

Angel Eyes

Med. Ballad

Music by Matt Dennis

Lyric by Earl Brent

A

C_M *D⁷ G⁷* *C_M* *A^b9* *C_M* *(F¹³) A_M7^(b5)* *D_M7^(b5) G⁷*

Try to think — that love's not a-round, — Still it's un-com- fort-'bly near, —

C_M *D⁷ G⁷* *C_M* *A⁷(alt.)* *A^b9* *G⁷(#5)* *C_M* *D_M7^(b5) G⁷*

My old heart — ain't gain-in' no ground — be - cause my An- gel Eyes ain't here. —

C_M *D⁷ G⁷* *C_M* *A^b9* *C_M* *(F¹³) A_M7^(b5)* *D_M7^(b5) G⁷*

An- gel Eyes — that old Dev- il sent, — They glow un- bear- a- blybright, —

C_M *D⁷ G⁷* *C_M* *A⁷(alt.)* *A^b9* *G⁷(#5)* *C_M*

Need I say — that my love's mis- spent, — mis - spent with An- gel Eyes to- night. — So

B

B^b_M9 *E^b13* *A^b_MA⁷* *A^o7* *B^b_M9* *E^b13* *A^b_MA⁷*

drink up, — all you peo - ple, — Or - der an - y- thing you see, — Have

A_M9 *D¹³* *G_MA⁷* *(C_MA⁷)* *C[#]_M7* *F[#]7* *D_M7* *G⁷*

fun — you hap- py peo- ple, — The drink and the laugh's — on me. —

C

C_M *D⁷ G⁷* *C_M* *A^b9* *C_M* *(F¹³) A_M7^(b5)* *D_M7^(b5) G⁷*

Par-don me, — but I got- ta run, — The fact's un-com-mon- ly clear, —

C_M *D⁷ G⁷* *C_M* *A⁷(alt.)* *A^b9* *G⁷(#5)* *C_M* *(D_M7^(b5) G⁷)*

Got- ta find — who's now num- ber one — and why my An- gel Eyes ain't here. —

Autumn Leaves

Fm7 Bb7 EbMaj7 AbMaj7

1a

Dm7b5 G7 Cm

Fm7 Bb7 EbMaj7 AbMaj7

Dm7b5 G7 Cm Fm Cm

Dm7b5 G7 Cm

17b

Fm7 Bb7 EbMaj7 AbMaj7

Dm7b5 G7b9 Cm F9 Bbm Eb7

Dm7b5 G7b9 Cm Fm Cm

KEY OF Fm "CONSTANT CRAVING" BY K.D. LANG

INTRO: || Fm | Cm7 | Eb9sus | Db(add9) |

| Fm | Cm7 | Eb9sus | % |

| Fm7 | Cm7 | Eb9sus | DbΔ9 |

| Fm7 | Cm7 | Eb9sus | % |

VERSE: ☉ (Fm | Cm7 | Eb9sus | Db(add9) |

| Fm | Cm7 | Eb9sus | % | Fm | Cm7 | Eb9sus | DbΔ9 |

| Fm | Cm7 | Eb9sus | % |

CHORUS: | Db | Eb/Db | Eb/Ab | Fm7 | GbΔ9 | Gb | Fm ~~...~~ |

| Fm ^o | Absus2 | Dbsus2 | % | Absus2 | Ab | Dbsus2 |

| Dbsus2 | Eb | % | Db | % | Eb | % | Db | % ^{D.S. AL CODA} |

☉ CODA → | Db | ~~...~~ | Eb/Db | Eb/Ab | Fm | GbΔ9 | Gb | Ab ^{STOP} |

| Ab _o | Absus2 | Dbsus2 | % | Absus2 | ^{AL Eb} | Dbsus2 | % |

(Fm | Eb | % | Db | % | Eb | % | Db | % | Fm | _o ↓ _o |

END

☺

Blue Bossa

Medium-Up Bossa

Kenny Dorham

(As played by Joe Henderson)

$\text{♩} = 160$

C_MI⁶

(sample bass line) etc. (trp. w/ ten. 8^{va} b.)

A

C_MI⁶ *F_MI⁷* *(B^b7)*

D_MI^{7(b5)} *G⁷(#9)* *C_MI⁶*

E^b_MI⁷ *A^b7* *D^b_MA⁷*

D_MI^{7(b5)} *G⁷(#9)* *C_MI⁶* *(G⁷)*

(trp. ten.) (lower part 2nd x only) play head twice, solo on **A**; after solos continue to **B**.

B

C_MI⁶ *F_MI⁷*

(trp. w/ten. 8^{va} b.)

