



# Guy Bergeron

Canada, Québec

## Oh, lady be good! (jazz combo) Gershwin, George

### About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

**Qualification:** Diplome d'étude collégial en musique.  
3e cycle en composition au conservatoire de musique de Québec.

**Associate:** SOCAN - IPI code of the artist : 206325403

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

### About the piece



**Title:** Oh, lady be good! [jazz combo]  
**Composer:** Gershwin, George  
**Arranger:** Bergeron, Guy  
**Copyright:** Copyright © Guy Bergeron  
**Publisher:** Bergeron, Guy  
**Instrumentation:** Trumpet, 2 saxophones, piano, bass, drums  
**Style:** Jazz

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SCORE

# OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

The musical score is arranged for a jazz ensemble. It features six staves: Trumpet in B $\flat$ , Alto Sax, Tenor Sax, Piano, Bass Guitar, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-8) includes dynamics like *mf* and *mp*, and chord changes: F MAJ $^9$ , B $\flat$ 13, E 7( $\sharp$ 9), F MAJ $^9$ , B $\flat$  MAJ $^9$ , F ADD $^9$ /A, and D $^7$ . The second system (measures 9-16) includes dynamics like *p* and *mf*, and chord changes: G MIN $^9$ , D $^7$ ( $\sharp$ 9), G $^{13}$ , G MIN $^7$ , C $^9$ , F, B $\flat$  MIN $^7$ , E $\flat$ 13, A $\flat$  $^6$ / $^9$ , D $\flat$  $^9$ , and G $^7$ ( $\sharp$ 5). The piano part includes a melodic line with triplets and a bass line with chords. The drum set part features a consistent rhythmic pattern.

guytorebergeron@videotron.ca

10

B. TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

10

*A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>(ADD9)/C F<sup>7(9)</sup> B<sup>b</sup>MIN<sup>11</sup> E<sup>13</sup> E<sup>b13</sup> A<sup>9(b5)</sup> A<sup>b</sup> D<sup>b</sup>MAJ<sup>7</sup>*

*A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>(ADD9)/C F<sup>7(9)</sup> B<sup>b</sup>MIN<sup>11</sup> E<sup>13</sup> E<sup>b13</sup> A<sup>9(b5)</sup> A<sup>b</sup> D<sup>b</sup>MAJ<sup>7</sup>*

14

B. TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

14

*D<sup>MIN</sup>7(b5) A<sup>b13</sup> G<sup>7(b9)</sup> C<sup>MIN</sup>7 F<sup>MIN</sup> F<sup>MIN</sup>(MAJ7) F<sup>MIN</sup>7 E<sup>7(b5)</sup>*

*D<sup>MIN</sup>7(b5) A<sup>b13</sup> G<sup>7(b9)</sup> C<sup>MIN</sup>7 F<sup>MIN</sup> F<sup>MIN</sup>(MAJ7) F<sup>MIN</sup>7 E<sup>7(b5)</sup>*

OH, LADY BE GOOD

19

B. TPT. *mp* *mf*

A. SX. *mp* *mf*

T. SX. *mp* *mf*

PNO. *mf*

BASS

D. S.

*E<sup>b</sup>9sus* *D7(9)* *G13* *C7(9)* *F6/9* *G<sup>b</sup>MAJ7* *FMAJ7* *B<sup>b</sup>13* *E7(9)*

23

B. TPT. FINE SOLO BREAK! *Amin7 D7*

A. SX. FINE SOLO BREAK! *Emin7 A7*

T. SX. FINE SOLO BREAK! *Amin7 D7*

PNO. *FMAJ9* *B<sup>b</sup>MAJ9* *FADD9/A* *D7(9)* *G7* *C<sup>9</sup>SUS* *C13* *F* FINE SOLO BREAK! *Gmin7 C7*

BASS *FMAJ9* *B<sup>b</sup>MAJ9* *FADD9/A* *D7(9)* *Gmin11* *A<sup>b</sup>13* *G13* *C7* *C7* *F* FINE SOLO BREAK! *Gmin7 C7*

D. S. FINE SOLO BREAK! *Dmin7 G7*

quytarebergeron@videotron.ca

Chord chart for measures 28-35:

