

THE MUSIC OF

# JERRY BERGONZI

C Instruments





**ALL COMPOSITIONS BY**

**JERRY BERGONZI**

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# 1ST LADY

1  $E_{MA}^7$   $G^{\flat}MI^7(b5)$   $B^7$   $FMI^7$   $B^{\flat}7$

5  $G^7(b9) / C$   $C^{\flat}9$   $BMI^7$   $E^7$   $B^{\flat}MI^7$   $E^{\flat}7$

9  $A^{\flat}MA^7$   $D^{\flat}MA^7$   $F^{\sharp}MI^7$   $B^7$

13  $E_{MA}^7$   $DMI^7$   $G^7$   $FMI^7$   $B^{\flat}7$   $E^{\flat}MA^7$

17  $E_{MA}^7$   $CMA^7(b5)$

# 2ND RAY

**A**  $Dm7(\#11)$   $E^bMA7$

$E^bMA7(\#5)$   $E^bMI(MA7)$

5  $A7(b9)$  **B**  $A^bMA7$

9  $Dm7$   $E^bMA7$

13  $G^{MIN}11$

17

SONG FORM: AAB

# 3RD RAY

The musical score for "3rd Ray" by Jerry Bergonzi is presented in 4/4 time. It consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat major). The score includes the following chord changes and measure markings:

- Staff 1:  $E^bMA^7$  (measures 1-4),  $CM^7$  (measures 5-8)
- Staff 2:  $E^bMA^7$  (measures 1-4),  $BMA^7$  (measures 5-8)
- Staff 3:  $A^bMA^7$  (measures 1-4),  $EM^7$  (measures 5-8)
- Staff 4:  $E^bMA^7$  (measures 1-4),  $BMA^7$  (measures 5-8)
- Staff 5:  $DM^7(\#5)$  (measures 1-4),  $CM^7(\#5)$  (measures 5-8)
- Staff 6:  $E^bMA^7$  (measures 1-4),  $CM^7$  (measures 5-8)

Measure markings are placed at the beginning of each staff: 1, 5, 9, 13, 17, and 21.

# 5TH RAY

♩=280

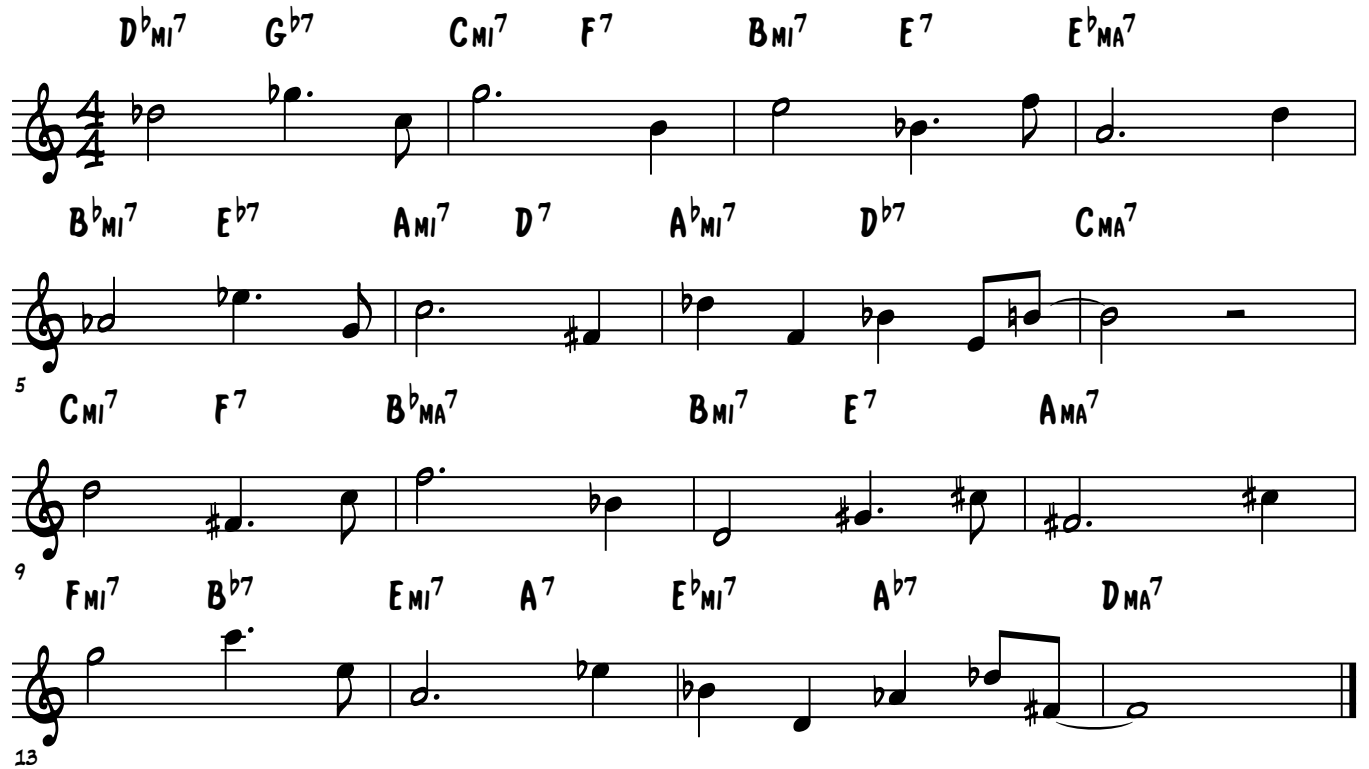
Fmi<sup>7</sup> B<sup>b7</sup> Gmi<sup>7</sup> C<sup>7</sup>  
 Fmi<sup>7</sup> B<sup>b7</sup> Gmi<sup>7</sup> C<sup>7</sup>  
 5 Fmi<sup>7</sup> Ami<sup>7</sup>  
 9 D<sup>b</sup>mi<sup>7</sup> Ami<sup>7</sup>  
 13 Fmi<sup>7</sup> B<sup>b7</sup> Gmi<sup>7</sup> C<sup>7</sup>  
 17 Fmi<sup>7</sup> B<sup>b7</sup> Gmi<sup>7</sup> C<sup>7</sup>  
 21 Fmi<sup>7</sup> Ami<sup>7</sup>  
 25 D<sup>b</sup>mi<sup>7</sup> Ami<sup>7</sup>  
 29 Fmi<sup>7</sup>  
 FINE

C INSTRUMENTS

# 7TH RAY

JERRY BERGONZI

STRAIGHT  = 116



Chord symbols for the first staff:  $D^{\flat}mi^7$ ,  $G^{\flat 7}$ ,  $Cmi^7$ ,  $F^7$ ,  $Bmi^7$ ,  $E^7$ ,  $E^{\flat}MA^7$

Chord symbols for the second staff:  $B^{\flat}mi^7$ ,  $E^{\flat 7}$ ,  $Ami^7$ ,  $D^7$ ,  $A^{\flat}mi^7$ ,  $D^{\flat 7}$ ,  $CMA^7$

Chord symbols for the third staff:  $Cmi^7$ ,  $F^7$ ,  $B^{\flat}MA^7$ ,  $Bmi^7$ ,  $E^7$ ,  $AMA^7$

Chord symbols for the fourth staff:  $Fmi^7$ ,  $B^{\flat 7}$ ,  $Emi^7$ ,  $A^7$ ,  $E^{\flat}mi^7$ ,  $A^{\flat 7}$ ,  $DMA^7$

Measure numbers: 5, 9, 13

MARCH-LIKE



C INSTRUMENTS

# 114TH W. 28TH ST.

JERRY BERGONZI

♩=127

EbMA7 Fmi7 Bb7 EbMA7 Ebmi7 Ab7  
 DbMA7 Gmi7 C7 FMA7 Fmi7 Bb7  
 5 EbMA7 Fmi7 Bb7 EbMA7 Ebmi7 Ab7  
 9 DbMA7 Gmi7 C7 FMA7 Bbmi7 Eb7  
 13 AbMA7 Abmi7 Db7  
 17 GbMA7 Fmi7 Bb7  
 21 EbMA7 Fmi7 Bb7 EbMA7 Ebmi7 Ab7  
 25 DbMA7 Gmi7 C7 FMA7 Fmi7 Bb7  
 29 EbMA7 D7 Db7 C7 Fmi7 Bb7 EbMA7  
 33

BASED ON THE CHORD CHANGES TO: *STAR EYES*

# A DIFFERENT LOOK

**D<sup>MA</sup>7**      **D<sup>b</sup>Mi<sup>7</sup>**      **B<sup>MA</sup>7**      **B<sup>b</sup>Mi<sup>7</sup>**

**A<sup>7</sup>SUS**      **A<sup>b</sup>Mi<sup>7</sup>**      **D<sup>b</sup>7**

**G<sup>b</sup>MA<sup>7</sup>**      **E<sup>MA</sup>7(b5)**      **E<sup>b</sup>MA<sup>7</sup>**      **E<sup>Mi</sup>7(b5)**      **A<sup>7</sup>(b9)**

1. **D<sup>Mi</sup>7**      **E<sup>Mi</sup>7/D**      **D<sup>Mi</sup>7**      **E<sup>Mi</sup>7/D**

2. **D<sup>Mi</sup>7**      **E<sup>Mi</sup>7/D**      **D<sup>Mi</sup>7**      **E<sup>Mi</sup>7/D**

**C<sup>Mi</sup>7**      **F<sup>7</sup>**      **E<sup>b</sup>Mi<sup>7</sup>**      **A<sup>b</sup>7**      **D<sup>b</sup>MA<sup>7</sup>**

**G<sup>b</sup>Mi<sup>7</sup>**      **B<sup>7</sup>**      **E<sup>Mi</sup>7**      **A<sup>7</sup>**

**D<sup>MA</sup>7**      **D<sup>b</sup>Mi<sup>7</sup>**      **B<sup>MA</sup>7**      **B<sup>b</sup>Mi<sup>7</sup>**

**A<sup>7</sup>SUS**      **A<sup>b</sup>Mi<sup>7</sup>**      **D<sup>b</sup>7**

The musical score consists of two staves. The upper staff is in treble clef and contains a melody line with a series of notes and rests. Above the notes are several chord symbols:  $G^{\flat}MA^7$ ,  $E MA^7(b5)$ ,  $E^{\flat}MA^7$ ,  $E MI^7(b5)$ , and  $A^7(b9)$ . The lower staff is also in treble clef and contains a bass line with four sustained notes, each marked with a chord symbol:  $D MI^7$ ,  $E MI^7/D$ ,  $D MI^7$ , and  $E MI^7/D$ . A bracket spans across these four notes. The number 37 is written to the left of the first note in the lower staff, and the number 41 is written below the first note in the lower staff.

C INSTRUMENTS  
(MELODY)

# A GRANNY WINNER

JERRY BERGONZI

Chord changes:  $GMA^7$ ,  $B^bMi^7$ ,  $E^b7$ ,  $GMA^7$ ,  $BMi^7$ ,  $E^7$ ,  $AMI^7$ ,  $E^7(b9)$ ,  $AMI^7$ ,  $E^b7(\#11)$ ,  $AMI^7$ ,  $D^7$ ,  $CMI^7$ ,  $BMI^7$ ,  $E^7$ ,  $AMI^7$ ,  $D^7$ ,  $GMA^7$ ,  $AMI^7$ ,  $D^7$ .

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

C INSTRUMENTS  
(HARMONY)

# A GRANNY WINNER

JERRY BERGONZI

**GMA<sup>7</sup>** **B<sup>b</sup>mi<sup>7</sup>** **E<sup>b</sup>7**

**GMA<sup>7</sup>** **Bmi<sup>7</sup>** **E<sup>7</sup>**

5 **Ami<sup>7</sup>** **E<sup>7</sup>(b9)** **Ami<sup>7</sup>** 1.

9 **E<sup>b</sup>7(#11)** **Ami<sup>7</sup>** **D<sup>7</sup>**

13 2. **Cmi<sup>7</sup>** **Bmi<sup>7</sup>** **E<sup>7</sup>** **Ami<sup>7</sup>** **D<sup>7</sup>** **GMA<sup>7</sup>** **Ami<sup>7</sup>** **D<sup>7</sup>**

17

# A GROUP OF RABBITS DRESSED IN CLOTHES

The first system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a series of eighth notes: G4, A4, Bb4, Bb4, C5, D5, E5, F5. This is followed by a quarter rest, then a quarter note G5 with a fermata. The lower staff is in bass clef and contains a series of half notes: G3, Bb3, G3, Bb3, G3, Bb3, G3, Bb3.

The second system of music consists of two staves. The upper staff continues from the first system with a quarter note G5 with a fermata, followed by a quarter rest, then a quarter note G5 with a fermata. The lower staff continues with half notes: G3, Bb3, G3, Bb3, G3, Bb3, G3, Bb3.

5

The third system of music consists of two staves. The upper staff begins with a series of eighth notes: G4, A4, Bb4, Bb4, C5, D5, E5, F5. This is followed by a quarter rest, then a quarter note G5 with a fermata. The lower staff continues with half notes: G3, Bb3, G3, Bb3, G3, Bb3, G3, Bb3.

9

# A HANKERING

**A**  $B^{\flat}mi^7$   $Bmi^7$   $E^7$   $A^{\flat}MA^7$   $Gmi^7$

$G^{\flat}mi^7$   $Fmi^7$   $B^{\flat}7$   $E^{\flat}MA^7$   $E^{\flat}MA^7$

**B**  $E^{\flat}mi^7$   $A^7$   $G^{\flat}mi^7$   $B^7$

$E^{\flat}mi^7$   $A^7$   $Dmi^7$   $G^7$   $Cmi^7$   $F^7$

**A**  $B^{\flat}mi^7$   $Bmi^7$   $E^7$   $A^{\flat}MA^7$   $Gmi^7$

$G^{\flat}mi^7$   $Fmi^7$   $B^{\flat}7$   $E^{\flat}MA^7$   $E^{\flat}MA^7$

# A LETTER TO THE PUBLISHER

Musical score for C instruments, featuring a melody in 4/4 time. The score consists of eight staves of music. Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, and 29. Chord changes are indicated by chord symbols above the staff lines.

Chord changes:

- Staff 1:  $F\#7_{ALT}$
- Staff 2:  $B7_{ALT}$
- Staff 3:  $E^bMi7$ ,  $A^b7$ ,  $Dmi7$ ,  $G7$
- Staff 4:  $F\#7_{ALT}$
- Staff 5: (No chord change)
- Staff 6:  $Fmi7$ ,  $B^b7$ ,  $E^bMi7$ ,  $A^b7$
- Staff 7:  $Dmi7$ ,  $G7$ ,  $F7_{SUS}$
- Staff 8: (No chord change)



# A REFEREE ENTERING THE OCTAGON

JERRY BERGONZI

The first system of music is in 4/4 time. The treble clef staff begins with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes. The bass clef staff provides a simple accompaniment of quarter notes.

5

The second system continues the piece. The treble clef staff features a melodic line with eighth notes and quarter notes. The bass clef staff continues with quarter notes. The system concludes with a double bar line and repeat dots.

9

The third system shows a change in key signature to two flats (Bb and Eb). The treble clef staff has a more active melodic line with eighth notes. The bass clef staff continues with quarter notes. The system ends with a double bar line and repeat dots.

13

The fourth system continues in the key of two flats. The treble clef staff features a melodic line with eighth notes and a long phrase of four notes. The bass clef staff continues with quarter notes. The system ends with a double bar line and repeat dots.

# A VEILED PROPHET SPEAKING

JERRY BERGONZI

TRUMPET

TENOR

Abmaj7 Bbm7 Bbm7 Eb7

5

TPT.

TEN. SAX.

Emaj7 Fmaj7 Emaj7 F7ALT.

9

TPT.

TEN. SAX.

A7 Ab A7 Ab

13

TPT.

TEN. SAX.

Gb7(SUS4) G7(SUS4)

17

TPT.

TEN. SAX.

Gb7(SUS4) G7(SUS4)

# ABOUT NOTHING

$\frac{D^\flat}{G^{7ALT}}$        $\frac{D^\flat}{G^\flat MA}$        $\frac{D^\flat}{F^{7ALT}}$        $\frac{D^\flat}{B^\flat MI^7}$

**1**  $A MI^7$      $D^7$      $A^\flat MI^7$      $D^\flat 7$      $G MI^7$      $C^{7ALT}$      $E^\flat MI^7$      $A^\flat 7ALT$

**5**  $D MA^{7(b5)}$      $D^\flat MA^7$      $B MA^7$      $A MA^{7(\#5)}$

**9**  $D MI^7$      $G^{7(b9)}$      $C MI^7$      $F^7$      $D MI^7$      $G^7$      $C^\sharp MI^7$      $F^\sharp 7$

**13**  $E^\flat MI^7$      $D MA^7$      $F MI^7$      $B^\flat MI^7$      $E^\flat 7ALT$

**17**

**BLOWING CHANGES:**

**21**  $A^\flat MI^7$      $A^\flat 7ALT$

**25**  $C^\sharp MI^7$      $F^\sharp 7ALT$

**29**  $B MI^7$      $B^\flat MIN^7$      $E^\flat 7ALT$

# ACIREALE

**A** CMI E<sup>b7</sup>

1 5 9

F<sup>7</sup> C<sup>7(9)</sup> A<sup>b7</sup> G<sup>b7</sup>

**B** E<sup>7</sup> E<sup>b7</sup>

13 17

D<sup>7</sup> D<sup>b7</sup>

**A** CMI E<sup>b7</sup>

21 25 29

F<sup>7</sup> C<sup>7(9)</sup> A<sup>b7</sup> G<sup>b7</sup>

CMI FINE

33

# ACTON JAZZ CAFE

**CMA<sup>7</sup>**                      **B<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**                      **E<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**                      **A<sup>7</sup>(<sup>b9</sup>)**  
  
**D<sup>M</sup>7**                      **B<sup>b</sup>M7**                      **E<sup>b</sup>M7**                      **A<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup>**  
  
**B<sup>M</sup>7**                      **E<sup>7</sup>**                      **A<sup>M</sup>7**                      **D<sup>7</sup>**                      **E<sup>b</sup>M7**                      **A<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup>**  
  
**F<sup>M</sup>6/9**                      **G<sup>7</sup>ALT**                      **C<sup>7</sup>ALT**  
  
**F<sup>M</sup>6/9**                      **A<sup>b7</sup>**                      **G<sup>7</sup>**  
  
**CMA<sup>7</sup>**                      **B<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**                      **E<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**                      **A<sup>7</sup>(<sup>b9</sup>)**  
  
**D<sup>M</sup>7**                      **B<sup>b</sup>M7**                      **E<sup>b</sup>M7**                      **A<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup>**  
  
**B<sup>M</sup>7**                      **E<sup>7</sup>**                      **A<sup>M</sup>7**                      **D<sup>7</sup>**                      **E<sup>b</sup>M7**                      **A<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup>**

# AKOOKARACHE

Cmi<sup>7</sup> E<sup>b</sup>7sus Gmi<sup>7</sup> D<sup>b</sup>MA<sup>7(b5)</sup> A<sup>b</sup>7sus  
 E<sup>b</sup>mi<sup>7</sup> G<sup>b</sup>7sus B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>MA<sup>7(b5)</sup>  
 B<sup>7</sup>7sus  
 F<sup>#</sup>mi<sup>7</sup> A<sup>b</sup>mi<sup>7</sup>/A F/D<sup>b</sup> G<sup>7</sup>7sus Dmi<sup>7</sup> Ami<sup>(MA7)</sup>  
 B<sup>b</sup>LYDIAN

# AKOOKARACHE

C<sup>MI</sup>7 E<sup>b</sup>SUS7 G<sup>MI</sup>7 D<sup>b</sup>MA<sup>7(b5)</sup> A<sup>b</sup>SUS7

E<sup>b</sup>MI7 G<sup>b</sup>SUS7 B<sup>b</sup>MI7 E<sup>MA</sup>7(b5)

5 B<sup>7</sup>SUS

9 F<sup>#</sup>MI7 A<sup>b</sup>MI7/A F/D<sup>b</sup> G<sup>7</sup>SUS DMI7 AMI<sup>(MA7)</sup>

13 B<sup>b</sup>LYDIAN

17

21

# ALL THE THANGS

F#MI7    Bmi7    B<sup>b</sup>MI7    E<sup>b</sup>7    A<sup>b</sup>MA7    D<sup>b</sup>MA7    G7(b9)

C#MI7    F#MI7    FMI7    B<sup>b</sup>7    E<sup>b</sup>MA7    A<sup>b</sup>MA7    D7(b9)

7    A<sup>b</sup>MI7    D<sup>b</sup>MI7    CMI7    F7    B<sup>b</sup>MA7

13    E<sup>b</sup>MA7    A7(b9)    D7(b9)

17    D<sup>b</sup>MA7    EMA7    E<sup>b</sup>MI7    A<sup>b</sup>MI7

21    DMI7    G7    A<sup>b</sup>MA7    G<sup>b</sup>MA7    EMA7(#5)

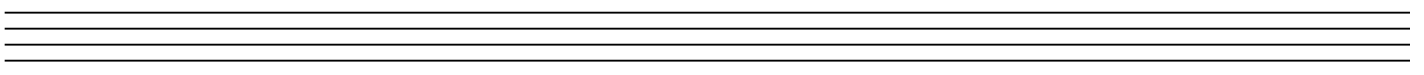
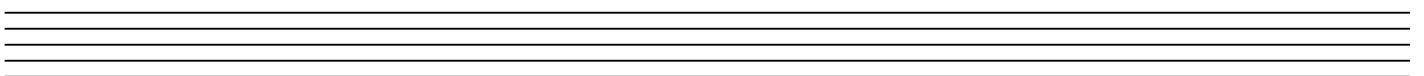
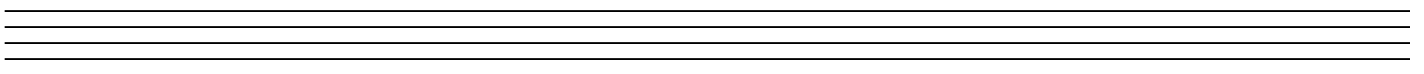
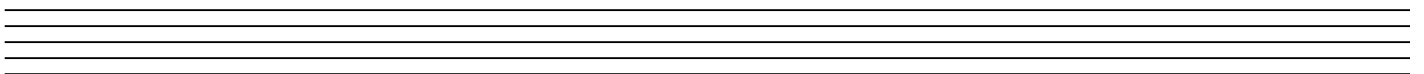
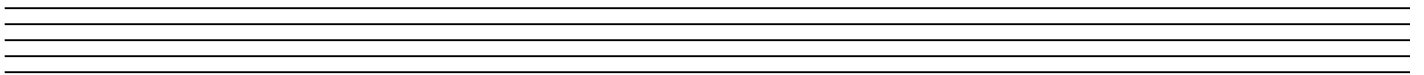
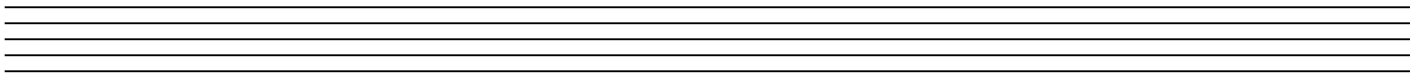
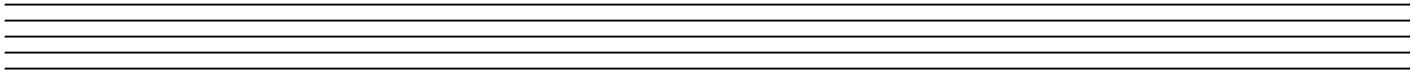
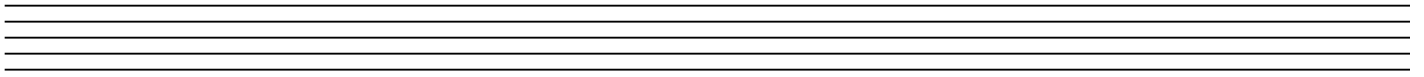
25    CMI7    Bmi7    B<sup>b</sup>MI7    E<sup>b</sup>7(b9)

29    A<sup>b</sup>MI(MA7)    EMI(MA7)    CMI(MA7)    B<sup>b</sup>MI(MA7)

33    A<sup>b</sup>MI(MA7)    EMI(MA7)    CMI(MA7)    B<sup>b</sup>MI(MA7)

37





C

# Almost Blue

Jerry Bergonzi

B♭maj(sus4)

B♭maj(b5)

B♭maj(sus4)

B♭maj(b5)

The first system of music consists of four measures. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The bass clef staff contains a harmonic accompaniment of chords: B♭maj(sus4) in the first measure, B♭maj(b5) in the second, B♭maj(sus4) in the third, and B♭maj(b5) in the fourth. The key signature has one sharp (F#) and one flat (B♭), and the time signature is 4/4.

B♭maj(sus4)

B♭maj(b5)

B♭maj(sus4)

B♭maj(b5)

The second system of music consists of four measures, starting at measure 5. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The bass clef staff contains a harmonic accompaniment of chords: B♭maj(sus4) in the first measure, B♭maj(b5) in the second, B♭maj(sus4) in the third, and B♭maj(b5) in the fourth. The key signature has one sharp (F#) and one flat (B♭), and the time signature is 4/4.

E♭maj(sus4)

E♭maj(b5)

E♭maj(sus4)

E♭maj(b5)

The third system of music consists of four measures, starting at measure 9. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The bass clef staff contains a harmonic accompaniment of chords: E♭maj(sus4) in the first measure, E♭maj(b5) in the second, E♭maj(sus4) in the third, and E♭maj(b5) in the fourth. The key signature has two sharps (F# and C#) and one flat (B♭), and the time signature is 4/4.

B♭maj(sus4)

B♭maj(b5)

B♭maj(sus4)

B♭maj(b5)

The fourth system of music consists of four measures, starting at measure 13. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The bass clef staff contains a harmonic accompaniment of chords: B♭maj(sus4) in the first measure, B♭maj(b5) in the second, B♭maj(sus4) in the third, and B♭maj(b5) in the fourth. The key signature has one sharp (F#) and one flat (B♭), and the time signature is 4/4.

17  $A\flat-7$   $B\flat-7(\text{phrygian})$

21  $B-7$   $C\sharp-7(\text{phrygian})$

# AM TIME

**F<sup>7</sup>**

**B<sup>b7</sup>**

**F<sup>7</sup>**

**A<sup>7sus</sup> B<sup>7sus</sup>**

**C<sup>7sus</sup>**

# AM TIME

F<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

A<sup>7sus</sup>                      B<sup>7sus</sup>

C<sup>7sus</sup>

(INTRO)

F<sup>7</sup>

B<sup>b7</sup>

F<sup>7</sup>

A<sup>7sus</sup>

B<sup>7sus</sup>

C<sup>7sus</sup>

# AMEN

**Staff 1:**  $Dm^{11/9}$   $E^b7_{sus}$

**Staff 2:**  $Dm^{11/9}$   $E^{7(b9)}_{sus}$

**Staff 3:**  $A^{m7}$   $G^{m7}$

**Staff 4:**  $F^{7sus}$   $E^{m7}$   $A^{7ALT}$

5  
9  
13

# AN EMPTY HAMMOCK STRETCHED BETWEEN TWO TREES

JERRY BERGONZI

1 C B C B

5 C B C B

9 B $\flat$  A $\flat$

13 G $\flat$  D B

17 C B C B

21 C B C B



# AN INTERNAL AFFAIR

**MELODY**

Chord symbols:  $B^{b7(\#11)}$ ,  $D^{7ALT}$ ,  $G^b_{MI}(MA7)$ ,  $A^{7(\#11)}$ ,  $D^{b7ALT}$ ,  $F_{MI}(MA7)$ ,  $A^{b7(\#11)}$ ,  $C^{7ALT}$ ,  $E_{MI}(MA7)$ ,  $G^{7(\#11)}$ ,  $B^{7ALT}$ ,  $E^b_{MI}(MA7)$

Measure numbers: 1, 5, 9

**HARMONY**

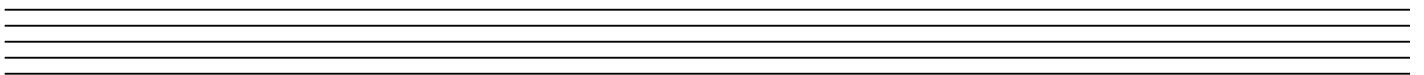
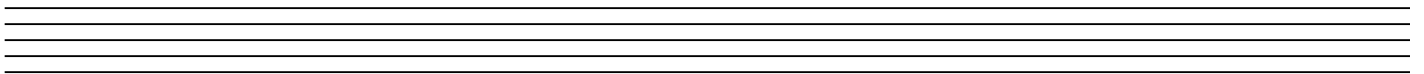
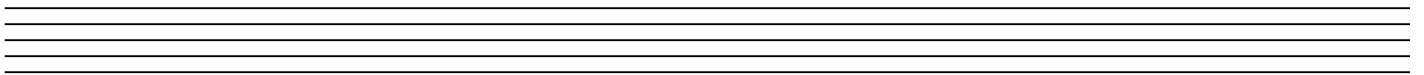
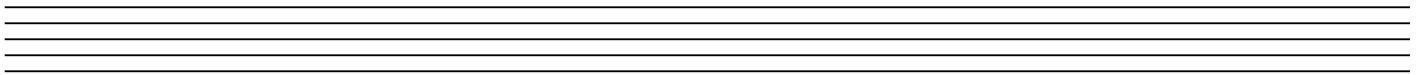
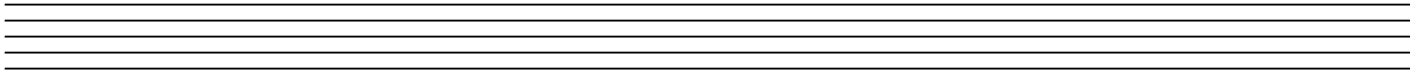
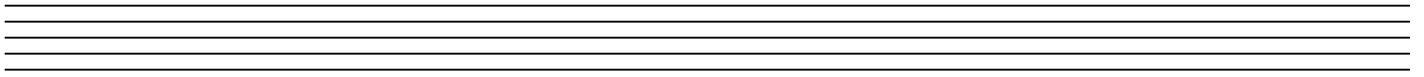
Chord symbols:  $B^{b7(\#11)}$ ,  $D^{7ALT}$ ,  $G^b_{MI}(MA7)$ ,  $A^{7(\#11)}$ ,  $D^{b7ALT}$ ,  $F_{MI}(MA7)$ ,  $A^{b7(\#11)}$ ,  $C^{7ALT}$ ,  $E_{MI}(MA7)$ ,  $G^{7(\#11)}$ ,  $B^{7ALT}$ ,  $E^b_{MI}(MA7)$

Measure numbers: 13, 17, 21

# ANTAKARANA

**Chord Progression:**

- 1-4:  $B^{\flat}mi^7$ ,  $DMA^7(b5)$ ,  $D^{\flat}mi^7$ ,  $G^7sus$ ,  $G^7(\#11)$
- 5-8:  $A^{\flat}MA^7(\#5)$ ,  $A^{\flat}MA^7(\#5)(\#9)$ ,  $Cmi^7$ ,  $A^{\flat}7$
- 9-12:  $D^{\flat}MA^7$ ,  $CMA^7$ ,  $Fmi^7$ ,  $B^{\flat}7sus$
- 13-16:  $E^{\flat}MA^7$ ,  $G^7sus$ ,  $D^{\flat}mi^7$ ,  $BMA^7$
- 17-20:  $E^{\flat}7sus$ ,  $C^7sus$



# APPOINTMENT IN NAPLES

The musical score is written for C instruments in 4/4 time. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective lines. Chords are written above the notes in the treble staff and below the notes in the bass staff. The chords are: E<sup>b</sup>Mi<sup>7</sup>, C<sup>b</sup>Mi<sup>7</sup>, A<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup>7, G<sup>b</sup>MA<sup>7</sup>, B<sup>b</sup>Mi<sup>7</sup>, F<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup>Mi<sup>7</sup>, and A<sup>b</sup>Mi<sup>7</sup>.

The musical score consists of four staves of music in treble clef. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains measures 29 through 32. Above the staff, the chords  $Bm7$  and  $A^b m7$  are indicated. The second staff contains measures 33 through 36, with chords  $Fm7$  and  $Dm7$  marked above. The third staff contains measures 37 through 40, with chords  $Em7$  and  $Cm7$  marked above. The fourth staff contains measures 41 through 44, with chords  $A^b m7$ ,  $D^b7$ , and  $G^b m7$  marked above. Measure numbers 33, 37, 41, and 45 are placed at the beginning of their respective staves. The music features a variety of note values including quarter, eighth, and half notes, as well as rests and ties.

# ARBONIUS UNT

GMA<sup>7(b5)</sup> CMI<sup>7</sup> F<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>MA<sup>7</sup> EMI<sup>7(b5)</sup>  
 EMI<sup>7(b5)</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>MI<sup>7</sup>  
 5 G<sup>b</sup>MI<sup>7</sup> F<sup>7ALT</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b7ALT</sup> A<sup>b</sup>MI<sup>(MA7)</sup> D<sup>b7</sup> G<sup>b</sup>MA<sup>7</sup>  
 9 G<sup>b</sup>MA<sup>7</sup> DMA<sup>7(b5)</sup> EMI<sup>7</sup> B<sup>7ALT</sup>  
 13 EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7</sup>  
 17 D<sup>b</sup>MI<sup>7</sup> G<sup>b7</sup> GMA<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>  
 21 A<sup>b</sup>MI<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>MA<sup>7</sup> EMI<sup>7(b5)</sup> A<sup>7ALT</sup> DMI<sup>7</sup>  
 25 E<sup>b</sup>MI<sup>7</sup> A<sup>b7(b9)</sup> D<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>MI<sup>7</sup> F<sup>7ALT</sup>  
 29 B<sup>b</sup>MI<sup>7</sup> E<sup>b7ALT</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>MA<sup>7</sup> DMA<sup>7(b5)</sup>  
 33

# ARE YOU SURE?

**A**  $G_{MIN}^{(MAJ7)}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

$F_{MIN}^{(MAJ7)}$   $F_{MI}^{7(b5)}$   $B^{b7(b9)}$

5  $E^{bMA7}$   $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MA}^7$   $F\#7^{ALT}$

9  $B_{MA}^7$   $B^{b7ALT}$   $E^{bMA7}$   $D^{7ALT}$

13

**B**  $C\#MI^7$   $C_{MI}^7$   $C\#MI^7$   $C_{MI}^7$

17  $D_{MA}^{7(b5)}$   $D^{b6/9}$   $D_{MA}^{7(b5)}$   $D^{b6/9}$

21  $E^{bMA}$   $E_{MI}^7$   $E^{bMA}$   $D^{7ALT}$

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 has one flat (Bb). The first staff begins with a Gb chord and contains measures 1 through 4. The second staff begins with a Bb chord and contains measures 5 through 8. The third staff begins with an Ab chord and contains measures 9 through 12. The score includes various chords such as Gb, B, Gb7, Eb, E, Eb7, Ab, and Db, and features a melodic line with eighth and sixteenth notes, including some triplets and a final dotted quarter note.



# AUTOMATIC

The musical score is written for C instruments in 4/4 time. It consists of five staves of music. The first staff begins with a double bar line and a repeat sign. The notes are: Bb2, Bb3, Bb4, Eb5, G5, Bb5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3, Bb2. Chord symbols above the staff are: B<sup>b</sup>Mi<sup>7</sup>, D<sup>MA</sup>7(b5), D<sup>b</sup>Mi<sup>7</sup>, G<sup>7</sup>. The second staff begins with a measure rest, followed by notes: Bb2, Bb3, Bb4, Eb5, G5, Bb5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3, Bb2. Chord symbols below the staff are: C<sup>MA</sup>7, F<sup>7</sup>, C<sup>Mi</sup>7, A<sup>b7</sup>. The third staff begins with a measure rest, followed by notes: Bb2, Bb3, Bb4, Eb5, G5, Bb5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3, Bb2. Chord symbols below the staff are: D<sup>b</sup>MA<sup>7</sup>, C<sup>MA</sup>7, F<sup>Mi</sup>7, B<sup>b7</sup>SUS. The fourth staff begins with a measure rest, followed by notes: Bb2, Bb3, Bb4, Eb5, G5, Bb5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3, Bb2. Chord symbols below the staff are: E<sup>b</sup>MA<sup>7</sup>, G<sup>7</sup>SUS, D<sup>b</sup>Mi<sup>7</sup>, B<sup>MA</sup>7. The fifth staff begins with a measure rest, followed by notes: Bb2, Bb3, Bb4, Eb5, G5, Bb5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3, Bb2. Chord symbols below the staff are: E<sup>b7</sup>SUS. The sixth staff is empty, ending with a double bar line and repeat sign. Measure numbers 1, 5, 9, 13, and 17 are indicated at the start of their respective staves.

C 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 section with a hatched staff.

Chord changes for the first ending (measures 9-12):

- 9: G<sup>M7</sup> C<sup>7</sup> A<sup>bM7</sup> D<sup>b7</sup> G<sup>bM7</sup> F<sup>M7</sup> B<sup>b7</sup>

Chord changes for the second ending (measures 13-16):

- 13: G<sup>M7</sup> C<sup>7</sup> F<sup>M7</sup> B<sup>b7</sup> B<sup>7sus</sup>

Chord changes for the final section (measures 17-20):

- 17: A<sup>b7sus</sup>

BASED ON THE CHORD CHANGES TO: *MOMENTS NOTICE*

MELODY: TONE ROW

C INSTRUMENTS  
(HARMONY)

# AWAKE

JERRY BERGONZI

The musical score is written in 4/4 time and consists of six staves of music. The first five staves contain a melody line with various chord changes indicated above the notes. The sixth staff is a whole rest, indicating that the instrument should be silent for the remainder of the piece.

Chord changes for the first five staves:

- Staff 1: E<sup>b</sup>Mi<sup>7</sup>, A<sup>7</sup>, F<sup>Mi</sup><sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>MA<sup>7</sup>, A<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup><sup>7</sup>
- Staff 2: D<sup>Mi</sup><sup>7</sup>, G<sup>7</sup>, E<sup>b</sup>Mi<sup>7</sup>, A<sup>b</sup><sup>7</sup>, D<sup>b</sup>MA<sup>7</sup>, D<sup>Mi</sup><sup>7</sup>, G<sup>7</sup>
- Staff 3: C<sup>Mi</sup><sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Mi<sup>7</sup>, E<sup>b</sup><sup>7</sup>, A<sup>b</sup>MA<sup>7</sup>, A<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup><sup>7</sup>
- Staff 4: G<sup>Mi</sup><sup>7</sup>, C<sup>7</sup>, A<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup><sup>7</sup>, G<sup>b</sup>MA<sup>7</sup>, F<sup>Mi</sup><sup>7</sup>, B<sup>b</sup><sup>7</sup>
- Staff 5: G<sup>Mi</sup><sup>7</sup>, C<sup>7</sup>, F<sup>Mi</sup><sup>7</sup>, B<sup>b</sup><sup>7</sup>, B<sup>7</sup><sub>SUS</sub>, A<sup>b</sup><sup>7</sup><sub>SUS</sub>

Staff 6: Whole rest.

BASED ON THE CHORD CHANGES TO: *MOMENTS NOTICE*

MELODY: TONE ROW

C

# Awakening

Jerry Bergonzi

The musical score is written in 4/4 time and consists of three staves. The first staff contains measures 1-4 with chords B $\flat$ 7, E $\flat$ 7, and B $\flat$ 7. The second staff contains measures 5-8 with chords E $\flat$ 7, A $\flat$ 7, D $\flat$ -7, E-7, and A7. The third staff contains measures 9-12 with chords Bmaj, C-7, and F7. The key signature has one flat (B $\flat$ ), and the piece concludes with a double bar line.

Chord annotations above the staves:

- Staff 1: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7
- Staff 2: E $\flat$ 7, A $\flat$ 7, D $\flat$ -7, E-7, A7
- Staff 3: Bmaj, C-7, F7

C

# Ayaz

Jerry Bergonzi

F-7      A $\flat$ 7sus      D $\flat$ - $\Delta$                       F-7      A $\flat$ 7sus      D $\flat$ - $\Delta$

5      E $\flat$ -7      G $\flat$ 7#11      B $\flat$ 6/9                      E $\flat$ -7      G $\flat$ 7#11      B- $\Delta$

9      D $\flat$  $\Delta$ /B $\flat$                       E $\flat$ /B $\flat$                       B $\Delta$ /B $\flat$                       E $\Delta$ +5/B $\flat$                       (2nd Time)

13      F-7                      E $\flat$ 6/9                      D $\Delta$                       D $\flat$  $\Delta$

17      D-7                      F-7                      E $\Delta$  $\flat$ 5                      D $\flat$  $\Delta$

F-7aeolian

21

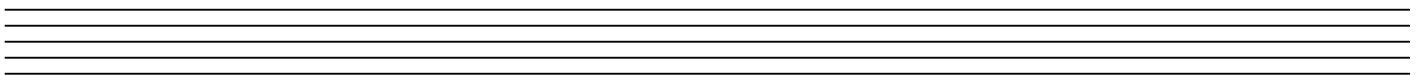
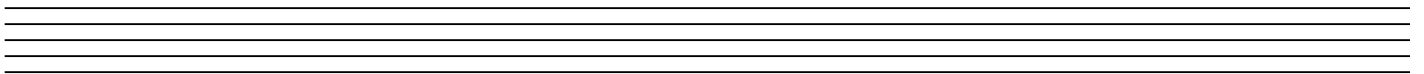
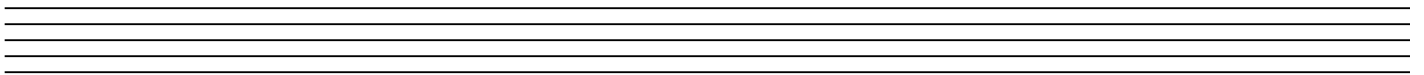
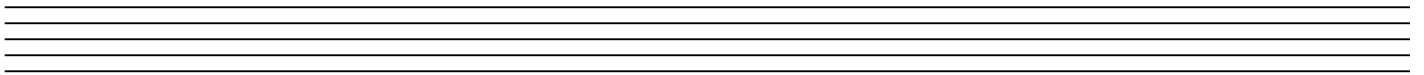
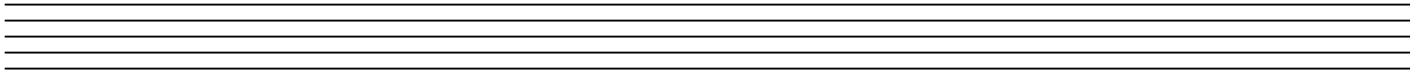
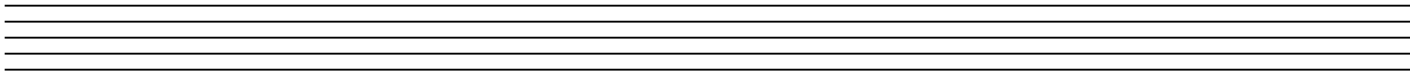
25

# BAFANDINE

Chord changes for the score:

- Staff 1: CMI<sup>7</sup>, FMI<sup>7</sup>, B<sup>b7</sup>, E<sup>b</sup>MA<sup>7</sup>, C<sup>7(b9)</sup>
- Staff 2: FMI<sup>7</sup>, B<sup>b7</sup>, 1. E<sup>b</sup>MA<sup>7</sup>, DMI<sup>7(b5)</sup> G<sup>7(b9)</sup>
- Staff 3: 2. E<sup>b</sup>MA<sup>7</sup>, AMI<sup>7(b5)</sup>, D<sup>7(b9)</sup>, GMI<sup>7</sup>, AMI<sup>7(b5)</sup>, D<sup>7(b9)</sup>
- Staff 4: GMI<sup>7</sup>, CMI<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>, FMI<sup>7</sup>
- Staff 5: A<sup>b7</sup>, G<sup>7ALT</sup>, CMI<sup>7</sup>, FMI<sup>7</sup>, B<sup>b7</sup>
- Staff 6: E<sup>b</sup>MA<sup>7</sup>, C<sup>7(b9)</sup>, FMI<sup>7</sup>, B<sup>b7</sup>
- Staff 7: E<sup>b</sup>MA<sup>7</sup>, DMI<sup>7(b5)</sup>, G<sup>7(b9)</sup>
- Staff 8: (Two whole notes)

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



C INSTRUMENTS  
(MELODY)

# BAR NONE

JERRY BERGONZI

## BALLAD

Chord symbols for the first staff:  $E^bMI^7$ ,  $B^b7ALT$ ,  $D^bMI^b$ ,  $A^b7ALT$

Chord symbols for the second staff:  $A^7sus$ ,  $DMI^{(MA7)}$ ,  $A^bMI^7$ ,  $B^b7ALT$

Chord symbols for the third staff:  $E^bMI^{(MA7)}$ ,  $E^bMA^7(\#5)$ ,  $C^9/Ab/Eb$ ,  $D^bMI^9/A^b$

Chord symbols for the fourth staff:  $GMI^7$ ,  $E^bMA^7$ ,  $G^b7sus$ ,  $B^7$

Chord symbols for the fifth staff:  $E^bMI^7$ ,  $E^b$

17



C INSTRUMENTS  
(HARMONY)

# BAR NONE

JERRY BERGONZI

## BALLAD

Chord progression for C Instruments (Harmony):

1-4:  $E^bMI^7$ ,  $B^b7^{ALT}$ ,  $D^bMI^b$ ,  $A^b7^{ALT}$

5-8:  $A^7_{SUS}$ ,  $DMI^{(MA7)}$ ,  $A^bMI^7$ ,  $B^b7^{ALT}$

9-12:  $E^bMI^{(MA7)}$ ,  $E^bMA^7(45)$ ,  $C^9/Ab/E^b$ ,  $D^bMI^9/A^b$

13-16:  $GMI^7$ ,  $E^bMA^7$ ,  $G^b7_{SUS}$ ,  $B^7$

17: **FINE**  $E^bMI^7$

# BASS DU JOUR

The musical score consists of five staves of music in 4/4 time. The first staff is marked with **A MA / D MI**. The second staff is marked with **C MI / D<sup>b</sup> MI**. The third staff is marked with **B<sup>7</sup>**. The fourth staff is marked with **E<sup>b</sup> MI / E MI**. The fifth staff is marked with **F MA<sup>7</sup> #9**. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

BASS

# BASS DU JOUR

JERRY BERGONZI

A MA / D MI

Bass line for the first measure of the piece, starting with an A MA / D MI chord. The melody consists of quarter notes: A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1.

C MI / D<sup>b</sup> MI

Bass line for the second measure of the piece, starting with a C MI / D<sup>b</sup> MI chord. The melody consists of quarter notes: B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0.

B<sup>7</sup>

Bass line for the third measure of the piece, starting with a B<sup>7</sup> chord. The melody consists of quarter notes: B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1.

E<sup>b</sup> MI / E MI

Bass line for the fourth measure of the piece, starting with an E<sup>b</sup> MI / E MI chord. The melody consists of quarter notes: E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0.

F MA7<sup>#9</sup>

Bass line for the fifth measure of the piece, starting with an F MA7<sup>#9</sup> chord. The melody consists of quarter notes: F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0.

# BEFORE IT HAPPENS

The musical score is written for C 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 notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Above the staff are the chords: E<sup>b</sup>MA<sup>7</sup>, EMI<sup>7</sup>, A<sup>7</sup>, DMA<sup>7</sup>, GMI<sup>7</sup>, and C<sup>7</sup>. The second staff begins with a treble clef. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Above the staff are the chords: FMI<sup>7</sup>, DMI<sup>7</sup>, BMA<sup>7</sup>, CMI<sup>7(b5)</sup>, and F<sup>7(b9)</sup>. The third staff begins with a treble clef. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Above the staff are the chords: B<sup>b</sup>MA<sup>7</sup>, A<sup>b</sup>MI<sup>7</sup>, D<sup>b7</sup>, G<sup>b</sup>MA<sup>7</sup>, FMI<sup>7</sup>, and B<sup>b7</sup>. The fourth staff begins with a treble clef. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Above the staff are the chords: E<sup>b</sup>/B<sup>b</sup>, FMI<sup>7</sup>/B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, and D<sup>b7</sup>/B<sup>b</sup>. The score ends with a double bar line.

# BELLA, BELLA LU GOSE

Chord changes for the first staff:  $E^bMA^7$ ,  $A^MI^7$ ,  $D^7$ ,  $G^MI^7$ ,  $F^{\#}MI^7$ ,  $B^7$

Chord changes for the second staff:  $E^MA^7$ ,  $B^bMI^7$ ,  $E^b7$ ,  $A^bMA^7$ ,  $A^bMI^7$ ,  $D^b7$

Chord changes for the third staff:  $E^bMA^7$ ,  $C^{\#}MI^7$ ,  $F^{\#7}$ ,  $B^MA^7$ ,  $B^bMI^7$ ,  $E^b7$

Chord changes for the fourth staff:  $A^MI^7$ ,  $D^7$ ,  $G^MA^7$ ,  $F^{\#}MI^7$ ,  $B^7$ ,  $E^MA^7$

Chord changes for the fifth staff:  $D^MI^7$ ,  $G^7$ ,  $C^MA^7$ ,  $F^MI^7$ ,  $B^b7$ ,  $E^MA^7$

Staff numbers: 5, 9, 13, 17

# BETWEEN WORLDS

**BMA/G** **GMI<sup>7</sup>** **C<sup>7</sup>**

**AMA/F** **FMI<sup>7</sup>** **B<sup>b7</sup>(#11)**

5 | 1. **E<sup>b</sup>MA<sup>7</sup>(b5)** **AMI<sup>7</sup>(b5)** **D<sup>7</sup>(b9)** **GMI<sup>7</sup>** **AMI<sup>7</sup>(b5)** **D<sup>7</sup>(b9)**

9 | **BMI<sup>7</sup>** **E<sup>7</sup>(b9)** **AMI<sup>7</sup>** **D<sup>7</sup>**

13 | 2. **E<sup>b</sup>MA<sup>7</sup>** **AMI<sup>7</sup>(b5)** **D<sup>7</sup>(b9)** **GMA<sup>7</sup>** **CMI<sup>7</sup>** **F<sup>7</sup>**

17 | **BMI<sup>7</sup>** **E<sup>7</sup>** **AMI<sup>7</sup>** **D<sup>7</sup>** **GMA<sup>7</sup>(#5)**

21

# BLANK FOR NOW

**B<sup>b</sup>MA<sup>7</sup>(#5)**

5 **B<sup>b</sup>MA<sup>7</sup>(#5)**

9 **A<sup>7</sup>SUS**

13 **D<sup>b</sup>MA<sup>7</sup>(#5)**

17 **C<sup>7</sup>SUS**

21 **B<sup>b</sup>MA<sup>7</sup>(#5)**

25 **A<sup>7</sup>SUS**

29

Detailed description: This page contains the musical score for the C instruments of the piece 'Blank for Now' by Jerry Bergonzi. The score is written in 4/4 time and consists of 29 measures. The notation is organized into pairs of staves. The first staff of each pair contains chord symbols and a bass line with whole notes. The second staff contains a melodic line with eighth and quarter notes, including slurs and ties. The chord symbols are: B<sup>b</sup>MA<sup>7</sup>(#5) (measures 1-4), B<sup>b</sup>MA<sup>7</sup>(#5) (measures 5-8), A<sup>7</sup>SUS (measures 9-12), D<sup>b</sup>MA<sup>7</sup>(#5) (measures 13-16), C<sup>7</sup>SUS (measures 17-20), B<sup>b</sup>MA<sup>7</sup>(#5) (measures 21-24), and A<sup>7</sup>SUS (measures 25-28). Measure 29 is a whole rest.

