









Bass




THREE STEPS TO BECKLEY




Paul Busby
PRS





♩ = 208  (anything but not 3 to the bar)





 $\frac{3}{4}$  Dm^7			
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
 $B\flat\Delta(+11)$			
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 Gm^7		A^7alt	
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
 Dm^7		$E\flat\Delta(+11)$	
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
 Dm^7			
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

 $B\flat\Delta(+11)$			
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 Gm^7		$E\flat\Delta(+11)$	
--	---	---------------------	---

 $\frac{B\emptyset}{E}$		E^7alt	
--	---	----------	---

 Am		$F\Delta(+11)$	
--	---	----------------	---

 Dm^7		$B\flat\Delta(+11)$	
--	---	---------------------	---

 Gm^7		$\frac{Gm^7}{F}$	
--	---	------------------	---

Drums

THREE STEPS TO BECKLEY

Paul Busby
PRS

♩ = 208

jazz waltz

	play 16	play 16	play 16	play 24
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solos

	play 16	play 16	play 16	play 24
--	---------	---------	---------	---------

tune again

	play 16	play 16	play 16	play 24
--	---------	---------	---------	---------

	play 4			
--	--------	--	--	--

--	--	--	--	--

THREE STEPS TO BECKLEY

Alto



Bm

for Erica

Paul Busby
PRS

$\text{♩} = 208$

First staff of music in treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. It begins with a repeat sign and a Bm chord. The melody consists of quarter and eighth notes with various phrasing slurs and repeat signs.

Second staff of music, continuing the melody with a GΔ chord at the start. It features phrasing slurs and repeat signs.

Third staff of music, continuing the melody with an Em⁷ chord at the start and an F#7alt chord later. It includes phrasing slurs and repeat signs.

Fourth staff of music, continuing the melody with a Bm chord at the start and a CΔ(+11) chord later. It includes phrasing slurs and repeat signs.

Fifth staff of music, continuing the melody with a Bm chord at the start. It includes phrasing slurs and repeat signs.

Sixth staff of music, continuing the melody with a GΔ chord at the start. It includes phrasing slurs and repeat signs.

Seventh staff of music, continuing the melody with an Em⁷ chord at the start and a CΔ(+11) chord later. It includes phrasing slurs and repeat signs.

Eighth staff of music, continuing the melody with a G#∅ chord at the start and a C#7alt chord later. It includes phrasing slurs and repeat signs.

Ninth staff of music, continuing the melody with an F#m chord at the start and a DΔ chord later. It includes phrasing slurs and repeat signs.

Tenth staff of music, continuing the melody with a Bm⁷ chord at the start and a GΔ(+11) chord later. It includes phrasing slurs and repeat signs.

Eleventh staff of music, continuing the melody with an Em⁷ chord at the start and an Em⁷/D chord later. It includes phrasing slurs and repeat signs.

C Δ (+11) / G Δ /F \sharp / F \sharp 7alt

Bm

G Δ

Em 7 / Em 7 /D

G \sharp \emptyset /C \sharp / C \sharp 7alt

G Δ (+11) / C/F \sharp

Bm / F \sharp m 7 / Bm / \oplus Em 7

CODA

Piano

THREE STEPS TO BECKLEY

Paul Busby
PRS

$\text{♩} = 208$ *horns cue* Dm

$B\flat\Delta(+11)$

Gm^7 $A7(\flat 9+5)$

Dm $E\flat\Delta(+11)$

Dm

$B\flat\Delta(+11)$

Gm^7 $E\flat\Delta(+11)$

$B\emptyset$ E $Fm\Delta$ $(E^7\text{alt})$ E

Am $F\Delta$

Dm^9 $B\flat\Delta(+11)$

Gm^9 Gm^7 F

$E\flat\Delta(+11)$ $B\flat\Delta$
 A $A7(\#9+5)$

Dm

$B\flat\Delta(+11)$

$Gm7$ $Gm7$
 F

$B\emptyset$ $Fm\Delta$
 E E ($E7alt$)

