

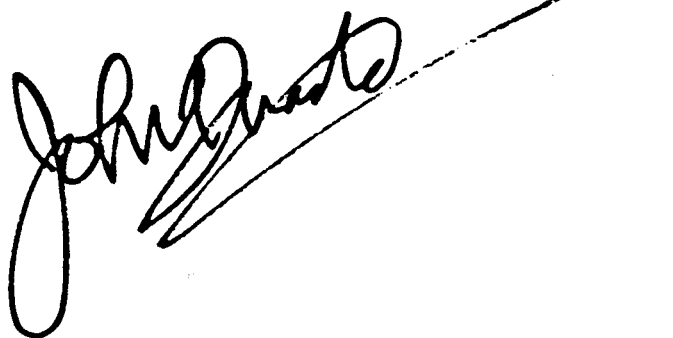
JAZZ & POPULAR SONGS

ARRANGED FOR CLASSIC GUITAR
BY JOHN DUARTE
LENNON & McCARTNEY, DUKE ELLINGTON
BURT BACHARACH, HAROLD ARLEN...



I began my musical life with jazz and, though no longer actively engaged in that field, I have continued to enjoy playing the “standard” tunes, those which have stood the test of time – at least one in this book is over fifty years old. Though I have always done this by improvising, very many people have asked me to write down some of the things I have played – which is how this book came to be put together. The arrangements make no attempt to simulate jazz improvisation but, in their use of the harmonies and syncopations typical of jazz, provide a varied and (I hope) attractive range of settings expressed in terms of classic-guitar techniques – and not playable with a plectrum.

The rhythms may present problems to the conventionally trained guitarist and are best approached by playing the appropriate passages (always in C or $\frac{4}{4}$ time) slowly, counting carefully in eighth-notes (“eight to the bar”) until the unfamiliar accents are “felt”. There is an unusual *scordatura* (6th string to F) in “Eleanor Rigby,” but it creates no difficulty; the 6th string is little used and is always open. I have retained the indications of tempo and manner given on the original song-copies but have added bracketed suggestions as to appropriate metronome markings. Dotted curves denote left-hand slurs, straight lines connecting finger-numbers indicate guide-fingers; the bolder, straight line connecting two notes (“On the Sunny Side of the Street,” bar 22) calls for a marked *portamento*.
I enjoyed writing them, I hope you enjoy playing them.

A handwritten signature in black ink, reading "John Duarte". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

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SPANISH HARLEM

Words and Music: Jerry Leiber & Phil Spector.
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Baion Moderato [♩ = 96-104]

The musical score is written for guitar and consists of five systems of music. Each system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The first system begins with a circled '6' and an equals sign followed by 'D', indicating a capo on the 6th fret. The first system includes a triplet of eighth notes with a '3' above it and a fingering of '2 3'. The second system features a triplet of eighth notes with a '3' above it and a fingering of '2 3', followed by a slur over a sequence of notes with a '1' above it. The third system includes a triplet of eighth notes with a '3' above it and a fingering of '1 2 3', followed by a slur over a sequence of notes with a '1/2 CV' marking above it. The fourth system includes a triplet of eighth notes with a '3' above it and a fingering of '1 2 3', followed by a slur over a sequence of notes with a '1/2 CII' marking above it. The fifth system includes a triplet of eighth notes with a '3' above it and a fingering of '0 1 2', followed by a circled '3' above a note. The score includes various dynamics such as *mf* and *p*, and rests.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. The music concludes with a double bar line.

Musical staff 2: Treble clef, key signature of two sharps. The staff begins with a first ending bracket labeled '1' and contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 0, 2, 3, and 4. The staff concludes with a double bar line.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 0, 1, 2, and 3. The music concludes with a double bar line.

Musical staff 4: Treble clef, key signature of two sharps. The staff begins with a second ending bracket labeled '2' and contains a sequence of chords and melodic lines. The staff concludes with a double bar line.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. The dynamic marking *mp* (mezzo-piano) is present. The staff concludes with a double bar line.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of chords and melodic lines. The dynamic marking *pp* (pianissimo) is present. The word *étouffées* is written below the staff. The staff concludes with a double bar line.

