

# All of Me

C

1 B♭maj7 D7

STRAIGHT IN

5 G7 Cmin

9 D7 Gmin

13 C7 Cmin7 F7

17 B♭maj7 D7

21 G7 Cmin

INTRO

25 ↓ E♭ E♭min6 B♭maj7 Dmin7 G7

Detailed description: This is a musical score for the song 'All of Me' in the key of C major. The score is divided into two main sections: 'STRAIGHT IN' and 'INTRO'. The 'STRAIGHT IN' section consists of six lines of music, each starting with a measure number (1, 5, 9, 13, 17, 21). The chords for these lines are: Line 1: B♭maj7, D7; Line 2: G7, Cmin; Line 3: D7, Gmin; Line 4: C7, Cmin7, F7; Line 5: B♭maj7, D7; Line 6: G7, Cmin. The 'INTRO' section begins at measure 25 with a downward arrow pointing to an E♭ note. The chords for the intro are: E♭, E♭min6, B♭maj7, Dmin7, and G7. The music is written in a single treble clef staff with a common time signature (C). It features various rhythmic patterns, including eighth and sixteenth notes, and includes triplet markings over measures 10, 14, and 22.

29 1,2 etc  
Cmin7 F7 Bbmaj7 Dbdim7 Cmin7 F7

33 LAST TIME  
Cmin7 F7 Cmin7 F7

37 Cmin7 F7 Bbmaj7 Bbmaj7

BASS SOLO

# Another You

Piano

1a

Chord progression: Eb Ab7 Gm C7#9 Fm Bb7 Eb Bb7

Chord progression: EbMaj7 EbMaj7 Dm7b5 G7b9

Chord progression: Cm7 Cm7 Bbm7 Eb7

Chord progression: AbMaj7 Fm7b5 Bb7 EbMaj7 Cm7

Chord progression: F7 Cm7 F7 Fm7 Bb7

Chord progression: EbMaj7 EbMaj7 Dm7b5 G7b9

Chord progression: Cm7 Cm7 Bbm7 Eb7

Chord progression: AbMaj7 Fm7b5 Bb7 EbMaj7 Am7 D7

Chord progression: EbMaj7 Ab7 Gm7 C7#9 Fm7 Bb7 EbMaj7 Bb7



21

slow / swing / swing / slow

# AUTUMN LEAVES.

MERCER  
KOSMA

Handwritten musical score for "Autumn Leaves" in Eb major, 4/4 time. The score consists of ten staves of music with various chords and a repeat sign.

Staff 1: Ebmaj7, Cm7, F7, Bbmaj7

Staff 2: Ebmaj7, Am7, D7, Gm7

Staff 3: Gm7, Cm7, F7, Bbmaj7

Staff 4: Ebmaj7, Am7(b5), D7, Gm7

Staff 5: Gm7, Am7(b5), D7, Gm7

Staff 6: Gm7, Cm7, F7, Bbmaj7

Staff 7: Ebmaj7, Am7(b5), D7, Gm7, C7

Staff 8: Fm7, Bb7, Eb7(+9), D7 (3x to end), Gm7

Staff 9: Gm7

Staff 10: Repeat sign

# Blue Moon

Swing  
105

Rodgers  
Hart

EbMaj7 Cm7 Fm7 Bb13b9 EbMaj7 Cm7 F9 Bb13

Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7

Eb Cm Fm7 Fm7/BbEb Cm7 Fm7 Bb7

Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7

Eb Cm Fm7 Fm7/BbEb Ab Eb

Ab Bb7 Eb Ab Bb7 Eb

Abm Db7 Gb Gb Bb Cm7 Fm7/BbBb7

Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7

Eb Cm Fm7 Fm7/BbEb Cm7 Fm7 Bb7

# Vocal Last X

5a (2)

5a (2)

21a (2)

33b (2)

37b (2) tag

K<sup>+</sup>  
Bb7

Chord progression for the first staff: Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7

Chord progression for the second staff: Eb Cm Fm7 Fm7/BbEb Cm7 Fm7 Bb7

Chord progression for the third staff: Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7

Chord progression for the fourth staff: Eb Cm Fm7 Fm7/BbEb Ab Eb

Chord progression for the fifth staff: Ab Bb7 Eb Ab Bb7 Eb

Chord progression for the sixth staff: Abm Db7 Gb Gb Bb Cm7 Fm7/BbBb7

Chord progression for the seventh staff: Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7

