

ALL OF ME - G

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is marked with a '1A' and a GΔ7 chord. The melody features several triplet markings (indicated by a '3' over a bracket) and various chord changes. The chords used throughout the score include GΔ7, B7, E7, A-7, D7, CΔ7, C#0, GΔ7, B-7, A-7, G6, Bb0, and D7. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together in groups of three.

ALL THE THINGS YOU ARE - F

1A

D-7 G-7 C7 F#7

Bb#7 E7 A#7

A-7 D-7 G#7 C#7

F#7 B7 E#7

5

17A

Eb-7 Ab7 Db7 A7+

D-7 G-7 C7 F#7

25A

Bb#7 Eb9 A-7 Ab0

G-7 C7 F

5

Almost Like Being In Love - Eb

Handwritten guitar chord chart for "Almost Like Being In Love" in Eb major. The chart includes a key signature of two flats and a 4/4 time signature. It features 12 systems of music, each with a treble clef staff and a bass clef staff. Chords are written above the treble staff and below the bass staff. The piece includes a repeat sign at the end of the 10th system and a double bar line with a repeat sign at the end of the 12th system.

Chord progression (System 1):

- System 1: F-7, AbΔ7, Bb7, EbΔ7, G-7, C7
- System 2: F-7, Bb7, EbΔ7, Bb-7, Eb7
- System 3: AbΔ7, Bb7, EbΔ7, G-7, C7
- System 4: F-7, Bb7, Eb
- System 5: D-7, G7, CΔ7, D-7, EbΔ7, C/E
- System 6: C-7, F7, D-7, G7
- System 7: AbΔ7, Bb7, EbΔ7, G-7, C7
- System 8: F-7, Bb7, EbΔ7, Bb-7, Eb7
- System 9: BbΔ7, C7, FΔ7, A-7, D7
- System 10: G-7, C7, FΔ7, C-7, F7

Besame Mucho Em

Handwritten guitar chord sheet for "Besame Mucho" in E minor, 4/4 time. The sheet includes a key signature of one sharp (F#) and a common time signature of 4/4. The music is written on ten staves, with chords and fingering indicated above and below the notes. The chords are: E-, A-, Abo, B7, E-, B7, E-, B-11, Bb7(b5), Asus, A-, A-, E-, F#7(b9), B7, E-, A-, E-, B7, A-, E-, A-, E-, F#7, C7(b5), B7, E-, A-6, E-, Asus, A-, A-, A-, Abo, A-, B7, E-, B7, E-, B-11, Bb7(b5), Asus, A-, E-, F#7(b9), B7, E-, C9, B7. The piece ends with a 3X repeat sign.

Black Coffee - A

A7(#9) Bb7(#9) A7(#9) Bb7(#9) A7(#9) Bb7(#9) A7(#9) D#13

D7 D7 A7(#9) Bb7(#9) A7(#9) F#7(#9)

B-7 E9sus A7(#9) Bb7(#9) A7(#9) Bb7(#9)

A7(#9) D#9(#11) D-7 G9 A-7 Bb7 E7(#5/b9)

AΔ7 C-7 F7 BbΔ7 G-7 C-7 F7

B-7 E7 A7(#9) Bb7(#9) A7(#9) Bb7(#9) A7(#9) Bb7(#9)

DAYS OF WINE AND ROSES - G

Handwritten guitar tablature for the song "Days of Wine and Roses" in G major. The score is written on ten staves, with guitar chords indicated above and below the notes. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line and a repeat sign.

Staff 1: G, F7, E7

Staff 2: A-7, C-6, F7

Staff 3: B-7, E-7, A-7, D7

Staff 4: F#7, B7, E-7, A7, A-7, D7

Staff 5: G, F7, E7

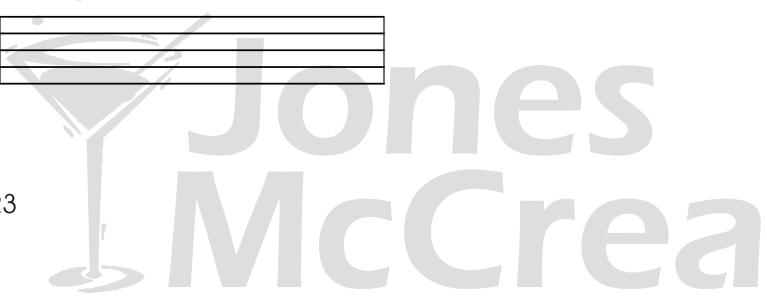
Staff 6: A-7, C-6, F7

Staff 7: B-7, E-7, C#7, C7

Staff 8: B-7, E-7, A-7, D7, G, C6, G6, TAG->

Staff 9: B-7, E-7, A-7, D7, B-7, E-7, A-7, D7

Staff 10: B-7, E-7, A-7, D7



Desafinado - C

The musical score is written in 4/4 time and consists of ten staves of guitar notation. The key signature is C major. The chords and melodic lines are as follows:

- Staff 1: $C\Delta7$ and $D7(b9)$
- Staff 2: $D-7$, $G7$, $E\Delta7$, and $A7(b9)$
- Staff 3: $D-7$, $E7(b9)$, $A7$, and $A7(b9)$
- Staff 4: $D7(b9)$, $D\flat\Delta7$, and $G7(b9)$
- Staff 5: $D-7$, $F-6$, $C\Delta7$, and $B7(\#9)$
- Staff 6: $E\Delta7$, $F\flat$, $F\#-7$, and $B7$
- Staff 7: $E\Delta7$, $F\flat$, $F\#-7$, and $B7$
- Staff 8: $E\Delta7$, $D\flat-7$, $F\#-7$, and $B7$

G Δ 7 A \flat o A-7 D7
 D-7 B \flat -6 D7 G7(b9)
 C Δ 7 D7(b5)
 D-7 G7 E \flat 7 A7
 D-7 F-6 C Δ 7 A-7
 D7 B \flat 9
 D7 D-7 G7 C \flat G7

The image shows a musical score for guitar, consisting of eight staves of music. Each staff contains a line of music with various chords and notes. The chords are labeled above the notes. The first staff has chords G Δ 7, A \flat o, A-7, and D7. The second staff has D-7, B \flat -6, D7, and G7(b9). The third staff has C Δ 7 and D7(b5). The fourth staff has D-7, G7, E \flat 7, and A7. The fifth staff has D-7, F-6, C Δ 7, and A-7. The sixth staff has D7 and B \flat 9. The seventh staff has D7, D-7, G7, C \flat , and G7. The eighth staff has D7 and G7. The music is written in a 4/4 time signature and uses a mix of treble and bass clefs.

FLY ME TO THE MOON - F

1A

D-7 G-7 C7 F#7 B7

Bb#7 Eb7 A7(b9) D- D7(b9)

G-7 Csus C7(b9) F#7 Bb9 A-7 D7

9A

G-7 Csus C9 F#7 E-7 A7(b9)

D-7 G-7 C7 F#7 B7

17A

Bb#7 Eb7 A7(b9) D- D7(b9)

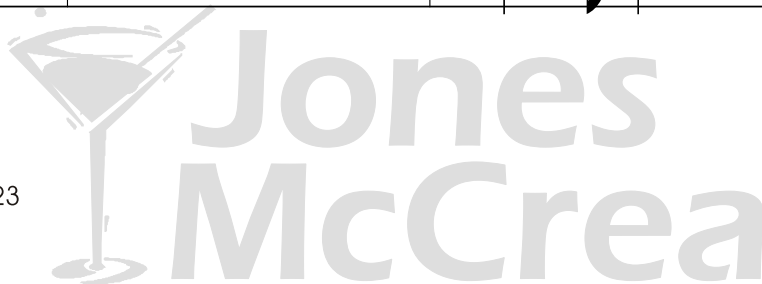
G-7 G-7/C C7 A#7 D7(b9)

G-7 G-7/C C7(b9) F#6 E-7 A7

2X

A#7 D7(#9) G-7 G-7/C C7(b9)

