

# BILL EVANS TRIO



## JAZZ IMPROVISATION

Transcriptions of Bill Evans's Piano Solos  
for All Instrumental Musicians

## ビル・エヴァンス・トリオ

ジャズ・インプロヴィゼーション

編著 ● 中川賢二 / 松延佳代

ATN, inc.

## 使用レコード一覧

<1979年5月現在>

### ●WALTZ FOR DEBBY

〈ワルツ・フォー・デビィ〉

(Victor/Riverside SMJ - 6118)



1. MY FOOLISH HEART
2. WALTZ FOR DEBBY
3. DETOUR AHEAD

1. MY ROMANCE
2. SOME OTHER TIME
3. MILESTONE

### ●SUNDAY AT THE VILLAGE VANGUARD

〈サンデイ・アット・ザ・  
ヴィレッジ・ヴァンガード〉

(Victor/Riverside SMJ - 6201)



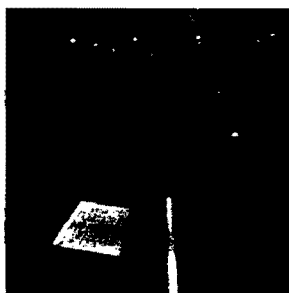
1. GLORIA'S STEP
2. MY MAN'S GONE NOW
3. SOLAR

1. ALICE IN WONDERLAND
2. ALL OF YOU
3. JADE VISIONS

### ●BILL EVANS AT TOWN HALL Vol.1

〈ビル・エヴァンス・アット・  
タウン・ホール〉

(Polydor/Verve MV - 2053)



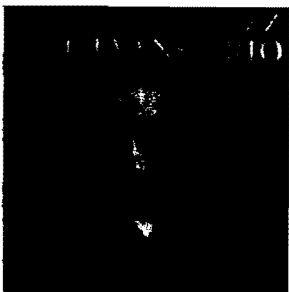
1. I SHOULD CARE
2. SPRING IS HERE
3. WHO CAN I TURN TO

1. MAKE SOMEONE HAPPY
2. SOLO-IN MEMORY OF HIS FATHER,  
HARRY L. EVANS, 1891 - 1966 PROLOGUE  
IMPROVISATION ON TWO THEMES STORY  
LINE-TURN OUT THE STARS-EPILOGUE

### ●PORTRAIT IN JAZZ

〈ポートレイト・イン・ジャズ〉

(Victor/Riverside SMJ - 6144)



1. COME RAIN OR COME SHINE
2. AUTUMN LEAVES (STEREO)
3. AUTUMN LEAVES (MONO)
4. WITCHCRAFT
5. WHEN I FALL IN LOVE
6. PERI'S SCOPE

1. WHAT IS THIS THING CALLED LOVE ?
2. SPRING IS HERE
3. SOME DAY MY PRINCE WILL COME
4. BLUE IN GREEN

---

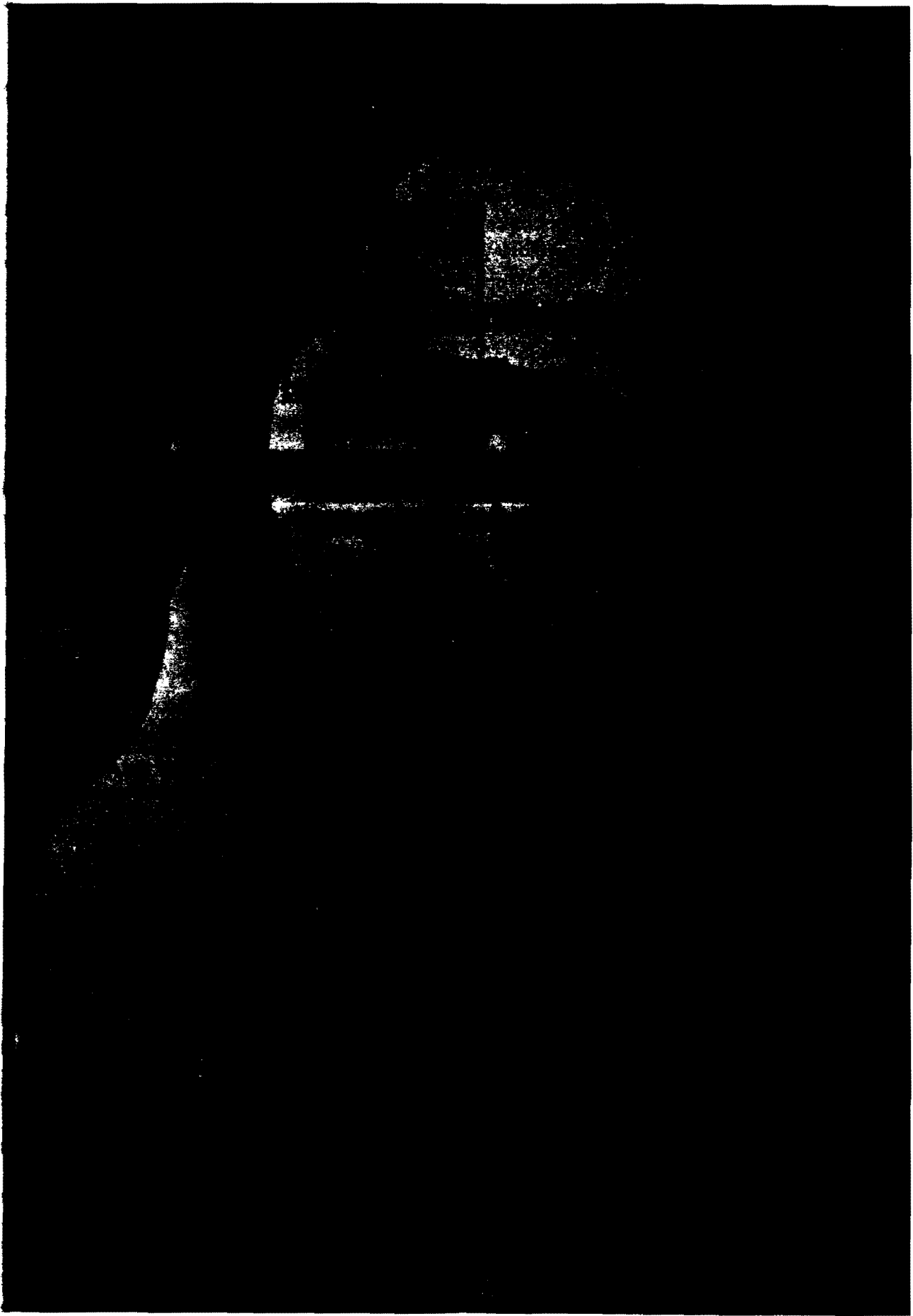
# BILL EVANS TRIO

JAZZ IMPROVISATION



## Contents \_\_\_\_\_

●タイトル	●ページ	●使用レコード	●使用バンド
MY FOOLISH HEART _____	12 _____	Waltz For Debby _____	A-1
WALTZ FOR DEBBY _____	19 _____	Waltz For Debby _____	A-2
MY MAN'S GONE NOW _____	46 _____	Sunday At The Village Vanguard _____	A-2
WHO CAN I TURN TO _____	64 _____	Bill Evans At Town Hall Vol.1 _____	A-3
AUTUMN LEAVES _____	84 _____	Portrait In Jazz _____	A-2
MAKE SOMEONE HAPPY _____	109 _____	Bill Evans At Town Hall Vol.1 _____	B-1



## 〈ビル・エヴァンス・トリオ〉

ジャズの本質は、即興演奏（インプロヴィゼーション）にある。すべての部分が完全な即興によって演奏されるというフリーなフォームも含まれる訳だが、一般に聞きやすいとされているジャズは、ある程度の約束、規則、そして編曲（アレンジ）の中での即興の展開に演奏者が腕を競うスタイルのものだ。大切なことは、その即興部分が、ただ単にテクニックを誇示するものでなく、演奏者のセンスや趣好による感情の発露の要素を兼ね備えていなければ、価値がないことである。

ビル・エヴァンスのピアノ・トリオはその意味で、ジャズ・スピリットの最高のセンスを保持したグループのひとつである。

今まで、ビル・エヴァンスの作品を断片的に紹介したものや、作品のテーマを収録した楽書はあったが、“ビル・エヴァンス・トリオ”として、深く解説したのは、本書が最初である。ピアニストとしての技法とフレーズの研究／練習と共に、ベース、ドラムのコンセプトのトレーニングにも充分参考になるはずなので大いに活用されたい。

さて、ジャズ・ピアノのスタイルほど演奏者の個性の差を感じさせるものはない。「ピアノ」というほとんど完成された楽器を使った演奏ならば、かなり相似した演奏が続出すると考える人がいるかも知れない。しかしこれは全くの見当違いなのである。

最初にも述べたが、インプロヴィゼーションを聞かせる、そして演奏するというジャズの本質は、同一のプレイヤーであっても、同じ演奏を繰り返すことが不可能なのであるし、各人の表現やテクニックの差は、膨大なバラエティーを生み出すのである。

ジャズの歴史は20世紀の開幕と共に歩んできた。つまりたかが80年位の年月しかない近代／現代音楽のジャンルだが、その音楽性の発展の変化はすさまじい。デクシー、スイング、バップ、ウェスト・コースト、ハード・バップ、アヴァンギャルド、コンテンポラリー、クロスオーバー（フュージョン）などに代表されるスタイルの中に、それぞれのきらめきを聞かせてくれる無数のアーティストがいる。もちろんピアニストの数もかなりのオーダーにのぼる。

ビル・エヴァンスはその中でも特に“マーク”されなければならないピアノ・スタイルを誇る名人であり、そしてこのスタイルの最高峰を窮めた（現在でも、彼のテクニックは衰えていない）ピアニストのひとりであることは、ジャズを志す人なら認めるにやぶさかではないはずである。

個人としてのビル・エヴァンスについては後で述べることにして、ジャズ表現としてのピアノ・トリオという演奏法についてまず触れておこう。ジャズはインプロヴィゼーションと共に、インタープレイによる相互の音楽表現にその躍動感の源がある。インタープレイとは、互いの音を聴くことによって触発される相互作用のことである。つまり、ひとりだけの演奏よりグループとしてのコンセプトの方に多くの可能性があるということである。ソロ演奏で優れたものもあるが、これはプレイヤーの音楽性そのものの自己インタープレイであり、どちらかというとな高級なセンスを必要とする例外といえよう。

一般には、ジャズをグループとして十分に堪能できる最小限の人数はトリオ以上だといわれている。ピアノ・トリオはその中でも、最もポピュラーな編成で、しかもその音楽表現の密度の濃い演奏を期待

できる形態である。ほとんどのピアノ・トリオの場合、サウンドの主導権はピアノが持つのであるが、ビル・エヴァンスのトリオは、三者それぞれが、際立ったコンセプションを持つのが最大の特徴である。そして、ビル・エヴァンス・トリオとしてジャズ史に残る名演を数多く録音している。

なお、ビル・エヴァンスのレコーディングのすべてがピアノ・トリオのフォームで行なわれている訳ではないが、“トリオ”のものが最も良くその音楽性を発揮しているのは、定評のあるところである。従って、本書ではピアノ・トリオ（ピアノ／ベース／ドラム）に的を絞って、その歴史的名演を中心に「ビル・エヴァンス・トリオ」サウンドを解説してある。

## 〈ビル・エヴァンス・トリオとそのメンバー〉

ビル・エヴァンス (William J. "Bill" Evans) は、1929年8月16日ニュージャージー州ブレインフィールドの生まれ。ピアノ、バイオリン、フルートを学んで、16歳のときは兄とバンドを結成している。その後マンデル・ロウ(ギター)、レッド・ミッチェル(ベース)等とも共演している。51~54年は軍隊で過ごし、除隊後、トニー・スコット(クラリネット)のコンボなどで仕事をし、次第に新進ピアニストとして、認められるようになった。最初はバド・パウエル(ピアノ)の影響を感じさせるスタイルであったが、レニー・トリスターノ(ピアノ、コンポーザー)、リー・コニッツ(サクソ)の影響も受け、次第に独自の白人的なスタイルにと変貌していった。58年2月から11月までは、マイルス・デヴィス(トランペット)の6重奏団にあって活躍、退団後、ニューヨークのマンズ音楽院に通ったりもしていた。やがて59年、スコット・ラファロ(ベース)、ポール・モチアン(ドラムス)を加えたトリオを結成した。本書では59年のスタジオ・レコーディング、そしてスコット・ラファロの加わった最後のライブ・レコーディング(61年のテイク)と、メンバーチェンジをした66年のライブ・レコーディングから収録した。66年のメンバーは、チャック・イスラエルズ(ベース)とアーノルド・ワイズ(ドラムス)である。

ビル・エヴァンスの奏法を言葉で表わすと「デリケートに研かれた美しいタッチ、全くファンクなところがなくリリカルなスタイルは、知的な美しさに輝き、インプロヴィゼーションは、流麗な中にも緊張感がみなぎり聴き手を魅了する」という決まり文句のままのサウンドがそのポイントである。

彼の奏法は、当時のウェスト・コースト・ジャズのスタイルを昇華させた(つまり白人的なセンスを最も前面に出した)スタイルである。どんなに白熱しても一種のクールなゆとりのあるプレイがその魅力となっている。

さて、ベースのスコット・ラファロ (Scott LaFaro) は1936年4月3日、ニュージャージー州ニューアークで生まれ、1961年7月6日、ニューヨーク州ジェネバで自動車事故で死去している。ハイスクール時代クラリネットを勉強し、テナー・サクソを持ってジャム・セッションに参加したりしていたが、卒業直後にベースに転向した。イサカ音楽院で学んだ後、リズム&ブルース・バンドに入って演奏。55年にはバディ・モロウ(トロンボーン)楽団、56~57年はチェット・ベイカー(トランペット)のコンボで活躍。ウェスト・コーストで数ヶ月を過ごした後、シカゴに赴いてバット・モーラン、アイラ・サ

リヴァン（トランペット、サクソ）といったシカゴ・スタイルのミュージシャン達と共演した。ロスに戻った後、バーニー・ケッセル（ギター）やライトハウス・オールスターズのメンバーとなり、59年4月にニューヨークに進出、直ちにベニー・グッドマン（クラリネット）楽団に参加して楽旅に出たが、この年、早くもダウン・ビート誌クリティック・ボールの新人第1位に選び出されている。59年秋には、このビル・エヴァンス・トリオに迎えられ、その驚異のテクニックと豊かなイマジネーション、高い音楽性で、エヴァンスと組んで希に見る名トリオを形成した。近代モダン・ジャズ・ベースの革命児なのである。

