first measure is marked with a G-7 chord. The second measure is marked with a C7 chord. The third measure is marked with a G-7 chord. The fourth measure is marked with a C7 chord. The fifth measure is marked with an F chord. The sixth measure is marked with a Bb7 chord. The seventh measure is marked with an A7 chord. The eighth measure is marked with an Ab7 chord. The ninth measure is marked with a G7 chord. The piece ends with a double bar line.

A

Musical notation for the fourth system. It consists of two staves. The top staff is in 4/4 time and contains the melody. The bottom staff contains the chord progression. The first measure is marked with a C chord. The second measure is marked with a D-7 chord. The third measure is marked with a G7 chord. The fourth measure is marked with a C chord. The fifth measure is marked with a C#07 chord. The sixth measure is marked with a D-7 chord. The seventh measure is marked with a G7 chord. The piece ends with a double bar line.

-SWING

# Topsy

-EDDIE DURHAM FOR BASIE 1937

DTANGO VERSION

A

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup>

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C- C<sup>7</sup>

B

F- C<sup>7</sup>/G F-/A<sup>b</sup> C<sup>7</sup>/G F- G<sup>7</sup>

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C-

C

C<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup>

A

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup>

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C-

# TROUBLANT BOLERO

RECORDED FIRST WITH ROSTAING ON CLARINET IN 1948. IT WAS RECORDED AGAIN WITH STÉPHANE IN ROME IN 1949, WITH FULL ORCHESTRA ON RADIO LUXEMBOURG IN 1951, AND WITH ROGER GUERIN ON TRUMPET AND HUBERT FOL ON SAX IN 1953

BOLERO ♩ = 110

DJANGO REINHARDT

INTRO BASSLINE:

1948

Em7 A13

Em7 Eb7(#9)/E STOP

**A** EΔ7 E7 E6 Em(maj7) Em7 A7

D<sup>6</sup>/<sub>9</sub> C<sup>7</sup> B<sup>7</sup>(SUS)/F# B<sup>7</sup> F<sup>7</sup> C<sup>7</sup> B<sup>7</sup> E<sup>6</sup>/<sub>9</sub> E<sup>7</sup>

**B** Am Am7 D7/A Bb° G/B E7b9/G#

Am Am/G F#m<sup>7</sup><sub>b5</sub> B<sup>7</sup> B<sup>7</sup> F<sup>7</sup>

**A** EΔ7 E7 E6 Em(maj7) Em7 A7

D<sup>6</sup>/<sub>9</sub> C<sup>7</sup> B<sup>7</sup> E<sup>6</sup>/<sub>9</sub> E<sup>6</sup>/<sub>9</sub> STOP

-RUBATO OR SWING

# TWO GUITARS

(LES DEUX GUITARES)

-TRADITIONAL

A

G-6

D-

A7

D-



G-6

D-

A7

D-

D7



A

G-6

D-

A7

D-



G-6

D-

A7

D-



-SWING

# ULTRAFOX

-GRAPPELLI & DJANGO

A

F /E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>-/D<sup>b</sup> F /E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>-/D<sup>b</sup>



F D-7 G-7 C7 A7 D7 G7 C7



A

F /E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>-/D<sup>b</sup> F /E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>-/D<sup>b</sup>

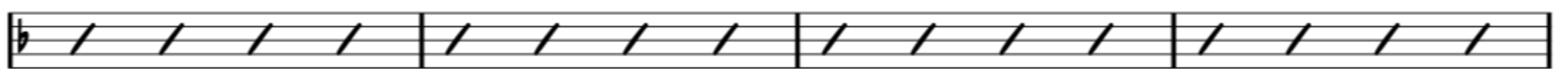


F D-7 G-7 C7 F E7

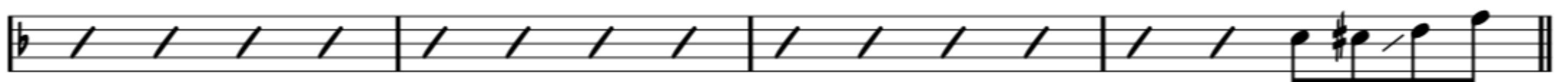


B

A A#07 B-7 C07 A/C# C07 B-7 G7



C C#07 D-7 D#07 C/E D<sup>b</sup>7 C7



A

F /E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>-/D<sup>b</sup> F /E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>-/D<sup>b</sup>



