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# Jazz band arranging : original big band arrangements

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**FLORIDA INTERNATIONAL UNIVERSITY**

**Miami, Florida**

**JAZZ BAND ARRANGING**  
**Original Big Band Arrangements**

**A project submitted in partial fulfillment of the  
requirements for the degree of**

**MASTER OF MUSIC**

**in**

**JAZZ STUDIES**

**by**

**Jay M. Byron**

**April 1999**

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## **Preface**

This paper examines five big band arrangements written during a period of two semesters from 1998-1999. I will provide an overview and performance considerations for each arrangement.

Each arrangement uses common conventions such as unison lines, octave doubling, four and five part voicings, found in closed, semi-open, and open position. Approach techniques include diatonic, dominant, diminished, chromatic, and parallel. Choice was based primarily on two considerations: desired texture and the best voice leading options identified to provide each part with a swinging line and maintain melodic integrity. Other conventions applied include chord substitution, upper structure triads, and altered and diminished scales to provide harmonic contrast and color.

Each arrangement supplied new challenges and the tunes selected provided the arranger with a diverse experience of styles. The inherent qualities of the melody and harmonic progression of each piece were the primary considerations for selection.



## CHAPTER I

### THIS I DIG OF YOU

#### Overview

This I Dig of You is a Hank Mobley composition in B flat major originally recorded on the Blue Note recording Soul Station. It is an up-tempo swing tune in ABAB', 32 measure format. The arrangement has an 8 measure introduction followed by the A theme presented by a unison sax line. The B section is then answered by trumpets and trombones in four way closed position. The A section is then restated by the saxophones in four way double lead and once again the trumpets and trombones answer with a truncated 6 measure version of the B theme. The final 2 bars of this 8 measure section lead into the sax soli section.

The sax soli is a transcription of Hank Mobley's first solo chorus on the Soul Station recording written in four way closed double lead and runs from measure 39-52. The trumpets and trombones using original material then provide a transition to the solo section.

The solo section changes to a hip-hop groove after being set up by the rhythm section. The solo section is open and is based on rhythm changes using tritone substitution. Layered backgrounds are provided and build gradually. The second ending is a transition to a variation of the B theme with some original material. Once again the rhythm section establishes a contrasting time feel by employing an illusion of metric modulation through the displacement of accents. Once established, the ensemble enters with the A theme in tutti and is apparently in three. However, after stating the entire theme the band falls on a

beat four accent and collectively re-establishes the meter as four. The trumpets and trombones then state the B theme for the last time while call and response melodies exchange between the brass and saxophones while delaying the final cadence and providing a more dramatic finish.

### **Performance Considerations**

This is an up-tempo swing chart. It works best at about 200. The bass and bari sax need to establish a firm groove from the onset. The rhythm in measure 8 and landing square on beat one in measure 9 are essential for establishing the time feel for the sax entrance. The brass must use crisp and accurate articulation. Note placement might be difficult in certain parts as the altered scale choices provide a rather dense harmonic sonority. For the sake of the brass, these sections should be worked slowly with rhythm section to aid musicians in finding pitches. This will save rehearsal time and engrain pitch accuracy.

The solo section should be set-up by the drummer in measures 61-62. The rhythm section my groove before the entrance of the soloist or the soloist may enter immediately. This is optional. The changes for the solo section are based on rhythm changes while using tritone sub chords to create a chromatically descending bass line. Saxes enter on cue and repeat as trombones add hits and finally the trumpets with a bluesy lick that signals the final chorus.

The shout at measure 74 is tutti and requires accuracy and clean articulation, especially on the eighth notes on the up beat. Measure 80 is critical as it provides the send-off for the rhythm section to set-up the feel for the triple meter. The tutti section at measure 84 should crescendo until the tutti beat four accent in measure 89. From this

point, backgrounds should be sure to give way to melodic material and provide a convincing call and response effect.

## CHAPTER II

### THE WAY YOU LOOK TONIGHT

#### Overview

The inspiration for the arrangement of this Jerome Kern composition developed from listening to the Blowin' Sessions recording featuring Hank Mobley, Johnny Griffen, John Coltrane, and Lee Morgan.

The form of the tune is an extended AABA format with each section lasting 16 bars. The introduction and the end of each chorus is marked by a four bar ensemble pedal figure that was borrowed from the Blowin' Sessions recording. The saxophones introduce the A theme at measure 7 in octave voicing. The A theme then repeats at measure 23 in four-way closed, double lead with brass backgrounds extrapolated from melodic embellishment figures found on the recording. A trombone soli introduces the B theme at measure 39 in unison voicing which breaks into four-way closed in the fourth bar. The entire ensemble then joins at measure 46 to finish the B theme. Measure 55 rounds off the first chorus in full ensemble tutti.

A tenor solo feature at measure 75 runs a full chorus with backgrounds providing harmonic color from the second A section. The tenor solo finishes on the four bar pedal figure which not only gives closure to the solo, but provides a natural introduction to trombone and bass soli at measure 128. The soli was inspired by the Rob McConnel style and written as an A theme variation utilizing unison voicing while breaking into four-way closed at key points of harmonic interest. The next A theme returns with the full ensemble. While trying to capture the essence of Lee Morgan, measure 160 features a

written trumpet solo over the B theme which is subsequently joined in a trumpet duet in measure 168 and brings the B theme to closure. Measure 176 is a full ensemble return to the A theme. The arrangement ends with a half-time re-harmonization of the A theme tag.

### **Performance Considerations**

This arrangement is to be performed as up-tempo as possible however, some of the background figures will prove to be difficult at a tempo that exceeds 220. A strong lead trumpet is a requirement for this piece. The quarter note triplet figures at measure 57 need to be played legato and maintain steady tempo. The shift to the contrasting rhythm in measure 61 will need to be paid special attention.

The tenor solo background figures provide interesting harmonic color but must remain subdued so as to not interfere with the soloist. Background accents at measure 112 need to be precise, crisp, and supported by the snare drum. This section should crescendo gradually. The trombone soli section should swing and special attention should be given to the melodic embellishment. The trumpet solo requires the use of alternate fingerings (1-3/1). The repeated notes lay more naturally if initiated with the alternate (1-3). Once again, backgrounds need to be subdued, however the trumpet should be encouraged to sing over the top with a full tone.

The last full ensemble A theme should be big and swinging leading to the last two bars in half-time to be played big and fat!

## **CHAPTER III**

### **WHEN SUNNY GETS BLUE**

#### **Overview**

This arrangement in the key of F is a vocal ballad written in quasi Basie style and follows the original AABA, 32 bar song format. The introduction opens with full ensemble in double-time and is derived from the second 4 bars of the A section. The vocalist enters in the ninth bar as the tempo drops into half-time and runs the first A with rhythm section accompaniment only. Upon repeat, saxophone backgrounds enter providing more harmonic interest. The B section is then supported by trombone pads answered by flugel horns and subsequently the saxophones. A return to the A theme is once again provided with sax pads with a variation of rhythm and harmonic color.

Measure 33 returns to double-time with the trombones voiced in fourths and setting up one chorus of solo complete with backgrounds. The full ensemble shout in Basie style arrives at measure 53 and is interspersed with answers from the sax section. Measure 69 features the trumpets and trombones on the B theme in very tight four-way closed voicing with sax pads returning to half time through metric modulation in measure 83 using quarter note triplets. The vocalist then enters in measure 85 bringing the arrangement to conclusion with the A theme.

