

Handwritten musical notation on a five-line staff. The notes are written below the staff and include:  $A^b$ ,  $A^\#$ ,  $A^\flat$ ,  $A^\sharp$ ,  $A^\flat$ ,  $A^\sharp$ ,  $A^\flat$ ,  $A^\sharp$ ,  $A^\flat$ ,  $A^\sharp$ . There are also some other symbols like  $(A^b)$  and  $(A^\sharp)$ .

Handwritten musical notation on a five-line staff. The notes are written below the staff and include:  $G$ ,  $G^\flat$ ,  $G^\sharp$ ,  $G$ ,  $G^\flat$ ,  $G^\sharp$ ,  $G$ ,  $G^\flat$ ,  $G^\sharp$ . There is also a note  $A^\flat$  and some other symbols like  $(A^\flat)$  and  $(A^\sharp)$ .

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Handwritten musical notation on a five-line staff. The notes are written below the staff and include:  $G$ ,  $G^\flat$ ,  $G^\sharp$ ,  $G$ ,  $G^\flat$ ,  $G^\sharp$ ,  $G$ ,  $G^\flat$ ,  $G^\sharp$ . There is also a note  $A^\flat$  and some other symbols like  $(A^\flat)$  and  $(A^\sharp)$ .

Diore

# After You've Gone

Es  
medium slow

Layton / Creamer

Versnellings  
op 'n

AbMaj7      Abm6      EbMaj7      C9

F9      Bb9      Eb      Eb7

Stop alleen gedeeltelijk

AbMaj7      Abm6      EbMaj7      C7

Fm      C7      Fm      Ab<sup>m6</sup> Eb      G7      Cm7      D7

Eb      Bb7      Eb      ~~Ab~~ Eb      Bb7 Eb7

12. Bb

22b end

# All The Things You Are

Hammerstein/Keri

HM-5

F 125 INTRO

Dm7

Gm7

C7

FMaj7

1a

BbMaj7

C7b9

FMaj7

A#5

(A) Dm7

Gm7

C7

FMaj7

9b

BbMaj7

E7

AMaj7

Am7

Dm7

G7

CMaj7

FMaj7

B7

EMaj7

(B) F#m7

B7

EMaj7

25a

Ebm7b5

Ab7

DbMaj7

A#5

Dm7

Gm7

C7

FMaj7

BbMaj7      Bbm7      Am7      Abdim

Gm7      C7      FMaj7      E7b9      A#5

INTRO  
Gm7      C7      FMaj7

45a      48a end

# Almost Like Being In Love (H. Harlow)

Handwritten musical score for "Almost Like Being In Love" in G major, 4/4 time. The score consists of seven staves of music with various chords and a repeat sign.

Staff 1:  $E^b_{MA}7$   $F7(b9)$   $B^b_{MA}7/D$   $C\#0$

Staff 2:  $C_{MI}7$   $F7_{sus}$  | 1.  $B^b6$   $B^b7$  | 2.  $B^b6$

Staff 3:  $A_{MI}7$   $D7$   $G_{MA}7$   $G6$   $G_{MI}7$

Staff 4:  $A_{MI}7(b5)$   $D7$   $E^b_{MA}7$   $F7(b9)$

Staff 5:  $B^b_{MA}7/D$   $C\#0$   $C_{MI}7$   $C\#0$   $B^b6/D$   $C\#0$

Staff 6:  $C_{MI}7$   $C_{MI}7$   $F13$   $B^b6$   $(B^b7)$

Very Slow

C7

# ANGEL EYES

- DENNIS BRENT

C-7 C-7/bb Ab7 / . . . D-7 b5 G7 b9

C-7 C-7/bb Ab7 / . . . C-7 C-7/bb Ab7 G7 1. 2. C-6

Bb-7 Eb7 Abmaj7 A° Bb-7 Eb7 b9 Abmaj7 ~~Bbmaj7~~

A-7 D7 Gmaj7 Cmaj7 C#-7 F#7 D-7 G+7

D.C. al

Detailed description: This block contains the first system of handwritten musical notation for 'Angel Eyes'. It consists of five staves. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: Bb4, Ab4, G4, F4, Eb4, D4, C4. The second staff continues the melody with notes: Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4. The third staff has notes: Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4. The fourth staff has notes: Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4. The fifth staff has notes: Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4. Chord symbols are written above and below the staves. A double bar line with repeat dots is at the end of the fourth staff. The notation 'D.C. al' with a symbol is at the end of the fifth staff.