F D-7 G-7 C7 F G-7 C7



-SWING

# UNDECIDED

-S. ROBIN &

C. SHAVERS

1938

A

Musical notation for the first system of 'UNDECIDED'. It consists of two staves in 4/4 time. The first staff contains the melody with a treble clef and a 4/4 time signature. The second staff contains the chord progression. The first measure has a C chord, the second has an F7 chord, the third has a D7 chord, the fourth has a G7 chord, the fifth has a C chord, the sixth has an A7 chord, the seventh has a D-7 chord, and the eighth has a G7 chord. The melody starts with a quarter rest in the first measure, followed by eighth notes in the second, quarter notes in the third, eighth notes in the fourth, quarter notes in the fifth, eighth notes in the sixth, quarter notes in the seventh, and eighth notes in the eighth.

A

Musical notation for the second system of 'UNDECIDED'. It consists of two staves in 4/4 time. The first staff contains the melody with a treble clef and a 4/4 time signature. The second staff contains the chord progression. The first measure has a C chord, the second has an F7 chord, the third has a D7 chord, the fourth has a G7 chord, the fifth has a C chord, the sixth has an A7 chord, the seventh has a D-7 chord, and the eighth has a G7 chord. The melody starts with a quarter rest in the first measure, followed by eighth notes in the second, quarter notes in the third, eighth notes in the fourth, quarter notes in the fifth, eighth notes in the sixth, quarter notes in the seventh, and eighth notes in the eighth.

B

Musical notation for the third system of 'UNDECIDED'. It consists of two staves in 4/4 time. The first staff contains the melody with a treble clef and a 4/4 time signature. The second staff contains the chord progression. The first measure has a C7 chord, the second has an F chord, the third has a D7 chord, the fourth has a G7 chord, the fifth has a C chord, the sixth has an A7 chord, the seventh has a D-7 chord, and the eighth has a G7 chord. The melody starts with a quarter rest in the first measure, followed by eighth notes in the second, quarter notes in the third, eighth notes in the fourth, quarter notes in the fifth, eighth notes in the sixth, quarter notes in the seventh, and eighth notes in the eighth.

A

Musical notation for the fourth system of 'UNDECIDED'. It consists of two staves in 4/4 time. The first staff contains the melody with a treble clef and a 4/4 time signature. The second staff contains the chord progression. The first measure has a C chord, the second has an F7 chord, the third has a D7 chord, the fourth has a G7 chord, the fifth has a C chord, the sixth has a C#07 chord, the seventh has a D-7 chord, and the eighth has a G7 chord. The melody starts with a quarter rest in the first measure, followed by eighth notes in the second, quarter notes in the third, eighth notes in the fourth, quarter notes in the fifth, eighth notes in the sixth, quarter notes in the seventh, and eighth notes in the eighth.

-BALLAD

# UNE HISTOIRE SIMPLE

-BABIK REINHARDT

A

A<sup>7</sup>SUS A<sup>7</sup>(b9) F<sup>0</sup>7/A D/A A<sup>7</sup>SUS E<sup>b</sup>/A E<sup>ø</sup>7/A D<sup>MA</sup>7

G<sup>#ø</sup>7 C<sup>#</sup>7 F<sup>#</sup>-7 B<sup>7</sup>(<sup>#</sup>9/<sub>5</sub>) A<sup>7</sup>SUS A<sup>7</sup>+ D<sup>MA</sup>7 C-F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup>

A

A<sup>7</sup>SUS A<sup>7</sup>(b9) F<sup>0</sup>7/A D/A A<sup>7</sup>SUS E<sup>b</sup>/A E<sup>ø</sup>7/A D<sup>MA</sup>7

