

# April In Portugal

①

A	A	Bm7	E7
Bm7	E7	A	A
A	A	Bm7	E7
Bm7	E7	A	A

②

Am	Am(maj7)	Am7	Am6
Dm	Am	Bm7	E7
E7	E7(11)	E7	E7
Bm7	E7	Am	Bm7 E7

③

A	A	Bm7	E7
Bm7	E7	A	Bm7 E7
A	A	Bm7	E7

# April In Portugal - ⑥

Bm7 E7 A Bm7 E7

A Dm A

# Chega de Saudade

Handwritten musical notation for the song "Chega de Saudade". The notation consists of 12 staves, each with a key signature and a circled letter (A, A, B, D) indicating the starting key. The notes are represented by chords and rests.

**Staff 1 (Key: A):** Dm, D7/C, Bm<sup>b5</sup>, E7<sup>b9</sup>

**Staff 2 (Key: A):** Em<sup>b5</sup>, A7<sup>b9</sup>, Dm, Em<sup>b5</sup>, A7

**Staff 3 (Key: A):** Dm, D7/C, Bm, E7, Am, Am

**Staff 4 (Key: A):** B<sup>b</sup>maj7, B<sup>b</sup>maj7, Em<sup>b5</sup>, A7<sup>b9</sup>

**Staff 5 (Key: A):** Dm, D7/C, Bm<sup>b5</sup>, E7(11)

**Staff 6 (Key: A):** Em<sup>b5</sup>, A7<sup>b9</sup>, Dm, D7<sup>b9</sup>

**Staff 7 (Key: A):** Gm, A7, Dm, D7/C

**Staff 8 (Key: A):** Bm<sup>b5</sup>, E7, A7, Dm, Em<sup>b5</sup>, A7

**Staff 9 (Key: B):** Dmaj7, D<sup>#</sup>7, Em, Em

**Staff 10 (Key: B):** A7, A7, D<sup>o</sup>7, Dmaj7

**Staff 11 (Key: B):** F<sup>#</sup>m, F<sup>o</sup>7, Em, Em

# Chega De Saudade (2)

73

E7 E7 Em<sup>15</sup> A7<sup>b9</sup>

D B7 E7 E7

F#7 F#7 Bm B<sup>b7</sup> Am A7<sup>b9</sup>

G(maj7) C7 F#m B7

E7 A7 F#m B7

E7 A7 D A7

D B7 E7 A7

D B7 E7 A7

D D

# Chega De Saudade

Music by  
Antonio Carlos Jobim  
Lyric by Jon Hendricks  
& Jessie Cavanaugh

Med. Bossa Nova

(No More Blues)

**A**  $D_{MI}$   $(D_{MI} \frac{7}{C})$   $E7(\flat B)$

No more blues, I'm goin' back home, No, no

$(B^{\flat} M1^{\flat} 6)$   $A7(\flat 9 \#5)$   $D_{MI}$   $E_{MI} 7(\flat 5) A7$

more blues, I promise no more to roam.

$D_{MI}$   $B_{MI} 7(\flat 5) E7$   $A_{MI}$

Home is where the heart is, the funny part

$B^{\flat} M A 7$   $B^{\flat} 6$   $A7(\flat 9)$

is my heart's been right there all a-long.

**B**  $D_{MI}$   $(D_{MI} \frac{7}{C})$   $E7(\flat B)$

No more tears and no more sighs, And no

$(B^{\flat} M1^{\flat} 6)$   $A7(\flat 9 \#5)$   $(D7)$   $D_{MI}$   $D7(\flat 9)$

more fears, I'll say no more good-byes. If trav-el beck-

$G_{MI}$   $A7$   $D_{MI}$   $(D_{MI} \frac{7}{C})$

-ons me I swear I'm gon-na re-fuse, I'm gon-na set-

$(B^{\circ} 7)$   $E7(\flat 9)$   $(B^{\flat} M1^{\flat} 6)$   $A7(\flat 9 \#5)$   $D_{MI}$   $E_{MI} 7 A7$

-tle down and there'll be no more blues.

