

BOTH OF THEM

JAZZ WALTZ
(SWING)
Paul Busby
PRS

$\text{♩} = 120$ **Bass in 1**
Concert

Chord charts for the first system:
B \flat Δ Cm 7 /F B \flat Δ (tune Cm 7 /B \flat) Cm 11 /F B \flat Δ
Cm 7 /B \flat / B \flat A 7 (\flat 9+5) (Am11) D 7 (\sharp 9+5) E \flat 6 A \flat 7(-5)
Gm 9 E \flat m 6 /G \flat B \flat Δ /F Cm 7 /F / F 7 /E \flat Dm 7 / Gm 7
E \flat m 6 / A \flat 7 Gm 7 / Cm 9 F 7 sus 4 / F 7 1 B \flat Δ Cm 11 /F

Chord charts for the second system:
2 Fm 7 B \flat 7sus 4 E \flat Δ D 7 (\sharp 9+5) Gm 7
E \flat m 6 /G \flat B \flat Δ /F Cm 7 Dm 7 E \flat Δ Fm 7 B \flat 7sus 4
E \flat Δ A \flat 9(-5) Gm 7 E \flat m 6 /G \flat
B \flat Δ /F Cm 7 /F Fm 7 /B \flat B \flat 7 B \flat 7sus 4 B \flat 7 E \flat Δ
Cm 9 / F 9 B \flat 6 with tag: A 7 (\sharp 9+5) without tag: F 7 sus 4 A \flat 9(-5) Gm 7
E \flat m/G \flat Cm 9 /F / F 7 B \flat 6 (C \emptyset /F)

to avoid tag in solos repeat after this bar

ALTAR NATIVES

BOSSA
Paul Busby
PRS

♩ = 115

Concert C6

B7(#9+5)

Em7
(no 9)

Cm6
E♭

Musical staff 1: Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C6, B7(#9+5), Em7(no 9), Cm6/E♭.

Dm11

G9(+5)

C6
E

F9

G9(+5)
tune: 4 --- 3

Musical staff 2: Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: Dm11, G9(+5), C6/E, F9, G9(+5) (tune: 4 --- 3).

C6

A[∅]

Dm11
(no 9)

CΔ
G

F9

Musical staff 3: Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C6, A[∅], Dm11(no 9), CΔ/G, F9.

Em7

Am7

Dm11

G9(+5)

C6
C

C6

B7(b9+5)

Musical staff 4: Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: Em7, Am7, Dm11, G9(+5), C6/C, C6, B7(b9+5).

Em add A

B[∅]
F

FΔ
E

Em add A

Musical staff 5: Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: Em add A, B[∅]/F, FΔ/E, Em add A. Includes a triplet of notes G4, A4, B4.

E♭Δ(+5)

A[∅]

A[∅]
D

G7sus4
(no 9)

G9(+5)

Musical staff 6: Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: E♭Δ(+5), A[∅], A[∅]/D, G7sus4(no 9), G9(+5). Includes a triplet of notes G4, A4, B4.

C6

F9

Em7 / Dm11 C6

B7(#9+5)

Musical staff 7: Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C6, F9, Em7 / Dm11 C6, B7(#9+5).

Em7
(no 9)

Am9

Dm11

G7(+5)

C6

Dm7
G

C6

(Dm7
G)

Musical staff 8: Treble clef, 4/4 time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: Em7(no 9), Am9, Dm11, G7(+5), C6, Dm7/G, C6, (Dm7/G).

♩ = 110

MAJOR MAJOR

SAMBA
Paul Busby
PRS

Concert

C7sus4 F

C7sus4 F

C7sus4 F Dm7 G9

C G7 Gm11 C7

Gm7 C7 F

C/G Dm7 G7 C7sus4 C9

C7sus4 C7 F Dm7

G7 C7 F

♩ = 160

BEHIND YOU

SWING
Paul Busby
PRS

Concert Bass in 4

The musical score is written in 4/4 time and consists of ten staves of music. Each staff begins with a key signature change and a time signature change to 4/4. The key signatures are: Staff 1: C major; Staff 2: Bb major; Staff 3: C major; Staff 4: C major; Staff 5: F major; Staff 6: F major; Staff 7: E major; Staff 8: G major; Staff 9: C major; Staff 10: Ab major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols are placed above the staff lines, indicating the harmonic structure. The score concludes with a double bar line at the end of the tenth staff.

Chord symbols for each staff:

- Staff 1: C⁹⁽⁺⁵⁾, B^{b9(+5)}, A^{b9(+5)}
- Staff 2: B^{b9(+5)}, C⁹⁽⁺⁵⁾, D⁹⁽⁺⁵⁾, E⁹⁽⁺⁵⁾, D⁹⁽⁺⁵⁾
- Staff 3: C⁹⁽⁺⁵⁾, B^{b9(+5)}, A^{b9(+5)}, B^{b9(+5)}
- Staff 4: C⁹⁽⁺⁵⁾, D⁹⁽⁺⁵⁾, E⁹⁽⁺⁵⁾, F^{#9(+5)}
- Staff 5: F⁹⁽⁺⁵⁾, E^{b9(+5)}, D^{b9(+5)}, E^{b9(+5)}
- Staff 6: F⁹⁽⁺⁵⁾, G⁹⁽⁺⁵⁾, A⁹⁽⁺⁵⁾, B⁹⁽⁺⁵⁾
- Staff 7: E⁹⁽⁺⁵⁾, F^{#9(+5)}, E⁹⁽⁺⁵⁾, F^{#9(+5)}
- Staff 8: G⁹⁽⁺⁵⁾, F⁹⁽⁺⁵⁾, E^{b9(+5)}, D^{b9(+5)}
- Staff 9: C⁹⁽⁺⁵⁾, D⁹⁽⁺⁵⁾, E⁹⁽⁺⁵⁾, F^{#9(+5)}
- Staff 10: A^{b9(+5)}, B^{b9(+5)}, C⁹⁽⁺⁵⁾, D^{b9(+5)}

♩ = 148

OUT OF HARM'S WAY

SWING
Paul Busby
PRS

Concert **Bass in 4**

The musical score consists of five staves of music in 4/4 time, written in treble clef with a key signature of one sharp (F#). The tempo is marked as 148 beats per minute. The score includes various chord annotations above the notes:

- Staff 1: F# \emptyset , B7(b9+5), Em Δ
- Staff 2: Em Δ , B \emptyset , E7(b9+5)
- Staff 3: Am Δ , F# \emptyset
- Staff 4: B7(b9+5), C Δ (+11), Am 7
- Staff 5: C Δ / B, B7(b9+5), Em Δ , F# \emptyset / B, Em $^{add}F\#$

♩ = 120

FORBIDDEN FRUIT

Paul Busby
PRS

Concert

G Δ A \flat 9(-5)

G Δ A \flat 13(-5)

G Δ A \flat 13(-5) G Δ A \flat 13(-5)

G6 A \flat 9(-5) G Δ

D7(b9-5) G Δ

A \flat 9 G Δ

A \flat 13(-5) G Δ A \flat 13

G Δ A \flat 13 G6 A \flat 9(-5)

A7(#9+5) A \emptyset /D D7(b9+5)

G6 E \flat 9 A \emptyset D7(-5)

CODA

after solos, DC al Φ

G Δ

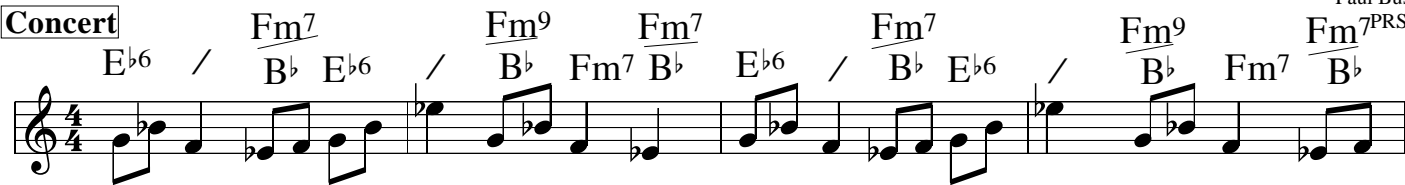
DOUBLE TAKE

STRAIGHT 8'S
Paul Busby

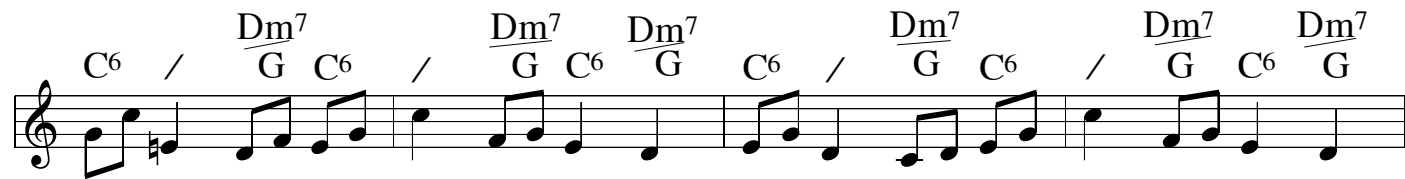
♩ = 128

Concert

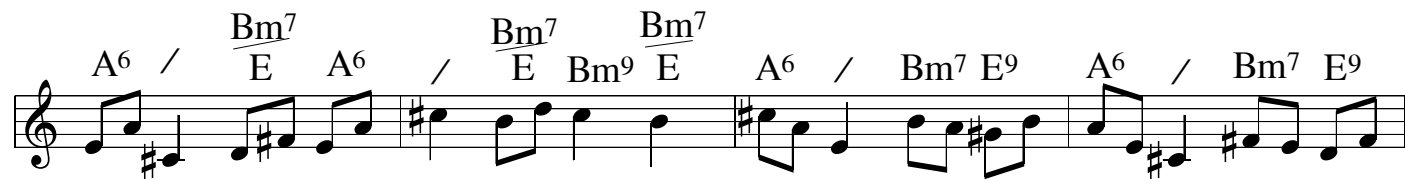
E^b6 / Fm7 / B^b E^b6 / Fm9 / B^b Fm7 B^b E^b6 / Fm7 / B^b E^b6 / Fm9 / B^b Fm7 / Fm7^{PRS} / B^b



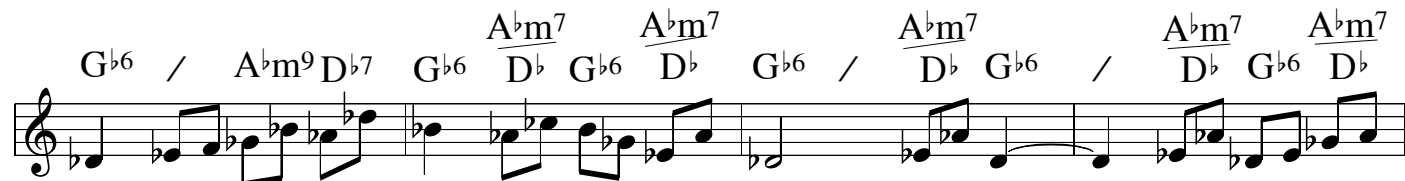
C6 / Dm7 / G C6 / Dm7 / G C6 / Dm7 / G C6 / Dm7 / G C6 / Dm7 / G C6 / Dm7 / G



