

THE MUSIC OF

JERRY BERGONZI

Bb Instruments



ALL COMPOSITIONS BY

JERRY BERGONZI

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BOOK COMPILED BY:

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1ST LADY

Chord progression for the first four staves:

- Staff 1: G^bMA^7 , $A^bMI^7(b5)$, D^b7 , GMI^7 , C^7
- Staff 2: $A^{7(b9)}/D$, D^b9 , $C^{\#}MI^7$, $F^{\#7}$, CMI^7 , F^7
- Staff 3: B^bMA^7 , E^bMA^7 , A^bMI^7 , D^b7
- Staff 4: G^bMA^7 , $E MI^7$, A^7 , GMI^7 , C^7 , FMA^7
- Staff 5: $F^{\#}MA^7$, $DMA^7(b5)$

Measure numbers: 1, 5, 9, 13, 17

2ND RAY

A $E_{MI}7(\#11)$ $F_{MA}7$

$F\#_{MA}7(\#5)$ $F_{MI}(\#MA7)$

5 $B7(\#9)$ **B** $B^b_{MA}7$

9 $E_{MI}7$ $F\#_{MA}7$

13 A_{MIN}^{11}

17

SONG FORM: AAB

3RD RAY

The musical score is written for B Flat Instruments in 4/4 time. It consists of six staves of music. The first staff starts with an F major 7 chord (FMA⁷) and a D major 7 chord (DMA⁷). The second staff starts with an F major 7 chord (FMA⁷) and a D minor 7 major 7 chord (D^bMA⁷). The third staff starts with a B minor 7 major 7 chord (B^bMA⁷) and a G minor 7 major 7 chord (G^bMA⁷). The fourth staff starts with an F major 7 chord (FMA⁷) and a D minor 7 major 7 chord (D^bMA⁷). The fifth staff starts with an E major 7 (sharp 5) chord (EMA⁷(#5)) and a D major 7 (sharp 5) chord (DMA⁷(#5)). The sixth staff starts with an F major 7 chord (FMA⁷) and a D major 7 chord (DMA⁷). The score includes measure numbers 1, 5, 9, 13, 17, and 21.

5TH RAY

♩=280

Chord symbols: Gmi^7 , C^7 , Ami^7 , D^7 , Bmi^7 , E^bmi^7

Measure numbers: 5, 9, 13, 17, 21, 25, 29, 33

Instruction: FINE

B FLAT INSTRUMENTS

7TH RAY

JERRY BERGONZI

STRAIGHT  = 116



Chord symbols above the staves:

Staff 1: $E^b m7$ A^b7 $D m7$ $G7$ $C\# m7$ $F\#7$ $F m7$

Staff 2: $C m7$ $F7$ $B m7$ $E7$ $B^b m7$ E^b7 $D m7$

Staff 3: $D m7$ $G7$ $C\# m7$ $F\#7$ $B m7$

Staff 4: $G m7$ $C7$ $F\# m7$ $B7$ $F m7$ B^b7 $E m7$

Measure numbers: 5, 9, 13

MARCH-LIKE

B FLAT INSTRUMENTS

114TH W. 28TH ST.

JERRY BERGONZI

♩=127

FMA⁷ GMI⁷ C⁷ FMA⁷ FMI⁷ B^{b7}

E^bMA⁷ AMI⁷ D⁷ GMA⁷ GMI⁷ C⁷

FMA⁷ GMI⁷ C⁷ FMA⁷ FMI⁷ B^{b7}

E^bMA⁷ AMI⁷ D⁷ GMA⁷ CMI⁷ F⁷

B^bMA⁷ B^bMI⁷ E^{b7}

A^bMA⁷ GMI⁷ C⁷

FMA⁷ GMI⁷ C⁷ FMA⁷ FMI⁷ B^{b7}

E^bMA⁷ AMI⁷ D⁷ GMA⁷ GMI⁷ C⁷

FMA⁷ E⁷ E^{b7} D⁷ GMI⁷ C⁷ FMA⁷

BASED ON THE CHORD CHANGES TO: *STAR EYES*

A DIFFERENT LOOK

E^bM^bA⁷ E^bM^bA⁷ D^bM^bA⁷ C^bM^bA⁷

B⁷_{SUS} B^bM^bA⁷ E^b7

5

A^bM^bA⁷ F[#]M^bA⁷(b5) F^bM^bA⁷ F[#]M^bA⁷(b5) B⁷(b9)

9 1. E^bM^bA⁷ F[#]M^bA⁷/E E^bM^bA⁷ F[#]M^bA⁷/E

13 2. E^bM^bA⁷ F[#]M^bA⁷/E E^bM^bA⁷ F[#]M^bA⁷/E

17 D^bM^bA⁷ G⁷ F^bM^bA⁷ B^b7 E^bM^bA⁷

21 A^bM^bA⁷ D^b7 F[#]M^bA⁷ B⁷

25 E^bM^bA⁷ E^bM^bA⁷ D^bM^bA⁷ C^bM^bA⁷

29 B⁷_{SUS} B^bM^bA⁷ E^b7

33

The image shows a musical score for a piece titled "A Different Look". It consists of two staves. The top staff is in treble clef and contains a melodic line with notes and rests. Above the staff, several chords are written: $A^{\flat}MA^7$, $F^{\sharp}MA^7(b5)$, FMA^7 , $F^{\sharp}MI^7(b5)$, and $B^7(b9)$. The bottom staff is also in treble clef and contains a bass line with notes and rests. Below the staff, several chords are written: $E MI^7$, $F^{\sharp}MI^7/E$, $E MI^7$, and $F^{\sharp}MI^7/E$. The number 37 is written to the left of the first measure of the bottom staff, and the number 41 is written to the left of the first measure of the bottom staff. The score ends with a double bar line.

B FLAT INSTRUMENTS
TRUMPET (MELODY)

A GRANNY WINNER

JERRY BERGONZI

The musical score is written in 4/4 time and consists of five staves of music. The melody is primarily composed of eighth and quarter notes, with several triplet markings. Chord changes are indicated by letters above the staff, and first and second endings are marked with '1.' and '2.' respectively. The key signature has one sharp (F#).

Chord changes: A_{M7} , C_{M7} , F^7 , A_{M7} , $C\#_{M7}$, $F\#^7$, B_{M7} , $F\#^7(b9)$, B_{M7} , $F^7(\#11)$, B_{M7} , E^7 , D_{M7} , $C\#_{M7}$, $F\#^7$, B_{M7} , E^7 , A_{M7} , B_{M7} , E^7 .

BASED ON THE CHORD CHANGES TO: *OUT OF NOWHERE*

B FLAT INSTRUMENTS
TENOR (HARMONY)

A GRANNY WINNER

JERRY BERGONZI

AMA⁷ CMI⁷ F⁷

AMA⁷ C#MI⁷ F#⁷

5 B MI⁷ F#7(b9) B MI⁷ 1.

9 F7(#11) B MI⁷ E⁷

13 2. D MI⁷ C# MI⁷ F#⁷ B MI⁷ E⁷ AMA⁷ B MI⁷ E⁷

17

A GROUP OF RABBITS DRESSED IN CLOTHES

The first system of music consists of four measures. The treble clef staff contains a melodic line starting with a quarter note G4 (with a sharp sign), followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note A4. The bass clef staff contains a harmonic line with quarter notes G3 (with a sharp sign), F3 (with a sharp sign), E3, and D3, followed by a half note C3.

The second system of music consists of four measures. The treble clef staff continues the melody with a quarter note G4 (with a sharp sign), eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note A4. The bass clef staff continues the harmonic line with quarter notes G3 (with a sharp sign), F3 (with a sharp sign), E3, and D3, followed by a half note C3.

5

The third system of music consists of four measures. The treble clef staff continues the melody with a quarter note G4 (with a sharp sign), eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note A4. The bass clef staff continues the harmonic line with quarter notes G3 (with a sharp sign), F3 (with a sharp sign), E3, and D3, followed by a half note C3.

9

A HANKERING

A Cmi7 C#mi7 F#7 BbMA7 Ami7

A^bmi7 Gmi7 C7 F#MA7 FMA7

B F#mi7 B7 A^bmi7 Db7

⁵ F#mi7 B7 A^bmi7 Db7

⁹ F#mi7 B7 Emi7 A7 Dmi7 G7

A Cmi7 C#mi7 F#7 BbMA7 Ami7

A^bmi7 Gmi7 C7 F#MA7 FMA7

A LETTER TO THE PUBLISHER

Chord progression: A^{b7ALT} (measures 1-4), $C\#7ALT$ (measures 5-8), $Fm7$ (measures 9-12), B^{b7} (measures 13-16), A^{b7ALT} (measures 17-20), $Gm7$ (measures 21-24), $C7$ (measures 25-28), $Fm7$ (measures 29-32), B^{b7} (measures 33-36), E^{m7} (measures 37-40), $A7$ (measures 41-44), G^{7sus} (measures 45-48).

A REFEREE ENTERING THE OCTAGON

JERRY BERGONZI

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a repeat sign. The melody in the treble clef starts with a quarter note F#4, followed by quarter notes G4, A4, B4, and C5. The bass clef accompaniment starts with a half note F#3, followed by quarter notes G3, A3, and B3.

5

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef starts with a quarter note C5, followed by quarter notes B4, A4, G4, F#4, E4, D4, and C4. The bass clef accompaniment starts with a half note F#3, followed by quarter notes G3, A3, and B3.

9

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef starts with a quarter note C4, followed by quarter notes D4, E4, F#4, G4, A4, B4, and C5. The bass clef accompaniment starts with a half note F#3, followed by quarter notes G3, A3, and B3.

13

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef starts with a quarter note C5, followed by quarter notes B4, A4, G4, F#4, E4, D4, and C4. The bass clef accompaniment starts with a half note F#3, followed by quarter notes G3, A3, and B3.

A VEILED PROPHET SPEAKING

JERRY BERGONZI

TRUMPET

TENOR

Bb maj7 $C\#m7$ $Cm7$ $F7$

5

TPT.

TEN. SAX.

Bb maj7 G maj7 Bb maj7 $G7$ ALT.

9

TPT.

TEN. SAX.

$Bb7$ Bb $Bb7$ Bb

13

TPT.

TEN. SAX.

$Ab7$ (SUS4) $A7$ (SUS4)

17

TPT.

TEN. SAX.

$Ab7$ (SUS4) $A7$ (SUS4)

ABOUT NOTHING

E^b/_{A^{7ALT}} E^b/_{A^bMA} E^b/_{G^{7ALT}} E^b/_{CMI⁷}
 B_{MI⁷} E⁷ B^b_{MI⁷} E^{b7} A_{MI⁷} D^{7ALT} F_{MI⁷} B^{b7ALT}
 5 E_{MA^{7(b5)}} E^b_{MA⁷} C[#]_{MA⁷} B_{MA^{7(#5)}}
 9 E_{MI⁷} A^{7(b9)} D_{MI⁷} G⁷ E_{MI⁷} A⁷ E^b_{MI⁷} A^{b7}
 13 F_{MI⁷} E_{MA⁷} G_{MI⁷} C_{MI⁷} F^{7ALT}
 17

BLOWING CHANGES:

B^b_{MI⁷} B^{b7ALT}
 21 E^b_{MI⁷} A^{b7ALT}
 25 C[#]_{MI⁷} C_{MIN⁷} F^{7ALT}
 29

ACIREALE

A Dmi F7

1 5

B^b7 A^b7

9

B F#7 F7

13

E7 E^b7

17

A Dmi F7

21

G7 D7(9)

25

B^b7 A^b7

29

Dmi FINE

33

ACTON JAZZ CAFE

1 DMA7 C#7(b9) F#7(b9) B7(b9)

EMI7 CMI7 FMI7 Bb7 EbMA7

5 C#MI7 F#7 BMI7 E7 FMI7 Bb7 EbMA7

9 GMIb9 A7ALT D7ALT

13 GMIb9 Bb7 A7

17 DMA7 C#7(b9) F#7(b9) B7(b9)

21 EMI7 CMI7 FMI7 Bb7 EbMA7

25 C#MI7 F#7 BMI7 E7 FMI7 Bb7 EbMA7

29

AKOOKARACHE

Dmi⁷ **F**⁷SUS **A**mi⁷ **E**^bMA^{7(b5)} **B**^{b7}SUS

Fmi⁷ **A**^{b7}SUS **C**mi⁷ **F**[#]MA^{7(b5)}

A^bmi⁷ **B**^bmi⁷/B **G**/E^b **A**⁷SUS **E**mi⁷ **B**mi^(MA7)

C LYDIAN

5 9 13 17 21

ALL THE THANGS

A^bMi7 D^bMi7 Cmi7 F7 B^bMA7 E^bMA7 A7(b9)
 E^bMi7 A^bMi7 Gmi7 C7 FMA7 B^bMA7 E7(b9)
 7 B^bMi7 E^bMi7 Dmi7 G7 CMA7
 13 FMA7 B7(b9) E7(b9)₍₁₃₎
 17 E^bMA7 F[#]MA7 Fmi7 B^bMi7
 21 Emi7 A7 B^bMA7 A^bMA7 F[#]MA7(♯5)
 25 Dmi7 C[#]Mi7 Cmi7 F7(♯9)
 29 B^bMi(MA7) F[#]Mi(MA7) Dmi(MA7) Cmi(MA7)
 33 B^bMi(MA7) F[#]Mi(MA7) Dmi(MA7) Cmi(MA7)
 37

Bb

Almost Blue

Jerry Bergonzi

Cmaj(sus4) Cmaj(b5) Cmaj(sus4) Cmaj(b5)

5 Cmaj(sus4) Cmaj(b5) Cmaj(sus4) Cmaj(b5)

9 Fmaj(sus4) Fmaj(b5) Fmaj(sus4) Fmaj(b5)

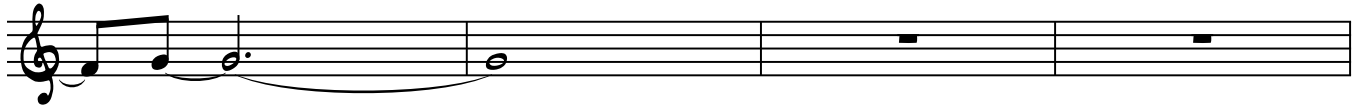
13 Cmaj(sus4) Cmaj(b5) Cmaj(sus4) Cmaj(b5)

17 **B \flat -7** **C-7(phrygian)**

21 **C#-7** **D#-7(phrygian)**

AM TIME

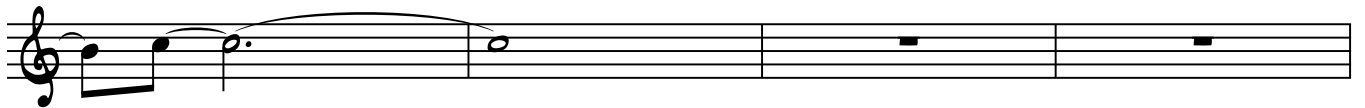
G⁷



C⁷



G⁷



B⁷_{SUS}

C^{#7}_{SUS}



D⁷_{SUS}



AM TIME

G⁷

Musical staff with treble clef, 4/4 time signature, and G⁷ chord. The melody consists of eighth and quarter notes with various accidentals.

Musical staff with treble clef, containing a whole note chord and a whole rest.

C⁷

Musical staff with treble clef, 7/8 time signature, and C⁷ chord. The melody consists of eighth and quarter notes.

G⁷

Musical staff with treble clef, containing a whole note chord and a whole rest.

B⁷_{SUS} C^{#7}_{SUS}

Musical staff with treble clef, 2/4 time signature, and B⁷_{SUS} C^{#7}_{SUS} chords. The melody consists of eighth and quarter notes.

D⁷_{SUS}

Musical staff with treble clef, containing a whole note chord and a whole rest.

AMEN

Staff 1: E_{MI}^{b9} F_{SUS}^7

Staff 2: E_{MI}^{b9} $F_{SUS}^{7(b9)}$

Staff 3: B_{MI}^7 A_{MI}^7

Staff 4: G_{SUS}^7 $F_{MI}^{\#7}$ B_{7ALT}

5
9
13

AN EMPTY HAMMOCK STRETCHED BETWEEN TWO TREES

JERRY BERGONZI

1 4

D C# D C#

5 8

D C# D C#

9 12

C Bb

13 16

Ab E C#

17 20

D C# D C#

21 24

D C# D C#

AN INTERNAL AFFAIR

MELODY

1 C7(#11) E7ALT AbMI(MA7) B7(#11)

5 Eb7ALT GMi(MA7) Bb7(#11) D7ALT

9 F#MI(MA7) A7(#11) C#7ALT FMI(MA7)

HARMONY

13 C7(#11) E7ALT AbMI(MA7) B7(#11)

17 Eb7ALT GMi(MA7) Bb7(#11) D7ALT

21 F#MI(MA7) A7(#11) C#7ALT FMI(MA7)

ANTAKARANA

Chord Progression:

Staff 1: Cm7, E MA7(b5), EbMI7, A7sus, A7(#11)

Staff 2: BbMA7(#5), BbMA7(#5)(#9), DMI7, Bb7

Staff 3: EbMA7, DMA7, GMI7, C7sus

Staff 4: FMA7, A7sus, EbMI7, DbMA7

Staff 5: F7sus, D7sus

Measure numbers: 5, 9, 13, 17

The musical score consists of four staves of music in treble clef. The first staff begins with a $C\sharp MI^7$ chord and contains measures 27-32. The second staff starts at measure 33 with a $G MI^7$ chord and ends with an $E MI^7$ chord. The third staff begins at measure 37 with an $F\sharp MI^7$ chord and ends with a $D MI^7$ chord. The fourth staff starts at measure 41 with a $B\flat MI^7$ chord, includes an $E\flat 7$ chord, and ends with an $A\flat MA^7$ chord. The piece concludes with a double bar line at the end of the fourth staff.

ARBONIUS UNT

A^bMA^{7(b5)} D^{Mi}7 G⁷ B^bMi⁷ E^{b7} A^bMA⁷ F[#]Mi^{7(b5)}
 F[#]Mi^{7(b5)} B^{7(b9)} E^{Mi}7 F^{Mi}7 B^{b7} E^bMA⁷ A^bMi⁷
 5 A^bMi⁷ G^{7ALT} C^{Mi}7 F^{7ALT} B^bMi^(MA7) E^{b7} A^bMA⁷
 9 A^bMA⁷ E^{MA7(b5)} F[#]Mi⁷ C^{#7ALT}
 13 F[#]Mi⁷ B^{7(b9)} E^{Mi}7 A⁷
 17 E^bMi⁷ A^{b7} A^{MA7} D^{Mi}7 G⁷
 21 B^bMi⁷ E^{b7} A^bMA⁷ F[#]Mi^{7(b5)} B^{7ALT} E^{Mi}7
 25 F^{Mi}7 B^{b7(b9)} E^bMA⁷ A^bMi⁷ G^{7ALT}
 29 C^{Mi}7 F^{7ALT} B^bMi⁷ E^{b7} A^bMA⁷ E^{MA7(b5)}
 33

ARE YOU SURE?

A

1
5
9
13

B

17
21
25

SOLO FORM: AAB

ARROWS

JERRY BERGONZI

The musical score for "ARROWS" by Jerry Bergonzi is written in 4/4 time and consists of three staves of music. The key signature is one flat (B-flat major/D minor). The first staff contains measures 1-4 with chords Ab, Db, and Ab7. The second staff contains measures 5-8 with chords Db, Gb, Ab, and F7. The third staff contains measures 9-12 with chords Bb, Eb, and Ab. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and a final measure in the third staff ending with a double bar line.

AUTOMATIC

The musical score is written in 4/4 time and consists of five staves. The melody line is on the top staff, and the bass line is on the bottom staff. Chord symbols are placed above and below the staves to indicate the harmonic structure. The score includes measure numbers 1, 5, 9, 13, and 17.

Chord symbols for the melody line:

- 1: Cmi7
- 2: Ema7(b5)
- 3: Ebmi7
- 4: A7
- 5: Ebma7
- 6: DMA7
- 7: Gmi7
- 8: Csus
- 9: Fma7
- 10: Asus
- 11: Ebmi7
- 12: Dbma7
- 13: Fsus

Chord symbols for the bass line:

- 1: DMA7
- 2: G7
- 3: Dmi7
- 4: Bb7

B FLAT INSTRUMENTS
(MELODY)

AWAKE

JERRY BERGONZI

The musical score is written in 4/4 time and consists of six staves of music. The melody is written in treble clef. Chord changes are indicated above the staff lines. The score includes first and second endings, and a final staff with a double bar line and repeat sign.

Chord changes for B flat instruments:

- Staff 1: F#mi7, B7, Gmi7, C7, FMA7, Bbmi7, Eb7
- Staff 2: Emi7, A7, Fmi7, Bb7, EbMA7, Emi7, A7
- Staff 3: Dmi7, G7, Cmi7, F7, BbMA7, Bbmi7, Eb7
- Staff 4 (1st ending): Ami7, D7, Bbmi7, Eb7, AbMA7, Gmi7, C7
- Staff 5 (2nd ending): Ami7, D7, Gmi7, C7, C#7sus
- Staff 6: Bb7sus

BASED ON THE CHORD CHANGES TO: *MOMENTS NOTICE*

MELODY: TONE ROW

B FLAT INSTRUMENTS
(HARMONY)

AWAKE

JERRY BERGONZI

Chord progression for B Flat Instruments (Harmony):

Staff 1: $F\#mi^7$ B^7 Gmi^7 C^7 FMA^7 $Bbmi^7$ Eb^7

Staff 2: Emi^7 A^7 Fmi^7 Bb^7 $EbMA^7$ Emi^7 A^7

Staff 3: Dmi^7 G^7 Cmi^7 F^7 $BbMA^7$ $Bbmi^7$ Eb^7

Staff 4: Ami^7 D^7 $Bbmi^7$ Eb^7 $AbMA^7$ Gmi^7 C^7

Staff 5: Ami^7 D^7 Gmi^7 C^7 $C\#^7sus$

Staff 6: Bb^7sus

BASED ON THE CHORD CHANGES TO: *MOMENTS NOTICE*

MELODY: TONE ROW

Bb

Awakening

Jerry Bergonzi

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note Bb, followed by eighth notes Gb, F, and E, then a quarter rest, and continues with eighth notes D, C, Bb, and A. Above the staff are the chords C7, F7, and C7. The second staff starts at measure 5 and features a melody of quarter notes Gb, F, E, and D, followed by a half note C. Above the staff are the chords F7, Bb7, Eb-7, F#-7, and B7. The third staff starts at measure 9 and features a melody of quarter notes Gb, F, E, and D, followed by a half note C. Above the staff are the chords Dbmaj, D-7, and G7. The piece concludes with a double bar line.

Bb

Ayaz

Jerry Bergonzi

G-7 Bb7sus Eb-Δ G-7 Bb7sus Eb-Δ

F-7 Ab7#11 C#6 9 F-7 Ab7#11 C#-Δ

EbΔ/C F/C C#Δ/C F#Δ+5/C (2nd Time)

G-7 F6 9 EΔ EbΔ

E-7 G-7 F#Δb5 EbΔ

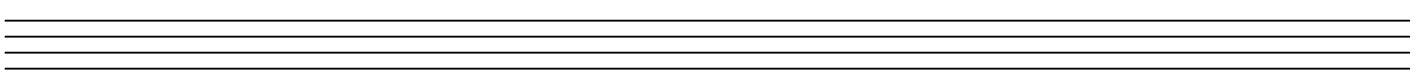
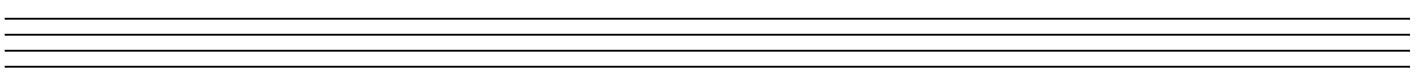
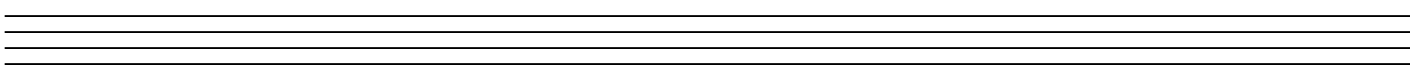
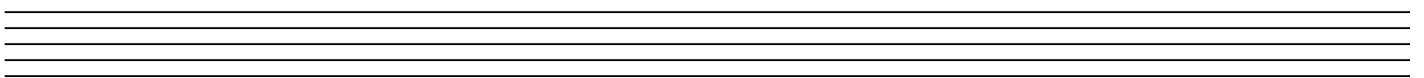
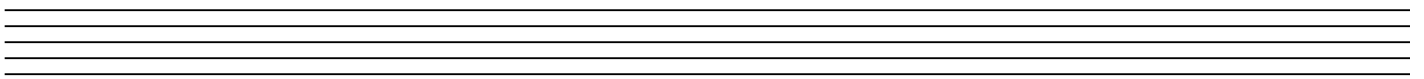
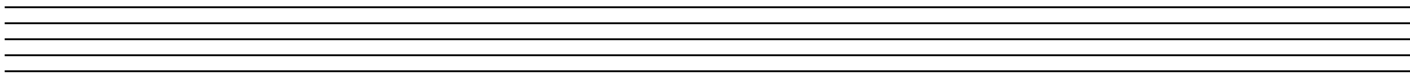
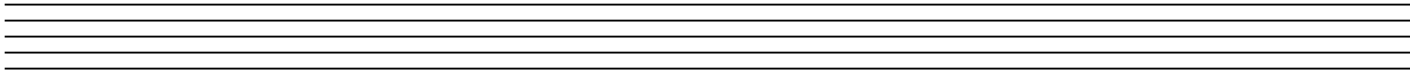
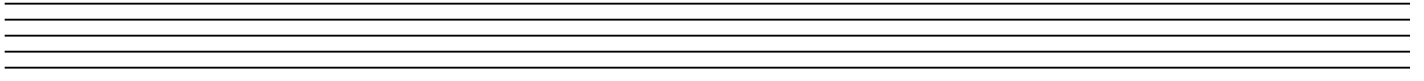
G-7aeolian

BAFANDINE

Chord changes for Bafandine:

- 1: Dmi7
- 2: Gmi7
- 3: C7
- 4: FMA7
- 5: D7(b9)
- 6: Gmi7
- 7: C7
- 8: FMA7
- 9: Emi7(b5)
- 10: A7(b9)
- 11: FMA7
- 12: Bmi7(b5)
- 13: E7(b9)
- 14: Ami7
- 15: Bmi7(b5)
- 16: E7(b9)
- 17: Ami7
- 18: Dmi7
- 19: G7
- 20: CMA7
- 21: Gmi7
- 22: Bb7
- 23: A7ALT
- 24: Dmi7
- 25: Gmi7
- 26: C7
- 27: FMA7
- 28: D7(b9)
- 29: Gmi7
- 30: C7
- 31: FMA7
- 32: Emi7(b5)
- 33: A7(b9)

BASED ON THE CHORD CHANGES TO: *I HEAR A RHAPSODY*



B FLAT INSTRUMENTS
TRUMPET (MELODY)

BAR NONE

BALLAD

JERRY BERGONZI

Chord voicings for the first staff: FMI^7 , C^{7ALT} , E^bMI^b , B^{b7ALT}

Chord voicings for the second staff: B^7sus , $EMI^{(MA7)}$, B^bMI^7 , C^{7ALT}

Chord voicings for the third staff: $FMI^{(MA7)}$, $FMA^7(\#5)$, $D^9/B^b/F$, E^bMI^9/B^b

Chord voicings for the fourth staff: AMI^7 , FMA^7 , A^b7sus , D^b7

Chord voicings for the fifth staff: FMI^7

Measure numbers: 5, 9, 13, 17

Other markings: FINE , trill , trill

B FLAT INSTRUMENTS
TENOR (HARMONY)

BAR NONE

BALLAD

JERRY BERGONZI

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17

FINE FMI⁷

BASS DU JOUR

The musical score consists of five staves of music in 4/4 time. The first staff is marked with a treble clef and a 4/4 time signature. Above the staff are the chord markings **BMA** and **E \flat MI**. The second staff is marked with a bass clef and a key signature of one flat (B \flat). Above the staff are the chord markings **D \flat MI** and **E \flat MI**. The third staff is marked with a treble clef and a key signature of one flat (B \flat). Above the staff is the chord marking **D \flat 7**. The fourth staff is marked with a treble clef and a key signature of one flat (B \flat). Above the staff are the chord markings **F \flat MI** and **F \sharp MI**. The fifth staff is marked with a treble clef and a key signature of one flat (B \flat). Above the staff is the chord marking **GMA7 \sharp 9**. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

BEFORE IT HAPPENS

The musical score is written for B flat instruments in 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of quarter notes and half notes. Above the staff, the following chords are indicated: FMA⁷, F[#]Mi⁷, B⁷, E^bMA⁷, AMi⁷, and D⁷. The second staff continues the melody with a slur over the last two measures. Above the staff, the chords are: GMi⁷, EMi⁷, D^bMA⁷, D^bMi^{7(b5)}, and G^{7(b9)}. The third staff starts with a measure rest marked '5' above it. Above the staff, the chords are: CMA⁷, B^bMi⁷, E^b7, A^bMA⁷, GMi⁷, and C⁷. The fourth staff starts with a measure rest marked '9' above it. Above the staff, the chords are: F/C, GMi⁷/C, F/C, and E^b7/C. The final staff begins with a measure rest marked '13' below it and ends with a double bar line.

BELLA, BELLA LU GOSE

The musical score is written for B flat instruments in 4/4 time. It consists of five staves of music. The first staff starts at measure 1 and ends at measure 4, with chord symbols FMA^7 , Bmi^7 , E^7 , Ami^7 , A^bmi^7 , and D^b7 . The second staff starts at measure 5 and ends at measure 8, with chord symbols G^bMA^7 , Cmi^7 , F^7 , B^bMA^7 , B^bmi^7 , and E^b7 . The third staff starts at measure 9 and ends at measure 12, with chord symbols FMA^7 , E^bmi^7 , A^b7 , D^bMA^7 , Cmi^7 , and F^7 . The fourth staff starts at measure 13 and ends at measure 16, with chord symbols Bmi^7 , E^7 , AmA^7 , A^bmi^7 , D^b7 , and G^bMA^7 . The fifth staff starts at measure 17 and ends at measure 20, with chord symbols Emi^7 , A^7 , DMA^7 , Gmi^7 , C^7 , and G^bMA^7 . Measure numbers 1, 5, 9, 13, and 17 are indicated at the beginning of their respective staves.

BETWEEN WORLDS

Chord Progression:

- Staff 1: $D^{\flat}MA/A$, Ami^7 , D^7
- Staff 2: BMA/G , Gmi^7 , $C^7(\#11)$
- Staff 3 (Measures 5-8): $FMA^7(b5)$, $Bmi^7(b5)$, $E^7(b9)$, Ami^7 , $Bmi^7(b5)$, $E^7(b9)$
- Staff 4 (Measures 9-12): $C\#mi^7$, $F\#^7(b9)$, Bmi^7 , E^7
- Staff 5 (Measures 13-16): FMA^7 , $Bmi^7(b5)$, $E^7(b9)$, AMA^7 , Dmi^7 , G^7
- Staff 6 (Measures 17-20): $C\#mi^7$, $F\#^7$, Bmi^7 , E^7 , $AMA^7(\#5)$

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

BLANK FOR NOW

CMA⁷(#5)

5 **B⁷SUS**

9 **CMA⁷(#5)**

13 **B⁷SUS**

17 **E^bMA⁷(#5)**

21 **D⁷SUS**

25 **CMA⁷(#5)**

29 **B⁷SUS**

Detailed description: This page contains the musical score for the first system of 'Blank for Now' for B-flat instruments. The music is in 4/4 time. It consists of eight staves of music. The first staff (measures 1-4) features a CMA7(#5) chord and a melody of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The second staff (measures 5-8) features a B7sus chord and a more active melody with eighth and sixteenth notes. The third staff (measures 9-12) returns to the CMA7(#5) chord with a similar quarter-note melody. The fourth staff (measures 13-16) features a B7sus chord and a melody with eighth notes. The fifth staff (measures 17-20) features an EbMA7(#5) chord and a melody with dotted quarter notes. The sixth staff (measures 21-24) features a D7sus chord and a melody of half notes: D4, E4, F#4, G4. The seventh staff (measures 25-28) returns to the CMA7(#5) chord with a melody of eighth notes. The eighth staff (measures 29-32) features a B7sus chord and a melody of half notes: B3, C4, D4, E4.

