

15 EASY

JAZZ • BLUES • FUNK

ETUDES

Bob Mintzer

INTRODUCTION

This book is written for a wide variety of musicians, from aspiring to the more experienced players who would like to get another perspective on melody, swing, concept, improvising, sight-reading, and general musicianship. To be accessible to the younger player, there is particular care given to range, rhythmic figures, and overall playability. At the same time, I attempt to maintain a high level of musicality and look at improvisation and composition from a concise, simple, and lyrical viewpoint, which I hope will appeal to the professional and more accomplished musicians as well. My inspiration for writing this book came from my son, Paul, who at the time was ten years old and playing the clarinet. He needed to play some music that was fun, inspirational, and steeped in the jazz and blues tradition. As I wrote the etudes, Paul would play them. As a result, his sight-reading and sense of time and phrasing grew by great leaps and bounds. Many thanks, Paul!

In essence, I have written this book as a reduction or honing of ideas I typically play when I solo. The format is similar to my two other jazz etude books published by Warner Bros. Publications, *14 Jazz & Funk Etudes* and *14 Blues & Funk Etudes*, in which you learn each etude slowly and then, when ready, play the etude along with the CD accompaniment. The focus is on melodic groove playing, which deals with the lyrical side of the music: not a lot of hard stuff but rather an example of melodies that draw on the jazz and blues tradition, swing like crazy, and get right to the heart of the matter.

I learned how to play jazz and blues through learning by memory the solos of jazz legends Lester Young, Charlie Parker, John Coltrane, Sonny Stitt, and others. This was the musical vocabulary I needed to get started. It wasn't until I started touring with bands in the early '70s that I began to read books with a passion (all of that down time on tour buses). After a while, my vocabulary and ability to express ideas through spoken word dramatically improved. In a similar way, my musical vocabulary and playing improved through listening to lots of music and trying to emulate the musical ideas I'd hear my heroes play. This transcriptive concept set in an etude format will allow you to learn the written notes easily through repeated playing, and you will be amazed how little snippets of these melodies will work their way into your improvising. In the art of jazz improvisation, you can say a lot with a few words. I realize that this is not the most popular approach in this age of mass volume and instant gratification. But even the most abstract and cutting-edge players have firm roots in melodicism, swing, and simplicity of ideas. Lyrical jazz players who have had a strong influence in the development of my own personal style of playing are Miles Davis, Stan Getz, Lee Konitz, Paul Desmond, Hank Mobley, and B.B. King, among many others.

Bob Mintzer

My thanks to the great musicians on the CD: John Riley, drums; Phil Markowitz, piano; and Dean Johnson, bass, and to engineer Jim Clouse at Park West Studios in Brooklyn, NY.

Thanks also to Pete BarenBregge and Dave Olsen at Warner Bros. Publications, my family Carla and Paul, and all the great artists who have influenced my musical psyche.

Editor: Pete BarenBregge
Production Coordinator: Sharon Marlow
Engraver: Adrian Alvarez
Art Design: Carmen Fortunato

All etudes composed and arranged by Bob Mintzer
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I. BLUES 1

E♭ ALTO SAX/BARI SAX

MED. SWING

Chord progression for the first ending (lines 4-5): B7, E7(#5), Am7, D11, G7, C7.

Chord progression for the second ending (lines 6-7): B7, E7(#5), Am7, D11, G7, E7(#5), Am7, D7.

Chord progression for the final line (line 8): G7, G7(#5), C7, F7, G7, Dm7, G7(#5).

C7 G7(#5) C7 Bm7 E7(#5)

A47 D7 Bm7 E7(#5) A47 D7

3 G7 G7(#5) C7 G7

D47 G7 C7 G7(#5) C7 G7 C7

Bm7 E7(#5) A9 D11 C7 B7 E7

A47 D7 4 G7 C7 G7

G7(#5) C7 G7(#5) C7 G7 C7 Bm7 E7

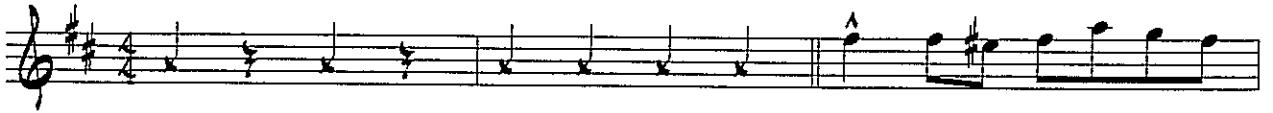
A47 Eb13 D11 D13 G7 C#7 C7 G7

II. SWINGIN'

E♭ ALTO SAX/BARI SAX

SWING

DMA7



C#m7(b9)

