

JERRY BERGONZI



RE-HARMONIZATION
OF
STANDARDS

BOOK COMPILED
BY
JEFF ELLWOOD

Come Rain or Come Shine

Dancing In The Dark

Have You Met Miss Jones?

Here's That Rainy Day

If I Were A Bell

I Hear A Rhapsody

I Love You

I Remember You

Just Friends

Night & Day

On Green Dolphin St.

Our Love Is Here To Stay

Out Of Nowhere

Solar

Spring Is Here

There Will Never Be Another You

What Is This Thing Called Love

Witchcraft

B FLAT INSTRUMENTS

COME RAIN OR COME SHINE

REHARM BY
JERRY BERGONZI

EMI^{7(b5)} EbMA⁷ DMI⁷ Eb^{7(#11)} F⁷ G⁷ Eb⁷ DMI⁷

EMI^{7(b5)} EbMA⁷ DMI⁷ G⁷ F⁷ G⁷ Eb⁷ DMI⁷

5 B^{b7}_{SUS} Eb⁷_{SUS}

9 F⁷ D^{7(b9)} C^{#7}

13 EMI^{7(b5)} EbMA⁷ DMI⁷ Eb⁷ F⁷ G⁷ Eb⁷ DMI⁷

17 AbMI⁷ Db⁷ F#MI⁷ B⁷ EMI⁷ A⁷

21 D⁷_{SUS} D⁷ G⁷_{SUS} G⁷

25 DMI⁷ B⁷ EMI^{7(b5)} A^{7(b9)} DMI⁷ EbMA⁷

29

C INSTRUMENTS

COME RAIN OR COME SHINE

REHARM BY
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Chords:
1 $D_{mi}7(b5)$ D^bMA7 $C_{mi}7$ $D^b7(\#11)$ E^b7 $F7$ D^b7 $C_{mi}7$
5 $D_{mi}7(b5)$ D^bMA7 $C_{mi}7$ $F7$ E^b7 $F7$ D^b7 $C_{mi}7$
9 A^b7_{sus} D^b7_{sus}
13 E^b7 $C7(b9/b13)$ $B7$
17 $D_{mi}7(b5)$ D^bMA7 $C_{mi}7$ D^b7 E^b7 $F7$ D^b7 $C_{mi}7$
21 $F\#_{mi}7$ $B7$ $E_{mi}7$ $A7$ $D_{mi}7$ $G7$
25 C^7_{sus} $C7$ F^7_{sus} $F7$
29 $C_{mi}7$ $A7$ $D_{mi}7(b5)$ $G7(b9)$ $C_{mi}7$ D^bMA7

B FLAT INSTRUMENTS

DANCING IN THE DARK

REHARM BY
JERRY BERGONZI

The musical score is written for B Flat Instruments in 4/4 time. It consists of eight staves of music. The melody is written in treble clef. Chord changes are indicated by letters above the staff lines. The key signature has one flat (Bb).

Staff 1: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: FMA7, F#MI7, Bmi7, Dmi7.

Staff 2: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: Gmi7, Abmi7, Db7, Gmi7(b5), C7.

Staff 3: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: FMA7, Bb7, Ami7(b5), D7(b9).

Staff 4: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: Gmi7, Bbmi7, Eb7, Abmi7, Db7, Gmi7(b5), C7.

Staff 5: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: FMA7, F#MI7, Bmi7, Dmi7.

Staff 6: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: Gmi7, Abmi7, Db7, Gmi7(b5), C7.

Staff 7: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: FMA7, Ab7, G7ALT, C7.

Staff 8: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: Cmi7, F7, Bbmi7, Eb7, FMA7, Gmi7, C7.

Staff 9: Melody line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords: Cmi7, F7, Bbmi7, Eb7, FMA7, Gmi7, C7.

C INSTRUMENTS

DANCING IN THE DARK

REHARM BY
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1 $E^{\flat}MA^7$ EMI^7 AMI^7 CMI^7

5 $E^{\flat}MA^7$ $A^{\flat}7$ $GMI^7(b5)$ $C7(b9)$

9 FMI^7 $A^{\flat}MI^7$ $D^{\flat}7$ $F^{\sharp}MI^7$ B^7 $FMI^7(b5)$ $B^{\flat}7$

13 $E^{\flat}MA^7$ EMI^7 AMI^7 CMI^7

17 FMI^7 $F^{\sharp}MI^7$ B^7 $FMI^7(b5)$ $B^{\flat}7$

21 $E^{\flat}MA^7$ $G^{\flat}7$ F^7ALT $B^{\flat}7$

25 $B^{\flat}MI^7$ $E^{\flat}7$ $A^{\flat}MI^7$ $D^{\flat}7$ $E^{\flat}MA^7$ FMI^7 $B^{\flat}7$

29

B FLAT INSTRUMENTS

GIANT STEPS

VERSION 1

REHARM BY
JERRY BERGONZI

MELODY

1 $E_{MA}7(b5)$ $F_{MA}7(b5)$ $D_{MA}7(b5)$ $E^b_{MA}7(b5)$ $C^{\#}_{MA}7(b5)$ $C^{\#7}_{SUS}$

2 $C_{MA}7(b5)$ $C^{\#}_{MA}7(b5)$ $B^b_{MA}7(b5)$ $B_{MA}7(b5)$ $A_{MA}7(b5)$ $G_{MI}7$

