

**A Study of Compositional Techniques Used in the  
Fusion of Art Music with Jazz and Popular Music**

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Volume 2

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partial fulfilment of requirements for the degree of  
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## *Declaration*

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed:

Date:

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# Blue, Black and White

Concerto for Jazz Quartet and Orchestra

2011

I. Blue

II. Black

III. White

## Transposed Score

### INSTRUMENTATION

2 Flutes (2. doubling Piccolo)  
2 Oboes  
2 Clarinets in Bb (2. doubling Bass Clarinet in Bb)  
2 Bassoons

2 Horns in F  
2 Trumpets in Bb  
Trombone  
Bass Trombone  
Tuba

Timpani  
Percussion 1  
triangle, bass drum, suspended cymbal, conga drums, glockenspiel

Percussion 2  
xylophone, crash cymbals, glockenspiel, tambourine, vibraphone

Strings

Jazz Quartet:  
Alto Saxophone  
Piano  
Double Bass  
Drum kit (doubling on egg shaker)

Duration 16'30"

# Blue, Black and White

## I. Blue

**Presto** ♩ = 116  
INTRO

Fl. 1 col 8va  
*p* *sim.*

Oboe 1,2  
*a 2*  
*p* *sim.*

Clarinet in B♭ 1  
*p* *sim.*

Clarinet in B♭ 2  
*p* *sim.*

Bassoon 1,2  
*a 2*  
*p* *sim.*

Horn in F 1,2  
*mp* *sim.*

Trumpet in B♭ 1,2  
*mp* *sim.*

Trombone  
*mp*

Bass Trombone

Tuba

Timpani

Perc. 1 Triangle

Perc. 2 Xylophone

Violin I

Violin II

Viola

Violoncello

Double Bass

**Presto** ♩ = 116  
INTRO

Alto Saxophone  
*mp*

Piano

Double Bass

Drum Kit

2 3 4 5 6 7

Blue, Black and White

Fl. *cresc.* *mf* *cresc.*

Ob. *cresc.* *mf* *cresc.*

Cl. *cresc.* *mf* *cresc.*

Cl. *cresc.* *mf* *cresc.*

Bsn. *cresc.* *mf* *cresc.*

Hn. *cresc.* *mf* *cresc.*

Tpt. *cresc.* *mf* *cresc.*

Tbn. *sim.* *mf* *cresc.*

B. Tbn. *mf* *sim.* *cresc.*

Tba. *mf* *marcato* *cresc.*

Timp. *marcato* *mf* *cresc.*

Tri. *mf* *cresc.*

Xyl. *mf* *sim.* *cresc.*

Vln. I *mf* *sim.* *cresc.*

Vln. II *mf* *sim.* *cresc.*

Vla. *mf* *sim.* *cresc.*

Vc. *mf* *sim.* *cresc.*

Db. *mp* *sim.* *cresc.* *mf* *cresc.*

A. Sax. *sim.* *cresc.* *mf* *cresc.*

Pno. *mf* *cresc.*

Db. *arco* *mp* *sim.* *mf* *cresc.*

Dr.

8 9 10 11 12 13 14



This musical score is for the piece "Blue, Black and White" and spans measures 15 to 21. The instrumentation includes:

- Flute (Fl.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Oboe (Ob.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Clarinet (Cl.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Bassoon (Bsn.):** Bass clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Horn (Hn.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Trumpet (Tpt.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Trombone (Tbn.):** Bass clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- B. Tbn. (Baritone Trombone):** Bass clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Tuba (Tba.):** Bass clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Timpani (Timp.):** Bass clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Triangle (Tri.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Xylophone (Xyl.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Violin I (Vln. I):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Violin II (Vln. II):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Viola (Vla.):** Alto clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Violoncello (Vc.):** Bass clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Double Bass (Db.):** Bass clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Alto Saxophone (A. Sax.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.
- Piano (Pno.):** Grand staff (treble and bass clefs), playing a rhythmic pattern of eighth notes, starting with a fortissimo (*ff*) dynamic.
- Drums (Dr.):** Treble clef, playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.

Blue, Black and White

Fl.

Ob.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

A. Sax.

Pno.

Db.

Dr.

To B. D.

Bass Drum

To Cym.

Cymbals

Crash cymbals

Floor tom, soft mallets

*mf*

22 23 24 25 26 27 28

**A**

Fl.

Ob.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

**A**

A. Sax.

Pno.

Db.

Dr.

straight mute  
a 2  
mp  
cup mute  
mp  
straight mute  
mp  
straight mute  
mp

pizz.  
p

pizz.  
p

pizz.  
p

sim.  
p

sim.  
p

mf

p

Play time  
p

29 30 31 32 33 34 35



**B** Jazz Waltz ♩ = 76 (♩ = ♩) Alto Saxophone Solo

Fl.

Ob.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Xyl.

Xylophone

Vln. I

Vln. II

Vla.

Vc.

Db.

sim.

*p*

*mf*

**B** Jazz Waltz ♩ = 76 (♩ = ♩) SOLO

A. Sax.

Pno.

Db.

Dr.

*mf*

*mp*

*mp*

Play time

Em<sup>9</sup> C#m<sup>9</sup> F#m<sup>9</sup> C#m<sup>9</sup> G#m<sup>9</sup> Amaj<sup>9</sup> G#m<sup>9</sup>

Em<sup>9</sup> Am<sup>9</sup> Em<sup>9</sup> Bm<sup>9</sup> Cmaj<sup>9</sup> Bm<sup>9</sup>

Em<sup>9</sup> Am<sup>9</sup> Em<sup>9</sup> Bm<sup>9</sup> Cmaj<sup>9</sup> Bm<sup>9</sup>

43 44 45 46 47 48 49 50 51 52 53 54 55

Blue, Black and White

C

Fl.

Ob.

Cl.

Cl.

Bsn.

Hn. *straight mute*

Tpt. *harmon mute*

Tbn. *straight mute*

B. Tbn. *straight mute*

Tba. *mute*

Timp.

B. D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

A. Sax.

Pno.

Db.

Dr.

*Dmaj9 C#m9 C#m9 F#m9 C#m9 G#m9 Amaj9 G#m9 Dmaj9*

*Fmaj9 C#m9 Em9 Am9 Em9 Bm9 Cmaj9 Bm9 Fmaj9*

*Fmaj9 Em9 Em9 Am9 Em9 Bm9 Cmaj9 Bm9 Fmaj9*

56 57 58 59 60 61 62 63 64 65 66 67 68 69 70

**D**

Fl. *mp* *a 2* *mf*

Ob. *mp* *a 2* *mf*

Cl. *mp* *mf*

Cl. *mp* *a 2* *mf*

Bsn. *mp* *a 2* *mf*

Hn. *mp* *Hn. 1* *mf*

Tpt. *mp* *Tpt. 1* *mf*

Tbn. *mp* *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

B. D. *mf*

Xyl. *mp* *mf*

Vln. I *p* *div.* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

**D**

A. Sax. *f* *C#m9* *C#m9* *F#m9* *C#m9* *G#m9* *A#maj9* *G#m9*

Pno. *mf* *C#m9* *Em9* *Am9* *Em9* *Bm9* *C#maj9* *Bm9*

Db. *mf* *Em9* *Em9* *Am9* *Em9* *Bm9* *C#maj9* *Bm9*

Dr. *mf*

71 72 *mf* 73 74 75 76 77 78 79 80 81 82 83

Blue, Black and White

**E** **Drum Solo**

Fl. *mf* a 2

Ob. *mf* a 2

Cl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* open

Tpt.

Tbn. *mf* open

B. Tbn. *mf* open

Tba. *mf*

Timp. *mf*

B. D. *mf*

Xyl. *mf*

Vln. I *mf* unis. div. unis. div.

Vln. II *mf* unis. div. unis. div.

Vla. *mf* div.

Vc. *mf* div.

Db. *mf*

A. Sax. *f* D<sup>+</sup>maj<sup>9</sup> C<sup>+</sup>m<sup>9</sup> **E** Em<sup>9</sup> Am<sup>9</sup>

Pno. *f* D<sup>+</sup>maj<sup>9</sup> Em<sup>9</sup> Em<sup>9</sup> Am<sup>9</sup>

Db. *f* D<sup>+</sup>maj<sup>9</sup> Em<sup>9</sup> Em<sup>9</sup> Am<sup>9</sup>

Dr. SOLO 2 bars SOLO 2 bars

84 85 86 87 88 89 90 91 92 93 94 95



FL. *a 2*

Ob. *a 2*

Cl. *a 2*

Cl.

Bsn.

Hn. *f* *ff*

Tpt. *f* *ff* *open* *2*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff* *open*

Timp. *f* *ff*

B. D. *f* *ff* *To Tri.*

Xyl.

Vln. I *f* *ff* *unis.*

Vln. II *f* *ff* *div. 2* *unis.*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

A. Sax.

Pno. *Em<sup>9</sup>* *Bm<sup>9</sup>* *Cmaj<sup>9</sup>* *Bm<sup>9</sup>* *Fmaj<sup>9</sup>*

Db. *Em<sup>9</sup>* *Bm<sup>9</sup>* *Cmaj<sup>9</sup>* *Bm<sup>9</sup>* *Fmaj<sup>9</sup>*

Dr. *SOLO 2 bars* *SOLO 2 bars* *SOLO 2 bars*

96 97 98 99 100 101 102 103 104 105 106 107 108



Fl.

Ob.

Cl.

Cl.

Bsn. 1

Hn. 2

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Xyl.

Vln. I

Vln. II

Vla. sim.

Vc. sim.

Db. sim.

A. Sax. mf

Pno. con ped.

Db. sim.

Dr. Play time

Ob. 1 mf

Bsn. 1 mf

Tpt. 1 mf

Tri. mf

Xyl. mf

Vln. I mf

Vln. II mf

118 119 120 121 122 123 124

Blue, Black and White

This musical score is for the piece "Blue, Black and White" and covers measures 125 to 130. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into systems, with measures 125-126 on the first system, 127-128 on the second, and 129-130 on the third. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line starting in measure 125 with a dynamic of *mf*. It includes a first octave (a2) and has a *cresc.* marking in measure 129.
- Oboe (Ob.):** Mirrors the flute's melodic line, also starting with *mf* and a *cresc.* marking in measure 129.
- Clarinet (Cl.):** Both parts are mostly silent, with a melodic entry in measure 129 marked *mf*.
- Bassoon (Bsn.):** Silent throughout the passage.
- Horn (Hn.):** Horn 1 (Hn. 1) has a melodic line starting in measure 125 with *mf* and a *cresc.* marking in measure 129.
- Trumpet (Tpt.):** Silent throughout the passage.
- Trombone (Tbn.):** Plays a rhythmic pattern of eighth notes, marked *cresc.* in measure 129.
- Tuba (Tba.):** Silent throughout the passage.
- Timpani (Timp.):** Silent throughout the passage.
- Triangle (Tri.):** Plays a rhythmic pattern of eighth notes, marked *cresc.* in measure 129.
- Xylophone (Xyl.):** Enters in measure 129 with a melodic line, marked *cresc.*
- Violin (Vln.):** Violin I and II both have melodic lines starting in measure 125 with *mf* and a *cresc.* marking in measure 129.
- Viola (Vla.):** Silent throughout the passage.
- Cello (Vc.):** Silent throughout the passage.
- Double Bass (Db.):** Silent throughout the passage.
- Saxophone (A. Sax.):** Plays a melodic line starting in measure 125 with *mf* and a *cresc.* marking in measure 129.
- Piano (Pno.):** Provides harmonic support with chords, marked *cresc.* in measure 129.
- Drums (Dr.):** Silent throughout the passage.

FL. // **G** CADENZA

Ob. //

Cl. //

Cl. // *mf* *a 2* // *ff*

Bsn. // *mf* *a 2* // *ff*

Hn. // *a 2* // *ff*

Tpt. // *a 2* // *ff*

Tbn. // *ff*

B. Tbn. // *ff*

Tba. // *ff*

Timp. // *f* // *mf* *pp*

Tri. // *ff*

Xyl. // *ff* // *mp*

Vln. I // *ff* // *mp*

Vln. II // *ff*

Vla. // *ff*

Vc. // *ff*

Db. // *ff* // *mp* *sim.*

A. Sax. // *ff* // *mp* **SOLO** B-Aeolian

Pno. // *ff* *mp* *marcato*

Db. // *ff* // *mp* *sim.*

Dr. // *ff* // *mp* Floor tom, soft mallets *sim.*

131 132 133 134 135 136 137

Blue, Black and White

Fl. *a 2 mp cresc.*

Ob. *a 2 mp cresc.*

Cl. *mp cresc.*

Cl. *mp cresc.*

Bsn. *a 2 mp cresc.*

Hn. *a 2 mp cresc.*

Tpt. *a 2 mp cresc.*

Tbn. *mp cresc.*

B. Tbn. *mp cresc.*

Tba. *mp cresc.*

Timp. *mp cresc.*

Tri. *mp cresc.*

Xyl. *cresc.*

Vln. I *sim. cresc.*

Vln. II *mp sim. cresc.*

Vla. *mp sim. cresc.*

Vc. *mp sim. cresc.*

Db. *cresc.*

A. Sax. *cresc.*

Pno. *cresc.*

Db. *cresc.*

Dr. *mp cresc.*

138 139 140 141 *mp* 142 143 *cresc.* 144

Blue, Black and White

Fl. *mf* *f* *sfz*

Ob. *mf* *f* *sfz* a 2

Cl. *mf* *f* *sfz*

Cl. *mf* *f* *sfz*

Bsn. *mf* *f* *sfz*

Hn. *mf* *f* *sfz* a 2

Tpt. *mf* *f* *sfz*

Tbn. *mf* *f* *sfz*

B. Tbn. *mf* *f* *sfz*

Tba. *mf* *f* *sfz*

Timp. *mf* *f* *sfz*

Tri. *mf* *f* *ff* *sfz*

Xyl. *mf* *f* *sfz*

Vln. I *mf* *f* *sfz*

Vln. II *mf* *f* *sfz*

Vla. *mf* *f* *sfz*

Vc. *mf* *f* *sfz*

Db. *mf* *f* *sfz*

A. Sax. *f* *sfz*

Pno. *mf* *f* *sfz*

Db. *mf* *f* *sfz*

Dr. *mf* *f* *sfz* Cymbal Non Attacca

Blue, Black and White

II. Black

Ad Lib. ♩ = 50

INTRO

Flute 1,2: *flz.*, *sfz*, *p*, *mp*, *Fl. 1 ord.*, *sfz*

Oboe 1,2: *mp*

Clarinet in B♭: *p*, *mp*, *mp*

Bass Clarinet in B♭: *p*, *mp*

Bassoon: *marcato, a 2*, *sfz*, *mp*

Horn in F 1,2: *con sord.*, *sfz*

Trumpet in B♭ 1,2: *Tpt. 1 harmon mute*, *p*, *mp*, *mp*

Trombone: //

Bass Trombone: //

Tuba: *Ad Lib. ♩ = 50*, //

Timpani: //

Percussion: Cymbals, //

Glockenspiel: //

Violin I: *fp*, *pp*, *fp*

Violin II: *fp*, *pp*, *fp*

Viola: *fp*, *pp*, *fp*

Violoncello: *fp*, *pp*, *fp*

Double Bass: //

Alto Saxophone: *p*, *mp*

Piano: *sfz*, *marcato*, *sfz*

Double Bass (arco): *arco*, *marcato*, *sfz*

Drum Kit: //

1 2 3 4 5 6 7 8





**A** Slow Ballad ♩ = 60

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

A. Sax.

Pno.

Db.

Dr.

con sord.

pp

p

div.

mp

mf

Cm<sup>9</sup>

A<sup>b</sup>maj<sup>9</sup>

Fm<sup>9</sup>

D<sup>b</sup>maj<sup>9</sup>

Brushes

16

17

18

19

20

21

22

23

FL. 1 **B** *mp* *mf*

Ob. 1 *p* *mp*

Cl. *mp* *mf*

B. Cl.

Bsn. 1 *p* *mp*

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *mf* *p*

Cym. *mf* *p*

Glock.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

**B**

A. Sax. *mp*

Pno. *mp* *p*

Db. *p*

Cymbal

Dr. *p*

24 25 26 27 28 29 30 31

*Cm<sup>9</sup>/F* *Cm<sup>9</sup>/Eb* *A<sub>b</sub>maj<sup>9</sup>/D* *A<sub>b</sub>maj<sup>9</sup>/C* *Fm<sup>9</sup>/B<sub>b</sub>*

*Dm<sup>7(b9)</sup>/G* *Cm<sup>9</sup>/F* *Cm<sup>9</sup>/Eb* *A<sub>b</sub>maj<sup>9</sup>/D* *A<sub>b</sub>maj<sup>9</sup>/C* *Fm<sup>9</sup>/B<sub>b</sub>*





**D** Double Bass Solo

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

**D**

A. Sax.

Pno.

Db.

Cymbal colours

Dr.

**SOLO**  
Cm<sup>9</sup>      A<sup>b</sup>maj<sup>9</sup>      Fm<sup>9</sup>      D<sup>b</sup>maj<sup>9</sup>(#11)      Dm<sup>7</sup>(b9)/G

*p*      47      48      49      50      51      52      53      54      55      56

**E** **Piano Solo**

Fl. *pp* *a 2* *poco a poco cresc.*

Ob. *pp* *a 2* *poco a poco cresc.*

Cl. *pp* *poco a poco cresc.* 3

B. Cl. *pp* *poco a poco cresc.* 3

Bsn. *pp* *a 2* *poco a poco cresc.* 3

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

Glock.

Vln. I *pp* *poco a poco cresc.*

Vln. II *pp* *poco a poco cresc.*

Vla. *pp* *poco a poco cresc.*

Vc. *pp* *poco a poco cresc.*

Db. *pp* *poco a poco cresc.*

**E**

A. Sax. **SOLO**

Pno. *mf*

Db. *p*

Dr. *p* Brushes

Cm<sup>9</sup>/F Cm<sup>9</sup>/E<sup>b</sup> A<sup>b</sup>maj<sup>9</sup>/D A<sup>b</sup>maj<sup>9</sup>/C Fm<sup>9</sup>/B<sup>b</sup> Fm<sup>9</sup>/A<sup>b</sup> D<sup>b</sup>ma<sup>9</sup>/G D<sup>b</sup>maj<sup>9</sup>/F

Cm<sup>9</sup>/F Cm<sup>9</sup>/E<sup>b</sup> A<sup>b</sup>maj<sup>9</sup>/D A<sup>b</sup>maj<sup>9</sup>/C Fm<sup>9</sup>/B<sup>b</sup> Fm<sup>9</sup>/A<sup>b</sup> D<sup>b</sup>ma<sup>9</sup>/G D<sup>b</sup>maj<sup>9</sup>/F

57 58 59 60 61 62 63 64

Blue, Black and White

**F** Alto Saxophone Solo

Fl. *a 2* *mp* *mf*

Ob. *Ob. 1* *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *open* *pp*

Tpt. *open* *pp*

Tbn. *open* *pp*

B. Tbn. *open* *pp*

Tba. *open* *pp*

Timp. *mp* *p*

Cym. *mp* *p*

Glock. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

**F** SOLO *mf*

A. Sax. *mf*

Pno. *Fm<sup>9</sup>* *B<sup>9</sup>* *E<sub>b</sub>maj<sup>9</sup>* *Dm<sup>7(b5)</sup>* *G<sup>7(b5)</sup>* *Cm<sup>9</sup>* *B<sup>9</sup>m<sup>9</sup>* *E<sup>9</sup>* *A<sub>b</sub>maj<sup>9</sup>(#11)* *E<sub>b</sub>m<sup>9</sup>* *A<sup>9</sup>* *D<sub>b</sub>maj<sup>9</sup>*

Db. *Fm<sup>9</sup>* *B<sup>9</sup>* *E<sub>b</sub>maj<sup>9</sup>* *Dm<sup>7(b5)</sup>* *G<sup>7(b5)</sup>* *Cm<sup>9</sup>* *B<sup>9</sup>m<sup>9</sup>* *E<sup>9</sup>* *A<sub>b</sub>maj<sup>9</sup>(#11)* *E<sub>b</sub>m<sup>9</sup>* *A<sup>9</sup>* *D<sub>b</sub>maj<sup>9</sup>*

Dr. *Cymbal* *To Sticks & Fill* *Slow swing*

65 *mp* 66 67 68 69 70 71 72 73



**G** CADENZA  
Drum Solo

Double Bass Solo

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. *a 2*

Tpt. *a 2*

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

Glock.

Vln. I *senza sord. sfz*

Vln. II *senza sord. sfz*

Vla. *senza sord. sfz*

Vc. *senza sord. sfz*

Db. *senza sord. sfz*

A. Sax. *A $\flat$ maj $\flat$*

Pno. *C $\flat$ maj $\flat$*

Db. *C $\flat$ maj $\flat$*  *pizz.* *SOLO* *E $\flat$ maj $\flat$*

Dr. *Snare roll* *Fill* *SOLO* *mp* *Play time slow swing*

74 *mp* *cresc.* 75 76 77 78 79 80 *mp* 81 82



**H** A Tempo

Fl. *mp* *a 2* *cresc.*

Ob. *mp* *cresc.*

Cl. *mp* *cresc.*

B. Cl. *mp* *cresc.*

Bsn. *mp* *a 2* *cresc.*

Hn. *p* *a 2* *cresc.*

Tpt. *p* *a 2* *cresc.*

Tbn. *p* *cresc.*

B. Tbn. *p* *cresc.*

Tba. *p* *cresc.*

Timp.