C-7 G-7/bb Ab7 G7 alt: C-6

FINE

Detailed description: This block contains the second system of handwritten musical notation. It consists of one staff with a treble clef and a key signature of one flat. The notes are: Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, Eb4, D4, C4. Chord symbols are written above the staff. A double bar line with repeat dots is at the end of the staff. The word 'FINE' is written at the end of the staff.

# Autumn Leaves

Dmin

Kosma/Mercer

HM-5

INTRO, ALLEN  
Gm7 A7#5 Dm7 (9)

1a

2a ~~Allen~~ Allen  
Gm7 C7 FMaj7

5a 6a

BbMaj7 Em7b5 A7 Dm

11a

Dm7 A7 Dm

14a

12 NA SOLO  
Em7b5 A7b9 Dm Dm/Maj Dm7

17a

Gm7 C7 FMaj7

als intro: 2 way & bas

Em7b5 A7b9 Dm7 Db7 Cm7 B7

25a

BbMaj7 A7#5 Dm

1.

2. = INTRO ALLEN  
BbMaj7 A7#5 Dm7 (9)

33a 36a end

# BAGS' GROOVE

GUITAR

By MILT JACKSON  
Arranged by MARK TAYLOR

(MED. SWING) (♩ = ♩♩)

The score is written in 4/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *mf* and a first ending bracket. The main melody consists of 24 measures, with measures 13 through 24 enclosed in a box labeled '25'. The melody features several triplet patterns. Measure 25 is marked 'TO CODA' with a circled cross symbol. Following this is a 12-measure section of chords, with measures 26-29 and 30-34 each containing a slash and a chord symbol. Measure 35 is marked 'D.S. AL CODA (PLAY LAST TIME ONLY)' and measure 36 is a first ending. The final section, measures 37-38, is the CODA, marked with a circled cross symbol and a final chord of F7(#9).

13

25 (OPEN FOR SOLOS - BACKS ON CUE) (RECORDING: 5 CHORUSES, PLAY BACKS 2ND + 4TH TIMES)

COMP F7 Bb7 F7 Bb7

(Bb7) F7 D7(b9) Gmi7 C9

D.S. AL CODA (PLAY LAST TIME ONLY)

CODA F7(#9)



# Black Orpheus

C bossa

Louis Bonfi  
HM-3

Am (A) Am Bm7b5 E7b9 Am

1a

Bm7b5 E7b9 Am Dm7 G7 CMaj7

C#dim Dm7 G7 C6

FMaj7 Bm7b5 E7b9 Am

Bm7b5 E7b9 (B) Am Bm7b5 E7b9 Am

Bm7b5 E7b9 Em7b5 A7b9 Dm

bas) Dm7/C Bm7b5 E7b9 Am Am7/G

FMaj7 Bm7b5 E7b9 Am

1. Bm7b5 E7b9 Am<sup>2</sup> (UITTRO) → Guitara Dm7 Am7 Dm7 Am7

Dm7 Em7 Am

# BLUE BOSSA

51.  
- KELLY MORGAN

Handwritten musical notation for the first system of 'Blue Bossa'. The system consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains three measures of music. The bottom staff is a bass line with three measures of chords: C-7, F-7, and C-7.

Handwritten musical notation for the second system of 'Blue Bossa'. The system consists of two staves. The top staff continues the melody from the first system. The bottom staff contains three measures of chords: D-7 b5, G7, and C-7.

Handwritten musical notation for the third system of 'Blue Bossa'. The system consists of two staves. The top staff continues the melody. The bottom staff contains three measures of chords: Eb-7, Ab7, and Dbmaj7.

Handwritten musical notation for the fourth system of 'Blue Bossa'. The system consists of two staves. The top staff continues the melody. The bottom staff contains three measures of chords: D-7 b5, G7, and C-7.

