

AU PRIVAVE

C

Charlie PARKER

4/4

1 2 3 4 5 6 7 8 9 10 11 12

Chords: F, G-7, C7, F, G-7, C-7, F+7, Bb7b9, Bb-7, Eb7, C, G-7, A-7, D7, G-7, G-7, C7, F, D7b9

Articulations: accents, slurs, ties, breath marks, phrasing slurs

Staff 1: Measures 1-4. Measure 1: F (F4), G4, A4, Bb4, C5. Measure 2: D5, C5, Bb4, A4. Measure 3: G4, F4, E4, D4. Measure 4: C4, Bb3, A3, G3.

Staff 2: Measures 5-8. Measure 5: F4, E4, D4, C4. Measure 6: Bb3, A3, G3, F3. Measure 7: E3, D3, C3, Bb2. Measure 8: A2, G2, F2, E2.

Staff 3: Measures 9-12. Measure 9: D2, C2, Bb1, A1. Measure 10: G1, F1, E1, D1. Measure 11: C1, Bb0, A0, G0. Measure 12: F0, E0, D0, C0.

BLUE IN GREEN

C

Bill EVANS

Measures 1-4 of the piece. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is in grand staff (treble and bass clefs). The chords are: Bb M7#11, A7#9, D-7(9) Db7, and C-7 F7b9.

Measures 5-8 of the piece. Measure 5 starts with a fermata. The key signature changes to E-flat major (three flats). The time signature is 4/4. The notation is in grand staff. The chords are: Bb M7, A7(b13), D-7(9), and E7(#9).

Measures 9-13 of the piece. Measure 9 starts with a fermata. The key signature changes to D-flat major (three flats). The time signature is 4/4. The notation is in grand staff. The chords are: A-7(#9), D-7(9), DM7#11, A7#9, and D-7(9). The piece ends with a double bar line and the word 'Fine'.

BUT NOT FOR ME

Bb

G. GERSHWIN

Chords: G7, G-7, C7, FM7, D-7, G7, G-, C7, FM7, C-7, F7, BbM7, Bb-7, Eb7, FM7, D-7, G7, G-7, C7, BbM7, Bb-7, Eb7, FM7, D-7, G-7, C7, FM7.

Measures: 1-4, 5-8, 9-12, 13-16, 17-20, 21-24.

Rehearsal marks: 1, 2.

Key signature: Bb (two flats).

Time signature: 4/4.

CHAMELEON

Herbie HANDCOCK

Bass intro

B-7

E \flat 7

The bass intro consists of three measures in 4/4 time. The first measure is a whole rest in the treble and a half-note G \flat in the bass. The second measure is a whole rest in the treble and a half-note G \flat in the bass. The third measure is a whole rest in the treble and a half-note G \flat in the bass.

4X'S

3

B \flat -7

E \flat 7

B \flat -7

The first system of the main piece consists of three measures. The first measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat . The second measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat . The third measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat .

E \flat 7

4X'S

6

E \flat 7

B \flat -7

1.2.3

The second system of the main piece consists of three measures. The first measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat . The second measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat . The third measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat .

E \flat 7

9

B \flat -7

E \flat 7

4

The third system of the main piece consists of three measures. The first measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat . The second measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat . The third measure has a treble staff with a half-note G \flat and a bass staff with a half-note G \flat .

DOXY

Sonny ROLLINS

Sheet music for the song "DOXY" by Sonny ROLLINS, written in 4/4 time and B-flat major (two flats).

The music is organized into five systems, each with a measure number (1, 6, 9, 13, 17) and a key signature of two flats.

System 1 (Measures 1-5): Chords: B \flat 7, A \flat 7, G7, C7, F7, B \flat , F7+5. The melody features a triplet in measure 5.

System 2 (Measures 6-8): Chords: B \flat 7, A \flat 7, G7, C7. The melody continues with a triplet in measure 8.

System 3 (Measures 9-12): Chords: F7, F-7, B \flat 7, E \flat 7. The melody includes a half note in measure 10.

System 4 (Measures 13-16): Chords: E \flat , B \flat 7, A \flat 7, G7, C7, F7. The melody features a triplet in measure 16.

System 5 (Measures 17-18): Chords: B \flat , C-7, F7. The system concludes with a double bar line and repeat dots.

