

who can i turn to?

ALTO SAX 1

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

Laid-Back Swing (♩ = 72-76)

1 *ff* 2 *fp* 3 *fp*

4 *mp* 5 *mp* 6 *f* EXAGGERATE

7-8 9-15 16 *fp*

17 18-24 25-32 33 *f* 34 *fp*

34 *fp* 35 *fp* 36 *fp*

37 *mp* 38 *f* 39 *f* 40 *f* EXAGGERATE

315-25010-pp1.

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41 *C*⁷(#9) *B*⁷(#9) *A*^{mi} *A*^b*M*^A *G*^{mi} *C*¹³(#11)(LYDIAN)

45 46 47 48

49 *F*^M*A *F*^M*C* *B*⁷(#9) *E*^{mi} *A*^{mi}*

50 51 52 *D*^{mi} *E*^{mi} *B*^b¹³(#11) *A*⁷(b9) *D*^{mi}⁷/₉ *G*¹³ END SOLO

54 55 56 57

58 59 60 61 62

63 64 65 *f* 66 *fp* 67 *fp*

68 69 70 *fp*

71 72 73 74 *G*^M*A ⁹(#11) LYDIAN*

75 76 77 78 *f* *fp*

318-25010-14.2

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ALTO SAX 2

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

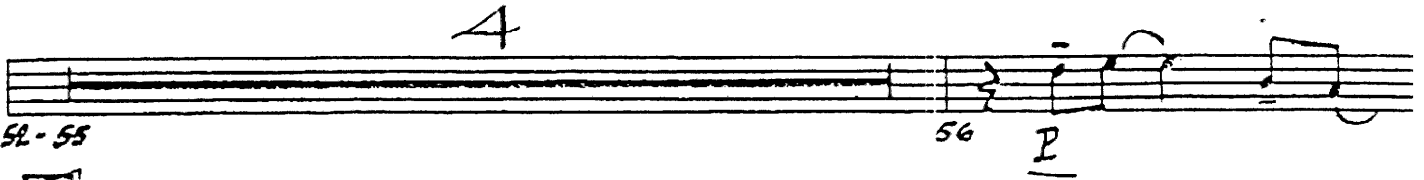
Laid-Back Swing (♩ = 72-76)

The musical score consists of ten staves of handwritten notation for Alto Sax 2. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Laid-Back Swing' with a quarter note equal to 72-76 beats per minute. The score includes various dynamics such as *ff*, *fp*, *mp*, *f*, *mf*, and *f*. Performance instructions include 'EXAGGERATE' and 'EXAGGERATE' written above the notes. There are several circled numbers (9, 17, 25, 33, 41) and other markings (7, 8, 11, 16, 31, 36, 43, 44, 45, 46, 47, 48) scattered throughout the score. The notation includes slurs, accents, and various rhythmic patterns.

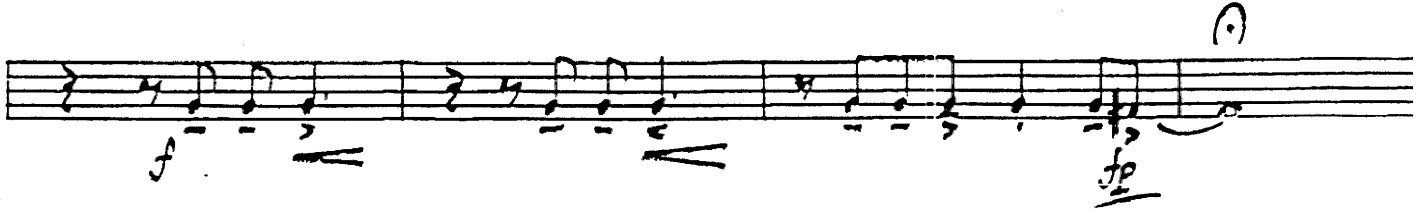
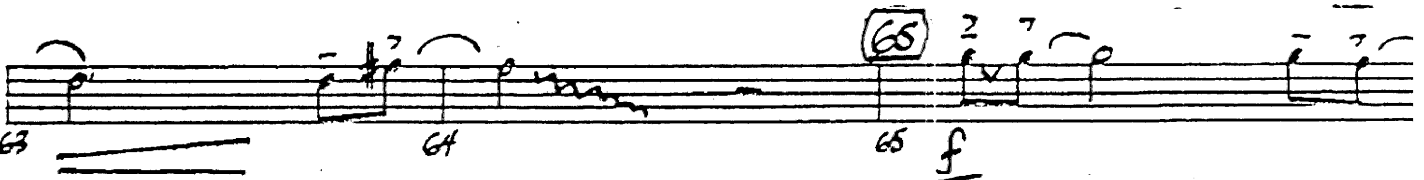
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(49)



