A SHORT COMPOSITION PORTFOLIO

by

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in the

DEPARTMENT OF MUSIC AND MUSICOLOGY

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Reflective Document

Kingsley Buitendag
MMus composition component, Feb 2011

I. Waltz for one

(4' 0" with three piano choruses and one bass chorus)

This piece is a lead sheet intended for jazz piano trio. I have included basic voicings and a sample bass and drum part but would expect the players to find their own approach to the composition.

The tune is a jazz waltz in 32 bar form, with an A section (bars 1-16) and a B section (bars 17-32). Section A uses a G pedal in the bass and features a G Phrygian chord which moves to C major in second inversion. These same two chords are then used in section B but over a C pedal. The target point or high point of the piece in terms of its overall shape is the Bmaj7#11 chord in bar 24.

II. Sombras

(5' 41")

Sombras (Spanish for shades) is written in a Latin style for solo piano. It is fully notated and does not allow for improvisation. I was intending to write a piece exploring the tonal possibilities of the piano. As a result, the work has explicit dynamic markings and clearly defined pedalling indications. These are as important to the success of the piece as the notes themselves.

The introduction makes use of a rhythmic pedal point over which a melodic idea and various chords are superimposed. Bar 34 introduces a montuno figure with the main melody beginning at bar 47.

At bar 74 there is a contrasting section in which coloristic figures are heard over a left hand ostinato. This section calls for a sensitive interpretation from the performer and the dynamic marks and pedalling indications are important. Bar 133 recapitulates the melodic and harmonic ideas from bar 27 and recasts the main melody ending in a powerful concluding montuno.

III. PH – For String Quartet

(5' 43")

PH (For String Quartet) forms part of my interest in exploring the expressive possibilities of the string quartet in a jazz context. This idea is further developed in *New Town Sound*, which combines string quartet and jazz piano trio, an unusual combination for jazz arranging. My idea in writing this work was to develop my understanding of the string quartet so that I can apply these techniques to larger orchestral combinations with jazz ensembles of various types. While my harmonic approach and the use of the altered scale as underlying material for generating the entire composition spring from my understanding of the jazz language, I was also influenced by the string quartets of Benjamin Britten and his particular linear architecture and approached the design of this work in similar fashion.

The piece follows a general sonata or first movement form, harmonically and melodically based on the altered scale with some interpolated notes (i.e. adding the note "F" to the C altered scale). I found that adding this note allowed for interesting harmonic possibilities and added an extra diminished 5th interval which helped in obtaining the sound I was looking for.

The exposition is from bars 1 to 55. There are two main thematic ideas in this section in bars 1 – 5 and bars 31 – 55. The pizzicato figure in bar 6-12 recurs in various

transformations throughout the piece, providing an ironic contrast to the mostly serious atmosphere which prevails.

The development is between bars 56 -154. Bars 56-61 (viola) are a retrograde augmentation of bars 1-5 and are answered by an inversion of the same theme on the 'cello. This development of the opening theme is continued to bar 78 where figures relating to the rhythmic device first seen in bar 2 (4th quarter note) are set in dialogue between the viola and the cello while bars 106-109 use this same figure in an augmented form. Bar 115 is reflective of the stretto found in bars 14-21. Bar 124 developed the material of the second theme in the exposition that builds to bar 144 where material from bars 17–21 is used to introduce the recapitulation section (bar 154).

IV. New Town Sound

(5' 36" with piano and violin solos)

As mentioned earlier, this work is part of the concept I am working on to include a string quartet with jazz combos. The piece includes written elements as well as providing some space for improvisation and in this case combines the string quartet with the traditional jazz piano trio format.

The solo section is set up by a rhythmic figure changing from 3/4 to 5/4 time and is open for the pianist to develop. While it calls for a piano solo it could also feature a violin solo to introduce the quasi shout chorus which follows. Obviously this would depend on the improvising skills of the violinist. The piece explores melodic minor harmony throughout which creates a certain uneasiness, not unlike the experience of adapting to a new town or indeed any new venture.

V. These Few Things

(5' 05" with tenor saxophone and piano solos)

These Few Things is loosely based on the jazz standard *My Favorite Things* (words by Oscar Hammerstein and music by Richard Rodgers). The concept was to find a new way of approaching a standard, in a sense, "deconstructing" it in some way or another. The compositional approaches of Django Bates and Jean-Michel Pilc were inspirational to me in my exploration of this idea.

I chose *My Favorite Things* which is a well known standard amongst jazz musicians. As I looked at the lyrics I found that out of their original context (the musical *The Sound of Music*), they seemed to be a little out of place especially considering the famous John Coltrane version from his recording of the same title.

My decision was to select words or phrases from the lyric, ignoring the melody and harmony to create a new set of lyrics with a new meaning, with no connection to the original harmony or melody. I then used the notes from the original piece, which corresponded to the new set of words or "poem" and had a new melodic concept. This melody is heard in its entirety from bar 1 – 17.

I chose to explore melodic minor harmony to an extent but also relied on resultant harmony derived from linear voice leading. The piece is scored for trumpet, tenor saxophone, string quartet and rhythm section. The inclusion of a string quartet forms part of the concept described in section two of this document (III. *PH for String Quartet*).

After the solo section some ideas from the original tune are quoted used in a totally different context. Bars 98 to half of 99 is the opening melody from *My Favorite Things* but used here as a shimmering background wash. Bars 113 – 125 are based on the material of the original chorus.

At the end of the process I have arrived at a piece of music which hardly resembles a traditional arrangement of a standard. This deconstructive technique results in an entirely new composition using a minimal amount of the original material.

VI. Mr Gaulana

(5' 52" with two alto saxophone and piano choruses)

This piece is written for piano, bass, alto saxophone and drums and is intended to be played by improvising musicians who would be free to embellish and elaborate on the written parts as they saw fit, while keeping the form and melody as written.

The piece has three main sections. The first section (bars 1 - 70) is in Eb major and opens with a drum pattern reflective of a traditional South African rhythmic feel. This section has an implied 2:3 polyrhythmic figure offset by the melodic rhythm which moves in and out of the two pulse implications.

Bar 50 features a call and response type figure between the piano and the bass using a ii – I progression. At bar 58 a re-statement of the opening melody occurs with a re-harmonized chord progression.

The second section (bar 71) changes to Eb minor and a faster 4/4 time. It has a distinct "Afro-pop/kwaito" feel. Bar 75 is open to elaboration by the players until a new theme for the sax (bar 79) is cued which sets up the solo section through a series of modal, rhythmic punches.

Section 3 (bar 102) is a solo section and the feel changes to a fast swing. This section is modal and is based on Dmin7, Emin7 and Fmin7. A metric modulation (bar 126) based on suspended chords allows for the shift back to the original tempo and time signature and is followed by a recap of section 1.

VII. **Still, (no name)**

(3' 53" with tenor saxophone, piano and guitar solos)

This is an example of a contemporary approach to jazz composition in terms of harmony and melodic construction. The piece has three sections, the first over an F pedal in the bass and the second over a Bb pedal. These two sections are played straight and have an implied Latin feel. The third is a short swing-style passage which links back to the top. The solo section is a fast swing and sample comping patterns are provided for the pianist. There is also an optional written solo for tenor sax. A drum solo then follows over the F pedal idea which leads to the final "head out".

VIII. **Mills and Who?**

(3' 09" with trumpet, alto saxophone and piano solos)

This is a piece in the bebop/hard bop genre, as indicated by the melodic characteristics and the fast tempo. It features a complex harmonic and melodic structure and is scored for a medium size combo of trumpet, alto saxophone, tenor saxophone and trombone with rhythm section. The piece has a 16 bar structure.

It opens with a 4 bar drum intro before the trumpet and tenor play the main theme. The full brass and woodwind complement is employed at bar 21 with a rising figure from bar 24 – 30 providing tension. There is a solo section at bar 37 and the last soloist is encouraged to really build into the shout chorus (beginning at bar 53). *Mills and Who?* is intended to provide a platform for extended soloing in keeping with the bebop tradition.

IX. **Murray's Tune**

(4' 19" with trombone, alto saxophone and piano solos)

Murray's Tune was originally written as a trombone solo for my younger brother. In 32 bar form, the first 16 bars are repeated with an altered turnaround. It is in a traditional swing style and is scored for conventional, 18 piece big band.

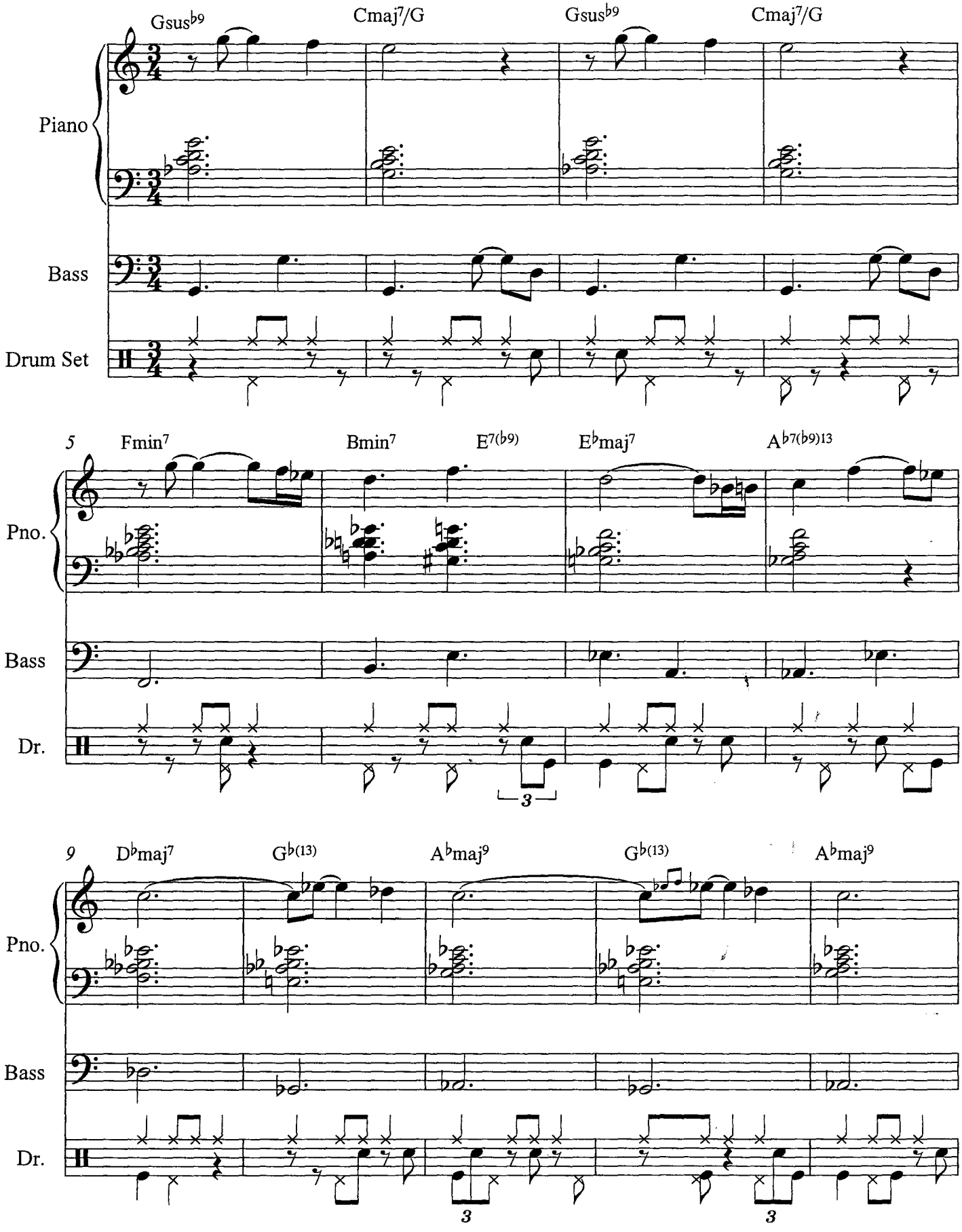
The solo section from bar 35 features backgrounds every second repeat. The shout chorus starts at bar 53, leading to a bridge passage followed by a restatement of the main theme at bar 78. Bars 92-93 modulate to the key of F major, leading to an intense final chorus.

