

# 'TAIN'T WHAT YOU DO

(It's the way that cha do it)

Sy Oliver/James Young (Luncefordversion, SSAS-pill av Dicken 2023)

**A**

Musical notation for section A, consisting of four staves of music in 4/4 time. The notation includes various rhythmic patterns and melodic lines.

**B**

F Fyll ut lite mellan övrigt blås

C

Musical notation for section B, consisting of one staff with a blank space for improvisation.

F

G7

Musical notation for section B, consisting of one staff with a blank space for improvisation.

Musical notation for section B, consisting of one staff of music.

Musical notation for section B, consisting of one staff of music.

**C**

Musical notation for section C, consisting of one staff of music.



When

**D**

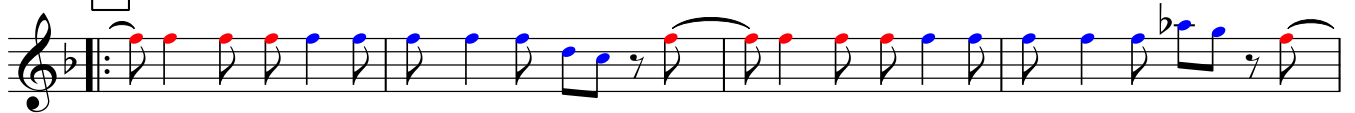


I was a kid a-bout half past three, my dad-dy said "Son, come here to me". Says

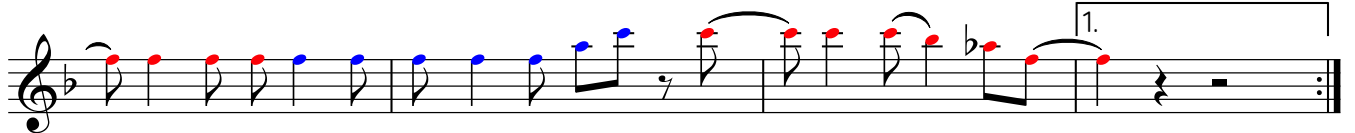


"things may come, and things may go. But this is one thing you ought to know". *Tain't*

**E**



*what you do. It's the way hat cha do it. Tain't what you do. It's the way hat cha do it. Tain't time that*

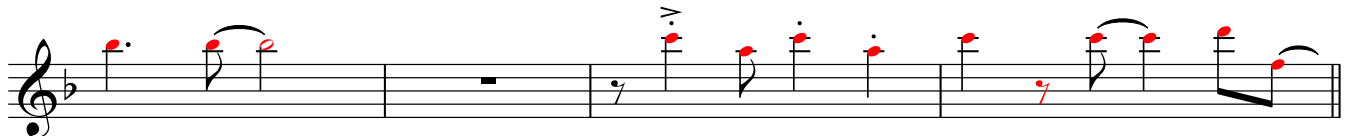


*what you do. It's the way hat cha do it. That's what gets re-sults.*

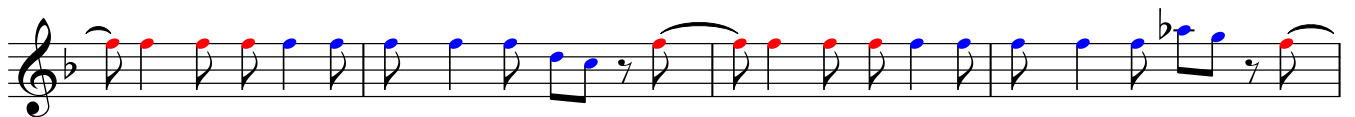
**F**



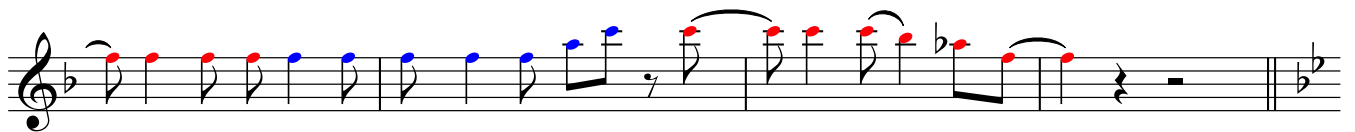
*You can try hard, don't mean a thing. Take it*



*eas - y, then your jive will swing. Oh, It ain't*



*what you do. It's the place that cha do it. Tain't what you do. It's the place that cha do it. Tain't*



