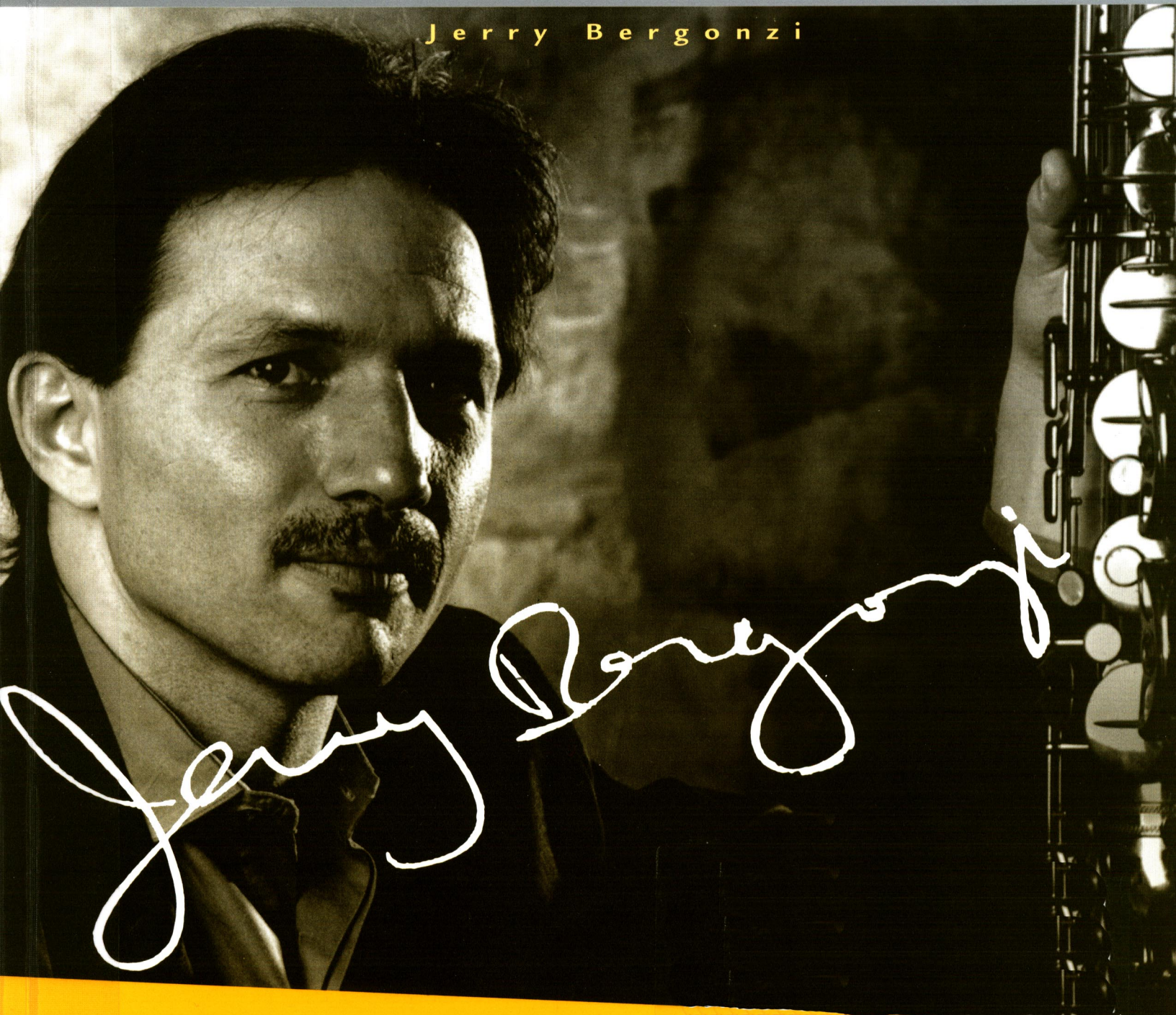
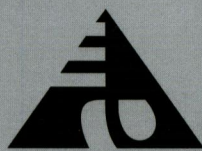


VOL. 5 «THESAURUS OF INTERVALLIC MELODIES»

Jerry Bergonzi



for all instruments



advance music

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Track List

TRACK

1	Tuning Notes (A Concert) / Stimmtöne
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3	C Vamp
4	C \sharp Vamp
5	D Vamp
6	E \flat Vamp
7	E Vamp
8	F Vamp
9	F \sharp Vamp
10	G Vamp

	Play-Along Tunes	C INSTRUMENTS	B \flat INSTRUMENTS	E \flat INSTRUMENTS	BASS CLEF INSTR.
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12	<i>You Mentioned It Too</i>	178	191	204	217
13	<i>Confrontation</i>	179	192	205	218
14	<i>It's the Same</i>	179	192	205	218
15	<i>Off the Trail</i>	180	193	206	219
16	<i>Czarology</i>	180	193	206	219
17	<i>Left Off Memory</i>	181	194	207	220
18	<i>In It</i>	181	194	207	220
19	<i>Everywhere</i>	182	195	208	221
20	<i>Small Pleasures</i>	183	196	209	222
21	<i>Repeato-voce</i>	184	197	210	223
22	<i>Ryvim with Ding</i>	185	198	211	224
23	<i>Stumbling</i>	186	199	212	225
24	<i>High Tops</i>	187	200	213	226
25	<i>Let's Pretend</i>	188	201	214	227
26	<i>Sour But Lovely</i>	188	201	214	227
27	<i>Fool Hardy</i>	189	202	215	228
28	<i>New in the Neighborhood</i>	190	203	216	229
29	<i>Seventh Ray</i>	190	203	216	229

Introduction

This is a book of themes, a modern thesaurus of intervallic melodies. These melodies were composed by combining specific intervals with specific shapes. The system presented here is a means for creating original lines and themes. One of the most precious gifts a musician has is his or her own intuition. The material in this book requires you to use your intuition while at the same time it helps to develop and stimulate that faculty.

Each page concentrates on three, four, or five specific intervals. Combining these intervals with all of the possibilities for moving in ascending or descending direction creates an infinite variety of very distinctive melodies.

For example, if we specify a parameter and choose only four specific intervals the resulting melodies can have 16 different shapes. That is, once you have chosen a starting note, the next four notes can move in 16 possible directions. Note that in the diagram on page 11 the directions have letter names as do the specific intervals.

Let's look at the first intervallic melody in the book and take as an example F 11* from starting note C:

F is	↑	↑	↓	↑
11 is	B	C	A	D
F 11	2	-3	-2	3

Dieses Buch versteht sich als eine moderne Sammlung von Themen und Melodien, die aus bestimmten Intervallen zusammengesetzt sind. Die Melodien wurden so komponiert, dass spezifische Intervalle mit bestimmten Melodiekonturen verbunden wurden. Das hier präsentierte System soll Sie in die Lage versetzen, eigene Linien und Themen zu kreieren. Die kostbarste Gabe eines Musikers ist die eigene Intuition. Das Material in diesem Buch erfordert es, die eigene Intuition zu gebrauchen und hilft gleichzeitig, sie zu entwickeln und anzuregen.


Jede Seite beschränkt sich auf drei, vier oder fünf bestimmte Intervalle. Kombiniert man diese Intervalle mit allen Möglichkeiten der Auf- und Abwärtsbewegung, so entsteht eine unbegrenzte Anzahl von sehr charakteristischen Melodien.

Wenn wir uns zum Beispiel auf nur vier bestimmte Intervalle beschränken, so können die daraus resultierenden Melodien 16 unterschiedliche Konturen aufweisen. Beachten Sie, dass im Diagramm auf Seite 11 sowohl den unterschiedlichen Konturen als auch den einzelnen Intervallen bestimmte Buchstaben zugeordnet sind.

Nehmen wir die erste intervallicke Melodie in diesem Buch und als Beispiel F 11* von der Note C aus:

F ist	↑	↑	↓	↑
11 ist	B	C	A	D
F 11	2	-3	-2	3

2	-3	-2	3
↑	↑	↓	↑



major 2nd	minor 3rd	minor 2nd	major 3rd
kleine Sekunde	kleine Terz	kleine Sekunde	große Terz

Although these melodies were composed independent of any particular harmony they can sound quite effective when played over chord changes. Listed below are a number of applications and suggested uses for this system. Everyone internalizes and applies concepts in a unique way and this system is wide open for interpretation.

Obwohl diese Melodien keinen bestimmten harmonischen Bezug haben, können sie sehr effektiv über Akkordverbindungen gespielt werden. Die folgende Aufstellung zeigt zahlreiche Vorschläge und Anwendungsmöglichkeiten für dieses System. Jeder verinnerlicht und verwendet bestimmte Methoden auf ganz individuelle Weise. Dieses System ist ganz besonders offen für eigene Interpretationen.

* 11 – 11th permutation out of 24, as notated on page 11.

* 11 – 11. Permutation von insgesamt 24 (siehe Seite 11).

Suggested Uses and Applications

1. EAR TRAINING

Ear Training is at the top of the list. There are various ways to work on ear training using this system. First, try singing the lines. If this is beyond your scope try playing a line several times and then try singing it. While you are singing a line you can also visualize the fingerings on your respective instrument. Working one page at a time is recommended because it will allow you to focus on specific intervals. If you are able to sing the lines and hear the intervallic melodies you can then try to sing the lines over major triads. For example, pick a line and sing it over a C triad (you can even try singing over just two notes, C and G, leaving out the third). Then try singing that line over an E triad or an A flat triad. As you become more familiar with this technique you can then try all of the other keys. Also try singing the lines over other chord types.

2. COMPOSITION

Try focusing on particular intervals when composing a melody. Also, notice the intervallic relationships when analyzing melodies. Try picking a few specific intervals and writing a tune over a standard or original set of chord changes.

3. IMPROVISATION

Try improvising using certain intervals. Thinking intervallically is a way to get outside the changes while you maintain an awareness of the actual changes to the tune. Applying intervallic melodies to chord changes is a challenging task that can give the improviser a unique way to create melodies that are on, through, and sometimes against a given chord or chord progression. A melody can take precedence over the changes. It's like driving on a highway, which represents the chord changes being played, while along side and running parallel to this highway to this highway is an alternate or service highway on which one can also drive. This parallel route represents the substitute chords, the intervallic melodies, the poly-pentatonics, the tonal expansions and many other harmonic and melodic possibilities. The seasoned improviser has a clear view of the main highway while driving on the intervallic highway. He or she can go back and forth in an instant, at will. These excursions or detours from point A to point B are part of the improviser's artistic palette. It takes practice. Try this at home.

4. ARTICULATION

Try changing articulations and time feels while you are practicing these lines. The lines spelled out in these book are just the tip of an infinite iceberg of melodies. (See page 91, "Suggested Articulations".)

Vorschläge zur Anwendung

1. GEHÖRSCHULUNG

Gehörschulung steht an erster Stelle dieser Aufstellung. Es gibt verschiedene Möglichkeiten der Gehörschulung unter Verwendung dieses Systems. Singen Sie zuallererst die Linien. Wenn Sie damit überfordert sind, spielen Sie die Linien zuerst einige Male. Versuchen Sie beim Singen die Fingersätze auf Ihrem Instrument zu visualisieren. Konzentrieren Sie sich immer auf eine Seite und auf die damit verbundenen spezifischen Intervalle. Sobald Sie die Linien singen und die Intervalle der Melodien hören können, beginnen Sie damit, diese über Durdreiklänge zu singen. Nehmen Sie zum Beispiel eine Linie und singen Sie diese über einen C Durdreiklang. (Sie können auch die Terz weglassen und die Linie nur über zwei Töne, C und G, singen.) Singen Sie die Linie danach über einen E oder As-Durdreiklang. Mit zunehmender Vertrautheit mit dieser Technik können Sie nach und nach alle übrigen Tonarten miteinbeziehen. Singen Sie die Linien auch über andere Akkordtypen.

2. KOMPOSITION

Beschränken Sie sich beim Komponieren einer Melodie auf bestimmte Intervalle. Achten Sie beim Analysieren von Melodien auf die Intervallverhältnisse. Schreiben Sie auf der Grundlage einiger bestimmter Intervalle eine Melodie über einen Standard oder eine eigene Akkordverbindung.

3. IMPROVISATION

Versuchen Sie, mit bestimmten Intervallen zu improvisieren. In Intervallen zu denken ist eine Methode, die ein *outside*-Spiel ermöglicht, wobei man sich der ursprünglichen Akkordverbindung des Stückes bewußt bleiben sollte. Die Verwendung von intervallischen Melodien über Akkordverbindungen stellt eine große Herausforderung für den improvisierenden Musiker dar und eröffnet ihm die Möglichkeit sowohl Melodien zu kreieren, die im Einklang mit gegebenen Akkorden/Akkordverbindungen stehen als auch Melodien zu bilden, die im Kontrast zu diesen Akkorden stehen. Eine Melodie kann eine Vorrangstellung über die Akkorde einnehmen. Man kann dies vergleichen mit dem Fahren auf einem Highway, der für die Akkordverbindung steht, während parallel dazu eine weitere, untergeordnete Straße führt. Diese parallele Straße steht für Akkordsubstitutionen, intervallische Melodien, Poly-Pentatonik, tonale Erweiterungen und viele andere harmonische und melodische Möglichkeiten. Der erfahrene Musiker verliert beim Befahren der intervallischen Straße die Hauptstraße nie aus den Augen. Der Wechsel zwischen beiden Straßen ist jederzeit möglich. Diese Ausflüge von Punkt A zu Punkt B gehören zur Palette der künstlerischen Möglichkeiten eines

5. RHYTHM

Try applying different rhythms to these lines. Try applying different time signatures to these lines. Use poly-rhythms to develop these lines, each helps the other. (See page 99, "Suggested Rhythms".)

6. PITCH RETENTION

Try playing the first note of a line, then the first and second notes, then the first, second and third, and so on. Each time try to remember and retain the pitches.

7. INTERVALLIC RECOGNITION

Practicing this material will improve your intervallic recognition, that is your ability to recognize or analyze intervals within melodies, to become more aware of their intervallic substance. Of course, a given melody will sound different depending on what chord it is played against.

8. TECHNICAL FACILITY

One way to approach this book is to practice each line several times every day. Get to the point where you are not really reading any more. Play using fast and slow tempos. Practicing these lines is great for improving technique because these melodies go to unusual places. Some of the larger intervals are quite challenging and are also great to play on your instrument without adjusting for different registers. Try practicing intervallic warm-ups.

9. INTONATION

Going through these lines and playing each melody while making sure each interval is perfectly in tune is a challenge on any string instrument or horn. The benefits from this type of practice are vast.

10. BREAKING FINGER HABITS

We all have our own habitual fingering patterns that we use for good reason. These lines will absolutely expand upon them. The lines go to places where you wouldn't normally go therefore making those options more accessible. Just reading through this book a little each day will change the way you play without even trying.

11. SIGHT READING

Just negotiating what the notes are independent of rhythm is definitely a part of sight reading. What could be a better system than this?

12. PLAYING DUETS

These lines can be played together in unison or two players can play different lines at the same time. Two can play the lines in a round, or two can play the same line with different

Musikers. Es erfordert sehr viel Übung. Experimentieren Sie zu Hause.

4. ARTIKULATION

Üben Sie diese Linien mit unterschiedlichen Artikulationen und in verschiedenen Time Feels. Die Linien in diesem Buch stellen nur die Spitze des Eisbergs von melodischen Möglichkeiten dar (siehe S. 91 "Empfohlene Artikulationen").

5. RHYTHMUS

Spielen Sie die Linien mit unterschiedlichen rhythmischen Figuren und in verschiedenen Taktarten. Verwenden Sie Polyrhythmen zur Entwicklung der Linien (siehe S. 99 "Empfohlene Rhythmen").

6. BEWUSSTSEIN FÜR TONHÖHEN

Spielen Sie zuerst nur die erste Note einer Linie, dann die ersten beiden, danach die ersten drei Noten usw. Versuchen Sie immer die Tonhöhen im Gedächtnis zu behalten.

7. ERKENNEN VON INTERVALLEN

Durch die Beschäftigung mit diesem Material wird sich Ihre Fähigkeit, Intervalle zu erkennen, verbessern. Dazu gehört das Erkennen und Analysieren von Intervallen und Intervallverhältnissen innerhalb einer Melodie. Natürlich wird der Klang einer Melodie vom Akkord beeinflusst, zu dem sie gespielt wird.

8. TECHNIK

Eine Möglichkeit der Verwendung dieses Buches besteht darin, jede Linie täglich mehrere Male zu spielen. Sie sollten den Punkt erreichen, an dem Sie die Linien auswendig spielen. Wählen Sie abwechselnd langsame und schnelle Tempi. Diese Linien sind sehr gut dazu geeignet, Ihre Technik zu verbessern, da Sie unvorhergesehene Wendungen nehmen. Einige der großen Intervallsprünge stellen hohe technische Anforderungen an den Spieler und klingen gut auf Ihrem Instrument, ohne dass sie bestimmten Registern angepasst werden müssen. Spielen Sie Intervall-Linien als "Warm-ups".

9. INTONATION

Es ist eine wirkliche Herausforderung, diese Linien und Intervalle in perfekter Intonation auf Saiten- und Blasinstrumenten zu spielen. Die Vorteile dieser Übungen sind sehr weitreichend.

10. NEUE FINGERSÄTZE/GRIFFKOMBINATIONEN

Wir haben alle unsere eigenen, zur Gewohnheit gewordenen Fingersätze, die wir aus gutem Grunde verwenden. Diese Linien gehen weit darüberhinaus, sie gehen Wege, die Sie

rhythms. Anything works, try it! Play the same line with one person transposing it to another key. Try having three players play the lines in major chords as a constant structure. one player plays the original while another plays up a major third and the other up a perfect fifth.

13. SHAPES

Practicing all of the shapes independent of which intervals are being used is a great melodic device and a tremendous tool for the improviser as it helps to develop new contours and directions in one's melodic lines.

14. GROUP IMPROVISATION

Turn to a page and have a group improvise on the specific themes and just those intervals. This could be amazingly effective.

15. TRANSPOSITION

The ability to play any of the lines transposed to other intervals would be a great skill for the modern musician.

16. DEVELOPING TIME FEEL

Playing the melodies at various tempos with different time feels is a very creative way to practice time. For example, try thinking of the time feel and swing ratio that your favorite player has and see if you can play the line with that kind of feel.

17. RHYTHMIC DISPLACEMENT

After playing a particular melody try playing it again starting on an upbeat so that the entire melody is displaced by one eighth note. As you can see, the possibilities are limitless.

normalerweise nie einschlagen würden. Wenn Sie sich täglich eine bestimmte Zeit mit den Melodielinien in diesem Buch beschäftigen, wird sich Ihre Spielweise, ohne besondere Aufmerksamkeit darauf zu verwenden, verändern.