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

Dm $Am7$ Dm $\oplus Am7$

CODA $Am7$ Dm $Am7$ Dm $Am7$

Dm $Dm7$ $B\flat6$ $E\emptyset$ $A7(\#9+5)$ Dm
 C A

G^9 Dm

THREE STEPS TO BECKLEY

Trombone

Paul Busby
PRS

♩ = 208

The musical score is written for Trombone in 3/4 time, with a tempo of 208. The key signature has one flat (B-flat). The score consists of ten staves of music, each with a specific chord indicated above it. The chords are: Dm, B \flat Δ , Gm 7 , A $^7(\flat 9+5)$, Dm, E \flat $\Delta(+11)$, Dm, B \flat Δ , Gm 7 , E \flat $\Delta(+11)$, B \emptyset / E, E 7 alt, Am, F Δ , Dm 9 , B \flat $\Delta(+11)$, Gm 9 , Gm 7 / F. The music features various melodic lines, including eighth and sixteenth notes, and rests. There are also some slurs and accents throughout the piece.

$E\flat\Delta(+11)$ $\frac{B\flat\Delta}{A}$ $A7(\#9+5)$

Dm

$B\flat\Delta$

$Gm7$ $\frac{Gm7}{F}$

$B\emptyset$ $\frac{E}{E}$ $E7alt$

$B\flat\Delta(+11)$ $\frac{E\flat}{A}$

Dm $Am7$ Dm $\oplus Am7$

CODA

Tenor harmony

THREE STEPS TO BECKLEY

Paul Busby
PRS

♩ = 208

Em

C Δ

Am⁷ B7(b9+5)

Em F Δ (+11)

Em

C Δ

Am⁷ F Δ (+11)

C $\#$ ⁰/_{F $\#$} F $\#$ 7alt

Bm G Δ

Em⁹ C Δ (+11)

Am⁹ Am⁷/_G

F Δ (+11) C Δ
B B7(#9+5) 3 steps p.2
Tenor harmony

Em

C Δ

Am⁷ Am⁷
G

C# \emptyset
F# F#7alt

C Δ (+11) F
B

Em Bm⁷ Em ⊕ Bm⁷

CODA

Trumpet/Clarinet

THREE STEPS TO BECKLEY

for Erica

Paul Busby
PRS

♩ = 208

Em

C Δ

Am⁷ B⁷alt

Em F Δ (+11)

Em

C Δ

Am⁷ F Δ (+11)

C $\#$ \emptyset F $\#$ F $\#$ 7alt

Bm G Δ

Em⁷ C Δ (+11)

Am⁷ Am⁷ G

F Δ (+11) $\%$ $\frac{C\Delta}{B}$ B 7 alt

Em $\%$ $\%$ $\%$

C Δ $\%$ $\%$ $\%$

Am 7 $\%$ $\frac{Am^7}{G}$ $\%$

$\frac{C\#\emptyset}{F\#}$ $\%$ F $\#^7$ alt $\%$

C Δ (+11) $\%$ $\frac{F}{B}$ $\%$

Em Bm 7 Em \oplus Bm 7

CODA

**SCALE
CHORD**

THREE STEPS TO BECKLEY

Concert Pitch

 : Dm ⁷	∕	∕	∕	$\frac{F}{B^{\flat}\Delta}$	∕
∕	∕	Gm ⁷	∕	$\frac{DmH}{B^{\flat}m}$ $\frac{A^7}{A^7}$	∕
Dm ⁷	∕	$\frac{B^{\flat}}{E^{\flat}\Delta}$	∕	Dm ⁷	∕
∕	∕	$\frac{F}{B^{\flat}\Delta}$	∕	∕	∕
Gm ⁷	∕	$\frac{B^{\flat}}{E^{\flat}\Delta}$	∕	$\frac{Dm^7}{E^{11}}$	∕
$\frac{AmH}{Fm}$ $\frac{E^7}{E^7}$	∕	$\frac{G/C}{Am^7}$	∕	$\frac{C}{F\Delta}$	∕
Dm ⁷	∕	$\frac{F}{B^{\flat}\Delta}$	∕	Gm ⁷	∕
Gm ⁷ (F bass)	∕	$\frac{B^{\flat}}{E^{\flat}\Delta}$	∕	B [♭] Δ (A bass)	$\frac{DmH}{B^{\flat}m}$ $\frac{A^7}{A^7}$
Dm ⁷	∕	∕	∕	$\frac{F}{B^{\flat}\Delta}$	∕
∕	∕	Gm ⁷	∕	Gm ⁷ (F bass)	∕
$\frac{Dm^7}{E^{11}}$	∕	$\frac{AmH}{Fm}$ $\frac{E^7}{E^7}$	∕	$\frac{F}{B^{\flat}\Delta}$	∕
$\frac{B^{\flat}/B^{\flat}m}{E^{\flat} \text{ triad (A bass)}}$	∕	$\frac{C}{Dm^7}$	Am ⁷	Dm ⁷	Am ⁷ :