	G	C <sup>9</sup>	G	G <sup>#DIM</sup>	A <sup>MIN7</sup>	D <sup>7</sup>	G	A <sup>MIN7</sup> D <sup>7</sup>
B. TPT.	/	/	/	/	/	/	/	/
A. SX.	D	G <sup>9</sup>	D	D <sup>#DIM</sup>	E <sup>MIN7</sup>	A <sup>7</sup>	D	E <sup>MIN7</sup> A <sup>7</sup>
T. SX.	/	/	/	/	/	/	/	/
PNO.	F	B <sup>b9</sup>	F	F <sup>#DIM</sup>	G <sup>MIN7</sup>	C <sup>7</sup>	F	G <sup>MIN7</sup> C <sup>7</sup>
BASS	/	/	/	/	/	/	/	/
D. S.	C	F <sup>9</sup>	C	C <sup>#DIM</sup>	D <sup>MIN7</sup>	G <sup>7</sup>	C	D <sup>MIN7</sup> G <sup>7</sup>

Chord chart for measures 36-43:

	G	C <sup>9</sup>	G	G <sup>#DIM</sup>	A <sup>MIN7</sup>	D <sup>7</sup>	G	D <sup>MIN7</sup> G <sup>7</sup>
B. TPT.	/	/	/	/	/	/	/	/
A. SX.	D	G <sup>9</sup>	D	D <sup>#DIM</sup>	E <sup>MIN7</sup>	A <sup>7</sup>	D	A <sup>MIN7</sup> D <sup>7</sup>
T. SX.	/	/	/	/	/	/	/	/
PNO.	F	B <sup>b9</sup>	F	F <sup>#DIM</sup>	G <sup>MIN7</sup>	C <sup>7</sup>	F	C <sup>MIN7</sup> F <sup>7</sup>
BASS	/	/	/	/	/	/	/	/
D. S.	C	F <sup>9</sup>	C	C <sup>#DIM</sup>	D <sup>MIN7</sup>	G <sup>7</sup>	C	G <sup>MIN7</sup> C <sup>7</sup>

OH, LADY BE GOOD

**(D)**

	<b>C MAJ<sup>7</sup></b>	<b>C<sup>#</sup> MIN<sup>7</sup>(b5) F<sup>#</sup>7(b9)</b>	<b>B MIN<sup>7</sup></b>	<b>E MIN<sup>7</sup></b>	<b>A<sup>7</sup></b>	<b>A MIN<sup>7</sup></b>	<b>D<sup>7</sup></b>
B. TPT.	/	/	/	/	/	/	/
A. SX.	<b>G MAJ<sup>7</sup></b>	<b>G<sup>#</sup> MIN<sup>7</sup>(b5) C<sup>#</sup>7(b9)</b>	<b>F<sup>#</sup> MIN<sup>7</sup></b>	<b>B MIN<sup>7</sup></b>	<b>E<sup>7</sup></b>	<b>E MIN<sup>7</sup></b>	<b>A<sup>7</sup></b>
T. SX.	/	/	/	/	/	/	/
PNO.	<b>B<sup>b</sup> MAJ<sup>7</sup></b>	<b>B MIN<sup>7</sup>(b5) E<sup>7</sup>(b9)</b>	<b>A MIN<sup>7</sup></b>	<b>D MIN<sup>7</sup></b>	<b>G<sup>7</sup></b>	<b>G MIN<sup>7</sup></b>	<b>C<sup>7</sup></b>
BASS	/	/	/	/	/	/	/
D. S.	<b>F MAJ<sup>7</sup></b>	<b>F<sup>#</sup> MIN<sup>7</sup>(b5) B<sup>7</sup>(b9)</b>	<b>E MIN<sup>7</sup></b>	<b>A MIN<sup>7</sup></b>	<b>D<sup>7</sup></b>	<b>D MIN<sup>7</sup></b>	<b>G<sup>7</sup></b>