#### **Performance Considerations**

The tempo of this arrangement is critical to its musical success. It will work best at 106-112 while providing enough impetus for the double-time sections and an almost rubato feel for the half time sections. The bass line pick-up must be played solidly with

swing to establish the tempo and feel. Measure 5 of the introduction is a pyramid and must be executed accurately with accents in order to be convincing.

When the vocalist enters backgrounds must be played in subtone and very legato. The third trombone in measure 18 provides forward movement to the backgrounds and should be heard. Eighth notes at measure 19 need to be played straight at this tempo so play rhythms as written. Rhythms written into backgrounds are coordinated with the vocal melody so care must be exercised so that they are synchronized throughout.

The double time section at measure 33 should be played forte and articulated as indicated. Solo backgrounds at measure 45 must be played mezzo forte and will need to be rehearsed for accuracy. The fourth beat of measure 52 must be played with a fat accent to establish the feel of the swinging shout to follow. Measure 69 is voiced tightly and needs to swing hard. Do not allow sax pads get in the way.

For maximum effectiveness, the quarter note triplets at measure 83 should be exaggerated followed by very legato quarter notes in measure 84 to return to half time feel. Measure 93 supports the repeated tag of the vocalist. Beat three should not arrive until the vocalist lands on the lyric "Blue."

## CHAPTER IV

### UPSIDE, DOWNSIDE

#### Overview

Upside, Downside is a Mike Stern composition in e minor from the album of the same title recorded in 1986. Originally recorded by a fusion ensemble, this arrangement is an adaptation for big band with the intention of maintaining the original sonority and intensity.

The main theme of the tune is the counterpoint interplay between an ostinato in the bass and a very angular melody played by the guitar (electronic wind instrument or tenor sax) and reflects the tendencies of bass lines of progressions utilizing tritone substitutions. The full ensemble playing a syncopated, harmonically dense pad marks the end of each section.

The melody continues to evolve and gains more momentum as the composition unfolds. The last eight measures of the exposition then fall into a "Weather Report" like groove bringing the arrangement to an open solo section.

The solo section uses the same bass ostinato as the theme. Backgrounds are provided by the saxes and trombones. The sax line is actually a solo riff transcribed from the original guitar solo and provides harmonic motion to bring variety to the redundancy of the ostinato.

The arrangement then returns to the B theme of the exposition and runs its course identical to the first time. At the conclusion, the piece recapitulates and ends on the eighth measure, dense harmonic, full ensemble pad with the last measure providing contrast to



the tunes sonority of e minor by resolving to an E<sup>+</sup>Maj.<sup>7</sup> chord. Possibly a fusion equivalent to the principle of the "picardy third."

### **Performance Considerations**

The rhythm section is of prime importance and should be able to maintain a steady, intense groove throughout the arrangement. The bass player should be able to provide a clear and defined tone while the slap and pop technique would be most effective if employed ad libitum at the bass player's discretion. Furthermore, a five or six string bass would add bottom and fullness to the ensemble sections by allowing the bassist to play an octave lower than written. The drummer should be encouraged to fill any static sections throughout as in a drum feature and in the style of Dave Weckl or drummers of similar fusion style.

The tutti sections needs to be accented and tight to keep them from dragging. The sonority should be intense and compact like a synthesizer, not spread and heavy. There is a tendency to swing these sections and this must be avoided. This is a fusion tune and it should not swing in the traditional sense. Trombone backgrounds at measure 60 should use vibrato and exaggerate the glissando.

The solo section is open and may feature any instrument. The open section remains over the e minor ostinato so the rhythm section must contribute dynamic and rhythmic contrast in order to provide interest and support for the soloist. The return to the theme and the rest of the arrangement should continue in the same style as the exposition to the end. The drummer should place emphasis on the ritardando in the penultimate measure and set-up. The last chord should be intense and held for at least a full bar.

## CHAPTER V

### DOLPHIN DANCE

#### Overview

A Herbie Hancock composition found on the Maiden Voyage album, Dolphin Dance is a through-composed, modal piece centered around the key of c dorian. Much of the material for this arrangement was inspired by the unique voicing characteristics of Hancock's style. However, some original melodic material was used as well as contrasting time feel, (e.g., swing vs. even eighth notes), to add character and interest to the arrangement.

The introduction is based on the voicing of the c# minor chord found in measure 29 of the tune. Treated in augmentation, the ostinato rhythm and the sonority of the chord set the mood for the arrangement. In addition, the shift from even to swing eighths sets the precedent for the character of the overall arrangement. The melody enters in measure 20 and starts as a unison duet between the third trumpet and second alto. At measure 28, with the addition of sax backgrounds the melody splits into harmony while emphasizing the chromatic line in the progression.

The soli, written for the sax section, is four-way, double lead harmonization of a full chorus of a Bill Evans transcription that uses some of the reharmonization preferences employed by Evans. The soli runs for a full chorus with brass backgrounds added at the midpoint. An open solo section immediately follows and runs for a full chorus. The solo choruses of Freddie Hubbard on the same recording inspired solo backgrounds.

The shout enters at measure 130 and is a permutation of the original melody. Further variation of the melody occurs at measure 142 although the chord progression maintains

the integrity of the original. This section continues through the end of the chorus where it is met by a group of quarter note triplets in measure 161 which provide a vehicle for metric modulation into 3/4 time in measure 162.

A vamp in three sets up the last section which presents an entire chorus of the melody, also in three, utilizing the call and response phrasing between the saxes and brass. The tune finally comes to rest on a variation of the introduction in three and is open for improvisation with backgrounds played on cue.

### **Performance Considerations**

The introduction must be played in even eighths with emphasis given to the bass line in the bass and baritone sax. The swing feel should be set-up by the drums and doubled bass line that occurs in measure 9 and continue throughout the rest of the piece until otherwise indicated.

The melody at measure 20 should be played on flugel horn and alto sax. Backgrounds should be played in a subdued fashion and not interfere with the melody while emphasizing the alterations and tensions provided by the harmony.

It is necessary to play the sax soli in the hard swing style of Freddie Hubbard. Phrasing alike is critical and is suggested by the phraseology of the line itself. Again, backgrounds should be no louder than mezzo forte and executed with precision and clarity. Solo section backgrounds must swing without interrupting the open space and interpretation of the soloist.

The shout at measure 130 must swing hard and balance achieved throughout the ensemble. Measure 142 should adopt the style of the Golson tune, Killer Joe and provide stylistic contrast to the even eighths feel of measures 146-149.

The quarter note triplet figure in measure 161 must be played legato with heavy emphasis to successfully establish the triple meter. The bass ostinato in measures 166-169 may be opened up for solo before the last ensemble chorus. The last section of interplay between saxes and brass must be balanced and attention should be given to the unison lines in the brass as accuracy tends to be a problem. The last vamp is open and serves as a vehicle to feature yet another soloist. The backgrounds are unison and provide an opportunity to feature other ensemble members. This section should slowly build while the drummer becomes more aggressive. As the level rises, backgrounds can be added starting with the trombones and ultimately the unison call and response lines of the trumpets and saxes.