5 $F^{\#}_{MA}7(b5)$ E_{MI}^{13} $D_{MA}7(b5)$ $A^b_{MI}^{13}$

9 $G_{MA}7(\#15)$ $G_{MI}7$ C^7 $F_{MA}7$ $F^{\#}_{MI}7$ B^7

13

HARMONY

17

21

25

29

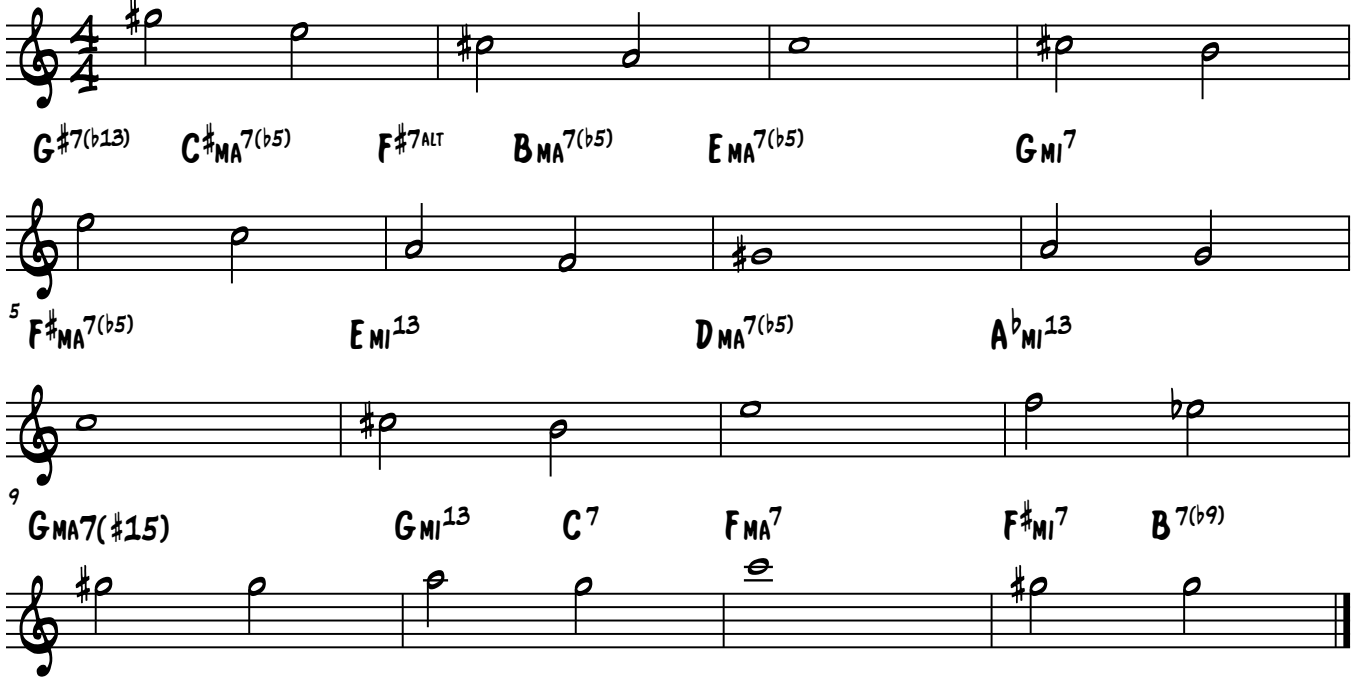
B FLAT INSTRUMENTS

GIANT STEPS

VERSION 2

REHARM BY
JERRY BERGONZI

MELODY



Chord progression for Melody:

1 C^{7(b13)} F^{MA7(b5)} B^{b7ALT} E^{bMA7(b5)} C^{#MA7(b5)} A^{7sus}

5 F^{#MA7(b5)} E^{MI13} D^{MA7(b5)} A^{bMI13}

9 G^{MA7(#15)} G^{MI13} C⁷ F^{MA7} F^{#MI7} B^{7(b9)}

13

HARMONY



17

21

25

29

C INSTRUMENTS

GIANT STEPS

VERSION 2

REHARM BY
JERRY BERGONZI

MELODY

Chord symbols above staff: B^{b7(b13)} E^{bMA7(b5)} A^{b7ALT} D^{bMA7(b5)} B^{MA7(b5)} G^{7sus}

Chord symbols below staff: F^{#7(b13)} B^{MA7(b5)} E^{7ALT} A^{MA7(b5)} D^{MA7(b5)} F^{MI7}

5 E^{MA7(b5)} D^{MI13} C^{MA7(b5)} F^{#MI13}

9 F^{MA7(#15)} F^{MI13} B^{b7} E^{bMA7} E^{MI7} A^{7(b9)}

13

HARMONY

17

21

25

29

B FLAT INSTRUMENTS

HAVE YOU MET MISS JONES?

REHARM BY
JERRY BERGONZI

The musical score is written for B Flat Instruments in 4/4 time. It consists of a single melodic line on a treble clef staff with a key signature of one flat (Bb). The score is divided into measures, with bar numbers 1, 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective lines. Chord symbols are placed above the staff, often with a '7' indicating a dominant seventh chord. Some chords include a slash to indicate a slash chord (e.g., Bbm7/Ab). The score concludes with a double bar line at measure 29.

Chord symbols for measures 1-4: GMA^7 , $E^{7(b9)}$, A_{MI}^7 , A_{MI}^7/G , $F\#_{MI}^{7(b5)}$, $B^{7(b9)}$

Chord symbols for measures 5-8: E_{MI}^7 , A^7 , C_{MI}^7 , F^7 , B^{b7} , E^{b7}

Chord symbols for measures 9-12: $A^b_{MA}^7$, $F^{7(b9)}$, $B^b_{MI}^7$, $B^b_{MI}^7/A^b$, $G_{MI}^{7(b5)}$, $C^{7(b9)}$

Chord symbols for measures 13-16: F_{MI}^7 , B^{b7} , $D\#_{MI}^7$, $G\#^7$

Chord symbols for measures 17-20: $C\#_{MA}^7$, B_{MI}^7 , E^7 , A_{MA}^7 , G_{MI}^7 , C^7

Chord symbols for measures 21-24: F_{MA}^7 , $B^b_{MI}^7$, E^{b7} , $A^b_{MA}^7$, A_{MI}^7 , D^7

Chord symbols for measures 25-28: G_{MA}^7 , $E^{7(b9)}$, A_{MI}^7 , D^7

Chord symbols for measures 29-32: $C\#_{MI}^7$, $F\#^7$, A_{MI}^7 , D^7 , F_{MI}^7 , B^{b7} , $E^b_{MA}^7$, D^7

C INSTRUMENTS

HAVE YOU MET MISS JONES?

