

42 Chord Melody Arrangements

For Solo Guitar



By Barry Galbraith

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A CERTAIN SMILE

ARR. BARRY GALBRAITH

MEDIUM SWING

GUITAR

The guitar score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece is in a medium swing style. The score consists of seven staves of music. The first staff begins with a melodic line and a complex chordal accompaniment. The second staff starts at measure 5, the third at measure 9, the fourth at measure 13, the fifth at measure 18, the sixth at measure 25, and the seventh at measure 28. The music features a mix of eighth and quarter notes, with frequent use of chords and arpeggios. The final measure of the seventh staff ends with a double bar line.

- ① = E
- ② = B
- ③ = G
- ④ = D
- ⑤ = A
- ⑥ = D

ALONE TOGETHER

ARR. BARRY GALBRAITH

MEDIUM SWING

① = E
② = B
③ = G
④ = D
⑤ = A
⑥ = D

GUITAR

The guitar score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and quarter notes, often beamed together, and includes several chordal textures. The second staff starts with a measure rest and a 4-measure rest, followed by a series of chords. The third staff begins with a measure rest and a 4-measure rest, then continues with eighth-note patterns. The fourth staff starts with a measure rest and a 4-measure rest, followed by eighth-note patterns. The fifth staff begins with a measure rest and a 4-measure rest, then continues with eighth-note patterns. The sixth staff starts with a measure rest and a 4-measure rest, followed by eighth-note patterns. The seventh staff begins with a measure rest and a 4-measure rest, then continues with eighth-note patterns. The eighth staff starts with a measure rest and a 4-measure rest, followed by eighth-note patterns. The score includes various musical notations such as beams, slurs, and dynamic markings.

ALONE TOGETHER

30



34



40



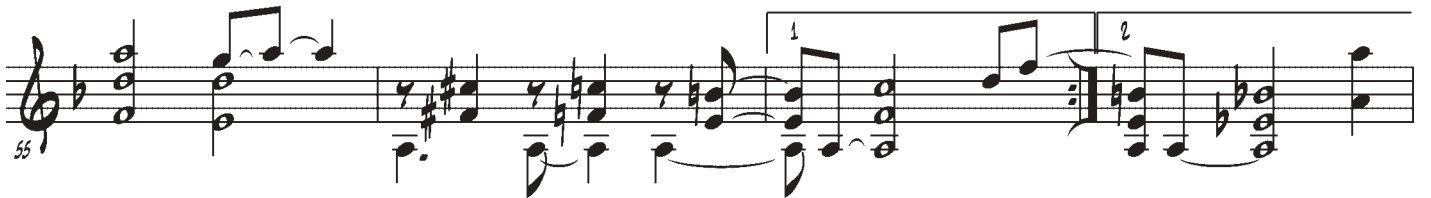
45



50



55



59



63



68



AUTUMN IN NEW YORK

ARR. BARRY GALBRAITH

SLOW

4

7

11

15

17

20

GUITAR

AUTUMN IN NEW YORK

Musical staff 23, starting with a double bar line and a fermata. The staff contains a sequence of chords and melodic lines. A fingering '5' is indicated below the first measure. The key signature has one flat (B-flat).

Musical staff 26, starting with a circled '2' above the first measure. The staff contains a sequence of chords and melodic lines. A slur is placed over the first two measures. A fermata is placed over the final measure. A '3' is written above the final measure. The key signature has one flat (B-flat).

Musical staff 29, starting with a circled '3' above the first measure. The staff contains a sequence of chords and melodic lines. The key signature has one flat (B-flat).

BAD AND THE BEAUTIFUL

23

24

25

26

27

AS TIME GOES BY

ARR. BARRY GALBRAITH

SLOW

GUITAR

4

8

12

15

3

3

BLUES

ARR. BARRY GALBRAITH

MEDIUM-UP

3

6

9

12

The image shows a guitar sheet music for a blues piece. It consists of four staves of music, each containing 12 measures. The key signature is G major (two sharps). The first staff is labeled 'GUITAR' and has a '3' below the first measure. The second staff has a '6' below the first measure. The third staff has a '9' below the first measure. The fourth staff has a '12' below the first measure. The music is written in a 12-measure blues structure, with various chord voicings and melodic lines. The tempo is marked 'MEDIUM-UP'.

