

Trumpet/Clarinet lead

ON OLD RANNOCH MOOR

WALTZ
Paul Busby
PRS

♩ = 150

Seven staves of musical notation for the main melody. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and repeat signs.

solos

Six staves of chord progressions for the solo section. The key signature is one sharp (F#). The chords are:
 Staff 1: |: Em⁷ | Am⁷ | G^Δ | F^{#7(b9)} | F⁷ | Em⁷
 Staff 2: C^{#0} | F^{#7(b9)} || B^{7(b9)} | C^Δ / F^Δ | Em⁷ | Am⁷
 Staff 3: Bm⁷ | C^Δ | C^{#0} | Cm⁶ || Em⁷ | F^Δ / E
 Staff 4: Em⁷ | F^Δ / E | E^{b0} | Dm⁷ | C^Δ | F⁷
 Staff 5: Em⁷ | Dm⁷ | C^Δ | Bm⁷ / E⁷ | Am⁷ | Bm⁷ | C^Δ | F⁷ :|

DC al

CODA

One staff of musical notation for the CODA section. It begins with a *rit.* marking and ends with a double bar line and repeat dots.

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Concert

Chord progression for the main piece:

Dm⁷ Gm¹¹ F^Δ E7(b9-5) E^b13
 Dm⁷ B[∅] E7(#9) A7(#9+5) B^bΔ / E^bΔ
 Dm¹¹ Gm⁷ Am⁷ B^bΔ B[∅] B^bm / A7(b9)
 Dm⁷ $\frac{E^b\Delta}{D}$ Dm⁷ $\frac{E^b\Delta}{D}$ D^b∅ add C
 Cm⁹ B^bΔ E^b7 Dm⁷ Cm⁷
 B^bΔ Am¹¹/D⁹ Gm¹¹ Am¹¹ B^bΔ ⊕ A7(b9+5)

solos

Solo section chord progression:

Dm⁷ Gm⁷ F^Δ E7(b9) E^b7 Dm⁷
 B[∅] E7(b9) A7(b9) B^bΔ / E^bΔ Dm⁷ Gm⁷
 Am⁷ B^bΔ B[∅] B^bm⁶ Dm⁷ $\frac{E^b\Delta}{D}$
 Dm⁷ $\frac{E^b\Delta}{D}$ D^b∅ add C Cm⁷ B^bΔ E^b7
 Dm⁷ Cm⁷ B^bΔ Am⁷/D⁷ Gm⁷ Am⁷ B^bΔ E^b7 :|

CODA E^b9

Coda section:

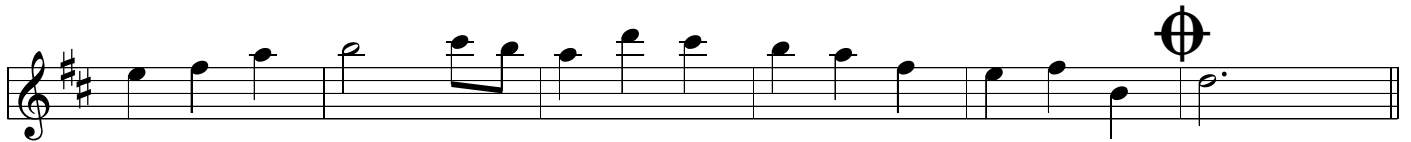
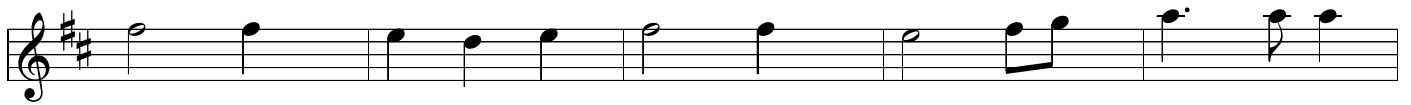
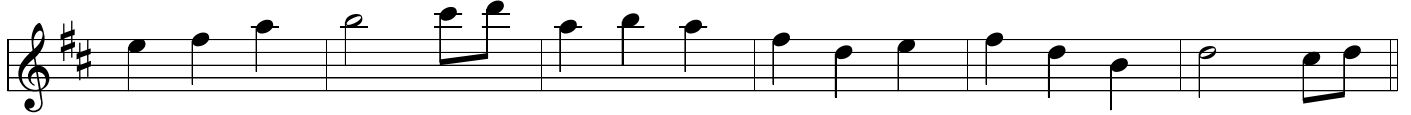
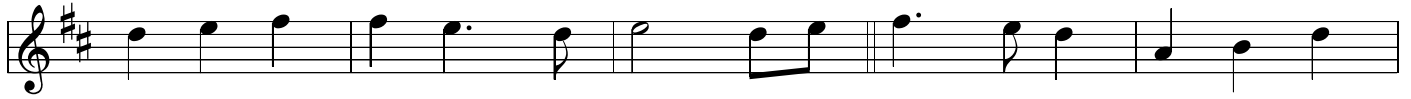
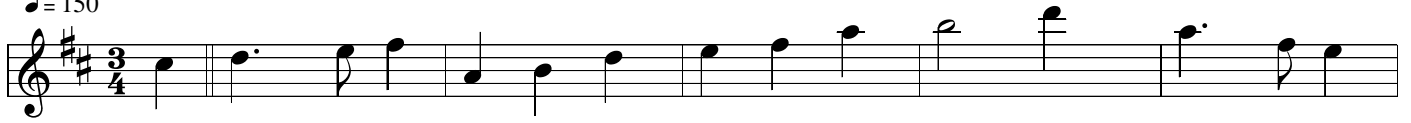
E^b9 // Dm⁶9 // DC al ♠
rit.

Alto lead

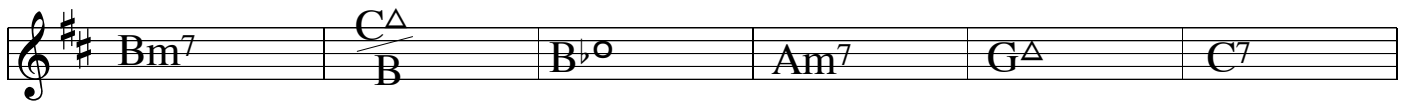
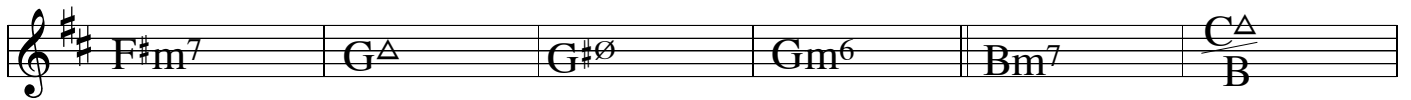
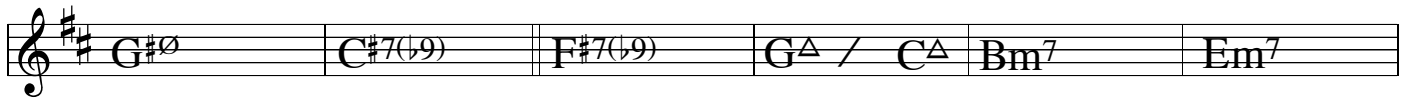
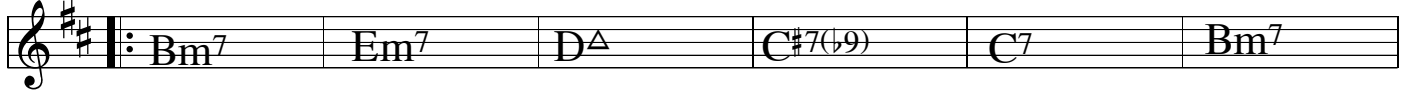
ON OLD RANNOCH MOOR

WALTZ
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♩ = 150



solos



DC al

CODA



rit.