11. VOM BLATTSPIEL

Noten ohne rhythmische Werte zu spielen ist ein wichtiger Teil des Lesens. Welche Methode sollte sich dafür besser eignen als die vorliegende?

12. DUETTE

Zwei Spieler können entweder eine Linie unisono oder zwei unterschiedliche Linien spielen. Zwei Spieler können eine Linie im Kreise spielen oder die gleiche Linie verschieden rhythmisieren. Alles funktioniert, probieren Sie es aus! Einer von zwei Spielern kann die Linie in eine andere Tonart transponieren. Mit drei Spielern können die Linien so gespielt werden, dass Durakkorde die konstante Struktur bilden. Ein Spieler spielt die originale Linie, der zweite eine große Terz und der dritte eine reine Quinte darüber.

13. KONTUR

Üben Sie die Figuren in allen Konturen, egal welche Intervalle dabei vorkommen. Dies hilft Ihnen, neue Konturen und Richtungen in Ihren eigenen Melodielinien zu finden.

14. GRUPPENIMPROVISATION

Schlagen Sie eine Seite auf und lassen Sie eine Gruppe mit festgelegten Themen und Intervallen improvisieren. Das Resultat kann sehr verblüffend sein.

15. TRANSPONIEREN

Die Fähigkeit, irgendeine der Linien auf eine andere Intervallstruktur zu übertragen, gehört heute zu den handwerklichen Fertigkeiten eines Musikers.

16. ENTWICKLUNG DES TIME FEELS

Die Melodien in verschiedenen Tempi und Feels zu spielen ist eine sehr kreative Art die Time zu üben. Denken Sie z.B. an das Time Feel und den Swing Ihres Lieblingsmusikers, und versuchen Sie die Linien mit diesem Time Feel zu spielen.

17. RHYTHMISCHE VERSCHIEBUNG

Beginnen Sie eine Melodielinie auf einem Upbeat, sodass sie um eine Achtelnote verschoben wird. Sie sehen, die Möglichkeiten kreativ mit diesem Buch umzugehen sind endlos.

4-Interval Melodies

16 Note Directions

A	↑	↑	↑	↑	I	↓	↓	↓	↓
B	↑	↑	↑	↓	J	↓	↓	↓	↑
C	↑	↑	↓	↓	K	↓	↓	↑	↑
D	↑	↓	↓	↓	L	↓	↑	↑	↑
E	↑	↓	↑	↓	M	↓	↑	↓	↑
F	↑	↑	↓	↑	N	↓	↓	↑	↓
G	↑	↓	↓	↑	O	↓	↑	↑	↓
H	↑	↓	↑	↑	P	↓	↑	↓	↓

Intervallic Permutations

24 Permutations

<u>1</u>	A	B	C	D	<u>7</u>	B	A	C	D	<u>13</u>	C	A	B	D	<u>19</u>	D	A	B	C
<u>2</u>	A	B	D	C	<u>8</u>	B	A	D	C	<u>14</u>	C	A	D	B	<u>20</u>	D	A	C	B
<u>3</u>	A	C	B	D	<u>9</u>	B	D	A	C	<u>15</u>	C	B	D	A	<u>21</u>	D	B	C	A
<u>4</u>	A	C	D	B	<u>10</u>	B	D	C	A	<u>16</u>	C	B	A	D	<u>22</u>	D	B	A	C
<u>5</u>	A	D	C	B	<u>11</u>	B	C	A	D	<u>17</u>	C	D	B	A	<u>23</u>	D	C	A	B
<u>6</u>	A	D	B	C	<u>12</u>	B	C	D	A	<u>18</u>	C	D	A	B	<u>24</u>	D	C	B	A

Some 4-Interval Combinations

<u>-2</u>	<u>2</u>	<u>-3</u>	<u>3</u>
<u>2</u>	<u>-3</u>	<u>3</u>	<u>4</u>
<u>-3</u>	<u>3</u>	<u>4</u>	<u>-5</u>
<u>3</u>	<u>4</u>	<u>-5</u>	<u>5</u>
<u>-2</u>	<u>3</u>	<u>-5</u>	<u>5</u>
<u>-2</u>	<u>2</u>	<u>-3</u>	<u>5</u>
<u>-2</u>	<u>2</u>	<u>3</u>	<u>5</u>
<u>-2</u>	<u>-3</u>	<u>3</u>	<u>5</u>
<u>2</u>	<u>-3</u>	<u>3</u>	<u>-5</u>
<u>-2</u>	<u>-3</u>	<u>-5</u>	<u>5</u>
<u>-2</u>	<u>3</u>	<u>4</u>	<u>5</u>
<u>-2</u>	<u>-3</u>	<u>4</u>	<u>5</u>
<u>-2</u>	<u>3</u>	<u>4</u>	<u>-5</u>
<u>-2</u>	<u>-3</u>	<u>3</u>	<u>-5</u>
<u>-3</u>	<u>3</u>	<u>5</u>	<u>-6</u>
<u>-2</u>	<u>3</u>	<u>5</u>	<u>-6</u>
<u>-2</u>	<u>2</u>	<u>3</u>	<u>-5</u>
<u>-2</u>	<u>2</u>	<u>-5</u>	<u>5</u>
<u>-2</u>	<u>2</u>	<u>4</u>	<u>5</u>
<u>-2</u>	<u>2</u>	<u>4</u>	<u>-5</u>
<u>-2</u>	<u>2</u>	<u>-3</u>	<u>4</u>

<u>-2</u>	<u>2</u>	<u>3</u>	<u>3</u>
<u>-2</u>	<u>-2</u>	<u>-3</u>	<u>3</u>
<u>-2</u>	<u>-2</u>	<u>2</u>	<u>-3</u>
<u>-2</u>	<u>2</u>	<u>2</u>	<u>-3</u>
<u>-2</u>	<u>2</u>	<u>-3</u>	<u>-3</u>
<u>-2</u>	<u>-2</u>	<u>3</u>	<u>3</u>
<u>-2</u>	<u>3</u>	<u>3</u>	<u>3</u>
<u>-2</u>	<u>-2</u>	<u>2</u>	<u>2</u>
<u>4</u>	<u>-5</u>	<u>5</u>	<u>-6</u>
<u>-2</u>	<u>-3</u>	<u>3</u>	<u>-7</u>
<u>-2</u>	<u>-3</u>	<u>3</u>	<u>-6</u>
<u>-3</u>	<u>3</u>	<u>3</u>	<u>-6</u>
<u>-3</u>	<u>-3</u>	<u>3</u>	<u>-6</u>
<u>-2</u>	<u>2</u>	<u>3</u>	<u>7</u>
<u>-2</u>	<u>2</u>	<u>3</u>	<u>-7</u>
<u>-2</u>	<u>2</u>	<u>3</u>	<u>-9</u>
<u>-2</u>	<u>2</u>	<u>-3</u>	<u>9</u>
<u>-2</u>	<u>2</u>	<u>3</u>	<u>4</u>
<u>-2</u>	<u>4</u>	<u>-5</u>	<u>5</u>
<u>-3</u>	<u>3</u>	<u>3</u>	<u>4</u>

A/-2 B/2 C/-3 D/3

1 F11 C23 G7 N8

2 L24 O3 P11 I19

3 A3 K9 B21 J19

4 I18 D12 E14 A17

5 M13 L22 N15 P5

6 N6 I8 O23 B16

7 P24 O21 F12 C22

8 P7 E20 K16 L9

9 J19 A10 I4 M12

10 C3 F14 N17 G13

11 D18 H17 O6 L14

12 K2 B7 N14 I24

A/2 B/-3 C/3 D/4

13 G12 D24 H8 O9

14 M1 P4 A12 J20

15 B4 L10 C22 K20

16 I19 E13 F15 B18

17 N14 M23 O16 A6

18 M7 J9 P24 C17

19 A1 P22 G13 D23

20 A8 N21 L17 M10

21 K20 B11 J5 N13

22 D4 F15 O18 H14

23 E19 I18 H7 M15

24 L3 K8 N15 J1

Detailed description: This image shows a musical score for 12 staves, numbered 13 to 24. Each staff contains a single melodic line in treble clef. Above each staff are four chord labels, which are: G12, D24, H8, O9 for staff 13; M1, P4, A12, J20 for staff 14; B4, L10, C22, K20 for staff 15; I19, E13, F15, B18 for staff 16; N14, M23, O16, A6 for staff 17; M7, J9, P24, C17 for staff 18; A1, P22, G13, D23 for staff 19; A8, N21, L17, M10 for staff 20; K20, B11, J5, N13 for staff 21; D4, F15, O18, H14 for staff 22; E19, I18, H7, M15 for staff 23; and L3, K8, N15, J1 for staff 24. The notes are primarily eighth and quarter notes, often beamed together. The key signature varies, with some staves having one sharp (F#) and others having one flat (Bb).

A/-3 B/3 C/4 D/-5

25 H13 E1 I9 H10

26 N2 A5 J13 K21

27 C5 M11 L23 L21

28 I20 F14 G15 C19

29 M16 N24 H17 B7

30 N8 K10 A1 P18

31 B2 O23 H14 P24

32 B9 O22 M18 N11

33 L21 C12 K6 O14

34 E5 C16 P19 A15

35 F20 J19 G8 N16

36 M4 L9 O16 K2

A/3 B/4 C/-5 D/5

37 H13 J23 P9 G10

38 N2 A5 K18 N21

39 C5 M20 D23 B21

40 J20 F14 G16 C19

41 O15 N24 H17 B7

42 N8 L10 M1 D18

43 B2 C23 P14 E24

44 B9 P23 F19 O12

45 M22 L13 D7 O15

46 F6 K17 D19 B16

47 G21 L20 H9 K17

48 N5 A10 P17 M3

A/-2 B/3 C/-5 D/5

49 H13 K24 E10 P11

50 O3 C6 L19 O22

51 D6 F21 E24 C22

52 K21 G15 H17 C8

53 P16 O1 G18 C8

54 O9 M11 N2 E19

55 C3 B24 P15 F2

56 C10 A24 N22 P16

57 N23 L13 E8 P16

58 G7 L18 E20 I17

59 H22 M21 K10 L18

60 O5 J11 J11 N4

Detailed description: This is a musical score for guitar, consisting of 12 staves of music. Each staff begins with a measure number (49-60) and is followed by four chord diagrams. The chord diagrams are labeled with letters and numbers, such as H13, K24, E10, P11, O3, C6, L19, O22, D6, F21, E24, C22, K21, G15, H17, C8, P16, O1, G18, C8, O9, M11, N2, E19, C3, B24, P15, F2, C10, A24, N22, P16, N23, L13, E8, P16, G7, L18, E20, I17, H22, M21, K10, L18, O5, J11, J11, and N4. The music is written in a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps and flats).

A/-2 B/2 C/-3 D/5

61 H14 C24 F11 G12

62 P4 M4 L5 O5

63 M7 E7 F1 D23

64 L22 D22 H18 H19

65 A17 P2 P2 B21

66 P10 N12 O3 F12

67 C3 B24 P15 F2

68 D11 B1 O23 A17

69 M24 K14 F9 P16

70 H8 M19 N21 B18

71 I22 F22 K11 M19

72 P6 K12 K12 O4

Intervallic Sequences

A/-2 B/2 C/3 D/5

73 J14 J14 L5 J14

74 M24 M24 N4 I124

75 B23 C23 J23 K23

76 P4 M4 M4 P4

77 M6 M6 M6 E6

78 P2 B2 B2 P2

79 C22 C22 C22 K22

80 N12 N4 N21 N13

81 O4 O4 G4 G4

82 F2 F9 N2 N9

83 C24 C23 C16 J16

84 C22 C22 C5 C5

Intervallic Sequences

A/-2 B/-3 C/3 D/5

85 O3 C23 O3 C23

86 H13 M17 H13 M20

87 C10 B18 C10 B18

88 K21 K21 H21 K21

89 F3 F3 N3 N3

90 L18 L18 L18 H17

91 H22 J14 J14 H22

92 G18 G10 G18 G10

93 N9 F6 N9 F6

94 G4 G4 E4 E4

95 J11 J12 J11 L21

96 N4 M15 N4 M15

Detailed description: This page contains ten staves of musical notation, numbered 85 to 96. Each staff features a sequence of four intervallic patterns. The patterns are labeled with letters and numbers, such as O3, C23, H13, M17, C10, B18, K21, H21, F3, N3, L18, H17, H22, J14, G18, G10, N9, F6, G4, E4, J11, J12, L21, N4, and M15. The notation includes treble clefs, key signatures (one sharp and one flat), and various note values (quarter, eighth, and sixteenth notes) with stems and beams. The patterns are arranged in a grid-like fashion across the staves.

Intervallic Sequences

A/2 B/-3 C/3 D/-5

97 G12 G12 G11 G12

98 M1 M1 M1 E1

99 B7 B7 B7 H13

100 N2 N2 N2 N2

101 B2 B2 C2 C2

102 L21 C19 L21 C19

103 K10 K10 K10 L10

104 H17 L9 H17 L9

105 G16 I4 G16 I4

106 E5 E5 E5 F9

107 M9 M9 M9 M9

108 F20 C21 F20 F20

Intervalllic Mirrors

A/-2 B/-3 C/-5 D/5

The musical score consists of 12 rows of musical notation, each with four measures. The notes are primarily eighth and quarter notes, often beamed together. The chord labels above each measure are as follows:

- Row 109: A24, B16, I16, I24
- Row 110: C23, C23, K23, K23
- Row 111: L10, L15, D15, D10
- Row 112: M21, M21, E21, E21
- Row 113: G13, G8, O13, O8
- Row 114: H21, H21, P21, P21
- Row 115: F1, F1, N1, N1
- Row 116: B9, B9, J9, J9
- Row 117: I7, D19, A7, L19
- Row 118: M24, M24, E24, E24
- Row 119: N15, N15, F15, F15
- Row 120: C22, C22, K22, K22

A/-2 B/3 C/4 D/5

121 J18 D13 G12 H13

122 A5 N5 M5 P5

123 N7 F8 G2 L1

124 M23 E23 J19 A20

125 B18 B3 B3 C22

126 A10 O13 P4 G13

127 D4 C17 P16 F3

128 E12 J2 N24 B18

129 N1 L15 G10 O17

130 I9 F20 O22 C19

131 J23 G23 L12 N20

132 P6 K12 L12 H5

A/-2 B/-3 C/4 D/5

133 K19 L14 H13 H14

134 B6 O6 N6 A6

135 O8 G9 H3 J2

136 N24 F24 K20 C21

137 C19 A3 C4 D23

138 B11 B12 P14 H14

139 E5 D18 A17 G4

140 F13 K3 O1 K21

141 M2 O16 H11 P18

142 J10 F21 P23 L20

143 K24 H24 M13 O21

144 A7 L13 M13 G6

Intervalllic Sequences

A/-2 B/3 C/4 D/-5

145 H16 H16 H16 H16

146 N2 N2 N2 N2

147 C21 C21 C21 F21

148 M22 M22 M22 M22

149 N6 N6 N6 O6

150 H17 H17 H17 E17

151 L22 L22 L22 L22

152 K14 K14 K14 I14

153 F8 F8 F8 F8

154 J13 J13 J13 J13

155 O9 O9 O9 O9

156 N4 N4 N4 N4

A/-2 B/-3 C/3 D/-5

157 B12 C12 D12 E12

158 B17 C17 D17 E17

159 B24 C24 D24 E24

160 I8 K8 I8 J8

161 J12 K12 L12 M12

162 J17 K17 L17 M17

163 J24 K24 L24 M24

164 B8 C8 D8 B8

165 B1 C1 L1 K1

166 J2 K2 O2 I2

167 N3 N3 F3 F3

168 G9 I121 P4 P4

Some Sequences

A/-2 B/3 C/5 D/-6

181 B12 K4 J11 M9

182 M7 M8 M9 M10

183 B13 B13 C13 F6

184 F5 C5 F5 C5

185 I20 L1 I14 L1

186 G19 M16 P16 I15

187 A3 N21 O13 I18

188 C14 C15 C16 C17

189 N1 L3 K24 L24

190 E17 E18 E19 E20

191 A21 C4 D8 A21

192 O11 O11 L11 O11

A/-2 B/2 C/3 D/-5

193 L6 M15 O20

194 F9 K17 M19 N15

195 A14 B10 N18 F3

196 A20 C11 C4 O7

197 N17 L20 B13 A21

198 F2 F2 F3 M2

199 G14 H18 H19 H20

200 G5 G6 F16 E8

201 M7 M7 M7 M7

202 M11 E11 O11 O11

203 D14 K2 N17 O12

204 A24 L24 K24 J1

A/-2 B/2 C/-5 D/5

205 L6 K23 M13 N11

206 I16 L18 M5 D19

207 H21 O15 K16 L20

208 J4 J13 D20 D21

209 H22 H23 I124 K24

210 E24 I123 E24 H23

211 A7 J4 E1 E1

212 A7 N8 O19 L19

213 M20 H6 M11 I11

214 O20 O21 O14 O15

215 I10 D19 D19 G19

216 B23 O5 E6 K19

217 F11 C23 G7 N21

218 L24 O3 P11 A19

219 A3 K9 B21 J19

220 H18 D12 E14 A17

221 M13 L22 N15 H5

222 N6 O8 O23 B16

223 P24 O21 F12 C22

224 P7 E20 K16 L9

225 J19 A10 I20 M12

226 C3 F14 P17 G13

227 D18 H17 O6 L14

228 K2 J7 N14 P15

Intervallic Sequences

A/-2 B/2 C/4 D/-5

229 

230 

231 

232 

233 

234 

235 

236 

237 

238 

239 

240 

A/-2 B/2 C/-3 D/4

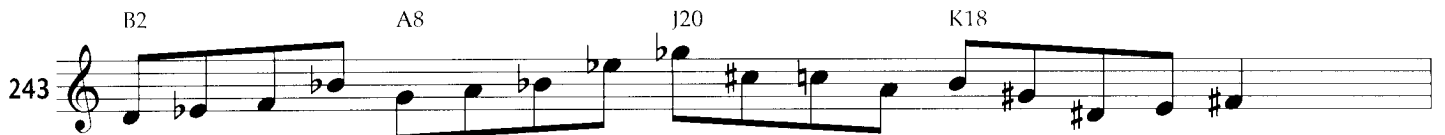
241 E10 B22 F6 M7

Musical staff 241 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels E10, B22, F6, and M7.

242 K24 N2 O10 H18

Musical staff 242 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels K24, N2, O10, and H18.

