

Bb

Invention

$\text{♩} = 116$

Ensemble & 7 Choruses

FORM: A1 A2 (16-16)

A1

FΔ *A7*

(*E♭ A7*)

Dmi *C#mi7* *Cmi7* *F7*

BbΔ *Bbmi7* *Eb7* *FΔ*

Dmi7 *G7* *C7*

(*Gmi7 C7*)

A2

FΔ *A7*

(*E♭ A7*)

Dmi7 *C#mi7* *Cmi7* *F7*

BbΔ *Bbmi7* *Eb7* *FΔ* *E7*

(*B♭ E7*)

FΔ *Bb7* *Ami7* *D7* *Gmi7* *Gmi7* *C7*

⊕ CODA *SOLO AD LIB* - - - - -

G9 *Bbmi7* *Eb9*

Go back to **A1** & solo for 7 choruses.
Take **⊕** on last chorus.

- - - - - *Ami7+5* *D7+9* *Gmi7* *C7b5* *F9* *FΔ9*

Bb

Together

♩ = 75

Ensemble & 2 Choruses

FORM: (6-4-4-4)

Handwritten chord notations for the main score:

- Line 1: Emi7 A7 Emi7 A7 Bbmi7 Ami7 Bmi7 CA
- Line 2: Bmi6 Ami9 G#mi9 Gmi9 F#m7 F#mi7 B7 ED C#mi7
- Line 3: AD A#7 B13 B7+5 Bmi7 Bb7b5 A13 Eb9 D9 Ab7b9 G13 F#7+9 Bmi7 Bmi6
- Line 4: Bmi7 Bmi6 GA G#7 A13 CA C#7 D13 G#9 C13
- Line 5: DA F#7+9 Bmi Bmi7 Bb7b5 A13 Eb9 D9 Ab7b5 G13 C#9
- Line 6: CA F9 GA C7 Bmi7 E7 ⊕ A7 Ami7 D7b9 GA B7+5

Go back to beginning for 2 solo choruses.
Take ⊕ on last chorus.

Chord symbols for the solo cadenza:

- ⊕
- A7
- Ami7
- Ab7
- GA9

AD LIB CADENZA - - - - -

Jonathan's Waltz

Bb

$\text{♩} = 75$

FORM: ABC (16-24-24)

Ensemble & 4 Choruses

INTRO 4x

BA E7 A

B \flat

Samba Teekens

$\text{♩} = 123$

Ensemble & 6 Choruses

FORM: ABA (16-8-16)

A¹

Handwritten notation for the first staff of the A¹ section. It shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a G Δ chord. The second measure contains a fermata. The third measure contains a C \sharp mi chord. The fourth measure contains an F \sharp 7⁺ chord.

Handwritten notation for the second staff of the A¹ section. It contains six measures with the following chords: Cmi⁷, F \natural , Bmi⁷, E⁷, Ami⁷, and D⁷. The first measure has a fermata.

Handwritten notation for the third staff of the A¹ section. It contains six measures with the following chords: G Δ , a fermata, Emi⁷, A⁷, Ami⁷ D⁷, and Dmi⁷ G⁷. The first measure has a fermata.

B

Handwritten notation for the first staff of the B section. It contains six measures with the following chords: C⁷, a fermata, F⁷ (Emi), F⁷, B \flat ⁷, and a fermata.

Handwritten notation for the second staff of the B section. It contains six measures with the following chords: Eb⁷, D⁷, **A²** G Δ , a fermata, C \sharp mi, and F \sharp ⁷. The third measure has a double bar line.

Handwritten notation for the third staff of the B section. It contains six measures with the following chords: Cmi⁷, F \natural , Bmi⁷, E⁷, Ami⁷, and D⁷. The first measure has a fermata. The last measure has four vertical lines.

Handwritten notation for the fourth staff of the B section. It contains six measures with the following chords: G Δ , a fermata, Emi⁷, A⁷, Ami⁷ D⁷, and a fermata. A circled cross symbol is above the second measure. The first measure has a fermata.

Go back to **A¹** & solo for 6 choruses. Take \oplus on last chorus.

Handwritten notation for the fifth staff of the B section. It contains six measures with the following chords: A⁷, Ami⁷ D⁷, G⁷ C⁷, F⁷ B \flat ⁷, Eb⁷ Ab⁷, and G Δ . The first measure has a circled cross symbol. The last measure has a circled diamond symbol.

