

## 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)



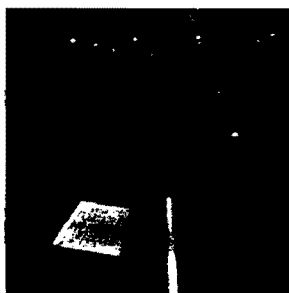
1. GLORIA'S STEP
2. MY MAN'S GONE NOW
3. SOLAR

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)



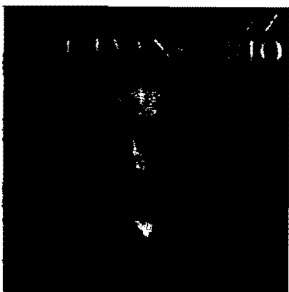
1. I SHOULD CARE
2. SPRING IS HERE
3. WHO CAN I TURN TO

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

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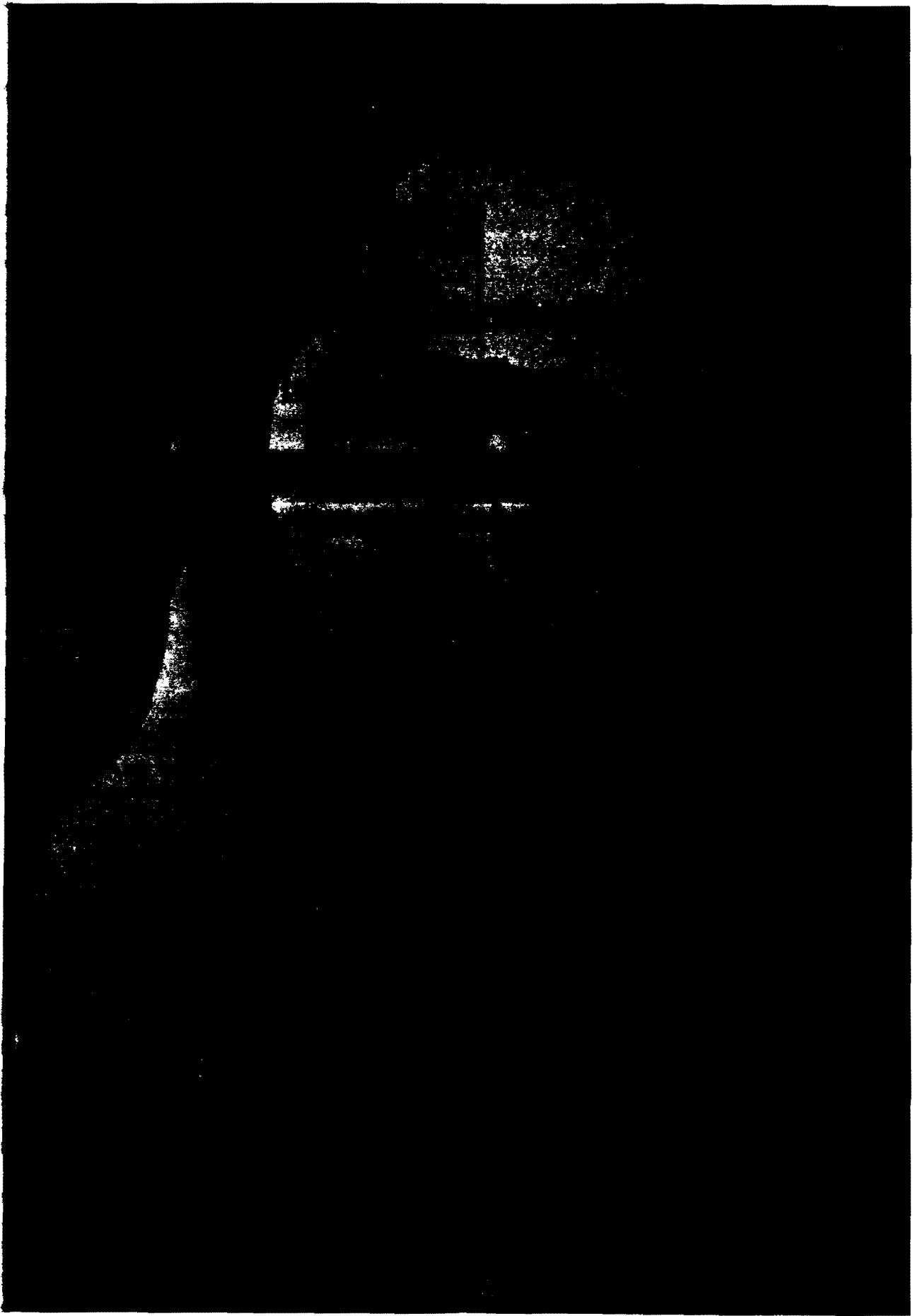
# BILL EVANS TRIO

JAZZ IMPROVISATION



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## 〈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、ドラムのコンセプション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ション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か移動があるが、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 three systems, each with three staves: Piano (top), Bass (middle), and Drums (bottom). The key signature is one flat (B-flat major/A minor), and the time signature is 4/4. The tempo/style is 'SLOWLY WITH EXPRESSION'. The score includes various chord changes and performance instructions.

**System 1:**

- Chord Changes:**  $B^b$ ,  $G7$ ,  $Lm7$  (Basic);  $B^bMA17$ ,  $Dm7(9)$ ,  $G7(13)$ ,  $Lm7(9)$  (Altered).
- Performance:** Piano part has a circled 'A' above the first measure. Drums part has '(BRUSHES)' and a circled 'A' above the first measure.

**System 2:**

- Chord Changes:**  $A7$ ,  $A7(13)$ ,  $Dm7$ ,  $D7$ ,  $Gm7$ ,  $Lm7$  (Basic);  $Dm7$ ,  $D7(9)$ ,  $Lm7(9)$ ,  $Lm7(9)$  (Altered).

**System 3:**

- Chord Changes:**  $Lm7$ ,  $F7$ ,  $B^b$ ,  $Fm7$ ,  $B^b7$ ,  $E^b$  (Basic);  $Lm7onF$ ,  $F7(11)$ ,  $B^bMA17$ ,  $Fm7(4)$ ,  $B^b(9)B^b(11)$ ,  $E^bMA17$  (Altered).

• (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。代理和音を換わず実量はSubstitute Chords (サブスティテュート・コード) である。





The musical score is divided into three systems, each consisting of three staves. The top staff of each system contains the melody, the middle staff contains the guitar accompaniment with chord diagrams, and the bottom staff contains a bass line.

**System 1:**

- Chords: G7, Dm7(9), G7(9), Cm7, Cm7(9)

**System 2:**

- Chords: A7, A7(b9), Dm7, Dm7(9)

**System 3:**

- Chords: D7, D7(9), D7(b9), Cm7, Cm7(9), Cm7, 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 provided for many of the chords. The guitar part features a mix of eighth and sixteenth notes, often with triplets. The piano part consists of chords and single notes, with some chords held across measures.