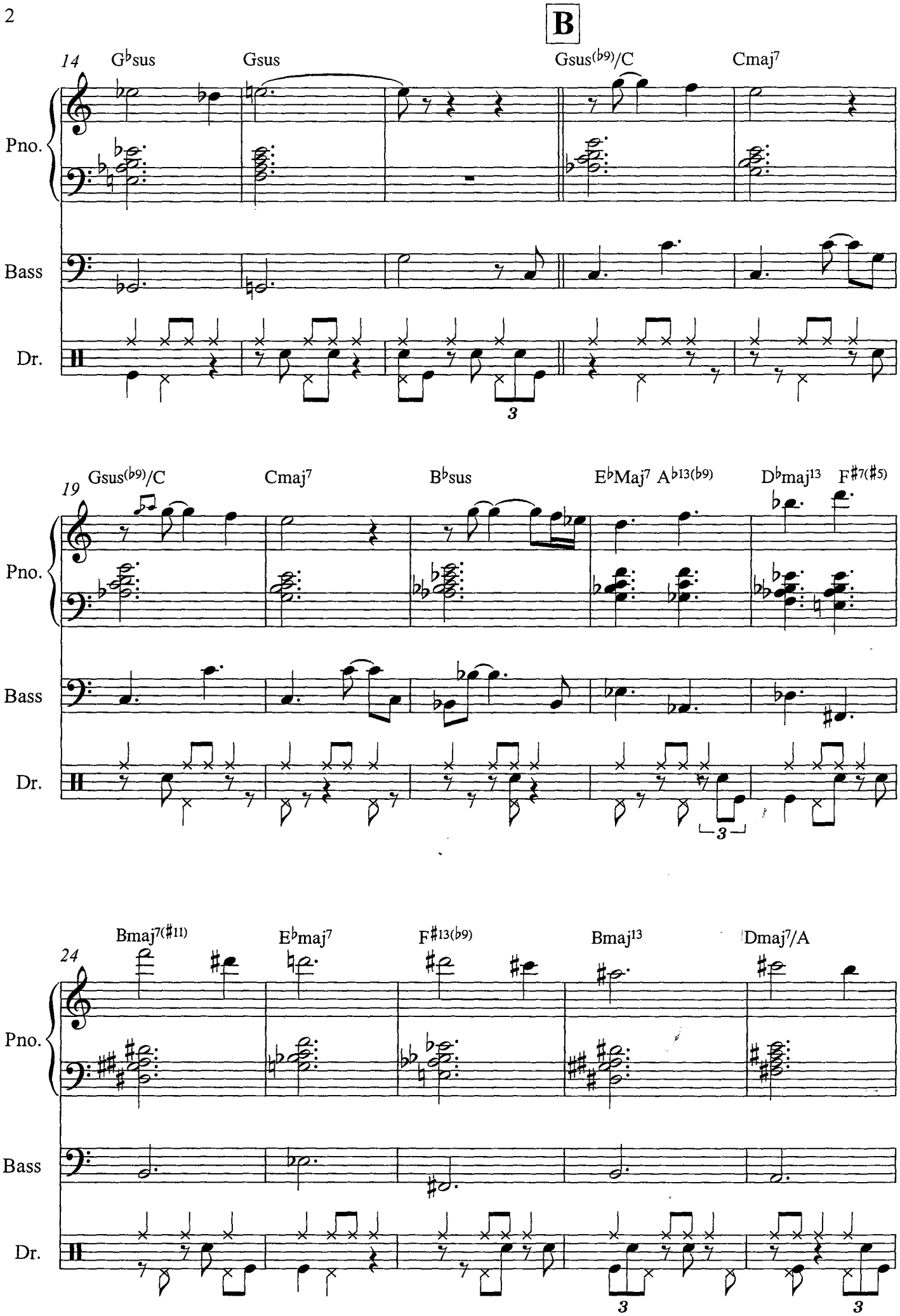
Waltz for One

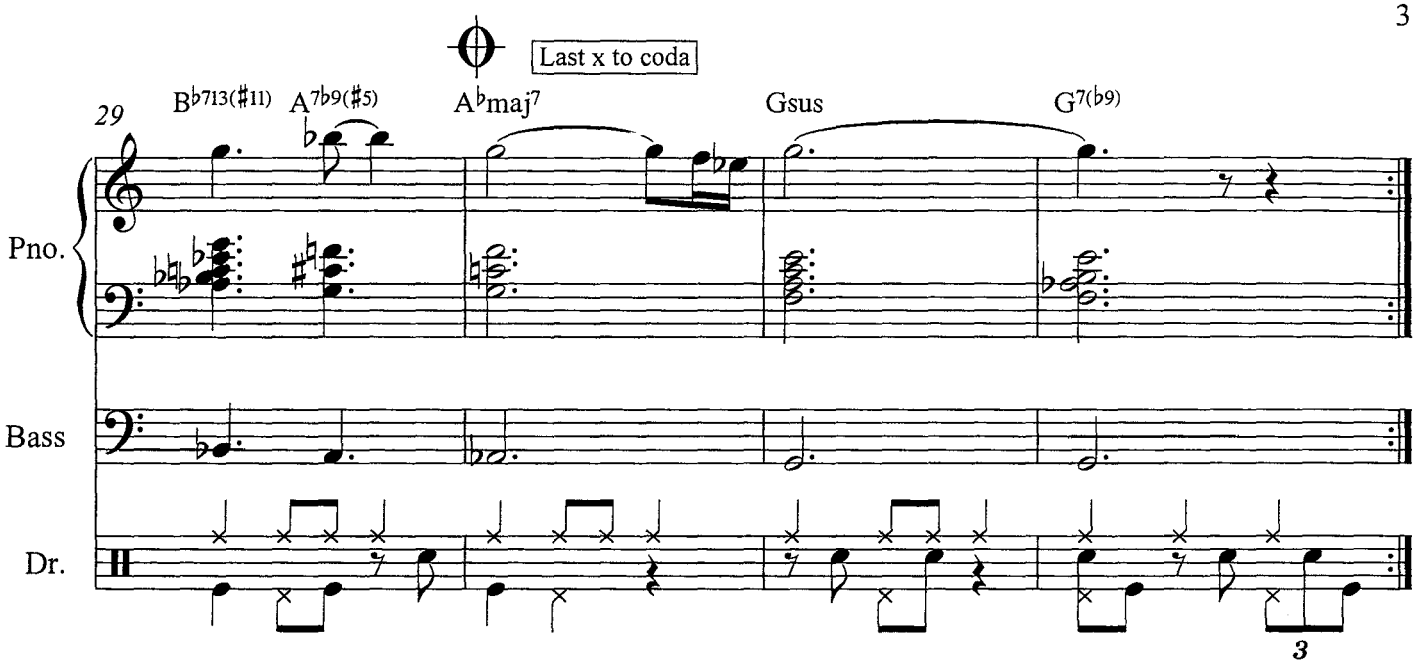
A

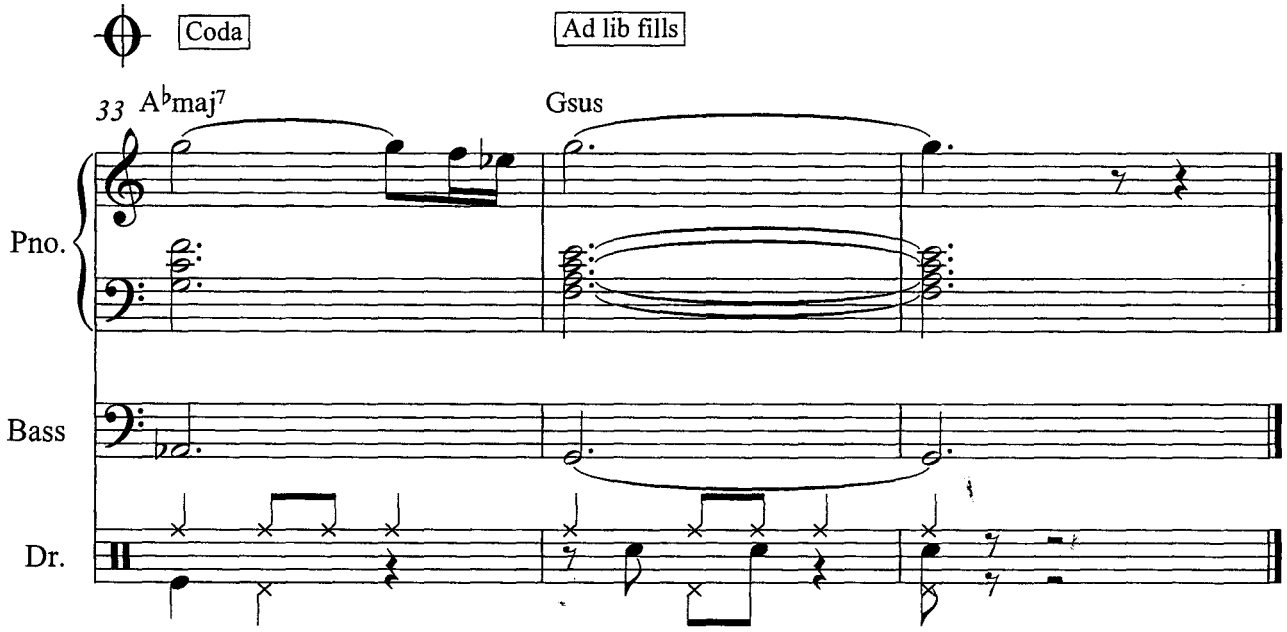
Kingsley Alexander Buitendag

Swing ♩ = 140




B
14
G♭sus
Gsus
Gsus(♭9)/C
Cmaj7
Pno.
Bass
Dr.
3
19
Gsus(♭9)/C
Cmaj7
B♭sus
E♭Maj7
A♭13(♭9)
D♭maj13
F♯7(♯5)
Pno.
Bass
Dr.
3
24
Bmaj7(♯11)
E♭maj7
F♯13(♭9)
Bmaj13
Dmaj7/A
Pno.
Bass
Dr.
3
3





