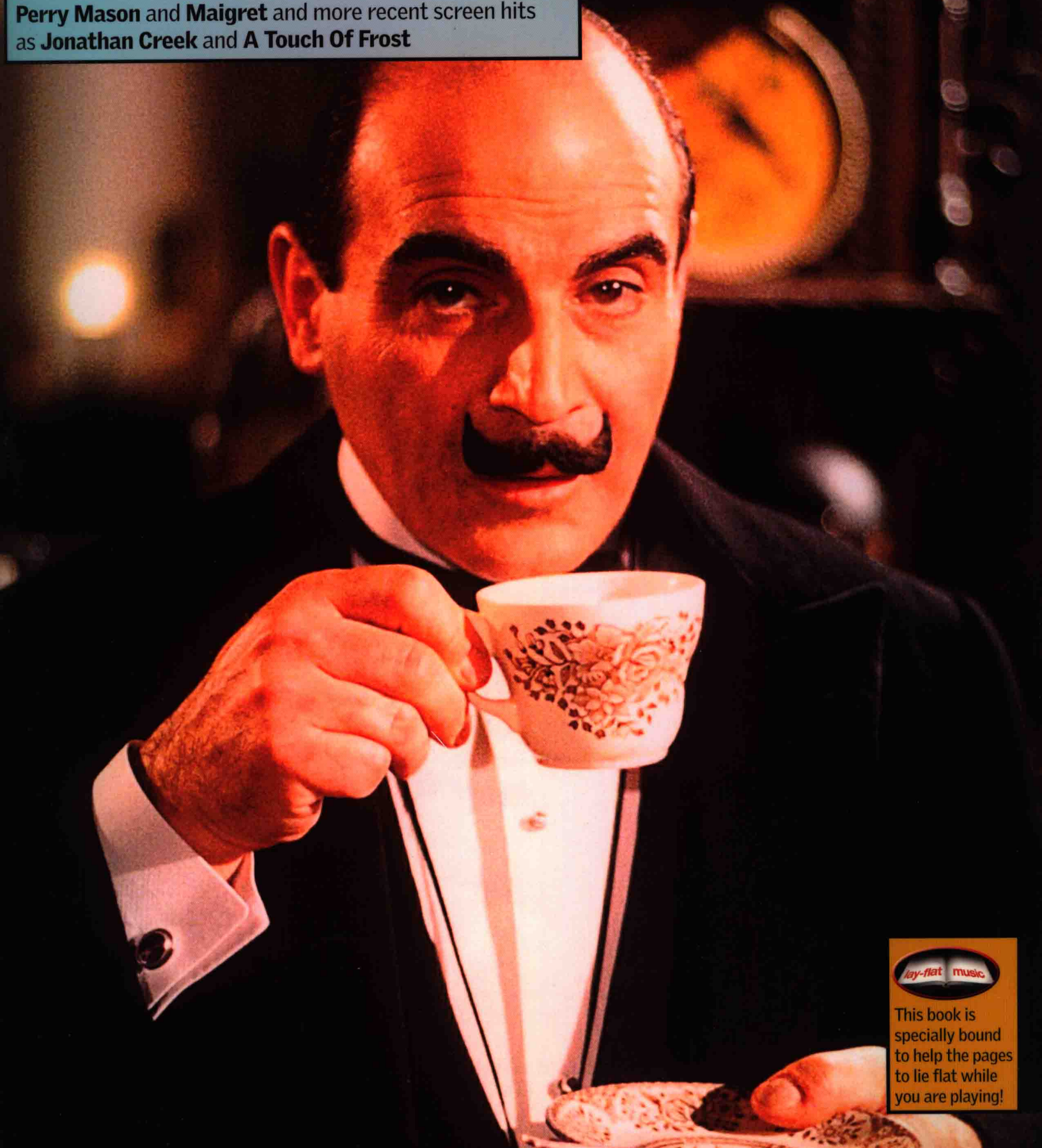


Themes for Solo Piano

# TV Detective

A great collection of 30 themes from TV's most memorable detective drama series, featuring such early classics as **Perry Mason** and **Maigret** and more recent screen hits as **Jonathan Creek** and **A Touch Of Frost**



This book is specially bound to help the pages to lie flat while you are playing!

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# Bergerac (Theme)

Music by George Fenton

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Moderately  $\text{♩} = 65$

$Dm^9$   $Cmaj7(\#5)/C\#$  N.C.

5  $Dm^9$   $Em^7/D$

9  $Dm^7$   $Em^7/D$   $Am$

13  $Dm^6$   $Dm$   $G/D$   $Dm$   $Dm^6$

17 Dm<sup>9</sup> A<sup>7</sup> Dm

21 B<sup>b</sup> Am F<sup>7</sup> B<sup>b</sup> A A/C<sup>#</sup>

25 Dm Am F<sup>#dim7</sup> Gm Gm/F

29 E<sup>7</sup> A N.C. Dm<sup>9</sup> Em<sup>7</sup>/D

34 Dm<sup>7</sup> Em<sup>7</sup>/D

38 Am Dm<sup>6</sup> G/D

42 Dm Dm<sup>6</sup> Dm<sup>9</sup> to Coda  $\text{\textcircled{C}}$  A<sup>7</sup>

46 Dm B<sup>b</sup> Am F<sup>7</sup>

50 B<sup>b</sup> A A/C<sup>#</sup> Dm Am F<sup>#dim7</sup> D.S. al Coda

$\text{\textcircled{C}}$  Coda 54 Dm Am<sup>7</sup>/E B<sup>b</sup>/F C/B<sup>b</sup> *ff*

# Agatha Christie's Poirot (Theme)

Words & Music by Christopher Gunning

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Moderate Tempo

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a *p* dynamic and a *Gm(add 9)* chord. The second system starts at measure 4 with a *mp dolce* dynamic. The third system starts at measure 7. The fourth system starts at measure 10. Chord changes are indicated above the treble staff, and dynamics are indicated below the bass staff. The score concludes with a *p* dynamic at the end of the fourth system.

Chord changes and dynamics:

- System 1: *Gm(add 9)*, *p*, *Gm*, *Gm/F*, *mp dolce*
- System 2: *Eb*, *Gm/D*, *Cm<sup>6</sup>*, *Gm/B<sup>b</sup>*, *A<sup>7</sup>(b<sup>5</sup>)*, *A<sup>b</sup>7(b<sup>5</sup>)*
- System 3: *Gm*, *Gm/F*, *E<sup>b</sup>*, *Gm/D*, *Cm<sup>7</sup>*, *Cm<sup>6</sup>*, *Gm/B<sup>b</sup>*
- System 4: *A<sup>7</sup>(b<sup>5</sup>)*, *D<sup>7</sup>(b<sup>5</sup>)*, *G<sup>7</sup>*, *A<sup>b</sup>/G*, *G<sup>7</sup>(b<sup>9</sup>)*, *Cm*, *p*

13 C<sup>7</sup> D<sup>b</sup> Edim<sup>7</sup> Fm D<sup>b</sup>/F G/F

*f*

16 D<sup>b</sup> G/F N.C. Am<sup>7</sup> A<sup>b7</sup>(b5)

*p* *mf*

19 Gm Gm/F Gm/E<sup>b</sup> Gm/D Cm<sup>6</sup> Gm/B<sup>b</sup>

22 A<sup>7</sup>(b5) Ab<sup>7</sup>(b5) Gm Gm/F Eb Gm/D

25 Cm<sup>6</sup> Gm/B<sup>b</sup> rit. A<sup>7</sup>(b5) D<sup>7</sup>(#5) A tempo Gm Gm<sup>7</sup> Eb/G Gdim

*p espress.*

29 Gm Gm<sup>7</sup> Eb/G Gdim Gm(add 9)

32 Ab A/G# G#7(b9) C#m

35 C# D C#7(b9) F#m D/F# G#F#

*f*

38 D/F# G#F# N.C.

40 A#m7 A7(b5) G#m G#/F# E G#m/D#

*ff* *mp dolce*



43 C#m7 C#m6 Baug G#m/B A#7(b5) A7(b5) G#m G#m/F#

46 E G#m/D# C#m7 C#m6 Baug G#m/B A#7(b5) D#7(b13) rit.

49 A tempo E mp dolce

52 G#m/D# E/D# Bdim7/D# C#dim/D# p f

55 G#m(add9) G#m

L.H.  
v v

# Between The Lines

(Theme)

Music by Hal Lindes

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Adagio ♩ = 54

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is Adagio (♩ = 54). The first system shows measures 1, 2, and 3. The right hand plays a melody of eighth notes, while the left hand provides a simple accompaniment. Chords are indicated as D<sup>5</sup> and Dm. The dynamic marking is *p* (piano).