(57)



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TENOR SAX 1

Laid Back Swing ($\downarrow = 72-76$)

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

Musical score for Tenor Sax 1, measures 1-32. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Laid Back Swing' with a metronome marking of 72-76. The score includes various dynamics and performance instructions:

- Measures 1-4: ff , fp , fp
- Measures 5-8: mp , f , **EXAGGERATE**, mp
- Measures 9-12: (9)
- Measures 13-16: fp
- Measures 17-20: (17) **AS BEFORE**, mp , $C^{\#}$, $C^{\#}$, $D^{\#}$, $D^{\#}$
- Measures 21-24: (21)
- Measures 25-28: (25)
- Measures 29-32: (29)

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Handwritten musical score with ten staves. Measure numbers are indicated below the staves: 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52-55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78.

Dynamic markings: *f*, *mp*, *mf*, *sf*.

Performance instructions: **EXAGGERATE** (above staff 2), **A** (above staff 5), **Hold for Do** (written in the right margin near the end).

Other markings: Circled measure numbers (41, 49, 57, 73), circled 'R' near measure 56, and a circled '2' above measure 65.

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TENOR SAX 2

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

Laid-Back Swing (♩ = 72-76)

Musical score for Tenor Sax 2, measures 1-32. The score is written in treble clef with a key signature of one sharp (F#). The tempo is Laid-Back Swing (♩ = 72-76). The score includes various dynamics and performance instructions:

- Measures 1-4: **f** (forte), **mf** (mezzo-forte), **fp** (fortissimo piano).
- Measure 5: **mp** (mezzo-piano).
- Measure 6: **f** (forte), **EXAGGERATE**.
- Measure 8: **fp** (fortissimo piano), **(SUB-TONE)**.
- Measure 17: **mp** (mezzo-piano), **(AS BEFORE)**.
- Measure 16: **fp** (fortissimo piano).

Measures are numbered 1 through 32. There are circled measure numbers 9, 17, and 25. The score ends with measure 32.

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33 *f* 34 *fp* 35 *fp* 36 *fp*

EXAGGERATE

37 *mp* 38 *f* 39 *mf* 40 *fp*

41 42 43 *fp* 44 45 *fp*

41 **49**

46 47 48 49 50

57

51 52-55 56 *P* 57 58

59 60 61 62 *fp*

63 64 65 *f* 66 *fp*

65

67 68 *fp* 69 70 *fp*

71 72 73 74

73

75 76 77 78 *fp*

315-28020 *f.p.2*

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BARITONE SAX

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

LAIID-BACK SWING (♩=72-76)

Musical score for Baritone Saxophone, measures 1-32. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as LAID-BACK SWING (♩=72-76). The score includes various dynamics and performance instructions:

- Measures 1-4: Dynamics include *mf*, *fp*, and *fp*. Performance instruction: *OPT. OVA*.
- Measures 5-8: Dynamics include *mp* and *mp*. Performance instruction: *EXAGGERATE*. Measure 8 includes *SUB-TONE*.
- Measures 9-12: Dynamics include *mp* and *f*.
- Measures 13-16: Dynamics include *fp*.
- Measures 17-20: Dynamics include *mp*.
- Measures 21-24: Dynamics include *mp*.
- Measures 25-28: Dynamics include *mp*.
- Measures 29-32: Dynamics include *mp*.