Cym.

Glock. *mp* *cresc.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *p* *cresc.*

**H** A Tempo

Improvise

A. Sax. *Dm<sup>9</sup>* *B<sup>b</sup>maj<sup>9</sup>* *Gm<sup>9</sup>*

Pno. *f* *8va<sup>-1</sup>* *8va<sup>-1</sup>* *8va<sup>-1</sup>* *8va<sup>-1</sup>* *8va<sup>-1</sup>* *8va<sup>-1</sup>*

Db. *Fm<sup>9</sup>* *D<sup>b</sup>maj<sup>9</sup>* *B<sup>b</sup>m<sup>9</sup>* *cresc.*

Dr. *mp* *Sticks* *cresc.*

91 92 93 94 95 96

Blue, Black and White

Poco Meno Mosso

Fl. *mf* *f* *fp*

Ob. *mf* *f* *fp*

Cl. *mf* *ff* *fp*

B. Cl. *mf* *ff* *fp*

Bsn. *mf* *ff* *fp*

Hn. *mf* *f* *mp* *sfzp* *fp*

Tpt. *mf* *f* *mp* *sfzp* *fp*

Tbn. *mf* *f* *mp* *sfzp* *fp*

B. Tbn. *mf* *f* *mp* *sfzp* *fp*

Tba. *mf* *f* *fp*

Timp. *mf* *f* *fp* *pp*

Cym. To Conga

Glock. *f* *f* *fp* *div.*

Vln. I *f* *mp* *fp* *div.* *p*

Vln. II *f* *mp* *fp* *div.* *pp*

Vla. *f* *mp* *fp* *pp*

Vc. *f* *mp* *fp* *div.* *pp*

Db. *mf* *f* *mp* *fp* *pp*

A. Sax. *E♭maj9* *Poco Meno Mosso* *fp* *p*

Pno. *8<sup>va</sup>...* *8<sup>va</sup>...* *fp* *fp*

Db. *G♭maj9* *arco* *fp* *p*

Dr. Cymbal Floor tom, soft mallets Cymbal To E.S.

97 *mf* 98 *f* 99 100 *fp* 101 *p* 102 ATTACCA III

III. White

A Wedding in Africa

African Feel

Allegro ♩ = 132

Perc. 1 Conga *mf*

Perc. 2 Tambourine *mf*

Violin I

Violin II

Viola

Violoncello

Double Bass *mf*

1 2 3 4 5 6 7



Conga

Tamb.

Vln. I

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *mf*

Db.

8 9 10 11 12 13



Picc.

Fl.

Conga

Tamb.

Vln. I *pizz.* *mf*

Vln. II

Vla. *pizz.* *mf*

Vc.

Db.

E.S.

14 15 16 17 18 19

Blue, Black and White

Musical score for measures 20-24. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Conga, Tambourine, Violin I, Violin II, Viola, Violoncello, Double Bass, and Electric Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including dynamics (mf), articulation (accents), and performance instructions (a 2).



Musical score for measures 25-29. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Timpani, Conga, Tambourine, Violin I, Violin II, Viola, Violoncello, Double Bass, and Electric Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including dynamics (mf, pp), articulation (accents), and performance instructions (a 2). A drum set instruction is present at the end of measure 29.

**A** Joyous

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf* a 2

Bsn. *mf* a 2

Hn. *mf* a 2 *f*

Tpt. *mf* a 2 *f*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf*

Timp. *mf*

Conga *mf*

Tamb. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

**A** Joyous

A. Sax. *f* marcato

Pno. *f* marcato

Db. *mf* G Am<sup>7</sup> G Am<sup>7</sup>/D

Dr. Afro-Cuban feel

30 *mf* 31 32 33 34

Blue, Black and White

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Conga Tamb. Vln. I Vln. II Vla. Vc. Db. A. Sax. Pno. Db. Dr.

Musical score for "Blue, Black and White" featuring various instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Saxophones, Violins, Viola, Violoncello, Double Bass, Conga, and Drums. The score includes dynamic markings such as *mf* and *f*, and chord changes: G, Am<sup>7</sup>, G, Am<sup>7</sup>/D, G.



The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into five measures, numbered 40 through 44 at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (f, mf), and articulation marks. The piano part includes chord symbols: Am<sup>7</sup>, G, Am<sup>7</sup>/D, G, and Am<sup>7</sup>. The drum part shows a consistent rhythmic pattern with a snare drum and cymbal.



Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Conga Tamb. Vln. I Vln. II Vla. Vc. Db. A. Sax. Pno. Db. Dr.

*mp* *mp* *mp* *mp*

2 4 2 4 2 4

To E.S.

50 51 52 53 54

Blue, Black and White

**C** Piano and Saxophone Trade

Vln. I *mp*

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

A. Sax. **SOLO 4 Bars**  
D-Mixolydian *f*  
F-Mixolydian

Pno. *f*

Db. *mf*

Dr. Play Time *mf*

55 56 57 58 59 60 61



Vln. I

Vln. II *mp*

Vla.

Vc.

Db.

A. Sax. **SOLO 4 Bars**  
G-Mixolydian  
Bb-Mixolydian

Pno.

Db.

Dr.

62 63 64 65 66 67

**D** Double Bass Solo

Fl.

Ob.

Cl. 1

Bsn. 1

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Conga

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Db.

A. Sax.

Pno.

Db.

Dr.

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

**D**

**SOLO**

Eb-Mixolydian

*f*

68 69 70 71 72 73 74 75

Blue, Black and White

**E** [DRUM SOLO]

Picc. *f*

Fl. *f*

Ob. *a 2*  
*f*

Cl. *a 2*  
*f*

Bsn. *a 2*  
*f*

Hn. *a 2*  
*f*

Tpt. *a 2*  
*f*

Tbn. *mf*  
*f*

B. Tbn. *mf*  
*f*

Tba. *mf*  
*f*

Timp. *mf*  
*f*

Conga *mf*  
*f*

Tamb. *mf*  
*f*

Vln. I *mf*  
*f*

Vln. II *mf*  
*f*

Vla. *mp* *cresc.* *f*

Vc. *mp* *cresc.* *f*

Db. *mp* *cresc.* *f*

A. Sax. **E**  
*mp* *cresc.* *f*

Pno. *mp* *cresc.* *f*

Db. *mp* *cresc.* *f*  
arco

Dr. **SOLO**  
*f*

76 77 78 *f* 79 80 81 82 83

Picc. *mf*

Fl. *mf*

Ob. *mf* a 2

Cl. *mf* a 2

Bsn. *mf* a 2

Hn. *mf* Hn. 1 open

Tpt. *mf* Tpt. 1 cup mute

Tbn.

B. Tbn.

Tba.

Timp.

Conga

Tamb. *mf*

Vln. I *subito pp*

Vln. II *subito pp*

Vla. *subito pp*

Vc. *subito pp*

Db. *subito pp*

A. Sax.

Pno.

Dr. Egg Shaker

84 85 86 87 88 89

Blue, Black and White

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The middle section includes Timpani (Timp.), Conga, and Tambourine (Tamb.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Alto Saxophone (A. Sax.), Piano (Pno.), and Electric Bass (E.S.). The score is in 4/4 time with a key signature of two sharps (F# and C#). The Piccolo, Flute, Oboe, and Clarinet parts feature melodic lines with dynamic markings such as *cresc.* and articulation like *2* and *4*. The Tambourine part includes a section labeled *To Vib.* and *Vibraphone*. The string section (Violins, Viola, Cello, and Double Bass) plays sustained chords with long phrasing. The Piano and Electric Bass parts are mostly silent, indicated by rests.



Blue, Black and White

Picc. *ff* **G** Conga Solo

Fl. *ff*

Ob. *ff*

Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn. *ff* *8va* *open a 2* *mp*

Tpt. *ff* *open* *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

Conga **SOLO - Improvise if possible**

Vib. *Vibraphone*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

**G**

A. Sax.

Pno.

Db.

E.S. *mp poco a poco cresc.* *Egg Shaker*

95 96 97 98 99

Musical score for measures 100-104. The score includes parts for Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Conga, and Electric Shells (E.S.). The key signature is two sharps (F# and C#). The Conga part features a rhythmic pattern with accents and a '2' marking. The E.S. part consists of a steady eighth-note pulse. Dynamics include *mf* and *f*.



Musical score for measures 105-109. The score includes parts for Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Conga, and Electric Shells (E.S.). The key signature is two sharps (F# and C#). The Conga part continues with the rhythmic pattern from the previous page. The E.S. part continues with the steady eighth-note pulse. Dynamics include *f*.

Blue, Black and White

H

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *mf* *f*

Conga *fff* *2* To Glock. Glockenspiel

Vib. *ff* div.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

A. Sax. *f*

Pno. *ff*

Db. *pizz.* *f*

E.S. *ff* To Dr. Drum Set Snare roll Afro-Cuban feel

110 111 112 113 114 *f*

Blue, Black and White

Picc.  
 Fl.  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 B. Tbn.  
 Tba.  
 Timp.  
 Glock.  
 Vib.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.  
 A. Sax.  
 Pno.  
 Db.  
 Dr.

Musical score for 'Blue, Black and White'. The score is written for a large ensemble including woodwinds, brass, percussion, strings, and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into five systems, each containing five measures. The first system (measures 115-119) features a complex woodwind and brass arrangement with a prominent horn and trumpet line. The second system (measures 120-124) introduces a strong rhythmic foundation with the Glockenspiel and Vibraphone playing a steady eighth-note pattern. The third system (measures 125-129) continues the woodwind and brass textures. The fourth system (measures 130-134) features a more active piano part with a driving eighth-note accompaniment. The fifth system (measures 135-139) concludes the section with a final woodwind and brass statement.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flute, Oboe, Clarinet, and Bassoon. The middle section includes brass: Horn, Trumpet, Trombone, and Tuba. Below these are the percussion instruments: Timpani, Glockenspiel, and Vibraphone. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano and drums are at the bottom. The score is divided into measures, with measure numbers 120, 121, 122, 123, and 124 indicated at the bottom of the page.

Blue, Black and White

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with slurs.
- Fl.**: Flute, playing a melodic line with slurs.
- Ob.**: Oboe, playing a melodic line with slurs.
- Cl.**: Clarinet, playing a melodic line with slurs.
- Bsn.**: Bassoon, playing a melodic line with slurs.
- Hn.**: Horns, playing a melodic line.
- Tpt.**: Trumpets, playing a melodic line.
- Tbn.**: Trombones, playing a melodic line.
- B. Tbn.**: Baritone Trombone, playing a melodic line.
- Tba.**: Tuba, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Glock.**: Glockenspiel, playing a rhythmic pattern.
- Vib.**: Vibraphone, playing a rhythmic pattern.
- Vln. I**: Violin I, playing a melodic line with slurs.
- Vln. II**: Violin II, playing a melodic line with slurs.
- Vla.**: Viola, playing a melodic line with slurs.
- Vc.**: Violoncello, playing a melodic line with slurs.
- Db.**: Double Bass, playing a melodic line with slurs.
- A. Sax.**: Alto Saxophone, playing a melodic line.
- Pno.**: Piano, playing a complex accompaniment with arpeggiated figures.
- Db.**: Double Bass (second), playing a rhythmic pattern.
- Dr.**: Drums, playing a rhythmic pattern.

The score is divided into measures 125 through 129. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Picc. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Glock. Vib. Vln. I Vln. II Vla. Vc. Db. A. Sax. Pno. Db. Dr.

Solo Double Octaves High Register A-Ionian

Snare Floor tom Snare

130 131 132 133





# Circles in Life

Jazz Orchestra

2012

*Dedicated to Pat Metheny and Lyle Mays*

# Transposed Score

## INSTRUMENTATION

2 Alto Saxophones  
2 Tenor Saxophones  
Baritone Saxophone

2 Trumpets in Bb  
3 Tenor Trombones  
Bass Trombone

Jazz Guitar  
Piano  
Double Bass  
Drums

Duration 9 minutes

# Circles in Life

**A** ♩ = 150

The musical score is arranged in a standard orchestral layout. It features the following parts:

- Alto 1 & 2:** Both parts play a melodic line starting in the third measure, marked *mf*.
- Tenor 1 & 2:** Both parts are silent throughout the piece.
- Bari. Sax.:** Silent throughout the piece.
- Trumpet 1-4:** All four parts are silent throughout the piece.
- Trombone 1-3:** All three parts are silent throughout the piece.
- Bass Trombone:** Silent throughout the piece.
- Guitar:** Silent throughout the piece.
- Piano:** Silent throughout the piece.
- Double Bass:** Silent throughout the piece.
- Drums:** Features a cymbal bell pattern starting in the first measure, marked *mf*. The pattern consists of a series of eighth notes with cymbal bell accents, grouped into measures with counts 2 and 3.

Musical score for measures 4, 5, and 6. The score includes parts for Alto 1, Alto 2, Tenor 2, and Dr. (Drum). The Alto parts feature a rhythmic pattern of eighth notes. Tenor 2 has a melodic line starting in measure 5, marked *mf*. The Dr. part shows a consistent drum pattern with measures 4, 5, and 6 labeled below.



Musical score for measures 7, 8, and 9. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, and Dr. (Drum). Tenor 1 has a melodic line starting in measure 7, marked *mf*. The Dr. part continues the drum pattern with measures 7, 8, and 9 labeled below.



Musical score for measures 10, 11, and 12. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. (Baritone), and Dr. (Drum). The Bari. part has a melodic line starting in measure 11, marked *mf*. The Dr. part continues the drum pattern with measures 10, 11, and 12 labeled below.

**B**

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Gr.

Dr.

13 14 15

*mf*



Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Gr.

Dr.

16 17 18



Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Gr.

Dr.

19 20 21

*pp*

Alto 1  
Tenor 1  
Tenor 2  
Bari.  
Gtr.  
Dr.

pp

pp

22 23 24

Detailed description: This block contains the first system of the musical score, covering measures 22, 23, and 24. It features six staves: Alto 1, Tenor 1, Tenor 2, Bari., Gtr., and Dr. The Alto 1 part has a melodic line with eighth notes. Tenor 1 has a long note in measure 22 and rests in 23 and 24. Tenor 2 has a melodic line with eighth notes. Bari. has a melodic line with eighth notes. Gtr. has a rhythmic pattern of eighth notes. Dr. has a drum pattern with snare and hi-hat. Dynamics include *pp* (pianissimo) for Tenor 1 and Tenor 2.

Alto 1  
Bari.  
Tbn. 1  
Tbn. 2  
Gtr.  
Dr.

C

p

p

25 26 27

Detailed description: This block contains the second system of the musical score, covering measures 25, 26, and 27. It features six staves: Alto 1, Bari., Tbn. 1, Tbn. 2, Gtr., and Dr. The Alto 1 part has a melodic line with eighth notes and a fermata in measure 27. Bari. has a melodic line with eighth notes and a fermata in measure 27. Tbn. 1 and Tbn. 2 have long notes in measure 27. Gtr. has a rhythmic pattern of eighth notes. Dr. has a drum pattern with snare and hi-hat. Dynamics include *p* (piano) for Tbn. 1, Tbn. 2, and Gtr. A circled 'C' is above the Alto 1 staff in measure 27.

Alto 1  
Alto 2  
Bari.  
Tbn. 1  
Tbn. 2  
Gtr.  
Dr.

pp

mf

mf

mf

mf

mf

Hoop

mf

pp

pp

28 29 30

Detailed description: This block contains the third system of the musical score, covering measures 28, 29, and 30. It features seven staves: Alto 1, Alto 2, Bari., Tbn. 1, Tbn. 2, Gtr., and Dr. The Alto 1 part has a melodic line with eighth notes and a fermata in measure 28. Alto 2 has a melodic line with eighth notes starting in measure 29. Bari. has a melodic line with eighth notes and a fermata in measure 28. Tbn. 1 and Tbn. 2 have melodic lines with eighth notes. Gtr. has a rhythmic pattern of eighth notes. Dr. has a drum pattern with snare and hi-hat. Dynamics include *pp* (pianissimo) for Alto 1, Bari., Tbn. 1, and Tbn. 2; and *mf* (mezzo-forte) for Alto 2, Bari., Tbn. 1, Tbn. 2, Gtr., and Dr. The word 'Hoop' is written above the Dr. staff in measure 30.

Musical score for measures 31-33. The score includes parts for Alto 1, Alto 2, Gtr., and Dr. The Alto 1 part features a melodic line with accents. The Alto 2 part features a rhythmic accompaniment. The Gtr. part features a steady eighth-note accompaniment. The Dr. part features a consistent eighth-note pattern. Measure numbers 31, 32, and 33 are indicated below the drum staff.



Musical score for measures 34-37. The score includes parts for Alto 1, Alto 2, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., Pno., Db., and Dr. The Alto 1 and Alto 2 parts feature long, sustained notes with a *pp* dynamic. The Tbn. 1 part features a melodic line with a *p* to *mf* dynamic change. The Tbn. 2 part features a sustained note with a *p* dynamic. The Tbn. 3 part features a sustained note with a *p* dynamic. The B. Tbn. part features a sustained note with a *p* dynamic. The Gtr. part features a steady eighth-note accompaniment. The Pno. part features a sustained chord with a *mf* dynamic. The Db. part features a sustained note with a *mf* dynamic. The Dr. part features a consistent eighth-note pattern with a Cymbal bell. Measure numbers 34, 35, 36, and 37 are indicated below the drum staff.

This musical score is for the piece "Circles in Life" and spans measures 38 to 41. The instrumentation includes:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. (Baritone).
- Brass:** Four Trumpets (Tpt. 1-4) and three Trombones (Tbn. 1-3, B. Tbn. - Bass Trombone).
- Other Instruments:** Guitar (Gtr.), Piano (Pno.), Double Bass (Db.), and Drums (Dr.).

**Measure 38:** The vocalists have rests. The guitar plays a rhythmic pattern of eighth notes. The piano and double bass have rests. The drums play a pattern of eighth notes.

**Measure 39:** The vocalists have rests. The guitar continues its rhythmic pattern. The piano and double bass have rests. The drums play a pattern of eighth notes.

**Measure 40:** The vocalists have rests. The guitar continues its rhythmic pattern. The piano and double bass have rests. The drums play a pattern of eighth notes.

**Measure 41:** The vocalists have rests. The guitar continues its rhythmic pattern. The piano and double bass play sustained chords in the bass register, marked *mf* (mezzo-forte). The drums play a pattern of eighth notes.

Dynamic markings include *f* (forte) and *p* (piano) for the Tbn. 1 part, and *mf* (mezzo-forte) for the Pno. and Db. parts in measure 41.



**D** SOLO 4 bars

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.) and brass parts (Tpt. 1-4, Tbn. 1-3, B. Tbn.) are mostly silent during this section. The guitar (Gtr.) plays a rhythmic pattern of eighth notes. The piano (Pno.) provides harmonic support with chords and a bass line. The double bass (Db.) plays a melodic line starting in bar 43. The drums (Dr.) play a steady rhythm of eighth notes.

**Alto 1:** Soloist part starting in bar 43 with a *mf* dynamic. The melody consists of eighth and quarter notes with slurs.

**Alto 2:** Silent.

**Tenor 1:** Silent.

**Tenor 2:** Silent.

**Bari.:** Silent.

**Tpt. 1-4:** Silent.

**Tbn. 1-3:** Silent.

**B. Tbn.:** Silent.

**Gtr.:** Rhythmic accompaniment of eighth notes.

**Pno.:** Chordal accompaniment with a bass line.

**Db.:** Melodic accompaniment starting in bar 43.

**Dr.:** Rhythmic accompaniment of eighth notes.

**Dynamic markings:** *mf* (mezzo-forte) is indicated for the Alto 1 solo and the Drums.

**Performance instructions:** "pizz." (pizzicato) for the double bass and "Play time" for the drums are noted.

This musical score is for the piece "Circles in Life" and spans measures 46 to 49. The instrumentation includes:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. (Baritone)
- Brass:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Baritone Trombone)
- Other Instruments:** Gtr. (Guitar), Pno. (Piano), Db. (Double Bass), Dr. (Drum)

The score is written in 4/4 time. The key signature has one sharp (F#). The vocal parts (Tenor 1 and Tpt. 1) have dynamic markings of *mf* (mezzo-forte) at the start of measure 46 and *f* (forte) at the start of measure 48. The guitar part features a rhythmic pattern of eighth notes. The piano part provides harmonic support with chords and bass lines. The double bass and drums provide a steady accompaniment.







**F**

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari.

Tpt. 1 *mf* cup mute

Tpt. 2 *mf* cup mute

Tpt. 3

Tpt. 4

Tbn. 1 *mp* straight mute

Tbn. 2 *mp* straight mute

Tbn. 3 *mp* straight mute

B. Tbn. *mp* straight mute

Gtr. *mf*

Pno. *mf* *ff*

Db. *mf*

Dr. Play time

60 *mf* 61 62

Chord progressions: Ebmaj9(#11)/F, Am9/E







Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gr.

Pno.

Db.

Dr.