Musical notation for measures 4-6. The right hand continues the melody. Chords are indicated as D<sup>7</sup>omit3, Gm/D, D<sup>5</sup>, and Dm. The dynamic marking is *mp* (mezzo-piano). The left hand has a more active accompaniment in measure 5.

Musical notation for measures 7-9. The right hand continues the melody. Chords are indicated as D<sup>7</sup>(b9)omit3, Gm/D, Dm<sup>7</sup>, and Dm. The dynamic marking is *p* (piano). The left hand continues its accompaniment.

Musical notation for measures 10-12. The right hand continues the melody. Chords are indicated as Cm, F, B<sup>b</sup>, and E<sup>b</sup>. The dynamic marking is *mf* (mezzo-forte). The left hand continues its accompaniment.

13 Dm C/D Dm

16 Gm/D Dm7 D7(b9)omit3 Gm/D Dm7 Dm

to Coda

19 D7(b9)omit3 Gm/D Dm7(omit3)Dm N.C. ♩ = 72 Dm Am/C

23 Bbmaj7/F Am/C Dm Am/C

27 Bb/D N.C. A D.C. al Coda N.C.

Coda Dm N.C.

# Cagney And Lacey

(Theme)

Music by Bill Conti

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Lively ♩ = 146

N.C.

The first system of musical notation is in 4/4 time, featuring a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, starting with a series of eighth notes and quarter notes. The bass line is mostly rests, with some notes appearing in the final measure.

4

B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> sus<sup>4</sup> E<sup>b</sup>/F

The second system of musical notation continues the piece, starting at measure 4. It features a treble clef and a key signature of two flats. The melody is written in the treble clef, and the bass line is labeled "funky bass" and consists of a steady eighth-note pattern. Chord symbols are placed above the treble staff.

9

B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> Gm F/G Gm F/G Gm<sup>7</sup>

The third system of musical notation continues the piece, starting at measure 9. It features a treble clef and a key signature of two flats. The melody is written in the treble clef, and the bass line continues the "funky bass" pattern. Chord symbols are placed above the treble staff.

13

E<sup>b</sup> maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup> maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup> maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup> F<sup>7</sup> sus<sup>4</sup> F sus<sup>4</sup> F

The fourth system of musical notation continues the piece, starting at measure 13. It features a treble clef and a key signature of two flats. The melody is written in the treble clef, and the bass line continues the "funky bass" pattern. Chord symbols are placed above the treble staff.

17  $B^b$   $F/B^b$   $B^b$   $F/B^b$   $B^b$   $Gm$   $F/G$   $Gm$   $F/G$   $Gm$

21  $E^b\text{maj}^7$   $Dm^7$   $B^b/E^b$   $B^b/D$   $E^b\text{maj}^7$   $Dm^7$   $E^b$   $F^7\text{sus}^4$

25  $Cm^7$   $F$   $B^b\text{maj}^7$   $E^b$   $Cm^7$   $D^7$   $Gm$   $D^7/G$   $Gm$

29  $Cm^7$   $F$   $B^b\text{maj}^7$   $E^b$   $Cm^7$   $D\text{sus}^4$   $E^b/F$

33  $B^b$   $F/B^b$   $B^b$   $F/B^b$   $B^b$   $F/B^b$   $E^b/B^b$   $B^b\text{sus}^4$   $E^b/F$

37 B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> Gm F/G Gm F/G Gm<sup>7</sup>

41 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup> F<sup>7</sup>sus<sup>4</sup> Fsus<sup>4</sup> F

45 B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> Gm F/G Gm F/G Gm<sup>7</sup>

49 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup> F<sup>7</sup>sus<sup>4</sup>

53 Cm E<sup>b</sup>/F B<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>/C D Gm

57 Cm<sup>7</sup> F B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> Cm/E<sup>b</sup> Dsus<sup>4</sup> F<sup>7</sup>

*ff*

62 B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> E<sup>b</sup>/F

66 B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> Gm F/G Gm B<sup>b</sup>/G F/G Gm<sup>7</sup>

70 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup> F<sup>7</sup>sus<sup>4</sup> Fsus<sup>4</sup> F

74 B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> Gm F/G Gm B<sup>b</sup>/G F/G Gm<sup>7</sup>

78 Ebmaj7 Dm7 Bb/Eb Bb/D Ebmaj7 Dm7 1. Eb/F Fsus7

82 Cm7 F Bbmaj9 Eb Cm7 D7 Gm F/G Gm Cm7 F

87 Bbmaj9 Eb Cm/Eb Dsus4 Eb/F 2. Ebmaj7 Dm7 Bb/Eb Bb/F Ebmaj7 Dm7

92 Ebmaj7 Dm7 Bb/Eb Bb/D Ebmaj7 Dm7 Eb/F F7sus4 F

96 N.C. Bb



# Campion

(Theme from the BBC TV series)

Music by Nigel Hess

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**Allegro ma non troppo** ♩ = 120

The first system of music is in 4/4 time, marked *pp* (pianissimo). The treble clef staff features a melodic line starting on G4, with a chord symbol 'G' above the first measure. The bass clef staff is mostly empty, with a few notes appearing in the final measure of the system.

The second system continues the piece, starting at measure 4. It includes a *accel.* (accelerando) marking. Chord symbols 'B7', 'A/B', and 'B7' are placed above the treble staff. The piece concludes with a double bar line and a 2/2 time signature change.

**Faster** ♩ = 82

The third system begins at measure 7 and is in 2/2 time. It features a series of chords in the bass clef staff: Cmaj7, Cm6, G/B, Em, Am7, and D7. The treble staff contains a melodic line with some rests.

The fourth system starts at measure 11. Chord symbols 'G', 'B7', 'Em', and 'Em/D' are placed above the treble staff. The bass clef staff continues with a steady melodic accompaniment.

to Coda 

15 C C#dim7 G/D B/D# Em Am7 Cm6 D/F# D7

19 G B7

23 Cmaj7 Cm6 G/B Em Am7 D7

27 F/G C(add9) G/B

30 B7/D# Em Em/D Cmaj7 G/B Am7 D13

33 N.C. B<sup>b</sup>/G A/G N.C. N.C. B<sup>b</sup>/G A/G N.C. N.C. B<sup>b</sup>/G A/G N.C.

Musical notation for measures 33-35. The system consists of a grand staff with a treble clef and a bass clef. Measure 33 features a whole note chord in the treble and a whole note bass line. Measures 34 and 35 continue with similar chordal textures and bass lines.

36 N.C. B<sup>b</sup>/G A/G N.C. G G<sup>6</sup> Gmaj<sup>7</sup> G<sup>6</sup> B<sup>7</sup>

Musical notation for measures 36-39. Measure 36 has a whole note chord in the treble and a whole note bass line. Measures 37 and 38 feature eighth-note patterns in the treble over sustained bass notes. Measure 39 has a whole note chord in the treble and a whole note bass line.

40 Cmaj<sup>7</sup> Cm<sup>6</sup>

Musical notation for measures 40-42. Measure 40 has a whole note chord in the treble and a whole note bass line. Measures 41 and 42 feature eighth-note patterns in the treble over sustained bass notes.

43 G/B B<sup>b</sup>dim Am<sup>7</sup> D<sup>9</sup> F/G

Musical notation for measures 43-45. Measure 43 has a whole note chord in the treble and a whole note bass line. Measure 44 features a triplet of eighth notes in the treble over a whole note bass line. Measure 45 has a whole note chord in the treble and a whole note bass line.

46 C(add9) G/B B<sup>7</sup>/D<sup>#</sup> Em Em/D

Musical notation for measures 46-48. Measure 46 has a whole note chord in the treble and a whole note bass line. Measure 47 features eighth-note patterns in the treble over sustained bass notes. Measure 48 has a whole note chord in the treble and a whole note bass line.

49 Cmaj7 G/B Am7 D13 G Gm A/G

52 Gm D♭/G Gm A/G Gm D♭/G

55 Gm D7/F#

*sub. pp*

59 G/F# Cm9 E♭maj7 Cm6 C#dim7 Cm7 A7 D7

63 Gm G♭aug Gm/F Em7(b5)

*sub. pp*

67 Cm/E<sup>b</sup> Am<sup>7(b5)</sup> D<sup>7aug5</sup> E<sup>b</sup> A<sup>b</sup> A<sup>7</sup> D<sup>7</sup>

71 G B<sup>7</sup> D.S. al Coda

⊕ Coda

75 Am Cm<sup>6</sup>/G D/F<sup>#</sup> D/C Bm<sup>7(b5)</sup> E E<sup>7</sup>

79 Am<sup>7</sup> D N.C. B<sup>b</sup>/G A/G N.C. N.C. B<sup>b</sup>/G A/G N.C.

83 E<sup>b7</sup> A<sup>7(b9)</sup> D<sup>9</sup> G rit. 8<sup>vb</sup>

# Columbo

(Theme)

Music by Billy Goldenberg

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Fast with swing ♩ = 150

Musical notation for measures 1-4. Chords: Bm, Gm(ma7), Bm, Fm(ma7). Dynamics: mp, mf, mp, f.