Measures 1, 9, 17, and 25 are circled in the original score.

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TRUMPET 1

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

LAI D-BACK SWING (♩ = 72-76)

1 *ff* 2 *fp* 3 *fp* 4

5 *mp* 6 *f* EXAGGERATE 7-8 2

9-15 16 *fp* 17 7

18-24 25 *mp* 26 27 IN HAT (OR STAND)

28 29 30

31 32 *f* 33 OPEN 34 *fp* EXAGGERATE *fp*

35 *fp* 36 37 *mp* 38 *f*

39 *mp* 40 41 *fp*

TRUMPET I

Musical staff 1: Measures 42-45. Includes dynamic markings *fp* and accents (^).

Musical staff 2: Measures 46-49. Includes dynamic markings *fp* and accents (^). Measure 49 is circled.

Musical staff 3: Measures 50-53. Includes dynamic markings *fp* and accents (^).

Musical staff 4: Measures 54-57. Includes dynamic markings *fp* and *p*. The instruction "IN STAND" is written above the staff. Measure 57 is circled.

Musical staff 5: Measures 58-61. Includes dynamic markings *fp* and accents (^).

Musical staff 6: Measures 62-64. Includes dynamic markings *fp* and accents (^).

Musical staff 7: Measures 65-68. Includes dynamic markings *fp* and accents (^). Measure 65 is circled with the instruction "OPEN".

Musical staff 8: Measures 69-72. Includes dynamic markings *fp* and accents (^). A large number "2" is written above the staff.

Musical staff 9: Measures 73-75. Includes dynamic markings *fp* and accents (^). Measure 73 is circled.

Musical staff 10: Measures 76-78. Includes dynamic markings *fp* and accents (^).

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TRUMPET 2

Words and Music:
LESLIE BRICUSSE and ANTHONY NEWLE
Arranged by PAUL JENNINC

Laid-Back Swing (♩ = 72-76)

1 *ff* 2 *fp* 3 *fp* 4

5 *mp* 6 *f* EXAGGERATE 7-8 2

9-15 16 17 *fp*

18-24 25 *mp* 26 27 *fp* IN HAT (OR STAND)

28 29 30

31 32 33 *f* 34 *fp* OPEN

35 *fp* 36 37 *mp* 38 *f* EXAGGERATE

39 40 41 *fp* 41

42 43 44 45 *fp* **(49)**

46 47 48 49

50 51 52 53

54 55 56 57 *IN STAND* *p* **(57)**

58 59 60 61

62 63 64 *fp*

(65) OPEN 65 66 67 68 *f* *fp* *fp*

69 70 71-72 *fp* 2

(73) 73 74 75 *fp* *fp*

76 77 78 *fp* *fp*

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TRUMPET 3

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

Laid-Back Swing (♩ = 12-16)

Musical score for Trumpet 3, featuring handwritten annotations and performance instructions. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as "Laid-Back Swing" with a note value of 12-16. The score consists of 41 measures, with various dynamics and performance directions:

- Measures 1-4: Dynamics include *ff* and *fp*.
- Measures 5-8: Dynamics include *mp* and *f*. Instruction: *EXAGGERATE*.
- Measures 9-15: Measure 9 is circled. Measure 17 is circled.
- Measures 16-24: Measure 25 is circled. Instruction: *IN HAT (OR STAND)*.
- Measures 25-30: Dynamics include *mp* and *fp*.
- Measures 31-34: Measure 33 is circled. Instruction: *OPEN*. Dynamics include *f* and *fp*.
- Measures 35-38: Dynamics include *fp* and *mp*. Instruction: *EXAGGERATE*.
- Measures 39-41: Measure 41 is circled. Dynamics include *mf* and *fp*.

