



## A note about the music and my approach:

When I was first asked to come by Peter's house in Santa Monica in order to "feel out" a new trio that was being considered for a short South American tour, I was ecstatic. Being solely an electric bass player, I honestly never thought that I would get the opportunity to make music like this. While I pride myself on being a versatile player, generally speaking, the sensitive, thoughtful and artistic trio setting is often reserved for upright bassists. In all honesty, I would've agreed whole-heartedly with that until the very moment we began to explore this music. I was surprised at how good we sounded as a unit and how musically my voice fit into the context of this band. I got chills more than once during that first rehearsal.

One would be hard-pressed to find more sensitive musicians than in Peter Erskine or Vardan Ovsepian. Because of this (and because of the utmost respect I have for these two players), I knew that I must treat the music with honor and respect. I approached this music with a mind towards reduction. I only wanted to play what I heard.. no more and no less.

Having played this recording for some friends after the session, I heard more than once, "Wow. I've never really heard you play like that!". This confirms two things in my mind. First, that I was successful in my approach and last, that I had finally found a group with whom I trusted enough to let the music speak freely... both of and for itself.

While reading through these transcriptions of what I played on this recording, I'd like you to keep a few things in mind:

- Every note has a life of it's own (a beginning, a middle and an end).  
Pay CLOSE attention to phrasing, length and inflection. Listen to not just *what* note is played but **HOW** each note is played. For often, on this recording, that is where the art lives.
- There is strength in simplicity.  
I love the strength an understated bass line can have. More often than not, what you *don't play* speaks louder than what you *do* play. Peter has helped to teach me that a strong and simple part can be both:
  - 1) exactly what the song really wants and
  - 2) also serves to place emphasis on the moments when you do insert a bit more of yourself into the music melodically.

I hope that, in studying these lines (and, more importantly, my approach to them) that you are able to take away at least a fraction of what I learned in the process of this recording session. To say that it is an honor to work with these musicians would be an understatement.

*A very special thank you Brittini Williamson for her tireless work helping to transcribe the material as well as for the inspiration she brings me as a student.*

*And an extraordinary thank you to Peter & Vardan. I feel that I grow with every note we play together.*

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# Joy Luck Club

Peter Erskine

## Part 1

Intro



5 C<sup>Δ</sup> F<sup>6</sup>/A C<sup>Δ</sup> F<sup>6</sup>/A C<sup>Δ</sup> F<sup>6</sup>/D C<sup>Δ</sup> F<sup>6</sup>/D



9 C<sup>Δ</sup> F<sup>6</sup>/D C<sup>Δ</sup> F<sup>6</sup>/D C<sup>Δ</sup> F<sup>6</sup>/A C<sup>Δ</sup> F<sup>6</sup>/A



13 E<sup>Δ</sup> A<sup>Δ</sup>/E E<sup>Δ</sup> G<sup>-7</sup> G-/C F<sup>Δ</sup> D<sup>-7</sup> F<sup>Δ</sup>/G C<sup>Δ</sup>



17 F<sup>Δ</sup>7 D<sup>-7</sup> F<sup>Δ</sup>/G C<sup>Δ</sup>/E D<sup>-7</sup> F<sup>Δ</sup>/G C<sup>Δ</sup>/E



21 F<sup>Δ</sup>/D G<sup>Δ</sup> F<sup>Δ</sup>/G



25



29

*simile, changes...*



33





74

Musical staff for measure 74, bass clef, showing a sequence of eighth and quarter notes.

78

Musical staff for measure 78, bass clef, featuring a triplet of eighth notes and various rhythmic patterns.

82

Musical staff for measure 82, bass clef, including a wavy hairpin symbol above the staff.

Bass Solo

Musical staff for measure 86, bass clef, with a 'tr' (trill) marking above the staff and a '8va' (octave) marking above the staff.

(8)

Musical staff for measure 89, bass clef, with a '7' (seventh) marking below the staff and a '4' (fourth) marking below the staff.

(8)

Musical staff for measure 92, bass clef, with a '5' (fifth) marking below the staff.

(8)

Musical staff for measure 95, bass clef, with an '8va' (octave) marking above the staff.

(8)

Musical staff for measure 97, bass clef.

(8)

Musical staff for measure 99, bass clef, with a '3' (triple) marking below the staff.



138



142



146



150



154



158



Fade out..

# On Land, On Sea

Vardan Ovsepiyan

4 *D(add4)* *A<sup>-9</sup>* *F<sup>Δ9</sup>* *D(add4)* *A<sup>-9</sup>* *F<sup>Δ9</sup>*

5 *D(add4)* *A<sup>-9</sup>* *F<sup>Δ9</sup>* *D(add4)* *A<sup>-9</sup>* *A(sus2)/C#*

9 *F#-* *A-* *E-* *G-* *D-* *D(add4)*

*8va*

13 *A<sup>-9</sup>* *F<sup>Δ7</sup>* *D(add4)* *A<sup>-9</sup>* *F<sup>Δ7</sup>* *D(add4)*

17 *A<sup>-9</sup>* *F<sup>Δ7</sup>* *Ebmaj7(add4)* *Ebm(b6)*

*8va*

(8)  
21 *C#m(b6)* *Bm(b6)*

Drum Solo

25 *E<sup>-9</sup>* *G<sup>-9</sup>* *B<sup>-9</sup>* *G<sup>-9</sup>*

29 *E<sup>-9</sup>* *G<sup>-9</sup>* *B<sup>-9</sup>* *G<sup>-9</sup>*



10 *8va*  
68 F#- A- E- G- D- D(add4)

72 A-9 FΔ7 D(add4) A-9 FΔ7 D(add4)

*8va*  
76 A-9 FΔ7 Ebmaj7(add4) Ebm(b6)

(8)  
80 C#m(b6) Bm(b6)

Bass Solo

84 E-9 G-9 B-9 G-9

88 E-9 G-9 B-9 G-9

*8va*  
92 E-9 G-9 B-9 G-9

(8)  
96 E-9 G-9 B-9 G-9

Piano Solo

100 C<sup>7</sup>(sus4) F<sup>Δ7</sup> B<sup>b</sup>7(sus4) E<sup>b</sup>Δ<sup>7</sup>

104 C<sup>7</sup>(sus4) F<sup>Δ7</sup> B<sup>b</sup>7(sus4) E<sup>b</sup>Δ<sup>7</sup>

108 C<sup>7</sup>(sus4) F<sup>Δ7</sup> B<sup>b</sup>7(sus4) E<sup>b</sup>Δ<sup>7</sup>

112 C<sup>7</sup>(sus4) F<sup>Δ7</sup> B<sup>b</sup>7(sus4) E<sup>b</sup>Δ<sup>7</sup>

D.S al Coda

## Man's Dream

Vardan Ovsepian

Intro

A1 5 A- A/B A-/C D<sup>Δ</sup> A(sus2)/C# G#-7 F#-7

9 F(sus4) C<sup>Δ</sup> F(sus4) F(sus2)/A<sup>b</sup> A(add4)

A2 13 A- F<sup>Δ</sup> D-<sup>9</sup> A(sus2)/C# F#-7 G#-7 B<sup>b</sup>Δ<sup>9</sup>

17 D<sup>b</sup>Δ<sup>7</sup>(#11) D7(b5) F(sus4) F(sus4)/A<sup>b</sup> A(add4)

B1 21 C#- A<sup>b</sup>- C- G- B- G-11 E<sup>b</sup>-<sup>9</sup> B<sup>b</sup><sup>6</sup>

