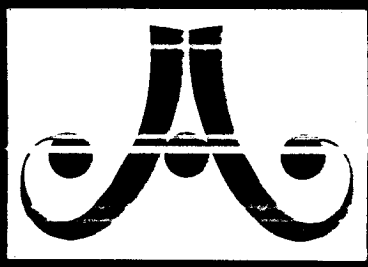


THE AUGMENTED Scale In Jazz

A Player's Guide

By Walt Weiskopf & Ramon Ricker

FOR ALL Instruments



 VASASKOLAN
MUSIC

THE AUGMENTED SCALE
IN JAZZ

BY

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VASASKOLAN
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GAYLE

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INTRODUCTION

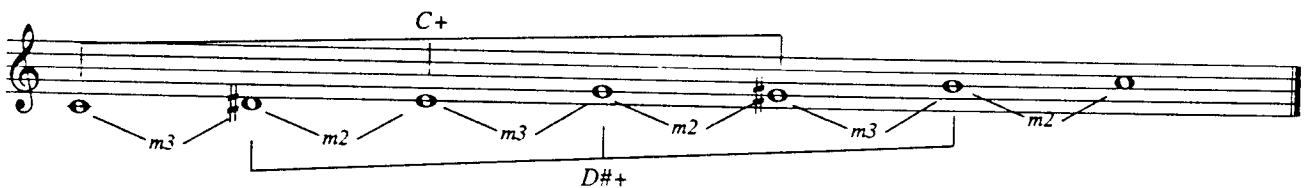
Much has been written about diminished scales, triads and seventh chords and their use in jazz improvisation, but relatively little discussion has focused on augmented material. Of the two, the diminished scale has taken the primary role in coloring jazz improvisation through the Swing and Bebop eras and retains that position today. The augmented scale and triad, on the other hand, have been used in modern jazz in more of an intuitive way. What this book attempts to do is to de-mystify the augmented scale and put it to practical use in various jazz settings. While certain jazz theory and improvisation books have discussed this scale in passing, the authors are aware of no previous writings or publications which have dealt with this subject in depth.

The first section of this book explains the scale and its possible uses. The second section offers exercises and etudes which will help the student develop the technique necessary to use the material in jazz improvisation but perhaps most importantly, this section will aid in assimilating the sound of the scale in one's ear.

AUGMENTED SCALE CONSTRUCTION

Often called the *minor third, half-step scale*, the augmented scale bears the same relationship to augmented triads as does the diminished scale to diminished seventh chords. The eight-note diminished scale is made up of two diminished seventh chords related by a whole-step. (i. e., $Cdim^7$ and $Ddim^7$). Similarly, the six note **augmented scale** can be thought of as **two augmented triads** a minor third apart, ($C+$ and E_b+ for example)¹. Looked at another way, one can build the scale by alternating minor third and minor second intervals until the octave is reached. (Ex.1)

Example 1. Augmented scale construction



¹ The symbol used to signify a raised fifth in a chord symbol is a "+" (C+). The abbreviation "aug" is also equally correct (Caug). One frequently encounters "#5" and "+5" in chord symbols such as $C7\#5$, $C7+5$.

Because of its symmetrical nature, there are only four different augmented scales. (As there are only four different augmented triads.) In other words, the twelve augmented scales use only four different sets of notes. In the example below notice how the scales C, E, Ab are related. (Remember to think enharmonically). Also look at Db, F, A; D, F#, Bb and Eb, G, B. **An augmented scale uses the same notes as the augmented scale a major third away.**

Example 2. Augmented scales constructed on every half step

The image displays six staves of musical notation, each representing an augmented scale. The scales are constructed on every half step, starting from C and ending at B. Each staff is divided into two measures by a bar line. The notes in each measure are separated by a half step, and the two measures together span an octave. The scales are: C, C#, D, D#, E, E#, F; C#, C, D, D#, E, E#, F; C, C#, D, D#, E, E#, F; C, C#, D, D#, E, E#, F; C, C#, D, D#, E, E#, F; C, C#, D, D#, E, E#, F.

If the reader is familiar with basic jazz theory he/she will remember that it is accepted practice to call the scale which alternates whole step-half step, the diminished scale. (It begins with a whole step.) It is equally correct and accepted to call the scale which alternates half step-whole step, the inverted diminished scale. (It begins with a half step.) It follows that the same logic can be applied to the augmented scale. Therefore, the inverted augmented scale begins with a half step and alternates half step, minor third. Those readers with an analytical or theoretical bent will have already discovered that the C augmented scale has the same notes in it as the D#, G or B inverted augmented scales.

Example 3. Inverted augmented scales constructed on every half step

The image displays six staves of musical notation, each representing an inverted augmented scale. Each staff is divided into two measures by a double bar line. The scales are constructed on every half step, starting from C and moving up to B. The notes in each scale are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B. The notation uses a treble clef and a key signature of one sharp (F#) for the first scale, and the notes are marked with their respective accidentals.

How Composers and Performers Have Used Augmented Material

In examining improvised solos it appears to the authors that most soloists have used augmented scales and triads in an intuitive manner. It is doubtful that many of the players cited in this book have systematically tried to codify their use of this material. They know what sounds good to them. It is their ears and intuition that occasionally lead them to the use of augmented material. However, two players that might be an exception to this speculation are John Coltrane and Michael Brecker.

Coltrane's composition *One Down, One Up*² is a perfect example of the use of the augmented scale. In fact the entire composition is based on this scale, as is Trane's solo. The tune is thirty-two bars long with the form AABA. Structurally, it is reminiscent of his more familiar composition *Impressions*³, in that only two chords are used for the entire piece. Instead of minor chords, *One Down, One Up* uses dominant chords. The "A" section is Bb^{7#5}. Similarly, in the "B" section only Ab^{7#5} is used. Coltrane's first solo after the head is an intense fourteen choruses (6:30 in length). After McCoy Tyner solos Trane re-enters with a second solo. This solo is three minutes long before he states the head out! During this nine and one half minutes of improvising over just two chords, Coltrane almost exclusively uses the Bb inverted augmented scale for the "A" section, and the Ab inverted augmented scale for the "B" section! What makes this even more unique is that other players of Coltrane's generation would usually choose to improvise on material based on the whole tone scale when playing over this chord type. Below are excerpts, in tenor saxophone key, from the head and the solo. (Ex. 4 and 5)

Example 4. First three measures of *One Down, One Up*



Example 5. Excerpt of Coltrane's solo on *One Down, One Up*

² *THE MASTERY OF JOHN COLTRANE, VOL. 2. (To the Beat of a Different Drummer)*; MCA Impulse 2-4139. A different version can also be found by McCoy Tyner on *RE-EVALUATION: THE IMPULSE YEARS*; MCA-Impulse 2-4156.