**C**

Ev - 'ry day while I am far a - way my thoughts turn home -

- ward, for - ev - er home - ward. I trav -

- elled 'round the world in search of hap - pi - ness, But all my hap -

- pi - ness I found was in my home - town.

**D**

No more blues, I'm goin' back home, No, no

more dues, I'm through with all my wan - drin' now, I'll set -

- tle down and live my life and build a home and find a wife, when we

set - tle down there'll be no more blues, Noth-in' but hap - pi - ness, when we

set - tle down there'll be no more blues.

Chords in parentheses are optional.

# As Long as I Live

① F Em<sup>b5</sup> A7 D7 D7

G7 Gm C7 F F D7 Gm C7

F F B<sup>b7</sup> F ② Cm F7 B<sup>b</sup>

B<sup>b</sup> E<sup>b</sup> F A7 Dm Dm

A<sup>b</sup> D7+ Gm C7 ③ F Em<sup>b5</sup> A7

D7 D7 G7 C7

F (D7) (Gm C7)

A<sup>b</sup> D7 Gm C7

B<sup>b</sup> B<sup>b</sup> F/A A<sup>b</sup> Gm G<sup>b</sup> shot last x only F

(MED.)

# AS LONG AS I LIVE

- HAROLD ARLEN /  
TED KOEHLER

Handwritten musical score for the song "As Long as I Live". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "(MED.)". The music consists of several lines of notes with various chord symbols written above them. The chords include Fmaj7, A7, D7, G7, C7, F6, G-7, C7, F6, Bb7, C-7, F7, Bbmaj7, Bb-7, Eb7, Fmaj7, D-7, G7, G-7, C7, Fmaj7, A7, D7, G7, C7, F6, and (G-7 C7). The score includes repeat signs and a double bar line.



# Dinah

① A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> A<sup>o7</sup>

B<sup>b</sup><sub>m</sub> E<sup>b7</sup> A<sup>b</sup> F<sub>m</sub> B<sup>b</sup><sub>m</sub> E<sup>b7</sup>

② A<sup>b</sup> D<sup>b7</sup> A<sup>b</sup> C7 ③ F<sub>m</sub> F<sub>m</sub>

F<sub>m</sub> G<sub>m</sub> C7 F<sub>m</sub> B<sup>b7</sup>

B<sup>b</sup><sub>m</sub> E<sup>b7</sup> ④ A<sup>b</sup> A<sup>b</sup> A<sup>b</sup>

A<sup>b</sup> A<sup>b</sup> A<sup>o7</sup> B<sup>b</sup><sub>m</sub> E<sup>b7</sup>

A<sup>b</sup> (F7) (B<sup>b</sup><sub>m</sub> E<sup>b7</sup>)

C<sub>m</sub><sup>b5</sup> F7 B<sup>b7</sup> E<sup>b7</sup>

A<sup>b</sup> A<sup>b</sup>

# Green Dolphin Street

133

(A) C C Cm Cm

Dm7/C D7/C C Em7 A7

// //

(B) Dm7 G7 C C

Fm7 Bb7 E6 E6 G7

// //

(A2) C C Cm Cm

Dm7/C D7/C C Em7 A7

// //

(B2) Dm7 Bm7b5 E7 Am F#7 B7

// //

Em7 A7 Dm7 D7b9 C (A7) (Dm7 G7)

// //

C Dm7 D7b9 C Dm7 D7b9

// //

Cmaj7 //

# ON GREEN DOLPHIN STREET

BRONISLAU KAPER

**A** LATIN FEEL

C $\Delta$  Eb $\Delta$

D $\Delta$  Db $\Delta$  C $\Delta$  F7 E07 A7<sup>b9</sup>

**B** SWING FEEL

D-7 G7<sup>b9</sup> C $\Delta$

F-7 Bb7<sup>b9</sup> Eb $\Delta$  D-7 G7

**C** LATIN FEEL

C $\Delta$  Eb $\Delta$

D $\Delta$  Db $\Delta$  C $\Delta$  F7 E07 A7<sup>b9</sup>

**D** SWING FEEL

D-  $\frac{D-}{C}$  B07 E7<sup>b9</sup> A-  $\frac{A-}{G}$  F#07 B7

E-7 A7<sup>#9</sup> D-7 G7<sup>#9</sup> C $\Delta$  A7 D-7 G7

# Heather On The Hill

140

① E<sup>b</sup> Cm Fm<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b</sup> C<sup>7</sup>/G