# Desafinado

1955

Jobim/Newton

Es 110

The musical score for "Desafinado" is presented in ten staves of music. The key signature is E-flat major (three flats) and the time signature is 4/4. The first staff begins with a first ending bracket labeled "1a". The chords for each staff are as follows:

- Staff 1: Eb, F7b5
- Staff 2: Fm7, Bb7, Bb<sup>7/Ab</sup>, Gm7b5, C7b9
- Staff 3: Fm7, G7b9, C7, C7b9
- Staff 4: F7b9, EMaj7
- Staff 5: Eb, F7b5
- Staff 6: Fm7, Bb7, Bb<sup>7/Ab</sup>, Gm7b5, C7b9
- Staff 7: Fm7, Abm7, Db7, EbMaj7, Am7b5, D<sup>7b9</sup>
- Staff 8: GMaj7, Abdim, Am7, D7
- Staff 9: G, Abdim, Am7, D7

G Em7 Am7 D7  
 BbMaj7 Bdim Cm7 F7  
 Fm7 Edim F7 Bb7 Bb<sup>7b5</sup>  
 Eb F7b5  
 Fm7 Bb7 Bb<sup>7/Ab</sup> Gm7b5 C7b9  
 Fm7 Abm Db7 EbMaj7 Cm7  
 F7 Abm7 Db9  
 F7 Fm7 Bb7 Eb6

This page contains eight staves of handwritten musical notation in the key of B-flat major (two flats). The notation includes various chord voicings and melodic lines. The chords listed are: G, Em7, Am7, D7, BbMaj7, Bdim, Cm7, F7, Fm7, Edim, F7, Bb7, Bb<sup>7b5</sup>, Eb, F7b5, Fm7, Bb7, Bb<sup>7/Ab</sup>, Gm7b5, C7b9, Fm7, Abm, Db7, EbMaj7, Cm7, F7, Abm7, Db9, F7, Fm7, Bb7, and Eb6. The notation includes treble clefs, a key signature of two flats, and various rhythmic values such as quarter notes, eighth notes, and rests. There are some handwritten annotations, including '49b' on the fourth staff.

# DO NOTHIN' TILL YOU HEAR FROM ME

## GUITAR

Music by DUKE ELLINGTON,  
Lyric by BOB RUSSELL  
Arranged by DAVE WOLPE

MODERATELY SLOW SWING  $\text{♩} = 92$  ( $\text{♩} = \text{♩}^{\flat}$ )

1 *Handwritten: 6*

2 *Handwritten: 6*

3

4

5 *Handwritten: b m±*

6

7

8

9

10

11

12

13

14 *Handwritten: 14*

15

16

17

18

19

20

21

22 *Handwritten: 22*

23

24

25

26

27

28

29

30 *Handwritten: 30*

31

32

33

34 C A+7(b9) DMI9 Ab9 G13 C F13 F#13 G13 37

**38** C Ami7 Abmi7 Gmi7 C13 FMA9 Bb13 38 39 40 41

42 C A+7(b9) DMI9 G13 C6(9) Eb13(+11) DMI9 Ab13 G13 Db9 42 43 44 45

**46** C6(9) Ab0(A9D9) Gmi7 C+7(b9) FMA9 Bb13 46 47 48 49

50 C A+7(b9) DMI9 G13 C Bb13 C6(9) 50 51 52 53

**54** AbMA9 Ab6 AbMA9 Ab9 Ab13 54 55 56 57

58 C6(9) A9/E Eb0 G9/D D13 G13 DMI9 Db9 58 59 60 61

**62** C Ami7 Gmi7 C13 FMA9 Bb13 Bb9 62 63 64 65

66 C A+7(b9) DMI9 Ab9 G13 C Gb9 F6(9) Bb13 66 67 68 69

70 C A+7(b9) DMI9 (MOLTO RIT. Bb13 B13(b9) C13) 70 71 72 73

# Don't get around much anymore ✓

medium swing  
A 100

*Disse*

Ellington/Russell  
HM

*G<sup>b</sup>13*

X

A<sup>Maj7</sup> Bm7 C<sup>m</sup>7 C<sup>#</sup>m7

A13 G<sup>#</sup>13 G13 G5

1a

Bm7

E13sus E13

1. D<sup>Maj7</sup> D<sup>#dim</sup> E7

1.

2.

A6

A7

D6 (DMaj13) D#dim

2.