BLUE BRU

Staff 1: E^7_{sus} $B^7(\flat 9)_{(13)}$ E^7_{sus} $B^7(\flat 9)_{(13)}$ E^7_{sus} $B^7(\flat 9)_{(13)}$ $E^{\flat}/E^{\sharp}/E^{\flat 7(\sharp 9)}$

Staff 2: E^7_{sus} $B^7(\flat 9)_{(13)}$ E^7_{sus} $B^7(\flat 9)_{(13)}$ E^7_{sus} $E^7(\flat 9)_{(13)}$ E^7_{sus} $E^7(\sharp 9)$

Staff 3: A^7_{sus} E^{\flat}/F^{\sharp} A^7_{sus} E^{\flat}/F^{\sharp} D/E C^{\sharp}/E $C^{\sharp}M^7(\flat 5)$ $F^{\sharp 7(\sharp 9)}$

Staff 4: $C^{\flat}M^7$ F^7 $B^{\flat}M^7$ E^7 $B^{\flat}M^7/A$ G^{\sharp}/A $B^{\flat}M^7/A$ $A^{\flat}M^7$

BLUE CUBE

Staff 1: Chords: $B^b MA^{7(\#5)}$, $A MI^{7(\#5)}$, $B^b MA^{7(\#5)}$, $A MI^{7(\#5)}$

Staff 2: Chords: $B^b MA^{7(\#5)}$, $A MI^{7(\#5)}$, $B^b MA^{7(\#5)}$, $A MI^{7(\#5)}$

Staff 3: Chords: $E^b MA^{7(\#5)}$, $D MI^{7(\#5)}$, $E^b MA^{7(\#5)}$, $E MI^{7(b5)}$

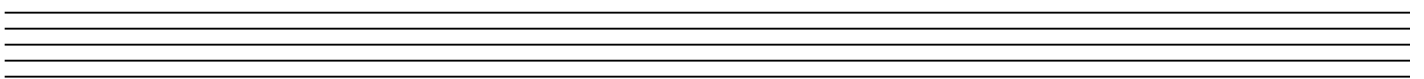
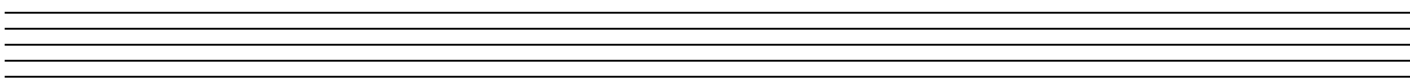
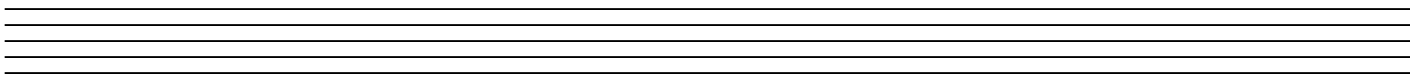
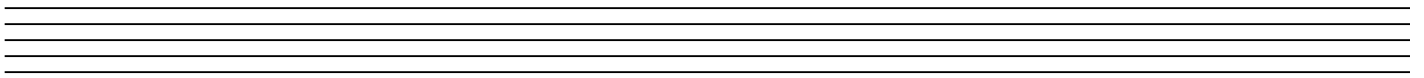
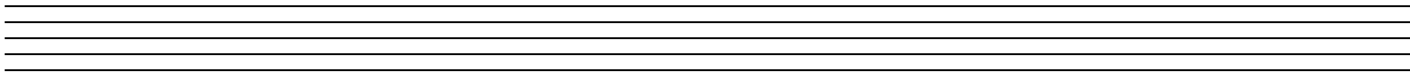
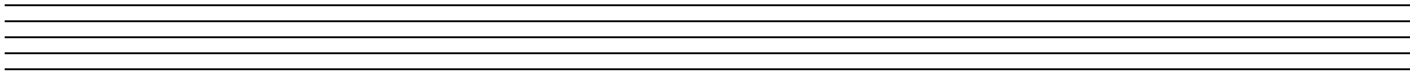
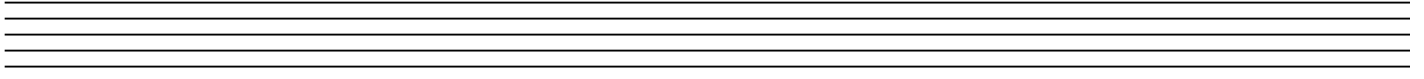
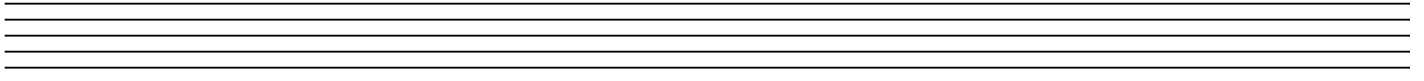
Staff 4: Chords: $E^b MI^7$, $F MA^{7(\#5)}$, $D^b MA^{7(b5)}$, $B MA^{7(b5)}$

Staff 5: Chords: $B^b MA^{7(\#5)}$, $A MI^{7(\#5)}$, $B^b MA^{7(\#5)}$, $A MI^{7(\#5)}$

Staff 6: Chords: $D^b MA_{SUS}$, $D MA_{SUS}$, $D^b MA_{SUS}$, $D MA_{SUS}$

Staff 7: Chords: $B^b MA^{7(\#5)}$, $A MI^{7(\#5)}$, $B^b MA^{7(\#5)}$, $A MI^{7(\#5)}$

5
9
13
17
21
25



BLUEBONICS

A $D^{MI(MA7)}$ $F\#MA^{7(b5)}$

System A: Measures 1-2. Treble clef, 7/4 time signature. Chords: $D^{MI(MA7)}$ and $F\#MA^{7(b5)}$.

$B^bMA^{7(b5)}$ A^{MA}_{SUS}

System B: Measures 3-4. Treble clef, 6/4 time signature. Chords: $B^bMA^{7(b5)}$ and A^{MA}_{SUS} .

3 $C\#MA^{7(b5)}$ $F\#MA^7$

System C: Measures 5-6. Treble clef, 6/4 time signature. Chords: $C\#MA^{7(b5)}$ and $F\#MA^7$.

5 **B** B^bMI / BMI

System D: Measures 7-8. Treble clef, 7/4 time signature. Chords: B^bMI / BMI .

7

The image shows a musical score for piano. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The right hand part features a melody of three half notes: G4, A4, and B4, all connected by a slur. The left hand part features a bass line with a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, 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D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371, A371, B371, C3

BLUNT TRAMA

TRUMPET

1 *D^bMA^{7(b5)} E^bMA^{7(b5)} A^bMA^{7(b5)} C^bMA^{7(b5)} F^bMA^{7(b5)} A^bMA^{7(b5)} D^bSUS*

2 *C[#]MI⁷ EMI⁷ AMI⁷ CMI⁷ FMI⁷ A^bMI⁷ D^b7(#11)*

5 *CMI⁷ D^bSUS F[#]MI⁷ A⁷SUS DMI⁷ F⁷ B^bMA⁷*

9 *F[#]MA^{7(b5)} E^bMA⁷ DMA⁷ BMA⁷ B^bMA⁷ GMA⁷ FMA⁷*

13

TENOR

1 *D^bMA^{7(b5)} E^bMA^{7(b5)} A^bMA^{7(b5)} C^bMA^{7(b5)} F^bMA^{7(b5)} A^bMA^{7(b5)} D^bSUS*

2 *C[#]MI⁷ EMI⁷ AMI⁷ CMI⁷ FMI⁷ A^bMI⁷ D^b7(#11)*

5 *CMI⁷ D^bSUS F[#]MI⁷ A⁷SUS DMI⁷ F⁷ B^bMA⁷*

9 *F[#]MA^{7(b5)} E^bMA⁷ DMA⁷ BMA⁷ B^bMA⁷ GMA⁷ FMA⁷*

13

BOB BERG

The musical score is written for B-flat instruments in 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above the staff are the chord annotations D^7_{sus} and C^7_{sus} . The second staff continues with notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Above the staff are the chord annotations D^7_{sus} , Cm^7 , and F^7 . The third staff begins with a measure rest (5) and notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Above the staff are the chord annotations A^{b7}_{sus} , Bm^7 , and E^7 . The fourth staff begins with a measure rest (9) and notes: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Above the staff are the chord annotations Em^7 , A^7 , and D^{b7}_{sus} . The fifth staff begins with a measure rest (13) and notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The sixth staff begins with a measure rest (17) and notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The seventh staff begins with a measure rest (21) and notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The score ends with a double bar line.

B FLAT INSTRUMENTS
TENOR (HARMONY)

BOOM BOOM

JERY BERGONZI

A

Musical notation for section A, measures 1-4. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes a repeat sign at the beginning and a double bar line with repeat dots at the end. The notes are: 1. Bb, Bb, Bb, Bb; 2. Bb, Bb, Bb, Bb; 3. Bb, Bb, Bb, Bb; 4. Bb, Bb, Bb, Bb.

B

Musical notation for section B, measures 5-8. The key signature is one flat, and the time signature is 4/4. The notation includes a repeat sign at the beginning and a double bar line with repeat dots at the end. The notes are: 5. Bb, Bb, Bb, Bb; 6. Bb, Bb, Bb, Bb; 7. Bb, Bb, Bb, Bb; 8. Bb, Bb, Bb, Bb.

5

Musical notation for section B, measures 9-12. The key signature is one flat, and the time signature is 4/4. The notation includes a repeat sign at the beginning and a double bar line with repeat dots at the end. The notes are: 9. Bb, Bb, Bb, Bb; 10. Bb, Bb, Bb, Bb; 11. Bb, Bb, Bb, Bb; 12. Bb, Bb, Bb, Bb.

9

C

Musical notation for section C, measures 13-16. The key signature is one flat, and the time signature is 4/4. The notation includes a repeat sign at the beginning and a double bar line with repeat dots at the end. The notes are: 13. Bb, Bb, Bb, Bb; 14. Bb, Bb, Bb, Bb; 15. Bb, Bb, Bb, Bb; 16. Bb, Bb, Bb, Bb.

13

Musical notation for section C, measures 17-20. The key signature is one flat, and the time signature is 4/4. The notation includes a repeat sign at the beginning and a double bar line with repeat dots at the end. The notes are: 17. Bb, Bb, Bb, Bb; 18. Bb, Bb, Bb, Bb; 19. Bb, Bb, Bb, Bb; 20. Bb, Bb, Bb, Bb.

17

C⁷ F⁷ C⁷ F⁷
B^{b7} E^{b7} D⁷ G⁷

Bb

Broadway

Bird/McRae/Woode
Arr. Jerry Bergonzi

Chord symbols: FΔ, B7, BbΔ, Ab7, DbΔ, G-7, C7, 1. FΔ D7 G-7 C7, 2. FΔ, C-7, F7, BbΔ, Bb-7, Eb7, Ab-7, Db7, G-7, C7, FΔ, B7, BbΔ, Ab7, DbΔ, G-7, C7, FΔ, D7, G-7, C7.

Measure numbers: 5, 11, 15, 19, 23.

Repeat sign: :||

Bb

Buddy and Saul

Jerry Bergonzi

D7b9b13 G7b9nat13 F#Δ+5 Bb-7/F EΔb5 EΔ#5 G-7 DΔb5

Musical staff 1: Treble clef, 4/4 time signature, first system of notes with slanted lines.

F-7 D#-7 G#7 D-7 E/G⁷ C#-7 F#7 F-7 Bb7 EbΔ A7b9

Musical staff 2: Treble clef, second system of notes with slanted lines.

D7b9b13 G7b9nat13 F#Δ+5 Bb-7/F EΔb5 EΔ#5 G-7 DΔb5

Musical staff 3: Treble clef, third system of notes with slanted lines.

F-7 D#-7 G#7 D-7 E/G C#-7 F#7 F-7 Bb7 EbΔ F#-7 B7

Musical staff 4: Treble clef, fourth system of notes with slanted lines.

EΔ F#-7 E/G# A-7 D7 GΔ+5/B G7sus Bb7sus EΔ

Musical staff 5: Treble clef, fifth system of notes with slanted lines.

E-7 A7 DΔ G#-7 C#7 F#Δ A7 D7 C#7 C7sus C7b9

Musical staff 6: Treble clef, sixth system of notes with slanted lines.

D7b9b13 G7b9nat13 F#Δ+5 Bb-7/F EΔb5 EΔ#5 G-7 DΔb5

Musical staff 7: Treble clef, seventh system of notes with slanted lines.

F-7 D#-7 G#7 D-7 E/G C#-7 F#7 F-7 Bb7 EbΔ A7b9

Musical staff 8: Treble clef, eighth system of notes with slanted lines.

CADIZ

The musical score is written for B flat instruments in 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The first four measures of the first staff are marked with chord symbols: E^{MA}7, A^bMA⁷, C[#]MI⁷, and CMI^{7(b6)}. The second staff starts at measure 5 and includes a triplet of eighth notes in measure 6. Chord symbols for this staff are F[#]MA^{7(b5)}, E^bMA⁷, and GMA⁷. The third staff starts at measure 9 and includes a triplet of eighth notes in measure 10. Chord symbols are CMI⁷, BMI^{7(b6)}, FMA⁷, B/DMA, and F[#]MA^{#9}. The fourth staff starts at measure 13 and includes a triplet of eighth notes in measure 14. Chord symbols are FMI/BMA, G/B^bMA, and E^{7(b9)}. The fifth staff starts at measure 17 and contains six measures of music with chord symbols: C[#]MA⁷, FMA⁷, B^bMI⁷, AMA⁷, C/E^bMA, and C⁷SUS. The score concludes with a double bar line at the end of the fifth staff.

CASADICHE

HALFTIME

A A_{MI}^7 $F\#_{MI}^7$ B_{MI}^7 $C\#^7(b9)$ F_{MA}^7 B^7_{ALT} $A^b_{MA}^7$ $D^7(b9)$

$C\#_{MA}^7(b5)$ G^7_{ALT} $C\#_{MI}^7$ B^b7_{ALT} E_{MA}^7 $F^7(b9)$ B_{MA}^7 $E^b_{MA}^7(b5)$

⁵ C_{MA}^7 F_{MA}^7 G^7_{ALT} $F\#_{MI}^7$ A_{MI}^7 F_{MA}^7 $C\#_{MA}^7$

⁹

B $B^b_{MA}^7$ A^7 D_{MI}^7 G^7 C_{MI}^7 F^7 $F\#_{MA}^7(\#5)$

¹³ E_{MI}^7 A^7 D_{MI}^7 G^7 $C\#_{MI}^7$ C_{MA}^7

¹⁷ $A^b_{MA}^7$ E_{MA}^7 $E^b_{MA}^7$ F_{MA}^7

²¹ B_{MA}^7 C_{MA}^7 $C\#_{MA}^7$ D_{MA}^7

²⁵

SOLO FORM: AAB

A SECTIONS IN HALFTIME

CHANNELING

E_M7 **F[♯]M_I7(b5)** **B7(b9)** **E_M7** **F[♯]M_I7(b5)** **B7(b9)**

E_M7 **B_M7(b5)** **E7(b9)** **A_M7**

C[♯]M_I7 **F[♯]7** **A_M7** **D7** **G_MA7** **F[♯]M_I7** **B7**

E_MA7 **B_M7(b5)** **E7(b9)**

A_M7 **A_M7(b5)** **D7(b9)**

G_MA7 **F[♯]M_I7(b5)** **B7(b9)** **E_M7** **F[♯]M_I7(b5)** **B7(b9)**

E_M7 **F[♯]M_I7(b5)** **B7(b9)** **E_M7** **C7** **B7**

A7(♯11)

29

SOLO FORM: AABA (BASED ON THE CHANGES OF *ALONE TOGETHER*)

CLANDESTINE MEETING

BLUES IN B \flat

JERRY BERGONZI

1 B \flat 7 Eb7 B \flat 7 Fm7 B \flat 7

5 Eb7 E $^{\circ}$ B \flat 7 Dm7 G7

9 Cm7 F7 B \flat 7 G7 Cm7 F7

13 B \flat 7 Eb7 B \flat 7 Fm7 B \flat 7

17 Eb7 E $^{\circ}$ B \flat 7 Dm7 G7

21 Cm7 F7 B \flat 7 G7 Cm7 F7

25 B \flat 7 Eb7 B \flat 7 Fm7 B \flat 7

29 Eb7 E $^{\circ}$ B \flat 7 Dm7 G7

33 Cm7 F7 B \flat 7 G7 Cm7 F7

B FLAT INSTRUMENTS

COME RAIN OR COME SHINE

REHARM BY
JERRY BERGONZI

Chord symbols for the first staff: $E_{MI}^{7(b5)}$ $E^b_{MA}7$ $D_{MI}7$ $E^{b7(\#11)}$ F^7 G^7 E^{b7} $D_{MI}7$

Chord symbols for the second staff: $E_{MI}^{7(b5)}$ $E^b_{MA}7$ $D_{MI}7$ G^7 F^7 G^7 E^{b7} $D_{MI}7$

Measure 5: B^{b7}_{SUS} E^{b7}_{SUS}

Measure 9: F^7 $D^{7(b9)}$ $C\#7$

Chord symbols for the third staff: $E_{MI}^{7(b5)}$ $E^b_{MA}7$ $D_{MI}7$ E^{b7} F^7 G^7 E^{b7} $D_{MI}7$

Chord symbols for the fourth staff: $A^{b_{MI}7}$ D^{b7} $F\#_{MI}7$ B^7 $E_{MI}7$ A^7

Measure 21: D^{7}_{SUS} D^7 G^{7}_{SUS} G^7

Chord symbols for the fifth staff: $D_{MI}7$ B^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ $D_{MI}7$ $E^b_{MA}7$

Measure 29: $D_{MI}7$

B \flat INSTRUMENTS

COMMITTED

JERRY BERGONZI

BALLAD

Chord voicings for the first staff: F_{MI}^7 , $B^{\flat 7}(\frac{b9}{13})$, E_{MI}^7 , $C^{\sharp MI}^7$, C_{MI}^7 , $F^7(b9)$

Chord voicings for the second staff: $B^{\flat MA}7(\frac{\sharp 5}{b5})$, $B_{MI}^7(b5)$, $E^7(b9)$, A_{MI}^7 , $F^{\sharp MI}^7$, B^7

Chord voicings for the third staff: F_{MI}^7 , $B^{\flat 7}(\frac{b9}{13})$, E_{MI}^7 , $C^{\sharp MI}^7$, C_{MI}^7 , $F^7(b9)$

Chord voicings for the fourth staff: $E^{\flat MI}^7$, $A^{\flat 7}$, $D^{\flat MA}^7$, $G^7(b9)$, C_{MA}^7 , D_{MI}^7 , G^7

Chord voicings for the fifth staff: $A^{\flat 7}_{SUS}$, $A^{\flat MA}7(\frac{\sharp 5}{b5})$, E°/A^{\flat} , F^7_{ALT}/A^{\flat}

Chord voicings for the sixth staff: F_{MI}^7/B^{\flat} , $B^{\flat MI}^7$, G_{MI}^7 , C^7_{ALT}

Chord voicings for the seventh staff: F_{MI}^7 , $B^{\flat 7}(\frac{b9}{13})$, E_{MI}^7 , $C^{\sharp MI}^7$, C_{MI}^7 , $F^7(b9)$

Chord voicings for the eighth staff: $E^{\flat MI}^7$, $A^{\flat 7}$, $D^{\flat MA}^7$, $G^7(b9)$, C_{MA}^7 , D_{MI}^7 , G^7

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

B FLAT INSTRUMENTS

CON BRIO

JERRY BERGONZI

LATIN

INTRO:

1 2 3 4

5 6 7 8

CMA⁷ A⁷ Dmi⁷ G⁷ CMA⁷ A⁷ Dmi⁷ G⁷

MELODY:

9 10 11 12

CMA⁷ A⁷ Dmi⁷ G⁷ Gmi⁷ C⁷

13 14 15 16

1. FMA⁷ D⁷ Gmi⁷ C⁷ FMA⁷ Fmi⁷ B^{b7}

17 18 19 20

E^bMA⁷ A^bmi^{7(b5)} D^{7(b9)} GMA⁷ A^bmi⁷ D^{b7}

21 22 23 24

2. FMA⁷ D⁷ Gmi⁷ C⁷ FMA⁷ Fmi⁷ B^{b7}

25 26 27 28

E^bMA⁷ A^bmi^{7(b5)} D^{7(b9)} GMA⁷ A^bmi⁷ D^{b7}

29 30 31 32

E^bMA⁷ A^bmi^{7(b5)} D^{7(b9)} GMA⁷ A^bmi⁷ D^{b7}

INTERLUDE:

Musical score for an interlude, consisting of two staves of music. The first staff starts at measure 33 and features chords G⁷_{SUS} and B^{b7}_{SUS}. The second staff starts at measure 37 and features chords A^{b7}_{SUS} and G⁷_{SUS}. Both staves include triplets and slurs.

CONCLUSIVE EVIDENCE

5

9

13

17

F_{mi}^9 $E^b_{mi}^9$

F_{mi}^9 $E^b_{mi}^9$

$A^b_{mi}^9$ $F^{\#}_{mi}^9$ B^7

E_{ma}^7 A^7 D_{ma}^7 G^7

C_{ma}^7 F^7 E_{ma}^7 C^7_{ALT}

CONDUSIVE

F^{MA}7 **A^{7(b9)}** **D^{MI}7** **D^{MI}7/C** **B^{MI}7(b5)** **E^{7(b9)}** **A^{MI}7** **D⁷**

G^{MI}7 **B^{MI}7(b5)** **E^{7(b9)}** **A^{MI}7** **C^{MI}7** **F⁷**

1. **B^bMA⁷** **E^{MI}7** **A⁷** **D^{MA}7** **D^{MA}7**

D^{MI}7 **G⁷** **G^{MI}7** **C⁷**

2. **B^bMA⁷** **E^{MI}7** **A⁷** **D^{MA}7** **B^{MI}7(b5)** **E^{7(b9)}**

A^{MI}7 **D⁷** **G^{MI}7** **C⁷** **F[#]MA⁷(#11)** **G^{MI}7** **C⁷**

BASED ON THE CHANGES TO: LIKE SOMEONE IN LOVE

CONFRONTATION

The musical score is written for B \flat instruments in 4/4 time. It consists of ten staves of music, each with a corresponding line of chord symbols above it. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated at the beginning of their respective staves. The chord symbols are: **B \flat MA 7** , **A $M^7(b5)$** , **D $^7(b9)$** , **G M^7** , **C 7** , **F M^7** , **B b7** , **E b7** , **D $M^7(b5)$** , **G $^7(b9)$** , **C $^7(b9/b13)$** , **C M^7** , **F 7** , **B \flat MA 7** , **A $M^7(b5)$** , **D $^7(b9)$** , **G M^7** , **C 7** , **F M^7** , **B 7** , **E b7** , **D $M^7(b5)$** , **G $^7(b9)$** , **C M^7** , **F 7** , **B \flat MA 7** , **F M^7** , **B b7** , **E b MA 7** , **G \sharp M 7** , **C \sharp 7**, **F \sharp MA 7** , **C M^7** , **F 7** , **B \flat MA 7** , **A $M^7(b5)$** , **D $^7(b9)$** , **G M^7** , **C 7** , **F M^7** , **B b7** , **E b7** , **D $M^7(b5)$** , **G $^7(b9)$** , **C M^7** , **F 7** , **B \flat MA 7** .

CONJUNCTION

A $A_{MA}^{7(b5)}$ $A_{MA}^{7(\sharp 5)}$ $C\sharp/B$ D/B

$C\sharp_{MA}^{7(\sharp 5)}/G\sharp$ $F_{MA}^{7(\sharp 5)}/G\sharp$ $E_{MA}^{7(\sharp 5)}/G\sharp$ $C_{MA}^{7(\sharp 5)}/G\sharp$ $G/C\sharp$

5 $G/C\sharp$ $F\sharp/G$ B_{MI}^7 G_{MI}^7

8 B_{MI}^7 1. $E^7(b9)$ 2. $E^7(b9)$

B A^{DORIAN} $A^{AEOLIAN}$

13 A^{DORIAN} $A^{AEOLIAN}$

16 A^{DORIAN} $A^{AEOLIAN}$

20 A^{DORIAN} $A^{AEOLIAN}$

24 A^{DORIAN} $A^{AEOLIAN}$ $A^{PHRYGIAN}$ $E^7(b9)$

28

SOLO FORM: AAB

CONVERGENCE

JERRY BERGONZI

B FLAT INSTRUMENTS

A $A_{MA\#5}$ $F\#MA^{7(b5)}$ $G^{7(b9)}$ $CMA^{7(\#5)}$

E_{MAJ7} A^{7ALT} D^{7ALT} $GMA^{7(b5)}$ E_{MI}

5 E^b_{MI7} A^{b7ALT} $C\#7ALT$ $F\#MA^{7(\#5)}$

10 G_{MI7} E^b7 $C\#7$ $C^{7(\#11)}$

B

14 $B^{7(b9/13)}$ $E^{7(b9/13)}$ E^bMA7 $A^{b7(b9/13)}$

18 G_{MI7} E^b7 $C\#7$ $C^{7(\#11)}$

A $A_{MA\#5}$ $F\#MA^{7(b5)}$ $G^{7(b9)}$ $CMA^{7(\#5)}$

22 E_{MA7} A^{7ALT} D^{7ALT} $GMA^{7(b5)}$ E_{MI}

26 E^b_{MI7} A^{b7ALT} $C\#7ALT$ $F\#MA^{7(\#5)}$

31 G_{MI7} E^b7 $C\#7$ $C^{7(\#11)}$

SOLO FORM: AABA

COPENHAGEN

EMI^{6/9} F⁷_{SUS}

EMI^{6/9} F^{#7(b9)}_{SUS}

5 Bmi⁷ Ami⁷

9 G⁷_{SUS} F^{#mi7} B^{7ALT}

13

Bb

Countdown

Coltrane
Arr. Bergonzi

Medium

Intro: 1st 2 Bars

F#-7 D-7 E-7 C-7 F#-7 D-7 E-7 CΔ+5

B-7 G-7 A-7 F-7 B-7 G-7 E-7 A7

A \flat Δ+5 E \flat /G EΔ+5 B/A# CΔ+5 G/B G7 C7

F#-7 G7 CΔ F7

Blowing Changes (Original)

17 F#-7 G7 CΔ E \flat 7 A \flat Δ B7 EΔ

21 E-7 F7 B \flat Δ C#7 F#Δ A7 DΔ

25 D-7 E \flat 7 A \flat Δ B7 EΔ G7 CΔ

29 F#-7 G7 CΔ F7

CREATURE FEATURE

B FLAT INSTRUMENTS

JERRY BERGONZI

STRAIGHT ♩'s ♩=160

The musical score is written for B flat instruments in 4/4 time with a tempo of 160 beats per minute. It consists of eight staves of music, each with a set of chord changes indicated above the staff. The chords are as follows:

- Staff 1: $F\sharp MI^{7(b5)}$, $B^{7(b9)}$, $\frac{C\sharp MI^7}{D MI^7}$, $\frac{E MA^7}{G^7}$
- Staff 2: $G MIN^{(MAJ7)}$, C^7 , $F MA^7/A$, $B b^7$
- Staff 3: $C MA^{7(\sharp 5)}$, $F\sharp MI^{7(b5)} B^{7(b9)}$, $E MI^7$, $C MI^7$, F^7
- Staff 4: $G MA^7$, $A MI^7$, $B MI^{7(b5)}$, $E^{7(b9)}$
- Staff 5: A^{7ALT} , $D MIN(MAJ7) \sharp 11/A$
- Staff 6: $B b^7_{SUS}$, $\frac{F\sharp MI^7}{C MA}$
- Staff 7: $F\sharp MI^{7(b5)}/B$, $B^{7(b9)}$, $E MI^{7(b5)}$, $A^{7(b9)}$
- Staff 8: $D MI^{7(b5)}/G\sharp$, $G^{7(b9)}$, $C MA^7 \sharp 15/B$

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 7). The key signature is one sharp (F#).

BASED ON THE CHORD CHANGES TO STELLA BY STARLIGHT

CROP CIRCLES

AMI⁷ **BMI^{7(b5)}** **E^{7(b9)}** **AMI⁷** **D⁷** **GMI⁷** **C⁷**
FMA⁷ **GMI⁷** **C⁷** **FMA⁷** **EMI^{7(b5)}** **A^{7(b9)}**
DMI⁷ **G⁷** **CMA⁷** **BMI^{7(b5)}** **E^{7(b9)}**

1. **AMI⁷** **D⁷** **DMI⁷** **DMI⁷/C** **BMI^{7(b5)}** **E^{7(b9)}**
 2. **DMI⁷** **G⁷** **CMA⁷** **BMI^{7(b5)}** **E^{7(b9)}**

BASED ON THE CHORD CHANGES TO: IF I SHOULD LOSE YOU

CROSSING THE NAEFF

CMA^{7(#5)} **B^b**MA^{7(b5)} **A^b**MA⁷ **F**MA / **F[#]**MA

BMI^{7(b5)} **C[#]**7(b9) **E**MA^{7(#5)} / **F[#]**MI⁷ **F**MA7(#15)

5 **E^b**MA7(#15) **A^b**MA^{7(b5)} **F[#]**MA^{7(b5)} **D**^{7ALT} **D**AUG / **C**AUG

Bb

D.C. Joe

Jerry Bergonzi

The musical score is written in a single melodic line on a treble clef staff in 4/4 time. The key signature is B-flat major (two flats). The piece consists of 32 measures, divided into eight systems of four measures each. The notes are as follows:

- Measures 1-4: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Measures 5-8: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter).
- Measures 9-12: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).
- Measures 13-16: F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter).
- Measures 17-20: E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter).
- Measures 21-24: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter).
- Measures 25-28: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter).
- Measures 29-32: B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter).

Chord changes are indicated above the staff:

- Measures 1-4: F#-7, A-7, F-7, Bb-7, Eb7
- Measures 5-8: AbΔ, D-7, G7, CΔ, G-7
- Measures 9-12: F#-7, A-7, F-7, Bb-7, Eb7
- Measures 13-16: AbΔ, D-7, G7, CΔ, G-7
- Measures 17-20: FΔ, B-7, E7, AΔ, Eb-7, Ab7
- Measures 21-24: DbΔ, F#-7, B7, EΔ, C#7+9
- Measures 25-28: F#-7, A-7, F-7, Bb-7, Eb7
- Measures 29-32: AbΔ, D-7, G7, CΔ, G-7

B FLAT INSTRUMENTS

DANCING IN THE DARK

REHARM BY
JERRY BERGONZI

1 FMA⁷ F#MI⁷ Bmi⁷ Dmi⁷

5 FMA⁷ B^b7 Ami⁷(b5) D⁷(b9)

9 Gmi⁷ B^bmi⁷ Eb⁷ A#mi⁷ Db⁷ Gmi⁷(b5) C⁷

13 FMA⁷ F#MI⁷ Bmi⁷ Dmi⁷

17 Gmi⁷ A#mi⁷ Db⁷ Gmi⁷(b5) C⁷

21 FMA⁷ Ab⁷ G⁷ALT C⁷

25 Cmi⁷ F⁷ B^bmi⁷ Eb⁷ FMA⁷ Gmi⁷ C⁷

29

DARF

EMI / FMI
C7^{ALT} D[♭]MA7(♯5)
FMA7(♯5) G[♭]MA7(♭5) E[♭]MI(MA7) DMA7♯5♯9
EMI⁷ E[♭]MI⁷ DMI⁷ D[♭]MI(MA7)
C7(♭9)
13

DDODD

A

B

A

SOLOS: FREE

DEEK

Dmi⁷ Emi^{7(b5)} A^{7(b9)} Dmi⁷ Dmi⁷/C Bmi^{7(b5)} E^{7(b9)}

Ami⁷ Bmi^{7(b5)} E^{7(b9)} Ami⁷ D⁷ Gmi⁷ C⁷

5 1. F^{7sus} B^{b7sus}

9 D^{b7sus} Gmi⁷ Emi^{7(b5)} A^{7(b9)}

13 2. F^{MA7} Cmi⁷ F⁷ B^{bMA7} E^{b7}

17 F^{MA7} G⁷ Gmi⁷ C⁷ F^{MA7} A^{7(b9)}

21

BASED ON THE CHORD CHANGES TO: *HOW DEEP IS THE OCEAN*

DEXTER

BALLAD

Chord symbols for the first staff: $C_{MI}^{(MA7)}$, $B^b_{MI}^{(MA7)}$, $C_{MI}^{(MA7)}$, $B^b_{MI}^{(MA7)}$

Chord symbols for the second staff: $E^b_{MI}7$, A^b7 , $F^{\#}_{MI}7$, $E^b_{MI}7$, A^b7 , A^{7ALT} , D^{7ALT}

Chord symbols for the third staff: $G_{MI}7$, D^{7ALT} , $G_{MI}7$, C^{7ALT} , $F_{MI}7$, $C^{\#7(\#11)}$, $B^{7(\#11)}$, B^b7

Chord symbols for the fourth staff: $E^b_{MI}7$, A^b7 , $D^b_{MA}7$, $F^{\#7}$, $B_{MA}7$, $E^{7(\#11)}$, $A_{MA}7$, $A^b7(\flat9)$

Chord symbols for the fifth staff: $D^b_{MI}^{(MA7)}$, $D_{MI}^{7(\flat5)}$, $G^{7(\flat9)}$

Measure numbers: 5, 9, 13, 17

DIFFERENT PLACES TOGETHER

D_M7 **B⁷(^{♯9})/G** **C_MA⁷(^{♯5})** **B_M7(^{b5})** **E⁷(^{b9}/_{b13})**

G_M7 **C⁷** **A_M7** **F[♯]_M7(^{b5})** **B⁷(^{b9})**

5 1. **B^{b7}_{SUS}** **E_M7** **A⁷**

9 **F[♯]_M7** **B⁷** **F_M7** **B^{b7}** **E_M7** **A⁷**

13 2. **E_M7** **A^b_M7(^{b5})** **D^{b7}(^{b9})** **F[♯]_M7** **B⁷** **F_M7** **B^{b7}**

17 **E_M7** **A⁷** **D_M7** **G⁷** **C_MA⁷** **F⁷**

21 **To CODA**

25 **C_MA⁷** **F⁷(^{♯11})**

DIG OATTS

B_M7(b5) **B^b_M7** **E^b7** **A_M7** **E_M7(b5)**

F_M7(b5) **F[#]_M7** **B⁷(b9)** **F_M7** **B^b7** **E^b_M7**

C_M7 **B_M7(b5)** **B^b_M7** **E^b7** **A_M7** **E_M7(b5)**

E_M7(b5) **F_M7(b5)** **E^b_M7** **A^{b7}(b9)** **D^b_M7**

B⁷_{SUS}

B^{b7}_{SUS} **A⁷_{SUS}** **A⁷(b9)**

B_M7(b5) **B^b_M7** **E^b7** **A_M7** **E_M7(b5)**

F_M7(b5) **F[#]_M7** **B⁷(b9)** **F_M7** **B^b7** **E^b_M7** **C_M7**

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

DISCONTINUED

1 $F\#m7$ $Am7$ $Fm7$ $B\flat m7$ $E\flat 7$

5 $A\flat m7$ $Dm7$ $G7$ $Cm7$ $Gm7$

9 $F\#m7$ $Am7$ $Fm7$ $B\flat m7$ $E\flat 7$

13 $Fm7$ $E\flat m7$ $A\flat 7$ $D\flat m7$ $Bm7$ $E7$

17 $Am7$ $B\flat m7$ $E\flat 7$ $A\flat m7$ $Gm7$

21 $F\#m7$ $Am7$ $Fm7$ $B\flat m7$ $E\flat 7$

25 $A\flat m7$ $Dm7$ $G7$ $Cm7$ $Gm7$

29

DIVINATION

1 $E^b M1 / E M1$

5 $A^b M1 / A M1$

9 $G M1 / A^b M1$

13 $E M1 / F M1$

17 $B M A 7^{(b5)} / D^\#$

21 $C M1^7$

DOG STAR

B FLAT INSTRUMENTS

JERRY BERGONZI

STRAIGHT ♩'s ♩=105

Musical score for B Flat Instruments, consisting of four staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as 105 beats per minute. The score includes the following chord changes: B^bMA⁷, B^b/F, A^bMA^{7(b5)}, F[#]MA^{7(b5)}, E^b/E, A^{MI}7^(b5), B⁷, E^{MI}7, C^b9/E^b, F^{MA}/C[#]MA, F[#]MA^{7(b5)}, E^{MA}7^(#5), C[#]7/B^b, B^bMA^{7(#5)}, C[#]7/B^b, and B^bMA^{7(#5)}.

TRUMPET

Musical score for Trumpet, consisting of four staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as 105 beats per minute. The score includes the following chord changes: B^bMA⁷, B^b/F, A^bMA^{7(b5)}, F[#]MA^{7(b5)}, E^b/E, A^{MI}7^(b5), B⁷, E^{MI}7, C^b9/E^b, F^{MA}/C[#]MA, F[#]MA^{7(b5)}, E^{MA}7^(#5), C[#]7/B^b, B^bMA^{7(#5)}, C[#]7/B^b, and B^bMA^{7(#5)}.