D_MI^{7(b5)} *G⁷(#9)* *C_MI⁶*

E^b_MI⁷ *A^b7* *D^b_MA⁷*

D_MI^{7(b5)} *G⁷(#9)* *C_MI⁶* 1. *(G⁷)* 2. *(G⁷)*

(ten. 8^{va} b.) (ten. loco)

D.S. al Coda

C_MI⁶

(Vamp, solo & fade)

Trumpet plays melody (upper part) throughout.

Don't Let Me Be Misunderstood

Intro

E^b_m9 $Bmaj^7$ E^b_m9 $Bmaj^7$

A Verse

E^b_m9 $D^b7(6)$ $Bmaj^7$ B^b7sus4

E^b_m9 $D^b7(6)$ $Bmaj^7$ B^b7sus4

B Chorus

G^b E^bm B E^bm9

C Bridge

$Bmaj^7$ D^b7 $Bmaj^7$ D^b7 $Bmaj^7$ D^b7 G^b E^bm7

$Bmaj^7$ D^b7 $Bmaj^7$ D^b7 $Bmaj^7$ B^b7

D Solo

E^b_m9 $Bmaj^7$ E^b_m9 A^b7 B^b7

E^b_m9 $Bmaj^7$ E^b_m9 A^b7 B^b7

Chorus (E^b_m9 $Bmaj^7$)
 VERSE (A) (B) Ad Nauseam

THE GIRL FROM IPANEMA

(GARÔTA DE IPANEMA)

ANTONIO CARLOS JOBIM

BOSSA NOVA

A F Δ G7

G-7 Gb7 F Δ ¹Gb7 ²F Δ

B Gb Δ B7 $\#11$

F $\#$ A-7/D D7

G- Bb-/Eb Eb7

A- D7 $\#9$ G- C7 $\#9$

C F Δ G7

G-7 Gb7 F Δ Gb7

Masquerade (This) Am

Handwritten guitar chord chart for "Masquerade (This) Am". The chart is written in 4/4 time and consists of 12 staves of music. The chords and melodic lines are as follows:

- Staff 1: **A-7** (1A), **A-(Δ7)**, **A-7**, **D9**. Chords below staff: **A-7**, **F9**, **B-7**, **E7#9**.
- Staff 2: **A-7**, **A-(Δ7)**, **A-7**, **D9**. Chords below staff: **A-7**, **D9**.
- Staff 3: **F9**, **E7+**, **A-7**, **Ab-7**, **Db7**. Chords below staff: **F9**, **E7+**, **A-7**, **Ab-7**, **Db7**.
- Staff 4: **G-9**, **C#9**, **FΔ7**, **D7**. Chords below staff: **G-9**, **C#9**, **FΔ7**, **D7**.
- Staff 5: **G-7**, **C9**, **FΔ7**. Chords below staff: **G-7**, **C9**, **FΔ7**.
- Staff 6: **F#-9**, **B7+**, **EΔ7**. Chords below staff: **F#-9**, **B7+**, **EΔ7**.
- Staff 7: **GΔ7/D**, **B7/D#**, **B-7/E**, **E7+**. Chords below staff: **GΔ7/D**, **B7/D#**, **B-7/E**, **E7+**.
- Staff 8: **A-7**, **A-(Δ7)**, **A-7**, **D9**. Chords below staff: **A-7**, **A-(Δ7)**, **A-7**, **D9**.
- Staff 9: **A-7**, **A-(Δ7)**, **A-7**, **D9**. Chords below staff: **A-7**, **A-(Δ7)**, **A-7**, **D9**.

Measure numbers: 1A, 17b, 33a.

Handwritten musical notation for guitar, featuring three staves with chords and melodic lines. The notation includes various chords and melodic phrases.

Staff 1 (Top):

- Chords: A-7, F9, B-7, E7+
- Melody: Starts with a quarter rest, followed by eighth notes (A, B, C, D, E, F, G, A), a half note (B), and a quarter note (C). The final measure contains a whole note (D).

Staff 2 (Middle):

- Chords: A-7, A-(Δ7), A-7, D9
- Melody: Starts with a quarter rest, followed by eighth notes (A, B, C, D, E, F, G, A), a half note (B), and a quarter note (C). The final measure contains a whole note (D).

Staff 3 (Bottom):

- Chords: F9, E7+, A-7
- Melody: Starts with a quarter rest, followed by eighth notes (A, B, C, D, E, F, G, A), a half note (B), and a quarter note (C). The final measure contains a whole note (D).

320.

NIGHT AND DAY

- COLE PORTER

Handwritten musical score for "Night and Day" by Cole Porter. The score consists of ten staves of music in 4/4 time, with various chords and melodic lines. The chords are: D-7 b5, G7, Cmaj7, D-7 b5, G7, Cmaj7, F#-7 b5, F-7, E-7, Eb07, D-7, G7, Cmaj7, Ebmaj7, Cmaj7, Ebmaj7, Cmaj7, F#-7 b5, F-7, E-7, Eb07, D-7, G7, D-7, C6, D7, G7. There are first and second endings marked with "1." and "2.".

