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AUTUMN LEAVES

Words by
JAQUES PREVERTMusic by
JOSEPH KOSMA

♩ = 118

The musical score for 'Autumn Leaves' is presented in a single system with six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 118. The score includes various musical notations such as slurs, ties, and fingering numbers (0-4). Chord symbols are placed above the staff to indicate harmonic changes: D7, Gmaj7, Cmaj7, F#m7(-5), B7, Em7, Am7, and D7. A repeat sign with first and second endings is used in the second staff. The piece concludes with a final chord of F#m7(-5).

B7 Em7 B7 F#m7(-5)

B7(-9) Em7

V Am7 D7 VII Gmaj7

V F#m7(-5) VII B7(-9)

Em7 A9 Dm7 G13 Am6 F#m7(-9)

B7(-9) Em7

1. 2. Harm. 12 rall.

NIGHT AND DAY

♩ = 94

Words & Music by
COLE PORTER

Cadd9

VIII

Dm7(-5)

G7

Cmaj7

III Abmaj7

G7

Cmaj7

F#m7(-5)

Fm7

Em7

Am6

Dm7

G7

Cmaj7

STELLA BY STARLIGHT

Words by
NED WASHINGTON

Music by
VICTOR YOUNG

$\text{♩} = 84$

Em7 D11/A Am11 D7 Gmaj7

C#m7(-5) F#7(-9) Am11

D9 Dm7/F G7

Cmaj7 F7 F#° G13 Gmaj7

C#m7(-5) F#7 B11 Bm7 Gm9 C7

C#m7(-5) F#7(-9) F#m(-5)

VII B7 E7(+5)

Am11 V VII F13(+11)

D11/A Gmaj9

C#m7(-5) II F#7(-9) Bm7(-5)

E7(+5) Am7(-5) D7(-9)

1. Gmaj7 2. Em7

D11/A Am11 D7 G Harm. 12 Gmaj9 8va (loco)

HERE'S THAT RAINY DAY

Words by
JOHNNY BURKE

Music by
JIMMY VAN HEUSEN

$\text{♩} = 104$
Gadd9

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of six systems of guitar notation. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord symbols are placed above the staffs. The first system starts with a tempo marking of 104 and a Gadd9 chord. The second system includes a 'rall.' marking. The third system features a key signature change to two sharps (D major) indicated by a double bar line and a key signature symbol. The fourth system includes a VI chord and an IV chord. The fifth system includes an Am11 chord and a D7 chord. The sixth system includes a Gmaj7 chord and a Db9(+11) chord. The score includes various guitar techniques such as triplets, slurs, and fingerings.

Am7 D11

Gadd9 Am7 D11 *rall.*

Gmaj7 Bb7 VI

Ebmaj7 Abmaj7 IV

Am11 Am7 D7

Gmaj7 Db9(+11)

VIII Cm Cm(+7) Cm7 F7(+9)

Staff VIII: Cm, Cm(+7), Cm7, F7(+9)

VI Bbmaj7 Ebmaj7

Staff VI: Bbmaj7, Ebmaj7

V Am Am(+7) Am7 D7

Staff V: Am, Am(+7), Am7, D7

Gmaj7 Bb7 Ebmaj7 D7

Staff: Gmaj7, Bb7, Ebmaj7, D7

Gmaj7 Bb7

Staff: Gmaj7, Bb7

Ebmaj7 Abmaj7

Staff: Ebmaj7, Abmaj7

Am11 Am11 D7

Staff: Am11, Am11, D7

HOW HIGH THE MOON

Words by
NANCY HAMILTON

Music by
MORGAN LEWIS

$\text{♩} = 116$
Gmaj7



Am7(-5) D7(-9) Gmaj7

Am7 D7 Bm7 Bb13 Am11 D7

Gmaj7 Gm7

C7 Fmaj7

Fm7 Bb7

Ebmaj7 Am7 D11

Gmaj7 Am7 D7(-9)

1. Bm7 VII
E7⁽⁻⁵⁾ VI (+9)
Am9 V
D7⁽⁻⁵⁾ IV (-9)

Gmaj7

2. Bm7 VII
Bb13
Am11
Cm/D

Gmaj7

Am7
D11

Gmaj7

Am7
D11
Gmaj9

I CAN'T GET STARTED

Words by
IRA GERSHWIN

Music by
VERNON DUKE

♩ = 84

Chord symbols: Cmaj7, Am7, Dm7, G7, Bm7, E7, Bbm7, Eb7, Am9, D7, G11, Cmaj7, Am7, Dm7, G7(-9), E7, A9, D7, G11, C6, Bb9(+11), Cmaj7, Em7, A7, Em7, A7.