EPISTROPHY

C

Thelonious MONK

Chord progression: C#7 D7

4 E♭7 E7

8 E♭7 E7

12 C#7 D7

16 F#-

20 B

24 E♭7 E7

28 C#7 D7

32 C#7 D7 G♭7#11

Key signature: Two flats (B♭, E♭). Time signature: 4/4.

Goodbye PORK PIE HAT

C

Charles MINGUS

4

E \flat 7 **B7** **EM** **A7**

D \flat sus4 **B7sus4** **D \flat 7sus4** **E \flat 7** **A \flat -7** **B7**

F-7 **B \flat 7** **C7** **F7** **B7** **EM**

A7 **A \flat 7** **B \flat 7** **D \flat 7** **E \flat 7** **B7**

EM **A7** **E \flat -7**

Grille de solos

15

E \flat -7 **A \flat -7** **E \flat -7** **A \flat -7** **E \flat -7** **A \flat -7**

19

A \flat -7 **B7** **B \flat 7** **E \flat -7** **A \flat -7** **E \flat -7** **A \flat -7**

23

C \emptyset **F7** **G \flat 7** **B7** **B \flat 7** **E \flat -7** **A \flat -7** **E \flat -7** **B \flat 7 \sharp 9**

I HEAR A RAPSONY

C

Em7 E+7 Am7 D7 GM7 C7

4 Bm7 E+7 Am7 Cm7 D#m7 D7

7 GM7 1. F#m7b5 B7 2. GM7 Dm7 C#m7b5 F#+7

11 Bm7 C#m7b5 F#+7 Bm7 Em7 A7

15 Am7 D7 F#m7b5 B7

19 Em7 E+7 Am7 D7 GM7 C7 Bm7 E+7

23 Am7 Cm7 D#m7 D7 GM7 F#m7B5 B7

I'M BEGINNING TO SEE THE LIGHT

C

Harry JAMES, Duke ELLINGTON, Johnny HODGES, Don GEORGE

1 B6 E9 B6 Em7 A7 Dm7 G7

5 B6 E9 D#m7 G#7 C#9 C#m7 F#7 B C#m7 F#7

9 B6 E9 B6 Em7 A7 Dm7 G7

13 B6 E9 D#m7 G#7 C#9 C#m7 F#7 B

17 D#9 D9 C#9

22 Dm7 G7 C#m7 F#7 B6 E9

26 D#m7 G#m7 E#m7b5 Em7 A7 Dm7 G7 C#m7b5 F#7b9 E#m7b5 E9

30 D#m7 G#7b5b9 C#9 C#m7 F#7 B C#m7 F#7 CM9 B6/9

IMPRESSIONS

J. COLTRANE

A

D-7



5

D-7



9

E \flat -7



B

E \flat -7



C

17 D-7



21



IN WALKED BUD

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

Am Am (M) Am7 D7 C#7

5 C A7 Dm7 G7 C Bm7b5 E7b9

9 Am7 Am7 F7 F7

13 Am7 Am7 F7 F7

17 Am Am (M) Am7 D7 C#7

21 C A7 Dm7 G7 C Bm7b5 E7b9

Detailed description: This is a musical score for the piece 'In Walked Bud' by Thelonious Monk. The score is written in 4/4 time and consists of 24 measures. The key signature is C major. The melody is written in treble clef. The score is divided into six systems, each containing four measures. The first system (measures 1-4) starts with a repeat sign and includes chords Am, Am (M), Am7, D7, and C#7. The second system (measures 5-8) includes chords C, A7, Dm7, G7, C, Bm7b5, and E7b9. The third system (measures 9-12) includes chords Am7, Am7, F7, and F7. The fourth system (measures 13-16) includes chords Am7, Am7, F7, and F7. The fifth system (measures 17-20) includes chords Am, Am (M), Am7, D7, and C#7. The sixth system (measures 21-24) includes chords C, A7, Dm7, G7, C, Bm7b5, and E7b9. The score ends with a double bar line.