*what you do. It's the place that cha do it. That's what gets re-sults.*

**G**


B $\flat$  B $\flat$ /A $\flat$  E $\flat$ /G F $^7$  E $\flat$  B $\flat$ /D Cm $^7$  F $^7$



Hitta på själv, spela ett solo på altsax

Tain't What You Do trombon sida 3 av 3

B $\flat$  B $\flat$ /D E $\flat$  E $^{\circ}$  B $\flat$ /F F $^7$  B $\flat$

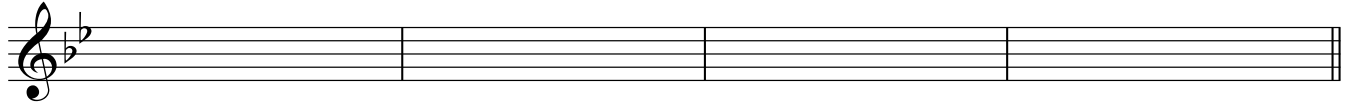


**H**


B $\flat$  B $\flat$ /A $\flat$  E $\flat$ /G F $^7$  E $\flat$  B $\flat$ /D Cm $^7$  F $^7$




B $\flat$  B $\flat$ /D E $\flat$  E $^{\circ}$  B $\flat$ /F F $^7$  B $\flat$



B $\flat$  B $\flat$ /A $\flat$  E $\flat$ /G F $^7$  E $\flat$  B $\flat$ /D Cm $^7$  F $^7$

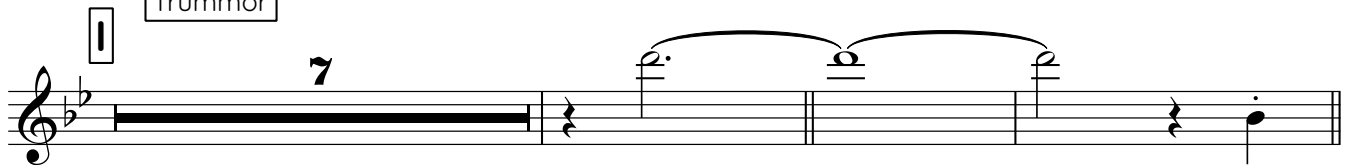


B $\flat$  B $\flat$ /D E $\flat$  E $^{\circ}$  B $\flat$ /F F $^7$  B $\flat$

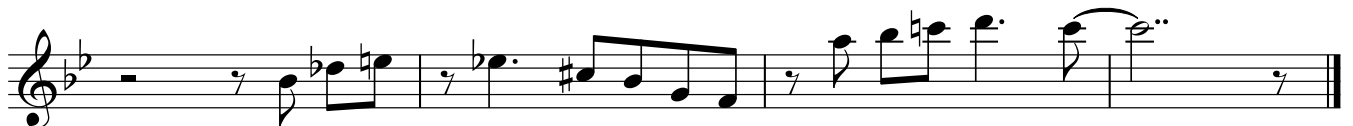


Trummor

**I**



**J**



# 'TAIN'T WHAT YOU DO

(It's the way that cha do it)

Sy Oliver/James Young (Luncefordversion, SSAS-pill av Dicken 2023)

**A**

Musical notation for section A, measures 1-12. The key signature has one flat (Bb) and the time signature is 4/4. The notation consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is primarily eighth and quarter notes with rests. The second staff continues the melody with some dotted notes and a half note. The third staff continues with eighth notes and quarter notes. The fourth staff concludes the section with a half note and a quarter note.

**B**

Musical notation for section B, measures 13-24. The key signature remains one flat (Bb) and the time signature is 4/4. The notation consists of four staves of music. The first staff starts with a treble clef and a key signature of one flat. It features a melody of quarter and eighth notes with rests. The second staff continues with a similar rhythmic pattern. The third staff has a more active melody with eighth notes and quarter notes. The fourth staff concludes with a half note and a quarter note.

**C**

Musical notation for section C, measures 25-28. The key signature changes to two flats (Bb and Eb) and the time signature is 4/4. The notation consists of one staff of music. It begins with a treble clef and a key signature of two flats. The melody is composed of quarter and eighth notes with rests.