35A (2) TAG



GIRL FROM IPANEMA

The musical score for "Girl from Ipanema" is presented in 4/4 time. It consists of ten staves of music. The first staff shows the initial chord progression: CΔ9, D_b7(b5), CΔ9, and D_b7(b5). The melody begins with a half note C4, followed by a half note D4, and then a half note E4. The second staff continues the melody with eighth notes and quarter notes, with chords CΔ7, D9, CΔ7, and D7. The third staff features a melodic line with eighth notes and quarter notes, with chords D_bΔ7, G7, CΔ7, and D7. The fourth staff has a melodic line with eighth notes and quarter notes, with chords D_bΔ7 and F#7. The fifth staff continues the melody with eighth notes and quarter notes, with chords D_b-9 and A9. The sixth staff has a melodic line with eighth notes and quarter notes, with chords D-7 and B_b9. The seventh staff continues the melody with eighth notes and quarter notes, with chords E-7, A7, D-7, and G7. The eighth staff has a melodic line with eighth notes and quarter notes, with chords CΔ7, D7, CΔ7, and D_b9. The ninth staff continues the melody with eighth notes and quarter notes, with chords D-7, G7, CΔ7, and D_b9. The tenth staff concludes the piece with a melodic line and a final chord D_b9, marked with a repeat sign and "4X".

I can see clearly

Chord progression for "I can see clearly":

| Measure | Chord |
|---------|-------|
| 1 | F |
| 2 | F |
| 3 | Bb |
| 4 | Eb/Bb |
| 5 | Bb |
| 6 | Bb |
| 7 | Bb |
| 8 | Eb/Bb |
| 9 | Bb |
| 10 | Eb/Bb |
| 11 | Bb |
| 12 | Eb/Bb |
| 13 | Bb |
| 14 | Eb/Bb |
| 15 | Bb |
| 16 | Eb/Bb |
| 17 | Bb |
| 18 | Eb/Bb |
| 19 | Bb |
| 20 | Eb/Bb |
| 21 | Bb |
| 22 | Eb/Bb |
| 23 | Bb |
| 24 | Eb/Bb |
| 25 | Bb |
| 26 | Eb/Bb |
| 27 | Bb |
| 28 | Eb/Bb |
| 29 | Bb |
| 30 | Eb/Bb |
| 31 | Bb |
| 32 | Eb/Bb |
| 33 | Bb |
| 34 | Eb/Bb |
| 35 | Bb |
| 36 | Eb/Bb |
| 37 | Bb |
| 38 | Eb/Bb |
| 39 | Bb |
| 40 | Eb/Bb |
| 41 | Bb |
| 42 | Eb/Bb |
| 43 | Bb |
| 44 | Eb/Bb |
| 45 | Bb |
| 46 | Eb/Bb |
| 47 | Bb |
| 48 | Eb/Bb |
| 49 | Bb |
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| 88 | Eb/Bb |
| 89 | Bb |
| 90 | Eb/Bb |
| 91 | Bb |
| 92 | Eb/Bb |
| 93 | Bb |
| 94 | Eb/Bb |
| 95 | Bb |
| 96 | Eb/Bb |
| 97 | Bb |
| 98 | Eb/Bb |
| 99 | Bb |
| 100 | Eb/Bb |

Performance markings:

- Blue circled crosshair: Measure 5
- Blue circled crosshair: Measure 10
- Blue circled crosshair: Measure 15
- Blue circled crosshair: Measure 20
- Blue circled crosshair: Measure 25
- Blue circled crosshair: Measure 30
- Blue circled crosshair: Measure 35
- Blue circled crosshair: Measure 40
- Blue circled crosshair: Measure 45
- Blue circled crosshair: Measure 50
- Blue circled crosshair: Measure 55
- Blue circled crosshair: Measure 60
- Blue circled crosshair: Measure 65
- Blue circled crosshair: Measure 70
- Blue circled crosshair: Measure 75
- Blue circled crosshair: Measure 80
- Blue circled crosshair: Measure 85
- Blue circled crosshair: Measure 90
- Blue circled crosshair: Measure 95
- Blue circled crosshair: Measure 100

Other markings:

- Blue circled crosshair: Measure 10
- Blue circled crosshair: Measure 15
- Blue circled crosshair: Measure 20
- Blue circled crosshair: Measure 25
- Blue circled crosshair: Measure 30
- Blue circled crosshair: Measure 35
- Blue circled crosshair: Measure 40
- Blue circled crosshair: Measure 45
- Blue circled crosshair: Measure 50
- Blue circled crosshair: Measure 55
- Blue circled crosshair: Measure 60
- Blue circled crosshair: Measure 65
- Blue circled crosshair: Measure 70
- Blue circled crosshair: Measure 75
- Blue circled crosshair: Measure 80
- Blue circled crosshair: Measure 85
- Blue circled crosshair: Measure 90
- Blue circled crosshair: Measure 95
- Blue circled crosshair: Measure 100