F#7(#9)

Bm7

A7

D7

G7



F#m7

B9

E13

E7

A7

DMA7



C#m7

F#7

Bm7

A7

D7



G7

F#m7

B7(#9)

E7

A7

C7

D7



①

A7

D7

DMA7

A7

Bb7

G7/B



Bm7

E7

E7

A7



②

DMA7

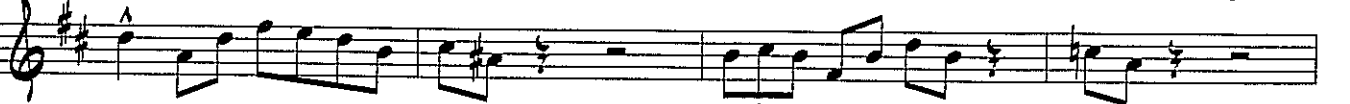
C#m7(b9)

F#7(#9)

Bm7

A7

D7



G7 F#mi7 B7 Emi7 A7 D

3 Dmaj7 C#mi7(b5) F#7(#5) Bmi7 Ami7 D13

Gmaj7 C13 F#mi7 B7 E7 Emi7 A7

Dmaj7 F#7(#5) Bmi7 Ami7 D7(#5)

G7 F#mi7 B7 Emi7 A7 D

4 Ami7 E7 Ami7 D13 Gmaj7 D13 Gmaj7

Bmi7 E7 Emi7 A7

5 Dmaj7 C#mi7(b5) F#7(#5) Bmi7 Ami7 D7

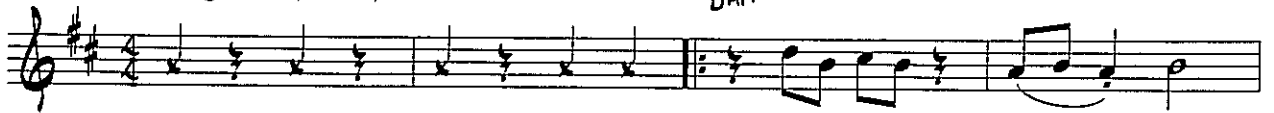
G7 C7 F#mi7 B7 Emi7 A7 C13 D13

III. FUNKY

E♭ ALTO SAX/BARI SAX

FUNK (SWING FEEL)

Bm7



E♭m7

F#m7sus

Bm7

E7



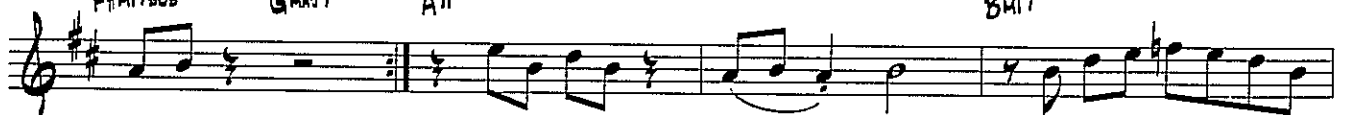
F#m7sus

Gm7

①

A11

Bm7



B7

A11

C#7(#9)



F#7(#9)

②

Bm7

E♭m7

F#m7sus



Bm7

G7

F#m7sus

Bm7



③

Bm7



Bmi7 G7 F#7(#5)

Bmi7 E7 D7

G7 F#mi7 Bmi7 E7 Bmi7 F#7(#5)

4 Bmi7 F#7(#5) Bmi7 F#7(#5)

Bmi7 F#7 F#7(#5)

