

Back In Your Own Back Yard

By AL JOLS

and

arr. by JOHNNY ...

1st Alto Sax

MODERATELY BRIGHT

The musical score is written for 1st Alto Sax in G major and 4/4 time. It consists of five sections labeled A through E. Section A begins with a dynamic of *f* and includes a *mf* marking. Section B includes a *SOLI* marking and a *mf* dynamic. Section C includes a *f* dynamic. Section D includes a *mf cresc.* marking and a *SOLI (RELAXED)* marking. Section E includes a *mf* dynamic. The score features various musical notations such as slurs, accents, and dynamic markings.

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~2~
1ST ALTO SAX

Musical score for 1st Alto Saxophone, measures 1-12. The score is written in treble clef with a key signature of two sharps (F# and C#). The music is divided into systems, each starting with a letter in a box (F, G, H, I, J). Measure numbers 1 through 12 are indicated at the beginning of each system. The score includes various musical notations such as slurs, accents, and dynamic markings. A '3' above a triplet of notes is present in measure 1. Dynamic markings include *mp cresc.*, *sfz > p*, *mf*, *sol*, and *f*. The piece concludes with a double bar line and repeat signs.

Back In Your Own Back Yard

By AL JO

2nd Alto Sax

arr. by JOHNNY WARRINGTON

The musical score is written for a 2nd Alto Saxophone in G major, 4/4 time. It consists of 11 staves of music. The first staff begins with a dynamic marking of *f*. The second staff contains a melodic line with accents. The third staff is marked with a boxed letter 'A' and a dynamic marking of *mf*. The fourth staff continues the melodic line. The fifth staff includes a *SOLI* marking and a dynamic marking of *mf*. The sixth staff is marked with a boxed letter 'B'. The seventh staff is marked with a boxed letter 'C' and a dynamic marking of *f*. The eighth staff is marked with a boxed letter 'D', a dynamic marking of *mf cresc.*, and a *SOLI (RELAXED)* marking. The ninth staff is marked with a boxed letter 'E'. The score concludes with a double bar line and a key signature change to two sharps (D major).

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~2~
2ND ALTO SAX

This musical score is for the 2nd Alto Saxophone part, spanning measures 1 through 10. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into ten systems, each starting with a lettered measure marker (F, G, H, I, J) in a box. The notation includes various rhythmic values such as eighth, quarter, and half notes, often beamed together. Dynamic markings include *mp*, *cresc.*, *sfz*, *f*, and *mf*. Performance instructions like *sol* and *mf* are also present. The score features several slurs and accents, and includes a triplet of eighth notes in measure 10. The piece concludes with a double bar line and repeat dots.

Back In Your Own Back Yard

1st Tenor Sax

By AL JOLI

arr.

by JOHNNY WARRINGTON

MODERATELY BRIGHT

The musical score is written for 1st Tenor Saxophone in a 4/4 time signature. It begins with a treble clef and a key signature of one flat (Bb). The tempo/style is marked 'MODERATELY BRIGHT'. The score is divided into five sections labeled A, B, C, D, and E. Section A starts with a dynamic marking of *mf*. Section B includes a *SOLO* marking. Section C is marked '2ND TEN.' and starts with a dynamic of *f*. Section D includes a *SOLO (RELAXED)* marking and a dynamic of *mf*. Section E starts with a dynamic of *mf cresc.* and ends with a *f* dynamic. The score features various musical notations including slurs, accents, and dynamic markings.

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~2~
1ST TENOR SAX

Handwritten musical score for 1st Tenor Saxophone, measures 1-10. 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 musical symbols such as slurs, accents, and dynamic markings.

Measures 1-2: Melodic line with a slur and a triplet of eighth notes in measure 2.

Measures 3-4: Continuation of the melodic line with slurs and accents.

Measures 5-6: Continuation of the melodic line with slurs and accents.

Measures 7-8: Continuation of the melodic line with slurs and accents.

Measures 9-10: Continuation of the melodic line with slurs and accents.

Section markers: F, G, H, I, J are placed at the beginning of measures 3, 5, 7, 9, and 11 respectively.

Dynamic markings: *mp*, *cresc.*, *mf*, *sol.*, *f*, *ff*.

Other markings: *1/2 > p*, *3* (triplet), *2* (accents), *3* (triplet).

Back In Your Own Back Yard

2nd Tenor Sax

MODERATELY BRIGHT

By AL JOLSON

and

arr. by JOHNNY WARRINGTON

The musical score is written for 2nd Tenor Saxophone in 4/4 time. It consists of five sections labeled A through E. Section A begins with a dynamic marking of *f* and includes a *mf* marking later. Section B includes a *mf* marking and a *SOLI* instruction. Section C includes a *f* marking and a *3RD TEN.* instruction. Section D includes a *mf CRASC.* marking and a *SOLI (RELAXED)* instruction. Section E includes a *mf* marking. The score features various musical notations including slurs, accents, and dynamic markings.