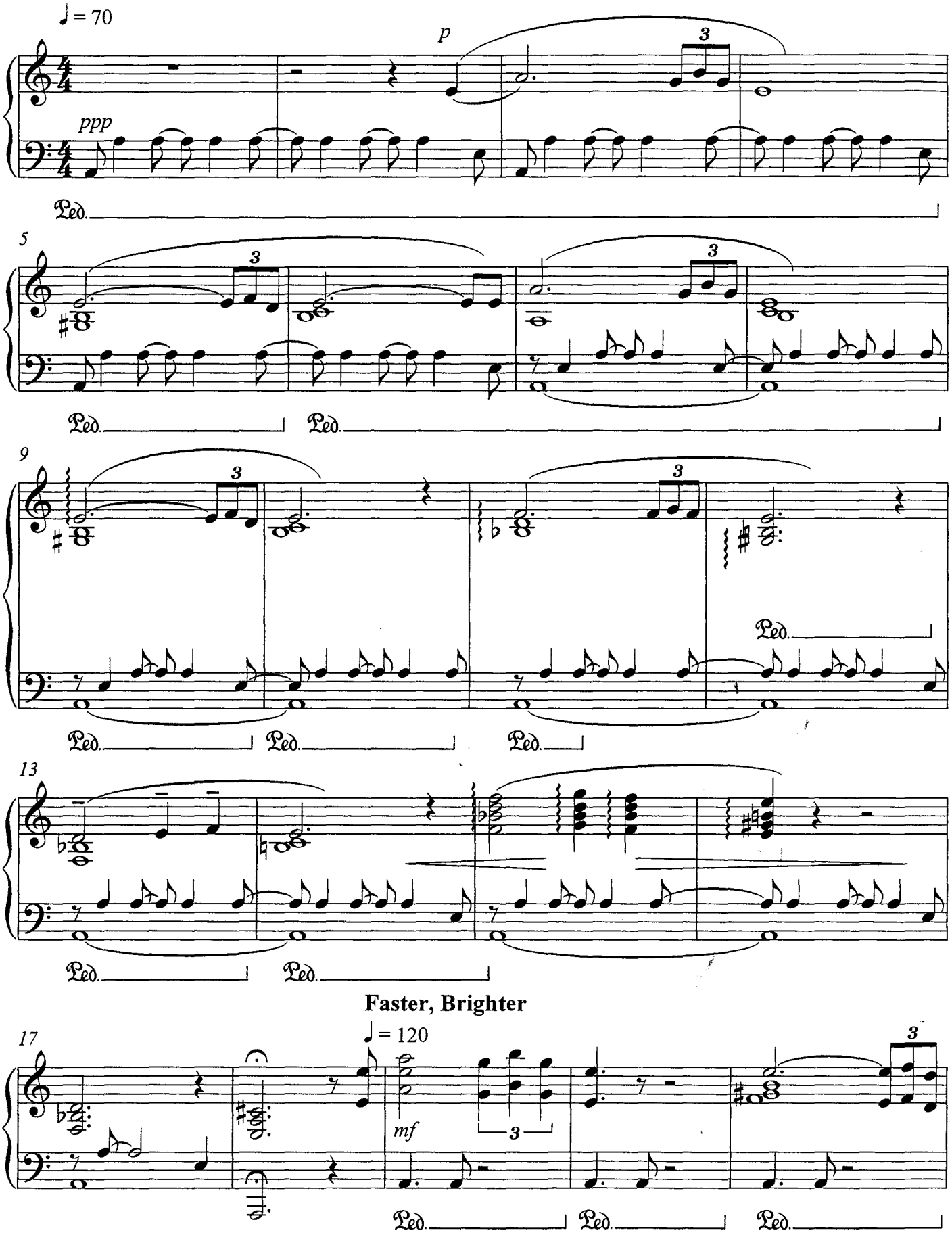
Solo over A and B
Last head to coda

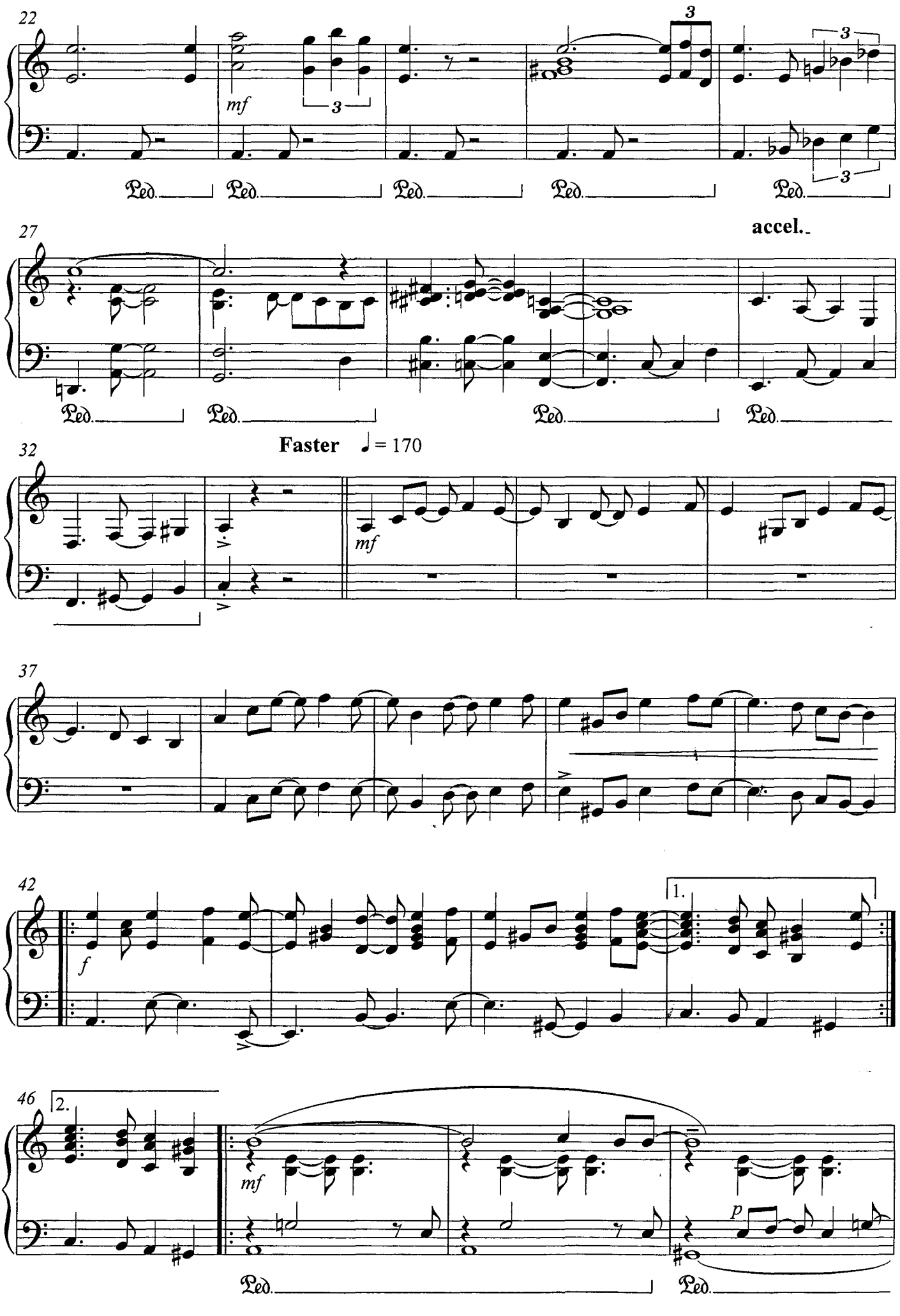
Sombras

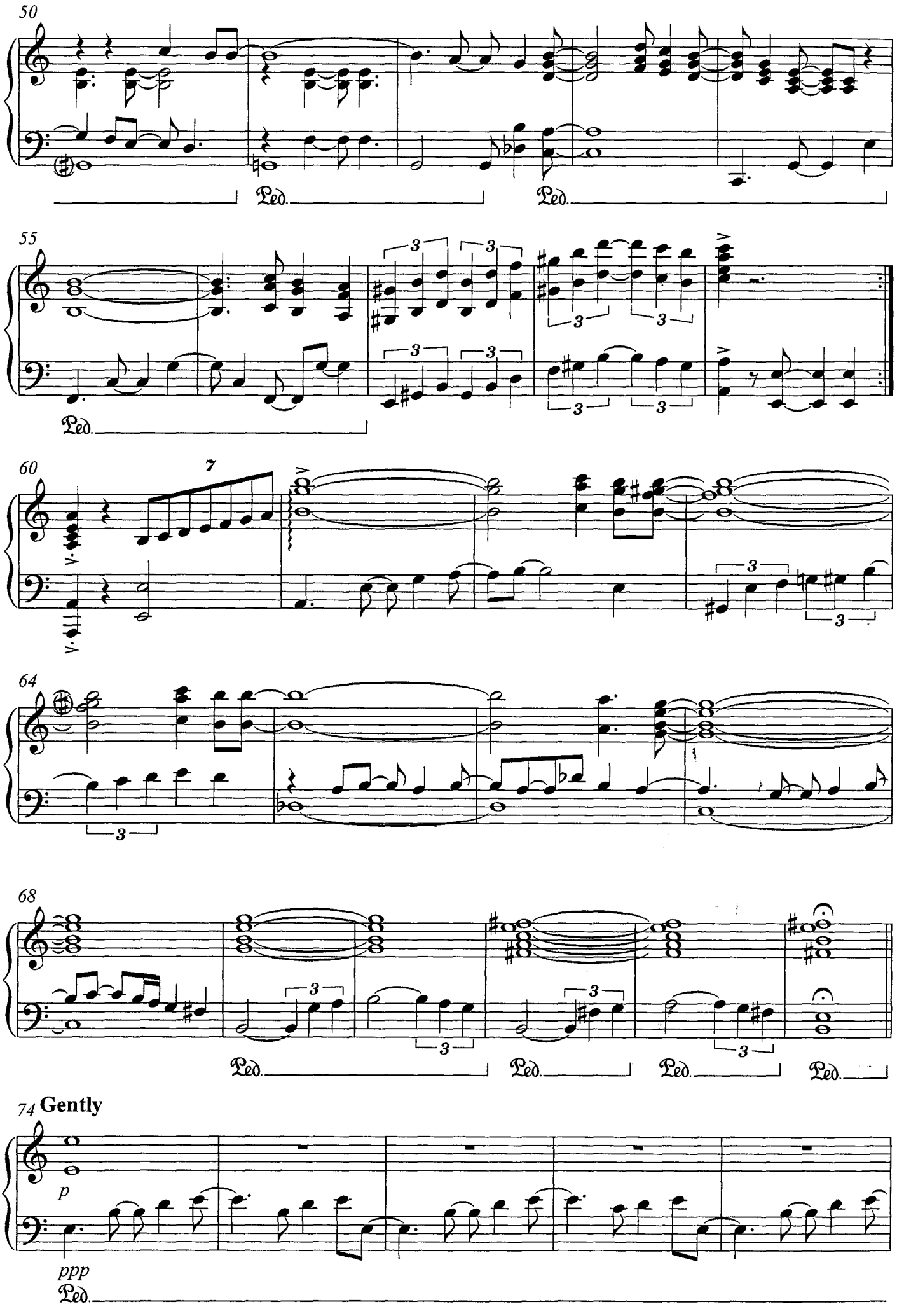
Kingsley Buitendag

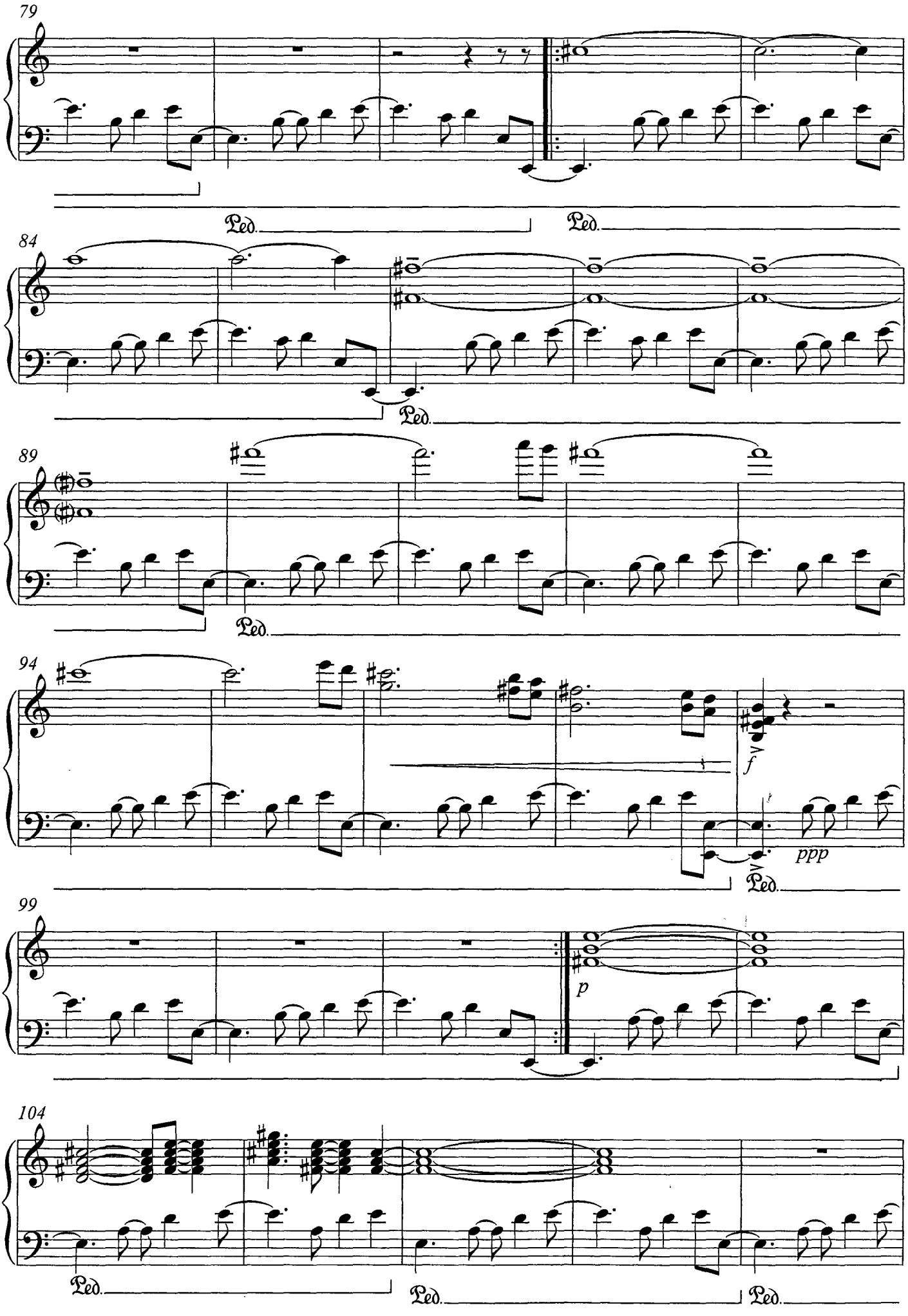
Dark Rubato

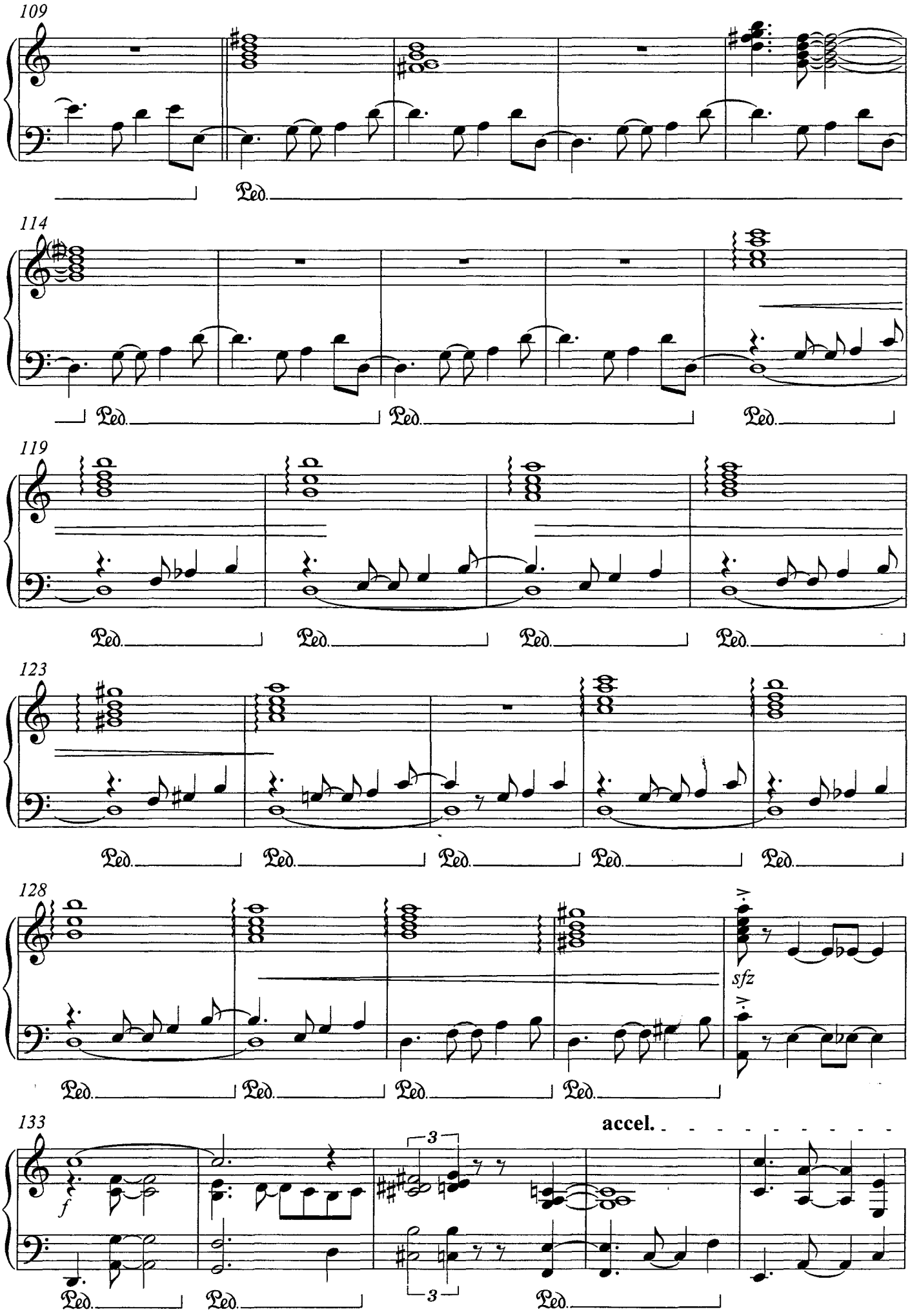
♩ = 70

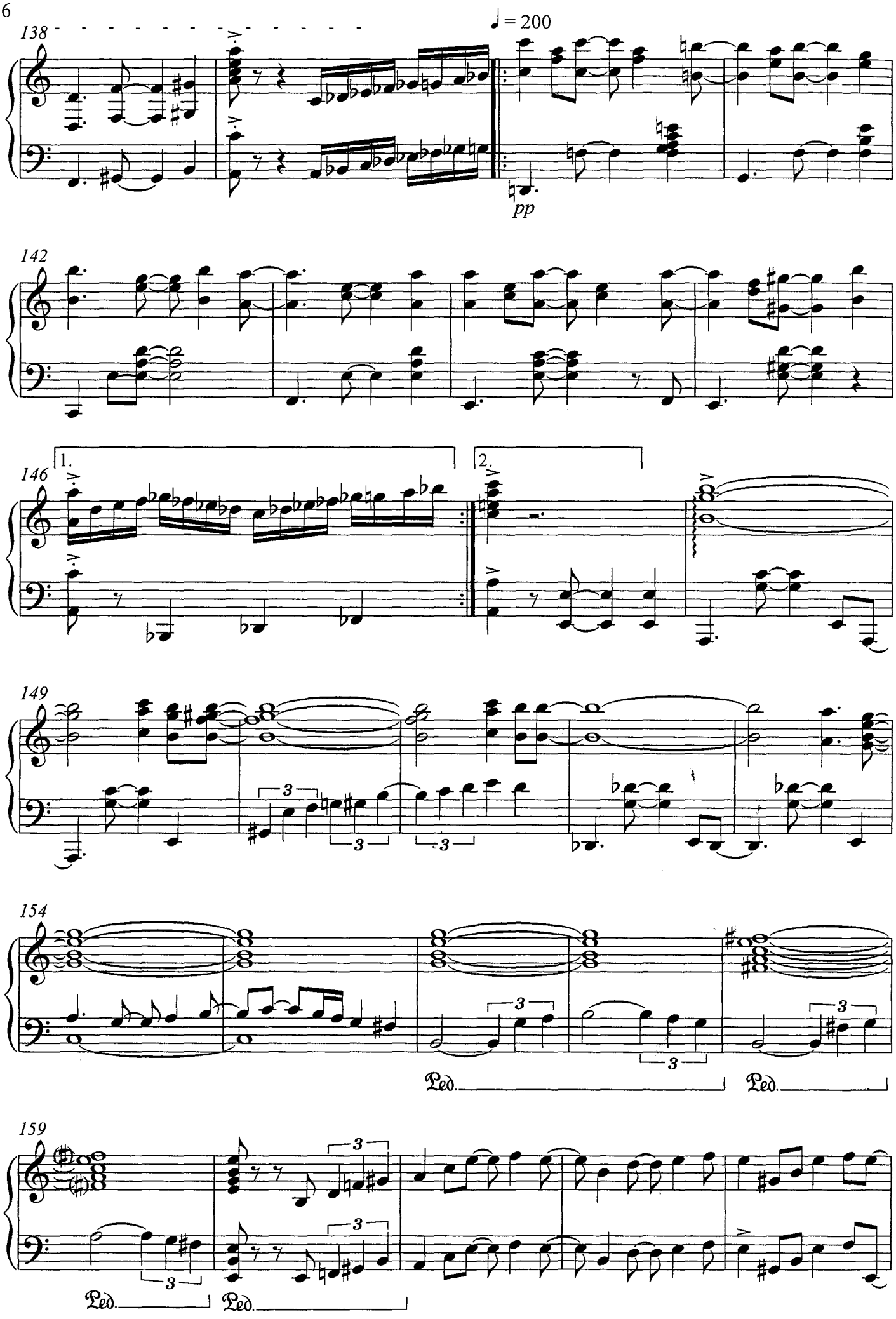


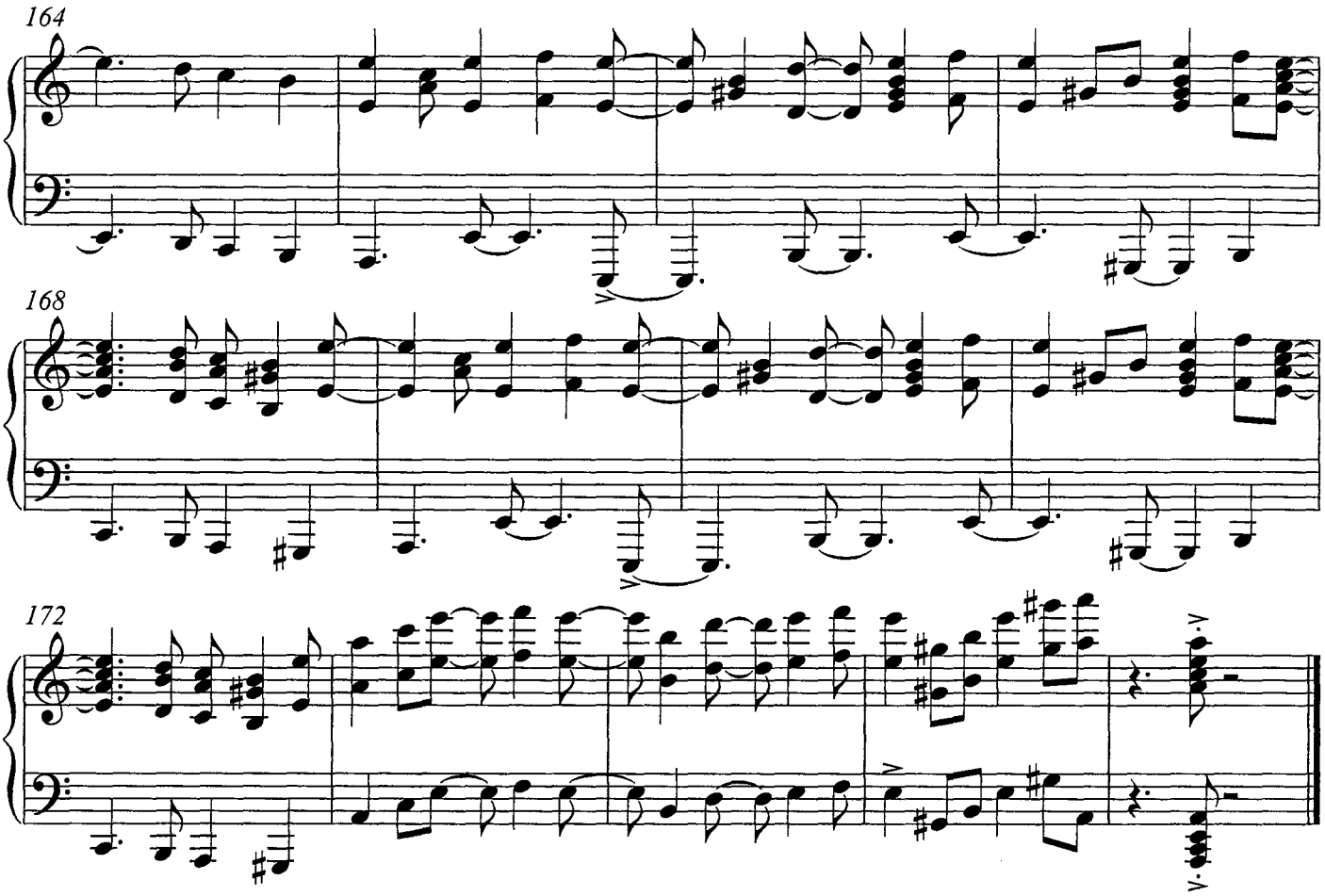

22
mf
3
Ped.
27
accel.
Ped.
32
Faster ♩= 170