³ *Impressions* is AABA. The A sections are Dmi⁷ and the B section is Ebmi⁷.

Michael Brecker seems to use augmented material relatively often. Over altered dominant chords one of his favorite techniques is to outline a major^{7#5} chord a major third above the root. In example six, an Amaj^{7#5} chord is emphasized. Beats one through three of this passage can be analyzed as part of the F augmented scale. In example seven an Ebmaj^{7#5} chord is outlined. This could be derived from the B augmented scale.

Example 6. Michael Brecker example from *Freight Trane*⁴

Example 7. Michael Brecker example from *Straphangin*⁵

Bob Berg occasionally uses this same technique. In the following example from *Steppin'*⁶, the chord is D^{7#11}. Berg plays the upper extensions of the chord by outlining a major^{7#5} chord based on the seventh of D^{7#11} (Cmaj^{7#5}). This could be derived from the C augmented scale. (Ex. 8)

Example 8. Bob Berg example from *Steppin'*

4 *YOU CAN'T LIVE WITHOUT IT* (Jack Wilkins), Chiarascuro, CR-185
 5 *STRAPHANGIN'* (The Brecker Brothers), Arista, AL9550
 6 *LIVE IN EUROPE* (Bob Berg), Red Records, VPA-178

Keeping examples 6, 7 and 8 in mind, observe how the $\text{maj}^{\#5}$ chord is included in the chords outlined below. From a player's standpoint the augmented scale can be used with any chord which contains a $\text{maj}^{\#5}$ chord. (Ex. 9)

Example 9. Major seventh, augmented chords contained within other chords

Four musical examples showing augmented scales within chords:

- $C13(\#11)$ use the Bb augmented scale $B^b\text{maj}^{\#5}$
- $C7^{\#5}/9$ use the E augmented scale $E\text{maj}^{\#5}$
- $C\text{mi}^9(\text{maj}^7)$ use the E^b augmented scale $E^b\text{maj}^{\#5}$
- $C\text{mi}^{11}(\flat 5)$ use the G^b augmented scale $G^b\text{maj}^{\#5}$

Below is an example played by Michael Brecker. The tune is *Freight Train*. The changes are the same as measures 2-4 of *Blues for Alice* changes. Beginning with the C^7 , Brecker plays off of the Bb augmented scale. (Ex. 10)

Example 10. Brecker example from *Freight Train*

Chords: $A\phi^7$, $D7(\flat 9)$, $G\text{mi}^7$, C^7 , $F\text{mi}^7$, $B^b7(\#5)$

Scale: B^b augmented scale

A perfect example of the augmented scale played intact in a solo is Michael Brecker's improvisation on *Not Ethiopia* from *Straphangin'* (the Brecker Brothers). (Ex. 11)

Example 11. Brecker example from *Not Ethiopia*

G⁷alt

(B Augmented scale)

Another way to think of the construction of the scale is as three major triads, a major third apart. When these triads are combined the result is the augmented scale. (Ex. 12)

Example 12. The augmented scale broken down to three major triads

The B, Eb and G major triads when combined form the B (Eb and G) augmented scale(s)

B (Eb and G) augmented scale(s)

Oliver Nelson used this triadic permutation of the scale as a compositional device in the bridge of *Hoe-Down*.⁷ (Ex. 13) Likewise Freddie Hubbard played the same "lick" in his solo on *Survival of the Fittest*.⁸ (Ex. 14)

Example 13. Measures 16-20 of *Hoe-Down*

Bridge

B major triad G major triad Eb major triad B major triad

7 FULL NELSON; Verve V-8508

8 MAIDEN VOYAGE; Blue Note 84195

Example 14. The augmented scale in Freddie Hubbard's solo on *Survival of the Fittest*

Concert key

A augmented scale

F major triad Db major triad A major triad F major triad

In the 1978 recording by David Liebman entitled *Pendulum*, the title cut is based entirely on a pedal G. All three soloists, Randy Brecker (trumpet), Richie Beirach (piano) and Dave Liebman (tenor saxophone) use the augmented scale during their solos. (Ex. 15,16,17)

Example 15. Randy Brecker excerpt from *Pendulum*

Trumpet key

A pedal

A augmented scale

9

Example 16. Richie Beirach excerpt from *Pendulum*

Concert key

G pedal

F augmented scale

F augmented scale C augmented scale

Example 17. David Liebman excerpt from *Pendulum*

Tenor key

A pedal

C augmented scale

The augmented scale has not been limited to jazz. Film, "serious" and even pop rock composers have used it. The English composer, Gustav Holst employed it in his suite for large orchestra, *The Planets*. Listen for the celeste in the Neptune movement for an obvious example. "[It] can be found in both the musical and theoretical literature in many sources: Lendvai, for example, refers to it as his '1:3 modal' scale, and finds it in the music of Bartók; it marks the hexachordal division of Schönberg's *Wunderreihe*, of the *Ode to Napoleon* (Op. 41), and it can be found in the late piano sonatas of Scriabin. It is Babbitt's "third-order" all-combinatorial hexachord, Martino's 'Type E.' and Forte's 6-20."⁹ Those with an interest in non-jazz music theory may find the study of Robert Wason's article (cited below) and Frederic Rzewski's music ("The People United Will Never Be Defeated!") of benefit. If your research calls for a more passive approach, try listening carefully to those "spooky" sections in film and television scores. Often the augmented scale is being used. Or—check out the piano introduction to Frank Zappa's, *Little House I Used To Live In*¹⁰. Here he breaks up the augmented scale into two augmented triads a minor third apart and stacks one on top of the other. Other examples of augmented material in improvised solós can be found in the music of David Liebman, Jerry Bergonzi and Warren Bernhardt. Listen to Liebman's *Third Visit*¹¹, Bergonzi's *Essentials*¹² and Bernhardt's solo on *Modern Times*¹³ from the Steps Ahead album of the same name.