The Flag Is Up

Bb

$\text{♩} = 120$

Ensemble & 6 Choruses

FORM: AABA (8-8-8-8)

A

Handwritten chord progression for the first staff of section A:

$G\Delta$ | A_{mi}^7 | B_{mi}^7 E^7 | $C\sharp_{mi}^7$ $F\sharp^7$

Handwritten chord progression for the second staff of section A:

C_{mi}^7 | F^7 | $Bb\Delta$ | A_{mi}^7 D^7

Handwritten chord progression for the third staff of section A:

$G\Delta$ | A_{mi}^7 | B_{mi}^7 E^7 | $C\sharp_{mi}^7$ $F\sharp^7$

Handwritten chord progression for the fourth staff of section A:

C_{mi}^7 | D^7 | $G\Delta$ | B_{mi}^7 E^7

B

Handwritten chord progression for the first staff of section B:

$A\Delta$ | $E_b^7 \text{ sus}$ | (B_{mi}^7) | E_b^7

Handwritten chord progression for the second staff of section B:

$A_b\Delta$ | A_{mi}^7 | D^7

Handwritten chord progression for the third staff of section B:

$G\Delta$ | A_{mi}^7 | B_{mi}^7 E^7 | $C\sharp_{mi}^7$ $F\sharp^7$

Handwritten chord progression for the fourth staff of section B:

C_{mi}^7 | F^7 | $Bb\Delta$ | \oplus A_{mi}^7 D^7

D.C. & solo for 6 choruses.
Take \oplus on last chorus.

Handwritten chord progression for the final staff:

\oplus $D^7 b^9$ | $G\Delta$

B \flat

Action

$\text{♩} = 104$

Ensemble & 5 Choruses

FORM: A1 A2 (16-16)

Handwritten notation: $\text{G} \# \text{F} \# \text{E} \# \text{D} \#$ (with a treble clef and a 4/4 time signature)

Chord symbols: $\text{E}\Delta$ (above the first measure), $\text{F}\Delta$ (above the third measure)

Chord symbols: $\text{F}\Delta$, Dmi^7 , Dmi^7 G^7 , $\text{C}\Delta$

Chord symbols: $\text{C}\Delta$, Bmi^7 , E^7 , $\text{A}\Delta$

Chord symbols: $\text{A}\Delta$, Ami^7 , D^7 , C^7

Chord symbols: B^7 , $\text{E}\Delta$, $\text{F}\Delta$

Chord symbols: $\text{F}\Delta$, Dmi^7 , G^7 , C^7 $\text{B}\flat^7$

Chord symbols: A^7 , $\text{F}\#\phi$, $\text{B}^7\flat^9$, $\text{E}\Delta$ A^7

Chord symbols: $\text{G}\#\text{mi}^7$ $\text{C}\#\text{7}$ $\text{F}\#\text{mi}$ B^7 $\text{E}\Delta$ $\text{F}\#\text{mi}^7$ B^7 $\text{E}\Delta$

D.C. & solo for 5 choruses.
Take \oplus on last chorus.

Chord symbols: $\text{E}\Delta$, $\text{F}\#\text{mi}^7$, B^7 , $\text{E}\Delta$

Blues Andante



♩ = 70

Ensemble & 5 Choruses

FORM: 12-Bar Blues

Handwritten notation for the first staff, including a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The staff contains a series of notes with a handwritten G^7 chord above the first measure and G^7 and $G13^b9$ chords above the final two measures.

Handwritten notation for the second staff, showing a series of notes with chords C^7 , Cmi^7 , $G\Delta$, Cmi , Bmi^7 , E^7 , $Bbmi^7$, and Eb^7 written above.

Handwritten notation for the third staff, showing a series of notes with chords Ami^7 , D^7 , $D7^b9$, A^b7 , $G\Delta$, G/B , $C\Delta$, $C\#^0$, $G\Delta$, E^b9 , D^7+^9 , and D^7^b9 written above.

Go to solo changes for 5 choruses.

SOLO CHANGES

(Solo for 5 choruses. Take \oplus on 5th chorus)

DOUBLE-TIME FEEL

Handwritten notation for the first line of solo changes, including a bass clef and notes with chords G^7 , Dmi^7 , G^7 , C^7 , $(C\#^7)$, C^7 , $G\Delta$, (G) , C^7 , Dmi^7 , and G^7 . A (E^7) chord is written below the notes. The word "SIMILE" is written below the staff.