FINE

"STAN GETZ & BILL EVANS"

FRANK SINATRA - "SWINGING AFFAIR"

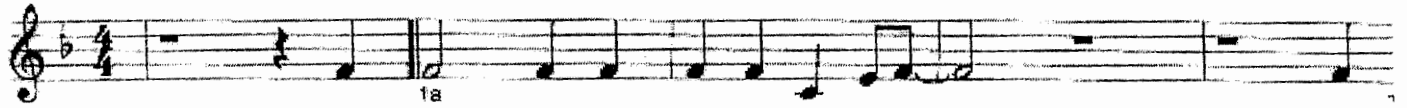
Route 66

F6

Bb9

F6

F7



Bb9

Bdim

F6



Gm7

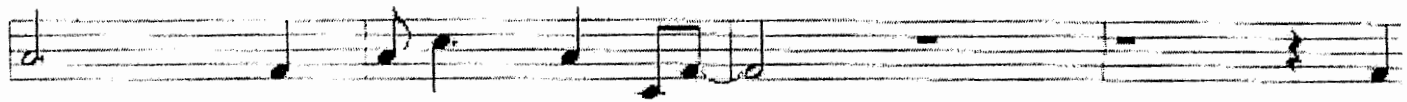
C6

F6

Ab13

G13

Gb13



F6

Bb9

F6

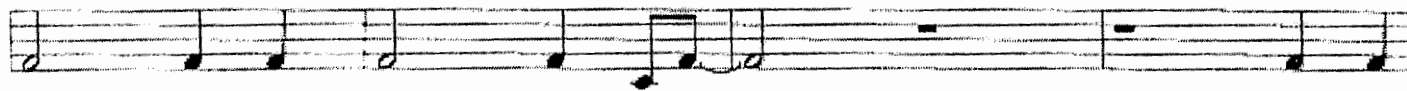
F7



Bb9

Bdim

F6



Gm7

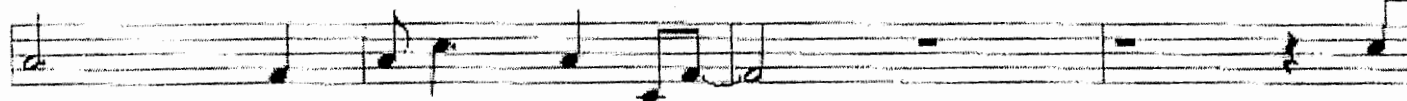
C6

F6

Ab13

G13

Gb13



F6

Bb13

F13

Faug

51 OPS

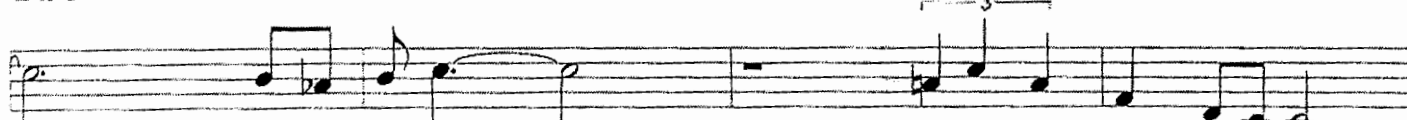


Bb9

Eb9

Am7

D9



Gm7

Bbm7

Eb9

Am7

Ab13

Gm7

Gb13



Satin Doll - Ab

Handwritten guitar chords for the piece "Satin Doll" in Ab major. The score is written in 4/4 time and consists of 18 measures. The melodic line is written in treble clef, and the bass line is written in bass clef. The chords are as follows:

Measures 1-2: $Bb-7$ $Eb9$

Measures 3-4: $Bb-7$ $Eb9$

Measures 5-6: $C-7$ $F7$

Measures 7-8: $C-7$ $F7$

Measures 9-10: $Bb7$ $A9$

Measures 11-12: $Ab\Delta7$ $Db9$

Measures 13-14: $C-7$ $F7$

Measures 15-16: $Ab\Delta7$ $Eb-7$ $Ab7$ $Eb-7$ $Ab7$

Measures 17-18: $Db\Delta7$ $F-7$ $Bb7$ $F-7$ $Bb7$

Measures 19-20: $Eb7$ $Db9$ $C-7$ $F7$

Measures 21-22: $Bb-7$ $Eb7$ $Bb-7$ $Eb7$

Measures 23-24: $C-7$ $F7$ $C-7$ $F7$

Measures 25-26: $Bb7$ $A9$

Measures 27-28: $Ab\Delta7$

SONG IS YOU

This handwritten musical score for "Song Is You" is written in 4/4 time and features a melodic line in the upper voice and a guitar accompaniment. The key signature has three flats (B-flat major or D-flat minor). The score is organized into systems of staves, with guitar chords indicated above or below the notes. The melodic line consists of quarter and eighth notes, often with slurs and ties. The guitar part includes various chord voicings such as triads, dyads, and full chords, with some chords spanning across multiple staves. The score concludes with a double bar line and repeat dots.