AIN'T MISBEHAVIN'

Words: Andy Razaf, Music: Thomas Waller & Harry Brooks.

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Moderato [♩ = 88-96]

The musical score is written for guitar in 4/4 time, marked Moderato with a tempo of 88-96 beats per minute. It consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (Bb). The second system includes a section labeled 'CIII' with a repeat sign. The third system includes sections labeled 'CVIII', '(CVII)', 'CVIII', and 'CIII'. The fourth system includes sections labeled 'CIII' and 'CV'. The fifth system continues the piece. The score features various guitar techniques such as triplets, four-note chords, and slurs. Fingering numbers (1-4) and fret numbers (0-4) are indicated throughout. The piece concludes with a final chord in the fifth system.

Musical staff 1: Treble clef, 7/8 time signature. Features a melodic line with eighth and sixteenth notes and a bass line with chords and triplets. Includes a 'CIII' section with a bracket and a final chord with fingerings 2, 4, 2.

1/2 CV

Musical staff 2: Treble clef, 7/8 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes a '1/2 CV' section with a bracket and fingerings 4, 3, 2, 3.

Musical staff 3: Treble clef, 7/8 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes sections labeled CVII, 1/2 CVIII, CV, CVII, and CV with brackets.

Musical staff 4: Treble clef, 7/8 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes sections labeled CIII, CI, CIII, and CVIII with brackets.

Musical staff 5: Treble clef, 7/8 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes sections labeled CVII, CVIII, CVI, CI, and CIII with brackets.

Musical staff 6: Treble clef, 7/8 time signature. Features a melodic line with eighth notes and a bass line with chords. Includes sections labeled CIV and CIII with brackets.

THE GIRL NEXT DOOR

Words and Music: *Hugh Martin and Ralph Blane.*
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Slowly [$\text{♩} = 88-92$]

The musical score is presented in five systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. Fingerings are indicated by numbers 1-4 above or below notes. Chord diagrams are labeled with Roman numerals: CI, CII, CIII, and CIV. A circled '3' indicates a triplet. The score includes various musical notations such as slurs, ties, and rests.

TAKING A CHANCE ON LOVE

Words and Music: John Latouche, Ted Fetter and Vernon Duke

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Moderato [$\text{♩} = 100 - 112$]

The musical score is written for guitar and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Moderato' with a metronome marking of 100-112. The score includes various musical notations such as notes, rests, and slurs. Fingering numbers (0-4) are placed above or below notes to indicate fingerings. Chord diagrams are shown as letters above the staff: CII, 1/2 CII, and CII. The score concludes with a circled '2' at the end of the fifth system.

1st staff of music. Key signature: three sharps (F#, C#, G#). The staff contains a melodic line with various fingerings (3, 1, 0, 3, 2, 4, 2, 4-4, 1, 4, 3) and a bass line with chords. A bracket labeled $\frac{1}{2}$ CIII spans the final two measures.

2nd staff of music. Key signature: three sharps. The staff contains a melodic line with fingerings (4, 0, 4, 2, 4, 2, 4-4, 4, 1, 4, 4) and a bass line. Brackets labeled CIII, $\frac{1}{2}$ CI, CIII, and CIII are placed above the staff. Circled numbers 1 and 2 are placed above the first and last notes of the melodic line.

3rd staff of music. Key signature: three sharps. The staff contains a melodic line with fingerings (3, 4, 2, 0, 1, 2, 3, 0, 0) and a bass line. A bracket labeled CI spans the first four measures.

4th staff of music. Key signature: three sharps. The staff contains a melodic line with fingerings (4, 4, 4, 4, 4) and a bass line. Brackets labeled CII, CIX, and CVII are placed above the staff.

5th staff of music. Key signature: three sharps. The staff contains a melodic line with fingerings (1, 4, 3, 3, 4) and a bass line. A bracket labeled $\frac{1}{2}$ CIV spans the first four measures.

6th staff of music. Key signature: three sharps. The staff contains a melodic line with fingerings (2, 3, 1, 4, 0, 1, 3) and a bass line. A bracket labeled $\frac{1}{2}$ CIV spans the first four measures. A circled number 3 is placed above the final note of the melodic line.