Handwritten notation for the second line of solo changes, including a bass clef and notes with chords C^7 , $C\#^7$, C^7 , Cmi^7 , $G\Delta$, Cmi^7 , Bmi^7 , and $Bbmi^7$. A (E^7^b9) chord is written above the notes, and (Bmi^7) and (Bb^7) chords are written below.

Handwritten notation for the third line of solo changes, including a bass clef and notes with chords Ami^7 , D^7 , G^7 , C^7 , Cmi^7 , Bmi^7 , E^7^b9 , Ami^7 , and D^7 . A \oplus symbol is above the staff. A (B^b7) chord is written above the notes, and (Bb^7) and (A^b7^b9) chords are written below.

Handwritten notation for the fourth line of solo changes, including a bass clef and notes with chords $G\Delta$, G^7 , $C\Delta$, $C\#^0$, $G\Delta$, D^7 , and G^7 . A \oplus symbol is above the staff. The word "SOLO AD LIB" is written above the first two measures.

rit.

Bb

Fugato

$\text{♩} = 115$

A1

Ensemble & 3 Choruses

FORM: AABA (16-16-16)

Dmi *E7* *A7* *D7*

G7 *C7* *F7* *Bb7* *A7*

Dmi7 *E7* *A7* *Dmi* *Bb7* *A7*

1.

A7 *Dmi* *C#mi7* *F#7*

2. **B** SOLO AD LIB - BRIDGE

BΔ *E7* *D#φ* *G#7* *C#mi7* *F#7* *BΔ*

BΔ *Dmi7* *G7* *CΔ* *F7* *Eφ* *A7*

Dmi7 *G7* *C7* *Bb7* *A7*

A2 *Dmi* *E7* *A7* *D7*

G7 *C7* *F7* *Bb7* *A7*

Dmi *E7* *A7* *Dmi*

Bb7 *A7*

Go back to **A1** & solo 3 choruses. Take \oplus on last chorus.

\oplus CODA *Bb7* *A7* *Dmi* *Dmi/C* *Bb7* *A7+9* *Dmi*

RITARD

Blues Allegro



♩ = 125

Ensemble & 5 Choruses

FORM: 24-Bar Blues

Chorus 1: G7, Am7, G/B, Dmi7, Dmi6, C7, G7

Chorus 2: G7, C7

Chorus 3: Cmi, GΔ, C7, G/B

Chorus 4: Bbmi7, Am7, Bmi7, CΔ, C#7, D7, Ab7, Bbmi7, B°, C°, C#°

Go to solo changes for 5 choruses.
Take ⊕ on last chorus.

Chorus 5: G7, D7b9

SOLO CHANGES (ELONGATED BLUES - 24 BAR BLUES)

Solo Change 1: G7, Dmi7, G7, C7, GΔ

Solo Change 2: Dmi7, G7, C7, Cmi

Solo Change 3: GΔ, Cmi, G/B, Bmi7, E7b9, Am7

Solo Change 4: Am7, D7, ⊕ GΔ, G7, Cmi7, Bmi7, E7b9, Am7, D7

Solo Change 5: ⊕ GΔ, G7, CΔ, C#°, GΔ, G7, G7+11



Invention

$\text{♩} = 116$

Ensemble & 7 Choruses

FORM: A1 A2 (16-16)

A1

CΔ *E7*

Ami *G#mi7* *Gmi7* *C7*

FΔ *Fmi7* *Bb7* *CΔ*

Ami7 *D7* *G7*

(*Dmi7* *G7*)

A2

CΔ *E7*

Ami7 *G#mi7* *Gmi7* *C7*

FΔ *Fmi7* *Bb7* *CΔ* *B7*

(*F#Δ* *B7*)

CΔ *F7* *Emi7* *A7* *Dmi7* *Dmi7* *G7*

⊕ CODA *SOLDO AD LIB* - - - - - Go back to **A1** & solo for 7 choruses.
Take **⊕** on last chorus.