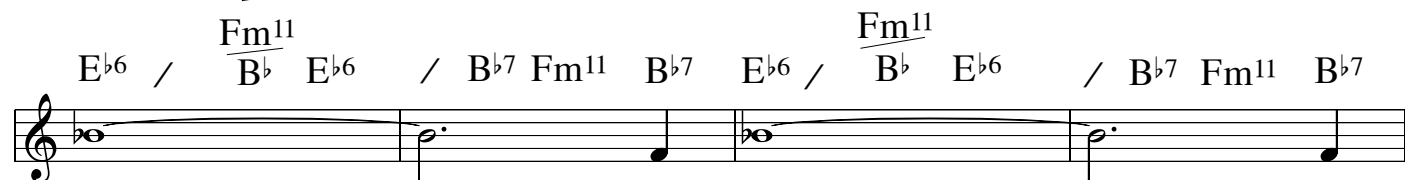
A6 / Bm7 / E A6 / Bm7 / E Bm9 E A6 / Bm7 E9 A6 / Bm7 E9



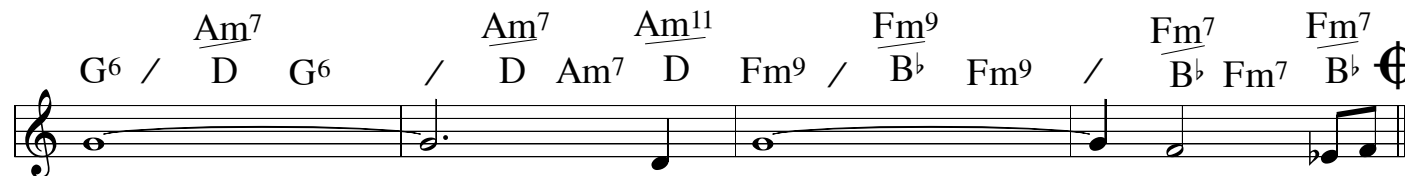
G^b6 / A^bm9 D^b7 G^b6 / A^bm7 / D^b G^b6 / A^bm7 / D^b G^b6 / A^bm7 / D^b G^b6 / A^bm7 / D^b G^b6 / A^bm7 / D^b



E^b6 / Fm11 / B^b E^b6 / B^b7 Fm11 B^b7 E^b6 / Fm11 / B^b E^b6 / B^b7 Fm11 B^b7



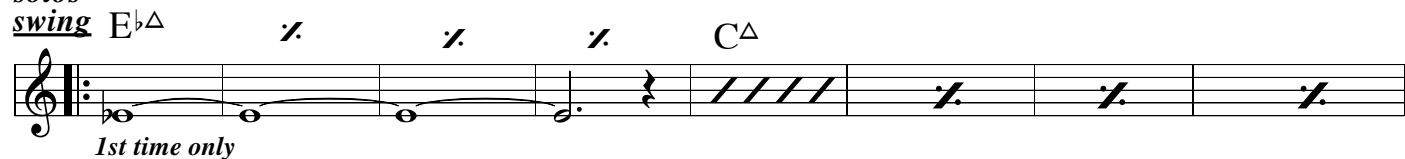
G6 / Am7 / D G6 / Am7 / D Am7 D Fm9 / B^b Fm9 / B^b Fm7 / B^b Fm7



solos

swing E^bΔ / / / / CΔ

1st time only



AΔ / / / / G^b / / / /



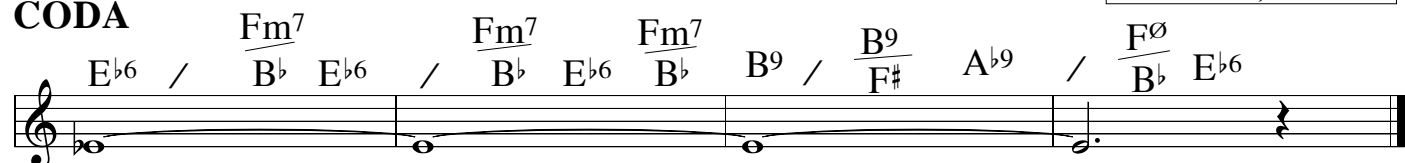
E^bΔ / / / / GΔ / / / / Fm7 / B^b Fm7



after solos, DC al ♯

CODA

E^b6 / Fm7 / B^b E^b6 / Fm7 / B^b E^b6 / Fm7 / B^b B⁹ / B⁹ / F[♯] A^b9 / F[∅] / B^b E^b6



♩ = 100

NOVEMBER

BALLAD
STRAIGHT 8'S
Paul Busby
PRS

Concert

The musical score for 'NOVEMBER' is written in 4/4 time with a key signature of two flats (B-flat major/D minor). It consists of ten staves of music. The first staff begins with a tempo marking of 100 beats per minute. The score includes various chord voicings such as Bbm6, BbmΔ, A7(#9+5), Dm7, BbΔ(-5), D, DΔ(+5), Gø, FΔ, C, Gø, C, FΔ, BbΔ, A7(#9+5), BbmΔ, Eb13(+11), Eø, A7(#9+5), Dm11, G13, Gm9, Gø, C, F, Gø, C, F7, Bbm6, BbmΔ, Bbm6, A7(#9+5), Bbm6, Dm7, BbΔ(-5), D, DΔ(+5), Gø, D, FΔ, C, Gø, C, FΔ, BbΔ, A7(#9+5), BbmΔ, Eb13(+11), Eø, A7(#9+5), Dm11, G13, Gm9, Gø, C, F, (Gø/F) F7(-5). The score features several triplet markings and dynamic markings like accents (>). A section starting at the fourth staff is marked 'Double tempo - swing'. The piece concludes with a repeat sign and the instruction 'repeat for solos & tune again'.

repeat for solos & tune again

♩ = 160

ADDRESS THE STRESS

SWING
Paul Busby
PRS

Concert

Bass in 4

The musical score consists of ten staves of music in 4/4 time, key of G major. The notation includes various rhythmic patterns, slurs, and accents. Chord annotations are placed above the staff lines. Performance markings such as 'piano' and 'pizz' are included.

Chord annotations across the staves include: G^Δ, Dm⁷, G^Δ, Dm⁷, G^Δ, Am¹¹, D⁷, G^Δ, Dm⁷, G^Δ, Am¹¹, D⁹, G^{7sus4}, G⁹, C^Δ, Bm⁷, Em¹¹, Am⁷, D^{7sus4}, G, D^{7sus4}, G / Cm⁷, F¹³, B^b, Gm¹¹, A[∅], E^{bΔ}, D^{7(b9)}, A[∅], D^{7(b9)} / G^Δ, Dm⁷, G⁹, C^Δ / Cm⁷, F⁷, B^b, E^{bΔ}, Am⁷ / D⁷, Am¹¹, Bm¹¹, C^{Δ(+11)}, D^{7sus4}, D⁷, G, C⁷, Am⁷, D^{7sus4}, G (D^{7sus4}).

Performance markings include: *piano* and *pizz*.

HARUM SCARUM

The main musical score is written in treble clef with a 12/8 time signature. It consists of ten staves of music. The first staff begins with a G7(b9-5) chord. The score is divided into measures by vertical bar lines, with some measures containing a double bar line and a repeat sign (∞). The key signature has one flat (Bb). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs.

Piano - sample part Organ/Synth sustain chords

G7(b9)

A single staff of music showing a piano sample part. It consists of a sequence of notes: G4, Bb4, D5, G5, Bb4, G4. The notes are beamed together. To the right of the staff, the text "similar idea" is written.

using notes from the relevant scales
(see scale/chord chart)

Drums - basic part

use open H.H. on some beats

The drum and bass parts are shown in a bass clef. The drum part consists of a series of 'x' marks on a staff, representing hits on the hi-hat. The bass part shows a sequence of notes: G2, Bb2, D3, G3, Bb2, G2. The notes are beamed together. To the right of the staff, the text "Bass" is written. Further right, there is a triplet of notes (G3, Bb3, D4) with a slur and the number "3" above it, followed by the text "sim".

♩ = 192

Concert

Bass in 4

FOR TENORS

(specifically for tenor saxes)

SWING
Paul Busby
PRS

F7sus4

D♭mΔ

AmΔ Am7 Am69

F♯mΔ

F7sus4

D♭mΔ D♭m69

Am7 AmΔ Am7 Am69

F♯mΔ F♯mΔ F♯m69

F7sus4

D♭mΔ D♭m7 D♭m69 D♭m7 D♭m69

Am7 Am69 Am7 Am69

Concert

FOR TENORS continued

F#m^Δ F#m⁷ / F#m⁶⁹ / F#m^Δ / F#m⁶ /

F7sus⁴

D^bm^Δ D^bm⁶⁹

Am⁷ Am⁶⁹

F#m^Δ F#m⁶ F#m⁷ F#m⁶⁹ ⊕

solos F7sus⁴

1st time only

D^bm

Am

F#m

after solos, DC al ⊕

CODA

F7sus⁴ E7(-5) E^b7(-5) D7(-5) C#7(-5)

C7(-5) / B7(-5) B^b7(-5) A7(-5) A^b7(-5) G7(-5) G^bΔ(-5) F7(#9)

SCALE
CHORD

BOTH OF THEM

Concert Pitch

$\begin{array}{c} B^b \\ B^b\Delta \end{array}$	F11	$B^b\Delta$	F11	$B^b\Delta$	$Cm^7(B^b \text{ bass}) / B^b\Delta$
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$\frac{B^bm}{A^7}$	$\frac{E^bm}{D^7}$	$\frac{B^b}{E^b\Delta}$	$\frac{E^bm}{A^b7}$	$\frac{B^b}{Gm^7}$	$\frac{E^bm}{E^bm(G^b \text{ bass})}$
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$\frac{B^b}{B^b\Delta(F \text{ bass})}$	F11 / F7(E ^b bass)	Dm7 / Gm7	$\frac{E^bm}{E^bm\Delta} / A^b7$	$\frac{B^b}{Gm^7} / Em^7$	F11 / F7
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1		2			
B^b	F11	$\begin{array}{c} E^b \\ Fm^7 \end{array}$	B^b11	$E^b\Delta$	$\frac{E^bm}{D^7}$

