

♩ = 120

TWINS

SWING FEEL
broken-up
Paul Busby
PRS

Concert

Musical score for "TWINS" in 4/4 time, SWING FEEL, broken-up. The score is written for guitar and includes various chords and melodic lines.

Chords and Melodic Lines:

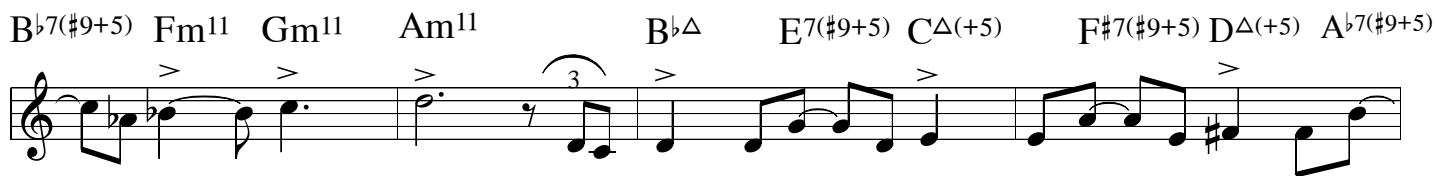
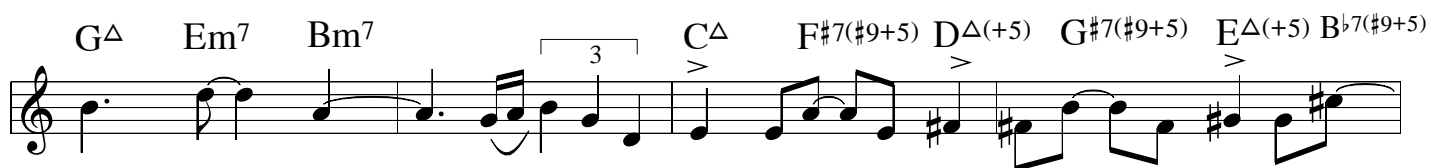
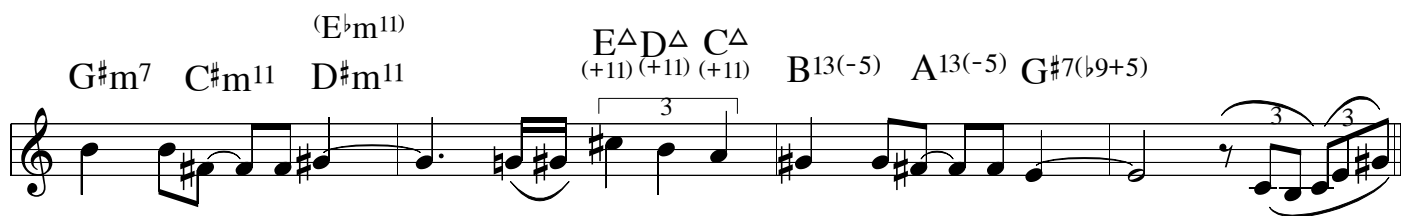
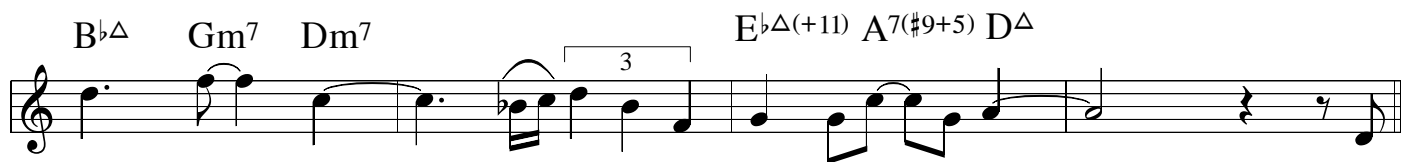
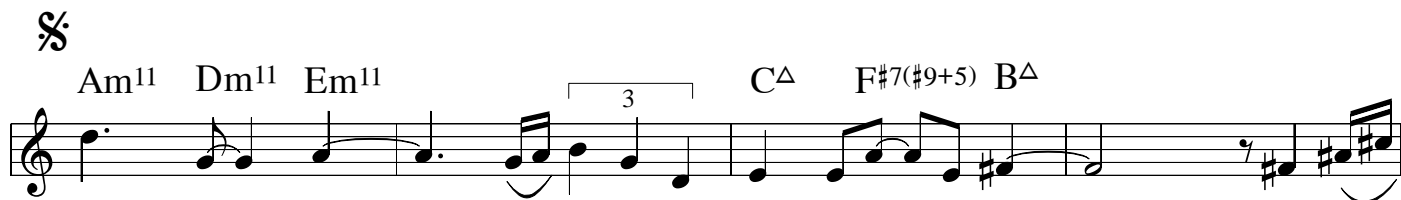
- Line 1: A^Δ , $Bm7/A$, trill , A^Δ , $Bm7/A$
- Line 2: A^Δ , $C\#7(\#9+5)$, $F\#m7$, $B7$, $E7sus4$, trill
- Line 3: $E^\flat\Delta$, $F7/E^\flat$, trill , $Dm7$, Gm^{11} , $D^\flat m7$, $G^\flat 13$
- Line 4: (B^Δ) , $C^\flat\Delta$, C^\emptyset , $F7(\flat 9-5)$, $B^\flat\Delta$, $Dm7/G$, $G7(\flat 9-5)$
- Line 5: $C7sus4$, F^Δ/C , $C7sus4$, F^Δ/C
- Line 6: G^\emptyset/C , $D^\flat\Delta$, D^\emptyset , $G7(\flat 9-5)$, $C7sus4$, $C7(\flat 9)$
- Line 7: $Bm9$, $C\#m7$, D^Δ , $C\#m7$, $F\#m7$, $Bm7$, $E7sus4$
- Line 8: A^Δ , D^Δ , $C\#7(\#9+5)$, $F\#m7$, Bm^{11} , $E7$, F^Δ , $B^\flat\Delta$, Coda symbol
- Line 9: **CODA** *fill* A^Δ
- Line 10: **after solos, DC al Coda symbol**

♩ = 132

ALL SWEETNESS AND LIGHT

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS

Concert



to solos (next page)

Concert

ALL SWEETNESS AND LIGHT (continued)

solos Am⁷ Em⁷ C^Δ B^Δ

B[♭]Δ Dm⁷ E[♭]Δ D^Δ

Cm⁷ Gm⁷ Em⁷ C[♯]m⁷

A[♭]m⁷ E[♭]m⁷ B¹³⁽⁻⁵⁾ A[♭]7alt

G^Δ Bm⁷ C^{Δ(+5)} D^{Δ(+5)}

E^{Δ(+5)} Fm⁷ Gm⁷ Am⁷

B[♭]Δ(+5) C^{Δ(+5)} D^{Δ(+5)} E[♭]m⁷

Fm⁷ D[♭]Δ E[♭]Δ F^Δ *last time*

after solos, DS al fine

Bass Part

ALL SWEETNESS AND LIGHT

STRAIGHT 8'S
broken-up feel

♩ = 132

intro

Am⁷ F Am⁷ F Am⁷ F B^bΔ(+11)



Am⁷ Dm⁷ Em⁷ C F^{#7}alt B *fill*

B^b Gm⁷ Dm⁷ E^b A⁷alt D *fill*

Cm⁷ Fm⁷ Gm⁷ A^b Gm⁷Fm⁷ Em⁷ Bm⁷ C^{#m}⁷ *fill*

G^{#m}⁷ C^{#m}⁷ D^{#m}⁷ E D C B¹³ A¹³ G^{#7}alt *fill*

G Em⁷ Bm⁷ C F^{#7}alt D⁺ G^{#7}alt E⁺ B^{b7}alt

Fm⁷ Gm⁷ Am⁷ *fill* B^b E⁷alt C⁺ F^{#7}alt D⁺ A^{b7}alt

E^bm⁷ Fm⁷ Gm⁷ D^b E^b F *fill* *(fine)* — 3 —

optional fills possible where shown

to solos

♩ = 116

DIMPLES

SWING
broken-up feel
Paul Busby
PRS

Concert

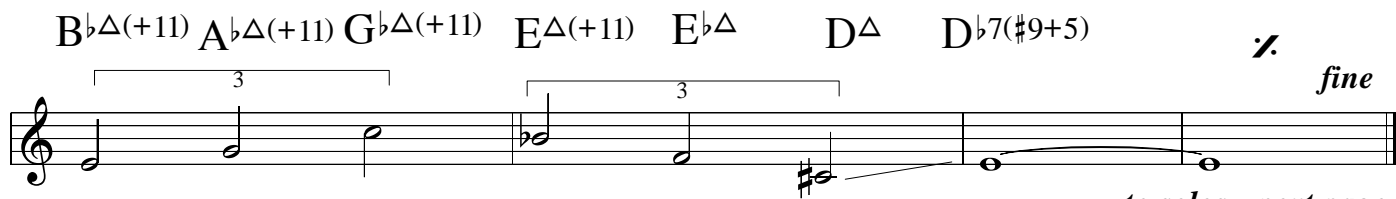
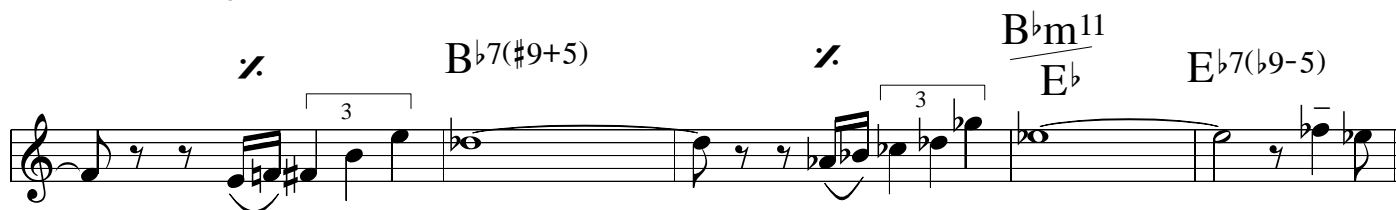
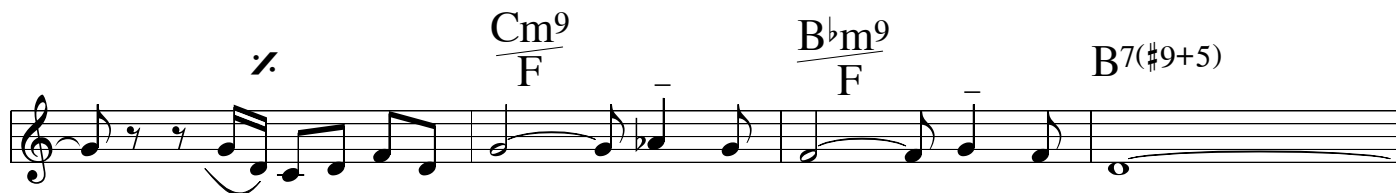
The musical score for "Dimples" is written in 4/4 time with a tempo of 116 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music, each featuring various chords and triplets. The chords are: C13(-5), F#m9, B13(-5), Gm11, C13(-5), FΔ, D♭7(#9-5), G♭Δ, E♭7(#9), A♭m11, B♭7(b9+5), E♭Δ, E♭7(#9+5), E♭Δ, E♭7(#9+5), C7(b9), A13, F#7(b9), E♭7(#9+5), Em11/A, A9(-5), E♭m9, A♭13, G∅, C7(b9-5), FΔ, and a final double bar line.

Chords and triplets are indicated above the notes. The score includes various musical notations such as rests, eighth notes, and sixteenth notes. The final staff ends with a double bar line.

FETA CRUMBLY

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS

♩ = 128
Concert



to solos - next page

FETA CRUMBLY

Piano part

STRAIGHT 8'S
broken-up feel

$\text{♩} = 128$ *legato*

Chords and markings throughout the score:

- Staff 1: A^b/G , G^b/G , Dm^{11}/G
- Staff 2: Cm^9/F , B^bm^9/F , $B7(\#9+5)$
- Staff 3: $G^\#\emptyset$, $G^\#7(\#9+5)$, $C^\#m^{11}$
- Staff 4: $B^b7(\#9+5)$, B^bm^{11}/E^b , $E^b7(b9-5)$
- Staff 5: A/A^b , G/A^b , E^bm^{11}/A^b
- Staff 6: Em^9/A , F^Δ/A , $B^b7(\#9+5)$, $E^b7(\#9+5)$
- Staff 7: $D^\Delta(+11)$, $G^\Delta(+11)$, $C^\Delta(+11)$, $F^\Delta(+11)$
- Staff 8: $B^b\Delta(+11)$, $A^b\Delta(+11)$, $G^b\Delta(+11)$, $(E^\Delta(+11))$, $F^b\Delta(+11)$, $E^b\Delta^9$, D^Δ^9 , $D^b7(\#9+5)$
- Staff 9: *fine* to solos

Concert

FETA CRUMBLY (continued)

solos $\frac{A^b}{G}$ $\frac{G^b}{G}$ $G^7_{\text{sus}4}$

$\frac{Cm^9}{F}$ $\frac{B^bm^9}{F}$ B^7_{alt}

$A^b\emptyset$ A^b7_{alt} D^bm^7

B^b7_{alt} $E^b7_{\text{sus}4}$ E^b7_{alt}

$\frac{A}{A^b}$ $\frac{G}{A^b}$ $A^b7_{\text{sus}4}$

$\frac{Em^7}{A}$ $\frac{F^{\Delta}}{A}$ B^b7_{alt} E^b7_{alt}

$D^{\Delta(+11)}$ $G^{\Delta(+11)}$ $C^{\Delta(+11)}$ $F^{\Delta(+11)}$

$B^b\Delta(+11)$ $A^b\Delta(+11)$ $E^{\Delta(+11)}$ $D^{\Delta(+11)}$ D^b7_{alt}

after solos, DS al fine

RUDE AWAKENING

SWING
broken-up feel
Paul Busby
PRS

♩ = 132
Concert

Chord progression for "RUDE AWAKENING" (SWING, broken-up feel, Paul Busby, PRS). The key signature is one flat (Bb), and the time signature is 4/4. The tempo is 132 beats per minute.

Chord Progression:

- Measures 1-2: Gm^7 / C
- Measures 3-4: Ebm^7 / A^b
- Measures 5-6: Bm^7 / E
- Measures 7-8: E^6 / E^b
- Measures 9-10: Bbm^{11} / E^b
- Measures 11-12: Bbm^{11} / E^b
- Measures 13-14: Abm^{11}
- Measures 15-16: Gbm^{11}
- Measures 17-18: Fm^{11}
- Measures 19-20: $D\emptyset$
- Measures 21-22: $G7(b9-5)$
- Measures 23-24: $C\Delta$
- Measures 25-26: D^b69
- Measures 27-28: Dm^{11}
- Measures 29-30: $C\Delta$
- Measures 31-32: $B7(b9-5)$
- Measures 33-34: $E\Delta$
- Measures 35-36: $F69$
- Measures 37-38: $F\#m^{11}$
- Measures 39-40: $E\Delta$
- Measures 41-42: $E^b7(\#9+5)$
- Measures 43-44: $A\Delta$ / $A^b\Delta$
- Measures 45-46: $A^b\Delta$
- Measures 47-48: G^b6 / E
- Measures 49-50: $E\Delta$
- Measures 51-52: $E\Delta$
- Measures 53-54: D^bm^{11}
- Measures 55-56: D^bm^6
- Measures 57-58: D^bm^6
- Measures 59-60: $B^b\emptyset$
- Measures 61-62: $B^b\emptyset$ / E^b
- Measures 63-64: $E^b7(\#9+5)$
- Measures 65-66: Bbm^{11} / A^b
- Measures 67-68: $A^b\Delta$
- Measures 69-70: Bbm^{11} / A^b
- Measures 71-72: $A^b\Delta$
- Measures 73-74: Bbm^{11} / A^b
- Measures 75-76: Bbm^{11} / A^b
- Measures 77-78: Bbm^{11} / A^b
- Measures 79-80: Bbm^{11} / A^b

horns tacet (Measures 79-80)

CODA (Measures 81-84)

when ready (Measures 85-88)

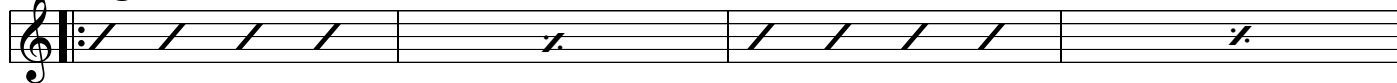
to solos on next page (Measures 89-92)

Concert

RUDE AWAKENING (continued)

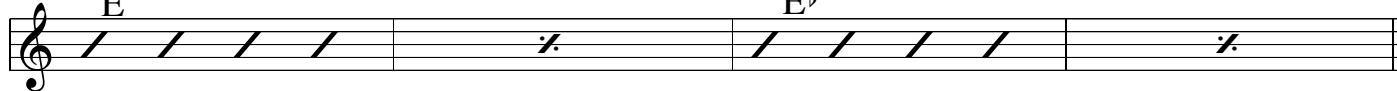
solos $\frac{Gm^7}{C}$

$\frac{Ebm^7}{Ab}$



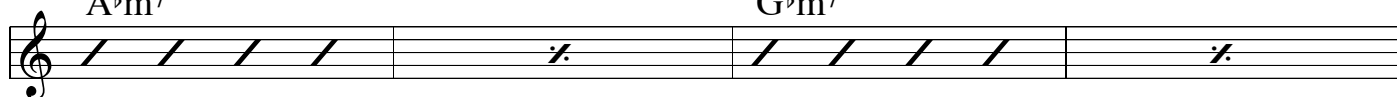
$\frac{Bm^7}{E}$

$\frac{Bbm^7}{Eb}$



Abm^7

Gbm^7



Fm^7

$D\emptyset$

G^7alt



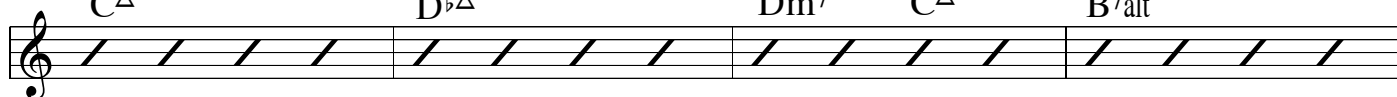
$C\Delta$

$D\flat\Delta$

Dm^7

$C\Delta$

B^7alt



$E\Delta$

$F\Delta$

$F\sharp m^7$

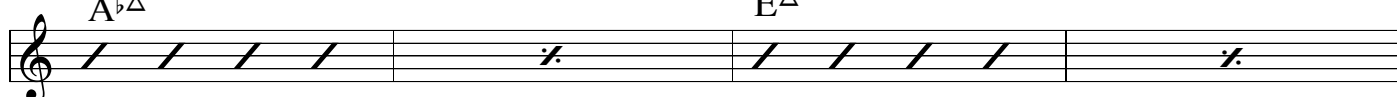
$E\Delta$

$E\flat^7alt$



$A\flat\Delta$

$E\Delta$

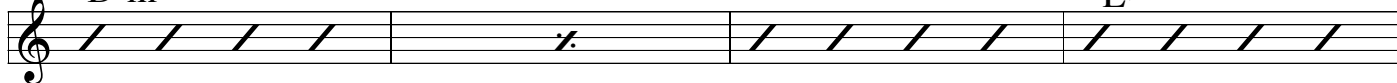


$D\flat m\Delta$

$B\flat\emptyset$

$\frac{B\flat\emptyset}{Eb}$

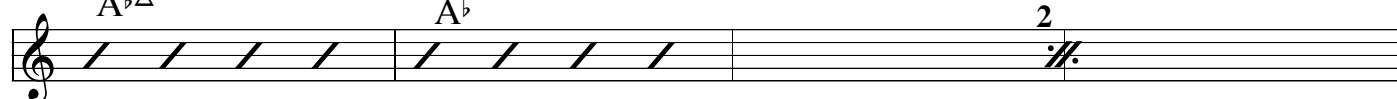
$E\flat^7alt$



$A\flat\Delta$

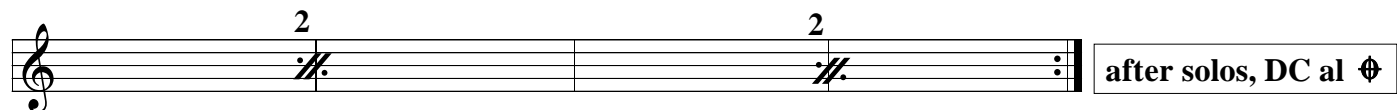
$\frac{Bbm^7}{Ab}$

2



2

2



after solos, DC al Φ

SUMMIT'S UP

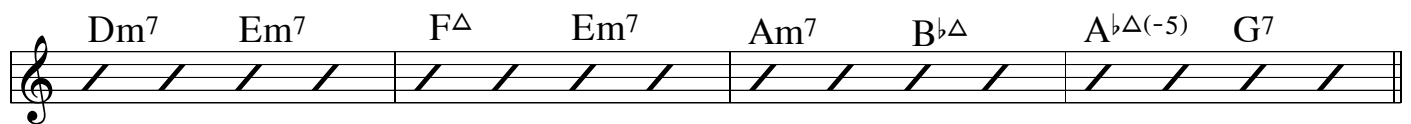
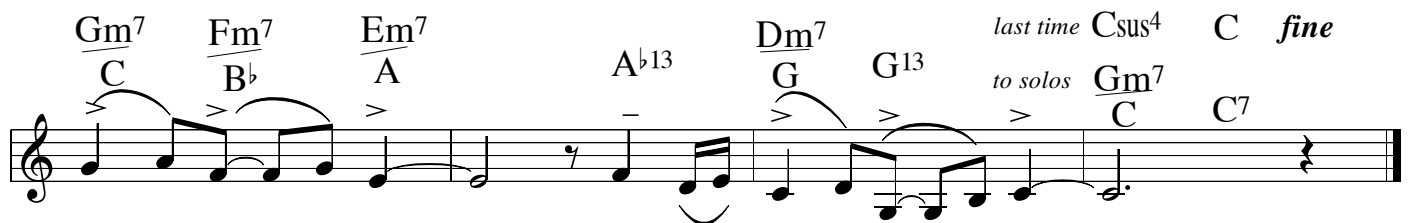
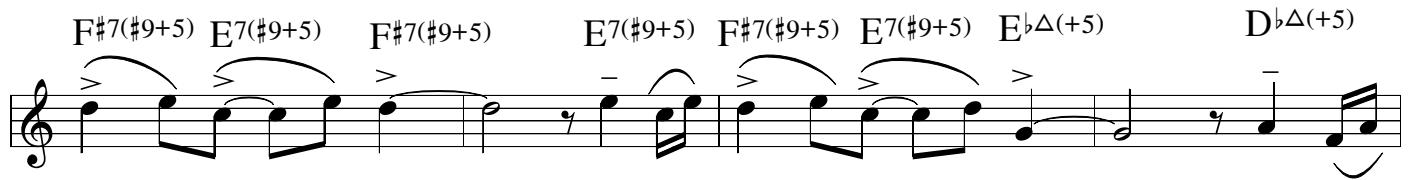
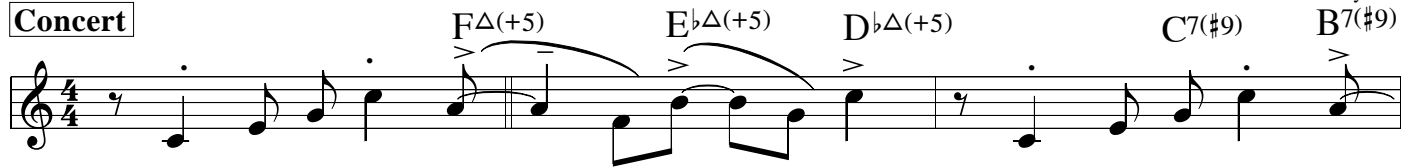
SWING/STRAIGHT 8'S

broken-up feel

Paul Busby PRS

♩ = 132

Concert



after solos, DC al fine

SUMMIT'S UP

Sample Bass part

Concert

F Δ (+5) E $\flat\Delta$ (+5) D $\flat\Delta$ (+5) C⁷ B7(#9)

B7(#9) B $\flat\Delta$ A7(#9) A $\flat\Delta$ (+5) Dm⁷ Em⁷ F Δ

F Δ Em⁷ Am⁷ B $\flat\Delta$ A $\flat\Delta$ (-5) G⁷

F#7alt E7alt F#7alt E7alt F#7alt E7alt E $\flat\Delta$ (+5) D $\flat\Delta$ (+5)

C7sus⁴ B \flat 7sus⁴ A7sus⁴ A \flat 7 G¹¹ G⁷ to fine C7sus⁴ C⁷ C fine

hold on fine

solos F Δ (+5) E $\flat\Delta$ (+5) D $\flat\Delta$ (+5) C7(#9) B7(#9) B $\flat\Delta$ A7(#9) A $\flat\Delta$ (+5)

Dm⁷ Em⁷ F Δ Em⁷ Am⁷ B $\flat\Delta$ A $\flat\Delta$ (-5) G⁷

F#7alt E7alt E $\flat\Delta$ (+5) D $\flat\Delta$ (+5)

Gm⁷ C Fm⁷ B \flat Em⁷ A A \flat 7 Dm⁷ G G⁷ Gm⁷ C C⁷

after solos, DC al fine

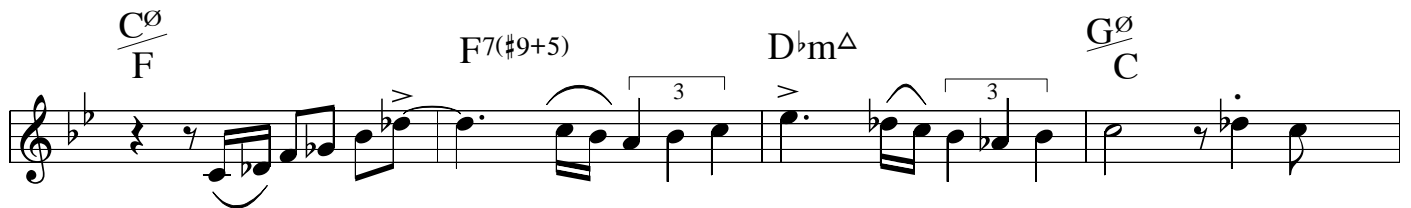
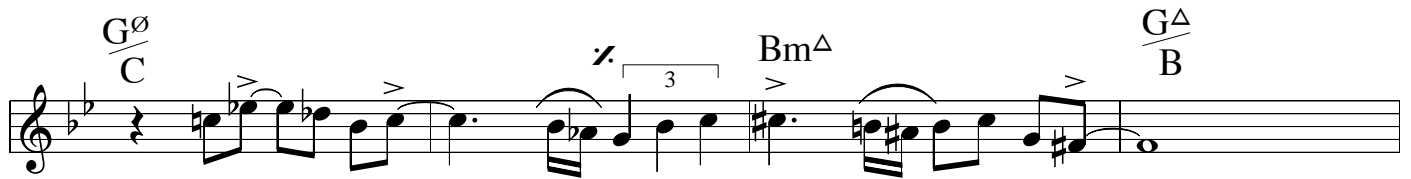
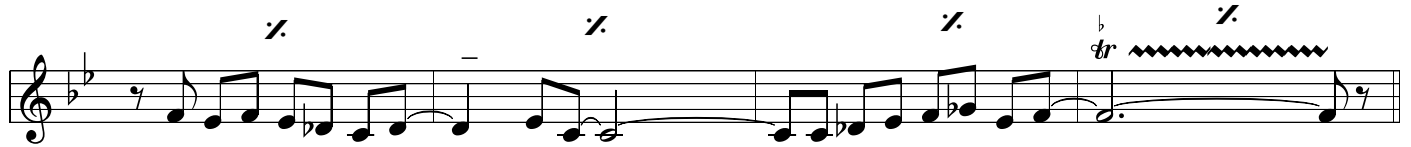
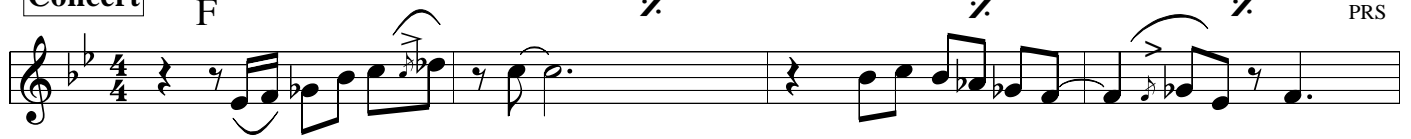
♩ = 132

HAREM-MONIQUE

SWING
broken-up feel
Paul Busby
PRS

Concert

$\frac{C\emptyset}{F}$



RACHAEL'S PEACE

(dedicated to Rachael Corrie)

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS

♩ = 152

Concert

The musical score for "Rachael's Peace" is written for guitar in 4/4 time, with a tempo of 152 beats per minute. The piece is dedicated to Rachael Corrie and is composed by Paul Busby. The score is divided into 11 measures, each with a specific chord and a slash indicating a measure rest. The chords are: G, Bbm7, Eb, F, Abm7, Dbm, A7(#9-5), Aø, D, Dbm, DaddE, F#, EbmaddF, G, DbmaddEb, F, CbmaddDb, Eb, Dm11, Cm11, CaddD, E, CaddD, E, Dbm, F, Bm11, Ab13(#9+11), G, Fm11, Ebm11, Am7, D, Am7, D, AbΔ(-5), G, and a final measure with a slash and the instruction "fine hold on fine".