## APPENDIX

### SAMPLES OF ARRANGING TECHNIQUES APPLIED

<b>Technique</b>	<b>Tune</b>	<b>Section</b>	<b>Measure</b>
Unison Voicings	The Way You Look Tonight	Sax	7
Four Part Double Lead	The Way You Look Tonight	Sax	23
Five Part Drop 2	Dolphin Dance	Sax	67 (1)
Spread Voicing	Dolphin Dance	Ensemble	92
Diatonic Approach	When Sunny Gets Blue	Ensemble	53
Chromatic Approach	The Way You Look Tonight	Ensemble	123
Parallel Approach	This I Dig of You	Trombones	66
Diminished Approach	Dolphin Dance	Sax	58
Dominant Approach	When Sunny Gets Blue	Sax/Trombone	69
Upper Structure Triads	Dolphin Dance	Ensemble	165
Voicings in Fourths	When Sunny Gets Blue	Trombones	33
Chromatic Motion	The Way You Look Tonight	Ensemble	64
Melodic Minor Harmony	When Sunny Gets Blue	Sax	17
Herbie Hancock Voicings	Dolphin Dance	Sax	115
Altered Scale	This I Dig of You	Trumpets	58
Diminished Scale	Dolphin Dance	Sax	228
Metric Modulation	Dolphin Dance	Ensemble	161

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# THIS I DIG OF YOU<sub>6</sub>

Hank Mobley  
8 arr. Jay Byron

$\text{♩} = 200$

7

3

2

Alto I

Alto II

Tenor I

Tenor II

Bari

Tpt I

Tpt II

Tpt III

Tpt IV

Tbn I

Tbn II

Tbn III

Tbn IV

Guitar

Piano

Bass

Drums

Alto I *mp*

Alto II *mp*

Tenor I *mp*

Tenor II *mp*

Bari *mp*

Tpt I *mp*

Tpt II *mp*

Tpt III *mp*

Tpt IV *mp*

Tbn I *mp*

Tbn II *mp*

Tbn III *mp*

Tbn IV *mp*

Guitar *mp*

Piano *mp*

Bass *mp*

Drums *mp*

Chords:  $\text{B}^{\flat}\text{maj}^9$ ,  $\text{E}/\text{B}^{\flat}$ ,  $\text{Cm}^9/\text{B}^{\flat}$ ,  $\text{F}^7 \text{ alt}/\text{B}^{\flat}$ ,  $\text{F}^7/\text{alt}/\text{B}^{\flat}$



17 18 19 20 21 22 23 24

Chords:  $E^b\text{maj}^9$ ,  $E\text{m}^{7(b5)}$ ,  $A^{7(b9)}$ ,  $D\text{m}^7$ ,  $G^7\text{alt}$ ,  $D^b\text{m}^7$ ,  $G^b13$ ,  $C\text{m}^7$ ,  $F^{13(b9)}$



25 26 27 28 29 30 31 32

Chords: Bmaj<sup>7</sup>/F, Cm<sup>7</sup>/F, Bmaj<sup>7</sup>/F, Cm<sup>7</sup>/F, Bmaj<sup>7</sup>, Fm<sup>7</sup>(add11) E13(#11)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and voice. The score includes measures 33 through 40. The piano part features a complex, arpeggiated accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal part consists of two staves, with the melody in the upper staff and a harmony or counter-melody in the lower staff. Chord symbols are provided for the piano accompaniment, including Em7(b5), A7(b9), Dm7, G7alt, Cm7/F, and F13(b9) Bb6/9. The score is written in a key signature of one flat (Bb) and a common time signature (C).

41 42 43 44 45 46 47 48

5 6 7 8

9 10 11 12

13 14 15 16

[illegible]

(Bkgs on Cue)

61 Hip Hop Groove

63 B<sup>b</sup>13

64 D<sup>b</sup>7(#9)

57

60

59

58

The musical score is written on multiple staves, likely representing different instruments or vocal parts. The notation includes various musical symbols such as notes, rests, and chords. The score is divided into measures, with some measures circled. The notation includes treble and bass clefs, and various musical symbols like notes, rests, and chords. The score is divided into measures, with some measures circled. The notation includes treble and bass clefs, and various musical symbols like notes, rests, and chords.

F13(#9) B<sup>b</sup>6/9

B<sup>b</sup>13

D<sup>b</sup>7(#9)

Cm7

F7 alt

65 66 67 68 69 70 71 72

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

73 74 75 76 77 78 79 80

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

81 82 83 84 85 86 87 88

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

89 90 91 92 93 94 95 96

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

97 98 99 100 101 102 103 104

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

105 106 107 108 109 110 111 112

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

113 114 115 116 117 118 119 120

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

121 122 123 124 125 126 127 128

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

129 130 131 132 133 134 135 136

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

137 138 139 140 141 142 143 144

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

145 146 147 148 149 150 151 152

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

153 154 155 156 157 158 159 160

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

161 162 163 164 165 166 167 168

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

169 170 171 172 173 174 175 176

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

177 178 179 180 181 182 183 184

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

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C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

193 194 195 196 197 198 199 200

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C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

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225 226 227 228 229 230 231 232

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

233 234 235 236 237 238 239 240

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

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249 250 251 252 253 254 255 256

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

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C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

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C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

289 290 291 292 293 294 295 296

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

297 298 299 300 301 302 303 304

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

305 306 307 308 309 310 311 312

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

313 314 315 316 317 318 319 320

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

321 322 323 324 325 326 327 328

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

329 330 331 332 333 334 335 336

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

337 338 339 340 341 342 343 344

C<sup>9</sup> B<sup>13</sup>(#11) B<sup>b</sup>13 A<sup>b</sup>13(#11) G<sup>13</sup>(#11) F<sup>#7</sup>(#11) F<sup>7</sup>alt

345 346 347 348 349 350 351 352

<

73 74 75 76 77 78 79 80

73 74 75 76 77 78 79 80

Chord symbols: Fm7, Bb7(b9), Ebmaj7, Em7(b5), A7(b9), Dm7, G13(b9), G7(b9,b13), Dbm7, Gb13(#11), Cm7, B9(#11)

81 82 83 84 85 86 87 88

This musical score page contains measures 81 through 88. It is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Chord symbols are provided for the piano part: B9(#11) in measure 82, Bbmaj7 and Cm7/Bb in measures 84 and 85, Bbmaj7 and Cm7/Bb in measures 86 and 87, and Bbmaj7, Cm7/Bb, and G7(b9)Cm7 Bbmaj7 in measure 88. The vocal part features a melodic line with many slurs and ties, indicating a continuous phrase. The piano part provides harmonic support with chords and moving lines.



Sheet music for piano, measures 97-101. The score is written for five staves (treble and bass clefs). Measure 97 includes a key signature change to two flats (B-flat and E-flat) and a common time signature. Measure 98 includes a key signature change to one flat (B-flat) and a common time signature. Measure 99 includes a key signature change to one flat (B-flat) and a common time signature. Measure 100 includes a key signature change to one flat (B-flat) and a common time signature. Measure 101 includes a key signature change to one flat (B-flat) and a common time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as  $p$ ,  $f$ , and  $mf$ . Chord symbols are present:  $A^b13(\#11)$ ,  $A7(\#13\#11)$ ,  $Cm7$ ,  $F13sus4$ ,  $F13(\#9)$ ,  $B^b6/9$ , and  $B^b13(\#11)$ . The score concludes with a repeat sign and a fermata.