Chord progression for the eighth staff: Eb Cm Fm7 Fm7/BbEb C7 Fm7 Fm7/Bb

Chord progression for the ninth staff: Eb C7 Fm7 Fm7/BbEb K<sup>+</sup> Bb7 Eb

C

# Bye Bye Blackbird

1 F A<sup>o</sup> D7b9

INTRO

5 Gmin C7 F Dmin Gmin C7 F

10 Gmin C7 F B<sup>b7</sup> F/A Amin Abdim7

15 Gmin C7 Gmin Gmin+7

19 Gmin7 C7 Gmin C7 F

24 F7 A<sup>o</sup> D7b9 A<sup>b7</sup>

29 Gmin C7b9 F bA/G

C504 Db7

34 A<sup>o</sup> D7b9 Gmin C7 To Coda

39 F Dmin Gmin C7 CODA A<sup>o</sup> D7b9 Gmin

44 C7 F

BASS SOLO 3's



12

Fmaj7 Eb7 D7(b9) D7(b9)

G-7 Bb-6 Eb7

A-7 D-7 G-7 C7

E-7 b5 A7 b9 D-7 G7 G-7 C7

Fmaj7 Eb7 D7(b9) D7(b9)

G-7 Bb-6 Eb7

A-7 D-7 B-7 b5 Bb7

A-7 D-7 G-7 C7 F6 Bb6(a) FG(a)

⊕ Coda. A-7 D-7 G-7 C7 A-7 D-7 G-7 C7 G6 FΔ

15

# Don't Get Around Much Anymore

By Duke Ellington and Bob Russell

1942

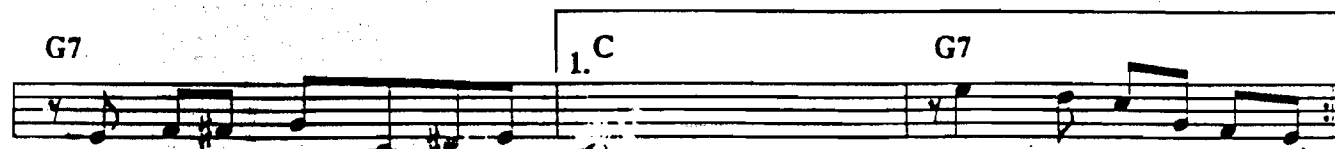


Missed the Sat - ur - day dance \_\_\_\_\_

Heard they crowd - ed the floor  
Got as far as the door



Could - n't bear it with - out - you -  
They'd have asked me a - bout - you -



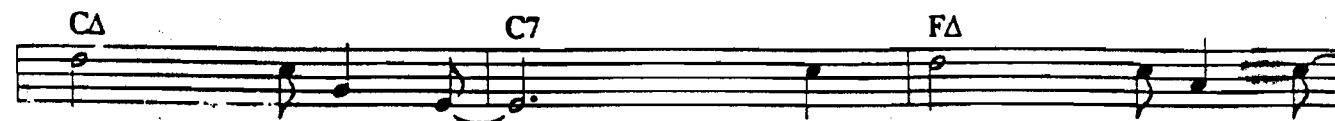
Don't Get A - round Much An - y - more  
Don't Get A - round Much An - y

Thought I'd vis - it the club



more -

Dar - ling I guess - my



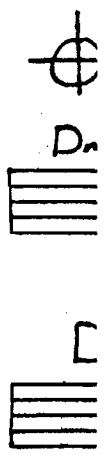
mind's more at ease -

But nev - er - the - less -



Why stir up mem - o - ries - Been in - vit - ed on dates \_\_\_\_\_

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# Don't Get Around Much Anymore



E- CA B7 Bb7 A7 A7

Might have gone but what for \_\_\_\_\_ Aw - f'ly dif - f'rent with - out .

D- G7 C G7

— you— Don't Get A - round Much An - y - more.