Handwritten notes:

- Blue circled crosshair: Measure 10
- Blue circled crosshair: Measure 15
- Blue circled crosshair: Measure 20
- Blue circled crosshair: Measure 25
- Blue circled crosshair: Measure 30
- Blue circled crosshair: Measure 35
- Blue circled crosshair: Measure 40
- Blue circled crosshair: Measure 45
- Blue circled crosshair: Measure 50
- Blue circled crosshair: Measure 55
- Blue circled crosshair: Measure 60
- Blue circled crosshair: Measure 65
- Blue circled crosshair: Measure 70
- Blue circled crosshair: Measure 75
- Blue circled crosshair: Measure 80
- Blue circled crosshair: Measure 85
- Blue circled crosshair: Measure 90
- Blue circled crosshair: Measure 95
- Blue circled crosshair: Measure 100

Handwritten notes:

- Blue circled crosshair: Measure 10
- Blue circled crosshair: Measure 15
- Blue circled crosshair: Measure 20
- Blue circled crosshair: Measure 25
- Blue circled crosshair: Measure 30
- Blue circled crosshair: Measure 35
- Blue circled crosshair: Measure 40
- Blue circled crosshair: Measure 45
- Blue circled crosshair: Measure 50
- Blue circled crosshair: Measure 55
- Blue circled crosshair: Measure 60
- Blue circled crosshair: Measure 65
- Blue circled crosshair: Measure 70
- Blue circled crosshair: Measure 75
- Blue circled crosshair: Measure 80
- Blue circled crosshair: Measure 85
- Blue circled crosshair: Measure 90
- Blue circled crosshair: Measure 95
- Blue circled crosshair: Measure 100

$|G^{-7} |G^{-6} |C^{-9}/G |G^{-6} |$

The look of love is in your eyes

$|E^{b\Delta 7}/B^b | \cdot / \cdot |Dsus |D^7b9 |$

A look your smile can't disguise

$|G^{-7} |D^9/GG+ |E^{b\Delta 7} |E^{b-\Delta 7} |B^{b\Delta 7} |F^{-9}/B^b B^{b+} |$

The look of love is saying so much more than just words could ever say

$|E^{b\Delta 7} | \cdot / \cdot |Dsus |D^9 |$

And what my heart has heard, well it takes my breath away

Repeat F $\rightarrow |B^{b\Delta 9}/F | C^{-9}/F |$

I can hardly wait to hold you, feel my arms around you

$|B^{b\Delta 9}/F | (\frac{2}{4}) C^{-9}/F |$

How long I have waited

$|B^{b\Delta 9}/F | C^{-9}/F |$

Waited just to love you, now that I have found you

$|N/C |$

You've got the

$|G^{-7} |G^{-6} |C^{-9}/G |G^{-6} |$

Look of love, it's on your face

$|E^{b\Delta 7}/B^b | \cdot / \cdot |Dsus |D^9 |$

A look that time can't erase

$|G^{-7} |D^9/GG+ |E^{b\Delta 7} |E^{b-\Delta 7} |B^{b\Delta 7} |F^{-9}/B^b B^{b+} |$

Be mine tonight, let this be just the start of so many nights like this

$|E^{b\Delta 7} | \cdot / \cdot |Dsus |D^9 |$

Let's take a lover's vow and then seal it with a kiss

Repeat F $\rightarrow |B^{b\Delta 9}/F | C^{-9}/F |$

I can hardly wait to hold you, feel my arms around you

$|B^{b\Delta 9}/F | (\frac{2}{4}) C^{-9}/F |$

How long I have waited

$|B^{b\Delta 9}/F | C^{-9}/F |$

Waited just to love you, now that I have found you

$| \cdot |G^{-7} |C^9 | : | \leftarrow \text{JUMP / FARE F}$

Moon River 3/4

Handwritten musical score for "Moon River" in 3/4 time. The score is written in treble clef with a key signature of one sharp (F#). The music is divided into several systems, each with a melodic line and a guitar accompaniment line. The guitar accompaniment includes various chords such as G, E-, C#9, G/B, C6, F#7, B7, B7sus, B7, G7/D, C#7, F9(#11), E-, E-7/D, C#9, F#7(b9), B-7, E7, A-7, D7, G, E-, C#7, G/B, C6, G/B, F#7, B7, E-, E-7/D, C#7, C#9, G/B, C#7, G/B, C#7, G/B, E-, A-7, D9, G, C#7, G, C#7, E-9, A-7, E-7, A-7, and G#7. The score concludes with an "INTRO" section in a different key signature (one sharp) and a final chord of G#7.