25 D- A- F-(Δ7) C<sup>Δ</sup>

## Interlude

29 4X

B2 33 C#- A<sup>Δ</sup> B- C- G- B- G-<sup>9</sup> E<sup>b</sup>-<sup>9</sup> B<sup>b</sup><sup>Δ</sup>



71 (8)

Piano Solo

91 C#- Ab- C- G- B- G<sup>9</sup> Eb<sup>9</sup> Bb<sup>Δ</sup>

95 D<sup>6</sup> A- F-(Δ7) C<sup>Δ</sup>

99 C#- Ab- C- G- B- G<sup>9</sup> Eb<sup>9</sup> Bb<sup>Δ</sup>

103 D<sup>6</sup> A- F-(Δ7) C<sup>Δ</sup>

107 C#- Ab- C- G- B- G<sup>-9</sup> Eb<sup>-9</sup> Bb<sup>Δ</sup>

111 D<sup>-6</sup> A- F-(Δ7) C<sup>Δ</sup>

[B1] 115 C#- Ab- C- G- B- G<sup>-11</sup> Eb<sup>-9</sup> Bb<sup>6</sup>

119 D- A- F-(Δ7) C<sup>Δ</sup>

[C] 123 A- A-/B A-/C C#- Ab- Ab-/Bb Ab-/B C-

127 Eb-/Gb Bb-/Db D-/F A-/C B<sup>-7</sup> G(sus2)/E F(sus2)/Ab A(add4)

Coda: Outro

133 F<sup>Δ</sup> D- A<sup>Δ</sup>

137 F<sup>Δ</sup> D- A<sup>Δ</sup>

141 F<sup>Δ</sup> D- A<sup>Δ</sup>

145 F<sup>Δ</sup> D- A<sup>Δ</sup>

rit. . . . .

## Esperança

♩ = 77

Vince Mendoza

C<sup>Δ</sup> B<sup>b</sup>(add9) F<sup>Δ</sup>/A F-/A<sup>b</sup> B<sup>b</sup><sup>Δ</sup>/E<sup>b</sup> D-7 G7(sus4) A-9

Bass line for measures 1-5 in 3/4 time. The notes are: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

6 C<sup>Δ</sup> B<sup>b</sup>(add9) F<sup>Δ</sup>/A B<sup>b</sup><sup>Δ</sup>/E<sup>b</sup> E<sup>b</sup><sup>Δ</sup>/A<sup>b</sup> G-7 F<sup>Δ</sup>/A B<sup>b</sup>(sus4)

Bass line for measures 6-7. Measure 6 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 7 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

11 C<sup>Δ</sup> B<sup>b</sup>(add9) F<sup>Δ</sup>/A F-/A<sup>b</sup> B<sup>b</sup><sup>Δ</sup>/E<sup>b</sup> D-7 G7(sus4) A-9

Bass line for measures 11-15. Measure 11 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 12 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 13 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 14 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 15 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

16 C<sup>Δ</sup> B<sup>b</sup>(add9) F<sup>Δ</sup>/A B<sup>b</sup><sup>Δ</sup>/E<sup>b</sup> E<sup>b</sup><sup>Δ</sup>/A<sup>b</sup> G-7 F<sup>Δ</sup>/A B<sup>b</sup>(sus4) C(sus4)/B<sup>b</sup>

Bass line for measures 16-20. Measure 16 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 17 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 18 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 19 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 20 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

21 F-/A<sup>b</sup> G7(sus4) G7 D<sup>b</sup><sup>Δ</sup>/G<sup>b</sup> F-7 B<sup>b</sup>-7 E<sup>Δ</sup>9 E<sup>b</sup>-7 A<sup>b</sup>7(sus4) A<sup>b</sup><sup>Δ</sup>

Bass line for measures 21-27. Measure 21 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 22 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 23 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 24 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 25 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 26 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 27 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

28 G-7 E<sup>b</sup><sup>Δ</sup>7/F F<sup>Δ</sup>/E<sup>b</sup> D-9 F<sup>Δ</sup>/D<sup>b</sup> A<sup>b</sup><sup>Δ</sup>7/B<sup>b</sup>

Bass line for measures 28-32. Measure 28 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 29 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 30 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 31 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 32 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

33 ♩ = ♪

Bass line for measures 33-35 in 5/4 time. Measure 33 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 34 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 35 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

36

Bass line for measures 36-38. Measure 36 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 37 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 38 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

39

Bass line for measures 39-41. Measure 39 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 40 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Measure 41 notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

♩ = ♪

Synth solo

42 F<sup>Δ9</sup> D-7 A-9 F<sup>Δ9</sup> D-7 A-9 E-9 F<sup>Δ9</sup> D-7 A-9 E-9 F<sup>Δ9</sup> D-9 F<sup>Δ7</sup>/G C<sup>Δ7</sup>

Bass line for measures 42-49. The notes are: C2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

50 F<sup>Δ9</sup> D-7 A-9 F<sup>Δ9</sup> D-7 A-9 E-9 F<sup>Δ9</sup> D-7 A-9 E-9 F<sup>Δ9</sup> D-9 F<sup>Δ7</sup>/G C<sup>Δ7</sup>

Bass line for measures 50-57. The notes are: C2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

58 F<sup>Δ9</sup> D-7 A-9 F<sup>Δ9</sup> D-7 A-9 E-9 F<sup>Δ9</sup> D-7 A-9 E-9 F<sup>Δ9</sup> D-9 F<sup>Δ7</sup>/G C<sup>Δ7</sup>

Bass line for measures 58-65. The notes are: C2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

66 F<sup>Δ9</sup> D-7 A-9 F<sup>Δ9</sup> D-7 A-9 E-9 F<sup>Δ7</sup> D-7 A-9 E-9 F<sup>Δ9</sup> D-9 F<sup>Δ7</sup>/G C<sup>Δ7</sup>

Bass line for measures 66-73. The notes are: C2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line and a 5/4 time signature.

Drum Solo

♩ = ♪

74

Drum solo notation for measures 74-75. It features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet. The piece ends with a double bar line and a repeat sign.

Repeat 10x

76

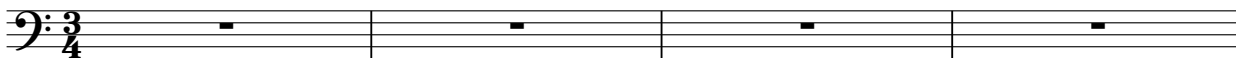
Drum solo notation for measures 76-77. It features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet. The piece ends with a double bar line and a repeat sign.

*rit.* . . . . .

# Dr. Kildare / Three Stars Will Shine Tonight

Jerry Goldsmith  
Arranged by Vardan Ovsepian

1 Part 1





42 Ab<sup>Δ</sup>/E G<sup>Δ</sup>/F<sup>#</sup> F<sup>Δ</sup>/D<sup>b</sup> F<sup>Δ</sup>/E<sup>b</sup> G(sus4) G<sup>Δ</sup>

Piano solo

46 A<sup>-7</sup> A<sup>#o</sup> B<sup>-7</sup> E<sup>-7</sup> A<sup>-7</sup> D<sup>7</sup> D<sup>-7</sup> D<sup>b7</sup>(#11)

50 C<sup>Δ</sup> A<sup>#o</sup> B<sup>-7</sup> E<sup>-7</sup> Ab<sup>Δ</sup>/D<sup>b</sup> D(sus4) G<sup>Δ</sup>

54 A<sup>-7</sup> A<sup>#o</sup> B<sup>-7</sup> E<sup>-7</sup> A<sup>-7</sup> D<sup>7</sup> D<sup>-7</sup> D<sup>b7</sup>(#11)

