

GIITAR

"CHEEK TO CHEEK"

Eb-7 Gb7 D-7 G7 Eb7(#11) D+7(#9) G-7 Eb7 E7 F7
 47 48 49 50 51 52

Eb7 F7 Eb7 F7 Eb7 (57) 2 (w/ TRPT. 1) 3
 53 54 55 56 57-58 59

(65) (w/ TRPTS)
 60 61 62 63 64 65

66 67 68 69 70 71

(73) Bb7sus Bb7(#11) A7(#9) Ab13 Db7sus Db7sus
 72 73 74 75

Gø C7(b9) D-7 Gb7(#11) Eb13 E+7(#9)
 76 77 78 79 80

(81) 2 F7 Eb7 F7 Eb7
 81-82 83 84 85

Db-11 Gb7(#11)
 86 87 88 89

D-11 G7sus Eb13 D+7(#9) G-7 G-11 C7(b9)
 90 91 92 93 94

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95 **G-11** **G-11** **G-11** **C7(b9)** **A-11** **D7(b9)**

95 96 97 98 99

D7(b9) **G-11** **C7(b9)** **2** **105** **F7** **Eb7**

100 101 102 103-104 105

FΔ7 **G-7** **A♭Δ7** **A-7** **E♭7(#11)** **D7(#9)** **D♭-7** **G♭7**

106 107 108 109 110 111 112 113

D-7 **G7** **E♭7(#11)** **D7(#9)** **G-7** **G-7** **C7sus4(b9)**

114 115 116 117 118

G♭Δ7(#11) **121** **F7** **E♭7** **FΔ7** **G-7**

119 120 121 122 123 124 125

A♭Δ7 **A-7** **E♭7(#11)** **D7(#9)** **D♭-7** **G♭7** **D-7** **G7** **E♭7(#11)** **D7(#9)**

126 127 128 129 130 131 132

G-7 **G-7** **C7(b9)** **G♭Δ7(#11)** **F♭/9**

133 134 135 136

137 **G-7/C** **FΔ7/C** **G-7/C** **FΔ7/C** **G-7/C** **FΔ7/C**

137 138 139 140 141 142

G-7 **C7(b9)** **G♭Δ7(#11)** **G-7/C** **FΔ7/C** **G-7/C** **FΔ7/C**

143 144 145 146 147 148

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149 G-7/C 150 FΔ7/C 151 G-7 C7(b9) GbΔ7(#11) **(153)** 152 153-154 2 155 Db7sus

156 Db7(#11/b9) 157 G∅ 158 C7(b9) 159 Db-7 Gb7 Eb7 E+7(#9)

(161) 161 F7(#11) Eb7(#11) 162 163 164 165 FΔ7(#11) G-11 166 AbO7 A-7

167 Eb7(#11) 168 D+7(#9) 169 Db-7 Gb7 D-7 G7 Eb7(#11) 170 171 172 D7(#9)

173 G-7 174 Eb7 E+7(#9) **(175)** 175 F7(#11) Eb+7(#11) 176 177 178 179

180 181 182 F7(#11) Eb+7(#11) **(185)** 185 F7 EbΔ7 186 187

188 FΔ7 G-7 189 AbO7 A-7 190 Eb7(#11) 191 D7(#9) 192 Db-7 Gb7 193 D-7 G7 194

195 Eb7(#11) 196 D7(#9) 197 G-7 198 G-7 C7(b9) 199 GbΔ7(#11) 200

(201) 201 F7 Eb7 202 203 204 205 FΔ7(#11) G-11 206 AbO7 A-11

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$E^b7(\#11)$ $D7(\#9)$ D^b7 G^b7 $D-7$ $G7$ $E^b7(\#11)$ $D7(\#9)$ $G-7$

207 208 209 210 211 212 213

$G-7$ $C7(b9)$ $G^b\Delta7(\#11)$ **(217)** (w/TREPTS)

214 215 216 217 218

$G-7$ $C7(b9)$ $G^b\Delta7(\#11)$

219 220 221 222 223 224

(225) $G-7/C$ $F\Delta7/C$ $G-7/C$ $F\Delta7/C$ $G-7/C$

225 226 227 228 229 \underline{f}

$F\Delta7/C$ $G-7$ $C7sus4(b9)$ $F\Delta7(\#11)$ **(233)** G^b7sus

230 231 232 233 \underline{ff} 234

D^b13 $sus4$ $D^b13(\#11)$ G^b E^b D^b-7 $G^b7(\#11)$ E^b7

235 236 237 238 239

$E+7(\#9)$ **(241)** $F7$ E^b7

240 241 \underline{ff} 242 243 244

(w/SAXES)

245 246 247 248

4xs: 1st x $m\dot{p}$, 2nd x $m\dot{e}$, 3rd x \underline{f} , 4th x \underline{ff}

249-250 251 252 \underline{v} 253 254

3-4 x ONLY (1-2 x TACET)

GIITAR

"CHEEK TO CHEEK"

(257)

255 256 258 259

(ON CUE)

260 261-262 263 264

Detailed description: This is a guitar score for the song "Cheek to Cheek". It consists of two staves of music. The first staff contains measures 255 through 259. Measure 255 starts with a treble clef, a key signature of one flat, and a common time signature. It features a half note chord. Measure 256 contains a series of eighth notes. Measure 257 is circled in the original image and contains a half note chord. Measure 258 contains eighth notes, and measure 259 contains quarter notes. The second staff contains measures 260 through 264. Measure 260 has quarter notes. Measures 261-262 are marked with a '2' and a bar line, indicating a double bar line. Measure 263 has a half note chord, and measure 264 has a half note chord. The notation includes various symbols such as stems, beams, and bar lines.