D9 *Fmi7* *Bb9*

Emi7+5 *A7+9* *Dmi7* *G7b5* *C6* *CΔ9*

Suspended Motion



$\text{♩} = 85$

Ensemble & 5 Choruses

FORM: A1 A2 (16-16)

Handwritten notation: $B\Delta$ $C\Delta$

Handwritten notation: A_{mi}^7 D^7 $G\Delta$

Handwritten notation: $F\sharp_{mi}^7$ B^7 $E\Delta$

Handwritten notation: E_{mi}^7 A^7 G^7 $F\sharp^7$

Handwritten notation: 2. G^7 F^7 E^7b^9 $C\sharp\phi$ $F\sharp^7$

Handwritten notation: $B\Delta$ (E^7) $(D\sharp_{mi}^7)$ $G\sharp^7$ $C\sharp_{mi}^7$ $F\sharp^7$

Handwritten notation: $B\Delta$ $C\sharp_{mi}^7$ $F\sharp^7$

Go back to beginning & solo for 5 choruses. Take \oplus on last chorus.

Handwritten notation: \oplus CODA SOLO AD LIB E_{mi}^7 E_{mi}^+ E_{mi}^7 E_{mi}^6 $D\sharp_{mi}^+5$ $G\sharp^7b^9$ $C\sharp_{mi}^7$ $F\sharp^7b^9$ $F\sharp^7+5$ $B\Delta^9$

POCO RIT. - - - - - RALL. - - - - -

E_b

Together

♩ = 75

Ensemble & 2 Choruses

FORM: (6-4-4-4-4)

Bm⁷ E⁷ Bm⁷ B⁷ Fm⁷ Em⁷ F#m⁷ GΔ

F#m⁶ Em⁹ D#m⁹ Dm⁹ C#m⁷ C#m⁷ F#⁷ BΔ G#m⁷

EΔ F⁷ F#¹³ F#⁷⁺⁹ F#m⁷ F^{7b5} E¹³ Bb⁹ A⁹ Eb^{7b9} D¹³ C#⁷⁺⁹ F#m⁷ F#m⁶

F#m⁷ F#m⁶ DΔ D#⁷ E¹³ GΔ G#⁷ A¹³ D^{b9} G¹³

AΔ C#⁷⁺⁹ F#m⁷ F#m⁷ F^{7b5} E¹³ Bb⁹ A⁹ Eb^{7b5} D¹³ G#⁹

GΔ C⁹ DΔ G⁷ F#m⁷ B⁷ E⁷ Em⁷ A^{7b5} DΔ F#⁷⁺⁹

Go back to beginning for 2 solo choruses.
Take ⊕ on last chorus.

⊕ E⁷ Em⁷ Eb⁷ DΔ⁹

AD LIB CADENZA

Jonathan's Waltz



INTRO 4x $\text{♩} = 75$ Ensemble & 4 Choruses **A** FORM: ABC (16-24-24)

$F\#\Delta$ $B7$ $F\#\Delta$ $B7$

$F\#\Delta$ $2 B7$ $F\#\Delta$ $2 B7$ $E7$ $D\#7$

$G\#m1^9$ $B\Delta$ $E7b5$
(G#m1) *(Bm1)*

B SOLO AD LIB - - -
 $E7b5$ $Gm1$

SOLO AD LIB
 $Fm1$ $Cm1$ $Cm1/Bb$

$Am1^7$ $G\#7b5$ $Gm1$ $Gm1/F$ $Eb7b5$ $D7$

C SOLO AD LIB
 $G7$ $G7b5$ $G7$ $2 G7b5$ $G7$ $2 G7b5$

$G7$ $C\#7/G\#$ $C7/G$ $C\#7/G\#$ 2

$G7$ $C7$ $F7$ $E7$ $Am1^7$

$D7$ $G7$ $Ab7b5$ 2 **D.S. TO A**

$6x$ SOLO AD LIB - - - - -
 $G\Delta$ $Abb5 (Ab\Delta+4)$ $F\#\Delta$

and solo for 4 choruses. Take \oplus on last chorus.



Samba Teekens

♩ = 123

Ensemble & 6 Choruses

FORM: ABA (16-8-16)

A¹

DA G#mi C#7

Gmi⁷ C⁹ F#mi⁷ B⁷ Emi⁷ A⁷

DA Bmi⁷ E⁷ Emi⁷ A⁷ Ami⁷ D⁷

B

G⁷ C⁷ C⁷ F⁷

(Gmi)

A²

Bb⁷ A⁷ DA G#mi C#⁷

Gmi⁷ C⁹ F#mi⁷ B⁷ Emi⁷ A⁷

DA Bmi⁷ E⁷ Emi⁷ A⁷

Go back to A¹ & solo for 6 choruses.
Take ⊕ on last chorus.