$\frac{B^b}{Gm^7}$	$\frac{E^bm}{E^bm(G^b \text{ bass})}$	$\frac{B^b}{B^b\Delta(F \text{ bass})}$	$Cm^7 Dm^7 E^b\Delta$	$\frac{E^b}{Fm^7}$	B^b11	$E^b\Delta$
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$\frac{E^bm}{A^b7}$	$\frac{B^b}{Gm^7}$	$\frac{E^bm}{C\emptyset}$	$\frac{B^b}{B^b\Delta(F \text{ bass})}$	F11	$\frac{E^b}{B^b11}$	$B^b7 Fm^7 B^b7$	$E^b\Delta$
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$\frac{B^b}{Cm^7} / F11$	$B^b\Delta$	$\frac{B^bm}{A^7}$	$\frac{E^bm}{A^b7}$	$\frac{B^b}{Gm^7}$	$\frac{Gm}{E^bm(G^b \text{ bass})}$	$\frac{B^b}{Cm^7} / F7$	$B^b\Delta$	$\frac{E^bm}{F11}$
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or to avoid tag play this line instead

Ⓞ

$\frac{B^b}{Cm^7} / F11$	$B^b\Delta$	$\frac{Gm}{F11}$	Ⓞ
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**SCALE
CHORD**

ALTAR NATIVES

Concert Pitch

: C ^Δ	$\frac{\text{Cm}}{\text{B}^7}$	$\frac{\text{C}}{\text{Em}^7}$	Cm ⁶ (E ^b bass)
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$\frac{\text{C}}{\text{Dm}^7}$	$\frac{\text{Cm}}{\text{G}^7}$	C ⁶ C ⁶ (E bass)	$\frac{\text{Cm}}{\text{F}^7}$ G ⁷
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C ⁶	$\frac{\text{Cm}}{\text{A}^\emptyset}$ Dm ⁷	C ^Δ (G bass)	$\frac{\text{Cm}}{\text{F}^7}$
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$\frac{\text{C}}{\text{Em}^7}$ Am ⁷	$\frac{\text{Cm}}{\text{Dm}^7}$ G ⁷	$\frac{\text{C}}{\text{C}^6}$ / Dm ⁷ (C bass) C ⁶	$\frac{\text{Cm}}{\text{B}^7}$
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$\frac{\text{C}}{\text{Em}^5}$	B [∅] (F bass)	Em ⁵	∴
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$\frac{\text{Cm}}{\text{E}^{\flat\Delta(+5)}}$	A [∅]	D ¹¹	G ¹¹ G ⁷
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C ⁶	$\frac{\text{Cm}}{\text{F}^7}$	$\frac{\text{C}}{\text{Em}^7}$ / Dm ⁷ C ^Δ	$\frac{\text{Cm}}{\text{B}^7}$
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$\frac{\text{C}}{\text{Em}^7}$ Am ⁷	$\frac{\text{Cm}}{\text{Dm}^7}$ G ⁷	$\frac{\text{C}}{\text{C}^6}$ G ¹¹	C ⁶ $\frac{\text{Cm}}{\text{G}^{11}}$:
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using just C major & C minor scales
(Em5 = Em triad)

**SCALE
CHORD**

MAJOR MAJOR

Concert Pitch

: $\frac{F}{C^{11}}$	C^7	F^6	\neq
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C^{11}	\neq	F^6	\neq
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C^{11}	C^7	F^6	$\frac{C}{Dm^7}$ G^7
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C^6	G^7	$\frac{F}{Gm^7}$	C^7
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Gm^7	C^7	F^6	\neq
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$\frac{C}{C^6 (G \text{ bass})}$	Dm^7 G^7	$\frac{F}{C^{11}}$	C^7
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C^{11}	C^7	F^6	$\frac{C}{Dm^7}$
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$\frac{C}{G^7}$	$\frac{F}{Gm^7}$ C^7	F^6	\neq :
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using just F major and C major scales

**SCALE
CHORD**

BEHIND YOU

Concert Pitch

$\frac{CWT}{C7(+5)}$	$B\flat7(+5)$	$A\flat7(+5)$	$B\flat7(+5)$
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$C7(+5)$	$D7(+5)$	$E7(+5)$	$D7(+5)$
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$C7(+5)$	$B\flat7(+5)$	$A\flat7(+5)$	$B\flat7(+5)$
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$C7(+5)$	$D7(+5)$	$E7(+5)$	$F\sharp7(+5)$
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$\frac{D\flat WT}{F7(+5)}$	$E\flat7(+5)$	$D\flat7(+5)$	$E\flat7(+5)$
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$F7(+5)$	$G7(+5)$	$A7(+5)$	$B7(+5)$
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$\frac{CWT}{E7(+5)}$	$F\sharp7(+5)$	$E7(+5)$	$F\sharp7(+5)$
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$\frac{D\flat WT}{G7(+5)}$	$F7(+5)$	$E\flat7(+5)$	$D\flat7(+5)$
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$\frac{CWT}{C7(+5)}$	$D7(+5)$	$E7(+5)$	$F\sharp7(+5)$
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$A\flat7(+5)$	$B\flat7(+5)$	$C7(+5)$	$\frac{D\flat WT}{D\flat7(+5)}$:
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using just the 2 whole-tone scales

SCALE
CHORD

OUT OF HARM'S WAY

Concert Pitch

EmH $\text{F}\#\emptyset$	B^7	Em^Δ	z
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AmH $\text{B}\emptyset$	E^7	Am^Δ	z
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EmH $\text{F}\#\emptyset$	B^7	C^Δ	Am^7
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C^Δ (B bass)	B^7	Em^Δ	$\text{F}\#\emptyset$ (B bass)	Em^5	:
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using just E harmonic minor and A harmonic minor scales

Em^5 = E minor triad

**SCALE
CHORD**

FORBIDDEN FRUIT

Concert Pitch

 : G Δ	\neq	$\frac{E^b m}{A^b 7}$	\neq
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G Δ	\neq	$\frac{E^b m}{A^b 7}$	\neq
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G Δ	$\frac{E^b m}{A^b 7}$	G Δ	$\frac{E^b m}{A^b 7}$
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G Δ	$\frac{E^b m}{A^b 7}$	G Δ	$\frac{E^b m}{D^7}$
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G Δ	\neq	$\frac{E^b m}{A^b 7}$	\neq
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G Δ	\neq	$\frac{E^b m}{A^b 7}$	\neq
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G Δ	$\frac{E^b m}{A^b 7}$	G Δ	$\frac{E^b m}{A^b 7}$
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G Δ	$\frac{E^b m}{A^b 7}$	$\frac{B^b m}{A^7}$	\neq
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$\frac{Cm^{(7)}}{D^{11}}$	$\frac{E^b m}{D^7}$	$\frac{G}{G^6}$	$\frac{B^b m}{E^b 7}$	$\frac{Cm^{(7)}}{A^\emptyset}$	$\frac{E^b m}{D^7}$
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**SCALE
CHORD**

NOVEMBER

Concert Pitch

B^{\flat}m $\text{B}^{\flat}\text{m}^{\Delta}$	$\text{B}^{\flat}\text{m}^6$	$\text{B}^{\flat}\text{m}^{\Delta}$	$\text{B}^{\flat}\text{m}^6$
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$\text{B}^{\flat}\text{m}^{\Delta}$	$\text{B}^{\flat}\text{m}^6$	A^7	‰
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$\frac{\text{F}}{\text{Dm}^7}$	$\text{B}^{\flat}\Delta$ (D bass)	$\frac{\text{B}^{\flat}\text{m}}{\text{D}^{\flat(+5)}}$	G^{\emptyset} (D $^{\flat}$ bass)
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$\frac{\text{F}}{\text{F}^{\Delta}}$ (C bass)	$\frac{\text{B}^{\flat}\text{m}}{\text{C}^{11}}$	$\frac{\text{F}}{\text{F}^{\Delta}}$	$\text{B}^{\flat}\Delta$
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$\frac{\text{B}^{\flat}\text{m}}{\text{A}^7}$	‰	‰	‰
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$\text{B}^{\flat}\text{m}^{\Delta}$	$\text{E}^{\flat 7}$	$\frac{\text{Gm}}{\text{E}^{\emptyset}}$	$\frac{\text{B}^{\flat}\text{m}}{\text{A}^7}$
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$\frac{\text{C}}{\text{Dm}^7}$	‰	$\frac{\text{Dm}}{\text{G}^7}$	‰
--------------------------------	------------	--------------------------------	------------

$\frac{\text{F}}{\text{Gm}^7}$	$\frac{\text{B}^{\flat}\text{m}}{\text{C}^{11}}$	$\frac{\text{F}}{\text{F}^6}$	$\frac{\text{B}^{\flat}\text{m}}{\text{G}^{\emptyset}}$ (F bass) F^7 ‰
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**SCALE
CHORD**

ADDRESS THE STRESS

Concert Pitch

||: G^Δ | / | Dm⁷ | / |

| G^Δ | Dm⁷ | $\frac{G}{G^{\Delta}}$ | Am⁷ D⁷ ||

| G^Δ | / | Dm⁷ | / |

| $\frac{G}{G^{\Delta}}$ | Am⁷ D⁷ | $\frac{C}{G^{11}}$ | G⁷ ||

| C^Δ | $\frac{G}{Bm^7}$ Em⁷ | Am⁷ D⁷ | G^Δ D¹¹ G^Δ / |

| $\frac{B^{\flat}}{Cm^7}$ F⁷ | B^Δ Gm⁷ | A[∅] E^Δ | D⁷ A[∅] D⁷ / ||

| G^Δ | / | $\frac{C}{Dm^7}$ | G⁷ | C^Δ / $\frac{B^{\flat}}{Cm^7}$ F⁷ | B^Δ E^Δ |

| $\frac{G}{Am^7}$ / D⁷ Am⁷ | Bm⁷ C^Δ D⁷ / | G^Δ $\frac{F/B^{\flat}}{C^7}$ | $\frac{G}{Am^7}$ D¹¹ G^Δ D¹¹ :||

**SCALE
CHORD**

HARUM-SCARUM

Concert Pitch

$\frac{A^{\flat}mH}{G^7}$	/	/	/
---------------------------	---	---	---

/	/	/	/
---	---	---	---

$\frac{GmH}{F\#^7}$	/	/	/
---------------------	---	---	---

$\frac{Cm}{B^7}$	/	$\frac{Fm}{B^{\flat 7}}$	$\frac{B^{\flat}m}{A^7}$ $\frac{E^{\flat}m}{D^7}$
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$\frac{A^{\flat}mH}{G^7}$	/	/	/ :
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Concert - bass