Musical notation for measures 5-8. Chords: Bm, Gm(ma7), Bm, F#m. Dynamics: mp, mf, mp.

Musical notation for measures 9-12. Chords: D#m, D#m/A#, D#m. Dynamics: f.

Musical notation for measures 13-16. Chords: Bm, Gm(ma7), Bm, Fm(ma7). Dynamics: mf.

17 **Bm** **Gm** **Caug** **Caug/F#**

21 **Bm** **Gm(ma7)** **Bm** **Fm/maj7**

25 **D#m** **D#m/A#** **D#m**

29 **Gm** **Eb** **Cm** **Am**

33 **C#m** **Em** **C#m** **Em**

37 *Gm* *B<sup>b</sup>m* *Cm* *Fm* *Dsus<sup>4</sup>*

*mp*

42 *C/D* *Bm* *Gm(ma7)*

*f*

47 *Bm* *Fm(ma7)* *Bm* *Gm*

51 *v* *Caug* *Caug/F#* *Bm* *Fm(ma7)*

*v*

55 *Bm* *G#m* *Bm* *Em* *Bm*

*ff*

*8<sup>va</sup>*



# Dangerfield

(Theme)

Music by Nigel Hess

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Andante, con rubato ♩ = 66

Chords: B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>

*p*

*con ped.*

The first system of the score is in 4/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a simple accompaniment. The tempo is marked 'Andante, con rubato' with a quarter note equal to 66 beats per minute. The dynamics are 'p' (piano) and 'con ped.' (con pedal).

Chords: F<sup>7</sup>/B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>/F, F, E<sup>b</sup>/F

3

The second system continues the piece, starting at measure 3. The right hand has a more active eighth-note melody, and the left hand has a steady accompaniment. The chords are F<sup>7</sup>/B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>/F, F, and E<sup>b</sup>/F.

Chords: B<sup>b</sup>, B<sup>b</sup>/D, E<sup>b</sup>, Cm

5

The third system starts at measure 5. The right hand continues with eighth-note patterns, and the left hand has a simple accompaniment. The chords are B<sup>b</sup>, B<sup>b</sup>/D, E<sup>b</sup>, and Cm.

Chords: Dm, Gm, E<sup>b</sup>6, F<sup>7</sup>sus<sup>4</sup>

7

The fourth system starts at measure 7. The right hand continues with eighth-note patterns, and the left hand has a simple accompaniment. The chords are Dm, Gm, E<sup>b</sup>6, and F<sup>7</sup>sus<sup>4</sup>.

9

B $\flat$  F/B $\flat$  E $\flat$ (add 9)/B $\flat$  B $\flat$  F/B $\flat$  E $\flat$ (add 9)/B $\flat$

11

B $\flat$  E $\flat$ /B $\flat$

*mp*

13

F $7$ /B $\flat$  B $\flat$  E $\flat$ /F F E $\flat$ /F

15

B $\flat$  B $\flat$ /D E $\flat$  Cm

17

Dm Gm E $\flat$  $6$  F $7$ sus $4$

19 *mf*

E<sup>b</sup>add<sup>9</sup> E<sup>b</sup> E<sup>b</sup>(add 9) B<sup>b</sup>/D

21 *f*

Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup>(add 9) E<sup>b</sup> F

23 *mp*

G G/B Cm C/E

25

Fm F<sup>#</sup>dim<sup>7</sup> G(add 9) G<sup>7</sup>

27 *p*

C G/B Am C/E

39

F C/E Dm G7

31

C G/B C7/Bb F7/A

**rall.** .....

♩ = 52

E<sup>b</sup>/G E<sup>b</sup>F F7sus<sup>4</sup> E<sup>b</sup>maj<sup>7</sup> F7sus<sup>4</sup> F7

33

*pp*

**Tempo I, con rubato**

B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup>

35

*p*

37  $F7/B^b$   $B^b$   $E^b/F$   $F$   $E^b/F$

39  $B^b$   $B^b/D$   $E^b$   $Cm$

*mf*

41  $Dm$   $Gm$   $E^b6$   $F7sus4$

43  $B^b$   $F/B^b$   $E^b(add 9)/B^b$  **rall.**  $B^b$   $F/B^b$   $E^b(add 9)/B^b$

*p* *mp*

**teneramente**

45  $E^b(add 9)/B^b$   $B^b$

*p*

Ped.

# Dragnet

## (Theme)

Words & Music by David Newman

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With suspense  $\text{♩} = 100$

N.C.

*f* *p* D/F#

poco accel.

C/F# D/F# C/F# D/F# C/F# D/F#

5

*p*  $\text{♩} = 100$

"Ladies and gentlemen, the story you are about to see is true. Names have been changed to protect the innocent".

Agitato  $\text{♩} = 120$

N.C.

10

*f* *p*

15

E/G

F/G

E/G

F/G

E/G

$\text{♩} = 100$

*p*  $\text{♩} = 100$

20 x3 F/C Ab/G Ab/C F/G Ab/G Bb/C Ab/G Ab/C Ab/G F/C Ab/G Ab/C F/G Ab/G

Musical notation for measures 20-22. Treble clef with chords and bass clef with a steady eighth-note accompaniment. A dynamic marking 'f' is present at the start.

23 C/Bb Ab/G Ab/C Gb/G Ab/G Bb/C Bb/G Bb/C Ab/G C/G Bb/C Bb/G Bb/C Ab/G C/G

Musical notation for measures 23-25. Treble clef with chords and bass clef with a steady eighth-note accompaniment.

1.2.

26 Bb/C Ab/C Bb/G /C Ab/G Bb/G C C/G C Bb/G Db/G C C/G C Bb/G Dm/G

Musical notation for measures 26-28. Treble clef with chords and bass clef with a steady eighth-note accompaniment.

**molto rit.**

29 C C/G C C/G 3. C C/G C Gm7 Dm/G C

Musical notation for measures 29-31. Treble clef with chords and bass clef with a steady eighth-note accompaniment. Measure 31 features a fermata over a chord.

# Hetty Wainthropp Investigates (Theme)

Music by Nigel Hess

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♩ = 96  
A<sup>b</sup> Fm A<sup>b</sup>/E<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7/D<sup>b</sup>

*mp*

5 A<sup>b</sup>/E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>

*mf*

8 G<sup>b</sup> D<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> Dm/A

*mf*

11 Gm B<sup>b</sup>/F E<sup>b</sup> F<sup>7</sup>/E<sup>b</sup> Dm G<sup>7</sup> Cm D7(b<sup>9</sup>)



15 Gm Dm/F E<sup>b</sup> B<sup>b</sup>/D<sub>3</sub> Cm<sup>9</sup> Cm<sup>7</sup>/F F<sup>7</sup> B<sup>b</sup>sus<sup>4</sup>

19 B<sup>b</sup>sus<sup>4</sup>/A<sup>b</sup> G<sup>b</sup> B<sup>b</sup>m/F E<sup>b</sup>m G<sup>b</sup>/D<sup>b</sup> C<sup>b</sup> D<sup>b</sup>7/C<sup>b</sup>

23 G<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup> C<sup>b</sup> F<sup>b</sup> C<sup>b</sup>

27 D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>/G A<sup>b</sup>/F A<sup>b</sup>/E<sup>b</sup>

30 B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>/C F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>7</sup>

33 Fm Cm/E<sup>b</sup> D<sup>b</sup> A<sup>b</sup>/C<sub>3</sub> B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>/C

36 D<sup>b</sup> E<sup>b</sup>7sus<sup>4</sup> A<sup>b</sup>

40 Fm A<sup>b</sup>/E<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7/D<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> F<sup>7</sup>

*mp*

44 B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup> D<sup>b</sup>

*mf*

47 E<sup>b</sup> F B<sup>b</sup> Dm/A Gm B<sup>b</sup>/F

*f*

50 Eb F7/Eb Dm G7 Cm D7

53 Gm Dm/F3 Eb Bb/D3 Cm7 Bb/D

56 Ebmaj7 Ebm6/Gb F7sus4

59 Bb Bb/Ab Gm7

*mp*

62 Cm7(b5)/Bb N.C. Gbmaj7 F7sus4 Bb

# Ironside

(Theme)

Words & Music by Quincy Jones

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Detectively  $\text{♩} = 112$

$\text{Cm}^7$

The first system of music is in 4/4 time with a tempo of 112 beats per minute. It features a piano introduction in C minor. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line of eighth notes. A dynamic marking of *f* (forte) is present. The system concludes with a  $\text{Cm}^7$  chord.