G<sup>#ø</sup>7 C<sup>#</sup>7 F<sup>#</sup>-7 B<sup>7</sup>(<sup>#</sup>9/<sub>5</sub>) A<sup>7</sup>SUS A<sup>7</sup>+ D<sup>7</sup>SUS / A-7 D<sup>7</sup>

B

G<sup>MA</sup>7 C<sup>7</sup> D<sup>MA</sup>7 B-7 E<sup>7</sup> F-7 B<sup>b</sup>7 E-7 A<sup>7</sup>

A

A<sup>7</sup>SUS A<sup>7</sup>(b9) F<sup>0</sup>7/A D/A A<sup>7</sup>SUS E<sup>b</sup>/A E<sup>ø</sup>7/A D<sup>MA</sup>7

G<sup>#ø</sup>7 C<sup>#</sup>7 F<sup>#</sup>-7 B<sup>7</sup>(<sup>#</sup>9/<sub>5</sub>) A<sup>7</sup>SUS A<sup>7</sup>+ D<sup>MA</sup>7 C-F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup>

# VAMP

DJANGO REINHARDT RECORDED THIS FINE BALLAD ONLY ONCE IN 1951 WITH HUBERT AND RAYMOND FOL. THERE ARE TRANSCRIPTIONS ELSEWHERE THAT INCLUDE ALL HIS ORNAMENTATION. THIS CHART IS AN ATTEMPT TO DISTILL THE ESSENTIAL MELODY INSTEAD.

DJANGO REINHARDT  
1951

**A** SLOW BALLAD ♩ = 55

F6 A $\emptyset$ 7 D7(b5) Gm7 Eb7 Gb7 C7

F6 Dm7 G7 1. Gm7 C7 Gm7 C7 || 2. F6 C7 F6 C7

**B** Cm7 F7 B9 Bb6 Cm6 C#o Bb Bb7 A7 Ab7

G7 Gm7 D7 Gm7 C7

**A** F6 A $\emptyset$ 7 D7(b5) Gm7 Eb7 Gb7 C7

F6 Dm7 Bb B0 C7 C7(b9) F6

-SWING

# VENDREDI 13

-DJANGO & HUBERT ROSTAING

**A**

D- A7/E D-/F G-6 D-/F A7/E D- A7



D- A7/E D-/F G-6 D-/F A7/E D- A7



**A**

D- A7/E D-/F G-6 D-/F A7/E D- A7

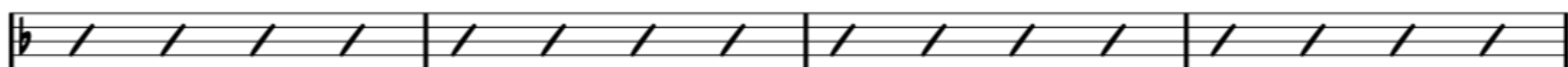


D- A7/E D-/F G-6 D-/F A7/E D-

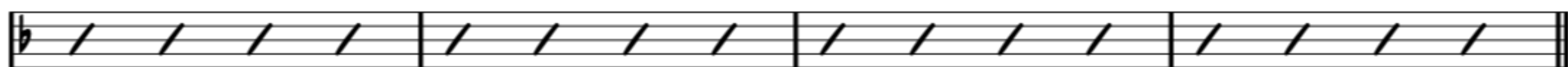


**B**

D7 G7



C7 F Eø7 A7



**A**

D- A7/E D-/F G-6 D-/F A7/E D- A7



D- A7/E D-/F G-6 D-/F A7/E D- A7



# VETTE

VETTE WAS WRITTEN IN 1943, BUT THE ONLY EXTANT RECORDING IS FROM 1947 WITH HUBERT ROSTAING ON CLARINET, AND DJANGO ON ELECTRIC GUITAR. "VETTE" REPUTEDLY REFERS TO AN UNKNOWN FRIEND OF DJANGO'S NAMED "YVETTE."

SWING ♩ = 208

**A** DJANGO REINHARDT  
1943

1. 2.