58 C<sup>Δ</sup> A<sup>#o</sup> B<sup>-7</sup> E<sup>-7</sup> Ab<sup>Δ</sup>/D<sup>b</sup> D(sus4) G<sup>Δ</sup>

62 Ab<sup>Δ</sup>/Eb b<sup>·</sup> B<sup>bΔ</sup>/Eb Ab<sup>Δ</sup>/Eb b<sup>·</sup> B<sup>bΔ</sup>/Eb

66 Ab<sup>Δ</sup>/Eb b<sup>·</sup> B<sup>bΔ</sup>/Eb b<sup>·</sup> Ab<sup>Δ</sup>/Eb b<sup>·</sup> B<sup>bΔ</sup>/Eb b<sup>·</sup>

70 B<sup>bΔ</sup>/F 3 C<sup>Δ</sup>/F B<sup>bΔ</sup>/F C<sup>Δ</sup>/F

74 G<sup>Δ7</sup>/B Eb<sup>Δ7</sup>/G C<sup>Δ7</sup>/E Ab<sup>Δ7</sup>/C Ab<sup>Δ</sup>/B<sup>b</sup> F<sup>Δ</sup>/G

78 A<sup>-7</sup> A<sup>#o</sup> B<sup>-7</sup> E<sup>-7</sup> A<sup>-7</sup> D<sup>7</sup> D<sup>-7</sup> D<sup>b7</sup>(#11)



122 C<sup>Δ</sup> A<sup>Δ</sup> B<sup>-7</sup> E<sup>-7</sup> A<sup>bΔ</sup>/D<sup>b</sup> D(sus4) G<sup>Δ</sup>

126 A<sup>bΔ</sup>/Eb B<sup>bΔ</sup>/Eb A<sup>bΔ</sup>/Eb B<sup>bΔ</sup>/Eb A<sup>bΔ7</sup>/Eb

131 B<sup>bΔ</sup>/A A<sup>bΔ</sup>/Gb B<sup>bΔ7</sup>/F B<sup>Δ</sup>/B<sup>b</sup> B<sup>Δ</sup>/A<sup>b</sup> Eb<sup>Δ</sup>/G

135 D<sup>bΔ</sup>/C C<sup>Δ</sup>/B<sup>b</sup> G<sup>Δ7</sup>/B Eb<sup>Δ7</sup>/G C<sup>Δ7</sup>/E A<sup>bΔ7</sup>/C A<sup>bΔ</sup>/B<sup>b</sup> F<sup>Δ</sup>/G

Al 140 C<sup>(add9)</sup> C<sup>Δ</sup>/B A<sup>-7</sup> D<sup>Δ</sup>/G Eb<sup>Δ</sup>/F D<sup>Δ</sup>/E C<sup>Δ</sup>/D Eb<sup>Δ</sup>/D D<sup>Δ</sup>/Eb C<sup>Δ</sup>/F

143 B<sup>bΔ</sup>/A<sup>b</sup> C<sup>Δ</sup>/G A<sup>-6</sup> A<sup>Δ</sup> G(sus2)/B C<sup>-Δ7</sup>/Eb E<sup>-9</sup>

146 Eb<sup>Δ</sup>/E G<sup>Δ</sup>/F<sup>#</sup> F<sup>Δ</sup>/D<sup>b</sup> F<sup>Δ</sup>/Eb G(sus4) G<sup>Δ</sup>

150 Eb<sup>Δ</sup>/E G<sup>Δ</sup>/F<sup>#</sup> F<sup>Δ</sup>/D<sup>b</sup> F<sup>Δ</sup>/Eb G(sus4) G<sup>Δ</sup>

Repeat 4X

## Iridescence

Bob James  
Arranged by Vardan Ovsepian

Drum intro **2**  $A\flat^{\Delta}$   $F^{-}$   $E\flat^{\Delta}/G$   $A\flat^{\Delta}$   $D\flat^{\Delta}$   $C^{-7}$   $F^{\Delta}$

7

11

15  $B^{-7}(b5)$   $D-/E$   $E7(b9)$   $A^{-}$   $C^{\Delta}/G$

19  $F^{\#-7}(b5)$   $A-/B$   $B7(b9)$   $E^{-}(\Delta7)$   $E^{-9}$

23  $B\flat^{-7}(b5)$   $E\flat7(b9)$   $E^{\Delta7}/E\flat$   $A7(\#11)/C\#$   $E\flat^{\Delta}/D\flat$   $A\flat-/B$   $B\flat(sus2)/G$   $D\flat7(sus4)$

27  $F^{\Delta}$   $D^{-}$   $C^{\Delta}/E$   $F^{\Delta}$   $D^{\Delta}$   $G^{\Delta}$   $F^{\#-7}$   $E^{-9}$

31  $G\flat^{\Delta}$   $D\flat^{\Delta}/A\flat$   $G\flat(sus2)/B\flat$   $D\flat^{\Delta}/F$   $E\flat^{-7}$   $A\flat7$   $F^{\#-7}$   $B7$

35  $C^{\Delta}$   $F^{\Delta}/A$   $E^{-7}$   $A^{-9}$   $B^{-9}$   $D\flat^{\Delta}$   $D\flat^{\Delta}/B$   $G\flat^{\Delta}/B\flat$   $D\flat^{\Delta}/A\flat$

39 E<sup>-9</sup> A<sup>13</sup> D<sup>-7</sup> E<sup>Δ</sup>/F<sup>#</sup>



43 A<sup>bΔ</sup> F<sup>-</sup> E<sup>bΔ</sup>/G A<sup>bΔ</sup> D<sup>bΔ</sup> C<sup>-7</sup> G<sup>bΔ</sup>/A<sup>b</sup>



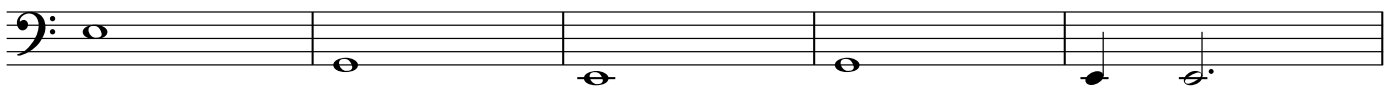
47 D<sup>bΔ</sup> D<sup>b°</sup> A<sup>b(sus2)/C</sup> E<sup>Δ</sup>/B



51 G<sup>Δ</sup> E<sup>Δ9</sup> G<sup>Δ</sup> E<sup>Δ9</sup> G<sup>Δ</sup>



56 E<sup>Δ9</sup> G<sup>Δ</sup> E<sup>Δ9</sup> G<sup>Δ</sup> E<sup>Δ9</sup>



61 A<sup>bΔ</sup> F<sup>-7</sup> D<sup>bΔ</sup> E<sup>bΔ</sup>/D<sup>b</sup> A<sup>bΔ</sup>/C E<sup>Δ</sup> G<sup>bΔ9</sup>



Synth Solo

65 A<sup>bΔ</sup> F<sup>-</sup> E<sup>bΔ</sup>/G A<sup>bΔ</sup> D<sup>bΔ</sup> A<sup>b(sus2)/C</sup> C<sup>Δ</sup>/F F<sup>Δ</sup>



69 D<sup>Δ</sup> B<sup>-</sup> A<sup>Δ</sup>/C<sup>#</sup> D<sup>Δ</sup> G<sup>Δ</sup> D(sus2)/F<sup>#</sup> F<sup>#Δ</sup>/B B<sup>Δ</sup>



