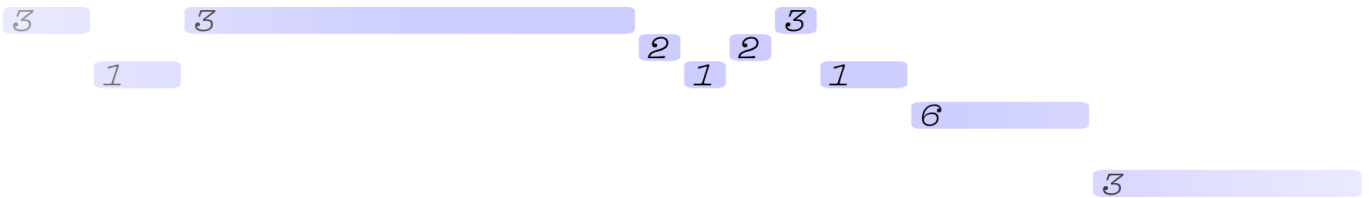


# *The Integer Book*

*by*

*Jesse van Oostrum*



# Contents

<b>Introduction</b>	<b>5</b>
<b>A</b>	<b>7</b>
A Night in Tunisia . . . . .	7
About a Quarter to Nine Full . . . . .	9
After you've Gone . . . . .	12
Ain't Misbehavin' . . . . .	13
All Of Me . . . . .	15
All the Things You Are . . . . .	17
Alone Together . . . . .	19
Angel Eyes . . . . .	21
April in Paris . . . . .	23
Autumn Leaves . . . . .	25
<b>B</b>	<b>27</b>
Back Home Again in Indiana . . . . .	27
Back Home in Indiana . . . . .	28
Bag's Groove . . . . .	29
Ballin' The Jack . . . . .	30
Black Coffee . . . . .	32
Body and Soul . . . . .	34
<b>C</b>	<b>36</b>
Caravan . . . . .	36
Cherokee . . . . .	38
Come Rain or Come Shine . . . . .	41
<b>D</b>	<b>43</b>
Darn That Dream . . . . .	43
Do You Know What It Means To Miss New Orleans . . . . .	44
Don't Blame Me . . . . .	46
Don't Get Around Much Anymore . . . . .	48
Don't be that way . . . . .	50
Dream A Little Dream Of Me . . . . .	52
Drop Me Off in Harlem . . . . .	54
<b>E</b>	<b>56</b>
East Of The Sun . . . . .	56
<b>F</b>	<b>58</b>
Fly me to the moon . . . . .	58
Flying Home . . . . .	60
<b>G</b>	<b>62</b>
Georgia on my Mind . . . . .	62
Groovin' High . . . . .	64
<b>H</b>	<b>65</b>
How Deep is the Ocean? . . . . .	65
How High the Moon . . . . .	67

<b>I</b>	<b>69</b>
I Can't Believe That You're in Love with Me . . . . .	69
I Cover the Waterfront . . . . .	71
I Don't Stand a Ghost of a Chance (with You) . . . . .	73
I Got it Bad and That Ain't Good . . . . .	75
I Let a Song (Go) Out of my Heart . . . . .	77
I Should Care . . . . .	79
I'll See You In My Dreams . . . . .	81
I'm Old Fashioned . . . . .	84
If I Had You . . . . .	86
Indian Summer . . . . .	88
Isn't it Romantic? . . . . .	90
It Could Happen to You . . . . .	92
It Might As Well Be Spring . . . . .	94
<b>J</b>	<b>100</b>
Just Friends . . . . .	100
Just the Way You Look Tonight . . . . .	102
<b>L</b>	<b>105</b>
Laura . . . . .	105
Lester Leaps In . . . . .	107
Louisiana Fairytale . . . . .	112
Lover Man . . . . .	113
Lullaby of Birdland . . . . .	115
Lush Life . . . . .	117
<b>M</b>	<b>118</b>
Maple Leaf Rag . . . . .	118
Mean To Me . . . . .	120
Misty . . . . .	122
Mr PC . . . . .	124
My Funny Valentine . . . . .	125
My Romance . . . . .	127
<b>O</b>	<b>129</b>
Out of Nowhere . . . . .	129
<b>P</b>	<b>130</b>
Perdido . . . . .	130
Poinciana . . . . .	132
Prelude to a Kiss . . . . .	134
Puttin' On The Ritz . . . . .	136
<b>R</b>	<b>138</b>
Round Midnight . . . . .	138
Royal Garden Blues . . . . .	140

<b>S</b>	<b>142</b>
Satin Doll . . . . .	142
Sentimental Journey . . . . .	143
September Song . . . . .	144
Shiny Stockings . . . . .	152
Skylark . . . . .	154
Sonnymoon for Two . . . . .	155
Sophisticated Lady . . . . .	156
St James Infirmary . . . . .	158
St. Louis Blues . . . . .	159
Star Dust . . . . .	168
Stars Fell On Alabama . . . . .	174
Stompin' at the Savoy . . . . .	176
Sunny Side of the Street . . . . .	179
Sweet Lorraine . . . . .	181
<b>T</b>	<b>187</b>
Take the A Train . . . . .	187
Taking a Chance on Love . . . . .	188
Tea for Two . . . . .	190
The Christmas Song . . . . .	192
The Joint is Jumpin' . . . . .	194
The Nearness of You . . . . .	197
The Windup . . . . .	199
There Will Never Be Another You . . . . .	201
There is no Greater Love . . . . .	203
This Can't Be Love . . . . .	205
Topsy . . . . .	207
Turn Out the Stars . . . . .	208
Two Sleepy People . . . . .	210
<b>W</b>	<b>212</b>
What's New? . . . . .	212
Where or When . . . . .	214
Willow Weep for Me . . . . .	216
Wrap Your Troubles in Dreams verse . . . . .	218
<b>Y</b>	<b>220</b>
Yesterdays . . . . .	220
You Go to my Head . . . . .	221

# Introduction

The latest version of the integer book can be downloaded from: <https://jessevoosttrum.github.io/music-visualisation/integer-book.pdf>

## the philosophy

*"Understand the music you hear, play the music you imagine"*

The above slogan<sup>1</sup> summarises succinctly my personal goal in my musical journey. In order to accomplish this goal, we need an easy way to translate the feeling that music generates when we hear or imagine it, to theoretical symbols we can use to understand and play the music.

The problem with conventional symbols like F# or C is that they don't correspond to one particular feeling, since an F# will generate a very different feeling in a melody in D major (happy / uplifting) compared to a melody in G major (tension). However, an F# in G major does generate a very similar feeling to a B in C major. This is because they are both the 7th of their respective scales. This holds true for any relative position in the scale: e.g. E in A major and G# in C# major (both the 5th) or Eb in C major and Bb in G major (both the b3th).

Therefore, if we think about and write down melodies in terms of their relative position in the scale, it gets very easy to translate the feeling the music generates to their corresponding theoretical symbol (a number). And together with the key of the song, this also gives us all the information we need to find the right note on our instrument.

## the method

The songs in this book are represented using numbers. Each number refers to a location within the major scale. For example, if the song is in D major, the 3 would refer to the F#. The numbers in the melody refer to single tones. The numbers of the chords refer to the chord corresponding to the tone. Again, in D major, the 6- chord would be B-D-F#.

## the name

A Real Book is a compilation of lead sheets for jazz standards. The name is derived from "fake books", so called because they contained only rough outlines of music pieces rather than fully notated scores.<sup>2</sup> In mathematics the real numbers are a collection containing all numbers with a possibly infinite decimal expansion. A subset of these are the integer numbers, which can be written without the use of decimals. Since these are the only numbers we use to represent the music in this book, it is called The Integer Book.

## the code

The code to produce these visualisations can be viewed on: <https://github.com/jessevoosttrum/music-visualisation>. If you would like to contribute to the code or have questions, you can send me an email: [jessevoosttrum@gmail.com](mailto:jessevoosttrum@gmail.com).

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<sup>1</sup>This is the slogan from the musical education platform "Improvise for Real". I can highly recommend checking out their resources at <https://improviseforreal.com/>

<sup>2</sup>source: [https://en.wikipedia.org/wiki/Real\\_Book](https://en.wikipedia.org/wiki/Real_Book)

**donate**

If you feel that you are benefitting from these visualisations and would like to show your appreciation through a financial donation, this can be done via [this link](#).

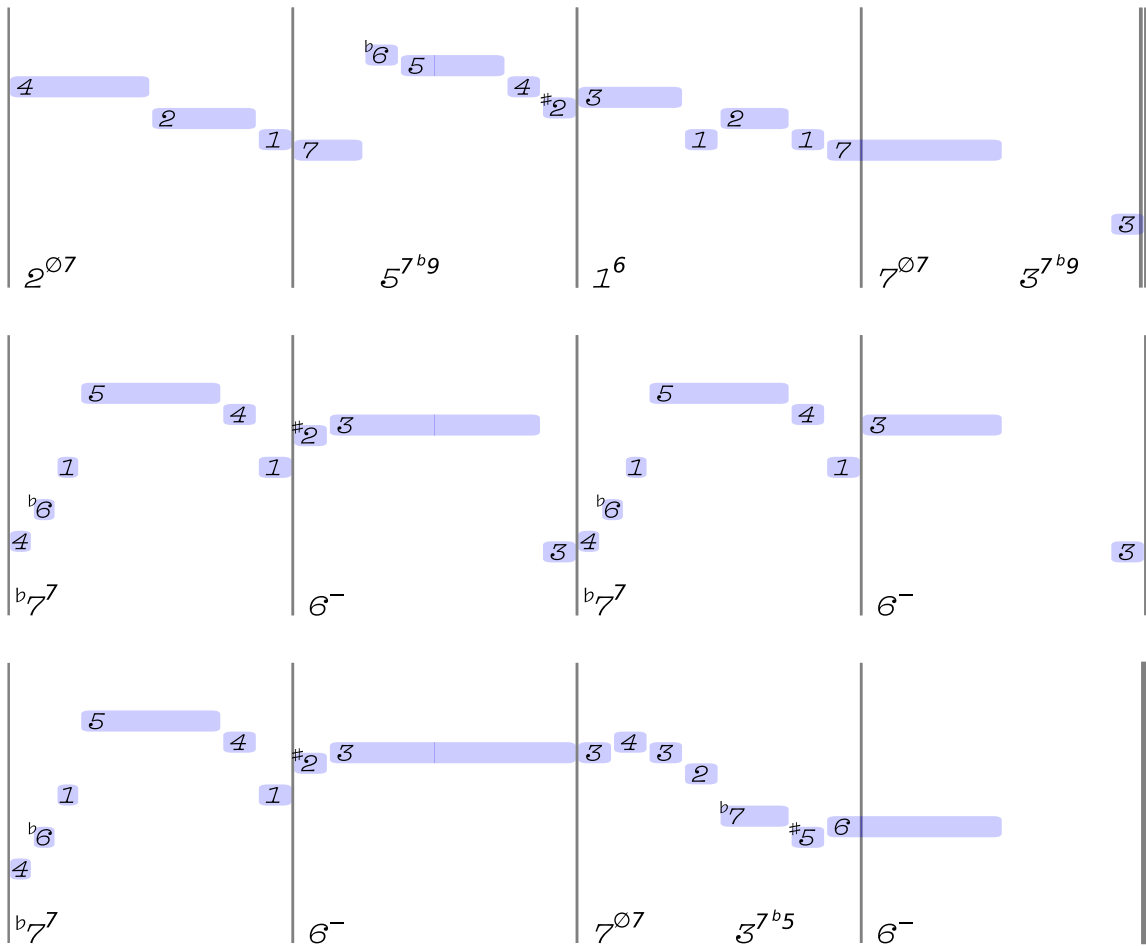
# A Night in Tunisia

1 = F

Dizzy Gillespie

The musical score is organized into five systems, each containing four measures. The notation includes various musical symbols and fingerings:

- System 1:**
  - Measure 1: Notes 5, 4, 1, b6, 4, 3, b7. Chord:  $7^7$ .
  - Measure 2: Notes 5, 4, 1, 2, 3. Chord:  $6^-$ .
  - Measure 3: Notes 5, 4, 1, b6, 4, 3, b7. Chord:  $7^7$ .
  - Measure 4: Notes 5, 4, 1, 3. Chord:  $6^-$ .
- System 2:**
  - Measure 1: Notes 5, 4, 1, b6, 4, 3, b7. Chord:  $7^7$ .
  - Measure 2: Notes 5, 4, 1, 2, 3. Chord:  $6^-$ .
  - Measure 3: Notes 5, 4, 3, 2, b7, #5, 6. Chord:  $7^{\circ 7}$  and  $3^7 b5$ .
  - Measure 4: Notes 5, 4, 3. Chord:  $6^-$ .
- System 3:**
  - Measure 1: Notes 5, 4, 1, b6, 4, 3, b7. Chord:  $7^7$ .
  - Measure 2: Notes 5, 4, 1, 2, 3. Chord:  $6^-$ .
  - Measure 3: Notes 5, 4, 1, b6, 4, 3, b7. Chord:  $7^7$ .
  - Measure 4: Notes 5, 4, 3. Chord:  $6^-$ .
- System 4:**
  - Measure 1: Notes 5, 4, 1, b6, 4, 3, b7. Chord:  $7^7$ .
  - Measure 2: Notes 5, 4, 1, 2, 3. Chord:  $6^-$ .
  - Measure 3: Notes 5, 4, 3, 2, b7, #5, 6. Chord:  $7^{\circ 7}$  and  $3^7 b5$ .
  - Measure 4: Notes 5, 4, 3. Chord:  $6^-$ .
- System 5:**
  - Measure 1: Notes 5, 3, 2, #1. Chord:  $3^{\circ 7}$ .
  - Measure 2: Notes 5, 6, 5, 3, 4, 2, #1. Chord:  $6^7 b9$ .
  - Measure 3: Notes 5, 4, 3, 2, #1, 2, 3, 2. Chord:  $2^-$ .
  - Measure 4: Notes 5, 4, 3, 2. Chord:  $2^-$ .

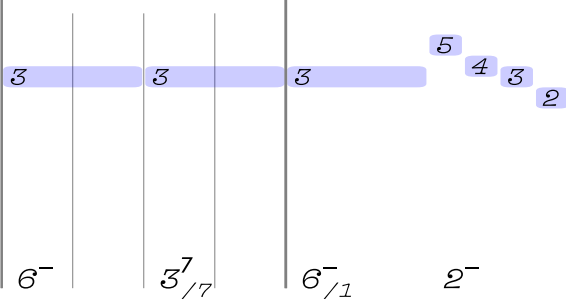
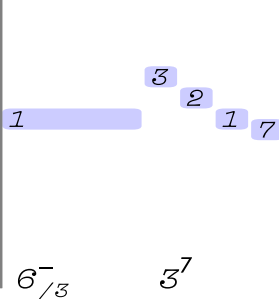
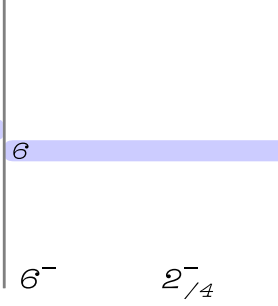
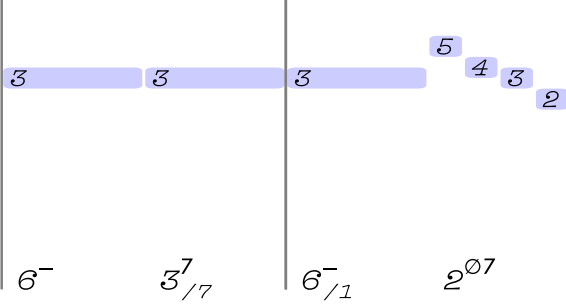
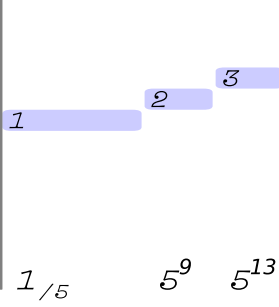
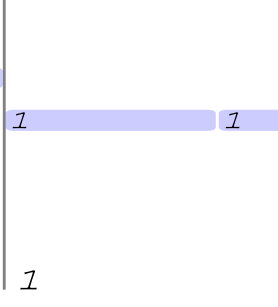
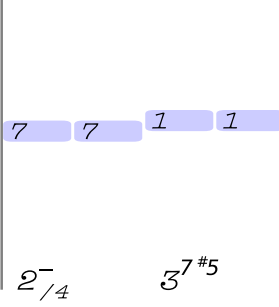
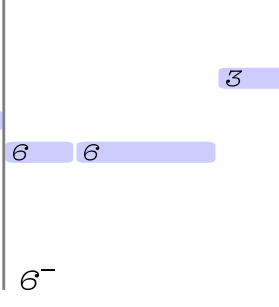
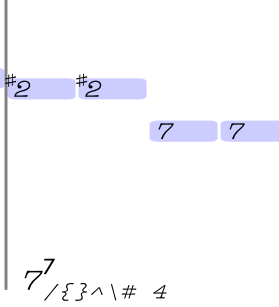
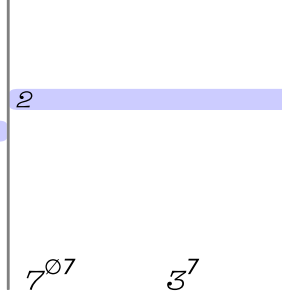
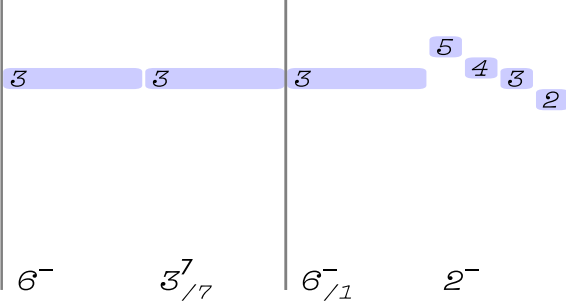
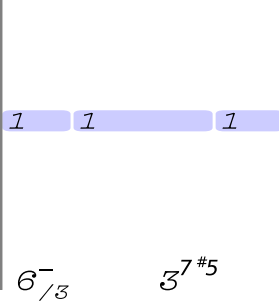
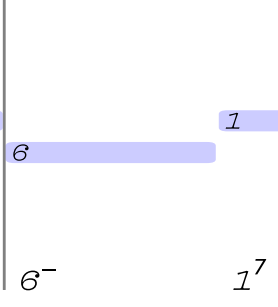
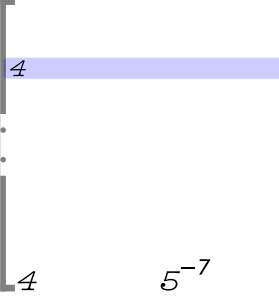
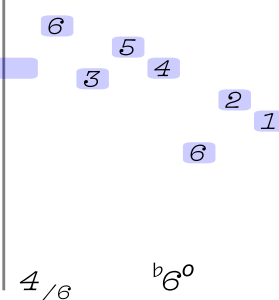
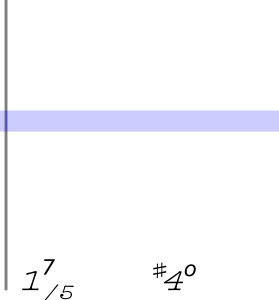
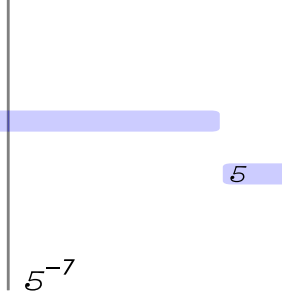


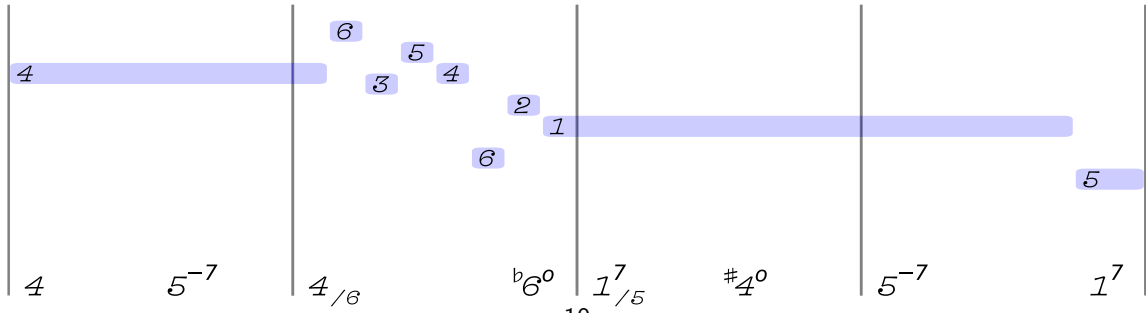
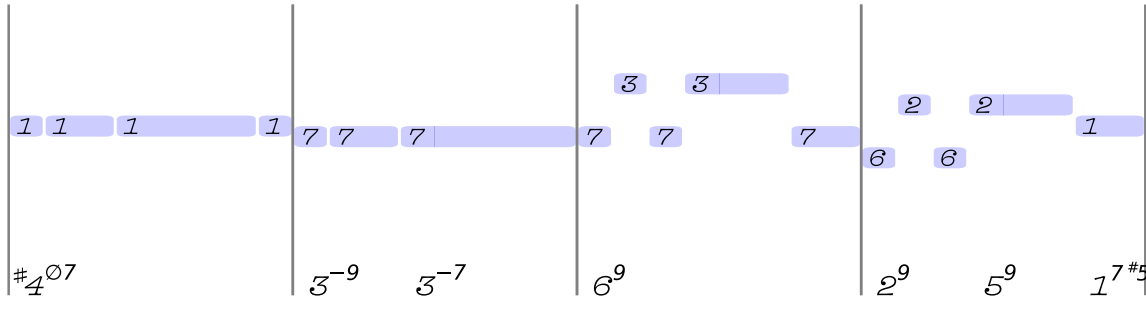
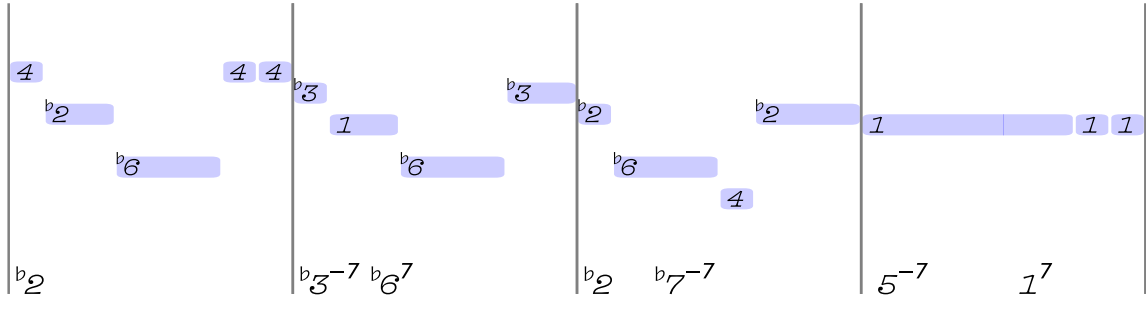
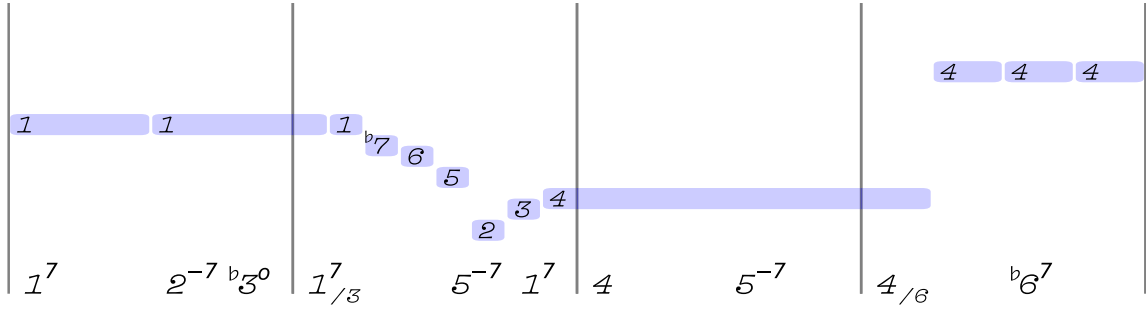
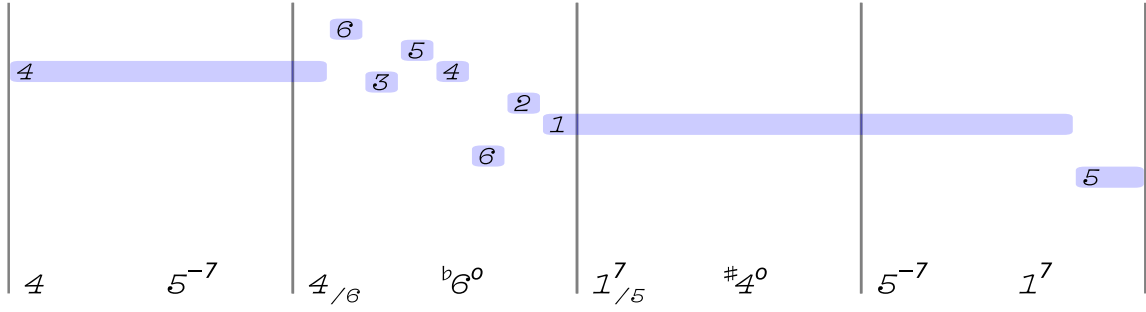
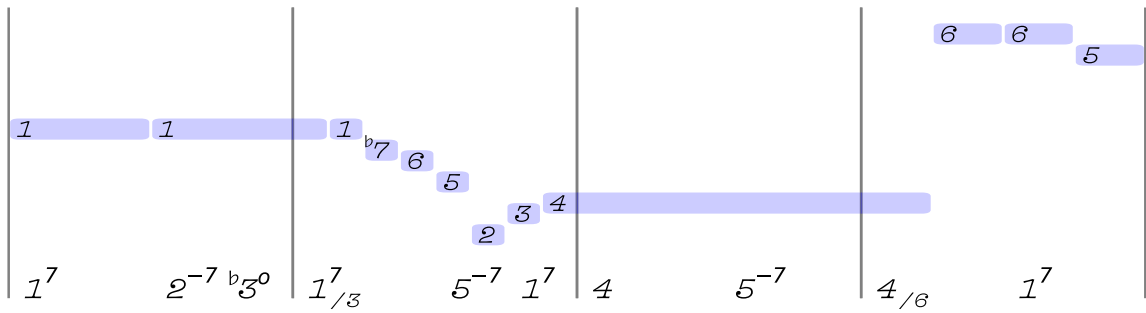


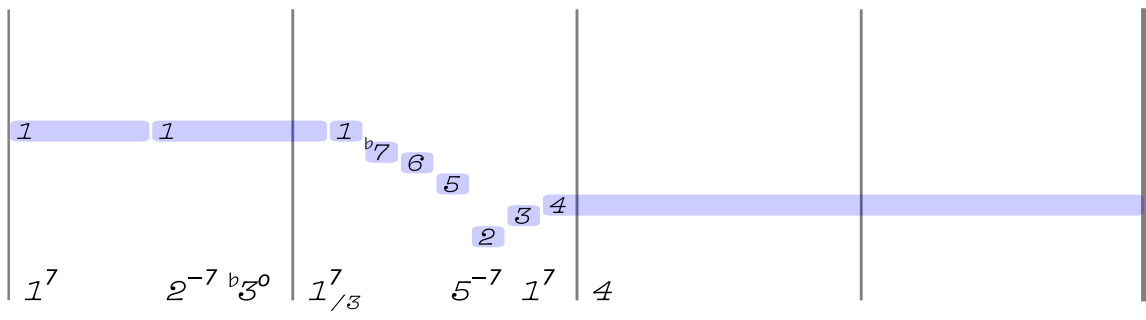
# About a Quarter to Nine Full

1 = G

Harry Warren

 <p>6<sup>-</sup>      3<sup>7</sup>/<sub>7</sub>      6<sup>-</sup>/<sub>1</sub>      2<sup>-</sup></p>	 <p>6<sup>-</sup>/<sub>3</sub>      3<sup>7</sup></p>	 <p>6<sup>-</sup>      2<sup>-</sup>/<sub>4</sub></p>
 <p>6<sup>-</sup>      3<sup>7</sup>/<sub>7</sub>      6<sup>-</sup>/<sub>1</sub>      2<sup>07</sup></p>	 <p>1<sub>/5</sub>      5<sup>9</sup>      5<sup>13</sup></p>	 <p>1</p>
 <p>2<sup>-</sup>/<sub>4</sub>      3<sup>7#5</sup></p>	 <p>6<sup>-</sup></p>	 <p>7<sup>7</sup>/<sub>{ } ^ \# 4</sub></p>
 <p>7<sup>07</sup>      3<sup>7</sup></p>		
 <p>6<sup>-</sup>      3<sup>7</sup>/<sub>7</sub>      6<sup>-</sup>/<sub>1</sub>      2<sup>-</sup></p>	 <p>6<sup>-</sup>/<sub>3</sub>      3<sup>7#5</sup></p>	 <p>6<sup>-</sup>      1<sup>7</sup></p>
 <p>4</p>	 <p>4<sub>/6</sub>      b6<sup>0</sup></p>	 <p>1<sup>7</sup>/<sub>5</sub>      #4<sup>0</sup></p>
 <p>5<sup>-7</sup></p>		





# After you've Gone

1 = B<sup>b</sup>

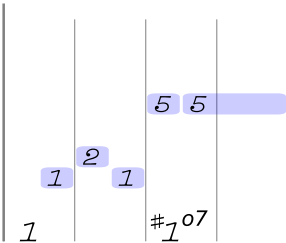
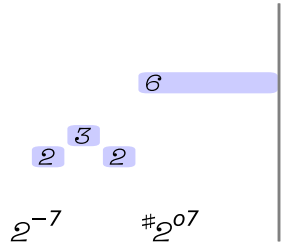
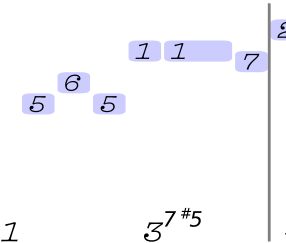
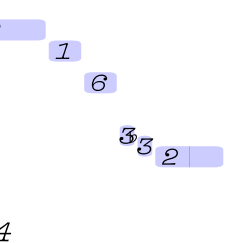
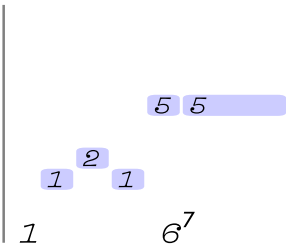
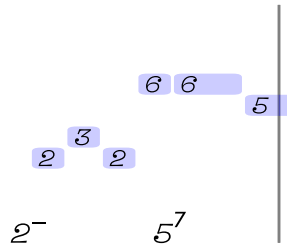
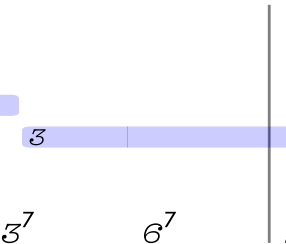
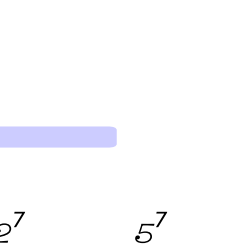
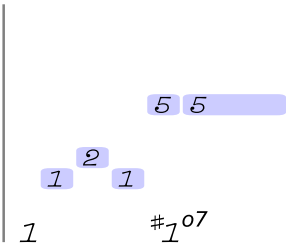
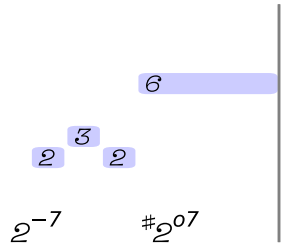
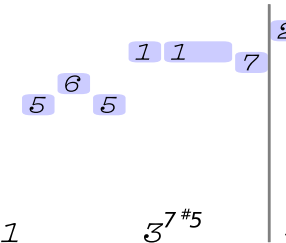
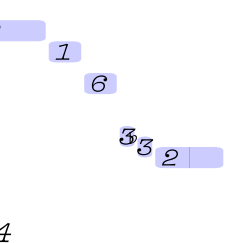
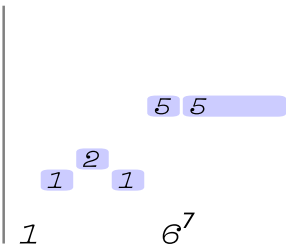
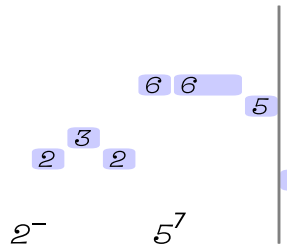
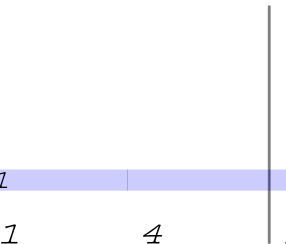
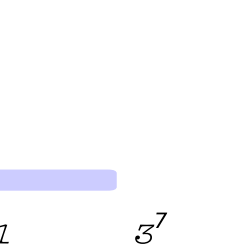
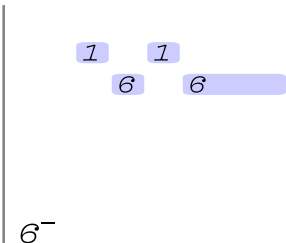
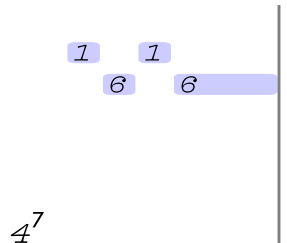
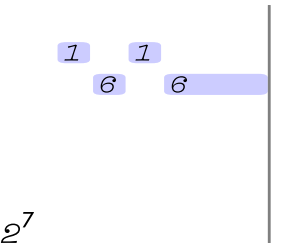
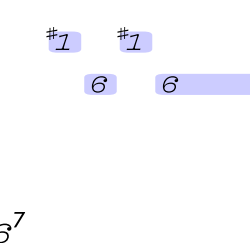
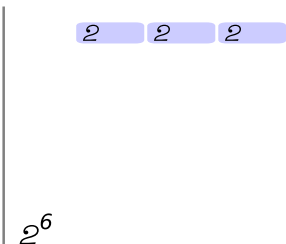
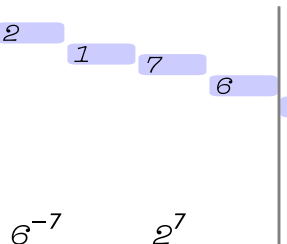
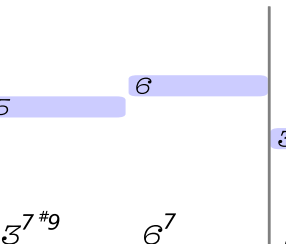
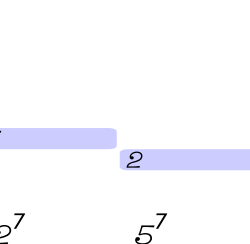
Turner Layton

The musical score is organized into five systems, each containing four measures. The notation includes fret numbers (1-7) and chord symbols (4, 4-6, b7 9, 1, 3-, 6 9, 2 9, 5 9, 1 6, 1 7, 2-, 6 7, 2-7, 4-6 b7 9, 1, 7-, 3 7, 6-7, 6-7/5 #4 o7, 1 6/5, 6 7, 2-7, 5 7, 1 6, 1 7). The guitar part is written in a single staff with a key signature of one flat. The score is presented in a clean, modern style with blue fret numbers and black chord symbols.

# Ain't Misbehavin'

1 = E<sup>b</sup>

Fats Waller

 <p>1 2 1 5 5</p> <p>1 #1<sup>07</sup></p>	 <p>2 3 2 6 6</p> <p>2<sup>-7</sup> #2<sup>07</sup></p>	 <p>1 6 5 1 1 7 2 1 6</p> <p>1 3<sup>7#5</sup> 4</p>	 <p>3 3 2 6</p>
 <p>1 2 1 5 5</p> <p>1 6<sup>7</sup></p>	 <p>2 3 2 6 6 5</p> <p>2<sup>-</sup> 5<sup>7</sup></p>	 <p>3 6 7</p> <p>3<sup>7</sup> 6<sup>7</sup> 2<sup>7</sup> 5<sup>7</sup></p>	 <p>2 1 6</p>
 <p>1 2 1 5 5</p> <p>1 #1<sup>07</sup></p>	 <p>2 3 2 6 6</p> <p>2<sup>-7</sup> #2<sup>07</sup></p>	 <p>1 6 5 1 1 7 2 1 6</p> <p>1 3<sup>7#5</sup> 4</p>	 <p>3 3 2 6</p>
 <p>1 2 1 5 5</p> <p>1 6<sup>7</sup></p>	 <p>2 3 2 6 6 5</p> <p>2<sup>-</sup> 5<sup>7</sup></p>	 <p>1 4 1</p> <p>1 4 1 3<sup>7</sup></p>	 <p>2 1 6</p>
 <p>1 1 6 6</p> <p>6<sup>-</sup></p>	 <p>1 1 6 6</p> <p>4<sup>7</sup></p>	 <p>1 1 6 6</p> <p>2<sup>7</sup></p>	 <p>#1 #1 6 6</p> <p>6<sup>7</sup></p>
 <p>2 2 2 2 1 7 6</p> <p>2<sup>6</sup></p>	 <p>5 6 6</p> <p>6<sup>-7</sup> 2<sup>7</sup></p>	 <p>3 2</p> <p>3<sup>7#9</sup> 6<sup>7</sup></p>	 <p>2 5</p> <p>2<sup>7</sup> 5<sup>7</sup></p>

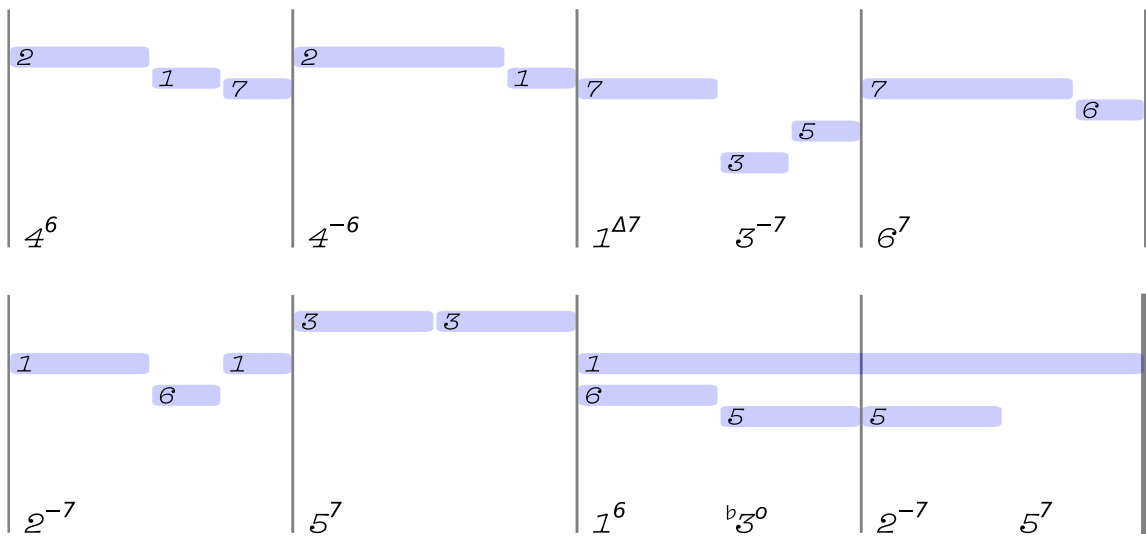


# All Of Me

1 = C

Gerald Marks

The musical score for "All Of Me" is presented in a piano arrangement. It consists of six systems, each with two staves. The first staff of each system contains the right-hand melody, and the second staff contains the left-hand accompaniment. The melody is composed of eighth and quarter notes, with some measures containing triplets. The accompaniment features a steady eighth-note bass line in the left hand and a more complex pattern in the right hand, often using triplets and sixteenth notes. The score is divided into six systems, each with two staves. The first staff of each system contains the right-hand melody, and the second staff contains the left-hand accompaniment. The melody is composed of eighth and quarter notes, with some measures containing triplets. The accompaniment features a steady eighth-note bass line in the left hand and a more complex pattern in the right hand, often using triplets and sixteenth notes.





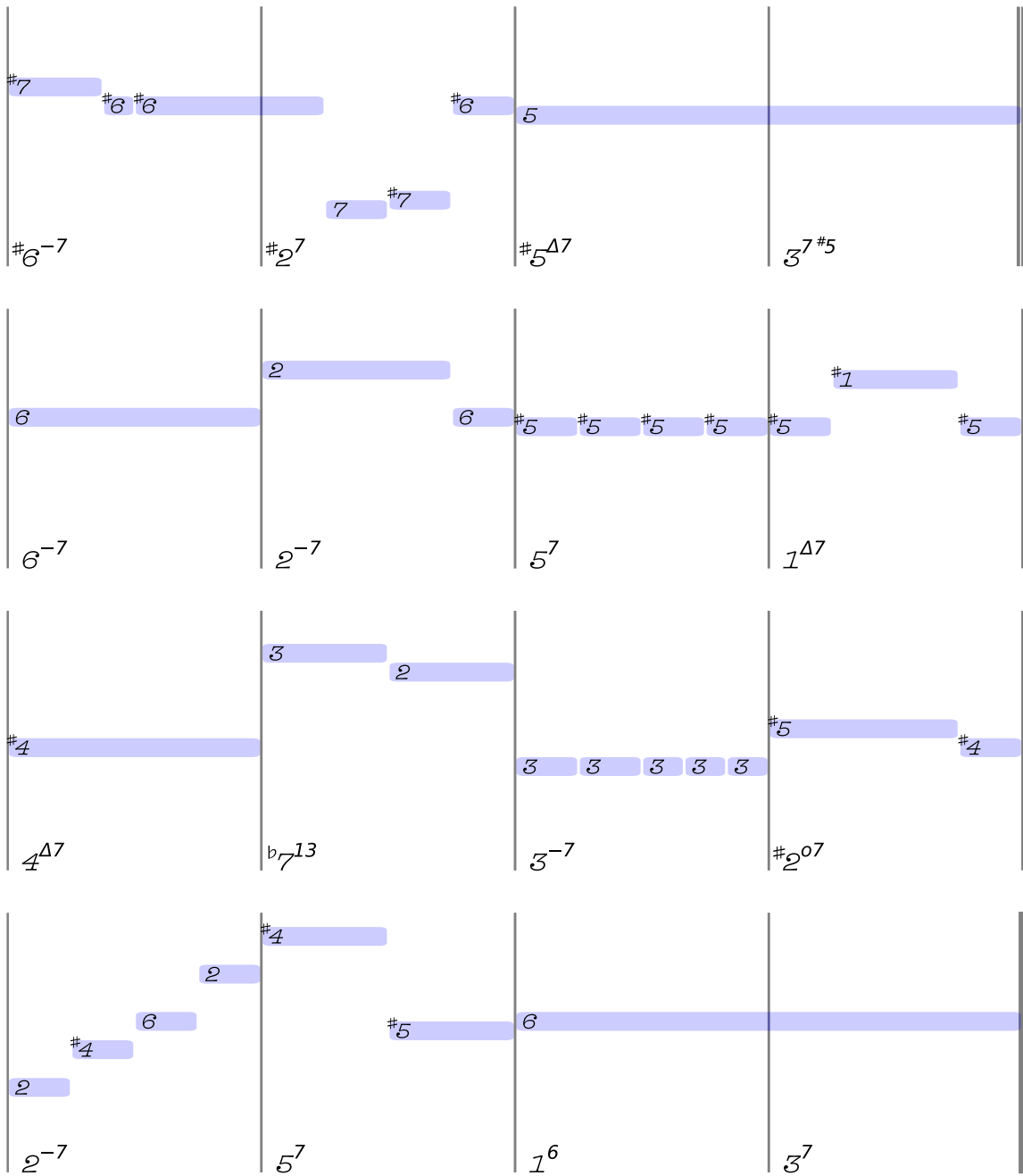
# All the Things You Are

1 = A<sup>b</sup>

Jerome Kern

The musical score is organized into five systems, each containing four measures. The notation is as follows:

- System 1:**
  - Measure 1: Chord 6<sup>-7</sup>, Melody 6
  - Measure 2: Chord 2<sup>-7</sup>, Melody 2
  - Measure 3: Chord 5<sup>7</sup>, Melody 6, #5, #5, #5, #5, #5
  - Measure 4: Chord 1<sup>Δ7</sup>, Melody #1, #5
- System 2:**
  - Measure 1: Chord 4<sup>Δ7</sup>, Melody #4, #4, #4, #4, #4
  - Measure 2: Chord 7<sup>7</sup>, Melody #7, #4
  - Measure 3: Chord 3<sup>Δ7</sup>, Melody #3
  - Measure 4: Chord 4<sup>Δ7</sup>, Melody #4
- System 3:**
  - Measure 1: Chord 3<sup>-7</sup>, Melody 3
  - Measure 2: Chord 6<sup>-7</sup>, Melody 6
  - Measure 3: Chord 2<sup>7</sup>, Melody 3, #2, #2, #2, #2, #2
  - Measure 4: Chord 5<sup>Δ7</sup>, Melody #5, #2
- System 4:**
  - Measure 1: Chord 1<sup>Δ7</sup>, Melody #1, #1, #1, #1, #1
  - Measure 2: Chord #4<sup>7</sup>, Melody #2, 3, #2, #1
  - Measure 3: Chord 7<sup>Δ7</sup>, Melody #7
  - Measure 4: Chord 2<sup>7</sup>, Melody #2, #5, #2
- System 5:**
  - Measure 1: Chord #1<sup>-7</sup>, Melody #2, #1, #1
  - Measure 2: Chord #4<sup>7</sup>, Melody 2, #3
  - Measure 3: Chord 7<sup>Δ7</sup>, Melody #1, #7
  - Measure 4: Chord 2<sup>7</sup>, Melody #2, #5, #7

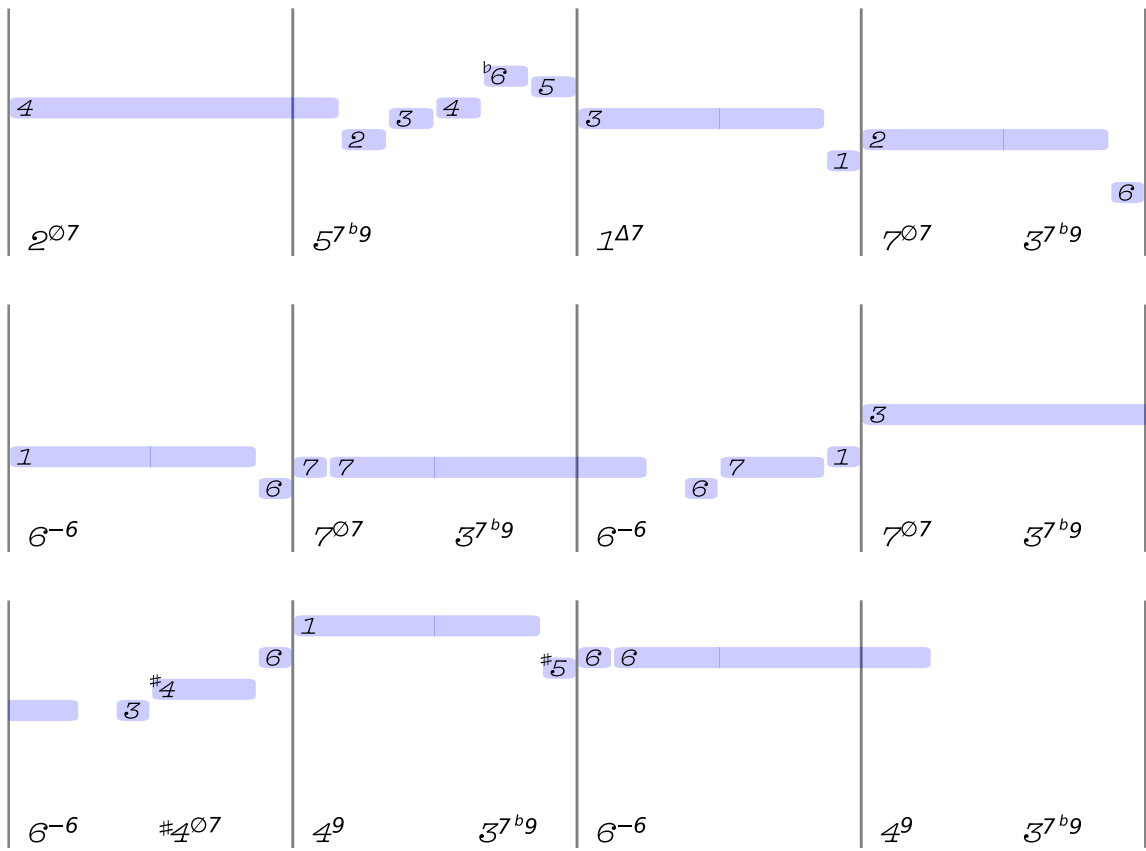


# Alone Together

1 = F

Arthur Schwartz

<p>6-6</p>	<p>7<sup>0</sup> 7      3 7<sup>b</sup> 9</p>	<p>6-9</p>	<p>7<sup>0</sup> 7      3 7<sup>b</sup> 9</p>
<p>6-6</p>	<p>3<sup>0</sup> 7      6 7<sup>b</sup> 9</p>	<p>2-7      6 7<sup>b</sup> 9</p>	<p>2-7</p>
<p>#4-7      7 7</p>	<p>2-7      5 7</p>	<p>1</p>	<p>7<sup>0</sup> 7      3 7<sup>b</sup> 9</p>
<p>6<sup>Δ</sup> 7</p>	<p>7-7      3 7<sup>b</sup> 9</p>		
<p>6<sup>Δ</sup> 7</p>			
<p>3<sup>0</sup> 7</p>	<p>6 7<sup>b</sup> 9</p>	<p>2-7</p>	<p>2-7</p>



# Angel Eyes

1 = F

Matt Dennis

6<sup>-7</sup> 4<sup>7</sup> 3<sup>7</sup> 6<sup>-7</sup> 4<sup>7</sup> 6<sup>-7</sup> #4<sup>07</sup> 3<sup>7</sup>

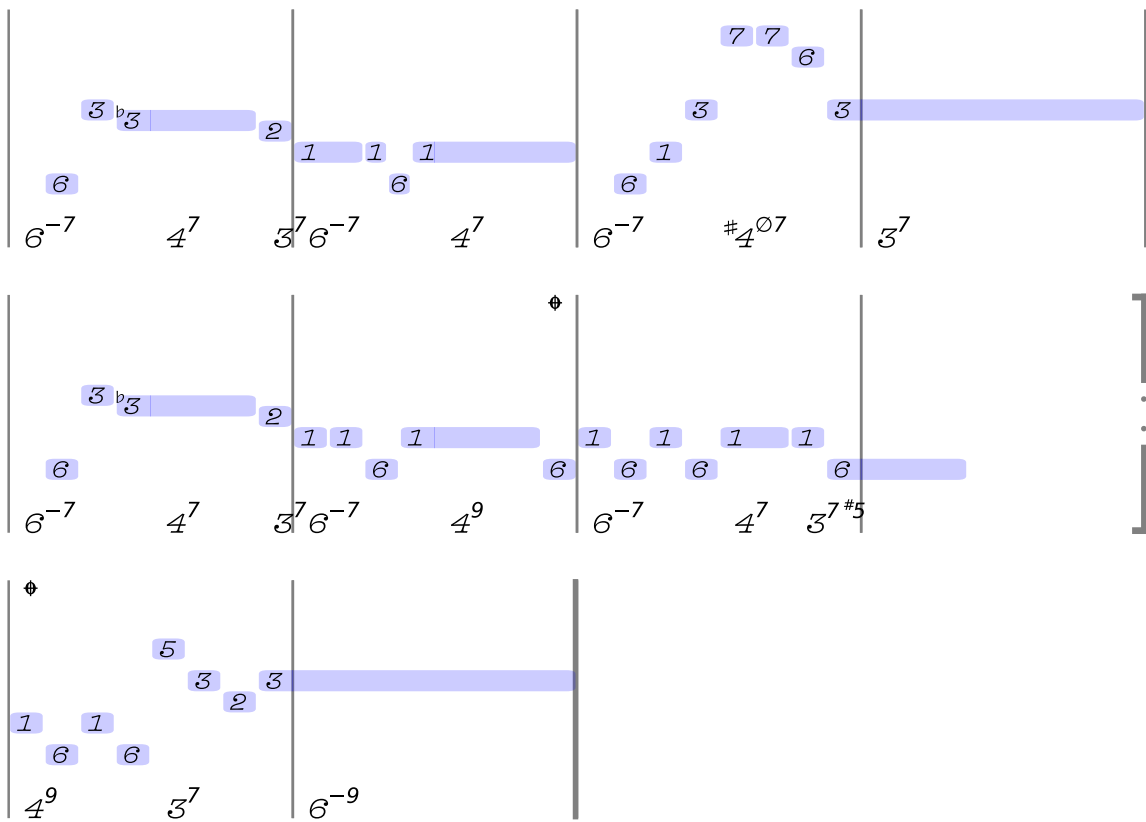
6<sup>-7</sup> 4<sup>7</sup> 3<sup>7</sup> 6<sup>-7</sup> 4<sup>7</sup> 6<sup>-7</sup> 4<sup>7</sup> 3<sup>7#5</sup> 6<sup>-7</sup> 3<sup>7#5</sup>

6<sup>-7</sup> 4<sup>7</sup> 3<sup>7</sup> 6<sup>-7</sup> 4<sup>7</sup> 6<sup>-7</sup> #4<sup>07</sup> 3<sup>7</sup>

6<sup>-7</sup> 4<sup>7</sup> 3<sup>7</sup> 6<sup>-7</sup> 4<sup>7</sup> 6<sup>-7</sup> 4<sup>7</sup> 3<sup>7#5</sup> 6<sup>-7</sup>

5<sup>-7</sup> 1<sup>7</sup> 4<sup>7</sup> 2<sup>7</sup> 5<sup>-7</sup> 1<sup>7</sup> 4<sup>7</sup> 4<sup>6</sup>

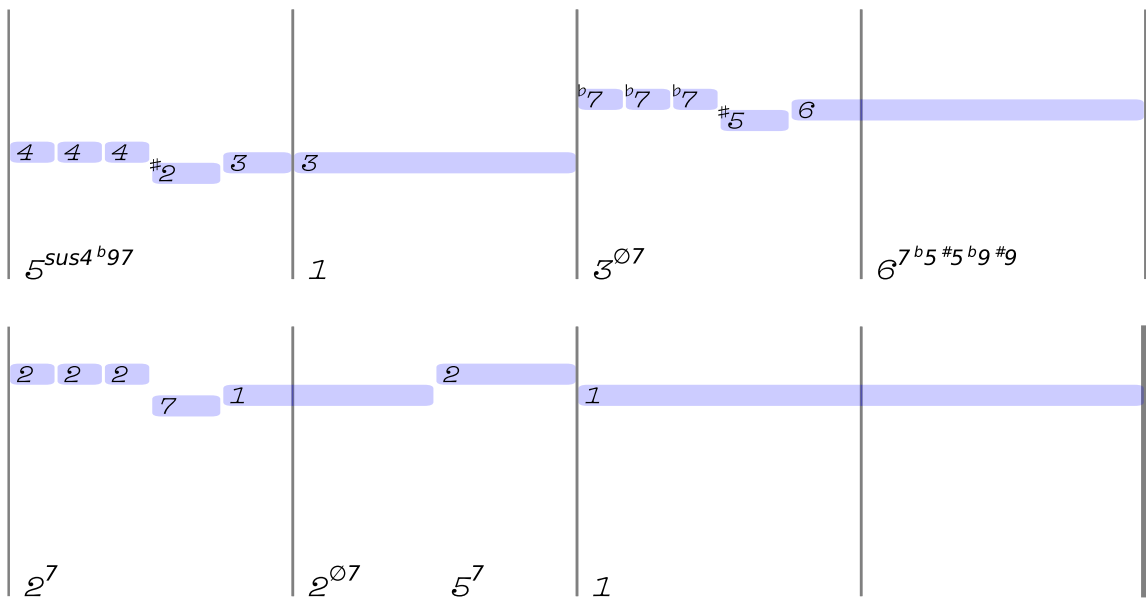
#4<sup>-7</sup> 7<sup>7</sup> 3<sup>7</sup> 3<sup>6</sup> #6<sup>-7</sup> #2<sup>7</sup> 7<sup>07</sup>



# April in Paris

1 = C

Vernon Duke



# Autumn Leaves

1 = G

Johnny Mercer

1 = G

Johnny Mercer

4

6 7 1

2<sup>-7</sup>

3 3

5 6 7

5<sup>7</sup>

1

4

4 5 6

1.

2

7<sup>07</sup>

3

3<sup>7</sup>

1

6<sup>-</sup>

6 7 1

2.

2 2 1

7

3<sup>7</sup>

6<sup>-</sup>

6 6

7 7 7 6 7

7<sup>07</sup>

3<sup>7b9</sup>

6<sup>-</sup>

1 1 7 1

2

2<sup>-7</sup>

5 4 3

5<sup>7</sup>

1

5 3

4 4 2 2

7<sup>07</sup>

7

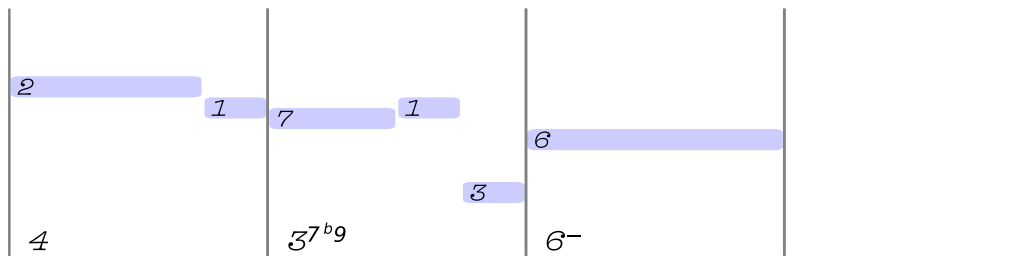
3<sup>7b9</sup>

4 3 3

6<sup>-7</sup> b6<sup>7</sup>

5<sup>-7</sup> b5<sup>7</sup>

6



# Back Home Again in Indiana

1 = G

James Hanley,

The musical score is organized into four rows and four columns of measures. The notation includes fingerings (1-7), barre lines, and various chords (6<sup>7</sup>, 2<sup>7</sup>, 5<sup>7</sup>, 4, #4<sup>07</sup>, 6<sup>-</sup>, 6<sup>0</sup>, 5<sup>7</sup>, 6<sup>7</sup>, 1<sup>7</sup>, 6<sup>-</sup>, b6<sup>7</sup>). The melody is written on a single staff with a treble clef. The bass line is indicated by numbers 1-7 below the staff.

# Back Home in Indiana

1 = G

James Hanley, Ballard Mac Donald

The musical score is organized into five systems, each containing four measures (except for the final system which has one measure). The notation is as follows:

- System 1:**
  - Measure 1: Notes 5, 3, 6, 5. Fingering: 1.
  - Measure 2: Notes 6, 5, 3, 2. Fingering: 6<sup>7</sup>, 2<sup>7</sup>.
  - Measure 3: Notes 3, 3, 7, 1. Fingering: 5<sup>7</sup>.
  - Measure 4: Notes 3, 3, 7, 2.
- System 2:**
  - Measure 1: Notes 1, 1, 7, 6, 1. Fingering: 1, 1<sup>7</sup>.
  - Measure 2: Notes 4, 6, 5. Fingering: 4, #4<sup>07</sup>.
  - Measure 3: Notes 3, 3, 4, 3, 7, 6. Fingering: 1, 2<sup>7</sup>.
  - Measure 4: Notes 7, 6.
- System 3:**
  - Measure 1: Notes 2, 5, 6, 3. Fingering: 5<sup>7</sup>.
  - Measure 2: Notes 5, 6, 5, 3, 2. Fingering: 1, 6<sup>7</sup>.
  - Measure 3: Notes 2, 6, 7, 1. Fingering: 2<sup>7</sup>.
  - Measure 4: Notes 3, 3, 7, 2. Fingering: 5<sup>7</sup>.
- System 4:**
  - Measure 1: Notes 1, 1, 2, 3, #2, 3, 2, 3, 2, 7, 1. Fingering: 6<sup>-</sup>, b6<sup>7</sup>.
  - Measure 2: Notes 3, #2, 3, 2, 3, 2, 7, 1. Fingering: 1, 3<sup>7</sup>.
  - Measure 3: Notes 6, 6, 7, 6, 5. Fingering: 6<sup>-</sup>, 6<sup>0</sup>.
  - Measure 4: Notes 1, 3, 5, 4, 3, 2. Fingering: 1, 5<sup>7</sup>.
- System 5:**
  - Measure 1: Notes 1, 5, 6, 3. Fingering: 1, 5<sup>7</sup>.

# Bag 's Groove

1 = F

Milt Jackson

First row of musical notation. The top staff contains a blue bar with '5' and a blue bar with 'b3'. The middle staff contains a blue bar with '1'. The bottom staff contains a blue bar with '1^7'. The notation is spread across three measures.

Second row of musical notation. The top staff contains a blue bar with '5' and a blue bar with 'b3'. The middle staff contains a blue bar with '1'. The bottom staff contains a blue bar with '4^7'. The notation is spread across three measures.

Third row of musical notation. The top staff contains a blue bar with '5' and a blue bar with 'b3'. The middle staff contains a blue bar with '1'. The bottom staff contains a blue bar with '2^-7'. The notation is spread across three measures.

Fourth row of musical notation. The top staff contains a blue bar with '1' and a blue bar with 'b7'. The middle staff contains a blue bar with 'b3'. The bottom staff contains a blue bar with '1^7'. The notation is spread across three measures.

Fifth row of musical notation. The top staff contains a blue bar with '1' and a blue bar with 'b7'. The middle staff contains a blue bar with 'b3'. The bottom staff contains a blue bar with '4^7'. The notation is spread across three measures.

Sixth row of musical notation. The top staff contains a blue bar with '1' and a blue bar with 'b7'. The middle staff contains a blue bar with 'b3'. The bottom staff contains a blue bar with '2^-7'. The notation is spread across three measures.

# Ballin' The Jack

1 = C

Chris Smith

The musical score for "Ballin' The Jack" is presented in six systems, each with a top staff of guitar tablature and a bottom staff of chord names. The key signature is C major (1 = C).

- System 1:**
  - Staff 1: Four measures of a sixteenth-note pattern (6 6 6 6).
  - Staff 2: Chords 5, 6<sup>7</sup>, 2<sup>7</sup>, b3<sup>7</sup>, 1<sup>7</sup>, #4<sup>0</sup>, 4<sup>7</sup>.
- System 2:**
  - Staff 1: Four measures of a sixteenth-note pattern (b3 b3 b3 b3).
  - Staff 2: Chords b5<sup>7</sup>, b3<sup>7</sup>, 2, 2<sup>7</sup>.
- System 3:**
  - Staff 1: Four measures of a sixteenth-note pattern (6 6 6 6).
  - Staff 2: Chords 5, 6<sup>7</sup>, 2<sup>7</sup>, b3<sup>7</sup>, 1<sup>7</sup>, #4<sup>0</sup>, 4<sup>7</sup>.
- System 4:**
  - Staff 1: Four measures of a sixteenth-note pattern (b3 b3 b3 b3).
  - Staff 2: Chords b5<sup>7</sup>, b3<sup>7</sup>, 2, 4<sup>7</sup>.
- System 5:**
  - Staff 1: Four measures of a sixteenth-note pattern (3 3 #1 #1).
  - Staff 2: Chords 5<sup>7</sup>, 1<sup>7</sup>.
- System 6:**
  - Staff 1: Four measures of a sixteenth-note pattern (5 5 6 6 7 6 5).
  - Staff 2: Chords 4<sup>7</sup>, b7, 2<sup>7</sup>, b3<sup>7</sup>, 2<sup>7</sup>.


*D.S.*

# Black Coffee

1 = F

Sonny Burke

The image displays a series of guitar fretboard diagrams for the song "Black Coffee" by Sonny Burke. The diagrams are arranged in a 6x4 grid. Each diagram shows a 4-string fretboard with fingerings (1-5) and chord symbols. The diagrams are organized into six rows and four columns.

Row 1: Four diagrams showing various chord progressions with fingerings. The first diagram shows a progression starting with a 5th fret, 1st string, and a 1st fret, 2nd string. The second diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string. The third diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string. The fourth diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string.

Row 2: Four diagrams showing descending and ascending scale runs with fingerings. The first diagram shows a descending scale run starting from the 5th fret, 1st string. The second diagram shows a descending scale run starting from the 5th fret, 1st string. The third diagram shows a descending scale run starting from the 5th fret, 1st string. The fourth diagram shows a descending scale run starting from the 5th fret, 1st string.