Measures and Chords:

- Measure 1: G
- Measure 2: Bbm7, Eb
- Measure 3: F
- Measure 4: Abm7, Dbm
- Measure 5: A7(#9-5)
- Measure 6: Aø, D
- Measure 7: Dbm, DaddE, F#
- Measure 8: EbmaddF, G
- Measure 9: DbmaddEb, F
- Measure 10: CbmaddDb, Eb
- Measure 11: Dm11, Cm11, CaddD, E
- Measure 12: CaddD, E
- Measure 13: Dbm, F
- Measure 14: Bm11
- Measure 15: Ab13(#9+11)
- Measure 16: G
- Measure 17: Fm11
- Measure 18: Ebm11, Am7, D
- Measure 19: Am7, D
- Measure 20: AbΔ(-5)
- Measure 21: G
- Measure 22: / fine hold on fine

Concert

RACHAEL'S PEACE (continued)

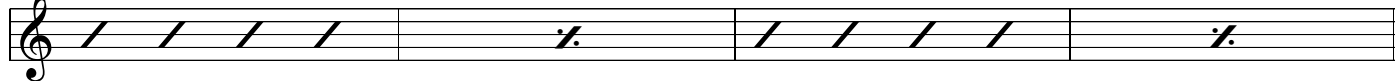
solos

G

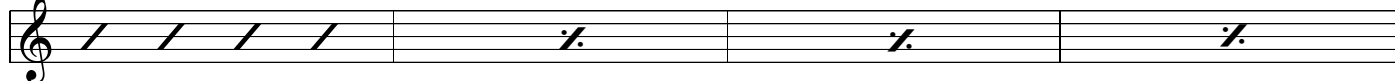


E^b7sus4

G

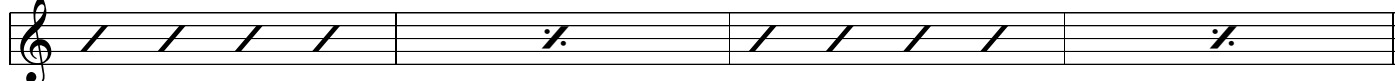


F7sus4



D^b7sus4

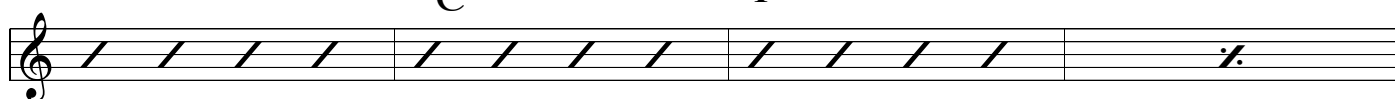
A⁷alt



A^ø/_D

D^bΔ/_C

D/_{F#}



E^b/_G

D^b/_F

C^b/_{E^b}

Dm⁷

Dm⁷

Cm⁷



C/_E

C/_E

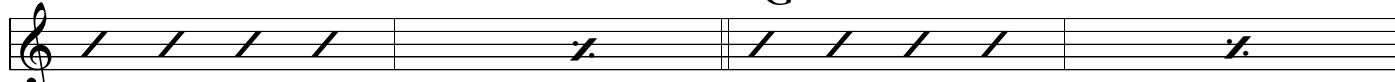
D^b/_F

Bm⁷



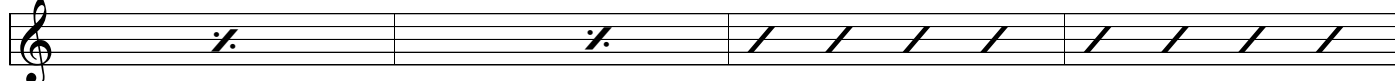
A^b13(#9+11)

G



Fm⁷

E^bm⁷



D7sus4

A^bΔ(-5)

G



after solos, DC al fine

Bass part

RACHAEL'S PEACE

STRAIGHT 8'S

♩ = 152 G

E^b7sus4

G



F

D^b7sus4A⁷altA[∅]
D

D

D^b
CD
F[#]E^b
GD^b
FC^b
E^bDm⁷Cm⁷C
EC
ED^b
FBm⁷A^b13

G



G

Fm⁷E^bm⁷D⁷sus4A^bΔ(-5)

G

fine
hold on fine

to solos

CONTAMINATION

♩ = 176

Concert

G⁷sus⁴

D¹¹(#9+5)

⌘ G⁷sus⁴

SWING
broken-up feel
Paul Busby
PRS

intro

Fm⁹ G⁷sus⁴ Fm¹³ / E^{♭7}sus⁴ Dm¹¹

Dm¹¹ A[♭]Δ(-5) G[♭]Δ(-5) EΔ(-5) C⁹ / D^{♭7}(-5) C⁹

C⁹ D^{♭7}(-5) C⁷+ / BΔ(-5) B^{♭7}sus⁴ / A^{♭13} F⁹(-5) E⁷(-5) / A⁷(+5) Dm¹¹

Dm¹¹ G¹¹ C⁷sus⁴ B^{♭7}sus⁴ C⁷sus⁴

B^{♭7}sus⁴ / C⁷sus⁴ Dm¹¹ A[♭]Δ(-5) G[♭]Δ(-5)

EΔ(-5) C⁹ / D^{♭7}(-5) C⁹ / D^{♭7}(-5) C⁷+ / BΔ(-5)

B^{♭7}sus⁴ / A^{♭13} F⁹(-5) E⁷(♭⁹) / A⁷+ Dm¹¹ // G¹¹ C⁷ Fm⁷ Gm⁷

A[♭]Δ A[∅] D⁷ D^{♭6} G[♭]Δ

BΔ EΔ AΔ *broken-up* D⁷(#9+5) D⁷(#9+5)

in 4

Concert

CONTAMINATION (continued)

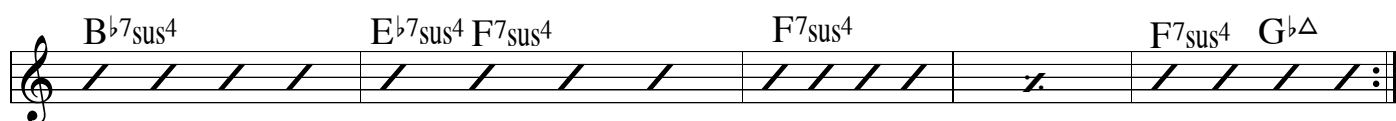
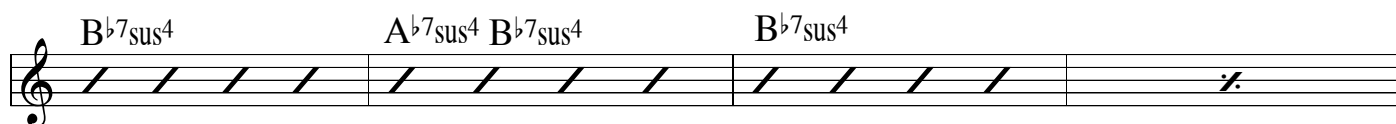
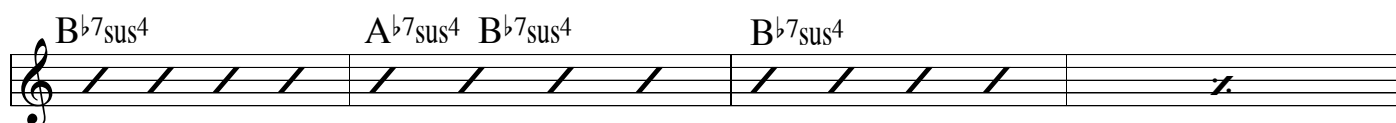
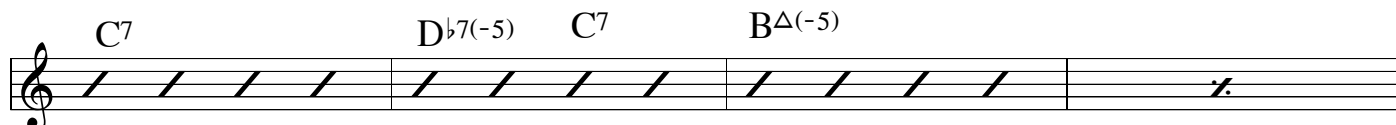
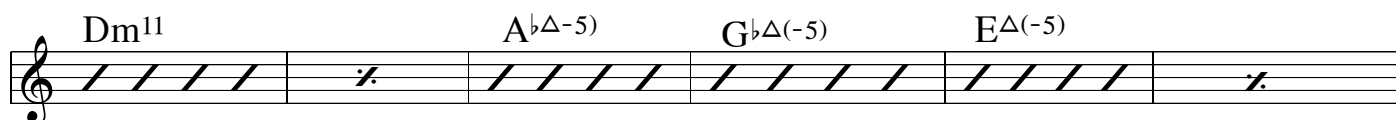
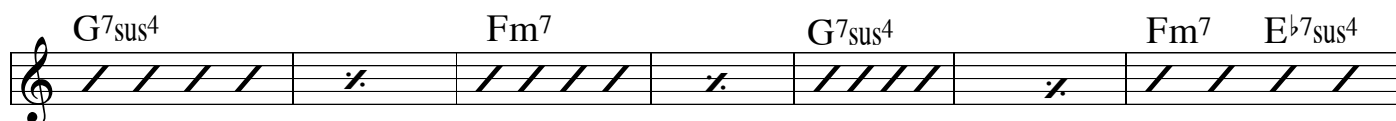
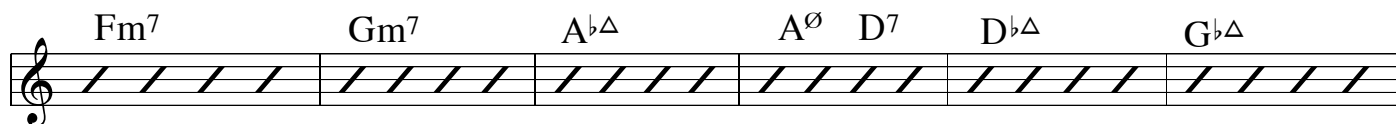
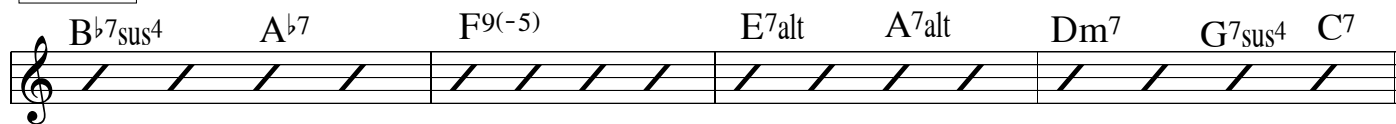
G^7_{sus4} Fm^9 G^7_{sus4} $p2$
 $Fm^{13} / E^{\flat 7}_{sus4} Dm^{11}$ $A^{\flat}\Delta(-5)$ $G^{\flat}\Delta(-5)$
 $E^{\Delta}(-5)$ $C^9 / D^{\flat 7}(-5) C^9 / D^{\flat 7}(-5) C^7+ / B^{\Delta}(-5)$
 $B^{\flat 7}_{sus4}$ $A^{\flat 7}_{sus4}$ $B^{\flat 7}_{sus4}$ $B^{\flat 7}_{sus4}$ $B^{\flat 7}_{sus4}$ $A^{\flat 7}_{sus4}$ $B^{\flat 7}_{sus4}$
 $B^{\flat 7}_{sus4}$ $Fm^7 E^{\flat m7} Cm^7 B^{\flat m7} A^{\flat m7} B^{\flat m7} Cm^7$
 $B^{\flat 7}_{sus4}$ $B^{\flat} A^{\flat} F E^{\flat} D^{\flat} E^{\flat} F$

solos

G^7_{sus4} Fm^7 G^{11} $Fm^7 E^{\flat 7}_{sus4}$ Dm^{11}
 $A^{\flat}\Delta(-5)$ $G^{\flat}\Delta(-5)$ $E^{\Delta}(-5)$ C^7 $D^{\flat 7}(-5) C^7$ $B^{\Delta}(-5)$
 $B^{\flat 7}_{sus4}$ $A^{\flat 7}$ $F^9(-5)$ E^7_{alt} A^7_{alt} $Dm^7 G^7_{sus4}$ C^7_{sus4}
 $B^{\flat 7}_{sus4}$ C^7_{sus4} $B^{\flat 7}_{sus4}$ $A^{\flat 7}_{sus4}$ Dm^{11}
 $A^{\flat}\Delta(-5)$ $G^{\flat}\Delta(-5)$ $E^{\Delta}(-5)$ C^7 $D^{\flat 7}(-5) C^7$ $B^{\Delta}(-5)$

Concert**CONTAMINATION (continued)**

p3

**CODA**after solos, DS al Φ 

Concert

DA SVEEDANYA

Broken-up
SWING
Paul Busby
PRS

♩ = 120

Chords and musical notation across 10 staves:

- Staff 1: Bb7sus4, Bb7(b9), Eb Δ , D7(b9), Gm Δ
- Staff 2: Gb7(b9), F7sus4, F7(+11), D \emptyset , G7(+5)
- Staff 3: Cm Δ , A \emptyset , D7(#9+5), G Δ , G \emptyset
- Staff 4: C7(b9-5), C \emptyset , F7, Bb7sus4, Bb7(b9)
- Staff 5: Eb Δ /Bb, Abm Δ , A \emptyset , D7(b9), G \emptyset
- Staff 6: C7(+5), Fm Δ , G7(+5), Cm Δ , Db7sus4, Db7
- Staff 7: Gb Δ , C7(#9), B Δ , F7(b9), Bb7sus4
- Staff 8: Db7(alt), D \emptyset , G7(+5), Cm7
- Staff 9: F7(-5), Bb7sus4, F \emptyset /Bb, Eb Δ
- Staff 10: B/Eb, F/Eb, F \emptyset /Bb, D/Eb, rit.

Repeats and last time only markings are present in the final staves.

**SCALE
CHORD**

TWINS

Concert Pitch

: $\frac{A}{A^\Delta}$	$Bm^7(A \text{ bass})$	\neq	A^Δ	$Bm^7(A \text{ bass})$
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A^Δ	$\frac{Dm}{C^\sharp 7}$	$\frac{E}{F^\sharp m^7}$	B^7	$\frac{Bm^7}{E^{11}}$	\neq	
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$\frac{B^\flat}{E^\flat \Delta}$	$F^7(E^\flat \text{ bass})$	\neq	$\frac{F}{Dm^7}$	Gm^7	$\frac{B}{C^\sharp m^7}$	$F^\sharp 7$
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B^Δ	$\frac{E^\flat m^{(7)}}{C^\emptyset}$	$\frac{G^\flat m}{F^7}$	$B^\flat \Delta$	$\frac{Dm^7}{G^{11}}$	$\frac{A^\flat m}{G^7}$	
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$\frac{Gm^7(F)}{C^{11}}$	$F^\Delta(C \text{ bass})$	C^{11}	$F^\Delta(C \text{ bass})$
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$\frac{B^\flat m^7(A^\flat)}{C^{11}}$	$D^\flat \Delta$	$\frac{Fm^7}{D^\emptyset}$	$\frac{A^\flat m}{G^7}$	$\frac{B^\flat m^7}{C^{11}}$	$\frac{FmH}{C^7}$	
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$\frac{A}{Bm^7}$	$\frac{E}{C^\sharp m^7}$	$\frac{A}{D^\Delta}$	$\frac{E}{C^\sharp m^7}$	$F^\sharp m^7$	$\frac{A}{Bm^7}$	E^7
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A^Δ	D^Δ	$\frac{Dm}{C^\sharp 7}$	$\frac{A}{F^\sharp m^7}$	Bm^7	E^7	$\frac{F}{F^\Delta}$	$B^\flat \Delta$:
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**SCALE
CHORD**

ALL SWEETNESS AND LIGHT

Concert Pitch

: Am ⁷	Em ⁷	$\frac{G}{C^{\Delta}}$	$\frac{F^{\#}}{B^{\Delta}}$
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$\frac{F}{B^{\flat\Delta}}$	Dm ⁷	$\frac{B^{\flat}}{E^{\flat\Delta}}$	$\frac{A}{D^{\Delta}}$
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$\frac{B^{\flat}}{Cm^7}$	Gm ⁷	$\frac{D}{Em^7}$	$\frac{A}{C^{\#}m^7}$
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$\frac{(C^{\flat})}{B}$ $\frac{B}{A^{\flat}m^7}$	$\frac{G^{\flat}}{E^{\flat}m^7}$	$\frac{C^{\circ}}{B^7}$	$\frac{Am}{A^{\flat}7}$
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$\frac{D}{G^{\Delta}}$	Bm ⁷	$\frac{Am}{C^{\Delta}(+5)}$	$\frac{Bm}{D^{\Delta}(+5)}$
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$\frac{C^{\#}m}{E^{\Delta}(+5)}$	$\frac{A^{\flat}}{Fm^7}$	$\frac{B^{\flat}}{Gm^7}$	$\frac{C}{Am^7}$
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$\frac{Gm}{B^{\flat\Delta}(+5)}$	$\frac{Am}{C^{\Delta}(+5)}$	$\frac{Bm}{D^{\Delta}(+5)}$	$\frac{G^{\flat}}{E^{\flat}m^7}$
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$\frac{A^{\flat}}{Fm^7}$	D ^{♭Δ}	$\frac{B^{\flat}}{E^{\flat\Delta}}$	F ^Δ :
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**SCALE
CHORD**

DIMPLES

Concert Pitch

$\frac{D^{\flat\circ}}{C^7}$	$\not\equiv$	$\frac{E}{F^{\sharp}m^7}$	$\frac{F^{\sharp}m}{B^7}$
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$\frac{D^{\flat\circ}}{C^7}$	$\not\equiv$	$\frac{E}{F^{\sharp}m^7}$	$\frac{F^{\sharp}m}{B^7}$
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Gm^7	$\frac{D^{\flat\circ}}{C^7}$	F^{Δ}	$\frac{D^{\circ}}{D^{\flat}7}$
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$\frac{D^{\flat}}{G^{\flat}\Delta}$	$\frac{Em}{E^{\flat}7}$	$A^{\flat}m^7$	$\frac{Bm}{B^{\flat}7}$
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$\frac{B^{\flat}}{E^{\flat}\Delta}$	$\frac{E^{\circ}}{E^{\flat}7}$	$\frac{B^{\flat}}{E^{\flat}\Delta}$	$\frac{E^{\circ}}{E^{\flat}7}$
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C^7	A^7	$F^{\sharp}7$	$E^{\flat}7$
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$\frac{Em^7}{A^{11}}$	$\frac{Em}{A^7}$	$\frac{D^{\flat}}{E^{\flat}m^7}$	$\frac{E^{\flat}m}{A^{\flat}7}$
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$\frac{B^{\flat}m^{(7)}}{G^{\emptyset}}$	$\frac{D^{\flat\circ}}{C^7}$	F^{Δ}	$\not\equiv : $
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**SCALE
CHORD**

FETA CRUMBLY

Concert Pitch

E^\flat $\text{A}^\flat\Delta$	D^\flat $\text{G}^\flat\Delta$	Dm^7 G^{11}	‰
G pedal			

B^\flat Cm^7	A^\flat B^\flatm^7	Cm B^7	‰
F pedal			

Bm $\text{G}^\#\emptyset$	Am $\text{G}^\#7$	B $\text{C}^\#\text{m}^7$	‰
G# pedal			

Bm $\text{B}^\flat7$	‰	B^\flatm^7 E^\flat^{11}	Em $\text{E}^\flat7$
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E A^Δ	E° G^Δ	E^\flatm^7 A^\flat^{11}	‰
G# pedal			

Em^7 A^{11}	C F^Δ	Bm $\text{B}^\flat7$	Em $\text{E}^\flat7$
A pedal			

A D^Δ	D G^Δ	G C^Δ	C F^Δ
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F $\text{B}^\flat\Delta$	E^\flat $\text{A}^\flat\Delta$	B E^Δ	A D^Δ	Dm $\text{D}^\flat7$	‰	‰
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**SCALE
CHORD**

RUDE AWAKENING

Concert Pitch

 : $\frac{Gm^7}{C^{11}}$	$\not\%$	$\frac{E^b m^7}{A^b 11}$	$\not\%$
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$\frac{Bm^7}{E^{11}}$	$\not\%$	$\frac{B^b m^7}{E^b 11}$	$\not\%$
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$A^b m^7$	$\not\%$	$G^b m^7$	
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Fm^7	$\not\%$	$\frac{Fm^{(7)}}{D^{\emptyset}}$	$\frac{A^b m}{G^7}$
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C^{Δ}	$\frac{A^b}{D^b \Delta}$	Dm^7 C^{Δ}	$\frac{Cm}{B^7}$
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E^{Δ}	$\frac{C}{F^{\Delta}}$	$F^{\#} m^7$ E^{Δ}	$\frac{Em}{E^b 7}$
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$A^b \Delta$	$\not\%$	$\frac{B}{E^{\Delta}}$	$\not\%$
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$D^b m^{\Delta}$	$\not\%$	$B^b m^7$	$\frac{B^b m^7}{E^b 11}$ $\frac{Em}{E^b 7}$ $A^b mH$
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$A^b \Delta$	$B^b m^7 (A^b \text{ bass})$	$\overset{2}{\not\%}$	$\overset{2}{\not\%}$	$\overset{2}{\not\%}$:
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SCALE
CHORD

SUMMIT'S UP

Concert Pitch

 :	$\frac{Dm}{F^{\Delta(+5)}}$	$\frac{Cm}{E^{\flat\Delta(+5)}}$	$\frac{B^{\flat}m}{D^{\flat\Delta(+5)}}$	$\frac{D^{\flat\circ}}{C^7}$	$\frac{Cm}{B^7}$	$\frac{F}{B^{\flat}\Delta}$	$\frac{B^{\flat}m}{A^7}$	$\frac{Fm}{A^{\flat\Delta(+5)}}$	
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	$\frac{Dm^7}{Dm^7}$	$\frac{G}{Em^7}$	$\frac{C}{F^{\Delta}}$	$\frac{G}{Em^7}$	$\frac{Am^7}{Am^7}$	$\frac{F}{B^{\flat}\Delta}$	$\frac{E^{\flat}}{A^{\flat}\Delta}$	$\frac{A^{\flat\circ}}{G^7}$	
--	---------------------	------------------	------------------------	------------------	---------------------	-----------------------------	-------------------------------------	------------------------------	-----------