5 Bmi7 B7(#9) E7 F#mi7 Gmaj7

Bmi7 Ami7 G7 F#mi7 Bmi7 E7

Gmaj7 Cmaj7 Ami7 F#mi7 Bmi7 F#7(#5) Bmi7

IV. SWINGIN' 2

E♭ ALTO SAX/BARI SAX

SWING

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes with a G7 chord above the first measure and an F7 chord above the second measure.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes with an E7(#5) chord above the first measure and an A7 chord above the second measure.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes with an Am7 chord above the first measure, a D7 chord above the second measure, a G7(#5) chord above the third measure, and a circled 1 above the fourth measure.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes with a C#7 chord above the first measure, a G6/9 chord above the second measure, and an E7(#5) chord above the third measure.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes with an A9 chord above the first measure, an Am7 chord above the second measure, and a D13 chord above the third measure.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes with a circled 2 above the first measure, a G7 chord above the second measure, an F7 chord above the third measure, an E7 chord above the fourth measure, an Bm7 chord above the fifth measure, and an E7 chord above the sixth measure.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes with a C7 chord above the first measure, a C#7 chord above the second measure, a G6/9 chord above the third measure, and an E7(#5) chord above the fourth measure.

③ E^bm7 A¹³ D^bm7 G7 C7 C^bm7 F7

B^bm7 E7(#5) A^bm7 D7 G^b/9 A^bm7 D7(#5)

④ G7 F¹³ E¹³ B^bm7 E7(#5)

A7 D¹³ D^bm7 G7(#5)

C¹³ C#7 G^b/9 D7(#5)

A⁹ BEND A^bm9 D7

⑤ G7 F7 B^bm7 E7(#5)

C¹³ C#7 G^b/9 E7(#5) A^bm7 D¹³ F¹³ G^b/9

V. BALLAD

E♭ ALTO SAX/BARI SAX

Musical score for E♭ Alto Sax/Bari Sax, titled "V. BALLAD". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo/style is marked "BALLAD".

The score consists of six lines of music, each with a key signature of three sharps (F#, C#, G#). The notes are primarily eighth and quarter notes, with some sixteenth notes in the final line. Chord symbols are placed above the staff to indicate the harmonic structure.

Chord symbols and their positions in the score:

- Line 1: BALLAD (tempo), A7#5 (chord)
- Line 2: E7#9 (chord), A7(b9) (chord), D7#9 (chord)
- Line 3: D7#9 (chord), G13 (chord), A7#9 (chord), F#7(#5) (chord)
- Line 4: B7#9 (chord), E13 (chord), A7#9 (chord), C13 (chord), F7#9 (chord), Bb9 (chord)
- Line 5: ① (first ending), A7#9 (chord), E7#9 (chord), A7(b9) (chord), D7#9 (chord), All D7#9 (chord)
- Line 6: G13 (chord), A7#9 (chord), F#7(#5) (chord), F13(#11) (chord), E11 (chord), E13 (chord)

A^{6/9} D^{Maj7} E^{Mi7} A⁷ **2** D^{Maj7}

C^{#Mi7} F^{#7(#5)} B^{Mi7} E⁷ E^{Mi7} A⁷

D^{Maj7} D^{#Mi7} G^{#7(#5)} C^{#Mi7} F^{#7(#5)}

B^{Mi7} E¹¹ E¹³ **3** A^{Maj7} E^{Mi7} A⁷

D^{Maj7} D^{Mi7} G¹³ A^{Maj7} F^{#7(#5)}

B^{Mi9} E¹³ A^{6/9} G¹³ A^{6/9} **4**

VI. BLUES 2

E♭ ALTO SAX/BARI SAX

SHUFFLE

A7 D7

A7 E♭m7 A7 D7 A7 D7

C#m7 F#7 B9 A7 F#7 B7 E7

① A7 D7 A7 E♭m7 A7

D7 G7 A7 D7 C#m7 F#7(#5)

B9 E7(#9) C#m7 F#7 Bm7 E7

② A7 D7 G7 A7 E♭m7 A7

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Chords: D7, A7, C#m7, F#7(#5).

Musical staff 2: Treble clef, key signature of two sharps. Chords: B9, E13, A7, D7, A7, E7(#5).