REHARM BY
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1 FMA⁷ D^{7(b9)} GMI⁷ GMI⁷/F EMI^{7(b5)} A^{7(b9)}

2 DMI⁷ G⁷ B^bMI⁷ E^{b7} A^{b7} D^{b7}

5 G^bMA⁷ E^{b7(b9)} A^bMI⁷ A^bMI⁷/G^b FMI^{7(b5)} B^{b7(b9)}

9 E^bMI⁷ A^{b7} C[#]MI⁷ F^{#7}

13 BMA⁷ AMI⁷ D⁷ GMA⁷ FMI⁷ B^{b7}

17 E^bMA⁷ A^bMI⁷ D^{b7} G^bMA⁷ GMI⁷ C⁷

21 FMA⁷ D^{7(b9)} GMI⁷ C⁷

25 BMI⁷ E⁷ GMI⁷ C⁷ E^bMI⁷ A^{b7} D^bMA⁷ C⁷

29

HERE'S THAT RAINY DAY

INTRO

1, 2, 3. G_{MI}^{11} $A^b_{MA}7(\#11)$ | 4. G_{MI}^{11} $A^b7/F\#$

4 G_{MI}^{11} $A^b_{MA}7(\#11)$ | G_{MI}^{11} $A^b_{MA}7(\#11)$ | G_{MI}^{11} $A^b_{MA}7(\#11)$ | G_{MI}^{11} $A^b7/F\#$

8 $A_{MI}7$ $B_{MI}7$ | $C_{MA}7$ $D7$ | 1. $A^b_{MI}7$ D^b7 $F\#_{MI}7$ $B7$

12 $E_{MA}7$ | $C_{MI}7$ $F7$ $B^b_{MA}7$ B^b7 $E^b_{MA}7$

16 2. $A^b_{MI}7$ D^b7 $D_{MI}7$ $G7$ | $C\#_{MI}7$ $F\#7$ $A_{MI}7$ $D7$

20 F_{MI}^b B^b7 $A7$ | $A_{MI}7$ $B_{MI}7$ $C_{MA}7$ $D7$

24 $G_{MI}7$ | $A^b7/F\#$

28

HERE'S THAT RAINY DAY

REHARM BY
JERRY BERGONZI

INTRO

1, 2, 3. F_{MI}^{11} $G^b_{MA}7(\#11)$ | 4. F_{MI}^{11} G^b7/E

4 G_{MI}^7 A_{MI}^7 $B^b_{MA}7$ C^7 | 1. $F^{\#}_{MI}7$ B^7 $E_{MI}7$ A^7

8 $D_{MA}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ A^b7 $D^b_{MA}7$

12 $G^b_{MA}7$ $G_{MI}7$ C^7 $F^{\#}_{MI}7$ B^7 $G_{MI}7$ $C^{7(b9)}$

16 2. $F^{\#}_{MI}7$ B^7 $C_{MI}7$ F^7 $B_{MI}7$ E^7 $G_{MI}7$ C^7

20 $E^b_{MI}6$ A^b7 G^7 $G_{MI}7$ $A_{MI}7$ $B^b_{MA}7$ C^7

24 $F_{MI}7$ G^b7/E

28

B FLAT INSTRUMENTS

I HEAR A RHAPSODY

REHARM BY
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1 $D_{MI}^{(MA7)}$ $B^b_{MI}^{(MA7)}$

5 $C^{\sharp}_{MI}^{(MA7)}$ C^{7ALT} 1. F_{MI}^{11} $E_{MI}^{(MA7)}$

2. F_{MI}^{11} E^{7ALT} A_{MI}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$

9 A_{MI}^7 D_{MI}^7 G^7 C_{MA}^7 $C^{\sharp7(\sharp11)}$

13 $B^b7(\sharp11)$ $A^7(\flat13)$ $D_{MI}^{(MA7)}$

17 $B^b_{MI}^{(MA7)}$ $C^{\sharp}_{MI}^{(MA7)}$ C^{7ALT} F_{MI}^{11} $F_{MA}^{7(\sharp5)}/G$

21

I HEAR A RHAPSODY

REHARM BY
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C_M(^{MA7}) **A^b_M(^{MA7})**
B_M(^{MA7}) **B^{b7}ALT** 1. **E^b_M11** **D_M(^{MA7})**
 5 2. **E^b_M11** **D⁷ALT** **G_M7** **A_M7(^{b5})** **D⁷(^{b9})**
 9 **G_M7** **C_M7** **F7** **B^b_{MA}7** **B⁷(^{#11})**
 13 **A^b7(^{#11})** **G⁷(⁹_{b13})** **C_M(^{MA7})**
 17 **A^b_M(^{MA7})** **B_M(^{MA7})** **B^{b7}ALT** **E^b_M11** **E^b_{MA}7(^{#5})/F**
 21

B FLAT INSTRUMENTS

I LOVE YOU

REHARM BY
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Chord changes for the first staff: E^bMA^7 $F\#^7$ BMA^7 D^7 GMA^7 $C\#^7(\#11)$

Chord changes for the second staff: CMA^7 E^b7 A^bMA^7 $B^7(\frac{9}{13})$ $EMi^b/9$ B^b7

Chord changes for the third staff: E^bMA^7 $F\#^7$ BMA^7 D^7 GMA^7 $C\#MI^7$ $F\#^7$

Chord changes for the fourth staff: BMA^7 $G\#MI^7$ $C\#MI^7$ $F\#^7$ BMA^7 BMA^7