DOIN' THE HEN

A C mi^7 E $\flat 7$ G $\sharp 7^{\text{SUS}}$ C $\sharp \text{MA}$ C 7^{ALT}

F mi^7 E $\text{MA}^7(\text{b}5)^3$ D $\sharp \text{mi}^7$ G $\sharp 7$

6 3

G $\text{MA}^7(\text{b}5)$ F $\text{MA}^7(\text{b}5)$ E $\flat \text{MA}^7(\text{b}5)$ 1. C $\sharp \text{MA}^7(\text{b}5)$ 2. C $\sharp \text{MA}^7(\text{b}5)$

10 3 3

B B $\text{MA}^7(\text{b}5)$

15 G $7^{\text{b}9}_{(13)}$ A $\flat \text{MA}^7(\text{b}5)$

19

23

SOLO FORM: AAB

DOIN' THE TRON

INTRO: E MA^7 E b^7ALT A b^{MA^7} G 7ALT

C MA^7 B 7ALT E MA^7 E b^7ALT

5 A b^{MA^7}

9 C $\sharp\text{MI}^{\text{(MA}^7\text{)}}$ A MI^7

13 B $\text{MI}^{\text{(MA}^7\text{)}}$ G MI^7

17 F 7(b9)SUS B 7(b9(b13))

21 E MI^7 G MI^7/F E $\text{MI}^{\text{7(b5)}}$ A 7(b9)

25 D MI^7 F MI^7

29

The musical score consists of six staves of music in treble clef. The chords and their positions are as follows:

- Staff 1: $D^{b7}(\#11)$ (measures 33-36), C^{MI7} (measures 37-40)
- Staff 2: B^{7ALT} (measures 33-36), A^{bMA7} (measures 37-40)
- Staff 3: G^{MI7} (measures 41-44), A^{bMI6} (measures 45-48)
- Staff 4: G^{MI7} (measures 41-44), E^{MA7} (measures 45-48), E^{b7ALT} (measures 49-52)
- Staff 5: A^{bMA7} (measures 45-48), G^{7ALT} (measures 49-52), C^{MA7} (measures 53-56), B^{7ALT} (measures 57-60)
- Staff 6: E^{MA7} (measures 53-56), E^{b7ALT} (measures 57-60), A^{bMA7} (measures 61-64)

The melodic line includes a triplet of eighth notes in measure 45 and a double bar line in measure 52. The piece concludes with a repeat sign in measure 64.

DOLTE BENNY

The musical score is written for B flat instruments in 4/4 time. It consists of ten staves of music, each with a set of chord symbols above it. Measure numbers are indicated at the beginning of each staff.

Staff 1: Chords: B^{b7}SUS, A^{7ALT}, DMI^{b9}, E^{b7}. Measure numbers: 1, 5, 9, 13.

Staff 2: Chords: A^bMA⁷, G^{7ALT}, CMI⁷, CMI⁷. Measure numbers: 17, 21, 25, 29.

Staff 3: Chords: F⁷SUS, E^{7ALT}, AMI⁷, B^{b7}. Measure numbers: 33, 37, 41, 45.

Staff 4: Chords: E^bMA⁷, D^{7ALT}, GMI⁷, GMI⁷. Measure numbers: 49, 53, 57, 61.

Staff 5: Chords: AMI^{7(b5)}, D^{7(b9)}, GMI⁷, GMI⁷. Measure numbers: 65, 69, 73, 77.

Staff 6: Chords: FMI⁷, B^{b7}, E^bMA⁷, C^{7ALT}. Measure numbers: 81, 85, 89, 93.

Staff 7: Chords: B^{b7}SUS, A^{7ALT}, DMI^{b9}, E^{b7}. Measure numbers: 97, 101, 105, 109.

Staff 8: Chords: A^bMA⁷, G^{7ALT}, CMI⁷, C[#]MI⁷. Measure numbers: 113, 117, 121, 125.

Staff 9: Chords: FMI⁷, B^{b7}, E^bMA⁷, C^{7ALT}. Measure numbers: 129, 133, 137, 141.

Staff 10: Chords: FMI⁷, B^{b7}, E^bMA⁷, C^{7ALT}. Measure numbers: 145, 149, 153, 157.

DOMOLIAN MODE

4

7

10

The main melodic line is written in 4/4 time. It begins with a key signature of one flat (B-flat) and a common time signature. The melody consists of eighth and quarter notes, with some rests. Measure numbers 4, 7, and 10 are indicated at the start of their respective staves.

BASS LINE

13

16

19

22

The bass line is written in 4/4 time. It consists of quarter and eighth notes, with some rests. Measure numbers 13, 16, 19, and 22 are indicated at the start of their respective staves.

SOLO FORM: FREE, NO CHANGES

DON'T LOOK NOW

C/A^b **GMA⁷**

E MI^(MA7) / F[#] **F MI⁷** **G MI⁷** **A^b MI⁷**

5 **AM I⁷** **B MI⁷** **C MI⁷** **C[#] MI⁷** **C⁷(⁹)**

9 **F[#] MI⁷** **B⁷** **AMA⁷** **G[#] MIN⁹** **F[#] MI⁷** **G[#] MI⁷**

13 **B^b MI⁷** **E^b 7^{ALT}**

17 **D^b MA⁷** **D MI⁷** **G⁷** **C MA⁷** **C[#] MI⁷** **F[#]**

21 **B MA⁷** **C MI⁷** **F⁷** **B^b MA⁷** **B^b MI⁷** **E^b**

25

Bb

Double Billed

Jerry Bergonzi

Slow Medium

Chord progression: G-7, A7b9nat13, D-7, G7, C-7, F7, BbΔ, A7b9, D-7, E7alt, A-7, D-7, Bb-7, C7b9, F-7, Bb7, Eb-7, Ab7, DbΔ, C7b9, F-, G7b9, C-7, F-7, G-7.

Measure numbers: 5, 9, 14, 19.

Triplets are indicated by a '3' and a bracket over the notes.

DOWN

JERRY BERGONZI

5 F^{maj7} $Fm7$

5 G^{maj7} $F\#^{maj7}$ F^{maj7}

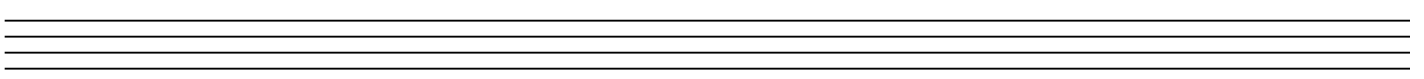
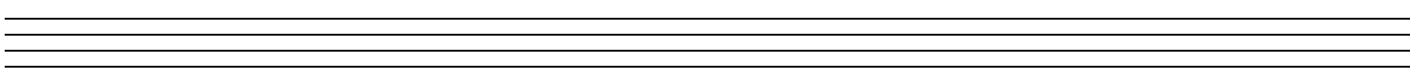
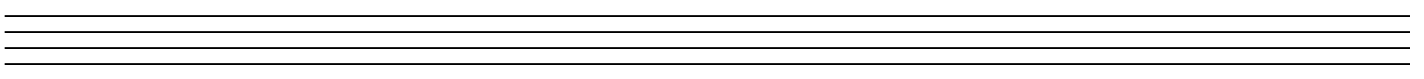
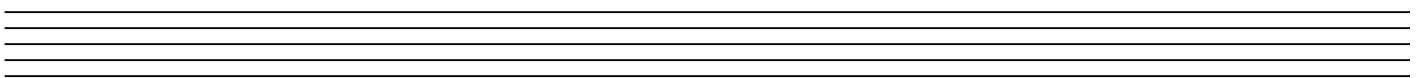
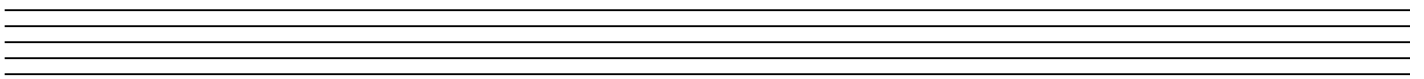
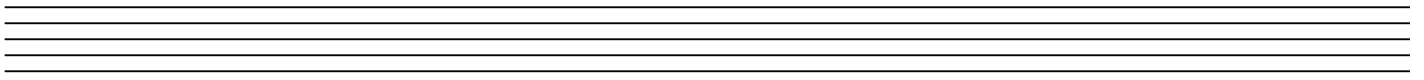
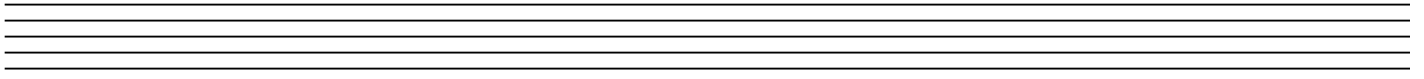
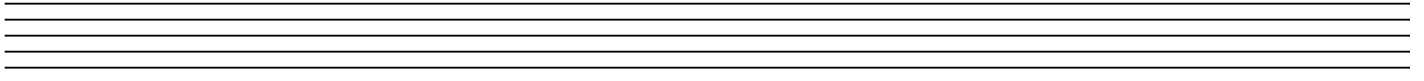
9 $Gm7$ $C7$ F^{maj7} $Cm7$ $F7(\#9)$

13 $Bbm7$ $Eb7$ Ab^{maj7} $Gm7$ $C7(\flat9)$

1. 2.

17 $Gm7$ $Gm7/F$ $Em7(\flat5)$ $A7(\flat9)$ Dm Dm/C $Bm7(\flat5)$ $E7(\flat9)$

21 $A7$ $D7$ $G7$ $C7$ F^{maj7}



DR. ZOLTAN

$G^bMA7(b5)$ B^bMA7 $BMA7(b5)$ $CMI7$

A^bMA7 $FMI7$ $A7$ B^bMA7

$B7$ $GMI7$ $EMI7$ A^bMA7

$A7(b9)_{(13)}$ B^bMA7 G^bMA7 E^bMA7

Gmi^{7(b5)}

A^bMA⁷

A^{7ALT}

Fmi⁶

E^bMA⁷

DREAMING OUT LOUD

Chord voicings for the first staff: $F^{b/9}$, $E^{b/9}$, $B^{b/9}$, $D^{b/9}$

Chord voicings for the second staff: $E^{b/9}$, $C^{#b/9}$, $A^{b/9}$, $B^{b/9}$

Chord voicings for the third staff: $B^{b}MA^7$, $B^{b}MI^7$, E^{b7}

Chord voicings for the fourth staff: $A^{b}MI^7$, D^{b7} , GMI^7 , C^7 , $F^{b/9}$, $E^{b/9}$

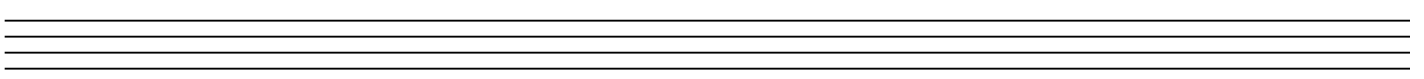
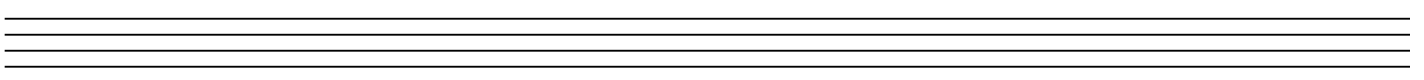
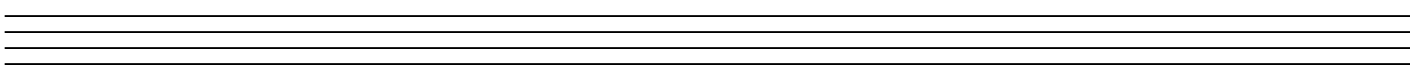
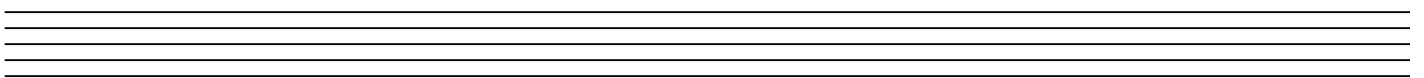
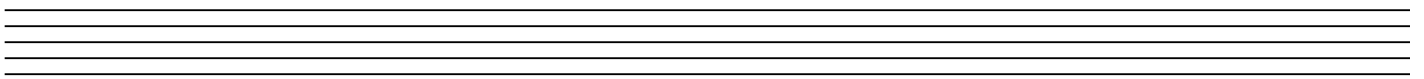
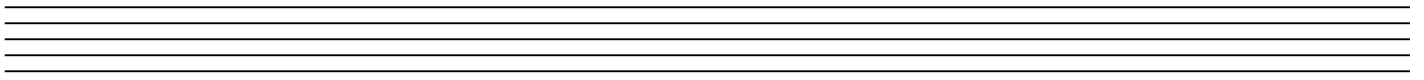
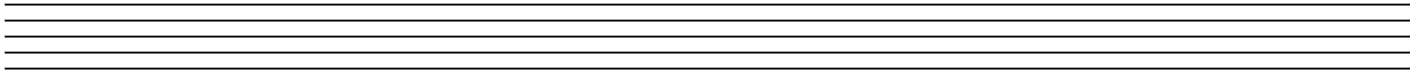
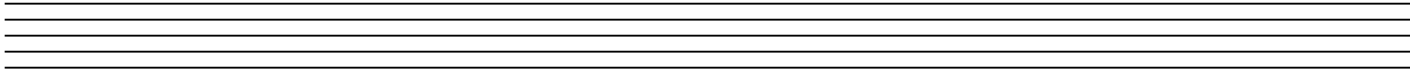
Chord voicings for the fifth staff: $B^{b/9}$, $D^{b/9}$, DMA^7 , DMA^7

Chord voicings for the sixth staff: DMI^7 , G^7 , GMI^7 , C^7

Chord voicings for the seventh staff: $A^{b}MI^7$, D^{b7} , GMI^7 , C^7 , $F^{b/9}$, $E^{b/9}$

Chord voicings for the eighth staff: $B^{b/9}$, $D^{b/9}$, $B^{b/9}$, $D^{b/9}$

Chord voicings for the ninth staff: $\#$, $\#$



Tenor

Duly Noted

Jerry Bergonzi

Chord changes: C#-7, A-7, E-7, G7, D-7, Bb-7, C-7, Ab-7, C#-7, A-7, E-7, G7, F#7sus, E7sus, C#7sus.

Measure numbers: 5, 9, 13, 17.

Key signature: one sharp (F#).

Time signature: 4/4.

Trumpet

Duly Noted

Jerry Bergonzi

C#-7 A-7 E-7 G7

5 D-7 Bb-7 C-7 Ab-7

9 C#-7 A-7 E-7 A7

13 F#7sus E7sus

17 C#7sus

DWELLER ON THE THRESHOLD

A $C\sharp MA7\sharp 5$



FMI
 $CMA7(\sharp 5)$



B $Ami7(b5)$
 $F\sharp MA$



D^+
 $D\sharp^+$



Detailed description: The image shows a musical score for B-flat instruments. It is divided into two main sections, A and B. Section A consists of two staves of music. The first staff is marked with a square 'A' and the chord $C\sharp MA7\sharp 5$. The second staff is marked with FMI and $CMA7(\sharp 5)$. Section B also consists of two staves. The first staff is marked with a square 'B', $Ami7(b5)$, and $F\sharp MA$. The second staff is marked with D^+ and $D\sharp^+$. The music is written in treble clef with a 7/4 time signature. The notation includes various note values, rests, and accidentals.

EEPIN-BEEPIN

The musical score is written for B Flat Instruments in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations above the staff are: FMA7, F#MI7, BMI7, and DMI7. The second staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations above are: GMI7, A^bMI7, D^b7, GMI7(b5), and C7(b9). The third staff starts at measure 5 and contains notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations above are: 1. FMA7, B^b7, A7ALT, and D7(b9). The fourth staff starts at measure 9 and contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations above are: GMI7, B^bMI7, E^b7, A^bMI7, D^b7, GMI7(b5), and C7(b9). The fifth staff starts at measure 13 and contains notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations above are: 2. FMA7, A^b7, G7ALT, and C7ALT. The sixth staff starts at measure 17 and contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations above are: CMI7, F7, B^bMI7, E^b7, FMA7, GMI7, and C7. The seventh staff starts at measure 21 and contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord annotations above are: CMI7, F7, B^bMI7, E^b7, FMA7, GMI7, and C7. The score ends with a double bar line.

B FLAT INSTRUMENTS
(MELODY)

ELLWOOD

JERRY BERGONZI

Chord symbols and measure numbers:

- Measure 1: $D_{MI}^{(MA7)}$
- Measure 2: $B^b_{MI}^{(MA7)}$
- Measure 3: $C^{\sharp}_{MI}^{(MA7)}$
- Measure 4: C^{7ALT}
- Measure 5: F_{MI}^7
- Measure 6: G_{MI}^7/F
- Measure 7: $A^{7(\sharp 11)}$
- Measure 8: F_{MI}^7
- Measure 9: G_{MI}^7/F
- Measure 10: $B^b_{SUS}^7$
- Measure 11: A_{MI}^7
- Measure 12: B^b^7
- Measure 13: E_{MI}^7
- Measure 14: $A^{7(b9)}$
- Measure 15: $D_{MI}^{(MA7)}$
- Measure 16: $B^b_{MI}^{(MA7)}$
- Measure 17: $C^{\sharp}_{MI}^{(MA7)}$
- Measure 18: C^{7ALT}
- Measure 19: F_{MI}^7
- Measure 20: G_{MI}^7/F
- Measure 21: $A^{7(\sharp 11)}$

B FLAT INSTRUMENTS
(HARMONY)

ELLWOOD

JERRY BERGONZI

Chord annotations for the first staff: $D_{MI}^{(MA7)}$ and $B^b_{MI}^{(MA7)}$

Chord annotations for the second staff: $C^{\#}_{MI}^{(MA7)}$, C^{7ALT} , F_{MI}^7 , G_{MI}^7/F , $A^{7(\#11)}$

Chord annotations for the third staff: F_{MI}^7 , G_{MI}^7/F , $B^b_{SUS}^7$, A_{MI}^7 , B^b^7

Chord annotations for the fourth staff: A_{MI}^7 , B^b^7 , A_{MI}^7 , B^b^7

Chord annotations for the fifth staff: E_{MI}^7 , $A^{7(b9)}$, $D_{MI}^{(MA7)}$

Chord annotations for the sixth staff: $B^b_{MI}^{(MA7)}$, $C^{\#}_{MI}^{(MA7)}$, C^{7ALT} , F_{MI}^7 , G_{MI}^7/F , $A^{7(\#11)}$

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

EMID

WHOLE TONE

JERRY BERGONZIE

8⁷ALT. B^b7(SUS4) A^b7(SUS4) G7(SUS4)

5 F#m7 B7 Gm7 C7 Fmaj7 E7(b9)

9 Am7 D7 Gm7 C7 Fmaj7 Em7(b9) A7(b9)

1. 13 Dm7 G7 Abm7 Db7 Gm7 C7

1. 17 Gm7 C7 F#maj7

END OF THE MAYAN CALENDAR

The musical score is written for B flat instruments in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of quarter notes and half notes. Above the staff, the following chords are indicated: B^b, F[#]M_I, F, and A_MI. The second staff continues the melody, with chords B_MI, F[#], F_MI, and B^bM_I indicated below. The third staff features a slur over the first two measures and a fermata over the second measure. Chords B_MI, E_MI, E^b, and A^bM_I are indicated below. The fourth staff has a first ending bracket over measures 9-13, with chords C[#]M_I, B^b, A_MI, and F[#]M_I indicated below. The fifth staff has a second ending bracket over measures 14-18, with chords C[#]M_I, B^b, A_MI, and F[#]M_I indicated below. Measure numbers 5, 9, 14, and 19 are marked at the beginning of their respective staves.

MELODY PLAYED RUBATO. BLOWING IS IN TIME

EVERYWHERE

AMA⁷ CMI⁷ F⁷ Bmi⁷ Bmi⁷/A G[#]MI^{7(b5)} C[#]7(b9)
 F[#]MI⁷ Bmi⁷ C[#]MI⁷ F[#]7(b9)
 5 Bmi⁷ G^{7(#11)} C[#]MI⁷ F[#]7(b9)
 9 Bmi⁷ E^{7(b9)} AMA⁷ 1. Bmi⁷ E⁷ 2. GMI⁷ C⁷
 13 FMA⁷ D^{7(b9)} GMI⁷ C⁷
 18 FMA⁷ C[#]7 GMI⁷ C⁷
 22 FMA⁷ Bmi⁷ E⁷ Ami⁷ D⁷
 26 Bmi⁷ E⁷ CMI⁷ F⁷ Bmi⁷ E⁷
 30

The musical score is written for a B flat instrument in 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily eighth and quarter notes. Chord changes are indicated above the staff. A triplet of eighth notes occurs in measure 22. The piece concludes with a double bar line and repeat dots in measure 17.

AMA⁷ Cmi⁷ F⁷ Bmi⁷ Bmi⁷/A G#mi⁷(b5) C#7(b9)

34 F#mi⁷ Bmi⁷ C#mi⁷ F#7(b9)

38 Bmi⁷ G⁷(#11) C#mi⁷ F#7(b9)

42 Bmi⁷ E⁷(b9) AMA⁷ Bmi⁷ E⁷

46

EX-SQUEEZE ME PLEASE

$E^{7(b9)}_{SUS}$ $A^{7(b9)}$ $B^{\flat}MA^{7(\#5)}$ $BMA^{7(\#5)}/A^{\#}$

3

$A^{7(b9)}_{SUS}$ $E^{\flat}MA^7$ $DMA^{7(b5)}$ $E^{\flat}MA^{7(b5)}$

5

$F^{\#}MI^7$ $B^{7(b9)}$ $G^{\#}MI^7$ $C^{\#}MA^{7(b5)}$

9

DMI^7 $B^{\flat}MI^{(MA7)}$ $A^{7(b9)}$

13

$B^{\flat}MA^{\#5\#9}$ FMA/A

17

BMI^7 CMI^{13} BMI^7 F^7_{SUS}

21

EXTRA EXTRA

JERRY BERGONZI

The musical score for "EXTRA EXTRA" by Jerry Bergonzi is presented in four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes the following chord annotations:

- Staff 1: C7, F7, C7, C7ALT.
- Staff 2: F7, Bb7, D#m7, G#7(b9).
- Staff 3: C#maj7, F#m7, B7, E maj7.
- Staff 4: Eb7ALT., Abmaj7, Dm7, G7.

FACE IT

G MIN^{b9} **A MIN^{7(b5)}** **D 7(b9)**

G MIN^{b9} **D MIN⁷** **G⁷**

C MIN⁷ **F⁷** **E MIN⁷** **A⁷**

A^b MIN⁷ **D^{b7}** **B MIN⁷** **E⁷** **A MIN⁷** **D⁷**

FANGS FROM AFAR

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 repeat sign and a first ending bracket. Chord symbols are placed above and below the staves to indicate the harmonic structure. The key signature has two flats (B \flat and E \flat), and the time signature is 4/4.

Chord symbols include: Gmi^7 , Cmi^7 , F^7 , B^bma^7 , E^bma^7 , A^7 , Dma^7 , Dma^7 , Dmi^7 , Gmi^7 , C^7 , Fma^7 , B^bma^7 , E^7 , Ama^7 , Ama^7 , Bmi^7 , E^7 , Ama^7 , Ama^7 , A^bmi^7 , D^b7 , G^bma^7 , $D^{7(b9)}$, Gmi^7 , Cmi^7 , F^7 , B^bma^7 , E^bma^7 , A^b7 , Dmi^7 , $C\#mi^7$, Cmi^7 , F^7 , B^bma^7 , $D^{7(b9)}$, and Gmi^7 .

FIDH



SOLOS: FREE, NO CHANGES

FLYING RED

E mi⁷

D mi⁷ G⁷ C# mi⁷ F#⁷

B⁷ E⁷ A⁷ D⁷

D mi⁷ G⁷ C ma⁷ F# mi⁷(b5) B 7(b9)

13

FOOL HARDY

Chord progression for the first staff: CMA^7 $A^{7(b9)}$ Dmi^7 Dmi^7/C B^7sus

Chord progression for the second staff: Emi^7 A^7sus A^7 Dmi^7 $G^{7(b9)}$

Chord progression for the third staff: CMA^7 Gmi^7 C^7 FMA^7 $Bmi^{7(b5)}$ $E^{7(b9)}$

Chord progression for the fourth staff: Ami^7 $(E7)$ (Ami^7) $(D7)$ Dmi^7 $(A7)$ (Dmi^7) $(G7)$ G^7

Chord progression for the fifth staff: CMA^7 $A^{7(b9)}$ Dmi^7 Dmi^7/C B^7sus

Chord progression for the sixth staff: Emi^7 A^7sus A^7 Dmi^7 Dmi^7/C $Bmi^{7(b5)}$ $E^{7(b9)}$

Chord progression for the seventh staff: Ami^7 Fmi^7 B^b7 CMA^7 B^b7 A^7

Chord progression for the eighth staff: Dmi^7 G^7 CMA^7 Ami^7 A^bMA^7 G^7

BASED ON THE CHORD CHANGES TO: *MY FOOLISH HEART*

FORGET NOT

A B^{b7} $A^{7(b9)}$ $A^{b7(\#11)}$ G^{7ALT}

G^{MI7} C^7 F^{MA7} C^{MI7} F^7

B B^{bMA7} B^{bMI7} E^{b7}

F^{MA7} $E^{MI7(b5)}$ $A^{7(b9)}$

C B^{b7} $A^{7(b9)}$ $A^{b7(\#11)}$ G^{7ALT}

G^{MI7} C^7 F^{MA7} C^{MI7} F^7

B FLAT INSTRUMENTS
TRUMPET (MELODY)

FOUND YOU

JERRY BERGONZI

Chord changes: B^bMA^7 , Ami^7 , D^7 , Dmi^7 , G^7 , Gmi^7 , C^7 , Cmi^7 , F^7 , Fmi^7 , B^b7 , E^bMA^7 , $Ami^{7(b5)}$, $D^{7(b9)}$, Gmi^7 , Bmi^7 , E^bmi^7 , Bmi^7 , $E^bmi^{7(b5)}$, E^bmi^7 , Dmi^7 , G^7 , C^7 , Cmi^7 , F^7 , B^bMA^7

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

B FLAT INSTRUMENTS
TENOR (HARMONY)

FOUND YOU

JERRY BERGONZI

Chord progression and measure markers:

- Measures 1-4: B^bMA^7 (4/4), Ami^7 (3/4), D^7 (4/4)
- Measures 5-8: Dmi^7 (4/4), G^7 (3/4), Gmi^7 (4/4), C^7 (3/4)
- Measures 9-12: Cmi^7 (4/4), F^7 (3/4), Fmi^7 (4/4), B^b7 (3/4)
- Measures 13-16: E^bMA^7 (4/4), $Ami^{7(b5)}$ (3/4), $D^{7(b9)}$ (4/4)
- Measures 17-20: Gmi^7 (4/4), Bmi^7 (3/4)
- Measures 21-24: E^bmi^7 (4/4), Bmi^7 (3/4)
- Measures 25-28: $E^bmi^{7(b5)}$ (4/4), E^bmi^7 (3/4), Dmi^7 (4/4), G^7 (3/4)
- Measures 29-32: C^7 (4/4), Cmi^7 (3/4), F^7 (4/4), B^bMA^7 (3/4)

FREEDON FROM RELIGION

The musical score is written for B Flat Instruments in 4/4 time. It consists of four staves of music. The first staff contains measures 1-4 with chords: F^b9, A⁷, B^bMA⁷(#5), and A^b7. The second staff contains measures 5-8 with chords: C[#]9, F⁷, F[#]MA⁷(#5), and B^MI⁷. The third staff contains measures 9-12 with chords: A^MA⁷, C[#]7^{ALT}, C⁷, and F^MI^b9. The fourth staff contains measures 13-16 with chords: B^bM^I(MA⁷), A^bM^I⁷, D^b7^{ALT}, and F[#]MA⁷(b5). Measure numbers 5, 9, and 13 are indicated at the start of their respective staves.

GABRIELLA

17

33

49 DMI/A AMI E^{7(b9)}/A AMI

DMI/A AMI B^{7(b9)}/A E^{7(b9)}/A

57 D^bMI/A^b A^bMI E^{b7(b9)}/A^b A^bMI

D^bMI/A^b A^bMI B^{b7(b9)}/A^b E^{b7(b9)}/A^b

65 CMI/G GMI D^{7(b9)}/G GMI

CMI/G GMI A^{7(b9)}/G D^{7(b9)}/G

F[#]MA^{7(b5)} GMI⁷ E^bMA⁷ EMI⁷

GAME FIXED

The musical score is written in 4/4 time and consists of five staves of music. The key signature has one flat (B-flat). The chord progressions are as follows:

- Staff 1: $B^b_{MI}7$, $E7^{(b9)_{(13)}}$, $A_{MI}7$, $C7^{(b9)_{(13)}}$
- Staff 2: $F_{MI}7$, $D^b7^{(\#11)}$, $B7$, $F_{MI}7$
- Staff 3: $F^{\#7}_{SUS}$, $E^7_{SUS}/F^{\#}$, $F^{\#7}_{SUS}$, $E^7_{SUS}/F^{\#}$
- Staff 4: A_{MI} , A^{7ALT} , $A^b_{MI}7$, $G_{MI}7$
- Staff 5: $E^b_{MI}7$, $D^b_{MA}7$, $C7^{(b9)}$, $F_{MIN}^{b/9}$

Measure numbers 5, 9, 13, and 17 are indicated at the beginning of their respective staves.

GAP TOOF

The musical score is written for B flat instruments in 4/4 time. It consists of ten staves of music. The first staff (measures 1-4) contains chords: GMA7, F7, Bmi7(b5), and E7(b9). The second staff (measures 5-8) contains chords: Ami7, Ami7, Cmi7, and F7. The third staff (measures 9-12) contains chords: GMA7, Emi7, Ami7, and D7. The fourth staff (measures 13-16) contains chords: F#mi7(b5), B7(b9), Emi7, A7, Ami7, D7, Cmi7, and F7. The fifth staff (measures 17-20) contains chords: BbMA7, Ab7, Dmi7(b5), and G7(b9). The sixth staff (measures 21-24) contains chords: BbMA7, Gmi7, Emi7, and A7. The seventh staff (measures 25-28) contains chords: Dmi7, G7, Cmi7, F7, BbMA7, Ami7(b5), and D7(b9). The eighth staff (measures 29-32) contains chords: BbMA7, Gmi7, Emi7, and A7. The score includes various musical notations such as triplets, slurs, and accidentals.

B FLAT INSTRUMENTS

GARZ

JERRY BERGONZI

MELODY

Chord progression for Melody: G^b/9, B^b7, E^bMA⁷, F[#]MA^{7(b5)}, B^b/9, D⁷, G⁷, C^b/9, E^b7, A^bb/9, BMA^{7(b5)}, E^b/9, G⁷, C^b/9, E^{7(b9)}, A^Mi⁷, D⁷, G^b/9, B^b7, E^bb/9, D^{7(b9)}

5

9

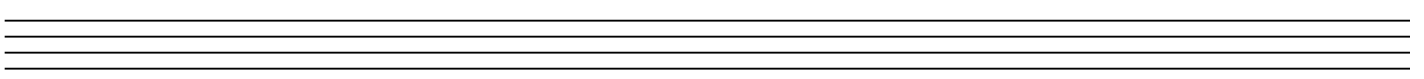
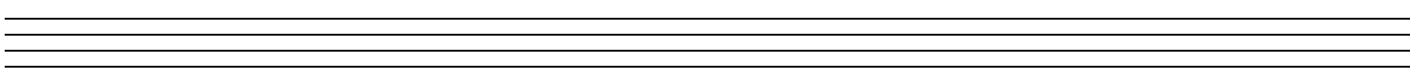
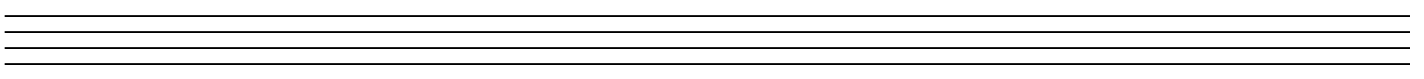
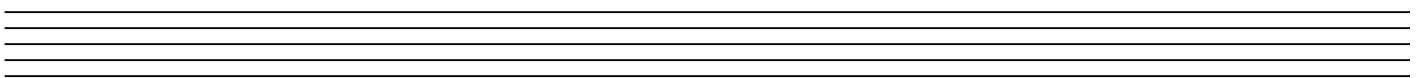
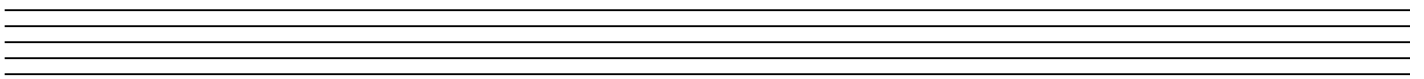
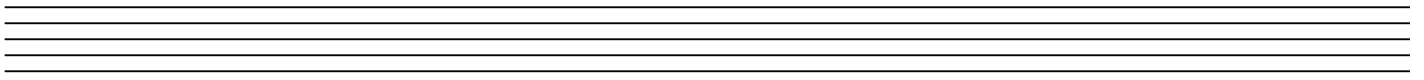
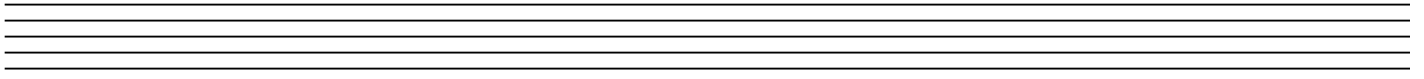
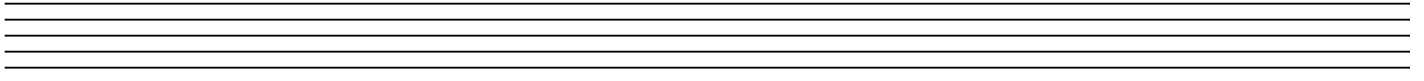
HARMONY

13

17

21

BLOWING ON G BLUES



GECKO PLEX

A \flat M \flat 7(b5)

Musical notation for measures 1-4. The piece is in 4/4 time. The first staff is the treble clef, and the second is the bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes with various accidentals. The bass line consists of quarter notes.

Musical notation for measures 5-8. The notation continues from the previous system. The melody and bass line follow the same rhythmic and melodic patterns.

5

D \flat M \flat 7(b5)

B \flat M \flat 7

E \flat 7

Musical notation for measures 9-12. The notation continues from the previous system. The melody and bass line follow the same rhythmic and melodic patterns.

9

G \sharp M \flat 7

C \sharp 7

G \flat M \flat 7

C7

Musical notation for measures 13-16. The notation continues from the previous system. The melody and bass line follow the same rhythmic and melodic patterns.