$\frac{Gm}{F^{\sharp 7}}$	$\frac{Fm}{E^7}$	$\not\equiv$	$\not\equiv$	$\frac{Cm}{E^{\flat\Delta(+5)}}$	$\frac{B^{\flat}m}{D^{\flat\Delta(+5)}}$	
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$\frac{Gm^7}{C^{11}}$	$\frac{Fm^7}{B^{\flat 11}}$	$\frac{Em^7}{A^{11}}$	$\frac{E^{\flat}m}{A^{\flat 7}}$	$\frac{Dm^7}{G^{11}}$	$\frac{Dm}{G^7}$	$\frac{Gm^7}{C^{11}}$	$\frac{D^{\flat\circ}}{C^7}$:
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SCALE

CHORD

B^bmH

D^b

HAREM - MONIQUE

Concert Pitch

: C [∅] (F bass)	⌵	⌵	⌵
⌵	⌵	⌵	⌵
<div>BmH</div> <div>D</div>	⌵	⌵	⌵
C [#] ∅(F [#] bass)	⌵	⌵	⌵
⌵	⌵	⌵	⌵
<div>B^bm⁷</div> <div>C¹¹</div>	⌵	<div>BmH</div> <div>Bm^Δ</div>	G ^Δ (B bass)
<div>A^bm</div> <div>A^bm⁶</div>	⌵	G ⁷	<div>B^bm⁷</div> <div>C¹¹</div>
<div>B^bmH</div> <div>D^b</div>	<div>C[∅](F bass)</div>	F ⁷	<div>D^bm^Δ</div> <div> <div>B^bm⁷</div> <div>C¹¹</div> </div>
<div>D^b</div> <div>E^bm⁶</div>	<div>B^bmH</div> <div>F⁷</div>	<div>B^bA</div> <div> <div>B^b</div> <div>B^bΔ</div> </div>	⌵ :

B^bA = Bb Arabic scale: Bb B D Eb F Gb A Bb

**SCALE
CHORD**

RACHAEL'S PEACE

Concert pitch

 : $\frac{\text{CmH}}{\text{G}^5}$	$\%$	$\%$	$\%$
$\frac{\text{A}^\flat\text{m}}{\text{A}^\flat\text{mH}} \frac{\text{E}^\flat\text{11}}{\text{E}^\flat\text{11}}$	$\%$	$\frac{\text{CmH}}{\text{G}^5}$	$\%$
$\frac{\text{B}^\flat\text{mH}}{\text{F}^{11}}$	$\%$	$\%$	$\%$
$\frac{\text{A}^\flat\text{m}^7}{\text{D}^\flat\text{11}}$	$\%$	$\frac{\text{B}^\flat\text{m}}{\text{A}^7}$	$\%$
$\frac{\text{Cm}^7(\text{B}^\flat)}{\text{D}^{11}}$	$\frac{\text{A}^\flat}{\text{D}^\flat\Delta(\text{C bass})}$	$\frac{\text{A}}{\text{D}^\Delta(\text{F}^\sharp \text{ bass})}$	$\%$
$\text{E}^\flat\Delta(\text{G bass})$	$\text{D}^\flat\Delta(\text{F bass})$ $\text{C}^\flat(\text{E}^\flat \text{ bass})$	Dm^7	Dm^7 Cm^7
$\frac{\text{G}}{\text{C}^\Delta(\text{E bass})}$	$\frac{\text{G}}{\text{C}^\Delta(\text{E bass})}$ $\frac{\text{A}^\flat}{\text{D}^\flat\Delta(\text{F bass})}$	Bm^7	$\%$
$\frac{\text{A}^\circ}{\text{A}^\flat 7}$	$\%$	$\frac{\text{CmH}}{\text{G}^5}$	$\%$
$\%$	$\%$	Fm^7	E^\flatm^7
$\frac{\text{Am}^7}{\text{D}^{11}}$	$\frac{\text{E}^\flat}{\text{A}^\flat\Delta}$	$\frac{\text{CmH}}{\text{G}^5}$	$\%$:

note: G5 = G triad

Use these scales to get a quasi-Middle Eastern sound

**SCALE
CHORD**

CONTAMINATION

Concert Pitch

 : $\frac{B^b}{G^{11}}$	\neq	Fm ⁷	\neq	$\frac{B^b}{G^{11}}$	\neq	Fm ⁷ $\frac{B^bm^7}{E^b^{11}}$	$\frac{F}{Dm^{11}}$	\neq	
$\frac{E^b}{A^b\Delta}$	$\frac{D^b}{G^b\Delta}$	$\frac{B}{E\Delta}$	\neq	C ⁷	$\frac{A^bm}{D^b7}$ C ⁷	$\frac{F^\#}{B\Delta}$	\neq		
$\frac{Fm^7}{B^b^{11}}$ $\frac{E^bm}{A^b7}$	$\frac{Cm}{F^7}$	$\frac{Fm}{E^7}$ $\frac{B^bm}{A^7}$	Dm ⁷ $\frac{Dm^7}{G^{11}}$	$\frac{Gm^7}{C^{11}}$	\neq	$\frac{Fm^7}{B^b^{11}}$	\neq		
$\frac{Gm^7}{C^{11}}$	\neq	$\frac{Fm^7}{B^b^{11}}$ $\frac{E^bm^7}{A^b^{11}}$	$\frac{F}{Dm^7}$	\neq	$\frac{E^b}{A^b\Delta}$	$\frac{D^b}{G^b\Delta}$	$\frac{B}{E\Delta}$	\neq	
C ⁷	$\frac{A^bm}{D^b7}$ C ⁷	$\frac{F^\#}{B\Delta}$	\neq	$\frac{Fm^7}{B^b^{11}}$ $\frac{E^bm}{A^b7}$	$\frac{Cm}{F^7}$				
$\frac{Fm}{E^7}$ $\frac{B^bm}{A^7}$	Dm ⁷ / $\frac{Dm^7}{G^{11}}$ C ⁷	Fm ⁷	Gm ⁷	$\frac{E^b}{A^b\Delta}$	$\frac{Cm^7}{A^\emptyset}$	D ⁷			
$\frac{A^b}{D^b\Delta}$	$\frac{D^b}{G^b\Delta}$	$\frac{F^\#}{B\Delta}$ $\frac{B}{E\Delta}$	$\frac{E}{A\Delta}$ $\frac{A}{D\Delta}$	$\frac{E^bm}{D^7}$	\neq	\neq	\neq		
$\frac{B^b}{G^{11}}$	\neq	Fm ⁷	\neq	$\frac{B^b}{G^{11}}$	\neq	Fm ⁷ $\frac{B^bm^7}{E^b^{11}}$	$\frac{B^b}{Dm^7}$	\neq	
$\frac{E^b}{A^b\Delta}$	$\frac{D^b}{G^b\Delta}$	$\frac{B}{E\Delta}$	\neq	C ⁷	$\frac{A^bm}{D^b7}$ C ⁷	$\frac{F^\#}{B\Delta}$	\neq		
$\frac{Fm^7}{B^b^{11}}$	$\frac{E^bm^7}{A^b^{11}}$ $\frac{Fm^7}{B^b^{11}}$ / /	$\frac{Fm^7}{B^b^{11}}$	\neq	$\frac{Fm^7}{B^b^{11}}$ $\frac{E^bm^7}{A^b^{11}}$ $\frac{Fm^7}{B^b^{11}}$ / /	$\frac{Fm^7}{B^b^{11}}$	\neq			
$\frac{Fm^7}{B^b^{11}}$	$\frac{B^bm^7}{E^b^{11}}$ $\frac{Cm^7}{F^{11}}$ / /	$\frac{Cm^7}{F^{11}}$	\neq	$\frac{Cm^7}{F^{11}}$ $\frac{D^b}{G^b\Delta}$	 				

SCALE
CHORD

DA SVEEDANYA

Concert Pitch

 : $\frac{Fm^7}{B\flat_{11}}$	$\frac{B^{\circ}}{B\flat^7}$	$E\flat^{\Delta}$	$\frac{E\flat m/^{\circ}}{D^7}$
$\frac{Gm}{Gm^{\Delta}}$	$G\flat^7$	$\frac{Cm^7}{F^{11}}$	$\frac{Cm}{F^7}$
$\frac{Fm^{(7)}}{D^{\emptyset}}$	$\frac{CmH}{A\flat m}$ G^7	Cm^{Δ}	$\frac{Cm^{(7)}}{A^{\emptyset}}$ $\frac{E\flat m/^0}{D^7}$
G^{Δ}	$\frac{B\flat m^{(7)}}{G^{\emptyset}}$	$\frac{D\flat m/^0}{C^7}$	$\frac{E\flat m^{(7)}}{C^{\emptyset}}$ $\frac{B\flat mH}{G\flat^{\circ}}$ F^7
$\frac{Fm^7}{B\flat_{11}}$	$\frac{A\flat m}{B\flat_{11}}$	$E\flat^{\Delta} (B\flat \text{ bass})$	$A\flat m^{\Delta}$
$\frac{Cm^{(7)}}{A^{\emptyset}}$	$\frac{E\flat m/^0}{D^7}$	$\frac{B\flat m^7}{G^{\emptyset}}$	$\frac{FmH}{D\flat m}$ C^7
Fm^{Δ}	$\frac{A\flat m/^0}{G^7}$	Cm^{Δ}	$\frac{A\flat m^7}{D\flat_{11}}$
$G\flat^{\Delta}$	$\frac{D\flat m}{C^7}$	$\frac{G\flat}{C\flat^{\Delta}}$	$\frac{G\flat m/^0}{F^7}$
$\frac{Fm^7}{B\flat_{11}}$	$\frac{D^{\circ}}{D\flat^7}$	$\frac{Fm^{(7)}}{D^{\emptyset}}$	$\frac{A\flat m/^0}{G^7}$
Cm^7	$\frac{Cm}{F^7}$	$\frac{Fm^7}{B\flat_{11}}$	$\frac{E\flat mH}{A\flat m}$ $B\flat_{11}$
$E\flat^{\Delta}$	\nexists	$\frac{G\flat}{C\flat^{\Delta} (E\flat \text{ bass})}$	\nexists

Concert-bass

TWINS

SWING
broken-up feel
Paul Busby
PRS

♩ = 120

Chords: A^{Δ} , $Bm7$ over A , A^{Δ} , $Bm7$ over A

Chords: A^{Δ} , $C\#7(\#9+5)$, $F\#m7$, $B7$, $E7sus4$

Chords: $E^b\Delta$, $F7$ over E^b , $Dm7$, Gm^{11} , D^bm7 , G^b13

Chords: $C^b\Delta$ (BΔ), $C\emptyset$, $F7(b9-5)$, $B^b\Delta$, $Dm7$ over G , $G7(b9-5)$

Chords: $C7sus4$, $F\Delta$ over C , $C7sus4$, $F\Delta$ over C

Chords: $G\emptyset$ over C , $D^b\Delta$, $D\emptyset$, $G7(b9-5)$, $C7sus4$, $C7(b9)$

Chords: $Bm9$, $C\#m7$, D^{Δ} , $C\#m7$, $F\#m7$, $Bm7$, $E7sus4$

Chords: A^{Δ} , D^{Δ} , $C\#7(\#9+5)$, $F\#m7$, Bm^{11} , $E7$, F^{Δ} , $B^b\Delta$

CODA

fill

A^{Δ}

after solos, DC al ⊕

Concert-bass

ALL SWEETNESS AND LIGHT

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS

$\text{♩} = 132$

Am⁷ F^Δ Am⁷ F^Δ Am⁷ F^Δ B^bΔ(+11) *z*

Am¹¹ Dm¹¹ Em¹¹ C^Δ F^{#7}(#9+5) B^Δ

B^bΔ Gm⁷ Dm⁷ E^bΔ(+11) A⁷(#9+5) D^Δ

Cm⁹ Fm¹¹ Gm¹¹ A^bΔ(+11) Gm¹¹ Fm¹¹ Em¹¹ Bm¹¹ C^{#m}¹¹

G^{#m}⁷ C^{#m}¹¹ D^{#m}¹¹ E^Δ D^Δ C^Δ B¹³(-5) A¹³(-5) G⁷(b9+5)

G^Δ Em⁷ Bm⁷ C^Δ F^{#7}(#9+5) D^Δ(+5) G^{#7}(#9+5) E^Δ(+5) B⁷(#9+5)

B^{b7}(#9+5) Fm¹¹ Gm¹¹ Am¹¹ B^bΔ E⁷(#9+5) C^Δ(+5) F^{#7}(#9+5) D^Δ(+5) A^{b7}(#9+5)

A^{b7}(#9+5) E^bm¹¹ Fm¹¹ Gm¹¹ D^bΔ E^bΔ F^Δ *fine*

to solos (next page)

Concert-bass

ALL SWEETNESS AND LIGHT (continued)

solos Am⁷ Em⁷ C^Δ B^Δ



B^bΔ Dm⁷ E^bΔ D^Δ



Cm⁷ Gm⁷ Em⁷ C[#]m⁷



A^bm⁷ E^bm⁷ B¹³⁽⁻⁵⁾ A^b7alt



G^Δ Bm⁷ C^{Δ(+5)} D^{Δ(+5)}



E^{Δ(+5)} Fm⁷ Gm⁷ Am⁷



B^bΔ(+5) C^{Δ(+5)} D^{Δ(+5)} E^bm⁷



Fm⁷ D^bΔ E^bΔ F^Δ



last time

after solos, DS al fine

Bass Part

ALL SWEETNESS AND LIGHT

STRAIGHT 8'S
broken-up feel

♩ = 132

intro

Am⁷ F Am⁷ F Am⁷ F B^bΔ(+11)



Am⁷ Dm⁷ Em⁷ C F^{#7}alt B *fill*

B^b Gm⁷ Dm⁷ E^b A⁷alt D *fill*

Cm⁷ Fm⁷ Gm⁷ A^b Gm⁷Fm⁷ Em⁷ Bm⁷ C^{#m}⁷ *fill*

G^{#m}⁷ C^{#m}⁷ D^{#m}⁷ E D C B¹³ A¹³ G^{#7}alt *fill*

G Em⁷ Bm⁷ C F^{#7}alt D⁺ G^{#7}alt E⁺ B^{b7}alt

Fm⁷ Gm⁷ Am⁷ *fill* B^b E⁷alt C⁺ F^{#7}alt D⁺ A^{b7}alt

E^bm⁷ Fm⁷ Gm⁷ D^b E^b F *fill* *(fine)* — 3 —

optional fills possible where shown

to solos

DIMPLES

Concert-bass

SWING
broken-up feel
Paul Busby
PRS

♩ = 116

Chords and musical notation for the bass line:

- Staff 1: C13(-5), F#m9, B13(-5)
- Staff 2: C13(-5), F#m9, B13(-5)
- Staff 3: Gm11, C13(-5), FΔ, D♭7(#9-5)
- Staff 4: G♭Δ, E♭7(#9), A♭m11, B♭7b9+5)
- Staff 5: E♭Δ, E♭7(#9+5), E♭Δ, E♭7(#9+5)
- Staff 6: C7(b9), A13, F#7(b9), E♭7(#9+5)
- Staff 7: Em11, A, A9(-5), E♭m9, A♭13
- Staff 8: G∅, C7(b9-5), FΔ, and a final measure with a repeat sign.

FETA CRUMBLY

Concert-bass

♩ = 128

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS

Chord progression: $\frac{A^b}{G}$ $\frac{G^b}{G}$ G^7sus^4

Chord progression: $\frac{Cm^9}{F}$ $\frac{B^bm^9}{F}$ $B^7(\#9+5)$

Chord progression: $G^\#\emptyset$ $G^7(\#9+5)$ $C^\#m^{11}$

Chord progression: $B^b7(\#9+5)$ E^b7sus^4 $E^b7(b9-5)$

Chord progression: $\frac{A}{A^b}$ $\frac{G}{A^b}$ A^b7sus^4

Chord progression: $\frac{Em^9}{A}$ $\frac{F\Delta}{A}$ $B^b7(\#9+5)$ $E^b7(\#9+5)$

Chord progression: $D^\Delta(+11)$ $G^\Delta(+11)$ $C^\Delta(+11)$ $F^\Delta(+11)$

Chord progression: $B^b\Delta(+11)$ $A^b\Delta(+11)$ $G^b\Delta(+11)$ $E^\Delta(+11)$ $E^b\Delta$ D^Δ $D^b7(\#9+5)$ *fine*

to solos - next page

Trombone harmony part

FETA CRUMBLY

straight 8's feel

♩ = 128

The image displays a musical score for the Trombone harmony part of the piece "FETA CRUMBLY". The score is written in bass clef with a 4/4 time signature. It begins with a tempo marking of ♩ = 128. The music is characterized by a "straight 8's feel". The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, often beamed together. There are several triplet markings (indicated by a bracket with the number 3) and slurs throughout the piece. The key signature is one flat (B-flat). The score concludes with the word "fine" and a double bar line.

to solos

Concert-bass

FETA CRUMBLY (continued)

solos $\frac{A^b}{G}$ $\frac{G^b}{G}$ G^7_{sus4}

$\frac{Cm^9}{F}$ $\frac{B^bm^9}{F}$ B^7_{alt}

$A^b\emptyset$ A^b7_{alt} D^bm^7

B^b7_{alt} E^b7_{sus4} E^b7_{alt}

$\frac{A}{A^b}$ $\frac{G}{A^b}$ A^b7_{sus4}

$\frac{Em^7}{A}$ $\frac{F\Delta}{A}$ B^b7_{alt} E^b7_{alt}

$D^{\Delta(+11)}$ $G^{\Delta(+11)}$ $C^{\Delta(+11)}$ $F^{\Delta(+11)}$

$B^b\Delta(+11)$ $A^b\Delta(+11)$ $E^{\Delta(+11)}$ $D^{\Delta(+11)}$ D^b7_{alt}

after solos DC al fine

Concert-bass

RUDE AWAKENING

SWING
broken-up feel
Paul Busby
PRS

$\text{♩} = 132$

Gm^7
 C

$\text{E}^{\flat}\text{m}^7$
 A^{\flat}

Bm^7
 E

E^6
 E^{\flat}

$\text{B}^{\flat}\text{m}^{11}$
 E^{\flat}

$\text{B}^{\flat}\text{m}^{11}$
 E^{\flat}

$\text{A}^{\flat}\text{m}^{11}$

$\text{G}^{\flat}\text{m}^{11}$

Fm^{11}

$\text{D}\emptyset$

$\text{G}^7(\flat 9-5)$

C^{Δ}

$\text{D}^{\flat}69$

Dm^{11}

C^{Δ}

$\text{B}^7(\flat 9+5)$

E^{Δ}

$\text{F}69$

$\text{F}^{\sharp}\text{m}^{11}$

E^{Δ}

$\text{E}^{\flat}7(\sharp 9+5)$

A^{Δ}
 A^{\flat}

$\text{A}^{\flat}\Delta$

$\text{A}^{\flat}\Delta$

$\text{G}^{\flat}6$
 E

E^{Δ}

E^{Δ}

$\text{D}^{\flat}\text{m}^{11}$

$\text{D}^{\flat}\text{m}^6$

$\text{D}^{\flat}\text{m}^6$

$\text{B}^{\flat}\emptyset$

$\text{B}^{\flat}\emptyset$
 E^{\flat}

$\text{E}^{\flat}7(\sharp 9+5)$

$\text{A}^{\flat}\Delta$

$\text{B}^{\flat}\text{m}^{11}$
 A^{\flat}

$\text{A}^{\flat}\Delta$

$\text{B}^{\flat}\text{m}^{11}$
 A^{\flat}

horns tacet

$\text{B}^{\flat}\text{m}^7$
 A^{\flat}

$\text{A}^{\flat}\Delta$

$\text{B}^{\flat}\text{m}^7$
 A^{\flat}

$\text{A}^{\flat}\Delta$

CODA

$\text{A}^{\flat}\Delta$

$\text{B}^{\flat}\text{m}^7$
 A^{\flat}

when ready

$\text{A}^{\flat}\Delta$

to solos on next page

Trombone harmony part

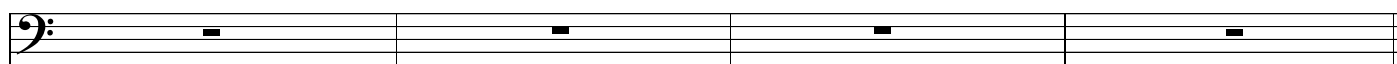
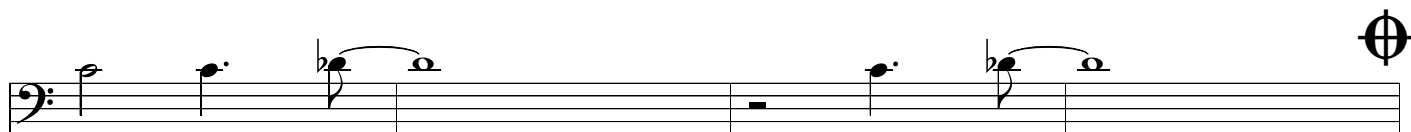
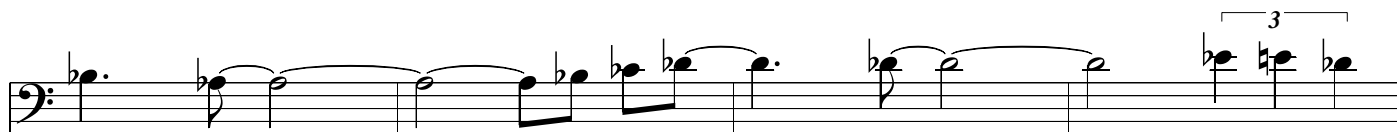
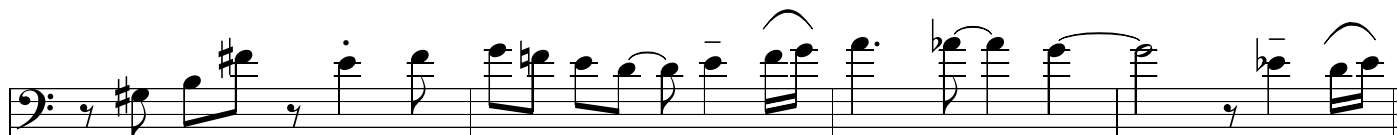
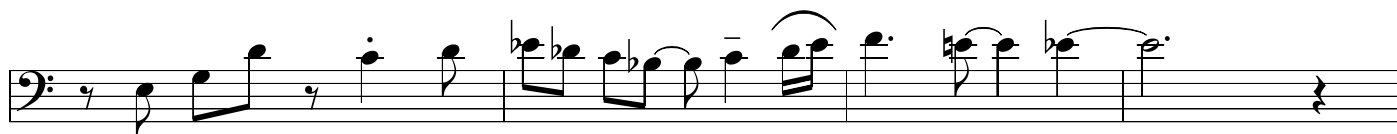
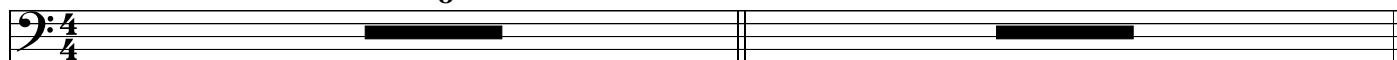
RUDE AWAKENING

Swing

♩ = 132

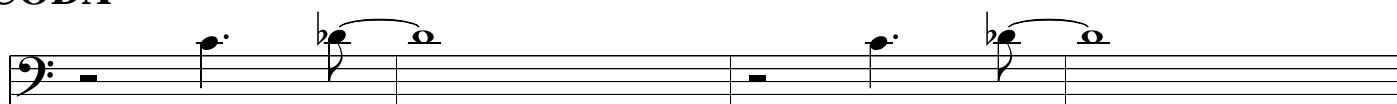
8

8

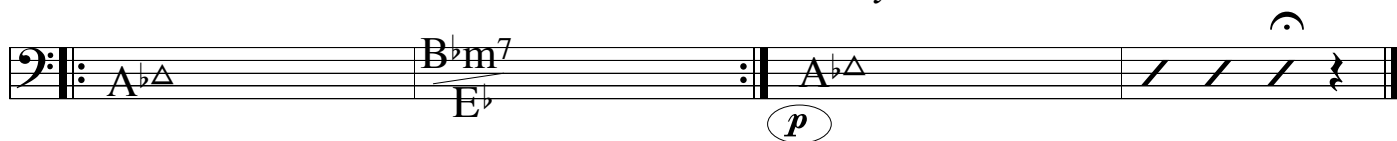


to solos

CODA



when ready

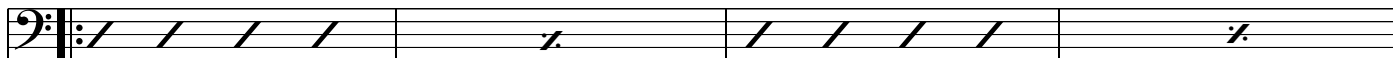


Concert-bass

RUDE AWAKENING (continued)

