

Selections from
A DAVE BRUBECK

BOOGIEWOOGIE.RU

Christmas

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"HOMECOMING" JINGLE BELLS

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Moderately fast ♩ = 160

J.S. Pierpoint
Arranged by DAVE BRUBECK

Like sleigh bells

♩ Cmaj7

F6

mp

(with pedal)

G6

C6

Cmaj7

F6

G6

Cmaj7

Cmaj7

BOOGIE BOOGIE.RU

F6

Cmaj7

D9

G9

Cmaj7

To Coda ☺

F6

Cmaj7

G6

G7

C6

Swing ♪-♪-♪

Gm7/D

C6

B♭maj7/D

Cmaj7

Dm7

Dm7/C

Em7/D

Cmaj9

Gm9 F#m7(b5) Fmaj7

A7

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mf

Dm7

G13

Dm7

G7

Bb9(b5)

A9

D13

G13

C6

C9

F(9)

Dm9

G13

D9

G9

C6

C13

The first system of music features a C13 chord in the right hand, which is a dominant triad with a major 13th. The left hand plays a steady eighth-note bass line. The system spans four measures.

F13 F#dim7 C6/G Am7

The second system contains four measures with the following chords: F13, F#dim7, C6/G, and Am7. The right hand has a melodic line with some grace notes, while the left hand continues the eighth-note bass line.

D9 G13 C9

The third system contains three measures with the following chords: D9, G13, and C9. The right hand features a melodic line with grace notes, and the left hand maintains the eighth-note bass line.

The fourth system contains four measures. The right hand has a melodic line with grace notes, and the left hand continues the eighth-note bass line.

F13 Bb9 C6 Am7 Dm9 G9 C6

The fifth system contains seven measures with the following chords: F13, Bb9, C6, Am7, Dm9, G9, and C6. The right hand has a melodic line with grace notes, and the left hand continues the eighth-note bass line.

Gm7/D

C6

B $\flat$ maj7/D

Cmaj7

Dm7

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First system of musical notation. The treble clef staff contains chords: Gm7/D, C6, B $\flat$ maj7/D, Cmaj7, and Dm7. The bass clef staff contains a melodic line. The dynamic marking *mp* is present.

Cmaj9

Dm9

Cmaj7

D.S. $\text{\text{X}}$ al Coda

Second system of musical notation. The treble clef staff contains chords: Cmaj9, Dm9, and Cmaj7. The bass clef staff contains a melodic line. The dynamic marking *mp* is present.

Coda

F6

Cmaj7

G6

G7

rit. e dim

Third system of musical notation. The treble clef staff contains chords: Cmaj7, G6, and G7. The bass clef staff contains a melodic line. The dynamic marking *rit. e dim* is present.

C6

Cmaj7

Fourth system of musical notation. The treble clef staff contains chords: C6 and Cmaj7. The bass clef staff contains a melodic line. The dynamic marking *rit. e dim* is present.

JOY TO THE WORLD

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Lowell Mason (1836)
Arranged by DAVE BRUBECK

Maestoso $\text{♩} = 40$ (Like church bells)

A $\flat$ (9)

First system of piano notation. The treble clef staff contains a series of chords, mostly triads, in the key of A-flat major. The bass clef staff contains a simple eighth-note accompaniment. The tempo is marked 'Maestoso' with a quarter note equal to 40 beats per minute, and the instruction '(Like church bells)'. The dynamic is marked 'mp' (mezzo-piano). The instruction '(with pedal)' is written below the bass staff.

A $\flat$ (9)

E $\flat$ 7/A $\flat$

A $\flat$ (9)

Second system of piano notation. The treble clef staff continues the chordal melody. The bass clef staff continues the eighth-note accompaniment. The dynamic is marked 'mf' (mezzo-forte). The key signature remains A-flat major.

E $\flat$ 7/A $\flat$

A $\flat$

D $\flat$ /A $\flat$

Third system of piano notation. The treble clef staff continues the chordal melody. The bass clef staff continues the eighth-note accompaniment. The key signature remains A-flat major.