Chord Progression:

Measure	Chord
1	AbΔ7
2	B0
3	Bb-7
4	Eb7
5	AbΔ7
6	F7
7	Bb-7
8	Eb7
9	C-7
10	F7
11	Bb-7
12	Eb7
13	Db-7
14	Gb7
15	Bb-7
16	Eb7
17	Ab6
18	Db7
19	Ab6
20	DΔ7
21	G7
22	CΔ7
23	D-7
24	G7
25	CΔ7
26	GΔ7
27	B7
28	E-
29	A9
30	DΔ9
31	Ab9
32	GΔ9
33	Bb-7
34	AbΔ7
35	B0
36	Eb7
37	AbΔ7
38	Eb-7
39	Ab7
40	DΔ6
41	Gb9
42	C-7
43	F7
44	Bb-7
45	Eb7
46	Ab6
47	DΔ7
48	Ab6
49	Bb-7
50	Eb7

Stormy Weather - C

Henry Arlen

1A

2A

3A

4A

5A

6A

7A

8A

9A

10A

11A

12A

13A

14A

15A

16A

17A

18A

19A

20A

21A

22A

23A

24A

25A

26A

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KEY OF **F** "TELL MAMA" BY ETTA JAMES *(Like ^{by} White Hair)*

INTRO: DRUMS $\sqrt{x} \sqrt{x} \sqrt{x} \sqrt{x} \sqrt{x} \sqrt{x}$ || $F^7 B^b$ | $F^7 B^b$ | % | % | F^7 | % | % | $F \overset{3}{\Delta} AC$

VERSE: | Dm | $C \overset{3}{B} B^b$ | $C \overset{3}{\Delta} AC$ | Dm | $C \overset{3}{B} B^b$ | C |

S | $F B^b$ | $F^7 B^b$ | $F B^b$ | $F^7 B^b$ | $F B^b$ | $F^7 B^b$ | $F B^b$ |
 | $F^7 B^b$ | **To CODA** | $F \overset{3}{\Delta} A^m C$ | Dm | $C B$ | B^b | $C \overset{3}{\Delta} AC$

| Dm | $C B$ | B^b | C **D.S. AL CODA** || **CODA** $F^7 B^b$ |

| $F B^b$ | % | % | % | F^7 | % | % | $F \overset{3}{\Delta} AC$

| Dm | $C \overset{3}{B} B^b$ | $C \overset{3}{\Delta} AC$ | Dm | $C \overset{3}{B} B^b$ |

| C | $F B^b$ | $F^7 B^b$ | $F B^b$ | $F^7 B^b$ | $F B^b$ |

| $F^7 B^b$ | $F B^b$ | **⋮** $F^7 B^b$ | $F B^b$ | $F B^b$ | $F B^b$ | **⋮**

| $F^7 B^b$ | F ||

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

Handwritten musical score for "You'd Be So Nice to Come Home To" in F major, 4/4 time. The score consists of eight systems of music, each with a vocal line and a guitar accompaniment line. Chords are written above the guitar line, and lyrics are written below the vocal line. The key signature has one flat (F major), and the time signature is 4/4. The score includes various chord voicings such as D-7, E7, A7, Bb7, F9, Bb7, E7, A7(#5), D-7, D-/C, Bb7, E7, E7, E-7, A7, D-9, E7, A7, D-7, B0, A-7, E7, A7, D-7, G9(b5), G-7, C7, F#7, E7, and A7.

Key of Bb-
4/4

Wayfaring Stranger - Eva Cassidy

intro	B ^{b-}	∕	∕	∕	E ^{b-}	∕	B ^{b-}	B ^{b-}
	B ^{b-}	∕	B ^{b-}	∕	F ^{#7}	F ⁷	B ^{b-}	B ^{b-}
A section	: B ^{b-}	∕	∕	∕	E ^{b-}	∕	B ^{b-}	B ^{b-}
	B ^{b-}	∕	B ^{b-}	∕	F ^{#7}	F ⁷	B ^{b-}	B ^{b-}
B section	F ^{#7}	∕	B ^{b-}	∕	F ^{#7}	∕	F ⁷	∕
	F ^{#7}	∕	B ^{b-}	∕	F ^{#7}	F ⁷	B ^{b-}	◇ B ^{b-} :

Form: Intro over A

vocals: A section B section

A section B section

solo A for solo B section(Vocals)

A section B section Tag to Ritard