# BLUE BRU

**D<sup>7</sup>SUS**   **A<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**   **D<sup>7</sup>SUS**   **A<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**   **D<sup>7</sup>SUS**   **A<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**   **D<sup>b</sup>/D**   **E/D**   **D<sup>b7</sup>(<sup>#9</sup>)**

**D<sup>7</sup>SUS**   **A<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**   **D<sup>7</sup>SUS**   **A<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**   **D<sup>7</sup>SUS**   **D<sup>7</sup>(<sup>b9</sup><sub>13</sub>)**   **D<sup>7</sup>SUS**   **D<sup>7</sup>(<sup>#9</sup>)**

**G<sup>7</sup>SUS**   **D<sup>b</sup>/E**   **G<sup>7</sup>SUS**   **D<sup>b</sup>/E**   **C/D**   **B/D**   **B<sub>Mi</sub><sup>7</sup>(<sup>b5</sup>)**   **E<sup>7</sup>(<sup>#9</sup>)**

**B<sub>Mi</sub><sup>7</sup>**   **E<sup>b7</sup>**   **A<sub>Mi</sub><sup>7</sup>**   **D<sup>7</sup>**   **A<sub>Mi</sub><sup>7</sup>/G**   **F<sup>#</sup>/G**   **A<sub>Mi</sub><sup>7</sup>/G**   **G<sub>M</sub>A<sup>7</sup>**



# BLUE CUBE

**Staff 1:**  $A^b MA 7(\#5)$   $G MI 7(\#5)$   $A^b MA 7(\#5)$   $G MI 7(\#5)$

**Staff 2:**  $A^b MA 7(\#5)$   $G MI 7(\#5)$   $A^b MA 7(\#5)$   $G MI 7(\#5)$

**Staff 3:**  $D^b MA 7(\#5)$   $C MI 7(\#5)$   $D^b MA 7(\#5)$   $D MI 7(b5)$

**Staff 4:**  $D^b MI 7$   $E^b MA 7(\#5)$   $B MA 7(b5)$   $A MA 7(b5)$

**Staff 5:**  $A^b MA 7(\#5)$   $G MI 7(\#5)$   $A^b MA 7(\#5)$   $G MI 7(\#5)$

**Staff 6:**  $B MA SUS$   $C MA SUS$   $B MA SUS$   $C MA SUS$

**Staff 7:**  $A^b MA 7(\#5)$   $G MI 7(\#5)$   $A^b MA 7(\#5)$   $G MI 7(\#5)$

BASS

# BLUE CUBE

JERRY BERGONZI

A<sup>b</sup>MA<sup>7</sup>(#5) GMI<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup>(#5) GMI<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup>(#5) GMI<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup>(#5) GMI<sup>7</sup>(#5)

D<sup>b</sup>MA<sup>7</sup>(#5) CMI<sup>7</sup>(#5) D<sup>b</sup>MA<sup>7</sup>(#5) DMI<sup>7</sup>(b5) C#MI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup>(#5) BMA<sup>7</sup>(b5) AMA<sup>7</sup>(b5)

9 A<sup>b</sup>MA<sup>7</sup>(#5) GMI<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup>(#5) GMI<sup>7</sup>(#5) BMA<sup>SUS</sup> CMA<sup>SUS</sup> BMA<sup>SUS</sup> CMA<sup>SUS</sup>

17 A<sup>b</sup>MA<sup>7</sup>(#5) GMI<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup>(#5) GMI<sup>7</sup>(#5)

25

# BLUE CUBE

$A^b MA^{7(\#5)}$   $G MI^{7(\#5)}$   $A^b MA^{7(\#5)}$   $G MI^{7(\#5)}$   $A^b MA^{7(\#5)}$   $G MI^{7(\#5)}$   $A^b MA^{7(\#5)}$   $G MI^{7(\#5)}$

$D^b MA^{7(\#5)}$   $C MI^{7(\#5)}$   $D^b MA^{7(\#5)}$   $D MI^{7(b5)}$   $C\# MI^7$   $E^b MA^{7(\#5)}$   $B MA^{7(b5)}$   $A MA^{7(b5)}$

9  
 $A^b MA^{7(\#5)}$   $G MI^{7(\#5)}$   $A^b MA^{7(\#5)}$   $G MI^{7(\#5)}$   $B MA_{SUS}$   $C MA_{SUS}$   $B MA_{SUS}$   $C MA_{SUS}$

17  
 $A^b MA^{7(\#5)}$   $G MI^{7(\#5)}$   $A^b MA^{7(\#5)}$   $G MI^{7(\#5)}$

# BLUEBONICS

**A**  $C_{MI}^{(MA7)}$   $E_{MA}^{7(b5)}$

3

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

3

$B_{MA}^{7(b5)}$   $E_{MA}^7$

3

**B**  $A^{b}MI$  /  $A_{MI}$

7



# BLUNT TRAMA

B<sup>MA</sup>7(b5)    D<sup>MA</sup>7(b5)    G<sup>MA</sup>7(b5)    B<sup>bMA</sup>7(b5)    E<sup>bMA</sup>7(b5)    G<sup>bMA</sup>7(b5)    B<sup>7</sup>SUS  
 B<sup>Mi</sup>7    D<sup>Mi</sup>7    G<sup>Mi</sup>7    B<sup>bMi</sup>7    E<sup>bMi</sup>7    F<sup>#Mi</sup>7    B<sup>7(#11)</sup>

5

B<sup>bMi</sup>7    B<sup>7</sup>SUS    E<sup>Mi</sup>7    G<sup>7</sup>SUS    C<sup>Mi</sup>7    E<sup>b7</sup>    A<sup>bMA</sup>7  
 b<sub>2</sub>

9

E<sup>MA</sup>7(b5)    D<sup>bMA</sup>7    C<sup>MA</sup>7    A<sup>MA</sup>7    A<sup>bMA</sup>7    F<sup>MA</sup>7    E<sup>bMA</sup>7

13

HARMONY

B<sup>MA</sup>7(b5)    D<sup>MA</sup>7(b5)    G<sup>MA</sup>7(b5)    B<sup>bMA</sup>7(b5)    E<sup>bMA</sup>7(b5)    G<sup>bMA</sup>7(b5)    B<sup>7</sup>SUS  
 B<sup>Mi</sup>7    D<sup>Mi</sup>7    G<sup>Mi</sup>7    B<sup>bMi</sup>7    E<sup>bMi</sup>7    F<sup>#Mi</sup>7    B<sup>7(#11)</sup>

17

B<sup>bMi</sup>7    B<sup>7</sup>SUS    E<sup>Mi</sup>7    G<sup>7</sup>SUS    C<sup>Mi</sup>7    E<sup>b7</sup>    A<sup>bMA</sup>7  
 b<sub>2</sub>

21

E<sup>MA</sup>7(b5)    D<sup>bMA</sup>7    C<sup>MA</sup>7    A<sup>MA</sup>7    A<sup>bMA</sup>7    F<sup>MA</sup>7    E<sup>bMA</sup>7

25

29

# BOB BERG

The musical score is written for C 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 melody is composed of eighth and quarter notes. Above the first staff are the chords  $C^7_{sus}$  and  $B^b7_{sus}$ . The second staff continues the melody, with chords  $C^7_{sus}$ ,  $B^b_{mi}7$ , and  $E^b7$  indicated below. The third staff starts at measure 5 and includes chords  $G^b7_{sus}$ ,  $A_{mi}7$ , and  $D^7$ . The fourth staff starts at measure 9 and includes chords  $D_{mi}7$ ,  $G^7$ , and  $B^7_{sus}$ . The fifth staff starts at measure 13 and the sixth staff starts at measure 17. The piece concludes at measure 21.

# BOOM BOOM

C INSTRUMENTS  
(MELODY)

JERY BERGONZI

**A**

Musical notation for section A, starting at measure 1. The key signature has one flat (Bb) and the time signature is 6/4. The melody consists of quarter notes and half notes, with a repeat sign at the end of the first four measures.

**B**

Musical notation for section B, first line, starting at measure 5. The key signature has one flat (Bb) and the time signature is 6/4. The melody consists of quarter notes and half notes, with a repeat sign at the end of the first four measures.

5

Musical notation for section B, second line, starting at measure 9. The key signature has one flat (Bb) and the time signature is 6/4. The melody consists of quarter notes and half notes, with a repeat sign at the end of the first four measures.

9

**C**

Musical notation for section C, first line, starting at measure 13. The key signature has one flat (Bb) and the time signature is 6/4. The melody consists of quarter notes and half notes, with a repeat sign at the end of the first four measures. Chord symbols B<sup>b7</sup>, E<sup>b7</sup>, B<sup>b7</sup>, and E<sup>b7</sup> are written below the staff.

13

Musical notation for section C, second line, starting at measure 17. The key signature has one flat (Bb) and the time signature is 6/4. The melody consists of quarter notes and half notes, with a repeat sign at the end of the first four measures. Chord symbols A<sup>b7</sup>, D<sup>b7</sup>, C<sup>7</sup>, and F<sup>7</sup> are written below the staff.

17





# BOOM BOOM

C INSTRUMENTS  
(HARMONY)

JERY BERGONZI

**A**

Musical notation for section A, measures 1-4. The key signature is one flat (Bb), and the time signature is 4/4. The notation consists of a single staff with a treble clef. Measure 1: Bb4, Bb4, A4, G4. Measure 2: F4, E4, D4, C4. Measure 3: Bb4, Bb4, A4, G4. Measure 4: F4, E4, D4, C4. The piece ends with a double bar line and repeat dots.

**B**

Musical notation for section B, measures 5-8. The key signature is one flat (Bb), and the time signature is 4/4. The notation consists of a single staff with a treble clef. Measure 5: Bb4, Bb4, A4, G4. Measure 6: F4, E4, D4, C4. Measure 7: Bb4, Bb4, A4, G4. Measure 8: F4, E4, D4, C4. The piece ends with a double bar line and repeat dots.

5

Musical notation for section B, measures 9-12. The key signature is one flat (Bb), and the time signature is 4/4. The notation consists of a single staff with a treble clef. Measure 9: Bb4, Bb4, A4, G4. Measure 10: F4, E4, D4, C4. Measure 11: Bb4, Bb4, A4, G4. Measure 12: F4, E4, D4, C4. The piece ends with a double bar line and repeat dots.

9

**C**

Musical notation for section C, measures 13-16. The key signature is one flat (Bb), and the time signature is 4/4. The notation consists of a single staff with a treble clef. Measure 13: Bb4, Bb4, A4, G4. Measure 14: F4, E4, D4, C4. Measure 15: Bb4, Bb4, A4, G4. Measure 16: F4, E4, D4, C4. The piece ends with a double bar line and repeat dots.

13

Musical notation for section C, measures 17-20. The key signature is one flat (Bb), and the time signature is 4/4. The notation consists of a single staff with a treble clef. Measure 17: Bb4, Bb4, A4, G4. Measure 18: F4, E4, D4, C4. Measure 19: Bb4, Bb4, A4, G4. Measure 20: F4, E4, D4, C4. The piece ends with a double bar line and repeat dots.

17

B<sup>b</sup>7

E<sup>b</sup>7

B<sup>b</sup>7

E<sup>b</sup>7

A<sup>b</sup>7

D<sup>b</sup>7

C7

F7

# BRIDGE NA DONU

**GMA<sup>7</sup>/D** **D<sup>b</sup>MA<sup>7</sup>**

**GMA<sup>7</sup>(#5)** **E<sup>b</sup>MA<sup>7</sup>(b5)**

5

1. **B<sup>b</sup>MI<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MI<sup>7</sup>** **B<sup>b</sup>MI<sup>7</sup>/A<sup>b</sup>**

9

**F<sup>#</sup>MI<sup>13</sup>** **BMI<sup>7</sup>** **E<sup>7</sup>** **AMI<sup>7</sup>** **D<sup>7</sup>**

13

2. **B<sup>b</sup>MI<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MI<sup>7</sup>** **E<sup>7</sup>(#11)**

17

**B<sup>b</sup>MI<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MI<sup>7</sup>** **D<sup>b</sup>7** **BMI<sup>7</sup>** **E<sup>7</sup>** **AMI<sup>7</sup>** **D<sup>7</sup>**

21

### LAST CHORD

**GMA<sup>7</sup>**

25

C

# Broadway

Bird/McRae/Woode

Arr. Jerry Bergonzi

Chord symbols for the first staff: EbΔ, A7, AbΔ, F#7

Chord symbols for the second staff: BΔ, F-7, Bb7, 1. EbΔ C7 F-7 Bb7, 2. EbΔ

Chord symbols for the third staff: Bb-7, Eb7, AbΔ

Chord symbols for the fourth staff: Ab-7, Db7, F#-7, B7, F-7, Bb7

Chord symbols for the fifth staff: EbΔ, A7, AbΔ, F#7

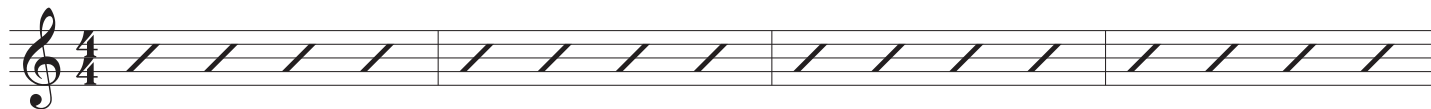
Chord symbols for the sixth staff: BΔ, F-7, Bb7, EbΔ, C7, F-7, Bb7

C

# Buddy and Saul

Jerry Bergonzi

C7b9b13 F7b9nat13 EΔ+5 Ab-7/Eb DΔb5 DΔ#5 F-7 CΔb5



Eb-7 C#-7 F#7 C-7 D/F<sup>7</sup> B-7 E7 Eb-7 Ab7 DbΔ G7b9



C7b9b13 F7b9nat13 EΔ+5 Ab-7/Eb DΔb5 DΔ#5 F-7 CΔb5



Eb-7 C#-7 F#7 C-7 D/F B-7 E7 Eb-7 Ab7 DbΔ E-7 A7



DΔ E-7 D/F# G-7 C7 FΔ+5/A F7sus Ab7sus DΔ



D-7 G7 CΔ F#-7 B7 EΔ G7 C7 B7 Bb7sus Bb7b9



C7b9b13 F7b9nat13 EΔ+5 Ab-7/Eb DΔb5 DΔ#5 F-7 CΔb5



Eb-7 C#-7 F#7 C-7 D/F B-7 E7 Eb-7 Ab7 DbΔ G7b9



C

# But Not Of

Jerry Bergonzi

The musical score is written in 4/4 time and consists of five staves of music. The notes are as follows:

- Staff 1:** Starts with a quarter rest, followed by an eighth note G4, eighth note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Staff 2:** Starts with a quarter rest, followed by an eighth note G4, eighth note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3.
- Staff 3:** Starts with a quarter rest, followed by a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Staff 4:** Starts with a quarter rest, followed by a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.
- Staff 5:** Starts with a quarter rest, followed by a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Chord annotations above the staves:

- Staff 1: CΔ#11/E (measures 1-4), C-Δ (measures 5-8)
- Staff 2: CΔ#11/E (measures 1-4), Eb7sus (measures 5-8)
- Staff 3: Ab sus 4 (measures 1-4), DbΔ+9+11 (measures 5-8)
- Staff 4: F#7sus 4 (measures 1-4), F-7 (measures 5-6), G-7/F (measures 7-8)
- Staff 5: F-7 (measures 1-2), G-7/F (measures 3-4)

# CADIZ

1 **D MA7** **F# MA7** **B MI7** **B<sup>b</sup> MI7(b6)**

5 **E MA7(b5)** **C# MA7** **F MA7**

9 **B<sup>b</sup> MI7** **A MI7(b6)** **E<sup>b</sup> MA7** **A / C MA**

13 **E MA#9** **E<sup>b</sup> MI / A MA** **F / A<sup>b</sup> MA** **D 7(b9)**

17 **B MA7** **E<sup>b</sup> MA7** **A<sup>b</sup> MI7** **G MA7** **B<sup>b</sup> / D<sup>b</sup> MA** **B<sup>b</sup> 7sus**

# CASADICHE

HALFTIME

**A** GMI<sup>7</sup> EMI<sup>7</sup> AMI<sup>7</sup> B<sup>7(b9)</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>7ALT</sup> G<sup>b</sup>MA<sup>7</sup> C<sup>7(b9)</sup>

BMA<sup>7(b5)</sup> F<sup>7ALT</sup> BMI<sup>7</sup> A<sup>b7ALT</sup> DMA<sup>7</sup> E<sup>b7(b9)</sup> AMA<sup>7</sup> D<sup>b</sup>MA<sup>7(b5)</sup>

<sup>5</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> F<sup>7ALT</sup> EMI<sup>7</sup> GMI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> BMA<sup>7</sup>

<sup>9</sup>

**B** A<sup>b</sup>MA<sup>7</sup> G<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b7</sup> EMA<sup>7(45)</sup>

<sup>13</sup> DMI<sup>7</sup> G<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> BMI<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>

<sup>17</sup> G<sup>b</sup>MA<sup>7</sup> DMA<sup>7</sup> D<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup>

<sup>21</sup> AMA<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> BMA<sup>7</sup> CMA<sup>7</sup>

<sup>25</sup>

SOLO FORM: AAB

A SECTIONS IN HALFTIME



# CHANNELING

Dmi7                      EMI7(b5)                      A7(b9)                      Dmi7                      EMI7(b5)                      A7(b9)

1                      5                      9                      13                      17                      21                      25

Dmi7                      AMI7(b5)                      D7(b9)                      Gmi7  
 Bmi7                      E7                      Gmi7                      C7                      FMA7                      EMI7                      A7  
 DMA7                      AMI7(b5)                      D7(b9)  
 Gmi7                      GMI7(b5)                      C7(b9)  
 FMA7                      EMI7(b5)                      A7(b9)                      Dmi7                      EMI7(b5)                      A7(b9)  
 Dmi7                      EMI7(b5)                      A7(b9)                      Dmi7                      Bb7                      A7  
 G7(#11)

29

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

# CLANDESTINE MEETING

BLUES IN Ab

JERRY BERGONZI

Ab7 Db7 Ab7 Ebm7 Ab7

5 Db7 D° Ab7 Cm7 F7

9 Bbm7 Eb7 Ab7 F7 Bbm7 Eb7

13 Ab7 Db7 Ab7 Ebm7 Ab7

17 Db7 D° Ab7 Cm7 F7

21 Bbm7 Eb7 Ab7 F7 Bbm7 Eb7

25 Ab7 Db7 Ab7 Ebm7 Ab7

29 Db7 D° Ab7 Cm7 F7

33 Bbm7 Eb7 Ab7 F7 Bbm7 Eb7

C INSTRUMENTS

# COME RAIN OR COME SHINE

REHARM BY  
JERRY BERGONZI

**Staff 1:**  $D_{MI}^{7(b5)}$   $D^b_{MA}7$   $C_{MI}7$   $D^{b7(\#11)}$   $E^{b7}$   $F^7$   $D^{b7}$   $C_{MI}7$

**Staff 2:**  $D_{MI}^{7(b5)}$   $D^b_{MA}7$   $C_{MI}7$   $F^7$   $E^{b7}$   $F^7$   $D^{b7}$   $C_{MI}7$

**Staff 3:** 5  $A^{b7}_{SUS}$   $D^{b7}_{SUS}$

**Staff 4:** 9  $E^{b7}$   $C^{7(b9)}$   $B^7$

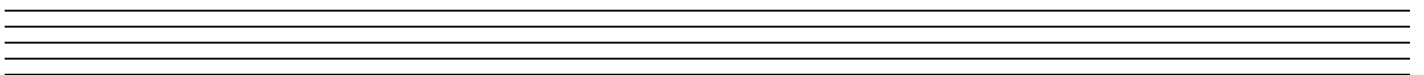
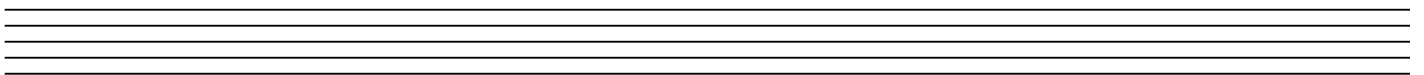
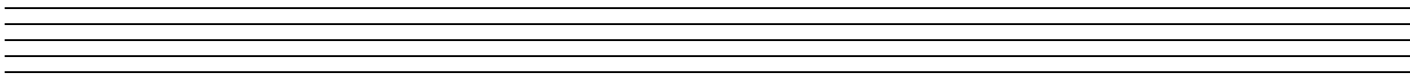
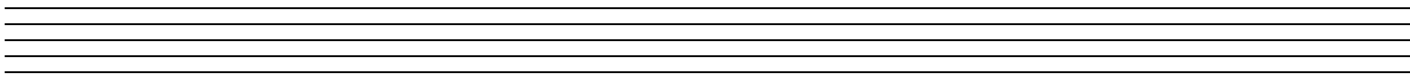
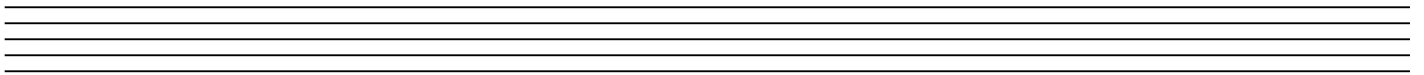
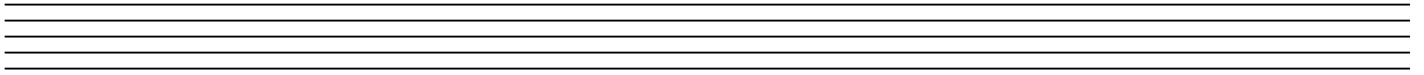
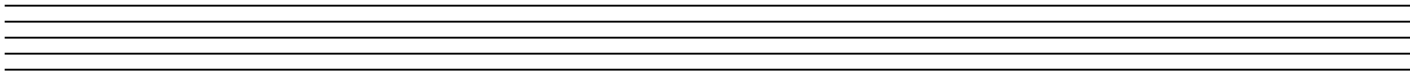
**Staff 5:** 13  $D_{MI}^{7(b5)}$   $D^b_{MA}7$   $C_{MI}7$   $D^{b7}$   $E^{b7}$   $F^7$   $D^{b7}$   $C_{MI}7$

**Staff 6:** 17  $F^{\#MI}7$   $B^7$   $E_{MI}7$   $A^7$   $D_{MI}7$   $G^7$

**Staff 7:** 21  $C^7_{SUS}$   $C^7$   $F^7_{SUS}$   $F^7$

**Staff 8:** 25  $C_{MI}7$   $A^7$   $D_{MI}^{7(b5)}$   $G^{7(b9)}$   $C_{MI}7$   $D^b_{MA}7$

**Staff 9:** 29



C INSTRUMENTS

# COMMITTED

JERRY BERGONZI

BALLAD

Chord voicings for the first staff:  
1  $E^b M7$   $A^b 7(\text{b}9)$   $D M7$   $B M7$   $B^b M7$   $E^b 7(\text{b}9)$

Chord voicings for the second staff:  
2  $A^b M7(\#5\flat 5)$   $A M7(\text{b}5)$   $D 7(\text{b}9)$   $G M7$   $E M7$   $A 7$

Chord voicings for the third staff:  
5  $E^b M7$   $A^b 7(\text{b}9)$   $D M7$   $B M7$   $B^b M7$   $E^b 7(\text{b}9)$

Chord voicings for the fourth staff:  
9  $D^b M7$   $G^b 7$   $B M7$   $F 7(\text{b}9)$   $B^b M7$   $C M7$   $F 7$

Chord voicings for the fifth staff:  
13  $G^b 7_{\text{SUS}}$   $G^b M7(\#5)$   $D^{\circ}/G^b$   $E^b 7_{\text{ALT}}/G^b$

Chord voicings for the sixth staff:  
17  $E^b M7/A^b$   $A^b M7$   $F M7$   $B^b 7_{\text{ALT}}$

Chord voicings for the seventh staff:  
21  $E^b M7$   $A^b 7(\text{b}9)$   $D M7$   $B M7$   $B^b M7$   $E^b 7(\text{b}9)$

Chord voicings for the eighth staff:  
25  $D^b M7$   $G^b 7$   $B M7$   $F 7(\text{b}9)$   $B^b M7$   $C M7$   $F 7$

Chord voicings for the ninth staff:  
29  $D^b M7$   $G^b 7$   $B M7$   $F 7(\text{b}9)$   $B^b M7$   $C M7$   $F 7$

# CON BRIO

## LATIN

INTRO:

1.  $F^7_{sus}$   $A^{b7}_{sus}$

5.  $G^{b7}_{sus}$   $F^7_{sus}$

MELODY:

9.  $B^bMA^7$   $G^7$   $Cmi^7$   $F^7$

13. 1.  $Fmi^7$   $B^b7$   $E^bMA^7$   $E^bmi^7$   $A^b7$

17.  $D^bMA^7$   $Gmi^{7(b5)}$   $C^{7(b9)}$   $FMA^7$   $G^bmi^7$   $B^7$

21. 2.  $E^bMA^7$   $C^7$   $Fmi^7$   $B^b7$   $E^bMA^7$   $E^bmi^7$   $A^b7$

25.  $D^bMA^7$   $Gmi^{7(b5)}$   $C^{7(b9)}$   $FMA^7$   $G^bmi^7$   $B^7$

29

INTERLUDE:

33

37

$F^{7sus}$

$A^{b7sus}$

$G^{b7sus}$

$F^{7sus}$

3

3

# CONCLUSIVE EVIDENCE

5

9

13

17

$E^bMI^9$   $D^bMI^9$

$E^bMI^9$   $D^bMI^9$

$G^bMI^9$   $EMI^9$   $A^7$

$DMA^7$   $G^7$   $CMA^7$   $F^7$

$B^bMA^7$   $E^b7$   $DMA^7$   $B^b7ALT$



# CONDUSIVE

EbMA7 G7(b9) CMI7 CMI7/Bb AMI7(b5) D7(b9) GMI7 C7  
 FMI7 AMI7(b5) D7(b9) GMI7 BbMI7 Eb7  
 1. AbMA7 DMI7 G7 CMA7 CMA7  
 CMI7 F7 FMI7 Bb7  
 2. AbMA7 DMI7 G7 CMA7 AMI7(b5) D7(b9)  
 GMI7 C7 FMI7 Bb7 EMI7(#11) FMI7 Bb7

The musical score is written in 4/4 time and consists of six staves. The first two staves are the main melody. The third staff is a first ending, and the fourth staff is a second ending. The fifth and sixth staves continue the melody. Chord changes are indicated above the notes. The key signature has one flat (Bb).

BASED ON THE CHANGES TO: LIKE SOMEONE IN LOVE

# CONFRONTATION

**1**  $A^bMA^7$   $GMI^{7(b5)}$   $C^{7(b9)}$   $FMI^7$   $B^b7$   $E^bMI^7$   $A^b7$

**5**  $D^b7$   $CMI^{7(b5)}$   $F^{7(b9)}$   $B^b7(\frac{b9}{b13})$   $B^bMI^7$   $E^b7$

**9**  $A^bMA^7$   $GMI^{7(b5)}$   $C^{7(b9)}$   $FMI^7$   $B^b7$   $E^bMI^7$   $A^7$

**13**  $D^b7$   $CMI^{7(b5)}$   $F^{7(b9)}$   $B^bMI^7$   $E^b7$   $A^bMA^7$

**17**  $E^bMI^7$   $A^b7$   $D^bMA^7$

**21**  $F\#MI^7$   $B^7$   $EMA^7$   $B^bMI^7$   $E^b7$

**25**  $A^bMA^7$   $GMI^{7(b5)}$   $C^{7(b9)}$   $FMI^7$   $B^b7$   $E^bMI^7$   $A^b7$

**29**  $D^b7$   $CMI^{7(b5)}$   $F^{7(b9)}$   $B^bMI^7$   $E^b7$   $A^bMA^7$

# CONJUNCTION

**A**  $GMA^{7(b5)}$   $GMA^{7(\sharp 5)}$   $B/A$   $C/A$

$BMA^{7(\sharp 5)}/F\sharp$   $E\flat MA^{7(\sharp 5)}/F\sharp$   $DMA^{7(\sharp 5)}/F\sharp$   $B\flat MA^{7(\sharp 5)}/F\sharp$   $F/B$

$F/B$   $E/F$   $Ami^7$   $Fmi^7$

$Ami^7$  1.  $D7(b9)$  2.  $D7(b9)$

13

**B**  $G^{DORIAN}$   $G^{AEOLIAN}$

$G^{DORIAN}$   $G^{AEOLIAN}$

$G^{DORIAN}$   $G^{AEOLIAN}$

$G^{DORIAN}$   $G^{AEOLIAN}$

$G^{DORIAN}$   $G^{AEOLIAN}$   $G^{PHRYGIAN}$   $D7(b9)$

28

SOLO FORM: AAB

# CONVERGENCE

JERRY BERGONZI

**A**  $GMA\sharp 5$   $EMA^7(b5)$   $F7(b9)$   $B^bMA^7(\sharp 5)$

$DMAJ^7$   $G^7ALT$   $C^7ALT$   $FMA^7(b5)$   $DMI$

5  $C\sharp MI^7$   $F\sharp 7ALT$   $B^7ALT$   $EMA^7(\sharp 5)$

10  $FMI^7$   $D^b7$   $B^7$   $B^b7(\sharp 11)$

**B**

14  $A^7(b9)(13)$   $D^7(b9)(13)$   $D^bMA^7$   $F\sharp 7(b9)(13)$

18

**A**  $GMA\sharp 5$   $EMA^7(b5)$   $F7(b9)$   $B^bMA^7(\sharp 5)$

22  $DMA^7$   $G^7ALT$   $C^7ALT$   $FMA^7(b5)$   $DMI$

26  $C\sharp MI^7$   $F\sharp 7ALT$   $B^7ALT$   $EMA^7(\sharp 5)$

31

SOLO FORM: AABA

# COPENHAGEN

**Dmi<sup>6/9</sup>** **E<sup>b7</sup>sus**

**Dmi<sup>6/9</sup>** **E<sup>7(b9)</sup>sus**

**A<sup>mi7</sup>** **G<sup>mi7</sup>**

**F<sup>7sus</sup>** **E<sup>mi7</sup>** **A<sup>7alt</sup>**

5

9

13

C

## Countdown

Coltrane  
Arr. Bergonzi

Medium

Intro: 1st 2 Bars

E-7 C-7 D-7 B $\flat$ -7 E-7 C-7 D-7 B $\flat$  $\Delta$ +5

A-7 F-7 G-7 E $\flat$ -7 A-7 F-7 D-7 G7

G $\flat$  $\Delta$ +5 D $\flat$ /F D $\Delta$ +5 A/G $\sharp$  B $\flat$  $\Delta$ +5 F/A F7 B $\flat$ 7

E-7 F7 B $\flat$  $\Delta$  E $\flat$ 7

## Blowing Changes (Original)

17 E-7 F7 B $\flat$  $\Delta$  D $\flat$ 7 G $\flat$  $\Delta$  A7 D $\Delta$

21 D-7 E $\flat$ 7 A $\flat$  $\Delta$  B7 E $\Delta$  G7 C $\Delta$

25 C-7 D $\flat$ 7 G $\flat$  $\Delta$  A7 D $\Delta$  F7 B $\flat$  $\Delta$

29 E-7 F7 B $\flat$  $\Delta$  E $\flat$ 7

# CREATURE FEATURE

C INSTRUMENTS

JERRY BERGONZI

STRAIGHT 4/4  $\text{♩} = 160$

The musical score is written in 4/4 time with a tempo of 160 beats per minute. It consists of eight staves of music. The first staff (measures 1-4) features chords  $E_{MI}^{7(b5)}$ ,  $A^{7(b9)}$ ,  $\frac{B_{MI}^7}{C_{MI}^7}$ , and  $\frac{D_{MA}^7}{F^7}$ . The second staff (measures 5-8) features  $F_{MIN}^{(MAJ7)}$ ,  $B^{b7}$ ,  $E^{bMA7}/G$ , and  $A^{b7}$ . The third staff (measures 9-12) features  $B^{bMA7}(b5)$ ,  $E_{MI}^{7(b5)}$ ,  $A^{7(b9)}$ ,  $D_{MI}^7$ ,  $B^{bMI}^7$ , and  $E^{b7}$ . The fourth staff (measures 13-16) features  $F_{MA}^7$ ,  $G_{MI}^7$ ,  $A_{MI}^{7(b5)}$ , and  $D^{7(b9)}$ . The fifth staff (measures 17-20) features  $G^{7ALT}$  and  $C_{MIN}(MAJ7)\#11/G$ . The sixth staff (measures 21-24) features  $A^{b7}_{SUS}$  and  $\frac{E_{MI}^7}{B^{bMA}}$ . The seventh staff (measures 25-28) features  $E_{MI}^{7(b5)}/A$ ,  $A^{7(b9)}$ ,  $D_{MI}^{7(b5)}$ , and  $G^{7(b9)}$ . The eighth staff (measures 29-32) features  $C_{MI}^{7(b5)}/F\#$ ,  $F^{7(b9)}$ , and  $B^{bMA7}\#15/A$ . Fingerings and slurs are indicated throughout the score.

BASED ON THE CHORD CHANGES TO STELLA BY STARLIGHT

# CROP CIRCLES

**GM<sup>7</sup>** **AM<sup>7</sup>(b5)** **D<sup>7</sup>(b9)** **GM<sup>7</sup>** **C<sup>7</sup>** **F<sup>M</sup><sup>7</sup>** **B<sup>b7</sup>**  
**E<sup>b</sup>MA<sup>7</sup>** **F<sup>M</sup><sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **DM<sup>7</sup>(b5)** **G<sup>7</sup>(b9)**  
**CM<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **AM<sup>7</sup>(b5)** **D<sup>7</sup>(b9)**  
**1. GM<sup>7</sup>** **C<sup>7</sup>** **CM<sup>7</sup>** **CM<sup>7</sup>/B<sup>b</sup>** **AM<sup>7</sup>(b5)** **D<sup>7</sup>(b9)**  
**2. CM<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **AM<sup>7</sup>(b5)** **D<sup>7</sup>(b9)**

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



# CROSSING THE NAEFF

$B^{\flat}MA7(\#5)$   $A^{\flat}MA7(\flat5)$   $G^{\flat}MA7$   $E^{\flat}MA / E MA$

$A MI 7(\flat5)$   $B 7(\flat9)$   $D MA 7(\#5) / E MI 7$   $E^{\flat}MA7(\#15)$

5  $D^{\flat}MA7(\#15)$   $G^{\flat}MA7(\flat5)$   $E MA 7(\flat5)$   $C 7ALT$   $C AUG / B^{\flat}AUG$

9

C

# D.C. Joe

Jerry Bergonzi

The musical score is written for a single melodic line in 4/4 time. It consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature of 4/4. The notes are primarily eighth and quarter notes, often beamed together in pairs. The piece features a variety of chord changes, including triads, dyads, and more complex chords like B7+9. The structure is as follows:

- Staff 1: Measures 1-4. Chords: E-7, G-7, Eb-7, G#-7, C#7.
- Staff 2: Measures 5-8. Chords: F#Δ, C-7, F7, BbΔ, F-7.
- Staff 3: Measures 9-12. Chords: E-7, G-7, Eb-7, G#-7, C#7.
- Staff 4: Measures 13-16. Chords: F#Δ, C-7, F7, BbΔ, F-7.
- Staff 5: Measures 17-20. Chords: EbΔ, A-7, D7, GΔ, C#-7, F#7.
- Staff 6: Measures 21-24. Chords: BΔ, E-7, A7, DΔ, B7+9.
- Staff 7: Measures 25-28. Chords: E-7, G-7, Eb-7, G#-7, C#7.
- Staff 8: Measures 29-32. Chords: F#Δ, C-7, F7, BbΔ, F-7.

# DANCING IN THE DARK

REHARM BY  
JERRY BERGONZI

Chord progression for measures 1-4:  $E^bMA^7$ ,  $Emi^7$ ,  $Ami^7$ ,  $Cmi^7$

Chord progression for measures 5-8:  $E^bMA^7$ ,  $A^b7$ ,  $Gmi^7(b5)$ ,  $C^7(b9)$

Chord progression for measures 9-12:  $Fmi^7$ ,  $A^bmi^7$ ,  $D^b7$ ,  $F\#mi^7$ ,  $B^7$ ,  $Fmi^7(b5)$ ,  $B^b7$

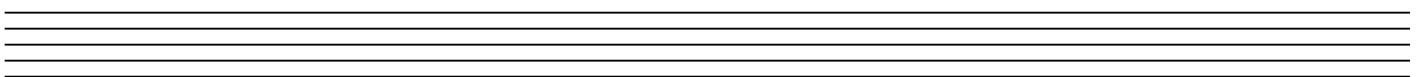
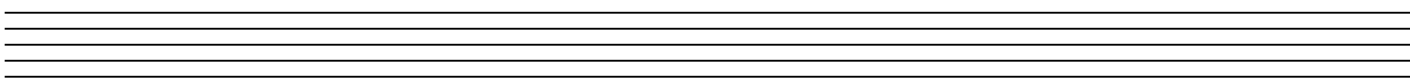
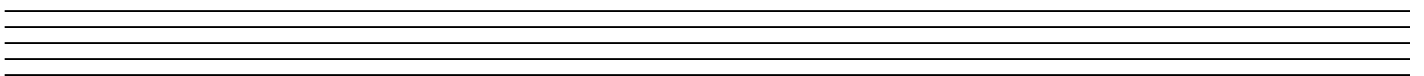
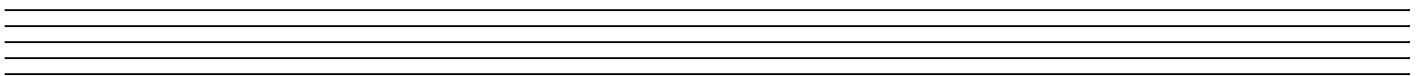
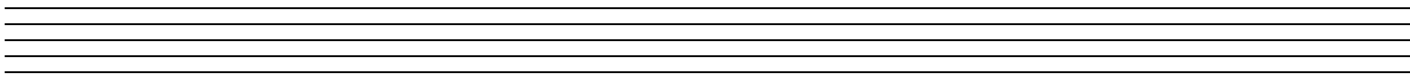
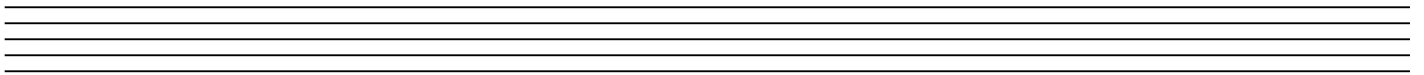
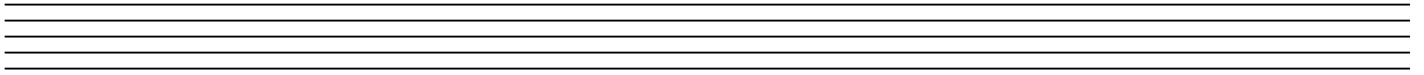
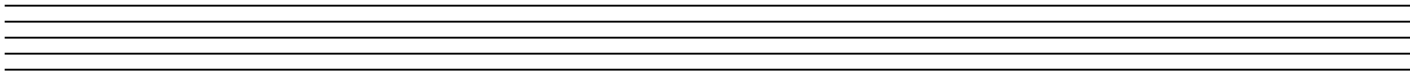
Chord progression for measures 13-16:  $E^bMA^7$ ,  $Emi^7$ ,  $Ami^7$ ,  $Cmi^7$

Chord progression for measures 17-20:  $Fmi^7$ ,  $F\#mi^7$ ,  $B^7$ ,  $Fmi^7(b5)$ ,  $B^b7$

Chord progression for measures 21-24:  $E^bMA^7$ ,  $G^b7$ ,  $F^7ALT$ ,  $B^b7$

Chord progression for measures 25-28:  $B^bmi^7$ ,  $E^b7$ ,  $A^bmi^7$ ,  $D^b7$ ,  $E^bMA^7$ ,  $Fmi^7$ ,  $B^b7$

Measure 29:  $B^bmi^7$



# DARF

The musical score is written in 4/4 time and consists of four staves of music. The first three staves contain melodic lines with various chord annotations and articulations. The fourth staff contains a series of rests, indicating a section where the instrument is silent.

**Staff 1:** Chords:  $D_{MI} / E^b_{MI}$ ,  $B^{b7}_{ALT}$ ,  $B_{MA}^{7(\#5)}$ . Articulations:  $b$ ,  $b$ ,  $3$ ,  $b$ ,  $b$ ,  $3$ .

**Staff 2:** Chords:  $E^b_{MA}^{7(\#5)}$ ,  $E_{MA}^{7(b5)}$ ,  $D^b_{MI}^{(MA7)}$ ,  $C_{MA}^{7\#5\#9}$ . Articulations:  $3$ ,  $7$ ,  $7$ .

**Staff 3:** Chords:  $D_{MI}^7$ ,  $D^b_{MI}^7$ ,  $C_{MI}^7$ ,  $B_{MI}^{(MA7)}$ . Articulations:  $b$ ,  $3$ ,  $3$ .

**Staff 4:** Chord:  $B^{b7(b9)}$ . Articulations:  $3$ ,  $3$ .

**Staff 5:** Rests (13 measures).

# DODD

**A**

Musical notation for section A, measures 1-4. The piece is in 4/4 time and features a key signature of one flat (B-flat major). The melody in the treble clef begins with a quarter note B-flat, followed by eighth notes D and F, and continues with a series of eighth and sixteenth notes. The bass line consists of quarter notes B-flat, D, F, and B-flat.

Musical notation for section A, measures 5-8. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes in measure 6. The bass line features a half note B-flat in measure 5, followed by quarter notes D, F, and B-flat, and ends with a half note B-flat.

5

**B**

Musical notation for section B, measures 9-12. The melody in the treble clef starts with a quarter note B-flat, followed by eighth notes D and F, and continues with quarter notes G and A. The bass line consists of quarter notes B-flat, D, F, and B-flat.

9

Musical notation for section B, measures 13-16. The melody in the treble clef continues with quarter notes B-flat, D, and F, followed by a quarter rest. The bass line consists of quarter notes B-flat, D, F, and B-flat.

13

2

DODD

A

Musical notation for measures 18-21. The score is in 7/8 time and features a complex rhythmic pattern with eighth and sixteenth notes. The key signature has one flat (B-flat). The melody in the treble clef is intricate, while the bass clef provides a steady accompaniment with quarter and eighth notes.

18

Musical notation for measures 22-25. The notation continues with similar rhythmic complexity. The bass clef accompaniment includes some chords with accidentals (sharps and flats) and rests. The piece concludes with a double bar line at the end of measure 25.

22

**SOLOS: FREE**

# DEEK

**Chord Progression 1:** Cmi7, Dmi7(b5), G7(b9), Cmi7, Cmi7/Bb, Ami7(b5), D7(b9)

**Chord Progression 2:** Gmi7, Ami7(b5), D7(b9), Gmi7, C7, Fmi7, Bb7

**First Ending:** Eb7sus, Ab7sus

**Chord Progression 3:** B7sus, Fmi7, Dmi7(b5), G7(b9)

**Second Ending:** EbMA7, Bbmi7, Eb7, AbMA7, Db7

**Chord Progression 4:** EbMA7, F7, Fmi7, Bb7, EbMA7, G7(b9)

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



# DEXTER

BALLAD

**B<sup>b</sup>Mi<sup>(MA7)</sup>**      **A<sup>b</sup>Mi<sup>(MA7)</sup>**      **B<sup>b</sup>Mi<sup>(MA7)</sup>**      **A<sup>b</sup>Mi<sup>(MA7)</sup>**

**D<sup>b</sup>Mi<sup>7</sup>**    **G<sup>b</sup>7**      **E<sup>Mi</sup>7**      **D<sup>b</sup>Mi<sup>7</sup>**    **G<sup>b</sup>7**      **G<sup>7ALT</sup>**    **C<sup>7ALT</sup>**

**F<sup>Mi</sup>7**    **C<sup>7ALT</sup>**      **F<sup>Mi</sup>7**    **B<sup>b7ALT</sup>**      **E<sup>bMi</sup>7**    **B<sup>7(#11)</sup>**      **A<sup>7(#11)</sup>**    **A<sup>b7</sup>**

**C<sup>#Mi</sup>7**    **F<sup>#7</sup>**      **B<sup>MA7</sup>**    **E<sup>7</sup>**      **A<sup>MA7</sup>**    **D<sup>7(#11)</sup>**    **G<sup>MA7</sup>**    **F<sup>#7(b9, b13)</sup>**

**B<sup>Mi</sup>(MA7)**      **C<sup>Mi</sup>7(b5)**      **F<sup>7(b9, b13)</sup>**

# DIFFERENT PLACES TOGETHER

**C<sub>M</sub>7**                      **A<sup>7</sup>(#9)/F**                      **B<sup>b</sup>MA<sup>7</sup>(#5)**                      **A<sub>M</sub>7(b5)**    **D<sup>7</sup>(b9/b13)**

**F<sub>M</sub>7**                      **B<sup>b</sup>7**                      **G<sub>M</sub>7**                      **E<sub>M</sub>7(b5)**    **A<sup>7</sup>(b9)**

5    1. **A<sup>b</sup>7sus**                      **D<sub>M</sub>7**                      **G<sup>7</sup>**

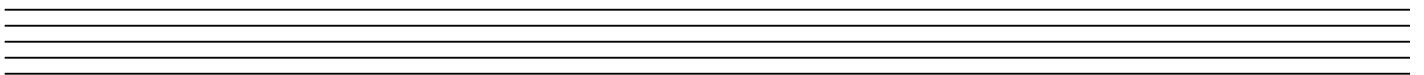
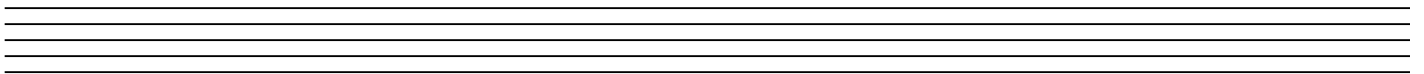
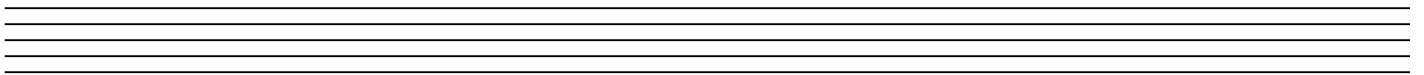
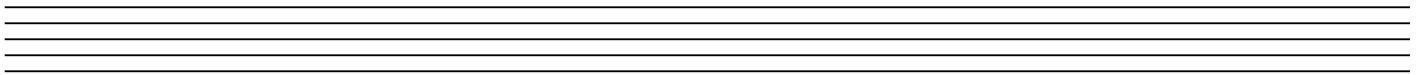
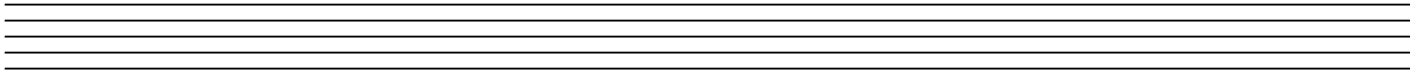
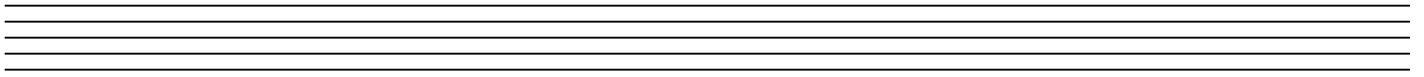
9    **E<sub>M</sub>7**                      **A<sup>7</sup>**                      **E<sup>b</sup><sub>M</sub>7**    **A<sup>b</sup>7**    **D<sub>M</sub>7**    **G<sup>7</sup>**

13    2. **D<sub>M</sub>7**                      **G<sup>b</sup><sub>M</sub>7(b5)**    **B<sup>7</sup>(b9)**                      **E<sub>M</sub>7**    **A<sup>7</sup>**                      **E<sup>b</sup><sub>M</sub>7**                      **A<sup>b</sup>7**

17    **D<sub>M</sub>7**    **G<sup>7</sup>**                      **C<sub>M</sub>7**                      **F<sup>7</sup>**                      **B<sup>b</sup>MA<sup>7</sup>**                      **E<sup>b</sup>7**

21    **To Coda**

25    **B<sup>b</sup>MA<sup>7</sup>**                      **E<sup>b</sup>7(#11)**



# DIG OATTS

1  $A_{MI}7(b5)$   $A^b_{MI}7$   $D^b7$   $G_{MI}7$   $D_{MA}7(b5)$

5  $E^b_{MA}7(b5)$   $E_{MI}7$   $A^{7(b9)}$   $E^b_{MI}7$   $A^b7$   $D^b_{MA}7$

9  $B^b_{MA}7$   $A_{MI}7(b5)$   $A^b_{MI}7$   $D^b7$   $G_{MI}7$   $D_{MA}7(b5)$

13  $D_{MA}7(b5)$   $E^b_{MA}7(b5)$   $D^b_{MI}7$   $G^b7(b9)$   $B_{MA}7$

17  $A^b_{SUS}7$   $G^7_{SUS}$   $G^{7(b9)}$

21  $A_{MI}7(b5)$   $A^b_{MI}7$   $D^b7$   $G_{MI}7$   $D_{MA}7(b5)$

25  $E^b_{MA}7(b5)$   $E_{MI}7$   $A^{7(b9)}$   $E^b_{MI}7$   $A^b7$   $D^b_{MA}7$   $B^b_{MA}7$

29

# DIG OATTS

1  $A_{MI}^{7(b5)}$   $A^{b_{MI}7}$   $D^{b7}$   $G_{MI}^7$   $D_{MA}^{7(b5)}$

5  $E^{b_{MA}7(b5)}$   $E_{MI}^7$   $A^{7(b9)}$   $E^{b_{MI}7}$   $A^{b7}$   $D^{b_{MA}7}$

9  $D_{MA}^{7(b5)}$   $E^{b_{MA}7(b5)}$   $C\#_{MI}^7$   $F\#7$   $B_{MA}^7$

13  $A_{7sus}$

17  $A^{b7sus}$   $G_{7sus}$   $G^{7(b9)}$

21  $A_{MI}^{7(b5)}$   $A^{b_{MI}7}$   $D^{b7}$   $G_{MI}^7$   $D_{MA}^{7(b5)}$

25  $E^{b_{MA}7}$   $E_{MI}^7$   $A^{7(b9)}$   $E^{b_{MI}7}$   $A^{b7}$   $D^{b_{MA}7}$   $B^{b_{MA}7}$

29

# DISCONTINUED

1  $E_{MI}^7$   $G_{MI}^7$   $E^b_{MI}^7$   $A^b_{MI}^7$   $D^{b7}$   
 $G^b_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $F_{MI}^7$

5  $E_{MI}^7$   $G_{MI}^7$   $E^b_{MI}^7$   $A^b_{MI}^7$   $D^{b7}$   
 $G^b_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $F_{MI}^7$

9  $E_{MI}^7$   $G_{MI}^7$   $E^b_{MI}^7$   $A^b_{MI}^7$   $D^{b7}$   
 $G^b_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $F_{MI}^7$

13  $E^b_{MA}^7$   $D^b_{MI}^7$   $G^{b7}$   $B_{MA}^7$   $A_{MI}^7$   $D^7$

17  $G_{MA}^7$   $A^b_{MI}^7$   $D^{b7}$   $G^b_{MA}^7$   $F_{MI}^7$

21  $E_{MI}^7$   $G_{MI}^7$   $E^b_{MI}^7$   $A^b_{MI}^7$   $D^{b7}$   
 $G^b_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $F_{MI}^7$

25  $E_{MI}^7$   $G_{MI}^7$   $E^b_{MI}^7$   $A^b_{MI}^7$   $D^{b7}$   
 $G^b_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $F_{MI}^7$

29

# DIVINATION

**C<sup>#</sup>M1 / D<sup>M1</sup>**

**F<sup>#</sup>M1 / G<sup>M1</sup>**

**F<sup>M1</sup> / F<sup>#</sup>M1**

**D<sup>M1</sup> / E<sup>b</sup>M1**

**A<sup>M1</sup>A<sup>7(b5)</sup> / C<sup>#</sup>**

**B<sup>b</sup>M1<sup>7</sup>**

1  
5  
9  
13  
17  
21

# DOG STAR

STRAIGHT ♩'s ♩=104

The musical score consists of four staves of music in 4/4 time, with a tempo of 104 beats per minute. The notes are straight eighth notes. The chord annotations above the staves are as follows:

- Staff 1:  $A^b MA^7$ ,  $A^b/E^b$ ,  $G^b MA^7(b5)$ ,  $E MA^7(b5)$
- Staff 2:  $D^b/D$ ,  $G MI^7(b5)$ ,  $A^7$ ,  $D MI^7$
- Staff 3:  $B^b 6/9 / D^b$ ,  $E^b MA / B MA$ ,  $E MA^7(b5)$ ,  $D MA^7(\#5)$
- Staff 4:  $B^b 0^7 / A^b$ ,  $A^b MA^7(\#5)$ ,  $B^b 0^7 / A^b$ ,  $A^b MA^7(\#5)$

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



# DOG STAR

A<sup>b</sup>MA<sup>7</sup>

A<sup>b</sup>/E<sup>b</sup>

G<sup>b</sup>MA<sup>7(b5)</sup>

E MA<sup>7(b5)</sup>

Musical notation for the first system of chords, measures 1-4. The system consists of two staves (treble and bass clef) with a brace on the left. The time signature is 4/4. The first measure contains the chord A<sup>b</sup>MA<sup>7</sup>. The second measure contains the chord A<sup>b</sup>/E<sup>b</sup>. The third measure contains the chord G<sup>b</sup>MA<sup>7(b5)</sup>. The fourth measure contains the chord E MA<sup>7(b5)</sup>.