E $\flat$ 7/A $\flat$

A $\flat$

D $\flat$

Fourth system of piano notation. The treble clef staff continues the chordal melody. The bass clef staff continues the eighth-note accompaniment. The key signature remains A-flat major.

Ab Bbm/Ab Ab Bbm/Ab

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The first system of the piano accompaniment for 'Joy To The World'. It consists of two staves, treble and bass. The key signature is three flats (B-flat major or D-flat minor). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. Chord symbols Ab, Bbm/Ab, Ab, and Bbm/Ab are placed above the treble staff. The watermark 'BOOGIEWOOGIE.RU' is visible in the upper right.

Ab Bbm/Ab Ab7

The second system of the piano accompaniment. It continues the melody and accompaniment from the first system. Chord symbols Ab, Bbm/Ab, and Ab7 are placed above the treble staff.

Bbm/Ab Gdim7/Ab Ab Bbm/Ab Ab(9) Bbm/Ab

The third system of the piano accompaniment. The melody in the treble staff includes some grace notes. Chord symbols Bbm/Ab, Gdim7/Ab, Ab, Bbm/Ab, Ab(9), and Bbm/Ab are placed above the treble staff.

Ab Db/Ab Ab Eb7/Ab Ab(9)

The fourth system of the piano accompaniment. The melody in the treble staff becomes more complex with some triplets. Chord symbols Ab, Db/Ab, Ab, Eb7/Ab, and Ab(9) are placed above the treble staff.

Db/Ab Ab Eb7/Ab

The fifth system of the piano accompaniment, which concludes the piece. Chord symbols Db/Ab, Ab, and Eb7/Ab are placed above the treble staff.

A^bmaj9B^bm/A^bA^bmaj9B^bm/A^bA^bmaj9BOOGIE Woogie B^bm/A^b

First system of musical notation for 'Boogie Woogie'. The treble clef staff begins with a melodic line in A-flat major, marked *mp*. The bass clef staff provides a steady eighth-note accompaniment. The system spans three measures, with the first measure containing a melodic phrase and the subsequent two measures featuring a sustained chord in the treble.

A^bmaj9B^bm/A^bE^b7/A^b

Second system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes in the second measure, indicated by a '3' above the notes. The bass clef staff continues the eighth-note accompaniment. The system spans three measures.

A^bmaj9B^bm/A^bA^bmaj9B^bm/A^b

Third system of musical notation. The treble clef staff shows a melodic line with eighth-note patterns. The bass clef staff maintains the eighth-note accompaniment. The system spans four measures.

A^bmaj9B^bm/A^bA^bmaj9B^bm/A^bA^bmaj9B^bm/A^bA^bmaj9

Fourth system of musical notation. The treble clef staff begins with a melodic line marked *mf*. The bass clef staff continues the eighth-note accompaniment. The system spans four measures.

E^b7/A^bA^bmaj9E^b7/A^bA^bE^b7/A^bA^b

Fifth system of musical notation. The treble clef staff features a melodic line with eighth-note patterns. The bass clef staff maintains the eighth-note accompaniment. The system spans four measures.

E $\flat$ 7/A $\flat$

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The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has four flats (B $\flat$, E $\flat$, A $\flat$, D $\flat$). The melody in the treble clef features eighth-note chords moving in a descending pattern. The bass clef provides a steady eighth-note accompaniment.

The second system continues the piece with several chord changes indicated above the staff: D $\flat$ /A $\flat$, A $\flat$ (9), B $\flat$ m/A $\flat$, A $\flat$, B $\flat$ m/A $\flat$, A $\flat$, and B $\flat$ m/A $\flat$. The musical notation follows the same rhythmic pattern as the first system.

The third system includes the chord changes A $\flat$, B $\flat$ m/A $\flat$, A $\flat$, B $\flat$ m/A $\flat$, A $\flat$, and E $\flat$ 7/A $\flat$. A forte (*f*) dynamic marking is placed below the staff at the beginning of the final measure of this system.

The fourth system features the chord changes A $\flat$, B $\flat$ m/A $\flat$, A $\flat$, E $\flat$ 7/A $\flat$, and B $\flat$ m/A $\flat$. A *poco rall.* (poco rallentando) marking is placed below the staff towards the end of the system.

