

AU PRIVAVE

Charlie PARKER

12 measures of music in G major (one sharp). The score includes the following chord annotations above the staff:

- Measure 1: G
- Measure 2: A-7
- Measure 3: D7
- Measure 4: G
- Measure 5: A-7
- Measure 6: D-7
- Measure 7: G+7
- Measure 8: B \sharp 7 \flat 9
- Measure 9: B \sharp -7
- Measure 10: E \sharp 7
- Measure 11: D
- Measure 12: A-7
- Measure 13: B-7
- Measure 14: E7
- Measure 15: A-7
- Measure 16: A-7
- Measure 17: D7
- Measure 18: G
- Measure 19: E7 \flat 9

The notation includes various musical symbols such as eighth notes, quarter notes, half notes, rests, and accidentals (sharps, flats, naturals). Measure numbers 4, 7, and 10 are indicated on the left side of the staff.

BLUE IN GREEN

Bill EVANS

First system of musical notation (measures 1-4) in 4/4 time, key of D major. The bass line consists of whole notes. The treble line features half notes and quarter notes.

Measure	1	2	3	4
Treble	C4, E4	C4, E4	C4, E4	D4, C4
Bass	C2	B1	A1	G1
Chords	CM7#11	B7#9	E-7(9) E♭7	D-7 G7♭9

Second system of musical notation (measures 5-8) in 4/4 time, key of D major. Measure 5 begins with a treble clef and a key signature of one sharp (F#).

Measure	5	6	7	8
Treble	A4, G#4, F#4, E4	C4, E4	C4, E4	C4, E4
Bass	C2	B1	A1	G1
Chords	CM7	B7(♭13)	E-7(9)	F#7(#9)

Third system of musical notation (measures 9-13) in 4/4 time, key of D major. Measure 9 begins with a treble clef and a key signature of one sharp (F#). The system concludes with a double bar line and the word 'Fine'.

Measure	9	10	11	12	13
Treble	C4, E4	C4, E4	C4, E4	C4, E4	C4, E4
Bass	C2	B1	A1	G1	F#1
Chords	B-7(#9)	E-7(9)	EM7#11	B7#9	E-7(9)

Ending

Fine

BUT NOT FOR ME

Bb

G. GERSHWIN

1. A7 A-7 D7 GM7 E-7

5. A7 A- D7 GM7 D-7 G7

9. B \sharp M7 B \sharp -7 E \sharp 7 GM7

13. E-7 A7 A-7 D7

17. B \sharp M7 B \sharp -7 E \sharp 7 GM7 E-7

21. A-7 D7 GM7

Detailed description: The image shows a musical score for the song 'But Not for Me' by George Gershwin. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody is accompanied by piano chords indicated by letters above the staff. The score is divided into five systems, each starting with a measure number. The first system (measures 1-4) has chords A7, A-7, D7, GM7, and E-7. The second system (measures 5-8) has chords A7, A-, D7, GM7, D-7, and G7. The third system (measures 9-12) has chords B \sharp M7, B \sharp -7, E \sharp 7, and GM7. The fourth system (measures 13-16) has chords E-7, A7, A-7, and D7. The fifth system (measures 17-20) has chords B \sharp M7, B \sharp -7, E \sharp 7, GM7, and E-7. The sixth system (measures 21-24) has chords A-7, D7, and GM7. The score ends with a double bar line and repeat dots.

CHAMELEON

Herbie HANCOCK

Bass intro

C#-7

E#7



First system of musical notation, measures 1-3. The bass line features a 4/4 time signature and a key signature of one sharp (F#). The melody is in the bass clef, starting with a whole rest in measure 1, followed by eighth and quarter notes in measures 2 and 3. The treble clef has whole rests in all three measures.

4X'S



Second system of musical notation, measures 3-5. Measure 3 is marked with a '3' and a B#-7 chord. Measure 4 is marked with an E#7 chord. Measure 5 is marked with a B#-7 chord. The bass line continues with eighth and quarter notes. The treble clef has eighth and quarter notes in measure 3, a whole note in measure 4, and eighth and quarter notes in measure 5.

4X'S

E#7

1.2.3



Third system of musical notation, measures 6-8. Measure 6 is marked with an E#7 chord. Measure 7 is marked with a B#-7 chord. Measure 8 is marked with an E#7 chord. The bass line continues with eighth and quarter notes. The treble clef has eighth and quarter notes in measure 6, a whole note in measure 7, and eighth and quarter notes in measure 8.