LULLABY OF BIRDLAND

By: *George Shearing.*

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Moderato, with a rock [♩ = 96 - 108]

0 0 3
CI
4 2
1 2
1 1 1
2 3 3
1 0
2 3

CII
2 0 4
0 2 1
4 0 1
CV
4 3 2
3 0 2
CVII
4 2 4 2

1/2 CV
4 3
CIII
4 4
CII
2 0
3-3
0 1

CIV
1/2 CVII
CIII
4 4
3 3
1

1 2 3 4 4 1 4 4 2 3 3 2 3 2 0 2 0

1/2 CV

1 2-2 0 1 3 4 1 3 4 1 3 4 1 4

4 4 CII 2 3 1 3 1 0

1 2 3 4

1/2 CVIII 1/2 CVII 1/2 CIII 3 1 2 0 1 0 4 2 0

ELEANOR RIGBY

Words and Music: John Lennon & Paul McCartney
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W1.

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Moderato with a steady beat [♩ = 88-92]

The musical score is written for guitar in 4/4 time. It begins with a circled 6 and an equals sign followed by 'F', indicating the key signature. The tempo is marked 'Moderato with a steady beat' with a quarter note equal to 88-92 beats per minute. The score consists of five systems of music. The first system includes a circled 6 and an equals sign followed by 'F', and a circled 3 with a 4 below it. The second system has a circled 1 above the first measure and a circled 0 above the second measure. The third system has a circled 1 above the first measure and a circled 0 above the second measure. The fourth system has a circled 2 above the first measure, a circled 0 above the second measure, a circled 4 above the third measure, a circled 1 above the fourth measure, a circled 4 above the fifth measure, and a circled 0 above the sixth measure. The fifth system has a circled 4 above the first measure, a circled 3 above the second measure, and a circled 2 above the sixth measure. The score includes various musical notations such as treble and bass clefs, notes, rests, and fingerings. Dynamics markings include *mf*, *p*, and *mf*. The word *sempre* is written at the bottom left of the fifth system.

First musical staff with treble clef, showing a sequence of notes with fingerings 1, 4, 0, 1. The bass line consists of chords.

Second musical staff with treble clef, continuing the melodic line with various slurs and fingerings.

Third musical staff with treble clef, featuring more complex fingerings including 4, 1, 2, 1, 4, 0, 4, 1, 2. The bass line includes a 0 and a 3.

Fourth musical staff with treble clef, showing a melodic line with slurs and fingerings 4, 3, 4. The bass line includes a 1 and a 0.

Fifth musical staff with treble clef, containing a repeat sign and a first ending bracket labeled 1,2. It includes fingerings 1, 0, 4, 1, 4, 0, 4, 3, 1/2 CV, 0, 4, 2. The bass line includes a 1 and a 2.

Sixth musical staff with treble clef, ending with a fermata and a dynamic marking *mp*. It includes fingerings 1, 2, 0, 4, 4, 3, 4. The bass line includes a 0 and a 2.

BASIN STREET BLUES

Words and Music: Spencer Williams.
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Moderato [♩ = 88-100]

⑥ = D

The musical score for "Basin Street Blues" is presented in five systems, each consisting of a standard musical staff and a guitar tablature staff below it. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked "Moderato" with a quarter note equal to 88-100 beats per minute. The first system begins with a circled number 6 and the text "= D". The score includes various musical notations such as treble clefs, key signatures, and time signatures. The guitar tablature uses numbers 0-4 to indicate fret positions and includes slurs, accents, and other performance markings. The piece concludes with the instruction "To Coda" and a diamond symbol. The page number "16" is centered at the bottom.

1/2 CII CVII

1/2 CV VII

CV 1/2 CII CIX

CVII CII CII CVII 1/2 CV

D.S. al Coda

⊕ CODA

1/2 CIV

rit.