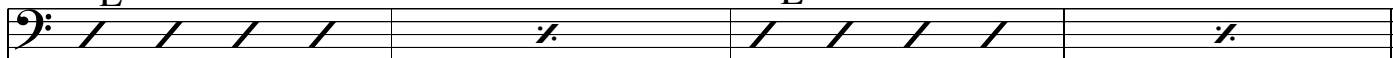
solos $\frac{Gm^7}{C}$

$\frac{Ebm^7}{Ab}$



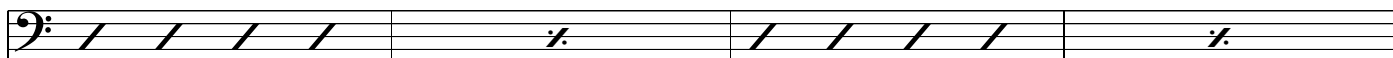
$\frac{Bm^7}{E}$

$\frac{Bbm^7}{Eb}$



Abm^7

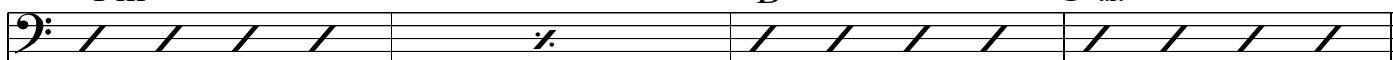
Gbm^7



Fm^7

$D\emptyset$

G^7alt



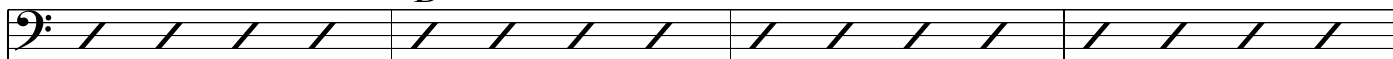
$C\Delta$

$D\flat\Delta$

Dm^7

$C\Delta$

B^7alt



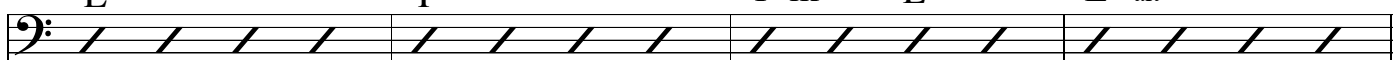
$E\Delta$

$F\Delta$

$F\sharp m^7$

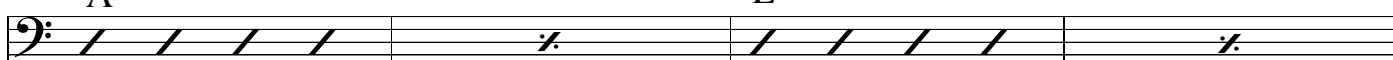
$E\Delta$

$E\flat^7alt$



$A\flat\Delta$

$E\Delta$

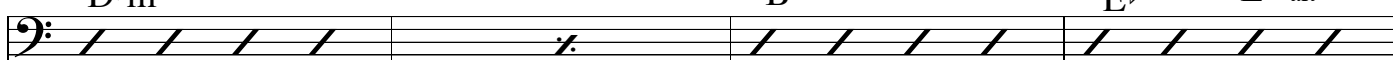


$D\flat m\Delta$

$B\flat\emptyset$

$\frac{B\flat\emptyset}{Eb}$

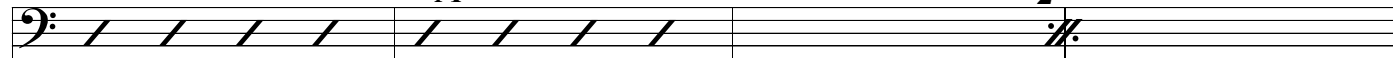
$E\flat^7alt$



$A\flat\Delta$

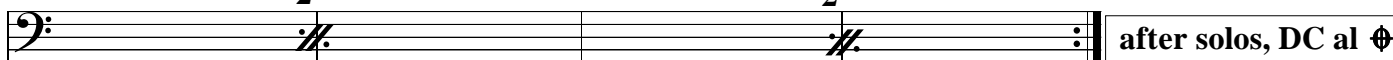
$\frac{Bbm^7}{Ab}$

2



2

2



after solos, DC al Φ

SUMMIT'S UP

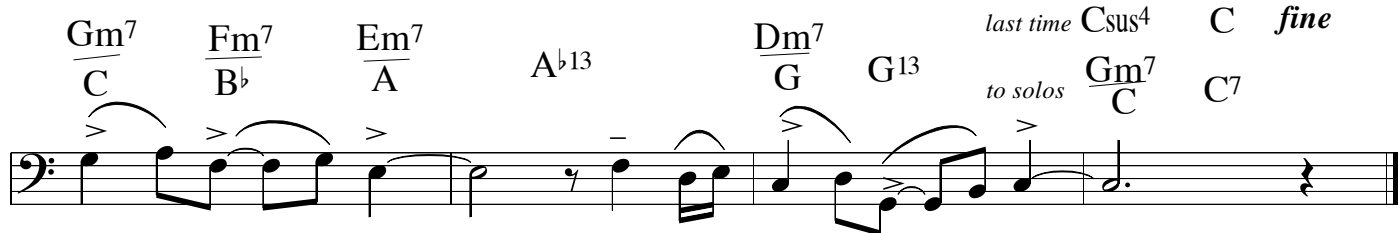
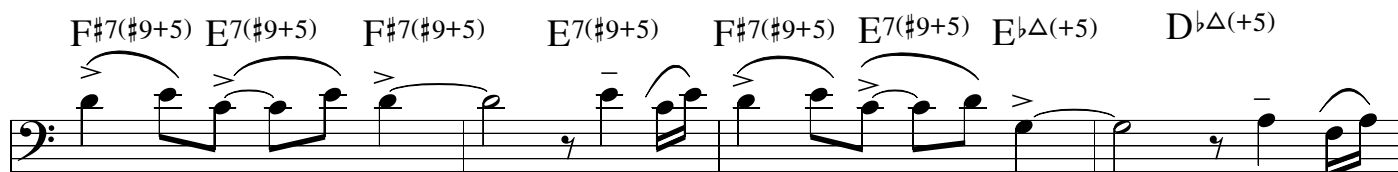
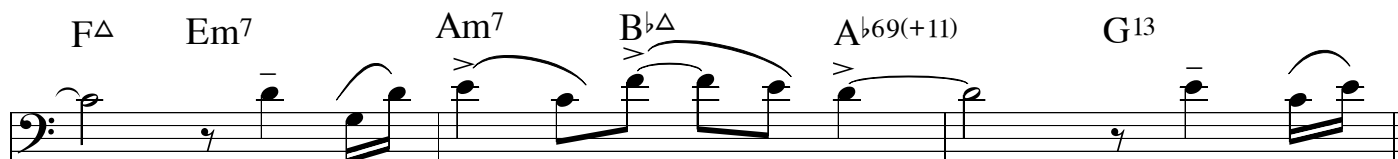
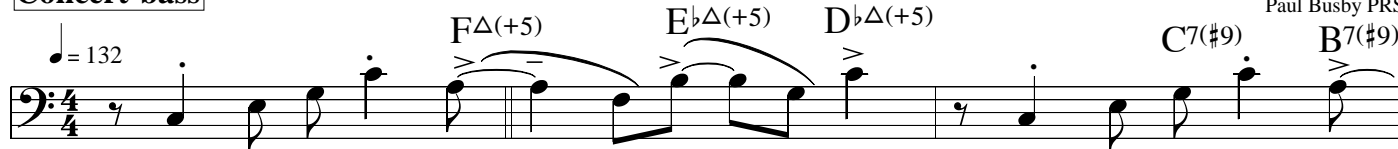
SWING/STRAIGHT 8'S

broken-up feel

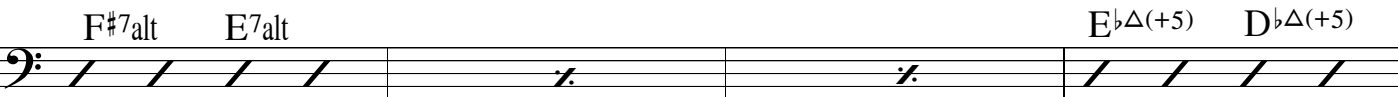
Paul Busby PRS

Concert-bass

♩ = 132



solos

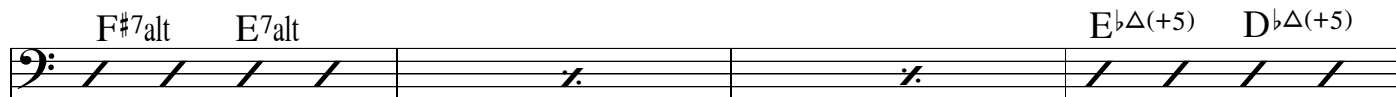
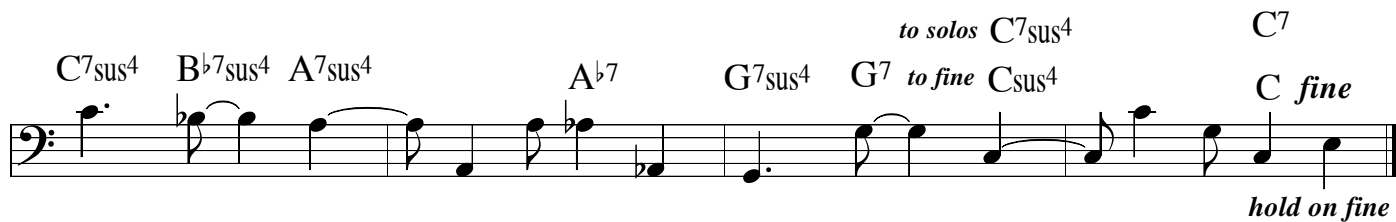
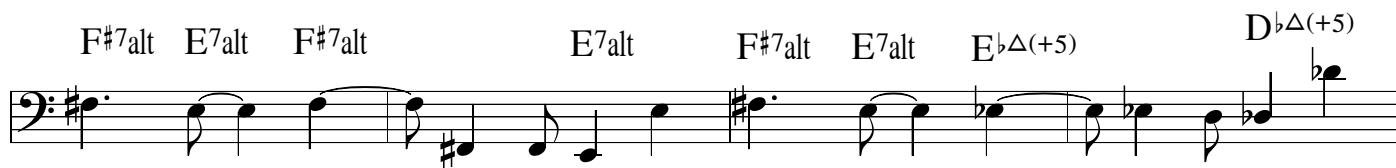
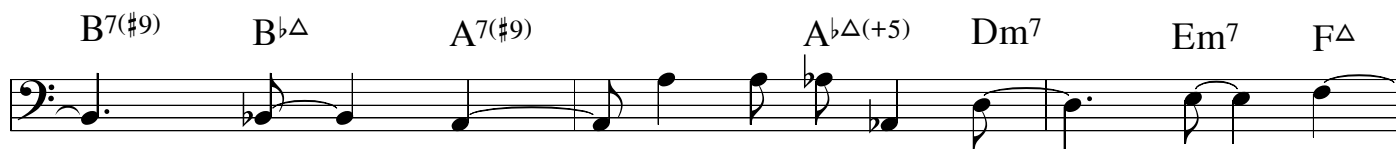
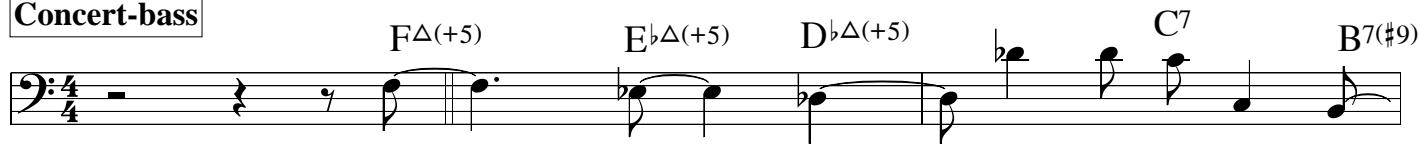


after solos, DC al fine

SUMMIT'S UP

Sample Bass part

Concert-bass



after solos, DC al fine

Concert-bass

HAREM-MONIQUE

SWING
broken-up feel
Paul Busby
PRS

♩ = 132

$\frac{C\emptyset}{F}$

$\frac{C\sharp\emptyset}{F\sharp}$

$\frac{G\emptyset}{C}$

Bm^{Δ}

$\frac{G^{\Delta}}{B}$

$A^{\flat}m^{69}$

$G7(b9+5)$

$\frac{C\emptyset}{F}$

$F7(\sharp 9+5)$

$D^{\flat}m^{\Delta}$

$\frac{G\emptyset}{C}$

$E^{\flat}m^{69}$

$F7(b9+5)$

$B^{\flat}\Delta$

delay

The bass line for 'Harem-Monique' is written in 4/4 time with a tempo of 132 bpm. It features a variety of chords including C major 7th, F major 7th, C# major 7th, G major 7th, B minor 7th, A minor 6/9, G7(b9+5), F7(b9+5), D minor 7th, E minor 6/9, and Bb major 7th. The line includes many triplets, slurs, and accents, giving it a complex, 'broken-up' feel. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piece ends with a double bar line after a final triplet.

RACHAEL'S PEACE

(dedicated to Rachael Corrie)

Paul Busby
PRS

Concert-bass

♩ = 152

Chords and markings in the score:

- Staff 1: G
- Staff 2: B \flat m⁷, E \flat
- Staff 3: F
- Staff 4: A \flat m⁷, D \flat
- Staff 5: A⁷(#9-5)
- Staff 6: A \emptyset , D
- Staff 7: D \flat Δ , C
- Staff 8: DaddE, F \sharp
- Staff 9: E \flat addF, G
- Staff 10: D \flat addE \flat , F
- Staff 11: C \flat addD \flat , E \flat
- Staff 12: Dm¹¹
- Staff 13: Cm¹¹
- Staff 14: CaddD, E
- Staff 15: CaddD, E
- Staff 16: D \flat Δ , F
- Staff 17: Bm¹¹
- Staff 18: A \flat 13(#9+11)
- Staff 19: G
- Staff 20: Fm¹¹
- Staff 21: E \flat m¹¹, Am⁷, D
- Staff 22: Am⁷, D
- Staff 23: A \flat Δ (-5)
- Staff 24: G
- Staff 25: fine, hold on fine

Bass part

RACHAEL'S PEACE

STRAIGHT 8'S

♩ = 152 G

E^b7sus4

G



F

D^b7sus4A⁷altA[∅]
D

D

D^b
CD
F[#]E^b
GD^b
FC^b
E^bDm⁷Cm⁷C
EC
ED^b
FBm⁷A^b13

G



G

Fm⁷E^bm⁷D⁷sus4A^bΔ(-5)

G

fine
hold on fine

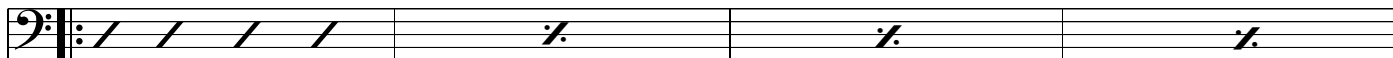
to solos

Concert-bass

RACHAEL'S PEACE (continued)

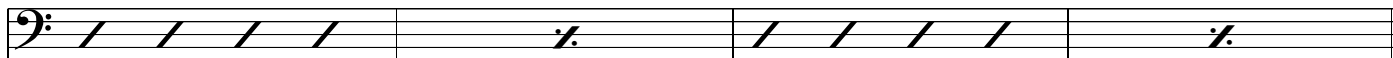
solos

G

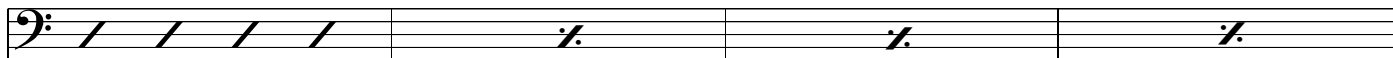


E^b7sus⁴

G

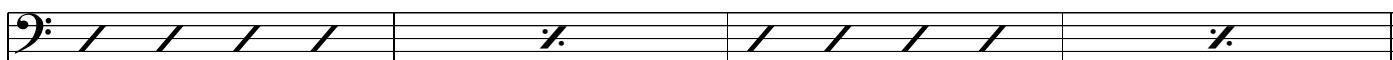


F7sus⁴



D^b7sus⁴

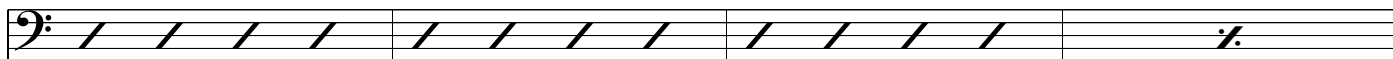
A⁷alt



A^ø/_D

D^bΔ/_C

D/_{F#}



E^b/_G

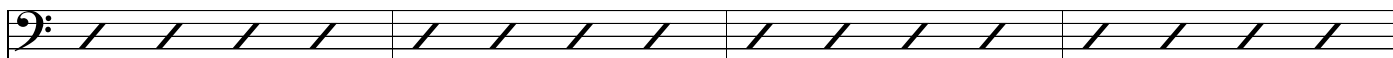
D^b/_F

C^b/_{E^b}

Dm⁷

Dm⁷

Cm⁷

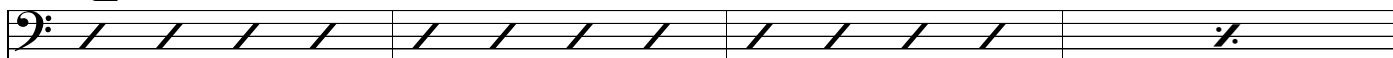


C/_E

C/_E

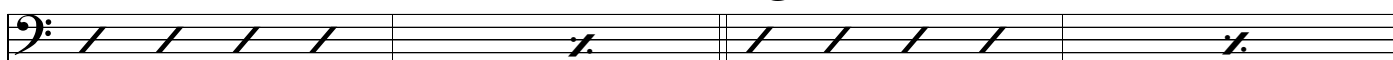
D^b/_F

Bm⁷



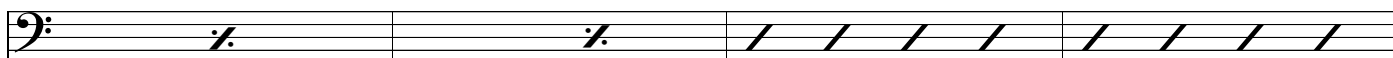
A^b13(#9+11)

G



Fm⁷

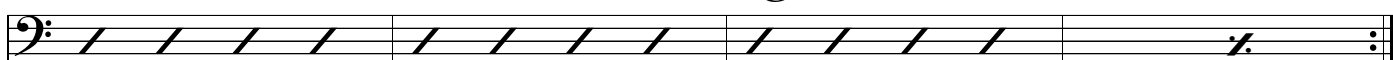
E^bm⁷



D⁷sus⁴

A^bΔ(-5)

G



after solos, DC al fine

Concert-bass

CONTAMINATION

SWING
broken-up feel
Paul Busby
PRS

piano cue
♩ = 176
intro G^7_{sus4} $D^{11}(\#9+5)$ *tune* G^7_{sus4}

Fm^9 G^7_{sus4} $Fm^{13} / E^b7_{sus4} Dm^{11}$

Dm^{11} $A^b\Delta(-5)$ $G^b\Delta(-5)$ $E\Delta(-5)$ $C^9 / D^b7(-5) C^9$

$C^9 D^b7(-5) C^7+ / B\Delta(-5)$ $B^b7_{sus4} / A^b13 F9(-5)$ $E7(-5) / A^7(+5) Dm^{11}$

$Dm^{11} G^7_{sus4} C^7_{sus4}$ B^b7_{sus4} C^7_{sus4}

$B^b7_{sus4} / C^7_{sus4} Dm^{11}$ $A^b\Delta(-5)$ $G^b\Delta(-5)$

$E\Delta(-5)$ $C^9 / D^b7(-5) C^9 / D^b7(-5) C^7+ / B\Delta(-5)$

in 4
 $B^b7_{sus4} / A^b13 F9(-5)$ $E7(b9) / A^7+ Dm^{11} // G^{11} C^7 Fm^7$ Gm^7

$A^b\Delta$ A^\emptyset D^7 D^b6 $G^b\Delta$

broken-up
 $B\Delta$ $E\Delta$ $A\Delta$ $D^7(\#9+5)$ $D^7(\#9+5)$

Concert-bass

CONTAMINATION (continued)

G7sus4 Fm9 G7sus4 p2
 Fm13 / E7sus4 Dm11 AΔ(-5) GΔ(-5)
 EΔ(-5) C9 / D7(-5) C9 / D7(-5) C7+ / BΔ(-5)
 B7sus4 A7sus4 B7sus4 B7sus4 B7sus4 A7sus4 B7sus4
 B7sus4 B11 A11 F11 E11 D11 E11 F11

solos

G7sus4 Fm7 G7sus4 Fm7 E7sus4 Dm11
 AΔ(-5) GΔ(-5) EΔ(-5) C7 D7(-5) C7 BΔ(-5)
 B7sus4 A7 F9(-5) E7alt A7alt Dm7 G7sus4 C7sus4
 B7sus4 C7sus4 B7sus4 A7sus4 Dm11
 AΔ(-5) GΔ(-5) EΔ(-5) C7 D7(-5) C7 BΔ(-5)

Concert-bass

CONTAMINATION (continued)

p3

B^b7_{sus}4 A^b7 F⁹(-5) E⁷alt A⁷alt Dm⁷ G⁷_{sus}4 C⁷

Fm⁷ Gm⁷ A^bΔ A[∅] D⁷ D^bΔ G^bΔ

B^Δ E^Δ A^Δ D^Δ D⁷alt

G⁷_{sus}4 Fm⁷ G⁷_{sus}4 Fm⁷ E^b7_{sus}4

Dm¹¹ A^bΔ(-5) G^bΔ(-5) E^Δ(-5)

C⁷ D^b7(-5) C⁷ B^Δ(-5)

B^b7_{sus}4 A^b7_{sus}4 B^b7_{sus}4 B^b7_{sus}4

B^b7_{sus}4 A^b7_{sus}4 B^b7_{sus}4 B^b7_{sus}4

B^b7_{sus}4 E^b7_{sus}4 F⁷_{sus}4 F⁷_{sus}4 F⁷_{sus}4 G^bΔ

CODA

after solos, DS al ♯

Fm¹¹ / / /

Concert bass

DA SVEEDANYA

SWING
Paul Busby
PRS

♩ = 120

Bb7sus4 Bb7(b9) Eb Δ D7(b9) Gm Δ

Gb7(b9) F7sus4 F7(+11) D \emptyset G7(+5)

Cm Δ A \emptyset D7(#9+5) G Δ G \emptyset

C7(b9-5) C \emptyset F7 Bb7sus4 Bb7(b9)

Eb Δ /Bb Abm Δ A \emptyset D7(b9) G \emptyset

C7(+5) Fm Δ G7(+5) Cm Δ Db7sus4 Db7

Gb Δ C7(#9) B Δ F7(b9) Bb7sus4

Db7(alt) D \emptyset G7(+5) Cm7

F7(-5) Bb7sus4 F \emptyset /Bb Eb Δ

B/Eb

repeats last time only

F/Eb

D/Eb

rit.

Trombone harmony

DA SVEEDANYA

SWING
Paul Busby
PRS

$\text{♩} = 120$

Bb7sus4 Bb7(b9) Eb Δ D7(b9) Gm Δ

Gb7(b9) F7sus4 F7(+11) D \emptyset G7(+5)

Cm Δ A \emptyset D7(#9+5) G Δ G \emptyset

C7(b9-5) C \emptyset F7 Bb7sus4 Bb7(b9)

Eb Δ Bb Abm Δ A \emptyset D7(b9) G \emptyset

C7(+5) Fm Δ G7(+5) Cm Δ Db7sus4 Db7

Gb Δ C7(#9) B Δ F7(b9) Bb7sus4

Db7(alt) D \emptyset G7(+5) Cm7

F7(-5) Bb7sus4 F \emptyset Bb Eb Δ

to Coda

solos - piano first sequence as above

43 bars

Coda

DC al Φ

rit.

