

# A BEUTIFUL FRIENDSHIP

Arr: Ian Freebairn-Smith

*Scifidelity Orchestra*

♩ = 90

Gm<sup>9</sup>/D Am<sup>7</sup>/C Gm<sup>9</sup>/H<sup>b</sup> F<sup>Δ</sup> H<sup>7</sup> H<sup>b</sup>Δ

This is the end\_ of a beau - ti-ful friend-

E<sup>b</sup>7 b5 9 D<sup>7</sup> #5 #9 Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

- ship It end - ed a mo - ment\_a - go\_\_\_

F<sup>Δ</sup> H<sup>7</sup> H<sup>b</sup>Δ E<sup>b</sup>7 b5 9 D<sup>7</sup> #5 #9

This is the end\_ of a beau - ti-ful friend - ship I know

Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> G<sup>#</sup>m<sup>7</sup> C<sup>#</sup>7 Cm<sup>7</sup>

\_ for your eyes\_ tell me so\_\_\_ We were al-

$F^7 b9$   $Hb^{\Delta}$   $Hbm^7$   $Eb^7$   $Am^7$

- ways\_ Like sis - ter\_ and bro - ther\_ Un - til to - night

$D^7$   $G^{sus4}$   $G^7$   $C^7 \#5 \#9$   $F^{\Delta}$

When we looked\_ at each oth - er\_ That was the end

$H^7$   $Hb^{\Delta}$   $Eb^7 b5$   $D^7$   $Gm^7$

of a beau\_ ti-ful friend - ship And just\_

$Hb/C$   $F^{\Delta}$   $Abm^9/Eb$   $Hbm^7/Db$   $Abm^9/Cb$

the beginning of love\_

Chords:  $G\flat^\Delta$   $C^9$   $H^7$   $E^7$   $E\flat^7$   $A\flat m$

Chords:  $G\flat^\Delta 9$   $G\flat$

Lyrics: This\_ is the end\_ of a beau-ti - ful friendship And just

Lyrics: the be-ginning of love\_\_\_\_\_ This\_ is the end\_

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of staves. The first system contains two staves with lyrics underneath. The second system also contains two staves with lyrics underneath. The music features various chords including  $G\flat^\Delta$ ,  $C^9$ ,  $H^7$ ,  $E^7$ ,  $E\flat^7$ ,  $A\flat m$ ,  $G\flat^\Delta 9$ , and  $G\flat$ . There are several triplet markings (indicated by a '3' over a bracket) and a final double bar line with repeat dots. The lyrics are: 'This\_ is the end\_ of a beau-ti - ful friendship And just' and 'the be-ginning of love\_\_\_\_\_ This\_ is the end\_'. The first system ends with a double bar line and repeat dots.

# Athletic Theme - Yoshi's Island

(for two trombones)

**U**  $\text{♩} = 260$

D D#dim Em A7  
A A#dim Bm E7

**A1**

5

D B Em A7  
A F# Bm E7

**A2** **B**

13

D B Em A7 D B  
A F# Bm E7 A F#

22

Em A7 D  
Bm E7 A

29

B Em A  
F# Bm E

34

G F#m Em A7 To A2  
D C#m Bm E7

# Bee of the Bird of the Moth

(for two trombones)

Charles Butler

**A**  $\text{♩} = 94$

Chords: C, F, C, F (Treble); G, C, G, C (Bass)

4 **1.** **2.**

Chords: Eb, Bb, F, C (Treble); Bb, F, C, C (Bass)

7 **B**

Chords: F, Dm, G, Eb, Csus4 (Treble); C, Am, D, Bb, Gsus4 (Bass)

11 **A3** **1.**

Chords: C, F, C, F, Eb, Bb, C (Treble); G, C, G, C, Bb, F, G (Bass)

15 **C**

Chords: C, C, C (Treble); G, G, G (Bass)

**2**

18

The image shows the second ending of the piece. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The music is in 2/4 time. The first ending (marked '18') leads to a double bar line. After the double bar line, there is a second ending. The top staff of the second ending starts with a C chord, and the bottom staff starts with a G chord. The music continues with a few more notes and ends with a double bar line.

G

C

D

G

20

C G Ab Bb

G D Eb F

*Trombon*

*Trombon*

**D**  
26

Two staves of music. The top staff is in C major, starting with a C chord and ending with a G chord. The bottom staff is in G major, starting with a G chord and ending with an E♭ chord. Both staves feature a series of eighth notes and a final measure with a whole note. The music is marked with a repeat sign and a first ending bracket.

32

**E**

B $\flat$

C 3 F 3 C F

G 3 C 3 G 3 C 3

Bass

F

Bass

3 3 3 3 3 3 3 3

35

35

E $\flat$

B $\flat$

3

3

3

3

# Intro

(Outbound)

Béla Fleck & The Flecktones

♩ = 65

5

# Blues On Down

(for two trombones)

Benny Golson

♩ = 112

5

8

11

Chords: F#6, F6, Bø (Dm), Bbm7 (Db), Aaug, C#6, C6, F#ø (Dm), Fm7 (Db), Eaug, Ab6, G7, Bb7, Bo7, Eb6, D7, F7, F#o7, Bb, Aaug, Ab6, G7, Bm7b5, F, Eaug, Eb6, D7, F#m7b5, Bb7, F, F7, C.



# But Not For Me

(For two trombones)

J.J. Johnson

♩ = 150

Swing

G7

C7

FΔ7

First system of music for two trombones. The key signature is B-flat major (two flats). The time signature is 4/4. The music consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The first measure of the first staff contains a whole rest, a quarter rest, and a quarter note G. The first measure of the second staff contains a whole rest, a quarter rest, and a quarter note G. The second measure of the first staff contains a half note A and a half note G. The second measure of the second staff contains a half note A and a half note G. The third measure of the first staff contains a quarter note F, a quarter note E, and a quarter note D. The third measure of the second staff contains a quarter note F, a quarter note E, and a quarter note D. The fourth measure of the first staff contains a whole note C. The fourth measure of the second staff contains a whole note C.