Musical staff 3: Treble clef, key signature of two sharps. Chords: A7, D7, A7, Em7, A7.

Musical staff 4: Treble clef, key signature of two sharps. Chords: D7, A7(#5), D7, A7, D7, C#m7, F#7(#5).

Musical staff 5: Treble clef, key signature of two sharps. Chords: Bm7, E13, D7, C#m7, F#7, Bm7, E7(#5).

Musical staff 6: Treble clef, key signature of two sharps. Chords: A7, D7, A7, Em7, A7.

Musical staff 7: Treble clef, key signature of two sharps. Chords: D7, G7, A7, D7, G7, F#7(#5).

Musical staff 8: Treble clef, key signature of two sharps. Chords: Bm7, E11, E13, A7, G7, A13(#11).

VII. BOSSA

E♭ ALTO SAX/BARI SAX

BOSSA NOVA (EVEN 8THS)

Chord progression for the first staff: Dmi7

Chord progression for the second staff: Cmi7, F7, Bbmaj7

Chord progression for the third staff: Bb9, A7(#9), Dmi7

Chord progression for the fourth staff: Emi7(b5), A7, Dmi7, Cmi7, F7(#5)

Chord progression for the fifth staff: Bbmaj7, Emi7(b5), A7(#9), Dmi7

Chord progression for the sixth staff: D7(#9), Gmi7, F7, Bb7, Emi7(b5), A7

Chord progression for the seventh staff: Dmi7, D7(#9), Gmi7, F#mi7(b5), B7(#9)

8b9 A7 3 Dmi7

Dmi7 F15 Bbmaj7

Emi7(b5) A7(#5) 4 Dmi7

G7 Dmi7 G7

Dmi7 G7 Dmi7

G7 A7(#9) Dmi7 G7

Dmi7 G7 Dmi7

G7 Dmi7 G7 Dmi9

IMPROVISE

VIII. SHUFFLE

E♭ ALTO SAX/BARI SAX

MED. UP SHUFFLE

G7



③ G7 F7 G7 F7

G7 F#7 F7 E7 A9 D7

④ G7 F7 G7 F7

G7 F#7 F7 E7 A7 D7 G7 G7(#5)

⑤ C7 C#7 G7/D E7(#5)

A#7 D7 D#7 G7 G7(#5)

⑥ C7 C#7 G7/D E7(#5)

A7 G/B C7 C#7 D#7 G7 D7(#5) G13(#11)

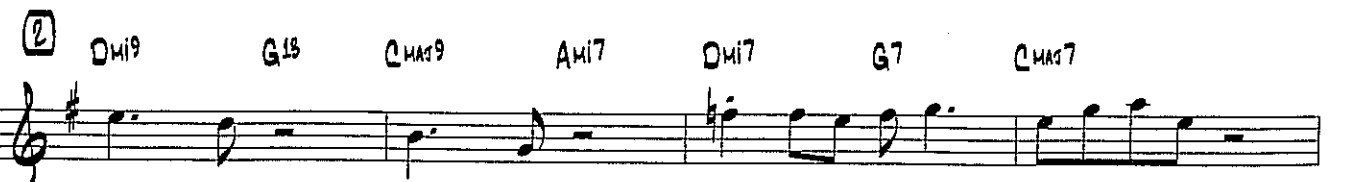
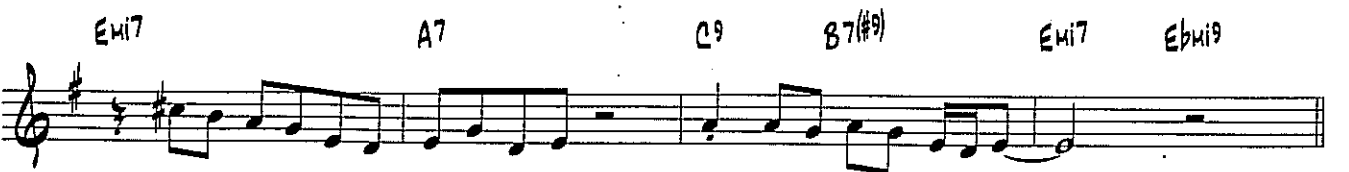
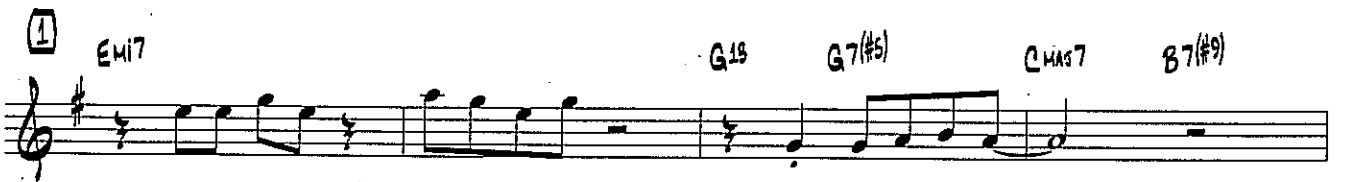
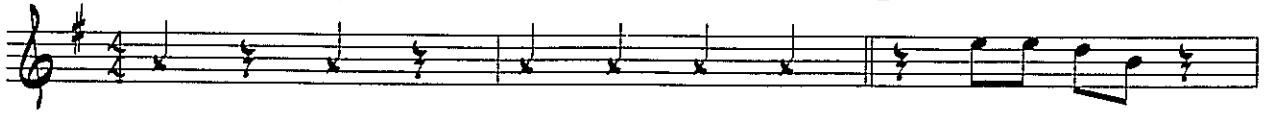
IMPROVISE