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42 *fp* 43 44 *fp* 45 (49)

46 47 48 49

50 51 52 53

54 *fp* 55 *p* 56 *p* 57 (57)

In Stand

58 59 60 61

62 *fp* 63 64

(60) OPEN 65 66 *fp* 67 68 *fp*

69 70 *fp* 71-72 2

(73) 73 74 75 *fp* *fp*

fp *fp*

who can i turn to?

TRUMPET 4

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

LAIID-BACK SWING (♩ = 72-76)

Handwritten musical score for Trumpet 4, featuring various performance instructions and annotations:

- Measures 1-4: *ff*, *ff*, *ff*
- Measures 5-8: *mp*, *f*, **EXAGGERATE**, *ff*
- Measures 9-15: **(9)**, *ff*
- Measures 16-17: *ff*, **(17)**
- Measures 18-24: *mp*, **(25)** IN HAT (OR STAND)
- Measures 25-30: *mp*, *f*, *ff*
- Measures 31-34: *f*, *ff*, *ff*, **(33)** OPEN
- Measures 35-38: *ff*, *mp*, *f*, **EXAGGERATE**
- Measures 39-41: *mf*, *ff*, **(41)**

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Musical staff 1: Measures 42-45. Includes dynamic markings *fp* and circled measure numbers 49 and 57.

Musical staff 2: Measures 46-49. Includes dynamic markings *fp*.

Musical staff 3: Measures 50-53. Includes dynamic markings *fp*.

Musical staff 4: Measures 54-56. Includes the instruction *IN STAND* and dynamic markings *fp*.

Musical staff 5: Measures 58-61. Includes dynamic markings *fp*.

Musical staff 6: Measures 62-64. Includes dynamic markings *fp*.

(65) OPEN

Musical staff 7: Measures 65-68. Includes dynamic markings *f* and *fp*.

Musical staff 8: Measures 69-72. Includes dynamic markings *fp* and a large number 2.

(73)

Musical staff 9: Measures 73-75. Includes dynamic markings *fp*.

Musical staff 10: Measures 76-77. Includes dynamic markings *fp*.

who can i turn to?

TROMBONE 1

LAIID-BACK SWING (♩=72-76)

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

Musical notation for measures 1-8. Measure 1 starts with a dynamic marking of *ff*. Measure 2 has *fp*. Measure 3 has *fp*. Measure 8 has a dynamic marking of *mp* and the instruction "IN HAT (AS STAFF)".

Musical notation for measures 9-12. Measure 9 is circled with the number 9. Measure 11 has a dynamic marking of *f* and the instruction "EXAGGERATE".

Musical notation for measures 13-16. Measure 16 has a dynamic marking of *fp*.

Musical notation for measures 17-20. Measure 17 is circled with the number 17. Measure 18 has a dynamic marking of *mp* and the instruction "AS BEFORE".

Musical notation for measures 21-24.

Musical notation for measures 25-28. Measure 25 is circled with the number 25.

Musical notation for measures 29-32.

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33 *fp* 34 *fp* 35 *fp* 36

37 *mp* 38 **EXAGGERATE** 39 *mf* 40 *fp*

(41) 41 42 *fp* 43 44 *fp* 45

46 47 48 49

50 51 52 53 54 *fp*

55 56 **(P)** 57 **IN STAND** 58 59

60 61 62 63 *fp* 64

(65) 65 *f* **OPEN** 66 *fp* 67 *fp* 68 *fp* 69

70 *fp* 71-72 73 **(73)** 74 *fp*

75 *fp* 76 *fp* 77 *fp* 78 *fp*

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TROMBONE 2

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

LAIID-BACK SWING (♩ = 72-76)

Handwritten annotations and markings in the score include: *Bent* (with arrows pointing to notes), *EXAGGERATE* (above notes), *IN HAT (OR STAND)* (above notes), *TMP (AS BEFORE)* (below notes), and *TMP* (below notes). Dynamic markings include *ff*, *sp*, *f*, *mp*, and *fp*. Measure numbers 1 through 32 are indicated below the staves.