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~2~
2ND TENOR SAX

Musical score for 2nd Tenor Saxophone, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 12 measures, each starting with a lettered measure marker (F, G, H, I, J) in a box. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mp*, *cresc.*, *sfz > p*, *mf*, *SOLO*, and *f*. There are also articulation marks like accents (^) and slurs. A triplet of eighth notes is indicated with a '3' above it in measure 1. The score concludes with a double bar line and a fermata over the final note.

Back In Your Own Back Yard

Baritone Sax

By AL JOLSC
and
arr. by JOHNNY WARRINGTON

The musical score is written for Baritone Sax in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The first staff starts with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff continues the melody with various articulations like accents and slurs. Section A (marked with a box 'A') begins with a dynamic of *mf* and features a series of eighth-note patterns. Section B (marked with a box 'B') continues with similar rhythmic patterns. Section C (marked with a box 'C') is labeled '4TH TEN.' and includes a dynamic of *f*. Section D (marked with a box 'D') is labeled 'SOLO (RELAXED)' and starts with a dynamic of *mf* and a *cresc.* marking. Section E (marked with a box 'E') concludes the piece with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings throughout.

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-2-
BARITONE SAX

Measures F and G. Measure F contains a half note chord (F4, A4) and a quarter note chord (F4, A4). Measure G contains a half note chord (F4, A4) and a quarter note chord (F4, A4). The key signature is one sharp (F#).

Measures H and I. Measure H contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). Measure I contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The key signature is two sharps (F#, C#).

Measures J and K. Measure J contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). Measure K contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The key signature is two sharps (F#, C#).

Measures L and M. Measure L contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). Measure M contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The key signature is two sharps (F#, C#).

Measures N and O. Measure N contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). Measure O contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The key signature is two sharps (F#, C#).

Measures P and Q. Measure P contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). Measure Q contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The key signature is two sharps (F#, C#).

Back In Your Own Back Yard

By AL JOLSON

and

arr. by JOHNNY WARRINGTON

1st Trumpet

MODERATELY BRIGHT

The musical score is written for a 1st Trumpet part. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'MODERATELY BRIGHT'. The score consists of several systems of two staves each. The first system includes dynamic markings of *f* and *mf*. Section A is marked with a boxed 'A' and contains two staves of music. Section B is marked with a boxed 'B' and contains two staves of music, with a *f* marking. Section C is marked with a boxed 'C' and contains two staves of music, with a *f* marking and a '6' written above the second staff. Section D is marked with a boxed 'D' and contains two staves of music, with *mf* and *cresc.* markings. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

- 2 -
1ST TRUMPET

E **HARMON MUTE** 3 *mf*

F **OPEN** 7 **2ND TRPT. SOLO** *mf*

G

H 7 *f*

I *f*

J *ff* *f* *ff*

Back In Your Own Back Yard

By AL JOLSC

and DAVE DREYER

arr. by JOHNNY WARRINGTON

2nd Trumpet

MODERATELY BRIGHT

The first system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features eighth and quarter notes with various articulations such as accents and slurs. The bottom staff continues the melodic line with similar rhythmic patterns.

A

Section A is marked with a square 'A' in a box. It spans two staves and contains measures 5 through 12. The notation includes a variety of note values and rests, with dynamic markings such as *mf* and *f*. The key signature remains one sharp.

B

Section B is marked with a square 'B' in a box. It spans two staves and contains measures 13 through 18. The music features a mix of eighth and quarter notes, with dynamic markings including *mf* and *f*.

C

Section C is marked with a square 'C' in a box. It consists of two staves, with the top staff containing a whole rest for two measures (measures 19 and 20). A large number '6' is written above the staff, indicating a six-measure rest.