ドラムスのポール・モチアン（Paul Motian）は1931年3月25日、ロード・アイランド州プロビデンスの生まれ。18歳でギター奏者となり生地で演奏活動に入ったが、まもなく兵役に服し、54年に除隊後はニューヨークに移って演奏するかたわら、マンハッタン音楽院に学んでいる。有名になったのは、このビル・エヴァンス・トリオに入ってからだが、それまでにも、ジョージ・ウォーリントン（56年）、トニー・スコット（56～58年）、レニー・トリスターノ（58～59年）、アル・コーン&ズート・シムス5重奏団（59年）等のもとで演奏経験を積んでいる。マックス・ローチ、フィリー・ジョー・ジョーンズ、ケニー・クラーク（いずれもドラムス）等の影響を受けているが、エヴァンスのトリオに入ってから見事な成長を遂げて、退団後もポール・ブレイ、チャールズ・ロイド、キース・ジャレットのグループなどで活躍している。

もうひとりのベーシスト、チャック・イスラエルズ（Chuck Israels、英語読みではイズリールズ）は1936年ニューヨークの生まれ。クリーブランドのジュニア・ハイスクールでチェロとギターを学び、後にMITでシンフォニー・オーケストラのリーダーを務めたこともある。ハーブ・ボメロイ（トランペット、コンポーザー、リーダー）との交流を通じてジャズに興味を抱くようになり、55年頃から独習でベースを始めた。ブランダイス大学で音楽を勉強した後、シンガー達の伴奏に付き合い、59年にはパリに留学している。62年初め、急死したスコット・ラファロの後任としてビル・エヴァンス・トリオに入り、ラファロとは又違った形の協調ぶりで良くこの難役をこなし、65年まで活躍。74年にはニューヨーク州などから助成金を得て、ナショナル・ジャズ・アンサンブル（NJE）と呼ばれるオーケストラを主宰し、多忙な活動を続けている。

ビル・エヴァンス・トリオのメンバーは何度も移動があるが、ベーシストはこの後エディ・ゴメス、ドラムスはマーティ・モレルで安定した。現在、ビル・エヴァンスのレギュラーのトリオはないが、ステージやレコーディングなどの活躍はしばしば報じられている。（本書では現在のビル・エヴァンスの作品を収録していないので、以下割愛）

## 〈サウンドについて〉

この曲集はすべて、レコードからの採譜によって構成されている。ピアノとベースとドラムのコンセプトのバランスがひと目で分かるように、スコアのフォームで収録した。

ピアノは、ベースのバックグラウンドを除くすべての個所をコピーしてある。ベースのバックのサウンドはリード音の構成音を研究していただきたい。

ベースは、このトリオの重要なポイントを成す部分なので、ピアノのバックはもちろんソロの部分も収録してある。アコースティック・ベースの奏法としては最も高度なテクニックを駆使しているので、ベーシストの研究課題として用いることができるはずである。

ドラムは、主にリズム・サポーターとしての役割を担当している。フィル・イン、ソロ・フレーズなど特に必要な個所は明記してあるが、レガート中のインタープレイの部分は敢えて省略した。ハイ・ハット・シンバルの譜は5線より下向きの記号で表記した。

コードの進行が上下2段になっているのは、オリジナルの進行に対して、ビル・エヴァンスがどのようにサウンドを変化させているかを明らかにするためである。基本のコード機能を損なわずに、テンション(付加音、変化音)を加えるテクニックが、ジャズ・サウンドには欠かせないのでこの方式を採用した。



Scott LaFaro

Bill Evans

Paul Motian

## 演奏解説

採譜：中川賢二  
松延佳代

### ●MY FOOLISH HEART 〈マイ・フーリッシュ・ハート〉

Composed ; Victor Young, Ned Washington  
Album ; Waltz For Debby / Bill Evans Trio  
Victor / Riverside SMJ-6118 Side A-1  
Rec ; 1961 / 6 / 25  
Personel ; .....

Bill Evans	Piano
Scott LaFaro	Bass
Paul Motian	Drums

バラードとして最もポピュラーなナンバーのうちのひとつである。16+16の32小節を1コーラスとする曲。

レコードは、このキーより半音低いAメジャーで演奏されているが、演奏研究上分かりやすいようにB♭メジャーで採譜した。ただし、ベースのダブル・ストップ（重音の押さえ方）の部分は、原調でないとスムーズさを欠くので注意していただきたい。

なお、この曲のようにゆっくりのテンポのものは、途中で倍のリズムにカウントすることがある（㊦の4小節前からなど）。同じタイミングなら1小節を2拍分でカウントする訳である。♩=♩、♩=♩の記号で表記する。

### ●WALTZ FOR DEBBY 〈ワルツ・フォー・デビィ〉

Composed ; Bill Evans  
Album ; Waltz For Debby / Bill Evans Trio  
Victor / Riverside SMJ-6118 Side A-2  
Rec ; 1961 / 6 / 25  
Personel ; .....

Bill Evans	Piano
Scott LaFaro	Bass
Paul Motian	Drums

最初のワルツの部分の拍子が、そのまま2拍3連のタイムに移り変わるのがこの曲のポイントである。

テーマ部分の、ベース音表記（Onx）を多用するアイデアは素晴らしい。メロディーとベースの対位的な美しさが特に印象に残るはずである。

テーマは32+16+16+6+（倍テン）5、つまり80小節で1コーラスだが、そのまま4ビートに倍テンでインプロヴィゼーションを行なっている。40小節を1コーラスとするビル・エヴァンスのフレーズが、メロディーのヴァリエーションから次第に白熱して、ベースにソロを渡すタイミングがライブとは思えないほど素晴らしい。ピアノ3コーラス、ベース2コーラス、そしてテーマへ戻るという構成である。

### ●MY MAN'S GONE NOW 〈マイ・マンズ・ゴーン・ナウ〉

Composed ; George & Ira Gershwin  
Album ; Sunday At The Village Vanguard / Bill Evans Trio  
Victor / Riverside SMJ-6201 Side A-2  
Rec ; 1961 / 6 / 25  
Personel ; .....

Bill Evans	Piano
Scott LaFaro	Bass
Paul Motian	Drums

モーダルなスローナンバーである。主和音（Em）と属和音（B7）のヴァンプ（繰り返し）がコードのアクセントになっているが、属和音の側では代理和音的な扱いをしているので、サウンドのモーションが意識的なあいまいさと聞こえるはずである。イントロは8小節、テーマは22+11、つまり33小節が1コーラスというかなり変則的な構成になっている。㊦からのテーマの後、ピアノが2コーラス、インプロヴィゼーションを展開、その後、ベースが2コーラス、かなり細かい動きのフレーズでせまり、テーマに戻っている。コードはイントロのバダーンのヴァリエーション。

## ●WHO CAN I TURN TO

〈フー・キャン・アイ・ターン・トゥ〉

Composed ; Leslie Bricusse , Anthony Newley  
Album ; Bill Evans At Town Hall Vol. 1  
Polydor / Verve MV - 2053 Side A - 3  
Rec ; 1966 / 2 / 21

Personel ; .....

Bill Evans	Piano
Chuck Israels	Bass
Arnold Wise	Drums

この曲は、輸入版のビル・エヴァンスの曲集や、国内版のピアノ曲集にも収録されているが、どちらも不完全な体裁で、ここに収録したものが最もパーフェクトなサイズになっている。

フリー・テンポの2小節のイントロの後、ルバート気味のテーマをエヴァンスが弾く。ベースがアルコ（弓）を使ったサステイン・サウンドをさりげなく、サポートさせる。次のコーラスで、テンポを上げてミディアムのバウンス・ナンバーとなる。ビル・エヴァンスのトリオは、4ビートのリズムでもベースが4ビートをなかなかきざまないのがポイントなのだが、この曲でも色々なフレーズをベースが絡めていくタイミングが素晴らしい。そして、いかにもチャック・イスラエルズらしいベースのソロ2コーラスにつなげて、再びエヴァンスが2コーラスをインプロヴァイズする。ラスト・コーラスは再びテーマに戻って、エンディングに収まる。フレーズの充実したアイデアがこの曲のポイント。

## ●AUTUMN LEAVES

〈枯葉〉

Composed ; Joseph Kosma , Jacques Prevert ,  
Johnny Mercer

Album ; Portrait In Jazz / Bill Evans Trio  
Victor / Riverside SMJ - 6144 Side A - 2  
Rec ; 1959 / 12 / 28

Personel ; .....

Bill Evans	Piano
Scott LaFaro	Bass
Paul Motian	Drums

国内盤のレコード解説にある通り、この名曲「枯葉」は2テイクあって、ここに収録したものは、ステレオ・カッティングの側のテイクである。聞きくらべるとイントロは同じだが、テーマの弾き方やインプロヴィゼーションなどが、ことごとく異なったアイデアやフレーズになっていることが分かる。エヴァンスのインプロヴィゼーションの実力のほどが分かるというものだ。

イントロの後、テーマ32小節につながり、ベースとピアノ、そしてドラムが絡む、まるでMJQのようなスリルのあるインタープレイが2コーラス続く。そしてエヴァンスをメインにしたインプロヴィゼーションを4コーラス、再びベースが1コーラス、そしてエンディング・テーマ、コーダへ、息をつく間もなく演奏が展開する。マイルスの名演奏の「枯葉」とこの「枯葉」は、ジャズ史に残る双壁のテイクなのである。

## ●MAKE SOMEONE HAPPY

〈メイク・サムワン・ハッピー〉

Composed ; Jule Styne , Adolph Green , Betty Comden  
Album ; Bill Evans At Town Hall Vol. 1  
Polydor / Verve MV - 2053 Side B - 1  
Rec ; 1966 / 2 / 21

Personel ; .....

Bill Evans	Piano
Chuck Israels	Bass
Arnold Wise	Drums

ほとんどの部分が、エヴァンスのソロ・ピアノの魅力で構成されている。テーマの部分は、本来は4拍子のタイムだが、かなり自由にルバートをかけているので、テンポの表情を出すために、各所に変拍子で表わした。メロディーの正確なリズムは、 $\square$ からのin Tempoのコード進行をもとに類推していただきたい。

テーマは16+16+8の40小節である。構成は、フリー・テンポの1コーラスの後、ベース、ドラムが

加わってピアノのインプロヴィゼーションを3コーラス半、そこから再度フリー・テンポのソロ・ピアノに基づいて演奏は終る（ベース、ドラムは休み）。終止の部分のみベースとドラムがさりげなく合わせている。ソロのバラードを聞くと、そのアーティストの本来の実力が分かるといわれているが、ビル・エヴァンスのセンスの並々ならぬ個性が分かる名演である。



# MY FOOLISH HEART

By Victor Young, Ned Washington

*SLOWLY WITH EXPRESSION* (Original Key = A Major)

\* Basic Changes

\*\* Altered Changes For Piano

The musical score is arranged in four systems. The first system includes a Piano part with chords  $B^b$ ,  $G7$ , and  $Cm7$ , and a Bass part with a circled 'A' above the first measure. The second system includes a Drums part with '(BRUSHES)' and a circled 'A' above the first measure, and a Piano part with chords  $A7$ ,  $A7(b9)$ ,  $Dm7$ ,  $D7$ ,  $Gm7$ , and  $Cm7$ . The third system includes a Bass part with chords  $Lm7$ ,  $F7$ ,  $B^b$ ,  $Fm7$ ,  $B^b7$ , and  $E^b$ , and a Piano part with chords  $Lm7onF$ ,  $F7(b9)$ ,  $B^bMA7$ ,  $Fm7(4)$ ,  $B^b(4)B^b(4)$ , and  $E^bMA7$ . The fourth system includes a Bass part with chords  $Lm7$ ,  $F7$ ,  $B^b$ ,  $Fm7$ ,  $B^b7$ , and  $E^b$ , and a Piano part with chords  $Lm7onF$ ,  $F7(b9)$ ,  $B^bMA7$ ,  $Fm7(4)$ ,  $B^b(4)B^b(4)$ , and  $E^bMA7$ .

• (ベイスック・チェンジズ) = 基本となるコード進行のこと。チェンジズはいわゆるチェンジ・コード (他に代理和音をこのように表記することもある) のことではない。代理和音を換わず其量はSubstitute Chords (サブスティテュート・コード) である。

D7  
 D7(9)

Gm Gm(9)  
 Gmadd(9) Gm(9)

Gm7 L7  
 GmTenL L7(9)

F7  
 F7(9)

F7  
 F7(9)

Cm(9) F7(9)  
 Cm(9) F7(9)

Bb BbM7(9)  
 BbM7(9)

G7 Dm7(9)  
 G7(13) Dm7(9)

Cm7  
 Cm7(9)

A7  
 A7(9)

Dm7 D1  
 Dm7(9) D7(9)

Gm7 Cm7  
 Gm7 L7(9) Cm7(9)

\*\* (オルタード・チェンジズ・フォー・ピアノ) = ピアニスト (ここではビル・エヴァンス) の解釈による変化した (オルタード) コード進行。サウンドの解釈をコード・ネーム表記でとらえるとこのようになる。



The image shows a handwritten musical score for guitar, consisting of three systems of staves. Each system includes a vocal line (top staff), a guitar line with chord diagrams (middle staff), and a bass line (bottom staff). The score is annotated with various chords and guitar-specific instructions.

**System 1:**

- Chords: G7, Dm7(9), G7(9), Cm7, Cm7(9)
- Annotations:  $\text{Dm7(9)}$ ,  $\text{G7(9)}$ ,  $\text{Cm7}$ ,  $\text{Cm7(9)}$

**System 2:**

- Chords: A7, A7(b9), Dm7, Dm7(9)
- Annotations:  $\text{A7}$ ,  $\text{A7(b9)}$ ,  $\text{Dm7}$ ,  $\text{Dm7(9)}$

**System 3:**

- Chords: D7, D7(9), D7(b9), Cm7, Cm7(9), Cm7, Cm7(9)
- Annotations:  $\text{D7}$ ,  $\text{D7(9)}$ ,  $\text{D7(b9)}$ ,  $\text{Cm7}$ ,  $\text{Cm7(9)}$ ,  $\text{Cm7}$ ,  $\text{Cm7(9)}$

The musical score is divided into two systems, each with four staves. The top two staves of each system contain the guitar part, and the bottom two staves contain the piano accompaniment. Chord names are written above the guitar staff, and chord diagrams are shown in the piano staff. The guitar part includes various techniques such as triplets and slurs. The piano part features block chords and arpeggiated figures.

