



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. 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 music 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.

When 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^Δ F⁶/A C^Δ F⁶/A C^Δ F⁶/D C^Δ F⁶/D



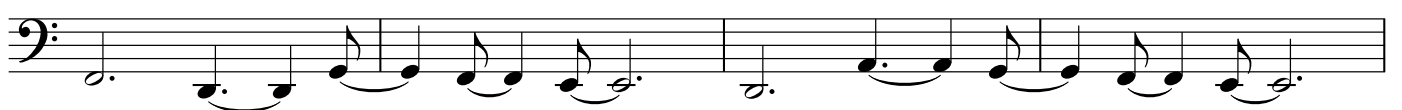
9 C^Δ F⁶/D C^Δ F⁶/D C^Δ F⁶/A C^Δ F⁶/A



13 E^Δ A^Δ/E E^Δ G⁻⁷ G-/C F^Δ D⁻⁷ F^Δ/G C^Δ



17 F^Δ7 D⁻⁷ F^Δ/G C^Δ/E D⁻⁷ F^Δ/G C^Δ/E



21 F^Δ/D G^Δ F^Δ/G



25



29

simile, changes...



33



4

37



41



45



49



Part 2

54



58



62



66



70



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.

Musical staff for measure 89, bass clef, with a circled '8' above the staff and various chord markings: F^Δ/G, C^Δ/E, D-, F^Δ/G, G^Δ/F, C^Δ/E. It also features a triplet of eighth notes and a four-measure rest.

Musical staff for measure 92, bass clef, with a circled '8' above the staff and chord markings: D-, F^Δ/G, G-, F^Δ, D-. It includes a five-measure rest.

Musical staff for measure 95, bass clef, with a circled '8' above the staff and a '8va' marking above the staff. Chord markings include F^Δ/G, C^Δ, F^Δ, and D-.

Musical staff for measure 97, bass clef, with a circled '8' above the staff and chord markings: F^Δ/G, C^Δ/E, D-.

Musical staff for measure 99, bass clef, with a circled '8' above the staff and chord markings: F^Δ/G, G^Δ/F, C^Δ/E, D-, F^Δ/G, G⁻⁷, G^{b7}. It features a triplet of eighth notes.

102 F^{Δ9} D- F^Δ/G C^Δ F^{Δ9} B7(b5) B^bΔ7 E^b7 D-⁹

106 E^bΔ/D^b D^Δ/C G(sus2)/B B^bΔ/C F(sus2)/A C^Δ/D B^Δ E7(add13) G^Δ/A A^b7(#11) F^Δ/G A^bΔ/G^b

110 simile, changes...

114

118

122

126

130

134 F^Δ D- F^Δ/G C^Δ F^{Δ9} B7(b5) B^bΔ7 E^b7 D-⁹

138



142



146



150



154



158



Fade out..

On Land, On Sea

Vardan Ovsepien

4 *D*(add4) *A*⁻⁹ *F*^{Δ9} *D*(add4) *A*⁻⁹ *F*^{Δ9}

5 *D*(add4) *A*⁻⁹ *F*^{Δ9} *D*(add4) *A*⁻⁹ *A*(sus2)/*C*^Δ

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

8va

13 *A*⁻⁹ *F*^{Δ7} *D*(add4) *A*⁻⁹ *F*^{Δ7} *D*(add4)

17 *A*⁻⁹ *F*^{Δ7} *E*_bmaj7(add4) *E*_bm(b6)

8va

(8)
21 *C*^{#m}(b6) *B*m(b6)

Drum Solo

25 *E*⁻⁹ *G*⁻⁹ *B*⁻⁹ *G*⁻⁹

29 *E*⁻⁹ *G*⁻⁹ *B*⁻⁹ *G*⁻⁹

33 E⁻⁹ G⁻⁹ B⁻⁹ G⁻⁹

37 E⁻⁹ G⁻⁹ B⁻⁹ G⁻⁹

Piano Solo

41 C^{7(sus4)} F^{Δ7} B^{b(sus4)} E^{bΔ7}

45 C^{7(sus4)} F^{Δ7} B^{b(sus4)} E^{bΔ7}

49 C^{7(sus4)} F^{Δ7} B^{b(sus4)} E^{bΔ7}

53 C^{7(sus4)} F^{Δ7} B^{b(sus4)} E^{bΔ7}

57 D^(add4) A⁻⁹ F^{#-9} E^{b-9} A^{b-9} F⁻⁹

61 D⁻⁹ B^{b-9} B^{Δ/Bb}

64 E^{b-9} E^{Δ7/G#} E⁻⁹ F^{(sus2)/A}

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 C⁷(sus4) F^{Δ7} B^b7(sus4) E^bΔ⁷

104 C⁷(sus4) F^{Δ7} B^b7(sus4) E^bΔ⁷

108 C⁷(sus4) F^{Δ7} B^b7(sus4) E^bΔ⁷

112 C⁷(sus4) F^{Δ7} B^b7(sus4) E^bΔ⁷

D.S al Coda

Man's Dream

Vardan Ovsepian

Intro

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

9 F(sus4) C^Δ F(sus4) F(sus2)/A^b A(add4)

A2 13 A- F^Δ D-⁹ A(sus2)/C# F#-7 G#-7 B^bΔ⁹

17 D^bΔ⁷(#11) D7(b5) F(sus4) F(sus4)/A^b A(add4)

B1 21 C#- Ab- C- G- B- G-11 E^b-⁹ B^b⁶

25 D- A- F-(Δ7) C^Δ

Interlude

29 4X

B2 33 C#- A^Δ B- C- G- B- G-⁹ E^b-⁹ B^b^Δ

* NOTE: 8va in Bass solo refers to top voice ONLY. open A drone continues as written.