D

Section D is marked with a square 'D' in a box. It spans two staves and contains measures 21 through 24. The notation includes eighth and quarter notes with dynamic markings such as *mf*, *cresc.*, and *f*. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

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-2-
2ND TRUMPET

E **3** **HARMON MUTE** *mf*

F **OPEN** **7** **SOLO AD LIB.** *mf*

G

H **7** *f*

I

J

f **ff**

Back In Your Own Back Yard

3rd Trumpet

By AL JO

MODERATELY BRIGHT

arr. by JOHNNY WARRINGTON



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D ^{~2~}
3RD TRUMPET

mf *cresc.* *f*

E **HARMON MUTE**

mf

F **OPEN** **G**

H

mf *f*

I

mf *f*

J

f *ff*

f *ff*

Back In Your Own Back Yard

4th Trumpet

MODERATELY BRIGHT

By AL JOLSO

and

by JOHNNY WARRINGTON



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~2~
4TH TRUMPET

D

mf *cresc.* *f*

E

mf HARMON MUTE

F OPEN **G**

8 8

H

f 7

I

1

J

1 1

ff 1

Back In Your Own Back Yard

By AL JOLS

an

arr. by JOHNN

1st Trombone

Musical staff 1: Bass clef, 4/4 time signature. Starts with a dynamic marking of *f*. The first measure contains a whole note chord with a hat (^) above it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it.

Musical staff 2: Continuation of the first staff. The first measure has a quarter note with a hat (^) and a slur over it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it. A dynamic marking of *mf* is present at the end of the staff.

Musical staff 3: Starts with a boxed letter 'A'. The first measure has a quarter note with a hat (^) and a slur over it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it.

Musical staff 4: Continuation of the 'A' section. The first measure has a quarter note with a hat (^) and a slur over it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it.

Musical staff 5: Continuation of the 'A' section. The first measure has a quarter note with a hat (^) and a slur over it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it.

Musical staff 6: Continuation of the 'A' section. The first measure has a quarter note with a hat (^) and a slur over it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it. A dynamic marking of *f* is present at the end of the staff.

Musical staff 7: Starts with a boxed letter 'B'. The first measure has a quarter note with a hat (^) and a slur over it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it. A dynamic marking of *mf* is present at the beginning of the staff.

Musical staff 8: Continuation of the 'B' section. The first measure has a quarter note with a hat (^) and a slur over it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it. A dynamic marking of *mf* is present at the beginning of the staff. A boxed letter 'C' is present in the fifth measure.

Musical staff 9: Continuation of the 'B' section. The first measure has a quarter note with a hat (^) and a slur over it. The second measure has a quarter note with a hat (^) and a slur over it. The third measure has a quarter note with a hat (^) and a slur over it. The fourth measure has a quarter note with a hat (^) and a slur over it. The fifth measure has a quarter note with a hat (^) and a slur over it. The sixth measure has a quarter note with a hat (^) and a slur over it. The seventh measure has a quarter note with a hat (^) and a slur over it. The eighth measure has a quarter note with a hat (^) and a slur over it.

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-2-
1ST TROMBONE

D

cresc. *f*

E **F**

G

mp *cresc.* *sfz > p* *mf*

H

I

J

Back In Your Own Back Yard

2nd Trombone

MODERATELY BRIGHT

By AL JOLI

and

arr. by JOHNNY WARRINGTON

The musical score is written for a 2nd Trombone in 4/4 time. It consists of 11 staves of music. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff is marked with a box 'A' and contains a series of chords. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff is marked with a box 'B' and contains a series of chords. The eighth staff has a dynamic marking of *mf*. The ninth staff is marked with a box 'C' and contains a series of chords. The tenth staff has a dynamic marking of *mf*. The eleventh staff has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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2nd
2nd TROMBONE

D

cresc. *f*

E **F**

G

mp *sfz > p* *mf*

H

f

I

f

J

f

Back In Your Own Back Yard

By AL JOI

3rd Trombone

arr. by JOHNNY WARRINGTON

The musical score for the 3rd Trombone part consists of ten staves. The first staff begins with a dynamic marking of *f* and a slur over the first four notes. The second staff ends with a dynamic marking of *mf*. The third staff is marked with a box containing the letter 'A'. The fourth staff has a dynamic marking of *f* at the end. The fifth staff has a dynamic marking of *f* at the end. The sixth staff has a dynamic marking of *f* at the end. The seventh staff is marked with a box containing the letter 'B' and a dynamic marking of *mf*. The eighth staff has a dynamic marking of *mf* and a 'SOLO' marking above it. The ninth staff has a dynamic marking of *mf* and a box containing the letter 'C'. The tenth staff has a dynamic marking of *f* at the end. The score includes various musical notations such as slurs, accents, and dynamic markings.

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~2~
3RD TROMBONE

D

cresc. *f*

E **F**

G

mp *cresc.* *sfz > p* *mf*

H

I

J

K

Back In Your Own Back Yard

4th Trombone

MODERATELY BRIGHT

By AL JOLSON

and

arr. by JOHNNY

The first system of music consists of two staves. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of notes with accents and slurs, starting with a dynamic marking of *f*. The second staff continues the melody with similar notation and a dynamic marking of *mf* at the end.