mf
37
42
f
1.
46
2.
mf
p


50
Ped.
Ped.
55
Ped.
60
7
64
68
Ped.
Ped.
Ped.
Ped.
74 Gently
p
ppp
Ped.


79
Ped.
Ped.
84
Ped.
89
Ped.
94
f
ppp
Ped.
99
p
104
Ped.
Ped.
Ped.


109
Ped.
114
Ped.
Ped.
Ped.
119
Ped.
Ped.
Ped.
Ped.
123
Ped.
Ped.
Ped.
Ped.
Ped.
128
sfz
Ped.
Ped.
Ped.
Ped.
133
accel.
f
3
3
Ped.
Ped.
Ped.

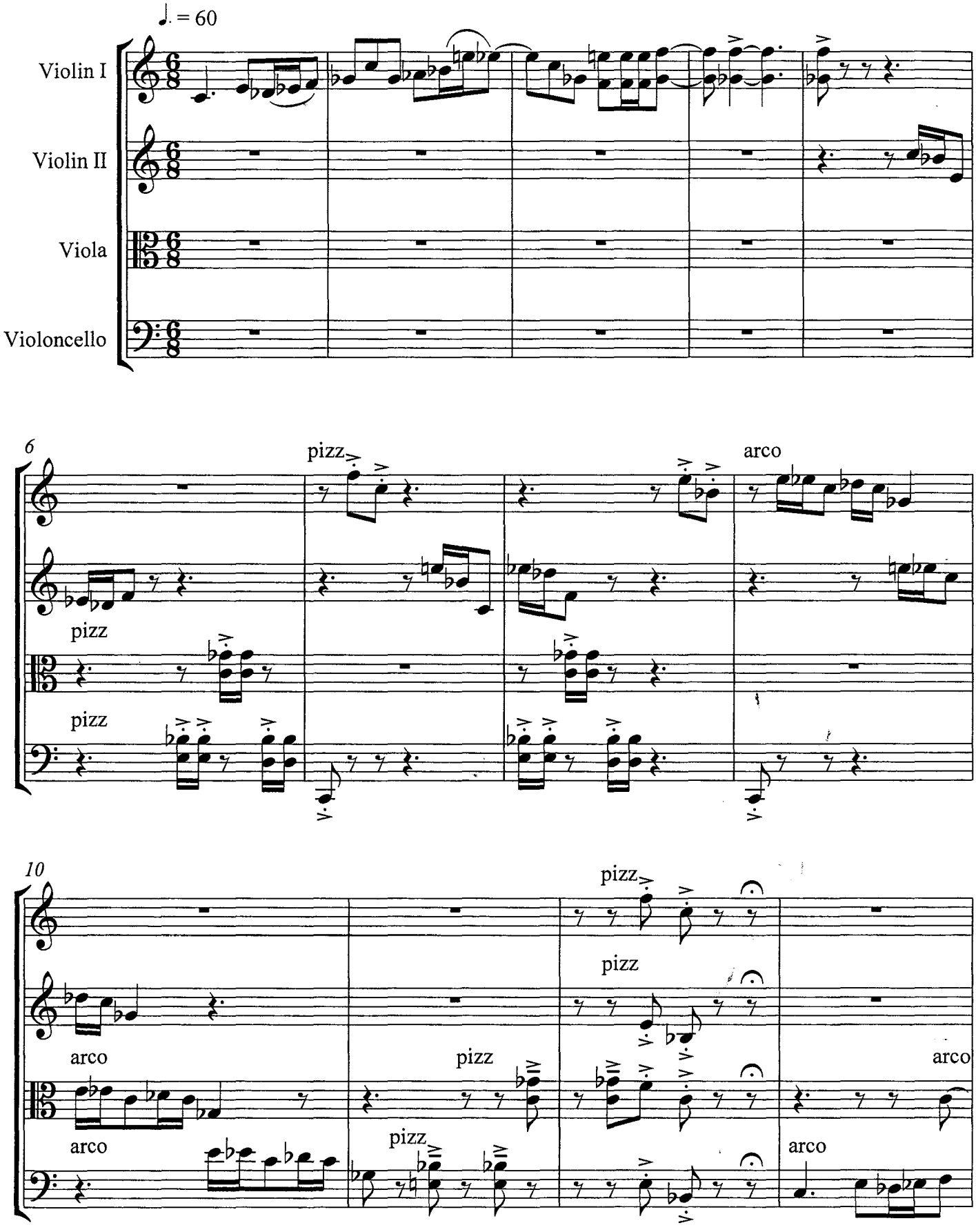

138
♩ = 200
pp
142
146
1.
2.
149
3
154
Ped.
Ped.
159
Ped.
Ped.