Chord changes for the fifth staff: AMI^7 D^7 GMA^7

Chord changes for the sixth staff: $BMI^7(b5)$ $E^7(b9)$ A^7 D^7

Chord changes for the seventh staff: E^bMA^7 $F\#^7$ BMA^7 D^7 GMA^7 $C\#^7(\#11)$

Chord changes for the eighth staff: CMA^7 $F^7(\#11)$ B^b7_{sus} B^b7

C INSTRUMENTS

I LOVE YOU

REHARM BY
JERRY BERGONZI

Chord Progression:

1. $D^{\flat}MA^7$ E^7 AMA^7 C^7 FMA^7 $B^7(\#11)$

2. $B^{\flat}MA^7$ $D^{\flat}7$ $G^{\flat}MA^7$ $A^7(\flat 9)$ $DMI^{\flat}9$ $A^{\flat}7$

3. $D^{\flat}MA^7$ E^7 AMA^7 C^7 FMA^7 Bmi^7 E^7

4. AMA^7 $F\#mi^7$ Bmi^7 E^7 AMA^7 AMA^7

5. Gmi^7 C^7 FMA^7

6. $AMI^7(\flat 5)$ $D^7(\flat 9)$ G^7 C^7

7. $D^{\flat}MA^7$ E^7 AMA^7 C^7 FMA^7 $B^7(\#11)$

8. $B^{\flat}MA^7$ $E^{\flat}7(\#11)$ $A^{\flat}7sus$ $A^{\flat}7$

B FLAT INSTRUMENTS

I REMEMBER YOU

REHARM BY
JERRY BERGONZI

1 B^bMA^7 E^MI^7 A^7 D^MA^7 A^MI^7 D^7

5 G^MA^7 A^bMI^7 D^b7 G^bMA^7 C^MI^7 F^7

9 B^bMA^7 E^MI^7 A^7 D^MA^7 A^MI^7 D^7

13 G^MA^7 A^bMI^7 D^b7 G^bMA^7 F^MI^7 B^b7

17 E^bMA^7 A^MI^7 D^7 G^MA^7 $F^{\#}MI^7$ B^7

21 E^MA^7 E^bMI^7 A^b7 D^bMA^7 C^MI^7 F^7

25 B^bMA^7 $E^MI^{7(b5)}$ $A^{7(b9)}$ B^bMA^7 $D^MI^{7(b5)}$ $G^{7(b9)}$

29 C^MI^7 E^bMI^7 A^b7 B^bMA^7 E^MI^7 A^7

33 $F^{\#}MI^7$ B^7 E^MI^7 A^7 D^MA^7 B^MI^7 C^MI^7 F^7

C INSTRUMENTS

I REMEMBER YOU

REHARM BY
JERRY BERGONZI

Chord changes for the first staff: A^bMA^7 , Dmi^7 G^7 , CMA^7 , Gmi^7 , C^7

Chord changes for the second staff: FMA^7 , $F\#mi^7$, B^7 , EMA^7 , B^bmi^7 , E^b7

Chord changes for the third staff: A^bMA^7 , Dmi^7 G^7 , CMA^7 , Gmi^7 , C^7

Chord changes for the fourth staff: FMA^7 , $F\#mi^7$, B^7 , EMA^7 , E^bmi^7 , A^b7

Chord changes for the fifth staff: D^bMA^7 , Gmi^7 , C^7 , FMA^7 , Emi^7 , A^7

Chord changes for the sixth staff: DMA^7 , $C\#mi^7$, $F\#7$, BMA^7 , B^bmi^7 , E^b7

Chord changes for the seventh staff: A^bMA^7 , $Dmi^{7(b5)}$ $G^{7(b9)}$, A^bMA^7 , $Cmi^{7(b5)}$, $F^{7(b9)}$

Chord changes for the eighth staff: B^bmi^7 , D^bmi^7 , G^b7 , A^bMA^7 , Dmi^7 , G^7

Chord changes for the ninth staff: Emi^7 , A^7 , Dmi^7 , G^7 , CMA^7 , Ami^7 , B^bmi^7 , E^b7

Chord changes for the tenth staff: E^b7

33

B FLAT INSTRUMENTS

IF I WERE A BELL

REHARM BY
JERRY BERGONZI

C#7(WHOLETONE)

C 7(#11)

5
1. Bmi7(b5) E7(b9) Ami7 D7 GMA7 F#mi7(b5) B7(b9)

9
Emi7 Emi7/D C#mi7(b5) F#7(b9) BMA7 GMA7(b5)

13
2. Bmi7(b5) E7(b9) Ami7 A#o7 Bmi7 E7(b9)

17
Ami7 D7 GMA7(b5)

21
F#MA7(b5) GMA7(b5) F#MA7(b5)

27-30

IF I WERE A BELL

REHARM BY
JERRY BERGONZI

B7(WHOLETONE)

5 **B^{b7(#11)}**

1. **A^{M7(b5)} D^{7(b9)} G^{M7} C⁷ F^{M7} E^{M7(b5)} A^{7(b9)}**

9 **D^{M7} D^{M7/C} B^{M7(b5)} E^{7(b9)} A^{M7} F^{M7(b5)}**

13 2. **A^{M7(b5)} D^{7(b9)} G^{M7} G^{#o7} A^{M7} D^{7(b9)}**

17 **G^{M7} C⁷ F^{M7(b5)}**

21 **E^{M7(b5)} F^{M7(b5)} E^{M7(b5)}**

27-30

B FLAT INSTRUMENTS

JUST FRIENDS

REHARM BY
JERRY BERGONZI

Chords: $F\#m7$ $B7$ $Gm7$ $C7$ $Fm7$ $Bbm7$ $Eb7$

Chords: $Em7$ $A7$ $Fm7$ $Bb7$ $EbMA7$ $Abm7$ $Db7$

5 $Gm7$ $C7$ $Fm7$ $D7$

9 $G7(\#11)$ $Abm7$ $Db7$ $Gm7$ $C7$

13 $F\#m7$ $B7$ $Gm7$ $C7$ $Fm7$ $Bbm7$ $Eb7$

17 $Em7$ $A7$ $Fm7$ $Bb7$ $EbMA7$ $Abm7$ $Db7$

21 $Gm7$ $Bm7$

25 $Ebm7$ $Bm7$

29 $Gm7$ $C7$ $Fm7$

33

C INSTRUMENTS

JUST FRIENDS

REHARM BY
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Chord progression for the first staff: E_{MI}^7 A^7 F_{MI}^7 B^{b7} E^{bMA}^7 A^{bMI}^7 D^{b7}