**System 1 Chords:**  
- Measure 1: Cm7 (Cm7(9))  
- Measure 2: Cm7, Cm7onF  
- Measure 3: F7, F7(9)  
- Measure 4: Bb, BbMA7

**System 2 Chords:**  
- Measure 1: Bb, BbMA7  
- Measure 2: Fm7, Fm7(9)  
- Measure 3: Bb7, Bb7(9), Bb7(9)  
- Measure 4: Eb, EbMA7(9)

**System 3 Chords:**  
- Measure 1: Ebm6, Ebm6(9)  
- Measure 2: Ebm6, Ebm6(9)  
- Measure 3: A7, A7(9)  
- Measure 4: 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(11) A7(11) Bbmaj7 Ebm7(11)

D7 G7 Cm7 C7 F7 Bb G7  
 D7(15) G7(13) Cm7(11) C7(11) 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

Handwritten annotations for the first system:

- Basic Changes: F, Dm7, Gm7, C7
- Altered Changes For Piano: F, Dm7, Gm7, C7(9)

Handwritten annotations for the second system:

- Basic Changes: A7 on G, D7 on F#, G7 on F, C7 on E
- Altered Changes For Piano: A7 on G, D7, G7, C7(9), G7, C7, Gm7, C7

Handwritten annotations for the third system:

- Basic Changes: F7 on Eb, Bbm7, Bbm7, C7
- Altered Changes For Piano: F7, F7(9), Bbm7, Bbm7(9), Bbm7, Bbm7(9), C7, F, Gm

F Fmaj7 Dm7 Dm7 Gm7 Am7 Gm7 Bbm7 L7 Dm7 L7 Gm7 Fmaj7 Gm7

Musical notation for the first system, including treble and bass staves with chords and a circled 17.

Fmaj7 Dm7 Gm7 L7

① 17

Musical notation for the second system, including treble and bass staves with chords and a circled 17.

A7(b9) L7 D7(b9) D7 G7(b9) L7(b9) L7

Musical notation for the third system, including treble and bass staves with chords and a circled 17.

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 C#7(b9)

Musical notation for the first system, including treble and bass staves with chords and notes.

B<sup>b</sup>MAJ7 B<sup>b</sup>MAJ7 A7 A7(13) A7 Dm7 Dm7(9) G7 G7(9)

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

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 E<sup>b</sup>m7 D<sup>b</sup>MAJ7 Gm7 Gm7 Am7 Gm7(9) C7 C7 F C7(9)

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

④ 49

F on A  
F#m7 on A

Dm7  
Dm7

Gm7  
Gm7

C7  
C7

④ 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

④ 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(9) Gm7 C7(9)

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

Am7 Cm7 F7 Bbm7 A7  
 Fm7(11) Eb Ebm7(11) F7(9) Bbm7(11) Bbm7(11) Cm7 A7(9) A7(9) A7(9)

Dm7 G7 Fm7 Abdim7 Cm7 Abdim7  
 Dm7(9) G7 G7(9) G7(9) Fm7(9) Fm7(9) Abdim7(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 A<sup>b</sup>dim(9)C Gm7(9)C C7 C7(b9) F#m7(9) Dm7 D7(b9) Gm7 C7 Gm7(9) C7

BRUSHES (FILL IN)

A7 D7 G7 C7 A7 D7 Gm7 C7

A7(13) A<sup>b</sup>(13) D7(9) D7(b9) Gm7(9) C7(9) A7(13) D7(9) Gm7(9) C7(9)

(W)/FILL IN)



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)

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(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 a bass line. The notation includes various note values and rests.

Abmaj7 Dbmaj7 Gm7 C7 F#m7b9 C7(9)  
 Abmaj7 Dbmaj7 Gm7(9) C7(9) F#m7b9 C7(9)

The second system of music continues the piece. It includes a treble clef staff with a melody, a bass clef staff with chords, and a guitar staff with a bass line. A circled '25' is placed above the treble staff, indicating a measure number.

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

The third system of music concludes the page. It features a treble clef staff with a melody, a bass clef staff with chords, and a guitar staff with a bass line.

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

Musical notation for 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.

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

Musical notation for the second 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) Fm7(9) Gm7(9) Fm7(9) Gm7(9)  
 F6 Gm7(9) C7 Fm7(9) Gm7(9) C7

Musical notation for the third system, 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 the first four measures of the piece. The treble clef staff features a melodic line with various intervals and a triplet of eighth notes in the first measure. The bass clef staff shows a series of chords corresponding to the chord symbols above. The piano part at the bottom includes a triplet of eighth notes in the first measure.

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

This system contains the next four measures. The treble clef staff continues the melodic line with some ties. The bass clef staff shows chords, including a full major triad (FMAJ7) in the first measure. The piano part continues with chords.

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 the final four measures. The treble clef staff concludes the melodic line. The bass clef staff shows chords, including a Bm7 chord in the third measure. The piano part concludes with chords.

Am7 Am7(9) Am7(9) Am7(9) Gm7(9) C7(9) Am7 D7

Gm7 A7 Dm F7 Bbm7 A7 Dm7 G7  
Gm7 A7(b9) D7(b9) F7(b9) Bbm7 A7(b9) Dm9 G7(9)

Abm7 Dbm7 Gm7 C7 F#m7 Dm7 Gm7 C7  
Abm7 Dbm7 Gm7 C7(9) F#m7 Am7 D7(b9) Gm7(9) 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)

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) 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)*

*A MAJ7* *A MAJ7* *Gm7* *C7* *Am7* *D7*  
*Am7* *Am7* *Gm7* *C7(9)* *Am7(9)* *D7(b9)*

(E)17

(FILL IN) (E)17

*Gm7* *A7* *Dm* *F7* *Bb MAJ7* *A7* *Dm7* *G7*  
*Gm7(9)* *A7* *Dm7* *F7(b9)* *Bb MAJ7* *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)*

Musical notation for the first system, including guitar chords and a circled 'E25' marking.

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

Musical notation for the second system, including guitar chords and a circled 'E25' marking.

*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)*

Musical notation for the third system, including guitar chords and a circled 'E25' marking.

*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(9) L7(9#) Fm7 D7(9#) Gm7 L7(9)

A7 D7 Gm7 L7 A7 Dm Bm7(-5) E7  
 Am(9) D7(9) Gm7(9) L7(9) A7(9#) Dm7(9) Bm7(11) E7

Am7 Am7 Gm7 L7 Am7 D7  
 Am7 Em7 Am7(9) Ab Bm7(9) L7(9) Am7(11) D7(9)

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

The first system of music features a vocal line on a single staff and a guitar accompaniment line on a six-string staff. The vocal line begins with a series of eighth notes, while the guitar accompaniment consists of a rhythmic pattern of eighth notes and chords. The system concludes with a double bar line.