37 D⁻⁶ A- F-(Δ7) C^Δ

41 A- A-/B A-/C C#- Ab- Ab-/Bb Ab-/B C-

45 Eb-/Gb Bb-/Db D-/F A-/C B⁻⁷ G(sus2)/E F(sus2)/Ab A(add4)

Bass Solo

51 A⁻⁹

55

59

63

67

71 (8)

Piano Solo

91 C#- Ab- C- G- B- G⁹ Eb⁹ Bb^Δ

95 D⁻⁶ A- F-(Δ7) C^Δ

99 C#- Ab- C- G- B- G⁹ Eb⁹ Bb^Δ

103 D⁻⁶ A- F-(Δ7) C^Δ

107 C#- Ab- C- G- B- G-9 Eb-9 Bb^Δ

111 D-6 A- F-(Δ7) C^Δ

[B1] 115 C#- Ab- C- G- B- G-11 Eb-9 Bb⁶

119 D- A- F-(Δ7) C^Δ

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

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

Coda: Outro

133 F^Δ D- A^Δ

137 F^Δ D- A^Δ

141 F^Δ D- A^Δ

145 F^Δ D- A^Δ

rit.

Esperança

♩ = 77

Vince Mendoza

C^Δ B^b(add9) F^Δ/A F-/A^b B^b^Δ/E^b 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^Δ B^b(add9) F^Δ/A B^b^Δ/E^b E^b^Δ/A^b G-7 F^Δ/A B^b(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^Δ B^b(add9) F^Δ/A F-/A^b B^b^Δ/E^b 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^Δ B^b(add9) F^Δ/A B^b^Δ/E^b E^b^Δ/A^b G-7 F^Δ/A B^b(sus4) C(sus4)/B^b

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^b G7(sus4) G7 D^b^Δ/G^b F-7 B^b-7 E^Δ9 E^b-7 A^b7(sus4) A^b^Δ

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^b^Δ7/F F^Δ/E^b D-9 F^Δ/D^b A^b^Δ7/B^b

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^{Δ9} D-7 A-9 F^{Δ9} D-7 A-9 E-9 F^{Δ9} D-7 A-9 E-9 F^{Δ9} D-9 F^{Δ7}/G C^{Δ7}

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^{Δ9} D-7 A-9 F^{Δ9} D-7 A-9 E-9 F^{Δ9} D-7 A-9 E-9 F^{Δ9} D-9 F^{Δ7}/G C^{Δ7}

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^{Δ9} D-7 A-9 F^{Δ9} D-7 A-9 E-9 F^{Δ9} D-7 A-9 E-9 F^{Δ9} D-9 F^{Δ7}/G C^{Δ7}

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^{Δ9} D-7 A-9 F^{Δ9} D-7 A-9 E-9 F^{Δ7} D-7 A-9 E-9 F^{Δ9} D-9 F^{Δ7}/G C^{Δ7}

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 5/4 time signature.

Drum Solo

♩ = ♪

74

Drum solo notation for measures 74-83. 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.

Repeat 10x

76

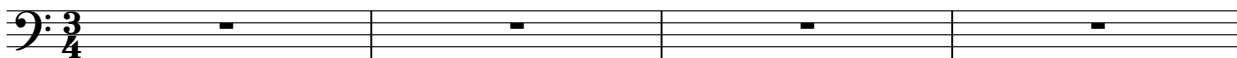
Drum solo notation for measures 76-85. The notes are: C2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line.

rit.