Row 3: Four diagrams showing more complex chord progressions with fingerings. The first diagram shows a progression starting with a 2nd fret, 1st string, and a 2nd fret, 2nd string. The second diagram shows a progression starting with a 2nd fret, 1st string, and a 2nd fret, 2nd string. The third diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string. The fourth diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string.

Row 4: Four diagrams showing similar chord progressions to Row 1. The first diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string. The second diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string. The third diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string. The fourth diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string.

Row 5: Four diagrams showing similar scale runs to Row 2. The first diagram shows a descending scale run starting from the 5th fret, 1st string. The second diagram shows a descending scale run starting from the 5th fret, 1st string. The third diagram shows a descending scale run starting from the 5th fret, 1st string. The fourth diagram shows a descending scale run starting from the 5th fret, 1st string.

Row 6: Four diagrams showing similar chord progressions to Row 3. The first diagram shows a progression starting with a 2nd fret, 1st string, and a 2nd fret, 2nd string. The second diagram shows a progression starting with a 2nd fret, 1st string, and a 2nd fret, 2nd string. The third diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string. The fourth diagram shows a progression starting with a 1st fret, 1st string, and a 1st fret, 2nd string.

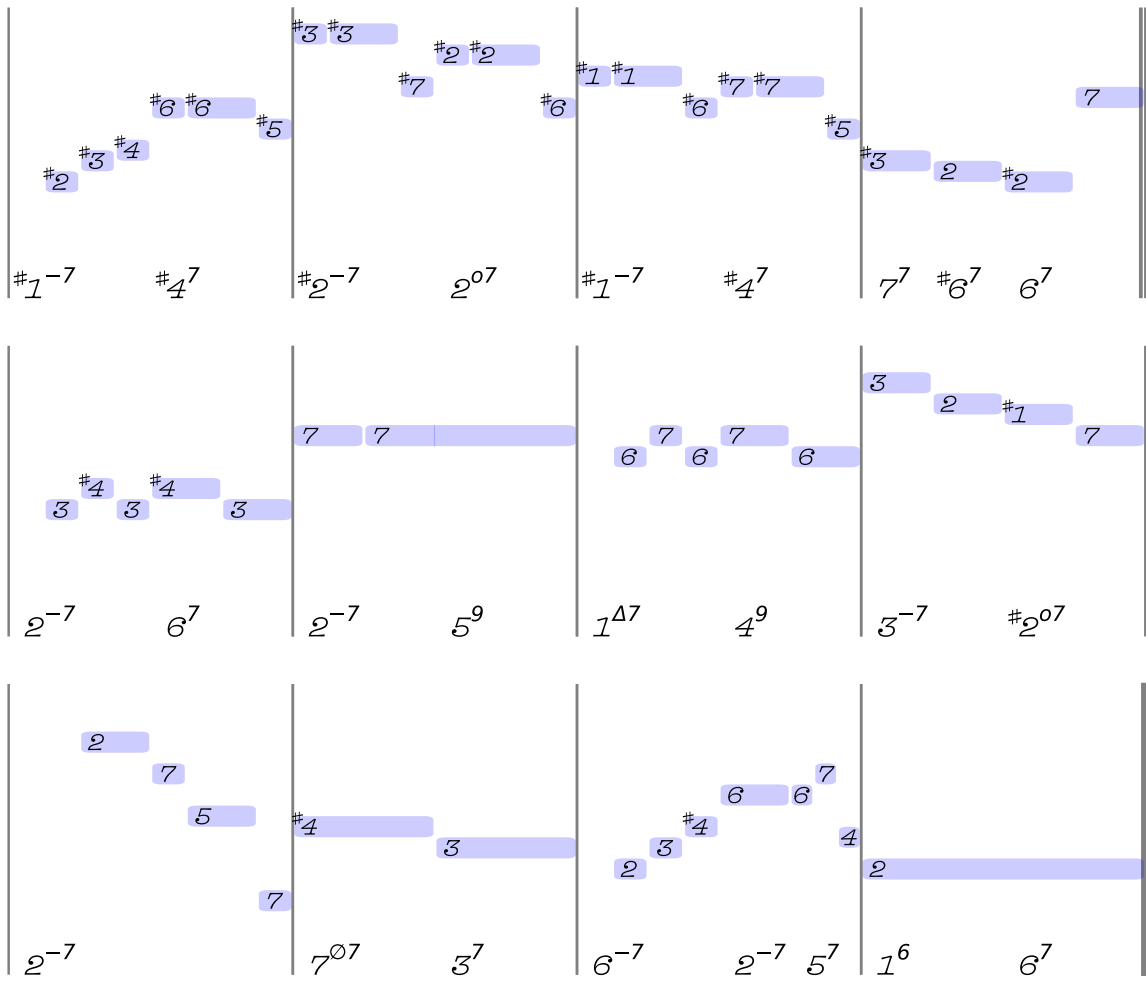


<p>4<sup>-7</sup>      #6<sup>9</sup></p>	<p>1<sup>-</sup></p>	<p>2<sup>07</sup>      5<sup>7b9#5</sup></p>	<p>1<sup>Δ7</sup></p>
<p>#2<sup>-7</sup>      #5<sup>7</sup></p>	<p>#1<sup>Δ7</sup>      #6<sup>-7</sup></p>	<p>#2<sup>-7</sup>      #5<sup>7</sup></p>	<p>2<sup>-7</sup>      5<sup>7</sup></p>
<p>1<sup>7#9</sup>      #1<sup>7#9</sup></p>	<p>1<sup>7#9</sup>      #1<sup>7#9</sup></p>	<p>1<sup>7#9</sup>      #4<sup>13</sup></p>	
<p>4<sup>7</sup></p>	<p>1<sup>Δ7</sup>      2<sup>-7</sup></p>	<p>3<sup>-7</sup>      6<sup>7b9#5</sup></p>	
<p>2<sup>-7</sup></p>	<p>5<sup>sus479</sup></p>	<p>1<sup>7#9</sup>      #1<sup>7#9</sup></p>	<p>1<sup>7#9</sup>      #1<sup>7#9</sup></p>

# Body and Soul

1 = D<sup>b</sup>

Johnny Green

# Caravan

1 = A<sup>b</sup>

Juan Tizol & Duke Ellington

3 4 3 2 3 7 7 #5

3<sup>7b9</sup>

2 3 4 3 4 3 #2 #5

2 3 #2 2 #1 1 7 #5

6 6<sup>-6</sup>

6 #4 3 7 6 6

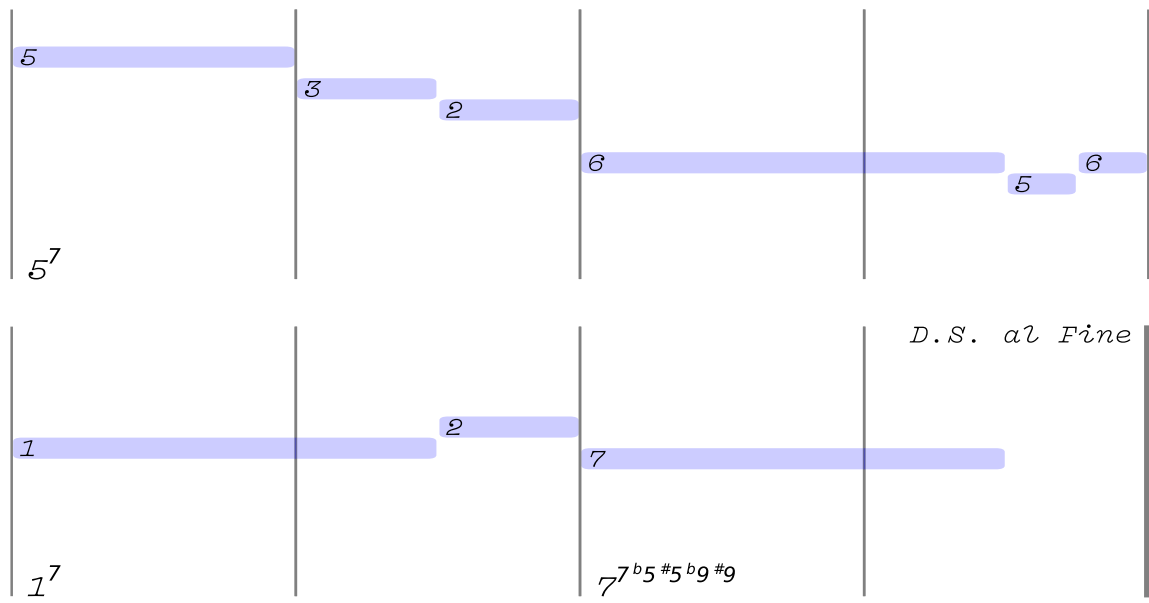
6<sup>7</sup>

3 7 6 3

2<sup>7</sup>

36

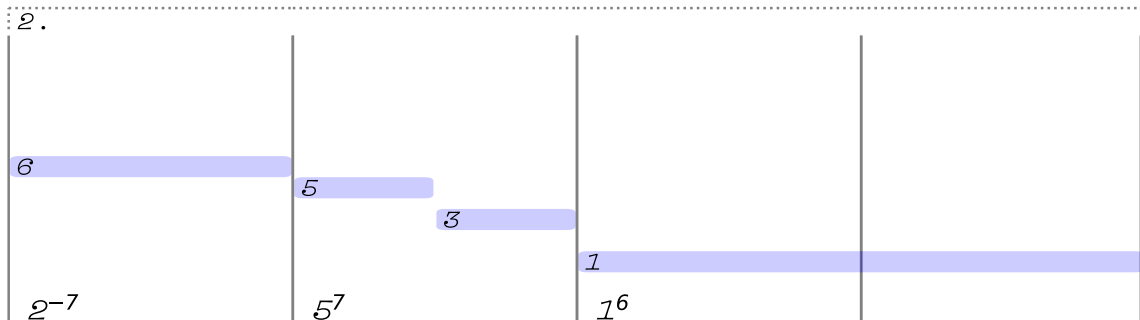
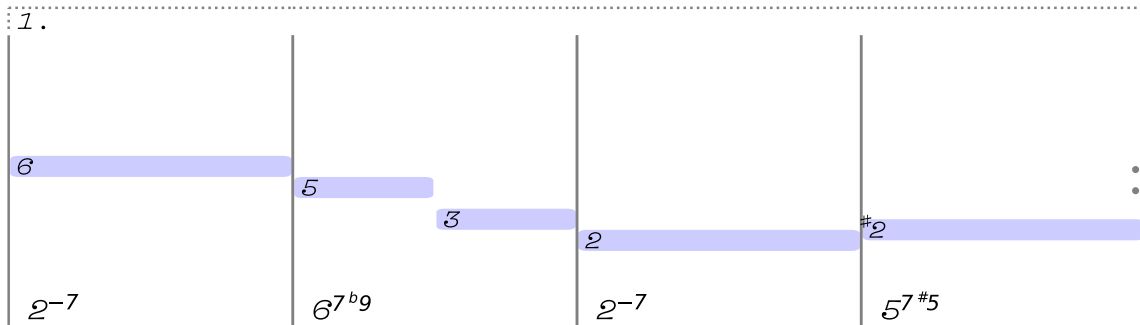
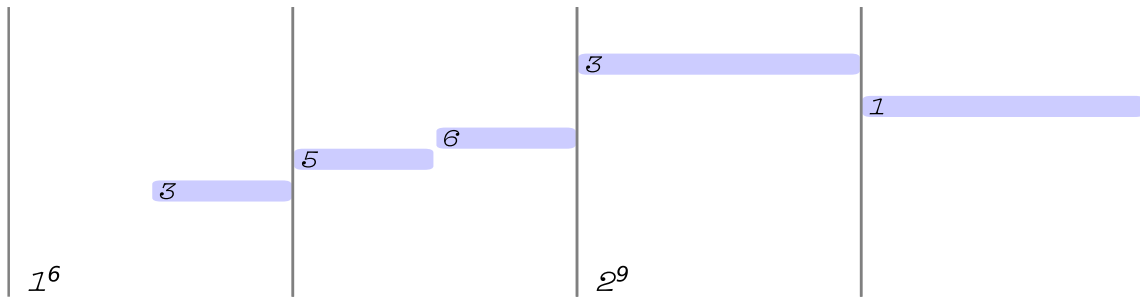
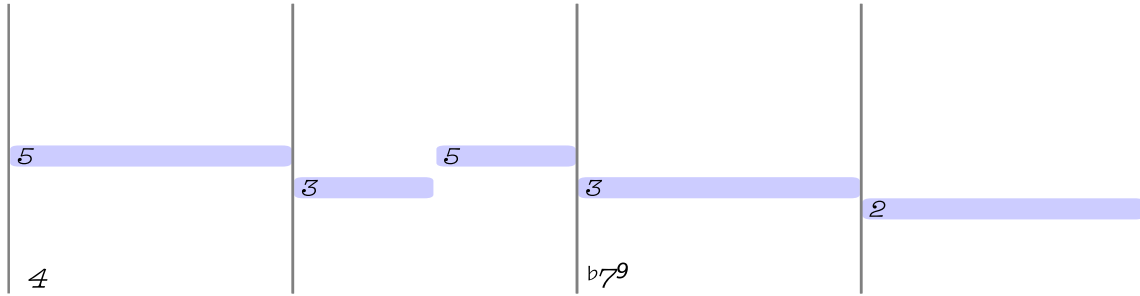
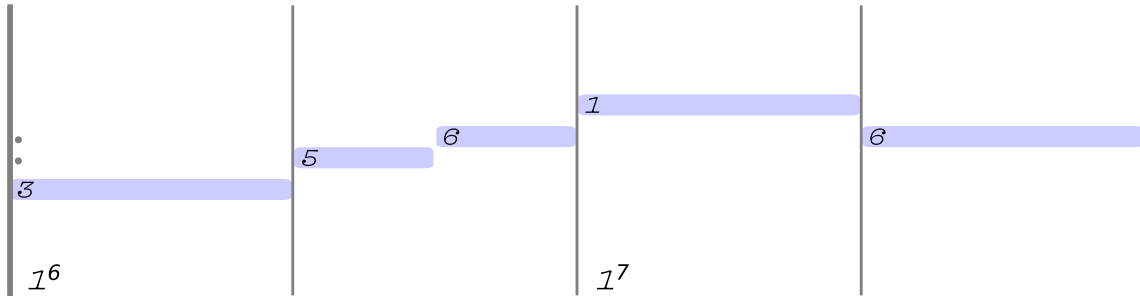
Fine

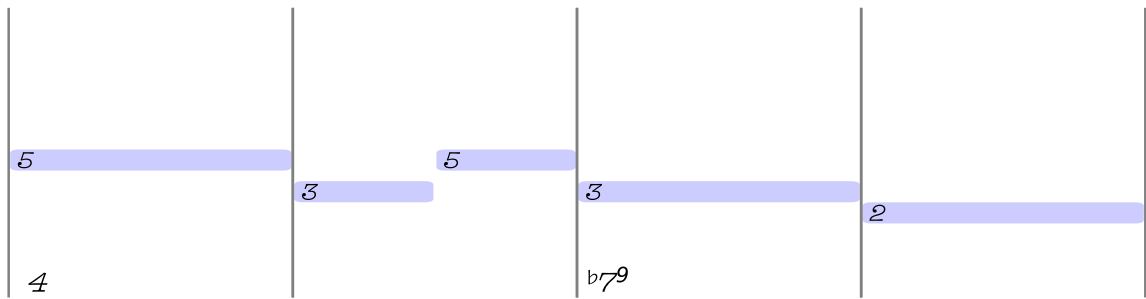
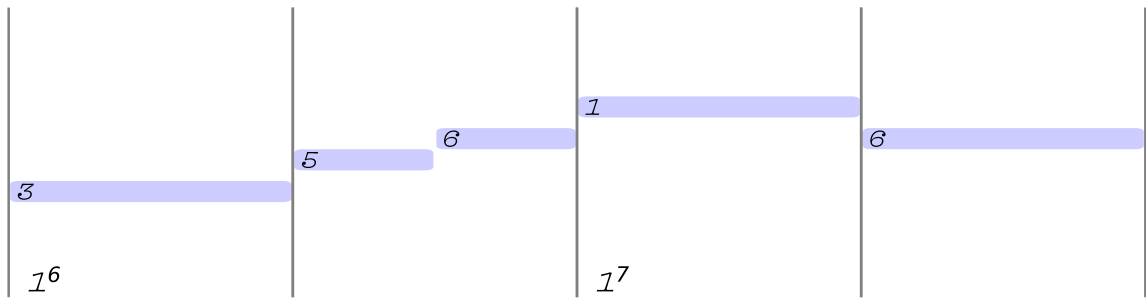
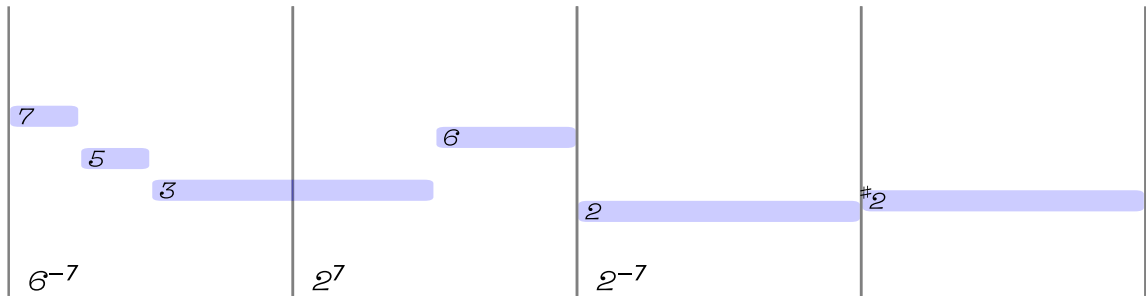
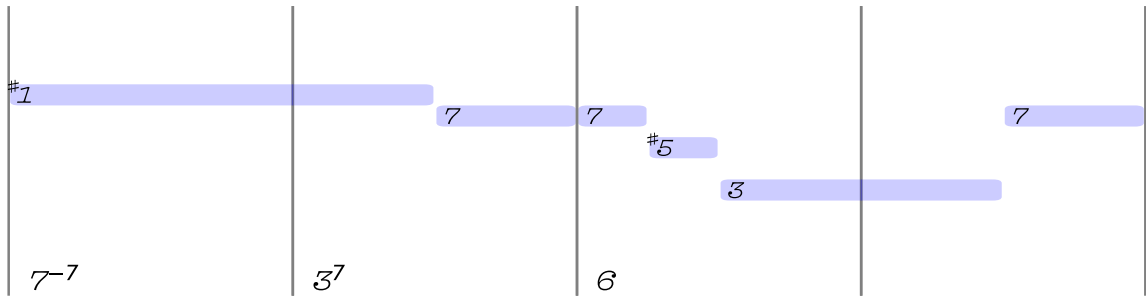
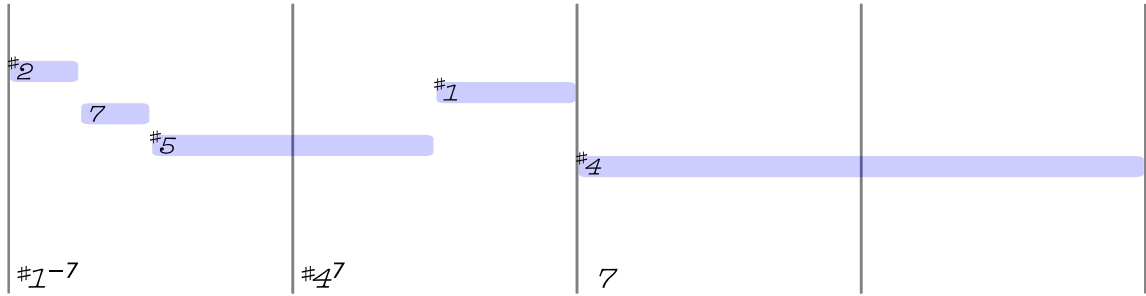
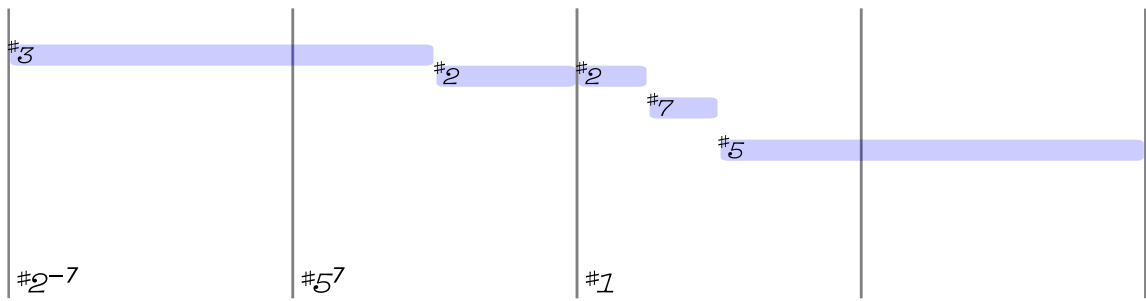


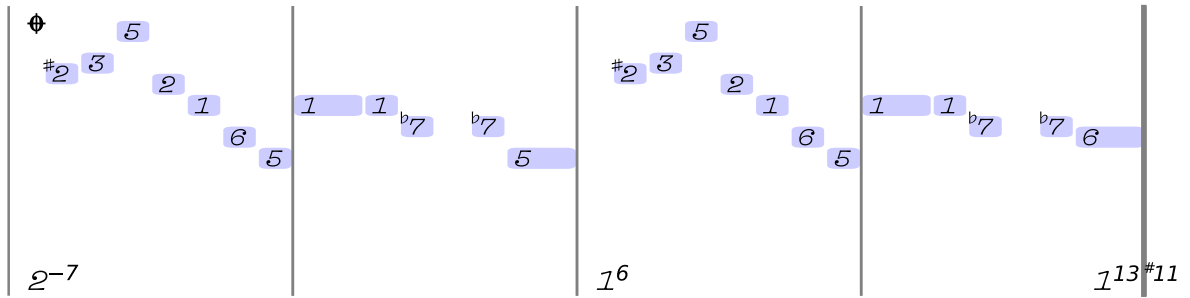
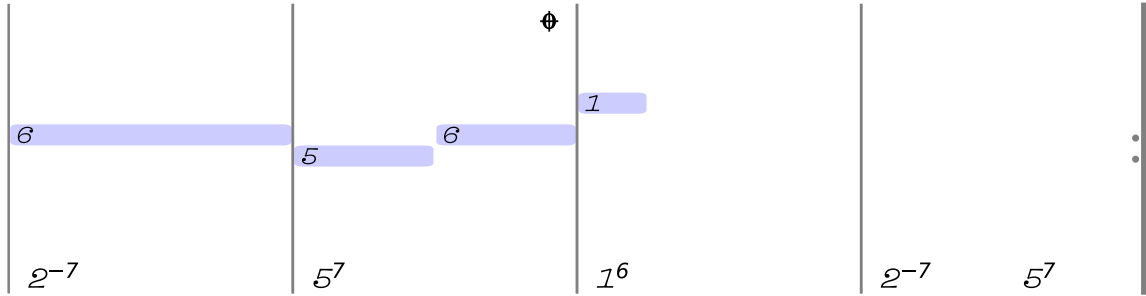
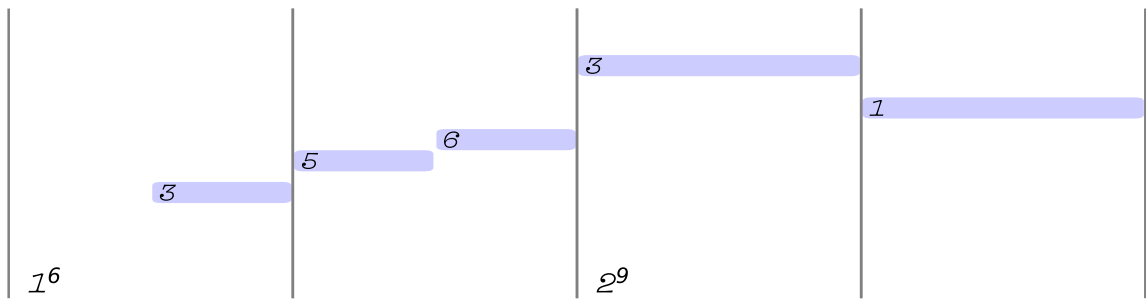
# Cherokee

1 = B<sup>b</sup>

Ray Noble





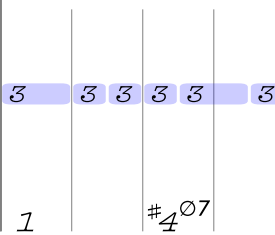
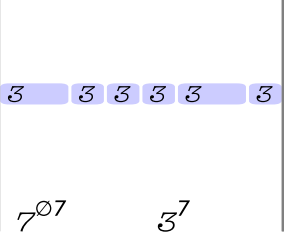
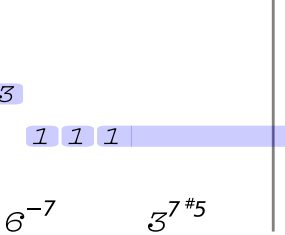
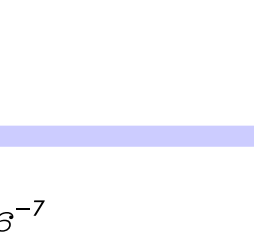

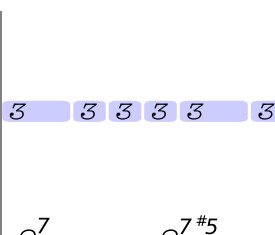
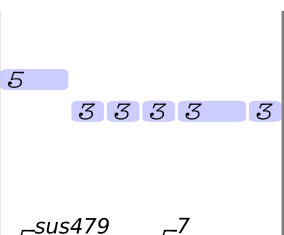
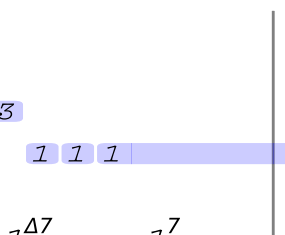
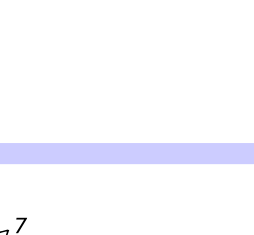

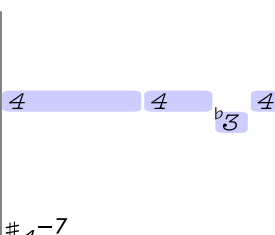
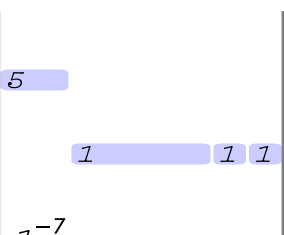
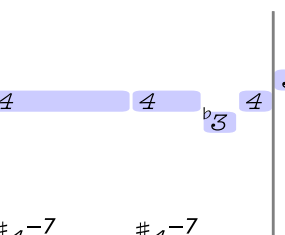
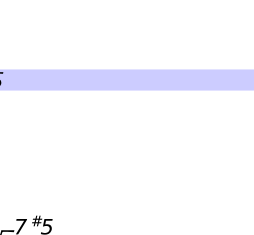

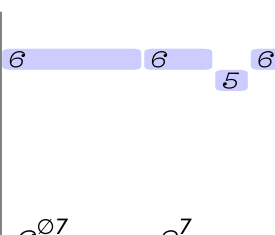
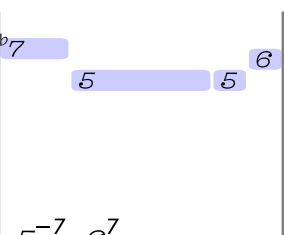
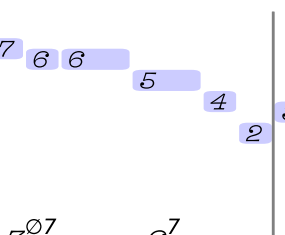
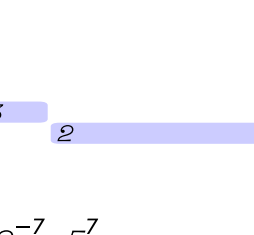

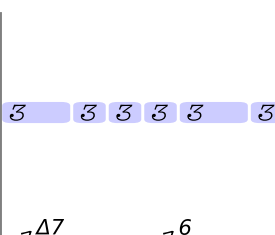
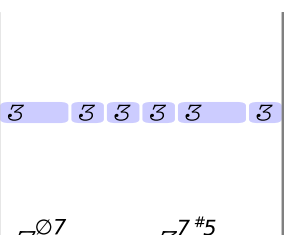
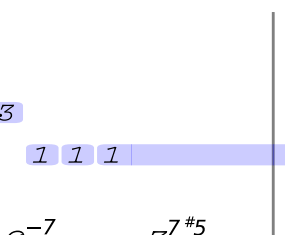
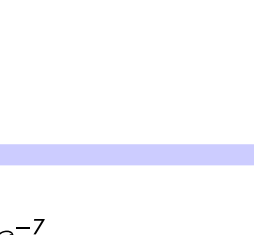

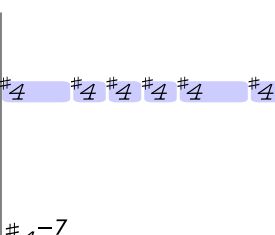
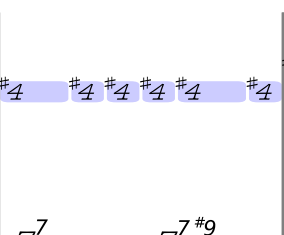




*Come Rain or Come Shine*

$$1 = F$$

Harold Arlen,

 <p>1</p>	 <p>#4<sup>07</sup></p>	 <p>7<sup>07</sup></p>	 <p>3<sup>7</sup></p>	 <p>6<sup>-7</sup></p>	<p>3<sup>7#5</sup></p>	<p>6<sup>-7</sup></p>
 <p>2<sup>7</sup></p>	 <p>2<sup>7#5</sup></p>	 <p>5<sup>sus479</sup></p>	 <p>5<sup>7</sup></p>	 <p>1<sup>Δ7</sup></p>	<p>1<sup>7</sup></p>	<p>1<sup>7</sup></p>
 <p>#4<sup>-7</sup></p>	 <p>1<sup>-7</sup></p>	 <p>#4<sup>-7</sup></p>	 <p>#4<sup>-7</sup> / { } <sup>b</sup> 3</p>	 <p>5<sup>7#5</sup></p>	<p>5<sup>7#5</sup></p>	<p>5<sup>7#5</sup></p>
 <p>6<sup>07</sup></p>	 <p>2<sup>7</sup></p>	 <p>5<sup>-7</sup></p>	 <p>6<sup>7</sup></p>	 <p>3<sup>07</sup></p>	<p>6<sup>7</sup></p>	<p>2<sup>-7</sup></p>
 <p>1<sup>Δ7</sup></p>	 <p>1<sup>6</sup></p>	 <p>7<sup>07</sup></p>	 <p>3<sup>7#5</sup></p>	 <p>6<sup>-7</sup></p>	<p>3<sup>7#5</sup></p>	<p>6<sup>-7</sup></p>
 <p>#4<sup>-7</sup></p>	 <p>7<sup>7</sup></p>					



# Darn That Dream

1 = G

Jimmy Van Heusen

1. 2.

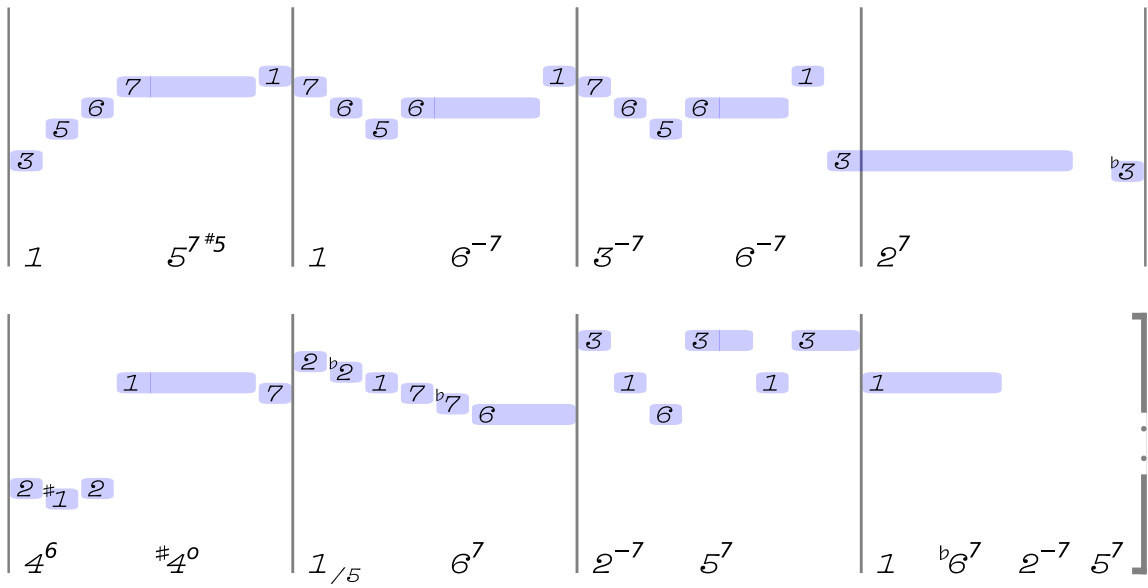
D.C. al Coda

# Do You Know What It Means To Miss New Orleans

1 = C

Eddie DeLange

The musical score is written in a system of six staves, each containing a sequence of notes and rests. The notes are represented by numbers (1-7) and accidentals (sharps, flats, naturals). The rests are represented by horizontal lines. The staves are connected by vertical lines, indicating a continuous melody. The score is written in a system of six staves, each containing a sequence of notes and rests. The notes are represented by numbers (1-7) and accidentals (sharps, flats, naturals). The rests are represented by horizontal lines. The staves are connected by vertical lines, indicating a continuous melody.



# Don't Blame Me

1 = C

Jimmy McHugh

The musical score is organized into six systems, each with a staff. The notation includes various chords and intervals, such as 5, 6, 7, 4, 3, 2, 1, 5<sup>7</sup>, 4<sup>-6</sup>, 2<sup>-7</sup>, 5<sup>#5</sup>, 1<sup>7</sup>, 3<sup>7</sup>, 6<sup>-</sup>, 2<sup>7</sup>, 4<sup>-6</sup>, and 5<sup>7</sup>. The score is divided into measures by vertical bar lines.

System 1:

- Measure 1: 5 (blue bar), 1
- Measure 2: <sup>b</sup>7 (blue bar), <sup>b</sup>7<sup>6</sup>
- Measure 3: 6 (blue bar), 6
- Measure 4: 5 (blue bar), 6<sup>7</sup>
- Measure 5: 4 (blue bar), 4<sup>-6</sup>
- Measure 6: 4 (blue bar), 5<sup>7</sup>
- Measure 7: 3 (blue bar), 1
- Measure 8: 2 (blue bar), 1

System 2:

- Measure 1: 4 (blue bar), 4<sup>-6</sup>
- Measure 2: 4 (blue bar), 5<sup>7</sup>
- Measure 3: 3 (blue bar), 5<sup>-6</sup>
- Measure 4: 2 (blue bar), 6<sup>7</sup>
- Measure 5: 5 (blue bar), 2<sup>-7</sup>
- Measure 6: 5 (blue bar), 5<sup>#5</sup>
- Measure 7: 7 (blue bar), 5<sup>7</sup>
- Measure 8: 5 (blue bar), 5<sup>7</sup>

System 3:

- Measure 1: 5 (blue bar), 1
- Measure 2: <sup>b</sup>7 (blue bar), <sup>b</sup>7<sup>6</sup>
- Measure 3: 6 (blue bar), 6
- Measure 4: 5 (blue bar), 6<sup>7</sup>
- Measure 5: 4 (blue bar), 4<sup>-6</sup>
- Measure 6: 4 (blue bar), 5<sup>7</sup>
- Measure 7: 3 (blue bar), 1
- Measure 8: 2 (blue bar), 1

System 4:

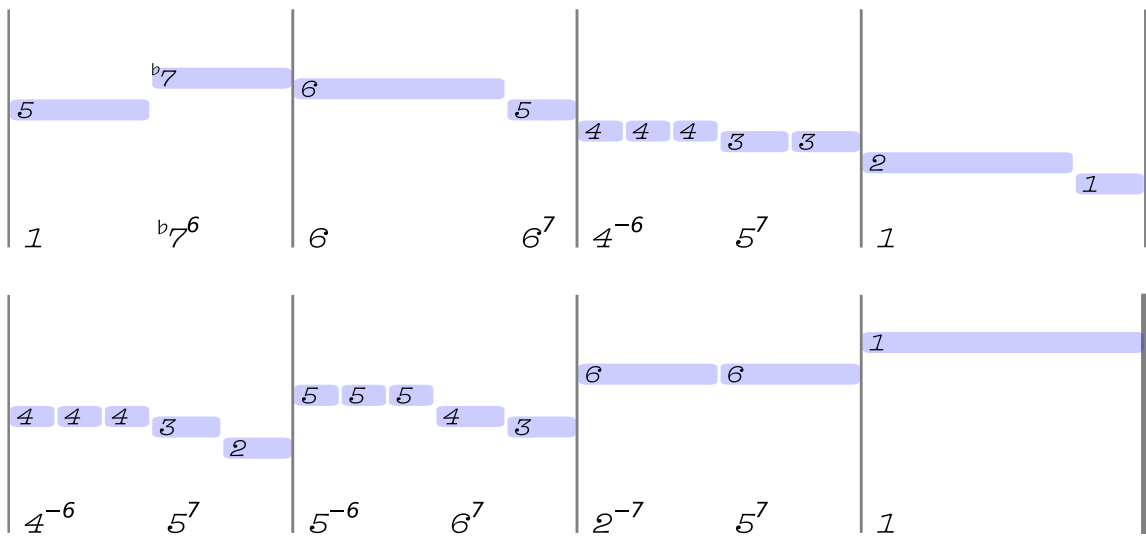
- Measure 1: 4 (blue bar), 4<sup>-6</sup>
- Measure 2: 4 (blue bar), 5<sup>7</sup>
- Measure 3: 3 (blue bar), 5<sup>-6</sup>
- Measure 4: 2 (blue bar), 6<sup>7</sup>
- Measure 5: 5 (blue bar), 2<sup>-7</sup>
- Measure 6: 5 (blue bar), 5<sup>7</sup>
- Measure 7: 6 (blue bar), 1<sup>7</sup>
- Measure 8: 6 (blue bar), 1<sup>7</sup>

System 5:

- Measure 1: <sup>#</sup>5 (blue bar), 4
- Measure 2: 6 (blue bar), 3<sup>7</sup>
- Measure 3: <sup>#</sup>5 (blue bar), 3<sup>7</sup>
- Measure 4: 6 (blue bar), 3<sup>7</sup>
- Measure 5: <sup>#</sup>6 (blue bar), 6<sup>-</sup>
- Measure 6: 7 (blue bar), 6<sup>-</sup>
- Measure 7: <sup>#</sup>6 (blue bar), 6<sup>-</sup>
- Measure 8: 7 (blue bar), 6<sup>-</sup>

System 6:

- Measure 1: 2 (blue bar), 2<sup>7</sup>
- Measure 2: 1 (blue bar), 2<sup>7</sup>
- Measure 3: 1 (blue bar), 2<sup>7</sup>
- Measure 4: 7 (blue bar), 2<sup>7</sup>
- Measure 5: 6 (blue bar), 2<sup>-7</sup>
- Measure 6: <sup>b</sup>6 (blue bar), 4<sup>-6</sup>
- Measure 7: 5 (blue bar), 5<sup>7</sup>
- Measure 8: 5 (blue bar), 5<sup>7</sup>



# Don't Get Around Much Anymore

1 = C

Duke Ellington

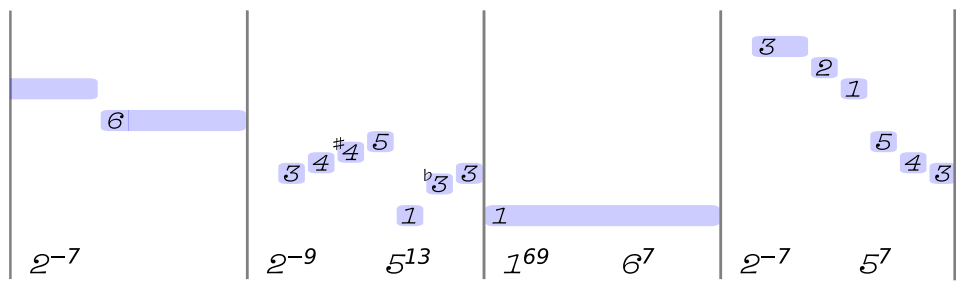
5<sup>13</sup>

1 = C

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. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48.

1 1 2<sup>-7</sup> 2<sup>0</sup> 7<sup>-7</sup> 6<sup>7</sup> 1<sup>7</sup> 7<sup>7</sup> b7<sup>7</sup> 6<sup>7</sup> 1<sup>69</sup> 1<sup>7#5</sup> 4<sup>6</sup> #4<sup>0</sup> 1<sup>6</sup> 1<sup>7</sup> 1<sup>7#5</sup> 4<sup>6</sup> #4<sup>07</sup> 7<sup>7b9</sup> 3<sup>-7</sup> 2<sup>7b9</sup> 5<sup>7</sup> 1 1 2<sup>-7</sup> 2<sup>0</sup> 7<sup>-7</sup> 48 6<sup>7</sup> 1<sup>7</sup> 7<sup>7</sup> b7<sup>7</sup> 6<sup>7</sup>





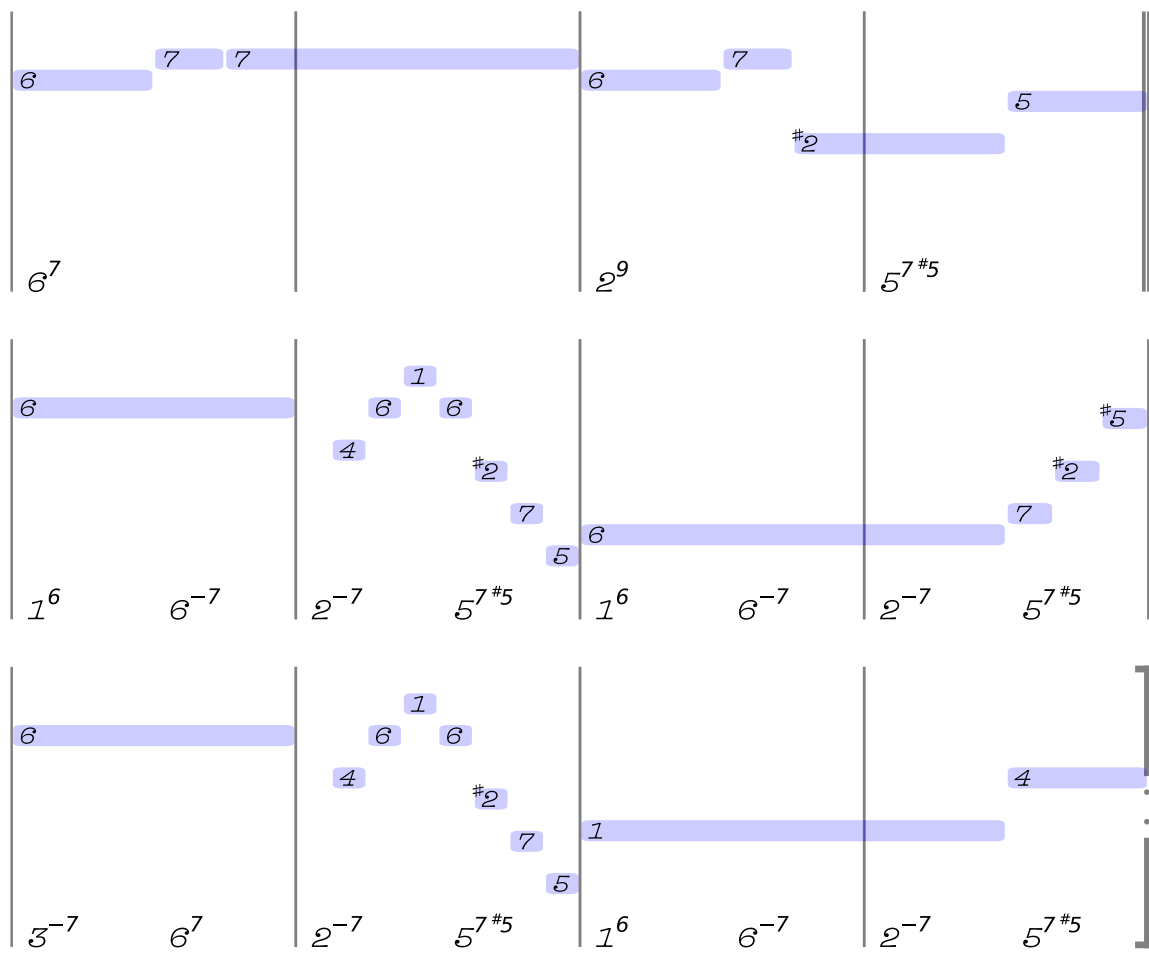
# Don't be that way

1 = D<sup>b</sup>

Benny Goodman & Edgar Sampson

The musical score is organized into five systems, each containing four measures. The notation includes various chords and melodic lines with fingerings and accidentals.

- System 1:**
  - Measure 1: Chord 5<sup>7#5</sup>, Melody 5
  - Measure 2: Chord 1<sup>6</sup>, Melody 6
  - Measure 3: Chord 2<sup>-7</sup>, Melody 4, 6, 1, 6
  - Measure 4: Chord 5<sup>7#5</sup>, Melody #2, 7, 5
- System 2:**
  - Measure 1: Chord 3<sup>-7</sup>, Melody 6
  - Measure 2: Chord 6<sup>7</sup>, Melody 4, 6, 1, 6
  - Measure 3: Chord 2<sup>-7</sup>, Melody #2, 7, 5
  - Measure 4: Chord 5<sup>7#5</sup>, Melody 1, 1
- System 3:**
  - Measure 1: Chord 1<sup>6</sup>, Melody 6
  - Measure 2: Chord 6<sup>-7</sup>, Melody 4, 6, 1, 6
  - Measure 3: Chord 2<sup>-7</sup>, Melody #2, 7, 5
  - Measure 4: Chord 5<sup>7#5</sup>, Melody 6, 7
- System 4:**
  - Measure 1: Chord 3<sup>-7</sup>, Melody 6
  - Measure 2: Chord 6<sup>7</sup>, Melody 4, 6, 1, 6
  - Measure 3: Chord 2<sup>-7</sup>, Melody #2, 7, 5
  - Measure 4: Chord 5<sup>7#5</sup>, Melody 1, 1
- System 5:**
  - Measure 1: Chord 7<sup>9</sup>, Melody 7, #1, #1
  - Measure 2: Chord 3<sup>9</sup>, Melody 7, #1
  - Measure 3: Chord 3<sup>9</sup>, Melody 3
  - Measure 4: Chord 3<sup>9</sup>, Melody 3

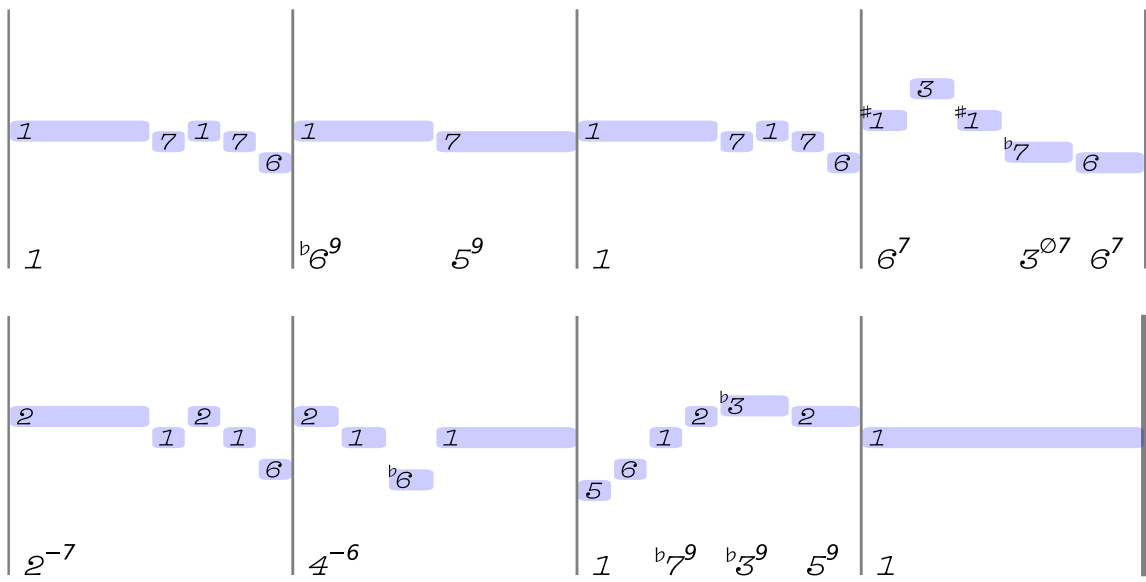


# Dream A Little Dream Of Me

1 = C

The musical notation is organized into a 6x4 grid. Each cell contains a staff with a melody line (blue numbers) and a bass line (black numbers). The notation includes various accidentals and powers of 2, 3, 4, 5, and 6.

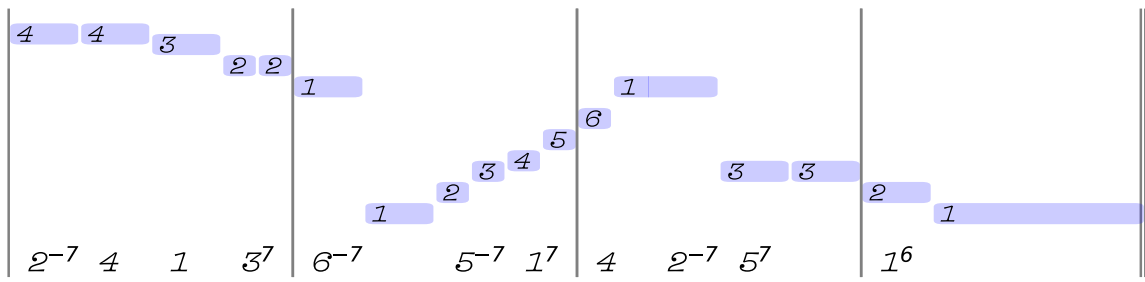
|  |   |
|--|---|
| <p>Melody: 1, 7, 1, 7, 6</p> <p>Bass: 1, <math>\flat 6^9</math>, <math>5^9</math></p>  | <p>Melody: 1, 7, 1, 7, 6</p> <p>Bass: 1, 6<sup>7</sup>, <math>3^{\emptyset 7}</math>, 6<sup>7</sup></p>   |
| <p>Melody: 2, 1, 2, 1, 6, <math>\flat 6</math></p> <p>Bass: <math>2^-</math>, <math>4^{-6}</math></p>  | <p>Melody: 2, 1, 1, 6, <math>\flat 6</math></p> <p>Bass: 1, <math>2^7</math>, <math>5^7</math></p>  |
| <p>Melody: 1, 7, 1, 7, 6</p> <p>Bass: 1, <math>\flat 6^9</math>, <math>5^9</math></p>  | <p>Melody: 1, 7, 1, 7, 6</p> <p>Bass: 1, 6<sup>7</sup>, <math>3^{\emptyset 7}</math>, 6<sup>7</sup></p>   |
| <p>Melody: 2, 1, 2, 1, 6, <math>\flat 6</math></p> <p>Bass: <math>2^{-7}</math>, <math>4^{-6}</math></p>   | <p>Melody: 2, 1, 1, 6, <math>\flat 6</math></p> <p>Bass: 1, <math>\flat 7^9</math>, <math>\flat 6^9</math>, <math>5^9</math>, 1, <math>\flat 7^9</math>, <math>\flat 3^9</math></p> |
| <p>Melody: <math>\flat 6</math>, 4, 4, <math>\flat 3</math>, 1, 4, 5</p> <p>Bass: <math>\flat 6</math>, <math>4^{-7}</math>, <math>\flat 7^{-7}</math>, <math>\flat 3^9</math></p> | <p>Melody: <math>\flat 6</math>, 4, 4, <math>\flat 3</math></p> <p>Bass: <math>\flat 6</math>, <math>4^{-7}</math>, <math>\flat 7^{-7}</math>, <math>\flat 3^9</math></p>           |
| <p>Melody: <math>\flat 6</math>, 4, 4, <math>\flat 3</math>, 1, 4, 5</p> <p>Bass: <math>\flat 6</math>, <math>4^{-7}</math>, <math>\flat 7^{-7}</math>, <math>\flat 3^9</math></p> | <p>Melody: <math>\flat 6</math>, 4, 4, <math>\flat 3</math></p> <p>Bass: <math>\flat 6</math>, <math>4^{-7}</math>, <math>2^{-7}</math>, <math>5^9</math></p>                       |



# Drop Me Off in Harlem

1 = B<sup>b</sup>

|   |   |   |   |
|---|---|---|---|
| <p>1<sup>6</sup>      #1<sup>0</sup></p>          | <p>2<sup>-7</sup>      5<sup>7</sup></p>                | <p>3<sup>0 7</sup>      b3<sup>7</sup></p>    | <p>2<sup>-7</sup>      5<sup>7</sup></p>                            |
| <p>2<sup>-7</sup> 4      1      3<sup>7</sup></p> | <p>6<sup>-7</sup>      5<sup>-7</sup> 1<sup>7</sup></p> | <p>4      2<sup>-7</sup> 5<sup>7</sup></p>    | <p>1.</p> <p>1      #1<sup>0</sup> 2<sup>-7</sup> 5<sup>7</sup></p> |
| <p>2.</p>   |   |   |   |
| <p>1      5<sup>-7</sup> 1<sup>7</sup></p>        |   |   |   |
| <p>1<sup>7</sup> b13</p>                          | <p>4      1<sup>7</sup> b13</p>                         | <p>4<sup>9</sup></p>                          |   |
| <p>b7<sup>9</sup></p>                             | <p>b3<sup>13</sup></p>                                  | <p>2<sup>13</sup></p>                         | <p>5<sup>9</sup></p>  |
| <p>1<sup>6</sup>      #1<sup>0</sup></p>          | <p>2<sup>-7</sup>      5<sup>7</sup></p>                | <p>54 3<sup>0 7</sup>      b3<sup>7</sup></p> | <p>2<sup>-7</sup>      5<sup>7</sup></p>                            |



# East Of The Sun

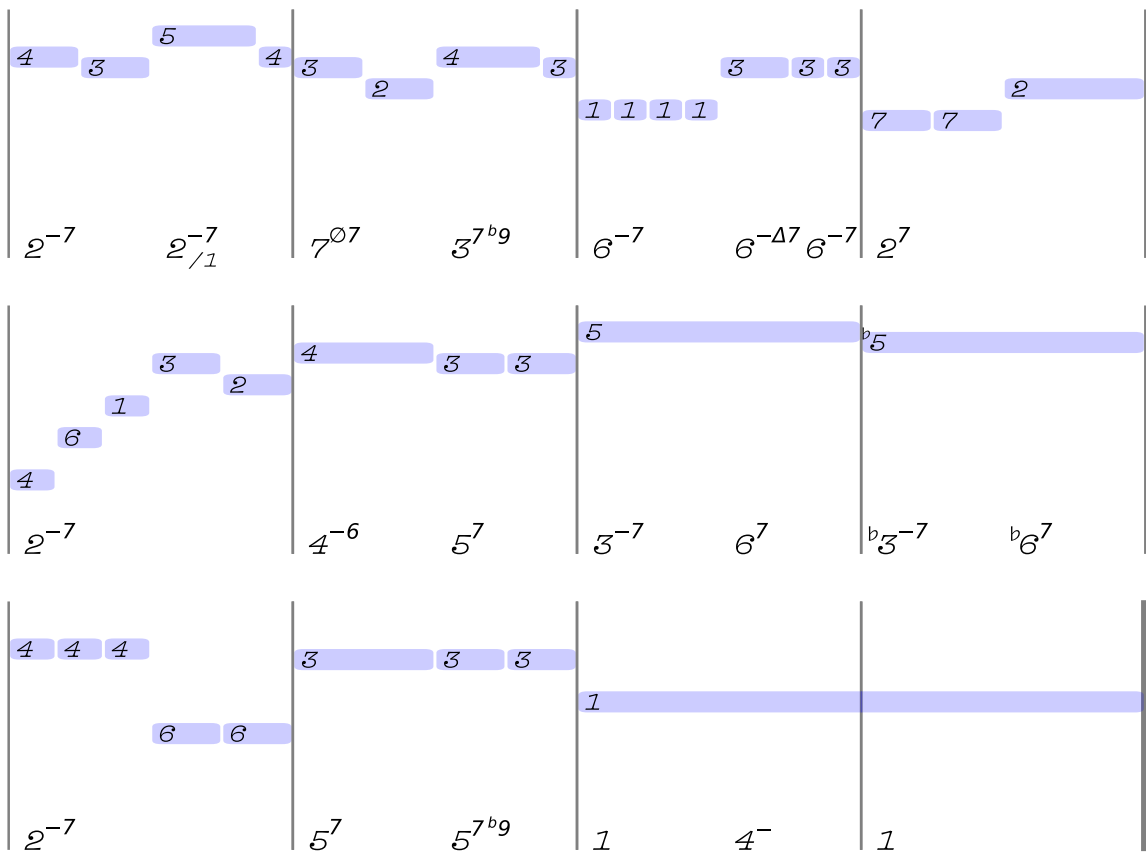
1 = G

Brooks Bowman

The musical score is organized into six systems, each containing four measures. The notation uses numbers 1-7 to represent fret positions, with accidentals (Δ for sharp, ^ for natural, b for flat) indicating specific intervals or accidentals. Blue horizontal bars connect the numbers across measures to indicate sustained notes or slides.

- System 1:** Measure 1: 1<sup>Δ7</sup>, 5, 5, 5, 7, 6. Measure 2: 7, 6. Measure 3: 7, 3, 3, 3, 3<sup>-7</sup>. Measure 4: 6<sup>7</sup>.
- System 2:** Measure 1: 6, 6, 6, 3, 3, 2. Measure 2: 4, 4<sup>-6</sup>. Measure 3: 6<sup>7</sup>, b6. Measure 4: b7<sup>7</sup>.
- System 3:** Measure 1: 4, 4, 4, 5, 5, 5, 2<sup>-7</sup>. Measure 2: 3, 5<sup>7</sup>. Measure 3: 7, 7, 7, 3, 3, 7<sup>07</sup>, 3<sup>7</sup>. Measure 4: 1, 1, 6<sup>-7</sup>.
- System 4:** Measure 1: 7, 7, 7, 2, 2, 2<sup>7</sup>. Measure 2: 7, 6, 6<sup>-7</sup>, 2<sup>7</sup>. Measure 3: 4, 4, 4, 5, 5, 2<sup>-7</sup>. Measure 4: 3, 3, 2, 5<sup>7</sup>.
- System 5:** Measure 1: 5, 5, 5, 7, 6, 1<sup>Δ7</sup>. Measure 2: 7, 6. Measure 3: 7, 3, 3, 3, 3, 3<sup>-7</sup>. Measure 4: 6<sup>7</sup>.
- System 6:** Measure 1: 6, 6, 6, 3, 2, 2<sup>-7</sup>. Measure 2: 4, 4, 4, 4<sup>-6</sup>. Measure 3: b6, b7<sup>7</sup>. Measure 4: b7<sup>7</sup>.