D<sup>b</sup>/D

G MI<sup>7(b5)</sup>

A<sup>7</sup>

D MI<sup>7</sup>

Musical notation for the second system of chords, measures 5-8. The system consists of two staves (treble and bass clef) with a brace on the left. The time signature is 4/4. The first measure contains the chord D<sup>b</sup>/D. The second measure contains the chord G MI<sup>7(b5)</sup>. The third measure contains the chord A<sup>7</sup>. The fourth measure contains the chord D MI<sup>7</sup>.

5

B<sup>b6/9</sup>/D<sup>b</sup>

E<sup>b</sup>MA / B MA

E MA<sup>7(b5)</sup>

D MA<sup>7(#5)</sup>

Musical notation for the third system of chords, measures 9-12. The system consists of two staves (treble and bass clef) with a brace on the left. The time signature is 4/4. The first measure contains the chord B<sup>b6/9</sup>/D<sup>b</sup>. The second measure contains the chord E<sup>b</sup>MA / B MA. The third measure contains the chord E MA<sup>7(b5)</sup>. The fourth measure contains the chord D MA<sup>7(#5)</sup>.

9

B<sup>b07</sup>/A<sup>b</sup>

A<sup>b</sup>MA<sup>7(#5)</sup>

B<sup>b07</sup>/A<sup>b</sup>

A<sup>b</sup>MA<sup>7(#5)</sup>

Musical notation for the fourth system of chords, measures 13-16. The system consists of two staves (treble and bass clef) with a brace on the left. The time signature is 4/4. The first measure contains the chord B<sup>b07</sup>/A<sup>b</sup>. The second measure contains the chord A<sup>b</sup>MA<sup>7(#5)</sup>. The third measure contains the chord B<sup>b07</sup>/A<sup>b</sup>. The fourth measure contains the chord A<sup>b</sup>MA<sup>7(#5)</sup>.

# DOIN' THE HEN

**A**  $B^{\flat}MI^7$   $D^{\flat 7}$   $F^{\# 7}_{SUS}$   $BMA$   $B^{\flat 7}_{ALT}$

$E^{\flat}MI^7$   $DMA^{7(b5)}$   $C^{\#}MI^7$   $F^{\# 7}$

6  $FMA^{7(b5)}$   $E^{\flat}MA^{7(b5)}$   $D^{\flat}MA^{7(b5)}$  1.  $BMA^{7(b5)}$  2.  $BMA^{7(b5)}$

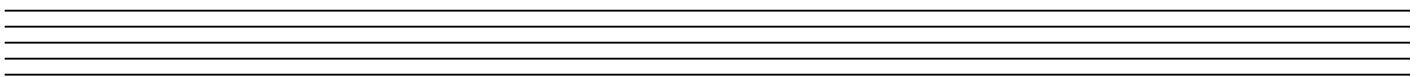
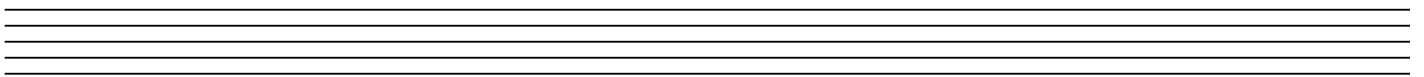
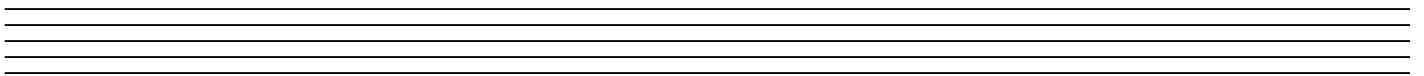
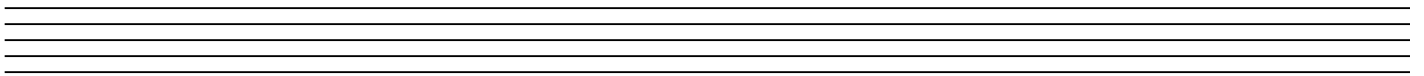
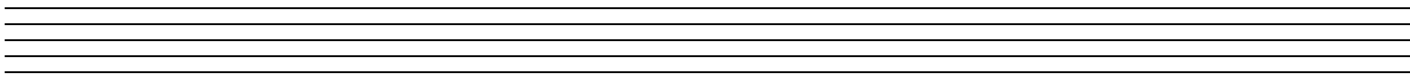
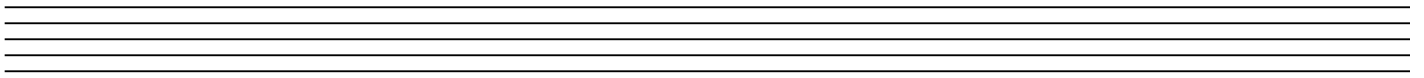
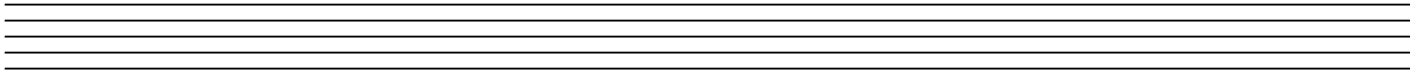
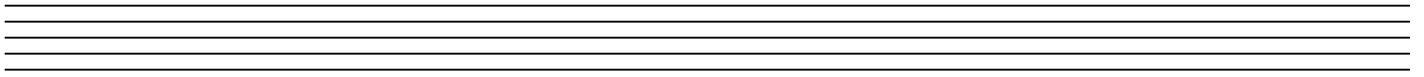
10  $A^{\flat}MA^{7(b5)}$

15  $F7^{(b9)}_{(13)}$   $G^{\flat}MA^{7(b5)}$

19

23

SOLO FORM: AAB



# DOIN' THE TRON

INTRO: D<sup>MA7</sup> D<sup>b7ALT</sup> G<sup>bMA7</sup> F<sup>7ALT</sup>

B<sup>bMA7</sup> A<sup>7ALT</sup> D<sup>MA7</sup> D<sup>b7ALT</sup>

5 G<sup>bMA7</sup>

9 B<sup>M7</sup>

G<sup>M7</sup>

13 A<sup>M7(MA7)</sup>

F<sup>M7</sup>

17 E<sup>b7(b9)SUS</sup>

A<sup>7(b9)(b13)</sup>

21 D<sup>M7</sup>

F<sup>M7/Eb</sup>

D<sup>M7(b5)</sup>

G<sup>7(b9)</sup>

25 C<sup>M7</sup>

E<sup>bM7</sup>

29

**B<sup>7</sup>(#11)** **B<sup>b</sup>Mi<sup>7</sup>**  
 33 **A<sup>7</sup>ALT** **G<sup>b</sup>MA<sup>7</sup>**

37 **F<sup>Mi</sup>7** **G<sup>b</sup>Mi<sup>6</sup>**

41 **F<sup>Mi</sup>7** **D<sup>MA</sup>7** **D<sup>b7</sup>ALT**

45 **G<sup>b</sup>MA<sup>7</sup>** **F<sup>7</sup>ALT** **B<sup>b</sup>MA<sup>7</sup>** **A<sup>7</sup>ALT**

49 **D<sup>MA</sup>7** **D<sup>b7</sup>ALT** **G<sup>b</sup>MA<sup>7</sup>**

53

# DOLTE BENNY

Chord changes for the first staff:  $A^{b7}_{SUS}$ ,  $G^{7ALT}$ ,  $C^{MI^{b9}}$ ,  $D^{b7}$

Chord changes for the second staff:  $G^{bMA^7}$ ,  $F^{7ALT}$ ,  $B^{bMI^7}$ ,  $B^{bMI^7}$

Chord changes for the third staff:  $E^{b7}_{SUS}$ ,  $D^{7ALT}$ ,  $G^{MI^7}$ ,  $A^{b7}$

Chord changes for the fourth staff:  $D^{bMA^7}$ ,  $C^{7ALT}$ ,  $F^{MI^7}$ ,  $F^{MI^7}$

Chord changes for the fifth staff:  $G^{MI^7(b5)}$ ,  $C^{7(b9)}$ ,  $F^{MI^7}$ ,  $F^{MI^7}$

Chord changes for the sixth staff:  $E^{bMI^7}$ ,  $A^{b7}$ ,  $D^{bMA^7}$ ,  $B^{b7ALT}$

Chord changes for the seventh staff:  $A^{b7}_{SUS}$ ,  $G^{7ALT}$ ,  $C^{MI^{b9}}$ ,  $D^{b7}$

Chord changes for the eighth staff:  $G^{bMA^7}$ ,  $F^{7ALT}$ ,  $B^{bMI^7}$ ,  $B^{MI^7}$

Chord changes for the ninth staff:  $E^{bMI^7}$ ,  $A^{b7}$ ,  $D^{bMA^7}$ ,  $B^{b7ALT}$

Chord changes for the tenth staff:  $G^{bMA^7}$ ,  $F^{7ALT}$ ,  $B^{bMI^7}$ ,  $B^{MI^7}$

# DOMOLIAN MODE

The first system of music is in 4/4 time and consists of two staves. The key signature has one flat (B-flat). The melody in the treble clef starts with a B-flat, followed by a repeat sign. The bass clef provides a harmonic accompaniment with a dotted quarter note followed by an eighth note, and then a series of quarter notes.

The second system continues the piece. The treble clef melody features a sharp sign (F#) and a flat sign (B-flat). The bass clef accompaniment includes a piano (p.) dynamic marking.

4

The third system continues the piece. The treble clef melody features a sharp sign (F#) and a flat sign (B-flat). The bass clef accompaniment includes a piano (p.) dynamic marking.

7

The fourth system concludes the piece. The treble clef melody features a sharp sign (F#) and a flat sign (B-flat). The bass clef accompaniment includes a piano (p.) dynamic marking. The system ends with a double bar line and repeat dots.

10

**SOLO FORM: FREE, NO CHANGES**

# DON'T LOOK NOW

**B<sup>b</sup>/G<sup>b</sup>** **FMA<sup>7</sup>**

**Dmi<sup>(MA7)</sup>/E** **E<sup>b</sup>mi<sup>7</sup>** **Fmi<sup>7</sup>** **G<sup>b</sup>mi<sup>7</sup>**

5 **Gmi<sup>7</sup>** **Ami<sup>7</sup>** **B<sup>b</sup>mi<sup>7</sup>** **Bmi<sup>7</sup>** **B<sup>b</sup>7(#9)**

9 **E<sup>b</sup>mi<sup>7</sup>** **A<sup>7</sup>** **GMA<sup>7</sup>** **F<sup>#</sup>MIN<sup>9</sup>** **E<sup>b</sup>mi<sup>7</sup>** **F<sup>#</sup>mi<sup>7</sup>**

13 **A<sup>b</sup>mi<sup>7</sup>** **D<sup>b</sup>7ALT**

17 **BMA<sup>7</sup>** **Cmi<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **Bmi<sup>7</sup>** **E<sup>7</sup>**

21 **A<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>mi<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>mi<sup>7</sup>** **D<sup>b</sup>7**

25



C

# Double Billed

Jerry Bergonzi

Slow Medium

F-7                      G7b9nat13                      C-7    F7                      Bb-7    Eb7

5                      AbΔ                      G7b9                      C-7                      D7alt

9                      G-7                      C-7                      Ab-7                      Bb7b9                      Eb-7    Ab7

14                      C#-7                      F#7                      BΔ                      Bb7b9                      Eb-                      F7b9

19                      Bb-7                      Eb-7                      F-7

# DOWN

JERRY BERGONZI

5  $E_b\text{maj}7$   $E_b\text{m}7$

5  $F\text{maj}7$   $E\text{maj}7$   $E_b\text{maj}7$

Musical notation for measures 5-8, consisting of two staves of music in 4/4 time. The first staff has a treble clef and the second has an alto clef. The notes are: M5: Eb4, Eb5, F#4, G4; M6: Eb4, Eb5, F#4, G4; M7: Eb4, Eb5, F#4, G4; M8: Eb4, Eb5, F#4, G4.

9  $F\text{m}7$   $Bb7$   $E_b\text{maj}7$   $Bbm7$   $E_b7(\sharp 9)$

Musical notation for measure 9, treble clef. Notes: F4, Ab4, Bb4, C5.

13  $Abm7$   $Db7$   $Gbmaj7$   $F\text{m}7$   $Bb7(\flat 9)$

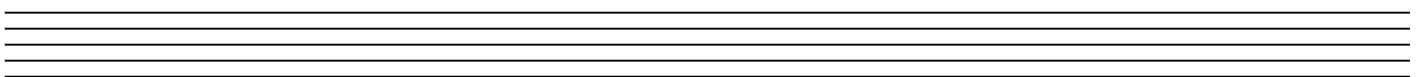
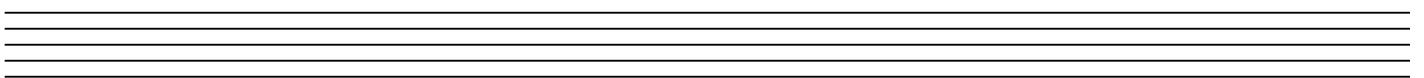
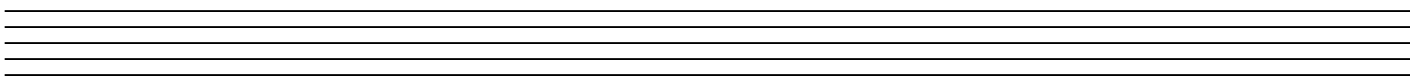
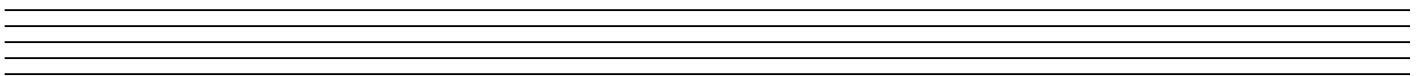
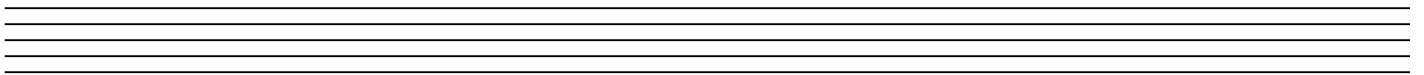
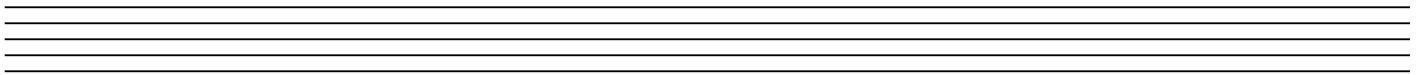
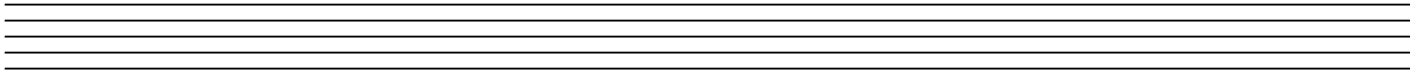
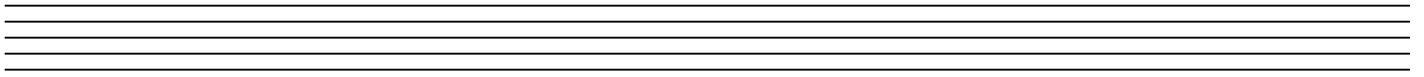
Musical notation for measure 13, treble clef. Notes: Ab4, Bb4, C5, D5.

17  $F\text{m}7$  /  $E_b$   $Dm7(\flat 5)$   $G7(\flat 9)$   $Cm$  /  $Bb$   $Am7(\flat 5)$   $D7(\flat 9)$

Musical notation for measure 17, treble clef. Notes: F4, Ab4, Bb4, C5.

21  $G7$   $C7$   $F7$   $Bb7$   $E_b\text{maj}7$

Musical notation for measure 21, treble clef. Notes: G4, Ab4, Bb4, C5.



# DR. ZOLTAN

**E<sup>b</sup>MA<sup>7(b5)</sup>      A<sup>b</sup>MA<sup>7</sup>      A<sup>b</sup>MA<sup>7(b5)</sup>      B<sup>b</sup>MI<sup>7</sup>**

**G<sup>b</sup>MA<sup>7</sup>      E<sup>b</sup>MI<sup>7</sup>      G<sup>7</sup>      A<sup>b</sup>MA<sup>7</sup>**

**A<sup>7</sup>      FMI<sup>7</sup>      DMI<sup>7</sup>      G<sup>b</sup>MA<sup>7</sup>**

**G<sup>7(b9)</sup>(13)      A<sup>b</sup>MA<sup>7</sup>      E<sup>b</sup>MA<sup>7</sup>      D<sup>b</sup>MA<sup>7</sup>**

F<sup>Mi</sup>7(b5)

G<sup>b</sup>MA7

G<sup>7</sup>ALT

E<sup>b</sup>Mi6

D<sup>b</sup>MA7

Musical score for piano, consisting of two staves. The score is written in a key signature of one flat (B-flat major or F minor) and a 2/4 time signature. The first staff is in treble clef and the second staff is in bass clef. The music is divided into five measures, each corresponding to a chord symbol above it. The first measure contains a half note B-flat and a dotted quarter note A-flat. The second measure contains a half note B-flat. The third measure contains a half note G and a quarter note F-sharp. The fourth measure contains a quarter note G, a quarter note F, and a quarter note E-flat, with a triplet bracket over the last two notes. The fifth measure contains a half note D-flat and a half note C. The piece ends with a double bar line.

# DREAMING OUT LOUD

Chord progressions for measures 1-4:  $E^{b6/9}$ ,  $D^{b6/9}$ ,  $A^{6/9}$ ,  $B^{6/9}$

Chord progressions for measures 5-8:  $D^{b6/9}$ ,  $B^{6/9}$ ,  $G^{6/9}$ ,  $A^{6/9}$

Chord progressions for measures 9-12:  $A^bMA^7$ ,  $A^bMI^7$ ,  $D^b7$

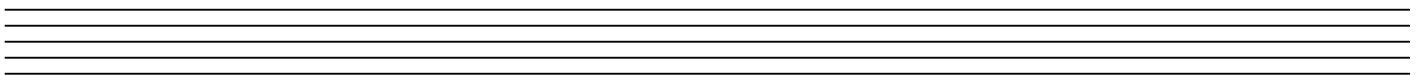
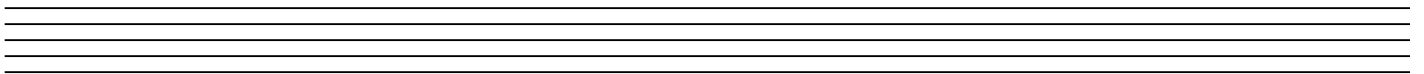
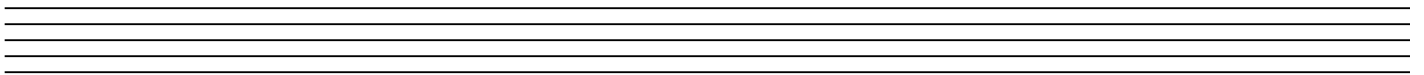
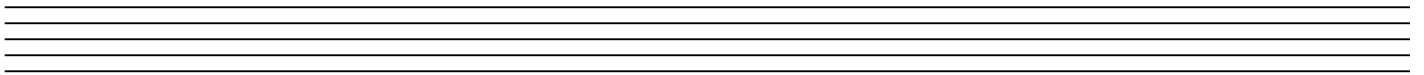
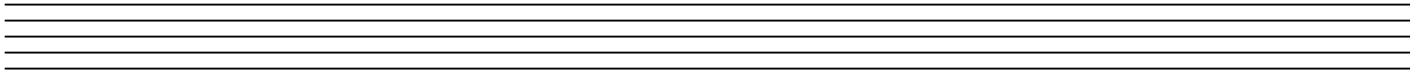
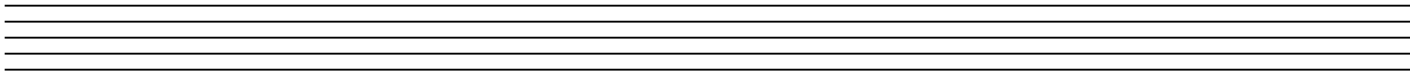
Chord progressions for measures 13-16:  $A^{6/9}$ ,  $B^{6/9}$ ,  $CMA^7$ ,  $CMA^7$

Chord progressions for measures 17-20:  $CMI^7$ ,  $F^7$ ,  $FMI^7$ ,  $B^b7$

Chord progressions for measures 21-24:  $G^bMI^7$ ,  $B^7$ ,  $FMI^7$ ,  $B^b7$ ,  $E^{b6/9}$ ,  $D^{b6/9}$

Chord progressions for measures 25-28:  $A^{6/9}$ ,  $B^{6/9}$ ,  $A^{6/9}$ ,  $B^{6/9}$

Chord progressions for measures 29-32:  $A^{6/9}$ ,  $B^{6/9}$



# Duly Noted

Jerry Bergonzi

C

B-7 C#-7/G# G-7 A-7/E D-7 F7sus

5 B-7 C#-7/G# G-7 A-7/E D-7

9 C-7 Ab-7 Bb-7 F#-7

13 B-7 C#-7/G# G-7 A-7/E D-7 F7sus

17 E7sus D7sus

21 B7sus



# Duly Noted

Blowin' Changes

B-7

G-7

D-7

F7sus



B-7

G-7

D-7



C-7

A $\flat$ -7

B $\flat$ -7

F $\sharp$ -7

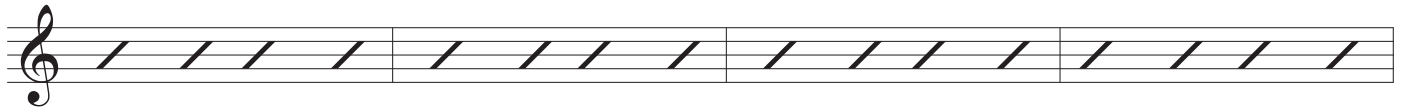


B-7

G-7

D-7

F7sus



E7sus

D7sus



B7sus



# DWELLER ON THE THRESHOLD

**A**  $BMA7^{\#5}$  /  $\#15$



$E^b M1$  /  $B^b MA7^{\#5}$



**B**  $G M1^{7(b5)}$  /  $E MA$



$C^+$  /  $C^{\#+}$



Detailed description: The image shows musical notation for two sections, A and B, for C instruments. Section A consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7-measure rest. The melody starts on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F#4, E4, D4, and C4. The second staff continues the melody with notes G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, and C3. Section B also consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 7-measure rest. The melody starts on G3, moving to F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, and C2. The second staff contains four whole notes: G2, F#2, E2, and D2, all tied together with a long slur.

# DWELLER ON THE THRESHOLD

## CHORD VOICINGS

**A**  $BMA7^{\#5}_{\#15}$

Musical notation for section A, measures 1-4. The first measure shows a B major chord with a sharp fifth and a sharp 15th. The subsequent three measures contain a slash symbol, indicating that the chord voicing is repeated.

$E^b_{MI} / B^b_{MA}7^{\#5}$

Musical notation for section A, measures 5-8. The first measure shows an E-flat major chord with a sharp fifth, and a B-flat major chord with a sharp fifth. The subsequent three measures contain a slash symbol, indicating that the chord voicing is repeated.

**B**  $G_{MI}7^{(b5)} / E_{MA}$

Musical notation for section B, measures 9-12. The first measure shows a G major chord with a flat fifth, and an E major chord. The subsequent three measures contain a slash symbol, indicating that the chord voicing is repeated.

$C^+ / D^b^+$

Musical notation for section B, measures 13-16. The first measure shows a C major chord with a sharp 9th, and a D-flat major chord with a sharp 9th. The subsequent three measures contain a slash symbol, indicating that the chord voicing is repeated.

# DWELLER ON THE THRESHOLD

**A**  $B_{MA7}^{\#5}$ <sub>15</sub>

$E^b_{MI}$  /  $B^b_{MA7}(\#5)$

**B**  $G_{MI}^{7(b5)}$  /  $E_{MA}$

$C^+$  /  $D^{b+}$

# EEPIN-BEEPIN

**Staff 1:**  $E^bMA^7$   $E^bMI^7$   $A^bMI^7$   $CMI^7$

**Staff 2:**  $FMI^7$   $F^{\#}MI^7$   $B^7$   $FMI^7(b5)$   $B^b7(b9)$

**Staff 3:** 5 **1.**  $E^bMA^7$   $A^b7$   $G^7AL^T$   $C^7(b9)$

**Staff 4:** 9  $FMI^7$   $A^bMI^7$   $D^b7$   $F^{\#}MI^7$   $B^7$   $FMI^7(b5)$   $B^b7(b9)$

**Staff 5:** 13 **2.**  $E^bMA^7$   $G^b7$   $F^7AL^T$   $B^b7AL^T$

**Staff 6:** 17  $B^bMI^7$   $E^b7$   $A^bMI^7$   $D^b7$   $E^bMA^7$   $FMI^7$   $B^b7$

**Staff 7:** 21

C INSTRUMENTS  
(MELODY)

# ELLWOOD

JERRY BERGONZI

Chord symbols and measure numbers:

- 1: C<sub>M</sub>I<sup>(MA7)</sup>
- 2: A<sup>b</sup><sub>M</sub>I<sup>(MA7)</sup>
- 3: B<sub>M</sub>I<sup>(MA7)</sup>
- 4: B<sup>b7</sup>ALT
- 5: 1. E<sup>b</sup><sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup>/E<sup>b</sup> G<sup>7</sup>(#11)
- 6: 2. E<sup>b</sup><sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup>/E<sup>b</sup> A<sup>b7</sup>SUS
- 7: G<sub>M</sub>I<sup>7</sup>
- 8: A<sup>b7</sup>
- 9: G<sub>M</sub>I<sup>7</sup>
- 10: A<sup>b7</sup>SUS
- 11: G<sub>M</sub>I<sup>7</sup>
- 12: A<sup>b7</sup>
- 13: D<sub>M</sub>I<sup>7</sup>
- 14: G<sup>7</sup>(b9)
- 15: C<sub>M</sub>I<sup>(MA7)</sup>
- 16: A<sup>b</sup><sub>M</sub>I<sup>(MA7)</sup>
- 17: B<sub>M</sub>I<sup>(MA7)</sup>
- 18: B<sup>b7</sup>ALT
- 19: E<sup>b</sup><sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup>/E<sup>b</sup> G<sup>7</sup>(#11)
- 20: E<sup>b</sup><sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup>/E<sup>b</sup> G<sup>7</sup>(#11)
- 21: E<sup>b</sup><sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup>/E<sup>b</sup> G<sup>7</sup>(#11)

C INSTRUMENTS  
(HARMONY)

# ELLWOOD

JERRY BERGONZI

1.  $C_{MI}^{(MA7)}$   $A^b_{MI}^{(MA7)}$

2.  $B_{MI}^{(MA7)}$   $B^{b7ALT}$   $E^b_{MI}7$   $F_{MI}7/E^b$   $G7^{(\#11)}$

5.  $E^b_{MI}7$   $F_{MI}7/E^b$   $A^{b7}_{SUS}$   $G_{MI}7$   $A^{b7}$

9.  $G_{MI}7$   $A^{b7}$   $G_{MI}7$   $A^{b7}$

13.  $D_{MI}7$   $G7^{(b9)}$   $C_{MI}^{(MA7)}$

17.  $A^b_{MI}^{(MA7)}$   $B_{MI}^{(MA7)}$   $B^{b7ALT}$   $E^b_{MI}7$   $F_{MI}7/E^b$   $G7^{(\#11)}$

21.

# ELLWOOD

C<sub>M</sub>(MA7)

A<sup>b</sup><sub>M</sub>(MA7)

Musical notation for the first system, measures 1-4. Treble and bass clefs are shown. Chords are indicated above the staff.

B<sub>M</sub>(MA7)

B<sup>b7</sup>ALT

1. E<sup>b</sup><sub>M</sub>7 F<sub>M</sub>7/E<sup>b</sup> G<sup>7</sup>(#11)

2. E<sup>b</sup><sub>M</sub>7 F<sub>M</sub>7/E<sup>b</sup> A<sup>b7</sup>SUS

Musical notation for the second system, measures 5-8. Treble and bass clefs are shown. Chords are indicated above the staff.

5

G<sub>M</sub>7

A<sup>b7</sup>

G<sub>M</sub>7

A<sup>b7</sup>

Musical notation for the third system, measures 9-10. Treble and bass clefs are shown with slash marks indicating rests.

11

G<sub>M</sub>7

A<sup>b7</sup>

D<sub>M</sub>7

G<sup>7</sup>(b9)

Musical notation for the fourth system, measures 13-14. Treble and bass clefs are shown with slash marks indicating rests.

15



2

C<sup>M</sup> (MA7)

ELLWOOD  
A<sup>b</sup>M<sup>I</sup> (MA7)

19

B<sup>M</sup> (MA7)

B<sup>b</sup>7<sup>ALT</sup>

E<sup>b</sup>M<sup>I</sup>7

F<sup>M</sup>7/E<sup>b</sup>

G7(#11)

23

# EMID

WHOLE TONE

JERRY BERGONZIE

1. *A*<sup>7</sup>ALT. *A*<sup>b</sup>7(SUS4) *G*<sup>b</sup>7(SUS4) *F*<sup>7</sup>(SUS4)

5 *E*<sup>m</sup>7 *A*<sup>7</sup> *F*<sup>m</sup>7 *B*<sup>b</sup>7 *E*<sup>b</sup>MAJ7 *D*<sup>7</sup>(<sup>b</sup>9)

9 *G*<sup>m</sup>7 *C*<sup>7</sup> *F*<sup>m</sup>7 *B*<sup>b</sup>7 *E*<sup>b</sup>MAJ7 *D*<sup>m</sup>7(<sup>b</sup>9) *G*<sup>7</sup>(<sup>b</sup>9)

1. 13 *C*<sup>m</sup>7 *F*<sup>7</sup> *G*<sup>b</sup>m7 *C*<sup>b</sup>7 *F*<sup>m</sup>7 *B*<sup>b</sup>7

1. 17 *F*<sup>m</sup>7 *B*<sup>b</sup>7 *E*<sup>m</sup>MAJ7

# END OF THE MAYAN CALENDAR

The musical score consists of five staves of music in 4/4 time. The notes are as follows:

- Staff 1: Notes are G4, A4, Bb4, Ab4, Gb4, F4, Eb4, D4. Chords above: Ab, Emi, Eb, Gmi.
- Staff 2: Notes are F4, Eb4, D4, C4, Bb3, Ab3, Gb3, F3. Chords below: Cmi, E, Ebmi, Abmi.
- Staff 3: Notes are G3, F3, Eb3, D3, C3, Bb2, Ab2, Gb2, F2. Chords below: Ami, Dmi, Db, Gbmi.
- Staff 4: Notes are G3, F3, Eb3, D3, C3, Bb2, Ab2, Gb2, F2. Chords above: Bmi, Ab, Gmi, Emi.
- Staff 5: Notes are G3, F3, Eb3, D3, C3, Bb2, Ab2, Gb2, F2. Chords above: Bmi, Ab, Gmi, Emi.

Measure numbers 5, 9, 14, and 19 are indicated at the start of their respective staves.

MELODY PLAYED RUBATO. BLOWING IS IN TIME

# EVERYWHERE

**G<sup>MA7</sup>**      **B<sup>b</sup>Mi<sup>7</sup>** **E<sup>b7</sup>**      **A<sup>Mi7</sup>**      **A<sup>Mi7</sup>/G**      **F<sup>#</sup>Mi<sup>7</sup>(b5)**      **B<sup>7(b9)</sup>**

**E<sup>Mi7</sup>**      **A<sup>Mi7</sup>**      **B<sup>Mi7</sup>**      **E<sup>7(b9)</sup>**

**A<sup>Mi7</sup>**      **F<sup>7(#11)</sup>**      **B<sup>Mi7</sup>**      **E<sup>7(b9)</sup>**

**A<sup>Mi7</sup>**      **D<sup>7(b9)</sup>**      **G<sup>MA7</sup>**      1. **A<sup>Mi7</sup> D<sup>7</sup>** | 2. **F<sup>Mi7</sup> B<sup>b7</sup>**

**E<sup>b</sup>MA<sup>7</sup>**      **C<sup>7(b9)</sup>**      **F<sup>Mi7</sup>**      **B<sup>b7</sup>**

**E<sup>b</sup>MA<sup>7</sup>**      **B<sup>7</sup>**      **F<sup>Mi7</sup>**      **B<sup>b7</sup>**

**E<sup>b</sup>MA<sup>7</sup>**      **A<sup>Mi7</sup>**      **D<sup>7</sup>**      **G<sup>Mi7</sup>**      **C<sup>7</sup>**

**A<sup>Mi7</sup>**      **D<sup>7</sup>**      **B<sup>b</sup>Mi<sup>7</sup>**      **E<sup>b7</sup>**      **A<sup>Mi7</sup>**      **D<sup>7</sup>**

30

GMA<sup>7</sup>      B<sup>b</sup>Mi<sup>7</sup>    E<sup>b7</sup>      AMi<sup>7</sup>      AMi<sup>7</sup>/G    F<sup>#</sup>Mi<sup>7</sup>(b5)    B<sup>7</sup>(b9)

34    EMI<sup>7</sup>                      AMi<sup>7</sup>                      Bmi<sup>7</sup>                      E<sup>7</sup>(b9)

38    AMi<sup>7</sup>                      F<sup>7</sup>(#11)                      Bmi<sup>7</sup>                      E<sup>7</sup>(b9)

42    AMi<sup>7</sup>                      D<sup>7</sup>(b9)                      GMA<sup>7</sup>                      AMi<sup>7</sup>    D<sup>7</sup>

46

The image shows a musical score for the song 'EVERYWHERE'. It consists of four staves of music in treble clef. The first staff contains measures 34-37 with chords: GMA<sup>7</sup>, B<sup>b</sup>Mi<sup>7</sup>, E<sup>b7</sup>, AMi<sup>7</sup>, AMi<sup>7</sup>/G, F<sup>#</sup>Mi<sup>7</sup>(b5), and B<sup>7</sup>(b9). The second staff contains measures 38-41 with chords: EMI<sup>7</sup>, AMi<sup>7</sup>, Bmi<sup>7</sup>, and E<sup>7</sup>(b9). The third staff contains measures 42-45 with chords: AMi<sup>7</sup>, D<sup>7</sup>(b9), GMA<sup>7</sup>, AMi<sup>7</sup>, and D<sup>7</sup>. The fourth staff contains measure 46, which is a whole note chord of GMA<sup>7</sup>. The music features various rhythmic patterns including eighth and sixteenth notes, and rests.

# EX-SQUEEZE ME PLEASE

**Staff 1:**  $D_{SUS}^{7(b9)}$   $G^{7(b9)}$   $A^bMA^{7(\#5)}$   $AMA^{7(\#5)}/G^\#$

**Staff 2:**  $G_{SUS}^{7(b9)}$   $D^bMA^7$   $CMA^{7(b5)}$   $DMA^{7(b5)}$

**Staff 3:**  $EMI^7$   $A^{7(b9)}$   $F^\#MI^7$   $BMA^{7(b5)}$

**Staff 4:**  $CMI^7$   $A^bMI^{(MA7)}$   $G^{7(b9)}$

**Staff 5:**  $A^bMA^\#5^\#9$   $E^bMA/G$

**Staff 6:**  $AMI^7$   $B^bMI^{13}$   $AMI^7$   $E^b_{SUS}^7$

# EXTRA EXTRA

JERRY BERGONZI

The musical score consists of four staves of music in a single system, all written in treble clef. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and contains four measures with chords Bb7, Eb7, Bb7, and Bb7ALT. The second staff starts at measure 6 and contains four measures with chords Eb7, Ab7, C#m7, and F#7(b9). The third staff starts at measure 10 and contains four measures with chords Bmaj7, Em7, A7, and Dmaj7. The fourth staff starts at measure 13 and contains four measures with chords Db7ALT, Gbmaj7, Cm7, and F7. The piece concludes with a double bar line and repeat dots.

# FACE IT

The musical score for 'Face It' by Jerry Bergonzi is presented in 4/4 time. It consists of five staves of music, each with specific chord annotations above the notes. The first staff starts with a treble clef and a 4/4 time signature. The second staff begins with a measure number '5'. The third staff begins with a measure number '9'. The fourth staff begins with a measure number '13'. The fifth staff concludes the piece with a double bar line.

Chord annotations for the first staff:  $F^{MIN} \flat/9$ ,  $G^{MIN} 7(\flat 5)$ ,  $C 7(\flat 9)$

Chord annotations for the second staff:  $F^{MIN} \flat/9$ ,  $C^{MIN} 7$ ,  $F 7$

Chord annotations for the third staff:  $B \flat^{MIN} 7$ ,  $E \flat 7$ ,  $D^{MIN} 7$ ,  $G 7$

Chord annotations for the fourth staff:  $F \sharp^{MIN} 7$ ,  $B 7$ ,  $A^{MIN} 7$ ,  $D 7$ ,  $G^{MIN} 7$ ,  $C 7$



# FANGS FROM AFAR

The musical score consists of ten staves of music in 4/4 time. The key signature has two flats (B-flat and E-flat). The chord progressions are as follows:

- Staff 1: Fmi7, Bbm7, Eb7, AbMA7
- Staff 2: DbMA7, G7, CMA7, CMA7
- Staff 3: Cmi7, Fmi7, Bb7, EbMA7
- Staff 4: AbMA7, D7, GMA7, GMA7
- Staff 5: Ami7, D7, GMA7, GMA7
- Staff 6: F#mi7, B7, EMA7, C7(b9)
- Staff 7: Fmi7, Bbm7, Eb7, AbMA7
- Staff 8: DbMA7, Gb7, Cmi7, Bmi7
- Staff 9: Bbm7, Eb7, AbMA7, C7(b9), Fmi7
- Staff 10: (Continuation of the previous staff's melody)

# FIDH

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 time signature is 4/4. The music features a complex rhythmic pattern with frequent changes between 4/4 and 3/4 time signatures. The melody in the upper staff includes notes with flats and naturals, while the bass line provides a steady accompaniment.

The second system of music continues the piece. It maintains the same two-staff format and 4/4 time signature. The melodic lines in both staves are more active, with many eighth and sixteenth notes. The 3/4 time signature changes continue to appear throughout the system.

5

The third system of music shows further development of the piece. The upper staff features a more intricate melodic line with many beamed notes. The bass line remains supportive, with occasional rests. The time signature continues to alternate between 4/4 and 3/4.

9

The fourth system of music concludes the piece. The melodic lines in both staves become more sparse, with longer note values and rests. The piece ends with a final cadence in 4/4 time.

13

**SOLOS: FREE, NO CHANGES**

# FLYING RED

**Dmi<sup>7</sup>**

**Cmi<sup>7</sup> F<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>**

**A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>**

**Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> Emi<sup>7(b5)</sup> A<sup>7(b9)</sup>**

5

9

13

## FOOL HARDY

B<sup>b</sup>MA<sup>7</sup> G<sup>7(b9)</sup> Cmi<sup>7</sup> Cmi<sup>7</sup>/B<sup>b</sup> A<sup>7</sup><sub>SUS</sub>  
 Dmi<sup>7</sup> G<sup>7</sup><sub>SUS</sub> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7(b9)</sup>  
 5 B<sup>b</sup>MA<sup>7</sup> Fmi<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>7</sup><sub>SUS</sub>(b5) D<sup>7(b9)</sup>  
 9 Gmi<sup>7</sup> (D7) (Gmi<sup>7</sup>) (C7) Cmi<sup>7</sup> (G7) (Cmi<sup>7</sup>) (F7)  
 13 B<sup>b</sup>MA<sup>7</sup> G<sup>7(b9)</sup> Cmi<sup>7</sup> Cmi<sup>7</sup>/B<sup>b</sup> A<sup>7</sup><sub>SUS</sub>  
 17 Dmi<sup>7</sup> G<sup>7</sup><sub>SUS</sub> G<sup>7</sup> Cmi<sup>7</sup> Cmi<sup>7</sup>/B<sup>b</sup> A<sup>7</sup><sub>SUS</sub>(b5) D<sup>7(b9)</sup>  
 21 Gmi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup> A<sup>b7</sup> B<sup>b</sup>MA<sup>7</sup> A<sup>b7</sup> G<sup>7</sup>  
 25 Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> Gmi<sup>7</sup> G<sup>b</sup>MA<sup>7</sup> F<sup>7</sup>  
 29

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

# FORGET NOT

**A**  $A^{b7}$   $G^7(b9, b13)$   $G^{b7(\#11)}$   $F^{7ALT}$

$Fmi^7$   $B^{b7}$   $E^bMA^7$   $B^bmi^7$   $E^{b7}$

**B**  $A^bMA^7$   $A^bmi^7$   $D^{b7}$

$E^bMA^7$   $Dmi^7(b5)$   $G^7(b9)$

**C**  $A^{b7}$   $G^7(b9, b13)$   $G^{b7(\#11)}$   $F^{7ALT}$

$Fmi^7$   $B^{b7}$   $E^bMA^7$   $B^bmi^7$   $E^{b7}$

C INSTRUMENTS  
(MELODY)

# FOUND YOU

JERRY BERGONZI

Chord progression for the melody:

1-4:  $A^bMA^7$   $GMI^7$   $C^7$

5-8:  $CMI^7$   $F^7$   $FMI^7$   $B^b7$

9-12:  $B^bMI^7$   $E^b7$   $E^bMI^7$   $A^b7$

13-16:  $D^bMA^7$   $GMI^7(b5)$   $C^7(b9)$

17-20:  $FMI^7$   $AMI^7$

21-24:  $D^bMI^7$   $AMI^7$

25-28:  $DMI^7(b5)$   $D^bMI^7$   $CMI^7$   $F^7$

29-32:  $B^b7$   $B^bMI^7$   $E^b7$   $A^bMA^7$

33-36:  $D^bMI^7$   $E^b7$   $A^bMA^7$

C INSTRUMENTS  
(HARMONY)

# FOUND YOU

JERRY BERGONZI

1  $A^bMA^7$   $GMI^7$   $C^7$

5  $CMI^7$   $F^7$   $FMI^7$   $B^b7$

9  $B^bMI^7$   $E^b7$   $E^bMI^7$   $A^b7$

13  $D^bMA^7$   $GMI^{7(b5)}$   $C7(b9)$

17  $FMI^7$   $AMI^7$

21  $D^bMI^7$   $AMI^7$

25  $DMI^{7(b5)}$   $D^bMI^7$   $CMI^7$   $F^7$

29  $B^b7$   $B^bMI^7$   $E^b7$   $A^bMA^7$

# Frank's Girl

Jerry Bergonzi

G-7                      C7                      FΔ

F-7                      B $\flat$ 7                      E $\flat$ Δ

E $\flat$ -7                      A $\flat$ 7                      D $\flat$ Δ                      B $\flat$ -7

G-7 $\flat$ 5                      C7 $\flat$ 9                      FΔ                      D7 $\flat$ 9

G-7                      C7                      FΔ

F-7                      B $\flat$ 7                      E $\flat$ Δ

E $\flat$ -7    E $\flat$ -7/D $\flat$     C-7 $\flat$ 5                      F7 $\flat$ 9                      B $\flat$ Δ                      C7

C $\sharp$ -7                      F $\sharp$ 7                      C-7                      F7                      B $\flat$ Δ                      D7+9



# FREEDON FROM RELIGION

Chord symbols for the first staff:  $E^{b6/9}$ ,  $G^7$ ,  $A^bMA^7(\sharp 5)$ ,  $F\sharp^7$

Chord symbols for the second staff:  $B^{6/9}$ ,  $E^{b7}$ ,  $E^{\sharp}MA^7(\sharp 5)$ ,  $A^{\sharp}MI^7$

Chord symbols for the third staff:  $G^{\sharp}MA^7$ ,  $B^7AL^T$ ,  $B^{b7}$ ,  $E^{b}MI^{6/9}$

Chord symbols for the fourth staff:  $A^{b}MI^{(\sharp}MA^7)$ ,  $F\sharp MI^7$ ,  $B^7AL^T$ ,  $E^{\sharp}MA^7(b5)$

Measure numbers: 5, 9, 13

PIANO

# GABRIELLA

JERRY BERGONZI

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a whole note chord of G4 and B4. The lower staff is in bass clef with a 3/4 time signature. It begins with a whole note chord of B2 and D3. The system contains four measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef. It begins with a whole note chord of G4 and B4. The lower staff is in bass clef. It begins with a whole note chord of G2 and B2. The system contains four measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It begins with a whole note chord of Bb4 and D5. The lower staff is in bass clef with a key signature of one flat. It begins with a whole note chord of Bb2 and D3. The system contains four measures.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a whole note chord of Bb4 and D5. The lower staff is in bass clef with a key signature of one flat. It begins with a whole note chord of Bb2 and D3. The system contains four measures.

17

The first system of music consists of four measures. The treble clef part begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of chords: a B-flat major triad in the first measure, an E-flat major triad in the second, a B-flat major triad in the third, and a B-flat major triad with a dotted quarter note in the fourth. The bass clef part provides harmonic support with chords: a B-flat major triad in the first measure, an E-flat major triad in the second, a B-flat major triad in the third, and a B-flat major triad in the fourth.

The second system of music consists of four measures. The treble clef part continues with chords: a B-flat major triad in the first measure, an E-flat major triad in the second, a B-flat major triad in the third, and a B-flat major triad with a sharp sign in the fourth. The bass clef part continues with chords: a B-flat major triad in the first measure, an E-flat major triad in the second, a B-flat major triad in the third, and a B-flat major triad in the fourth.

The third system of music consists of four measures. The treble clef part changes key signature to two sharps (F# and C#) and common time. It features chords: a C# major triad in the first measure, an F# major triad in the second, a C# major triad in the third, and a C# major triad with a sharp sign in the fourth. The bass clef part continues with chords: a C# major triad in the first measure, an F# major triad in the second, a C# major triad in the third, and a C# major triad in the fourth.

The fourth system of music consists of four measures. The treble clef part features chords: a C# major triad in the first measure, an F# major triad in the second, a C# major triad in the third, and a C# major triad in the fourth. The bass clef part features chords: a C# major triad in the first measure, an F# major triad in the second, a C# major triad in the third, and a C# major triad in the fourth. The system is characterized by long horizontal lines connecting the notes across measures, indicating sustained or tied notes.

33

Musical notation for measure 33, consisting of four staves of music. The first three staves show a sequence of chords in G major: G, G#m, G, G#m, G. The fourth staff shows a melodic line with notes G, G, G, G, G.

SOLO SECTION:

49

C<sup>M</sup>/G

G<sup>M</sup>

D<sup>7(b9)</sup>/G

G<sup>M</sup>

Musical notation for measure 49, consisting of a single staff of music showing four chords: C, G, D<sup>7(b9)</sup>, G.

C<sup>M</sup>/G

G<sup>M</sup>

A<sup>7(b9)</sup>/G

D<sup>7(b9)</sup>/G

Musical notation for measure 50, consisting of a single staff of music showing four chords: C, G, A<sup>7(b9)</sup>, D<sup>7(b9)</sup>.

57

B<sup>M</sup>/G<sup>b</sup>

G<sup>b</sup>M

D<sup>b7(b9)</sup>/G<sup>b</sup>

G<sup>b</sup>M

Musical notation for measure 57, consisting of a single staff of music showing four chords: B, G<sup>b</sup>M, D<sup>b7(b9)</sup>/G<sup>b</sup>, G<sup>b</sup>M.

B<sup>M</sup>/G<sup>b</sup>

G<sup>b</sup>M

A<sup>b7(b9)</sup>/G<sup>b</sup>

D<sup>b7(b9)</sup>/G<sup>b</sup>

Musical notation for measure 58, consisting of a single staff of music showing four chords: B, G<sup>b</sup>M, A<sup>b7(b9)</sup>/G<sup>b</sup>, D<sup>b7(b9)</sup>/G<sup>b</sup>.

65  $B^b_{MI}/F$   $F_{MI}$   $C^{7(b9)}/F$   $F_{MI}$

$B^b_{MI}/F$   $F_{MI}$   $G^{7(b9)}/F$   $C^{7(b9)}/F$

$E_{MA}^{7(b5)}$   $F_{MI}^7$   $D^b_{MA}^7$   $D_{MI}^7$

# GAME FIXED

4/4

1 **A<sup>b</sup>Mi<sup>7</sup>** **D<sup>7</sup>(<sup>b</sup>9)<sub>(13)</sub>** **G<sup>Mi</sup><sup>7</sup>** **B<sup>b</sup>7(<sup>b</sup>9)<sub>(13)</sub>**

5 **E<sup>b</sup>Mi<sup>7</sup>** **B<sup>7</sup>(<sup>#</sup>11)** **A<sup>7</sup>** **E<sup>b</sup>Mi<sup>7</sup>**

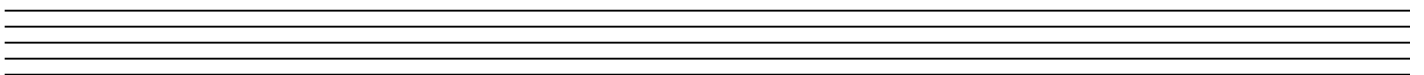
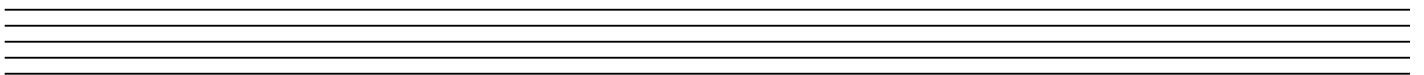
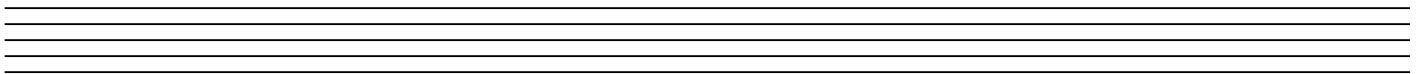
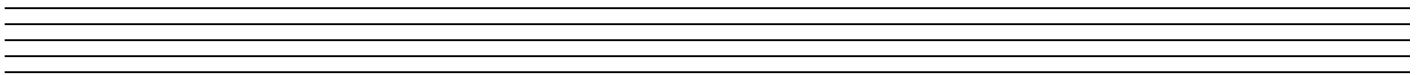
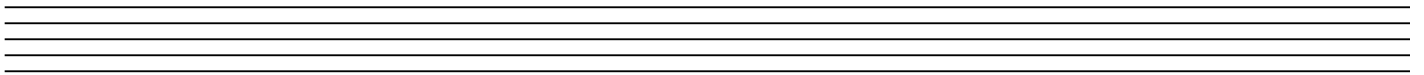
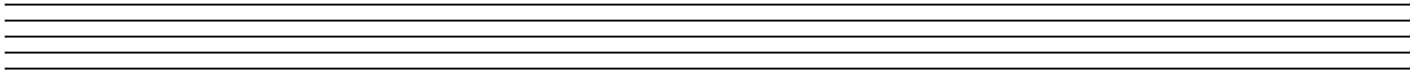
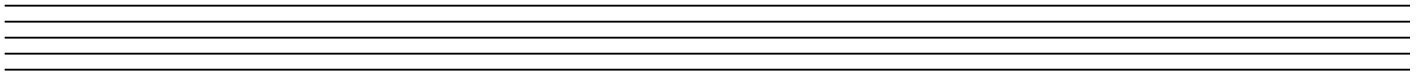
9 **E<sup>7</sup>SUS** **D<sup>7</sup>SUS/E** **E<sup>7</sup>SUS** **D<sup>7</sup>SUS/E**

13 **G<sup>Mi</sup>** **A<sup>b</sup>Mi** **G<sup>7</sup>ALT** **G<sup>b</sup>Mi<sup>7</sup>** **F<sup>Mi</sup><sup>7</sup>**

17 **D<sup>b</sup>Mi<sup>7</sup>** **B<sup>M</sup>A<sup>7</sup>** **B<sup>b</sup>7(<sup>b</sup>9)** **E<sup>b</sup>MIN<sup>b</sup>/<sub>9</sub>**

# GAP TOOF

The musical score is written for C Instruments in 4/4 time. It consists of eight staves of music. The first staff (measures 1-4) features a complex rhythmic pattern with triplets and chords: FMA<sup>7</sup>, E<sup>b7</sup>, AMI<sup>7(b5)</sup>, and D<sup>7(b9)</sup>. The second staff (measures 5-8) continues the pattern with chords: GMi<sup>7</sup>, GMi<sup>7</sup>, B<sup>b</sup>Mi<sup>7</sup>, and E<sup>b7</sup>. The third staff (measures 9-12) has chords: FMA<sup>7</sup>, DMI<sup>7</sup>, GMi<sup>7</sup>, and C<sup>7</sup>. The fourth staff (measures 13-16) has chords: EMI<sup>7(b5)</sup>, A<sup>7(b9)</sup>, DMI<sup>7</sup>, G<sup>7</sup>, GMi<sup>7</sup>, C<sup>7</sup>, B<sup>b</sup>Mi<sup>7</sup>, and E<sup>b7</sup>. The fifth staff (measures 17-20) has chords: A<sup>b</sup>MA<sup>7</sup>, G<sup>b7</sup>, CMI<sup>7(b5)</sup>, and F<sup>7(b9)</sup>. The sixth staff (measures 21-24) has chords: B<sup>b</sup>Mi<sup>7</sup>, B<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup>Mi<sup>7</sup>, and G<sup>b7</sup>. The seventh staff (measures 25-28) has chords: A<sup>b</sup>MA<sup>7</sup>, FMI<sup>7</sup>, DMI<sup>7</sup>, and G<sup>7</sup>. The eighth staff (measures 29-32) has chords: CMI<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Mi<sup>7</sup>, E<sup>b7</sup>, A<sup>b</sup>MA<sup>7</sup>, GMi<sup>7(b5)</sup>, and C<sup>7(b9)</sup>. The score includes various rhythmic markings such as triplets and slurs.