243 B2 A8 J20 K18

Musical staff 243 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels B2, A8, J20, and K18.

244 G17 A11 D13 H16

Musical staff 244 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels G17, A11, D13, and H16.

245 L12 D21 M14 O4

Musical staff 245 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels L12, D21, M14, and O4.

246 M5 J7 N22 A15

Musical staff 246 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels M5, J7, N22, and A15.

247 O23 N20 E11 B21

Musical staff 247 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels O23, N20, E11, and B21.

248 O6 D19 J15 K8

Musical staff 248 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels O6, D19, J15, and K8.

249 I18 P9 H3 L11

Musical staff 249 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels I18, P9, H3, and L11.

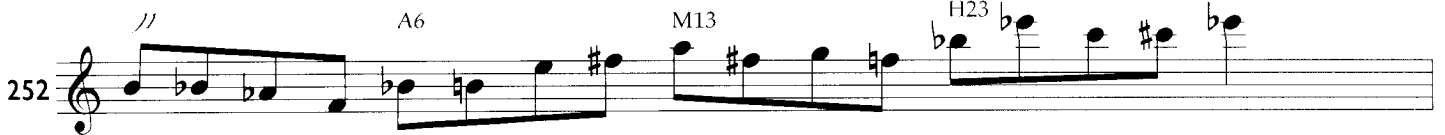
250 B2 E13 M16 F12

Musical staff 250 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels B2, E13, M16, and F12.

251 C17 G14 N5 K13

Musical staff 251 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels C17, G14, N5, and K13.

252 // A6 M13 H23

Musical staff 252 in treble clef with a key signature of one flat. It contains four measures of music with notes and accidentals. Above the staff are the labels //, A6, M13, and H23.

Repeated Intervals

A/-2	B/2	C/3	D/3
------	-----	-----	-----

253 B13 C23 L15 N24

254 K24 K24 C24 C24

255 I7 B8 L20 C18

256 M20 C23 B4 I1

257 E19 E19 M19 M19

258 A2 O4 K18 K18

259 P22 L22 P22 L22

260 G10 I16 J16 M11

261 N14 P15 N14 P15

262 F21 F24 J9 G15

263 P1 A4 P1 A4

264 I18 B7 I18 A7

Repeated Intervals

A/-2 B/-2 C/-3 D/3

265 E10 B22 F6 M7

266 K23 N2 O10 H18

267 B2 J8 A20 H18

268 G17 C11 D13 P16

269 L12 K21 M14 O4

270 M5 H7 N22 A15

271 O23 N20 F11 B21

272 O6 D19 J15 C17

273 A18 P9 H3 L11

274 B2 E13 M16 F12

275 C17 G16 N5 K13

276 J1 A6 M13 H23

Repeated Intervals

A/-2	B/-2	C/2	D/-3
------	------	-----	------

277 D9 A21 E5 L6

278 J22 M1 N9 G17

279 A1 I7 P19 H17

280 F16 B9 C12 O15

281 K11 J20 L13 N3

282 L4 G6 M21 P14

283 N22 M19 B10 A20

284 N5 C18 I14 B16

285 P17 O8 G2 K10

286 A1 D12 L15 E11

287 B16 F15 M4 J12

288 I24 P5 L12 G22

Repeated Intervals

A/-2 B/2 C/2 D/-3

289 C8 P20 D4 B5

290 I21 L24 M8 F16

291 P24 I16 O18 G16

292 E15 A8 J11 N14

293 J10 I19 L12 M2

294 K3 F5 L20 O13

295 M21 L18 A9 P19

296 M4 B17 H13 H5

297 O16 N7 F1 J9

298 P24 C11 K14 D10

299 A15 E14 L3 H11

300 H24 O4 K11 F21

Repeated Intervals

A/-2	B/2	C/-3	D/-3
------	-----	------	------

301 B7 O19 C3 A4

302 H20 K23 L7 E15

303 O23 G5 N17 F15

304 D14 P7 B10 M13

305 I9 H18 K11 L1

306 B2 E4 K19 N12

307 L20 K17 G12 H14

308 L3 A16 G12 O18

309 N15 M6 E24 I8

310 O23 B10 J13 C9

311 P14 D13 C23 H10

312 G23 N3 J10 F20

2 Repeated Intervals

A/-2 B/-2 C/3 D/3

313 B13 C23 L15 N24



314 K24 K24 C24



315 I7 B8 L20 C18



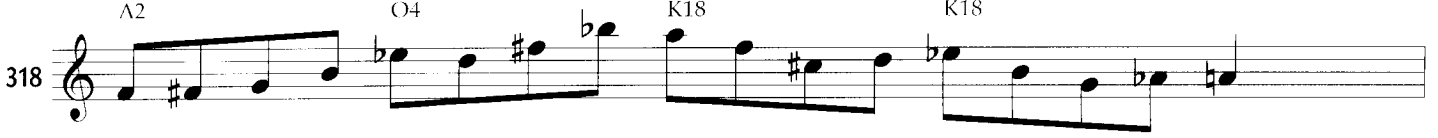
316 M20 C23 B4 I1



317 E19 E21 M19 M21



318 A2 O4 K18 K18



319 P22 L22 P22 L22



320 G10 I16 J16 M11



321 N14 P15 N14 P15



322 F21 F24 J9 G15



323 P1 A4 P1 A4



324 I18 B7 I18 A7



Repeated Intervals

A/-2 B/3 C/3 D/3

325 Musical staff 325: Treble clef, four measures of repeated intervals. Labels: B13, C23, L15, N24.

326 Musical staff 326: Treble clef, four measures of repeated intervals. Labels: K24, K24, C24, C24.

327 Musical staff 327: Treble clef, four measures of repeated intervals. Labels: I7, B8, L20, C24.

328 Musical staff 328: Treble clef, four measures of repeated intervals. Labels: M20, C23, B4, I1.

329 Musical staff 329: Treble clef, four measures of repeated intervals. Labels: E19, E21, M19, M21.

330 Musical staff 330: Treble clef, four measures of repeated intervals. Labels: A2, O4, K18, K18.

331 Musical staff 331: Treble clef, four measures of repeated intervals. Labels: P22, L22, P21, L19.

332 Musical staff 332: Treble clef, four measures of repeated intervals. Labels: G10, H6, J16, M11.

333 Musical staff 333: Treble clef, four measures of repeated intervals. Labels: N14, P15, N14, P15.

334 Musical staff 334: Treble clef, four measures of repeated intervals. Labels: F21, F24, J9, G15.

335 Musical staff 335: Treble clef, four measures of repeated intervals. Labels: P1, A4, P1, A4.

336 Musical staff 336: Treble clef, four measures of repeated intervals. Labels: P1, B7, B7, C8.

2 Repeated Intervals

A/-2 B/-2 C/2 D/2

337 E10 B22 F6 M7

338 K23 N2 O10 H18

339 B2 J8 A20 I18

340 G17 C11 D13 P16

341 L12 K21 M14 O4

342 M5 H7 N22 A15

343 O23 N20 F11 B21

344 O6 D19 J15 C17

345 A18 P9 H3 L11

346 B2 E13 M16 F12

347 C17 G16 N5 K13

348 J1 A6 M13 H23

A/4 B/-3 C/5 D/-6

349 M16 C21 N15 B9

350 E1 E1 E1 E1

351 O22 O22 B16 P16

352 K9 C9 K16 C19

353 B21 D12 B2 F1

354 O12 O12 O12 H2

355 K18 C18 N2 F15

356 H10 E21 G17 L16

357 G15 M11 B1 L16

358 O6 L16 J18 H1

359 P16 L12 J1 O24

360 B12 K15 C7 L22

Detailed description: This page contains a musical score for guitar, consisting of 12 staves of music. Each staff begins with a measure number (349 to 360) and is followed by four chord diagrams. The chords are labeled with letters and numbers, such as M16, C21, N15, B9, E1, O22, B16, P16, K9, C9, K16, C19, B21, D12, B2, F1, O12, O12, O12, H2, K18, C18, N2, F15, H10, E21, G17, L16, G15, M11, B1, L16, O6, L16, J18, H1, P16, L12, J1, O24, B12, K15, C7, and L22. The music is written in a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes eighth and quarter notes, rests, and accidentals (sharps and flats).

Intervallic Sequences

A/2 B/-3 C/3 D/-7

361 E1 H1 E1 E1

362 D20 D20 D20 D20

363 P24 P24 C24 P24

364 O1 O1 O1 B15

365 F14 F14 F14 F14

366 N4 N4 N4 N4

367 G16 H11 G16 J11

368 G11 K17 G11 K17

369 N14 N14 N14 N14

370 M15 M10 M15 M10

371 E3 O4 G12 H23

372 K17 D23 K17 D23

A/-2 B/-3 C/3 D/-6

373 K10 L7 M4 N1

Repeated Intervals

A/-3 B/3 C/3 D/-6

The musical score consists of 12 staves, each containing four measures of music. Each measure is labeled with an interval name. The intervals are: K10, L7, M4, N1 (Staff 385); O24, P21, A18, C15 (Staff 386); B12, D9, C6, E3 (Staff 387); F1, G23, H20, I17 (Staff 388); J14, K11, M8, N5 (Staff 389); L2, O22, O19, A16 (Staff 390); B13, C10, D7, E4 (Staff 391); F2, G23, H21, I19 (Staff 392); J17, K15, L13, M11 (Staff 393); N9, O7, P9, A5 (Staff 394); B3, C1, D23, E24 (Staff 395); F22, M20, N18, G16 (Staff 396).

A/-3 B/-3 C/3 D/-6

397 K10 L7 M4 N1

398 O24 M21 A18 D15

399 B12 D9 C6 E3

400 B1 B1 B19 J16

401 I124 I124 P24 P24

402 L2 O22 O19 A16

403 B13 C10 D7 E4

404 I2 G23 H21 J19

405 J17 K15 L13 M11

406 N9 O7 P9 A5

407 B3 C1 D23 E24

408 F22 M20 N18 G16

A/-2 B/2 C/3 D/7

409 F6 L3 N17 B12

410 F1 D24 B13 M5

411 K5 F15 C18 O24

412 D21 D21 D21 D21

413 M13 J8 M13 J8

414 D17 G22 P17 J1

415 N12 N12 J12 C6

416 M18 M18 P20 M9

417 I24 C17 L24 L24

418 N8 N8 N8 I8

419 M1 E1 E1 H1

420 O21 D22 E14 M24

A/-2 B/2 C/3 D/-7

421 E6 L3 N17 B12

422 F1 D24 B13 M5

423 K5 F15 C18 O24

424 D21 D21 D21 D21

425 M13 J8 M13 J8

426 D17 G22 P17 J1

427 N12 N12 J12 C6

428 M18 M18 P20 M9

429 I24 C17 L24 L24

430 N8 N8 N8 I8

431 M1 E1 E1 H1

432 O21 D22 E14 M24

A/-2 B/2 C/3 D/-9

433 B14 H17 D21 B1

434 A19 I15 A15 I19

435 C15 C21 C2 C23

436 K5 C24 J8 H1

437 H10 C17 P24 L22

438 O24 D24 O24 D24

439 J7 B7 B7 A13

440 N24 A17 J24 G11

441 H17 B22 L23 B6

442 G3 G3 I18 K14

443 I7 E20 E16 E20

444 I17 D23 D19 H18

A/-2 B/2 C/-3 D/9

445 C14 L6 L19 L13

446 J3 K17 N12 K17

447 A8 I24 A4 I14

448 D24 D24 F8 D24

449 N11 A20 P20 H20

450 C14 N4 P4 B20

451 N10 L5 D18 E23

452 P13 A14 D15 J16

453 K12 D12 A14 C14

454 J16 J16 J16 I16

455 D23 D23 D23 L23

456 I18 N14 H17 A9

457 C24 M15 C24 M15

458 A1 I1 L3 D3

459 F17 F17 F17 N17

460 G19 G14 G9 G4

461 F5 F5 F5 C5

462 J3 J3 J3 J3

463 P14 K8 P14 K8

464 G4 K9 G4 K9

465 P24 P24 P24 M24

466 H21 N15 H21 K15

467 I20 I20 E1 E1

468 C13 C13 C13 C13

469 H24 L12 N2 E17

470 P17 L21 D11 A19

471 O6 K2 C9 J4

472 H21 D5 P1 B21

473 H14 D24 K23 C4

474 P17 H19 D10 G14

475 O18 G8 E8 E18

476 H5 H15 D23 D14

477 J6 H12 D21 N12

478 H16 B7 V22 K17

479 L20 L20 E17 L21

480 B19 L18 E22 B19

A/-3 B/3 C/3 D/4

481 P7 B11 C17 G21

482 H18 O13 C23 L7

483 P20 O1 B11 L21

484 N19 L21 F2 P7

485 O1 F15 F11 M14

486 B3 O7 B3 O7

487 E1 E1 E1 E7

488 K16 G4 F16 L1

489 I3 L1 P10 N13

490 J12 P19 B12 H19

491 N6 A1 P10 N12

492 L5 P19 N5 C22

3-Interval Melodies

8 Note Directions

A	↑	↑	↑	E	↓	↓	↓
B	↑	↑	↓	F	↓	↓	↑
C	↑	↓	↓	G	↓	↑	↑
D	↑	↓	↑	H	↓	↑	↓

Intervallic Permutations

27 Permutations

1	A	B	C	10	B	C	A	19	C	A	B
2	A	C	B	11	B	A	C	20	C	B	A
3	A	A	B	12	B	B	A	21	C	C	A
4	A	A	C	13	B	B	C	22	C	C	B
5	A	B	A	14	B	A	B	23	C	A	C
6	A	C	A	15	B	C	B	24	C	B	C
7	A	A	A	16	B	B	B	25	C	C	C
8	A	B	B	17	B	A	A	26	C	A	A
9	A	C	C	18	B	C	C	27	C	B	B

Some 3-Interval Combinations

$$\frac{-2 \quad 2 \quad -3}{\quad}$$

$$\frac{-2 \quad 3 \quad 5}{\quad}$$

$$\frac{-2 \quad 4 \quad -5}{\quad}$$

$$\frac{-2 \quad 2 \quad 5}{\quad}$$

$$\frac{2 \quad 4 \quad 5}{\quad}$$

$$\frac{-2 \quad 3 \quad 6}{\quad}$$

$$\frac{2 \quad 3 \quad -5}{\quad}$$

$$\frac{2 \quad 3 \quad 5}{\quad}$$

$$\frac{-3 \quad 3 \quad -6}{\quad}$$

$$\frac{-3 \quad 3 \quad 5}{\quad}$$

$$\frac{-2 \quad -5 \quad 5}{\quad}$$

$$\frac{-2 \quad 2 \quad 3}{\quad}$$

$$\frac{-2 \quad 2 \quad 4}{\quad}$$

$$\frac{2 \quad -3 \quad 3}{\quad}$$

$$\frac{-3 \quad 3 \quad 4}{\quad}$$

A/-2 B/2 C/-3

493 A20 A15 F25 H17 B13

494 B21 B21 B21 E24 G4

495 A1 B7 C13 D19 E25

496 B2 G5 E10 A22 H24

497 B22 C26 F10 A9 G27

498 F17 G18 H27 E26 C16

499 G18 F19 A12 F20 D9

500 A3 A3 A9 B23 F15

501 C26 H4 F19 D6 B14

502 A7 C11 H8 G16 E19

503 C25 E22 E9 C20 H11

504 A24 A15 F7 B26 D22

A/-2 B/3 C/5

505 B1 H20 H2 G1 F1

506 F4 E4 C23 H21 B24

507 F21 A4 F12 E12 D11

508 F2 A13 E5 F18 G2

509 C23 D27 G11 B10 H11

510 A7 C27 A7 C27 C17

511 H19 G20 B13 G21 D10

512 B4 A4 B10 C24 G16

513 D27 A5 G20 E7 C15

514 B8 D12 A9 H17 F20

515 D26 F23 F10 D21 A12

516 B25 B16 G7 E26 F23

A/-2 B/4 C/-5

517 A1 C2 A27 H21 G20

518 G5 F5 D24 E22 B25

519 A27 A5 F13 E13 D12

520 F22 F13 C16 G19 H18

521 A7 D20 G14 G2 E7

522 E12 E7 B22 F3 C22

523 B14 B19 B19 B19 B23

524 F13 F13 F13 B13 B13

525 C17 C17 E26 A17 C23

526 C14 C17 E5 D14 C17

527 G15 F2 E6 G2 H1

528 A13 C17 E15 A27 G27

A/-2 B/2 C/5

529 A26 C23 E4 A5 A23

530 A15 G24 F25 B13 B13

531 F2 A4 E6 C19 E2

532 E11 A4 D10 G23 B19

533 A17 C19 A17 C19 E4

534 A23 C6 E4 A9 C6

535 E15 H10 B24 F2 B23

536 C19 F23 B19 H10 E24

537 G20 D23 F11 E13 F13

538 B21 E24 A24 C23 E11

539 F23 E7 F23 E4 D19

540 C26 C21 H6 B23 E7

A/2 B/4 C/5

541 A26 C23 E4 A5 A23

542 A15 G24 E25 B13 B13

543 F2 A4 E6 C19 F2

544 E11 A4 D10 G23 B19

545 A17 C19 A17 C19 E4

546 A23 C6 E4 A9 C6

547 E15 D10 B24 B2 B23

548 C19 B23 B19 H10 D24

549 G20 D23 F11 E13 B13

550 B21 E24 A24 C23 E11

551 F23 E7 F23 E4 D19

552 C26 C21 H6 B23 E7

A/-2 B/3 C/6

553 Musical staff 553: Treble clef, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords: A27, G19, F15, G1, F27.

554 Musical staff 554: Treble clef, key signature of one sharp (F#). Notes: D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3. Chords: D3, F5, B22, F23, H18.

555 Musical staff 555: Treble clef, key signature of one sharp (F#). Notes: E4, F4, G4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Chords: E20, A14, B11, E7, B23.

556 Musical staff 556: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3. Chords: A26, G10, C1, F4, C19.

557 Musical staff 557: Treble clef, key signature of one sharp (F#). Notes: C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Chords: C20, C20, C20, C20, C20.

558 Musical staff 558: Treble clef, key signature of one sharp (F#). Notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Chords: G19, G19, G19, C19, C19.

559 Musical staff 559: Treble clef, key signature of one sharp (F#). Notes: H4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Chords: H14, H14, A27, H14, H14.

560 Musical staff 560: Treble clef, key signature of one sharp (F#). Notes: F4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Chords: F12, F12, G8, G8, G8.

