

# 57 arc

The musical score for "57 arc" is divided into several systems. The first system (measures 1-4) is in bass clef, featuring chords A<sup>Bb</sup>, A<sup>b</sup>, B<sup>b</sup>, F<sup>#</sup>, A<sup>b</sup>, F, and F<sup>#</sup>. The second system (measures 5-8) continues in bass clef with chords E<sup>b</sup>, B<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, and B<sup>b</sup>. The third system (measures 9-12) is in treble clef, featuring chords B, E<sup>b</sup>, B, E<sup>b</sup>, and B. The fourth system (measures 13-16) is in treble clef, featuring chords E<sup>b</sup>, B, E<sup>b</sup>, and B. The fifth system (measures 17-20) is in treble clef, featuring chords B<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, F<sup>#</sup>, A<sup>b</sup>, F, and F<sup>#</sup>. The sixth system (measures 21-24) is in treble clef, featuring chords E<sup>b</sup>, B<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, and B<sup>b</sup>. The seventh system (measures 25-28) is in treble clef, featuring a solo section marked with a 'B' in a box. The eighth system (measures 29-32) is in treble clef, featuring a solo section marked with a '4X' in a box.

solo over Rhythm changes hits from A are optional

## chorale solos

Chorale solos in 3/4 time, bass clef. The music is organized into four systems, each with a key signature change indicated by a sharp or flat sign on the first staff of the system.

**System 1 (Measures 1-8):** Key signature: one sharp (F#). Chords: F<sup>Δ</sup>no<sup>5</sup>, Esusno<sup>5</sup>, E-/D, E/D.

**System 2 (Measures 9-16):** Key signature: two sharps (F#, C#). Chords: F<sup>Δ</sup>no<sup>5</sup>, Esusno<sup>5</sup>, E-/D, E/D.

**System 3 (Measures 17-24):** Key signature: two sharps (F#, C#). Chords: C<sup>#</sup>-7, F<sup>#</sup>-7, E-7, E-/D, C<sup>Δ</sup>7sus/D<sup>b</sup>, /B<sup>b</sup>.

**System 4 (Measures 25-32):** Key signature: one sharp (F#). Chords: B<sup>b</sup>/F, F-<sup>Δ</sup>, A-<sup>Δ</sup>, E<sup>Δ</sup>/A.

**System 5 (Measures 33-40):** Key signature: one flat (Bb). Chords: G-7, Ebmaj7sus, E<sup>Δ</sup>/A.

solo piano until A

### chorale 3

Chord progression for piano accompaniment:

Measures 1-8: F<sup>Δ</sup>7, D-/A, G<sup>13</sup>, F<sup>Δ</sup>/C, E-<sup>9</sup>, G/B, F/A

Measures 9-18: G<sup>2</sup>, F/A, C/G, F/G, C/G, C/E, F, F, C

Measures 19-24: F<sup>Δ</sup>, A/E, Dsus, E/D, Bsus, C

Measures 25-30: D/F<sup>Δ</sup>, G, Esus, E (triplets)

Measures 31-35: C<sup>Δ</sup>-, F<sup>Δ</sup>-<sup>7</sup>, E-, /D, /B

Measures 36-40: Asus, B<sup>b</sup>6, E-<sup>Δ</sup>/G

Measures 41-45: D<sup>b</sup>alt, D<sup>b</sup>?, B<sup>b</sup>?, F<sup>Δ</sup>-, Esus, C<sup>Δ</sup>7, D<sup>Δ</sup>/A, D-/A, D-<sup>6</sup> 8va-----

Vocal line (Measures 19-45):

Measures 19-24: Melody in treble clef, starting on G4, moving through A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, 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F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363,

51  $F^{\Delta 7}/A$   $G-/A$   $F^{-6}/A$   $A^{-\Delta}$

59  $Bb/D$   $C^7$   $Bb$

67  $G^{-9}$   $Eb^{\Delta}sus$   $G-/F$   $/E$   $/E$   $/E$   $/D$

75  $C^{-7}$   $/G$   $Ab^6$   $D-/A$   $F/E$

83  $Bb/D$   $C^7$   $Bb^{\Delta 7}$   $Dsus$

# shtuck

Solo

5

Solo

9

Solo

12

Solo

15

Solo

18

Solo

21

Solo

25

Solo

29

Solo

33

Solo

37

Solo

The musical score for 'shtuck' is written in bass clef with a 4/4 time signature. It consists of ten staves of music, each labeled 'Solo' on the left. The score is divided into measures, with measure numbers 5, 9, 12, 15, 18, 21, 25, 29, 33, and 37 marked at the beginning of their respective staves. The music features a variety of notes, including eighth, quarter, and half notes, as well as rests. There are several accidentals (sharps, flats, and naturals) throughout the piece. The notation includes many beamed notes, suggesting a fast or rhythmic feel. The piece concludes with a double bar line at the end of the final staff.