Section A is marked with a square 'A' in a box at the beginning. It consists of four staves of music. The notation includes various note values, rests, and slurs. A dynamic marking of *f* appears at the end of the fourth staff.

Section B is marked with a square 'B' in a box at the beginning. It consists of three staves of music. The first staff starts with a dynamic marking of *mf*. The second staff includes a 'SOLO' marking above the notes. A square 'C' in a box is placed above the second staff. The section concludes with a double bar line.

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-2-
4TH TROMBONE

D

cresc. *f*

E

f

G

mp *cresc.* *sfz > p* *mf*

mf

H

f

I

f

f

J

f

f

ff

Back In Your Own Back Yard

By AL JOLSON

and

arr. by JOHNNY V

String Bass (Tuba)

MODERATELY BRIGHT

pizz.

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~2~
STRING BASS & TUBA

This musical score is for String Bass and Tuba, covering measures F through J. The notation is written in bass clef with a key signature of one flat (B-flat). The score consists of ten systems of staves. System F starts with a double bar line and a box containing the letter 'F'. System G starts with a box containing the letter 'G'. System H starts with a box containing the letter 'H'. System I starts with a box containing the letter 'I' and includes dynamic markings such as accents (^) and a forte (f) marking. System J starts with a box containing the letter 'J' and includes a fortissimo (ff) marking. The notation includes various rhythmic values, accidentals, and articulation marks. The piece concludes with a double bar line and a fermata over the final note.

Back In Your Own Back Yard

By AL JOLSC

anc

Guitar

MODERATELY BRIGHT

arr. by JOHNNY WARRINGTON

f

Cm⁷ Cm⁷ Bm⁷ B^bm⁷ G^b9 E^b9

Cm⁷ B9 B^bm⁷ A⁷ A^b

A

mf

Ab G Ab Cm⁷ Bm⁷ B^bm⁷ Am⁷ B^bm⁷ D^bm⁶

E^b9 D⁷ E^b7 B^bm⁷ A⁷ A^b F9 G^b G⁷+

Ab G Ab Cm⁷ Bm⁷ B^bm⁷ Am⁷ B^bm⁷ D^bm⁶

E^b9 D⁷ E^b7 B^bm⁷ A⁷ A^b G^b9(F#) A^b

B

mf

Cm Ab⁷ Cm⁶ F9 Fm⁷

B^b9 B^bm⁷ E^b7 A^bm⁶ E^b7 E^b7

C *Ab G Ab Cm⁷ Bm⁷*

B^bm⁷ Am⁷ B^bm⁷ D^bm⁶ E^b9 D⁷ E^b7 B^bm⁷ E^b7(-9)

D

cresc.

Ab Fm⁶ D^b7 C⁷ C⁷(F#) C⁷ C⁷+

E

mf

F Am⁷ A^bm⁷ Gm⁷ B^bm⁶

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-2-
GUITAR

C⁹ B⁷ C⁷ G^{m7} G^{m7} C⁹ C⁷ F G^{m7} C⁷

F Am⁷ A^bm⁷ G^{m7} B^bm⁶

C⁹ B⁷ C⁷ G^{m7} C⁷(9) F E^b9 D^b9 F B^b7

G Am F⁷ D⁹ D⁷ A⁷ D⁷

G⁷ D^{m7} B^bm⁶ G⁹ G^{m7} B^bm⁶ C⁷ F^m C⁶ C⁷

H F E F F E F A^bm⁷ G^{m7} F[#]m⁷ G^{m7} B^bm⁶ E^b9

D⁹ D^b7 C⁷ G^{m7} C⁷(9) F D^{m7} G⁷(7/9) G⁷(7/9)

I Cm A^b7 Cm B^o Cm G^b9 F⁹

B^b9 F^{m7} D^bm⁶ B^b9 B^bm⁷ B⁹ B^bm⁷ A⁷

J A^b G A^b Cm⁷ B^{m7} B^bm⁷ Am⁷ B^bm⁷ G^b9

E^b9 D⁷ E^b7 B^bm⁷ E⁹ E^b9 Cm⁷ E⁷

B^bm⁷ Am⁷ B^bm⁷ Am⁷ B^bm⁷ Am⁷ B^bm⁷ A A^b

ff

Back In Your Own Back Yard

By AL JOLSC

and

arr. by JOHNNY WARRINGTON

Drums

MODERATELY BRIGHT

The drum score is written on a grand staff with a bass clef on the left and a treble clef on the right. The music is in 4/4 time and consists of several measures of rhythmic patterns. The score is divided into three sections: A, B, and C. Section A starts with a 'CYM.' (Cymbal) marking and includes a triplet of eighth notes. Section B also features 'CYM.' markings and includes a triplet of eighth notes. Section C is a simple rhythmic pattern consisting of six measures, each with a different rhythmic value indicated by a number above the note: 2, 3, 4, 5, and 6. The score includes various dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte), and articulation marks like accents and slurs. The notation uses standard drum symbols, including eighth notes, quarter notes, and rests, with some notes marked with an 'x' to indicate cymbal hits.