# GARZ

MELODY

F<sup>b</sup><sub>9</sub> A<sup>b</sup>7 D<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7(b5)</sup> A<sup>b</sup><sub>9</sub> C<sup>7</sup> F<sup>7</sup>

B<sup>b</sup><sub>9</sub> D<sup>b</sup>7 G<sup>b</sup><sub>9</sub> A<sup>b</sup>MA<sup>7(b5)</sup> D<sup>b</sup><sub>9</sub> F<sup>7</sup> B<sup>b</sup><sub>9</sub> D<sup>7(b9)</sup>

<sup>5</sup> G<sup>M</sup>7 C<sup>7</sup> F<sup>b</sup><sub>9</sub> A<sup>b</sup>7 D<sup>b</sup><sub>9</sub> C<sup>7(#9)</sup>

<sup>9</sup>

The melody is written in 4/4 time. It consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The notes are primarily eighth and quarter notes, with some ties and slurs. The key signature has two flats (Bb and Eb).

HARMONY

<sup>13</sup>

<sup>17</sup>

<sup>21</sup>

The harmony is written in 4/4 time. It consists of three staves of music. The first staff contains measures 13-16, the second staff contains measures 17-20, and the third staff contains measures 21-24. The notes are primarily eighth and quarter notes, with some ties and slurs. The key signature has two flats (Bb and Eb).

## BLOWING ON G BLUES

# GECKO PLEX

G<sub>M</sub> 7(b5)

Musical notation for the first system, measures 1-4. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written for C instruments. The first staff is the treble clef, and the second staff is the bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line starts with a quarter note G2, followed by quarter notes Bb2 and C3.

Musical notation for the second system, measures 5-8. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written for C instruments. The first staff is the treble clef, and the second staff is the bass clef. The melody in the treble clef continues with eighth notes D5, Eb5, and F5. The bass line continues with quarter notes D2, Eb2, and F2.

5

C<sub>M</sub> 7(b5)

A<sup>b</sup><sub>M</sub> 7

D<sup>b</sup>7

Musical notation for the third system, measures 9-12. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written for C instruments. The first staff is the treble clef, and the second staff is the bass clef. The melody in the treble clef starts with a quarter note C5, followed by eighth notes D5, Eb5, and F5. The bass line starts with a quarter note C2, followed by quarter notes Eb2 and F2.

9

F<sup>#</sup><sub>M</sub> 7

B<sup>7</sup>

F<sub>M</sub> 7

B<sup>b</sup>7

Musical notation for the fourth system, measures 13-16. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written for C instruments. The first staff is the treble clef, and the second staff is the bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and Bb4. The bass line starts with a quarter note G2, followed by quarter notes Bb2 and C3.

13

Gm7(b5)

Musical notation for measures 17-20. The piece is in G minor, indicated by the chord Gm7(b5) and the key signature of one flat. The music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, including a triplet in measure 18. The left hand provides a harmonic accompaniment with chords and moving lines.

17

Musical notation for measures 21-24. The notation continues from the previous system, showing further development of the melodic and harmonic material. The right hand continues with intricate rhythmic patterns, and the left hand maintains the harmonic support.

21

# GERALDINE

**B<sup>7(#11)</sup>**                      **B<sup>b7</sup>**                      **A<sup>b7sus</sup>**                      **G<sup>7sus</sup>**

**G<sup>bmi7</sup>**    **B<sup>7</sup>**    **Gmi7**    **C<sup>7</sup>**    **E<sup>mi7</sup>**    **F<sup>MA7</sup>**    **E<sup>7(b9)</sup>**

**A<sup>mi7</sup>**    **D<sup>7</sup>**    **Gmi7**    **C<sup>7</sup>**    **F<sup>MA7</sup>**                      **E<sup>mi7(b5)</sup>**    **A<sup>7(b9)</sup>**

**D<sup>mi7</sup>**                      **G<sup>7</sup>**                      **A<sup>bmi7</sup>**    **D<sup>b7</sup>**                      **Gmi7**    **C<sup>7</sup>**

**B<sup>7(#11)</sup>**                      **B<sup>b7</sup>**                      **A<sup>b7sus</sup>**                      **G<sup>7sus</sup>**

**F<sup>#mi7</sup>**    **B<sup>7</sup>**    **Gmi7**    **C<sup>7</sup>**    **E<sup>mi7</sup>**    **F<sup>MA7</sup>**    **E<sup>7(b9)</sup>**

**A<sup>mi7</sup>**    **D<sup>7</sup>**    **Gmi7**    **C<sup>7</sup>**    **F<sup>MA7</sup>**                      **D<sup>7(#9)</sup>**

**Gmi7**                      **C<sup>7</sup>**                      **D<sup>b7/F</sup>**                      **G<sup>b7</sup>**

5                      9                      13                      17                      21                      25                      29

C INSTRUMENTS

# GIANT STEPS

VERSION 1

REHARM BY  
JERRY BERGONZI

MELODY

1 2 3 4 5 6 7 8 9 10 11 12 13

Chords:  $D^{MA7(b5)}$ ,  $E^bMA7(b5)$ ,  $CMA7(b5)$ ,  $D^bMA7(b5)$ ,  $BMA7(b5)$ ,  $B^7_{SUS}$ ,  $B^bMA7(b5)$ ,  $BMA7(b5)$ ,  $A^bMA7(b5)$ ,  $AMA7(b5)$ ,  $GMA7(\#5)$ ,  $FMI^7$ ,  $E^bMA7(b5)$ ,  $DMI^{13}$ ,  $CMA7(b5)$ ,  $F\#MI^{13}$ ,  $FMA7(\#15)$ ,  $FMI^7$ ,  $B^b7$ ,  $E^bMA^7$ ,  $E^bMI^7$ ,  $A^7$

HARMONY

17 21 25 29

C INSTRUMENTS

# GIANT STEPS

VERSION 2

REHARM BY  
JERRY BERGONZI

MELODY

B<sup>b7(b13)</sup> E<sup>bMA7(b5)</sup> A<sup>b7ALT</sup> D<sup>bMA7(b5)</sup> B<sup>MA7(b5)</sup> G<sup>7sus</sup>  
 F<sup>#7(b13)</sup> B<sup>MA7(b5)</sup> E<sup>7ALT</sup> A<sup>MA7(b5)</sup> D<sup>MA7(b5)</sup> F<sup>MI7</sup>  
 5 E<sup>MA7(b5)</sup> D<sup>MI13</sup> C<sup>MA7(b5)</sup> F<sup>#MI13</sup>  
 9 F<sup>MA7(#15)</sup> F<sup>MI13</sup> B<sup>b7</sup> E<sup>bMA7</sup> E<sup>MI7</sup> A<sup>7(b9)</sup>  
 13

HARMONY

17  
 21  
 25  
 29

# GIANT STEPS

ARR. JERRY BERGONZI

8maj7      D7      Abmaj7(#5)      C#m%9      Ebmaj7      A7ALT.      Dmaj7(b5)

5 Gm(maj7)      Bb7      Emaj7(b5)      Am%9      gmaj7      Fm7      Bb7

9 Eb7(sus4)      Dm7      C#m7      Cm7

13 gmaj7      Bb7(b13)      Ebm(maj7)      C#m7      F#7

# GIRL IDLIG

JERRY BERGONZI

C/E
F<sup>b</sup>MA<sup>7</sup>(#11)
B<sup>b</sup>MA<sup>7</sup>(#11)
B<sup>b</sup>MI<sup>7</sup>(b5)
E<sup>7</sup>(b9)

1 **A<sup>b</sup>MI<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>(#11)** **D<sup>b</sup>MA<sup>7</sup>** **F#<sup>7</sup>/C#**

5 **B<sup>b</sup>MI<sup>7</sup>** **G<sup>b</sup>MA<sup>7</sup>** **C<sup>b</sup>MI<sup>7</sup>** **C#<sup>o</sup>7**

9 **D<sup>b</sup>MI<sup>7</sup>** **C<sup>b</sup>MI<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>(#11)** **A<sup>7</sup>**

13 **D<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MI<sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **D<sup>7</sup>**

17 **G<sup>b</sup>MA<sup>7</sup>** **C<sup>7</sup>** **F<sup>b</sup>MI<sup>7</sup>** **B<sup>7</sup>**

21 **C/E** **B<sup>b</sup>MA/E** **C<sup>b</sup>MA/E** **B<sup>b</sup>MA/E**

25



# GORFESS

**F#m7** **Em7**

**Dm7** **Cm7** **Bbm7**

**Bbm7** **Cm7** **Dm7**

**Em7** **F#m7**

**DMA**  
**SUS 4**

7 5 9 13 17 21

# GRAND TRINE

Chord symbols above the staff:

1  $C_{MI}^7$  5  $F^{7(b9)}$  9  $B^{b7}$  13  $E^b_{MI}^7$  17  $A^{b7}$  21  $D^{b7}_{SUS}$

Chord symbols below the staff:

1  $D^{b7}_{SUS}$  5  $G^b_{MA}/D^b$  9  $B^{b7}_{SUS}$  13  $B_{MA}^7(b5)$  17  $D^{b7}_{SUS}$  21  $G^b_{MA}/D^b$

Additional chord symbols below the staff:

5  $G^b_{MA}/D^b$  9  $A^{7(b5)}$  13  $G^{7(b5)}$  17  $D^{b7}_{SUS}$  21  $G^b_{MA}/D^b$

C

# Gwenn Vivian

Jerry Bergonzi

Chord changes for the first staff: CΔ, B7b9, E7alt, A7alt.

Chord changes for the second staff: D-7, C#-7, F#7, BΔ, F7b9.

Chord changes for the third staff: Bb-7, Eb-7, Ab7, D-7, G7.

Chord change for the fourth staff: C7sus.

Chord changes for the fifth staff: F7sus, Eb-7, Ab7, D-7, G7.

Chord changes for the sixth staff: CΔ, B7b9, E7alt, A7alt.

Chord changes for the seventh staff: D-7, C#-7, F#7, BΔ, F7b9.

Chord changes for the eighth staff: Bb-7, Eb-7, Ab7, D-7, G7, C<sup>6</sup>9.

# HANK

INTRO **BMA** **AMIN<sup>(b6)</sup>**

**GMA** **BMA**

5 **AMIN<sup>(b6)</sup>** **GMA** **FMA<sup>7(b5)</sup>** **E<sup>b</sup>MA<sup>7(b5)</sup>**

9

**A** **BMA<sup>7</sup>** **E/D** **C<sup>#</sup>MI<sup>7(b5)</sup>** **CM<sup>7(b5)</sup>** **F<sup>7</sup>**

15 **EMA<sup>7</sup>** **CM<sup>7(b5)</sup>** **G/F** **E<sup>b</sup>/F** **B/B<sup>b</sup>** **E<sup>b</sup>LYDIAN**

19 **EMI<sup>7</sup>** **C/B<sup>b</sup>** **F<sup>7</sup>(<sup>b9</sup>/<sub>13</sub>)** **B<sup>b7</sup>(<sup>b9</sup>/<sub>13</sub>)**

23

**B** **BMA** **AMIN<sup>(b6)</sup>**

27 **GMA** **BMA**

31 **AMIN<sup>(b6)</sup>** **GMA** **FMA<sup>7(b5)</sup>** **E<sup>b</sup>MA<sup>7(b5)</sup>**

35

HANK

$E^b MA 7(b5)$   $B MA 7(b5)$

41

**SOLO FORM: AAB**

C INSTRUMENTS

# HAVE YOU MET MISS JONES?

REHARM BY  
JERRY BERGONZI

1 FMA<sup>7</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> GMI<sup>7</sup>/F EMI<sup>7(b5)</sup> A<sup>7(b9)</sup>

2 DMI<sup>7</sup> G<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup>

5 G<sup>b</sup>MA<sup>7</sup> E<sup>b7(b9)</sup> A<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup>/G<sup>b</sup> FMI<sup>7(b5)</sup> B<sup>b7(b9)</sup>

9 E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#7</sup>

13 BMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

17 E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

21 FMA<sup>7</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> C<sup>7</sup>

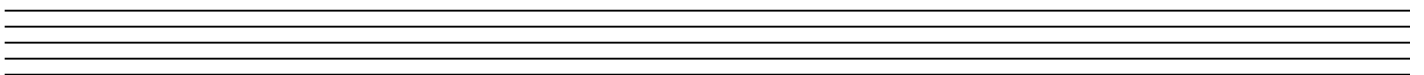
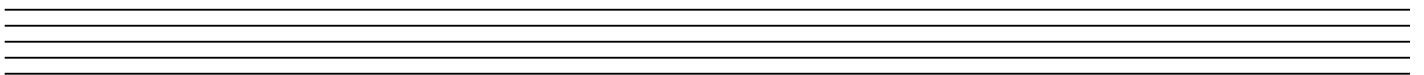
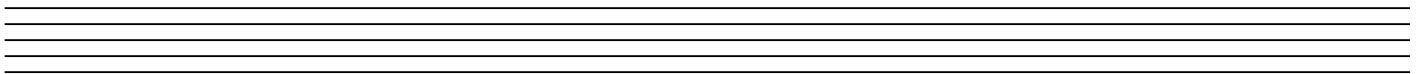
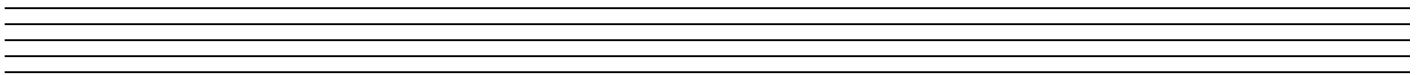
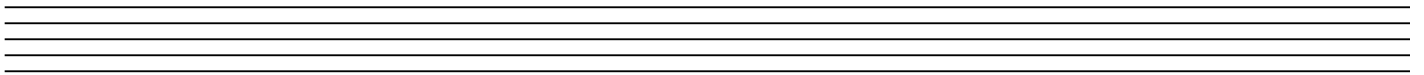
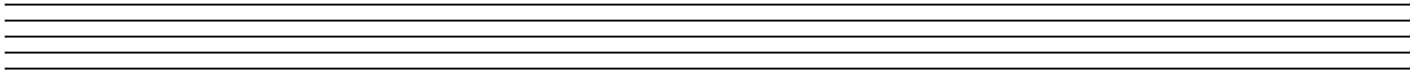
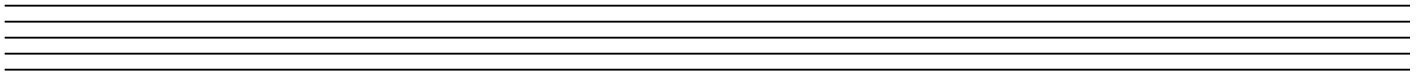
25 BMI<sup>7</sup> E<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup> C<sup>7</sup>

29

# HE'S DEAD TOO

The musical score is written for C 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 melody starts on a G4 note. Above the staff, the chords are labeled: CMA7, Fmi7, and Bb7. The second staff starts at measure 5. The melody continues with various intervals. Above the staff, the chords are labeled: CMA7, Bbmi7, and Eb7. The third staff starts at measure 9. The melody continues. Above the staff, the chords are labeled: AbMA7, Ami7, and D7. The fourth staff starts at measure 13. The melody concludes with a final chord. Above the staff, the chords are labeled: Dmi7, G7, CMA7, and DbMA7.

BASED ON THE CHANGES OF *LADY BIRD*





# HERE'S THAT RAINY DAY

REHARM BY  
JERRY BERGONZI

**INTRO**

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

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

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

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

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

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

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

28

# HIGH TOPS

The musical score is written for C instruments in 7/8 time. It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature, which changes to 7/8 for the remainder of the piece. The key signature has one flat (B-flat). The score includes various chords and melodic lines. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective staves. The piece concludes with a double bar line and repeat dots.

Chords and measure markers:

- Staff 1:  $Gm7$ ,  $C7$ ,  $Gm7$ ,  $C7$
- Staff 2:  $Gm7$ ,  $C7$ ,  $A7(b5)$ ,  $D7(b9)$
- Staff 3 (5):  $Bbm7$ ,  $Eb7$ ,  $Bbm7$ ,  $Eb7$
- Staff 4 (9):  $A7m$ ,  $D7$ ,  $Gm7$ ,  $C7$ ,  $Fm7$ ,  $A7(b5)$ ,  $D7(b9)$
- Staff 5 (13):  $Fm7$ ,  $D7b$
- Staff 6 (17):  $Ebm7$ ,  $A7(b5)$ ,  $D7b$ ,  $Gm7$ ,  $C7$
- Staff 7 (21):  $Gm7$ ,  $C7$ ,  $Gm7$ ,  $C7$
- Staff 8 (25):  $Gm7$ ,  $C7$ ,  $A7(b5)$ ,  $D7(b9)$
- Staff 9 (29): (Chords continue from previous staff)

The musical score consists of two staves of music. The first staff begins at measure 33 and contains the following notes and chords:  $B^{\flat}mi^7$ ,  $E^{\flat 7}$ ,  $A^{\flat}mi^7(b5)$ , and  $D^7(b9)$ . The second staff begins at measure 37 and contains the following notes and chords:  $G^7$ ,  $C^7$ ,  $F^{\flat}MA^7$ ,  $A^{\flat}mi^7$ , and  $D^7$ . The music is written in a key signature of one sharp (F#) and a common time signature (C).

**BASED ON THE CHORD CHANGES TO: *SPEAK LOW***

# HOG TIED

F#MI7                      BMI7                      BbMI7      Eb7                      AbMA7  
 5  
 DbMA7                      G7ALT                      CMA7                      CMA7  
 5  
 C#MI7                      F#MI7                      FMI7      Bb7                      EbMA7  
 9  
 AbMA7                      D7ALT                      GbMA7                      GbMA7  
 13  
 AMI7                      D7                      GMA7  
 17  
 F#MI7                      B7                      EMA7                      FMI7  
 20  
 F#MI7                      BMI7                      BbMI7                      Eb7                      AbMA7  
 23  
 DbMA7                      F#7sus                      CMI7                      BMI7  
 27  
 BbMI(MA7)                      AMI7                      EMA7(b5)                      FMI7  
 31

# HOGSLY

**C<sub>M</sub>7** **D<sub>M</sub>7(b5)** **G<sup>7(b9)</sup>** **C<sub>M</sub>7(b5)** **D<sub>M</sub>7(b5)** **G<sup>7(b9)</sup>**  
**C<sub>M</sub>7** **A<sup>7(b9)</sup>** **A<sup>b7</sup>** **G<sup>7(b9)</sup>** 1. **C<sub>M</sub>7** **D<sub>M</sub>7(b5)** **G<sup>7(b9)</sup>**  
 5 **F<sub>M</sub>7** **B<sup>b7</sup>** **E<sup>b</sup>MA<sup>7</sup>**  
 9 **E<sup>o7</sup>/<sub>C7</sub>** **F<sub>M</sub>7** **D<sup>7</sup>/F<sup>#</sup>**  
 13 **D<sub>M</sub>7(b5)/G** **G<sup>7(b9)</sup>** **C<sub>M</sub>7** **D<sub>M</sub>7(b5)** **G<sup>7(b9)</sup>**  
 17 **C<sub>M</sub>7** **D<sub>M</sub>7(b5)** **G<sup>7(b9)</sup>** **C<sub>M</sub>7** **A<sup>7(b9)</sup>** **A<sup>b7</sup>**  
 21 3  
 25

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

# HORUS

Chord voicings and measure numbers:

- Staff 1:  $E^{MA7(\sharp 5)}$ ,  $E^7_{SUS}$ ,  $B^b_{MI}7$ ,  $C^{MA}/E^b7$
- Staff 2:  $E^b_{MI}9$ ,  $F^{MA}/A^b7$ ,  $G^7_{SUS}$
- Staff 3:  $D^{MA}7$ ,  $B^b/D$ ,  $C^{MA}7$ ,  $E^{MA}7/C$
- Staff 4:  $A_{MI}/B^b_{MI}$ ,  $G^7_{ALT}$ ,  $F^{\sharp}_{MA}7(b5)$
- Staff 5:  $F^{MA}7(\sharp 5)$ ,  $C^{\sharp}_{MI}7$ ,  $D_{MI}(MA7)$
- Staff 6:  $F_{MI}7$ ,  $G^b_{MA}7(\sharp 5)$
- Staff 7:  $D_{MI}7$ ,  $B_{MI}7$ ,  $G^{MA}7(\sharp 5)$ ,  $F^{MA}7(\sharp 5)$
- Staff 8:  $C^7_{ALT}$ ,  $C^7_{ALT}$ ,  $D^b_{MA}7(b5)$ ,  $B^{MA}7$

# I CHING READING

The musical score is written for C 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 primarily composed of eighth and quarter notes, with some slurs and ties. Chord annotations are placed above the staff lines. The second staff continues the melody, with a measure number '5' at the beginning. The third staff features a measure number '9' and includes a double bar line with repeat dots. The fourth staff has a measure number '13' and continues the melodic line. The fifth staff concludes the piece with a measure number '17' and a final double bar line.

Chord annotations for the first staff:  $B^b_{MI}7$ ,  $D_{MI}7$ ,  $G^b_{MI}7$ ,  $E^b_{MI}7$

Chord annotations for the second staff:  $B^b_{MI}7$ ,  $D_{MI}7$ ,  $G^b_{MI}7$ ,  $A_{MI}7$

Chord annotations for the third staff:  $D^b_{MI}7$ ,  $G^b7$ ,  $C_{MI}7$ ,  $C_{MI}7$

Chord annotations for the fourth staff:  $D^b_{MA}7$ ,  $A^7/C^\sharp$ ,  $D_{MA}7$ ,  $B^b7/D$

Chord annotations for the fifth staff:  $E^b_{MA}7$ ,  $E^b_{SUS}7$ ,  $E_{MA}7/E^b$ ,  $F^7_{SUS}(b9)$

C INSTRUMENTS

# I HEAR A RHAPSODY

REHARM BY  
JERRY BERGONZI

Chord symbols and measure numbers:

- Staff 1:  $C_{MI}^{(MA7)}$  (measures 1-2),  $A^b_{MI}^{(MA7)}$  (measures 3-4)
- Staff 2:  $B_{MI}^{(MA7)}$  (measures 5-6),  $B^{b7ALT}$  (measures 7-8),  $E^b_{MI}^{11}$  (measures 9-10),  $D_{MI}^{(MA7)}$  (measures 11-12)
- Staff 3:  $E^b_{MI}^{11}$  (measures 13-14),  $D^{7ALT}$  (measures 15-16),  $G_{MI}^7$  (measures 17-18),  $A_{MI}^{7(b5)}$  (measures 19-20),  $D^{7(b9)}$  (measures 21-22)
- Staff 4:  $G_{MI}^7$  (measures 23-24),  $C_{MI}^7$  (measures 25-26),  $F^7$  (measures 27-28),  $B^b_{MA}^7$  (measures 29-30),  $B^{7(\#11)}$  (measures 31-32)
- Staff 5:  $A^b_{MI}^{(MA7)}$  (measures 33-34),  $G^{7(b9)}$  (measures 35-36),  $C_{MI}^{(MA7)}$  (measures 37-38)
- Staff 6:  $A^b_{MI}^{(MA7)}$  (measures 39-40),  $B_{MI}^{(MA7)}$  (measures 41-42),  $B^{b7ALT}$  (measures 43-44),  $E^b_{MI}^{11}$  (measures 45-46),  $E^b_{MA}^{7(\#5) / F}$  (measures 47-48)



C INSTRUMENTS

# I LOVE YOU

REHARM BY  
JERRY BERGONZI

Chord progression:  $D^{\flat}MA^7$   $E^7$   $A^{\flat}MA^7$   $C^7$   $FMA^7$   $B^7(\sharp 11)$

Chord progression:  $B^{\flat}MA^7$   $D^{\flat 7}$   $G^{\flat}MA^7$   $A^7(\flat 9 \flat 13)$   $D^{\flat}MI^{\flat 6/9}$   $A^{\flat 7}$

5  $D^{\flat}MA^7$   $E^7$   $A^{\flat}MA^7$   $C^7$   $FMA^7$   $B^{\flat}MI^7$   $E^7$

9  $A^{\flat}MA^7$   $F^{\sharp}MI^7$   $B^{\flat}MI^7$   $E^7$   $A^{\flat}MA^7$   $A^{\flat}MA^7$

13  $G^{\flat}MI^7$   $C^7$   $FMA^7$

17  $A^{\flat}MI^7(\flat 5)$   $D^7(\flat 9)$   $G^7$   $C^7$

21  $D^{\flat}MA^7$   $E^7$   $A^{\flat}MA^7$   $C^7$   $FMA^7$   $B^7(\sharp 11)$

25  $B^{\flat}MA^7$   $E^{\flat 7}(\sharp 11)$   $A^{\flat 7}_{sus}$   $A^{\flat 7}$

29

C INSTRUMENTS

# I REMEMBER YOU

REHARM BY  
JERRY BERGONZI

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

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

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

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

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

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

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

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

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

Chord changes for the tenth staff:  $A^bMA^7$   $Dmi^7$   $G^7$   $CMA^7$   $Ami^7$   $B^bmi^7$   $E^b7$

# I SEE YOU

Chord progression for the first staff:  $DMA^7$   $B^bMI^7$   $E^b7$   $AMI^7$   $D^7$   $G^bMI^7$   $A^bMI^7/G^b$

Chord progression for the second staff:  $FMA^7$   $GMA^7$   $E^bMA^7$   $FMA^7$

Chord progression for the third staff:  $DMI^7$   $FMI^7$   $A^bMI^7$   $D^b7$

Chord progression for the fourth staff:  $E^7sus$   $F^7sus$

Chord progression for the fifth staff:  $BMA^7$   $F^7ALT$   $B^bMI^7$   $G^bMIN^6$

Chord progression for the sixth staff:  $BMI^7$   $E^7$   $CMI^7$   $F^7$   $D^bMI^7$   $G^b7$   $DMA^7$   $G^bMI^7(MA^7)$

# I'LL LEAVE IT UP TO YOU

The musical score is written for C instruments in 4/4 time. It consists of ten staves of music. The first four staves (measures 1-12) feature a sequence of chords: Dmi7, Bbm7, Dmi7, Bbm7, Dmi7, Bbm7, Dmi7, Bbm7, Dmi7, Bbm7, Ebmi7, and C7(b9). The fifth staff (measures 13-16) features Gbm7, Fmi7, Dmi7, and G7ALT. The sixth staff (measures 17-20) features Emi7, A7, Fmi7, and Bb7ALT. The seventh staff (measures 21-24) features Ebmi7, Ab7, Emi7, and A7ALT. The eighth staff (measures 25-28) features Ebmi7, Ab7, Emi7, and A7ALT. The ninth staff (measures 29-32) features Ebmi7, Ab7, Emi7, and A7ALT. The tenth staff (measures 33-36) features Ebmi7, Ab7, Emi7, and A7ALT. Fingering numbers (5, 3) are indicated above certain notes. The score ends with a double bar line.

C

# I'll Wait And Pray

V. Duke

F-7 Bb7 Bb-7 F#7 E7 EbΔ D7+9 Ab7 G-7 C7+

Musical staff 1: Treble clef, 12/8 time signature. The staff contains the first line of music with notes and rests corresponding to the first set of chords.

F-7 Bb7 F-7 Bb7 <sup>1.</sup> EbΔ D7+9b13 DbΔ C7alt

Musical staff 2: Treble clef, 12/8 time signature. The staff contains the second line of music, including a first ending bracket over the last two measures.

<sup>2.</sup> EbΔ Ab7 Bb7sus EbΔ Ab7 E7

Musical staff 3: Treble clef, 4/4 time signature. The staff contains the third line of music, including a second ending bracket over the last two measures. The time signature changes to 12/8 at the end of the staff.

Bb-7 A7 D7 F#-7 B7 F-7 Bb7 EbΔ G7

Musical staff 4: Treble clef, 12/8 time signature. The staff contains the fourth line of music.

C-7 F#-7 B7 EΔ A7 Bb-7 Ab7 G-7 D7 Ab7

Musical staff 5: Treble clef, 12/8 time signature. The staff contains the fifth line of music.

F-7 Bb7 Bb-7 F#7 E7 EbΔ D7+9 Ab7 G7 C7

Musical staff 6: Treble clef, 12/8 time signature. The staff contains the sixth line of music.

F-7 Bb7 G-7 C7alt F-7 Bb7 Eb<sup>6</sup>9

Musical staff 7: Treble clef, 12/8 time signature. The staff contains the seventh line of music.

(Last Time)

Musical staff 8: Treble clef, 12/8 time signature. The staff contains the eighth line of music, which consists of two measures with whole notes and rests.

EΔ

EbΔ

C

# I.E.

Jerry Bergonzi

The musical score is written in 4/4 time and consists of four staves of music. The key signature has one flat (Bb). The chord changes are as follows:

- Staff 1: G-7, Eb-7, DΔb5, CΔb5
- Staff 2: BΔb5, Bb7b9, Eb-7, Gb7sus
- Staff 3: B7#11, Bb7alt, A7#11
- Staff 4: Ab7alt, Db7sus

The melody includes several triplet markings (3) and rests. The piece concludes with a double bar line at the end of the fourth staff.

**D<sup>OUT</sup>**



5 **B<sup>b</sup>Mi<sup>7</sup>**

**G<sup>b</sup>Mi<sup>7</sup>**



9 **B<sup>b</sup>Mi<sup>7</sup>**

**D<sup>b</sup>Mi<sup>7</sup>**



13 **Emi<sup>7</sup>**

**Cmi<sup>7</sup>**



17 **Emi<sup>7</sup>**

**A<sup>7</sup>**



21 **D<sup>OUT</sup>**



25



29

# IF I WERE A BELL

**B7(WHOLETONE)**

5 **B<sup>b7(#11)</sup>**

1. **A<sup>M7(b5)</sup> D<sup>7(b9)</sup> G<sup>M7</sup> C<sup>7</sup> F<sup>M7</sup> E<sup>M7(b5)</sup> A<sup>7(b9)</sup>**

9 **D<sup>M7</sup> D<sup>M7/C</sup> B<sup>M7(b5)</sup> E<sup>7(b9)</sup> A<sup>M7</sup> F<sup>M7(b5)</sup>**

13 2. **A<sup>M7(b5)</sup> D<sup>7(b9)</sup> G<sup>M7</sup> G<sup>#o7</sup> A<sup>M7</sup> D<sup>7(b9)</sup>**

17 **G<sup>M7</sup> C<sup>7</sup> F<sup>M7(b5)</sup>**

21 **E<sup>M7(b5)</sup> F<sup>M7(b5)</sup> E<sup>M7(b5)</sup>**

27-30



# IN IT

**C<sub>M</sub>7** **C<sup>7</sup>ALT**

**F<sub>M</sub>7** **C<sub>M</sub>7**

<sup>5</sup> **A<sup>b</sup>7** **G<sup>7</sup>(<sup>b</sup>9(<sub>b</sub>13))** **C<sub>M</sub>7** **D<sub>M</sub>7(<sup>b</sup>5)** **G<sup>7</sup>(<sup>b</sup>9(<sub>b</sub>13))**

<sup>9</sup>

# INSIDE OUT

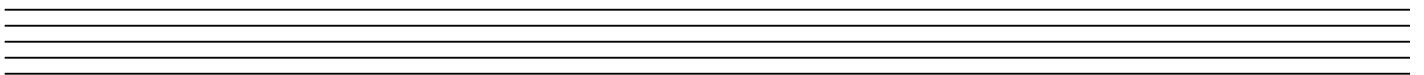
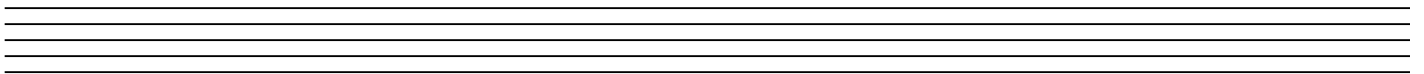
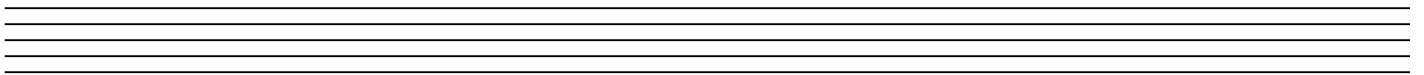
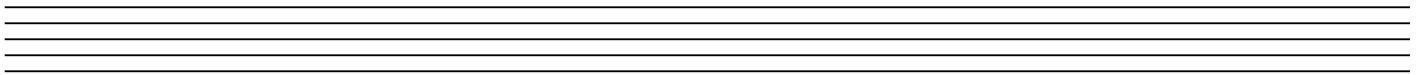
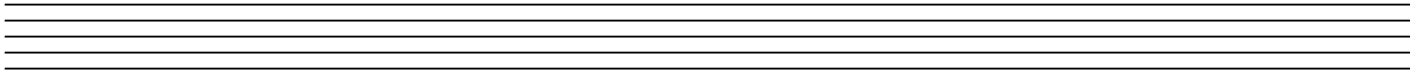
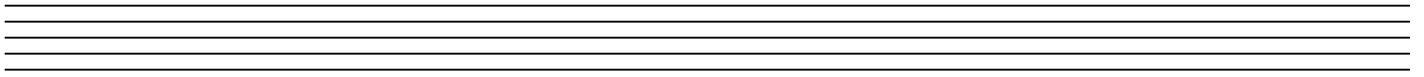
The musical score is written for C instruments in 4/4 time. It consists of ten staves of music, each with a measure number on the left and a series of chord changes above the staff. The chords are as follows:

- Staff 1:  $E^bMA^7$ ,  $C^{7(b9)}$ ,  $FMI^7$ ,  $D^{7(b9)}$
- Staff 2:  $GMI^7$ ,  $E^b7$ ,  $A^bMA^7$ ,  $G^{7ALT}$ ,  $C^{7ALT}$
- Staff 3:  $FMA^7$ ,  $D^b7$ ,  $E^bMA^7$ ,  $DMI^{7(b5)}$ ,  $G^{7(b9)}$
- Staff 4:  $CMI^7$ ,  $F^7$ ,  $FMI^7$ ,  $EMI^7$ ,  $E^bMI^7$ ,  $D^bMI^7$ ,  $CMI^7$ ,  $BMI^7$ ,  $B^b9$ ,  $B^b7ALT$
- Staff 5:  $E^bMA^7$ ,  $C^{7(b9)}$ ,  $FMI^7$ ,  $D^{7(b9)}$
- Staff 6:  $GMI^7$ ,  $E^b7$ ,  $A^bMA^7$ ,  $G^{7ALT}$ ,  $C^{7ALT}$
- Staff 7:  $FMI^7$ ,  $D^b7$ ,  $E^bMA^7$ ,  $C^{7(b9)}$
- Staff 8:  $FMI^7$ ,  $B^b7$ ,  $B^b7ALT$ ,  $E^bMA^7$ ,  $C^7$ ,  $FMI^7$ ,  $B^b7$

Fingerings are indicated by numbers 1-3 and 'x' for multiphonic. Some notes have accidentals (flats and naturals). The score ends with a double bar line on the final staff.

X=MULTIPHONIC

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



# INTERSECTING LINES

JERRY BERGONZI

C INSTRUMENTS

(MELODY)

STRAIGHT ♩'s

♩=160

1  $Bm_i7$   $B^b m_i7$   $Bm_i7$   $B^b m_i7$

5  $E m_i7$   $E^b m_i7$   $E m_i7$   $E^b m_i7$

9  $Bm_i7$   $B^b m_i7$   $Bm_i7$   $B^b m_i7$

13  $Dm_i7$   $G^7$   $Cm_i7$   $F^7$   $BMA^7$   $A^b7$   $D^b m_i7$   $G^b7$

17  $Dm_i7$   $G^7$   $Cm_i7$   $F^7$   $BMA^7$   $A^b7$   $D^b m_i7$   $G^b7$

21  $Dm_i7$   $G^7$   $Cm_i7$   $F^7$   $BMA^7$   $A^b7$   $D^b m_i7$   $G^b7$

C INSTRUMENTS  
(HARMONY)

# INTERSECTING LINES

JERRY BERGONZI

**Staff 1:**  $B_{mi}^7$   $B^{\flat}_{mi}^7$   $B_{mi}^7$   $B^{\flat}_{mi}^7$

**Staff 2:**  $B_{mi}^7$   $B^{\flat}_{mi}^7$   $B_{mi}^7$   $B^{\flat}_{mi}^7$

**Staff 3:**  $E_{mi}^7$   $E^{\flat}_{mi}^7$   $E_{mi}^7$   $E^{\flat}_{mi}^7$

**Staff 4:**  $B_{mi}^7$   $B^{\flat}_{mi}^7$   $B_{mi}^7$   $B^{\flat}_{mi}^7$

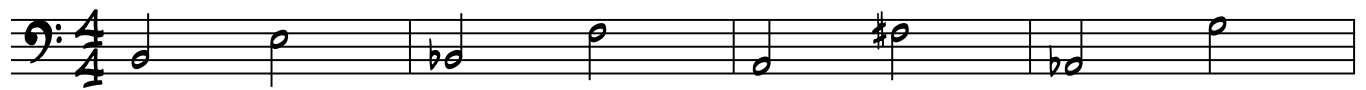
**Staff 5:**  $D_{mi}^7$   $G^7$   $C_{mi}^7$   $F^7$   $B_{MA}^7$   $A^{\flat 7}$   $D^{\flat}_{mi}^7$   $G^{\flat 7}$

**Staff 6:**  $D_{mi}^7$   $G^7$   $C_{mi}^7$   $F^7$   $B_{MA}^7$   $A^{\flat 7}$   $D^{\flat}_{mi}^7$   $G^{\flat 7}$

21

# INTERSECTING LINES

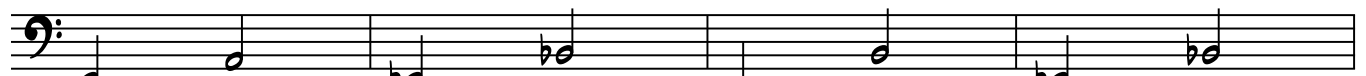
**B<sub>M</sub>I<sup>7</sup>      B<sup>b</sup><sub>M</sub>I<sup>7</sup>      B<sub>M</sub>I<sup>7</sup>      B<sup>b</sup><sub>M</sub>I<sup>7</sup>**



**B<sub>M</sub>I<sup>7</sup>      B<sup>b</sup><sub>M</sub>I<sup>7</sup>      B<sub>M</sub>I<sup>7</sup>      B<sup>b</sup><sub>M</sub>I<sup>7</sup>**




<sup>5</sup> **E<sub>M</sub>I<sup>7</sup>      E<sup>b</sup><sub>M</sub>I<sup>7</sup>      E<sub>M</sub>I<sup>7</sup>      E<sup>b</sup><sub>M</sub>I<sup>7</sup>**




<sup>9</sup> **B<sub>M</sub>I<sup>7</sup>      B<sup>b</sup><sub>M</sub>I<sup>7</sup>      B<sub>M</sub>I<sup>7</sup>      B<sup>b</sup><sub>M</sub>I<sup>7</sup>**



<sup>13</sup> **D<sub>M</sub>I<sup>7</sup>    G<sup>7</sup>    C<sub>M</sub>I<sup>7</sup>    F<sup>7</sup>    B<sub>M</sub>A<sup>7</sup>    A<sup>b7</sup>    C<sup>#</sup><sub>M</sub>I<sup>7</sup>    F<sup>#7</sup>**



<sup>17</sup> **D<sub>M</sub>I<sup>7</sup>    G<sup>7</sup>    C<sub>M</sub>I<sup>7</sup>    F<sup>7</sup>    B<sub>M</sub>A<sup>7</sup>    A<sup>b7</sup>    C<sup>#</sup><sub>M</sub>I<sup>7</sup>    F<sup>#7</sup>**



# INTERVALACTIC

MELODY

HARMONY

The first system of music features a melody line in the upper staff and a piano accompaniment section labeled 'HARMONY' in the lower two staves. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note Bb4, a quarter rest, and a quarter note C#5. The piano accompaniment consists of a right-hand part with a series of chords and eighth notes, and a left-hand part with a simple bass line.

The second system continues the melody and piano accompaniment. The melody line shows a sequence of eighth and quarter notes, including a chromatic descent from C5 to Bb4. The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a steady bass line.

5

The third system concludes the piece. The melody line ends with a quarter note G4. The piano accompaniment features a final cadence with a G4 chord in the right hand and a G2 chord in the left hand.

9

**FREE, NO CHANGES**

# INTERVALLOPIA

The first system of music consists of three staves. The top staff is a single treble clef staff in 4/4 time, starting with a key signature of one flat (Bb). The middle and bottom staves are grouped together as a grand staff, with a treble clef on top and a bass clef on the bottom. The music features a mix of eighth and quarter notes, with some slurs and ties. The key signature changes to two flats (Bb, Eb) in the second measure of the system.

The second system of music consists of three staves. The top staff is a single treble clef staff in 4/4 time. The middle and bottom staves are grouped together as a grand staff, with a treble clef on top and a bass clef on the bottom. The music continues with eighth and quarter notes, including some sixteenth-note patterns. The key signature remains two flats (Bb, Eb).

5

The third system of music consists of three staves. The top staff is a single treble clef staff in 4/4 time. The middle and bottom staves are grouped together as a grand staff, with a treble clef on top and a bass clef on the bottom. The music features a mix of eighth and quarter notes, with some slurs and ties. The key signature remains two flats (Bb, Eb).

9



**FREE, NO CHANGES**

# INUENDOS

**Staff 1:**  $D^bMA^7$   $CMI^{7(b5)}$   $F^{7(b9)}$   $B^bMI^7$   $E^b7$   $A^bMI^7$   $D^b7$

**Staff 2:**  $GMI^7$   $C^7$   $AMI^7$   $D^7$   $B^bMI^7$   $E^b7$   $E^bMI^7$   $A^b7$

**Staff 3:**  $D^bMA^7$   $CMI^{7(b5)}$   $F^{7(b9)}$   $B^bMI^7$   $E^b7$   $A^bMI^7$   $D^b7$

**Staff 4:**  $GMI^7$   $C^7$   $AMI^7$   $D^7$   $E^bMI^7$   $A^b7$   $D^bMA^7$

**Staff 5:**  $A^bMI^7$   $CMI^7$   $F^7$   $B^bMA^7$   $B^bMA^7$

**Staff 6:**  $BMI^7$   $B^bMI^7$   $E^b7$   $A^bMA^7$   $E^bMI^7$   $A^b7$

**Staff 7:**  $D^bMA^7$   $CMI^{7(b5)}$   $F^{7(b9)}$   $B^bMI^7$   $E^b7$   $A^bMI^7$   $D^b7$

**Staff 8:**  $GMI^7$   $C^7$   $AMI^7$   $D^7$   $B^bMI^7$   $E^b7$   $E^bMI^7$   $A^b7$

# INVISIBLE LIGHT

Chord symbols for the first staff:  $F_{MI}^7$ ,  $D^b_{MI}^7$ ,  $B^b_{MI}^7$ ,  $G^b_{MI}^7$

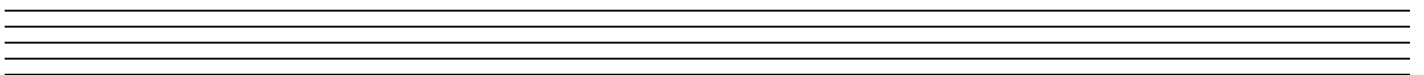
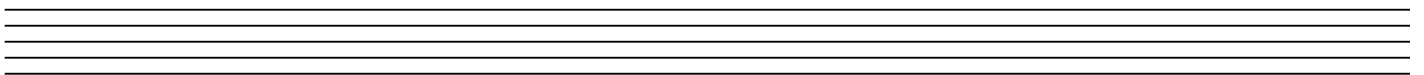
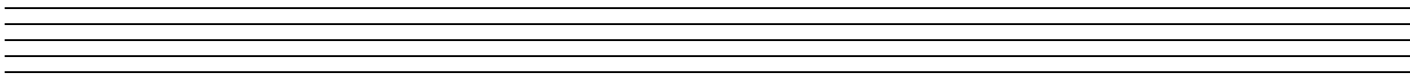
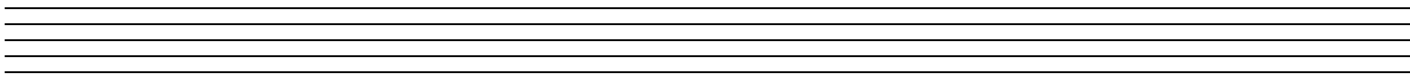
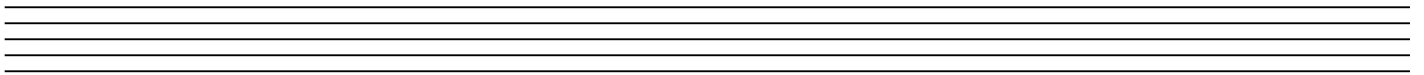
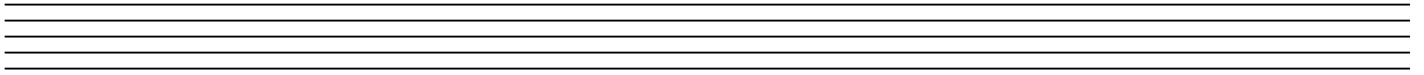
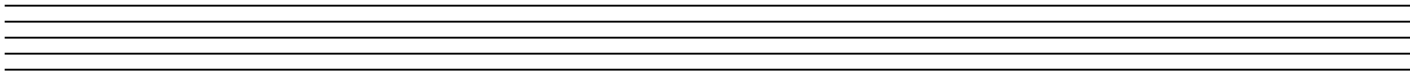
Chord symbols for the second staff:  $F_{MI}^7$ ,  $D^b_{MI}^7$ ,  $B^b_{MI}^7$ ,  $E_{MA}^7(b5)$

Chord symbols for the third staff:  $E^b_{MI}^7$ ,  $B_{MI}^7$ ,  $A^b_{MI}^7$ ,  $F_{MI}^7$ ,  $E_{MA}^7(b5)$

Chord symbols for the fourth staff:  $E^b_{MI}^7$ ,  $E_{MI}^7$ ,  $A^7$ ,  $D_{MA}^7$ ,  $G_{MI}^7$ ,  $C^7$

Chord symbols for the fifth staff:  $F_{MA}^7$ ,  $B^b_{MI}^7$ ,  $E^b7$ ,  $E_{MA}^7(b5)$ ,  $G^7_{ALT}$ ,  $C^7_{ALT}$

Measure numbers: 5, 9, 14, 18



# IONIZED

JERRY BERGONZI

Chord changes for the first staff:  $Bb^7$   $Ebm^7$   $Abm^7$   $Ebm^7$   $Eb^7_{ALT.}$

Chord changes for the second staff:  $Abm^7$   $Db^7_{ALT.}$   $F\#m^7$  (triplets)

Chord changes for the third staff:  $Em^7$   $Fm^7$   $Bb^7_{ALT.}$

Chord changes for the fourth staff:  $Ebm^7$   $Bm^7$   $Ebm^7$   $Bm^7$

Chord changes for the fifth staff:  $Abm^7$   $Em^7$   $Eb^7$   $Bm^7$

Chord changes for the sixth staff:  $Am^7$   $Fm^7$   $Bb^7$   $Ebm^7$

C INSTRUMENTS  
(MELODY)

# Is It So?

JERRY BERGONZI

1  
5  
9  
13

$Gmi^7$   $A^bMA^7(\#5)$   
 $D^bMA^7(\#5)$   $A^bmi^7$   
 $Cmi^7$   $A^7$   
 $D^7ALT$

C INSTRUMENTS  
(HARMONY)

# Is It So?

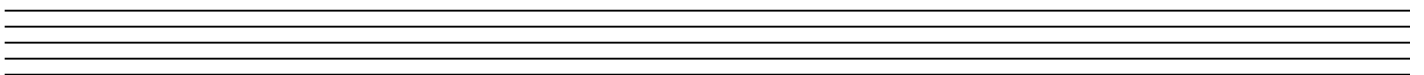
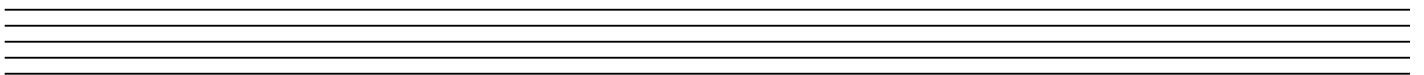
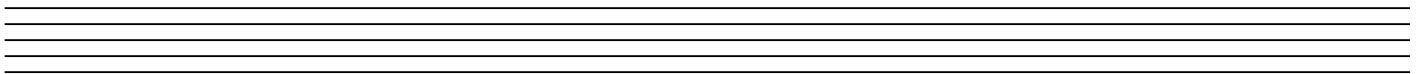
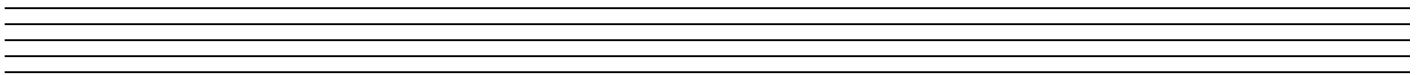
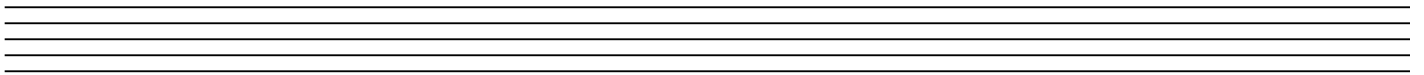
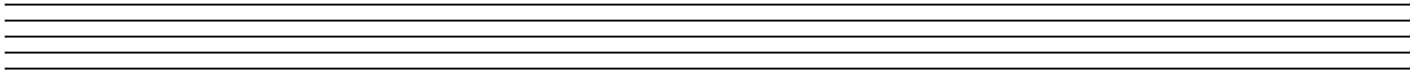
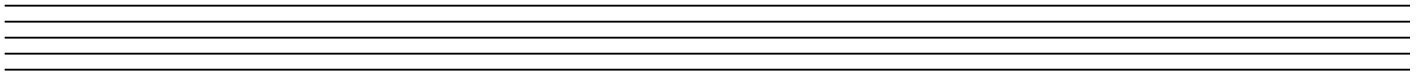
JERRY BERGONZI

1  $Gmi^7$   $A^bMA^7(\#5)$

5  $D^bMA^7(\#5)$   $A^bmi^7$

9  $Cmi^7$   $A^7$

13  $D^7ALT$





# ISCHIA

Chord changes for the first staff:  $C_{MI}^7$ ,  $F_{MI}^7$ ,  $B^{b7}$ ,  $E^b_{MA}^7$ ,  $G_{MI}^{7(b5)}$ ,  $C^7(\flat 9 \flat 13)$

Chord changes for the second staff:  $F_{MI}^{7(b5)}$ ,  $B^{b7ALT}$ ,  $E^b_{MA}^7$ ,  $D_{MI}^{7(b5)}$ ,  $G^7(\flat 9 \flat 13)$

Chord changes for the third staff:  $C_{MI}^7$ ,  $F_{MI}^7$ ,  $B^{b7}$ ,  $E^b_{MA}^7$ ,  $G_{MI}^{7(b5)}$ ,  $C^7(\flat 9 \flat 13)$

Chord changes for the fourth staff:  $F_{MI}^{7(b5)}$ ,  $B^{b7ALT}$ ,  $E^b_{MA}^7$ ,  $A_{MI}^{7(b5)}$ ,  $D^7(\flat 9 \flat 13)$

Chord changes for the fifth staff:  $G_{MI}^{(MA7)}$ ,  $A_{MI}^{7(b5)}$ ,  $D^7(\flat 9 \flat 13)$ ,  $G_{MI}^7$ ,  $C_{MI}^7$ ,  $F^7$

Chord changes for the sixth staff:  $B^b_{MA}^7$ ,  $F_{MI}^7$ ,  $A^{b7}$ ,  $G^7(\flat 9 \flat 13)$

Chord changes for the seventh staff:  $C_{MI}^7$ ,  $F_{MI}^7$ ,  $B^{b7}$ ,  $E^b_{MA}^7$ ,  $G_{MI}^{7(b5)}$ ,  $C^7(\flat 9 \flat 13)$

Chord changes for the eighth staff:  $F_{MI}^{7(b5)}$ ,  $B^{b7ALT}$ ,  $E^b_{MA}^7$ ,  $D_{MI}^{7(b5)}$ ,  $G^7(\flat 9 \flat 13)$

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

# IT'S A LOCK

**A**  $E^bMA^7$   $A^7$   $A^bMA^7$   $F\#^7$

$BMA^7$   $EMA^7$   $D^bMA^7$   $B^b7_{sus}$

5  $E^bMA^7$   $C^7(b9)$   $FMI^7(b5)$   $B^b7(b9)$

9  $G^7_{ALT}$   $C^7_{ALT}$   $F^7_{ALT}$   $B^b7$

13  $E^bMA^7$   $B^bMI^7$   $E^b7_{ALT}$

17  $A^bMA^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$   $E^bMA^7$

**B**  $A^7(b9)$   $D^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$

21  $A^7(b9)$   $D^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$

25

**A**  $E^bMA^7$   $A^7$   $A^bMA^7$   $F\#^7$

29  $BMA^7$   $EMA^7$   $D^bMA^7$   $B^b7_{sus}$

33  $E^bMA^7$   $C^7(b9)$   $FMI^7(b5)$   $B^b7(b9)$

37  $E^bMA^7$   $CMI^7$   $FMI^7$   $B^b7$

41

**SOLO FORM: AABA**

C INSTRUMENTS

# ITCHY

JERRY BERGONZI

STRAIGHT ♩'s

♩=175

Chord changes for the first ending (measures 5-8):  
5:  $Fmi^7$   
6:  $C^{7(b9)}$   
7:  $Fmi^7$   
8:  $F^{7ALT}$

Chord changes for the second ending (measures 9-12):  
9:  $B^bmi^7$   
10:  $Dmi^{7(b5)}$   
11:  $G^{7(b9)}$   
12:  $Cmi^7$   
13:  $F^7$

Chord changes for the third ending (measures 13-16):  
13:  $E^b7$   
14:  $Cmi^7$   
15:  $F^7$   
16:  $Dmi^7$   
17:  $G^7$   
18:  $Gmi^{7(b5)}$   
19:  $C^{7(b9)}$

Chord changes for the fourth ending (measures 17-20):  
17:  $B^bmi^7$   
18:  $E^b7$   
19:  $Ami^7$   
20:  $D^7$   
21:  $Gmi^7$   
22:  $C^7$   
23:  $Fmi^7$   
24:  $C^{7(b9)}$

# IT'S THE SAME

The musical score is written for C instruments in 4/4 time. It consists of three staves of music. The first staff begins with a **C<sup>7</sup>** chord. The second staff contains several measures with chords **F<sup>7</sup>**, **B<sup>b7</sup>**, **C<sup>b9</sup>**, and **A<sup>7sus</sup>**. The third staff starts at measure 5 with chords **A<sup>b7sus</sup>**, **G<sup>7</sup>**, **C<sup>b9</sup>**, **A<sup>7(b9)</sup>**, **Dm<sup>7</sup>**, and **G<sup>7</sup>**. The score includes various articulations such as slurs, accents, and triplets (marked with '3').