FINE

**B**

D.C. AL 2ND ENDING  
EVERY X

# VIPER'S DREAM

FLETCHER ALLEN WAS A SAXOPHONIST AND CLARINET PLAYER WHO PLAYED WITH BENNY CARTER. HE WAS IN PARIS AND RECORDED ON SOME BIG BAND DATES WITH DJANGO. THIS TUNE WAS FIRST RECORDED BY FREDDY TAYLOR, WHO OFTEN SANG WITH THE QHCF, IN 1935. DJANGO AND STEPHANE AND THE QHCF RECORDED IT IN 1937. ONE SOURCE ALSO GIVES ALLEN AS COMPOSER OF "BLUE DRAG."

MED. SWING ♩ = 182

INTRO: **C<sup>6</sup>** **A<sup>7</sup>** **D<sup>7</sup>** **G<sup>7</sup>** **C<sup>6</sup>** FLETCHER ALLEN 1935

FIRST TIME: VIOLIN 8VA

**A** **F<sup>6</sup>** (NOTE THAT **A** IS 11 BARS LONG.)

**B** = SOLO ON 12 BLUES IN C 2X

SOLO OVER STRAIGHT 'C' BLUES CHANGES FOR 2 CHORUSES THEN D.S. WITH REPEAT TO NEXT SOLO. LAST TIME AL CODA

-BALLAD/SWING

# VOUS ET MOI

-BOSMANS

A

**G<sup>b</sup>7(#9)** **F** **D<sup>b</sup>9** **F**

**A<sup>o</sup>7** **/Eb** **D7** **D<sup>b</sup>7** **C7** **F** **C7**

A

**G<sup>b</sup>7(#9)** **F** **D<sup>b</sup>9** **F**

**A<sup>o</sup>7** **/Eb** **D7** **D<sup>b</sup>7** **C7** **F** **E7**

B

**A-** **D-** **E7** **A-** **D-7** **G7**

**C** **A-7** **D-7** **G7** **G-7** **C7**

A

**G<sup>b</sup>7(#9)** **F** **D<sup>b</sup>9** **F**

**A<sup>o</sup>7** **/Eb** **D7** **D<sup>b</sup>7** **C7** **F**

# WEBSTER

A BEBOP TUNE FROM LATE IN DJANGO'S CAREER. THE TUNE IS NOT, AS IS OFTEN ASSUMED, ABOUT BEN WEBSTER, THE GREAT SAXOPHONIST, BUT ABOUT A BRAND OF TAPE RECORDER THEN COMING INTO USE. CHANGES WERE INSPIRED BY "COQUETTE," RECORDED WITH STEPHANE IN ROME, 1949.

Up ♩ = 200

DJANGO REINHARDT  
1949

**A** Eb A° Fm7 E7

Fm7 Bb Bb<sup>13</sup> E7 Eb6 E7(9) Eb6

**B** Bbm Eb7(9) Ab6

Bbm Eb7(9) Ab6

Cm7 F7 Bb7

**A** Eb A° Fm7 E7

Fm7 Bb7 Bb7 E7 Eb6

BREAK FOR SOLO -----

# WHAT A LITTLE MOONLIGHT CAN DO

ORIGINALLY RECORDED BY BILLIE HOLIDAY IN 1935. WITH TEDDY WILSON AND HIS ORCHESTRA. HARRY WOODS WROTE A NUMBER OF HITS, INCLUDING "SIDE BY SIDE," AND "TRY A LITTLE TENDERNESS." THE TUNE IS OFTEN COVERED BY "GYPSY JAZZ" GROUPS WITH VOCALISTS. A PRIME EXAMPLE IS BIRELI LAGRÈNE AND GIPSY PROJECT WITH SARA LAZARUS ON THEIR 2006 CD, "IT'S ALRIGHT WITH ME."

HARRY WOODS

1934

Up ♩ = 278

**A**

*G*<sup>6</sup> *Bm*<sup>7</sup> *D*<sup>7</sup> *Am*<sup>7</sup> *D*<sup>7</sup> *Am*<sup>7</sup> *D*<sup>7</sup>

OOH. OOH. OO - OOH. WHAT A LIT - TLE MOON-LIGHT CAN DO - OO - OO

*Am*<sup>7</sup> *Am*<sup>7</sup> *E*<sup>7</sup> *Am*<sup>7</sup> *D*<sup>7</sup> *G*<sup>6</sup> *Dm*<sup>7</sup> *G*<sup>7</sup>

OOH. OOH. OO OOH. WHAT A LIT - TLE MOON-LIGHT CAN DO TO YOU.