Dr. Kildare / Three Stars Will Shine Tonight

Jerry Goldsmith
Arranged by Vardan Ovsepien

1 Part 1



1 G^Δ/B Eb^Δ/G C^Δ/E Ab^Δ/C Ab^Δ/Bb F^Δ/G

A1 5

C(add9) C^Δ/B A-7 D^Δ/G Eb^Δ/F D^Δ/E C^Δ/D Eb^Δ/D D^Δ/Eb C^Δ/F Bb^Δ/Ab

9 C^Δ/G Am⁶ A^{#o} G(sus2)/B C-(Δ7)/Eb E-9 A-7 C^Δ/B A^Δ/C# D^Δ

A2 13

Bb^Δ/D Eb^Δ/D C-7 F^Δ/Bb Gb^Δ/Ab F^Δ/G Eb^Δ/F Gb^Δ/F F^Δ/Gb Eb^Δ/Ab Db^Δ/B

17 Eb^Δ/Bb C-6 C^{#o} Bb(sus2)/D Eb-(Δ7) G-9 Eb^Δ7/G C^Δ7/E Ab^Δ7/C E^Δ/G# Db^Δ7/F A^Δ7/C#

B1 22

Ab^Δ/Eb Bb^Δ/Eb Ab^Δ/Eb Bb^Δ/Eb

26 Ab^Δ7/Eb Bb^Δ/A Ab^Δ/Gb Bb^Δ7/F B^Δ/Bb B^Δ/Ab

30 Eb^Δ/G Db^Δ/C C^Δ/Bb G^Δ7/B Eb^Δ7/G C^Δ7/E Ab^Δ7/C

34 Ab^Δ/Bb F^Δ/G A1 C(add9) C^Δ/B A-7 D^Δ/G Eb^Δ/F D^Δ/E

38 C^Δ/D Eb^Δ/D D^Δ/Eb C^Δ/F Bb^Δ/Ab C^Δ/G A-6 A^{#o} G(sus2)/B C-(Δ7)/Eb E-9

42 Ab^Δ/E G^Δ/F[#] F^Δ/D^b F^Δ/E^b G(sus4) G^Δ

Piano solo

46 A⁻⁷ A^{#o} B⁻⁷ E⁻⁷ A⁻⁷ D⁷ D⁻⁷ D^{b7}(#11)

50 C^Δ A^{#o} B⁻⁷ E⁻⁷ Ab^Δ/D^b D(sus4) G^Δ

54 A⁻⁷ A^{#o} B⁻⁷ E⁻⁷ A⁻⁷ D⁷ D⁻⁷ D^{b7}(#11)

58 C^Δ A^{#o} B⁻⁷ E⁻⁷ Ab^Δ/D^b D(sus4) G^Δ

62 Ab^Δ/Eb b^o B^{bΔ}/Eb Ab^Δ/Eb b^o B^{bΔ}/Eb

66 Ab^Δ/Eb b^o B^{bΔ}/Eb b^o Ab^Δ/Eb b^o B^{bΔ}/Eb b^o

70 B^{bΔ}/F 3 C^Δ/F B^{bΔ}/F C^Δ/F

74 G^{Δ7}/B Eb^{Δ7}/G C^{Δ7}/E Ab^{Δ7}/C Ab^Δ/B^b F^Δ/G

78 A⁻⁷ A^{#o} B⁻⁷ E⁻⁷ A⁻⁷ D⁷ D⁻⁷ D^{b7}(#11)

82 C^Δ A[♯] B⁻⁷ E⁻⁷ A^bΔ/D^b D(sus4) G^Δ

Drum solo

86 A⁻⁷ A[♯] B⁻⁷ E⁻⁷ A⁻⁷ D⁷ D⁻⁷ D^b7(#11)

90 C^Δ A[♯] B⁻⁷ E⁻⁷ A^bΔ/D^b D(sus4) G^Δ

94 A⁻⁷ A[♯] B⁻⁷ E⁻⁷ A⁻⁷ D⁷ D⁻⁷ D^b7(#11)

98 C^Δ A[♯] B⁻⁷ E⁻⁷ A^bΔ/D^b D(sus4) G^Δ

102 A^bΔ/E^b B^bΔ/E^b A^bΔ/E^b B^bΔ/E^b

106 A^bΔ/E^b B^bΔ/E^b A^bΔ/E^b B^bΔ/E^b

110 B^bΔ/F C^Δ/F B^bΔ/F C^Δ/F

114 G^Δ7/B E^bΔ⁷/G C^Δ7/E A^bΔ⁷/C A^bΔ/B^b F^Δ/G

118 A⁻⁷ A[♯] B⁻⁷ E⁻⁷ A⁻⁷ D⁷ D⁻⁷ D^b7(#11)

122 C^Δ A^Δ B⁻⁷ E⁻⁷ A^{bΔ}/D^b D(sus4) G^Δ

126 A^{bΔ}/Eb B^{bΔ}/Eb A^{bΔ}/Eb B^{bΔ}/Eb A^{bΔ7}/Eb

131 B^{bΔ}/A A^{bΔ}/Gb B^{bΔ7}/F B^Δ/B^b B^Δ/A^b Eb^Δ/G

135 D^{bΔ}/C C^Δ/B^b G^{Δ7}/B Eb^{Δ7}/G C^{Δ7}/E A^{bΔ7}/C A^{bΔ}/B^b F^Δ/G

Al 140 C(add9) C^Δ/B A⁻⁷ D^Δ/G Eb^Δ/F D^Δ/E C^Δ/D Eb^Δ/D D^Δ/Eb C^Δ/F

143 B^{bΔ}/A^b C^Δ/G A⁻⁶ A^Δ G(sus2)/B C^{-Δ7}/Eb E⁻⁹

146 Eb^Δ/E G^Δ/F[#] F^Δ/D^b F^Δ/Eb G(sus4) G^Δ

150 Eb^Δ/E G^Δ/F[#] F^Δ/D^b F^Δ/Eb G(sus4) G^Δ

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^{Δ}

7

11

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

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

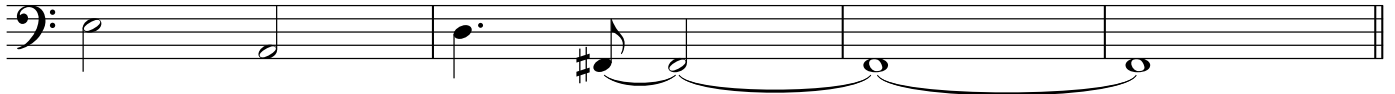
23 $B\flat^{-7}(b5)$ $E\flat7(b9)$ $E^{\Delta7}/E\flat$ $A7(\#11)/C\sharp$ $E\flat^{\Delta}/D\flat$ $A\flat-/B$ $B\flat(sus2)/G$ $D\flat7(sus4)$