E#7

4



Fourth system of musical notation, measures 9-12. Measure 9 is marked with a B#-7 chord. Measure 10 is marked with an E#7 chord. Measure 11 is marked with an E#7 chord. Measure 12 is marked with an E#7 chord. The bass line continues with eighth and quarter notes. The treble clef has eighth and quarter notes in measure 9, a whole note in measure 10, eighth and quarter notes in measure 11, and a whole note in measure 12.

13



Fifth system of musical notation, measure 13. The bass line has a whole rest in measure 13. The treble clef has a whole rest in measure 13.

COME RAIN OR COME SHINE

MERCER/ARLEN

1. G^{Maj7} $F\#^{b7}$ B^7 E^{mi}

A^7 D^7 G^{Maj7} D^{mi7} G^7

C^{Maj7} C^{mi7} G^{Maj7} A^{b7} $D^7(b9)$ G^{Maj7}

$C\#^{b7}$ $F\#^7(b9)$ B^{b7} $E^7(b9)$ B^{b7} $E^7(b9)$ A^{mi7} D^7

2. $C\#^{b7}$ $F\#^7(b9)$ B^7

E^7 A^7

E^{mi7} $C\#^{b7}$ $F\#^{b7}$ $B^7(b9)$ E^{mi} $(A^{mi7} D^7)$

BILL EVANS - "PORTRAIT IN JAZZ"
WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

DOXY

Sonny ROLLINS

11 B \sharp 7 A \sharp 7 A7 D7 G7 B \sharp G7+5

6 B \sharp 7 A \sharp 7 A7 D7

9 G7 G-7 B \sharp 7 E \sharp 7

13 F \sharp o B \sharp 7 A \sharp 7 A7 D7 G7

17 B \sharp D-7 G7

The musical score is written for a single melodic line in 4/4 time. It consists of five staves. The first staff begins with a double bar line and a repeat sign. The second staff starts at measure 6. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and ends with a double bar line. Chords are indicated above the staff at various points. Trills are marked with a '3' and a slur. The key signature has one flat (Bb) and one sharp (F#).

EPISTROPHY

C

Thelonious MONK

4/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Chords: D#7, E7, E#7, F#7, G#-, C#, G#7#11

Rehearsal marks: 4, 8, 12, 16, 20, 24, 28, 32

Key signature: One sharp (F#)

Time signature: 4/4

Staff: Treble clef

Notes: The melody consists of eighth and quarter notes, often beamed in pairs. It features several chromatic lines and rests. The piece concludes with a final note on the 32nd measure.

Goodbye PORK PIE HAT

Sib

Charles MINGUS

Chords: F7, C#7, F#M, B7, Eb sus4, C#7sus4, Eb7sus4, F7, Bb-7, C#7, G-7, C7, D7, G7, C#7, F#M, B7, Bb7, C7, Eb7, F7, C#7, F#M, B7, F-7.

Measure numbers: 4, 7, 10, 13.

Triplets are indicated by a '3' over the notes.

Grille de solos

Chords: F-7, Bb-7, F-7, Bb-7, F-7, Bb-7, Bb-7, C#7, C7, F-7, Bb-7, F-7, Bb-7, Dø, G7, Ab7, C#7, C7, F-7, Bb-7, F-7, C7#9.

Measure numbers: 15, 19, 23.

I HEAR A RAPSONY

Chords: Dm7, D+7, Gm7, C7, FM7, Bb7, Am7, D+7, Gm7, Bbm7, C#m7, C7, FM7, Em7b5, A7, FM7, Cm7, Bm7b5, E+7, Am7, Bm7b5, E+7, Am7, Dm7, G7, Gm7, C7, Em7b5, A7, Dm7, D+7, Gm7, C7, FM7, Bb7, Am7, D+7, Gm7, Bbm7, C#m7, C7, FM7, Em7B5, A7.

