

# Way You Look Tonight, the

Jerome Kern

*J = 120*

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4  
Trombone 1  
Trombone 2  
Trombone 3  
Bass Trombone  
Guitar  
Piano  
Bass Guitar  
Drums

*mf* Harmon

Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C+7(b9)

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C+7(b9) F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C+7(b9)

*mf* [2-feel]

*mf* J = 120

9

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

J. Gtr.  
Pno.  
F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7(b9)</sup>  
F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7(b9)</sup>

Bass  
Dr.

9  
4  
8

17

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

*mf* 3 *mp* *mf* *mf* *mf* *mf* *mf* *mf* *Open* *mf* *Open* *mf* *Open* *mf* *Open* *mf* *mf* *fp* *fp* *fp* *fp* *fp* *Cm<sup>9</sup>* *F13* *B♭6* *Gm<sup>7</sup>* *C7(b9)* *F6* *Dm<sup>7</sup>* *Gm<sup>7</sup>* *C<sup>9</sup>* *Am<sup>7</sup>* *Dm<sup>7</sup>* *Gm<sup>7</sup>* *C+7(b9)*

4

**25**

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> C<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7(b9)</sup>

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7(b9)</sup>

**25** 4 8

33

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

*mf p*  
*f*  
*fp*  
*fp*

*f*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*f*  
*f*

Cm<sup>9</sup> F13 Bb<sup>6</sup> Gm<sup>7</sup> C7(b9) F6 Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Abmaj<sup>7</sup>

Cm<sup>9</sup> F13 Bb<sup>6</sup> Gm<sup>7</sup> C7(b9) F6 Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Abmaj<sup>7</sup>

4 8

41

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

A° Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj7 Cm<sup>7</sup> B° Bbm<sup>7</sup> Eb<sup>7</sup> Eb7(b9)

41 4

**49**

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

*f* *mp*

A♭maj⁷ A⁹ B♭m⁷ E♭⁹ A♭⁶ Gm⁹ C⁹ D⁹ E♭⁹ E⁹

*f* *mp*

**49**

4

*f* *mp*

57

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>9(sus4)</sup> C<sup>9</sup> Gm<sup>7</sup> D<sup>b7(#9)</sup> Cm<sup>9</sup>

J. Gr.

Pno.

Bass

Dr.

57

4

8

65

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

mf

Cm⁹ F¹³ B♭⁶ Gm⁷ C⁷(b⁹) F⁶ Dm⁷ Gm⁷ C⁷ Am⁷ Dm⁷ B♭⁶ Ab¹³(#₁₁) G⁺⁷(#₉) G♭⁹(#₁₁) F⁶

Cm⁹ F¹³ B♭⁶ Gm⁷ C⁷(b⁹) F⁶ Dm⁷ Gm⁷ C⁷ Am⁷ Dm⁷ B♭⁶ Ab¹³(#₁₁) G⁺⁷(#₉) G♭⁹(#₁₁) F⁶

65

12

16

73

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

*Gm<sup>7</sup>* [Solo]  
*E+7(#9)* *Am<sup>7</sup>* *D<sup>9</sup>* *D+7(#9)* *Bm<sup>7</sup>* *E+7(#9)* *Am<sup>7</sup>* *D+7(#9)* *E<sub>b</sub>+7(#9)*

*F<sup>6</sup>* *D+7(#9)* **mp** *Gm<sup>7</sup>* *C<sup>9</sup>* *C+7(#9)* *Am<sup>7</sup>* *D+7(#9)* *Gm<sup>7</sup>* *C+7(#9)* *D<sub>b</sub>+7(#9)*

*F<sup>6</sup>* *D+7(#9)* *Gm<sup>7</sup>* *C<sup>9</sup>* *C+7(#9)* *Am<sup>7</sup>* *D+7(#9)* *Gm<sup>7</sup>* *C+7(#9)* *D<sub>b</sub>+7(#9)*

73 4 8

**81**

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

81

Dm⁹ G¹³ C⁶ Am⁷ D⁷(b⁹) G⁶ Em⁷ Am⁷ D⁷ Bn⁷ Em⁷ Am⁷ D⁷(b⁹) [End Solo]

C⁹ F¹³ B♭⁶ Gm⁷ C⁷(b⁹) F⁶ Dm⁷ Gm⁷ C⁷ Am⁷ Dm⁷ Gm⁷ C⁷(b⁹)

mp

4

81

8

**89**

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Solo E<sup>+7(#9)</sup> Am<sup>7</sup> D<sup>9</sup> Bm<sup>7</sup> E<sup>+7(#9)</sup> Am<sup>7</sup> D<sup>9</sup> Eb<sup>9</sup>  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
F<sup>6</sup> Fmaj<sup>7</sup>/E F<sup>6</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup> Db<sup>9</sup>  
J. Gtr.  
Pno.  
F<sup>6</sup> Fmaj<sup>7</sup>/E F<sup>6</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup> Db<sup>9</sup>  
Bass  
**89**  
Dr.

4

8

97

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

*mf*

*mp*

*mf*

*f*

*End Solo*

Cm<sup>9</sup> F<sup>13</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Abmaj<sup>7</sup>

Cm<sup>9</sup> F<sup>13</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Abmaj<sup>7</sup>

Cm<sup>9</sup> F<sup>13</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Abmaj<sup>7</sup>

97

4

105

105

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

A° Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Cm<sup>7</sup> B° Bbm<sup>7</sup> Eb<sup>7</sup> Eb7(b9) Abmaj<sup>7</sup> A°

105

4

115

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>6 Gm<sup>9</sup> C<sup>9</sup> D<sup>9</sup> E<sup>b</sup>9 E<sup>9</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup>

B<sup>b</sup>R<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>6 Gm<sup>9</sup> C<sup>9</sup> D<sup>9</sup> E<sup>b</sup>9 E<sup>9</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup>