27 F^{Δ} D^{-} C^{Δ}/E F^{Δ} D^{Δ} G^{Δ} $F^{\#-7}$ 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^{Δ} F^{Δ}/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⁻⁹ A¹³ D⁻⁷ E^Δ/F[#]



43 A^{bΔ} F⁻ E^{bΔ}/G A^{bΔ} D^{bΔ} C⁻⁷ G^{bΔ}/A^b



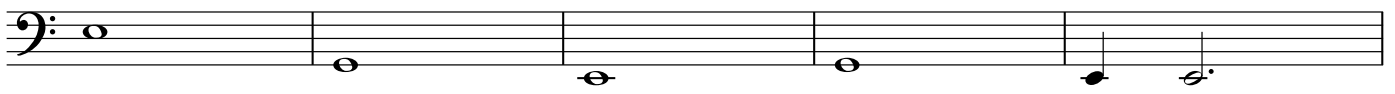
47 D^{bΔ} D^{b°} A^{b(sus2)/C} E^Δ/B



51 G^Δ E^{Δ9} G^Δ E^{Δ9} G^Δ



56 E^{Δ9} G^Δ E^{Δ9} G^Δ E^{Δ9}



61 A^{bΔ} F⁻⁷ D^{bΔ} E^{bΔ}/D^b A^{bΔ}/C E^Δ G^{bΔ9}



Synth Solo

65 A^{bΔ} F⁻ E^{bΔ}/G A^{bΔ} D^{bΔ} A^{b(sus2)/C} C^Δ/F F^Δ



69 D^Δ B⁻ A^Δ/C[#] D^Δ G^Δ D^{(sus2)/F[#]} F^{#Δ}/B B^Δ



73 A^{bΔ} F⁻⁷ E^{bΔ}/G A^{bΔ} D^{bΔ} A^{b(sus2)/C} C^Δ/F F^Δ



77 D^Δ B⁻ A^Δ/C[#] D^Δ G^Δ D^{(sus2)/F[#]} F^{#Δ}/B B^Δ



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

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

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

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

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

101

Repeat until fade..

Something I Said

Peter Erskine

C(sus2)/E F Δ 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 Δ 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 Δ /G B-7

26 G Δ 7 B-7

30 G7 B-7

34 F Δ 7/G D(sus2)/F \sharp D(sus2)/F \sharp G Δ 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. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 45. A dashed line labeled *8va* indicates an octave shift for the final measure.

Bass Solo

(8) A-11

47

Musical staff for measures 47-50. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 49.

51 FΔ9 *8va*

Musical staff for measures 51-54. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 53. A dashed line labeled *8va* indicates an octave shift for the final measure.

55 A-11 *8va*

Musical staff for measures 55-58. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 58. A dashed line labeled *8va* indicates an octave shift for the final measure.

(8) FΔ9

59

Musical staff for measures 59-62. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 61.

Piano Solo

63 A-11

Musical staff for measures 63-66. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 65.

67 FΔ9

Musical staff for measures 67-70. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 69.

71 A-11

Musical staff for measures 71-74. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 74.

75 FΔ9

Musical staff for measures 75-78. The staff is in bass clef. It features a series of eighth notes with a dotted quarter note, including a triplet of eighth notes in measure 77.

79 A-11



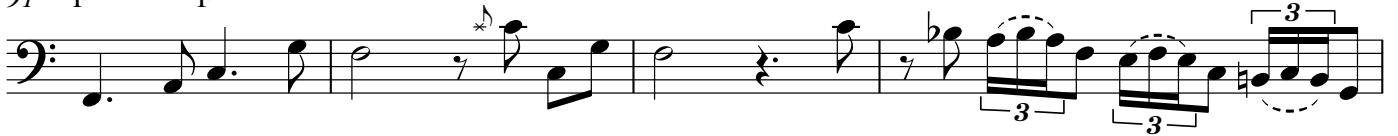
83 FΔ9



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



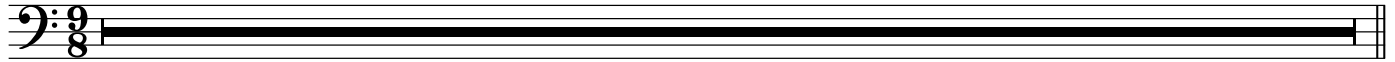
Repeat and fade...