# JAB

**A**  $A^bMi^7$   $D^b7(b9)$   $D^bMi^7/G^b$   $G^7(b9)$

$DMA^7$   $GMI^7$  1.  $EMI^7$   $A^7(b9)$

5 2.  $EMI^7$   $A^7(b9)$  **B**  $D^bMi^7/G$   $G^7$   $D^bMi^7/G$   $G^7$

9  $CMA^7$   $D^bMi^7$   $E^b7$   $A^b7$   $GMI^7$   $C^7$   $D^bMA^7$   $BMI^7(ADD13)$   $AMA^7$   $GMI^7(ADD13)$

13  $FMA^7$   $E^7ALT$   $E^b7(\#11)$   $D^7(b9)$  **A**  $A^bMi^7$   $D^b7(b9)$

17  $D^bMi^7/G^b$   $G^b7(b9)$   $DMA^7$   $GMI^7$   $EMI^7$   $A^7(b9)$

21

# JAMES MOODY

**Staff 1:**  $E_{MI}^7$   $G_{MI}^7/D$   $C_{MI}^7$   $B_{MI}^7(b6)$

**Staff 2:**  $A_{MI}^7$   $E^b_{MA}/G$   $G^b_{MI}^7$   $B^7$   $F_{MI}^7$   $B^b7$

**Staff 3:** 5  $E^b_{MA}^7$   $A^7$   $A^b_{MA}^7$   $G^b7$

**Staff 4:** 9  $B_{MA}^7$   $F^7(b9)$   $B^b_{MI}^7(b5)$   $E^b7(b9)$

**Staff 5:** 13  $E_{MA}^7(b5)$

**Staff 6:** 17

# JIEG

Chord progression:  $C^{MA} / A^{bMA}$     $B^{bMA} / A^{bMA}$     $G^{7(b9)} / G^{7(b13)}$     $B^{MI} / C^{MI}$     $F^7$

Chord progression:  $B^{bMI}7$     $E^{b7}$     $A^{bMA}7(\sharp 5)$     $E^{MA} / G^7$     $C^{MI}(MA7)$

Chord progression:  $D^{7ALT}$     $G^{MI}7$     $C^{MI}7$     $D^{MA}7(b5)$     $D^{bMA}7(b5)$     $C^{MA}7(b5)$     $D^{bMA}7(b5)$



# JOHNNY PROGRESS

**A**

G<sup>MI</sup>7 C<sup>7</sup> F<sup>MIN</sup>7 B<sup>b7</sup> A<sup>MI</sup>7 D<sup>7</sup> G<sup>MA</sup>7

F<sup>#MI</sup>7 B<sup>7</sup> E<sup>MI</sup>7 A<sup>7</sup> E<sup>bMI</sup>7 A<sup>b7</sup> D<sup>bMA</sup>7

5 C<sup>MI</sup>7 F<sup>7</sup> B<sup>bMI</sup>7 E<sup>b7</sup> B<sup>MI</sup>7 E<sup>7</sup> A<sup>MA</sup>7

9 E<sup>bMI</sup>7/A<sup>b</sup> A<sup>b7</sup> D<sup>bMA</sup>7/A<sup>b</sup> E<sup>bMI</sup>7/A<sup>b</sup> A<sup>b7</sup> D<sup>bMA</sup>7/A<sup>b</sup>

13

**B** G<sup>7</sup>SUS

8

17-24

**ENDING**

G<sup>MI</sup>7 C<sup>7</sup> F<sup>MIN</sup>7 B<sup>b7</sup> A<sup>MI</sup>7 D<sup>7</sup> G<sup>MA</sup>7

F<sup>#MI</sup>7 B<sup>7</sup> E<sup>MI</sup>7 A<sup>7</sup> E<sup>bMI</sup>7 A<sup>b7</sup> D<sup>bMA</sup>7

25

29

SOLO FORM: AAB

# JONES

4/4

**Fm7**

5

1.

2.

9

**C#/F#**      **GMA7(b5)/F#**      **A/D**      **E<sup>b</sup>MA7(b5)/D**

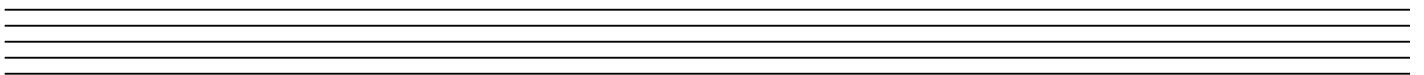
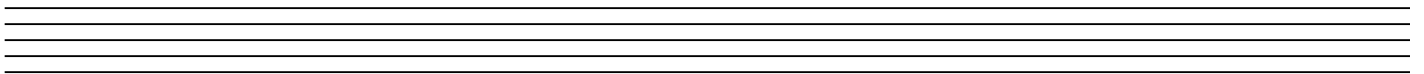
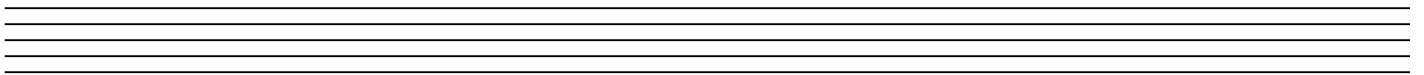
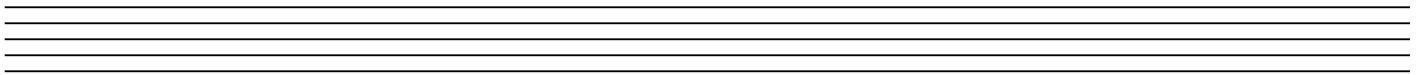
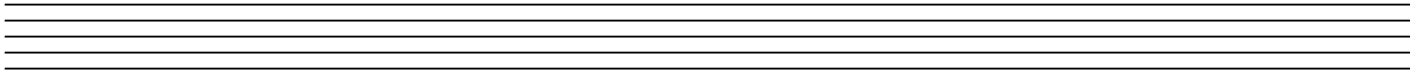
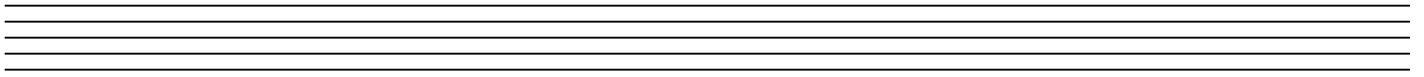
13

**F#MA7**      **C7/F#**      **Fm7**

17

21

25



# JONES

(A)

The first system of music is in 4/4 time. It features a melody in the upper staff with a slur over the first four measures. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

The second system continues the melody and piano accompaniment. It includes first endings (marked '1.') for both the melody and the piano accompaniment. The piano accompaniment features chords with a 7b# symbol.

5

(B)

F/B<sup>b</sup> BMA<sup>7(b5)</sup>/B<sup>b</sup>

The third system continues the melody and piano accompaniment. It includes second endings (marked '2') for both parts. The piano accompaniment features chords labeled F/B<sup>b</sup> and BMA<sup>7(b5)</sup>/B<sup>b</sup>.

9

JONES

C<sup>#</sup>/F<sup>#</sup>

G<sup>MA</sup>7(b5)/F<sup>#</sup>

A/D

E<sup>b</sup>MA<sup>7</sup>(b5)/D

13

F<sup>#</sup>MA<sup>7</sup>

C<sup>7</sup>/F<sup>#</sup>

(A)

17

21

SOLO FORM: AABA

# JONES

Musical notation for the first system, measures 1-4. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a piano accompaniment with chords and a bass line.

Musical notation for the second system, measures 5-8. Measure 5 is marked with a '5' below the staff. A first ending bracket labeled '1.' spans measures 6 and 7. The bass line continues with a steady eighth-note pattern.

Musical notation for the third system, measures 9-12. Measure 9 is marked with a '9' below the staff. A second ending bracket labeled '2.' spans measures 10 and 11. Chord changes are indicated: F/B<sup>b</sup> in measure 10 and B<sup>MA</sup>7(b5)/B<sup>b</sup> in measure 11. The bass line features a walking bass line.

Musical notation for the fourth system, measures 13-16. Measure 13 is marked with a '13' below the staff. Chord changes are indicated: C<sup>#</sup>/F<sup>#</sup> in measure 13, G<sup>MA</sup>7(b5)/F in measure 14, A/D in measure 15, and E<sup>b</sup>MA7(b5)/D in measure 16. The bass line continues with a walking bass line.

Musical notation for measures 17 and 18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 17 features a whole rest in the treble staff and a bass line starting with a dotted quarter note (F#), followed by eighth notes (A, B, C#) and a half note (D). Measure 18 features a whole rest in the treble staff and a bass line starting with a quarter note (E), followed by eighth notes (F, G, A) and a half note (B). Chord symbols  $F\#MA7$  and  $C7/F\#$  are placed above the first and second measures, respectively.

17

Musical notation for measures 19 and 20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 19 features a whole rest in the treble staff and a bass line starting with a quarter note (C), followed by eighth notes (D, E, F) and a half note (G). Measure 20 features a whole rest in the treble staff and a bass line starting with a quarter note (A), followed by eighth notes (B, C, D) and a half note (E). The treble staff contains chords in measures 19 and 20, including a diminished triad (Bb, Db, Eb) and a dominant triad (F#, G#, A#).

21

Musical notation for measures 23 and 24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 23 features a whole rest in the treble staff and a bass line starting with a quarter note (F), followed by eighth notes (G, A, B) and a half note (C). Measure 24 features a whole rest in the treble staff and a bass line starting with a quarter note (D), followed by eighth notes (E, F, G) and a half note (A). The treble staff contains chords in measures 23 and 24, including a dominant triad (F#, G#, A#) and a dominant triad (C#, D#, E#).

25

# JUPITER

## B WHOLE TONE

5 **B<sup>b7</sup>**

1 **A<sub>M1</sub>7(b5) D7(b9, b13) G<sub>M1</sub>7(b5) C7(b9) F<sub>M</sub>A7 E<sub>M1</sub>7(b5) A7(b9)**

9 **D<sub>M1</sub>7 B<sub>M1</sub>7(b5) E7(b9) A<sub>M</sub>A7 F<sub>M</sub>A7(b5)**

13 **2. A<sub>M1</sub>7(b5) D7(b9, b13) G<sub>M1</sub>7 G#°7 A<sub>M1</sub>7 D7 G<sub>M1</sub>7 C7(b9, b13)**

17 **F<sub>M</sub>A7(b5)**

23 **E<sub>M</sub>A7(b5)**

27 **F<sub>M</sub>A7(b5)**

31 **E<sub>M</sub>A7(b5)**

35



C

# Just A Hunch

Jerry Bergonzi

D $\Delta$ +5+15                      A7sus

5

E $\flat$ -11                      B $\flat$  $\Delta$ sus+9

5

B $\flat$ 7susb9                      B $^{\circ}$ /B $\flat$                       B $\flat$ 7susb9                      B $^{\circ}$ /B $\flat$

9

E $\flat$ 7sus

13

C INSTRUMENTS

# JUST FRIENDS

REHARM BY  
JERRY BERGONZI

Em7 A7 Fm7 Bb7 EbMA7 Abm7 Db7

Dm7 G7 Ebm7 Ab7 DbMA7 F#m7 B7

5 Fm7 Bb7 EbMA7 C7

9 F7(#11) F#m7 B7 Fm7 Bb7

13 Em7 A7 Fm7 Bb7 EbMA7 Abm7 Db7

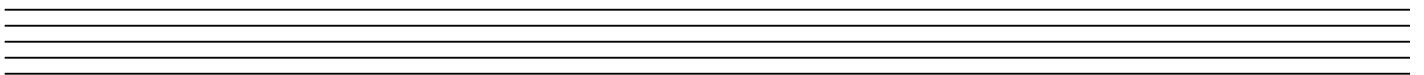
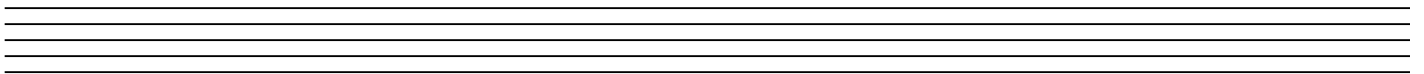
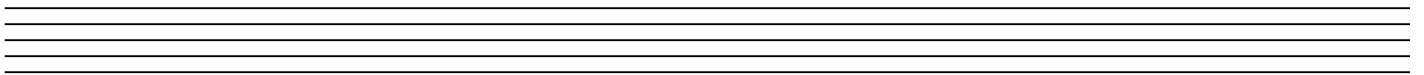
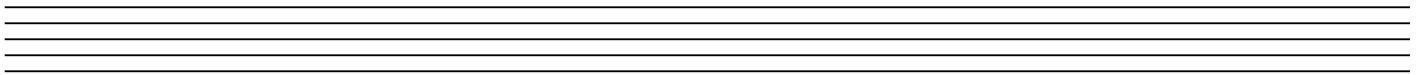
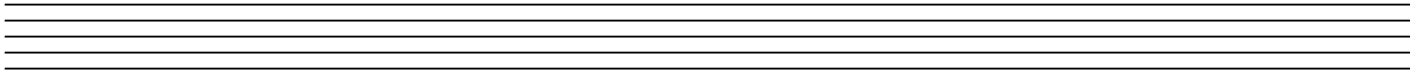
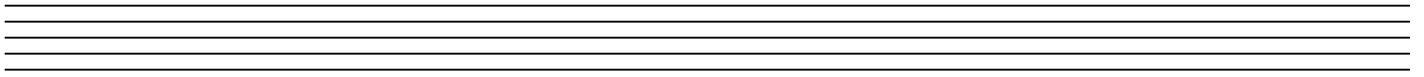
17 Dm7 G7 Ebm7 Ab7 DbMA7 F#m7 B7

21 Fm7 Am7

25 C#m7 Am7

29 Fm7 Bb7 EbMA7

33

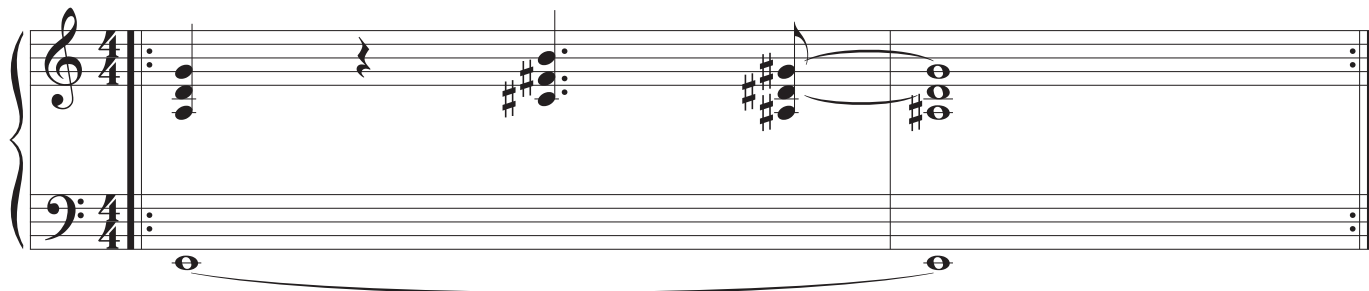


C

# Laura

Arr. Jerry Bergonzi

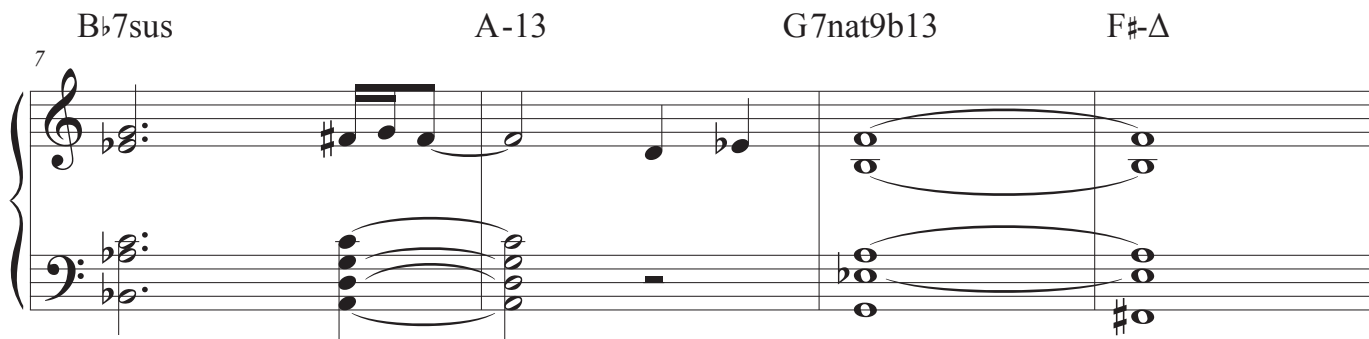
## Intro



Intro musical notation in 4/4 time. The treble clef staff contains a series of chords: a triad of G4, B4, D5, followed by a triad of C#5, E5, G5, and a triad of F#5, A5, C6. The bass clef staff contains a single bass note of G2, which is sustained across the entire intro.



Musical notation for measures 3-4. Measure 3 features a triplet of eighth notes in the treble clef (G4, A4, B4) and a half note in the bass clef (G2). Measure 4 features a half note in the treble clef (C5) and a half note in the bass clef (G2). Chord labels above the staff are E-7, EΔb5, F7sus, and F7b9.



Musical notation for measures 7-8. Measure 7 features a half note in the treble clef (G4) and a half note in the bass clef (G2). Measure 8 features a half note in the treble clef (A4) and a half note in the bass clef (G2). Chord labels above the staff are Bb7sus, A-13, G7nat9b13, and F#-Δ.



Musical notation for measures 11-14. Measure 11 features a half note in the treble clef (G4) and a half note in the bass clef (G2). Measure 12 features a half note in the treble clef (A4) and a half note in the bass clef (G2). Measure 13 features a half note in the treble clef (B4) and a half note in the bass clef (G2). Measure 14 features a half note in the treble clef (C5) and a half note in the bass clef (G2). Chord labels above the staff are EΔb5, A7#11, Bb-7, and B7#11.

15 D $\flat$ 7sus E-7 A7 F-7 B $\flat$ 7

2.  
19 E $\Delta$ 5 A7#11 B $\Delta$  G-7

23 C#-7 F#7 C-7 F7 B $\flat$ 7sus

# LEFT IN TACT

The musical score is written in 5/4 time and consists of six staves of music. The key signature has one flat (B-flat). The piece is characterized by its complex, syncopated rhythms and frequent use of triplets. The notes are primarily eighth and sixteenth notes, often beamed together in groups of three. The harmonic structure is indicated by chord symbols placed above the staff.

Chord symbols and their positions:

- Staff 1:  $Dm7$  (measures 1-3),  $E^b7$  (measures 4-6),  $Dm7$  (measures 7-9)
- Staff 2:  $E^b7$  (measures 10-12),  $Dm7$  (measures 13-15)
- Staff 3:  $Cm7$  (measures 16-18),  $F7$  (measures 19-21),  $Bm7$  (measures 22-24),  $E7$  (measures 25-27),  $Am7$  (measures 28-30)
- Staff 4:  $D7$  (measures 31-33),  $Gm7$  (measures 34-36),  $C7$  (measures 37-39)
- Staff 5:  $Fm7$  (measures 40-42),  $B^b7$  (measures 43-45),  $Em7(b5)$  (measures 46-48)
- Staff 6:  $A7(b9, b13)$  (measures 49-51)

Measure numbers are indicated at the beginning of each staff: 4, 7, 10, 13, and 16.

BASS

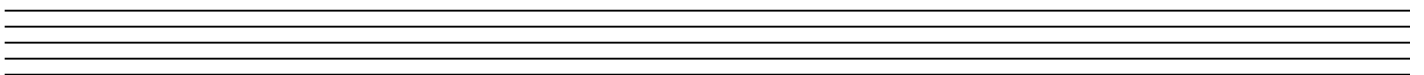
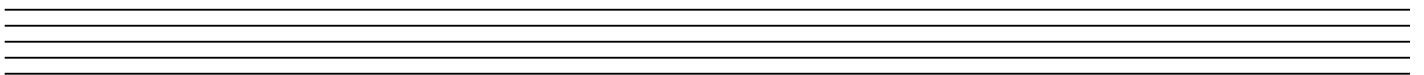
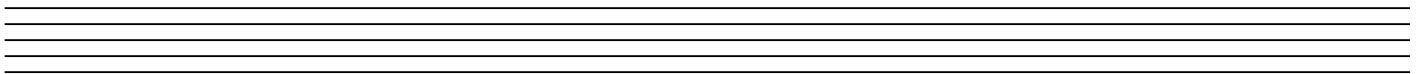
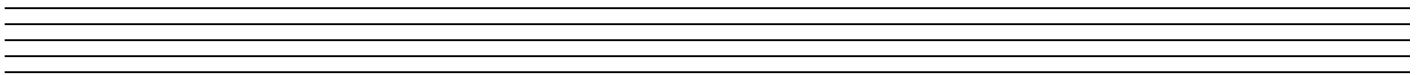
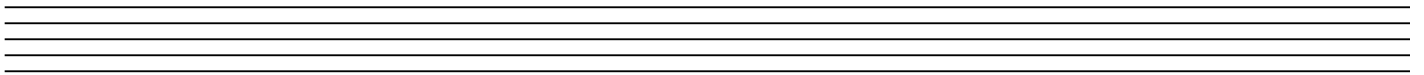
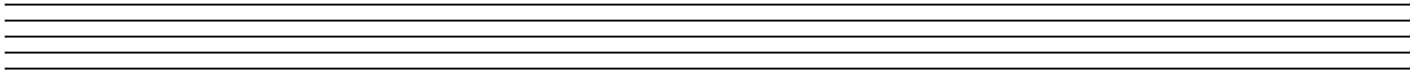
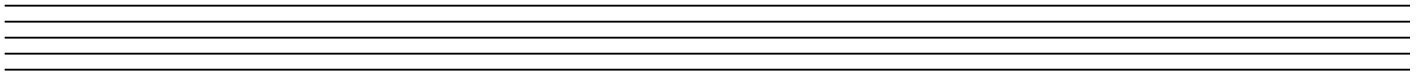
# LEFT IN TACT

JERRY BERGONZI

5/4

1 2 3 4 5 6 7 8 9 10 11 12 13

Chord symbols:  $D_{mi}^7$ ,  $E^{b7}$ ,  $D_{mi}^7$ ,  $E^{b7}$ ,  $D_{mi}^7$ ,  $C_{mi}^7$ ,  $F^7$ ,  $B_{mi}^7$ ,  $E^7$ ,  $A_{mi}^7$ ,  $D^7$ ,  $G_{mi}^7$ ,  $C^7$ ,  $F_{mi}^7$ ,  $B^{b7}$ ,  $E_{mi}^7(b5)$ ,  $A^7(b9, b13)$





# LEFT OF MEMORY

Chord markings above the first staff:  $Gm7$ ,  $A7(b5)$ ,  $D7(b9)$ ,  $Gm7$ ,  $Fm7$

Chord markings below the first staff:  $Fm7$ ,  $Bb7$ ,  $Ebm7$

Staff 2:  $A7(b5)$ ,  $D7(b9)$ ,  $Gm7$ ,  $Fm7$

Staff 3:  $E7m$ ,  $A7$ ,  $A7(b5)$ ,  $D7(b9)$

Staff 4:  $E7m$ ,  $A7$ ,  $Bbm7$ ,  $A7(b5)$ ,  $D7(b9)$ ,  $Gm7$

Staff 5:  $C7$ ,  $F7$ ,  $Bbm7$ ,  $A7(b5)$ ,  $D7(b9)$

Staff 6:  $C7$ ,  $F7$ ,  $Bbm7$ ,  $A7(b5)$ ,  $D7(b9)$

First ending bracket (measures 5-8): 1.

Second ending bracket (measures 13-16): 2.

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

# LEND ME A DREAM

Chord changes for the first system:

- 1-4: CMA<sup>7</sup> / D<sup>b</sup>MA<sup>7</sup>
- 5-8: B<sup>b</sup>Mi<sup>7</sup> / E<sup>b</sup>7 / A<sup>b</sup>MA<sup>7</sup>

Chord changes for the second system:

- 9-12: GMI<sup>7</sup> / C<sup>7</sup> / FMA<sup>7</sup>
- 13-16: AMi<sup>7</sup> / D<sup>7</sup> / E<sup>b</sup>Mi<sup>7</sup> / A<sup>b</sup>7 / DMI<sup>7</sup> / G<sup>7</sup>

Chord changes for the third system:

- 17-20: CMA<sup>7</sup> / D<sup>b</sup>MA<sup>7</sup>
- 21-24: B<sup>b</sup>Mi<sup>7</sup> / E<sup>b</sup>7 / G<sup>b</sup>7(#11) / F<sup>7</sup>

Chord changes for the fourth system:

- 25-28: DMI<sup>7</sup>(b5) / G<sup>7</sup> / EMI<sup>7</sup> / A<sup>7</sup>
- 29-32: DMI<sup>7</sup> / G<sup>7</sup> / CMA<sup>7</sup> / A<sup>7</sup> / DMI<sup>7</sup> / G<sup>7</sup>

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

# LEND ME A DREAM

(2 FEEL)

$E^{b}MA^{7} / CMA^{7}$ 
 $E^{b}MA^{7} / D^{b}MA^{7}$

$B^{b}MI^{7}$ 
 $E^{b7}$ 
 $A^{b}MA^{7}$

$GMI^{7}$ 
 $C^{7}$ 
 $FMA^{7}$

$AMI^{7}$ 
 $D^{7}$ 
 $E^{b}MI^{7}$ 
 $A^{b7}$ 
 $DMI^{7}$ 
 $G^{7}$

$E^{b}MA^{7} / CMA^{7}$ 
 $E^{b}MA^{7} / D^{b}MA^{7}$

$B^{b}MI^{7}$ 
 $E^{b7}$ 
 $G^{b7}(\#11)$ 
 $F^{7}$

$DMI^{7}(b5)$ 
 $G^{7}$ 
 $E^{b}MI^{7}$ 
 $A^{7}$

$DMI^{7}$ 
 $G^{7}$ 
 $CMA^{7}$ 
 $A^{7}$ 
 $DMI^{7}$ 
 $G^{7}$

29

BLOWING ON *YOU STEPPED OUT OF A DREAM CHANGES*

# LET'S PRETEND

**F<sup>7</sup><sub>SUS</sub>**

**D<sup>b7</sup><sub>SUS</sub>** **F<sup>7</sup><sub>SUS</sub>**

**A<sup>7</sup><sub>SUS</sub>** **B<sup>7</sup><sub>SUS</sub>** **C<sup>7</sup><sub>SUS</sub>**

5 9

# LIVE STREAM

C INSTRUMENTS

JERRY BERGONZI

♩=55 (WALKING BALLAD)

The musical score is written for C instruments in 4/4 time, with a tempo of 55 beats per minute. It consists of six staves of music. The key signature has one flat (Bb). The chord annotations are as follows:

- Staff 1: Fmi7, C#mi7, BMA7, F7(b9)
- Staff 2: Abmi7, GbMA7(5)(#5), Gmi7(#11), Eb7sus, Eb7sus
- Staff 3: C7sus, C7(b9), Fmi7, BMA7/Bb
- Staff 4: Eb9, EbMA7, Db7sus, AMA7(b5), Dmi7, C7(#9)
- Staff 5: Fmi7, C#mi7, BMA7, F7(b9)
- Staff 6: Abmi7, GbMA7(5)(#5), Gmi7(#11), Eb7sus, Eb7sus

Measure numbers 5, 10, 14, 19, and 23 are indicated at the beginning of their respective staves.

# LOOSE ENDS

(INTRO)  $F^{7sus}$   $E^{b7sus}$

3  $A^bMA7\#545$   $GM7b549413$   $FMI^6$   $E^bMI^7$

3  $DMI^7$   $EMI^7$   $F^7sus$   $E^b7sus$

7  $A^bMA7\#545$   $GM7b549413$   $FMI^6$   $E^bMI^7$

11  $DMI^7$   $EMI^7$   $F^7sus$   $E^b7sus$

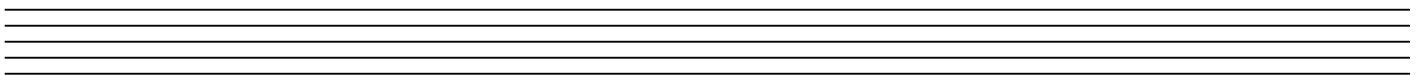
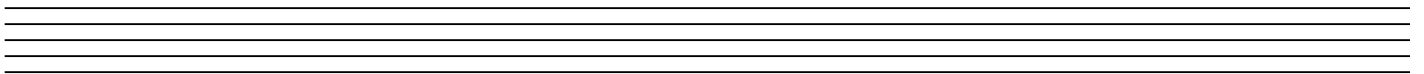
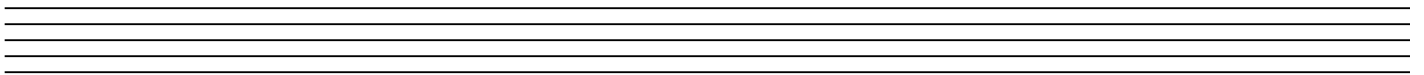
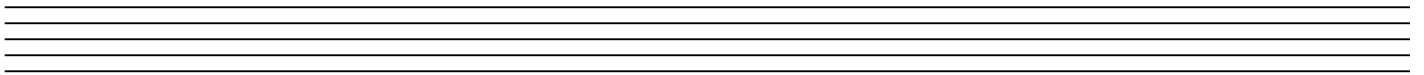
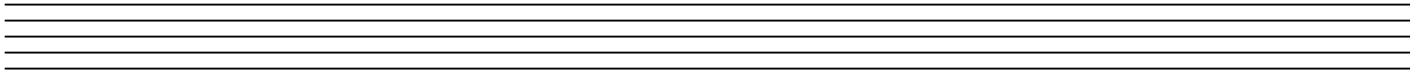
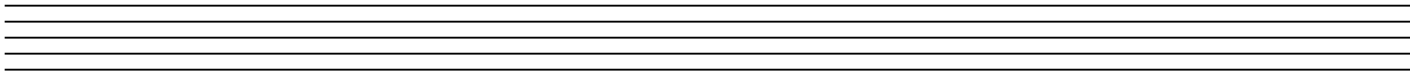
15  $C\#MI^7$   $F\#7$   $BMA^7$   $AMI^7$   $D^7$

19  $GMA^7$   $F\#MI^7$   $B^7$   $EMA^7$   $B^bMI^7$   $E^b7$

23  $A^bMA7\#545$   $GM7b549413$   $FMI^6$   $E^bMI^7$

27  $DMI^7$   $EMI^7$   $F^7sus$   $E^b7sus$   $A^bMA7\#545$

31  $A^bMA7\#545$  **FINE**



# LOST IN THE SHUFFLE

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

$E^b/E$   
 $G/E^b$   
 $E^b/E$   
 $G/E^b$   
 $A^bMA7(b5)/A^b$   
 $G^bMA7(b5)/F$   
 $CMA7(b5)$   
 $C^\circ(ADDMAJ7)$   
 $CMA7(b5)$   
 $C^\circ(ADDMAJ7)$



B/E CMA<sup>7(#5)</sup>/E B/E E<sup>b</sup>/E D/E<sup>b</sup>

A musical staff in treble clef with a key signature of one flat. The notes are: B2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), E2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter). Chords are written above the staff: B/E (under B2), CMA<sup>7(#5)</sup>/E (under E2), B/E (under B2), E<sup>b</sup>/E (under E2), and D/E<sup>b</sup> (under B2).

33 E<sup>7</sup>SUS E<sup>b</sup> D E<sup>7</sup>SUS E<sup>b</sup> D

A musical staff in treble clef with a key signature of one flat. The notes are: E2 (quarter), B2 (quarter), B2 (quarter), B2 (quarter), E2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter). Chords are written above the staff: E<sup>7</sup>SUS (under E2), E<sup>b</sup> (under B2), D (under B2), E<sup>7</sup>SUS (under E2), E<sup>b</sup> (under B2), and D (under B2).

39 E<sup>7</sup>SUS E<sup>b</sup> D D<sup>b</sup>/E

A musical staff in treble clef with a key signature of one flat. The notes are: E2 (quarter), B2 (quarter), B2 (quarter), B2 (quarter), E2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter), B2 (quarter), B2 (quarter), F#2 (quarter), E2 (quarter). Chords are written above the staff: E<sup>7</sup>SUS (under E2), E<sup>b</sup> (under B2), D (under B2), and D<sup>b</sup>/E (under E2).

# LOUD-ZEE

The musical score is written for C instruments in 4/4 time. It consists of five staves of music. The first staff contains measures 1-4 with chords: Gmi7, Ami7, BbMA7(b5), and A7(b9). The second staff contains measures 5-8 with chords: AbMA7, G7(b9), GbMA7, and a first ending of Ami7(b5) D7(b9) followed by a second ending of Ami7(b5) D7(b9). The third staff contains measures 9-12 with chords: Gmi7, GbMA7, Fmi7, and Emi7(b5). The fourth staff contains measures 13-16 with chords: EbMA7(#11), Dmi7, G7, Cmi7, Cmi7/Bb, Ami7(b5), and D7(b9). The fifth staff contains measure 17 with the chord GMA7. Measure 18 is a whole rest.

Chord annotations above the staves:

Staff 1: Gmi7, Ami7, BbMA7(b5), A7(b9)

Staff 2: AbMA7, G7(b9), GbMA7, 1. Ami7(b5) D7(b9), 2. Ami7(b5) D7(b9)

Staff 3: Gmi7, GbMA7, Fmi7, Emi7(b5)

Staff 4: EbMA7(#11), Dmi7, G7, Cmi7, Cmi7/Bb, Ami7(b5), D7(b9)

Staff 5: GMA7

Measure numbers: 1, 5, 10, 14, 18

Fingering: 3

# LUGANO

Musical score for C Instruments, featuring four staves of music. The first staff contains the main melody with a 7-measure phrase. The second staff contains a bass line. The third and fourth staves contain additional melodic lines. Chord symbols are placed above the notes:  $E^b MA7(\#5\flat5)$ ,  $A^b7(b9)$ ,  $E^b MA7(\#5)$ ,  $E^b7ALT$ ,  $A^b7sus$ ,  $A^b MI7$ ,  $D^b7ALT$ ,  $C MA7(b5)$ ,  $D MA7(b5)$ ,  $D^b MA7(b5)$ ,  $B MA7(b5)$ ,  $E^b7sus$ ,  $E^b7sus$ , and  $E^b7sus$ . A triplet of eighth notes is marked with a '3' above it in the first staff.

HARMONY

Musical score for Harmony, featuring four staves of music. The first staff contains the main melody with a 7-measure phrase. The second, third, and fourth staves contain a bass line. Chord symbols are placed above the notes:  $E^b MA7(\#5\flat5)$ ,  $A^b7(b9)$ ,  $E^b MA7(\#5)$ ,  $E^b7ALT$ ,  $A^b7sus$ ,  $A^b MI7$ ,  $D^b7ALT$ ,  $C MA7(b5)$ ,  $D MA7(b5)$ ,  $D^b MA7(b5)$ ,  $B MA7(b5)$ ,  $E^b7sus$ ,  $E^b7sus$ , and  $E^b7sus$ . A triplet of eighth notes is marked with a '3' above it in the first staff.

C INSTRUMENTS  
(MELODY)

# LUNAR ASPECTS

JERRY BERGONZI

The musical score is written in 4/4 time and consists of six staves of music. The melody is primarily composed of quarter and eighth notes, with some rests. The key signature is one flat (Bb). The chord changes are as follows:

- Staff 1:  $F_{MI}^7$  (measures 1-2),  $B^{b7}$  (measures 3-4),  $C_{MA}^7(\#5)(\#9)$  (measures 5-6)
- Staff 2:  $D^{bMI}^7$  (measures 1-2),  $G^{b7(b9)}$  (measures 3-4),  $A^{bMA}^7(\#5)$  (measures 5-6)
- Staff 3:  $G^{bMA}^7$  (measures 1-2),  $F_{MI}^7$  (measures 3-4),  $B^{b7}$  (measures 5-6),  $G^{bMA}^7$  (measures 7-8),  $F_{MI}^7$  (measures 9-10),  $B^{b7}$  (measures 11-12)
- Staff 4:  $E_{MA}^7$  (measures 1-2),  $E^{bMI}^7$  (measures 3-4),  $E_{MA}^7$  (measures 5-6),  $E^{bMI}^7$  (measures 7-8)
- Staff 5:  $F_{MA}^7$  (measures 1-2),  $D_{MA}^7$  (measures 3-4),  $E_{MA}^7$  (measures 5-6),  $D^{bMA}^7$  (measures 7-8)
- Staff 6:  $E^{bMA}^7$  (measures 1-2),  $C_{MA}^7$  (measures 3-4),  $D_{MA}^7$  (measures 5-6),  $B_{MA}^7$  (measures 7-8)

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

C INSTRUMENTS  
(HARMONY)

# LUNAR ASPECTS

JERRY BERGONZI

Chord changes for the first staff:  $F_{MI}^7$ ,  $B^{b7}$ ,  $C_{MA}^7(\#5)(\#9)$

Chord changes for the second staff:  $D^{bMI}^7$ ,  $G^{b7(b9)}$ ,  $A^{bMA}^7(\#5)$

Chord changes for the third staff:  $G^{bMA}^7$ ,  $F_{MI}^7$ ,  $B^{b7}$ ,  $G^{bMA}^7$ ,  $F_{MI}^7$ ,  $B^{b7}$

Chord changes for the fourth staff:  $E_{MA}^7$ ,  $E^{bMI}^7$ ,  $E_{MA}^7$ ,  $E^{bMI}^7$

Chord changes for the fifth staff:  $F_{MA}^7$ ,  $D_{MA}^7$ ,  $E_{MA}^7$ ,  $D^{bMA}^7$

Chord changes for the sixth staff:  $E^{bMA}^7$ ,  $C_{MA}^7$ ,  $D_{MA}^7$ ,  $B_{MA}^7$

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

# LUNCH

Chord changes for the first ten staves:

- Staff 1: Gmi<sup>7(b5)</sup>, C<sup>7(b9)</sup>, Fmi<sup>6</sup>
- Staff 2: Dmi<sup>7(b5)</sup>, G<sup>7(b9)</sup>, Cma<sup>7</sup>
- Staff 3: Gmi<sup>7(b5)</sup>, C<sup>7(b9)</sup>, Fmi<sup>6</sup>
- Staff 4: Dmi<sup>7(b5)</sup>, G<sup>7(b9)</sup>, Cma<sup>7</sup>
- Staff 5: Cmi<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>ma<sup>7</sup>
- Staff 6: E<sup>b</sup>mi<sup>7</sup>, A<sup>b</sup>7, Dmi<sup>7(b5)</sup>, G<sup>7(b9)</sup>
- Staff 7: Gmi<sup>7(b5)</sup>, C<sup>7(b9)</sup>, Fmi<sup>6</sup>
- Staff 8: Dmi<sup>7(b5)</sup>, G<sup>7(b9)</sup>, Cma<sup>7</sup>

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

# MALAGA

**A**      Cmi7                      Gmi7                      D<sup>b</sup>MA7                      G<sup>b</sup>mi7

**Gmi7                      Dmi7                      A<sup>b</sup>MA7                      E<sup>b</sup>mi7**

5

**E<sup>b</sup>MA7                      E<sup>b</sup>mi7                      B<sup>b</sup>mi7                      Fmi7**

9

**B<sup>b</sup>MA7(b5)                      Fmi7                      Cmi7                      Gmi7**

13

**B**      A<sup>b</sup>MA7                      D<sup>b</sup>mi7                      Gmi7                      Dmi7

17

**A<sup>b</sup>mi7                      A<sup>b</sup>7sus                      D<sup>b</sup>MA7                      G<sup>b</sup>MA7**

21

C INSTRUMENTS  
(MELODY)

# MARSHLANDS

JERRY BERGONZI

♩ = 260

The musical score is written in 4/4 time and consists of eight staves of music. The melody is primarily eighth-note based. Chord changes are indicated above the staff. Measure numbers 5, 9, 13, 17, 21, and 25 are marked at the beginning of their respective staves. The score includes first and second endings, with the first ending leading to a double bar line and the second ending continuing the melody. The key signature changes from one sharp (F#) to two flats (Bb) at measure 13.

Chord changes:  $A_{mi}^7$ ,  $D^7$ ,  $C_{mi}^7$ ,  $F^7$ ,  $F_{mi}^7$ ,  $B^{b7}$ ,  $E^{b}MA^7$ ,  $A_{mi}^7$ ,  $D^7$ ,  $GMA^7$ ,  $A^{b}mi^7$ ,  $D^{b7}$ ,  $GMA^7$ ,  $B_{mi}^7$ ,  $E^7$ ,  $A_{MA}^7$ ,  $B^{b}mi^7$ ,  $E^{b7}$ ,  $A_{mi}^7$ ,  $D^7$ ,  $GMA^7$ ,  $A^{b}mi^7$ ,  $D^{b7}$ ,  $A_{mi}^7$ ,  $D^7$ ,  $C_{mi}^7$ ,  $F^7$ ,  $F_{mi}^7$ ,  $B^{b7}$ ,  $E^{b}MA^7$ ,  $A_{mi}^7$ ,  $D^7$ ,  $GMA^7$ .

BASED ON THE CHANGES TO: *LAZY BIRD*



C INSTRUMENTS  
(HARMONY)

# MARSHLANDS

JERRY BERGONZI

AMI<sup>7</sup> D<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

E<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> 1. GMA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b7</sup>

5 2. GMA<sup>7</sup> BMI<sup>7</sup> E<sup>7</sup>

9 AMA<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b7</sup> AMI<sup>7</sup> D<sup>7</sup>

13 GMA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> 3 D<sup>b7</sup> AMI<sup>7</sup> D<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>

17 FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>

21 GMA<sup>7</sup>

25

BASED ON THE CHANGES TO: *LAZY BIRD*

# McCoy

The musical score is written for C instruments in 4/4 time. It consists of six staves of music, each containing a melodic line with various rhythmic patterns, including triplets and eighth notes. Chord changes are indicated by letters above or below the staff. The chords are: F7, B<sup>b</sup>7, F7, B<sup>7</sup>/F, B<sup>b</sup>7, B<sup>b</sup>7, F7, D<sup>7</sup>ALT, C7, B<sup>b</sup>7, A<sup>b</sup>7, G<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>7, A<sup>b</sup>7, D<sup>7</sup>/A<sup>b</sup>, D<sup>b</sup>7<sup>3</sup>, D<sup>b</sup>7, A<sup>b</sup>7<sup>3</sup>, F<sup>7</sup>ALT, E<sup>b</sup>7, D<sup>b</sup>7, B<sup>7</sup>, B<sup>b</sup>7.

# MID WINTER

(INTRO)  $D_{MA}^7$   $D_{MI}^7$   $A^b_{MI}^7$   $G^b_{MA}^7(\#11)$

$D_{MA}^7$   $D_{MI}^7$   $A^b_{MI}^7$   $G^b_{MA}^7(\#11)$

$B_{MI}^7$   $C_{MI}^7$   $D_{MA}/F^7$   $B^b7$

$D^b_{MI}^7$   $A_{MI}^7$   $F_{MI}^7$   $F_{MI}^7$

$E_{MI}^7$   $A^{7ALT}$   $D/E^b$   $D/E^b$

$D^b_{MI}^7$   $D^b_{MI}^7$

# MOODY CAFE

**Dmi7** **Abmi7**

**Gmi7** **Dbmi7** **Eb7**

**AbMA7** **Db7** **Gmi7** **A7ALT**

13

# MR. HIGGINS

**1**  $B^{\flat 7}_{sus}$   $E^{\flat 7}_{sus}$

$G^7_{sus}$   $F^7_{sus}$   $D^{\flat MA 7(b5)}$

**5**  $C^{\flat MA 7(b5)}$   $C^{\sharp MI 7}$

**9**  $D^7_{sus}$   $G^7_{sus}$

**13**  $B^7_{sus}$   $A^7$   $G^{\flat MA 7(b5)}$

**17**  $E^{\flat MA 7(b5)}$   $C^{\flat MA 7(b5)}$

**21**

# MR. KOCHARIAN

**MELODY**

Musical notation for the melody of 'Mr. Kocharian'. It consists of three staves in 4/4 time. The first staff contains measures 1-4 with a key signature of one flat and a common time signature. The second staff contains measures 5-8, and the third staff contains measures 9-12. The melody features several triplet figures. Chord symbols are placed above and below the notes.

Chord symbols:  $E^{b7}$ ,  $A^{b7}$ ,  $E^{b7}$ ,  $E^{b7}$ ,  $A^{b7}$ ,  $A^{b7}$ ,  $G^7$ ,  $G^7$ ,  $D^7$ ,  $C^7$ ,  $G^7$ ,  $Fm^7$ ,  $B^{b7}$

**HARMONY**

Musical notation for the harmony of 'Mr. Kocharian'. It consists of three staves in 4/4 time, mirroring the melody's structure. The first staff contains measures 13-16, the second staff contains measures 17-20, and the third staff contains measures 21-24. The harmony is primarily composed of eighth and quarter notes, with some triplet figures. Chord symbols are placed above and below the notes.

Chord symbols:  $E^{b7}$ ,  $A^{b7}$ ,  $E^{b7}$ ,  $E^{b7}$ ,  $A^{b7}$ ,  $A^{b7}$ ,  $G^7$ ,  $G^7$ ,  $D^7$ ,  $C^7$ ,  $G^7$ ,  $Fm^7$ ,  $B^{b7}$

BASS

# MR. KOCHARIAN

JERRY BERGONZI



5



9

# MR. MB

INTRO

Measures 1-4:  $A^{b7sus}$ ,  $\frac{E}{MA}$ ,  $\frac{G}{MA\#15}$ ,  $E$ ,  $E^{7(b5)}$ ,  $\frac{E}{MA}$ ,  $\frac{F}{MA}$ ,  $A^{b7sus}$

Measures 5-8:  $\frac{E}{MA}$ ,  $\frac{G}{MA\#15}$ ,  $E$ ,  $E^{7(b5)}$ ,  $\frac{E}{MA}$ ,  $\frac{F}{MA}$

**A**

Measures 9-12:  $E^{mi7}$ ,  $A^{bmi7}$ ,  $G^{MA7\#5\#9}$ ,  $B^{MA7(\#5)}$ ,  $B^{bmi7}$

Measures 13-16:  $F^{\#mi7}$ ,  $E^{mi7}$ ,  $B^{b7sus}$ ,  $A^{mi7}$ ,  $C^{\#mi7}$

Measures 17-20:  $G^{MA7\#5\#9}$ ,  $F^{mi7}$ ,  $D^{bMA7}$ ,  $B^{MA7(b5)}$

**B**

Measures 21-24:  $A^{b7sus}$ ,  $\frac{E}{MA}$ ,  $\frac{G}{MA\#15}$ ,  $E$ ,  $E^{7(b5)}$ ,  $\frac{E}{MA}$ ,  $\frac{F}{MA}$ ,  $A^{b7sus}$

Measures 25-28:  $\frac{E}{MA}$ ,  $\frac{G}{MA\#15}$ ,  $E$ ,  $E^{7(b5)}$ ,  $\frac{E}{MA}$ ,  $\frac{F}{MA}$

SOLO FORM: A A B B



# NATURE SPIRITS DANCING ON A SPEAKEN'S RIGHT EAR

JERRY BERGONZI

6 *Gm*

6 *Cm Cm<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>)*

10 *Bbm<sup>7</sup> Eb<sup>7</sup>(b<sup>9</sup>) Abm<sup>7</sup> Db<sup>7</sup>(b<sup>9</sup>)*

14 *Gm Ab<sup>7</sup> Gm Ab<sup>7</sup>*

# NEPTUNIAN VERSES

E<sup>b</sup>Mi7    A<sup>b</sup>7    B<sup>b</sup>MA7    Emin9    BMin9    GMi7  
 FMA7    Fmi7    D/E<sup>b</sup>    Fmi7    B<sup>b</sup>7

5 E<sup>b</sup>Mi7    A<sup>b</sup>7    B<sup>b</sup>MA7    Emin9    BMin9    GMi7  
 9 FMA7    Fmi7    D/E<sup>b</sup>    D/E<sup>b</sup>

13 D<sup>b</sup>Mi7    G<sup>b</sup>7    Dmi7    G7(b9)

17 A<sup>b</sup>7sus    G<sup>b</sup>7sus    CMi7    CMi / Bmi

21 E<sup>b</sup>Mi7    A<sup>b</sup>7    B<sup>b</sup>MA7    Emin9    BMin9    GMi7  
 25 FMA7    Fmi7    D/E<sup>b</sup>    Fmi7    B<sup>b</sup>7

29

# NEW BORN

Chord annotations for the first staff:  $F^7_{sus}$ ,  $A^b_{MI^7}/D^b$

Chord annotations for the second staff:  $B^b_{ALT}/D^b$ ,  $C_{MA^7}$ ,  $C_{MA^7}(\#5)$

Chord annotations for the third staff:  $A^b_{MI^7}$ ,  $G^b_{MI^7}$ ,  $D_{MA^7}$ ,  $G_{MA^7}$

Chord annotations for the fourth staff:  $A^b_{MI^7}$ ,  $D^b7$ ,  $A^7$ ,  $D^7$ ,  $G^7$ ,  $C^7$

Staff numbers: 6, 10, 14

# NEW CONNECTIONS

(RUBATO)

Musical notation for the first system, measures 1-4. The piece is in 4/4 time. The right hand features a melodic line with eighth and quarter notes, including a half note with a fermata in the first measure. The left hand provides a simple accompaniment of quarter notes.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with eighth notes and quarter notes, ending with a half note and a fermata. The left hand continues with quarter notes.