Dmaj7 Gmaj9 Dmaj7 G7(-5)

Dm7(+5) G9 Dm7 G7(+5)

Em11 A9 Dm7 G11

Cmaj7 Am9 Dm11 G11

Bm7 E7 Bbm7 Eb7 Am9 D(-9) G11

Cmaj7 A13 Dm7 G7(-9) C6 Bb9

Cadd9 Bb7(-5) C6 Bb9(+11) Cmaj9

IN A SENTIMENTAL MOOD

Words by
I. MILLS & M. KURTZ

Music by
DUKE ELLINGTON

♩ = 74

III Dm Dm(+7) Dm7 ③ ②

Gm ④ Gm(+7) Gm7 A7 Dm

D9 III I. Gm7 C7 Fmaj9

2. Gm7 C7 Fmaj7 Ab7 III Dbmaj7 VI Bbm7

VIII Ebm7 IV Ab7 Dbmaj7 Bb7 ⑥

IV Eb7 IV Ab7 VIII Dbmaj7 VI Bbm7 ⑥

Ebm7 Ab7 C11 G11

C7 Dm Dm(+7) Dm7

Gm Gm(+7) Gm7 A7 Dm

D9 Gm7 C9 Fmaj9

Dm Dm(+7) Dm7 Gm Gm(+7)

Gm7 A7 Dm9 D9

Gm7 C7 F Fmaj7(+11) Harm. 12

g^{va}
Harm. 12

THE SHADOW OF YOUR SMILE

Words by
PAUL FRANCIS WEBSTER

Music by
JOHNNY MANDEL

$\text{♩} = 102$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a double bar line and a repeat sign. Chord symbols are placed above the staff: F#m9, B7(-9), and Am9. Fingerings are indicated by circled numbers 1-4. The second staff continues with chords Em9, A9, and Am9. The third staff features D7, Gmaj7 VII, and C/B. The fourth staff includes F#m7(-5) V, B11, and Em9. The fifth staff shows Em/D V, C#m7(-5) II, and F#m7(-5). The sixth staff contains B11, B7, and F#m9. The notation includes various rhythmic values, accidentals, and fingering instructions.

B7(-9) Em9 A9

Am9 D7 Bm7(-5)

E7(-9) Am7 Cm9

Bm9 F7 E11 E7alt A9

D11 D7(-9) Gadd9 B7(-9)

Em9 D11 D7(-9) Em9

D11 D7(-9) Gadd9 Harm. Harm.

ALL THE THINGS YOU ARE

Words by
OSCAR HAMMERSTEIN II

Music by
JEROME KERN

$\text{♩} = 120$

Em7 Am7 D7

Gmaj7 Cmaj7 F#7

Bmaj7 Bm7

Em7 A7 Dmaj7

Gmaj7 C#7 F#maj7

VI G#m7 C#7

VI F#maj7 VI Fm7

Bb7 Ebmaj7 B7(+5)

Em7 Am7 D7

Gmaj7 Cmaj7 Cm9 VIII

Gmaj7 V A13(-5) I. Am7

D7 Gmaj7 F#m7(-5) B7

2. Am7 D7 G Gsus G

BLUE AND SENTIMENTAL

Words & Music by
MACK DAVID & JERRY LIVINGSTON

♩ = 84

D Eb⁰ Em7 A9 D Bm7 Em7 A⁺

D6 III C13 VII B13 E7 A13

E7 A13 D2 A⁺

D7 E⁰ B13 C13 B13 E7 A13

E7 A13 D2

G6 Ab^o D2 D2/F#

Gm6 G6 Ab^o D Db7(+5)

B9 Bb13 Abm6 C11 B13 E7 A7

E7 A7 D7 D7 C7 B7

1. E7 A7 D Bm7 Em7 A+

2. E7 A7 D Bm7 Em7 A+ D6

BODY AND SOUL

Words by
EDWARD HAYMAN, FRANK EYTON & ROBERT SOUR

Music by
JOHN GREEN

♩ = 94

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as ♩ = 94. The score consists of six staves of music, each with guitar chord diagrams and Roman numeral indicators. The chords and Roman numerals are as follows:

- Staff 1: Em7, B7(-9), Em7, Eb7
- Staff 2: Dmaj7, Gmaj7, F#m7 IX, VII, F°
- Staff 3: Em7, VII, A7 II, F#7/A#
- Staff 4: Bm7, Em7, A7, 1. D6, B7
- Staff 5: 2. D6, Bb7 I, Ebmaj7 III, Fm7
- Staff 6: VIII Eb, IV Abm7, III Gm7, C7, I Fm7, Bb7

The score includes various guitar techniques such as natural harmonics (indicated by 'n'), bends (indicated by a curved line), and specific fretting patterns (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Ebmaj7 VI Ebm7 Ab7

Dbmaj7 VIII Bbm7 Ebm7 Ab7 IV IX VI

III Db7 C7 VII B7 VI Em7 B7(-9)

Em7 Eb7 Dmaj7 Gmaj7

F#m7 F° Em7

C#m7(-5) F#7 Bm7 V Em7 A7

1. D6 Bb7 Ebmaj7 Fm7

2.

