

Trombone

DILEMMA

Latin

Paul Busby
PRS

Cm^9 $\text{B}^{\flat}\text{m}^9$

$\text{♩} = 120$

mp

Am^9 $\text{A}^{\flat}7^{\text{sus}4}$

$\text{D}^{\emptyset}/\text{G}$ Em^6

$\text{B}^{\flat}\text{m}^7$ D^7alt G^7alt

C^{Δ} $\text{F}^{\sharp\emptyset}$ B

Gm^{Δ} $\text{E}^{\flat}\text{m}^{11}$

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

Cm^{11} F^7alt $\text{B}^{\flat}\circ$ $\text{B}^{\flat}\Delta$ $\text{A}^{\flat}9$ $\text{G}^7(\text{b}9)$

CODA

Piano and Bass

DILEMMA

Latin

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♩ = 120

Piano block with front-line

First system of musical notation for 'Dilemma'. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The first measure contains a whole note chord Cm9. The second measure contains a triplet of eighth notes. The third measure contains a whole note chord Bbm9. The fourth measure contains a triplet of eighth notes. There are repeat signs (slashes with dots) in the second and third measures. A fermata is placed over the first measure of the second system.

Second system of musical notation. The first measure contains a whole note chord Am9. The second measure contains a triplet of eighth notes. The third measure contains a whole note chord Ebm7/Ab. The fourth measure contains a triplet of eighth notes. There are repeat signs in the second and third measures. A fermata is placed over the first measure of the third system.

Third system of musical notation. The first measure contains a whole note chord Dø/G. The second measure contains a triplet of eighth notes. The third measure contains a whole note chord Em69. The fourth measure contains a triplet of eighth notes. There are repeat signs in the second and third measures. A fermata is placed over the first measure of the fourth system.

Fourth system of musical notation. The first measure contains a whole note chord Bbm7. The second measure contains a triplet of eighth notes. The third measure contains a whole note chord D7alt. The fourth measure contains a whole note chord G7alt. There are repeat signs in the second and third measures. A fermata is placed over the first measure of the fifth system.

Fifth system of musical notation. The first measure contains a whole note chord CΔ. The second measure contains a triplet of eighth notes. The third measure contains a whole note chord F#ø/B. The fourth measure contains a triplet of eighth notes. There are repeat signs in the second and third measures. A fermata is placed over the first measure of the sixth system.

First system of musical notation (measures 1-4). The treble clef staff contains a whole note chord Gm^Δ in measure 1, followed by a triplet of eighth notes in measure 2, and a whole note chord E^bm¹¹ in measure 3. The bass clef staff contains a rhythmic pattern of eighth notes and quarter notes. A repeat sign is present in measure 4. A circled cross symbol is located at the end of the system.

Second system of musical notation (measures 5-8). The treble clef staff contains a whole note chord D[∅] in measure 5, followed by a triplet of eighth notes in measure 6, and a whole note chord D^bm¹¹ in measure 7. The bass clef staff contains a rhythmic pattern of eighth notes and quarter notes. A repeat sign is present in measure 8.

Third system of musical notation (measures 9-12). The treble clef staff contains a whole note chord Cm¹¹ in measure 9, followed by a whole note chord F7^{alt} in measure 10, and a whole note chord B^b∅ in measure 11. The bass clef staff contains a rhythmic pattern of eighth notes and quarter notes. A circled cross symbol is located at the end of the system.

to solos - same sequence, bass line similarly broken-up

DC al

CODA

CODA section of musical notation (measures 13-16). The treble clef staff contains a whole note chord Cm¹¹ in measure 13, followed by a whole note chord F7^{alt} in measure 14, and a whole note chord B^b∅ in measure 15. The bass clef staff contains a rhythmic pattern of eighth notes and quarter notes. A circled cross symbol is located at the end of the section.