ON THE SUNNY SIDE OF THE STREET

Words: Dorothy Fields, Music: Jimmy McHugh.
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Moderato [$\text{♩} = 92 - 100$]

The musical score is written for guitar and consists of five systems of music. Each system contains a treble clef staff with a melody line and a bass clef staff with a bass line. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. Chord diagrams are shown as letters above the staff: CIII, CIX, CVIII, CII, and 1/2CV. The piece is marked 'Moderato' with a tempo of 92-100 beats per minute. The key signature has one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

FAR AWAY PLACES

Words and Music: Joan Whitney & Alex Kramer.
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Moderately slow [$\text{♩} = 80-88$]

The musical score is written for guitar in 3/4 time, key of D major. It consists of five systems of music. The first system begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Moderately slow' with a metronome marking of 80-88. The score includes various guitar techniques and fretting patterns:

- System 1: Starts with a circled 6 and an equals sign followed by 'D'. It features a circled 3 and a circled 4. Techniques include *H. 8va* (harmonics at the 8th fret), $\frac{1}{2}$ CII, and *al loco* (natural harmonics).
- System 2: Continues the melody with a circled 4 and a circled 3. Techniques include *H. 12* (harmonics at the 12th fret).
- System 3: Features a circled 1, circled 2, circled 3, circled 4, and circled 4. Techniques include *H. 12*, CII, $\frac{1}{2}$ CII, and *H. 8va* with a circled 2 and circled 2.
- System 4: Includes a circled 1 and circled 2. Techniques include *H. 12*, CII, and a circled 4.
- System 5: Features a circled 4, circled 2, circled 2, circled 2, circled 0, circled 3, circled 1, circled 1, circled 1, circled 0, circled 4, *H. 8va*, *H. 8va*, and $\frac{1}{2}$ CII.

CIII CI CIII

Staff 1: Musical notation with guitar fretboard diagrams. Chord labels: CIII, CI, CIII.

CII CVII CV 1/2CII

Staff 2: Musical notation with guitar fretboard diagrams. Chord labels: CII, CVII, CV, 1/2CII.

Staff 3: Musical notation with guitar fretboard diagrams.

CII

Staff 4: Musical notation with guitar fretboard diagrams. Chord label: CII.

1/2CII H.8va H.8va 1/2CII H.8va H.8va H.8va

Staff 5: Musical notation with guitar fretboard diagrams. Chord labels: 1/2CII, H.8va, H.8va, 1/2CII, H.8va, H.8va, H.8va.

H.8va H.7 H.8va H.12 H.7 H.8va al loco CVII H.12

Staff 6: Musical notation with guitar fretboard diagrams. Chord labels: H.8va, H.7, H.8va, H.12, H.7, H.8va, CVII, H.12. Instruction: al loco.

WHAT A WONDERFUL WORLD

Words and Music: George David Weiss & Bob Thiele.
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Slowly [♩ = 80-92]

CIV

The first line of the guitar accompaniment is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole rest followed by a quarter note G4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G2, B1, C2, D2, E2, F2, G2. There are various fingerings indicated by numbers 0-4 below the notes.

CVII

CIV

CII

CIV

The second line of the guitar accompaniment continues the melody and bass line. It features a series of eighth notes in the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line continues with quarter notes: G2, B1, C2, D2, E2, F2, G2, F2, E2, D2, C2. There are various fingerings indicated by numbers 0-4 below the notes.

CII

The third line of the guitar accompaniment continues the melody and bass line. It features a series of eighth notes in the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line continues with quarter notes: G2, B1, C2, D2, E2, F2, G2, F2, E2, D2, C2. There are various fingerings indicated by numbers 0-4 below the notes.

CIV

CVII

CIV

CII

CIV

The fourth line of the guitar accompaniment continues the melody and bass line. It features a series of eighth notes in the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line continues with quarter notes: G2, B1, C2, D2, E2, F2, G2, F2, E2, D2, C2. There are various fingerings indicated by numbers 0-4 below the notes.

CII

The fifth line of the guitar accompaniment continues the melody and bass line. It features a series of eighth notes in the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line continues with quarter notes: G2, B1, C2, D2, E2, F2, G2, F2, E2, D2, C2. There are various fingerings indicated by numbers 0-4 below the notes.

First musical staff with treble clef and key signature of three sharps (F#, C#, G#). It features two measures of music. The first measure is bracketed and labeled 'CII' above it. The second measure is also bracketed and labeled 'CII' above it. Fingering numbers (0, 1, 2, 3, 4) are placed below the notes.