44

	<b>G</b>	<b>C<sup>9</sup></b>	<b>G</b>	<b>G<sup>#</sup> DIM</b>	<b>A MIN<sup>7</sup></b>	<b>D<sup>7</sup></b>	<b><sup>1</sup> G</b>	<b>A MIN<sup>7</sup> D<sup>7</sup></b>	<b><sup>2</sup> G</b>	<b>D.C. AL FINE</b>
B. TPT.	/	/	/	/	/	/	/	/	/	/
A. SX.	<b>D</b>	<b>G<sup>9</sup></b>	<b>D</b>	<b>D<sup>#</sup> DIM</b>	<b>E MIN<sup>7</sup></b>	<b>A<sup>7</sup></b>	<b>D</b>	<b>E MIN<sup>7</sup> A<sup>7</sup></b>	<b>D</b>	<b>D.C. AL FINE</b>
T. SX.	/	/	/	/	/	/	/	/	/	/
PNO.	<b>F</b>	<b>B<sup>b9</sup></b>	<b>F</b>	<b>F<sup>#</sup> DIM</b>	<b>G MIN<sup>7</sup></b>	<b>C<sup>7</sup></b>	<b>F</b>	<b>G MIN<sup>7</sup> C<sup>7</sup></b>	<b>F</b>	<b>D.C. AL FINE</b>
BASS	/	/	/	/	/	/	/	/	/	/
D. S.	<b>C</b>	<b>F<sup>9</sup></b>	<b>C</b>	<b>C<sup>#</sup> DIM</b>	<b>D MIN<sup>7</sup></b>	<b>G<sup>7</sup></b>	<b>C</b>	<b>D MIN<sup>7</sup> G<sup>7</sup></b>	<b>C</b>	<b>D.C. AL FINE</b>

52

TRUMPET IN B $\flat$

# OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

(B)

(C)

[guytorebergeron@videotron.ca](mailto:guytorebergeron@videotron.ca)

OH, LADY BE GOOD

32

A MIN<sup>7</sup> D<sup>7</sup> G A MIN<sup>7</sup> D<sup>7</sup>

36

G C<sup>9</sup> G G# DIM

40

A MIN<sup>7</sup> D<sup>7</sup> G D MIN<sup>7</sup> G<sup>7</sup>

(D)

C MAJ<sup>7</sup> C# MIN<sup>7</sup>(b5) F#7(b9) B MIN<sup>7</sup>

48

E MIN<sup>7</sup> A<sup>7</sup> A MIN<sup>7</sup> D<sup>7</sup>

52

G C<sup>9</sup> G G# DIM

56

A MIN<sup>7</sup> D<sup>7</sup> G<sup>1</sup> A MIN<sup>7</sup> D<sup>7</sup> G<sup>2</sup> D.C. AL FINE



ALTO SAX.

# OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

Musical notation for section A, measures 1-9. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece starts with a mezzo-piano (*mp*) dynamic. The first measure contains a half note G4. The second measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5). The third measure contains a quarter note D5, followed by a triplet of eighth notes (E5, F#5, G5). The fourth measure contains a quarter note G5, followed by a triplet of eighth notes (F#5, E5, D5). The fifth measure contains a quarter note C5, followed by a triplet of eighth notes (B4, A4, G4). The sixth measure contains a quarter note G4, followed by a triplet of eighth notes (F#4, E4, D4). The seventh measure contains a quarter note D4, followed by a triplet of eighth notes (C4, B3, A3). The eighth measure contains a quarter note G3, followed by a triplet of eighth notes (F#3, E3, D3). The ninth measure contains a quarter note C3, followed by a triplet of eighth notes (B2, A2, G2). The dynamic is mezzo-piano (*mp*).

(B)

Musical notation for section B, measures 10-17. The key signature changes to one flat (Bb). The piece starts with a mezzo-forte (*mf*) dynamic. The first measure contains a half note Bb3. The second measure contains a quarter note Bb3, followed by a quarter note C4. The third measure contains a quarter note D4, followed by a quarter note E4. The fourth measure contains a quarter note F4, followed by a quarter note G4. The fifth measure contains a quarter note A4, followed by a quarter note Bb4. The sixth measure contains a quarter note C5, followed by a quarter note D5. The seventh measure contains a quarter note E5, followed by a quarter note F#5. The eighth measure contains a quarter note G5, followed by a quarter note A5. The ninth measure contains a quarter note Bb5, followed by a quarter note C6. The tenth measure contains a quarter note D6, followed by a quarter note E6. The eleventh measure contains a quarter note F#6, followed by a quarter note G6. The twelfth measure contains a quarter note A6, followed by a quarter note Bb6. The thirteenth measure contains a quarter note C7, followed by a quarter note D7. The fourteenth measure contains a quarter note E7, followed by a quarter note F#7. The fifteenth measure contains a quarter note G7, followed by a quarter note A7. The sixteenth measure contains a quarter note Bb7, followed by a quarter note C8. The seventeenth measure contains a quarter note D8, followed by a quarter note E8. The dynamic is mezzo-forte (*mf*).