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>6 Gm<sup>9</sup> C<sup>9</sup> D<sup>9</sup> E<sup>b</sup>9 E<sup>9</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup>

f = mp f = mp f = mp

4

124

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>9(sus4)</sup> C<sup>9</sup> Gm<sup>7</sup> D<sup>b7(29)</sup> Cm<sup>9</sup> F<sup>13</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>9(sus4)</sup> C<sup>9</sup> Gm<sup>7</sup> D<sup>b7(29)</sup> Cm<sup>9</sup> F<sup>13</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

4 8 12

**133**

The musical score page 133 consists of ten staves of music. The instruments listed from top to bottom are: Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., J. Gtr., Pno., Bass, and Dr. The score includes dynamic markings such as *mf*, *sfp*, and *f*. Measure numbers 133 are indicated at the beginning of each staff. The bass staff contains harmonic labels: F<sup>6</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>9</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>+7(b9)</sup>, Fmaj<sup>9</sup>, Fmaj<sup>9</sup>, Fmaj<sup>9</sup>, and Fmaj<sup>9</sup>.

# Way You Look Tonight, the

Alto 1

Jerome Kern

$\text{♩} = 120$

5

9 **9**

17

21

25 **25**

29

33

37

41 **41**

## Alto 1

45

49 **49**

53 3

57 **57**

*f* *mf*

61 3 *sfz*

65 **65**

*mp* *f* 3 *mp*

69 *f*

73 **73**

*mp*

77

81 **81**

*mp* *mf* *mp* *mf*

85

## Alto 1

3

89 **89**

93

97 **97** 4  
*mf*

105 **105**

110

115

120 *f* *mf*

125 *sfz*

129 *mp* *f* *mp*

133 **133** *mf*

136 *sfp*

# Way You Look Tonight, the

Alto 2

Jerome Kern

$\text{♩} = 120$

1

5

9 **9**

17

21

25 **25**

29

33

37

41 **41**

## Alto 2

45

49 **49**

53

57 **57**

61

65 **65**

69

73 **73**

80 **81**

85

## Alto 2

3

89 **89**

93

97 **97** 4  
*mf* *f*

105 **105**

110

115  
3  
3

120  
*f* *mf*

125  
3  
*sfz*

129  
*mp* *f*  
3 *mp*

133 **133**  
*mf*

136  
*sfp*

# Way You Look Tonight, the

Tenor 1

Jerome Kern

$\text{♩} = 120$

5

9 **9**

17

21 *mf* *mp* *mf*

25 **25**

29

33

37 *mf p* *f* *mp*

41 **41**

45

49 **49**

## Tenor 1

53

57 **57**

61

65 **65**

69

73 G<sup>6</sup>  
[Solo] **73**

E<sup>+7(#9)</sup>      Am<sup>7</sup>      D<sup>9</sup>      D<sup>+7(#9)</sup>

77 Bm<sup>7</sup>      E<sup>+7(#9)</sup>      Am<sup>7</sup>      D<sup>+7(#9)</sup>      E<sup>b+7(#9)</sup>

81 Dm<sup>9</sup> **81**

G<sup>13</sup>

C<sup>6</sup>

Am<sup>7</sup>

D<sup>7</sup>

Bm<sup>7</sup>

Em<sup>7</sup>

Am<sup>7</sup>

D<sup>7(b9)</sup>

85

[End Solo]

89 **89**

93

97 **97**

**4**

*mf*

*f*

## Tenor 1

105

110

115

120

125

129

133

136

# Way You Look Tonight, the

Tenor 2

Jerome Kern

$\text{♩} = 120$

The sheet music for Tenor 2 features ten staves of musical notation. The tempo is indicated as  $\text{♩} = 120$ . The key signature is one sharp (G major). The music is in 4/4 time. Various dynamics and performance instructions are included, such as *mf*, *mp*, *f*, *p*, and *V.S.*. Measure numbers 1 through 41 are marked above the staves. Measure 9 is labeled with a box containing the number 9, and measure 25 is labeled with a box containing the number 25. Measure 33 includes a dynamic instruction *mf p* followed by *f*, and measure 37 includes a dynamic instruction *f*. Measure 41 ends with the instruction *V.S.*

## Tenor 2

45

49 **49**

53

57 **57**

61

65 **65**

69

73 **73**

77

81 **81**

85

This musical score for Tenor 2 spans eleven measures, starting at measure 45. The key signature is one sharp throughout. Measure 45: Eighth-note patterns with grace notes and dynamics. Measure 46: Eighth-note patterns with grace notes and dynamics. Measure 47: Eighth-note patterns with grace notes and dynamics. Measure 48: Eighth-note patterns with grace notes and dynamics. Measure 49 (boxed 49): Sixteenth-note patterns with a dynamic change to forte (f). Measure 50: Sixteenth-note patterns with a dynamic change to forte (f). Measure 51: Sixteenth-note patterns with a dynamic change to forte (f). Measure 52: Sixteenth-note patterns with a dynamic change to forte (f). Measure 53: Eighth-note patterns with a dynamic change to mezzo-forte (mf). Measure 54: Eighth-note patterns with a dynamic change to mezzo-forte (mf). Measure 55: Eighth-note patterns with a dynamic change to mezzo-forte (mf). Measure 56: Eighth-note patterns with a dynamic change to mezzo-forte (mf). Measure 57 (boxed 57): Sixteenth-note patterns with dynamics f and mf. Measure 58: Sixteenth-note patterns with dynamics f and mf. Measure 59: Sixteenth-note patterns with dynamics f and mf. Measure 60: Sixteenth-note patterns with dynamics f and mf. Measure 61: Eighth-note patterns with a dynamic change to fz. Measure 62: Eighth-note patterns with a dynamic change to fz. Measure 63: Eighth-note patterns with a dynamic change to fz. Measure 64: Eighth-note patterns with a dynamic change to fz. Measure 65 (boxed 65): Sixteenth-note patterns with dynamics mp and f. Measure 66: Sixteenth-note patterns with dynamics mp and f. Measure 67: Sixteenth-note patterns with dynamics mp and f. Measure 68: Sixteenth-note patterns with dynamics mp and f. Measure 69: Eighth-note patterns with a dynamic change to f. Measure 70: Eighth-note patterns with a dynamic change to f. Measure 71: Eighth-note patterns with a dynamic change to f. Measure 72: Eighth-note patterns with a dynamic change to f. Measure 73 (boxed 73): Sixteenth-note patterns with a dynamic change to mp. Measure 74: Sixteenth-note patterns with a dynamic change to mp. Measure 75: Sixteenth-note patterns with a dynamic change to mp. Measure 76: Sixteenth-note patterns with a dynamic change to mp. Measure 77: Eighth-note patterns. Measure 78: Eighth-note patterns. Measure 79: Eighth-note patterns. Measure 80: Eighth-note patterns. Measure 81 (boxed 81): Sixteenth-note patterns with dynamics mp and mf. Measure 82: Sixteenth-note patterns with dynamics mp and mf. Measure 83: Sixteenth-note patterns with dynamics mp and mf. Measure 84: Sixteenth-note patterns with dynamics mp and mf. Measure 85: Eighth-note patterns. Measure 86: Eighth-note patterns. Measure 87: Eighth-note patterns. Measure 88: Eighth-note patterns.