Second musical staff with treble clef and key signature of three sharps. It contains two measures. The first measure is bracketed and labeled 'CIX' above it. The second measure is bracketed and labeled 'CIV' above it. The third measure is bracketed and labeled 'CVI' above it. The fourth measure is bracketed and labeled 'CVII' above it. The fifth measure is bracketed and labeled 'CVI' above it. The sixth measure is bracketed and labeled 'CVII' above it. The seventh measure is bracketed and labeled 'CIII' above it. The eighth measure is bracketed and labeled 'CII' above it. Fingering numbers are present below the notes.

Third musical staff with treble clef and key signature of three sharps. It contains two measures. The first measure is bracketed and labeled 'CIV' above it. The second measure is bracketed and labeled 'CVII' above it. The third measure is bracketed and labeled 'CIV' above it. The fourth measure is bracketed and labeled 'CII' above it. Fingering numbers are present below the notes.

Fourth musical staff with treble clef and key signature of three sharps. It contains two measures. The first measure is bracketed and labeled 'CIV' above it. The second measure is bracketed and labeled 'CII' above it. Fingering numbers are present below the notes.

Fifth musical staff with treble clef and key signature of three sharps. It contains two measures. The first measure is bracketed and labeled 'CII' above it. The second measure is bracketed and labeled 'CII' above it. Fingering numbers are present below the notes.

Sixth musical staff with treble clef and key signature of three sharps. It contains two measures. The first measure is bracketed and labeled 'CII' above it. The second measure is bracketed and labeled 'CII' above it. Fingering numbers are present below the notes. The piece concludes with a double bar line and the marking 'H.12' at the end.

(THEY LONG TO BE) CLOSE TO YOU

Words: Hal David, Music: Burt Bacharach.
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Moderato [♩ = 104-116]

The first system of guitar tablature consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains a melodic line with various note values and rests, including a circled '3' and a circled '4'. The bottom staff is in bass clef and contains a bass line with notes and rests, including a circled '3' and a circled '4'. Fingering numbers (0, 1, 2, 3, 4) are placed above the notes.

The second system of guitar tablature consists of two staves. The top staff is in treble clef and contains a melodic line with notes and rests, including a circled '3' and a circled '4'. The bottom staff is in bass clef and contains a bass line with notes and rests, including a circled '3' and a circled '4'. A bracket labeled 'CI' spans across both staves. Fingering numbers (0, 2, 3, 4) are placed above the notes.

The third system of guitar tablature consists of two staves. The top staff is in treble clef and contains a melodic line with notes and rests, including a circled '3' and a circled '4'. The bottom staff is in bass clef and contains a bass line with notes and rests, including a circled '3' and a circled '4'. A bracket labeled 'CV' is above the first measure, and a bracket labeled 'CI' spans across the rest of the system. Fingering numbers (0, 2, 3, 4) are placed above the notes.

The fourth system of guitar tablature consists of two staves. The top staff is in treble clef and contains a melodic line with notes and rests, including a circled '3' and a circled '4'. The bottom staff is in bass clef and contains a bass line with notes and rests, including a circled '3' and a circled '4'. A bracket labeled 'CI' spans across both staves. Fingering numbers (0, 2, 3, 4) are placed above the notes.

The fifth system of guitar tablature consists of two staves. The top staff is in treble clef and contains a melodic line with notes and rests, including a circled '3' and a circled '4'. The bottom staff is in bass clef and contains a bass line with notes and rests, including a circled '3' and a circled '4'. Brackets labeled 'CV', 'CI', and 'CIII' are positioned above the staves. Fingering numbers (0, 2, 3, 4) are placed above the notes.

1 0 3 4 1 0 1 4 CI

4 0 4 4 4 1 4 CV

CVIII ② CX H.12

CI 1 4 3 3 2 1 3 3 2 1 2 3 2 2

CI CIII 2 4 3 2

H.12 4 0 4 0 2 3 0 2 0 4 4 2 3 3 3 3

DON'T GET AROUND MUCH ANYMORE

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Slowly [$\text{♩} = 80-92$]

3 2 2 2
1 1 4 1
2 3 3 3

4 2 1 0 2 ½CII

CII

3 2 4 2 1 3 1 4

CII

1 2 3 4 1 4 ½CII 3 2 1 4 ½CII

CII

4 3 4 2

CIII CII ½CII

Musical notation for the first system, including treble and bass staves with guitar fret numbers and chord labels CV, CIII, and 1/2CV. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and bass notes.

