

Bb lead

ON THE OUTSIDE, LOOKING IN

JAZZ WALTZ
Paul Busby
PRS

♩ = 100 (intro can be extended if desired)

3

Chords and melodic details in the main score:

- Staff 1: $F\#m7$, $\frac{G\#m7}{F\#}$, $F\#m7$, $\frac{G\#m7}{F\#}$
- Staff 2: $F\#m7$, $\frac{G\#m7}{F\#}$, $D\Delta$
- Staff 3: $\frac{E}{G\#}$, $A\Delta$, $\frac{Dm6}{F}$, $\frac{A}{E}$
- Staff 4: $D\Delta$, $Bm7$, $\frac{G\#\emptyset}{C\#}$
- Staff 5: $F\#m7$, $\frac{G\#m7}{F\#}$, $F\#m7$, $\frac{G\#m7}{F\#}$
- Staff 6: $F\#m7$, $\frac{G\#m7}{F\#}$, $D\Delta$
- Staff 7: $\frac{A}{C\#}$, $G\#m7$, $A\Delta$, $D\Delta$
- Staff 8: $Bm7$, $\frac{G\#\emptyset}{C\#}$, $F\#m7$, $\frac{G\#m7}{F\#}$ *repeat for solos*

DS al \oplus

CODA

lead plays fills

Chords in lead plays fills:

- $D\Delta$
- $\frac{G\#\emptyset}{C\#}$
- $F\#m7$
- $F\#m7$

Eb lead

ON THE OUTSIDE, LOOKING IN

JAZZ WALTZ
Paul Busby
PRS

♩ = 100 (intro can be extended if desired)

3

Chords and markings in the main score include: C#m7, D#m7/C#, C#m7, D#m7/C#, C#m7, D#m7/C#, AΔ, B/D#, EΔ, Am6/C, E/B, AΔ, F#m7, D#ø/G#, C#m7, D#m7/C#, C#m7, D#m7/C#, C#m7, D#m7/C#, AΔ, E/G#, D#m7, EΔ, AΔ, F#m7, D#ø/G#, C#m7, D#m7/C#.

Repeat for solos

DS al

CODA

lead plays fills

Chords: AΔ, D#ø/G#, C#m7, C#m7

Concert

ON THE OUTSIDE, LOOKING IN

JAZZ WALTZ
Paul Busby
PRS

♩ = 100 (intro can be extended if desired)

Intro: Treble clef, 3/4 time signature. Chords: Em7, F#m7/E, 2-measure rest.

First staff of the main piece. Chords: Em7, F#m7/E, Em7, F#m7/E. Includes a triplet of eighth notes.

Second staff of the main piece. Chords: Em7, F#m7/E, CΔ, repeat sign.

Third staff of the main piece. Chords: D add E / F#, GΔ9, Cm6 / Eb, G6 / D. Includes a triplet of eighth notes.

Fourth staff of the main piece. Chords: CΔ, Am9, F#0 / B, repeat sign.

Fifth staff of the main piece. Chords: Em7, F#m7/E, Em7, F#m7/E. Includes a triplet of eighth notes.

Sixth staff of the main piece. Chords: Em7, F#m7/E, CΔ, repeat sign.

Seventh staff of the main piece. Chords: G add A / B, F#m11, GΔ9, CΔ. Includes a triplet of eighth notes.

Eighth staff of the main piece. Chords: Am9, F#0 / B, Em7, F#m7/E. Includes a triplet of eighth notes. Ends with a repeat sign and the instruction "repeat for solos".

CODA section. Chords: F#0 / B, Em7, F#m7/E, Em7, F#m7/E. Includes a box with "DS al" and a diamond symbol.

Final section. Chords: CΔ, F#0 / B, Em7, Em7. Includes the instruction "lead plays fills" and double bar lines.

Trombone harmony

ON THE OUTSIDE, LOOKING IN

JAZZ WALTZ
Paul Busby
PRS

$\text{♩} = 100$ *cup or bucket*

intro can be extended if desired

The main body of the score consists of ten staves of music. Each staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style typical of jazz harmony, with chords indicated above the notes. The chords and their positions are as follows:

- Staff 1: *mp* Em7, F#m7/E, Em7, F#m7/E
- Staff 2: Em7, F#m7/E, CΔ
- Staff 3: D/F#, GΔ, Cm/Eb, G/D
- Staff 4: CΔ, Am7, F#ø/B
- Staff 5: Em7, F#m7/E, Em7, F#m7/E
- Staff 6: Em7, F#m7/E, CΔ
- Staff 7: G/B, F#m7, GΔ, CΔ
- Staff 8: Am7, F#ø/B, ⊕ Em7, F#m7/E *repeat for solos*

Articulations include slurs, triplets (marked with a '3'), and repeat signs (slashes with dots). The first staff has a dynamic marking of *mp*. The piece concludes with a double bar line at the end of the eighth staff.