73 A<sup>bΔ</sup> F<sup>-7</sup> E<sup>bΔ</sup>/G A<sup>bΔ</sup> D<sup>bΔ</sup> A<sup>b(sus2)/C</sup> C<sup>Δ</sup>/F F<sup>Δ</sup>



77 D<sup>Δ</sup> B<sup>-</sup> A<sup>Δ</sup>/C<sup>#</sup> D<sup>Δ</sup> G<sup>Δ</sup> D(sus2)/F<sup>#</sup> F<sup>#Δ</sup>/B B<sup>Δ</sup>



81  $A\flat^{\Delta}$  F-  $E\flat^{\Delta}/G$   $A\flat^{\Delta}$   $D\flat^{\Delta}$   $A\flat^{\Delta}/C$   $C^{\Delta}/F$   $F^{\Delta}$

85  $D^{\Delta}$  B-  $A^{\Delta}/C\sharp$   $D^{\Delta}$   $G^{\Delta}$   $D^{(sus2)}/F\sharp$   $F\sharp^{\Delta}/B$   $B^{\Delta}$

89  $A\flat^{\Delta}$  F-  $E\flat^{\Delta}/G$   $A\flat^{\Delta}$   $D\flat^{\Delta}$   $A\flat^{\Delta}/C$   $C^{\Delta}/F$   $F^{\Delta}$

93  $D^{\Delta}$  B-  $A^{\Delta}/C\sharp$   $D^{\Delta}$   $G^{\Delta}$   $D^{(sus2)}/F\sharp$   $F\sharp^{\Delta}/B$   $B^{\Delta}$

97  $A\flat^{\Delta}$  F-  $E\flat^{\Delta}/G$   $A\flat^{\Delta}$   $D\flat^{\Delta 7}$   $C^{-7}$   $C^{\Delta}/F$   $F^{\Delta}$

101

Repeat until fade..

# Something I Said

Peter Erskine

C(sus2)/E F $\Delta$ 9 C(sus2)/E A- D(sus2) D7 G(sus2)

5 F(sus2)/A $\flat$  F(sus2)/D $\flat$  A(sus2)/C $\sharp$  G $\flat$ (sus4)/E $\flat$  F(sus2)/G $\sharp$  A(sus2)/C $\sharp$

9 D(sus2)/F $\sharp$  E-/B

14 C(sus2)/E F $\Delta$ 9 C(sus2)/E A- D(sus2) D7 G(sus2)

F(sus2)/A $\flat$  F(sus2)/D $\flat$  A(sus2)/C $\sharp$  G $\flat$ (sus2)/E $\flat$  E(sus2)/G $\sharp$  F $\sharp$ -7

18

22 D $\Delta$ /G B-7

26 G $\Delta$ 7 B-7

30 G7 B-7

34 F $\Delta$ 7/G D(sus2)/F $\sharp$  D(sus2)/F $\sharp$  G $\Delta$ 9

39 D(sus2)/F# B-7 E(sus2) E7 A7(sus2) A(sus2)/C# Gb(sus2)/Eb E(sus2)/G# A(sus2)/C#

Musical staff for measures 39-42. The staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, including a triplet of eighth notes in measure 42.

43 A-11 *8va*

Musical staff for measures 43-46. It begins with a whole rest, followed by a series of eighth notes, some marked with 'x' for natural harmonics. Measure 46 features a triplet of eighth notes. A dashed line labeled '8va' indicates an octave transposition for the final notes.

Bass Solo

(8) A-11

47

Musical staff for measures 47-50. It features a series of eighth notes, some marked with 'x' for natural harmonics, and includes triplet markings in measures 48, 49, and 50.

51 FΔ9 *8va*

Musical staff for measures 51-54. It contains a complex sequence of eighth notes, some marked with 'x' for natural harmonics, and includes a triplet in measure 53. A dashed line labeled '8va' indicates an octave transposition for the final notes.

55 A-11 *8va*

Musical staff for measures 55-58. It features a series of eighth notes, some marked with 'x' for natural harmonics, and includes a triplet in measure 58. A dashed line labeled '8va' indicates an octave transposition for the final notes.

(8) FΔ9

59

Musical staff for measures 59-62. It features a series of eighth notes, some marked with 'x' for natural harmonics, and includes triplet markings in measures 59 and 60.

Piano Solo

63 A-11

Musical staff for measures 63-66. It features a series of eighth notes, some marked with 'x' for natural harmonics, and includes a triplet in measure 64.

67 FΔ9

Musical staff for measures 67-70. It features a series of eighth notes, some marked with 'x' for natural harmonics, and includes a triplet in measure 68.

71 A-11

Musical staff for measures 71-74. It features a series of eighth notes, some marked with 'x' for natural harmonics, and includes a triplet in measure 74.

75 FΔ9

Musical staff for measures 75-78. It features a series of eighth notes, some marked with 'x' for natural harmonics, and includes a triplet in measure 75.

79 A-11



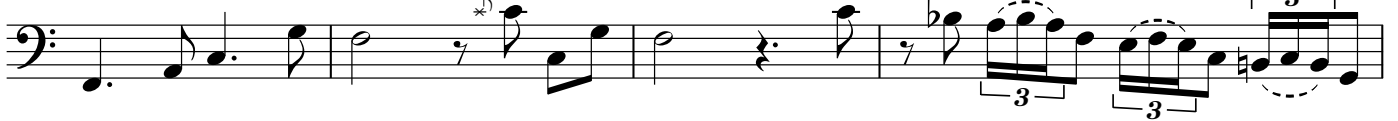
83 FΔ9



87 A-11



91 FΔ9 FΔ9



95 A-11



99 FΔ9



C(sus2)/E FΔ9 C(sus2)/E A- D(sus2) D7 G(sus2)

103



F(sus2)/Ab F(sus2)/Db A(sus2)/C# Gb(sus4)/Eb F(sus2)/G# A(sus2)/C#

107



D(sus2)/F# B(sus2)/D# Db(sus2)/F Bb(sus2)/D Ab(sus2)/C F(sus2)/A A(sus2)/C# Gb(sus2)/Eb

111



E(sus2)/G# A(sus2)/C# D(sus2)/F# B(sus2)/D# Db(sus2)/F Bb(sus2)/D Ab(sus2)/C F(sus2)/A

115



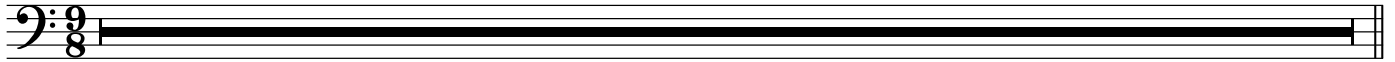
Repeat and fade...