## Tenor 2

3

89 **89**

93

97 **4**  
*mf*

105 **105**

110

115 **3**  
*3*

120 *f* *mf*

125 **3** *sfp*

129 *mp* *f* *mp*

133 **133** *mf*

136 *sfp*

# Way You Look Tonight, the

Bari. Sax.

Jerome Kern

$\text{♩} = 120$

5

9 [9] 7

17

21

25 [25]

29

33

37

41 [41]

## Bari. Sax.

45

49 **49**

53 *3*

57 **57**

61

65 **65**

69

73 **73**

77

81 **81**

85

## Bari. Sax.

3

89 **89**

93

97 **97** 4

*mf*

105 **105**

*f*

110

115

3

3

119

*f*

*mp*

*f*

124

128

*sfpz*

*mp*

*f*

3

*mp*

*mf*

133 **133**

*mf*

136

*sfp*

# Way You Look Tonight, the

Trumpet 1

Jerome Kern

$\text{♩} = 120$

Harmon

5

9

17

25

29

33

38

41

Open

7

mf

fp

f

2

3

f

## Trumpet 1

44 **2**

mf

49 **49**

52 **2**

f mp

57 **57**

f

61

sffz

65 **65**

f mf

70

f

73 **73**

8

81 **81**

4

mp

89 **89**

7

97 **97**

mp mf

This musical score for Trumpet 1 consists of 14 staves of music. The key signature is consistently one sharp throughout. Measure 44 begins with a dynamic of *mf*. Measures 45-48 show a rhythmic pattern of eighth-note pairs followed by a measure of rests. Measure 49 starts with a dynamic of **49**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 50 is a measure of rests. Measure 51 starts with a dynamic of **2**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 52 ends with a dynamic of *f*. Measure 53 is a measure of rests. Measure 54 starts with a dynamic of **57**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 55 ends with a dynamic of *mp*. Measure 56 is a measure of rests. Measure 57 starts with a dynamic of **65**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 58 ends with a dynamic of *mf*. Measure 59 is a measure of rests. Measure 60 starts with a dynamic of **65**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 61 ends with a dynamic of *sffz*. Measure 62 is a measure of rests. Measure 63 starts with a dynamic of **73**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 64 ends with a dynamic of *f*. Measure 65 is a measure of rests. Measure 66 starts with a dynamic of **81**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 67 ends with a dynamic of *mp*. Measure 68 is a measure of rests. Measure 69 starts with a dynamic of **89**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 70 ends with a dynamic of *f*. Measure 71 is a measure of rests. Measure 72 starts with a dynamic of **97**, followed by a six-measure section where the first measure contains a sixteenth-note pattern and the subsequent five measures contain eighth-note patterns. Measure 73 ends with a dynamic of *mf*.