561 Musical staff 561: Treble clef, key signature of one sharp (F#). Notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Chords: B13, A12, D2, A17, G27.

562 Musical staff 562: Treble clef, key signature of one sharp (F#). Notes: F4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Chords: F3, G2, A17, D3, B15.

563 Musical staff 563: Treble clef, key signature of one sharp (F#). Notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. Chords: G14, B14, A12, F15, A8.

564 Musical staff 564: Treble clef, key signature of one sharp (F#). Notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. Chords: D16, D15, A17, F15, G5.

Whole Tone

A/2 B/3 C/-5

565 B21 F2 F5 F20 G24

566 B12 B13 B12 B13 F2

567 E8 A19 E8 A19 E8

568 F5 F5 F5 B5 B10

569 B13 B13 B13 B13 B13

570 E24 E8 G2 B20 E13

571 B10 B10 E8 E3 A5

572 F14 F14 F14 F14 F14

573 C26 C26 C26 C26 C26

574 E16 A1 E8 G14 C19

575 A13 E13 G17 C14 G24

576 A23 D6 G24 C18 B10

A/2 B/3 C/5

577 C27 B19 B13 G18 E2

578 H10 E26 B20 G5 E10

579 A4 B4 F4 B13 E4

580 F23 C10 B24 G2 E15

581 D11 B13 D15 C15 F4

582 H15 D24 H15 H27 G24

583 H16 C26 F23 H6 E6

584 E11 A12 E4 A12 E4

585 H20 H20 G27 C26 B20

586 E24 A11 B22 G20 B25

587 D6 A4 E7 D6 A4

588 E12 G23 C18 A15 F22

A/-3 B/3 C/-6

589 H10 F11 G17 E10 H10

590 G20 C19 D11 F12 G20

591 D20 A12 E13 A3 B11

592 H20 B13 A13 E4 B3

593 E8 B19 D26 D10 F12

594 G20 F15 D11 G14 G20

595 F10 G10 D14 D6 E12

596 D5 D15 B14 B12 A8

597 H14 H10 F1 F10 C14

598 F12 F15 D8 B12 B12

599 A19 G14 C11 C17 A9

600 D14 H5 B13 D2 G19

Detailed description: This page contains a musical score for guitar, consisting of 12 staves of music. Each staff begins with a measure number (589 to 600) and is followed by five chord diagrams labeled with letters and numbers (e.g., H10, F11, G17, E10, H10 for staff 589). The music is written in treble clef with a key signature of one flat (B-flat). The notes are primarily eighth and quarter notes, often beamed together in groups of four. The chord diagrams are placed above the corresponding notes in each measure.

A/-3 B/3 C/5

601 H10 F11 G17 E10 H10

602 G20 C19 D11 F12 G20

603 D20 A12 E13 A3 B11

604 H20 B13 A13 E4 B3

605 E8 B19 D26 D10 F12

606 G26 F15 D11 G14 G20

607 F10 G10 D14 D6 E12

608 D5 D15 B14 B12 A8

609 A14 H10 F1 F10 C14

610 F12 F15 D8 B12 B12

611 A19 G14 C11 C17 A9

612 D14 H5 B13 D2 G19

A/-2 B/-5 C/5

613 A23 E6 H1 F4 E17

614 D24 G6 B26 E5 E5

615 D14 B3 D5 B5 B17

616 F21 A6 H2 F11 F23

617 A14 C1 G24 A7 H15

618 A26 E10 H12 C26 F13

619 C24 G24 B23 E4 E7

620 D20 D2 E7 D20 C16

621 B4 B4 A4 A26 G26

622 G17 G17 G17 G17 C17

623 G25 A7 G25 A7 G25

624 E4 C17 H20 F2 E4

625 D23 C7 E11 F1 A24

626 G25 F7 G25 C8 E13

627 B21 B21 E17 E17 E17

628 E4 G18 D18 C26 H24

629 F22 C9 B1 G26 A10

630 B11 D2 D6 A22 C9

631 F6 E23 C6 A23 E13

632 F6 A22 H15 E11 B4


633 C23 E5 C19 F6 D23


634 A17 D6 A17 D6 A17


635 E5 E19 E8 F22 A18


636 H23 B4 D6 G26 H23


A/2 B/-3 C/3


649 


650 


651 


652 


653 


654 

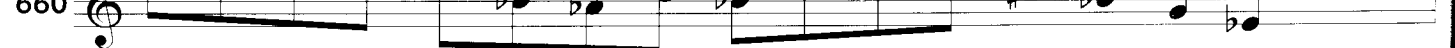
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A/-3 B/3 C/4

661 F19 C2 A6 F19 C11

662 A26 F20 D24 C3 C6

663 C19 C19 A20 E5 C23

664 H24 F11 B21 F24 D23

665 C19 H6 F11 E5 C20

666 D1 D1 D1 D1 D1

667 D2 F2 H2 H6 D15

668 G27 B5 E8 A21 E8

669 D8 G25 H3 D18 D26

670 H24 A10 H24 B18 D15

671 C9 A12 F22 B11 G27

672 F13 F13 F13 F13 F12

5-Interval Melodies

3 2 Note Directions

A	↑	↑	↑	↑	↑	Q	↓	↓	↓	↓	↓
B	↑	↑	↑	↑	↓	R	↓	↓	↓	↓	↑
C	↑	↑	↑	↓	↓	S	↓	↓	↓	↑	↑
D	↑	↑	↓	↓	↓	T	↓	↓	↑	↑	↑
E	↑	↑	↓	↑	↓	U	↓	↓	↑	↓	↑
F	↑	↑	↑	↓	↑	V	↓	↓	↓	↑	↓
G	↑	↑	↓	↓	↑	W	↓	↓	↑	↑	↓
H	↑	↑	↓	↑	↑	X	↓	↓	↑	↓	↓
I	↑	↓	↓	↓	↑	Y	↓	↑	↑	↑	↑
J	↑	↓	↓	↓	↑	Z	↓	↑	↑	↑	↓
K	↑	↓	↓	↑	↑	AA	↓	↑	↑	↓	↓
L	↑	↓	↑	↑	↑	BB	↓	↑	↓	↓	↓
M	↑	↓	↑	↓	↑	CC	↓	↑	↓	↑	↓
N	↑	↓	↓	↑	↓	DD	↓	↑	↑	↓	↑
O	↑	↓	↑	↑	↓	EE	↓	↑	↓	↓	↑
P	↑	↓	↑	↓	↓	FF	↓	↑	↓	↑	↑

Intervallic Permutations

1 2 0 P e r m u t a t i o n s

1	A B C D E	25	B C D E A	49	C D E A B	73	D E A B C	97	E A B C D
2	A B C E D	26	B C D A E	50	C D E B A	74	D E A C B	98	E A B D C
3	A B D C E	27	B C E A D	51	C D A B E	75	D E B C A	99	E A C D B
4	A B D E C	28	B C E D A	52	C D A E B	76	D E B A C	100	E A C B D
5	A B E C D	29	B C A D E	53	C D B A E	77	D E C A B	101	E A D B C
6	A B E D C	30	B C A E D	54	C D B E A	78	D E C B A	102	E A D C B
7	A C D B E	31	B D E A C	55	C E A B D	79	D A B C E	103	E B C D A
8	A C B E D	32	B D E C A	56	C E A D B	80	D A B E C	104	E B C A D
9	A C D B E	33	B D A C E	57	C E B D A	81	D A C E B	105	E B D A C
10	A C D E B	34	B D A E C	58	C E B A D	82	D A C B E	106	E B D C A
11	A C E B D	35	B D C A E	59	C E D A B	83	D A E B C	107	E B A C D
12	A C E D B	36	B D C E A	60	C E D B A	84	D A E C B	108	E B A D C
13	A D C B E	37	B E A C D	61	C A B D E	85	D B C E A	109	E C D A B
14	A D B E C	38	B E A D C	62	C A B E D	86	D B C A E	110	E C D B A
15	A D C B E	39	B E C A D	63	C A D E B	87	D B E A C	111	E C A B D
16	A D C E B	40	B E C D A	64	C A D B E	88	D B E C A	112	E C A D B
17	A D E B C	41	B E D A C	65	C A E B D	89	D B A C E	113	E C B D A
18	A D E C B	42	B E D C A	66	C A E D B	90	D B A E C	114	E C B A D
19	A E B C D	43	B A C D E	67	C B D E A	91	D C E A B	115	E D A B C
20	A E B D C	44	B A C E D	68	C B D A E	92	D C E B A	116	E D A C B
21	A E C B D	45	B A D C E	69	C B E A D	93	D C A B E	117	E D B C A
22	A E C D B	46	B A D E C	70	C B E D A	94	D C A E B	118	E D B A C
23	A E D B C	47	B A E C D	71	C B A D E	95	D C B E A	119	E D C A B
24	A E D C B	48	B A E D C	72	C B A E D	96	D C B A E	120	E D C B A

Some 5-Interval Combinations

-2	-3	3	5	-6
-2	-3	3	4	5
-2	-3	3	-5	5
-2	2	-3	3	4
-2	-3	3	-6	7
-3	3	4	-5	5
2	-3	3	4	5
2	3	4	-5	-6
2	-3	4	-5	6
-2	3	4	5	-6
-2	2	3	4	5
-2	2	4	-5	5
2	-3	3	4	-5
-2	2	-3	3	-7
-2	2	-3	3	7

Intervalllic Sequences

A/-2 B/-3 C/3 D/5 E/-6

673 E11 K111 R52 H39

674 E106 E106 E106 S30

675 X103 H111 DD15 P20

676 R66 G95 M94 Y114

677 R72 P70 M113 BB117

678 F120 FF65 R72 P6

679 AA49 Y101 Z33 T77

680 G47 W13 BB55 C88

681 H32 FF99 Z44 EE89

682 U39 BB75 Y120 EE27

683 CC90 CC90 CC90 CC90

684 DD92 DD92 DD92 DD92

Some Sequences

A/-2 B/-3 C/3 D/4 E/5

685 E88 G33 B99 K63

686 Z101 Z101 Z101 Z101

687 M1 M1 M1 M1

688 J80 J80 J80 J80

689 G113 G113 G113 G113

690 X65 G22 X65 G22

691 CC54 CC54 CC54 CC54

692 G20 G20 G20 G20

693 T57 T57 T57 T57

694 DD78 DD78 DD78 DD78

695 AA28 AA28 AA28 AA28

696 CC48 Y119 CC48 Y119

A/-2 B/-3 C/3 D/-5 E/5

697 N66 AA39 EE69 T11

698 T74 F112 CC120 S10

699 N56 N56 N56 N56

700 G113 G113 G113 G113

701 M36 M36 M36 O36

702 AA22 AA22 AA22 AA22

703 EE53 EE53 EE53 EE53

704 W5 W5 W5 W5

705 U60 U60 DD60 DD60

706 U58 U58 U58 U58

707 P87 P87 P87 P87

708 V44 V44 V44 F44

Detailed description: This page contains 12 staves of musical notation for guitar, numbered 697 through 708. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style with eighth and quarter notes. Above each staff are four chord labels: N66, AA39, EE69, T11 for staff 697; T74, F112, CC120, S10 for staff 698; N56, N56, N56, N56 for staff 699; G113, G113, G113, G113 for staff 700; M36, M36, M36, O36 for staff 701; AA22, AA22, AA22, AA22 for staff 702; EE53, EE53, EE53, EE53 for staff 703; W5, W5, W5, W5 for staff 704; U60, U60, DD60, DD60 for staff 705; U58, U58, U58, U58 for staff 706; P87, P87, P87, P87 for staff 707; and V44, V44, V44, F44 for staff 708.

709 CC1 CC1 CC1 CC1

710 T109 T109 T109 T109

711 E85 E85 E85 E85

712 S28 S28 S28 S28

713 U118 U118 U118 U118

714 O119 O119 O119 O119

715 EE69 EE69 EE69 EE69

716 D60 D60 D60 D60

717 R1 R1 R1 R1 S1

718 K60 K60 K60 K60

719 C75 C75 C75 C75

720 E3 E3 E3 E3

A/-2 B/-3 C/3 D/-6 E7

721 Musical staff 721 with chord labels D60 above it.

722 Musical staff 722 with chord labels EE38 above it.

723 Musical staff 723 with chord labels T41 above it.

724 Musical staff 724 with chord labels EE82 above it.

725 Musical staff 725 with chord labels E65 above it.

726 Musical staff 726 with chord labels DD43 above it.

727 Musical staff 727 with chord labels CC120 above it.

728 Musical staff 728 with chord labels U49 above it.

729 Musical staff 729 with chord labels AA75 above it.

730 Musical staff 730 with chord labels N114 and K114 above it.

731 Musical staff 731 with chord labels G110 above it.

732 Musical staff 732 with chord labels U6 above it.

A/2 B/-3 C/3 D/4 E/5

745 AA92 AA92 AA92 AA92

746 DD106 DD106 DD106 DD106

747 M32 M32 M32 M32

748 S5 S5 S5 S5

749 DD38 DD38 DD38 DD38

750 S93 S93 S93 S93

751 AA20 AA20 AA20 AA20

752 FF63 FF63 FF63 FF63

753 O86 O86 O86 O86

754 T56 T56 T56 T56

755 Z77 Z77 Z77 Z77

756 DD44 DD44 DD44 DD44

757 O43

758 T110

759 E102

760 O31

761 Z118

762 W5

763 W32

764 AA39

765 N36

766 AA106

767 E89

768 G34

A/2 B/-3 C/4 D/-5 E/6

769 E67 E67 E67 E67

770 U99 U99 U99 U99

771 E70 E70 E70 E70

772 Z109 Z109 Z109 Z109

773 N66 N66 N66 N66

774 EE59 EE59 EE59 EE59

775 C90 C90 C90 C90

776 C44 C44 C44 C44

777 FF80 FF80 FF80 FF80

778 P119 P119 P119 P119

779 H92 H92 H92 H92

780 T20 T20 T20 T20

781 CC4 CC4 CC4 CC4

782 G32 G32 G32 G32

783 CC1 CC1 CC1 CC1

784 N81 N81 N81 N81

785 S108 S108 S108 S108

786 CC33 CC33 CC33 CC33

787 EE116 EE116 EE116 EE116

788 U6 U6 U6 U6

789 N38 N38 N38 N38

790 S62 S62 S62 S62

791 J90 J90 J90 J90

792 S47 S47 S47 S47

A/-2 B/2 C/4 D/-5 E/5

805 L118 L118 L118 W31

806 K70 K70 K70 K70

807 D96 D96 D96 D96

808 R47 R47 U47 R47

809 K67 J43 J43 J43

810 T68 T68 T68 T68

811 J72 J72 J72 J72

812 W104 W104 O104 O104

813 P78 P78 P78 P78

814 U54 U54 U54 U54

815 K54 K54 K54 K54

816 P120 P120 P120 P120

A/2 B/-3 C/3 D/4 E/-5

817 M1 M1 M1 M1

818 E25 E25 E25 E25

819 J97 J97 J97 J97

820 CC110 A69 R98 II

821 CC54 CC54 CC54 CC54

822 G55 G112 V2 T119

823 T9 T9 W9 W9

824 DD34 DD34 DD34 DD34

825 R27 T27 T27 R27

826 M62 M62 M62 M62

827 E2 E2 E2 E2

828 T77 V70 DD82 G56

A/-2 B/2 C/-3 D/3 E/-7

829 J117 J117 J117 J117

830 T60 T88 T60 T88

831 M1 V52 M1 V52

832 E84 E84 E84 E84

833 U66 U66 U66 U66

834 J96 J96 J96 Q94

835 DD119 DD119 DD119 DD119

836 E67 E67 E67 E67

837 N30 N30 N30 N30

838 EE22 EE22 EE22 EE22

839 T38 T38 T38 T38

840 E4 E4 CC64 H78

A/-2 B/2 C/-3 D/3 E/7

841 J117 J117 J117 J117

842 T60 T88 T60 T88

843 M1 U52 M1 U52

844 E84 E84 E84 E84

845 U66 U66 U66 U66

846 J96 J96 I96 R96

847 DD119 DD119 DD119 DD119

848 E67 E67 E67 E67

849 N30 N30 N30 N30

850 EE22 EE22 U22 EE22

851 T38 T38 T38 FE38

852 E4 E4 CC64 I178

Detailed description: This page contains a musical score for guitar, consisting of 12 staves of music. Each staff begins with a measure number (841-852) and is followed by four chord diagrams. The chord diagrams are labeled with letters and numbers, such as J117, T60, M1, U52, E84, U66, J96, I96, R96, DD119, E67, N30, EE22, U22, FE38, E4, CC64, and I178. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes eighth and quarter notes, rests, and accidentals (sharps and flats). The chord diagrams are placed above the corresponding measures of music.

Suggested Articulations

Empfohlene Artikulationen

Try the following articulations to all of the Intervallic Melodies in this book and to the Intervallic Warm-Ups on pages 93-98.

Probieren Sie die folgenden Artikulationen zu allen Intervallmelodien in diesem Buch und zu den Warm-Ups auf den Seiten 93-98.



9 

10 

11 

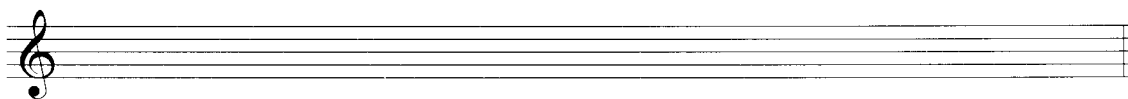
12 

13 

14 

15 

Random Tonguing / Beliebige Akzentuierung

16 

Intervallic Warm-Ups

The following lines have a two-octave range. This was written just for convenience. The range should be expanded to the needs and ability of the instrumentalist.

Intervall-Einspielübungen

Damit die folgenden Einspielübungen für viele Instrumente in einer bequemen Lage sind, verwenden sie einen Tonumfang von nur zwei Oktaven. Sie sollten sie dem Tonumfang Ihres Instruments und Ihren Fähigkeiten anpassen.

The image displays ten staves of musical notation, each containing a sequence of intervallic exercises. The exercises are written in treble clef and consist of eighth-note patterns. The first staff begins with a C4 note, and the subsequent staves continue the sequence with various intervallic patterns, including diatonic and chromatic runs, and patterns involving accidentals (sharps and flats). The exercises are designed to be played over a two-octave range for convenience, though they should be adapted to the specific range and capabilities of the instrument being used.

This page contains 12 staves of musical notation, all in treble clef. The notation is organized into four groups of three staves each. The first group (staves 1-3) features eighth-note patterns with various accidentals (sharps, flats, naturals) and some slurs. The second group (staves 4-6) continues with similar eighth-note patterns, including some beamed eighth notes. The third group (staves 7-9) shows a transition to a more regular eighth-note flow, with some slurs and accidentals. The fourth group (staves 10-12) maintains the eighth-note pattern, ending with a final staff that concludes with a double bar line and a fermata-like symbol.