*p*

*mf*

open

*mf*

open

*mf*

*mf*

*mf*

*mp*

*mf*

Cymbal bell

69

70

71



Alto 1  
*mf*

Alto 2  
*mf*

Tenor 1  
*mf*

Tenor 2  
*mf*

Bari.

Tpt. 1  
*ff* *sfzp*

Tpt. 2  
*ff* *sfzp*

Tpt. 3  
*ff* *sfzp*

Tpt. 4  
*ff* *sfzp*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.  
*f*

Gtr.  
*f*

Pno.  
*f*

Db.  
*f*

Dr.

75 *f* 76 77

Alto 1 *ff*

Alto 2 *ff*

Tenor 1 *ff*

Tenor 2 *ff*

Bari. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. *ff*

Gtr.

Pno.

Db. *mf*

Dr. *mf*  
Closed HH

78 *mf* 79 80

**H** Afro-Cuban Feel ♩ = 100 (♩ = ♩)  
**SOLO**  
Em<sup>9</sup>

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

Alto Saxophone Solo

Fill

Afro-Cuban Feel

*mf*

Gm<sup>9</sup>

*mf*

*mf*

*mf*

81 82 83

B♭maj<sup>9</sup> Bm<sup>9</sup>

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

84 85 86 87

D♭maj<sup>9</sup> Dm<sup>9</sup>



Bbmaj<sup>9</sup> Bm<sup>9</sup>

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari.

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

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

Gtr.  
Pno.  
Db.  
Dr.

Dbmaj<sup>9</sup> Dm<sup>9</sup>

92 93 94 95



Em<sup>9</sup> J Tenor Solo

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Gtr.  
Pno.  
Db.  
Dr.

SOLO  
Bm<sup>9</sup>

straight mute  
straight mute *p*  
straight mute *p*  
*p*  
straight mute  
*p*  
Am<sup>9</sup>  
*mf*

96 97 98 99

This musical score is for the piece "Circles in Life" and covers measures 100 to 103. The ensemble includes Alto 1 and 2, Tenor 1 and 2, Bari., Tpt. 1-4, Tbn. 1-3, B. Tbn., Gtr., Pno., Db., and Dr. The score is divided into four measures, each with a specific chord progression: Dmaj<sup>9</sup>, Fmaj<sup>9</sup>, Dm<sup>9</sup>, and F#m<sup>9</sup> in the first measure; Cmaj<sup>9</sup>, Ebmaj<sup>9</sup>, Cm<sup>9</sup>, and Em<sup>9</sup> in the second measure. The Tenor 1 and Guitar parts are marked with slashes, indicating they are to be played as a rhythmic pattern. The Trombone section (Tbn. 1-3 and B. Tbn.) features sustained notes with a *mf* dynamic marking. The Piano part provides harmonic support with chords and melodic lines in both hands. The Drum part is marked with slashes, indicating a consistent rhythmic pattern.

This musical score is for the piece "Circles in Life" and spans three measures: 104, 105, and 106. The score is arranged for a large ensemble including vocalists, brass, guitar, piano, double bass, and drums.

**Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. are listed. Tenor 1 has a slash through the staff in all three measures, indicating a rest. The other vocalists have a whole rest in each measure.

**Brass:** Tpt. 1, 2, 3, and 4 have whole rests in all three measures. Tbn. 1, 2, 3, and B. Tbn. play a melodic line starting in measure 105. Each tuba part begins with a double bar line and a fermata, followed by a half note in measure 105, a whole note in measure 106, and another half note in measure 107. The notes are: Tbn. 1 (Bb), Tbn. 2 (Bb), Tbn. 3 (Bb), and B. Tbn. (Bb).

**Guitar:** Gtr. has a slash through the staff in all three measures, indicating a rest.

**Piano:** Pno. has a complex accompaniment. In measure 104, it plays a series of chords in the right hand and a bass line in the left hand. In measure 105, the right hand has a melodic line while the left hand continues the bass line. In measure 106, it returns to a chordal accompaniment.

**Double Bass:** Db. plays a melodic line in the bass register, mirroring the tuba parts in measure 105 and 106.

**Drums:** Dr. has a slash through the staff in all three measures, indicating a rest.

**Chord Progression:** The harmonic structure is defined by the following chords: A<sup>6</sup> (measures 104-105), Cmaj<sup>9</sup> (measures 105-106), and Em<sup>11</sup> (measures 106-107). The guitar part in measure 104 is marked with G<sup>6</sup>, in measure 105 with Bbmaj<sup>9</sup>, and in measure 106 with Dm<sup>11</sup>.

**K**

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

*Bm<sup>9</sup>*

*Fmaj<sup>9</sup>*

*Am<sup>9</sup>*

*Ebmaj<sup>9</sup>*

*mf*

*p*

*cup mute*

*marcato*

107

108

109

The musical score is arranged in a standard orchestral layout. The vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.) are at the top. Below them are four trumpets (Tpt. 1-4) and three trombones (Tbn. 1-3, B. Tbn.). The guitar (Gtr.) is positioned above the piano (Pno.) and double bass (Db.). The piano and double bass are written in grand staff notation. The drums (Dr.) are at the bottom, indicated by a double bar line with a vertical line through it. The score is divided into three measures, labeled 110, 111, and 112 at the bottom. Dynamics include *mf*, *p*, and *subito p*. Chord symbols  $F\#m^9$  and  $Em^9$  are present. The Alto 2 and Tenor 2 parts feature melodic lines with slurs and ties. The brass parts have sustained notes with dynamic markings. The piano and double bass provide harmonic support with chords and moving lines.

Alto 1

Alto 2  
*p*  
Bm<sup>9</sup>  
*mf*

Tenor 1

Tenor 2  
*p*  
*mf*

Bari.

Tpt. 1  
*mf*

Tpt. 2  
*mf*

Tpt. 3  
*mf*

Tpt. 4  
*mf*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gr.  
Am<sup>9</sup>  
*cresc.*  
*f*

Pno.  
*cresc.*  
*f*

Db.  
*cresc.*  
*f*

Dr.  
*cresc.*  
*f*

113 114 115

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.) are at the top. The brass section (Tpt. 1-4, Tbn. 1-3, B. Tbn.) is in the middle. The guitar (Gtr.), piano (Pno.), double bass (Db.), and drums (Dr.) are at the bottom. The score is divided into three measures, numbered 116, 117, and 118 at the bottom. The piano part features a 'Sua' section in measure 117. The guitar and double bass parts are marked with 'ff' (fortissimo). The brass parts have dynamic markings 'sfzp' (sforzando piano) and 'f' (forte). The vocal parts have 'cresc.' (crescendo) markings. The Alto 1 part is mostly silent, while Alto 2 and Tenor 2 have melodic lines. Tenor 1 has a rhythmic pattern of slashes. The drums also have a rhythmic pattern of slashes.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

*f*

*ff*

*p*

*mf*

open

Cymbal bell





Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

125

126

127

**L** Guitar Solo

Alto 1 *pp*

Alto 2 *pp*

Tenor 1 *pp*

Tenor 2 *pp*

Bari. *p*  
open

Tpt. 1 *pp*  
open

Tpt. 2 *pp*

Tpt. 3 *pp*  
open

Tpt. 4 *pp*  
open

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tbn. *pp*

**SOLO**  
Abm7

Gtr.

Pno. *p*  
arco

Db. *p*  
Afro-Cuban feel

Dr.

128 *p* 129 130

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

*Gdim7/A $\flat$*

*Emaj7/G $\sharp$*

*p*

*mp*

131

132

*mp*

133

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.) are in the upper section, with Alto 1 and Tenor 1 marked *p*. The brass section (Tpt. 1-4, Tbn. 1-3, B. Tbn.) is in the middle section, with Tpt. 3 and 4, and Tbn. 1 marked *p*. The guitar (Gr.) part is marked *F#/G#*. The piano (Pno.) part is in the lower section. The double bass (Db.) and drums (Dr.) parts are at the bottom. The score is divided into three measures, with measure numbers 134, 135, and 136 indicated at the bottom.

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.) are in the upper section, with dynamic markings of *mp* and *mf*. The brass section (Tpt. 1-4, Tbn. 1-3, B. Tbn.) is in the middle section, with dynamic markings of *mp* and *mf*. The guitar (Gtr.) part is in the lower section, with dynamic markings of *mf* and *mf*. The piano (Pno.) part is in the lower section, with dynamic markings of *mf* and *mf*. The double bass (Db.) part is in the lower section, with dynamic markings of *mf* and *mf*. The drums (Dr.) part is in the lower section, with dynamic markings of *mf* and *mf*. The score is divided into three measures, with measure numbers 137, 138, and 139 indicated at the bottom.

Alto 1 *mp*

Alto 2 *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. *mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Gtr. *mf* *mf*

Pno. *mf* *mf*

Db. *mf* *mf*

Dr. *mf* *mf*

Emaj<sup>7</sup>/F# E/F#

137 138 139

This musical score is for the piece "Circles in Life" and is page 91. It features a variety of instruments and vocal parts. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. The instrumental parts include Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., Pno., Db., and Dr. The score is divided into three measures, with measure numbers 140, 141, and 142 indicated at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The Gtr. part is marked with slashes, indicating a rhythmic pattern. The Pno. part features a complex chordal texture. The Db. and Dr. parts provide a solid harmonic and rhythmic foundation.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

E

F#/E

f

ff

143

144

ff

145



The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.) are in the upper section, with Alto 1 and Tenor 1 starting with a rest in the first measure. The brass section (Tpt. 1-4, Tbn. 1-3, B. Tbn.) is in the middle section, with Tpt. 1 and Tbn. 1 starting with a rest. The guitar (Gtr.) is in the lower section, playing a rhythmic pattern. The piano (Pno.) is in the lower section, playing a melodic line. The double bass (Db.) is in the lower section, playing a rhythmic pattern. The drums (Dr.) are in the lower section, playing a rhythmic pattern. The score is divided into three measures, with the first measure starting at measure 146, the second at 147, and the third at 148. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked with a '7' symbol. The dynamics are marked with 'f' (forte) for the vocal and brass parts. The guitar part is marked with a '7' symbol. The piano part is marked with a '7' symbol. The double bass part is marked with a '7' symbol. The drums part is marked with a '7' symbol. The score is written in a clean, professional style with clear notation and a well-organized layout.

M

Alto 1  
*subito p* *cresc.*

Alto 2  
*subito p* *cresc.*

Tenor 1  
*subito p* *cresc.*

Tenor 2  
*subito p* *cresc.*

Bari.  
*subito p* *cresc.*

Tpt. 1  
*subito p* *cresc.*

Tpt. 2  
*subito p* *cresc.*

Tpt. 3  
*subito p* *cresc.*

Tpt. 4  
*subito p* *cresc.*

Tbn. 1  
*subito p* *cresc.*

Tbn. 2  
*subito p* *cresc.*

Tbn. 3  
*subito p* *cresc.*

B. Tbn.  
*subito p* *cresc.*

Gtr.  
*subito p* *cresc.*

Pno.  
*subito p* *cresc.*

Db.  
*subito p* *cresc.*

Dr.  
*subito p* Floor tom roll *cresc.*

This musical score is for the piece "Circles in Life" and is divided into three measures, numbered 152, 153, and 154 at the bottom. The score includes the following parts:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. The vocal parts feature melodic lines with various note values and rests. The Bari part has a long, sustained note across the measures.
- Brass Section:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The brass parts consist of sustained notes, often with slurs and accents, and some have dynamic markings of *mf*.
- Instrumental Section:** Gtr. (Guitar) and Pno. (Piano). The guitar part has a rhythmic pattern of eighth notes. The piano part features a complex texture with many beamed notes in both hands.
- Other Instruments:** Db. (Double Bass) and Dr. (Drum). The double bass part has a sustained note, and the drum part has a simple rhythmic pattern.

The dynamic marking *mf* (mezzo-forte) is used throughout the score, indicating a moderate volume. The score is written in a standard musical notation style with a common time signature.



This musical score is for the piece "Circles in Life" and spans measures 158, 159, and 160. It is arranged for a large ensemble including vocalists and various instruments.

**Vocal Parts:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. (Baritone). The vocalists perform a melodic line with eighth-note patterns and slurs, marked *ff* (fortissimo).

**Instrumental Parts:**

- Tpt. 1-4 (Trumpets):** Each part features a long, sustained note with a slur, marked *ff*.
- Tbn. 1-3 (Tenor Horns):** Each part features a long, sustained note with a slur, marked *ff*.
- B. Tbn. (Baritone Horn):** Features a long, sustained note with a slur, marked *ff*.
- Gtr. (Guitar):** Plays a rhythmic pattern of eighth notes, marked *ff*.
- Pno. (Piano):** Plays a complex rhythmic accompaniment with chords and eighth notes, marked *ff*.
- Db. (Double Bass):** Features a long, sustained note with a slur, marked *ff*.
- Dr. (Drums):** Plays a rhythmic pattern, marked *ff*.

N

Gr. *mf*

Pno. *mf* *marcato* *f*

161 162 163 164



Gr. *mf*

Pno. *mf* *pizz.*

Db. *mf*

Dr. Cymbal bell and play time

165 166 167 168



Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Gr. *mf*

Pno. *mf*

Db. *mf*

Dr. *mf*

169 170 171

This musical score is for the piece "Circles in Life" and spans measures 172 to 174. It features a variety of instruments and voices:

- Vocalists:** Alto 1 and Alto 2 have identical melodic lines. Tenor 1 and Tenor 2 have similar lines with some rests. The Baritone (Bari.) part starts in measure 172 with a *mf* dynamic and includes a piano number 8.
- Brass Section:** Trumpets 1 and 2 play a melodic line starting in measure 173 with a *mf* dynamic. Trumpets 3 and 4 play a similar line starting in measure 174. Trombones 1 and 2 play a rhythmic pattern of eighth notes. Trombone 3 and Baritone Trombone (B. Tbn.) play a melodic line starting in measure 172 with a *mf* dynamic.
- Keyboard and Percussion:** The Guitar (Gtr.) plays a steady eighth-note accompaniment. The Piano (Pno.) provides harmonic support with chords and arpeggios. The Double Bass (Db.) plays a simple eighth-note bass line. The Drums (Dr.) play a consistent rhythmic pattern.

This musical score is for the piece "Circles in Life" and spans measures 175 to 177. It is arranged for a large ensemble including vocalists and various instruments. The vocal parts consist of Alto 1 and Alto 2, Tenor 1 and Tenor 2, Baritone (Bari.), and Bass (B. Tbn.). The instrumental parts include Trumpets 1 through 4 (Tpt. 1-4), Trombones 1 through 3 (Tbn. 1-3), Bass Trombone (B. Tbn.), Guitar (Gtr.), Piano (Pno.), Double Bass (Db.), and Drums (Dr.).

The score is divided into three measures: 175, 176, and 177. Measures 175 and 176 are marked with a common time signature (C) and a key signature of one sharp (F#). Measure 177 is marked with a common time signature (C) and a key signature of one flat (Bb). The vocal parts feature a melodic line with eighth and quarter notes, often with slurs and accents. The instrumental parts provide harmonic support, with trumpets and trombones playing rhythmic patterns and sustained notes. The piano part features a steady accompaniment of chords and moving lines. The guitar, double bass, and drums provide a rhythmic foundation.

Measure 175: Measures 175 and 176 are marked with a common time signature (C) and a key signature of one sharp (F#). Measure 177: Measure 177 is marked with a common time signature (C) and a key signature of one flat (Bb).



Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

Hoop and fill

*mf*

178 179 180

This musical score is for the piece "Circles in Life" and spans measures 181 to 183. It features a variety of instruments and vocalists. The vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari.) have rests in all three measures. The brass section includes Tpt. 1 and Tpt. 2, which play a melodic line starting with a forte (*f*) dynamic and ending with a pianissimo (*pp*) dynamic. Tbn. 1 and Tbn. 3 play a similar melodic line, also starting with *f* and ending with a fermata. Tbn. 2 and B. Tbn. have rests. The guitar (Gtr.) plays a rhythmic pattern starting in measure 183 with a mezzo-forte (*mf*) dynamic. The piano (Pno.) plays a sustained chordal texture with a *mf* dynamic. The double bass (Db.) plays a melodic line with a *mf* dynamic, marked "arco". The drums (Dr.) play a complex rhythmic pattern, including cymbal bell and closed hi-hat (Closed HH) sounds, with dynamics ranging from *mf* to *f*.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

*f*

*pp*

*f*

*pp*

*f*

*f*

*mf*

*mf*

arco

*mf*

Cymbal bell

Closed HH

*mf*

181

182

*f*

183



This musical score is for the piece "Circles in Life" and covers measures 187, 188, and 189. The score is arranged for a vocal ensemble and a full orchestra. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone (Bari.), all of which have melodic lines with some rests. The instrumental parts include Trumpets 1-4, Trombones 1-3, and Bass Trombone (B. Tbn.), which provide harmonic support with sustained notes and some melodic movement. The Percussion (Perc.) part features a rhythmic pattern of eighth notes. The Piano (Pno.) part has a complex accompaniment with both treble and bass clefs. The Drums (Dr.) part is indicated by a double bar line with diagonal slashes, suggesting a steady drum pattern. The score includes dynamic markings such as *mf* and *marcato*, and various musical notations like slurs, accents, and rests.

The musical score is arranged in a system with the following parts from top to bottom:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. (Baritone). The vocalists enter in measure 190 with a melodic line. A dynamic marking of *f* (forte) is present in measure 191. The Bari. part is silent throughout.
- Brass:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. (Baritone Trombone). Tpt. 2 has a melodic line starting in measure 190. Tbn. 1, 2, and 3 play sustained notes with a dynamic marking of *f* in measure 191.
- Guitar (Gtr.):** Plays a rhythmic accompaniment of eighth notes.
- Piano (Pno.):** Features a complex accompaniment with chords and moving lines in both hands.
- Double Bass (Db.):** Provides a rhythmic accompaniment similar to the guitar.
- Drums (Dr.):** Indicated by a drum set icon and slash marks, representing a steady rhythmic pattern.

The score is divided into three measures: 190, 191, and 192. A "Fill" instruction is located in the drum part at the end of measure 192.

**P**

The musical score is arranged in a standard orchestral format. The vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.) are in the top section, with the Bari. part featuring a long melisma. The brass section (Tpt. 1-4, Tbn. 1-3, B. Tbn.) provides harmonic support, with dynamics ranging from *mp* to *mf*. The guitar (Gtr.), piano (Pno.), and double bass (Db.) are in the bottom section, with the Db. part marked *arco* and *mp*. The drums (Dr.) are indicated by a slash through a bar line. The score is divided into three measures, with measure numbers 193, 194, and 195 at the bottom.

This musical score is for the piece "Circles in Life" and spans measures 196, 197, and 198. The score is arranged for a large ensemble, including vocalists and a full orchestra. The vocal parts consist of Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Double Bass, and Drums. The score is divided into three measures: 196, 197, and 198. A *cresc.* (crescendo) marking is present in the first measure of each part, indicating a gradual increase in volume. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The drum part includes a floor tom roll in measure 197. The overall texture is dense and dynamic, with many parts playing sustained notes or moving lines.

This musical score is for the piece "Circles in Life" and spans measures 199 to 202. It is arranged for a large ensemble including vocalists and various instruments. The score is organized into systems, with each instrument or voice part on its own staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of dynamics and articulations, including accents and sforzando marks.

**Vocal Parts:**  
Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. parts. Dynamics range from *mf* to *sfzp*.

**Instrumental Parts:**  
Tpt. 1-4, Tbn. 1-3, B. Tbn., Gtr., Pno., Db., and Dr. parts. Dynamics range from *f* to *ff*. The Dr. part includes a Cymbal and a Fill in measure 202.

**Measure Markers:**  
199, 200, 201, 202





Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

207

208

209

*f*

*ff*

*fff*

This musical score is for the piece "Circles in Life" and spans measures 210 to 212. It features a variety of instruments and vocal parts. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. The instrumental parts include Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grtr., Pno., Db., and Dr. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The dynamics are marked as *fff* (fortissimo) for most parts. The percussion part includes a crash cymbal. The score is divided into three measures: 210, 211, and 212. The first measure (210) shows the initial entry of the instruments and vocalists. The second measure (211) continues the development of the music. The third measure (212) concludes the section. The vocal parts have lyrics written below the notes, though they are not clearly legible in this image. The instrumental parts feature a mix of rhythmic patterns, including eighth and sixteenth notes, and rests.

# In Motion

Saxophone Orchestra

2012

*Dedicated to Michael Duke*

## Transposed Score

### INSTRUMENTATION

Sopranino Saxophone  
2 Soprano Saxophones

3 Alto Saxophones

3 Tenor Saxophones

2 Baritone Saxophones  
Bass Saxophone

Duration 5'30"

# In Motion

♩ = 144 INTRO

Soprano Saxophone  
 Soprano Saxophone 1  
 Soprano Saxophone 2  
 Alto Saxophone 1  
 Alto Saxophone 2  
 Alto Saxophone 3  
 Tenor Saxophone 1  
 Tenor Saxophone 2  
 Tenor Saxophone 3  
 Baritone Saxophone 1  
 Baritone Saxophone 2  
 Bass Saxophone

*f* *mf* *f* *mf*

2 3 4

This musical score page, numbered 115, features ten staves for saxophones. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The score covers measures 5 through 8. In measure 5, A. Sax. 2 begins with a melodic line marked *mp*. A. Sax. 3 and T. Sax. 1 play a rhythmic accompaniment of eighth notes. T. Sax. 2 enters in measure 6 with a melodic line also marked *mp*. The Bass Sax. part features a simple harmonic accompaniment of quarter notes with accents (^) on the second and fourth notes of each measure. The other instruments (Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, and T. Sax. 3) are silent throughout the measures.