Musical notation for section B, measures 18-22. The key signature changes to two sharps (F# and C#). The piece starts with a mezzo-forte (*mf*) dynamic. The first measure contains a quarter note G4, followed by a quarter note A4. The second measure contains a quarter note B4, followed by a quarter note C5. The third measure contains a quarter note D5, followed by a quarter note E5. The fourth measure contains a quarter note F#5, followed by a quarter note G5. The fifth measure contains a quarter note A5, followed by a quarter note B5. The sixth measure contains a quarter note C6, followed by a quarter note D6. The seventh measure contains a quarter note E6, followed by a quarter note F#6. The eighth measure contains a quarter note G6, followed by a quarter note A6. The ninth measure contains a quarter note B6, followed by a quarter note C7. The tenth measure contains a quarter note D7, followed by a quarter note E7. The eleventh measure contains a quarter note F#7, followed by a quarter note G7. The twelfth measure contains a quarter note A7, followed by a quarter note B7. The thirteenth measure contains a quarter note C8, followed by a quarter note D8. The fourteenth measure contains a quarter note E8, followed by a quarter note F#8. The fifteenth measure contains a quarter note G8, followed by a quarter note A8. The sixteenth measure contains a quarter note B8, followed by a quarter note C9. The dynamic is mezzo-forte (*mf*).

FINE SOLO BREAK! EMIN<sup>7</sup> A<sup>7</sup>

(C)

Chord progression for section C, measures 23-31. The key signature is two sharps (F# and C#). The progression is as follows:

D	G <sup>9</sup>	D	D <sup>#DIM</sup>
EMIN <sup>7</sup>	A <sup>7</sup>	D	EMIN <sup>7</sup> A <sup>7</sup>

OH, LADY BE GOOD

D G<sup>9</sup> D D<sup>#DIM</sup>

36

E<sup>MIN7</sup> A<sup>7</sup> D A<sup>MIN7</sup> D<sup>7</sup>

40

**D** G<sup>MAJ7</sup> G<sup>#MIN7(b5)</sup> C<sup>#7(b9)</sup> F<sup>#MIN7</sup>

44

B<sup>MIN7</sup> E<sup>7</sup> E<sup>MIN7</sup> A<sup>7</sup>

48

D G<sup>9</sup> D D<sup>#DIM</sup>

52

E<sup>MIN7</sup> A<sup>7</sup> D<sup>1.</sup> E<sup>MIN7</sup> A<sup>7</sup> D<sup>2.</sup> D.C. AL FINE

56

TENOR SAX.

# OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

(B)

(C)

[guytarelbergeron@videotron.ca](mailto:guytarelbergeron@videotron.ca)

OH, LADY BE GOOD

32

A MIN<sup>7</sup> D<sup>7</sup> G A MIN<sup>7</sup> D<sup>7</sup>

36

G C<sup>9</sup> G G# DIM

40

A MIN<sup>7</sup> D<sup>7</sup> G D MIN<sup>7</sup> G<sup>7</sup>

(D)

C MAJ<sup>7</sup> C# MIN<sup>7</sup>(b5) F#7(b9) B MIN<sup>7</sup>

48

E MIN<sup>7</sup> A<sup>7</sup> A MIN<sup>7</sup> D<sup>7</sup>

52

G C<sup>9</sup> G G# DIM

56

A MIN<sup>7</sup> D<sup>7</sup> G<sup>1</sup> A MIN<sup>7</sup> D<sup>7</sup> G<sup>2</sup> D.C. AL FINE