CODA

The CODA section consists of two staves of music. The first staff contains a melodic line with slurs and triplets. The second staff contains a bass line with slurs and repeat signs (//).

Tenor harmony

ON THE OUTSIDE, LOOKING IN

JAZZ WALTZ

Paul Busby

intro may be extended if desired PRS

♩ = 100

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a whole note chord F#m7, followed by a quarter rest, then a dotted half note chord G#m7 over F#. This is followed by another quarter rest, then a dotted half note chord F#m7, and finally a quarter rest, then a dotted half note chord G#m7 over F#.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord F#m7, followed by a quarter rest, then a dotted half note chord G#m7 over F#. This is followed by a quarter rest, then a dotted half note chord DΔ, and finally a quarter rest, then a dotted half note chord F#.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord E over G#, followed by a quarter rest, then a dotted half note chord AΔ. This is followed by a quarter rest, then a dotted half note chord Dm over F, and finally a quarter rest, then a dotted half note chord A over E.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord DΔ, followed by a quarter rest, then a dotted half note chord Bm7. This is followed by a quarter rest, then a dotted half note chord G#ø over C#, and finally a quarter rest, then a dotted half note chord F#.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord F#m7, followed by a quarter rest, then a dotted half note chord G#m7 over F#. This is followed by a quarter rest, then a dotted half note chord F#m7, and finally a quarter rest, then a dotted half note chord G#m7 over F#.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord F#m7, followed by a quarter rest, then a dotted half note chord G#m7 over F#. This is followed by a quarter rest, then a dotted half note chord DΔ, and finally a quarter rest, then a dotted half note chord F#.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord A over C#, followed by a quarter rest, then a dotted half note chord G#m7. This is followed by a quarter rest, then a dotted half note chord AΔ, and finally a quarter rest, then a dotted half note chord DΔ.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord Bm7, followed by a quarter rest, then a dotted half note chord G#ø over C#. This is followed by a quarter rest, then a dotted half note chord F#m7, and finally a quarter rest, then a dotted half note chord G#m7 over F#. The text "repeat for solos" is written to the right of the staff.

CODA

Musical staff 9: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord F#m7, followed by a quarter rest, then a dotted half note chord G#m7 over F#. This is followed by a quarter rest, then a dotted half note chord F#m7, and finally a quarter rest, then a dotted half note chord G#m7 over F#.

Musical staff 10: Treble clef, key signature of three sharps. The staff contains a quarter rest, then a dotted half note chord F#m7, followed by a quarter rest, then a dotted half note chord G#m7 over F#. This is followed by a quarter rest, then a dotted half note chord F#m7, and finally a quarter rest, then a dotted half note chord G#m7 over F#.

Bass

ON THE OUTSIDE, LOOKING IN

JAZZ WALTZ
Paul Busby
PRS

♩ = 100

1-feel

(intro can be extended if desired)

Bass line 1: 3/4 time signature, key of F# (one sharp). Chords: Em7, F#m7/E, 2. //

§

Bass line 2: | Em7 | F#m7/E | Em7 | F#m7/E

Bass line 3: Em7 | F#m7/E | CΔ | /

Bass line 4: D/F# | GΔ | Cm6/Eb | G/D

Bass line 5: CΔ | Am7 | F#ø/B | /

Bass line 6: Em7 | F#m7/E | Em7 | F#m7/E

Bass line 7: Em7 | F#m7/E | CΔ | /

Bass line 8: G/B | F#m7 | GΔ | CΔ

⊕

repeat for solos

Bass line 9: Am7 | F#ø/B | Em7 | F#m7/E

DS al ⊕

CODA

Bass line 10: F#ø/B | Em7 | F#m7/E | Em7 | F#m7/E

Bass line 11: C (lead plays fills) // F#ø/B // Em7 // Em7

ON THE OUTSIDE, LOOKING IN

JAZZ WALTZ
Paul Busby
PRS

Drums

♩ = 100

(intro can be extended if desired)

3/4 **play 4**

8/8 *tune*



play 16 **play 13** **play 3**

solos

play 16 **play 16**

DS al

lead plays fills

CODA

play 5 // //

SCALE
CHORD

ON THE OUTSIDE, LOOKING IN

Concert Pitch

$\frac{D}{Em^7}$	$F\#m^7(E \text{ bass})$	Em^7	$F\#m^7(E \text{ bass})$
------------------	--------------------------	--------	--------------------------

Em^7	$F\#m^7(E \text{ bass})$	$\frac{G}{C^\Delta}$	
--------	--------------------------	----------------------	--