This musical score is for a saxophone section, spanning measures 9 to 12. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The instruments are arranged vertically from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. Measures 9, 10, and 11 show the saxophones mostly at rest, with some rhythmic patterns in the lower saxophones. Measure 12 features a dynamic shift to *mf* for the upper saxophones and *sim.* for the lower saxophones, with specific articulation marks.

9 10 11 12



This musical score is for a saxophone section, spanning measures 13 to 16. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is organized into 12 staves, each representing a different saxophone part:

- Sno. Sax.**: Solo saxophone part with melodic lines and accents.
- S. Sax. 1** and **S. Sax. 2**: First and second soprano saxophone parts, playing similar melodic lines.
- A. Sax. 1** and **A. Sax. 2**: First and second alto saxophone parts, playing similar melodic lines.
- A. Sax. 3**: Third alto saxophone part, playing a rhythmic eighth-note pattern.
- T. Sax. 1**, **T. Sax. 2**, and **T. Sax. 3**: Three tenor saxophone parts, each playing a rhythmic eighth-note pattern.
- B. Sax. 1** and **B. Sax. 2**: First and second baritone saxophone parts, playing a simple bass line with accents.
- Bass Sax.**: Bass saxophone part, playing a simple bass line with accents.

The score is divided into four measures, numbered 13, 14, 15, and 16 at the bottom. The notation includes various saxophone-specific symbols such as accents, slurs, and dynamic markings.

This musical score is for a saxophone section, spanning measures 17 to 20. It features ten staves: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures. Measures 17 and 18 contain the main melodic lines for the saxophones. Measure 19 is a solo for the Bass Saxophone, indicated by a box labeled "SOLO 8 bars". Measure 20 contains a triplet of eighth notes for the Bass Saxophone. Dynamics include *sfzp* (sforzando piano) and *f* (forte). A box labeled "B" is located at the top right of the page.

This musical score is for a saxophone section, spanning measures 21 to 24. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The word "slap" is written above several notes in measures 22, 23, and 24. The B. Sax. 1 part includes triplets and dynamic markings of *p* and *mf*. The B. Sax. 2 and Bass Sax. parts also feature dynamic markings of *p* and *mf*. The page number 119 is located in the top right corner.

C

This musical score is for a saxophone section, spanning measures 25 to 28. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures by vertical bar lines. The instruments and their parts are as follows:

- Sno. Sax. (Soprano Saxophone):** Measures 25-27 have rests. In measure 28, it plays a half note G#4 with an accent and *mf* dynamic.
- S. Sax. 1 (Soprano Saxophone 1):** Measures 25-27 have rests. In measure 28, it plays a half note G#4 with an accent and *mf* dynamic.
- S. Sax. 2 (Soprano Saxophone 2):** Measures 25-27 play eighth notes: G#4, A5, B5, A5, G#4. In measure 28, it plays a half note G#4 with an accent and *mf* dynamic.
- A. Sax. 1 (Alto Saxophone 1):** Measures 25-27 have rests. In measure 28, it plays a half note G#4 with an accent and *mf* dynamic.
- A. Sax. 2 (Alto Saxophone 2):** Measures 25-27 have rests. In measure 28, it plays a half note G#4 with an accent and *mf* dynamic.
- A. Sax. 3 (Alto Saxophone 3):** Measures 25-27 play eighth notes: G#4, A5, B5, A5, G#4. In measure 28, it plays a half note G#4 with an accent and *mf* dynamic.
- T. Sax. 1 (Tenor Saxophone 1):** Measures 25-28 play eighth notes: G#4, A5, B5, A5, G#4, with accents and *mf* dynamic.
- T. Sax. 2 (Tenor Saxophone 2):** Measures 25-27 have rests. In measure 28, it plays eighth notes: G#4, A5, B5, A5, G#4, with accents and *mf* dynamic.
- T. Sax. 3 (Tenor Saxophone 3):** Measures 25-27 have rests. In measure 28, it plays eighth notes: G#4, A5, B5, A5, G#4, with accents and *mf* dynamic.
- B. Sax. 1 (Baritone Saxophone 1):** Measures 25-27 have rests. In measure 28, it plays a half note G#4 with an accent. Measure 26 features a triplet of eighth notes: G#4, A5, B5.
- B. Sax. 2 (Baritone Saxophone 2):** Measures 25-28 play half notes: G#4, A5, G#4, A5, with accents.
- Bass Sax. (Bass Saxophone):** Measures 25-28 play half notes: G#4, A5, G#4, A5, with accents.

This musical score page, titled "In Motion" and numbered 121, contains ten staves for saxophones. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The staves are labeled as follows from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The first six staves (Sno. Sax. to A. Sax. 3) play a rhythmic pattern of eighth notes with accents. The three Tenor Saxophone staves (T. Sax. 1-3) play a melodic line with slurs and accents, starting with a *sim.* marking. The three Bass Saxophone staves (B. Sax. 1-3) play a simple harmonic accompaniment of quarter notes with accents, starting with a *cresc.* marking. Measure numbers 29, 30, 31, and 32 are indicated at the bottom of the page.

In Motion

This musical score is for a saxophone section, spanning measures 33 to 37. It features ten staves: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into five measures. Measures 33 and 34 show the saxophones playing a rhythmic pattern of eighth and quarter notes, starting with a forte (*f*) dynamic. Measures 35 and 36 feature a dynamic shift to *sfzp* (sforzando piano), with the tenors and alto saxophones playing sustained notes. Measure 37 concludes with a piano (*p*) dynamic. The bass saxophone part is primarily accompaniment, playing a simple rhythmic pattern. The woodwinds (B. Sax. 1, B. Sax. 2, Bass Sax.) play a simple accompaniment pattern, starting with a forte (*f*) dynamic in measure 33 and shifting to *sfzp* in measure 35, then *p* in measure 37.

**D** ♩ = ♩

The musical score consists of 12 staves for saxophones, labeled from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is D major (two sharps). The time signature is 6/4. Measures 38, 39, and 40 contain rests for all parts. In measure 41, the T. Sax. 1, 2, and 3 parts play a rhythmic pattern of eighth notes with accents. The B. Sax. 1, 2, and Bass Sax. parts play a single half note (D4) with a forte (*f*) dynamic. A box labeled 'D' with a note symbol and an equals sign is positioned above measure 41. The page number '123' is in the top right corner.

The musical score is arranged in ten staves, each representing a different saxophone part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three measures: 42, 43, and 44.   
 - **Sno. Sax. (Soprano Saxophone):** Measures 42 and 43 are silent. In measure 44, it plays a half note G#5, starting *p* and ending *mf*.   
 - **S. Sax. 1 (Soprano Saxophone 1):** Measures 42 and 43 are silent. In measure 44, it plays a half note G#5, starting *p* and ending *mf*.   
 - **S. Sax. 2 (Soprano Saxophone 2):** Measures 42 and 43 are silent. In measure 44, it plays a half note G#5, starting *p* and ending *mf*.   
 - **A. Sax. 1 (Alto Saxophone 1):** Measures 42 and 43 play a half note chord of Bb4 and C#4, marked *mf*. In measure 44, it plays a half note chord of G#4 and A4, marked *mf*.   
 - **A. Sax. 2 (Alto Saxophone 2):** Measures 42 and 43 play a half note chord of Bb4 and C#4, marked *mf*. In measure 44, it plays a half note chord of G#4 and A4, marked *mf*.   
 - **A. Sax. 3 (Alto Saxophone 3):** Measures 42 and 43 play a half note chord of Bb4 and C#4, marked *mf*. In measure 44, it plays a half note chord of G#4 and A4, marked *mf*.   
 - **T. Sax. 1 (Tenor Saxophone 1):** Measures 42 and 43 play a half note chord of Bb4 and C#4, marked *pp*. In measure 44, it plays a half note chord of G#4 and A4, marked *pp*.   
 - **T. Sax. 2 (Tenor Saxophone 2):** Measures 42 and 43 play a half note chord of Bb4 and C#4, marked *pp*. In measure 44, it plays a half note chord of G#4 and A4, marked *pp*.   
 - **T. Sax. 3 (Tenor Saxophone 3):** Measures 42 and 43 play a half note chord of Bb4 and C#4, marked *pp*. In measure 44, it plays a half note chord of G#4 and A4, marked *pp*.   
 - **B. Sax. 1 (Baritone Saxophone 1):** Measures 42 and 43 are silent. In measure 44, it plays a half note G#2, marked *pp*.   
 - **B. Sax. 2 (Baritone Saxophone 2):** Measures 42 and 43 are silent. In measure 44, it plays a half note G#2, marked *pp*.   
 - **Bass Sax. (Bass Saxophone):** Measures 42 and 43 are silent. In measure 44, it plays a half note G#1, marked *pp*.   
 - **Measure 42:** The Bass Saxophone part begins with a *dim.* (diminuendo) marking.   
 - **Measure 43:** The Bass Saxophone part begins with a *pp* (pianissimo) marking.   
 - **Measure 44:** The Bass Saxophone part continues with a *pp* marking.



This musical score is for a saxophone section, spanning measures 45, 46, and 47. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged vertically from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The first three staves (Sno. Sax., S. Sax. 1, S. Sax. 2) feature melodic lines with dynamics *p* and *mf*. The four alto saxophone staves (A. Sax. 1-3) play a rhythmic pattern of eighth notes. The three tenor saxophone staves (T. Sax. 1-3) play a similar eighth-note pattern. The two baritone saxophone staves (B. Sax. 1-2) and the Bass Sax. part consist of long, sustained notes with a slur across the measures.

This musical score is for a saxophone section, spanning measures 48, 49, and 50. The score is written for ten parts: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three measures. Measure 48 shows the initial dynamics and melodic lines. Measure 49 features a dynamic shift to *p* for the woodwinds and *f* for the brass. Measure 50 returns to *mf* for the woodwinds and *f* for the brass. The saxophone parts are characterized by rhythmic patterns and melodic lines, with some parts featuring slurs and accents. The bass saxophone part is a simple, sustained line.

Sno. Sax. *mf* *p* *mf*

S. Sax. 1 *mf* *p* *mf*

S. Sax. 2 *mf* *p* *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

A. Sax. 3 *f*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

T. Sax. 3 *mf*

B. Sax. 1 *mf*

B. Sax. 2 *mf*

Bass Sax. *mf*

48 49 50

This musical score is for a saxophone section, consisting of 13 staves. The instruments are: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The score is written in treble clef with a key signature of two sharps (F# and C#). The music is divided into three measures: 51, 52, and 53. A *cresc.* (crescendo) marking is present at the beginning of each staff in every measure. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Some notes are beamed together, and there are several long horizontal lines indicating sustained notes or breath marks. The bottom of the page features measure numbers 51, 52, and 53 centered under their respective columns.

**Sno. Sax.**  
*f*

**S. Sax. 1**  
*f* *p*

**S. Sax. 2**  
*f* *p*

**A. Sax. 1**  
*ff*

**A. Sax. 2**  
*ff*

**A. Sax. 3**  
*ff*

**T. Sax. 1**  
*f*

**T. Sax. 2**  
*f* *subito p*

**T. Sax. 3**  
*f* *subito p*

**B. Sax. 1**  
*f* *subito p*

**B. Sax. 2**  
*f*

**Bass Sax.**  
*f*

54 55 56

Sno. Sax.

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax. 1

T. Sax. 2

T. Sax. 3

B. Sax. 1

B. Sax. 2

Bass Sax.

*p*

57 58 59

Detailed description: This page of a musical score, titled 'In Motion' and numbered '129', features a section marked with a boxed 'E'. It contains twelve staves for saxophones: Soprano Saxophone (Sno. Sax.), two Soprano Saxophones (S. Sax. 1 and 2), three Alto Saxophones (A. Sax. 1, 2, and 3), three Tenor Saxophones (T. Sax. 1, 2, and 3), and two Bass Saxophones (B. Sax. 1 and 2), plus a Bass Saxophone (Bass Sax.). The music is in the key of E major (indicated by three sharps) and 4/4 time. Measures 57, 58, and 59 are shown. The Soprano Saxophone part is mostly silent. The Soprano Saxophones 1 and 2 play a melodic line starting in measure 58. The Alto Saxophones 1, 2, and 3 play a melodic line starting in measure 57. The Tenor Saxophones 1, 2, and 3 play a melodic line starting in measure 57. The Bass Saxophones 1 and 2 play a melodic line starting in measure 57. The Bass Saxophone part is mostly silent. Dynamics include piano (*p*) and accents (>).

This musical score is for a saxophone section, spanning measures 60, 61, and 62. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged as follows:

- Sno. Sax.**: Silent throughout.
- S. Sax. 1 & 2**: Play a rhythmic pattern of quarter notes: G4, F#4, E4, D4. Measure 62 includes a *mf* dynamic marking.
- A. Sax. 1**: Play a rhythmic pattern of quarter notes: G4, F#4, E4, D4. Measure 62 includes a *mf* dynamic marking.
- A. Sax. 2 & 3**: Silent in measures 60 and 61; play a melodic line in measure 61: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), with a *mf* dynamic marking.
- T. Sax. 1**: Silent in measures 60 and 61; play a melodic line in measure 61: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), with a *mf* dynamic marking.
- T. Sax. 2**: Play a rhythmic pattern of eighth notes: G4, A4, B4, C5, with a *mf* dynamic marking in measure 62.
- T. Sax. 3**: Play a rhythmic pattern of eighth notes: G4, A4, B4, C5, with a *mf* dynamic marking in measure 62.
- B. Sax. 1**: Play a rhythmic pattern of eighth notes: G4, A4, B4, C5, with a *mf* dynamic marking in measure 62.
- B. Sax. 2**: Play a rhythmic pattern of quarter notes: G4, F#4, E4, D4, with a *mf* dynamic marking in measure 62.
- Bass Sax.**: Play a rhythmic pattern of quarter notes: G4, F#4, E4, D4, with a *mf* dynamic marking in measure 62.

Measures 60, 61, and 62 are indicated at the bottom of the page.

This musical score is for a saxophone section, spanning measures 63, 64, and 65. The music is in 5/4 time and the key signature has three sharps (F#, C#, G#). The instruments are arranged as follows:

- Sno. Sax.**: Silent throughout the measures.
- S. Sax. 1 & 2**: Play a melodic line starting in measure 64, consisting of quarter notes and a half note, ending with a fermata. Dynamics range from *p* to *mp*.
- A. Sax. 1 & 2**: Play a melodic line starting in measure 64, consisting of quarter notes and a half note, ending with a fermata. Dynamics range from *p* to *mp*.
- A. Sax. 3**: Plays a melodic line starting in measure 63, consisting of quarter notes and a half note, ending with a fermata. Dynamics range from *p* to *mp*.
- T. Sax. 1**: Plays a melodic line starting in measure 63, consisting of quarter notes and a half note, ending with a fermata. Dynamics range from *p* to *mp*.
- T. Sax. 2**: Plays a melodic line starting in measure 63, consisting of quarter notes and a half note, ending with a fermata. Dynamics range from *p* to *mp*.
- T. Sax. 3**: Plays a melodic line starting in measure 63, consisting of quarter notes and a half note, ending with a fermata. Dynamics range from *p* to *mp*.
- B. Sax. 1**: Plays a melodic line starting in measure 63, consisting of quarter notes and a half note, ending with a fermata. Dynamics range from *p* to *mp*.
- B. Sax. 2**: Plays a rhythmic pattern of quarter notes and rests, starting in measure 63 and continuing through measure 65. Dynamics range from *p* to *mp*.
- Bass Sax.**: Plays a rhythmic pattern of quarter notes and rests, starting in measure 63 and continuing through measure 65. Dynamics range from *p* to *mp*.

The score includes dynamic markings (*p*, *mp*) and fermatas at the end of several lines. The page number 131 is located at the top right.

**F** ♩ = ♩

The musical score consists of 12 staves for different saxophone parts: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The score is divided into three measures, labeled 66, 67, and 68 at the bottom. The first measure (66) shows the A. Sax. 2, A. Sax. 3, T. Sax. 1, and B. Sax. 1 parts with melodic lines, while the other parts are silent. The second measure (67) features T. Sax. 2, T. Sax. 3, and B. Sax. 1 with melodic lines, and B. Sax. 2 and Bass Sax. with rhythmic accompaniment. The third measure (68) continues the patterns from the previous measures. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance markings include *marcato* (marked) and accents ( $\text{>}$ ) over notes in measures 67 and 68.



This musical score page, titled "In Motion" and numbered 133, contains ten staves for saxophones. The staves are labeled on the left as Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The music is written in treble clef with a key signature of two sharps (F# and C#). The first three staves (Sno. Sax., S. Sax. 1, and S. Sax. 2) begin with a dynamic marking of *mf*. The score is divided into three measures, numbered 69, 70, and 71 at the bottom. The notation includes various rhythmic values, slurs, and articulation marks such as accents and breath marks.

Sno. Sax.

S. Sax. 1 *mf*

S. Sax. 2 *mf*

A. Sax. 1 *mf*

A. Sax. 2

A. Sax. 3

T. Sax. 1

T. Sax. 2

T. Sax. 3

B. Sax. 1

B. Sax. 2

Bass Sax.

72 73 74

This musical score page, titled "In Motion" and numbered 135, contains ten staves for saxophones. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The staves are labeled as follows from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The score covers measures 75, 76, and 77. The first three measures (75-77) are marked with a mezzo-forte (*mf*) dynamic. The S. Sax. 1 part plays a continuous eighth-note pattern. The other parts feature various melodic lines, including slurs and accents. The Bass Sax. part has a few notes with accents in measures 76 and 77.

This musical score is for a saxophone section, spanning measures 78, 79, and 80. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Sno. Sax. (Soprano Saxophone):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80. Dynamics include *mf*.
- S. Sax. 1 (Soprano Saxophone 1):** Measures 78-80. Plays a continuous eighth-note pattern throughout.
- S. Sax. 2 (Soprano Saxophone 2):** Measures 78-80. Plays a continuous eighth-note pattern throughout. Dynamics include *mp*.
- A. Sax. 1 (Alto Saxophone 1):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80. Dynamics include *mf*.
- A. Sax. 2 (Alto Saxophone 2):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80. Dynamics include *mf*.
- A. Sax. 3 (Alto Saxophone 3):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80. Dynamics include *mf*.
- T. Sax. 1 (Tenor Saxophone 1):** Measures 78-80. Plays a continuous eighth-note pattern throughout.
- T. Sax. 2 (Tenor Saxophone 2):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80.
- T. Sax. 3 (Tenor Saxophone 3):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80.
- B. Sax. 1 (Baritone Saxophone 1):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80.
- B. Sax. 2 (Baritone Saxophone 2):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80.
- Bass Sax. (Bass Saxophone):** Measures 78-80. Starts with a rest in measure 78, then plays a melodic line in measures 79 and 80.

Measure numbers 78, 79, and 80 are indicated at the bottom of the page.

This musical score page, titled "In Motion" and numbered 137, contains ten staves for saxophones. The staves are labeled as follows from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The music is written in treble clef with a key signature of two sharps (F# and C#). The first three measures are numbered 81, 82, and 83 at the bottom of the page. The score includes various musical notations such as dynamics (*mf*, *mp*), articulation (accents), and phrasing (slurs). A triplet of eighth notes is indicated in measures 81 and 82 for the first three staves. The saxophone parts are arranged in a standard concert band configuration, with the Bass Saxophone at the bottom and the Soprano Saxophone at the top.

This musical score is for a saxophone section, spanning measures 84, 85, and 86. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Sno. Sax.:** Plays a melodic line starting in measure 84 with a *mf* dynamic. It features a triplet of eighth notes in measure 84 and continues with eighth notes in measures 85 and 86.
- S. Sax. 1, 2, and T. Sax. 1:** These three parts play identical melodic lines to the Soprano Saxophone, also starting in measure 84 with a *mf* dynamic and featuring a triplet in measure 84.
- A. Sax. 1 and 2:** These parts play a rhythmic accompaniment of eighth notes, starting in measure 84 with a *mp* dynamic. The parts are in parallel motion, with the first alto saxophone an octave higher than the second.
- A. Sax. 3:** Plays a rhythmic accompaniment of eighth notes, starting in measure 84 with a *mp* dynamic. The part is in parallel motion with the other alto saxophones.
- T. Sax. 2 and 3:** These parts enter in measure 85, playing a melodic line of eighth notes.
- B. Sax. 1:** Enters in measure 85, playing a melodic line of eighth notes.
- B. Sax. 2 and Bass Sax.:** These parts enter in measure 85, playing a simple harmonic accompaniment of quarter notes.

The score concludes in measure 86 with various rests and melodic fragments for the instruments.