1. FM7 Em7b5 A7 2. FM7 Cm7 Bm7b5 E+7

4 7 11 15 19 23

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

Chord markings above the staff:

1 C#6 F#9 C#6 F#m7 B7 Em7 A7

5 C#6 F#9 E#m7 A#7 D#9 D#m7 G#7 C# D#m7 G#7

9 C#6 F#9 C#6 F#m7 B7 Em7 A7

13 C#6 F#9 E#m7 A#7 D#9 D#m7 G#7 C#

17 E#9 E9 D#9

22 Em7 A7 D#m7 G#7 C#6 F#9

26 E#m7 A#m7 Gm7b5 F#m7 B7 Em7 A7 D#m7b5 G#7b9 Gm7b5 F#9

30 E#m7 A#7b5b9 D#9 D#m7 G#7 C# D#m7 G#7 DM9 C#6/9

1. 2.

IMPRESSIONS

J. COLTRANE

A

E-7



5

E-7



9

E#-7



B

E#-7



C

17

E-7



21



IN WALKED BUD

Thelonious MONK

1 *Gm* *Gm (M7)* *Gm7* *C7* *B7*

5 *Bb* *G7* *Cm7* *F7* *Bb* *Am7b5* *D7b9*

9 *Gm7* *Gm7* *Eb7* *Eb7*

13 *Gm7* *Gm7* *Eb7* *Eb7*

17 *Gm* *Gm (M7)* *Gm7* *C7* *B7*

21 *Bb* *G7* *Cm7* *F7* *Bb* *Am7b5* *D7b9*

Detailed description: This is a musical score for the jazz standard 'In Walked Bud' by Thelonious Monk. The piece is written for a single melodic line in G minor, 4/4 time. It consists of 24 measures, with measures 1-4 and 17-20 forming a 4-measure repeat. The score is divided into six systems of four measures each. Chord changes are indicated above the staff at the beginning of each measure. The first system (measures 1-4) contains the chords Gm, Gm (M7), Gm7, C7, and B7. The second system (measures 5-8) contains Bb, G7, Cm7, F7, Bb, Am7b5, and D7b9. The third system (measures 9-12) contains Gm7, Gm7, Eb7, and Eb7. The fourth system (measures 13-16) contains Gm7, Gm7, Eb7, and Eb7. The fifth system (measures 17-20) contains Gm, Gm (M7), Gm7, C7, and B7. The sixth system (measures 21-24) contains Bb, G7, Cm7, F7, Bb, Am7b5, and D7b9. The notation includes eighth and quarter notes, rests, and a double bar line at the end of measure 24.

IN A SENTIMENTAL MOOD

Duke ELLINGTON

A

G#m7M D#7b9#5
 G#m7 G#mM7 G#m7 G#m6
 A#7 G#m7 E#m7b5 EM9
 C#m C#mM7 C#m7 C#m6 D#7#5 G#m
 D#m7 G#9 C#m7 F#7b9 B6/9 A#m7 D#7#5
 1. break on head

B

B6/9 Am9 D13 GM7 (B#M7)
 2. Em7 Am9 D7
 G/B A#13 Bm7
 G6 E7(b9#5) Am7 D7 GM7 Em7
 E#9#11
 Am9 D7 F#7sus F#7 D#7(b9#5)
 G#m9m7 D#7b9#5

C

G#m G#mM7 G#m7 G#m6 C#m C#mM7
 A#7 G#m7
 C#m7 C#m6 D#7#5 G#m E#m7b5 EM7 D#m7 G#9
 Bm7 E7 A#m7b5 D#7b9#5
 C#m7 F#7b9 B6/9

IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

AM7 C#m7b5 F#7 Bm7 B#°

5 C#m7b5 F#7 Bm7 C#m7b5 F#7

9 Bm7 G7 AM7 G#m7b5 C#7

13 F#m7 (F#mM7) F#m7 B7 Bm7 E7

17 AM7 C#m7b5 F#7 Bm7 B#°

21 C#m7b5 F#7 Bm7 C#m7b5 F#7

25 Bm7 G7 AM7 D7 C#m7b5 F#7

29 Bm7 Bm7 E7 AM7 (F#m7) (Bm7 E7)

JELLY ROLL

Charles MINGUS

Sheet music for "Jelly Roll" by Charles Mingus, featuring a transposed bass part and various chord markings.

Staff 1 (Measures 1-3): Chord: E#7

Staff 2 (Measures 4-6): Chords: E#7, A#7

Staff 3 (Measures 7-10): Chords: D#7, BB7 A+7 G#7, G7

Staff 4 (Measures 11-15): Chord: To solos. First ending: 1. to ending

Staff 5 (Measures 16-20): Chords: B#-7, E#7, A#7. First ending: 1. A#7 B7 A#7

Transposed bass part: Indicated by the text "Transposed bass part" below the staff.