**System 1 Chords:**  
Lm7 (Lm7(9)), Lm7, Lm7onF, F7 (F7(9)), Bb, BbMA7

**System 2 Chords:**  
Bb, BbMA7, Fm7 (Fm7(9)), Bb7, Bb7(9), Eb, EbMA7(9), Ebm6, Ebm6(9), A7, A7(9), Gm, Gm7(9)

Handwritten musical score for guitar, featuring multiple systems of staves with chords and melodic lines. The score includes various chord voicings and tempo markings.

**System 1:**

- Chords:  $Gm(+7)$ ,  $Gm(+7)(9)$ ,  $Gm7$ ,  $Gm7(9)nc$ ,  $L7$ ,  $L7(9)$ ,  $F7$ ,  $F7(9)$ ,  $d=$  (HALF TEMPO),  $L7onF$

**System 2:**

- Chords:  $F7$ ,  $F7(9)$ ,  $Lm7(9)$ ,  $F7(9)$ ,  $Bb$ ,  $BbMA7$ ,  $G7$ ,  $Dm7(9)$ ,  $G7(9)$ ,  $Lm7$ ,  $Lm7(9)$

**System 3:**

- Chords:  $A7$ ,  $A7(9)$ ,  $Dm$ ,  $Dm(9)$ ,  $D7$ ,  $D(9)$ ,  $Gm7$ ,  $Gm7(9)$ ,  $Lm7$ ,  $Lm7(9)$

The score includes melodic lines on a treble clef staff and guitar-specific notation such as bar lines, slurs, and fingering indications.

Am7 D7 Em Ebm7 A7 Bb  
 Am7(11) D7(11) Gm(add9) Ebm7(9) A7(11) Bbmaj7 Ebm7(11)

D7 G7 Cm7 C7 F7 Bb G7  
 D7(15) G7(13) Cm7(11) C7(13) Cm7(11) F7(11) Bbmaj7 (CONCLUE) Dm7(11) G7(13)

POLO RIT . . . . .

(CONCLUE)

POLO RIT . . . . .

(CONCLUE)

Cm7 Ebm7 A7 Dm7 Gm7 Cm7 F7 Bb  
 Cm7(11) Ebm7(11) A7(13) Dm7(11) Gm7(11) Cm7(11) F7(11) Bbmaj7(11)

POLO RIT . . . . .

# WALTZ FOR DEBBY

By Bill Evans

LIGHTLY

Basic Changes

Altered Changes For Piano

Chord changes for the first system:  
 F, Dm7, Gm7, C7  
 Altered changes for piano: F, Dm7, Gm7, C7(9)

Chord changes for the second system:  
 A1 on G, D1 on F#, G1 on F, C7(9), G7, C7, C7 on E, Gm7, C7

Chord changes for the third system:  
 F1 on Eb, Bbm7, Bbm7(9), Bbm7(9), Bbm7(9), Bbm7(9), C7, F, Gm

F  
 Fmaj7  
 Dm7  
 Fmaj7 Gm7 Am7  
 Gm7  
 Bbmaj7 L7 Dm7  
 C7  
 Gm6 Fmaj7 Gm7

For A  
 Fmaj7  
 Dm7  
 Dm7  
 Gm7  
 Gm7  
 C7  
 C7(9)

17  
 17  
 17

A7 or C#  
 A7  
 D7 or C  
 D7  
 G7 or B  
 G7(13)  
 C7 or Bb  
 C7(Gm7) L7

A7  
 A7

Dm  
 Dm (Em) Dm7

B7  
 B7

E7  
 E7 (F#m) E7

A  
 A on C#

Bm7  
 Bm7 (ii)

Bm7 on A  
 Bm7 (ii)

Am7 on G#  
 Am7 (ii)

Gm7  
 Gm7

C7  
 Gm7 on C

Am7  
 Am7 (9)

D7  
 D7

A 33

A 33

A 33

Gm7 Am7 Gm7 A7 A7(13) A7(b9) A7 Dm7 G7(13) F7 Cmaj7(b9)

The first system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains four measures of music. The first measure has a whole note chord Gm7. The second measure has a whole note chord A7. The third measure has a whole note chord Dm7. The fourth measure has a whole note chord F7. The middle staff is a bass clef staff with a key signature of one flat. It contains four measures of music. The first measure has a whole note chord Am7. The second measure has a whole note chord A7(b9). The third measure has a whole note chord G7(13). The fourth measure has a whole note chord Cmaj7(b9). The bottom staff is a grand staff with a key signature of one flat, containing four measures of music.

B<sup>b</sup>Maj7 B<sup>b</sup>Maj7 A7 A7(13) A7 Dm7 Dm7(9) G7 G7(9)

The second system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat. It contains four measures of music. The first measure has a whole note chord B<sup>b</sup>Maj7. The second measure has a whole note chord A7. The third measure has a whole note chord Dm7. The fourth measure has a whole note chord G7. The middle staff is a bass clef staff with a key signature of one flat. It contains four measures of music. The first measure has a whole note chord B<sup>b</sup>Maj7. The second measure has a whole note chord A7(13). The third measure has a whole note chord Dm7(9). The fourth measure has a whole note chord G7(9). The bottom staff is a grand staff with a key signature of one flat, containing four measures of music.

A<sup>b</sup>Maj7 A<sup>b</sup>Maj7 B<sup>b</sup>m7 A<sup>b</sup>Maj7 D<sup>b</sup>Maj7 D<sup>b</sup>Maj7 Ebm7 D<sup>b</sup>Maj7 Gm7 Gm7 Am7 Gm7(9) C7 C7 F C7(9)

The third system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat. It contains four measures of music. The first measure has a whole note chord A<sup>b</sup>Maj7. The second measure has a whole note chord D<sup>b</sup>Maj7. The third measure has a whole note chord Gm7. The fourth measure has a whole note chord C7. The middle staff is a bass clef staff with a key signature of one flat. It contains four measures of music. The first measure has a whole note chord A<sup>b</sup>Maj7. The second measure has a whole note chord B<sup>b</sup>m7. The third measure has a whole note chord D<sup>b</sup>Maj7. The fourth measure has a whole note chord F. The bottom staff is a grand staff with a key signature of one flat, containing four measures of music.

F on A  
 F#m7 on A

Dm7  
 Dm7

Gm7  
 Gm7

C7  
 C7

49.

A7 on G  
 A7 on G

D7 on F#  
 D7 on F#

G7 on F  
 G7(9) G7(b9) G7

C7 on E  
 C7 Gm7 C7

49.

F7 on Cb  
 F7(9)

Bb on D  
 Bb(odd) Bb(4) Bb(odd)(9)

Gm7(5) on Db  
 Gm7(5) F Gm7(43)

C7  
 C7(b9) Gm7 C7(b9)

49.

Am7 D7 Bm7 E7  
 Am7(9) Am7(9) D7 Dm7 Bm7(9) Bm(9) Bm Bm(9) E7

Am7 Cm7 F7 Bbm7 A7  
 Fm7(9) Eb Ebm7(9) F7(9) Bbm7(9) Cm7 A7(9) A7(9) A7(9)

Dm7 G7 Fm7 Abdim7 Cm7 Abdim7  
 Dm7(9) G7 G7(9) G7(9) Fm7(9) Abdim7(9) Cm7(9) Abdim7(9)

*POLO RIT. ....*

*Poco Rit. ....*

*Poco Rit. ....*

Am7(9)C A<sup>b</sup>dim(9)C Gm7(9)C A<sup>b</sup>dim(9)C Am7(9)C A<sup>b</sup>dim(9)C Gm7(9)C A<sup>b</sup>dim(9)C

Am7(9)C Am7 A<sup>b</sup>dim(9)C Gm7(9)C C7 C7(b9) F#m7(9)A Dm7 D7(b9) Gm7 Gm7(b9) C7 C7(b9)

BRUSHES (FILL IN)

A7 A7(13) D7 D7(b9) G7 Gm7(9) C7 C7(b9) A7 A7(13) D7 D7(b9) Gm7 Gm7(b9) C7 C7(b9)

Am7 Dm7 Gm7 C7 F or A Dm7 Gm7 C7  
 Am7 Dm7 Gm7(9) C7(9) F D7(9) Gm7(9) C7(9)

A7 D7 Gm7 C7 A7 Dm Bm7 E7  
 A7(b13) D7(9) D7(b9) Gm7(9) C7(9) A7(13) Dm7 Bm7(-5) E7(9)

Am7 D7 Gm7 C7 Am7 D7  
 Am7(13) Bm7 C#m7 Dm7(13) Am7(13) Gm7(9) C7(9) Am7(9) D7(9)

© 17.

(FILL IN) © 17.

Gm7 A7 F F7 Bbmaj7 A7 Dm7 G7  
 Gm7(9) A7 F F7(9) Bbmaj7 A7 Dm7 G7(9)

The first system of music features a treble clef staff with a melodic line, a bass clef staff with chordal accompaniment, and a guitar staff with fretted notes. The key signature has one flat (B-flat major/G minor).

Abmaj7 Dbmaj7 Gm7 C7 F#m7(9) C7(9) F#m7(9) Dm7 Gm7 C7  
 Abmaj7 Dbmaj7 Gm7(9) C7(9) F#m7(9) Dm7 Gm7 C7

The second system continues the musical piece. It includes a treble clef staff with a melody, a bass clef staff with chords, and a guitar staff with fretted notes. A circled '25' is placed above the treble staff, likely indicating a measure number or a specific fingering.

A7 D7 Gm7 C7 A7 Dm Gm7 C7  
 A7(b9) A7(b9) D7(b9) D7(b9) Gm7 C7(9) A7(b9) A7 Dm7 Gm7(9) C7(b9) Dbmaj7

The third system of music features a treble clef staff with a melody, a bass clef staff with chords, and a guitar staff with fretted notes. The key signature has one flat (B-flat major/G minor).

Am7 D7 Bm7 E7 Am7 F7 Bbm7 A7  
 Am7(9) D7 Bm7(9) E7(9) Am7 F7(13) Bbm7 A7(9)/A1(9)

The first system of music features a treble clef staff with a melodic line, a guitar staff with chordal accompaniment, and a bass staff with a simple bass line. The notation includes various chord symbols and rhythmic markings.

Dm7 G7 Am7(9) Adim7(9) Gm7(9) Adim7(9)  
 Dm7 G7(9) G7(9) Fm7(9) Adim Fm7(9) Adim

The second system of music continues the piece with similar notation to the first system, including a treble clef staff with a melody, a guitar staff with chords, and a bass staff with a simple bass line.

Fm7(9) Gm7(9) F6 Gm7(9) C7 Fm7(9) C7 Fm7(9) C7  
 F6 Gm7(9) C7 Fm7(9) C7 Fm7(9) C7 Fm7(9) C7

The third system of music concludes the piece with similar notation to the previous systems, including a treble clef staff with a melody, a guitar staff with chords, and a bass staff with a simple bass line.

Am7 D7 Gm7 C7 A7 Dm Em7 C7  
 Am7(11) D7(9) Gm7(9) C7(13) A7(9) Dm(add9) Em7(9) C7

This system contains three staves. The top staff is a treble clef with a melodic line starting on a whole note G4, followed by eighth notes. The middle staff is a bass clef with chords corresponding to the chord symbols above. The bottom staff is a piano part with a triplet of eighth notes on G4, followed by a melodic line.

Am7 Dm7 Gm7 C7 Am7 Dm7 Gm7 C7  
 FMAJ7 Dm7(9) Gm7(9) C7(9) FMAJ7 D7(9) Gm7 C7(9)

This system contains three staves. The top staff is a treble clef with a melodic line starting on a whole note G4, followed by eighth notes. The middle staff is a bass clef with chords corresponding to the chord symbols above. The bottom staff is a piano part with chords corresponding to the chord symbols above.

A7 D7 Gm7 C7 A7 Dm7 Bm7 E7  
 A7(b13) D7(9) Gm7(9) C7(9) A7(b13) Dm7(9) Bm7 E7(9) E7(13)

This system contains three staves. The top staff is a treble clef with a melodic line starting on a whole note G4, followed by eighth notes. The middle staff is a bass clef with chords corresponding to the chord symbols above. The bottom staff is a piano part with chords corresponding to the chord symbols above.