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33 *f* 34 *fp* 35 *fp* 36 *fp*

37 *mp* 38 *f* 39 *mf* 40 *fp*

EXAGGERATE

(41) 41 42 43 44 45

fp *fp*

46 47 48 49

(49)

50 51 52 53 54

fp

IN STAND

55 56 57 58 59

p

60 61 62 63 64

fp *fp*

(65) 65 66 67 68 69

f OPEN *fp* *fp*

(73) 70 71-72 73 74

fp *fp*

75 76 77 78

fp *fp* *fp*

Who can I turn to!

TROMBONE 3

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNING.

Laid-Back Swing (♩ = 72-76)

Musical score for Trombone 3, measures 1-48. The score is written on a single staff with a treble clef and a common time signature (C). The tempo is marked as Laid-Back Swing with a quarter note equal to 72-76 beats per minute. The key signature is one flat (Bb). The score is divided into systems of measures, with measure numbers and dynamic markings indicated. Handwritten annotations include circled measure numbers (17, 25, 33, 41) and various dynamics (ff, fp, mp, f, mf, EXAGGERATE). The score ends with a double bar line at measure 48.

1 *ff* 2 *fp* 3 *fp*

4 5 *mp* 6 *f* EXAGGERATE

7-8 9-15 16 *fp*

(17) 7 (25) 8

17 18-24 25-32

(33) 33 *f* 34 *fp* 35 *fp* 36 *fp*

37 *mp* EXAGGERATE 38 *f* 39 *mf* 40 *fp*

(41) 41 42 *fp* 43 44 *fp*

45 46 47 48

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49 50 51

52 53 54 *f*

IN STAND (57)

55 56 *p* 57

58 59 60 *fp*

61 62 *fp* 63

(65) 64 65 *f* 66 *fp*

67 68 *fp* 69

70 71-72 *fp*

(73) 73 74 *fp* 75 *fp*

76 77 *fp* 78 *fp*

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TROMBONE 4

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

Laid-Back Swing ($\text{♩} = 72-76$)

Musical score for Trombone 4, measures 1-48. The score is written on a single staff with a treble clef and a common time signature. It includes various dynamics such as *ff*, *fp*, *mp*, *f*, *mf*, and *ff*. There are also performance instructions like "EXAGGERATE" and "2". The score is divided into systems, with measures 1-3, 4-6, 7-8, 9-15, 16-17, 18-24, 25-27, 33-36, 37-40, 41-43, 44-45, 46-47, and 48. There are also some handwritten annotations like "2" and "9" above the staff.

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(47)

49 50 51

Musical staff 47-51. Measure 49 starts with a circled number 47. Measures 50 and 51 contain musical notation with various notes and rests.

52 53 54

Musical staff 52-54. Measure 52 starts with a circled number 52. Measure 54 includes a dynamic marking *fp* and a hairpin.

IN STAND (57)

55 56 57

Musical staff 55-57. Measure 55 starts with a circled number 55. Measure 57 includes a circled number 57 and a dynamic marking *p*.

58 59 60

Musical staff 58-60. Measure 60 includes a dynamic marking *fp* and a hairpin.

61 62 63

Musical staff 61-63. Measure 63 includes a dynamic marking *fp* and a hairpin.

(65) OPEN

64 65 66

Musical staff 64-66. Measure 64 starts with a circled number 64. Measure 66 includes a circled number 65 and a dynamic marking *fp*.

67 68 69

Musical staff 67-69. Measure 69 includes a circled number 69 and a dynamic marking *fp*. A large number 2 is written below the staff.

70 71-72

Musical staff 70-72. Measure 70 includes a circled number 70. Measures 71-72 are indicated by a bracket.

(73)

73 74 75

Musical staff 73-75. Measure 73 starts with a circled number 73. Measure 75 includes a circled number 73 and a dynamic marking *fp*.

76 77 78

Musical staff 76-78. Measure 77 includes a circled number 77 and a dynamic marking *fp*. Measure 78 includes a circled number 78 and a dynamic marking *fp*.

who can i turn to?