IX. FUNKY 2

E♭ ALTO SAX/BARI SAX

FUNK (EVEN 8THS)

E \flat M7



8mi7 E7 Am7 F#7(#5) Bmi7 E7 A7 B7(#9)

③ Emi7 C9 B7(#9)

Emi7 A7 Emi7 A7 D11

④ Emi7 A7 D11 Emi7 A7

Emi7 A7 D11 Emi7 B7(#9)

⑤ Emi7 A7 D11 Emi7 A7

Emi7 A9 B7(#9) Emi7sus

X. WALTZ

E♭ ALTO SAX/BARI SAX

WALTZ

WALTZ

F#m7

B7(#9)

B♭m7(9)

B♭7

F#m7/C

Dm7

Gm7

C9

F#m7

B7(#9)

B♭m7

E♭13

A7

Dm7

Gm7

C7

F13

B7(#9)

① B♭m7

A7

D7

Gm7

C7

F#m7

E♭m7(b9)

A7(9)

Dm7

G13

Gm7

C7

② F#m7

B7(#9)

B♭m7

B♭7

FM Δ 7/C Dmi9 Gmi7 C9

B7(#9) Bbm Δ 7 Gmi9

③ FM Δ 7/C Cmi9

FM Δ 7/C Cmi9

FM Δ 7/C Cmi11

④ B7(#9) Bbm Δ 9 Ami9 D7(#5)

Gmi7 C9 FM Δ 7 Eb13

FM Δ 7 Eb13 FM Δ 7 Eb13 C#m7(#11)

XI. BLUES 3

E♭ ALTO SAX/BARI SAX

MED. SWING

D7 G7

D7 A7(b9) D7(b9) G7

D7 G7 F#7 B7 E13 E7(b9) E7(b9) A11

F#7(b9) B7(b9) E7 A7 1 D7 G7

D7 A7(b9) D7(b9) G7

D7 G7 F#7 B7 E7(b9) A11 G7

E♭ ALTO SAX/BARI SAX

XII. SWING-O-RAMA

MED. UP SWING

Gm7

C7



Gm7

C7

Gm7

C7

Gm7

C7



Gm7

C7

Gm7

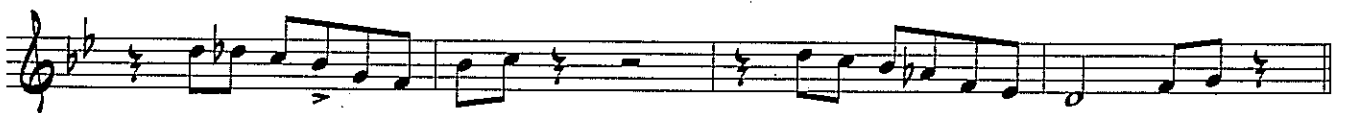
C7

B♭9

D7(#9)