13

GERALDINE

Chord Symbols:

Staff 1: C#7(#11) C7 B^b7^{sus} A7^{sus}

Staff 2: A^bmi7 D^b7 Ami7 D7 F#mi7 GMA7 F#7(^b9)

Staff 3: Bmi7 E7 Ami7 D7 GMA7 F#mi7(^b5) B7(^b9)

Staff 4: Emi7 A7 B^bmi7 E^b7 Ami7 D7

Staff 5: C#7(#11) C7 B^b7^{sus} A7^{sus}

Staff 6: A^bmi7 D^b7 Ami7 D7 F#mi7 GMA7 F#7(^b9)

Staff 7: Bmi7 E7 Ami7 D7 GMA7 E7([#]9)

Staff 8: Ami7 D7 E^b7/G A^b7

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:

- 1-2: C^{7(b13)} F^{MA7(b5)}
- 3-4: B^{b7ALT} E^{bMA7(b5)}
- 5-6: C^{#MA7(b5)} A^{7sus}
- 7-8: G^{#7(b13)} C^{#MA7(b5)}
- 9-10: F^{#7ALT} B^{MA7(b5)}
- 11-12: E^{MA7(b5)} G^{MI7}
- 13-14: F^{#MA7(b5)} E^{MI13}
- 15-16: D^{MA7(b5)} A^{bMI13}
- 17-18: G^{MA7(#15)} G^{MI13}
- 19-20: C⁷ F^{MA7}
- 21-22: F^{#MI7} B^{7(b9)}

13

HARMONY

17

21

25

29

GIANT STEPS

ARR. JERRY BERGONZI

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music, each with chord annotations above the notes. The notes are primarily half notes and quarter notes, often beamed together in pairs.

Staff 1: Chords: C#maj7, E7, Bbmaj7(#5), D#m6/9, Fmaj7, B7ALT., E(maj7)(b5).
Notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

Staff 2: Chords: Am(maj7), C7, F#maj7(b5), Bm6/9, C#maj7, Gm7, C7.
Notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Staff 3: Chords: F7(sus4), Em7, D#m7, Dm7.
Notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Staff 4: Chords: C#maj7, C7(b13), Fm(maj7), D#m7, G#7.
Notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

GIRL IDLIG

JERRY BERGONZI

B FLAT INSTRUMENTS

Chord markings above the staff:

- D/F#
- GMA⁷(#11)
- CMA⁷(#11)
- C#MI⁷(b5)
- F#7(b9)

Chord markings below the staff:

- BMI⁷
- FMA⁷(#11)
- EMA⁷
- G#7/D#
- 5 C#MI⁷
- AMA⁷
- DMI⁷
- D#°7
- 9 EMI⁷
- DMI⁷
- G⁷
- CMA⁷(#11)
- B⁷
- 13 EMA⁷
- CMI⁷
- BMI⁷
- E⁷
- 17 AMA⁷
- D⁷
- GMI⁷
- C#⁷
- 21 D/F#
- CMA/F#
- DMA/F#
- CMA/F#
- 25

GORFESS

A^bMi⁷ **F[#]Mi⁷**

E^Mi⁷ **D^Mi⁷** **C^Mi⁷**

C^Mi⁷ **D^Mi⁷** **E^Mi⁷**

F[#]Mi⁷ **A^bMi⁷**

E^MA^{SUS} 4

5 9 13 17 21

GRAND THINE

System 1: Chords: D_{mi}^7 , $G^{7(b9)}$, C^7 , F_{mi}^7 , B^{b7} , E^{b7}_{sus} . Measure 1.

System 2: Chords: E^{b7}_{sus} , A^{bMA}/E^b , E^{b7}_{sus} , A^{bMA}/E^b . Measure 5.

System 3: Chords: C^7_{sus} , $D^{bMA}7(b5)$, $B^7(b5)$, $A^7(b5)$. Measure 9.

System 4: Chords: D_{mi}^7 , $G^{7(b9)}$, C^7 , F_{mi}^7 , B^{b7} , E^{b7}_{sus} . Measure 13.

System 5: Chords: E^{b7}_{sus} , A^{bMA}/E^b , E^{b7}_{sus} , A^{bMA}/E^b . Measure 17.

System 6: Chords: E^{b7}_{sus} , A^{bMA}/E^b , E^{b7}_{sus} , A^{bMA}/E^b . Measure 21.

Bb

Gwenn Vivian

Jerry Bergonzi

DA C#7b9 F#7alt B7alt

5 E-7 Eb-7 Ab7 DbΔ G7b9

9 C-7 F-7 Bb7 E-7 A7

13 D7sus

17 G7sus F-7 Bb7 E-7 A7

21 DA C#7b9 F#7alt B7alt

25 E-7 Eb-7 Ab7 DbΔ G7b9

29 C-7 F-7 Bb7 E-7 A7 D⁶9

HANK

INTRO $C\sharp MA$ $B MIN^{(b6)}$

$A MA$ $C\sharp MA$

5 $B MIN^{(b6)}$ $A MA$ $G MA^{7(b5)}$ $F MA^{7(b5)}$

9

A $C\sharp MA^7$ $F\sharp/E$ $D\sharp MI^{7(b5)}$ $D MI^{7(b5)}$ G^7

15 $F\sharp MA^7$ $D MA^{7(b5)}$ A/G F/G $C\sharp/C$ $F LYDIAN$

19 $F\sharp MI^7$ D/C $G^7(b9)$ $C^7(b9)$

23 **B** $C\sharp MA$ $B MIN^{(b6)}$

27 $A MA$ $C\sharp MA$

31 $B MIN^{(b6)}$ $A MA$ $G MA^{7(b5)}$ $F MA^{7(b5)}$

35

HANK

F⁷M^A7(b5)

C⁷MA⁷(b5)

41

SOLO FORM: AAB

B FLAT INSTRUMENTS

HAVE YOU MET MISS JONES?

REHARM BY
JERRY BERGONZI

Chord progression for B Flat Instruments:

1 **GMA⁷** **E^{7(b9)}** **Am⁷** **Am⁷/G** **F[#]Mi^{7(b5)}** **B^{7(b9)}**

2 **Em⁷** **A⁷** **Cmi⁷** **F⁷** **B^{b7}** **E^{b7}**

5 **A^bMA⁷** **F^{7(b9)}** **B^bMi⁷** **B^bMi⁷/A^b** **Gmi^{7(b5)}** **C^{7(b9)}**

9 **Fmi⁷** **B^{b7}** **D[#]Mi⁷** **G^{#7}**

13 **C[#]MA⁷** **Bmi⁷** **E⁷** **AmA⁷** **Gmi⁷** **C⁷**

17 **FMA⁷** **B^bMi⁷** **E^{b7}** **A^bMA⁷** **Am⁷** **D⁷**

21 **GMA⁷** **E^{7(b9)}** **Am⁷** **D⁷**

25 **C[#]Mi⁷** **F^{#7}** **Am⁷** **D⁷** **Fmi⁷** **B^{b7}** **E^bMA⁷** **D⁷**

29

HE'S DEAD TOO

The musical score is written for B flat instruments in 4/4 time. It consists of five staves of music. The first staff starts with a **DMA⁷** chord and contains measures 1-4. The second staff starts with a **DMA⁷** chord and contains measures 5-8. The third staff starts with a **B^bMA⁷** chord and contains measures 9-12. The fourth staff starts with an **Emi⁷** chord and contains measures 13-16. The fifth staff contains measures 17-18. Chords are indicated above the staff: **DMA⁷**, **Gmi⁷**, **C⁷**, **DMA⁷**, **Cmi⁷**, **F⁷**, **B^bMA⁷**, **Bmi⁷**, **E⁷**, **Emi⁷**, **A⁷**, **DMA⁷**, and **E^bMA⁷**. Measure numbers 5, 9, and 13 are marked at the beginning of their respective staves.

BASED ON THE CHANGES OF *LADY BIRD*

HERE'S THAT RAINY DAY

INTRO

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

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} $A^b7/F\#$

4 $A_{MI}7$ $B_{MI}7$ $C_{MA}7$ D^7 1. $A^b_{MI}7$ D^b7 $F\#_{MI}7$ B^7

8 $E_{MA}7$ $C_{MI}7$ F^7 $B^b_{MA}7$ B^b7 $E^b_{MA}7$

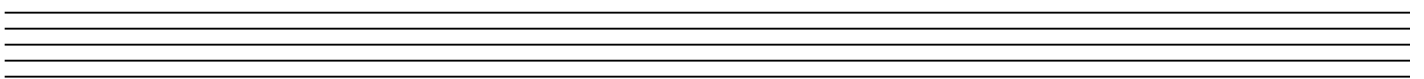
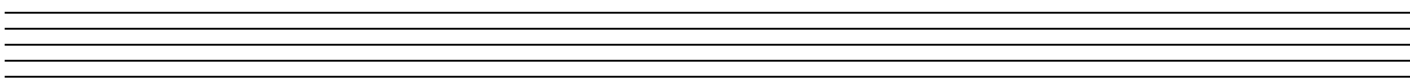
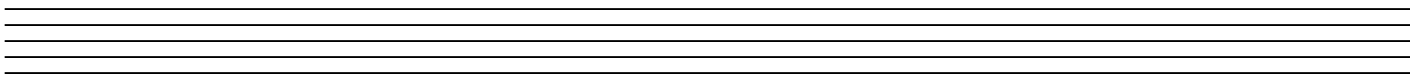
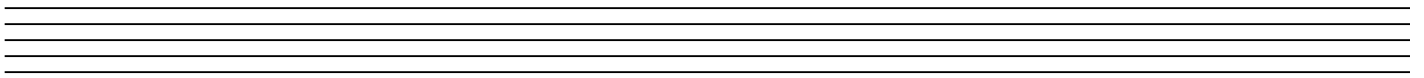
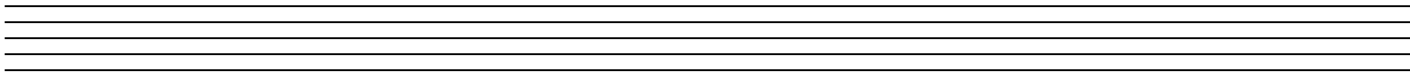
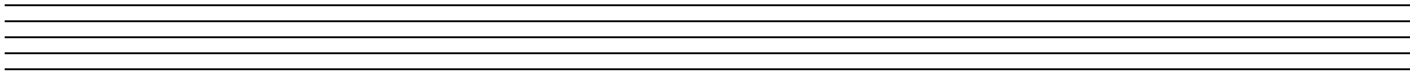
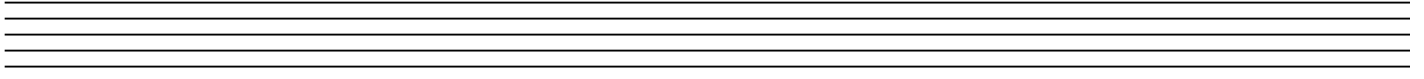
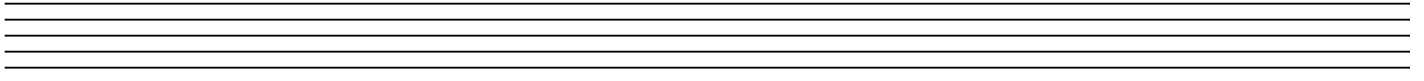
12 $A^b_{MA}7$ $A_{MI}7$ D^7 $A^b_{MI}7$ D^b7 $A_{MI}7$ $D^{7(b9)}$

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

20 F_{MI}^b B^b7 A^7 $A_{MI}7$ $B_{MI}7$ $C_{MA}7$ D^7

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

28



HIGH TOPS

Ami⁷ D⁷ Ami⁷ D⁷

Ami⁷ D⁷ Bmi^{7(b5)} E^{7(b9)}

5 Cmi⁷ F⁷ Cmi⁷ F⁷

9 Bmi⁷ E⁷ Ami⁷ D⁷ Gma⁷ Bmi^{7(b5)} E^{7(b9)}

13 Gmi⁷ E^{b7}

17 Fma⁷ B^bmi⁷ E^{b7} Ami⁷ D⁷

21 Ami⁷ D⁷ Ami⁷ D⁷

25 Ami⁷ D⁷ Bmi^{7(b5)} E^{7(b9)}

29

The image displays a musical score for the piece "High Tops". It consists of two staves of music. The first staff begins at measure 33 and contains the following chords: Cmi7, F7, Bmi7(b5), and E7(b9). The second staff begins at measure 37 and contains the following chords: A7, D7, GMA7, Bmi7, and E7. The music is written in treble clef with a key signature of one sharp (F#).

BASED ON THE CHORD CHANGES TO: *SPEAK LOW*

HOG TIED

G[#]Mi⁷ C[#]Mi⁷ Cmi⁷ F⁷ B^bMa⁷
 E^bMa⁷ A⁷ALT DMa⁷ DMa⁷
 5 D[#]Mi⁷ G[#]Mi⁷ Gmi⁷ C⁷ FMa⁷
 9 B^bMa⁷ E⁷ALT A^bMa⁷ A^bMa⁷
 13 Bmi⁷ E⁷ AMa⁷
 17 G[#]Mi⁷ C[#]7 F[#]Ma⁷ Gmi⁷
 20 G[#]Mi⁷ C[#]Mi⁷ Cmi⁷ F⁷ B^bMa⁷
 23 E^bMa⁷ G[#]7sus Dmi⁷ C[#]Mi⁷
 27 Cmi^(Ma7) Bmi⁷ F[#]Ma⁷(b5) Gmi⁷

HOGSLY

DMI⁷ EMI^{7(b5)} A^{7(b9)} DMI^{7(b5)} EMI^{7(b5)} A^{7(b9)}
 DMI⁷ B^{7(b9)} B^{b7} A^{7(b9)} 1. DMI⁷ EMI^{7(b5)} A^{7(b9)}
 2. DMI⁷ GMI⁷ C⁷ FMA⁷
 F^{#o7} D⁷ GMI⁷ E^{7/G#}
 EMI^{7(b5)}/A A^{7(b9)} DMI⁷ EMI^{7(b5)} A^{7(b9)}
 DMI⁷ EMI^{7(b5)} A^{7(b9)} DMI⁷ B^{7(b9)} B^{b7}

5 3 9 13 17 21 25

BASED ON THE CHORD CHANGES TO SOFTLY AS IN A MORNING SUNRISE

HORUS

Chord symbols and measure numbers for the musical score:

- Staff 1: $F\sharp MA^{7(\sharp 5)}$, $F\sharp 7_{SUS}$, $C MI^7$, $D MA / F^7$
- Staff 2: $F MI^9$, $G MA / B^b 7$, $A 7_{SUS}$
- Staff 3 (5): $E MA^7$, C / E , $D MA^7$, $F\sharp MA^7 / D$
- Staff 4 (9): $B MI / C MI$, $A 7_{ALT}$, $A^b MA^{7(b5)}$
- Staff 5 (13): $G MA^{7(\sharp 5)}$, $E^b MI^7$, $E MI^{(MA7)}$
- Staff 6 (17): $G MI^7$, $A^b MA^{7(\sharp 5)}$
- Staff 7 (21): $E MI^7$, $C\sharp MI^7$, $A MA^{7(\sharp 5)}$, $G MA^{7(\sharp 5)}$
- Staff 8 (25): $D 7_{ALT}$, $D 7_{ALT}$, $E^b MA^{7(b5)}$, $C\sharp MA^7$
- Staff 9 (29): $D 7_{ALT}$

I CHING READING

The musical score is written for B flat instruments in 4/4 time. It consists of five staves of music. The first staff begins with a key signature of one flat (Bb) and a common time signature (C). The music is marked with a repeat sign and a first ending bracket. The second staff continues the melody, marked with a 7-measure rest at the beginning. The third staff features a 5-measure rest at the beginning and concludes with a double bar line and repeat sign. The fourth staff begins with a 9-measure rest and continues the melodic line. The fifth staff starts with a 13-measure rest and ends with a 17-measure rest. Chord annotations are placed above the notes on each staff, indicating the harmonic structure.

Chord annotations for the first staff: Cmi⁷, Emi⁷, A^bmi⁷, Fmi⁷

Chord annotations for the second staff: Cmi⁷, Emi⁷, A^bmi⁷, Bmi⁷

Chord annotations for the third staff: E^bmi⁷, A^b7, Dmi⁷, Dmi⁷

Chord annotations for the fourth staff: E^bma⁷, B⁷/D[#], Ema⁷, C⁷/E

Chord annotations for the fifth staff: Fma⁷, F⁷sus, F[#]ma⁷/F, G^{7(b9)}sus

B FLAT INSTRUMENTS

I HEAR A RHAPSODY

REHARM BY
JERRY BERGONZI

Staff 1: $D_{MI}^{(MA7)}$ $B^b_{MI}^{(MA7)}$

Staff 2: $C^{\sharp}_{MI}^{(MA7)}$ C^{7ALT} 1. F_{MI}^{11} $E_{MI}^{(MA7)}$

Staff 3: 5 2. F_{MI}^{11} E^{7ALT} A_{MI}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$

Staff 4: 9 A_{MI}^7 D_{MI}^7 G^7 C_{MA}^7 $C^{\sharp7(\sharp11)}$

Staff 5: 13 $B^b7(\sharp11)$ $A^7(\flat13)$ $D_{MI}^{(MA7)}$

Staff 6: 17 $B^b_{MI}^{(MA7)}$ $C^{\sharp}_{MI}^{(MA7)}$ C^{7ALT} F_{MI}^{11} $F_{MA}^{7(\sharp5) / G}$

Staff 7: 21

B FLAT INSTRUMENTS

I LOVE YOU

REHARM BY
JERRY BERGONZI

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

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

I SEE YOU

EMA⁷ CMI⁷ F⁷ BMI⁷ E⁷ A^bMI⁷ B^bMI⁷/A^b

GMA⁷ AMA⁷ FMA⁷ GMA⁷

5 EMI⁷ GMI⁷ B^bMI⁷ E^b7

9 F[#]7^{SUS} G⁷^{SUS}

13 D^bMA⁷ G⁷^{ALT} CMI⁷ A^bMIN⁶

17 C[#]MI⁷ F[#]7 DMI⁷ G⁷ E^bMI⁷ A^b7 EMA⁷ A^bMI⁷(MA⁷)

21

I'LL LEAVE IT UP TO YOU

The musical score is written for B flat instruments in 4/4 time. It consists of ten staves of music. The first four staves (measures 1-12) feature a melodic line with a descending eighth-note pattern in the first half and a half-note pattern in the second half. Chords E^bM⁷ and C^bM⁷ are indicated above the first two staves. Fingering numbers '5' are placed below the notes. The fifth staff (measures 13-16) continues the melodic line, with chords F^bM⁷ and D⁷(^b9)₍₁₃₎ indicated. The sixth staff (measures 17-20) features a more complex melodic line with chords A^bM⁷, G^bM⁷, E^bM⁷, and A⁷ALT. The seventh staff (measures 21-24) continues with chords F[#]M⁷, B⁷, G^bM⁷, and C⁷ALT. The eighth staff (measures 25-28) features chords F^bM⁷, B^b7, F[#]M⁷, and B⁷ALT. The final staff (measures 29-32) concludes the piece with a descending eighth-note pattern and a final half-note, with chords F^bM⁷ and B^b7 indicated. Fingering numbers '5' and '3' are used throughout the score.

I.E.

Bb

Jerry Bergonzi

A-7 F-7 EΔb5 DΔb5

5 DΔb5 C7b9 F-7 A**7**sus

9 D**7**#11 C7alt B**7**#11

12 B**7**alt Eb**7**sus

The musical score is written in 4/4 time with a key signature of two flats (Bb). It consists of four staves of music. The first staff contains measures 1-4 with chords A-7, F-7, EΔb5, and DΔb5. The second staff contains measures 5-8 with chords DΔb5, C7b9, F-7, and A**7**sus. The third staff contains measures 9-11 with chords D**7**#11, C7alt, and B**7**#11, featuring triplet markings. The fourth staff contains measures 12-14 with chords B**7**alt and Eb**7**sus.

IDIOSYNCRASIES

E^{OUT}

5 C^M7 A^bM⁷

9 C^M7 E^bM⁷

13 F#^M7 D^M7

17 F#^M7 B⁷

21 E^{OUT}

25

29

B FLAT INSTRUMENTS

IF I WERE A BELL

REHARM BY
JERRY BERGONZI

C#7(WHOLETONE)

IN IT

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a **Dmi⁷** chord and ends with a **D⁷ALT** chord. The second staff starts with a **Gmi⁷** chord and contains a measure with a '7' above it, followed by a **Dmi⁷** chord. The third staff starts with a **B^b7** chord, followed by **A⁷(^b9/₁₃)**, **Dmi⁷**, **E mi⁷(^b5)**, and **A⁷(^b9/₁₃)**. A measure number '5' is placed above the first measure of the second staff, and a measure number '9' is placed below the first measure of the third staff.

INSIDE OUT

Chord changes for B Flat Instruments:

Staff 1: FMA7, D7(b9), GMI7, E7(b9)

Staff 2: AMI7, F7, B^bMA7, A⁷ALT, D⁷ALT

Staff 3: GMA7, E^b7, FMA7, Emi7(b5), A7(b9)

Staff 4: DMI7, G7, GMI7F#MI7, FMI7, EbMI7, DMI7C#MI7, C9, C⁷ALT

Staff 5: FMA7, D7(b9), GMI7, E7(b9)

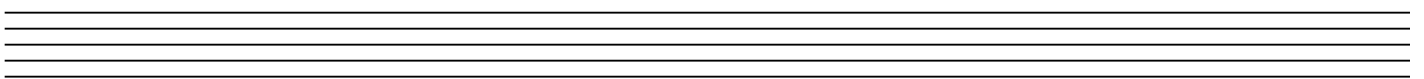
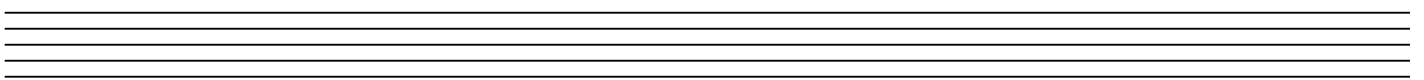
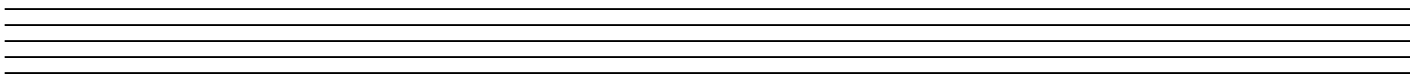
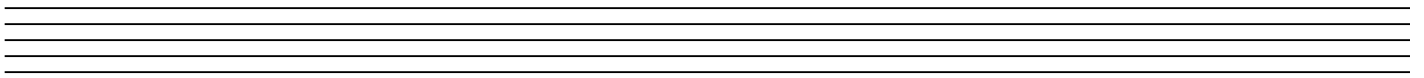
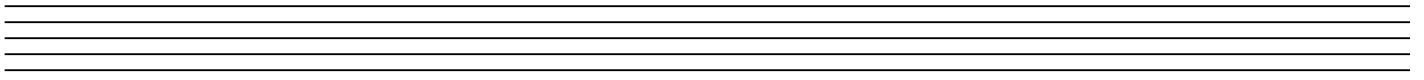
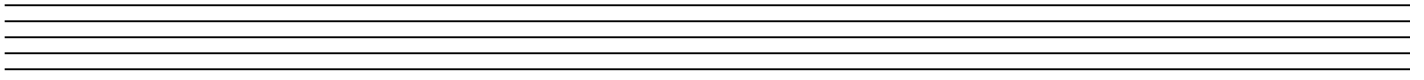
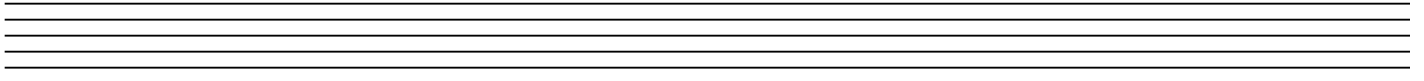
Staff 6: AMI7, F7, B^bMA7, A⁷ALT, D⁷ALT

Staff 7: GMI7, E^b7, FMA7, D7(b9)

Staff 8: GMI7, C7, C⁷ALT, FMA7, D7, GMI7, C7

X=MULTIPHONIC

BASED ON THE CHORD CHANGES TO: *IT COULD HAPPEN TO YOU*



INTERSECTING LINES

JERRY BERGONZI

B FLAT INSTRUMENTS

TRUMPET (MELODY)

STRAIGHT ♩'s

♩=160

Chord changes for the first four staves:

- Staff 1: C#mi7, Cmi7, C#mi7, Cmi7
- Staff 2: F#mi7, Fmi7, F#mi7, Fmi7
- Staff 3: C#mi7, Cmi7, C#mi7, Cmi7
- Staff 4: Emi7, A7, Dmi7, G7, Dbma7, Bb7, Ebmi7, Ab7

Chord changes for the fifth and sixth staves:

- Staff 5: Emi7, A7, Dmi7, G7, Dbma7, Bb7, Ebmi7, Ab7
- Staff 6: Emi7, A7, Dmi7, G7, Dbma7, Bb7, Ebmi7, Ab7

B FLAT INSTRUMENTS
TENOR (HARMONY)

INTERSECTING LINES

JERRY BERGONZI

The musical score is written for Tenor (Harmony) in 4/4 time. It consists of six staves of music. The first four staves (measures 1-12) feature a melodic line with a consistent harmonic accompaniment of C#mi7 and Cmi7 chords. The fifth and sixth staves (measures 13-21) feature a more complex harmonic progression with a melodic line that includes grace notes. The chord changes for the final section are: E mi7, A7, D mi7, G7, D b ma7, B b7, E b mi7, and A b7.

Chord changes for measures 1-12:
Measures 1-4: C#mi7, Cmi7, C#mi7, Cmi7
Measures 5-8: F#mi7, Fmi7, F#mi7, Fmi7
Measures 9-12: C#mi7, Cmi7, C#mi7, Cmi7

Chord changes for measures 13-21:
Measures 13-14: E mi7, A7
Measures 15-16: D mi7, G7
Measures 17-18: D b ma7, B b7
Measures 19-21: E b mi7, A b7

INTERVALACTIC

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. The first measure contains a whole note chord with a fermata. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest. The fifth measure has a quarter note followed by a quarter rest. The sixth measure has a quarter note followed by a quarter rest. The seventh measure has a quarter note followed by a quarter rest. The eighth measure has a quarter note followed by a quarter rest. The ninth measure has a quarter note followed by a quarter rest. The tenth measure has a quarter note followed by a quarter rest. The eleventh measure has a quarter note followed by a quarter rest. The twelfth measure has a quarter note followed by a quarter rest. The thirteenth measure has a quarter note followed by a quarter rest. The fourteenth measure has a quarter note followed by a quarter rest. The fifteenth measure has a quarter note followed by a quarter rest. The sixteenth measure has a quarter note followed by a quarter rest. The seventeenth measure has a quarter note followed by a quarter rest. The eighteenth measure has a quarter note followed by a quarter rest. The nineteenth measure has a quarter note followed by a quarter rest. The twentieth measure has a quarter note followed by a quarter rest.

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music continues from the first system. The first measure contains a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest. The fifth measure has a quarter note followed by a quarter rest. The sixth measure has a quarter note followed by a quarter rest. The seventh measure has a quarter note followed by a quarter rest. The eighth measure has a quarter note followed by a quarter rest. The ninth measure has a quarter note followed by a quarter rest. The tenth measure has a quarter note followed by a quarter rest. The eleventh measure has a quarter note followed by a quarter rest. The twelfth measure has a quarter note followed by a quarter rest. The thirteenth measure has a quarter note followed by a quarter rest. The fourteenth measure has a quarter note followed by a quarter rest. The fifteenth measure has a quarter note followed by a quarter rest. The sixteenth measure has a quarter note followed by a quarter rest. The seventeenth measure has a quarter note followed by a quarter rest. The eighteenth measure has a quarter note followed by a quarter rest. The nineteenth measure has a quarter note followed by a quarter rest. The twentieth measure has a quarter note followed by a quarter rest.

The third system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature has one sharp (F#). The music continues from the second system. The first measure contains a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest. The fifth measure has a quarter note followed by a quarter rest. The sixth measure has a quarter note followed by a quarter rest. The seventh measure has a quarter note followed by a quarter rest. The eighth measure has a quarter note followed by a quarter rest. The ninth measure has a quarter note followed by a quarter rest. The tenth measure has a quarter note followed by a quarter rest. The eleventh measure has a quarter note followed by a quarter rest. The twelfth measure has a quarter note followed by a quarter rest. The thirteenth measure has a quarter note followed by a quarter rest. The fourteenth measure has a quarter note followed by a quarter rest. The fifteenth measure has a quarter note followed by a quarter rest. The sixteenth measure has a quarter note followed by a quarter rest. The seventeenth measure has a quarter note followed by a quarter rest. The eighteenth measure has a quarter note followed by a quarter rest. The nineteenth measure has a quarter note followed by a quarter rest. The twentieth measure has a quarter note followed by a quarter rest.

FREE, NO CHANGES

INTERVALLOPIA

Measures 1-4 of the piece. The music is in 4/4 time and B-flat major. The first staff contains the melody, and the second staff contains the accompaniment. Measure 1 starts with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and Bb4. The accompaniment starts with a quarter note G3, followed by quarter notes A3 and Bb3. The key signature has one flat (Bb).

Measures 5-8 of the piece. The music continues in 4/4 time and B-flat major. Measure 5 is marked with a '5' below the first staff. The melody and accompaniment continue with various intervals and rhythms.

Measures 9-12 of the piece. The music continues in 4/4 time and B-flat major. Measure 9 is marked with a '9' below the first staff. The melody and accompaniment continue with various intervals and rhythms.

Measures 13-16 of the piece. The music continues in 4/4 time and B-flat major. Measure 13 is marked with a '13' below the first staff. The melody and accompaniment continue with various intervals and rhythms.

FREE, NO CHANGES

INUENDOS

The musical score is written for B flat instruments in 4/4 time. It consists of ten systems, each with a melodic line and a corresponding chord progression. The key signature has one flat (Bb).

System 1:
Chords: E^bMA⁷, DMI^{7(b5)}, G^{7(b9)}, CMI⁷, F⁷, B^bMI⁷, E^{b7}

System 2:
Chords: AMI⁷, D⁷, BMI⁷, E⁷, CMI⁷, F⁷, FMI⁷, B^{b7}

System 3:
Chords: E^bMA⁷, DMI^{7(b5)}, G^{7(b9)}, CMI⁷, F⁷, B^bMI⁷, E^{b7}

System 4:
Chords: AMI⁷, D⁷, BMI⁷, E⁷, FMI⁷, B^{b7}, E^bMA⁷

System 5:
Chords: B^bMI⁷, DMI⁷, G⁷, CMA⁷, CMA⁷

System 6:
Chords: C[#]MI⁷, CMI⁷, F⁷, B^bMA⁷, FMI⁷, B^{b7}

System 7:
Chords: E^bMA⁷, DMI^{7(b5)}, G^{7(b9)}, CMI⁷, F⁷, B^bMI⁷, E^{b7}

System 8:
Chords: AMI⁷, D⁷, BMI⁷, E⁷, CMI⁷, F⁷, FMI⁷, B^{b7}

System 9:
Chords: E^bMA⁷, DMI^{7(b5)}, G^{7(b9)}, CMI⁷, F⁷, B^bMI⁷, E^{b7}

INVISIBLE LIGHT

Chord changes for the first staff: G_{MI}^7 , $E^b_{MI}^7$, C_{MI}^7 , $A^b_{MI}^7$

Chord changes for the second staff: G_{MI}^7 , $E^b_{MI}^7$, C_{MI}^7 , $F^{\#}MA^{7(b5)}$

Chord changes for the third staff: F_{MI}^7 , $C^{\#}_{MI}^7$, $B^b_{MI}^7$, G_{MI}^7 , $F^{\#}MA^{7(b5)}$

Chord changes for the fourth staff: F_{MI}^7 , $F^{\#}_{MI}^7$, B^7 , E_{MA}^7 , A_{MI}^7 , D^7

Chord changes for the fifth staff: G_{MA}^7 , C_{MI}^7 , F^7 , $F^{\#}MA^{7(b5)}$, A^{7ALT} , D^{7ALT}

Staff numbers: 5, 9, 14, 18

IONIZED

JERRY BERGONZI

The musical score for "IONIZED" by Jerry Bergonzi is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of six staves of music, each with specific chord annotations and technical markings.

Staff 1: Chords: C⁷, Fm⁷, Bbm⁷, Fm⁷, F⁷ALT. The staff begins with a double bar line and a repeat sign, followed by a series of eighth and quarter notes.

Staff 2: Chords: Bbm⁷, Eb⁷ALT., G#m⁷. This staff features a triplet of eighth notes and a triplet of quarter notes.

Staff 3: Chords: F#m⁷, Gm⁷, C⁷ALT. The staff contains eighth and quarter notes.

Staff 4: Chords: Fm⁷, C#m⁷, Fm⁷, C#m⁷. The staff contains eighth and quarter notes.

Staff 5: Chords: Bbm⁷, F#m⁷, F⁷, C#m⁷. The staff contains eighth and quarter notes.

Staff 6: Chords: Bm⁷, Gm⁷, C⁷, Fm⁷. The staff concludes with a double bar line and a repeat sign.

B FLAT INSTRUMENTS
(HARMONY)

Is It So?

JERRY BERGONZI

Ami7

B^bMA⁷(#5)

E^bMA⁷(#5)

B^bmi⁷

5 Dmi⁷

B⁷

9 E⁷ALT

13

B FLAT INSTRUMENTS
(MELODY)

Is It So?

JERRY BERGONZI

4/4

A mi⁷

B^b MA 7(#5)

E^b MA 7(#5)

B^b mi⁷

5

D mi⁷

B⁷

9

E⁷ALT

13

ISCHIA

D_M7 **G_M7** **C⁷** **F_MA⁷** **A_M7^(b5)** **D⁷_(b9, b13)**

G_M7^(b5) **C⁷ALT** **F_MA⁷** **E_M7^(b5)** **A⁷_(b9, b13)**

D_M7 **G_M7** **C⁷** **F_MA⁷** **A_M7^(b5)** **D⁷_(b9, b13)**

G_M7^(b5) **C⁷ALT** **F_MA⁷** **B_M7^(b5)** **E⁷_(b9, b13)**

A_M7^(MA7) **B_M7^(b5)** **E⁷_(b9, b13)** **A_M7** **D_M7** **G⁷**

C_MA⁷ **G_M7** **B^b7** **A⁷_(b9, b13)**

D_M7 **G_M7** **C⁷** **F_MA⁷** **A_M7^(b5)** **D⁷_(b9, b13)**

G_M7^(b5) **C⁷ALT** **F_MA⁷** **E_M7^(b5)** **A⁷_(b9, b13)**

D_M7 **G_M7** **C⁷** **F_MA⁷** **A_M7^(b5)** **D⁷_(b9, b13)**

BASED ON THE CHORD CHANGES TO: I HEAR A RHAPSODY

IT'S A LOCK

A F^{MA7} B^7 B^bMA^7 A^b7

D^bMA^7 G^bMA^7 E^bMA^7 C^7_{sus}

5 F^{MA7} $D^7(b9)$ $G^{MI7}(b5)$ $C^7(b9)$

9 3 3 3

1. A^{7ALT} D^{7ALT} G^{7ALT} C^7

13 3 3

2. F^{MA7} C^{MI7} F^{7ALT}

17 3 3

B B^bMA^7 A^{MI7} D^7 G^{MI7} C^7 F^{MA7}

21 3 3

$B^7(b9)$ E^7 A^{MI7} D^7 G^{MI7} C^7

25

A F^{MA7} B^7 B^bMA^7 A^b7

29 D^bMA^7 G^bMA^7 E^bMA^7 C^7_{sus}

33 F^{MA7} $D^7(b9)$ $G^{MI7}(b5)$ $C^7(b9)$

37 F^{MA7} D^{MI7} G^{MI7} C^7

41

The musical score consists of four staves of music in treble clef. The first staff (measures 29-32) features chords F^{MA7} , B^7 , B^bMA^7 , and A^b7 . The second staff (measures 33-36) features chords D^bMA^7 , G^bMA^7 , E^bMA^7 , and C^7_{sus} . The third staff (measures 37-40) features chords F^{MA7} , $D^7(b9)$, $G^{MI7}(b5)$, and $C^7(b9)$. The fourth staff (measures 41-44) features chords F^{MA7} , D^{MI7} , G^{MI7} , and C^7 . The music includes various rhythmic patterns, including eighth and sixteenth notes, and triplets. A double bar line is present at the end of the fourth staff.