5

D7+9

G7

C7

C-

Second system of music for two trombones. The key signature is B-flat major (two flats). The time signature is 4/4. The music consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The first measure of the first staff contains a whole rest, a quarter rest, and a quarter note G. The first measure of the second staff contains a whole rest, a quarter rest, and a quarter note G. The second measure of the first staff contains a half note A and a half note G. The second measure of the second staff contains a half note A and a half note G. The third measure of the first staff contains a quarter note F, a quarter note E, and a quarter note D. The third measure of the second staff contains a quarter note F, a quarter note E, and a quarter note D. The fourth measure of the first staff contains a whole note C. The fourth measure of the second staff contains a whole note C.

9

F7

B $\flat$ Δ

E $\flat$ 7+4

FΔ

Third system of music for two trombones. The key signature is B-flat major (two flats). The time signature is 4/4. The music consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The first measure of the first staff contains a whole rest, a quarter rest, and a quarter note G. The first measure of the second staff contains a whole rest, a quarter rest, and a quarter note G. The second measure of the first staff contains a half note A and a half note G. The second measure of the second staff contains a half note A and a half note G. The third measure of the first staff contains a quarter note F, a quarter note E, and a quarter note D. The third measure of the second staff contains a quarter note F, a quarter note E, and a quarter note D. The fourth measure of the first staff contains a whole note C. The fourth measure of the second staff contains a whole note C.

# Christmas Party

Scifidelity Orchestra

♩ = 190  
Swing

First system of music (measures 1-5). The key signature is one sharp (F#). The time signature is 4/4. The music is written in bass clef. Chords indicated above the staff are G6 (measure 2) and D6 (measure 3).

Second system of music (measures 6-10). The key signature is one sharp (F#). The time signature is 4/4. The music is written in bass clef. Chords indicated above the staff are A $\flat$ dim7 (measure 7), Am7 (measure 8), and D7 (measure 9). Chords indicated below the staff are E $\flat$ dim7 (measure 7), Em7 (measure 8), and A7 (measure 9).

Third system of music (measures 11-15). The key signature is one sharp (F#). The time signature is 4/4. The music is written in bass clef. Chords indicated above the staff are Am7 (measure 11), A $\flat$ dim7 (measure 12), and Am7 (measure 13). Chords indicated below the staff are Em7 (measure 11), E $\flat$ dim7 (measure 12), and Em7 (measure 13).

Fourth system of music (measures 16-20). The key signature is one sharp (F#). The time signature is 4/4. The music is written in bass clef. Chords indicated above the staff are D7 (measure 16), G6 (measure 18), and G6 (measure 19). Chords indicated below the staff are A7 (measure 16), D6 (measure 18), and D6 (measure 19).

Scifidelity Orchestra

# Welcome to a Kick In Yore Pants In Good Ole Hillville

(for two trombones)

**A** ♩ = 195  
C

D G7 C

G A D7 G

8 G7 C D G7 C

D7 G A D7 G

**B** 16 A7 Dm G7 C A7

E7 Am D7 G E7

**A3** 27 Dm B7 Em D#dim G7 C D

Am F#7 Bm A#dim D7 G A

36 G7 C G7 C

D7 G D7 G

2

43

D

G7

C

A

D7

G

43

# You've Got to Eat Your Vegetables

(for two trombones)

♩ = 100

First system of music for two trombones. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of two staves. Above the first staff are the chords: A, E/G#, F#m7, E, A/B. Above the second staff are the chords: E, B/D#, C#m7, B, E/F#. The melody is written in the bass clef.

Second system of music, starting at measure 3. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of two staves. Above the first staff are the chords: E, D, E, D, E, D. Above the second staff are the chords: B, A, B, A, B, A. The lyrics are: "You've got to eat your vege - ta - bles, do you hear me?"

Third system of music, starting at measure 7. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of two staves. The lyrics are: "You've got to eat your vege - ta - bles... Tell him Daddy."

Fourth system of music, starting at measure 11. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of two staves. The lyrics are: "You've got to eat your vege-ta-bles... NOWWWWWWWW!"

Fifth system of music, starting at measure 17. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of two staves. The lyrics are: "You've got to eat your vege - ta - bles... Na na na na na na!"

2

21 C D E

G A B

25 C D E

G A B

# Don't Worry, Be Happy (1988)

Neo Scifidelity Orchestra (2021)

Bobby McFerrin

♩ = 138

Chord progression: C, Dm, F

6

Chord progression: C, F, C, F

6

# EASY STREET

as Four Freshmen

ALAN RANKIN JONES

Chords: Ebmaj7 C7 Fm7 Bb7 Ebm6 Bb7 Ebm6

4/4

Ea - sy Street.  
Life is sweet.

I like to live on Ea - sy Street.  
For folks who live on Ea - sy Street.

4

Chords: Abm7 Db7 Gm7 C7

No - bo - dy works on Ea - sy Street.  
No week - ly pay - ments you must meet.

6

Chords: Cb7 Bb7 Ebmaj7 Cm7 Fm7 Bb7 Bb7 Adim

1. Just sit a - round all day Just sit and play the hor-ses  
That make your hair turn gray

2.

10

Chords: Bb7 Eb7 Abmaj7 Db7

When o-ppor tu-ni-ty comes a knock-ing you Just keep on with your rock-ing, cause you

3



13 Ebmaj7 Eb7 Abmaj7

know your for - tunes may And a - ny time you so de - si - re There's a

16 Db7 Gm7 C7 Bb7 Bb7#5 Ebmaj7 C7

man that you can hi - re To plant trees so you can have shade On Ea-sy Street.