AMaj7

Em7

A7

D6

D#m7b5 G#7b9

C#m7

Cdim

Bm7

E7

20a

21a end

*AABA*

Swing

# Fly me to the moon

As bossa

125 INTRO

Bart Howard

HM-5

DbMaj7

Gm7b5

C7b9

Fm7

(A) Fm7                      Bbm7                      Eb7                      AbMaj7

DbMaj7

Gm7b5

C7b9

Fm7

F7

Bbm7

Eb9

Eb<sup>7b9</sup> AbMaj7

Fm7

Fm9

Bbm7

Eb7

Db<sup>dim/Ab</sup>

AbMaj7 Gm7b5 C7b9

(B) Fm7                      Bbm7                      Eb7                      AbMaj7

DbMaj7

Gm7b5

C7b9

Fm7

F7b9

(C) Bbm7                      Eb9                      Eb<sup>7/Db</sup> Cm7b5                      F7b9

II. Bbm7                      Eb7                      Eb7b9                      AbMaj7                      Gm7b5 C7b9



2. INTRO →

Bbm7

~~E7~~ *A Eb7*

Cm7b5

F7b9

37a

Bbm7

Eb7

Eb7b9

AbMaj7 *Revised*

45a end

# Let's Fall in Love

Arlen/Koehler

HM-5

F 100

F F7 C7 F

1a

Bb Bbm F Fdim Gm C7 F

Gm C7 F Gm Gdim F C7

*song in tempo* →  
FΔ F7 C7 Bb C7

F (C7) <sup>Band</sup> F Dm7 Gm7 C7

19b

F6 Dm7 Gm7 C7 Am7 Dm7 Gm7 C7

A7 D7 G9 C13 F6 Dm7 Gm7 C7

27a

F6 Dm7 Gm7 C7 A7 Dm7 Gm7 C7

Em7 A7 Em7 A7 <sup>©</sup> Dm Dm/Maj Dm7

G13 Dm9 G13 Ab7 Am7 Dm7 Gm7 C7



Am7 Ab<sup>m7</sup> Db7 Gm7 C7 F6 Dm7 Gm7 C7

43b



F6 Dm7 Gm7 Bbm6 Am7 Dm7 Gm7 C7



F6

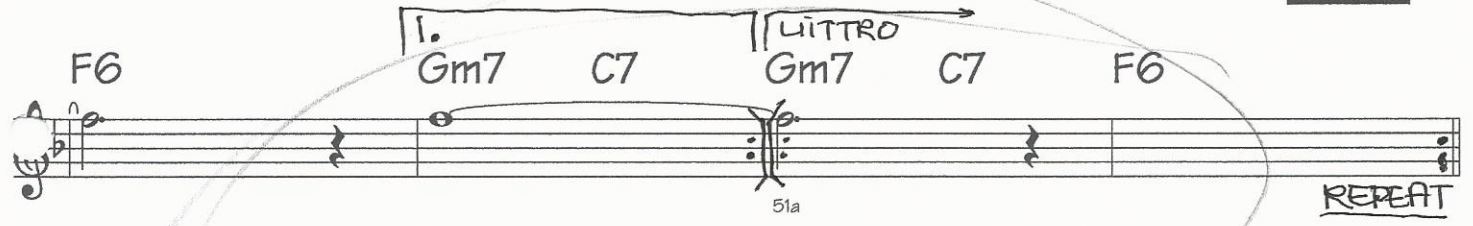
I. Gm7 C7

LITTO

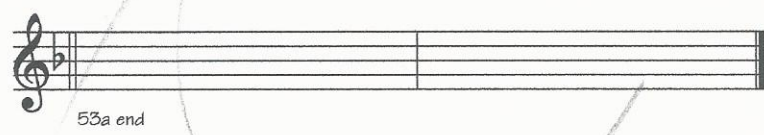
Gm7 C7 F6

51a

REPEAT



53a end



*Drac*

# Lover man

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

Dm<sup>7</sup> G<sup>7</sup> C7(#9) F<sup>7</sup>

Fm<sup>7</sup> B<sup>b7</sup> Dm<sup>7</sup> G<sup>7sus</sup> 1. CMAJ<sup>7</sup> Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> 2. CMAJ<sup>7</sup> F#m<sup>7(b5)</sup> B<sup>7(b9)</sup>

Em EM(MAJ7) EM<sup>7</sup> A<sup>7</sup> DMAJ<sup>7</sup> EM<sup>7</sup>

F#m<sup>7</sup> EM<sup>7</sup> Dm DM(MAJ7) Dm<sup>7</sup> G<sup>7</sup>

CMAJ<sup>7</sup> Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C7(#9)

F<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> Dm<sup>7</sup> G<sup>7sus</sup> CMAJ<sup>7</sup>