# fried chicken modulation

count in is 4 half notes

The musical score is for 'The Blue Bird' by Erik Satie, featuring guitar and piano parts. The score is written in 4/4 time and includes various chords and fingerings.

**Chords and Fingerings:**

- Chords:** E $\Delta$ 7/G $\sharp$ , E $\flat$  $\Delta$ 7/G, D $\Delta$ 7/F $\sharp$ , D $\flat$  $\Delta$ 7/F, F $\sharp$  $\Delta$ 7/A $\sharp$ , F $\Delta$ 7/A, E $\Delta$ 7/G $\sharp$ , E $\flat$  $\Delta$ 7/G.
- Fingerings:** 5, 3, 3 on 5, 5 on 3, 3 on 7, 7 on 3.

**Section Markers:**

- A:** 3 on 5, play 4 times.
- B:** 5 on 3, play 4 times.
- C:** 3 on 7, play 4 times.
- D:** 7 on 3, play 4 times.
- E:** alternate voicings for ABCD sections, fine.

**Other Annotations:**

- B $\flat$  pedal till Q.
- play 4 times (multiple instances).
- fine.

solo over Bb pedal ... q each letter and solo on that letter till Q then modulate to bass note pulse ..  
on Q random modulation back to B flat pedal new tempo then q next letter

german



First system of a musical score in 4/4 time. The key signature has two sharps (F# and C#). The system consists of three staves. The top staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The middle and bottom staves provide harmonic support with chords and moving lines.

7



Second system of the musical score, starting at measure 7. It continues the melodic and harmonic themes established in the first system, with the top staff showing more complex rhythmic patterns and the lower staves providing a steady harmonic foundation.

14



Third system of the musical score, starting at measure 14. This system is characterized by long, sustained chords in the upper staves, while the bottom staff continues with a more active melodic line.

19



Fourth system of the musical score, starting at measure 19. The system concludes the piece with sustained chords in the upper staves and a final melodic phrase in the bottom staff.

21

Measures 21-24 of a musical score. The top staff (treble clef) contains a melody with a key signature of one flat (B-flat) and a common time signature. The middle staff (bass clef) contains a bass line with a key signature of one sharp (F-sharp) and a common time signature. The bottom staff (bass clef) contains a bass line with a key signature of one sharp (F-sharp) and a common time signature. The music features various note values, including eighth and sixteenth notes, and rests.

25

Measures 25-28 of a musical score. The top staff (treble clef) contains a melody with a key signature of one flat (B-flat) and a common time signature. The middle staff (bass clef) contains a bass line with a key signature of one sharp (F-sharp) and a common time signature. The bottom staff (bass clef) contains a bass line with a key signature of one sharp (F-sharp) and a common time signature. The music features various note values, including eighth and sixteenth notes, and rests.

29

Measures 29-32 of a musical score. The top staff (treble clef) contains a melody with a key signature of one flat (B-flat) and a common time signature. The middle staff (bass clef) contains a bass line with a key signature of one sharp (F-sharp) and a common time signature. The bottom staff (bass clef) contains a bass line with a key signature of one sharp (F-sharp) and a common time signature. The music features various note values, including eighth and sixteenth notes, and rests.

33

Measures 33-36 of a musical score. The top staff (treble clef) contains a melody with a key signature of one flat (B-flat) and a common time signature. The middle staff (bass clef) contains a bass line with a key signature of one sharp (F-sharp) and a common time signature. The bottom staff (bass clef) contains a bass line with a key signature of one sharp (F-sharp) and a common time signature. The music features various note values, including eighth and sixteenth notes, and rests.



39

Measures 39-44 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#). The Treble staff contains mostly whole rests, with a melodic line starting in measure 40. The middle Bass staff features complex chordal textures with many beamed sixteenth and thirty-second notes, and some triplets. The lower Bass staff provides a steady eighth-note accompaniment.