# When Sunny Gets Blue

Score

$\text{♩} = 106$

1

2

3

4

5

Alto I

Alto II

Tenor I

Tenor II

Bari

Tpt I

Tpt II

Tpt III

Tpt IV

Tbn I

Tbn II

Tbn III

Tbn IV

Guitar

Piano

Bass

Drums

Col Guitar

Fill

Bm7(b5)

Bm7

Am7

D7(b9)

A7(11)

Gm7

[illegible]

15 16 17 18 19 20 21

Chords: Gm7, C7(b9b13), Am7, D7(b9b13), Em7(b5), F7(b9b11), A7(b9b13), Dmaj7, Em7, F#m7, F7(b9b11), Em7, A7(b9), Dmaj7

22 23 24 25 26 27 28 29

*mp*

Dm7 G7sus4 G+7 Cmaj7 Am7 Dm7 G7(b9) Gm7 C7(b9) Gm7 C7sus4 C7 Bbm7 Eb9 Fmaj7 Gm7 Am7 D7(b9)

Solo

30 31 32 33 (Dbl X) 34 35 36 37

30 31 32 33 (Dbl X) 34 35 36 37

Bm7(b9) Bbm7 Am7 A dim7 Gm7 C7 alt F#6/9 F6/9 D7(b9) Gm7

	38	39	40	41	42	43	44	45
</								

46 47 48 49 50 51 52 53

53

52

51

50

49

48

47

46

Am7 Bbm7 A'dim7 Gm7 C7 Bb7 Am7 D7(b9) Gm7



54 55 56 57 58 59 60 61

Chords: C9, C7sus4, Bbm7, Eb7, Fmaj7, Gm7, Am7, D7(b9), Bm7(b5)

Fill

[illegible]

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

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70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

70 71 72 73 74 75 76 77

78 79 80 81 82 83 84 85 (1/2 X)

The musical score consists of 8 measures, numbered 78 to 85. The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The measures are grouped into four systems of two staves each. The first system (measures 78-79) shows a melodic line in the upper staff and a bass line in the lower staff. The second system (measures 80-81) continues the melodic and bass lines. The third system (measures 82-83) features a more complex arrangement with multiple staves and dynamic markings. The fourth system (measures 84-85) concludes the piece with a final chord and a double bar line. The dynamic markings include *mp* (mezzo-piano) and *f* (forte). The chord symbols at the bottom of the page are G+7, Cmaj7, Am7, Dm7, G7, Gm7, D7(b9), Gm7, C7sus4, and C7.

*mp* *mp* *mp* *mp* *mp*

*f* *f* *f* *f* *f* *f* *f* *f*

G+7 Cmaj7 Am7 Dm7 G7 Gm7 D7(b9) Gm7 C7sus4 C7



This musical score consists of two systems, each with five staves. The first system (measures 94-95) features a complex melodic line in the top staff, with notes often beamed in pairs or groups. The lower staves provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system (measures 96-98) continues the melodic development, with a notable change in the top staff's notation around measure 97, where it appears to be a different instrument or a specific voicing. The bottom staves continue with rhythmic accompaniment. The score concludes with a double bar line in the final measure.

Score

# THE WAY YOU LOOK TONIGHT

arr. Jay Byron

$\text{♩} = 220$

3

2

4

5

6

8

The musical score is written for piano and includes a guitar part. The piano part features a melody with various dynamics (f, mf) and a guitar part with chords and a fill. The score is divided into measures 1 through 8, with a repeat sign at the end.

Measures 1-4: Piano part features a melody with dynamics *f* and *mf*. The guitar part plays chords: C<sup>6</sup>, B<sup>b</sup>ma<sup>7</sup>/C, B<sup>b</sup>ma<sup>7</sup>/C, C<sup>9</sup>, C<sup>6</sup>, B<sup>b</sup>ma<sup>7</sup>/C, C<sup>9</sup>, C<sup>6</sup>, B<sup>b</sup>ma<sup>7</sup>/C, C<sup>7</sup>sus<sup>(b9)</sup>, C<sup>7</sup>(b<sup>9</sup>).

Measures 5-8: Piano part continues the melody. The guitar part plays chords: C<sup>7</sup>(b<sup>9</sup>), Fma<sup>7</sup>, Dm<sup>7</sup>.

The score ends with a repeat sign and a guitar fill.

9 10 11 12 13 14 15 16

9 10 11 12 13 14 15 16

Gm7 C7 C7/Bb Am7(b5) D7(b9) Gm7 C9 Cm7(add11) F9



17 18 19 20 21 22 23 24

Chords: Bbmaj7, Gm7, C7, Bbmaj7/F, Bbmaj7/F, C7/F, Fmaj7, Bbmaj7/F, C7sus(b9)/F, Fmaj7, Dm7

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into measures 33 through 40. The piano part includes chords and arpeggios. The vocal part includes lyrics and a melodic line. The score ends with a double bar line and a repeat sign.

Measures 33-40: The piano part features a series of chords and arpeggios. The vocal part includes the lyrics "The Rose Tree" and a melodic line. The score ends with a double bar line and a repeat sign.

41 42 43 44 45 46 47 48

Chord symbols:  $B^b m^7$ ,  $E^b 7(5^b 9)$ ,  $E^b 9$ ,  $A^b m a j^7$ ,  $C m^7$ ,  $B d i m^7$ ,  $B^b m^7$ ,  $E^b 7(9)$ ,  $A^b m a j^7$ ,  $A d i m^7$

49 50 51 52 53 54 55 56

Key signature: G major (one sharp)  
Time signature: Common time (C)  
Chord symbols: Bbm7, Eb13 b9, Eb13, Abmaj7, D9(#11), Gm7(b5), C7b9+5, Fmaj7, Dm7, D7(b9)

57 58 59 60 61 62 63 64

Chord symbols:  $Gm^7$ ,  $C^7(\flat^9)$ ,  $C^7(\flat^9/13)/B\flat$ ,  $Am^7(\flat^5)$ ,  $D^7(\flat^9)$ ,  $Gm^7$ ,  $C^7$ ,  $Cm^7(add11)$ ,  $F^9$ ,  $F^{\flat}13$

65 66 67 68 69 70 71 72<sub>A</sub>

65 66 67 68 69 70 71 72<sub>A</sub>

Bbmaj7 Gm7 C7 Fbmaj7 Bbmaj7/C Bbmaj7/C C9 C6 Bbmaj7/C Bbmaj7/C C9 Gm7 G7(b9)(13) F#7(#11) F6/9

## 76 (BG's 2X)

75

77

78

79

80

Musical score for guitar and bass, measures 73-80. The score is written for guitar (treble clef) and bass (bass clef). The key signature is one flat (B-flat). The tempo/mood is marked *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and chords. The guitar part features a solo in measure 75, marked "Solo" and "Gmaj7". The bass part features a fill in measure 80, marked "Fill". The score is divided into measures 73, 74, 75, 76, 77, 78, 79, and 80. Measure 75 is marked with a double bar line and a repeat sign. Measure 76 is marked with a double bar line and a repeat sign. Measure 77 is marked with a double bar line and a repeat sign. Measure 78 is marked with a double bar line and a repeat sign. Measure 79 is marked with a double bar line and a repeat sign. Measure 80 is marked with a double bar line and a repeat sign.

Measures 73-80:

- Measure 73: Guitar (treble clef) has a whole note chord of B-flat major (B-flat, D, F). Bass (bass clef) has a whole note chord of B-flat major (B-flat, D, F).
- Measure 74: Guitar (treble clef) has a whole note chord of B-flat major (B-flat, D, F). Bass (bass clef) has a whole note chord of B-flat major (B-flat, D, F).
- Measure 75: Guitar (treble clef) has a whole note chord of B-flat major (B-flat, D, F). Bass (bass clef) has a whole note chord of B-flat major (B-flat, D, F). Measure 75 is marked with a double bar line and a repeat sign.
- Measure 76: Guitar (treble clef) has a whole note chord of B-flat major (B-flat, D, F). Bass (bass clef) has a whole note chord of B-flat major (B-flat, D, F). Measure 76 is marked with a double bar line and a repeat sign.
- Measure 77: Guitar (treble clef) has a whole note chord of B-flat major (B-flat, D, F). Bass (bass clef) has a whole note chord of B-flat major (B-flat, D, F). Measure 77 is marked with a double bar line and a repeat sign.
- Measure 78: Guitar (treble clef) has a whole note chord of B-flat major (B-flat, D, F). Bass (bass clef) has a whole note chord of B-flat major (B-flat, D, F). Measure 78 is marked with a double bar line and a repeat sign.
- Measure 79: Guitar (treble clef) has a whole note chord of B-flat major (B-flat, D, F). Bass (bass clef) has a whole note chord of B-flat major (B-flat, D, F). Measure 79 is marked with a double bar line and a repeat sign.
- Measure 80: Guitar (treble clef) has a whole note chord of B-flat major (B-flat, D, F). Bass (bass clef) has a whole note chord of B-flat major (B-flat, D, F). Measure 80 is marked with a double bar line and a repeat sign.