LONNIE'S LAMENT

John COLTRANE

6 D-7 E-7 E#M7 E-7 D-7 E-7 E#M7 E-7



10 D-7 B#7 E#M7 A#M7 A#Mc B7 A#7 A7ALT

14 D-7 E-7 E#M7\A-7A7 D-7 E-7 E#M7 E-7

15 D-7 E-7 E#M7 E-7

16 D-7 E-7 E#M7 E-7

17 D-7 E-7 E#M7 E-7

18 D-7 E-7 E#M7 E-7

19 D-7 E-7 E#M7 E-7

20 D-7 E-7 E#M7 E-7

21 D-7 E-7 E#M7 E-7

22 D-7 E-7 E#M7 E-7

23 D-7 E-7 E#M7 E-7

24 D-7 E-7 E#M7 E-7

25 D-7 E-7 E#M7 E-7

26 D-7 E-7 E#M7 E-7

27 D-7 E-7 E#M7 E-7

28 D-7 E-7 E#M7 E-7

18 SOLOS ON D-7



A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is mostly empty, with a single eighth rest placed on the second line (F4). The staff ends with a double bar line.

NAÏMA

John COLTRANE

Chords: C-7(9) F-7(9) C#7(13\♭5) B₃7(13\♭5)B♭M7

Pedal F

5 Chords: C#M7 C7(♭9) C#M7 C7(13\♭5)

Pedal C

9 Chords: F#7#11 C#M7 G-7(9) A♭7(9\13)

13 Chords: C-7 F-7(9) C#7(13\♭5) B₃7(13\♭5) B♭M

Pedal F

17 Chords: C-7 F-7(9) C#7(13\♭5) B₃7(13\♭5) B♭M7

⊘

D.C. al Coda

21

\emptyset

B \flat M7 E \flat M7

B \flat M7

Fine

The musical score consists of four measures. The first three measures each contain a quarter note in the treble clef and a whole rest in the bass clef. The notes in the treble clef are B-flat, E-flat, and B-flat, corresponding to the chords B-flat major 7th and E-flat major 7th. The fourth measure contains a half note in the treble clef and a whole rest in the bass clef, corresponding to the B-flat major 7th chord. The word 'Fine' is written in the right margin of the fourth measure.

NARDIS

Miles DAVIS

Sheet music for the jazz standard "Nardis" by Miles Davis, written in 4/4 time and F# major (three sharps).

The music is organized into six systems, each with a treble clef staff and a key signature of three sharps (F#, C#, G#).

System 1 (Measures 1-4): Chords: F#- (measures 1-2), GM7 (measure 3), (F#M7) C#7 (measures 4-5), DM7 (measures 6-7). The melody features a triplet of eighth notes in measure 4 and another triplet in measure 6.

System 2 (Measures 5-8): Chords: B-7 (measures 5-6), GM7 (measures 7-8), F#M7 (measures 9-10), F#- (measures 11-12). The melody includes a triplet of eighth notes in measure 9 and a first ending bracket over measures 11-12.

System 3 (Measures 9-12): Chords: F#- (measures 9-10), B-7 (measures 11-12), GM7 (measures 13-14), B-7 (measures 15-16), GM7 (measures 17-18). The melody starts with a second ending bracket over measures 9-10.

System 4 (Measures 13-16): Chords: E-7 (measures 13-14), A7 (measures 15-16), DM7 (measures 17-18), GM7 (measures 19-20). The melody consists of quarter and half notes.

System 5 (Measures 17-20): Chords: F#- (measures 17-18), GM7 (measures 19-20), (F#M7) C#7 (measures 21-22), DM7 (measures 23-24). The melody features triplet eighth notes in measures 21, 22, and 23.

System 6 (Measures 21-24): Chords: B-7 (measures 21-22), GM7 (measures 23-24), F#M7 (measures 25-26), F#- (measures 27-28). The melody includes a triplet of eighth notes in measure 25.