The second system begins at measure 5. The right hand features a melodic line with triplets and eighth notes. The left hand continues with a steady eighth-note bass line. The system ends with a  $\text{Cm}$  chord.

The third system begins at measure 9. It continues the melodic and bass line patterns from the previous system, incorporating triplets and eighth notes. The system concludes with a  $\text{Cm}$  chord.

The fourth system begins at measure 13 and includes chord changes. The right hand plays a melodic line with triplets and eighth notes. The left hand plays a bass line with eighth notes. The system concludes with a  $\text{C/G}$  chord.

Chord changes:  $\text{E}^{\flat}$ , G, Fm,  $\text{A}^{\flat}$ , Fm,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ , G,  $\text{G}^7(\text{b}5)$ ,  $\text{C/G}$

Swing

Straight

16 Gaug N.C. B<sup>b</sup>/B F<sup>7(b5)</sup>/BCm N.C.

21 Cm

25

29 E<sup>b</sup> G Fm A<sup>b</sup>Fm A<sup>b</sup> B<sup>b</sup> G G<sup>7(b5)</sup> C/G Gaug N.C.

Swing

Straight

33 G<sup>b7</sup> Fm CmE<sup>b</sup> B<sup>b</sup>/F B<sup>b</sup>/B N.C. D<sup>b6</sup> E<sup>b</sup>

# Jonathan Creek

(Based on 'Danse Macabre' by Camille Saint-Saëns)

Arranged by Lindsay Stewart

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Fast Waltz ♩ = 200

N.C.

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Fast Waltz' with a quarter note equal to 200 beats per minute. The notation is for piano, with a dynamic marking of *f* (forte) at the beginning. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Musical notation for measures 8-13. The dynamic marking changes to *p* (piano). Chord symbols are provided above the staff: D (D major), Gm (G minor), and Fm7 (F minor 7). The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

Musical notation for measures 14-19. The dynamic marking changes to *pp* (pianissimo). A Gm (G minor) chord symbol is present above the staff. The right hand features a more complex eighth-note pattern, and the left hand continues with the accompaniment.

Musical notation for measures 20-24. The dynamic marking changes to *pp* (pianissimo). Chord symbols Fm7 (F minor 7) and Gm (G minor) are present above the staff. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

26 Gm<sup>7</sup> Gm<sup>6</sup> E<sup>b</sup>/G Gm D/A A

33 D Gm Gm<sup>7</sup> Gm<sup>6</sup> E<sup>b</sup>/G Gm D/A

40 A D Cm<sup>7</sup>

*p* *f*

46 D

*p*

52 Cm<sup>7</sup> D N.C.

*f* *ff*

58 D Gm

*f*

64 Fm Gm *8va*

*ff*

70 Fm<sup>7</sup>

(8)

75 Gm Gm<sup>7</sup> Gm<sup>6</sup>

*f*

81 Eb/G Gm D/A A D Gm

Eb/G Gm D/A A D Gm



87  $Gm^7$   $Gm^6$   $E^b/G$   $Gm$   $D/A$   $A$

93  $D$   $Cm^7$   $8va$

*mf* *f*

98  $(8)$   $D$  *mf*

104  $Cm^7$   $8va$  *f*

109  $(8)$   $D$   $NC.$   $D$   $Gm$  *ff*

# Kojak

## (Theme)

Music by Billy Goldenberg

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**Feisty** ♩ = 132

Musical notation for the first system (measures 1-4). The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Feisty' with a quarter note equal to 132 beats per minute. The first three measures feature a strong *f* dynamic. Chord symbols above the staff are A/E, Em7, A/E, Em7, A/E, Em7, F/E, A<sup>b</sup>/E, and E<sup>b</sup>/E. The bass line includes a triplet in the final measure.

Musical notation for the second system (measures 5-8). The dynamic is marked *mf*. Chord symbols above the staff are A and Am7. The bass line features a triplet in the final measure.

Musical notation for the third system (measures 9-12). The dynamic is *mf*. Chord symbols above the staff are Dm7 and Am7. The bass line features a triplet in the final measure.

Musical notation for the fourth system (measures 13-16). The dynamic is *mf*. Chord symbols above the staff are A<sup>b</sup>maj7/B<sup>b</sup>. The bass line features a triplet in the final measure.

17 *f* Dmaj7 F/A Dmaj7 F/A

21 *mf* Dmaj7 F/A Dmaj7 F/A Am7

25 *A<sup>b</sup>maj7/B<sup>b</sup>*

29 *f* A Em7 A Em7

8<sup>vb</sup>.....

33 *ff* A Em7 F A<sup>b</sup> E<sup>b</sup> D C/D B<sup>b</sup> D<sup>b</sup> G<sup>b</sup> A

(8)..... | 8<sup>vb</sup>..... |

# Law And Order

## (Theme)

Music by Mike Post

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Moderate Rock  $\text{♩} = 116$

*mf*

5

9

13

Chord symbols:  $G^5$ ,  $A^5/G$ ,  $Gm^7$ ,  $F/C$ ,  $Cm^7$ ,  $A^b/C$ ,  $B^b/C$ ,  $Am$ ,  $G/A$

17 Am G/A Am<sup>7</sup> Fmaj<sup>7</sup> G/F

21 Fmaj<sup>7</sup> G/F C/F F

24 D<sup>5</sup> G<sup>5</sup> A<sup>5</sup> Gm<sup>7</sup>

28 G<sup>5</sup> A<sup>5</sup> Gm<sup>7</sup> A<sup>5</sup> D<sup>5</sup>

**a tempo**  
32 G<sup>5</sup> A<sup>5</sup> Gm<sup>7</sup>

# Magnum P.I. (Theme)

Music by Mike Post & Pete Carpenter

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Moderato ♩ = 122

The musical score is written for piano in 2/4 time, with a tempo of Moderato (♩ = 122). It consists of five systems of music, each with a treble and bass clef staff. The first system starts with a dynamic of *mf* and includes a triplet of eighth notes in both hands. The second system continues the melody and accompaniment. The third system features a change in dynamics to *f* and includes a triplet of eighth notes in the bass line. The fourth system continues the *f* dynamic and features a complex chord progression. The fifth system concludes the piece with a final chord progression.

Chords and dynamics are indicated throughout the score:

- System 1: N.C., E<sup>5</sup>, G/A, D/A, E<sup>5</sup>
- System 2: N.C., E<sup>5</sup>, G/A, D/A, E<sup>5</sup>
- System 3: N.C., G, Bm<sup>7</sup>, G/B, C, G/A
- System 4: Bm<sup>7</sup>, C(add<sup>9</sup>)D, Gmaj<sup>9</sup>, G, Bm<sup>7</sup>, G/B, Cmaj<sup>7</sup>, D<sup>7</sup>, C, D<sup>7</sup>, Cmaj<sup>7</sup>/D
- System 5: D<sup>7</sup>, B<sup>b</sup>/E<sup>b</sup>, F/E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>/A<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>/A<sup>b</sup>

21 F/B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> N.C.

Musical notation for measures 21-24. Treble clef has chords and triplets. Bass clef has a walking bass line with triplets.

25 E<sup>5</sup> G/A D/A E<sup>5</sup> N.C.

Musical notation for measures 25-28. Treble clef has chords and triplets. Bass clef has a walking bass line with triplets.

29 E<sup>5</sup> G/A D/A E<sup>5</sup> N.C.

Musical notation for measures 29-32. Treble clef has chords and triplets. Bass clef has a walking bass line with triplets.

33 Am

Musical notation for measures 33-37. Treble clef has a melodic line with triplets. Bass clef has sustained chords.

38 Dm

Musical notation for measures 38-41. Treble clef has a melodic line with triplets. Bass clef has sustained chords.

42 Am

46

50 Bb F/Bb Bb F/Bb Bb F/Bb

55 Bb F/Bb Bb F/Bb Bb F/Bb Ebmaj7 F/Eb Ebmaj7 F/Eb Ebmaj7 F/Eb

59 Ebmaj7 F/Eb Ebmaj7 F/Eb Ebmaj7 F/Eb D5



62 D7omit3

66 G/A D/A E<sup>5</sup>

70 G/A D/A E<sup>5</sup>

74 G Bm<sup>7</sup> G/B C G/A

78 Bm<sup>7</sup> C(add9)D Gmaj<sup>9</sup> Bm<sup>7</sup> G/B Cmaj<sup>7</sup> D<sup>7</sup> C D<sup>7</sup> Cmaj<sup>7</sup>/D

82 D<sup>7</sup> B<sup>b</sup>/E<sup>b</sup> F/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/A<sup>b</sup>

86 F/B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> N.C.

90 E<sup>5</sup> G/A D/A E<sup>5</sup> N.C.

94 E<sup>5</sup> G/A D/A E<sup>5</sup> N.C.

98 Eomit3 G/A D/A Eomit3 repeat and fade

# Crockett's Theme

(Theme from "Miami Vice")

Music by Jan Hammer

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Moderately

NC.