Dreaming Paris

Vardan Ovsepiyan

Tacet on intro:

8



8^{va}



(8)



(8)



(8)



(8)



(8)



(8)



(8)



30 (8)

41 B^Δ/F[♯]

B^bΔ/F

E-7(b5)

A7



(8)

45 E^b-7(b5)

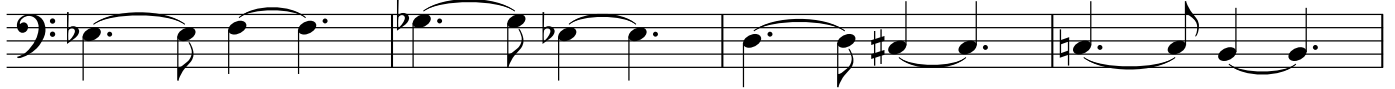
A^b7

D-7(b5)

C[♯]-6

A^bΔ/C

E7/B



49 A^Δ7

D^Δ7



53 G^Δ7

G^bΔ7



Piano Solo

57 F^Δ

F-



61 D^bΔ7

B^b-



65 C[♯]-/E

E^b7

A^b-

G+



69 B-/F[♯]

trm

D^b7

A-

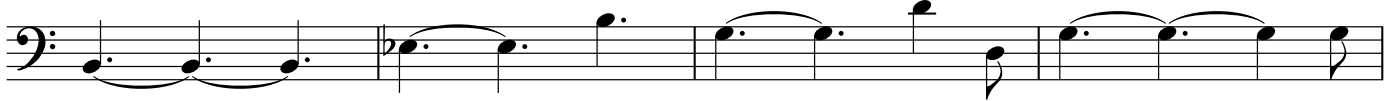


73 B(sus4)

E^bΔ

B7

G-



77 A7/C[♯]

C-6

B^Δ

E^b7/B^b

A^bΔ7



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 Δ B Δ

G-

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

E-/G

F \sharp (sus4)137 B Δ Δ /F \sharp B \flat Δ /F

E-7(b5)

A Δ 141 E \flat -7(b5)A \flat Δ

D-7(b5)

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

Head out

8^{va}-153 F Δ Δ

F-



(8)

157 D \flat Δ Δ 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...

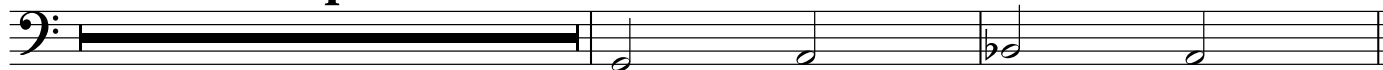
I've Never Been in Love Before

Frank Loesser
Reharmonized by Vardan Ovsepiyan

Piano intro

4

G- G-/A Eb^Δ/B^b G-/A



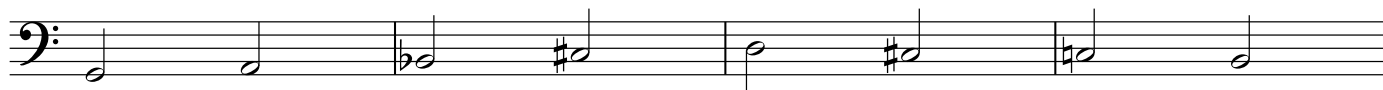
7 G- G-/A Eb^Δ/B^b A^Δ/C[#] D^Δ D^Δ/C[#] D^Δ/C G^Δ/B



11 G-/B^b C-/Eb C^Δ/E F⁷ B^b^Δ A-7(b5) D⁷



15 G- G-/A Eb^Δ/B^b A^Δ/C[#] D^Δ D^Δ/C[#] D^Δ/C G^Δ/B



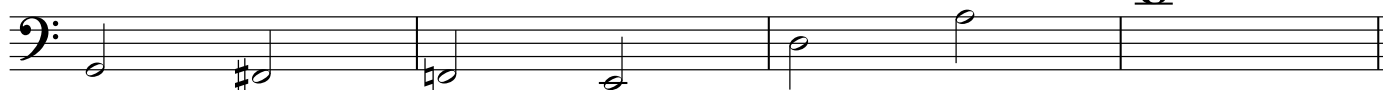
19 G-/B^b C-/Eb F-/Ab B^b-/Db Eb-/Gb B⁷ B^b(sus4) B^b⁷



23 Eb^Δ Eb^Δ/D C- C-/B^b A-7(b5) Eb⁷ D(sus4) D⁷



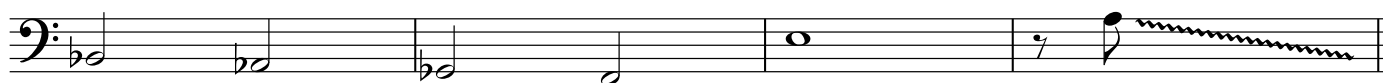
27 G- G-/F[#] G-/F A⁷/E A⁷/D D^Δ D(sus4) D⁷