ALTAR NATIVES

BOSSA
Paul Busby
PRS

$\text{♩} = 115$ C^6 $B7(\#9+5)$ $Em^7(\text{no } 9)$ Cm^6
 E^b

Dm^{11} $G^9(+5)$ C^6 C^6 E F^9 $G^9(+5)$
tune: 4 --- 3

C^6 A^\emptyset Dm^{11} C^Δ G F^9

Em^7 Am^7 Dm^{11} $G^9(+5)$ C^6 Dm^7 C^6 $B7(b9+5)$
can omit

Em^{addA} B^\emptyset F F^Δ E Em^{addA}

$E^b\Delta(+5)$ A^\emptyset A^\emptyset D G^7sus^4 $G^9(+5)$
(no 9)

C^6 F^9 Em^7 / Dm^{11} C^6 $B7(\#9+5)$

Em^7 Am^9 Dm^{11} $G^7(+5)$ C^6 Dm^7 C^6 (Dm^7)
(no 9) G

Concert - bass

MAJOR MAJOR

SAMBA
Paul Busby
PRS

$\text{♩} = 110$ $C7^{sus4}$ F

$C7^{sus4}$ F

$C7^{sus4}$ F $Dm7$ $G9$

C $G7$ $Gm11$ $C7$

$Gm7$ $C7$ F

$\frac{C}{G}$ $Dm7$ $G7$ $C7^{sus4}$ $C9$

$C7^{sus4}$ $C7$ F $Dm7$

$G7$ $C7$ F

Concert - bass **Bass in 4**

BEHIND YOU

SWING
Paul Busby
PRS

♩ = 160

The bass line consists of ten staves of music in 4/4 time. The tempo is marked as ♩ = 160. The key signature has one flat (B-flat). The music features a variety of 9th and 11th chords, including C9(+5), Bb9(+5), Ab9(+5), Bb9(+5), C9(+5), D9(+5), E9(+5), D9(+5), C9(+5), Bb9(+5), Ab9(+5), Bb9(+5), C9(+5), D9(+5), E9(+5), F#9(+5), F9(+5), Eb9(+5), Db9(+5), Eb9(+5), F9(+5), G9(+5), A9(+5), B9(+5), E9(+5), F#9(+5), E9(+5), F#9(+5), G9(+5), F9(+5), Eb9(+5), Db9(+5), C9(+5), D9(+5), E9(+5), F#9(+5), Ab9(+5), Bb9(+5), C9(+5), and Db9(+5). The notation includes eighth and quarter notes, rests, and dynamic markings such as accents (>) and slurs.

Concert - bass

FORBIDDEN FRUIT

RUMBA/BEGUINE

Paul Busby
PRS

♩ = 120

G Δ

A \flat 9(-5)

Musical staff 1: Bass line starting with G Δ and A \flat 9(-5) chords.

G Δ

A \flat 13(-5)

Musical staff 2: Bass line with G Δ and A \flat 13(-5) chords, ending with a triplet.

G Δ

A \flat 13(-5)

G Δ

A \flat 13(-5)

Musical staff 3: Bass line with G Δ and A \flat 13(-5) chords.

G6

A \flat 9(-5)

G Δ

Musical staff 4: Bass line with G6, A \flat 9(-5), and G Δ chords.

D7(\flat 9-5)

G Δ

Musical staff 5: Bass line with D7(\flat 9-5) and G Δ chords, including a "Rhythm section" label.

A \flat 9

G Δ

Musical staff 6: Bass line with A \flat 9 and G Δ chords.

A \flat 13(-5)

G Δ

A \flat 13

Musical staff 7: Bass line with A \flat 13(-5), G Δ , and A \flat 13 chords, including a triplet.

G Δ

A \flat 13

G6

A \flat 9(-5)

Musical staff 8: Bass line with G Δ , A \flat 13, G6, and A \flat 9(-5) chords.

A7(\sharp 9+5)

A \emptyset

D7(\flat 9+5)

Musical staff 9: Bass line with A7(\sharp 9+5), A \emptyset , and D7(\flat 9+5) chords, including a triplet.

G6

E \flat 9

A \emptyset

D7(-5)

Musical staff 10: Bass line with G6, E \flat 9, A \emptyset , and D7(-5) chords, including a trill.

CODA

G Δ

after solos, DC al Φ

Musical staff 11: CODA section with a slash indicating a repeat or continuation.

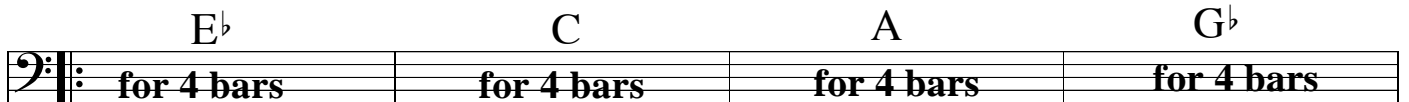
DOUBLE TAKE

Bass Part

straight 8's feel



solos
swing - in 4



after solos, DC al Φ

CODA



Concert - bass

NOVEMBER

BALLAD
(STRAIGHT 8'S)
Paul Busby
PRS

$\text{♩} = 100$ $B\flat m^6$ $B\flat m^{\Delta}$ $B\flat m^6$ $A7(\#9+5)$

Dm^7 $B\flat\Delta(-5)$ D $D\flat\Delta(+5)$ $G\emptyset$ $F\Delta$ $G\emptyset$ $F\Delta$ $B\flat\Delta$

$A7(\#9+5)$ $B\flat m^{\Delta}$ $E\flat 13(+11)$ $E\emptyset$ $A7(\#9+5)$

Dm^{11} G^{13} Gm^9 $G\emptyset$ **Double tempo - swing**

$G\emptyset$ F^7 $B\flat m^6$ $B\flat m^{\Delta}$

$B\flat m^6$ $A7(\#9+5)$

Dm^7 $B\flat\Delta(-5)$ D $D\flat\Delta(+5)$

$G\emptyset$ $F\Delta$ $G\emptyset$ $F\Delta$

$B\flat\Delta$ $A7(\#9+5)$

$B\flat m^{\Delta}$ $E\flat 13(+11)$ $E\emptyset$

$A7(\#9+5)$ Dm^{11} G^{13}

Gm^9 $G\emptyset$ F $(\frac{G\emptyset}{F} F7(-5))$

repeat for solos & tune again

ADDRESS THE STRESS

♩ = 160

Chords: G^Δ, Dm⁷

Chords: G^Δ, Dm⁷, G^Δ

Chords: Am¹¹, D⁷, G^Δ, Dm⁷

Chords: G^Δ, Am¹¹, D⁹, G^{7sus4}

Chords: G⁹, C^Δ, Bm⁷, Em¹¹, Am⁷, D^{7sus4}

Chords: G, D^{7sus4}, G, Cm⁷, F¹³, B^b, Gm¹¹, A[∅], E^{bΔ}

Chords: D^{7(b9)}, A[∅], D^{7(b9)}, G^Δ, Dm⁷

Chords: G⁹, C^Δ, Cm⁷, F⁷, B^b, E^{bΔ}

Chords: Am⁷, D⁷, Am¹¹, Bm¹¹, C^{Δ(+11)}, D^{7sus4}, D⁷, G, C⁷, Am⁷, D^{7sus4}, G (D^{7sus4})

piano

Concert - bass

HARUM SCARUM

Paul Busby
PRS

♩ = 100 G7(b9-5)

Bass line for Concert - bass part of 'Harum Scarum'. The piece is in 12/8 time. The bass line consists of several measures of eighth and sixteenth notes, often beamed together. There are several repeat signs (slashes with a diagonal line) throughout the line. Chord symbols are placed above the staff: G7(b9-5) at the beginning, F#13(b9) in the third measure, B7(b9+5) in the fifth measure, Bb13(-5) in the sixth measure, A7(b9-5) in the seventh measure, D7(b9-5) in the eighth measure, and G13(b9) in the ninth measure. The line ends with a double bar line.

Piano - sample part

G7(b9)

Piano sample part for 'Harum Scarum'. It shows a single measure of eighth notes on a piano staff. The notes are G4, Bb4, D5, G5, Bb4, G4. The text 'similar idea' is written to the right of the staff.

using notes from the relevant scales
(see scale/chord chart)

Drums - basic part

use open H.H. on some beats

Drums and Bass part for 'Harum Scarum'. The drums part is shown on a single staff with 'x' marks indicating hits on the hi-hat. The bass part is shown on a piano staff. The time signature changes from 12/8 to 4/4. The bass line starts with a quarter note G2, followed by a quarter rest, then a quarter note G2, a quarter rest, and a quarter note G2. The piece ends with a triplet of eighth notes (G2, Bb2, D3) marked 'sim'.

FOR TENORS continued

Concert - bass

F#m^Δ **F#m⁷** / / **F#m⁶⁹** / / **F#m^Δ** / / **F#m⁶** / /

F¹¹

D^bm^Δ / / **D^bm⁶⁹** / /

Am⁷ / / **Am⁶⁹** / /

F#m^Δ **F#m⁶** **F#m⁷** **F#m⁶⁹**

solos **F⁷sus⁴**

1st time only

D^bm

Am

F#m

CODA

after solos, DC al Φ

F⁷sus⁴ / / **E⁷(-5)** **E^b7(-5)** **D⁷(-5)** **C[#]7(-5)**

C⁷(-5) / **B⁷(-5)** **B^b7(-5)** **A⁷(-5)** **A^b7(-5)** **G⁷(-5)** **G^bΔ(-5)** **F⁷(#9)**

♩ = 120

BOTH OF THEM

JAZZ WALTZ
(SWING)
Paul Busby
PRS

Bb part

C^Δ Dm⁷/_G C^Δ Dm¹¹/_G C^Δ

Dm⁷/_C / C⁶ B7(b9+5) E7(#9+5) F⁶ B^b7(-5)

Am⁹ Fm⁶/_{A^b} C^Δ/_G Dm⁷/_G / G⁷/_F Em⁷ / Am⁷

Fm⁶ / B^b7 Am⁷ / Dm⁹ G⁷sus⁴ / G⁷ 1 C^Δ Dm¹¹/_G

2 Gm⁷ C⁷sus⁴ F^Δ E7(#9+5) Am⁷

Fm⁶/_{A^b} C^Δ/_G Dm⁷ Em⁷ F^Δ Gm⁷ C⁷sus⁴

F^Δ B^b9(-5) Am⁷ Fm⁶/_{A^b}

C^Δ/_G Dm⁷/_G Gm⁷/_C C⁷ C⁷sus⁴ C⁷ F^Δ

*to avoid tag in solos
repeat after this bar*

Dm⁹ / G⁹ C⁶ with tag: B⁷(#9+5) B^b9(-5) Am⁷
without tag: G⁷sus⁴

Fm⁶/_{A^b} Dm⁹/_G / G⁷ C⁶ (D[∅]/_G)