Chord progression for the second staff: D_{MI}^7 G^7 E^{bMI}^7 A^{b7} D^{bMA}^7 $F\#_{MI}^7$ B^7

Chord progression for the third staff: F_{MI}^7 B^{b7} E^{bMA}^7 C^7

Chord progression for the fourth staff: $F^7(\#11)$ $F\#_{MI}^7$ B^7 F_{MI}^7 B^{b7}

Chord progression for the fifth staff: E_{MI}^7 A^7 F_{MI}^7 B^{b7} E^{bMA}^7 A^{bMI}^7 D^{b7}

Chord progression for the sixth staff: D_{MI}^7 G^7 E^{bMI}^7 A^{b7} D^{bMA}^7 $F\#_{MI}^7$ B^7

Chord progression for the seventh staff: F_{MI}^7 A_{MI}^7

Chord progression for the eighth staff: $C\#_{MI}^7$ A_{MI}^7

Chord progression for the ninth staff: F_{MI}^7 B^{b7} E^{bMA}^7

Chord progression for the tenth staff: (No chords indicated)

NIGHT & DAY

REHARM BY
JERRY BERGONZI

C[#]MA⁷ E⁷ A⁺MA⁷ C⁷ F⁺MA⁷ B⁺MI⁷ E⁷
 AMA⁷ C⁷ F⁺MA⁷ A^b7 D^bMA⁷ G⁺MI⁷ C⁷
 5 F⁺MA⁷ B⁺MI⁷ E⁷ A⁺MA⁷ E^bMI⁷ A^b7
 9 D^bMA⁷ G⁺MI⁷ C⁷ 1. F⁺MA⁷ E^bMI⁷ A^b7 2. F⁺MA⁷ B^bMI⁷ E^b7
 13 A^bMA⁷ F⁺MA⁷ F⁺MA⁷ E^bMA⁷
 19 D⁷ALT C[#]MA⁷ F⁺MA⁷
 23 B⁺MI⁷(b5) B^bMI⁷ A⁺MI⁷ G⁺MI⁷
 27 G⁺MI⁷ C⁷ F⁺MA⁷ D[#]MI⁷ G⁺MI⁷
 31

C INSTRUMENTS

NIGHT & DAY

REHARM BY
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Staff 1: BMA⁷ D⁷ GMA⁷ B^{b7} EbMA⁷ AMI⁷ D⁷

Staff 2: GMA⁷ B^{b7} EbMA⁷ F^{#7} BMA⁷ FMI⁷ B^{b7}

Staff 3: 5 EbMA⁷ AMI⁷ D⁷ GMA⁷ C^{#MI7} F^{#7}

Staff 4: 9 BMA⁷ FMI⁷ B^{b7} 1. EbMA⁷ C^{#MI7} F^{#7} 2. EbMA⁷ AbMI⁷ Db⁷

Staff 5: 13 G^{bMA7} EMA⁷ EbMA⁷ DbMA⁷

Staff 6: 19 C^{7ALT} BMA⁷ EMA⁷

Staff 7: 23 AMI^{7(b5)} AbMI⁷ GMI⁷ F^{#o7}

Staff 8: 27 FMI⁷ B^{b7} EbMA⁷ C^{#MI7} F^{#7}

Staff 9: 31

B FLAT INSTRUMENTS

ON GREEN DOLPHIN ST.

REHARM BY
JERRY BERGONZI

1 FMA^7 FMI^{11}

5 GMA^7/F G^bMA^7/F FMA^7 $F^{\circ 7}$

9 E^bMI^7 $A^{b7(b9)}$ D^bMA^7 A^bMI^7 D^{b7}

13 $F^{\#}MI^7$ $B^{7(b9)}$ E^bMA^7 $E^bMI^7(b5)$ $A^{b7(b9)}$

17 AMA^7 AMI^{11}

21 BMA^7/A B^bMA^7/A AMA^7 $A^{\circ 7}$

25 B^bMI^7/A^b $GMI^{7(b5)}$ $C^{7(b9)}$ FMI^7/E^b $DMI^{7(b5)}$ $G^{7(b9)}$

29 $C^{7(\#9)}$ $F^{7(\#9)}$ $B^{b7(\#9)}$ E^{b7} A^bMA^7 GMI^7 C^7

ON GREEN DOLPHIN ST.

REHARM BY
JERRY BERGONZI

E^bMA⁷ E^bMI¹¹
 FMA⁷/E^b EMA⁷/E^b E^bMA⁷ E^bo⁷
 5 C[#]MI⁷ F[#]7(b9) BMA⁷ F[#]MI⁷ B⁷
 9 EMI⁷ A⁷(b9) DMA⁷ C[#]MI⁷(b5) F[#]7(b9)
 13 GMA⁷ GMI¹¹
 17 AMA⁷/G A^bMA⁷/G GMA⁷ G^o7
 21 A^bMI⁷/G^b FMI⁷(b5) B^b7(b9) E^bMI⁷/D^b CMI⁷(b5) F⁷(b9)
 25 B^b7(b9) E^b7(b9) A^b7(b9) D^b7 G^bMA⁷ FMI⁷ B^b7
 29