BASS

Laid-Back Swing (♩ = 72-76)

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

Handwritten bass line for the song "Who Can I Turn To?". The music is written on a single staff with a treble clef and a common time signature (C). The tempo is marked as "Laid-Back Swing" with a quarter note equal to 72-76 beats per minute. The key signature has one sharp (F#), indicating the key of D major. The piece is arranged by Paul Jennings. The bass line consists of 35 measures, with some measures containing circled numbers (17, 25, 32) indicating specific points of interest or solo sections. The notes are written with stems and flags, and there are many accidentals (sharps, flats, naturals) throughout. Above the staff, various chords are written in a shorthand notation, such as F#A9, E7, B7/E, A#m9, A6/9, F#A7, E#m7, D#m7, G7(b9), C#A7, A#7(b9), D9, G7(b9), C#A13, C#m7, D#m7, G#7, C#A13, B#m7, A#m7, A#7(b9), G#m7, C#7, G#A13, F#A13, F#m7(b9), G#7, E#m7, A#m7, D#m7, E#m7, Bb7, A#7, D#m7/G, C#A13, C#m7, D#m7, G#7, C#A13, B#m7, A#m7, A#7(b9), G#m7, F#A13(b9), E#7(b9), Bb7(b9), A#m7, E#7(b9), D#m7, F#A7, E#m7, D#m7, G#m7.

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39 *Gmi⁷* *C⁷(b9)* *Fmi⁹* *B⁺(#11)* **41** *E^bMA⁹* *E^o*

43 *Fmi⁹* *Fmi⁷/B^b* *B^b7(b9)* *E^b7(b9)* *D⁺7(#9)* *Chi⁹* *BMA¹³*

47 *B^bmi⁹* *E^b13(#11)* *A^bMA⁹* *A^bmi⁷(b5)* *D⁺7(#9)*

51 *Gmi⁷* *Chi⁹* *Fmi⁹* *Gmi⁷* *D^b7(#11)* *C⁷(b9)*

55 *Fmi⁹/B^b* *B^b7* **57** *E^bMA⁹* *E^o*

59 *Fmi⁹* *B^b7(b9)* *E^b7(#9)* *D^b7(#9)* *Chi⁹* *BMA¹³*

63 *B^bmi⁹* *E^b13(#11)* **65** *A^bMA¹³* *G⁺7(b9)* *G⁺7(b9, #11)*

67 *Chi⁹* *F⁺7(b9, #11)* *Fmi⁷/B^b* *B^b7(b9, #11)*

71 *Gmi⁷(b5)* *C⁺(#9)* *C⁺(b9)* **73**

75 *E^bMA⁹* *A^b13* *Fmi⁹* *E^b(b5)* *E^bMA⁹(b5)*

who can i turn to?

GUITAR

LAIID-BACK SWING (♩ = 72-76)

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

The guitar chord chart consists of 32 measures, organized into four systems of two staves each. The first staff of each system is a treble clef staff with a common time signature, and the second staff is a bass clef staff. Chords are written above the staves, and measure numbers are written below the staves.

System 1 (Measures 1-4):
 Treble staff: FMA⁹ (1), Et⁹ (2), B^{b7}/E (3), Ami⁹ (4), A^{b7}/D (4)
 Bass staff: FMA⁷ (5), EMI⁹ (6), DMI⁹ (6), EMI⁹ (6), DMI⁹ (6), G⁷(B⁹) (6), CMA⁹ (7), A⁷(G⁹) (7), D⁹ (8), G⁷(B⁹) (8)

System 2 (Measures 9-16):
 Treble staff: CMA¹³ (9), C⁹ (10), DMI⁹ (11), G⁷ (12)
 Bass staff: CMA¹³ (13), B^bMA⁹ (14), AMI⁷ (14), A^bMA⁷ (14), A^{b7}(B⁹) (14), GMI⁹ (15), C⁷ (16), GMA¹³ (16)