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- 9 Robert Wason, "Tonality and Atonality in Frederic Rzewski's Variations on *The People United Will Never Be Defeated!*". *Perspectives of New Music*, Vol. 26, No. 1 (Winter 1988), p. 121.
- 10 *BURNT WEENY SANDWICH*; reissue 10/91, Barking Pumpkin D21S-74239
- 11 *THE DUO LIVE*, Advance Music 86001
- 12 *THE JERRY BERGONZI QUARTET FEATURING BRUCE GERTZ*, Not Fat 3
- 13 *STEPS AHEAD, MODERN TIMES*, Elektra Musician 60351-2

How You Can Use The Augmented Scale

One of the most straightforward applications of the augmented scale is to use it on major 7, #5 chords. From the example below it can be seen that only the D# and G are not full-fledged chord members. However, those two notes can be thought of as passing tones or under-auxiliaries to the E and G#.

Cmaj⁷ (C Δ ⁷⁺, C Δ ^{7#5}, C Δ ⁺) C augmented scale



This brings us to an important point. Most people would agree that a major scale sounds quite good when played over a major chord. But when the notes are looked at on an individual basis some will be found to be more dissonant than others. Let's take an improviser's point of view and analyze each note of the C major scale as if it were to be played over a C major chord.

- C (root) A good note choice if you are a bass player, but not so good if you are improvising. Not colorful enough.
- D (ninth) A colorful note choice. It's drawback is that it doesn't express the harmony or function of the chord.
- E (third) An excellent note choice that tells us the quality and function of the chord i. e., whether it is major or minor. (In this case it is major.)
- F (fourth) The weakest note in the entire scale. It sounds "wrong" if sustained against the chord, i. e., the F must resolve to E.
- G (fifth) It doesn't sound bad, but it is not as colorful as the sixth or ninth. It is usually the first note to be omitted in a voicing.
- A (sixth) A colorful note choice. It's drawback is that it doesn't express the harmony or function of the chord.
- B (seventh) An excellent note choice that tells us if the chord wants to move to another chord or stay where it is. (In this case it wants to stay where it is. If the note was Bb it would want to move.)

Just because a certain scale is said to work over a certain chord, it does not mean that all the notes in that scale are equal. Some even sound downright "bad and wrong" when landed on and sustained. This is certainly the case with the augmented scale. Therefore, its use is not for the faint of heart. The player must use his/her intuition and ear, knowing that, on an individual basis, there are always two notes in each scale that will "clash" if not played as passing tones.

With this fair warning it is now time for the part that every jazz theory/exercise book must have—**RULES.**

Rules For Using The Augmented Scale

The reader should realize that there are many ways to conceptualize the use of scales over chords. Coltrane, for example in *One Up, One Down* probably derived his harmonic material from the inverted-augmented scale. Others cited in this book may have simply used their intuition and ear. It is not the authors' purpose to speculate on what others think about when they improvise. What we have observed is that many players use this scale in different ways. In an effort to help the student we have devised a set of rules. Use them as a starting point and remember that rules are made to be broken.

The augmented scale is a possible scale choice over any chord that contains an augmented triad within it. Since the scale is symmetrical there will be three starting notes available, but the end result will be the same. In other words if a C augmented scale sounds good over a given chord, then the E and Ab augmented scales will also work. In the examples that follow some notes are circled. Unless a strong dissonance is desired avoid stopping on them. These notes should be treated as passing tones.

- For $\text{maj}^7\#5$ chords, build an augmented scale on the root (third or raised fifth)

$\text{Cmaj}^7\#5$ [$\text{C}\Delta^7+$, $\text{C}\Delta^7\#5$, $\text{C}\Delta+$]

C augmented scale E augmented scale G# augmented scale

- For min/maj^7 chords, build an augmented scale on the major seventh (minor third, perfect fifth)

$\text{Cmi}(\Delta^7)$ [$\text{Cmi}(\text{Maj}^7)$, $\text{C}-\Delta$]

B augmented scale Eb augmented scale G augmented scale

- For dominant chords in general, build an augmented scale on the root (third or raised fifth)

C^7 $\text{C}^{13}(\#11)$ $\text{C}^{7\flat 5}_{\flat 9}$ $\text{C}^{7\#5}_{\flat 9}$ etc.

C augmented scale E augmented scale G# augmented scale

- For half-diminished chords, build an augmented scale on the seventh (second or raised fourth).

The image shows a musical staff with a treble clef. It contains three chords and three augmented scales. The chords are: Cø [Cmi7b5], Cø(add9), and Cø(add11). The scales are: Bb augmented scale, D augmented scale, and F# augmented scale. The notes in the scales are circled.

Exercises, Patterns and Etudes

An effective way to get the sound of a scale in your ears and the technique to play it under your fingers is to create patterns from the triads and/or sevenths chords which are found in the scale. This technique is used in the exercises that follow (nos. 1-9). They cover all twelve keys. As discussed earlier, because of its symmetrical nature, there are only four different augmented scales. Therefore, when your fingers learn C, they also know E and G#. If you learn these patterns from the four lowest notes on your instrument, your fingers will have practiced all the possible finger combinations for all twelve keys. However, hours of repetition must follow until you can easily play these patterns starting on any note.

With the theoretical discussion in the opening pages of this book and with the introductory exercises as models it is hoped that the reader would be able to devise his/her own practice patterns. That, of course, is the goal and the student should aim for it. In the meantime use the patterns that begin on page 23 as a starting point. They are given without rhythmic variation and if played verbatim during the course of a solo they will sound stiff, unmusical and "plugged in." It is up to you to vary them in ways that create music. This is really what we all should be striving for. Assimilate the material, internalize it, then make it your own. Certainly everyone uses "licks." Even classical composers like Mozart, Bach, Beethoven, (you name one) had their "licks". But what master composers and improvisers all learn how to do is to create art from basic material.

The sentence you are presently reading should make sense to you.

Does this one?

To sense you are presently make the sentence you should reading.

Both sentences use exactly the same words, but the second one is garbled. The difference between a good improviser and a weak one is often exactly the same as the difference in the above two sentences. If you want to be an accomplished improviser you must learn to make musical sense out of harmonic, melodic and rhythmic material. Learn some words, construct some sentences. Get some paragraphs that have meaning--then tell a story.