## OLOS

CA CA CA Bb7 A7 D- G7

E- A- D- G7 ||<sup>2</sup> CA C7 FA F#° CA

(A7)

FA F#° B7 E- Eb° D- G7 CA

- C7)

CA Bb7 A7 D- G7 CA A7 D- G7

*After Solos D C to Coda*

G7 Emi A7 Dmi G7 Emi A7

G7

59

# Don't Mean A Thing

PIANO

Chords: Gm Gm/F# Gm/F Gm/E Eb7 D7#9 Gm

1a

Chords: Gm Gm/F# Gm/F Gm/E Eb7 D7#9 Gm

Chords: C7 Gb7 Cm/F BbMaj7 D7#9

Chords: Gm Gm/F# Gm/F Gm/E Eb7 D7#9 Gm

13b

Chords: C7 Gb7 Cm/F BbMaj7

Chords: Fm Bb7 EbMaj7 EbMaj7

21b

Chords: Gm C7 F7 D7b9

Chords: Gm Gm/F# Gm/F Gm/E Eb7 D7#9 Gm

29a

Chords: C7 Gb7 Cm/F BbMaj7 D7#9

33a

Last  $\lambda$

Gm Gm/F# Gm/F Gm/E Eb7 D7#9 Gm

C7 Gb7 Cm/F BbMaj7 D7#9

Gm Gm/F# Gm/F Gm/E Eb7 D7#9 Gm

C7 Gb7 Cm/F BbMaj7

Fm Bb7 EbMaj7 EbMaj7

Gm C7 F7 D7b9

Gm Gm/F# Gm/F Gm/E Eb7 D7#9 Gm

C7 Gb7 Cm/F BbMaj7 D7#9

C7 *trif* Gb7 Cm/F BbMaj7 D7#9

C7 *p* Gb7 Cm/F *like on top* BbMaj7



2

# A FOGGY DAY

By Ira and George Gershwin

$F^{\Delta}$   $A\flat 7$   $G-$   $C7$   $C7\flat 9$   $F^{\Delta}$   
 $A\flat 7$   $G7$   $C7$   $F^{\Delta}$   $C-$   $F7$   $B\flat^{\Delta}$

$E\flat 7$   $F^{\Delta}$   $D7$   $G7$   $C7$

$F^{\Delta}$   $A\flat 7$   $G-$   $C7$   $F^{\Delta}$   $A\flat 7$

$G7$   $C7$  *Intro*  $C-$   $F7$   $B\flat^{\Delta}$   $E\flat 7$

$F^{\Delta}/C$   $G7/C$   $F^{\Delta}/C$   $G7/C$   $A-$   $D-$   $G-$   $C7$   $F^{\Delta}$  ( $D7$   $G-$   $C7$ )

*SOLO*

$F^{\Delta}$   $A\flat 7$   $G-$   $C7$   $C7\flat 9$   $F^{\Delta}$   $A\flat 7$   $G7$   $C7$   $F^{\Delta}$   $C-$   $F7$   $B\flat^{\Delta}$

$E\flat 7$   $F^{\Delta}$   $D7$   $G7$   $C7$   $F^{\Delta}$   $A\flat 7$   $G-$   $C7$   $F^{\Delta}$   $A\flat 7$   $G7$

$C7$   $C-$   $F7$   $B\flat^{\Delta}$   $E\flat 7$   $F^{\Delta}/C$   $G7/C$   $F^{\Delta}/C$   $G7/C$   $A-$   $D-$   $G-$   $C7$   $F^{\Delta}$  ( $D7$   $G-$   $C7$ )

L...PEDAL 2+4...

$A-$   $D7$   $G-$   $C7$   $A-$   $D7$   $G-$   $C7$   $F^{\Delta}$

Vocal

# 7

# In A Mellow Tone

By Duke Ellington and Milt Gambler

Bb7 Eb7 AbΔ AbΔ

I a mel low tone \_\_\_\_\_ feel - in' fan - cy free \_\_\_\_\_ And I'm not a - lone  
 That's the way to live, \_\_\_\_\_ If you mope and groan,

Eb- Ab7 DbΔ 1. DbΔ DbΔ Db- Gb7

\_\_\_\_\_ I've got com - pan - y \_\_\_\_\_ ev - 'ry - thing's O - K \_\_\_\_\_ the live - long day.  
 \_\_\_\_\_ Some - thing's got to give \_\_\_\_\_