81 82 83 84 85 86 87 88

1.

Am7 D9 Dm7(add11) G13 G7b13 Cmaj7 Am7 D7 Gmaj7 F7

*mf*

Gm7 C9 Cm7(add11) F13 F7b13 Bbmaj7 Gm7 C7 Fmaj7 D7

80 90 92 93 94 95 96

81 2.

A13 D7(9#) F7(#11) Gmaj7 E7 A7 D7 Gmaj7 Cm7 F7 Bbmaj7

mf

G13 C7(9#) Eb7(#11) Fmaj7 D7 Gm7 C7 Fmaj7 Bbm7 Eb7 Abmaj7

mf

97 98 99 100 101 102 103 104

Bdim<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> B<sup>b</sup>maj<sup>7</sup>

Adim<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 E<sup>b</sup>7/D<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7(9) A<sup>b</sup>maj<sup>7</sup>

105 106 107 108 109 110 111 112

The image displays a musical score for the song "The Rose Tree". It includes a piano (p) part and a guitar (g) part. The piano part is written in treble clef, and the guitar part is written in bass clef. The score is divided into measures, with measure numbers 105 through 112 indicated at the top. Chord diagrams are provided for the guitar part, showing the fingerings for various chords such as G7, Cm7, F7, Bbmaj7, Eb9, Am7(b5), D7(b9), and Gbmaj7. The piano part features a melody with eighth and sixteenth notes, often beamed together. The guitar part provides harmonic support with chords and single-note lines. The key signature has one flat (Bb), and the time signature is 4/4.

113 114 115 116 117 118 119 120

Em7 Am7 D7 Gm7 F7(#11) E7 Am7 D7 Dm7(add11)

Dm7 C7 Fm7 Eb7(#11) D7 Gm7 C7 Cm7(add11)

121 122 123 124 125 126 127 128

The musical score consists of two systems of staves. The first system contains measures 121 through 124, and the second system contains measures 125 through 128. The melody is written in a single staff, while the guitar accompaniment is written in a four-staff format (treble and bass clefs). Chords are indicated by letters above the staff, and fingering is indicated by numbers 1-4. Measure 123 features a circled melodic phrase. Measure 124 includes a double bar line. Measure 125 has a circled melodic phrase. Measure 126 has a double bar line. Measure 127 has a double bar line. Measure 128 has a double bar line.

Measure	Chord	Fingering
121	G7	
122	Cmaj7	
123	F7(#11)	
124	D6	
125	Cmaj7/D	
126	D6	
127	Cmaj7/D	
128	D7sus4(b9)	

129

130

131

132

133

134

135

136

System 1 of a musical score, measures 129-136. It consists of five staves. Measures 129-132 are empty. Measures 133-136 contain musical notation on the fifth staff, which is a bass clef staff. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of measure 136.

129

130

131

132

133

134

135

136

System 2 of a musical score, measures 129-136. It consists of five staves. Measures 129-132 are empty. Measures 133-136 contain musical notation on the fifth staff, which is a bass clef staff. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of measure 136.

129

130

131

132

133

134

135

136

System 3 of a musical score, measures 129-136. It consists of five staves. Measures 129-132 are empty. Measures 133-136 contain musical notation on the fifth staff, which is a bass clef staff. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of measure 136.

129

130

131

132

133

134

135

136

System 4 of a musical score, measures 129-136. It consists of five staves. Measures 129-132 are empty. Measures 133-136 contain musical notation on the fifth staff, which is a bass clef staff. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of measure 136.

137 138 139 140 141 142 143 144

**Chord Symbols:** Gm7 C7 C6/9 Fmaj7 C9sus4 C9sus4



145 146 147 148 149 150 151 152

Dm7 D7(b9) Gm7 C9 C9/Bb Am7(b5) D7(b9) Gm7 C7 Cm7(add11)

153 154 155 156 157 158 159 160

*mf*

**Bbmaj7** **Eb7(#11)** **Bbmaj7** **C6** **Bbmaj7/C** **Bbmaj7/C** **C#Fmaj7** **Bbm7** **Eb7** **Abmaj7**

[illegible]

Adim <sup>7</sup>	B <sup>m</sup> 7	E <sup>7</sup> (♯11)	Cm <sup>7</sup>	Cm <sup>7</sup>	Fdim <sup>7</sup>	B <sup>m</sup> 7	E <sup>7</sup> (♯9)	A <sup>b</sup> maj <sup>7</sup>

Sl. No.	Name of the Candidate	Roll No.	Grade	Section	Score	Remarks
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99						
100						

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and piano. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, with a melodic line in the right hand. The voice part consists of a single melodic line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into measures, with measure numbers 170 through 176 indicated. The piano part includes a variety of chords, including G major, A major, B minor, and F major. The voice part includes lyrics in English and German.

177 178 179 180 181 182 183 184

Chord symbols: Dm7, D7(b9), Gm7, C9, Bb7(#11), Am7(b5), D7(b9), A7(#11), Gm7, C7, Cm7(add11)



## UPSIDE DOWNSIDE

m.m. = 182

2

3

4

5

6

7

EW I

Alto I

Ten I

Ten II

Bari

Tpt I

Tpt II

Tpt III

Tpt IV

Tbn I

Tbn II

Tbn III

Tbn IV

Guitar

Piano

Bass

Drums

Fill

*simile*

This musical score is written on a grand staff consisting of five systems, each with five staves. The first four systems are empty, while the fifth system contains musical notation for measures 8 through 15. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is primarily composed of eighth and sixteenth notes, with some rests and ties. The score is divided into measures by vertical bar lines, with measure numbers 8 through 15 indicated at the top of the page.





31

30

29

28

27

26

25

24

The musical score is presented on a grand staff with two systems of staves. The first system covers measures 24 to 27, and the second system covers measures 28 to 31. The music is written in 4/4 time and features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

**Measure 24:** The right hand begins with a quarter note G4, followed by a quarter note A4, and a half note B4. The left hand has a whole note G3.

**Measure 25:** The right hand has a quarter note C5, followed by a quarter note D5, and a half note E5. The left hand has a whole note F3.

**Measure 26:** The right hand has a quarter note F#5, followed by a quarter note G5, and a half note A5. The left hand has a whole note G3.

**Measure 27:** The right hand has a quarter note B5, followed by a quarter note C6, and a half note D6. The left hand has a whole note A3.

**Measure 28:** The right hand has a quarter note E6, followed by a quarter note F#6, and a half note G6. The left hand has a whole note B3.

**Measure 29:** The right hand has a quarter note A6, followed by a quarter note B6, and a half note C7. The left hand has a whole note D4.

**Measure 30:** The right hand has a quarter note D7, followed by a quarter note E7, and a half note F#7. The left hand has a whole note E4.