**SCALE
CHORD**

THREE STEPS TO BECKLEY

Bb Pitch

: Em ⁷	∕	∕	∕	$\frac{G}{C^\Delta}$	∕
∕	∕	Am ⁷	∕	$\frac{EmH}{Cm}$ B ⁷	∕
Em ⁷	∕	$\frac{C}{F^\Delta}$	∕	Em ⁷	∕
∕	∕	$\frac{G}{C^\Delta}$	∕	∕	∕
Am ⁷	∕	$\frac{C}{F^\Delta}$	∕	$\frac{Em^7}{F\#11}$	∕
$\frac{BmH}{Gm}$ F ^{#7}	∕	$\frac{A/D}{Bm^7}$	∕	$\frac{D}{G^\Delta}$	∕
Em ⁷	∕	$\frac{G}{C^\Delta}$	∕	Am ⁷	∕
Am ⁷ (G bass)	∕	$\frac{C}{F^\Delta}$	∕	C ^Δ (B bass)	$\frac{EmH}{Cm}$ B ⁷
Em ⁷	∕	∕	∕	$\frac{G}{C^\Delta}$	∕
∕	∕	Am ⁷	∕	Am ⁷ (G bass)	∕
$\frac{Em^7}{F\#11}$	∕	$\frac{BmH}{Gm}$ F ^{#7}	∕	$\frac{G}{C^\Delta}$	∕
$\frac{C/Cm}{F \text{ triad (B bass)}}$	∕	$\frac{D}{Em^7}$	Bm ⁷	Em ⁷	Bm ⁷

**SCALE
CHORD**

THREE STEPS TO BECKLEY

E_b Pitch

 : Bm ⁷	∕	∕	∕	$\frac{D}{G^\Delta}$	∕
∕	∕	Em ⁷	∕	$\frac{Bm^H}{Gm}$ F ^{#7}	∕
Bm ⁷	∕	$\frac{G}{C^\Delta}$	∕	Bm ⁷	∕
∕	∕	$\frac{C}{G^\Delta}$	∕	∕	∕
Em ⁷	∕	$\frac{G}{C^\Delta}$	∕	$\frac{Bm^7}{C\#11}$	∕
$\frac{F\#m^H}{Dm}$ C ^{#7}	∕	$\frac{E/A}{F\#m^7}$	∕	$\frac{A}{D^\Delta}$	∕
Bm ⁷	∕	$\frac{D}{G^\Delta}$	∕	Em ⁷	∕
Em ⁷ (D bass)	∕	$\frac{G}{C^\Delta}$	∕	G ^Δ (F [#] bass)	$\frac{Bm^H}{Gm}$ F ^{#7}
Bm ⁷	∕	∕	∕	$\frac{D}{G^\Delta}$	∕
∕	∕	Em ⁷	∕	Em ⁷ (D bass)	∕
$\frac{Bm^7}{C\#11}$	∕	$\frac{F\#m^H}{Dm}$ C ^{#7}	∕	$\frac{D}{G^\Delta}$	∕
$\frac{G/Gm}{C\text{ triad } (F\# \text{ bass})}$	∕	$\frac{A}{Bm^7}$	F ^{#m} ⁷	Bm ⁷	F ^{#m} ⁷