IN A SENTIMENTAL MOOD C

Duke ELLINGTON

A

F#m7M7 C#7b9#5
 F#m7 F#mM7 F#m7 F#m6

3 Bm BmM7 Bm7 G#7 F#m7 D#m7b5 DM9

6 C#m7 F#9 Bm7 E7b9 A6/9 G#m7 C#7#5

1. break on head

9 A6/9 Gm9 C13 **B** FM7 (BbM7)

12 F/A Ab13 Am7 F6 D7(b9#5) Gm7 C7 FM7 Dm7 Eb9#11

15 Gm9 C7 E7sus E7 C#7(b9#5)

C

18 F#m F#mM7 F#m7 F#m6 Bm BmM7

21 G#7 F#m7 Bm7 Bm6 C#7#5 F#m D#m7b5 DM7 C#m7 F#9

24 Am7 D7 G#m7b5 C#7b9#5 Bm7 E7b9 A6/9

IT COULD HAPPEN TO YOU

C

BURKE/VAN HUSEN

GM7 Bm7b5 E7 Am7 A#°

5 Bm7b5 E7 Am7 Bm7b5 E7

9 Am7 F7 GM7 F#m7b5 B7

13 Em7 (EmM7) Em7 A7 Am7 D7

17 GM7 Bm7b5 E7 Am7 A#°

21 Bm7b5 E7 Am7 Bm7b5 E7

25 Am7 F7 GM7 C7 Bm7b5 E7

29 Am7 Am7 D7 GM7 (Em7) (Am7 D7)

JELLY ROLL

Charles MINGUS

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

Staff 1 (Treble Clef):

- Measures 1-3: Chord $E\flat 7$.

Staff 2 (Treble Clef):

- Measure 4: Chord $E\flat 7$.
- Measures 5-6: Chord $A\flat 7$.

Staff 3 (Treble Clef):

- Measures 7-8: Chord $D\flat 7$.
- Measures 9-10: Chords $AB7$ and $G+7$.
- Measures 11-12: Chord $G\flat 7$.
- Measures 13-14: Chord $F7$.

Staff 4 (Treble Clef):

- Measures 15-16: "To solos" section.
- Measures 17-18: First ending ("1.") leading to the ending.
- Measures 19-20: "to ending" section.

Staff 5 (Bass Clef):

- Measures 21-22: Chord $B\flat -7$.
- Measures 23-24: Chord $E\flat 7$.
- Measures 25-26: Chord $A\flat 7$.
- Measures 27-28: Chord $A\flat 7$.
- Measures 29-30: Chord $A7$.
- Measures 31-32: Chord $A\flat 7$.

Annotations:

- "Transposed bass part" is written below the first measure of the bass staff.
- "1." indicates the first ending.
- "to ending" indicates the section leading to the final ending.

LONNIE'S LAMENT

C

John COLTRANE


6 C-7 D-7 EbM7 D-7 C-7 D-7 EbM7 D-7

10 C-7 B♭7 E♭M7 A♭M7 A♭M^ε A7 A♭7 G7ALT

14 C-7 D-7 E♭M7/A-7A7 C-7 D-7 E♭M7 D-7



18 SOLOS ON D-7



A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains a single measure with a whole note chord, indicated by a flat symbol (B-flat) and a '7' (D-7). The staff ends with a double bar line.

NAÏMA

C

John COLTRANE

$B\flat-7(9)$ $E\flat-7(9)$ $B7(13\flat5)$ $A7(13\flat5)A\flat M7$
 Pedal $E\flat$

5 $BM7$ $B\flat7(\flat9)$ $BM7$ $B\flat7(13\flat5)$
 Pedal $B\flat$

9 $E7\sharp11$ $BM7$ $F-7(9)$ $G\flat7(9\backslash13)$

13 $B\flat-7$ $E\flat-7(9)$ $B7(13\flat5)$ $A7'13\flat5$ $A\flat M$
 Pedal $E\flat$

17 $B\flat-7$ $E\flat-7(9)$ $B7(13\flat5)$ $A7(13\flat5)$ $A\flat M7$
 D.C. al Coda

21

\emptyset

A \flat M7 D \flat M7

A \flat M7

Fine

NARDIS

Miles DAVIS

E- FM7 (EM7) B7 CM7

5 A-7 FM7 EM7 E-

E- A-7 FM7 A-7 FM7

D-7 G7 CM7 FM7

E- FM7 (EM7) B7 CM7

22 A-7 FM7 EM7 E-

A NIGHT IN TUNISIA

medium afro

Dizzy GILLEPSY

5

10

14

18

22

26

30

34

Chords: Eb7, G, D-, Eb7, D-, Eb7, D-, Eb7, D-, E-7b5, A7b5, D, D, A-7b5, D7b9, G-, G-7, C7, G-7b5, C7b9, F7, E-7b5, A7b5, D, D-, E-7b5, Eb7, D-, G7#11, G-M7, G-7, Gb7#9, FM, E-7b5, A7b9