31 Eb-/Gb G- Eb^Δ/B^b A⁷/C[#] D^Δ D^Δ/C[#] D^Δ/C G^Δ/B



35 Eb^Δ/B^b Ab^Δ Eb-/Gb F⁷ E^Δ7(#11) A-7(b5) D⁷



39 G- G-/A Eb^Δ/Bb A^Δ/C# D^Δ D^Δ/C# D^Δ/C G^Δ/B



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



47 G- G-/A Eb^Δ/Bb A^Δ/C# D^Δ D^Δ/C# D^Δ/C G^Δ/B



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



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



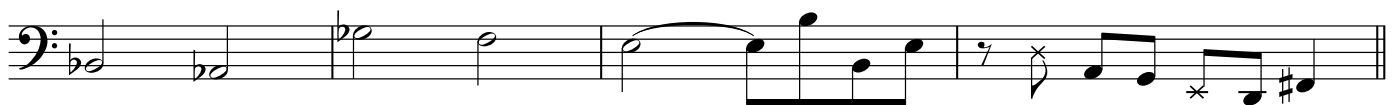
59 G- G-/F# G-/F A7/E A7/D D^Δ D(sus4) D7



63 Eb-/Gb G- Eb^Δ/Bb A7/C# D^Δ D^Δ/C# D^Δ/C G^Δ/B



67 Eb^Δ/Bb Ab^Δ Eb-/Gb F7 Eb^Δ7(#11) A-7(b5) D7



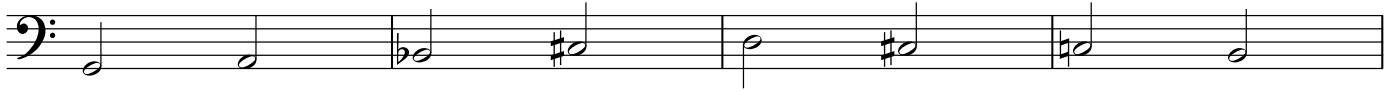
71 G- G-/A Eb^Δ/Bb A^Δ/C# D^Δ D^Δ/C# D^Δ/C G^Δ/B



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



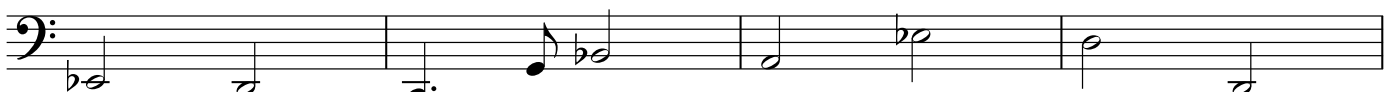
79 G- G-/A Eb^Δ/Bb A^Δ/C# D^Δ D^Δ/C# D^Δ/C G^Δ/B



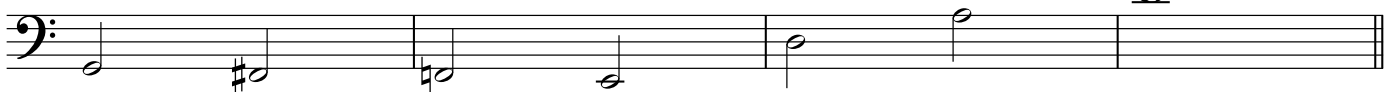
83 G-/Bb C-/Eb F-/Ab Bb-/Db Eb-/Gb B⁷ Bb(sus4) Bb⁷



87 Eb^Δ Eb^Δ/D C- C-/Bb A-7(b5) Eb⁷ D(sus4) D⁷



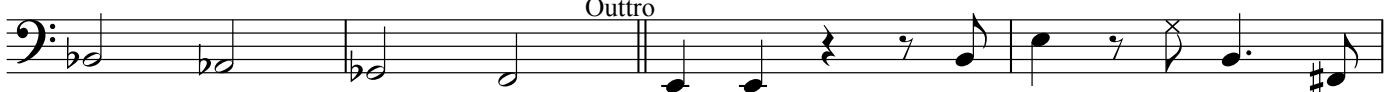
91 G- G-/F# G-/F A⁷/E A⁷/D D^Δ D(sus4) D⁷



95 Eb-/Gb G- Eb^Δ/Bb A⁷/C# D^Δ D^Δ/C# D^Δ/C G^Δ/B



99 Eb^Δ/Bb Ab^Δ Eb-/Gb F⁷ E^Δ7(#11)

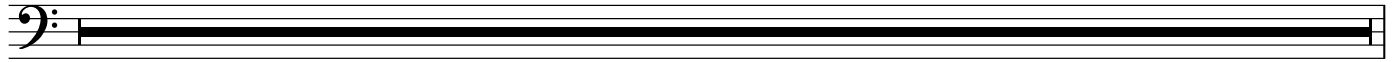


Every Tomorrow

Vardan Ovsepiyan

Piano intro

10



A1 11 *8va* G- D⁷ E^bΔ⁷ D-

Musical staff for the first section (A1), starting at measure 11. It features a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes with various accidentals. Chords G-, D⁷, E^bΔ⁷, and D- are indicated above the staff.

15 C- C[♯] D(sus4) D⁷

Continuation of the first section (A1) from measure 15. Chords C-, C[♯], D(sus4), and D⁷ are indicated above the staff.

A2 19 *8va* G- D⁷ E^bΔ⁷ D-

Musical staff for the second section (A2), starting at measure 19. It features a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes with various accidentals. Chords G-, D⁷, E^bΔ⁷, and D- are indicated above the staff.

23 C- F⁷ D- G⁷

Continuation of the second section (A2) from measure 23. Chords C-, F⁷, D-, and G⁷ are indicated above the staff.