Abm7 Dbm7 Gm7 L7 Am7 Dm7 Gm7 L7  
 Abm7 Dbm7 Gm7 L7(9) F#m7 A Dm(9) Gm(9) L7(13)

The second system of music continues the piece. The vocal line has a rest in the first measure, followed by eighth notes. The guitar accompaniment features a melodic line with a circled '25' above it, indicating a fret number. The system ends with a double bar line.

Am7 D7 Gm7 L7 A7 Dm Gm7 L7  
 A(9) D(9) Gm7 L7(9) A(9) Dm7 Gm7 L7(13)

The third system of music shows the vocal line with a quarter note followed by eighth notes. The guitar accompaniment continues with a melodic line and chords, ending with a double bar line.

*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

The first system of music features a treble clef staff with a melody of eighth and quarter notes. Below it is a bass clef staff with chords: A7, D7, Gm7, C7, A7, D7, Gm7, and C7. The guitar-style staff shows chord diagrams for these chords, with some notes marked with '1' and '2' for fingerings.

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

The second system continues the melody in the treble clef staff. The bass clef staff shows chords: F, Dm7, Gm7, C7, F, Dm7, Gm7, and C7. The guitar-style staff includes chord diagrams for these chords, with some notes marked with '1', '2', and '3' for fingerings.

A7 D7 Gm7 C7 A7 Dm Bm7(5) E7  
 A7(9) D7 Gm7(11) A7(b9) Dm7 Bm7(-5) E7(b9)

The third system features a treble clef staff with a melody. The bass clef staff shows chords: A7, D7, Gm7, C7, A7, Dm, Bm7(5), and E7. The guitar-style staff includes chord diagrams for these chords, with some notes marked with '1', '2', and '3' for fingerings.

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.

**System 1:**

- Chords:  $A_{MA7}$ ,  $B_{m7}$ ,  $A_{MA7}$ ,  $G_{m7}$ ,  $L7$ ,  $A_{m7}$ ,  $D7$
- Tablature:  $(6)17$ ,  $(6m)(9)$ ,  $(7)(9)$ ,  $(6)17$

**System 2:**

- Chords:  $G_{m7}$ ,  $A7$ ,  $D_{m7}$ ,  $F7$ ,  $B^b_{MA7}$ ,  $A7$ ,  $D_{m7}$ ,  $G7$
- Tablature:  $(6)17$ ,  $(6)17$

**System 3:**

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

Am7 D7 Gm7 E7 A7 Dm Gm7 E7  
 F#m7(9) D7 Gm7(9) E7(9) A7(9) D7(9) Gm7(9) E7(9)

Bm7 E7 Bm7 E7 Am F Bbm7 A  
 Bm7 = E7(9) = Bm7(9) = E7(9) = Am F Bbm7 A

Dm7 G7 G7 Am7 A#dim Gm7 A#dim  
 Dm7 G7 G7(9) F#m7(9) 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 Gm7(9) G7 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 Gm7 C7 F Dm7 Gm7 C7  
 Am7 D7 Gm7 C7 F Dm7 Gm7 C7

⊕ 25

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

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<sup>b</sup>dim* *Am7* *A<sup>b</sup>dim* *Gm7* *A<sup>b</sup>dim*  
*Dm7(9)* *Dm7(9)* *G7(9)* *A<sup>b</sup>dim* *Fm7* *A<sup>b</sup>dim* *Gm7(9)* *A<sup>b</sup>dim*

Musical notation for the first system, including treble and bass staves with chords and a 'TVA' annotation.

*Am7* *A<sup>b</sup>dim* *Gm7* *A<sup>b</sup>dim* *Am7* *A<sup>b</sup>dim* *Gm7* *A<sup>b</sup>dim*  
*Fm7* *A<sup>b</sup>dim* *Gm7(9)* *A<sup>b</sup>dim* *Fm7* *A<sup>b</sup>dim* *Gm7(9)* *A<sup>b</sup>dim*

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

*F<sup>#</sup>Maj7* *F<sup>#</sup>Maj7(9)* *F<sup>#</sup>Maj7* *Am7* *Gm7* *L1* *F*  
*F<sup>#</sup>Maj7(9)* *Am7* *Gm7* *L7(9)* *Fadd9* *F<sup>#</sup>Maj7(13)*

Musical notation for the third system, including treble and bass staves with chords and a double bar line.

# 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)*

The musical score is arranged in three systems. Each system contains a treble staff, a bass staff, and a drum staff. The first system includes a treble staff with a treble clef and a bass staff with a bass clef. The second system includes a treble staff with a treble clef and a bass staff with a bass clef. The third system includes a treble staff with a treble clef and a bass staff with a bass clef. Chord changes are indicated above the staves. The first system has chords *Em*, *B7*, and *Em*. The second system has chords *B7*, *Em*, *B7*, and *Em*. The third system has chords *B7*, *B7*, *Em*, *B7*, and *Em*. The score also includes a drum staff with various drum notations.

Chord progression: B7, B7(13), E7, E7(9), Am7, Am7(9), F#m7(5), F#m7(5), B7, B7

The first system of music features a vocal line with a melodic phrase starting on a half note. The piano accompaniment consists of two staves: the upper staff contains chords and some melodic fragments, while the lower staff provides a steady bass line with chords and a few moving lines.

Chord progression: Em, Em7(9), B7, F#m7(5), Em, Em7(9), B7, B7(9)

The second system continues the musical piece. The vocal line has a more active melody with eighth notes. The piano accompaniment shows more complex chordal textures, including a triplet of chords in the upper staff of the piano part.

Chord progression: Em, Em7(9), B7, F#m7(5), Em, Em7(9), B7, B7(13)

The third system concludes the piece. The vocal line features a melodic phrase with a triplet of eighth notes. The piano accompaniment continues with complex chordal structures and a final cadence.

*E7*  
*E7(9)*

*Am7*  
*Am7(9)*

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

*B7*  
*B7*

*Em*  
*Em7(9)*

*B7*  
*F#m7(9)*

*Em*  
*Em7(4)*

*B7*  
*B7(9)*

*Bb7*  
*Bb7(13)*

*Eb*  
*Eb(9)*

*F7*  
*F7(9)*

*Em7*  
*Em7*

*G7*  
*G7(9)*

*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)*



*F#m7(-5)*    *B7*    *Em*    *B7*    *Em*  
*F#m7(-5)*    *B7*    *Em7(9)*    *F#m7(11)*    *Em7(9)*

Musical notation for the first system, including a vocal line and a guitar accompaniment line with chords.

Musical notation for the second system, including a vocal line and a guitar accompaniment line with chords.

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

Musical notation for the third system, including a vocal line and a guitar accompaniment line with chords.