Tain't What You Do tenorsax sida 2 av 3

When

**D**

I was a kid a-bout half\_\_past three, my dad-dy said "Son, come here\_\_ to me". Says

"things may come, and things may go... But this is one thing you ought\_\_ to know". *Tain't*

**E**

\_\_what you do. It's the way hat cha do it. *Tain't*\_\_what you do. It's the way hat cha do it. *Tain't*  
time that time that

\_\_what you do. It's the way hat cha do it. That's\_\_what gets\_ re-sults.\_\_\_\_\_  
time that

\_\_ You can try hard,\_ don't mean a thing,\_\_ Take it

eas - y,\_\_\_\_ then your jive will swing. Oh,\_\_\_\_ It ain't

\_\_what you do. It's the place that cha do it. *Tain't*\_\_what you do. It's the place that cha do it. *Tain't*

\_\_what you do. It's the place that cha do it. That's\_\_what gets\_ re-sults.

**G**

+ o + o + o + o + o + o

Tain't What You Do tenorsax sida 3 av 3

Musical staff with notes and rests. Below the staff is a rhythmic pattern: + o + o + o.

H

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes, rests, and a wavy line above a note.

Musical staff with notes, rests, and a slur over a group of notes.

Trummor

I

Musical staff with a long horizontal line and a 7 above it, followed by notes.

J

Musical staff with notes and rests.

Musical staff with notes and rests.

# 'TAIN'T WHAT YOU DO

(It's the way that cha do it)

Sy Oliver/James Young (Luncefordversion, SSAS-pill av Dicken 2023)

The musical score is written for a trumpet in 4/4 time, with a key signature of one flat (B-flat). It consists of three main sections: A, B, and C.

- Section A:** Starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It begins with a whole rest followed by a fermata. The first measure of the section contains a whole note chord marked with a '7'. The second measure contains a quarter note G4 with an accent (>), followed by eighth notes F4, E4, D4, and C4.
- Section B:** Begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It starts with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4 with an accent (>), followed by eighth notes C4, B3, and A3. The section continues with various rhythmic patterns, including quarter and eighth notes, and rests.
- Section C:** Begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It starts with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4 with an accent (>), followed by eighth notes C4, B3, and A3. The section continues with various rhythmic patterns, including quarter and eighth notes, and rests.

Tain't What You Do trumpet sida 2 av 3



When

**D**



I was a kid a-bout half\_\_past three, my dad-dy said "Son, come here\_\_ to me". Says

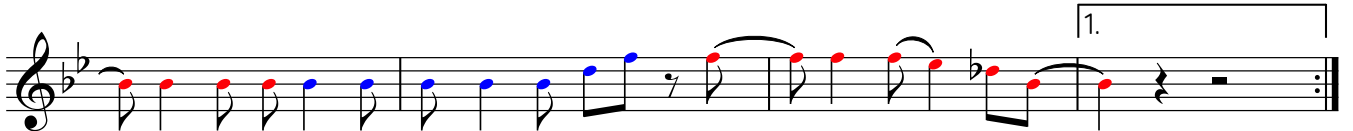


"things may come, and things may go... But this is one thing you ought\_\_ to know". *Tain't*

**E**



*\_\_what you do.* It's the way hat cha do it. *Tain't\_\_what you do.* It's the way hat cha do it. *Tain't*  
time that time that



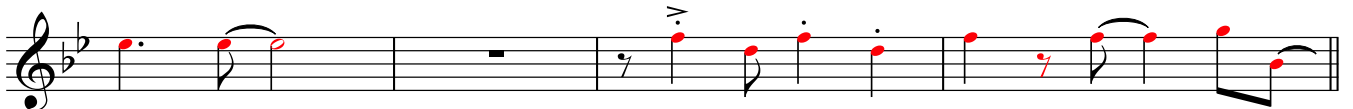
*\_\_what you do.* It's the way hat cha do it. *That's\_\_what gets\_ re-sults.\_\_*  
time that

2.

**F**



*You can try hard, don't mean a thing.\_\_ Take it*



*eas - y,\_\_ then your jive will swing. Oh,\_\_ It ain't*



*\_\_what you do.* It's the place that cha do it. *Tain't\_\_what you do.* It's the place that cha do it. *Tain't*



*\_\_what you do.* It's the place that cha do it. *That's\_\_what gets\_ re-sults.*