This image shows a page of musical notation consisting of 11 staves. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals) indicating key signatures and chromatic alterations. The notation is arranged in a single column, typical of a manuscript page. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves show a variety of rhythmic patterns and accidentals, including double flats (Bb, Eb) and double sharps (F#, C#). The notation ends with a double bar line and a fermata on the final note of the eleventh staff.



This image displays a page of musical notation, consisting of ten staves of music. The notation is written in a single system, with each staff containing a sequence of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is complex, featuring a mix of sharps and flats, including F#, C#, G#, D#, A#, and Bb. The time signature is not explicitly shown but appears to be common time (C). The music is arranged in a single system, with each staff containing a sequence of notes and rests. The notation is written in a single system, with each staff containing a sequence of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is complex, featuring a mix of sharps and flats, including F#, C#, G#, D#, A#, and Bb. The time signature is not explicitly shown but appears to be common time (C). The music is arranged in a single system, with each staff containing a sequence of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is complex, featuring a mix of sharps and flats, including F#, C#, G#, D#, A#, and Bb. The time signature is not explicitly shown but appears to be common time (C).

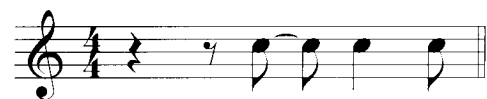


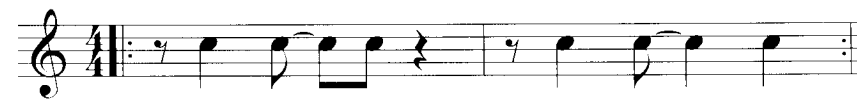
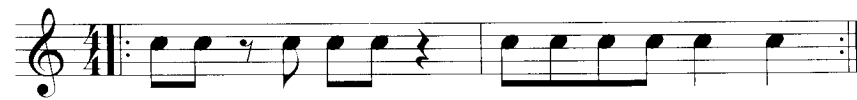
Suggested Rhythms

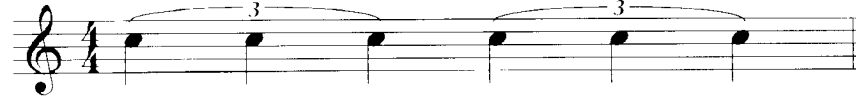
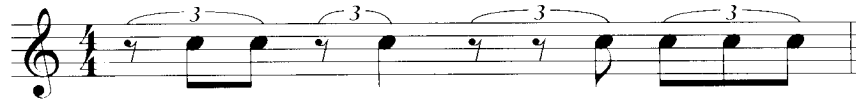
Empfohlene Rhythmen

One-Bar Rhythms

Eintaktige Rhythmen







3/4 Rhythms

15 musical staves in 3/4 time signature, each containing a different rhythmic pattern. The patterns include quarter notes, eighth notes, and rests.

5/4 Rhythms

12 musical staves in 5/4 time signature, each containing a different rhythmic pattern. The patterns include quarter notes, eighth notes, and rests.

Try playing 3/4 rhythms over 4/4 (see page 66 in Vol. 4 "Melodic Rhythms").
 Try playing 5/4 rhythms over 4/4 (see page 72 in Vol. 4 "Melodic Rhythms").

Probieren Sie 3/4 Rhythmen über 4/4 (siehe S. 66 in Vol. 4 "Melodic Rhythms").
 Probieren Sie 5/4 Rhythmen über 4/4 (siehe S. 72 in Vol. 4 "Melodic Rhythms").

7/4 Rhythms



Try playing 7/4 rhythms over 4/4 (see pages 74-75 in Vol. 4 "Melodic Rhythms").

Probieren Sie 7/4 Rhythmen über 4/4 (siehe S. 74-75 in Vol. 4 "Melodic Rhythms").

Polyrhythms



Retrogrades

Retrogrades

Krebs

Krebs

The following lines are the same as the original Intervallic Melodies, but transposed a half-step higher, plus retrograde.

Bei den folgenden Linien handelt es sich um dieselben 852 Intervallmelodien, allerdings um einen Halbton nach oben transponiert und anschließend im Krebs notiert.

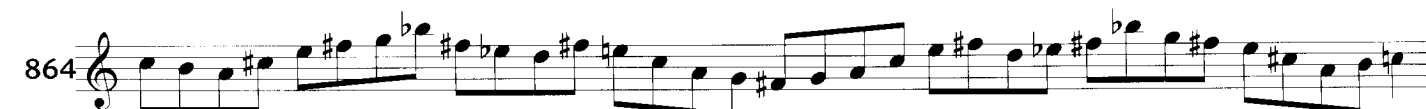
Same as Intervallic Melody No. 1, transposed a half-step higher.

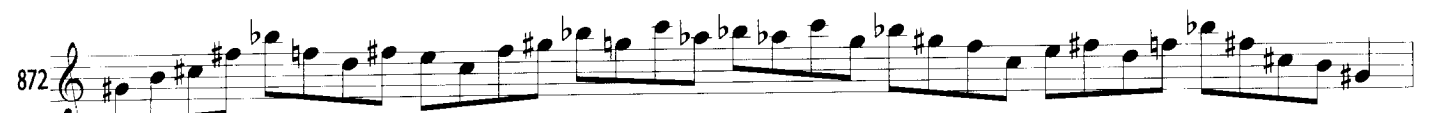
Retrograde



Same as Intervallic Melody No. 2, transposed a half-step higher.

Retrograde





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A/-2 B/3 C/4 D/-5

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1009  Musical staff 1009: Treble clef, key signature of one sharp (F#), starting with a common time signature. The melody consists of eighth and sixteenth notes with various accidentals.

1010  Musical staff 1010: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1011  Musical staff 1011: Treble clef, key signature changes to two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1012  Musical staff 1012: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1013  Musical staff 1013: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1014  Musical staff 1014: Treble clef, key signature changes to one sharp (F#). The melody continues with eighth and sixteenth notes.

1015  Musical staff 1015: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1016  Musical staff 1016: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1017  Musical staff 1017: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1018  Musical staff 1018: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1019  Musical staff 1019: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1020  Musical staff 1020: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

A/-3 B/3 C/5 D/-6

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Musical staff 1057: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth and sixteenth notes with various accidentals (flats and naturals).

1058



Musical staff 1058: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1059



Musical staff 1059: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1060



Musical staff 1060: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals, including a sharp sign.

1061



Musical staff 1061: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1062



Musical staff 1062: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1063



Musical staff 1063: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1064



Musical staff 1064: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals, including a sharp sign.

1065



Musical staff 1065: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1066



Musical staff 1066: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1067



Musical staff 1067: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1068



Musical staff 1068: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals, including a sharp sign.

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1081  Musical staff 1081: Treble clef, key signature of one sharp (F#), starting with a common time signature. The melody consists of eighth and quarter notes with various accidentals.

1082  Musical staff 1082: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1083  Musical staff 1083: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1084  Musical staff 1084: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1085  Musical staff 1085: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1086  Musical staff 1086: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1087  Musical staff 1087: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1088  Musical staff 1088: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1089  Musical staff 1089: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1090  Musical staff 1090: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1091  Musical staff 1091: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1092  Musical staff 1092: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

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1105  Musical staff 1105: Treble clef, key signature of one flat (B-flat), starting with a common time signature. The melody consists of eighth and quarter notes, primarily moving in a descending or stepwise fashion.

1106  Musical staff 1106: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1107  Musical staff 1107: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, maintaining the descending/stepwise pattern.

1108  Musical staff 1108: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1109  Musical staff 1109: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1110  Musical staff 1110: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1111  Musical staff 1111: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1112  Musical staff 1112: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1113  Musical staff 1113: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1114  Musical staff 1114: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1115  Musical staff 1115: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

1116  Musical staff 1116: Treble clef, key signature of one flat (B-flat). The melody continues with eighth and quarter notes, showing some chromatic movement.

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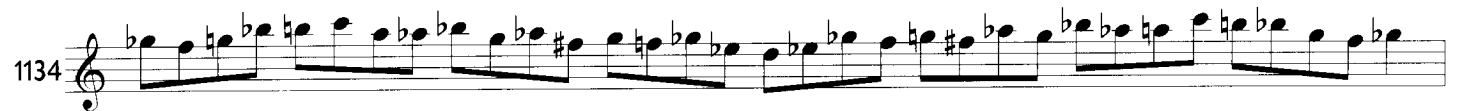
1124

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1141  Musical staff 1141: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes, ending on G4.


1142  Musical staff 1142: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1143  Musical staff 1143: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1144  Musical staff 1144: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1145  Musical staff 1145: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1146  Musical staff 1146: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1147  Musical staff 1147: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1148  Musical staff 1148: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

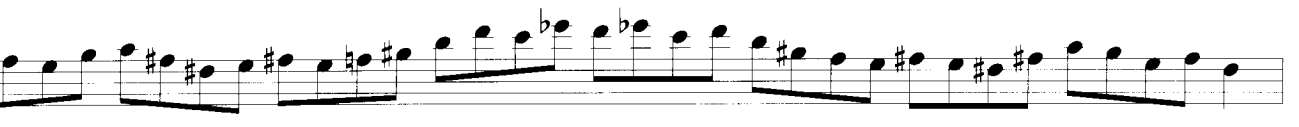
1149  Musical staff 1149: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1150  Musical staff 1150: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1151  Musical staff 1151: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1152  Musical staff 1152: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes, ending on G4.

1153  Musical staff 1153: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1154  Musical staff 1154: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1155  Musical staff 1155: Treble clef, key signature of one flat (Bb), starting on G4. The melody continues with eighth and quarter notes.

1156  Musical staff 1156: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.


1157  Musical staff 1157: Treble clef, key signature of one flat (Bb), starting on G4. The melody continues with eighth and quarter notes.

1158  Musical staff 1158: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1159  Musical staff 1159: Treble clef, key signature of one flat (Bb), starting on G4. The melody continues with eighth and quarter notes.

1160  Musical staff 1160: Treble clef, key signature of one flat (Bb), starting on G4. The melody continues with eighth and quarter notes.

1161  Musical staff 1161: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1162  Musical staff 1162: Treble clef, key signature of one flat (Bb), starting on G4. The melody continues with eighth and quarter notes.

1163  Musical staff 1163: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1164  Musical staff 1164: Treble clef, key signature of one flat (Bb), starting on G4. The melody continues with eighth and quarter notes.

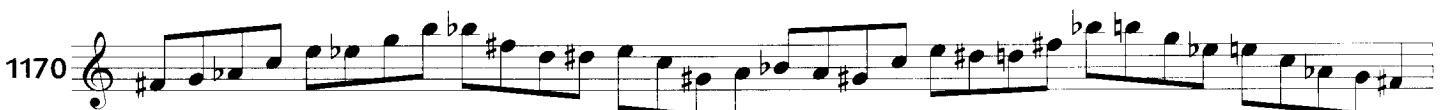
1165  Musical staff 1165: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

1166  Musical staff 1166: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1167  Musical staff 1167: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1168  Musical staff 1168: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1169  Musical staff 1169: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1170  Musical staff 1170: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1171  Musical staff 1171: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1172  Musical staff 1172: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1173  Musical staff 1173: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1174  Musical staff 1174: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1175  Musical staff 1175: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1176  Musical staff 1176: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

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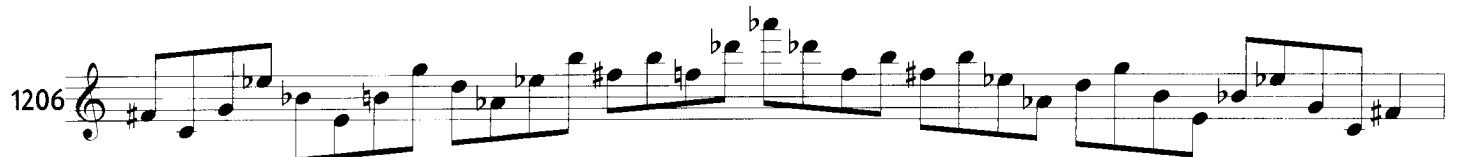
1201  Musical staff 1201: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth and sixteenth notes with various accidentals (flats and naturals).

1202  Musical staff 1202: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1203  Musical staff 1203: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1204  Musical staff 1204: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1205  Musical staff 1205: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1206  Musical staff 1206: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1207  Musical staff 1207: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1208  Musical staff 1208: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1209  Musical staff 1209: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1210  Musical staff 1210: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1211  Musical staff 1211: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1212  Musical staff 1212: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1213  Musical staff 1213: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth and quarter notes with various accidentals (sharps and flats).

1214  Musical staff 1214: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1215  Musical staff 1215: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1216  Musical staff 1216: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1217  Musical staff 1217: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1218  Musical staff 1218: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1219  Musical staff 1219: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1220  Musical staff 1220: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1221  Musical staff 1221: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1222  Musical staff 1222: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1223  Musical staff 1223: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

1224  Musical staff 1224: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

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1273  Musical staff 1273: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals (sharps and flats).

1274  Musical staff 1274: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1275  Musical staff 1275: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1276  Musical staff 1276: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1277  Musical staff 1277: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1278  Musical staff 1278: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1279  Musical staff 1279: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1280  Musical staff 1280: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1281  Musical staff 1281: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1282  Musical staff 1282: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1283  Musical staff 1283: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1284  Musical staff 1284: Treble clef, key signature of one sharp (F#), starting on G4. The melody continues with eighth and quarter notes.

1285  Musical staff 1285: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps and flats).

1286  Musical staff 1286: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1287  Musical staff 1287: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1288  Musical staff 1288: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1289  Musical staff 1289: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1290  Musical staff 1290: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1291  Musical staff 1291: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1292  Musical staff 1292: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1293  Musical staff 1293: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1294  Musical staff 1294: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1295  Musical staff 1295: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1296  Musical staff 1296: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1297  Musical staff 1297: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1298  Musical staff 1298: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1299  Musical staff 1299: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1300  Musical staff 1300: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1301  Musical staff 1301: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1302  Musical staff 1302: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1303  Musical staff 1303: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1304  Musical staff 1304: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1305  Musical staff 1305: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1306  Musical staff 1306: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1307  Musical staff 1307: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

1308  Musical staff 1308: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

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1333  Musical staff 1333: Treble clef, key signature of one sharp (F#), starting with a common time signature. The melody consists of eighth and sixteenth notes with various accidentals.

1334  Musical staff 1334: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1335  Musical staff 1335: Treble clef, key signature changes to two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1336  Musical staff 1336: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1337  Musical staff 1337: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1338  Musical staff 1338: Treble clef, key signature changes to one sharp (F#). The melody continues with eighth and sixteenth notes.

1339  Musical staff 1339: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1340  Musical staff 1340: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1341  Musical staff 1341: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1342  Musical staff 1342: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1343  Musical staff 1343: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

1344  Musical staff 1344: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and sixteenth notes.

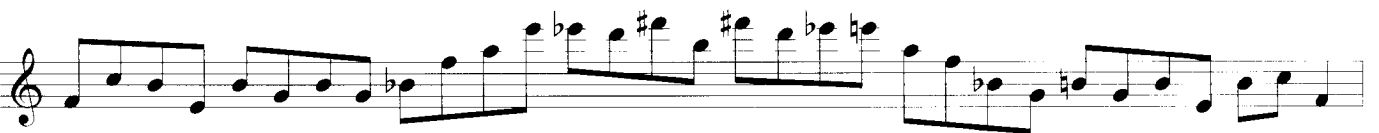


1357  Musical staff 1357: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1358  Musical staff 1358: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1359  Musical staff 1359: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1360  Musical staff 1360: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1361  Musical staff 1361: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1362  Musical staff 1362: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1363  Musical staff 1363: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1364  Musical staff 1364: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1365  Musical staff 1365: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1366  Musical staff 1366: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1367  Musical staff 1367: Treble clef, key signature of one flat (Bb), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

1368  Musical staff 1368: Treble clef, key signature of one sharp (F#), starting on G4. The melody consists of eighth and quarter notes with various accidentals.

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1381  Musical staff 1381: Treble clef, key signature of one sharp (F#), starting with a common time signature. The melody consists of eighth and quarter notes with various accidentals.

1382  Musical staff 1382: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

1383  Musical staff 1383: Treble clef, key signature changes to two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1384  Musical staff 1384: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1385  Musical staff 1385: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1386  Musical staff 1386: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1387  Musical staff 1387: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1388  Musical staff 1388: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1389  Musical staff 1389: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1390  Musical staff 1390: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1391  Musical staff 1391: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1392  Musical staff 1392: Treble clef, key signature of two flats (Bb, Eb). The melody continues with eighth and quarter notes.

1393  Musical staff 1393: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

1394  Musical staff 1394: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

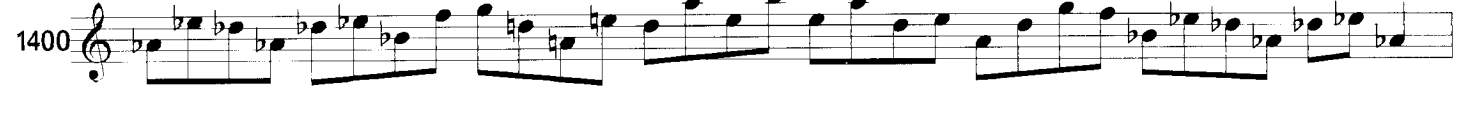
1395  Musical staff 1395: Treble clef, key signature of one sharp (F-sharp). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1396  Musical staff 1396: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1397  Musical staff 1397: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1398  Musical staff 1398: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1399  Musical staff 1399: Treble clef, key signature of one sharp. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1400  Musical staff 1400: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1401  Musical staff 1401: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1402  Musical staff 1402: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1403  Musical staff 1403: Treble clef, key signature of one sharp. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1404  Musical staff 1404: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

A/-2 B/3 C/6

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1537  Musical staff 1537: Treble clef, key signature of one sharp (F#), starting with a common time signature. The melody consists of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

1538  Musical staff 1538: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1539  Musical staff 1539: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1540  Musical staff 1540: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1541  Musical staff 1541: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1542  Musical staff 1542: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1543  Musical staff 1543: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1544  Musical staff 1544: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1545  Musical staff 1545: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1546  Musical staff 1546: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1547  Musical staff 1547: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1548  Musical staff 1548: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

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1561  Musical staff 1561: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

1562  Musical staff 1562: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1563  Musical staff 1563: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1564  Musical staff 1564: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1565  Musical staff 1565: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1566  Musical staff 1566: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1567  Musical staff 1567: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1568  Musical staff 1568: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1569  Musical staff 1569: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1570  Musical staff 1570: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1571  Musical staff 1571: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1572  Musical staff 1572: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1573  Musical staff 1573: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes with various accidentals (flats and sharps).