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~2~
DRUMS

D

CRCS.

E

mf

F

G

H

I

RIM SHOT

J

K

RIM SHOTS

L

M

S.D.

RIM SHOT

SOLO AD LIB.

Back In Your Own Back Yard

By AL JOLS

an

arr. by JOHNNI

Piano

MODERATELY BRIGHT

The musical score is written for piano and consists of four systems of music. Each system has a treble clef staff with a melody line and a bass clef staff with a bass line and chords. The key signature is B-flat major (two flats). The time signature is 4/4. The first system is marked 'MODERATELY BRIGHT' and includes a '(ORCH)' section. The second system includes a '(VOCAL)' section. The third system is marked 'A' and includes a '(G)' section. The fourth system includes a '(G)' section. The score includes various musical notations such as notes, rests, and chords.

System 1: Treble clef, melody line with notes and rests. Bass clef, chords: Cm7, Cm7, Bm7, Bm7, Gb9, Eb9. Markings: (ORCH), f, MODERATELY BRIGHT.

System 2: Treble clef, melody line with notes and rests. Bass clef, chords: Cm7, B9, Bbm7, A7, Ab. Markings: (VOCAL).

System 3: Treble clef, melody line with notes and rests. Bass clef, chords: Ab, (G) Ab, Cm7, Bm7, Bbm7, (Am7) Bbm7, Dbm6. Markings: A, mf.

System 4: Treble clef, melody line with notes and rests. Bass clef, chords: Eb9, (D7) Eb7, Bbm7, A7, Ab, F9, Gb, G7. Markings: (G).

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-2-
PIANO

Chords: Eb9, (D1) Eb7, Bbm7, A7, Ab, Gb(9), BAb

B

Chords: Cm, Ab7, Cm6, F9, Fm7

Chords: Bb9, Bbm7, Eb7, Abm6, Eb9, Eb7, Ab, (G) Ab, Cm7, Bm7

Chords: Bbm7, (Am7) Bbm7, Dbm6, Eb9, (D1) Eb7, Bbm7, Eb7(9)

D (ORCH) SAXES

Chords: Ab, cresc., Fm6, Db7, (C?) C7(9), C7, C7#4

E

Chords: F, Am7, Abm7, Gm7, Bbm6

~3~
PIANO

This is a handwritten musical score for guitar, consisting of five systems of music. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated by letters and numbers below the bass staff. The score is marked with a '3' over a triplet in the first system and a 'PIANO' dynamic marking at the top. The systems are labeled with letters F, G, and H in square boxes on the left side.

System 1: Treble clef staff with a triplet of eighth notes. Chords: (C9) B7, C7, Gm7, Gm7, (C9) C7, F, Gm7, C7.

System 2 (labeled F): Treble clef staff with a triplet of eighth notes. Chords: F, Am7, G#m7, Gm7, Bbm6.

System 3: Treble clef staff with a triplet of eighth notes. Chords: C9, B7, C7, Gm7, C7(9), F, Eb9, D9, F, Bb7.

System 4 (labeled G): Treble clef staff with a triplet of eighth notes. Chords: Am, F7, D9, #, D7, A7, D7.

System 5: Treble clef staff with a triplet of eighth notes. Chords: G7, Dm7, Bbm6, G9, Gm7, Bbm6, C7, Fm6, C9, C7.

System 6 (labeled H): Treble clef staff with a triplet of eighth notes. Chords: (F) E F, (F) E F, G#m7, Gm7, F#m7, Gm7, Bbm6, Eb9.

~4~
PIANO

(SUIT)

Chords: D9, D9, C', Gm7, C7(-9), F, Dm7, G7(-9)

Chords: Cm, Ab7, Cm Bb, Cm Gb9, F9

Chords: Bb9, Fm7, Dm7, Bb9, Bbm7, Bb9, Bbm7, A7

Chords: Ab, G, Ab, Cm7, Bm7, Bbm7, Am7, Bbm7, Gb9

Chords: Eb9, D7, Eb7, Bbm7, E9, Eb9, Cm7, E7

Chords: Bbm7, Am7, Bbm7, Am7, Bbm7, Am7, Bbm7, A, Ab, C