20 Fm7 Bb7 Ebm6 Bb7 Ebm6 Abm7 Db7 Gm7 C7

I'm te-lling e - very-one I meet. If I could live on Ea - sy Street. I

24 Cb7 Bb7 Ebmaj7 Ab7 Ebmaj7

would-n't want no job to - day So please Go way the way -

# Elora

(For two trombones)

J.J. Johnson

Emi7(b5) A+7(b9) Dmi7(b5) G+7(b9)

5 Cmi7(b5) F+7(b9) Bbma7 G+7(b9)

9 Cmi7 F7 Bbma7 Ebma7 Dmi7 Db7 Cmi7

13 G7(b9) Cmi7 F7 1. Bbma7 Dmi7(b5) Db7

17 2. Bbma7 Fmi7 Bb7(b9) Ebma7 Ebmi7 Ab7

21 Bbma7 Ami7(b5) D7(b9) Gmi7 C7

25 Cmi7 F7 Cmi7 F7

Detailed description of the musical score: The score is for two trombones in 4/4 time, key of Bb major. It consists of six systems of two staves each. The first system (measures 1-4) has whole rests for both staves, with chord symbols Emi7(b5), A+7(b9), Dmi7(b5), and G+7(b9) above. The second system (measures 5-8) also has whole rests, with chord symbols Cmi7(b5), F+7(b9), Bbma7, and G+7(b9) above. The third system (measures 9-12) features eighth-note and quarter-note patterns. Measure 9 has a repeat sign and a pickup note. Chord symbols Cmi7, F7, Bbma7, Ebma7, Dmi7, Db7, and Cmi7 are above. The fourth system (measures 13-16) includes a first ending bracket over measures 13-16 and a second ending bracket over measures 17-20. Chord symbols G7(b9), Cmi7, F7, Bbma7, Dmi7(b5), and Db7 are above. The fifth system (measures 17-20) includes a second ending bracket over measures 17-20. Chord symbols Bbma7, Fmi7, Bb7(b9), Ebma7, Ebmi7, and Ab7 are above. The sixth system (measures 21-24) has whole rests, with chord symbols Bbma7, Ami7(b5), D7(b9), Gmi7, and C7 above. The seventh system (measures 25-28) features eighth-note and quarter-note patterns. Chord symbols Cmi7, F7, Cmi7, and F7 are above.

29 B $\flat$ ma7 E $\flat$ ma7 Dmi7 D $\flat$ 7 Cmi7 G7( $\flat$ 9) Cmi7 F7

Measures 29-32. The top staff is in bass clef with a key signature of two flats. It contains eighth and quarter notes with various chords above them. The bottom staff continues the melody with similar note values and rests.

33 B $\flat$ ma7 Dmi7( $\flat$ 5) D $\flat$ 7

Measures 33-34. The top staff is in bass clef with a key signature of two flats. It contains quarter notes with various chords above them. The bottom staff continues the melody with similar note values and rests.

# Green Green

(for two trombones)

the New Christy Minstrels 1963

♩ = 137

B♭ E♭ B♭ F7 B♭

green green a - o-to-la ni wa ko-to ri-ga u-ta - i green green o -  
green green a - o-zo-ra ni wa so-yo ka-ze fu-i - te green green o -

F B♭ F C7 F

6 E♭ B♭ F7 B♭ B♭ Dm

ka no u - e - ni wa la - la mi-do-nin ga mo - e - u a - lu - pi pa-pa to  
ka no u - e - ni wa la - la mi-do-ri ga yu-re - ru so-no to-ki pa-pa ga

B♭ F C7 F F Am

10 E♭ F7 B♭ F7 B♭ B♭ Dm

fu-ta-ri de ka - ta - ri a - du - ta - sa ko-no yo-nji i - ki - ru  
i-tu-ta-sa bo - ku wa mu-ne ni da - ki tsu-ra - ku ka-na-shi

B♭ C7 F C7 F F Am

14 E♭ F7 B♭ F7 B♭

yo - lo - ko - bi so - shi - te ka - na - shi - mi no ko - to - o  
to - ki ni mo la - la - la na - ku - nja na i - to

B♭ C7 F C7 F

# Halema

Chet Baker

♩ = 85

Chord progression: Dm7 G7 D $\flat$ 7 CMaj7 Dm7 F $\flat$ m7 $\flat$ 5 A7 Dm7 G7 F $\flat$ m7 $\flat$ 5 A7 E $\flat$ 7

Chord progression: Dm7 Fm7 B $\flat$ 7 F $\flat$ m7 E $\flat$ m7 A $\flat$ 7 1. Dm7 B $\flat$ 7 A7 A $\flat$ 7 G7

Chord progression: 8 C6 A $\flat$ 7 Dm7 G7 2. Dm7 B $\flat$ 7 A7 A $\flat$ 7 G7 C6 Dm7 G7 Fine E $\flat$ 6 G $\flat$ 6

Chord progression: 12 Fm7 A $\flat$ m7 D $\flat$ 7 E $\flat$ 6 G $\flat$ 6 Fm7 C $\flat$ m7 F $\flat$ 7 E $\flat$ 6 G $\flat$ 6

D.S. al Fine

Chord progression: 16 Fm7 A $\flat$ m7 D $\flat$ 7 E $\flat$ 6 C7 Fm7 B $\flat$ 7 E $\flat$ m7

# Holiday Special

# Scifidelity Orchestra

**A**  
♩ = 120

The image shows a musical score for a piece titled 'Schändchen Erstickt'. It is in 4/4 time and has a tempo marking of 120 beats per minute. The score is written for two staves, both in bass clef. The key signature has one sharp (F#), indicating the key of D major or B minor. The first staff begins with a repeat sign and a first ending bracket. The second staff also begins with a repeat sign and a first ending bracket. The chords for the first staff are C6, Am7, Fmaj7, and Abmaj7. The chords for the second staff are G6, Em7, Cmaj7, and Ebmaj7. The melody consists of eighth and sixteenth notes, with some rests and ties.

C6 Am7 Fmaj7 Abmaj7

G6 Em7 Cmaj7 Ebmaj7

Scifidelity Orchestra



# K.K. Cruisin

For TT, Animal Crossing (2001)

Kazumi Totaka

♩ = 176  
Swing

Sheet music for "K.K. Cruisin" by Kazumi Totaka, featuring a bass line and chords. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as 176 beats per minute (♩ = 176) and the style is Swing.