# Fly me to the moon

1 = G

Bart Howard

1 = G

Bart Howard

1 7 6 5 4 5 6 1 7 6 5 4 3 1<sup>Δ7</sup> 1<sup>7</sup>

6<sup>-7</sup> 2<sup>-7</sup> 5<sup>7</sup> 1<sup>Δ7</sup> 1<sup>7</sup>

6 5 4 3 2 3 4 6 #5 4 3 2 1 #1

4<sup>Δ7</sup> 7<sup>07</sup> 3<sup>7</sup> 6<sup>-7</sup> 6<sup>7</sup>

6 6 1 7 5 2

2<sup>-7</sup> 5<sup>7</sup> 1<sup>Δ7</sup> 3<sup>-7</sup> 6<sup>7</sup>

4 4 6 5 4 3 1

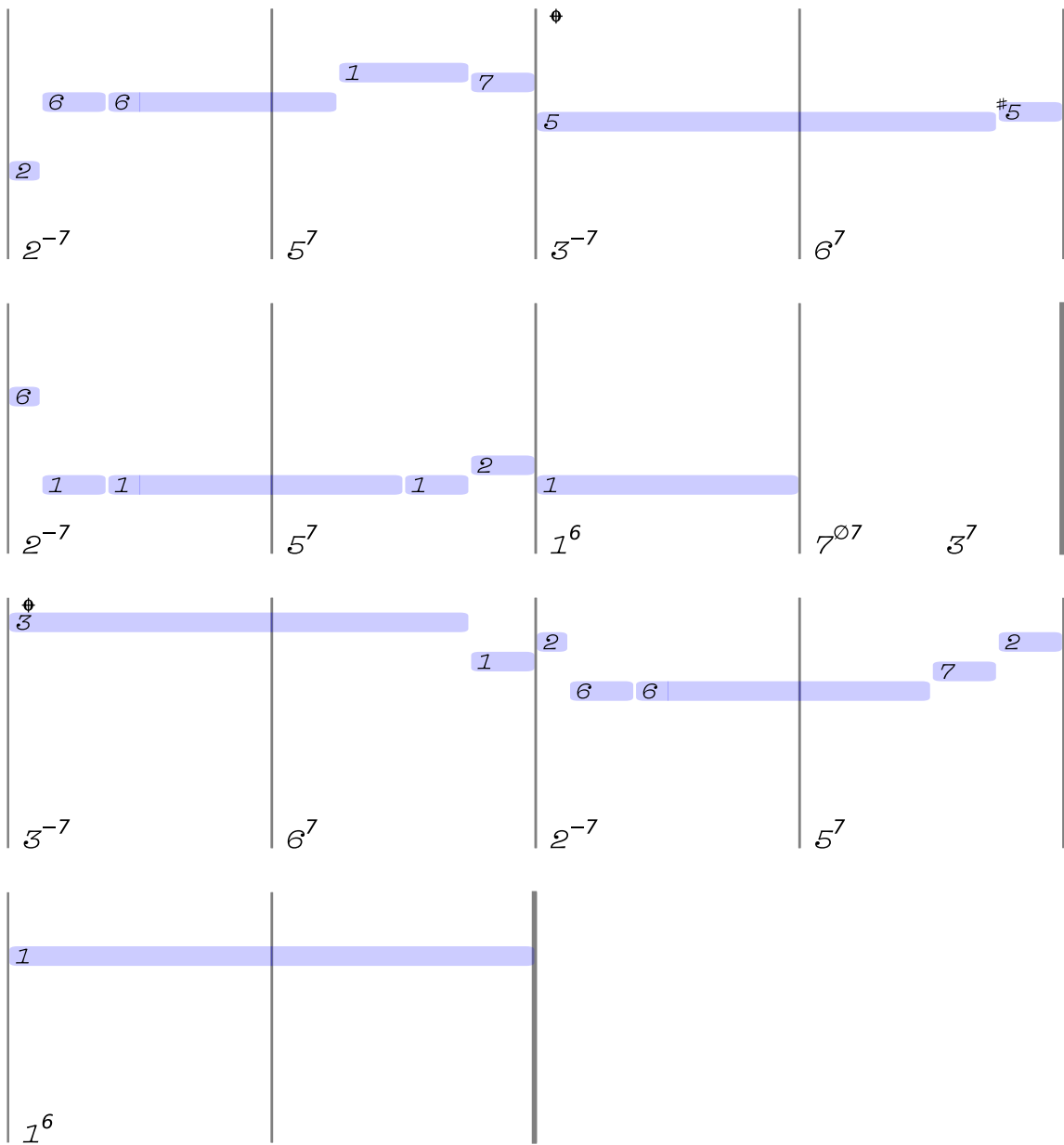
2<sup>-7</sup> 5<sup>7</sup> 1<sup>Δ7</sup> 7<sup>07</sup> 3<sup>7</sup>

1 7 6 5 4 5 6 1 7 6 5 4 3 1<sup>Δ7</sup> 1<sup>7</sup>

6<sup>-7</sup> 2<sup>-7</sup> 5<sup>7</sup> 1<sup>Δ7</sup> 1<sup>7</sup>

6 5 4 3 2 3 4 6 #5 4 3 2 1 #1

4<sup>Δ7</sup> 7<sup>07</sup> 58 3<sup>7</sup> 6<sup>-7</sup> 6<sup>7</sup>

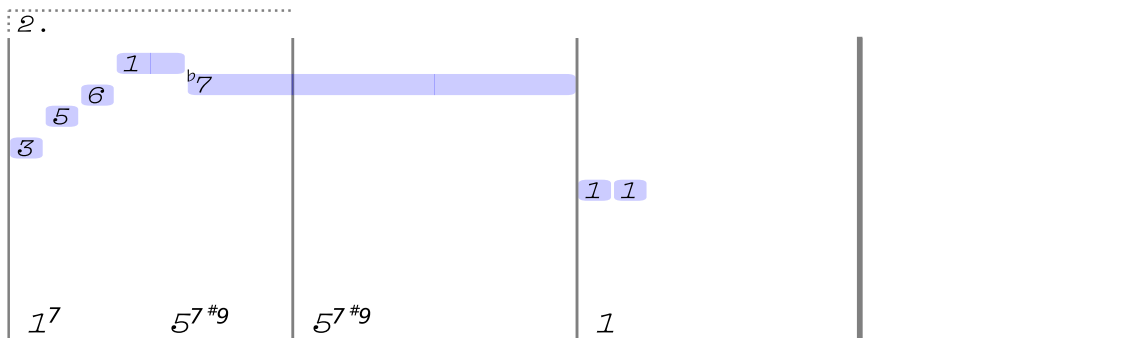
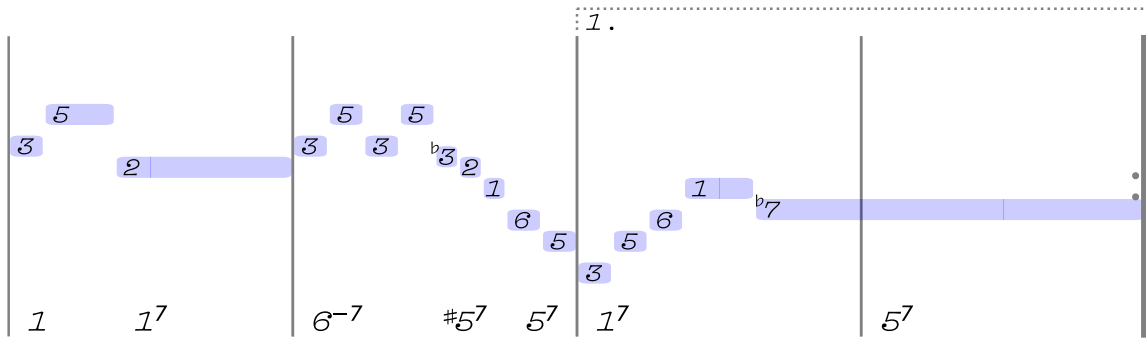
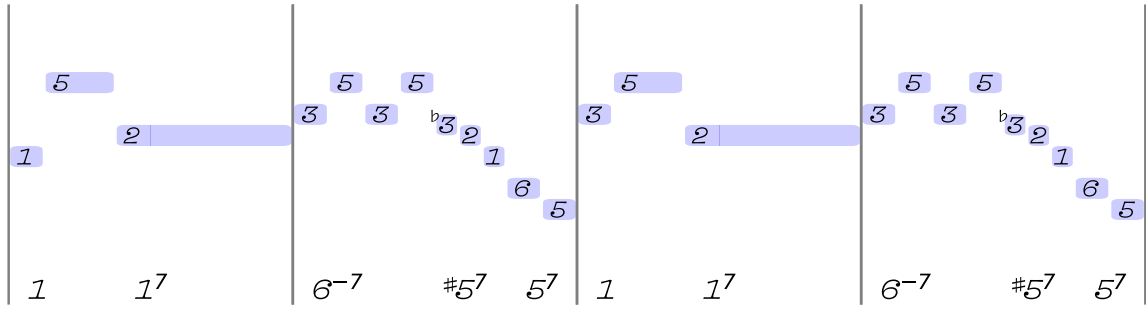
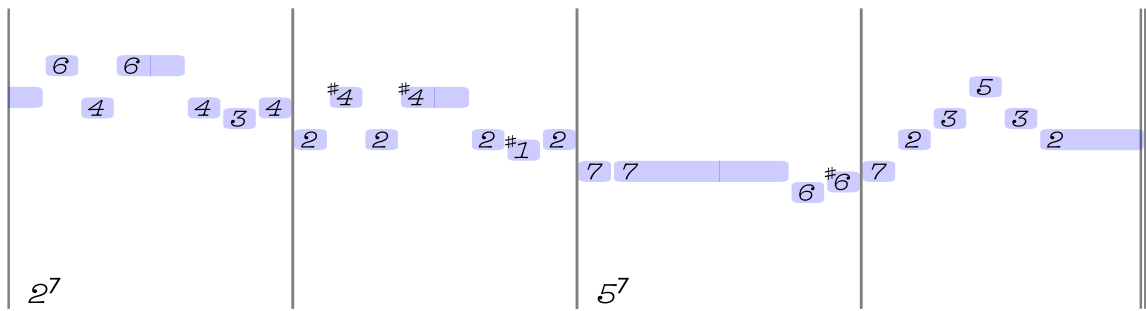


# Flying Home

1 = E<sup>b</sup>

Lionel Hampton

|                        |  |                                     |  |
|------------------------|--|-------------------------------------|--|
| <p>1 1<sup>7</sup></p> | <p>6<sup>-7</sup> #5<sup>7</sup> 5<sup>7</sup></p> | <p>1 1<sup>7</sup></p>              | <p>6<sup>-7</sup> #5<sup>7</sup> 5<sup>7</sup></p> |
| <p>1 1<sup>7</sup></p> | <p>6<sup>-7</sup> #5<sup>7</sup> 5<sup>7</sup></p> | <p>1<sup>7</sup></p>                | <p>5<sup>7</sup></p>                               |
| <p>1 1<sup>7</sup></p> | <p>6<sup>-7</sup> #5<sup>7</sup> 5<sup>7</sup></p> | <p>1 1<sup>7</sup></p>              | <p>6<sup>-7</sup> #5<sup>7</sup> 5<sup>7</sup></p> |
| <p>1 1<sup>7</sup></p> | <p>6<sup>-7</sup> #5<sup>7</sup> 5<sup>7</sup></p> | <p>1<sup>7</sup> 5<sup>-7</sup></p> | <p>1<sup>7</sup></p>                               |
| <p>1<sup>7</sup></p>   | <p>4<sup>6</sup></p>                               | <p>4<sup>6</sup></p>                | <p>#4</p>  |



# Georgia on my Mind

1 = G

Hoagy Carmichael, Stuart Gorrell

The musical score is organized into six rows, each containing four measures. The notation uses numbers 1-7 to represent fret positions on a guitar-like fretboard, with blue horizontal bars indicating fingerings. The key signature is one sharp (F#), and the time signature is 4/4.

**Row 1:**

- Measure 1: 1<sup>Δ7</sup> 1<sup>6</sup>
- Measure 2: 7<sup>07</sup> 3<sup>7</sup>
- Measure 3: 6<sup>-7</sup> 5<sup>-7</sup>
- Measure 4: 4<sup>Δ7</sup> 4<sup>-6</sup>

**Row 2:**

- Measure 1: 1<sub>/3</sub> 6<sup>7</sup>
- Measure 2: 2<sup>-7</sup> 5<sup>7</sup>
- Measure 3: 1 #1<sup>07</sup>
- Measure 4: 2<sup>-7</sup> 5<sup>7#5</sup>

**Row 3:**

- Measure 1: 1<sup>Δ7</sup> 1<sup>6</sup>
- Measure 2: 7<sup>07</sup> 3<sup>7</sup>
- Measure 3: 6<sup>-7</sup> 5<sup>-7</sup>
- Measure 4: 4<sup>Δ7</sup> 4<sup>-6</sup>

**Row 4:**

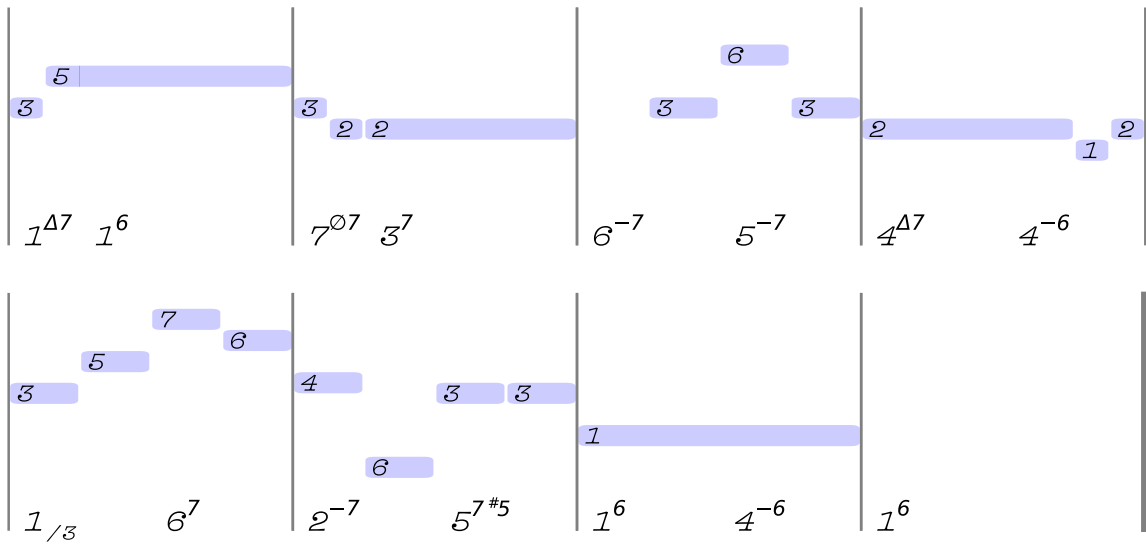
- Measure 1: 1<sub>/3</sub> 6<sup>7</sup>
- Measure 2: 2<sup>-7</sup> 5<sup>7</sup>
- Measure 3: 1<sup>Δ7</sup> 1<sup>6</sup>
- Measure 4: 1<sup>7</sup> b1<sup>7</sup> 3<sup>7</sup>

**Row 5:**

- Measure 1: 6<sup>-7</sup> 2<sup>-7</sup>
- Measure 2: 6<sup>-7</sup> 2<sup>7</sup>
- Measure 3: 6<sup>-7</sup> 2<sup>-7</sup>
- Measure 4: 6<sup>-7</sup> 2<sup>7</sup>

**Row 6:**

- Measure 1: 6<sup>-7</sup>
- Measure 2: #4<sup>07</sup> #4<sup>07</sup>
- Measure 3: 3<sup>07</sup> 6<sup>7</sup>
- Measure 4: 2<sup>-7</sup> 5<sup>7#5</sup>



# Groovin' High

1 = E<sup>b</sup>

Dizzy Gillespie

|           |  |  |  |
|-----------|--|--|--|
|           |  |  |  |
|           |  |  |  |
|           |  |  |  |
|           |  |  |  |
| <p>2.</p> |  |  |  |
|           |  |  |  |

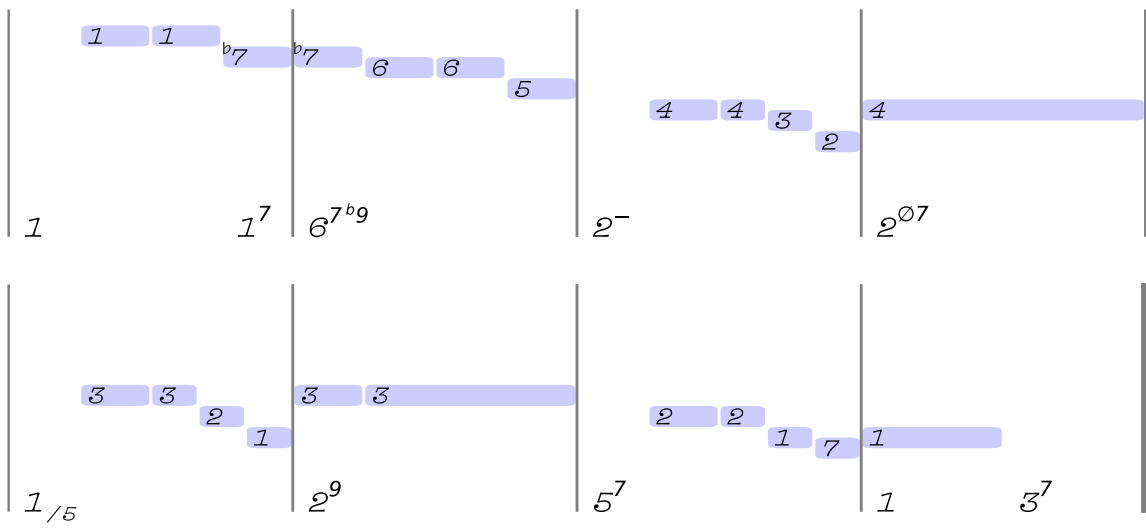


# How Deep is the Ocean?

1 = E<sup>b</sup>

Irving Berlin

|  |   |  |   |
|--|---|--|---|
| <p>1 1 7 1</p> <p>6<sup>-</sup></p>        | <p>3 3</p> <p>3<sup>#5</sup><br/>/<math>\xi\}</math><math>\wedge\backslash\#</math> 5</p> | <p>1 1 7 1</p> <p>6<sup>-7</sup><br/>/5</p>          | <p>3</p> <p>#4<sup>07</sup></p>   |
| <p>5 5 #4 5</p> <p>3<sup>-</sup></p>       | <p>6 6</p> <p>7<sup>7</sup><br/>/<math>\xi\}</math><math>\wedge\backslash\#</math> 4</p>  | <p>5 5 #4 5</p> <p>3<sup>-</sup></p>                 | <p>6</p> <p>5<sup>9</sup></p>   |
| <p>1 1 1 1</p> <p>1</p>                    | <p>5 5 5 5</p> <p>1<sup>7</sup></p>   | <p>b3 b3 b3</p> <p>4<sup>9</sup></p>                 |   |
| <p>b3 1 1 1 7 1</p> <p>2<sup>7b9</sup></p> | <p>3<sup>7#5</sup><br/>/<math>\xi\}</math><math>\wedge\backslash\#</math> 5</p>           | <p>b3 2 2 2</p> <p>5<sup>7#5</sup> 5<sup>7</sup></p> | <p>3<sup>7</sup><br/>/<math>\xi\}</math><math>\wedge\backslash\#</math> 5</p> |
| <p>1 1 7 1</p> <p>6<sup>-</sup></p>        | <p>3 3</p>  | <p>1 1 7 1</p> <p>6<sup>-7</sup><br/>/5</p>          | <p>3</p> <p>#4<sup>07</sup></p>   |
| <p>5 5 #4 5</p> <p>3<sup>-</sup></p>       | <p>6 6</p> <p>7<sup>7</sup></p>   | <p>5 5 #4 5</p> <p>3<sup>-</sup></p>                 | <p>6</p> <p>5<sup>9</sup></p>   |

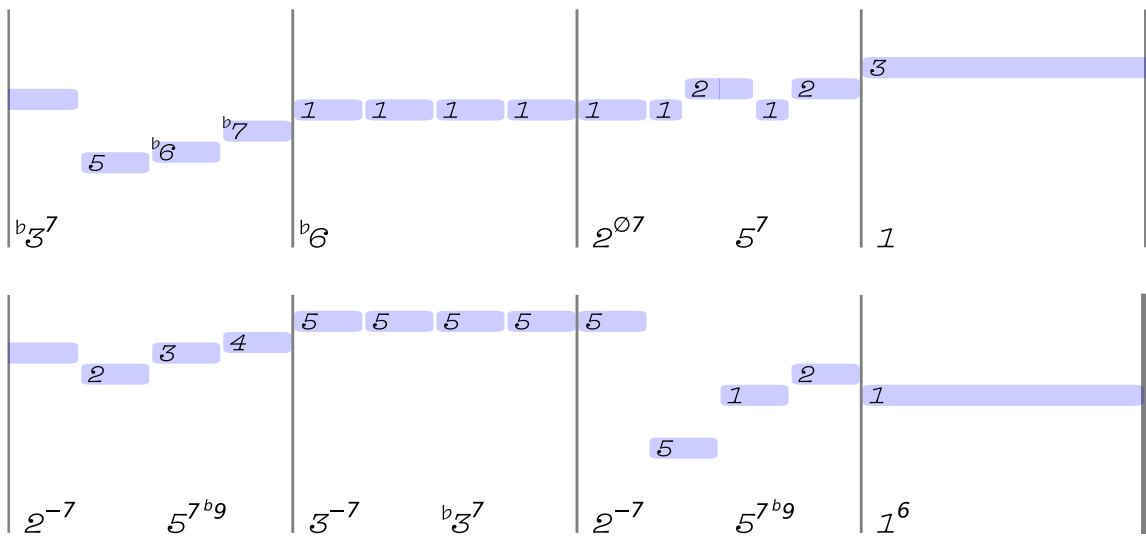


# How High the Moon

1 = G

The musical notation is organized into a 6x4 grid. Each cell represents a four-measure phrase. Notes are indicated by horizontal bars with stems. The key signature or time signature for each phrase is written below the staff.

|  |   |
|--|---|
| <p>Notes: 5, 1, 2, 2, 3</p> <p>Key signature: 1</p>  | <p>Notes: 5, 1, 2, 3</p> <p>Key signature: 1<sup>-7</sup></p>           |
| <p>Notes: 4, b7, 1, 1, 2</p> <p>Key signature: b7</p>  | <p>Notes: 4, b7, 1, 2</p> <p>Key signature: b7<sup>-7</sup></p>         |
| <p>Notes: b3, 5, b6, b7, 1, 1, 1, 1, 1, 1, 2, 1, 2, 3</p> <p>Key signature: b3<sup>7</sup></p> | <p>Notes: b6, 1, 1, 1, 1, 1, 1, 2, 1, 2, 3</p> <p>Key signature: b6</p> |
| <p>Notes: 2, 1, 2, 3, 2, 3, 4</p> <p>Key signature: 2<sup>07</sup></p>                         | <p>Notes: 5, 5, 5, 5</p> <p>Key signature: 5<sup>7</sup></p>            |
| <p>Notes: 5, 1, 2, 2, 3</p> <p>Key signature: 2<sup>-7</sup></p>                               | <p>Notes: 1, 2, 3</p> <p>Key signature: 1<sup>-7</sup></p>              |
| <p>Notes: b7, 1, 1, 2</p> <p>Key signature: 4<sup>7</sup></p>                                  | <p>Notes: b7, 1, 2</p> <p>Key signature: b7<sup>-7</sup></p>            |



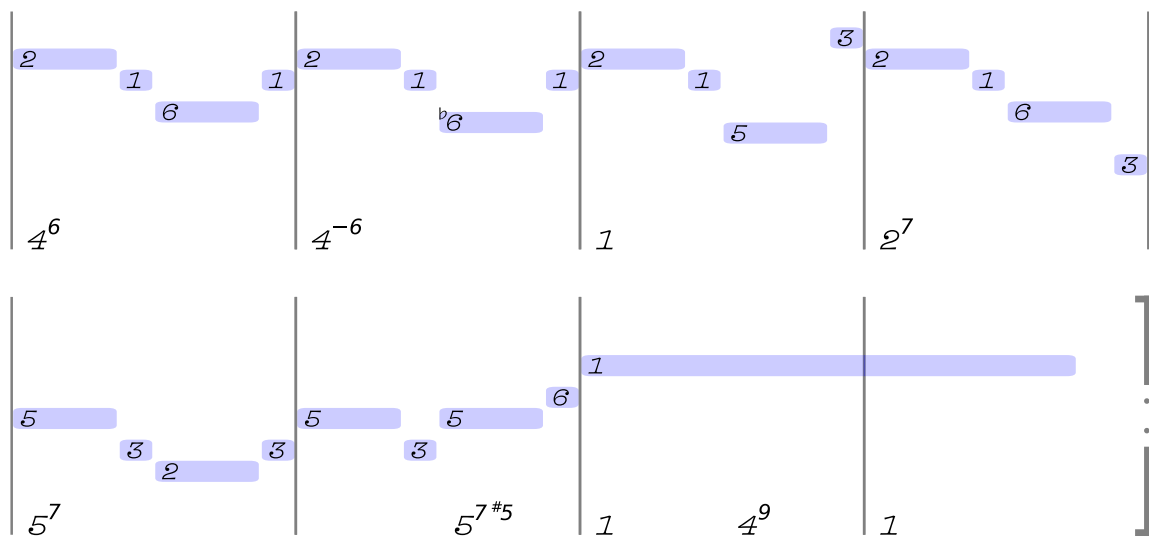
# I Can't Believe That You're in Love with Me

1 = C

Jimmy McHugh

The musical score is organized into six systems, each containing four measures. The notation is as follows:

- System 1:**
  - Measure 1: Fingering 1, 2, 1, 6, 4<sup>6</sup>
  - Measure 2: Fingering 1, 2, 1, 1, 4<sup>-6</sup>
  - Measure 3: Fingering 1, 2, 1, 1, 5
  - Measure 4: Fingering 3, 2, 1, 6, 3, 2<sup>7</sup>
- System 2:**
  - Measure 1: Fingering 5, 3, 2, 3, 5<sup>7</sup>
  - Measure 2: Fingering 5, 3, 2, 3
  - Measure 3: Fingering 5, 1<sup>Δ7</sup>
  - Measure 4: Fingering 2<sup>-7</sup>, 5<sup>7</sup>, 1<sup>7#5</sup>
- System 3:**
  - Measure 1: Fingering 2, 1, 6, 4<sup>6</sup>
  - Measure 2: Fingering 2, 1, 1, 1, 4<sup>-6</sup>
  - Measure 3: Fingering 1, 2, 1, 1, 5
  - Measure 4: Fingering 3, 2, 1, 6, 3, 2<sup>7</sup>
- System 4:**
  - Measure 1: Fingering 5, 3, 2, 3, 5<sup>7</sup>
  - Measure 2: Fingering 5, 5, 6, 3
  - Measure 3: Fingering 1, 1, 4<sup>9</sup>
  - Measure 4: Fingering 1
- System 5:**
  - Measure 1: Fingering 3, #1, 7, 3<sup>7</sup>
  - Measure 2: Fingering 3, #1, 7, 3<sup>-7</sup>, 3<sup>7</sup>
  - Measure 3: Fingering 7, 3, 6<sup>9</sup>
  - Measure 4: Fingering 6, 6<sup>7</sup>
- System 6:**
  - Measure 1: Fingering 2, 7, 6, 2<sup>7</sup>
  - Measure 2: Fingering 2, 7, 6, 2<sup>-7</sup>, 2<sup>7</sup>
  - Measure 3: Fingering 6, 2, 5<sup>9</sup>
  - Measure 4: Fingering 1, 5, 5<sup>7#5</sup>, 1<sup>7#5</sup>

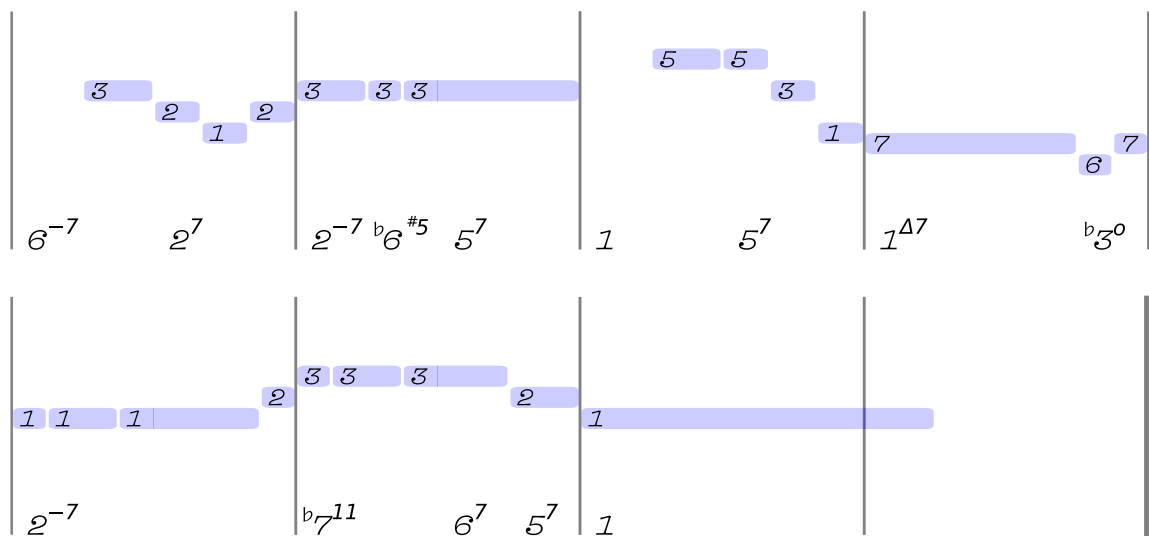


# I Cover the Waterfront

1 = F

John W. Green

|  |  |  |  |
|--|--|--|--|
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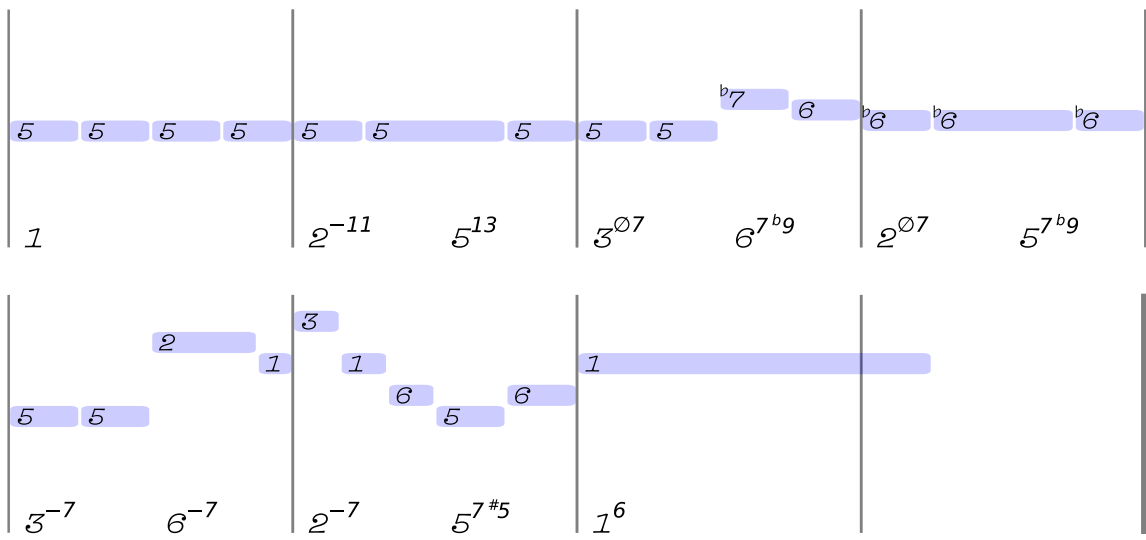


# I Don't Stand a Ghost of a Chance (with You)

1 = C

Victor Young, Bing Crosby, Ned Washington

The musical score is organized into six systems, each containing four measures. The notation includes fingerings (numbers 1-7) and various guitar chords. The first system shows a sequence of chords:  $1$ ,  $2^{-11}$ ,  $5^{13}$ ,  $3^{\emptyset 7}$ ,  $6^{7b9}$ ,  $2^{\emptyset 7}$ , and  $5^{7b9}$ . The second system continues with  $3^{-7}$ ,  $6^{-7}$ ,  $2^{-7}$ ,  $5^{7\#5}$ ,  $b7^{9\#11}$ ,  $6^7$ ,  $b6^{7\#5}$ , and  $5^7$ . The third system repeats the first system's chords. The fourth system introduces  $1^6$ ,  $\#1$ , and  $3^{-7}$ . The fifth system features  $2^{-7}$ ,  $5^{7\#5}$ ,  $1^6$ ,  $2^{-7}$ ,  $3^{-7}$ , and  $4$ . The sixth system concludes with  $4^{\emptyset 7}$ ,  $7^{7b9}$ ,  $3^{-7}$ ,  $b3^{\emptyset}$ ,  $2^{-7}$ , and  $b2^{9\#11}$ .



# I Got it Bad and That Ain't Good

1 = G

Duke Ellington, Paul Francis Webster

First staff of music notation. It consists of four measures. The first measure has a blue bar labeled #4 and a blue bar labeled 5. The second measure has a blue bar labeled 6 and a blue bar labeled 5. The third measure has a blue bar labeled 7, a blue bar labeled 1, a blue bar labeled 2, and a blue bar labeled 1. The fourth measure has a blue bar labeled 3, a blue bar labeled 1, a blue bar labeled 2, and a blue bar labeled 3. Below the staff, the following text is written: 1<sup>6</sup>, 3<sup>7</sup>, 6<sup>-7</sup>, 2<sup>13</sup>, 6<sup>-9</sup>, 2<sup>13</sup>.

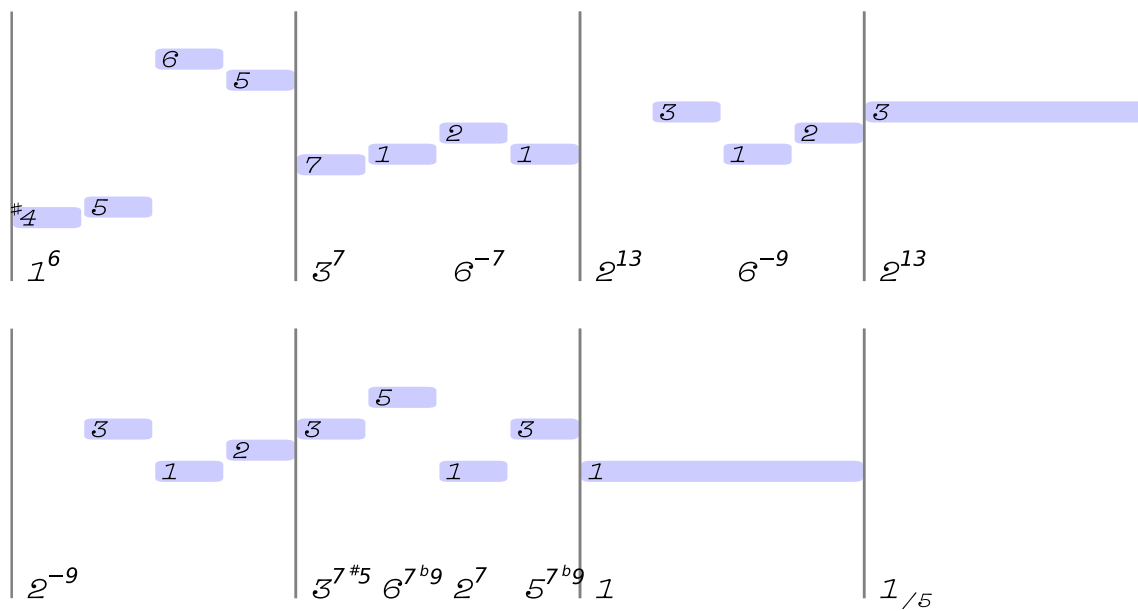
Second staff of music notation. It consists of four measures. The first measure has a blue bar labeled 3 and a blue bar labeled 1. The second measure has a blue bar labeled 5, a blue bar labeled 3, and a blue bar labeled 1. The third measure has a blue bar labeled 3 and a blue bar labeled 1. The fourth measure has a blue bar labeled 1. Below the staff, the following text is written: 2<sup>-7</sup>, 3<sup>7#5</sup>, 6<sup>7b5</sup>, 2<sup>7b9</sup>, 5<sup>13</sup>, 6<sup>-7</sup>, 2<sup>-7</sup>, 5<sup>7</sup>.

Third staff of music notation. It consists of four measures. The first measure has a blue bar labeled 6 and a blue bar labeled 5. The second measure has a blue bar labeled 7, a blue bar labeled 1, a blue bar labeled 2, and a blue bar labeled 1. The third measure has a blue bar labeled 3, a blue bar labeled 1, and a blue bar labeled 2. The fourth measure has a blue bar labeled 3. Below the staff, the following text is written: 1<sup>6</sup>, 3<sup>7</sup>, 6<sup>-7</sup>, 2<sup>9</sup>, 6<sup>-7</sup>, 2<sup>13</sup>.

Fourth staff of music notation. It consists of four measures. The first measure has a blue bar labeled 3 and a blue bar labeled 1. The second measure has a blue bar labeled 5, a blue bar labeled 3, and a blue bar labeled 1. The third measure has a blue bar labeled 3 and a blue bar labeled 1. The fourth measure has a blue bar labeled 1. Below the staff, the following text is written: 2<sup>-7</sup>, 3<sup>7#5</sup>, 6<sup>7b9</sup>, 2<sup>7b9</sup>, 5<sup>13</sup>, #4<sup>07</sup>, 5<sup>-7</sup>, 1<sup>7#5</sup>.

Fifth staff of music notation. It consists of four measures. The first measure has a blue bar labeled 2, a blue bar labeled 3, a blue bar labeled 5, and a blue bar labeled 4. The second measure has a blue bar labeled 3, a blue bar labeled 2, and a blue bar labeled 1. The third measure has a blue bar labeled 2, a blue bar labeled 3, a blue bar labeled 5, and a blue bar labeled 4. The fourth measure has a blue bar labeled 2 and a blue bar labeled 1. Below the staff, the following text is written: 4<sup>Δ13</sup>, b7<sup>7</sup>.

Sixth staff of music notation. It consists of four measures. The first measure has a blue bar labeled 7 and a blue bar labeled 1. The second measure has a blue bar labeled 3, a blue bar labeled 5, a blue bar labeled 7, and a blue bar labeled 6. The third measure has a blue bar labeled 3, a blue bar labeled 5, a blue bar labeled 4, and a blue bar labeled 6. The fourth measure has a blue bar labeled 3, a blue bar labeled 2, and a blue bar labeled 6. Below the staff, the following text is written: 1<sup>Δ7</sup>, 3<sup>-7</sup>, 6<sup>7</sup>, 2<sup>-7</sup>, 5<sup>13</sup>, 5<sup>7b9</sup>.



# I Let a Song (Go) Out of my Heart

1 = E<sup>b</sup>

Duke Ellington

The musical score is organized into six systems, each containing four measures. The notation includes various chords, accidentals, and fingerings. The first system starts with a key signature of one flat (B-flat). The score is written in a style that combines traditional musical notation with modern jazz notation, including many accidentals and complex chord symbols. The notation is color-coded with blue highlights for certain notes and chords.

System 1:

- Measure 1: 1, 2, 1, 1, 4<sup>7</sup>
- Measure 2: 1, 6<sup>-7</sup>
- Measure 3: 3<sup>-7</sup>, 6<sup>7</sup>
- Measure 4: 3<sup>-7</sup>, 6<sup>7</sup>

System 2:

- Measure 1: 2<sup>-7</sup>, 2<sup>-7</sup> #2<sup>0</sup>
- Measure 2: 1<sub>/3</sub>, 4<sup>7</sup>
- Measure 3: 1, 6<sup>-7</sup>
- Measure 4: 2<sup>07</sup>, 5<sup>7</sup>

System 3:

- Measure 1: 1, 2, 1, 1, 4<sup>7</sup>
- Measure 2: 1, 6<sup>-7</sup>
- Measure 3: 3<sup>-7</sup>, 6<sup>7</sup>
- Measure 4: 3<sup>-7</sup>, 6<sup>7</sup>

System 4:

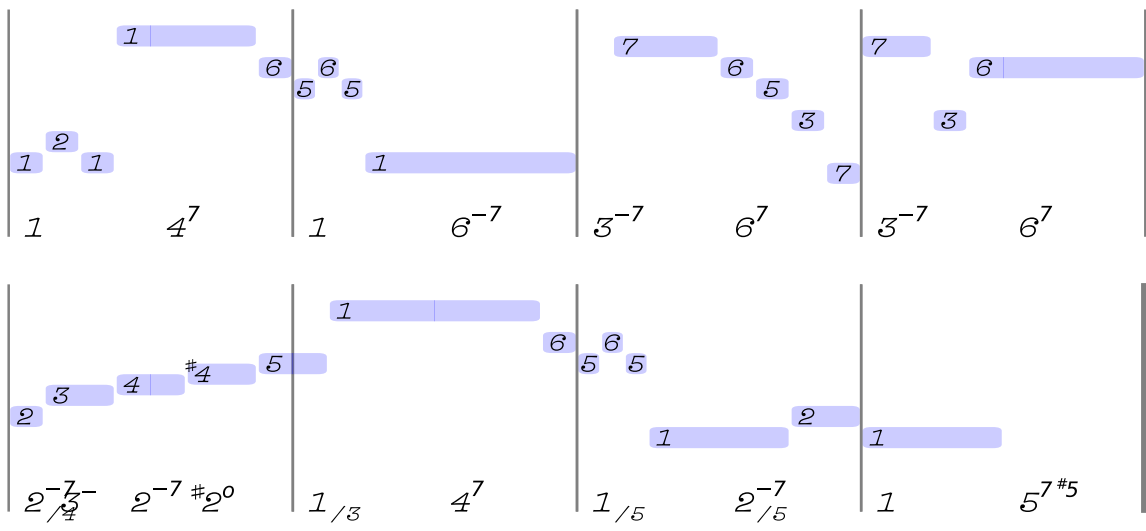
- Measure 1: 2<sup>-7</sup>, 2<sup>-7</sup> #2<sup>0</sup>
- Measure 2: 1<sub>/3</sub>, 4<sup>7</sup>
- Measure 3: 1, 6<sup>-7</sup>
- Measure 4: 2<sup>07</sup>, 5<sup>7</sup>

System 5:

- Measure 1: 2<sup>-7</sup>
- Measure 2: 5<sup>7</sup>
- Measure 3: 1
- Measure 4: 1<sup>6</sup>, 7<sup>-7</sup>, 3<sup>7</sup>

System 6:

- Measure 1: 6<sup>-</sup>, 3<sup>7#5</sup>, 6<sup>-</sup>, 6<sup>-</sup>, 4<sup>-7</sup>, b7<sup>7</sup>, b3<sup>7</sup>
- Measure 2: #5<sup>7</sup>
- Measure 3: 5<sup>7#5</sup>
- Measure 4: 5<sup>7#5</sup>

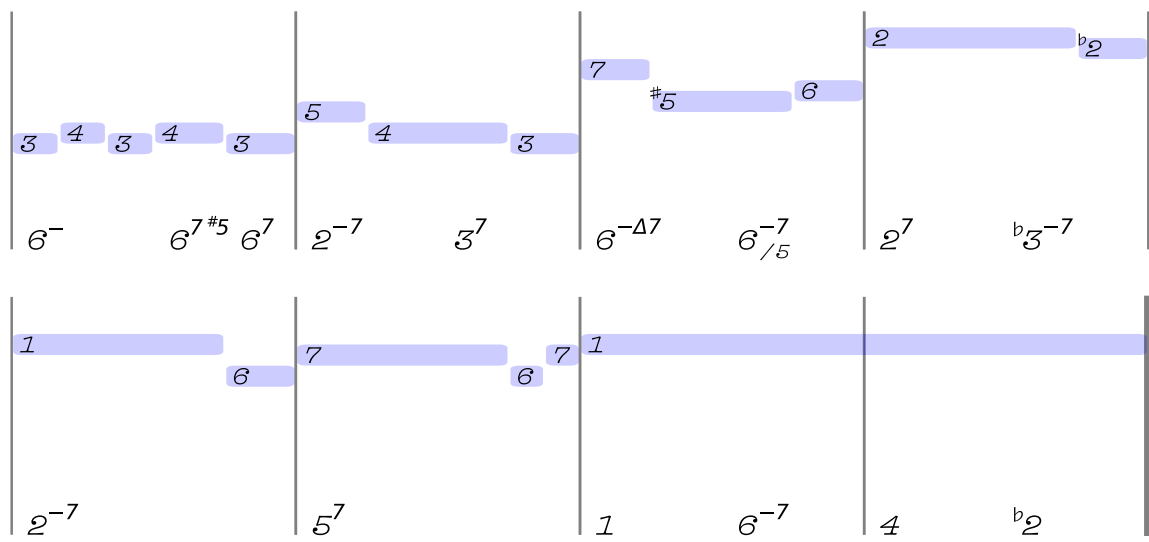


# I Should Care

1 = C

Alex Stordal, Paul Weston, Sammy Cahn

|   |  |  |   |
|---|--|--|---|
| <p>1</p>  | <p>7 7</p>                                     | <p>6 7 1 7 6</p>                               | <p>7 7</p>  |
| <p><math>2^{-7}</math></p>                      | <p><math>5^7</math></p>                        | <p>1</p>                                       | <p><math>2^{-7}</math> <math>5^{11}</math> 1</p>                |
| <p><math>3^{07}</math></p>                      | <p><math>6^{sus47}</math> <math>6^7</math></p> | <p><math>2^{-7}</math></p>                     | <p><math>2^{07}</math></p>                                      |
| <p><math>6^-</math></p>                         | <p><math>3^{sus47}</math> <math>3^7</math></p> | <p><math>1^7</math></p>                        | <p>4</p>  |
| <p><math>7^{07}</math> <math>3^{7b9}</math></p> | <p><math>6^-</math></p>                        | <p><math>2^7</math></p>                        | <p><math>5^{11}</math> <math>2^{-7}</math> <math>5^6</math></p> |
| <p>1</p>  | <p>7 7</p>                                     | <p><math>2^{-7}</math> <math>5^{11}</math></p> | <p>1</p>  |
| <p><math>3^{07}</math></p>                      | <p><math>6^{sus47}</math> <math>6^7</math></p> | <p><math>2^{-7}</math></p>                     | <p><math>2^{07}</math></p>                                      |



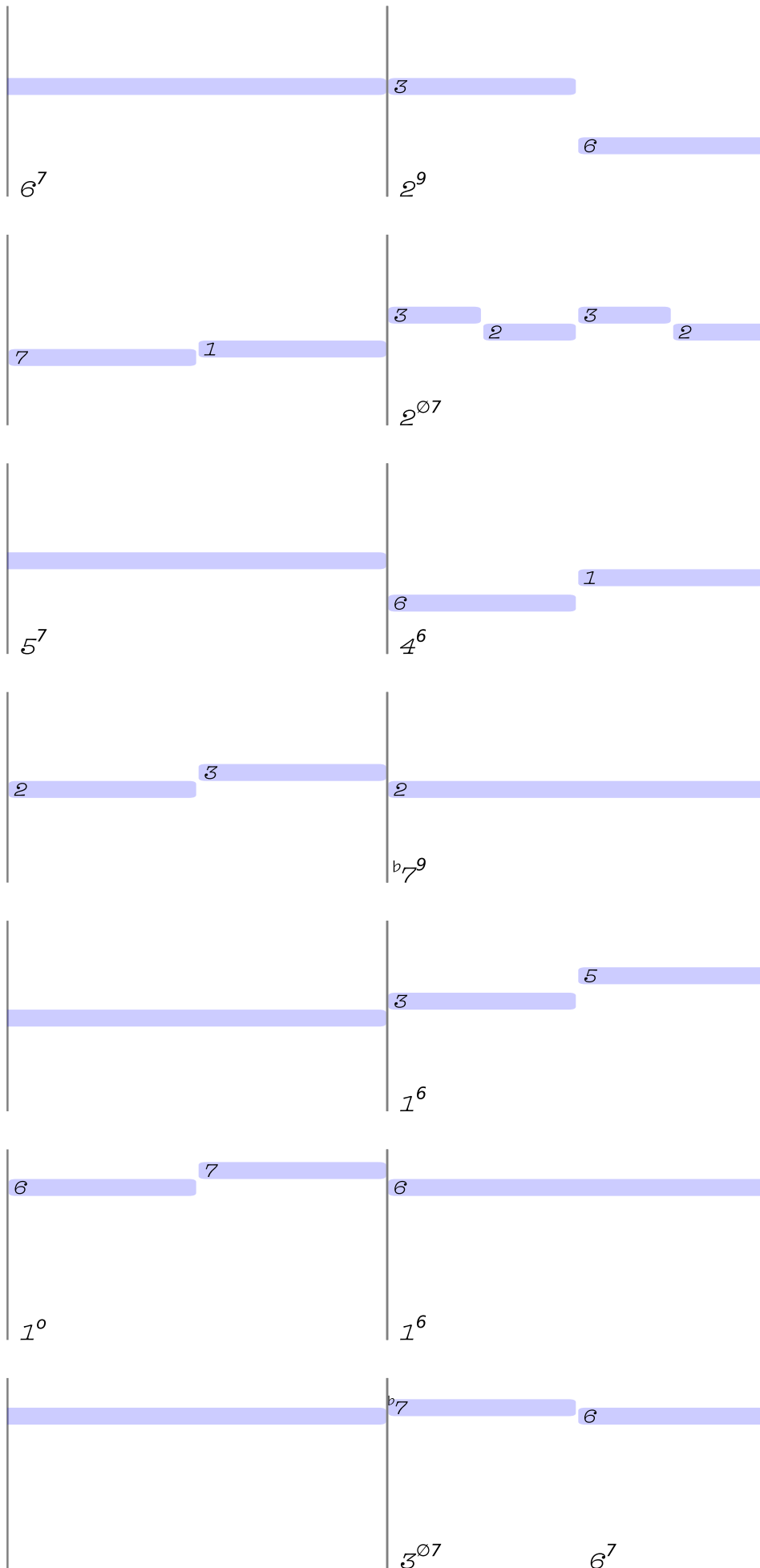


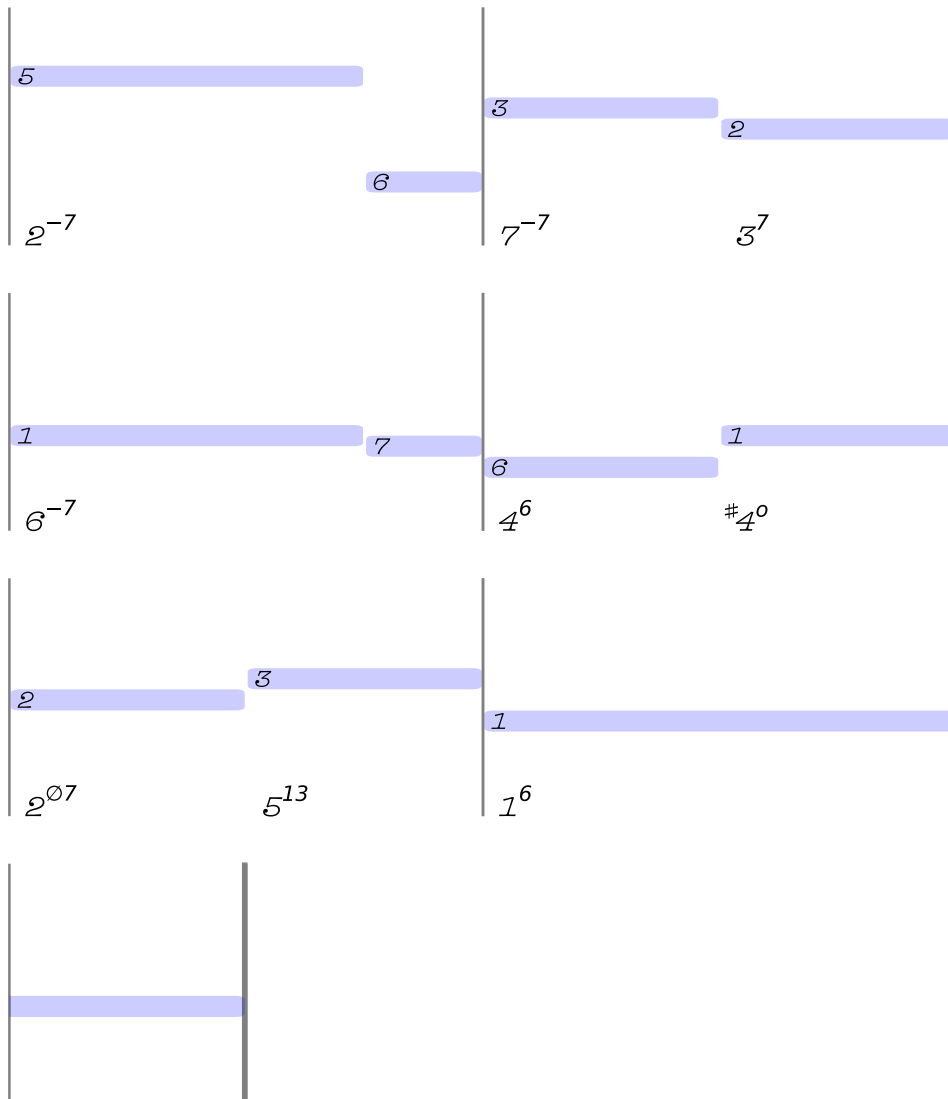
# I'll See You In My Dreams

1 = F

The musical score is organized into six systems, each with two staves. The notation is as follows:

- System 1:** Staff 1 has a bar from the first line to the first space, labeled '7'. Staff 2 has a bar from the first line to the first space, labeled '6', and a bar from the first space to the second line, labeled '4<sup>6</sup>'. A '1' is written above the second line.
- System 2:** Staff 1 has a bar from the first line to the first space, labeled '2', and a bar from the first space to the second line, labeled '3'. Staff 2 has a bar from the first line to the second line, labeled '2', and a bar from the second line to the third line, labeled 'b7<sup>9</sup>'.
- System 3:** Staff 1 has a bar from the first line to the second line. Staff 2 has a bar from the first line to the second line, labeled '3', and a bar from the second line to the third line, labeled '5'. A '1<sup>6</sup>' is written below the second staff.
- System 4:** Staff 1 has a bar from the first line to the first space, labeled '6', and a bar from the first space to the second line, labeled '7'. Staff 2 has a bar from the first line to the second line, labeled '6', and a bar from the second line to the third line, labeled '1<sup>6</sup>'.
- System 5:** Staff 1 has a bar from the first line to the second line. Staff 2 has a bar from the first line to the second line, labeled '6', and a bar from the second line to the third line, labeled '6'. A '6<sup>7</sup>' is written below the second staff.
- System 6:** Staff 1 has a bar from the first line to the first space, labeled '7', and a bar from the first space to the second line, labeled '#1'. Staff 2 has a bar from the first line to the first space, labeled '5', a bar from the first space to the second line, labeled '3', a bar from the second line to the third line, labeled '5', and a bar from the third line to the fourth line, labeled '3'. A '3<sup>-7</sup>' is written below the second staff.





# I'm Old Fashioned

1 = B<sup>b</sup>

1 = B<sup>b</sup>

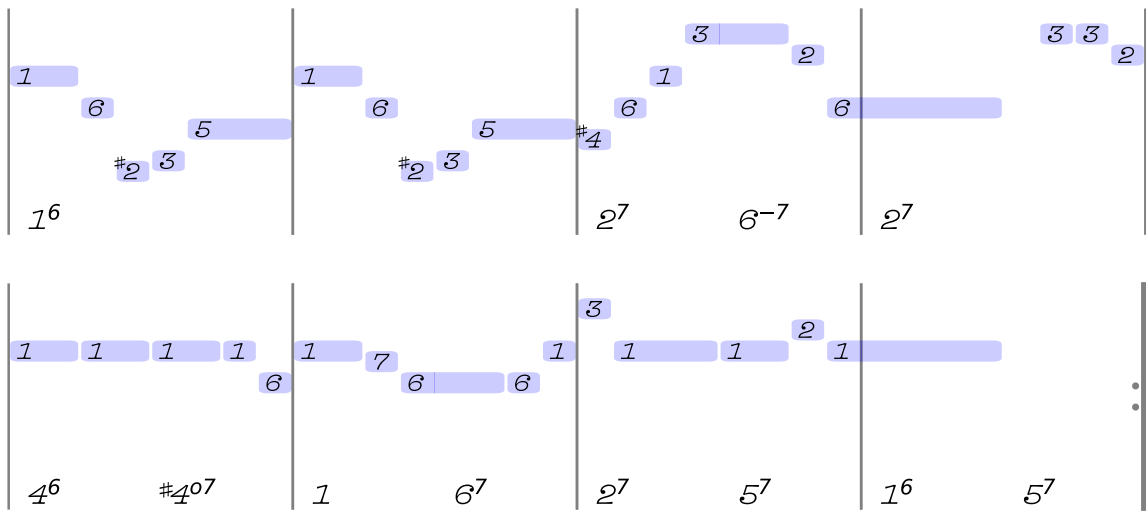
1 6 5 2 3 4

1 6 5 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 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 6 5 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 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 6 5 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 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 6 5 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 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

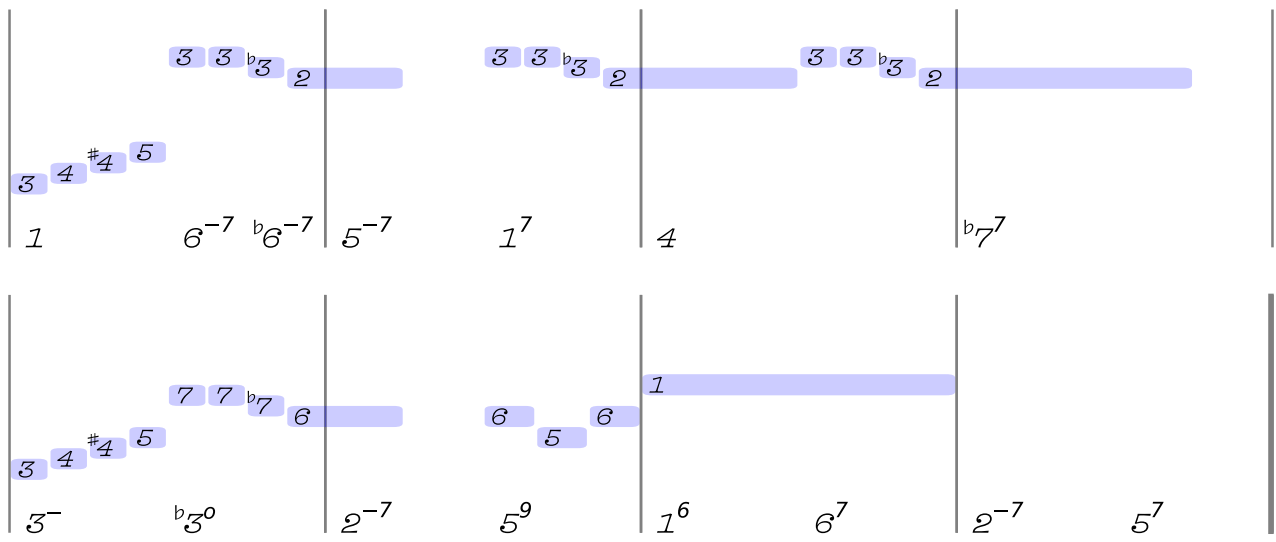


# If I Had You

1 = B<sup>b</sup>

Jimmy Campbell, Reg Connelly, Ted Shapiro

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# Indian Summer

1 = G

Victor Herbert

The musical score for "Indian Summer" by Victor Herbert is presented in five systems, each containing four measures. The notation uses blue stems with numbers 1-7 for fingerings. The key signature is G major (1 = G). The score includes various musical notations such as accidentals (sharps, flats, naturals) and dynamic markings (e.g.,  $2^{-7}$ ,  $5^7$ ,  $4^{7\#11}$ ).

**System 1:**

- Measure 1: Notes 5, 3. Fingering: 5, 3. Dynamic: 1.
- Measure 2: Notes 6, 7, 6, 7. Fingering: 6, 7, 6, 7. Dynamic:  $2^{-7}$ .
- Measure 3: Notes 5, 3. Fingering: 5, 3. Dynamic: 1.
- Measure 4: Notes 5, 6, 7, 6, 7. Fingering: 5, 6, 7, 6, 7. Dynamic:  $4^{7\#11}$ .

**System 2:**

- Measure 1: Notes 3, 7. Fingering: 3, 7. Dynamic:  $3^{-7}$ .
- Measure 2: Notes 2, 6. Fingering: 2, 6. Dynamic:  $\flat 3^{07}$ .
- Measure 3: Notes 1, 4. Fingering: 1, 4. Dynamic:  $2^{-7}$ .
- Measure 4: Notes 5, 4, 6, 5, 4. Fingering: 5, 4, 6, 5, 4. Dynamic:  $5^7$ .

**System 3:**

- Measure 1: Notes 5, 3. Fingering: 5, 3. Dynamic:  $7^{07}$ .
- Measure 2: Notes 2, 3. Fingering: 2, 3. Dynamic:  $3^{7\#9}$ .
- Measure 3: Notes 1, 6. Fingering: 1, 6. Dynamic:  $6^{-7}$ .
- Measure 4: Notes 6, 7, 1, 7, 1. Fingering: 6, 7, 1, 7, 1. Dynamic:  $2^7$ .

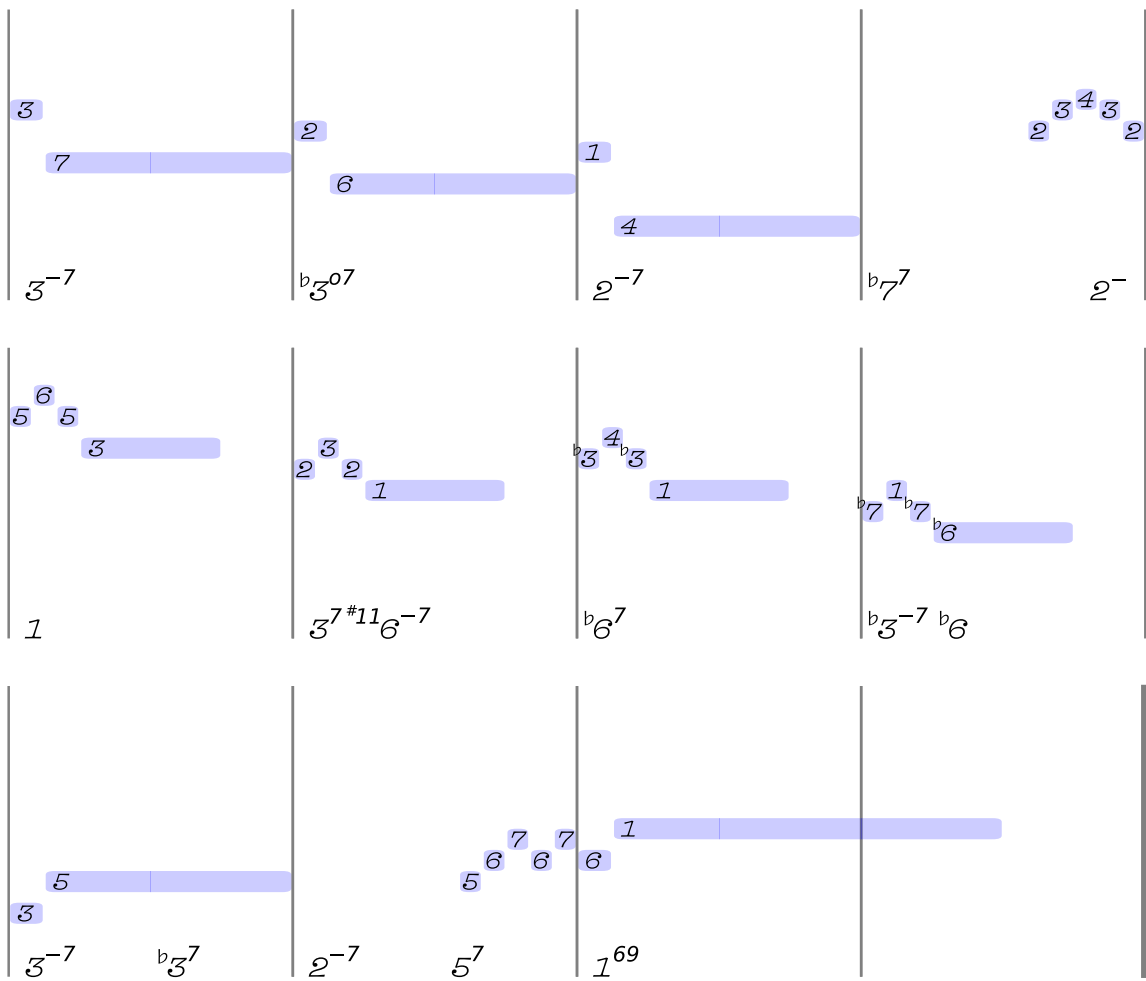
**System 4:**

- Measure 1: Notes 7, 3. Fingering: 7, 3. Dynamic:  $6^{-7}$ .
- Measure 2: Notes 6, 3. Fingering: 6, 3. Dynamic:  $2^7$ .
- Measure 3: Notes 5, 3. Fingering: 5, 3. Dynamic:  $5^{-7}$ .
- Measure 4: Notes 3, 2, 7, 6, 7. Fingering: 3, 2, 7, 6, 7. Dynamic:  $5^7$ .

**System 5:**

- Measure 1: Notes 5, 3. Fingering: 5, 3. Dynamic: 1.
- Measure 2: Notes 6, 7, 6, 7. Fingering: 6, 7, 6, 7. Dynamic:  $2^{-7}$ .
- Measure 3: Notes 5, 3. Fingering: 5, 3. Dynamic: 1.
- Measure 4: Notes 5, 6, 7, 6, 7. Fingering: 5, 6, 7, 6, 7. Dynamic:  $4^{7\#11}$ .