BORN TO BE BLUE

ARR. BARRY GALBRAITH

MEDIUM SWING

GUITAR

The musical score is written for guitar in 4/4 time. It consists of six systems of notation. The first system begins with a treble clef and a key signature of one sharp (F#). The second system includes the instruction "TO CODA" and a first ending bracket labeled "1". The third system includes a second ending bracket labeled "2" and a third ending bracket labeled "3". The fourth system starts at measure 11. The fifth system includes the instruction "(D.C. AL CODA)" and starts at measure 15. The sixth system starts at measure 19 and ends with a double bar line and repeat dots. The score includes various musical symbols such as stems, beams, notes, rests, and chords, along with accidentals (sharps, flats, naturals) and performance markings like first, second, and third endings.

THE CHRISTMAS SONG

(CHESTNUTS ROASTING ON AN OPEN FIRE)

ARR. BARRY GALBRAITH

SLOW

C^{Δ7} F^{Δ7} E-7 D-11 C^{Δ7} G^{#-7} G-7 C-7 F^{Δ7} D-7 B-7 E-7(b5) A-7 F^{#-7}(b5) F-7

GUITAR

First staff of guitar notation, measures 1-8. Includes fingerings (1, 2, 3) and a repeat sign at the beginning.

A-7 F-6 C^{Δ7} F^{#-11} B¹³ E^{Δ7} B^{b13} E^{bΔ7} D-11 G¹³

TO CODA

Second staff of guitar notation, measures 9-16. Includes a triplet of eighth notes and a box around measures 14-16.

E-7 F7(#5) G7 C^{Δ6}

Third staff of guitar notation, measures 17-24. Includes fingerings (1, 2, 3) and a box around measures 17-20.

G-7 G^{bΔ6} C7 F^{Δ9} G-7 F^{Δ6} F-7 B^{b7} E^{bΔ7} F-7 E^b

Fourth staff of guitar notation, measures 25-32. Includes fingerings (2, 3) and a box around measures 25-28.

A-11 D7(b5) G7 (D.C. AL CODA)

Fifth staff of guitar notation, measures 33-36. Includes a box around measures 33-36.

C^{Δ7} B¹³ F⁹ E-7 A-7 D-7 G7 C⁶₉

Sixth staff of guitar notation, measures 37-40. Includes a triplet of eighth notes.

DANCING ON THE CEILING

ARR. BARRY GALBRAITH

SLOW

GUITAR

The main guitar score consists of seven staves of music in 4/4 time, starting with a key signature of one flat (Bb). The score includes various musical notations such as chords, single notes, and rests. Fingerings are indicated by circled numbers 1-4. Some measures contain a '3' above the staff, likely indicating a triplet. Measure numbers 5, 10, 15, 19, 24, and 29 are placed at the beginning of their respective staves. The music concludes with a final chord in measure 29.

ALTERNATIVE FOR
LAST MEASURE

An alternative ending for the final measure of the piece, showing a different chord voicing on the guitar staff.

DARN THAT DREAM

ARR. BARRY GALBRAITH

SLOW

6
GUITAR

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and melodic lines. A repeat sign is present at the beginning. The piece ends with a double bar line and a fermata over the final chord.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and melodic lines. A measure rest is shown at the beginning. A first ending bracket labeled '1' spans the final two measures of the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and melodic lines. A measure rest is shown at the beginning. A third ending bracket labeled '3' spans the final two measures of the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and melodic lines. A measure rest is shown at the beginning. A second ending bracket labeled '2' spans the final two measures of the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and melodic lines. A measure rest is shown at the beginning. The piece ends with a double bar line and a fermata over the final chord.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and melodic lines. A measure rest is shown at the beginning. The piece ends with a double bar line and a fermata over the final chord.

DOLPHIN DANCE

ARR. BARRY GALBRAITH

MEDIUM

GIUITAR

The sheet music is written for guitar in a single system with seven staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a medium tempo. The notation includes a variety of chords, some with accidentals, and melodic lines. Measure numbers 5, 10, 13, 17, 21, and 25 are indicated at the beginning of their respective staves. The music concludes with a double bar line at the end of the seventh staff.

