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THE COMPLETE CHORD MELODY METHOD

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All the Things You Are, Bluesette, In a Sentimental Mood, and Stella by Starlight

BY BILL HART



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SPECIAL THANKS

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DEDICATION

To: My best friend, Jim Gilligan, who is no longer with us.

My father-in-law, Larry Rosenbaum, who was a fine musician, professor, and loving father.

My wife Kristin Hart and daughter Sara Jessica Hart

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ABOUT THE AUTHOR

Canadian born and raised, Bill Hart started out listening and playing blues. At 15 years of age, he moved to the U.S. (Jacksonville, Florida) where he played in jam sessions with many professional players including Alan Collins and the Van Zants. From there, his deep interest in music led him to pursue music studies at Jacksonville University with Gary Starling, head of the guitar department.

Bill then decided to move to Los Angeles to study at the Guitar Institute of Technology (GIT). Working his way through school as a pit orchestra player, Bill studied all types of music from rock, pop, and funk to Latin, Cuban, fusion, and jazz. Dedicated and driven to learn all GIT had to teach in music, Bill graduated with honors. Ready to move to New York City to start his career, Bill changed his plans when Steve Freeman, President of Atlanta Institute of Music (AIM), called him and offered him a position as guitar instructor at his school in Atlanta, Georgia.

Bill began teaching at AIM and is now the head of the guitar department. He has done seminars with some of music's finest players, such as Peter Erskine, Chuck Silverman, Robbin Dimagio, Jimmy Herring (Aquarium Rescue Unit), and Shane Theriot (Neville Brothers guitarist). He has played on several recording sessions for Atlanta-based producers Randy Hoexter, Huston Singletary, and Tom Kidd. He is the guitarist for the recording group Liquid Blue, who have opened for Mike Stern, Dave Weckl, Lou Rawls, Joey DeFrancesco, Acoustic Alchemy, and the Yellow Jackets (Jacksonville Jazz Festival).

Bill continues to study music with jazz legends Mike Stern, Steve Khan, Scott Henderson, and Wayne Krantz. As an instructor, he knows that continued study enhances your playing, teaching, composition, and your growth as a musician.

Studying and playing guitar for 25 years, Bill Hart's music is a compilation of the many styles he enjoys. His current vision is to continue recording and tour as a side man with a major recording group. He can be contacted at:

Atlanta Institute of Music
C/O Bill Hart
6145-D Northbelt Parkway
Norcross, GA 30071-2972
email: canuck@mindspring.com



INTRODUCTION

I have taught guitar at the Atlanta Institute of Music for the last 10 years, where one of my master classes focuses on the study of chord melody. Through this course, I have found that studying chord melody and reharmonizing tunes is one of the strongest music-learning experiences available. I have taught students from all over the world, with interests in all styles of music, and have seen them all benefit from studying chord melody.

The first eleven units cover a variety of chord melody techniques with an explanation of each one. The first step is to study each technique extensively. Units 12 through 31 then use a combination of these techniques in twenty familiar jazz standards. One of the analogies I use in my master jazz class to help students understand the concept of improvising is to compare soloing and reharmonizing tunes to making a cake. A cake has several ingredients, one being salt. Making a cake with nothing but salt would be the same as reharmonizing or soloing with only one concept. Feel free to take the liberty to enhance any of the techniques in the songs. For example, if you have a chord on a quarter note with three quarter notes following, try voicing the chord to play through the whole measure, giving you the harmony with the melody over it. Some other examples would be to try using false harmonics as the melody or to play single bass notes with the melody on top to create implied harmony. Jazz is wide open; the main rule to follow is: if your ear likes it, it's right.

CHORD MELODY CONCEPTS

DIATONIC SUBSTITUTION

Diatonic substitutions occur when chords in a harmonized scale are used to substitute for each other. The types of diatonic substitutions are:

- II subs for IV, and vice versa
- V subs for VII, and vice versa
- I, III, and VI chords are all interchangeable

Substituting II for IV and IV for II

Using Fmaj7 in place of Dm7 creates a Dm9 sound. Conversely, using Dm7 in place of Fmaj7 will create an F6 sound. In Fig. 1, we have a I-VI-II-V progression. Measure 3 uses Fmaj7 and Fmaj13 (the IV chord) to substitute for Dm7 (the II chord).

Fig. 1

Fig. 1 shows a 12-bar blues progression. The chords are: Cmaj7 (C6), Am7 (Am9), Dm7 (Fmaj7, Fmaj13), and G7. The bass and guitar tabs are provided below the staff.

Substituting V for VII and VII for V

Using G7 in place of Bm7 \flat 5 creates a Bm7 \flat 5 $\#$ 5 sound. Conversely, using Bm7 \flat 5 in place of G7 will create a G9 sound. In Fig. 2, we again have a I-VI-II-V progression. The first half note in measure 3 uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note is Bm7 \flat 5 (the VII chord), substituting for G7 (the V chord), creating a G9 sound.

Fig. 2

Fig. 2 shows a 12-bar blues progression. The chords are: Cmaj7 (C6), Am7 (Am9), Dm7 (Fmaj7, Dm11), and G7 (Bm7 \flat 5). The bass and guitar tabs are provided below the staff.

Substituting I, III, and VI interchangeably

Using Cmaj7 in place of Em7 creates a Em7 $\#$ 5 sound. Conversely, using Em7 in place of Cmaj7 creates a first inversion of Cmaj7—or Cmaj7/E. Using Am7 in place of Cmaj7 creates a C6 sound. Conversely,

using Cmaj7 in place of Am7 creates an Am9 sound. In Fig. 3, I've reharmonized the I-VI-II-V using Am7 and Em7 to sub for Cmaj7 (the I chord). In measure 2, I've substituted Cmaj7 and Em11 for Am7 (the VI chord). In measure 3, the first half note uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note uses Bm7 \flat 5 (the VII chord) to substitute for G7 (the V chord), creating a G9 sound.

Fig. 3

Am7 Em7 Cmaj7 Em11 Fmaj7 Dm11 Bm7 \flat 5 G7

VI sub. III sub. I sub. III sub. IV sub. VII sub.

T 1 3 5 7 5 3 6 3
A 0 4 4 7 5 5 7 4
B 2 5 5 7 8 X 5 X 3

MINOR THIRD SUBSTITUTION

A *minor 3rd substitution* takes either the II chord, the V chord, or both the II and V up or down a minor 3rd before resolving to I.

Fig. 4 has a II-V-I progression in G major. I substituted the II chord (Am7) up a minor 3rd to Cm7, then to D7 (the V chord), and finally to Gmaj7 (the I chord).

Fig. 4 – II^m7 Minor 3rd Substitution

Am7 D7 Gmaj7

Cm7 D9 Gmaj7

minor 3rd sub.

T 8 5 7 8 5 6 4 2
A 8 8 7 8 4 5 4 4
B X 8 5 5 5 5 X 3

Fig. 5 has the same II-V-I progression in G major, only I've substituted F7 for D7 (the V chord), resolving to Gmaj7 (the I chord).

Fig. 5 – V7 Minor 3rd Substitution

Am7 D7 Gmaj7

Am7 F7 Gmaj7

minor 3rd sub.

T 8 5 7 8 5 6 4 2
A 8 9 7 8 4 5 4 4
B 0 5 3 5 3 5 5 5

In Fig. 6, I've substituted the Am7 and D7 (the II-V) up a minor 3rd using Cm7 and F7, before resolving to Gmaj7 (the I chord).

Fig. 6 – IIIm7 and V7 Minor 3rd Substitution

Am7 D7 Gmaj7

Cm7 F7 Gmaj7

minor 3rd sub. minor 3rd sub.

T 8 5 5 6 4 2 3
A 8 8 5 3 4 5
B X 8 7 8 5

Play through these examples and let your ears be the judge. This is a very hip way to create some different sounds for a II-V-I progression. Remember: this concept is endless. By moving in minor 3rds, it creates somewhat of a diminished sound. You can experiment with soloing using the same concept. For example, play a II-V line over Cm7 and F7 and resolve it to Gmaj7.

CHORD-NOTE

Chord-note playing is just like it sounds: you hit a chord, followed by one, two, or three single melody notes.

A chord followed by three notes (chord-note-note-note) works well with uptempo tunes. Fig. 7 has a II-V-I progression using this concept.

Fig. 7 – Chord-Note-Note-Note

Dm7 G7 Cmaj7

Dm7 G13^{b9} Cmaj7 C⁶₉

T 6 5 3 5 4 3 6 4 5 3 5 7 8 10 7 10
A 4 5 7
B 3 3 7

Playing a chord followed by two notes (chord-note-note) sounds best with tunes in 3/4. Fig. 8 has a I-VI-II-V progression in 3/4 using this concept. Try experimenting with this in a 4/4 time signature to create some interesting three-against-four-type feels.

Fig. 8 – Chord-Note-Note

B^bmaj7 Gm7 Cm7 F7

B^bmaj7 Gm7 Cm7 F13^{b9}

T 3 1 3 6 5 3 4 3 1 2 1 4
A 2 3 3 3 1
B 1 1 3 4

Alternating between chords and single notes (chord-note) works well with a tune that has a lot of melody notes at a slower tempo. Fig. 9 has a II-V-I progression using this concept.

Fig. 9 – Chord-Note

The musical score consists of two staves. The top staff shows a melody line with various note heads and rests, with labels above it indicating chords: Dm7, G7, and Cmaj7. The bottom staff shows a harmonic progression with labels: Dm7, Dm, G13^{b9}, B°, Cmaj7, Cmaj7#11, C⁶, and Cmaj7. Below the staves is a guitar tablature with six horizontal lines representing the strings. The tablature includes numerical fret positions and letters T, A, and B on the left side.

BACK CYCLING

The key to *back cycling* is imagining the chord you will be resolving to and counting backwards via the V chord.

In Fig. 10, I have a II-V-I in C major. I start at C and work my way backwards to put a chord over each note. G7 is the V of C and Dm7 is the II chord. A7 is called V/II and Em7 is the II/V/II. You can use this concept with as many notes as you want depending on how busy you want the harmony.

Fig. 10 – Back Cycling from I

The musical score consists of two staves. The top staff shows a melody line with note heads and rests, with labels above it indicating chords: Dm7, G7, and Cmaj7. The bottom staff shows a harmonic progression with labels: Em7, A7^{#5}, Dm9, G7^{#5}, and Cmaj9. The guitar tablature below shows a sequence of numbers (8, 6, 5, 4, 3) corresponding to the notes in the melody line.

Fig. 11 is exactly the same as Fig. 10, except I replaced the dominant chord with a tritone substitution. The D^b9 in measure 2 is subbing for G7, and the E^b9 in measure 1 is subbing for A7. Another concept to experiment with would be changing the minor chords to dominant chords, creating chromatic harmony similar to a big band sound.