SOLO FORM: AABA

B FLAT INSTRUMENTS

ITCHY

JERRY BERGONZI

STRAIGHT 8ths

♩=170

Chord markings above the first staff: G^{mi7} , $D^{7(b9)}$, G^{mi7} , G^{7ALT}

Chord markings below the first staff: C^{mi7} , $E^{mi7(b5)}$, $A^{7(b9)}$, D^{mi7} , G^7

Staff 1: 5

Staff 2: 1. C^{mi7} , F^7 , D^{mi7} , G^7

Staff 3: 9 E^{mi7} , A^7 , $A^{mi7(b5)}$, $D^{7(b9)}$

Staff 4: 13 2. C^{mi7} , F^7 , B^{mi7} , E^7

Staff 5: 17 A^{mi7} , D^7 , G^{mi7} , $D^{7(b9)}$

Staff 6: 21

IT'S THE SAME

The musical score is written for B flat instruments in 4/4 time. It consists of three staves of music. The first staff begins with a **D⁷** chord. The second staff features a sequence of chords: **G⁷**, **C⁷**, **D^{b9}**, and **B^{7sus}**. The third staff continues with **B^{b7sus}**, **A⁷**, **D^{b9}**, **B^{7(b9)}**, **E^{m7}**, and **A⁷**. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. A measure number '5' is placed at the start of the second staff, and a '9' is placed at the start of the third staff.

JAB

A $B^b M7$ $E^b 7(b9)$ $E^b M7/A^b$ $A^7(b9)$

$E M A^7$ $A M I^7$ 1. $F\# M I^7$ $B^7(b9)$

5

2. $F\# M I^7$ $B^7(b9)$ **B** $E M I^7/A$ A^7 $E M I^7/A$ A^7

9

$D M A^7$ $E M I^7$ F^7 $B^b 7$ $A M I^7$ D^7 $E^b M A^7$ $C\# M I^7(ADD13)$ $B M A^7$ $A M I^7(ADD13)$

13

$G M A^7$ $F\# 7^{ALT}$ $F^7(\#11)$ $E^7(b9)$ **A** $B^b M7$ $E^b 7(b9)$

17

$E^b M I^7/A^b$ $A^b 7(b9)$ $E M A^7$ $A M I^7$ $F\# M I^7$ $B^7(b9)$

21

JAMES MOODY

The musical score is written for B flat instruments in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note G4. Above this staff are four chord annotations: F#m7, Am7/E, Dm7, and C#m7(b6). The second staff continues the melody with a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note G4. Below this staff are five chord annotations: Bm7, Fm7/A, Abm7, Db7, Gm7, and C7. The third staff starts with a measure rest, followed by a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note G4. Below this staff are four chord annotations: Fm7, B7, Bbm7, and Ab7. The fourth staff begins with a measure rest, followed by a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note G4. Below this staff are four chord annotations: Dbm7, G7(b9), Cm7(b5), and F7(b9). The fifth staff starts with a measure rest, followed by a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note G4. Below this staff is one chord annotation: F#m7(b5). The sixth staff begins with a measure rest, followed by a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note G4. Below this staff is one chord annotation: F#m7(b5). The score ends with a double bar line.

B FLAT INSTRUMENTS

JIEG

JERRY BERGONZI

TRUMPET

Chord symbols for Trumpet part:
DMA / B^bMA, CMA / B^bMA, A⁷(^b9 / ^b13), C[#]MI / DMI, G⁷
CMI⁷, DMA / F⁷, B^bMA⁷([#]5), F[#]MA / A⁷, DMI(^{MA}7)
E⁷ALT, AMI⁷, DMI⁷, EMA⁷(^b5), E^bMA⁷(^b5), DMA⁷(^b5), E^bMA⁷(^b5)

TENOR

Chord symbols for Tenor part:
DMA / B^bMA, CMA / B^bMA, A⁷(^b9 / ^b13), C[#]MI / DMI, G⁷
CMI⁷, DMA / F⁷, B^bMA⁷([#]5), F[#]MA / A⁷, DMI(^{MA}7)
E⁷ALT, AMI⁷, DMI⁷, EMA⁷(^b5), E^bMA⁷(^b5), DMA⁷(^b5), E^bMA⁷(^b5)

JOHNNY PROGRESS

A

Ami⁷ D⁷ Gmi⁷ C⁷ Bmi⁷ E⁷ Ama⁷

A^bmi⁷ D^b7 F[#]mi⁷ B⁷ Fmi⁷ B^b7 E^bma⁷

5 Dmi⁷ G⁷ Cmi⁷ F⁷ C[#]mi⁷ F[#]7 Bma⁷

9 Fmi⁷/B^b B^b7 E^bma⁷/B^b Fmi⁷/B^b B^b7 E^bma⁷/B^b

B A⁷SUS

8

17-24

ENDING

Ami⁷ D⁷ Gmi⁷ C⁷ Bmi⁷ E⁷ Ama⁷

A^bmi⁷ D^b7 F[#]mi⁷ B⁷ Fmi⁷ B^b7 E^bma⁷

25

29

SOLO FORM: AAB

JONES

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

Chord voicings:
Gmi7
Eb/Ab
AMA7(b5)/Ab
B/E
FMA7(b5)/E
D7/Ab
Gmi7

Articulation:
1.
2.

JUPITER

C#WHOLETONE

C⁷

5 | 1. B^M7(b5) E⁷(b9, b13) A^M7(b5) D⁷(b9) G^MA⁷ F#^M7(b5) B⁷(b9)

9 | E^M7 C#^M7(b5) F#⁷(b9) B^MA⁷ G^MA⁷(b5)

13 | 2. B^M7(b5) E⁷(b9, b13) A^M7 A#^o7 B^M7 E⁷ A^M7 D⁷(b9, b13)

17 | G^MA⁷(b5)

23 | F#^MA⁷(b5)

27 | G^MA⁷(b5)

31 | F#^MA⁷(b5)

35

Bb

Just A Hunch

Jerry Bergonzi

The musical score is written in 4/4 time and consists of four staves. The first staff begins with the chord $E\Delta+5+15$ and the second staff with $B7sus$. The third staff starts with $F-11$, followed by $C\Delta sus+9$ and D . The fourth staff contains four measures with chords $C7susb9$, $C\#^0/C$, $C7susb9$, and $C\#^0/C$. The fifth staff begins with $F7sus$ and contains four measures of sustained notes. Measure numbers 5, 9, and 13 are indicated at the start of their respective staves.

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

Bb

Laura

Arr. Jerry Bergonzi

Intro

Intro musical notation in 4/4 time. The piece begins with a treble clef and a key signature of two flats (Bb). The first measure contains a whole note chord of Bb2 (Bb, D, F). The second measure contains a whole note chord of F#m7 (F#, A, C, E). The third measure contains a whole note chord of G7sus (G, B, D, F). The fourth measure contains a whole note chord of G7b9 (G, B, D, F, Ab). The bass line starts with a whole note chord of Bb2 (Bb, D, F) in the first measure, followed by a whole note chord of F#m7 (F#, A, C, E) in the second measure, and a whole note chord of G7sus (G, B, D, F) in the third measure. The piece concludes with a double bar line.

Musical notation for measures 3-4. Measure 3 features a treble clef with a triplet of eighth notes (F#, G, A) and a bass line with a whole note chord of F#-7 (F#, A, C, E). Measure 4 features a treble clef with a quarter note (F#) and a bass line with a whole note chord of F#Δb5 (F#, A, C, E, G). Measure 5 features a treble clef with a quarter note (G) and a bass line with a whole note chord of G7sus (G, B, D, F). Measure 6 features a treble clef with a quarter note (G) and a bass line with a whole note chord of G7b9 (G, B, D, F, Ab).

Musical notation for measures 7-8. Measure 7 features a treble clef with a quarter note (C) and a bass line with a whole note chord of C7sus (C, E, G, Bb). Measure 8 features a treble clef with a quarter note (B) and a bass line with a whole note chord of B-13 (B, D, F, Ab, C, E, G). Measure 9 features a treble clef with a quarter note (A) and a bass line with a whole note chord of A7nat9b13 (A, C, E, G, B, D, F, Ab). Measure 10 features a treble clef with a quarter note (G#) and a bass line with a whole note chord of G#-Δ (G#, B, D, F, Ab).

Musical notation for measures 11-14. Measure 11 features a treble clef with a quarter note (F#) and a bass line with a whole note chord of F#Δb5 (F#, A, C, E, G). Measure 12 features a treble clef with a quarter note (B) and a bass line with a whole note chord of B7#11 (B, D, F, Ab, C, E, G). Measure 13 features a treble clef with a quarter note (C) and a bass line with a whole note chord of C-7 (C, Eb, F, G). Measure 14 features a treble clef with a quarter note (C#) and a bass line with a whole note chord of C#7#11 (C#, E, G, B, D, F, Ab).

15 Eb7sus F#-7 B7 G-7 C7

2.
19 F#Δb5 B7#11 CΔ A-7

23 D#-7 G#7 D-7 G7 C7sus

LEFT IN TACT

The musical score is written for a B flat instrument in 5/4 time. It consists of six staves of music, each with a measure number at the beginning. The notes are primarily eighth and quarter notes, with many triplets indicated by a '3' and a bracket. Chords are written above the staff, and some notes have accidentals (sharps and flats). The score ends with a double bar line at measure 16.

Chords and measure numbers:

- Staff 1: EMI⁷ (measures 1-2), F⁷ (measures 3-4), EMI⁷ (measures 5-6)
- Staff 2: DMI⁷ (measures 7-8), G⁷ (measures 9-10), C[#]MI⁷ (measures 11-12), F[#]7 (measures 13-14), BMI⁷ (measures 15-16)
- Staff 3: E⁷ (measures 17-18), AMI⁷ (measures 19-20), D⁷ (measures 21-22)
- Staff 4: GMI⁷ (measures 23-24), C⁷ (measures 25-26), F[#]MI⁷(b5) (measures 27-28)
- Staff 5: B⁷(b9) (measures 29-30)
- Staff 6: (measures 31-32)

LEFT OF MEMORY

The musical score is written for B flat instruments in 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign and contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16. The fifth staff contains measures 17 through 20. The sixth staff contains measures 21 through 24. Chord symbols are placed above the notes on each staff. Measure numbers are indicated at the beginning of each staff.

Chord symbols: A_{MI}^7 , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, G_{MI}^7 , C^7 , F_{MA}^7 , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, A_{MI}^7 , G_{MI}^7 , $F\#_{MI}^7$, B^7 , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, $F\#_{MI}^7$, B^7 , C_{MA}^7 , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, A_{MI}^7 , D^7 , G^7 , C_{MA}^7 , $B_{MI}^{7(b5)}$, $E^{7(b9)}$.

LEND ME A DREAM

1 $DMA7 / B^bMA7$

5 $AMI7$ $D7$ $GMA7$

9 $Bmi7$ $E7$ $Fmi7$ B^b7 $EMI7$ $A7$

13 $DMA7 / B^bMA7$ $FMA7 / E^bMA7$

17 $CMI7$ $F7$ $A^b7(\#11)$ $G7$

21 $EMI7(b5)$ $A7$ $F\#MI7$ $B7$

25 $EMI7$ $A7$ $DMA7$ $B7$ $EMI7$ $A7$

29

BASED ON THE CHORD CHANGES TO: *YOU STEPPED OUT OF A DREAM*

LET'S PRETEND

The musical score is written for B flat instruments in 4/4 time. It consists of three staves of music. The first staff begins with a **G⁷_{SUS}** chord. The second staff features **E^b₇_{SUS}** and **G⁷_{SUS}** chords. The third staff includes **B⁷_{SUS}**, **C[#]₇_{SUS}**, and **D⁷_{SUS}** chords. The score includes various musical notations such as chords, rests, and melodic lines.

LIVE STREAM

B FLAT INSTRUMENTS

JERRY BERGONZI

♩=55 (WALKING BALLAD)

The musical score is written for B Flat instruments in 4/4 time, with a tempo of 55 beats per minute. It consists of seven staves of music. The first staff (measures 1-4) has chords: GMI⁷, E^bMI⁷, D^bMA⁷, and G⁷(^b9)(^b13). The second staff (measures 5-8) has chords: B^bMI⁷, A^bMA⁷(5)(#5), AMI⁷(#11), F⁷SUS, and F⁷SUS. The third staff (measures 9-12) has chords: D⁷SUS, D⁷(^b9)(^b13), GMI⁷, and C[#]MA⁷/C. The fourth staff (measures 13-16) has chords: F^o9, FMA⁷, E^b7SUS, BMA⁷(^b5), EMI⁷, and D⁷(#9). The fifth staff (measures 17-20) has chords: GMI⁷, E^bMI⁷, D^bMA⁷, and G⁷(^b9)(^b13). The sixth staff (measures 21-24) has chords: B^bMI⁷, A^bMA⁷(5)(#5), AMI⁷(#11), F⁷SUS, and F⁷SUS. The seventh staff (measures 25-28) continues the bass line with no specific chord labels.

LOOSE ENDS

(INTRO) G^7_{SUS} F^7_{SUS}

3 $B^bMA7\#545$ $Am7^b5_{49413}$ Gmi^6 Fmi^7

3 Emi^7 $F\#mi^7$ G^7_{SUS} F^7_{SUS}

7 $B^bMA7\#545$ $Am7^b5_{49413}$ Gmi^6 Fmi^7

11 Emi^7 $F\#mi^7$ G^7_{SUS} F^7_{SUS}

15 E^bmi^7 A^b7 D^bMA^7 Bmi^7 E^7

19 Ama^7 $Abmi^7$ Db^7 G^bMA^7 Cmi^7 F^7

23 $B^bMA7\#545$ $Am7^b5_{49413}$ Gmi^6 Fmi^7

27 Emi^7 $F\#mi^7$ G^7_{SUS} F^7_{SUS} $B^bMA7\#545$

31 FINE

LOST IN THE SHUFFLE

1 **F/F#**

5 **A/F**

9 **F/F#**

13 **A/F**

17 **B^b MA 7(45) / B^b**

21 **D MA 7(b5)** **D°(ADDMAJ7)**

25 **D MA 7(b5)** **D°(ADDMAJ7)**

29 **D MA 7(b5)**

C#/F# D MA 7(#5)/F# C#/F# F/F# E/F

A musical staff in treble clef showing a sequence of notes: C4, E4, G4, B4, A4, G4, F4, E4, D4. Above the staff, chords are indicated: C#/F# (under C4), D MA 7(#5)/F# (under E4-G4), C#/F# (under A4), F/F# (under F4), and E/F (under E4). The notes are connected by a slur from the first to the fourth measure.

33 F#7sus F E F#7sus F E

A musical staff in treble clef starting at measure 33. It contains a sequence of notes: F#4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, chords are indicated: F#7sus (under F#4), F (under A4), E (under C5), F#7sus (under B4), F (under A4), and E (under G4). The notes are connected by a slur from the first to the fourth measure.

39 F#7sus F E E^b/F#

A musical staff in treble clef starting at measure 39. It contains a sequence of notes: F#4, A4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, chords are indicated: F#7sus (under F#4), F (under A4), E (under C5), and E^b/F# (under B4). The notes are connected by a slur from the first to the fourth measure.

LOUD-ZEE

1. $B_{mi}7(b5) E7(b9)$ 2. $B_{mi}7(b5) E7(b9)$

5 $A_{mi}7$ $A_{bMA}7$ $G_{mi}7$ $F\#_{mi}7(b5)$

10 $F_{MA}7(\#11)$ $E_{mi}7$ $A7$ $D_{mi}7$ $D_{mi}7/C$ $B_{mi}7(b5)$ $E7(b9)$

14 $A_{MA}7$

18

B FLAT INSTRUMENTS

LUGANO

JERRY BERGONZI

Chord progression for B Flat Instruments:

FMA7(#5b5) B^b7(b9) FMA7(#5) F7ALT

B^b7sus B^bMi7 E^b7ALT D^bMA7(b5) E^bMA7(b5)

E^bMA7(b5) D^bMA7(b5) F7sus F7sus



HARMONY



B FLAT INSTRUMENTS
TRUMPET (MELODY)

LUNAR ASPECTS

JERRY BERGONZI

Chord progression: $Gm7$ $C7$ $Dm7(\#5)(\#9)$ $Ebm7$ $A^{b7(b9)}$ $BbMA7(\#5)$

5 A^{bMA7} $Gm7$ $C7$ A^{bMA7} $Gm7$ $C7$

9 $F\#MA7$ $Fm7$ $F\#MA7$ $Fm7$

13 $GMA7$ $EMA7$ $GbMA7$ $Ebm7$

17 $FMA7$ $DMA7$ $EMA7$ $DbMA7$

21

B FLAT INSTRUMENTS
TENOR (HARMONY)

LUNAR ASPECTS

JERRY BERGONZI

Chord progression: $Gm7$ $C7$ $Dm7(\#5)(\#9)$ $Ebm7$ $A^{b7(b9)}$ $BbMA7(\#5)$

5 A^{bMA7} $Gm7$ $C7$ A^{bMA7} $Gm7$ $C7$

9 $F\#MA7$ $Fm7$ $F\#MA7$ $Fm7$

13 $GMA7$ $EMA7$ $GbMA7$ $EbMA7$

17 $FMA7$ $DMA7$ $EMA7$ $DbMA7$

21

LUNCH

The musical score is written for B flat instruments in 4/4 time. It consists of ten staves of music, each with a treble clef and a key signature of one flat (Bb). The notes are primarily eighth and quarter notes, with some rests and accidentals. Chord changes are indicated by letters above the staves, and measure numbers are placed at the beginning of each staff.

Staff 1: Chords: $A_{MI}^{7(b5)}$, $D^{7(b9)}$, G_{MIN}^6 . Measure numbers: 1, 5, 9.

Staff 2: Chords: $E_{MI}^{7(b5)}$, $A^{7(b9)}$, D_{MA}^7 . Measure numbers: 13, 17.

Staff 3: Chords: $A_{MI}^{7(b5)}$, $D^{7(b9)}$, G_{MIN}^6 . Measure numbers: 21, 25.

Staff 4: Chords: $E_{MI}^{7(b5)}$, $A^{7(b9)}$, D_{MA}^7 . Measure numbers: 29, 33.

Staff 5: Chords: D_{MI}^7 , G^7 , C_{MA}^7 . Measure numbers: 37, 41.

Staff 6: Chords: F_{MI}^7 , B^b7 , $E_{MI}^{7(b5)}$, $A^{7(b9)}$. Measure numbers: 45, 49.

Staff 7: Chords: $A_{MI}^{7(b5)}$, $D^{7(b9)}$, G_{MIN}^6 . Measure numbers: 53, 57.

Staff 8: Chords: $E_{MI}^{7(b5)}$, $A^{7(b9)}$, D_{MA}^7 . Measure numbers: 61, 65.

BASED ON THE CHORD CHANGES TO: *WHAT IS THIS THING CALLED LOVE*

MALAGA

A $Dm7$ $Am7$ E^bMA7 A^bmi7

$Am7$ $Em7$ B^bMA7 $Fmi7$

$F^{\#}MA7$ $Fmi7$ $Cmi7$ $Gmi7$

$D^bMA7(b5)$ $Gmi7$ $Dmi7$ $Am7$

B B^bMA7 E^bmi7 $Am7$ $Em7$

$Bmi7$ B^b7sus E^bMA7 A^bMA7

13 17 21

B FLAT INSTRUMENTS
TRUMPET (MELODY)

MARSHLANDS

JERRY BERGONZI

♩=260

Chord changes for the melody:

- Measures 1-2: Bm7, E7
- Measures 3-4: Dm7, G7
- Measures 5-6: Gm7, C7
- Measures 7-8: Fm7, Bm7, E7
- Measures 9-10: 1. Am7, Bbm7, Eb7
- Measures 11-12: 2. Am7, C#m7, F#7
- Measures 13-14: Bm7, Cm7, F7, Bm7, E7
- Measures 15-16: 3. Am7, Bbm7, Eb7, Bm7, E7, Dm7, G7
- Measures 17-18: Gm7, C7, Fm7, Bm7, E7
- Measures 19-20: Am7
- Measures 21-22: Am7
- Measures 23-24: Am7
- Measure 25: Am7

BASED ON THE CHANGES TO: *LAZY BIRD*

B FLAT INSTRUMENTS
TENOR (HARMONY)

MARSHLANDS

JERRY BERGONZI

B^bMi⁷ E⁷ D^bMi⁷ G⁷ G^bMi⁷ C⁷

F^bM⁷ B^bMi⁷ E⁷ 1. A^bM⁷ B^bMi⁷ E^{b7}

5 2. A^bM⁷ C[#]Mi⁷ F^{#7}

9 B^bM⁷ C^bMi⁷ F⁷ B^bMi⁷ E⁷

13 A^bM⁷ B^bMi⁷ E^{b7} B^bMi⁷ E⁷ D^bMi⁷ G⁷

17 G^bMi⁷ C⁷ F^bM⁷ B^bMi⁷ E⁷

21 A^bM⁷

25

BASED ON THE CHANGES TO: *LAZY BIRD*

McCoy

The musical score is written for B flat instruments in 4/4 time. It consists of six staves of music, each containing a series of eighth-note triplets. The chords and their positions are as follows:

- Staff 1: G^7 (measures 1-2), C^7 (measures 3-4), G^7 (measures 5-6), $C\#^7/G$ (measures 7-8).
- Staff 2: C^7 (measures 1-2), C^7 (measures 3-4), G^7 (measures 5-6), $E^7\text{ALT}$ (measures 7-8).
- Staff 3: D^7 (measures 1-2), C^7 (measures 3-4), B^b7 (measures 5-6), A^b7 (measures 7-8).
- Staff 4: B^b7 (measures 1-2), E^b7 (measures 3-4), B^b7 (measures 5-6), E^7/B^b (measures 7-8).
- Staff 5: E^b7 (measures 1-2), E^b7 (measures 3-4), B^b7 (measures 5-6), $G^7\text{ALT}$ (measures 7-8).
- Staff 6: F^7 (measures 1-2), E^b7 (measures 3-4), $C\#^7$ (measures 5-6), C^7 (measures 7-8).

Measure numbers 5, 9, 13, 17, and 21 are indicated at the beginning of their respective staves.

MID WINTER

(INTRO) E_{MA}^7 E_{MI}^7 $B^{\flat}_{MI}^7$ $A^{\flat}_{MA}^7(\#11)$

E_{MA}^7 E_{MI}^7 $B^{\flat}_{MI}^7$ $A^{\flat}_{MA}^7(\#11)$

$C^{\sharp}_{MI}^7$ D_{MI}^7 E_{MA} / G^{\flat}_7 C^7

$E^{\flat}_{MI}^7$ B_{MI}^7 G_{MI}^7 G_{MI}^7

$F^{\sharp}_{MI}^7$ B^7_{ALT} E/F E/F

$E^{\flat}_{MI}^7$ $E^{\flat}_{MI}^7$

MOODY CAFE

E^{mi}7 **B^bmi⁷**

A^{mi}7 **E^bmi⁷**

A^{mi}7 **C^{mi}7** **F⁷**

B^bMA⁷ **E^b7** **A^{mi}7** **B⁷ALT**

13

MR. HIGGINS

1 C^7_{sus} F^7_{sus}

5 A^7_{sus} G^7_{sus} $E^7_{MA(b5)}$ $E^b_{MI}^7$

9 E^7_{sus} A^7_{sus}

13 $C^{\#7}_{sus}$ B^7_{sus} $A^b_{MA}^7(b5)$

17 $F^{\#}_{MA}^7(b5)$ $D^7_{MA(b5)}$

21

MR. KOCHARIAN

MELODY

9

5

Chords: F7, B^b7, B^b7, A⁷, A⁷, E⁷, D⁷, A⁷, Gm⁷, C⁷

Detailed description: This section contains the first nine measures of the melody. It is written in 4/4 time. The melody starts with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The next measure has a quarter note C4, a quarter note B3, and a quarter note A3. The third measure has a quarter note G3, a quarter note F3, and a quarter note E3. The fourth measure has a quarter note D3, a quarter note C3, and a quarter note B2. The fifth measure has a quarter note A2, a quarter note G2, and a quarter note F2. The sixth measure has a quarter note E2, a quarter note D2, and a quarter note C2. The seventh measure has a quarter note B1, a quarter note A1, and a quarter note G1. The eighth measure has a quarter note F1, a quarter note E1, and a quarter note D1. The ninth measure has a quarter note C1, a quarter note B0, and a quarter note A0. The piece ends with a double bar line.

HARMONY

21

17

13

Chords: F7, B^b7, F7, F7, E⁷, D⁷, A⁷, Gm⁷, C⁷

Detailed description: This section contains the first nine measures of the harmony. It is written in 4/4 time. The harmony starts with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The next measure has a quarter note C4, a quarter note B3, and a quarter note A3. The third measure has a quarter note G3, a quarter note F3, and a quarter note E3. The fourth measure has a quarter note D3, a quarter note C3, and a quarter note B2. The fifth measure has a quarter note A2, a quarter note G2, and a quarter note F2. The sixth measure has a quarter note E2, a quarter note D2, and a quarter note C2. The seventh measure has a quarter note B1, a quarter note A1, and a quarter note G1. The eighth measure has a quarter note F1, a quarter note E1, and a quarter note D1. The ninth measure has a quarter note C1, a quarter note B0, and a quarter note A0. The piece ends with a double bar line.

MR. MB

INTRO

Measures 1-4: B^b7_{sus} , $F^{\#}MA/A^{\#}15$, $F^{\#}MA^{7(b5)}$, $F^{\#}MA/GMA$, B^b7_{sus}

Measures 5-8: $F^{\#}MA/A^{\#}15$, $F^{\#}MA^{7(b5)}$, $F^{\#}MA/GMA$

A

Measures 9-12: $F^{\#}mi^7$, B^bmi^7 , $A^{\#}MA^{7\#5\#9}$, $C^{\#}MA^{7(\#5)}$, Cmi^7

Measures 13-16: A^bmi^7 , $F^{\#}mi^7$, C_{sus} , Bmi^7 , E^bmi^7

Measures 17-20: $D^{\#}MA^{7\#5\#9}$, Gmi^7 , E^bMA^7 , $C^{\#}MA^{7(b5)}$

B

Measures 21-24: B^b7_{sus} , $F^{\#}MA/A^{\#}15$, $F^{\#}MA^{7(b5)}$, $F^{\#}MA/GMA$, B^b7_{sus}

Measures 25-28: $F^{\#}MA/A^{\#}15$, $F^{\#}MA^{7(b5)}$, $F^{\#}MA/GMA$

SOLO FORM: A A B B

NATURE SPIRITS DANCING ON A SPEAKEN'S RIGHT EAR

JERRY BERGONZI

Am

6 Dm Dm7 Bm7(b5) E7(b9)

10 Cm7 F7(b9) Bbm7 Eb7(b9)

14 Am Bb7 Am Bb7

NEPTUNIAN VERSES

1 $Fm7$ $Bb7$ $CMA7$ $F\#MIN9$ $C\#MIN9$ $Am7$

5 $GMA7$ $Gm7$ E/F $Gm7$ $C7$

9 $Fm7$ $Bb7$ $CMA7$ $F\#MIN9$ $C\#MIN9$ $Am7$

13 $GMA7$ $Gm7$ E/F E/F

17 $Ebm7$ $Ab7$ $Em7$ $A7(b9)$

21 $Bbsus$ $Ab7sus$ $Dm7$ $Dm7 / C\#m$

25 $Fm7$ $Bb7$ $CMA7$ $F\#MIN9$ $C\#MIN9$ $Am7$

29 $GMA7$ $Gm7$ E/F $Gm7$ $C7$

NEW BORN

The musical score is written for B flat instruments in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The second staff starts with a measure number '6'. The third staff starts with a measure number '10'. The fourth staff starts with a measure number '14'. The score includes various chord annotations: G^7_{sus} , $B^b_{mi^7}/E^b$, C^7_{alt}/E^b , D_{MA^7} , $D_{MA^7}(\#5)$, $B^b_{mi^7}$, $A^b_{mi^7}$, E_{MA^7} , A_{MA^7} , $B^b_{mi^7}$, E^b7 , B^7 , E^7 , A^7 , and D^7 .

NEW CONNECTIONS

(RUBATO)

The first system of music consists of four measures. The treble clef staff contains a melodic line with eighth and quarter notes, including slurs and ties. The bass clef staff provides a simple accompaniment with whole notes.

The second system of music consists of four measures. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff continues with whole notes.

5

The third system of music consists of three measures. The treble clef staff continues the melodic line. The bass clef staff continues with whole notes. The system ends with a double bar line.

9

NIGHT & DAY

REHARM BY
JERRY BERGONZI

The musical score is written for B Flat Instruments in 4/4 time. It consists of nine staves of music. Above the staves, various chords are indicated, including C#MA7, E7, AMA7, C7, FMA7, Bmi7, E7, AMA7, C7, FMA7, Ab7, DbMA7, Gmi7, C7, FMA7, Bmi7, E7, AMA7, Ebmi7, Ab7, DbMA7, Gmi7, C7, FMA7, Ebmi7, Ab7, FMA7, Bbmi7, Eb7, AbMA7, F#MA7, FMA7, EbMA7, D7ALT, C#MA7, F#MA7, Bmi7(b5), Bbmi7, Ami7, G#o7, Gmi7, C7, FMA7, D#mi7, G#7.

Measure numbers 5, 9, 13, 19, 23, 27, and 31 are marked at the beginning of their respective staves. The score includes several triplet markings (indicated by a '3' over a bracket) and a first/second ending section between measures 11 and 12.

NILNY

1 **Dmi7** **E^bMA7**

3 **Dmi7** **E^bMA7**

5 **Bmi7** **Dmi7**

7 **C[#]mi7** **Fmi7**

9 **F[#]MA7** **Gmi7**

11 **Dmi7** **E^bMA7**

13 **Bmi7** **Dmi7**

15

NO HOLDS BARRED

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a C7 chord and contains four measures of music. The second staff starts with an F7 chord and contains four measures, including a measure with a Bb7 chord and a measure with an A7 chord. The third staff begins with an AbMA7 chord and contains seven measures, with various other chords including G7, C7, A7, D7, and G7. The score concludes with a double bar line.

B FLAT INSTRUMENTS

NOBODY'S HUMAN

JERRY BERGONZI

1 GMA^7 $C\#MI^7(b5)$ $F\#7(b9)$ GMA^7 DMI^7 G^7

5 GMA^7 $C\#MI^7(b5)$ $F\#7(b9)$ GMA^7 DMI^7 G^7

9 CMA^7 CMI^7 F^7 GMA^7 DMI^7 G^7

13 CMA^7 $F\#MI^7$ B^7 EMA^7 $F\#MI^7$ B^7

17 EMA^7 EMI^7 A^7 DMA^7 E^bMI^7 A^b7

21 GMA^7 $C\#MI^7(b5)$ $F\#7(b9)$ GMA^7 $BMI^7(b5)$ E^7

25 AMI^7 CMI^7 F^7 GMA^7 $C\#MI^7(b5)$ $F\#7(b9)$

29 BMI^7 $E^7(b9)$ AMI^7 D^7 GMA^7 $AMI^7(b5)$ $D^7(b9)$

33

BASED ON THE CHORD CHANGES TO: *I REMEMBER YOU*

OBAMA

DMA⁷ Dmi⁷ G⁷ CMA⁷ Cmi⁷ F⁷

B^bMA⁷ A^{7(b9)} 1. DMA⁷ B⁷ EMI⁷ A⁷ 2. DMA⁷ DMA⁷

5 EMI⁷/A A⁷ F[#]MI⁷/A B⁷/A

11 EMI⁷/A A⁷ E^bMI⁷ A^{b7} C[#]MI⁷ F^{#7}

15 BMA⁷ Bmi⁷ E⁷ AMA⁷ Ami⁷ D⁷

19 GMA⁷ Gmi⁷ C⁷ DMA⁷ B⁷ EMI⁷ A⁷

23

OCCUPIED

JERRY BERGONZI

1 *C#m(maj7)*

5 *C#m(maj7)*

9 *Fmaj7* *Bm7(b5)* *Bbm7* *C7ALT.*

13 *Fm7* *Fm7/Eb* *Dm7(b5)* *G7(b9)*

17 *Cm(maj7)*

21 *Cm(maj7)*

OF A FEATHER

The musical score is written in 4/4 time and consists of nine staves of music. The melody is written in treble clef. Chord changes are indicated by letters below the staff. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are marked at the beginning of their respective staves.

Chord changes for the first staff: GMA_{SUS} (measures 1-4), $F\#7(b9)$ (measure 5), Ami^7 (measures 6-7), D^7 (measures 8-9).

Chord changes for the second staff: Ami^7 (measures 10-11), $E^7(b9)$ (measure 12), Ami^7 (measures 13-14), D^7 (measures 15-16).

Chord changes for the third staff: Ami^7 (measures 17-18), D^7 (measures 19-20), GMA_{SUS} (measures 21-22).

Chord changes for the fourth staff: Cmi^7 (measures 23-24), F^7 (measures 25-26), $Bmi^7(b5)$ (measures 27-28), $E^7(b9)$ (measures 29-30).

Chord changes for the fifth staff: Ami^7 (measures 31-32), E^b7 (measures 33-34), D^7 (measures 35-36).

Chord changes for the sixth staff: GMA_{SUS} (measures 37-38), $Bmi^7(b5)$ (measures 39-40), $E^7(b9)$ (measures 41-42).

Chord changes for the seventh staff: Ami^7 (measures 43-44), D^7 (measures 45-46), GMA_{SUS} (measures 47-48).

Chord changes for the eighth staff: GMA_{SUS} (measures 49-50).

BASED ON THE CHORD CHANGES TO: *BYE BYE BLACKBIRD*

ON AGAIN, OFF AGAIN

5

9

The main melody is written in 4/4 time on a single treble clef staff. It begins with a quarter rest, followed by a series of eighth and quarter notes. The key signature has one sharp (F#). The melody concludes with a double bar line at measure 12.