**Measure 31:** The right hand has a quarter note G7, followed by a quarter note A7, and a half note B7. The left hand has a whole note F4.



40 41 42 43 44 45 46 47

40 41 42 43 44 45 46 47

This musical score is written on a grand staff with two systems of staves. The first system contains measures 48 through 51, and the second system contains measures 52 through 55. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The score is presented on a page with a header indicating the measure numbers 48, 49, 50, 51, 52, 53, 54, and 55.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 2/4. The piece consists of 63 measures, divided into two systems. The first system contains measures 56 through 60, and the second system contains measures 61 through 63. The melody is characterized by a simple, folk-like structure with a clear beginning and end. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a final cadence in measure 63.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), indicating the key of D major. The time signature is 4/4. The melody begins with a treble clef and a common time signature (C). The first line of music contains a whole note chord marked "C7". The second line contains a whole note chord marked "D7b9". The third line contains a whole note chord marked "D7". The fourth line contains a whole note chord marked "E7b9". The melody is written in a simple, folk-like style, with many whole and half notes. The score ends with a double bar line and a repeat sign.

64 65 66 67 68 69 70 71

64 65 66 67 68 69 70 71

64 65 66 67 68 69 70 71

64 65 66 67 68 69 70 71

64 65 66 67 68 69 70 71

64 65 66 67 68 69 70 71

64 65 66 67 68 69 70 71

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72 73 74 75 76 77 78 79

72 73 74 75 76 77 78 79



80 81 82 83 84 85 86 87

Chords and Harmonic Progression:

- Measure 80:  $F^{b7}maj^9$   $G^{7b9}b13$
- Measure 81:  $Cm^9$   $Cm^9/B^b$   $A^bmaj^9$   $G^{7b9}b13$
- Measure 82:  $Fm^7$   $B^{7\sharp5}$
- Measure 83:  $F^{b7}maj^9$   $E^{b7}/D^b$   $Cm^7$   $A^bmaj^7$   $Gm^7$   $F\sharp13(5)$   $Fm^7$
- Measure 84:  $F^{b7}maj^9$   $E^{b7}/D^b$   $Cm^7$   $A^bmaj^7$   $Gm^7$   $F\sharp13(5)$   $Fm^7$
- Measure 85:  $F^{b7}maj^9$   $E^{b7}/D^b$   $Cm^7$   $A^bmaj^7$   $Gm^7$   $F\sharp13(5)$   $Fm^7$
- Measure 86:  $F^{b7}maj^9$   $E^{b7}/D^b$   $Cm^7$   $A^bmaj^7$   $Gm^7$   $F\sharp13(5)$   $Fm^7$
- Measure 87:  $F^{b7}maj^9$   $E^{b7}/D^b$   $Cm^7$   $A^bmaj^7$   $Gm^7$   $F\sharp13(5)$   $Fm^7$

This musical score is for guitar, spanning measures 88 to 95. It is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score is organized into two systems of four staves each. The first system (measures 88-91) features a complex, multi-measure rest in the first staff, with the other staves containing various musical notations including eighth notes, quarter notes, and half notes. The second system (measures 92-95) continues the piece, with the first staff containing a multi-measure rest and the other staves featuring more complex rhythmic patterns and accidentals. A double bar line is present at the end of measure 94, and a final double bar line is at the end of measure 95. The word "Open" is written in a box at the top of the page, and the page number "95" is in the top right corner.



104 105 106 107 108 109 110 111

Measures 104-111 of a musical score. Measures 104-105 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand. Measures 106-109 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand. Measures 110-111 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand.

Four empty musical staves, each consisting of a five-line staff with a treble clef and a key signature of one sharp (F#).

Measures 104-111 of a musical score. Measures 104-105 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand. Measures 106-109 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand. Measures 110-111 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand.

Measures 104-111 of a musical score. Measures 104-105 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand. Measures 106-109 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand. Measures 110-111 feature a whole note chord of F#4 and C5 in the right hand, with a whole note bass line in the left hand.

112 113 114 115 116 117 118 119

The musical score consists of eight measures, numbered 112 to 119. Measures 112, 113, 114, and 115 each contain a four-measure rest in the bass clef. Measures 116, 117, 118, and 119 each contain a four-measure rest in the bass clef. The score includes various musical notations such as rests, notes, and accidentals.

120 121 122 123 124 125 126 127 128

Gm7(add11)/F#7 alt B7 alt Bb13 A13 A#13(#11) F#13(#11)

Gm7(add4)/Bb7 alt Bb7 alt Bb13 A13 A#13(#11) F#13(#11)

129 130 131 132 133 134 135 136

F13(#11) F13(#11)

F13(#11) F#13(#11)

[illegible]



161 162 163 164 165 166 167 168

This musical score page contains measures 161 through 168. It is organized into two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The second system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features complex textures with many beamed sixteenth and thirty-second notes, often grouped with slurs. The vocal part consists of a single melodic line with various note values and rests. Measure 162 shows a vocal rest. Measure 163 shows a vocal rest. Measure 164 shows a vocal rest. Measure 165 shows a vocal rest. Measure 166 shows a vocal rest. Measure 167 shows a vocal rest. Measure 168 shows a vocal rest. The piano part continues with its intricate rhythmic patterns throughout all measures.

169

170

171

172

173

174

175

176

First system of musical notation, measures 169-176. The system consists of five staves. Measures 169-170 show a melodic line on the first staff with a slur and a sharp sign. Measures 171-172 show a melodic line on the first staff with a sharp sign. Measures 173-174 show a melodic line on the first staff with a flat sign. Measures 175-176 show a melodic line on the first staff with a sharp sign.

169

170

171

172

173

174

175

176

Second system of musical notation, measures 169-176. The system consists of five staves. Measures 169-170 show a melodic line on the first staff with a slur and a sharp sign. Measures 171-172 show a melodic line on the first staff with a sharp sign. Measures 173-174 show a melodic line on the first staff with a flat sign. Measures 175-176 show a melodic line on the first staff with a sharp sign.

169

170

171

172

173

174

175

176

Third system of musical notation, measures 169-176. The system consists of five staves. Measures 169-170 show a melodic line on the first staff with a slur and a sharp sign. Measures 171-172 show a melodic line on the first staff with a sharp sign. Measures 173-174 show a melodic line on the first staff with a flat sign. Measures 175-176 show a melodic line on the first staff with a sharp sign.

169

170

171

172

173

174

175

176

Fourth system of musical notation, measures 169-176. The system consists of five staves. Measures 169-170 show a melodic line on the first staff with a slur and a sharp sign. Measures 171-172 show a melodic line on the first staff with a sharp sign. Measures 173-174 show a melodic line on the first staff with a flat sign. Measures 175-176 show a melodic line on the first staff with a sharp sign.

169

170

171

172

173

174

175

176

Fifth system of musical notation, measures 169-176. The system consists of five staves. Measures 169-170 show a melodic line on the first staff with a slur and a sharp sign. Measures 171-172 show a melodic line on the first staff with a sharp sign. Measures 173-174 show a melodic line on the first staff with a flat sign. Measures 175-176 show a melodic line on the first staff with a sharp sign.

177 178 179 180 181 182 183 184

177 178 179 180 181 182 183 184

$Gm7(add11)/B\flat7(b9)$   $B7(9,13)$   $B7(b9,13)$   $A7(\#11)$

185 rit. 186

This musical score consists of two systems, each with five staves. The first system (measures 185-186) is marked 'rit.' and features a common time signature 'C'. The second system (measures 187-188) features a key signature change to E major, indicated by 'E:maj7(+5)', and a common time signature 'C'. The notation includes various musical symbols such as notes, rests, and accidentals.