Musical notation for measures 1-3. The piece is in 4/4 time. Measure 1 starts with a forte (*f*) dynamic and features a series of chords in the right hand, with the first chord marked with an 'x'. Measure 2 continues with similar chords. Measure 3 begins with a new section marked with a 'C' chord and a mezzo-forte (*mf*) dynamic, featuring a sustained chord in the right hand and a rhythmic pattern in the left hand.

Musical notation for measures 4-7. Measure 4 starts with a mezzo-forte (*mf*) dynamic and features a sustained chord in the right hand and a rhythmic pattern in the left hand. Measure 5 continues with the same pattern. Measure 6 features a change to an A minor (*Am*) chord in the right hand. Measure 7 continues with the same pattern.

Musical notation for measures 8-10. Measure 8 starts with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern in the right hand and a rhythmic pattern in the left hand. Measure 9 continues with the same pattern. Measure 10 features a change to a C chord in the right hand and a sustained chord in the left hand.

Musical notation for measures 11-13. Measure 11 starts with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern in the right hand and a rhythmic pattern in the left hand. Measure 12 continues with the same pattern. Measure 13 features a change to a C chord in the right hand and a sustained chord in the left hand.

Musical notation for measures 14-16. Measure 14 starts with a mezzo-forte (*mf*) dynamic and features a sustained chord in the right hand and a rhythmic pattern in the left hand. Measure 15 continues with the same pattern. Measure 16 features a change to a G chord in the right hand and a sustained chord in the left hand.

18 C

Musical notation for measures 18-21. The key signature is C major. The right hand (treble clef) features a sustained chord of C major (C4, E4, G4) in the first two measures, followed by rests in the third and fourth measures. The left hand (bass clef) plays a steady eighth-note accompaniment: C3, D3, E3, F3, G3, A3, B3, C4.

22 Am

Musical notation for measures 22-25. The key signature changes to A minor. The right hand (treble clef) has a sustained chord of A minor (A3, C4, E4) in the first two measures. In the third and fourth measures, it plays a melodic line: A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E4 (quarter).

26

Musical notation for measures 26-29. The key signature remains A minor. The right hand (treble clef) has a sustained chord of A minor (A3, C4, E4) in the first two measures. In the third and fourth measures, it plays a melodic line: A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E4 (quarter).

30 G

Musical notation for measures 30-33. The key signature changes to G major. The right hand (treble clef) has a sustained chord of G major (G3, B3, D4) in the first two measures. In the third and fourth measures, it plays a melodic line: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E4 (quarter), D4 (quarter).

34 C

Musical notation for measures 34-37. The key signature returns to C major. The right hand (treble clef) features a sustained chord of C major (C4, E4, G4) in the first two measures, followed by rests in the third and fourth measures. The left hand (bass clef) continues with the eighth-note accompaniment: C3, D3, E3, F3, G3, A3, B3, C4.

38 Am

Musical notation for measures 38-41. The piece is in A minor (Am). The right hand features a melodic line with a fermata over measures 38 and 39, and a descending eighth-note pattern in measures 40 and 41. The left hand plays a steady eighth-note accompaniment.

42

Musical notation for measures 42-45. The right hand has a fermata over measures 42 and 43, followed by a melodic phrase in measures 44 and 45. The left hand continues with the eighth-note accompaniment.

46

Musical notation for measures 46-49. The right hand has a fermata over measures 46 and 47, and another fermata over measures 48 and 49. The left hand continues with the eighth-note accompaniment.

50

Musical notation for measures 50-53. The right hand has a fermata over measures 50 and 51, followed by a melodic phrase in measures 52 and 53. The left hand continues with the eighth-note accompaniment.

54

Musical notation for measures 54-57. The right hand features a series of chords: G, G, F/G, G, and C. The left hand continues with the eighth-note accompaniment. The piece concludes with a double bar line at the end of measure 57.

# Maigret (Theme)

Music by Nigel Hess

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Bright waltz  $\text{♩} = 60$

Gm  $\text{♩}$  Cm<sup>7</sup>/G

8 F B<sup>b</sup>maj<sup>7</sup>/F E<sup>b</sup> A<sup>7</sup>/E

16 A<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup>sus<sup>4</sup> D<sup>7</sup> Gm

23 Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> Gm E<sup>b</sup>

30 A7/E A7 D7(b9) D7sus4 D7 Gm

37 G7(b9) Cm A7(b9) D7sus4

44 D7 Gm G Cm Eb

51 to Coda  $\text{Coda symbol}$  D D7(b9) Gm

58 Cm F7 Bb

65  $E^b$   $A^7/E$   $A^7$   $D^7sus^4$

70  $D^7$   $Gm$   $f$

75  $Am^7(b^5)$   $D^7$   $Gm$

80  $E^b$   $A^7(b^9)/E$

84  $A^7$   $Dsus^4$   $D^7(b^9)$   $D^7sus^4$   $D^7$   $Gm$   $sfz$



88 G7(b9) Cm A7(b9)

94 D7sus4 D7 D7sus4 D7 Am7(b5)/G

100 D7(b9) Gm D.S. al Coda

**Coda**

107 Gm

111 D7 Gm

# Miss Marple

(Theme)

Words & Music by Ken Howard & Alan Blaikley

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♩ = 120

C/G Dm/A G/B C Dm

*p* *mp*

4 G C G/B

7 F/A C/G Fmaj7

10 G C G

13 C G/B F/A C/G

17 Fmaj7 G C G

21 F G Am Fmaj7 G C

*f*

25 F Cmaj7/E Dm G C

29 *mp* **rall.** *cresc.* *f* **A tempo**

32 *f* **G/B** **F/A** **C/G**

35 *f* **Fmaj7** **G** **C** **G**

39 *f* **rall.** **C** **G/B** **Bb** **C** **F**

# Murder She Wrote

(Theme)

Music by John Addison

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Brisk and light ♩ = 120

Chord symbols: C, G7, C, G7, C, Am, Dm, G, Am, D7, G7sus4, G7, C, Am, Dm, G7, C, D7, G7, C, Am, Dm, G7, D7/A, G7, C, A<sup>b</sup>/E<sup>b</sup>, G<sup>b</sup>/B<sup>b</sup>, B/F<sup>#</sup>, A/C<sup>#</sup>

12 *mf* *f*

D7 Gm B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup> C Am Dm G<sup>7</sup>

15 *mp*

C D<sup>7</sup> G<sup>7</sup> C Am Dm G<sup>7</sup> D<sup>7</sup>/A G<sup>7</sup> C

18 *f*

F Dm<sup>7</sup> G Em<sup>7</sup> Fmaj<sup>7</sup> G<sup>7</sup> A<sup>b</sup> A<sup>b</sup>/G<sup>b</sup> G

20 *fp*

C G<sup>7</sup> C G<sup>7</sup>

22 C G7 C Am Dm G Am D7 G7sus4 G7

*mf*

25 C Am Dm G7 C D7 G7 C Am Dm G7

*f*

28 D7/A G7 C F Dm7 G Em7

*mp*

30 Am Fmaj7 G7 C/E C G7/F A<sup>b</sup>/G<sup>b</sup> C/G G7 C

*f* *ff*

# Perry Mason

## (Theme)

Music by Franz von Suppe

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**Slow and dramatic**

Musical notation for measures 1-2. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a mezzo-forte (mf) dynamic and a non-chordal (N.C.) instruction. The melody is a half note B-flat, followed by a dotted half note G. Measure 2 continues with a half note F, a dotted half note E-flat, and a final half note D. Chords are indicated as G13 and E13(b5b9). Dynamics include mf and forte (fz).

Musical notation for measures 3-4. Measure 3 begins with a mezzo-forte (mf) dynamic and a non-chordal (N.C.) instruction. The melody continues with a dotted half note C, a half note B-flat, and a dotted half note A. Measure 4 features a mezzo-forte (mf) dynamic and a non-chordal (N.C.) instruction. The melody continues with a dotted half note G, a half note F, and a dotted half note E. Chords are indicated as G13, E7(b5b9), and Db7(#9#11). Dynamics include forte (fz) and mezzo-forte (mf). A tempo marking of quarter note = 88 is present.

(Bass well marked, 8va - ad lib.)