The etudes which begin on page 36 attempt to exploit and to demonstrate in a musical way some ways to use this scale in jazz. They simulate improvised solos and were written with the saxophone in mind. Other instrumentalists may have to make adjustments in range.

Introductory Exercises

1

b

c

d

2

b

c

d

3

b

This musical score is arranged in two systems. The first system consists of four staves: the top staff is for Cello (labeled 'c'), the second and third staves are for Double Bass (labeled 'd'), and the fourth staff is a grand staff (treble and bass clefs). The second system also consists of four staves, with the top staff being a grand staff and the three lower staves continuing the parts from the first system. The music is written in 4/4 time and features complex rhythmic patterns with many beamed notes and slurs. Dynamic markings such as *pp* and *mf* are present throughout the score.

The image displays a musical score for two systems, each consisting of four staves. The first system is marked with a 'c' and the second with a 'd'. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The music is characterized by frequent chromaticism and the use of slurs to group notes. The first system (marked 'c') begins with a treble clef and a key signature of one sharp (F#). The second system (marked 'd') begins with a different clef and a key signature of one flat (Bb). The overall style is that of a classical or romantic-era instrumental piece.



This page contains 12 staves of musical notation, numbered 6 through 17. Each staff features a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a single system across the page.

This page contains eight staves of musical notation, each featuring a melodic line. The staves are labeled with clefs and key signatures: 7 (soprano), C (alto), b (tenor), ba (baritone), c (contralto), B (bass), d (soprano), and ba (baritone). The notation includes various note values, accidentals (sharps, flats, naturals), and phrasing slurs. The music is written in a single system across the page.

This page of musical notation consists of ten systems, each with two staves. The notation is complex, featuring various key signatures and melodic lines with slurs and ties. The systems are labeled with letters 's', 'b', 'c', and 'd' on the left side of the first staff in each system. The notation includes treble clefs, various key signatures (including one with two sharps and one with two flats), and complex melodic lines with slurs and ties. The page is numbered '21' in the top right corner.

This musical score is arranged in 12 staves, organized into four systems of three staves each. The systems are labeled with letters 'a', 'b', 'c', and 'd' at the beginning of their respective first staves. The notation is as follows:

- System 'a':** The first staff uses a soprano clef (C1). The second and third staves use a treble clef (C4).
- System 'b':** The first staff uses an alto clef (C3). The second and third staves use a treble clef (C4).
- System 'c':** The first staff uses a contralto clef (C2). The second and third staves use a treble clef (C4).
- System 'd':** The first staff uses a soprano clef (C1). The second and third staves use a treble clef (C4).

The music consists of melodic lines with frequent slurs and ties, indicating a continuous, flowing piece. The key signature and time signature are not explicitly shown but are implied by the notation.

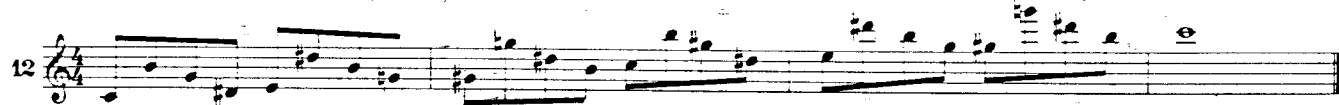
DIATONIC PATTERNS*

C Δ^+ , C 7 alt, C 13 ($\sharp 11$), D $^{\flat 9}$ Δ , D $^{\flat}$

11

* These patterns are derived from the C augmented scale. Transpose them to all keys.

CΔ+, C⁷alt, C¹³(#11), D^b-Δ, D⁶

12  Musical staff 12, treble clef, 4/4 time signature. Contains a melodic line with various chords and accidentals.

13  Musical staff 13, treble clef, 4/4 time signature. Continuation of the melodic line.

14  Musical staff 14, treble clef, 4/4 time signature. Continuation of the melodic line.

15  Musical staff 15, treble clef, 4/4 time signature. Continuation of the melodic line.

16  Musical staff 16, treble clef, 4/4 time signature. Continuation of the melodic line.

17  Musical staff 17, treble clef, 4/4 time signature. Continuation of the melodic line.

18  Musical staff 18, treble clef, 4/4 time signature. Continuation of the melodic line.

19  Musical staff 19, treble clef, 4/4 time signature. Continuation of the melodic line.

20  Musical staff 20, treble clef, 4/4 time signature. Continuation of the melodic line.

21  Musical staff 21, treble clef, 4/4 time signature. Continuation of the melodic line.

22  Musical staff 22, treble clef, 4/4 time signature. Continuation of the melodic line.

23  Musical staff 23, treble clef, 4/4 time signature. Continuation of the melodic line.

C Δ +, C⁷alt, C¹³(\sharp 11), D \flat Δ , D⁶

This musical score is written for guitar in 3/4 time. It consists of 12 staves of music, with measure numbers 24, 25, 26, 27, 28, and 29 indicated at the beginning of their respective systems. The notation includes treble clefs, a key signature of one sharp (F#), and various chord symbols such as C Δ +, C⁷alt, C¹³(\sharp 11), D \flat Δ , and D⁶. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The overall style is characteristic of modern jazz guitar.

$C\Delta+$, $C^7\text{alt}$, $C^{13}(\#11)$, $D^2-\Delta$, D°

Musical score for guitar, measures 30-36. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords and melodic lines, with some measures containing a circled '16' indicating a barre. The chords listed at the top are $C\Delta+$, $C^7\text{alt}$, $C^{13}(\#11)$, $D^2-\Delta$, and D° .