Measures 185-186: *rit.* *C*

Measures 187-188: *E:maj7(+5)* *C*

# Dolphin Dance

$\text{♩} = 120$  (even 8ths)

3

4

5

6

7

Alto I

Alto II

Ten I

Ten II

Bari

Tpt I

Tpt II

Tpt III

Tpt IV

Tbn I

Tbn II

Tbn III

Tbn IV

Guitar

Piano

Bass

Drums

*mf*

(harmon)

**C#m7(add11)**

**C#m7(add11)**

**E#maj7/D** **C#m7(add11)**

**E#maj7/D** **C#m7(add11)**

**E#maj7/D**

**E#maj7/D**

9 (swing 8ths) 10 11 12 13 14 15 16

(open)

Chords indicated below the staff:

- Measures 13-14: Bm7/E
- Measure 15: Bm7/E
- Measure 16: B7(9)/E

Chords indicated below the staff (continued):

- Measures 13-14: Am7/E
- Measure 15: Am7/E
- Measure 16: B7(9)/E

17 18 19 20 21 22 23 24

Chord symbols: B<sup>b</sup>7sus<sup>9</sup>/E<sup>b</sup>, A<sup>b</sup>maj7(♯11), G7 alt., B<sup>b</sup>m7/E<sup>b</sup>, E<sup>b</sup>maj7, Dm7(♯5), G7(♯9), Cm7, B<sup>b</sup>7sus<sup>9</sup>, A<sup>b</sup>maj7(♯11), G7 alt., B<sup>b</sup>m7/E<sup>b</sup>, E<sup>b</sup>maj7, Dm7(♯5), G7(♯9), Cm7, Fill, Dm7(♯5), G7(♯9), Cm7.

Dynamic: *mf*

25 26 27 28 29 30 31 32

*mf*

25 26 27 28 29 30 31 32

**A<sup>7</sup>(#11)** **Cm<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup> b13:9** **Gmaj<sup>7</sup>** **A<sup>b</sup>m<sup>7</sup>** **D<sup>b</sup>7** **Fm<sup>9</sup>** **B<sup>b</sup>7(b5,9)** **B<sup>b</sup>13(b9)** **Cm<sup>7</sup>**

**A<sup>7</sup>(#11)** **Cm<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup> b13:9** **Gmaj<sup>7</sup>** **A<sup>b</sup>m<sup>7</sup>** **D<sup>b</sup>7** **Fm<sup>9</sup>** **B<sup>b</sup>7(b5,9)** **B<sup>b</sup>13(b9)** **Cm<sup>7</sup>**

**A<sup>7</sup>(#11)** **Cm<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup> b13:9** **Gmaj<sup>7</sup>** **A<sup>b</sup>m<sup>7</sup>** **D<sup>b</sup>7** **Fm<sup>9</sup>** **B<sup>b</sup>7(b5,9)** **B<sup>b</sup>13(b9)** **Cm<sup>7</sup>**



33 34 35 36 37 38 39 40

**Chords:**

- Cm7/B $\flat$**
- A $m$ 7**
- D7( $\flat$ 9)**
- Gmaj7**
- G7sus4**
- F13sus4**

41 42 43 44 45 46 47 48

F13 F13sus4 Em7 A7(5,9) E7(11) Am7 D7(9) Bm7 E13 Dm9 C#m7(add11)

F13 F13sus4 Em7 A7(5,9) E7(11) Am7 D7(9) Bm7 E13 Dm9 C#m7(add11)

F13 F13sus4 Em7 A7(5,9) E7(11) Am7 D7(9) Bm7 E13 Dm9 C#m7(add11)

49 50 51 52 53 54 55 56

mf

mf

f

**F#13(9)** **Bm7/E** **Am7/E** **Bm7/E** **Am7/E** **Bm7/E** **B7sus(9)**

**F#13(9)** **Bm7/E** **Am7/E** **Bm7/E** **Am7/E** **Bm7/E** **B7sus(9)**

**F#13(9)** **Bm7/E** **Am7/E** **Bm7/E** **Am7/E** **Bm7/E** **B7sus(9)**

57 58 59 60 61

Chord symbols for measures 58-61:

Measure	Chord Symbols
58	Dm7(b5) G7(b9) Cm6/b
59	A7(b9)
60	Cm7
61	Am7 D7(b9)

62 63 64 65 66 67 68 69

62 63 64 65 66 67 68 69

*mf*

**Chord Progression:**

Measure	Chord
62	Gmaj7
63	A <sup>b</sup> m7 D <sup>b</sup> 7
64	G <sup>b</sup> maj7
65	B <sup>b</sup> 7(9)
66	E <sup>b</sup> 6/9
67	Cm7
68	Am7(5)
69	D7(13:9)

**Chord Progression (Continued):**

Measure	Chord
70	Gmaj7
71	A <sup>b</sup> m7 D <sup>b</sup> 7
72	G <sup>b</sup> maj7
73	B <sup>b</sup> 7(9)
74	E <sup>b</sup> 6/9
75	Cm7
76	Am7(5)
77	D7(13:9)

70 71 72 73 74 75 76 77

78 79 80 81 82 83 84 85

Chords indicated below the staff:

- Measure 78: E7(#11)
- Measure 79: Am7 D7(b9)
- Measure 80: Bm7
- Measure 81: E13 Dm9
- Measure 82: C#m7(add11)
- Measure 83: F#13(b9)
- Measure 84: Bm7/E
- Measure 85: Am7/E

Chords indicated below the staff (continued):

- Measure 86: E7(#11)
- Measure 87: Am7 D7(b9)
- Measure 88: Bm7
- Measure 89: E13 Dm9
- Measure 90: C#m7(add11)
- Measure 91: F#13(b9)
- Measure 92: Bm7/E
- Measure 93: Am7/E

86 87 88 89 90 91 92 93 (Bkgnds 2nd & 4th X)

Chord symbols: Bm7/E, Am7/E, Bm7/E, Bm7/E, B7sus(9)/E, B7sus(9), Dm7(5), G7 alt., Cm6/9, A7(11), Bm7/E, Am7/E, Bm7/E, B7sus(9)/E, B7sus(9), Dm7(5), G7 alt., Cm6/9, A7(11), Bm7/E, Am7/E, Bm7/E, B7sus(9)/E, B7sus(9), Dm7(5), G7 alt., Cm6/9, A7(11).



94 95 96 97 98 99 100 101

Chord symbols for measures 100 and 101:

Measure	Chord 1	Chord 2	Chord 3	Chord 4
100	Cm <sup>7</sup>	Am <sup>7</sup> D <sup>7</sup> ( <sup>b</sup> 9)	Gmaj <sup>7</sup>	A <sup>b</sup> m <sup>7</sup> D <sup>b</sup> 7
101	Cm <sup>7</sup>	Am <sup>7</sup> D <sup>7</sup> ( <sup>b</sup> 9)	Gmaj <sup>7</sup>	A <sup>b</sup> m <sup>7</sup> D <sup>b</sup> 7

102 103 104 105 106 107 108 109

Chord symbols for measures 104-109:

Measure	Chord
104	Gmaj7
105	G7sus4
106	G7(#11)
107	G7sus4
108	F13sus4
109	F13(#9)

Musical score for measures 110-118. The score is written for four staves. Measures 110-114 show a melodic line in the first staff and a bass line in the second staff. Measures 115-118 show a melodic line in the first staff and a bass line in the second staff. Measure 115 is circled. Measure 116 has a fermata. Measure 117 has a fermata. Measure 118 has a fermata.