The fifth system concludes the piece with the chord changes A $\flat$, B $\flat$ m/A $\flat$, A $\flat$ maj9, E $\flat$ 7, and A $\flat$. A *rit.* (ritardando) marking is placed below the staff at the start of the final measure.

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Slowly and freely, ♩ = 72

Fm7 Gdim Ab Bbm9 Ab/C Db Eb Eb9 Abmaj7
p
 (with pedal)

The musical score is written for piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The score is divided into four measures, each with a chord symbol above it: D-flat/A-flat, E-flat7/A-flat, G7, and A-flat/E-flat. The melody consists of eighth and quarter notes, with some rests. The bass line features a steady eighth-note accompaniment in the first two measures and a more active line in the last two measures, including a triplet of eighth notes in the final measure.

Fm7 Gm7(b5) A^b C7 C7/E Fm D^b E^b A^b

Musical score for piano, featuring a melody in the right hand and a bass line in the left hand. The score is divided into four measures, each corresponding to a specific chord progression: Fm7, Gm7(b5), A^b, and C7. The melody is written in a treble clef, and the bass line is written in a bass clef. The tempo is marked 'mp' (moderato piano). The key signature is one flat (B-flat major or D-flat minor).

B $\flat$ m7 Cm7 D $\flat$ 6 C7/E Fm B $\flat$ m7 E $\flat$ 9 A $\flat$ 9



AWAY IN A MANGER

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Traditional
Arranged by DAVE BRUBECK

Slowly and freely, $\text{♩} = 72$

Fm7 Gdim A^b B^bm9 A^b/C D^b E^b E^b9 A^bmaj7

The first system of piano notation is in 3/4 time, marked *p* (piano). It consists of two staves. The right staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The left staff begins with a bass clef and the same key signature. The music is written in a simple, homophonic style, with chords and single notes. The first measure contains a whole note chord, and the subsequent measures contain half notes and whole notes.

(with pedal)

D^b/A^b

E^b7/A^b

G7

A^b/E^b

E^b9sus

E^b9

The second system of piano notation continues the piece. It consists of two staves. The right staff begins with a treble clef and a key signature of three flats. The left staff begins with a bass clef and the same key signature. The music is written in a simple, homophonic style, with chords and single notes. The first measure contains a whole note chord, and the subsequent measures contain half notes and whole notes.

Fm7 Gm7(b5) A^b

C7

C7/E

Fm

D^b

E^b

A^b

The third system of piano notation continues the piece. It consists of two staves. The right staff begins with a treble clef and a key signature of three flats. The left staff begins with a bass clef and the same key signature. The music is written in a simple, homophonic style, with chords and single notes. The first measure contains a whole note chord, and the subsequent measures contain half notes and whole notes. The *mp* (mezzo-piano) dynamic marking is present in the third measure.

B^bm7 Cm7 D^b6

C7/E

Fm

B^bm7

E^b9

A^b6₉

The fourth system of piano notation continues the piece. It consists of two staves. The right staff begins with a treble clef and a key signature of three flats. The left staff begins with a bass clef and the same key signature. The music is written in a simple, homophonic style, with chords and single notes. The first measure contains a whole note chord, and the subsequent measures contain half notes and whole notes.

A⁷ B^{bm}/A^b A⁷ E⁷/A⁷ A^b6 D⁷/A^b E^b7/A⁷ A^bdim7

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The first system of the piano score consists of two staves. The treble staff features a series of chords and moving lines, while the bass staff provides a steady accompaniment with eighth and quarter notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

A^b E⁷/A^b B^{bm}/A^b E^b7/A^b

The second system continues the musical piece. It features similar harmonic structures with chords and moving lines in both staves. The bass line continues its rhythmic pattern.

A⁷6 A^bsus A⁷ A^b7

The third system of the score shows further development of the themes. The treble staff has more complex chordal textures, and the bass staff maintains the driving rhythm.

D^bmaj7/A^b E^b7/A⁷ A^b

The fourth system continues the sequence of chords and melodic lines. The piece maintains its energetic feel through the consistent bass line and harmonic changes.