Measures 30-31: $C\Delta+$, $C^7\text{alt}$, $C^{13}(\#11)$, $D^2-\Delta$, D°

Measures 32-33: $C\Delta+$, $C^7\text{alt}$, $C^{13}(\#11)$, $D^2-\Delta$, D°

Measures 34-35: $C\Delta+$, $C^7\text{alt}$, $C^{13}(\#11)$, $D^2-\Delta$, D°

Measure 36: $C\Delta+$, $C^7\text{alt}$, $C^{13}(\#11)$, $D^2-\Delta$, D°

CΔ+, C7alt, C13(#11), D♭Δ, D♭

This page contains ten staves of musical notation, numbered 37 through 46. The notation is written in a single system on a grand staff (treble clef). The music features a variety of rhythmic patterns and chordal structures. Staff 37 begins with a series of eighth notes. Staves 38, 39, and 40 contain numerous triplet markings (indicated by a '3' over the notes). Staff 41 shows a sequence of eighth notes with some accidentals. Staff 42 continues with eighth-note patterns. Staff 43 features sixteenth-note runs with '6' markings, likely indicating sixteenth notes. Staff 44 includes sixteenth-note patterns with '5' markings. Staff 45 and 46 return to eighth-note patterns with '3' markings, indicating triplets. The overall style is that of a technical exercise or a piece of music for guitar, given the chord list at the top.

CΔ+, C⁷alt, C¹³(#11), D⁹-Δ, D⁰

47

48

49

50

51

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53

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55

56

57

CHROMATIC PATTERNS*

The image displays 12 musical staves, each containing a different chromatic pattern. The patterns are written in various keys and time signatures, including 1/4, 2/4, 3/4, and 4/4. The patterns consist of ascending and descending lines of notes, often with slurs and fingering numbers (3, 5) indicating specific techniques. The patterns are designed to be transposable across different keys.

* These patterns combine augmented scales built on all scale degrees. Transpose them where applicable.

This page of musical notation consists of 11 staves. The first staff begins with a treble clef and a 4/4 time signature. The second staff continues the melody. The third staff is a whole note. The fourth staff features a treble clef and a 4/4 time signature, with numerous triplet markings (indicated by a '3' below the notes). The fifth staff continues with triplet markings. The sixth staff features a treble clef and a 9/8 time signature. The seventh staff continues the melody. The eighth staff features a treble clef and a 4/4 time signature, with a slur over the final two notes. The ninth staff begins with a treble clef and a 4/4 time signature, with a '10' written at the beginning. The tenth staff continues the melody. The eleventh staff concludes the page with a treble clef and a 4/4 time signature.

11

12

13

14



19  Musical staff 19, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and rests.

 Musical staff 20, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

 Musical staff 21, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

20  Musical staff 22, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

21  Musical staff 23, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

22  Musical staff 24, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

23  Musical staff 25, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

 Musical staff 26, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

24  Musical staff 27, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

25  Musical staff 28, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

26  Musical staff 29, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

27  Musical staff 30, treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and rests.

MINOR II-V-I PATTERNS

This page contains 12 numbered staves of musical notation, each representing a different minor II-V-I pattern. The notation is written in treble clef with a 4/4 time signature. The first staff includes chord symbols: D^\flat , $G7^{alt}$, and C^- . The patterns consist of eighth and quarter notes, often with slurs and ties, illustrating various voicings and phrasings for these chord progressions. The patterns are numbered 1 through 12, with the final staff (12) including fingerings (5) under the notes.

Musical score for guitar, measures 13-24. The score is written in treble clef with a key signature of one flat (B-flat). The piece features a sequence of chords: D⁶ (measures 13-14), G⁷alt (measures 14-17), and C⁻ (measures 17-24). Measures 22-24 include a complex melodic line with frequent use of the number '5', indicating a fifth-fret position.

13 D^6 G^7alt C^-

14

15

16

17

18

19

20

21

22 5 5 5 5 5

23 5 5 5 5 5

24 5 5 5 5 5

Rhythming Out

Up Tempo Jazz Swing

 $\text{♩} = 120$

1

5

9

13

17

21

25

29

Chord progression: F, C-, F7, Bb, Eb7, A-, D7, G-, C7, F, Eb7sus, Db7sus, F, C-, F7, Bb, Eb7, G-, C7, F.

Articulations: slurs, accents (>), breath marks (^), and dynamic markings (v).

Based on the chord progression of
 "Tanuki's Night Out" by Lew Tabackin

Musical staff 1 (measures 33-36). Chord: F.

Musical staff 2 (measures 37-40). Chords: C-, F7, Bb, Eb7, A-, D7, G-, C7.

Musical staff 3 (measures 41-44). Chord: F.

Musical staff 4 (measures 45-48). Chords: C-, F7, Bb, Eb7, G-, C7, F.

Musical staff 5 (measures 49-52). Chord: Eb7.

Musical staff 6 (measures 53-56). Chord: Db7.

Musical staff 7 (measures 57-60). Chord: F.

Musical staff 8 (measures 61-64). Chords: C-, F7, Bb, Eb7, G-, C7, F.

Way Out Of Town

Medium Tempo Jazz Swing ♩ = 126

1 *mf* A- A A

5 3 V 3 3 3 3

9 A7(b9) D- G7 CMaj

13 F7 D- 3 A C- B-

17 E7(b9) A- A

21 3 3 3 A7(b9)

25 5 6 3 3 3 3 3 V 3

29 E- A7(b9) D- G7

Based on the chord progression of
"Get Out Of Town" by Cole Porter

This page of musical notation for guitar consists of ten staves, each containing a line of music. The notation includes various chords, technical markings, and dynamic instructions. The chords are: C, B⁰, E7(♯9), A-, A7(b9), D-, G7, CMaj, F7, D-, C-, B-, E7(b9), A-, A7(b9), D-, F-, B^b7, C, E-, A7(b9), D-, G7, C, B⁰, E7(♯9), and A-. Technical markings include slurs, accents, and triplets. Dynamic markings include *f*. Measure numbers 32, 36, 40, 44, 48, 52, 56, 59, and 63 are indicated at the beginning of their respective staves.

Hardly A Morning Sunrise

Up Tempo Jazz Swing

♩ = 112

Musical score for "Hardly A Morning Sunrise" in 4/4 time, marked "Up Tempo Jazz Swing" with a tempo of 112 beats per minute. The score is written in treble clef and includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece features a series of eighth and sixteenth notes, often beamed together, with various slurs and accents. Chord symbols are placed above the staff at specific measures: A- (measures 1-2), A (measures 3-4), A (measures 5-6), D- (measure 13), G7 (measure 14), C (measure 17), E- (measure 18), A7(b9) (measures 19-20), D- (measure 21), Eb7 (measures 22-23), E7 (measures 24-25), A- (measures 26-27), and V (measures 28-29). Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the beginning of their respective staves.