Musical notation for the second system, including treble and bass staves with guitar fret numbers and chord labels 1/2CVII and CVIII. The treble staff continues the melodic development, while the bass staff maintains the accompaniment.

Musical notation for the third system, including treble and bass staves with guitar fret numbers. This system focuses on complex melodic patterns and rhythmic figures in both hands.

Musical notation for the fourth system, including treble and bass staves with guitar fret numbers and chord label CII. The treble staff features a prominent melodic line with slurs and ornaments.

Musical notation for the fifth system, including treble and bass staves with guitar fret numbers and chord labels CII and CI. The bass staff is characterized by a steady, rhythmic accompaniment.

Musical notation for the sixth system, including treble and bass staves with guitar fret numbers and chord labels 1/2CVII, 1/2CIII, and 1/2CII. The treble staff concludes with a melodic phrase, while the bass staff provides a final accompaniment.

WHEN SUNNY GETS BLUE

Words: Marvin Fisher, Music: Jack Segal.
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Slowly but rhythmically [$\text{♩} = 84-92$]

The musical score is written for guitar and consists of five staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Slowly but rhythmically" with a metronome marking of quarter note = 84-92. The score includes various fretboard diagrams and chord markings:

- Staff 1:** Starts with a treble clef and a key signature of three sharps. It features a sequence of notes with fret numbers (1, 3, 0, 4, 0, 4, 1, 4, 3, 2, 1, 2) and chord markings CI, CVI, and CIV.
- Staff 2:** Continues the melodic line with fret numbers (2, 1, 2, 0, 4, 3, 0, 4, 2, 4, 4) and chord markings CII, CV, 1/2CIV, CII, and CIV.
- Staff 3:** Shows a more complex melodic passage with fret numbers (3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4) and chord markings CII, CV, CIV, and CIII.
- Staff 4:** Features a melodic line with fret numbers (4, 0, 4, 3, 2, 2, 3, 0, 4, 3, 0, 1, 2) and chord markings CII, CV, CIV, CIII, CII, and CV.
- Staff 5:** Concludes the piece with fret numbers (4, 2, 4, 4, 4, 3, 4, 3, 4, 3) and chord markings CIV, CII, CIV, CII, and CV.

CIV CIII CII CV CIV CVI

CIV CVI CIV ½CIII

CII CIV CII

CII CV ½CIV CII CIV

CII CV CIV CIII

CIV CVII ½CVI CV CIV CIII

STARDUST

Words: Mitchell Parish, Music: Hoagy Carmichael.

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Slowly [$\text{♩} = 80 - 88$]

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of five staves of music. The tempo is marked 'Slowly' with a quarter note equal to 80-88 beats per minute. The score includes various guitar-specific notations such as chord diagrams (e.g., 1/2CVI, CVI, 1/2CII, 1/2CVII, CIX, CII, CIII, CII, CVII, CII), fingering numbers (1-4), and circled numbers (1, 2, 3). The music features a mix of eighth and quarter notes, with some passages involving triplets and slurs. The overall mood is gentle and melodic.

a little slower

FLY ME TO THE MOON

Words and Music: Bart Howard.

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Slowly [$\text{♩} = 88-96$]

⑥ = D

The musical score is written for guitar in 3/4 time, with a tempo of 88-96 beats per minute. It is in the key of D major, indicated by the circled '6' and the key signature. The score consists of five systems of music, each with a treble clef and a 3/4 time signature. Chord diagrams are provided above the staff, and fret numbers are indicated below the notes. The first system includes chords CIII, 1/2CI, and 1/2CI. The second system includes 1/2CV, CV, 1/2CV, CIII, and CIII. The third system includes 1/2CIII and 1/2CV. The fourth system includes CIII, CV, and CIII. The fifth system includes CII and CIII. The score features various musical notations, including eighth and sixteenth notes, rests, and ties. A circled '3' and a circled '4' are present in the third and fourth systems, respectively, likely indicating specific fret positions or techniques. The piece concludes with a final chord diagram and a double bar line.

