

STANDARD OF EXCELLENCE
Jazz In Concert

JAZZ ENSEMBLE
GRADE 2
DIRECTOR SCORE ZB401F \$8.00

ETHAN FREIER

BEAN'S BAG

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



KJOS NEIL A. KJOS MUSIC COMPANY, PUBLISHER



THE COMPOSER

Ethan Freier (b. 1964) is a distinguished middle school band director, arranger, and freelance trombonist. Freier has taught at the middle school level for over 22 years and presently is the band director at Northfield Middle School in Northfield, Minnesota. He accepted this position in 1999.

Freier earned his Master of Music degree in jazz studies from Indiana University, where he earned a prestigious "Performance Certificate." While at Indiana University, Freier studied arranging with Dominic Spera and David Baker. He also studied trombone with Dee Stewart. Freier received his Bachelor of Music degree in music education from the University of Wisconsin-Eau Claire.

Freier's arranging talents are called upon by the best Latin and pop bands in the Twin Cities area. As a freelance trombonist, he is in demand in the Twin Cities and has shared the stage and performed with numerous famed musicians such as Kenny Rogers, Harry Connick Jr., Aretha Franklin, Johnny Mathis, Barry Manilow, Michael Bolton, Ray Charles, Marie Osmond, The Temptations, The Four Tops, and Natalie Cole.

THE COMPOSITION

Bean's Bag has a groove that reminds me of 1960's Rhythm and Blues mixed with a more traditional swing style. Most of the chart is in the Rhythm and Blues groove but the solo section and the coda are swung. It is important for players to be aware of the stylistic differences. I am very hopeful that the performers and listeners of "Bean's Bag" find themselves bobbing their heads, tapping their toes, and dancing in their seats!

As with all *Standard of Excellence Jazz In Concert* selections, BEAN'S BAG is designed to be played by the full jazz ensemble. The chart will, however, sound full and complete when performed by as few as nine players: 1st and 2nd Alto Saxophones, 1st Tenor Saxophone, 1st and 2nd Trumpets, 1st Trombone, Piano, Bass, and Drums. The solo sections of BEAN'S BAG (bars 48-60) are equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. A CD containing a demonstration recording of the chart is attached to the BEAN'S BAG jacket.

To allow as many students as possible the opportunity to experience a jazz education, BEAN'S BAG and all other *Standard of Excellence Jazz In Concert* selections include optional supplemental parts for flute, B♭ clarinet, French horn, Baritone T.C., and tuba. The included parts are readily adaptable for other non-standard jazz ensemble instruments (oboe, bassoon, E♭ alto clarinet, B♭ bass clarinet, baritone/euphonium, violin, viola, and cello).

INSTRUMENTATION LIST

- 1 – 1st Alto Saxophone
- 1 – 2nd Alto Saxophone
- 1 – 1st Tenor Saxophone
- 1 – 2nd Tenor Saxophone
- 1 – Baritone Saxophone
- 1 – 1st Trumpet
- 1 – 2nd Trumpet
- 1 – 3rd Trumpet
- 1 – 4th Trumpet

- 1 – 1st Trombone
- 1 – 2nd Trombone
- 1 – 3rd Trombone
- 1 – 4th Trombone
- 1 – Guitar
- 1 – Piano
- 1 – Bass
- 1 – Drums
- 1 – Vibes

- 1 – Flute
- 1 – Clarinet
- 1 – French Horn
- 1 – Baritone T.C. (Trombone 3 T.C.)
- 1 – Tuba
- 1 – Director Score



THE CONTRIBUTING EDITOR

Dean Sorenson (b. 1963) is the Director of Jazz Studies at the University of Minnesota as well as a prolific and highly sought-after composer, arranger, trombonist, educator, and clinician. Mr. Sorenson is the co-author of the highly successful *Standard of Excellence Jazz Ensemble Method*, an innovative and comprehensive method book for young jazz ensembles. The highly anticipated follow-up book, *The Standard of Excellence Advanced Jazz Ensemble Method*, was released to rave reviews and continues the solid, practical techniques introduced in the first book. He is also the author of *Standard of Excellence Jazz Combo Session*, and composer of numerous pieces for concert band and jazz ensemble published by the Neil A. Kjos Music Company. As an advocate of jazz education and the expansion of the repertoire, he continues to develop creative materials and methods to help students and teachers better understand the art form. An outstanding clinician, conductor, and soloist, he is frequently featured at festivals and conventions around the country and abroad. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist. For more information please visit www.deansorensonmusic.com.