5

Musical notation for the third system, measures 9-12. The right hand features a more complex melodic line with eighth and quarter notes, including a half note with a fermata in the final measure. The left hand continues with quarter notes.

9

# NEW IN THE NEIGHBORHOOD

Musical staff 1: Treble clef, 4/4 time signature, first measure with repeat sign and key signature change to B-flat major.

Musical staff 2: Treble clef, whole notes, second measure with repeat sign.

5  $A_{MI}^{7(b5)}$

$D^{7(b9)}$

$G_{MI}^7$

$G_{MI}^7$

Musical staff 3: Treble clef, whole notes, third measure with repeat sign.

9  $C_{MI}^7$

$F^7$

$B^b_{MA}^7$

$B^b_{MA}^7$

Musical staff 4: Treble clef, whole notes, fourth measure with repeat sign.

13

Musical staff 5: Treble clef, 4/4 time signature, fifth measure with repeat sign and key signature change to B-flat major.

17

Musical staff 6: Treble clef, whole notes, sixth measure with repeat sign.

21

## A SECTION BASS LINE

Musical staff 7: Bass clef, eighth notes, seventh measure.

25

C INSTRUMENTS

# NIGHT & DAY

REHARM BY  
JERRY BERGONZI

**Staff 1:** BMA<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> B<sup>b7</sup> EbMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>

**Staff 2:** GMA<sup>7</sup> B<sup>b7</sup> EbMA<sup>7</sup> F<sup>#7</sup> BMA<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

**Staff 3:** 5 EbMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> C#MI<sup>7</sup> F<sup>#7</sup>

**Staff 4:** 9 BMA<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> 1. EbMA<sup>7</sup> C#MI<sup>7</sup> F<sup>#7</sup> 2. EbMA<sup>7</sup> AbMI<sup>7</sup> Db<sup>7</sup>

**Staff 5:** 13 GbMA<sup>7</sup> EMA<sup>7</sup> EbMA<sup>7</sup> DbMA<sup>7</sup>

**Staff 6:** 19 C<sup>7ALT</sup> BMA<sup>7</sup> EMA<sup>7</sup>

**Staff 7:** 23 AMI<sup>7(b5)</sup> AbMI<sup>7</sup> GMI<sup>7</sup> F#<sup>o7</sup>

**Staff 8:** 27 FMI<sup>7</sup> B<sup>b7</sup> EbMA<sup>7</sup> C#MI<sup>7</sup> F<sup>#7</sup>

**Staff 9:** 31

# NILNY

The musical score is written for C instruments in 6/4 time. It consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some rests. Chord changes are indicated by letters above the staff. Measure numbers 3, 5, 7, 9, 11, 13, and 15 are marked at the beginning of their respective staves.

Chord changes and measure markings:

- Staff 1:  $C_{MI}^7$  (measures 1-2),  $D^b_{MA}^7$  (measures 3-4)
- Staff 2:  $A_{MI}^7$  (measures 1-2),  $C_{MI}^7$  (measures 3-4)
- Staff 3:  $C_{MI}^7$  (measures 1-2),  $D^b_{MA}^7$  (measures 3-4)
- Staff 4:  $A_{MI}^7$  (measures 1-2),  $C_{MI}^7$  (measures 3-4)
- Staff 5:  $B_{MI}^7$  (measures 1-2),  $E^b_{MI}^7$  (measures 3-4)
- Staff 6:  $E_{MA}^7$  (measures 1-2),  $F_{MI}^7$  (measures 3-4)
- Staff 7:  $C_{MI}^7$  (measures 1-2),  $D^b_{MA}^7$  (measures 3-4)
- Staff 8:  $A_{MI}^7$  (measures 1-2),  $C_{MI}^7$  (measures 3-4)

# NO HOLDS BARRED

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Above this staff are four chords: B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, and B<sup>b</sup>7. The second staff starts with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Above this staff are four chords: E<sup>b</sup>7, A<sup>b</sup>7, B<sup>b</sup>7, and G<sup>7</sup>. The third staff begins with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Above this staff are seven chords: G<sup>b</sup>MA<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, G<sup>7</sup>, C<sup>7</sup>, and F<sup>7</sup>. The piece concludes with a double bar line. Measure numbers 5 and 9 are indicated at the start of the second and third staves, respectively.



## NOBODY'S HUMAN

FMA<sup>7</sup>      Bmi<sup>7(b5)</sup>      E<sup>7(b9)</sup>      FMA<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup>      B<sup>b</sup>mi<sup>7</sup>      E<sup>b7</sup>      Ami<sup>7</sup>      D<sup>7</sup>      Gmi<sup>7</sup>      C<sup>7</sup>

5 FMA<sup>7</sup>      Bmi<sup>7(b5)</sup>      E<sup>7(b9)</sup>      FMA<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>

9 B<sup>b</sup>MA<sup>7</sup>      B<sup>b</sup>mi<sup>7</sup>      E<sup>b7</sup>      FMA<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>

13 B<sup>b</sup>MA<sup>7</sup>      Emi<sup>7</sup>      A<sup>7</sup>      DMA<sup>7</sup>      Emi<sup>7</sup>      A<sup>7</sup>

17 DMA<sup>7</sup>      Dmi<sup>7</sup>      G<sup>7</sup>      CMA<sup>7</sup>      D<sup>b</sup>mi<sup>7</sup>      G<sup>b7</sup>

21 FMA<sup>7</sup>      Bmi<sup>7(b5)</sup>      E<sup>7(b9)</sup>      FMA<sup>7</sup>      Ami<sup>7(b5)</sup>      D<sup>7</sup>

25 Gmi<sup>7</sup>      B<sup>b</sup>mi<sup>7</sup>      E<sup>b7</sup>      FMA<sup>7</sup>      Bmi<sup>7(b5)</sup>      E<sup>7(b9)</sup>

29 Ami<sup>7</sup>      D<sup>7(b9)</sup>      Gmi<sup>7</sup>      C<sup>7</sup>      FMA<sup>7</sup>      Gmi<sup>7(b5)</sup>      C<sup>7(b9)</sup>

33

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

# OBAMA

CMA<sup>7</sup>                      CMI<sup>7</sup>                      F<sup>7</sup>                      B<sup>b</sup>MA<sup>7</sup>                      B<sup>b</sup>MI<sup>7</sup>                      E<sup>b7</sup>

A<sup>b</sup>MA<sup>7</sup>                      G<sup>7(b9)</sup>                      1. CMA<sup>7</sup> A<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>                      2. CMA<sup>7</sup> CMA<sup>7</sup>

5 DMI<sup>7</sup>/G                      G<sup>7</sup>                      EMI<sup>7</sup>/G                      A<sup>7</sup>/G

11 DMI<sup>7</sup>/G                      G<sup>7</sup>                      D<sup>b</sup>MI<sup>7</sup>                      G<sup>b7</sup>                      BMI<sup>7</sup>                      E<sup>7</sup>

15 AMA<sup>7</sup>                      AMI<sup>7</sup>                      D<sup>7</sup>                      GMA<sup>7</sup>                      GMI<sup>7</sup>                      C<sup>7</sup>

19 FMA<sup>7</sup>                      FMI<sup>7</sup>                      B<sup>b7</sup>                      CMA<sup>7</sup>                      A<sup>7</sup>                      DMI<sup>7</sup>                      G<sup>7</sup>

23

# OCCUPIED

JERRY BERGONZI

8m(maj7)

5 8m(maj7)

9 Ebmaj7 Am7(b5) Abm7 Bb7ALT.

13 Ebm7 Ebm7/Db Cm7(b5) F7(b13)

17 Bbm(maj7)

21 Bbm(maj7)

# OF A FEATHER

1 *F*<sub>MA</sub><sub>SUS</sub>

5 *E*<sup>7(b9)</sup> *G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup>

9 *G*<sub>M1</sub><sup>7</sup> *D*<sup>7(b9)</sup> *G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup>

13 *B*<sup>b</sup><sub>M1</sub><sup>7</sup> *E*<sup>b7</sup> *A*<sub>M1</sub><sup>7(b5)</sup> *D*<sup>7(b9)</sup>

17 *G*<sub>M1</sub><sup>7</sup> *D*<sup>b7</sup> *C*<sup>7</sup>

21 *F*<sub>MA</sub><sub>SUS</sub> *A*<sub>M1</sub><sup>7(b5)</sup> *D*<sup>7(b9)</sup>

25 *G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup> *F*<sub>MA</sub><sub>SUS</sub>

29

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

# OF A FEATHER

**FMA<sub>SUS</sub>**

5 **E<sup>7(b9)</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>**

9 **GMI<sup>7</sup>** **D<sup>7(b9)</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>**

13 **GMI<sup>7</sup>** **C<sup>7</sup>** **FMA<sub>SUS</sub>**

17 **B<sup>b</sup>MI<sup>7</sup>** **E<sup>b7</sup>** **AMI<sup>7(b5)</sup>** **D<sup>7(b9)</sup>**

21 **GMI<sup>7</sup>** **C<sup>7</sup>** **D<sup>b7</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>**

25 **FMA<sub>SUS</sub>** **AMI<sup>7(b5)</sup>** **D<sup>7(b9)</sup>**

29 **GMI<sup>7</sup>** **C<sup>7</sup>** **FMA<sub>SUS</sub>**

# ON AGAIN, OFF AGAIN

5  
9

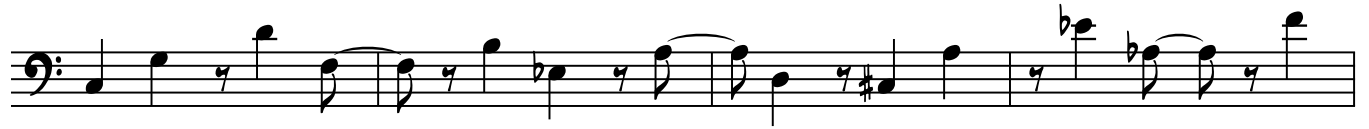
The main melody is written in 4/4 time on a single treble clef staff. It consists of 12 measures. The key signature has one flat (Bb). The melody features eighth and quarter notes, often beamed together, with various accidentals including flats and a sharp. Measure numbers 5 and 9 are indicated at the start of the second and third lines, respectively.

## HARMONY PART

13  
17  
21

The harmony part is written in 4/4 time on a single treble clef staff. It consists of 12 measures. The key signature has one flat (Bb). The harmony is primarily composed of quarter and eighth notes, often beamed together, with various accidentals including flats and a sharp. Measure numbers 13, 17, and 21 are indicated at the start of the first, second, and third lines, respectively.

**SOLO CHANGES: SOLAR OR C MINOR BLUES**



25



29



33

# ON GREEN DOLPHIN ST.

REHARM BY  
JERRY BERGONZI

E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MI<sup>11</sup>  
 FMA<sup>7</sup>/E<sup>b</sup> EMA<sup>7</sup>/E<sup>b</sup> E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>o<sup>7</sup>  
 5 C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup>7(b9) BMA<sup>7</sup> F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup>  
 9 EMI<sup>7</sup> A<sup>7</sup>(b9) DMA<sup>7</sup> C<sup>#</sup>MI<sup>7</sup>(b5) F<sup>#</sup>7(b9)  
 13 GMA<sup>7</sup> GMI<sup>11</sup>  
 17 AMA<sup>7</sup>/G A<sup>b</sup>MA<sup>7</sup>/G GMA<sup>7</sup> G<sup>o</sup>7  
 21 A<sup>b</sup>MI<sup>7</sup>/G<sup>b</sup> FMI<sup>7</sup>(b5) B<sup>b</sup>7(b9) E<sup>b</sup>MI<sup>7</sup>/D<sup>b</sup> CMI<sup>7</sup>(b5) F<sup>7</sup>(b9)  
 25 B<sup>b</sup>7(b9) E<sup>b</sup>7(b9) A<sup>b</sup>7(b9) D<sup>b</sup>7 G<sup>b</sup>MA<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7  
 29



## ON THE BRINK

FMA<sup>7</sup>      EMI<sup>7(b5)</sup>      A<sup>7(b9)</sup>      DMI<sup>7</sup>      G<sup>7</sup>      CMI<sup>7</sup>      F<sup>7</sup>

B<sup>b7</sup>      AMI<sup>7</sup>      D<sup>7(b9)</sup>      G<sup>7(#11)</sup>      GMI<sup>7</sup>      C<sup>7</sup>

5

FMA<sup>7</sup>      EMI<sup>7(b5)</sup>      A<sup>7(b9)</sup>      DMI<sup>7</sup>      G<sup>7</sup>      CMI<sup>7</sup>      F<sup>7</sup>

9

B<sup>b7</sup>      AMI<sup>7</sup>      D<sup>7(b9)</sup>      GMI<sup>7</sup>      C<sup>7</sup>      FMA<sup>7</sup>

13

CMI<sup>7</sup>      F<sup>7</sup>      B<sup>b</sup>MA<sup>7</sup>

17

E<sup>b</sup>MI<sup>7</sup>      A<sup>b7</sup>      D<sup>b</sup>MA<sup>7</sup>      GMI<sup>7</sup>      C<sup>7</sup>

21

FMA<sup>7</sup>      EMI<sup>7(b5)</sup>      A<sup>7(b9)</sup>      DMI<sup>7</sup>      G<sup>7</sup>      CMI<sup>7</sup>      F<sup>7</sup>

25

B<sup>b7</sup>      AMI<sup>7</sup>      D<sup>7(b9)</sup>      GMI<sup>7</sup>      C<sup>7</sup>      FMA<sup>7</sup>

29

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

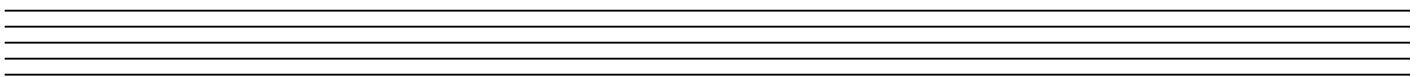
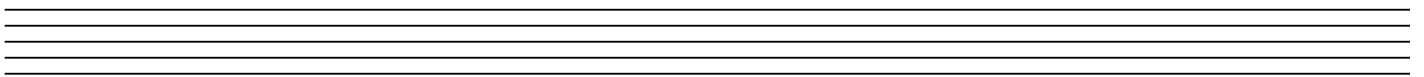
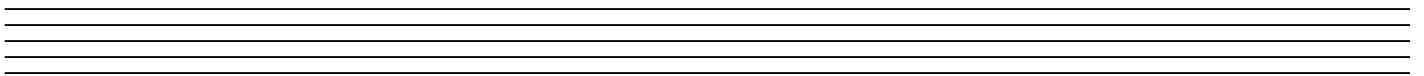
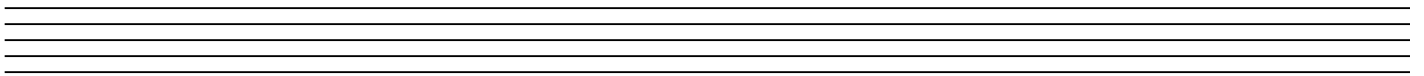
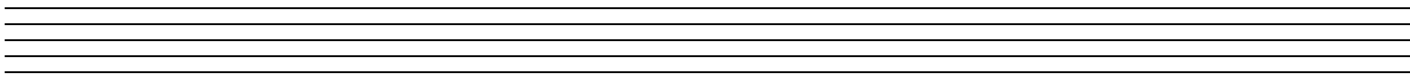
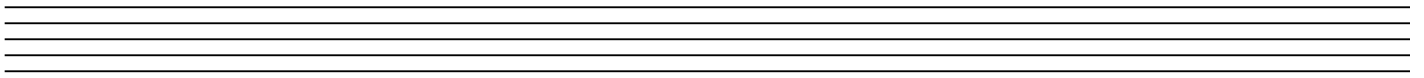
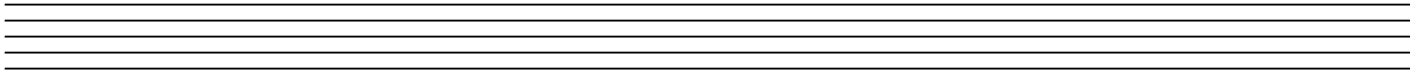
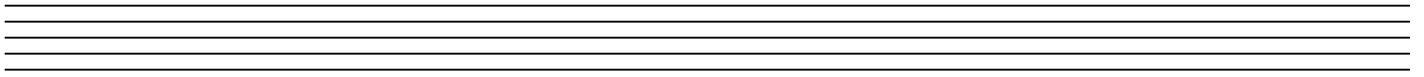
# OPTIMUM PROPENSITY

The musical score is written in 4/4 time and consists of five staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat major). The notes are primarily eighth and quarter notes, often beamed together. Chord changes are indicated by letters above the staff lines. Measure numbers 5, 9, 13, 17, and 21 are placed at the beginning of their respective staves.

Chord changes for each staff:

- Staff 1:  $A^bMA^7$ ,  $C^{7(b9)}$ ,  $D^bMA^7$ ,  $F^{7(b9)}$
- Staff 2:  $B^bMI^7$ ,  $DMI^7$ ,  $G^7$ ,  $CMI^7$ ,  $E^bMI^7$ ,  $A^b7$
- Staff 3 (1st ending):  $D^bMA^7$ ,  $GMI^7$ ,  $C^{7(b9)}$ ,  $FMA^7$
- Staff 4:  $FMI^7$ ,  $B^b7$ ,  $EMI^7$ ,  $A^7$
- Staff 5 (2nd ending):  $D^bMA^7$ ,  $GMI^7$ ,  $C^{7(b9)}$ ,  $FMA^7$ ,  $G^{7(b9)}$
- Staff 6:  $CMI^7$ ,  $F^7$ ,  $B^bMI^7$ ,  $E^b7$ ,  $E^bMA^{7(\#11)}$

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



# OPTIMUM PROPENSITY

$A^{\flat}MA^7$   $C^{7(b9)}$   $D^{\flat}MA^7$   $F^{7(b9)}$

Musical notation for the first system, measures 1-4. Treble and bass staves with chords and notes.

$B^{\flat}MI^7$   $DMI^7$   $G^7$   $CMI^7$   $E^{\flat}MI^7$   $A^{\flat}7$

Musical notation for the second system, measures 5-8. Treble and bass staves with chords and notes.

5  $D^{\flat}MA^7$   $GMI^7$   $C^{7(b9)}$   $FMA^7$

Musical notation for the third system, measures 9-12. Treble and bass staves with chords and notes.

9  $FMI^7$   $B^{\flat}7$   $E MI^7$   $A^7$

Musical notation for the fourth system, measures 13-16. Treble and bass staves with chords and notes.

2

$D^b_{MA}7$   $G_{MI}7$   $C^{7(b9)}$   $F_{MA}7$   $G^{7(b9)}$

17

$C_{MI}7$   $F^7$   $B^b_{MI}7$   $E^b7$   $E_{MA}^{7(\#11)}$

21

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

# ORSARA

**A**  $C^7_{sus}$   $A^b_{mi}7$   $D^b7$   $B^b_{MA}7(5)(\#5)$   $B^b7_{sus}$

$E^b7_{sus}$   $F\#mi7$   $B7(b9)$   $C\#mi^{11}$   $F\#7(b9)$

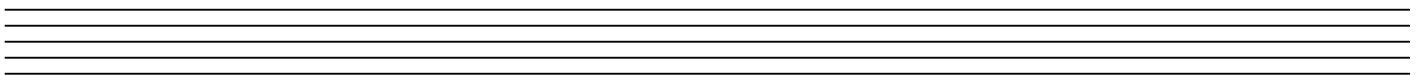
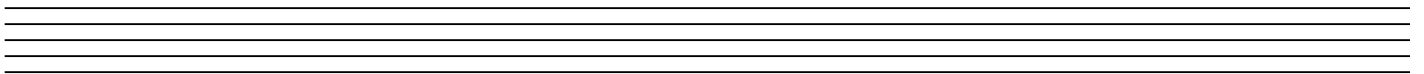
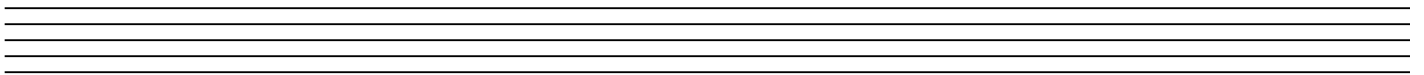
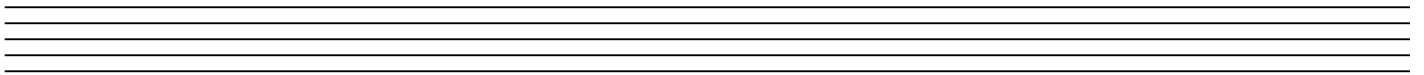
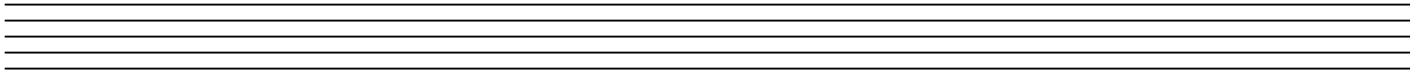
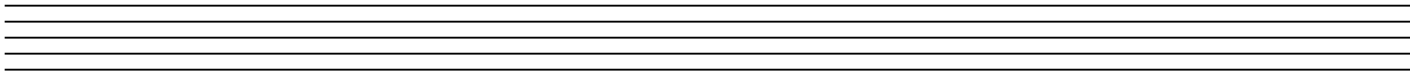
5  $Dmi7$   $Gmi7$   $Bmi7$   $E7$   $CMA7(b5)$   $D^bmi7$

9  $E^bmi^{13}$   $Fmi7$   $G^bMA7(\#5)$   $Gmi7$

13  $B^bmi7$   $C7(b9, b13)$   $Fmi^{11}$   $Fmi^{11}$

17

SOLO FORM: AAB



C INSTRUMENTS  
(MELODY)

# OSIRUS

JERRY BERGONZI

The musical score consists of five staves of music in 4/4 time. The key signature changes from one sharp (F#) to one flat (Bb) and finally to two flats (Eb). The score includes various time signature changes: 4/4, 6/4, 5/4, and 11/4. The first staff starts with a treble clef, a sharp sign, and a 4/4 time signature. The second staff begins with a 6/4 time signature, followed by a 5/4 time signature, and ends with a 6/4 time signature. The third staff starts with a 6/4 time signature, followed by a 5/4 time signature, and ends with a 6/4 time signature. The fourth staff begins with a 6/4 time signature, followed by a 5/4 time signature, and ends with an 11/4 time signature. The fifth staff starts with an 11/4 time signature and ends with a double bar line. The score includes various musical notations such as notes, rests, and accidentals. A chord symbol  $E^bmi^7$  is written below the fourth staff. Measure numbers 3, 5, 7, and 9 are indicated at the beginning of their respective staves.

Solos on Eb minor



C INSTRUMENTS  
(HARMONY)

# OSIRUS

JERRY BERGONZI

The musical score is written for C Instruments (Harmony) and consists of five staves of music in 4/4 time. The key signature is Eb minor. The score includes various time signature changes and chord markings.

- Staff 1: Measures 1-4. Time signatures: 4/4, 6/4, 5/4, 6/4.
- Staff 2: Measures 5-8. Time signatures: 6/4, 5/4, 6/4. Measure 5 is marked with a '3' below the staff.
- Staff 3: Measures 9-12. Time signatures: 6/4, 5/4, 6/4. Measure 9 is marked with a '5' below the staff.
- Staff 4: Measures 13-16. Time signatures: 6/4, 5/4, 11/4. Measure 13 is marked with a '7' below the staff. Chord marking: Ebmi7.
- Staff 5: Measures 17-20. Time signatures: 11/4, 4/4. Measure 17 is marked with a '9' below the staff.

Solos on Eb minor

BASS

# OSIRUS

JERRY BERGONZI

6x's

3

3

BLOWING E<sup>b</sup>Mi<sup>7</sup>

5

C INSTRUMENTS

# OUR LOVE IS HERE TO STAY

REHARM BY  
JERRY BERGONZI

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

1 5 9 13 17 21 25 29

$F\#m7$     $B7$     $Gm7$     $C7$     $Em^{11}$     $Fm7(b5)$     $E7(\#9)$

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

$Dm7$     $G7$     $A^b m7$     $D^b7$     $Gm7$     $C7$

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

$F\#m7$     $B7$     $Gm7$     $C7$     $Em^{11}$     $Fm7(b5)$     $E7(\#9)$

$Am7$     $D7$     $Gm7$     $C7$     $Fm7$     $D7$

$Gm7$     $C7$     $D^b7/F$     $F\#7$

# OUT HOUSE

1  $Gm7$   $Bbm7$

5  $Ebm7$   $A^b7$   $D^bMA7$   $C7(\frac{13}{b13})$

9  $Fm7$   $B^b7$   $Ebm7$   $A^b7$

13  $D^bM7$   $Fm7$

17  $Am7$   $Cm7$

21  $Fm7$   $B^b7$   $Ebm7$   $A^b7$

25  $C\#m7$   $F\#7$   $Cm7$   $F7$   $B^bMA7$   $Am7(b5)$   $D7(\frac{13}{b13})$

29

C INSTRUMENTS

# OUT OF NOWHERE

REHARM BY  
JERRY BERGONZI

The musical score is written for C instruments in 4/4 time. It consists of ten staves of music. The first staff (measures 1-4) features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a dotted quarter note (E), and a half note (D). The second staff (measures 5-8) features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a dotted quarter note (E), and a half note (D). The third staff (measures 9-12) features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a dotted quarter note (E), and a half note (D). The fourth staff (measures 13-16) features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a dotted quarter note (E), and a half note (D). The fifth staff (measures 17-20) features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a dotted quarter note (E), and a half note (D). The sixth staff (measures 21-24) features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a dotted quarter note (E), and a half note (D). The seventh staff (measures 25-28) features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a dotted quarter note (E), and a half note (D). The eighth staff (measures 29-32) features a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a dotted quarter note (E), and a half note (D).

Chords and chord changes are indicated above the staff:

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

# PEEK A BOO

1  $D_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MI}(MA^7)$

$A^b_{MI}(MA^7)$   $F/F^\#$   $A^b/F^\#$

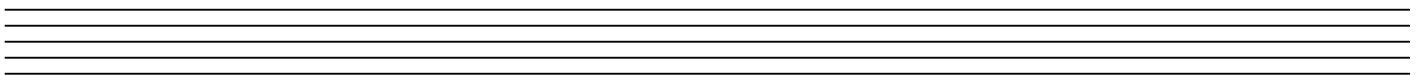
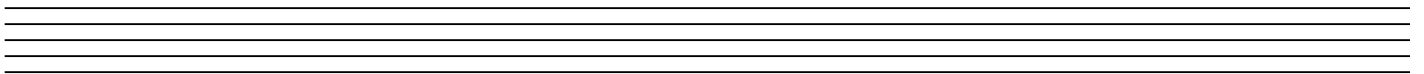
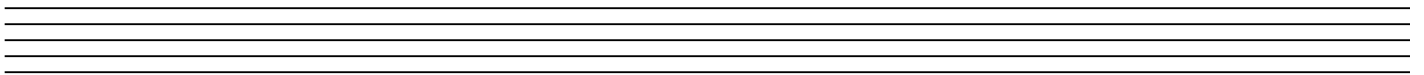
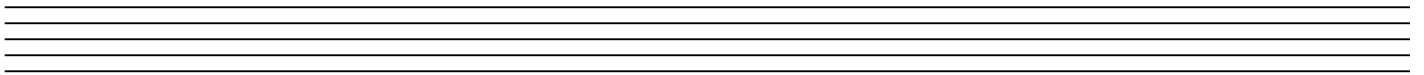
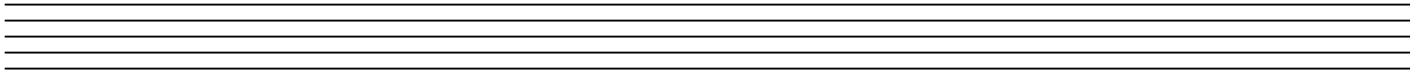
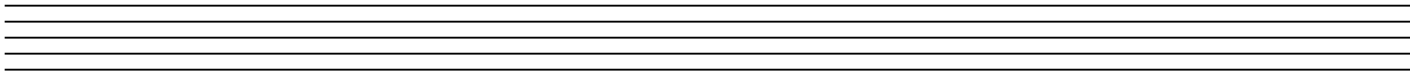
5  $D_{MI}^7$   $E^b/D^b$   $F/D^b$

9  $B/C$   $C_{MA}$   $B/C$   $B_{MI}(MA^7)$

13  $B^b_{MA}7(\#5)$   $A^7(\#9)$   $D_{MA}^7$

17  $D^{\circ}7$   $E^b_{MA}7(b5)$   $E_{MI}^7$   $A^7$

21



INTRO

The musical score is written in 4/4 time and consists of eight staves of music. The first four staves are primarily whole notes, with the fifth staff containing a double bar line. The sixth, seventh, and eighth staves feature a more complex melodic line with eighth and sixteenth notes. Chord changes are indicated by letters above the notes.

Chord changes:  $BMA^7$ ,  $D^7$ ,  $GMA^7$ ,  $B^b7$ ,  $E^bMA^7$ ,  $Ami^7$ ,  $D^7$ ,  $GMA^7$ ,  $B^b7$ ,  $E^bMA^7$ ,  $G^b7$ ,  $BMA^7$ ,  $Fmi^7$ ,  $B^b7$ ,  $E^bMA^7$ ,  $Ami^7$ ,  $D^7$ ,  $GMA^7$ ,  $D^bmi^7$ ,  $G^b7$ ,  $BMA^7$ ,  $Fmi^7$ ,  $B^b7$ ,  $E^bMA^7$ ,  $D^bmi^7$ ,  $G^b7$ .

Measure numbers: 13, 17, 21, 25, 29.

BASED ON THE CHORD CHANGES TO: *GIANT STEPS*



**BMA<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>**

**GMA<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> G<sup>b7</sup> BMA<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>**

**5 E<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> D<sup>b</sup>MI<sup>7</sup> G<sup>b7</sup>**

**9 BMA<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>MI<sup>7</sup> G<sup>b7</sup>**

**13**

**17**

**21**

**25**

**29**

BASED ON THE CHORD CHANGES TO: *GIANT STEPS*

# PHILAPINO

Chord markings for the first staff:  $Gm7$ ,  $A7(b5)$ ,  $D7(b9)$ ,  $Gm7$ ,  $G7ALT$

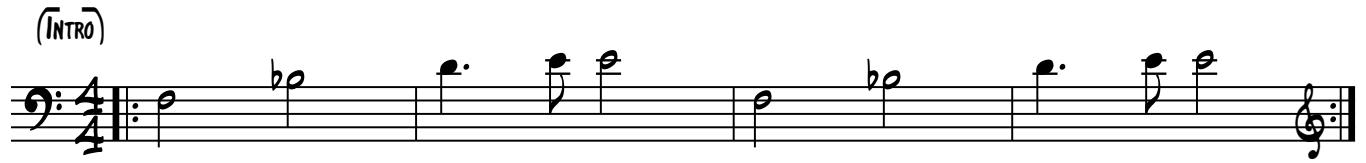
Chord markings for the second staff:  $Cm7$ ,  $Cm7$ ,  $Gm7$ ,  $Gm7$

Chord markings for the third staff:  $E^b7$ ,  $D7ALT$ ,  $Gm7$ ,  $Gm7$

Staff numbers: 1, 5, 9

# PLEIADES

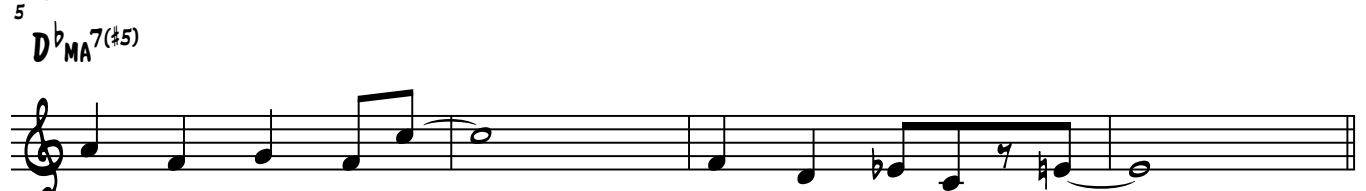
(INTRO)



5  $B^b MA^7/F$



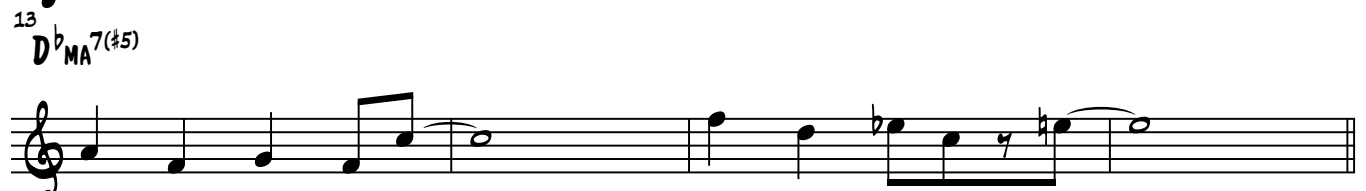
9  $D^b MA^7(\#5)$



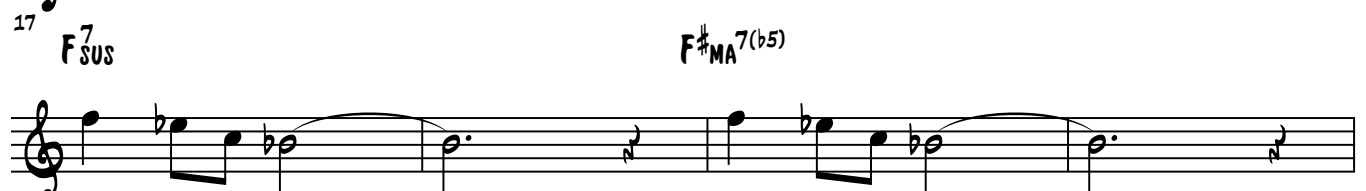
13  $B^b MA^7/F$



17  $D^b MA^7(\#5)$



21  $F^7_{SUS}$   $F^{\#} MA^7(b5)$



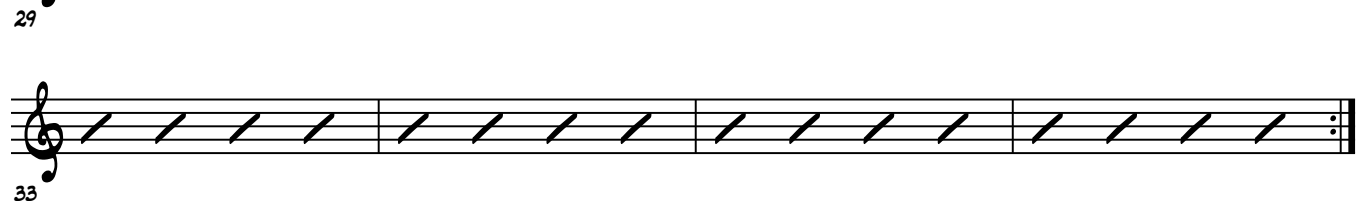
25  $G^7_{ALT}$   $F^{\#} MI(MA^7)$



29



33



C

# Prelude To A Kiss

Ellington  
Arr. Bergonzi

$A\flat-7$   $C-7$   $E-7$   $A\flat-7$   $G7sus$   $C7b9$   $F\Delta b5$   $E\Delta b5$   $F-7$   $A-6$   $D\flat\Delta b5$   $A7b9$   $D-7$

$D-7$   $G7$   $C\Delta$   $D7$  1.  $D-7$   $G7b9$   $C\Delta$   $A7$

2.  $D-7$   $G7b9$   $C\Delta$   $B7$

$E\Delta$   $C-7$   $F\#\flat 5$   $D\flat\Delta b5$   $E\flat-7$   $E-7$   $F\#\flat 7$   $B7$

$E\Delta$   $C-7$   $F\#\flat 5$   $D\flat\Delta b5$   $D-7$   $G7$   $F-7$   $F\#\flat 7$   $G-7$   $A7b9$

3.  $D-7$   $G7b9$   $C\Delta$

## A Section Blowing Changes

$A\flat-7$   $E-7$  |  $G7sus$   $C7b9$   $F\Delta b5$  |  $E\Delta b5$   $F-7$  |  $A-6$   $D\flat\Delta$

$D-7$   $G7b9$  |  $A-7$   $D7$  |  $D-7$   $G7b9$  |  $C\Delta$   $A7b9$

# PROTOCOL

MELODY

Chord progression for Melody:  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^7$   $B_{MA}^7$   $F^{7ALT}$   $B^b_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MA}^7$   $F^{\#MI}^7$   $E^b_{MI}^{7(b5)}$   $A^{b7(b9)}$   $D^b_{MA}^7$   $C^{7ALT}$   $F^{7ALT}$   $B^b_{MA}^7$

HARMONY

Chord progression for Harmony:  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^7$   $B_{MA}^7$   $F^{7ALT}$   $B^b_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MA}^7$   $F^{\#MI}^7$   $E^b_{MI}^{7(b5)}$   $A^{b7(b9)}$   $D^b_{MA}^7$   $C^{7ALT}$   $F^{7ALT}$   $B^b_{MA}^7$

# QUICKSAND

$CMA7(\sharp 5)$   
( $\sharp 5$ )

$G^bMA7/B^b$

$A_{MI}7$

$D_{MI}^{13}$

$F_{MI}7$

$F_{MI}7$

1.  $G_{MI}7$   $F_{MI}7/G$

5

2.  $G_{MI}7$   $F_{MI}7/G$   $A_{MA}7$   $A^b_{MI}7$

9

$E_{MI}7$   $C7(\flat 9)$   
( $\flat 9$ )  
( $\sharp 13$ )

$G^b_{MI}7$   $B7(\flat 9)$   
( $\flat 9$ )  
( $\sharp 13$ )  
 $\sharp 11$

13

C INSTRUMENTS

# RED'S BLUES

JERRY BERGONZI

The musical score is written for C instruments in 4/4 time. It consists of three staves of music. The first staff begins with a key signature of two flats (Bb and Eb) and a common time signature. The melody features several triplet markings. The second staff starts at measure 5 and continues the melodic line. The third staff starts at measure 9 and concludes the piece with a double bar line. The chord progression is as follows:

Measure	Chord
1	B <sup>b</sup> 7
2	A <sup>b</sup> Mi <sup>7</sup>
3	D <sup>b</sup> 7
4	G <sup>b</sup> MA <sup>7</sup>
5	E <sup>b</sup> MA <sup>7</sup>
6	AMi <sup>7</sup>
7	D <sup>7</sup>
8	GMA <sup>7</sup>
9	C <sup>#</sup> Mi <sup>7</sup>
10	F <sup>#</sup> 7
11	BMA <sup>7</sup>
12	CMi <sup>7</sup> (b5)
13	F7(b9)
14	B <sup>b</sup> 7
15	A <sup>7</sup> (b9, 13)

C

# Refuge

Jerry Bergonzi

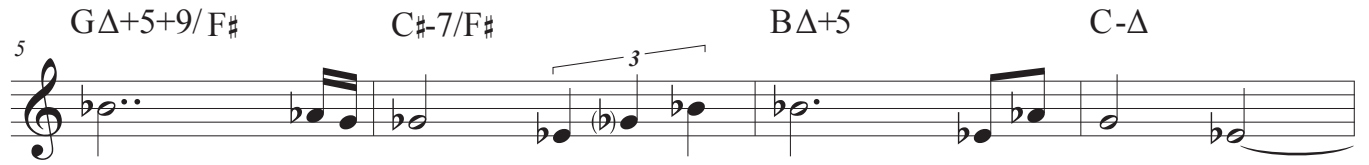
Ballad

D<sup>b</sup>tr/Dtr

E<sup>b</sup>-Δ

D<sup>b</sup>7sus

B<sup>b</sup>Δ<sup>b</sup>5







# RECURRING DREAM

**MELODY**

$A^b MA 7(\sharp 5)$

$G^b MA 7(\sharp 5)$

5  $G MI^7$

9  $C MI^7$

13

**HARMONY**

$A^b MA 7(\sharp 5)$

17  $G^b MA 7(\sharp 5)$

21  $G MI^7$

25  $C MI^7$

29

# REPEATO-VONCE

The musical score is written for B Flat Instruments in 4/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The score includes various suspended chords and melodic lines. The chords are labeled as follows:

- Staff 1: C<sup>7</sup><sub>SUS</sub>
- Staff 2: A<sup>b7</sup><sub>SUS</sub>
- Staff 3: C<sup>7</sup><sub>SUS</sub>
- Staff 4: A<sup>b7</sup><sub>SUS</sub>
- Staff 5: E<sup>7</sup><sub>SUS</sub>
- Staff 6: E<sup>b7</sup><sub>SUS</sub>
- Staff 7: B<sup>7</sup><sub>SUS</sub>
- Staff 8: A<sup>b7</sup><sub>SUS</sub>

The score includes measure numbers 6, 10, 14, 18, 22, 26, and 30. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is characteristic of mid-20th-century jazz.

# REPORE-PA-INT

The musical score is written for C instruments in 4/4 time. It consists of five staves of music. The first staff contains measures 1-4 with chords C<sup>MI</sup>(MA7), E<sup>MI</sup>(MA7), E<sup>b</sup>MI, and G<sup>7</sup>(b9). The second staff contains measures 5-8 with chords A<sup>b</sup>MA<sup>7</sup>(#5), G<sup>7</sup>SUS, F#<sup>7</sup>(#11), and F#<sup>7</sup>SUS. The third staff contains measures 9-12 with chords E<sup>b</sup>MA<sup>7</sup>, D<sup>MA</sup>7, D<sup>b</sup>MA<sup>7</sup>, and A<sup>b</sup>MI(MA7). The fourth staff contains measures 13-16 with chords C<sup>MI</sup>(MA7), E<sup>MA</sup>7(b5), E<sup>b</sup>MI<sup>7</sup>, and B<sup>b</sup>7(b9)(13). The fifth staff contains measures 17-20 with chords E<sup>MA</sup>7(b5) and E<sup>b</sup>MI/E<sup>MI</sup>. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective staves.



# RYVIM WITH DING

**Chord Progression 1:** B<sup>b</sup>MA<sup>7</sup> G<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> G<sup>7</sup> D<sup>b</sup>MI<sup>7</sup> G<sup>b7</sup>

**Chord Progression 2:** FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup> 1. G<sup>b7</sup> F<sup>7</sup>

**Chord Progression 3:** 2. G<sup>b7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> D<sup>7</sup>

**Chord Progression 4:** G<sup>7</sup> C<sup>7</sup>

**Chord Progression 5:** F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> G<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>

**Chord Progression 6:** B<sup>b</sup>MA<sup>7</sup> G<sup>7</sup> D<sup>b</sup>MI<sup>7</sup> G<sup>b7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup> G<sup>b7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>

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

# SCRATCHY

**1**  $GMA_{SUS}$

**5**  $E^b7_{SUS}$

**5**  $FMA^{7(b5)}$   $A_{MI} / B^b_{MI}$

**9**  $E^b_{MI}7$

**13**  $E^b_{MA}7(\sharp 5) / D$

**17**  $B_{MA}7(b5) / E^b$

**21**  $D_{MA}7(\sharp 11)$   $D^7_{SUS}$

**25**  $GMA_{SUS}$

**29**

C INSTRUMENTS  
(MELODY)

# SEPERATED

JERRY BERGONZI

STRAIGHT  = 117

**E mi<sup>7</sup>** **F mi<sup>7</sup> (MA<sup>7</sup>)**

**G mi<sup>7</sup>** **B<sup>b</sup> mi<sup>7</sup>**

**D<sup>b</sup> mi<sup>7</sup> (MA<sup>7</sup>)** **D mi<sup>7</sup>** **B<sup>b</sup> MA<sup>7</sup> (#5)**

9 **1. A mi<sup>7</sup>** **E mi<sup>7</sup>**

13 **2. A mi<sup>7</sup>**

17



C INSTRUMENTS  
(HARMONY)

# SEPERATED

JERRY BERGONZI

5

9

13

17

$E_{mi7}$   $F_{mi7(MA7)}$

$G_{mi7}$   $B^b_{mi7}$

$D^b_{mi7(MA7)}$   $D_{mi7}$   $B^b_{MA7(\#5)}$

1.  $A_{mi7}$   $E_{mi7}$

2.  $A_{mi7}$

# SHADD

**B<sup>b</sup>9** **A<sup>b</sup>7** **G<sup>7</sup>**  
**C<sup>M</sup>7** **G<sup>7</sup>** **C<sup>M</sup>7** **D<sup>b</sup>M<sup>7</sup>** **G<sup>b</sup>7** **C<sup>M</sup>7** **F<sup>7</sup>**  
**G<sup>M</sup>7** **D<sup>7</sup>** **D<sup>M</sup>7(b5)** **G<sup>7</sup>(b9)**  
**G<sup>M</sup>7** **C<sup>7</sup>** **C<sup>M</sup>7** **F<sup>7</sup>**  
**B<sup>b</sup>9** **A<sup>b</sup>7** **G<sup>7</sup>**  
**C<sup>M</sup>7** **G<sup>7</sup>** **C<sup>M</sup>7** **E<sup>M</sup>7(b5)** **A<sup>7</sup>(b9)**  
**E<sup>b</sup>M<sup>7</sup>** **A<sup>b</sup>7** **D<sup>M</sup>7** **G<sup>7</sup>** **C<sup>M</sup>7** **E<sup>b</sup>M<sup>7</sup>** **A<sup>b</sup>7**  
**G<sup>M</sup>7** **C<sup>7</sup>** **C<sup>M</sup>7** **F<sup>7</sup>** **B<sup>M</sup>A<sup>7</sup>**

BASED ON THE THE CHANGES TO: *THAT OLD FEELING*

# SHADOW OF A DOUBT

**B<sup>b</sup>7<sub>SUS</sub>**

**E<sup>b</sup>7<sub>SUS</sub>** **E MA<sup>7</sup>**

**B<sup>b</sup>7<sub>SUS</sub>**

**E<sup>b</sup>7<sub>SUS</sub>** **E MA<sup>7</sup>**

**F<sup>7</sup><sub>SUS</sub>** **F<sup>#</sup>0<sup>7</sup>** **G MI<sup>7</sup>**

**A<sup>b</sup>7** **D<sup>b</sup> MA<sup>7</sup>** **F<sup>7</sup>ALT**

**B<sup>b</sup>7<sub>SUS</sub>**

**E<sup>b</sup>7<sub>SUS</sub>** **E MA<sup>7</sup>**

5

9

13

17

21

25

29

# SHENZHEN

$E^b MA7 \#9$        $A^b MA7(\#5)$        $G MI^{(MA7)}$        $F \#7(\#9)$   
 $D MA7 \#5$

$G MI^7$        $G MI^7(b6)$        $G MI^7$        $G MI^7(b6)$

5  
 $B^b MA7(\#11)$        $A MI^7(b6)$        $E MI^{13}$        $F MI^{13}$

G MI<sup>7</sup>

A MI<sup>7(b6)</sup>

Musical score for 'SHENZHEN' featuring a vocal line and piano accompaniment. The score is in 4/4 time and consists of four measures. The key signature has one flat (B-flat). The vocal line starts on G4 and moves stepwise to A4. The piano accompaniment features chords for Gm7 and Am7(b6) in the right hand, and corresponding bass notes in the left hand. The piano part uses a 'pedal point' technique with sustained notes in the bass.

# SHOD CHANKAR

Emi7 A7 Ebmi7 Ab7 Dbma7 C7(#9)

Abmi7 Db7 Gbma7 Gmi7(b5) C7(b9)

5 Fmi7 Bb7 Ebmi7 Ab7(b9)

9 Dbma7 Fmi7 Gb7

13 G7(#9) C7 B7 Bb7

17 A7 Ab7 Emi7 A7 Ebmi7 Ab7

21 Dbma7 C7(#9) Abmi7 Db7

25 Gbma7 Gmi7(b5) C7(b9) Fmi7

29 Bb7 Ebmi7 Ab7(b9) Dbma7

32

# SHOD SHIFTER

JERRY BERGONZI

$E_b\text{maj7}(\sharp 9)$



5  $F\sharp\text{maj7}(\sharp 9)$



9  $E_b\text{maj7}(\sharp 9)$



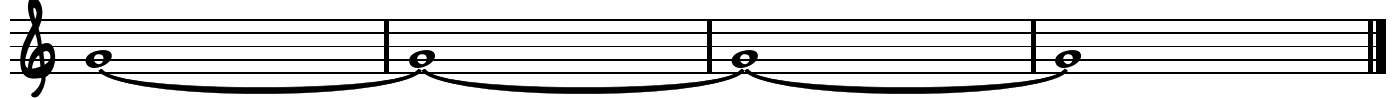
13  $F\sharp\text{maj7}(\sharp 9)$



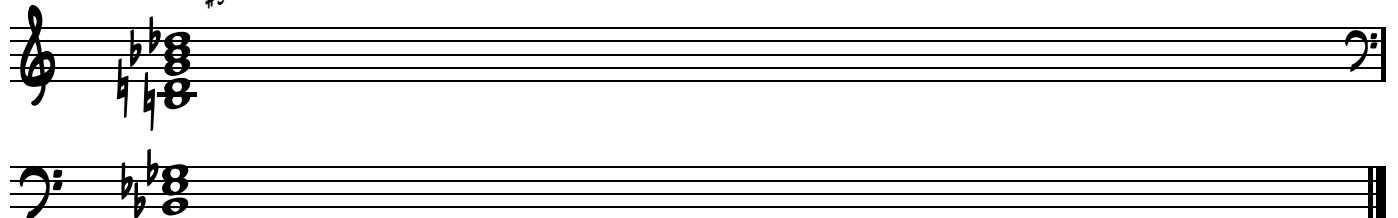
17  $G\text{maj7}(\flat 5)$



21  $D_b\text{maj7}$   $D_m^{11}$



$E_b\text{maj7}(\sharp 9)$



# SHOID

**B<sup>MA</sup>7(b5)**    **D<sup>MA</sup>7(b5)**    **G<sup>7</sup>SUS**    **B<sup>b</sup>MA<sup>7</sup>(b5)**    **E<sup>b</sup>MA<sup>7</sup>(#5)**    **E<sup>b</sup>7<sup>SUS</sup>**

**G<sup>MA</sup>7(b5)**    **B<sup>b</sup>MA<sup>7</sup>(b5)**    **E<sup>b</sup>7<sup>SUS</sup>**    **F<sup>#</sup>MA<sup>7</sup>(b5)**    **BMA<sup>7</sup>(#5b5)**    **F<sup>#</sup>7<sup>SUS</sup>**

5 **F<sup>Mi</sup>7/B<sup>b</sup>**    **G/B<sup>b</sup>7**    **E<sup>b</sup>7<sup>SUS</sup>**    **E<sup>b</sup>9**

9 **F<sup>#</sup>7<sup>SUS</sup>**    **B7(b9)**    **D<sup>Mi</sup>7**    **G<sup>7</sup>SUS**

13 **F<sup>#</sup>7<sup>SUS</sup>**    **B7(b9)**    **E<sup>b</sup>Mi7**    **A<sup>b</sup>7<sup>SUS</sup>**

17



# SI SENORA

Chord symbols for the first staff:  $G^bMA^7$ ,  $DMA^7$ ,  $G^bMA^7$ ,  $DMA^7$

Chord symbols for the second staff:  $G^bMA^7$ ,  $DMA^7$ ,  $G^bMA^7$ ,  $DMA^7$

5  $Fmi^7$   $B^b7$   $E^bMA^7$   $Ami^7$   $D^7$   $GMA^7$

9  $G^bMA^7$   $Emi^7$   $A^7$   $DMA^7$   $D^bMA^7$

13  $Cmi^7$   $F^7$   $A^bmi^7$   $D^b7$   $Emi^7$   $A^7$   $DMA^7$

17

# SIGHT UNSEEN

The musical score is written for C 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 melody starts on a quarter rest, followed by eighth and quarter notes. Chord symbols are placed above the staff: FMA<sup>7</sup>, F#MI<sup>7</sup>, BMI<sup>7</sup>, and DMI<sup>7</sup>. The second staff continues the melody with eighth and quarter notes. Chord symbols below the staff are GMI<sup>7</sup>, A<sup>b</sup>MI<sup>7</sup>, GMI<sup>7(b5)</sup>, and G<sup>b</sup>MI<sup>7</sup>. The third staff starts with a measure rest marked with a '5' below it, followed by eighth and quarter notes. Chord symbols below the staff are AMI<sup>7</sup> and D<sup>b</sup>MI<sup>7</sup>. The fourth staff continues with eighth and quarter notes. Chord symbols below the staff are FMI<sup>7</sup>, DMI<sup>7</sup>, GMI<sup>7</sup>, and E<sup>b</sup>MA<sup>7</sup>. The piece concludes with a double bar line. Measure numbers 13, 5, and 9 are indicated at the beginning of the first, second, and third staves respectively.