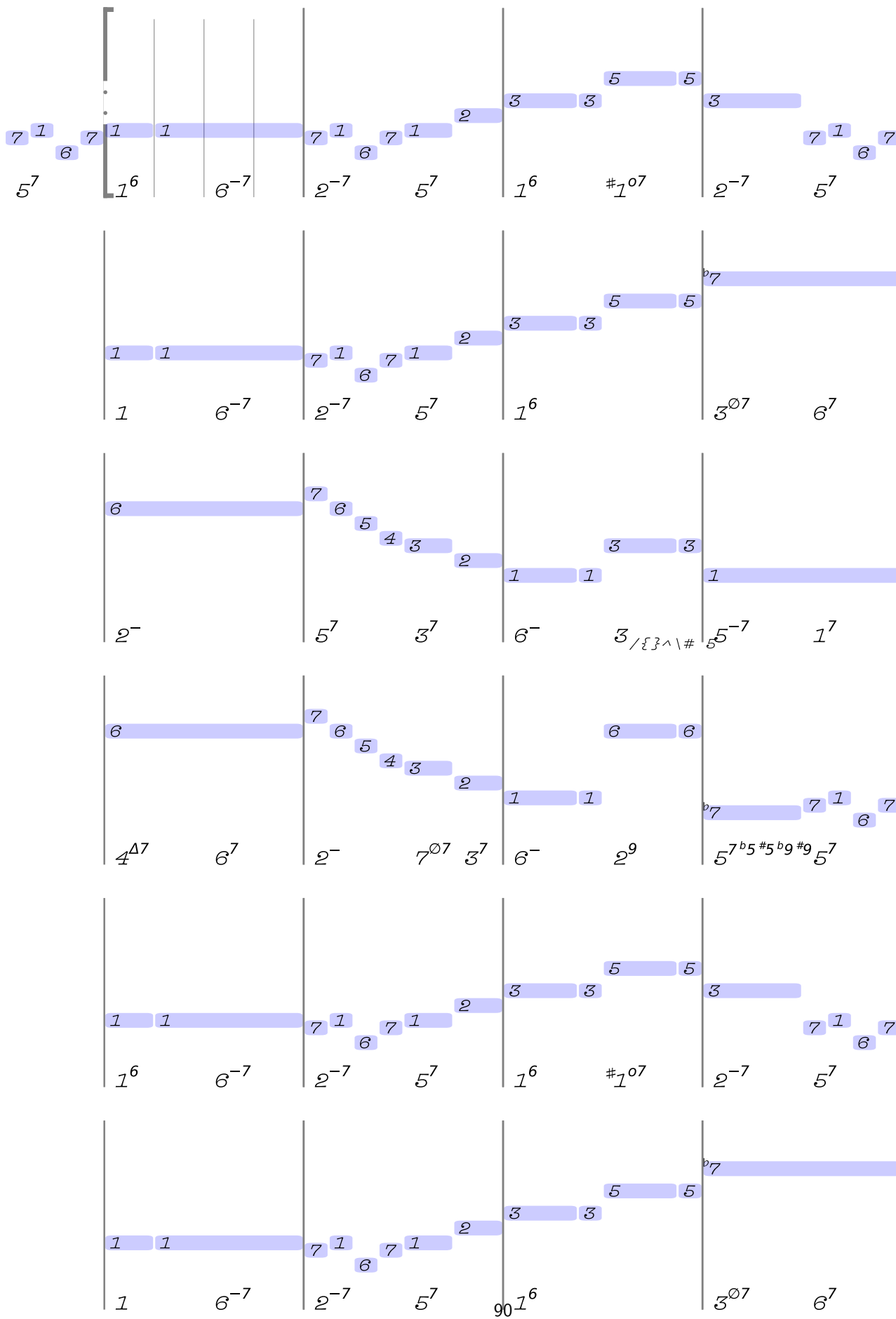


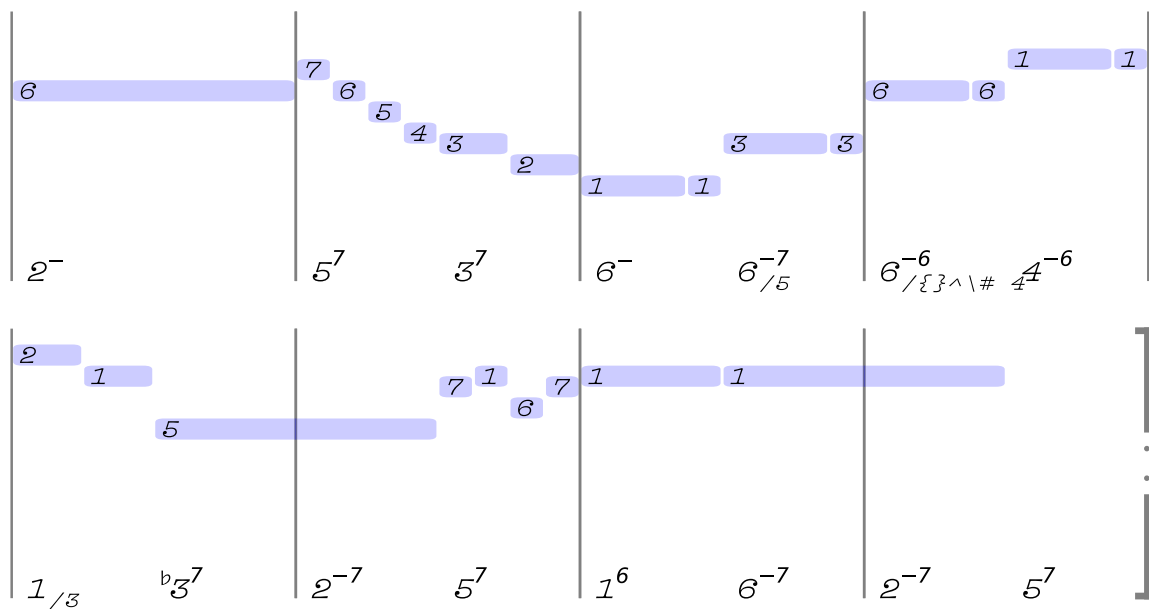


# Isn't it Romantic?

1 = C

Rodgers/Hart





# It Could Happen to You

1 = G

Jimmy Van Husen, Johnny Burke

1 = G

Jimmy Van Husen, Johnny Burke

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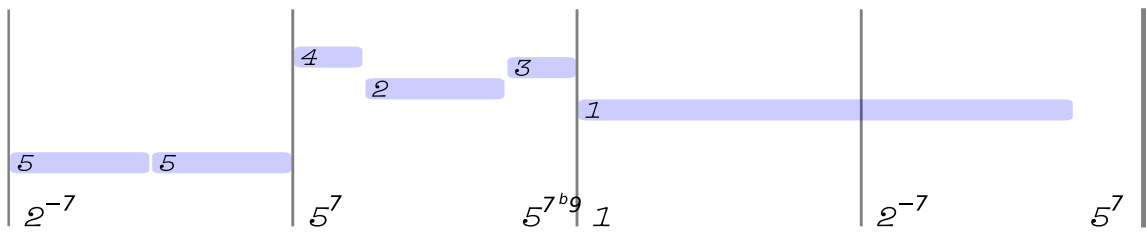
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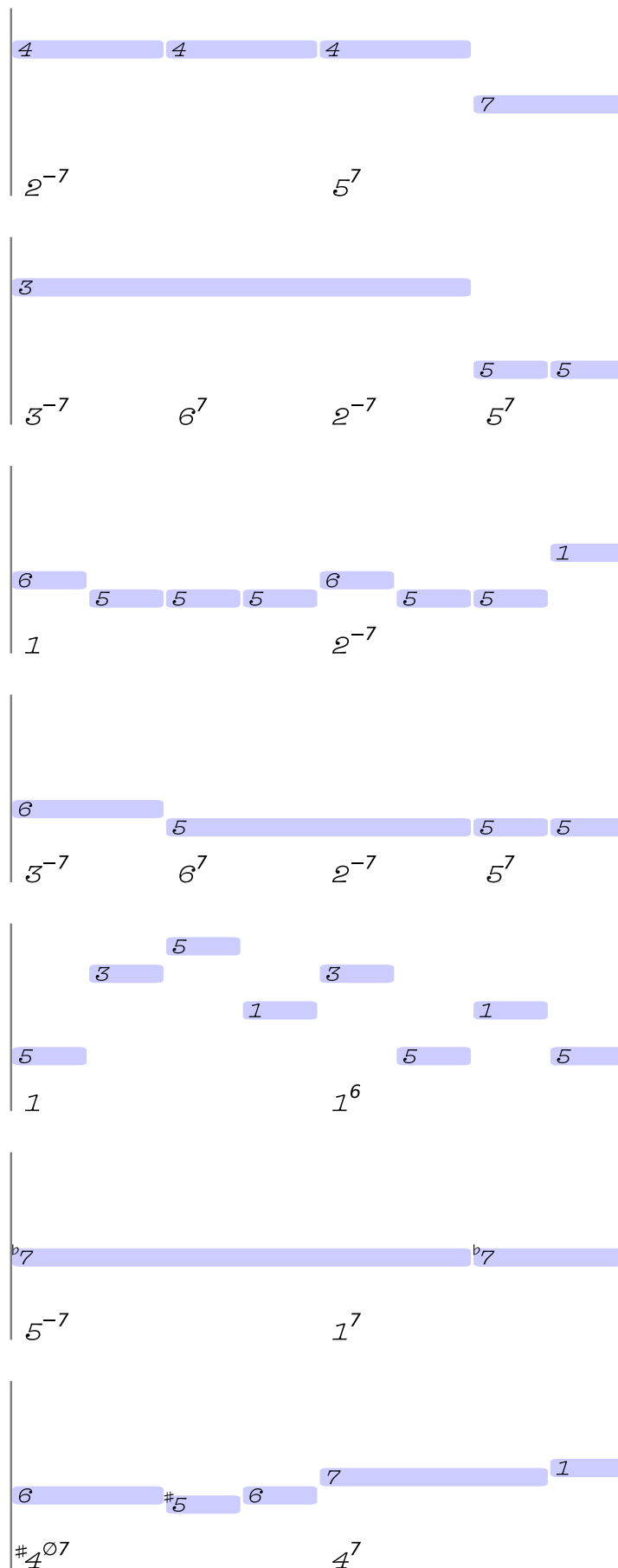
# It Might As Well Be Spring

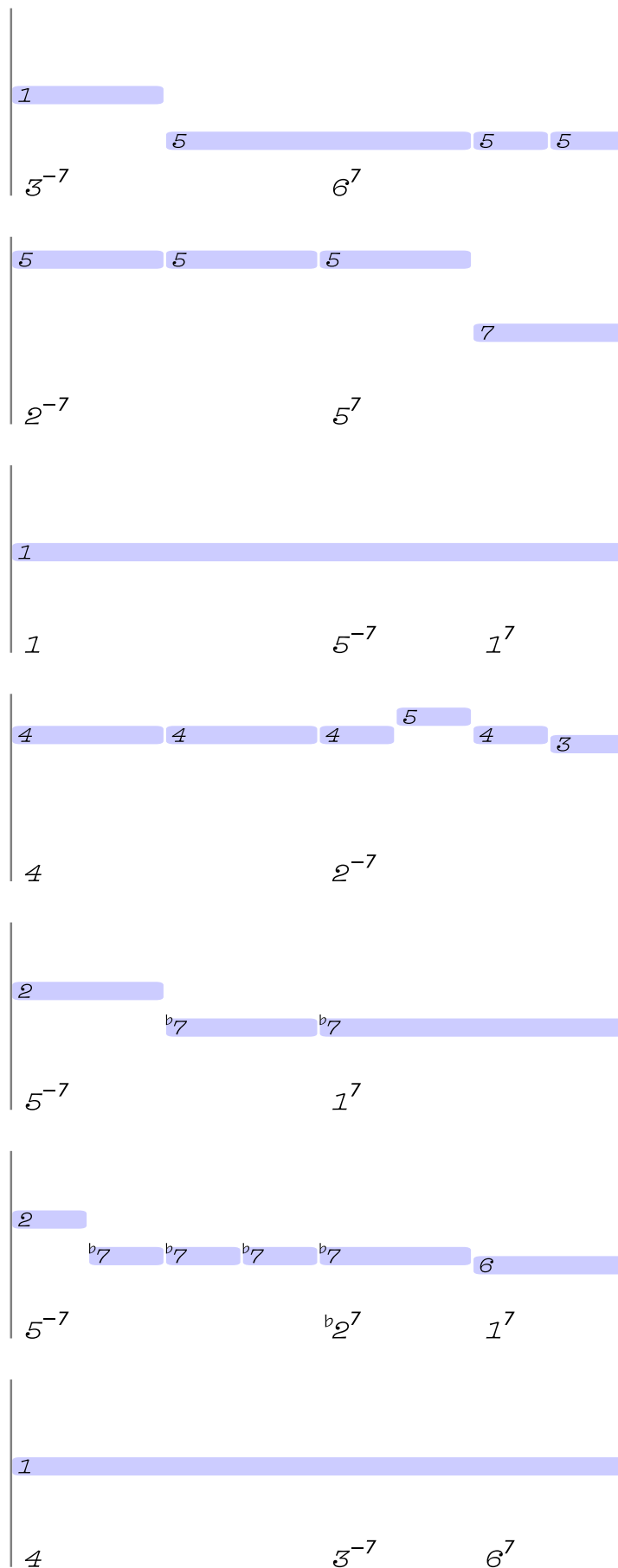
1 = C

Richard Rodgers

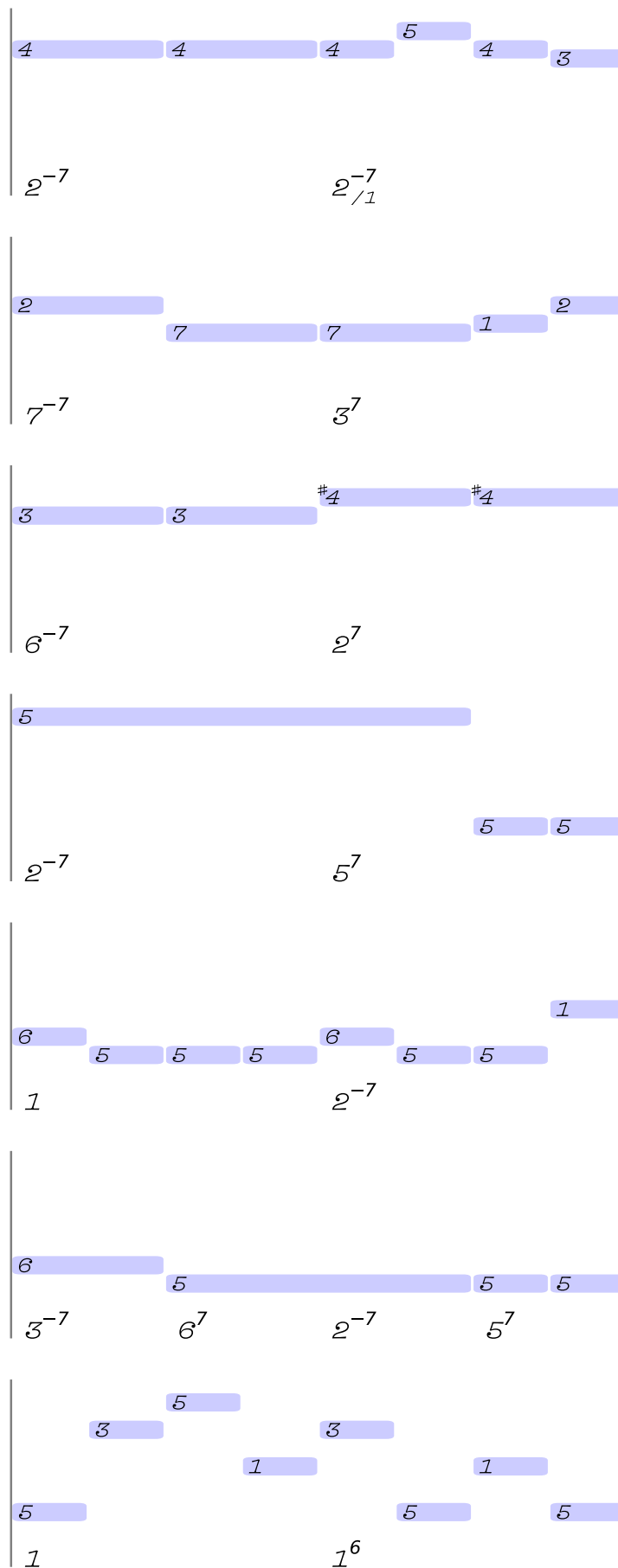
The musical score is presented in a vertical format with seven systems. Each system consists of a staff with a key signature of one flat (Bb) and a common time signature (C). The notes are represented by blue rectangular blocks, and the chords are indicated by text labels below the staff.

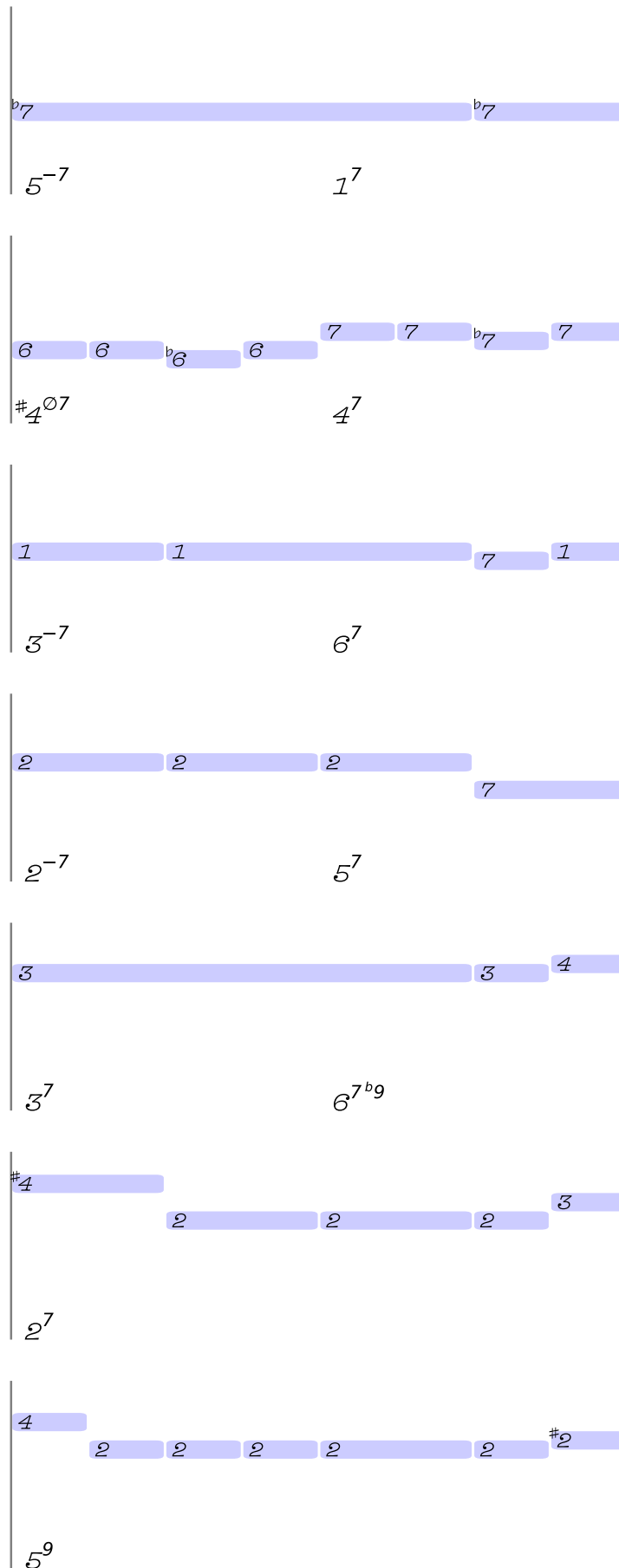
- System 1:** The staff contains two blue blocks, each labeled '5'. Below the staff, the label '5' is written.
- System 2:** The staff contains a sequence of blue blocks labeled '6', '5', '5', '5', '6', '5', '5', and '1'. Below the staff, the labels '1' and  $2^{-7}$  are written.
- System 3:** The staff contains blue blocks labeled '6', '5', '5', and '5'. Below the staff, the labels  $3^{-7}$ ,  $6^7$ ,  $2^{-7}$ , and  $5^7$  are written.
- System 4:** The staff contains blue blocks labeled '5', '3', '5', '3', '1', '1', '5', and '5'. Below the staff, the labels '1' and  $1^6$  are written.
- System 5:** The staff contains a single long blue block labeled 'b7'. Below the staff, the labels  $5^{-7}$  and  $1^7$  are written.
- System 6:** The staff contains blue blocks labeled '6', '#5', '6', '7', and '1'. Below the staff, the labels  $\#4^{\circ 7}$  and  $4^7$  are written.
- System 7:** The staff contains blue blocks labeled '1', '5', '5', and '5'. Below the staff, the labels  $3^{-7}$  and  $6^7$  are written.

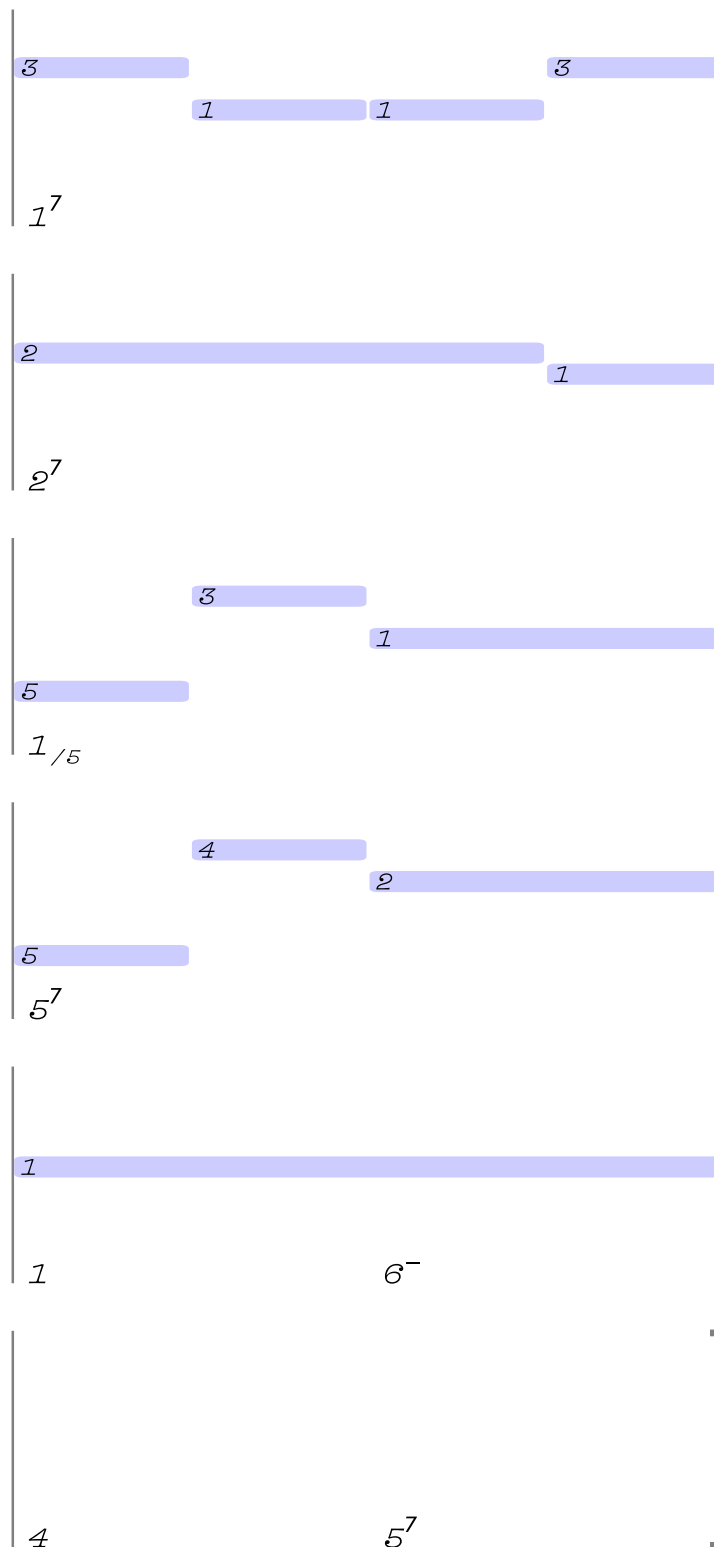












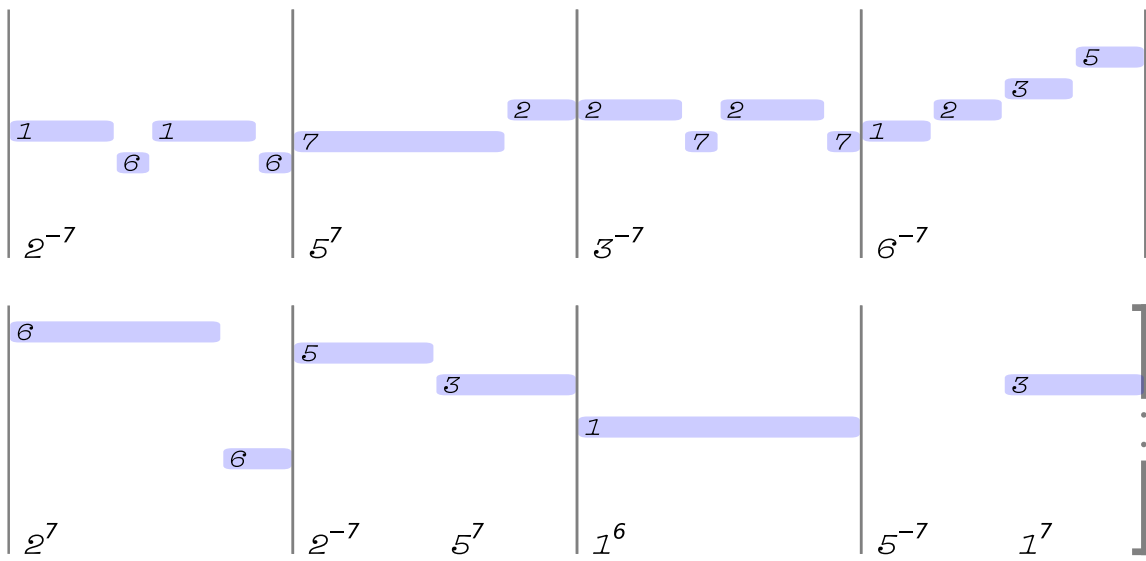
# Just Friends

1 = G

John Klenner

The musical score for 'Just Friends' is organized into six systems, each with a treble and bass staff. The notation includes various chords and melodic lines, with numbers indicating fingerings or specific notes. The chords are labeled as follows:

- System 1: Treble staff has a 3rd fret bar and a 2nd fret bar. Bass staff has a 1<sup>7</sup> chord and a 4<sup>Δ7</sup> chord.
- System 2: Treble staff has a 2nd fret bar and a 1st fret bar. Bass staff has a 1<sup>Δ7</sup> chord and a 5<sup>7</sup> chord.
- System 3: Treble staff has a 1st fret bar and a 6th fret bar. Bass staff has a 2<sup>-7</sup> chord and a 5<sup>7</sup> chord.
- System 4: Treble staff has a 6th fret bar and a 3rd fret bar. Bass staff has a 2<sup>7</sup> chord and a 5<sup>7</sup> chord.
- System 5: Treble staff has a 3rd fret bar and a 2nd fret bar. Bass staff has a 4<sup>Δ7</sup> chord and a 5<sup>7</sup> chord.
- System 6: Treble staff has a 2nd fret bar and a 1st fret bar. Bass staff has a 1<sup>Δ7</sup> chord and a 5<sup>7</sup> chord.

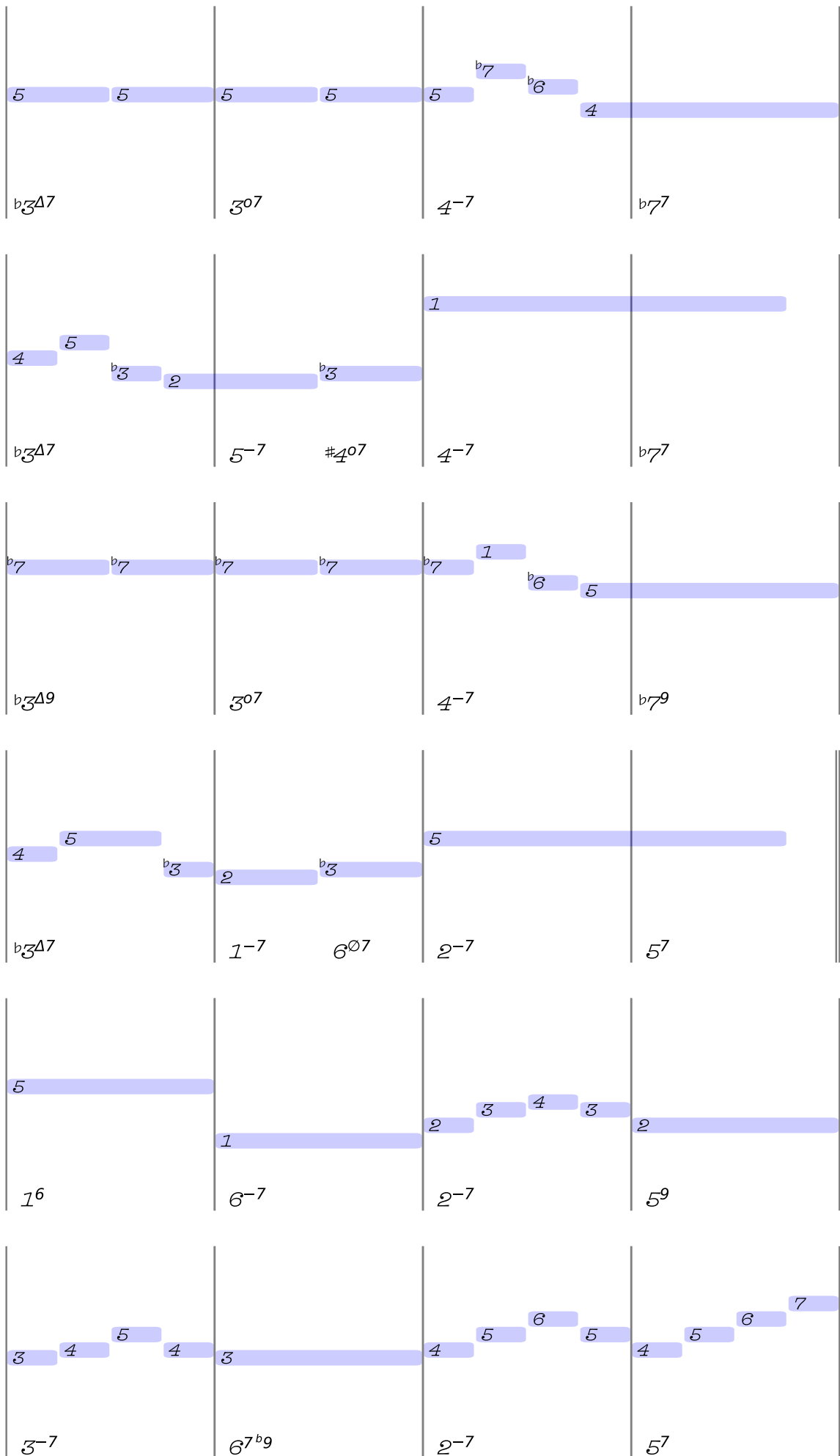


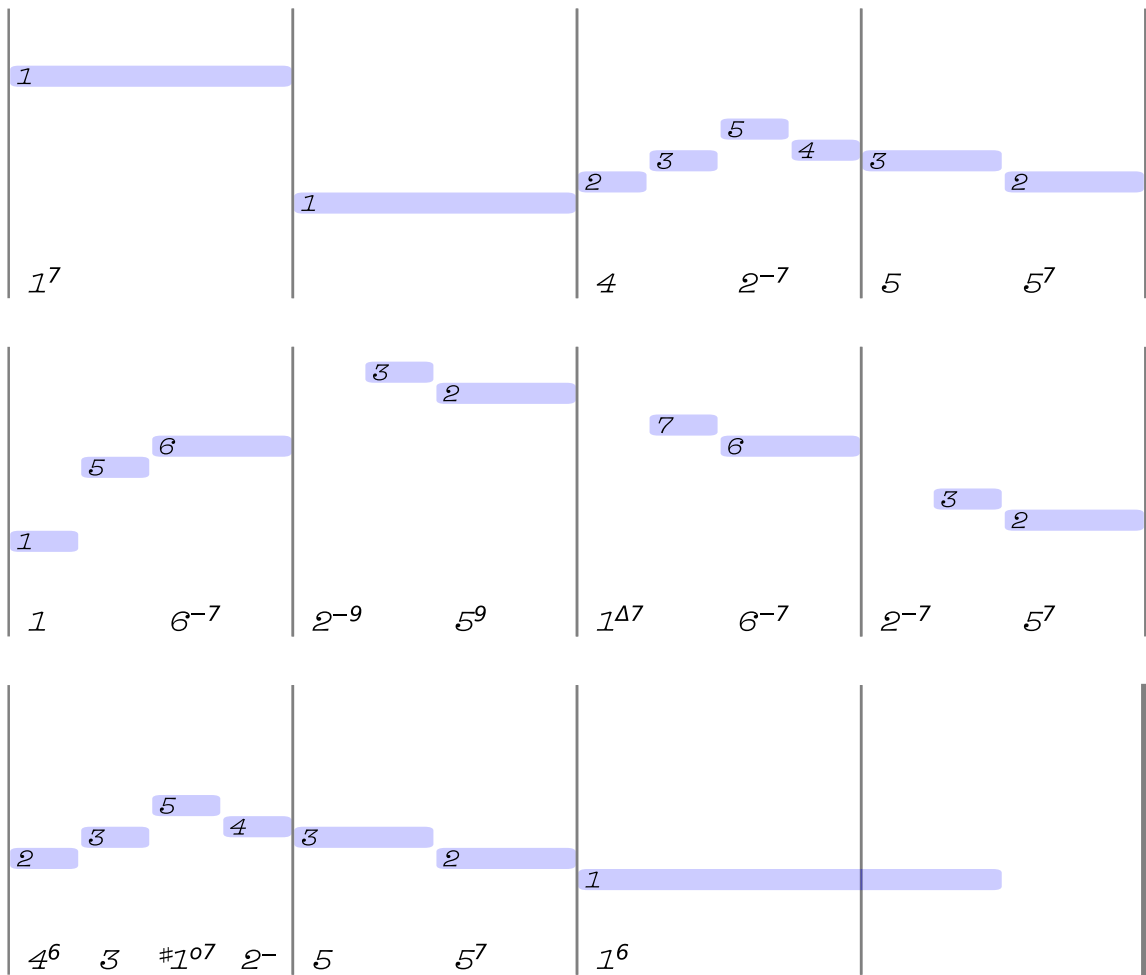
# Just the Way You Look Tonight

1 = E<sup>b</sup>

Jerome Kern

|                       |  |                              |  |
|-----------------------|--|------------------------------|--|
| <p>1<sup>6</sup></p>  | <p>6<sup>-7</sup></p>                    | <p>2<sup>-7</sup></p>        | <p>5<sup>7</sup></p>                     |
| <p>3<sup>-7</sup></p> | <p>6<sup>7b9</sup></p>                   | <p>2<sup>-7</sup></p>        | <p>5<sup>7</sup></p>                     |
| <p>1<sup>7</sup></p>  |  | <p>4      2<sup>-7</sup></p> | <p>5      5<sup>7</sup></p>              |
| 1.                    |  |                              |  |
| <p>6<sup>-7</sup></p> | <p>2<sup>-7</sup>      5<sup>7</sup></p> | <p>b3<sup>o7</sup></p>       | <p>2<sup>-7</sup>      5<sup>7</sup></p> |
| 2.                    |  |                              |  |
|                       |  | <p>b3<sup>o7</sup></p>       | <p>5<sup>7</sup></p>                     |







# Laura

1 = C

David Raksin

The musical score for 'Laura' by David Raksin is presented in six systems. Each system contains a treble staff and a bass staff. The key signature is C major (1 = C). The score includes various chords and melodic lines, with some notes marked with accidentals (sharps, flats, naturals). The piece is in 4/4 time.

**System 1:**

- Treble staff: 7, 7, #6, 7, #6, #4, 5, 6, 6, 3
- Bass staff:  $6^{-7}$ ,  $2^{7b9}$ ,  $5^{\Delta 7}$

**System 2:**

- Treble staff: 6, 6, #5, 6, #5, 3, 4, 5
- Bass staff:  $5^{-7}$ ,  $1^{7b9}$ ,  $4^{\Delta 7}$

**System 3:**

- Treble staff:  $b3$ , 4,  $b3$ , 4,  $b3$ , 4, 5, 5, 2,  $b3$ , 5,  $b7$
- Bass staff:  $4^{-7}$ ,  $b6^{-6}$ ,  $b3^{\Delta 7}$

**System 4:**

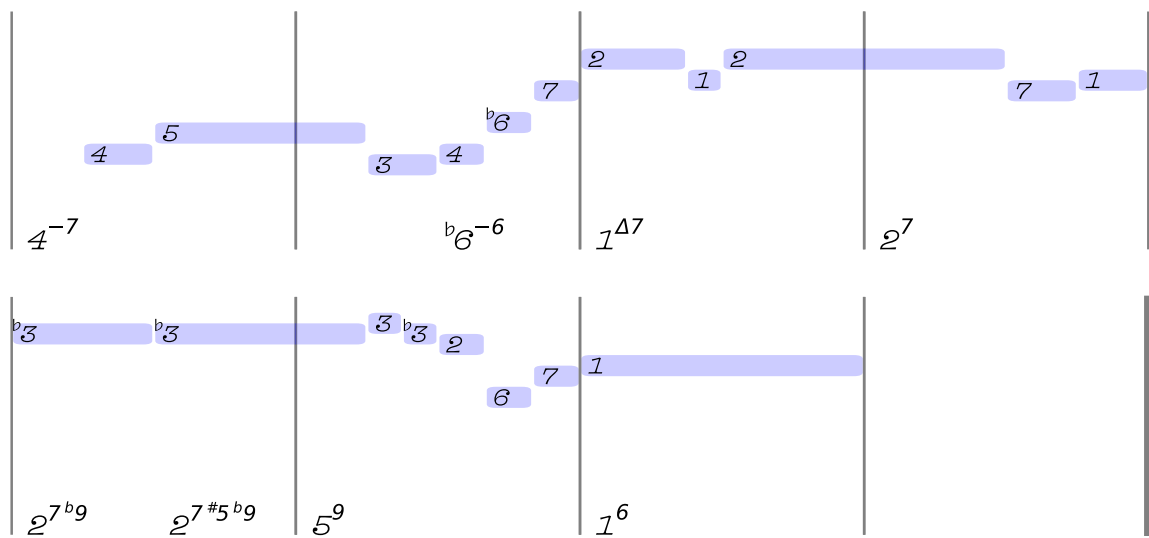
- Treble staff:  $b3$ ,  $b3$ ,  $b6$ , 6, 2, 3, 1, 2
- Bass staff:  $6^{\emptyset 7}$ ,  $2^{7b5b9}$ ,  $2^{9b5}$ ,  $2^7$ ,  $7^{-7}$ ,  $3^{7b9}$

**System 5:**

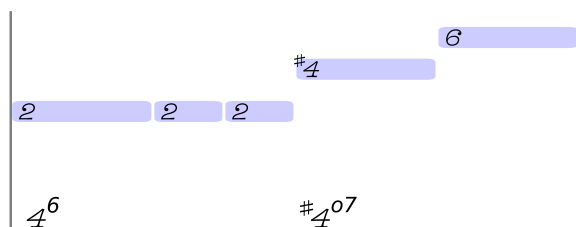
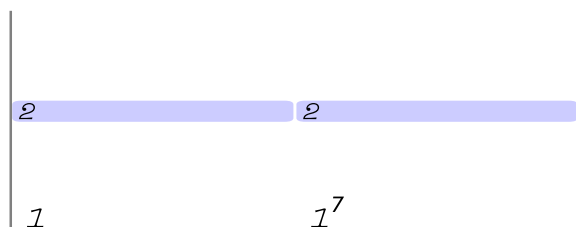
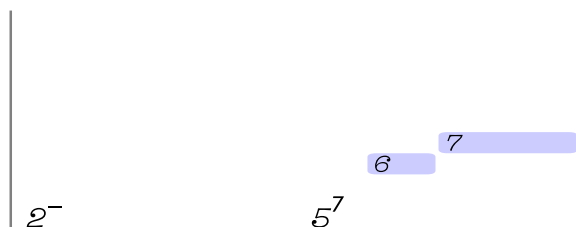
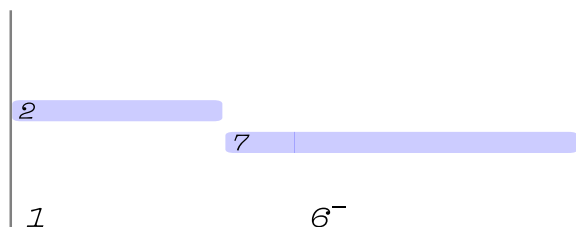
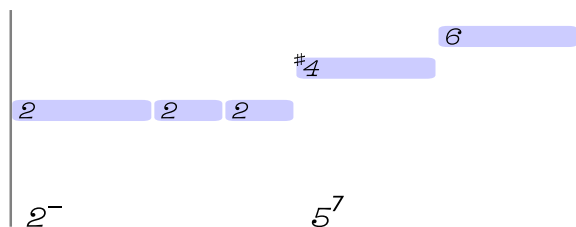
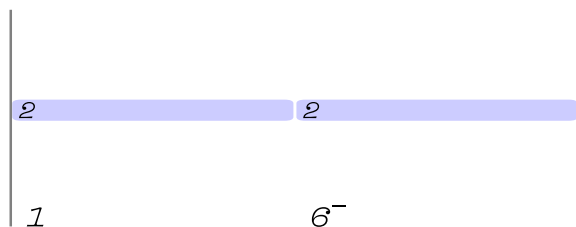
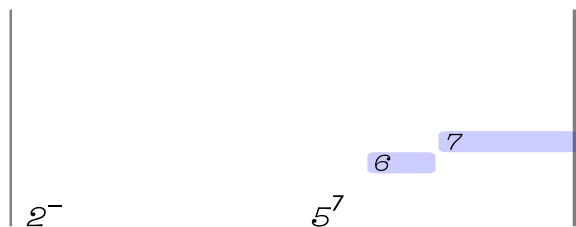
- Treble staff: 7, 7, #6, 7, #6, #4, 5, 6, 6, 3
- Bass staff:  $6^{-7}$ ,  $2^{7b9}$ ,  $5^{\Delta 7}$

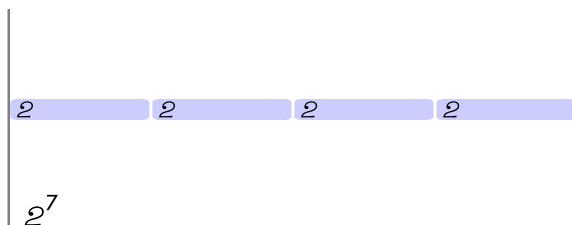
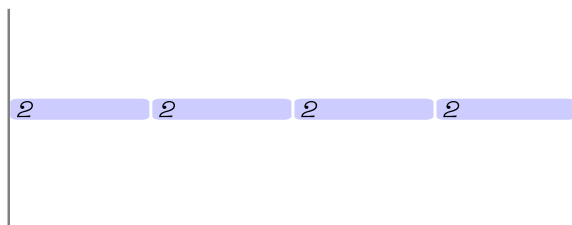
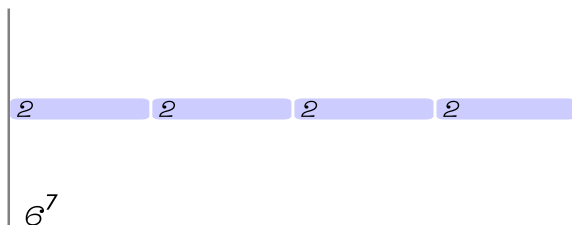
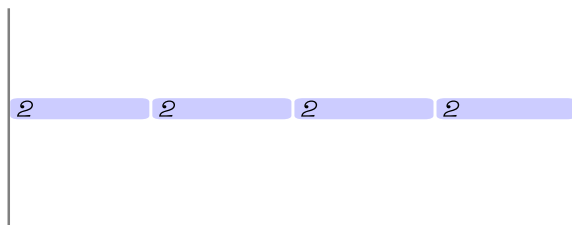
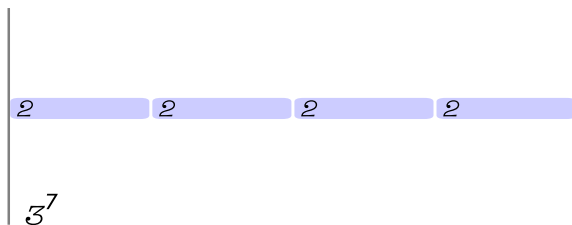
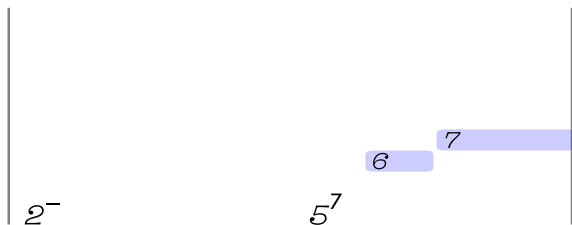
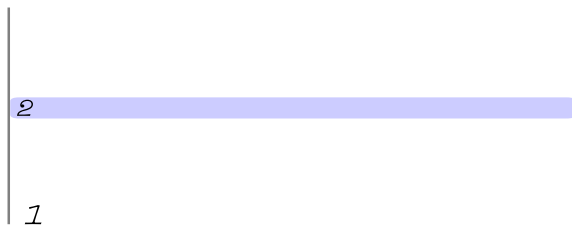
**System 6:**

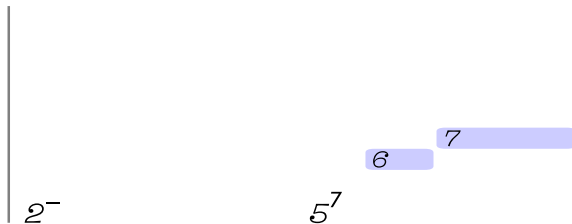
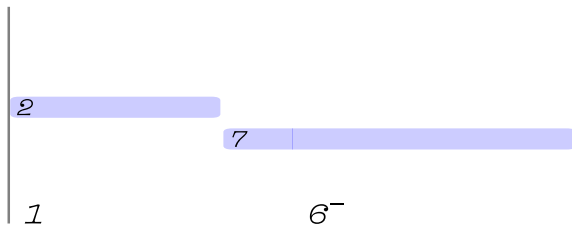
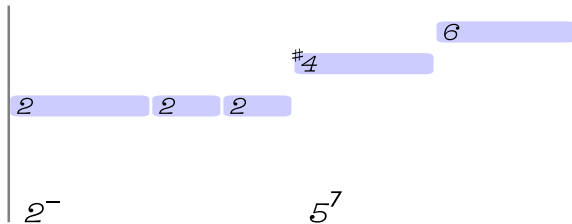
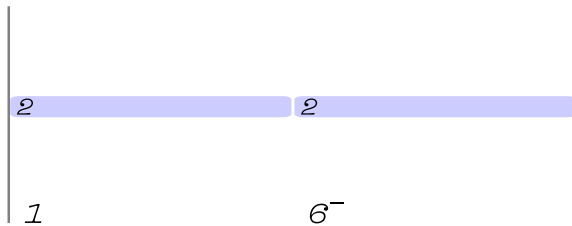
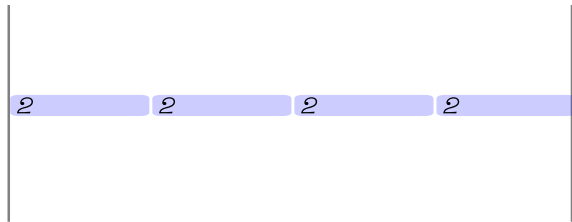
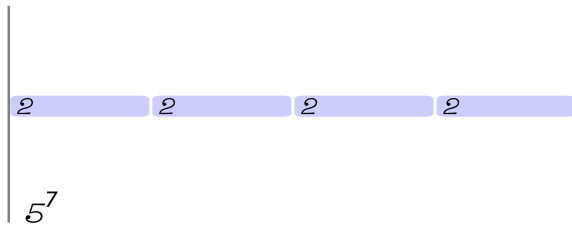
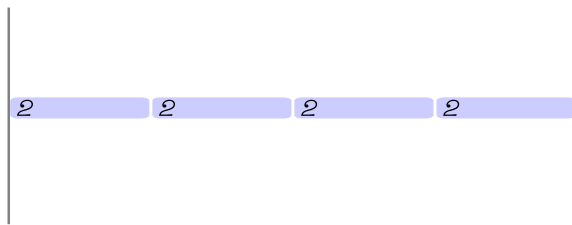
- Treble staff: 6, 6, #5, 6, #5, 3, 4, 5
- Bass staff:  $5^{-7}$ ,  $1^{7b9}$ ,  $4^{\Delta 7}$

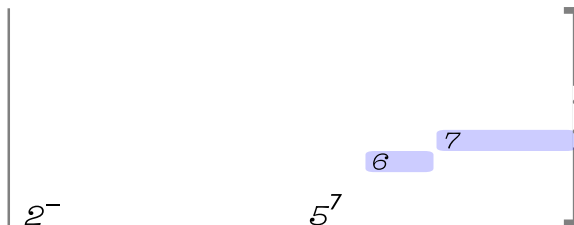
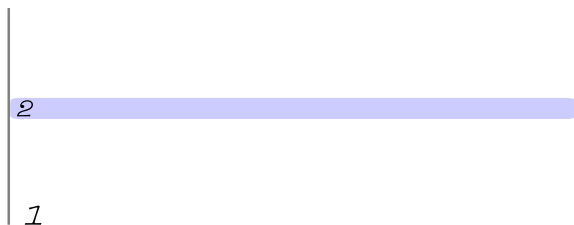
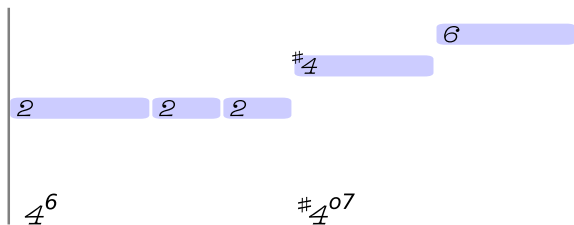
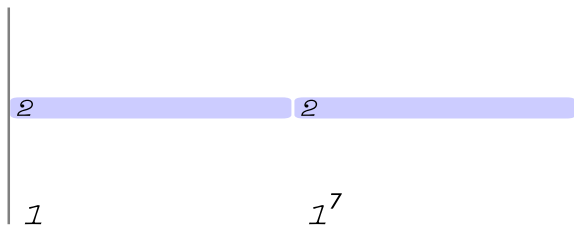












# Louisiana Fairytale

Mitchell C Parish, Haven Gillespie and Fred Coots

5

$\sharp$

3 4  $\sharp 4$  5 3 2

3 4

1

$b7$   $b7$

1<sup>7</sup>

2 1 6 1 2 1

4

$b6$

4<sup>-</sup>

3 3 3 3 2

1 3<sup>7</sup>

1 1 1 1 6

6<sup>-</sup> 1<sup>0</sup>

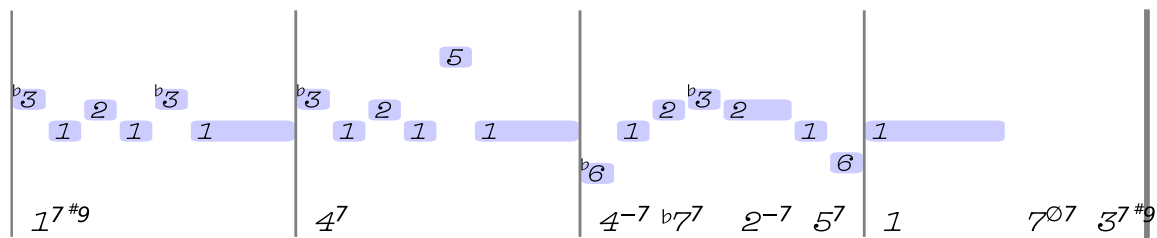


*Love Man*

$$1 = F$$

*Jimmy Davis, Roger Ramirez, James Sherman*

|  |  |  |  |
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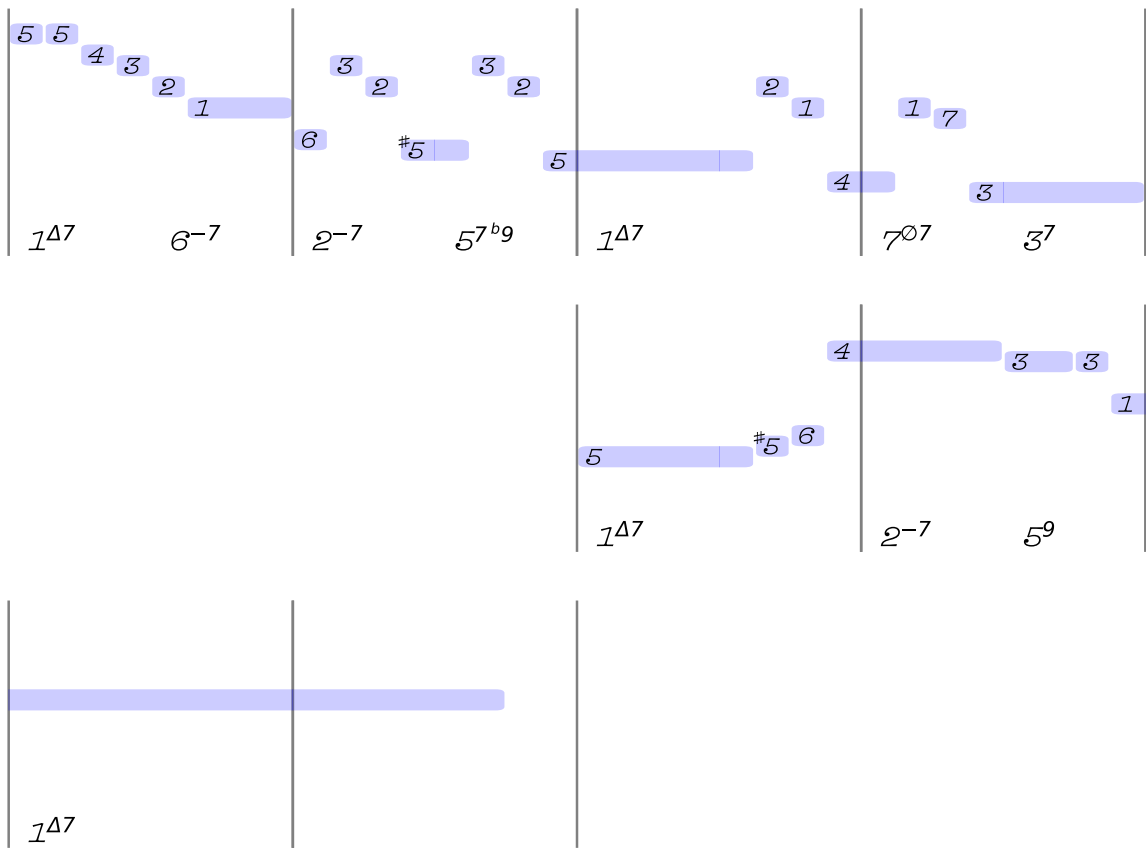


# Lullaby of Birdland

ifonia.org/node/1621/revisions/6070/view verified with real book chords

The musical score for 'Lullaby of Birdland' is presented in six systems, each containing four measures. The chords and fingerings are as follows:

- System 1:**
  - Measure 1: Chord  $6^{-7}$ , Fingerings: 3, 3, 2, 1, 7, 6
  - Measure 2: Chord  $\#4^{07}$ , Fingerings: 6,  $\#5$ , 4
  - Measure 3: Chord  $7^{b9}$ , Fingerings: 7, 6, 3
  - Measure 4: Chord  $5^7$ , Fingerings: 3, 2
- System 2:**
  - Measure 1: Chord  $1^{\Delta 7}$ , Fingerings: 5, 5, 4, 3, 2, 1
  - Measure 2: Chord  $6^{-7}$ , Fingerings: 3, 2, 3, 2, 6,  $\#5$
  - Measure 3: Chord  $1^{\Delta 7}$ , Fingerings: 5, 2, 1, 4
  - Measure 4: Chord  $3^7$ , Fingerings: 1, 7, 3
- System 3:**
  - Measure 1: Chord  $1^{\Delta 7}$ , Fingerings: 5, 5
  - Measure 2: Chord  $5^7$ , Fingerings: 7, 1
  - Measure 3: Chord  $1^{\Delta 7}$ , Fingerings: 5, 5
  - Measure 4: Chord  $1^{\Delta 7}$ , Fingerings: 5, 5
- System 4:**
  - Measure 1: Chord  $6^9$ , Fingerings: 3, 4,  $\#4$ , 5, 3, 4
  - Measure 2: Chord  $6^{7b9}$ , Fingerings: 2, 2, 2, 3, 4, 4, 3
  - Measure 3: Chord  $2^{-7}$ , Fingerings: 2, 2, 3, 4, 4, 3
  - Measure 4: Chord  $1^{\Delta 7}$ , Fingerings: 2, 2, 3, 4, 4, 3
- System 5:**
  - Measure 1: Chord  $6^9$ , Fingerings: 3, 4,  $\#4$ , 5, 3, 4
  - Measure 2: Chord  $6^{7b9}$ , Fingerings: 2, 2, 2, 3, 4, 4, 3
  - Measure 3: Chord  $2^{-7}$ , Fingerings: 2, 2, 3, 4, 4, 3
  - Measure 4: Chord  $3^7$ , Fingerings: 2, 2, 3, 4, 4, 3
- System 6:**
  - Measure 1: Chord  $6^{-7}$ , Fingerings: 3, 3, 2, 1, 7, 6
  - Measure 2: Chord  $\#4^{07}$ , Fingerings: 6,  $\#5$ , 4
  - Measure 3: Chord  $6^{-7}$ , Fingerings: 7, 6, 3
  - Measure 4: Chord  $5^9$ , Fingerings: 3, 2



# Lush Life

1 =  $D^b$

The image displays a 6x4 grid of musical notation for the piece 'Lush Life'. Each cell contains a staff with notes and chords. Notes are represented by horizontal bars with numbers above them. Chords are written below the staff. The notation is complex, featuring many accidentals and superscripts.

Row 1:

- Staff 1: Notes 5, 6, #6, #2, #5, 5, 6, 7, #6, 6, 5, #6, #5. Chords: 1, #1<sup>9</sup>, 1<sup>6</sup>, #1<sup>9</sup>, 1<sup>6</sup>, 7<sup>9</sup>b5#6<sup>7</sup>b9, 2, #1.
- Staff 2: Notes 5, 6, #6, #2, #5, 5, 6, 7, #6, 6, 5, 6, 5, 7, 1. Chords: 1, #1<sup>9</sup>, 1, #1<sup>9</sup>, 1<sup>6</sup>, 1<sup>9</sup>, 7<sup>7</sup>, 2.
- Staff 3: Notes 2, 3, 4, 4, #2, 2, 3, #3, #3, #2, #5, 6, 7, 7, #6, #5, #6, 7, 7, 6. Chords: 5, 2<sup>7</sup>#5, 5<sup>6</sup>/<sub>2</sub>, #2<sup>-9</sup>, #5<sup>7</sup>b9, 1, 7, #6<sup>7</sup>6<sup>13</sup>5<sup>13</sup>1<sup>3</sup>.
- Staff 4: Notes 5, 6, #6, #2, #5, 5, 6, 7, #6, 6, 5, 6, 4, 5, 6, 3. Chords: 1, #1<sup>6</sup>, 1, #1, 1<sup>6</sup>, 7<sup>7</sup>b5#6<sup>7</sup>b9, 6<sup>7</sup>b9.
- Staff 5: Notes 5, 4, 5, 5, 4, 3, 3, 2, 3, 7, 2, 2, 2, 1, 1, b7, 6, 3. Chords: 2<sup>-9</sup>, 4<sup>-9</sup>, #5<sup>7</sup>#5, 5<sup>7</sup>, 1<sup>Δ7</sup>, 1<sup>-9</sup>7<sup>b9</sup>, #6<sup>Δ7</sup>, 6<sup>Δ7</sup>/<sub>{ } ^ \ #</sub> 1.
- Staff 6: Notes 5, 4, 5, 5, 4, 3, 3, 2, 3, b7, 7, 1, #1, 2, #2, 3. Chords: 4<sup>Δ7</sup>, 4<sup>9</sup>, #5<sup>7</sup>#5, 5<sup>13</sup>, #2, 2<sup>6</sup>, #1<sup>Δ7</sup>, #4<sup>7</sup>, 1<sup>Δ7</sup>.

# Maple Leaf Rag

1 = F

Scott Joplin

The musical score for the piano accompaniment of "Maple Leaf Rag" is presented in 16 measures, organized into four systems of four measures each. The notation includes fingerings (numbers 1-5), dynamics (e.g.,  $1^0$ ,  $5^7$ ), and articulation marks (accents, slurs). The piece is in F major and 2/4 time.

**Measure 1:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $1^0$ .

**Measure 2:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $5^7$ .

**Measure 3:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $1^0$ .

**Measure 4:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $5^7$ .

**Measure 5:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $1^0$ .

**Measure 6:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $5^7$ .

**Measure 7:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $1^0$ .

**Measure 8:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $5^7$ .

**Measure 9:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $1^0$ .

**Measure 10:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $5^7$ .

**Measure 11:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $1^0$ .

**Measure 12:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $5^7$ .

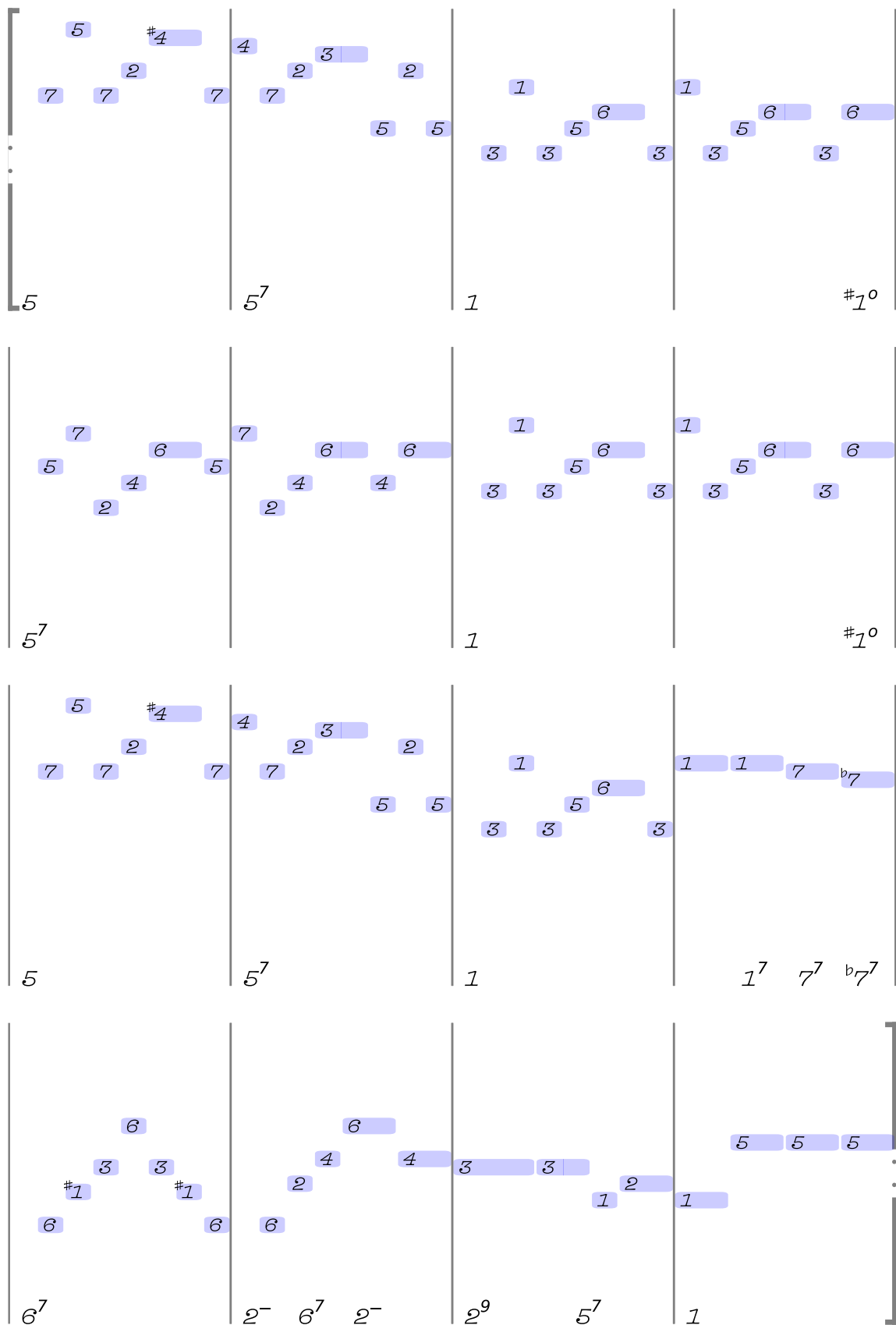
**Measure 13:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $1^0$ .

**Measure 14:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $5^7$ .

**Measure 15:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $1^0$ .

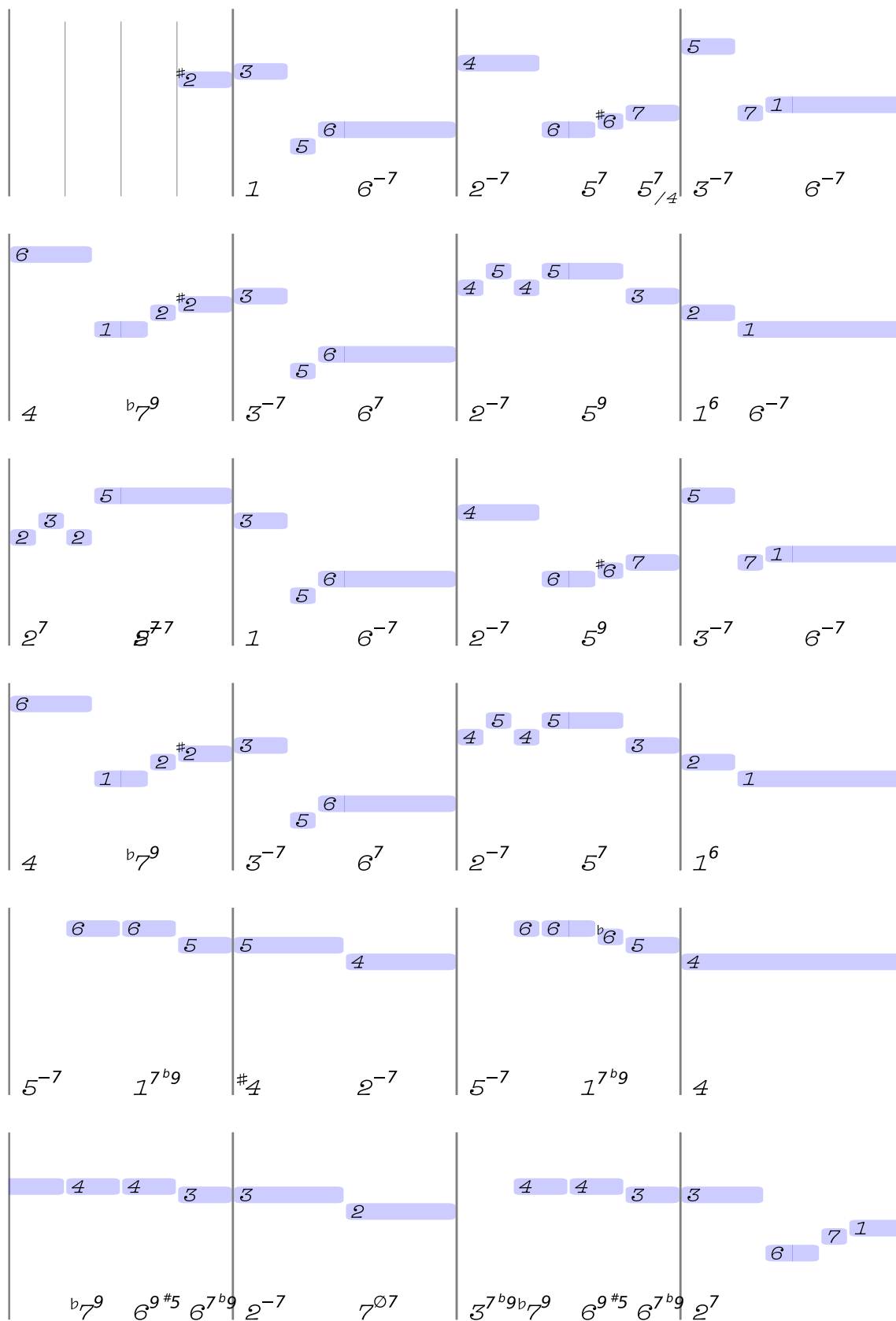
**Measure 16:** Bass clef, F4 (finger 1), A4 (finger 3), C5 (finger 5). Dynamics:  $5^7$ .