DOLPHIN DANCE

29

33

37

EMBRACEABLE YOU

ARR. BARRY GALBRAITH

MEDIUM

GUITAR

Chord symbols: $G\Delta7$, $G\Delta7/B$, Bb , $A-7$, $B-7$, $Bb7$, $A-11$, $B-7(b5)$, $E7(\#9)$, B/A , F/Eb , $D13$, $G\Delta7$, $C\Delta7$, $B-7$, $A-7$, $G\Delta7$, $F\#-7$, $B7(b5)$, $E-$, $E-(\Delta7)$, $E-7$, $C\#$, $C-6$, $B-7$, $E9$, $E-7(b5)$, $D\Delta7$, $D\#$, $E-7$, $F\#-7$, $G\Delta7$, $A\#-7$, $A-11$, $Bb13$, $Eb\Delta7$, $Ab7$, $G\Delta7$, G/B , Bb , $A-7$, $B-7$, $Bb7$, $A-11$, $B-7(b5)$, $E7(\#9)$, B/A , F/Eb , $D13$, $G\Delta7$.

EMBRACEABLE YOU

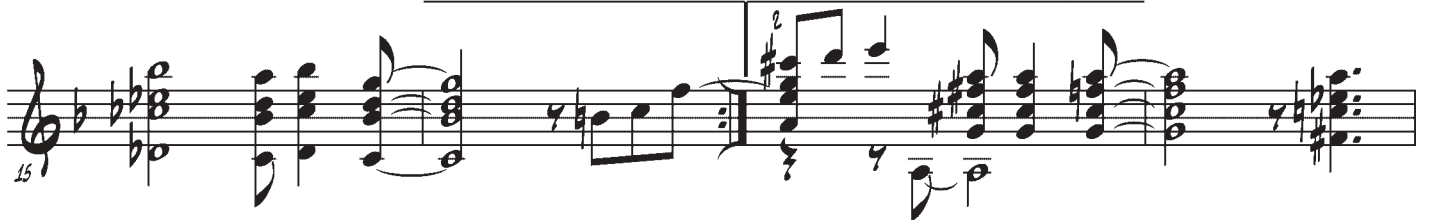
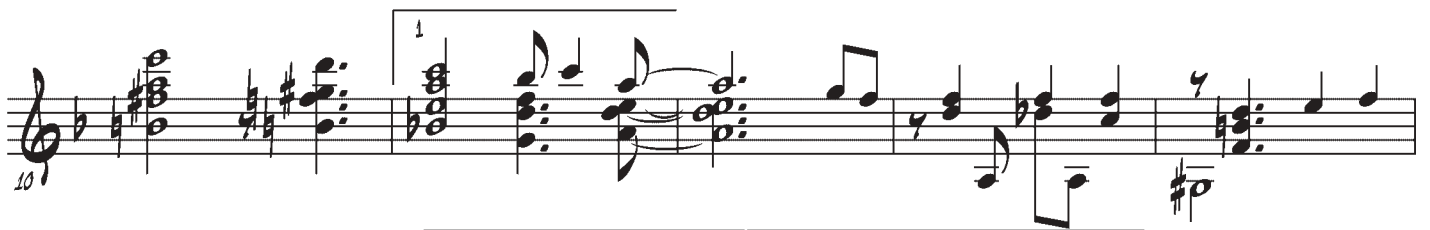
The musical score consists of three systems of guitar notation. Each system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation features various chord voicings, melodic lines, and rhythmic patterns. Fingerings are indicated by circled numbers 1, 2, and 3. The first system (measures 23-26) includes chords: E-7, Eb-7, D-11, Db9, CΔ7, CΔ9, A-7, F9, and F9(#11). The second system (measures 27-30) includes chords: B-7, A13, C-7, B-7, GΔ7, A-7, B-7, C-7, and F7. The third system (measures 31-34) includes chords: BbΔ7, EbΔ7, A-7, C-11, B-7, BbΔ6, D11, and GΔ9. A dashed line labeled 'GUITARO' spans measures 31-34, and the word 'FASTER' is written below the line at the end of the system.