ONE NOTE SAMBA - BM

The musical score consists of ten staves of music in 4/4 time, key of B major. The chords and melodic lines are as follows:

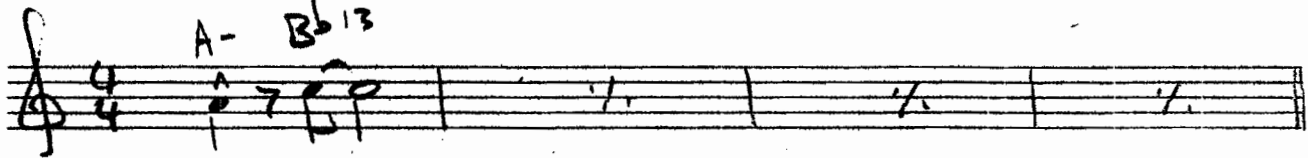
- Staff 1: Chords B-7, Bb7, A-7, Ab7(b5). Melody: B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 2: Chords B-7, Bb7, A-7, Ab7(b5). Melody: B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 3: Chords D-7, G7, C6, F7. Melody: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 4: Chords B-7, Bb7, A-7, Ab7(b5), G6. Melody: B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 5: Chords C-7, F7, Bb6. Melody: C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 6: Chords Bb-7, Eb7, Ab7, Ab7(b5). Melody: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3.
- Staff 7: Chords B-7, Bb7, A7, Ab7(b5), #A7. Melody: B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 8: Chords B-7, Bb7, A-7, Ab7(b5). Melody: B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 9: Chords D-7, G7, C6, F7. Melody: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3.
- Staff 10: Chords Bb6, A7, Ab6, G6. Melody: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3.



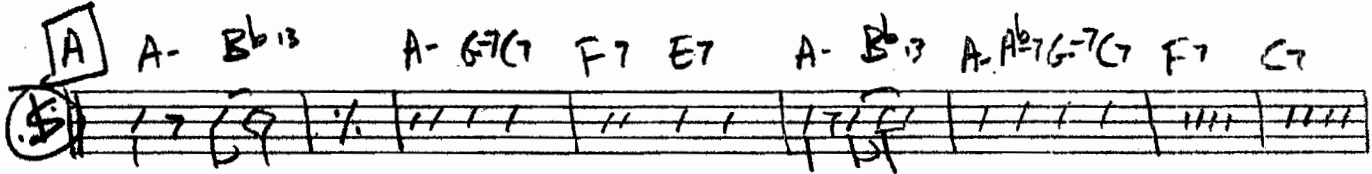
Peel Me A Grape

David Frishberg

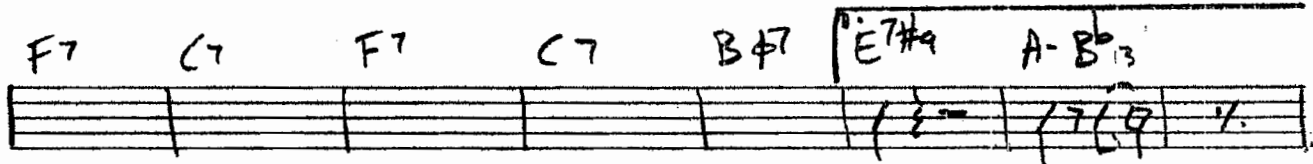
A- B^b13



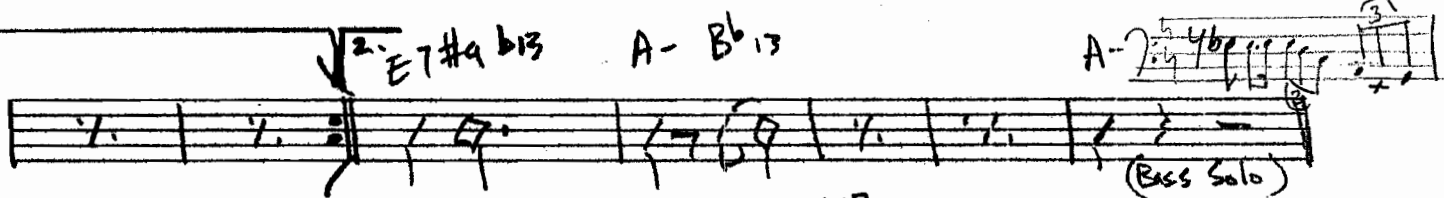
A A- B^b13 A- G7C7 F7 E7 A- B^b13 A- A^b7G7C7 F7 C7