## Trumpet 1

3

102

105 **105**

**3**

113

119

125

128

133 **133**

Harmon

136

# Way You Look Tonight, the

Trumpet 2

Jerome Kern

$\text{♩} = 120$

Harmon

5

9 9

17 4 Open mf

25 25

29

33 fp f 2 mf

38 f

41 41 3

2

## Trumpet 2

44

49 **49**

52 **57**

61

65 **65**

70 **73** 8

81 **81** 8

89 **89** Solo E<sup>+7(#9)</sup> Am<sup>7</sup> D<sup>9</sup>

93 Bm<sup>7</sup> E<sup>+7(#9)</sup> Am<sup>7</sup> D<sup>9</sup> Eb<sup>9</sup>

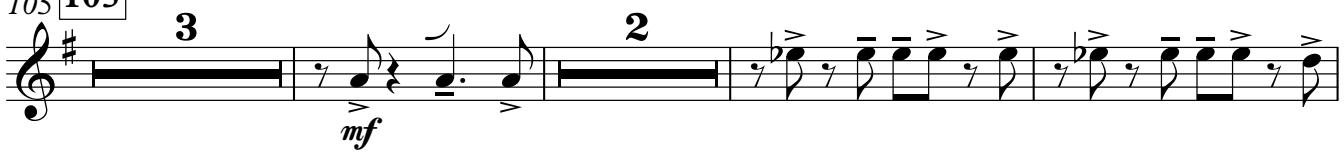
## Trumpet 2

3

97 **97**

101

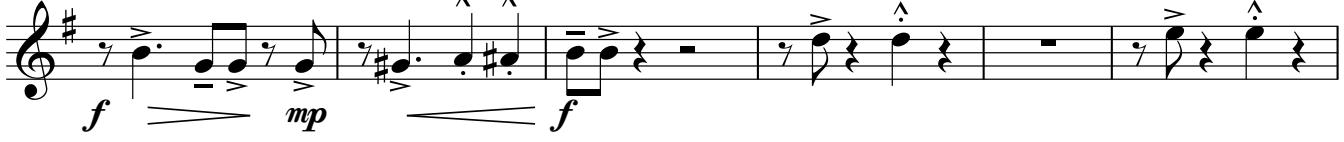
End Solo

105 **105****3****2**

113

**2**

119



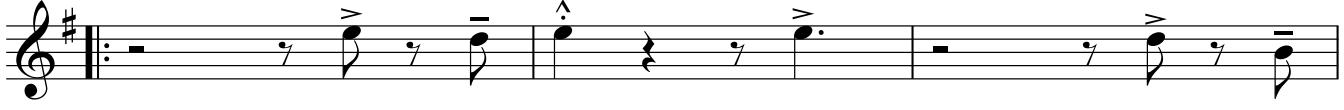
125



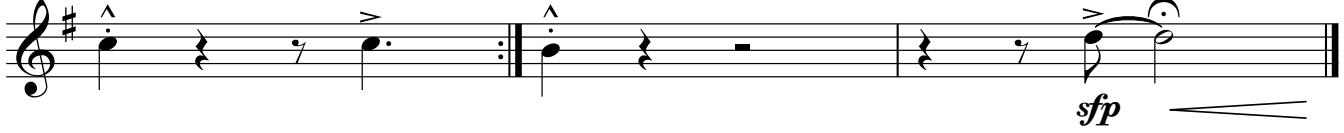
128

**2**133 **133**

Harmon



136



# Way You Look Tonight, the

Trumpet 3

Jerome Kern

$\text{♩} = 120$

Harmon

5

9

17

25

29

33

38

41

10 - 2018

## Trumpet 3

44 **2**

mf

49 **49**

52 **2**

f mp

57 **57**

f

61

sfz

65 **65**

f mf

70

f

73 **73**

8

81 **81**

4

mp

89 **89**

7

97 **97**

mp mf

## Trumpet 3

3

102

105 **105**

**3**                    **2**

113

119

125

128

**2**

133 **133**

Harmon

136

# Way You Look Tonight, the

Trumpet 4

Jerome Kern

$\text{♩} = 120$  Harmon

1 -

5 -

9 9 -

17 4 Open -

25 25 -

29 -

33 -

38 -

41 41 -

## Trumpet 4

44

49 **49**

52 **2**

57 **57**

61

65 **65**

70

73 **73**

81 **81**

89 **89**

97 **97**

**2**

**f** **mp**

**2**

**f**

**2**

**f** **mf**

**8**

**4**

**mp**

**7**

**mf**

## Trumpet 4

3

102

105 **105**

**3**

113

119

125

128

133 **133**

Harmon

136

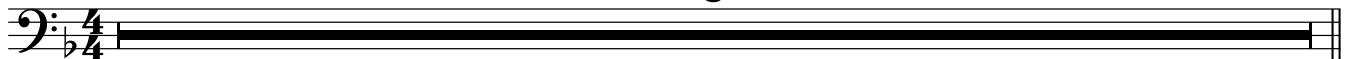
# Way You Look Tonight, the

Trombone 1

Jerome Kern

$\text{♩} = 120$

8



9 **9**

A musical staff in bass clef and common time. It contains eighth-note patterns with grace notes and slurs. Dynamics include *mf*.

13

A musical staff in bass clef and common time. It contains eighth-note patterns with grace notes and slurs. The staff ends with a repeat sign and a double bar line.

17

A musical staff in bass clef and common time. It contains eighth-note patterns with grace notes and slurs. Dynamics include *fp*.

20

2

A musical staff in bass clef and common time. It contains eighth-note patterns with grace notes and slurs. Measure 21 is a long black bar.

25 **25**

A musical staff in bass clef and common time. It contains eighth-note patterns with grace notes and slurs.

29

A musical staff in bass clef and common time. It contains eighth-note patterns with grace notes and slurs. The staff ends with a repeat sign and a double bar line.

33

A musical staff in bass clef and common time. It contains eighth-note patterns with grace notes and slurs. Dynamics include *fp*, *f*, and *mf*.

37

A musical staff in bass clef and common time. It contains eighth-note patterns with grace notes and slurs. The staff ends with a dynamic *f*.

41 **41**

3

A musical staff in bass clef and common time. It features a long black bar starting at measure 41 and continuing into measure 42.

## Trombone 1

44      2

49 [49] *mf*

52      2

57 [57] *f*      *mp*

61      *sfz*

65 [65] *f*      *mf*

69      *f*

73 [73] *mp*

78

81 [81] 4      *mp*

89 [89] 7

This musical score for Trombone 1 consists of 14 staves of music. The score begins at measure 44 and ends at measure 89. Measure 44 starts with a bass clef, a key signature of one flat, and a tempo of 44. It features a grace note pattern followed by a measure of rest. Measure 45 continues the grace note pattern. Measures 46-47 show a transition with a bass clef change and a key signature change to one sharp. Measure 48 is a measure of rest. Measures 49-50 show a return to the original key signature and bass clef. Measure 51 is a measure of rest. Measures 52-53 show a continuation of the grace note pattern. Measures 54-55 show a transition with a bass clef change and a key signature change to one sharp. Measures 56-57 show a continuation of the grace note pattern. Measures 58-59 show a continuation of the grace note pattern. Measures 60-61 show a continuation of the grace note pattern. Measures 62-63 show a continuation of the grace note pattern. Measures 64-65 show a continuation of the grace note pattern. Measures 66-67 show a continuation of the grace note pattern. Measures 68-69 show a continuation of the grace note pattern. Measures 70-71 show a continuation of the grace note pattern. Measures 72-73 show a continuation of the grace note pattern. Measures 74-75 show a continuation of the grace note pattern. Measures 76-77 show a continuation of the grace note pattern. Measures 78-79 show a continuation of the grace note pattern. Measures 80-81 show a continuation of the grace note pattern. Measures 82-83 show a continuation of the grace note pattern. Measures 84-85 show a continuation of the grace note pattern. Measures 86-87 show a continuation of the grace note pattern. Measures 88-89 show a continuation of the grace note pattern.

