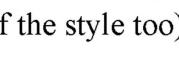


# I'LL REMEMBER APRIL

Syncopation is an integral ingredient in jazz, so rhythmic figures like  may be freely interpreted as  (or  or  – since crispness is part of the style too)  
Another example:  could become 

*2 NOTES PER CHORD*

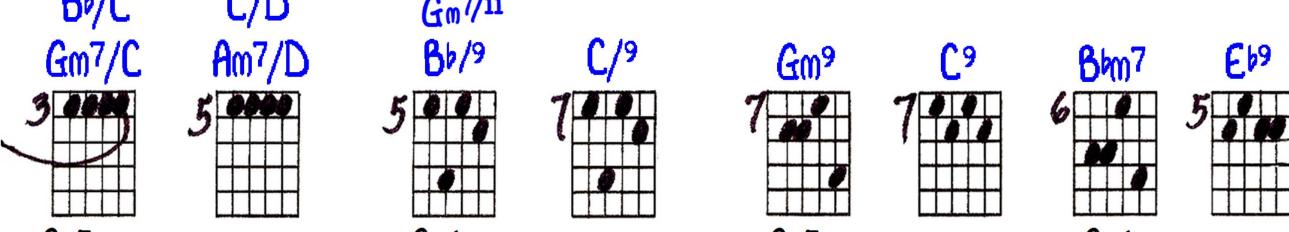
Standard Changes:  
Gmaj7

**G<sup>9</sup>**      **C/D**      **Em<sup>7</sup>**      **GΔ7**      **C13**      **C<sup>9</sup>**      **G<sup>6</sup>**      **G6/9**



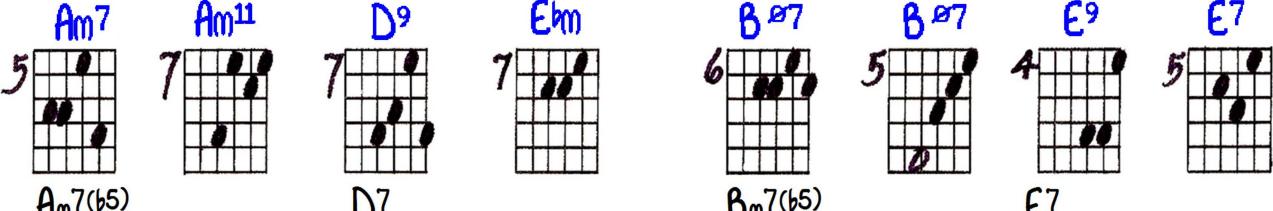
1      This    love - ly    day    will    leng - then    in    -    to    eve - ning,

**B♭/C**      **C/D**      **Gm7/11**  
**Gm7/C**      **Am7/D**      **B♭/9**      **C<sup>9</sup>**      **Gm<sup>9</sup>**      **C<sup>9</sup>**      **Bbm7**      **E♭9**



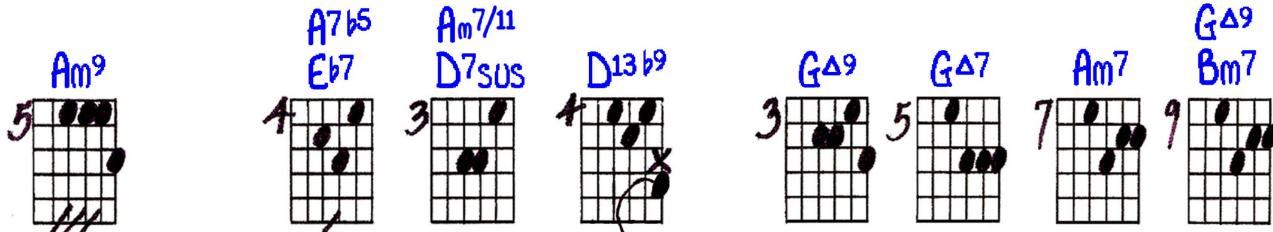
5      We'll    sigh    good - bye    to    all    we've    ev - er    had.      A -

**Am<sup>7</sup>**      **Am<sup>11</sup>**      **D<sup>9</sup>**      **Ebm**      **B<sup>9</sup>7**      **B<sup>9</sup>7**      **E<sup>9</sup>**      **E<sup>7</sup>**  
**Am<sup>7(b5)</sup>**      **D7**      **Bm<sup>7(b5)</sup>**      **E7**