ALTAR NATIVES

BOSSA
Paul Busby
PRS

♩ = 115

Bb part

D⁶ C^{#7(♯9+5)} F^{#m11}(no 9) D^{m6}/_F

Em¹¹ A⁹⁽⁺⁵⁾ D⁶ D⁶/_{F#} G⁹ A⁹⁽⁺⁵⁾
Tenor 8va —

D⁶ B[∅] Em¹¹ D^Δ/_A G⁹

F^{#m11} Bm⁷ Em¹¹ A⁹⁽⁺⁵⁾ D⁶ Em⁷/_D D⁶ C^{#7(♭9+5)}
Tenor 8va —

F^{#m} C^{#∅}/_G G^Δ/_{F#} F^{#m}

F^{Δ(+5)} B[∅] B[∅]/_E A^{7sus4} A⁹⁽⁺⁵⁾

D⁶ G⁹ F^{#m7} / Em¹¹ D⁶ C^{#7(♯9+5)}

F^{#m11}(no 9) Bm⁹ Em¹¹ A⁷⁽⁺⁵⁾ D⁶ Em⁷/_A D⁶ (Em⁷/_A)

♩ = 110

MAJOR MAJOR

SAMBA
Paul Busby
PRS

Bb part

D^{7sus4} / G

D^{7sus4} / G

D^{7sus4} / G Em⁷ A⁹

D A⁷ Am¹¹ D⁷

Am⁷ D⁷ G

D/A Em⁷ A⁷ D^{7sus4} D⁹

D^{7sus4} D⁷ G Em⁷

A⁷ D⁷ G

♩ = 160

BEHIND YOU

SWING
Paul Busby
PRS

Bb part

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. Above the notes, various chord symbols are indicated, including D9(+5), C9(+5), Bb9(+5), C9(+5), D9(+5), E9(+5), F#9(+5), E9(+5), D9(+5), C9(+5), Bb9(+5), C9(+5), D9(+5), E9(+5), F#9(+5), G#9(+5), G9(+5), F9(+5), Eb9(+5), F9(+5), G9(+5), A9(+5), B9(+5), D9(+5), Gb9(+5), Ab9(+5), Gb9(+5), Ab9(+5), A9(+5), G9(+5), F9(+5), Eb9(+5), D9(+5), E9(+5), F#9(+5), Ab9(+5), Bb9(+5), C9(+5), D9(+5), and Eb9(+5). The notation includes eighth and quarter notes, rests, and dynamic markings such as accents (>) and slurs.

♩ = 148

OUT OF HARM'S WAY

SWING
Paul Busby
PRS

Bb part

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of five staves of music. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staff to indicate the harmonic structure. The piece concludes with a double bar line.

Chord symbols: G# \emptyset , C#7(b9+5), F#m Δ , F#m Δ , C# \emptyset , F#7(b9+5), Bm Δ , G# \emptyset , C#7(b9+5), D Δ (+11), Bm7, D Δ /C#, C#7(b9+5), F#m Δ , G# \emptyset /C#, F#m.

FORBIDDEN FRUIT

RUMBA/BEGUINE
Paul Busby
PRS

$\text{♩} = 120$

Bb part

A^{Δ} $B^{\flat}9(-5)$

A^{Δ} $B^{\flat}13(-5)$

A^{Δ} $B^{\flat}13(-5)$ A^{Δ} $B^{\flat}13(-5)$

A^6 $B^{\flat}9(-5)$ A^{Δ}

$E7(\flat 9-5)$ A^{Δ}

$B^{\flat}9$ A^{Δ}

$B^{\flat}13(-5)$ A^{Δ} $B^{\flat}13$

A^{Δ} $B^{\flat}13$ A^6 $B^{\flat}9(-5)$

$B7(\sharp 9+5)$ B°/E $E7(\flat 9+5)$

A^6 F^9 B° $E7(-5)$

CODA

after solos, DC al Φ

A^{Δ}

♩ = 128

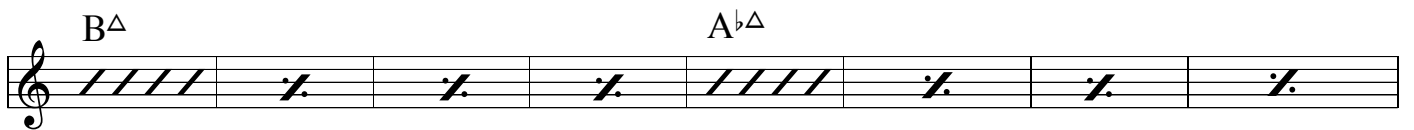
Bb part

DOUBLE TAKE

STRAIGHT 8'S
Paul Busby
PRS

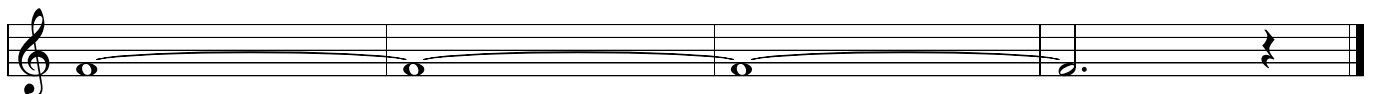


solos
swing



CODA

after solos, DC al



♩ = 100

NOVEMBER

BALLAD
STRAIGHT 8'S
Paul Busby
PRS

Bb part

The musical score for the Bb part of 'November' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 12 staves of music. The first four staves contain the main melody, featuring several triplet markings. The fifth staff begins a section marked 'Double tempo - swing'. The remaining staves are primarily chordal accompaniment, with various chord symbols such as Cm6, CmΔ, B7(#9+5), Em7, E, E♭Δ(+5), A∅/E♭, GΔ/D, A∅/D, GΔ, CΔ, B7(#9+5), CmΔ, F13(+11), F#∅, B7(#9+5), Em11, A13, Am9, A∅/D, G, (A∅/G), and G7(-5). The score concludes with a double bar line and the instruction 'repeat for solos & tune again'.

Double tempo - swing

repeat for solos & tune again

♩ = 160

Bb part

ADDRESS THE STRESS

SWING
Paul Busby
PRS

A^Δ Em⁷

Em⁷ A^Δ

Bm¹¹ E⁷ A^Δ Em⁷

A^Δ Bm¹¹ E⁹ A^{7sus4}

A⁹ D⁹ C^{#m7} F^{#m11} Bm⁷ E^{7sus4}

A E^{7sus4} A / Dm⁷ G¹³ C Am¹¹ B[∅] F^Δ

E^{7(b9)} B[∅] E^{7(b9)} / A^Δ Em⁷

A⁹ D^Δ / Dm⁷ G⁷ C F^Δ

Bm⁷ / E⁷ Bm¹¹ C^{#m7} D^{Δ(+11)} E^{7sus4} E⁷ A D⁷ Bm⁷ E^{7sus4} A (E^{7sus4})

piano

HARUM SCARUM

Paul Busby
PRS

♩ = 100

Bb part

A7(b9-5)

D7(b9+5)

C13(-5)

B7(b9-5)E7(b9-5)

A13(b9)

FOR TENORS

(written for 2 or more tenor saxes)

SWING
Paul Busby
PRS

♩ = 192

Bb part

The musical score is written for a tenor saxophone in B-flat major (Bb part). It is in 4/4 time and has a swing feel. The tempo is indicated as 192 beats per minute. The score consists of 11 staves of music. The key signature starts with one flat (Bb) and changes to two flats (Bbb) in the eighth staff. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked 'tr' and a triplet marked '3'. The piece concludes with a final cadence.

FOR TENORS continued

Bb part

Five staves of musical notation for the Bb part. The first staff begins with a treble clef and a key signature of two flats. The music consists of a series of eighth and sixteenth notes, often beamed together, with various articulation marks such as accents (>) and slurs. The second staff contains a whole rest followed by a series of eighth notes. The third and fourth staves continue the melodic line with similar rhythmic patterns. The fifth staff concludes with a double bar line and a repeat sign.

solos

G⁷sus⁴

A single staff of music for the solo section. It begins with a treble clef and a key signature of two flats. The first measure is marked with a repeat sign and the instruction "1st time only". The music features a series of eighth notes, some with accents, and a final note with a fermata. Above the staff, there are several musical symbols including a sharp sign (#), a trill symbol (tr), and a fermata symbol (⊕).

E^bm

A single staff of music for the Ebm chord section. It consists of four measures, each containing a slash (/) and a repeat sign (∞).

Bm

A single staff of music for the Bm chord section. It consists of four measures, each containing a slash (/) and a repeat sign (∞).

A^bm

A single staff of music for the Abm chord section. It consists of four measures, each containing a slash (/) and a repeat sign (∞).

after solos, DC al ⊕

CODA

Two staves of musical notation for the CODA section. The first staff begins with a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes with various articulation marks. The second staff continues the melodic line, ending with a double bar line and a fermata symbol.

SCALE
CHORD

BOTH OF THEM

Bb Pitch

$\frac{C}{C^\Delta}$	G ¹¹	C ^Δ	G ¹¹	C ^Δ	Dm ⁷ (C bass) / C ^Δ
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$\frac{Cm}{B^7}$	$\frac{Fm}{E^7}$	$\frac{C}{F^\Delta}$	$\frac{Fm}{B^{b7}}$	$\frac{C}{Am^7}$	$\frac{Fm}{Fm(A^b\ bass)}$
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$\frac{C}{C^\Delta(G\ bass)}$	G ¹¹ / G ⁷ (F bass)	Em ⁷ / Am ⁷	$\frac{Fm}{Fm^\Delta} / B^{b7}$	$\frac{C}{Am^7} / Dm^7$	G ¹¹ / G ⁷
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1		2			
C ^Δ	G ¹¹	$\frac{F}{Gm^7}$	C ¹¹	F ^Δ	$\frac{Fm}{E^7}$

$\frac{C}{Am^7}$	$\frac{Fm}{Fm(A^b\ bass)}$	$\frac{C}{C^\Delta(G\ bass)}$	Dm ⁷ Em ⁷ F ^Δ	$\frac{F}{Gm^7}$	C ¹¹	F ^Δ
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$\frac{Fm}{B^{b7}}$	$\frac{C}{Am^7}$	$\frac{Fm}{D^\emptyset}$	$\frac{C}{C^\Delta(G\ bass)}$	G ¹¹	$\frac{F}{C^{11}}$	C ⁷ Gm ⁷ C ⁷	F ^Δ
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$\frac{C}{Dm^7} / G^{11}$	C ^Δ	$\frac{Cm}{B^7}$	$\frac{Fm}{B^{b7}}$	$\frac{C}{Am^7}$	$\frac{Fm}{Fm(A^b\ bass)}$	$\frac{C}{Dm^7} / G^7$	C ^Δ	$\frac{Fm}{G^{11}}$
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or to avoid tag play this line instead