FOR ALL WE KNOW

ARR. BARRY GALBRAITH

MEDIUM-UP

5 GUITAR



ALTERNATIVE FOR
LAST TWO MEASURES



GOOD MORNING HEARTACHE

ARR. BARRY GALBRAITH

MODERATELY

GUITAR

5 6 3 2 6

1 2 1

3

2 3

2

2 3 2

GOOD MORNING HEARTACHE

17

Musical staff 17: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a series of chords and a melodic line. A circled '1' is placed above the staff at the end of the first measure.

19

Musical staff 19: Treble clef, key signature of three flats. The staff contains a series of chords and a melodic line. A circled '2' is placed above the staff at the end of the first measure.

22

Musical staff 22: Treble clef, key signature of three flats. The staff contains a series of chords and a melodic line. A circled '4' is placed above the staff at the end of the first measure.

24

Musical staff 24: Treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The staff contains a series of chords and a melodic line. Circled numbers '2', '3', and '4' are placed above the staff at the end of the first, second, and third measures respectively.

27

Musical staff 27: Treble clef, key signature of three sharps. The staff contains a series of chords and a melodic line.

29

Musical staff 29: Treble clef, key signature of three sharps. The staff contains a series of chords and a melodic line. A circled '2' is placed above the staff at the end of the first measure.

31

Musical staff 31: Treble clef, key signature of three sharps. The staff contains a series of chords and a melodic line. A circled '3' is placed above the staff at the end of the first measure.

GOOD MORNING HEARTACHE

The musical score for "Good Morning Heartache" is presented in four systems, each on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piece is in 4/4 time. The first system (measures 33-34) features a melodic line with a circled '2' above the second measure. The second system (measures 35-36) includes a circled '3' above the eighth measure. The third system (measures 37-38) contains three circled '3's above measures 37, 37.5, and 38, and a circled '2' above measure 38. The fourth system (measures 39-40) begins with a circled '4' above measure 39 and concludes with a double bar line. The score includes various musical notations such as chords, eighth notes, and rests.

HAVE YOU MET MISS JONES?

ARR. BARRY GALBRAITH

MEDIUM

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59
60

The image shows a guitar sheet music score for the song "Have You Met Miss Jones?". The score is written for guitar in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in a medium tempo. The notation includes various chords, arpeggios, and melodic lines. There are several circled numbers (1, 2, 3, 5) indicating specific measures or techniques. The word "GUITAR" is written at the beginning of the first staff. The score ends with a double bar line at measure 60.

HOW ABOUT YOU

Musical notation for measures 25-29. The key signature has one flat (Bb). Measure 25 starts with a treble clef and a common time signature. The notation includes chords and melodic lines. A circled '9' is written above the staff in measure 27. The piece concludes with a double bar line in measure 29.

Musical notation for measures 30-34. The key signature has one flat (Bb). Measure 30 starts with a treble clef and a common time signature. The notation includes chords and melodic lines. Circled numbers 2, 3, and 4 are placed above the staff in measures 32, 33, and 34 respectively. The piece concludes with a double bar line in measure 34.

I COVER THE WATERFRONT

ARR. BARRY GALBRAITH

SLOW

GUITAR

The sheet music is written for guitar in G major (one sharp) and 4/4 time. The tempo is marked 'SLOW'. The score consists of seven staves of music. Measure numbers 5, 10, 15, 19, 22, and 26 are indicated at the start of their respective staves. The music features a variety of chord voicings, including triads and dyads, and includes several triplet markings. Fingering numbers (1, 2, 3, 4, 5) are provided for many of the notes. The piece concludes with a final chord in measure 26.

HERE'S THAT RAINY DAY

ARR. BARRY GALBRAITH

SLOW

GUITAR

The sheet music is written for guitar in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'SLOW'. The music features a mix of chords and melodic lines. Measure numbers 4, 7, 11, 14, 18, 21, 24, and 30 are indicated at the start of their respective staves. There are several circled numbers (2, 3) and brackets with the number 3, likely indicating fingerings or specific techniques. The piece concludes with a double bar line at the end of the tenth staff.