Fig. 11 – Back Cycling with Tritone Substitutions

The musical score consists of two staves. The top staff shows a melody line with note heads and rests, with labels above it indicating chords: Dm7, G7, and Cmaj7. The bottom staff shows a harmonic progression with labels: Em7, E^b9, Dm9, D^b9, and Cmaj9. The guitar tablature below shows a sequence of numbers (8, 6, 5, 4, 3) corresponding to the notes in the melody line. Labels "tritone sub." are placed under the E^b9 and D^b9 chords.

Fig. 12 is the same as Fig. 11, except the dominant chords have all been changed to maj7 chords, creating a softer sound and resolution to I.

Fig. 12 – Back Cycling with Maj7 Tritone Substitutions (Softer Sound)

Dm7 G7 Cmaj7

Em7 E[♭]maj9 Dm9 D[♭]maj9 Cmaj9

maj7
tritone sub.

maj7
tritone sub.

TAB

THE V CHORD

The V chord concept we'll examine takes the Ionian, Dorian, or Mixolydian scale and places the V chord on every other note. The V chord can always resolve to I, giving tension in the scale and releasing back to the chord used in the scale or mode.

Fig. 13 is the C Ionian scale, better known as the C major scale. The first chord is C6, starting with C on top; the next melody note is D, which is the 5th of a G7; the next note is E, the 3rd of Cmaj7; next is F, the \flat 7 of G7; then G, the 5th of C6/9; the next note, A, is the 9th of G7; then there's B, which is the 7th of Cmaj7. The next note is C—only this time we have a G7 chord instead of Cmaj7. With C as the melody note, this gives us G11. The next note is D, the 9th of Cmaj7; the next note is E, the 13th of G; the next note is F \sharp : over a maj7 chord we have to raise the 4th a half step (F to F \sharp), creating Lydian. (An F \sharp over a Cmaj7 chord sounds ugly. On a G7, the F note is the \flat 7, and resolves to Cmaj7.) The last note is G, the root of a G9 chord.

Fig. 13 – V7 of Ionian (Major)

Cmaj7

TAB

1	3	5	6	3	5	7	8	10	12	14	15
2	4	4	4	2	6	6	6	9	10	15	12
3	3	5	3	2	5	5	5	9	10	16	14
X			3	3			5	9	9	14	15

Figs. 14 and 15 use the exact same concept as Fig. 13, except the Dorian scale is used in Fig. 14 and the Mixolydian scale is used in Fig. 15.

Fig. 14 – V7 of Dorian

Cm7

T A B
1 3 3 3 4 6 3 4 3 5 4 6 4 6 8 5 7 8 10 5 5 11 10 11 12 13 11 12 14 15 10 16 15

*Key signature denotes C Dorian.

Fig. 15 – V7 of Mixolydian

Cm7

T A B
1 3 3 5 6 3 5 4 3 2 5 6 5 6 8 5 5 10 6 6 11 9 10 12 10 11 12 13 11 12 14 15 10 16 15

*Key signature denotes C Mixolydian.

CHORD SCALES WITH TENSION

Figs. 16 and 17 use chord scales harmonizing C6 and Cm6, respectively. In these figures, the V chord is again alternated with the I—in this case creating a 7 \flat 9 sound. A diminished chord is the same as a 7 \flat 9 chord with no root ($D^{\circ}7 = G7\flat 9$ without the root). The 7 \flat 9 chord creates a lot more tension, strongly wanting to resolve to I.

Fig. 16

C6 D $^{\circ}$ 7 C6 D $^{\circ}$ 7 C6 D $^{\circ}$ 7 C6 D $^{\circ}$ 7

T A B
1 3 5 6 8 9 10 12 0 2 3 5 4 6 5 7 8 9 10 9 10 11 12 16 15

Fig. 17

Cm6 D $^{\circ}$ 7 Cm6 D $^{\circ}$ 7 Cm6 D $^{\circ}$ 7 Cm6 D $^{\circ}$ 7

T A B
1 3 4 6 8 9 10 12 0 1 2 3 5 4 6 5 7 8 9 10 8 10 11 12 16 15

MODAL CHORD SCALES

There are seven notes in a scale, four of which make up a corresponding seventh chord (maj7, m7, or dom7 depending on the scale). The three remaining notes of the scale are embellished tones—the 9th, 11th, and 13th. When seeing the symbol m7 and dom7, you can take the liberty of adding the 9th, 11th, or 13th. On maj7 chords, you can add the 9th, #11th, and 13th. Fig. 18 uses C Lydian, Fig. 19 uses C Dorian, and Fig. 20 uses C Mixolydian. Practice playing up and down these scales just as you would sequencing an exercise. This will help you learn many voicings of the same quality all over the guitar neck.

Fig. 18 – Lydian

C6 Cmaj9 Cmaj7 Cmaj9#11 C⁶₉ Cmaj13#11 Cmaj7#11 C⁶₉ Cmaj13 Cmaj9 Cmaj7#11

Fig. 19 – Dorian

Cm7 Cm9 Cm7 Cm11 Cm11 Cm13 Cm7 Cm7 Cm9 Cm7 Cm11^(no 3rd)

Fig. 20 – Mixolydian

C7 C9 C7 C11^(no 3rd) C9 C13 C7 C9 C9 C7 C11^(no 3rd)

ASCENDING AND DESCENDING BASS HARMONY

Ascending/descending bass harmony uses three qualities of chords: major, minor, and dominant. This concept is much like back cycling. The difference is that you can approach your key chord from above or below. All examples use a II-V-I in Cmaj7. The II and the V are the chords that will be reharmonized on the way to Cmaj7. First, count how many melody notes there are, which indicates how many bass notes will be used. For example, there are four melody notes before Cmaj7, so four bass notes can be played, chromatically ascending, that resolve to Cmaj7. The next step is to harmonize the bass with the melody. I have given three examples using dominant, minor, and major. Generally, try to stay with one quality—meaning that if you decide to use dominant, use this until you resolve to the I chord (melody permitting).

Harmonizing the bass and the melody

The first melody note is E, and the bass note is A♭—a ♯5 interval. The second melody note is C and the bass note is A, creating a minor 3rd (or ♯9) interval. If I were using maj7, I could still use the minor 3rd by creating a m(maj7) chord. The third melody note is G with B♭ in the bass, which creates a 6th or 13th sound. The fourth melody note is F with B in the bass, creating a ♭5 sound resolving to Cmaj7. The figures show what the chord quality would be using maj7, min7, and dom7.

Fig. 21 – Dominant Ascending Bass Harmony

Dm7 G7 Cmaj7

$A\flat 7^{\#9}(\sharp 5)$ $A7^{\#9}$ $B\flat 13$ $B7^{\flat}5$ Cmaj9

TAB

12	13	8	6	5
11	12	6	8	7
10	11	X	7	9
11	12	X	X	X

Fig. 22 – Minor Ascending Bass Harmony

Fig. 22 Minor Ascending Bass Harmony

The figure consists of two staves of musical notation. The top staff shows a bass line with harmonic diagrams above it. The bottom staff shows a tablature (TAB) for a bass guitar. The chords are labeled as follows:

- Dm7
- G7
- Cmaj7
- A♭m7♯5
- Am7
- B♭m13
- Bm7♭5
- Cmaj9

The TAB staff shows the following fingerings and string patterns:

T	12	12	8	6	5
A	11	12	6	7	7
X	X	10	6	X	9
B	11	12	X	X	X
			6	7	8

Fig. 23 – Major Ascending Bass Harmony

Diagram illustrating Bass Harmony:

Chords: Dm7, G7, Cmaj7, A♭maj7♯5, Am(maj7), B♭maj13, Bmaj7♭5, Cmaj9

String Diagrams (Top 4 strings):

- Dm7: G, B, D, F#
- G7: E, G, B, D
- Cmaj7: A, C, E, G
- A♭maj7♯5: D, F, A, C
- Am(maj7): B, D, F, A
- B♭maj13: G, B, D, F
- Bmaj7♭5: E, G, B, D
- Cmaj9: A, C, E, G, B

TAB (Bottom 4 strings):

T	12					
A	13	13	8	6	5	
B	12	13	7	8	9	
	X	14	7	8	9	
	11	12	X	X	X	
			6	7	8	

Descending bass harmony works exactly the same way as ascending bass harmony except that the bass will obviously be descending. Try experimenting with ascending and descending bass lines, but really use your ears because some of these will fall in the pocket and some will not work at all—your ears will tell you which ones work.

Fig. 24 – Dominant Descending Bass Harmony

Dm7 G7 Cmaj7

E9 E^b13 C/D D^b9 Cmaj9

T 12 9 13 8 6 5
A 11 12 11 10 9 7
B 12 12 X 10 9 8

Fig. 25 – Minor Descending Bass Harmony

Dm7 G7 Cmaj7

Em7 E^bm13 Dm11 D^b9 Cmaj9

T 12 12 13 8 6 5
A 12 12 11 10 9 9
B 12 12 X 10 9 8

Fig. 26 – Major Descending Bass Harmony

Dm7 G7 Cmaj7

E⁶ E^bmaj13 C/D D^bmaj9 Cmaj9

T 12 12 13 8 6 5
A 11 11 12 9 10 9
B 12 12 X 10 X 9

CONTRARY MOTION

Contrary motion is like ascending or descending bass harmony, except that the melody and bass line move in contrary motion (in opposite directions). You take the same concept that applies to ascending and descending bass harmony—harmonizing the bass with the melody—but the direction of the melody will dictate the direction of the bass movement.

In Fig. 27, the melody is ascending, and the bass is descending. In Fig. 28, the melody is descending, and the bass is ascending. Fig. 29 contains a mixture of both, and may be a little more challenging.

Fig. 27 – Melody Ascending, Harmony Descending

Music score for Fig. 27:

- Chords: Am7, D7, Gmaj7, Bm9, B¹¹, Am7, A^b13, Gmaj9.
- Harmony (Bass Line): T 3, 6, 5; A 7, 6, 5; B X, 6.
- Melody (Top Line): T 5, 6, 7; A 5, 4, 3; B 5, 4, 3.
- Harmony (Bass Line): T 6, 5, 4; A 5, 4, 3; B 5, 4, 3.
- Chords: A^b13, A7, B¹¹, B9, Cmaj9.
- Harmony (Bass Line): T 6, 5, 4; A 5, 4, 3; B 5, 4, 3.
- Melody (Top Line): T 2, 3, 4; A 2, 3, 4; B 2, 3, 4.

Fig. 28 – Harmony Ascending, Melody Descending

Music score for Fig. 28:

- Chords: Dm7, G7, Cmaj7, A^b13, A7, B¹¹, B9, Cmaj9.
- Harmony (Bass Line): T 6, 5, 4; A 5, 4, 3; B 4, 5, 6.
- Melody (Top Line): T 5, 6, 7; A 5, 6, 7; B 6, 7, 8.
- Harmony (Bass Line): T 4, 5, 6; A 5, 6, 7; B 5, 6, 7.
- Chords: A^b13, A7, B¹¹, B9, Cmaj9.
- Harmony (Bass Line): T 6, 5, 4; A 5, 4, 3; B 5, 4, 3.
- Melody (Top Line): T 2, 3, 4; A 2, 3, 4; B 2, 3, 4.