First musical staff showing a sequence of notes and rests. The notes are mostly quarter and eighth notes, with some rests. The key signature has one flat.

Second musical staff with fingering numbers (2, 4, 3, 2, 4, 2, 4, 2, 4) and chord labels (CVI, CV, CIII, CI) above the notes. The notes are quarter notes.

Third musical staff with fingering numbers (4, 0, 4, 3, 2, 1, 3, 4, 2, 4, 4, 4, 2) and chord labels (1/2 CIII, CV, CI) above the notes. The notes are quarter notes.

Fourth musical staff with fingering numbers (4, 1, 3, 2, 3, 4, 4, 4, 2, 2, 1, 1) and chord labels (1/2 CI, CIV) above the notes. The notes are quarter notes.

Fifth musical staff with fingering numbers (4, 1, 3, 2, 4, 3, 4, 4, 0, 1, 3, 3, 3, 2, 3, 1). The notes are quarter notes.

Sixth musical staff with fingering numbers (0, 1, 2, 0, 4, 0, 0, 0, 2, 0, 3, 1) and performance instructions "rit." and "Slowly". The notes are quarter notes.

I FALL IN LOVE TOO EASILY

Words and Music: Sammy Cahn and Jule Styne.
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Moderato [$\text{♩} = 84-92$]

Musical score for guitar, Moderato section. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of four lines of music. The first line includes a CIII barre. The second line includes a 4-finger barre. The third line includes CII, CVII, CV, and CVII barres. The fourth line includes a CIII barre. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (0-4) are indicated throughout the score.

[$\text{♩} = 96-104$]

rall. poco

a tempo più mosso

Musical score for guitar, a tempo più mosso section. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of two lines of music. The first line includes a 4-finger barre. The second line includes a CIII barre. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (0-4) are indicated throughout the score.

Musical staff 1: Treble clef, 4/4 time signature. Features a melodic line with slurs and a bass line with triplets. Fingerings are indicated by numbers 0-4. A bracket labeled $\frac{1}{2}$ CI spans the first two measures. A circled 3 is present in the final measure.

Musical staff 2: Treble clef, 4/4 time signature. Features a melodic line with slurs and a bass line with triplets. Fingerings are indicated by numbers 0-4. A bracket labeled CII spans the first two measures.

Musical staff 3: Treble clef, 4/4 time signature. Features a melodic line with slurs and a bass line with triplets. Fingerings are indicated by numbers 0-4. Brackets labeled CII, CVII, and CV are positioned above the staff.

Musical staff 4: Treble clef, 4/4 time signature. Features a melodic line with slurs and a bass line with triplets. Fingerings are indicated by numbers 0-4. Brackets labeled CVII and CV are positioned above the staff.

Musical staff 5: Treble clef, 4/4 time signature. Features a melodic line with slurs and a bass line with triplets. Fingerings are indicated by numbers 0-4. Brackets labeled CVI, CV, and CIII are positioned above the staff. The text "Tempo I" and "rall. molto" are present below the staff.

Musical staff 6: Treble clef, 4/4 time signature. Features a melodic line with slurs and a bass line with triplets. Fingerings are indicated by numbers 0-4. The text "rall." and "H.12" are present below the staff. A circled 1 is present in the final measure.

DAYS OF WINE AND ROSES

Words: Johnny Mercer, Music: Henry Mancini.
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Moderate ballad [$\text{♩} = 100-104$]

The image displays a guitar score for the song "Days of Wine and Roses". It consists of five systems of music, each with a treble clef staff and a bass clef staff. The key signature is D major (two sharps) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and fingerings. Above the first system, there is a circled '6' followed by "= D", indicating the key signature. Above the second system, there are labels "1/2 CII", "CII", and "CIV". Above the third system, there are labels "CV" and "CVII". Above the fourth system, there is a label "CII". The score is annotated with numerous fingerings (numbers 1-4) and includes some slurs and ties. The bass line features a mix of chords and single notes, often with fingerings like 0, 1, 2, 3, 4.

SOPHISTICATED LADY

Words: Irving Mills & Mitchell Parish, Music: Duke Ellington.