$\frac{D}{D^\Delta(F\# \text{ bass})}$	G^Δ	$\frac{Cm}{Cm^6(E\flat \text{ bass})}$	$\frac{G}{G^\Delta(D \text{ bass})}$
--	------------	--	--------------------------------------

C^Δ	Am^7	$F\#\emptyset(B \text{ bass})$	$\cancel{/}$
------------	--------	--------------------------------	--------------

$\frac{D}{Em^7}$	$F\#m^7(E \text{ bass})$	Em^7	$F\#m^7(E \text{ bass})$
------------------	--------------------------	--------	--------------------------

Em^7	$F\#m^7(E \text{ bass})$	$\frac{G}{C^\Delta}$	$\cancel{/}$
--------	--------------------------	----------------------	--------------

$\frac{D}{G^\Delta(D \text{ bass})}$	$F\#m^7$	$\frac{G}{G^\Delta}$	C^Δ
--------------------------------------	----------	----------------------	------------

Am^7	$F\#\emptyset(B \text{ bass})$	$\frac{D}{Em^7}$	$F\#m^7(E \text{ bass}) : $
--------	--------------------------------	------------------	------------------------------

SCALE
CHORD

ON THE OUTSIDE, LOOKING IN

Bb Pitch

$\frac{E}{F\#m^7}$	$G\#m^7(F\# \text{ bass})$	$F\#m^7$	$G\#m^7(F\# \text{ bass})$
--------------------	----------------------------	----------	----------------------------

$F\#m^7$	$G\#m^7(F\# \text{ bass})$	$\frac{A}{D^\Delta}$	\neq
----------	----------------------------	----------------------	--------

$\frac{E}{E^\Delta (G\# \text{ bass})}$	A^Δ	$\frac{Dm}{Dm^6(F \text{ bass})}$	$\frac{A}{A^\Delta (E \text{ bass})}$
---	------------	-----------------------------------	---------------------------------------

D^Δ	Bm^7	$G\#\emptyset (C\# \text{ bass})$	\neq
------------	--------	-----------------------------------	--------

$\frac{E}{F\#m^7}$	$G\#m^7(F\# \text{ bass})$	$F\#m^7$	$G\#m^7(F\# \text{ bass})$
--------------------	----------------------------	----------	----------------------------

$F\#m^7$	$G\#m^7(F\# \text{ bass})$	$\frac{A}{D^\Delta}$	\neq
----------	----------------------------	----------------------	--------

$\frac{E}{A^\Delta (E \text{ bass})}$	$G\#m^7$	$\frac{A}{E}$ $\frac{E}{A^\Delta}$	D^Δ
---------------------------------------	----------	---------------------------------------	------------

Bm^7	$G\#\emptyset (C\# \text{ bass})$	$\frac{E}{F\#m^7}$	$G\#m^7 (F\# \text{ bass}) : $
--------	-----------------------------------	--------------------	---------------------------------

SCALE
CHORD

ON THE OUTSIDE, LOOKING IN

Eb Pitch

B
||: $\text{C}\#\text{m}^7$ | $\text{D}\#\text{m}^7(\text{C}\#\text{ bass})$ | $\text{C}\#\text{m}^7$ | $\text{D}\#\text{m}^7(\text{C}\#\text{ bass})$ |

$\text{C}\#\text{m}^7$ | $\text{D}\#\text{m}^7(\text{C}\#\text{ bass})$ | $\frac{\text{E}}{\text{A}\Delta}$ | z ||

B | Am | E
 $\text{B}\Delta(\text{D}\#\text{ bass})$ | $\text{E}\Delta$ | $\text{Am}^6(\text{C}\text{ bass})$ | $\text{E}\Delta(\text{B}\text{ bass})$ |

$\text{A}\Delta$ | $\text{F}\#\text{m}^7$ | $\text{D}\#\emptyset(\text{G}\#\text{ bass})$ | z ||

B
 $\text{C}\#\text{m}^7$ | $\text{D}\#\text{m}^7(\text{C}\#\text{ bass})$ | $\text{C}\#\text{m}^7$ | $\text{D}\#\text{m}^7(\text{C}\#\text{ bass})$ |

$\text{C}\#\text{m}^7$ | $\text{D}\#\text{m}^7(\text{C}\#\text{ bass})$ | $\frac{\text{E}}{\text{A}\Delta}$ | z |

B | E
 $\text{E}\Delta(\text{B}\text{ bass})$ | $\text{D}\#\text{m}^7$ | $\frac{\text{B}}{\text{E}\Delta}$ | $\text{A}\Delta$ |

$\text{F}\#\text{m}^7$ | $\text{D}\#\emptyset(\text{G}\#\text{ bass})$ | $\frac{\text{B}}{\text{C}\#\text{m}^7}$ | $\text{D}\#\text{m}^7(\text{C}\#\text{ bass})$:||