A NIGHT IN TUNISIA

Dizzy GILLESPIE

5

10

14

18

22

26

30

34

E#7 A E- E#7 E- E#7 E- F#-7b5 B7b5 E B-7b5 E7b9 A- A-7 D7 A-7b5 D7b9 G7 F#-7b5 B7b5 E- F#-7b5 E#7 E- A7#11 A-M7 A-7 G#7#9 GM F#-7b5 B7b9

NOSTALGIA IN TIMES SQUARE

Charles MINGUS

4/4

Measures 1-4: G7, F7, triplet

Measures 5-8: Bbm7, Eb7, triplet, F7

Measures 9-11: G7, F7, E-7, A7, D-7, G7

Measures 12-14: C-7, F7, 1. G, 2. G

OLEO

Medium swing

Sonny ROLLINS

A $B\sharp 6$
trp w/ten 8va b

4 $Dm7$ $G7$ $B\sharp 6$ $B\sharp 7$ $E\sharp 6$ $E\sharp m6$

7 $Em7$ $Am7$ $Dm7$ $G7$ $Dm7$ $G7$ $B\sharp 6$

B $E7$ % $A7$

13 % $D7$ %

C $G7$ % $B\sharp 6$ $Am7$

19 $Dm7$ $G7$ $B\sharp 6$ $A7$ $Dm7$ $G7$

22 $B\sharp 6$ $B\sharp 7$ $E\sharp 6$ $E\sharp m7$ $Em7$ $A7$ $Dm7$ $G7$ $B\sharp 6$

Solo on form AABC

ONE NOTE SAMBA

Antonio Carlos JOBIM



RED CLAY

Freddy HUBBARD

FREE BLOWING

D-7

A#7

A+7

D-7



A

G7sus4

A7sus4

5 D-7(11)

B#-7(11)

D#sus4

E#7sus4

1



THEME

G7sus4

A7sus4

B

D-7(11)

B#-7(11)

D#7sus4

E#7sus4



13 G7sus4

A7sus4

D-7(11)

B#-7(11)

D#7sus4

E#7sus4



G7sus4

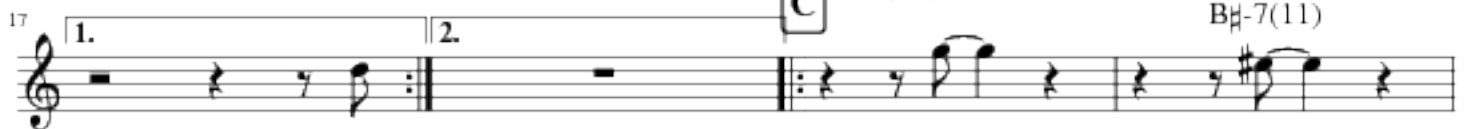
A7sus4

G7sus4

A7sus4

C D-7(11)

B#-7(11)



D#sus4

E#7sus4

G7sus4

A7sus'

SOLOS

D

D-7

B#-7

E#7

A#M7

E-7b5

A+7



SCRAPPLE FROM THE APPLE

Charlie PARKER

1. A-7 D7 A-7

4. D7b9 GM7 3 A-7 D7 3

7. GM7 1. B-7 E7 2. GM7 fine

10. B7 E7

14. A7 D7

18. A-7 D7 A-7 3

21. D7b9 GM7 3 A-7 D7 3

24. GM7/G-7 D7b9 G

SO WHAT

C

Miles DAVIS

§ E-7

Bass line

Measures 1-4 of the piano introduction. The key signature is two sharps (F# and C#), and the time signature is 4/4. The bass line in the left hand features a rhythmic pattern of eighth and sixteenth notes. The right hand provides harmonic support with chords and single notes.

5

Measures 5-8 of the piano introduction. The bass line continues its rhythmic pattern, while the right hand features chords and single notes.

9 1. 2. E-7

Measures 9-12 of the piano introduction. Measure 9 includes first and second endings. Measure 10 features a change to the E-7 chord in the right hand. The bass line continues its rhythmic pattern.

13

Measures 13-16 of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the bass line continues its rhythmic pattern.

18 E-

Measures 17-20 of the piano introduction. Measure 17 includes a change to the E- chord in the right hand. The bass line continues its rhythmic pattern.



SOLAR

Miles DAVIS

4/4 time signature. Key signature: two sharps (F# and C#).

Chords indicated above the staff:

- 1-2: D-
- 3-4: A-7
- 5-6: D7
- 7-8: GM7
- 9-10: G-7
- 11-12: Bb7
- 13-14: E#M7
- 15-16: E#-7
- 17-18: A#7
- 19-20: D#M7
- 21-22: E-7b5
- 23-24: A7b9

The score consists of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music is a single melodic line with various rests and accidentals. The final measure of the fourth staff ends with a double bar line and repeat dots.