45

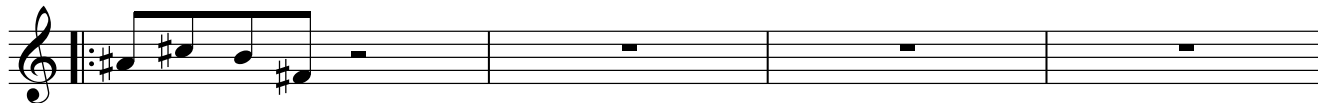
Measures 45-48 of a musical score. The Treble staff shows a more active melodic line with eighth and sixteenth notes. The middle Bass staff continues with dense chordal patterns, including some triplets. The lower Bass staff maintains the eighth-note accompaniment.

49

Measures 49-54 of a musical score. The Treble staff has several measures with whole rests, followed by a melodic phrase in measure 53. The middle Bass staff features complex textures with many beamed notes and some triplets. The lower Bass staff continues with the eighth-note accompaniment, ending with a double bar line in measure 54.

**A**

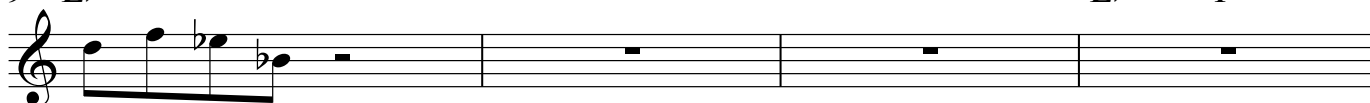
# HARRY

**B<sup>Δ7</sup>****B<sup>Δ7</sup>****D<sup>7</sup>**

5

**G<sup>Δ7</sup>****G<sup>Δ7</sup>****B<sup>b7</sup>**

9

**E<sup>bΔ7</sup>****E<sup>bΔ7</sup>****F<sup>#7</sup>**

13

**B<sup>Δ7</sup>****B<sup>b7</sup>****E<sup>bΔ7</sup>****F<sup>#7</sup>****B**

17

**F<sup>#</sup>/B****A<sup>b7</sup>sus<sup>3</sup>****A-/D****F<sup>Δ7</sup>sus****B<sup>b</sup>/E<sup>b</sup>****C<sup>7</sup>sus****C<sup>#</sup>-/F<sup>#</sup>****A<sup>Δ7</sup>sus**

21

**D/G****E<sup>7</sup>sus<sup>3</sup>****F-/B<sup>b</sup>****D<sup>bΔ7</sup>sus****F<sup>#</sup>/B****A<sup>b7</sup>sus****A-/D****F<sup>Δ7</sup>sus**

25

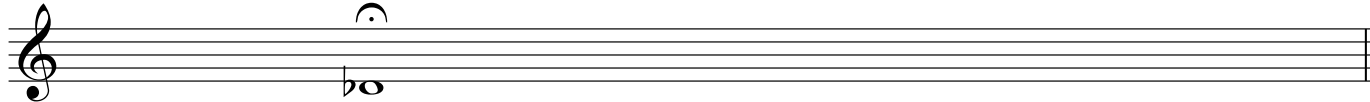
**B<sup>b</sup>/E<sup>b</sup>****C<sup>7</sup>sus<sup>3</sup>****C<sup>#</sup>-/F<sup>#</sup>****A<sup>Δ7</sup>sus****D/G****E<sup>7</sup>sus****F-/B<sup>b</sup>****A<sup>b7</sup>sus<sup>3</sup>**

29

**B<sup>Δ7</sup>****B<sup>b7</sup>****E<sup>bΔ7</sup>****F<sup>#7</sup>****A<sup>b7</sup>SUS (FINE)**

SOLO OVER EACH SECTION TILL Q THEN GIANT STEPS

33



# mona vale

A musical score for a piece titled "mona vale". The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The score is marked with measure numbers 5, 9, 13, 17, and 21 at the beginning of their respective systems. The music features a variety of notes, rests, and dynamic markings, including a crescendo hairpin in the final system. The piece concludes with a final chord in the bass staff.

5

9

13

17

21

25

System 1, measures 25-28. The key signature has two sharps (F# and C#). The melody in the right hand starts with a quarter rest, followed by eighth and quarter notes. The bass line has a whole chord of F# and C# in the first measure, then moves to a half note F# and a quarter note C# in the second measure, and continues with eighth and quarter notes in the third and fourth measures.