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (Bb and Eb). The tempo is marked 'medium afro'. The score consists of 34 measures, organized into eight staves. Measure numbers 5, 10, 14, 18, 22, 26, 30, and 34 are indicated at the start of their respective staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and triplet markings. Chord symbols are placed above the staff to indicate harmonic changes. The piece concludes with a double bar line at the end of the 34th measure.

CHEGA DE SAUDADE

No more blues C

Carlos JOBIM

A

Section A, measures 1-12. The key signature has one flat (B-flat). The notation is in treble clef with a common time signature (C). Chords are indicated above the staff: D- (measures 1-2), D-7\C (measures 3-4), E7 (\B) (measures 5-6), (Bb-6) (measures 7-8), A7b9#5 (measures 9-10), D- (measures 11-12), E-7b5 (measures 13-14), and A7 (measures 15-16). Measure numbers 5, 9, and 13 are marked at the start of their respective lines.

B

Section B, measures 17-28. The key signature has one flat (B-flat). The notation is in treble clef with a common time signature (C). Chords are indicated above the staff: D- (measures 17-18), DM7\C (measures 19-20), E7\B (measures 21-22), Bb-6 A7b9#5 (measures 23-24), D-7 D- (measures 25-26), D7b9 (measures 27-28), G- (measures 29-30), A7 (measures 31-32), D- (measures 33-34), and D-7\C (measures 35-36). Measure numbers 21, 25, and 29 are marked at the start of their respective lines.

C

Section C, measures 37-40. The key signature has two sharps (F# and C#). The notation is in treble clef with a common time signature (C). Chords are indicated above the staff: DM7 (measures 37-38), B7#5\D# (measures 39-40), E-7 (measures 41-42), A9sus (measures 43-44), A7 (measures 45-46), D07 (measures 47-48), and DM7 (measures 49-50). Measure numbers 37 and 39 are marked at the start of their respective lines.



NOSTALGIA IN TIMESQUARE

C

Charles MINGUS

Charles Mingus

The image displays a musical score for the piece 'Fables of the Gipsy King' by Charles Mingus. The score is written for guitar and double bass, featuring a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is organized into four staves, each containing a melodic line with corresponding chord markings above it. The first staff begins with a repeat sign and a key signature change to three sharps. The second staff starts with a measure rest. The third staff includes a measure rest and a key signature change to two sharps (F#, C#). The fourth staff begins with a measure rest. The score concludes with a double bar line and repeat signs. The guitar part is marked with 'Gtr.' and the double bass part with 'Db.'.

1. 2.

OLEO

C

Medium swing

Sonny ROLLINS

A $B\flat 6$ trp w/ten 8va b $Gm7$ $Cm7$ $F7$ $B\flat 6$ $G7$

4 $Cm7$ $F7$ $B\flat 6$ $B\flat 7$ $E\flat 6$ $E\flat m7 6$

7 $Dm7$ $Gm7$ $Cm7$ $F7$ $Cm7$ $F7$ $B\flat 6$

B $D7$ % $G7$

13 % $C7$ %

C $F7$ % $B\flat 6$ $Gm7$

19 $Cm7$ $F7$ $B\flat 6$ $G7$ $Cm7$ $F7$

22 $B\flat 6$ $B\flat 7$ $E\flat 6$ $E\flat m7 7$ $Dm7$ $G7$ $Cm7$ $F7$ $B\flat 6$

Solo on form AABC

ONE NOTE SAMBA

C

Antonio Carlos JOBIM



D.S. al Coda



RED CLAY

C

Freddy HUBBARD

FREE BLOWING

C-7

A \flat 7

G+7

C-7



A

C-7(11)

B \flat -7(11)