The score concludes with a "Fine" marking at the end of the 16th measure.

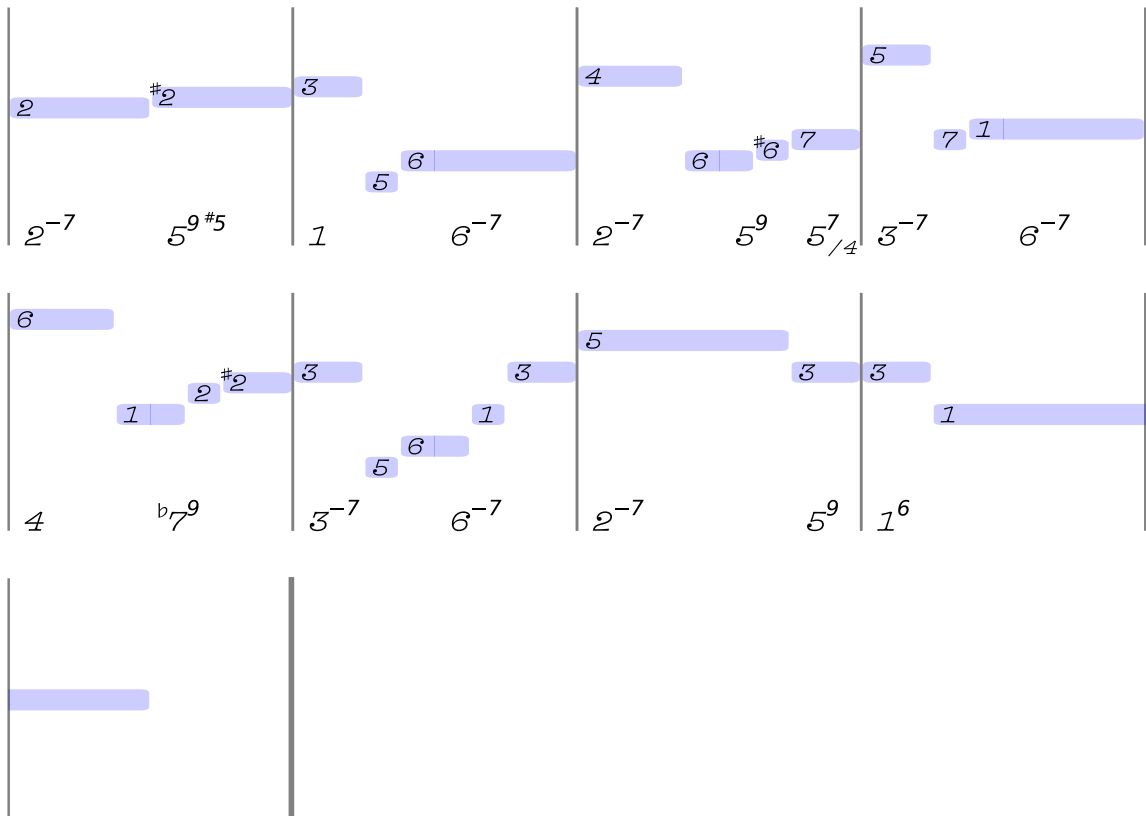


# Mean To Me

1 = F



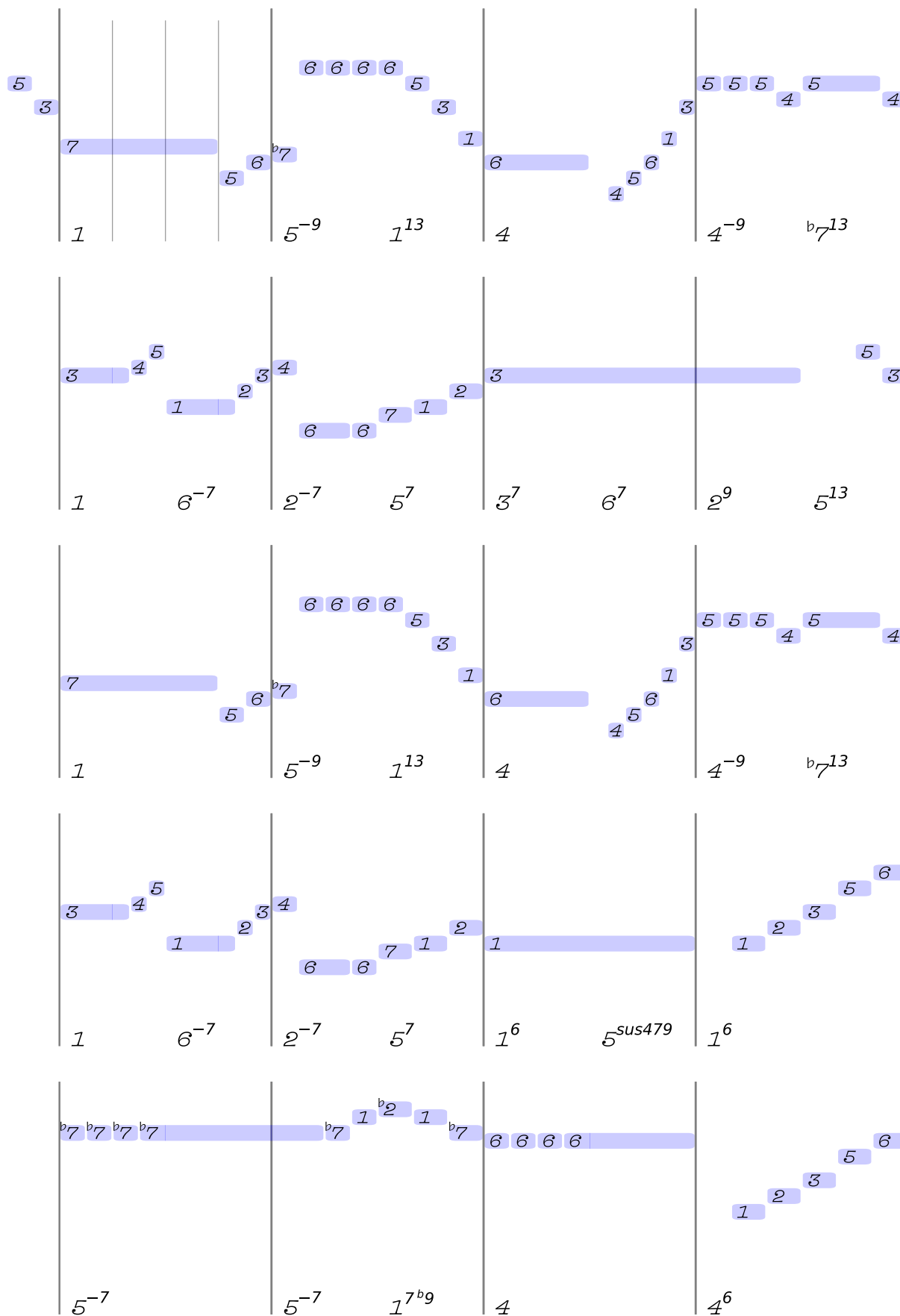


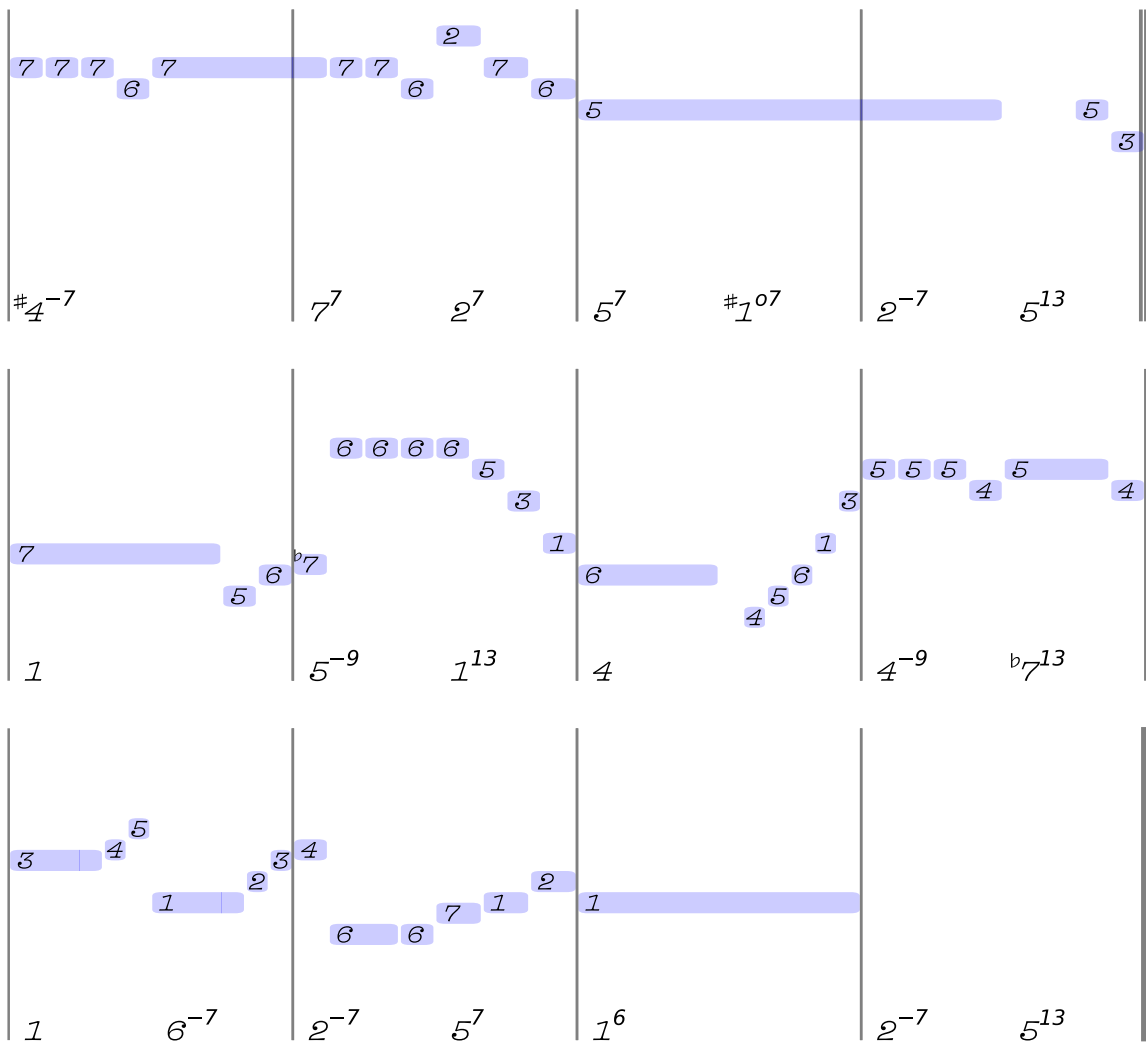


*Misty*

$$1 = E^b$$

*Erroll Garner*

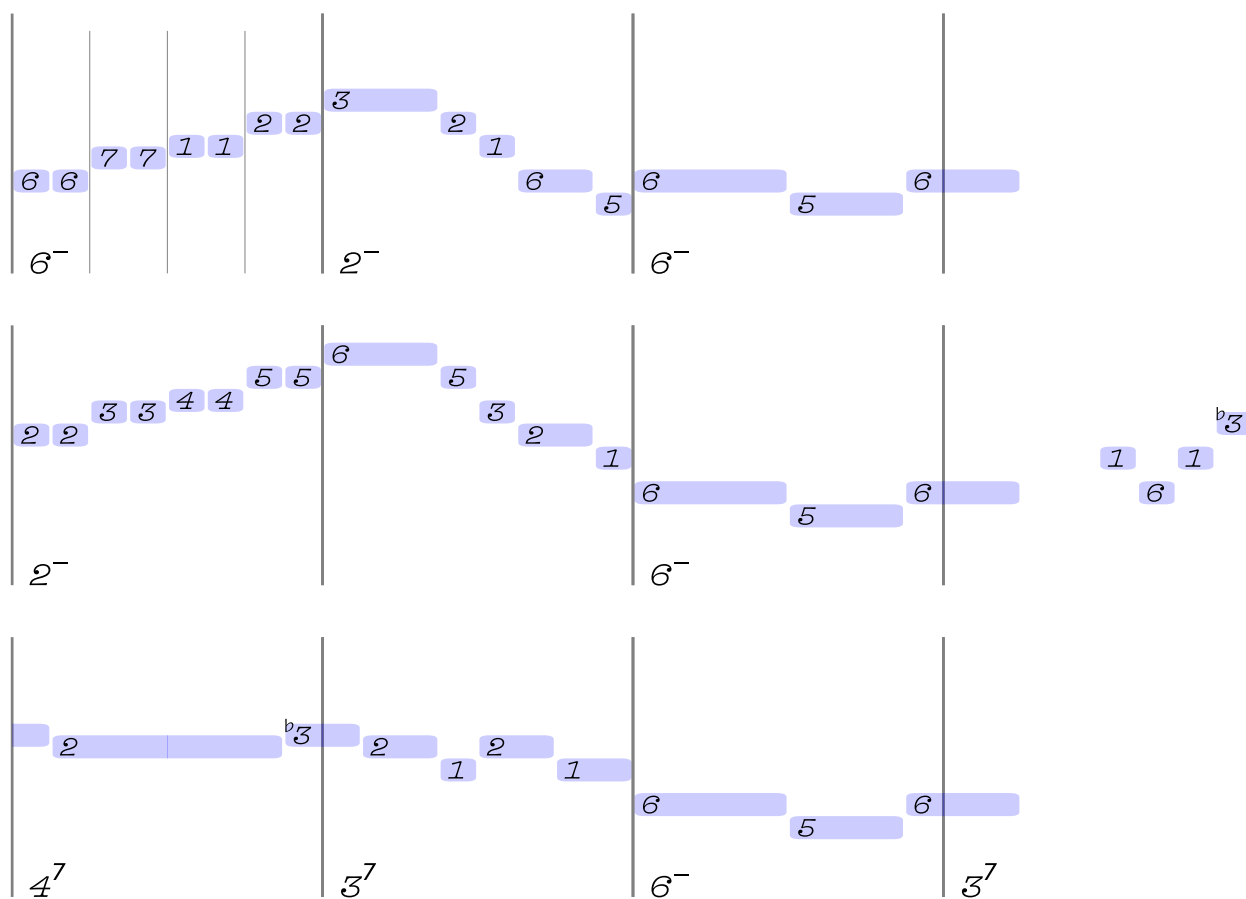




# Mr PC

1 = E<sup>b</sup>

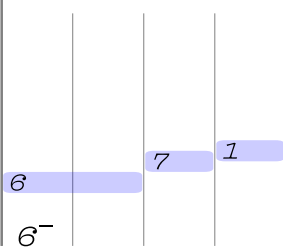
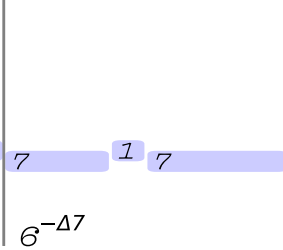
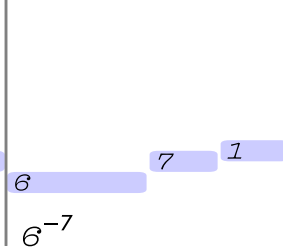
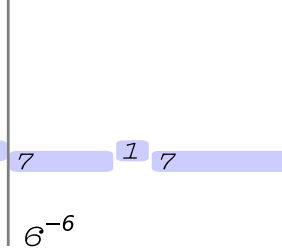
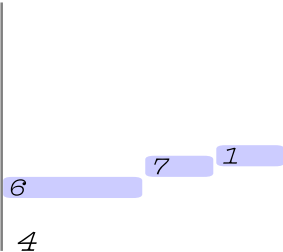
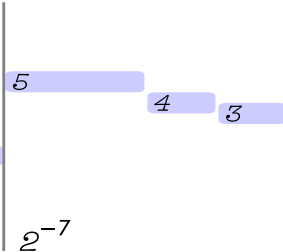
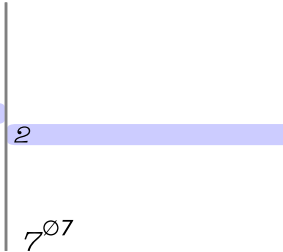
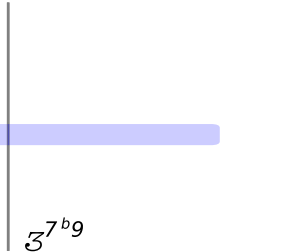
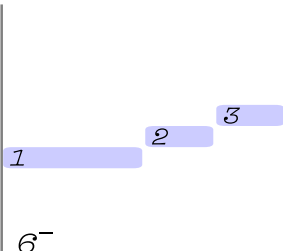
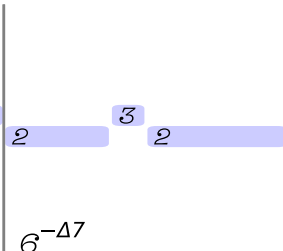
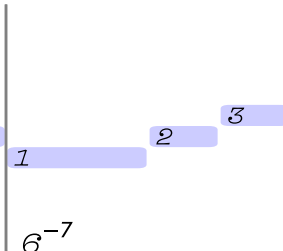
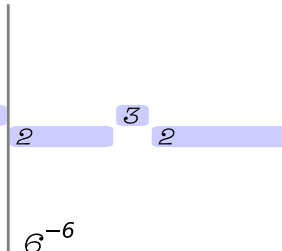
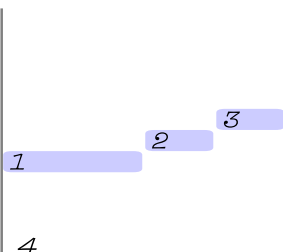
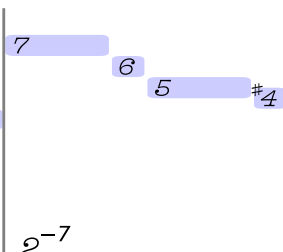
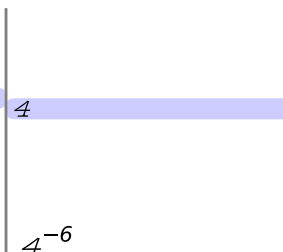
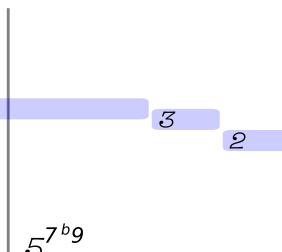
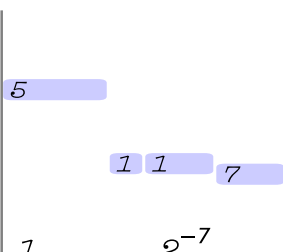
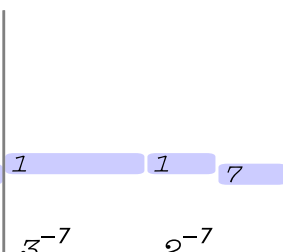
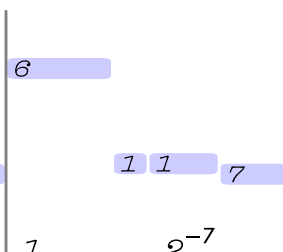
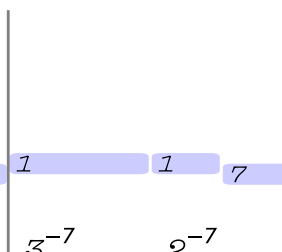
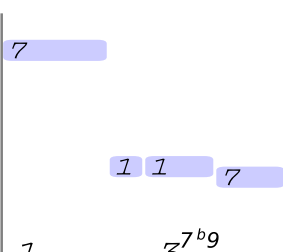
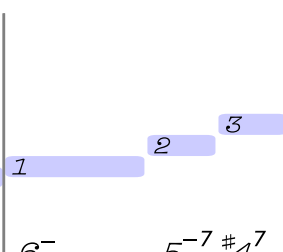
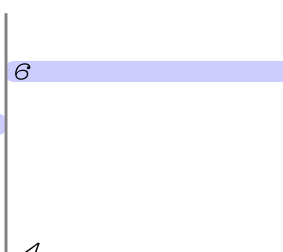
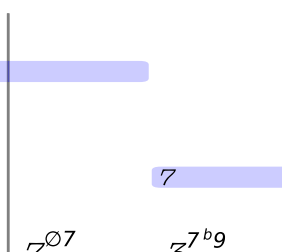
John Coltrane

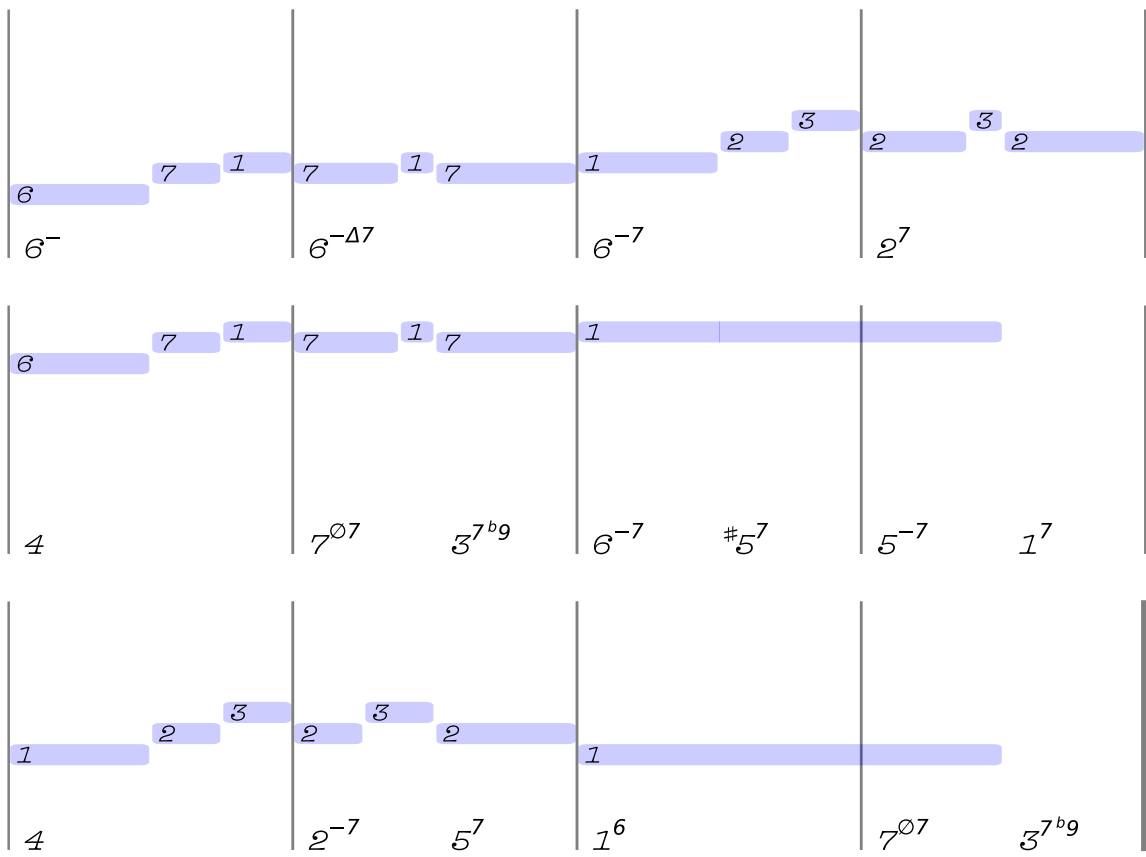


# My Funny Valentine

1 = E<sup>b</sup>

Richard Rodgers

|   |  |  |  |
|---|--|--|--|
|  <p>6<sup>-</sup></p>  |  <p>6<sup>-Δ7</sup></p>   |  <p>6<sup>-7</sup></p>   |  <p>6<sup>-6</sup></p>        |
|  <p>4</p>              |  <p>2<sup>-7</sup></p>    |  <p>7<sup>07</sup></p>   |  <p>3<sup>7b9</sup></p>       |
|  <p>6<sup>-</sup></p> |  <p>6<sup>-Δ7</sup></p>  |  <p>6<sup>-7</sup></p>  |  <p>6<sup>-6</sup></p>       |
|  <p>4</p>            |  <p>2<sup>-7</sup></p>  |  <p>4<sup>-6</sup></p> |  <p>5<sup>7b9</sup></p>     |
|  <p>1</p>            |  <p>2<sup>-7</sup></p>  |  <p>3<sup>-7</sup></p> |  <p>2<sup>-7</sup></p>      |
|  <p>1</p>            |  <p>3<sup>7b9</sup></p> |  <p>6<sup>-</sup></p>  |  <p>5<sup>-7 #4 7</sup></p> |



# My Romance

1 = C

Richard Rogers

The musical score for "My Romance" by Richard Rogers is presented in a simplified notation. The score is in C major and consists of 32 measures, organized into four systems of four measures each. The guitar part is indicated by numbers 1-7 and accidentals, while the vocal line is indicated by numbers 1-7 and accidentals. The score is divided into four systems of four measures each.

**System 1 (Measures 1-4):**

- Measure 1: Guitar: 3 4 5 1<sup>Δ7</sup>; Vocal: 3 4 5 1<sup>Δ7</sup>
- Measure 2: Guitar: 2<sup>-7</sup>; Vocal: 2<sup>-7</sup>
- Measure 3: Guitar: 3<sup>-7</sup> 6 7 1; Vocal: 3<sup>-7</sup> 6 7 1
- Measure 4: Guitar: 1<sup>Δ7</sup> 5 6 7; Vocal: 1<sup>Δ7</sup> 5 6 7

**System 2 (Measures 5-8):**

- Measure 5: Guitar: 3 4 5 6 6; Vocal: 3 4 5 6 6
- Measure 6: Guitar: 6<sup>-7</sup> 6<sup>-Δ7</sup> 1 2; Vocal: 6<sup>-7</sup> 6<sup>-Δ7</sup> 1 2
- Measure 7: Guitar: 3 4 5 6 6; Vocal: 3 4 5 6 6
- Measure 8: Guitar: 2<sup>-7</sup> 5<sup>7</sup> 1<sup>Δ7</sup> 1<sup>7</sup>; Vocal: 2<sup>-7</sup> 5<sup>7</sup> 1<sup>Δ7</sup> 1<sup>7</sup>

**System 3 (Measures 9-12):**

- Measure 9: Guitar: 1 5 5; Vocal: 1 5 5
- Measure 10: Guitar: 1<sup>Δ7</sup> 1<sup>7</sup> 4 4<sup>Δ7</sup> 7<sup>7</sup>; Vocal: 1<sup>Δ7</sup> 1<sup>7</sup> 4 4<sup>Δ7</sup> 7<sup>7</sup>
- Measure 11: Guitar: 1 5 5; Vocal: 1 5 5
- Measure 12: Guitar: 1<sup>Δ7</sup> 1<sup>7</sup> 4 4<sup>Δ7</sup> 7<sup>7</sup>; Vocal: 1<sup>Δ7</sup> 1<sup>7</sup> 4 4<sup>Δ7</sup> 7<sup>7</sup>

**System 4 (Measures 13-16):**

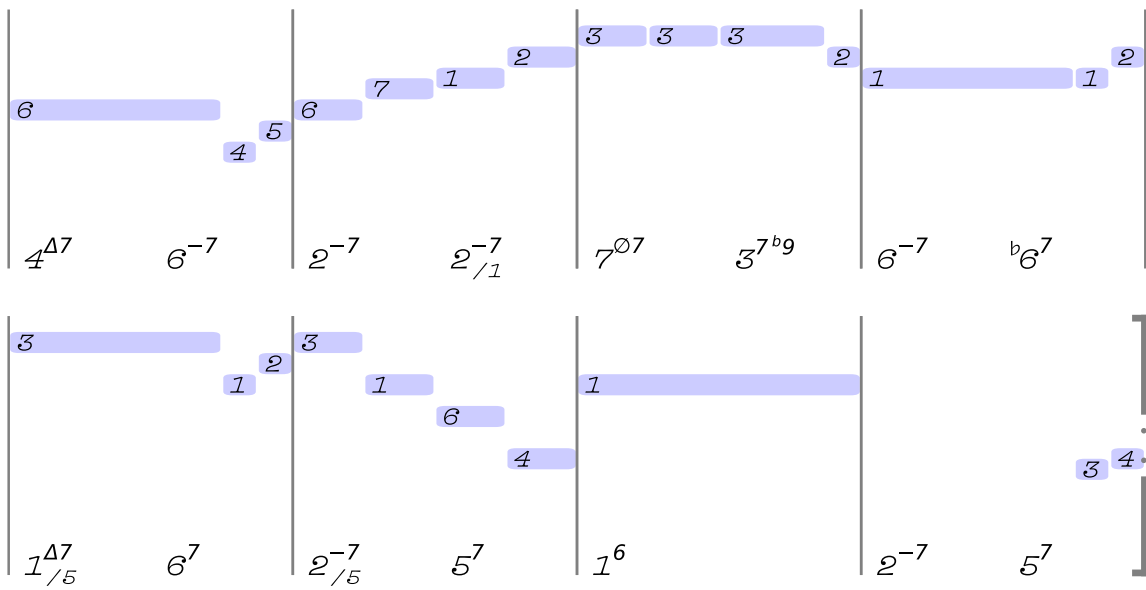
- Measure 13: Guitar: 7 6 5 1 7 6; Vocal: 7 6 5 1 7 6
- Measure 14: Guitar: 7 6 5 1 7 6; Vocal: 7 6 5 1 7 6
- Measure 15: Guitar: 5 3 4; Vocal: 5 3 4
- Measure 16: Guitar: 2<sup>-7</sup> 5<sup>7</sup> 2<sup>-7</sup> 5<sup>7</sup>; Vocal: 2<sup>-7</sup> 5<sup>7</sup> 2<sup>-7</sup> 5<sup>7</sup>

**System 5 (Measures 17-20):**

- Measure 17: Guitar: 5 3 4 5 6 7 1 1 7 6; Vocal: 5 3 4 5 6 7 1 1 7 6
- Measure 18: Guitar: 1 2<sup>-7</sup> 3<sup>-7</sup> 6<sup>-Δ7</sup> 1 2; Vocal: 1 2<sup>-7</sup> 3<sup>-7</sup> 6<sup>-Δ7</sup> 1 2
- Measure 19: Guitar: 5 6 7 1 1 7 6; Vocal: 5 6 7 1 1 7 6
- Measure 20: Guitar: 2<sup>-7</sup> 5<sup>7</sup> 1<sup>Δ7</sup> 3<sup>7</sup> 1 2; Vocal: 2<sup>-7</sup> 5<sup>7</sup> 1<sup>Δ7</sup> 3<sup>7</sup> 1 2

**System 6 (Measures 21-24):**

- Measure 21: Guitar: 3 4 5 6 6 5 4 3 5 6; Vocal: 3 4 5 6 6 5 4 3 5 6
- Measure 22: Guitar: 6<sup>-7</sup> 6<sup>-Δ7</sup> 6<sup>-7/5</sup> 6<sup>7</sup> 2<sup>-7</sup> 5<sup>7</sup>; Vocal: 6<sup>-7</sup> 6<sup>-Δ7</sup> 6<sup>-7/5</sup> 6<sup>7</sup> 2<sup>-7</sup> 5<sup>7</sup>
- Measure 23: Guitar: 3 4 5 6 6 5 4 3 5 6; Vocal: 3 4 5 6 6 5 4 3 5 6
- Measure 24: Guitar: 5<sup>-7</sup> 1<sup>7</sup> 5<sup>-7</sup> 1<sup>7</sup>; Vocal: 5<sup>-7</sup> 1<sup>7</sup> 5<sup>-7</sup> 1<sup>7</sup>





# Out of Nowhere

1 = G

Green/Heyman

|                                |   |  |
|--------------------------------|---|--|
| <p>2</p> <p>5 6 7</p> <p>1</p> | <p>1</p> <p>5 6 <math>\flat 7</math></p> <p><math>\flat 3^{-7}</math></p> | <p><math>\flat 7</math></p> <p><math>\flat 6^{7\flat 9}</math></p> |
|--------------------------------|---|--|

|                                |  |  |
|--------------------------------|--|--|
| <p>2</p> <p>5 6 7</p> <p>1</p> | <p>1</p> <p>5 6 7</p> <p><math>3^{-7}</math></p> | <p><math>\flat 7</math></p> <p><math>6^{7\flat 9}</math></p> |
|--------------------------------|--|--|

1.

|   |   |                                     |
|---|---|-------------------------------------|
| <p>4</p> <p>6 <math>\flat 7</math> 6</p> <p><math>2^{-7}</math></p> | <p>3</p> <p>6 <math>\flat 7</math> 6</p> <p><math>3^{07}</math> <math>6^{7\flat 9}</math></p> | <p>3</p> <p><math>2^{-7}</math></p> |
|---|---|-------------------------------------|

|   |  |                                     |                                  |
|---|--|-------------------------------------|----------------------------------|
| <p><math>\flat 3</math> 2</p> <p>1 1</p> <p><math>\flat 3^{-7}</math></p> | <p>2 <math>\flat 3</math> <math>\flat 3</math></p> <p>1</p> <p><math>\flat 6^{7\flat 9}</math></p> | <p>5</p> <p><math>2^{-7}</math></p> | <p><math>5^{7\flat 9}</math></p> |
|---|--|-------------------------------------|----------------------------------|

2.

|   |   |                            |  |
|---|---|----------------------------|--|
| <p>4</p> <p>6 <math>\flat 7</math> 6</p> <p><math>2^{-7}</math></p> | <p>3 4 5</p> <p>6</p> <p>4</p> <p>3</p> <p>2</p> <p><math>3^{07}</math> <math>6^{7\flat 9}</math></p> | <p><math>2^{-7}</math></p> | <p><math>4^{-7}</math> <math>\flat 7^{7\flat 9}</math></p> |
|---|---|----------------------------|--|

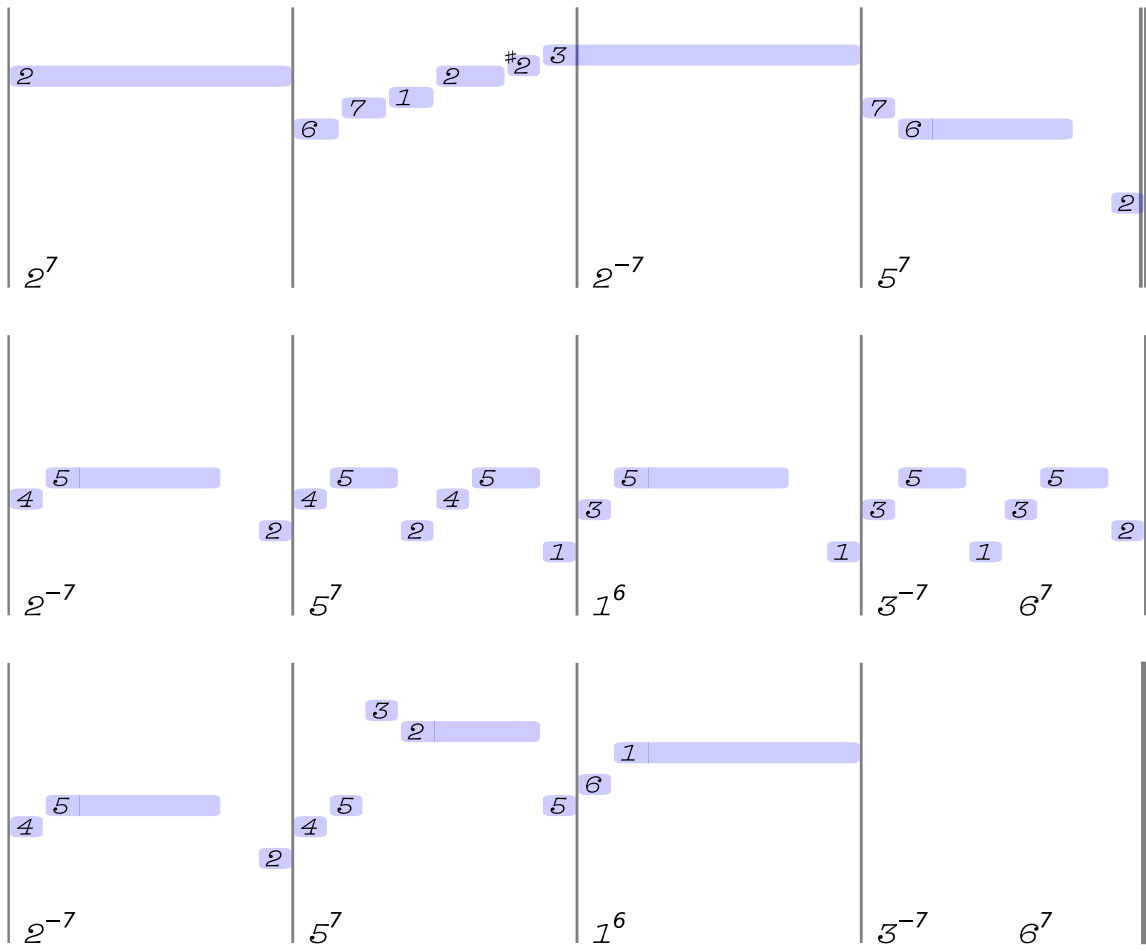
|   |  |          |   |
|---|--|----------|---|
| <p>2 2</p> <p>7 6 7</p> <p>5</p> <p><math>3^{-7}</math> <math>6^{7\flat 9}</math></p> | <p>3</p> <p>1</p> <p><math>2^{-7}</math> <math>5^{7\flat 9}</math></p> | <p>1</p> | <p><math>2^{-7}</math> <math>5^7</math></p> |
|---|--|----------|---|

# Perdido

1 = B<sup>b</sup>

Juan Tizol

The musical score for 'Perdido' by Juan Tizol is presented in five systems, each containing four staves. The first four systems are in 2/4 time, while the fifth system is in 3/4 time. The notation includes various accidentals, ties, and dynamic markings. The score is written in B-flat major, with a key signature of two flats. The notation includes various accidentals, ties, and dynamic markings.

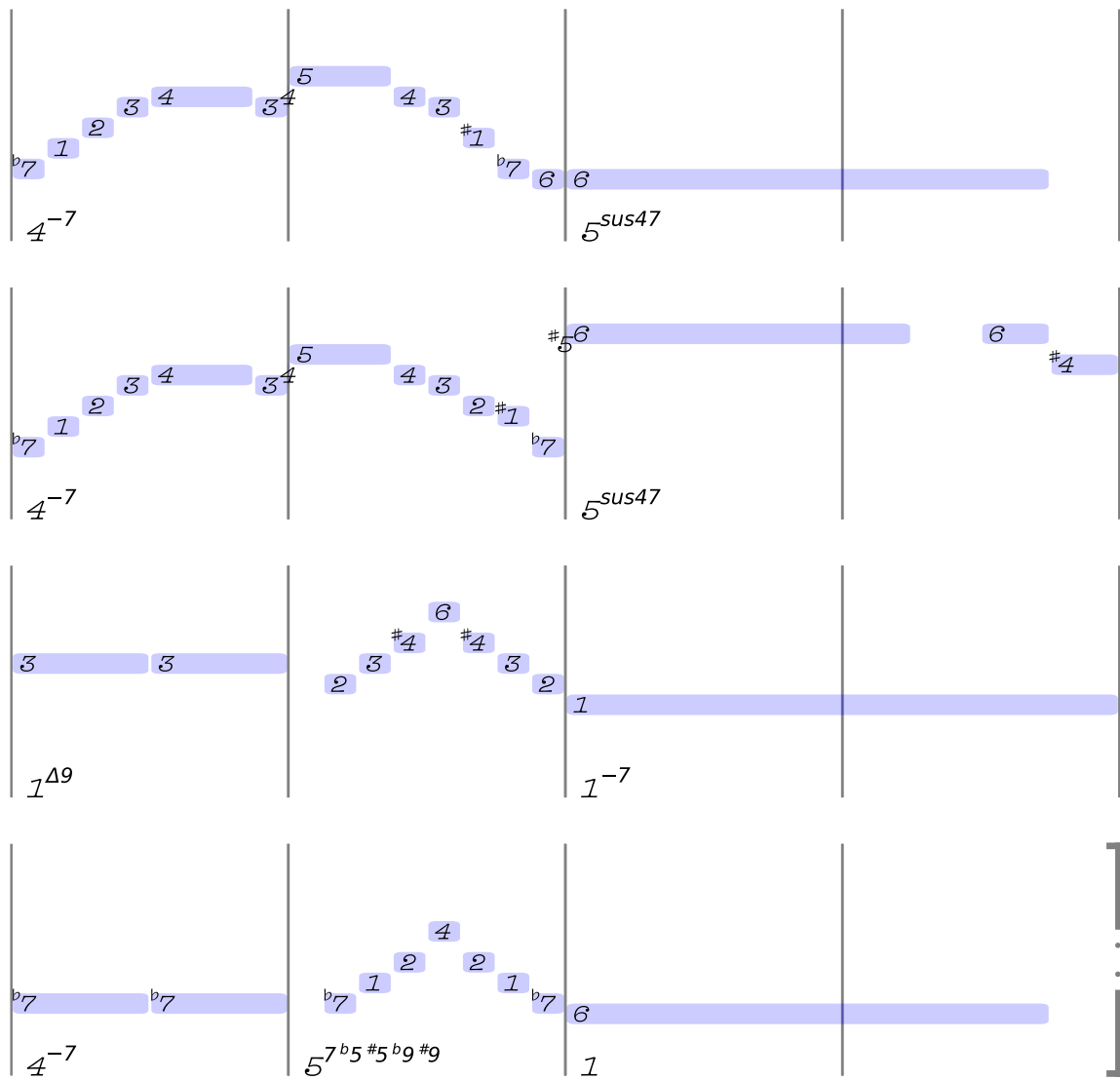


# Poinciana

1 = C

Nat Simon

The musical score for 'Poinciana' by Nat Simon is presented in six systems, each with four measures. The notation includes various musical symbols such as notes, rests, and accidentals, along with a series of numbers (1-7) indicating fingerings. The first system starts with a treble clef and a key signature change to one flat. The second system has a key signature change to two flats. The third system has a key signature change to one flat. The fourth system has a key signature change to two flats. The fifth system has a key signature change to one flat. The sixth system has a key signature change to two flats. The score ends with a double bar line.

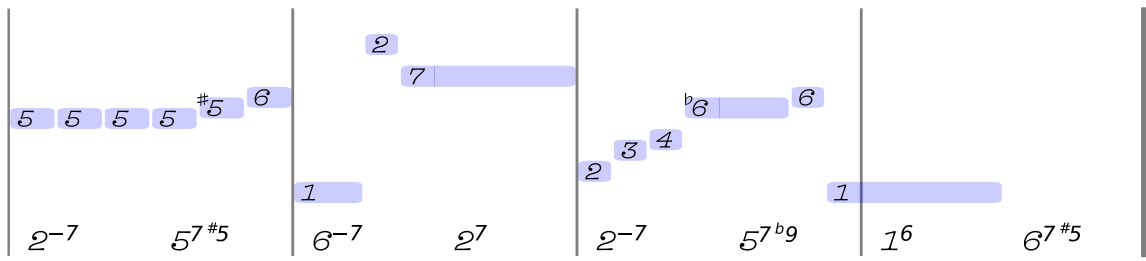


# Prelude to a Kiss

1 = C

Duke Ellington

|   |  |   |  |
|---|--|---|--|
| <p>7 <math>\flat</math>7 6 <math>\flat</math>6 5 6</p> <p>2<sup>7</sup> 5<sup>7</sup>#5</p> | <p>5 6 3 4 5 #5</p> <p>1<sup>7</sup> 4</p>       | <p>5 5 #4 4 3 4</p> <p>7<sup>7</sup> 3<sup>7</sup></p>  | <p>3 4 2</p> <p>6<sup>7</sup> 2<sup>7</sup></p>  |
| <p>5 5 5 5 #5 6</p> <p>2<sup>7</sup> 5<sup>7</sup>#5</p>                                    | <p>2 7</p> <p>1 6<sup>-7</sup> 2<sup>7</sup></p> | <p>1.</p> <p>2 3 4 <math>\flat</math>6 5 6</p> <p>2<sup>-7</sup> 5<sup>7</sup><math>\flat</math>9</p> | <p>6</p> <p>1<sup>6</sup> 6<sup>7</sup>#5</p>  |
|   |  | <p>2.</p> <p>2 3 4 <math>\flat</math>6 6</p> <p>2<sup>-7</sup> 5<sup>7</sup><math>\flat</math>9</p>   | <p>1</p> <p>1<sup>6</sup> 7<sup>7</sup></p>  |
| <p>#6 7 #2 #1 7 6</p> <p>3 #1<sup>-7</sup></p>  | <p>1 #1</p> <p>#4<sup>07</sup> 7<sup>7</sup></p> | <p>#4 #4 #4 3</p> <p>#5<sup>-7</sup> 5<sup>07</sup></p>   | <p>6 6 6</p> <p>#4<sup>-7</sup> 7<sup>7</sup></p>  |
| <p>#6 7 #2 #1 7 6</p> <p>3 #1<sup>-7</sup></p>  | <p>1 #1</p> <p>#4<sup>07</sup> 7<sup>7</sup></p> | <p>3 3 3 #2 3</p> <p>3<sup>-7</sup> 6<sup>7</sup></p>   | <p>5 <math>\flat</math>6 6 <math>\flat</math>7</p> <p>2<sup>-7</sup> <math>\flat</math>3<sup>-7</sup> 3<sup>-7</sup> <math>\flat</math>3<sup>7</sup></p> |
| <p>7 <math>\flat</math>7 6 <math>\flat</math>6 5 6</p> <p>2<sup>7</sup> 5<sup>7</sup>#5</p> | <p>5 6 3 4 5 #5</p> <p>1<sup>7</sup> 4</p>       | <p>5 5 #4 4</p> <p>7<sup>7</sup> 3<sup>7</sup></p>  | <p>3 4 2 2</p> <p>6<sup>7</sup> 2<sup>-7</sup></p>   |



# Puttin' On The Ritz

1 = A<sup>b</sup>

Irving Berlin

The musical score is organized into five systems, each with a treble staff and a bass staff. The tablature is written in a simplified, blocky style with numbers in blue boxes.

- System 1:** Treble staff has notes 3, 1, 6, 3, 1, 6, 1, 6, 1, 3, 7. Bass staff has notes 6<sup>-</sup>, 3, 6, 3, 6, 3, 2, #5. Chord symbols 3<sup>7</sup> and 6<sup>-</sup> are present.
- System 2:** Treble staff has notes 3, 1, 6, 3, 1, 6, 1, 6, 1, 3, 7. Bass staff has notes 6<sup>-</sup>, 3, 6, 3, 6, 3, 2, #5. Chord symbols 3<sup>7</sup> and 6<sup>-</sup> are present.
- System 3:** Treble staff has notes 3, 1, 6, 3, 1, 6, 1, 6, 1, 3, 7. Bass staff has notes 6<sup>-</sup>, 3, 6, 3, 6, 3, 2, #5. Chord symbols 3<sup>7</sup> and 6<sup>-</sup> are present.
- System 4:** Treble staff has notes 3, 1, 6, 3, 1, 6, 1, 6, 1, 3, 7. Bass staff has notes 6<sup>-</sup>, 3, 6, 3, 6, 3, 2, #5. Chord symbols 3<sup>7</sup> and 6<sup>-</sup> are present.
- System 5:** Treble staff has notes 2, 3, 4, 5, 6, 5, 4, 3, 2, 2. Bass staff has notes 2<sup>-</sup>, 2, 2. Chord symbols 2<sup>-</sup> and 2 are present.



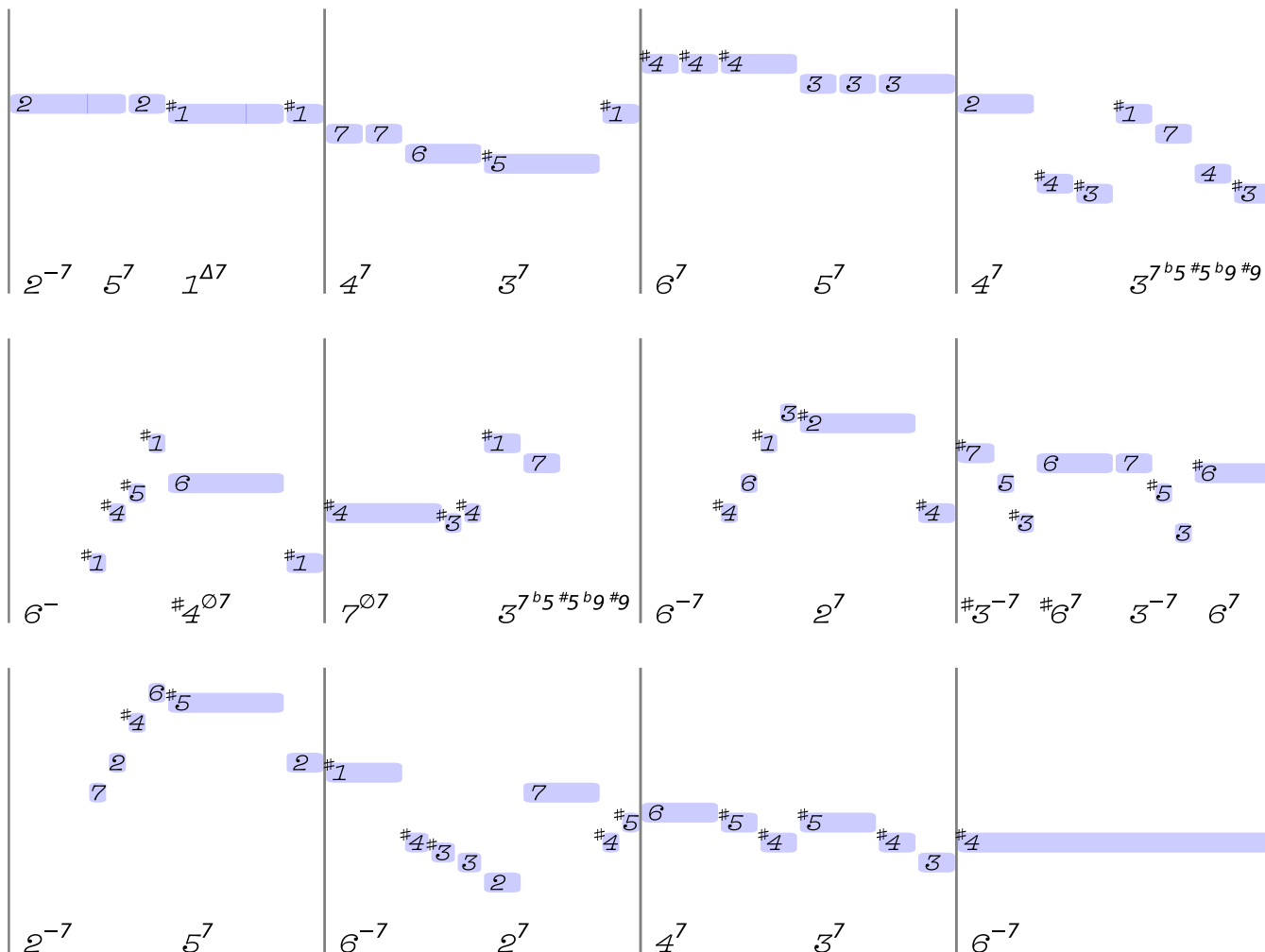


# Round Midnight

1 = G<sup>b</sup>

Thelonious Monk

The musical notation is presented in a 5x4 grid. Each cell contains a staff with notes and chords. The notes are represented by numbers 1-7 with accidentals (sharps, flats, naturals) indicating specific pitches. The chords are labeled with numbers and accidentals, such as 6-, #4<sup>07</sup>, 7<sup>07</sup>, 3<sup>7b5 #5 b9 #9</sup>, 6<sup>-7</sup>, 2<sup>7</sup>, #3<sup>-7</sup>, #6<sup>7</sup>, 3<sup>-7</sup>, 6<sup>7</sup>, 2<sup>-7</sup>, 5<sup>7</sup>, 6<sup>-7</sup>, 2<sup>7</sup>, 4<sup>7</sup>, 3<sup>7</sup>, 6<sup>-7</sup>, 2<sup>-7</sup>, 5<sup>7</sup>, 6<sup>-7</sup>, 2<sup>7</sup>, 4<sup>7</sup>, 3<sup>7</sup>, 6<sup>-7</sup>, #4<sup>07</sup>, 7<sup>7b9</sup>, 3<sup>7</sup>, #4<sup>07</sup>, 7<sup>7b9</sup>, 3<sup>7</sup>.



*Royal Garden Blues*

$$1 = F$$

Clarence Williams & Spencer Williams

The image displays a 5x4 grid of musical notation, likely representing a 12-tone serial composition. Each cell contains a staff with notes represented by numbers 1-7 and accidentals (sharps, naturals, flats). The notation is dense and complex, with many notes beamed together. The grid is organized into five rows and four columns, with some cells containing additional markings like '1' or '5^7'.

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

*Satin Doll*

$$1 = C$$

*Billy Strayhorn, Duke Ellington*

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

# Sentimental Journey

1 = C

Nud Green, Les Brown, Ben Homer

The musical score is presented in a 6x4 grid of measures. The notation includes various fingerings (1-5, 7, 9), slurs, and articulations (accents, staccato). The key signature is C major (1 = C).

**Measure 1:** 1<sup>6</sup> (C), 3 (D), 3 (E), 3 (F), 3 (G), 3 (A), 1 (B), 1 (C).

**Measure 2:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 2 (C).

**Measure 3:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 4:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 5:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 6:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 7:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 8:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 9:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 10:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 11:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

**Measure 12:** 3 (D), 3 (E), 4 (F), 3 (G), 3 (A), 2 (B), 1 (C).

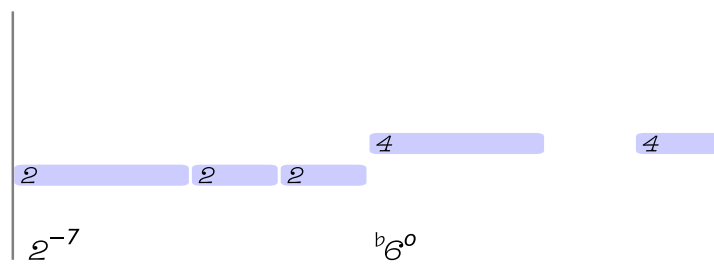
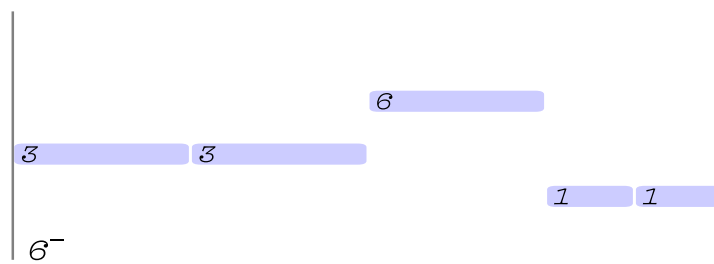
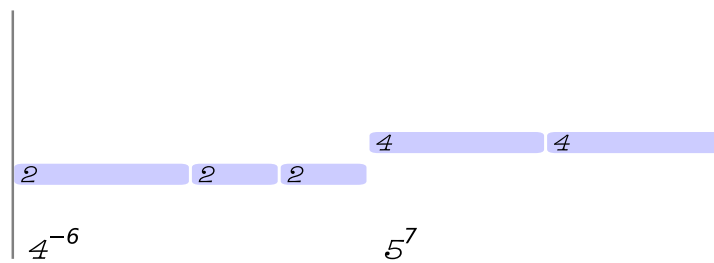
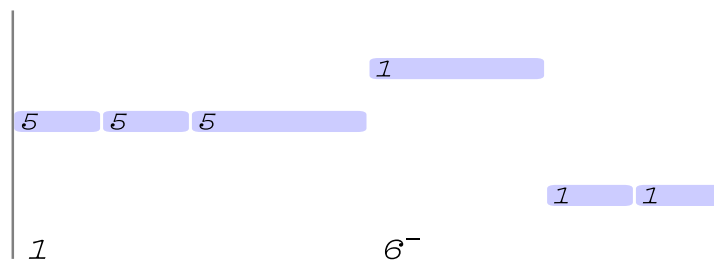
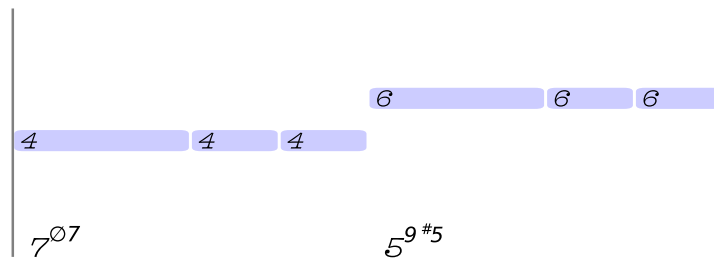
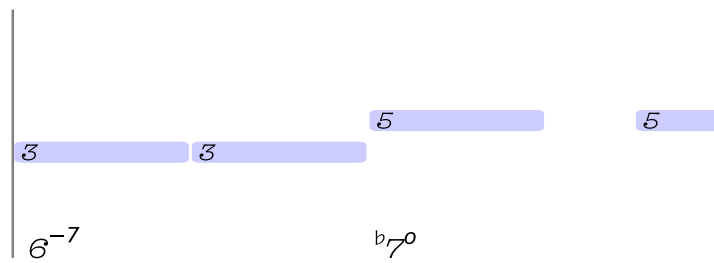
# September Song

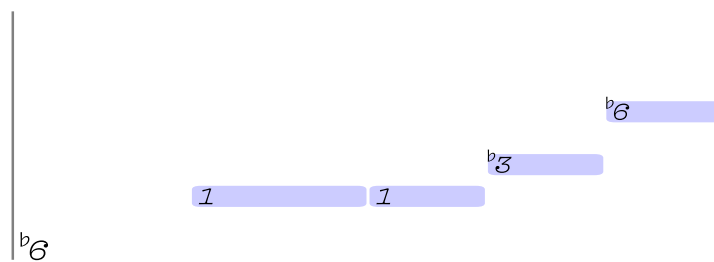
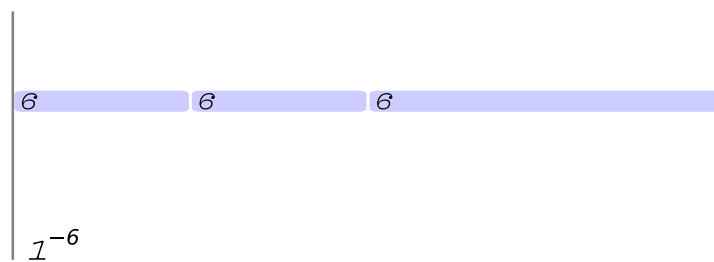
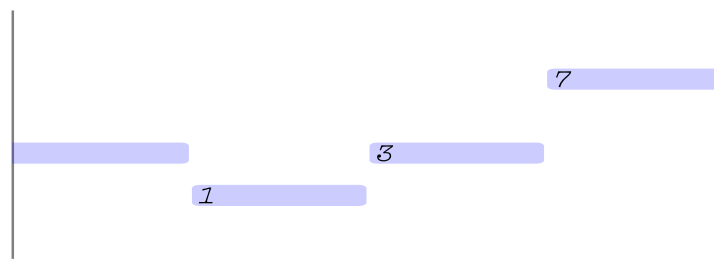
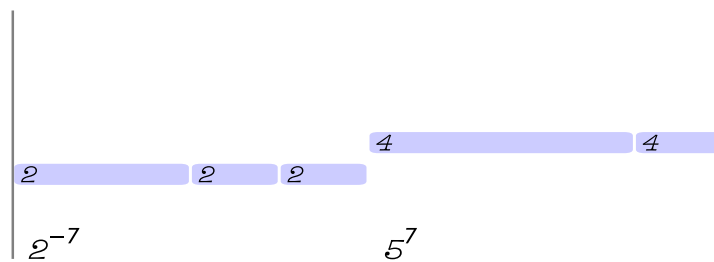
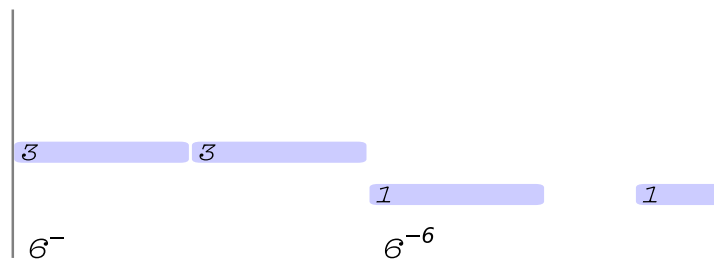
1 = C

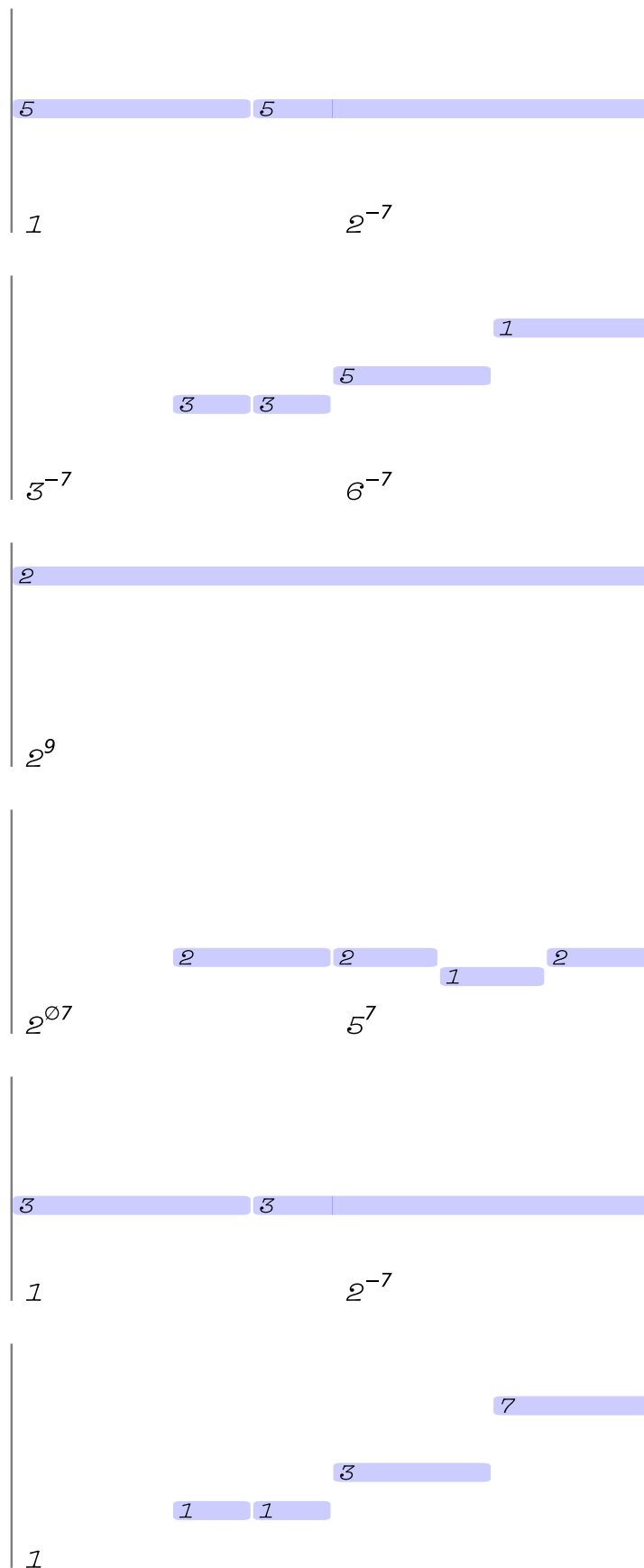
The image displays six staves of musical notation for the song "September Song" in C major. Each staff contains a sequence of notes with fingerings indicated by numbers 1-4. Chord symbols are placed below the staves.