This musical score is for a saxophone section, spanning measures 87, 88, and 89. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are as follows:

- Sno. Sax.**: Starts with a rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include *mf* and accents.
- S. Sax. 1**: Plays a quarter rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include *f*.
- S. Sax. 2**: Plays a quarter rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include *f*.
- A. Sax. 1**: Plays a quarter rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include *f*.
- A. Sax. 2**: Plays a continuous eighth-note pattern (G4, A4, B4, C5) across all three measures. Dynamics include *cresc.* and *mf*.
- A. Sax. 3**: Plays a continuous eighth-note pattern (G4, A4, B4, C5) across all three measures. Dynamics include *cresc.* and *mf*.
- T. Sax. 1**: Plays a continuous eighth-note pattern (G4, A4, B4, C5) across all three measures. Dynamics include *mp cresc.* and *mf*.
- T. Sax. 2**: Plays a quarter rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include *f*.
- T. Sax. 3**: Plays a quarter rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include accents.
- B. Sax. 1**: Plays a quarter rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include accents.
- B. Sax. 2**: Plays a quarter rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include accents.
- Bass Sax.**: Plays a quarter rest in measure 87. In measure 88, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 89, it plays a quarter note G4, followed by eighth notes A4, B4, and C5. Dynamics include accents.

Sno. Sax. *f*

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2 *f*

A. Sax. 3 *f*

T. Sax. 1 *f*

T. Sax. 2 *mf* *f*

T. Sax. 3 *f*

B. Sax. 1 *f*

B. Sax. 2 *f*

Bass Sax. *f*

90 91 92

Detailed description: This is a page of a musical score for a saxophone section, titled "In Motion" and numbered 140. A rehearsal mark "G" is located at the top right. The score consists of 12 staves, each for a different saxophone part: Snare Saxophone (Sno. Sax.), Soprano Saxophone 1 (S. Sax. 1), Soprano Saxophone 2 (S. Sax. 2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Alto Saxophone 3 (A. Sax. 3), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Tenor Saxophone 3 (T. Sax. 3), Baritone Saxophone 1 (B. Sax. 1), Baritone Saxophone 2 (B. Sax. 2), and Bass Saxophone (Bass Sax.). The key signature is three sharps (F#, C#, G#). The score is divided into three measures. The first measure (measures 90-91) shows the Snare Saxophone playing a half note with a fermata, and the Tenor Saxophone 2 and Tenor Saxophone 3 playing half notes with a fermata. The second measure (measure 91) shows the Snare Saxophone with a fermata, and the Tenor Saxophone 2 and Tenor Saxophone 3 with a fermata. The third measure (measures 91-92) shows the Snare Saxophone playing a series of eighth notes with accents, and the Baritone Saxophone 1, Baritone Saxophone 2, and Bass Saxophone playing quarter notes. Dynamic markings include *f* (forte) for the Snare Saxophone, Alto Saxophones 2 and 3, Tenor Saxophone 1, and Baritone/Bass Saxophones in the third measure, and *mf* (mezzo-forte) for Tenor Saxophone 2 in the first measure.



This musical score is for a saxophone section, spanning measures 93, 94, and 95. The score is written for ten parts: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is characterized by a driving, rhythmic pattern of eighth notes, often with accents (>) and dynamic markings of *f* (forte). The saxophone parts are arranged in a way that creates a dense, textured sound. The Bass Sax. part provides a steady, low-frequency accompaniment. The T. Sax. 1 part has a melodic line in measure 93, which then joins the rhythmic pattern in measure 95. The A. Sax. 1, 2, and 3 parts have various rhythmic patterns, some with accents and dynamic markings. The S. Sax. 1 and 2 parts have a consistent rhythmic pattern throughout. The Sno. Sax. part has a rhythmic pattern with accents. The B. Sax. 1 and 2 parts have a steady, low-frequency accompaniment. The T. Sax. 2 and 3 parts are silent throughout the measures.

93 94 95

In Motion

The musical score is arranged in 12 staves, each representing a different saxophone part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures: 96, 97, 98, and 99. Measures 96 and 97 contain rhythmic patterns with accents (>) and dynamic markings like *f*. Measures 98 and 99 feature sustained notes with dynamic markings *sfzp* and *ff*, and some parts include slurs. The Bass Sax part is the only one with a treble clef.

This musical score is for a saxophone section, spanning measures 100 to 104. It features 13 staves, each representing a different saxophone part: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo and dynamics are marked with 'f' (forte). The notation includes quarter notes, eighth notes, and sixteenth notes, often with slurs and accents. The score is divided into five measures, with measure numbers 100, 101, 102, 103, and 104 printed at the bottom of each respective staff.

In Motion

The musical score is arranged in a system of 12 staves, each representing a different saxophone part. The parts are: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The music is written in treble clef with a key signature of two sharps (F# and C#). The score is divided into measures 105, 106, 107, 108, and 109. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). Performance markings include accents (*>*), trills (*tr*), and a *dim.* (diminuendo) marking at the end of measure 109. The saxophone parts generally follow a similar rhythmic pattern of eighth and quarter notes, with some variations in phrasing and articulation.

(tr) **I**

Sno. Sax. *f* *mp*

S. Sax. 1 *f* *mp*

S. Sax. 2 *f* *mp*

A. Sax. 1 *f* *mp*

A. Sax. 2 *f* *mp*

A. Sax. 3 *f* *mp*

T. Sax. 1 *p*

T. Sax. 2 *p*

T. Sax. 3 *mp*

B. Sax. 1 *mp*

B. Sax. 2 *mp*

Bass Sax. *mp*

110 111 112 113

This musical score is for a saxophone section, spanning measures 114 to 117. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The first six instruments (Sno. Sax. through A. Sax. 3) play a melodic line that begins with a rest in measure 114 and starts in measure 115. The tenor saxophones (T. Sax. 1 and 2) play a rhythmic eighth-note pattern throughout. The three baritone saxophones (B. Sax. 1, 2, and 3) and the Bass Sax. play sustained notes, often with long slurs across multiple measures.

This musical score is for a saxophone section, spanning measures 118 to 121. The instruments are arranged vertically from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 118 and 119 are marked with a *cresc.* (crescendo) hairpin. Measure 120 is marked with *mf* (mezzo-forte). Measure 121 is marked with *f* (forte). The woodwinds (Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3) play sustained notes with a dynamic shift from *mf* in measure 118 to *f* in measure 121. The tenors (T. Sax. 1, T. Sax. 2) play eighth-note patterns, starting at *mp* in measure 118 and moving to *mf* in measure 121. The baritone (B. Sax. 1, B. Sax. 2) and bass saxophone (Bass Sax.) parts are mostly sustained notes, with dynamics of *mf* or *f*.

In Motion

This musical score is for a saxophone section, spanning measures 122 to 125. The score is written for ten parts: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. Measures 122 and 123 are marked with *mp* and *f* dynamics, respectively. Measure 124 is marked with *dim.*, and measure 125 is marked with *p*. The saxophone parts (Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3) play a melodic line that starts with a *mp* dynamic in measure 122, increases to *f* in measure 123, and then decreases to *mp* in measure 124. The tenor saxophone parts (T. Sax. 1, T. Sax. 2) play a rhythmic accompaniment of eighth notes, starting in measure 122 and continuing through measure 125. The baritone saxophone parts (B. Sax. 1, B. Sax. 2) and the Bass Sax. part play a sustained low note, starting in measure 122 and continuing through measure 125. The score is written in a standard musical notation style with a grand staff for each part.



This musical score page, titled "In Motion" and numbered 149, contains the saxophone parts for measures 126 through 129. The score is arranged in a system of 12 staves, each labeled with a specific saxophone part: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. Measures 126 and 127 feature a complex melodic line for the soprano saxophone, which is then mirrored by the first and second alto saxophones. The tenor saxophones play a rhythmic accompaniment of eighth notes with slurs. The baritone and bass saxophones provide a harmonic foundation with sustained notes and slurs. The score concludes with measure 129, which features a final melodic flourish for the soprano saxophone.

In Motion

Sno. Sax. *mf*

S. Sax. 1 *mf*

S. Sax. 2 *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

A. Sax. 3 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

T. Sax. 3 *mp*

B. Sax. 1 *mp*

B. Sax. 2 *mp*

Bass Sax. *mp*

Musical score for saxophone section, measures 134-137. The score is written for ten parts: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. Measure 134 (measures 134-135) shows the beginning of the section with various saxophone parts. Measure 135 (measures 135-136) continues the musical development. Measure 136 (measures 136-137) features a prominent melodic line in the Alto Saxophones and Tenor Saxophones. Measure 137 (measures 137-138) concludes the section with sustained notes in the Tenor and Bass Saxophones. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Sno. Sax. *mf*

S. Sax. 1 *mf*

S. Sax. 2 *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

A. Sax. 3 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

T. Sax. 3

B. Sax. 1

B. Sax. 2

Bass Sax.

134 135 136 137

This musical score is for a saxophone section, consisting of 12 staves. The instruments are: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The score is divided into four measures: 138, 139, 140, and 141. Measures 138 and 139 are marked with a 'z' (zaccato) symbol. The notation includes various saxophone techniques such as slurs, accents, and dynamic markings.

This musical score is for a saxophone section, spanning measures 142 to 145. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged from top to bottom: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). It includes articulation marks like accents and slurs, as well as technical markings such as triplets and slurs. The saxophones play a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, with some instruments playing sustained chords or melodic lines. The Bass Saxophone part is primarily composed of quarter and eighth notes, providing a steady bass line.

# In Motion

**K** Improvise GABC#DEF#

This musical score is for a saxophone ensemble. It consists of ten staves, each for a different instrument: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, and Bass Sax. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures, numbered 146, 147, 148, and 149 at the bottom. Measure 146 starts with a *mp* dynamic for the first three staves and a *f* dynamic for the last seven. Measure 147 continues the dynamics. Measure 148 features a *f* dynamic and includes triplet and sextuplet markings. Measure 149 begins with a *cresc.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. A key signature change box 'K' is located at the top, indicating the key signature for the improvisation sections.

This musical score is for a saxophone section, spanning measures 150 to 152. The score is written for ten parts: Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, T. Sax. 1, T. Sax. 2, T. Sax. 3, B. Sax. 1, B. Sax. 2, and Bass Sax. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 150 and 151 are marked with a box containing the instruction "Improvise CDEF#GAB".

The saxophone parts (Sno. Sax., S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, A. Sax. 3, and T. Sax. 1) are marked with a double slash (/ /) throughout, indicating they are to be silent. The T. Sax. 2 part has a melodic line in measure 150 consisting of quarter notes with accents: C4, D4, E4, F4, G4, A4, B4, G4, F4, E4, D4, C4. In measure 151, it is marked with a double slash. The T. Sax. 3 part has a melodic line in measure 150 consisting of quarter notes with accents: C4, D4, E4, F4, G4, A4, B4, G4, F4, E4, D4, C4. In measure 151, it has a melodic line with accents: C4, D4, E4, F4, G4, A4, B4, G4, F4, E4, D4, C4. In measure 152, it has a melodic line with accents: C4, D4, E4, F4, G4, A4, B4, G4, F4, E4, D4, C4, marked with a hairpin crescendo and the dynamic *mf*. The B. Sax. 1, B. Sax. 2, and Bass Sax. parts have a melodic line in measure 150 consisting of quarter notes: C4, E4, G4, A4, B4, G4, F4, E4, C4. In measure 151, they have a melodic line with accents: C4, E4, G4, A4, B4, G4, F4, E4, C4. In measure 152, they have a melodic line with accents: C4, E4, G4, A4, B4, G4, F4, E4, C4, marked with a hairpin crescendo and the dynamic *mf*. The measure numbers 150, 151, and *mf* 152 are printed at the bottom of the score.

This musical score is for a saxophone section and a bass saxophone. It consists of 11 staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. Measures 153 through 156 contain rhythmic patterns of eighth notes with stems, while measure 157 contains whole notes. The dynamics are marked *p* (piano) in measure 157. A box labeled "Improvise CDEF#GAB" is placed above the T. Sax. 3 staff in measure 153. The score concludes with a double bar line and a repeat sign in measure 157.

Sno. Sax.

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

A. Sax. 3

T. Sax. 1

T. Sax. 2

T. Sax. 3

B. Sax. 1

B. Sax. 2

Bass Sax.

Improvise CDEF#GAB

153 154 155 156 157



# Red-Eye Flight

Nonet

2012

# Transposed Score

## INSTRUMENTATION

Alto Saxophone  
Baritone Saxophone

Horn in F  
Trumpet in Bb  
Tenor Trombone  
Tuba

Piano  
Double Bass  
Drums

Duration 8'30"

# Red-Eye Flight

Passacaglia on a Fragment by Metheny and Mays

**A** Pesante ♩ = 160

Musical score for measures 2 through 6. The score includes staves for Alto Saxophone, Baritone Saxophone, Horn in F, Trumpet in B♭, Trombone, Tuba, Piano, Double Bass, and Drum Kit. The key signature has one flat (B♭) and the time signature is 7/4. The tempo is marked 'Pesante' with a quarter note equal to 160. The Trombone part features a melodic line with slurs and accents, starting in measure 2 and continuing through measure 6. The Tuba part has a similar melodic line. The Piano, Double Bass, and Drum Kit parts are mostly silent, with some piano accompaniment visible in the lower staves. Measure numbers 2, 3, 4, 5, and 6 are indicated below the staves.



Var. 1

Musical score for measures 7 through 12, labeled 'Var. 1'. The score includes staves for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The key signature has one flat (B♭) and the time signature is 7/4. The tempo is marked 'Pesante' with a quarter note equal to 160. The A. Sax. and B. Sax. parts have melodic lines starting in measure 7. The Hn., Tbn., and Tba. parts have melodic lines with slurs and accents. The Pno., Db., and Dr. parts are mostly silent. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated below the staves.

Red-Eye Flight

Var. 2

A. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Db.

Dr.

13 14 15 16 17 18

*mf*  
con ped.  
arco  
*mf*



Var. 3

A. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Db.

Dr.

19 20 21 22 23

*p* *mf*

Cymbal  
Cymbal bell

Var. 4

Musical score for Variation 4, measures 24-28. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The instrumentation includes saxophones, horns, trumpets, trombones, tuba, piano, double bass, and drums. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score features various musical notations including notes, rests, slurs, and dynamic markings.



Var. 5

Musical score for Variation 5, measures 29-33. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The instrumentation includes saxophones, horns, trumpets, trombones, tuba, piano, double bass, and drums. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score features various musical notations including notes, rests, slurs, and dynamic markings, with a *ff* marking in the piano part.

A. Sax. *tr* *sf-p* *ff*

B. Sax. *sf-p* *ff*

Hn. *sf-p* *ff*

Tpt. *sf-p* *ff*

Tbn. *tr* *sf-p* *ff*

Tba. *tr* *sf-p* *ff*

Pno. *fff*

Db. *sf-p* *ff*

Dr. Floor Tom *sf-p* *ff*

34 35 36 37 38



**B** Jazz Waltz ♩ = 192

Pno. *mf*

Db. *pizz.* *mf*

Dr. Closed H.Hat *mf* Jazz Waltz Brushes

39 40 41 42 43 44 45



Pno. *p* *cresc.*

Db. *p* *cresc.*

Dr. *p* *cresc.*

46 47 48 49 50 51 52

**Semplice**

A. Sax. *mf*

Pno. *f* *mf*

Db. *f* *mf*

Dr. *f* *mf*

53 54 55 56 57 58 59



A. Sax. *f*

Pno. *f*

Db.

Dr.

60 61 62 63 64 65 66



A. Sax.

Pno.

Db.

Dr.

67 68 69 70 71 72 73

Red-Eye Flight

**C**

A. Sax. *mp*

B. Sax. *mp*

Hn.

Tpt. *mf*

Tbn. *mp*

Tba. *mp*

Pno. *mp* Fm<sup>7</sup> Cm<sup>9</sup>

Db. *mp* Fm<sup>7</sup> Cm<sup>9</sup>

Dr. *mp*

74 75 76 77 78 79



A. Sax. *mf*

B. Sax. *mf*

Hn. *mf*

Tpt. *f*

Tbn. *mf*

Tba. *mf*

Pno. *mf* A<sup>b</sup>maj<sup>9</sup>(#11) D<sup>b</sup>maj<sup>9</sup> Cm<sup>7</sup> Gm<sup>7</sup>

Db. *mf* A<sup>b</sup>maj<sup>9</sup>(#11) D<sup>b</sup>maj<sup>9</sup> Cm<sup>7</sup> Gm<sup>7</sup>

Dr. *mf*

80 81 82 83 84 85 86



A. Sax. *cresc.* *f*

B. Sax. *cresc.* *f*

Hn. *cresc.* *f*

Tpt. *mf* *cresc.* *ff*

Tbn. *cresc.* *f*

Tba. *cresc.* *f*

Pno. *cresc.* *f*

Db. *cresc.* *f*

Dr. *f*

Fm<sup>9</sup> A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>9</sup> G<sup>b</sup>maj<sup>7</sup> C<sup>b</sup>maj<sup>7</sup>

87 *cresc.* 88 89 90 *f* 91 92 93



A. Sax. *p*

B. Sax. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Pno. *mp*

Db. *mp*

Dr. *mp*

94 95 96 97 98 99 *mp* 100

**D**

A. Sax.

Tpt.

Tbn.

Pno.

Db.

Dr.

mf

cup mute

mf

cup mute

mf

8<sup>va</sup>

Sticks

101 102 103 104 105 106 107



A. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Pno.

Db.

Dr.

f

p

mf

f

p

f

p

mf

mp

mf

mp

mf

mp

108 109 110 111 112 113 114

Musical score for measures 115-121. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The measures are numbered 115, 116, 117, 118, 119, 120, and 121. The instrumentation includes A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr.



Musical score for measures 122-128. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The measures are numbered 122, 123, 124, 125, 126, 127, and 128. The instrumentation includes A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The word "cresc." is written above the staff lines for measures 124, 125, 126, and 127.

Red-Eye Flight

E

A. Sax. *mf*

B. Sax. *mf* *p*

Hn. *f* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Tba. *p*  
con sord.

E SOLO

Pno. *f*

Db. *f* *mf*

Dr. *f* *mf*

Gm7 Dm9

129 130 131 132 133 134 135



A. Sax. *mp*

B. Sax. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Pno. *mp*

Db. Bbmaj9(#11) Ebmaj9 Dm7

Dr. *mp*

136 137 138 139 140 141 142

Musical score for measures 143-149. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *ff* starting at measure 147. The double bass part includes chord symbols: Am<sup>7</sup>, Gm<sup>9</sup>, B<sup>b</sup>maj<sup>7</sup>, E<sup>b</sup>maj<sup>9</sup>, A<sup>b</sup>maj<sup>7</sup>, and a final *b* note. The drum part is marked with a dynamic of *f*. Measure numbers 143, 144, 145, 146, 147, 148, and 149 are indicated at the bottom.



Musical score for measures 150-156. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The piano part continues with a melodic line and bass line, marked with a dynamic of *f*. The double bass part features a bass line with notes and rests. The drum part includes a section labeled "Closed H. Hat" and a section labeled "Fill". Measure numbers 150, 151, 152, 153, 154, 155, and 156 are indicated at the bottom.

**F** Drum Solo

A. Sax. *mf*

B. Sax. *mf*

Hn.

Tpt.

Tbn. *mf* open

Tba. *mf* open

Pno. *mf*

Db. *mf*

Dr. SOLO 40 bars

157 158 159 160 161 162



A. Sax.

B. Sax.

Hn.

Tpt. *mf* open

Tbn.

Tba.

Pno.

Db.

Dr.

163 164 165 166 167 168

Musical score for measures 169-174. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The instrumentation includes saxophones, horn, trumpet, trombone, tuba, piano, double bass, and drums. The music features various melodic lines and rhythmic patterns across the measures.



Musical score for measures 175-180. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. A dynamic marking of *p* (piano) is present in measures 175-177, and a dynamic marking of *f* (forte) is present in measure 178. A section marker 'G' is located above measure 175 and below measure 178. The instrumentation includes saxophones, horn, trumpet, trombone, tuba, piano, double bass, and drums.

Red-Eye Flight

A. Sax. *cresc., poco a poco*

B. Sax. *cresc., poco a poco*

Hn. *cresc., poco a poco*

Tpt. *cresc., poco a poco*

Tbn. *cresc., poco a poco*

Tba. *cresc., poco a poco*

Pno. *8va*

Db.

Dr.

181 182 183 184 185 186



A. Sax. *mf*

B. Sax. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Pno. *ff*

Db. *arco* *mf*

Dr.

187 188 189 190 191 192



Red-Eye Flight

A. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Db.

Dr.

193 194 195 196 *mp* 197 198

End of SOLO Cymbal



rall. . . . . **H** A tempo ♩ = 69

A. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Db.

Dr.

199 200 201 202 203

Closed Hi-hat *f* *mf* pizz. *mf*

Musical score for measures 204-209. The score includes parts for A. Sax., B. Sax., Hn., Pno., Db., and Dr. The key signature is B-flat major. The tempo is marked *mf*. The Pno. part includes chord markings: E<sup>b</sup>/F, Dm<sup>7</sup>/G, and Cm<sup>7</sup>/B<sup>b</sup>. The Dr. part shows a consistent rhythmic pattern of eighth notes.