## Trombone 1

3

97 **97**

*mp*

101 **2**

**2**

*f*

105 **105** **3**

**2**

*mf*

113

*2*

119

*f*    *mp*    *f*

125

*sfz*

129

*f*              *mf*

133 **133** **1st. x only** **2**

Both times

*f*    *sfp*    <

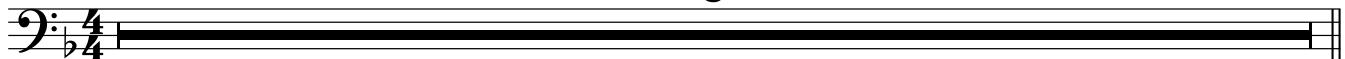
# Way You Look Tonight, the

Trombone 2

Jerome Kern

$\text{♩} = 120$

8



9 **9**

A musical staff in bass clef and common time. It starts with a dotted quarter note followed by eighth-note pairs connected by slurs. The dynamic is *mf*.

13

A musical staff in bass clef and common time. It features eighth-note pairs with slurs and some grace notes. The dynamic is *mf*.

17

A musical staff in bass clef and common time. It includes eighth-note pairs with slurs and a sixteenth-note cluster. The dynamic is *fp*.

20

2

A musical staff in bass clef and common time. It shows eighth-note pairs with slurs. A measure repeat sign is placed above the staff, and a "2" is written above the dynamic *f*.

25 **25**

A musical staff in bass clef and common time. It contains eighth-note pairs with slurs and grace notes.

29

A musical staff in bass clef and common time. It features eighth-note pairs with slurs and grace notes. The dynamic is *f*.

33

A musical staff in bass clef and common time. It shows eighth-note pairs with slurs and grace notes. Dynamics include *fp*, *f*, and *mf*.

37

A musical staff in bass clef and common time. It consists of eighth-note pairs with slurs and grace notes. The dynamic is *f*.

41 **41**

3

A musical staff in bass clef and common time. It is a single horizontal black bar spanning from the beginning of measure 41 to the end of measure 41, ending with a "3".

## Trombone 2

44 **2**

mf

49 **49**

52 **2**

f mp

57 **57**

f

61

sfz

65 **65**

f mf

69

f

73 **73**

mp

78

81 **81** **4**

mp

89 **89** **7**

## Trombone 2

3

97

97 [97]

101

2

105 [105]

3

2

113

2

119

f == mp == f

125

129

f

mf

133

133 [1st. x only]

Both times

2

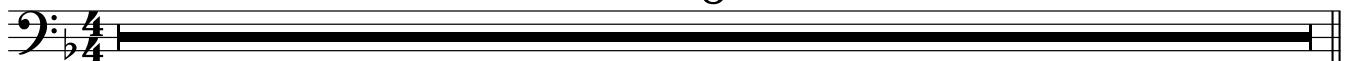
# Way You Look Tonight, the

Trombone 3

Jerome Kern

$\text{♩} = 120$

8



9 **9**

A musical staff in bass clef and common time. It contains a melodic line with eighth and sixteenth notes. The dynamic is *mf*. Measure number 9 is enclosed in a box.

13

A musical staff in bass clef and common time. It contains a melodic line with eighth and sixteenth notes. Measure number 13 is indicated above the staff.

17

A musical staff in bass clef and common time. It contains a melodic line with eighth and sixteenth notes. The dynamic is *fp*. Measure number 17 is indicated above the staff.

20

2

A musical staff in bass clef and common time. It contains a melodic line with eighth and sixteenth notes. Measure number 20 is indicated above the staff. A measure repeat sign with the number 2 is placed above the staff.

25 **25**

A musical staff in bass clef and common time. It contains a melodic line with eighth and sixteenth notes. Measure number 25 is enclosed in a box.

29

A musical staff in bass clef and common time. It contains a melodic line with eighth and sixteenth notes. Measure number 29 is indicated above the staff.

33

A musical staff in bass clef and common time. It contains a melodic line with eighth and sixteenth notes. The dynamics *fp*, *f*, and *mf* are indicated below the staff. Measure number 33 is indicated above the staff.

37

A musical staff in bass clef and common time. It contains a melodic line with eighth and sixteenth notes. The dynamic *f* is indicated below the staff. Measure number 37 is indicated above the staff.

41 **41**

3

A musical staff in bass clef and common time. It consists of a single horizontal black bar spanning the width of two measures, starting at measure 41 and ending at measure 41.

## Trombone 3

44

49 [49] 2

52

57 [57] f mp

61

65 [65] sfz f mf

69

73 [73] f mp

78

81 [81] 4 mp

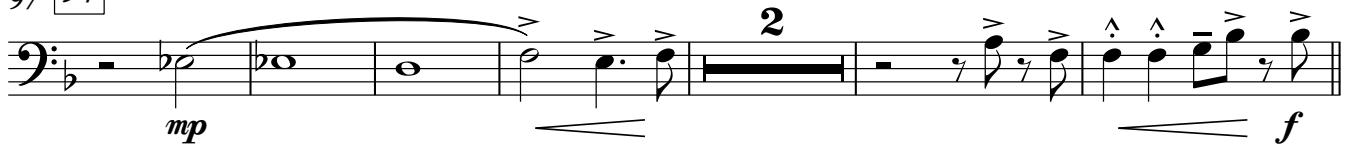
89

89 [89] 7

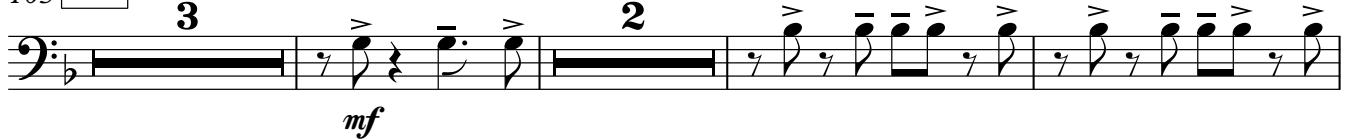
## Trombone 3

3

97

97 [97] 