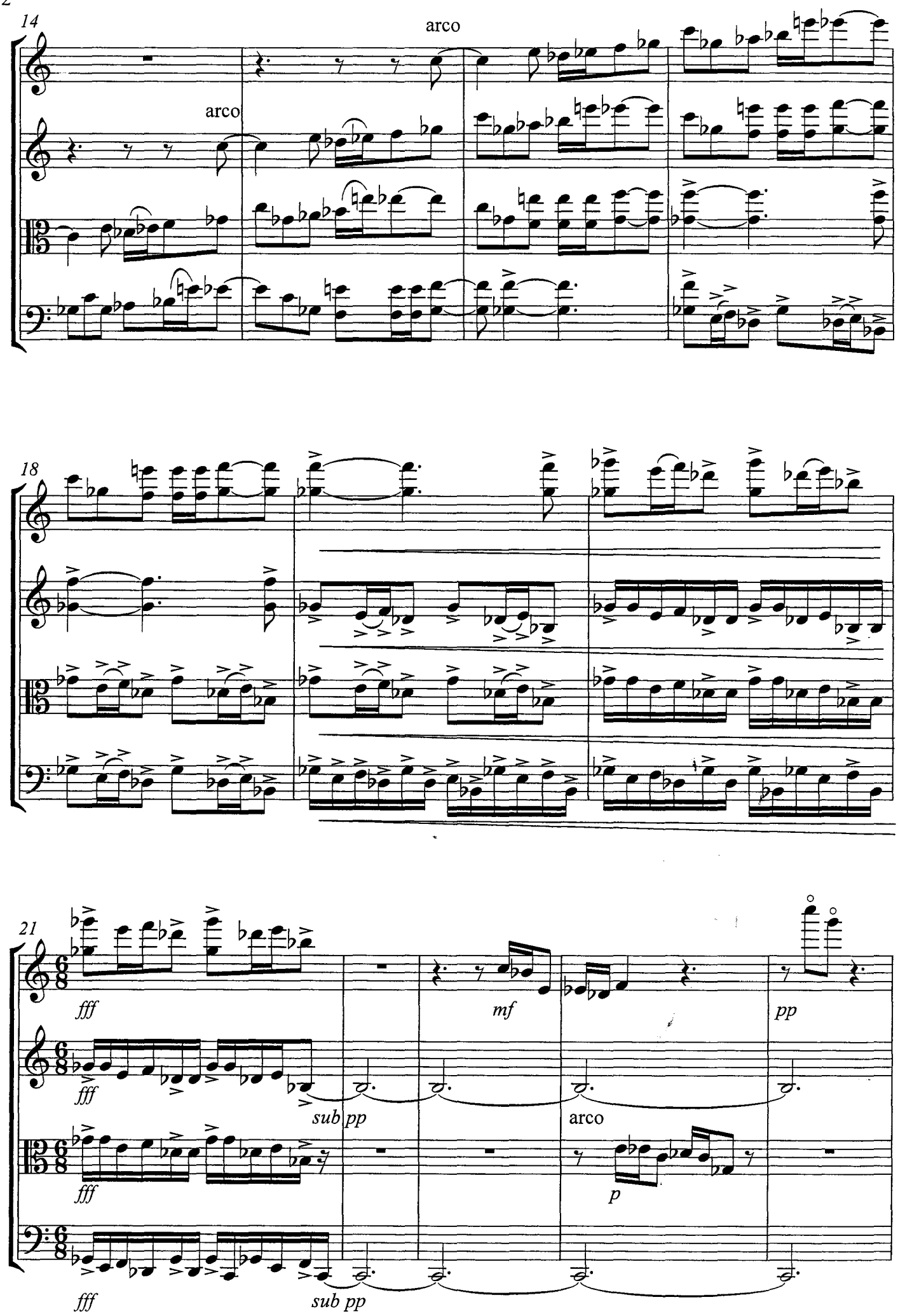

164
168
172

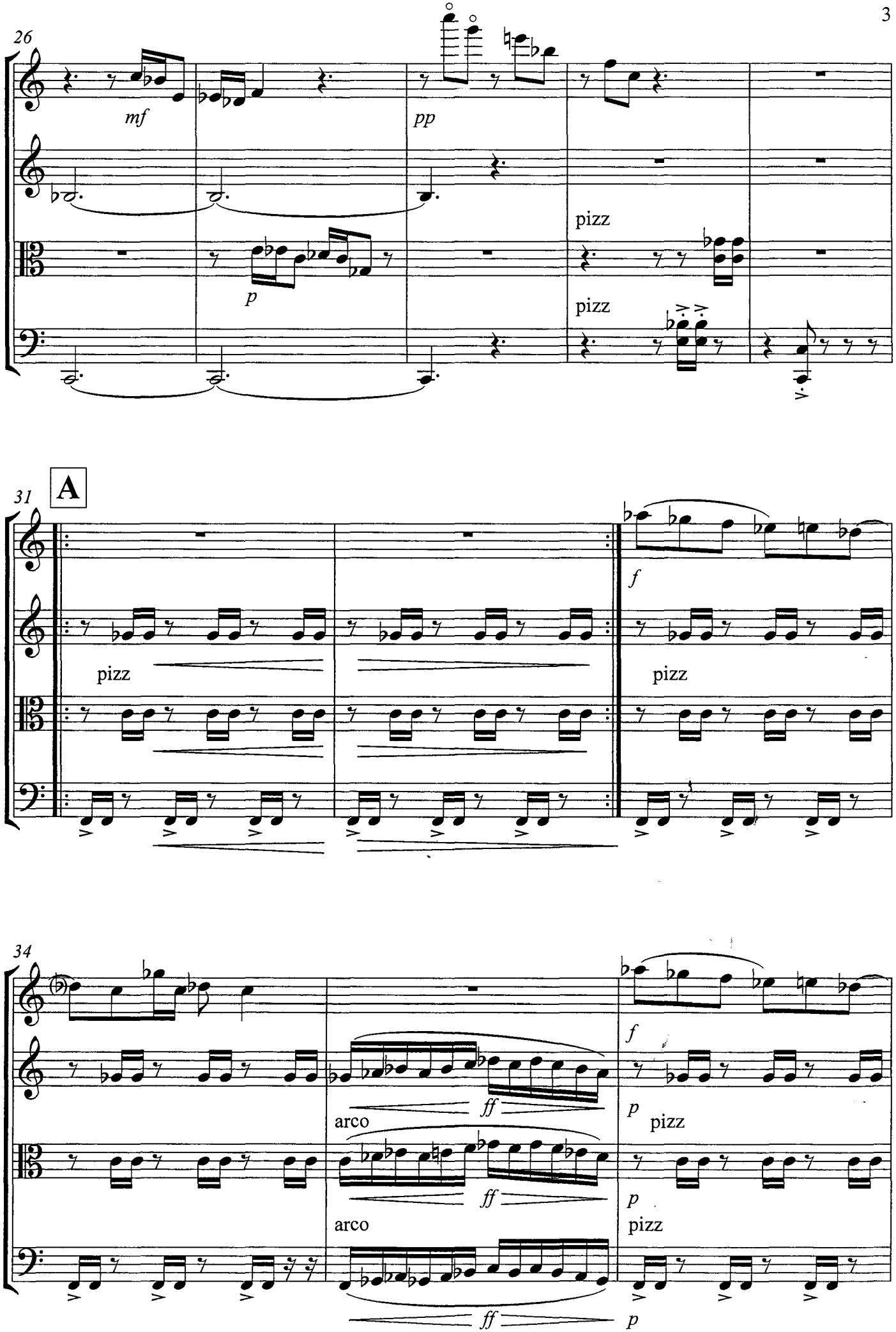
PH

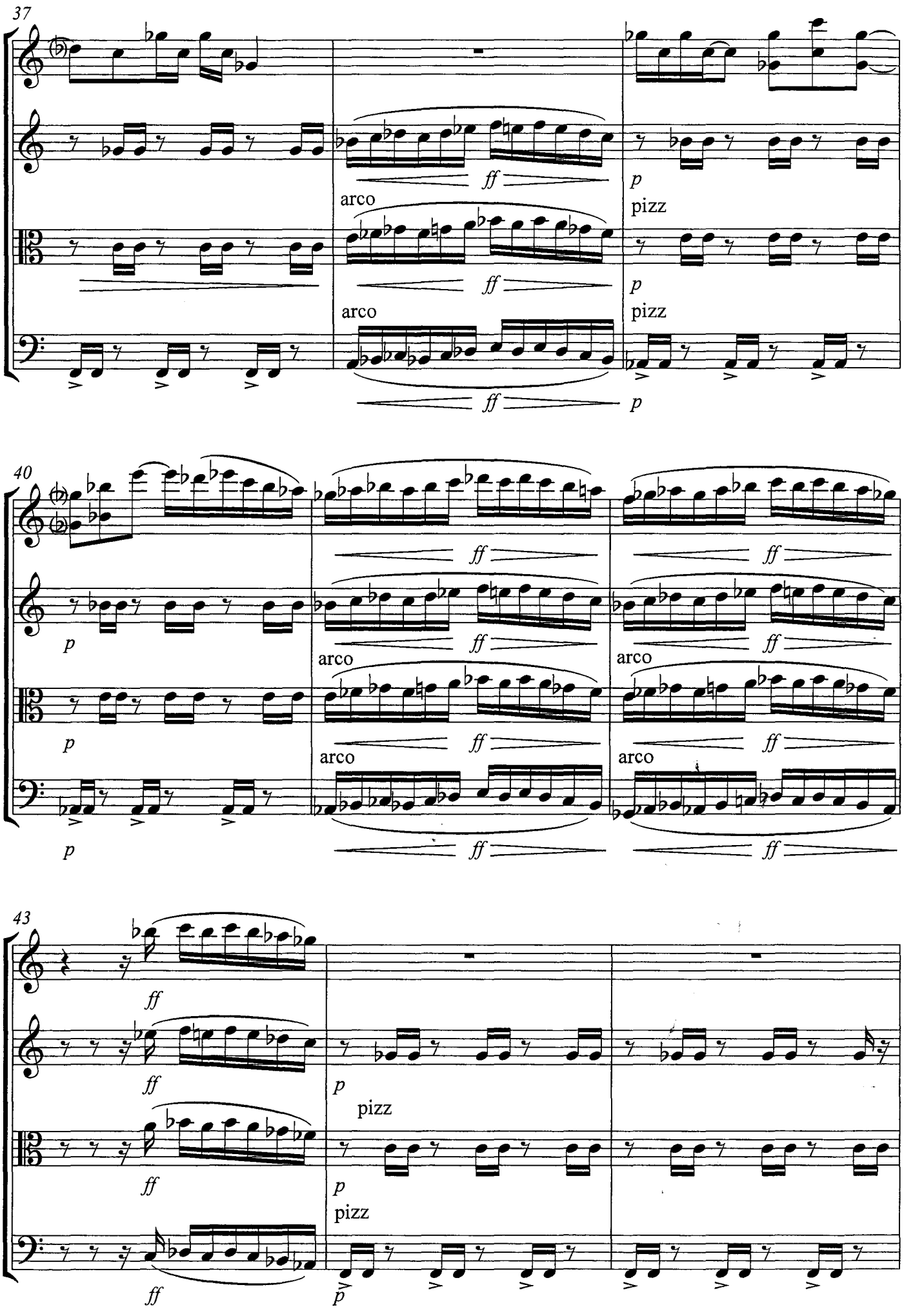
(for string quartet)