Based on the chord progression of "Softly, as in
a Morning Sunrise" by Sigmund Romberg

33 *f* A-

Musical staff 33-36: Treble clef, starting with a forte (*f*) dynamic. The staff contains a melodic line with slurs and accents. A chord symbol 'A-' is positioned above the first measure.

37

Musical staff 37-40: Treble clef, continuing the melodic line with slurs and accents. A chord symbol 'A' is positioned above the fourth measure.

41

Musical staff 41-44: Treble clef, continuing the melodic line with slurs and accents. A chord symbol 'A' is positioned above the third measure.

45

D- G7

Musical staff 45-48: Treble clef, continuing the melodic line with slurs and accents. Chord symbols 'D-' and 'G7' are positioned above the fifth and sixth measures respectively.

49

C E- A7(b9)

Musical staff 49-52: Treble clef, continuing the melodic line with slurs and accents. Chord symbols 'C', 'E-', and 'A7(b9)' are positioned above the first, third, and fifth measures respectively.

53

D- Eb7 E7

Musical staff 53-56: Treble clef, continuing the melodic line with slurs and accents. Chord symbols 'D-', 'Eb7', and 'E7' are positioned above the first, third, and fifth measures respectively.

57

A-

Musical staff 57-60: Treble clef, continuing the melodic line with slurs and accents. A chord symbol 'A-' is positioned above the first measure.

61

Musical staff 61-64: Treble clef, continuing the melodic line with slurs and accents.

Lu-Lu

Jazz 3/4 ♩ = 152

The musical score for "Lu-Lu" is written in Jazz 3/4 time with a tempo of 152 beats per minute. It consists of ten staves of music, each starting with a measure number. The notation includes various chords, articulations, and rhythmic patterns.

- Staff 1:** Starts at measure 1 with a $C\#7+$ chord and a *mf* dynamic marking.
- Staff 2:** Starts at measure 7 with $C7+$ and $B7$ chords.
- Staff 3:** Starts at measure 13 with $B\flat\Delta$, $F\#-$, and $G\Delta\#11$ chords. It features a triplet of eighth notes.
- Staff 4:** Starts at measure 19 with $G\Delta\#11$ and $C\#7(\#9)$ chords. It includes two $4:3$ interval markings.
- Staff 5:** Starts at measure 25 with a $C\#7+$ chord and a triplet of eighth notes.
- Staff 6:** Starts at measure 31 with a triplet of eighth notes and a $C7+$ chord.
- Staff 7:** Starts at measure 36 with $B7$, $B\flat\Delta$, and $F\#-$ chords.
- Staff 8:** Starts at measure 42 with $G\Delta\#11$, $C\#7(\#9)$, and $G\Delta\#11$ chords.
- Staff 9:** Starts at measure 47 with $C\#7(\#9)$ and $C\#7+$ chords.

Based on the chord progression of "Ju-Ju"
by Wayne Shorter

51

56

61

67

72

77

82

87

92

Salem

Medium Tempo Jazz Swing ● = 116

D-

The musical score for 'Salem' is written in treble clef with a common time signature (C). It consists of eight staves of music, each containing a melodic line with various rhythmic patterns and articulations. The score includes several triplet markings (indicated by a '3' over a group of notes) and slurs. Chord symbols are placed above the staff at various points: D- (at the beginning), A (at measure 4), F- (at measure 8), Ab7 (at measure 17), G7 (at measure 18), F#7 (at measure 20), F7 (at measure 21), Bb (at measure 22), B13(#11) (at measure 23), Bb (at measure 24), and A7(#9) (at measure 25). The piece concludes with a final triplet of notes.

Based on the chord progression of "Witch Hunt" by Wayne Shorter

Musical staff 1 (measures 26-29). Chord: D-.

Musical staff 2 (measures 30-32).

Musical staff 3 (measures 33-35). Chord: F-.

Musical staff 4 (measures 36-38). Chords: A, A, D-.

Musical staff 5 (measures 39-41).

Musical staff 6 (measures 42-44). Chords: Ab7, G7, F#7.

Musical staff 7 (measures 45-47). Chords: F7, Bb, B7.

Musical staff 8 (measures 48-50). Chords: Bb, A7#9, D-.

Downside Up

Up Tempo Jazz Swing

♩ = 96

Walt Weiskopf

1 A/C C#Δ+

5 A/C Bø E7(b9)

9 FΔ#11 AbΔ+ Asus Bsus C#sus

14 Ebsus B/D (D.S. Only) Bb/Db A/C

18 C#Δ+ A/C

22 Bø E7(b9) FΔ#11

26 AbΔ+ Asus Bsus C#sus

30 Ebsus B/D Bb/Db A/C

34 C#Δ+ A/C

38 A/C Bø E7(b9) F#11

42 AbΔ+ Asus Bsus C#sus

46 Ebsus B/D Bb/Db A/C

50 A/C C#Δ+ A/C

54 A/C Bø E7(b9) F#11

58 AbΔ+ Asus Bsus C#sus

62 Ebsus B/D Bb/Db A/C

66 A/C C#Δ+ A/C

70 A/C Bø E7(b9) F#11

74 AbΔ+ Asus Bsus C#sus

78 Ebsus B/D Bb/Db

D.C. al Fine

The Same Game

Quasi Bossa Nova ♩ = 126

1 *mf* B \flat + Ab Δ #11

5 Ab Δ + C7+

9 B \flat + Ab Δ #11 6

13 Ab Δ + C7+

16 Asus B7/A Δ

21 Asus B7/A

25 B \flat + Ab Δ #11

Based on the chord progression of "Same Shame"
by Bobby Hutcherson

AbΔ+ C7+

Musical staff 1: Treble clef, measures 29-32. Chords: AbΔ+ (measures 29-30), C7+ (measures 31-32). The melody consists of eighth and sixteenth notes with various accidentals.

BΔ+ AbΔ#11

Musical staff 2: Treble clef, measures 33-36. Chords: BΔ+ (measures 33-34), AbΔ#11 (measures 35-36). The melody continues with eighth and sixteenth notes.

AbΔ+ C7+

Musical staff 3: Treble clef, measures 37-40. Chords: AbΔ+ (measures 37-38), C7+ (measures 39-40). The melody features several triplet markings.