B^{bm}7 A⁷/C E⁷9 C/E F^{sus} F^m B^{bm} D^b E⁷ A^b

rit. e dim. *p*

The fifth and final system of the score concludes the piece. It includes a deceleration and dynamic reduction ('rit. e dim.') and a piano ('p') marking. The music ends with sustained chords in both staves.

WINTER WONDERLAND

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Music by FELIX BERNARD
Arranged by DAVE BRUBECK

Moderately ♩ = 116 (♩ = ♩³)

B⁹13 E^b6 B^b13 E^b6 C7(^b9) Fm7 B^b13

mf

Fm7 B^b13 Gm7 C9 Fm7 B⁹

F9 B^b7 E^b/G F[#]dim7 B^b7/F E^b6 B⁹13

E^b6 C7(^b9) Fm7 B^b13 D^b9 B⁹13

Gm7 C9 Fm7 Bb9 F9 Bb7

The first system of musical notation consists of two staves. The treble staff contains a series of chords and some melodic lines, while the bass staff provides a harmonic accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The chords are labeled as Gm7, C9, Fm7, Bb9, F9, and Bb7.

Eb D G D7/A G/B Am7

The second system of musical notation continues the piece. It features a mix of chords and melodic lines. The chords are labeled as Eb, D, G, D7/A, G/B, and Am7. There are triplets indicated by a '3' over the notes in the treble staff.

G/D Am7/D G/D D9 G F Bb F7

The third system of musical notation continues the piece. It features a mix of chords and melodic lines. The chords are labeled as G/D, Am7/D, G/D, D9, G, F, Bb, and F7. There are triplets indicated by a '3' over the notes in the treble staff.

Bb Ab G9 Cm7 F9 Bb7

The fourth system of musical notation continues the piece. It features a mix of chords and melodic lines. The chords are labeled as Bb, Ab, G9, Cm7, F9, and Bb7. There are triplets indicated by a '3' over the notes in the treble staff.

Eb6 C7(b9) Fm7 Bb7

The fifth system of musical notation continues the piece. It features a mix of chords and melodic lines. The chords are labeled as Eb6, C7(b9), Fm7, and Bb7. There are triplets indicated by a '3' over the notes in the treble staff.

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D⁶ C⁹ B^b13 A⁶ Gm7 G⁹

F⁹ B⁹ E^b(9) G7 C⁶₉ G13

C A7(9) Dm7 G13

Em7(95) A7 G7 F7

Em7 B^b9 C6/G G9 G7(9)

C6 G13 G9sus Cmaj9 G13 C6 A7(9)

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Dm7 G13 Fm7(+5) A7

G9 F6 Em7 E9 Dm9 G9

C6 F#m11 B9 E B7/F# E/G# A

E B7/F# E/G# Am9 D7

Piano score for a piece, likely 'Boogie Woogie', featuring 19 measures across five systems. The score is written for piano (p) and includes various chords and melodic lines.

System 1:

- Measure 1: G
- Measure 2: D7/A
- Measure 3: G
- Measure 4: Em7

System 2:

- Measure 5: A13
- Measure 6: D9
- Measure 7: G7
- Measure 8: C
- Measure 9: G13

System 3:

- Measure 10: C6
- Measure 11: A7(b9)
- Measure 12: Dm7
- Measure 13: G13
- Measure 14: Bb9
- Measure 15: G13

System 4:

- Measure 16: G9
- Measure 17: A13(b9)
- Measure 18: Dm11
- Measure 19: G9
- Measure 20: D9
- Measure 21: G9

System 5:

- Measure 22: Em7(+5)
- Measure 23: A7(#9)
- Measure 24: Dm9
- Measure 25: G7(b9)
- Measure 26: C6

WHAT CHILD IS THIS?

(Greensleeves)

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Traditional
Arranged by DAVE BRUBECK

Delicately ♩ = 92

mp

(with pedal)

B^bm
Gm

A⁷
F

G^b
E

The first system of musical notation for 'What Child Is This?' is in 6/8 time. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is played in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Delicately' with a quarter note equal to 92 beats per minute. The dynamics are marked 'mp' (mezzo-piano) and '(with pedal)'. The first measure has a B-flat major chord (Bbm) over a G minor chord (Gm). The second measure has an A7 chord over an F chord. The third measure has a Gb chord over an E chord.