Musical notation for the fourth system, including a vocal line and a guitar accompaniment line with chords.

*B7*    *E7*    *Am7*    *F#m7(-5)*    *B7*  
*B7(13)*    *E7(9)*    *Am7(9)*    *F#m7(-5)*    *B7*

Musical notation for the fifth system, including a vocal line and a guitar accompaniment line with chords.

Musical notation for the sixth system, including a vocal line and a guitar accompaniment line with chords.

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

The first system of music consists of three staves. The top staff is a treble clef staff containing a melodic line with eighth and quarter notes. The middle staff is a bass clef staff showing chord voicings for Em, B7, Em, and B7. The bottom staff is a grand staff with a bass line, mostly containing rests.

Bb7 Bb7(9)      Eb Eb6(9)      B7 F7(9)      Em7 Em7(9)

The second system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a bass clef staff with complex chord voicings for Bb7, Eb, B7, and Em7. The bottom staff is a grand staff with a bass line.

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

The third system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a bass clef staff with chord voicings for G7, F#m, Am, B7(9), and Em. The bottom staff is a grand staff with a bass line.

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 Em7(9)      B7 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 changes are indicated by letters above the staff lines.

**System 1:**

- Chords: B7 (B7), B7(b9), Bb7 (Bb7), Eb (Eb), F7 (F7), F7(b9)

**System 2:**

- Chords: Em7 (Em7), Em7(b9), G7 (G7), G7(b9), F#m7 (F#m7), F#m7(b9), Am (Am), F#m7(b9), B7 (B7), B7(b9)

**System 3:**

- Chords: Em (Em), Em7(b9), B7 (B7), F#m7(b9), Em (Em), Em7(b9), B7 (B7), B7(b9)



*B7*  
*Fmaj7 (4)*

*Em*  
*Em7 (9)*

*B7*  
*B7 (13)*

*E7*  
*E7 (9)*

The first system of music features a vocal line on a single staff and a guitar accompaniment on two staves. The vocal line consists of four measures with notes and rests. The guitar accompaniment includes a melodic line with various chords and a bass line with some rests. Chord symbols are written above the vocal staff.

*Am7*  
*Am7 (9)*

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

*B7*  
*B7*

*Em*  
*Em7 (9)*

*B7*  
*Fmaj7 (4)*

The second system continues the musical piece with a vocal line and guitar accompaniment. The vocal line has four measures. The guitar accompaniment features a melodic line with many chords and a bass line. Chord symbols are placed above the vocal staff.

*Em*  
*Em7 (4)*

*B7*  
*B7 (13)*

*Bb7*  
*Bb7 (13)*

*Eb*  
*Eb7 (9)*

The third system concludes the musical piece with a vocal line and guitar accompaniment. The vocal line has four measures. The guitar accompaniment includes a melodic line with chords and a bass line. Chord symbols are written above the vocal staff.

Handwritten musical score for guitar, featuring chord diagrams and melodic lines across four systems. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

**System 1:**

- Chords:  $F_7$  ( $F_7(b_9)$ ),  $E_m7$  ( $E_m7(9)$ ),  $G_7$  ( $G_7(b_9)$ ),  $F^{\#}m7$  ( $F^{\#}m7(9)$ )
- Melody: A melodic line starting on the 4th string, moving through various intervals and octaves.

**System 2:**

- Chords:  $A_m$  ( $A_m(b_9)$ ),  $B_7$  ( $B_7(b_9)$ ),  $E_m$  ( $E_m7(9)$ ),  $B_7$  ( $F^{\#}M7(b_9)$ ),  $E_m$  ( $E_m7(9)$ )
- Melody: A melodic line with some rests, continuing the harmonic progression.
- Chordal accompaniment: Chord diagrams for  $A_m$ ,  $B_7$ , and  $E_m$  are shown in the lower staff, with some trills (*tr.*) indicated.

**System 3:**

- Chords:  $B_7$  ( $B_7(b_9)$ ),  $E_m$  ( $E_m7(9)$ ),  $B_7$  ( $F^{\#}M7(b_9)$ ),  $E_m$  ( $E_m7(9)$ )
- Melody: A melodic line with a circled 'T' above the first measure, possibly indicating a trill or triplet.
- Chordal accompaniment: Chord diagrams for  $B_7$  and  $E_m$  are shown in the lower staff, with trills (*tr.*) indicated.



B7  
B7 (43)

E7  
E7 (49)

Am7  
Am7 (9)

F#m7(5)  
F#m7(5)

B7  
B7

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

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

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

Em  
Em7 (9)

B7  
F#m7(5)

Em  
Em7 (9)

B7  
(1) B7 (49)

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

Musical staff with chords and notes, corresponding to the second system of chords. Includes the handwritten word "late" with a circled 5/8.

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

Em  
Em7 (9)

B7  
F#m7(5)

Em  
Em7 (9)

B7  
B7 (13)

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

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

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

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

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

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

Em Em7 (9) B7 F#m7 (b9) Em Em7 (9) B7 B7(b9)

The first system of music features a treble clef staff with a melodic line starting on a quarter rest, followed by eighth and quarter notes. The guitar staff shows chords for Em, Em7(9), B7, F#m7(b9), Em, Em7(9), and B7, with triplets of eighth notes in the first three measures. The bass staff has a simple bass line with quarter notes.

Bb7 Bb7(b9) Eb Eb(9) F7 F7(b9) Em7 Em7(9)

The second system continues the piece with a treble clef staff showing a melodic line with eighth and quarter notes. The guitar staff features chords for Bb7, Bb7(b9), Eb, Eb(9), F7, F7(b9), and Em7, with triplets of eighth notes in the first two measures. The bass staff has a simple bass line with quarter notes.

G7 G7(b9) F#m7 F#m7(9) F#m7(b9) F#m7(9) B7 B7(b9) Em Em7(9)

(FILL IN.)

The third system concludes the piece with a treble clef staff showing a melodic line with quarter and eighth notes. The guitar staff features chords for G7, G7(b9), F#m7, F#m7(9), F#m7(b9), F#m7(9), B7, B7(b9), and Em, with triplets of eighth notes in the first two measures. The bass staff has a simple bass line with quarter notes. 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

$Fm7 \text{ or } B^b$

$B^b7$

$E^b$

$Fm7(9) \text{ or } B^b$

$Fm7 \text{ or } B^b$

$B^b7(9)$

$E^b \text{ or } B^b$

$E^b \text{ or } B^b$

Piano

Bass

Drums

RUBATO

(ARCO)

$E^b$

$E^b \text{ or } B^b$

$Fm7$

$Fm7(9) \text{ or } B^b$

$B^b7$

$Fm7(9) \text{ or } B^b$

$B^b7$

$E^b$

$E^b \text{ or } B^b$

$E^b$

$Fm \text{ or } B^b7$

$E^b$

$E^b$

$L7$

$L7$

$Fm7$

$Fm7 \text{ or } Gm(11)$

$B^bm7$

$B^bm7(9)$

$E^b$

$B^bm7(9)$

$E^b \text{ or } B^b$

$A^b \text{ or } B^b7$

$A^b \text{ or } B^b7$

The musical score consists of three systems, each with three staves: Piano (top), Bass (middle), and Drums (bottom). The first system includes a 'RUBATO' marking and a circled 'A' above the piano staff. The second system includes a '(ARCO)' marking above the bass staff and a circled 'A' above the piano staff. The third system includes a circled 'A' above the piano staff. Chord changes are indicated above the piano staff, and some are also indicated above the bass staff. The score is written in a key signature of two flats (B-flat major / F minor) and a 4/4 time signature.