105

105 [105] 

113

113 

119

119 

125

125 

129

129 

133

133 [1st. x only] 

# Way You Look Tonight, the

Bass Trombone

Jerome Kern

$\text{♩} = 120$

Musical score for Bass Trombone. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Dynamics: *mf*. Measures 1-4: A repeating pattern of eighth notes and sixteenth-note pairs. Measure 5: Continuation of the pattern.

5

Measures 6-8: Continuation of the eighth-note and sixteenth-note pattern. Measure 9: Dynamics *mf*. Measure 9 is boxed and labeled with a circled '9' above the staff. Measures 10-12: Continuation of the pattern.

9 [9]

Measures 13-15: Continuation of the pattern. Measure 16: End of the section indicated by a double bar line and repeat dots.

13

Measures 17-19: Continuation of the pattern. Measure 20: Dynamics *fp*.

17

Measures 20-22: Continuation of the pattern. Measure 23: Dynamics *f*. Measure 23 is boxed and labeled with a circled '2' above the staff.

20

2

Measures 25-27: Continuation of the pattern. Measure 28: End of the section indicated by a double bar line and repeat dots.

25 [25]

Measures 29-31: Continuation of the pattern. Measure 32: Dynamics *fp*.

29

Measures 32-34: Continuation of the pattern. Measure 35: Dynamics *f*.

33

Measures 35-37: Continuation of the pattern. Measure 38: Dynamics *mf*.

## Bass Trombone

37

37

41 [41]

3      2

*mf*

49 [49]

52

2

*f*      *mp*

57 [57]

*f*

61

*sffz*

65 [65]

*f*      *mf*

69

*f*

73 [73]

*mp*

78

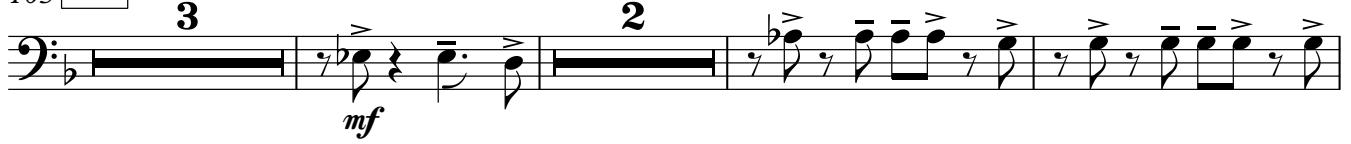
81 [81]

4

*mp*

## Bass Trombone

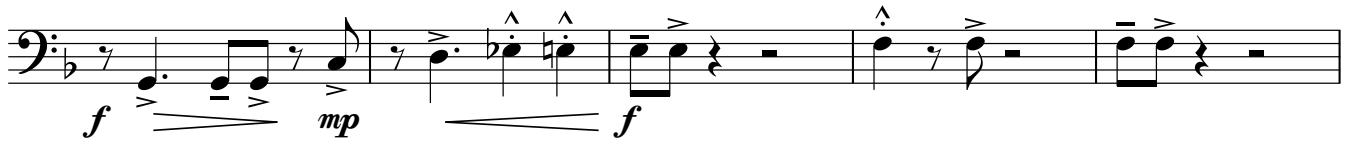
3

**89****97****105**

113



119



124



128

**133**

136



# Way You Look Tonight, the

Guitar

Jerome Kern

$\text{♩} = 120$

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>+7(b9)</sup>

5 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>+7(b9)</sup>

9 F<sup>6</sup> **9** Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

13 Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7(b9)</sup>

17 Cm<sup>9</sup> Fl<sup>3</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

21 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>+7(b9)</sup>

25 F<sup>6</sup> **25** Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

29 Am<sup>7</sup> D<sup>7</sup> C<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7(b9)</sup>

33 Cm<sup>9</sup> Fl<sup>3</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

37 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> B<sup>bbm7</sup> E<sup>b9</sup> A<sup>bmaj7</sup>

2

**41**

## Guitar

41 A° B♭m<sup>7</sup> E♭<sup>7</sup>

45 A♭maj<sup>7</sup> Cm<sup>7</sup> B° B♭m<sup>7</sup> E♭<sup>7</sup> E♭<sup>7(b9)</sup>

49 A♭maj<sup>7</sup> **49** A° B♭m<sup>7</sup> E♭<sup>9</sup>

53 A♭<sup>6</sup> Gm<sup>9</sup> C<sup>9</sup> D<sup>9</sup> E♭<sup>9</sup> E<sup>9</sup>

57 F<sup>6</sup> **57** Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

61 Am<sup>7</sup> D<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>9(sus4)</sup> C<sup>9</sup> Gm<sup>7</sup> Db<sup>7(#9)</sup> Cm<sup>9</sup>

65 Cm<sup>9</sup> **65** F<sup>13</sup> B♭<sup>6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

69 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> B♭<sup>6</sup> Ab<sup>13(#11)</sup> G<sup>+7(#9)</sup> Gb<sup>9(#11)</sup> F<sup>6</sup>