E⁷ Emi⁷ A⁷ D⁷ G⁷ C⁷ F⁷ Bb⁷ Eb⁷ DA

The Flag Is Up

E \flat

$\text{♩} = 120$

Ensemble & 6 Choruses

FORM: AABA (8-8-8-8)

A

Handwritten notation for the first staff of section A. It shows a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notes are mostly rests, with chord symbols written above the staff: *DA*, *E mi ⁷*, *F# mi ⁷* *B 7* , *G# mi ⁷* *C# 7* .

Second staff of section A with chord symbols: *G mi ⁷*, *C 7* , *FD*, *E mi ⁷* *A 7* .

Third staff of section A with chord symbols: *DA*, *E mi ⁷*, *F# mi ⁷* *B 7* , *G# mi ⁷* *C# 7* .

Fourth staff of section A with chord symbols: *G mi ⁷*, *A 7* , *DA*, *F# mi ⁷* *B 7* .

B

Handwritten notation for the first staff of section B. It shows a treble clef and a key signature of one flat (B \flat). The notes are mostly rests, with chord symbols: *ED*, *B \flat ⁷ sus* (*F mi ⁷*), *B \flat ⁷*.

Second staff of section B with chord symbols: *E \flat* , *E mi ⁷*, *A 7* .

Third staff of section B with chord symbols: *DA*, *E mi ⁷*, *F# mi ⁷* *B 7* , *G# mi ⁷* *C# 7* .

Fourth staff of section B with chord symbols: *G mi ⁷*, *C 7* , *FD*, *E mi ⁷* *A 7* . There is a circled crosshair symbol above the staff.

D.C. & solo for 6 choruses.
Take \oplus on last chorus.

Handwritten notation for the final staff. It shows a treble clef and a key signature of two sharps. The notes are mostly rests, with chord symbols: *A 7 b 9* , *DA*. There is a circled crosshair symbol above the staff.

E_b

Action

d=104

Ensemble & 5 Choruses

FORM: A1 A2 (16-16)

3Δ *CΔ*

CΔ *A_{mi}⁷* *A_{mi}⁷ D⁷* *GΔ*

GΔ *F_{mi}⁷* *B⁷* *EΔ*

EΔ *E_{mi}⁷* *A⁷* *G⁷*

F_{mi}⁷ *BΔ* *CΔ*

CΔ *A_{mi}⁷* *D⁷* *G⁷ F⁷*

E⁷ *C_{mi}⁷* *F_{mi}⁷ b9* *BΔ E⁷*

*D_{mi}⁷ G⁷ C_{mi}⁷ F⁷ *⊕* BΔ C_{mi}⁷ F⁷*

⊕ *BΔ* *C_{mi}⁷* *F⁷* *BΔ*

D.C. & solo for 5 choruses. Take *⊕* on last chorus.

Blues Andante

E_b

♩ = 70

Ensemble & 5 Choruses

FORM: 12-Bar Blues

Handwritten notes and chord changes for the 12-bar blues structure:

- Staff 1: D⁷ (measures 1-2), D⁷ (measures 3-4), D⁷ (measures 5-6), D⁷ (measures 7-8), D⁷ (measures 9-10), D⁷ (measures 11-12)
- Staff 2: G⁷ (measures 1-2), G^{mi} (measures 3-4), D^Δ (measures 5-6), G^{mi} (measures 7-8), F^{mi} (measures 9-10), B⁷ (measures 11-12)
- Staff 3: E^{mi} (measures 1-2), A⁷ (measures 3-4), A⁷ (measures 5-6), E^b (measures 7-8), D^Δ (measures 9-10), F^Δ (measures 11-12), G^Δ (measures 13-14), G^Δ (measures 15-16), D^Δ (measures 17-18), B⁷ (measures 19-20), A⁷ (measures 21-22), A⁷ (measures 23-24)

Go to solo changes for 5 choruses.