F7 C7 F7 C7 B^b7 E7#9 A- B^b13

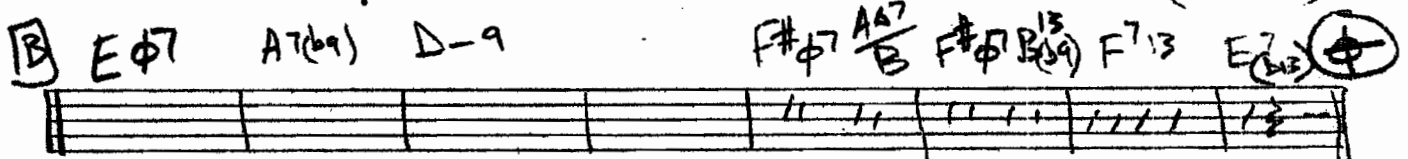


2. E7#9 b13 A- B^b13 A- 4be

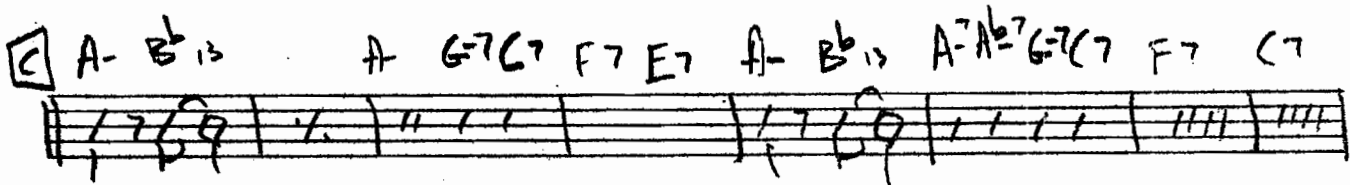


(Bass Solo)

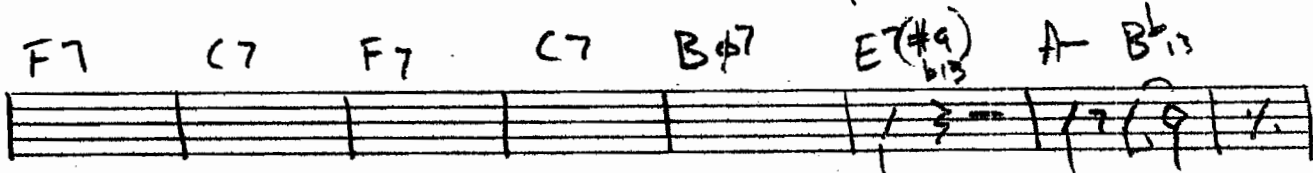
B E^b7 A7(b9) D-9 F#^b7 A^b7 B^b7 B^b13 F7 b13 E7 (b13)



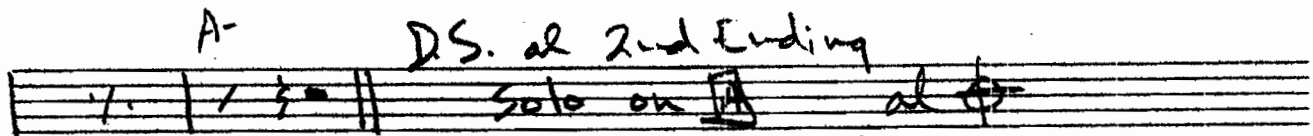
C A- B^b13 A- G7C7 F7 E7 A- B^b13 A- A^b7G7C7 F7 C7