*G7*  
*G7(♭9)*

*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♭MA7*  
*E♭MA7(9) or B♭*

*D♭ or B♭*  
*A♭m7(9) or B♭*

*Fm7*  
*Fm7(9)*

*B♭7*  
*B♭7(11)*

*E♭MA7*  
*E♭MA7*

*Fm7*  
*Fm7(9)*



*Cm7* *A<sup>b</sup>MA7* *B<sup>b</sup>m7* *E<sup>b</sup>7* *A<sup>b</sup>MA7*  
*Gm7* *A<sup>b</sup>MA7(13)* *B<sup>b</sup>m7* *B<sup>b</sup>m7(9)* *E<sup>b</sup>7 (b13)* *A<sup>b</sup>MA7*

*Dm7(+9)* *G7* *Cm7* *F7* *F<sup>b</sup>dim* *E<sup>b</sup>MA7* *G<sup>b</sup>dim*  
*Dm7(-3)* *G7(A)* *Cm7(9)* *F7(9)* *F<sup>b</sup>dim* *E<sup>b</sup>MA7* *G<sup>b</sup>dim*

KEEP TIME

*Fm7* *B<sup>b</sup>7* *E<sup>b</sup>MA7* *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>MA7(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)9 <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(b9)*   *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 piano introduction and a bass line.

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

Musical notation for the second system, including a piano introduction and a solo section.

*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 piano introduction and a bass line.

*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>
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	<i>Gm7</i> <i>Bm7</i> <i>Bbm</i> <i>Bbm(+7)</i> <i>Gm7</i> <i>Bm7</i> <i>Bbm</i> <i>Bbm(+7)</i>	<i>Bbm7</i> <i>Eb7</i> <i>Ab</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(9/13)</i> <i>Em(9)</i> <i>F#dim</i> <i>Ebmaj</i> <i>Gdim</i>		
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*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), F<sup>dim</sup> (F<sup>dim</sup>)

Chord progression: Cm7 (Cm7), C7 (C7), Fm7 (Fm7), A<sup>b</sup>m7 (A<sup>b</sup>m7(9)), Bm7 (Bm7(9)), E7 (E7(9)), E<sup>b</sup> (E<sup>b</sup>(9))

Chord progression: Fm7 (Fm7(9)), Fm7 (Fm7), B<sup>b</sup>7 (B<sup>b</sup>7(9)), E<sup>b</sup>Maj7 (E<sup>b</sup>Maj7), Fm7 (Fm7)



Chord progression:  $Gm7$   $Bm7$   $D^{\flat}m7$   $G^{\flat}m(9)$   $B^{\flat}m7$   $E^{\flat}7$   $A^{\flat}$   
 $Gm7$   $Bm7$   $D^{\flat}m7$   $B^{\flat}m(9)$   $B^{\flat}m7$   $E^{\flat}7$   $A^{\flat}m7$

Chord progression:  $G7$   $Cm$   $F^{\flat}dim$   $E^{\flat}aug$   $G^{\flat}dim$   
 $G7(b9)$   $Cm(9)$   $F^{\flat}dim$   $E^{\flat}b(9)$   $G^{\flat}dim$

Chord progression:  $Fm7$   $B^{\flat}7$   $Gm7$   $G^{\flat}dim$   $Fm7$   $B^{\flat}7$   $E^{\flat}$   
 $Fm7$   $B^{\flat}7(13)$   $Gm7$   $G^{\flat}dim$   $Fm7(9)$   $B^{\flat}7(13)$   $E^{\flat}b(9)$

(E) (SND)

(FILLIN.)

(E)

*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 (Gm7), C7 (C7), Fm7 (Fm7), Abm7 (Abm7), Bm7 (Bm7), E7 (E7), Eb (Eb)

Chord progression: Fm7, Bb7, Ebmaj7, Fm7

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

Chord progression: Gm7, Bm7, Bbm7, Bbm7(+7), Bbm7, E7, Ab

Chord details: Gm7 (Gm7), Bm7 (Bm7), Bbm7 (Bbm7), Bbm7(+7) (Bbm7(+7)), Bbm7 (Bbm7), E7 (E7), Ab (Ab)

*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)

Handwritten musical notation for the first system. The top staff is in treble clef with a melodic line. The middle staff is in bass clef with a bass line. The bottom staff is a guitar staff with chord diagrams. The system is divided into four measures.

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

Handwritten musical notation for the second system. The top staff is in treble clef with a melodic line. The middle staff is in bass clef with a bass line. The bottom staff is a guitar staff with chord diagrams. The system is divided into four measures.

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

Handwritten musical notation for the third system. The top staff is in treble clef with a melodic line. The middle staff is in bass clef with a bass line. The bottom staff is a guitar staff with chord diagrams. The system is divided into four measures.

*A<sup>b</sup>m7*  
*Fm7(9)*

*Fm7*  
*Fm7*

*B<sup>b</sup>7*  
*B<sup>b</sup>7(9)*

*E<sup>b</sup>*  
*E<sup>b</sup>maj7*

*Fm7*  
*Fm7*

*Gm7*  
*Gm7*

*Bm7*  
*Bm7*

*B<sup>b</sup>m7*  
*B<sup>b</sup>m7*

*B<sup>b</sup>m7(9)*  
*B<sup>b</sup>m7(9)*

*E<sup>b</sup>*  
*E<sup>b</sup>m7*

*E<sup>b</sup>*  
*E<sup>b</sup>m7*

*A<sup>b</sup>*  
*A<sup>b</sup>maj7*

*G7*  
*G7(9)*

*Cm*  
*Cm7(9)*

*F<sup>#</sup>dim*  
*F<sup>#</sup>dim*

*Gm7*  
*E<sup>b</sup>9*

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

*Gm7*    *A<sup>b</sup>Maj7*    *Bbm7*    *F7*    *Bbm7*    *E<sup>b</sup>7*    *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*

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

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

(HALL TONE)



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

Musical notation for the first system, including a treble clef staff with a melodic line, a bass clef staff with chords, and a guitar staff with a slash indicating a guitar part.