RHYTHM SECTION NOTATION

Rhythm section parts in jazz ensemble charts traditionally call for a great deal of playing *ad lib*. For a student to develop the skills necessary to fill in this “missing music,” he or she must be exposed to appropriate, clearly notated models. Such models are provided throughout BEAN’S BAG.

Guitar

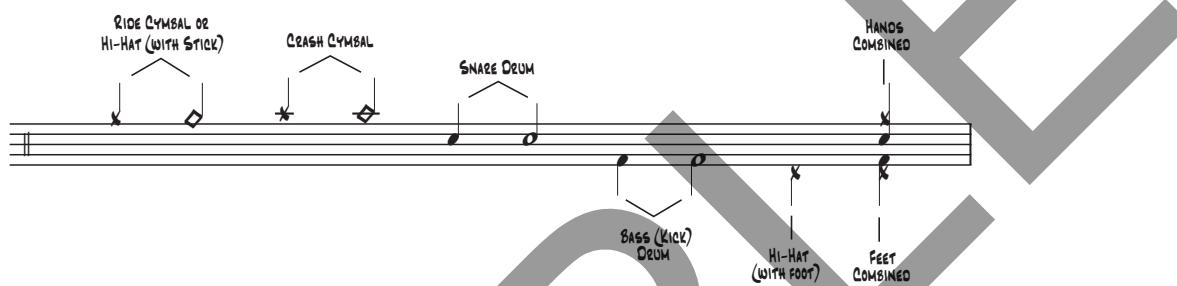
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

Piano and Bass

Fully “written-out” piano and bass parts are provided below chord symbols. Players may alter the parts as long as the alterations follow the chord changes and are stylistically compatible with the groove established by the rest of the rhythm section. The marking “as is” is used to indicate music that should be played exactly as written.

Drums

The drum part is notated on a five-line staff with spaces representing different drum kit surfaces:



All grooves are completely “written out.” The drummer may alter a groove as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

Vibes

Traditionally, the vibes hold a dual function in a jazz ensemble setting. Sometimes, vibes function as a melody-playing instrument with the saxes, trumpets, and trombones. Other times, they function as a chord-playing instrument, helping to establish the groove with the rest of the rhythm section. In BEAN’S BAG, the vibes function exclusively as a melody-playing instrument. No chord symbols appear in the vibes part except during the SUGGESTED SOLOS and the open solo section of the chart; in those cases, the symbols should be used to guide players in the creation of single-note improvisations.

RHYTHM STUDIES AND SUGGESTED SOLOS

To better assist students and directors in understanding and performing jazz, all *Standard of Excellence Jazz In Concert* selections include RHYTHM STUDIES and SUGGESTED SOLOS. These exercises are based on similar studies that are included with the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*, both published by the Neil A. Kjos Music Company.

The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart. The RHYTHM STUDIES are included on a photocopyable page (score page 4) that can be passed out to the entire ensemble. For more information on the syllable system used in the RHYTHM STUDIES or for suggestions and information on the notation and teaching of rock rhythms, see the *Standard of Excellence Jazz Ensemble Method Director Score* (Neil A. Kjos Music Company edition number W31F).

Singing (or vocalizing) rhythms is an excellent way to internalize the feel of the rhythm while avoiding the technical problems of the instrument. It also is very helpful in saving the chops. Have the students sing each rhythm study until they are comfortable with it, then have them play it on their instruments. The RHYTHM STUDIES are written using “X” noteheads on the student study sheet, which allows you to assign whatever pitch you would like for them to play. Generally, this will be a tonic pitch in a middle register.