TWINS

SWING
broken-up feel
Paul Busby
PRS

$\text{♩} = 120$
Bb part

B^{Δ} $C^{\#m7}$
 B Z B^{Δ} $C^{\#m7}$
 B

B^{Δ} $D^{\#7(\#9+5)}$ $G^{\#m7}$ $C^{\#7}$ $F^{\#7sus4}$ Z

F^{Δ} G^7
 F Z E^m7 A^m11 E^bm7 A^b13

$D^b\Delta$ D^{\emptyset} $G7(b9-5)$ C^{Δ} E^m7
 A $A7(b9-5)$

$D7sus4$ G^{Δ}
 D $D7sus4$ G^{Δ}
 D

A^{\emptyset}
 D $E^b\Delta$ E^{\emptyset} $A7(b9-5)$ $D7sus4$ $D7(b9)$

$C^{\#m9}$ $D^{\#m7}$ E^{Δ} $D^{\#m7}$ $G^{\#m7}$ $C^{\#m7}$ $F^{\#7sus4}$

B^{Δ} E^{Δ} $D^{\#7(\#9+5)}$ $G^{\#m7}$ $C^{\#m11}$ $F^{\#7}$ G^{Δ} C^{Δ} \oplus

CODA *fill*
 B^{Δ}

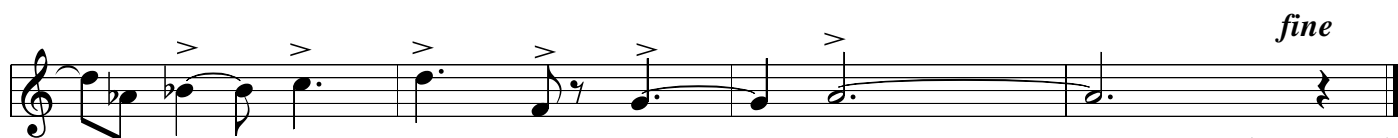
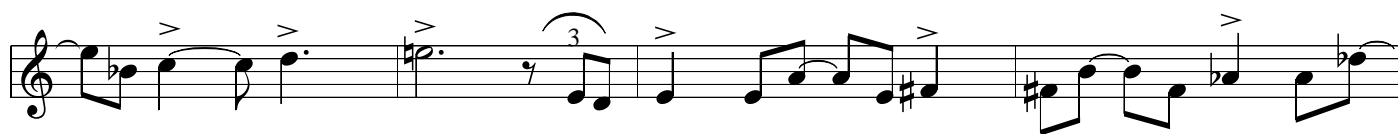
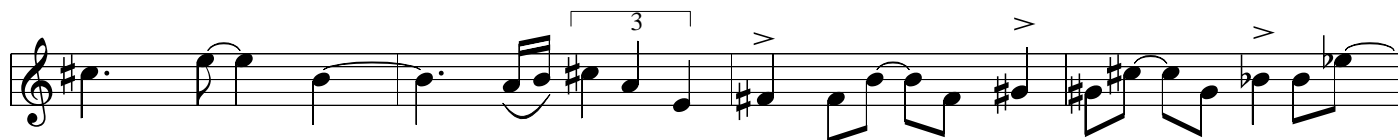
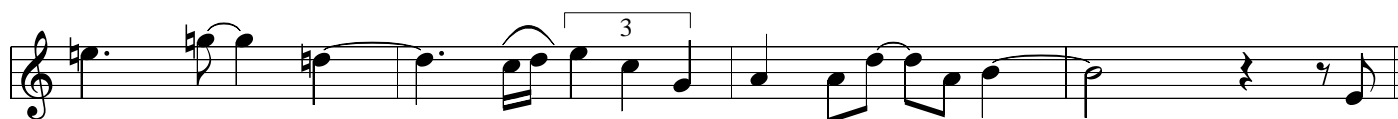
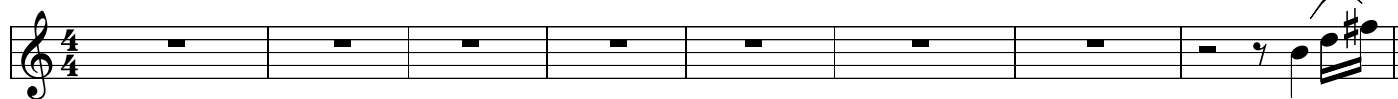
after solos, DC al \oplus

♩ = 132

ALL SWEETNESS AND LIGHT

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS

Bb part



fine

to solos (next page)

Bb part**ALL SWEETNESS AND LIGHT (continued)***solos***after solos, DS al fine**

♩ = 116

DIMPLES

SWING
broken-up feel
Paul Busby
PRS

Bb part

Sheet music for the Bb part of the song "Dimples". The music is in 4/4 time, key of D major (indicated by two sharps), and features a swing feel. The tempo is marked as 116 beats per minute. The notation includes various chords and melodic lines with triplets and slurs.

Chords and melodic lines shown:

- Row 1: D13(-5), A^bm⁹, D^b13(-5)
- Row 2: D13(-5), A^bm⁹, D^b13(-5)
- Row 3: Am¹¹, D13(-5), G^Δ, E^b7(#9-5)
- Row 4: A^bΔ, F7(#9+5), B^bm¹¹, C7(b9+5)
- Row 5: F^Δ, F7(#9+5), F^Δ, F7(#9+5)
- Row 6: D7(b9-5), B13(-5), A^b7(b9-5), F7(#9+5)
- Row 7: F[#]m¹¹ B, B⁹(-5), Fm⁹, B^b13(-5)
- Row 8: A[∅], D7(b9-5), G^Δ, and a final measure with a double bar line.

FETA CRUMBLY

STRAIGHT 8'S

broken-up feel

Paul Busby

PRS

♩ = 128

Bb part

The musical score is written for a Bb instrument in 4/4 time. It consists of eight staves of music. The key signature has two flats (Bb and Eb). The tempo is marked as 128 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) and a double bar line with a repeat sign. The piece concludes with a 'fine' marking and a double bar line.

to solos - next page

Tenor harmony part

FETA CRUMBLY

straight 8's feel

♩ = 128

The musical score for the Tenor harmony part of 'FETA CRUMBLY' is written in 4/4 time with a tempo of 128 beats per minute. The key signature contains one sharp (F#). The score is composed of nine staves of music. It begins with a rest followed by eighth notes and quarter notes, some with ties. The melody includes several triplet markings (indicated by a '3' over a bracket) and various accidentals (sharps and naturals). The piece concludes with a 'fine' marking and a double bar line.

to solos

Bb part**FETA CRUMBLY (continued)**

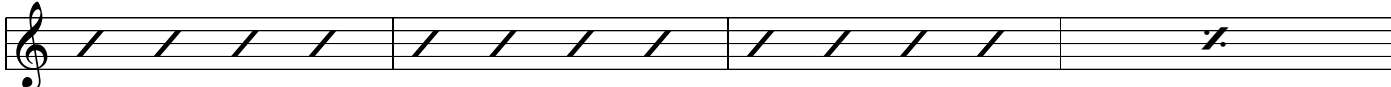
solos $\frac{B^b}{A}$ $\frac{A^b}{A}$ $A^7_{\text{sus}4}$



$\frac{Dm^7}{G}$ $\frac{Cm^7}{G}$ D^b7_{alt}




$B^b\emptyset$ B^b7_{alt} E^bm^7




C^7_{alt} $F^7_{\text{sus}4}$ F^7_{alt}



$\frac{B}{B^b}$ $\frac{A}{B^b}$ $B^b7_{\text{sus}4}$



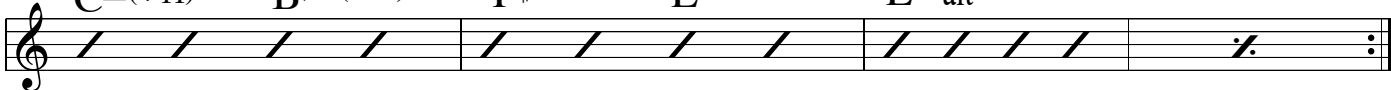
$\frac{F^{\#}m^7}{B}$ $\frac{G^{\Delta}}{B}$ C^7_{alt} F^7_{alt}



$E^{\Delta(+11)}$ $A^{\Delta(+11)}$ $D^{\Delta(+11)}$ $G^{\Delta(+11)}$



$C^{\Delta(+11)}$ $B^b\Delta(+11)$ $F^{\#}\Delta(+11)$ $E^{\Delta(+11)}$ E^b7_{alt}



after solos, DC al fine

RUDE AWAKENING

SWING
broken-up feel
Paul Busby
PRS

♩ = 132
Bb part

The main musical notation for the Bb part consists of 10 staves of music in 4/4 time. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single system, with each staff containing a measure of music. The notation is in a standard musical notation style, with notes and rests clearly visible. The first staff contains a half note, a quarter note, and a half note. The second staff contains a half note, a quarter note, and a half note. The third staff contains a half note, a quarter note, and a half note. The fourth staff contains a half note, a quarter note, and a half note. The fifth staff contains a half note, a quarter note, and a half note. The sixth staff contains a half note, a quarter note, and a half note. The seventh staff contains a half note, a quarter note, and a half note. The eighth staff contains a half note, a quarter note, and a half note. The ninth staff contains a half note, a quarter note, and a half note. The tenth staff contains a half note, a quarter note, and a half note.

horns tacet



CODA

B \flat Δ

Cm 7
B \flat

when ready
B \flat Δ

to solos on next page

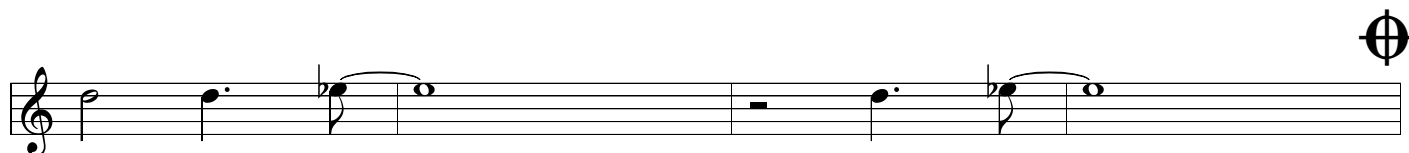
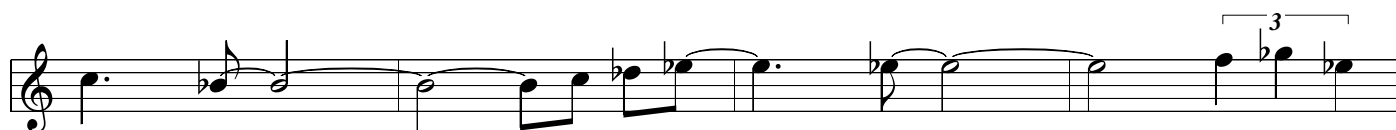
The coda musical notation consists of a single staff with a double bar line and a repeat sign. The notation is in a standard musical notation style, with notes and rests clearly visible. The first staff contains a half note, a quarter note, and a half note. The second staff contains a half note, a quarter note, and a half note. The third staff contains a half note, a quarter note, and a half note. The fourth staff contains a half note, a quarter note, and a half note. The fifth staff contains a half note, a quarter note, and a half note. The sixth staff contains a half note, a quarter note, and a half note. The seventh staff contains a half note, a quarter note, and a half note. The eighth staff contains a half note, a quarter note, and a half note. The ninth staff contains a half note, a quarter note, and a half note. The tenth staff contains a half note, a quarter note, and a half note.

Tenor harmony part

RUDE AWAKENING

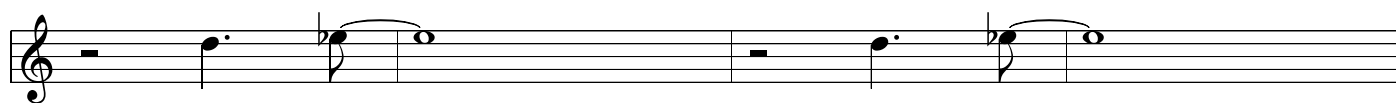
Swing

♩ = 132

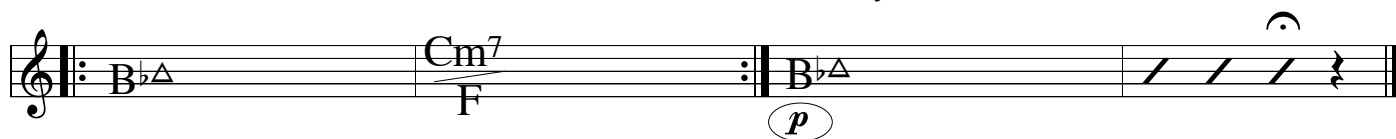


to solos

CODA



when ready



Bb part

RUDE AWAKENING (continued)

solos

Am⁷
D

Fm⁷
B^b

D^bm⁷
G^b

Cm⁷
F

B^bm⁷

A^bm⁷

Gm⁷

E[∅]

A⁷alt

D^Δ

E^bΔ

Em⁷

D^Δ

C[#]7alt

F[#]Δ

G^Δ

G[#]m⁷

F[#]Δ

F⁷alt

B^bΔ

G^bΔ

E^bm^Δ

C[∅]

C[∅]
F

F⁷alt

B^bΔ

Cm⁷
B^b

2

2

2

after solos, DC al Φ

♩ = 132

SUMMIT'S UP

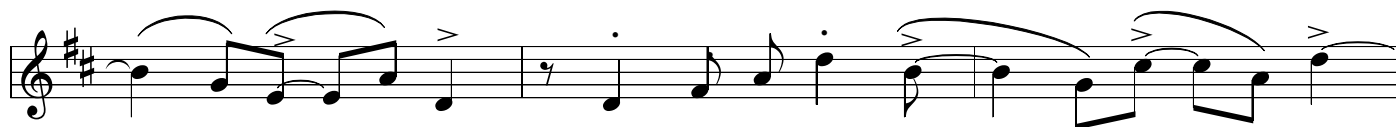
SWING/STRAIGHT 8'S

broken-up feel

Paul Busby

PRS

Bb part



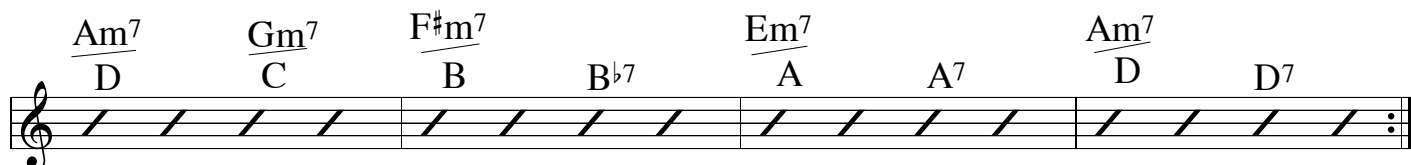
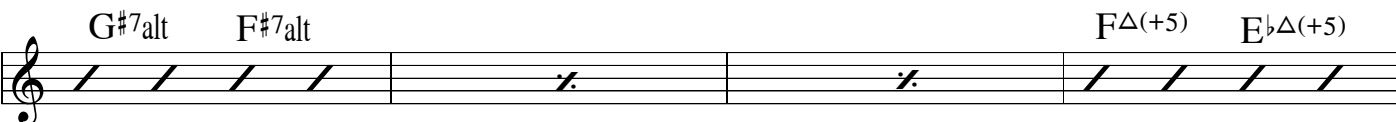
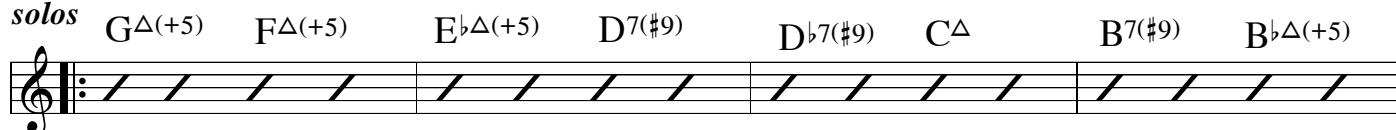
fine



tenor

trumpet

solos

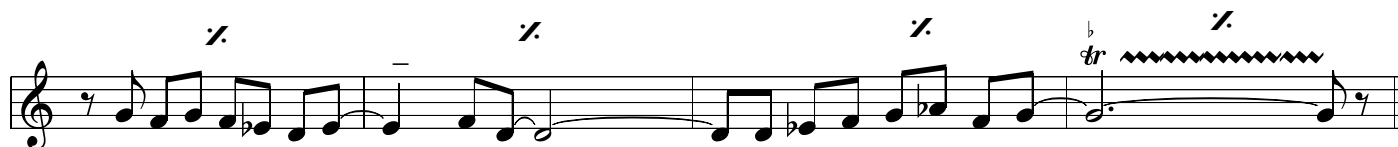
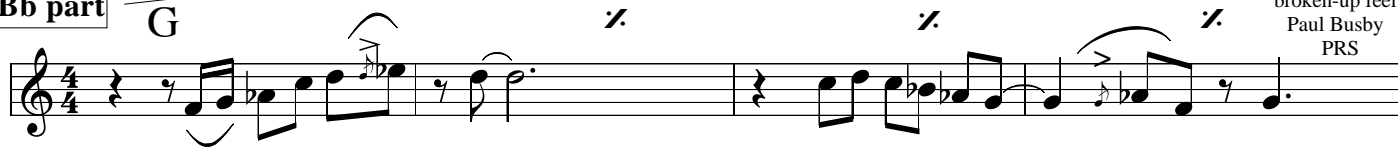
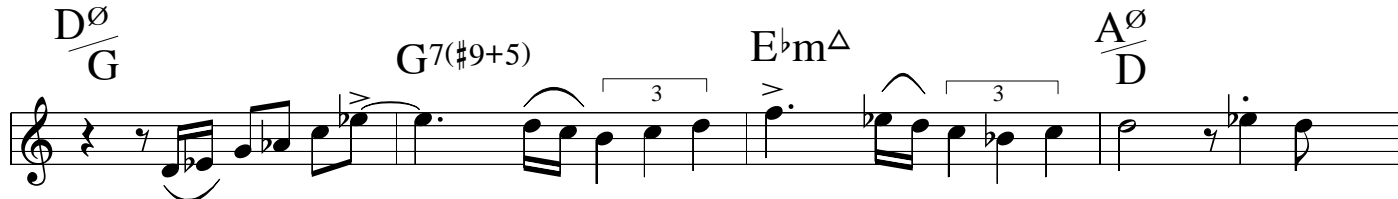
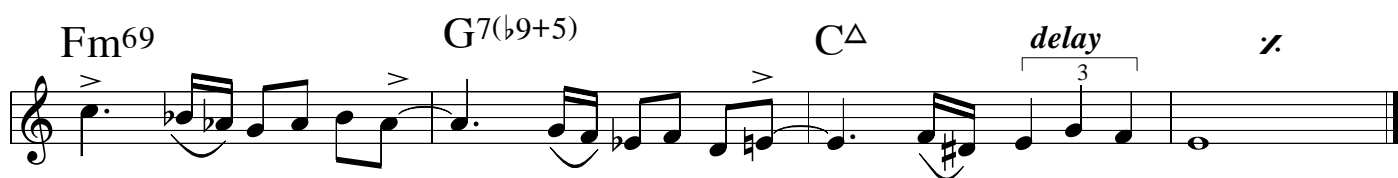


after solos, DC al fine

♩ = 132

HAREM-MONIQUE

Bb part

 $\frac{D\emptyset}{G}$ SWING
broken-up feel
Paul Busby
PRS $\frac{D\#\emptyset}{G\#}$  $\frac{A\emptyset}{D}$  $B\flat m^{69}$  $\frac{D\emptyset}{G}$  Fm^{69} 

RACHAEL'S PEACE

(dedicated to Rachael Corrie)

STRAIGHT 8'S

broken-up feel

Paul Busby

PRS

♩ = 152

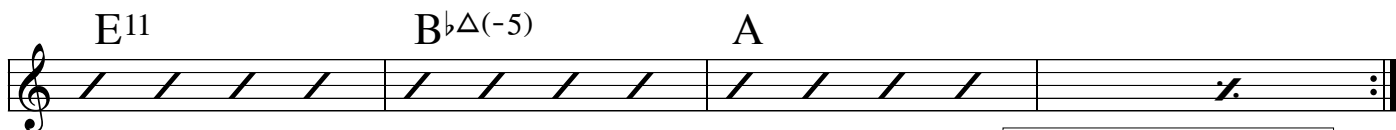
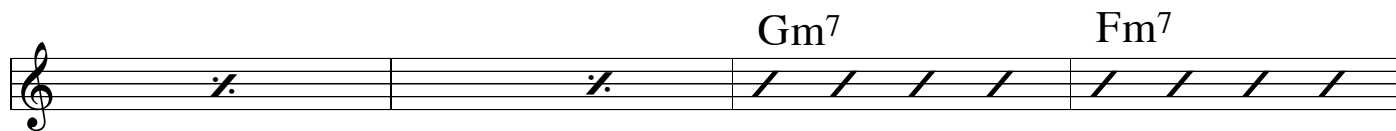
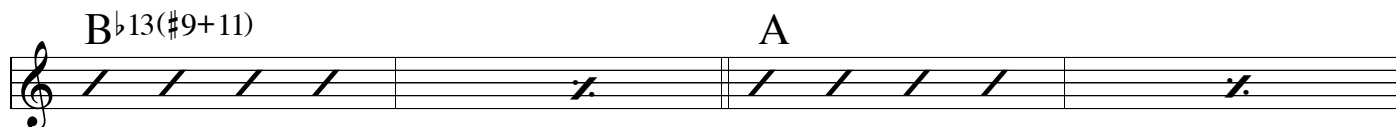
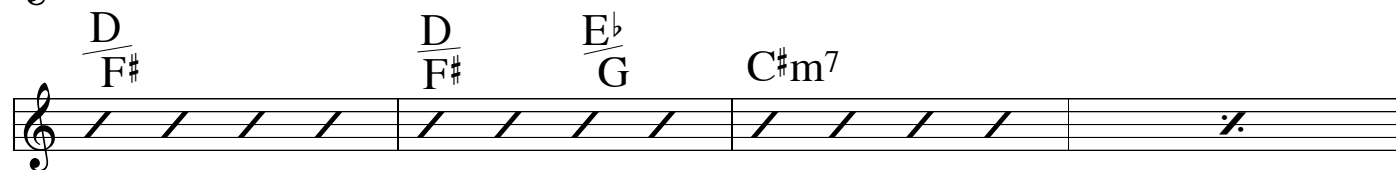
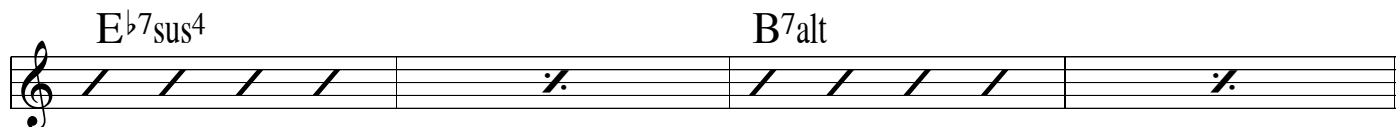
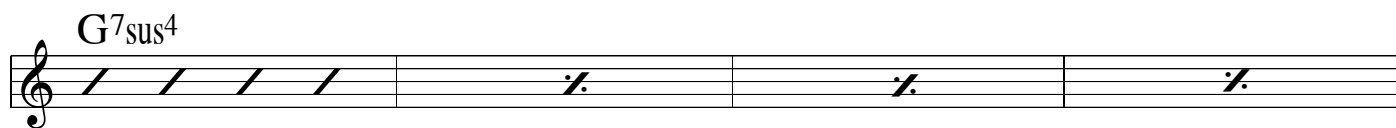
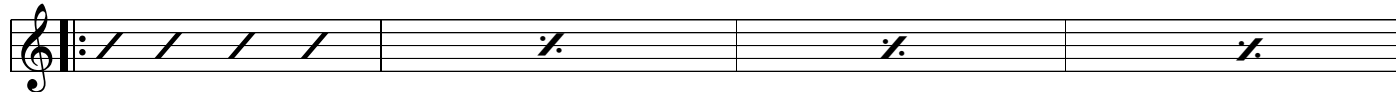
Bb part

The musical score for the Bb part of "Rachael's Peace" consists of 11 staves. The music is written in treble clef and features a variety of time signatures: 4/4, 2/4, 3/4, and 4/4. The score includes numerous musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, accidentals (sharps, flats, and naturals), and dynamic markings like accents (>) and slurs. The piece concludes with a double bar line and the instruction "fine hold on fine".

Bb part

RACHAEL'S PEACE (continued)

solos A



after solos, DC al fine

♩ = 176
Bb part

intro
piano cue

CONTAMINATION



SWING
broken-up feel
Paul Busby
PRS

for tenor harmony play 8va

The musical score for the Bb part of 'Contamination' is written in 4/4 time with a key signature of two flats (Bb). It consists of ten staves of music. The first staff begins with an 'intro' and 'piano cue' section, followed by a repeat sign. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various musical notations such as slurs, ties, and triplets. The final staff ends with a double bar line and a repeat sign. The tempo is marked as 176 beats per minute. The style is indicated as 'SWING broken-up feel' by Paul Busby for PRS.

unis

div

solos

$A7_{\text{sus}4}$ $Gm7$ $A7_{\text{sus}4}$ $Gm7$ $F7_{\text{sus}4}$ Em^{11}

$B\flat\Delta(-5)$ $A\flat\Delta(-5)$ $G\flat\Delta(-5)$ $D7$ $E\flat7(-5)$ $D7$ $D\flat\Delta(-5)$

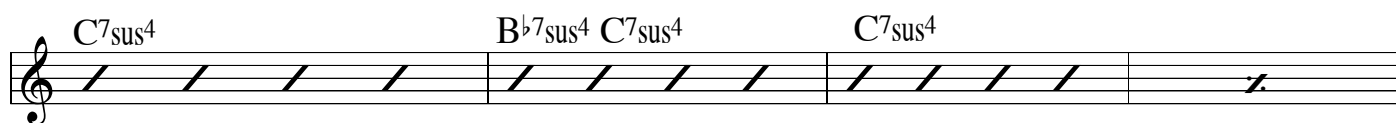
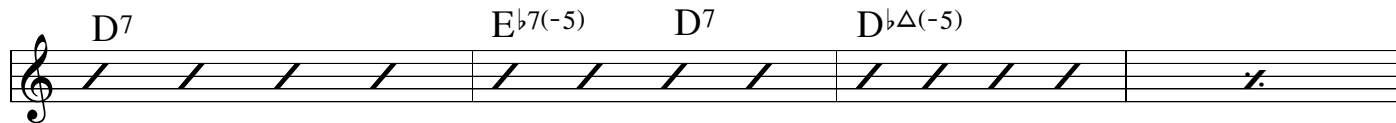
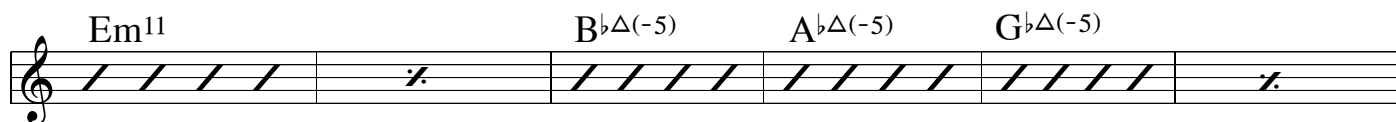
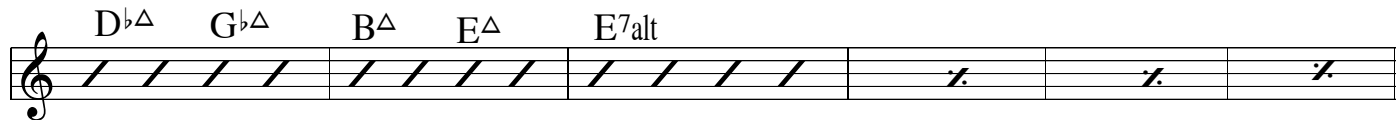
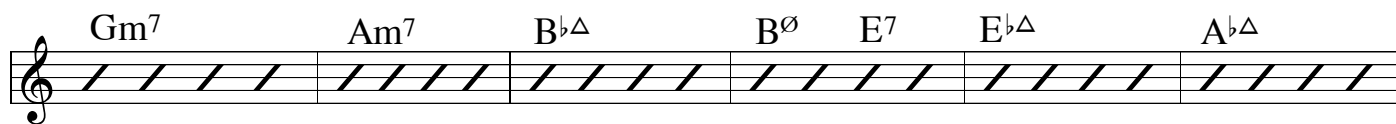
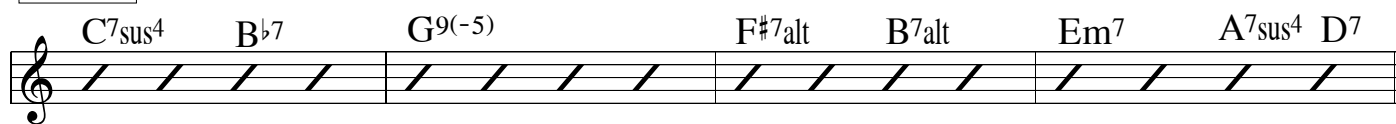
$C7_{\text{sus}4}$ $B\flat7$ $G9(-5)$ $F\sharp7_{\text{alt}}$ $B7_{\text{alt}}$ $Em7$ $A7_{\text{sus}4}$ $D7_{\text{sus}4}$

$C7_{\text{sus}4}$ $D7_{\text{sus}4}$ $C7_{\text{sus}4}$ $B\flat7_{\text{sus}4}$ Em^{11}

$B\flat\Delta(-5)$ $A\flat\Delta(-5)$ $G\flat\Delta(-5)$ $D7$ $E\flat7(-5)$ $D7$ $D\flat\Delta(-5)$

Bb part**CONTAMINATION (continued)**

p3

**CODA**

after solos, DS al



Bb part

DA SVEEDANYA

SWING
Paul Busby
PRS

Musical score for the Bb part of the song "DA SVEEDANYA". The score is written in 4/4 time and features a variety of chords and musical notation.