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

Musical notation for the second system, including a treble clef staff with a melodic line, a bass clef staff with chords, and a guitar staff with a slash indicating a guitar part.

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 third system, including a treble clef staff with a melodic line, a bass clef staff with chords, and a guitar staff with a slash indicating a guitar part.

The image shows a musical score for strings, consisting of several staves. The top staff contains a melodic line with a slur and the annotation "8VA LOWER". Below this, there are two more staves, one of which has a large bracketed section labeled "8VA" and a circled "C" above it. The bottom section of the page contains several empty staves. The score includes various musical notations such as notes, rests, and dynamic markings.

# AUTUMN LEAVES

By Joseph Kosma, Jacques Prevert, Johnny Mercer

Basic Changes  
Altered Changes For Piano

$Cm7$   $F7$   $B^b$   $E^b$   $Am7-5$   $D7$   
 $Cm7(9)$   $F7(b9)$   $B^bMA7(9)$   $E^bMA7(13)$   $Am7(5)$   $D7(b9)$

Piano

Bass

Drums  
(BRUSHES WORK)

$Gm$   $Cm7$   $F7$   $B^b$   $E^b$   $Am7(5)$   $D7$   
 $Gm(b9)$   $Cm7(9)$   $F7(b9)$   $B^bMA7(9)$   $E^bMA7(13)$   $Am7(5)$   $D7(b9)$

$Gm$   $Cm7$   $F7$   $B^b$   
 $Gm(b9)$   $Cm7(9)$   $F7(13)$   $B^bMA7$

(BRUSHES)

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

*Am 7(-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)*

*Am 7(-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 C5. 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 notes G4, A4, B4, and C5. 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 notes G4, A4, B4, and C5. The bass clef staff features chords: Am7 (-5), D7, D7 (us), Gm, Gm, and Adim. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

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

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

(SALO) *de de*

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

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

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

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

Chords: *Cm7* / *Cm7 (9)*      *F7* / *F7 (9)*      *Bb* / *BbMA7*

The first system of music consists of a grand staff with a piano part on the upper two staves and a violin part on the lower staff. The piano part features a melodic line with eighth and sixteenth notes, while the violin part provides harmonic support with chords and moving lines. The bass line is mostly silent in this system.

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

The second system continues the musical piece. The piano part has a more active bass line with eighth notes. The violin part continues with its melodic and harmonic contributions. The bass line remains mostly silent.

Chords: *Am7(-5)* / *Am7(-5)*      *D7* / *D7*      *Gm* / *Gm*

⑮ 17.

(FILL IN)

The third system concludes the piece. It includes a double bar line with a circled '17' above it. The piano part features a melodic line with a circled '17' above it. The violin part continues with its melodic and harmonic contributions. The bass line has a section labeled '(FILL IN)' with a circled '17' above it.

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 and diagrams are placed above the guitar staff.

**System 1:**  
Chords: Cm7 (Cm7(9)), F7 (F7(13)), Bb (BbM7)

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

**System 3:**  
Chords: A7 (A7(9)), D7 (D7(69)), Gm (Gm), Gm6 (Gm6)



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

The first system of music features three measures. The first measure is marked with a copyright symbol (©) and contains a treble staff with a melodic line and a bass staff with a chordal accompaniment. The second measure continues the melodic and harmonic development. The third measure concludes the system with a final chord and melodic phrase.

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

The second system consists of four measures. The first measure includes a performance marking 'SVA' with an arrow pointing to a specific note. The second measure has a '(b)' marking above the staff. The system concludes with a melodic phrase in the treble staff and a corresponding bass line.

Chord progression: Cm7 (Cm7(9)), F7 (F7(13)), Bb (BbMA7)

The third system contains three measures. The final measure includes the performance marking '(H.W. CLOSE)' above the staff. The system ends with a final chord and melodic phrase in both staves.

$E^b$   
 $E^b MAJ7$

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

$D7$   
 $D7$

$Gm$   
 $Gm$

(FILL IN)

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

$D7$   
 $D7$

$Gm$   
 $Gm$

© 17.

(SNARE)

$Cm7$   
 $Cm7(9)$

$F7$   
 $F7(9)$

$B^b$   
 $B^b MAJ7$



$E^b$   $Am\ 7(-5)$   $D7$   $Gm$   
 $E^b\ MAJ7$   $Am\ 7(-5)$   $D7$   $Gm$

$Gm$   $Am7$   $F7$   $B^b$   
 $G7$   $Cm7$   $F7(9)$   $B^b\ MAJ7$

$E^b$   $Am\ 7(-5)$   $D7$   $Gm$   
 $E^b\ MAJ7$   $Am\ 7(-5)$   $D7$   $Gm$

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 musical score is arranged in four systems, each consisting of three staves. The first system includes a circled '17' above the first measure. The second system includes a circled '17' above the first measure. The third system includes '(FILL IN)' above the first measure and a circled '17' above the second measure. The fourth system includes a circled '17' above the first measure. Chords are written above the staves, and some staves have slash marks indicating rests or specific performance instructions.

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

Chord progression: *Gm7*, *Gm7(9)*, *F7*, *F7(9)*, *Bb*, *Bbm7*, *Gm7*

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

Chord progression: *A7*, *A7(9)*, *D7*, *D7(9)*, *Gm*, *Gm(9)*

Rehearsal mark: **ⓔ 17**

Chords: Cm7 (Cm7(9)), F7 (F7(11)), Bb (Bb(9))

Chords: A7 (A7(9)), D7 (D7(9)), Gm (Gm6)

Chords: 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 key signature is one flat (Bb) and the time signature is 4/4.

**System 1:**

- Chord annotations above the piano staff: G7, Cm7 (Cm7(9)), F7 (F7(11)), Bb (Bb(9)Maj7).
- Chord annotations below the bass staff: Eb (Eb(9)Maj7), Am7(5), D7, Gm (Gm6).

**System 2:**

- Chord annotations above the piano staff: Cm7 (Cm7(9)), F7 (F7(11)), Bb (Bb(9)Maj7).
- Chord annotations below the bass staff: Cm7 (Cm7(9)), F7 (F7(11)), Bb (Bb(9)Maj7).

**System 3:**

- Chord annotations above the piano staff: Cm7 (Cm7(9)), F7 (F7(11)), Bb (Bb(9)Maj7).
- Chord annotations below the bass staff: Cm7 (Cm7(9)), F7 (F7(11)), Bb (Bb(9)Maj7).

The score includes various musical notations such as eighth notes, quarter notes, and chords, with some notes marked with circled 'E' symbols. The guitar staff shows chord voicings and some slurs. The bass staff shows a steady accompaniment pattern.

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

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

*D7*  
*D7*

*Gm*  
*Gm6*

*A7*  
*A7(b9)*

*D7*  
*D7(b9)*

*Gm*  
*Gm6(9)*

17.