Fig. 29 – Mixed Contrary Motion

Music score for Fig. 29:

- Chords: Dm7, G7, Cmaj7, Dm7, C[#]7^b9^b5, C13, B13^b9, E7^b9^b5, F7[#]9, G^b7^b9, G7, Cmaj7.
- Harmony (Bass Line): T 6, 5, 4; A 5, 4, 3; B 5, 4, 3.
- Melody (Top Line): T 3, 5, 8; A 3, 5, 8; B 3, 5, 7.
- Harmony (Bass Line): T 6, 5, 4; A 5, 4, 3; B 5, 4, 3.
- Melody (Top Line): T 6, 5, 4; A 5, 4, 3; B 5, 4, 3.

WALKING BASS LINES

Walking bass lines are an essential part of playing chord melody. They will create the sound of another player walking underneath your harmonies and melodies. The strong beats are on 1 and 3, and the weak beats, or backbeats, are on 2 and 4. On the downbeats of 1 and 3, use the bass note on 1, then the harmony on the last eighth note of a triplet. The triplet is what makes it swing. On the backbeat, approach the target chord from either a half step above or below.

The following figures use a I-VI-II-V progression. Fig. 30 approaches each chord from a half step above. Fig. 31 approaches each chord from a half step below. Fig. 32 is a combination, approaching Cmaj7 from below, Am7 from above, Dm7 from below, and G7 from above. Fig. 33 approaches Cmaj7 from above, Am7 from below, Dm7 from above, and G7 from below.

Fig. 30

Fig. 31

Fig. 32

Fig. 33

Walking Bass Lines in F Blues

This is an example of walking a bass line through an F blues using a chord-note-note-note approach, with the note being the bass note. The exception to this is when there are two chords in one measure, you would use chord-note-chord-note.

Fig. 34 – F Blues with Walking Bass Line

The musical score consists of four staves of music for guitar, arranged in two columns. Each staff includes a treble clef, a key signature of one flat, and a 4/4 time signature. The first column contains measures 1-4, and the second column contains measures 5-8.

- Measure 1:** Chord F9. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 2:** Chord B♭13. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 3:** Chord F9. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 4:** Chord B♭13. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 5:** Chord Cm7. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 6:** Chord F7♭9. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 7:** Chord B♭7. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 8:** Chord B♭13. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 9:** Chord F13. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 10:** Chord F/A. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 11:** Chord D7♯9. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 12:** Chord Gm9. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 13:** Chord C7♯5. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 14:** Chord F9. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 15:** Chord D7. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 16:** Chord Gm9. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.
- Measure 17:** Chord C7. Treble: B, A, G, F, E. Bass: B, A, G, F, E. Fingerings: 3, 3.

Guitar Fretboard Diagrams:

- Measure 1:** T: 8, A: 7, B: 8. Fret 5: 8, Fret 8: 7.
- Measure 2:** T: 8, A: 7, B: 6. Fret 6: 8, Fret 5: 7.
- Measure 3:** T: 8, A: 7, B: 7. Fret 8: 8, Fret 7: 7.
- Measure 4:** T: 8, A: 9, B: 9. Fret 5: 8, Fret 6: 7.
- Measure 5:** T: 11, A: 12, B: 8. Fret 10: 8, Fret 7: 7.
- Measure 6:** T: 11, A: 12, B: 9. Fret 8: 8, Fret 6: 5.
- Measure 7:** T: 11, A: 12, B: 8. Fret 6: 8, Fret 4: 5.
- Measure 8:** T: 11, A: 12, B: 0. Fret 4: 4, Fret 3: 3.
- Measure 9:** T: 3, A: 2, B: 5. Fret 1: 3, Fret 5: 5.
- Measure 10:** T: 6, A: 5, B: 4. Fret 5: 5, Fret 4: 4.
- Measure 11:** T: 10, A: 10, B: 8. Fret 10: 10, Fret 8: 8.
- Measure 12:** T: 10, A: 10, B: 7. Fret 10: 10, Fret 9: 7.
- Measure 13:** T: 9, A: 8, B: 9. Fret 8: 8, Fret 7: 10.
- Measure 14:** T: 8, A: 7, B: 10. Fret 8: 8, Fret 10: 10.
- Measure 15:** T: 11, A: 10, B: 9. Fret 10: 10, Fret 9: 11.
- Measure 16:** T: 12, A: 11, B: 7. Fret 10: 10, Fret 7: 12.

LINES IN THE SPACES

Lines in the spaces works well with a tune that uses a lot of half notes and whole notes, giving you a lot of space. You can fill in the spaces with lines to create more movement in the tune.

Fig. 35 is a II-V-I in C major, where the melody note is a whole note tied to a half note in measures 1 and 2. Here, the first melody note is played as a half note and filled in with a sixteenth-note line that corresponds with the chord qualities, and resolves into the melody notes.

Fig. 35 – C Major “Lines in the Spaces”

The musical score consists of two staves of music and a tablature below. The top staff shows a melody line with eighth-note patterns. The bottom staff shows a harmonic progression: Dm7, G7alt, and Cmaj7. The tablature below shows the guitar strings with fingerings: T 10, A 9, B 11, 12, 9-10, 12, 10, 13; 12, 13, 12, 11, 10; 13, 10, 11, 12, 10; 8.

Fig. 36 is a II-V-I in G major. Here is an eighth-note line over the II chord and the V chord. The last beat of measure 2 is where the melody returns with two eighth notes.

Fig. 36 – G Major “Lines in the Spaces”

The musical score consists of two staves of music and a tablature below. The top staff shows a melody line with eighth-note patterns. The bottom staff shows a harmonic progression: Am7, D7, and Gmaj7. The tablature below shows the guitar strings with fingerings: T 7, A 8, B 5, 5, 4, 6, 7, 4; 5, 6, 4, 3, 5, 6, 4; 3.

Fig. 37 is a II-V-I in E♭ major. Here the melody is played as written until the I chord, where rhythmic variations in the last half of measure 3 and all of measure 4 lead back to the A♭ melody note in measure 1.

Fig. 37 – E♭ Major “Lines in the Spaces”

The musical score consists of two staves of music and a tablature below. The top staff shows a melody line with eighth-note patterns. The bottom staff shows a harmonic progression: Fm7, B♭7, and E♭maj7. The tablature below shows the guitar strings with fingerings: T 9, A 6, B 7, 8, 6, 9; 8, 6, 8, 8, 6; 7, 8, 5, 8, 5, 7, 8, 6, 8; 6.

CHORD MELODY SONGS

ALL THE THINGS YOU ARE

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Medium

Piano chords: Fm7, B♭m7, E♭7, A♭maj7, Fm7, B♭m7, E♭7, E7♯9, F9, G♭7♭9, Cm7/G, A♭maj7.

Guitar tablature (T-A-B):
T: 9, 6, 6, 6, 6, 6
A: 8, 6, 6, 6, 6, 6
B: 6, X, 6, 6, 6, 6

D♭maj7

G7

Cmaj7

Piano chords: D♭maj7, C11, B7♭5, B7, A7♯5, A♭m7, G7, Cmaj7.

Guitar tablature:
6 6 6 6 | 6 4 6 4 | 5 4
5 3 7 6 | 5 4 5 3 | 5 3
4 X 7 6 | 5 X 4 | 3 2

Cm7

Fm7

B♭7

Piano chords: Cm7, Fm7, B9, B7♯9, C9, D7♭9.

Guitar tablature:
4 3 1 3 | 4 5 4 | 3 2
3 2 1 3 | 3 2 1 3 | 3 2 1 3

E♭maj7 A♭maj7 D7

 Dm7 E♭maj7 A♭maj9 Gm11 G♭7♭5 Fm7 D7

Musical score for guitar tablature. The top staff shows a melody line with a key signature of B-flat major (two flats). The first measure is labeled "Gmaj7" and consists of a sustained note followed by a quarter note on the 5th string. The second measure is labeled "Am7" and consists of a quarter note on the 5th string, a half note on the 4th string, and a quarter note on the 3rd string. The third staff shows a harmonic progression: "Gmaj9" (root position), "Am11" (root position), and a final measure ending with a half note on the 3rd string. The bottom staff is a six-string guitar tablature with the following fingerings: 0, 2, 4, X, 3 in the first measure; 7, 7, 7 in the second measure; 10, 10, 10 in the third measure; 10, 13, 12, X, 12 in the fourth measure; and 13 in the fifth measure.

Musical score for guitar tablature. The top two staves show the melody line with various notes and rests. The bottom staff shows the guitar tablature with fingerings and string numbers. The chords are labeled as follows:

- Chord 1: D7
- Chord 2: Gmaj7
- Chord 3: D7b9
- Chord 4: D7
- Chord 5: Gmaj7
- Chord 6: G⁶₉
- Chord 7: Gmaj7

The tablature below shows the fret positions for each chord:

(13)	4	5	8 7	7 7	7 5	3 2 2	3 2 2	7 7 5
	5	4	7		5	3	2	3
	4	5				2	2	2
	5					3	2	5

Musical score for guitar tablature:

Top Staff (Melody):

- Chord: F[#]m7
- Notes: B, G, D, A
- Chord: B7
- Notes: B, G, D, A
- Chord: Emaj7
- Notes: E, C, G, B

Bottom Staff (Harmony):

- Chord: F[#]m11
- Notes: B, G, D, A, E
- Chord: F[#]m7
- Notes: B, G, D, A
- Chord: B7
- Notes: B, G, D, A
- Chord: Emaj7
- Notes: E, C, G, B

Tablature (Fretboard Positions):

7	5		0	5	0
5	2		2	4	2
6	2		2	4	2
4	2		1	4	1

Handwritten musical score for guitar, featuring four staves of music. The top staff shows chords C7⁹, Fm7, B⁹m7, and E⁹. The second staff shows chords C7⁹, Fm7, B⁹m7, E⁹, E7⁹, F9, and G⁹. The third staff shows chords C7⁹, Fm7, B⁹m7, E⁹, E7⁹, F9, and G⁹. The bottom staff shows chords C7⁹, Fm7, B⁹m7, E⁹, E7⁹, F9, and G⁹. Each staff includes fingerings and string markings.

Musical score for guitar:

- A♭maj7**: G弦 10, B弦 11
- D♭maj7**: G弦 6, B弦 10
- D♭m7**: G弦 9, B弦 10
- Cm7/G**: G弦 8, B弦 10
- A♭maj7**: G弦 8, B弦 10
- D♭maj9**: G弦 6, B弦 10
- D♭m9**: G弦 9, B弦 10
- Scale Run**: G弦 8, B弦 10, D弦 11, E弦 9

Guitar tablature for a blues-style solo. The top staff shows a solo line over Cm7, B°7, and B♭m7 chords. The bottom staff shows a solo line over Cm7, B7, E7♯9, and B°7 chords. Fingerings and picking techniques are indicated:

- Top Staff:** Cm7, B°7, B♭m7. Fingerings: 4, 4, 4, 4, 4 | 8, 7, 6, 6, 6 | 9, 8, 7, 6.
- Bottom Staff:** Cm7, B7, E7♯9, B°7. Fingerings: 4, 4, 4, 4, 4 | 8, 7, 6, 6, 6 | 9, 8, 7, 6.