The music is divided into sections marked A and B.

**Section A:** Measures 1-6. Chords include Cb<sub>9</sub><sup>6</sup>, Bb7(#9), Gb<sub>9</sub><sup>6</sup>, F7(#9), and Eb7.

**Section B:** Measures 7-13. Chords include Bb7(#9), Ebm9, Ab7, Cb<sub>9</sub><sup>6</sup>, Bb7(#9), Ebm9, Dbm7/Gb, F7(#9), Bbm9, and Abm7/Db.

**Section 1:** Measures 14-21. Chords include Cb<sub>9</sub><sup>6</sup>, Bb7(#9), Ebm9, Ab7, Cb<sub>9</sub><sup>6</sup>, Bb7(#9), and Ebm9.

**Section 2:** Measures 22-27. Chords include Dbm7/Gb, Cb<sub>9</sub><sup>6</sup>, Bb7(#9), Ebm9, Ab7, Bbm9, Abm7/Db, Gb<sub>9</sub><sup>6</sup>, F7(#9), Bbm9, and Eb7.

**Section 3:** Measures 28-33. Chords include Cb<sub>9</sub><sup>6</sup>, Bb7(#9), Ebm9, Dbm7/Gb, Cb<sub>9</sub><sup>6</sup>, Gb<sub>9</sub><sup>6</sup>, F7(#9), Bbm9, Abm7/Db, and Gb<sub>9</sub><sup>6</sup>.



33

To Coda

1.

Bb7(#9) Ebm9 Ab7 Cb<sup>6</sup><sub>9</sub> Bb7(#9) Ebm9

F7(#9) Bbm9 Eb7 Gb<sup>6</sup><sub>9</sub> F7(#9) Bbm9

39

2.

C

C<sup>6</sup><sub>9</sub> B7(#9) Em9

G<sup>6</sup><sub>9</sub> F#7(#9) Bm9

45

C<sup>6</sup><sub>9</sub> B7(#9) Em9 Dm7/G C<sup>6</sup><sub>9</sub>

F7 G<sup>6</sup><sub>9</sub> F#7(#9) Bm9 Am7/D G<sup>6</sup><sub>9</sub>

51

B7(#9) Em9 A7 C<sup>6</sup><sub>9</sub> B7(#9)

F#7(#9) Bm9 E7 G<sup>6</sup><sub>9</sub> F#7(#9)

56

Em9

Bm9

# Klingon Drinking Song

(for two trombones)

$\text{♩} = 120$

C F(Gb) Gsus4 G C F(Gb)

'ej Hum - taH 'ej Dech - taH 'Iw 'ej Doq SoD - taH ghoS - pa'

G C(Gb) Dsus4 D G C(Gb)

5

5 Gsus4 G

Sqral bIQ - tIq 'e pa'

Dsus4 D

6

6 C/E G Am7 Bb Eb Gsus4 G C

jaj law' mo' jaj puS jaj qey - IIS mo - lar mIgh HoH - chu' - qu'

G/B D Em7 F Bb Dsus4 D G

# LeChuck's Theme

(for two trombones)

♩ = 192

First system of music (measures 1-7). The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for two trombones. Chord symbols are placed above and below the staves.

Chord symbols above the staff: Gm, A, Eb7, D7, Gm, A, Aø.

Chord symbols below the staff: Dm, E, Bb7, A7, Dm, E, Eø.

Second system of music (measures 8-13). The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for two trombones. Chord symbols are placed above and below the staves.

Chord symbols above the staff: D7, Gm, A, Cm, Gm, Eb.

Chord symbols below the staff: A7, Dm, E, Gm, Dm, Bb.

Third system of music (measures 14-19). The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for two trombones. Chord symbols are placed above and below the staves.

Chord symbols above the staff: D, Cm, D, Cm, D, Gm.

Chord symbols below the staff: A, Gm, A, Gm, A, Dm.

Fourth system of music (measures 20-26). The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for two trombones. Chord symbols are placed above and below the staves.

Chord symbols above the staff: Eb, D, Gm, Gm, A.

Chord symbols below the staff: Bb, A, Dm, Dm, Dm, Dm, E.

Fifth system of music (measures 27-34). The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for two trombones. Chord symbols are placed above and below the staves.

Chord symbols above the staff: Eb7, D7, Gm, A, Aø, D7, Gm, A.

Chord symbols below the staff: Bb7, A7, Dm, E, Eø, A7, Dm, E.

35 Cm Gm Eb D Cm D

Gm Dm Bb A Gm A

41 Cm D Gm Eb D

Gm A Dm Bb A Dm

48 Gm A Eb7 D7 Gm A

Dm E Bb7 A7 Dm E

55 Aø D7 Gm A Cm Gm Eb D

Eø A7 Dm E Gm Dm Bb A

63 Cm D Cm D Gm Eb D Gm

Gm A Gm A Dm Bb A Dm

# Mauville City

(For TT, Pokemon Ruby)

Junichi Masuda/Go Ichinose

$\text{♩} = 130$

**A**  $\text{B}\flat$   $\text{Cm}7$

$\text{F}$   $\text{Gm}7$

6  $\text{F}7\text{sus}$   $\text{F}7$   $\text{G}\flat\text{maj}7$   $\text{D}\flat\text{maj}7$   $\text{Cm}7$   $\text{B}7(\text{b}5)$

$\text{C}7\text{sus}$   $\text{C}7$   $\text{D}\flat\text{maj}7$   $\text{A}\flat\text{maj}7$   $\text{Gm}7$   $\text{F}\sharp7(\text{b}5)$

10  $\text{B}\flat$   $\text{Cm}7$

$\text{F}$   $\text{Gm}7$

14  $\text{F}7\text{sus}$   $\text{F}7$   $\text{G}\flat\text{maj}7$   $\text{D}\flat\text{maj}7$   $\text{Cm}7$   $\text{F}7$