*Cm7*  
*Cm7(9)*

*F7*  
*F7(b9)*

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

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 accompaniment line. The first system includes a circled '17' at the beginning of the vocal line. The second system includes a circled '17' and a '(FILL IN.)' section in the guitar line. The third system includes a circled '17' at the beginning of the vocal line.

**System 1 Chords:**  
A7 (A7(11)) / D7 (D7(9)) / Em (Em(9))

**System 2 Chords:**  
Cm7 (Cm7(9)) / F7 (F7(11)) / Bb (Bb(9))

**System 3 Chords:**  
Am7(5) (A7(69)) / D7 (D7(9)) / Cm (Cm6)

A7  
A7(9)

D7  
D7(9)

Gm  
Gm6

G7

Lm7  
Lm7(9)

F7  
F7(13)

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
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Chord progression for the second system:

Eb EbMA7	Am7(5) Am7(5)	D7 D7	Gm Gm6
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Chord progression for the third system:

Am7(5) A7(9)	D7 Eb7(9)	D7(9)	Gm Gm(9)
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Performance instructions: TO BRUSHES, (BRUSHES)

Section marker: 17

*Cm7*  
*Cm7 (9)*

*F7*  
*F7 (9)*

*Bb*  
*Bb9*

The first system of music begins with a piano introduction on a grand staff (treble and bass clefs). The piano part consists of a series of chords in the right hand and a simple bass line in the left hand. The chords are Cm7, F7, and Bb9. The vocal line enters in the second measure with a melody of quarter notes: G4, A4, B4, A4, G4. The piano accompaniment continues with chords and a bass line.

*Am7-5*  
*A7 (9)*

*D7*  
*D7 (9)*

*Gm*  
*Gm6*

The second system of music features a piano introduction with a more complex chordal texture in the right hand. The chords are Am7-5, D7, and Gm. The vocal line enters in the second measure with a melody of quarter notes: G4, A4, B4, A4, G4. The piano accompaniment continues with chords and a bass line.

*A7*  
*A7 (9)*

*D7*  
*D7 (9)*

*Gm*  
*Gm6*

The third system of music features a piano introduction with a simple chordal texture. The chords are A7, D7, and Gm. The vocal line enters in the second measure with a melody of quarter notes: G4, A4, B4, A4, G4. The piano accompaniment continues with chords and a bass line.

The musical score is divided into two systems, each with four measures. The piano part is written on a grand staff (treble and bass clefs), and the guitar part is on a single staff with chord diagrams. Chord names are written above the guitar staff.

**System 1:**

- Measure 1: Chord  $G7$ . Piano part: Treble clef has a melodic line starting on G4, moving to A4, B4, and then a dotted quarter note G4. Bass clef has a bass line starting on G3, moving to F3, E3, and then a dotted quarter note G3.
- Measure 2: Chord  $Cm7$  (with  $Cm7(9)$  below it). Piano part: Treble clef has a whole note C5. Bass clef has a whole note C3.
- Measure 3: Chord  $F7$  (with  $F7(9)$  below it). Piano part: Treble clef has a melodic line starting on F4, moving to G4, A4, and then a dotted quarter note F4. Bass clef has a bass line starting on F3, moving to E3, D3, and then a dotted quarter note F3.
- Measure 4: Chord  $Bb$  (with  $BbMAJ7$  below it). Piano part: Treble clef has a whole note B4. Bass clef has a whole note B2.

**System 2:**

- Measure 1: Chord  $Gm6$  (with  $EbMAJ7$  below it). Piano part: Treble clef has a whole note G4. Bass clef has a whole note G2.
- Measure 2: Chord  $Am7(-5)$  (with  $Am7(-5)$  below it). Piano part: Treble clef has a melodic line starting on A4, moving to G4, F4, and then a dotted quarter note A4. Bass clef has a bass line starting on A3, moving to G3, F3, and then a dotted quarter note A3.
- Measure 3: Chord  $D7$  (with  $D7$  below it). Piano part: Treble clef has a melodic line starting on D4, moving to E4, F4, and then a dotted quarter note D4. Bass clef has a bass line starting on D3, moving to C3, B2, and then a dotted quarter note D3.
- Measure 4: Chord  $Gm6$  (with  $Gm6$  below it). Piano part: Treble clef has a whole note G4. Bass clef has a whole note G2.



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

$A7$   $D7$   $Gm$   
 $A7(69)$   $D7(9)$   $Gm(9)$

$Lm7$   $F7$   $B^b$   
 $Lm7$   $F7(13)$   $B^b MAJ7$

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 *AmA7(♯11)*

*AmA7*

*A(♯5)*

① *RUBATO*

(*SOLD*)

Piano

Bass

Drums

*A6*

*Em*

*Em7onA*

*Em(♯7)*

*Em7*

*B♭7*

*B♭7*

*Am*

*Am7*

*A7*

*D♭7*

*D*

*Dm7(♯11)*

*Dm*

*Dm7*

*D(♯5)*

*D6*

*Dm*

*Dm7*

*Dm(♯7)*

*Dm(♯7)*

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

*E7* *A*  
*E7* (*m7*) *A**m**A7* *A**m**A7*(*11*) *A**m**A7* *A*(*+5*)

*A6* *Em* *Em* *Bb7* (*A7*)  
*Em**on**A* *Em*(*+7*) *Bb7*

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

*Dm*  
*Dm7*   *Dm(♯7)*   *Dm(♯7)*   *Dm7*   *G7*   *G7(♯11)*   *A*   *A7*  
*Amaj7*   *A7(♯11)*

*D*   *A*   *F#7*   *Bm*   *C#m7*  
*F#m7(♯1)*   *Amaj7*   *Amaj7(♯11)*   *F#7*   *Bm7*   *A7susC#*

*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.)*

Chord progression: Fm7, Bb7, Bb7, Eb, Eb

Chord progression: Eb, Ab7, Ab7, Ab7, D7, D7

Chord progression: Gm, G7, C7, F7, Bb, Bb





$\Delta^{\flat}$   $D7$   $G7$   $Cm7$   
 $D7$   $G7$   $Cm7$

$A^{\flat}7$   $Dm7$   $G7$   $Cm7$   
 $E^{\flat}m6$   $A^{\flat}7$   $Dm7(9)$   $Dm7(9)$   $G7(9)$   $Cm7$

$Cm7$   $F7$   $B^{\flat}$   $Cm7$   $F7$   $B^{\flat}$   
 $F7$   $B^{\flat}or F$   $Cm7$   $F7$   $B^{\flat}$

(TO STICKS)

*B<sup>b</sup>* *B<sup>b</sup>(A5)* *B<sup>b</sup>(A5)* *B<sup>b</sup>* *B<sup>b</sup>* *Fm7* *Fm7*

The first system of music consists of four measures. The top staff is a treble clef with a key signature of two flats. The notes are: Measure 1: G4, A4, B4, C5; Measure 2: B4, A4, G4, F4; Measure 3: E4, D4, C4, B3; Measure 4: A3, G3, F3, E3. The second staff is a bass clef with notes: Measure 1: G2, A2, B2, C3; Measure 2: D3, E3, F3, G3; Measure 3: A3, B3, C4, D4; Measure 4: E4, F4, G4, A4. The third and fourth staves are empty.