27 C- F⁷ B^bΔ

Continuation of the second section (A2) from measure 27. Chords C-, F⁷, and B^bΔ are indicated above the staff.

B 31 B^bΔ F[♯] G- D[♯] E- B[°] C-

Musical staff for the third section (B), starting at measure 31. It features a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes with various accidentals. Chords B^bΔ, F[♯], G-, D[♯], E-, B[°], and C- are indicated above the staff.

35 C- G-/B^b F^Δ/A F⁷ B^b(sus2)/G F(sus2)/A B^bΔ

Continuation of the third section (B) from measure 35. Chords C-, G-/B^b, F^Δ/A, F⁷, B^b(sus2)/G, F(sus2)/A, and B^bΔ are indicated above the staff.

39 B^bΔ F[♯] G- B^b7/F E^bΔ B^b-/D^b C⁷

Continuation of the third section (B) from measure 39. Chords B^bΔ, F[♯], G-, B^b7/F, E^bΔ, B^b-/D^b, and C⁷ are indicated above the staff.

43



A2 47 ^{8va} G- D7 EbΔ7 D-

51 C- F7 D- G7

55 C- F7 BbΔ

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

^{8va} 63 EbΔ/G AΔ/C# AbΔ/C D7

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

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

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

80



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

121 B \flat Δ /G F(sus4)/A B \flat Δ C Δ /E A Δ /C \sharp

125 D \flat Δ /F A \flat Δ /C D Δ /F \sharp B Δ /D \sharp

129 E \flat Δ /G B \flat Δ /D F Δ /A

133 A \circ G- F Δ /E \flat B \flat Δ /D B \flat Δ /G F(sus4)/A B \flat Δ

137 C Δ /E A Δ /C \sharp D \flat Δ /F A \flat Δ /C

141 D Δ /F \sharp B Δ /D \sharp E \flat Δ /G B \flat Δ /D F Δ /A

146 A \circ G- F Δ /E \flat B \flat Δ /D B \flat Δ /G F(sus4)/A B \flat Δ

Bass solo

151 C Δ /E A Δ /C \sharp D \flat Δ /F A \flat Δ /C

155 D Δ /F \sharp B Δ /D \sharp E \flat Δ /G B \flat Δ /D A \circ G- F Δ /E \flat B \flat Δ /D

159

5 3

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

163

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

171 Eb^{Δ}/G Bb^{Δ}/D F^{Δ}/A

175 A° $G-$ F^{Δ}/Eb Bb^{Δ}/D Bb^{Δ}/G $F(sus4)/A$ Bb^{Δ} **D.S al Φ**

Φ Drum solo

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

183 A° $G-$ F^{Δ}/Eb Bb^{Δ}/D $Bb(sus4)/G$ $F(sus4)/A$ Bb^{Δ} 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^{va}

Am(b6) Cm(b6) D^Δ/F#

(8)

4 G⁻⁹ Am(b6) Cm(b6)

D^Δ/F# G⁻⁹ E-/G E^Δ/G A⁻⁹

(8)

7

(8)

11 G-/Bb G^Δ/B C- G-/Bb

G- D-/F

(8)

15

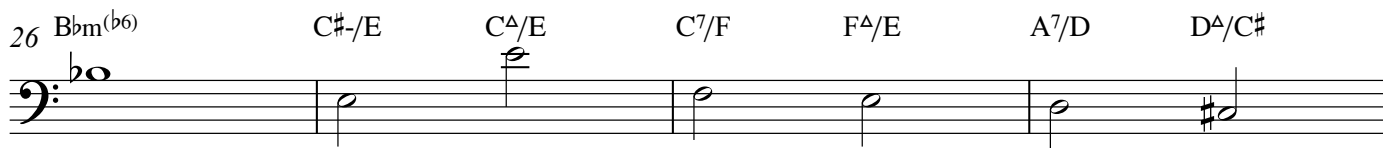
D- A-/C B-7 Bb^{Δ7} Bb¹³

17

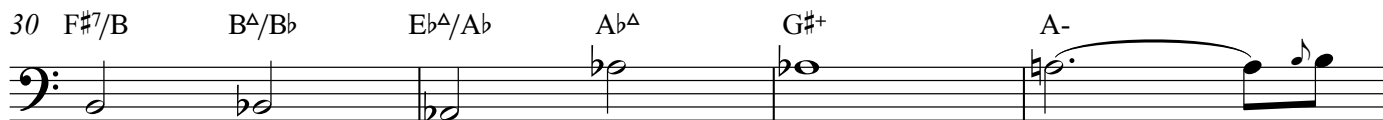
22 A- Cm^(b6) Eb-/Gb D^Δ/F# G-



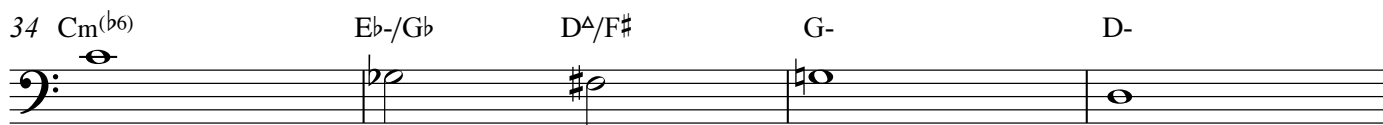
26 Bbm^(b6) C#-/E C^Δ/E C⁷/F F^Δ/E A⁷/D D^Δ/C#