1574  Musical staff 1574: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1575  Musical staff 1575: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1576  Musical staff 1576: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1577  Musical staff 1577: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1578  Musical staff 1578: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1579  Musical staff 1579: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1580  Musical staff 1580: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1581  Musical staff 1581: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1582  Musical staff 1582: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1583  Musical staff 1583: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1584  Musical staff 1584: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1585  Musical staff 1585: Treble clef, key signature of one sharp (F#), starting with a common time signature. The melody consists of eighth and sixteenth notes, with various accidentals including sharps and flats.

1586  Musical staff 1586: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, featuring a mix of sharp and flat accidentals.

1587  Musical staff 1587: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, showing a variety of accidentals.

1588  Musical staff 1588: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, featuring sharp and flat accidentals.

1589  Musical staff 1589: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, showing a mix of accidentals.

1590  Musical staff 1590: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, featuring sharp and flat accidentals.

1591  Musical staff 1591: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, showing a mix of accidentals.

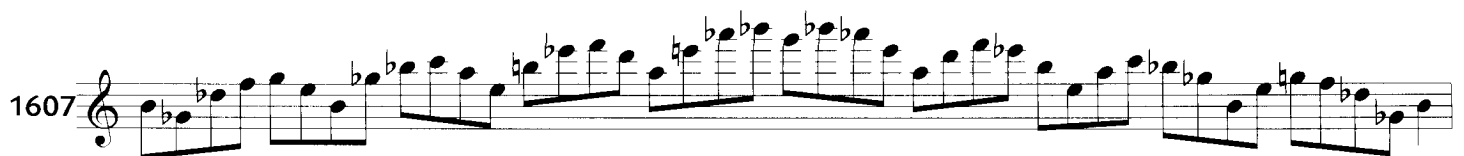
1592  Musical staff 1592: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, featuring sharp and flat accidentals.

1593  Musical staff 1593: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, showing a mix of accidentals.

1594  Musical staff 1594: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, featuring sharp and flat accidentals.

1595  Musical staff 1595: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, showing a mix of accidentals.

1596  Musical staff 1596: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, featuring sharp and flat accidentals.





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1633  Musical staff 1633: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

1634  Musical staff 1634: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1635  Musical staff 1635: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1636  Musical staff 1636: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1637  Musical staff 1637: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1638  Musical staff 1638: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1639  Musical staff 1639: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1640  Musical staff 1640: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1641  Musical staff 1641: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1642  Musical staff 1642: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1643  Musical staff 1643: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1644  Musical staff 1644: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1645  Musical staff 1645: Treble clef, key signature of one sharp (F#), starting with a common time signature. The melody consists of eighth and sixteenth notes with various accidentals.

1646  Musical staff 1646: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1647  Musical staff 1647: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1648  Musical staff 1648: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1649  Musical staff 1649: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1650  Musical staff 1650: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1651  Musical staff 1651: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1652  Musical staff 1652: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1653  Musical staff 1653: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1654  Musical staff 1654: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1655  Musical staff 1655: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

1656  Musical staff 1656: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes.

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A/-2 B/2 C/-3 D/3 E/-7

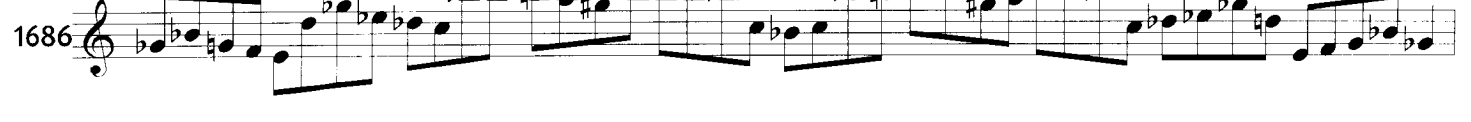
1681  Musical staff 1681: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1682  Musical staff 1682: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1683  Musical staff 1683: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1684  Musical staff 1684: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1685  Musical staff 1685: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1686  Musical staff 1686: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

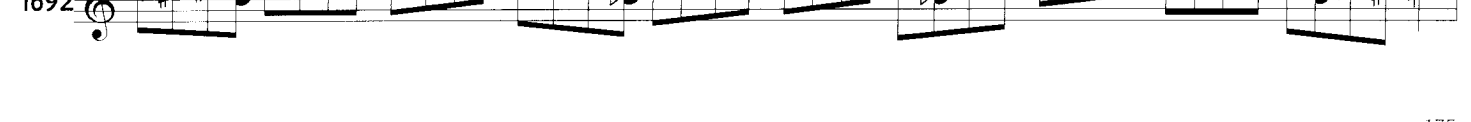
1687  Musical staff 1687: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1688  Musical staff 1688: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1689  Musical staff 1689: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1690  Musical staff 1690: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

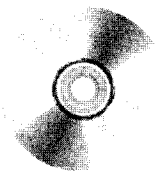
1691  Musical staff 1691: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

1692  Musical staff 1692: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.



Play-Along Tunes

Track List



TRACK

- 1 Tuning Notes (A Concert) / Stimmtöne
- 2 Tuning Notes (B \flat Concert) / Stimmtöne
- 3 C Vamp
- 4 C \sharp Vamp
- 5 D Vamp
- 6 E \flat Vamp
- 7 E Vamp
- 8 F Vamp
- 9 F \sharp Vamp
- 10 G Vamp

	Play-Along Tunes	C INSTRUMENTS	B \flat INSTRUMENTS	E \flat INSTRUMENTS	BASS CLEF INSTR.
11	<i>No Holds Barred</i>	178	191	204	217
12	<i>You Mentioned it Too</i>	178	191	204	217
13	<i>Confrontation</i>	179	192	205	218
14	<i>It's the Same</i>	179	192	205	218
15	<i>Off the Trail</i>	180	193	206	219
16	<i>Czarology</i>	180	193	206	219
17	<i>Left Off Memory</i>	181	194	207	220
18	<i>In It</i>	181	194	207	220
19	<i>Everywhere</i>	182	195	208	221
20	<i>Small Pleasures</i>	183	196	209	222
21	<i>Repeato-vonce</i>	184	197	210	223
22	<i>Ryoim with Ding</i>	185	198	211	224
23	<i>Stumbling</i>	186	199	212	225
24	<i>High Tops</i>	187	200	213	226
25	<i>Let's Pretend</i>	188	201	214	227
26	<i>Sour But Lovely</i>	188	201	214	227
27	<i>Fool Hardy</i>	189	202	215	228
28	<i>New in the Neighborhood</i>	190	203	216	229
29	<i>Seventh Ray</i>	190	203	216	229

No Holds Barred

Jerry Bergonzi

Musical score for 'No Holds Barred' in 4/4 time. The score consists of three staves of music. The first staff begins with a Bb7 chord and contains a melodic line with eighth and quarter notes. The second staff continues the melody with chords Eb7, Ab7, Bb7, and G7. The third staff features a more complex harmonic structure with chords C-7, F7, Bb6^9, G7, C7, and F7. The melody includes various rhythmic patterns and rests.

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You Mention It Too

Jerry Bergonzi

Musical score for 'You Mention It Too' in 4/4 time. The score consists of five staves. The first three staves contain the main melodic line with chords G-7, C7, FΔ, D7b9, G-7, C7b9, FΔ, D7b9, G-7, G-7/F, E°, A7b5, D-7, D-7/C, B°, and E7b9. The fourth staff shows the first ending with chords AΔ, B-7, E7, AΔ, A-7, and D7. The fifth staff shows the second ending with chords A-7, D7, G-7, C7, FΔ, A-7, and D7. The score includes various chord voicings and melodic phrasing.

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Confrontation

Jerry Bergonzi

Chord symbols for 'Confrontation':

- Staff 1: $A\flat\Delta$, G° , $C7^\flat9$, $F-7$, $B\flat7$, $E\flat-7$, $A\flat7$
- Staff 2: $D\flat7$, C° , $F7^\flat9$, $B\flat7^\flat9\flat13$, $B\flat-7$, $E\flat7$
- Staff 3: $A\flat\Delta$, G° , $C7^\flat9$, $F-7$, $B\flat7$, $E\flat-7$, $A\flat7$
- Staff 4: $D\flat7$, C° , $F7^\flat9$, $B\flat-7$, $E\flat7$, $A\flat\Delta$
- Staff 5: $E\flat-7$, $A\flat7$, $D\flat\Delta$
- Staff 6: $F\sharp-7$, $B7$, $E\Delta$
- Staff 7: $A\flat\Delta$, G° , $C7^\flat9$, $F-7$, $B\flat7$, $E\flat-7$, $A\flat7$
- Staff 8: $D\flat7$, C° , $F7^\flat9$, $B\flat-7$, $E\flat7$, $A\flat\Delta$

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It's the Same

Jerry Bergonzi

Chord symbols for 'It's the Same':

- Staff 1: $C7$
- Staff 2: $F7$, $B\flat7$, $C6^9$, $A7^{sus}$ (with triplets)
- Staff 3: $A\flat7^{sus}$, $G7$, $C6^9$, $A7^\flat9$, $D-7$, $G7$

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Off the Trail

Jerry Bergonzi

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Czarology

Jerry Bergonzi

Improvise free with -3, 3, and -6 as motif. Form: 1st line played twice as head; each line played 3 times.
 Freie Improvisation mit -3, 3 und -6 als Motiv: Form: 1. Linie 2x als Head; dann jede Linie 3x.

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Left of Memory

Jerry Bergonzi

Musical score for 'Left of Memory' in 4/4 time, featuring a single melodic line with various chords. The score is divided into two systems, each with three staves. The first system includes a first ending bracket. The second system includes a second ending bracket. Chords are indicated above the notes.

Chords: G-, A^o, D7^{b9b13}, G-, F-7, B^b7, E^bΔ, A^o, D7^{b9}, G-7, F-7, E-7, A7, A^o, D7^{b9}, C-7, F-7, B^bΔ, A^o, D7^{b9}, G-, C7, F7, B^bΔ, A^o, D7^{b9b13}.

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In It

Jerry Bergonzi

Musical score for 'In It' in 4/4 time, featuring a single melodic line with various chords. The score consists of three staves. Chords are indicated above the notes.

Chords: C-7, C7^{alt}, F-7, C-7, A^b7, G7^{b9b13}, C-7, D^o, G7^{b9b13}.

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Everywhere

Jerry Bergonzi

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a single line. Above the staff, the following chords are indicated: GΔ, Bb-7, Eb7, A-7, A-7/G, F#° (written as F#0), and B7b9. The second staff continues the melody with chords E-7, A-7, B-7, and E7b9. The third staff has chords A-7, F7#11, B-7, and E7b9. The fourth staff features A-7, D7b9, GΔ, and a first ending with A-7 and D7, followed by a second ending with F-7 and Bb7. The fifth staff includes EbΔ, C7b9, F-7, and Bb7. The sixth staff has EbΔ, B7, F-7, and Bb7, with a triplet of eighth notes over the F-7 chord. The seventh staff contains EbΔ, A-7, D7, G-7, and C7. The eighth staff shows A-7, D7, Bb-7, Eb7, A-7, and D7. The ninth staff repeats the first staff's chord sequence: GΔ, Bb-7, Eb7, A-7, A-7/G, F#° (written as F#0), and B7b9. The tenth staff repeats the second staff's chord sequence: E-7, A-7, B-7, and E7b9. The eleventh staff repeats the third staff's chord sequence: A-7, F7#11, B-7, and E7b9. The final staff repeats the fourth staff's chord sequence: A-7, D7b9, GΔ, A-7, and D7.

Small Pleasures

Jerry Bergonzi

The musical score for 'Small Pleasures' by Jerry Bergonzi is presented in a standard format for concert instruments. It consists of a single melodic line in the key of F major, 4/4 time, and ten staves of chords. The melody is written in treble clef and includes various rhythmic patterns such as eighth and sixteenth notes, rests, and ties. The chords are indicated by letters and symbols above the staff, such as FΔ, Eb7#11, A°, D7b9b13, G-7, Bb-Δ, Eb7#11, D-7, G-7, C7, E°, A7b9, D-7, G-7, C7, B-7, E7alt., A-7, D-7, G-7, C7, FΔ, Bb-7, Eb7, AbΔ, Gb7#11, C°, F7b9b13, Bb-7, Db-Δ, Gb7#11, AbΔ, F-7, Bb-7, Eb7, G° (first ending), C7b9, F-7, Bb-7, Eb7, D-7 (second ending), G7alt., C-7, F-7, Bb-7, Eb7, AbΔ, G-7, C7, and 'to top'. The score includes first and second endings for the melody and corresponding chord changes.

Repeato-vonce

Jerry Bergonzi

Musical staff 1: Treble clef, 4/4 time signature. Chord: C7sus. The staff contains a melodic line starting with a quarter rest, followed by eighth notes G4, F4, E4, D4, and a quarter note C4. A repeat sign follows, then a half note C4, a quarter note D4, and a quarter note E4. The staff ends with a quarter rest, followed by eighth notes F4, G4, A4, and a quarter note B4.

Musical staff 2: Treble clef. Chord: Ab7sus. The staff contains a half note Ab4, a quarter note Bb4, a quarter note C5, and a quarter note D5. A repeat sign follows, then a quarter rest, followed by eighth notes Bb4, Ab4, and a quarter note G4.

Musical staff 3: Treble clef. Chord: C7sus. The staff contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F4. A repeat sign follows, then a quarter rest, followed by eighth notes G4, Ab4, and a quarter note Bb4.

Musical staff 4: Treble clef. Chord: Ab7sus. The staff contains a half note Ab4, a quarter note Bb4, a quarter note C5, and a quarter note D5. A repeat sign follows, then a quarter rest, followed by eighth notes Bb4, Ab4, and a quarter note G4.

Musical staff 5: Treble clef. Chord: E7sus. The staff contains a half note E4, a quarter note F4, a quarter note G4, and a quarter note A4. A repeat sign follows, then a quarter rest, followed by eighth notes Bb4, Ab4, and a quarter note G4.

Musical staff 6: Treble clef. Chord: Eb7sus. The staff contains a half note Eb4, a quarter note Fb4, a quarter note Gb4, and a quarter note Ab4. A repeat sign follows, then a quarter rest, followed by eighth notes Bb4, Ab4, and a quarter note G4.

Musical staff 7: Treble clef. Chord: B7sus. The staff contains a half note B4, a quarter note C5, a quarter note D5, and a quarter note E5. A repeat sign follows, then a quarter rest, followed by eighth notes F4, G4, and a quarter note A4.

Musical staff 8: Treble clef. Chord: Ab7sus. The staff contains a half note Ab4, a quarter note Bb4, a quarter note C5, and a quarter note D5. A repeat sign follows, then a quarter rest, followed by eighth notes Bb4, Ab4, and a quarter note G4.

Ryvim with Ding

Jerry Bergonzi

B \flat G7 C-7 F7 B \flat G7 C-7 F7

B \flat B \flat 7 E \flat A \flat 7 1. B \flat C-7 F7 2. B \flat F7 B \flat

D7 G7

C7 F7

B \flat G7 C-7 F7 B \flat G7 C-7 F7

B \flat B \flat 7 E \flat A \flat 7 B \flat F7 B \flat

Stumbling

Jerry Bergonzi

Main melody for Stumbling in 7/4 time. The piece consists of four staves of music. The first staff begins with an F-7 chord and contains the first measure. The second staff continues with F-7, C-7, and F7 chords. The third staff features Bb-7, Eb7, Ab-7, and Db7 chords. The fourth staff concludes with F#-7, B7, G-7, and C7 chords. The melody is characterized by eighth and sixteenth notes, with some rests and ties.

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Bass line for Stumbling

Bass line for Stumbling in 7/4 time. The bass line consists of four staves of music. The first staff begins with an F-7 chord and contains the first measure. The second staff continues with F-7, C-7, and F7 chords. The third staff features Bb-7, Eb7, Ab-7, and Db7 chords. The fourth staff concludes with F#-7, B7, G-7, and C7 chords. The bass line is primarily composed of eighth and sixteenth notes, with some rests and ties.

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High Tops

Jerry Bergonzi

The musical score for 'High Tops' by Jerry Bergonzi is presented in ten staves. The key signature has one flat (B-flat major/D minor) and the time signature is 4/4. The score includes various chords and melodic lines:

- Staff 1:** Chords: G-7, C7, G-7, C7.
- Staff 2:** Chords: G-7, C7, A^o, D7^{b9}.
- Staff 3:** Chords: Bb-7, Eb7, Bb-7, Eb7.
- Staff 4:** Chords: A-7, D7, G-7, C7, F. Includes first and second endings: 1. A-7 D7, 2. F.
- Staff 5:** Chords: AbΔ, Db7.
- Staff 6:** Chords: EbΔ, Ab-7, Db7, G-7, C7.
- Staff 7:** Chords: G-7, C7, G-7, C7.
- Staff 8:** Chords: G-7, C7, A^o, D7^{b9}.
- Staff 9:** Chords: Bb-7, Eb7, A^o, D7^{b9}.
- Staff 10:** Chords: G7, C7, F, A-7, D7.

Let's Pretend

Jerry Bergonzi

Musical notation for 'Let's Pretend' in 4/4 time. The piece consists of three staves of chords. The first staff starts with an F7sus chord. The second staff features Db7sus and F7sus chords. The third staff includes A7sus, B7sus, and C7sus chords.

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Sour But Lovely

Jerry Bergonzi

Musical notation for 'Sour But Lovely' in 4/4 time. The piece consists of six staves of music with various chords and melodic lines. Chords include G-7, C7, F7, Bb7, C6^9, G7, C6^9, F-7, Bb7, CΔ, Ab-7, DΔ7, EbΔ, Eb-7, Ab7, D-7, G7, and C7.

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Fool Hardy

Jerry Bergonzi

The musical score for 'Fool Hardy' is written in 4/4 time and consists of seven staves of music. The key signature has two flats (Bb and Eb). The score includes various chord changes indicated above the notes. The first staff begins with a BbΔ chord. The second staff contains a first ending marked with a '1.' and a repeat sign. The third staff features a variety of chords including BbΔ, F-7, Bb7, EbΔ, A°, and D7b9. The fourth staff includes a second ending marked with a '2.' and a repeat sign, with chords such as C-7, C-7/Bb, A°, D7b9, G-7, Eb-7, and A7. The fifth staff continues with BbΔ, Ab7, G7, C-7, and F7. The sixth staff concludes with Bb, G-7, GbΔ, and F7. The score is a single melodic line with no accompaniment.