Performance notes:

- Top Staff:** w/ pick and fingers, loco.
- Bottom Staff:** w/ pick and fingers.

E♭9

A♭maj7

E♭9

A♭₉⁶

loco

13 15 16
14 16
12 15
13 15
X 16

BLUE IN GREEN

By MILES DAVIS

Ballad

B^bmaj7#11 A7#9 Dm7 D^b7 Cm7 F7

C/B^b A7#5(#9) A7#5(#9) Dm11 D^b7b5 Cm11 F13

B^bmaj7 A7 Dm7 E7

B^bmaj7#11 A7#5(#9) A7#5 Dm11 E7#5(#9)

Am7 Dm7 Ending B^bmaj7 A7#9 Dm7

Am9 Dm7 C/B^b A7#5(#9) Dm11

BLUESETTE

Words by NORMAN GIMBEL
Music by JEAN THIELEMANS

Moderately Fast

B^bmaj7

Am7^{b5}

D7

This section of the musical score consists of three staves. The top staff is a treble clef staff with notes. The middle staff is a bass clef staff with notes. The bottom staff is a guitar neck diagram with fingerings. The chords indicated are B^b6, B^b9, Am7^{b5}, E^b7, and D7.

Gm7

C7

Fm7

B^b7

This section of the musical score consists of three staves. The top staff is a treble clef staff with notes. The middle staff is a bass clef staff with notes. The bottom staff is a guitar neck diagram with fingerings. The chords indicated are Gm7, D^b7, C7, Fm7, B7, and B^b7.

E^bmaj7

E^bm7

A^b7

This section of the musical score consists of three staves. The top staff is a treble clef staff with notes. The middle staff is a bass clef staff with notes. The bottom staff is a guitar neck diagram with fingerings. The chords indicated are E^b9, E^bmaj7^{#5}, E^bmaj9, E^bm7, and A^b13.

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Handwritten musical score for guitar. The top staff shows a melody line with various notes and rests. The bottom staff shows the fretboard with fingerings for specific chords:

- Chord 1: D♭maj7 (Fingerings: 9, 10, 8, X, 9)
- Chord 2: D♭6 (Fingerings: 9, 10, 8, X, 9)
- Chord 3: D♭maj13 (Fingerings: 11, 10, 10, X, 10)
- Chord 4: D♭m7 (Fingerings: 9, 9, 9, X, 9)
- Chord 5: D♭m7 (Fingerings: 9, 12)

Musical score for guitar (6 strings) showing chords and fingerings:

- Chord 1: Cm7b5 (Fingerings: 13, 11, 10)
- Chord 2: F7 (Fingerings: 11, 10, 8)
- Chord 3: Dm7 (Fingerings: 8, 6)
- Chord 4: D7#9(\$5) (Fingerings: 13, 11, 10)
- Chord 5: F13 (Fingerings: 11, 10, 8)
- Chord 6: Dm7 (Fingerings: 8, 6)
- Chord 7: E♭9 (Fingerings: 6, 6)

D♭7 Cm7 F7

E7♭9 F7 G♭maj9 Gm9 A♭13 A7♯5

6 6 1 6 6 6
7 8 2 3 5 5
6 7 x 3 4 x
7 8 x 2 3 4
6 6 6 6 5 5

CHEROKEE

(Indian Love Song)

Words and Music by RAY NOBLE

Fast

The first section of the sheet music consists of two staves of musical notation and a guitar tablature. The top staff shows notes for chords B♭maj7, F7♯5, Fm7, B♭7, and E♭maj7. The bottom staff shows notes for chords B♭maj7, Fm11, B♭13, and E♭maj9. Below the staves is a guitar tablature with six strings, showing fingerings (3, 2, 1) and rests.

The second section of the sheet music consists of two staves of musical notation and a guitar tablature. The top staff shows notes for chords A♭7, B♭, and Dm7. The bottom staff shows notes for chords A♭7♭5, B♭, B♭maj7, and Dm7. Below the staves is a guitar tablature with six strings, showing fingerings (3, 6), (5, 4, X, 4), (5), (3, X, 1), (7, X, 6), and (5, 5, 5).

The third section of the sheet music consists of two staves of musical notation and a guitar tablature. The top staff shows notes for chords C7, Cm7, Dm7♭5, G7, and Cm7. The bottom staff shows notes for chords C9, C7, Cm7, Dm7♭5, G7, and Cm7. Below the staves is a guitar tablature with six strings, showing fingerings (10, 9, 10), (6), (8, 8, X, 8), (8), (6, 5, 3, 3, X, 3), and (1, 3, 3).

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2.

F[#]5 Cm7 F7 B[♭]

F[#]5 Cm7 F13 B[♭]

2 8 3 3
2 8 2 1
1 X 1 3
1 8 1 1

C[#]m7 F[#]7 Bmaj7

C[#]m9 F[#]13 Bmaj7

11 11 9 9 6 7 9
9 9 9 9 8 8 8
X X X 8 X X 7

Bm7 E7 Amaj7

Bm9 Bm7 E9 Amaj7

9 10 7 7 7 6 7 5
7 7 7 7 6 6 6 5
X X X 7 7 X X 5

Am7 D7 Gmaj7

Am9 D13 Gmaj7

7 5 7 5 5 2 3 5
5 5 5 5 4 4 4 4
X X 5 5 X X 3 4

Gm7 C7 Cm7 F7[#]5 B^bmaj7

Gm9 Gm7 C9 Cm7 F7[#]5 B^bmaj9

5 6 3 3 1 2 3
3 3 3 3 | x 3 3 | 3 3 3 3 | 3 3 3 3 | 1 3 3 3 | 2 1 3 3 | 3 2 3 3
3 3 3 3 | x 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | x 3 3 | 1 3 3 3

F7[#]5 B^b7 E^bmaj7

Fm11 B^b13 E^bmaj9

6 3 6 8 7 6 3 6
6 6 6 6 | x 6 6 | 6 6 6 6 | 6 6 6 6 | 8 7 6 5 | 7 6 5 6 | 3 6 3 6 | 6 5 6 5

A^b7 B^b Dm7 C7

A^b7^b5 B^b B^bmaj7 Dm7 C9

3 5 4 4 | x 5 4 | 3 5 4 4 | 3 5 4 4 | 7 6 5 4 | 6 5 4 3 | 10 9 10 10 | 11 10 10 10
3 5 4 4 | x 5 4 | 3 5 4 4 | 3 5 4 4 | 7 6 5 4 | 6 5 4 3 | 10 9 10 10 | 11 10 10 10

Cm7 F7 B^bmaj7

C7 Cm7 F13 B^b

6 8 6 8 | x 8 6 8 | 6 8 6 8 | 6 8 6 8 | 3 2 1 1 | 3 2 1 1 | 3 2 1 1 | 3 2 1 1

500 MILES HIGH

Lyric by NEVILLE POTTER
Music by CHICK COREA

Samba

B♭maj7

Bm7♭5 E7#9 Am7

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F#m7**5**

B♭m13 F#7#9**5**

Fm7

A7#9 A♭7#9

10 8 8 7 10
9 7 6 8 9
0 7 6 8 9

13 12
11 10
12 11

Cm7

G7#9 G♭9 F9

w/ pick and fingers

11 9 8
10 9 8
10 9 8

8 10 11 9 10 8
7 11 10 9 8

B7alt

B7#5(#9)

8
8

10 10
8 8
7 7

10
8
7

GIANT STEPS

By JOHN COLTRANE

Fast

Piano Chords:

- B
- D7
- G
- B⁷
- E
- Am7
- D7

Bass Line:

T	14	10	7	6	7	5	5
A	14	7	7	5	5	5	5
B	13	9	5	X	5	5	5
	13	10	5	6	5		

Piano Chords:

- G
- B⁷
- E^b
- F^{#7}
- B
- Fm7
- B⁷
- E^b

Bass Line:

10	6	3	2	3	1	6
10	3	3	2	1	1	5
9	5	3	2		1	5
9	6	1	X	2	1	5

Piano Chords:

- Am7
- D7
- G
- C[#]m7
- F^{#7}
- B

Bass Line:

(6)	7	5	10	11	9	14
(5)	5	5	9	9	9	13
	5	1	9	9	9	13

Piano Chords:

- Fm7
- B⁷
- E^b
- C[#]m7
- F^{#7}
- Fm9
- B¹¹
- E^b₉⁶
- C[#]m11
- F^{#7}

Bass Line:

(14)	14	15	13	18	14	14
(14)	14	13	13	18	17	14
(13)	13	13	13	17	16	15
(13)	13	13	13	17	14	

HERE'S THAT RAINY DAY

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Medium

Fm C7/E A[♭]7/E[♭] D7 D[♭]maj7 Cm7

The musical score consists of three staves. The top staff shows a melody line with chords Fm, C7/E, A[♭]7/E[♭], D7, D[♭]maj7, and Cm7. The middle staff shows harmonic progression with chords Fm, E+, A[♭]7/E[♭], D6[♭]9, D[♭]9, C, and D[♭]9. The bottom staff is a guitar tablature (TAB) showing fingerings for the first six measures: T 5, A 6, B 8; T 5, A 6, B 7; T 5, A 4, B 6; T 4, A 4, B 5; T 3, A 3, B 4; T 2, A 2, B 3. Measures 7-10 are indicated as 11-10.

B[♭]m7

Gm7[♭]5

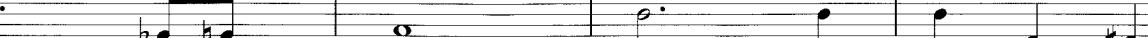
C7[♭]9

The musical score consists of three staves. The top staff shows a melody line with chords B[♭]m7, Gm11, F#7[♭]5, Fm7, B[♭]°7, E°7, and G°7. The middle staff shows harmonic progression with chords B[♭]m7, Gm11, F#7[♭]5, Fm7, B[♭]°7, E°7, and G°7. The bottom staff is a guitar tablature showing fingerings: 6, 3, X; 3, 2, X; 2, 1; 1, 5, 3; 1, 5, 2; 1, 6, 5.

Fmaj7 Cm7 F7 B[♭]m7 E[♭]7

1.

The musical score consists of three staves. The top staff shows a melody line with chords Fmaj7, Cm7, F7, B[♭]m7, E[♭]7, B[♭]m9, E[♭]7, B⁷[♭]5, B⁷[♯]5, and A7. The middle staff shows harmonic progression with chords Fmaj7, Cm13, F7, B[♭]m9, E[♭]7, B⁷[♭]5, B⁷[♯]5, and A7. The bottom staff is a guitar tablature showing fingerings: 5, 5, 3; 5, 4, 3; 4, 3, X; 3, 2, 1; 1, 6, 6; 9, 6, 7, 6; 9, 8, 7, 6; 9, 8, 7, 6; 9, 8, 7, 6; 9, 8, 7, 6.