Am7  
Am7(9)

Am7  
Am7(9)

Gm7  
Gm7(9)

C7  
C7(9)

Am7  
Am7

D7  
D7

Gm7  
Gm7

A7  
A7(b9)

Dm  
D7(b9)

F7  
F7(b9)

Bbm7  
Bbm7

A7  
A7(b9)

Dm7  
Dm9

G7  
G7(9)

Abm7  
Abm7

Dbm7  
Dbm7

Gm7  
Gm7

C7  
C7(b9)

F#m7  
Am7

Dm7  
D7(b9)

Gm7  
Gm7(9)

C7  
C7(9)

A7 A7(613)    D7 D7(9)    Gm7 Gm7(9)    C7 C7(9)    A7 A7(613)    Dm7 Dm7    Gm7 Gm7(9)    C7 C7(9)

Bm7(5) Bm7(5)    E7 E7(9)    Bm7(5) Bm7(5-9)    E7 E7(9)    F7 F7(9)    F7(9) F7(9)    Bbm7 Bbm7    A7 A7(613)

Dm7 Dm7    Dm7(9) Dm7(9)    G7 G7(9)    Am7 Am7    A<sup>dim</sup> A<sup>dim</sup>    Gm7 Gm7(9)    C7 C7

F A<sup>b</sup>dim Gm7 C7 F or A Dm7 Gm7 C7  
 F A<sup>b</sup>dim Gm7(9) C7(13) Fmaj7 D7(b9) Gm7(9) C7(9)

(FILL IN) E

A7 D7 Gm7 C7 A7 D7 Gm7 C7  
 A7(b9) D7(9) Gm7(9) C7(9) A7(b9) D7(9) Gm7(9) C7(9)

F Dm7 Gm7 C7 F Dm7 Gm7 C7  
 F Dm7(9) Dm7(9) Gm7(9) C7(9) Fmaj7(9) (b) D7(b9) Gm7 C7(9)

*A7* *D7* *Gm7* *C7* *A7* *Dm* *Bm7(+5)* *E7*  
*A7(b13)* *D7* *Gm7(9)* *C7(9)* *A7(b9)* *Dm(9)* *Bm7(+5)* *E7(9)*

*Amaj7* *Amaj7* *Gm7* *C7* *Am7* *D7*  
*Amaj7* *Amaj7* *Gm7* *C7(9)* *Am7(9)* *D7(b9)*

(E)17

(FILL IN) (E)17

*Gm7* *A7* *Dm* *F7* *Bbmaj7* *A7* *Dm7* *G7*  
*Gm7(9)* *A7* *Dm7* *F7(b9)* *Bbmaj7* *A7(b9)* *G7(9)*

*A<sup>b</sup>Maj7* *D<sup>b</sup>Maj7* *Gm7* *L7* *Am7* *Dm7* *Gm7* *L7*  
*Fm7* *D<sup>b</sup>Maj7(9)* *Gm7(9)* *L7(9)* *Am7* *D7(9)* *Gm7(9)* *L7(9)*

*Am7* *D7* *Gm7* *L7* *A7* *Dm* *Gm7* *L7*  
*Fadd9* *D7* *Gm7(9)* *L7(13)* *A7* *Dm7* *Gm7* *L7*

*Bm7* *E7* *Bm7* *E7* *Am* *F* *B<sup>b</sup>Maj7* *A7*  
*Bm(9)* *Am* *Bm7(9)* *E7(9)* *Am7* *F(9)* *B<sup>b</sup>Maj7* *A7(9)*

*Dm7* *G7* *G7* *Am7* *A<sup>b</sup>dim* *Gm7* *A<sup>b</sup>dim*  
*Dm7* *G7(11)* *Fmaj7* *A<sup>b</sup>dim* *Gm7* *A<sup>b</sup>dim*

*Am7* *A<sup>b</sup>dim* *Gm7* *A<sup>b</sup>dim* *Fmaj7* *Dm7* *Gm7* *C7*  
*Fmaj7* *A<sup>b</sup>dim* *Gm7(9)* *A<sup>b</sup>dim* *F(add9)* *Dm7(11)* *Gm7(9)* *C7(11)*

(W/FELLIN.)

(BASS SOLO)

*A7* *D7* *Gm7* *C7* *A7* *D7* *Gm7* *C7*  
*A7(b9)* *D7(9)* *D7(b9)* *Bm7(9)* *C7(9)* *A7(b9)* *D7(9)* *Gm7* *C7(9)*

F Dm7 Gm7 L7 F Dm7 Gm7 L7  
 F(odd9) Dm7 Gm7(A) L7(A<sup>b</sup>) Fm7 D7(b9) Gm7 L7(A)

Musical staff with notes and rests, corresponding to the first system of chords.

Musical staff with chords and notes, corresponding to the second system of chords.

Musical staff with rests, corresponding to the third system of chords.

A7 D7 Gm7 L7 A7 Dm Bm7(-5) E7  
 Am(A7) D7(A7) Gm7(A) L7(B) Am(A7) Dm7(A) Bm7(11) E7

Musical staff with notes and rests, corresponding to the fourth system of chords.

Musical staff with chords and notes, corresponding to the fifth system of chords.

Musical staff with rests, corresponding to the sixth system of chords.

Am7 Am7 Gm7 L7 Am7 D7  
 Am7 Em7 Am7(A7) Ab Bm7(A) L7(A7) Am7(11) D7(A)

Musical staff with notes and rests, corresponding to the seventh system of chords. Includes a circled '17' above the staff.

Musical staff with chords and notes, corresponding to the eighth system of chords. Includes a circled '17' above the staff.

Musical staff with notes and rests, corresponding to the ninth system of chords. Includes a circled '17' above the staff.

Gm7 A7 Dm F7 Bbm7 A7 Dm7 G7  
 Gm7 A7 Dm7 F7 Bbm7 A7(9) Dm7 G7(13)

Abmaj7 Dbmaj7 Gm7 C7 Am7 Dm7 Gm7 C7  
 Abmaj7 Dbmaj7 Gm7 C7(9) F#m7(11) Dm7(11) Gm7(13) C7(13)

Ⓢ 25

Am7 D7 Gm7 C7 A7 Dm Gm7 C7  
 A7(9) D7(9) Gm7 C7(9) A7(9) Dm7 Gm7 C7(13)

*Bm7* *E7* *Bm7* *E7* *Am* *F7* *B<sup>b</sup>Maj7* *A7*  
*Bm7* *E7* *Bm7* *E7(9)* *F7* *F7(9)* *B<sup>b</sup>Maj7* *A7*

*Dm7* *G7* *G7* *Am7* *A<sup>b</sup>dim* *Gm7* *A<sup>b</sup>dim*  
*G7(9)* *Dm7* *G7* *G<sup>#</sup>dim* *Am7* *A<sup>b</sup>dim* *Gm7* *E7(9)*

*Am7* *A<sup>b</sup>dim* *Gm7* *A<sup>b</sup>dim* *F<sup>ox</sup>A* *Dm7* *Gm7* *E7*  
*F* *A<sup>b</sup>dim* *Gm7(9)* *E7(9)* *G* *F<sup>ox</sup>Maj7* *D7(9)* *Gm7(9)* *E7(9)*

A7 D7 Gm7 C7 A7 D7 Gm7 C7  
 A7 D7 Gm7 C7(9) A7 D7 Gm7 C7

F Dm7 Gm7 C7 F Dm7 Gm7 C7  
 F Dm7 Gm7(9) C7(9) Fm7 Dm7(11) Gm7(11) C7(9)

A7 D7 Gm7 C7 A7 Dm Bm7(5) E7  
 A7(9) D7 Gm7(11) A7(9) Dm7 Bm7(5) E7(9)

Handwritten musical score for guitar, featuring chord diagrams and tablature. The score is organized into systems, each with a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers.

**System 1:**

- Chords:  $A_{MA7}$ ,  $B_{m7}$ ,  $A_{MA7}$ ,  $G_{m7}$ ,  $L7$ ,  $A_{m7}$ ,  $D7$
- Tablature:  $\textcircled{6} 17$ ,  $L_{m7}(9)$ ,  $L7(9)$ ,  $A_{m7}$ ,  $D7(9)$

**System 2:**

- Chords:  $G_{m7}$ ,  $A7$ ,  $D_{m7}$ ,  $F7$ ,  $B^b_{MA7}$ ,  $A7$ ,  $D_{m7}$ ,  $G7$
- Tablature:  $G_{m7}$ ,  $A7(b13)$ ,  $D_{m7}$ ,  $F7(13)$ ,  $B^b_{MA7}$ ,  $A7$ ,  $D_{m7}$ ,  $G7$

**System 3:**

- Chords:  $A^b_{MA7}$ ,  $D^b_{MA7}$ ,  $G_{m7}$ ,  $L7$ ,  $A_{m7}$ ,  $D_{m7}$ ,  $G_{m7}$ ,  $L7$
- Tablature:  $A^b_{MA7}$ ,  $D^b_{MA7}$ ,  $G_{m7}$ ,  $L7(11)$ ,  $\textcircled{6} 25$ ,  $A_{m7}$ ,  $D_{m7}$ ,  $B_{m7}$ ,  $L7(11)$

The score includes various musical notations such as accidentals, stems, and beams, along with guitar-specific symbols like  $\textcircled{6}$  for barre and  $L$  for lead-in.

Am7 D7 Gm7 E7 A7 Dm Gm7 E7  
 F#m A D7 Gm7(A) E7(B7) A7(A9) D7(A9) Gm7 E7(A)

Bm7 E7 Bm7 E7 Am F Bbmaj7 A  
 Bm7 = E7(A9) = Bm7(A) = E7 = Am F Bbmaj7 A7

Dm7 G7 G7 Am7 A#dim Gm7 A#dim  
 Dm7 G7 G7(B7) F#maj7(A) A#dim Gm7 E7

Am7 Fmaj7 A<sup>b</sup>dim A<sup>b</sup>dim Gm7 Gm7 A<sup>b</sup>dim A<sup>b</sup>dim F Fmaj7 Dm7 D7(9) Gm7 G7 Gm7(9) G7(9)

L PICK UP

A7 A7(9) D7 D7(9) Gm7 Gm7(9) G7 G7(9) A7 A7(9) Dm7 Dm7(9) Gm7 Gm7(9) G7 G7(9)

F Am7 Fmaj7 Gm7 Am7 Gm7 Am7 Dm7 G7 Fmaj7 Gm7 F Fmaj7 Dm7 D7(9) Gm7 G7 Gm7(9) G7(9)

*A7* *D7* *Gm7* *C7* *A7* *Dm* *Bm7(b9)* *E7*  
*A7(b9)* *A7(b9)* *D7(b9)* *D7(b9)* *Gm7(b9)* *C7(b9)* *A7(b9)* *Dm7(b9)* *Bm7(b9)* *E7(b9)*

*Am7* *Am7* *Am7* *Bm7* *C#m7* *Gm7* *C7* *Am7* *D7*  
*Am7* *Am7* *Am7* *Bm7* *C#m7* *Gm7(b9)* *C7(b9)* *Am7(b9)* *D7(b9)*

⊕ 17

(FILLIN) ⊕ 17

*Gm7* *A7* *Dm7* *F7* *Bbm7* *A7* *Dm7* *G7*  
*Gm7(b9)* *A7(b9)* *Dm7(b9)* *F7(b9)* *Bbm7* *A7(b9)* *Dm7* *G7(b9)*

Am7 D7 Am7 Gm7 C7 F Dm7 Gm7 C7  
 Am7 D7 Am7 Gm7 C7 F Am7 Dm7 Gm7 C7

⊕ 25

A7 D7 Gm7 C7 A7 Dm7 Gm7 C7  
 A7(11) A7(13) D7(9) D7(11) Gm7(11) C7(11) A7(13) Dm7(9) Gm7(11) C7(11)

Am7 D7 Bm7 E7 Am7 F7 Bbm7 A7  
 Am7(11) D7(9) Bm7(9) E7(11) Am7 F7 Bbm7 A7

$Dm7$   $Dm7(9)$   $G7$   $A^{\flat}dim$   $Am7$   $A^{\flat}dim$   $Gm7$   $A^{\flat}dim$   
 $Dm7(9)$   $Dm7(9)$   $G7(9)$   $A^{\flat}dim$   $Fm7$   $A^{\flat}dim$   $Gm7(9)$   $A^{\flat}dim$

Musical notation for the first system, including treble and bass staves with chords and melodic lines. A 'trva' marking with an arrow is present above the second staff.

$Am7$   $A^{\flat}dim$   $Gm7$   $A^{\flat}dim$   $Am7$   $A^{\flat}dim$   $Gm7$   $A^{\flat}dim$   
 $Fm7$   $A^{\flat}dim$   $Gm7(9)$   $A^{\flat}dim$   $Fm7$   $A^{\flat}dim$   $Gm7(9)$   $A^{\flat}dim$

Musical notation for the second system, including treble and bass staves with chords and melodic lines.

$F^{\sharp}m7$   $F^{\sharp}m7$   $Am7$   $Gm7$   $L1$   $F$   
 $F^{\sharp}m7(9)$   $Am7$   $Gm7$   $L7(9)$   $Fadd9$   $Fm7(13)$

Musical notation for the third system, including treble and bass staves with chords and melodic lines.

# MY MAN'S GONE NOW

By George & Ira Gershwin

Basic Changes

*Em*

*B7*

*Em*

Altered Changes For Piano *Em(add 4)*

*F#m7 on B*

*Em(add 4)*

Piano

*B7* *Em* *B7* *Em*  
*B7(9)* *Em(4)* *F#m7 on B* *Em7(4)*

*B7* *Em* *B7* *Em*  
*B7(9)* *B7(9)* *Em7(9)* *F#m7(11)* *Em7(9)*

*B7*  
*B7<sup>13</sup>*

*E7*  
*E7<sup>9</sup>(#9)*

*Am7*  
*Am7(9)*

*F#m7(5)*  
*F#m7(45)*

*B7*  
*B7*

*Em*  
*Em7(9)*

*B7*  
*F#m7(#11)*

*Em*  
*Em7(9)*

*B7*  
*B7(9)*

*Em*  
*Em7(9)*

*B7*  
*F#m7(#11)*

*Em*  
*Em7(9)*

*B7*  
*B7(13)*

*E7*  
*E7(9)*

*A<sub>m</sub>7*  
*A<sub>m</sub>7(9)*

*F<sub>m</sub>7(5)*  
*F<sub>m</sub>7(5)*

*B7*  
*B7*

*E<sub>m</sub>*  
*E<sub>m</sub>7(9)*

*B7*  
*F<sub>m</sub>A<sub>7</sub>(9)*

*E<sub>m</sub>*  
*E<sub>m</sub>7(4)*

*B7*  
*B7(9)*

*B<sup>b</sup>7*  
*B<sup>b</sup>7(13)*

(B)

*E<sup>b</sup>*  
*E<sup>b</sup>(9)*

*F7*  
*F7(9)*

*E<sub>m</sub>7*  
*E<sub>m</sub>7*

*G7*  
*G7(9)*

-3-

*F#m7*  
*F#m7(9)*

*F#m7(9)*  
*F#m7(9)*

*B7*  
*B7(b9)*

*Em*  
*Em7(9)*

*B7*  
*F#m7(9)*

*Em*  
*Em7(9)*

*B7*  
*B7(b9)*

*Em*  
*Em7(9)*

*B7*  
*F#m7(9)*

*Em*  
*Em7(9)*

*B7*  
*B7(b9)*

*E7*  
*E7(b9)*

*Am7*  
*Am7(9)*

*Fm7(-5)*    *B7*    *Em*    *B7*    *Em*  
*Fm7(-5)*    *B7*    *Em7(9)*    *Fm7(11)*    *Em7(9)*

The first system consists of two staves. The top staff is a vocal line with a treble clef and a 4/4 time signature. It contains four measures of music with various note values and rests. The bottom staff is a guitar accompaniment line with a treble clef, showing chord voicings and rhythmic patterns corresponding to the notes above.