AbΔ F7 Bb7 Bb7 Bb-

\_\_\_\_\_ With this mel - low song, \_\_\_\_\_ I can't go wrong. \_\_\_\_\_

Eb7 2. DbΔ DbΔ D° AbΔ

In a Mel - low Tone - Just go your way, \_\_\_\_\_ and laugh and play \_\_\_\_\_

F7 Bb7 Eb7 Ab (G7 Gb7 F7)

There's joy un - known \_\_\_\_\_ In a Mel - low - tone. \_\_\_\_\_

## SOLOS

Bb7 Eb7 AbΔ AbΔ Eb- Ab7 DbΔ DbΔ 1. Eb- Gb7

AbΔ F7 Bb7 Bb7 Bb- Eb7 2. DbΔ D° AbΔ

F7 Bb7 Eb7 Ab (G7 Gb7 F7) AbΔ AbΔ Ab7

[MED. UP]

# In A Mellow Tone.

DUKE  
ELLINGTON

Handwritten musical score for "In A Mellow Tone" by Duke Ellington. The score is written on a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The tempo is marked "MED. UP".

The score consists of several systems of music, each with a treble clef staff and a bass clef staff. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are written above the notes, indicating the harmonic structure. Some chords are marked with a circled 'A' or 'B', and some are marked with a circled 'D'.

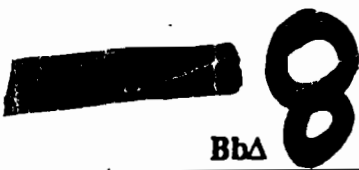
Chord symbols include:  $Bb7$ ,  $Eb7$ ,  $Abmaj7$ ,  $Ebm7$ ,  $Ab7$ ,  $Dbmaj7$ ,  $Db$ ,  $Dbm$ ,  $Abmaj7$ ,  $Gb7$ ,  $F7$ ,  $Bb7$ ,  $Eb7$ ,  $(Eb7dim)$ ,  $Eb7$ ,  $(F7)$ ,  $Bb7$ ,  $Eb7$ ,  $Abmaj7$ ,  $Ab7$ ,  $(Eb7m7)$ ,  $Ab7$ ,  $Dbmaj7$ ,  $Db7$ ,  $Db7$ ,  $Intro$ ,  $Db7$ ,  $Intro$ ,  $Db7dim$ ,  $Abmaj7$ ,  $Gb7$ ,  $F7$ ,  $Bb7$ ,  $Eb7$ ,  $Ab$ ,  $(G7 Gb7 F7)$ ,  $A6\Delta$ ,  $Ab7$ .

The score ends with a few empty staves at the bottom of the page.



# JUST FRIENDS

By Raymond Davies, John Kleener, Sam M. L.



Musical notation for the first two systems. Chords: BbΔ, Bb-, Eb7, FΔ, Ab°.

1. Musical notation for the first system. Chords: G-, C7, EØ, A7+9, D-, G7+4, G-, C7, C-, F7.

Intro 2. Musical notation for the second system. Chords: G-, C7, EØ, A7+9, D-, G7, G-, C7, FΔ, (C- F7).

SOLOS Musical notation for the solo section. Chords: BbΔ, Bb-, Eb7, A-, Ab-, Db7, G-, C7, EØ, A7+9, D-, G7+4, G-, C7, C-, F7, BbΔ, Bb-, Eb7, A-, Ab-, Db7, G-, C7, EØ, A7+9, D-, G7, C7, FΔ, (C- F7).

Handwritten musical notation for the phrase "We're Just Friends". Chords: G7, G-, C7, FΔ.

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PIANO

103

LILY MAY

Shuffle

play Blues in C - Vocal at A

-Room Full O' Blue

Musical staff with treble clef, 4/4 time signature. Notes include quarter notes, eighth notes, and triplets. A fermata is present over a note.

Musical staff with treble clef, notes, and chords: F7 (solo - ad lib), C7, G7, F7, C7.

Musical staff with treble clef, slanted lines representing a rhythmic pattern.

Musical staff with treble clef, slanted lines, and chords: C7 (Play repeat on DS), F7, C7, G7, F7, C7.

Musical staff with treble clef, slanted lines, and chords: C7, F7, C7, G7, F7, C7.

Musical staff with treble clef, slanted lines, and chords: C7 (Solos) open, F7, C7, G7, F7, C7.

Musical staff with treble clef, slanted lines, and chords: C7, F7, C7, G7, F7, C7.