D \flat sus4

E \flat 7sus4

F7sus4

G7sus4



THEME

F7sus4

G7sus4

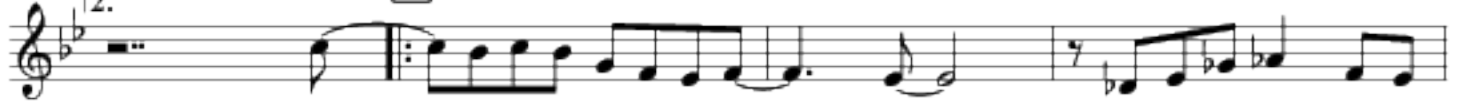
B

C-7(11)

B \flat -7(11)

D \flat 7sus4

E \flat 7sus4



13

F7sus4

G7sus4

C-7(11)

B \flat -7(11)

D \flat 7sus4

E \flat 7sus4



17

F7sus4

G7sus4

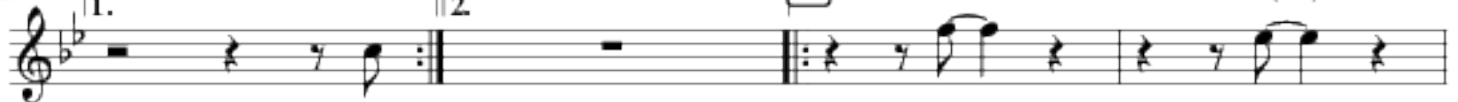
F7sus4

G7sus4

C

C-7(11)

B \flat -7(11)



SOLOS

D \flat sus4

E \flat 7sus4

F7sus4

G7sus'

D

C-7

B \flat -7

E \flat 7

A \flat M7

D-7 \flat 5

G+7

21



SCRAPPLE FROM THE APPLE

C

Charlie PARKER

4/4 time signature. Key of C major (one sharp, F#).

Measures 1-3: G-7, C7, G-7. Measure 3 contains a triplet of eighth notes.

Measures 4-6: C7b9, FM7, G-7, G7. Measure 5 contains a triplet of eighth notes.

Measures 7-8: FM7, A-7, D7. Measure 8 is the first ending, leading to measure 9. Measure 9 is the second ending, marked "fine".

Measures 10-13: A7, D7. Measures 11-13 are marked with diagonal lines, indicating a rhythmic pattern.

Measures 14-17: G7, C7. Measures 15-17 are marked with diagonal lines, indicating a rhythmic pattern.

Measures 18-20: G-7, C7, G-7. Measure 20 contains a triplet of eighth notes.

Measures 21-23: C7b9, FM7, G-7, C7. Measure 22 contains a triplet of eighth notes. Measure 23 contains a triplet of eighth notes.

Measures 24-25: FM7/G-7, C7b9, F. Measure 25 ends with a double bar line.

SO WHAT

C

Miles DAVIS

§ D-7

Bass line

Measures 1-4 of the piano introduction. The key signature has one flat (B-flat). The time signature is 4/4. Measure 1 contains a whole rest in the treble and a bass line starting with a quarter rest, followed by eighth notes G2, A2, B2, and C3. Measures 2-4 feature a D-7 chord in the treble (D4, F4, A4, Bb4) and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.

5

Measures 5-8. Measures 5 and 6 continue the bass line from measure 4. Measures 7 and 8 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.

9 1. 2. Eb-7

Measures 9-12. Measures 9 and 10 are the first ending, leading to a D-7 chord. Measures 11 and 12 are the second ending, leading to an Eb-7 chord (Eb4, Gb4, Bb4, C5) in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.

13

Measures 13-17. Measures 13 and 14 feature an Eb-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest. Measures 15 and 16 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest. Measure 17 features a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.

18 D-

Measures 18-21. Measures 18 and 19 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest. Measures 20 and 21 feature a D-7 chord in the treble and a bass line with a half note D2, quarter notes E2 and F2, and a quarter rest.



SOLAR

Miles DAVIS

4/4

1 2 3 4 5 6 7 8 9 10 11 12

Chords: C-, G-7, C7, FM7, F-7, Bb7, EbM7, Eb-7, Ab7, DbM7, D-7b5, G7b9

The musical score is written in 4/4 time and consists of a single melodic line. The key signature has one flat (Bb). The score is divided into four measures, each containing a specific chord progression. The first measure (measures 1-4) starts with a C- chord, followed by a G-7 chord. The second measure (measures 5-8) starts with a C7 chord, followed by an FM7 chord. The third measure (measures 9-12) starts with an F-7 chord, followed by a Bb7 chord, then an EbM7 chord. The fourth measure (measures 13-16) starts with an Eb-7 chord, followed by an Ab7 chord, then a DbM7 chord, then a D-7b5 chord, and finally a G7b9 chord. The score ends with a double bar line and repeat dots.