The second system consists of two staves. The top staff is a vocal line with a treble clef and a 4/4 time signature. It contains four measures of music. The bottom staff is a guitar accompaniment line with a treble clef, showing chord voicings and rhythmic patterns.

*B7*    *Em*    *B7*    *Em*  
*B7(9)*    *Em7(9)*    *Fm7(11)*    *Em7(9)*

The third system consists of two staves. The top staff is a vocal line with a treble clef and a 4/4 time signature. It contains four measures of music. The bottom staff is a guitar accompaniment line with a treble clef, showing chord voicings and rhythmic patterns.

The fourth system consists of two staves. The top staff is a vocal line with a treble clef and a 4/4 time signature. It contains four measures of music. The bottom staff is a guitar accompaniment line with a treble clef, showing chord voicings and rhythmic patterns.

*B7*    *E7*    *Am7*    *Fm7(-5)*    *B7*  
*B7(13)*    *E7(9)*    *Am7(9)*    *Fm7(-5)*    *B7*

The fifth system consists of two staves. The top staff is a vocal line with a treble clef and a 4/4 time signature. It contains four measures of music. The bottom staff is a guitar accompaniment line with a treble clef, showing chord voicings and rhythmic patterns.

The sixth system consists of two staves. The top staff is a vocal line with a treble clef and a 4/4 time signature. It contains four measures of music. The bottom staff is a guitar accompaniment line with a treble clef, showing chord voicings and rhythmic patterns.

Em Em7(9) B7 F#m7(9) Em Em7(9) B7 B7(9)

The first system of music features a treble clef staff with a melody of eighth and quarter notes. The bass clef staff contains chords corresponding to the chord symbols above. The bottom staff consists of four measures of rests.

Bb7 Bb7(9) Eb Eb(9) B7 F7(9) Em7 Em7(9)

The second system continues the melody in the treble clef staff. The bass clef staff shows chords with some triplets. The bottom staff has rests.

G7 C7(9) F#m F#m7(9) Am F#m7(9) B7(b9) Em Em7(9)

The third system concludes the piece with a final melody line in the treble clef staff and chords in the bass clef staff. The bottom staff has rests.

Handwritten musical score for guitar, featuring a melody line and a guitar accompaniment line. The score is divided into two systems, each with four measures. The first system includes a double bar line after the second measure. The second system includes a double bar line after the second measure. The guitar accompaniment line includes a double bar line after the second measure in both systems.

**System 1:**

- Measure 1: Chords  $B7$  and  $Fm7(9)$
- Measure 2: Chords  $Em$  and  $Em7(9)$
- Measure 3: Chords  $B7$  and  $B7(9)$
- Measure 4: Chords  $Em$  and  $Em7(9)$

**System 2:**

- Measure 1: Chords  $B7$  and  $Fm7(9)$
- Measure 2: Chords  $Em$  and  $Em7(9)$
- Measure 3: Chords  $B7$  and  $B7(9)$
- Measure 4: Chords  $E7$  and  $E7(9)$

Additional chords in the second system:  $Am7$ ,  $Am7(9)$ ,  $Fm7(5)$ ,  $Fm7(-9)$ ,  $B7$ ,  $Em$ , and  $Em7(9)$ .

Em Em7(9) B7 B7(9) Em Em7(9) B7 F#m7(9)

(FILL IN.)

Em Em7(9) B7 B7(9) E7 E7(9) Am7 Am7(9)

F#m7(9) B7 Em B7 Em Em7(9) F#m7(9) Em Em7(9)

Handwritten musical score for guitar, consisting of three systems of four staves each. The notation includes chords, melodic lines, and bass lines. Chord symbols are written above the staves.

**System 1:**

- Staff 1: Chords  $B7$  ( $B7(6i)$ ),  $Bb7$  ( $Bb7(6i)$ ),  $Eb$  ( $Eb(6i)$ ),  $F7$  ( $F7(6i)$ ). Includes a circled  $F$  above the first measure.
- Staff 2: Chords  $B7$  ( $B7(6i)$ ),  $Bb7$  ( $Bb7(6i)$ ),  $Eb$  ( $Eb(6i)$ ),  $F7$  ( $F7(6i)$ ).
- Staff 3: Chords  $B7$  ( $B7(6i)$ ),  $Bb7$  ( $Bb7(6i)$ ),  $Eb$  ( $Eb(6i)$ ),  $F7$  ( $F7(6i)$ ).
- Staff 4: Chords  $B7$  ( $B7(6i)$ ),  $Bb7$  ( $Bb7(6i)$ ),  $Eb$  ( $Eb(6i)$ ),  $F7$  ( $F7(6i)$ ).

**System 2:**

- Staff 1: Chords  $Em7$  ( $Em7(9)$ ),  $G7$  ( $G7(b9)$ ),  $F#m7$  ( $F#m7(9)$ ),  $Am$  ( $F#m7(6i)$ ),  $B7$  ( $B7(b9)$ ).
- Staff 2: Chords  $Em7$  ( $Em7(9)$ ),  $G7$  ( $G7(b9)$ ),  $F#m7$  ( $F#m7(9)$ ),  $Am$  ( $F#m7(6i)$ ),  $B7$  ( $B7(b9)$ ).
- Staff 3: Chords  $Em7$  ( $Em7(9)$ ),  $G7$  ( $G7(b9)$ ),  $F#m7$  ( $F#m7(9)$ ),  $Am$  ( $F#m7(6i)$ ),  $B7$  ( $B7(b9)$ ).
- Staff 4: Chords  $Em7$  ( $Em7(9)$ ),  $G7$  ( $G7(b9)$ ),  $F#m7$  ( $F#m7(9)$ ),  $Am$  ( $F#m7(6i)$ ),  $B7$  ( $B7(b9)$ ).

**System 3:**

- Staff 1: Chords  $Em$  ( $Em7(9)$ ),  $B7$  ( $F#m7(6i)$ ),  $Em$  ( $Em7(9)$ ),  $B7$  ( $B7(b9)$ ).
- Staff 2: Chords  $Em$  ( $Em7(9)$ ),  $B7$  ( $F#m7(6i)$ ),  $Em$  ( $Em7(9)$ ),  $B7$  ( $B7(b9)$ ).
- Staff 3: Chords  $Em$  ( $Em7(9)$ ),  $B7$  ( $F#m7(6i)$ ),  $Em$  ( $Em7(9)$ ),  $B7$  ( $B7(b9)$ ).
- Staff 4: Chords  $Em$  ( $Em7(9)$ ),  $B7$  ( $F#m7(6i)$ ),  $Em$  ( $Em7(9)$ ),  $B7$  ( $B7(b9)$ ).

The musical score is arranged in four systems, each with three staves. The top staff of each system is for guitar, and the bottom two are for piano. Chord annotations are placed above the guitar staff.

**System 1:**  
 Chords: *Em Em7(9)*, *B7 Fmaj7(b9)*, *Em Em7(9)*, *B7 B7(b9)*

**System 2:**  
 Chords: *E7 E7(b9)*, *Am7 Am7(9)*, *F#m7(-5) F#m7(-5)*, *B7 B7*, *Em Em7(9)*

**System 3:**  
 Chords: *B7 Fmaj7(b9)*, *Em Em7(9)*, *B7 B7(b9)*, *Em Em7(9)*

The piano part includes a section marked "(SOLO)" with complex chordal textures and melodic lines. The guitar part features various chord voicings and melodic fragments.

*B7*  
*Fmaj7 (4)*

*Em*  
*Em7 (9)*

*B7*  
*B7 (13)*

*E7*  
*E7 (9)*

*Am7*  
*Am7 (9)*

*F#m7(b5)*  
*F#m7(b5)*

*B7*  
*B7*

*Em*  
*Em7 (9)*

*B7*  
*Fmaj7 (4)*

*Em*  
*Em7 (4)*

*B7*  
*B7 (9)*

*Bb7*  
*Bb7 (13)*

*Eb*  
*Eb7 (9)*

Handwritten musical notation for the first system. It consists of three staves. The top staff shows four chords: *F7* (*F7(b9)*), *Em7* (*Em7(9)*), *G7* (*G7(b9)*), and *F#m7* (*F#m7(9)*). The middle staff contains a melodic line with eighth and sixteenth notes. The bottom staff has a slash indicating a continuation of the previous staff's content.

Handwritten musical notation for the second system. It consists of three staves. The top staff shows five chords: *Am* (*Fm(b5)*), *B7* (*B7(b9)*), *Em* (*Em7(9)*), *B7* (*F#m7(b9)*), and *Em* (*Em7(9)*). The middle staff contains a melodic line. The bottom staff shows guitar chord diagrams for the chords in the top staff, with some trills (*tr.*) indicated.

Handwritten musical notation for the third system. It consists of three staves. The top staff shows four chords: *B7* (*B7(b9)*), *Em* (*Em7(9)*), *B7* (*F#m7(b9)*), and *Em* (*Em7(9)*). The middle staff contains a melodic line with a circled 'T' above the first measure. The bottom staff shows guitar chord diagrams for the chords in the top staff, with a circled 'T' above the first measure.

B7 B7 (43) E7 E7 (49) Am7 Am7 (9) F#m7(-5) F#m7(-5) B7 B7

Musical staff with notes and rests.

Musical staff with chords and notes.

Musical staff with rests.

Em Em7 (9) B7 F#m7(-5) Em Em7 (9) B7 (1) B7 (49)

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with rests.

Em Em7 (9) B7 F#m7(-5) Em Em7 (9) B7 B7 (13)

Musical staff with notes and rests.

Musical staff with chords and notes.

Musical staff with rests.

*E7*  
*E7(9)*

*Am7*  
*Am7(9)*

*F#m7(+5)*  
*F#m7(-5)*

*B7*  
*B7*

*Em*  
*Em7(9)*

*B7*  
*F#m7(+5)*

*Em*  
*Em7(9)*

*B7*  
*B7(9)*

*B7*  
*Bb7(13)*

*Eb*  
*Eb(9)*

*F7*  
*F7(9)*

*Em*  
*Em7(9)*

*G7*  
*G7(13)*

*F#m7*  
*F#m7(9)*

*Am*  
*Am7(3)*

*B7*  
*B7(b9)*

*Em*  
*Em7(9)*

*B7*  
*F#m7(9)*

*Em*  
*Em7(9)*

*B7*  
*B7(b9)*

*Em*  
*Em7(9)*

*B7*  
*F#m7(9)*

*Em*  
*Em7(9)*

*B7*  
*B7(b9)*

*E7*  
*E7(b9)*

*Am7*  
*Am7(9)*

*F#m7(-5)* *B7* *Em* *B7* *Em*  
*F#m7(-5)~* *B7* *Em7(9)* *F#m7(4)* *Em7(9)*

*B7* *Em* *B7* *Em*  
*B7(9)* *Em7(9)* *F#m7(4)* *Em7(9)*

*B7* *E7* *Am7* *Am7(-5)* *B7*  
*B7(13)* *E7(9)* *Am7(9)* *Am7(-5)* *B7*

Em Em7 (9) B7 F#m7 (9) Em Em7 (9) B7 B7 (9)

The first system of music features a treble clef staff with a melody line. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The guitar staff shows chords: Em, Em7 (9), B7, F#m7 (9), Em, Em7 (9), B7, and B7 (9). The bass staff contains a bass line with quarter notes G2, A2, B2, and C3.

B7 B7 (9) Eb Eb (9) F7 F7 (9) Em7 Em7 (9)

The second system continues the piece. The treble clef staff has a melody with quarter notes D4, E4, F4, and G4. The guitar staff shows chords: B7, B7 (9), Eb, Eb (9), F7, F7 (9), and Em7, Em7 (9). The bass staff has a bass line with quarter notes D2, E2, F2, and G2.

G7 G7 (9) F#m7 F#m7 (9) F#m7 (9) F#m7 (9) B7 B7 (9) Em Em7 (9)

(FILL IN.)

The third system concludes the piece. The treble clef staff has a melody with quarter notes A4, B4, C5, and B4. The guitar staff shows chords: G7, G7 (9), F#m7, F#m7 (9), F#m7 (9), F#m7 (9), B7, B7 (9), and Em, Em7 (9). The bass staff has a bass line with quarter notes A2, B2, C3, and B2. The system ends with a "(FILL IN.)" instruction.

*B7*  
*Fmaj7 (4)*

*Em*  
*Em7 (4)*

*B7*  
*B7 (4)*

*Em7 (4)*  
*Em7 (4)*  
*-3VA*

*B7*  
*B7 (11)*

*Em*  
*Em7 (4)*

*B7*  
*B7 (13)*

*Em*  
*Em7 (12)*

*-3VA*

# WHO CAN I TURN TO

By Leslie Bricusse, Anthony Newley

Basic Changes

Altered Changes For Piano

$Fm7(b9)Bb$

$Bb7$

$Eb$

$Fm7(b9)Bb$

$Fm7(b9)Bb$

$Bb7(b9)$

$Eb(b9)Bb$

$E(b9)Bb$

Piano

Bass

Drums

RUBATO

(ARCO)

A

A

A

$Eb$

$E(b9)Bb$

$Fm7$

$Fm7(b9)Bb$

$Bb7$

$Fm7(b9)Bb$

$Bb7$

$Eb$

$Eb+5 Eb$

$Fm+5 Bb7$

$Eb$

$Eb$

$L7$

$L7$

$Fm7$

$Fm7 Gm(11)$

$Bbm7$

$Bbm7(b9)$

$Eb$

$Bbm7(b9)$

$Eb-7(b13)$

$A(b9)M7$

$A(b9)M7$

*G7*  
*G7 (BA)*

*Cm7*  
*Cm7 (9)*

*Fm7*  
*Fm7*

*D7*  
*Fdim*

*Gm7*  
*E♭7 (9)*

*C7*  
*C7 (9)*

*Fm7*  
*Fm7 (11)*

*A♭m7*  
*A♭m7*

*Bm7*  
*Bm7 (9)*

*B♭7*  
*B♭7 (11)*

*E♭dim*  
*D7 (9) or B♭*

*E♭maj7*  
*E♭maj7 (9) or B♭*

*D♭ or B♭*  
*A♭m7 (9) or B♭*

*Fm7*  
*Fm7 (9)*

*B♭7*  
*B♭7 (11)*

*E♭maj7*  
*E♭maj7*

*Fm7*  
*Fm7 (9)*

*Cm7* *A<sup>b</sup>MAJ7* *B<sup>b</sup>m7* *E<sup>b</sup>7* *A<sup>b</sup>MAJ7*  
*Gm7* *A<sup>b</sup>MAJ7(13)* *B<sup>b</sup>m7* *B<sup>b</sup>m7(9)* *E<sup>b</sup>7 (b13)* *A<sup>b</sup>MAJ7*

*Dm7(+9)* *G7* *Cm7* *F7* *F<sup>b</sup>dim* *E<sup>b</sup>MAJ7* *G<sup>b</sup>dim*  
*Dm7(-9)* *G7(A)* *Cm7(9)* *F7(9)* *F<sup>b</sup>dim* *E<sup>b</sup>MAJ7* *G<sup>b</sup>dim*

KEEP TIME

*Fm7* *B<sup>b</sup>7* *E<sup>b</sup>MAJ7* *G<sup>b</sup>dim* *Fm7* *B<sup>b</sup>7* *E<sup>b</sup>*  
*Fm7(9)* *B<sup>b</sup>7(b9)* *E<sup>b</sup>MAJ7(9)* *G<sup>b</sup>dim* *Fm7* *B<sup>b</sup>7* *B<sup>b</sup>7(b9)* *E<sup>b</sup>(b9)*

(PIZZ)

(BRUSHES WORK)

Fm7 Fm7(9) Fm7 Bb7 Eb7 Fm7 Fm7

(4 BEAT) (3D.)