I SHOULD CARE

ARR. BARRY GALBRAITH

SLOW

GUITAR

First system of musical notation for guitar. Treble clef, 4/4 time signature. The staff contains a series of chords and melodic lines. A repeat sign is present at the beginning of the second measure. Trills are indicated above the notes in the third and fourth measures.

Second system of musical notation for guitar. Treble clef. The staff continues with chords and melodic lines. Trills are indicated above the notes. Circled numbers 1, 3, and 2 are placed above the notes. The text "TO CODA" is written at the end of the system.

Third system of musical notation for guitar. Treble clef. The staff continues with chords and melodic lines. Trills are indicated above the notes. A circled number 1 is placed above the first note.

Fourth system of musical notation for guitar. Treble clef. The staff continues with chords and melodic lines. Trills are indicated above the notes. The text "(D.S. AL CODA)" is written at the end of the system.

Fifth system of musical notation for guitar. Treble clef. The staff continues with chords and melodic lines. Trills are indicated above the notes. A circled number 1 is placed above the first note.

Sixth system of musical notation for guitar. Treble clef. The staff continues with chords and melodic lines. Trills are indicated above the notes. A circled number 1 is placed above the first note.

I'LL BE AROUND

SLOW

ARR. BARRY GALBRAITH

② ①

② ① ③ ① 3

5 7 4

9

② ① ② ③

13

② ③ ②

18

② ③ ② ④ 2 1

22

I'LL BE AROUND

The first system of musical notation for 'I'll Be Around' is written in treble clef with a key signature of one flat (Bb). It begins with a measure number of 26. The melody starts with a quarter note G4, followed by quarter notes F4, E4, and D4. A slur covers the next two measures: a quarter note C4 and a half note B3. The melody continues with quarter notes A3, G3, and F3. A measure rest is indicated by a '4' above the staff. The melody resumes with quarter notes E3, D3, and C3. The system concludes with a half note B2 and a quarter note A2.

The second system of musical notation continues in treble clef with a key signature of one flat. It begins with a measure number of 30. The melody starts with a quarter note G3, followed by quarter notes F3, E3, and D3. A slur covers the next two measures: a quarter note C3 and a half note B2. The melody continues with quarter notes A2, G2, and F2. A measure rest is indicated by a '4' above the staff. The melody resumes with quarter notes E2, D2, and C2. The system concludes with a half note B1 and a quarter note A1.

IN A SENTIMENTAL MOOD

ARR. BARRY GALBRAITH

SLOW

GUJAR

The score is written for guitar in a single system with seven staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked 'SLOW'. The notation includes a mix of single notes, dyads, and chords. There are several instances of 'HARM.' (harmonics) indicated by a diamond symbol above a note. Measure numbers 4, 8, 12, 16, 20, and 24 are placed at the beginning of their respective staves. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also circled numbers 1, 2, 3, and 4, likely indicating specific techniques or phrasing. The piece concludes with a final chord in the seventh staff.

IN A SENTIMENTAL MOOD

Musical score for "IN A SENTIMENTAL MOOD". The score is written in treble clef with a key signature of one flat (B-flat). It consists of two staves of music. The first staff begins at measure 28 and ends at measure 31. The second staff begins at measure 32 and ends at measure 37. The music features a mix of eighth and sixteenth notes, often beamed together, and various chordal textures. A "HARM." (harmonic) instruction is present above the first staff in measure 30. The score concludes with a double bar line at the end of the second staff.

IMAGINATION

SLOW

ARR. BARRY GALBRAITH

GUITAR

Musical notation for guitar, measures 1-6. The piece is in 4/4 time. Measure 1 starts with a treble clef and a key signature of one sharp (F#). Measure 2 contains a repeat sign. Measure 5 has a trill (tr) above it. The notation includes chords and melodic lines.

To CODA

Musical notation for guitar, measures 7-10. Measure 7 has a trill (tr) above it. Measure 8 has a first ending bracket labeled '1'. Measure 9 has a second ending bracket labeled '2'. Measure 10 ends with a double bar line.

Musical notation for guitar, measures 11-14. Measure 11 is marked with the number '11'. The notation continues with chords and melodic lines.

