

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

1st Saxophone Eb Alto

*Mod to Warmly*

The musical score is written for a 1st Saxophone Eb Alto. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as *Mod to Warmly*. The score is marked with *Soli* and *mf* (mezzo-forte). It consists of several systems of staves, each with a treble and bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *Soli*, *mf*, and *No Vib.* (no vibrato). The score includes several section markers: **A**, **B**, and **C**. The **A** section is marked *Soli* and *mf*. The **B** section is marked *Soli* and *No Vib.*. The **C** section is marked *Soli*. The score concludes with a final *Solo* marking.

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

3rd Saxophone Eb Alto

*Mod<sup>to</sup> Warmly*  
*Soli*  
*mf*

**A**

(Sax's)

No Vib:

**C**

*Soli*

1. (Sax's)

2.

The musical score is written for a 3rd Saxophone Eb Alto. It begins with a tempo and mood marking of 'Mod<sup>to</sup> Warmly' and a dynamic of 'mf'. The first staff is marked 'Soli'. The score is divided into sections A, B, and C. Section A consists of two systems of staves. Section B is marked '(Sax's)' and 'No Vib:'. Section C is marked 'Soli'. The score concludes with two first endings, labeled '1.' and '2.', both marked '(Sax's)'. The key signature has one sharp (F#) and the time signature is 4/4.

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS  
2nd Saxophone Bb Tenor

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

*Mod<sup>to</sup> Warmly*

*mf* *sofi*

**A**

*(Sax's)* **B**

*No Vibz*

**C**

*sofi*

1. *(Sax's)* 2.

The musical score is written for a 2nd Saxophone Bb Tenor. It begins with a dynamic marking of *mf* and a performance instruction of *sofi*. The tempo/style is marked *Mod<sup>to</sup> Warmly*. The score is divided into sections labeled A, B, and C. Section B includes the instruction *(Sax's)* and *No Vibz*. Section C includes the instruction *sofi*. The score concludes with a first ending (1.) marked *(Sax's)* and a second ending (2.).

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

4th Saxophone Bb Tenor

*Mod<sup>to</sup> Warmly*

The musical score is written for a 4th Saxophone Bb Tenor. It begins with a treble clef and a key signature of one flat (Bb). The tempo and mood are indicated as *Mod<sup>to</sup> Warmly*. The first measure is marked with a square box containing the letter 'A' and the dynamics *mf fz p>*. The score consists of ten systems of music, each with two staves. The first system shows a melodic line on the upper staff and a more rhythmic accompaniment on the lower staff. The second system continues this pattern. The third system introduces a section marked with a square box containing the letter 'B'. The fourth system includes the instruction *Sax's* and *No Vibr.*. The fifth system is marked with a square box containing the letter 'C' and the instruction *Soli*. The sixth system continues the *Soli* section. The seventh system shows a melodic line on the upper staff and a more rhythmic accompaniment on the lower staff. The eighth system includes the instruction *1.* and *(Sax's)*. The ninth system includes the instruction *2.*. The tenth system concludes the piece with a final melodic line on the upper staff and a final chord on the lower staff.

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

5th Saxophone Eb Baritone

*Mod<sup>to</sup> Warmly*  
*mf f2p*

**A**

*(Sax's)* **B**

*No Vibr.* *bo*

**C**

*Soli*

*(Sax's)* 1. 2.

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# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

1st Bb Trumpet

*Mod to Warmly*  
Hat >

*fz p* >

*Soli*  
*mf*

**A**

*p*

**B** Hat

*Soli*

*Soli*

**C**

1. 2.

The musical score is written for a 1st Bb Trumpet. It begins with a treble clef and a key signature of one flat (Bb). The tempo and mood are indicated as 'Mod to Warmly'. The score is divided into three main sections: Section A, Section B, and Section C. Section A starts with a dynamic of 'fz p' and includes a 'Hat' marking. Section B also includes a 'Hat' marking and a 'Soli' instruction. Section C features first and second endings. The score concludes with a double bar line and repeat signs.

# CHANCES ARE

Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

2nd Bb Trumpet

*Mod<sup>to</sup> Warmly*

Hat

*Soli*

*mf*

**A**

*p*

**B** Hat

*Soli*

*Soli*

**C**

1. 2.

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

3rd Bb Trumpet

*Mod<sup>to</sup> Warmly*

The musical score is written for a 3rd Bb Trumpet. It begins with a treble clef and a key signature of one flat (Bb). The tempo and mood are indicated as *Mod<sup>to</sup> Warmly*. The score is divided into sections A, B, and C. Section A starts with a *Hat* marking and a *fz p* dynamic. Section B includes a *Hat* marking and a *Soli* instruction. Section C also features a *Soli* instruction. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *p*. The piece concludes with a double bar line and a repeat sign.



# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

1st Trombone

*Mod to Warmly*

Hat

*Soli*

*fz p*

*mf*

**A**

**B**

Hat

*Soli*

**C**

1.

2.

The musical score is written for a 1st Trombone in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 'Hat' marking and a tempo instruction 'Mod to Warmly'. The second staff starts with a boxed 'A' and includes dynamic markings 'fz p' and 'mf'. The third staff contains a boxed 'B'. The fourth staff begins with a 'Hat' marking and a 'Soli' marking. The fifth staff starts with a boxed 'C'. The sixth staff includes first and second endings, marked '1.' and '2.'. The score features various musical notations including slurs, accents, and dynamic markings.

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

## 2nd Trombone

*Mod-to Warmly* *Soli*

Hat *fz p* *mf*

**A**

*p*

**B**

*Soli*

Hat *Soli*

**C**

*p*

1. 2.

The musical score is written for a 2nd Trombone in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It consists of 16 measures of music. The first measure includes a 'Hat' symbol and a dynamic marking of 'fz p'. The score is divided into three sections: Section A (measures 1-4), Section B (measures 5-8), and Section C (measures 9-16). Section C includes first and second endings. Performance instructions include 'Mod-to Warmly', 'Soli', and various dynamics like 'mf' and 'p'. The notation features a variety of note values, including eighth and sixteenth notes, and rests, with many notes beamed together. Slurs and phrasing slurs are used throughout to indicate musical phrasing.

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# CHANCES ARE

Dance Arrangement by  
RAY ELLIS  
3rd Trombone

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

*Mod.<sup>to</sup> Warmly*

The musical score is written for a 3rd Trombone and consists of several systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It includes dynamic markings such as *fz p* and *Soli*, and a performance instruction *Hat >*. The score is divided into sections labeled **A**, **B**, and **C**. Section **A** is marked *p*. Section **B** includes a *Soli* marking. Section **C** includes *Hat* and *Soli* markings. The score concludes with first and second endings, marked *1.* and *2.* respectively.

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# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

4<sup>th</sup> Bb Trumpet  
*Mod<sup>to</sup> Warmly*

The musical score is written for a 4th Bb Trumpet in 4/4 time. It consists of four systems of two staves each. The first system begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The melody is marked with a 'Hat' symbol and a 'Solo' marking. A boxed letter 'A' is placed at the start of the first staff. The second system continues the melody with various note values and rests. The third system also continues the melody. The fourth system features a boxed letter 'B' and a 'HAT' marking above the staff, with a 'Solo' marking below. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'mp'.

The image shows a handwritten musical score for guitar, consisting of two systems of staves. The first system has two staves. The top staff begins with a key signature of one flat (Bb) and contains a melodic line with a slur and a 'Solo' marking. The bottom staff contains a bass line with a slur and a 'Solo' marking. The second system also has two staves. The top staff begins with a circled 'C' and contains a melodic line with a slur and a 'Solo' marking. The bottom staff contains a bass line with a slur and a 'Solo' marking. Below the second system, there are two first and second endings, labeled '1.' and '2.', with a repeat sign. The first ending leads to a double bar line, and the second ending leads to a final double bar line. The score concludes with a single staff of music.

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

Guitar

*Mod. to Warmly*

B $\flat$  maj $7$  Gm $7$  Cm $7$  F $7$  B $\flat$  B $\flat$  B $\flat$  $7$  B $\flat$  $7$ + $5$

**A**

E $\flat$  B $\flat$  $7$ + $5$  E $\flat$  E $\flat$ m(M $7$ ) E $\flat$ m $6$  B $\flat$  F G $7$

e $m$  $7$  c $9$  Cm $7$  Dm Cm B $\flat$  B $\flat$  B $\flat$  $7$ + $5$  E $\flat$  B $\flat$  $7$ + $5$

E $\flat$  E $\flat$ m(M $7$ ) E $\flat$ m $6$  B $\flat$  F G $7$  Cm $7$  c $9$  Cm $7$  Dm F $7$ - $9$

**B**

B $\flat$  B $\flat$  E $\flat$ m $6$  E $\flat$ m $6$  E $\flat$  dim B $\flat$ m

B $\flat$ m B $\flat$ m $6$  C $t$  c $7$  G $\flat$  $9$  F $9$  B $\flat$  $13$  B $\flat$  $7$ + $5$

**C**

E $\flat$  B $\flat$  $7$ + $5$  E $\flat$  E $\flat$ m(M $7$ ) E $\flat$ m $6$  B $\flat$  F G $7$  Cm Ddim Cm Edim

1. Cm $7$  F $7$  F $7$ - $9$  B $\flat$  B $\flat$  B $\flat$  $7$ + $5$  2. Cm $7$  F $7$  Cm $6$  Fm $6$  G $7$ - $9$  G $7$ (+ $9$ ) G $7$ - $9$