F
D

B^bm
Gm

A⁷
F

The second system of musical notation continues the melody and bass line. The first measure has an F chord over a D chord. The second measure has a Bbm chord over a Gm chord. The third measure has an A7 chord over an F chord.

G^b
E⁷

F
D

B^bm
D⁹

rit.

meno mosso

D^b6

F⁷

The third system of musical notation continues the melody and bass line. The first measure has a Gb chord over an E7 chord. The second measure has an F chord over a D chord. The third measure has a Bbm chord over a D9 chord. The tempo is marked 'rit.' (ritardando) and 'meno mosso' (less motion). The fourth measure has a Db6 chord. The fifth measure has an F7 chord.

A^bmaj7

Fm

F^bm7

F

(b)

The fourth system of musical notation continues the melody and bass line. The first measure has an Abmaj7 chord. The second measure has an Fm chord. The third measure has an Fbm7 chord. The fourth measure has an F chord. The system ends with a double bar line and a repeat sign.

D $\flat$ (9) E $\flat$ 9 A $\flat$ maj7 Fm G $\flat$ F B $\flat$ (9)



B $\flat$ m7 E $\flat$ 9 A $\flat$ maj7 D $\flat$ G $\flat$ maj7 E $\flat$ m9

Piano solo

simile



F7 B $\flat$ m7 E $\flat$ 9 A $\flat$ maj7 D $\flat$



G $\flat$ maj7 F7 B $\flat$ B $\flat$ 7 D $\flat$ (9) E $\flat$ 9



A $\flat$ maj7 Fm7 E $\flat$ m7 F7



D⁹ E^b9 A⁷ maj7 Fm7 G⁷ maj7 F B⁹ sus B⁹

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meno mosso

D⁹
G7

A⁹
F7

E^bm7
E⁹

piu vivace

simile

E
D

D⁹

A⁹

rit.

Gm7(b5)

F

D⁹13(b11)

C7(9,11)

meno mosso

B^b/D

D

Gsus

G

rit.

TO US IS GIVEN

(From the "PANGE LINGUA Variations")

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Moderately slow J = 96

Arranged by DAVE BRUBECK

E♭maj7

E♭

B♭/D

Cm

A♭6

Gm7

Cm7

Fm7

B♭7

Cm

F7/A

Fm7

E♭

D7

Gm

Cm

F7

B♭

B♭7

Gm Cm Gm/B $\flat$ Fm/E $\flat$ E $\flat$ (9)/G Dm7($\flat$ 5) E $\flat$ $\overset{6}{9}$

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The first system of music consists of six measures. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment with quarter and eighth notes. The key signature has three flats (B-flat, E-flat, A-flat).

Fm7 E $\flat$ $\overset{6}{9}$ B $\flat$ (9)/D Cm A $\flat$ 6 B $\flat$ B $\flat$ 7

The second system continues the piece with six measures. The melodic line in the treble clef becomes more active with sixteenth-note runs in the final measures. The bass clef part maintains a consistent rhythmic pattern.

E $\flat$ (9) B $\flat$ /D Cm E $\flat$ /B $\flat$ Fm

The third system contains five measures. The treble clef part has some rests, focusing the melody on the bass clef part, which continues with its characteristic eighth-note accompaniment.

E $\flat$ (9)/G Fm E $\flat$ maj9 B $\flat$ 7/F A $\flat$ /E $\flat$ B $\flat$ /D Fm/C

The fourth system consists of seven measures. The treble clef part features a melodic line with some tied notes, while the bass clef part continues with its rhythmic accompaniment.

E $\flat$ /B $\flat$ F/A Fm/A $\flat$ G B $\flat$ $\overset{6}{9}$ Cm11 B $\flat$ 11

rall.

The fifth system is the final one, consisting of six measures. It concludes with a 'rall.' (ritardando) marking. The treble clef part has a final melodic flourish, and the bass clef part ends with a sustained chord.