Chords and musical notation include:

- C7sus4, C7(b9), F Δ , E7(b9), Am Δ
- Ab7(#9), G7sus4, G7(+11), E \emptyset , A7(+5)
- Dm Δ , B \emptyset , E7(#9+5), A Δ , A \emptyset
- D7(b9-5), D \emptyset , G7, C7sus4, C7(b9)
- F Δ /C, Bbm Δ , B \emptyset , E7(b9), A \emptyset
- D7(+5), Gm Δ , A7(+5), Dm Δ , Eb7sus4, Eb7
- Ab Δ , D7(#9), Db Δ , G7(b9), C7sus4
- Eb7(alt), E \emptyset , A7(+5), Dm7
- G7(-5), C7sus4, G \emptyset /C, F Δ
- Db/F
- repeats (marked with a double bar line and a repeat sign)
- last time only (marked with a double bar line and a repeat sign)
- rit. (ritardando)

**SCALE
CHORD**

TWINS

Bb Pitch

B	B^Δ	$\text{C}^\sharp\text{m}^7(\text{B bass})$	$\text{C}^\sharp\text{m}^7(\text{B bass})$	B^Δ	$\text{C}^\sharp\text{m}^7(\text{B bass})$
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B^Δ	$\frac{\text{Em}}{\text{D}^\sharp7}$	$\frac{\text{F}^\sharp}{\text{G}^\sharp\text{m}^7}$	$\text{C}^\sharp7$	$\frac{\text{C}^\sharp\text{m}^7}{\text{F}^\sharp11}$	$\text{C}^\sharp\text{m}^7(\text{B bass})$
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$\frac{\text{C}}{\text{F}^\Delta}$	$\text{G}^7(\text{F bass})$	$\text{G}^7(\text{F bass})$	$\frac{\text{G}}{\text{Em}^7}$	Am^7	$\frac{\text{D}^\flat}{\text{E}^\flat\text{m}^7}$	$\text{A}^\flat7$
------------------------------------	-----------------------------	-----------------------------	--------------------------------	---------------	---	-------------------

$\text{D}^\flat\Delta$	$\frac{\text{Fm}^{(7)}}{\text{D}^\emptyset}$	$\frac{\text{A}^\flat\text{m}}{\text{G}^7}$	C^Δ	$\frac{\text{Em}^7}{\text{A}^{11}}$	$\frac{\text{B}^\flat\text{m}}{\text{A}^7}$
------------------------	--	---	-------------------	-------------------------------------	---

$\frac{\text{Am}^7(\text{G})}{\text{D}^{11}}$	$\text{G}^\Delta(\text{D bass})$	D^{11}	$\text{G}^\Delta(\text{D bass})$
---	----------------------------------	-----------------	----------------------------------

$\frac{\text{Cm}^7(\text{B}^\flat)}{\text{D}^{11}}$	$\text{E}^\flat\Delta$	$\frac{\text{Gm}^7}{\text{E}^\emptyset}$	$\frac{\text{B}^\flat\text{m}}{\text{A}^7}$	$\frac{\text{Cm}^7}{\text{D}^{11}}$	$\frac{\text{GmH}}{\text{D}^7}$
---	------------------------	--	---	-------------------------------------	---------------------------------

$\frac{\text{B}}{\text{C}^\sharp\text{m}^7}$	$\frac{\text{F}^\sharp}{\text{D}^\sharp\text{m}^7}$	$\frac{\text{B}}{\text{E}^\Delta}$	$\frac{\text{F}^\sharp}{\text{D}^\sharp\text{m}^7}$	$\text{G}^\sharp\text{m}^7$	$\frac{\text{B}}{\text{C}^\sharp\text{m}^7}$	$\text{F}^\sharp7$
--	---	------------------------------------	---	-----------------------------	--	--------------------

B^Δ	E^Δ	$\frac{\text{Em}}{\text{D}^\sharp7}$	$\frac{\text{B}}{\text{G}^\sharp\text{m}^7}$	$\text{C}^\sharp\text{m}^7$	$\text{F}^\sharp7$	$\frac{\text{G}}{\text{G}^\Delta}$	C^Δ
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SCALE
CHORD

ALL SWEETNESS AND LIGHT

Bb Pitch

||: Bm⁷ | F[#]m⁷ | $\frac{A}{D^{\Delta}}$ | $\frac{A^{\flat}}{D^{\flat\Delta}}$ |

| $\frac{G}{C^{\Delta}}$ | Em⁷ | $\frac{C}{F^{\Delta}}$ | $\frac{B}{E^{\Delta}}$ ||

| $\frac{C}{Dm^7}$ | Am⁷ | $\frac{E}{F^{\#}m^7}$ | $\frac{B}{D^{\#}m^7}$ |

| $\frac{D^{\flat}}{B^{\flat}m^7}$ | $\frac{A^{\flat}}{Fm^7}$ | $\frac{D^{\circ}}{D^{\flat7}}$ | $\frac{Bm}{B^{\flat7}}$ ||

| $\frac{E}{A^{\Delta}}$ | C[#]m⁷ | $\frac{Bm}{D^{\Delta(+5)}}$ | $\frac{C^{\#}m}{E^{\Delta(+5)}}$ |

| $\frac{E^{\flat}m}{G^{\flat\Delta(+5)}}$ | $\frac{B^{\flat}}{Gm^7}$ | $\frac{C}{Am^7}$ | $\frac{D}{Bm^7}$ |

| $\frac{Am}{C^{\Delta(+5)}}$ | $\frac{Bm}{D^{\Delta(+5)}}$ | $\frac{C^{\#}m}{E^{\Delta(+5)}}$ | $\frac{A^{\flat}}{Fm^7}$ |

| $\frac{B^{\flat}}{Gm^7}$ | E^bΔ | $\frac{C}{F^{\Delta}}$ | G^Δ :||

SCALE
CHORD

DIMPLES

Bb Pitch

: $\frac{E^{\flat\circ}}{D^7}$	\neq	$\frac{F^{\sharp}}{G^{\sharp}m^7}$	$\frac{G^{\sharp}m}{C^{\sharp7}}$
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$\frac{E^{\flat\circ}}{D^7}$	\neq	$\frac{F^{\sharp}}{G^{\sharp}m^7}$	$\frac{G^{\sharp}m}{C^{\sharp7}}$
------------------------------	--------	------------------------------------	-----------------------------------

Am^7	$\frac{E^{\flat\circ}}{D^7}$	G^{Δ}	$\frac{E^{\circ}}{E^{\flat7}}$
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$\frac{E^{\flat}}{A^{\flat\Delta}}$	$\frac{G^{\flat}m}{F^7}$	$B^{\flat}m^7$	$\frac{D^{\flat}m}{C^7}$
-------------------------------------	--------------------------	----------------	--------------------------

$\frac{C}{F^{\Delta}}$	$\frac{G^{\flat}m}{F^7}$	$\frac{C}{F^{\Delta}}$	$\frac{G^{\flat\circ}}{F^7}$ —————
------------------------	--------------------------	------------------------	------------------------------------

D^7	B^7	$A^{\flat7}$	F^7
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$\frac{F^{\sharp}m^7}{B^{11}}$	$\frac{F^{\sharp}m}{B^7}$	$\frac{E^{\flat}}{Fm^7}$	$\frac{Fm}{B^{\flat7}}$
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$\frac{Cm^{(7)}}{A^{\emptyset}}$	$\frac{E^{\flat\circ}}{D^7}$	G^{Δ}	$\neq : $
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**SCALE
CHORD**

FETA CRUMBLY

Bb Pitch

$\frac{F}{B^{\flat}\Delta}$	$\frac{E^{\flat}}{A^{\flat}\Delta}$	$\frac{Em^7}{A^{11}}$	\nexists
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A pedal

$\frac{C}{Dm^7}$	$\frac{B^{\flat}}{Cm^7}$	$\frac{Dm}{D^{\flat}7}$	\nexists
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G pedal

$\frac{D^{\flat}m}{B^{\flat}\emptyset}$	$\frac{Bm}{B^{\flat}7}$	$\frac{D^{\flat}}{E^{\flat}m^7}$	\nexists
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Bb pedal

$\frac{D^{\flat}m}{C^7}$	\nexists	$\frac{Cm^7}{F^{11}}$	$\frac{G^{\flat}m}{F^7}$
--------------------------	------------	-----------------------	--------------------------

$\frac{F^{\sharp}}{B^{\Delta}}$	$\frac{F^{\sharp\circ}}{A^{\Delta}}$	$\frac{Fm^7}{B^{\flat}^{11}}$	\nexists
---------------------------------	--------------------------------------	-------------------------------	------------

Bb pedal

$\frac{F^{\sharp}m^7}{B^{11}}$	$\frac{D}{G^{\Delta}}$	$\frac{D^{\flat}m}{C^7}$	$\frac{G^{\flat}m}{F^7}$
--------------------------------	------------------------	--------------------------	--------------------------

B pedal

$\frac{B}{E^{\Delta}}$	$\frac{E}{A^{\Delta}}$	$\frac{A}{D^{\Delta}}$	$\frac{D}{G^{\Delta}}$
------------------------	------------------------	------------------------	------------------------

$\frac{G}{C^{\Delta}}$	$\frac{F}{B^{\flat}\Delta}$	$\frac{C^{\sharp}}{F^{\sharp}\Delta}$	$\frac{B}{E^{\Delta}}$	$\frac{Em}{E^{\flat}7}$	\nexists	$:$
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SCALE
CHORD

RUDE AWAKENING

Bb Pitch

 : $\frac{Am^7}{D^{11}}$	$\not\%$	$\frac{Fm^7}{B^b_{11}}$	$\not\%$
$\frac{D^b m^7}{G^b_{11}}$	$\not\%$	$\frac{Cm^7}{F^{11}}$	$\not\%$
$B^b m^7$	$\not\%$	$A^b m^7$	
Gm^7	$\not\%$	$\frac{Gm^{(7)}}{E^{\emptyset}}$	$\frac{B^b m}{A^7}$
D^{Δ}	$\frac{B^b}{E^b \Delta}$	$Em^7 \quad D^{\Delta}$	$\frac{Dm}{D^b 7}$
$F^{\# \Delta}$	$\frac{D}{G^{\Delta}}$	$G^{\#}m^7 \quad F^{\# \Delta}$	$\frac{F^{\#}m}{F^7}$
$B^b \Delta$	$\not\%$	$\frac{D^b}{G^b \Delta}$	$\not\%$
$E^b m^{\Delta}$	$\not\%$	Cm^7	$\frac{Cm^7}{F^{11}} \quad \frac{B^b mH}{G^b m \over F^7}$
$B^b \Delta$	$Cm^7(B^b \text{ bass})$	$\overset{2}{\not\%}$	$\overset{2}{\not\%} \quad \overset{2}{\not\%} : $

SCALE
CHORD

SUMMIT'S UP

Bb Pitch

 :	$\frac{\text{Em}}{\text{G}^{\Delta(+5)}}$	$\frac{\text{Dm}}{\text{F}^{\Delta(+5)}}$	$\frac{\text{Cm}}{\text{E}^{\flat\Delta(+5)}}$	$\frac{\text{E}^{\flat\circ}}{\text{D}^7}$	$\frac{\text{Dm}}{\text{D}^{\flat7}}$	$\frac{\text{G}}{\text{C}^{\Delta}}$	$\frac{\text{Cm}}{\text{B}^7}$	$\frac{\text{Gm}}{\text{B}^{\flat\Delta(+5)}}$
------------	---	---	--	--	---------------------------------------	--------------------------------------	--------------------------------	--

Em^7	$\frac{\text{A}}{\text{F}^{\sharp\text{m}^7}}$	$\frac{\text{D}}{\text{G}^{\Delta}}$	$\frac{\text{A}}{\text{F}^{\sharp\text{m}^7}}$	Bm^7	$\frac{\text{G}}{\text{C}^{\Delta}}$	$\frac{\text{F}}{\text{B}^{\flat\Delta}}$	$\frac{\text{B}^{\flat\circ}}{\text{A}^7}$
---------------	--	--------------------------------------	--	---------------	--------------------------------------	---	--

$\frac{\text{Am}}{\text{G}^{\sharp7}}$	$\frac{\text{Gm}}{\text{F}^{\sharp7}}$	$\not\%$	$\not\%$	$\frac{\text{Dm}}{\text{F}^{\Delta(+5)}}$	$\frac{\text{Cm}}{\text{E}^{\flat\Delta(+5)}}$
--	--	----------	----------	---	--

$\frac{\text{Am}^7}{\text{D}^{11}}$	$\frac{\text{Gm}^7}{\text{C}^{11}}$	$\frac{\text{F}^{\sharp\text{m}^7}}{\text{B}^{11}}$	$\frac{\text{Fm}}{\text{B}^{\flat7}}$	$\frac{\text{Em}^7}{\text{A}^{11}}$	$\frac{\text{Em}}{\text{A}^7}$	$\frac{\text{Am}^7}{\text{D}^{11}}$	$\frac{\text{E}^{\flat\circ}}{\text{D}^7}$:
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SCALE

CHORD

CmH

E^b

HAREM - MONIQUE

Bb Pitch

: $\frac{\text{CmH}}{\text{D}^\emptyset(\text{G bass})}$	⌘	⌘	⌘
⌘	⌘	⌘	⌘
<div>C[#]mH</div> <div>E</div>	⌘	⌘	⌘
$\frac{\text{D}^\emptyset(\text{G}^\# \text{ bass})}{\text{D}^\emptyset(\text{G}^\# \text{ bass})}$	⌘	⌘	⌘
⌘	⌘	⌘	⌘
<div>Cm⁷</div> <div>G¹¹</div>	⌘	<div>C[#]mH</div> <div>C[#]m^Δ</div>	A ^Δ (C [#] bass)
<div>B^bm</div> <div>B^bm⁶</div>	⌘	A ⁷	<div>Cm⁷</div> <div>D¹¹</div>
<div>CmH</div> <div>E^b</div>	G ⁷	E ^b m ^Δ	<div>Cm⁷</div> <div>D¹¹</div>
<div>E^b</div> <div>Fm⁶</div>	<div>CmH</div> <div>G⁷</div>	<div>C^A</div> <div>C</div> <div>C^Δ</div>	⌘ :

C^A = C Arabic scale: C Db E F G Ab B C

**SCALE
CHORD**

RACHAEL'S PEACE

Bb pitch

 : $\frac{\text{DmH}}{\text{A}^5}$	$\%$	$\%$	$\%$
$\frac{\text{B}^\flat\text{m}}{\text{B}^\flat\text{mH}} \frac{\text{F}^{\text{11}}}{\text{F}^{\text{11}}}$	$\%$	$\frac{\text{DmH}}{\text{A}^5}$	$\%$
$\frac{\text{CmH}}{\text{G}^{\text{11}}}$	$\%$	$\%$	$\%$
$\frac{\text{B}^\flat\text{m}^7}{\text{E}^\flat\text{11}}$	$\%$	$\frac{\text{Cm}}{\text{B}^7}$	$\%$
$\frac{\text{Dm}^7(\text{C})}{\text{E}^{\text{11}}}$	$\frac{\text{B}^\flat}{\text{E}^\flat\Delta(\text{D bass})}$	$\frac{\text{B}}{\text{E}^\Delta(\text{G}^\sharp \text{ bass})}$	$\%$
$\text{F}^\Delta(\text{A bass})$	$\text{E}^\flat\Delta(\text{G bass}) \quad \text{D}^\flat(\text{F bass})$	Em^7	$\text{Em}^7 \quad \text{Dm}^7$
$\frac{\text{A}}{\text{D}^\Delta(\text{F}^\sharp \text{ bass})}$	$\frac{\text{A}}{\text{D}^\Delta(\text{F}^\sharp \text{ bass})} \quad \frac{\text{B}^\flat}{\text{E}^\flat\Delta(\text{G bass})}$	D^\flatm^7	$\%$
$\frac{\text{B}^\circ}{\text{B}^\flat 7}$	$\%$	$\frac{\text{DmH}}{\text{A}^5}$	$\%$
$\%$	$\%$	Gm^7	Fm^7
$\frac{\text{Bm}^7}{\text{E}^{\text{11}}}$	$\frac{\text{F}}{\text{B}^\flat\Delta}$	$\frac{\text{DmH}}{\text{A}^5}$	$\%$:

note: A5 = A triad

Use these scales to get a quasi-Middle Eastern sound

**SCALE
CHORD**

CONTAMINATION

Bb Pitch

 : $\frac{C}{A^{11}}$	\neq	Gm^7	\neq	$\frac{C}{A^{11}}$	\neq	Gm^7 $\frac{Cm^7}{F^{11}}$	$\frac{G}{Em^7}$	\neq	
$\frac{F}{B^{\flat}\Delta}$	$\frac{E^{\flat}}{A^{\flat}\Delta}$	$\frac{D^{\flat}}{G^{\flat}\Delta}$	\neq	D^7	$\frac{B^{\flat}m}{E^{\flat 7}}$ D^7	$\frac{A^{\flat}}{D^{\flat}\Delta}$	\neq		
$\frac{Gm^7}{C^{11}}$ $\frac{Fm}{B^{\flat 7}}$	$\frac{Dm}{G^7}$	$\frac{Gm}{F^{\sharp 7}}$ $\frac{Cm}{B^7}$	Em^7 $\frac{Em^7}{A^{11}}$	$\frac{Am^7}{D^{11}}$	\neq	$\frac{Gm^7}{C^{11}}$	\neq		
$\frac{Am^7}{D^{11}}$	\neq	$\frac{Gm^7}{C^{11}}$ $\frac{Fm^7}{B^{\flat 11}}$	$\frac{G}{Em^7}$	\neq	$\frac{F}{B^{\flat}\Delta}$	$\frac{E^{\flat}}{A^{\flat}\Delta}$	$\frac{D^{\flat}}{G^{\flat}\Delta}$	\neq	
D^7	$\frac{B^{\flat}m}{E^{\flat 7}}$ D^7	$\frac{A^{\flat}}{D^{\flat}\Delta}$	\neq	$\frac{Gm^7}{C^{11}}$ $\frac{Fm}{B^{\flat 7}}$	$\frac{Dm}{G^7}$				
$\frac{Gm}{F^{\sharp 7}}$ $\frac{Cm}{B^7}$	$Em^7 / \frac{Em^7}{A^{11}}$ D^7	Gm^7	Am^7	$\frac{F}{B^{\flat}\Delta}$	$\frac{Dm^7}{B^{\emptyset}}$ E^7				
$\frac{B^{\flat}}{E^{\flat}\Delta}$	$\frac{E^{\flat}}{A^{\flat}\Delta}$	$\frac{A^{\flat}}{D^{\flat}\Delta}$ $\frac{D^{\flat}}{G^{\flat}\Delta}$	$\frac{F^{\sharp}}{B^{\Delta}}$ $\frac{B}{E^{\Delta}}$	$\frac{Fm}{E^7}$	\neq	\neq	\neq		
$\frac{C}{A^{11}}$	\neq	Gm^7	\neq	$\frac{C}{A^{11}}$	\neq	Gm^7 $\frac{Cm^7}{F^{11}}$	$\frac{C}{Em^7}$	\neq	
$\frac{F}{B^{\flat}\Delta}$	$\frac{E^{\flat}}{A^{\flat}\Delta}$	$\frac{D^{\flat}}{G^{\flat}\Delta}$	\neq	D^7	$\frac{B^{\flat}m}{E^{\flat 7}}$ D^7	$\frac{A^{\flat}}{D^{\flat}\Delta}$	\neq		
$\frac{Gm^7}{C^{11}}$	$\frac{Fm^7}{B^{\flat 11}}$ $\frac{Gm^7}{C^{11}} / /$	$\frac{Gm^7}{C^{11}}$	\neq	$\frac{Gm^7}{C^{11}}$	$\frac{Fm^7}{B^{\flat 11}}$ $\frac{Gm^7}{C^{11}} / /$	$\frac{Gm^7}{C^{11}}$	\neq		
$\frac{Gm^7}{C^{11}}$	$\frac{Cm^7}{F^{11}}$ $\frac{Dm^7}{G^{11}} / /$	$\frac{Dm^7}{G^{11}}$	\neq	$\frac{Dm^7}{G^{11}}$	$\frac{E^{\flat}}{A^{\flat}\Delta}$ 				

SCALE
CHORD

DA SVEEDANYA

Bb Pitch

 : $\frac{Gm^7}{C^{11}}$	$\frac{D^{\flat\circ}}{C^7}$	F^{Δ}	$\frac{Fm/^{\circ}}{E^7}$
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$\frac{Am}{Am^{\Delta}}$	$A^{\flat 7}$	$\frac{Dm^7}{G^{11}}$	$\frac{Dm}{G^7}$
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$\frac{Gm^{(7)}}{E^{\emptyset}}$	$\frac{DmH}{B^{\flat}m}$ A^7	Dm^{Δ}	$\frac{Dm^{(7)}}{B^{\emptyset}}$ $\frac{Fm/^0}{E^7}$
----------------------------------	-----------------------------------	---------------	--

A^{Δ}	$\frac{Cm^{(7)}}{A^{\emptyset}}$	$\frac{E^{\flat}m/^0}{D^7}$	$\frac{Fm^{(7)}}{D^{\emptyset}}$ $\frac{CmH}{A^{\flat\circ}}$ G^7
--------------	----------------------------------	-----------------------------	--

$\frac{Gm^7}{C^{11}}$	$\frac{B^{\flat}m}{C^{11}}$	F^{Δ} (C bass)	$B^{\flat}m^{\Delta}$
-----------------------	-----------------------------	-----------------------	-----------------------

$\frac{Dm^{(7)}}{B^{\emptyset}}$	$\frac{Fm/^0}{E^7}$	$\frac{Cm^7}{A^{\emptyset}}$	$\frac{GmH}{E^{\flat}m}$ D^7
----------------------------------	---------------------	------------------------------	-----------------------------------

Gm^{Δ}	$\frac{B^{\flat}m/^0}{A^7}$	Dm^{Δ}	$\frac{B^{\flat}m^7}{E^{\flat 11}}$
---------------	-----------------------------	---------------	-------------------------------------

$A^{\flat\Delta}$	$\frac{E^{\flat}m}{D^7}$	$\frac{A^{\flat}}{D^{\flat\Delta}}$	$\frac{A^{\flat}m/^0}{G^7}$
-------------------	--------------------------	-------------------------------------	-----------------------------

$\frac{Gm^7}{C^{11}}$	$\frac{E^{\circ}}{E^{\flat 7}}$	$\frac{Gm^{(7)}}{E^{\emptyset}}$	$\frac{B^{\flat}m/^0}{A^7}$
-----------------------	---------------------------------	----------------------------------	-----------------------------

Dm^7	$\frac{Dm}{G^7}$	$\frac{Gm^7}{C^{11}}$	$\frac{FmH}{B^{\flat}m}$ C^{11}
--------	------------------	-----------------------	--------------------------------------

F^{Δ}	∇	$\frac{A^{\flat}}{D^{\flat\Delta}}$ (F bass)	∇
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TWINS