A^bmaj7 D^bmaj7 Gm7^{b5} C7


 A^bmaj9 E^b7 D9 D^bmaj7 Gm7^{b5} D^b13 C7 A^b7^{b5} G7^{#5} F[#]7


 8 4 5 6 11 11 11 3 4 5
 8 6 5 4 10 9 9 5 4 3
 8 x 5 4 11 8 8 4 3 2
 x 6 5 4 10 x 10 x 4 x
 4 6 5 4 10 9 8 4 3 2

Musical score for guitar and piano:

Guitar Chords:

- Am7: 8 (x5, x5, x5, x5, x5, x5)
- A♭°7: 5 6
- Gm7: 3 (x5, x5, x5, x5, x5, x5)
- Am7: 5
- Dm11: 6 (x5, x5, x5, x5, x5, x5)
- Gm11: 1 (x3, x3, x3, x3, x3, x3)
- F♯7♭5: 1 (x3, x2, x2, x2, x2, x2)

Piano Chords:

- Am7
- A♭°7
- Gm7
- Am7
- Dm11
- Gm11
- F♯7♭5

A musical score for guitar in E-flat major (one flat) and common time. The score consists of three staves. The top staff shows a melody line with notes and rests. The middle staff shows harmonic chords: C7, B^b7, G⁷, C13, Fmaj7, Gm7^{b5}, and C7. The bottom staff shows the guitar's six strings with fingerings: 1, 5, 3; 10; 6, 7, 7; and 8. The score includes measure numbers 1 through 7.

HOW INSENSITIVE

(*Insensatez*)

Original Words by VINICIUS DE MORAES
 Music by ANTONIO CARLOS JOBIM
 English Words by NORMAN GIMBEL

Bossa

Dm7

C \sharp 7

This section starts with a piano part in Dm7. The guitar part features a repeating eighth-note pattern. The bass part shows a simple harmonic progression: T-A-B, 5; Dm9, 6x3; C \sharp 7(\sharp 5 \sharp 9), 5x2; and C \sharp 7, 5x3.

Cm6

Cm13

Bm13 Cm13

This section continues with piano chords in Cm6, Bm13, and Cm13. The guitar part includes a complex strumming pattern with various fingerings like (5) 6, 5, 6, 5, and 4, 3, 2, 3. The bass part follows a similar harmonic path: (5) 6, 5, 6, 5; 4, 3, 2, 3; 8, 7, 5, 4; 6, 5, 2.

G7/B

B \flat maj7

Bm7 \flat 5(\sharp 5)

B \flat maj13

This section concludes with piano chords in G7/B and B \flat maj7. The guitar part ends with a sustained note. The bass part shows a final harmonic progression: 5, 2; 3, 2; 3, 2; 3, 2.

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E♭maj7

Sheet music for E♭maj7 chord. The top staff shows a treble clef, a key signature of one flat, and a dotted half note followed by a sixteenth-note pattern. The bottom staff shows a bass clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. Fingerings 5, 3, 5 and 6 are indicated on the bass staff.

E♭maj7♯11

Em7♭5

Sheet music for a sequence of chords: Em7♭5, A7♭9, Dm7, A13♭9, Dm11, and Dm11. The top staff shows a treble clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. The bottom staff shows a bass clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. Fingerings 3, 7, 3, 6, 5, 4, 3, 3, 5, 6, and 6 are indicated on the bass staff.

D♭13

Cm7

Sheet music for D♭13, Cm11, and B°7 chords. The top staff shows a treble clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. The middle staff shows a bass clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. The bottom staff shows a bass clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. Fingerings 4, 4, 1, 4, 3, 3, 1, 3, 1, 3, 1, and 2 are indicated on the bass staff.

B°7

B♭maj7

Sheet music for B°7, B♭maj7, and F/B° chords. The top staff shows a treble clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. The middle staff shows a bass clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. The bottom staff shows a bass clef, a key signature of one flat, and a bass line with a sixteenth-note pattern. Fingerings 3, 1, 3, 5, and 6 are indicated on the bass staff.

Em7^b5 A7 Dm7 Dm7 D^b7

Em7^b5 Dm7 D^b7

Guitar tablature (bottom):

3	5	3	5	6	6	6
7				5		4

Cm7 F7 Bm7

Cm11 F9 F7 F9 Bm11

Guitar tablature (bottom):

1	4	3	1	3	5	
3		X	2	2	7	
3	3	3	1	1	X	
3						7

E7^b9 B^bmaj7

B^bmaj7#11

Guitar tablature (bottom):

(5)	6	0	6	5		4	5
7	7		7	7			

A7 Dm7

Dm9 Dm7

Guitar tablature (bottom):

8	7	6	5	5	3		

I COULD WRITE A BOOK

Words by LORENZ HART
Music by RICHARD RODGERS

Ballad

Sheet music for the Ballad section. The top staff shows a vocal line with chords Cmaj7, Am7, Dm7, G7, and Cmaj7. The middle staff shows a piano line with chords G13, C₉⁶, Am9, Dm11, G13, and Cmaj7. The bottom staff shows a guitar tab with fingerings: T 5 6, A 4 3, B X 3; 3 2 7, 2 5 5; 5 8 4 3, 3 X 4; 5 4 3, 3 X 4.

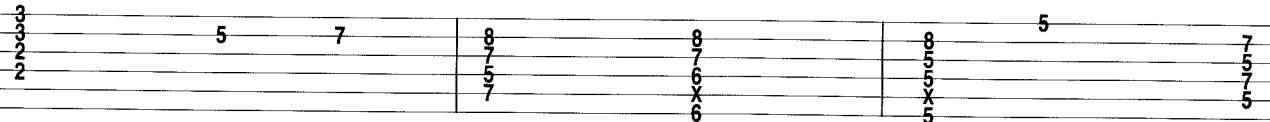
Sheet music for a section starting with G7. The top staff shows a vocal line with chords G7, Cmaj7, G7, Cmaj7, C⁷, and Dm7. The middle staff shows a piano line with chords G13, Cmaj7, G13, Cmaj7, C₉⁶, C⁷, and Dm11. The bottom staff shows a guitar tab with fingerings: (5 4) 3, 5 4 3, 5 4 3; 5 3, 5 3, 5 4 3, 5 3, 5 4 3, 5 3, 5 4 3.

Sheet music for a section starting with G7. The top staff shows a vocal line with chords G7, 1. C/E, A^b7/E^b, Dm7, G7, Am7, and D7^b9. The middle staff shows a piano line with chords G7, D7^b9, G7, C₉⁶, A^b7, Dm11, G7, Am7, and D7^b9. The bottom staff shows a guitar tab with fingerings: 3 5 7, 4 6 8, 5 7 9; 8 7 9, 7 8 6; 8 6 10, 7 6 5; 5 7 9, 5 4 5.

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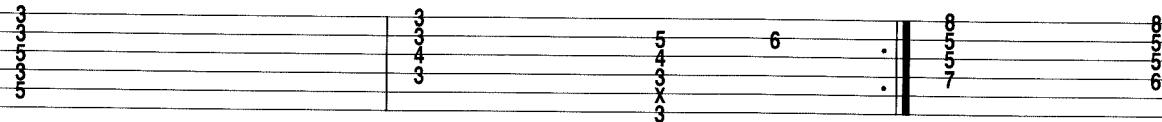
Gmaj7 B7 Em7 Am7 D7

G₉
Em7
B¹³
Am7
D7



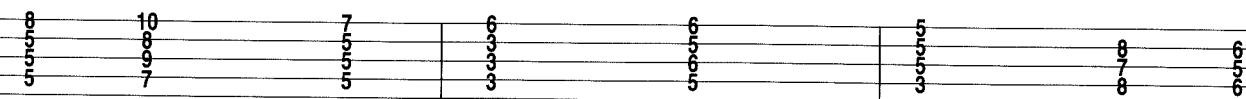
Dm11 G7 2. Am Am(maj7)

Dm11
G7
G13
Am
Am(maj7)



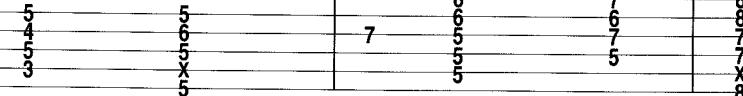
Am7 Am6 Gm7 C7 Fmaj7 Fm7 B¹7

Am7 Am7sus4 Am9 Gm7 C7^{b9} Fmaj7 Fm13 B¹⁹



Cmaj7 A7 Dm7 G7 C6

Cmaj7 A7 Dm11 G7 C₉



IN A SENTIMENTAL MOOD

By DUKE ELLINGTON

Ballad

Sheet music for the Ballad section. The top staff shows a melodic line with chords Dm, Dm(maj7), Dm7, and Dm6. The bottom staff shows a harmonic progression with chords Dmsus4, Dm(maj7), and Dm7sus4. A guitar tablature is provided at the bottom, showing fingerings for the strings T, A, and B.

TAB Fretboard Fingerings:

T	10	12	10	13	10	13	15	15	14	15	13	15	13	12	15	13
A	.	.	.	.	.	.	0	0	14	14	13	14	13	12	15	13
B	.	.	.	.	.	.	0	0	14	14	13	14	13	12	15	13

Gm

Gm(maj7)

Gm7

Gm6

A7

Dm

Sheet music for the main section. The top staff shows a melodic line with chords Gm, Gm(maj7), Gm7, Gm6, A7, and Dm. The middle staff shows a harmonic progression with chords Gm9 and Gm9(maj7). The bottom staff shows a guitar tablature with fingerings for the strings T, A, and B.

TAB Fretboard Fingerings:

10	10	10	10	10	10	9	8	10	9	8	10	10	9	8	10	9
10	10	10	10	10	10	9	8	10	9	8	10	10	9	8	10	9
10	10	10	10	10	10	9	8	10	9	8	10	10	9	8	10	9

To Coda ♪

D7

Gm7

G^b7

1.
Fmaj7

Sheet music for the Coda section. The top staff shows a melodic line with chords D7, Gm7, G^b7, and Fmaj7. The middle staff shows a harmonic progression with chords D9, Gm7, G^b7, and Fmaj9. The bottom staff shows a guitar tablature with fingerings for the strings T, A, and B.

TAB Fretboard Fingerings:

12	10	10	11	10	9	9	8	10	12	10	13	10	13	.
13	10	10	11	10	9	9	8	10	12	10	13	10	13	.
11	10	10	11	10	9	9	8	10	12	10	13	10	13	.
12	10	10	11	10	9	9	8	10	12	10	13	10	13	.

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2.