Musical score for "The Girl Who Lived Under the Bridge" by Benjamin Britten. The score is for voice and piano. The key signature is one flat (B-flat major or D minor). The tempo markings are *a tempo*, *rall.*, and *a tempo*. The score includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with many triplets and a treble part with chords and single notes. The vocal line is a simple melody. The score is divided into measures by bar lines.

* For opt. inversion see measure 1

Eb(9) Bb7/D Cm Cm/B^b Ab

1st improvisation

Bb7 Cm/Eb G7/D Cm

Handwritten musical notation for piano, showing a sequence of chords: Bb7, Cm/Eb, G7/D, and Cm. The notation includes a treble and bass staff with notes and rests, and a final measure marked "Ped." (Pedal).

A7maj9 Eb/G Fm7 E7maj7 B7/D G7 Cm

The musical score is written for piano accompaniment in 4/4 time. It consists of two staves, treble and bass. The key signature has two flats (Bb and Eb). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is divided into measures by bar lines. Above the staff, the following chords are indicated: A7maj9, Eb/G, Fm7, E7maj7, B7/D, G7, and Cm. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats).

First system of musical notation. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with chords and some ledger lines. The key signature has three flats (B-flat, E-flat, A-flat).

Gm A⁹(9) B⁷ Cm B^b/D Cm/E^b Cm(9) F/A Fm/A⁹ E^b/G G^bdim

Second system of musical notation. Continuation of the melody and bass line from the first system.

G Fm E⁹maj9 B^b7/F A^b/E^b B^b/D Fm/C E^b/B⁹ F/A

Third system of musical notation. Continuation of the melody and bass line.

Fm/A^b G B^b6 Cm11 B^b11 B^b6

Fourth system of musical notation. Continuation of the melody and bass line.

Cm11 B^b11 E⁹maj7

Fifth system of musical notation. Continuation of the melody and bass line, ending with a double bar line.

* For opt. inversion see measure 1

O TANNENBAUM

Traditional German Carol
Arranged by DAVE BRUBECK

Slowly ♩ = 63

Cm G/B♭m6 F/A♭m6 E♭6/G F♯dim7 G

Cm B♭7/D F♭ C7/E

First system of piano accompaniment. The music is in 4/4 time, key of C minor. It begins with a piano (*p*) dynamic. The bass line includes a pedal point. The system concludes with a trill in the right hand.

Fm B♭7 E♭sus E♭ Dm7 G7 Csus⁴ Cm/B♭ A7 G7 Cm G/F E♭6

Second system of piano accompaniment. It continues the melodic and harmonic development. A mezzo-piano (*mp*) dynamic is indicated. The system ends with a triplet in the right hand.

Fm/E♭ B♭7/D A♭/C Gm/B♭ Fm/A♭ Gm7 Fm7 B♭7sus B♭13

Third system of piano accompaniment. It features a piano (*p*) dynamic. The system concludes with a final chord in the right hand.

E♭6/G Fm7 E♭maj7(♯5) E♭13 Fm7/E♭ Fdim7/E♭ E♭

Fourth system of piano accompaniment. It concludes the piece with sustained chords in the left hand and a final melodic phrase in the right hand.

A $\flat$ /E $\flat$ E $\flat$ maj7(45) C Fm B $\flat$ 7 E $\flat$ 6

mp

E $\flat$ 9 C7 Fm Fm/B $\flat$ Gm/B $\flat$ B $\flat$ 7(+9) A $\flat$ m/E $\flat$ E $\flat$ Dm7(b5) G7(+9)

Cm Cm/B $\flat$ Am7 A $\flat$ 7 Gm7 Fm7 E $\flat$ maj7 Fm7 B $\flat$ 7sus B $\flat$ /A $\flat$

G C Fm Gm7 A $\flat$ 6 B $\flat$ B $\flat$ 7 Bdim7 C C7(+9)

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

B $\flat$ 7 E $\flat$ G7/D G7/B Cm Cm/B $\flat$ A $\flat$ 7 D $\flat$ 7/E $\flat$ A $\flat$ 7

Gm7(4) G $\flat$ 7($\sharp$ 5) Fm7 B $\flat$ 7 Ddim7/E $\flat$ E $\flat$ Fm7/E $\flat$ E $\flat$ 7

Slower
D $\flat$ maj7 C7($\flat$ 9) G $\flat$ 9($\sharp$ 11) Fm7

B $\flat$ 7($\flat$ 9) B $\flat$ 13 B $\flat$ 7($\sharp$ 9) B $\flat$ 7($\flat$ 5) F $\flat$ /E $\flat$ E $\flat$ Dm7(4) G7 Fm7 B $\flat$ 7

rit. e dim.