9      lone,      where      we      walked      to      -      geth - er,      I'll      re -

**A7b5**      **Am<sup>7/11</sup>**  
**E♭7**      **D7sus**      **D13b9**



13     mem - ber      A - pril      and      be      glad.      I'll

10 8 6 10 8 4 3 3

17 be con - tent \_\_\_\_\_ you loved me once in A - pril your

Cm7 Cm7 F7 F13b9 Bb6/9 Cm Dm7 G7#9+

F# C# F# Bb G# A# D# E#

1 10 13 13 12 10 8 11

21 lips were warm \_\_\_\_\_ and love and Spring were new. \_\_\_\_\_ But I'm not a -

Cm9 C11 Cm9 F7+ BbΔ9 EΔ7 BbΔ9(m3) Bb13

Cm7 F7 Bbmaj7 Bb6

F# C# F# Bb G# A# D# E#

8 8 7 8 7 10 8

25 fraid of Au - tumn and her sor - row, for I'll re -

Am7/11 EΔ9 D9 D11b9 GΔ7 Am7 Bm7 C/9

Am7 D7 Gmaj7 G6

F# C# F# Bb G# A# D# E#

7 2 7 1 6 1 5 3

29 mem - ber \_\_\_\_\_ A - pril and you. \_\_\_\_\_

F#m7/11 F#m7 B13 F7 B7b9 EΔ9 E7 Am9 Am7 D7

F#m7 B7 Emaj7 Am7 D7

F# C# F# Bb G# A# D# E#

*LAST VERSE*

Chords: G9, Am9, CΔ7, Bm7, GΔ9, CΔ9, Em7, C13, C9, GΔ9, B, AΔm7.

Strumming pattern: 12, 10, 9, 7, 5, 2, 3, 4.

Notes: The fire will dwindle in - to glow - ing ash - es,

Measure 33: Gmaj7, G6, Gmaj7, G6.

Chords: Gm9, Gm, C9, Gm6, Gm9, G11, DΔ9, C13, C9.

Strumming pattern: 3, 3, 2, 3, 5, 6, 5, 2.

Notes: for flames and love live such a lit - tle while, I

Measure 37: Gm7, Gm6.

Chords: F13, A(m)11b5, Eb13, D13, D7, B(m)11b5, F9, E9, E6#5, Bb9b5.

Strumming pattern: 7, 5, 4, 10, 9, 7, 6, 1.

Notes: won't for - get, but I won't be lone - ly, I'll re -

Measure 41: Am7(b5), D7, Bm7(b5), E7.

Chords: Am9, Am11, D13, D13, GΔ9 or GΔ9, G.

Strumming pattern: 5, 10, 7, 10, 9, 10.

Notes: mem - ber A - pril and I'll smile.

Measure 45: Am7, D7, G.

# I'LL REMEMBER APRIL - COMPING

8-26-93  
© Ted Greene

SYNCOPATION IS AN INTEGRAL INGREDIENT IN JAZZ, SO RHYTHMIC FIGURES LIKE  $\begin{smallmatrix} \text{X} \\ \text{X} \end{smallmatrix}$  may be freely interpreted as  $\text{d. } \text{d. d.}$  (or  $\text{d. } \text{d. } \text{d. }$ ) — since crispness is part of the style too)

Another example:  $\begin{smallmatrix} \text{X} \\ \text{X} \end{smallmatrix}$ ,  $\begin{smallmatrix} \text{X} \\ \text{X} \end{smallmatrix}$  could become  $\text{d. } \text{d. d. }$  ...  
 G<sub>4</sub>A<sub>7</sub> D<sub>9</sub>C<sub>9</sub> could become G<sub>4</sub>A<sub>7</sub> D<sub>9</sub>C<sub>9</sub> ...

2 GATES PER CHORD

The grid consists of 12 columns and 12 rows, representing a 12-bar blues progression. Each column is labeled with a number from 1 to 12, representing different chords. Vertical lines separate the 12 bars. Handwritten annotations include:

- "2 GATES PER CHORD" at the top right.
- "RHYTHMIC" above the first bar.
- "another example" with a note about syncopation in the second bar.
- "3 GATES" with a bracket under the 5th bar.
- "LAST CHORUS" with a bracket under the 8th bar.
- "12" with a bracket under the 9th bar.