New in the Neighborhood

Jerry Bergonzi

(No A section chords. Improvise off bass line.)

The score consists of two systems of music. Each system has a melody line in the upper voice and a bass line in the lower voice. The melody is written in 4/4 time and features a complex rhythmic pattern with eighth and sixteenth notes. The bass line is simpler, often using whole and half notes. Chord symbols are placed above the bass line: A^o, D7^{b9}, G⁻, C-7, F7, and B^bΔ.

A section bass line

A single line of bass music in 4/4 time, consisting of a sequence of eighth and quarter notes.

7th Ray

Jerry Bergonzi

(bass line and melody)

The score consists of four lines of music. The first line shows the bass line and melody in 4/4 time. The second and third lines continue the melody. The fourth line continues the bass line. The music is characterized by a strong intervallic motif of 4, -5, 5, -6.

Use 4, -5, 5, -6 as intervallic motif.

No Holds Barred

Jerry Bergonzi

Musical score for 'No Holds Barred' in 4/4 time. The score consists of three staves of music. The first staff begins with a C7 chord and contains the first four measures. The second staff continues with F7, B♭7, C7, and A7 chords. The third staff concludes with D-7, G7, C6⁹, A7, D7, and G7 chords.

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You Mention it Too

Jerry Bergonzi

Musical score for 'You Mention it Too' in 4/4 time. The score consists of four staves of music. The first staff begins with an A-7 chord and contains the first four measures. The second staff continues with E7^{b9}, A-7, D7^{b9}, GΔ, and E7^{b9} chords. The third staff contains a sequence of chords: A-7, A-7/G, F#⁰, B7^{b5}, E-7, E-7/D, C#⁰, and F#7^{b9}. The fourth staff provides two endings: the first ending starts with BΔ, C#-7, F#7, BΔ, B-7, and E7; the second ending starts with B-7, E7, A-7, D7, GΔ, B-7, and E7.

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B \flat INSTRUMENTS

Confrontation

Jerry Bergonzi

Chord symbols for 'Confrontation':

- Staff 1: B \flat Δ , A $^{\circ}$, D7 $^{\flat}9$, G-7, C7, F-7, B \flat 7
- Staff 2: E \flat 7, D $^{\circ}$, G7 $^{\flat}9$, C7 $^{\flat}9\flat 13$, C-7, F7
- Staff 3: B \flat Δ , A $^{\circ}$, D7 $^{\flat}9$, G-7, C7, F-7, B \flat 7
- Staff 4: E \flat 7, D $^{\circ}$, G7 $^{\flat}9$, C-7, F7, B \flat Δ
- Staff 5: F-7, B \flat 7, E \flat Δ
- Staff 6: G \sharp -7, C \sharp 7, F \sharp Δ
- Staff 7: B \flat Δ , A $^{\circ}$, D7 $^{\flat}9$, G-7, C7, F-7, B \flat 7
- Staff 8: E \flat 7, D $^{\circ}$, G7 $^{\flat}9$, C-7, F7, B \flat Δ

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It's the Same

Jerry Bergonzi

Chord symbols for 'It's the Same':

- Staff 1: D7
- Staff 2: G7, C7, D6 9 , B7sus (with triplet markings), B7sus
- Staff 3: B \flat 7sus, A7, D6 9 , B7 $^{\flat}9$, E-7, A7

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Off the Trail

Jerry Bergonzi

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Czarology

Jerry Bergonzi

Improvise free with -3, 3, and -6 as motif. Form: 1st line played twice as head; each line played 3 times.
 Freie Improvisation mit -3, 3 und -6 als Motiv. Form: 1. Linie 2x als Head; dann jede Linie 3x.

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Left of Memory

Jerry Bergonzi

Musical score for 'Left of Memory' in 4/4 time. The score consists of six staves of music. The first staff begins with a double bar line and a repeat sign. The notes are: A- (A natural), B \circ (B natural), E7 \flat 9 \flat 13 (E natural, G natural, B natural, D natural, F natural, A natural), and A- (A natural). The second staff continues with G-7 (G natural), C7 (C natural), and F Δ (F natural). The third staff has a first ending bracket over the first three measures: B \circ (B natural), E7 \flat 9 (E natural, G natural, B natural, D natural, F natural), and A-7 (A natural). The fourth staff has a second ending bracket over the last three measures: F \sharp -7 (F sharp), B7 (B natural), B \circ (B natural), and E7 \flat 9 (E natural, G natural, B natural, D natural, F natural). The fifth staff has a first ending bracket over the first three measures: D-7 (D natural), G-7 (G natural), and C Δ (C natural). The sixth staff has a second ending bracket over the last three measures: D7 (D natural), G7 (G natural), C Δ (C natural), B \circ (B natural), and E7 \flat 9 \flat 13 (E natural, G natural, B natural, D natural, F natural, A natural).

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In It

Jerry Bergonzi

Musical score for 'In It' in 4/4 time. The score consists of three staves of music. The first staff begins with a double bar line and a repeat sign. The notes are: D-7 (D natural), D7alt (D natural, F natural, A natural, C natural), and D7alt (D natural, F natural, A natural, C natural). The second staff continues with G-7 (G natural), D-7 (D natural), and D-7 (D natural). The third staff has a first ending bracket over the first three measures: B \flat 7 (B flat), A7 \flat 9 \flat 13 (A natural, C natural, E natural, G natural, B flat, D natural, F natural), and D-7 (D natural). The fourth staff has a second ending bracket over the last three measures: E \circ (E natural) and A7 \flat 9 \flat 13 (A natural, C natural, E natural, G natural, B flat, D natural, F natural).

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Everywhere

Jerry Bergonzi

The musical score consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various chord symbols such as AΔ, C-7, F7, B-7, B-7/A, G#° (diminished), C#7b9, F#-7, B-7, C#-7, F#7b9, B-7, G7#11, C#-7, F#7b9, B-7, E7b9, AΔ, 1. B-7 E7, 2. G-7 C7, FΔ, D7b9, G-7, C7, FΔ, C#7, G-7, C7, FΔ, B-7, E7, A-7, D7, B-7, E7, C-7, F7, B-7, E7, AΔ, C-7, F7, B-7, B-7/A, G#°, C#7b9, F#-7, B-7, C#-7, F#7b9, B-7, G7#11, C#-7, F#7b9, B-7, E7b9, AΔ, B-7, E7.

Small Pleasures

Jerry Bergonzi

The musical score consists of a single melodic line and ten lines of chordal accompaniment. The melody is written in 4/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, rests, and ties. The chordal accompaniment is primarily composed of slash notation, indicating that the chords are to be played in a consistent style. The chord symbols are as follows:

- Line 1: G Δ , F7 $\#$ 11, B \circ , E7 \flat 9 \flat 13
- Line 2: A-7, C- Δ , F7 $\#$ 11
- Line 3: G Δ , E-7, 1. A-7, D7
- Line 4: F $\#$ \circ , B7 \flat 9, E-7, A-7, D7
- Line 5: 2. C $\#$ -7, F7 alt., B-7, E-7, A-7, D7
- Line 6: G Δ , C-7, F7, B \flat Δ , A \flat 7 $\#$ 11
- Line 7: D \circ , G7 \flat 9 \flat 13, C-7
- Line 8: E \flat - Δ , A \flat 7 $\#$ 11, B \flat Δ , G-7
- Line 9: 1. C-7, F7, A \circ , D7 \flat 9, G-7
- Line 10: C-7, F7, 2. E-7, A7 alt.
- Line 11: D-7, G-7, C-7, F7, B \flat Δ , A-7, D7 to top

Repeato-voce

Jerry Bergonzi

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth notes G4, A4, B♭4, and C5. A repeat sign follows. The second measure has a whole note D5 with a slur over it and a 'D7sus' chord symbol above. The third measure has a quarter rest, followed by eighth notes E♭5, F5, G5, and A5. The fourth measure has a quarter rest, followed by eighth notes B5, C6, B5, and A5.

Musical staff 2: Treble clef. The staff contains a whole note B♭4 with a slur over it and a 'B♭7sus' chord symbol above. The second measure has a quarter rest, followed by eighth notes C5, D5, E5, and F5. The third measure has a quarter rest, followed by eighth notes G5, A5, B5, and C6. The fourth measure has a quarter rest, followed by eighth notes B5, A5, G5, and F5.

Musical staff 3: Treble clef. The staff contains a whole note D5 with a slur over it and a 'D7sus' chord symbol above. The second measure has a quarter rest, followed by eighth notes E5, F5, G5, and A5. The third measure has a quarter rest, followed by eighth notes B5, C6, B5, and A5. The fourth measure has a quarter rest, followed by eighth notes G5, F5, E5, and D5.

Musical staff 4: Treble clef. The staff contains a whole note B♭4 with a slur over it and a 'B♭7sus' chord symbol above. The second measure has a quarter rest, followed by eighth notes C5, D5, E5, and F5. The third measure has a quarter rest, followed by eighth notes G5, A5, B5, and C6. The fourth measure has a quarter rest, followed by eighth notes B5, A5, G5, and F5.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a whole note F#5 with a slur over it and an 'F#7sus' chord symbol above. The second measure has a quarter rest, followed by eighth notes G5, A5, B5, and C6. The third measure has a quarter rest, followed by eighth notes D6, E6, F6, and G6. The fourth measure has a quarter rest, followed by eighth notes F6, E6, D6, and C6.

Musical staff 6: Treble clef. The staff contains a whole note F5 with a slur over it and an 'F7sus' chord symbol above. The second measure has a quarter rest, followed by eighth notes G5, A5, B5, and C6. The third measure has a quarter rest, followed by eighth notes D6, E6, F6, and G6. The fourth measure has a quarter rest, followed by eighth notes F6, E6, D6, and C6.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a whole note C#5 with a slur over it and a 'C#7sus' chord symbol above. The second measure has a quarter rest, followed by eighth notes D5, E5, F5, and G5. The third measure has a quarter rest, followed by eighth notes A5, B5, C6, and D6. The fourth measure has a quarter rest, followed by eighth notes C6, B5, A5, and G5.

Musical staff 8: Treble clef. The staff contains a whole note B♭4 with a slur over it and a 'B♭7sus' chord symbol above. The second measure has a quarter rest, followed by eighth notes C5, D5, E5, and F5. The third measure has a quarter rest, followed by eighth notes G5, A5, B5, and C6. The fourth measure has a quarter rest, followed by eighth notes B5, A5, G5, and F5.

Ryvim with Ding

Jerry Bergonzi

C A7 D-7 G7 C A7 D-7 G7

C C7 F B♭7 1. C D-7 G7 2. C G7 C

E7 A7

D7 G7

C A7 D-7 G7 C A7 D-7 G7

C C7 F B♭7 C G7 C

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Stumbling

Jerry Bergonzi

Four staves of treble clef music for B♭ instruments. The music is in 7/4 time and consists of a single melodic line. The chords indicated above the notes are: G-7, A-7, D7, G-7, D-7, G7, C-7, F7, B♭-7, Eb7, G#-7, C#7, A-7, and D7.

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Bass line for Stumbling

Four staves of bass clef music showing a bass line. The music is in 7/4 time and consists of a single bass line. The chords indicated above the notes are: F-7, G-7, C7, F-7, C-7, F7, B♭-7, Eb7, Ab-7, D♭7, F#-7, B7, G-7, and C7.

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High Tops

Jerry Bergonzi

The musical score is written for B \flat instruments in 4/4 time. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff features a series of chords: C-7, F7, C-7, and F7. The fourth staff includes chords B-7, E7, A-7, D7, and G, with a first ending bracket leading to a second ending. The fifth staff has chords B \flat Δ and E \flat 7. The sixth staff has chords F Δ , B \flat -7, E \flat 7, A-7, and D7. The seventh staff has chords A-7, D7, A-7, and D7. The eighth staff has chords A-7, D7, B \flat , and E7 \flat 9. The ninth staff has chords C-7, F7, B \flat , and E7 \flat 9. The tenth staff has chords A7, D7, G, B-7, and E7.

Let's Pretend

Jerry Bergonzi

Musical notation for the first system of 'Let's Pretend'. It consists of three staves of music in 4/4 time. The first staff begins with a G7sus chord. The second staff features Eb7sus and G7sus chords. The third staff includes B7sus, C#7sus, and D7sus chords. The notation includes various rhythmic patterns and rests.

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Sour But Lovely

Jerry Bergonzi

Musical notation for the second system of 'Sour But Lovely'. It consists of six staves of music in 4/4 time. The notation is more complex, featuring many accidentals and specific chord voicings. The chords listed above the notes include A-7, D7, G7, C7, D6⁹, A7, D6⁹, G-7, C7, D Δ , G-7, C7, D Δ , B \flat -7, E \flat 7, F Δ , F-7, B \flat 7, E-7, A7, and D7.

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Fool Hardy

Jerry Bergonzi

The musical score is written in 4/4 time and consists of seven staves of music. The key signature has one flat (B \flat), and the time signature is 4/4. The melody is primarily eighth-note based with some quarter notes and rests. Chord changes are indicated by letters above the staff.

Staff 1: C Δ , A7, D-7, D-7/C, B7sus

Staff 2: E-7, A7sus, A7, 1. D-7, G7 $^{\flat}9$

Staff 3: C Δ , G-7, C7, F Δ , B $^{\circ}$, E7 $^{\flat}9$

Staff 4: A-7, (E7), (A-7) (D7), D-7, (A7), (D-7) G7, (G7)

Staff 5: 2. D-7, D-7/C, B $^{\circ}$, E7 $^{\flat}9$, A-7, F-7, B \flat 7

Staff 6: C Δ , B \flat 7, A7, D-7, G7

Staff 7: C, A-7, A \flat Δ , G7

New in the Neighborhood

Jerry Bergonzi

(No A section chords. Improvise off bass line.)

Musical score for 'New in the Neighborhood' in 4/4 time. The score consists of six staves. The first staff is the melody. The second staff is a bass line. The third and fourth staves are chord progressions with slash marks indicating improvisation. The fifth and sixth staves are a second melody line.

Chord progressions shown:

- Staff 3: B \circ , E7 \flat 9, A-
- Staff 4: D-7, G7, C Δ

A section bass line

A section bass line in bass clef, 4/4 time, showing a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1.

7th Ray

Jerry Bergonzi

(bass line and melody)

Use 4, -5, 5, -6 as intervallic motif.

Musical score for '7th Ray' in 4/4 time. The score consists of four staves. The first staff is the melody. The second and third staves are the bass line. The fourth staff is a second melody line.

No Holds Barred

Jerry Bergonzi

Musical notation for the first system of 'No Holds Barred'. It consists of three staves of music in 4/4 time. The first staff begins with a G7 chord and contains a melodic line with eighth and quarter notes. The second staff continues the melody with chords C7, F7, G7, and E7. The third staff features a more complex melodic line with chords A-7, D7, G6⁹, E7, A7, and D7.

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You Mention it Too

Jerry Bergonzi

Musical notation for the first system of 'You Mention it Too'. It consists of four staves of music in 4/4 time. The first staff starts with an E-7 chord and contains a melodic line with eighth and quarter notes, ending with a B7^{b9} chord. The second staff continues the melody with chords E-7, A7^{b9}, DΔ, and B7^{b9}. The third staff features a melodic line with chords E-7, E-7/D, C#⁰, F#7^{b5}, B-7, B-7/A, G#⁰, and C#7^{b9}. The fourth staff contains two first endings: the first ending has chords F#Δ, G#-7, C#7, F#Δ, F#-7, and B7; the second ending has chords F#-7, B7, E-7, A7, DΔ, F#-7, and B7.

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Confrontation

Jerry Bergonzi

Musical score for 'Confrontation' in 4/4 time, featuring Eb instruments. The score consists of six systems of two staves each. The first staff of each system contains the melody, and the second staff contains a bass line with chords. The chords are: FΔ, E° (System 1); Bb7, A°, D7b9, G7b9b13, G-7, C7 (System 2); FΔ, E° (System 3); Bb7, A°, D7b9, G-7, C7, FΔ (System 4); C-7, F7, BbΔ (System 5); D#-7, G7, C#Δ (System 6); FΔ, E° (System 7); Bb7, A°, D7b9, G-7, C7, FΔ (System 8).

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It's the Same

Jerry Bergonzi

Musical score for 'It's the Same' in 4/4 time, featuring Eb instruments. The score consists of three systems of two staves each. The first staff of each system contains the melody, and the second staff contains a bass line with chords. The chords are: A7 (System 1); D7, G7, A6^9, F#7sus (System 2); F7sus, E7, A6^9, F#7b9, B-7, E7 (System 3). The final two notes of the second staff in System 2 are marked with a '3' and a brace, indicating a triplet.

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Off the Trail

Jerry Bergonzi

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Czarology

Jerry Bergonzi

Improvise free with -3, 3, and -6 as motif. Form: 1st line played twice as head; each line played 3 times.
 Freie Improvisation mit -3, 3 und -6 als Motiv: Form: 1. Linie 2x als Head; dann jede Linie 3x.

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Left of Memory

Jerry Bergonzi

Chord annotations for 'Left of Memory':

- Staff 1: E- F#° B7^{b9b13} E-
- Staff 2: D-7 G7 CΔ
- Staff 3: 1. F#° B7^{b9} E-7 D-7
- Staff 4: C#-7 F#7 F#° B7^{b9}
- Staff 5: 2. A-7 D-7 GΔ F#° B7^{b9} E-
- Staff 6: A7 D7 GΔ F#° B7^{b9b13}

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In It

Jerry Bergonzi

Chord annotations for 'In It':

- Staff 1: A-7 A7 alt
- Staff 2: D-7 A-7
- Staff 3: F7 E7^{b9b13} A-7 B° E7^{b9b13}

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Everywhere

Jerry Bergonzi

The musical score is written for E♭ instruments and consists of 12 staves. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various chords and melodic lines. The chords are: EΔ, G-7, C7, F#-7, F#-7/E, D#° (Staff 1); C#-7, F#-7, G#-7, C#7b9 (Staff 2); F#-7, D7#11, G#-7, C#7b9 (Staff 3); F#-7, B7b9, EΔ, 1. F#-7 B7, 2. D-7 G7 (Staff 4); CΔ, A7b9, D-7, G7 (Staff 5); CΔ, G#7, D-7, G7 (Staff 6); CΔ, F#-7, B7, E-7, A7 (Staff 7); F#-7, B7, G-7, C7, F#-7, B7 (Staff 8); EΔ, G-7, C7, F#-7, F#-7/E, D#°, G#7b9 (Staff 9); C#-7, F#-7, G#-7, C#7b9 (Staff 10); F#-7, D7#11, G#-7, C#7b9 (Staff 11); F#-7, B7b9, EΔ, F#-7, B7 (Staff 12).