# Lullaby Of Birdland

George Shearing  
HM

Schwits/Reger

150 Dm

1a

Dm7 Bm7b5 E7b9 A7 Dm7 Bm7b5 Gm7 C7

FMaj7 Dm7 Gm7 C7b9 FMaj7 Bb7 A7

2. FMaj7 C7 FMaj7 D7b9 Gm7

Gm7 C7 FMaj7 D7b9 Gm7

Gm7 C7 FMaj7 A7 Dm7 Bm7b5 E7b9 A7

Dm7 Bm7b5 Gm7 C7 FMaj7 Dm7 Gm7 C7b9

FMaj7 C7 FMaj7

27a end

# My Funny Valentine

Rogers / Hart  
HM

As 100

*F*  
*Min/maj*

*Fm* *C7/E* *Fm7/Eb* *Dm7b5*  
 My fun-ny Val-en-tine, sweet com-ic val-en-tine,  
*Dbm7* *Bbm9* *Gm7b5* *C7b9*  
 you make me smile with my heart.  
*Fm* *C7/E (Fm/maj)* *Fm7/Eb* *Bb/D*  
 Your looks are laugh-a-ble, un-fo-to-graph-a-ble,  
*DbMaj7* *D<sup>m7b5</sup>* *G<sup>7b5b9</sup>* *Cm7F<sup>7b5b9</sup>* *Bbm7b5* *Eb7b9*  
 yet, you're my fav-'rite work of art. Is your  
*AbMaj7* *Bbm7* *Cm7* *Bbm7* *Ab* *Bbm7* *Cm7* *Bbm7*  
 fig-ure less than Greek; is your mouth a lit-tle week when you  
*Abm7* *C<sup>7#5</sup>* *C7* *Fm7* *Eb<sup>m7</sup>* *D<sup>7b9</sup>* *DbMaj7* *Gm7b5* *C7b9*  
 o-pen it to speak, are you smart? But  
*Fm* *Fm/maj* *Fm7* *Fm6*  
 don't change a hair for me, not if you care for me,  
*DbMaj7* *Gm7b5* *C7b9* *Fm7* *E9* *Ebm* *D7b5*  
 Stay lit-tle val-en-tine, stay!  
*DbMaj7* *Bbm7* *Eb9* *Ab*  
 Each day is Val-en-tine's day.

# NIGHT AND DAY

- COLE PORTER

**A**

D-7 b5 G7 Cmaj7

D-7 b5 G7 Cmaj7

F#-7 b5 F-7 E-7 Eb07

D-7 G7 Cmaj7 1. Bb7 2.

**B** Ebmaj7 Cmaj7

Ebmaj7 Cmaj7

F#-7 b5 F-7 E-7 Eb07

D-7 G7 D-7 C6 D7 G7

FINE

"STAN GETZ & BILL EVANS"


CO.

# Stella By Starlight


C Instruments

Victor Young

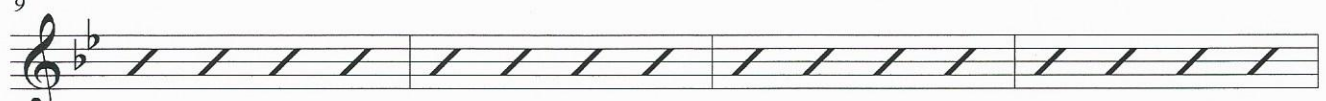
Em7(b5)                      A7(b9)                      Cm7                      F7




5                      Fm7                      Bb7                      Ebmaj7                      ~~A7~~ Ab7b5




9                      Bbmaj7                      Em7(b5)                      A7(b9)                      Dm7                      Bbm7                      Eb7




13                      Fmaj7                      Em7(b5)                      A7(b9)                      Am7(b5)                      D7(b9)




17                      G+                      Cm7




21                      Ab7(#11)                      Bbmaj7



25                      Em7(b5)                      A7(b9)                      Dm7(b5)                      G7(b9)



29                      Cm7(b5)                      F7(b9)                      Bbmaj7                      Eb A D





## SUMMERTIME

(From PORGY AND BESS®)

### GUITAR

*Chorus can*

By GEORGE GERSHWIN,  
DU BOSE and DOROTHY HEYWARD  
and IRA GERSHWIN  
Arranged by DAVE WOLPE