Gm7 AbMA7 Bbm7 F7 Bbm7 Eb7 AbMA7  
 Gm7 AbMA7 Bbm7(9) F7(b9) Bbm7(9) Eb7 AbMA7

G7 G7(b9) Cm7 Cm7(9) (9) (out) (MA7) (7) Fm7 Fdim  
 Fm7 Fdim

Gm7	C7	Fm7	A <sup>b</sup> m7	Bm7	E7	E <sup>b</sup> dim
Gm7(9)	C7(9)	Fm7	A <sup>b</sup> m7	Bm7	E7(9)	D7(9)9AB <sup>b</sup>

E <sup>b</sup> MAJ7	D <sup>b</sup> on B <sup>b</sup>	Fm7	B <sup>b</sup> 7	E <sup>b</sup> MAJ7	Fm7
E <sup>b</sup> MAJ7	A <sup>b</sup> m(9)on B <sup>b</sup>	Fm7(9)	B <sup>b</sup> 7(9)	E <sup>b</sup> MAJ7	Fm7(9)

Gm7	A <sup>b</sup> MAJ7	B <sup>b</sup> m7	F7	B <sup>b</sup> m7	E <sup>b</sup> 7	A <sup>b</sup> MAJ7
Gm7	A <sup>b</sup> MAJ7	B <sup>b</sup> m7(9)	F7(b9)	B <sup>b</sup> m7(9)	E <sup>b</sup> 7(9)	A <sup>b</sup> MAJ7

*Dm7(-5)* *G7* *Cm7* *F7* *F<sup>b</sup>dim* *E<sup>b</sup>aug* *F<sup>b</sup>dim*  
*Dm7(-3)* *G7 (6b)* *Cm7 (9)* *F7 (9)* *F<sup>b</sup>dim* *E<sup>b</sup>aug* *F<sup>b</sup>dim*

Musical notation for the first system, including a treble clef staff with a key signature of two flats, a bass clef staff, and a guitar staff with slash marks.

*Fm7* *B<sup>b</sup>7* *E<sup>b</sup>* *G<sup>b</sup>dim* *Fm7* *B<sup>b</sup>7* *E<sup>b</sup>*  
*Fm7 (9)* *B<sup>b</sup>7 (6#)* *E<sup>b</sup> (9)* *G<sup>b</sup>dim* *Fm7 (9)* *B<sup>b</sup>7* *B<sup>b</sup>7 (6#)* *E<sup>b</sup> (9)*

Musical notation for the second system, including a treble clef staff with a key signature of two flats, a bass clef staff, and a guitar staff with slash marks. A "SOLO" marking is present above the treble staff.

*Fm7* *B<sup>b</sup>7* *E<sup>b</sup>MA7* *Fm7*  
*Fm7 (9)* *B<sup>b</sup>7 (9)* *E<sup>b</sup>MA7* *Fm7*

Musical notation for the third system, including a treble clef staff with a key signature of two flats, a bass clef staff, and a guitar staff with slash marks.

*Gm7*      *A<sup>b</sup>Maj7*      *B<sup>b</sup>m7*      *B<sup>b</sup>m7*      *E<sup>b</sup>7*      *A<sup>b</sup>*  
*Gm7*      *A<sup>b</sup>Maj7*      *B<sup>b</sup>m7(9)*      *B<sup>b</sup>m7*      *E<sup>b</sup>7(9)*      *A<sup>b</sup>Maj7*

*G7*      *Lm*      *Fm7*      *Fdim*  
*G7(b9)*      *Lm7(9)*      *Fm7*      *Fdim*

*Gm7*      *L7*      *Fm7*      *A<sup>b</sup>m7*      *Bm7*      *E7*      *E<sup>b</sup>*  
*Gm7*      *L7*      *Fm7*      *A<sup>b</sup>m7(9)*      *Bm7(9)*      *E7(9)*      *E<sup>b</sup>(9)*

	<i>Fm7</i> <i>Fm7(9)</i>	<i>Fm7</i> <i>Bb7</i> <i>Fm7</i> <i>Bb7(9)</i>	<i>Ebmaj7</i> <i>Fm7</i> <i>Ebmaj7</i> <i>Fm7</i>
--	-----------------------------	---	--

	<i>Gm7</i> <i>Bm7</i> <i>Bbm</i> <i>Bbm(+7)</i> <i>Bbm7</i> <i>Eb7</i> <i>Ab</i> <i>Gm7</i> <i>Bm7</i> <i>Bbm</i> <i>Bbm(+7)</i> <i>Bbm7</i> <i>Eb7</i> <i>Abmaj7</i>
--	--

	<i>G7</i> <i>Em</i> <i>F#dim</i> <i>Ebmaj</i> <i>Gdim</i> <i>G7(b9)</i> <i>Em(9)</i> <i>F#dim</i> <i>Ebmaj</i> <i>Gdim</i>
--	---

*Fm7*    *B<sup>b</sup>7*    *Gm7*    *G<sup>b</sup>dim*    *Fm7*    *B<sup>b</sup>7*    *E<sup>b</sup>*  
*Fm7*    *B<sup>b</sup>7(13)*    *Gm7*    *G<sup>b</sup>dim*    *Fm7(9)*    *B<sup>b</sup>7(13)*    *E<sup>b</sup>(9)*

*Fm7*    *B<sup>b</sup>7*    *E<sup>b</sup>Maj7*    *Fm7*  
*Fm7(9)*    *B<sup>b</sup>7(9)*    *E<sup>b</sup>Maj7*    *Fm7*

*Gm7*    *A<sup>b</sup>Maj7*    *B<sup>b</sup>m7*    *B<sup>b</sup>m7*    *E<sup>b</sup>7*    *A<sup>b</sup>*  
*Gm7*    *A<sup>b</sup>Maj7*    *B<sup>b</sup>m7*    *B<sup>b</sup>m7*    *E<sup>b</sup>7(9)*    *A<sup>b</sup>Maj7*

Chord progression: G7 (G7(13)), Cm (Cm7(9)), Fm7 (Fm7), Fdim (Fdim)

Chord progression: Cm7 (Cm7), G7 (G7), Fm7 (Fm7), Abm7 (Abm7(9)), Bm7 (Bm7(9)), E7 (E7(9)), Eb (Eb(9))

Chord progression: Fm7 (Fm7(9)), Fm7 (Fm7), Bb7 (Bb7(9)), Ebmaj7 (Ebmaj7), Fm7 (Fm7)

*Gm7*   *Bm7*   *Dm7*   *Gm7(9)*   *Bbm7*   *Eb7*   *Ab*  
*Gm7*   *Bm7*   *Dbm7*   *Bbm7(9)*   *Bbm7*   *Eb7*   *Abm7*

*G7*   *Cm*   *F#dim*   *Ebm7*   *Gdim*  
*G7(b9)*   *Cm7(9)*   *F#dim*   *Ebm7(9)*   *Gdim*

*Fm7*   *Bb7*   *Gm7*   *Gbdim*   *Fm7*   *Bb7*   *Eb*  
*Fm7*   *Bb7(13)*   *Gm7*   *Gbdim*   *Fm7(9)*   *Bb7(13)*   *Eb(9)*

(E) (SND)  
 (E)  
 (E) (SND)

(FILLIN.)

*Fm7*  
*Fm7 (9)*

*Bb7*  
*Bb7(9)*

*Ebmaj7*  
*Ebmaj7*

*Fm7*  
*Fm7*

*Gm7*  
*Gm7*

*Abmaj7*  
*Abmaj7*

*Bbm7*  
*Bbm7 (9)*

*Bbm7*  
*Bbm7*

*Eb*  
*Eb(9)*

*Ab*  
*Abmaj7*

*G7*  
*G7 (9)*

*Cm*  
*Cm7 (9)*

*Fm7*  
*Fm7*

*Fdim*  
*Fdim*

Chord progression: Gm7, C7, Fm7, Abm7, Bm7, E7, Eb

Chord details: Gm7, C7, Fm7, Abm7(9), Bm7(9), E7(9), Eb(9)

Chord progression: Fm7, Bb7, Ebmaj7, Fm7

Chord details: Fm7(9), Fm7, Bb7(9), Ebmaj7, Fm7

Chord progression: Gm7, Bm7, Bbm7, Bbm(9), Bbm7, E7, Ab

Chord details: Gm7, Bm7, Bbm7, Bbm(9), Bbm7, E7, Abmaj7

*G7*  
*G7 (b13)*

*Cm*  
*Cm7(9)*

*F#dim*  
*F#dim*

*E♭aug*  
*E♭(9)*

*G♭dim*  
*G♭dim*

*Fm7*  
*Fm7*

*B♭7*  
*B♭7 (13)*

*Gm7*  
*Gm7*

*G♭dim*  
*G♭dim*

*Fm7*  
*Fm7(9)*

*B♭7*  
*B♭7 (13)*

*E♭*  
*E♭(9)*

*F7*

*E♭*  
*E♭MA7*

*Fm7*  
*Fm7(9)*

*G7*

*Fm7*  
*B♭7(9)*

*B♭7*

*E♭*  
*E♭MA7*

*Fm7*  
*Fm7*

Chord progression: Gm7 (Gm7), Abmaj7, Bbm7 (Bbm7), Bbm7, Eb7 (Eb7), Ab (Abmaj7)

Chord progression: G7 (G7), Cm (Cm), Fm7 (Fm7), Abdim (Abdim)

Chord progression: Gm7 (Gm7), C7 (C7), Fm7 (Fm7), Abm7 (Abm7), Bbm7 (Bbm7), E7 (E7), Ebmaj7 (Ebmaj7)

*A<sup>b</sup>m7* *Fm7* *B<sup>b</sup>7* *E<sup>b</sup>* *Fm7*  
*Fm7(9)* *Fm7* *B<sup>b</sup>7(9)* *E<sup>b</sup>bm7* *Fm7*

*Gm7* *B<sup>b</sup>m7* *E<sup>b</sup>* *A<sup>b</sup>*  
*Gm7* *Bm7* *B<sup>b</sup>m7* *B<sup>b</sup>m7(9)* *B<sup>b</sup>m7* *B<sup>b</sup>7* *A<sup>b</sup>bm7*

*G7* *Cm* *F<sup>b</sup>dim* *Gm7* *G<sup>b</sup>dim*  
*G7(9)* *Cm7(9)* *F<sup>b</sup>dim* *E<sup>b</sup>9* *G<sup>b</sup>dim*

*Fm7*    *Bb7*    *Gm7*    *G<sup>b</sup>dim*    *Fm7*    *Bb7*    *E<sup>b</sup>*  
*Fm7*    *Bb7(11)*    *Gm7*    *G<sup>b</sup>dim*    *Fm7*    *Bb7(11)*    *E<sup>b</sup>(11)/m\_B<sup>b</sup>*

*Fm7*    *Fm7(9)*    *Fm7*    *Bb7*    *E<sup>b</sup>Maj7*    *Fm7*  
*Fm7(9)*    *Fm7*    *Bb7*    *Bb7*    *E<sup>b</sup>Maj7(9)*    *Fm7(9)*

*Gm7*    *A<sup>b</sup>Maj7*    *Bbm7*    *F7*    *Bbm7*    *E<sup>b</sup>*    *A<sup>b</sup>Maj7*  
*Gm7*    *A<sup>b</sup>Maj7*    *Bbm7*    *F7(b13)*    *Bbm7(9)*    *E<sup>b</sup>(11)*    *A<sup>b</sup>Maj7*

*G7* *G7(9)* *Cm7* *Cm7* *Fm7* *Fm7* *Fdim* *Fdim*

Musical notation for the first system, including a treble clef staff with a melody, a bass clef staff with chords, and a piano part with chords and a triplet.

*Gm7* *Gm7* *C7* *C7(9)* *Fm7* *Fm7* *Abm7* *Abm7* *Bm7* *Bm7* *E7* *E7* *Ebdim* *D7(9)onBb*

Musical notation for the second system, including a treble clef staff with a melody, a bass clef staff with chords, and a piano part with chords and a "FILL IN" section.

*Ebmaj7* *Ebmaj7(9)* *D7onBb* *Eb(HALL TONE)onBb* *Fm7* *Fm7(9)* *Bb* *Bb7(9)* *Ebmaj7* *Ebmaj7* *Fm7* *Fm7(9)*

(HALL TONE)

Musical notation for the third system, including a treble clef staff with a melody, a bass clef staff with chords, and a piano part with chords and a "HALL TONE" section.