System 3 (Measures 17-24):
 Treble staff: FMA¹³ (17), F[#]MI⁷(B⁵) (18), B⁷ (19), EMI⁹ (20), AMI⁷ (20)
 Bass staff: DMI⁹ (21), EMI⁹ (22), B^b9 (22), A⁷ (23), DMI⁷/G (23), G (24)

System 4 (Measures 25-32):
 Treble staff: CMA¹³ (25), C⁹ (26), DMI⁹ (27), G⁷ (28)
 Bass staff: CMA¹³ (29), B^bMA⁹ (30), AMI⁷ (30), A^bMA⁷ (30), A^{b7}(B⁹) (30), GMI⁹ (31)

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Handwritten musical score for guitar, consisting of ten staves of music. The score includes chord diagrams and chord names written above the staves. The measures are numbered from 33 to 78.

Chord names and measure numbers:

- Staff 1: 33, 34, 35, 36
- Staff 2: FMA^7 , E_{MI}^9 , D_{MI}^9 , E_{MI}^9 , D_{MI}^9 , $G^7(b9)$, G_{MI}^9 , $C^7(b9)$, F_{MI}^9 , $B^7(b9)$
- Staff 3: 37, 38, 39, 40
- Staff 4: (41) E_{MA}^9 , E^0 , F_{MI}^9 , F_{MI}^7/Bb , $B^{b13}(b9)$, $E^b7(\#11)$, $D^+7(\#9)$
- Staff 5: 41, 42, 43, 44, 45
- Staff 6: C_{MI}^9 , B_{MA}^{13} , B_{MI}^9 , $E^b13(\#11)$, (49) $A^b_{MA}^9$, $A_{MI}^7(b5)$, $D^+7(\#9)$
- Staff 7: 46, 47, 48, 49, 50
- Staff 8: G_{MI}^9 , C_{MI}^9 , F_{MI}^9 , G_{MI}^7 , $D^{b13}(\#11)$, $C^7(b9)$, F_{MI}^7/Bb
- Staff 9: 51, 52, 53, 54, 55
- Staff 10: B^{b13} , (57) E_{MA}^9 , E^0 , F_{MI}^9 , $B^b7(b9)$
- Staff 11: 56, 57, 58, 59, 60
- Staff 12: $E^b7(\#9)$, $D^b7(\#9)$, C_{MI}^9 , B_{MA}^{13} , B_{MI}^9 , $E^b13(\#11)$, (65) $A^b_{MA}^{13}$
- Staff 13: 61, 62, 63, 64, 65
- Staff 14: $G^+7(b9)$, $G^+7(b9, \#11)$, C_{MI}^9 , $F^+7(b9, \#11)$, F_{MI}^7/Bb
- Staff 15: 66, 67, 68, 69
- Staff 16: $B^b7(b9, \#11)$, $G_{MI}^7(b5)$, $C^+7(\#9)$, $C^+7(b9)$, (73)
- Staff 17: 70, 71, 72, 73, 74
- Staff 18: $E^b_{MA}^9$, A^b13 , F_{MI}^9 , $E^7(b5)$, $E^b_{MA}^9(b5)$
- Staff 19: 75, 76, 77, 78

315-23020-P62.

NOTE TO STUDENTS AND TEACHERS - The writers of this music are dependent upon its copyright and make no claim to inhibit the

who can i turn to?

DRUMS

LAI-D-BACK SWING (♩ = 72-76)

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

The drum score is written on a grand staff with five systems. The notation includes various drum parts and dynamics:

- System 1:** RIDE (quarter notes), STICKS (ff), BRUSHES (mf), ACCENT (mp to f). Includes a 'FILL' at the end.
- System 2:** BRUSHES (mf), (+HI-HAT), ACCENT (mp to f). Includes circled measure numbers 9 and 17.
- System 3:** BRUSHES (mf), (+HI-HAT), ACCENT (mp to f). Includes circled measure numbers 25 and 33.
- System 4:** BRUSHES (mf), (+HI-HAT), ACCENT (mp to f). Includes circled measure numbers 35 and 37.
- System 5:** BRUSHES (mf), (+HI-HAT), ACCENT (mp to f). Includes circled measure numbers 39 and 41.