Kingsley Alexander Buitendag




14
arco
arco
18
21
fff
fff
fff
fff
sub pp
sub pp
mf
arco
p
pp


26
mf
pp
p
pizz
pizz
31
A
f
pizz
pizz
34
ff
arco
f
p
pizz
ff
p
arco
pizz
ff
p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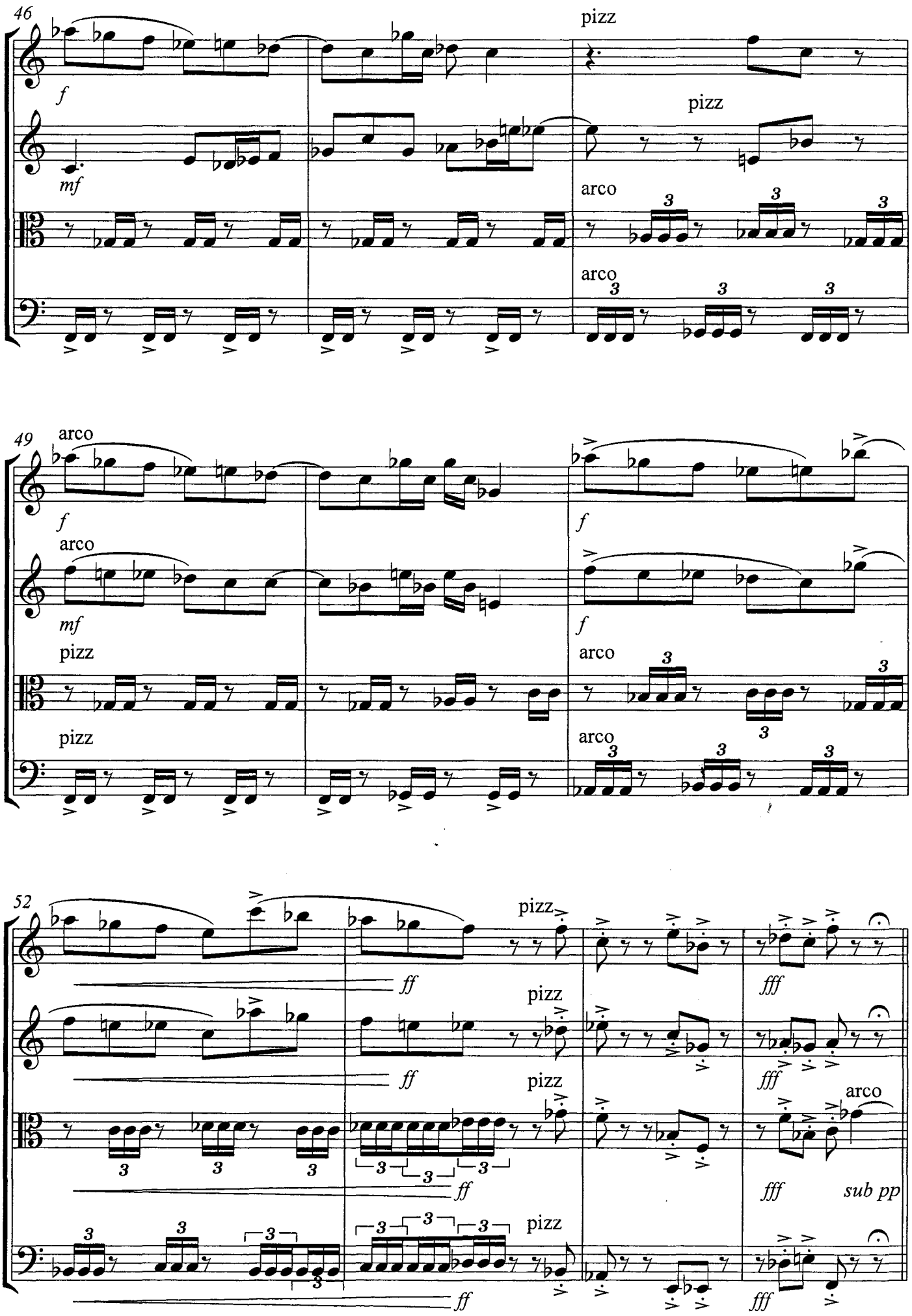
arco
pizz
40
43


46
pizz
f
pizz
mf
arco
arco
49
arco
f
f
arco
mf
f
pizz
arco
pizz
arco
52
pizz
ff
fff
pizz
ff
fff
pizz
arco
ff
fff
sub pp
pizz
ff
fff