# Dreaming Paris

Vardan Ovsepien

Tacet on intro:

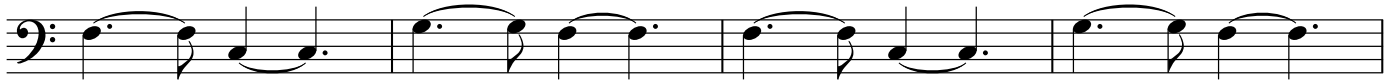
8



8<sup>va</sup>

9 F<sup>Δ</sup>7

F-



(8)

13 D<sup>b</sup>Δ7

B<sup>b</sup>-



(8)

17 C<sup>#</sup>-/E

E<sup>b</sup>7

A<sup>b</sup>-

G<sup>+</sup>



(8)

21 B-/F<sup>#</sup>

D<sup>b</sup>7

A-



(8)

25 B(sus4)

E<sup>b</sup>Δ

B<sup>7</sup>

G-



(8)

29 A<sup>7</sup>/C<sup>#</sup>

C<sup>-6</sup>

G<sup>Δ</sup>/B

E<sup>b</sup>7/B<sup>b</sup>

A<sup>b</sup>Δ7



(8)

33 A<sup>b</sup>-

E<sup>Δ</sup>



(8)

37 C<sup>#</sup>-

E-/G

F<sup>#</sup>(sus4)



30 (8)

41 B<sup>Δ</sup>/F<sup>♯</sup>

B<sup>b</sup>Δ/F

E-7(b5)

A7



(8)

45 E<sup>b</sup>-7(b5)

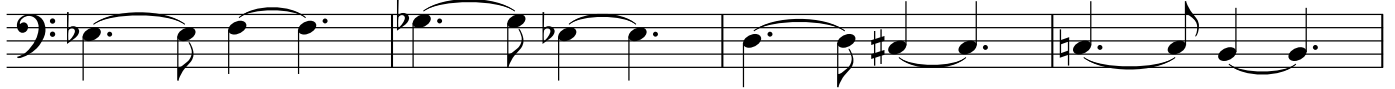
A<sup>b</sup>7

D-7(b5)

C<sup>♯</sup>-6

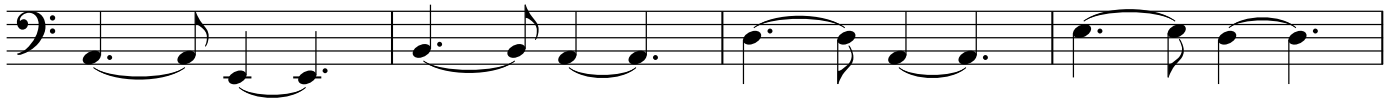
A<sup>b</sup>Δ/C

E7/B



49 A<sup>Δ</sup>7

D<sup>Δ</sup>7



53 G<sup>Δ</sup>7

G<sup>b</sup>Δ7



Piano Solo

57 F<sup>Δ</sup>

F-



61 D<sup>b</sup>Δ7

B<sup>b</sup>-



65 C<sup>♯</sup>-/E

E<sup>b</sup>7

A<sup>b</sup>-

G+



69 B-/F<sup>♯</sup>

*trm*

D<sup>b</sup>7

A-

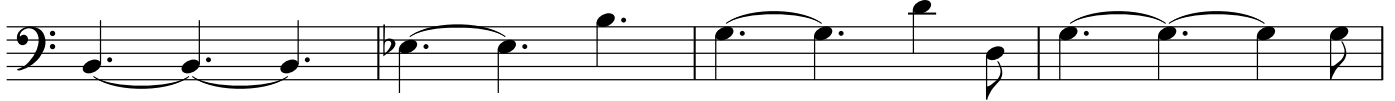


73 B(sus4)

E<sup>b</sup>Δ

B7

G-



77 A7/C<sup>♯</sup>

C-6

B<sup>Δ</sup>

E<sup>b</sup>7/B<sup>b</sup>

A<sup>b</sup>Δ7



81  $A\flat-$   $E\Delta^7$

85  $C\#-$   $E-/G$   $F\#(sus4)$

89  $B\Delta/F\#$   $B\flat\Delta/F$   $E-7(b5)$   $A^7$

93  $E\flat-7(b5)$   $A\flat^7$   $D-7(b5)$   $C\#-6$   $A\flat\Delta/C$   $E^7/B$

97  $A\Delta^7$   $D\Delta^7$

101  $G\Delta^7$   $G\flat\Delta^7$

105  $F\Delta^7$   $F-$

109  $D\flat\Delta^7$   $B\flat-$

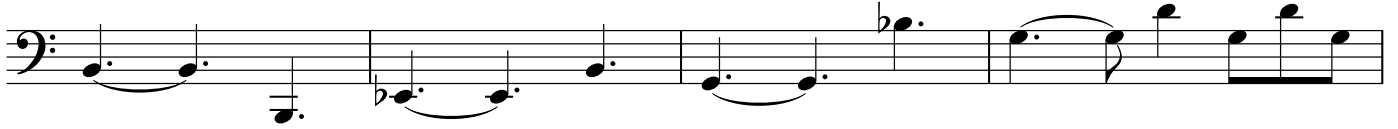
113  $C\#\Delta/E$   $E\flat^7$   $A\flat-$   $G^+$

117  $B-/F\#$   $D\flat^7$   $A-$

121 B(sus4)

E $\flat$  $\Delta$ B $\Delta$ 

G-

125 A $\Delta$ /C $\sharp$ C- $\Delta$ G $\Delta$ /BE $\flat$  $\Delta$ /B $\flat$ A $\flat$  $\Delta$  $\Delta$ 129 A $\flat$ -E $\Delta$  $\Delta$ 133 C $\sharp$ -

E-/G

F $\sharp$ (sus4)137 B $\Delta$  $\Delta$ /F $\sharp$ B $\flat$  $\Delta$ /F

E-7(b5)

A $\Delta$ 141 E $\flat$ -7(b5)A $\flat$  $\Delta$ 

D-7(b5)

C $\sharp$ - $\Delta$ A $\flat$  $\Delta$ /CE $\Delta$ /B145 A $\Delta$  $\Delta$ D $\Delta$  $\Delta$ 149 G $\Delta$  $\Delta$ G $\flat$  $\Delta$  $\Delta$ 

Head out

8<sup>va</sup>-153 F $\Delta$  $\Delta$ 

F-



(8)

157 D $\flat$  $\Delta$  $\Delta$ B $\flat$ -

(8)  
161 C#-/E Eb7 Ab- G+

(8)  
165 B-/F# Db7 A-

(8)  
169 B(sus4) Eb^A B7 G-

173 A7/C# C-6 G^A7/B Eb7/Bb 8va- Ab^A7

(8)  
177 Ab- E^A7

(8)  
181 C#- E-/G F#(sus4)

(8)  
185 B^A7/F# Bb^A/F E-7(b5) A7

(8)  
189 Eb-7(b5) Ab7 D-7(b5) C#-6 Ab^A/C E7/B

193 A^A7 D^A7

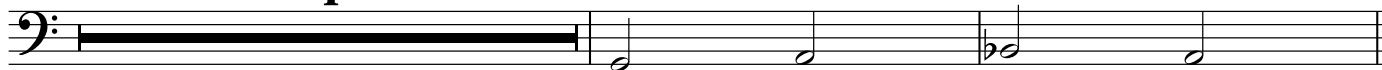
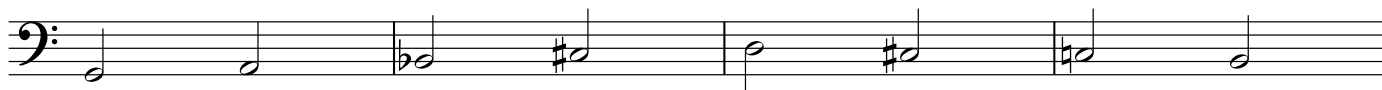
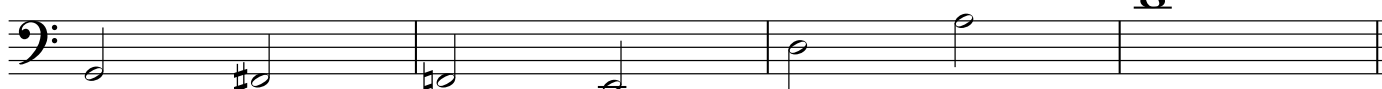
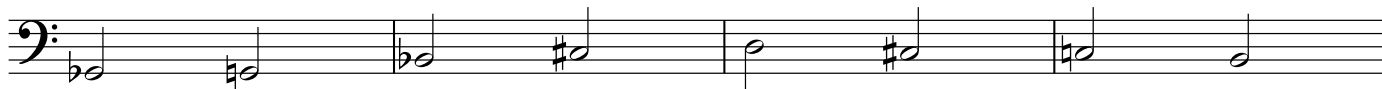
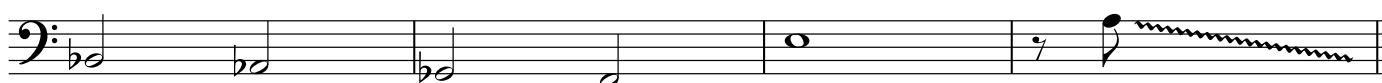
197 G^A7 Gb^A7 Ritard...