73 F<sup>6</sup> **73** D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup> C<sup>+7(#9)</sup>

77 Am<sup>7</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>+7(#9)</sup> Db<sup>+7(#9)</sup>

81 Cm<sup>9</sup> **81** F<sup>13</sup> B♭<sup>6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

## Guitar

3

85 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>+7(b9)</sup>

**89**

89 F<sup>6</sup> Fmaj<sup>7/E</sup> F<sup>6</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup>

93 Am<sup>7</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup> Db<sup>9</sup>

**97** Cm<sup>9</sup> **97** F<sup>13</sup> Bb<sup>6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

101 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Abmaj<sup>7</sup>

**105** **105** A° Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Cm<sup>7</sup> B°

111 Bbm<sup>7</sup> Eb<sup>7</sup> Eb<sup>+7(b9)</sup> Abmaj<sup>7</sup> A° Bbm<sup>7</sup> Eb<sup>9</sup>

117 Ab<sup>6</sup> Gm<sup>9</sup> C<sup>9</sup> D<sup>9</sup> Eb<sup>9</sup> E<sup>9</sup> F<sup>6</sup> Dm<sup>7</sup>

123 Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup>

128 C<sup>9(sus4)</sup> C<sup>9</sup> Gm<sup>7</sup> Db<sup>7(#9)</sup> Cm<sup>9</sup> F<sup>13</sup> Bb<sup>6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

**133** **133** F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>+7(b9)</sup> Fmaj<sup>9</sup> Fmaj<sup>9</sup>

# Way You Look Tonight, the

Piano

Jerome Kern

$\text{♩} = 120$

Musical score for piano, page 1, measures 1-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. Measure 1: F<sup>6</sup>, Dm<sup>7</sup>. Measure 2: Gm<sup>7</sup>, C<sup>9</sup>. Measure 3: Am<sup>7</sup>, Dm<sup>7</sup>. Measure 4: Gm<sup>7</sup>, C<sup>+7(b9)</sup>.

5

Musical score for piano, page 1, measures 5-8. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one sharp. Measure 5: F<sup>6</sup>, Dm<sup>7</sup>. Measure 6: Gm<sup>7</sup>, C<sup>9</sup>. Measure 7: Am<sup>7</sup>, Dm<sup>7</sup>. Measure 8: Gm<sup>7</sup>, C<sup>+7(b9)</sup>.

9 [9]

Musical score for piano, page 1, measures 9-12. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one sharp. Measure 9: F<sup>6</sup>, Dm<sup>7</sup>. Measure 10: Gm<sup>7</sup>. Measure 11: C<sup>7</sup>. Measure 12: C<sup>7(b9)</sup>.

13

Musical score for piano, page 1, measures 13-16. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one flat. Measure 13: Am<sup>7</sup>, Dm<sup>7</sup>. Measure 14: Gm<sup>7</sup>. Measure 15: C<sup>7</sup>. Measure 16: C<sup>7(b9)</sup>.

17

Musical score for piano, page 1, measures 17-20. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one flat. Measure 17: Cm<sup>9</sup>, F<sup>13</sup>. Measure 18: B<sup>b6</sup>. Measure 19: Gm<sup>7</sup>. Measure 20: C<sup>7(b9)</sup>.

21

Musical score for piano, page 1, measures 21-24. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one sharp. Measure 21: F<sup>6</sup>, Dm<sup>7</sup>. Measure 22: Gm<sup>7</sup>, C<sup>9</sup>. Measure 23: Am<sup>7</sup>, Dm<sup>7</sup>. Measure 24: Gm<sup>7</sup>, C<sup>+7(b9)</sup>.

2

## Piano

25

25

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7(b9)</sup>

29

Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7(b9)</sup>

Cm<sup>9</sup> F<sup>13</sup> Bp<sup>6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

33

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>

Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Abmaj<sup>7</sup>

37

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>

Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Abmaj<sup>7</sup>

41

A° Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup>

46

Cm<sup>7</sup> B° Bbm<sup>7</sup> Eb<sup>7</sup> Eb<sup>7(b9)</sup>

## Piano

3

49 [49]

A<sub>b</sub>maj7 A<sup>o</sup> B<sub>b</sub>m7 E<sub>b</sub><sup>9</sup>

53

A<sub>b</sub>6 Gm<sup>9</sup> C<sup>9</sup> D<sup>9</sup> E<sub>b</sub><sup>9</sup> E<sup>9</sup>

57 [57]

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

61

Aim<sup>7</sup> D<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>9(sus4)</sup> C<sup>9</sup> D<sub>b</sub>7(#9) Gm<sup>7</sup> Cm<sup>9</sup>

65 [65]

Cm<sup>9</sup> F<sup>13</sup> B<sub>b</sub>6 Gm<sup>7</sup> C<sup>7(b9)</sup> F<sup>6</sup> Dm<sup>7</sup>

70

Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> B<sub>b</sub>6 A<sub>b</sub>13(#11) G<sup>+7(#9)</sup> G<sub>b</sub>9(#11) F<sup>6</sup>

V.S.

4

## Piano

73 [73]

78

81 [81]

86

89 [89]

92

## Piano

5

97 **97**

102

**105** 105

110

114

119

V.S.