Musical score for measures 210-215. The score includes parts for A. Sax., B. Sax., Hn., Pno., Db., and Dr. The key signature is B-flat major. The tempo is marked *f*. The Pno. part includes chord markings: Dm<sup>7</sup>/C, F/E<sup>b</sup>, B<sup>b</sup>/F, Cm<sup>7</sup>/A<sup>b</sup>, Dm<sup>7</sup>, and E<sup>b</sup>ma<sup>7</sup>/G. The Dr. part shows a consistent rhythmic pattern of eighth notes.

A. Sax. *mf* *f*

B. Sax. *p*

Hn. *p*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba.

Pno.  $B\flat m^9/D\flat$   $Fm^9$   $Cm^9$   $A\flat maj^9(\#11)$   $D\flat maj^9$

Dr. fill

216 217 218 219 220 221



A. Sax. *f*

B. Sax. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba.

Pno.  $Cm^9$   $Gm^9$   $Fm^9$   $A\flat maj^9$   $D\flat maj^9$   $G\flat maj^9$   $C\flat maj^9$

Dr.

222 223 224 225 226 227

rit. . . . . **I** ♩ = 144 accel. . . . .

A. Sax. *mp*

Tpt. *ppp*

Tbn. *mp*

Tba. *mp dim.* *ppp*

Pno. *ppp* *8va*

Db.

Dr.

228 229 230 231 232 233



A tempo ♩ = 144

Pno. *p*

234 235 236 237 238 239



Hn. *mp*

Tpt. *p* *harmon mute*

Tbn. *p*

Pno. *ppp*

240 241 242 243 244 245

Musical score for measures 246-251. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., and Pno. The dynamics range from *mp* to *mf*. The piano part features a rhythmic accompaniment with chords. Measure numbers 246, 247, 248, 249, 250, and 251 are indicated at the bottom of the piano staff.



Musical score for measures 252-257. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The dynamics range from *f* to *pizz.*. The piano part features a rhythmic accompaniment with chords. The drum part includes a cymbal bell. Measure numbers 252, 253, 254, 255, 256, and 257 are indicated at the bottom of the piano staff.

Trumpet Solo

1

A. Sax.

B. Sax.

Hn.

Tpt.

Tbn.

Tba.

SOLO open

*mf*

Ostinato Bass Line

2

Gm<sup>9</sup> Cm<sup>9</sup> Fm<sup>9</sup> Bbm<sup>9</sup>

Pno.

Db.

Dr.

*mp*

258 259 260 261 262 263 264



2

Am<sup>9</sup> Dm<sup>9</sup> Gm<sup>9</sup> Cm<sup>9</sup> A<sup>7</sup>(b5) Am<sup>9</sup> Dm<sup>9</sup>

3

Tpt.

Tbn.

Pno.

Db.

Dr.

G<sup>7</sup>(b5) Gm<sup>9</sup> Cm<sup>9</sup> Fm<sup>9</sup> Bbm<sup>9</sup> G<sup>7</sup>(b5) Gm<sup>9</sup> Cm<sup>9</sup>

*mp*

265 266 267 268 269 270 271 272

4

A. Sax. *mp*

Hn. straight mute *mp*

Tpt. *Gm<sup>9</sup> Cm<sup>9</sup> A7(b5) Am<sup>9</sup> Dm<sup>9</sup>*

Tbn. *Fm<sup>9</sup> Bbm<sup>9</sup> G7(b5) Gm<sup>9</sup> Cm<sup>9</sup>*

Pno.

Db.

Dr. 273 274 275 276 277



5

A. Sax. *mp*

B. Sax. *mp*

Hn.

Tpt. *Gm<sup>9</sup> Cm<sup>9</sup> A7(b5) Am<sup>9</sup> Dm<sup>9</sup>*

Tbn.

Tba.

Pno. *Fm<sup>9</sup> Bbm<sup>9</sup> G7(b5) Gm<sup>9</sup> Cm<sup>9</sup>*

Db.

Dr. 278 279 280 281 282





accel. 8

A. Sax. *f*

B. Sax. *f*

Hn. *f*

Tpt. *f* *A<sup>7(b5)</sup>*

Tbn. *fff*

Tba. *f*

Pno. *fff* *accel.* 8

Db. *f*

Dr. *f*

295 296 297 298 299 300



**K** A tempo ♩ = 144

A. Sax. *fff*

B. Sax. *fff*

Hn. *fff* open

Tpt. *fff*

Tbn. *fff*

Tba. *fff*

Pno. *(fff)*

Db. *fff* arco

Dr. *fff* Play time

**K** 8

301 302 303 304 305 306

Musical score for measures 307-312. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The piano part features a complex melodic line with many accidentals. The drum part consists of a steady eighth-note pattern. Measure numbers 307, 308, 309, 310, 311, and 312 are indicated at the bottom of the piano staff.



Musical score for measures 313-318. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The piano part continues with a complex melodic line. The drum part continues with a steady eighth-note pattern. Measure numbers 313, 314, 315, 316, 317, and 318 are indicated at the bottom of the piano staff.

*molto rall.*

Musical score for measures 319-324. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The key signature has two flats. The tempo is marked *molto rall.* and the dynamic is *ffff*. The piano part features a complex rhythmic pattern. The drum part includes a cymbal roll starting at measure 321.



Musical score for measures 325-330. The score includes parts for A. Sax., B. Sax., Hn., Tpt., Tbn., Tba., Pno., Db., and Dr. The key signature has two flats. The tempo is *molto rall.* and the dynamic is *ffff*. The piano part continues with its complex rhythmic pattern. The drum part includes a cymbal roll starting at measure 325.

# String Quintet

2013

*Dedicated to Matthew Hindson*

I. Anticipation (2011, revised 2013)

II. Contemplation (2013)

III. Inspiration (2013)

INSTRUMENTATION

Violin I

Violin II

Viola

Violoncello

Double Bass

13 minutes

# String Quintet

## I. Anticipation

Ad lib circa ♩ = 88

**A** Molto espressivo

Violin I: con sord. *p* (measures 1-2), *mp* (measures 3-5)

Violin II: con sord. *pp* (measures 1-2), *p* (measures 3-5)

Viola: con sord. *p* (measures 1-2), *mp* (measures 3-5)

Violoncello: con sord. *pp* (measures 1-2), *p* (measures 3-5)

Double Bass: con sord. *pp* (measures 1-2), *p* (measures 3-5)

Measures 1, 2, 3, 4, 5 are indicated at the bottom of the staves.



Violin I: *mp* (measures 6-7), *port.* (measures 8-10)

Violin II: *p* (measures 6-7), *port.* (measures 8-10)

Viola: *mp* (measures 6-7), *port.* (measures 8-10)

Violoncello: *p* (measures 6-7), *port.* (measures 8-10)

Double Bass: *p* (measures 6-7), *port.* (measures 8-10)

Measures 6, 7, 8, 9, 10 are indicated at the bottom of the staves.

*rall.*  
senza sord. No Break  
*mf*  
senza sord. No Break  
*mp*  
senza sord. No Break  
*mf*  
senza sord. No Break  
*mp*  
senza sord. No Break  
*mp*

11 12 13 14

**B** Allegro ♩ = 126  
SOLO  
*mp*  
*p*  
*p*  
*p*  
marcato  
*p*

15 16 17 18

19 20 21 22  
*cresc.*

Musical score for measures 23-26. The score is written for five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor). The time signature is 3/4. Measure 23 starts with a *mf* dynamic. Measure 24 has a *mp* dynamic. Measure 25 has a *mp* dynamic. Measure 26 has a *mp* dynamic. The Double Bass part features triplet markings in measures 24 and 25.



Musical score for measures 27-30. The score is written for five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature changes to two sharps (D major or F# minor). The time signature is 3/4. Measure 27 starts with a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *ff* dynamic. The Double Bass part features triplet markings in measures 27 and 29, and a *pizz.* marking in measure 30.



Musical score for measures 31-35. The score is written for five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature changes to three sharps (F# major or C# minor). The time signature is 3/4. Measure 31 starts with a *mf* dynamic. Measure 32 has a *mf* dynamic. Measure 33 has a *mf* dynamic. Measure 34 has a *mf* dynamic and a *marcato* marking. Measure 35 has a *mf* dynamic. The Double Bass part features a triplet marking in measure 35.



36 37 38 3 39

*mp* *mp* *mp* *mp* *mp*

*marcato*

40 41 42 43

*cresc.* *f* *f* *mf*

*SOLO*

*pizz.* *pizz.* *arco*

44 45 46 47 48

*mf*

Musical score for measures 49-52. The score is in 3/4 time with a key signature of three flats. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *cresc.*, *f*, and *mf*. Measure numbers 49, 50, 51, and 52 are indicated below the staves.



Musical score for measures 53-57. The score is in 3/4 time with a key signature of three flats. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *mf*, *f*, *p*, and *mf*. Performance instructions include *pizz.*, *arco*, and *SOLO arco*. A box labeled 'E' is present above measure 56. Measure numbers 53, 54, 55, 56, and 57 are indicated below the staves.



Musical score for measures 58-62. The score is in 3/4 time with a key signature of three flats. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *cresc.*. Measure numbers 58, 59, 60, 61, and 62 are indicated below the staves.

Musical score for measures 63-67. The score is in 3/4 time with a key signature of three flats. It features five staves: two treble clefs and three bass clefs. Dynamics include *mf* and *f*. There are accents and a *V* marking in the first two staves. Measure numbers 63, 64, 65, 66, and 67 are indicated at the bottom.



Musical score for measures 68-71. The score is in 3/4 time with a key signature of three flats. It features five staves. Dynamics include *mp*, *p*, *cresc.*, and *mf*. There are *pizz.* markings and a *SOLO 5 bars arco* box in the fourth staff. Measure numbers 68, 69, 70, and 71 are indicated at the bottom.



**F**

Musical score for measures 72-75. The score is in 3/4 time with a key signature of three flats. It features five staves. Dynamics include *f*, *mf*, *pp*, and *SOLO arco*. There are *arco* markings and a *SOLO arco* box in the fourth staff. Measure numbers 72, 73, 74, and 75 are indicated at the bottom.

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

76 77 78 79 80



*mp*

*mf*

*mp*

*mf*

*mp*

*f*

*ff*

*mp*

81 82 83 84 85



SOLO

**G** Poco Meno Mosso  
espressivo

*f*

*espressivo*

*mf*

86 87 88 89 90 91

**Piu mosso**

espressivo  
*mf*  
3  
espressivo  
*mf*

92 93 94 95 96

**A tempo** ♩ = 126

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

97 98 99 100 *mf*

**H** CODA

*f* *f* *f* *f*  
*f* *f* *f* *f*  
*f* *f* *f* *f*  
*f* *f* *f* *f*

101 102 103 104 105

String Quintet

Musical score for measures 106-110. The score is written for five staves (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked as *subito mp* at the beginning of measure 107 and *mf* from measure 108 onwards. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

106

107

108

109

110

Musical score for measures 111-115. The score is written for five staves. The dynamics are marked as *cresc.* (crescendo) from measure 111 to 112, *sfzp* (sforzando) in measure 113, and *f* (forte) from measure 114 onwards. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

111

112

113

114

115

Musical score for measures 116-119. The score is written for five staves. The dynamics are marked as *mp* (mezzo-piano) from measure 118 onwards. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The word *marcato* is written above the double bass staff in measure 119.

116

117

118

119

rall. . . . .

Musical score for measures 120-124. The score is for a String Quintet and includes five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The tempo is marked *rall.* at the top right. Dynamics include *mf*, *mp*, *f*, *ff*, and *f marcato*. Measure numbers 120, 121, 122, 123, and 124 are indicated below the staves.

**Cadenza ad lib**  
senza misura

Musical score for the Cadenza section, measures 125-127. The section is marked *ad lib* and *senza misura*. It features five staves with *SOLO* markings for the Violin I, Violin II, Viola, and Violoncello I parts. Dynamics include *f*, *mf*, and *f*. Measure numbers 125, 126, and 127 are indicated below the staves.

Musical score for measures 128-130. The section is marked *A tempo*. It features five staves with *SOLO* markings for the Violin I, Violin II, and Violoncello I parts. Annotations include *with vn 2* and *with vn 1*. Dynamics include *f*, *mf*, and *subito p*. Measure numbers 128, 129, and 130 are indicated below the staves.

String Quintet

The musical score consists of five staves. The first staff has a **SOLO** box above it. The dynamics are *cresc.* from measure 131 to 134, and *fff* from measure 135 to 137. The key signature is two flats and the time signature is 4/4. The piece ends with the instruction **Non Attacca**.

131 132 133 134 135 136 137  
Non Attacca



II. Contemplation

**A** ♩ = 66

Musical score for measures 1-6 of section A. The score is for Violin II, Viola, Violoncello, and Double Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 66. The dynamics are *mp* (mezzo-piano) for the Violin II and Viola, and *pp* (pianissimo) for the Violoncello and Double Bass. The Violin II and Viola parts feature a pizzicato (*pizz.*) texture. The Violoncello and Double Bass parts feature a sustained, legato line.



Musical score for measures 7-12. The score continues from the previous section. The dynamics are *p* (piano) for the Violin II and Viola, and *mf* (mezzo-forte) for the Violoncello and Double Bass. The Violin II and Viola parts feature a pizzicato (*pizz.*) texture. The Violoncello and Double Bass parts feature a sustained, legato line.



**B**

Musical score for measures 13-17 of section B. The score continues from the previous section. The dynamics are *p* (piano) for the Violin II and Viola, and *p* (piano) for the Violoncello and Double Bass. The Violin II and Viola parts feature a pizzicato (*pizz.*) texture. The Violoncello and Double Bass parts feature a sustained, legato line. The Violoncello part includes first, second, and third endings, marked with [1], [2], and [3] respectively.

Musical score for measures 18-22. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first staff (Violin I) has a melodic line with a slur over measures 19-21. The second staff (Violin II) and third staff (Viola) have similar melodic lines. The fourth staff (Cello) has a melodic line with a slur over measures 19-21. The fifth staff (Double Bass) has a bass line with a slur over measures 19-21. Measure numbers 18, 19, 20, 21, and 22 are indicated below the staves.



Musical score for measures 23-27. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first staff (Violin I) has a melodic line with a slur over measures 23-27. The second staff (Violin II) and third staff (Viola) have similar melodic lines. The fourth staff (Cello) has a melodic line with a slur over measures 23-27. The fifth staff (Double Bass) has a bass line with a slur over measures 23-27. Measure numbers 23, 24, 25, 26, and 27 are indicated below the staves.



Musical score for measures 28-32. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first staff (Violin I) has a melodic line with a slur over measures 28-32. The second staff (Violin II) and third staff (Viola) have similar melodic lines. The fourth staff (Cello) has a melodic line with a slur over measures 28-32. The fifth staff (Double Bass) has a bass line with a slur over measures 28-32. Measure numbers 28, 29, 30, 31, and 32 are indicated below the staves. Dynamic markings include *mf* and *f*. The instruction *arco* is present in measure 31.

C

Musical score for measures 33-37. The score is for a string quintet (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. Measure 33 shows the beginning of a phrase with a fermata. Measures 34-36 feature a melodic line in the Violin I part, marked 'arco' and 'p'. The Cello and Double Bass parts provide a harmonic foundation with sustained notes and moving lines. Measure 37 concludes the phrase with a fermata. Dynamics include *p* and *f*.

33

34

35

36

37

Musical score for measures 38-42. The score continues from the previous system. Measures 38-40 show a melodic line in the Violin I part, marked *p* and *f*. The Cello and Double Bass parts continue with their respective parts. Measure 41 features a melodic line in the Violin II part, marked *f*. Measure 42 concludes the phrase with a fermata. Dynamics include *p* and *f*.

38

39

40

41

42

Musical score for measures 43-47. The score continues from the previous system. Measures 43-46 show a melodic line in the Violin I part, marked *ff*. The Cello and Double Bass parts continue with their respective parts. Measure 47 concludes the phrase with a fermata. Dynamics include *ff*.

43

44

45

46

*ff*

47

**D**

48 49 50 51 52 53

54 55 56 57

58 59 60



*molto rall.*

61 62 63 64

*pp* *fff* *pp* *fff*

Non Attacca

III. Inspiration

Vigorous  $\text{♩} = 160$

INTRO

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*f* pizz.  
*f* pizz.  
*f* pizz.  
*f* pizz.  
*f* pizz.

1 2 3 4



SOLO arco A

5 6 7 8 9



10 11 12 13 14

*mf* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

15 16 17 18 19

**B**

20 21 22 23 24

25 26 27 28 29

**C**

Violin I: *mf*, *f*, *f*, *f*, *f*, *f*  
Violin II: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*  
Viola: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*  
Cello: *f*, *f*, *f*, *f*, *f*, *f*  
Double Bass: *f*, *f*, *f*, *f*, *f*, *f*

Measures: 30, 31, 32, 33, 34, 35



Violin I: *f*, *f*, *f*, *f*, *f*, *f*  
Violin II: *f*, *f*, *f*, *f*, *f*, *f*  
Viola: *f*, *f*, *f*, *f*, *f*, *f*  
Cello: *f*, *f*, *f*, *f*, *f*, *f*  
Double Bass: *f*, *f*, *f*, *f*, *f*, *f*

Measures: 36, 37, 38, 39, 40, 41



Musical score for measures 42-48. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measure 42 starts with a *mp* dynamic. Measures 43-48 feature a *SOLO* section for the Cello, marked *ff* and *f*. The other instruments play accompaniment with *mp* dynamics. Measure numbers 42, 43, 44, 45, 46, 47, and 48 are indicated below the staves.



Musical score for measures 49-55. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measure 49 starts with a *ff* dynamic. Measures 50-55 feature a *SOLO* section for the Cello, marked *f*. The other instruments play accompaniment with *f* and *p* dynamics. A section marked **D** begins at measure 52. Measure numbers 49, 50, 51, 52, 53, 54, and 55 are indicated below the staves.



Musical score for measures 56-61. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. Measures 56-61 feature a *SOLO* section for the Cello, marked *mf*. The other instruments play accompaniment with *mf* and *ff* dynamics. Measure numbers 56, 57, 58, 59, 60, and 61 are indicated below the staves.

**E**

Musical score for section E, measures 62-68. The score is written for five staves (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a dynamic shift from *subito p* (suddenly piano) to *f* (forte) starting at measure 65. The first three staves (Violin I, Violin II, and Viola) have a *subito p* marking at measure 65, while the Cello and Double Bass staves have a *subito p* marking at measure 64. The *f* dynamic is maintained through measure 68.



**F**

Musical score for section F, measures 69-75. The score is written for five staves (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a dynamic shift from *ff* (fortissimo) to *f* (forte) starting at measure 73. The first three staves (Violin I, Violin II, and Viola) have a *ff* marking at measure 69, while the Cello and Double Bass staves have a *ff* marking at measure 70. The *sfzp* (sforzando piano) marking is used at measure 72. The *f* dynamic is maintained through measure 75. The Violin I and Cello staves have a *pizz.* (pizzicato) marking at measure 74.



Musical score for section F, measures 76-80. The score is written for five staves (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a dynamic shift from *f* (forte) to *f* (forte) starting at measure 80. The Violin I and Cello staves have a *pizz.* (pizzicato) marking at measure 76. The *f* dynamic is maintained through measure 80.

**SOLO**  
arco

**G**

81 82 83 84 85



86 87 88 89 90



**H**

91 92 93 94 95

96 97 98 99 100



101 102 103 104

**molto rall.**

The musical score consists of five staves. The first staff (Violin I) has a melodic line with a dynamic marking of *f* at the start of measure 107, *subito p* at the beginning of measure 108, and *fff* at the end of measure 110. The second staff (Violin II) has a dynamic marking of *f* at the start of measure 107, rests in measures 108 and 109, and *fff* at the end of measure 110. The third staff (Viola) has a dynamic marking of *f* at the start of measure 107, rests in measures 108 and 109, and *fff* at the end of measure 110. The fourth staff (Violoncello) has a dynamic marking of *f* at the start of measure 107, rests in measures 108 and 109, and *fff* at the end of measure 110. The fifth staff (Contrabasso) has a dynamic marking of *f* at the start of measure 107, *subito p* at the beginning of measure 108, and *fff* at the end of measure 110. The tempo marking *molto rall.* is indicated at the top left. The measures are numbered 105, 106, 107, 108, 109, and 110 at the bottom.

# Sonata

Tenor Saxophone and Piano

2013

*Dedicated to Nathan Henshaw*

## I. Walking at Sunrise

### Interlude I

## II. Rituals of the Day

### Interlude II

## III. After Dusk

Duration 17'30"

# Sonata for Tenor Saxophone and Piano

## I. Walking at Sunrise

Ad lib. circa ♩ = 69

INTRO

Gradually ease into the note, no vibrato, play into piano, circular breathe

TRANSPosed

Tenor Saxophone

Piano

*ppp* *mf*

**Molto Rubato**

quickly *p* quickly

*mf*

8<sup>va</sup> 15<sup>ma</sup>

Ped.

Ten. Sax.

*f* *ppp*

8<sup>va</sup>

Pno.

*f*

8<sup>va</sup> Ped.

Ten. Sax.

*mp*

Improvise freely on modes

Chords and modes are transposed

G-Lydian GABC#DEF#

Circa 0:10

Play freely E-Dorian EF#GABC#D

Circa 0:10

Pno.