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

The second system of music consists of four measures. The top staff is a treble clef with a key signature of two flats. The notes are: Measure 1: G4, A4, B4, C5; Measure 2: B4, A4, G4, F4; Measure 3: E4, D4, C4, B3; Measure 4: A3, G3, F3, E3. The second staff is a bass clef with notes: Measure 1: G2, A2, B2, C3; Measure 2: D3, E3, F3, G3; Measure 3: A3, B3, C4, D4; Measure 4: E4, F4, G4, A4. The third and fourth staves are empty.

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

The third system of music consists of four measures. The top staff is a treble clef with a key signature of two flats. The notes are: Measure 1: G4, A4, B4, C5; Measure 2: B4, A4, G4, F4; Measure 3: E4, D4, C4, B3; Measure 4: A3, G3, F3, E3. The second staff is a bass clef with notes: Measure 1: G2, A2, B2, C3; Measure 2: D3, E3, F3, G3; Measure 3: A3, B3, C4, D4; Measure 4: E4, F4, G4, A4. The third and fourth staves are empty.

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

Musical notation for the first system, including a treble clef staff with a melodic line, a bass clef staff with a bass line, and a piano part with rests and a circled 'E' 17.

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

Musical notation for the second system, including a treble clef staff with a melodic line, a bass clef staff with a bass line, and a piano part with rests.

*Bb7 Bb7 Fm7 Fm7 Bb7 Bb7 Eb Eb*

Musical notation for the third system, including a treble clef staff with a melodic line, a bass clef staff with a bass line, and a piano part with rests.

Chord progression: Eb, 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: B<sup>b</sup>, D7, D7, G7, G7, C<sup>m</sup>7, C<sup>m</sup>7, C<sup>m</sup>7

Chord progression: A<sup>b</sup>7, Eb<sup>m</sup>7, A<sup>b</sup>7, D<sup>m</sup>7, D<sup>m</sup>7, G7, G7, C<sup>m</sup>7, C<sup>m</sup>7

Handwritten musical score for piano, featuring a melody line and a bass line. The score is divided into four systems, each with four measures. Chord symbols are written above the melody line, and a circled 'E' indicates a key signature change to E-flat major.

**System 1:** Chords: F7, Bb, Cm7, F7, Bb. Includes a circled 'E' at the end of the system.

**System 2:** Chords: Bb(+5), Bb(+5), Bb, Fm7, Fm7. Includes a circled 'E' at the end of the system.

**System 3:** Chords: Fm7, Bb7, Bb7, Bb7, Eb, Eb. Includes a circled 'E' at the end of the system.

**System 4:** Chords: Fm7, Bb7, Bb7, Bb7, Eb, Eb. Includes a circled 'E' at the end of the system.

Additional markings include "(FILLIN.)" and "EVA" with an arrow pointing to a specific chord.

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 written above the staff.

Chord progression:  $Gm$  /  $G7$  |  $C7$  /  $C7$  |  $Cm7$  /  $F7$  |  $B^{\flat}$  /  $B^{\flat}$

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  $Gm$ ,  $G7$ ,  $C7$ ,  $Cm7$ ,  $F7$ , and  $B^{\flat}$  are written above the staff. A circled '17' is present above the staff.

Chord progression:  $B^{\flat}$  |  $B^{\flat 5}$  /  $B^{\flat 9}$  |  $B^{\flat 6}$  |  $Fm7$  /  $Fm7$

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  $B^{\flat}$ ,  $B^{\flat 5}$ ,  $B^{\flat 9}$ , and  $Fm7$  are written above the staff.

*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>*

The first system of music consists of four measures. The top staff is in treble clef and contains a complex chordal texture. The middle staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a piano accompaniment with chords and moving lines. Above the staff, the following chords are indicated: *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>*, and *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>*

The second system of music consists of four measures. The top staff is in treble clef and contains a complex chordal texture. The middle staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a piano accompaniment with chords and moving lines. Above the staff, the following chords are indicated: *E<sup>b</sup>*, *A<sup>b</sup>7*, *A<sup>b</sup>7*, *A<sup>b</sup>7*, *B<sup>b</sup>*, and *B<sup>b</sup>*.

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

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

BRIDGE CHANGES

The third system of music consists of four measures. The top staff is in treble clef and contains a complex chordal texture. The middle staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a piano accompaniment with chords and moving lines. Above the staff, the following chords are indicated: *B<sup>b</sup>*, *G7*, *G7*, *F7*, *F7*, *B<sup>b</sup>*, and *B<sup>b</sup>*. Below the staff, the following chords are indicated: *(D7)*, *(G7)*, *(G)*, and *(Cm7)*. A bracket labeled "BRIDGE CHANGES" spans the last two measures of the system.

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

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

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



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

This system contains the first two systems of music. The top system has piano accompaniment with chords  $E^b$ ,  $E^b7$ ,  $B^b$ ,  $G7$ , and  $Cm7$ . The second system has a vocal line with notes and rests, and a bass line with notes and rests. There are circled 'H' symbols above the vocal line in the second and third measures.

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

This system contains the third and fourth systems of music. The top system has piano accompaniment with chords  $A^b7$ ,  $Dm7$ ,  $G7$ , and  $Cm7$ . The second system has a vocal line with notes and rests, and a bass line with notes and rests.

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

This system contains the fifth and sixth systems of music. The top system has piano accompaniment with chords  $Cm7$ ,  $F7$ ,  $Bm7$ , and  $E7$ . The second system has a vocal line with notes and rests, and a bass line with notes and rests. A section of the vocal line is marked with a wedge and the word "RUBATO".

*A*  
*A MAJ7 (9)* *A MAJ7* *A MAJ7* *A(9)* *A6* *A6*  
*RUBATO*

*Em* *Bb7* *A7*  
*Em7onA* *Em(+7)* *Em7* *Bb7* *A7* *A7(9)*

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

*C<sup>4</sup>m7*      *F<sup>7</sup>*      *Bm7*      *C<sup>4</sup>m7*      *D<sup>4</sup>m7*      *E7*

*C<sup>4</sup>m7*      *F<sup>7</sup>*      *Bm7*      *C<sup>4</sup>m7*      *D<sup>4</sup>m7*      *E7 (sus4)*



*B<sup>b</sup>*      *A*

*B<sup>b</sup>*      *A*