Musical notation for measures 5-6. Measure 5 features a mezzo-forte (mf) dynamic and a non-chordal (N.C.) instruction. The melody continues with a dotted half note D, a half note C, and a dotted half note B-flat. Measure 6 continues with a dotted half note A, a half note G, and a dotted half note F. Chords are indicated as Cm9, Am7(b5), Daug, Abm/G, and G7(b9b13). Dynamics include mezzo-forte (mf).

Musical notation for measures 7-8. Measure 7 features a mezzo-forte (mf) dynamic and a non-chordal (N.C.) instruction. The melody continues with a dotted half note E, a half note D, and a dotted half note C. Measure 8 continues with a dotted half note B-flat, a half note A, and a dotted half note G. Chords are indicated as Cm9, Am7(b5), Daug, Abm/G, and G7(b9b13). Dynamics include mezzo-forte (mf).



9 Cm<sup>9</sup> Am<sup>7(b5)</sup> Daug G<sup>7(b9b13)</sup>

11 Cm<sup>9</sup> Am<sup>7(b5)</sup> Daug G<sup>7(b9b13)</sup>

13 Cm<sup>9</sup> Am<sup>7(b5)</sup> Daug G<sup>7(b9b13)</sup>

15 Cm<sup>9</sup> Am<sup>7(b5)</sup> Daug G<sup>7(b9b13)</sup>

17 Cm<sup>9</sup> Am7(b5) Daug G7(b9b13)

Musical score for measures 17-18. Measure 17: Cm<sup>9</sup> Am7(b5). Measure 18: Daug G7(b9b13). The score shows a piano accompaniment with eighth-note patterns in the right hand and chords in the left hand.

19 Cm<sup>9</sup> Am7(b5) Daug G7(b9b13)

Musical score for measures 19-20. Measure 19: Cm<sup>9</sup> Am7(b5). Measure 20: Daug G7(b9b13). The score includes trills (tr) and slurs over notes in the right hand.

21 Cm<sup>9</sup> F<sup>9</sup> Daug G7(b9#9b13)

Musical score for measures 21-22. Measure 21: Cm<sup>9</sup> F<sup>9</sup>. Measure 22: Daug G7(b9#9b13). The score features a first ending bracket and a double bar line.

23 D<sup>7</sup> G7(b9#9b13) G7(b9) Cm6(add 9#11) *rall.* *sfp*

Musical score for measures 23-24. Measure 23: D<sup>7</sup> G7(b9#9b13) G7(b9). Measure 24: Cm6(add 9#11). The score includes a second ending bracket, a *rall.* marking, and a *sfp* dynamic marking.

# Quincy, M.E.

(Theme)

Music by Glen Larson & Stuart Phillips

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Energetic Swing ♩ = 172

NC.  
8va

*p*

5 (8)

*f*

*G<sup>b</sup> F<sup>m</sup> E<sup>b</sup>m D<sup>b</sup> A<sup>b</sup>sus<sup>4</sup>*

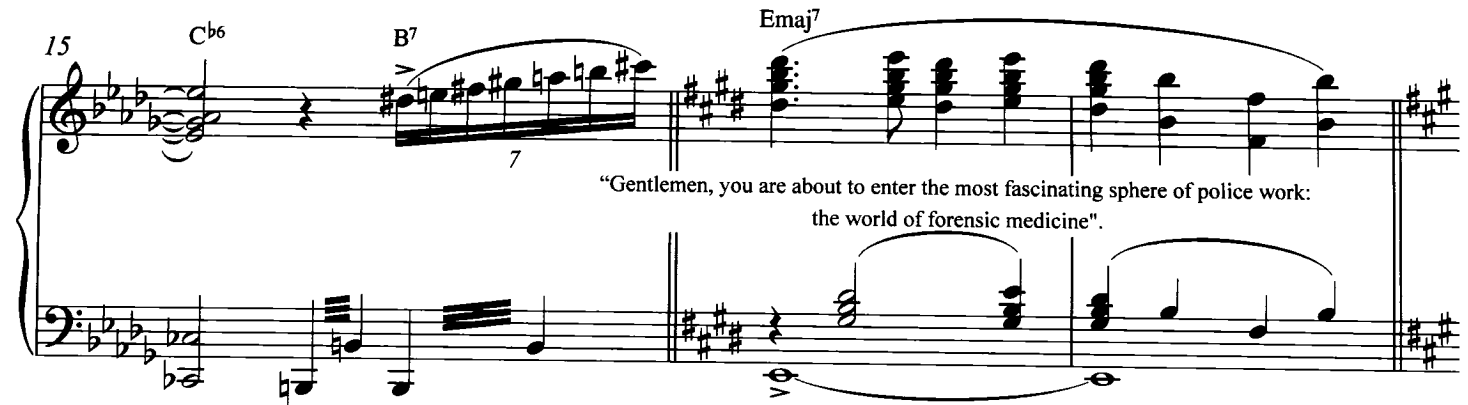
9

*D<sup>b</sup> C<sup>b</sup> D<sup>b</sup> C<sup>b</sup> D<sup>b</sup> A<sup>m</sup>aj<sup>7</sup>(b<sup>5</sup>)*

12

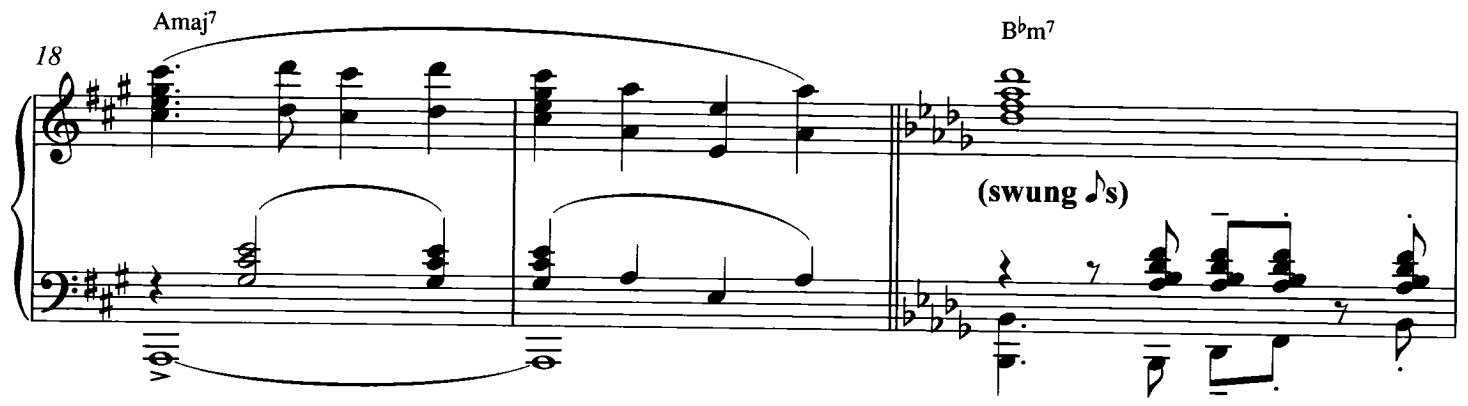
# Cantabile (straight )

15 *Cb6* *B7* *Emaj7*



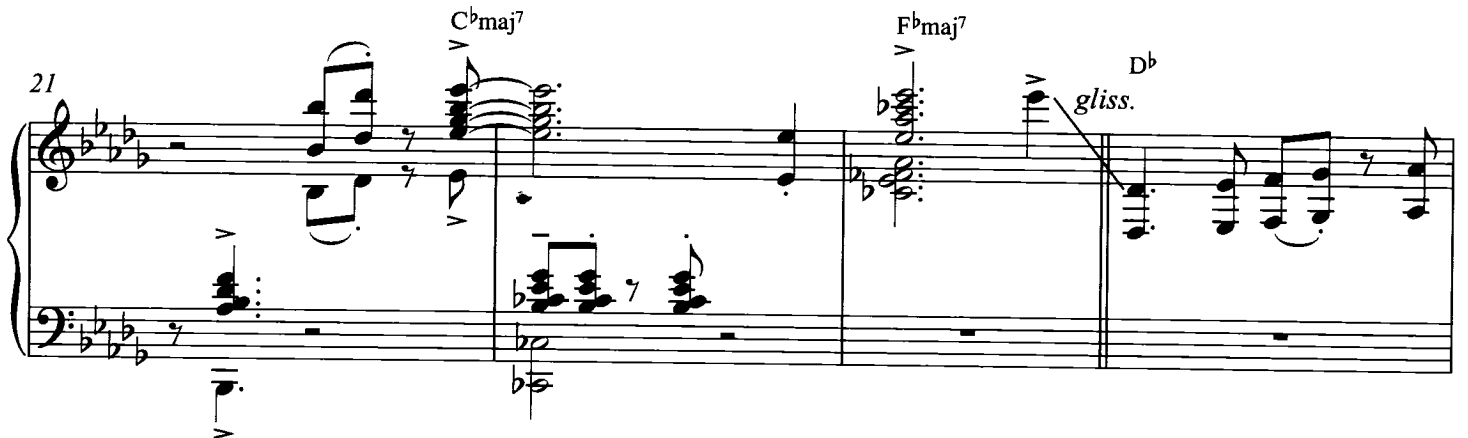
"Gentlemen, you are about to enter the most fascinating sphere of police work:  
the world of forensic medicine".