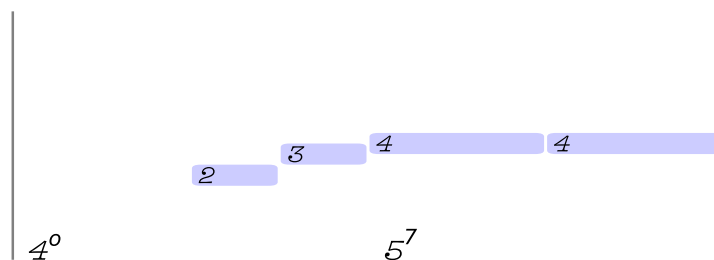
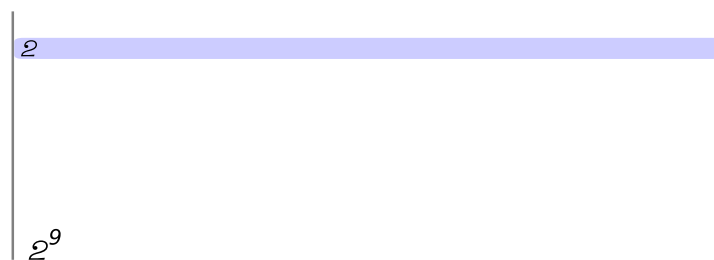
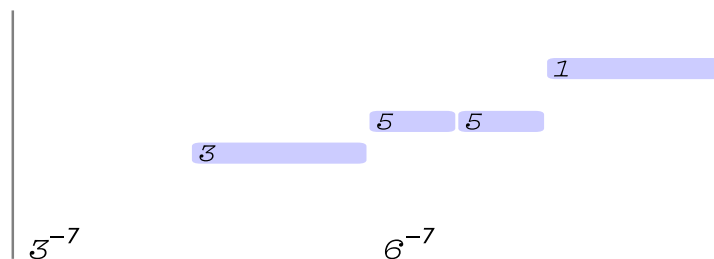
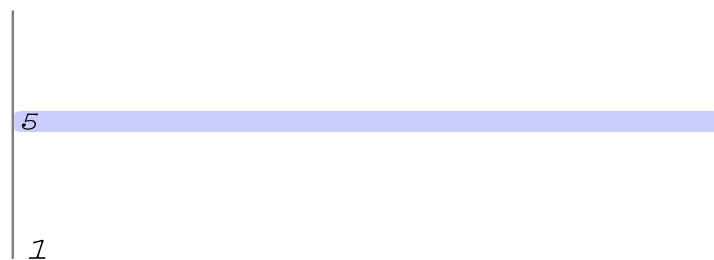
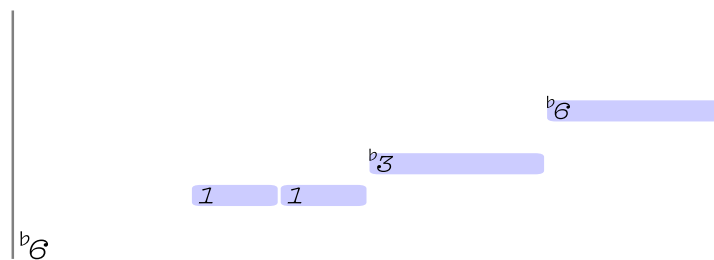
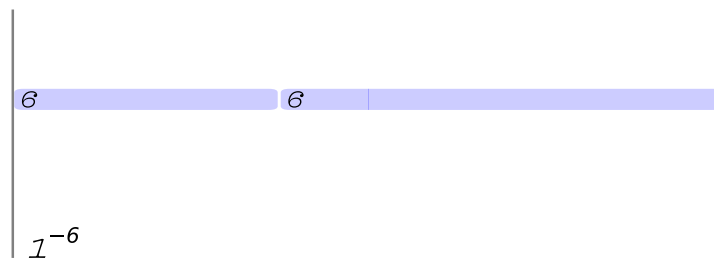
- Staff 1:** A single note C (fingering 1).
- Staff 2:** Notes E (fingering 2), G (fingering 2), A (fingering 2), C (fingering 4), and C (fingering 4). Chord symbols:  $E^7$  and  $^bC^0$ .
- Staff 3:** Notes B (fingering 3), D (fingering 3), E (fingering 3), C (fingering 1), and C (fingering 1). Chord symbol:  $C^{-7}$ .
- Staff 4:** Notes E (fingering 2), G (fingering 2), A (fingering 2), C (fingering 4), and C (fingering 4). Chord symbols:  $E^7$  and  $^bC^0$ .
- Staff 5:** Notes B (fingering 3), D (fingering 3), E (fingering 3), C (fingering 1), and C (fingering 1). Chord symbol:  $C^{-7}$ .
- Staff 6:** Notes E (fingering 2), G (fingering 2), A (fingering 4), C (fingering 4), and C (fingering 4). Chord symbols:  $E^{-7}$  and  $C^0$ .

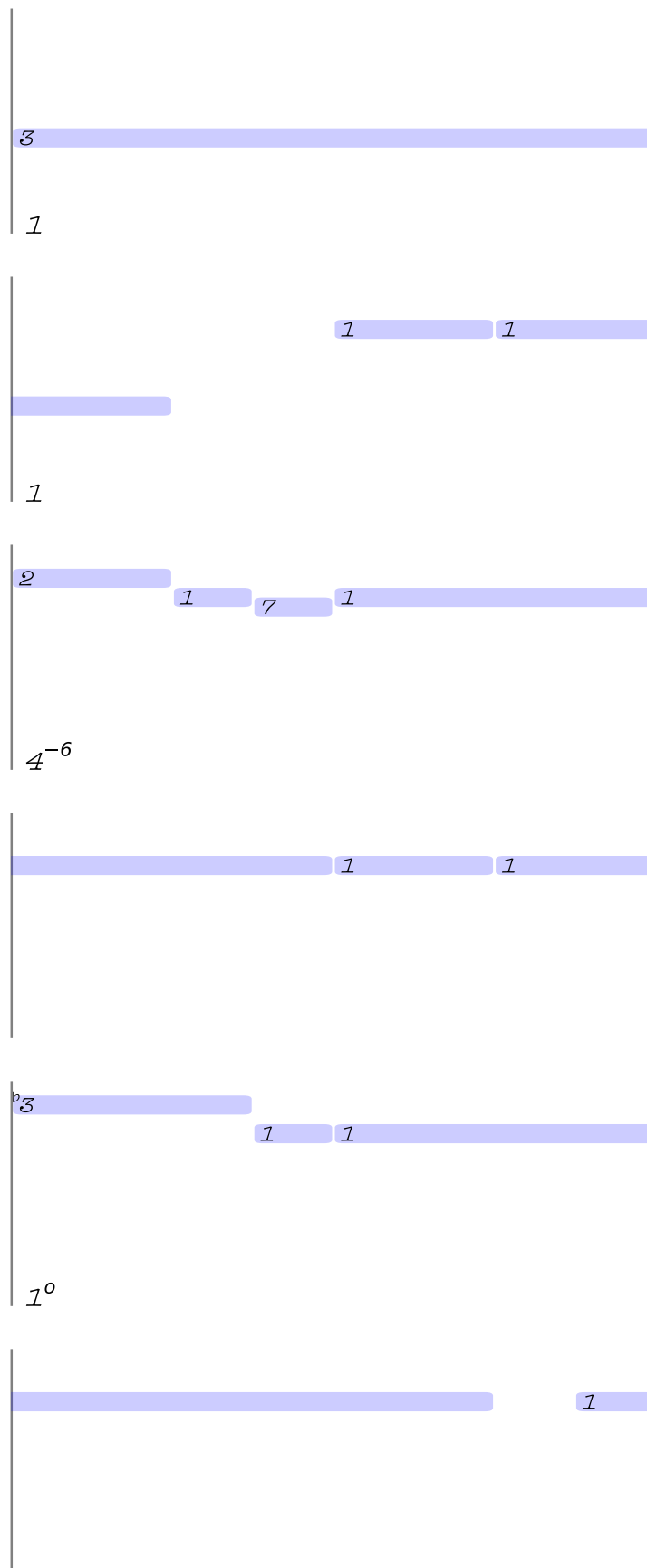


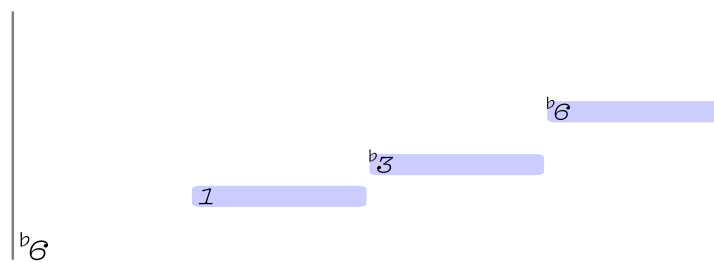
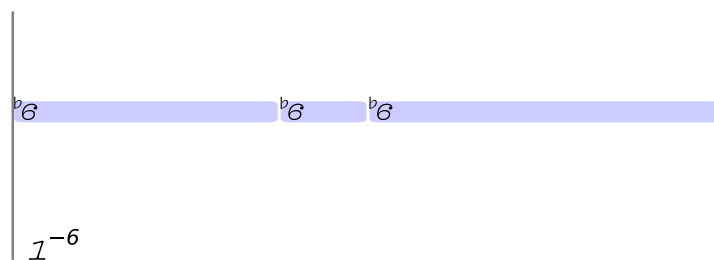
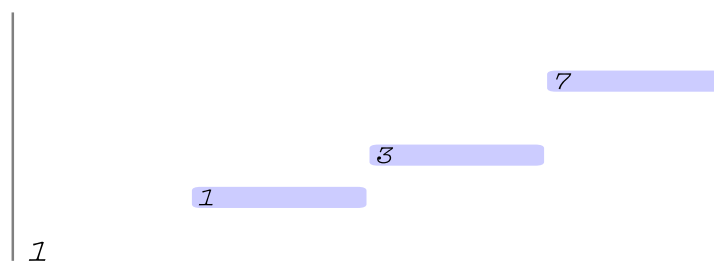
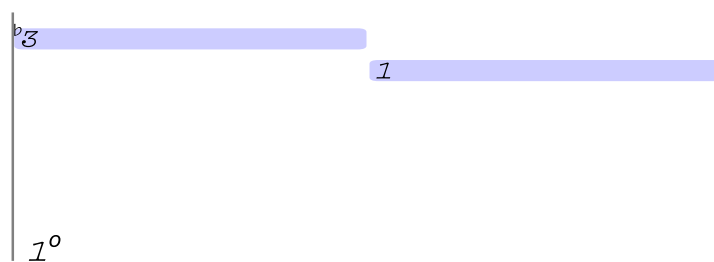
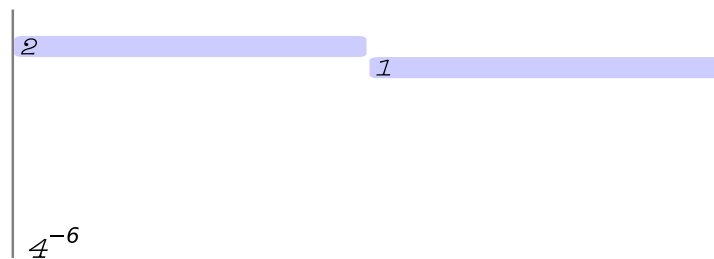


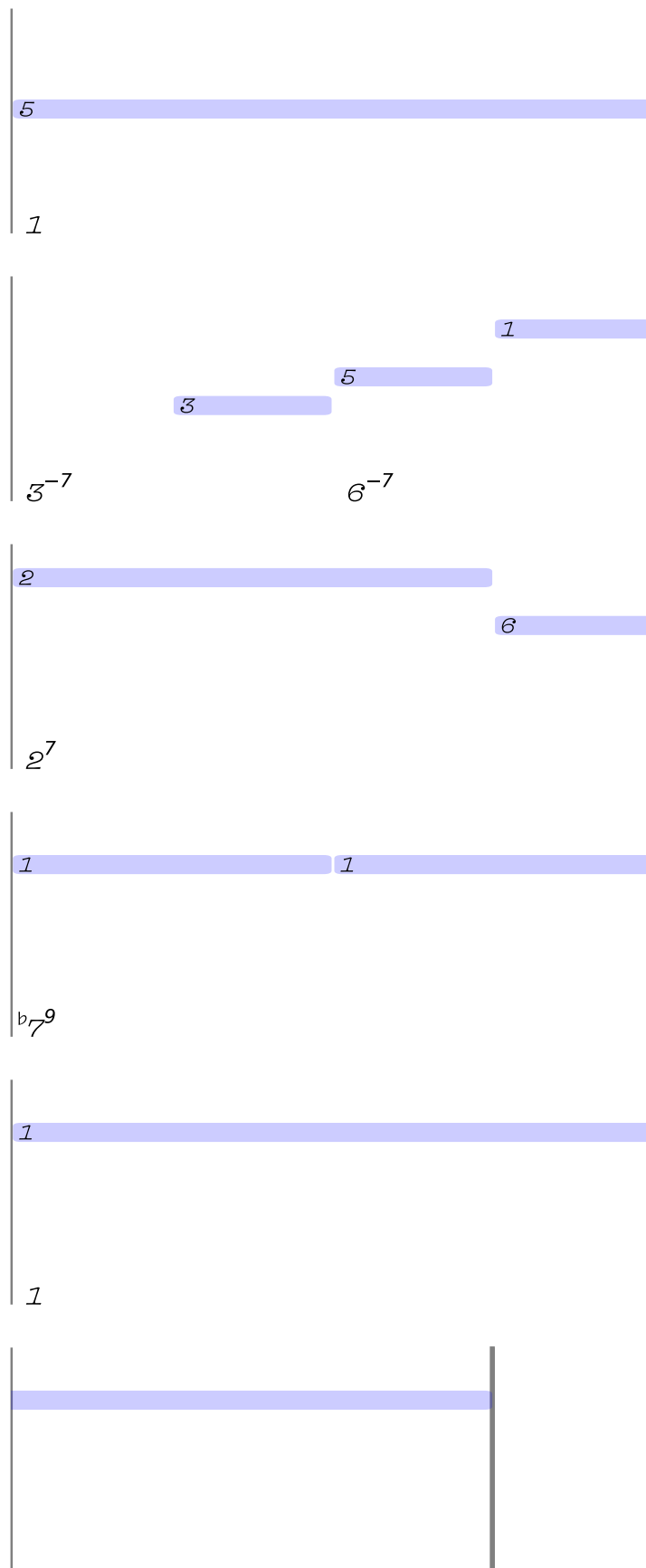








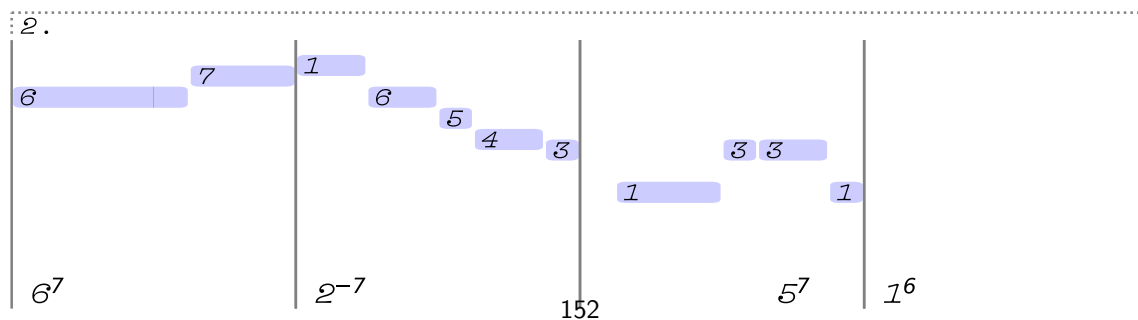
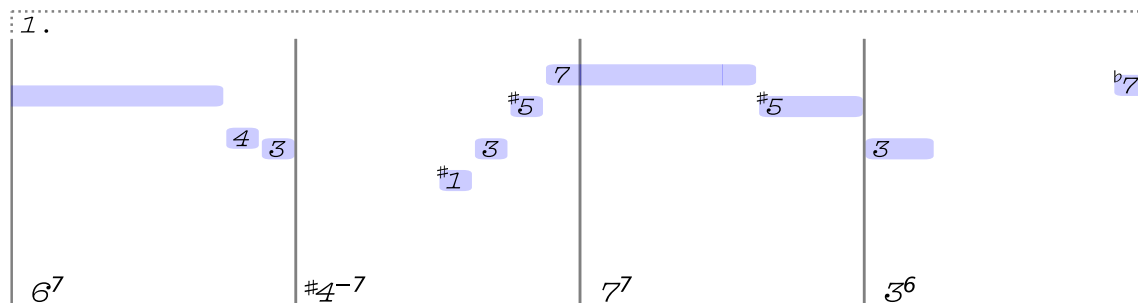
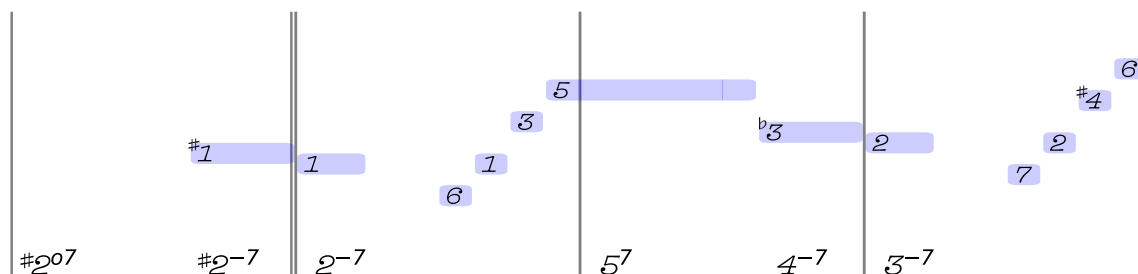
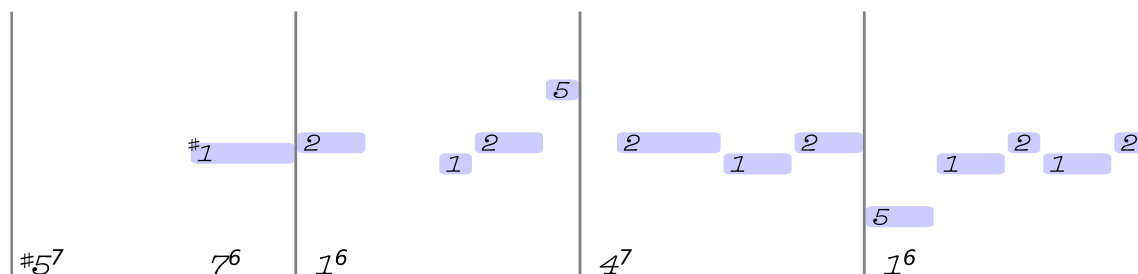
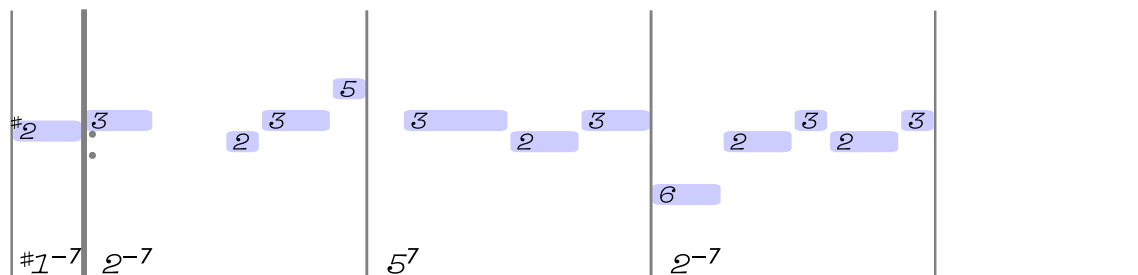




# Shiny Stockings

1 = A<sup>b</sup>

Frank Foster







*Skyzark*

$$1 = E^b$$

*Hoagy Carmichael, Johnny Mercer*

The image displays a musical score for a 154-measure piece, organized into four systems of two staves each. The notation is complex, featuring various musical symbols and dynamic markings.

**System 1 (Measures 1-16):** The first staff begins with a key signature change to one sharp (F#). The second staff contains a series of notes and rests, with dynamic markings such as  $1^6$ ,  $5^7$ ,  $1$ ,  $4$ ,  $1$ ,  $3^-$ ,  $4$ , and  $1$ .

**System 2 (Measures 17-32):** The first staff continues the melodic line. The second staff includes a section labeled "1." and features notes and rests with dynamic markings like  $1$ ,  $6^-$ ,  $6^{-7}$ ,  $4$ , and  $5^7$ .

**System 3 (Measures 33-48):** The first staff shows a continuation of the melody. The second staff includes a section labeled "2." and features notes and rests with dynamic markings like  $1$ ,  $5^7$ , and  $1$ .

**System 4 (Measures 49-64):** The first staff continues the melodic line. The second staff includes a section labeled "1." and features notes and rests with dynamic markings like  $1$ ,  $5^7$ , and  $1$ .

**System 5 (Measures 65-80):** The first staff continues the melodic line. The second staff includes a section labeled "2." and features notes and rests with dynamic markings like  $1$ ,  $5^7$ , and  $1$ .

**System 6 (Measures 81-96):** The first staff continues the melodic line. The second staff includes a section labeled "1." and features notes and rests with dynamic markings like  $1$ ,  $5^7$ , and  $1$ .

**System 7 (Measures 97-112):** The first staff continues the melodic line. The second staff includes a section labeled "2." and features notes and rests with dynamic markings like  $1$ ,  $5^7$ , and  $1$ .

**System 8 (Measures 113-128):** The first staff continues the melodic line. The second staff includes a section labeled "1." and features notes and rests with dynamic markings like  $1$ ,  $5^7$ , and  $1$ .

**System 9 (Measures 129-144):** The first staff continues the melodic line. The second staff includes a section labeled "2." and features notes and rests with dynamic markings like  $1$ ,  $5^7$ , and  $1$ .

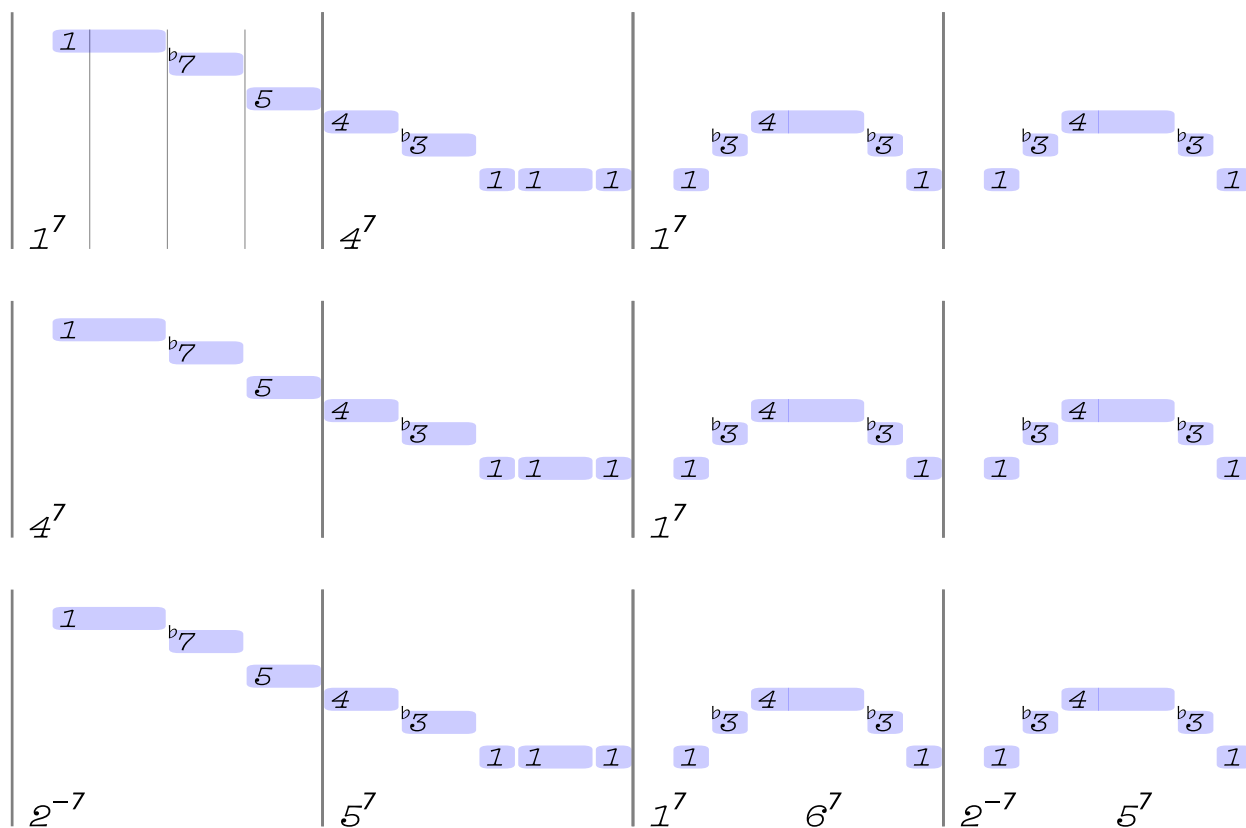
**System 10 (Measures 145-154):** The first staff continues the melodic line. The second staff includes a section labeled "1." and features notes and rests with dynamic markings like  $1$ ,  $5^7$ , and  $1$ .

The score concludes with a final measure (154) marked with a double bar line.

*Sonnymoon for Two*

$$1 = C$$

*Sonny Rollins*



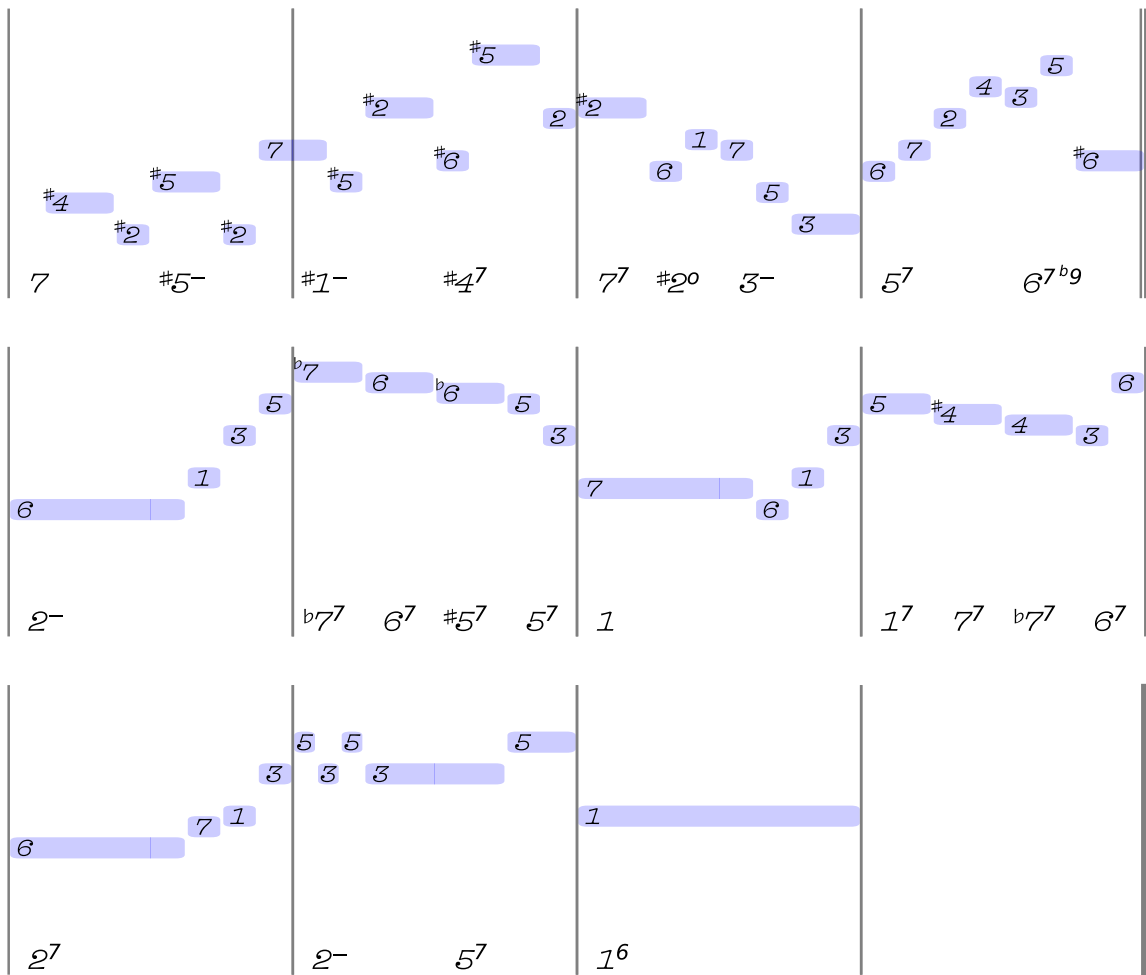
# Sophisticated Lady

1 = A<sup>b</sup>

Duke Ellington

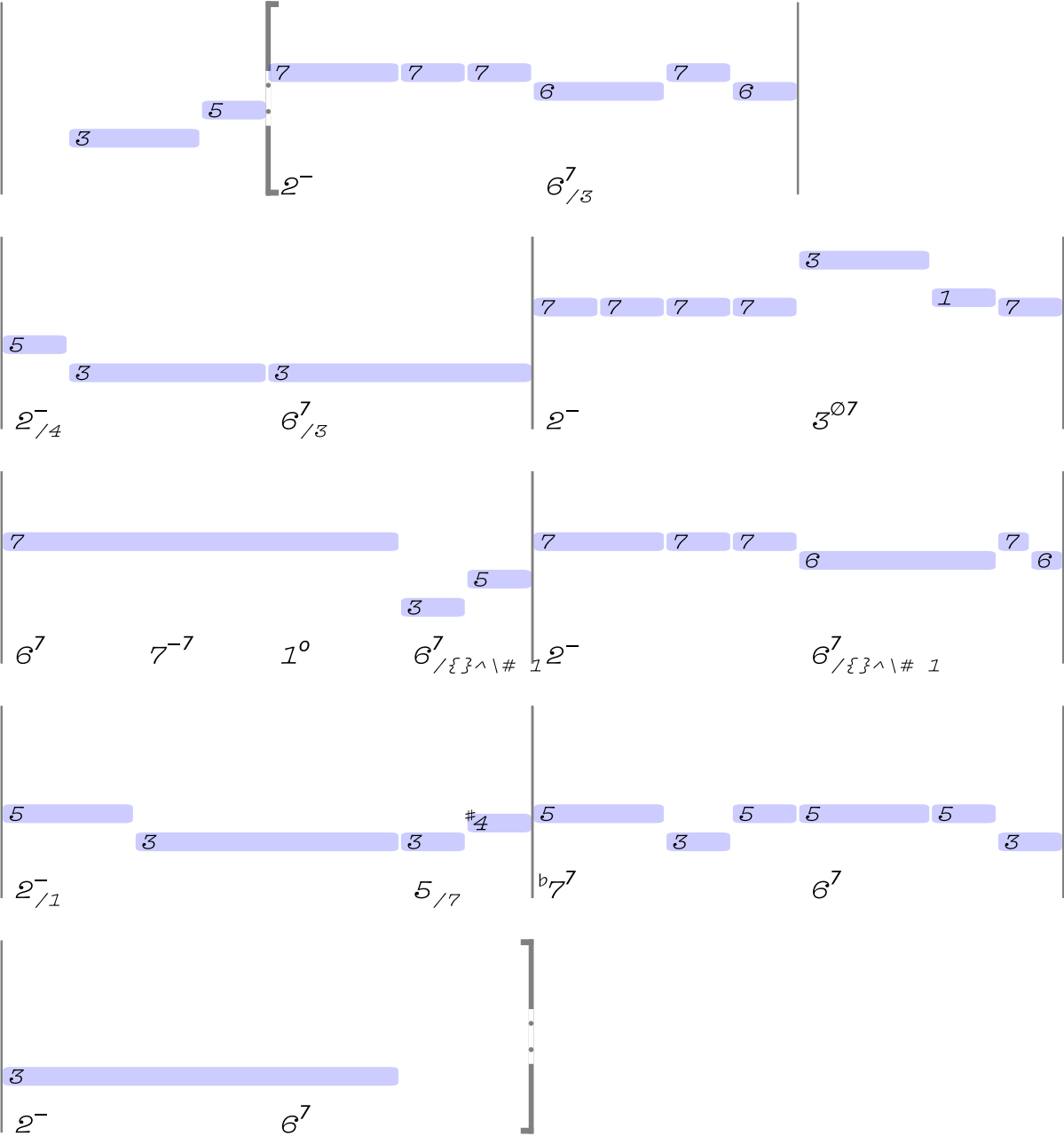
The musical score for 'Sophisticated Lady' is presented in five systems, each consisting of two staves. The notation is as follows:

- System 1:** The first staff begins with a melodic line starting on a whole note  $\flat 7$ . The second staff contains a harmonic line with a  $2^-$  chord, followed by a sequence of chords:  $\flat 7^7$ ,  $6^7$ ,  $\#5^7$ , and  $5^7$ .
- System 2:** The first staff continues the melodic line with notes  $6$ ,  $1$ ,  $3$ ,  $5$ ,  $\flat 7$ ,  $6$ ,  $\flat 6$ ,  $5$ , and  $3$ . The second staff contains a harmonic line with a  $1$  chord, followed by  $1^7$ ,  $7^7$ ,  $\flat 7^7$ , and  $6^7$ .
- System 3:** The first staff continues the melodic line with notes  $6$ ,  $7$ ,  $1$ ,  $3$ ,  $5$ ,  $5$ ,  $3$ ,  $3$ ,  $3$ , and  $5$ . The second staff contains a harmonic line with a  $1$  chord, followed by  $\#1^0$ .
- System 4:** The first staff continues the melodic line with notes  $6$ ,  $5$ ,  $1$ , and  $6$ . The second staff contains a harmonic line with a  $1$  chord, followed by  $\#1^-$  and  $\#4^7$ .
- System 5:** The first staff continues the melodic line with notes  $\#4$ ,  $\#5$ ,  $7$ ,  $\#5$ ,  $\#2$ ,  $\#2$ ,  $\#5$ ,  $\#6$ ,  $2$ , and  $\#2$ . The second staff contains a harmonic line with a  $\#2^0$  chord, followed by  $\#5^7$ ,  $\#1^-$ , and  $\#4^7\flat 9$ .



St James Infirmary

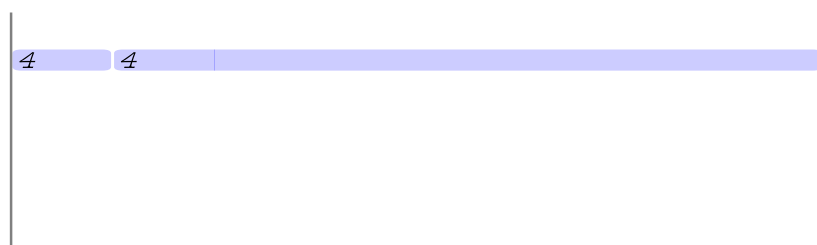
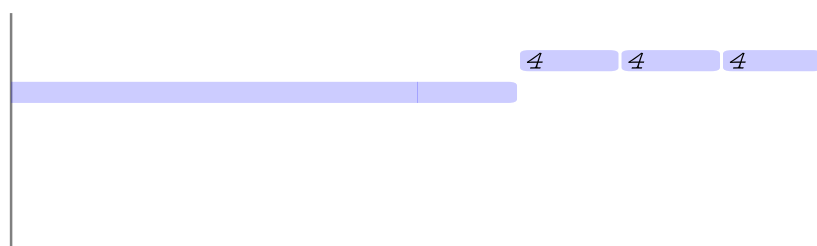
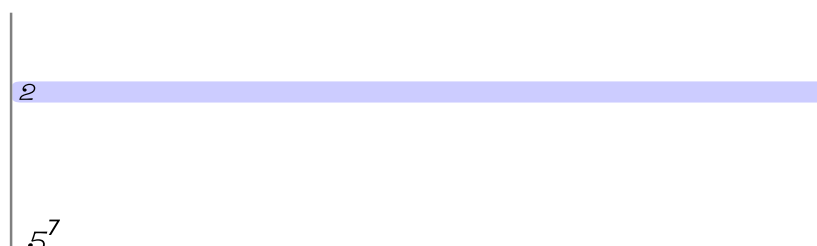
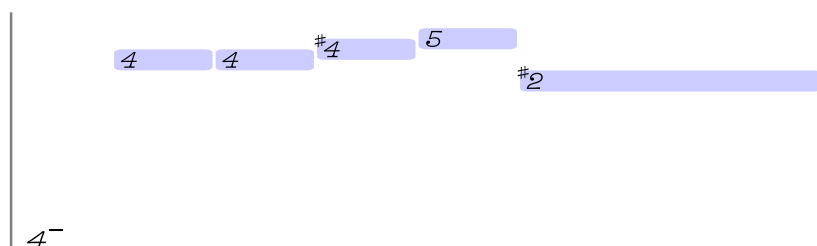
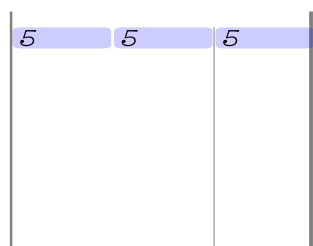
1 = C



# St. Louis Blues

1 = G

W. C. Handy



A musical staff with five notes: 4, 4, #4, 5, and 2. The notes 4, 4, #4, and 5 are grouped together in the first measure, and the note 2 is in the second measure.

A musical staff with four notes: 1, 2, 1<sup>-</sup>, and 2<sup>7</sup>. The notes 1 and 2 are in the first measure, and the notes 1<sup>-</sup> and 2<sup>7</sup> are in the second measure.

A musical staff with four notes: 5, 4, 5, and 5<sup>7</sup>. The notes 5 and 4 are in the first measure, and the notes 5 and 5<sup>7</sup> are in the second measure.

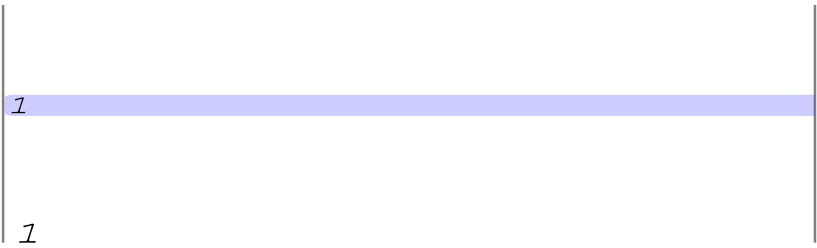
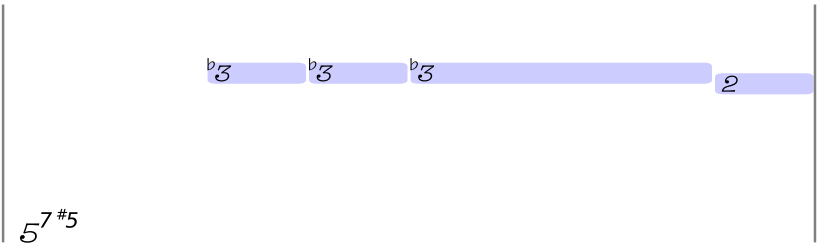
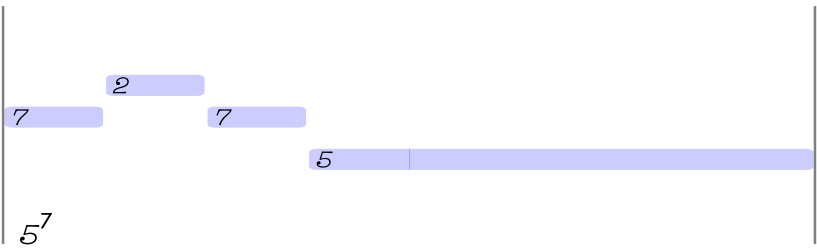
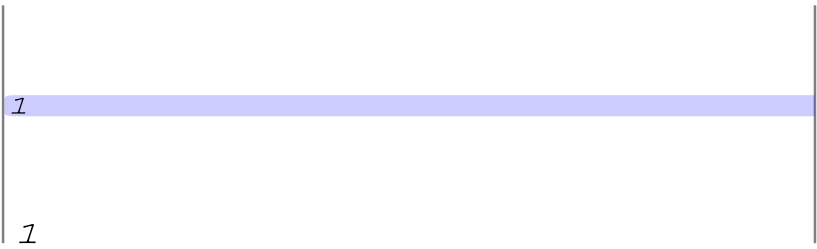
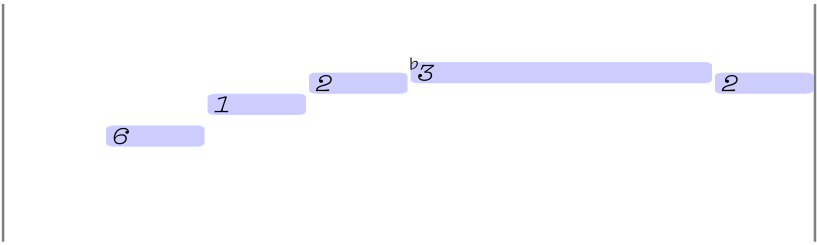
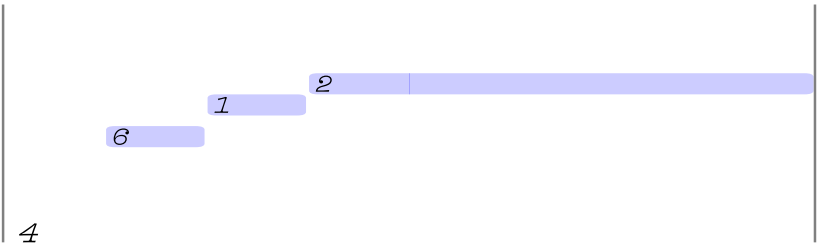
A musical staff with five notes: 3, 5, 3, 1, and 1<sup>7</sup>. The notes 3, 5, and 3 are in the first measure, and the notes 1 and 1<sup>7</sup> are in the second measure.

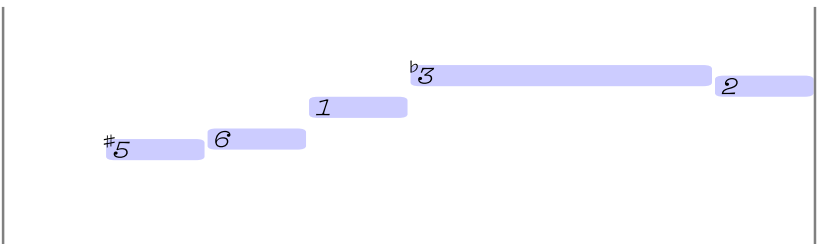
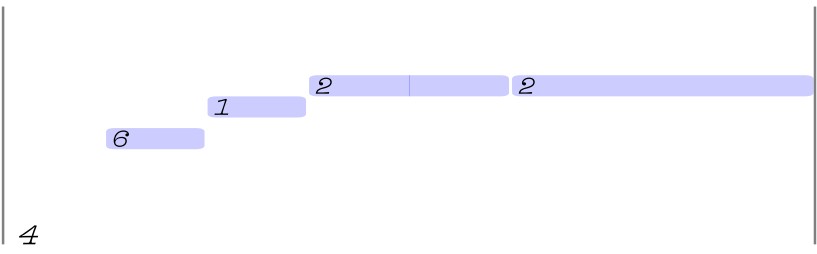
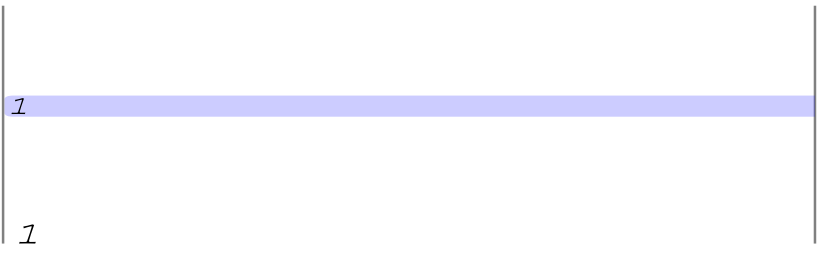
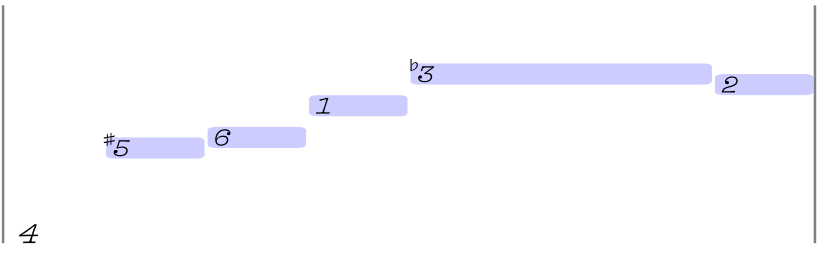
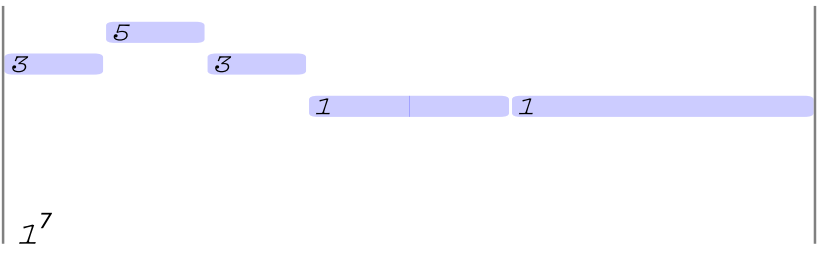
A musical staff with five notes: #5, 6, 1, b3, and 2. The notes #5 and 6 are in the first measure, and the notes 1, b3, and 2 are in the second measure.

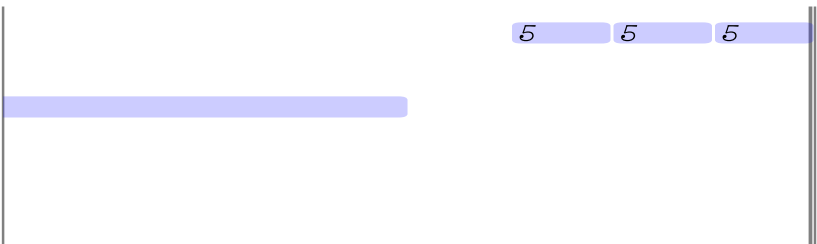
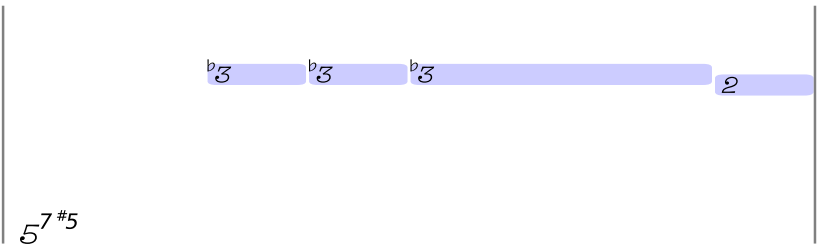
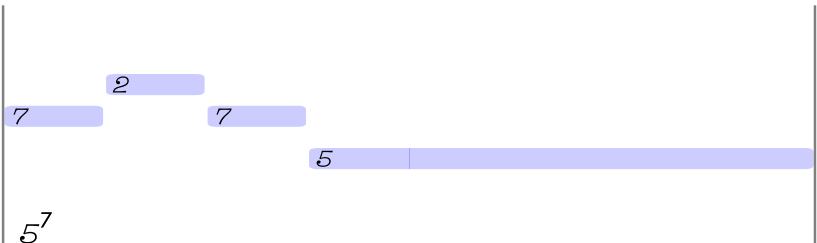
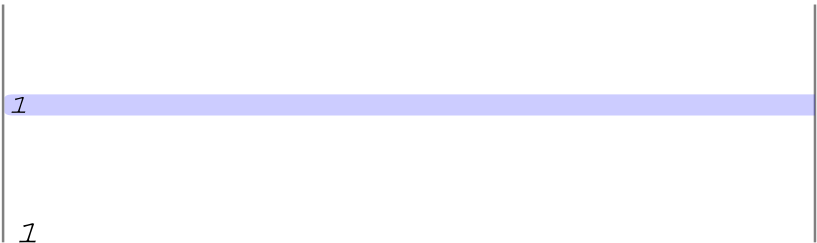
A musical staff with two notes: 1 and 1. The note 1 is in the first measure, and the note 1 is in the second measure.

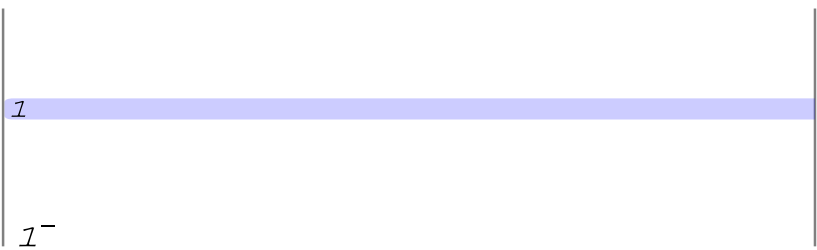
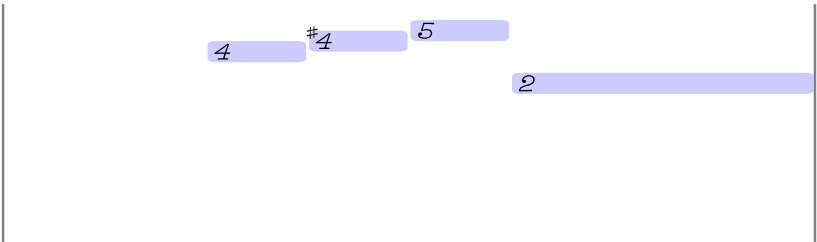
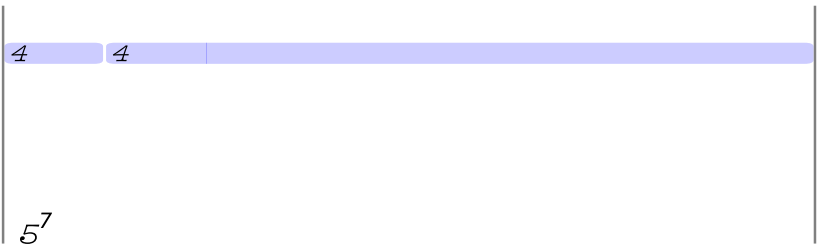
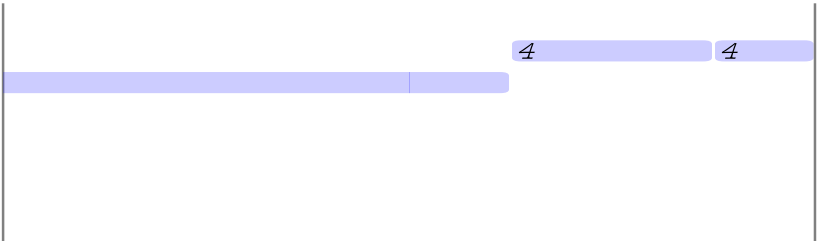
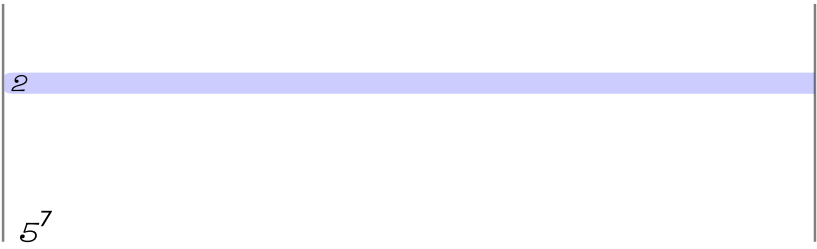
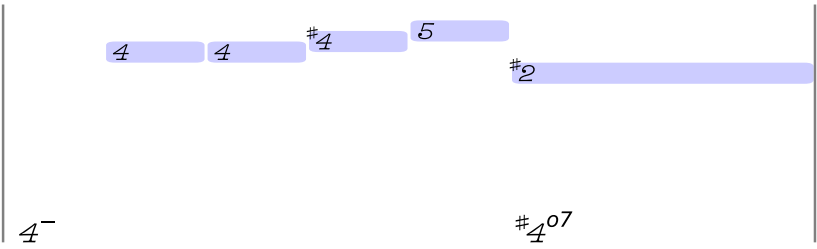
A musical staff with one note: 1<sup>7</sup>. The note 1<sup>7</sup> is in the first measure.

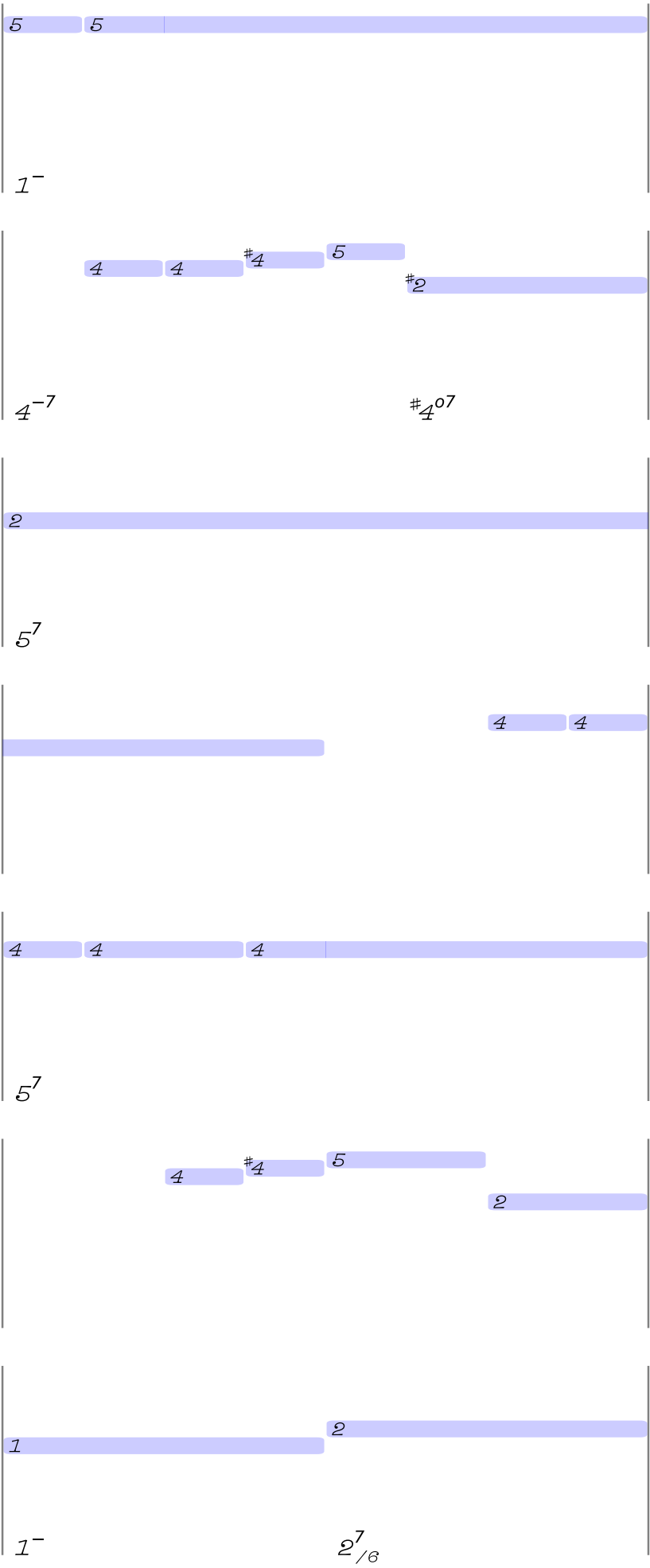






















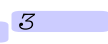

5   


5<sup>7</sup>




1 1<sup>6</sup> 1 1<sup>6</sup>




     









1 1<sup>6</sup> 1 1<sup>6</sup>








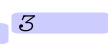

1<sup>6</sup>

1

4

$1^6$

$\#2$   $3$

$1$

$5$

$\#2$   $3$

$\#2$   $3$

$5$

$4$

$1_{/5}$

$\#2$   $3$

$\#2$   $3$

$1$

$5^7$

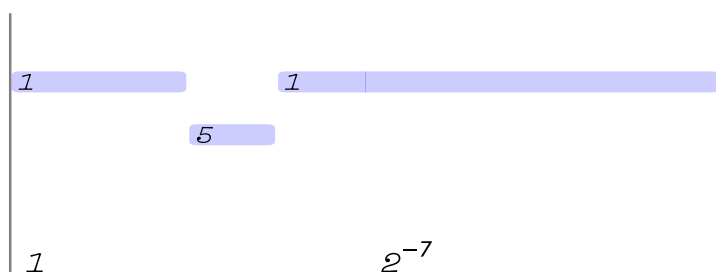
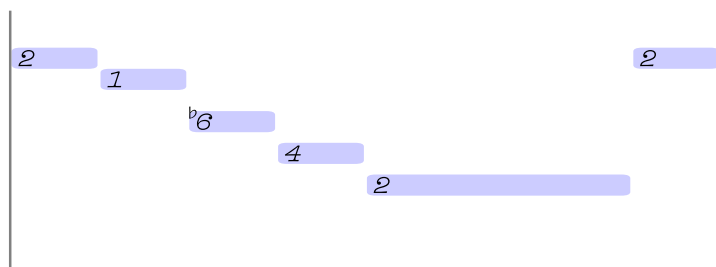
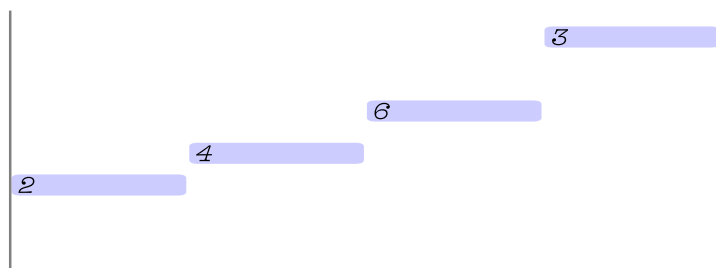
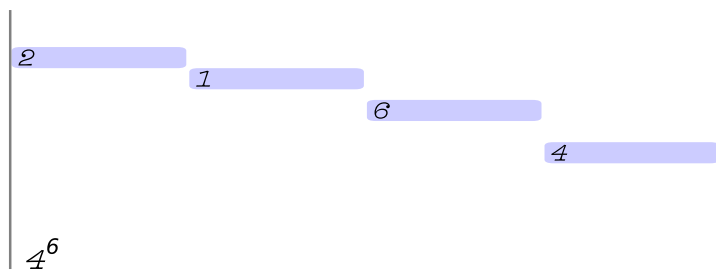
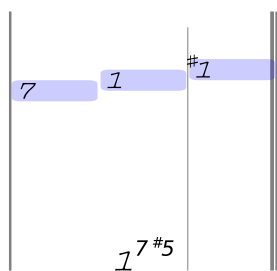
$5$

$1$

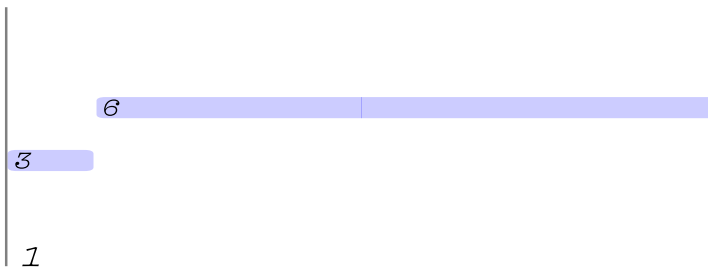
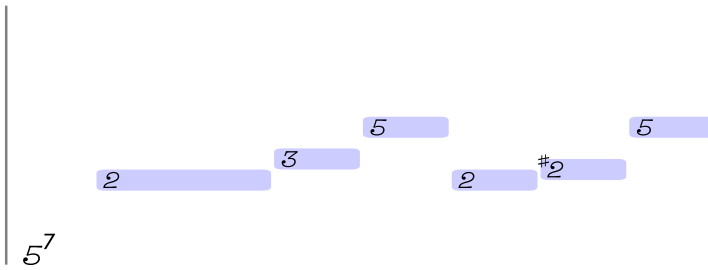
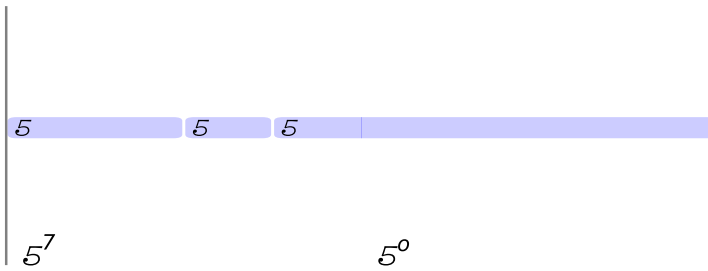
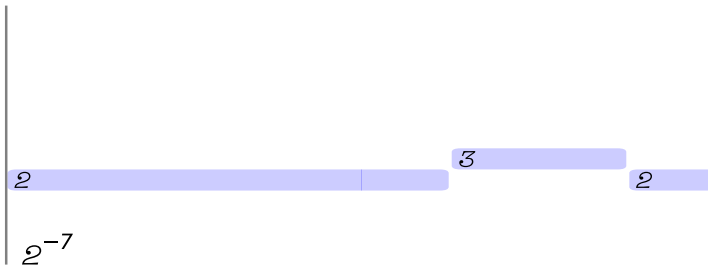
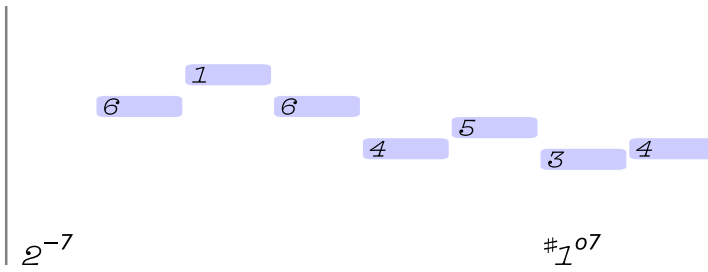
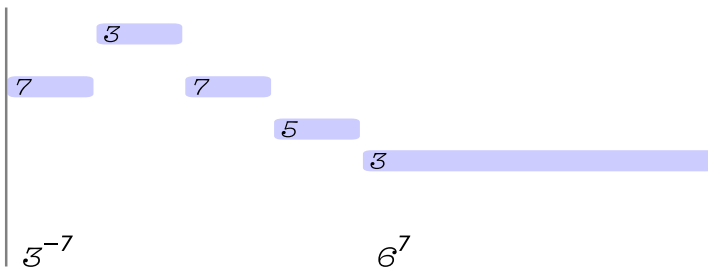
# Star Dust

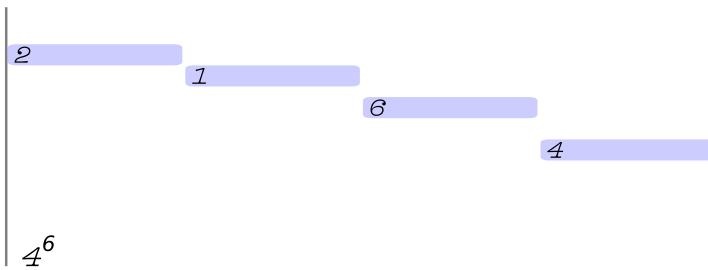
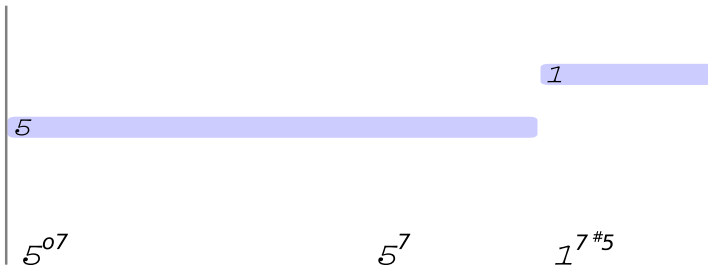
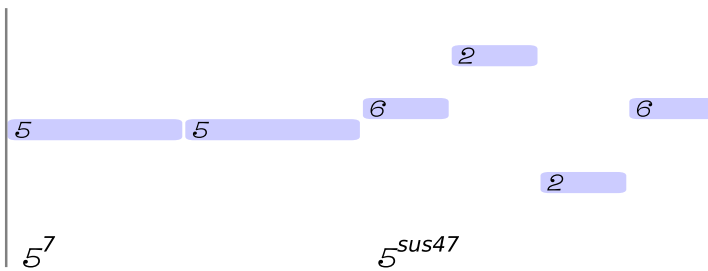
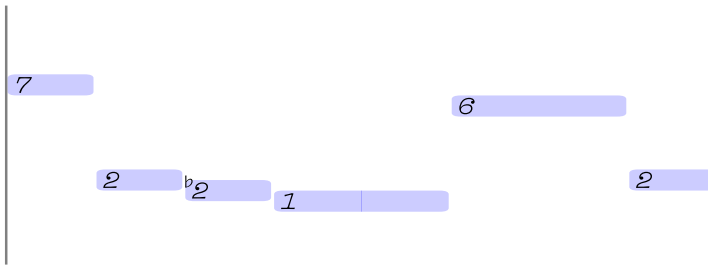
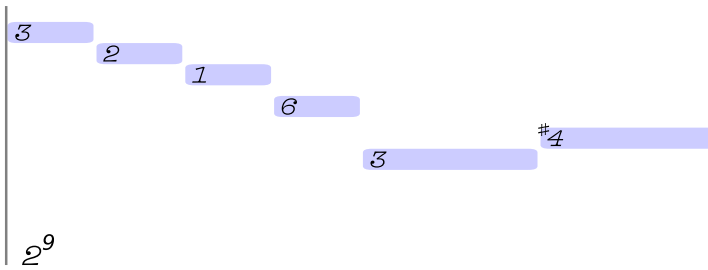
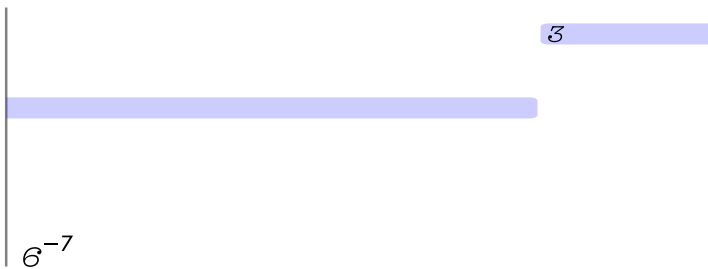
1 = C