*mp* *mp*



22

Ten. Sax. *F#-Phrygian* *Circa 0:10* F#GABC#DE

Pno. *cresc.* *mf* *mf*

27

Ten. Sax. *Improvise freely on chords* *Aadd9* AC#EB *Circa 0:10* *f* *Cmaj9(#11)* CEGBDF# *Circa 0:10*

Pno. *f*

32

Ten. Sax. *Am9* ACEGB *Circa 0:10* *quickly* *mp* **A tempo** ♩ = 69

Pno. *mp*

37

Ten. Sax. *Aadd9* AC#EB

Pno. *mf* *f*

42 **A** **Andante** ♩ = 88  
Play normally

Ten. Sax. *p* *3*

Pno. *p*

48 *t* *mp* *3* *mf* *3* *3*

Ten. Sax. *mf* *3* *mf* *3* *3*

Pno. *mp* *mf*

54 *mp* *3*

Ten. Sax. *mp* *3*

Pno. *mp*

59 **B** *f* *3* *bend*

Ten. Sax. *f* *3* *bend*

Pno. *f* *sim.*

65

Ten. Sax. *growl* *ff* *bend*

Pno. *ff*

70

Ten. Sax. *normal* *molto rit.*

Pno.

75

Ten. Sax. *Ad lib.*

Pno. *mp* 3 5

Hold pedal down

CADENZA

Play into piano

Play pitches freely and use as basis for improvisation

79

Ten. Sax.

Pno.

*f*

Improvise freely

B-Aeolian BC#DEF#GA

Cue

81

82

Circa 0:20

Ten. Sax.

Pno.

*f*

circular breathe

83

*p*

*mf*

*f*

*cresc.*

*mf*

*marcato*

*f*

*sim.*

Ten. Sax.

Pno.

88

Ten. Sax.

Pno.

93

Ten. Sax.

Pno.

97

Ten. Sax.

Pno.

**molto rall.**

100

Ten. Sax. *f*

Pno. *f* *ff*

104

Ten. Sax. *mp*

Pno. *mp*

Improvise  
Bmi<sup>11</sup> BDF#AC#E

15<sup>ma</sup> Cue

**Interlude I**

**Senza rubato** ♩ = 80

Ten. Sax.

Pno. *mp*

Ped.

5

Ten. Sax.

Pno. *mf*



5

Ten. Sax.

Piano accompaniment for measures 5-8. The Tenor Saxophone part begins with a melodic line starting on measure 5, featuring a slur over two eighth notes and a quarter note, followed by a quarter rest, and then a melodic phrase starting on measure 7 with a slur over two eighth notes and a quarter note. The Piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand that enters in measure 6. The key signature has three flats, and the time signature is 4/4.

9

Ten. Sax.

*mp*

Piano accompaniment for measures 9-12. The Tenor Saxophone part has a quarter rest in measure 9, followed by a melodic phrase starting in measure 10 with a slur over two eighth notes and a quarter note, and another slur over two eighth notes and a quarter note in measure 11. The Piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. A dynamic marking of *mp* is present in measure 10. An *8va* marking is placed above the right-hand piano line in measure 12, indicating an octave transposition.

13

Ten. Sax.

*mf*

slap tongue

Piano accompaniment for measures 13-16. The Tenor Saxophone part begins with a melodic phrase in measure 13 marked *mf*, followed by a quarter rest in measure 14, and then a melodic phrase in measure 15 ending with a 'slap tongue' effect in measure 16. The Piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. A dynamic marking of *mf* is present in measure 13. An *15va* marking is placed above the right-hand piano line in measure 15, indicating an octave transposition.

17

Ten. Sax.

accel. . . . .

Piano accompaniment for measures 17-20. The Tenor Saxophone part starts with a melodic phrase in measure 17, followed by a quarter rest in measure 18, and then a melodic phrase in measure 19. The Piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. A dynamic marking of *mf* is present in measure 17. An *8va* marking is placed above the right-hand piano line in measure 18, indicating an octave transposition. The instruction 'accel.' is written above the Tenor Saxophone staff in measure 17.



21 **B**  $\text{♩} = 92$  slap tongue *f*

Ten. Sax.

Pno.

25

Ten. Sax.

Pno.

28 ord. *f* 2 4

Ten. Sax.

Pno.

31 2 2

Ten. Sax.

Pno.

34

Ten. Sax.

Pno.

*p*

8va

37

Ten. Sax.

Pno.

*mp*

*p*

2

2

2

2

**C** ornament ad lib.

41

Ten. Sax.

Pno.

*mf*

*mp*

45

Ten. Sax.

Pno.

*mf*

2

2

48

Ten. Sax.

Pno.

*f*

*tr* timbre

51

Ten. Sax. *tr* *timbre* *cresc.*

Pno. *f* *cresc.*

54

Ten. Sax. *tr* *timbre* *ff* *mf*

Pno. *ff*

57

Ten. Sax. **D** *f*

Pno. *f*

Improvise  
Ab-Pentatonic AbBbCEbF

61

Ten. Sax.

Pno.

65

Ten. Sax.

Pno.

68

Ten. Sax.

Pno.

71

Ten. Sax.

Pno.

Repeat optional

**E** rall. . . . .

*ff*

*ff*

*dim.*

75

Ten. Sax.

Pno.

$\text{♩} = 66$

*mp*

*mp*

8va

80

Ten. Sax.

Pno.

*mf*

*mf*

84

Ten. Sax.

Pno.

*f*

87

Ten. Sax.

Pno.

Improvise  
F#-Aeolian [F#G#ABC#DE] Play three times

91

Ten. Sax.

Pno.

rall.

*pp*

*mp*

Interlude II

1

Ten. Sax.

Pno.

*Ped.*

6 *rall.*

Ten. Sax.

Pno.

Ped.

### III. After Dusk

1 *Ad lib.* ♩ = 72

INTRO

5 **A** *Fast swing* ♩ = 104

Ten. Sax.

Pno.

*mp*

*mf*

Ped.

Use pedal sparingly

7

Ten. Sax.

Pno.

*mf*

*sf*

13

Ten. Sax.

Pno.

*p*

20

Ten. Sax. *mf* *p*

Pno. *mf*

26

Ten. Sax. *mf*

Pno. *f* *mf*

**B** Improved solo 20 bars  
Gm<sup>9</sup> [GBbDFA]

32

Ten. Sax.

Pno. Am<sup>9</sup> [ACEGB]

38

Ten. Sax.

Pno.

Sonata for Tenor Saxophone and Piano

44

Ten. Sax. *Gm<sup>9</sup> GBbDFA* *Am<sup>9</sup> ACEGB*

Pno. *cresc.* *^*

50

Ten. Sax. *sfzp* *ff* *mf* **C**

Pno. *ff* *mf*

56

Ten. Sax.

Pno.

62

Ten. Sax. *cresc.* *3*

Pno. *cresc.*



68 **D**

Ten. Sax. *f* *sfzp*

Pno. *f*

75 **Improvise**  
Am<sup>9</sup> ACEGB

Ten. Sax. *ff* *f*

Pno.

82 **Bm<sup>9</sup> BDF#AC#**

Ten. Sax. *sfzp* *ff* *mf*

Pno. *mf*

89 **F<sup>9</sup>(#11) FACEbGB** **E**

Ten. Sax. *ff* *subito p* 3

Pno. *ff* *subito p*

95

Ten. Sax.

Pno.

100

Ten. Sax.

Pno.

*cresc.*

*mf*

106

Ten. Sax.

Pno.

**F**

*f*

112

Ten. Sax.

Pno.

*sfzp*

*sfz*

Fm<sup>9</sup> FABCEbG

118

Ten. Sax. *sfzp*

Pno. *sfz*

*poco accel.*

124  $Gm^{\circ}$  GBbDFA  $Fm^{\circ}$  FAbCEbG

Ten. Sax. *ff*

Pno. *ff* 3

130  $Gm^{\circ}$  GBbDFA

Ten. Sax. *sfzp*

Pno. *cresc.* *fff*

*rit.*

135  $Bbm^{\circ}$  BbDbFABc  $Fm^{\circ}$  FAbCEbG

Ten. Sax. *fff* *sempre fff*

Pno. *f* *fff*

Concerto  
for  
Piano and Jazz Orchestra

2014

*Dedicated to Carl Vine*

# Transposed Score

## INSTRUMENTATION

Alto Saxophone 1 doubling on Flute and Soprano Saxophone

Alto Saxophone 2 doubling on Clarinet in Bb

Tenor Saxophone 1 doubling on Flute

Tenor Saxophone 2 doubling on Clarinet in Bb

Baritone Saxophone doubling on Bass Clarinet

4 Trumpets in Bb

3 Trombones

Bass Trombone

Jazz Guitar

Solo Piano

Double Bass

Drums

Duration 20'30"

# Concerto for Piano and Jazz Orchestra

## I

Ad lib. circa ♩ = 116

INTRO SOLO

Piano

8va

2 3

Ped.



Pno.

4 5 6 7



Pno.

8 9



Pno.

10 11 12 13

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.

Db.

Dr.

M.D.

M.D.

M.D.

M.D.

6

6

6

6

8va

8va

14

15

16

17

**A** Straight 8's  
♩ = 138

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.

**A** Straight 8's  
♩ = 138

J. Gtr.

Pno.

Db.

Dr.

18 19 20 21 22 23



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.

marcato

con ped.

8va

3

3

3

3

1

mf

Straight 8 feel HH, SD Cross Stick

Play time

mf

24

25

26

27

**B**

Alto 1  
*mp*

Alto 2  
*mp*

Tenor 1  
*mp*

Tenor 2  
*mp*

Bari. Sax.  
*mp* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1  
*mp* cup mute

Tbn. 2  
*mp* cup mute

Tbn. 3  
*mp* cup mute

B. Tbn.

**B**

J. Gtr.  
*mf*

Pno.  
*f*

Db.  
*mf*

Dr.

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.

Db.

Dr.

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*p*

8va

32 33 34 35

C

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.

C

J. Gtr.  
Pno.  
Db.  
Dr.

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.

Db.

Dr.

cup mute

*mp*

(cup mute)

*mp*

(cup mute)

*mp*

open

*p*

8

(8)

3

3

3

tr

*f*

40 41 42 43

**D**

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

*mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*p*

*p*

*p*

in stand

*mp*

(cup mute)

*mp*

*mf*

**D**

J. Gtr.

Pno.

Db.

Dr.

*ff*

*f*

44

45

46

47

Alto 1 *p*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari. Sax. *p*

Tpt. 1 open *mp*

Tpt. 2 open *mp*

Tpt. 3 open *mp*

Tpt. 4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn.

J. Gtr.

Pno. *v* 3 *8va*

Db. *mf*

Dr. *mf*

48 49 50

Alto 1  
*mf* *ff*

Alto 2  
*mf* *ff*

Tenor 1  
*mf* *ff*

Tenor 2  
*mf* *ff*

Bari. Sax.  
*mf* *ff*

Tpt. 1  
*mf* *ff*

Tpt. 2  
*mf* *ff*

Tpt. 3  
*mf* *ff*

Tpt. 4  
*mf* *ff*

Tbn. 1  
*ff*

Tbn. 2  
*ff*

Tbn. 3  
*ff*

B. Tbn.  
*f*

J. Gtr.  
*f*

Pno.  
*fff*

Db.  
*f*

Cymbal

Dr.  
*f*

51 52 53





Alto 1

cue drummer

Pno. *f* *mf* con ped.

Dr. *ppp* *mf*

Cymbal

Closed HH

59 60 61 62 63



Tpt. 2 cup mute *pp*

Tpt. 3 cup mute *pp*

Tpt. 4 cup mute *pp*

Tbn. 1 *pp*

Pno. 3

Dr. *x*

64 65 66 67



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.

Db.

Dr.

*mp*

*mp*

*mp*

*mp*

72 73 74 75

Detailed description: This page of a musical score covers measures 72 to 75. It features a large ensemble of instruments. The woodwind section (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax.) and trumpet section (Tpt. 1-4) are mostly silent, indicated by rests. The trombone section (Tbn. 1-3, B. Tbn.) plays sustained notes with a dynamic marking of *mp*. The piano part (Pno.) is active, featuring eighth-note patterns, triplets, and a dense chordal texture in the right hand. The double bass (Db.) and drums (Dr.) provide a steady rhythmic accompaniment. The drum part is marked with 'x' symbols, likely indicating cymbal hits.

H

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.

H

J. Gtr.  
Pno.  
Db.  
Dr.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4 (cup mute) *mp*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno. *ff*

Db.

Dr.

81 82 83 84

I

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.

I

J. Gtr.  
Pno.  
Db.  
Dr.

The musical score is arranged in a system with the following parts from top to bottom:

- 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. (Grand Piano)
- Db. (Double Bass)
- Dr. (Drum)

Measures 89, 90, and 91 are indicated at the bottom of the page. The piano part features complex rhythmic patterns with triplets and slurs. The brass section includes dynamic markings such as *p* and *(cup mute)*.





**J** IMPROVISED PIANO SOLO

Alto 1 *pp*

Alto 2 *pp*

Tenor 1 *pp*

Tenor 2 *pp*

Bari. Sax. *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2 *p* (cup mute)

Tbn. 3 *p* (cup mute)

B. Tbn. *p* (cup mute)

**J** Comp sparingly  
Em<sup>9</sup>/A

J. Gtr. *p*

Improvised SOLO  
Em<sup>9</sup>/A E-Aeolian

Pno. *mf*

Db. Em<sup>9</sup>/A *p*

Play time straight 8's

Dr. *p*

95 96 97 98 99 100 101

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.

Db.

Dr.

(cup mute)

*p*

(cup mute)

(cup mute)

*p*

*p*

*p*

*p*

*p*

102 103 104 105 106 107

**K**

Alto 1 *pp* *mp* *gliss.*

Alto 2 *pp* *mp* *gliss.*

Tenor 1 *pp* *mp* *gliss.*

Tenor 2 *pp* *mp* *gliss.*

Bari. Sax. *pp* *mp* *gliss.*

(cup mute)

Tpt. 1 *mp* *gliss.* (cup mute)

Tpt. 2 *mp* *gliss.*

Tpt. 3 *mp* *gliss.*

Tpt. 4 *mf* *p* *mp*

Tbn. 1 *mf* *p* *mp*

Tbn. 2 *mf* *p* *mp*

Tbn. 3 *mf* *p* *mp*

B. Tbn. *mf* *gliss.*

**K**

Fmaj<sup>9</sup>/B<sup>b</sup>

J. Gtr. *mp*

Pno. *f*

Db. *mp*

Dr. *mp*

Fmaj<sup>9</sup>/B<sup>b</sup> [F-Ionian]

Fmaj<sup>9</sup>/B<sup>b</sup>

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

113 114 115 116 117

*pp*

*pp*

*pp*

*pp*

*pp*

*mf*

*mf*

*mf*

*mf*

open

*pp*

**L**

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.  
 Db.  
 Dr.

*mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

*p* *p* *p* *p* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*ff*

Gbm<sup>9</sup>/Cb Gb-Dorian

118 119 120 121 122 123

M

Alto 1 normal tone  
*mf*

Alto 2 normal tone  
*mf*

Tenor 1 normal tone  
*mf*

Tenor 2 normal tone  
*mf*

Bari. Sax. normal tone  
*mf*

Tpt. 1 open  
*mf*

Tpt. 2 open  
*mf*

Tpt. 3 open  
*mf*

Tpt. 4 open  
*mf*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno. *fff* Ab/Db Ab-Ionian

Db. arco  
*f*

Dr. *f*

124 125 126 127 128





**N** ♩ = 138

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.

harmon mute

*f*

3

open

*mp*

3

**N** ♩ = 138

J. Gtr.

Pno.

Db.

pizz.

*f*

*mf*

Cymbal

*p*

*mf*

Straight 8 feel HH, SD Cross Stick

135

136

137

138

139

140

O

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.

O

J. Gtr.

Pno.

Db.

Dr.

Play time

141

142

143

144

145

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.

Db.

Dr.

146

147

148

149

**P**

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.

**P**

J. Gtr.  
Pno.  
Db.  
Dr.



**Q**

Musical score for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The score is in 4/4 time and features a variety of dynamics including *mf*, *f*, and *ff*. It includes triplets and accents. A box with the letter 'Q' is placed above the first measure of the Alto 1 part.

**Q**

Musical score for J. Gtr., Pno., Db., and Dr. The J. Gtr. part features a melodic line with a box containing the letter 'Q' above the first measure. The Pno. part provides harmonic accompaniment. The Db. part has a bass line with a dynamic marking of *f*. The Dr. part consists of a steady rhythmic pattern. A dynamic marking of *f* is placed below the Dr. part.

**R** Ad lib. circa ♩ = 120  
CADENZA

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.

**R** Ad lib. circa ♩ = 120

J. Gtr.

**SOLO**

Pno.

*f*

8va

6

6

6

6

6

3

Db.

*mf*

Cymbal

Dr.

*mf*

**S** A tempo ♩ = 138

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.  
Db.  
Dr.

*p* *mf* *ff* *fff*

*Red.*

165 166 167 168



Alto 1 *sfzp* *cresc.* *mf*

Alto 2 *sfzp* *cresc.* *mf*

Tenor 1 *sfzp* *cresc.* *mf*

Tenor 2 *sfzp* *cresc.* *mf*

Bari. Sax.

Tpt. 1 *sfzp* *cresc.* *mf*

Tpt. 2 *sfzp* *cresc.* *mf*

Tpt. 3 *sfzp* *cresc.* *mf*

Tpt. 4 *sfzp* *cresc.* *mf*

Tbn. 1 *sfzp* *cresc.* *mf*

Tbn. 2 *sfzp* *cresc.* *mf*

Tbn. 3 *sfzp* *cresc.* *mf*

B. Tbn.

J. Gtr.

Pno. *f* *fff*

Dr. *p* *mf*

Floor tom roll Cymbal

*rall.* . . . . .

Alto 1 *f*

Alto 2 *f*

Tenor 1 *f*

Tenor 2 *f*

Bari. Sax. *f* *pp*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f* *pp*

J. Gtr. *mf*

Pno. *f* arco

Db. *f* *pp*

Dr. *f* Let ring

Non Attacca

# II

**A** Ad lib. circa ♩ = 80

The musical score is arranged in a standard orchestral layout. The woodwind section (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax.) and the brass section (Trumpet 1-4, Trombone 1-3, Bass Trombone) are in the upper half. The guitar, piano, and double bass are in the lower half. The drums are at the bottom. The score is in 6/4 time and includes dynamic markings such as *p*, *mp*, and *mf*. The section is marked 'Ad lib. circa ♩ = 80'. The score is divided into four measures, numbered 1 through 4 at the bottom.

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.

Db.

Dr.

5 6 7 8 9

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*mf* *p*

To Fl.

Alto 1 *mp* *mf* *p* To Cl.

Alto 2 *mp* *mf* *p* To Cl.

Tenor 1 *mp* *mf* *p* To Cl.

Tenor 2 *mp* *mf* *p* To Cl.

Bari. Sax. *mp* *mf* *p* To B. Cl.

Tpt. 1 *p* *mp* *f*

Tpt. 2 *p* *mp* *f*

Tpt. 3 *p* *mp* *f*

Tpt. 4 *p* *mp* *f*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db. *f* *p*

Dr.

10 11 12 13 14

**B** Ad lib.  
Flute

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.

**B** Ad lib.

J. Gtr.  
Pno.  
Db.  
Dr.

**C** Con rubato circa ♩ = 80

Fl.

Cl.

Tenor 1

Cl.

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

mf

Ped.

mf

8<sup>va</sup>

8<sup>vb</sup>

3

22 23 24 25 26 27

A tempo ♩ = 84

Fl. *mf*

Cl. *mp*

Tenor 1

Cl. *mp*

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A tempo ♩ = 84

J. Gtr.

Pno.

Db.

Dr.

28 29 30



D

Fl. *mp* *mf* 3

Cl. *p* *p* subtone, blend with clarinets

Tenor 1 *pp*

Cl. *p*

B. Cl. *mp* *p* *p*

Tpt. 1

Tpt. 2 *mf* 3

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2 *p* straight mute

Tbn. 3 *p* straight mute

B. Tbn. *p* straight mute

D

J. Gtr.

Pno. *f* 3 *con ped.* 3

Db. *pizz.* *mf*

Cymbal, soft mallets

Dr. *pp* *mf*



Fl.

Cl.

Tenor 1

Cl.

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

mf

f

open

tr

pp

37 38 39 40

**E**

Fl. *mf*

Cl. *mp*

Tenor 1

Cl. *mp*

B. Cl. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *mp* straight mute

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Detailed description: This block contains the musical notation for woodwinds and brass instruments. It includes staves for Flute (Fl.), Clarinet (Cl.), Tenor 1, Bass Clarinet (B. Cl.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Baritone Trombone (B. Tbn.). The music is in 4/4 time and features various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). A 'straight mute' instruction is present for Tbn. 1. The notation includes melodic lines, rests, and dynamic markings.

**E**

J. Gtr. *mf*

Pno. *fff*

Db. *f*

Dr. *mf*

Detailed description: This block contains the musical notation for guitar, piano, double bass, and drums. It includes staves for Jazz Guitar (J. Gtr.), Piano (Pno.), Double Bass (Db.), and Drums (Dr.). The piano part is marked *fff* (fortississimo). The double bass part is marked *f* (forte). The drums part is marked *mf* (mezzo-forte). The notation includes complex rhythmic patterns, chords, and dynamic markings.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into two systems, 43 and 44, indicated by the page numbers at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The Tenor Saxophone and Trumpet 1 parts are marked with a dynamic of *mf*. The Piano part features complex rhythmic patterns and arpeggios. The Drums part is marked with a double bar line, indicating a change in the drum pattern.