♩ = 150

ON OLD RANNOCH MOOR

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Tenor harmony parts

8 8

play top if no alto
play bottom if no trombone

p

solos

DC al

CODA

Trombone - tune
(if only the 1 horn)

ON OLD RANNOCH MOOR

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PRS

♩ = 150

The main musical notation consists of six staves of music in bass clef, 3/4 time, and B-flat major key signature. The melody is written in a simple, rhythmic style with various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The music concludes with a double bar line and a circled cross symbol (⊕).

solos

The solos section consists of seven staves of chord symbols in bass clef, 3/4 time, and B-flat major key signature. The chords are: Dm7, Gm7, FΔ, E7(b9), Eb7, Dm7, Bø, E7(b9), A7(b9), BbΔ / EbΔ, Dm7, Gm7, Am7, BbΔ, Bø, Bbm6, Dm7, EbΔ / D, Dm7, EbΔ / D, DboaddC, Cm7, BbΔ, Eb7, Dm7, Cm7, BbΔ, Am7 / D7, Gm7, Am7, BbΔ, Eb7. The section ends with a double bar line and repeat dots.

CODA

The CODA section consists of one staff of music in bass clef, 3/4 time, and B-flat major key signature. The melody is written in a simple, rhythmic style with various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The music concludes with a double bar line and repeat dots. A *rit.* marking is present at the beginning of the staff.

DC al ⊕

Alto harmony

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solos

DC al

CODA

Trombone harmony

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WALTZ
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PRS

♩ = 150

8

8

Musical staff with bass clef, 3/4 time signature, and two measures of whole rests.

Musical staff with bass clef, 3/4 time signature, and five measures of music starting with a piano (*p*) dynamic marking.

Musical staff with bass clef, 3/4 time signature, and six measures of music.

Musical staff with bass clef, 3/4 time signature, and five measures of music ending with a fermata.

solos

Musical staff with bass clef, 3/4 time signature, and five measures of chords: Dm⁷, Gm⁷, F^Δ, E⁷(b⁹), E[♭]7

Musical staff with bass clef, 3/4 time signature, and six measures of chords: Dm⁷, B[∅], E⁷(b⁹), A⁷(b⁹), B[♭]Δ / E[♭]Δ, Dm⁷

Musical staff with bass clef, 3/4 time signature, and five measures of chords: Gm⁷, Am⁷, B[♭]Δ, B[∅], B[♭]m⁶

Musical staff with bass clef, 3/4 time signature, and five measures of chords: Dm⁷, E[♭]Δ / D, Dm⁷, E[♭]Δ / D, D[♭]o add C

Musical staff with bass clef, 3/4 time signature, and five measures of chords: Cm⁷, B[♭]Δ, E[♭]7, Dm⁷, Cm⁷

Musical staff with bass clef, 3/4 time signature, and six measures of chords: B[♭]Δ, Am⁷ / D⁷, Gm⁷, Am⁷, B[♭]Δ, E[♭]7

DC al

CODA

Musical staff with bass clef, 3/4 time signature, and seven measures of music ending with a fermata and a ritardando (*rit.*) marking.

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Bass

in 1

♩ 3/4

Dm⁷ Gm⁷ F E⁷ E^{b7}

Dm⁷ B[∅] E⁷ A⁷⁺ B^b / E^b

Dm⁷ Gm⁷ Am⁷ B^b B[∅] B^bm / A⁷

Dm⁷ $\frac{E^b\Delta}{D}$ Dm⁷ $\frac{E^b\Delta}{D}$ D^b°

Cm⁷ B^b E^{b7} Dm⁷ Cm⁷



B^b Am⁷ / D⁷ Gm⁷ Am⁷ B^b A⁷⁺

solos

Dm⁷ Gm⁷ F^Δ E⁷(b9) E^{b7} Dm⁷

B[∅] E⁷(b9) A⁷(b9) B^b / E^b Dm⁷ Gm⁷

Am⁷ B^b B[∅] B^bm⁶ Dm⁷ $\frac{E^b\Delta}{D}$

Dm⁷ $\frac{E^b\Delta}{D}$ D^b° Cm⁷ B^b E^{b7} Dm⁷

Cm⁷ B^b Am⁷ / D⁷ Gm⁷ Am⁷ B^b E^{b7} :

DC al

CODA

E^{b7} / / Dm / /

rit.