PIANO

# OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

FMAJ<sup>9</sup>

B<sup>b</sup>13

E7<sup>(#9)</sup>

FMAJ<sup>9</sup>

B<sup>b</sup>MAJ<sup>9</sup>

FADD<sup>9</sup>/A D<sup>7</sup>

GMIN<sup>9</sup> D7<sup>(#9)</sup> G<sup>13</sup> GMIN<sup>7</sup> C<sup>9</sup>

F

B<sup>b</sup>MIN<sup>7</sup>

E<sup>b</sup>13

A<sup>b</sup>9/2 D<sup>b</sup>9 G7<sup>(#5)</sup> A<sup>b</sup>MAJ<sup>7</sup>

A<sup>b</sup>(ADD9)/C F7<sup>(#9)</sup> B<sup>b</sup>MIN<sup>11</sup> E<sup>13</sup>

E<sup>b</sup>13

A<sup>9</sup>(b5)

A<sup>b</sup>

(B)

D<sup>b</sup>MAJ<sup>7</sup>

DMIN<sup>7</sup>(b5)

A<sup>b</sup>13

G7<sup>(b9)</sup>

CMIN<sup>7</sup>

FMIN

FMIN<sup>(MAJ7)</sup>

FMIN<sup>7</sup>

E7<sup>(#5)</sup>

E<sup>b</sup><sup>9</sup>SUS

D7<sup>(#9)</sup>

G<sup>13</sup>

C7<sup>(#9)</sup>

guytarelbergeron@videotron.ca

OH, LADY BE GOOD

F<sup>6/9</sup> G<sup>b</sup>MAJ<sup>7</sup> FMAJ<sup>7</sup> B<sup>b13</sup> E<sup>7(#5)</sup> FMAJ<sup>9</sup> B<sup>b</sup>MAJ<sup>9</sup> F<sup>ADD9/A</sup> D<sup>7(#9)</sup> G<sup>7</sup>

C<sup>9</sup>SUS C<sup>13</sup> F FINE SOLO BREAK! GMIN<sup>7</sup> C<sup>7</sup>

(C) F B<sup>b9</sup> F F<sup>#DIM</sup>

GMIN<sup>7</sup> C<sup>7</sup> F GMIN<sup>7</sup> C<sup>7</sup>

F B<sup>b9</sup> F F<sup>#DIM</sup>

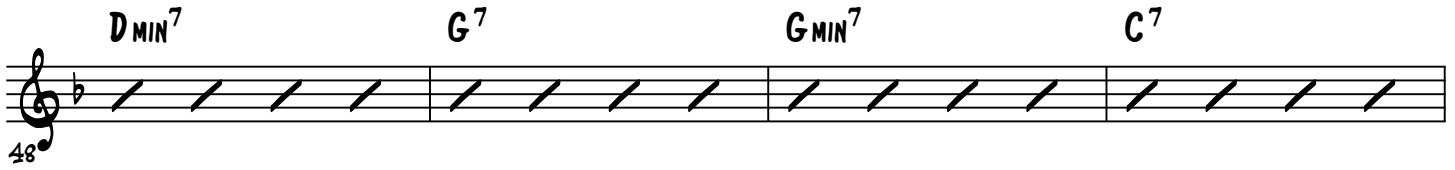
GMIN<sup>7</sup> C<sup>7</sup> F CMIN<sup>7</sup> F<sup>7</sup>

(D) B<sup>b</sup>MAJ<sup>7</sup> BMIN<sup>7(b5)</sup> E<sup>7(b9)</sup> AMIN<sup>7</sup>