HARMONY PART

13

17

21

The harmony part is written on a single treble clef staff. It consists of a sequence of chords and single notes, primarily using eighth and quarter notes. The key signature remains one sharp (F#). The part concludes with a double bar line at measure 24.

SOLO CHANGES: ON SOLAR OR D MINOR BLUES

B FLAT INSTRUMENTS

ON GREEN DOLPHIN ST.

REHARM BY
JERRY BERGONZI

4/4

1 2 3 4

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Chords: FMA^7 , FMI^{11} , GMA^7/F , G^bMA^7/F , FMA^7 , $F^\circ 7$, E^bMI^7 , $A^{b7(b9)}$, D^bMA^7 , A^bMI^7 , D^{b7} , $F^\#MI^7$, $B^{7(b9)}$, EMA^7 , $E^bMI^7(b5)$, $A^{b7(b9)}$, AMA^7 , AMI^{11} , BMA^7/A , B^bMA^7/A , AMA^7 , $A^\circ 7$, B^bMI^7/A^b , $GMI^7(b5)$, $C^{7(b9)}$, FMI^7/E^b , $DMI^7(b5)$, $G^{7(b9)}$, $C^{7(\#9)}$, $F^{7(\#9)}$, $B^{b7(\#9)}$, E^{b7} , A^bMA^7 , GMI^7 , C^7 , E^b7

ON THE BRINK

GMA⁷ **F#MI^{7(b5)}** **B^{7(b9)}** **EMI⁷** **A⁷** **DMI⁷** **G⁷**

C⁷ **BMI⁷** **E^{7(b9)}** **A^{7(#11)}** **AMI⁷** **D⁷**

5

GMA⁷ **F#MI^{7(b5)}** **B^{7(b9)}** **EMI⁷** **A⁷** **DMI⁷** **G⁷**

9

C⁷ **BMI⁷** **E^{7(b9)}** **AMI⁷** **D⁷** **GMA⁷**

13

DMI⁷ **G⁷** **CMA⁷**

17

FMI⁷ **B^{b7}** **E^bMA⁷** **AMI⁷** **D⁷**

21

GMA⁷ **F#MI^{7(b5)}** **B^{7(b9)}** **EMI⁷** **A⁷** **DMI⁷** **G⁷**

25

C⁷ **BMI⁷** **E^{7(b9)}** **AMI⁷** **D⁷** **GMA⁷**

29

THIS TUNE IS BASED ON THE CHORD CHANGES TO *CONFIRMATION*

OPTIMUM PROPENSITY

The musical score is written for B flat instruments in 4/4 time. It consists of five staves of music. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody is primarily eighth and quarter notes. Chord changes are indicated above the staff: B^bMA⁷, D^{7(b9)}, E^bMA⁷, and G^{7(b9)}. The second staff continues the melody with chords C^{Mi}⁷, E^{Mi}⁷, A⁷, D^{Mi}⁷, F^{Mi}⁷, and B^{b7}. The third staff begins with a first ending bracket (1.) and contains chords E^bMA⁷, A^{Mi}⁷, D^{7(b9)}, and G^{MA}⁷. The fourth staff contains a second ending bracket (2.) with chords E^bMA⁷, A^{Mi}⁷, D^{7(b9)}, G^{MA}⁷, and A^{7(b9)}. The fifth staff concludes the piece with chords D^{Mi}⁷, G⁷, C^{Mi}⁷, F⁷, and F[#]MA^{7(#11)}. Measure numbers 5, 9, 13, 17, and 21 are marked at the beginning of their respective staves.

BASED ON THE CHORD CHANGES TO: *LIKE SOMEONE IN LOVE*

ORSARA

A D^7_{sus} $B^b_{mi}7$ E^b7 $CMA7(5)(\#5)$ C^7_{sus}

F^7_{sus} $A^b_{mi}7$ $D^b7(b9)$ $E^b_{mi}11$ $A^b7(b9)$

5 $E_{mi}7$ $A_{mi}7$ $C^{\#}_{mi}7$ $F^{\#}7$ $DMA7(b5)$ $E^b_{mi}7$

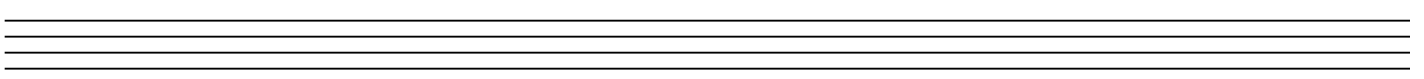
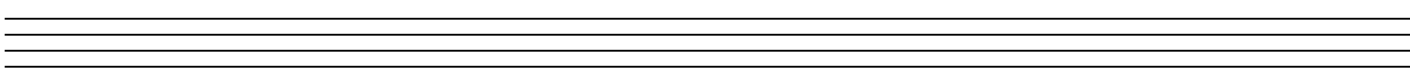
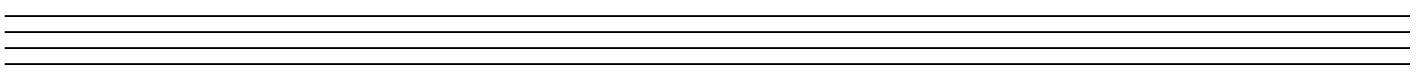
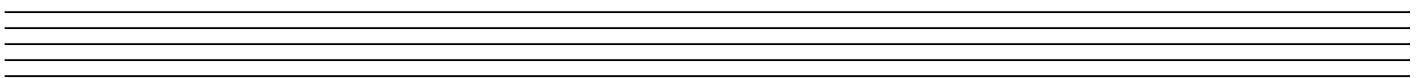
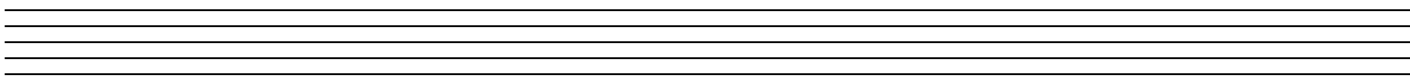
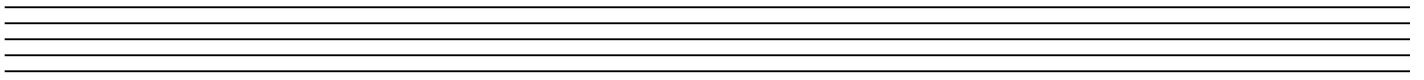
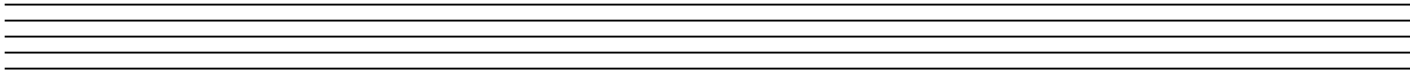
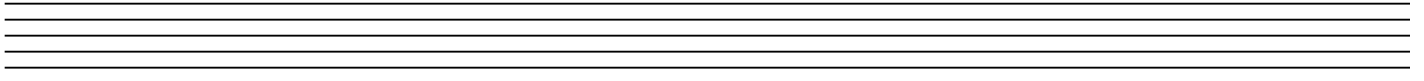
9 $F_{mi}13$ $G_{mi}7$ $A^b_{MA}7(\#5)$ $A_{mi}7$

B $C_{mi}7$ $D7(b9)$ $G_{mi}11$ $G_{mi}11$

13 $C_{mi}7$ $D7(b9)$ $G_{mi}11$ $G_{mi}11$

17

SOLO FORM: AAB



B FLAT INSTRUMENTS
TRUMPET (MELODY)

OSIRUS

JERRY BERGONZI

The musical score is written for a B-flat instrument (Trumpet) in the key of F minor. It consists of five staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (F minor), and a 4/4 time signature. It contains a melodic line with a repeat sign. The second staff starts with a 6/4 time signature, followed by a 5/4 time signature, and ends with a 6/4 time signature. The third staff begins with a 6/4 time signature, followed by a 5/4 time signature, and ends with a 6/4 time signature. The fourth staff starts with a 6/4 time signature, followed by a 5/4 time signature, and ends with a 11/4 time signature. The fifth staff begins with a 11/4 time signature and ends with a double bar line. The score includes various musical notations such as notes, rests, accidentals, and time signature changes. A chord symbol 'Fm7' is written below the fourth staff. Measure numbers 3, 5, 7, and 9 are indicated at the beginning of their respective staves.

Solos on F minor

B FLAT INSTRUMENTS
TENOR (HARMONY)

OSIRUS

JERRY BERGONZI

3

5

7 *Fmi7*

9

Solos on F minor

B FLAT INSTRUMENTS

OUR LOVE IS HERE TO STAY

REHARM BY
JERRY BERGONZI

C^{#7(b9)}/G C⁷/G B^{b7sus}/G A^{7sus}/G

1 A^{bmi7} D^{b7} A^{mi7} D⁷ F^{#mi11} G^{MA7(b5)} F^{#7(#9)}

5 B^{mi7} E⁷ A^{mi7} D⁷ G^{MA7} F^{#mi7(b5)} B^{7(b9)}

9 E^{mi7} A⁷ B^{bmi7} E^{b7} A^{mi7} D⁷

13 C^{#7(b9)}/G C⁷/G B^{b7sus}/G A^{7sus}/G

17 A^{bmi7} D^{b7} A^{mi7} D⁷ F^{#mi11} G^{MA7(b5)} F^{#7(#9)}

21 B^{mi7} E⁷ A^{mi7} D⁷ G^{MA7} E⁷

25 A^{mi7} D⁷ E^{b7/G} A^{b7}

29

OUT HOUSE

AM⁷ CMI⁷

1 2 3 4 5 6 7 8 9 10 11 12

FMI⁷ B^{b7} E^bMA⁷ D⁷(^{#9}/_{b13})

5 6 7 8 9 10 11 12 13 14 15 16

B^bMI⁷ E^{b7} A^bMA⁷ AMI⁷(b5) D⁷(^{#9}/_{b13})

9 10 11 12 13 14 15 16 17 18 19 20

GMI⁷ C⁷ FMI⁷ B^{b7}

13 14 15 16 17 18 19 20 21 22 23 24

E^bMI⁷ GMI⁷

17 18 19 20 21 22 23 24 25 26 27 28

BMI⁷ DMI⁷

21 22 23 24 25 26 27 28 29 30 31 32

GMI⁷ C⁷ FMI⁷ B^{b7}

25 26 27 28 29 30 31 32 33 34 35 36

E^bMI⁷ A^{b7} DMI⁷ G⁷ CMA⁷ BMI⁷(b5) E⁷(^{#9}/_{b13})

29 30 31 32 33 34 35 36 37 38 39 40

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 final staff begins at measure 29 and ends with a double bar line.

PEEK A BOO

The musical score is written for B Flat Instruments in 4/4 time. It consists of six staves of music, each with a treble clef. The key signature has one sharp (F#). The score includes various chords and melodic lines with articulation marks.

Staff 1: Chords: E^bM⁷, D^bM⁷, G⁷, C^bM⁷(M⁷). Measure numbers: 1, 2, 3, 4.

Staff 2: Chords: B^bM⁷(M⁷), G/A^b, B^b/A^b. Measure numbers: 5, 6, 7, 8. Includes a triplet in measure 8.

Staff 3: Chords: E^bM⁷, F/E^b, G/E^b. Measure numbers: 9, 10, 11, 12. Includes a triplet in measure 10.

Staff 4: Chords: C[#]/D, D^bM⁷, C[#]/D, C[#]M⁷(M⁷). Measure numbers: 13, 14, 15, 16. Includes triplets in measures 15 and 16.

Staff 5: Chords: C^bM⁷([#]5), B⁷(^b9/₁₃), E^bM⁷. Measure numbers: 17, 18, 19, 20. Includes a triplet in measure 18.

Staff 6: Chords: E^o7, F^bM⁷(^b5), F[#]M⁷, B⁷. Measure numbers: 21, 22, 23, 24. Ends with a double bar line.

INTRO

13

17

21

25

29

BASED ON THE CHORD CHANGES TO: *GIANT STEPS*

PHILAPINO

Ami⁷ Bmi^{7(b5)} E^{7(b9)} Ami⁷ A^{7ALT}

Dmi⁷ Dmi⁷ Ami⁷ Ami⁷

F⁷ E^{7ALT} Ami⁷ Ami⁷

5

9

PLEIADES

(INTRO)

5 C^{MA7}/G

9 $E^b MA^{7(\sharp 5)}$

13 C^{MA7}/G

17 $E^b MA^{7(\sharp 5)}$

21 G^{7sus} $A^b MA^{7(b5)}$

25 A^{7alt} $A^b MI^{(MA7)}$

29 G^{7sus}

33

Bb

Prelude To A Kiss

Ellington
Arr. Bergonzi

Bb-7 D-7 F#-7 Bb-7 A7sus D7b9 GΔb5 F#Δb5 G-7 B-6 EbΔb5 B7b9 E-7

F#Δ D-7 Ab-7 b5 EbΔb5 F-7 F#-7 G#-7 C#7

F#Δ D-7 Ab-7 b5 EbΔb5 E-7 A7 G-7 Ab-7 A-7 B7b9

A Section Blowing Changes

PROTOCOL

TRUMPET

BMI^{7(b5)} **E**7(b9) **A**MI⁷ **D**⁷ **D**^bMA⁷ **G**⁷ALT



CMA⁷ **C**[#]MI⁷ **F**[#]7 **B**MA⁷ **G**[#]MI⁷



FMI^{7(b5)} **B**^b7(b9) **E**^bMA⁷ **D**⁷ALT **G**⁷ALT **C**MA⁷




4
7

TENOR

BMI^{7(b5)} **E**7(b9) **A**MI⁷ **D**⁷ **D**^bMA⁷ **G**⁷ALT



CMA⁷ **C**[#]MI⁷ **F**[#]7 **B**MA⁷ **G**[#]MI⁷



FMI^{7(b5)} **B**^b7(b9) **E**^bMA⁷ **D**⁷ALT **G**⁷ALT **C**MA⁷



11
15
18

QUICKSAND

1 $DMA7(\sharp 5)$ $A^{\flat}MA7/C$ $Bmi7$ $E mi^{13}$

$Gmi7$ $Gmi7$ 1. $A mi^7$ $Gmi7/A$

5 2. $A mi^7$ $Gmi7/A$ $BMA7$ $B^{\flat}mi7$

9 $F^{\sharp}mi7$ $D7(\flat 9)$ $A^{\flat}mi7$ $D^{\flat}7(\flat 9)$ $\sharp 11$

13

RED'S BLUES

C⁷ **B^bm⁷** **E^b7** **A^bMA⁷** **Gm⁷** **C⁷**

FMA⁷ **Bm⁷** **E⁷** **AMA⁷** **E^bm⁷** **A^b7**

⁵ **D^bMA⁷** **Dm⁷(b5)** **G⁷(b9)** **C⁷** **B⁷(^{b9}/₁₃)**

⁹

RECURRING DREAM

MELODY

$B^b_{MA}7(\#5)$

$A^b_{MA}7(\#5)$

5 $A_{MI}7$

9 $D_{MI}7$

13

HARMONY

$B^b_{MA}7(\#5)$

17 $A^b_{MA}7(\#5)$

21 $A_{MI}7$

25 $D_{MI}7$

29

REPEATO-VONCE

The musical score is written for B Flat Instruments in 4/4 time. It consists of eight staves of music. The first staff begins with a D^7_{sus} chord. The second staff has a B^b7_{sus} chord. The third staff has a D^7_{sus} chord. The fourth staff has a B^b7_{sus} chord. The fifth staff has an $F^{\#7}_{sus}$ chord. The sixth staff has an F^7_{sus} chord. The seventh staff has a D^b7_{sus} chord. The eighth staff has a B^b7_{sus} chord. Measure numbers 6, 10, 14, 18, 22, 26, and 30 are indicated at the beginning of their respective staves. The music features a mix of eighth and quarter notes, often beamed together, and includes various accidentals such as flats and sharps. The piece concludes with a double bar line at the end of the eighth staff.

REPORE-PA-INT

The musical score is written for B Flat Instruments in 4/4 time. It consists of five staves of music. The first staff (measures 1-4) has chords: D^{MI}(MA7), F^{#MI}(MA7), F^{MI}, and A^{7(b9)}. The second staff (measures 5-8) has chords: B^bMA^{7(#5)}, A^{7sus}, A^{b7(#11)}, and A^{b7sus}. The third staff (measures 9-12) has chords: F^{MA7}, E^{MA7}, E^bMA⁷, and B^bMI^(MA7). The fourth staff (measures 13-16) has chords: D^{MI}(MA7), F^{#MA7(b5)}, F^{MI7}, and C^{7(b9)}. The fifth staff (measures 17-20) has chords: F^{#MA7(b5)}, F^{MI}, and F^{#MI}. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective staves.

RISE UP

MELODY

1
5
9
13

Emi7
Ami7
Emi7
Gmi7
Fmi7
Bb7

HARMONY

17
21
25
29

Emi7
Ami7
Emi7
Gmi7
Fmi7
Bb7

RYVIM WITH DING

Chord progression for the first staff: CMA⁷ A⁷ Dmi⁷ G⁷ CMA⁷ A⁷ E^bmi⁷ A^b7

Chord progression for the second staff: Gmi⁷ C⁷ Fmi⁷ B^b7

First ending for the second staff: 1. A^b7 G⁷

Second ending for the second staff: 2. A^b7 G⁷ CMA⁷ E⁷

Chord progression for the third staff: A⁷ D⁷

Chord progression for the fourth staff: G⁷ CMA⁷ A⁷ Dmi⁷ G⁷

Chord progression for the fifth staff: CMA⁷ A⁷ E^bmi⁷ A^b7 Gmi⁷ C⁷ Fmi⁷ B^b7 A^b7 G⁷ CMA⁷

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

SCRATCHY

1 **A MA SUS**

5 **F 7 SUS**

9 **G MA 7(b5)** **B MI / C MI**

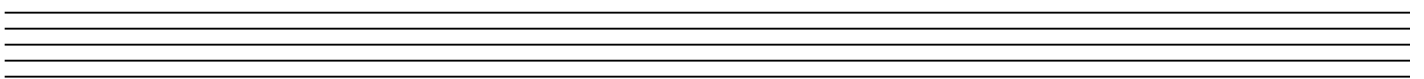
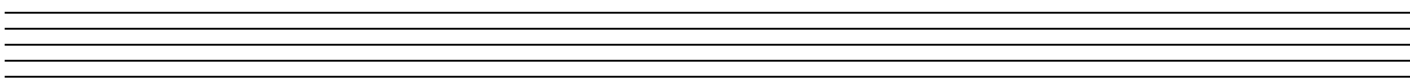
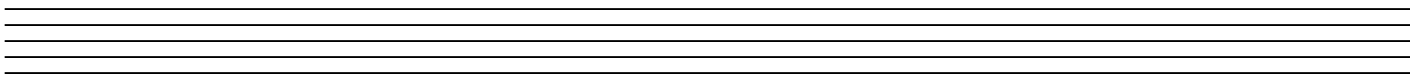
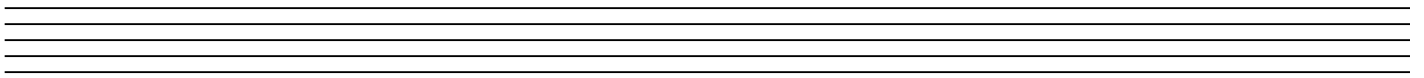
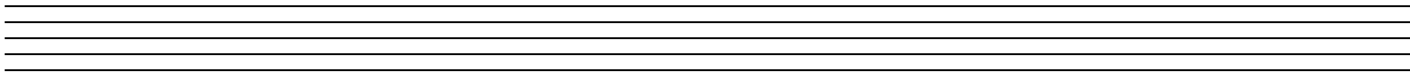
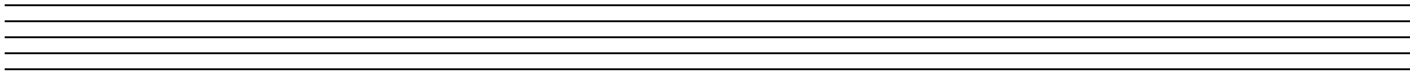
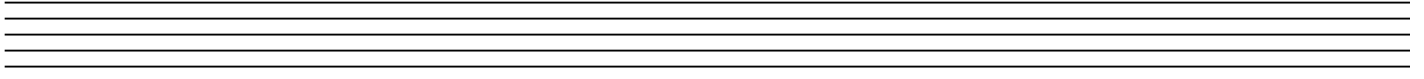
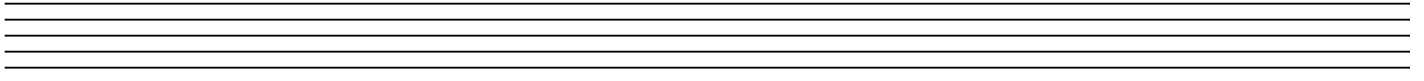
13 **F MI 7**

17 **F MA 7(#5) / E**

21 **D^b MA 7(b5) / F**

25 **E MA 7(#11)** **E 7 SUS**

29 **A MA SUS**



SEPERATED

JERRY BERGONZI

B FLAT INSTRUMENTS

TRUMPET (MELODY)

STRAIGHT ♩'s ♩=117

F#MI7 **GMI(MA7)**

AMI7 **CMI7**

5 **E^bMI(MA7)** **EMI7** **CMA7(#5)**

9 **1. BMI7** **F#MI7**

13 **2. BMI7**

17

B FLAT INSTRUMENTS
TENOR (HARMONY)

SEPERATED

JERRY BERGONZI

F#mi7 **Gmi7(ma7)**

Ami7 **Cmi7**

E^bmi7(ma7) **Emi7** **Cma7(#5)**

9 **1. Bmi7** **F#mi7**

13 **2. Bmi7**

17

SHADOW OF A DOUBT

C⁷SUS

F⁷SUS **F[#]MA⁷**

C⁷SUS

F⁷SUS **F[#]MA⁷**

G⁷SUS **G[#]°7** **Am⁷**

B^b7 **E^bMA⁷** **G⁷ALT**

C⁷SUS

F⁷SUS **F[#]MA⁷**

5

9

13

17

21

25

29

3

3

3

SHENZHEN

1 4/4

F#9 B^bm7(#5) A(mA7) A^b7(#9) / E(mA7) #5

Am7 Am7(b6) Am7 Am7(b6)

5 C(mA7) #11 Bm7(b6) F#m13 Gm13

9 Am7 Bm7(b6)

13

SHOD CHANKAR

1 $F\#MI^7$ B^7 FMI^7 B^b7 E^bMA^7 $D^7(\#9)$

5 B^bMI^7 E^b7 A^bMA^7 $AMI^7(b5)$ $D^7(b9)$

9 GMI^7 C^7 FMI^7 $B^b7(b9)$

13 E^bMA^7 GMI^7 A^b7

17 $A^7(\#9)$ D^7 D^b7 C^7

21 B^7 B^b7 $F\#MI^7$ B^7 FMI^7 B^b7

25 E^bMA^7 $D^7(\#9)$ B^bMI^7 E^b7

29 A^bMA^7 $AMI^7(b5)$ $D^7(b9)$ GMI^7

32 C^7 FMI^7 $B^b7(b9)$ E^bMA^7

SHOD SHIFTER

JERRY BERGONZI

1 Fmaj7(#9)

5 Abmaj7(#9)

9 Fmaj7(#9)

13 Abmaj7(#9)

17 Dbmaj7(b9)

21 Ebmaj7 Em11

Fmaj7(#9)

SI SENORA

Chord symbols for the first staff: A^bMA^7 , E^7MA^7 , A^bMA^7 , E^7MA^7

Chord symbols for the second staff: A^bMA^7 , E^7MA^7 , A^bMA^7 , E^7MA^7

Chord symbols for the third staff: G^7MI^7 , C^7 , F^7MA^7 , B^7MI^7 , E^7 , A^7MA^7

Chord symbols for the fourth staff: A^bMA^7 , $F^7\#MI^7$, B^7 , E^7MA^7 , E^7bMA^7

Chord symbols for the fifth staff: D^7MI^7 , G^7 , B^7bMI^7 , E^7b7 , $F^7\#MI^7$, B^7 , E^7MA^7

Measure numbers: 5, 9, 13, 17

SIGHT UNSEEN

The musical score is written for B flat instruments in 4/4 time. It consists of four staves of music. The first staff contains measures 1 through 4, with chord symbols GMA^7 , A^bMI^7 , $C^{\#}MI^7$, and $E MI^7$ above the notes. The second staff contains measures 5 through 8, with chord symbols AMI^7 , B^bMI^7 , $AMI^7(b5)$, and A^bMI^7 above the notes. The third staff contains measures 9 through 12, with chord symbols GMI^7 , $E MI^7$, AMI^7 , and FMA^7 above the notes. The fourth staff contains measures 13 through 16, with a measure number '13' at the beginning. The score concludes with a double bar line at the end of the fourth staff.

SILENT FLYING

F#MA7 B^bMA7(#9) GMA⁷(#5) EMA⁷(#5)

DMA⁷ FMI / BMA GMA⁷ F#MA⁷

⁵ FMA⁷(#5) EMA⁷ CMA⁷ E^bMA⁷

9

SIMULTANEOUS LOOKS

1 **D_M7(b6)**



5 **D_M7(b6)**



9 **G_M7(b6)** **C7(9)**



13 **F_M7** **F_M7/B^b**



17 **E_M7** **A7(9)**



21



21

SKULL SHINING

Chord symbols and measures:

- Staff 1: $G^bMA^{7(b5)}$ (measures 1-4), A^{7ALT} (measures 5-8)
- Staff 2: D^{7ALT} (measures 1-4), Gmi^7 (measures 5-8), C^{7ALT} (measures 9-12)
- Staff 3: Fmi^7 (measures 1-4), $B^{7(\#11)}$ (measures 5-8), B^bMA^7 (measures 9-12)
- Staff 4: $E mi^7$ (measures 1-4), A^7 (measures 5-8), $E^b mi^7$ (measures 9-12), A^{b7} (measures 13-16), D^bMA^7 (measures 17-20)
- Staff 5: CMA^7 (measures 1-4), F^{7sus} (measures 5-8), $A^b mi^7$ (measures 9-12), $E mi^7$ (measures 13-16), A^7 (measures 17-20), $E^bMA^{7(b5)}$ (measures 21-24)
- Staff 6: $E^bMA^{7(b5)}$ (measures 1-4), A^7 (measures 5-8), $E^bMA^{7(b5)}$ (measures 9-12), A^7 (measures 13-16), $E^bMA^{7(b5)}$ (measures 17-20), A^7 (measures 21-24)

SMALL PLEASURES

Chord changes for *Small Pleasures*:

- 1: GMA^7
- 2: $F7(\#11)$
- 3: $Bmi^{7(b5)}$
- 4: $E7(b9)$
- 5: Ami^7
- 6: $Cmi^{7(MA7)}$
- 7: $F7(\#11)$
- 8: Bmi^7
- 9: Emi^7
- 10: $1- Ami^7$
- 11: $D7(b9)$
- 12: $F\#mi^{7(b5)}$
- 13: $B7(b9)$
- 14: Emi^7
- 15: A^7
- 16: Ami^7
- 17: $2- C\#mi^{7(b5)}$
- 18: $F\#7(b9)$
- 19: Bmi^7
- 20: Emi^7
- 21: Ami^7
- 22: D^7
- 23: GMA^7
- 24: $D7(b9)$

BASED ON THE CHORD CHANGES TO: *THE DAYS OF WINE & ROSES*

SO ABOVE, SO BELOW

The musical score is written for B flat instruments in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The second staff has a 7-measure rest at the beginning. The third staff has a 9-measure rest at the beginning. The fourth staff has a 13-measure rest at the beginning. The fifth staff has a 17-measure rest at the beginning. The score includes various chord symbols and technical markings such as triplets and slurs.

Chord symbols and markings:

- Staff 1: F_{MA}^7 , $B^b_{MI}^7$
- Staff 2: A_{MI}^7 , D^7_{ALT} , G_{MI}^7 (with triplet), $A^7_{(b9)(13)}$ (with triplet)
- Staff 3: D_{MI}^7 , $B^b_{MI}^7$, E^b_{7ALT} , $D_{MA}^7(b5)$, G_{MI}^7
- Staff 4: $D^b_{MA}^7(b5)$, $F^{\#}_{MI}^7$, B^7 , $B^b_{MA}^7(\#5)$
- Staff 5: $E^b_{MI}^7$, A^b7 , $F^{\#}_{MI}(MA7)$, $B^7(\#11)$

SO B IT

(INTRO) C^{MA}7(b5) A^{MA}7(b5) A^bMA⁷(b5) F^{MA}7(b5) D^bMA⁷(#5) C⁷SUS

C^{MA}7(b5) A^{MA}7(b5) A^bMA⁷(b5) F^{MA}7(b5) D^bMA⁷(#5) C⁷SUS

5 F⁷SUS C⁷SUS

9 A^b7SUS B^b7SUS C⁷SUS

13

(BLOWING CHANGES)

C⁷SUS

17 F⁷SUS C⁷SUS

21 A^b7SUS B^b7SUS C⁷SUS

25

B FLAT INSTRUMENTS

SOLAR

REHARM BY
JERRY BERGONZI

Chord changes for the first staff: Dm^{b9} , Am^7 , D^7

Chord changes for the second staff: GMA^7 , A^bMI^7 , D^b7

Chord changes for the third staff: G^bMA^7 , FMI^7 , B^b7 , E^bMA^7 , $F^#MI^7$, B^7

Chord changes for the fourth staff: EMA^7 , E^bMI^7 , A^b7 , GMI^7 , $A^{7(b9)}$

Staff numbers: 5, 9, 13

SOLAR RETURN

Dmi⁷

5 **C#MA⁷(b5)**

9

13 **Asus⁷(b9)**

17

21

SONNY

The musical score is written for B flat instruments in 4/4 time. It consists of a single melodic line with various chords indicated above the staff. The score is divided into two endings.

Chords:

- 1-4: Gmi7, D7ALT, Gmi7, G7ALT
- 5-8: Cmi7, G7ALT, Cmi7, Db7
- 9-12: EbMA7, Emi7, A7, DMA7, Ebmi7, Ab7
- 13-16: Cmi7, F7, BbMA7, D7ALT
- 17-20: EbMA7, EMA7, A7, Dmi7(b5), G7(b9)
- 21-24: Cmi7, F7, BbMA7, D7ALT

Endings:

- 1. Ending (measures 5-12): E♭MA7, Emi7, A7, DMA7, E♭mi7, A♭7
- 2. Ending (measures 17-24): E♭MA7, EMA7, A7, Dmi7(b5), G7(b9)

Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective lines.

SOUL MISSION

The musical score is written for B flat instruments in 4/4 time. It consists of ten staves of music, each with chord annotations above and below the staff. The notes are primarily eighth and quarter notes, with some rests and ties. The key signature has one flat (Bb).

Chord annotations include: $E_{MI}7(b5)$, $C_{MI}7$, $A^b_{MA}7$, G^{7ALT} , $C^{\#}_{MI}7$, $F^{\#}7(b9)$, $B_{MA}7$, G^{7ALT} , $C_{MI}7$, $F^7(b9)$, $F_{MI}7$, B^b7 , $A_{MA}7(b5)$, $A^b_{MA}7$, $E^b_{MI}7$, $A^b7(b9)$, $D^b_{MA}7$, $D^b_{MA}7$, C^{7ALT} , $F_{MA}7$, $C_{MI}7$, $F^7(b9)$, $F^{\#}_{MI}7$, $F^{\#}_{MI}7$, B^7 , $E_{MI}7(b5)$, $C_{MI}7$, $A^b_{MA}7$, $A^b_{MA}7$, G^{7ALT} , $C^{\#}_{MI}7$, $F^{\#}7(b9)$, $B_{MA}7$, $B_{MA}7$, G^{7ALT} , $C_{MI}7$, $F^7(b9)$, $F_{MI}7$, $F_{MI}7$, B^b7 , $E^b_{MA}7(\#11)$, $F_{MI}7$, B^b7 , $E^b_{MA}7(\#11)$.