**G**



+ o + o + o + o + o + o



Tain't What You Do trumpet sida 3 av 3

+

o

+

o

+

o

H

Trummor

I

7

J

FYLL UT RESTEN AV RADEN MED TRUMPETFRÄS

3

# 'TAIN'T WHAT YOU DO

Trombon

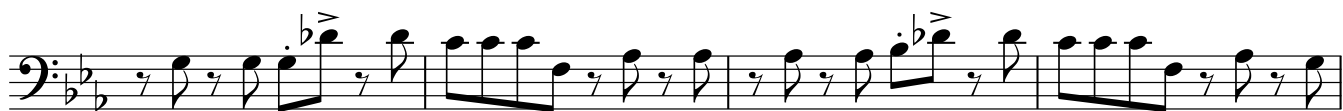
(It's the way that cha do it)

Sy Oliver/James Young (Luncefordversion, SSAS-pill av Dicken 2023)

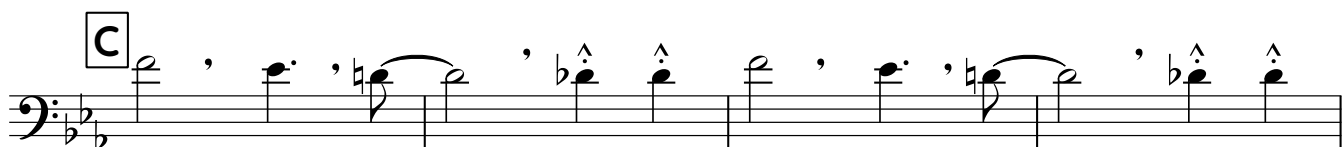
## A



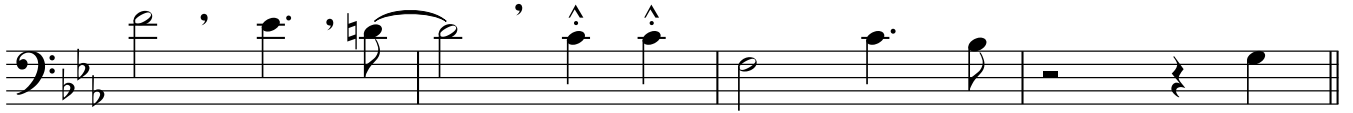
## B



## C



Tain't What You Do trombon sida 2 av 3



When

**D**



I was a kid a-bout half\_\_past three, my dad-dy said "Son, come here\_\_ to me". Says

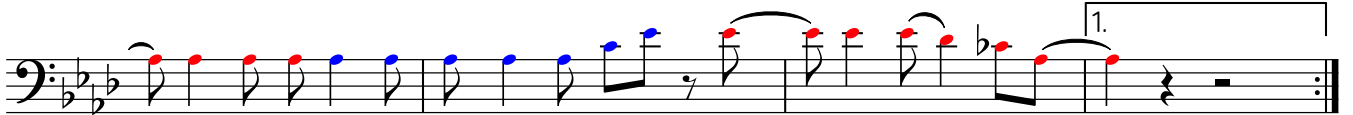


"things may come, and things may go\_\_ But this is one thing you ought\_\_ to know". *Tain't*

**E**



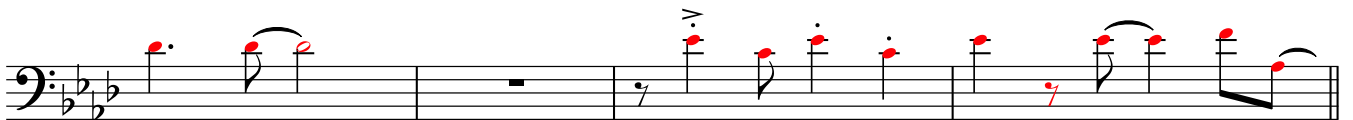
*\_\_what you do. It's the way hat cha do it. Tain't\_\_what you do. It's the way hat cha do it. Tain't*  
time that time that



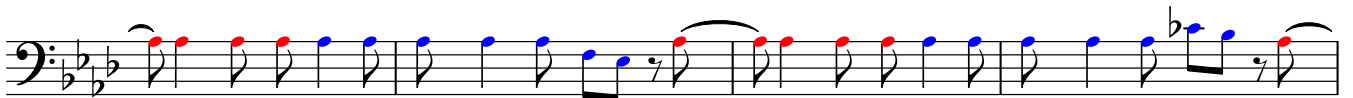
*\_\_what you do. It's the way hat cha do it. That's\_\_what gets\_ re-sults.\_\_\_\_\_*  
time that