B FLAT INSTRUMENTS

OUR LOVE IS HERE TO STAY

REHARM BY
JERRY BERGONZI

$C\#7(\flat 9)/G$ C^7/G $B\flat 7_{sus}/G$ A^7_{sus}/G

1 $A\flat M^7$ $D\flat 7$ $A M^7$ D^7 $F\# M^{11}$ $G M^7(\flat 5)$ $F\# 7(\# 9)$

5 $B M^7$ E^7 $A M^7$ D^7 $G M^7$ $F\# M^7(\flat 5)$ $B 7(\flat 9)$

9 $E M^7$ A^7 $B\flat M^7$ $E\flat 7$ $A M^7$ D^7

13 $C\# 7(\flat 9)/G$ C^7/G $B\flat 7_{sus}/G$ A^7_{sus}/G

17 $A\flat M^7$ $D\flat 7$ $A M^7$ D^7 $F\# M^{11}$ $G M^7(\flat 5)$ $F\# 7(\# 9)$

21 $B M^7$ E^7 $A M^7$ D^7 $G M^7$ E^7

25 $A M^7$ D^7 $E\flat 7/G$ $A\flat 7$

29

C INSTRUMENTS

OUR LOVE IS HERE TO STAY

REHARM BY
JERRY BERGONZI

B^{7(b9)}/F B^{b7}/F A^{b7sus}/F G^{7sus}/F

1 F#m7 B7 Gm7 C7 Em11 Fm7(b5) E7(9)

5 Am7 D7 Gm7 C7 Fm7 Em7(b5) A7(b9)

9 Dm7 G7 Abm7 Db7 Gm7 C7

13 B^{7(b9)}/F B^{b7}/F A^{b7sus}/F G^{7sus}/F

17 F#m7 B7 Gm7 C7 Em11 Fm7(b5) E7(9)

21 Am7 D7 Gm7 C7 Fm7 D7

25 Gm7 C7 Db7/F F#7

29

B FLAT INSTRUMENTS

OUT OF NOWHERE

REHARM BY
JERRY BERGONZI

The musical score is written for B flat instruments in 4/4 time. It consists of ten staves of music. The first staff starts with a $B^b_{MI}(MA7)$ chord and contains a triplet of eighth notes. The second staff continues with $B^b_{MI}(MA7)$, $E^b_{MI}7(b5)$, and $A^b7(b9)$ chords. The third staff begins at measure 5 with $C^{\#}_{MI}7(b5)$, $F^{\#}7(b9)$, $B_{MI}7$, and $C^{\#}_{MI}7/B$ chords. The fourth staff starts at measure 9 with $A^b7(b9)$, $D_{MI}7$, G^7 , $C_{MI}7$, and F^7 chords. The fifth staff begins at measure 13 with $B^b_{MI}(MA7)$, $C^{\#}_{MI}7$, and $F^{\#}7$ chords. The sixth staff starts at measure 17 with $B^b_{MI}(MA7)$, $E^b_{MI}7(b5)$, and $A^b7(b9)$ chords. The seventh staff begins at measure 21 with $C^{\#}_{MI}7(b5)$, $F^{\#}7(b9)$, $B_{MI}7$, and $G^7(\sharp 11)$ chords. The eighth staff starts at measure 25 with $C^{\#}_{MI}7$, $F^{\#}7$, $B_{MI}7$, E^7 , $B^b_{MA}7$, G^7 , $C_{MI}7$, and F^7 chords. The ninth staff begins at measure 29 with $C^{\#}_{MI}7$ and $F^{\#}7$ chords. The score includes various chord voicings, triplets, and melodic lines.

OUT OF NOWHERE

REHARM BY
JERRY BERGONZI

Staff 1: $A^b M_I^{(MA7)}$ $B M_I^7$ E^7
Staff 2: $A^b M_I^{(MA7)}$ $C^\# M_I^7(b5)$ $F^\#7(b9)$
Staff 3: $B M_I^7(b5)$ $E^7(b9)$ $A M_I^7$ $B M_I^7/A$
Staff 4: $G^b7(b9)$ $C M_I^7$ F^7 $B^b M_I^7$ E^b7
Staff 5: $A^b M_I^{(MA7)}$ $B M_I^7$ E^7
Staff 6: $A^b M_I^{(MA7)}$ $C^\# M_I^7(b5)$ $F^\#7(b9)$
Staff 7: $B M_I^7(b5)$ $E^7(b9)$ $A M_I^7$ $F^7(\#11)$
Staff 8: $B M_I^7$ E^7 $A M_I^7$ D^7 $A^b M_A^7$ F^7 $B^b M_I^7$ E^b7

B FLAT INSTRUMENTS

SOLAR

REHARM BY
JERRY BERGONZI

Chord symbols for the first staff: $Dm^{6/9}$, A^{m7} , D^7

Chord symbols for the second staff: G^{MA7} , $A^{b m7}$, D^{b7}

Chord symbols for the third staff: $G^{b MA7}$, F^{m7} , B^{b7} , $E^{b MA7}$, $F^{# m7}$, B^7

Chord symbols for the fourth staff: E^{MA7} , $E^{b m7}$, A^{b7} , G^{m7} , $A^{7(b9)}$

Chord symbols for the fifth staff: $D^{\#}$

Measure numbers: 5, 9, 13

C INSTRUMENTS

SOLAR

REHARM BY
JERRY BERGONZI

C_{mi^{6/9} **G**_{mi⁷ **C**⁷}}

F_{M^A7} **F**_{#mi⁷ **B**⁷}

⁵ **E**_{M^A7} **E**_{bmi⁷ **A**^{b7} **D**_{bM^A7} **E**_{mi⁷ **A**⁷}}

⁹ **D**_{M^A7} **C**_{#mi⁷ **F**^{#7} **F**_{mi⁷ **G**^{7(b9)}}}

¹³

B FLAT INSTRUMENTS

SPRING IS HERE

REHARM BY
JERRY BERGONZI

Chord Progression 1:
E^bMA^{7(b5)}/D E^bo⁹/D

Chord Progression 2:
E^bMA^{7(b5)}/D E^bo⁹/D

Chord Progression 3:
5 B^bMI⁷ E^b7 A^bMI⁷ D^b7

Chord Progression 4:
9 GMI^{7(b5)} C^{7(b9)} FMI^{7(b5)} B^b7(b9)