Each student part includes two SUGGESTED SOLOS, which can be performed during the solo sections of BEAN’S BAG (bars 48-60). SOLO PRACTICE TRACKS are also provided on the CD included with the Director Score. These tracks provide recorded rhythm section accompaniment to the solo section of BEAN’S BAG, allowing students to practice improvising solos in preparation for performance. Encourage students to improvise their solos using the SUGGESTED SOLOS as models, or by using the pitches of the scale notated in the grey box above the SUGGESTED SOLOS on the student parts.

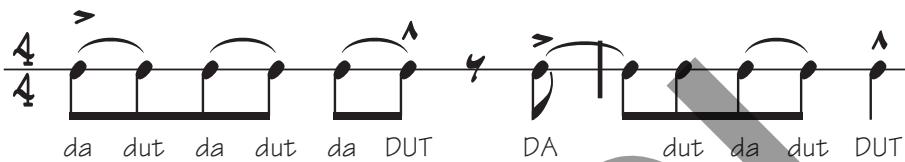
SUGGESTED SOLOS are notated in concert pitch in the Director Score. All instruments except flute and tuba generally sound in the octaves shown in the score, though occasional octave adjustments occur.

RHYTHM STUDIES - BEAN'S BAG

- The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart.
- Begin by singing the rhythm on a unison pitch, paying close attention to the articulations. Try to internalize the rhythm, and listen to those around you to ensure that it is phrased consistently across the entire ensemble.
- Play the rhythm on a unison pitch that your director will give to you. Strive to match the feel and phrasing of the rhythm within your section, and within the entire ensemble.

Rock $\text{♩} = 120-132$

1



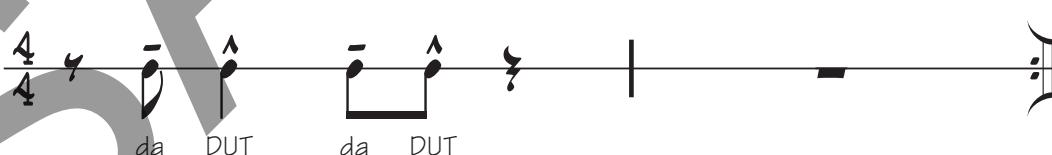
2



3



4



© 2009 Neil A. Kjos Music Company
This page authorized for duplication.

SUGGESTED SOLOS - BEAN'S BAG

All except Drums:

BLUES SCALE

The solo section for BEAN'S BAG is based on the Blues Scale.

E♭ Instruments:
G Blues Scale (Concert B♭ Blues)



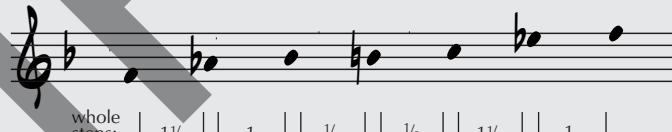
B♭ Instruments:
C Blues Scale (Concert B♭ Blues)



C Instruments:
B♭ Blues Scale



F Instruments:
F Blues Scale (Concert B♭ Blues)



SA
M

BEAN'S BAG

SUGGESTED SOLO #1

SWING $\text{d} = 120-130$

(48)

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (CVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (BASS)

DRUMS

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (CVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (BASS)

DRUMS

BEAN'S BAG

SUGGESTED SOLO #2

SWING $\text{d} = 120-132$

(48)

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (CvA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (Bvb)

DRUMS

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (CvA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (Bvb)

DRUMS

DIRECTOR:

- ◆ Bars 48-60 of BEAN'S BAG are open for solos. Students soloing may use the SUGGESTED SOLOS, or create their own solos based on licks they know, or new ideas derived from the RHYTHM STUDIES or the BEAN'S BAG chart itself. If desired, the open solo section may be omitted entirely.
- ◆ The solo section is in a swing feel, as opposed to the rock feel of most of the rest of the chart. Soloists should practice their solos using swing eighth notes, not straight eighths.
- ◆ Woodwind backgrounds (solo accompaniment figures) begin at bar 49 and brass backgrounds begin at bar 51. Backgrounds may be cued at the beginning of any solo chorus. When more than one soloist plays, it is suggested that the backgrounds be used to accompany alternating solo choruses, or the last chorus only. The rhythm section should accompany every chorus. Players should overlook background figures written in their parts while soloing.
- ◆ In jazz, pianists frequently comp to accompany and complement the parts played by the other members of the ensemble. Compiling involves creating a rhythmically appropriate part that follows the chord changes of the music. The written BEAN'S BAG piano part is an example of a comped part. Advanced pianists should be encouraged to comp *ad lib.*, using the written part as a model.
- ◆ Guitarists frequently comp when playing rock and swing style music. There are suggested comping rhythms in the Guitar part for BEAN'S BAG. Advanced guitarists should be encouraged to comp *ad lib.*, using the written part as a model. For more information, refer guitarists to the page FOR GUITAR ONLY exercises in the *Standard of Excellence Jazz Ensemble Method* Guitar student book.
- ◆ For BEAN'S BAG, electric or acoustic bass is appropriate. Either acoustic or electric piano is appropriate. Acoustic piano will typically require amplification to ensure proper balance with the rest of the jazz ensemble. For more information, see the *Standard of Excellence Jazz Ensemble Method* Director Score.

REHEARSAL SUGGESTIONS:

- ◆ Begin the rehearsal in a way that prepares players' minds, muscles, and instruments. See page 14 of the *Standard of Excellence Jazz Ensemble Method* Director Score for specific suggestions.
- ◆ Throughout the rehearsal, focus attention on achieving a good ensemble sound. The first step to achieving this sound is establishment of the proper relative balance between instruments. In general, lower-pitched woodwinds and brass should play at a louder dynamic level than higher-pitched woodwinds and brass. This "pyramid of sound" concept applies to both harmonic and melodic passages in charts. An appropriate balance must also be established within the rhythm section, and between the rhythm section and the rest of the ensemble. Use the recording attached to the BEAN'S BAG jacket as a model of appropriate balances for rock-style music.
- ◆ Make sure the guitar, piano, and bass are tight on their unison line in the first bar. Rehearse slower if necessary.
- ◆ Rhythm section dynamic should come down at bar 9 when the saxes enter with the melody.
- ◆ Drums in bar 24 should remain silent on beats 3-4. A similar figure occurs in bar 44.
- ◆ Horns should play a long fall in bar 25.
- ◆ Even though drums are silent on beats 3-4 in bar 44, the drums set up the swing feel on beats 3-4 in bar 45. Playing triplets as marked will set up the swing feel cleanly.
- ◆ Winds should switch to a swing feel right away on the eighth notes in bar 45.
- ◆ The rock feel returns in bar 60.
- ◆ Go over the road map with the players, making certain they move smoothly back to the D.S. (back to bar 25) and then jump to the coda after bar 45.
- ◆ The coda, like the solo section, is in a swing feel. Drums should set up the coda just like they set up the swing feel earlier in the chart.

ACTIVITIES FOR EXCELLENCE

- ◆ Have the rhythm section vamp the solo section accompaniment groove beginning at bar 48 while the saxes and woodwinds improvise collectively using pitches from the concert B♭ blues scale.
- ◆ To feel more comfortable switching between rock and swing feels, practice the same phrase using different feels. Start by playing bar 45 (rock) then bar 46 (swing) as written. This exercise could be done using any rhythm that is in ensemble unison.

Director Score
Approx. Performance Time - 3:45

BEAN'S BAG

Ethan Freier

ROCK $\text{d} = 120-132$

1 2 3 4 5 6

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

CLOSED HI-HAT

VIBES

(4)

This musical score page features a grid of 16 staves for various jazz instruments. The instruments listed from top to bottom are: Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Tenor Saxophone 2, Baritone Saxophone, Flute, Clarinet, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, F Horn, Baritone T.C., Tuba, and Guitar. The score is set in common time (indicated by a '4') and includes a tempo marking of 'ROCK d = 120-132'. The first six measures show rests for most instruments. From measure 7 onwards, the instruments begin to play. The piano and bass provide harmonic support, while the guitar and drums provide rhythmic drive. The title 'BEAN'S BAG' is prominently displayed at the top center in a stylized, hand-drawn font. A large, semi-transparent watermark reading 'SAMPLE' diagonally across the page serves as a copyright notice.