Small Pleasures

Jerry Bergonzi

The musical score consists of a melody line and ten lines of chordal accompaniment. The melody is written in 4/4 time and features a variety of rhythmic patterns and accidentals. The chordal accompaniment is organized into ten lines, each with specific chord symbols above the staff. The first line of the melody includes the following chord symbols: DΔ, C7#11, F#° (with a flat below the F), and B7b9b13. The second line includes E-7, G-Δ, and C7#11. The third line includes DΔ, B-7, and a first ending bracket containing E-7 and A7. The fourth line includes C#°, F#7b9, B-7, E-7, and A7. The fifth line includes a second ending bracket containing G#-7, C#7 alt., F#-7, B-7, E-7, and A7. The sixth line includes DΔ, G-7, C7, FΔ, and Eb7#11. The seventh line includes A° and D7b9b13, with a G-7 chord appearing in the second measure. The eighth line includes Bb-Δ, Eb7#11, FΔ, and D-7. The ninth line includes a first ending bracket containing G-7, C7, E°, A7b9, and D-7. The tenth line includes G-7, C7, a second ending bracket containing B-7 and E7 alt., and then A-7, D-7, G-7, C7, FΔ, E-7, and A7, with the instruction 'to top' at the end.

Repeato-voice

Jerry Bergonzi

A7sus

F7sus

A7sus

F7sus

C#7sus

C7sus

G#7sus

F7sus

Ryvim with Ding

Jerry Bergonzi

The musical score is written for E♭ instruments in 4/4 time. It consists of six staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The second staff contains a first ending and a second ending. The third staff has a key signature change to two sharps (F# and C#). The fourth staff continues with the two-sharp key signature. The fifth and sixth staves return to the one-sharp key signature. Chord symbols are placed above the notes to indicate the harmonic structure.

Chord symbols: G, E7, A-7, D7, G, E7, A-7, D7, G, G7, C, F7, 1. G, A-7, D7, 2. G, D7, G, B7, E7, A7, D7, G, E7, A-7, D7, G, G7, C, F7, G, D7, G.

Stumbling

Jerry Bergonzi

Main melody for Stumbling in 7/4 time, featuring four staves of music with various chord markings:

- Staff 1: D-7, E-7, A7
- Staff 2: D-7, A-7, D7
- Staff 3: G-7, C7, F-7, Bb7
- Staff 4: D#-7, G#7, E-7, A7

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Bass line for Stumbling

Bass line for Stumbling in 7/4 time, featuring four staves of music with various chord markings:

- Staff 1: F-7, G-7, C7
- Staff 2: F-7, C-7, F7
- Staff 3: Bb-7, Eb7, Ab-7, Db7
- Staff 4: F#-7, B7, G-7, C7

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High Tops

Jerry Bergonzi

The musical score is written for E♭ instruments in 4/4 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various chords and melodic lines. The chords are: E-7, A7, E-7, A7, E-7, A7, G-7, C7, G-7, C7, F#-7, B7, E-7, A7, D, F#-7, B7, D, FΔ, Bb7, CΔ, F-7, Bb7, E-7, A7, E-7, A7, E-7, A7, E-7, A7, F#0, B7b9, G-7, C7, F#0, B7b9, E7, A7, D, F#-7, B7.

Let's Pretend

Jerry Bergonzi

Musical notation for 'Let's Pretend' in 4/4 time. The score consists of three staves. The first staff starts with a **D7sus** chord. The second staff starts with a **B♭7sus** chord and includes a **D7sus** chord later. The third staff includes **F#7sus**, **G#7sus**, and **A7sus** chords.

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Sour But Lovely

Jerry Bergonzi

Musical notation for 'Sour But Lovely' in 4/4 time. The score consists of six staves. The first staff includes **E-7**, **A7**, and **E-7** chords. The second staff includes **D7**, **G7**, **A6⁹**, **E7**, and **A6⁹** chords. The third staff includes **D-7**, **G7**, **AΔ**, **D-7**, **G7**, and **AΔ** chords. The fourth staff includes **F-7**, **B♭7**, **CΔ**, **C-7**, **F7**, **B-7**, and **E7** chords. The fifth staff includes **E-7**, **A7**, **E-7**, and **A7** chords. The sixth staff includes **D7**, **G7**, **A6⁹**, **E7**, and **A6⁹** chords.

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Fool Hardy

Jerry Bergonzi

The musical score for 'Fool Hardy' by Jerry Bergonzi is written for E♭ instruments in 4/4 time. It consists of seven staves of music. The chords and melodic lines are as follows:

- Staff 1:** GΔ, E7, A-7, A-7/G, F#7sus
- Staff 2:** B-7, E7sus, E7, 1. A-7, D7b9
- Staff 3:** GΔ, D-7, G7, CΔ, F#0, B7b9
- Staff 4:** E-7, (B7), (E-7) (A7) / A7, A-7, (E7), (A-7) (D7) / D7
- Staff 5:** 2. A-7, A-7/G, F#0, B7b9, E-7, C-7, F7
- Staff 6:** GΔ, F7, E7, A-7, D7
- Staff 7:** G, E-7, E♭Δ, D7

New in the Neighborhood

Jerry Bergonzi

(No A section chords. Improvise off bass line.)

First staff of music in 4/4 time, featuring a melodic line with various intervals and accidentals.

Second staff of music, continuing the melodic line with rests and specific intervals.

Third staff of music, showing chords: F#° (first measure), B7b9 (second measure), and E- (third measure). The staff contains rhythmic slashes.

Fourth staff of music, showing chords: A-7 (first measure), D7 (second measure), and GΔ (third measure). The staff contains rhythmic slashes.

Fifth staff of music, continuing the melodic line.

Sixth staff of music, continuing the melodic line.

A section bass line

A section bass line in bass clef, showing a sequence of notes: C2, D2, E2, F2, G2, A2, B2, C3.

7th Ray

(bass line and melody)

Use 4, -5, 5, -6 as intervallic motif.

Jerry Bergonzi

First staff of music in 4/4 time, showing a bass line and melody with notes: Bb, Bb, Eb, Eb, G, G, Bb, Bb, Eb, Eb, G, G.

Second staff of music, continuing the bass line and melody.

Third staff of music, continuing the bass line and melody.

Fourth staff of music, continuing the bass line and melody.

No Holds Barred

Jerry Bergonzi

Chords: Bb7, Eb7, Bb7, Eb7, Ab7, Bb7, G7, C-7, F7, Bb6⁹, G7, C7, F7

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You Mention it Too

Jerry Bergonzi

Chords: G-7, C7, FΔ, D7^{b9}, G-7, C7^{b9}, FΔ, D7^{b9}, G-7, G-7/F, E^o, A7^{b5}, D-7, D-7/C, B^o, E7^{b9}, AΔ, B-7, E7, AΔ, A-7, D7, A-7, D7, G-7, C7, FΔ, A-7, D7

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Confrontation

Jerry Bergonzi

AbΔ G° C7^{b9} F-7 Bb7 Eb-7 Ab7

Db7 C° F7^{b9} Bb7^{b9b13} Bb-7 Eb7

AbΔ G° C7^{b9} F-7 Bb7 Eb-7 Ab7

Db7 C° F7^{b9} Bb-7 Eb7 AbΔ

Eb-7 Ab7 DbΔ

F#-7 B7 EΔ

AbΔ G° C7^{b9} F-7 Bb7 Eb-7 Ab7

Db7 C° F7^{b9} Bb-7 Eb7 AbΔ

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It's the Same

Jerry Bergonzi

C7

F7 Bb7 C6⁹ A7^{sus}

Ab7^{sus} G7 C6⁹ A7^{b9} D-7 G7

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Off the Trail

$E\flat\Delta$ Jerry Bergonzi

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Czarology

Jerry Bergonzi

Improvise free with -3, 3, and -6 as motif. Form: 1st line played twice as head; each line played 3 times.
 Freie Improvisation mit -3, 3 und -6 als Motiv: Form: 1. Linie 2x als Head; dann jede Linie 3x.

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Left of Memory

Jerry Bergonzi

Chord markings for 'Left of Memory':
 G- A° D7^{b9b13} G-
 F-7 B^b7 E^bΔ
 1. A° D7^{b9} G-7 F-7
 E-7 A7 A° D7^{b9}
 2. C-7 F-7 B^bΔ A° D7^{b9} G-
 C7 F7 B^bΔ A° D7^{b9b13}

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In It

Jerry Bergonzi

Chord markings for 'In It':
 C-7 C7alt
 F-7 C-7
 A^b7 G7^{b9b13} C-7 D° G7^{b9b13}

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Everywhere

Jerry Bergonzi

The musical score for 'Everywhere' by Jerry Bergonzi is presented in bass clef. It consists of 12 staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The score includes various chords and melodic lines. The first staff begins with a GΔ chord. The second staff features E-7, A-7, B-7, and E7b9. The third staff includes A-7, F7#11, B-7, and E7b9. The fourth staff starts with A-7, D7b9, GΔ, and then a first ending with A-7 and D7, followed by a second ending with F-7 and Bb7. The fifth staff contains EbΔ, C7b9, F-7, and Bb7. The sixth staff has EbΔ, B7, F-7, and Bb7. The seventh staff includes EbΔ, A-7, D7, G-7, and C7. The eighth staff features A-7, D7, Bb-7, Eb7, A-7, and D7. The ninth staff begins with GΔ, Bb-7, Eb7, A-7, A-7/G, F#0, and B7b9. The tenth staff contains E-7, A-7, B-7, and E7b9. The eleventh staff includes A-7, F7#11, B-7, and E7b9. The final staff starts with A-7, D7b9, GΔ, A-7, and D7.

Small Pleasures

Jerry Bergonzi

The musical score is written in bass clef with a 4/4 time signature. It consists of a melody line and ten bars of chords, each with a slash notation indicating the bass line.

Melody Line:

- Staff 1: $F\Delta$, $E\flat 7\#11$, A° , $D7\flat 9\flat 13$
- Staff 2: $G-7$, $B\flat-\Delta$, $E\flat 7\#11$
- Staff 3: $F\Delta$, $D-7$, $G-7$, $C7$
- Staff 4: E° , $A7\flat 9$, $D-7$, $G-7$, $C7$
- Staff 5: $B-7$, $E7\text{ alt.}$, $A-7$, $D-7$, $G-7$, $C7$
- Staff 6: $F\Delta$, $B\flat-7$, $E\flat 7$, $A\flat\Delta$, $G\flat 7\#11$

Chord Bars (1-10):

- Bar 1: C°
- Bar 2: $F7\flat 9\flat 13$
- Bar 3: $B\flat-7$
- Bar 4: $D\flat-\Delta$
- Bar 5: $G\flat 7\#11$
- Bar 6: $A\flat\Delta$
- Bar 7: $F-7$
- Bar 8: $B\flat-7$
- Bar 9: $E\flat 7$
- Bar 10: $D-7$, $G7\text{ alt.}$

Final Line:

- Staff 10: $C-7$, $F-7$, $B\flat-7$, $E\flat 7$, $A\flat\Delta$, $G-7$, $C7$ to top

Repeato-voce

Jerry Bergonzi

C7sus

Ab7sus

C7sus

Ab7sus

E7sus

Eb7sus

B7sus

Ab7sus

Stumbling

Jerry Bergonzi

F-7 G-7 C7
 F-7 C-7 F7
 Bb-7 Eb7 Ab-7 Db7
 F#-7 B7 G-7 C7

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Bass line for Stumbling

F-7 G-7 C7
 F-7 C-7 F7
 Bb-7 Eb7 Ab-7 Db7
 F#-7 B7 G-7 C7

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High Tops

Jerry Bergonzi

4/4

G-7 C7 G-7 C7

G-7 C7 A^o D7^{b9}

Bb-7 Eb7 Bb-7 Eb7

A-7 D7 G-7 C7 F

1. A-7 D7 2. F

A^bΔ D^b7

E^bΔ A^b-7 D^b7 G-7 C7

G-7 C7 G-7 C7

G-7 C7 A^o D7^{b9}

Bb-7 Eb7 A^o D7^{b9}

G7 C7 F A-7 D7

Let's Pretend

Jerry Bergonzi

Musical score for "Let's Pretend" in bass clef, 4/4 time. The score consists of three staves. The first staff starts with an F7sus chord and contains two measures of chords. The second staff starts with a Db7sus chord, followed by two measures of chords, and ends with a quarter rest and a quarter note. The third staff starts with an A7sus chord, followed by a B7sus chord, and ends with a C7sus chord.

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Sour But Lovely

Jerry Bergonzi

Musical score for "Sour But Lovely" in bass clef, 4/4 time. The score consists of six staves of music with various chords and melodic lines. Chords include G-7b, C7, G-7, C7, F7, Bb7, C6⁹, G7, C6⁹, F-7, Bb7, CA, F-7, Bb7, CA, Ab-7, Db7, Eb Δ , Eb-7, Ab7, D-7, G7, G-7b, C7, G-7, C7, F7, Bb7, C6⁹, G7, C6⁹.

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BASS CLEF INSTRUMENTS

Fool Hardy

Jerry Bergonzi

Staff 1: $B\flat\Delta$, $G7$, $C-7$, $C-7/B\flat$, $A7sus$
Staff 2: $D-7$, $G7sus$, $G7$, $C-7$ (1st ending), $F7\flat9$
Staff 3: $B\flat\Delta$, $F-7$, $B\flat7$, $E\flat\Delta$, A° , $D7\flat9$
Staff 4: $G-7$, $(D7)$, $(G-7)$, $(C7)$, $C-7$, $(G7)$, $(C-7)$, $(F7)$
Staff 5: $C-7$ (2nd ending), $C-7/B\flat$, A° , $D7\flat9$, $G-7$, $E\flat-7$, $A\flat7$
Staff 6: $B\flat\Delta$, $A\flat7$, $G7$, $C-7$, $F7$
Staff 7: $B\flat$, $G-7$, $G\flat\Delta$, $F7$

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New in the Neighborhood

Jerry Bergonzi

(No A section chords. Improvise off bass line.)

A⁰ D7^{b9} G-

C-7 F7 B^bΔ

A section bass line

7th Ray

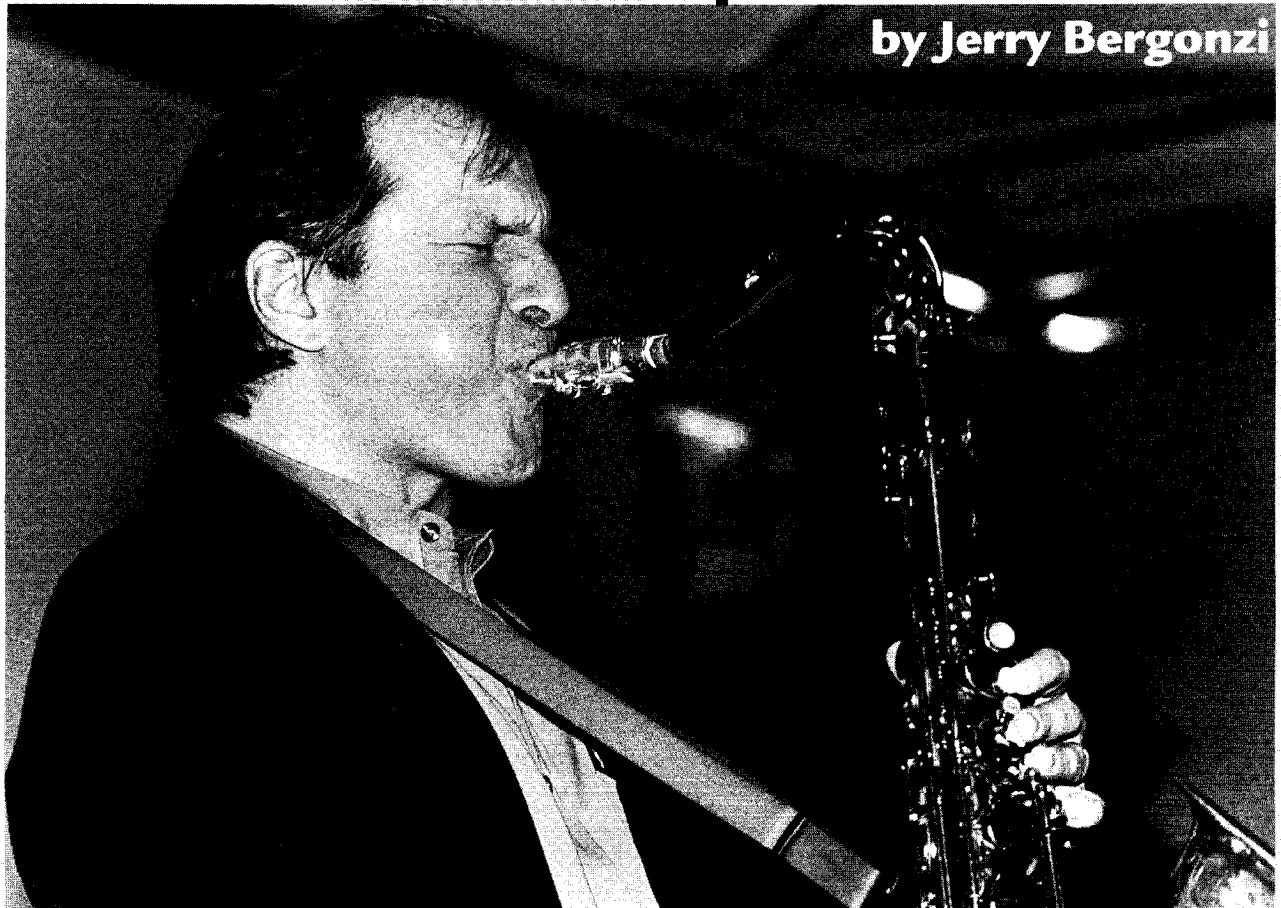
(bass line and melody)

Use 4, -5, 5, -6 as intervallic motif.

Jerry Bergonzi

the inside improvisation series

by Jerry Bergonzi



Vol. 5, Thesaurus of Intervallic Melodies (E-D)

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The accompanying CD provides 10 chord progressions that are jazz musicians' daily vocabulary, each played in two different tempos, featuring Bruce Barth; piano, Dave Santoro; bass, and Adam Nussbaum, drums. In addition Jerry demonstrates various approaches on tenor saxophone.

E = English; F = français; D = deutsch

All books include chord changes for C concert, Bb, and Eb instruments.