Musical staff with treble clef, slanted lines, and chords: C7, F7, C7, G7, F7.

Musical staff with treble clef, slanted lines, and notes.

To Coda

D.S. al Coda

Coda

# Meditation

The musical score for "Meditation" is written in 4/4 time and consists of 28 measures. The notation is organized into pairs of staves. The first two staves (measures 1-4) are for guitar, with chords C69, C#69, C69, and C#69. The next two staves (measures 5-8) are for guitar, with chords C, C, F#m/B, and B7. The next two staves (measures 9-12) are for guitar, with chords C, C, Em7, and A7#5. The next two staves (measures 13-16) are for guitar, with chords Dm7, Dm7, Fm7, and Bb7. The next two staves (measures 17-20) are for guitar, with chords Em7, A7#5, Dm7, and G7#5. The next two staves (measures 21-24) are for guitar, with chords C, C, F#m/B, and B7. The next two staves (measures 25-28) are for guitar, with chords C, C, Em7, and A7#5. The final two staves (measures 29-32) are for guitar, with chords Dm7, Dm7, Fm7, and Bb7. The score includes a first ending bracket labeled "1a" at the beginning and a second ending bracket labeled "25a" at the end.

Chord progression for measures 1-4: C69, C#69, C69, C#69

Chord progression for measures 5-8: C, C, F#m/B, B7

Chord progression for measures 9-12: C, C, Em7, A7#5

Chord progression for measures 13-16: Dm7, Dm7, Fm7, Bb7

Chord progression for measures 17-20: Em7, A7#5, Dm7, G7#5

Chord progression for measures 21-24: C, C, F#m/B, B7

Chord progression for measures 25-28: C, C, Em7, A7#5

Chord progression for measures 29-32: Dm7, Dm7, Fm7, Bb7

Em7 A7#5 Dm7 G7#5



FMaj7 *F#m7* FMaj7 Fm6 Bb7



Em7 Ebdim Dm7 G7#5



C C F#m/B B7



C C Em7 A7#5



Dm7 Dm7 Fm7 Bb7



CMaj7 A7#5 Dm7 G7b9 CMaj7 Dm/G



CMaj7 A7#5 Dm7 G7 Em7 A7#5 Dm7 Db7



CMaj7 A7#5 Dm7 G7 CMaj7



# 9 Out Of Nowhere

By Edward Heyman & Johnny Green

## INTRO

GΔ AbΔ GΔ AbΔ GΔ AbΔ GΔ A-D

## TUNE

GΔ Bb- Eb7

GΔ B- E7 1. A-

BØ E7b9 A- A- Eb7 Eb7

A- D7 2. A- BØ E7b9 A-

C- F7 B- Bb° A- D7 ⊕ GΔ A- D7

## SOLOS

GΔ Bb- Eb7 GΔ B- E7

A- BØ E7b9 A- Eb7 A- D7

GΔ Bb- Eb7 GΔ B- E7

A- BØ E7b9 A- C- F7 B- Bb° A- D7 ⊕ GΔ A- D7

⊕ GΔ AbΔ GΔ AbΔ GΔ AbΔ GΔ

# Pennies From Heaven

C

1 Cmin7 Ebmin Dmin7 Bb9 A9 Ab9 G9

INTRO.....

4 Cmin7 3 Cmin7 F7 Bb Gmin7

8 Cmin7 F7 Bb Cmin7 Dmin7 Dbdim7 Cmin7 F7

12 Cmin7 F7 Bb Cmin7 Dmin7 Dbdim7 Cmin7 F7

16 Cmin7 F7 Bb7 Eb G7

21 C7 F7 STOP (vocal)

25 Bb Cmin Dmin7 Dbdim7 Cmin7 F7 Cmin7 F7

29  $B\flat$   $B\flat 7$   $E\flat$

33  $C\text{min}7$   $E\flat\text{min}$   $D\text{min}7$   $B\flat 9$   $A9$   $A\flat 9$   $G9$

37  $C\text{min}7$   $F7$   $B\flat$   $G\text{min}7$   $C\text{min}7$   $F7$

1,2 etc

41  $C\text{min}7$   $F7$   $C\text{min}7$   $F7$

LAST TIME

45  $C\text{min}7$   $F7$   $B\flat$   $B\flat$

Basie ending  
piano

*Pause*

# 35

## Take The 'A' Train



BY BILLY STRAYHORN

### INTRO

(PIANO CLUES) (4X)

Musical staff for the intro, featuring a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The staff contains a series of notes and rests, including a long melodic line.