Gm7 A<sup>b</sup>Maj7 B<sup>b</sup>m7 F7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>Maj7  
 Gm7 A<sup>b</sup>Maj7 B<sup>b</sup>m7(9) F7(b9) B<sup>b</sup>m7(9) E<sup>b</sup>7(b9) A<sup>b</sup>Maj7

Dm7 G7 Cm7 F7 F<sup>b</sup>dim E<sup>b</sup>aug F<sup>b</sup>dim  
 D7(b9) G7(b9) Cm7(9) F7(b9) F<sup>b</sup>dim E<sup>b</sup>b<sup>9</sup>aug F<sup>b</sup>dim

Fm7 B<sup>b</sup>7 D<sup>b</sup>7 D<sup>b</sup>7  
 Fm7 B<sup>b</sup>7 D<sup>b</sup>7(9) D<sup>b</sup>7(9)

**CADENZA (RUBATO)**

Musical notation for the first system. It consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. Below the staff, the instruction "8VA LOWER" is written with a horizontal line indicating the octave shift. The middle and bottom staves are mostly empty, with some faint markings.

Musical notation for the second system. It consists of three staves. The top staff begins with a key signature change to E-flat major, indicated by "E<sup>b</sup>" and "E<sup>b</sup>6(9)". The notation includes chords and a melodic line. A "9VA" instruction is present with a bracket. The middle staff contains a melodic line with eighth notes. The bottom staff contains a series of chords. A common time signature "C" is visible at the end of the system.

Three empty musical staves for the third system, consisting of three blank five-line staves.

# AUTUMN LEAVES

By Joseph Kosma, Jacques Prevert, Johnny Mercer

Basic Changes  
Altered Changes For Piano

*Chords: Cm7, F7, Bb, Eb, Am7-5, D7*  
*Altered Changes: Cm7(9), F7(b9), BbMA7(9), EbMA7(13), Am7(5), D7(b9)*

Piano

Bass

Drums  
(BRUSHES WORK)

*Chords: Gm, Cm7, F7, Bb, Eb, Am7-5, D7*  
*Altered Changes: Gm(b9), Cm7(9), F7(b9), BbMA7(9), EbMA7(13), Am7(5), D7(b9)*

*Chords: Gm, Cm7, F7, Bb*  
*Altered Changes: Gm(b9), Cm7(9), F7(13), BbMA7*

(BRUSHES)

*E<sup>b</sup>*  
*E<sup>b</sup>Maj7*

*Am7(-5)*  
*Am7(+5)*

*D7*  
*D7(9)*

*Gm*  
*Gm (add9)*

*Cm7*  
*Cm7(9)*

*F7*  
*F7(9)*

*B<sup>b</sup>*  
*B<sup>b</sup>Maj7*

*E<sup>b</sup>*  
*E<sup>b</sup>(9)*

*Am7(-5)*  
*Am7(+5)*

*D7*  
*D7(b9)*

*Gm*  
*Gm6*

A7  
A7 (us)

D7  
D7 (us)

Gm  
Gm (add9)

This system contains the first four measures of the piece. The treble clef staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, and a half note G4. The bass clef staff provides a piano accompaniment with chords: A7, A7 (us), D7, and D7 (us). The piano part consists of a steady eighth-note bass line and chords in the right hand.

Gm7  
Gm7

F7  
F7 (us)

F7 (us)

Bb  
Bb maj7

This system contains measures 5 through 8. The treble clef staff continues the melodic line with a half note F4, a quarter note G4, a quarter note A4, and a half note G4. The bass clef staff features chords: Gm7, Gm7, F7, F7 (us), F7 (us), and Bb. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

Am7 (-5)  
D7 (us)

D7  
D7 (us)

Gm  
Gm

Adim

This system contains the final four measures (9-12). The treble clef staff concludes the melodic line with a half note F4, a quarter note G4, a quarter note A4, and a half note G4. The bass clef staff features chords: Am7 (-5), D7 (us), D7, D7 (us), Gm, Gm, and Adim. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Chords: *Gm6*      *A7*  
*A7(13)*      *D7*  
*D7(9)*      *Gm*  
*Gm*

(SALO) *de de*

Chords: *Gm7*  
*Gm7(9)*      *F7*  
*F7*      *Bb*  
*BbMA7*

①

*de de* ②

③

Chords: *Eb*  
*EbMA7*      *Am7 (-5)*  
*Am7 (-5)*      *D7*  
*D7*      *Gm*  
*Gm6*

Chord progression: *Cm7* / *Cm7 (9)* | *F7* / *F7 (9)* | *Bb* / *BbMA7*

The first system of music consists of three measures. The piano part features a melodic line with eighth and sixteenth notes. The violin part provides harmonic support with chords and moving lines. The bass line is mostly rests, with some notes in the final measure.

Chord progression: *Eb* / *EbMA7* | *Am7(-5)* / *Am7(-5)* | *D7* / *D7* | *Gm* / *Gm*

The second system consists of four measures. The piano part continues with a melodic line. The violin part has more active accompaniment. The bass line has notes in the first and second measures.

Chord progression: *Am7(-5)* / *Am7(-5)* | *D7* / *D7* | *Gm* / *Gm*

Rehearsal mark (B) 17.

(FILL IN)

The third system consists of four measures. It begins with a double bar line and a rehearsal mark (B) 17. The piano part has a melodic line. The violin part has active accompaniment. The bass line has notes in the first and second measures, with a section labeled '(FILL IN)' in the third measure.

The musical score is arranged in three systems, each with four staves. The top staff is for piano, the middle for guitar, and the bottom for bass. Chord names are written above the guitar staff, and chord diagrams are shown below it. The first system has chords Cm7 (Cm7(9)), F7 (F7(13)), and Bb (BbM7). The second system has Am7(5), D7 (D7), and Gm (Gm6). The third system has A7 (A7(9)), D7 (D7(69)), and Gm (Gm6). The piano part features a melodic line with grace notes and slurs. The guitar part includes complex chord voicings and arpeggios. The bass part provides a steady accompaniment with eighth and sixteenth notes.

Chord progression: Cm7 (Cm7(9)), F7 (F7), Bb (BbMA7)

The first system of music consists of three staves. The top staff is a treble clef with a circled 'C' at the beginning. The middle staff is a bass clef. The bottom staff is a bass clef with a circled 'C' at the beginning. Chord symbols are placed above the staves: Cm7 (Cm7(9)) above the first measure, F7 (F7) above the second measure, and Bb (BbMA7) above the third measure. The music features a mix of eighth and sixteenth notes.

Chord progression: Eb (EbMA7), Am7(5) (Am7(5)), D7 (D7), Gm (Gm)

The second system of music consists of three staves. The top staff is a treble clef. The middle staff is a bass clef. The bottom staff is a bass clef. Chord symbols are placed above the staves: Eb (EbMA7) above the first measure, Am7(5) (Am7(5)) above the second measure, D7 (D7) above the third measure, and Gm (Gm) above the fourth measure. The music includes a melodic line with a slur and a '2VA' marking, and a bass line with a circled 'D'.

Chord progression: Cm7 (Cm7(9)), F7 (F7), Bb (BbMA7)

The third system of music consists of three staves. The top staff is a treble clef. The middle staff is a bass clef. The bottom staff is a bass clef. Chord symbols are placed above the staves: Cm7 (Cm7(9)) above the first measure, F7 (F7) above the second measure, and Bb (BbMA7) above the third measure. The music features a melodic line with a slur and a circled 'B' in the bass line. The system ends with the instruction '(H.H. CLOSE)' above the final measure.

$E^b$   
 $E^b MAJ7$

$Am7(-5)$   
 $Am7(-5)$

$D7$   
 $D7$

$Gm$   
 $Gm$

(FILL IN)

$Am7(-5)$   
 $Am7(-5)$

$D7$   
 $D7$

$Gm$   
 $Gm$

© 17.

(SNARE)

$Cm7$   
 $Cm7(9)$

$F7$   
 $F7(9)$

$B^b$   
 $B^b MAJ7$



$E^b$   $Am7(-5)$   $D7$   $Gm$   
 $E^bMAJ7$   $Am7(-5)$   $D7$   $Gm$

$Gm$   $Am7$   $F7$   $B^b$   
 $G7$   $Cm7$   $F7(9)$   $B^bMAJ7$

$E^b$   $Am7(-5)$   $D7$   $Gm$   
 $E^bMAJ7$   $Am7(-5)$   $D7$   $Gm$

Am7(-5)  
A7(64)

D7  
D7(69)

Gm  
Gm(6)

① 17.

① 17.

(FILL IN) ① 17.

Gm7  
Gm7(9)

F7  
F7(13)

Bb  
BbMA7

A7  
A7(69)

D7  
D7(69)

Gm  
Gm6

The image displays a musical score for 'Autumn Leaves', page 25-11. It consists of four systems of music, each with a treble and bass staff. The first system includes a circled '17' above the first measure. The second system also has a circled '17' above the first measure. The third system features a '(FILL IN)' instruction above the first measure, followed by a circled '17'. The fourth system has a circled '17' above the first measure. Chord symbols are placed above the staves: Am7(-5) and A7(64) for the first system; D7 and D7(69) for the second; Gm and Gm(6) for the third; Gm7 and Gm7(9) for the fourth; F7 and F7(13) for the fifth; Bb and BbMA7 for the sixth; A7 and A7(69) for the seventh; D7 and D7(69) for the eighth; and Gm and Gm6 for the ninth. The music is written in a key with one flat (F major or D minor) and a 4/4 time signature.

A7  
A7(9)

D7  
D7(9)

Gm  
Gm6

(FILL IN)

Gm  
G7

Gm7  
Gm7(9)

F7  
F7(9)

Bb  
BbMA7

Eb  
EbMA7

Am7(-5)  
Am7(-5)

D7  
D7

Gm  
Gm6

Chords: *Gm7*, *Gm7(9)*, *F7*, *F7(9)*, *Bb*, *Bbm7*

The first system of music consists of four measures. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff provides harmonic support with chords. The piano staff shows a simple bass line. Chord symbols are placed above the treble staff: *Gm7* and *Gm7(9)* for the first two measures, *F7* and *F7(9)* for the next two, and *Bb* and *Bbm7* for the final two.

Chords: *E♭*, *E♭M11*, *Am7(-5)*, *Am7(-5)*, *D7*, *D7*, *Gm*, *Gm6*

The second system consists of four measures. The treble clef staff features a melodic line with eighth notes and quarter notes. The bass clef staff has chords. The piano staff has a bass line. Chord symbols are placed above the treble staff: *E♭* and *E♭M11* for the first measure, *Am7(-5)* and *Am7(-5)* for the second, *D7* and *D7* for the third, and *Gm* and *Gm6* for the fourth.

Chords: *A7*, *A7(9)*, *D7*, *D7(9)*, *Gm*, *Gm(9)*

The third system consists of four measures. The treble clef staff has a melodic line with eighth notes and quarter notes. The bass clef staff has chords. The piano staff has a bass line. Chord symbols are placed above the treble staff: *A7* and *A7(9)* for the first measure, *D7* and *D7(9)* for the second, and *Gm* and *Gm(9)* for the third. Circled numbers 17 are placed above the treble staff in the first, second, and third measures.

*Cm7*  
*Cm7(R)*      *F7*  
*F7(11)*      *Bb*  
*Bb(9)17*

*A7*  
*A7(9)*      *D7*  
*D7(9)*      *Gm*  
*Gm6*

*A7*  
*A7(9)*      *D7*  
*D7(9)*      *Gm*  
*Gm6*

The musical score is arranged in three systems, each with three staves: piano (top), guitar (middle), and bass (bottom). The piano part features a melodic line with various ornaments and phrasing. The guitar part provides harmonic accompaniment with chords and arpeggios. The bass part provides a steady rhythmic foundation. Chord annotations are placed above the piano staff and below the guitar staff. The first system includes chords G7, Cm7 (Cm7(9)), F7 (F7(11b9)), and Bb (Bb(9)Maj7). The second system includes Eb (Eb(9)Maj7), Am7(5), D7, and Gm (Gm6). The third system includes Gm (G7), Cm7 (Cm7(9)), F7 (F7(11b9)), and Bb (Bb(9)Maj7). The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

$E^b$  *Am7-5* *D7* *Gm*  
*E^bMA7* *Am7(-5)* *D7* *Gm*  
*Gm6*

*A7* *D7* *Gm*  
*A7(b9)* *D7(b9)* *Gm6(b9)*

Ⓢ 17

*Cm7* *F7* *B^b*  
*Cm7(b9)* *F7(b9)* *B^bMA7*

Ⓢ 17

Chord progression:  $E^b$   $Am7-5$   $D7$   $Gm$   
 $E^bMAJ7$   $Am7-5$   $D7$   $Gm$

Chord progression:  $Gm$   $Gm$   $Am7$   $F7$   $B^b$   
 $Gm(9)$   $G7(13)$   $Am7(9)$   $F7(9)$   $E^bMAJ7$

Chord progression:  $E^b$   $Am7-5$   $D7$   $Gm$   
 $E^bMAJ7$   $Am7-5$   $Am7-5$   $D7(b9)$   $Gm(9)$

The musical score is arranged in three systems, each with a vocal line, a piano accompaniment line, and a guitar line. The guitar line includes chord diagrams and chord names.

**System 1:**  
Chord names: A7, D7, Em.  
Guitar chord diagrams: A7 (24), D7 (24), Em (41).  
Circled 17: (17)

**System 2:**  
Chord names: Cm7, F7, Bb.  
Guitar chord diagrams: Cm7 (41), F7 (13), Bb MAJ7.  
Circled 17: (17)

**System 3:**  
Chord names: Am7 (5), D7, Cm.  
Guitar chord diagrams: Am7 (5), A7 (69), D7 (69), Cm6.  
Circled 17: (17)

**(FILL IN.)** is written above the guitar line in the second system.

*A7*  
*A7 (9)*

*D7*  
*D7 (9)*

*Gm*  
*Gm6*

*G7*

*Em7*  
*Em7 (9)*

*F7*  
*F7 (11)*

*Bb*  
*BbMA7*

(SOLO)

(FILL IN)

*Eb*  
*EbMA7*

*Am7 (+5)*  
*Am7 (-5)*

*D7*  
*D7*

*Gm*  
*Gm6*

Chord progression for the first system:

G7	Cm7 Cm7(9)	F7 F7(9)	Bb BbMA7
----	---------------	-------------	-------------

Chord progression for the second system:

Eb EbMA7	Am7(5) Am7(5)	D7 D7	Gm Gm6
-------------	------------------	----------	-----------

Chord progression for the third system:

Am7(5) A7(69)	D7 Eb7(9)	D7(9)	Gm Gm(9)
------------------	--------------	-------	-------------

Performance instructions: TO BRUSHES, (BRUSHES)

Section marker: 17

*Cm7*  
*Cm7 (9)*

*F7*  
*F7 (9)*

*Bb*  
*Bb9*

The first system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with notes and rests. The middle staff is a bass clef staff with a similar melodic line. The bottom staff is a piano accompaniment line with chords and eighth notes. Above the first staff, the chords *Cm7* and *Cm7 (9)* are written for the first measure, *F7* and *F7 (9)* for the second measure, and *Bb* and *Bb9* for the third measure.