E $\flat$ A $\flat$ /E $\flat$ B $\flat$ 7 E $\flat$ (9) G C7 Fm Fm(maj7) Fm7 B $\flat$ 7 E $\flat$

a tempo *rit. e dim.* *p*

SILENT NIGHT

Franz Gruber
Arranged by DAVE BRUBECK

Moderately

A^b

mp

(with pedal)

The first system of musical notation for 'Silent Night'. It consists of a grand staff with a treble and bass clef. The key signature is A-flat major (three flats). The time signature is 3/4. The tempo is 'Moderately'. The dynamics are 'mp' (mezzo-piano) and '(with pedal)'. The notation shows a series of chords in the right hand and a melodic line in the left hand.

B^bm/A^b

E^b7/A^b

A^b(9)

A^b

The second system of musical notation for 'Silent Night'. It continues the grand staff notation with the same key signature and time signature. The chords are labeled as B^bm/A^b, E^b7/A^b, A^b(9), and A^b.

B^bm/A^b

E^b7/A^b

A^b(9)

The third system of musical notation for 'Silent Night'. It continues the grand staff notation with the same key signature and time signature. The chords are labeled as B^bm/A^b, E^b7/A^b, and A^b(9).

B^bm/A^b

E^b7/A^b

A^b(9)

The fourth system of musical notation for 'Silent Night'. It continues the grand staff notation with the same key signature and time signature. The chords are labeled as B^bm/A^b, E^b7/A^b, and A^b(9).

B $\flat$ m/A $\sharp$ E $\sharp$ 7/A $\flat$ A $\sharp$ (9) A $\sharp$

The first system of musical notation for 'Silent Night' in B-flat major. It consists of two staves: a treble staff with a key signature of two flats and a common time signature, and a bass staff. The treble staff features a series of chords: B $\flat$ m/A $\sharp$, E $\sharp$ 7/A $\flat$, A $\sharp$ (9), and A $\sharp$. The bass staff contains a continuous eighth-note melody.

B $\flat$ m/A $\sharp$ E $\flat$ 7/A $\flat$ A $\flat$

The second system of musical notation. The treble staff continues with chords B $\flat$ m/A $\sharp$, E $\flat$ 7/A $\flat$, and A $\flat$. The bass staff continues with the eighth-note melody.

B $\flat$ m Cm D $\flat$ E $\sharp$ A $\sharp$ B $\flat$ m Cm Fm/C B $\flat$

The third system of musical notation. The treble staff features a series of chords: B $\flat$ m, Cm, D $\flat$, E $\sharp$, A $\sharp$, B $\flat$ m, Cm, Fm/C, and B $\flat$. The bass staff continues with the eighth-note melody.

E $\flat$ G7/D D $\flat$ C7

subito p

The fourth system of musical notation. The treble staff features chords E $\flat$, G7/D, D $\flat$, and C7. The bass staff continues with the eighth-note melody. The dynamic marking *subito p* is written in the bass staff.

B7($\flat$ 5) B $\flat$ 13 A7($\sharp$ 5) A $\flat$ 13

The fifth system of musical notation. The treble staff features chords B7($\flat$ 5), B $\flat$ 13, A7($\sharp$ 5), and A $\flat$ 13. The bass staff continues with the eighth-note melody.