Fm C<sup>7</sup>/G A<sup>b</sup> A<sup>o7</sup> E<sup>b</sup>/B<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup>

E<sup>b</sup>/B<sup>b</sup> Cm Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>7</sup> ② E Cm<sup>#</sup>

F<sup>#m7</sup> B<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

B<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> ③ E<sup>b</sup> Cm<sup>7</sup>

Fm<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b</sup> C<sup>7</sup>/G Fm C<sup>7</sup>/G

A<sup>b</sup> A<sup>o7</sup> E<sup>b</sup>/B<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup>

E<sup>b</sup>/B<sup>b</sup> G<sup>7</sup>/B Cm A<sup>b</sup>m<sup>7</sup> E<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup>

E<sup>b</sup> E<sup>b</sup>

# If It's The Last Thing I Do 231

**(A)**

E<sup>b</sup> Cm Fm<sup>9</sup> B<sup>b7</sup> Gm C<sup>7</sup> Fm B<sup>b7</sup>

E<sup>b</sup> Cm Fm B<sup>b7</sup> Gm<sup>b5</sup> C<sup>7</sup> Gm<sup>b5</sup> C<sup>7</sup>

**(B)**

Fm A<sup>b</sup>m B<sup>b7</sup> E<sup>b</sup> E<sup>b</sup> G<sup>7</sup>

Cm F<sup>7</sup> Cm F<sup>7</sup> B<sup>b7</sup> B<sup>b7</sup>+

**(A2)**

E<sup>b</sup> Cm Fm<sup>9</sup> B<sup>b7</sup> E<sup>b</sup> C<sup>7</sup> Fm B<sup>b7</sup>

B<sup>b5</sup>m A<sup>7</sup>#11 A<sup>b</sup> A<sup>b</sup>

**(C)**

A<sup>b</sup> A<sup>b</sup>m Gm C<sup>7</sup>

Fm B<sup>b7</sup> E<sup>b</sup> C<sup>7</sup> Fm B<sup>b7</sup>

B<sup>b7</sup> E<sup>b</sup> E<sup>b</sup>

# I Love You

①

Gm<sup>b5</sup> C7<sup>b9</sup> F F

Gm C7 F F

②

Gm C7 F Bm E7

A F#m Bm E7 Amaj7 Amaj7

③

Gm C7 F F

Am D7 Gm C7

④

Gm<sup>b5</sup> C7<sup>b9</sup> F E<sup>b7</sup>#11 D7

Gm C7 F (Am D7)

⑤

Am<sup>b5</sup> D7 Gm C7

F F

# I LOVE YOU

COLE PORTER

The musical score is written in G major, 4/4 time, and consists of seven staves of music. The key signature has one flat (F major), and the time signature is 4/4. The score includes various chord symbols and section markers:

- Staff 1: Chords: G07, C7<sup>b9</sup>, F $\Delta$ , B $\flat$  $\Delta$ , A-7, D7<sup>#9</sup>. Section marker: [A].
- Staff 2: Chords: G-7, C7, F $\Delta$ , B $\flat$  $\Delta$ , A07, D7, G07. Section marker: [B].
- Staff 3: Chords: C7<sup>b9</sup>, F $\Delta$ , B07, E7<sup>#9</sup>, A $\Delta$ , F $\sharp$ -7, B-7, E7.
- Staff 4: Chords: A $\Delta$ , A-7, D7, G-7, C7, F $\Delta$ . Section marker: [C].
- Staff 5: Chords: A07, D7<sup>#9</sup>, G-7, C7<sup>b9</sup>.
- Staff 6: Chords: G07, C7<sup>b9</sup>, A07, D7<sup>#9</sup>, G7. Section marker: [D].
- Staff 7: Chords: G-7, C7, F $\Delta$ , B $\flat$  $\Delta$ , A-7, D7.