Chord Progression 5:
13 1. E^bMA⁷ A^bMA⁷ D^{7(b9)} G^{7(b9)}

Chord Progression 6:
17 CMI^(MA7) F⁷ EMI⁷ A⁷ FMI⁷ B^b7

Chord Progression 7:
21 2. E^bMA⁷ A^bMA⁷ F[#]MI⁷ B⁷ FMI⁷ B^b7

Chord Progression 8:
25 GMI⁷ C⁷ FMI⁷ B^b7 E^bMA⁷ C⁷ FMI⁷ B^b7

Chord Progression 9:
29

C INSTRUMENTS

SPRING IS HERE

REHARM BY
JERRY BERGONZI

$D^b_{MA}7(b5)/C$ D^b_{o9}/C

5 $A^b_{MI}7$ D^b7 $G^b_{MI}7$ $B7$

9 $F_{MI}7(b5)$ $B^b7(b9)$ $E^b_{MI}7(b5)$ $A^b7(b9)$

13

17 $D^b_{MA}7$ $G^b_{MA}7$ $C7(b9)$ $F7(b9)$

21 $B^b_{MI}(MA7)$ E^b7 $D_{MI}7$ $G7$ $E^b_{MI}7$ A^b7

25 $D^b_{MA}7$ $G^b_{MA}7$ $E_{MI}7$ $A7$ $E^b_{MI}7$ A^b7

29 $F_{MI}7$ B^b7 $E^b_{MI}7$ A^b7 $D^b_{MA}7$ B^b7 $E^b_{MI}7$ A^b7

B FLAT INSTRUMENTS

STELLA BY STARLIGHT

REHARM BY
JERRY BERGONZI

Chord symbols for measures 1-4: $F\sharp_{MI}7(b5)$, $B7(b9)$, $D_{MI}7$, $G7$

Chord symbols for measures 5-8: $C_{MI}7$, $F7$, $B\flat_{MI}(MA7)$, $F / F\sharp_{MA}7(b5)$

Chord symbols for measures 9-12: $B_{MI}7(b5)$, $A_{MI}6/9$, $F\sharp7(\frac{11}{13})$, $B7_{ALT}$

Chord symbols for measures 13-16: $E_{MI}7$, $F\sharp_{MI}7(b5)$, $B_{MI}7(b5)$, $E7(b9)$

Chord symbols for measures 17-20: $F\sharp_{MA} / A7$, $D_{MI}7$, $B\flat7_{SUS}$, $A_{MI}11(MA7)\sharp11$ (* SEE VOICING)

Chord symbols for measures 21-24: $F\sharp_{MI}7(b5)$, $B7(b9)$, $F_{MI}7$, $B\flat7$

Chord symbols for measures 25-28: $D\sharp_{MI}7$, $G\sharp7$, $D_{MI}7$, $G7$, $C_{MI}7$, $C_{MA}7$

Measure 29: (empty staff)

C INSTRUMENTS

STELLA BY STARLIGHT

REHARM BY
JERRY BERGONZI

EMI^{7(b5)} A^{7(b9)} CMi⁷ F⁷

B^bMI⁷ E^b7 A^bMI^(MA7) E^b/
EMA^{7(b5)}

⁵ AMI^{7(b5)} GMI^{6/9} E⁷₍₁₃₎ A^{7ALT}

⁹ DMI⁷ EMI^{7(b5)} AMI^{7(b5)} D^{7(b9)}

¹³ EMA/
G⁷ CMi⁷

¹⁷ A^b7_{SUS} GMI^{11(MA7)#11} (* SEE VOICING)

²¹ EMI^{7(b5)} A^{7(b9)} E^bMI⁷ A^b7

²⁵ C[#]MI⁷ F[#]7 CMi⁷ F⁷ B^bMI⁷ B^bMA⁷

²⁹

* VOICING

Gm11(MA7) #11

33

34

B FLAT INSTRUMENTS

THERE WILL NEVER BE ANOTHER YOU

REHARM BY
JERRY BERGONZI

Chord progression for the first ending:

1. FMA^7 E^bMi^7 A^b7 $C\#Mi^7$ $F\#7$ BMA^7 E^7 $GMA^7(\#11)$ $F\#Mi^7$ B^7 BMi^7 E^7

Chord progression for the second ending:

2. BMA^7 E^7 $F\#MA^7$ BMi^7 E^7 FMA^7 B^b7 Ami^7 D^7 Gmi^7 C^7 FMA^7

Measure numbers: 5, 9, 13, 17, 21

C INSTRUMENTS

THERE WILL NEVER BE ANOTHER YOU

REHARM BY
JERRY BERGONZI

Chord markings above the staff:

E^bMA^7 Dmi^7 G^7

Chord markings below the staff:

$C\#mi^7$ $F\#7$ Bmi^7 E^7

5 $1. AMA^7$ D^7 $FMA^7(\#11)$

9 Emi^7 A^7 Ami^7 D^7

13 $2. AMA^7$ D^7 EMA^7 Ami^7 D^7

17 E^bMA^7 A^b7 Gmi^7 C^7 Fmi^7 B^b7 E^bMA^7

21

B FLAT INSTRUMENTS

WHAT IS THIS THING CALLED LOVE

REHARM BY
JERRY BERGONZI

Chord annotations for the first staff: A^{7ALT} and $F\#MA^{7(b5)}$

Chord annotations for the second staff: $E^bMA^{7(b5)}$ and $DMA^{7(b5)}$

Staff 5: A^{7ALT} and $F\#MA^{7(b5)}$

Staff 9: $E^bMA^{7(b5)}$ and D^{b9}

Staff 13: Dmi^7 , G^7 , and $F\#mi^7$

Staff 17: B^b7sus and A^7sus

Staff 21: A^{7ALT} and $F\#MA^{7(b5)}$

Staff 25: $E^bMA^{7(b5)}$ and Dmi^7

Staff 29: Dmi^7

Staff 33-38: 6

C INSTRUMENTS

WHAT IS THIS THING CALLED LOVE

REHARM BY
JERRY BERGONZI

The musical score is written for C instruments in 4/4 time. It consists of ten staves of music. The key signature has one flat (Bb). The score includes various chord annotations and musical notations such as slurs, ties, and triplets.