Ⓞ

$\frac{C}{Dm^7} / G^{11}$	C ^Δ	$\frac{Fm}{G^{11}}$	Ⓞ
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**SCALE
CHORD**

ALTAR NATIVES

Bb Pitch

: D ^Δ	$\frac{Dm}{C\#7}$	$\frac{D}{F\#m7}$	Dm ⁶ (F bass)
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$\frac{D}{Em7}$	$\frac{Dm}{A7}$	D ⁶ D ⁶ (F# bass)	$\frac{Dm}{G7}$ A ⁷
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D ⁶	$\frac{Dm}{B\emptyset}$ Em ⁷	D ^Δ (A bass)	$\frac{Dm}{G7}$
----------------	---	-------------------------	-----------------

$\frac{D}{F\#m7}$ Bm ⁷	$\frac{Dm}{Em7}$ A ⁷	$\frac{D}{D6}$ / Em ⁷ (D bass) D ⁶	$\frac{Dm}{C\#7}$
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$\frac{D}{F\#m5}$	C# [∅] (G bass)	F#m ⁵	∴
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$\frac{Dm}{F\Delta(+5)}$	B [∅]	E ¹¹	A ¹¹ A ⁷
--------------------------	----------------	-----------------	--------------------------------

D ⁶	$\frac{Dm}{G7}$	$\frac{D}{F\#m7}$ / Em ⁷ D ^Δ	$\frac{Dm}{C\#7}$
----------------	-----------------	--	-------------------

$\frac{D}{F\#m7}$ Bm ⁷	$\frac{Dm}{Em7}$ A ⁷	$\frac{D}{D6}$ A ¹¹	D ⁶ $\frac{Dm}{A11}$:
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using just D major & D minor scales
(F#m5 = F#m triad)

**SCALE
CHORD**

MAJOR MAJOR

Bb Pitch

$\frac{G}{D^{11}}$	D ⁷	G ⁶	∕
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D ¹¹	∕	G ⁶	∕
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D ¹¹	D ⁷	G ⁶	$\frac{D}{Em^7}$ A ⁷
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D ⁶	A ⁷	$\frac{G}{Am^7}$	D ⁷
----------------	----------------	------------------	----------------

Am ⁷	D ⁷	G ⁶	∕
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$\frac{D}{D^6 (A \text{ bass})}$	Em ⁷ A ⁷	$\frac{G}{D^{11}}$	D ⁷
----------------------------------	--------------------------------	--------------------	----------------

D ¹¹	D ⁷	G ⁶	$\frac{D}{Em^7}$
-----------------	----------------	----------------	------------------

$\frac{D}{A^7}$	$\frac{G}{Am^7}$ D ⁷	G ⁶	∕ :
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using just G major and D major scales

**SCALE
CHORD**

BEHIND YOU

Bb Pitch

$\frac{\text{DWT}}{\text{D7(+5)}}$	C7(+5)	B \flat 7(+5)	C7(+5)
D7(+5)	E7(+5)	F \sharp 7(+5)	E7(+5)
D7(+5)	C7(+5)	B \flat 7(+5)	C7(+5)
D7(+5)	E7(+5)	F \sharp 7(+5)	G \sharp 7(+5)
$\frac{\text{E}\flat\text{WT}}{\text{G7(+5)}}$	F7(+5)	E \flat 7(+5)	F7(+5)
G7(+5)	A7(+5)	B7(+5)	C \sharp 7(+5)
$\frac{\text{DWT}}{\text{F}\sharp\text{7(+5)}}$	G \sharp 7(+5)	F \sharp 7(+5)	G \sharp 7(+5)
$\frac{\text{E}\flat\text{WT}}{\text{A7(+5)}}$	G7(+5)	F7(+5)	E \flat 7(+5)
$\frac{\text{DWT}}{\text{D7(+5)}}$	E7(+5)	F \sharp 7(+5)	G \sharp 7(+5)
B \flat 7(+5)	C7(+5)	D7(+5)	$\frac{\text{E}\flat\text{WT}}{\text{E}\flat\text{7(+5)}}$:

using just the 2 whole-tone scales

SCALE
CHORD

OUT OF HARM'S WAY

Bb Pitch

$\text{F}\#\text{mH}$ $\text{G}\#\emptyset$	$\text{C}\#\text{7}$	$\text{F}\#\text{m}\Delta$	z
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BmH $\text{C}\#\emptyset$	$\text{F}\#\text{7}$	$\text{Bm}\Delta$	z
---------------------------------------	----------------------	-------------------	------------

$\text{F}\#\text{mH}$ $\text{G}\#\emptyset$	$\text{C}\#\text{7}$	$\text{D}\Delta$	$\text{Bm}\text{7}$
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$\text{D}\Delta$ ($\text{C}\#\text{ bass}$)	$\text{C}\#\text{7}$	$\text{F}\#\text{m}\Delta$ $\text{G}\#\emptyset$ ($\text{C}\#\text{ bass}$)	$\text{F}\#\text{m}\text{5}$:
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using just **F#** harmonic minor and **B** harmonic minor scales

F#m5 = F# minor triad

**SCALE
CHORD**

FORBIDDEN FRUIT

Bb Pitch

: A Δ	∕	$\frac{Fm}{B^b7}$	∕
A Δ	∕	$\frac{Fm}{B^b7}$	∕
A Δ	$\frac{Fm}{B^b7}$	A Δ	$\frac{Fm}{B^b7}$
A Δ	$\frac{Fm}{B^b7}$	A Δ	$\frac{Fm}{E^7}$
A Δ	∕	$\frac{Fm}{B^b7}$	∕
A Δ	∕	$\frac{Fm}{B^b7}$	∕
A Δ	$\frac{Fm}{B^b7}$	A Δ	$\frac{Fm}{B^b7}$
A Δ	$\frac{Fm}{B^b7}$	$\frac{Cm}{B^7}$	∕
$\frac{Dm^{(7)}}{E^{11}}$	$\frac{Fm}{E^7}$	$\frac{A}{A^6}$	$\frac{Cm}{F^7}$
$\frac{Dm^{(7)}}{B^{\emptyset}}$	$\frac{Fm}{E^7}$:	

**SCALE
CHORD**

NOVEMBER

Bb Pitch

: $\frac{Cm}{Cm^\Delta}$	Cm^6	Cm^Δ	Cm^6
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Cm^Δ	Cm^6	B^7	\neq
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$\frac{G}{Em^7}$	C^Δ (E bass)	$\frac{Cm}{E^{b(+5)}}$	A^\emptyset (E ^b bass)
------------------	---------------------	------------------------	-------------------------------------

$\frac{G}{G^\Delta}$ (D bass)	$\frac{Cm}{D^{11}}$	$\frac{G}{G^\Delta}$	C^Δ
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$\frac{Cm}{B^7}$	\neq	\neq	\neq
------------------	--------	--------	--------

Cm^Δ	F^7	$\frac{Am}{F^\#^\emptyset}$	$\frac{Cm}{B^7}$
-------------	-------	-----------------------------	------------------

$\frac{D}{Em^7}$	\neq	$\frac{Em}{A^7}$	\neq
------------------	--------	------------------	--------

$\frac{G}{Am^7}$	$\frac{Cm}{D^{11}}$	$\frac{G}{G^6}$	$\frac{Cm}{A^\emptyset}$ (G bass) G^7 :
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**SCALE
CHORD**

ADDRESS THE STRESS

Bb Pitch

||: A Δ | / | Em⁷ | / |

| A Δ | Em⁷ | $\frac{A}{A\Delta}$ | Bm⁷ E⁷ ||

| A Δ | / | Em⁷ | / |

| $\frac{A}{A\Delta}$ | Bm⁷ E⁷ | $\frac{D}{A^{11}}$ | A⁷ ||

| D Δ | $\frac{A}{C\#m^7}$ F $\#m^7$ | Bm⁷ E⁷ | A Δ E¹¹ A Δ / |

| $\frac{C}{Dm^7}$ G⁷ | C Δ Am⁷ | B \emptyset F Δ | E⁷ B \emptyset E⁷ / ||

| A Δ | / | $\frac{D}{Em^7}$ | A⁷ | D Δ / $\frac{C}{Dm^7}$ G⁷ | C Δ F Δ |

| $\frac{A}{Bm^7}$ / E⁷ Bm⁷ | C $\#m^7$ D Δ E⁷ / | A Δ $\frac{G/C}{D^7}$ | $\frac{A}{Bm^7}$ E¹¹ A Δ E¹¹ :||

SCALE
CHORD

HARUM-SCARUM

Bb Pitch

$\frac{B^b m H}{A^7}$	∕	∕	∕
-----------------------	---	---	---

∕	∕	∕	∕
---	---	---	---

$\frac{AmH}{G\#7}$	∕	∕	∕
--------------------	---	---	---

$\frac{Dm}{C\#7}$	∕	$\frac{Gm}{C^7}$	$\frac{Cm}{B^7}$ $\frac{Fm}{E^7}$
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$\frac{B^b m H}{A^7}$	∕	∕	∕ :
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♩ = 120

BOTH OF THEM

JAZZ WALTZ
(SWING)
Paul Busby
PRS

E♭ part

G^Δ Am⁷/_D G^Δ Am⁷/_D G^Δ

Am⁷/_G / G⁶ F^{#7(b9+5)} B^{7(#9+5)} C⁶ F⁷⁽⁻⁵⁾

Em⁹ Cm⁶/_{E♭} G^Δ/_D Am⁷/_D / D⁷/_C Bm⁷ / Em⁷

Cm⁶ / F⁷ Em⁷ / Am⁹ D^{7sus4} / D⁷ 1 G^Δ Am¹¹/_D

2 Dm⁷ G^{7sus4} C^Δ B^{7(#9+5)} Em⁷

Cm⁶/_{E♭} G^Δ/_D Am⁷ Bm⁷ C^Δ Dm⁷ G^{7sus4}

C^Δ F⁹⁽⁻⁵⁾ Em⁷ Cm⁶/_{E♭}

G^Δ/_D Am⁷/_D Dm⁷/_G G⁷ G^{7sus4} G⁷ C^Δ

*to avoid tag in solos
repeat after this bar*

Am⁹ / D⁹ G⁶ with tag: F^{#7(#9+5)} F⁹⁽⁻⁵⁾ Em⁷
without tag: D^{7sus4}

Cm⁶/_{E♭} Am⁹/_D / D⁷ G⁶ (A[∅]/_D)