Slightly faster

6

56 ♩. = 68

arco

ppp

arco

ppp

arco

pp

arco

pp

63

mf

mf

2

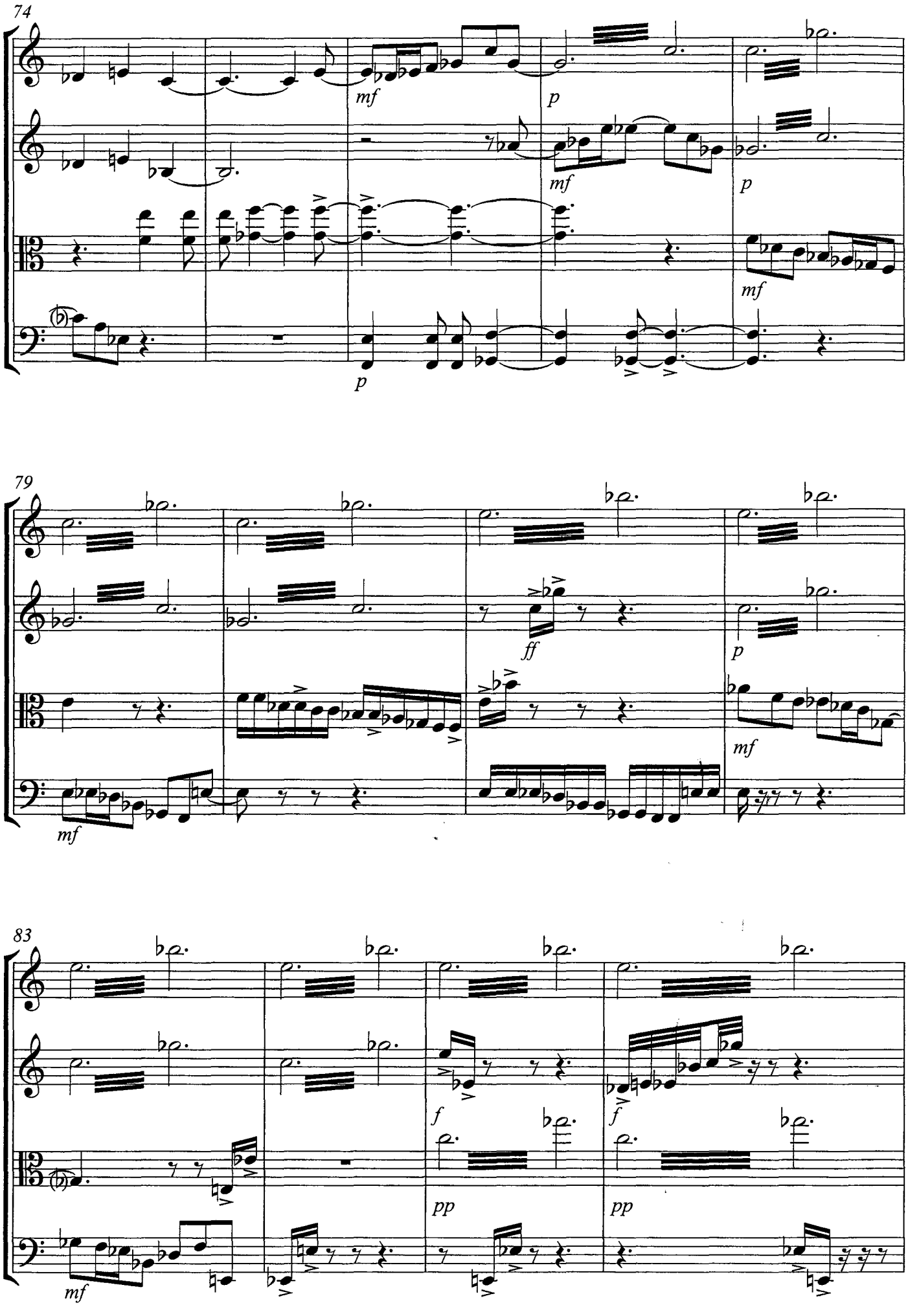
69

mf

p

p

p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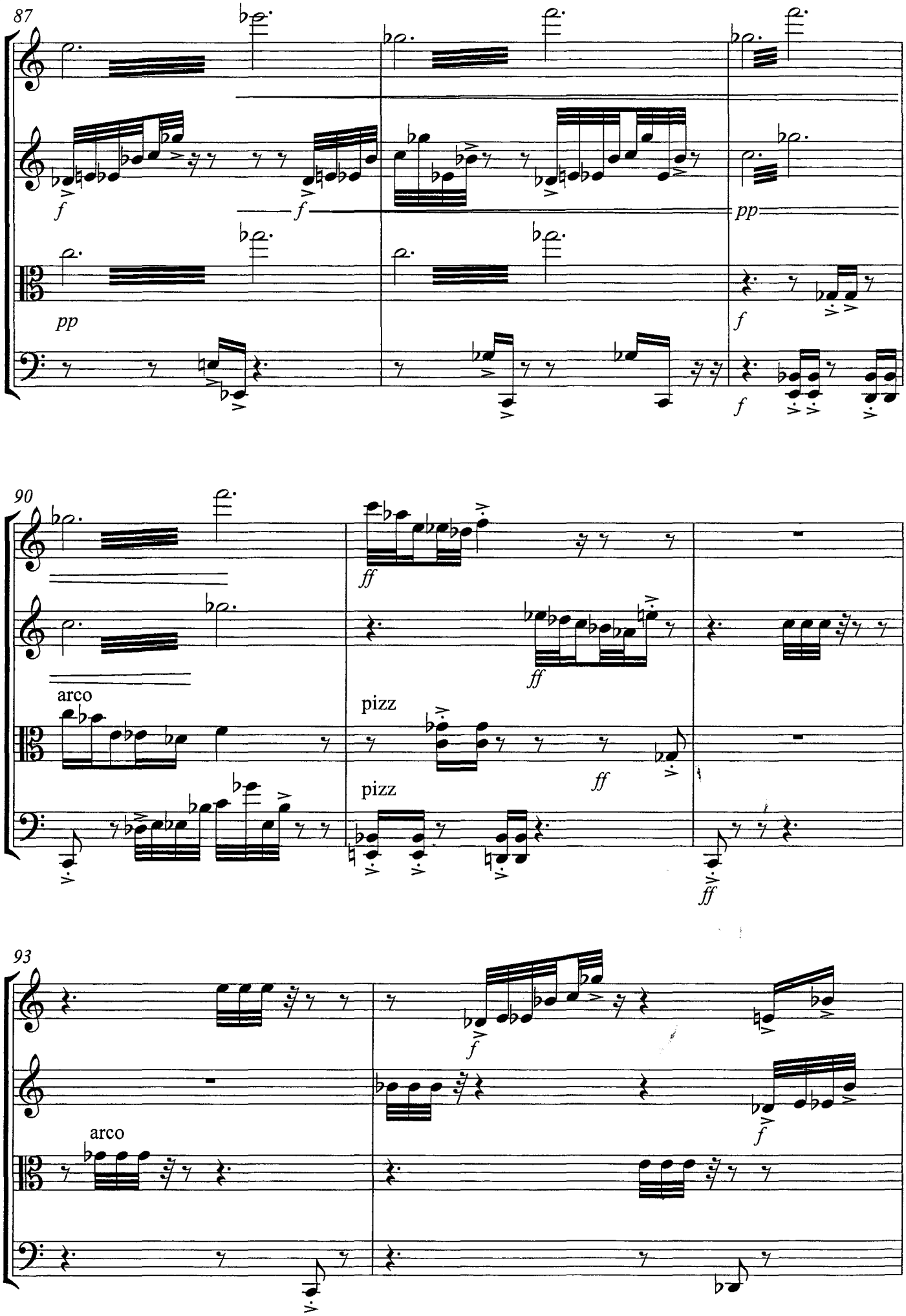
mf
p
mf
p
mf
p
79
ff
p
mf
mf
83
f
f
pp
pp
mf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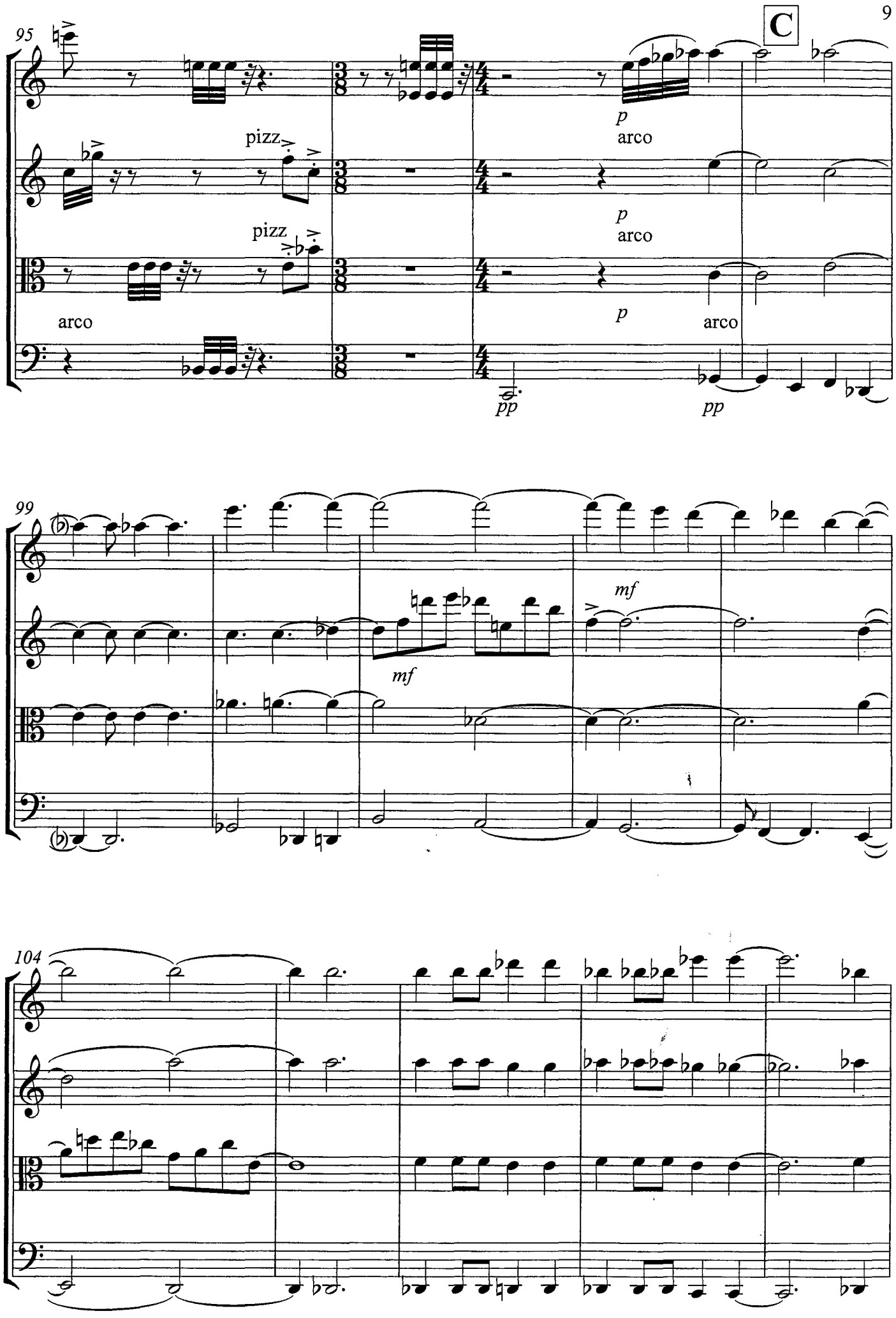
f
f
pp
pp
f
f
90
ff
ff
arco
pizz
pizz
ff
ff
93
f
f
arco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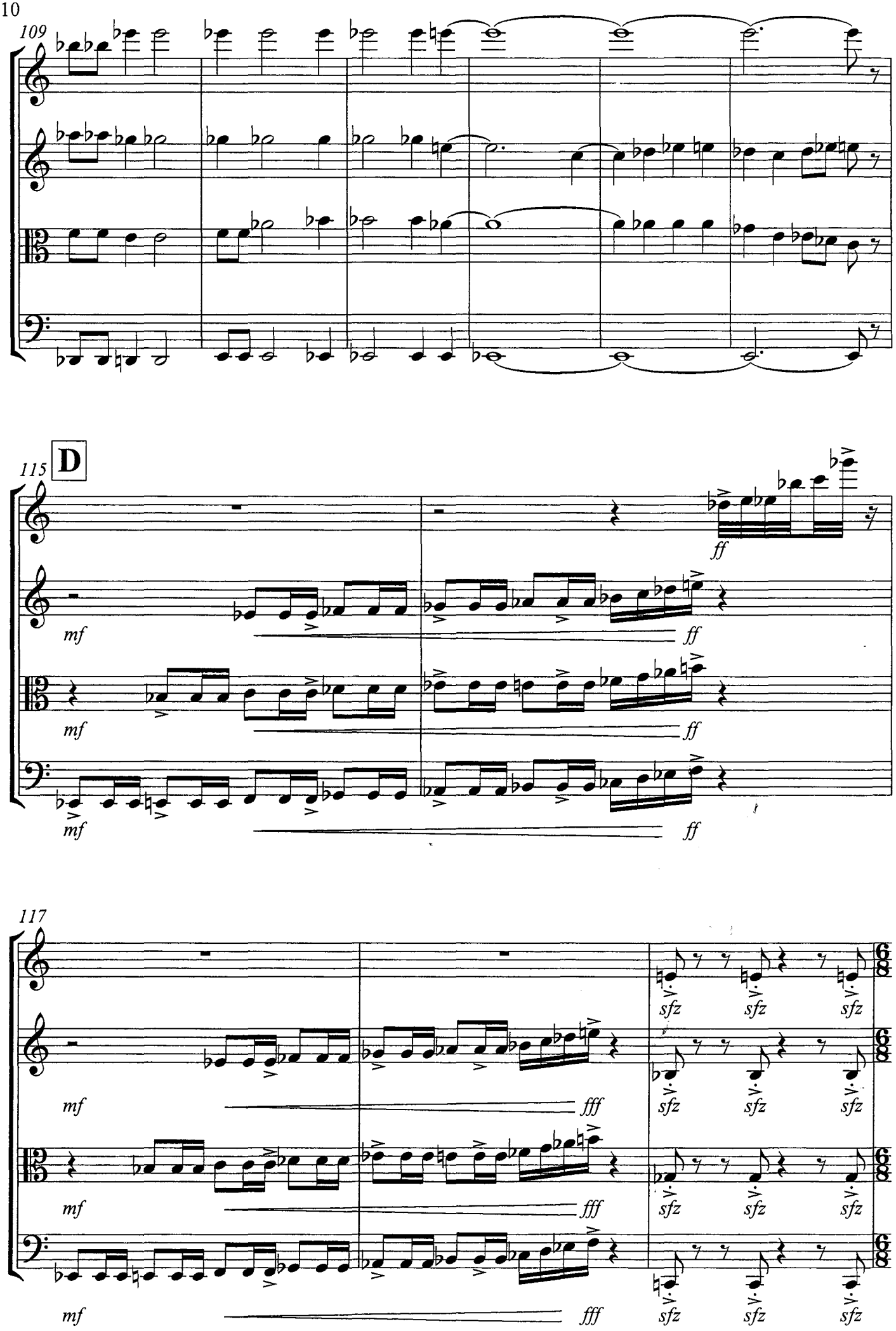
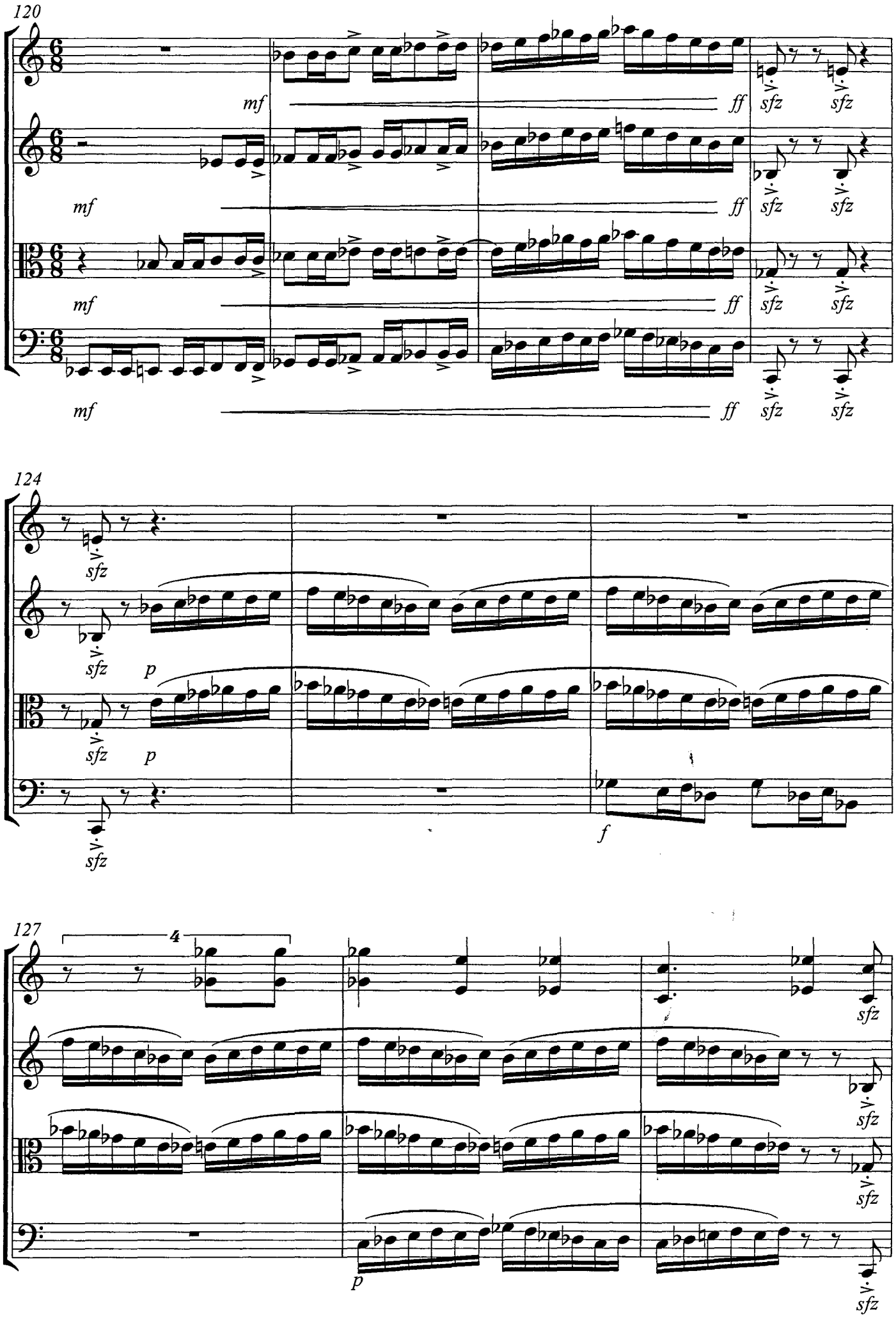
C
pizz
arco
p
pp
99
mf
104