# SILENT FLYING

EMA<sup>7</sup>      A<sup>b</sup>MA<sup>7</sup>(#9)      FMA<sup>7</sup>(#5)      DMA<sup>7</sup>(#5)

CMA<sup>7</sup>      E<sup>b</sup>MI / AMA      FMA<sup>7</sup>      EMA<sup>7</sup>

<sup>5</sup>E<sup>b</sup>MA<sup>7</sup>(#5)      DMA<sup>7</sup>      B<sup>b</sup>MA<sup>7</sup>      D<sup>b</sup>MA<sup>7</sup>

9

# SIMULTANEOUS LOOKS

C<sub>M</sub>7(b6)

C<sub>M</sub>7(b6)

5

F<sub>M</sub>7(b6)

9

F<sub>M</sub>7(b6)

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

13

**E<sup>b</sup>Mi<sup>7</sup>** **E<sup>b</sup>Mi<sup>7</sup>/A<sup>b</sup>**

17

**Dmi<sup>7</sup>** **G<sup>7</sup>(#9)**

21

# SKULL SHINING

**E<sup>MA</sup>7(b5)** **G<sup>7</sup>ALT**

**C<sup>7</sup>ALT** **F<sup>m</sup>7** **B<sup>b7</sup>ALT**

**E<sup>b</sup>m<sup>7</sup>** **A<sup>7</sup>(#11)**

**A<sup>b</sup>MA<sup>7</sup>** **D<sup>m</sup>7** **G<sup>7</sup>** **D<sup>b</sup>m<sup>7</sup>** **G<sup>b</sup>7** **B<sup>M</sup>A<sup>7</sup>**

**B<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>7<sup>SUS</sup>** **F<sup>#</sup>m<sup>7</sup>**

**D<sup>m</sup>7** **G<sup>7</sup>** **D<sup>b</sup>MA<sup>7</sup>(b5)**

1 5 9 13 17 21

# SMALL PLEASURES

Chord changes for the score:

- 1: FMA<sup>7</sup>
- 2: E<sup>b</sup>7(#11)
- 3: A<sup>M</sup>7(b5)
- 4: D<sup>7</sup>(b9)
- 5: G<sup>M</sup>7
- 6: B<sup>b</sup> M<sup>7</sup>(MA<sup>7</sup>)
- 7: E<sup>b</sup>7(#11)
- 8: A<sup>M</sup>7
- 9: D<sup>M</sup>7
- 10: 1. G<sup>M</sup>7
- 11: C<sup>7</sup>(b9)
- 12: E<sup>M</sup>7(b5)
- 13: A<sup>7</sup>(b9)
- 14: D<sup>M</sup>7
- 15: G<sup>7</sup>
- 16: G<sup>M</sup>7
- 17: 2. B<sup>M</sup>7(b5)
- 18: E<sup>7</sup>(b9)
- 19: A<sup>M</sup>7
- 20: D<sup>M</sup>7
- 21: G<sup>M</sup>7
- 22: C<sup>7</sup>
- 23: FMA<sup>7</sup>
- 24: C<sup>7</sup>(b9)

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

# SMOOVE

F#mi7 Dmi7 Ema7 Ebmi7

Bmi7 G7sus A7sus Abmi7

5 Cmi7 Ab7 Bbma7 Ami7

9 Fmi7 C#mi7 Ebma7 Dmi7

13



# SO ABOVE, SO BELOW

The musical score is written for C 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 7/8 time signature. The third staff has a 9/8 time signature. The fourth staff has a 13/8 time signature. The fifth staff has a 17/8 time signature. The score includes various chord symbols such as  $E^bMA^7$ ,  $A^bMI^7$ ,  $GMI^7$ ,  $C^{7ALT}$ ,  $FMI^7$ ,  $G^7(\flat 9)$ ,  $CMI^7$ ,  $A^bMI^7$ ,  $D^b7ALT$ ,  $CM^7(\flat 5)$ ,  $FMI^7$ ,  $BMA^7(\flat 5)$ ,  $EMI^7$ ,  $A^7$ ,  $A^bMA^7(\sharp 5)$ ,  $D^bMI^7$ ,  $G^b7$ ,  $EMI(MA^7)$ , and  $A^7(\sharp 11)$ . There are also articulations like slurs and triplets.

# SO B IT

(INTRO)  $B^b MA^{7(b5)}$   $G MA^{7(b5)}$   $G^b MA^{7(b5)}$   $E^b MA^{7(b5)}$   $B MA^{7(\#5)}$   $B^b 7_{SUS}$

$B^b MA^{7(b5)}$   $G MA^{7(b5)}$   $G^b MA^{7(b5)}$   $E^b MA^{7(b5)}$   $B MA^{7(\#5)}$   $B^b 7_{SUS}$

5  $E^b 7_{SUS}$   $B^b 7_{SUS}$

9  $G^b 7_{SUS}$   $A^b 7_{SUS}$   $B^b 7_{SUS}$

(BLOWING CHANGES)

$B^b 7_{SUS}$

17  $E^b 7_{SUS}$   $B^b 7_{SUS}$

21  $G^b 7_{SUS}$   $A^b 7_{SUS}$   $B^b 7_{SUS}$

25

C INSTRUMENTS

# SOLAR

REHARM BY  
JERRY BERGONZI

**C**<sub>mi</sub><sup>6/9</sup> **G**<sub>mi</sub><sup>7</sup> **C**<sup>7</sup>

**F**<sub>M</sub><sup>A7</sup> **F**<sub>#mi</sub><sup>7</sup> **B**<sup>7</sup>

**E**<sub>M</sub><sup>A7</sup> **E**<sub>bmi</sub><sup>7</sup> **A**<sup>b7</sup> **D**<sub>b</sub><sup>MA7</sup> **E**<sub>mi</sub><sup>7</sup> **A**<sup>7</sup>

**D**<sub>M</sub><sup>A7</sup> **C**<sub>#mi</sub><sup>7</sup> **F**<sub>#</sub><sup>7</sup> **F**<sub>mi</sub><sup>7</sup> **G**<sup>7(b9)</sup>

5 9 13

# SOLAR RETURN

**Cmi<sup>7</sup>**

5 **BMA<sup>7(b5)</sup>**

9

13 **G<sup>7(b9)</sup>SUS**

17

21

# SONNY

**1. F<sup>Mi7</sup> C<sup>7ALT</sup> F<sup>Mi7</sup> F<sup>7ALT</sup>**

**B<sup>bMi7</sup> F<sup>7ALT</sup> B<sup>bMi7</sup> B<sup>7</sup>**

**5 1. D<sup>bMA7</sup> D<sup>Mi7</sup> G<sup>7</sup> C<sup>MA7</sup> D<sup>bMi7</sup> G<sup>b7</sup>**

**9 B<sup>MA7</sup> C<sup>Mi7</sup> F<sup>7</sup> B<sup>bMA7</sup> B<sup>bMA7</sup>**

**13 B<sup>bMi7</sup> E<sup>b7</sup> A<sup>bMA7</sup> C<sup>7ALT</sup>**

**17 2. D<sup>bMA7</sup> D<sup>MA7</sup> G<sup>7</sup> C<sup>Mi7(b5)</sup> F<sup>7(b9)</sup>**

**21 B<sup>bMi7</sup> E<sup>b7</sup> A<sup>bMA7</sup> C<sup>7ALT</sup>**

**25**

# SOUL MISSION

1  $D_{MI}7(b5)$   $B^b_{MI}7$   $G^b_{MA}7$   $F7_{ALT}$

5  $B_{MI}7$   $E7(b9)$   $A_{MA}7$   $F7_{ALT}$

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

13  $G_{MA}7(b5)$   $G^b_{MA}7$   $C^{\#}_{MI}7$   $F^{\#}7(b9)$   $B_{MA}7$

17  $B_{MA}7$   $B^b7_{ALT}$   $E^b_{MA}7$   $B^b_{MI}7$   $E^b7(b9)$   $E_{MI}7$

21  $E_{MI}7$   $A7$   $D_{MI}7(b5)$   $B^b_{MI}7$   $G^b_{MA}7$

25  $G^b_{MA}7$   $F7_{ALT}$   $B_{MI}7$   $E7(b9)$   $A_{MA}7$

29  $A_{MA}7$   $F7_{ALT}$   $B^b_{MI}7$   $E^b7(b9)$   $E^b_{MI}7$

33  $E^b_{MI}7$   $A^b7$   $D^b_{MA}7(\#11)$

# SOUND ADVICE

1  $Fmi^7$   $G^bMA^7$   $Gmi^7$   $A^bMA^7$   $D^bMA^7$

5  $D^bMA^7$   $C7(\overset{b9}{\underset{\#11}{11}})$   $Bmi^7$

9  $Cmi^7$   $D^bMA^7$   $E^bmi^7(MA^7)$   $A^7sus$

13  $A^bMA^7$   $Ami^7(b5)$   $D7(b9)$   $G^bMA^7(b5)$   $Gmi^7$

17  $Dmi^7$   $G^7sus$   $F\#mi^7$

21  $F\#mi^7$   $B^7$   $E^bmi^7$   $Ema^7(b5)$

25  $Fmi^7$   $G^bMA^7$   $Gmi^7$   $A^bMA^7$   $D^bMA^7$

29  $D^bMA^7$   $C7(\overset{b9}{\underset{\#11}{11}})$   $Bmi^7$   $Emi^7$

33  $Fmi^7$   $E^bmi^7$   $D^bMA^7$   $C7alt$

# SOOR BUT LOVELY

**A**  $Gm7$   $C7$   $Gm7$   $C7$

$F7$   $Bb7$   $Cb9$   $G7$   $Cb9$

**B**  $Fm7$   $Bb7$   $CMA7$   $Fm7$   $Bb7$   $CMA7$

$Abm7$   $D7$   $Ebm7$   $Ebm7$   $A7$   $Dm7$   $G7$

**A**  $Gm7$   $C7$   $Gm7$   $C7$

$F7$   $Bb7$   $Cb9$   $G7$   $Cb9$



# SPLURGE

**B<sub>MA</sub>7(b5)**

**A<sub>MA</sub>7(b5)**

**D<sup>b</sup><sub>MA</sub>7(b5)**

**E<sub>MA</sub>7(b5)**

**C<sub>MA</sub>7(b5)**

**E<sub>MI</sub>(MA7)**      **E<sup>b</sup>7<sub>ALT</sub>**      **A<sup>b</sup><sub>MI</sub>(MA7)**      **G<sup>7</sup><sub>ALT</sub>**

**C<sub>MI</sub>7**      **B<sup>b</sup><sub>MI</sub>7**

25

C INSTRUMENTS

# SPRING IS HERE

REHARM BY  
JERRY BERGONZI

$D^bMA^{7(b5)}/C$   $D^b\circ 9/C$

5  $A^bMI^7$   $D^b7$   $G^bMI^7$   $B^7$

9  $FMI^{7(b5)}$   $B^b7(b9)$   $E^bMI^{7(b5)}$   $A^b7(b9)$

13

17  $B^bMI^{(MA)7}$   $E^b7$   $DMI^7$   $G^7$   $E^bMI^7$   $A^b7$

21

25  $FMI^7$   $B^b7$   $E^bMI^7$   $A^b7$   $D^bMA^7$   $B^b7$   $E^bMI^7$   $A^b7$

29

©

# SPRUNG

**Staff 1:**  $FMA^7$   $GMI^7$   $C^7$   $FMA^7$   $B^bMI^7$   $E^b7$   
**Staff 2:**  $AMI^7$   $D^7$   $GMI^7$   $C^7$   $FMA^7$   $A^bMI^7$   $D^b7$   
**Staff 3 (5):**  $G^bMA^7$   $A^bMI^7$   $D^b7$   $G^bMA^7$   $BMI^7$   $E^7$   
**Staff 4 (9):**  $B^bMI^7$   $E^b7$   $A^bMI^7$   $D^b7$   $G^bMA^7$   $AMI^7$   $D^7$   
**Staff 5 (13):**  $GMA^7$   $GMI^7$   $C^7$   $FMA^7$   $FMI^7$   $B^b7$   
**Staff 6 (17):**  $E^bMA^7$   $A^bMI^7$   $D^b7$   $G^bMA^7$   $GMI^7$   $C^7$   
**Staff 7 (21):**  $FMA^7$   $GMI^7$   $C^7$   $FMA^7$   $B^bMI^7$   $E^b7$   
**Staff 8 (25):**  $AMI^7$   $D^7$   $GMI^7$   $C^7$   $FMA^7$   $GMI^7$   $C^7$   
**Staff 9 (29):**

BASED ON THE CHORD CHANGES TO: *JOY SPRING*

# SQUID INK

The musical score is written for C 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. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17. The score concludes with a double bar line at the end of the fifth staff.

Chord annotations above the staves include:  $B^b_{MI}7$ ,  $B^b_{MI}7$ ,  $A_{MI}^{(MA7)}$ ,  $A_{MI}^{(MA7)}$ ,  $F_{MI}7$ ,  $F_{MI}7$ ,  $B^b_{MA}7^{(b5)}$ ,  $B_{MI}7$ ,  $A7^{(\#11)}$ ,  $A7^{(\#11)}$ ,  $E^b_{MA}$ ,  $E_{MI}7$ ,  $D^b7^{(\#11)}$ ,  $D^b7^{(\#11)}$ ,  $A_{MAJ}7^{(\#5)}$ ,  $A_{MAJ}7^{(\#5)}$ ,  $E^b_{MAJ}7^{(\#5)}$ ,  $E^b_{MAJ}7^{(\#5)}$ ,  $B_{MA}$ ,  $A_{MAJ}7^{(b5)}$ , and  $F7^{ALT}$ .

# STAR GAZING

The musical score is written for C instruments in 4/4 time. It consists of eight staves of music. Above the staves, chord changes are indicated with letters and accidentals. The first staff has chords  $A^bMA^7$ ,  $D^b7$ ,  $CMI^7$ , and  $F^7$ . The second staff has  $B^bMI^7$ ,  $C\#MI^7$ , and  $F\#7$ . The third staff has  $B^bMI^7$ ,  $E^b7$ ,  $GMI^7(b5)$ ,  $C^7(b9)$ , and  $FMI^7$ . The fourth staff has  $FMI^7$ ,  $B^b7$ ,  $B^bMI^7$ , and  $E^b7$ . The fifth staff has  $B^bMI^7/A^b$ ,  $GMI^7(b5)$ ,  $C^7(b9)$ ,  $FMI^7$ , and  $B^b7$ . The sixth staff has  $B^bMI^7$ ,  $G^b7$ ,  $CMI^7$ ,  $BMI^7$ , and  $E^7$ . The seventh staff has  $B^bMI^7$ ,  $E^b7$ ,  $A^bMA^7$ ,  $B^bMI^7$ , and  $E^b7$ . The eighth staff continues the melodic line. Measure numbers 5, 9, 13, 17, 21, and 25 are marked at the beginning of their respective staves.

BASED ON THE CHORD CHANGES TO: EAST OF THE SUN

C INSTRUMENTS

# STELLA BY STARLIGHT

REHARM BY  
JERRY BERGONZI

1  $E_{MI}7(b5)$   $A^{7(b9)}$   $C_{MI}7$   $F^7$

5  $B^b_{MI}7$   $E^b7$   $A^b_{MI}(MA7)$   $E^b / E_{MA}7(b5)$

9  $A_{MI}7(b5)$   $G_{MI}6/9$   $E^7(13)$   $A^{7ALT}$

13  $D_{MI}7$   $E_{MI}7(b5)$   $A_{MI}7(b5)$   $D^7(b9)$

17  $E_{MA} / G^7$   $C_{MI}7$   $A^b7_{sus}$   $G_{MI}11(MA7)\#11$  (\* SEE VOICING)

21  $E_{MI}7(b5)$   $A^{7(b9)}$   $E^b_{MI}7$   $A^b7$

25  $C^{\#}_{MI}7$   $F^{\#}7$   $C_{MI}7$   $F^7$   $B^b_{MI}7$   $B^b_{MA}7$

29

\* VOICING

Gm11(MA7) #11

Musical staff for measure 33, treble clef. The staff contains a chord voicing for Gm11(MA7) #11. The notes are G4 (quarter), Bb4 (quarter), D5 (quarter), F#4 (quarter), Ab4 (quarter), and G4 (quarter). A sharp sign is placed above the F#4 note.

Musical staff for measure 34, bass clef. The staff contains a chord voicing for Gm11(MA7) #11. The notes are G3 (quarter), Bb3 (quarter), D4 (quarter), F#3 (quarter), Ab3 (quarter), and G3 (quarter). A flat sign is placed above the Bb3 note.

# STOFFY

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 time signature is 3/4, which changes to 4/4 in the third measure and back to 3/4 in the fourth measure. The key signature has one sharp (F#). The melody in the upper staff features eighth and quarter notes with various accidentals. The bass line consists of dotted half notes and quarter notes.

The second system of music continues the piece. It features the same two-staff format. The time signature changes from 3/4 to 4/4 in the third measure and back to 3/4 in the fourth measure. The melody in the upper staff includes eighth notes and quarter notes. The bass line continues with dotted half notes and quarter notes.

5

The third system of music concludes the piece. It features the same two-staff format. The time signature changes from 3/4 to 4/4 in the third measure and back to 3/4 in the fourth measure. The melody in the upper staff includes quarter notes and half notes. The bass line continues with dotted half notes and quarter notes. The system ends with a double bar line.

9

**SOLOS: FREE, NO CHANGES**



# STRETCH

BALLAD

F<sup>MI</sup>13

E<sup>MAJ</sup>7(b5)

D<sup>MA</sup>7(#5)

E<sup>b</sup>MI11

B<sup>MI</sup>11

B<sup>b</sup>MI11

A<sup>MI</sup>7

D<sup>7</sup>

G<sup>MI</sup>7

5

F<sup>7</sup>SUS

E<sup>b</sup>7<sup>SUS</sup>/F

F<sup>7</sup>SUS

A<sup>b</sup>7<sup>SUS</sup>

9

D<sup>b</sup>MA<sup>7</sup>

C<sup>MA</sup>(#15)

A<sup>MA</sup>7

F<sup>MA</sup>(#15)

E<sup>b</sup>MA<sup>(#15)</sup>

13

# STUMBALINA

Musical notation for C Instruments (Saxophone, Trumpet, etc.) in 7/4 time. The score consists of four staves of music. Chord progressions are indicated above the notes.

Staff 1:  $F_{MI}^7$   $G_{MI}^7$   $C^7$

Staff 2:  $F_{MI}^7$   $C_{MI}^7$   $F^7$

Staff 3:  $B^b_{MI}^7$   $E^b7$   $A^b_{MI}^7$   $D^b7$

Staff 4:  $F^{\#}_{MI}^7$   $B^7$   $G_{MI}^7$   $C^7$

**BASS LINE:**

Musical notation for Bass Line in 7/4 time. The score consists of four staves of music. Chord progressions are indicated above the notes.

Staff 1:  $F_{MI}^7$   $G_{MI}^7$   $C^7$

Staff 2:  $F_{MI}^7$   $C_{MI}^7$   $F^7$

Staff 3:  $B^b_{MI}^7$   $E^b7$   $A^b_{MI}^7$   $D^b7$

Staff 4:  $F^{\#}_{MI}^7$   $B^7$   $G_{MI}^7$   $C^7$

# SUN WORSHIP RITUAL

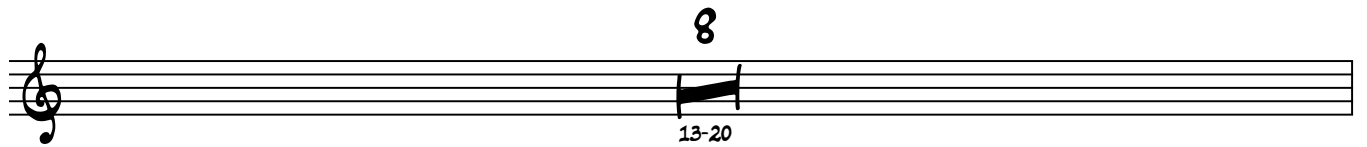
## C PEDAL THROUGHOUT



5



9



21



25



29

# SUNSCREENS

The musical score is written for C instruments in 4/4 time. It consists of three staves. The first staff contains a melodic line with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above this staff are chord changes: C<sup>M1</sup>(<sup>MA7</sup>) for the first measure, G<sup>M1</sup>7 for the second measure, and C<sup>7</sup> for the third measure. The second staff contains a melodic line with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above this staff are chord changes: F<sup>MA7</sup> for the first measure, F<sup>M1</sup>7 for the second measure, and B<sup>b7</sup> for the third measure. The third staff contains a melodic line with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above this staff are chord changes: E<sup>b</sup>MA<sup>7</sup> for the first measure, E<sup>b</sup>M1<sup>7</sup> for the second measure, A<sup>b7</sup> for the third measure, D<sup>b</sup>MA<sup>7</sup> for the fourth measure, and D<sup>M1</sup>7(<sup>b5</sup>) G<sup>7</sup>(<sup>b9</sup>) for the fifth measure. The score is marked with a '5' at the beginning of the second staff and a '9' at the beginning of the third staff.

BASED ON THE CHORD CHANGES TO: *SOLAR*

# SURRENDER

1  $Cm^{b9}$   $G7^{(b9)}$   $Cm^{b9}$   $G7^{(b9)}$

5  $Cm^{b9}$   $G7^{(b9)}$   $Cm^{b9}$   $G7^{(b9)}$

9  $Cm^{b9}$   $G7^{(b9)}$   $Cm^{b9}$   $G7^{(b9)}$

13  $E^bMA7$   $E^o7$

17  $Fm7$   $F^o7$   $G7^{(b9)}$   $F\#7^{(b9)}$

21  $Bm^{b9}$   $F\#7^{(b9)}$   $Bm^{b9}$   $F\#7^{(b9)}$

25  $Bm^{b9}$   $F\#7^{(b9)}$   $Bm^{b9}$   $F\#7^{(b9)}$

29

# SYMBOLS

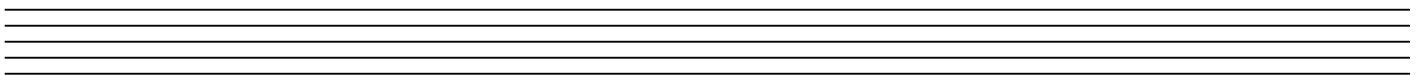
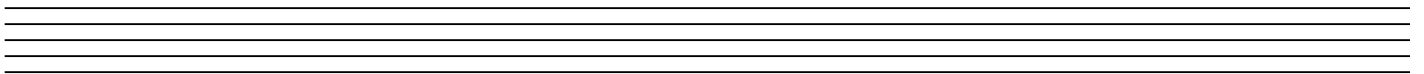
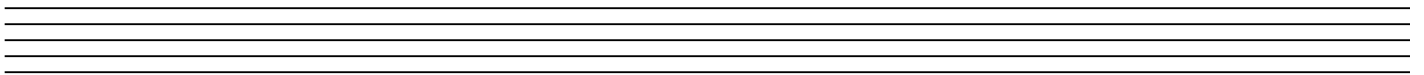
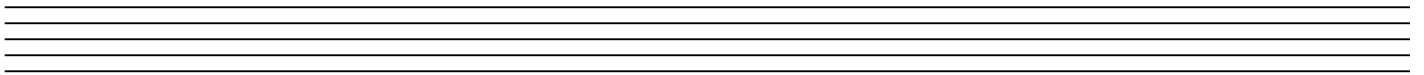
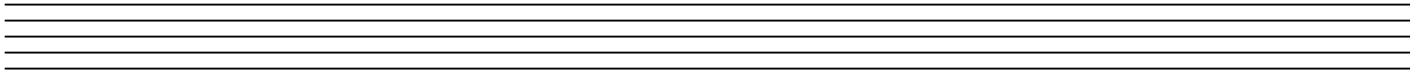
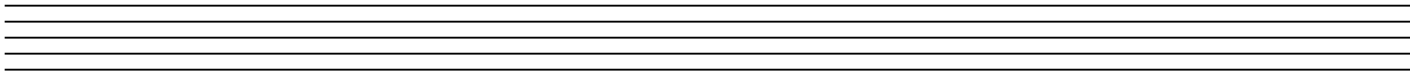
**G<sup>7</sup>(<sup>b</sup>9)** **A<sup>b</sup>m<sup>7</sup>** **C<sup>7</sup>** **B<sup>m</sup><sup>b</sup>9**

**F<sup>7</sup>ALT** **B<sup>b</sup>m<sup>7</sup>** **A<sup>7</sup>SUS** **A<sup>7</sup>SUS**

**F<sup>m</sup>7** **E<sup>b</sup>MA<sup>7</sup>(#5#9)** **A<sup>b</sup>7** **G<sup>b</sup>MA<sup>7</sup>(#5)**

**E<sup>m</sup>7** **A<sup>b</sup>MA<sup>7</sup>(#5)** **G<sup>b</sup>MA<sup>7</sup>(#5)** **F<sup>m</sup>7** **E<sup>m</sup>MA<sup>7</sup>(#5)** **F<sup>m</sup>7**

13



# TABLE STEAKS

**Staff 1:**  $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^{b7}$   $D^b_{MA}^7$   $C^{7(\#9)}$   
**Staff 2:**  $A^b_{MI}^7$   $D^{b7}$   $G^b_{MA}^7$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$   
**Staff 3:**  $F_{MI}^7$   $B^{b7}$   $E^b_{MI}^7$   $A^{b7(b9)}$   
**Staff 4:**  $D^b_{MA}^7$   $D^b_{MA}^7$   $F_{MI}^7$   $G^{b7}$   
**Staff 5:**  $G^{7(\#9)}$   $C^7$   $B^7$   $B^{b7}$   
**Staff 6:**  $A^7$   $A^{b7}$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^{b7}$   
**Staff 7:**  $D^b_{MA}^7$   $C^{7(\#9)}$   $A^b_{MI}^7$   $D^{b7}$   
**Staff 8:**  $G^b_{MA}^7$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$   $F_{MI}^7$   $B^{b7}$   
**Staff 9:**  $E^b_{MI}^7$   $A^{b7(b9)}$   $D^b_{MA}^7$   $D^b_{MA}^7$   
**Staff 10:** (Final staff, no chord changes explicitly labeled)

BASED ON THE CHORD CHANGES TO *STABLEMATES*



C INSTRUMENTS  
(HARMONY)

# TABLE STEAKS

JERRY BERGONZI

3

3

5

3

10

15

22

3

3

27

3

32

## Tectonic Plates

Jerry Bergonzi

The musical score is written in 3/4 time and consists of six systems of music. Each system contains two measures of music with specific chord changes indicated above the staff. The notes are primarily eighth and quarter notes, often beamed together, with some rests and slurs. The key signature changes from one sharp (F#) to one flat (Bb) between the fifth and sixth systems.

System 1: **Bmaj/G** (measures 1-2) and **Emajb5** (measures 3-4)

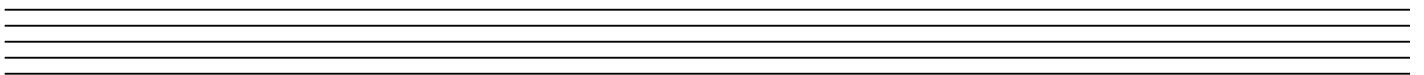
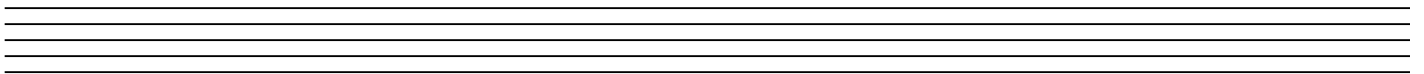
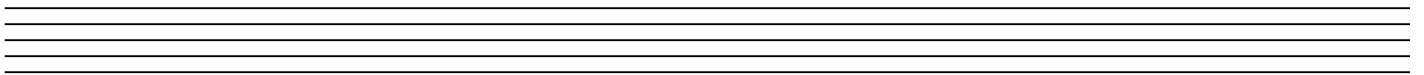
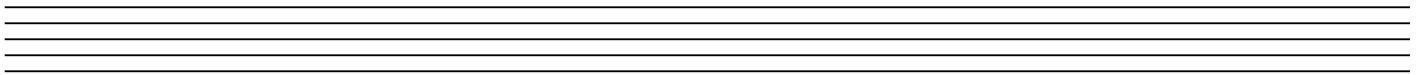
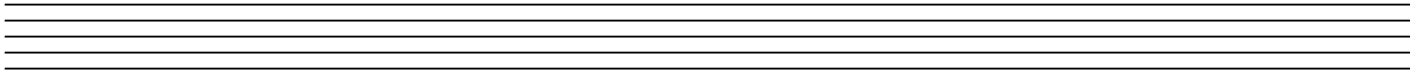
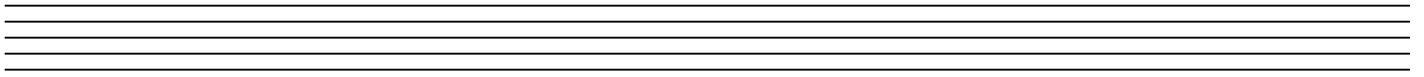
System 2: **Cmaj#15** (measures 5-6) and **A♭maj#15** (measures 7-8)

System 3: **Bmaj/G** (measures 9-10) and **Emajb5** (measures 11-12)

System 4: **Cmaj#15** (measures 13-14) and **A♭maj+15** (measures 15-16)

System 5: **E♭majb5** (measures 17-18) and **D♭majb5** (measures 19-20)

System 6: **Bmaj** (measures 21-22) and **A♭7sus** (measures 23-24)



# THE 4<sup>2</sup>ND PARALLEL

The musical score is written for C instruments in 4/4 time. It consists of two systems of music, each with a first and second ending. The first system includes chords: E<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MI<sup>7</sup>, FMA<sup>7</sup>, E<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MA<sup>7</sup>, C<sup>7</sup>(b9), FMI<sup>7</sup>, B<sup>b</sup>7(b9), E<sup>b</sup>MA<sup>7</sup>, B<sup>b</sup>MI<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>MI<sup>7</sup>, D<sup>b</sup>7, G<sup>b</sup>MA<sup>7</sup>, FMI<sup>7</sup>, and B<sup>b</sup>7. The second system includes chords: FMI<sup>7</sup>, DMI<sup>7</sup>(b5), G<sup>7</sup>(#9), CMI<sup>7</sup>, AMI<sup>7</sup>(b5), D<sup>7</sup>(#9), GMI<sup>7</sup>, CMI<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>MA<sup>7</sup>, F<sup>7</sup>, and B<sup>b</sup>7.

BASED ON THE CHANGES TO: *ON GREEN DOLPHIN ST.*

C INSTRUMENTS  
(HARMONY)

# THE 4<sup>2</sup>ND PARALLEL

JERRY BERGONZI

**Staff 1:**  $E^bMA^7$   $E^bMI^7$

**Staff 2:**  $FMA^7$   $EMA^7$   $E^bMA^7$   $C^7(b9)$

**Staff 3:** 1.  $FMI^7$   $B^b7(b9)$   $E^bMA^7$   $B^bMI^7$   $E^b7$

**Staff 4:**  $A^bMI^7$   $D^b7$   $G^bMA^7$   $FMI^7$   $B^b7$

**Staff 5:** 2.  $FMI^7$   $DMI^7(b5)$   $G^7(\sharp 9)$   $CMI^7$   $AMI^7(b5)$   $D^7(\sharp 9)$

**Staff 6:**  $GMI^7$   $C^7$   $F^7$   $B^b7$   $E^bMA^7$   $F^7$   $B^b7$

BASED ON THE CHANGES TO: **ON GREEN DOLPHIN ST.**

# THE ART OF RISING

Chord progression:  $E_{MI}^7 / B^b_{MA}$     $D^7 / E^b_{MA}(\#5)$     $G^b_{SUS}$     $E^b_{MA}/F$   $D_{MA}/F$

Chord progression:  $E_{MI}^7 / B^b_{MA}$     $D^7 / E^b_{MA}(\#5)$     $D_{MI} / E^b_{MI}$     $D_{MI}^{(MA7)}$

5    $C_{MI}^{(MA7)}$     $E_{MI}^7$

$E^b_{MI} (MA7)$

$D^b_{MA} 7(b5)$

$A^b / B_{MA}$

13

$D_{MA} 7(\#11)$

$G^b_{MA} / A^7$

17

$D^b_{MA} / D_{MA}$

$A^b_{MI} 7(b5)$

$D^b 7(b9 / b13)$

G<sup>b</sup>Mi<sup>7</sup>

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat). It contains four measures of music. The first measure has a quarter rest, followed by eighth notes G4, A4, B-flat4, and C5. The second measure has a quarter rest, followed by eighth notes B-flat4, A4, G4, and F4. The third measure has a quarter rest, followed by eighth notes E-flat4, D4, C4, and B3. The fourth measure has a quarter rest, followed by eighth notes A3, G3, F3, and E3. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with diagonal slashes in all four measures, indicating that the accompaniment is not written out.

25

B<sup>b</sup>Mi<sup>7</sup>

E<sup>b</sup>Mi<sup>7</sup>

A<sup>7</sup>Sus

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of two flats. It contains four measures of music. The first measure has a quarter rest, followed by eighth notes G4, A4, B-flat4, and C5. The second measure has a quarter rest, followed by eighth notes B-flat4, A4, G4, and F4. The third measure has a quarter rest, followed by eighth notes E-flat4, D4, C4, and B3. The fourth measure has a quarter rest, followed by eighth notes A3, G3, F3, and E3. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with diagonal slashes in all four measures, indicating that the accompaniment is not written out.

29



# THE BAT

**STRAIGHT**

**A**

1 *B<sup>b</sup>7* *F<sup>M</sup>7* *B<sup>b</sup>7* *F<sup>M</sup>7*

5 *E<sup>b</sup>M<sup>7</sup>* *C<sup>#</sup>M<sup>7</sup>* *F<sup>#</sup>7* *C<sup>M</sup>7/F* *C<sup>M</sup>7/F*

9 *B<sup>b</sup>7* *F<sup>M</sup>7* *B<sup>b</sup>7* *F<sup>M</sup>7*

13 *E<sup>b</sup>M<sup>7</sup>* *C<sup>#</sup>M<sup>7</sup>* *F<sup>#</sup>7* *C<sup>M</sup>7/F* *C<sup>M</sup>7/F*

**SWING**

**B**

17 *A<sup>M</sup>7* *G<sup>M</sup>7<sup>b</sup>9*

21 *F<sup>#</sup>M<sup>7</sup>* *B<sup>7</sup>* *G<sup>M</sup>7* *C<sup>7</sup>*

**STRAIGHT**

**A**

25 *B<sup>b</sup>7* *F<sup>M</sup>7* *B<sup>b</sup>7* *F<sup>M</sup>7*

29 *E<sup>b</sup>M<sup>7</sup>* *C<sup>#</sup>M<sup>7</sup>* *F<sup>#</sup>7* *C<sup>M</sup>7/F* *C<sup>M</sup>7/F*

# THE EMERGENCE

E<sup>b</sup>Mi<sup>7</sup>      DMA<sup>7</sup>      EMi<sup>7</sup>      C<sup>7</sup>ALT  
 C<sup>#</sup>Mi<sup>7</sup>      B<sup>b7(b9)</sup>      E<sup>b</sup>MIN(MAJ<sup>7</sup>)  
 5  
 AMi<sup>7</sup>      D<sup>7</sup>ALT      GMA<sup>7</sup>      A<sup>b</sup>Mi<sup>7</sup>      D<sup>b7</sup>  
 9  
 F<sup>#</sup>Mi<sup>7</sup>      B<sup>7</sup>ALT      EMi<sup>7</sup>      A<sup>7</sup>ALT  
 13  
 DMA<sup>7</sup> GMi<sup>7</sup>      DMA<sup>7</sup> B<sup>7</sup>      CMA<sup>7</sup> A<sup>b</sup>Mi<sup>7</sup>      1. DMA<sup>7</sup> A<sup>7</sup>  
 17  
 2. DMA<sup>7</sup> E<sup>b</sup>Mi<sup>7</sup>      DMA<sup>7</sup>(b5)  
 21

## BLOWING

DMA<sup>7</sup>      GMi<sup>7</sup>      DMA<sup>7</sup>      BMA<sup>7</sup>      CMA<sup>7</sup>      C<sup>#</sup>Mi<sup>7</sup>      DMA<sup>7</sup>      E<sup>b</sup>MA<sup>7</sup>  
 23



# THE TOMB

**Cmi<sup>7</sup>** **Bmi / Cmi**

**Cmi<sup>7</sup>** **Bmi / Cmi**

**5 Emin<sup>11</sup> F#min<sup>11</sup> Ebma<sup>7(b5)</sup> Dbma<sup>7(b5)</sup>**

**9 Gma<sup>7(#5)</sup> / F# Eb<sup>7</sup> sus / Ab**

**13 F<sup>7</sup> sus / Ab Eb<sup>7</sup> sus / Ab F<sup>7</sup> sus / G**

**17**

C INSTRUMENTS

# THERE WILL NEVER BE ANOTHER YOU

REHARM BY  
JERRY BERGONZI

The musical score is written for C instruments in 4/4 time. It consists of six staves of music. The melody is written in treble clef. Chord progressions are indicated by letters above the staff lines. The score includes a first ending (marked '1.') and a second ending (marked '2.').

Chord progressions:

- Staff 1:  $E^bMA^7$ ,  $Dm^7$ ,  $G^7$
- Staff 2:  $C\#m^7$ ,  $F\#^7$ ,  $Bm^7$ ,  $E^7$
- Staff 3:  $A^7$ ,  $D^7$ ,  $FMA^7(\#11)$
- Staff 4:  $E^7$ ,  $A^7$ ,  $A^7m^7$ ,  $D^7$
- Staff 5:  $A^7m^7$ ,  $D^7$ ,  $E^7m^7$ ,  $A^7m^7$ ,  $D^7$
- Staff 6:  $E^bMA^7$ ,  $A^b7$ ,  $G^7m^7$ ,  $C^7$ ,  $F^7m^7$ ,  $B^b7$ ,  $E^bMA^7$

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

# THEY KNEW

**Staff 1:**  $G_{MI}^7$   $A_{MI}^7$   $F_{MI}^7$   $C_{MI}^7$

**Staff 2:**  $A^b_{MI}^7$   $G^b_{MI}^7$   $D_{MA}^7(b5)$   $D_{MA}^7(\sharp 5)$

**Staff 3:**  $E^b_{MI}(MA7)$   $A^b_{MI}^7(b5)$   $D^b_{MI}^7$   $A_{MI}^7$

**Staff 4:**  $F_{MI}^7$   $A^b_{MI}^7$   $B^b_{MI}^7$   $E^b_{MI}^7$

**Staff 5:**  $G_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $B^b_{MA}^7(b5)$

**Staff 6:**  $F_{MI}^7$   $D^b_{MA}^7(b5)$   $D_{MI}^{11}$

**Staff 7:** (Final staff, measure 21)

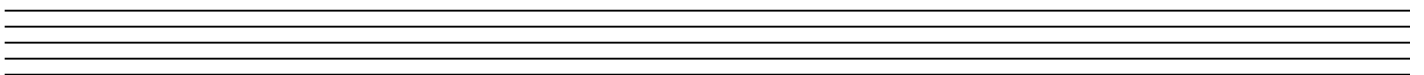
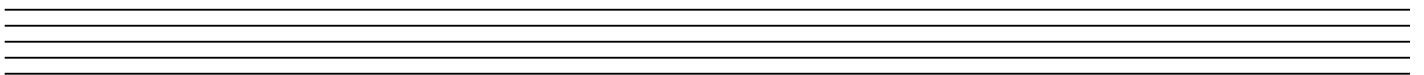
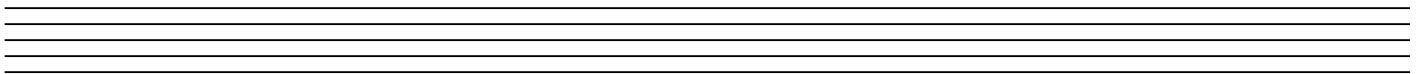
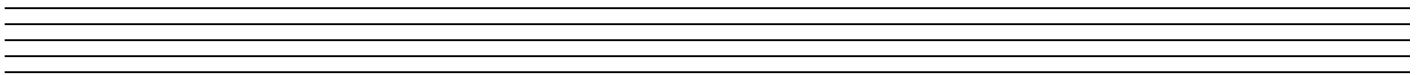
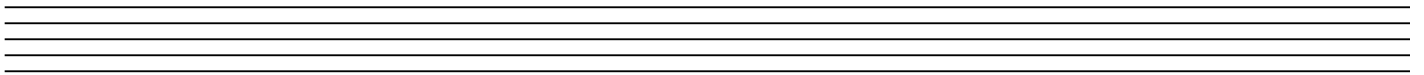
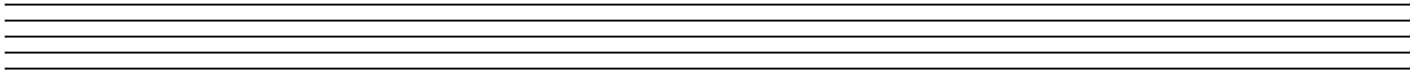
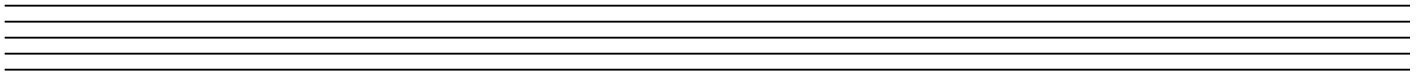
# THINK DID

Musical score for 'Think Did' for C instruments. The score is in 4/4 time and consists of five staves of music. The key signature has one flat (Bb). The chord changes are as follows:

- Staff 1: CMA7, Fmi7, Bb7
- Staff 2: CMA7, Bbmi7, Eb7
- Staff 3: A<sup>b</sup>MA7, Ami7, D7
- Staff 4: Dmi7, G7, CMA7, D<sup>b</sup>MA7
- Staff 5: (Chord changes continue, ending with a double bar line)

Measure numbers 5, 9, and 13 are indicated at the beginning of their respective staves. Trills (marked with '3') are present in measures 2 and 4 of the second staff.

BASED ON THE CHORD CHANGES TO: *LADY BIRD*





# THREE POINT SHOT

**1**  $A_{mi}^{7(b5)}$   $D^{7(b9)}$   $G_{mi}^7$   $C_{mi}^7$   $F^7$   $B^bMA^7$   
**2**  $A^bmi^7$   $D^b7$   $G^bMA^7$   $C_{mi}^7$   $B^7$   $B^bmi^7$   
**5**  $A_{mi}^{7(b5)}$   $D^{7(b9)}$   $G_{mi}^7$   $C_{mi}^7$   $F^7$   $B^bMA^7$   
**9**  $A^bmi^7$   $D^b7$   $G^bMA^7$   $C_{mi}^7$   $B^7$   $B^bMA^7$   
**13**  $E_{mi}^7$   $A^7$   $DMA^7$   $E_{mi}^7$   $A^7$   $DMA^7$   
**17**  $D_{mi}^7$   $G^7$   $CMA^7$   $E^bmi^7$   $A^b7$   $D_{mi}^7$   $G^7$   
**21**  $A_{mi}^{7(b5)}$   $D^{7(b9)}$   $G_{mi}^7$   $C_{mi}^7$   $F^7$   $B^bMA^7$   
**25**  $A^bmi^7$   $D^b7$   $G^bMA^7$   $C_{mi}^7$   $B^7$   $B^bmi^7$   
**29**

BASED ON THE CHANGES TO: *IN YOUR OWN SWEET WAY*

# THRESHOLD

C INSTRUMENTS  
(MELODY)

JERRY BERGONZI

**A**  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$



$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $F^{\#}_{MI}^7$   $B^7$   $F_{MI}^7$   $B^b7$

5  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$



9  $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $F^{\#}_{MI}^7$   $B^7$   $F_{MI}^7$   $B^b7$



13  $E_{MI}^{7(b5)}$   $A^{7(b9)}$   $D_{MI}^{(MA)7}$   $E_{MI}^7$   $A^7$   $D_{MA}^7$



17  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A^b7$   $G^7$



21 **B**  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$



25  $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $F^{\#}_{MI}^7$   $B^7$   $F_{MI}^7$   $B^b7$



29  $A^b_{SUS}^7$



33

37 <sup>7</sup>A<sub>SUS</sub>

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**

# THRESHOLD

**A**  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

**5**  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

**13**  $E_{MI}^{7(b5)}$   $A^{7(b9)}$   $D_{MI}^{(MA7)}$   $E_{MI}^7$   $A^7$   $D_{MA}^7$

**21**  $A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

**29**  $A^b_{SUS}^7$

**33**

37  
A<sup>7</sup> 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

C INSTRUMENTS

# TIDLIG

JERRY BERGONZI

BALLAD

MELODY

FMA<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup> D<sup>b</sup>MA<sup>7</sup> CMI<sup>(MA7)</sup> F7(b9) BMI<sup>7(b5)</sup> E7(b9)

D<sup>b</sup>MA<sup>7</sup> DMI<sup>7</sup> G<sup>b</sup>MI<sup>7</sup> GMI<sup>(MA7)</sup>

5 CMI<sup>7</sup> E<sup>b</sup>MI / EMI<sup>7</sup> GMA7#15 AMA / CMA

9

Detailed description: This block contains the melody for the first system of the piece. It consists of three staves of music in 4/4 time. The first staff contains the main melody with notes and rests. Above the staff are the chord symbols: FMA<sup>7</sup>, EMI<sup>7</sup>, DMI<sup>7</sup>, D<sup>b</sup>MA<sup>7</sup>, CMI<sup>(MA7)</sup>, F7(b9), BMI<sup>7(b5)</sup>, and E7(b9). The second staff contains a bass line with notes and rests, with chord symbols D<sup>b</sup>MA<sup>7</sup>, DMI<sup>7</sup>, G<sup>b</sup>MI<sup>7</sup>, and GMI<sup>(MA7)</sup> written above it. The third staff continues the melody, with chord symbols CMI<sup>7</sup>, E<sup>b</sup>MI / EMI<sup>7</sup>, GMA7#15, and AMA / CMA written above it. A measure number '5' is placed at the beginning of the third staff, and a '9' is placed at the end of the third staff.

HARMONY

FMA<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup> D<sup>b</sup>MA<sup>7</sup> CMI<sup>(MA7)</sup> F7(b9) BMI<sup>(MA7)</sup> E7(b9)

D<sup>b</sup>MA<sup>7</sup> DMI<sup>7</sup> G<sup>b</sup>MI<sup>7</sup> GMI<sup>(MA7)</sup>

13 CMI<sup>7</sup> E<sup>b</sup>MI / EMI<sup>7</sup> GMA7#15 AMA / CMA

17

21

Detailed description: This block contains the harmony for the second system of the piece. It consists of three staves of music in 4/4 time. The first staff contains the main melody with notes and rests. Above the staff are the chord symbols: FMA<sup>7</sup>, EMI<sup>7</sup>, DMI<sup>7</sup>, D<sup>b</sup>MA<sup>7</sup>, CMI<sup>(MA7)</sup>, F7(b9), BMI<sup>(MA7)</sup>, and E7(b9). The second staff contains a bass line with notes and rests, with chord symbols D<sup>b</sup>MA<sup>7</sup>, DMI<sup>7</sup>, G<sup>b</sup>MI<sup>7</sup>, and GMI<sup>(MA7)</sup> written above it. The third staff continues the melody, with chord symbols CMI<sup>7</sup>, E<sup>b</sup>MI / EMI<sup>7</sup>, GMA7#15, and AMA / CMA written above it. Measure numbers '13', '17', and '21' are placed at the beginning of the first, second, and third staves respectively.

# TILT

Musical score for C Instruments of "Tilt" by Jerry Bergonzi. The score consists of six staves of music in 4/4 time. The key signature is one flat (Bb). The score includes the following chord changes and measures:

- Staff 1: **F<sup>b</sup>M<sup>i</sup>7** (measures 1-4), **F<sup>b</sup>M<sup>i</sup>7(b5)** (measures 5-8)
- Staff 2: **F<sup>b</sup>M<sup>i</sup>7** (measures 1-4), **F<sup>b</sup>M<sup>i</sup>7(b5)** (measures 5-8)
- Staff 3: **B<sup>b</sup>M<sup>i</sup>7** (measures 1-4), **B<sup>b</sup>M<sup>i</sup>7(b5)** (measures 5-8)
- Staff 4: **F<sup>b</sup>M<sup>i</sup>7** (measures 1-4), **F<sup>b</sup>M<sup>i</sup>7(b5)** (measures 5-8)
- Staff 5: **G<sup>b</sup>M<sup>a</sup>7(b5)** (measures 1-4), **E M<sup>a</sup>7(b5)** (measures 5-8)
- Staff 6: **F<sup>b</sup>M<sup>i</sup>7** (measures 1-4), **D<sup>b</sup>M<sup>a</sup>7** (measures 5-6), **B M<sup>a</sup>7** (measures 7-8), **G<sup>b</sup>M<sup>a</sup>7(b5)** (measures 9-10)

Measure numbers are indicated at the start of each staff: 1, 5, 9, 13, 17, 21.

# TO WHOM IT MAY NOT CONCERN !!!

JERRY BERGONZI

Musical score for 'To Whom It May Not Concern' by Jerry Bergonzi, measures 1-16. The score is written in 4/4 time and features a melodic line in the treble clef with various chords indicated above the staff.

Measures 1-4:  $Bb7$ ,  $Eb$ ,  $Bb7$ ,  $Bb7$  ALT.

Measures 5-8:  $Eb7$ ,  $Ab7$ ,  $D$  maj7( $b5$ ),  $B$  maj7( $b5$ )

Measures 9-12:  $C$  maj7( $b5$ ),  $A$  maj7( $b5$ ),  $Bb7$ ,  $G$  maj7

Measures 13-16:  $Ab7$ ,  $Dbm^{13}$ ,  $Gb$  maj7( $b5$ ),  $E$  maj7( $b5$ )

Musical score for 'To Whom It May Not Concern' by Jerry Bergonzi, measures 17-18. The score is written in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef.