E♭13

F13



①

Gm7

C7

Gm7

C7

Gm7

C7

Gm7

C7



B♭9

A7(#9)

D7(#9)

C9

B♭9

C9

D7(#9)



②

Gm7

C7

Gm7

C7

Gm7

C7

Gm7

D7(#9)



Gmi7 C7 Gmi7 C7 Bb9 A9 Ab9 Gmi7

③ C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

Bb9 A7(#9) D7(#9) Gmi7 E7(#5) A7(#9) D7(#9)

④ Gmi7 C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

Gmi7 C7 Gmi7 C7 Bb9 A7(#9) D7(#9)

⑤ Gmi7 C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

Bb9 A7(#9) D7(#9) C9 Bb9 C9

XIII. PAUL'S BLUES

E♭ ALTO SAX/BARI SAX

SWING - FUNK

Musical score for E♭ Alto Sax/Bari Sax of "Paul's Blues". The score consists of seven staves of music in 4/4 time, marked "SWING - FUNK". The key signature is one sharp (F#). The score includes various chords and melodic lines:

- Staff 1: Chord D^9sus
- Staff 2: Chords Bb^9 and D^9sus
- Staff 3: Chords $C^{\#}maj9$ and D^9sus
- Staff 4: Chords $F^{\#}maj7$ and $Bbmaj9$
- Staff 5: Chords $A^{\#}m7^{\#}sus$ and D^9sus
- Staff 6: Chords D^9sus and Bb^9
- Staff 7: Chords D^9sus and $C^{\#}maj9$

② AMi7 Cm9

Bmi9 E7(#9)

③ A7(#9) D9sus

④ Fmaj7/G

Cmaj9

AMI7 A7(#9) D9sus IMPROVISE

D9sus

XIV. MALCOM'S TUNE

E♭ ALTO SAX/BARI SAX

MED. SWING (2 FEEL)

Chord symbols: Gmaj7, F15, E11, E7(#9), Am17, Gmaj7, C#7(#9), F#7(#5), Bm19, G15, Bm19, E15, Em17, A7, Am17, D7, Gmaj7, F15, E11, E7(#9), Am17, Gmaj7, C#7(#9), F#7(#5), Bm19, Cm19.

Bmi9 EMI7 E#o7 F#MI7 B7 EMI7 A7

DMA97 AMI7 D7 4 GMA97 C7(b5)

DMA97 E13 EMI7 B7(9) EMI7 A13

DMA99 AMI7 D7 5 GMA97 F13

E11 E7(#9) AMI7 GMA97

C#MI9 F#7(#5) 6 Bmi13 G7

BMI7 F#7 F#MI7 B9

EMI7 A9 D11 GMA97 F11 B7(9) BbMA9

XV. THE END

E♭ ALTO SAX/BARI SAX

MED. UP SWING

E^{6/9} C^{#7} F^{#m7} B⁷

G^{#m7} C^{#7} F^{#m7} B⁷ B^{m7} E⁷ A^{#m7} D⁷

G^{#m7} C^{#7} F^{#m7} B⁷ E^{6/9} F^{#m7} G^{#7}

G^{#m7} C^{#7}(#9) F^{#m7} B⁷ E¹¹ E¹³ A^{#m7} A^{#7}

B¹¹ E¹¹ D^{#m7} G^{#7}(#5)