29

System 2, measures 29-32. The melody continues with eighth and quarter notes. The bass line features a half note F# and a quarter note C# in the first measure, followed by a half note F# and a quarter note C# in the second measure, and continues with eighth and quarter notes in the third and fourth measures.

33

System 3, measures 33-36. The key signature changes to one flat (Bb). The melody continues with eighth and quarter notes. The bass line features a half note Bb and a quarter note F in the first measure, followed by a half note Bb and a quarter note F in the second measure, and continues with eighth and quarter notes in the third and fourth measures.

37

System 4, measures 37-40. The melody continues with eighth and quarter notes. The bass line features a half note Bb and a quarter note F in the first measure, followed by a half note Bb and a quarter note F in the second measure, and continues with eighth and quarter notes in the third and fourth measures.

41

8va

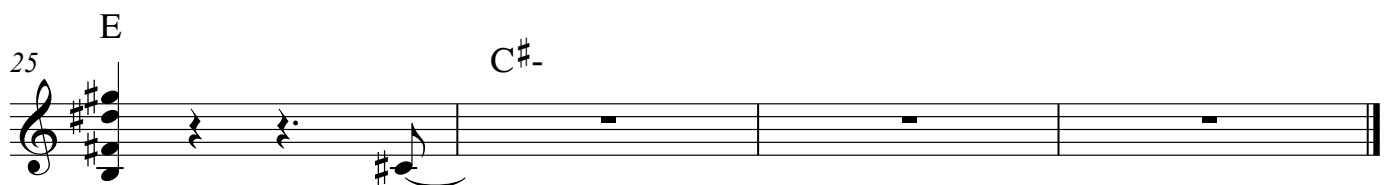
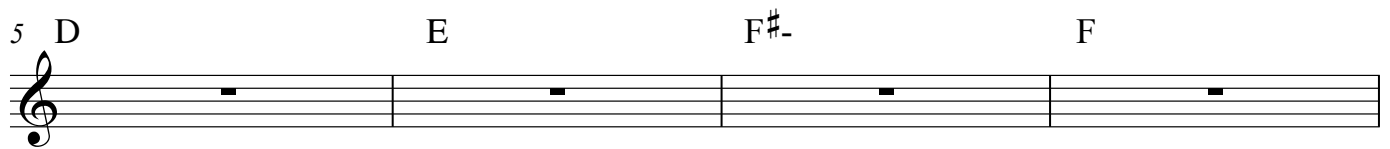
System 5, measures 41-44. The key signature changes to two sharps (F# and C#). The melody continues with eighth and quarter notes. The bass line features a half note F# and a quarter note C# in the first measure, followed by a half note F# and a quarter note C# in the second measure, and continues with eighth and quarter notes in the third and fourth measures.

45

end 8va

System 6, measures 45-48. The melody continues with eighth and quarter notes. The bass line features a half note F# and a quarter note C# in the first measure, followed by a half note F# and a quarter note C# in the second measure, and continues with eighth and quarter notes in the third and fourth measures.

# mona vale solos



# special when lit

A piano score for the piece "special when lit" in 4/4 time. The score is written for piano (p) and features a complex harmonic and melodic structure. The key signature has two flats (Bb and Eb). The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning. The notation includes various chords, triads, and melodic lines with triplets and slurs. The bass line is particularly active, often playing a walking bass line. The right hand features more complex melodic patterns, including triplets and slurs. The score ends with a final chord in the right hand.

1

5

9

13

Bb Ab<sup>6</sup> /C

A-/D G- C<sup>0</sup>/Bb Bb<sup>6</sup>

Bb<sup>6</sup> F/Bb C-/Bb G<sup>7</sup>sus D-/C

D-<sup>7</sup> Bb Bb C<sup>Δ7</sup>/G C(#11)

17

B $\flat$ 6 F/A C/G F $\Delta$ 7

21

A-7/D A/C $\sharp$  C $\Delta$ 7 A $\text{sus}$  A-(F $\text{mess}'$ )

28

C $\text{mess}$ /D

32

C $\text{mess}$ /F $\sharp$  F $\sharp$ 7 E $\Delta$ 7( $\sharp$ 11) C $\sharp$ -6 F $\sharp$ -/C $\sharp$  D $\text{sus}$  A $\Delta$ 7