D6 B7 Em7 B7(-9)

Em7 Eb7 Dmaj7 Gmaj7

F#m7 F° Em7

A7 F#7/A# Bm7 Em7 A7

D6 B7 Em11 A7(+5)

D6 B7 Em11 A7(+5)

D6 A7 Dadd9

D7(-9) X VII Gmaj7

Abm7 IX C#7 E7 A9 V

Em7 A7 Dmaj7 Am7 D7

Gmaj7 Gm7 C7(-9) Dmaj7 Bm7

Em7 A7 D6 Bm7 Em7 A7 Dmaj7

Am7 D7(-9) Gmaj7

Abm7 C#7 E7

A9 Em7 A7 Dmaj7

Am7 D7(-9) Gmaj7

Gm7 C7 Dmaj7 Bm7

Em7 A7 F#m9 B7 Em9 A7

Dmaj7 Am7 D7(-9) Gmaj7

Gm7 C7(-9) Dmaj7 Bm7 Em7 A7

D6 Bm7 Em7 A7 Gmaj7 Dadd9/F# Fm13 A11 D6 Dmaj13

BUT BEAUTIFUL

Words by
JOHNNY BURKE

Music by
JIMMY VAN HEUSEN

♩ = 88

Chords and notation shown in the score:

- Line 1: G, Bm7(-5), E7
- Line 2: Am7, C#m7(-5), F#7
- Line 3: G, Bm7(-5), E7(+5)
- Line 4: A9, A13
- Line 5: D13, Gmaj7, Em7
- Line 6: Am7, D7, G

Em9 A13 Am7
 D7(-9)/Ab Gadd9 Bm7(-5) E7
 Am7 C#m7(-5) F#7 G
 Bm7(-5) E7(+5) A9 A13
 D13 Gmaj7 Em7 Am7 B7
 VII Em7 F9(+11) Bm7 Bb13(+11) V Am7 D7
 III G6 1. Am7 D7 2. Gmaj7

DAYS OF WINE AND ROSES

Words by
JOHNNY MERCER

Music by
HENRY MANCINI

$\text{♩} = 104$

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a double bar line and a repeat sign, followed by a D major 7 chord (Dmaj7) and a C7 chord. The second staff features a B7 chord and an E minor 7 chord (Em7). The third staff includes a G minor 7 with a sharp 9 (Gm(+7)) and a C7 chord. The fourth staff contains F# minor 7 (F#m7), B minor 7 (Bm7), and E minor 11 (Em11) chords. The fifth staff shows A7, C# minor 7 with a flat 5 (C#m7(-5)), F#7, B minor 7 (Bm7), and E7 chords. The sixth staff includes E minor 9 (Em9), A7, a 'rall.' (rallentando) marking, and a final Dmaj7 chord. Fingerings are indicated by numbers 1-4 in circles, and a 'V' symbol is used for a vibrato or breath mark. The piece concludes with a final Dmaj7 chord.

C7 B7

Em7

Gm(+7)

C7 F#m7 Bm7

Abm7(-5) G7(-5) F#m7 Bm7

Em7 A9 D6

Em9 A9 D6 D6

rall.

LAST WORDS

by CHRIS STANDRING

♩ = 56

The musical score for "Last Words" is written in G major and 4/4 time. The tempo is marked as ♩ = 56. The score consists of six staves of guitar notation, each with specific chords and fingering instructions.

Staff 1: Gmaj7 (III), G#° (2#), A11 (3), Bb13 (3), Bm7 (II), C11 (III), G#m7(-5) (2#), C#7 (3).

Staff 2: F#m9 (II), F#m9(+5) (2), F#m6 (4), B11(+9) (3).

Staff 3: Em9 (8), Em9(7) (2), Em7 (0), A13 (4).

Staff 4: Dmaj7 (II), A/C# (3), B11 (4), G#m7(-5) (2#), C#7 (3).

Staff 5: F#m9 (4), F#m9(+5) (3), F#m6 (4), B11(+9) (2), Em9 (2), Em9(+7) (2).

Staff 6: Em7 (2), A13 (2), D (2), Dadd9 (2), F#m7 (+11) (2), Gmaj7 (2), Ab7(-5) (2).

G Am9 G/B VII F#m9 B7

Emaj7 IV II F#m9 E/G# IV IV D#m9 G#7

C#maj7 F#11 F#7 Bmaj7 E11 E7

G#m7(-5) C#7 F#m9 F#m9(+5)

F#m9 B11(+9) Em9 Em9(+7)

Em7 A13 D Dadd9 A11 A9 *rall.*

Gmaj7 G#° A11 Bb13 Bm7 C11 A11 G/D D

ONLY YESTERDAY

by CHRIS STANDRING

$\text{♩} = 80$

Em9 Dadd9/A

Em9 VII Em9 B7(+5) *rall*

Em9 VII B7 Em9 A7

Am7 D7(-9) Gmaj7

Badd9/11 VII Bbm7 VI Am7

IV Abm7 Db7 1. Gbmaj7 VI

PASTOURELLE

♩ = 66

by CHRIS STANDRING

Tune 6th string to D

The musical score for 'Pastourelle' is presented in six staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 66. The instruction 'Tune 6th string to D' is placed above the first staff. The music features a mix of eighth and quarter notes, often beamed together, with various fretting techniques indicated by numbers above the notes: 12 (barre), 7, and 5. There are several instances of double bar lines with a 2/2 time signature change, indicating a shift in the piece's feel. The score ends with a double bar line and a repeat sign.



D.S. al Coda

CODA