BΔ+ AbΔ#11

Musical staff 4: Treble clef, measures 41-44. Chords: BΔ+ (measures 41-42), AbΔ#11 (measures 43-44). The melody continues with triplet markings.

AbΔ+ C7+

Musical staff 5: Treble clef, measures 45-48. Chords: AbΔ+ (measures 45-46), C7+ (measures 47-48). The melody continues with triplet markings.

Asus B7/A

Musical staff 6: Treble clef, measures 49-52. Chords: Asus (measures 49-50), B7/A (measures 51-52). The melody continues with triplet markings.

Asus B7/A

Musical staff 7: Treble clef, measures 53-56. Chords: Asus (measures 53-54), B7/A (measures 55-56). The melody continues with triplet markings.

BΔ+ AbΔ#11

Musical staff 8: Treble clef, measures 57-60. Chords: BΔ+ (measures 57-58), AbΔ#11 (measures 59-60). The melody continues with triplet markings.

AbΔ+ C7+

Musical staff 9: Treble clef, measures 61-64. Chords: AbΔ+ (measures 61-62), C7+ (measures 63-64). The melody continues with triplet markings.

Moon Juice

Up Tempo Jazz Swing $\text{♩} = 120$

The musical score for "Moon Juice" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as "Up Tempo Jazz Swing" with a quarter note equal to 120 beats per minute. The score consists of ten staves of music, each starting with a measure number (1, 5, 9, 13, 18, 22, 26, 30, 34, 38). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f-p*, *p*, and *mf* are used throughout. Chord symbols are placed above the staff, including F, Bb7, B7, and F. The score includes several slurs and accents, and a triplet of eighth notes is marked with a "3" above it at measure 34.

Based on the chord progression of "Moon Germs"
by Joe Farrell

43 **Bb7** **F**

Musical staff 43-46: Treble clef, 4/4 time. Staff 43 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 44 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 45 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 46 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chords Bb7 and F are indicated above the staff.

47 **B7** **F**

Musical staff 47-51: Treble clef, 4/4 time. Staff 47 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 48 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 49 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 50 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Staff 51 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chords B7 and F are indicated above the staff.

52 **F** 5:2 5:2

Musical staff 52-55: Treble clef, 4/4 time. Staff 52 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 53 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 54 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 55 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chord F is indicated above the staff. Rhythmic markings 5:2 are shown above the staff.

56 **Bb7**

Musical staff 56-59: Treble clef, 4/4 time. Staff 56 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 57 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 58 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 59 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chord Bb7 is indicated above the staff.

60 **B7** **Bb7** **F**

Musical staff 60-63: Treble clef, 4/4 time. Staff 60 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 61 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 62 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 63 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chords B7, Bb7, and F are indicated above the staff.

64 **F**

Musical staff 64-67: Treble clef, 4/4 time. Staff 64 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 65 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 66 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 67 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chord F is indicated above the staff.

68 **Bb7** **F** **B7**

Musical staff 68-72: Treble clef, 4/4 time. Staff 68 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 69 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 70 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 71 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Staff 72 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chords Bb7, F, and B7 are indicated above the staff.

73 **Bb7** **F** **F**

Musical staff 73-76: Treble clef, 4/4 time. Staff 73 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 74 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 75 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 76 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chords Bb7, F, and F are indicated above the staff.

77 **Bb7** 3

Musical staff 77-80: Treble clef, 4/4 time. Staff 77 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 78 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 79 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 80 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chord Bb7 and a triplet marking 3 are indicated above the staff.

81 **F** **B7** 3

Musical staff 81-84: Treble clef, 4/4 time. Staff 81 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 82 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 83 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 84 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chords F and B7 and a triplet marking 3 are indicated above the staff.

85 **Bb7** **F**

Musical staff 85-88: Treble clef, 4/4 time. Staff 85 starts with a whole rest, followed by quarter notes G4, A4, Bb4, A4, G4. Staff 86 continues with quarter notes F4, E4, D4, C4, Bb3, A3, G3. Staff 87 continues with quarter notes F3, E3, D3, C3, Bb2, A2, G2. Staff 88 continues with quarter notes F2, E2, D2, C2, Bb1, A1, G1. Chords Bb7 and F are indicated above the staff.

Outer Space

Medium Tempo Jazz Swing ♩ = 126

The musical score for "Outer Space" is written in treble clef with a 4/4 time signature. It begins with a key signature of one flat (B-flat major) and a tempo of 126 beats per minute. The score is divided into measures, with measure numbers 1, 5, 9, 12, 16, 20, 24, 28, and 32 indicated. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplet figures. Dynamic markings include *mf* (mezzo-forte) and accents (*>*). Chord symbols such as F- and V are present above the staff. The piece concludes with a final cadence in measure 32.

Based on the chord progression of
"Out of This World" by Harold Arlen

This page of musical notation contains ten staves of music, likely for guitar, with various chords, triplets, and dynamic markings. The staves are numbered 35, 39, 43, 47, 50, 53, 57, 61, 65, and 68. The notation includes chords such as D-, E-, A7(b9), E7(b9), G-, C7(b9), F-, and A. Dynamic markings include *f*, *mp*, *mf*, and *f*. There are also triplets and other rhythmic notations throughout the piece.

Major League

Up Tempo Jazz Swing $\text{♩} = 120$

Walt Weiskopf

D Δ +

1

5

G Δ +

9

D Δ +

13

A Δ +

G Δ +

17

D Δ +

21

Fine

D Δ +

25

29

G Δ +

33

DΔ+

37

Musical staff 37-40: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. Chord symbols DΔ+ and A are placed above the staff. A slur covers measures 38-40. Measure 40 ends with a fermata.

AΔ+

41

GΔ+

Musical staff 41-44: Treble clef. Chord symbols AΔ+ and GΔ+ are placed above the staff. A slur covers measures 41-44. Measure 44 ends with a fermata.

DΔ+

45

Musical staff 45-48: Treble clef. Chord symbol DΔ+ is placed above the staff. A slur covers measures 45-48. Measure 48 ends with a fermata.

DΔ+

49

Musical staff 49-52: Treble clef. Chord symbol DΔ+ is placed above the staff. A slur covers measures 49-52. Measure 52 ends with a fermata.