Empty musical staves for measures 110-118.

Empty musical staves for measures 110-118.

Empty musical staves for measures 110-118.

Empty musical staves for measures 110-118.

Empty musical staves for measures 110-118.

Empty musical staves for measures 110-118.

Empty musical staves for measures 110-118.

<b>F13sus4</b>	<b>Em7</b>	<b>A7</b>	<b>E7(#11)</b>	<b>Am7</b>	<b>D7(9)</b>	<b>Bm7</b>	<b>E13(5)</b>	<b>Dm7</b>	<b>C#m7</b>	<b>F#13(9)</b>	<b>Bm7/E</b>
<b>F13sus4</b>	<b>Em7</b>	<b>A7</b>	<b>E7(#11)</b>	<b>Am7</b>	<b>D7(9)</b>	<b>Bm7</b>	<b>E13(5)</b>	<b>Dm7</b>	<b>C#m7</b>	<b>F#13(9)</b>	<b>Bm7/E</b>
<b>F13sus4</b>	<b>Em7</b>	<b>A7</b>	<b>E7(#11)</b>	<b>Am7</b>	<b>D7(9)</b>	<b>Bm7</b>	<b>E13(5)</b>	<b>Dm7</b>	<b>C#m7</b>	<b>F#13(9)</b>	<b>Bm7/E</b>

119 120 121 122 123 124 125 126 127

**4-3.**

Am7/E Bm7/E Am7/E Bm7/E B7(9)/E B7(9)/E B7(9)/E

Am7/E Bm7/E Am7/E Bm7/E B7(9)/E B7(9)/E B7(9)/E

Dm7(9) G7alt Dm7(9) G7alt Dm7(9) G7alt Dm7(9) G7alt Dm7(9) G7alt Dm7(9) G7alt Dm7(9) G7alt





144 145 146 (even 8ths) 147 148 149 (swing 8ths) 150 151

*mf* *sfz*

**Chord Progression:**

Measure	Chord
144	G7(#11)
145	G7sus4
146	G7(#11#14)
147	F13sus4
148	F13(#11)
149	F13sus4
150	Em7(#5) A7alt
151	E7(#11) D7(#9)

**Chord Progression (Continued):**

Measure	Chord
152	G7(#11)
153	G7sus4
154	G7(#11#14)
155	F13sus4
156	F13(#11)
157	F13sus4
158	Em7(#5) A7alt
159	E7(#11) D7(#9)

152 153 154 155 156 157 158 159

Chord progression and notes for measures 152-159:

- Measure 152:  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#)
- Measure 153:  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#)
- Measure 154:  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#)
- Measure 155:  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#)
- Measure 156:  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#)
- Measure 157:  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#)
- Measure 158:  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#)
- Measure 159:  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#),  $Bm7$  (F#)



160 161 162  $d = d'$  163 164 165 166 167

168 169 170 171 172 173 174 175

168 169 170 171 172 173 174 175

176 177 178 179 180 181 182 183

Chord progression (measures 176-183):

- 176: Dm7(b5), G7alt, Cm6/9, A7(b9), Dm7(b5), G7alt, Cm6/9, A7(b9)
- 177: Dm7(b5), G7alt, Cm6/9, A7(b9), Dm7(b5), G7alt, Cm6/9, A7(b9)
- 178: Dm7(b5), G7alt, Cm6/9, A7(b9), Dm7(b5), G7alt, Cm6/9, A7(b9)
- 179: Dm7(b5), G7alt, Cm6/9, A7(b9), Dm7(b5), G7alt, Cm6/9, A7(b9)
- 180: Dm7(b5), G7alt, Cm6/9, A7(b9), Dm7(b5), G7alt, Cm6/9, A7(b9)
- 181: Dm7(b5), G7alt, Cm6/9, A7(b9), Dm7(b5), G7alt, Cm6/9, A7(b9)
- 182: Dm7(b5), G7alt, Cm6/9, A7(b9), Dm7(b5), G7alt, Cm6/9, A7(b9)
- 183: Dm7(b5), G7alt, Cm6/9, A7(b9), Dm7(b5), G7alt, Cm6/9, A7(b9)

184		185		186		187		188		189		190		191	

192	193	194	195	196	197	198	199

200 201 202 203 204 205 206 207

200 201 202 203 204 205 206 207

**D7(9)** **D7(9-13)** **Gmaj7** **G7sus4** **G7(#11)**

**D7(9)** **D7(9-13)** **Gmaj7** **G7sus4** **G7(#11)**

**D7(9)** **D7(9-13)** **Gmaj7** **G7sus4** **G7(#11)**

||

208

209

210

211

212

213

214

215

Four systems of musical notation for measures 208, 209, and 210. Each system consists of a treble staff and a bass staff. Measure 208 features a treble staff with eighth-note chords and a bass staff with a single note. Measure 209 continues with similar eighth-note chords in the treble and single notes in the bass. Measure 210 shows a transition with a treble staff containing eighth-note chords and a bass staff with a single note.

Four systems of musical notation for measures 211, 212, 213, and 214. Each system consists of a treble staff and a bass staff. Measure 211 features a treble staff with eighth-note chords and a bass staff with a single note. Measure 212 continues with similar eighth-note chords in the treble and single notes in the bass. Measure 213 shows a transition with a treble staff containing eighth-note chords and a bass staff with a single note. Measure 214 continues with similar eighth-note chords in the treble and single notes in the bass.

Four systems of musical notation for measures 215, 216, 217, and 218. Each system consists of a treble staff and a bass staff. Measure 215 features a treble staff with eighth-note chords and a bass staff with a single note. Measure 216 continues with similar eighth-note chords in the treble and single notes in the bass. Measure 217 shows a transition with a treble staff containing eighth-note chords and a bass staff with a single note. Measure 218 continues with similar eighth-note chords in the treble and single notes in the bass.

A single system of musical notation for measure 219, consisting of a treble staff and a bass staff. The treble staff contains a whole note chord, and the bass staff contains a whole note chord.

A single system of musical notation for measure 220, consisting of a treble staff and a bass staff. The treble staff contains a whole note chord, and the bass staff contains a whole note chord.

A single system of musical notation for measure 221, consisting of a treble staff and a bass staff. The treble staff contains a whole note chord, and the bass staff contains a whole note chord.

A single system of musical notation for measure 222, consisting of a treble staff and a bass staff. The treble staff contains a whole note chord, and the bass staff contains a whole note chord.

A single system of musical notation for measure 223, consisting of a treble staff and a bass staff. The treble staff contains a whole note chord, and the bass staff contains a whole note chord.

A single system of musical notation for measure 224, consisting of a treble staff and a bass staff. The treble staff contains a whole note chord, and the bass staff contains a whole note chord.

216 217 218 219 220 221 222 223

Chord symbols:

- 217: **A7**(♯9:13)
- 220: **Am7**(add11)
- 221: **D7**(♯9)
- 222: **Em7**
- 223: **Em7**

Measure 216 contains a whole note chord symbol **Em7** in the bass staff.





232

233

234

235

236

237

238

239

This musical score page contains measures 232 through 239. It is written for piano (left hand and right hand) and guitar (top and bottom staves). The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The guitar part includes a bass line in the bottom staff and a treble staff that contains various chords and melodic fragments. Chords are labeled as Bm7, Dmaj7/C, and Dmaj7/C. The score concludes with a double bar line and a repeat sign at the end of measure 239.