$\text{C}7\text{sus}$   $\text{C}7$   $\text{D}\flat\text{maj}7$   $\text{A}\flat\text{maj}7$   $\text{Gm}7$   $\text{C}7$

18 **B**  $\text{E}\flat$   $\text{E}\flat\text{m}(\text{maj}7)$   $\text{Dm}7$   $\text{Dm}7(\text{b}5)$   $\text{G}7(\text{b}9)$   $\text{Cm}7$

$\text{B}\flat$   $\text{B}\flat\text{m}(\text{maj}7)$   $\text{Am}7$   $\text{Am}7(\text{b}5)$   $\text{D}7(\text{b}9)$   $\text{Gm}7$

23

F7 B $\flat$  A $\flat$ 7 G7(b9) E $\flat$  E $\flat$ m(maj7)

C7 F E $\flat$ 7 D7(b9) B $\flat$  B $\flat$ m(maj7)

28

Dm7 Dm7(b5) G7(b9) Cm7

Am7 Am7(b5) D7(b9) Gm7

31

Cm7(b5) B $\flat$  1. F7 2.

Gm7(b5) F C7

(for two trombones)

Randy Newman

**♩ = 210**

[illegible]

A1

5

**A1**

Bb7 Eb6 Eb7 Abmaj7 Abm7 Eb6

F7 Bb6 Bb7 Ebmaj7 Ebm7 Bb6

11

[illegible]

**A2**

17 A2

Abm6 Eb6 C7 F7 Bb7 Eb Gb6 F7 Fbmaj7 Eb6

Ebm6 Bb6 G7 C7 F7 Bb Db6 C7 Cbmaj7 Bb6

3

23

23

The musical score for Exercise 23 consists of two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the following chords: E-flat 7, A-flat major 7, A-flat minor 7, E-flat 6, and C 7. The bottom staff begins with a bass clef and the same key signature. It contains the following chords: B-flat 7, E-flat major 7, E-flat minor 7, B-flat 6, and G 7. The piece concludes with a triplet of eighth notes in the bottom staff.

28 F7 Bb7 Eb6 Eb7 Abmaj7

C7 F7 Bb6 Bb7 Ebmaj7

3

33 Abm6 Eb6 C7 F7 Bb7 Eb7 Bbm Eb9

Ebm6 Bb6 G7 C7 F7 Bb7 3 Fm Bb9

3

38 **B** Abmaj7 Am7b5 D7 Gm Gm7 C7 Fm7

Ebmaj7 Em7b5 A7 Dm Dm7 G7 Cm7

43 **A3** Bb7 Eb C7 Fm7 Bb7#5 Eb6 Eb7

F7 Bb G7 Cm7 F7#5 Bb6 Bb7

48 Abmaj7 Abm6 Eb6 C7 F7 Bb7 Eb6 C7

Ebmaj7 Ebm6 Bb6 G7 C7 F7 Bb6 G7

53 F7 Bb7 Eb6 C7 F7 Bb7 Eb6

C7 F7 Bb6 G7 C7 F7 Bb6



# Moon Love

Scifidelity Orchestra

**A**

♩ = 90

Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7 Cmaj7

Em7 Am7 D7 Gmaj7 Em7 Am7 D7 Gmaj7

Section A consists of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The music is in 4/4 time with a tempo of 90. The first system features a repeating eighth-note pattern in the right hand and a walking bass line in the left hand. The second system continues this pattern with different chord voicings.

**B**

5

Fmaj7 G7 Em7 Am7 Fmaj7 G7 Cmaj7 Fmaj7 G7

Cmaj7 D7 Bm7 Em7 Cmaj7 D7 Gmaj7 Cmaj7 D7

Section B consists of two systems of two staves each. The first system contains measures 5-8, and the second system contains measures 9-12. The music continues with the same eighth-note pattern and walking bass line.

10

Em7 Am7 Fmaj7 G7 Ebmaj7

Bm7 Em7 Cmaj7 D7 Bbmaj7

Section B continues with two systems of two staves each. The first system contains measures 10-13, and the second system contains measures 14-17. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

Scifidelity Orchestra

# Nothing's Too Good

(Neoscifi 2021)

♩ = 220

B♭7 E♭6 B♭7 E♭6

This block contains the first eight measures of the piece. It is written for three staves: two treble staves and one bass staff. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The tempo is marked as ♩ = 220. Chord symbols B♭7, E♭6, B♭7, and E♭6 are placed above the staves for measures 2, 3, 4, and 5 respectively. The melody in the treble staves consists of eighth-note patterns, while the bass staff features a more complex line with some accidentals.

9 B♭7 E♭6 E♭7 A♭ B♭7

This block contains measures 9 through 15. It continues the three-staff format. Chord symbols B♭7, E♭6, E♭7, A♭, and B♭7 are placed above the staves for measures 10, 11, 12, 13, and 14 respectively. The musical notation includes various note values and rests, with a double bar line at the end of measure 15.

16 E♭6

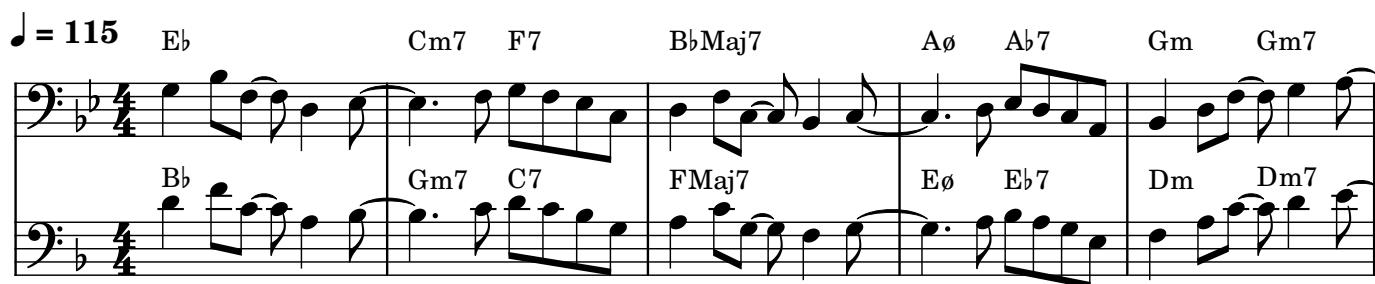
This block contains the final two measures of the piece, measures 16 and 17. It continues the three-staff format. A chord symbol E♭6 is placed above the staves for measure 16. The piece concludes with a double bar line at the end of measure 17.