### MELODY

Musical staff for the melody, starting with a treble clef and a key signature of one sharp. Chords C, D7+, and D- are indicated above the staff.

Musical staff for the melody, continuing from the previous staff. Chords G7, C, D-, G7, C, G-, and C7 are indicated above the staff.

Musical staff for the melody, continuing from the previous staff. Chords F, D7, D-, D-, and G7 are indicated above the staff.

Musical staff for the melody, continuing from the previous staff. Chords D7, D-, D-, and G7 are indicated above the staff. The staff ends with the instruction "D.S. 1ST ENDING".

### SOLOS

Musical staff for the solo section, starting with a treble clef and a key signature of one sharp. Chords C, D7+4, D-, G7, C, and D- G7 are indicated above the staff.

Musical staff for the solo section, continuing from the previous staff. Chords G-, C7, F, D7, D-, and D- G7 are indicated above the staff.

Musical staff for the solo section, continuing from the previous staff. Chords C, D7+4, D-, G7, C, and (D- G7) are indicated above the staff.

Musical staff for the solo section, continuing from the previous staff. Chords C and C7 are indicated above the staff.



# 1

# TANGERINE

6

BY JOHNNY MERCER & VICTOR SCHERTZINGER

Main musical score for 'Tangerine' in 4/4 time. The score consists of five staves of music with various chords and melodic lines. The chords are: G-, C7, F, B<sup>b</sup>, A-, D7<sup>b</sup><sub>9</sub>, G-, C7, G-, C7, F, A<sup>o</sup>, D7+9, G-, G7, F, B<sup>b</sup>, E7+9, A, B-, E7, A7, D7<sup>b</sup><sub>9</sub>, G-, C7, F, B<sup>b</sup>, A-, D7<sup>b</sup><sub>9</sub>, G-, C7, G-, C7, E<sup>b</sup><sub>7</sub>, D7+9, Intro, G-, E<sup>b</sup><sub>6</sub>, A7+9, D-, G7, G-, C7, F, D7+9.

## SOLO

Solo section musical score in 4/4 time. The chords are: G-, C7, F, B<sup>b</sup>, A-, D7<sup>b</sup><sub>9</sub>, G-, C7, F, A<sup>o</sup>, D7+9, G-, C7, F, B<sup>o</sup>, E7+9, A, B-, E7, A7, D7<sup>b</sup><sub>9</sub>, G-, C7, F, B<sup>b</sup>, A-, D7<sup>b</sup><sub>9</sub>, G-, C7, E<sup>b</sup><sub>7</sub>, D7+9, G-, E<sup>o</sup>, A7+9, D-, G7, G-, C7, F, D7+9, A-, D7, G-, C7, F<sup>o</sup>.

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# 26

## Tenor Madness

by SONNY ROLLINS

SESSION

"BLUES"

Musical notation for the first system of 'Tenor Madness'. It consists of three staves of music in 4/4 time. The first staff begins with a repeat sign and contains a melodic line with various accidentals. The second and third staves continue the melody with similar phrasing and dynamics. The third staff ends with a double bar line and the instruction 'Last x'.



(SOLOS)

Bb7

The first staff of the solo section, starting with the chord Bb7. It contains three measures of music, each beginning with a slash (/) indicating a soloist's entry.

Eb7

Bb7

G7+9

The second staff of the solo section, with chords Eb7, Bb7, and G7+9. It contains three measures of music, with the final measure featuring a rhythmic pattern of eighth notes.

C-

F7

Bb7

G7+9

C7

F7+9

The third staff of the solo section, with chords C-, F7, Bb7, G7+9, C7, and F7+9. It contains three measures of music, with the final measure featuring a rhythmic pattern of eighth notes.