*Am7-5*  
*A7 (b9)*

*D7*  
*D7 (b9)*

*Gm*  
*Gmb*

The second system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with notes and rests. The middle staff is a bass clef staff with a similar melodic line. The bottom staff is a piano accompaniment line with chords and eighth notes. Above the first staff, the chords *Am7-5* and *A7 (b9)* are written for the first measure, *D7* and *D7 (b9)* for the second measure, and *Gm* and *Gmb* for the third measure.

*A7*  
*A7 (9)*

*D7*  
*D7 (b9)*

*Gm*  
*Gmb*

The third system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with notes and rests. The middle staff is a bass clef staff with a similar melodic line. The bottom staff is a piano accompaniment line with chords and eighth notes. Above the first staff, the chords *A7* and *A7 (9)* are written for the first measure, *D7* and *D7 (b9)* for the second measure, and *Gm* and *Gmb* for the third measure.

Chord progression: G7, Cm7, Cm7(9), F7, F7(9), Bb, BbMAJ7

The image displays two systems of musical notation for the piece 'Autumn Leaves'. Each system consists of a vocal line (top staff), a piano accompaniment line (middle staff), and a bass line (bottom staff). The first system includes a first ending bracket. The second system includes a second ending bracket. Chord symbols are written above the vocal line and below the piano accompaniment line.

**System 1 Chords:**  
 G7, Cm7, Cm7(9), F7, F7(9), Bb, BbMAJ7

**System 2 Chords:**  
 Eb, EbMAJ7, Am7(-5), Am7(-5), D7, D7, Gm, Gm6

$E^b$   $A_{m7(-5)}$   $D7$   $Gm$   
 $E^b MAJ7$   $A_{m7(-5)}$   $D7$   $Gm$

$A7$   $D7$   $Gm$   
 $A7(6\#9)$   $D7(9\#1)$   $Gm(9)$

$Cm7$   $F7$   $B^b$   
 $Cm7$   $F7(1\#3)$   $B^b MAJ7$

Am 7-5)                      D7                      Gm  
 Am 7-5)                      D7 (9)                      Gm

A7                      D7                      G7                      F#7                      E7  
 A7 (13)                      D7 (9)                      G7 (13)                      F#7 (9)                      E7 (11)

D7                      G7  
 D7 (9)                      C Mixolydian  
 - RUBATO -

# MAKE SOMEONE HAPPY

By Jule Styne, Adolph Green, Betty Comden

Basic Changes

A

Altered Changes For Piano *Amaj7(♯11)*

*Amaj7*

*A(♯5)*

① *RUBATO*

(*SOLD*)

Piano

Bass

Drums

*A6*

*Em*

*Em7onA*

*Em(♯7)*

*Em7*

*B♭7*

*B♭7*

*Am*

*Am7*

*A7*

*D♭7*

*D*

*Dmaj7(♯11)*

*Dmaj7*

*D(♯5)*

*D6*

*Dm*

*Dm7*

*Dm(♯7)*

*Dm7* *G7* *A* *A7* *D* *E7* *Dm7*  
*Dm7* *G7* *A**m**A7* *A7**on**G* *F#m7(9)* *E7* *Dm7* *E#m7* *Dm7*

*E7* *A*  
*E7 (M7)* *A**m**A7* *A**m**A7*(11) *A**m**A7* *A(+5)*

*A6* *Em* *Em* *Bb7 (A#7)*  
*Em**on**A* *Em(+7)* *Bb7*

*A7*  
*A7*   *D7*   *D*   *Dmaj7(♯11)*   *Dmaj7*   *D(♯5)*   *D6*

*Dm*   *G7*   *A*   *A7*  
*Dm7*   *Dm(♯7)*   *Dm(♯7)*   *Dm7*   *G7(♯11)*   *A*   *A7(♯11)*

*D*   *A*   *F#7*   *Bm*   *C#m7*  
*F#m7(♯1)*   *A*   *A*   *Bm7*   *A*   *F#7*   *F#7*   *Bm7*   *A*   *C#m7*

*D* *G7* *C<sup>9</sup>m7* *F<sup>9</sup>7* *Bm*  
*Dm7* *D<sup>9</sup>7 G7* *C<sup>9</sup>m7* *F<sup>9</sup>7* *Bm7* *C<sup>9</sup>m7*

*E7* *F7* *B<sup>b</sup>*  
*Dm7* *E7* *Cm7* *F* *F7* *B<sup>b</sup>*

*TEMPO "TIME"*

*(BRUSHES)*

*B<sup>b</sup>(+5)* *B<sup>b</sup>6* *Fm7*  
*B<sup>b</sup>(+5)* *B<sup>b</sup>6* *Fm7*

*(4 BEAT WITH FEELIN.)*

Chords: *Fm7*, *Bb7*, *Bb7*, *Eb*, *Eb*

Chords: *Eb*, *Ab7*, *Ab7*, *Ab7*, *D7*, *D7*

Chords: *Gm*, *G7*, *C7*, *F7*, *Bb*, *Gm7*, *G7*, *C7*, *F7*, *Bb*

Rehearsal mark 17

*B<sup>b</sup>* *B<sup>b</sup> (us)* *B<sup>b</sup> (us)* *B<sup>b</sup>* *B<sup>b</sup>* *Fm7* *Fm7*

*B<sup>b</sup>7* *B<sup>b</sup>7* *Fm7* *Fm7* *B<sup>b</sup>7* *B<sup>b</sup>7* *E<sup>b</sup>* *E<sup>b</sup>*

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

Chord progression: D7, D7, G7, G7, Cm7, Cm7

Musical notation for the first system, including a treble clef staff with a circled 'D' and '33', a bass clef staff with chords, and a drum staff with a circled 'D' and '33'.

Chord progression: A<sup>b</sup>7, E<sup>b</sup>m6, A<sup>b</sup>7, Dm7, Dm7(F), G7, G7(F), Cm7, Cm7

Musical notation for the second system, including a treble clef staff with a circled 'D' and '33', a bass clef staff with chords, and a drum staff with a circled 'D' and '33'.

Chord progression: Cm7, F7, F7, B<sup>b</sup>, B<sup>b</sup> or F, Cm7, F7, F7, B<sup>b</sup>, B<sup>b</sup>

(TO STICKS)

Musical notation for the third system, including a treble clef staff with a circled 'E', a bass clef staff with chords, and a drum staff with a circled 'E' and 'TO STICKS'.

*B<sup>b</sup>* *B<sup>b</sup>(115)* *B<sup>b</sup>(115)* *B<sup>b</sup>* *B<sup>b</sup>* *Fm7* *Fm7*

*Fm7* *B<sup>b</sup>7* *B<sup>b</sup>7* *B<sup>b</sup>7* *E<sup>b</sup>* *E<sup>b</sup>*

*E<sup>b</sup>* *A<sup>b</sup>7* *A<sup>b</sup>7* *A<sup>b</sup>7* *D7* *D7*

*Gm7* *G7* *C7* *Cm7* *F7* *Bb*  
*Gm7* *G7* *C7* *Cm7* *F7* *Bb*

*Bb* *Bb7(9)* *Bb7(9)* *Bb7* *Fm7* *Fm7*

*Bb7* *Fm7* *Bb7* *Eb*  
*Bb7* *Fm7* *Bb7* *Eb*

Chord progression:  $E^b$ ,  $A^b7$  /  $A^b7$ ,  $A^b7$ ,  $B^b$  /  $B^b$

Chord progression:  $B^b$ ,  $D7$  /  $D7$ ,  $G7$  /  $G7$ ,  $Cm7$  /  $Cm7$

Measure 33:  $E$  33

Chord progression:  $A^b7$  /  $E^b m_3^b$ ,  $A^b7$  /  $Dm7$ ,  $Dm7$  /  $G7$  /  $G7$ ,  $Cm7$  /  $Cm7$

Handwritten musical score for piano, featuring a melody line and accompaniment. The score is organized into four systems, each with a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). Chord symbols are written above the treble clef staff.

**System 1:** Chords: F7, Bb, Cm7, F7, Bb. Includes a circled 'E' in the second measure of the treble staff.

**System 2:** Chords: Bb(+5), Bb(+5), Bb, Fm7, Fm7. Includes a circled 'E' in the second measure of the treble staff and the text "(FILLIN.)" above the grand staff.

**System 3:** Chords: Fm7, Bb7, Bb7, Bb7, Eb, Eb. Includes a circled 'E' in the second measure of the treble staff and the text "IIA" with an arrow pointing to the second measure of the treble staff.

Chord progression:  $A^{\flat 7}$   $A^{\flat 7}$   $A^{\flat 7}$   $D7$   $D7$

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes. The middle staff is in bass clef and contains a bass line with quarter notes. The bottom staff is a piano part with chords and slurs. Chord symbols  $A^{\flat 7}$  and  $D7$  are placed above the staff.

Chord progression:  $Gm$   $G7$   $L7$   $Lm7$   $F7$   $F7$   $B^{\flat}$   $B^{\flat}$

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes. The middle staff is in bass clef and contains a bass line with quarter notes. The bottom staff is a piano part with chords and slurs. Chord symbols  $Gm$ ,  $G7$ ,  $L7$ ,  $Lm7$ ,  $F7$ , and  $B^{\flat}$  are placed above the staff. A circled '17' is present above the staff.

Chord progression:  $B^{\flat}$   $B^{\flat 5}$   $B^{\flat 5}$   $B^{\flat 6}$   $B^{\flat 6}$   $Fm7$   $Fm7$

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes. The middle staff is in bass clef and contains a bass line with quarter notes. The bottom staff is a piano part with chords and slurs. Chord symbols  $B^{\flat}$ ,  $B^{\flat 5}$ ,  $B^{\flat 6}$ , and  $Fm7$  are placed above the staff.

*B<sup>b</sup>7* *Fm7* *B<sup>b</sup>7* *E<sup>b</sup>*  
*B<sup>b</sup>7* *Fm7* *B<sup>b</sup>7* *E<sup>b</sup>*

The first system of music consists of four measures. The top staff is a treble clef with chords and some melodic lines. The middle staff is a bass clef with a similar melodic line. The bottom staff is a guitar staff with slash marks indicating where the guitar would play. Above the staff, the chords are labeled as B<sup>b</sup>7, Fm7, B<sup>b</sup>7, and E<sup>b</sup>.

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

The second system of music consists of four measures. The top staff is a treble clef with chords and some melodic lines. The middle staff is a bass clef with a similar melodic line. The bottom staff is a guitar staff with slash marks. Above the staff, the chords are labeled as E<sup>b</sup>, A<sup>b</sup>7, A<sup>b</sup>7, and B<sup>b</sup>.

*B<sup>b</sup>* *G7* *F7* *B<sup>b</sup>*  
*B<sup>b</sup>* *G7* *F7* *B<sup>b</sup>*

*(D7)* *(G7)* *(G)* *(Cm7)*

BRIDGE CHANGES

The third system of music consists of four measures. The top staff is a treble clef with chords and some melodic lines. The middle staff is a bass clef with a similar melodic line. The bottom staff is a guitar staff with slash marks. Above the staff, the chords are labeled as B<sup>b</sup>, G7, F7, and B<sup>b</sup>. Below the staff, there are additional chord labels: (D7), (G7), (G), and (Cm7). A line labeled "BRIDGE CHANGES" spans the last two measures. A circled '6' is placed above the staff in the third measure.

$B^b$        $B^b(9)$  /  $B^b(9)$        $B^b6$  /  $B^b6$        $Fm7$  /  $Fm7$

$B^b7$  /  $B^b7$        $F7$  /  $F7$        $B^b7$  /  $B^b7$        $E^b$  /  $E^b$

$E^b$  /  $E^b$        $A^b7$  /  $A^b7$        $A^b7$        $B^b$  /  $B^b$        $B^b7$  /  $B^b7$

$E^b$   $E^b7$   $B^b$   $G7$   $Cm7$   
 $E^b$   $E^b7$   $B^b$   $G7$   $Cm7$   
 $E^b$   $E^b7$   $B^b$   $G7$   $Cm7$

Musical notation for the first system, including treble and bass staves with chords and a guitar staff.

$A^b7$   $Dm7$   $G7$   $Cm7$   
 $E^b$   $A^7$   $Dm7$   $G7$   $Cm7$   
 $E^b$   $A^7$   $Dm7$   $G7$   $Cm7$

Musical notation for the second system, including treble and bass staves with chords and a guitar staff.

$Cm7$   $F7$   $Bm7$   $E7$   
 $Cm7$   $F7$   $Bm7$   $E7$   
 - RUBATO -

Musical notation for the third system, including treble and bass staves with chords and a guitar staff.

*A*  
*A MAJ7 (411) A MAJ7 A MAJ7 A(+5) A6 A6*  
*RUBATO*

*Em Em7onA Em(+7) Em7 Bb7 B7 A7 A7(47)*

*D D MAJ7 D MAJ7 D(+9) D6 Dm Dm(+7) Dm7*



*A7*  
*A7*

*D*  
*Dmaj(9)*

*Dmaj(9)* *Dmaj7*

*Dm*  
*Dm(9)* *Dm7*

*A*  
*A*

*A7*  
*A7(9)*

*D*  
*F#m7(9)*

*A*  
*Amaj7*

*F#7*  
*Amaj(9)* *F#7*

*Bm*  
*Bm7*

*C#m*  
*A6 on C#*

*D*  
*Dmaj7*

*A7*  
*D#7*

*C#m7*  
*C#m7*

Chord progression:  $C^{\#m7}$   $F^{\#7}$   $Bm7$   $C^{\#m7}$   $D^{\#m7}$   $E7$   
 $C^{\#m7}$   $F^{\#7}$   $Bm7$   $C^{\#m7}$   $D^{\#m7}$   $E7$  (over)



Chord progression:  $B^b$   $A$   
 $B^b$   $A$