# Prolazi sve

(for two trombones)

Stjepan Jimmy Stanić

♩ = 115 Eb Cm7 F7 BbMaj7 Aø Ab7 Gm Gm7



6 C7 Eb(add9)/F Dm7/F Dbaug/F



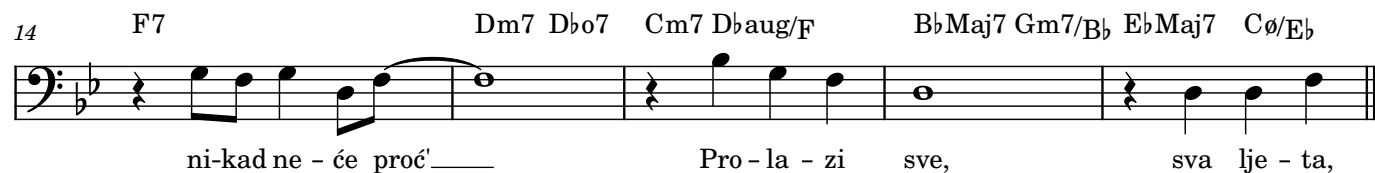
G7 Bb(add9)/C Am7/C Pro - la - zi

9 **A1** BbMaj7 Gm7/Bb EbMaj7 Cø/Eb BbMaj7 Dm7 Dbo7 Cm7 To Coda



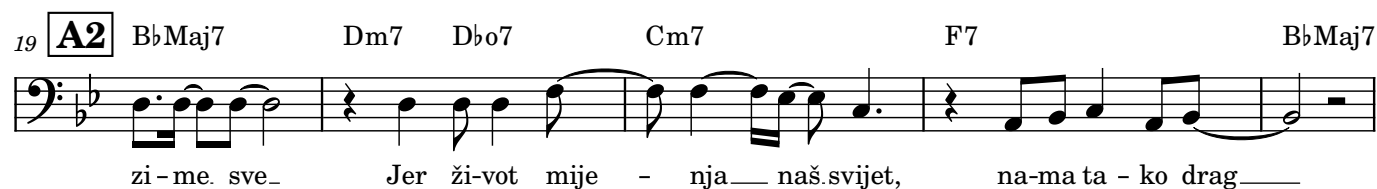
sve, list\_\_\_ ze-len sad je žut, Al'na-ša\_ lju - bav, zar ne,

14 F7 Dm7 Dbo7 Cm7 Db aug/F BbMaj7 Gm7/Bb EbMaj7 Cø/Eb



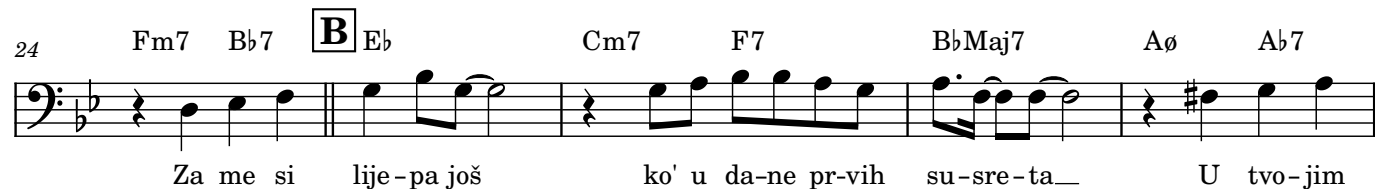
ni-kad ne - će proć'\_\_\_ Pro - la - zi sve, sva lje - ta,

19 **A2** BbMaj7 Dm7 Dbo7 Cm7 F7 BbMaj7



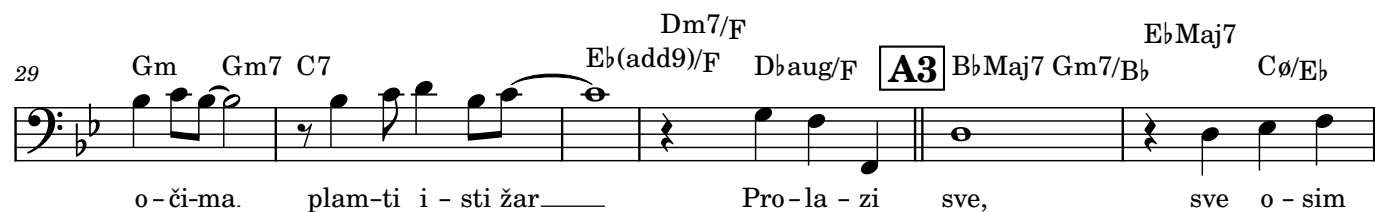
zi-me. sve\_ Jer ži-vot mije - nja\_\_\_ naš.svijet, na-ma ta - ko drag\_\_\_

24 Fm7 Bb7 **B** Eb Cm7 F7 BbMaj7 Aø Ab7



Za me si lije-pa još ko' u da-ne pr-vih su-sre-ta\_\_\_ U tvo-jim

29 Gm Gm7 C7 Dm7/F Eb(add9)/F Db aug/F **A3** BbMaj7 Gm7/Bb Cø/Eb



o-či-ma. plam-ti i - sti žar\_\_\_ Pro-la - zi sve, sve o - sim

2

35 B♭Maj7 Dm7 D♭o7 Cm7 F7 B♭Maj7 C♭/E♭

sje-ća - nja. Al' na-ša lju - bav, zar ne, ni-kad ne - će proć'