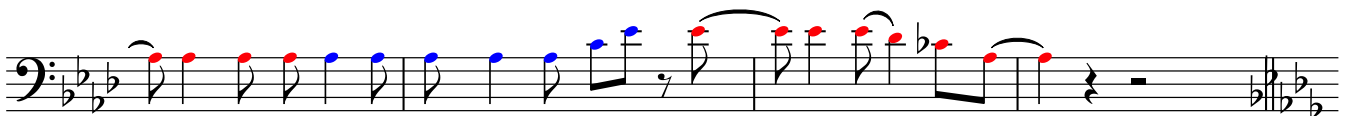
*\_\_\_\_\_ You can try hard, don't mean a thing.\_\_\_\_\_ Take it*



*eas - y,\_\_\_\_\_ then your jive will swing. Oh,\_\_\_\_\_ It ain't*

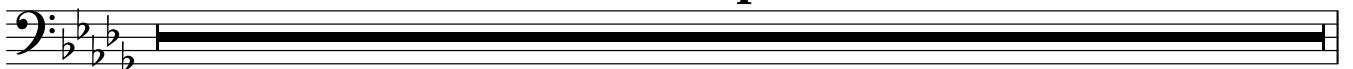


*\_\_what you do. It's the place that cha do it. Tain't\_\_what you do. It's the place that cha do it. Tain't*



*\_\_what you do. It's the place that cha do it. That's\_\_what gets re-sults.*

**G**



Tain't What You Do trombon sida 3 av 3

3

gliss.

H

gliss.

gliss.

2

gliss.

gliss.

gliss.

3

Trummor

7

(eventuellt oktava)

J

gliss.

# 'TAIN'T WHAT YOU DO

Komp och det

(It's the way that cha do it)

Sy Oliver/James Young (Luncefordversion, SSAS-pill av Dicken 2023)

Liten  
puk-pickup

**A**

Endast saxar och trummor (ljus puka)



E $\flat$  E $\flat$ /D $\flat$  A $\flat$ /C B $\flat$ <sup>7</sup> A $\flat$  E $\flat$ /G Fm<sup>7</sup> B $\flat$ <sup>7</sup>



E $\flat$  E $\flat$ /G A $\flat$  A $^\circ$  E $\flat$ /B $\flat$  B $\flat$ <sup>7</sup> E $\flat$



**B**

A $\flat$

E $\flat$



A $\flat$

B $\flat$ <sup>7</sup>



E $\flat$  E $\flat$ /D $\flat$  A $\flat$ /C B $\flat$ <sup>7</sup> A $\flat$  E $\flat$ /G Fm<sup>7</sup> B $\flat$ <sup>7</sup>



E $\flat$  E $\flat$ /G A $\flat$  A $^\circ$  E $\flat$ /B $\flat$  B $\flat$ <sup>7</sup> E $\flat$



**C**

D $\flat$ <sup>7</sup>

C $\flat$ <sup>7</sup>

B $\flat$ <sup>7</sup>

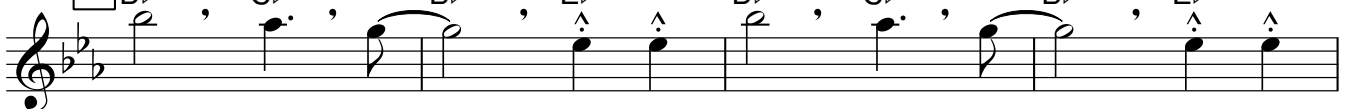
E $\flat$ <sup>7</sup>

D $\flat$ <sup>7</sup>

C $\flat$ <sup>7</sup>

B $\flat$ <sup>7</sup>

E $\flat$ <sup>7</sup>



Tain't What You Do komp sida 2 av 3

Db7 Cb7 Bb7 Cm7 Fm7 Bb7

**D** Eb Eb/Db Ab/C Bb7 Ab Eb/G Fm7 Bb7

When I was a kid a-bout half\_\_\_past three, my dad-dy said "Son, come here\_\_\_ to me". Says

Eb Eb/G Ab A° Eb/Bb Bb7 Eb

"things may come, and things may go\_\_\_ But this is one thing you ought\_\_\_ to know". *Tain't*

**E** Ab Ab/Gb Db/F Eb7 Db Ab/C Bbm7

\_\_\_what you do. It's the way hat cha do it. *Tain't*\_\_\_what you do. It's the way hat cha do it. *Tain't*

Ab Ab/C Db D° Ab/Eb Eb7 Ab

time that \_\_\_what you do. It's the way hat cha do it. That's\_\_\_ what gets\_ re-sults. time that

2. Ab **F** Db Ab

You can try hard, don't mean a thing. Take it

Db Eb7

eas - y, then your jive will swing. Oh, It ain't

Ab Ab/Gb Db/F Eb7 Db Ab/C Bbn7 Eb7

\_\_\_what you do. It's the place that cha do it. *Tain't*\_\_\_what you do. It's the place that cha do it. *Tain't*

Ab Ab/C Db D° Ab/Eb Eb7 Ab

\_\_\_what you do. It's the place that cha do it. That's\_\_\_ what gets\_ re-sults.