Chords: $G^b7(b5)$ $F9$ $E7(\sharp 5)$ $E\flat 9$

Chords: $D7(\flat 9)$ $C7(\flat 9)$ $C9$

Chords: $B7(\flat 9)$ $B\flat 9$ $A7(\flat 9)$ $A^b\text{maj}9$

Chords: E^b/B^b $B\flat 7$ $B\flat 7\text{sus}$ $B\flat 7$ E^b A^b/E^b B^b/E^b A^b/E^b

Chords: E^b6 B^b13 $G7(\sharp 9)/B$ Cm

Dynamic markings: *mf* (measures 12-13), *mp* (measures 14-15)

Chord progression: Fm7/E^b, B⁷, E^b6/G, Fm7, E⁷

The first system of musical notation for 'Silent Night' in F major, 4/4 time. It consists of two staves (treble and bass clef). The melody in the treble clef starts with a half note F4, followed by a quarter note G4, and then a half note A4. The bass line in the bass clef starts with a half note F3, followed by a quarter note G3, and then a half note A3. The system is divided into five measures, each with a specific chord indicated above the staff.

Chord progression: A^b, Fm7, B^b7, E^b, E^b7

The second system of musical notation for 'Silent Night'. The melody continues with a half note B4, followed by a quarter note C5, and then a half note D5. The bass line continues with a half note B2, followed by a quarter note C3, and then a half note D3. The system is divided into five measures, each with a specific chord indicated above the staff.

Chord progression: A^b, Adim7, E⁷/B^b, B^b7, E⁷, Cm7

The third system of musical notation for 'Silent Night'. The melody continues with a half note E5, followed by a quarter note F5, and then a half note G5. The bass line continues with a half note E2, followed by a quarter note F2, and then a half note G2. The system is divided into six measures, each with a specific chord indicated above the staff.

Chord progression: Fm, Gm7, A⁷, B⁷, Bdim7, Cm, Cm/B⁷, Am7(5)

The fourth system of musical notation for 'Silent Night'. The melody continues with a half note A5, followed by a quarter note B5, and then a half note C6. The bass line continues with a half note A2, followed by a quarter note B2, and then a half note C3. The system is divided into eight measures, each with a specific chord indicated above the staff. The tempo marking 'rit.' appears in the fifth measure.

Chord progression: E^b/B⁷, B^b7sus, B⁷, E^b

The fifth system of musical notation for 'Silent Night'. The melody continues with a half note D5, followed by a quarter note E5, and then a half note F5. The bass line continues with a half note D2, followed by a quarter note E2, and then a half note F2. The system is divided into four measures, each with a specific chord indicated above the staff. The tempo marking 'p rit. e dim.' appears in the first measure, and 'pp' appears in the fourth measure.

CANTOS PARA PEDIR LAS POSADAS

Traditional Mexican Folk Song
Arranged by DAVE BRUBECK

Slowly ♩=80

G(9) G7 Am/G F#dim7/G G C/GG

mp

(with pedal)

G7 Am7 G/B C C/B Am Am7 Bm7 C G/B C D7 Em G/B C Am7 D7/A

G Am/G D7/G G G7 C6/G

D G G7

C C/E D C G/B Am7 D7/A G Am/G D7/G

Bb(9) Eb(9) Ab(9) Dbmaj13(#11) A7 Dbmaj7 Gbmaj7 B7(+5) Bb7 A7(+5) Ab7(+5)

G7sus G7 C Am7 D7 G G/B C G/D D#dim Em

Am C D F#dim7 G G/F C6/E D7 G Am/G G7

C6/G D9 D7 G

Dm G7 C C/B Am7 Cmaj7 D Em9 D/F# G Am7
 G7/B C6 D7sus G/D D7sus D7 G
 C6/G D7/G G C6/G G
 G7 C G/B C G/B C G/B C Am7 Bm7 C G/D C/E D7/F#
 G Em7 Am D G
 rit. e dim. pp

The piano score is written for a single instrument, likely a piano, in G major (one sharp, F#). The time signature is 9/8. The score is divided into five systems, each consisting of a treble and bass staff. The first system begins with a key signature of one sharp and a common time signature. The second system changes to 9/8 time. The third system continues in 9/8 time. The fourth system continues in 9/8 time. The fifth system continues in 9/8 time. The piece ends with a double bar line and a 'pp' (pianissimo) marking.