Musical notation for guitar, measures 15-18. Measure 15 is marked with the number '15'. Measure 16 has a trill (tr) above it. Measure 17 has first and second ending brackets labeled '1' and '2'. The piece concludes with a box labeled 'D.C. AL CODA'.

Musical notation for guitar, measures 19-22. Measure 19 is marked with the number '19'. Measure 20 has a trill (tr) above it. The notation continues with chords and melodic lines.

LAMENT

SLOW

ARR. BARRY GALBRAITH

4

1

2

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LAST NIGHT WHEN WE WERE YOUNG

ARR. BARRY GALBRAITH

SLOW

GUITAR

3

5

9

14

19

23

3
0
4
0

LOVE ME TOMORROW

ARR. BARRY GALBRAITH

MEDIUM

GUITAR

⑥ ② ③ ② ④

To CODA

(D.C. AL CODA)



LOVE WALKED IN

ARR. BARRY GALBRAITH

SLOW

GUITAR

5

11

16

19

23

LOVE WALKED IN

The image displays two systems of musical notation for the piece "Love Walked In".

The first system, starting at measure 27, features a treble clef and a key signature of one flat. It includes a circled number 5 above a measure, a circled number 2 above a measure, and a circled number 1 above a measure. A bracket with the number 3 spans two measures. Fingerings are indicated as 4 4 and 3 3. The notation consists of chords and single notes.

The second system, starting at measure 30, also features a treble clef and a key signature of one flat. It includes a circled number 1 above a measure. A double bar line (//) is present. Two rectangular boxes enclose guitar tablature for two measures. The first box contains the numbers 4 2 1 2 3 4. The second box contains the numbers 4 2 1 2 3 4. The system concludes with a final chord and a circled number 1 above a measure.

MY OLD FLAME

ARR. BARRY GALBRAITH

SLOW

GUITAR

4

7

10

14

17

3

5

2

3

1

MY OLD FLAME

20

23

26

28

31

32

③

②

⑤ ④ ③ ② ①

3

3

3

OUR LOVE IS HERE TO STAY

ARR. BARRY GALBRAITH

MEDIUM

GUITAR

5

9

14

17

21

OUR LOVE IS HERE TO STAY

25

29

33

MY ROMANCE

ARR. BARRY GALBRAITH

MODERATELY

GUITAR

1 2 1 2 5 6 3

5 2 1

2 2

16 // 2

20 3

24 3

28 1

RUBY MY DEAR

ARR. BARRY GALBRAITH

MEDIUM

6
7
8
9
10
11
12
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19
20
21
22

SATIN DOLL

ARR. BARRY GALBRAITH

MEDIUM-UP

4
GUITAR

4

TO CODA

4

8

12

15

(D.C. AL CODA)



19

SHE'S FUNNY THAT WAY

ARR. BARRY GALBRAITH

MEDIUM

GUITAR

Chords and measures shown in the score:

- Measures 1-4: C6, C-ADD9, C6, C-ADD9, C6, C-ADD9, E-7(b5), A7(#5)
- Measures 5-8: D-9, F-9(A7), F-(A7), A-7, D(9), D-11, Db7(#9)
- Measures 9-13: A-7, D9, Db7(#9), C^, F-6, F-(A7), F-9(A7), Db13, C6, D-11, DbA7
- Measures 14-18: C^A7, C^, Eb67, D13, G13, D7(b9/b13)
- Measures 19-22: C6, C#(9), C6, C#(9), C6, B13, Bb13, A7(#5)
- Measures 23-26: D-9, F-9(A7), F-(A7), A-7, D9, Db7(#9), C^

WAIT TILL YOU SEE HER

ARR. BARRY GALBRAITH

SLOW

GUITAR

5

10

16

21

27

34

WAIT TILL YOU SEE HER

40

45

50

55

61

65

73

79

HARM. 9TH FRET

SOMEBODY LOVES ME

ARR. BARRY GALBRAITH

MEDIUM-UP

6
11
16
21
26
31

WE'LL BE TOGETHER AGAIN

SLOW

ARR. BARRY GALBRAITH

6

3 3 6

3

6

6

3

5

7

3 1 1

9

3

12

3

3

15

3

WHEN SUNNY GETS BLUE

MEDIUM-UP

ARR. BARRY GALBRAITH

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WHY DID I CHOOSE YOU?