ALTAR NATIVES

♩ = 115

E♭ part

BOSSA
Paul Busby
PRS

A⁶ G^{#7(#9+5)} C^{#m7} Am⁶/_C

Bm¹¹ E⁹⁽⁺⁵⁾ A⁶ A⁶/_{C#} D⁹ E⁹⁽⁺⁵⁾

A⁶ F^{#∅} Bm¹¹ A^Δ/_E D⁹

C^{#m7} F^{#m7} Bm¹¹ E⁹⁽⁺⁵⁾ A⁶ Bm⁷/_A A⁶ G^{#7(b9+5)}

C^{#m} G^{#∅}/_D D^Δ/_{C#} C^{#m}

C^{Δ(+5)} F^{#∅} F^{#∅}/_B E^{7sus4} E⁹⁽⁺⁵⁾

A⁶ D⁹ C^{#m7} / Bm¹¹ A⁶ G^{#7(#9+5)}

C^{#m7} F^{#m9} Bm¹¹ E⁹⁽⁺⁵⁾ A⁶ Bm⁷/_E A⁶ (Bm⁷/_E)

♩ = 110

MAJOR MAJOR

SAMBA
Paul Busby
PRS

E♭ part A7sus4

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. There are rests and slurs throughout. Chord symbols above the staff include A7sus4, D, and another A7sus4.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with a quarter note G4, followed by a half note A4. There are rests and slurs. Chord symbols above the staff include A7sus4, D, and another A7sus4.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. There are rests and slurs. Chord symbols above the staff include A7sus4, D, Bm7, and E9.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with a quarter note G4, followed by a half note A4. There are rests and slurs. Chord symbols above the staff include A, E7, Em11, and A7.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. There are rests and slurs. Chord symbols above the staff include Em7, A7, D, and another A7.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. There are rests and slurs. Chord symbols above the staff include A/E, Bm7, E7, A7sus4 (with a trill), and A9.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. There are rests and slurs. Chord symbols above the staff include A7sus4, A7, D, and Bm7.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. There are rests and slurs. Chord symbols above the staff include E7, A7, D, and another A7.

OUT OF HARM'S WAY

SWING
Paul Busby
PRS

♩ = 148

E♭ part

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of five staves of music. The notes are: Staff 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Staff 2: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Staff 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Staff 4: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Staff 5: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The score includes various chord symbols: D#∅, G#7(b9+5), C#mΔ, C#mΔ, G#∅, C#7(b9+5), F#mΔ, D#∅, G#7(b9+5), AΔ(+11), F#m7, AΔ/G#, G#7(b9+5), C#mΔ, D#∅/F#, and C#m.

♩ = 120

FORBIDDEN FRUIT

RUMBA/BEGUINE

Paul Busby

PRS

E♭ part

E Δ F9(-5)

E Δ F13(-5)

E Δ F13(-5) E Δ F13(-5)

E6 F9(-5) E Δ

B7(b9-5) E Δ

F9 E Δ

F13(-5) E Δ F13

E Δ F13 E6 F9(-5)

F#7(#9+5) F#ø B B7(b9+5)

E6 C9 F#ø B7(-5)

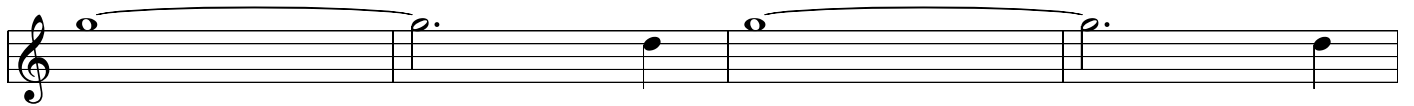
CODA E6 after solos, DC al Φ

♩ = 128

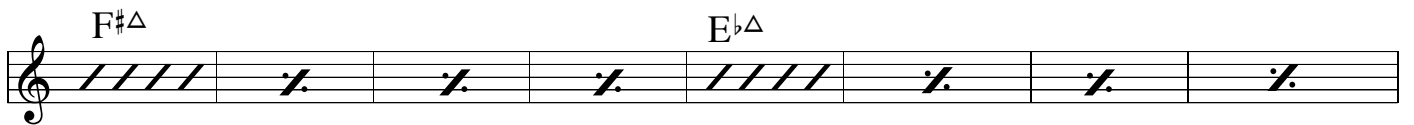
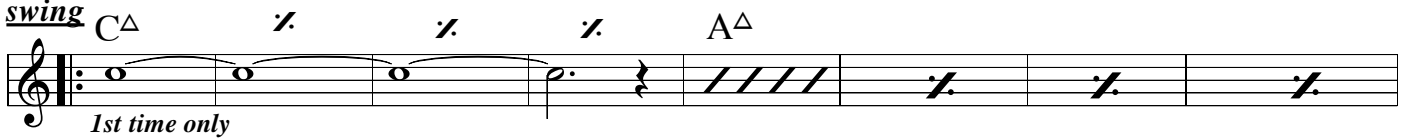
DOUBLE TAKE

STRAIGHT 8'S
Paul Busby
PRS

E♭ part

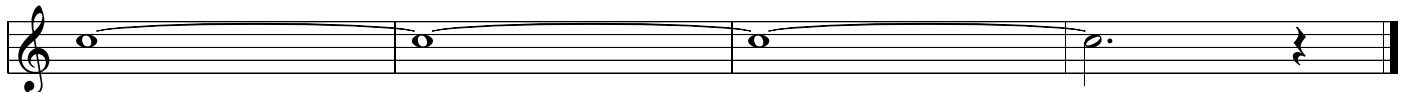


solos
swing



CODA

after solos, DC al



♩ = 100

E_b part

NOVEMBER

BALLAD
STRAIGHT 8'S
Paul Busby
PRS

The first three staves of musical notation for the Eb part of 'November'. The music is in 4/4 time and features a melodic line with several triplet markings (indicated by a '3' in a circle) and slurs. The key signature is one flat (Bb).

Double tempo - swing

The fourth staff of musical notation for the Eb part of 'November', continuing the melodic line with triplet markings and slurs.

The fifth staff of musical notation for the Eb part of 'November', including a repeat sign and a fermata. Chord symbols Gm⁶ and Gm^Δ are placed above the staff.

The sixth staff of musical notation for the Eb part of 'November', including a repeat sign and a fermata. Chord symbols Gm⁶ and F#7(#9+5) are placed above the staff.

The seventh staff of musical notation for the Eb part of 'November', including a repeat sign and a fermata. Chord symbols Bm⁷, G^{Δ(-5)}, and B^bΔ(+5) are placed above the staff.

The eighth staff of musical notation for the Eb part of 'November', including a repeat sign and a fermata. Chord symbols E[∅]/B^b, D^Δ/A, E[∅]/A, and D^Δ are placed above the staff.

The ninth staff of musical notation for the Eb part of 'November', including a repeat sign and a fermata. Chord symbols G^Δ and F#7(#9+5) are placed above the staff.

The tenth staff of musical notation for the Eb part of 'November', including a repeat sign and a fermata. Chord symbols Gm^Δ, C¹³⁽⁺¹¹⁾, and C#[∅] are placed above the staff.

The eleventh staff of musical notation for the Eb part of 'November', including a repeat sign and a fermata. Chord symbols F#7(#9+5), Bm¹¹, and E¹³ are placed above the staff.

The twelfth staff of musical notation for the Eb part of 'November', including a repeat sign and a fermata. Chord symbols Em⁹, E[∅]/A, D, and (E[∅]/D D7(-5)) are placed above the staff.

repeat for solos & tune again

♩ = 160

E♭ part

ADDRESS THE STRESS

SWING
Paul Busby
PRS

E^Δ Bm⁷
 E^Δ Bm⁷ E^Δ
 F[♯]m¹¹ B⁷ E^Δ Bm⁷
 E^Δ F[♯]m¹¹ B⁹ E⁷sus⁴
 E⁹ A^Δ G[♯]m⁷ C[♯]m¹¹ F[♯]m⁷ B⁷sus⁴
 E B⁷sus⁴ E / Am⁷ D¹³ G Em¹¹ F[♯]∅ C^Δ
 B⁷(b⁹) F[♯]∅ B⁷(b⁹) / E^Δ Bm⁷
 E⁹ A^Δ / Am⁷ D⁷ G C^Δ
 F[♯]m⁷ / B⁷F[♯]m¹¹ G[♯]m¹¹ A^Δ(+11) B⁷sus⁴ B⁷ E A⁷ F[♯]m⁷ B⁷sus⁴ E (B⁷sus⁴)

piano

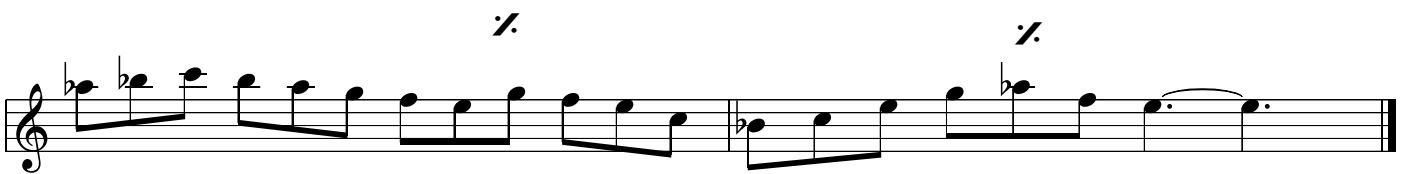
HARUM SCARUM

Paul Busby
PRS

♩ = 100

E♭ part

E7(♭9-5)



FOR TENORS continued

Eb part

The musical score for the Eb part consists of several staves. The first five staves contain the main melodic line with various ornaments and dynamics. The sixth staff is labeled "solos" and includes a first ending marked "1st time only". The seventh staff is marked with the chord D^{11} . The eighth, ninth, and tenth staves are marked with the chords $B^b m$, $F^{\#} m$, and $E^b m$ respectively and contain slash notation. A box labeled "after solos, DC al \oplus " is positioned above the final staff of this section.

CODA

The CODA section consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melodic line, ending with a fermata.