G^{#m7} C^{#9} C^{#m7} F^{#13}

F^{#m7} B⁷ E^{6/9} F^{#m7} G^{#7}

G^{#m7} C^{#7} F^{#m7} B⁷ B^{m7} E⁷ A^{#m7} A^{#7}

Amas7/B B7(#9) (3) E6/9 F#m7 B7

G#m7 C#7 F#m7 Cm9 Bm7 E7(#5) Amas7 D13

G#7 C#7 F#m7 B7 (4) E6/9 C#7 F#m7 B9

G#m7 C#7 F#m7 B7 E11 E7(#9) Amas7 D13

B11 E13 (5) G#11 G#13

C#11 C#9 F#11 F#13

B11 B9 B7(#9) (6) E6/9 C#7 F#m7 G#7

G#m7 C#7 F#m7 C9 B11 Bm7 E7 Amas7 D13

G#m7 G13 F#m7 F13 E7 C#7(#9) G#m7 G13 F#m7 F13 E6/9

THE END

TRANSCRIPTION EXERCISE

E♭ INSTRUMENTS

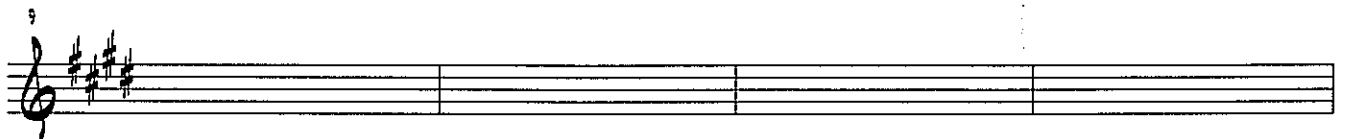
TRANSCRIBE THIS PIANO SOLO FOR YOUR INSTRUMENT.



5



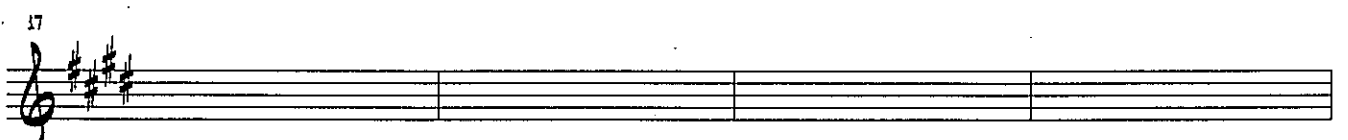
9



13



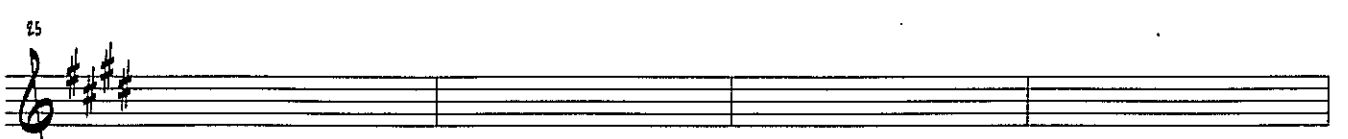
17



21



25



29



EB INSTRUMENTS

THE END

TRANSCRIPTION EXERCISE

TRANSCRIBE THIS SAXOPHONE SOLO FOR YOUR INSTRUMENT.

The first staff of music shows the beginning of a saxophone solo. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G#4 with an accent (^), a quarter note F#4 with an accent (^), an eighth note E4 with a breath mark (v), a quarter note D#4, a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G#3. The staff ends with a double bar line.

4

The second staff of music is a blank staff with a treble clef and a key signature of three sharps (F#, C#, G#). It is divided into four measures by vertical bar lines.

7

The third staff of music is a blank staff with a treble clef and a key signature of three sharps (F#, C#, G#). It is divided into four measures by vertical bar lines.

11

The fourth staff of music is a blank staff with a treble clef and a key signature of three sharps (F#, C#, G#). It is divided into four measures by vertical bar lines.

15

The fifth staff of music is a blank staff with a treble clef and a key signature of three sharps (F#, C#, G#). It is divided into four measures by vertical bar lines.

19

The sixth staff of music is a blank staff with a treble clef and a key signature of three sharps (F#, C#, G#). It is divided into four measures by vertical bar lines.

23

The seventh staff of music is a blank staff with a treble clef and a key signature of three sharps (F#, C#, G#). It is divided into four measures by vertical bar lines.

27

The eighth staff of music is a blank staff with a treble clef and a key signature of three sharps (F#, C#, G#). It is divided into four measures by vertical bar lines.

31

The ninth staff of music is a blank staff with a treble clef and a key signature of three sharps (F#, C#, G#). It is divided into four measures by vertical bar lines. The final measure ends with a double bar line.