SOLO CHANGES DOUBLE-TIME FEEL

(Solo for 5 choruses. Take ⊕ on 5th chorus)

Handwritten notes and chord changes for the solo section:

- Staff 1: D⁷ (measures 1-2), A^{mi} (measures 3-4), D⁷ (measures 5-6), G⁷ (measures 7-8), G⁷ (measures 9-10), D^Δ (measures 11-12), G⁷ (measures 13-14), A^{mi} (measures 15-16), D⁷ (measures 17-18). Includes circled ⊕ on measure 11 and circled ⊙ on measure 18. Includes circled chord changes: (B^{mi} B^{mi} A^{mi} D⁷) under measures 15-18.
- Staff 2: G⁷ (measures 1-2), G^Δ (measures 3-4), G⁷ (measures 5-6), G^{mi} (measures 7-8), D^Δ (measures 9-10), G^{mi} (measures 11-12), F^{mi} (measures 13-14), F^{mi} (measures 15-16). Includes circled ⊕ on measure 9 and circled ⊙ on measure 16. Includes circled chord changes: (F^{mi}) under measures 9-10 and (F⁷) under measures 15-16.
- Staff 3: E^{mi} (measures 1-2), A⁷ (measures 3-4), D^Δ (measures 5-6), D⁷ (measures 7-8), G⁷ (measures 9-10), G^{mi} (measures 11-12), F^{mi} (measures 13-14), B⁷ (measures 15-16), E^{mi} (measures 17-18), A⁷ (measures 19-20). Includes circled ⊕ on measure 5 and circled ⊙ on measure 18. Includes circled chord changes: (B^b) (A⁷) under measures 3-4, (F⁷) under measures 13-14, and (E^b B⁷) under measures 15-16.
- Staff 4: D^Δ (measures 1-2), D⁷ (measures 3-4), G^Δ (measures 5-6), G^Δ (measures 7-8), D^Δ (measures 9-10), A⁷ (measures 11-12), D⁷ (measures 13-14). Includes circled ⊕ on measure 1 and circled ⊙ on measure 12.

RIT.

E_b

Fugato

♩ = 115

Ensemble & 3 Choruses

FORM: AABA (16-16-16-16)

A¹ *Ami* *B⁷* *E⁷* *A⁷*

D⁷ *G⁷* *C⁷* *F⁷* *E⁷*

Ami *B⁷* *E⁷* *Ami* *F⁷* *E⁷*

1. *(F⁷)*

2. *E⁷* *Ami* **B** *G#mi⁷* *C#⁷*

BRIDGE-SOLO AD LIB

F#Δ *B⁷* *Bbφ* *D#⁷* *G#mi⁷* *C#⁷* *F#Δ*

F#Δ *Ami⁷* *D⁷* *GA* *C⁷* *Bφ* *E⁷*

Ami⁷ *D⁷* *G⁷* *F⁷* *E⁷*

A² *Ami* *B⁷* *E⁷* *A⁷*

D⁷ *G⁷* *C⁷* *F⁷* *E⁷*

Ami *B⁷* *E⁷* *Ami*

(F⁷)

F⁷ *E⁷*

Go back to **A¹** & solo 3 choruses. Take ⊕ on last chorus.

⊕ CODA *F⁷* *E⁷* *Ami* *Ami/G* *F⁷* *E⁷+9* *Ami*

RITARD

Blues Allegro



♩ = 125

Ensemble & 5 Choruses

FORM: 24-Bar Blues

Chorus 1: D7, Emi7, D/F#, Ami7, Ami6, G7, D7

Chorus 2: D7, G7

Chorus 3: Gmi, DA, G7, D/F#

Chorus 4: Fmi7, Emi7, F#mi7, GΔ, G#7, A7, Eb7, Fmi7, F#0, G0, G#0

Chorus 5: D7, A7b5

Go to solo changes for 5 choruses.
Take ⊕ on last chorus.

SOLO CHANGES (ELONGATED BLUES-24 BAR BLUES)

Solo 1: D7, Ami7, D7, G7, DA

Solo 2: Ami7, D7, G7, Gmi7

Solo 3: DA, Gmi, D/F#, F#mi7, B7b9, Emi7

Solo 4: Emi7, A7, ⊕, DA, D7, Gmi7, F#mi7, B7b9, Emi7, A7

Solo 5: ⊕, DA, D7, GΔ, G#0, DA, D7, D7+11