## I've Never Been in Love Before

Frank Loesser  
Reharmonized by Vardan Ovsepiyan

Piano intro

4

G- G-/A Eb<sup>Δ</sup>/B<sup>b</sup> G-/A7 G- G-/A Eb<sup>Δ</sup>/B<sup>b</sup> A<sup>Δ</sup>/C<sup>#</sup> D<sup>Δ</sup> D<sup>Δ</sup>/C<sup>#</sup> D<sup>Δ</sup>/C G<sup>Δ</sup>/B11 G-/B<sup>b</sup> C-/Eb C<sup>Δ</sup>/E F<sup>7</sup> B<sup>b</sup><sup>Δ</sup> A-7(b5) D<sup>7</sup>15 G- G-/A Eb<sup>Δ</sup>/B<sup>b</sup> A<sup>Δ</sup>/C<sup>#</sup> D<sup>Δ</sup> D<sup>Δ</sup>/C<sup>#</sup> D<sup>Δ</sup>/C G<sup>Δ</sup>/B19 G-/B<sup>b</sup> C-/Eb F-/Ab B<sup>b</sup>-/Db Eb-/Gb B<sup>7</sup> B<sup>b</sup>(sus4) B<sup>b</sup><sup>7</sup>23 Eb<sup>Δ</sup> Eb<sup>Δ</sup>/D C- C-/B<sup>b</sup> A-7(b5) Eb<sup>7</sup> D(sus4) D<sup>7</sup>27 G- G-/F<sup>#</sup> G-/F A<sup>7</sup>/E A<sup>7</sup>/D D<sup>Δ</sup> D(sus4) D<sup>7</sup>31 Eb-/Gb G- Eb<sup>Δ</sup>/B<sup>b</sup> A<sup>7</sup>/C<sup>#</sup> D<sup>Δ</sup> D<sup>Δ</sup>/C<sup>#</sup> D<sup>Δ</sup>/C G<sup>Δ</sup>/B35 Eb<sup>Δ</sup>/B<sup>b</sup> Ab<sup>Δ</sup> Eb-/Gb F<sup>7</sup> E<sup>Δ</sup>7(#11) A-7(b5) D<sup>7</sup>

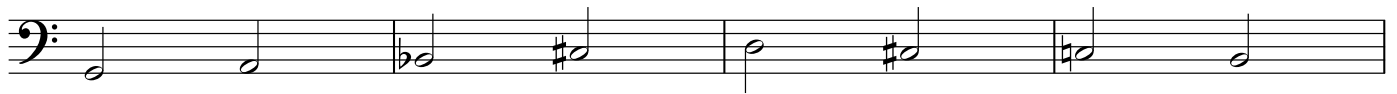
39 G- G-/A Eb<sup>Δ</sup>/Bb A<sup>Δ</sup>/C# D<sup>Δ</sup> D<sup>Δ</sup>/C# D<sup>Δ</sup>/C G<sup>Δ</sup>/B



43 G-/Bb C-/Eb C<sup>Δ</sup>/E F7 Bb<sup>Δ</sup> A-7(b5) D7



47 G- G-/A Eb<sup>Δ</sup>/Bb A<sup>Δ</sup>/C# D<sup>Δ</sup> D<sup>Δ</sup>/C# D<sup>Δ</sup>/C G<sup>Δ</sup>/B



51 G-/Bb C-/Eb F-/Ab Bb-/Db Eb-/Gb B7 Bb(sus4) Bb7



55 Eb<sup>Δ</sup> Eb<sup>Δ</sup>/D C- C-/Bb A-7(b5) Eb7 D(sus4) D7



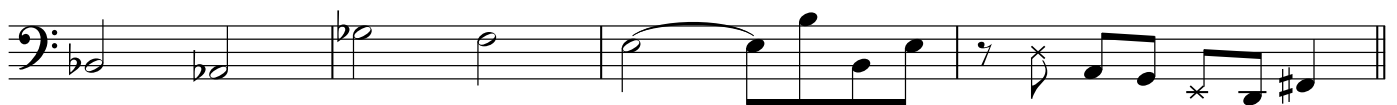
59 G- G-/F# G-/F A7/E A7/D D<sup>Δ</sup> D(sus4) D7



63 Eb-/Gb G- Eb<sup>Δ</sup>/Bb A7/C# D<sup>Δ</sup> D<sup>Δ</sup>/C# D<sup>Δ</sup>/C G<sup>Δ</sup>/B



67 Eb<sup>Δ</sup>/Bb Ab<sup>Δ</sup> Eb-/Gb F7 Eb<sup>Δ</sup>7(#11) A-7(b5) D7



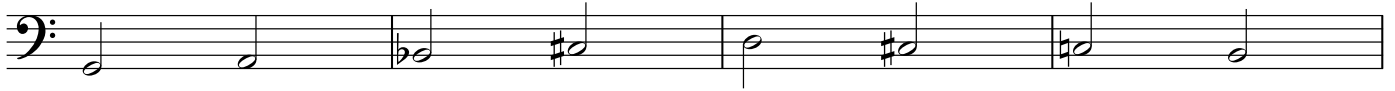
71 G- G-/A Eb<sup>Δ</sup>/Bb A<sup>Δ</sup>/C# D<sup>Δ</sup> D<sup>Δ</sup>/C# D<sup>Δ</sup>/C G<sup>Δ</sup>/B



75 G-/Bb C-/Eb C<sup>Δ</sup>/E F7 Bb<sup>Δ</sup> A-7(b5) D7



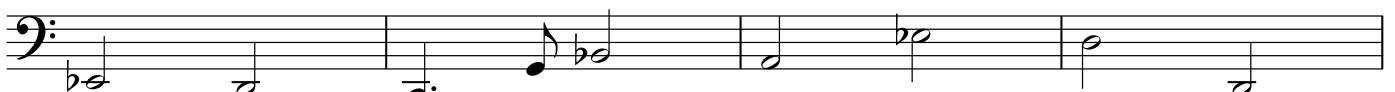
79 G- G-/A Eb<sup>Δ</sup>/Bb A<sup>Δ</sup>/C# D<sup>Δ</sup> D<sup>Δ</sup>/C# D<sup>Δ</sup>/C G<sup>Δ</sup>/B



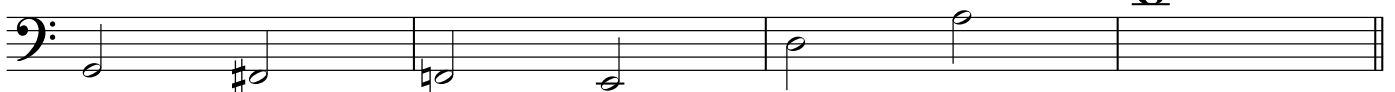
83 G-/Bb C-/Eb F-/Ab Bb-/Db Eb-/Gb B<sup>7</sup> Bb(sus4) Bb<sup>7</sup>