STOLEN MOMENTS

Medium slow swing

Oliver NELSON

Chords: C-7, D-7, E \flat M7, D-7, C-7, C-- (C7), C-7, C-- (C7), F-7, F-- (F7), C-7, C-- (C7), D-, E \flat -, E-|, F-, G \flat -, F-, F \flat -, D-7, E \flat o7, C, F-, C-, Φ G+7, G+7, C-7, G+7, F7sus, C-7.

Measures: 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25.

TUNE UP

Miles DAVIS



mp

WE'LL BE TOGETHER AGAIN

Frankie LAINE

C Med Ballad

Carl FISCHER

A

G13 C6 A \flat 9 D-7 Add11 G7 A- A-7³ D9#11

6 B \flat -9 E \flat 7 A \flat M7 D-7 \flat 5 A \flat 9 G9sus G13




Exercise 6: A single staff in treble clef showing a sequence of chords and notes. The chords are B \flat -9, E \flat 7, A \flat M7, D-7 \flat 5, A \flat 9, G9sus, and G13. The notes are: B \flat -9 (B \flat , D, F, A \flat), E \flat 7 (E \flat , G, B \flat , D), A \flat M7 (A \flat , B \flat , D, F), D-7 \flat 5 (D, F, A \flat , B \flat), A \flat 9 (A \flat , B \flat , D, F, A \flat), G9sus (G, B \flat , D, F), and G13 (G, B \flat , D, F, A \flat , B \flat). The notes are grouped by a bracket under B \flat -9 and another bracket under A \flat 9.

10 C6 A \flat 9 D-7add11 G7 A- A-7 ³ D9#11

14 $B\flat-9$ $E\flat7$ $A\flat M7$ $D-7\flat5$ $G13$ $C6$

B

18 

22 

C

26 C6 A \flat 9 D-add11 G7 A- A-7 D9 \sharp 11

30 B \flat -9 E \flat 7 A \flat M7 D-7 \flat 5 G13 C6 G13

WHAT A WONDERFUL WORLD

C

Georges Weiss et Bob Thiele

A

F A- B \flat A- G- F A7 D- 3

5 D \flat 3 G-7/C C7 3 F F+ B \flat M7 C7

B

F A- B \flat A- G-7 F A7 D- 3

13 D \flat 3 G-7/C C7 3 F B \flat F

C

C7 F C7 F

21 D- C\#E D-\#F C\#G D-\#F F \sharp° G-7 F \sharp° C7

D

F A- B \flat A- G-7 F A7 D- 3

29 D \flat 3 G-7/C C7 3 F A-7 \flat 5 D7

33 G-7 3 C7 \flat 9 3 F B \flat 6 F

WORK SONG

C

Nat. ADDERLY

Musical score for "Work Song" in 4/4 time, featuring guitar chords and a melodic line.

Chords and measures:

- Measure 1: Am7
- Measure 2: Am7
- Measure 3: Am7
- Measure 4: Am7
- Measure 5: B7 (E7 on Head)
- Measure 6: E7
- Measure 7: Am7
- Measure 8: Am7
- Measure 9: Am7
- Measure 10: Am7
- Measure 11: Am7
- Measure 12: Am7
- Measure 13: A7#9
- Measure 14: D7 (G7)
- Measure 15: B7
- Measure 16: E7
- Measure 17: Am7 (E7)

The score is written in 4/4 time. The melodic line is in the treble clef. The key signature is one sharp (F#). The score consists of 17 measures. The first four measures are in the key of A minor (Am7). The fifth measure is in the key of B7 (E7 on Head). The sixth measure is in the key of E7. The seventh measure is in the key of A minor (Am7). The eighth measure is in the key of A minor (Am7). The ninth measure is in the key of A minor (Am7). The tenth measure is in the key of A minor (Am7). The eleventh measure is in the key of A minor (Am7). The twelfth measure is in the key of A minor (Am7). The thirteenth measure is in the key of A7#9. The fourteenth measure is in the key of D7 (G7). The fifteenth measure is in the key of B7. The sixteenth measure is in the key of E7. The seventeenth measure is in the key of Am7 (E7).