# In Walked Bud

Handwritten musical notation for guitar chords and bass lines. The notation is organized into several systems of staves.

**System 1:**

- Staff 1: Chords:  $F_m$ ,  $F_m(maj7)$ ,  $F_m7$ ,  $B^b7$ ,  $E^b7$
- Staff 2: Chords:  $A^b$ ,  $F_m$ ,  $B^b$ ,  $E^b7$ ,  $A^b$ ,  $A^b$ ,  $C7$

**System 2:**

- Staff 3: Chords:  $A^b$ ,  $F_m$ ,  $F_m$ ,  $D^b7$
- Staff 4: Chords:  $D^b7$ ,  $F_m$ ,  $F_m$ ,  $D^b7$

**System 3:**

- Staff 5: Chords:  $C7$ ,  $F_m$ ,  $F_m(maj7)$ ,  $F_m7$
- Staff 6: Chords:  $B^b7$ ,  $E^b7$ ,  $A^b$ ,  $F_m$ ,  $B^b$ ,  $E^b7$ ,  $A^b$
- Staff 7: Chords:  $A^b$ ,  $C7$

Handwritten musical notation for a bass line.

Staff 8: Bass line with notes and rests, corresponding to the  $A^b$  and  $A^b$  chords above.



# I'LL REMEMBER APRIL

DON RAYE, GENE DE PAUL, PAT JOHNSON

LATIN & JAZZ

**(A) LATIN FEEL**  
G $\Delta$  G-

**SWING FEEL**  
A $\Delta$  D7 $^{\#9}$  B $\Delta$  E7 $^{\#9}$

A-7 D7 G $\Delta$  **(B) C-7 F7**

Bb $\Delta$  C-7 F7 Bb $\Delta$  3

A-7 D7 $^{\#9}$  G $\Delta$  F $\#$ -7 B7 3

**LATIN FEEL**  
E $\Delta$  A-7 D7 **(C) G $\Delta$**

**SWING FEEL**  
G- A $\Delta$  D7 $^{\#9}$

B $\Delta$  E7 $^{\#9}$  A-7 D7 G $\Delta$

# IN WALKED BUD

THELONIOUS MONK

Musical score for "In Walked Bud" by Thelonious Monk. The score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of six staves of music.

Staff 1: (A) F- F- F-7

Staff 2: Bb7 Eb7 Ab6 Bb7 Eb7#11 Ab6

Staff 3: 1 Ab6 C7#9 2 Ab6 (B) F- F-7

Staff 4: Db7 (C) F- F-7

Staff 5: F-7 Bb7 Eb7 Ab6 Bb7 Eb7#11

Staff 6: Ab6



# I've Got No Strings

219

① F C7 C7 F

F C7 C7 F

② A7 Dm A7 Dm

G7 C G7 C

③ F C7 C7 F

F C7 C7 F

F C7 F Cpedal

Cpedal F F

# Laura

267

① Am<sup>9</sup> D<sup>7</sup> G<sup>maj</sup><sup>7</sup> G<sup>6</sup>  
G<sup>m</sup><sup>9</sup> C<sup>7</sup> F<sup>maj</sup><sup>9</sup> F<sup>maj</sup><sup>9</sup>

② F<sup>m</sup><sup>9</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sub>maj</sub><sup>9</sup> C<sup>m</sup><sup>7</sup>  
A<sup>m</sup><sup>b5</sup> D<sup>7</sup><sub>#11</sub> D<sup>7</sup> B<sup>m</sup><sup>7</sup> E<sup>7</sup><sub>+</sub>

①<sub>2</sub> Am<sup>9</sup> D<sup>7</sup> G<sup>maj</sup><sup>7</sup> G  
G<sup>m</sup><sup>9</sup> C<sup>7</sup> F<sup>maj</sup><sup>9</sup> F<sup>maj</sup><sup>7</sup>