**G** Db Db/Cb Gb/Bb Ab7 Gb Db/F Ebm7 Ab7

Tain't What You Do komp sida 3 av 3

Db Db/F Gb G° Db/Ab Ab7 Db

**H** Db Db/Cb Gb/Bb Ab7 Gb Db/F Ebm7 Ab7

Db Db/F Gb G° Db/Ab Ab7 Db

Db Db/Cb Gb/Bb Ab7 Gb Db/F Ebm7 Ab7

Db Db/F Gb G° Db/Ab Ab7 Db

**I** Trummor 7 Ab13 (lång ton)

**J** Db Db/Cb Gb/Bb Ab7 Gb Db/F Ebm7 Ab7

Db Db/F Gb G° Db/Ab Ab7 Db6 (kompet)

# 'TAIN'T WHAT YOU DO

(It's the way that cha do it)

Sy Oliver/James Young (Luncefördversion, SSAS-pill av Dicken 2023)

A

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and quarter notes.

The second system of musical notation also consists of two staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature, showing a series of whole rests. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and quarter notes.

Liten Endast saxar och trummor (ljus puka)  
puk-pickup

The third system of musical notation consists of a single staff in treble clef with a key signature of two flats and a 4/4 time signature. It contains a melody of eighth and quarter notes, with 'x' marks above the first two notes indicating a pickup.



5

Musical notation for measures 5-8, first system. Treble and bass staves with notes and rests.

Musical notation for measures 5-8, second system. Treble and bass staves with notes and rests.

Musical notation for measures 5-8, third system. Treble staff with notes and rests.

9

Musical notation for measures 9-12, first system. Treble and bass staves with notes and rests.

Musical notation for measures 9-12, second system. Treble and bass staves with notes and rests.

E $\flat$  E $\flat$ /D $\flat$  A $\flat$ /C B $\flat$ <sup>7</sup> A $\flat$  E $\flat$ /G Fm<sup>7</sup> B $\flat$ <sup>7</sup>

Musical notation for measures 9-12, third system. Treble staff with notes and rests.

13

E $\flat$       E $\flat$ /G      A $\flat$       A $^{\circ}$       E $\flat$ /B $\flat$       B $\flat$ <sup>7</sup>      E $\flat$

17 **B** A $\flat$       E $\flat$   
Fyll ut lite mellan övrigt blås

A $\flat$       E $\flat$

21  $A^b$   $B^b7$

$A^b$   $B^b7$

25

$E^b$   $E^b/D^b$   $A^b/C$   $B^b7$   $A^b$   $E^b/G$   $Fm^7$   $B^b7$

29

First system of musical notation for measures 29-32. It consists of a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music features eighth and sixteenth notes in the treble and eighth notes in the bass. Measure 32 ends with a fermata over a chord marked with a hat (^).

Second system of musical notation for measures 29-32. It consists of a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music features eighth and sixteenth notes in the treble and eighth notes in the bass. Measure 32 ends with a fermata over a chord marked with a hat (^).

Eb Eb/G Ab A° Eb/Bb Bb7 Eb

Third system of musical notation for measures 29-32. It consists of a treble clef staff. The key signature has two flats (Bb and Eb). The music features eighth and sixteenth notes. Measure 32 ends with a fermata over a chord marked with a hat (^).

33

C

First system of musical notation for measures 33-36. It consists of a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music features quarter notes in the treble and quarter notes in the bass. Measure 36 ends with a fermata over a chord marked with a hat (^).

Second system of musical notation for measures 33-36. It consists of a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music features quarter notes in the treble and quarter notes in the bass. Measure 36 ends with a fermata over a chord marked with a hat (^).