Measure 17:  $G$  maj7

Measure 18:  $F\#$  maj7



# TOOT

Gmi7 C7 FMA7 D7  
 Gmi7 C7 FMA7 Cmi7 F7  
 5 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>MA7 Dmi<sup>13</sup> G7  
 9 CMA7 A7 Dmi7 G7 Gmi7 C7  
 13 Gmi7 C7 FMA7 D7  
 17 Gmi7 C7 FMA7 Cmi7 F7  
 21 B<sup>b</sup>MA7 B<sup>b</sup>mi7 E<sup>b</sup>7 Ami7 D7 A<sup>b</sup>mi7 D<sup>b</sup>7  
 25 Gmi7 C7 FMA7 Ami7 D7  
 29

BASED ON THE CHORD CHANGES TO: *IT'S YOU OR NO ONE*

# TOOTS

3/4

4

$CMA^7$   $B^{b7(\#11)}$   $Ami^7$   $E^{b7(\#11)}$

$A^{b7}$   $G^{7(b9)}$   $F\#mi^7(b5)$   $B^7$

5

$E^{mi^7}$   $A^7$   $Fmi^7$   $B^{b7}$

9

1, 3.  $Ami^7$   $D^7$   $Dmi^7$   $G^7$

13

2.  $Ami^7$   $D^7$   $Gmi^7$   $C^7$

17

$FMA^7$   $F\#o^7$   $C/G$   $E^{b7}/G$

21

$F\#mi^7$   $B^7$   $E^{MA^7}$   $G^{7(b9)}$

25

# TRANSPHYBIAN

Chord progression for measures 1-12:

- Measure 1:  $E^b M i^7$
- Measure 2:  $B^b 7^{ALT}$
- Measure 3:  $E^b M i^7$
- Measure 4:  $D m i^7$
- Measure 5:  $F m i^7$
- Measure 6:  $B^b 7^{(b9)}$
- Measure 7:  $E^b M i^7$
- Measure 8:  $B^b 7^{ALT}$

Measures 9-12 contain triplet eighth notes.

# TRIBUTE

**A** FMA<sup>7</sup> GMI<sup>7</sup> AMI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7

A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b</sup>7 1. G<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

5 2. G<sup>b</sup>MA<sup>7</sup> FMA<sup>7</sup> **B** CMI<sup>7</sup> F<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup>

9 E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>7 3 D<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup>

13 GMI<sup>7</sup> C<sup>7</sup> **A** FMA<sup>7</sup> GMI<sup>7</sup>

17 AMI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>MA<sup>7</sup> FMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

21

# TRIPPIN

**B<sub>M</sub>7(b5)**   **E7(b9)**   **A7**   **D7(b9)**   **G<sup>7</sup><sub>SUS</sub>**   **A<sup>b7</sup><sub>SUS</sub>**   **G<sup>7</sup><sub>SUS</sub>**

**G<sub>M</sub>7**   **F<sub>M</sub>7**   **E<sub>M</sub>7**   **A7**   **D<sub>M</sub>7**   **G7**   **C<sub>M</sub>7**   **F7**

**B<sup>b</sup><sub>M</sub>A7**   **B<sup>b</sup><sub>M</sub>7**   **E<sup>b7</sup>**   **F<sub>M</sub>A7**   **G<sub>M</sub>7**   **A<sub>M</sub>7**   **G<sub>M</sub>7**

**B<sub>M</sub>7(b5)**   **E7(b9)**   **A<sub>M</sub>7**   **D7(b9)**   **G<sub>M</sub>7**   **C7**

**B<sub>M</sub>7(b5)**   **E7(b9)**   **A7**   **D7(b9)**   **G<sup>7</sup><sub>SUS</sub>**   **A<sup>b7</sup><sub>SUS</sub>**   **G<sup>7</sup><sub>SUS</sub>**

**G<sub>M</sub>7**   **F<sub>M</sub>7**   **E<sub>M</sub>7**   **A7**   **D<sub>M</sub>7**   **G7**   **C<sub>M</sub>7**   **F7**

**B<sup>b</sup><sub>M</sub>A7**   **B<sup>b</sup><sub>M</sub>7**   **E<sup>b7</sup>**   **F<sub>M</sub>A7**   **B<sub>M</sub>7**   **E7**

**A<sub>M</sub>7**   **D7**   **G<sub>M</sub>7**   **C7**   **F<sub>M</sub>A7**   **G<sub>M</sub>7**   **C7**

29

BASED ON THE CHANGES TO: *I THOUGHT ABOUT YOU*

# UNDER A WATCHFUL EYE

JERRY BERGONZI

Chords: Cmaj7, Ab7, Dm7, G7, Cmaj7, Dm7, G7, Cmaj7, Gm7, C7, Fmaj7, D7, Dm7, G7.

# UP FOR THE COUNT

**A** Cmi7 A<sup>b7</sup> Cmi7 A<sup>b7</sup>

G<sup>MIN</sup><sup>b</sup>/<sub>9</sub> Fmi7 B<sup>b7</sup>

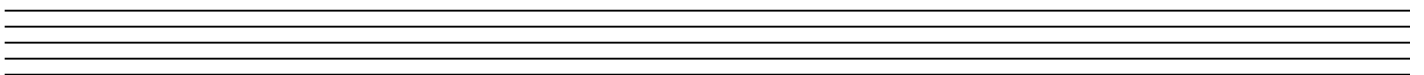
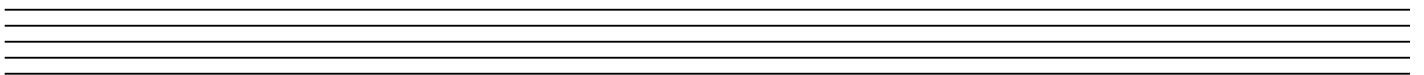
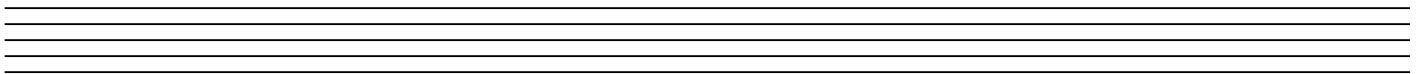
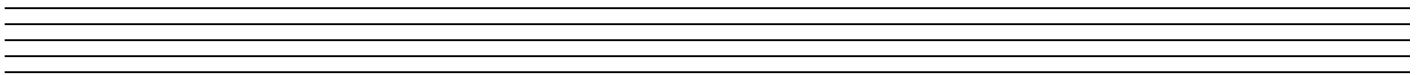
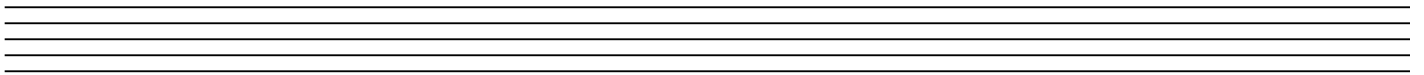
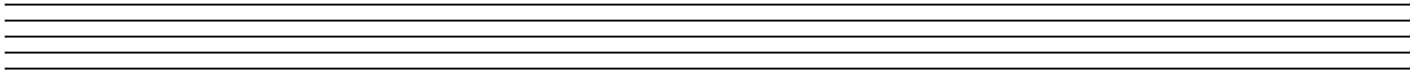
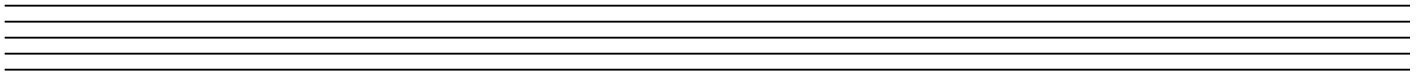
**B** E<sup>b</sup><sub>SUS</sub> Ami7 D7 Bmi7 E7

<sup>9</sup> D<sup>b</sup>mi7 G<sup>b7</sup> Dmi7 G7

**A** Cmi7 A<sup>b7</sup> Cmi7 A<sup>b7</sup>

<sup>17</sup> G<sup>MIN</sup><sup>b</sup>/<sub>9</sub> Fmi7 B<sup>b7</sup>

SOLO FORM: AABA





# URANIAN OVERTONES

Chord changes for the first staff: Cmi7, F7, B<sup>b</sup>MA7, E<sup>b</sup>MA7

Chord changes for the second staff: A<sup>mi</sup>7(b5), D7(<sup>b</sup>9), G<sup>mi</sup>7

Chord changes for the third staff: Cmi7, F7, B<sup>b</sup>MA7, E<sup>b</sup>MA7

Chord changes for the fourth staff: A<sup>mi</sup>7(b5), D7(<sup>b</sup>9), G<sup>mi</sup>7

Chord changes for the fifth staff: A<sup>mi</sup>7(b5), D7(<sup>b</sup>9), G<sup>mi</sup>7

Chord changes for the sixth staff: Cmi7, F7, B<sup>b</sup>MA7, E<sup>b</sup>MA7

Chord changes for the seventh staff: A<sup>mi</sup>7(b5), D7(<sup>b</sup>9), G<sup>mi</sup>7, C7, F<sup>mi</sup>7, B<sup>b</sup>7

Chord changes for the eighth staff: E<sup>b</sup>MA7, A<sup>mi</sup>7(b5), D7(<sup>b</sup>9), G<sup>mi</sup>7

BASED ON THE CHORD CHANGES TO: *AUTUMN LEAVES*

# WHAT IF

B<sup>b</sup>MA<sup>7</sup>(#5)

A<sup>M</sup>I<sup>7</sup>(b6)

B<sup>b</sup>MA<sup>7</sup>(#5)

A<sup>M</sup>I<sup>7</sup>(b6)

Musical notation for the first system, measures 1-4. The music is in 4/4 time. The treble clef staff contains a melodic line starting with a whole rest, followed by quarter notes G4, A4, B4, and a dotted quarter note G4. The bass clef staff contains a bass line starting with a whole rest, followed by chords: B<sup>b</sup>MA<sup>7</sup>(#5) in measure 1, A<sup>M</sup>I<sup>7</sup>(b6) in measure 2, B<sup>b</sup>MA<sup>7</sup>(#5) in measure 3, and A<sup>M</sup>I<sup>7</sup>(b6) in measure 4.

B<sup>b</sup>MA<sup>7</sup>(#5)

A<sup>M</sup>I<sup>7</sup>(b6)

A<sup>b</sup>MA<sup>7</sup>(#5)

G<sup>M</sup>I<sup>7</sup>(b6)

Musical notation for the second system, measures 5-8. The treble clef staff continues the melodic line with quarter notes G4, A4, B4, and a dotted quarter note G4. The bass clef staff contains chords: B<sup>b</sup>MA<sup>7</sup>(#5) in measure 5, A<sup>M</sup>I<sup>7</sup>(b6) in measure 6, A<sup>b</sup>MA<sup>7</sup>(#5) in measure 7, and G<sup>M</sup>I<sup>7</sup>(b6) in measure 8.

5

C<sup>M</sup>I<sup>7</sup>(b6)

B<sup>M</sup>A(sus)

C<sup>M</sup>I<sup>7</sup>(b6)

B<sup>M</sup>A(sus)

Musical notation for the third system, measures 9-12. The treble clef staff continues the melodic line with quarter notes G4, A4, B4, and a dotted quarter note G4. The bass clef staff contains chords: C<sup>M</sup>I<sup>7</sup>(b6) in measure 9, B<sup>M</sup>A(sus) in measure 10, C<sup>M</sup>I<sup>7</sup>(b6) in measure 11, and B<sup>M</sup>A(sus) in measure 12.

9

C<sup>M</sup>I<sup>7</sup>(b5)

B<sup>M</sup>A(sus)

B<sup>b</sup>M<sup>I</sup><sup>7</sup>(b6)

A<sup>M</sup>A<sup>7</sup>(b5)

Musical notation for the fourth system, measures 13-16. The treble clef staff continues the melodic line with quarter notes G4, A4, B4, and a dotted quarter note G4. The bass clef staff contains chords: C<sup>M</sup>I<sup>7</sup>(b5) in measure 13, B<sup>M</sup>A(sus) in measure 14, B<sup>b</sup>M<sup>I</sup><sup>7</sup>(b6) in measure 15, and A<sup>M</sup>A<sup>7</sup>(b5) in measure 16.

13

B<sup>7</sup> WHOLETONE

G<sup>b</sup>MA<sup>7</sup>

D<sup>b</sup>/F

Musical notation for measures 1-3. The treble clef contains a melodic line with a whole note B<sup>b</sup> in measure 1, followed by eighth notes B<sup>b</sup>, A<sup>b</sup>, G<sup>b</sup>, F<sup>b</sup> in measure 2, and a whole note B<sup>b</sup> in measure 3. The bass clef contains a whole note chord in measure 1, followed by a whole note chord in measure 2, and a whole note chord in measure 3. The chords are B<sup>7</sup> WHOLETONE, G<sup>b</sup>MA<sup>7</sup>, and D<sup>b</sup>/F.

17

F<sup>MA</sup> 7(<sup>#</sup>5)

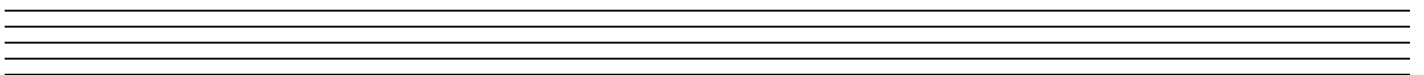
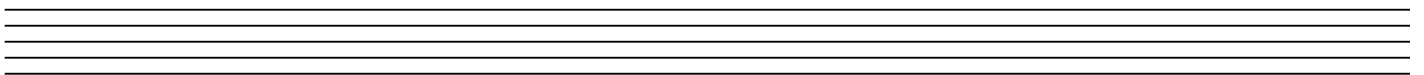
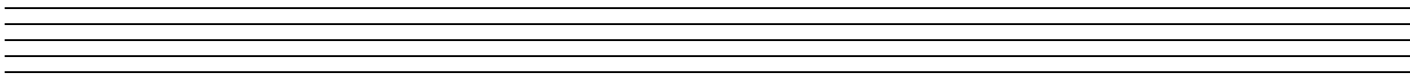
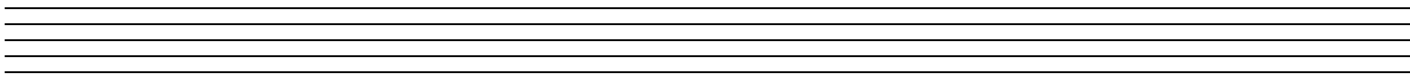
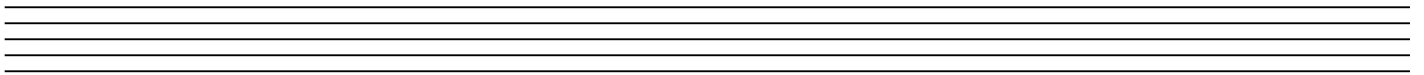
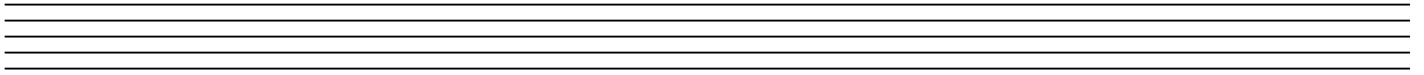
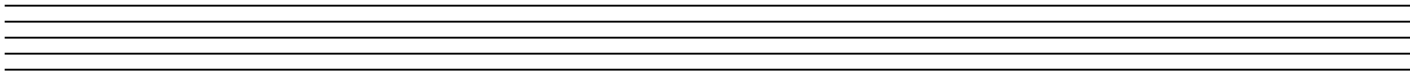
F<sup>MA</sup> 7(<sup>b</sup>5)

C<sup>7</sup>ALT /E

SILENCE DURING HEAD

Musical notation for measures 17-21. The treble clef contains a melodic line with a whole note F<sup>MA</sup> 7(<sup>#</sup>5) in measure 17, followed by eighth notes F<sup>MA</sup> 7(<sup>b</sup>5), E<sup>b</sup>, D<sup>b</sup>, C<sup>7</sup>ALT /E in measure 18, and a whole note F<sup>MA</sup> 7(<sup>#</sup>5) in measure 19. The bass clef contains a whole note chord in measure 17, followed by a whole note chord in measure 18, and a whole note chord in measure 19. The chords are F<sup>MA</sup> 7(<sup>#</sup>5), F<sup>MA</sup> 7(<sup>b</sup>5), and C<sup>7</sup>ALT /E. The text 'SILENCE DURING HEAD' is written above measures 20 and 21.

21



C INSTRUMENTS

# WHAT IS THIS THING CALLED LOVE

REHARM BY  
JERRY BERGONZI

**G<sup>7ALT</sup>** **E<sup>MA</sup>7(b5)**

**D<sup>b</sup>MA<sup>7(b5)</sup>** **C<sup>MA</sup>7(b5)**

5 **G<sup>7ALT</sup>** **E<sup>MA</sup>7(b5)**

9 **D<sup>b</sup>MA<sup>7(b5)</sup>** **C<sup>6/9</sup>**

13 **C<sup>Mi</sup>7** **F<sup>7</sup>** **E<sup>Mi</sup>7**

17 **A<sup>b</sup>7<sup>SUS</sup>** **G<sup>7</sup><sup>SUS</sup>**

21 **G<sup>7ALT</sup>** **E<sup>MA</sup>7(b5)**

25 **D<sup>b</sup>MA<sup>7(b5)</sup>** **C<sup>Mi</sup>7**

29 **C<sup>Mi</sup>7**

6

33-38

# WHEEL OF REBIRTH

**System 1:**  
Chords:  $E_{MA} / F_{MA}$  and  $G^b_{MA} / D_{MA}$

**System 2:**  
Chords:  $C_{MI} / G^b_{MA}$  and  $E^b_{7SUS}$

**System 3:**  
Chords:  $B_{MA} / E_{MI}$

5

9

**A** C<sup>7</sup><sub>SUS</sub>

Musical notation for measures 13-16. Measure 13 features a treble clef with a whole note G4. Measure 14 has a repeat sign. Measures 15 and 16 contain slash marks in all staves, indicating a continuation of the previous pattern.

13

Musical notation for measures 17-20. All staves in all measures contain slash marks, indicating a continuation of the previous pattern.

17

**A** D<sup>MA</sup> / F<sup>MA</sup>

Musical notation for measures 21-24. Measure 21 has slash marks. Measure 22 has a treble clef with a dotted half note Bb3 and a quarter note G#3. Measure 23 has a treble clef with a whole note chord of G#3, B3, and D4. Measure 24 has repeat signs in all staves.

21

Musical notation for measures 25-28. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a triplet of eighth notes at the end. Chord symbols  $G^bMA / D^bMA$  and  $C^bMI / G^bMA$  are positioned above the staff. The grand staff shows block chords in the right hand and bass lines in the left hand, with repeat signs in the right hand.

25

Musical notation for measures 29-32. The system includes a single treble clef staff and a grand staff. The treble staff features a continuous triplet of eighth notes. Chord symbols  $E^b7sus$  and  $B^bMA / E^bMI$  are placed above the staff. The grand staff shows block chords in the right hand and bass lines in the left hand, with repeat signs in the right hand.

29

Musical notation for measures 33-36. The system includes a single treble clef staff and a grand staff. The treble staff shows a melodic line with a long note. Chord symbols  $B^bMA$  and  $E^bMI$  are positioned above the staff. The grand staff shows block chords in the right hand and bass lines in the left hand, with repeat signs in the right hand.

33



# WHERE EVER

Chord progression for C instruments:

Staff 1:  $Gmi^7$ ,  $A^7(b9)$ ,  $Dmi^7$ ,  $A^bMA^7$

Staff 2:  $D^bMi(MA^7)$ ,  $E mi^7(b5)$ ,  $DMA^7$ ,  $Cmi^7$

Staff 3:  $Bmi^7$ ,  $B^bMA^7$ ,  $Cmi^7$ ,  $A^bMA^7$

# WHILE READING MY LETTER BOMB, I!!!!

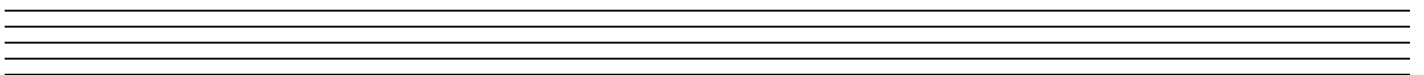
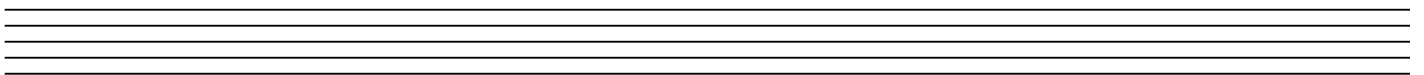
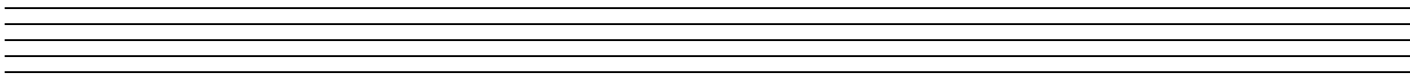
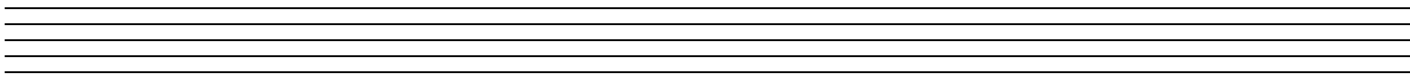
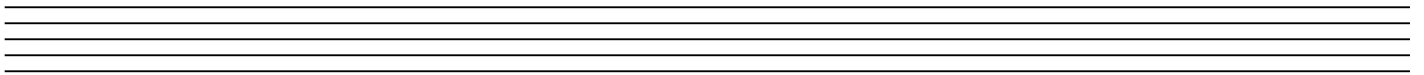
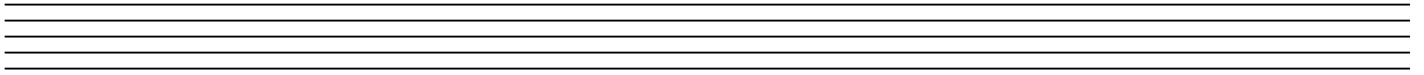
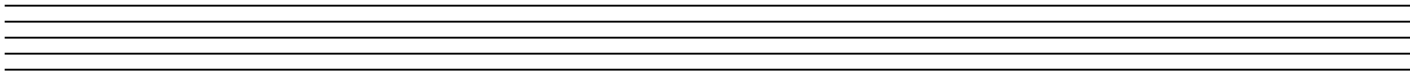
A<sup>b7</sup>SUS A<sup>b7</sup>ALT  
 D<sup>b</sup>MA<sup>7</sup> G<sup>b7</sup>(#11) FMI<sup>7</sup> EMI<sup>7</sup>  
 5 A<sup>b7</sup>SUS F<sup>7</sup>ALT  
 9 B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup> 1. D<sup>b</sup>MA<sup>7</sup> B<sup>b7</sup>ALT  
 13 2. D<sup>b</sup>MA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> EMI<sup>7</sup>  
 17 F<sup>#</sup>MI<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup>(b9) EMI<sup>7</sup> A<sup>7</sup>  
 21 DMA<sup>7</sup> DMA<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>  
 25 CMA<sup>7</sup> F<sup>#</sup>MI<sup>7</sup>(b5) B<sup>7</sup>(b9) DMI<sup>7</sup> G<sup>7</sup>  
 29 C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup>ALT A<sup>b7</sup>SUS  
 33

WHILE READING MY LETTER BOMB, !!!!!

A<sup>b7ALT</sup> D<sup>bMA7</sup> G<sup>b7(#11)</sup>  
 37 F<sup>Mi7</sup> E<sup>Mi7</sup> A<sup>b7sus</sup>  
 41 F<sup>7ALT</sup> B<sup>bMi7</sup> E<sup>bMi7</sup> A<sup>b7</sup> D<sup>bMA7</sup> B<sup>b7ALT</sup>  
 45

The musical score consists of three staves of music in 7/8 time. The first staff starts at measure 37 with a half note F<sup>Mi7</sup> and a dotted half note G<sup>b7(#11)</sup>. The second staff starts at measure 41 with a half note F<sup>7ALT</sup> and a dotted half note G<sup>b7(#11)</sup>. The third staff starts at measure 45 with a half note F<sup>Mi7</sup> and a dotted half note G<sup>b7(#11)</sup>. The score includes various chords and melodic lines with a triplet of eighth notes in the first staff.

BASED ON BODY & SOUL



# WHILE YOU WERE OUT

JERRY BERGONZI

STRAIGHT 8'S

Abmaj7      G7(b9add13)      C7(SUS4)      Bm7

5      Em13      Bbm7      Eb7(b9)      Ab7(SUS4)      Ab7(b9)

9      Amaj7      Ebm7      F7(SUS4)      Bmaj7

13      Db7      Gm7      C7      Fmaj7      Eb7(SUS4)

C INSTRUMENTS

# WHO SAID?

JERRY BERGONZI

## C MINOR BLUES

MELODY

Musical notation for the first line of the melody, measures 1-4. The key signature is C minor (one flat) and the time signature is 4/4. The melody consists of eighth and quarter notes.

Musical notation for the second line of the melody, measures 5-8. The key signature is C minor (one flat) and the time signature is 4/4. The melody consists of eighth and quarter notes.

Musical notation for the third line of the melody, measures 9-12. The key signature is C minor (one flat) and the time signature is 4/4. The melody consists of eighth and quarter notes.

HARMONY

Musical notation for the first line of the harmony, measures 1-4. The key signature is C minor (one flat) and the time signature is 4/4. The harmony consists of eighth and quarter notes.

Musical notation for the second line of the harmony, measures 5-8. The key signature is C minor (one flat) and the time signature is 4/4. The harmony consists of eighth and quarter notes.

Musical notation for the third line of the harmony, measures 9-12. The key signature is C minor (one flat) and the time signature is 4/4. The harmony consists of eighth and quarter notes.

## C MINOR BLUES

BASS

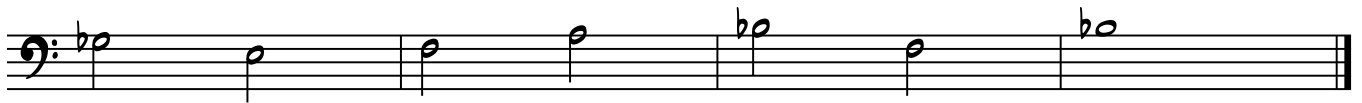
# WHO SAID?

JERRY BERGONZI

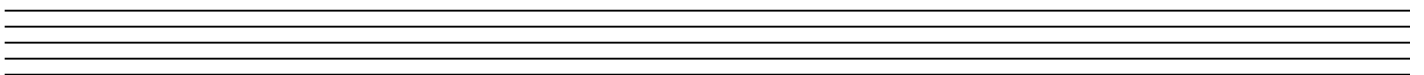
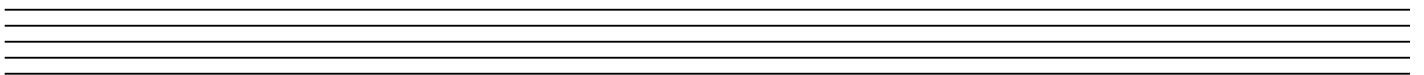
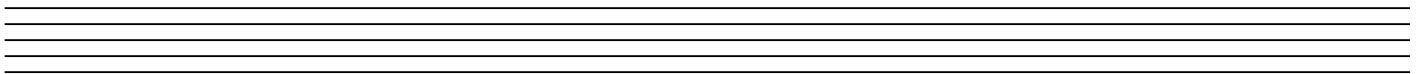
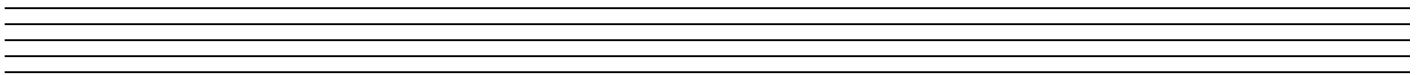
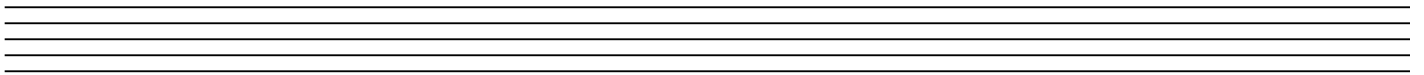
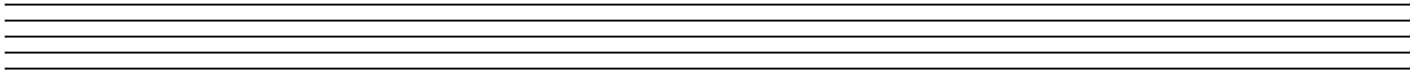
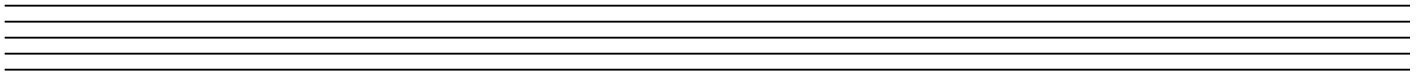
Bb minor blues



5



9





# WHO'S THERE ?

**Chord Progression 1:** BMA<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> D<sup>7</sup> GMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

**Chord Progression 2:** E<sup>b</sup>MA<sup>7</sup> D<sup>7</sup> GMI<sup>7</sup> F<sup>#7</sup> BMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>

**Chord Progression 3:** GMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#7</sup>

**First Ending (Measures 9-12):** BMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMI<sup>7</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#7</sup>

**Second Ending (Measures 13-16):** B/F<sup>#</sup> C<sup>#</sup>MI<sup>7</sup>/F<sup>#</sup> F<sup>#7</sup> B/F<sup>#</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#7</sup>

Measures 17-18: C<sup>#</sup>MI<sup>7</sup> F<sup>#7</sup>

# WHY BUT NOT

The musical score is written for piano accompaniment in 4/4 time. It consists of four systems of two staves each. Chord symbols are placed above the notes. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems. A first ending bracket is shown above measures 9 and 10.

Chord symbols:  $E^bMA^7$ ,  $E^bMI^7$ ,  $A^b7$ ,  $DMI^7$ ,  $G^7$ ,  $D^bMI^7$ ,  $G^b7$ ,  $CMI^7$ ,  $F^7$ ,  $B^bMA^7$ ,  $GMI^7$ ,  $C^7(\#11)$ ,  $CMI^7$ ,  $FMI^7$ ,  $B^b7$ .

Measure numbers: 5, 9, 13.

2

C<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7

17

**BASED ON THE CHORD CHANGES TO: *JUST FRIENDS***

# WIBBLE WOBBLE

**A**  $4x's$   $FMA^7_{SUS}$   $DMA^7(\#5)$   $EMA^7(b5)$   $CMA^7(b5)$

**B**  $BMA^7(b5)$   $BMA^7(\#9)$   $BMA^7(b5)$   $BMA^7(\#9)$

5  $B^bMA^7(b5)$   $B^bMA^7(\#9)$   $G^bMA^7(b5)$

**C**  $G^7_{SUS}$

13

SOLO FROM: A (4x's) B, C

# WIDLY REDUNDO

1 FMA G<sup>b</sup>MA FMA EMA

5 E<sup>b</sup>MA EMA E<sup>b</sup>MA DMA

9 D<sup>b</sup>MA A<sup>M</sup>A<sup>7</sup> D<sup>M</sup>I<sup>7</sup> G<sup>7</sup>

13 E<sup>M</sup>I<sup>7</sup> F<sup>7</sup>

17 D<sup>b</sup>7 G<sup>b</sup>MIN<sup>6</sup>

21 D<sup>7</sup> G<sup>b</sup>7(#11)

25 F<sup>M</sup>I<sup>(MA7)</sup> B<sup>7</sup>(#11) C<sup>7</sup>(<sup>b</sup>9)<sub>(13)</sub>

29

# WIGGY

The musical score is written for C instruments in 4/4 time. It consists of seven staves of music. The first staff (measures 1-4) features a melodic line with triplets and chords: E<sup>b</sup>M<sup>7</sup>, C<sup>M</sup>7, F<sup>M</sup>7, and D<sup>b</sup>M<sup>7</sup>. The second staff (measures 5-8) continues the melodic line with chords: G<sup>b</sup>M<sup>7</sup>, D<sup>M</sup>A<sup>7</sup>, B<sup>M</sup>7, and A<sup>b</sup>7(<sup>b</sup>9<sub>13</sub>). The third staff (measures 9-12) has chords: A<sup>b</sup>M<sup>7</sup>/D<sup>b</sup>, D<sup>b</sup>7(<sup>b</sup>9), G<sup>b</sup>M<sup>A</sup>7, and E<sup>b</sup>7(<sup>b</sup>9<sub>13</sub>). The fourth staff (measures 13-16) has chords: A<sup>b</sup>M<sup>7</sup>, B<sup>b</sup>7(<sup>b</sup>9<sub>13</sub>), E<sup>b</sup>M<sup>7</sup>, and B<sup>M</sup>7. The fifth staff (measures 17-20) has chords: E<sup>M</sup>7, C<sup>M</sup>7, F<sup>M</sup>7, and D<sup>b</sup>M<sup>7</sup>. The sixth staff (measures 21-24) has chords: G<sup>b</sup>M<sup>7</sup>, D<sup>M</sup>A<sup>7</sup>, G<sup>b</sup>M<sup>7</sup>, and A<sup>b</sup>7<sup>ALT</sup>. The seventh staff (measures 25-28) has chords: D<sup>b</sup>M<sup>7</sup>, G<sup>b</sup>7, D<sup>b</sup>M<sup>7</sup>, and G<sup>b</sup>7. The score includes various musical notations such as triplets, slurs, and dynamic markings.

# WILBUR

**GMA<sup>7</sup>**

**GMI<sup>7</sup>**

**5** **AMI<sup>7</sup>(b5)** **D<sup>7</sup>(b9)** **BMI<sup>7</sup>(b5)** **E<sup>7</sup>(b9)**

**9** **AMI<sup>7</sup>** **D<sup>7</sup>** **GMA<sup>7</sup>** **FINE**

**13** **CMI<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>**

**17** **CMI<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>**

**21** **AMI<sup>7</sup>** **D<sup>7</sup>** **GMA<sup>7</sup>**

**25** **F<sup>#</sup>MI<sup>7</sup>** **B<sup>7</sup>** **EMI<sup>7</sup>** **AMI<sup>7</sup> D<sup>7</sup>**

**29** **D.C. AL FINE**

**BASED ON THE CHORD CHANGES TO: I'LL REMEMBER APRIL**

# WIND PRINT

**1**  $Bm7$   $E7(\sharp 9)$   $Am7(\sharp 11)$

**4**  $Dm7(\sharp 11)$   $G7(\sharp 11)$   $G7(\sharp 11)$

**7**  $Bm7/F\sharp$   $Gm7(\sharp 5)/F\sharp$   $Dm7(\sharp 5)$

**10**  $F7(b9)$   $Em7$   $Fm7(\sharp 11)$

$Bb7$   $Am7$   $Ab7(\sharp 9)$   $C\sharp m7$   $F\sharp7(\sharp 9)$

**13**  $Bm7$   $E7(\sharp 9)$   $Am7(\sharp 11)$

**17**  $Dm7(\sharp 11)$   $G7(\sharp 11)$   $G7(\sharp 11)$

**20**



# WIPPER SNAPPER

E<sup>7</sup>M<sup>A</sup>

C<sup>7</sup>M<sup>A</sup>

G<sup>7</sup>M<sup>A</sup>

A<sup>7</sup>SUS

Musical notation for the first system, measures 1-4. Treble clef, 4/4 time. Bass clef accompaniment.

F<sup>7</sup>M<sup>A</sup>

C<sup>7</sup>M<sup>A</sup>

D<sup>b</sup>M<sup>A</sup>

A<sup>b</sup>M<sup>A</sup>

G<sup>b</sup>M<sup>A</sup>

D<sup>7</sup>M<sup>A</sup>

Musical notation for the second system, measures 5-8. Treble clef, 4/4 time. Bass clef accompaniment.

5

A<sup>7</sup>M<sup>A</sup>

B<sup>7</sup>SUS

G<sup>7</sup>M<sup>A</sup>

D<sup>7</sup>M<sup>A</sup>

E<sup>b</sup>M<sup>A</sup>

B<sup>b</sup>M<sup>A</sup>

C<sup>7</sup>M<sup>A</sup>(#5)

C<sup>#</sup>M<sup>A</sup>

Musical notation for the third system, measures 9-12. Treble clef, 4/4 time. Bass clef accompaniment.

9

C INSTRUMENTS

# WITCHCRAFT

REHARM BY  
JERRY BERGONZI

E<sup>7(b9)</sup><sub>SUS</sub>      E<sup>7(b9)</sup>      E<sup>7(b9)</sup><sub>SUS</sub>      E<sup>7(b9)</sup>

C<sup>7</sup><sub>SUS</sub>      C<sup>7</sup><sub>SUS</sub>      C<sup>#</sup>MI<sup>7</sup>      CM<sup>7</sup> F<sup>7</sup>

5 B<sup>b</sup>MA<sup>7</sup>      B<sup>b</sup>MA<sup>7</sup>      B<sup>b</sup>MI<sup>7</sup>      E<sup>b</sup>7

9 DMI<sup>7</sup>      G<sup>7</sup>ALT      C<sup>#</sup>MI<sup>7</sup>      C<sup>7</sup>

13 F<sup>7</sup><sub>SUS</sub>      F<sup>7</sup><sub>SUS</sub>      E<sup>b</sup>7<sub>SUS</sub>      E<sup>b</sup>7<sub>SUS</sub>

17 D<sup>b</sup>MA<sup>7</sup>(b5)      D<sup>b</sup>MA<sup>7</sup>(#5)      B<sup>7</sup>ALT      E<sup>7</sup>ALT

21 AMI<sup>7</sup>      F<sup>#</sup>MI<sup>7</sup>(b5)      B<sup>7</sup>(b9)      FMA<sup>7</sup>(b5)      AMI<sup>7</sup>      D<sup>7</sup>

25 GMI<sup>7</sup>      EMI<sup>7</sup>(b5)      A<sup>7</sup>(b9)      FMI<sup>11</sup>      EMA<sup>7</sup>(b5)

29

The musical score consists of two staves of music in 7/8 time. The first staff contains measures 33 through 36. Above the staff, the chords are labeled as E<sup>7(b9)</sup><sub>SUS</sub>, E<sup>7(b9)</sup>, E<sup>7(b9)</sup><sub>SUS</sub>, and E<sup>7(b9)</sup>. Below the staff, the chords are labeled as C<sup>7</sup><sub>SUS</sub>, C<sup>7</sup><sub>SUS</sub>, and B<sup>7</sup><sub>WHOLETONE</sub>. The second staff contains measures 37 through 38. Measure 37 has a C<sup>7</sup><sub>SUS</sub> chord indicated below it. Measure 38 has a B<sup>7</sup><sub>WHOLETONE</sub> chord indicated below it. The music features a melodic line with eighth and quarter notes, and a bass line with dotted quarter notes and half notes.

C INSTRUMENTS  
MELODY

# WITH REFERENCE

JERRY BERGONZI

Chord progression:  $A^bMA^7$   $Dm^7$   $G^7$   $CMA^7$   $Gm^7$   $C^7$

Chord progression:  $FMA^7$   $G^bmi^7$   $B^7$   $E^bMA^7$   $B^bmi^7$   $E^b7$

Chord progression:  $E^bMA^7$   $E^bmi^7$   $A^b7$   $D^bMA^7$   $Gm^7$   $C^7$

Chord progression:  $FMA^7$   $Em^7$   $A^7$   $DMA^7$   $D^bmi^7$   $G^b7$

Chord progression:  $BMA^7$   $B^bmi^7$   $E^b7$   $A^bMA^7$   $Dm^7$   $G^7$

Chord progression:  $A^bMA^7$   $Cm^7(b5)$   $F^7(b9)$   $B^bmi^7$   $D^bmi^7$   $G^b7$

Chord progression:  $A^bMA^7$   $Dm^7$   $G^7$   $Em^7$   $A^7$   $Dm^7$   $G^7$

Chord progression:  $CMA^7$   $Am^7$   $B^bmi^7$   $E^b7$

29

C INSTRUMENTS

# WITH REFERENCE

JERRY BERGONZI

HARMONY

1.  $A^bMA^7$   $DMI^7$   $G^7$   $CMA^7$   $GMI^7$   $C^7$

5.  $FMA^7$   $G^bMI^7$   $B^7$   $E^bMA^7$   $B^bMI^7$   $E^b7$

9.  $FMA^7$   $E^bMI^7$   $A^b7$   $D^bMA^7$   $GMI^7$   $C^7$

13.  $FMA^7$   $EMI^7$   $A^7$   $DMA^7$   $D^bMI^7$   $G^b7$

17.  $BMA^7$   $B^bMI^7$   $E^b7$   $A^bMA^7$   $DMI^7$   $G^7$

21.  $A^bMA^7$   $CMI^{7(b5)}$   $F7^{(b9)}$   $B^bMI^7$   $D^bMI^7$   $G^b7$

25.  $A^bMA^7$   $DMI^7$   $G^7$   $EMI^7$   $A^7$   $DMI^7$   $G^7$

29.  $CMA^7$   $AMI^7$   $B^bMI^7$   $E^b7$

# WITHOUT A TRACE

**Staff 1:** Chords: B<sup>b</sup>7, A<sup>7</sup>, A<sup>b</sup>7

**Staff 2:** Chords: G<sup>7</sup>, C<sup>7</sup>, G<sup>b</sup>7

**Staff 3:** Chords: F<sup>7</sup>, B<sup>7</sup>, B<sup>b</sup>7

**Staff 4:** Chords: A<sup>7</sup>, A<sup>b</sup>7, G<sup>7</sup>

**Staff 5:** Chords: G<sup>b</sup>7, F<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>

**Staff 6:** Chords: A<sup>Mi</sup>7(b5), D<sup>7</sup>(b9), G<sup>Mi</sup>7, A<sup>Mi</sup>7(b5), D<sup>7</sup>(b9), G<sup>Mi</sup>7

**Staff 7:** Chords: A<sup>Mi</sup>7(b5), D<sup>7</sup>(b9), G<sup>Mi</sup>7, C<sup>7</sup>, F<sup>7</sup>(#9)

**Staff 8:** Chords: B<sup>b</sup>7, A<sup>7</sup>, A<sup>b</sup>7

WITHOUT A TRACE

Musical score for 'Without a Trace'. The score consists of two staves. The first staff starts at measure 28 and contains a melodic line with several triplet markings. Above the staff, the chords G<sup>7</sup>, G<sup>b7</sup>, and F<sup>7</sup> are indicated. The second staff starts at measure 31 and contains a bass line with a long note in the first measure and a series of chords in the following measures. Above the second staff, the chord B<sup>b</sup>MA<sup>7</sup> is indicated.

BASED ON THE CHANGES TO *THERE IS NO GREATER LOVE*

# YEREVEN MAMA

The musical score is written for C instruments in 4/4 time. It consists of three staves of music. The first staff contains measures 1 through 4, with chords  $FMA^7$ ,  $\frac{E^b}{FMI}$ ,  $E MA^7(b5)$ , and  $D^b MA^7(b5)$  respectively. The second staff contains measures 5 through 8, with chords  $B^b MA^7(b5)$ ,  $A MI^7(b6)$ ,  $A MI^7(b6)$ , and  $B^b MA^7(b5)$ . The third staff contains measures 9 through 12, with chords  $D^b MA^7(b5)$ ,  $E MA^7(b5)$ ,  $\frac{E^b}{FMI}$ , and  $FMA^7$ . A measure number '9' is written below the first measure of the third staff. The score ends with a double bar line.



# YONDER

G<sup>b</sup>Mi7      E<sup>b</sup>Mi7(ADD13)      G<sup>b</sup>Mi7      B<sup>b</sup>Mi7  
 F<sup>b</sup>Mi7      D<sup>b</sup>Mi7      D<sup>b</sup>MA7      G<sup>7</sup>(b9)  
 5 G<sup>b</sup>Mi7      C<sup>b</sup>Mi7      G<sup>b</sup>Mi7      C<sup>b</sup>Mi7  
 9 D<sup>b</sup>Mi7      G<sup>b</sup>Mi7      D<sup>b</sup>Mi7      G<sup>b</sup>Mi7  
 13 E<sup>b</sup>Mi7      D<sup>b</sup>Mi7  
 17 D<sup>b</sup>Mi7      G<sup>b</sup>Mi7      D<sup>b</sup>Mi7      G<sup>b</sup>Mi7  
 21 E<sup>b</sup>Mi7      D<sup>b</sup>Mi7  
 25 G<sup>b</sup>Mi7      B<sup>b</sup>Mi7  
 29

SOLO FORM: AAB

# YOU CAN TELL

**B<sub>MA</sub><sup>7</sup> B<sup>b7</sup><sub>ALT</sub> E<sup>b</sup><sub>MI</sub><sup>7</sup> G<sup>b</sup><sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MIN</sub><sup>9</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup>**

**E<sup>b</sup><sub>MA</sub><sup>7</sup> D<sup>7</sup><sub>ALT</sub> G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup>**

**G<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7(b5)</sup> B<sup>b7(b9)</sup> E<sup>b</sup><sub>MI</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#7</sup>**

**1. B<sub>MA</sub><sup>7</sup> C<sub>MI</sub><sup>7(b5)</sup> F<sup>7(b9)</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#7</sup>**

**2. B/F<sup>#</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup>/F<sup>#</sup> B/F<sup>#</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup>/F<sup>#</sup> F<sup>#7</sup>**

5 9 13 17

# YOU MENTION IT TOO!

Chord changes for the first staff:  $Gmi^7$ ,  $C^7$ ,  $FMA^7$ ,  $D^7(b9)$

Chord changes for the second staff:  $Gmi^7$ ,  $C^7$ ,  $FMA^7$ ,  $D^7(b9)$

Chord changes for the third staff:  $Gmi^7$ ,  $E mi^7(b5)$ ,  $A^7(b9)$ ,  $D mi^7$ ,  $E^7(b9)$

Chord changes for the first ending (measures 13-16):  $1. A mi^7$ ,  $B mi^7$ ,  $E^7$ ,  $A mi^7$ ,  $A mi^7$ ,  $D^7$

Chord changes for the second ending (measures 13-16):  $2. A mi^7$ ,  $D^7$ ,  $G mi^7$ ,  $C^7$ ,  $F MA^7$ ,  $A mi^7$ ,  $D^7$

BASED ON THE CHORD CHANGES TO: *DIANE*

# YOU SAID IT, NOT ME

The musical score consists of seven staves of music, each with a treble clef and a 4/4 time signature. The notes are primarily eighth and quarter notes, often beamed together. Fingering is indicated by the number '5' above or below notes, with a bracket spanning the notes. Chord annotations are placed above the staves:

- Staff 1:  $DMA^7$  (measures 1-4)
- Staff 2:  $D^bMI^7$  (measures 5-8)
- Staff 3:  $DMA^7$  (measures 9-12)
- Staff 4:  $D^bMI^7$  (measures 13-16)
- Staff 5:  $B^bMI^7$  (measures 17-20)
- Staff 6:  $AMA^7(b5)$  (measures 21-24)
- Staff 7:  $A^bMI^7$  (measures 25-28),  $G^bMIN^b$  (measures 29-32),  $FMI^7$  (measures 33-36),  $E^bMI^7$  (measures 37-40)

# YOUR OWN WITNESS

The first system of music consists of four measures. The top staff is in treble clef with a 4/4 time signature. The key signature has two flats (Bb and Eb). The melody starts with a quarter note Bb, followed by a quarter note Eb, a half note G, and a quarter note F. The second measure contains a quarter rest, a quarter note G, a quarter note Ab, and a quarter note G. The third measure has a quarter note G, a quarter note Ab, a quarter note G, and a quarter note F. The fourth measure has a quarter note G, a quarter note F, and a half note G. The piano accompaniment is shown in grand staff notation. The right hand plays a sequence of chords: Bb2-Eb3, G3, G3, G3, and Bb3-Eb4. The left hand plays a sequence of chords: G2, G2, Bb2, Bb2, and Bb2-Eb3.

The second system of music consists of four measures. The top staff continues the melody from the first system. The piano accompaniment continues with chords: G3, Bb3, G3, G3, and Bb3-Eb4. The left hand continues with chords: G2, Bb2, G2, G2, and Bb2-Eb3.

5

The third system of music consists of four measures. The top staff continues the melody. The piano accompaniment continues with chords: G3, Bb3, G3, G3, and Bb3-Eb4. The left hand continues with chords: Bb2, G2, Bb2, G2, and Bb2-Eb3.

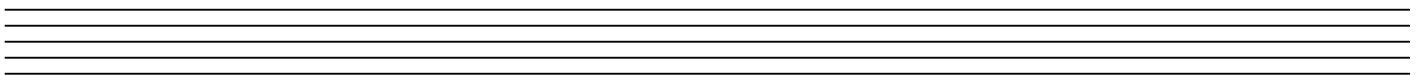
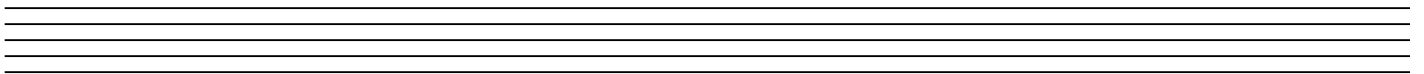
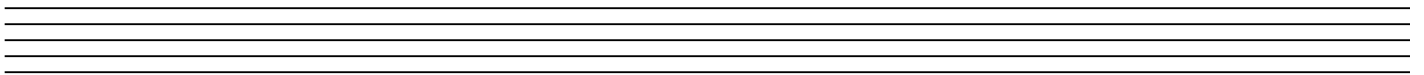
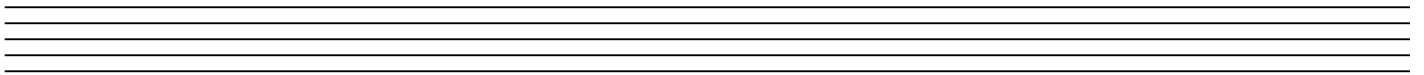
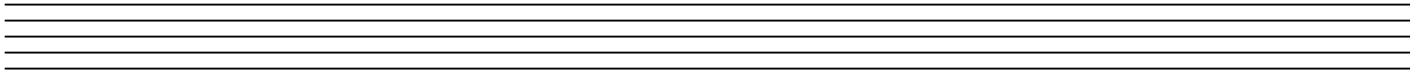
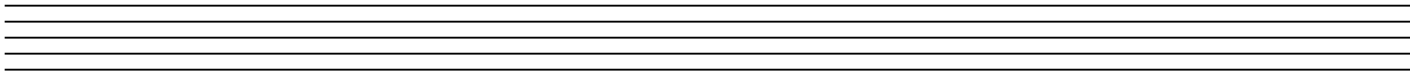
9

**BLOWING OVER C PEDAL**

# ZONIAN MODE

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a **Cm7** chord and contains a melodic line with several slurs and a fingering of 5. The second staff starts with an **Fm7** chord, followed by a **Cm7** chord, and includes slurs and a fingering of 5. The third staff begins with an **A<sup>b</sup>7** chord, followed by a **G<sup>7</sup>(<sup>b</sup>9<sub>13</sub>)** chord, and then a **Cm7** chord, with slurs and a fingering of 5. A page number '9' is located at the bottom left of the third staff.

## C MINOR BLUES



# ZONING

E<sup>7(b9)</sup><sub>SUS</sub>                      E<sup>7(b9)</sup>                      E<sup>7(b9)</sup><sub>SUS</sub>                      E<sup>7(b9)</sup>

C<sup>7</sup><sub>SUS</sub>                      D<sup>b</sup>Mi<sup>7</sup>                      Cmi<sup>7</sup>                      F<sup>7</sup>

5 B<sup>b</sup>MA<sup>7</sup>                      B<sup>b</sup>Mi<sup>7</sup>                      E<sup>b</sup>7

9 Dmi<sup>7</sup>                      G<sup>7</sup>                      D<sup>b</sup>Mi<sup>7</sup>                      C<sup>7</sup>

13 F<sup>7</sup><sub>SUS</sub>                      E<sup>b</sup>7<sub>SUS</sub>

17 D<sup>b</sup>MA<sup>7(b5)</sup>                      D<sup>b</sup>MA<sup>7(♯5)</sup>                      B<sup>7ALT</sup>                      E<sup>7</sup><sub>SUS</sub>

21 Ami<sup>7</sup>                      F<sup>♯</sup>Mi<sup>7(b5)</sup>                      B<sup>7(b9)</sup>                      FMA<sup>7(b5)</sup>                      Ami<sup>7</sup>                      D<sup>7</sup>

25 Gmi<sup>7</sup>                      E<sup>MI</sup>7(b5)                      A<sup>7(b9)</sup>                      Fmi<sup>7</sup>                      EMA<sup>7(b5)</sup>

29



The musical score consists of two staves of music in treble clef. The first staff contains measures 33 through 36. Above the first four measures are the following chord diagrams:  $E^{7(b9)}_{sus}$ ,  $E^{7(b9)}$ ,  $E^{7(b9)}_{sus}$ , and  $E^{7(b9)}$ . Below the first measure of the first staff is the chord diagram  $C^7_{sus}$ . Below the fourth measure of the first staff is the chord diagram  $B^7$  WHOLE TONE. The second staff contains measures 37 through 40. Measure 37 begins with the chord diagram  $C^7_{sus}$ . The piece concludes with a double bar line at the end of measure 40.