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♩ = 150
Drums

gentle jazz waltz

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PRS

Bass clef, 3/4 time signature. **play 8** | **play 8**


Bass clef. **play 8** | **play 7** | **play 1** 


solos

Bass clef. **play 32** :||

DC al 

CODA

Bass clef. *rit.*  //

Bass clef. 

SCALE
CHORD

ON OLD RANNOCH MOOR

Concert Pitch

||: Dm⁷ | Gm⁷ | F^Δ | $\frac{Fm}{E^7}$ |

| $\frac{B^b m}{E^b 7}$ | Dm⁷ | $\frac{Dm}{B^{\emptyset}}$ | $\frac{Fm}{E^7}$ ||

| $\frac{B^b m}{A^7}$ | B^{bΔ} / $\frac{B^b}{E^b \Delta}$ | Dm⁷ | Gm⁷ |

| Am⁷ | B^{bΔ} | $\frac{Dm}{B^{\emptyset}}$ | B^{b m} ||

| Dm⁷ | $\frac{B^b}{E^b \Delta \text{ D bass}}$ | Dm⁷ | $\frac{B^b}{E^b \Delta \text{ D bass}}$ |

| D^{b°} | Cm⁷ | B^{bΔ} | $\frac{B^b m}{E^b 7}$ ||

| Dm⁷ | Cm⁷ | B^{bΔ} | Am⁷ / $\frac{Am}{D^7}$ |

| Gm⁷ | Am⁷ | B^{bΔ} | $\frac{B^b m}{A^7}$:||

SCALE
CHORD

ON OLD RANNOCH MOOR

Bb Pitch

||: Em⁷ | Am⁷ | G^Δ | $\frac{Gm}{F\#7}$ |

| $\frac{Cm}{F7}$ | Em⁷ | $\frac{Em}{C\#\emptyset}$ | $\frac{Gm}{F\#7}$ ||

| $\frac{Cm}{B7}$ | C^Δ / $\frac{C}{F\Delta}$ | Em⁷ | Am⁷ |

| Bm⁷ | C^Δ | $\frac{Em}{C\#\emptyset}$ | Cm ||

| Em⁷ | $\frac{C}{F\Delta E \text{ bass}}$ | Em⁷ | $\frac{C}{F\Delta E \text{ bass}}$ |

| E^b° | Dm⁷ | C^Δ | $\frac{Cm}{F7}$ ||

| Em⁷ | Dm⁷ | C^Δ | Bm⁷ / $\frac{Bm}{E7}$ |

| Am⁷ | Bm⁷ | C^Δ | $\frac{Cm}{F7}$:||

SCALE
CHORD

ON OLD RANNOCH MOOR

E♭ Pitch

||: Bm⁷ | Em⁷ | D^Δ | $\frac{Dm}{C\#7}$ |

| $\frac{Gm}{C7}$ | Bm⁷ | $\frac{Bm}{G\#\emptyset}$ | $\frac{Dm}{C\#7}$ ||

| $\frac{Gm}{F\#7}$ | G^Δ / $\frac{G}{C\Delta}$ | Bm⁷ | Em⁷ |

| F^{\#}m⁷ | G^Δ | $\frac{Bm}{G\#\emptyset}$ | Gm ||

| Bm⁷ | $\frac{G}{C\Delta B \text{ bass}}$ | Bm⁷ | $\frac{G}{C\Delta B \text{ bass}}$ |

| B^b° | Am⁷ | G^Δ | $\frac{Gm}{C7}$ ||

| Bm⁷ | Am⁷ | G^Δ | F^{\#}m⁷ / $\frac{F\#\text{m}}{B7}$ |

| Em⁷ | F^{\#}m⁷ | G^Δ | $\frac{Gm}{C7}$:||