OH, LADY BE GOOD

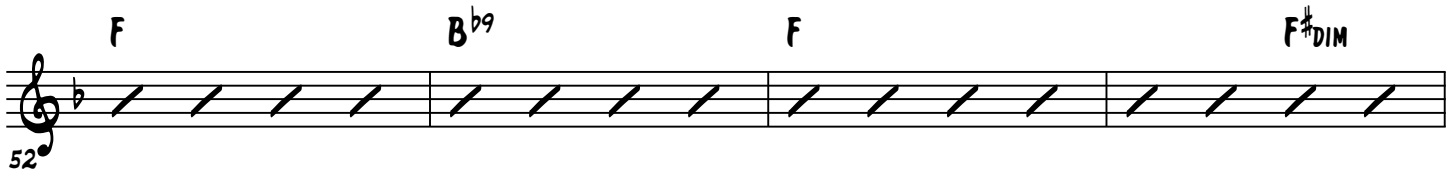
48

D MIN<sup>7</sup> G<sup>7</sup> G MIN<sup>7</sup> C<sup>7</sup>



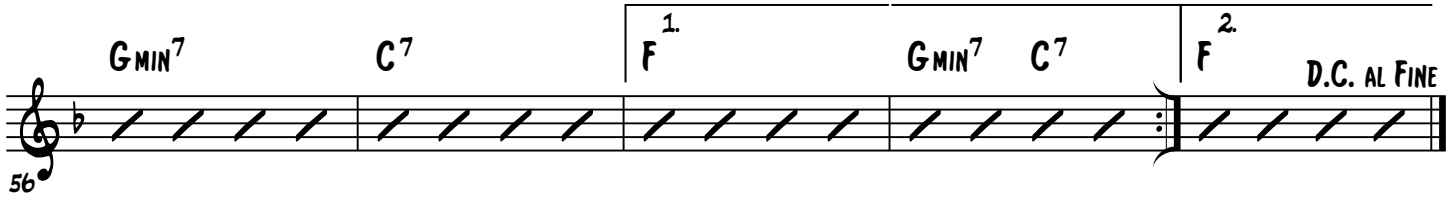
52

F B<sup>b9</sup> F F<sup>#</sup> DIM



56

G MIN<sup>7</sup> C<sup>7</sup> F<sup>1</sup> G MIN<sup>7</sup> C<sup>7</sup> F<sup>2</sup> D.C. AL FINE



# OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A) FMAJ<sup>9</sup> B<sup>b13</sup> E7(<sup>#9</sup>/<sub>#5</sub>) FMAJ<sup>9</sup> B<sup>b</sup>MAJ<sup>9</sup> F<sup>ADD9</sup>/A D<sup>7</sup>

GMIN<sup>9</sup> D7(<sup>#9</sup>) G<sup>13</sup> GMIN<sup>7</sup> C<sup>9</sup> F B<sup>b</sup>MIN<sup>7</sup> E<sup>b13</sup>

A<sup>b6/9</sup> D<sup>b13</sup> G7(<sup>#5</sup>) A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>(ADD9)/C F7(<sup>#9</sup>) B<sup>b</sup>MIN<sup>11</sup> E<sup>13</sup> E<sup>b13</sup> A<sup>9</sup>(<sup>b5</sup>)

A<sup>b</sup> (B) D<sup>b</sup>MAJ<sup>7</sup> DMIN<sup>7</sup>(<sup>b5</sup>) A<sup>b13</sup> G7(<sup>b9</sup>)

CMIN<sup>7</sup> FMIN FMIN(MAJ7)

FMIN<sup>7</sup> E7(<sup>#5</sup>) E<sup>b9</sup>SUS D7(<sup>#9</sup>) G<sup>13</sup> C7(<sup>#9</sup>)

F<sup>b6/9</sup> G<sup>b</sup>MAJ<sup>7</sup> FMAJ<sup>7</sup> B<sup>b13</sup> E7(<sup>#5</sup>) FMAJ<sup>9</sup> B<sup>b</sup>MAJ<sup>9</sup> F<sup>ADD9</sup>/A

D7(<sup>#9</sup>) GMIN<sup>11</sup> A<sup>b13</sup> G<sup>13</sup> C<sup>7</sup> C<sup>7</sup> F FINE SOLO BREAK! GMIN<sup>7</sup> C<sup>7</sup>

guytarelbergeron@videotron.ca



OH, LADY BE GOOD

2  
C

F B<sup>b9</sup> F F<sup>#DIM</sup>

G<sup>MIN7</sup> C<sup>7</sup> F G<sup>MIN7</sup> C<sup>7</sup>

32

F B<sup>b9</sup> F F<sup>#DIM</sup>

36

G<sup>MIN7</sup> C<sup>7</sup> F C<sup>MIN7</sup> F<sup>7</sup>

40

D

B<sup>b</sup>MAJ<sup>7</sup> B<sup>MIN7(b5)</sup> E<sup>7(b9)</sup> A<sup>MIN7</sup>