Fmaj7 A^b7 D^bmaj7 B^bm7 E^bm7 A^b7

F6 D^bmaj7#11 B^bm11 B^bm9 E^bm9 A^b7 A^b13

Guitar tab (bottom):

6		8	11	8	11	9	8	6		6	4	6	7	4	6	4
7		10		10		8		6		6		4		4		5
7	x	x		x		x		x		6		x		x		4
8		9														4

D^bmaj7 B^b7 E^b7 A^b7 D^bmaj7 B^bm7

D^b6 B^b7#5 E^b9(#5) A^b7#9#5 D^bmaj7#11 B^bm11 B^bm9

Guitar tab (bottom):

2	7	8	6	7	8	11	12	13	16	8	11	8	11	9	8	6
3		6		6		5	11	10		10	11	10	10	8	6	6
4	x	6		x		6	11	10		x	10	8	x	6	x	6
5		6								9		x		x		6

E^bm7 A^b7 Gm7 C7 *D.S. al Coda*

E^bm9 A^b7 A^b13 Gm11

Guitar tab (bottom):

6	4	6	7	4	6	5	4	1		10	12	10	13	10	13
6															
4															
6	x														

⊕ *Coda*

F6

Guitar tab (bottom):

6															
7															
8															

LIKE SOMEONE IN LOVE

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Medium

E♭maj7

G7/D

Cm7

Cm7/B♭

Am7

A♭7

Piano chords: E♭maj7, Dm11, Cm11, Cm11, Am7♯5, A♭13.

Guitar tablature (T-A-B):

T	8	8	3	3	8	6	3	6	6	10
A	7	7	5	4	3	3	3	5	5	
B	8	8	X	3	3	3	3	X	4	
	6	6	5	3	3	3	3	5	X	

Gm7

C7

Fm7

Am7

D7

Gm7

Gm7

C7♭9

Fm7

Am11

D7♭9

Gm7

6
5

6
5

9
8

9
8

11
10

13
12

8
7

11
10

11
10

15

B♭m7

E♭7

1.
A♭maj7

Dm7

G7

Cmaj7

B♭m11

A♭maj13♯11

Dm11

G13

C6

13
14
15
13

13
13
15
11

13
13
15
11

12
13
12

15
13
12

12
10
10

10
9
10

8
7
X

8
7
X
8

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Cm7 F7

Cm7 F9 F13

Fm7 B♭7 2. A♭maj7 Dm7 G7

Fm7 B♭7#5 A♭maj13#11 Dm11 G13

Cmaj7 F♯7 Gm7 C7♭9

C6 F♯7 Gm7 C7♭9

Fm7 B♭7 E♭6

Fm7 B♭7 E♭9

MY FAVORITE THINGS

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately Fast

Sheet music for the first section of "My Favorite Things". The key signature is one sharp (F#). The melody consists of eighth notes. The chords are Em7, F#m7, Em7, and F#m7. The bass line is provided below the staff.

Chords: Em7, F#m7, Em7, F#m7

Bass line (T-A-B notation):

T	0	7	7	2	5	5	0	5	5	2	5
A	3	X	X	2	2	2	2	2	2	2	2
B	0	4	4	X	X	X	0	X	X	2	2

Cmaj7

Am7

Sheet music for the second section of "My Favorite Things". The key signature is one sharp (F#). The melody consists of eighth notes. The chords are Cmaj7, Cmaj9#11, Cmaj7, Cmaj9#11, Cmaj7, and Am7. The bass line is provided below the staff.

Chords: Cmaj7, Cmaj9#11, Cmaj7, Cmaj9#11, Cmaj7, Am7

Bass line (T-A-B notation):

5	7	7	2	5	5	0	5	5	2	5	7	5
4	X	4	3	2	2	2	2	2	2	2	5	5
3			3	2	2	3	2	2	3	2	X	5

D7

Gmaj7

Cmaj7

Gmaj7

Sheet music for the third section of "My Favorite Things". The key signature is one sharp (F#). The melody consists of eighth notes. The chords are D7, Gmaj7, Cmaj7, Gmaj7, D9, G6, C6, and Gmaj9. The bass line is provided below the staff.

Chords: D7, Gmaj7, Cmaj7, Gmaj7, D9, G6, C6, Gmaj9

Bass line (T-A-B notation):

5	7	3	3	5	3	1	0	1	3
4	X		2	2	2	3	2	4	X
3			3	2	2	3	2	4	3

Cmaj7

F#m7**5**

B7

Emaj7

F#m7

Sheet music for the fourth section of "My Favorite Things". The key signature is one sharp (F#). The melody consists of eighth notes. The chords are Cmaj7, F#m7**5**, B7, E6, and F#m7. The bass line is provided below the staff.

Chords: Cmaj7, F#m7**5**, B7, E6, F#m7

Bass line (T-A-B notation):

5	2	3	5	7	5	4	.	5	7	7	5	5
4	X		4	5	4	2	.	6	X	4	9	7
3			3	4	2	2	.	6	4	4	7	9

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Emaj7 F#m7 Amaj7

E F#m7 A6 Amaj13

4 5 5 7 9 5 5 6 4 7 4 4 7 6 5 5

Am7 D7 Gmaj7

A9 Amaj13 A6 Am7 D9 G6

4 5 5 7 6 5 5 5 7 5 5 7 3 3 4 2 5 3

Cmaj7 Gmaj7 Cmaj7 F#m7b5 B7b9

C6 Gmaj9 Cmaj7 F#m7b5 B13b9

1 2 2 3 0 1 3 5 4 5 3 2 3 5 4 6 7 8 9 7

Em7 F#m7b5 B7 Em7

Em11 F#m7b5 B7 Em7

8 7 7 8 7 7 8 7 10 9 10 10 9 10 10 9 8 8 7 7 8 7 7

Cmaj7

Cmaj7

Cmaj9#11

Guitar tab (0) position:

8	0	5	5	2	5	2
5		4	4	3	3	2
(0)		3		2	3	2

A7

Gmaj7

Cmaj7

A7

A9

Gmaj7

C9

Guitar tab positions:

8	5	5	3	7	8	7
5	8	4	5	5		
10	10	10	10	10	X	8
10		5		5		

D7

*G6

Fine

Cmaj7

G6

Cmaj7

D13

G6

C6

G/B

Am7

Guitar tab positions:

12	8	8	8	8	8
11	9	9	7	7	7
10	8	7	5	5	5
X	X	X	X	X	X
10	10	8	7	7	5

*Fermata on Fine only.

*D.C. al Fine
(w/ repeat)*

Gmaj7

Cmaj7

F#m7b5

B7

Gmaj7

Cmaj7

F#m7b5

B7#9

Guitar tab positions:

3	3	5	5	1	1	3
4	4	4	4	2	2	2
4	X	5	X	X	X	2
3	3	5	5	2	2	2

MY FUNNY VALENTINE

**Lyrics by LORENZ HART
Music by RICHARD RODGERS**

Ballad

Cm

Cm(maj7)

Cm7

Musical score for guitar tablature:

Top Staff (Melody):

- Key signature: B-flat major (two flats)
- Time signature: Common time (4/4)
- Notes: Open string (B), note (A), note (A), note (G), note (F), note (E), open string (B), note (A), note (A).

Bottom Staff (Chords):

- Chord progression: Cm, B°7, B^b₉
- Chord diagrams: C major (triad), B°7 (dominant 7th chord), B^b₉ (B-flat 9th chord).

Guitar Tablature (Bass Strings):

T	1	3	4	3	4	3	1	3	4
A	0			1		1	0		
B	1			3	3	3	0		
	3			2	2	2	1		

Cm6

A^bmaj7

Fm7

Dm7^b5

Musical score for guitar in E-flat major (two flats) and common time. The score consists of three staves. The top staff shows a melody line with various note values and rests. The middle staff shows harmonic progression with chords: Am11, Am7♭5, Am11, A♭maj9, Fm11, Fm7, Fm9, and Dm7♭5. The bottom staff shows sixteenth-note patterns for each chord, with specific fingerings indicated by numbers (e.g., 3, 4, 1, 2, 3, 4, 5, 6) above the strings.

G7b9

Cm

Cm(maj7)

Cm7

Musical score for guitar tablature:

Chords:

- B°7
- Cm7
- B°7
- B♭m11

Fingerings:

6 7	4 3 1	1 4 X	3 2	1 3 2	3 1 2	4 6 X	6 3
--------	-------------	-------------	--------	-------------	-------------	-------------	--------

Chorus 1:

Cm6 A^bmaj7 Fm7
 Am7[#]5 A^b6 Gm7 F[#]7^b9 Fm13 Fm11 E^b7^b5

Fretboard diagram for Chorus 1:
 Cm6: 6, 5, X, 5, 5, 5
 A^b6: 8, 6, X, 5, 5, 5
 Gm7: 4, 3, X, 5, 5, 5
 F[#]7^b9: 6, 7, 8, 10, 9, 9
 Fm13: 10, 9, 8, 8, 8, 8
 Fm11: 8, 11, 13, 13, 13, 13
 E^b7^b5: 10, 11, 12, 11, 11, 11

Chorus 2:

A^bm6 B^b7^b9 E^bmaj7 Fm7
 A^bm B°7 E^bmaj7 Fm7

Fretboard diagram for Chorus 2:
 A^bm6: 6, 5, 5, 5, 5, 5
 B^b7^b9: 4, 3, 2, 1, 1, 1
 E^bmaj7: 6, 5, 4, 3, 2, 1
 Fm7: 8, 7, 6, 5, 4, 3
 A^bm: 9, 8, 7, 6, 5, 4
 B°7: 6, 5, 4, 3, 2, 1
 E^bmaj7: 8, 7, 6, 5, 4, 3
 Fm7: 8, 7, 6, 5, 4, 3

Musical score for guitar showing chords and fingerings:

Chords: Gm7, Fm7, Ebmaj7, Fm7, Gm7, Fm7, Gm7^{#5}, Fm7, Ebmaj13^{#11}, Fm7, Gm7^{#5}, Fm7.