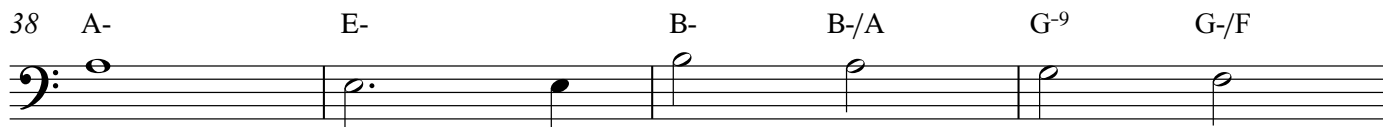
30 F#7/B B^Δ/Bb Eb^Δ/Ab Ab^Δ G#⁺ A-



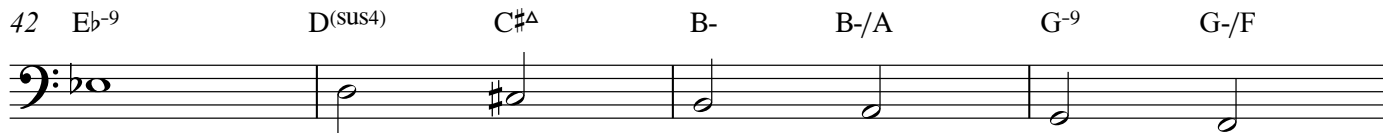
34 Cm^(b6) Eb-/Gb D^Δ/F# G- D-



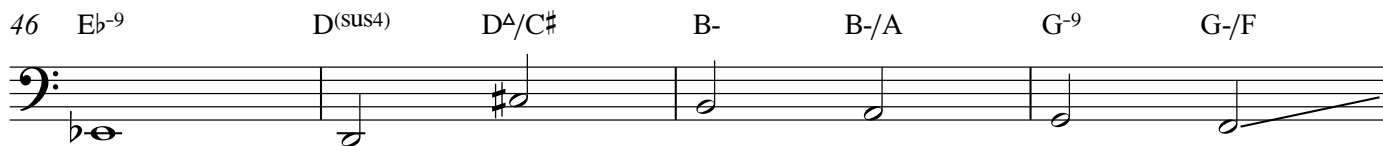
38 A- E- B- B-/A G⁻⁹ G-/F



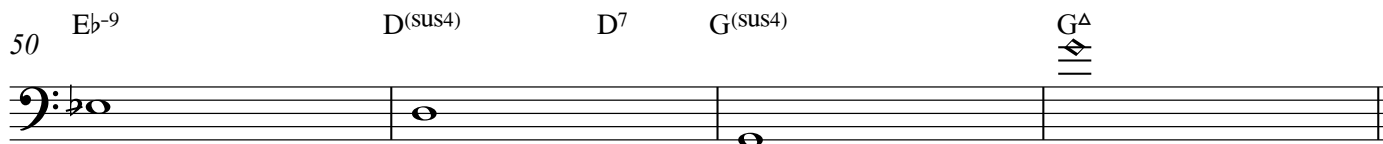
42 Eb⁻⁹ D(sus4) C#^Δ B- B-/A G⁻⁹ G-/F



46 Eb⁻⁹ D(sus4) D^Δ/C# B- B-/A G⁻⁹ G-/F

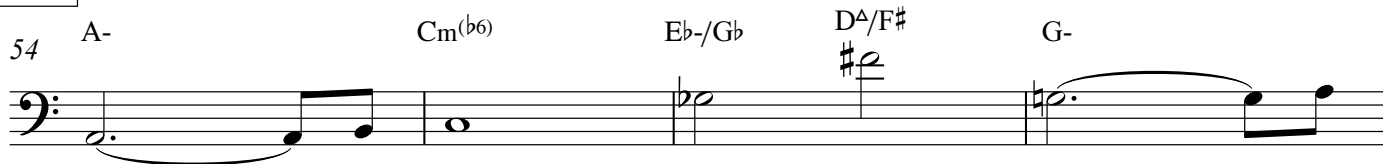


50 Eb⁻⁹ D(sus4) D⁷ G(sus4) G^Δ



Piano Solo

54 A- Cm^(b6) Eb-/Gb D^Δ/F# G-



58 Bbm^(b6) C#-/E C^Δ/E C⁷/F F^Δ/E A⁷/D D^Δ/C#



62 F[#]/B B^Δ/B^b E^b^Δ/A^b A^b^Δ G[#]+ A-

66 C_m(^b6) E^b-/G^b D^Δ/F[#] G- D-

70 A- E- B- B-/A G⁻⁹ G-/F

74 E^{b-9} D(sus4) C[#]^Δ B- B-/A G⁻⁹ G-/F

78 E^{b-9} D(sus4) D^Δ/C[#] B- B-/A G⁻⁹ G-/F

82 E^{b-9} D(sus4) D⁷ G(sus4)