D<sup>MIN7</sup> G<sup>7</sup> G<sup>MIN7</sup> C<sup>7</sup>

48

F B<sup>b9</sup> F F<sup>#DIM</sup>

52

G<sup>MIN7</sup> C<sup>7</sup> 1. F G<sup>MIN7</sup> C<sup>7</sup> 2. D.C. AL FINE

56

DRUM SET

# OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

(B)

(C)

2

OH, LADY BE GOOD

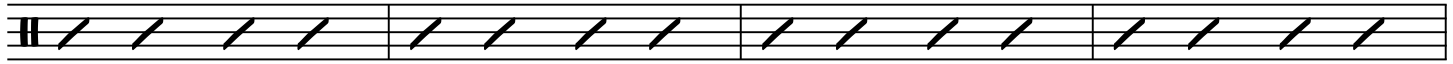
D<sup>MIN7</sup>

G<sup>7</sup>

C

D<sup>MIN7</sup>

G<sup>7</sup>



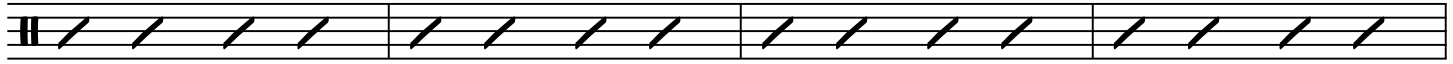
32

C

F<sup>9</sup>

C

C<sup>#</sup><sub>DIM</sub>



36

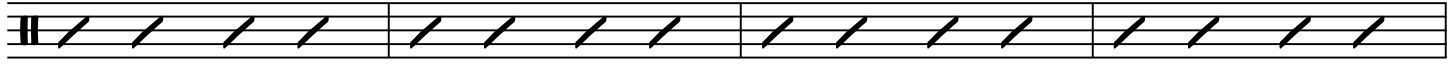
D<sup>MIN7</sup>

G<sup>7</sup>

C

G<sup>MIN7</sup>

C<sup>7</sup>



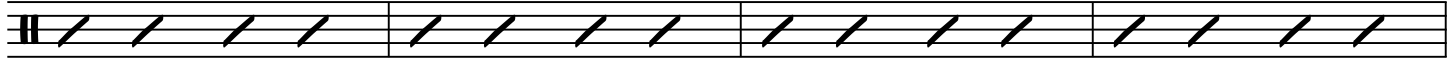
40

**(D)** F<sup>MAJ7</sup>

F<sup>#</sup><sub>MIN7(b5)</sub>

B<sup>7(b9)</sup>

E<sup>MIN7</sup>

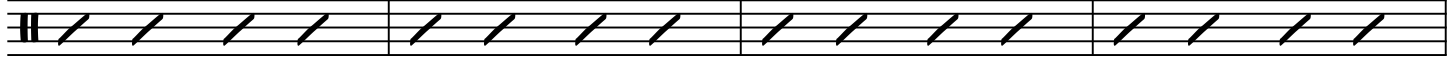


A<sup>MIN7</sup>

D<sup>7</sup>

D<sup>MIN7</sup>

G<sup>7</sup>



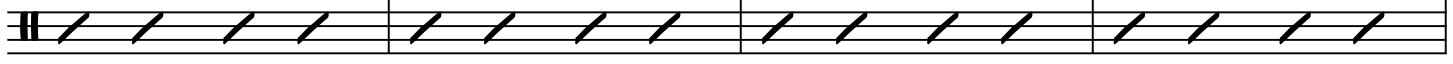
48

C

F<sup>9</sup>

C

C<sup>#</sup><sub>DIM</sub>



52

D<sup>MIN7</sup>

G<sup>7</sup>

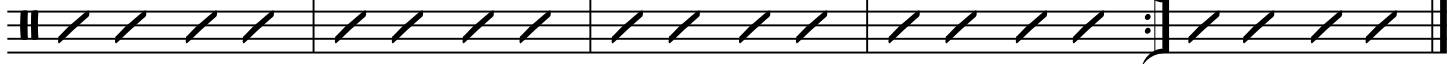
<sup>1</sup>/<sub>C</sub>

D<sup>MIN7</sup>

G<sup>7</sup>

<sup>2</sup>/<sub>C</sub>

D.C. AL FINE



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