③ F<sup>m</sup><sup>7</sup> F<sup>m</sup><sup>b5</sup> G<sup>7</sup> C<sup>maj</sup><sup>9</sup> A<sup>m</sup><sup>7</sup>  
A<sup>m</sup><sup>b5</sup> D<sup>7</sup> G<sup>7</sup> C B<sup>m</sup> E<sup>7</sup>

C<sup>b</sup><sub>11</sub>

# LAURA

DAVID RASKIN

**A** A-9 D7<sup>b9</sup> G $\Delta$  C7 B-7 E7 A-7 D7  
G $\Delta$

G-9 C7<sup>b9</sup> F $\Delta$  B $\flat$ 7 A-7 D7 G-7 C7  
F $\Delta$

**B** F-7 B $\flat$ 7<sup>b9</sup> E $\flat$  $\Delta$  C-7

A $\flat$ 7 D7<sup>b9</sup> G $\Delta$  B-7 E7<sup>b9</sup>

**C** A-9 D7<sup>b9</sup> G $\Delta$  C7 B-7 E7 A-7 D7  
G $\Delta$

G-9 C7<sup>b9</sup> F $\Delta$  B $\flat$ 7 A-7 D7 G-7 C7  
F $\Delta$

**D** F-7 G7<sup>b9</sup> C $\Delta$  D7

E $\flat$ -7 A $\flat$ 7<sup>b9</sup> D-7 G9

**TO SOLOS**  
C $\overset{\circ}{9}$  B-7 E7<sup>b9</sup>

**TO ENDING**  
F $\sharp$ 7 B7<sup>b9</sup> E $\flat$ 7 A7<sup>\#9</sup> D-7 D $\flat$  $\Delta$  C $\Delta$

# Lullaby of The Leaves

① Cm D7 G7+ Cm A<sup>b7</sup>

Dm<sup>b5</sup> G7b9 Cm (Dm G7)

1/2 Cm ② Fm Fm Cm

Cm Fm Fm Cm

G7 ③ Cm D7 G7+ Cm

A<sup>b7</sup> Dm<sup>b5</sup> G7b9 Cm

(Dm G7)

Cm Dm<sup>b5</sup> G7b9 Cm

Cm Dm<sup>b5</sup> G7b9 Cm (maj7)

Cm (maj7)

# Lullaby of the Leaves

Lyric: Joe Young  
Music: Bernice Petkere

Med. Swing

**A**  $C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $A^b7$   $G^7$

sing me to sleep, Lul - la - by of the leaves.

$C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $\%$

sing me to sleep, Lul - la - by of the leaves. I'm

**B**  $(F_{MI}^7)$   $A^b7$

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

$C^6$   $G^9_{SUS}$   $C^6$   $C^7$   $(F_{MI}^7)$   $A^b7$

ooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

$(F_{MI}^7)$   $A^b7$   $C^6$   $A^7$   $D_{MI}^{7(b5)}$   $G^{7(\#5)}$

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

**C**  $C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $(D_{MI}^{7(b5)})$   $G^7$

sing me to sleep, Lul - la - by of the leaves.



# There is No Greater Love

Handwritten musical notation for guitar chords on ten systems of staves. The notation includes various chord symbols such as B<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>7#11, G7, C7, C<sub>m</sub>, F7, D7<sup>9</sup>, G<sub>m</sub>, D7<sup>b9</sup>, and B<sup>b</sup>(G7). The notation is organized into systems, with some systems containing two staves. The first system is marked with a circled 'A', the second with a circled 'A2', the third with a circled 'B', and the fourth with a circled 'A3'. The final system includes a circled 'A' and a circled 'B'. The notation is written in a style typical of handwritten guitar chord charts, with some additional markings like 'shot last X only' at the end of the piece.

# THERE IS NO GREATER LOVE

ISHAM JONES

HORN ONLY **A** RHYTHM Ab7 G7

G-7 C7 C-7 F7

**B** Ab7 G7

TIME G-7 C7 C-7 F7 BbΔ

BbΔ **C** A07 D7 G- A07 D7

G- A07 D7 G-7 C7

F7 HORN ONLY **D** RHYTHM Ab7 G7

TIME G-7 C7 C-7 F7 BbΔ