18 *Amaj7* *Bbm7*



(swung 8s)

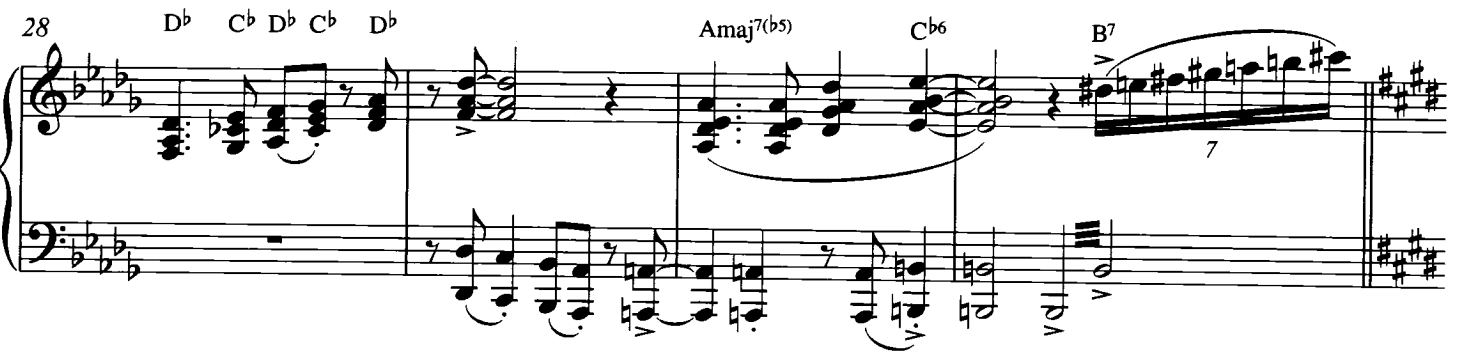
21 *Cbmaj7* *Fbmaj7* *Db* *gliss.*



25 *Gb* *Fm* *Ebm* *Db* *Absus4*



28 *Db* *Cb* *Db* *Cb* *Db* *Amaj7(b5)* *Cb6* *B7*



Cantabile (straight ♩s)

32

Emaj7 Amaj7

Dixieland Feel

35

Bbm Cbmaj7

38

A**9** D**b** E**b**m F/D**b** C**b**/G**b** D**b**/A**b** A/C# N.C.

(swung ♩s)

41

D**b** D**b**maj7 G**b**/D**b** D**b** G**b**/D**b** D**b**

gliss.

8vb

# The Professionals

(Theme)

Music by Laurie Johnson

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Fast and funky ♩ = 130

N.C.

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first two measures feature a piano introduction with a forte (*f*) dynamic. The bass line consists of a steady eighth-note pattern, while the treble line has a melodic line with a slur over the first two notes. Measures 3 and 4 continue the melodic line in the treble and the rhythmic pattern in the bass.

Musical notation for measures 5-8. The melody continues in the treble clef, featuring eighth-note runs and slurs. The bass line maintains the eighth-note accompaniment with some chordal textures.

Musical notation for measures 9-12. The melodic line in the treble continues with eighth-note patterns and slurs. The bass line provides a consistent rhythmic accompaniment.

Musical notation for measures 13-16. Measure 13 begins with a treble clef and a melodic line. Measure 14 features a chord marked *F#maj7* in the treble and a forte (*ff*) dynamic. The bass line continues with eighth-note accompaniment.

16  $B^{\flat 9}(\#11)$   $A^{\flat}maj7$

19  $D^{\flat}maj7(b5)$

22 N.C.

25  $D7(\#9)$  N.C.

# Rosemary And Thyme

(Theme)

Music by Christopher Gunning

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♩ = 120

*p cresc.* *mf* Em

5 D Am<sup>7</sup>

8 Bm Em

11 Em/D Am<sup>7</sup> D



14 Am<sup>7</sup>

*p.*

17 Bm Cmaj<sup>7</sup> Em/B Am<sup>7</sup>

*p.*

21 Bm Em

*p.*

24

*p.*

27 B Em

*dim.*

# Silent Witness

## (Theme)

Music by John Harle

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**Solemn** ♩ = 126

Am(add 11)

The first system of music is in 4/4 time and features a solemn, sustained piano accompaniment. The right hand plays a series of chords in the upper register, while the left hand plays a similar series in the lower register. The dynamic marking is *mp*.

The second system begins at measure 5. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The dynamic marking is *poco f*. Chord changes are indicated above the staff: Dm, Dm<sup>11</sup>, and B<sup>b</sup>/D.

The third system begins at measure 9. The right hand continues the melodic line, and the left hand continues the bass line. The dynamic marking is *poco f*. Chord changes are indicated above the staff: Dm, Dm<sup>11</sup>, Gsus<sup>4</sup>/D, and G/D.

The fourth system begins at measure 13. The right hand continues the melodic line, and the left hand continues the bass line. The dynamic marking is *poco f*. Chord changes are indicated above the staff: Dm, Dm<sup>11</sup>, Dm, and G<sup>6</sup>/<sub>9</sub>.

17 Am

21 Dm Dm<sup>11</sup> Dm B<sup>b</sup>/D

*poco f*

25 Dm Dm<sup>7</sup> G

29 Am(add 11)

# Spooks (Theme)

Music by Jennie Muskett

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**Agitato** ♩ = 120

F#m

First system of musical notation for 'Spooks (Theme)'. It features a grand staff with treble and bass clefs. The key signature is F#m (three sharps) and the time signature is 4/4. The music begins with a forte (f) dynamic. The bass line starts with a low F# chord, followed by a series of eighth notes and quarter notes. The treble line has a whole rest in the first measure, followed by a melodic line of eighth and quarter notes. There are fingerings and accents indicated throughout.

Second system of musical notation for 'Spooks (Theme)'. It continues the grand staff notation from the first system. The bass line continues with eighth notes and quarter notes. The treble line has a whole rest in the first measure, followed by a melodic line. A fermata is placed over the final note of the treble line in the second measure of this system.

Third system of musical notation for 'Spooks (Theme)'. It continues the grand staff notation. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with eighth notes and quarter notes, including some slurs and accents.

Fourth system of musical notation for 'Spooks (Theme)'. It continues the grand staff notation. The bass line continues with eighth notes and quarter notes. The treble line has a melodic line with eighth notes and quarter notes, including slurs and accents.

9

Musical notation for measures 9-10. Treble clef has eighth-note chords with slurs. Bass clef has a steady eighth-note accompaniment.

11

Musical notation for measures 11-12. Treble clef has eighth-note chords with slurs. Bass clef has a steady eighth-note accompaniment.

13

Musical notation for measures 13-14. Treble clef has a half note followed by eighth-note chords. Bass clef has a steady eighth-note accompaniment.

*ff* *dim. al fine*

*Ped.*

15

Musical notation for measures 15-16. Treble clef has eighth-note chords with slurs. Bass clef has a steady eighth-note accompaniment.

*p*

# The Sweeney

(Theme)

Music by Harry South

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Moderate swing ♩ = 120

Musical notation for measures 1-3. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a moderate swing tempo. The first measure starts with a treble clef and a dynamic marking of *mf*. The second measure has a chord symbol of Fm. The third measure has a chord symbol of C7/E. The fourth measure has a chord symbol of Fm/Eb.

Musical notation for measures 4-6. The key signature has three flats and the time signature is 4/4. The music continues with a dynamic marking of *mf*. The fourth measure has chord symbols Dm, Bbm/Db, C7(b13), and C7. The fifth measure has a chord symbol of Fm. The sixth measure has a chord symbol of C7/E.

Musical notation for measures 7-9. The key signature has three flats and the time signature is 4/4. The music continues with a dynamic marking of *mf*. The seventh measure has a chord symbol of Ab/Eb. The eighth measure has chord symbols G7/D and G7(b9) G7. The ninth measure has a chord symbol of Cm.