SOUND ADVICE

G^bM⁷ A^bM⁷ A^M⁷ B^bM⁷ E^bM⁷
 E^bM⁷ D⁷(^b9₁₁) C[#]M⁷
 5 D^M⁷ E^bM⁷ F^M(^{MA}7) B⁷_{SUS}
 9 B^bM⁷ B^M⁷(^b5) E⁷(^b9) A^bM⁷(^b5) A^M⁷
 13 E^M⁷ A⁷_{SUS} A^bM⁷
 17 A^bM⁷ D^b7 F^M⁷ F[#]M⁷(^b5)
 21 G^M⁷ A^bM⁷ A^M⁷ B^bM⁷ E^bM⁷
 25 E^bM⁷ D⁷(^b9₁₁) C[#]M⁷ F[#]M⁷
 29 G^M⁷ F^M⁷ E^bM⁷ D⁷_{ALT}
 33

SOOR BUT LOVELY

A A_{mi}^7 D^7 A_{mi}^7 D^7

G^7 C^7 $D^{b/9}$ A^7 $D^{b/9}$

B G_{mi}^7 C^7 D_{MA}^7 G_{mi}^7 C^7 D_{MA}^7

B^{bmi}^7 E^{b7} F_{MA}^7 F_{mi}^7 B^{b7} E_{mi}^7 A^7

A A_{mi}^7 D^7 A_{mi}^7 D^7

G^7 C^7 $D^{b/9}$ A^7 $D^{b/9}$

21

SPLURGE

1 **C[#]MA⁷(b5)**

4 **BMA⁷(b5)**

5 **E^bMA⁷(b5)**

9 **G^bMA⁷(b5)**

13 **DMA⁷(b5)**

17 **F[#]MI^(MA7)** **F⁷ALT** **B^bMI^(MA7)** **A⁷ALT**

21 **DMI⁷** **CMI⁷**

25

B FLAT INSTRUMENTS

SPRING IS HERE

REHARM BY
JERRY BERGONZI

Chord Progression 1: $E^b M A^7(b5) / D$ $E^b o 9 / D$

Chord Progression 2: $E^b M A^7(b5) / D$ $E^b o 9 / D$

Chord Progression 3: $B^b M I^7$ $E^b 7$ $A^b M I^7$ $D^b 7$

Chord Progression 4: $G M I^7(b5)$ $C^7(b9)$ $F M I^7(b5)$ $B^b 7(b9)$

Chord Progression 5 (First Ending): $E^b M A^7$ $A^b M A^7$ $D^7(b9)$ $G^7(b9)$

Chord Progression 6 (Second Ending): $E^b M A^7$ $A^b M A^7$ $F^{\#} M I^7$ B^7 $F M I^7$ $B^b 7$

Chord Progression 7: $C M I^{(M A^7)}$ F^7 $E M I^7$ A^7 $F M I^7$ $B^b 7$

Chord Progression 8: $G M I^7$ C^7 $F M I^7$ $B^b 7$ $E^b M A^7$ C^7 $F M I^7$ $B^b 7$

29

SPRUNG

Chord changes for the piece:

1 GMA⁷ 2 AMI⁷ 3 D⁷ 4 GMA⁷ 5 CMI⁷ 6 F⁷

7 B^bMI⁷ 8 E⁷ 9 AMI⁷ 10 D⁷ 11 GMA⁷ 12 B^bMI⁷ 13 E^{b7}

14 A^bMA⁷ 15 B^bMI⁷ 16 E^{b7} 17 A^bMA⁷ 18 C[#]MI⁷ 19 F^{#7}

20 CMI⁷ 21 F⁷ 22 B^bMI⁷ 23 E^{b7} 24 A^bMA⁷ 25 B^bMI⁷ 26 E⁷

27 AMA⁷ 28 AMI⁷ 29 D⁷ 30 GMA⁷ 31 GMI⁷ 32 C⁷

33 FMA⁷ 34 B^bMI⁷ 35 E^{b7} 36 A^bMA⁷ 37 AMI⁷ 38 D⁷

39 GMA⁷ 40 AMI⁷ 41 D⁷ 42 GMA⁷ 43 CMI⁷ 44 F⁷

45 B^bMI⁷ 46 E⁷ 47 AMI⁷ 48 D⁷ 49 GMA⁷ 50 AMI⁷ 51 D⁷

BASED ON THE CHORD CHANGES TO: *JOY SPRING*

SQUID INK

Cm⁷ **Bm¹(MA⁷)**

Gm⁷ **CMA⁷(b⁵)** **Dbm⁷**

B⁷(#11) **FMA** **F#m⁷**

E^b7(#11) **BMAJ⁷(#5)**

FMAJ⁷(#5) **DbMA** **BMAJ⁷(b⁵)** **G⁷ALT**

5 9 13 17

STAR GAZING

B^bMA⁷ E^b7 Dmi⁷ G⁷

Cmi⁷ E^bmi⁷ A^b7

5 1. Cm⁷ F⁷ Ami^{7(b5)} D^{7(b9)} Gmi⁷

9 Gmi⁷ C⁷ Cm⁷ F⁷

13 2. Cm⁷/B^b Ami^{7(b5)} D^{7(b9)} Gmi⁷ C⁷

17 Cm⁷ A^b7 Dmi⁷ C[#]mi⁷ F[#]7

21 Cm⁷ F⁷ B^bMA⁷ Cm⁷ F⁷

25

BASED ON THE CHORD CHANGES TO: EAST OF THE SUN

B FLAT INSTRUMENTS

STELLA BY STARLIGHT

REHARM BY
JERRY BERGONZI

5

9

13

17

21

25

29

$F\#m7(b5)$ $B7(b9)$ $Dm7$ $G7$

$Cm7$ $F7$ $Bbm7(MA7)$ $F/F\#MA7(b5)$

$Bm7(b5)$ $Am6/9$ $F\#7(13)$ $B7ALT$

$Em7$ $F\#m7(b5)$ $Bm7(b5)$ $E7(b9)$

$F\#MA/A7$ $Dm7$

$Bb7sus$ $Am11(MA7)\#11$ (* SEE VOICING)

$F\#m7(b5)$ $B7(b9)$ $Fm7$ $Bb7$

$D\#m7$ $G\#7$ $Dm7$ $G7$ $Cm7$ $CMA7$

* VOICING

A_M11(MA7) #11

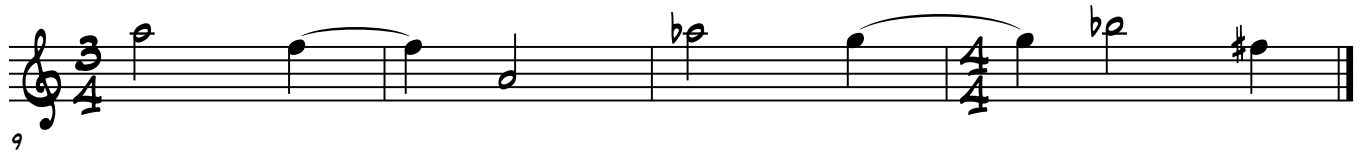
Musical staff for measure 33, treble clef. The staff contains a chord voicing for A_M11(MA7) #11. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). A sharp sign is placed below the staff between the first and second notes.

Musical staff for measure 34, bass clef. The staff contains a chord voicing for A_M11(MA7) #11. The notes are: A2 (quarter), C3 (quarter), E3 (quarter), G3 (quarter), A3 (quarter), C4 (quarter), E4 (quarter), G4 (quarter).

B FLAT INSTRUMENTS

STOFFY

JERRY BERGONZI



SOLOS: FREE, NO CHANGES

STRETCH

BALLAD

G^{Mi}13

F^{#MAJ}7(b5)

E^{MA}7(#5)

F^{Mi}11

Musical notation for the first system, measures 1-4. Treble clef, 4/4 time. Bass clef has slash notation. Chord symbols are G^{Mi}13, F^{#MAJ}7(b5), E^{MA}7(#5), and F^{Mi}11.

C^{#Mi}11

C^{Mi}11

B^{Mi}7

E⁷

A^{Mi}7

Musical notation for the second system, measures 5-8. Treble clef, 4/4 time. Bass clef has slash notation. Chord symbols are C^{#Mi}11, C^{Mi}11, B^{Mi}7, E⁷, and A^{Mi}7. A triplet of eighth notes is shown in measure 6.

5

G^{7sus}

F^{7sus/G}

G^{7sus}

B^{b7sus}

Musical notation for the third system, measures 9-12. Treble clef, 4/4 time. Bass clef has slash notation. Chord symbols are G^{7sus}, F^{7sus/G}, G^{7sus}, and B^{b7sus}.

9

E^{bMA}7

D^{MA}(#15)

B^{MA}7

G^{MA}(#15)

F^{MA}(#15)

Musical notation for the fourth system, measures 13-16. Treble clef, 4/4 time. Bass clef has slash notation. Chord symbols are E^{bMA}7, D^{MA}(#15), B^{MA}7, G^{MA}(#15), and F^{MA}(#15). Measure 16 has a double bar line.

13

SUNSCREENS

The musical score is written for B flat instruments in 4/4 time. It consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). Above the staff are three chord changes: $D_{MI}^{(MA7)}$, A_{MI}^7 , and D^7 . The second staff starts with a treble clef and a 4/4 time signature. Above the staff are three chord changes: G_{MA}^7 , G_{MI}^7 , and C^7 . The third staff starts with a treble clef and a 4/4 time signature. Above the staff are six chord changes: F_{MA}^7 , F_{MI}^7 , B^b7 , $E^b_{MA}^7$, $E_{MI}^{7(b5)}$, and $A^{7(b9)}$. A key signature change to two flats (Bb and Eb) occurs between the second and third staves. The score ends with a double bar line.

BASED ON THE CHORD CHANGES TO: *SOLAR*

SURRENDER

The musical score is written for B flat instruments in 4/4 time. It consists of ten staves of music. The first four staves (measures 1-12) feature a repeating melodic pattern with chords: Dm1^b9, A7^(b9), Dm1^b9, and A7^(b9). The fifth staff (measures 13-16) introduces Fm7 and F#°7. The sixth staff (measures 17-20) features Gm7, G#°7, A7^(b9) sus, and G#7^(b9). The seventh staff (measures 21-24) features C#m1^b9, G#7^(b9), C#m1^b9, and G#7^(b9). The eighth and ninth staves (measures 25-28) feature C#m1^b9 and G#7^(b9) with triplet markings. The tenth staff (measures 29-32) continues with C#m1^b9 and G#7^(b9) with triplet markings.

SYMBOLS

A7(b9) Bbm7 D7 C#m6/9

G7ALT Cm7 B7sus B7sus

5 Gm7 FMA7(#5#9) Bb7 AbMA7(#5)

9 F#m7 BbMA7(#5) AbMA7(#5) Gm7 F#MA7(#5) Gm7

13

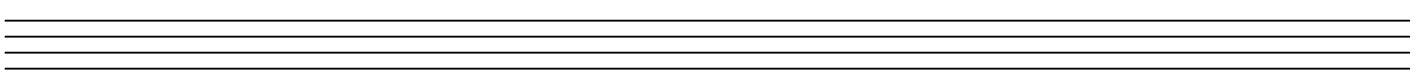
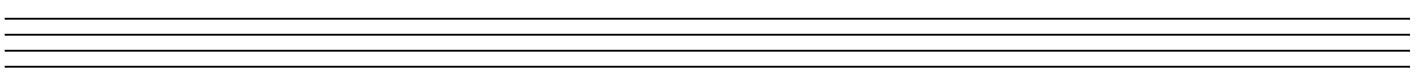
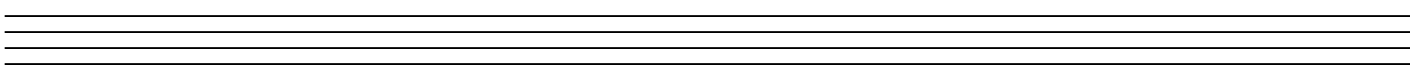
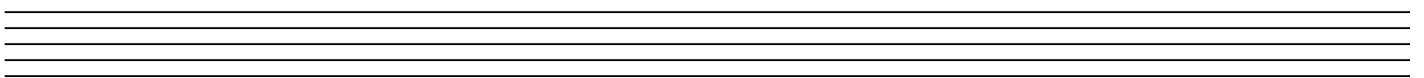
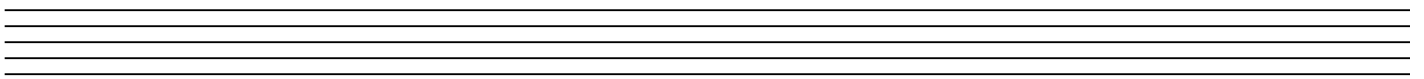
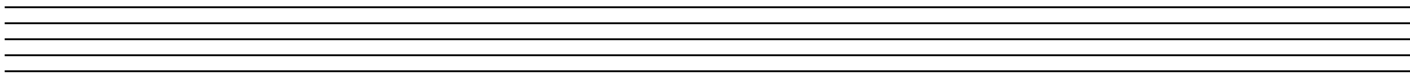
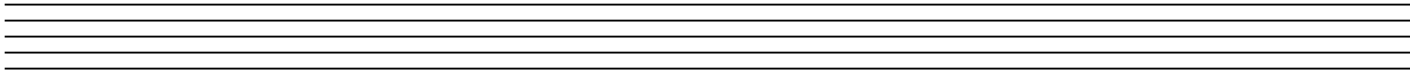
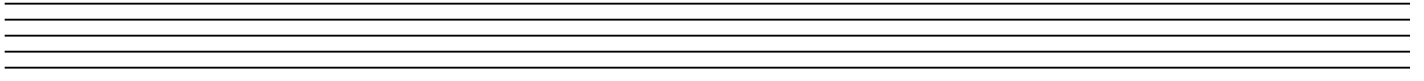


TABLE STEAKS

F#m7 **B7** **Fm7** **Bb7** **Ebm7** **D7(#9)**
Bbm7 **Eb7** **Abm7** **Am7(b5)** **D7(b9)**
Gm7 **C7** **Fm7** **Bb7(b9)**
Ebm7 **Ebm7** **Gm7** **Ab7**
A7(#9) **D7** **C#7** **C7**
B7 **Bb7** **F#m7** **B7** **Fm7** **Bb7**
Ebm7 **D7(#9)** **Bbm7** **Eb7**
Abm7 **Am7(b5)** **D7(b9)** **Gm7** **C7**
Fm7 **Bb7(b9)** **Ebm7** **Ebm7**

BASED ON THE CHORD CHANGES TO *STABLEMATES*

B FLAT INSTRUMENTS
(HARMONY)

TABLE STEAKS

JERRY BERGONZI

3 3

5 3

10

15

22 3 3

27 3

32

B FLAT INSTRUMENTS
(MELODY)

TECTONIC PLATES

JERRY BERGONZI

The musical score consists of six staves of music in 6/4 time. The notes are as follows:

- Staff 1: Measure 1 (A MA7#5#9), Measure 2 (F# MA7(b5)), Measure 3 (F# MA7(b5)).
- Staff 2: Measure 4 (D MA7#15), Measure 5 (Bb MA7#15), Measure 6 (Bb MA7#15).
- Staff 3: Measure 7 (A MA7#5#9), Measure 8 (F# MA7(b5)), Measure 9 (F# MA7(b5)).
- Staff 4: Measure 10 (D MA7#15), Measure 11 (Bb MA7#15), Measure 12 (Bb MA7#15).
- Staff 5: Measure 13 (F MA7), Measure 14 (Eb MA7), Measure 15 (Eb MA7).
- Staff 6: Measure 16 (B MA7#15), Measure 17 (Bb7sus), Measure 18 (Bb7sus).

Measure numbers 3, 5, 7, 9, and 11 are indicated at the start of their respective staves.

B FLAT INSTRUMENTS
(HARMONY)

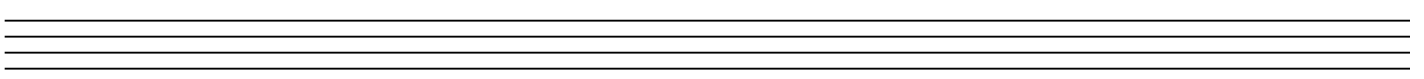
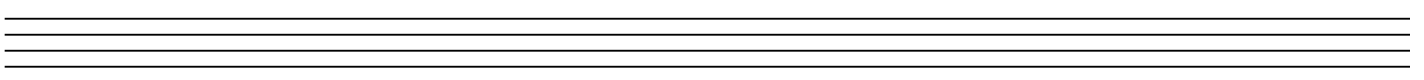
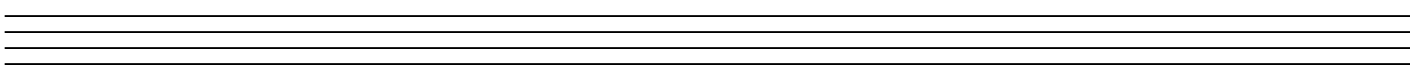
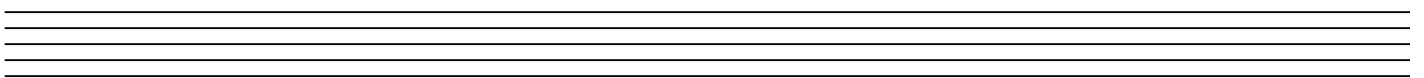
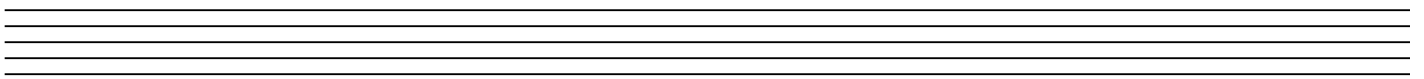
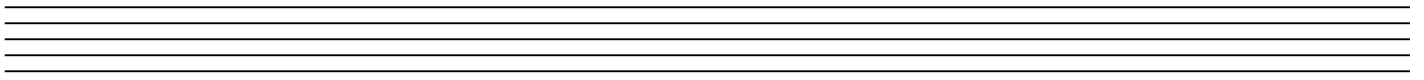
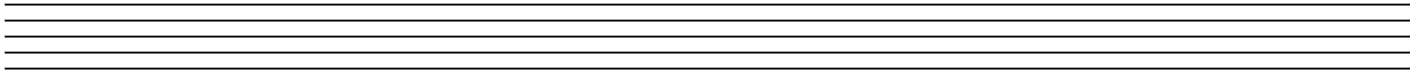
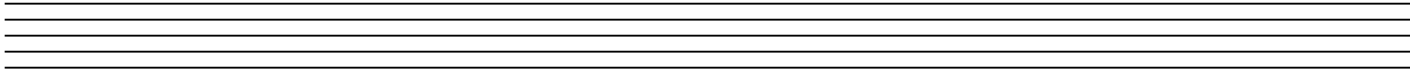
TECTONIC PLATES

JERRY BERGONZI

AMA7#5#9 F#MA^{7(b5)}

Tectonic Plates

C#maj/A F#majb5



THE 4²ND PARALLEL

The musical score is written in 4/2 time and consists of six staves of music. The first two staves are the main melody, and the last two staves are the bass line. Chord changes are indicated by letters above the notes. The score is divided into two sections, labeled '1.' and '2.'.

Section 1:

- Staff 1: FMA^7 FMI^7
- Staff 2: GMA^7 $F\#MA^7$ FMA^7 $D^{7(b9)}$
- Staff 3: GMI^7 $C^{7(b9)}$ FMA^7 CMI^7 F^7
- Staff 4: B^bMI^7 E^b7 A^bMA^7 GMI^7 C^7

Section 2:

- Staff 5: GMI^7 $EMI^{7(b5)}$ $A^{7(\#9)}$ DMI^7 $BMI^{7(b5)}$ $E^{7(\#9)}$
- Staff 6: AMI^7 D^7 G^7 C^7 FMA^7 G^7 C^7

BASED ON THE CHANGES TO: *ON GREEN DOLPHIN ST.*

B FLAT INSTRUMENTS
(HARMONY)

THE 4²ND PARALLEL

JERRY BERGONZI

FMA⁷ FMI⁷

GMA⁷ F#MA⁷ FMA⁷ D⁷(b9)

1. GMI⁷ C⁷(b9) FMA⁷ CMI⁷ F⁷

B^bMI⁷ E^b7 A^bMA⁷ GMI⁷ C⁷

2. GMI⁷ EMI⁷(b5) A⁷(#9) DMI⁷ Bmi⁷(b5) E⁷(#9)

Ami⁷ D⁷ G⁷ C⁷ FMA⁷ G⁷ C⁷

BASED ON THE CHANGES TO: ON GREEN DOLPHIN ST.

THE ART OF RISING

$F\#MI7 / CMA$ $E7 / FMA(\#5)$ $A^{b7}SUS$ FMA/G EMA/G
 $F\#MI7 / CMA$ $E7 / FMA(\#5)$ EMI / FMI $EMI^{(MA7)}$
 5 $DMI^{(MA7)}$ $F\#MI7$
 9 $FMI^{(MA7)}$ $E^{b7}MA^{(b5)}$ B^b / D^bMA
 13 $EMA^{7(\#11)}$ $A^bMA / B7$
 17 E^bMA / EMA $B^bMI^{7(b5)}$ $E^{b7}(b9/b13)$
 21 A^bMI7
 25 $C\#MI7$ $F\#MI7$ $B7SUS$
 29

THE BAT

STRAIGHT

A

5

9

13

SWING

B

17

21

STRAIGHT

A

25

29

Chords: C⁷, Gm⁷, Fm⁷, E^bm⁷, A^b7, Dm⁷/G, Bm⁷, Am^{6/9}, A^bm⁷, D^b7, Am⁷, D⁷

THE EMERGENCE

Musical score for B Flat Instruments, measures 1-22. The score is written in 4/4 time and includes the following chord changes:

- Measures 1-4: F[#]Mi⁷, E^MA⁷, F[#]Mi⁷, D⁷ALT
- Measures 5-8: D[#]Mi⁷, C⁷(b9), F^MIN(MAJ⁷)
- Measures 9-12: B^Mi⁷, E⁷ALT, A^MA⁷, B^bMi⁷, E^b7
- Measures 13-16: G[#]Mi⁷, C[#]7ALT, F[#]Mi⁷, B⁷ALT
- Measures 17-20: E^MA⁷, A^Mi⁷, E^MA⁷, C[#]7, D^MA⁷, B^bMi⁷, 1. E^MA⁷, B⁷
- Measures 21-22: 2. E^MA⁷, F^Mi⁷, E^MAJ⁷(b5)

BLOWING

Musical score for Blowing instruments, measures 23-26. The score is written in 4/4 time and includes the following chord changes:

- Measures 23-26: E^MA⁷, A^Mi⁷, E^MA⁷, C[#]MA⁷, D^MA⁷, D[#]Mi⁷, E^MA⁷, F^MA⁷

THE TOMB

Staff 1: D_{MI}^7 $C\sharp_{MI} / D_{MI}$

Staff 2: D_{MI}^7 $C\sharp_{MI} / D_{MI}$

Staff 3: $F\sharp_{MIN}^{11}$ $A^b_{MIN}^{11}$ $F_{MA}^7(b5)$ $E^b_{MA}^7(b5)$

Staff 4: $A_{MA}^7(\sharp 5) / G\sharp$ F_{SUS}^7 / B^b

Staff 5: G_{SUS}^7 / B^b F_{SUS}^7 / B^b G_{SUS}^7 / A

Staff 6: 17

B FLAT INSTRUMENTS

THERE WILL NEVER BE ANOTHER YOU

REHARM BY
JERRY BERGONZI

Chord Progression:

1. **FMA⁷** **E^bMi⁷** **A^{b7}** **C[#]Mi⁷** **F^{#7}**

5. **BMA⁷** **E⁷** **GMA⁷(#11)**

9. **F[#]Mi⁷** **B⁷** **Bmi⁷** **E⁷**

13. **BMA⁷** **E⁷** **F[#]MA⁷** **Bmi⁷** **E⁷**

17. **FMA⁷** **B^{b7}** **Ami⁷** **D⁷** **Gmi⁷** **C⁷** **FMA⁷**

21

THEY KNEW

The musical score is written for B flat instruments in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The melody is composed of quarter notes and half notes. Chord changes are indicated by letters above the staff: Am⁷, Bm⁷, Gm⁷, and Dm⁷. The second staff continues the melody with chords B^bm⁷, A^bm⁷, E^bMA^{7(b5)}, and E^bMA^{7(#5)}. The third staff starts at measure 5 with chords F^bm^{7(MA7)}, B^bm^{7(b5)}, E^bm⁷, and Bm⁷. The fourth staff starts at measure 9 with chords Gm⁷, B^bm⁷, Cm⁷, and Fm⁷. The fifth staff starts at measure 13 with chords Am⁷, Bm⁷, Em⁷, and C^bMA^{7(b5)}. The sixth staff starts at measure 17 with chords Gm⁷, E^bMA^{7(b5)}, and Em¹¹. The final staff ends at measure 21 with a double bar line.

THINK DID

Chord changes for the first staff: DMA^7 , Gmi^7 , C^7

Chord changes for the second staff: DMA^7 , CMi^7 , F^7

Chord changes for the third staff: B^bMA^7 , Bmi^7 , E^7

Chord changes for the fourth staff: Emi^7 , A^7 , DMA^7 , E^bMA^7

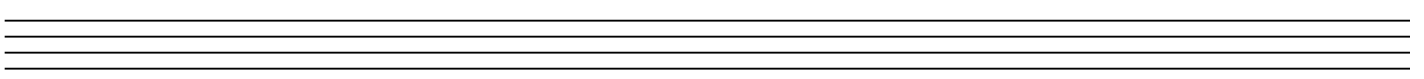
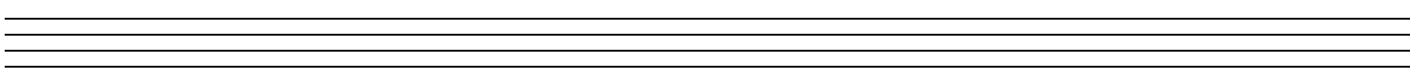
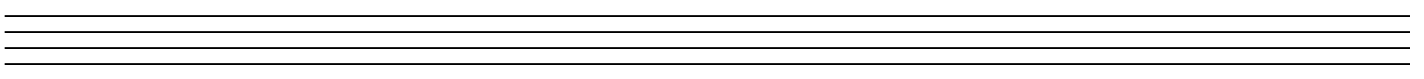
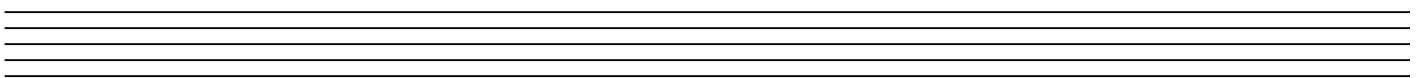
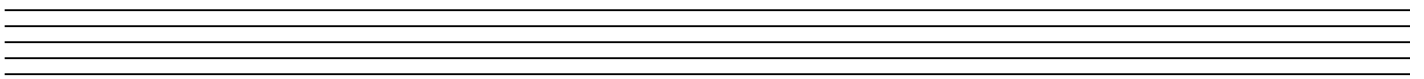
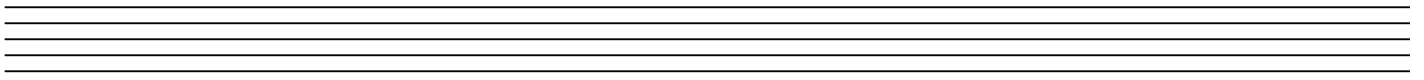
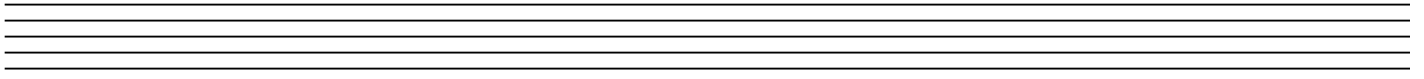
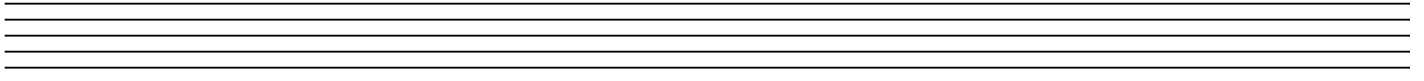
Measure numbers: 5, 9, 13

BASED ON THE CHORD CHANGES TO: *LADY BIRD*

THREE POINT SHOT

The musical score is written for B flat instruments in 4/4 time. It consists of eight staves of music, each with a corresponding line of chords above it. The chords are: **B^bMi⁷(b5)**, **E⁷(b9)**, **A^bMA⁷**, **D^{Mi}7**, **G⁷**, and **C^{MA}7**. The melody is primarily eighth-note patterns with some quarter notes and rests. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective staves.

BASED ON THE CHANGES TO: *IN YOUR OWN SWEET WAY*



B FLAT INSTRUMENTS
(MELODY)

THRESHOLD

JERRY BERGONZI

A $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 D^7 D_{MI}^7 G^7 C_{MA}^7 F_{MA}^7

B_{MI}^7 E^{b7} A_{MA}^7 A_{MI}^7 D^{b7} G_{MI}^7 C^7

5 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 D^7 D_{MI}^7 G^7 C_{MA}^7 F_{MA}^7

9 B_{MI}^7 E^{b7} A_{MA}^7 A_{MI}^7 D^{b7} G_{MI}^7 C^7

13 $F_{MI}^{7(b5)}$ $B^{7(b9)}$ $E_{MI}^{(MA7)}$ F_{MI}^7 B^7 E_{MA}^7

17 E_{MI}^7 A^7 D_{MA}^7 B^{b7} A^7

B $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 D^7 D_{MI}^7 G^7 C_{MA}^7 F_{MA}^7

25 B_{MI}^7 E^{b7} A_{MA}^7 A_{MI}^7 D^{b7} G_{MI}^7 C^7

29 B^{b7}_{SUS}

33

37 **B⁷SUS**

41

45

24 BAR MELODY PLAYED TWICE OVER 48 BAR FORM

MELODY REMAINS THE SAME, CHORD CHANGES ARE DIFFERENT THE 2ND TIME THROUGH
BLOWING FOLLOWS THE SAME FORM

37

B⁷ sus

41

45

24 BAR MELODY PLAYED TWICE OVER 48 BAR FORM

**MELODY REMAINS THE SAME, CHORD CHANGES ARE DIFFERENT THE 2ND TIME THROUGH
BLOWING FOLLOWS THE SAME FORM**

B FLAT INSTRUMENTS

TIDLIG

JERRY BERGONZI

BALLAD

MELODY (TRUMPET)

GMA^7 $F\#MI^7$ EMI^7 E^bMA^7 $DMI^{(MA7)}$ $G^{7(b9)}$ $C\#MI^{7(b5)}$ $F\#7^{(b9)}$
 E^bMA^7 EMI^7 A^bMI^7 $AMI^{(MA7)}$
 5 DMI^7 $FMI / F\#MI^7$ $AMA7\#15$ BMA / DMA
 9

HARMONY (TENOR)

GMA^7 $F\#MI^7$ EMI^7 E^bMA^7 $DMI^{(MA7)}$ $G^{7(b9)}$ $C\#MI^{(MA7)}$ $F\#7^{(b9)}$
 13 E^bMA^7 EMI^7 A^bMI^7 $AMI^{(MA7)}$
 17 DMI^7 $FMI / F\#MI^7$ $AMA7\#15$ BMA / DMA
 21

TILT

The musical score is written for B Flat Instruments in 4/4 time. It consists of six staves of music. The first staff begins with a $Gm7$ chord and a melodic line starting on G4. The second staff continues the melody with a $Gm7(b5)$ chord. The third staff starts at measure 5 with a $Cm7$ chord and a more active melodic line. The fourth staff starts at measure 9 with a $Gm7$ chord. The fifth staff starts at measure 13 with an $A^bMA7(b5)$ chord and a melodic line. The sixth staff starts at measure 17 with a $Gm7$ chord and a final melodic line. The score concludes with a double bar line at measure 21.

Chord changes and measures are indicated as follows:

- Staff 1: $Gm7$ (measures 1-4)
- Staff 2: $Gm7(b5)$ (measures 5-8)
- Staff 3: $Cm7$ (measures 9-12), $Cm7(b5)$ (measures 13-16)
- Staff 4: $Gm7$ (measures 17-20)
- Staff 5: $A^bMA7(b5)$ (measures 21-24), $G^bMA7(b5)$ (measures 25-28)
- Staff 6: $Gm7$ (measures 29-32), E^bMA7 (measures 33-36), D^bMA7 (measures 37-40), $A^bMA7(b5)$ (measures 41-44)

TO WHOM IT MAY NOT CONCERN !!!

JERRY BERGONZI

1 C7 F C7 C7ALT.

5 F7 Bb7 Emaj7(b5) C#maj7(b5)

9 Dmaj7(b5) Gmaj7(b5) C7 Amaj7

13 Bb7 Ebm13 Abmaj7(b5) F#maj7(b5)

17 Amaj7

18

TOOT

The musical score for 'Toot' is written for B flat instruments in 4/4 time. It consists of ten staves of music. The first staff starts with a 7-measure rest, followed by a series of eighth and quarter notes. Chord changes are indicated above the staff: A_{mi}^7 , D^7 , G_{MA}^7 , and E^7 . The second staff continues the melody with a 7-measure rest and chord changes: A_{mi}^7 , D^7 , G_{MA}^7 , D_{mi}^7 , and G^7 . The third staff begins at measure 5 with a 7-measure rest and chord changes: C_{mi}^7 , F^7 , $B^b_{MA}^7$, E_{mi}^{13} , and A^7 . The fourth staff starts at measure 9 with a 7-measure rest and chord changes: D_{MA}^7 , B^7 , E_{mi}^7 , A^7 , A_{mi}^7 , and D^7 . The fifth staff begins at measure 13 with a 7-measure rest and chord changes: A_{mi}^7 , D^7 , G_{MA}^7 , and E^7 . The sixth staff starts at measure 17 with a 7-measure rest and chord changes: A_{mi}^7 , D^7 , G_{MA}^7 , D_{mi}^7 , and G^7 . The seventh staff begins at measure 21 with a 7-measure rest and chord changes: C_{MA}^7 , C_{mi}^7 , F^7 , B_{mi}^7 , E^7 , $B^b_{mi}^7$, and E^b7 . The eighth staff starts at measure 25 with a 7-measure rest and chord changes: A_{mi}^7 , D^7 , G_{MA}^7 , B_{mi}^7 , and E^7 . The final staff begins at measure 29 and concludes the piece with a double bar line.

BASED ON THE CHORD CHANGES TO: *IT'S YOU OR NO ONE*

TOOTS

3/4

1. 4. $D M A^7$ $C^7(\#11)$ $B M^7$ $F^7(\#11)$

B^b7 $A^7(b9)$ $A^b M^7(b5)$ D^b7

5. $F\# M^7$ B^7 $G M^7$ C^7

9. 1, 3. $B M^7$ E^7 $E M^7$ A^7

13. 2. $B M^7$ E^7 $A M^7$ D^7

17. $G M A^7$ $G\#^o7$ D/A F^7/A

21. $G\# M^7$ $C\#^7$ $F\# M A^7$ $A^7(b9)$

25.

TRANSPHYBIAN

The musical score is written for B Flat Instruments in 4/4 time. It consists of three staves of music. The first staff contains measures 1-4 with chords Fmi7, C7ALT, Fmi7, and Emi7. The second staff contains measures 5-8 with chords Ami7, Ami7, Emi7, and Abmi7. The third staff contains measures 9-12 with chords Gmi7, C7(b9), Fmi7, and C7ALT. The score includes various musical notations such as slurs, ties, and triplets.