DILEMMA

Latin

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PRS

Alto

$\text{♩} = 120$ $\frac{4}{4}$ Am^9 Gm^9 $F\#m^9$ $F7sus^4$ $B\emptyset$ E $C\#m^6$ Gm^7 $B7alt$ $E7alt$ A^Δ $D\#0$ $G\#$ Em^Δ Cm^{11} $B\emptyset$ $B^b m^{11}$ Am^{11} $D7alt$ G^0 G^Δ F^9 $E7(b9)$ C

CODA

Tenor harmony

DILEMMA

Latin
Paul Busby
PRS

♩ = 120

Dm⁹ Cm⁹

mp

Bm⁹ B^{b7sus4}

E^ø/_A F^{#m6}

Fm⁷ E^{7alt} A^{7alt}

D^Δ G^{#ø}/_{C#}

Dm^Δ Fm¹¹

E^ø E^{b11}

Dm¹¹ G^{7alt} C^o C^Δ B^{b9} A^{7(b9)}

CODA

Trumpet/Soprano/Clarinet

DILEMMA

Latin

Paul Busby
PRS

$\text{♩} = 120$ Dm^9 Cm^9 *mp*

Bm^9 $B^{\flat 7sus4}$

E^{\emptyset}
 A $F^{\#m6}$

Cm^7 E^7alt A^7alt

D^{Δ} $G^{\# \emptyset}$
 $C^{\#}$

Am^{Δ} Fm^{11}

E^{\emptyset} $E^{\flat m11}$

Dm^{11} G^7alt C^{\emptyset} C^{Δ} $B^{\flat 9}$ $A^7(b9)$ Coda symbol

CODA

**SCALE
CHORD**

DILEMMA

Concert Pitch

: Cm ⁷	∕	B [♭] m ⁷	∕
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Am ⁷	∕	$\frac{E^{\flat}m^7}{A^{\flat}11}$	∕
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$\frac{Fm^7}{G11}$	∕	Em ⁶	∕
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B [♭] m ⁷	∕	$\frac{E^{\flat}m}{D^7}$	$\frac{A^{\flat}m}{G^7}$
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C ^Δ	∕	$\frac{Am^7}{B11}$	∕
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Gm ^Δ	∕	E [♭] m ⁷	∕
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$\frac{Fm^7}{D^{\emptyset}}$	∕	D [♭] m ⁷	∕
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Cm ⁷	$\frac{G^{\flat}m}{F^7}$	B [♭] ^o B [♭] Δ	$\frac{E^{\flat}m}{A^{\flat}7}$ $\frac{A^{\flat}m}{G^7}$:
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**SCALE
CHORD**

DILEMMA

Bb Pitch

: Dm ⁷	⌘	Cm ⁷	⌘
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Bm ⁷	⌘	$\frac{Fm^7}{B^{\flat}11}$	⌘
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$\frac{Gm^7}{A^{11}}$	⌘	F [#] m ⁶	⌘
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Cm ⁷	⌘	$\frac{Fm}{E^7}$	$\frac{B^{\flat}m}{A^7}$
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D ^Δ	⌘	$\frac{Bm^7}{C^{\sharp}11}$	⌘
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Am ^Δ	⌘	Fm ⁷	⌘
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$\frac{Gm^7}{E^{\emptyset}}$	⌘	E [♭] m ⁷	⌘
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Dm ⁷	$\frac{A^{\flat}m}{G^7}$	C ^o C ^Δ	$\frac{Fm}{B^{\flat}7}$ $\frac{B^{\flat}m}{A^7}$:
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**SCALE
CHORD**

DILEMMA

E_b Pitch

: Am ⁷	⌘	Gm ⁷	⌘
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F#m ⁷	⌘	$\frac{Cm^7}{F^{11}}$	⌘
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$\frac{Dm^7}{E^{11}}$	⌘	C#m ⁶	⌘
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Gm ⁷	⌘	$\frac{Cm}{B^7}$	$\frac{Fm}{E^7}$
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A ^Δ	⌘	$\frac{F\#m^7}{G\#^{11}}$	⌘
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Em ^Δ	⌘	Cm ⁷	⌘
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$\frac{Dm^7}{B^{\emptyset}}$	⌘	B ^b m ⁷	⌘
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Am ⁷	$\frac{E^b m}{D^7}$	G ^o G ^Δ	$\frac{Cm}{F^7}$ $\frac{Fm}{E^7}$:
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