Musical notation for measures 10-12. The key signature has three flats and the time signature is 4/4. The music continues with a dynamic marking of *mf*. The tenth measure has a chord symbol of Baug. The eleventh measure has a chord symbol of Eb/Bb. The twelfth measure has chord symbols F/A, Ab, G7, and Cm.

to Coda 

14 Baug E<sup>b</sup>/B<sup>b</sup> D<sup>7</sup>/A D<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup>

17 Gm D/F# B<sup>b</sup>/F Am/E D<sup>7</sup>

21 Fm C/E A<sup>b</sup>/E<sup>b</sup> Gm/D B<sup>b</sup>m/D<sup>b</sup> C<sup>7</sup>

25 Fm C/E Fm Fm/E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> D<sup>b</sup>/C

29 Fm<sup>9</sup> C<sup>7</sup>/E E<sup>b</sup>6 G<sup>7</sup>/D G<sup>7</sup>(b<sup>9</sup>)

33 Cm G<sup>7</sup>/B B<sup>b6</sup> F/A Fm/A<sup>b</sup> G<sup>7</sup>

37 Cm Baug E<sup>b</sup>/B<sup>b</sup> F/A D<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup>

41 Gm D/F<sup>#</sup> Gm/F Am/E D<sup>7</sup>

45 Fm C/E A<sup>b</sup>/E<sup>b</sup> *rall.* Gm/D B<sup>b</sup>m/D<sup>b</sup> C<sup>7</sup> **D.S. al Coda**

49 **Coda** Gm Gm/F Em<sup>7</sup>(b<sup>5</sup>) E<sup>b</sup> D<sup>7</sup> N.C.



# Wexford's Theme

(Theme from "The Ruth Rendell Mysteries")

Music by Brian Bennett

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Moderately, not fast ♩ = 110

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a dynamic marking of *mf* and a common time signature. The second system begins with a measure rest of 3 measures. The third system begins with a measure rest of 6 measures. The fourth system begins with a measure rest of 10 measures and includes a 'to Coda' symbol. Chord symbols are placed above the treble staff, and some are also placed below the bass staff. The score concludes with a double bar line and repeat dots.

Chord symbols: C, C/E, F<sup>6</sup>, G<sup>7</sup>sus<sup>4</sup>, G<sup>7</sup>, C, C/E, F/C, G, C, C/E, F, G<sup>7</sup>sus<sup>4</sup>, G<sup>7</sup>, E<sup>b</sup>, E<sup>b</sup>/G, E<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, G<sup>7</sup>, C, C/E, F<sup>6</sup>, G<sup>7</sup>sus<sup>4</sup>, G<sup>7</sup>.

Measure rests: 3, 6, 10.

Dynamic: *mf*.

Tempo: Moderately, not fast ♩ = 110.

Time signature: 4/4.

Key signature: One flat (B-flat).

Section: to Coda

13 Cm<sup>9</sup> Am<sup>9</sup>

*p* *mysterioso*

16 A<sup>b</sup>maj<sup>7</sup>/C

19 G<sup>b</sup>/D Cm<sup>9</sup>

8<sup>vb</sup>

22 Am<sup>9</sup>

25  $A^b \text{maj}7/C$   $G^b/D$

8 $^{bb}$

28  $F \text{maj}7/G$

(8)-----

**D.S. (with repeat) al Coda**

**Coda**

32  $G^7$

$C$   $C/E$   $F^6$   $G^7 \text{sus}^4$   $G^7$

35  $C$   $C/E$   $F^6$   $G^7 \text{sus}^4$   $G^7$   $C$

# No Mean City

(Theme from "Taggart")

Words & Music by Mike Moran

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Medium Rock ♩ = 100

The musical score is written for piano and bass in 4/4 time, with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, each with a measure number (1, 3, 6, 9) at the beginning. The first system starts with a piano dynamic (*f*) and a 'N.C.' (No Chords) instruction. The second system includes a triplet of eighth notes. The third system continues the melodic and harmonic development. The fourth system features chords Gm, A7, and Dm7. The score includes various musical notations such as slurs, accents, and dynamic markings.

12 Gm7

15 Dm7 Bb6

18 A7 Dm7

21 Gm7 Dm7

24 Gm

27 *A* *F*<sup>5</sup> *D*<sup>5</sup> *Dm*<sup>7</sup>

30 *D*<sup>5</sup> *Dm*<sup>7</sup> *D*<sup>5</sup>

34 *Dm*<sup>7</sup>

36

# Eye Level

(Theme from "Van Der Valk")

Music by Jack Trombey

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Moderately ♩ = 58

Chord progression: E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup>

Measures 1-3 of the piano score. Measure 1 is a whole rest. Measure 2 has a piano (*p*) dynamic. The right hand plays chords and the left hand plays a simple bass line.

Chord progression: A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup>/A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

Measures 4-7 of the piano score. Measure 4 has a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

Chord progression: E<sup>b</sup> Fm/A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>

Measures 8-12 of the piano score. Measure 8 has a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

Chord progression: A<sup>b</sup> Fm/A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

Measures 13-16 of the piano score. Measure 13 has a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

18  $A^b$   $Fm$   $A^b/B^b$   $B^b7$   $E^b$

23  $A^b$   $B^b7$   $E^b$   $B^b7$   $E^b$   $Fm/A^b$

28  $B^b7$   $E^b$   $Fm^7$   $B^b$   $E^b$   $A^b$   $Fm/A^b$

33  $B^b7$   $E^b$   $A^b$   $Fm$

37  $B^b7$   $E^b$   $E^bmaj^7$   $A^bmaj^7$   $A^b/B^b$   $B^b9$



41 Eb Ebmaj7 Abmaj7 Ab/Bb Bb9 Eb Ebmaj7 Ab Bb7

45 Eb Bb7 Eb Fm/Ab Bb7 Eb Fm Bb7

50 Eb Ab Fm/Ab Bb7 Eb

*mf*

55 Ab Fm Bbsus4 Bb N.C.

*p*

60 Eb/G Bb Eb

# A Touch Of Frost

## (Theme)

Music by Barbara Thompson & Jon Hiseman

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Freely, no rhythm

N.C.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef has a whole rest for the first two measures, then a quarter note G2 in the third measure. A 'Ped.' (pedal) marking is placed below the bass clef, spanning the first two measures.

more of a pulse

a tempo

The second system of musical notation starts at measure 5. The treble clef has a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef has a quarter note G2, followed by quarter notes A2, B2, and C3. Chord symbols Cm, A<sup>b</sup>/C, Cm, and A<sup>b</sup>/C are placed above the treble clef. A dynamic marking 'f' is placed above the bass clef. A '6' is written below the treble clef in the final measure.

The third system of musical notation starts at measure 9. The treble clef has a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef has a quarter note G2, followed by quarter notes A2, B2, and C3. Chord symbols Fm and B<sup>b</sup> are placed above the treble clef. A '3' is written above the treble clef in the second measure.

The fourth system of musical notation starts at measure 12. The treble clef has a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef has a quarter note G2, followed by quarter notes A2, B2, and C3. Chord symbols B<sup>b</sup>/D, B<sup>b</sup>/F, Cm(add 9), and B<sup>b</sup> are placed above the treble clef. A '3' is written below the treble clef in the first measure.

straight on Freely, as before  
N.C.

15

Moving into tempo

19

F#m C#5

A tempo

23

C#m A/C# C#m(add 9) A/C# F#m

*f*

26

F#m6 B B/D# B/F#

Leave to fade naturally

29

C#m

*dim.*

# Wycliffe

(Theme)

Music by Nigel Hess

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Em  
*gva*

*p*

*mf*

3 C/E D

5 C/E Am D<sup>5</sup>

7 Em Cmaj<sup>9</sup> D Bm<sup>7</sup>

*f*

*p*

10 Em C/E D/E C/E

*dim.*

12 Em Cmaj7omit3

*mf*

14 Em C<sup>5</sup>

*cresc.*

16 Em Cmaj<sup>9</sup>

*f*

18 D Bm<sup>7</sup> 1. C Am Bm

1. C

20 2.  
C C/B Am<sup>9</sup> Dsus<sup>4</sup> D 3

22 Em C/E D/E C/E

*dim.*

24 C<sup>5</sup> D C<sup>5</sup>

27 F#m Am(add 9) Em

7

30 Cmaj7/G Am Em 8va

*dim.*

33 *Cmaj7* (8) *Em*

35 *Cmaj7* *Em*

*cresc.*

37 *C* *Am* *Bm*

39 *Em* *mf*

*dim.*

41 *Cmaj7* *D*

43 C/e Am D<sup>5</sup>

45 Em Cmaj<sup>7</sup>

47 D Bm<sup>7</sup> Am<sup>9</sup> D<sup>5</sup>

49 Em C/E D/E C/E

*dim.*

51 N.C.

*f*



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Quincy, M.E.

Rosemary And Thyme

The Ruth Rendell Mysteries (Wexford's Theme)

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Spooks

The Sweeney

Taggart (No Mean City)

A Touch of Frost

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