Handwritten musical score for the song "Why Did I Choose You?". The score is written in G major (one sharp) and 4/4 time. It consists of two staves of music with guitar-specific annotations.

Staff 1 (Measures 25-28):

- Measure 25: Chord B^9sus . Fretboard diagram shows notes G, B, D, E, F# on strings 2, 3, 4, 5, 6. Fingering: 4, 2, 2.
- Measure 26: Chord A^{-7} . Fretboard diagram shows notes A, C, E, G, B on strings 2, 3, 4, 5, 6. Fingering: 2, 2, 3.
- Measure 27: Chord B^7 . Fretboard diagram shows notes B, D, F#, A, C on strings 2, 3, 4, 5, 6. Fingering: 2, 4, 3.
- Measure 28: Chord $E^{\Delta 6}$. Fretboard diagram shows notes E, G, B, D, F# on strings 2, 3, 4, 5, 6. Fingering: 2, 4, 3.

Staff 2 (Measures 29-32):

- Measure 29: Chord B^{-11} . Fretboard diagram shows notes B, D, F#, A, C, E on strings 2, 3, 4, 5, 6. Fingering: 5, 1, 0, 0.
- Measure 30: Chord $E^{\Delta 9}$. Fretboard diagram shows notes E, G, B, D, F#, A on strings 2, 3, 4, 5, 6. Fingering: 3, 3.
- Measure 31: Chord $HARM$. Fretboard diagram shows notes G, B, D, E, F#, A on strings 2, 3, 4, 5, 6. Fingering: 3, 3.
- Measure 32: Chord $C^{\Delta 7(\#11)}$. Fretboard diagram shows notes C, E, G, B, D, F# on strings 2, 3, 4, 5, 6. Fingering: 6, 4, 3, 2.

YESTERDAYS

ARR. BARRY GALBRAITH

SLOW

C- G/B E^b7/B^b F/A G⁷SUS C-7 B-7(b⁵) B^b-7 A-7(b⁵)

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6

7

8

9

C- G/B E^b7/B^b F/A A^b7 C- B^b-7 E^b7 A-7 D7

10

11

12

A^b-9 C⁹SUS C⁹ C-7 F13 F-9 B^b13 B-7

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16

ALTERNATE
M. 9-10

B^b-7 A13(#9) A^bΔ9 B13 EΔ7 G⁷SUS CΔ7 FΔ7 B^bΔ7 E^bΔ7 A^bΔ7 D^bΔ7

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YESTERDAYS

C- E7/B A 7(b5) D 7(#9) G Δ6/9 C9 F Δ7 Bb13/E Eb7/A

Musical staff 21-22. Treble clef, key signature of two flats (Bb, Eb). Chords are indicated above the staff. The staff contains a series of chords and a melodic line. Measure 21 starts with a whole note chord. Measure 22 contains a melodic line with eighth notes and a final chord.

ALTERNATE
M. 21-22

ALTERNATE M. 21-22. Treble clef, key signature of two flats. This staff provides an alternate harmonic accompaniment for measures 21 and 22, consisting of block chords.

Db-9 Gb13 C-9 F9 B7(#9) Bb13

Musical staff 25. Treble clef, key signature of two flats. Chords are indicated above the staff. The staff contains a series of chords and a melodic line. Measure 25 starts with a whole note chord. Measure 26 contains a melodic line with eighth notes and a final chord.

A 13(#9) Ab13 G 7(#5) GbΔ7 F 7(#9) E Δ7 Eb Δ6/9

Musical staff 29. Treble clef, key signature of two flats. Chords are indicated above the staff. The staff contains a series of chords and a melodic line. Measure 29 starts with a whole note chord. Measure 30 contains a melodic line with eighth notes and a final chord.

Musical staff 32. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a final chord. Measure 32 starts with a whole note chord. Measure 33 contains a melodic line with eighth notes and a final chord.

YOU GO TO MY HEAD

MEDIUM-UP

ARR. BARRY GALBRAITH

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