SWING
broken-up feel
Paul Busby
PRS

$\text{♩} = 120$
E♭ part

$F^{\#}\Delta$ $G^{\#}m7$
 $F^{\#}$ Z $F^{\#}\Delta$ $G^{\#}m7$
 $F^{\#}$

$F^{\#}\Delta$ $A^{\#}7(\#9+5)$ $D^{\#}m7$ $G^{\#}7$ $C^{\#}7sus4$ Z

$C^{\Delta}(+11)$ $D7$
 C Z $Bm7$ Em^{11} $B^{\flat}m7$ $E^{\flat}13$

$A^{\flat}\Delta$ A^{\emptyset} $D7(\flat9-5)$ G^{Δ} $Bm7$
 E $E7(\flat9-5)$

$A7sus4$ D^{Δ}
 A $A7sus4$ D^{Δ}
 A

E^{\emptyset}
 A $B^{\flat}\Delta$ B^{\emptyset} $E7(\flat9-5)$ $A7sus4$ $A7(\flat9)$

$G^{\#}m9$ $A^{\#}m7$ B^{Δ} $A^{\#}m7$ $D^{\#}m7$ $G^{\#}m7$ $C^{\#}7sus4$

$F^{\#}\Delta$ B^{Δ} $A^{\#}7(\#9+5)$ $D^{\#}m7$ $G^{\#}m^{11}$ $C^{\#}7$ D^{Δ} G^{Δ} \oplus

CODA fill after solos, DC al \oplus

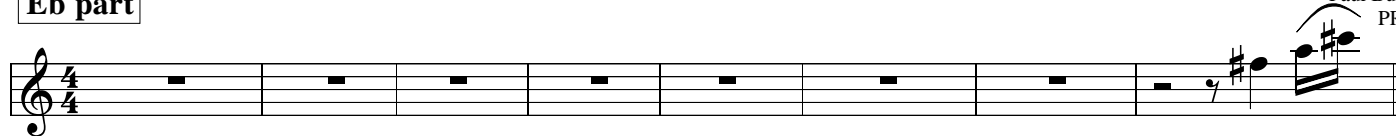
$F^{\#}\Delta$

♩ = 132

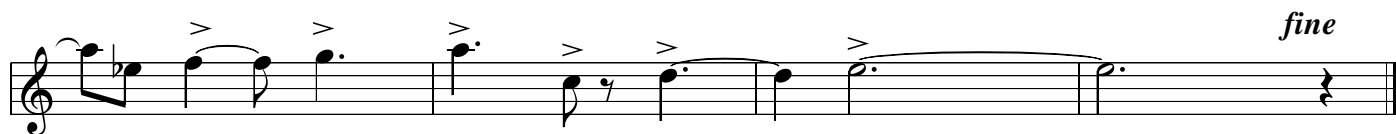
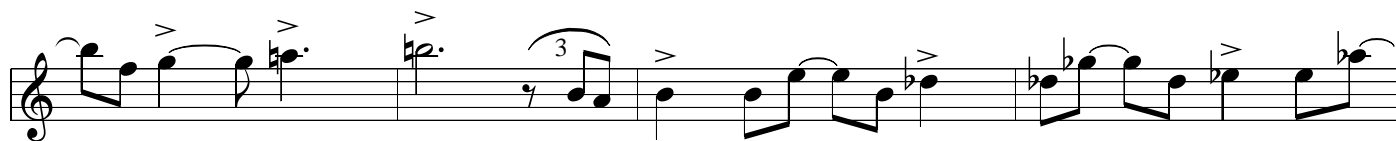
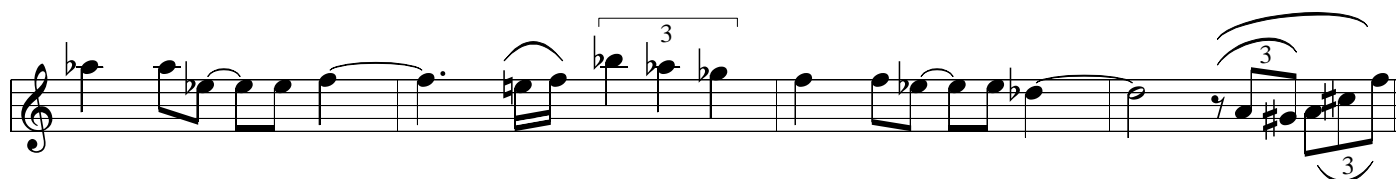
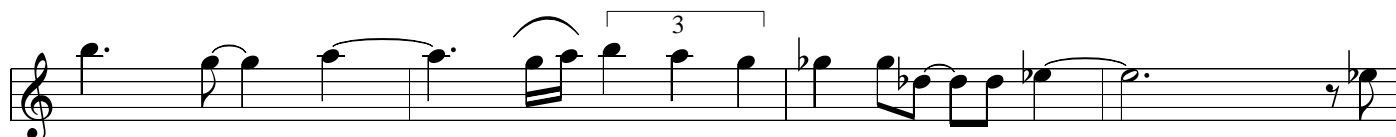
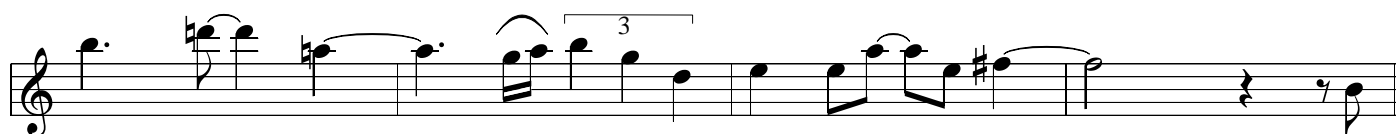
E♭ part

ALL SWEETNESS AND LIGHT

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS





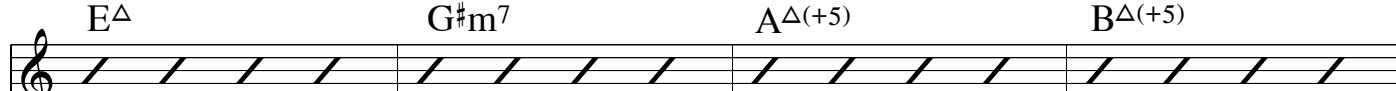

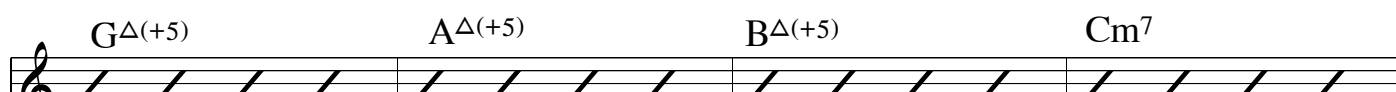

§



fine

to solos (next page)

E♭ part**ALL SWEETNESS AND LIGHT (continued)***solos*

F [♯] m ⁷	C [♯] m ⁷	A ^Δ	A [♭] Δ
			
G ^Δ	Bm ⁷	C ^Δ	B ^Δ
			
A ^m 7	E ^m 7	C [♯] m ⁷	B [♭] m ⁷
			
F ^m 7	C ^m 7	A [♭] 13(-5)	F7alt
			
E ^Δ	G [♯] m ⁷	A ^Δ (+5)	B ^Δ (+5)
			
C [♯] Δ(+5)	D ^m 7	E ^m 7	F [♯] m ⁷
			
G ^Δ (+5)	A ^Δ (+5)	B ^Δ (+5)	C ^m 7
			
D ^m 7	B [♭] Δ	C ^Δ	D ^Δ
			

*last time***after solos, DS al fine**

DIMPLES

SWING
broken-up feel
Paul Busby
PRS

♩ = 116

E♭ part

Chord progression and musical notation details:

- Staff 1: $A^{13(-5)}$, $E^{\flat}m^9$, $A^{\flat}13(-5)$
- Staff 2: $A^{13(-5)}$, $E^{\flat}m^9$, $A^{\flat}13(-5)$
- Staff 3: Em^{11} , $A^{13(-5)}$, D^{Δ} , $B^{\flat}7(\sharp 9+5)$
- Staff 4: $E^{\flat}\Delta$, $C7(\sharp 9+5)$, Fm^{11} , $G7(\flat 9+5)$
- Staff 5: C^{Δ} , $C7(\sharp 9+5)$, C^{Δ} , $C7(\sharp 9+5)$
- Staff 6: $A7(\flat 9-5)$, $F\sharp 13(-5)$, $E^{\flat}7(\flat 9-5)$, $C7(\sharp 9+5)$
- Staff 7: $C^{\sharp}m^{11}$, $F\sharp$, $F\sharp 9(-5)$, Cm^9 , $F13(-5)$
- Staff 8: E^{\emptyset} , $A7(\flat 9-5)$, D^{Δ}

FETA CRUMBLY

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS

♩ = 128

E♭ part

fine

to solos - next page

Alto harmony part

FETA CRUMBLY

straight 8's feel

♩ = 128

The musical score is written for an alto instrument in 4/4 time, with a tempo of 128 beats per minute. The key signature has one sharp (F#). The score consists of eight staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several slurs and ties throughout the piece. The second staff contains a triplet of eighth notes. The third staff also features a triplet of eighth notes. The fourth staff has a triplet of eighth notes and a triplet of sixteenth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes and ends with a double bar line. The word "fine" is written at the end of the eighth staff.

fine

to solos

E♭ part

FETA CRUMBLY (continued)

solos $\frac{F}{E}$ $\frac{E\flat}{E}$ E^7sus^4

$\frac{Am^7}{D}$ $\frac{Gm^7}{D}$ $A\flat^7alt$

$F\emptyset$ F^7alt $B\flat m^7$

G^7alt C^7sus^4 C^7alt

$\frac{F\sharp}{F}$ $\frac{E}{F}$ F^7sus^4

$\frac{C\sharp m^7}{F\sharp}$ $\frac{D\Delta}{F\sharp}$ G^7alt C^7alt

$B\Delta(+11)$ $E\Delta(+11)$ $A\Delta(+11)$ $D\Delta(+11)$

$G\Delta(+11)$ $F\Delta(+11)$ $C\sharp\Delta(+11)$ $B\Delta(+11)$ $B\flat^7alt$

after solos, DC al fine

RUDE AWAKENING

SWING
broken-up feel
Paul Busby
PRS

♩ = 132

E♭ part

The main musical notation for the E♭ part consists of 10 staves of music in 4/4 time. The key signature has one flat (B♭). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and full notes, along with rests, ties, and slurs. The music is written in a single system, with each staff representing a measure of the piece.

horns tacet

The horns tacet section consists of four measures of rest, indicated by a horizontal line with a vertical bar at the end of each measure. The notation is in 4/4 time.

CODA

F^Δ

Gm⁷
F

when ready

F^Δ

to solos on next page

The coda consists of four measures of rest, indicated by a horizontal line with a vertical bar at the end of each measure. The notation is in 4/4 time.

Alto harmony part

RUDE AWAKENING

Swing

♩ = 132

8 8

to solos

CODA

when ready

E♭ part

RUDE AWAKENING (continued)

solos

Em⁷ / A Cm⁷ / F

A[♭]m⁷ / D[♭] Gm⁷ / C

Fm⁷ E[♭]m⁷

Dm⁷ B[∅] E⁷alt

A^Δ B[♭]Δ Bm⁷ A^Δ A[♭]7alt

D[♭]Δ D^Δ E[♭]m⁷ D[♭]Δ C⁷alt

F^Δ D[♭]Δ

B[♭]m^Δ G[∅] G[∅] / C C⁷alt

F^Δ Gm⁷ / F 2

2 2

after solos, DC al Φ

♩ = 132

SUMMIT'S UP

SWING/STRAIGHT 8'S

broken-up feel

Paul Busby

PRS

E♭ part

The main melody for the E♭ part is written on five staves of music. It is in the key of D major (two sharps) and 4/4 time. The melody features a mix of eighth and sixteenth notes, often beamed together, with many notes marked with an accent (>). The piece concludes with a double bar line and the word "fine" written above the final staff.

solos D Δ (+5) C Δ (+5) B \flat Δ (+5) A7(#9) A \flat 7(#9) G Δ F#7(#9) F Δ (+5)

The first line of the solo accompaniment consists of four measures of music, each containing a series of diagonal slashes representing a continuous solo line.

Bm7 C#m7 D Δ C#m7 F#m7 G Δ F Δ (-5) E7

The second line of the solo accompaniment consists of four measures of music, each containing a series of diagonal slashes representing a continuous solo line.

E \flat 7alt D \flat 7alt

C Δ (+5) B \flat Δ (+5)

The third line of the solo accompaniment consists of four measures of music, each containing a series of diagonal slashes representing a continuous solo line.

Em7
A

Dm7
G

C#m7
F#

F7

Bm7
E

E7

Em7
A

A7

The fourth line of the solo accompaniment consists of four measures of music, each containing a series of diagonal slashes representing a continuous solo line. The line ends with a double bar line and repeat dots.

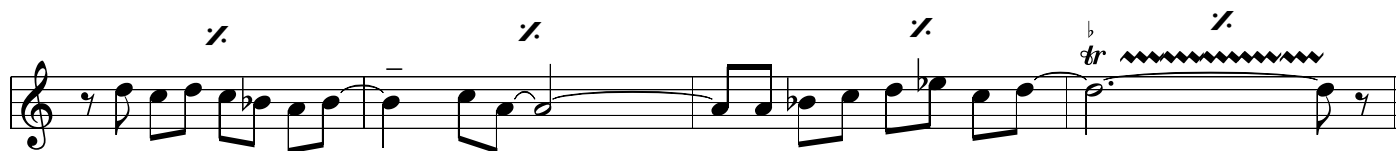
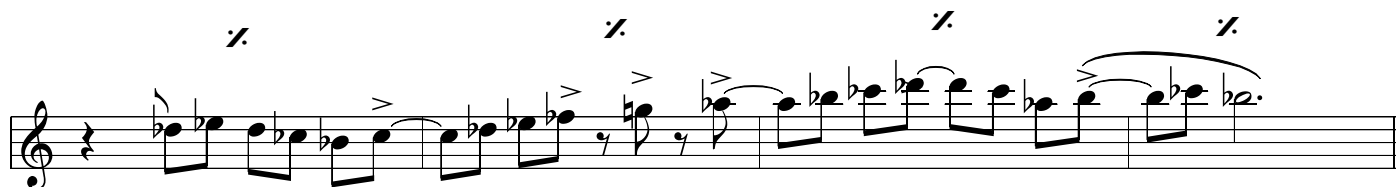
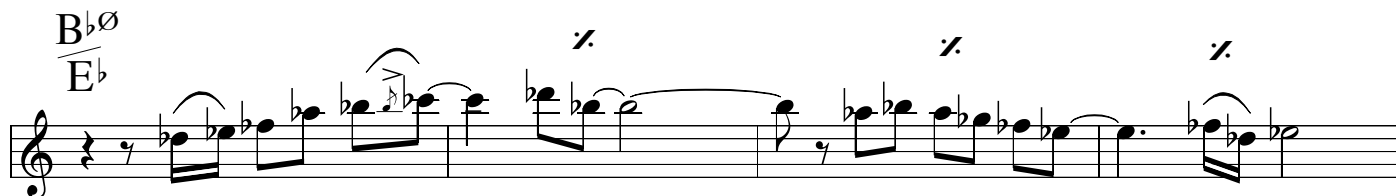
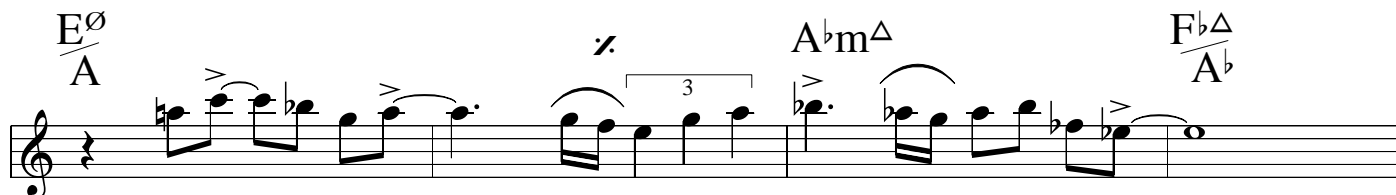
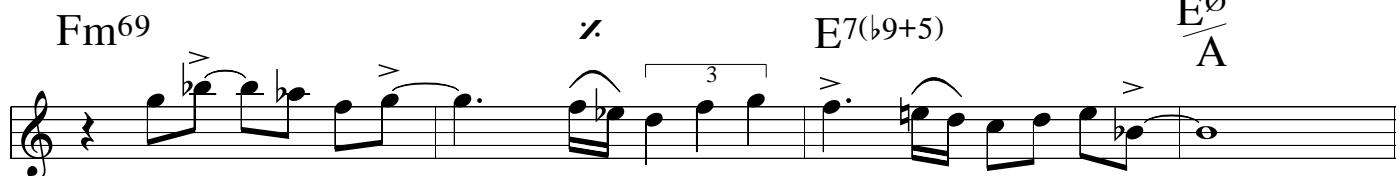
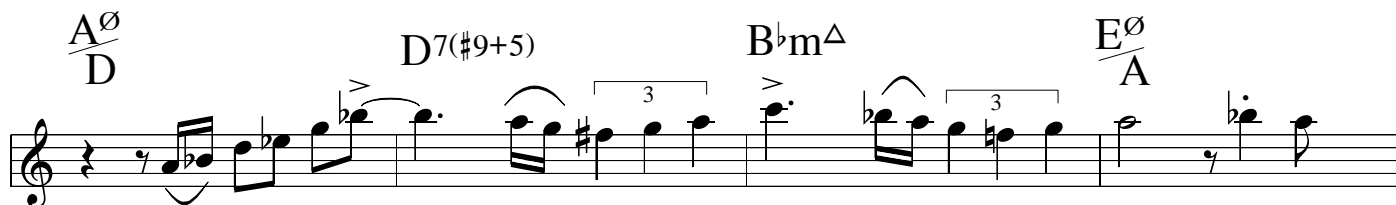
after solos, DC al fine

♩ = 132

HAREM-MONIQUE

SWING
broken-up feel
Paul Busby
PRS

Eb part

 A°
D $B^{\flat\circ}$
Eb E°
A $A^{\flat}m^{\Delta}$ $F^{\flat\Delta}$
 A^{\flat}  Fm^{69} $E7(\flat 9+5)$ E°
A A°
D $D7(\sharp 9+5)$ $B^{\flat}m^{\Delta}$ E°
A Cm^{69} $D7(\flat 9+5)$ G^{Δ} delay
3

%



RACHAEL'S PEACE

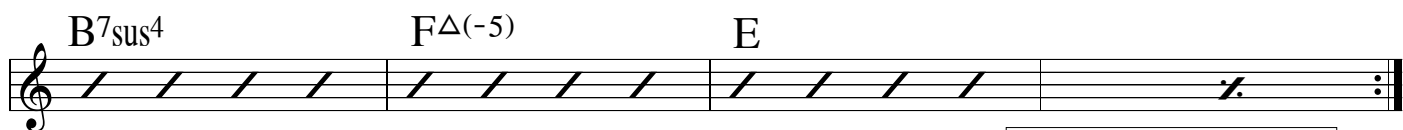
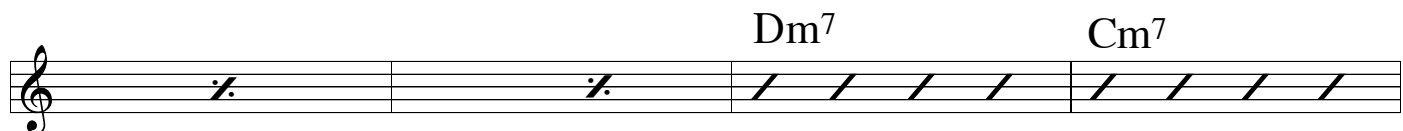
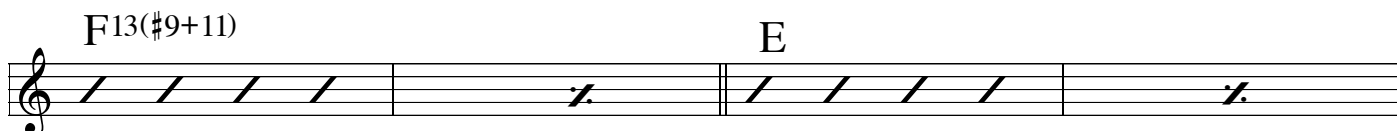
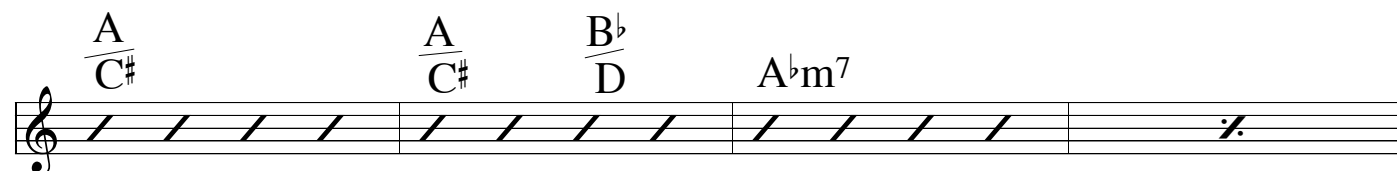
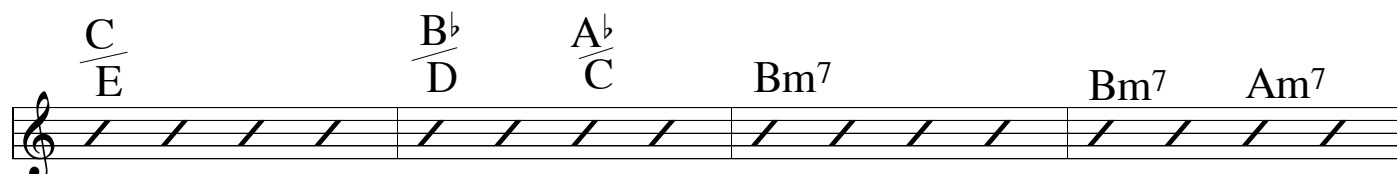
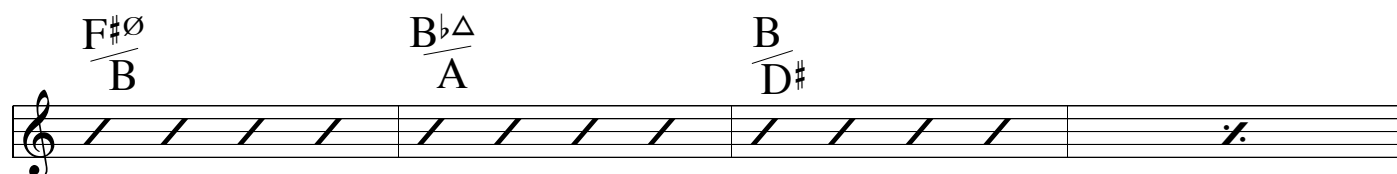
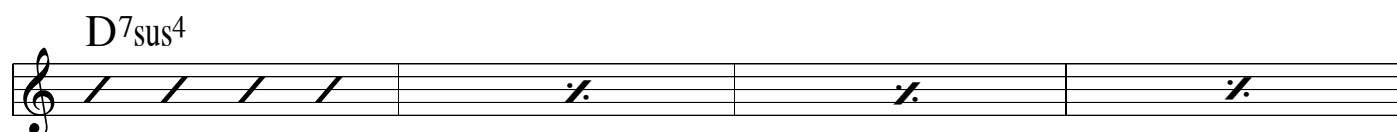
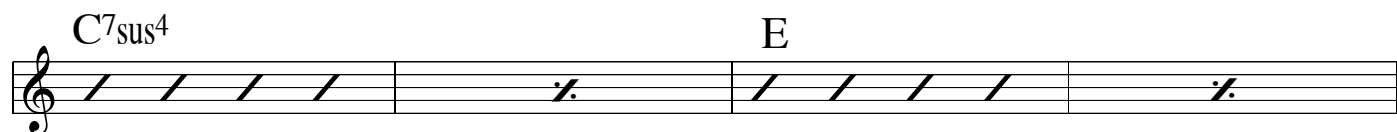
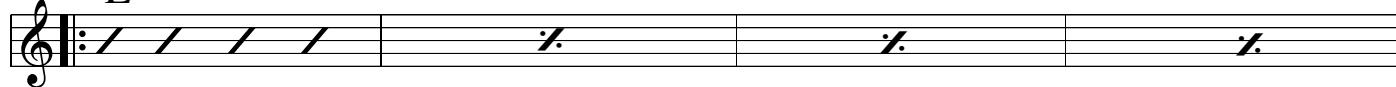
(dedicated to Rachael Corrie)

STRAIGHT 8'S
broken-up feel
Paul Busby
PRS

♩ = 152

E♭ part

The musical score is written for the E♭ part of a straight 8's piece. It consists of ten staves of music. The key signature is one flat (B♭), and the time signature is 4/4. The tempo is marked as 152 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, accidentals, and dynamic markings like accents (>) and slurs. The piece concludes with a double bar line and the instruction "fine hold on fine".