Cm $7$  Ddim Cm $7$  e $m$  $7$  F(13) F $7$ - $9$  B $\flat$  E $\flat$ m $6$  B $\flat$

# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

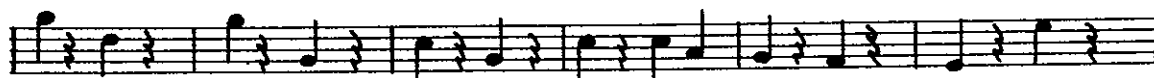
Lyric by AL STILLMAN  
Music by ROBERT ALLEN

Bass

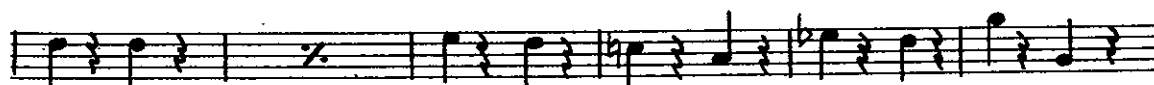
*Mod<sup>to</sup> Warmly*



**A**



**B**



**C**



# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

## Drums

*Mod.<sup>to</sup> Warmly*

The drum notation is written on a single bass clef staff in 4/4 time. It begins with a *mf* dynamic and a crescendo hairpin. The first measure contains a 7 chord. The notation consists of quarter notes and eighth notes, with some notes beamed together. There are four measures of quarter notes, followed by two measures of eighth notes, and a final measure with a 4. The first section is marked with a boxed 'A'. The second section consists of two lines of four measures each, with quarter notes and eighth notes, and is marked with a 4 and a 6. The third section is marked with a boxed 'B' and consists of two lines of four measures each, with quarter notes and eighth notes, and is marked with a 4 and a 6. The fourth section is marked with a boxed 'C' and consists of two lines of four measures each, with quarter notes and eighth notes, and is marked with a 4. The fifth section consists of two lines of four measures each, with quarter notes and eighth notes, and is marked with a 1. and a 2. The final section consists of two lines of four measures each, with quarter notes and eighth notes, and is marked with a 4 and a Cym. X.



# CHANCES ARE

Dance Arrangement by  
RAY ELLIS

Lyric by AL STILLMAN  
Music by ROBERT ALLEN

Piano

*Mod. to Warmly* *Tutti*

(Sax's) *mf* CHAN-CES

**A**

ARE 'cause I wear a sil-ly grin The mo-ment you come in - to view, G<sup>7</sup>

E<sup>b</sup> D<sup>7</sup> E<sup>b</sup> G<sup>b</sup> M<sup>7</sup> B<sup>b</sup>

CHAN-CES ARE you think that I'm in love with you. B<sup>b</sup> B<sup>b</sup> Just be-

C<sup>m</sup> C<sup>7</sup> F<sup>7</sup> E<sup>b</sup> D<sup>m</sup> F<sup>7</sup>

(Sax's)

cause, my com-po-sure sort of slips The mo-ment that your lips meet mine, G<sup>7</sup>

E<sup>b</sup> D<sup>7</sup> E<sup>b</sup> G<sup>b</sup> M<sup>7</sup> B<sup>b</sup>

CHAN-CES ARE you think my heart's your Val-en-tine. -- B<sup>b</sup> In the mag-ic of

C<sup>m</sup> C<sup>7</sup> F<sup>7</sup> E<sup>b</sup> D<sup>m</sup> F<sup>7</sup>

(Sax's)

Piano 2

**B**

moon-light, *E<sup>b</sup> m* When I sigh, "Hold me close dear" *B<sup>b</sup> m* CHAN-CES ARE you be-

lieve the stars that *B<sup>b</sup> m* fill the skies, are *C<sup>7</sup>* in my eyes. *G<sup>7</sup> (M)* Guess you feel you'll al-ways *b<sup>b</sup> B<sup>b</sup>?*

**C**

be *E<sup>b</sup>* The one and *D<sup>7</sup>* on-ly one for me. And *E<sup>b</sup>* if you think you could, *G<sup>7</sup>* well, *B<sup>b</sup>*

CHAN-CES ARE your CHAN-CES *C<sup>m</sup>* ARE ~~aw-fly~~ *F<sup>7</sup>* good. *B<sup>b</sup>* CHAN-CES *B<sup>b</sup> CHAN-CES*

2.

ARE *F<sup>7</sup>* aw-fly good, *B<sup>b</sup>?* ARE *F<sup>7</sup>* THE CHAN-CES ARE *E<sup>b</sup>* your CHAN-CES

Sax's ARE *F<sup>7</sup>* aw-fly good *B<sup>b</sup>* ARE *E<sup>b</sup> m* your CHAN-CES *B<sup>b</sup>*