SCALE
CHORD

BOTH OF THEM

Eb Pitch

$\frac{G}{G^\Delta}$	D ¹¹	G ^Δ	D ¹¹	G ^Δ	Am ⁷ (G bass) / G ^Δ
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$\frac{Gm}{F\#7}$	$\frac{Cm}{B7}$	$\frac{G}{C^\Delta}$	$\frac{Cm}{F7}$	$\frac{G}{Em7}$	$\frac{Cm}{Cm(E\flat\text{ bass})}$
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$\frac{G}{G^\Delta(D\text{ bass})}$	D ¹¹ / D ⁷ (C bass)	Bm ⁷ / Em ⁷	$\frac{Cm}{Cm^\Delta}$ / F ⁷	$\frac{G}{Em7}$ / Am ⁷	D ¹¹ / D ⁷
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1		2			
G ^Δ	D ¹¹	$\frac{C}{Dm7}$	G ¹¹	C ^Δ	$\frac{Cm}{B7}$

$\frac{G}{Em7}$	$\frac{Cm}{Cm(E\flat\text{ bass})}$	$\frac{G}{G^\Delta(D\text{ bass})}$	Am ⁷ Bm ⁷ C ^Δ	$\frac{C}{Dm7}$	G ¹¹	C ^Δ
-----------------	-------------------------------------	-------------------------------------	--	-----------------	-----------------	----------------

$\frac{Cm}{F7}$	$\frac{G}{Em7}$	$\frac{Cm}{A^\emptyset}$	$\frac{G}{G^\Delta(D\text{ bass})}$	D ¹¹	$\frac{C}{G11}$	G ⁷ Dm ⁷ G ⁷	C ^Δ
-----------------	-----------------	--------------------------	-------------------------------------	-----------------	-----------------	---	----------------

$\frac{G}{Am7 / D11}$	G ^Δ	$\frac{Gm}{F\#7}$	$\frac{Cm}{F7}$	$\frac{G}{Em7}$	$\frac{Cm}{Cm(E\flat\text{ bass})}$	$\frac{G}{Am7 / D7}$	G ^Δ	$\frac{Cm}{D11}$
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or to avoid tag play this line instead

Ⓢ

$\frac{G}{Am7 / D11}$	G ^Δ	$\frac{Cm}{D11}$	Ⓢ
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**SCALE
CHORD**

ALTAR NATIVES

Eb Pitch

: A ^Δ	$\frac{\text{Am}}{\text{G}\sharp 7}$	$\frac{\text{A}}{\text{C}\sharp \text{m} 7}$	Am ⁶ (C bass)
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$\frac{\text{A}}{\text{Bm} 7}$	$\frac{\text{Am}}{\text{E} 7}$	A ⁶ A ⁶ (C [♯] bass)	$\frac{\text{Am}}{\text{D} 7}$ E ⁷
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A ⁶	$\frac{\text{Am}}{\text{F}\sharp \emptyset}$ Bm ⁷	A ^Δ (E bass)	$\frac{\text{Am}}{\text{D} 7}$
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$\frac{\text{A}}{\text{C}\sharp \text{m} 7}$ F [♯] m ⁷	$\frac{\text{Am}}{\text{Bm} 7}$ E ⁷	$\frac{\text{A}}{\text{A} 6}$ / Bm ⁷ (A bass) A ⁶	$\frac{\text{Am}}{\text{G}\sharp 7}$
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$\frac{\text{A}}{\text{C}\sharp \text{m} 5}$	G [♯] ∅ (D bass)	C [♯] m ⁵	∴
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$\frac{\text{Am}}{\text{C}\Delta(+5)}$	F [♯] ∅	B ¹¹	E ¹¹ E ⁷
--	------------------	-----------------	--------------------------------

A ⁶	$\frac{\text{Am}}{\text{D} 7}$	$\frac{\text{A}}{\text{C}\sharp \text{m} 7}$ / Bm ⁷ A ^Δ	$\frac{\text{Am}}{\text{G}\sharp 7}$
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$\frac{\text{A}}{\text{C}\sharp \text{m} 7}$ F [♯] m ⁷	$\frac{\text{Am}}{\text{Bm} 7}$ E ⁷	$\frac{\text{A}}{\text{A} 6}$ E ¹¹	A ⁶ $\frac{\text{Am}}{\text{E} 11}$:
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using just A major & A minor scales
(C[♯]m⁵ = C[♯]m triad)

**SCALE
CHORD**

MAJOR MAJOR

E_b Pitch

: $\frac{D}{A^{11}}$	A ⁷	D ⁶	\neq
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A ¹¹	\neq	D ⁶	\neq
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A ¹¹	A ⁷	D ⁶	$\frac{A}{Bm^7}$ E ⁷
-----------------	----------------	----------------	---------------------------------

A ⁶	E ⁷	$\frac{D}{Em^7}$	A ⁷
----------------	----------------	------------------	----------------

Em ⁷	A ⁷	D ⁶	\neq
-----------------	----------------	----------------	--------

$\frac{A}{A^6 (E \text{ bass})}$	Bm ⁷ E ⁷	$\frac{D}{A^{11}}$	A ⁷
----------------------------------	--------------------------------	--------------------	----------------

A ¹¹	A ⁷	D ⁶	$\frac{A}{Bm^7}$
-----------------	----------------	----------------	------------------

$\frac{A}{E^7}$	$\frac{D}{Em^7}$ A ⁷	D ⁶	\neq :
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using just D major and A major scales

**SCALE
CHORD**

BEHIND YOU

E_b Pitch

A WT A 7(+5)	G 7(+5)	F 7(+5)	G 7(+5)
A 7(+5)	B 7(+5)	C #7(+5)	B 7(+5)
A 7(+5)	G 7(+5)	F 7(+5)	G 7(+5)
A 7(+5)	B 7(+5)	C #7(+5)	D #7(+5)
B ^b WT D 7(+5)	C 7(+5)	B ^b 7(+5)	C 7(+5)
D 7(+5)	E 7(+5)	F #7(+5)	G #7(+5)
A WT C #7(+5)	D #7(+5)	C #7(+5)	D #7(+5)
B ^b WT E 7(+5)	D 7(+5)	C 7(+5)	B ^b 7(+5)
A WT A 7(+5)	B 7(+5)	C #7(+5)	D #7(+5)
F 7(+5)	G 7(+5)	A 7(+5)	B ^b WT B ^b 7(+5) :

using just the 2 whole-tone scales

SCALE
CHORD

OUT OF HARM'S WAY

E♭ Pitch

$\begin{array}{c} \text{C}\sharp\text{mH} \\ \text{D}\sharp\emptyset \end{array}$	G \sharp 7	C \sharp m Δ	∕
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$\begin{array}{c} \text{F}\sharp\text{mH} \\ \text{G}\sharp\emptyset \end{array}$	C \sharp 7	F \sharp m Δ	∕
---	--------------	-----------------------	---

$\begin{array}{c} \text{C}\sharp\text{mH} \\ \text{D}\sharp\emptyset \end{array}$	G \sharp 7	A Δ	F \sharp m7
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A Δ (G \sharp bass)	G \sharp 7	C \sharp m Δ D \sharp \emptyset (G \sharp bass)	C \sharp m5 :
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using just C \sharp harmonic minor and F \sharp harmonic minor scales

C \sharp m5 = C \sharp minor triad

**SCALE
CHORD**

FORBIDDEN FRUIT

E_b Pitch

 : E ^Δ	∕	$\frac{\text{Cm}}{\text{F}^7}$	∕		
E ^Δ	∕	$\frac{\text{Cm}}{\text{F}^7}$	∕		
E ^Δ	$\frac{\text{Cm}}{\text{F}^7}$	E ^Δ	$\frac{\text{Cm}}{\text{F}^7}$		
E ^Δ	$\frac{\text{Cm}}{\text{F}^7}$	E ^Δ	$\frac{\text{Cm}}{\text{B}^7}$		
E ^Δ	∕	$\frac{\text{Cm}}{\text{F}^7}$	∕		
E ^Δ	∕	$\frac{\text{Cm}}{\text{F}^7}$	∕		
E ^Δ	$\frac{\text{Cm}}{\text{F}^7}$	E ^Δ	$\frac{\text{Cm}}{\text{F}^7}$		
E ^Δ	$\frac{\text{Cm}}{\text{F}^7}$	$\frac{\text{Gm}}{\text{F}\#^7}$	∕		
$\frac{\text{Am}^{(7)}}{\text{B}^{11}}$	$\frac{\text{Cm}}{\text{B}^7}$	$\frac{\text{E}}{\text{E}^6}$	$\frac{\text{Gm}}{\text{C}^7}$	$\frac{\text{Am}^{(7)}}{\text{F}\#\emptyset}$	$\frac{\text{Cm}}{\text{B}^7}$

**SCALE
CHORD**

NOVEMBER

E_b Pitch

: $\frac{Gm}{Gm^\Delta}$	Gm^6	Gm^Δ	Gm^6
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Gm^Δ	Gm^6	$F\#7$	$\cancel{\quad}$
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$\frac{D}{Bm^7}$	G^Δ (B bass)	$\frac{Gm}{B^{b(+5)}}$	E^\emptyset (B ^b bass)
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$\frac{D}{D^\Delta}$ (A bass)	$\frac{Gm}{A^{11}}$	$\frac{D}{D^\Delta}$	G^Δ
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$\frac{Gm}{F\#7}$	$\cancel{\quad}$	$\cancel{\quad}$	$\cancel{\quad}$
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Gm^Δ	C^7	$\frac{Em}{C\#\emptyset}$	$\frac{Gm}{F\#7}$
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$\frac{A}{Bm^7}$	$\cancel{\quad}$	$\frac{Bm}{E^7}$	$\cancel{\quad}$
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$\frac{D}{Em^7}$	$\frac{Gm}{A^{11}}$	$\frac{D}{D^6}$	$\frac{Gm}{E^\emptyset}$ (D bass) D^7
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**SCALE
CHORD**

ADDRESS THE STRESS

E_b Pitch

||: E^Δ | / | Bm⁷ | / |

| E^Δ | Bm⁷ | $\frac{E}{E^{\Delta}}$ | F[#]m⁷ B⁷ ||

| E^Δ | / | Bm⁷ | / |

| $\frac{E}{E^{\Delta}}$ | F[#]m⁷ B⁷ | $\frac{A}{E^{11}}$ | E⁷ ||

| A^Δ | $\frac{E}{G^{\#}m^7}$ C[#]m⁷ | F[#]m⁷ B⁷ | E^Δ B¹¹ E^Δ / |

| $\frac{G}{Am^7}$ D⁷ | G^Δ Em⁷ | F[#]∅ C^Δ | B⁷ F[#]∅ B⁷ / ||

| E^Δ | / | $\frac{A}{Bm^7}$ | E⁷ | A^Δ / $\frac{G}{Am^7}$ D⁷ | G^Δ C^Δ |

| $\frac{E}{F^{\#}m^7}$ / B⁷ F[#]m⁷ | G[#]m⁷ A^Δ B⁷ / | E^Δ $\frac{D/G}{A^7}$ | $\frac{E}{F^{\#}m^7}$ B¹¹ E^Δ B¹¹ :||

SCALE
CHORD

HARUM-SCARUM

E \flat Pitch

$\frac{FmH}{E^7}$	∕	∕	∕
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∕	∕	∕	∕
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$\frac{EmH}{E^b7}$	∕	∕	∕
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$\frac{Am}{A^b7}$	∕	$\frac{Dm}{G^7}$	$\frac{Gm}{F\#7}$ $\frac{Cm}{B^7}$
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$\frac{FmH}{E^7}$	∕	∕	∕ ∥
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