87 Eb<sup>Δ</sup> Eb<sup>Δ</sup>/D C- C-/Bb A-7(b5) Eb<sup>7</sup> D(sus4) D<sup>7</sup>



91 G- G-/F# G-/F A<sup>7</sup>/E A<sup>7</sup>/D D<sup>Δ</sup> D(sus4) D<sup>7</sup>



95 Eb-/Gb G- Eb<sup>Δ</sup>/Bb A<sup>7</sup>/C# D<sup>Δ</sup> D<sup>Δ</sup>/C# D<sup>Δ</sup>/C G<sup>Δ</sup>/B



99 Eb<sup>Δ</sup>/Bb Ab<sup>Δ</sup> Eb-/Gb F<sup>7</sup> E<sup>Δ</sup>7(#11)



103



107



111

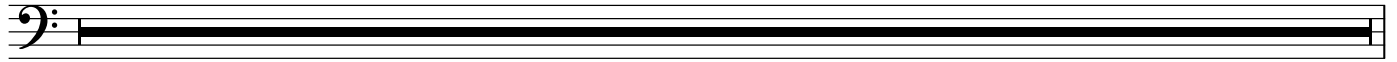


# Every Tomorrow

Vardan Ovsepiyan

Piano intro

10



**A1** 11 *8va* G- D<sup>7</sup> E<sup>b</sup>Δ<sup>7</sup> D-

Musical staff for section A1, measures 11-14. The staff is in bass clef with a key signature of one flat. Chords are indicated above the staff: G- (measure 11), D<sup>7</sup> (measure 12), E<sup>b</sup>Δ<sup>7</sup> (measure 13), and D- (measure 14). The melody consists of eighth and quarter notes.

15 C- C<sup>♯</sup> D(sus4) D<sup>7</sup>

Musical staff for measures 15-18. Chords are indicated above the staff: C- (measure 15), C<sup>♯</sup> (measure 16), D(sus4) (measure 17), and D<sup>7</sup> (measure 18). The melody continues with eighth and quarter notes.

**A2** 19 *8va* G- D<sup>7</sup> E<sup>b</sup>Δ<sup>7</sup> D-

Musical staff for section A2, measures 19-22. The staff is in bass clef with a key signature of one flat. Chords are indicated above the staff: G- (measure 19), D<sup>7</sup> (measure 20), E<sup>b</sup>Δ<sup>7</sup> (measure 21), and D- (measure 22). The melody consists of eighth and quarter notes.

23 C- F<sup>7</sup> D- G<sup>7</sup>

Musical staff for measures 23-26. Chords are indicated above the staff: C- (measure 23), F<sup>7</sup> (measure 24), D- (measure 25), and G<sup>7</sup> (measure 26). The melody continues with eighth and quarter notes.

27 C- F<sup>7</sup> B<sup>b</sup>Δ

Musical staff for measures 27-30. Chords are indicated above the staff: C- (measure 27), F<sup>7</sup> (measure 28), and B<sup>b</sup>Δ (measure 29). The melody continues with eighth and quarter notes.

**B** 31 B<sup>b</sup>Δ F<sup>♯</sup> G- D<sup>♯</sup> E- B<sup>°</sup> C-

Musical staff for section B, measures 31-34. The staff is in bass clef with a key signature of one flat. Chords are indicated above the staff: B<sup>b</sup>Δ (measure 31), F<sup>♯</sup> (measure 32), G- (measure 33), D<sup>♯</sup> (measure 34), E- (measure 35), B<sup>°</sup> (measure 36), and C- (measure 37). The melody consists of quarter and eighth notes.

35 C- G-/B<sup>b</sup> F<sup>Δ</sup>/A F<sup>7</sup> B<sup>b</sup>(sus2)/G F(sus2)/A B<sup>b</sup>Δ

Musical staff for measures 35-38. Chords are indicated above the staff: C- (measure 35), G-/B<sup>b</sup> (measure 36), F<sup>Δ</sup>/A (measure 37), F<sup>7</sup> (measure 38), B<sup>b</sup>(sus2)/G (measure 39), F(sus2)/A (measure 40), and B<sup>b</sup>Δ (measure 41). The melody continues with quarter and eighth notes.

39 B<sup>b</sup>Δ F<sup>♯</sup> G- B<sup>b</sup>7/F E<sup>b</sup>Δ B<sup>b</sup>-/D<sup>b</sup> C<sup>7</sup>

Musical staff for measures 39-42. Chords are indicated above the staff: B<sup>b</sup>Δ (measure 39), F<sup>♯</sup> (measure 40), G- (measure 41), B<sup>b</sup>7/F (measure 42), E<sup>b</sup>Δ (measure 43), B<sup>b</sup>-/D<sup>b</sup> (measure 44), and C<sup>7</sup> (measure 45). The melody continues with quarter and eighth notes.

43

Musical staff for measures 43-46. The staff contains a sequence of eighth and quarter notes with various accidentals (flats and naturals).

A2 47 <sup>8va</sup> G- D7 EbΔ7 D-

Musical staff for measures 47-50. Chord changes are indicated above the staff: G-, D7, EbΔ7, and D-. The staff contains eighth and quarter notes.

51 C- F7 D- G7

Musical staff for measures 51-54. Chord changes are indicated above the staff: C-, F7, D-, and G7. The staff contains eighth and quarter notes.

55 C- F7 BbΔ

Musical staff for measures 55-58. Chord changes are indicated above the staff: C-, F7, and BbΔ. The staff contains eighth and quarter notes.

C 59 BbΔ BbΔ/D EbΔ FΔ/F# EbΔ/G CΔ/E FΔ/A BbΔ/D

Musical staff for measures 59-62. Chord changes are indicated above the staff: BbΔ, BbΔ/D, EbΔ, FΔ/F#, EbΔ/G, CΔ/E, FΔ/A, and BbΔ/D. The staff contains quarter notes and rests.

63 <sup>8va</sup> EbΔ/G AΔ/C# AbΔ/C D7

Musical staff for measures 63-66. Chord changes are indicated above the staff: EbΔ/G, AΔ/C#, AbΔ/C, and D7. The staff contains eighth and quarter notes.

(8) 67 G- D7 F#- E-

Musical staff for measures 67-70. Chord changes are indicated above the staff: G-, D7, F#-, and E-. The staff contains eighth and quarter notes.

71 CΔ/E AΔ/C# DbΔ/F AbΔ/C DΔ/F# BΔ/D# EbΔ/G BbΔ/D FΔ/A

Musical staff for measures 71-74. Chord changes are indicated above the staff: CΔ/E, AΔ/C#, DbΔ/F, AbΔ/C, DΔ/F#, BΔ/D#, EbΔ/G, BbΔ/D, and FΔ/A. The staff contains quarter notes.

75 FΔ/A A° G- FΔ/Eb BbΔ/D Bb(sus2)/G F(sus2)/A BbΔ

Musical staff for measures 75-78. Chord changes are indicated above the staff: FΔ/A, A°, G-, FΔ/Eb, BbΔ/D, Bb(sus2)/G, F(sus2)/A, and BbΔ. The staff contains quarter notes.

80

An empty musical staff for measure 80.