Measure numbers 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 22, 23, 24, 25, 26, 27, 28, 29, 30, 32, 33, 34, 35, 36, 37, 38 are indicated along the staff.

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41 TIME RIDE (2)

40 (HI-HAT) 41 42

(3) (4) ACCENT 4

44 45 46

(2) (49) (3) (4)

48 49 50

(5) (6) (7) (8)

52 53 54

(1) (57) (2) VERY CONTAINED

56 57 58

(3) (4) (5) (2)

60 61 62

(65) FILL TIME-ACCENT, FILL

64 65 66

RIDE 60 FILL 69 70 LIGHT FILL

68 69 70

(2) (2)

72 73 74

(2) (CYM) fp

76 77 78

who can i turn to?

PIANO

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY
Arranged by PAUL JENNINGS

LAI D-BACK SWING (♩=72-16)

Handwritten musical notation for measures 1-4. Chords: FMA⁷, E7⁹, B^{b7}/E, AMi⁹, A^{b7}/D. Includes a handwritten 'um' above the staff.

Handwritten musical notation for measures 5-8. Chords: FMA⁷, EMI⁹, DMI⁹, EMI⁹, DMI⁹, G⁷(b9), CMA⁹, A⁷(b9), D⁹, G¹³(b9). Includes a 'SOLO' marking above measure 6.

Handwritten musical notation for measures 9-12. Chords: CMA¹³, CMA⁹, DMI⁹, G⁷. Includes a circled '9' and the text 'LAID BACK SOLO FILLS'.

Handwritten musical notation for measures 13-19. Chords: G⁷, GMA¹³, FMA¹³. Includes circled numbers 3, 17, and 2.

315-23020-PG 1.

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Ami⁷ Dmi⁷ Emi⁷ B⁷ A⁷ Dmi⁹

Sao⁹ (25) CMA¹³ C⁹ Dmi⁹

G⁷ CMA¹³ B^bMA⁹ Ami⁷ A^bMA⁷ A^b(b⁹) Gmi⁹

(33) FMA^{13(#11)} E^{7(#9, #11)} B^b7(b⁹) Ami¹¹ E^b(#11)(#9) D^{7(#11)}

RH [SLOW] GLISS. *mf*

BVA Dmi⁹ E^bmi⁹ Dmi⁹ Gmi⁹ C⁷(b⁹)

LH.

F_{mi}^9 $B^b 7(b9)$ **(41)** $E^b MA^9$ LITE Comp E^o

RH
 40 41 42

F_{mi}^9 F_{mi}^7/B^b $B^b 13(b9)$ $E^b 7(\#9)$ $D^b 7(\#9)$ C_{mi}^7 B_{MA}^{13}

43 44 45 46

$B^b_{mi}^9$ $E^b 7(\#11)$ $A^b MA^9$ $A_{mi}^7(b5)$ $D^+ 7(\#9)$

47 48 49 50

G_{mi}^9 C_{mi}^9 F_{mi}^9 G_{mi}^7 $D^b 13(\#11)$ $C^7(b9)$

51 52 53 54

F_{mi}^9/B^b $B^b 13$ **(51)** $E^b MA^9$

55 56 57

E° Fmi^9 2 $B^b7(b9)$ $E^b7(b9)$ $D^7(\#9)$ Chi^9 BMA^{13}

58 *mf* 59-60 61 62

B^bMi^9 QUA $E^b13(\#11)$ (65) A^bMA^{13} $G^+7(b9)$ $G^+7(b9, \#11)$

63 64 65 66

Chi^9 $F^+7(b9, \#11)$ Fmi^7/B^b $B^b7(b9, \#11)$

67 68 69 70

$Gmi^7(b9)$ $C^+7(\#9)$ $C^+7(b9)$ (73) BMA

71 72 73 74

E^bMA^9 A^b13 Fmi^9 $E^7(b9)$ $E^bMA^9(b9)$

75 76 77 78