SLOWLY  $\text{♩} = 67$

A LITTLE FASTER  $\text{♩} = 76$

The sheet music is written for guitar in the key of B-flat major (two flats) and 4/4 time. It consists of 38 measures. The first measure is marked '1' and the second '4'. The tempo changes from 'SLOWLY' (♩ = 67) to 'A LITTLE FASTER' (♩ = 76) starting at measure 5. The music is primarily chordal, with some melodic lines in measures 5, 25, and 35. Handwritten annotations include circled numbers (3, 5, 7, 15, 25, 33, 38) and various musical notations like 'pp', 'cresc.', and 'rit.'. The chord progression is as follows:

- Measures 1-4:  $C_{M1}^6$  (4)
- Measures 5-6:  $C_{M1}^6$  (3),  $D_{M1}^6$  (5)
- Measures 7-8:  $C_{M1}^6$ ,  $D_{M1}^6$
- Measures 9-10:  $C_{M1}^6$ ,  $D_{M1}^6$
- Measures 11-12:  $F_{M1}$  (1),  $A_{b6}$  (4)
- Measures 13-14:  $A_{b/C}$ ,  $C^{\circ}$  (5),  $G_{/8}$ ,  $D7$
- Measures 15-16:  $G$ ,  $G^6$ ,  $D_{b7}(b5)$
- Measures 17-18:  $C_{M1}^6$  (5),  $F_{13}$
- Measures 19-20:  $E_{b6}^{(9)}/B_{b6}$  (6),  $C_{M1}^7$
- Measures 21-22:  $F7$ ,  $F_{M1}^7/B_{b6}$  (3),  $C_{M1}$  (1),  $F9$
- Measures 23-24:  $C_{M1}^6$ ,  $D_{M1}^6$
- Measures 25-26:  $C_{M1}^6$  (25),  $D_{M1}^6$ ,  $C_{M1}^6$ ,  $D_{M1}^6$ ,  $G+7$
- Measures 27-28:  $C_{M1}^6$ ,  $D_{M1}^6$ ,  $C_{M1}^6$ ,  $D_{M1}^6$ ,  $C_{M1}^6$
- Measures 29-30:  $F_{M1}$ ,  $G_{b6}$ ,  $G$ ,  $A_{b6}$ ,  $B_{bM1}^7$ ,  $B^{\circ}$ ,  $A_{b/C}$ ,  $A_{M1}^7(b5)$ ,  $D7(b9)$
- Measures 31-32:  $G^{(ADD A)}$ ,  $D7(\#9)$ ,  $G$ ,  $D_{b9}(b5)$  (33)
- Measures 33-34:  $C_{M1}^6(9)$ ,  $G_{13}$ ,  $G+7$ ,  $C_{M1}^6(9)$ ,  $D_{M1}^7$ ,  $G+7$
- Measures 35-36:  $C_{M1}^6$ ,  $D_{M1}^6$ ,  $C_{M1}^6$ ,  $F_{13}$ ,  $E_{b6}^{(9)}/B_{b6}$  (38)
- Measures 37-38:  $C_{M1}^7$ ,  $F7$ ,  $F_{M1}^7/B_{b6}$

Solo

29-2

GIITAR

-2-  
3

4

"SUMMERTIME"

Musical staff 1: Chords Cmi, F, Fmi7/Bb, Eb6, Ab7, Dbmi7, G+7, G+7(b9). Measure numbers 39, 40, 41, 42.

43

Musical staff 2: Chords Cmi6, Db9(b5), Cmi6, Dmi7(b5), G+7(b9), Cmi6(9), Db9(b5), Cmi6(9), Cmi6, Cmi(MA7), Cmi7. Measure numbers 43, 44, 45, 46.

Musical staff 3: Chords Fmi7, Bb13, Eb9, Ab13, Dmi7, Ab13, G13, Db9(b5). Measure numbers 47, 48, 49, 50.

Musical staff 4: Chords Cmi6(9), D7(#9), G7, G+7, Cmi6, Db7/G, Cmi6, F13(+11). Measure numbers 51, 52, 53, 54.

Musical staff 5: Chords Eb6(9)/Bb, Cmi7, F7, Fmi7/Bb, Cmi, F9. Measure numbers 55, 56, 57, 58.

Solo

Musical staff 6: Chords Cmi6, Dmi6, Cmi6 Db9(b5), Cmi6, Dmi6, Cmi6, Dmi6, G+7. Measure numbers 59, 60, 61, 62. Includes *pp cresc...* and circled measure 62.