Open piano solo... Next section cued via chord changes

81 C<sup>Δ</sup>/E                      A<sup>Δ</sup>/C<sup>#</sup>                      D<sup>bΔ</sup>/F                      A<sup>bΔ</sup>/C

85 D<sup>Δ</sup>/F<sup>#</sup>                      B<sup>Δ</sup>/D<sup>#</sup>                      E<sup>bΔ</sup>/G                      B<sup>bΔ</sup>/D

89 F<sup>Δ</sup>/A                      A<sup>°</sup>                      G-                      F<sup>Δ</sup>/E<sup>b</sup>                      B<sup>bΔ</sup>/D

93 B<sup>bΔ</sup>/G                      F(sus4)/A                      B<sup>bΔ</sup>                      C<sup>Δ</sup>/E                      A<sup>Δ</sup>/C<sup>#</sup>

97 D<sup>bΔ</sup>/F                      A<sup>bΔ</sup>/C                      D<sup>Δ</sup>/F<sup>#</sup>                      B<sup>Δ</sup>/D<sup>#</sup>

101 B<sup>Δ</sup>/G                      B<sup>bΔ</sup>/D                      F<sup>Δ</sup>/A

105 A<sup>°</sup>                      G-                      F<sup>Δ</sup>/E<sup>b</sup>                      B<sup>bΔ</sup>/D                      B<sup>bΔ</sup>/G                      F(sus4)/A                      B<sup>bΔ</sup>

109 C<sup>Δ</sup>/E                      A<sup>Δ</sup>/C<sup>#</sup>                      D<sup>bΔ</sup>/F                      A<sup>bΔ</sup>/C

113 D<sup>Δ</sup>/F<sup>#</sup>                      B<sup>Δ</sup>/D<sup>#</sup>                      E<sup>bΔ</sup>/G                      B<sup>bΔ</sup>/D

117 F<sup>Δ</sup>/A                      A<sup>°</sup>                      G-                      F<sup>Δ</sup>/E<sup>b</sup>                      B<sup>bΔ</sup>/D

121  $Bb^{\Delta}/G$   $F(sus4)/A$   $Bb^{\Delta}$   $C^{\Delta}/E$   $A^{\Delta}/C^{\#}$

125  $Db^{\Delta}/F$   $Ab^{\Delta}/C$   $D^{\Delta}/F^{\#}$   $B^{\Delta}/D^{\#}$

129  $Eb^{\Delta}/G$   $Bb^{\Delta}/D$   $F^{\Delta}/A$

133  $A^{\circ}$   $G-$   $F^{\Delta}/Eb$   $Bb^{\Delta}/D$   $Bb^{\Delta}/G$   $F(sus4)/A$   $Bb^{\Delta}$

137  $C^{\Delta}/E$   $A^{\Delta}/C^{\#}$   $Db^{\Delta}/F$   $Ab^{\Delta}/C$

141  $D^{\Delta}/F^{\#}$   $B^{\Delta}/D^{\#}$   $Eb^{\Delta}/G$   $Bb^{\Delta}/D$   $F^{\Delta}/A$

146  $A^{\circ}$   $G-$   $F^{\Delta}/Eb$   $Bb^{\Delta}/D$   $Bb^{\Delta}/G$   $F(sus4)/A$   $Bb^{\Delta}$

## Bass solo

151  $C^{\Delta}/E$   $A^{\Delta}/C^{\#}$   $Db^{\Delta}/F$   $Ab^{\Delta}/C$

155  $D^{\Delta}/F^{\#}$   $B^{\Delta}/D^{\#}$   $Eb^{\Delta}/G$   $Bb^{\Delta}/D$   $A^{\circ}$   $G-$   $F^{\Delta}/Eb$   $Bb^{\Delta}/D$

*8va*

159 *tr*

5 3

(8)  $Bb^{\Delta}/G$   $F(sus4)/A$   $Bb^{\Delta}$   $C^{\Delta}/E$   $A^{\Delta}/C^{\#}$  41

163

(8) 167  $D^{\Delta}/F^{\#}$   $A^{\Delta}/C$   $D^{\Delta}/F^{\#}$   $B^{\Delta}/D^{\#}$

171  $Eb^{\Delta}/G$   $Bb^{\Delta}/D$   $F^{\Delta}/A$

175  $A^{\circ}$   $G-$   $F^{\Delta}/Eb$   $Bb^{\Delta}/D$   $Bb^{\Delta}/G$   $F(sus4)/A$   $Bb^{\Delta}$  **D.S al  $\phi$**

$\phi$  Drum solo

179  $Bb^{\Delta}$   $Bb^{\Delta}/D$   $Eb^{\Delta}$   $F^{\Delta}/F^{\#}$   $Eb^{\Delta}/G$   $C^{\Delta}/E$   $F^{\Delta}/A$   $Bb^{\Delta}/D$

183  $A^{\circ}$   $G-$   $F^{\Delta}/Eb$   $Bb^{\Delta}/D$   $Bb(sus4)/G$   $F(sus4)/A$   $Bb^{\Delta}$  8X

Slight ritard last time..

## Song For Zoey

Bass Intro (NO time)

Notes in arpeggios are held so as to ring openly during intro

Damian Eskine

Arranged by Vardan Ovsepien

8<sup>va</sup>

Am(b6) Cm(b6) D<sup>Δ</sup>/F#

(8)

4 G<sup>-9</sup> Am(b6) Cm(b6)

D<sup>Δ</sup>/F# G<sup>-9</sup> E-/G E<sup>Δ</sup>/G A<sup>-9</sup>

(8)

7

(8)

11 G-/Bb G<sup>Δ</sup>/B C- G-/Bb

G- D-/F

(8)

15

D- A-/C B-7 Bb<sup>Δ</sup>7 Bb<sup>13</sup>

17

22 A- Cm<sup>(b6)</sup> Eb-/Gb D<sup>Δ</sup>/F# G-

26 Bbm<sup>(b6)</sup> C#-/E C<sup>Δ</sup>/E C<sup>7</sup>/F F<sup>Δ</sup>/E A<sup>7</sup>/D D<sup>Δ</sup>/C#

30 F#7/B B<sup>Δ</sup>/Bb Eb<sup>Δ</sup>/Ab Ab<sup>Δ</sup> G#<sup>+</sup> A-

34 Cm<sup>(b6)</sup> Eb-/Gb D<sup>Δ</sup>/F# G- D-

38 A- E- B- B-/A G<sup>-9</sup> G-/F

42 Eb<sup>-9</sup> D(sus4) C#<sup>Δ</sup> B- B-/A G<sup>-9</sup> G-/F

46 Eb<sup>-9</sup> D(sus4) D<sup>Δ</sup>/C# B- B-/A G<sup>-9</sup> G-/F

50 Eb<sup>-9</sup> D(sus4) D<sup>7</sup> G(sus4) G<sup>Δ</sup>

Piano Solo

54 A- Cm<sup>(b6)</sup> Eb-/Gb D<sup>Δ</sup>/F# G-

58 Bbm<sup>(b6)</sup> C#-/E C<sup>Δ</sup>/E C<sup>7</sup>/F F<sup>Δ</sup>/E A<sup>7</sup>/D D<sup>Δ</sup>/C#

44

62 F#7/B B<sup>Δ</sup>/B<sup>b</sup> E<sup>b</sup>Δ/A<sup>b</sup> A<sup>b</sup>Δ G<sup>#</sup>+ A-

66 C<sup>m</sup>(<sup>b</sup>6) E<sup>b</sup>-/G<sup>b</sup> D<sup>Δ</sup>/F<sup>#</sup> G- D-

70 A- E- B- B-/A G<sup>-9</sup> G-/F

74 E<sup>b-9</sup> D(sus4) C<sup>#</sup>Δ B- B-/A G<sup>-9</sup> G-/F

78 E<sup>b-9</sup> D(sus4) D<sup>Δ</sup>/C<sup>#</sup> B- B-/A G<sup>-9</sup> G-/F

82 E<sup>b-9</sup> D(sus4) D<sup>7</sup> G(sus4)