7

8

9

10

11

12

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

A musical score for a Full Jazz Ensemble, featuring 18 instrument parts. The instruments are listed on the left side of the staves:

- ALTO SAX 1
- ALTO SAX 2
- TENOR SAX 1
- TENOR SAX 2
- BARITONE SAX
- FLUTE
- CLARINET
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- TROMBONE 4
- F HORN
- BARITONE T.C.
- TUBA
- GUITAR
- PIANO
- BASS
- DRUMS
- VIBES

The score is divided into measures by numerical tick marks at the top of each staff. Measures 13 through 18 are shown. Measure 13 starts with Alto Sax 1, followed by Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Flute, Clarinet, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, F Horn, Baritone T.C., Tuba, and Guitar. Measures 14 through 16 show various combinations of these instruments. Measure 17 begins with a piano solo, followed by a bass solo, and then drums. Measure 18 concludes the section with Vibes.

19

20

21

22

23

24

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

25 26 27 28 29 30

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
VIBES

LOW TOM

(6)

(5)

(37)

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
VIBES

38 b7 39 40 41 42 b7

(37) E7 8b7 E7

(4)

TO CODA 

SWING

43 44 45 46 47

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
ENSEMBLE
VIBES

(Large diagonal watermark: 'Jazz Ensemble' and 'Sheet Music' with a musical note symbol.)

SWING F9

FILL (SET-UP SWING)
RIDE CYMBAL
X HI-HAT X W/FOOT X



48 PLAY 1ST TIME ONLY
G7 OPEN FOR SOLOS

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

Backgrounds on CUE

50

51

52 G7

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

54 G7
55 -
56 D7
57 C7
58 G7
1.8.3...
59 -
...TO GO ON
60 ROCK

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
VIBES

A page from a musical score for a large ensemble. The score is numbered 61 and consists of 16 staves. The instruments listed are: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Flute, Clarinet, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, F Horn, Baritone T.C., Tuba, Guitar, Piano, Bass, Closed H.H., Drums, and Vibes. The music is in 6/8 time. Various dynamic markings are present, such as ff, f, and p. A large, semi-transparent watermark reading "SACD" is diagonally across the page.

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

66

67

68

69

70

71

69 Eb7

8b7

ENSEMBLE

D.S. AL CODA

This musical score page shows a jazz ensemble chart for 18 instruments. The instrumentation includes two Alto Saxophones, two Tenor Saxophones, one Baritone Saxophone, one Flute, one Clarinet, four Trumpets, four Trombones, one F Horn, one Baritone T.C., one Tuba, one Guitar, one Piano, one Bass, one set of Drums, and one Vibraphone. The score is divided into measures 76 through 80. Measures 76-78 show various melodic lines for the woodwind section. Measure 79 begins a new section labeled 'D.S. AL CODA'. Measures 79-80 show harmonic patterns for the brass and reed sections. Measures 81-82 show rhythmic patterns for the brass and woodwind sections. Measures 83-84 show harmonic patterns for the brass and woodwind sections. Measures 85-86 show rhythmic patterns for the brass and woodwind sections. Measures 87-88 show harmonic patterns for the brass and woodwind sections. Measures 89-90 show rhythmic patterns for the brass and woodwind sections. Measures 91-92 show harmonic patterns for the brass and woodwind sections. Measures 93-94 show rhythmic patterns for the brass and woodwind sections. Measures 95-96 show harmonic patterns for the brass and woodwind sections. Measures 97-98 show rhythmic patterns for the brass and woodwind sections. Measures 99-100 show harmonic patterns for the brass and woodwind sections.

CODA

SWING

77 78 79 80 81 82 83 84

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA

SWING

F9 E9 F9

GUITAR

PIANO

BASS

R. CYM.
H.H. w/FOOT

DRUMS

VIBES

ENSEMBLE
LOW TOM

SAMPLE

SAMPLE