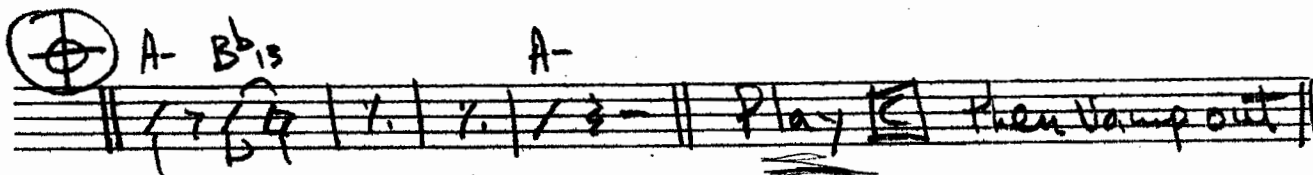
F7 C7 F7 C7 B^b7 E7#9 b13 A- B^b13



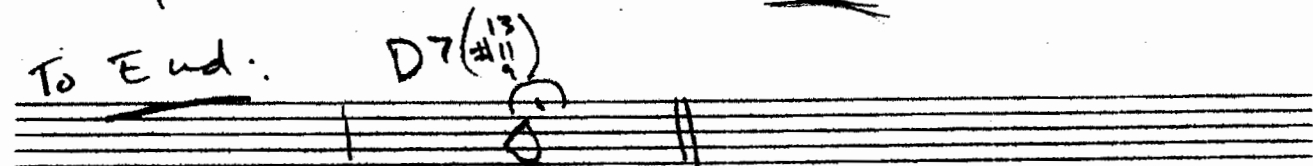
A- DS. al 2nd Ending Solo on **A** al **C**



C A- B^b13 A- Play **C** then vamp out



To End: D7(#11)



Rhythm

Ruler Of My Heart

♩ = 192

♩ = 80

Organ Ad Lib

B^{b9}

A^{b9}

B^{b9}

A^{b9}

12/8

In Tempo (Bluesy Triplet feel)

4 **A** B^{b9} A^{b9} B^{b9} A^{b9} B^{b9} E^{b9} D^{b9}

Ruler of my heart Robber of my soul Where can you be

7 E^{b9} B^{b9} / F / G# / A B^{b9} A^{b9} B^{b9} A^{b9} B^{b9}

I wait patient ly My hear cries out Pain in - side -

10 E^{b9} D^{b9} E^{b9} B^{b9} Gm7 **B**

Where can you be I wait pat - ient - ly When your a lone -

13 B^{b9} no touch N.C. / F / G# / A

Go - ing get rough Come back come back come back ba - by i've had enough

16 B^{b9} A^{b9} B^{b9} A^{b9} B^{b9} E^{b9} D^{b9}

Make - me a queen To Coda Hap - py a - gain Hear my cry

19 E^{b9} B^{b9} N.C. B^{b9} A^{b9} B^{b9} A^{b9} B^{b9}

And ease my pain **C** Instrumental

22 E^{b9} D^{b9} E^{b9} B^{b9} B^{b9} A^{b9} B^{b9} A^{b9} B^{b9} E^{b9} D^{b9} E^{b9}

D.S. al Coda

28 Coda B^{b9} A^{b9} B^{b9} A^{b9} B^{b9} E^{b9} D^{b9} E^{b9} B^{b9}

Hmmmm.....

Repeat/adlib & fade

Hum x 1 , Hum x 1

Triste/Jobim

This musical score is for the song "Triste" by Jobim. It is written in G major, 4/4 time, and consists of 16 measures. The score includes a guitar chord chart at the top and a melodic line below. The chords are as follows:

| Measure | Chord |
|---------|--------|
| 1 | G |
| 2 | G#7 |
| 3 | G |
| 4 | G# |
| 5 | G |
| 6 | G#9 |
| 7 | G |
| 8 | G# |
| 9 | G#7 |
| 10 | E#7 |
| 11 | A#7 |
| 12 | G |
| 13 | G#7 |
| 14 | B-7 |
| 15 | E7(b9) |
| 16 | A-7 |

The melodic line starts with a 7-measure rest, followed by a series of eighth and quarter notes. It features several slurs and ties, and ends with a repeat sign. The key signature has one sharp (F#), and the time signature is 4/4.

YOU'D BE SO NICE TO COME HOME TO - F

D-7 E♭7 A7 D-7
 C-7 F9 B♭Δ7
 E♭7 A7(#5) E♭7 A7(#5) D-7
 B♭7 B♭9 E♭7 A7(#5)
 D-9 E♭7 A7 D-7
 C-7 F9 B♭Δ7
 B♭ FΔ7/C E♭7 A7 D-7
 G9(b5) G7 C7 FΔ7 E♭7 A7 3x