53

Musical staff 53-56: Treble clef. A slur covers measures 53-56. Measure 56 ends with a fermata.

GΔ+

57

Musical staff 57-60: Treble clef. Chord symbol GΔ+ is placed above the staff. A slur covers measures 57-60. Measure 60 ends with a fermata.

DΔ+

61

Musical staff 61-64: Treble clef. Chord symbol DΔ+ is placed above the staff. A slur covers measures 61-64. Measure 64 ends with a fermata.

AΔ+

65

GΔ+

Musical staff 65-68: Treble clef. Chord symbols AΔ+ and GΔ+ are placed above the staff. A slur covers measures 65-68. Measure 68 ends with a fermata.

DΔ+

69

Musical staff 69-72: Treble clef. Chord symbol DΔ+ is placed above the staff. A slur covers measures 69-72. Measure 72 ends with a fermata.

D.C. al Fine

Matawan

Medium Tempo Jazz Swing ● = 132

Walt Weiskopf

1 *mp*

5

10

15

20

25

30 *fine*

37

41

45 $G\flat\Delta+$

48 $A\flat\Delta+$

51 $E\Delta\#11$

54 $G\flat\Delta+$ $A\flat\Delta\#11$

58 $B\flat-9$ $C-9$

61 $E\Delta\#11$ $G\flat\Delta+$

64 $B\Delta\#11$ $B\flat\Delta+$

67 $A\Delta\#11$ $A\flat\Delta+$ $G\Delta\#11$

70 $D.C. al fine$

Imagination

Quasi Bossa Nova ♩ = 120

Walt Weiskopf

The musical score consists of ten staves of music. The first staff begins with a *mf* dynamic and includes chords $A\flat\Delta^{11}$, $B\Delta^{11}$, $A\Delta^{11}$, $A\flat\Delta^{11}$, and $A\Delta^{11}$. The second staff starts at measure 6 with chords $D\Delta^{11}$, $A\flat\Delta^{11}$, $B\Delta^+$, $A\Delta^+$, $C\sharp\Delta^{11}$, and $B\Delta^{11}$. The third staff starts at measure 11 with chords $B\flat\Delta^{11}$, $A\Delta^{11}$, $A\flat\Delta^{11}$, $B\Delta^{11}$, $D\Delta^{11}$, $B\Delta^{11}$, and $B\Delta^+$. The fourth staff starts at measure 17 with chords $B\flat$, B , C , $B\flat/B$, $B\flat\Delta^{13}$, $A^{13}(b9)$, $A\flat\Delta$, and $G\Delta^+$. The fifth staff starts at measure 23 with chords $B\Delta^{11}$, $B\flat\Delta^{11}$, $A\Delta^{11}$, $A\flat\Delta^{11}$, $B\Delta^{11}$, $A\Delta^{11}$, and $A\flat\Delta^{11}$. The sixth staff starts at measure 28 with chords $A\Delta^{11}$, $A\flat\Delta^{11}$, $B\Delta^{11}$, $D\Delta^{11}$, and $A\flat\Delta^{11}$. The seventh staff starts at measure 31 with chords $B\Delta^+$ and $A\flat\Delta^+$. The eighth staff starts at measure 34 with chords $C\sharp\Delta^{11}$, $B\Delta^{11}$, $B\flat\Delta^{11}$, $A\Delta^{11}$, $A\flat\Delta^{11}$, and $B\Delta^{11}$. The ninth staff starts at measure 38 with chords $D\Delta^{11}$, $B\Delta^{11}$, $B\flat\Delta^+$, $B\flat$, and B . The word *Fine* is written below the fifth staff, and *mf* is written below the sixth staff. Measure numbers 6, 11, 17, 23, 28, 31, 34, and 38 are indicated at the beginning of their respective staves.

42 $B\flat/B$ $B\flat\Delta 13$

Musical staff 42-45: Treble clef, key signature of two flats. Measure 42 starts with a $B\flat/B$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 45 ends with a $B\flat\Delta 13$ chord.

46 $G\Delta+$ $B\Delta\# 11$ $B\flat\Delta\# 11$ $A\Delta\# 11$ $A\flat\Delta\# 11$

Musical staff 46-49: Treble clef. Measure 46 starts with a $G\Delta+$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 49 ends with an $A\flat\Delta\# 11$ chord.

50 $B\Delta\# 11$ $A\Delta\# 11$ $A\flat\Delta\# 11$ $A\Delta\# 11$ $A\flat\Delta\# 11$ $B\Delta\# 11$

Musical staff 50-53: Treble clef. Measure 50 starts with a $B\Delta\# 11$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 53 ends with a $B\Delta\# 11$ chord.

54 $D\Delta\# 11$ $A\flat\Delta\# 11$ $B\Delta+$

Musical staff 54-56: Treble clef. Measure 54 starts with a $D\Delta\# 11$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 56 ends with a $B\Delta+$ chord.

57 $A\flat\Delta+$ $C\Delta\# 11$ $D\Delta\# 11$ $D\flat\Delta\# 11$ $A\Delta\# 11$

Musical staff 57-60: Treble clef. Measure 57 starts with an $A\flat\Delta+$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 60 ends with an $A\Delta\# 11$ chord.

61 $A\flat\Delta\# 11$ $B\Delta\# 11$ $D\Delta\# 11$ $B\Delta\# 11$ $B\flat\Delta+$

Musical staff 61-63: Treble clef. Measure 61 starts with an $A\flat\Delta\# 11$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 63 ends with a $B\flat\Delta+$ chord.

64 $B\flat$ B $B\flat/B$

Musical staff 64-66: Treble clef. Measure 64 starts with a $B\flat$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 66 ends with a $B\flat/B$ chord.

67 $B\flat\Delta\# 11$ $A\flat\Delta\# 11$

Musical staff 67-69: Treble clef. Measure 67 starts with a $B\flat\Delta\# 11$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 69 ends with an $A\flat\Delta\# 11$ chord.

70 $G\Delta+$ $B\Delta\# 11$ $B\flat\Delta\# 11$ $A\Delta\# 11$

Musical staff 70-72: Treble clef. Measure 70 starts with a $G\Delta+$ chord. The staff contains eighth-note triplets and sixteenth-note runs. Measure 72 ends with an $A\Delta\# 11$ chord.

D.C. al Fine