Chord annotations above the first staff: Fmi7, C7ALT, Fmi7, Emi7

Chord annotations below the first staff: Ami7, Ami7, Emi7, Abmi7

Chord annotations below the second staff: Gmi7, C7(b9), Fmi7, C7ALT

Measure numbers: 5, 9

Technical markings: 3 (triplets)

TRIBUTE

A GMA⁷ AMI⁷ Bmi⁷ Cmi⁷ F⁷

B^bMA⁷ B^bMI⁷ E^{b7} 1. A^bMA⁷ AMI⁷ D⁷

5 2. A^bMA⁷ GMA⁷ **B** DMI⁷ G⁷ F[#]MI⁷ B⁷

9 FMI⁷ B^{b7} 3 E^bMA⁷ A^bMI⁷ D^{b7}

13 AMI⁷ D⁷ **A** GMA⁷ AMI⁷

17 Bmi⁷ Cmi⁷ F⁷ B^bMA⁷ B^bMI⁷ E^{b7} A^bMA⁷ GMA⁷ AMI⁷ D⁷

21 3

TRIPPIN

C#m⁷(b5) **F#7(b9)** **B⁷** **E⁷(b9)** **A⁷_{SUS}** **B^{b7}_{SUS}** **A⁷_{SUS}**

A^m₇ **G^m₇** **F#m⁷** **B⁷** **E^m₇** **A⁷** **D^m₇** **G⁷**

C^m₇ **C^m₇** **F⁷** **G^m₇** **A^m₇** **B^m₇** **A^m₇**

C#m⁷(b5) **F#7(b9)** **B^m₇** **E⁷(b9)** **A^m₇** **D⁷**

C#m⁷(b5) **F#7(b9)** **B⁷** **E⁷(b9)** **A⁷_{SUS}** **B^{b7}_{SUS}** **A⁷_{SUS}**

A^m₇ **G^m₇** **F#m⁷** **B⁷** **E^m₇** **A⁷** **D^m₇** **G⁷**

C^m₇ **C^m₇** **F⁷** **G^m₇** **C#m⁷** **F#⁷**

B^m₇ **E⁷** **A^m₇** **D⁷** **G^m₇** **A^m₇** **D⁷**

C#m⁷(b5)

BASED ON THE CHANGES TO: *I THOUGHT ABOUT YOU*

UNDER A WATCHFUL EYE

JERRY BERGONZI

Dmaj7 Eb7

5 Em7 A7 Dmaj7 Em7 A7

1. 3

2. Dmaj7 Am7 D7

Gmaj7

E7 Em7 A7

UP FOR THE COUNT

A D_{MI}^7 B^{b7} D_{MI}^7 B^{b7}

A_{MIN}^{b9} G_{MI}^7 C^7

B F^7_{SUS} B_{MI}^7 E^7 $C^{\#MI}^7$ $F^{\#7}$

E^{bMI}^7 A^{b7} E_{MI}^7 A^7

A D_{MI}^7 B^{b7} D_{MI}^7 B^{b7}

A_{MIN}^{b9} G_{MI}^7 C^7

SOLO FORM: AABA

URANIAN OVERTONES

Dmi⁷ **G⁷** **Cma⁷** **Fma⁷**

Bmi⁷(b5) **E⁷(b⁹, b¹³)** **Ami⁷**

Dmi⁷ **G⁷** **Cma⁷** **Fma⁷**

Bmi⁷(b5) **E⁷(b⁹, b¹³)** **Ami⁷**

Bmi⁷(b5) **E⁷(b⁹, b¹³)** **Ami⁷**

Dmi⁷ **G⁷** **Cma⁷** **Fma⁷**

Bmi⁷(b5) **E⁷(b⁹, b¹³)** **Ami⁷** **D⁷** **Gmi⁷** **C⁷**

Fma⁷ **Bmi⁷(b5)** **E⁷(b⁹, b¹³)** **Ami⁷**

BASED ON THE CHORD CHANGES TO: *AUTUMN LEAVES*

WHAT IF

CMA⁷(#5) **BMI⁷(b6)** **CMA⁷(#5)** **BMI⁷(b6)**
CMA⁷(#5) **BMI⁷(b6)** **B^bMA⁷(#5)** **AMI⁷(b6)**
DMI⁷(b6) **C#MA(SUS)** **DMI⁷(b6)** **C#MA(SUS)**
DMI⁷(b5) **C#MA(SUS)** **CMI⁷(b6)** **BMA⁷(b5)**
C#7 WHOLETONE **A^bMA⁷** **E^b/G**
GMA⁷(#5) **GMA⁷(b5)** **D⁷ALT**

5
 9
 13
 17
 21

B FLAT INSTRUMENTS

WHAT IS THIS THING CALLED LOVE

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 double bar line and a key signature change to one flat (Bb). The score includes various chord annotations: A^{7ALT}, F[#]MA^{7(b5)}, E^bMA^{7(b5)}, D^bMA^{7(b5)}, A^{7ALT}, F[#]MA^{7(b5)}, E^bMA^{7(b5)}, D^b9, D^bM⁷, G⁷, F[#]M⁷, B^b7^{SUS}, A⁷SUS, A^{7ALT}, F[#]MA^{7(b5)}, E^bMA^{7(b5)}, D^bM⁷, and D^bM⁷. There are also numerical annotations: '5' below the second staff, '9' below the third staff, '13' below the fourth staff, '17' below the fifth staff, '21' below the sixth staff, and '25' below the seventh staff. A double bar line is located at the end of the tenth staff, with a '6' above it and '33-38' below it.

WHEEL OF REBIRTH

A $F^{\#}MA / GMA$ A^bMA / EMA

5 DMI / A^bMA F^7SUS

9 $C^{\#}MA / F^{\#}MI$

B D^7SUS **6** D^7ALT **2**

A EMA / GMA A^bMA / EMA

23 DMI / A^bMA F^7SUS

27 $C^{\#}MA / F^{\#}MI$

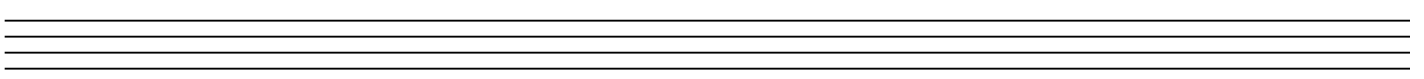
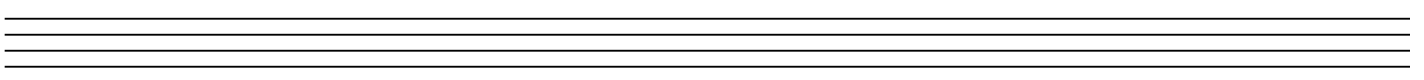
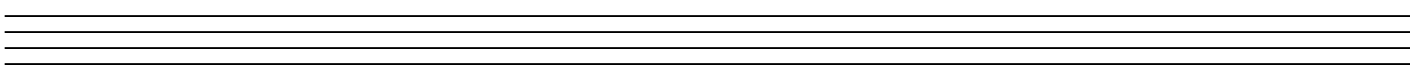
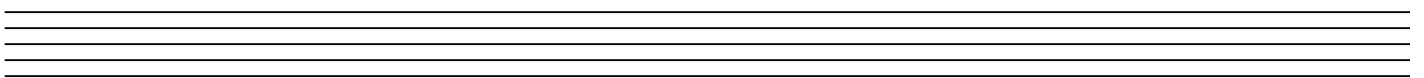
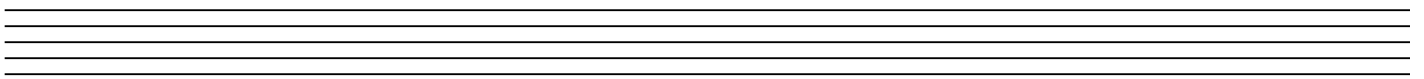
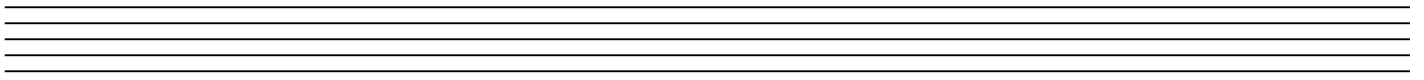
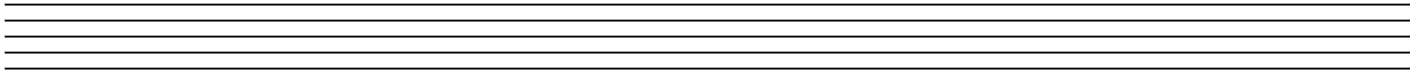
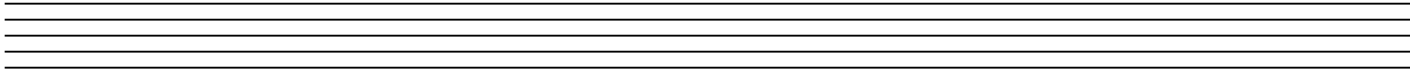
31

35

SOLO FORM: AABA

WHERE EVER

The musical score is written for B flat instruments in 4/4 time. It consists of three staves of music. The first staff contains measures 1 through 4, with chord annotations A_{MI}^7 , $B^7_{(b9)_{(13)}}$, E_{MI}^7 , and $B^b_{MA}^7$ above the notes. The second staff contains measures 5 through 8, with chord annotations $E^b_{MI}^{(MA)7}$, $F^{\#}_{MI}^7(b5)$, E_{MA}^7 , and D_{MI}^7 below the notes. The third staff contains measures 9 through 12, with chord annotations $C^{\#}_{MI}^7$, C_{MA}^7 , D_{MI}^7 , and $B^b_{MA}^7$ below the notes. Measure 9 is marked with a '5' and measure 12 with a '9'. The score ends with a double bar line.



WHILE READING MY LETTER BOMB, I!!!!

B^{b7}SUS **B^{b7}ALT**

1 **E^bMA⁷** **A^{b7}(#11)** **GMI⁷** **F#MI⁷** 3

5 **B^{b7}SUS** **G⁷ALT**

9 **CMI⁷** **FMI⁷** **B^{b7}** 1. **E^bMA⁷** **C⁷ALT**

13 2. **E^bMA⁷** **F#MI⁷** **B⁷** **EMA⁷** **F#MI⁷**

17 **G#MI⁷** **AMI⁷** **D⁷** **G#MI⁷** **C#7(b9)** **F#MI⁷** **B⁷**

21 **EMA⁷** **EMA⁷** **EMI⁷** **A⁷**

25 **DMA⁷** **G#MI⁷(b5)** **C#7(b9)** **EMI⁷** **A⁷**

29 **D⁷** **C#7** **C⁷ALT** **B^{b7}SUS**

33

WHILE READING MY LETTER BOMB, !!!!!

B^{b7}ALT **E^bMA⁷** **A^{b7}(#11)**

37 **G^{Mi}7** **F[#]Mi⁷** **B^{b7}SUS**

41 **G⁷ALT** **C^{Mi}7** **F^{Mi}7** **B^{b7}** **E^bMA⁷** **C⁷ALT**

45

Detailed description: This is a musical score for a piece titled 'While Reading My Letter Bomb, !!!!!'. It consists of three staves of music in 7/8 time. The first staff starts at measure 37 and features a triplet of eighth notes. The second staff starts at measure 41 and contains six measures of music. The third staff starts at measure 45 and concludes the piece. Chord symbols are placed above and below the staves to indicate the harmonic structure.

BASED ON BODY & SOUL

WHILE YOU WERE OUT

JERRY BERGONZI

STRAIGHT 8'S

Musical score for "While You Were Out" by Jerry Bergonzi, featuring straight eighth notes. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo/style is indicated as "STRAIGHT 8'S". The score consists of four staves of music, each containing a series of eighth notes and rests, with various chords indicated above the notes. The chords are: 1. Gbmaj7, A7(b9add13), D7(SUS4), C#m7. 2. F#m13, Cm7, F7(b9), Bb7(SUS4), Bb7(b9). 3. Gmaj7, Fm7, G7(SUS4), Dbmaj7. 4. Eb7, Am7, D7, Gmaj7, F7(SUS4). The score includes several triplet markings (indicated by a bracket with the number 3) and a final double bar line.

B FLAT INSTRUMENTS

WHO SAID?

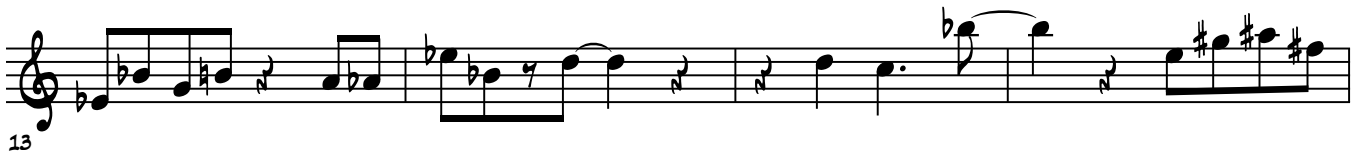
JERRY BERGONZI

C MINOR BLUES

MELODY



HARMONY



C MINOR BLUES

WHO'S THERE ?

Chord progression for B Flat Instruments:

1. $C\sharp MA^7$ C^7 FMA^7 E^7 AMi^7 GMI^7 C^7

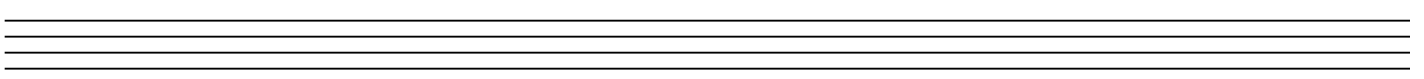
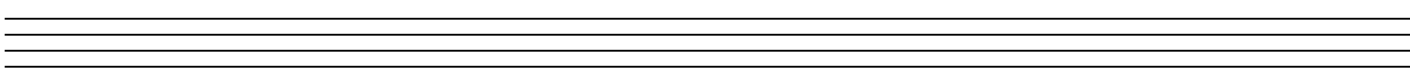
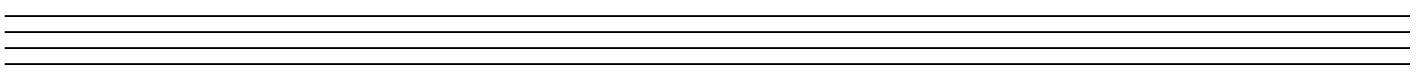
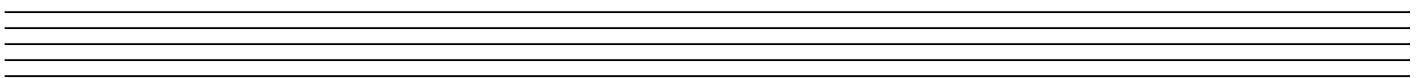
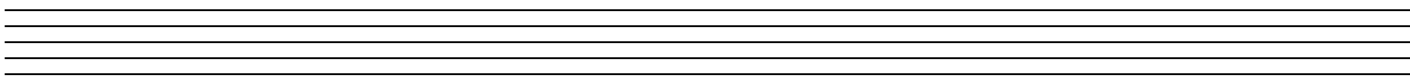
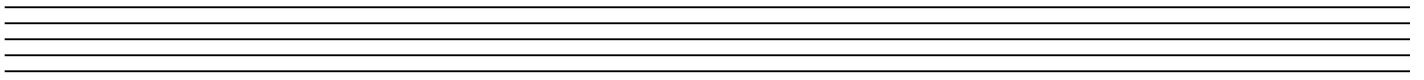
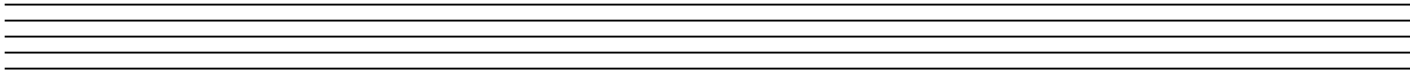
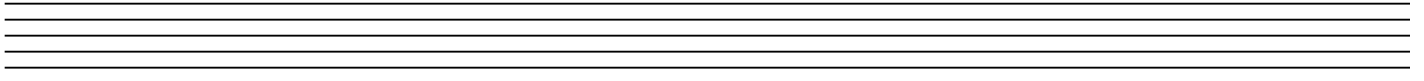
2. FMA^7 E^7 AMi^7 A^b7 D^bMA^7 BMI^7 E^7

5. AMi^7 GMI^7 C^7 FMA^7 E^bMI^7 A^b7

9. D^bMA^7 BMI^7 E^7 AMi^7 E^bMI^7 A^b7

13. D^b/A^b E^bMI^7/A^b A^b7 D^b/A^b E^bMI^7 A^b7

17.



WHY BUT NOT

FMA⁷

Fmi⁷

B^{b7}

Musical notation for the first system, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Measure 1: FMA⁷. Measure 2: Fmi⁷. Measure 3: B^{b7}. Measure 4: B^{b7}.

E^bMi⁷

A⁷

E^bMi⁷

A^{b7}

Musical notation for the second system, measures 5-8. The music is in 4/4 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Measure 5: E^bMi⁷. Measure 6: A⁷. Measure 7: E^bMi⁷. Measure 8: A^{b7}.

5

D^bMi⁷

G⁷

C^bM^bA⁷

A^bMi⁷

Musical notation for the third system, measures 9-12. The music is in 4/4 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Measure 9: D^bMi⁷. Measure 10: G⁷. Measure 11: C^bM^bA⁷. Measure 12: A^bMi⁷.

9

1. D^b7(#11)

D^bMi⁷

G^bMi⁷ C⁷

Musical notation for the fourth system, measures 13-16. The music is in 4/4 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Measure 13: D^b7(#11). Measure 14: D^bMi⁷. Measure 15: G^bMi⁷. Measure 16: C⁷.

13

2

D⁷ Dm⁷ G⁷ CMA⁷ Gm⁷ C⁷

17

The musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a repeat sign over the first two measures. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The lower staff is in bass clef and contains a piano accompaniment line with a repeat sign over the first two measures. The notes are: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). The chord changes are indicated above the upper staff: D⁷ (measures 1-2), Dm⁷ (measure 3), G⁷ (measure 4), CMA⁷ (measures 5-6), Gm⁷ (measure 7), and C⁷ (measure 8). The piano accompaniment features a steady eighth-note bass line in the first two measures, followed by a more complex rhythmic pattern in the remaining measures.

BASED ON THE CHORD CHANGES TO: *JUST FRIENDS*

WIDLY REDUNDO

Chord changes for the first staff: GMA, A^bMA, GMA, F[#]MA

Chord changes for the second staff: GMA, A^bMA, GMA, F[#]7

Chord changes for the third staff: FMA, F[#]MA, FMA, EMA

Chord changes for the fourth staff: E^bMA, BMA⁷, EMI⁷, A⁷

Chord changes for the fifth staff: F[#]Mi⁷, G⁷

Chord changes for the sixth staff: E^b7, A^bMIN⁶

Chord changes for the seventh staff: E⁷, A^b7(#11)

Chord changes for the eighth staff: GMI^(MA7), C[#]7(#11), D⁷(^b9/₁₃)

Staff numbers: 5, 9, 13, 17, 21, 25, 29

WIGGY

Chord progressions and measures shown in the score:

- Measures 1-4: $F\#m7$, $Dm7$, $Gm7$, $Ebm7$
- Measures 5-8: $Abm7$, $Em7$, $C\#m7$, $Bb7(b9)$
- Measures 9-12: $Bbm7/Eb$, $Eb7(b9)$, $Abm7$, $F7(b9)$
- Measures 13-16: $Bbm7$, $C7(b9)$, $Fm7$, $C\#m7$
- Measures 17-20: $F\#m7$, $Dm7$, $Gm7$, $Ebm7$
- Measures 21-24: $Abm7$, $Em7$, $Abm7$, $Bb7ALT$
- Measures 25-28: $Ebm7$, $Ab7$, $Ebm7$, $Ab7$

WILBUR

AMA⁷

5 B_{Mi}^{7(b5)} E^{7(b9)} C[#]Mi^{7(b5)} F[#]7(b9)

9 B_{Mi}⁷ E⁷ AMA⁷ FINE

13 D_{Mi}⁷ G⁷ C_{MA}⁷

17 D_{Mi}⁷ G⁷ C_{MA}⁷

21 B_{Mi}⁷ E⁷ AMA⁷

25 G[#]Mi⁷ C[#]7 F[#]MA⁷ B_{Mi}⁷ E⁷

29 D.C. AL FINE

BASED ON THE CHORD CHANGES TO: I'LL REMEMBER APRIL

WIND PRINT

The musical score is written for B flat instruments in 7/4 time. It consists of seven staves of music. Measure numbers 1, 4, 7, 10, 13, 17, and 20 are indicated at the beginning of their respective staves. Chord annotations are placed above or below the notes. A triplet of eighth notes is marked with a '3' and a bracket in measure 13.

Chord annotations include: $C\sharp Mi^7$, $F\sharp^7(\sharp 9)$, $BMA^7(\sharp 11)$, $EMA^7(\sharp 11)$, $A^7(\sharp 11)$, $A^7(\sharp 11)$, D^bMA^7/A^b , $AMA^7(\sharp 5)/G\sharp$, $EMA^7(\sharp 5)$, $G^7(b9)$, FMI^7 , $GMA^7(\sharp 11)$, CMA^7 , BMI^7 , $B^b7(\sharp 9)$, E^bMI^7 , $A^b7(\sharp 9)$, $C\sharp Mi^7$, $F\sharp^7(\sharp 9)$, $BMA^7(\sharp 11)$, $EMA^7(\sharp 11)$, $A^7(\sharp 11)$, $A^7(\sharp 11)$.

WIPPER SNAPPER

MELODY

4/4

F#MA7 **DMA7** **AMA7** **B7sus**

GMI7 **Dmi7** **Ebmi7** **Bbmi7** **AbMA7** **EMA7**

5

BMA7 **C#7sus** **Ami7** **Emi7** **Fmi7** **Cmi7** **DMA7(#5)** **Ebmi7**

9

F#MA7 **DMA7** **AMA7** **B7sus**

HARMONY

15

GMI7 **Dmi7** **Ebmi7** **Bbmi7** **AbMA7** **EMA7**

19

BMA7 **C#7sus** **Ami7** **Emi7** **Fmi7** **Cmi7** **DMA7(#5)** **Ebmi7**

23

F#MA7 **DMA7** **AMA7** **B7sus**

B FLAT INSTRUMENTS

WITCHCRAFT

REHARM BY
JERRY BERGONZI

The musical score consists of ten staves of music in 4/4 time. The notes are written in treble clef. Chord annotations are placed below the staves, often with measure numbers. A triplet of eighth notes is marked with a '3' and a bracket in measure 22.

Chord annotations and measure numbers:

- Staff 1: F#7(b9) SUS, F#7(b9), F#7(b9) SUS, F#7(b9)
- Staff 2: D7 SUS, D7 SUS, EbMI7, DMI7 G7
- Staff 3: 5 CMA7, CMA7, CMI7, F7
- Staff 4: 9 EMI7, A7 ALT, EbMI7, D7
- Staff 5: 13 G7 SUS, G7 SUS, F7 SUS, F7 SUS
- Staff 6: 17 EbMA7(b5), EbMA7(#5), C#7 ALT, F#7 ALT
- Staff 7: 21 B MI7, G#MI7(b5), C#7(b9), GMA7(b5), B MI7, E7
- Staff 8: 25 A MI7, F#MI7(b5), B 7(b9), GMI11, F#MA7(b5)
- Staff 9: 29

The image displays a musical score for the piece 'Witchcraft'. It consists of two staves of music in 7/8 time, written in treble clef. The first staff contains measures 33 through 36, and the second staff contains measures 37 through 40. Chord annotations are placed above and below the staves to indicate the harmonic structure.

Staff 1 (Measures 33-36):

- Measure 33: $F\#7(b9)_{SUS}$ (above), D^7_{SUS} (below)
- Measure 34: $F\#7(b9)$ (above), D^7_{SUS} (below)
- Measure 35: $F\#7(b9)_{SUS}$ (above), $C\#7_{WHOLETONE}$ (below)
- Measure 36: $F\#7(b9)$ (above)

Staff 2 (Measures 37-40):

- Measure 37: D^7_{SUS} (below)
- Measure 38: D^7_{SUS} (below)
- Measure 39: $C\#7_{WHOLETONE}$ (below)
- Measure 40: $C\#7_{WHOLETONE}$ (below)

WITH REFERENCE

MELODY

The musical score is written in 4/4 time and consists of ten staves of music. The melody is primarily composed of eighth and sixteenth notes, with several triplet markings. The key signature changes from one flat (Bb) to two flats (Bb, Eb) at measure 13. The score includes various chord voicings such as BbMA7, Emi7, A7, DMA7, Ami7, D7, GMA7, Abmi7, Db7, GbMA7, Cmi7, F7, GbMA7, Fmi7, Bb7, EbMA7, Ami7, D7, GMA7, F#mi7, B7, Ema7, Ebmi7, Ab7, DbMA7, Cmi7, F7, BbMA7, Emi7, A7, BbMA7, Dmi7(b5), G7(b9), Cmi7, Ebmi7, Ab7, BbMA7, Emi7, A7, F#mi7, B7, Emi7, A7, DMA7, Bmi7, Cmi7, F7, and concludes with a final measure at measure 29.

WITH REFERENCE

HARMONY

Staff 1: $B^{\flat}MA^7$ $E\text{mi}^7$ A^7 DMA^7 $A\text{mi}^7$ D^7
Staff 2: GMA^7 $A^{\flat}\text{mi}^7$ $D^{\flat}7$ $G^{\flat}MA^7$ $C\text{mi}^7$ F^7
Staff 3: $G^{\flat}MA^7$ $F\text{mi}^7$ $B^{\flat}7$ $E^{\flat}MA^7$ $A\text{mi}^7$ D^7
Staff 4: GMA^7 $F^{\sharp}\text{mi}^7$ B^7 $E\text{MA}^7$ $E^{\flat}\text{mi}^7$ $A^{\flat}7$
Staff 5: $D^{\flat}MA^7$ $C\text{mi}^7$ F^7 $B^{\flat}MA^7$ $E\text{mi}^7$ A^7
Staff 6: $B^{\flat}MA^7$ $D\text{mi}^7(b5)$ $G^7(b9)$ $C\text{mi}^7$ $E^{\flat}\text{mi}^7$ $A^{\flat}7$
Staff 7: $B^{\flat}MA^7$ $E\text{mi}^7$ A^7 $F^{\sharp}\text{mi}^7$ B^7 $E\text{mi}^7$ A^7
Staff 8: DMA^7 $B\text{mi}^7$ $C\text{mi}^7$ F^7
Staff 9: (Final staff, measure 29)

WITHOUT A TRACE

The musical score is written for B flat instruments in 4/4 time. It consists of ten staves of music. The first staff (measures 1-3) features chords C⁷, B⁷, and B^{b7}. The second staff (measures 4-6) features A⁷, D⁷, and A^{b7}. The third staff (measures 7-9) features G⁷, C^{#7}, and C⁷. The fourth staff (measures 10-12) features B⁷, B^{b7}, and A⁷. The fifth staff (measures 13-16) features A^{b7}, G⁷, and C^{MA7}. The sixth staff (measures 17-20) features B^{Mi7(b5)}, E^{7(b9)}, A^{Mi7}, B^{Mi7(b5)}, E^{7(b9)}, and A^{Mi7}. The seventh staff (measures 21-24) features B^{Mi7(b5)}, E^{7(b9)}, A^{Mi7}, D⁷, and G^{7(#9)}. The eighth staff (measures 25-28) features C⁷, B⁷, and B^{b7}. The score includes various rhythmic patterns, including eighth and sixteenth notes, and triplets indicated by the number '3' below the notes.

WITHOUT A TRACE

Musical score for the piece "Without a Trace". The score is written on two staves in treble clef. The first staff begins at measure 28 and contains a melodic line with several triplets. Above the staff, the chords A⁷, A^{b7}, and G⁷ are indicated. The second staff begins at measure 31 and features a C^{MA7} chord with a long note value. The piece concludes with a double bar line.

BASED ON THE CHANGES TO *THERE IS NO GREATER LOVE*

YEREVEN MAMA

The musical score is written for B flat instruments in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4. Above the staff, the following chords are indicated: GMA⁷, F/GMI, F#MA^{7(b5)}, and E^bMA^{7(b5)}. The second staff continues the melody, with chords CMA^{7(b5)}, Bmi^{7(b6)}, Bmi^{7(b6)}, and CMA^{7(b5)} written above. The third staff starts with a measure number '5' above the first measure. The melody continues with chords E^bMA^{7(b5)}, G^bMA^{7(b5)}, F/GMI, and GMA⁷. The piece concludes with a double bar line. A measure number '9' is written below the first measure of the third staff.

YONDER

A_M7 **F_M7(ADD13)** **A_M7** **C_M7**

G_M7 **E_M7** **E^b_MA7** **A^{7(b9)}**

A^b_M7 **D_M7** **A^b_M7** **D_M7**

E^b_M7 **A^b_M7** **E^b_M7** **A^b_M7**

F[#]_M7 **E_M7**

E^b_M7 **A^b_M7** **E^b_M7** **A^b_M7**

F[#]_M7 **E_M7**

A^b_M7 **C[#]_M7**

SOLO FORM: AAB

YOU CAN TELL

The musical score is written for B flat instruments in a 3/4 time signature. It consists of six staves of music, each with a treble clef and a key signature of one flat (Bb). The notes are quarter notes, and the chords are indicated by symbols above the staff lines. The score is divided into two systems, each with a first and second ending.

Staff 1: Chords: $D^b_{MA}7$, C^{7ALT} , $F_{MI}7$, $A^b_{MI}7$, $B^b_{MIN}9$, $G_{MI}7$, C^7

Staff 2: Chords: $F_{MA}7$, E^{7ALT} , $A_{MI}7$, $C_{MI}7$, $D_{MI}7$, $B_{MI}7$, E^7

Staff 3: Chords: $A_{MI}7$, $G_{MI}^{7(b5)}$, $C^{7(b9)}$, $F_{MI}7$, $E^b_{MI}7$, A^b7

Staff 4 (First Ending): Chords: $D^b_{MA}7$, $D_{MI}^{7(b5)}$, $G^{7(b9)}$, $C_{MA}7$, $E^b_{MI}7$, A^b7

Staff 5 (Second Ending): Chords: D^b/A^b , $E^b_{MI}7/A^b$, D^b/A^b , $E^b_{MI}7/A^b$, A^b7

Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective staves.

YOU MENTION IT TOO!

The musical score is written in 4/4 time and consists of five staves. The melody is written in treble clef. Chord changes are indicated by letters above the staff. The first staff contains measures 1-4 with chords: A_{MI}^7 , D^7 , G_{MA}^7 , and $E^{7(b9)}$. The second staff contains measures 5-8 with chords: A_{MI}^7 , D^7 , G_{MA}^7 , and $E^{7(b9)}$. The third staff contains measures 9-12 with chords: A_{MI}^7 , $F\#_{MI}^7(b5)$, $B^{7(b9)}$, E_{MI}^7 , and $F\#^{7(b9)}$. The fourth staff contains measures 13-16 with two first endings:
1. B_{MA}^7 , $C\#_{MI}^7$, $F\#^7$, B_{MA}^7 , B_{MI}^7 , E^7
2. B_{MI}^7 , E^7 , A_{MI}^7 , D^7 , G_{MA}^7 , B_{MI}^7 , E^7
The fifth staff contains measures 17-20 with chords: B_{MI}^7 , E^7 , A_{MI}^7 , D^7 , G_{MA}^7 , B_{MI}^7 , and E^7 .

BASED ON THE CHORD CHANGES TO: *DIANE*

YOU SAID IT, NOT ME

The musical score is written for B flat instruments in 4/4 time. It consists of seven staves of music, each with a treble clef. The notes are primarily eighth and quarter notes, often grouped with a '5' and a bracket, indicating a fifth-finger fingering. The chord labels above the staves are: E^bM⁷, E^bM⁷, E^bM⁷, E^bM⁷, C^M7, B^M7(b⁵), and a sequence of B^bM⁷, A^bMIN⁶, G^M7, and F^M7. Measure numbers 5, 9, 13, 17, 21, and 25 are placed at the beginning of their respective staves. The piece concludes with a double bar line at the end of the seventh staff.

YOUR OWN WITNESS

The first system of music consists of two staves. The top staff is in treble clef with a 4/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The second measure contains a quarter rest, a quarter note D4, and a quarter note C4. The third measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The fourth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The fifth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The bottom staff is in bass clef. It begins with a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B1, a quarter note A1, and a quarter note G1.

The second system of music consists of two staves. The top staff is in treble clef. It begins with a quarter note G4, a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fourth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The fifth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The bottom staff is in bass clef. It begins with a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. A small number '5' is written below the first measure of the bottom staff.

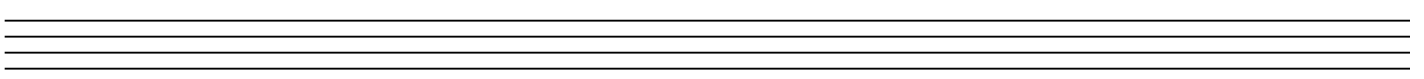
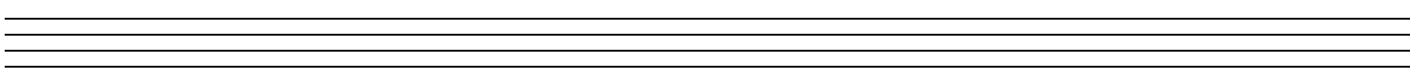
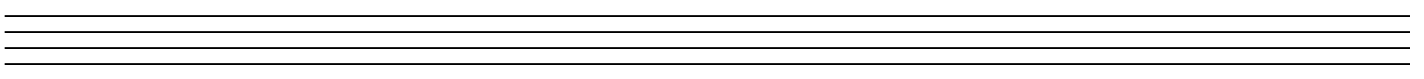
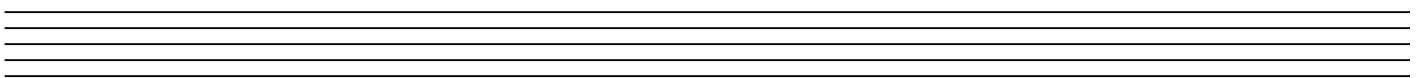
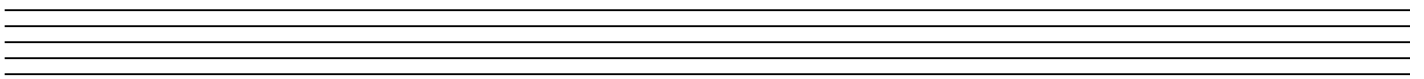
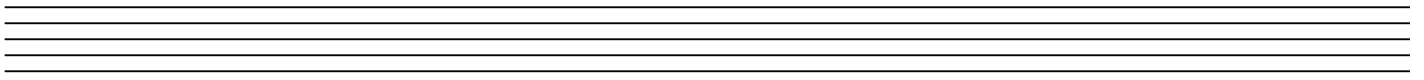
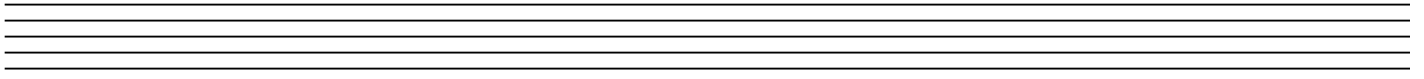
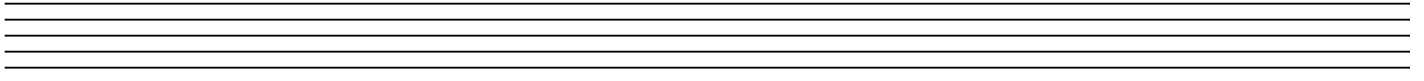
The third system of music consists of two staves. The top staff is in treble clef. It begins with a quarter note G4, a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fourth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The fifth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The bottom staff is in bass clef. It begins with a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. A small number '9' is written below the first measure of the bottom staff.

BLOWING OVER D PEDAL

ZONIAN MODE

The musical score is written for B flat instruments in 4/4 time. It consists of three staves of music. The first staff begins with a **Dmi⁷** chord and contains a melodic line with several measures of eighth notes, some marked with a '5' for fingering. The second staff starts with a **Gmi⁷** chord, followed by a **Dmi⁷** chord. It continues with a melodic line featuring eighth notes and some measures with a '5' fingering. The third staff begins with a **B^b7** chord, followed by an **A⁷(^b9^b13)** chord, and ends with a **Dmi⁷** chord. The final measure of the third staff is a whole note chord. A small number '9' is written below the first measure of the third staff.

SOLO CHANGES: D MINOR BLUES



ZONING

F#7(b9)_{SUS} F#7(b9) F#7(b9)_{SUS} F#7(b9)

D⁷_{SUS} Eb^{mi}7 D^{mi}7 G⁷

5 C^{MA}7 C^{mi}7 F⁷

9 E^{mi}7 A⁷ Eb^{mi}7 D⁷

13 G⁷_{SUS} F⁷_{SUS}

17 Eb^{MA}7(b5) Eb^{MA}7(#5) C#⁷_{ALT} F#⁷_{SUS}

21 B^{mi}7 G#^{mi}7(b5) C#⁷(b9) G^{MA}7(b5) B^{mi}7 E⁷

25 A^{mi}7 F#^{mi}7(b5) B⁷(b9) G^{mi}7 F#^{MA}7(b5)

29

F#7(b9) SUS F#7(b9) F#7(b9) SUS F#7(b9)

33 D⁷ SUS C#⁷ WHOLE TONE

37