**F** ♩ = 84

Fl. *f* *pp*

Cl. *mf* *pp* To Fl. Flute

Tenor 1 *f* *pp*

Cl. *mf* *pp*

B. Cl. *mf* *pp*

Tpt. 1 *f* *pp*

Tpt. 2 *pp* cup mute

Tpt. 3

Tpt. 4

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

Tbn. 3 *mf* *pp*

B. Tbn. *mf* *pp*

J. Gtr. *p*

Pno. *mf* con ped. arco

Db. *p*

Dr.

**F** ♩ = 84

accel. . . . .

Fl.

Cl.

Fl.

Cl.

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

accel. . . . .

*ppp*

Cymbal, soft mallets

47

48

49

G ♩ = 100

Fl.

Cl.

Fl.

Cl.

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

*cresc.*

*mp*

*mp*

*mp*

*mp*

*mf*

*f*

*mf*

*mf*

Let ring

Snare, brushes

50 *mf* 51 *mf* 52







rall. . . . .

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Baritone Trombone (B. Tbn.). The score shows various musical notations including rests, notes, and dynamics such as *p* (piano).

rall. . . . .

Musical score for guitar, piano, and drums. The instruments listed are Jazz Guitar (J. Gtr.), Piano (Pno.), Double Bass (Db.), and Drums (Dr.). The score includes musical notations for guitar, piano (with *sfz* dynamic), and drums (with *p* dynamic). The text "Snare roll, brushes" is written below the drum staff. Measure numbers 59, 60, and 61 are indicated at the bottom.

**H** A tempo ♩ = 84

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Baritone Trombone (B. Tbn.). The woodwind parts feature melodic lines with dynamics such as *f* and *mf*. The brass parts are mostly silent, indicated by rests.

**H** A tempo ♩ = 84

Musical score for piano, double bass, and drums. The score includes parts for Jazz Guitar (J. Gtr.), Piano (Pno.), Double Bass (Db.), and Drums (Dr.). The piano part is silent. The double bass part features a melodic line with dynamics such as *mf*. The drums part is silent, indicated by rests.

Fl.  
Cl.  
Fl.  
Cl.  
B. Cl.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Db.  
Dr.

67 68 69 70 71

**I** IMPROVISED PIANO SOLO

Fl. *p*

Cl. *p*

Fl. *p*

Cl. *p*

B. Cl. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

**I** Strum suggested voicing  
Cmi<sup>11</sup>

J. Gtr. *p*

Pno. *mp* *mf*

Dr. *mp*

Db. *mp*

Brushes, fill

Play time

*mp*

72 73 74 75 76

Fl.

Cl.

Fl.

Cl.

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

77

78

79

80

81

82

Abmi<sup>11</sup>

Dbmi<sup>11</sup>

Amaj<sup>9</sup>

Improvise

Fl.

Cl.

Fl.

Cl.

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

Bm<sup>9</sup>

Gbm<sup>9</sup>

Gmaj<sup>9</sup>

83 84 85 86 87 88



**J**

Fl. *mp*

Cl. *mp*

Fl. *mp*

Cl. *mp*

B. Cl. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr. *mf*

Pno. *f*

Db. *mf*

Dr. *mf*

89 90 91 92 93 94

Db/Cb Bbm11 Gbmaj9(#11)

Db/Cb Bbm11 Gbmaj9(#11)

Db/Cb Bbm11 Gbmaj9(#11)

mf

Fl. *p*

Cl. *p*

Fl. *p*

Cl. *p*

B. Cl. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno. *Ebm<sup>11</sup> Abm<sup>11</sup> C<sup>b</sup>maj<sup>9</sup>*

Db. *Ebm<sup>11</sup> Abm<sup>11</sup> C<sup>b</sup>maj<sup>9</sup>*

Dr.

95 96 97 98 99 100

**K** Ad lib. circa ♩ = 72  
CADENZA

To Alto Sax.      Alto Saxophone

To Alto Sax.      Alto Saxophone

To Ten. Sax.      Tenor Saxophone

To Ten. Sax.      Tenor Saxophone

To Bari. Sax.      Baritone Saxophone

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

**K** Ad lib. circa ♩ = 72

**SOLO**

*f*

*mp*

8va

8vb

Red.

Cymbal with brush

Fl. *sfzp* *f*

Cl. *sfzp* *f*

Fl. *sfzp* *f*

Cl. *sfzp* *f*

B. Cl. *sfzp* *f*

Pno. *F♭maj9*

Db. *F♭maj9*

Dr. *mp*

101      102      103      104      105

Arpeggiate slowly M.D. M.S. simile

Ped. 106 107 108 109



Ped. 110 111 112 113



mf con ped. 114 115 116 117



118 119 120 121 122



poco accel.

123 124 125

**M** A tempo ♩ = 84

Alto Sax.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 *cup mute*  
*p*

Tpt. 3 *cup mute*  
*p*

Tpt. 4 *cup mute*  
*p*

Tbn. 1 *straight mute*  
*p*

Tbn. 2 *open*  
*p*

Tbn. 3 *open*  
*p*

B. Tbn. *open*  
*p*

**M** A tempo ♩ = 84

J. Gtr. *Strum slowly*  
*Gm<sup>9</sup>* *Ebm<sup>9</sup>* *Abm<sup>9</sup>*  
*mp*

Pno. *ff*

Dr. *Brushes, Cymbal/Snare & BD*  
*mf*

Db. *pizz.*  
*mf*

Alto Sax.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

Fbmaj<sup>9</sup> Gbm<sup>9</sup>

129 130

Alto Sax.

Alto Sax.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

*mp*

Dbm<sup>9</sup> Gb/Ab Cbmaj<sup>9</sup>(#11)

131 132 133

**N**

Alto Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Ten. Sax. *p*

Bari. Sax. *mf*

Tpt. 1 *mf* open

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *mp* open

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

J. Gtr. *mf* Bb/C **N**

Pno. *fff* 8va

Db. *mf*

Dr. *mf* Fill Cymbal, Snare, BD, HH



Alto Sax. *cresc.*

Alto Sax. *cresc.*

Ten. Sax. *cresc.*

Ten. Sax. *cresc.*

Bari. Sax. *cresc.*

Tpt. 1 *mf* *cresc.* 3

Tpt. 2 *cresc.*

Tpt. 3 *cresc.*

Tpt. 4 *cresc.*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Tbn. 3 *cresc.*

B. Tbn. *cresc.*

J. Gtr. *cresc.*

Pno. (8) *cresc.* 3

Db. *cresc.*

Dr. *cresc.*

137 *cresc.* 138

**O** Ad lib. circa ♩ = 80

*rit.* -----

Alto Sax. *sfzp* ----- *f* *mp*

Alto Sax. *sfzp* ----- *f* *mp*

Ten. Sax. *sfzp* ----- *f* *mp*

Ten. Sax. *sfzp* ----- *f* *mp*

Bari. Sax. *sfzp* ----- *f* *mp*

Tpt. 1 *f* ----- *p* cup mute

Tpt. 2 *sfzp* ----- *f* *p*

Tpt. 3 *sfzp* ----- *f* *p*

Tpt. 4 *sfzp* ----- *f* *p*

Tbn. 1 *sfzp* ----- *f*

Tbn. 2 *sfzp* ----- *f*

Tbn. 3 *sfzp* ----- *f*

B. Tbn. *sfzp* ----- *f*

J. Gtr. *f*

Pno. *ffff*

Db. *f*

Dr. Cymbal *f*

*rit.* -----

(8) -----

*f* *mp* *p* *ffff*

139 140 141

Alto Sax. *ppp*

Alto Sax. *ppp*

Ten. Sax. *ppp*

Ten. Sax. *ppp*

Bari. Sax. *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tpt. 3 *ppp*

Tpt. 4 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *p ppp*

Tbn. 3 *p ppp*

B. Tbn. *p ppp*

J. Gtr. *ppp*

Pno. *mf* 3 *3* *Ped.*

Db. *arco mp ppp*

Dr. *ppp*

142 143 144 Non Attacca

### III

**A** Presto  $\text{♩} = 96$

Soprano Saxophone

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

**A** Presto  $\text{♩} = 96$

Guitar

Piano

Double Bass

Drums

*8va* (8)<sup>-1</sup> *ff* 1

*pizz.* *ff*

Cymbal

*ff* 1 2 3 4 5

Sop. Sax. *f*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3 *mf*

B. Tbn.

J. Gtr.

Pno.

Db.

Dr.

6 7 8 9 10 11

**B**

Sop. Sax. *mp* *p*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari. Sax. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. *mf*

**B**

J. Gtr. *mf* *f*

Pno. *fff*  
con ped.  
pizz.

Db. *mf*

Dr. Snare roll Floor tom & BD  
*p* *mf* *p* *mf*

12 13 14 15 16 17

**C**

Sop. Sax. *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2 *p* *cresc.*

Tpt. 3 *p* *cresc.*

Tpt. 4 *p* *cresc.*

Tbn. 1

Tbn. 2

Tbn. 3 *mp*

B. Tbn. *mp*

J. Gtr. *mp*

Pno. *mp* *cresc.*  
*senza ped.* *arco*

Db. *mp* *cresc.*

Dr.

18 19 20 21 22 23

Sop. Sax.

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.

Db.

Dr.

*cresc.*

*f*

*open*

*mp*

*mf*

*pp*

*mf*

*f*

*fff*

*pp*

*mf*

8va

5 4 3 2 1 M.S.

Snare roll

Cymbal

24 25 26 27 28



D

Sop. Sax.

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

(cup mute)

*p*

straight mute

*p*

straight mute

*p*

straight mute

*p*

straight mute

D

J. Gtr.

Pno.

*f* legato

pizz.

*mf*

Dr.

*mp*

Play time

E

Sop. Sax. *mp*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari. Sax. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

E

J. Gtr.

Pno. *ff*

Db.

Dr.

Sop. Sax.

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.

Db.

Dr.

*f*

*cresc.*

Cymbal hits

*cresc.*

39 40 41 42 43

F

Sop. Sax. *f*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. Sax. *mf*

Tpt. 1 *p* open *mf*

Tpt. 2 *p* open *mf*

Tpt. 3 *p* open *mf*

Tpt. 4 *p* open *mf*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno. *fff* *ff* 3 *8va*

Db. *f* arco

Dr. Closed HH *f* *mf*

F

44 *f* 45 46 *mf* 47

Sop. Sax.

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.

Db.

Dr.

8va 1

8va 2

2

Closed HH and play time

48 49 50 51

Sop. Sax.

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.

Db.

Dr.

52 53 54 55

Detailed description: This page of a musical score covers measures 52 through 55. The instrumentation includes five saxophone parts (Sopranino, Alto 2, Tenor 1, Tenor 2, Bari.), four trumpet parts (Tpt. 1-4), three trombone parts (Tbn. 1-3), a baritone trombone (B. Tbn.), a jazz guitar (J. Gtr.), piano (Pno.), double bass (Db.), and drums (Dr.). Measures 52 and 53 feature a saxophone section with a melodic line in the Soprano Saxophone and Tenor 1 parts, and a piano accompaniment with a rhythmic pattern in the right hand and a bass line in the left hand. Measures 54 and 55 continue this material, with the piano part featuring a more complex rhythmic pattern and a double bass line. The drum part consists of a steady eighth-note pattern. The score is written in a key signature of two flats and a 4/4 time signature.

G

Sop. Sax.

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.

Db.

Dr.

Cymbal bell and play time

G

Musical score for Concerto for Piano and Jazz Orchestra, measures 60-63. The score includes parts for Sopranino Saxophone, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., J. Gtr., Pno., Db., and Dr.

Measures 60-63 are marked with a *cresc.* (crescendo) dynamic. The score includes parts for Sopranino Saxophone, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., J. Gtr., Pno., Db., and Dr.

Measures 60-63 are marked with a *cresc.* (crescendo) dynamic. The score includes parts for Sopranino Saxophone, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., J. Gtr., Pno., Db., and Dr.



**H** PIANO SOLO

Musical score for Concerto for Piano and Jazz Orchestra, page 317. The score includes parts for Sopranino Saxophone, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., J. Gtr., Pno., Db., and Dr. The piano part features a "PIANO SOLO" section starting at measure 66, marked with a "H" and "SOLO" above it. The drum part is marked "9/8 Latin Bembe" and "mp".

64 65 66 67

Sop. Sax.

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.

Db.

Dr.

Play time

68 69 70 71

Sop. Sax.

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.

ImprovISED SOLO

Fm<sup>11</sup> Gm<sup>11</sup> A<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>(add<sup>9</sup>) Gm<sup>11</sup> Cm<sup>11</sup> B<sup>b</sup>m<sup>11</sup> D<sup>b</sup>maj<sup>9</sup> Gm<sup>7</sup>/C

Db.

A<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>(add<sup>9</sup>) Gm<sup>11</sup> Cm<sup>11</sup> B<sup>b</sup>m<sup>11</sup> D<sup>b</sup>maj<sup>9</sup> Gm<sup>7</sup>/C

Dr.

I

J

Sop. Sax.

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

straight mute

*p* straight mute

*p* straight mute

*p*

I

J

J. Gtr.

Pno.

Db.

Dr.

Comp lightly

*mp*

Fm<sup>11</sup> Gm<sup>11</sup> A<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>(add<sup>9</sup>) Gm<sup>11</sup> Cm<sup>11</sup> B<sup>b</sup>m<sup>11</sup> D<sup>b</sup>maj<sup>9</sup> Gm<sup>7</sup>/C Fm<sup>11</sup> Gm<sup>11</sup>

Fm<sup>11</sup> Gm<sup>11</sup> A<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>(add<sup>9</sup>) Gm<sup>11</sup> Cm<sup>11</sup> B<sup>b</sup>m<sup>11</sup> D<sup>b</sup>maj<sup>9</sup> Gm<sup>7</sup>/C Fm<sup>11</sup> Gm<sup>11</sup>

Fm<sup>11</sup> Gm<sup>11</sup> A<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>(add<sup>9</sup>) Gm<sup>11</sup> Cm<sup>11</sup> B<sup>b</sup>m<sup>11</sup> D<sup>b</sup>maj<sup>9</sup> Fm<sup>11</sup> Gm<sup>11</sup>

79 80 81 82 83 84 85

K

Sop. Sax.

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

cup mute

straight mute

*p*

K

J. Gtr.

Pno.

Db.

Dr.

*mf*

86 87 88 89 90 91 92

Sop. Sax. *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3 *cup mute*  
*p sfzp f*

Tpt. 4 *sfzp f*

Tbn. 1 *sfzp f*

Tbn. 2 *sfzp f*

Tbn. 3 *sfzp f*

B. Tbn. *sfzp f*

J. Gtr. *Gmi<sup>11</sup> Cmi<sup>11</sup> Bbmi<sup>11</sup> Dbma<sup>9</sup> Gmi<sup>7</sup>/C*

Pno. *Gm<sup>11</sup> Cm<sup>11</sup> Bbm<sup>11</sup> Dbmaj<sup>9</sup> Gm<sup>7</sup>/C*

Db. *Gm<sup>11</sup> Cm<sup>11</sup> Bbm<sup>11</sup> Dbmaj<sup>9</sup> Gm<sup>7</sup>/C*

Dr. *Cymbal Let ring*  
*p mf*

L

L

93 94 95 96 97 98

Sop. Sax. *f* *mf* *ff*

Alto 2 *f* *mf* *ff*

Tenor 1 *f* *mf* *ff*

Tenor 2 *f* *mf* *ff*

Bari. Sax. *f* *mf* *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3 *mf* *f* *mf* *ff*

B. Tbn. *mf* *f* *mf* *ff*

J. Gtr.

Pno.

Db.

Dr.

99 100 101 102 103 104

**M** Ad lib. circa ♩ = 72  
CADENZA

*rall.*

Sop. Sax. *p*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari. Sax. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2 *ff* *p*

Tbn. 3 *p*

B. Tbn. *p*

*rall.* **M** Ad lib. circa ♩ = 72

J. Gtr.

Pno. *mf* **SOLO** *con ped.*

Db.

Dr.



rall. . . . .

Sop. Sax.

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

rall. . . . .

J. Gtr.

Pno.

Db.

Dr.

**N** molto accel.

Sop. Sax.

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

**N** molto accel.

J. Gtr.

Pno.

Db.

Dr.

Presto ♩ = 96

Sop. Sax.

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.

Db.

Dr.

*p*

*mf*

*mf*

*pizz.*

*mf*

122 123 124 125 126 127

**O**

Sop. Sax. *mf* *f* 2

Alto 2

Tenor 1

Tenor 2

Bari. Sax. *mf*

Tpt. 1 *mf* open

Tpt. 2

Tpt. 3

Tpt. 4 *mf* cup mute *p* straight mute

Tbn. 1 *p* straight mute

Tbn. 2 *p* straight mute

Tbn. 3 *p* straight mute

B. Tbn. *mf*

J. Gtr.

Pno. *f*

Db.

Dr. *pp* *mp* Play time

**O**

128 129 130 131 132 133

Sop. Sax.

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.

Db.

Dr.

134 135 136 137 138

**P**

Sop. Sax. *mf*

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn.

**P**

J. Gtr. *f*

Pno. *ff legato*

8va

Dr.

139 140 141 142 143

Sop. Sax.

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.

Db.

Dr.

open

*p*

cup mute

*p*

cup mute

*p*

cup mute

*p*

*f*

*sfz*

*f*

*sfz*

*f*

*sfz*

*f*

*sfz*

*f*

*f*

*fff*

*fff*

*f*

*f*

*mf*

*cresc.*

Cymbal hits

Closed HH

Fill

144 145 146 147 148

**Q**

Sop. Sax. 

Alto 2 

Tenor 1 

Tenor 2 

Bari. Sax. 

Tpt. 1 

Tpt. 2 

Tpt. 3 

Tpt. 4 

Tbn. 1 

Tbn. 2 

Tbn. 3 

B. Tbn. 

**Q**

J. Gtr. 

Pno. 

Dr. 

arco 

9/8 Latin Bembé 

149 150 151 152



**R**

Sop. Sax. *f*

Alto 2 *f*

Tenor 1 *f*

Tenor 2 *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f* open

Tpt. 3 *f* open

Tpt. 4 *f* open

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *f*

J. Gtr. *f*

Pno. *f*

Db. *f*

Dr. *f*

153 *cresc.* 154 *f* 155 156

Sop. Sax.

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.

Db.

Dr.

mf

dim.

157 158 159 160

**S**

Sop. Sax. 

Alto 2 

Tenor 1 

Tenor 2 

Bari. Sax. 

Tpt. 1 

Tpt. 2 

Tpt. 3 

Tpt. 4 

Tbn. 1 

Tbn. 2 

Tbn. 3 

B. Tbn. 

**S**

J. Gtr. 

Pno. 

Db. 

Dr. 

*mf*

161 162 163 164 165

T

Sop. Sax.

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

T

J. Gtr.

Pno.

Db.

Dr.

SOLO

*mf*

*cresc.*

*pizz.*

*f*

Cymbal

166 167 168 169 170

Sop. Sax.

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.

Db.

Dr.

171

172

173

174

**U** Presto ♩ = 96

Sop. Sax. *p*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari. Sax. *p*

Tpt. 1 *f*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

J. Gtr. *mf*

Pno. *fff*

Db. *pizz.* *mf*

Dr. Floor tom & BD *mf*

Sop. Sax. *p*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari. Sax. *p*

Tpt. 1

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

J. Gtr. *mp*

Pno. *f*  
senza ped.

arco

Db. *mp*

Dr.

179 *p* 180 *mf* 181 182 183 184

Sop. Sax. *mp*

Alto 2 *cresc.* *mp*

Tenor 1 *cresc.* *mp*

Tenor 2 *cresc.* *mp*

Bari. Sax. *cresc.*

Tpt. 1 *mp*

Tpt. 2 *cresc.* *mp*

Tpt. 3 *cresc.* *mp*

Tpt. 4 *cresc.* *mp*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Tbn. 3 *cresc.*

B. Tbn. *cresc.*

J. Gtr. *cresc.*

Pno. *cresc.* *ff*

Db. *cresc.*

Dr. *x x x x x*

185 186 187 188 189



Sop. Sax. *mf sfzp fff*

Alto 2 *mf sfzp fff*

Tenor 1 *mf sfzp fff*

Tenor 2 *mf sfzp fff*

Bari. Sax. *mf sfzp fff*

Tpt. 1 *mf sfzp fff*

Tpt. 2 *mf sfzp fff*

Tpt. 3 *mf sfzp fff*

Tpt. 4 *mf sfzp fff*

Tbn. 1 *mf sfzp fff*

Tbn. 2 *mf sfzp fff*

Tbn. 3 *mf sfzp fff*

B. Tbn. *mf sfzp fff*

J. Gtr. *mf ff* *Gadd<sup>9</sup>*

Pno. *fff mf fff*

Dr. *p f p fff* *Snare roll Cymbal Floor tom roll*

190 191 192 193 194 195



## *Appendices*