Fingerings (bottom row):

4	1	3	8	4	3	4	4	3
3			7	1		3	1	
3	1		7			3	1	
x	x		6	x		x	x	
2	1					3	1	

Musical score for guitar (two staves) with chords and fingerings:

Top Staff (Treble Clef):

- E♭maj7: 10, 8, 8, 8, 8, 8
- G7: 8, 4, 4, 3
- Cm: 4, 3, 3, 3
- B♭m7: 6, 6, 6, 6
- A7: 8, 6, 6, 5
- A♭maj7: 8, 8, 8, 4

Bottom Staff (Treble Clef):

- E♭maj7: 10, 8, 8, 8, 8, 8
- G7♯5: 8, 4, 4, 3
- Cm7: 4, 3, 3, 3
- B♭m7: 6, 6, 6, 6
- A7: 8, 6, 6, 5
- A♭maj9: 8, 8, 8, 4

Dm7^b5 G7^b9 Cm Cm(maj7)

Dm11 B°7 Cm B°7 B°7

Cm7 Cm6 A°maj7

B°m11 Am7[#]5 A°maj9 A°^b9

Dm7^b5 G7^b9 Cm B°m7 A7

Dm7^b5 G7^b9 Cm7 B°m11 B/A

A°maj7 Fm7 B°7^b9 E°6

A°6 Fm7 B°7 E°6

MY ONE AND ONLY LOVE

Lyrics by ROBERT MELLIN
Music by GUY WOOD

Ballad

Cmaj7 C/B Am7 Am/G D7/F[#] G7/F C/E Fmaj7

C Bm7 Am11 Am9/G F#7[#]9 G/F C/E Fmaj7

T A B

0 2 1 3 5 12 12 | 10 8 7 8 6 | 5 8 5 5 6 5

3 2 5 10 | 9 8 | 7 8 | 5 5 7 8

To Coda ⊕

G7 Em7 A7 Dm7 G7 E7/G[#] Am7 D7

G7 Em7 Dm11 Dm7 G13 E/G[#] Am9 D

3 7 8 | 5 8 6 5 4 7 8 5 | 1 4 2

4 5 7 9 | 3 5 4 3 2 4 | 0 5 4

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

1. Dm7 G7 Em7 A7 Dm7 G7 | 2. Dm7 G7

Dm7 G7 Em7 Eb7 Dm11 D7b5 Dm7 G7

3 5 8 10 7 | 8 6 8 10 9 | 6 5 8 10 9

5 10 | 7 6 5 | 5 9

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C6 F#m7^{b5} B7⁹ Em7 F#m7 B7

Guitar tab (string 6 at top):

1	2	0	8	10	8	7	10	8	0	2	0
2	2	1	7	7	7	7	7	7	2	2	1
3	3	2	7						X	2	2

Em7 F#m7 B7 Em Em/D[#]

Em11 F#m11 B7 Em7 Em7/D[#]

Guitar tab (string 6 at top):

7	8	10	8	8	10	8	0	2	0	5	7	8	5	0
7	7	7	7	7	7	7	2	2	1	5	7	5	6	2
7	7	7	7	7	7	7	X	2	1	5	7	5	6	2

D.C. al Coda

Em/D Em/C[#] Dm7 A7 Dm7 G7

Em7/D C[#]7 Dm7 D^b7^{b9} C9 D^b/B B^b7 A7^{#5} Dm7 D^b7^{b9}

Guitar tab (string 6 at top):

5	7	8	5	4	3	3	2	1	3	6	1	3	4	3
5	5	5	5	4	3	3	2	2	1	3	5	5	4	3
5	5	5	5	4	3	3	2	2	1	X	5	5	4	3

⊕ Coda

Dm7 G7 C6

Dm7 G13^{b9} G/A^b C⁶₉

Guitar tab (string 6 at top):

6	5	7	8	7	8	6	5	4	3	2	1	3	4	3
6	5	7	8	7	8	6	5	4	3	2	1	3	4	3
6	5	7	8	7	8	6	5	4	3	2	1	X	8	7

MY ROMANCE

Lyrics by LORENZ HART
Music by RICHARD RODGERS

Medium

Sheet music for piano/vocal/guitar. The top staff shows a melody line with chords: B♭maj7, Cm7, Dm7, D♭°7, Cm7, F7. The middle staff shows harmonic progression: B♭6, Dm7, D♭7♯9(♯5), Cm11, F7. The bottom staff is a guitar tab with fingers T, A, B and numbers 3, 4, 6, 7, 5, 4, 3, 5, 3, 4, 3, 4, 3, 4, 5, 3.

Sheet music for piano/vocal/guitar. The top staff shows a melody line with chords: B♭maj7, D7, Gm, Gm(maj7), Gm7, G7, Cm7, F7. The middle staff shows harmonic progression: B♭6, Gm7, F♯7♯5, Gm7/F, G7♭9, Cm7, F7. The bottom staff is a guitar tab with fingers 6, 7, 5, X, 3, 5, 3, 3, 2, 1, 3, 4, 6, 7, 8, 8, 7, 6, 4.

Sheet music for piano/vocal/guitar. The top staff shows a melody line with chords: B♭maj7, B♭7, E♭maj7, A♭7, B♭maj7, B♭7, E♭maj7, A♭7. The middle staff shows harmonic progression: B♭maj9, B♭7, E♭maj7♯11, D7♯9(♯5), B♭6, B♭7, E♭maj7♯11, D7♯9(♯5). The bottom staff is a guitar tab with fingers 3, 5, X, 6, 6, 7, 3, 7, 6, 5, 4, 6, 7, 5, 6, 7, 6, 3, 6, 5, 4.

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B^bmaj7 Em7^{b5} A7^{b9} Dm7 D^b7 C7

B^b6 E^b9 Em11 A7^{b9} Dm11 D^b13 C13 Em7^{b5}

Cm7 F7 | 2. Fm7 B^b7 E^bmaj7 G7

Cm11 F7 Fm13 B^b11 E^bmaj7 G7^{#5}

Cm7 Cm/B^b Am7^{b5} D7^{b9} Gm7 G^b7

Cm11 Cm11 Bm7 B^b7 A7sus4 B^b/A^b Gm7 G^b7 F9

B^bmaj7/F Cm7/F F7 B^b

B^bmaj9 Cm9 F9 B^b₉⁶

STELLA BY STARLIGHT

Words by NED WASHINGTON
Music by VICTOR YOUNG

Moderately

Em7^b5

A7^b9

Cm7

E^b9

Em11

A7

A7^b9

Cm11

B7^b5

T
A
B

F7

Fm7

B^b7

E^bmaj7

B^b6

A7[#]5

A^b13

Fm9

B^b6

A7[#]5

E^bmaj7[#]11

6
7
X
6

6
6
X
5

6
5
X
6

6
7
X
6

6
6
X
5

6
5
X
6

8

8

3

A^b7

B^bmaj7

Em7^b5

A7^b9

Dm7

A^b9

B^b11 B^bmaj9

Em7^b5

A7^b9

Dm11

3
4
X
4

1

4

3

5

3

3

3

5

6

3

6

B^bm7

E^b7

Fmaj7

Em7^b5

A7^b9

Am7^b5

B^bm7

E7[#]9

Fsus²₄

Fmaj7

Fmaj13

F⁶₉

Em7^b5

A7^b9

Am11^b5 Am7^b5

6
6
X
6

8

6

5

3

3

1

1

3

5

6

10

8

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Musical score for guitar showing chords and fingerings:

Chords: D7^b9, G7^{#5}, Cm7, D7^b9, G7^{#9(#5)}, G9, Cm11.

Fingerings (bottom staff):

- D7^b9: (10) 8, 8, 0
- G7^{#5}: 10
- Cm7: 11
- D7^b9: 10
- G7^{#9(#5)}: 8, 10, 9, 10
- G9: 11, 10
- Cm11: 10, 12, 10, 10

A^b7^{b5}

B^bmaj7

B^b/A^b

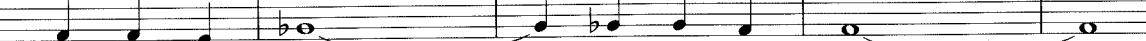
B^bmaj13

(13) 11 10 13 11 | 10 10 11 10 | 13 11 10 | 8
 11 10 | 12 10 | 11 10 | 7

Em7 \flat 5 A7 \flat 9 Dm7 \flat 5

E \flat 9 Em11 A7 A7 \flat 9 Dm7 \flat 5

(8) 6 5 7 0 6 5 6 5

G7^{b9} Cm7^{b5} F7^{b9} B^bmaj7


 G7 G7^{#5} Cm7^{b5} F13^{b9} F7 B^b₉⁶






THERE IS NO GREATER LOVE

Words by MARTY SYMES
Music by ISHAM JONES

Medium

Sheet music for the first section of "There Is No Greater Love". The key signature is B-flat major (two flats). The tempo is Medium. The chords are B-flat major 7, B-flat major 13, E-flat 9, and E-flat 7. The bass line is provided below the staff.

Bass Line:

T	5	6	8	6	5	8	7	6	5	4	3
A				5		7		6	5	6	
B				x		6		6	5	6	

Sheet music for the second section of "There Is No Greater Love". The key signature changes to A-flat major (one flat). The chords are A-flat 7, G7, C7, A-flat 7-flat 5, G7, C9, and E minor 7-flat 5. The bass line is provided below the staff.

Bass Line:

5	4	3	5	4	3	3	2	10	9
4	x	3	4	3	2	2	1	8	7
3	4	5	3	2	3	2	1	7	8
4	5	6	3	2	3	2	1	7	8
5	6	8	3	2	3	2	1	7	8

Sheet music for the third section of "There Is No Greater Love". The key signature changes to F major (no sharps or flats). The chords are F7, B-flat major 7, E-flat 7, F9, B-flat 9, B-flat major 13, E-flat 9, and E-flat 7. The bass line is provided below the staff.

Bass Line:

8	8	5	6	8	6	5	8	7	7	6	5	4	3
8	8	7	8	7	7	6	x	7	7	6	5	6	5
8	8	7	8	7	7	6	5	8	7	6	5	6	5

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Musical score for guitar and piano. The top staff shows a treble clef, a key signature of one flat, and a bass clef. The piano part includes chords A♭7, G7, C7, A♭7♭5, G7, C9, Em7♭5, C9, and C7. The bottom staff shows a treble clef and a bass clef, with a guitar tab below it. The guitar tab shows fingerings and string numbers for the chords: 3, 5, 4, X, 4; 3, 4, 3, X; 5, 4; 3, 5, 4, X, 7; 8, 11, 9, 9; 8, 10, 8.

Cm7 F7 B^b *Fine* Am7^{b5} D7
 Cm11 F9 B^b₉⁶ Am11 F^{#7} A^{°7}
 6 8 6 || 3 7 X 5 7
 4 8 5 7 4 8 7
 3 7 X 5 7 4 8 7
 3 8 X 6 5 7 4 8 7

D.S. al Fine

Am7^b5 D7 Gm7 C7

Am11 F[#]7 A°7 Gm7 Gm7 C7

3	5	5	5	5	5	5	5	5	5	5	5
X	X	X	X	X	X	X	X	X	X	X	X
3	7	4	7	6	5	8	10	8	7	1	3
		5	8	7	5		10	8		2	5
		4	7				10				

THERE WILL NEVER BE ANOTHER YOU

Lyric by MACK GORDON
Music by HARRY WARREN

Moderately

E^bmaj7

Sheet music for the first section of the song. The top staff shows a melody line in E^b major. The middle staff shows harmonic chords: E^b6, E^b6, E^bmaj7, and E^bmaj9. The bottom staff shows a bass line with fingerings: T (8), A (5), B (6), 5 (7), 5 (6), 4 (5), 6 (5), 8 (7), 7 (8), 6 (7), 5 (6), 4 (5).