SIDE 2, TRACK 1

## Solid

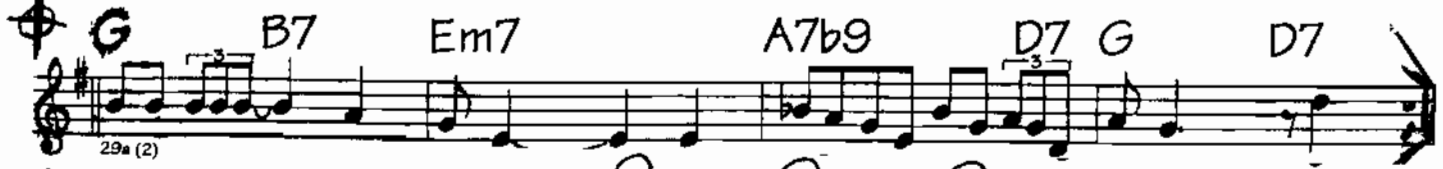
by SONNY ROLLINS

"BLUES"

Musical notation for the first system of 'Solid'. It consists of three staves of music in 4/4 time. The first staff begins with a repeat sign and contains a melodic line with various accidentals. The second and third staves continue the melody with similar phrasing and dynamics. The third staff ends with a double bar line and the instruction '(1ST X ONLY)'.

# THAT'S LIFE

GMaj7 E7 Am7 Ab9#11 GMaj7 E7alt A9 D13



**B** after solos

# Time After Time

PIANO

C/G Am/G Dm/G G7 C/G Am/G Dm G7  
 1a

C Am Dm G7 C Am Dm G7

CMaj Am Bm7b5 E7#9

Am Am/G F#<sup>m7b5</sup> B7#9 Em A7b9

Dm Em7b5 A7#9 Ab7#11 G7

C Am Dm G7 C Am Dm G7

CMaj Gm C7 FMaj Bb7

F#m7b5 Fm Bb7 Em Am

Dm Dm/G G7 C A7 Dm G7

21a  
 29a

# Last X

5a (2)

C Am Dm G7 C Am Dm G7

CMaj Am Bm7b5 E7#9

Am Am/G F#<sup>m7b5</sup> B7#9 Em A7b9

Dm Em7b5 A7#9 Ab7#11 G7

21a (2)

C Am Dm G7 C Am Dm G7

CMaj Gm C7 FMaj Bb7

F#m7b5 Fm Bb7 Em Am

29a (2)

Dm Dm/G G7 Em7b5 A7#9

37a (2) tag

Dm G7 C F G7 CMaj7

# 241 You Make Me Feel So Young

PIANO

Handwritten note: *Sprio Comping 2nd x*

Chord progression: BbMaj7 Bb7 EbMaj7 Eb6 Dm7 Dbdim Cm7 F7

Chord progression: BbMaj7 Bdim Cm7 F7 BbMaj7 Bdim Fm7/C F7

Chord progression: BbMaj7 Bb7 EbMaj7 Eb6 Dm7 Dbdim Cm7 F7

Chord progression: BbMaj7 Bdim Cm7 F7 BbMaj7 Bdim Fm7/C F7

Chord progression: BbMaj7 Bb7 EbMaj7 Eb6 Dm7 Db7 Cm7 F7

Chord progression: Fm9 Bb7 Fm9 Bb7

Chord progression: Am7b5 D7b9 Gm7 Cm7 F7

Chord progression: BbMaj7 Bdim Cm7 F7 BbMaj7 Bdim Fm7/C F7

Chord progression: Bb9 EbMaj7 Ebm6 Dm7 G7b9 Cm7 F7

Measure numbers: 13a, 21a, 29a

Dm7 G7b9 Cm7 F7 D7#5 Ab9#11 G9 G7b9

Musical staff 1: Treble clef, key signature of two flats. Chords: Dm7, G7b9, Cm7, F7, D7#5, Ab9#11, G9, G7b9. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Musical staff 2: Treble clef, key signature of two flats. Chords: Cm7, F9sus, F7b9, Bb6, G<sup>7#5b9</sup>, Cm7, F7b9. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Below the staff, the text "Last x" is written under the first two notes.

Musical staff 3: Treble clef, key signature of two flats. Chords: Cm7, F9sus, F7b9, Dm7, G7b9. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Below the staff, the text "45a (2) tag" is written under the Dm7 chord.

Musical staff 4: Treble clef, key signature of two flats. Chords: Cm7, F9sus, F7b9, Db7, GbMaj7, F7sus, Bb. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. There are accents over the F7b9 and GbMaj7 chords.