Db7 Cb7 Bb7 Eb7 Db7 Cb7 Bb7 Eb7

Third system of musical notation for measures 33-36. It consists of a treble clef staff. The key signature has two flats (Bb and Eb). The music features quarter notes. Measure 36 ends with a fermata over a chord marked with a hat (^).

37

Tain't What You Do altsax sida 2 av 3

When

When

When

41

**D**

I was a kid a-bout half past three, my dad-dy said "Son, come here to me". Says

I was a kid a-bout half past three, my dad-dy said "Son, come here to me". Says

I was a kid a-bout half past three, my dad-dy said "Son, come here to me". Says

45

"things may come, and things may go... But this is one thing you ought to know". *Tain't*

"things may come, and things may go... But this is one thing you ought to know". *Tain't*

"things may come, and things may go... But this is one thing you ought to know". *Tain't*

E<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub> A<sup>o</sup> E<sub>b</sub>/B<sub>b</sub> B<sub>b</sub><sup>7</sup> E<sub>b</sub>

49

**E**

*what you do. It's the way hat cha do it. Tain't what you do. It's the way hat cha do it. Tain't*  
time that

*what you do. It's the way hat cha do it. Tain't what you do. It's the way hat cha do it. Tain't*  
time that

*what you do. It's the way hat cha do it. Tain't what you do. It's the way hat cha do it. Tain't*  
time that

A<sub>b</sub> A<sub>b</sub>/G<sub>b</sub> D<sub>b</sub>/F E<sub>b</sub><sup>7</sup> D<sub>b</sub> A<sub>b</sub>/C B<sub>b</sub>m<sup>7</sup>

53

— what you do. It's the way hat cha do it. That's— what gets— re - sults —  
time that

— what you do. It's the way hat cha do it. That's— what gets— re - sults. —  
time that

— what you do. It's the way hat cha do it. That's— what gets— re - sults —  
time that

— what you do. It's the way hat cha do it. That's— what gets— re - sults. —  
time that

Ab Ab/C Db D° Ab/Eb Eb7 Ab

— what you do. It's the way hat cha do it. That's— what gets— re - sults. —  
time that

57

You can try hard, — don't mean — a thing —

— You can try hard, — don't mean — a thing. —

You can try hard, — don't mean — a thing —

— You can try hard, — don't mean — a thing. —

Ab Db Ab

You can try hard, — don't mean — a thing. —

61

Take it eas - y, then your jive will

Take it eas - y, then your jive will

then your jive will

Take it eas - y, then your jive will

Take it eas - y, then your jive will

then your jive will

Take it eas - y, then your jive will

Db Eb7

Take it eas - y, then your jive will

then your jive will

65

swing. Oh, It ain't what you do. It's the place that cha do it. Tain't what you do. It's the

swing. Oh, It ain't what you do. It's the place that cha do it. Tain't what you do. It's the

swing. Oh, It ain't what you do. It's the place that cha do it. Tain't what you do. It's the

swing. Oh, It ain't what you do. It's the place that cha do it. Tain't what you do. It's the

swing. Oh, It ain't what you do. It's the place that cha do it. Tain't what you do. It's the

Ab Ab/Gb Db/F Eb7 Db Ab/C

swing. Oh, It ain't what you do. It's the place that cha do it. Tain't what you do. It's the



69

place that cha do it. 'Tain't what you do. It's the place that cha do it. That's what gets re-sults

place that cha do it. 'Tain't what you do. It's the place that cha do it. That's what gets re-sults.

place that cha do it. 'Tain't what you do. It's the place that cha do it. That's what gets re-sults

place that cha do it. 'Tain't what you do. It's the place that cha do it. That's what gets re-sults.

Bbn7 Eb7 Ab Ab/C Db D° Ab/Eb Eb7

place that cha do it. 'Tain't what you do. It's the place that cha do it. That's what gets re-sults.

73

**G** Db Db/Cb Gb/Bb Ab<sup>7</sup> Gb Db/F  
 Hitta på själv, spela ett solo på altsax

+ o + o + o + o + o + o

Ab Db Db/Cb Gb/Bb Ab<sup>7</sup> Gb Db/F

77

Ebm7

Ab7

Db

Db/F

Gb

G°

Db/Ab

Ab7

Chord progression: Ebm7, Ab7, Db, Db/F, Gb, G°, Db/Ab, Ab7

Measure 77: Bass line with eighth notes, chord Ebm7. Measure 78: Bass line with eighth notes, chord Ab7. Measure 79: Bass line with eighth notes, chord Db. Measure 80: Bass line with eighth notes, chord Db/F.