Dm^{7b5}

G7^{b9}

Cm7

Dm^{7b5}

Cm11

Cm7

Sheet music for the second section of the song. The top staff shows a melody line in Dm^{7b5}. The middle staff shows harmonic chords: G7^{b9}, Cm7, Dm^{7b5}, Cm11, and Cm7. The bottom staff shows a bass line with fingerings: 6 (5), 6 (5), 6 (5), 6 (5), 6 (5), 3 (4), 4 (3), 3 (4), 3 (4), 6 (5), 6 (5), 8 (7), 8 (7), 6 (5).

B^bm7

E^b7

B^bm9

Sheet music for the third section of the song. The top staff shows a melody line in B^bm7. The middle staff shows harmonic chords: E^b7, B^bm9, and B^bm9. The bottom staff shows a bass line with fingerings: 8 (11), 8 (11), 8 (11), 6 (5), 8 (6), 10 (9), 8 (7), 10 (8), 11 (9), 8 (10), 10 (9), 10 (9).

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A^bmaj7

Fm7^b5

B^b7

E^bmaj7

A^b9⁶

A^bmaj9

Fm9

B^b13

E^b9⁶

E^bmaj9

Cm7

F7

Cm11

F13

F11

C[#]7^b5

D7[#]9

E^b7

E7^b9

Fm7

B^b7

E^bmaj7

Fm7

E^b6

E^b6

Dm7^b5

G7^b9

E^bmaj7

E^bmaj9

Dm7^b5

G7^b9

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and has a key signature of one flat. It features a C major 7 chord (C-E-G-B) followed by a B-flat major 7 chord (B-flat-D-F-A-flat). The bottom staff uses a bass clef and also has a key signature of one flat. It features a C major 11 chord (C-E-G-B) followed by another C major 7 chord (C-E-G-B) and finally a B-flat major 9 chord (B-flat-D-F-A-flat). The guitar neck below the staff shows the string numbers 4, 3, 2, 1, B, and A from left to right.

Musical score for guitar showing chords E♭7, A♭maj7, Fm7♭5, B♭7, E♭13, A♭⁹, A♭maj9, Fm9, and B♭⁹. The score includes three staves: top staff (treble clef, E♭), middle staff (treble clef, E♭), and bottom staff (bass clef, E♭). Chords are indicated by vertical bar lines. Fingerings and string numbers are shown below the bottom staff.

Chords: E♭7, A♭maj7, Fm7♭5, B♭7, E♭13, A♭⁹, A♭maj9, Fm9, B♭⁹.

Fingerings and String Numbers:

- E♭7: 8, 6
- A♭maj7: 11, 8
- Fm7♭5: 11, 9
- B♭7: 8, 6
- E♭13: 8, 6
- A♭⁹: 11, 10
- A♭maj9: 12, 10
- Fm9: 8, 6
- B♭⁹: 7, 6

Musical score for guitar showing chords and fingerings:

- E♭maj7**: Fret 8, string 6; Fret 6, string 5; Fret 10, string 4.
- Gm7**: Fret 11, string 6; Fret 10, string 5; Fret 10, string 4.
- C7**: Fret 7, string 6; Fret 5, string 5.
- E♭maj7**: Fret 11, string 6; Fret 9, string 5; Fret 10, string 4.
- D7**: Fret 7, string 6; Fret 5, string 5.
- E♭⁹**: Fret 8, string 6; Fret 6, string 5; Fret 10, string 4.
- E♭maj9**: Fret 8, string 6; Fret 6, string 5; Fret 11, string 4.
- Gm11**: Fret 11, string 6; Fret 10, string 5; Fret 10, string 4.
- C9**: Fret 7, string 6; Fret 5, string 5.
- E♭⁹**: Fret 8, string 6; Fret 6, string 5; Fret 10, string 4.
- D9**: Fret 7, string 6; Fret 5, string 5.

Musical score for guitar showing chords and fingerings:

Top Staff:

- G7: 1st string (G), 2nd string (D), 3rd string (B), 4th string (F#)
- C7: 1st string (C), 2nd string (A), 3rd string (E), 4th string (D)
- Fm7: 1st string (F), 2nd string (D), 3rd string (B), 4th string (A)
- B7: 1st string (B), 2nd string (G), 3rd string (D), 4th string (C)
- E6: 1st string (E), 2nd string (C), 3rd string (A), 4th string (G)

Bottom Staff:

- Gm7: 1st string (G), 2nd string (D), 3rd string (B), 4th string (D)
- C7b9: 1st string (C), 2nd string (A), 3rd string (E), 4th string (D), 5th string (G)
- Fm7: 1st string (F), 2nd string (D), 3rd string (B), 4th string (A)
- B13: 1st string (B), 2nd string (G), 3rd string (D), 4th string (C), 5th string (G)
- E6: 1st string (E), 2nd string (C), 3rd string (A), 4th string (G)

Fingerings:

- G7: 6, 4
- C7: 6, 4
- Fm7: 6, 8
- B7: 7, 6, 6, 6
- E6: 4, 6
- Gm7: 6
- C7b9: 4
- Fm7: 6
- B13: 8
- E6: 8

WINDOWS

By CHICK COREA

Moderately Fast

Bm7

The musical score consists of two staves of music and a fretboard diagram below them.

Staff 1: Treble clef, 3/4 time. The first measure shows a Bm7 chord. The second measure shows a Bm9 chord. The third measure shows a Bm7 chord. The fourth measure shows a Bm9 chord.

Staff 2: Treble clef, 3/4 time. The first measure shows a Bm7 chord. The second measure shows a Bm9 chord. The third measure shows a Bm7 chord. The fourth measure shows a Bm9 chord.

Fretboard Diagram:

T	15	14	17	14	12	15	17	14
A	14	14		14	12	14	14	14
B	12	12		14	12	12	12	12
	14	14		14	14	14	14	14

G \sharp m7 \flat 5

C \sharp 7

The musical score consists of two staves of music and a fretboard diagram below them.

Staff 1: Treble clef, 3/4 time. The first measure shows a G \sharp m7 \flat 5 chord. The second measure shows a G \sharp m9 chord. The third measure shows a G \sharp m7 \flat 5 chord. The fourth measure shows a D \sharp 7 \sharp 9(\sharp 5) chord. The fifth measure shows a C \sharp 13 chord. The sixth measure shows a C \sharp 9 chord.

Staff 2: Treble clef, 3/4 time. The first measure shows a G \sharp m7 \flat 5 chord. The second measure shows a G \sharp m9 chord. The third measure shows a G \sharp m7 \flat 5 chord. The fourth measure shows a D \sharp 7 \sharp 9(\sharp 5) chord. The fifth measure shows a C \sharp 13 chord. The sixth measure shows a C \sharp 9 chord.

Fretboard Diagram:

12	10	14	11	9	12	14	6	4
11			11		12	12	4	4
11			9		11	11	3	3
			11					

F \sharp m7

D9(no3rd)

The musical score consists of two staves of music and a fretboard diagram below them.

Staff 1: Treble clef, 3/4 time. The first measure shows an F \sharp m7 chord. The second measure shows an F \sharp m7 chord. The third measure shows an F \sharp m7 chord. The fourth measure shows a D13(no3rd) chord. The fifth measure shows a D9(no3rd) chord.

Staff 2: Treble clef, 3/4 time. The first measure shows an F \sharp m7 chord. The second measure shows an F \sharp m7 chord. The third measure shows an F \sharp m7 chord. The fourth measure shows a D13(no3rd) chord. The fifth measure shows a D9(no3rd) chord.

Fretboard Diagram:

2	2	2	X	2	7	5	10
2	2	2	X	2	5	5	8
2	2	2	X	2	9	9	10
2	2	2	X	2			

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Emaj7

Fretboard diagram (bottom staff):

10			8	7	10	7	6	11	14
8			9						
10									

Fretboard diagram (bottom staff):

6	7	6	X	7	9	7	6	11	7	8	6	7

Fretboard diagram (bottom staff):

12	9	11	10	16	11	11	14	12	12	12	11	12	16	11

Fretboard diagram (bottom staff):

14	12	12	11	12	12	12	11	12	4	3	4	4	8	5	6	5	7	9	11	8	9

Musical score for guitar tablature:

Top Staff (A7, A7, Emaj7, D[#]m7)

Bottom Staff (A13, A♭7, Emaj7#11, D[#]m7)

Tablature Grid:

7	5	8	4	11	11
6			4	11	11
5			5	13	11
			4	14	11
				X	X
				12	11

Musical score for guitar showing chords and fingerings:

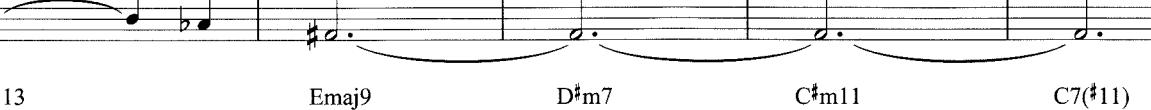
Chords: C[#]m7, C[#]m7/B, B^bm7^b5, B^bm7^b5/A^b, E^b7/G, C[#]m9, B^bm7^b5, B^bm7^b5/A^b, Gm7^b5.

Fingerings: 11, 12, 9, 12, 9, 9, 8, 9, x, 11, 9, 11, 10, x, 10, 11.

E♭7 A♭m7 A♭m7/G♭ D♭7/F

 A♭m A♭m/G♭

 12 11 7 7 6 3

D♭7 Emaj7 D♯m7 C♯m7 C9(♯11)


YESTERDAYS

**Words by OTTO HARBACH
Music by JEROME KERN**

Ballad

Dm7 Em7^b5 A7^b9 Dm7 Em7^b5 A7^b9
 Dm7 E^b9 Em7^b5 Fmaj7 A7[#]5 B^b13
 TAB: 5 6 3 5 6 8
 5 x 6 7 5 6 7
 5 6 7 8 5 6 7
 5 x 6 7 5 6 7

Dm Dm/C# Dm/C Bm7**5**

Am11 A7[#]5 Gm7 G7¹³^{b9} Fm7 Em11 E7[#]9([#]5) Dm7 Bm7^{b5}

7

Chord Progression:

- E7
- A7
- D7
- G7
- C7
- Cm7
- F7

Harmonic Progression:

- E9
- A7^{#9}(^{#5})
- D13
- G13
- C13
- Cm9
- F7

Fretboard Diagram (Fingerings):

12	13	13	10	12	12	10	10	10	5
9				11	10	8	10	8	
11				12	10	9	8	8	
12				X	11	10	8	X	
X					X	10	X	X	
0						12	10	8	3

B^bmaj7 E^bmaj7 Em7 E^b7 Dm7

B^bmaj13 B^b₉⁶ E^bmaj9 E^bmaj7 Em11 F/E^b A7^{#5} Dm7

8 6 5 5 5 5 5 . 5 5 5 5

9 7 5 8 7 7 6 6 . 5 5 5 5

7 5 8 7 7 6 6 . 5 5 5 5

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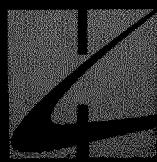
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