## Piano

124

C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup>

C<sup>9(sus4)</sup> C<sup>9</sup> D<sub>b</sub><sup>7(#9)</sup>Cm<sup>9</sup> Cm<sup>9</sup> F<sup>13</sup> B<sub>b</sub><sup>6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

128

C<sup>9(sus4)</sup> C<sup>9</sup> D<sub>b</sub><sup>7(#9)</sup>Cm<sup>9</sup> Cm<sup>9</sup> F<sup>13</sup> B<sub>b</sub><sup>6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

133

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup>

136

Gm<sup>7</sup> C<sup>+7(b9)</sup> Fmaj<sup>9</sup> Fmaj<sup>9</sup>

# Way You Look Tonight, the

Bass Guitar

Jerome Kern

$\text{♩} = 120$

5      F<sup>6</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>9</sup>      Am<sup>7</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>+7(b9)</sup>

9      **9** F<sup>6</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>7</sup>

13     Am<sup>7</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>7</sup>      C<sup>7(b9)</sup>

17     Cm<sup>9</sup>      F<sup>13</sup>      B<sup>b6</sup>      Gm<sup>7</sup>      C<sup>7(b9)</sup>

21     F<sup>6</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>9</sup>      Am<sup>7</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>+7(b9)</sup>

25     F<sup>6</sup> **25**      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>7</sup>

29     Am<sup>7</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>7</sup>      C<sup>7(b9)</sup>

33     Cm<sup>9</sup>      F<sup>13</sup>      B<sup>b6</sup>      Gm<sup>7</sup>      C<sup>7(b9)</sup>

37     F<sup>6</sup>      Dm<sup>7</sup>      Gm<sup>7</sup>      C<sup>7</sup>      Am<sup>7</sup>      Dm<sup>7</sup>      B<sup>bm7</sup>      E<sup>b9</sup>

41     **41**      A°      B<sup>bm7</sup>      E<sup>b7</sup>

## Bass Guitar

45 A<sub>b</sub>maj7 Cm<sup>7</sup> B<sup>o</sup> B<sub>b</sub>m<sup>7</sup> E<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7(9)</sup>

49 A<sub>b</sub>maj7 A<sup>o</sup> B<sub>b</sub>m<sup>7</sup> E<sub>b</sub><sup>9</sup>

53 A<sub>b</sub><sup>6</sup> Gm<sup>9</sup> C<sup>9</sup> D<sup>9</sup> E<sub>b</sub><sup>9</sup> E<sup>9</sup>

57 F<sup>6</sup> **57** Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

61 Am<sup>7</sup> D<sup>7</sup> D<sup>7(9)</sup> Gm<sup>7</sup> C<sup>9(sus4)</sup> C<sup>9</sup> Gm<sup>7</sup> D<sub>b</sub><sup>7(#9)</sup>

65 Cm<sup>9</sup> F<sup>13</sup> B<sub>b</sub><sup>6</sup> Gm<sup>7</sup> C<sup>7(9)</sup>

69 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> > B<sub>b</sub><sup>6</sup> A<sub>b</sub>13(#11) G<sup>+7(#9)</sup> G<sub>b</sub>9(#11) F<sup>6</sup>

73 F<sup>6</sup> **73** D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup> C<sup>+7(#9)</sup>

77 Am<sup>7</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>+7(#9)</sup> D<sub>b</sub><sup>+7(#9)</sup>

81 Cm<sup>9</sup> **81** F<sup>13</sup> B<sub>b</sub><sup>6</sup> Gm<sup>7</sup> C<sup>7(9)</sup>

85 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>+7(9)</sup>

89 F<sup>6</sup> Fmaj7/E F<sup>6</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup>

## Bass Guitar

3

93 Am<sup>7</sup> D<sup>+7(#9)</sup> Gm<sup>7</sup> C<sup>9</sup> D<sup>b9</sup>

97 Cm<sup>9</sup> **97** F<sup>13</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

101 F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> B<sup>b7m7</sup> E<sup>b9</sup>

105 **105** A<sup>o</sup> B<sup>b7m7</sup> E<sup>b7</sup> A<sup>bmaj7</sup> Cm<sup>7</sup> B<sup>o</sup>

111 B<sup>b7m7</sup> E<sup>b7</sup> E<sup>b7(b9)</sup> A<sup>bmaj7</sup> A<sup>o</sup> B<sup>b7m7</sup> E<sup>b9</sup>

117 A<sup>b6</sup> Gm<sup>9</sup> C<sup>9</sup> D<sup>9</sup> E<sup>b9</sup> E<sup>9</sup> F<sup>6</sup>  
*f* *mp*

122 Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>7(b9)</sup>

127 Gm<sup>7</sup> C<sup>9(sus4)</sup> C<sup>9</sup> Gm<sup>7</sup> D<sup>b7(#9)</sup> Cm<sup>9</sup>

130 F<sup>13</sup> B<sup>b6</sup> Gm<sup>7</sup> C<sup>7(b9)</sup>

133 F<sup>6</sup> **133** Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> Am<sup>7</sup> Dm<sup>7</sup>

136 Gm<sup>7</sup> C<sup>+7(b9)</sup> Fmaj<sup>9</sup> Fmaj<sup>9</sup>

# Way You Look Tonight, the

Jerome Kern

Drums

$\text{♩} = 120$

[2-feel]

Musical notation for drums in 4/4 time. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". Dynamics include  $mf$ . The notation shows eighth-note patterns on the bass drum and snare drum.

Musical notation for drums in 4/4 time. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

Musical notation for drums in 4/4 time. Measure 9 starts with a measure repeat sign. Measures 10-12 are numbered 4, 8 respectively. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

Musical notation for drums in 4/4 time. Measures 17-20 are numbered 4, 8 respectively. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

Musical notation for drums in 4/4 time. Measures 25-28 are numbered 4, 8 respectively. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

Musical notation for drums in 4/4 time. Measures 33-36 are numbered 4, 8 respectively. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

Musical notation for drums in 4/4 time. Measures 41-44 are numbered 4. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

Musical notation for drums in 4/4 time. Measures 46-49 are numbered 4. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

Musical notation for drums in 4/4 time. Measures 49-52 are numbered 4. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

Musical notation for drums in 4/4 time. Measures 52-55 are numbered 4. The tempo is indicated as  $\text{♩} = 120$  and the feel is "2-feel". The dynamics are  $mf$ .

2

## Drums

57 **57**

4 8

65 **65**

12 16

73 **73**

4 8

81 **81**

4 8

**89**

4 8

97 **97**

4 **2**

105 **105**

4

**2**

112

117

4

**f** > **mp**

124

4 8 12

133 **133**