**B**

*C*<sup>Δ7</sup> *F*<sup>7</sup> *G*<sup>6</sup> *Am*<sup>7</sup> *Bm*<sup>7</sup> *E*<sup>7</sup>

YOU'RE IN LOVE - YOUR HEARTS A - FLUT - TER AND ALL DAY LONG - YOU ON - LY STUT - TER 'CAUSE

*A*<sup>7</sup> *A*<sup>7</sup> *Am*<sup>7</sup> *G*<sup>#07</sup> *Am*<sup>7</sup> *Bb*<sup>07</sup>

YOUR POOR TONGUE - JUST WILL NOT UT - TER THE WORDS. 'I LOVE YOU."

**A**

*G*<sup>6</sup> *Bm*<sup>7</sup> *D*<sup>7</sup> *Am*<sup>7</sup> *D*<sup>7</sup> *Am*<sup>7</sup> *D*<sup>7</sup>

OOH. OOH. OO - OOH. WHAT A LIT - TLE MOON - LIGHT CAN DO - OO - OO

*Am*<sup>7</sup> *F*<sup>#07</sup> *B*<sup>7</sup> *Em*<sup>7</sup> *Eb*<sup>7</sup> *Dm*<sup>7</sup> *G*<sup>7</sup>

WAIT A - WHILE - 'TIL A LIT - TLE MOON-BEAM COMES PEEP - ING THROUGH -

**B1**

*C*<sup>Δ7</sup> *F*<sup>7</sup> *G*<sup>6</sup> *Am*<sup>7</sup> *Bm*<sup>7</sup> *E*<sup>7</sup>

YOU'LL GET SOLD. - YOU CAN'T RE - SIST HER. AND ALL YOU'LL SAY - WHEN YOU HAVE KISEED HER IS

*Am*<sup>7</sup> *Bm*<sup>7</sup> *E*<sup>7</sup> *Am*<sup>7</sup> *D*<sup>7</sup> *G*<sup>6</sup> (*Am*<sup>7</sup> *D*<sup>7</sup>)

OOH. OOH. OOH. - WHAT A LIT - TLE MOON-LIGHT CAN DO. -

# WHAT IS THIS THING CALLED LOVE?

INTRODUCED IN LONDON BY BRITAIN'S "RADIO SWEETHEART #1" ELSIE CARLISLE IN "WAKE UP AND DREAM," A PORTER REVIEW. THE REVIEW WAS NOT A SUCCESS IN THE U.S., BUT THE TUNE WAS A HIT IN 1930 FOR LEO REISMAN AND HIS ORCHESTRA. IT BECAME A BEBOP STAPLE, WITH MANY CHARLIE PARKER VERSIONS AND A BILL EVANS VERSION HIS 1959 "PORTRAIT IN JAZZ" ALBUM. SEVERAL SOP TUNES ARE BASED ON THE CHANGES INCLUDING TADD DAMERON'S "HOT HOUSE." GRAPPELLI AND DTANGO RECORDED IT IN 1947 AND AGAIN IN '49.

MED. SWING ♩ = 190

COLE PORTER  
1929

**A**  $G\emptyset7$   $C7$   $Fm$

WHAT IS THIS THING CALLED LOVE. THIS  
WHO CAN SOLVE ITS MYSTERY? WHY

$D\emptyset7$   $G7$   $C\Delta7$   $D7$  |  $G7$   $C\Delta7$   $Cm$

FUN - NY THING CALLED LOVE? JUST A FOOL OF ME?  
SHOULD IT MAKE

**B**  $Cm7$   $F7$   $Bb\Delta7$

SAW YOU THERE ONE WON - DER - FUL DAY. YOU

$Ab7$   $Dm7$   $G7$

TOOK MY HEART AND THREW IT A - WAY. THATS WHY I

**A**  $G\emptyset7$   $C7$   $Fm$

ASK THE LORD IN HEA - VEN A - SOVE "WHAT

$Db7$   $G7\#5$   $C6$   $D7$

IS THIS THING CALLED LOVE?"