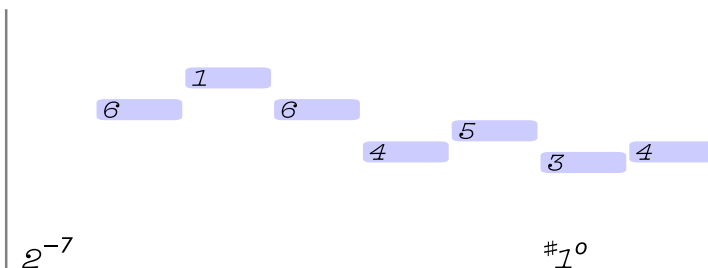
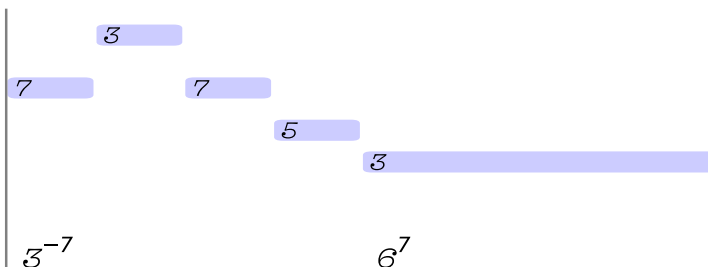
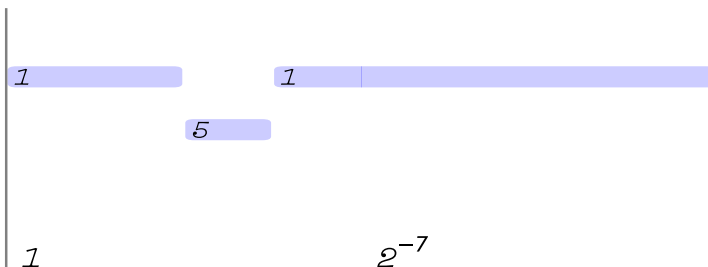
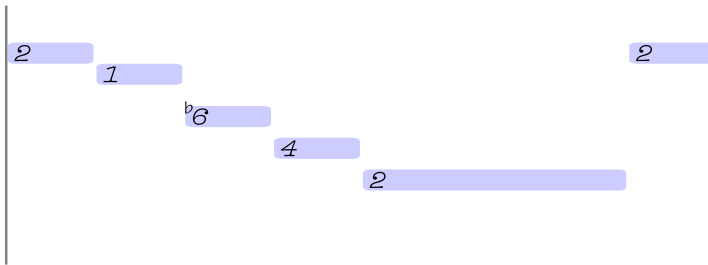
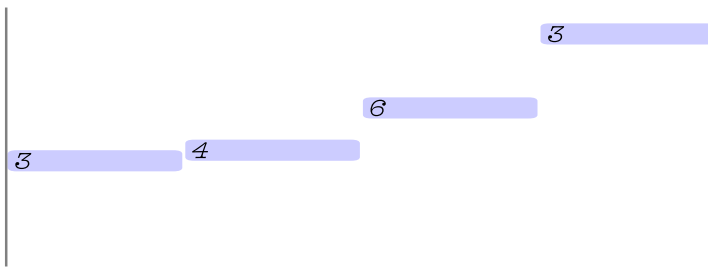
Hoagy Charmicheal

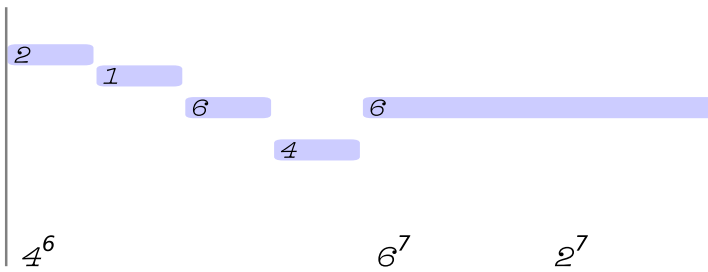
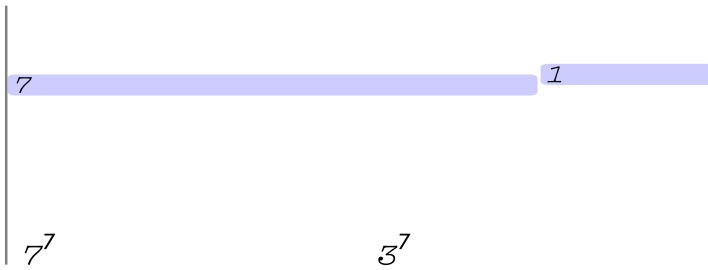
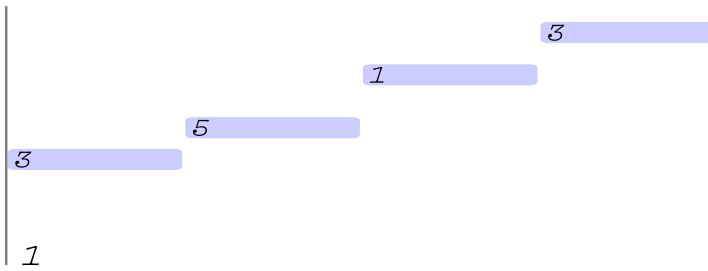
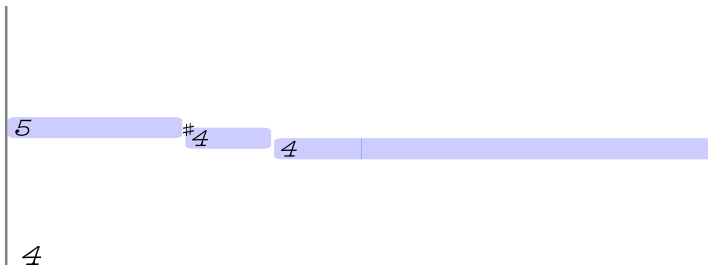
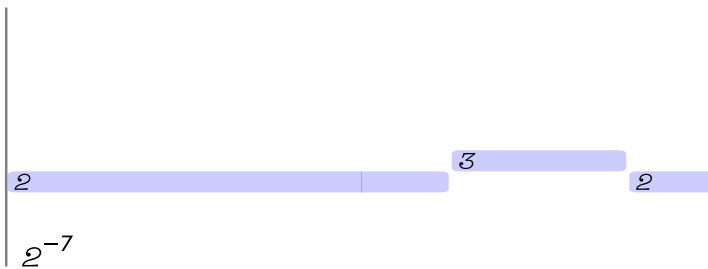


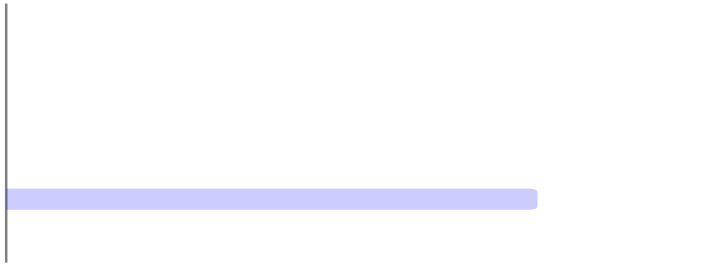
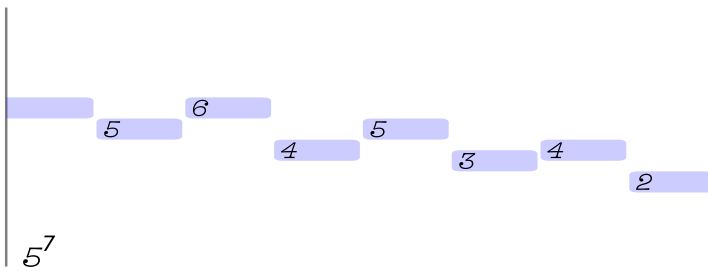










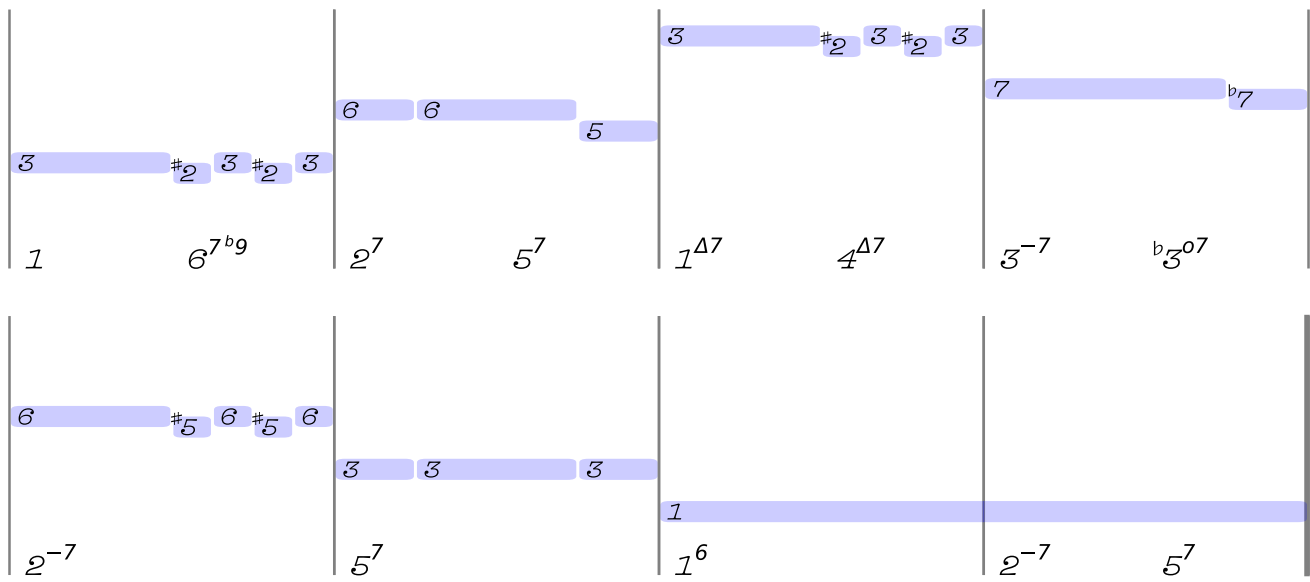


# Stars Fell On Alabama

1 = C

Frank Perkins

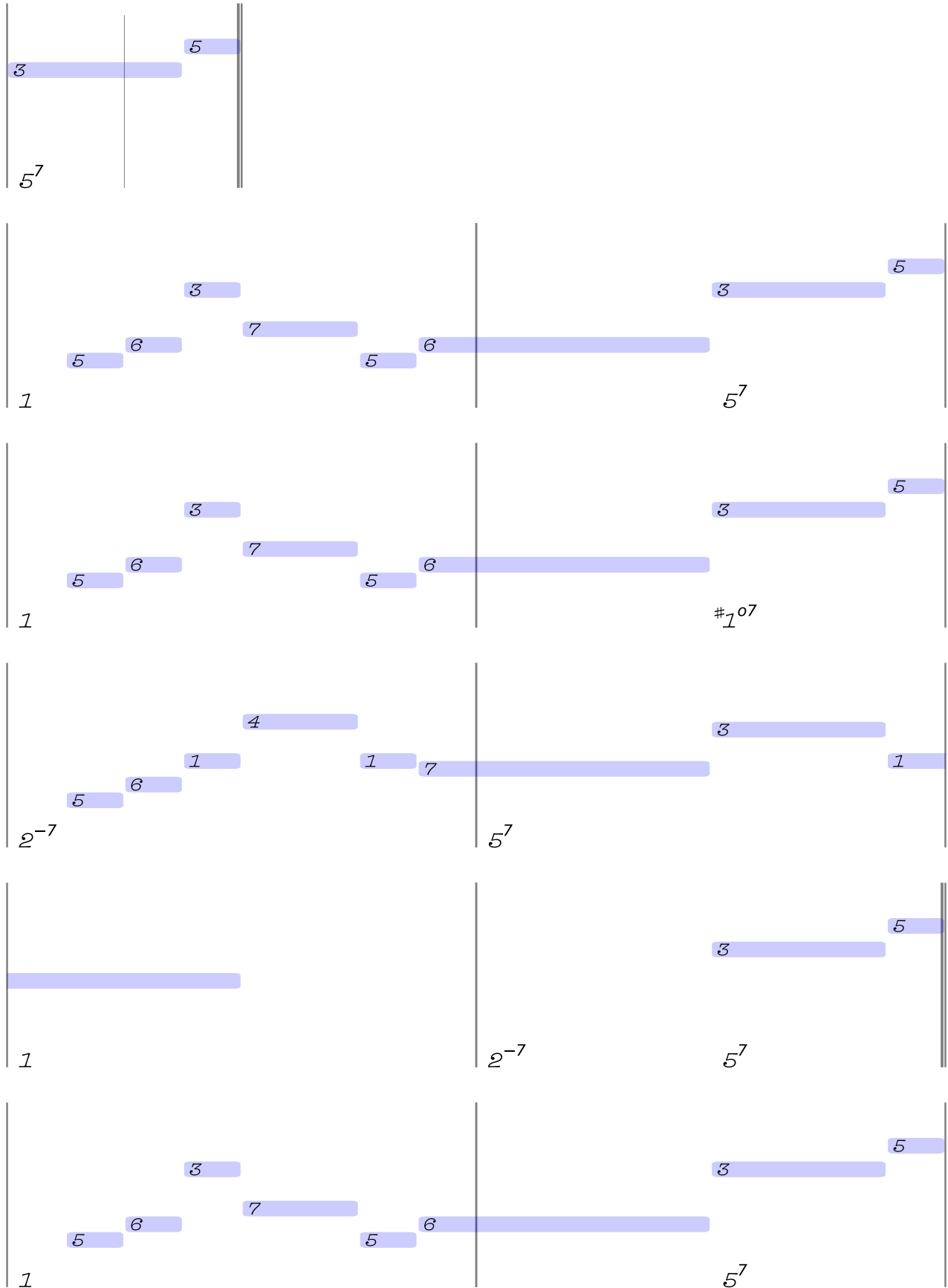
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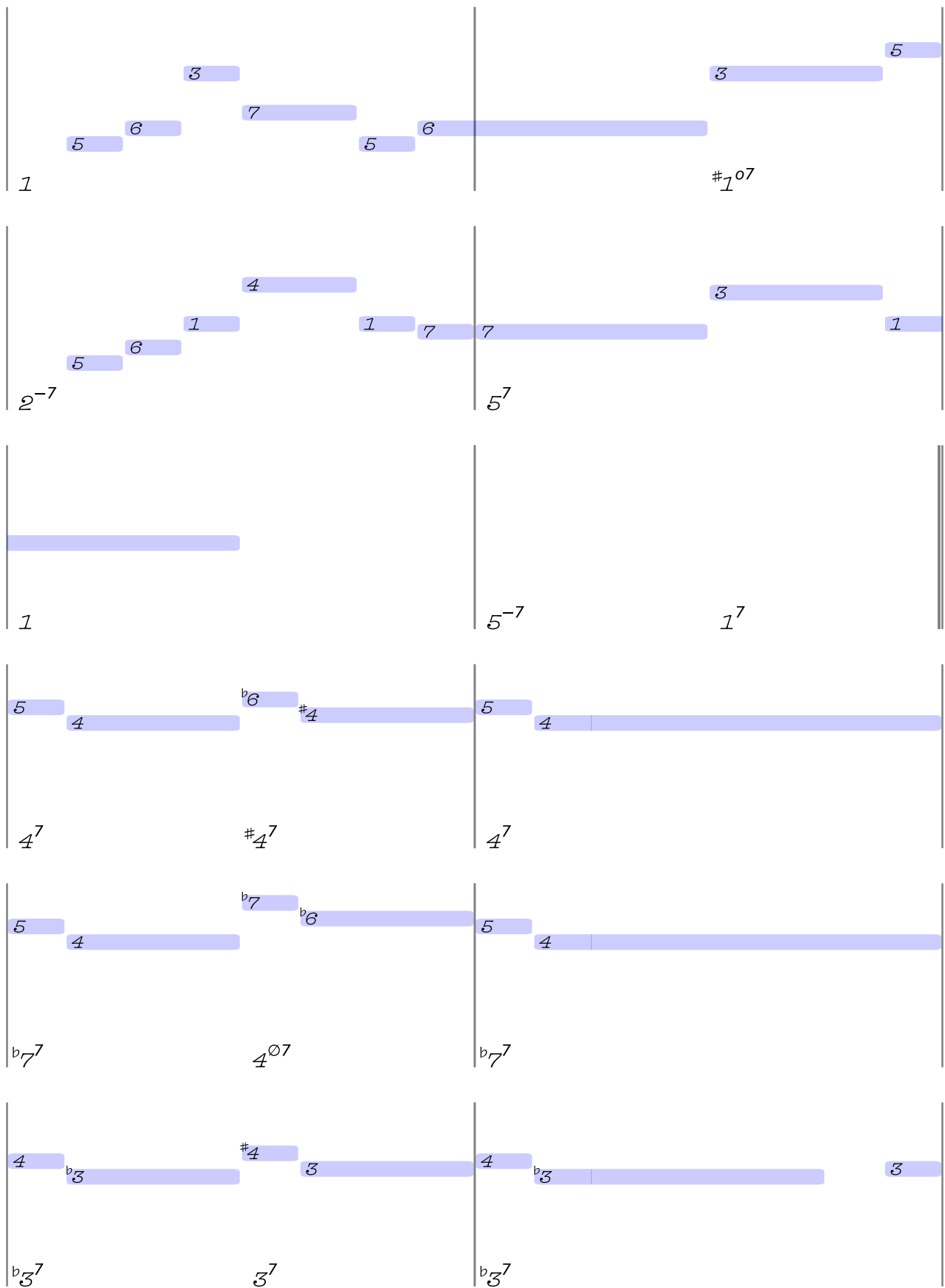
*Stompin' at the Savoy*

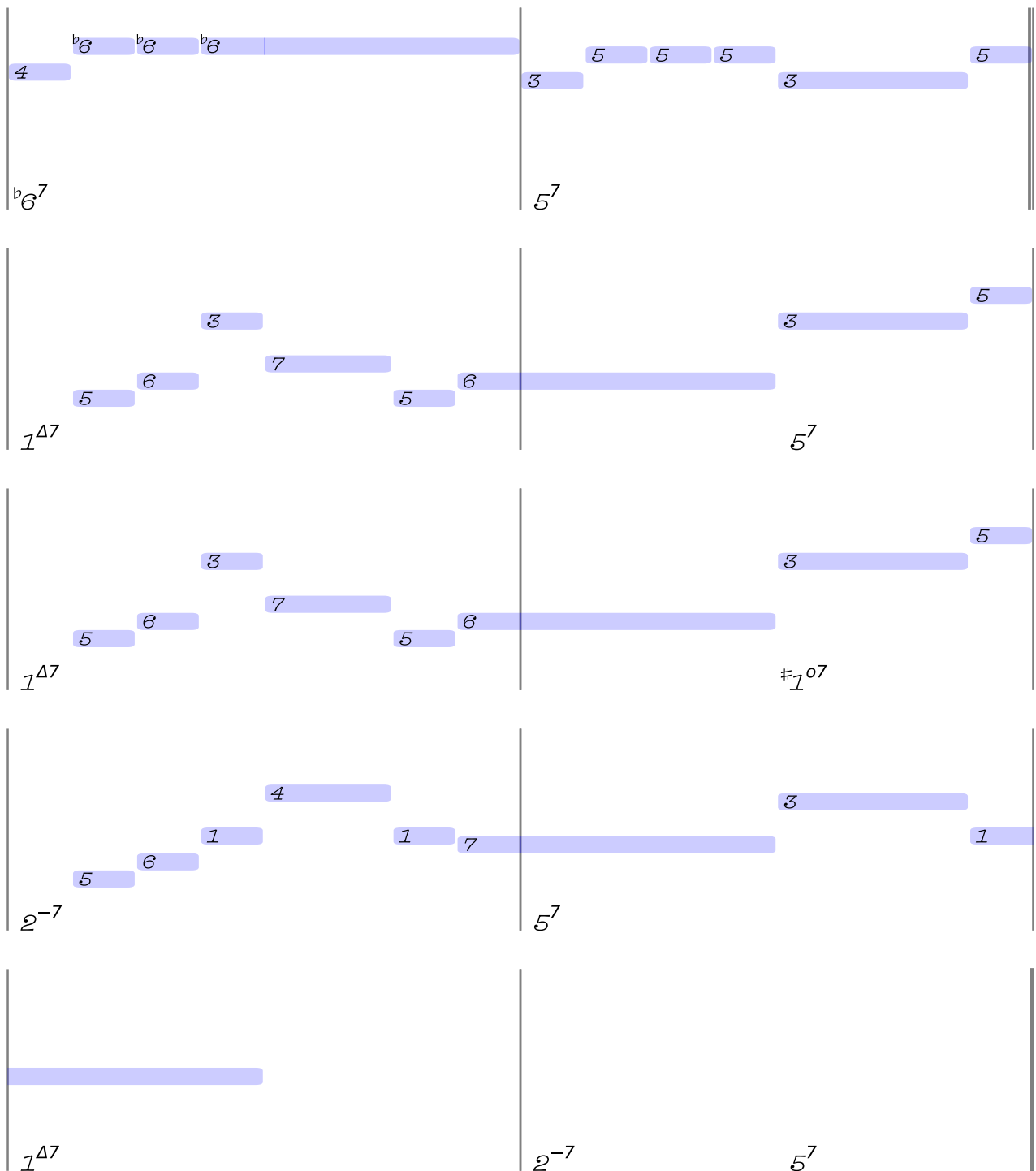
$$1 = F$$

*Edgar Sampson*









# Sunny Side of the Street

1 = C

Jimmy McHugh, Dorothy Fields

The musical score is organized into a 6x4 grid of measures. Each measure contains musical notation, including notes, rests, and fingerings, all highlighted in light blue. The notation includes various accidentals (sharps, flats, naturals) and superscripts (e.g., 5<sup>7</sup>, 1<sup>6</sup>, 3<sup>7</sup>, 2<sup>7</sup>, 5<sup>9</sup>). The measures are separated by vertical bar lines, and the final measure of each row is marked with a double bar line.

Measure 1: 3<sup>7</sup>, 2, 1, 2, 3, 5, 5<sup>7</sup>, 1<sup>6</sup>

Measure 2: 3, 3<sup>b</sup>, 3, 2, 1, 6, 4, 3, 2, 7<sup>07</sup>, 3<sup>7</sup>

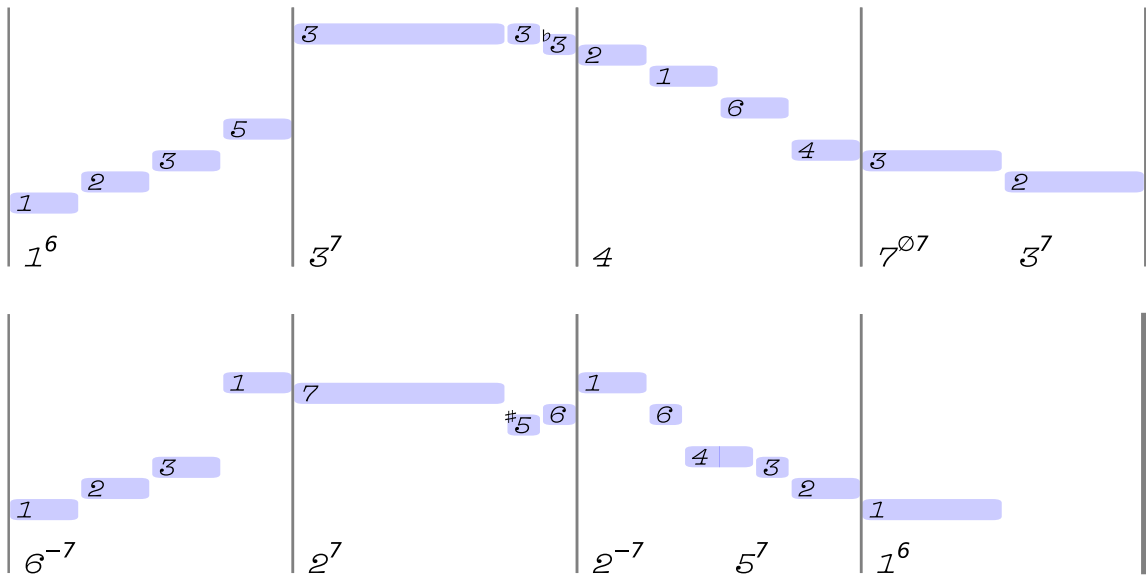
Measure 3: 1, 7, #5, 6, 1, 6, 4, 3, 2, 5, 3<sup>-7</sup>, 6<sup>7</sup>, 2<sup>-7</sup>, 5<sup>7</sup>

Measure 4: 1, 2, 3, 5, 1, 6, 4, 3, 2, 7<sup>07</sup>, 3<sup>7</sup>

Measure 5: 1, 2, 3, 5, 1, 7, #5, 6, 1, 6, 4, 3, 2, 1, 1, 1, 1<sup>6</sup>

Measure 6: 1, 2, 3, 5, 1, 6, 4, 3, 2, 5<sup>-7</sup>, 1<sup>7</sup>, 4, 5, 4, 1

Measure 7: 1, 5, #4, 6, 7, 2, 3, 4, 6, 3, 2, 6<sup>-7</sup>, 2<sup>7</sup>, 2<sup>-7</sup>, 5<sup>9</sup>



# Sweet Lorraine

1 = G

Cliff Burwell

1 = G

Cliff Burwell

#2

3 3 3

1 6<sup>7</sup>

2 3 4 5 3 2

2<sup>7</sup> 5<sup>7</sup>

1 1 1

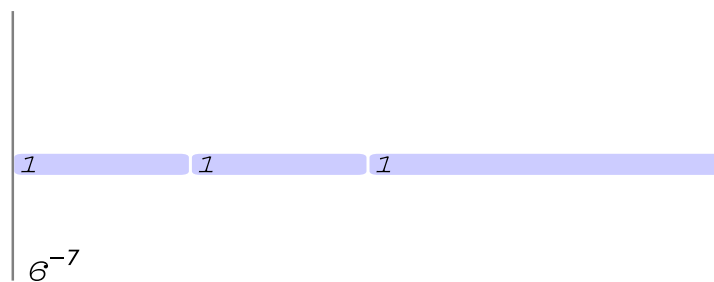
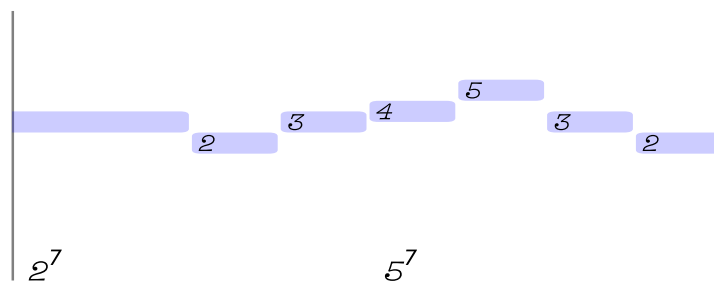
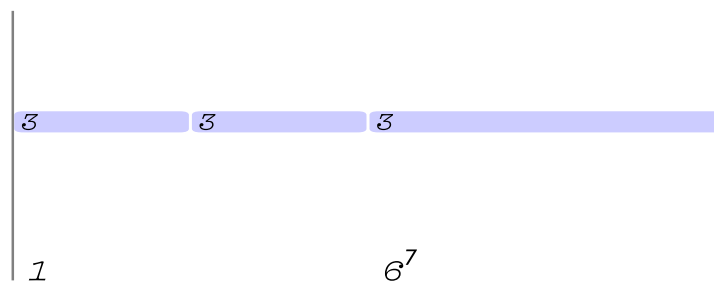
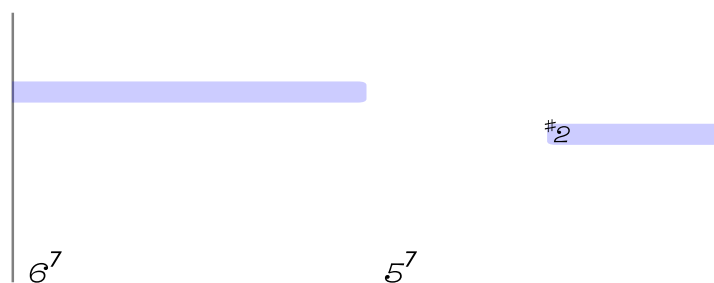
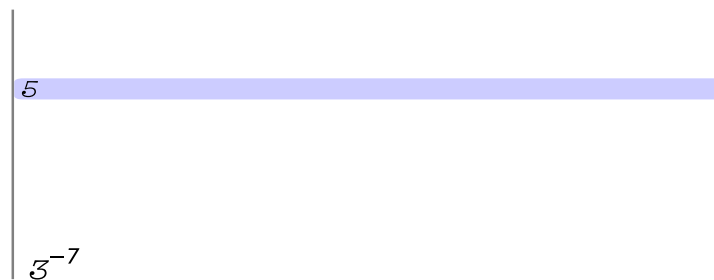
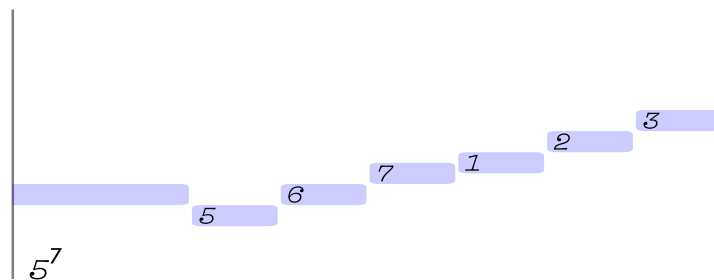
6<sup>-7</sup>

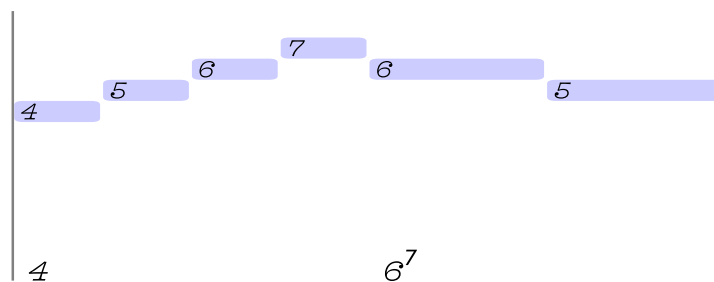
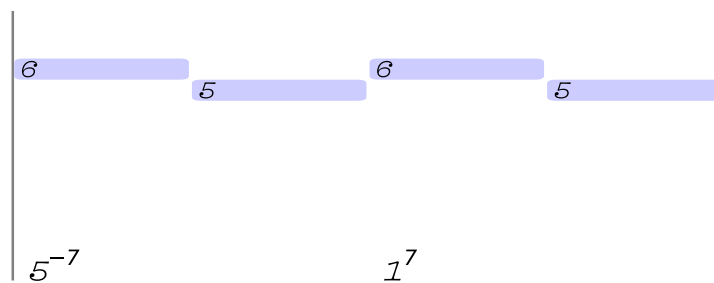
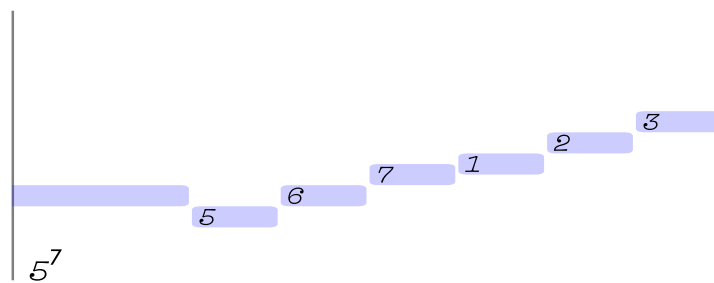
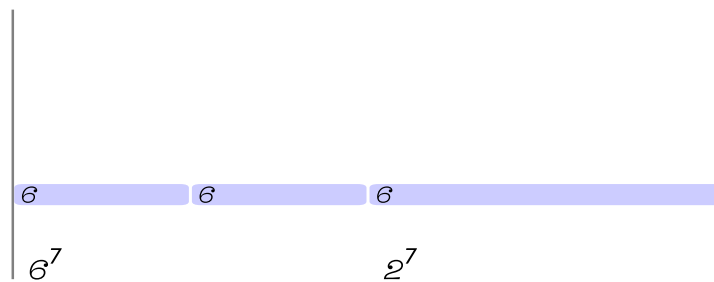
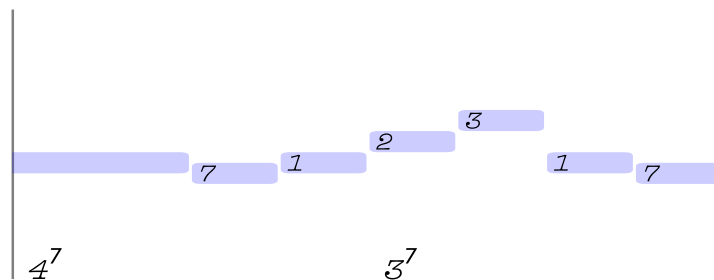
7 1 2 3 1 7

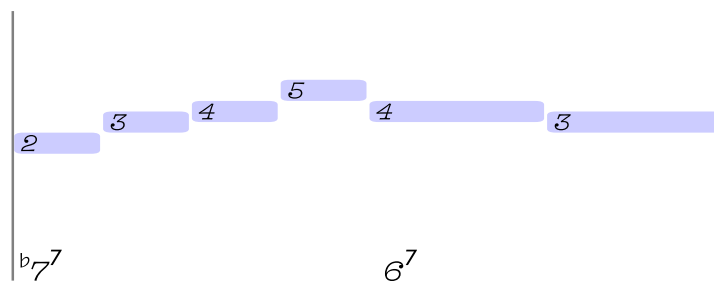
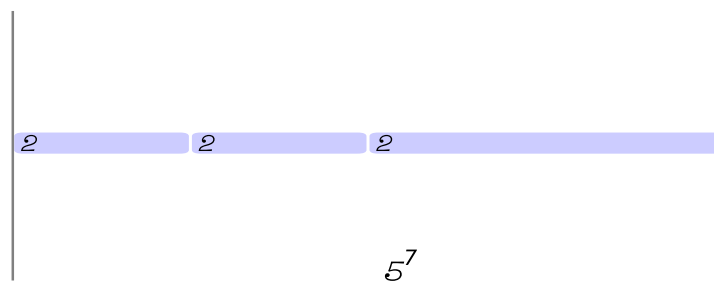
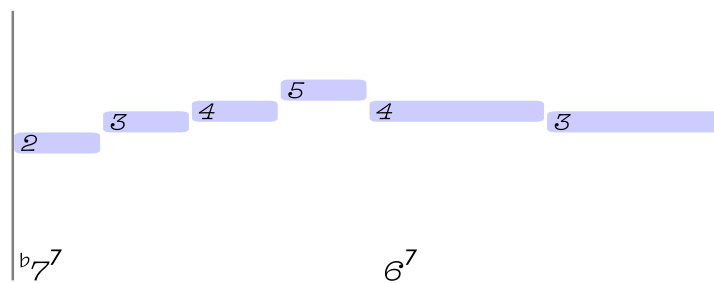
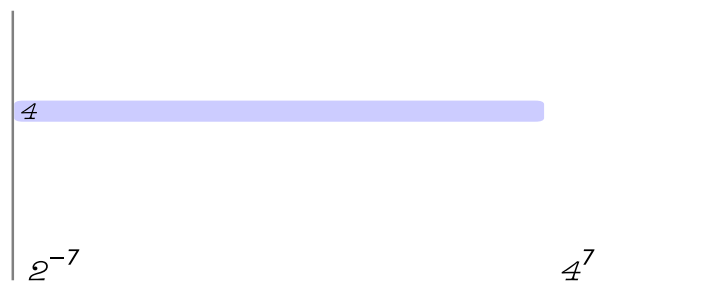
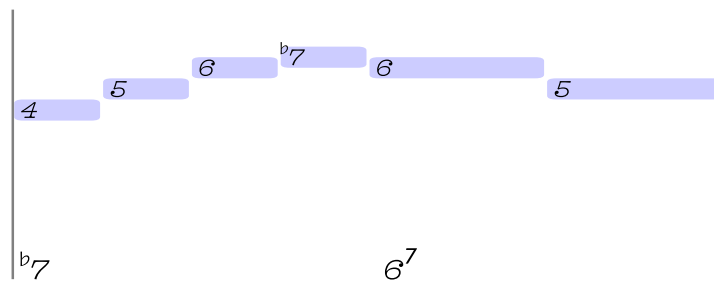
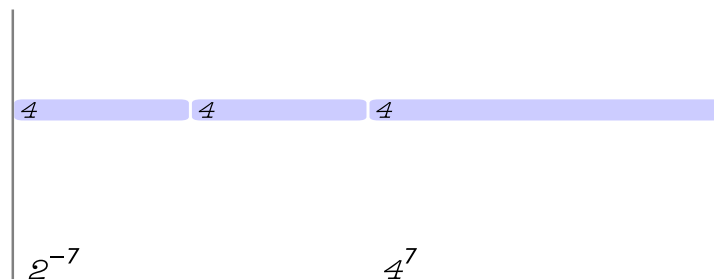
4<sup>7</sup> 3<sup>7</sup>

6 6 6

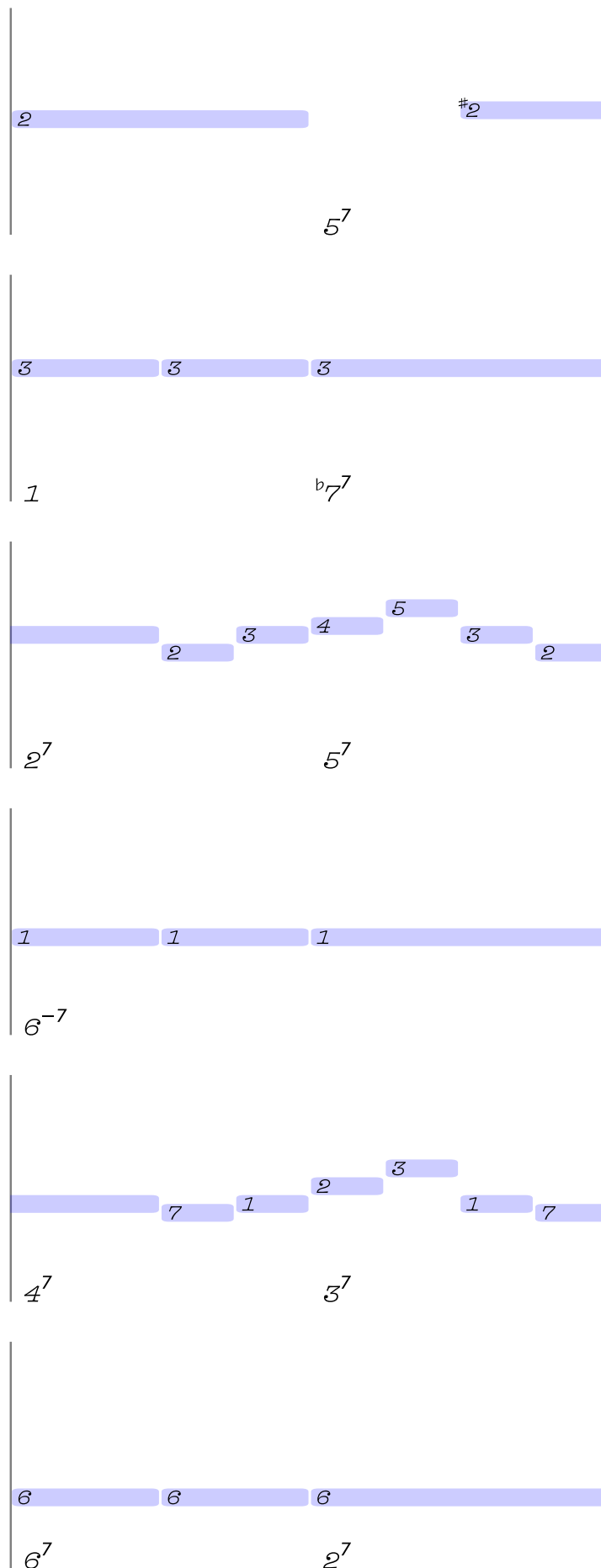
6<sup>7</sup> 181<sup>2</sup><sup>7</sup>

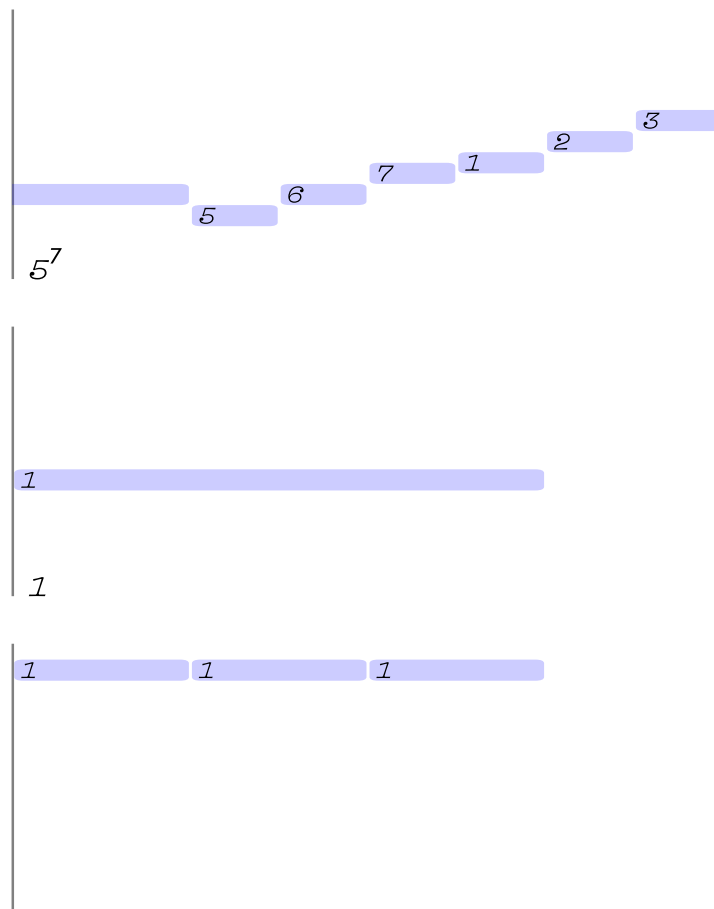












# Take the A Train

1 = C

The image displays a 7x4 grid of musical notation for the piece 'Take the A Train'. Each cell contains a staff with notes and fingerings. The notation is in a shorthand style with numbers 1-7 and flat symbols. The grid is enclosed in large square brackets on the left and right sides.

Row 1: Four identical staves. Each staff has a first measure with notes 3, 3, 2, 1, 7, 6 and a second measure with notes 3, 2, 1, 7, 6. The notes are connected by lines. The first measure is labeled  $6^{-7}$  and the second measure is labeled  $\flat 6^{7\#5}$ .

Row 2: Four staves. The first staff has a first measure with notes 5, 1, 6 and a second measure with notes 5, 1, 6. The first measure is labeled  $1^6$  and the second measure is labeled  $2^7$ . The third and fourth staves have a first measure with notes 3, 1, 6 and a second measure with notes 3, 1, 6. The first measure is labeled  $\flat 6$  and the second measure is labeled  $2^7$ .

Row 3: Four staves. The first staff has a first measure with notes 6, 2, 7 and a second measure with notes 6, 2, 7. The first measure is labeled  $2^{-7}$  and the second measure is labeled  $5^7$ . The third and fourth staves have a first measure with notes 3, 1, 6 and a second measure with notes 3, 1, 6. The first measure is labeled  $1^6$  and the second measure is labeled  $2^{-7}$ .

Row 4: Four staves. The first staff has a first measure with notes 6, 1, 6 and a second measure with notes 6, 1, 6. The first measure is labeled  $4^6$  and the second measure is labeled  $5^7$ . The third and fourth staves have a first measure with notes 3, 1, 6 and a second measure with notes 3, 1, 6. The first measure is labeled  $2^7$  and the second measure is labeled  $5^7$ .

Row 5: Four staves. The first staff has a first measure with notes 5, 1, 6 and a second measure with notes 5, 1, 6. The first measure is labeled  $1^6$  and the second measure is labeled  $2^7$ . The third and fourth staves have a first measure with notes 3, 1, 6 and a second measure with notes 3, 1, 6. The first measure is labeled  $2^7$  and the second measure is labeled  $5^7$ .

Row 6: Four staves. The first staff has a first measure with notes 6, 2, 7 and a second measure with notes 6, 2, 7. The first measure is labeled  $2^{-7}$  and the second measure is labeled  $5^7$ . The third and fourth staves have a first measure with notes 3, 1, 6 and a second measure with notes 3, 1, 6. The first measure is labeled  $1^6$  and the second measure is labeled  $2^7$ .

# Taking a Chance on Love

1 = F

Vernon Duke

|                |                      |                |                  |
|----------------|----------------------|----------------|------------------|
|                |                      |                |                  |
| 1 $\sharp 1^0$ | $2^{-7}$ $\flat 3^7$ | $2^{-7}$ $5^7$ | 1 $3^7 \sharp 5$ |

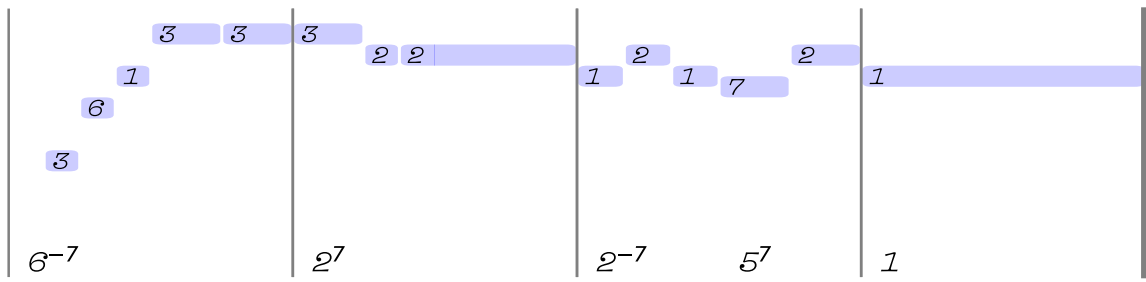
|          |       |                |                               |
|----------|-------|----------------|-------------------------------|
|          |       |                |                               |
| $6^{-7}$ | $2^7$ | $2^{-7}$ $5^7$ | $3^{-7}$ $6^7$ $2^{-7}$ $5^7$ |

|                |                |   |   |
|----------------|----------------|---|---|
|                |                |   |   |
| $2^{-7}$ $5^7$ | $2^{-7}$ $5^7$ | 1 | 1 |

|                |                |                |   |
|----------------|----------------|----------------|---|
|                |                |                |   |
| $5^{-7}$ $1^7$ | 4 $\sharp 4^0$ | $5^{-7}$ $1^7$ | 4 |

|                      |           |          |                |
|----------------------|-----------|----------|----------------|
|                      |           |          |                |
| $4^{-7}$ $\flat 7^7$ | $\flat 3$ | $4^{-7}$ | $2^{-7}$ $5^7$ |

|                |                      |                |                  |
|----------------|----------------------|----------------|------------------|
|                |                      |                |                  |
| 1 $\sharp 1^0$ | $2^{-7}$ $\flat 3^7$ | $2^{-7}$ $5^7$ | 1 $3^7 \sharp 5$ |



# Tea for Two

1 = F

Vincent Youmans, Irving Caesar

The musical score for 'Tea for Two' is presented in a system of six staves. Each staff begins with a treble clef and a key signature of one flat (F major). The music is in 4/4 time. The notation includes various chords and melodic lines, with some notes marked with '1', '6', '7', '5', '3', '4', and '5' to indicate fingerings or specific notes. The score is divided into measures by vertical bar lines, and the system ends with a double bar line.

Staff 1:  $2^{-7}$   $5^7$   $2^{-7}$   $5^7$   $1^{\Delta 7}$   $4^7$   $3^{-7}$   $\#2^{07}$

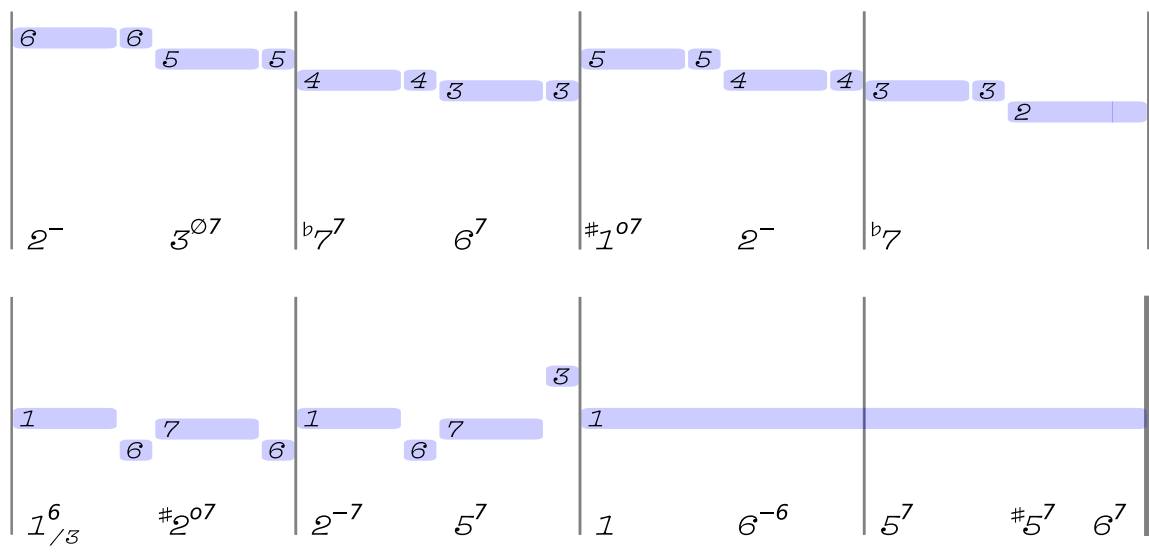
Staff 2:  $2^{-7}$   $5^7$   $2^{-7}$   $5^7$   $1^{\Delta 7}$   $1^6$

Staff 3:  $\#4^{-7}$   $7^7$   $\#4^{-7}$   $7^7$   $3^{\Delta 7}$   $6^7$   $\#5^{-7}$   $5^{07}$

Staff 4:  $\#4^{-7}$   $7^7$   $\#4^{-7}$   $7^7$   $3^{\Delta 7}$   $2^{-7}$   $5^7$

Staff 5:  $2^{-7}$   $5^7$   $2^{-7}$   $5^7$   $1^{\Delta 7}$   $4^7$   $3^{-7}$   $\#2^{07}$

Staff 6:  $2^{-7}$   $5^7$   $2^{-7}$   $5^7$   $3^{07}$   $6^{7b9}$



*The Christmas Song*

*Mer Torme,*  
*Robert Wells*

$$1 = C$$





# The Joint is Jumpin'

1 = B<sup>b</sup>

Thomas "Fats" Waller, Andy Razaf, & J. C. Johnson

1 = B<sup>b</sup>

Thomas "Fats" Waller, Andy Razaf, & J. C. Johnson

1 1 1 1 1 1 1 1 1 2 1 <sup>b</sup>3 2 1

5 1 4 1 5<sup>7</sup>

1 5<sup>7</sup> 1 4 1 5<sup>7</sup>

1 7 7 7 7 7 7 7 7 7 7 7 7 7 7

1 3 7<sup>7</sup> 3 7<sup>7</sup> 3 7<sup>7</sup>

3 1<sup>-</sup> 5 2<sup>7</sup> 5 #5<sup>0</sup> 6<sup>-7</sup> 2<sup>7</sup>

5 5 5 5 5 6

5<sup>7</sup>

1 1<sup>0</sup> 2<sup>-7</sup> 5<sup>7</sup> 1 1<sup>0</sup> 2<sup>-7</sup> 5<sup>7</sup>

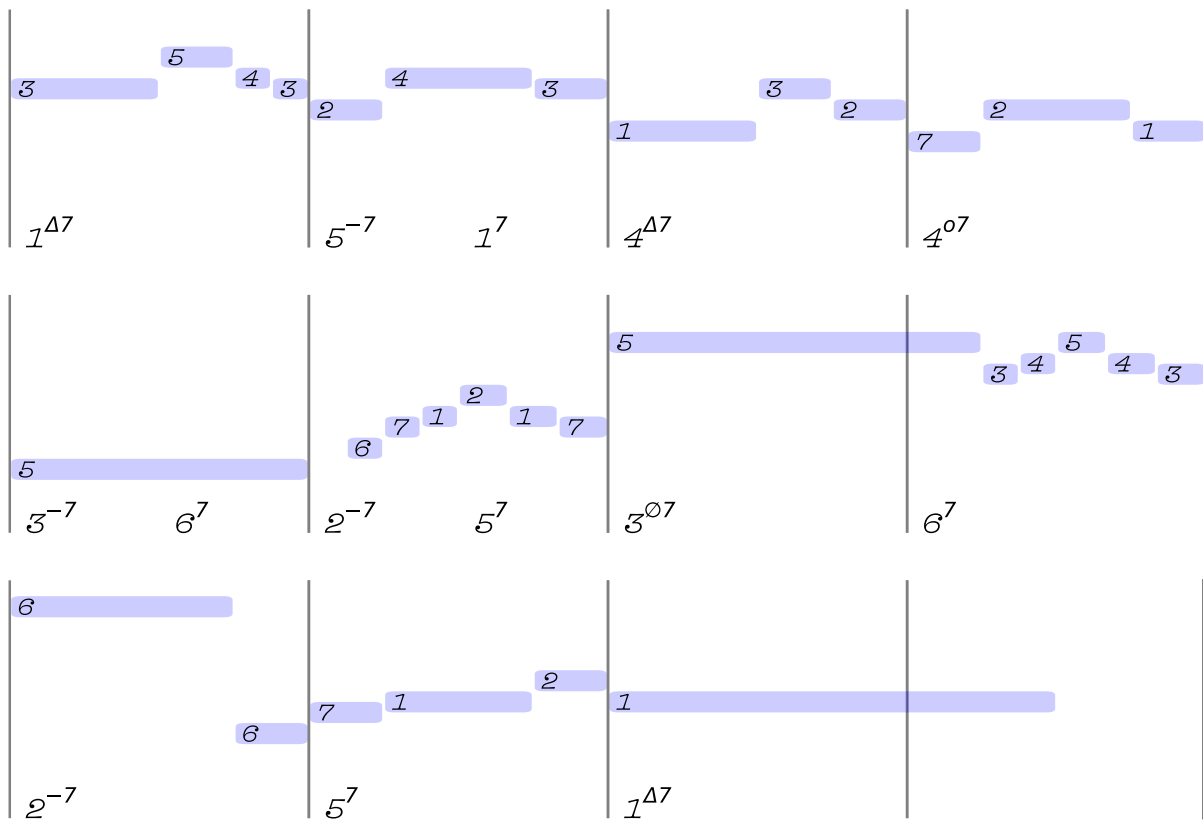




*The Nearness of You*

$$1 = F$$

*Ned Washington*



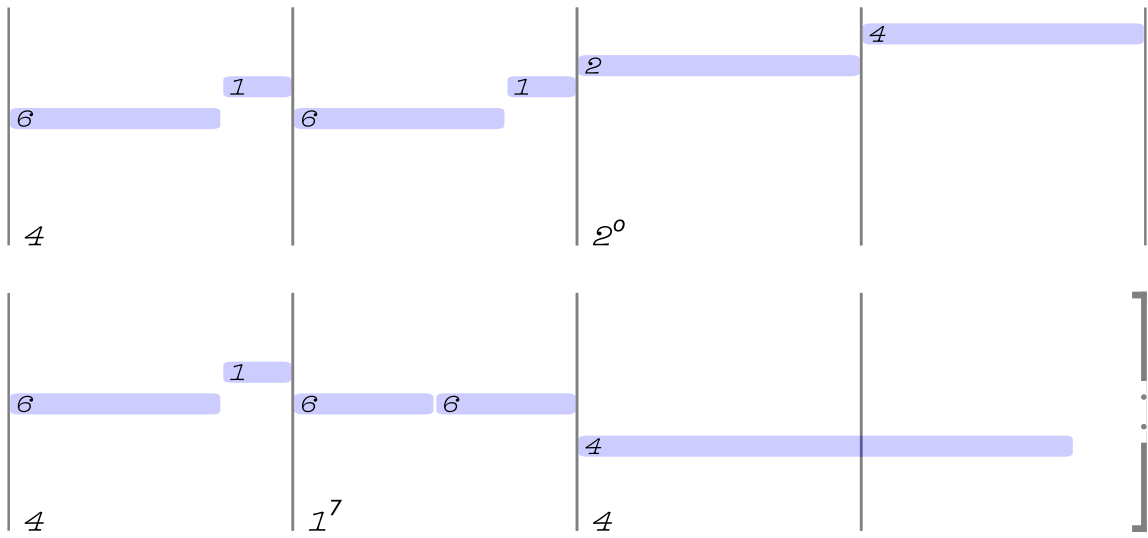
# The Windup

1 = C

Keith Jarrett

The musical score consists of six systems, each with four measures. The notation is as follows:

- System 1:**
  - Measure 1: Bar 1 (6), Bar 2 (1), Bar 3 (6), Bar 4 (6)
  - Below Measure 1: 4
- System 2:**
  - Measure 1: Bar 1 (6), Bar 2 (1), Bar 3 (6), Bar 4 (6)
  - Below Measure 1: 4
  - Below Measure 2: 4, 3<sup>7</sup>, b3<sup>7</sup>
  - Below Measure 3: 2<sup>7</sup>
- System 3:**
  - Measure 1: Bar 1 (4), Bar 2 (6), Bar 3 (6), Bar 4 (4)
  - Below Measure 1: 5<sup>7</sup>
- System 4:**
  - Measure 1: Bar 1 (4), Bar 2 (5), Bar 3 (4), Bar 4 (5)
  - Below Measure 1: b7<sup>-</sup>
  - Below Measure 3: 4
  - Below Measure 4: b3, b3<sup>7</sup>
- System 5:**
  - Measure 1: Bar 1 (1), Bar 2 (b6), Bar 3 (b7), Bar 4 (b6)
  - Below Measure 1: b6
  - Below Measure 2: b3<sup>7</sup>
  - Below Measure 3: b3
  - Below Measure 4: b6
- System 6:**
  - Measure 1: Bar 1 (1), Bar 2 (b6), Bar 3 (b7), Bar 4 (b3)
  - Below Measure 1: b6
  - Below Measure 2: b3<sup>7</sup>
  - Below Measure 3: b6
  - Below Measure 4: 1<sup>7</sup>

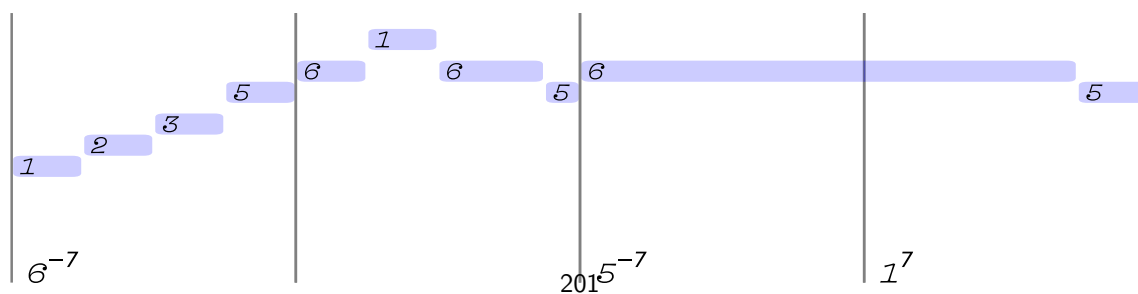
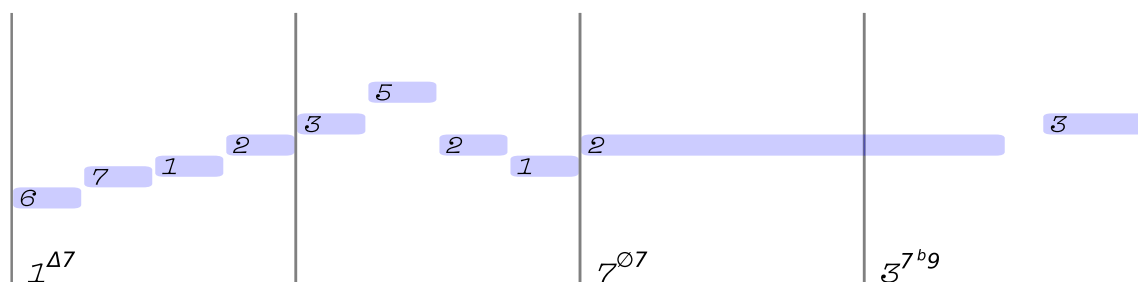
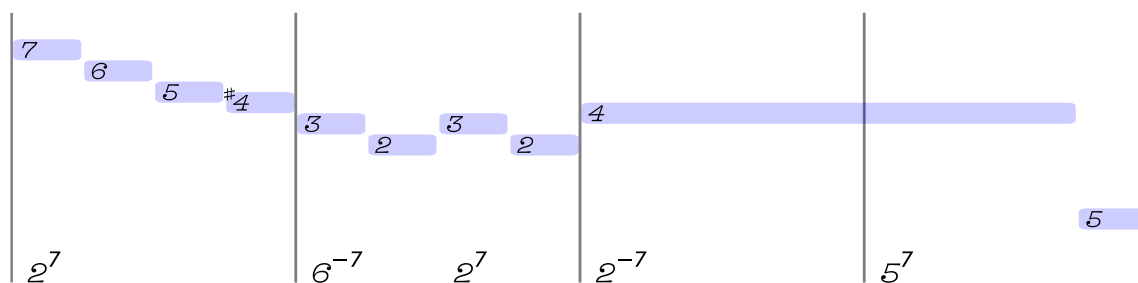
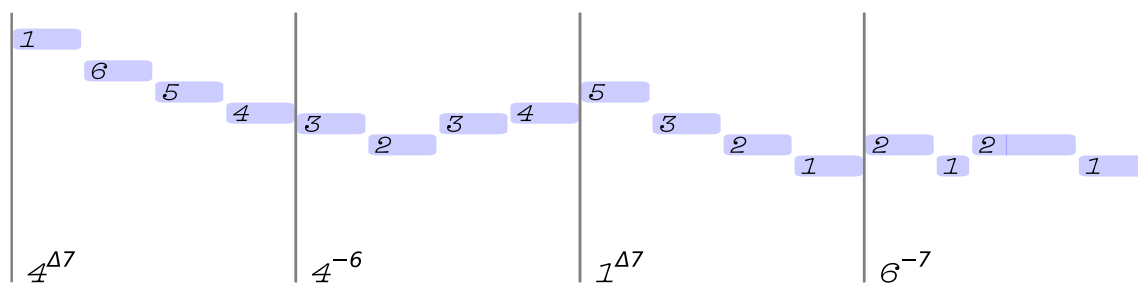
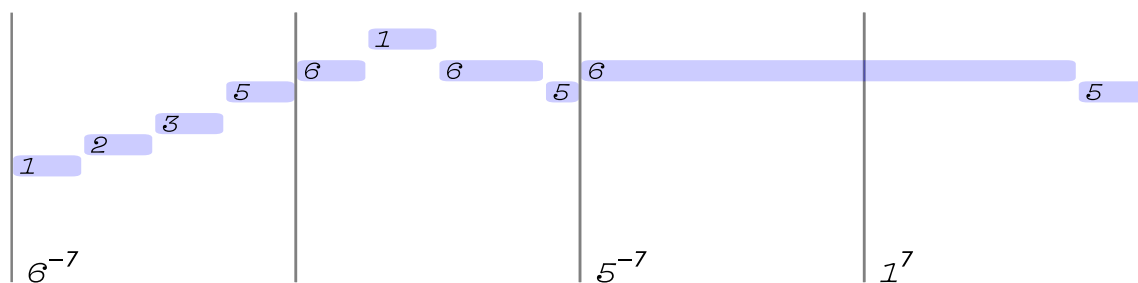
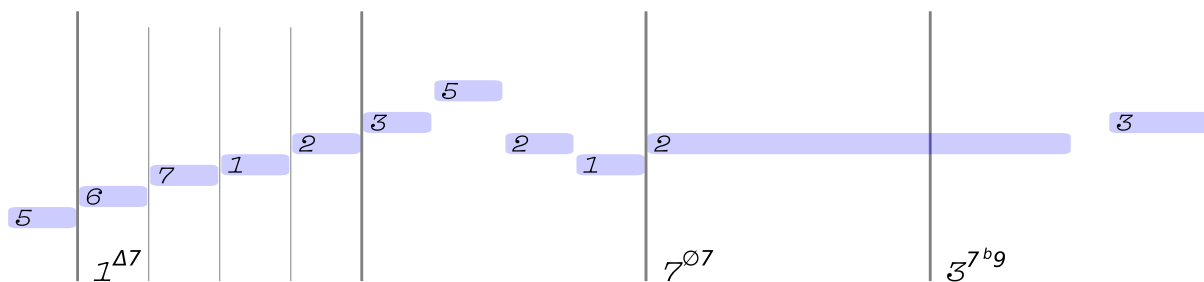