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Chord progression: Ebm7, Ab7, Db, Db/F, Gb, G°, Db/Ab, Ab7

Measure 81: Trumpet line with eighth notes, chord Ebm7. Measure 82: Trumpet line with eighth notes, chord Ab7. Measure 83: Trumpet line with eighth notes, chord Db. Measure 84: Trumpet line with eighth notes, chord Db/F.

Ebm7

Ab7

Db

Db/F

Gb

G°

Db/Ab

Ab7

Chord progression: Ebm7, Ab7, Db, Db/F, Gb, G°, Db/Ab, Ab7

Measure 85: Bass line with eighth notes, chord Ebm7. Measure 86: Bass line with eighth notes, chord Ab7. Measure 87: Bass line with eighth notes, chord Db. Measure 88: Bass line with eighth notes, chord Db/F.

81

Db

**H**

Db

Db/Cb

Gb/Bb

Ab7

Gb

Db/F

Chord progression: Db, Db/Cb, Gb/Bb, Ab7, Gb, Db/F

Measure 89: Bass line with eighth notes, chord Db. Measure 90: Bass line with eighth notes, chord Db/Cb. Measure 91: Bass line with eighth notes, chord Gb/Bb. Measure 92: Bass line with eighth notes, chord Ab7.

Db

Db

Db/Cb

Gb/Bb

Ab7

Gb

Db/F

Chord progression: Db, Db/Cb, Gb/Bb, Ab7, Gb, Db/F

Measure 93: Bass line with eighth notes, chord Db. Measure 94: Bass line with eighth notes, chord Db/Cb. Measure 95: Bass line with eighth notes, chord Gb/Bb. Measure 96: Bass line with eighth notes, chord Ab7.

85 Ebm7 Ab7 Db Db/F Gb G° Db/Ab Ab7

Ebm7 Ab7 Db Db/F Gb G° Db/Ab Ab7

89 Db Db Db/Cb Gb/Bb Ab7 Gb Db/F

Db Db Db/Cb Gb/Bb Ab7 Gb Db/F

93

Ebm7

Ab7

Db

Db/F

Gb

G°

Db/Ab

Ab7

Musical notation for measures 93-96, first system. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a bass staff with a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various notes, rests, and slurs. A glissando is indicated in the lower staff of measure 95.

Musical notation for measures 93-96, second system. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a bass staff with a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various notes, rests, and slurs. A glissando is indicated in the lower staff of measure 95.

Ebm7

Ab7

Db

Db/F

Gb

G°

Db/Ab

Ab7

Musical notation for measures 93-96, third system. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a bass staff with a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various notes, rests, and slurs.

Trummor



97

Db

Musical notation for measures 97-100, first system. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a bass staff with a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various notes, rests, and slurs.

Musical notation for measures 97-100, second system. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a bass staff with a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various notes, rests, and slurs.

Db

Musical notation for measures 97-100, third system. The system consists of two staves. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a bass staff with a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various notes, rests, and slurs.

101

105

J

FYLL UT RESTEN AV RADEN

(eventuellt oktava)

A<sup>b</sup>13  
(lång ton)

D<sup>b</sup>

D<sup>b</sup>/C<sup>b</sup>

109

First system of musical notation for measures 109-112. It consists of a treble clef staff and a bass clef staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The melody in the treble staff features eighth and quarter notes with rests. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation for measures 109-112. It continues the treble and bass staves from the first system. The bass staff includes a double bar line and a repeat sign in the first measure.

Chord progression for measures 109-112:

Gb/Bb    Ab<sup>7</sup>    Gb    Db/F    Ebm<sup>7</sup>    Ab<sup>7</sup>    Db    Db/F

Third system of musical notation for measures 109-112, showing the chord progression written above the treble staff. The notation below the staff is identical to the first system.

113

First system of musical notation for measures 113-116. It consists of a treble clef staff and a bass clef staff. The key signature has four flats. The melody in the treble staff features quarter and eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation for measures 113-116. It continues the treble and bass staves from the first system. The bass staff includes a double bar line and a repeat sign in the first measure.

Chord progression for measures 113-116:

Gb    G<sup>o</sup>    Db/Ab    Ab<sup>7</sup>    Db<sup>6</sup> (kompet)

Third system of musical notation for measures 113-116, showing the chord progression written above the treble staff. The notation below the staff is identical to the first system.