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Moderato [$\text{♩} = 84-92$]

The musical score consists of six systems of piano accompaniment for the piece 'Sophisticated Lady'. Each system is written on a grand staff (treble and bass clefs) in a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Moderato' with a metronome marking of 84-92 beats per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4, and articulation is shown with slurs and accents. Above the staff, measures are grouped into measures CIX, CVIII, CVII, CVI, and CV. The score is a page from a larger manuscript, as indicated by the page number 38 at the bottom.

CI CII

CII CVII CIII CII CI

CII CVII CIII CV CIII CV CIV

CIII CV CVIII CVII CVI CV

CVIII CVII CVI CV CIII CV

CI (CV) CVI CV CIV CII H.12

STORMY WEATHER

Words: Ted Koehler, Music: Harold Arlen.

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Slow lament [$\text{♩} = 69-76$]

⑥ = D

The musical score is presented in five systems, each with a treble clef and a key signature of one sharp (F#). The guitar part is written on a single staff with various fretting and fingering instructions. The piano accompaniment is indicated by numbers 1-4 on the staff lines. The score includes several technical markings: 'CI' and '(CII)' for guitar chords, 'CII' for a piano chord, and '1/2 CII' for a half-note guitar chord. Fingering numbers (0-4) are placed above or below notes. Some notes have slurs or accents. A circled '4' appears in the piano part of the second and fourth systems. The piece concludes with a double bar line and repeat dots.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various rhythmic values and a bass line with chords. Fingerings are indicated by numbers 0, 1, 2, 3, 4. A bracket labeled "CI" spans the final measure.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and a bass line. Fingerings are indicated by numbers 0, 1, 2, 3, 4. A triplet bracket labeled "3" is present over the first three notes of the second measure.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and a bass line. Fingerings are indicated by numbers 0, 1, 2, 3, 4. A triplet bracket labeled "3" is present over the first three notes of the second measure.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with triplets and a bass line. Fingerings are indicated by numbers 0, 1, 2, 3, 4. A bracket labeled "CI" spans the final measure. The text "1/2 CIII" is written below the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic values and a bass line. Fingerings are indicated by numbers 0, 1, 2, 3, 4.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic values and a bass line. Fingerings are indicated by numbers 0, 1, 2, 3, 4. The text "1/2 CII" is written above the staff. The text "rit." and "Slowly" are written below the staff. The text "H.12" is written at the bottom right.

THE GIRL FROM IPANEMA

Music: Antonio Carlos Jobim, Original Words: Vinicius De Moraes, English Lyric: Norman Gimbel.

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Moderate bossa nova [$\text{♩} = 108 - 120$]

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various rhythmic values and accidentals. The bass staff contains a harmonic accompaniment with chords and single notes. There are some fingerings indicated, such as '1' and '-1'.

The second system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. A section labeled 'CIII' is indicated above the staff. There are several slurs and fingerings throughout the system.

The third system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. Sections labeled 'CII', 'CI', and 'CII' are indicated above the staff. There are several slurs and fingerings throughout the system.

The fourth system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. There are several slurs and fingerings throughout the system.

The fifth system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. There are several slurs and fingerings throughout the system, including a circled '2' above a note.

CII

CV

CVI

CV

1/2 CIV

CIII

1/2 CII

CIII

ppp

Sempre decresc.



The Beatles



Enya



Phil Collins



Van Morrison



Bob Dylan



Sting



Paul Simon



Tracy Chapman



Eric Clapton



Pink Floyd



New Kids On The Block



Bryan Adams



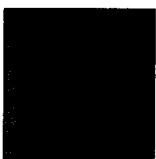
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Bringing you the words

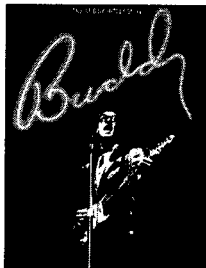
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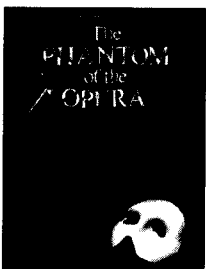
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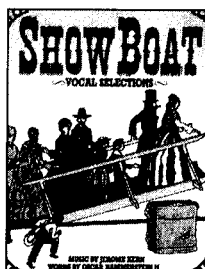
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