Musical staff 7: Chords Cmi6, Dmi6, Cmi6, Dmi6, Cmi6, Fmi Gb G Ab Bbm7 B° Ab/C, Am7(b5), D7(b9). Measure numbers 63, 64, 65, 66.

Musical staff 8: Chords G(ADDA), D7(#9), G, G6, Db7(b5), Cmi6, G13, Cmi6, G+7(#9). Measure numbers 67, 68, 69, 70.

Musical staff 9: Chords Cmi6, Dmi6, Cmi6, F13, Eb6(9)/Bb, Cmi7, F7, Fmi7/Bb. Measure numbers 71, 72, 73, 74.

Musical staff 10: Chords Cmi, F, Fmi7/Bb, Eb6, Ab7, Dbmi7, G13, Cmi. Measure numbers 75, 76, 77, 78, 79. Includes *Rit.* and *pp* markings.

# The Girl From Ipanema (A.C. Jobim)

Handwritten musical score for "The Girl From Ipanema" in 4/4 time. The score consists of ten staves of music with various chords and annotations.

- Staff 1:  $FMA^7$ ,  $G^7$
- Staff 2:  $GMI^7$ ,  $G^b7^{b5}$ , 1.  $FMA^7$ ,  $G^b7^{b5}$
- Staff 3: 2.  $FMA^7$ ,  $G^bMA^7$ , triplets
- Staff 4:  $B^7$ ,  $F\#MI^7$ , triplets
- Staff 5:  $D^9$ ,  $GMI^7$ , triplets
- Staff 6:  $E^b9$ ,  $AMI^7$ ,  $D^7(b9)$ , triplets
- Staff 7:  $GMI^7$ ,  $C^7(b9)$ , *BREAK*,  $FMA^7$
- Staff 8:  $G^7$ ,  $GMI^7$ ,  $G^b7^{b5}$
- Staff 9:  $FMA^7$ ,  $(G^b7^{b5})$

(slow  
brush) *Em*

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# THE SHADOW OF YOUR SMILE - JOHNNY MANDEL

Handwritten musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The score consists of eight staves of music with various chord voicings and melodic lines.

**Staff 1:** Chords: F#-7, B7(a)-(b9), E-7, A7

**Staff 2:** Chords: A-7, D7, Gmaj7, Cmaj7

**Staff 3:** Chords: F#-7 b5, B7, E-7, E-7/D

**Staff 4:** Chords: C#-7b5, F#7, F#-7, B7

**Staff 5:** Chords: F#-7, B7(a)-(b9), E-7, A7

**Staff 6:** Chords: A-7, D7, B-7b5, E7 alt.

**Staff 7:** Chords: A-7, (C-7), F7, B-7, E7 b9

**Staff 8:** Chords: A7, (Eb7), A-7, D7b9, G6, (B7). Ends with "FINE".

# Willow Weep For Me

Ann Ronell

And **Callad** **A**

1. Will-ow weep for me, — wil-low weep for me, — Bend your branch-es green — a - long the stream —  
 2. Gone my lov - er's dream, — love-ly sum-merdream, — Gone and left me here — to weep my tears —

that runs to sea, — Lis - ten to my plea, lis - ten wil-low } and weep for me. —  
 in - to the stream, — Sad as I can be, hear me wil-low }

Whis-per to the wind — and say that love has sinned — to leave my heart a - break-ing and

mak - ing a moan, — Mur-mer to the night — to hude her star - ry light, — So

none will find me sigh - ing and cry - ing all a - lone. — Oh,

weep-ing wil-low tree, — weep in sym - pa - thy, — Bend your branch-es down — a - long the ground —

and cov - er me, — When the sha - dows fall, bend oh wil-low and weep for me. —

3rd & 4th bars of letters **A** & **C** may also be played:

# You are the sunshine of my life

Stevie Wonder

HM

Es, t=110

1a

EbMaj7 Bb7+

5b

Eb Bb/Ab Gm7 C7b9

Fm7 Bb7 EbMaj7 Fm7 Bb7sus

13b

EbMaj7 Fm7 Bb7sus EbMaj7 Fm7 Bb7sus

EbMaj7 Fm7 Bb7sus Dm7b5 G7

CMaj7 Dm7 G7 Cm Cm7 Cm/maj

F7 Fm7 Bb7

29b

Eb Bb/Ab Gm7 C7b9

Fm7 Bb7 EbMaj7 Fm7 Bb7sus

37b end