E \flat part**RACHAEL'S PEACE (continued)***solos* E

after solos, DC al fine

CONTAMINATION

SWING
broken-up feel
Paul Busby
PRS

♩ = 176
E♭ part
intro
piano cue

§

The musical score is written for an E♭ instrument in 4/4 time. It begins with an introduction marked 'intro' and 'piano cue'. The tempo is indicated as 176 beats per minute. The score consists of ten staves of music. The first staff contains a series of eighth notes with accents, followed by three measures of rests. The second staff continues with eighth notes and a triplet of eighth notes. The third staff features a sequence of eighth notes and a triplet. The fourth staff has a series of eighth notes with accents. The fifth staff continues with eighth notes and a triplet. The sixth staff features a sequence of eighth notes and a triplet. The seventh staff has a series of eighth notes with accents. The eighth staff continues with eighth notes and a triplet. The ninth staff features a sequence of eighth notes and a triplet. The tenth staff has a series of eighth notes with accents. The score concludes with a final measure of rest.

unis

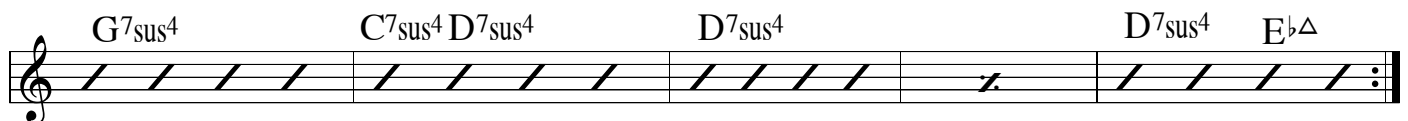
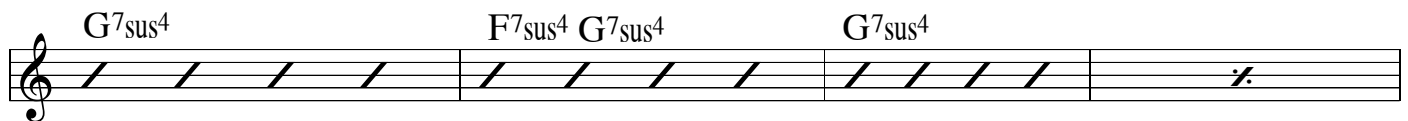
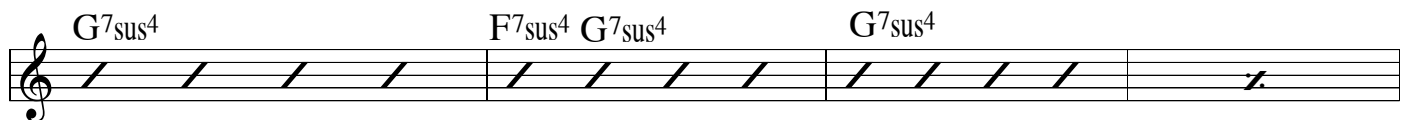
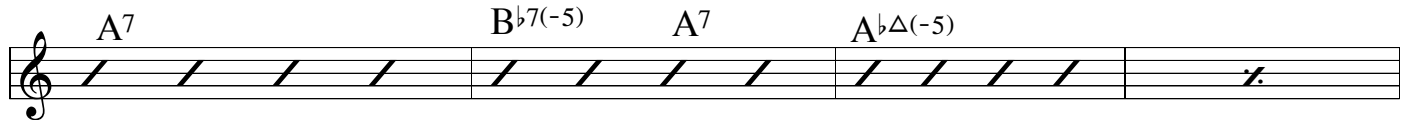
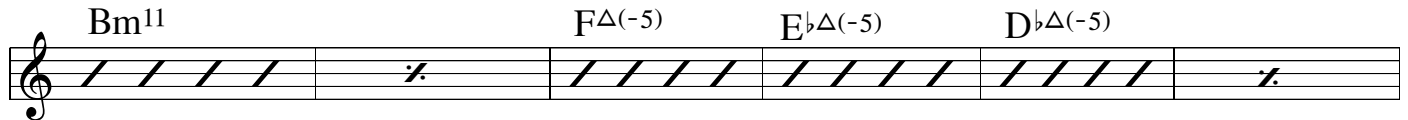
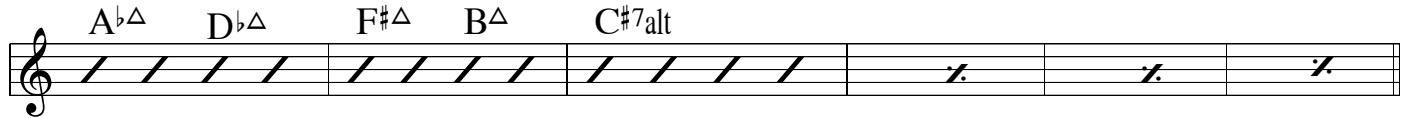
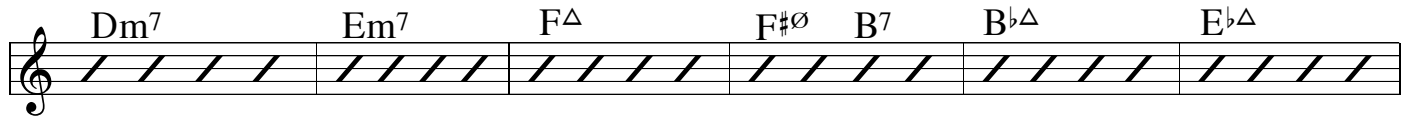
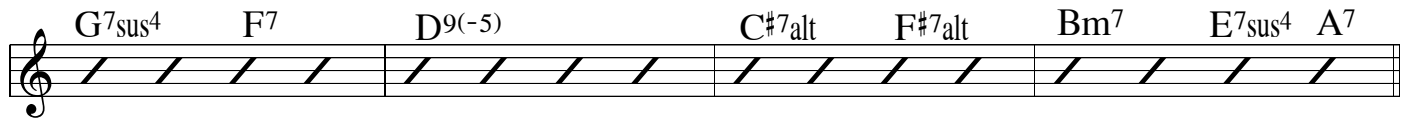
solos E7sus4 Dm7 E7sus4 Dm7 C7sus4 Bm11

FΔ(-5) EbΔ(-5) DbΔ(-5) A7 Bb7(-5) A7 AbΔ(-5)

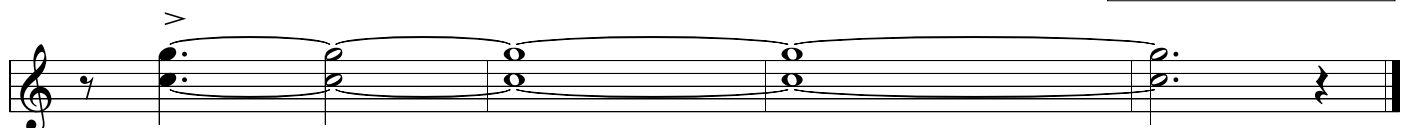
G7sus4 F7 D9(-5) C#7alt F#7alt Bm7 E7sus4 A7sus4

G7sus4 A7sus4 G7sus4 F7sus4 Bm11

FΔ(-5) EbΔ(-5) DbΔ(-5) A7 Bb7(-5) A7 AbΔ(-5)

E♭ part**CONTAMINATION (continued)****CODA**

after solos, DS al



E♭ part

DA SVEEDANYA

SWING
Paul Busby
PRS

Chord progression and melodic notation for the Eb part of "DA SVEEDANYA". The score is written in 4/4 time and includes various chords and melodic lines.

Chords and notation:

- G⁷sus⁴
- G⁷(♭9)
- C^Δ
- B⁷(♭9)
- E^mΔ
- E[♭]7(♯9)
- D⁷sus⁴
- D⁷(+11)
- B[∅]
- E⁷(+5)
- A^mΔ
- F[♯]∅
- B⁷(♯9+5)
- E^Δ
- E[∅]
- A⁷(♭9-5)
- A[∅]
- D⁷
- G⁷sus⁴
- G⁷(♭9)
- C^Δ/_G
- F^mΔ
- F[♯]∅
- B⁷(♭9)
- E[∅]
- A⁷(+5)
- D^mΔ
- E⁷(+5)
- A^mΔ
- B[♭]7sus⁴
- B[♭]7
- E[♭]Δ
- A⁷(♯9)
- A[♭]Δ
- D⁷(♭9)
- G⁷sus⁴
- B[♭]7alt
- B[∅]
- E⁷(+5)
- A^m7
- D⁷(-5)
- G⁷sus⁴
- D[∅]/_G
- C^Δ
- A[♭]/_{E[♭]}
- repeats
- last time only
- rit.

**SCALE
CHORD**

TWINS

E♭ Pitch

F#			
: F#Δ	G#m7(F# bass)	⌵	F#Δ G#m7(F# bass)

F#Δ	Bm A#7	C# D#m7	G#7	G#m7 C#11	⌵	
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C CΔ	D7(C bass)	⌵	D Bm7	Em7	A♭ B♭m7	E♭7
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A♭Δ	Cm(7) A∅	E♭m D7	GΔ	Bm7 E11	Fm E7	
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Em7(D) A11	DΔ(A bass)	A11	DΔ(A bass)
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Gm7(F) A11	B♭Δ	Dm7 B∅	Fm E7	Gm7 A11	DmH A7	
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F# G#m7	C# A#m7	F# BΔ	C# A#m7	D#m7	F# G#m7	C#7
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F#Δ	BΔ	Bm A#7	F# D#m7	G#m7	C#7	D DΔ	GΔ :
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**SCALE
CHORD**

ALL SWEETNESS AND LIGHT

E_b Pitch

: F [#] m ⁷	C [#] m ⁷	$\frac{E}{A^{\Delta}}$	$\frac{E^{\flat}}{A^{\flat\Delta}}$
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$\frac{D}{G^{\Delta}}$	Bm ⁷	$\frac{G}{C^{\Delta}}$	$\frac{F^{\sharp}}{B^{\Delta}}$
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$\frac{G}{Am^7}$	Em ⁷	$\frac{B}{C^{\sharp}m^7}$	$\frac{G^{\flat}}{B^{\flat}m^7}$
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$\frac{A^{\flat}}{Fm^7}$	$\frac{E^{\flat}}{Cm^7}$	$\frac{A^{\circ}}{A^{\flat7}}$	$\frac{F^{\sharp}m}{F^7}$
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$\frac{B}{E^{\Delta}}$	G [#] m ⁷	$\frac{F^{\sharp}m}{A^{\Delta(+5)}}$	$\frac{G^{\sharp}m}{B^{\Delta(+5)}}$
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$\frac{B^{\flat}m}{D^{\flat\Delta(+5)}}$	$\frac{F}{Dm^7}$	$\frac{G}{Em^7}$	$\frac{A}{F^{\sharp}m^7}$
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$\frac{Em}{G^{\Delta(+5)}}$	$\frac{F^{\sharp}m}{A^{\Delta(+5)}}$	$\frac{G^{\sharp}m}{B^{\Delta(+5)}}$	$\frac{E^{\flat}}{Cm^7}$
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$\frac{F}{Dm^7}$	B [♭] Δ	$\frac{G}{C^{\Delta}}$	D ^Δ :
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**SCALE
CHORD**

DIMPLES

E_b Pitch

: $\frac{B^{\flat\circ}}{A^7}$	\neq	$\frac{D^{\flat}}{E^{\flat}m^7}$	$\frac{E^{\flat}m}{A^{\flat7}}$
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$\frac{B^{\flat\circ}}{A^7}$	\neq	$\frac{D^{\flat}}{E^{\flat}m^7}$	$\frac{E^{\flat}m}{A^{\flat7}}$
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Em^7	$\frac{B^{\flat\circ}}{A^7}$	D^{Δ}	$\frac{B^{\circ}}{B^{\flat7}}$
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$\frac{B^{\flat}}{E^{\flat\Delta}}$	$\frac{D^{\flat}m}{C^7}$	Fm^7	$\frac{A^{\flat}m}{G^7}$
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$\frac{G}{C^{\Delta}}$	$\frac{D^{\flat}m}{C^7}$	$\frac{G}{C^{\Delta}}$	$\frac{D^{\flat\circ}}{C^7}$
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A^7	$G^{\flat7}$	$E^{\flat7}$	C^7
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$\frac{D^{\flat}m^7}{G^{\flat11}}$	$\frac{D^{\flat}m}{G^{\flat7}}$	$\frac{B^{\flat}}{Cm^7}$	$\frac{Cm}{F^7}$
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$\frac{Gm^{(7)}}{E^{\emptyset}}$	$\frac{B^{\flat\circ}}{A^7}$	D^{Δ}	$\neq : $
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**SCALE
CHORD**

FETA CRUMBLY

E_b Pitch

C F^Δ	B^\flat $\text{E}^\flat\Delta$	Bm^7 E^{11}	E_b Pitch
E pedal			

G Am^7	F Gm^7	Am $\text{A}^\flat 7$	D pedal
D pedal			

$\text{A}^\flat \text{m}$ F^\emptyset	$\text{G}^\flat \text{m}$ F^7	A^\flat $\text{B}^\flat \text{m}^7$	F pedal
F pedal			

$\text{A}^\flat \text{m}$ G^7	Gm^7 C^{11}	$\text{D}^\flat \text{m}$ C^7	

D^\flat $\text{G}^\flat \Delta$	$\text{D}^\flat \circ$ E^Δ	Cm^7 F^{11}	F pedal
F pedal			

$\text{C}^\sharp \text{m}^7$ $\text{F}^\sharp 11$	A D^Δ	$\text{A}^\flat \text{m}$ G^7	$\text{D}^\flat \text{m}$ C^7
F $^\sharp$ pedal			

F^\sharp B^Δ	B E^Δ	E A^Δ	A D^Δ

D G^Δ	C F^Δ	A^\flat $\text{D}^\flat \Delta$	F^\sharp B^Δ	Bm $\text{B}^\flat 7$	E_b Pitch

**SCALE
CHORD**

RUDE AWAKENING

E_b Pitch

 : $\frac{\text{Em}^7}{\text{A}^{11}}$	$\not\%$	$\frac{\text{Cm}^7}{\text{F}^{11}}$	$\not\%$
$\frac{\text{A}^{\flat}\text{m}^7}{\text{D}^{\flat 11}}$	$\not\%$	$\frac{\text{Gm}^7}{\text{C}^{11}}$	$\not\%$
Fm^7	$\not\%$	$\text{E}^{\flat}\text{m}^7$	
Dm^7	$\not\%$	$\frac{\text{Dm}^{(7)}}{\text{B}^{\emptyset}}$	$\frac{\text{Fm}}{\text{E}^7}$
A^{Δ}	$\frac{\text{F}}{\text{B}^{\flat}\Delta}$	$\text{Bm}^7 \quad \text{A}^{\Delta}$	$\frac{\text{Am}}{\text{A}^{\flat 7}}$
$\text{D}^{\flat}\Delta$	$\frac{\text{A}}{\text{D}^{\Delta}}$	$\text{E}^{\flat}\text{m}^7 \quad \text{D}^{\flat}\Delta$	$\frac{\text{FmH}}{\frac{\text{D}^{\flat}\text{m}}{\text{C}^7}}$
F^{Δ}	$\not\%$	$\frac{\text{A}^{\flat}}{\text{D}^{\flat}\Delta}$	$\not\%$
$\text{B}^{\flat}\text{m}^{\Delta}$	$\not\%$	Gm^7	$\frac{\text{FmH}}{\frac{\text{Gm}^7}{\text{C}^{11}} \quad \frac{\text{D}^{\flat}\text{m}}{\text{C}^7}}$
F^{Δ}	$\text{Gm}^7(\text{F bass})$	$\overset{2}{\not\%}$	$\overset{2}{\not\%}$ $\overset{2}{\not\%}$:

SCALE
CHORD

SUMMIT'S UP

E_b Pitch

 :	$\frac{Bm}{D^{\Delta(+5)}}$	$\frac{Am}{C^{\Delta(+5)}}$	$\frac{Gm}{B^{\flat\Delta(+5)}}$	$\frac{B^{\flat o}}{A^7}$	$\frac{Am}{A^{\flat 7}}$	$\frac{D}{G^{\Delta}}$	$\frac{Gm}{F^{\sharp 7}}$	$\frac{Dm}{F^{\Delta(+5)}}$	
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	Bm^7	$\frac{E}{C^{\sharp}m^7}$	$\frac{A}{D^{\Delta}}$	$\frac{E}{C^{\sharp}m^7}$	$F^{\sharp}m^7$	$\frac{D}{G^{\Delta}}$	$\frac{C}{F^{\Delta}}$	$\frac{F^o}{E^7}$	
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$\frac{Em}{E^{\flat 7}}$	$\frac{Dm}{D^{\flat 7}}$	$\not\%$	$\not\%$	$\frac{Am}{C^{\Delta(+5)}}$	$\frac{Gm}{B^{\flat\Delta(+5)}}$				
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$\frac{Em^7}{A^{11}}$	$\frac{Dm^7}{G^{11}}$	$\frac{D^{\flat}m^7}{G^{\flat 11}}$	$\frac{Cm}{F^7}$	$\frac{Bm^7}{E^{11}}$	$\frac{Bm}{E^7}$	$\frac{Em^7}{A^{11}}$	$\frac{B^{\flat o}}{A^7}$: 	
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SCALE

CHORD

GmH

B^b

A[∅](D bass)

HAREM - MONIQUE

∕

∕

∕

E^b Pitch

∕

∕

∕

∕

∕

A^bmH

B

B^b∅(E^b bass)

∕

∕

∕

∕

∕

∕

∕

∕

Gm⁷

D¹¹

∕

∕

G[#]mH

G[#]m^Δ

E^Δ(G[#] bass)

Fm

Fm⁶

∕

∕

E⁷

Gm⁷

A¹¹

GmH

B^b

A[∅](D bass)

D⁷

B^bm^Δ

Gm⁷

A¹¹

B^b

Cm⁶

GmH

D⁷

G^A

G

G^Δ

∕

∕

G^A = G Arabic scale: G Ab B C D Eb F# G

**SCALE
CHORD**

RACHAEL'S PEACE

E_b pitch

: $\frac{\text{AmH}}{\text{E}^5}$	$\%$	$\%$	$\%$
$\frac{\text{Fm}}{\frac{\text{FmH}}{\text{C}^{11}}}$	$\%$	$\frac{\text{AmH}}{\text{E}^5}$	$\%$
$\frac{\text{GmH}}{\text{D}^{11}}$	$\%$	$\%$	$\%$
$\frac{\text{Fm}^7}{\text{B}^{\flat 11}}$	$\%$	$\frac{\text{Gm}}{\text{F}^{\sharp 7}}$	$\%$
$\frac{\text{Am}^7(\text{G})}{\text{B}^{11}}$	$\frac{\text{F}}{\text{B}^{\flat \Delta}(\text{A bass})}$	$\frac{\text{F}^{\sharp}}{\text{B}^{\Delta}(\text{D}^{\sharp} \text{ bass})}$	$\%$
$\text{C}^{\Delta}(\text{E bass})$	$\text{B}^{\flat \Delta}(\text{D bass})$ $\text{A}^{\flat}(\text{D bass})$	Bm^7	Bm^7 Am^7
$\frac{\text{E}}{\text{A}^{\Delta}(\text{C}^{\sharp} \text{ bass})}$	$\frac{\text{E}}{\text{A}^{\Delta}(\text{C}^{\sharp} \text{ bass})}$ $\frac{\text{F}}{\text{B}^{\flat \Delta}(\text{D bass})}$	$\text{A}^{\flat} \text{m}^7$	$\%$
$\frac{\text{G}^{\flat \circ}}{\text{F}^7}$	$\%$	$\frac{\text{AmH}}{\text{E}^5}$	$\%$
$\%$	$\%$	Dm^7	Cm^7
$\frac{\text{F}^{\sharp} \text{m}^7}{\text{B}^{11}}$	$\frac{\text{C}}{\text{F}^{\Delta}}$	$\frac{\text{AmH}}{\text{E}^5}$	$\%$:

note: E5 = E triad

Use these scales to get a quasi-Middle Eastern sound

**SCALE
CHORD**

CONTAMINATION

E♭ Pitch

$\text{ : } \frac{\text{G}}{\text{E}^{11}}$	$\not\equiv$	Dm^7	$\not\equiv$	$\frac{\text{G}}{\text{E}^{11}}$	$\not\equiv$	Dm^7	$\frac{\text{Gm}^7}{\text{C}^{11}}$	$\frac{\text{D}}{\text{Bm}^7}$	$\not\equiv$
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$\frac{\text{C}}{\text{F}^\Delta}$	$\frac{\text{B}^\flat}{\text{E}^\flat\Delta}$	$\frac{\text{A}^\flat}{\text{D}^\flat\Delta}$	$\not\equiv$	A^7	$\frac{\text{Fm}}{\text{B}^\flat7}$	A^7	$\frac{\text{E}^\flat}{\text{A}^\flat\Delta}$	$\not\equiv$
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$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\frac{\text{Cm}}{\text{F}^7}$	$\frac{\text{Am}}{\text{D}^7}$	$\frac{\text{Dm}}{\text{C}^\sharp7}$	$\frac{\text{Gm}}{\text{F}^\sharp7}$	Bm^7	$\frac{\text{Bm}^7}{\text{E}^{11}}$	$\frac{\text{Em}^7}{\text{A}^{11}}$	$\not\equiv$	$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\not\equiv$
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$\frac{\text{Em}^7}{\text{A}^{11}}$	$\not\equiv$	$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\frac{\text{Cm}^7}{\text{F}^{11}}$	$\frac{\text{D}}{\text{Bm}^7}$	$\not\equiv$	$\frac{\text{C}}{\text{F}^\Delta}$	$\frac{\text{B}^\flat}{\text{E}^\flat\Delta}$	$\frac{\text{A}^\flat}{\text{D}^\flat\Delta}$	$\not\equiv$
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A^7	$\frac{\text{Fm}}{\text{B}^\flat7}$	A^7	$\frac{\text{E}^\flat}{\text{A}^\flat\Delta}$	$\not\equiv$	$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\frac{\text{Cm}}{\text{F}^7}$	$\frac{\text{Am}}{\text{D}^7}$
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$\frac{\text{Dm}}{\text{C}^\sharp7}$	$\frac{\text{Gm}}{\text{F}^\sharp7}$	$\text{Bm}^7 / \frac{\text{Bm}^7}{\text{E}^{11}}$	A^7	Dm^7	Em^7	$\frac{\text{C}}{\text{F}^\Delta}$	$\frac{\text{Am}^7}{\text{F}^\sharp\emptyset}$	B^7
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$\frac{\text{F}}{\text{B}^\flat\Delta}$	$\frac{\text{B}^\flat}{\text{E}^\flat\Delta}$	$\frac{\text{E}^\flat}{\text{A}^\flat\Delta}$	$\frac{\text{A}^\flat}{\text{D}^\flat\Delta}$	$\frac{\text{C}^\sharp}{\text{F}^\sharp\Delta}$	$\frac{\text{F}^\sharp}{\text{B}^\Delta}$	$\frac{\text{Cm}}{\text{B}^7}$	$\not\equiv$	$\not\equiv$	$\not\equiv$
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$\frac{\text{G}}{\text{E}^{11}}$	$\not\equiv$	Dm^7	$\not\equiv$	$\frac{\text{G}}{\text{E}^{11}}$	$\not\equiv$	Dm^7	$\frac{\text{Gm}^7}{\text{C}^{11}}$	$\frac{\text{G}}{\text{Bm}^7}$	$\not\equiv$
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$\frac{\text{C}}{\text{F}^\Delta}$	$\frac{\text{B}^\flat}{\text{E}^\flat\Delta}$	$\frac{\text{A}^\flat}{\text{D}^\flat\Delta}$	$\not\equiv$	A^7	$\frac{\text{Fm}}{\text{B}^\flat7}$	A^7	$\frac{\text{E}^\flat}{\text{A}^\flat\Delta}$	$\not\equiv$
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$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\frac{\text{Cm}^7}{\text{F}^{11}}$	$\frac{\text{Dm}^7}{\text{G}^{11}} / /$	$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\not\equiv$	$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\frac{\text{Cm}^7}{\text{F}^{11}}$	$\frac{\text{Dm}^7}{\text{G}^{11}} / /$	$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\not\equiv$
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$\frac{\text{Dm}^7}{\text{G}^{11}}$	$\frac{\text{Gm}^7}{\text{C}^{11}}$	$\frac{\text{Am}^7}{\text{D}^{11}} / /$	$\frac{\text{Am}^7}{\text{D}^{11}}$	$\not\equiv$	$\frac{\text{Am}^7}{\text{D}^{11}}$	$\frac{\text{B}^\flat}{\text{E}^\flat\Delta} : $
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SCALE
CHORD

DA SVEEDANYA

E_b Pitch

 : $\frac{Dm^7}{G^{11}}$	$\frac{A^{\flat\circ}}{G^7}$	C^Δ	$\frac{Cm^\circ}{B^7}$
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$\frac{Em}{Em^\Delta}$	$E^{\flat7}$	$\frac{Am^7}{D^{11}}$	$\frac{Am}{D^7}$
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$\frac{Dm^{(7)}}{B^\emptyset}$	$\frac{Am^H}{Fm}$ E^7	Am^Δ	$\frac{Am^{(7)}}{F^\sharp\emptyset}$ $\frac{Cm^{/0}}{B^7}$
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E^Δ	$\frac{Am^{(7)}}{E^\emptyset}$	$\frac{B^{\flat}m^{/0}}{A^7}$	$\frac{Cm^{(7)}}{A^\emptyset}$ $\frac{Gm^H}{E^{\flat\circ}}$ D^7
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$\frac{Dm^7}{G^{11}}$	$\frac{Fm}{G^{11}}$	C^Δ (G bass)	Fm^Δ
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$\frac{Am^{(7)}}{F^\sharp\emptyset}$	$\frac{Cm^{/0}}{B^7}$	$\frac{Gm^7}{E^\emptyset}$	$\frac{Dm^H}{B^{\flat}m}$ A^7
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Dm^Δ	$\frac{Fm^{/0}}{E^7}$	Am^Δ	$\frac{Fm^7}{B^{\flat11}}$
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$E^{\flat\Delta}$	$\frac{B^{\flat}m}{A^7}$	$\frac{E^{\flat}}{A^{\flat\Delta}}$	$\frac{E^{\flat}m^{/0}}{D^7}$
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$\frac{Dm^7}{G^{11}}$	$\frac{B^\circ}{B^{\flat7}}$	$\frac{Dm^{(7)}}{B^\emptyset}$	$\frac{Fm^{/0}}{E^7}$
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Am^7	$\frac{Am}{D^7}$	$\frac{Dm^7}{G^{11}}$	$\frac{Cm^H}{Fm}$ G^{11}
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C^Δ	\nexists	$\frac{E^{\flat}}{A^{\flat\Delta}}$ (C bass)	\nexists
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