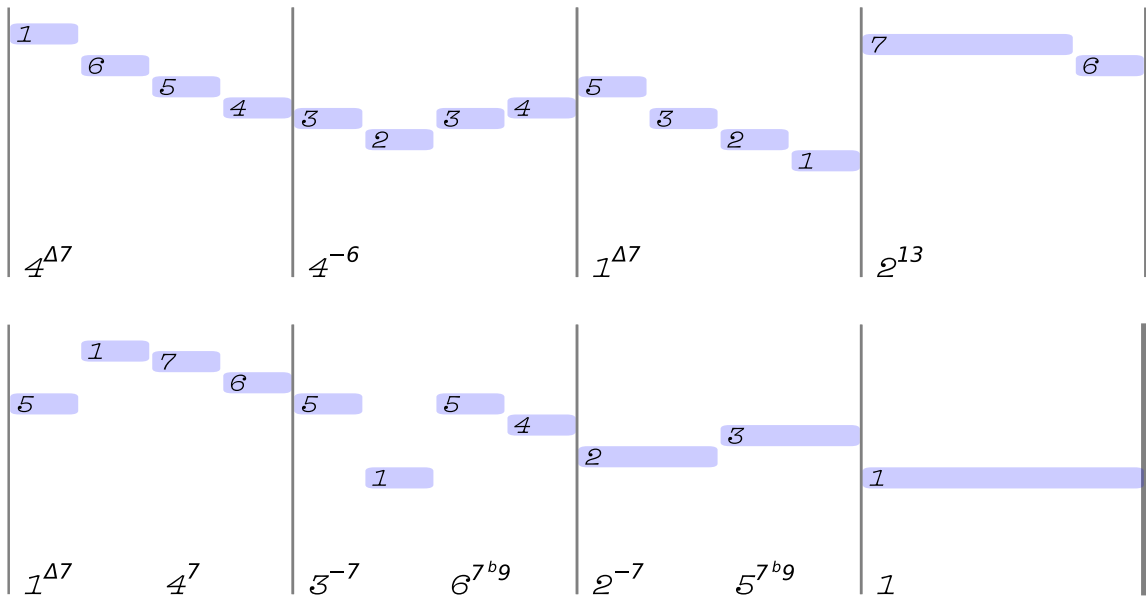


# There Will Never Be Another You

1 = E<sup>b</sup>

Harry Warren





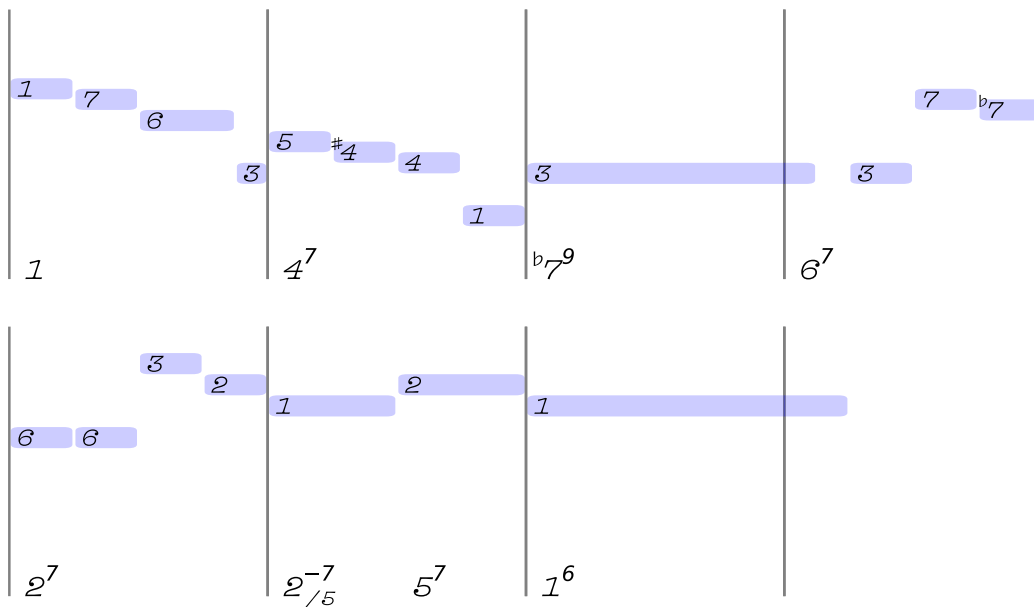
# There is no Greater Love

1 = B<sup>b</sup>

Isham Jones, Marty Symes

The musical score is organized into six systems, each containing four measures. The notation includes various musical symbols and chord indicators:

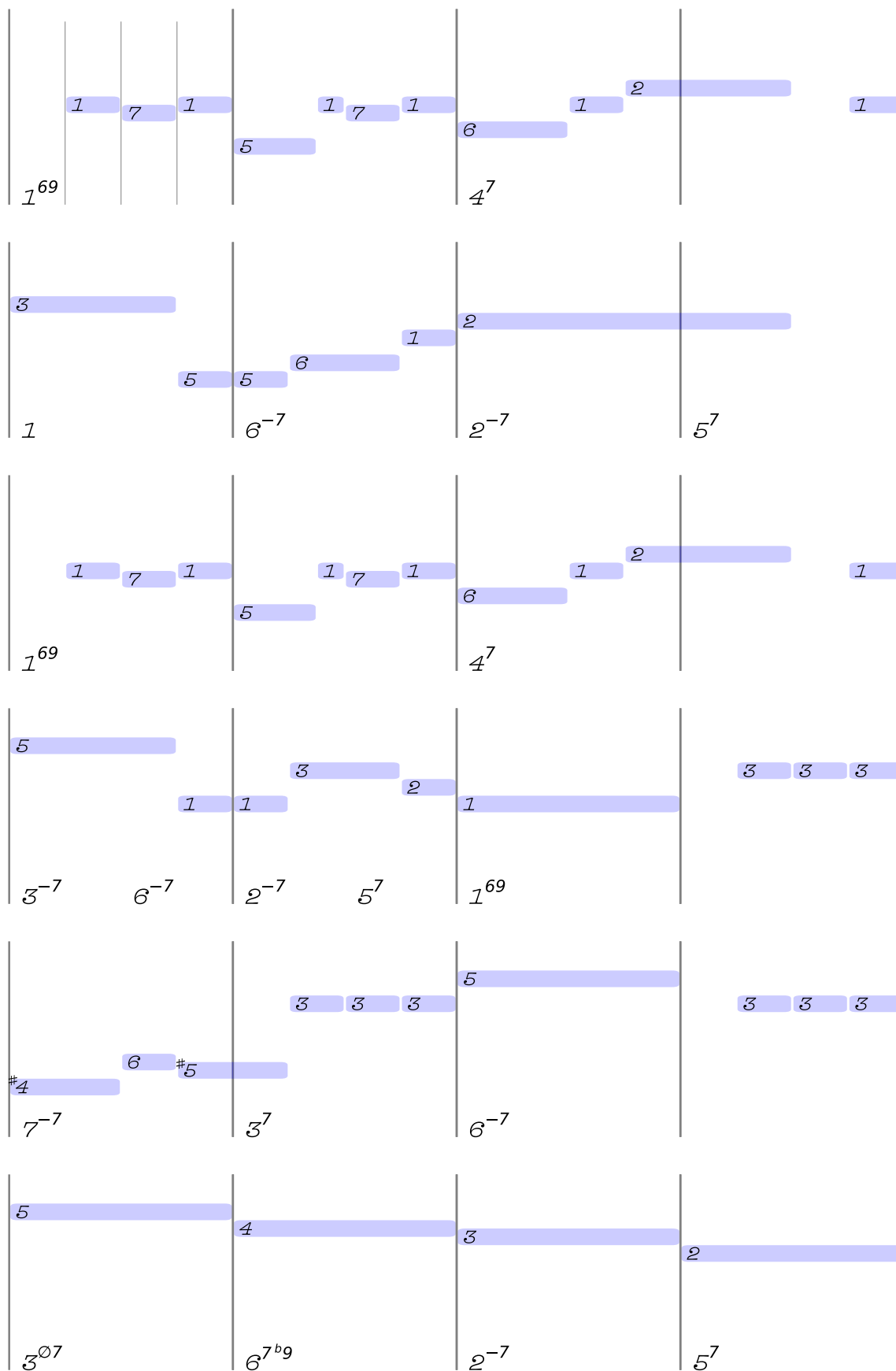
- Measure 1:** Notes 7, 1, 2, 1, 7, 6. Chord: 1.
- Measure 2:** Notes 5, #4, 4, 3. Chord: 4<sup>7</sup>.
- Measure 3:** Notes 3, 3, 3. Chord: b7<sup>9</sup>.
- Measure 4:** Notes 7, b7. Chord: 6<sup>7</sup>.
- Measure 5:** Notes 6, 6. Chord: 2<sup>7</sup>.
- Measure 6:** Notes 3, b3, 2. Chord: 2<sup>-7</sup>.
- Measure 7:** Notes 7, 1, 2. Chord: 5<sup>7</sup>.
- Measure 8:** Notes 1, 7, 6, 3, 5, #4, 4, 1. Chord: 1.
- Measure 9:** Notes 3, 3, 3. Chord: 4<sup>7</sup>.
- Measure 10:** Notes 3, 3, 3. Chord: b7<sup>9</sup>.
- Measure 11:** Notes 7, b7. Chord: 6<sup>7</sup>.
- Measure 12:** Notes 6, 6. Chord: 2<sup>7</sup>.
- Measure 13:** Notes 3, 2, 1, 2, 1. Chord: 2<sup>-7</sup>/<sub>5</sub>.
- Measure 14:** Notes 1, 2, 1. Chord: 5<sup>7</sup>.
- Measure 15:** Notes 1, 1, 1. Chord: 1.
- Measure 16:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 3<sup>7b9</sup>/<sub>7</sub>.
- Measure 17:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 3<sup>7b9</sup>.
- Measure 18:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 6<sup>-</sup>.
- Measure 19:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 3<sup>7b9</sup>/<sub>7</sub>.
- Measure 20:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 3<sup>7b9</sup>.
- Measure 21:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 6<sup>-</sup>.
- Measure 22:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 3<sup>7b9</sup>.
- Measure 23:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 6<sup>-7</sup>.
- Measure 24:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 203<sup>7b5</sup>/<sub>{ } ^ b 6</sub>.
- Measure 25:** Notes 3, 7, #5, 3, 2, 1, 7, 6, 3. Chord: 5<sup>7</sup>.

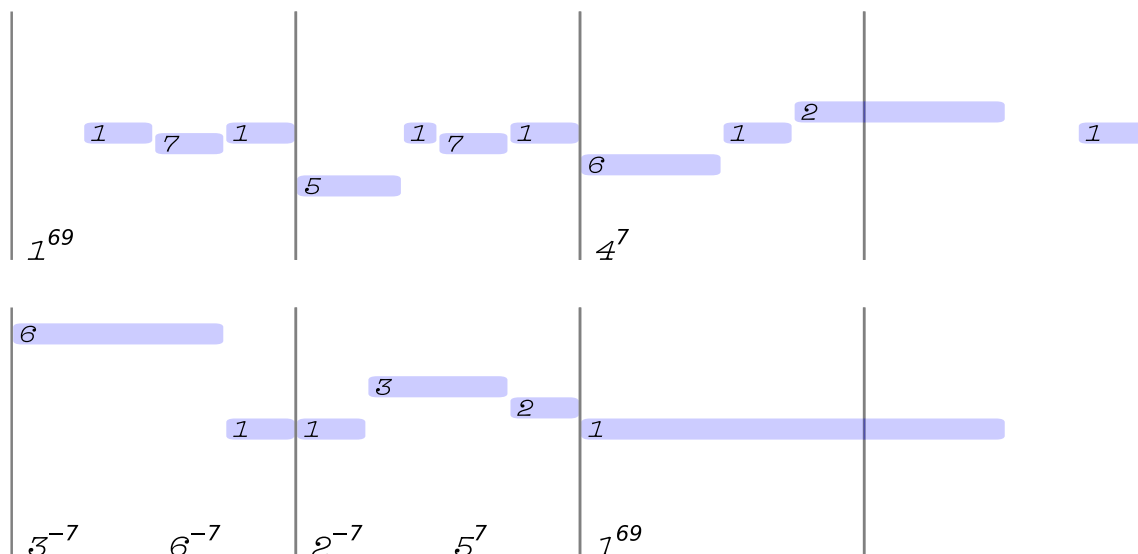


# This Can't Be Love

1 = F

Richard Rodgers





# Topsy

1 = G<sup>b</sup>

Edgar Battle & Eddie Durham

|  |  |   |  |
|--|--|---|--|
| <p>3</p> <p>1</p> <p>6</p> <p>3</p> <p>6<sup>-</sup></p> | <p>#2</p> <p>1</p> <p>2</p> <p>1</p> <p>6</p> <p>#3<sup>7</sup></p> <p>3<sup>7</sup></p> | <p>3</p> <p>6<sup>-</sup></p>           | <p>7<sup>-7</sup></p> <p>3<sup>7</sup></p>                                       |
| <p>3</p> <p>1</p> <p>6</p> <p>3</p> <p>6<sup>-</sup></p> | <p>#2</p> <p>1</p> <p>2</p> <p>1</p> <p>6</p> <p>#3<sup>7</sup></p> <p>3<sup>7</sup></p> | <p>6<sup>-</sup></p>                    | <p>1.</p> <p>Fine</p> <p>6<sup>7</sup></p>                                       |
|  |  |   | <p>2.</p> <p>6</p>   |
| <p>#4</p> <p>3<sup>-7</sup></p>                          | <p>4</p> <p>6<sup>7</sup> #5</p>   | <p>3</p> <p>2<sup>-</sup></p>           | <p>6</p>   |
| <p>3</p> <p>2<sup>-7</sup></p>                           | <p>#2</p> <p>5<sup>7</sup> #5</p>  | <p>2</p> <p>1</p> <p>1<sup>-7</sup></p> | <p>D.C. al Fine</p> <p>1</p> <p>7</p> <p>7<sup>-7</sup></p> <p>3<sup>7</sup></p> |

# Turn Out the Stars

1 = C

Bill Evans

The musical notation is organized into a 5x4 grid. Each cell contains a staff with a sequence of notes and a chord symbol below. The notes are represented by horizontal bars with numbers inside. The chords are written in a shorthand notation.

**Row 1:**

- Staff 1: Notes 4, 4, 3, 3. Chord:  $7^{\circ 7}$
- Staff 2: Notes 4, 4, 3, 3. Chord:  $3^{7b9}$
- Staff 3: Notes 4, 4, 3, 3. Chord:  $6^{-7}$
- Staff 4: Notes 4, 4, 3, 3. Chord:  $6^{7b9}$
- Staff 5: Notes 4, 4, 3, 3. Chord:  $2^{-7}$
- Staff 6: Notes 4, 4, 3, 3. Chord:  $5^{7b9}$
- Staff 7: Notes 4, 4, 3, 3. Chord:  $1$
- Staff 8: Notes 4, 4, 3, 3. Chord:  $6^{-7}$

**Row 2:**

- Staff 9: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $4^{-7}$
- Staff 10: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $b7^{7b9}$
- Staff 11: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $b3$
- Staff 12: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $1^{-7}$
- Staff 13: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $6^{-7}$
- Staff 14: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $2^7$
- Staff 15: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $5$
- Staff 16: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $3^{-7}$

**Row 3:**

- Staff 17: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $\#1^{-7}$
- Staff 18: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $\#4^7$
- Staff 19: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $7$
- Staff 20: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $\#5^{-7}$
- Staff 21: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $\#1^{-7}$
- Staff 22: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $b7^{\circ 7}$
- Staff 23: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $b3^7\#5$

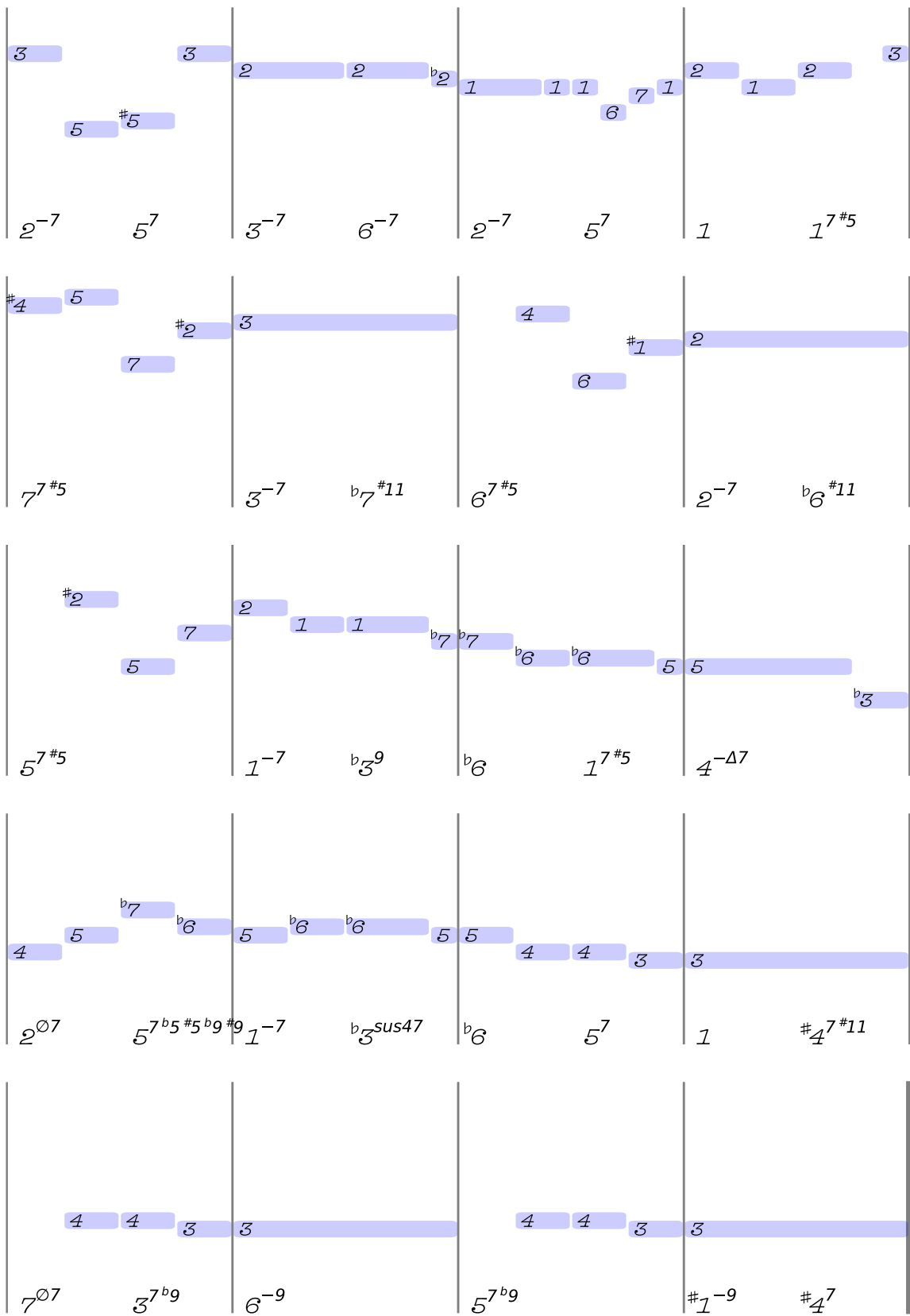
**Row 4:**

- Staff 24: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $b6^{-7}$
- Staff 25: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $4^{\circ 7}$
- Staff 26: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $b7^7\#5$
- Staff 27: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $b3^{-7}$

**Row 5:**

- Staff 28: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $3^{-7}$
- Staff 29: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $6^7$
- Staff 30: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $\#4^{-7}$
- Staff 31: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $7^{-7}$
- Staff 32: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $3^{-7}$
- Staff 33: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $6^7$
- Staff 34: Notes 1, 2, 3, 4, 5, 6, 7. Chord:  $2$

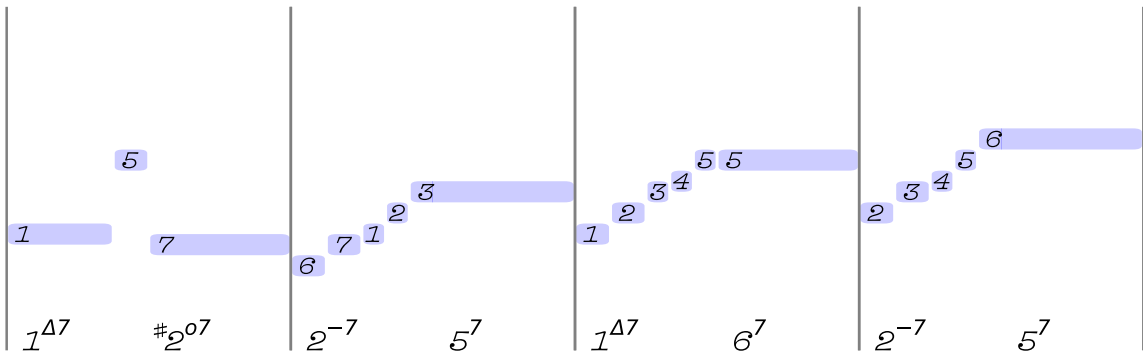
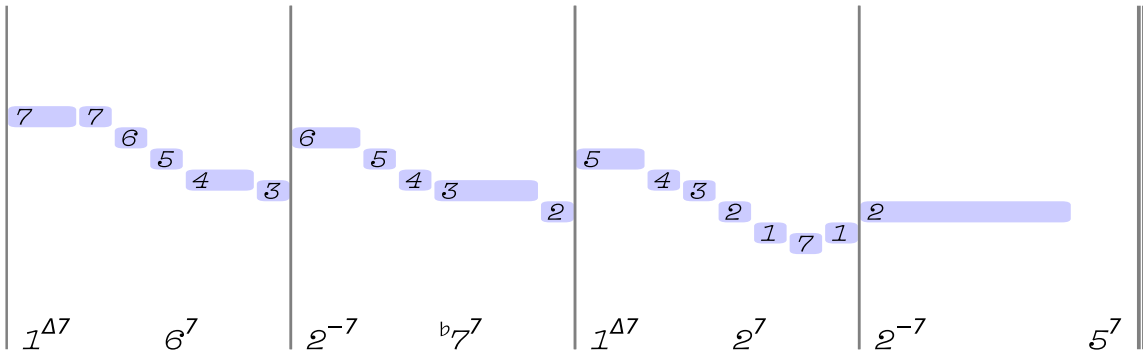
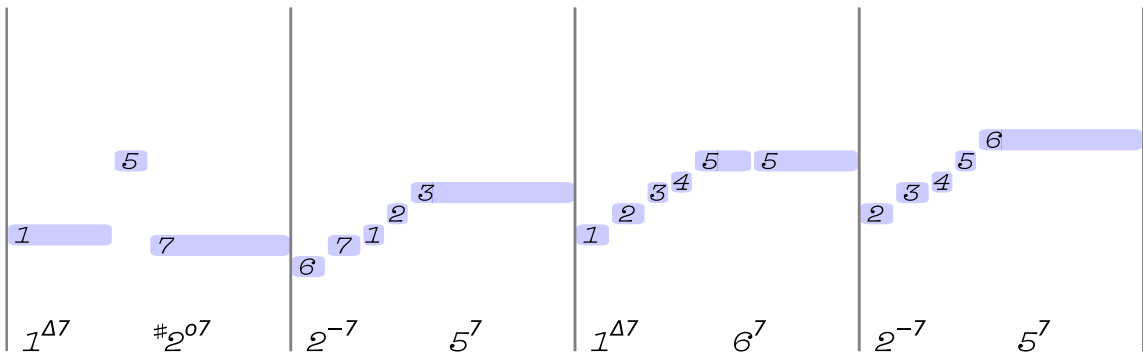
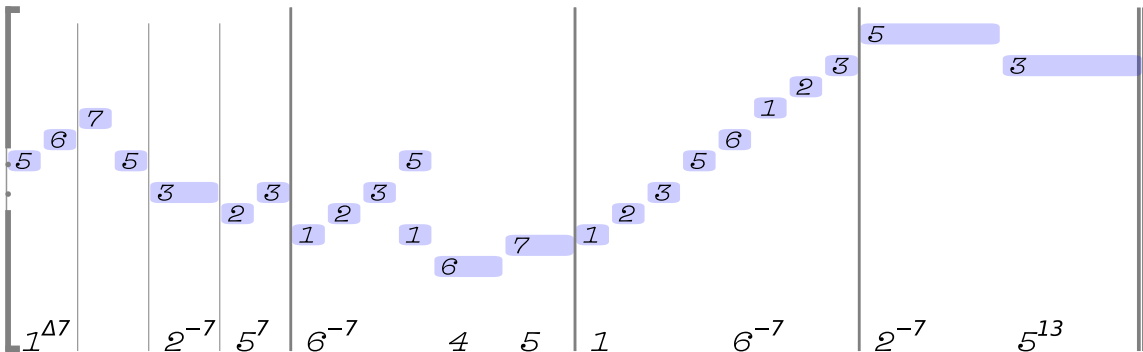


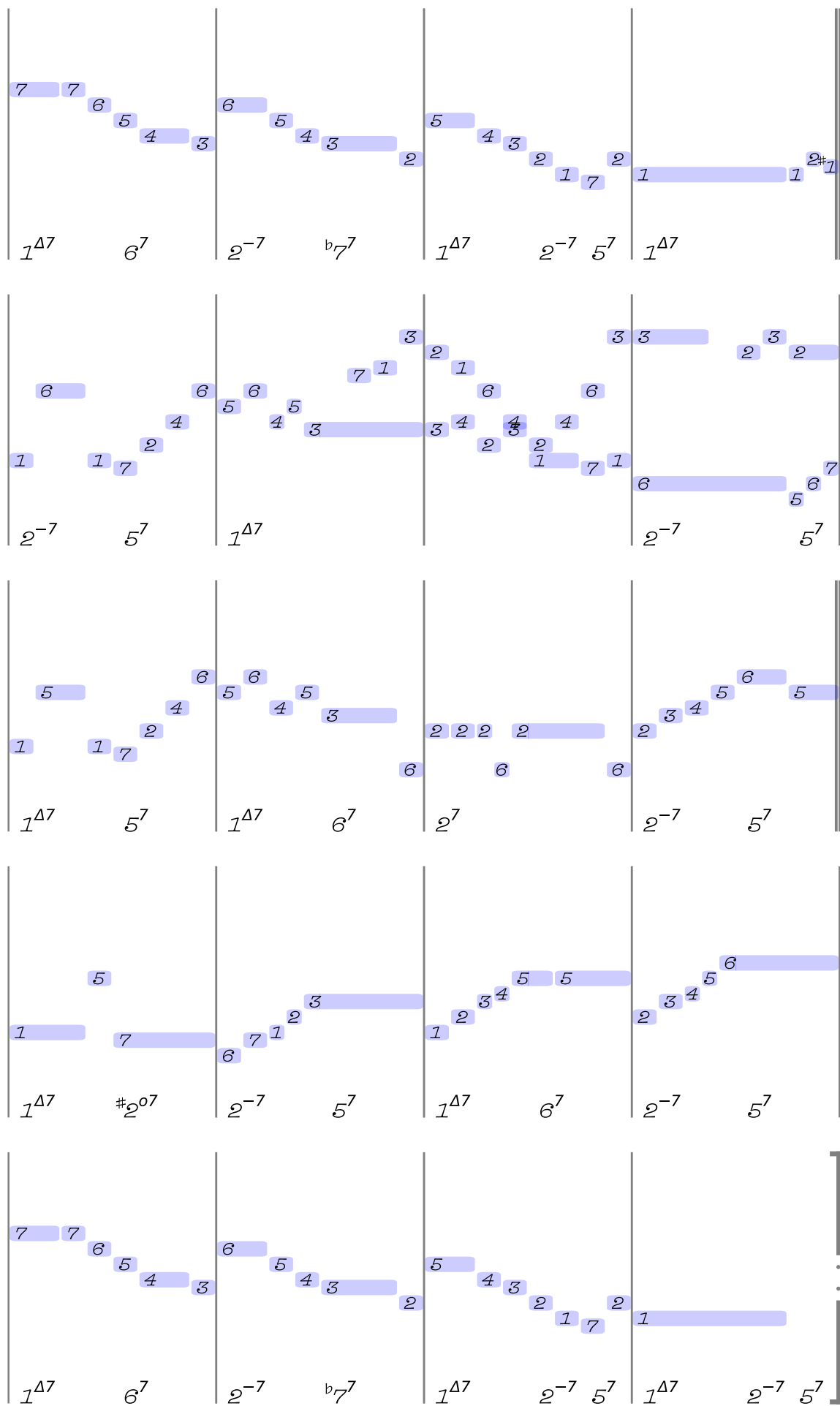


## Two Sleepy People

$$1 = C$$

*Hoagy Carmichael*

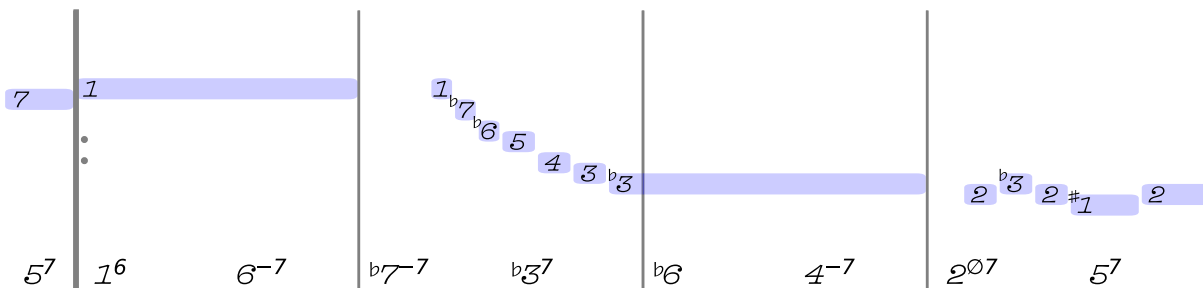




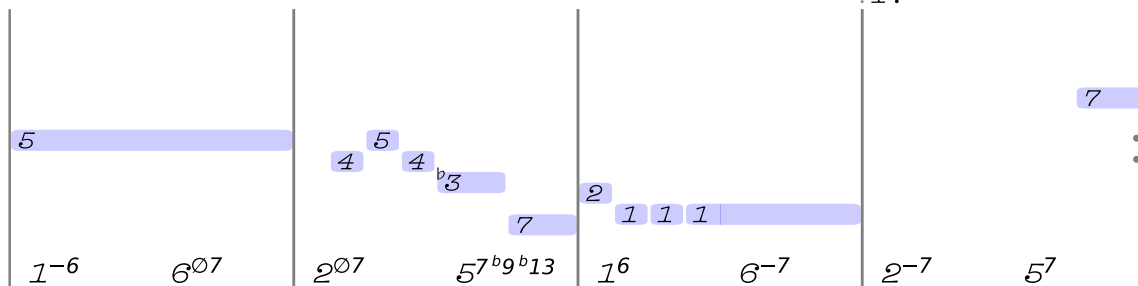
# What's New?

1 = C

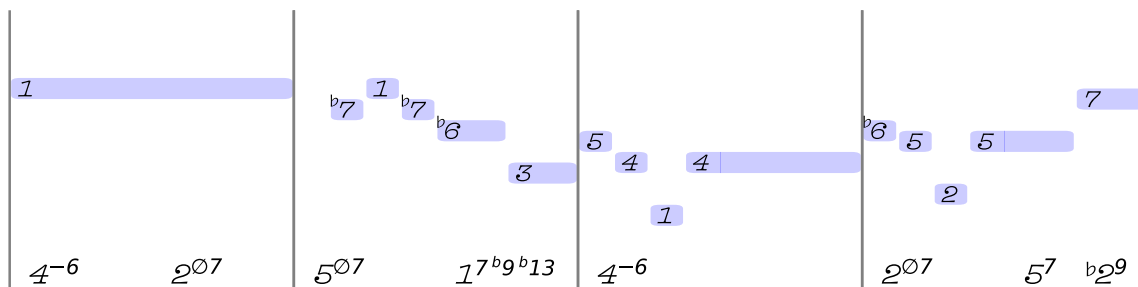
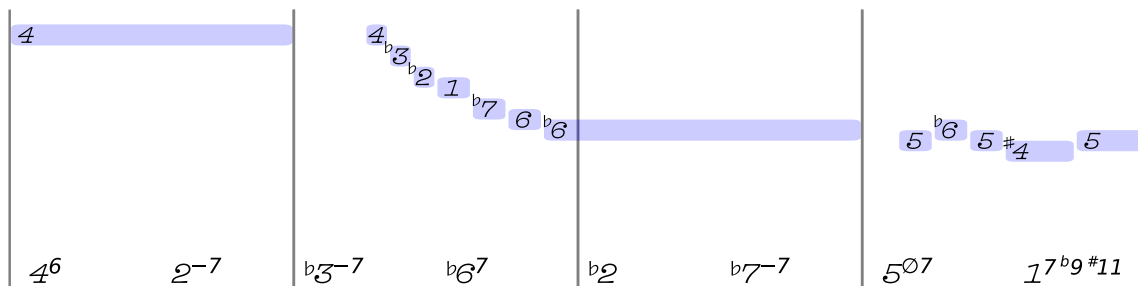
Bob Haggart

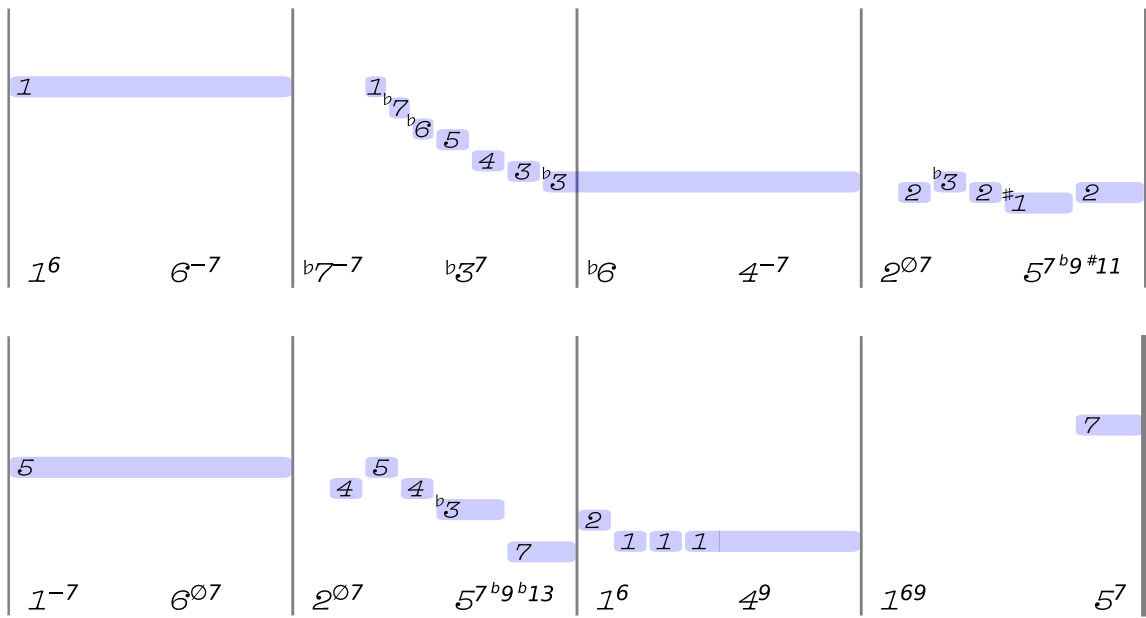


1.



2.

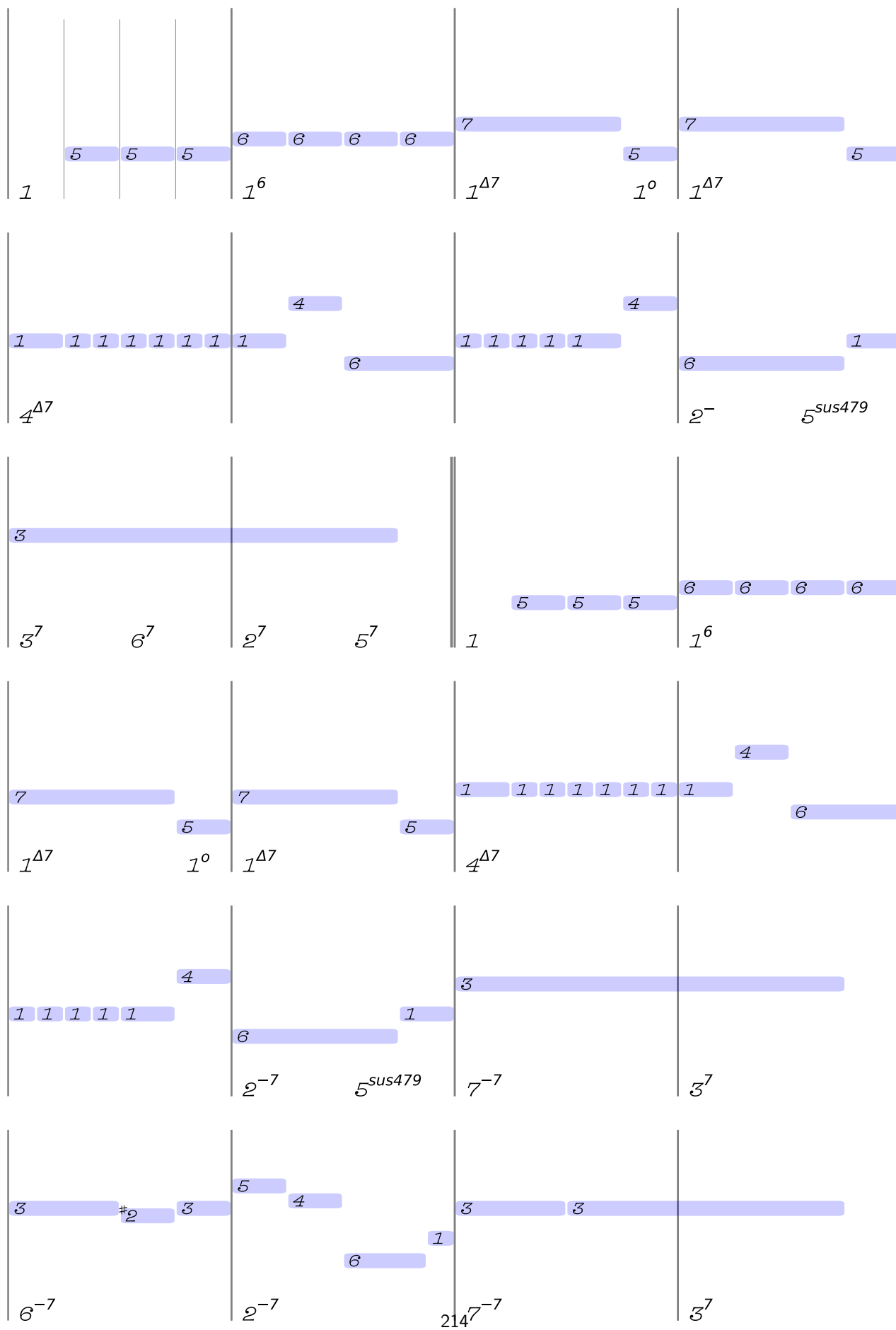


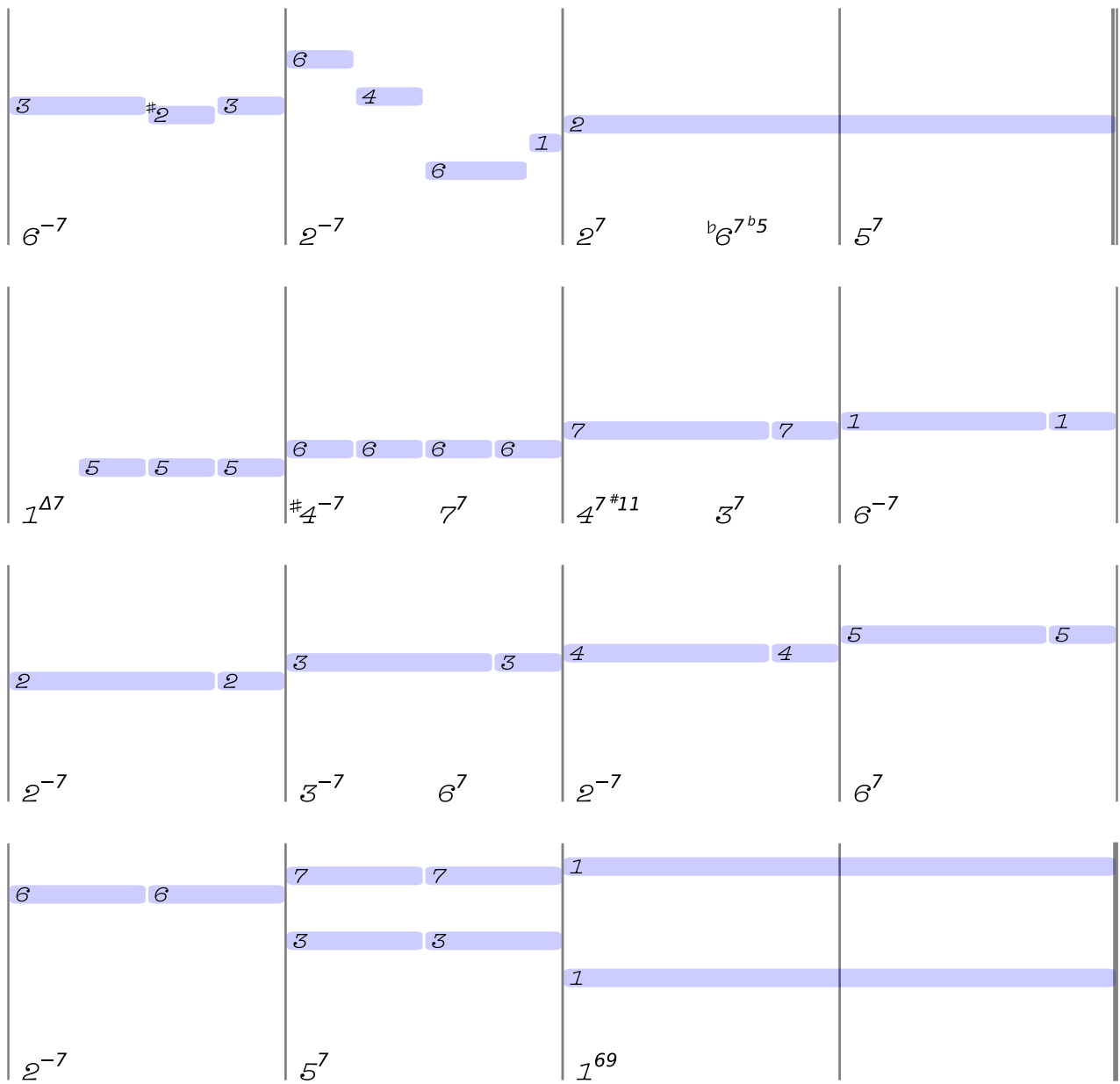


# Where or When

1 = E

Richard Rodgers





# Willow Weep for Me

1 = G

Ronne

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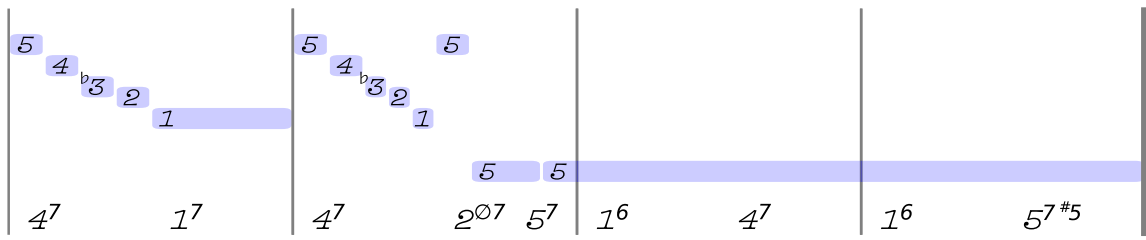
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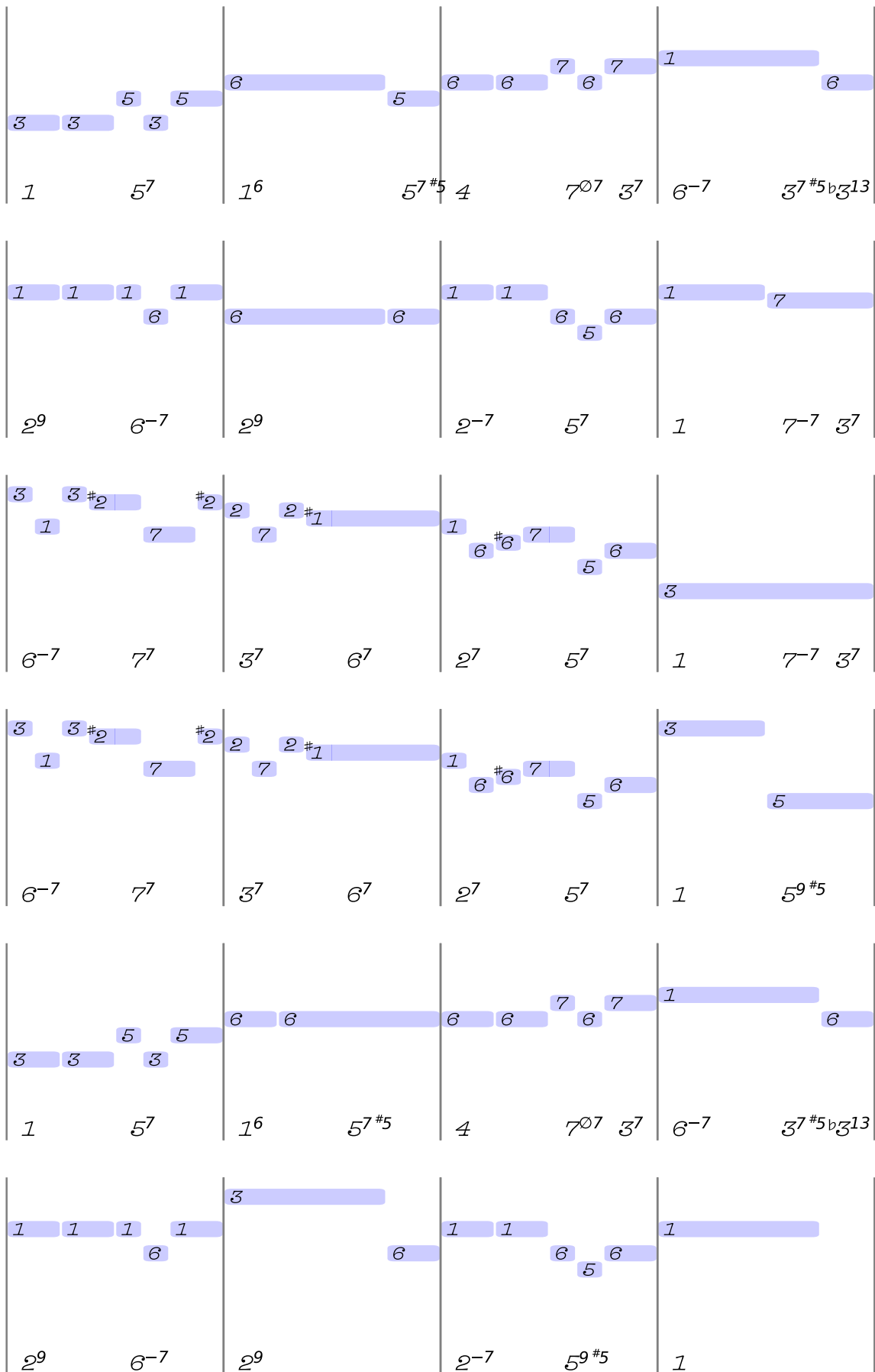


# Wrap Your Troubles in Dreams verse

1 = C

Harry Barris

|   |  |  |   |
|---|--|--|---|
| <p>1                    <math>\flat 3^0</math></p>                              | <p><math>2^{-7}</math>                    <math>\flat 3^0</math></p> | <p>1                    <math>3^{-7}</math></p>                  | <p><math>6^{7\#5}</math></p>  |
| <p><math>2^9</math>                    <math>6^{-7}</math> <math>2^9</math></p> | <p><math>2^{-7}</math>                    <math>5^{7\#5}</math></p>  | <p>1                    <math>6^{-7}</math></p>                  | <p><math>2^{-7}</math>                    <math>5^{7\flat 9}</math></p>         |
| <p>1                    <math>\flat 3^0</math></p>                              | <p><math>2^{-7}</math>                    <math>\flat 3^0</math></p> | <p>1                    <math>3^{-7}</math></p>                  | <p><math>6^{7\#5}</math></p>  |
| <p><math>2^9</math>                    <math>6^{-7}</math></p>                  | <p><math>2^9</math></p>  | <p>5                    <math>5^7</math></p>                     | <p><math>2^{-7}</math>                    <math>5^{7\#5}</math></p>             |
| <p>1                    <math>5^7</math></p>                                    | <p><math>1^6</math>                    <math>5^{7\#5}</math></p>     | <p>4                    <math>7^{07}</math> <math>3^7</math></p> | <p><math>6^{-7}</math>                    <math>3^{7\#5\flat 3^{13}}</math></p> |
| <p><math>2^9</math>                    <math>6^{-7}</math></p>                  | <p><math>2^9</math></p>  | <p><math>2^{-7}</math>                    <math>5^7</math></p>   | <p>1                    <math>2^{-7}</math> <math>5^{9\#5}</math></p>           |



# Yesterdays

1 = F

Jerome Kern

The musical score is presented in a 4x4 grid of measures. The melody is written on a single staff with a key signature of one flat (F major/D minor). The notes are represented by horizontal bars with numbers indicating fingerings. Chords are indicated by numbers below the staff.

| Measure | Melody (Fingering) | Chord            |
|---------|--------------------|------------------|
| 1       | 3                  | 6 <sup>-7</sup>  |
| 2       | 1                  | 7 <sup>07</sup>  |
| 3       | 2                  | 3 <sup>7b9</sup> |
| 4       | 3                  | 6 <sup>-7</sup>  |
| 5       | 1                  | 7 <sup>07</sup>  |
| 6       | 2                  | 3 <sup>7b9</sup> |
| 7       | 6                  | 6 <sup>-7</sup>  |
| 8       | 7                  | 6 <sup>-7</sup>  |
| 9       | 1                  | 6 <sup>-7</sup>  |
| 10      | 2                  | 6 <sup>-7</sup>  |
| 11      | 2                  | 6 <sup>-7</sup>  |
| 12      | 3                  | 6 <sup>-7</sup>  |
| 13      | #4                 | 6 <sup>-7</sup>  |
| 14      | 5                  | 6 <sup>-7</sup>  |
| 15      | 1                  | 6 <sup>-7</sup>  |
| 16      | 2                  | 6 <sup>-7</sup>  |
| 17      | 3                  | 6 <sup>-7</sup>  |
| 18      | #4                 | 6 <sup>-7</sup>  |
| 19      | 5                  | 6 <sup>-7</sup>  |
| 20      | 1                  | 6 <sup>-7</sup>  |
| 21      | 2                  | 6 <sup>-7</sup>  |
| 22      | 3                  | 6 <sup>-7</sup>  |
| 23      | #4                 | 6 <sup>-7</sup>  |
| 24      | 5                  | 6 <sup>-7</sup>  |
| 25      | 1                  | 6 <sup>-7</sup>  |
| 26      | 2                  | 6 <sup>-7</sup>  |
| 27      | 3                  | 6 <sup>-7</sup>  |
| 28      | #4                 | 6 <sup>-7</sup>  |
| 29      | 5                  | 6 <sup>-7</sup>  |
| 30      | 1                  | 6 <sup>-7</sup>  |
| 31      | 2                  | 6 <sup>-7</sup>  |
| 32      | 3                  | 6 <sup>-7</sup>  |
| 33      | #4                 | 6 <sup>-7</sup>  |
| 34      | 5                  | 6 <sup>-7</sup>  |
| 35      | 1                  | 6 <sup>-7</sup>  |
| 36      | 2                  | 6 <sup>-7</sup>  |
| 37      | 3                  | 6 <sup>-7</sup>  |
| 38      | #4                 | 6 <sup>-7</sup>  |
| 39      | 5                  | 6 <sup>-7</sup>  |
| 40      | 1                  | 6 <sup>-7</sup>  |
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| 43      | #4                 | 6 <sup>-7</sup>  |
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| 47      | 3                  | 6 <sup>-7</sup>  |
| 48      | #4                 | 6 <sup>-7</sup>  |
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| 52      | 3                  | 6 <sup>-7</sup>  |
| 53      | #4                 | 6 <sup>-7</sup>  |
| 54      | 5                  | 6 <sup>-7</sup>  |
| 55      | 1                  | 6 <sup>-7</sup>  |
| 56      | 2                  | 6 <sup>-7</sup>  |
| 57      | 3                  | 6 <sup>-7</sup>  |
| 58      | #4                 | 6 <sup>-7</sup>  |
| 59      | 5                  | 6 <sup>-7</sup>  |
| 60      | 1                  | 6 <sup>-7</sup>  |
| 61      | 2                  | 6 <sup>-7</sup>  |
| 62      | 3                  | 6 <sup>-7</sup>  |
| 63      | #4                 | 6 <sup>-7</sup>  |
| 64      | 5                  | 6 <sup>-7</sup>  |
| 65      | 1                  | 6 <sup>-7</sup>  |
| 66      | 2                  | 6 <sup>-7</sup>  |
| 67      | 3                  | 6 <sup>-7</sup>  |
| 68      | #4                 | 6 <sup>-7</sup>  |
| 69      | 5                  | 6 <sup>-7</sup>  |
| 70      | 1                  | 6 <sup>-7</sup>  |
| 71      | 2                  | 6 <sup>-7</sup>  |
| 72      | 3                  | 6 <sup>-7</sup>  |
| 73      | #4                 | 6 <sup>-7</sup>  |
| 74      | 5                  | 6 <sup>-7</sup>  |
| 75      | 1                  | 6 <sup>-7</sup>  |
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| 78      | #4                 | 6 <sup>-7</sup>  |
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| 82      | 3                  | 6 <sup>-7</sup>  |
| 83      | #4                 | 6 <sup>-7</sup>  |
| 84      | 5                  | 6 <sup>-7</sup>  |
| 85      | 1                  | 6 <sup>-7</sup>  |
| 86      | 2                  | 6 <sup>-7</sup>  |
| 87      | 3                  | 6 <sup>-7</sup>  |
| 88      | #4                 | 6 <sup>-7</sup>  |
| 89      | 5                  | 6 <sup>-7</sup>  |
| 90      | 1                  | 6 <sup>-7</sup>  |
| 91      | 2                  | 6 <sup>-7</sup>  |
| 92      | 3                  | 6 <sup>-7</sup>  |
| 93      | #4                 | 6 <sup>-7</sup>  |
| 94      | 5                  | 6 <sup>-7</sup>  |
| 95      | 1                  | 6 <sup>-7</sup>  |
| 96      | 2                  | 6 <sup>-7</sup>  |
| 97      | 3                  | 6 <sup>-7</sup>  |
| 98      | #4                 | 6 <sup>-7</sup>  |
| 99      | 5                  | 6 <sup>-7</sup>  |
| 100     | 1                  | 6 <sup>-7</sup>  |
| 101     | 2                  | 6 <sup>-7</sup>  |
| 102     | 3                  | 6 <sup>-7</sup>  |
| 103     | #4                 | 6 <sup>-7</sup>  |
| 104     | 5                  | 6 <sup>-7</sup>  |
| 105     | 1                  | 6 <sup>-7</sup>  |
| 106     | 2                  | 6 <sup>-7</sup>  |
| 107     | 3                  | 6 <sup>-7</sup>  |
| 108     | #4                 | 6 <sup>-7</sup>  |
| 109     | 5                  | 6 <sup>-7</sup>  |
| 110     | 1                  | 6 <sup>-7</sup>  |
| 111     | 2                  | 6 <sup>-7</sup>  |
| 112     | 3                  | 6 <sup>-7</sup>  |
| 113     | #4                 | 6 <sup>-7</sup>  |
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| 115     | 1                  | 6 <sup>-7</sup>  |
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| 117     | 3                  | 6 <sup>-7</sup>  |
| 118     | #4                 | 6 <sup>-7</sup>  |
| 119     | 5                  | 6 <sup>-7</sup>  |
| 120     | 1                  | 6 <sup>-7</sup>  |
| 121     | 2                  | 6 <sup>-7</sup>  |
| 122     | 3                  | 6 <sup>-7</sup>  |
| 123     | #4                 | 6 <sup>-7</sup>  |
| 124     | 5                  | 6 <sup>-7</sup>  |
| 125     | 1                  | 6 <sup>-7</sup>  |
| 126     | 2                  | 6 <sup>-7</sup>  |
| 127     | 3                  | 6 <sup>-7</sup>  |
| 128     | #4                 | 6 <sup>-7</sup>  |
| 129     | 5                  | 6 <sup>-7</sup>  |
| 130     | 1                  | 6 <sup>-7</sup>  |
| 131     | 2                  | 6 <sup>-7</sup>  |
| 132     | 3                  | 6 <sup>-7</sup>  |
| 133     | #4                 | 6 <sup>-7</sup>  |
| 134     | 5                  | 6 <sup>-7</sup>  |
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| 136     | 2                  | 6 <sup>-7</sup>  |
| 137     | 3                  | 6 <sup>-7</sup>  |
| 138     | #4                 | 6 <sup>-7</sup>  |
| 139     | 5                  | 6 <sup>-7</sup>  |
| 140     | 1                  | 6 <sup>-7</sup>  |
| 141     | 2                  | 6 <sup>-7</sup>  |
| 142     | 3                  | 6 <sup>-7</sup>  |
| 143     | #4                 | 6 <sup>-7</sup>  |
| 144     | 5                  | 6 <sup>-7</sup>  |
| 145     | 1                  | 6 <sup>-7</sup>  |
| 146     | 2                  | 6 <sup>-7</sup>  |
| 147     | 3                  | 6 <sup>-7</sup>  |
| 148     | #4                 | 6 <sup>-7</sup>  |
| 149     | 5                  | 6 <sup>-7</sup>  |
| 150     | 1                  | 6 <sup>-7</sup>  |
| 151     | 2                  | 6 <sup>-7</sup>  |
| 152     | 3                  | 6 <sup>-7</sup>  |
| 153     | #4                 | 6 <sup>-7</sup>  |
| 154     | 5                  | 6 <sup>-7</sup>  |
| 155     | 1                  | 6 <sup>-7</sup>  |
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| 157     | 3                  | 6 <sup>-7</sup>  |
| 158     | #4                 | 6 <sup>-7</sup>  |
| 159     | 5                  | 6 <sup>-7</sup>  |
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| 162     | 3                  | 6 <sup>-7</sup>  |
| 163     | #4                 | 6 <sup>-7</sup>  |
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| 167     | 3                  | 6 <sup>-7</sup>  |
| 168     | #4                 | 6 <sup>-7</sup>  |
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| 172     | 3                  | 6 <sup>-7</sup>  |
| 173     | #4                 | 6 <sup>-7</sup>  |
| 174     | 5                  | 6 <sup>-7</sup>  |
| 175     | 1                  | 6 <sup>-7</sup>  |
| 176     | 2                  | 6 <sup>-7</sup>  |
| 177     | 3                  | 6 <sup>-7</sup>  |
| 178     | #4                 | 6 <sup>-7</sup>  |
| 179     | 5                  | 6 <sup>-7</sup>  |
| 180     | 1                  | 6 <sup>-7</sup>  |
| 181     | 2                  | 6 <sup>-7</sup>  |
| 182     | 3                  | 6 <sup>-7</sup>  |
| 183     | #4                 | 6 <sup>-7</sup>  |
| 184     | 5                  | 6 <sup>-7</sup>  |
| 185     | 1                  | 6 <sup>-7</sup>  |
| 186     | 2                  | 6 <sup>-7</sup>  |
| 187     | 3                  | 6 <sup>-7</sup>  |
| 188     | #4                 | 6 <sup>-7</sup>  |
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| 190     | 1                  | 6 <sup>-7</sup>  |
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| 192     | 3                  | 6 <sup>-7</sup>  |
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| 208     | #4                 | 6 <sup>-7</sup>  |
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| 224     | 5                  | 6 <sup>-7</sup>  |
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| 226     | 2                  | 6 <sup>-7</sup>  |
| 227     | 3                  | 6 <sup>-7</sup>  |
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| 231     | 2                  | 6 <sup>-7</sup>  |
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| 236     | 2                  | 6 <sup>-7</sup>  |
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| 248     | #4                 | 6 <sup>-7</sup>  |
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| 266     | 2                  | 6 <sup>-7</sup>  |
| 267     | 3                  | 6 <sup>-7</sup>  |
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| 269     | 5                  | 6 <sup>-7</sup>  |
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| 286     | 2                  | 6 <sup>-7</sup>  |
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| 337     | 3                  | 6 <sup>-7</sup>  |
| 338     | #4                 | 6 <sup>-7</sup>  |
| 339     | 5                  | 6 <sup>-</sup>   |

# You Go to my Head

1 = E<sup>b</sup>

J. Fred Coots

5

5 5 5 5

5 5 4 4

2 2 1 2

1 1 3 3 2 2

1<sup>Δ7</sup> 1<sup>6</sup> 4<sup>-7</sup> b7<sup>7b9</sup> b3<sup>Δ7</sup> 2<sup>7</sup> 5<sup>7#5</sup> 5<sup>7b9</sup>

2 2 1 2

1 1 3 3 2 2 2

1 1 1

1<sup>-7</sup> 1<sup>-6</sup> 2<sup>7</sup> 5<sup>7#5</sup> 5<sup>7b9</sup> 1<sup>Δ7</sup> 1<sup>6</sup> 2<sup>-7</sup> 5<sup>13b9</sup>

5 5 5 5

5 5 4 4

2 2 1 2

1 1 3 3 2 2

1<sup>Δ7</sup> 1<sup>6</sup> 4<sup>-7</sup> b7<sup>7b9</sup> b3<sup>Δ7</sup> 1<sup>-6</sup> 2<sup>7</sup> 5<sup>7#5</sup> 5<sup>7b9</sup>

2 2 1 2

1 1 3 3 2 2 2

1 1 1

b3<sup>Δ7</sup> 1<sup>-6</sup> 2<sup>7</sup> 5<sup>7#5</sup> 5<sup>7b9</sup> 1<sup>Δ7</sup> 1<sup>6</sup> 5<sup>-7</sup> #4<sup>7#5</sup>

6 6 6

6 6 6

5 3 1 1 6

6 5 6

4<sup>6</sup> #4<sup>0</sup> 1<sub>/5</sub> 2<sup>-7</sup> 5<sup>13</sup> 1<sup>6</sup>

7 7 7 7 7 7

7 7 7 7 7 7

7 7 7 7 7 7

7

#4<sup>-7</sup> 7<sup>7</sup> #5<sup>-7</sup> 5<sup>7</sup> #4<sup>-7</sup> 4<sup>7b5</sup> 3 5<sup>7</sup>