-SLOW SWING  
THEN UP SWING

# WHEN DAY IS DONE

-SMITH/PRAEGER THEN  
DESYLVA/KATSCHER

(MADONA, DU BIST SCHÖNER ALS DER SONNENSCH EIN!)

**A**

Musical staff A, first line. Chords: G, F#, A-, E7, A-. Includes a triplet of eighth notes.

Musical staff A, second line. Chords: D7, G. Includes a triplet of eighth notes.

**B**

Musical staff B, first line. Chords: G7, F7, E7, A7. Staff contains slanted lines indicating rests.

Musical staff B, second line. Chords: D7, G/B, E7, A-7, D7+. Staff contains slanted lines indicating rests.

**C**

Musical staff C, first line. Chords: G, F#, A-, E7, A-. Staff contains slanted lines indicating rests.

Musical staff C, second line. Chords: D7, B7. Includes a triplet of eighth notes.

**D**

Musical staff D, first line. Chords: G7, C, B7. Staff contains slanted lines indicating rests.

Musical staff D, second line. Chords: G/B, Eb7/Bb, A-7, D7, G, G#07, A-7, D7. Staff contains slanted lines indicating rests.

DOUBLE-TIME BREAK - - - - -

-SWING

# WHISPERING

-COBURN, ROSE,  
SCHONBERGER 1920

A

**E<sup>b</sup>** **D<sup>7</sup>**

**E<sup>b</sup>** **D<sup>b7</sup>** **C<sup>7</sup>**

**F<sup>7</sup>** **B<sup>b7</sup>**

**E<sup>b</sup>** **E<sup>b</sup>/G** **G<sup>b07</sup>** **F-7** **B<sup>b7</sup>**

B

**E<sup>b</sup>** **D<sup>7</sup>**

**E<sup>b</sup>** **D<sup>b7</sup>** **C<sup>7</sup>**

**F<sup>7</sup>** **B<sup>b7</sup>**

**F-7** **A<sup>b-6</sup>** **E<sup>b</sup>** **E<sup>07</sup>** **F-7** **B<sup>b7</sup>**

# THE WORLD IS WAITING FOR SUNRISE

ERNEST SEITZ WAS A CONCERT PIANIST WHO WROTE THE TUNE WHEN HE WAS 12, BUT EMBARRASSED ABOUT WRITING A POP TUNE. HE USED A NOM DE PLUME "RAYMOND ROBERTS" WHEN IT WAS FIRST PUBLISHED. IT WAS RECORDED BY BENNY GOODMAN, DUKE ELLINGTON, JACK TEAGARDEN AND FRITZ KREISLER. DJANGO & STEPHANE RECORDED IT IN THEIR 1949 ROME SESSION, AND LES PAUL AND MARY FORD HAD A MILLION SELLING HIT OF IT IN 1951. THERE IS A HOME RECORDING OF THE TUNE BY JOHN LENNON AND PAUL MCCARTNEY FROM THE LATE '50s.

JEAN LOCKHART - WORDS

ERNEST SEITZ - MUSIC

1918

DOUBLE TIME SWING FEEL ♩ = 126

**A**  $G^+$   $C$   $C^{\circ}$   $C$   $E^7$

DEAR ONE, THE WORLD IS WAIT - ING FOR THE SUN - RISE.

$F$   $C$   $A^7$   $D^7$   $G^7$   $G^+$

EV - RY ROSE IS HEAV - Y WITH DEW THE

**A**  $C$   $C^{\circ}$   $C$   $E^7$

THRU SH ON HIGH, HIS SLEEP - Y MATE IS CALL - ING

$F$   $C$   $A^7$   $Dm^7$   $G^7$   $C$   $(G^+)$

AND MY HEART IS CALL - ING YOU \_\_\_\_\_