Chord annotations and their positions:

- Staff 1: G^{7ALT} (above), $E^{MA7(b5)}$ (above)
- Staff 2: $D^{bMA7(b5)}$ (below), $C^{MA7(b5)}$ (below)
- Staff 3: G^{7ALT} (below), $E^{MA7(b5)}$ (below)
- Staff 4: $D^{bMA7(b5)}$ (below), $C^{6/9}$ (below)
- Staff 5: C^{MI7} (below), F^7 (below), E^{MI7} (below)
- Staff 6: A^{b7SUS} (below), G^{7SUS} (below)
- Staff 7: G^{7ALT} (below), $E^{MA7(b5)}$ (below)
- Staff 8: $D^{bMA7(b5)}$ (below), C^{MI7} (below)
- Staff 9: C^{MI7} (below)

Staff 10 ends with a double bar line and the number 6 above it, and 33-38 below it.

B FLAT INSTRUMENTS

WITCHCRAFT

REHARM BY
JERRY BERGONZI

The musical score is written for B Flat Instruments in 4/4 time. It consists of ten staves of music. The first staff begins with a 7-measure rest, followed by notes on the second and third staves. Chord annotations are placed below the notes. The notes are primarily eighth and quarter notes, with some rests and ties. The chord progression is as follows:

- Staff 1: $F\#7(b9)_{SUS}$, $F\#7(b9)$, $F\#7(b9)_{SUS}$, $F\#7(b9)$
- Staff 2: D^7_{SUS} , D^7_{SUS} , $E^b_{MI}7$, $D_{MI}7$, G^7
- Staff 3: $C_{MA}7$, $C_{MA}7$, $C_{MI}7$, F^7
- Staff 4: $E_{MI}7$, A^7_{ALT} , $E^b_{MI}7$, D^7
- Staff 5: G^7_{SUS} , G^7_{SUS} , F^7_{SUS} , F^7_{SUS}
- Staff 6: $E^b_{MA}7(b5)$, $E^b_{MA}7(\#5)$, $C\#^7_{ALT}$, $F\#^7_{ALT}$
- Staff 7: $B_{MI}7$, $G\#_{MI}7(b5)$, $C\#^7(b9)$, $G_{MA}7(b5)$ (with a triplet of 3 notes), $B_{MI}7$, E^7
- Staff 8: $A_{MI}7$, $F\#_{MI}7(b5)$, $B^7(b9)$, G_{MI}^{11} , $F\#_{MA}7(b5)$
- Staff 9: $A_{MI}7$, $F\#_{MI}7(b5)$, $B^7(b9)$, G_{MI}^{11} , $F\#_{MA}7(b5)$

The image displays a musical score for the piece 'WITCHCRAFT', page 2. It consists of two staves of music in treble clef, with a 7/8 time signature. The first staff contains measures 33 through 36. Above the staff, four chords are indicated: F#7(b9) SUS, F#7(b9), F#7(b9) SUS, and F#7(b9). Below the staff, three chords are indicated: D7 SUS, D7 SUS, and C#7 WHOLETONE. The second staff contains measures 37 through 40. Measure 37 begins with a 7/8 time signature. The music concludes with a double bar line at the end of measure 40.

C INSTRUMENTS

WITCHCRAFT

REHARM BY
JERRY BERGONZI

Chord voicings for C instruments:

- Staff 1: $E^{7(b9)}_{SUS}$, $E^{7(b9)}$, $E^{7(b9)}_{SUS}$, $E^{7(b9)}$
- Staff 2: C^7_{SUS} , C^7_{SUS} , $C^{\#}MI^7$, CMI^7 , F^7
- Staff 3: B^bMA^7 , B^bMA^7 , B^bMI^7 , E^b7
- Staff 4: DMI^7 , G^{7ALT} , $C^{\#}MI^7$, C^7
- Staff 5: F^7_{SUS} , F^7_{SUS} , E^b7_{SUS} , E^b7_{SUS}
- Staff 6: $D^bMA^7(b5)$, $D^bMA^7(\#5)$, B^{7ALT} , E^{7ALT}
- Staff 7: AMI^7 , $F^{\#}MI^7(b5)$, $B^{7(b9)}$, $FMA^7(b5)$, AMI^7 , D^7
- Staff 8: GMI^7 , $EMI^7(b5)$, $A^{7(b9)}$, FMI^{11} , $EMA^7(b5)$

Measure numbers: 7, 5, 9, 13, 17, 21, 25, 29

33 **E^{7(b9)}_{SUS}** **E^{7(b9)}** **E^{7(b9)}_{SUS}** **E^{7(b9)}**

C⁷_{SUS} **C⁷_{SUS}** **B⁷_{WHOLETONE}**

37

The musical score consists of two staves in 7/8 time. The first staff contains measures 33-36. Measure 33 has a dotted quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, and G4. Measure 34 has a dotted quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, and G4. Measure 35 has a dotted quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, and G4. Measure 36 has a dotted quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, and G4. The second staff contains measures 37-38. Measure 37 has a dotted quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, and G4. Measure 38 has a dotted quarter note on G4, followed by eighth notes on A4, B4, C5, B4, A4, and G4. Chord symbols are placed above and below the staves to indicate the harmonic structure.