STOLEN MOMENTS

Oliver NELSON

Chord progression and melodic line for "Stolen Moments" by Oliver Nelson. The score is written in 4/4 time and consists of 25 measures.

Measures 1-4: D-7, E-7, E#M7, E-7

Measures 5-8: D-7, D--, D-7, D--

Measures 9-12: G-7, G--, D-7, D--

Measures 13-16: E-, E#-, F#-|, G-, G#-, G-, F#-

Measures 17-20: E-7, E#o7, D, G-, D-, A+7

Measures 21-24: A+7, D-7, A+7, G7sus

Measure 25: D-7

TAKE FIVE

Paul DESMOND

[illegible]

TUNE UP

Miles DAVIS



mp

440.

UP JUMPED SPRING

- FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is written on ten staves in treble clef with a key signature of one sharp (F#). The notation includes various chords and musical symbols:

- Staff 1: Chords C Δ 7, A Δ 7, D-7, G7.
- Staff 2: Chords A-7, G-, F#-7 b5, B7.
- Staff 3: Chords E-7, F Δ 7, E-7, F Δ 7.
- Staff 4: Chords C#-7 b5, F#7, D-7 b5, G7.
- Staff 5: Chords D-7, G7, C Δ 7. Includes the word "FINE" written below the staff.
- Staff 6: Chords A-7, D7, G Δ 7, E7.
- Staff 7: Chords B Δ 7, A7 ALT., D-7, G7.
- Staff 8: Chord D. S. AL. (D.S. AL. UP ENDING) written below the staff.

FREDDIE HUBBARD - "THE ATLANTIC YEARS"

WE'LL BE TOGETHER AGAIN

Frankie LAINE

Med Ballad

Carl FISCHER

A

Chord progression for Section A:

1 A13 D6 A#9 E-7 Bdd11 A7 B- B-7 3 E9#11

6 B#-9 E#7 A#M7 E-7b5 A#9 A9sus A13

10 D6 A#9 E-7add11 A7 B- B-7 3 E9#11

14 B#-9 E#7 A#M7 E-7b5 A13 3 D6

B

Chord progression for Section B:

18 A#9 3 A7#9#5 D-6 A#9 3 A7#5 D-6

22 A#13Bb6 A7 G#13 G7 E-7b5 3 A#13 A9sus A13

C

Chord progression for Section C:

26 D6 A#9 E-add11 A7 B- B-7 3 E9#11

30 B#-9 E#7 A#M7 E-7b5 A13 3 D6 A13

WHAT A WONDERFUL WORLD

Georges Weiss et Bob Thiele

A

G B- B# B- A- G B7 E- 3

5 D# A-7/C D7 3 G G+ B#M7 D7

B

G B- B# B- A-7 G B7 E- 3

13 D# A-7/C D7 3 G B# G

C

D7 G D7 G

21 E- D#E E-#F D#G E-#F G#° A-7 G#° D7

D

G B- B# B- A-7 G B7 E- 3

29 D# A-7/C D7 3 G B-7b5 E7

33 A-7 D7b9 3 G B#6 G

WORK SONG

Nat. ADDERLEY

Sheet music for "Work Song" by Nat. Adderley, written in 4/4 time and B major (two sharps).

The music is organized into four systems, each containing two measures:

- System 1 (Measures 1-2):** Chord **Bm7** is indicated above the first measure. The melody consists of eighth and quarter notes.
- System 2 (Measures 3-4):** Chord **C#7** is indicated above the third measure, with a note **(F#7 on Head)** in parentheses. Chord **F#7** is indicated above the fourth measure. The melody continues with eighth and quarter notes.
- System 3 (Measures 5-6):** Chord **Bm7** is indicated above the fifth measure. The melody includes a triplet of eighth notes in the fifth measure.
- System 4 (Measures 7-8):** Chord **B7#9** is indicated above the seventh measure, **E7** above the eighth measure, **(A7)** above the ninth measure, **C#7** above the tenth measure, **F#7** above the eleventh measure, and **Bm7 (F#7)** above the twelfth measure. The melody concludes with a triplet of eighth notes in the eleventh measure.