F♯Maj7 G♭/B♭

A1S

40 B♭Maj7 D♭aug/F

F♯Maj7 A♭aug/C

A2S

45

52

Φ

57 Cm7 B7 B♭Maj7 E♭Maj7 E♭m6 B♭Maj7

ni - ka - da ne - će proć'

# Side By Side

**U**

♩ = 170 Dm7/F Gm7/B $\flat$  Dm7/F G7 Gm7 C7

6 Dm7/F D7 H $\emptyset$  E7 Am7 C7/G Dm7/F Gm7/B $\flat$  Dm7/F

11 G7 Dm7 G7 Am7/C Am7

**A12**

15 Dm7 G7 Am7/C F7 Gm7/B $\flat$

20 Cm7/E $\flat$  C $\sharp$ o7/E Gm7/F G7 C7 F7 Gm7/B $\flat$  F7

2  
25 **B** D7 G7 C7

Two staves of music in bass clef, key of Bb. The first staff contains measures 25-30. The second staff contains measures 25-30. Chords are indicated above the first staff: D7, G7, C7.

31 **A3** F7 Gm7/Bb

Two staves of music in bass clef, key of Bb. The first staff contains measures 31-35. The second staff contains measures 31-35. Chords are indicated above the first staff: F7, Gm7/Bb.

36 Cm7/Eb C#o7/E Gm7/F G7 C7 F7 Gm7/Bb F7

Two staves of music in bass clef, key of Bb. The first staff contains measures 36-41. The second staff contains measures 36-41. Chords are indicated above the first staff: Cm7/Eb, C#o7/E, Gm7/F, G7, C7, F7, Gm7/Bb, F7.

# That Old Feeling

Chat Baker

Lew Brown

Sammy Fain

## UVO D

**D $\flat$ 6 B $\flat$ m7 E $\flat$ m7 A $\flat$ 7 D $\flat$ 6 E7 A7 D7 B $\flat$ m7 B $\flat$ m7/A $\flat$  Gdim G $\flat$ 7**

**7 Fmaj7 Gm7 Am7 A $\flat$ 7 G $\flat$ maj7 C7 B6 B $\flat$ 7 E $\flat$ m7 E $\flat$ m7/D $\flat$  Cm7 $\flat$ 5 F7**

triole feel

**13 B $\flat$ m7 B7 E7 E $\flat$ 7 Fm7 C7 Fmaj7 Edim E $\flat$ m7 D7**

**A 17 D $\flat$ 6/9 Fm7 $\flat$ 5 B $\flat$ 7 E $\flat$ m7 B $\flat$ 7 $\sharp$ 5 E $\flat$ m7 G $\flat$ m7 A $\flat$ 7 F7**

**B 25 B $\flat$ m7 F7 $\sharp$ 5 Fm7 $\flat$ 5 B $\flat$ 7 E $\flat$ 7 B $\flat$ m9 E $\flat$ 13 B $\flat$ 7 E $\flat$ m7 A $\flat$ 7**

**C 33 D $\flat$ 6/9 Fm7 $\flat$ 5 B $\flat$ 7 E $\flat$ m7 B $\flat$ 7 $\sharp$ 5 E $\flat$ m7 G $\flat$ 7 F7**

**D 41 Fm7 $\flat$ 5 B $\flat$ 7 $\flat$ 9 E $\flat$ m7 G $\flat$ m7 C $\flat$ 9 B $\flat$ m7 E $\flat$ 9 E $\flat$ m7 A $\flat$ 13 D $\flat$ 6/9 A $\flat$ 7**

# The Undetected Mistletoe

Scifidelity Orchestra

## Intro

♩ = 100

Cmaj7 C7 Fmaj7 FmM7 C6 Am6 Fmaj7 Abmaj7

The Intro section consists of 8 measures in 4/4 time. The melody is written in treble clef. The notes are: Measure 1: quarter rest, eighth rest, eighth note G4, quarter note A4; Measure 2: quarter note G4, quarter note F4, quarter note E4, quarter note D4; Measure 3: quarter note D4, quarter note C4, quarter note B3, quarter note A3; Measure 4: quarter note A3, quarter note G3, quarter note F3, quarter note E3; Measure 5: quarter note E3, quarter note D3, quarter note C3, quarter note B2; Measure 6: quarter note B2, quarter note A2, quarter note G2, quarter note F2; Measure 7: quarter note F2, quarter note E2, quarter note D2, quarter note C2; Measure 8: quarter note C2, quarter note B1, quarter note A1, quarter note G1.

## Tema

9 Cmaj7 C7 Fmaj7 FmM7

The top staff of the Tema section contains measures 9-12. The notes are: Measure 9: quarter note G4, quarter note A4, quarter note B4, quarter note C5; Measure 10: quarter note C5, quarter note B4, quarter note A4, quarter note G4; Measure 11: quarter note G4, quarter note F4, quarter note E4, quarter note D4; Measure 12: quarter note D4, quarter note C4, quarter note B3, quarter note A3.

Gmaj7 G7 Cmaj7 CmM7

The bottom staff of the Tema section contains measures 9-12. The notes are: Measure 9: quarter note G3, quarter note A3, quarter note B3, quarter note C4; Measure 10: quarter note C4, quarter note B3, quarter note A3, quarter note G3; Measure 11: quarter note G3, quarter note F3, quarter note E3, quarter note D3; Measure 12: quarter note D3, quarter note C3, quarter note B2, quarter note A2.

13 C6 Am6 Fmaj7 Abmaj7

The top staff of the Tema section contains measures 13-16. The notes are: Measure 13: quarter note G4, quarter note A4, quarter note B4, quarter note C5; Measure 14: quarter note C5, quarter note B4, quarter note A4, quarter note G4; Measure 15: quarter note G4, quarter note F4, quarter note E4, quarter note D4; Measure 16: quarter note D4, quarter note C4, quarter note B3, quarter note A3.

G6 Em6 Cmaj7 Ebmaj7

The bottom staff of the Tema section contains measures 13-16. The notes are: Measure 13: quarter note G3, quarter note A3, quarter note B3, quarter note C4; Measure 14: quarter note C4, quarter note B3, quarter note A3, quarter note G3; Measure 15: quarter note G3, quarter note F3, quarter note E3, quarter note D3; Measure 16: quarter note D3, quarter note C3, quarter note B2, quarter note A2.



# Wadde hadde dudde da?

(for two trombones)

Stefan Raab

**A** Dm7 Dm7 G13 C9sus4 Fmaj9 C9sus4

Wad-de had-de dud-de da\_\_\_\_\_ Wad-de had-de dud-de da

Am7 Am7 D13 G9sus4 Cmaj9 G9sus4

6 Dm7 G13 C9sus4 Fmaj9 A9sus4 A7b5#5b9#9

Wad-de had-de dud-de da\_\_\_\_\_ Wad-de had-de dud-de da

Am7 D13 G9sus4 Cmaj9 E9sus4 E7b5#5b9#9

10 **B** Dm7 Dm7 G13 G13 C9sus4 A9sus4 D9sus4 **C** Dm7 A7b5#5b9#9 G13

I am so\_ cou - ri-ous I just wa -

Am7 Am7 D13 D13 G9sus4 A9sus4 E9sus4 Am7 E7b5#5b9#9 D13

20 C9sus4 Fmaj9 C9sus4

- nna know what you there have

G9sus4 Cmaj9 G9sus4

22 Dm7 G13 C9sus4

I am so\_ cou - ri-ous I just wa - nna know what you there

Am7 D13 G9sus4

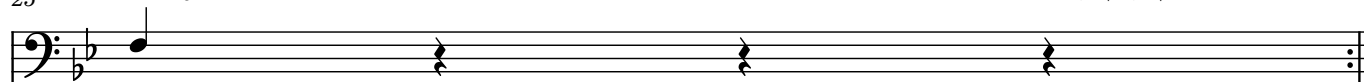
2

25

Fmaj9

A9sus4

A7b5#5b9#9

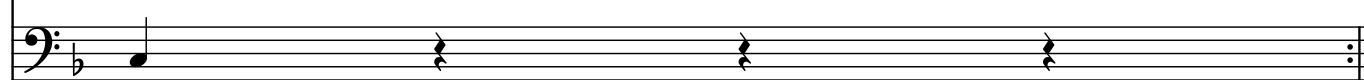


have

Cmaj9

E9sus4

E7b5#5b9#9



# Walk On By

(for two trombones)

**A**

Em7 A6 Em7 A6 Em7 A6

If you see me wal-king down the street And I start to cry each time we

4 meet Walk on by, Walk on by- Make be-lieve. That

9 Am7 Em7 Fmaj7

you don't see the tears Just let me grieve. In pri-vate 'cause each time I

12 **B** Cmaj7 Fmaj7 Cmaj7 Fmaj7

see you I break down and cry walk on by walk on

17 **C** Cmaj7 Fmaj7 Cmaj7 Fmaj7 Em7 A6

by walk on by I just can't get o-ver lo-sing

2

22

Em7 A6 Em7 A6 Em7 A6 Dm7

you And so if I seem, bro-ken and blue Walk on by,

Em7 Dm7 Em7 Am7

Walk on by. Foo - lish pride. That's all that I have left So

Em7 Fmaj7 D Cmaj7

let me hide. The tears and the sad-ness you gave me When you said good - by

Fmaj7 Cmaj7 Fmaj7 Cmaj7 Fmaj7 Cmaj7 B7

walk on by walk on by walk on by

E Cmaj7

Walk on by Walk on by Walk on by

# You Can Call Me AI

(for TT and TS)

## Tema

F6 Gm7 C7

3

## Solo

3

3

6

6

# Za nju

(for two trombones)

♩ = 202

**A** F

Am/E



Ka - da Sve što re - kla je u mo-joj gla - vi o - sta - je  
ju - tro si - vo je, no - sim sre - tne ci - pe - le



Sje - ća - nje je ka - o pa - do - bran  
Gle - dam sve kroz ka - le - i - do - skop Svijet je Pa mi po - ma - že  
pre-pun pri - li - ka,

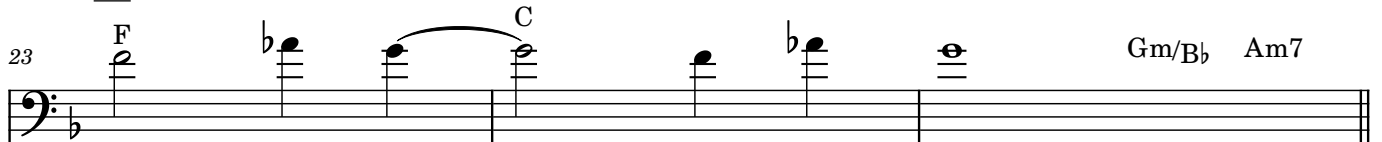


— kad po - la - ko spu - štam se Sa mo - ga o - bla - ka u no - vi dan  
— mo-re že - lja i - mam ja Sve bi ih o - stva - ri - o sa njom

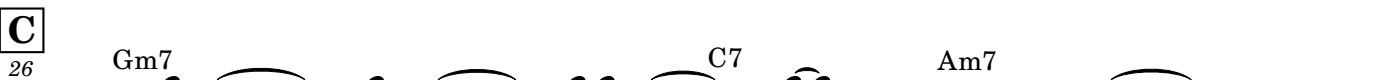
**B**



— Do - volj - no je pa - me - tna Da sve vi - di i zna Da



sve vi - di i zna



Za nju, zbog nje Ja u - či - ni - o bi sve Sve u mo - joj mo - ċi



Če - ka - o bi kad će mi do - ċi Za nju, zbog nje O - bo - ja - o



37

— bi u - li - ce U nje-ne naj - dra - že bo - je Da stvo-rim šan - su za—

41

— nas dvo - je

Dm7/A A7(b9)