109
115
D
117
mf
ff
fff
sfz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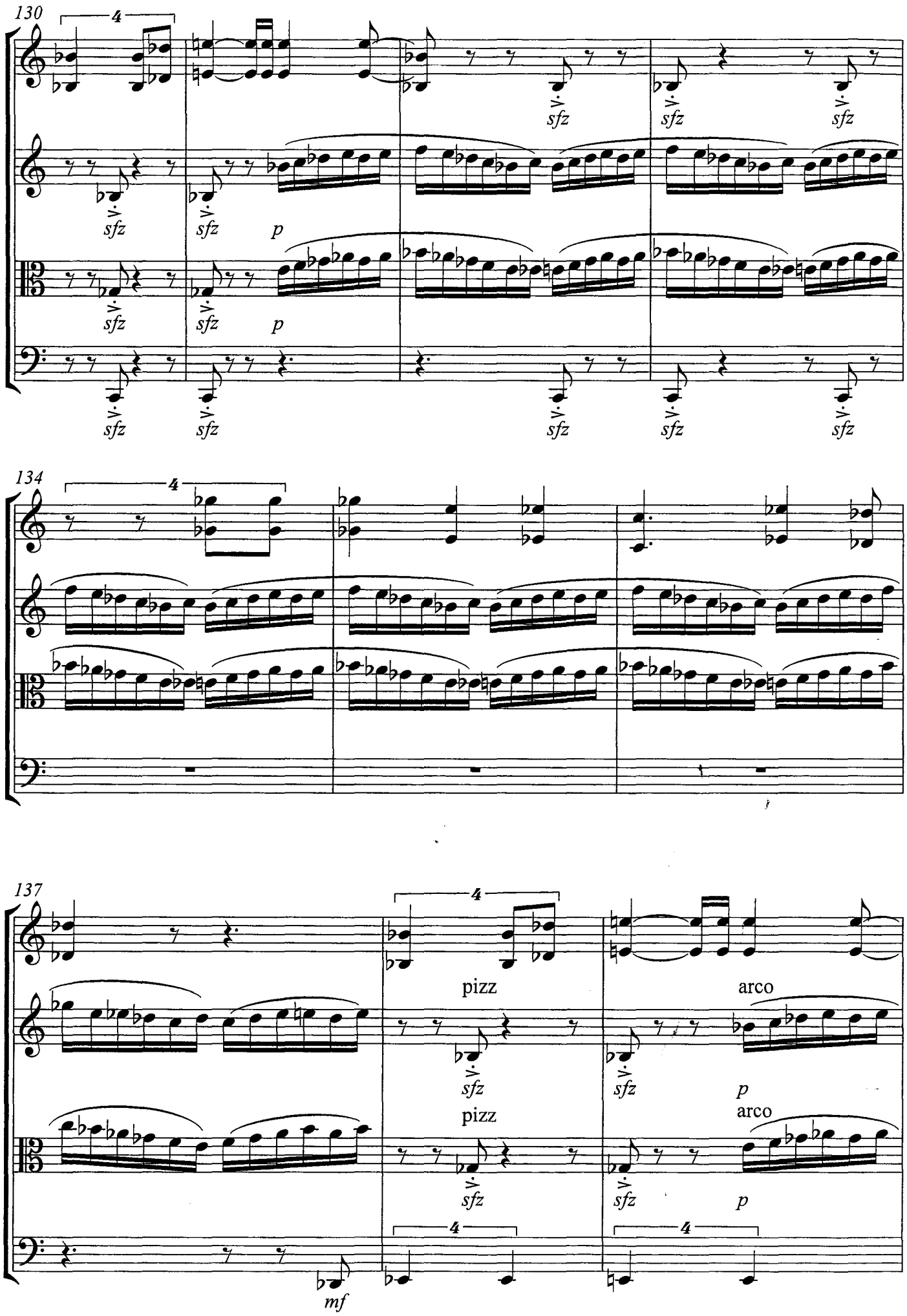
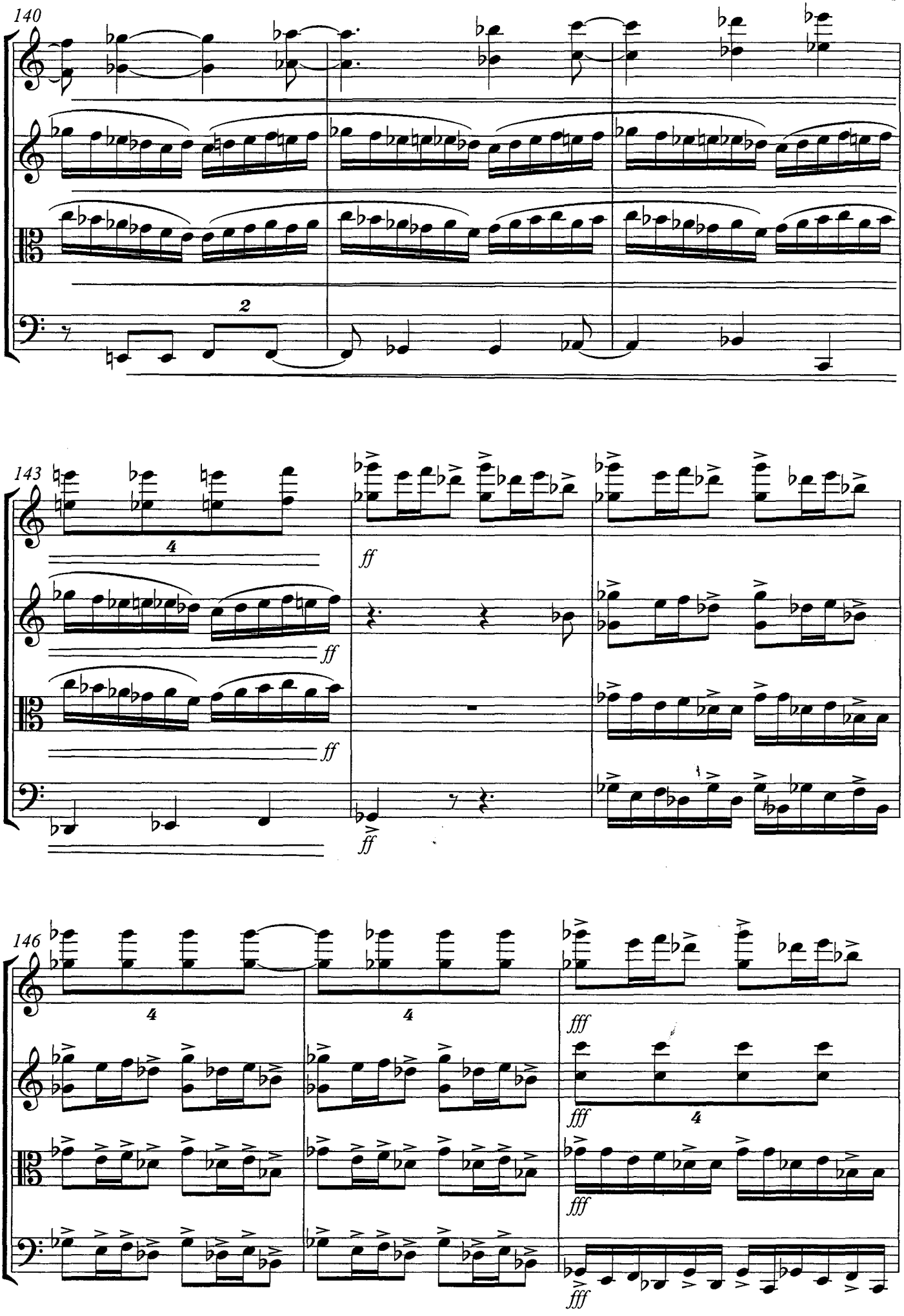
mf
ff
sfz
124
p
f
127
4


130
134
137
sfz
p
pizz
arco
mf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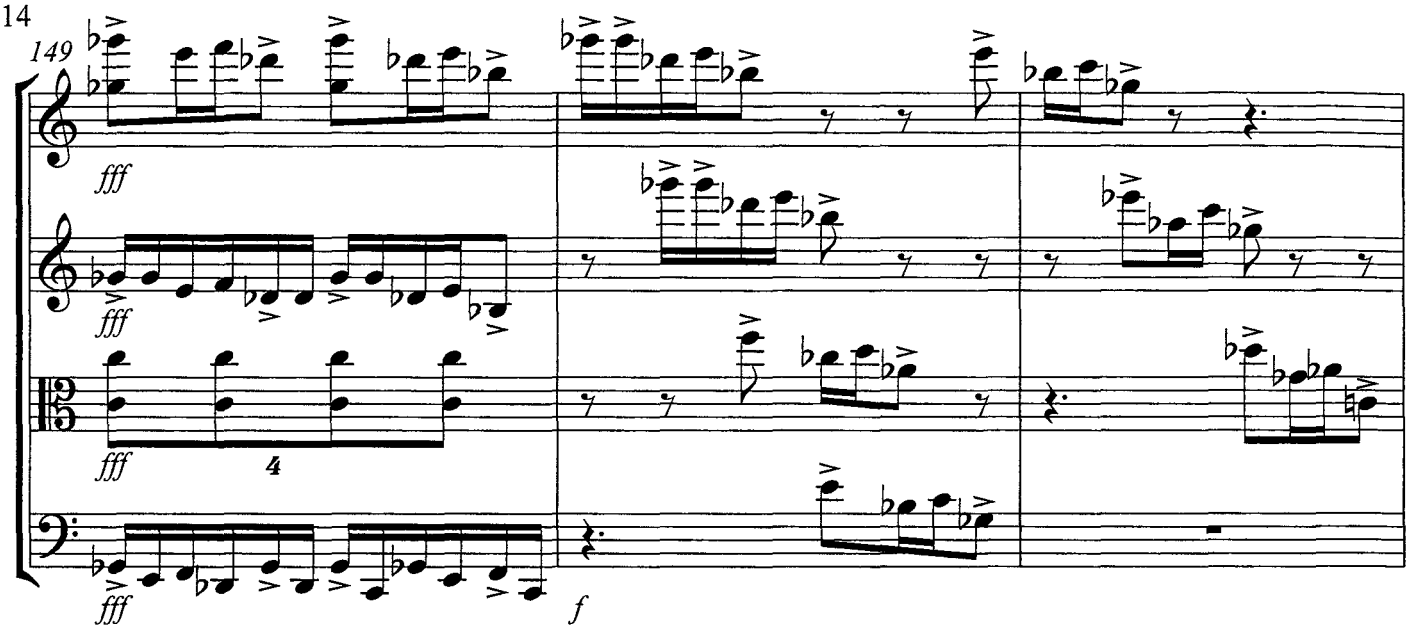
4
fff
fff
4
fff
fff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fff
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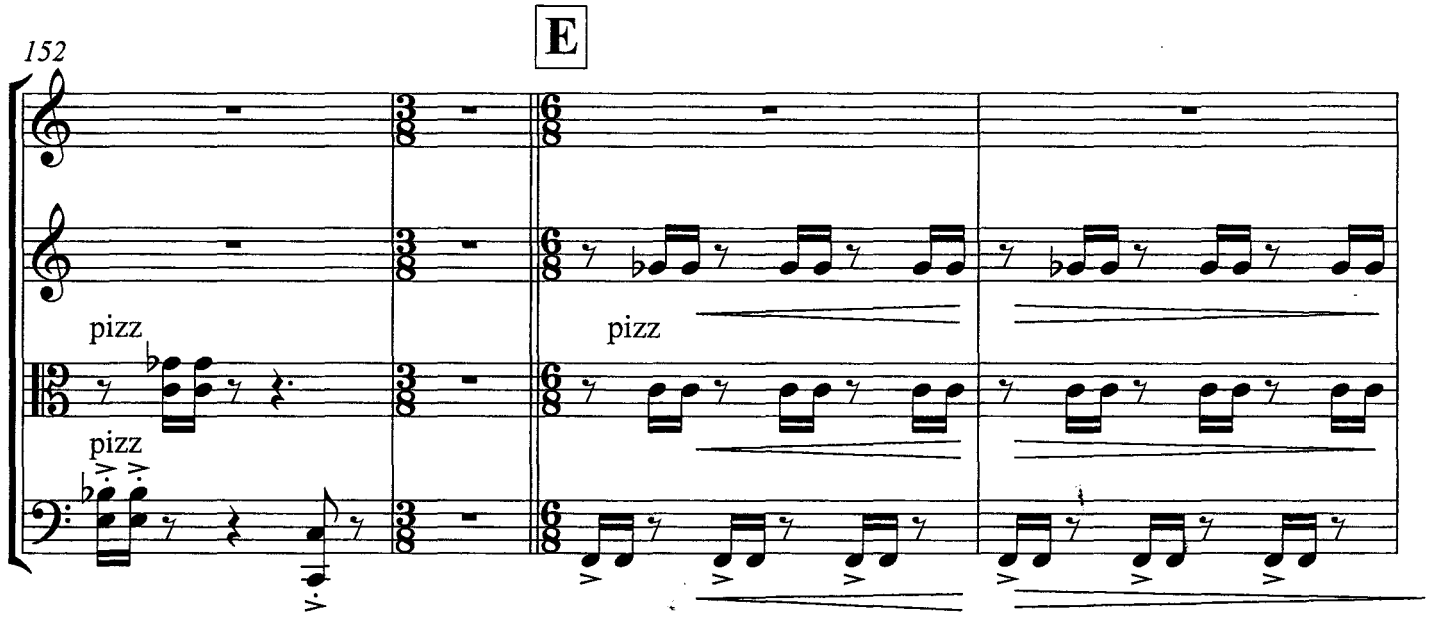
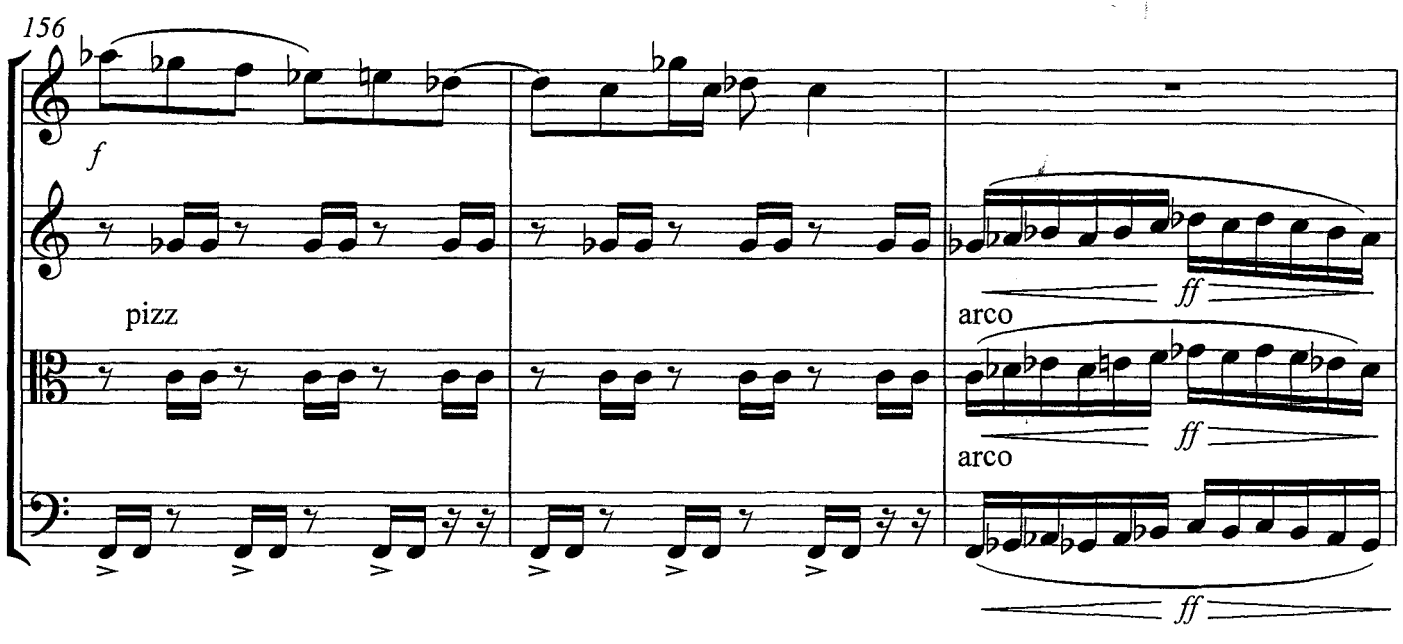
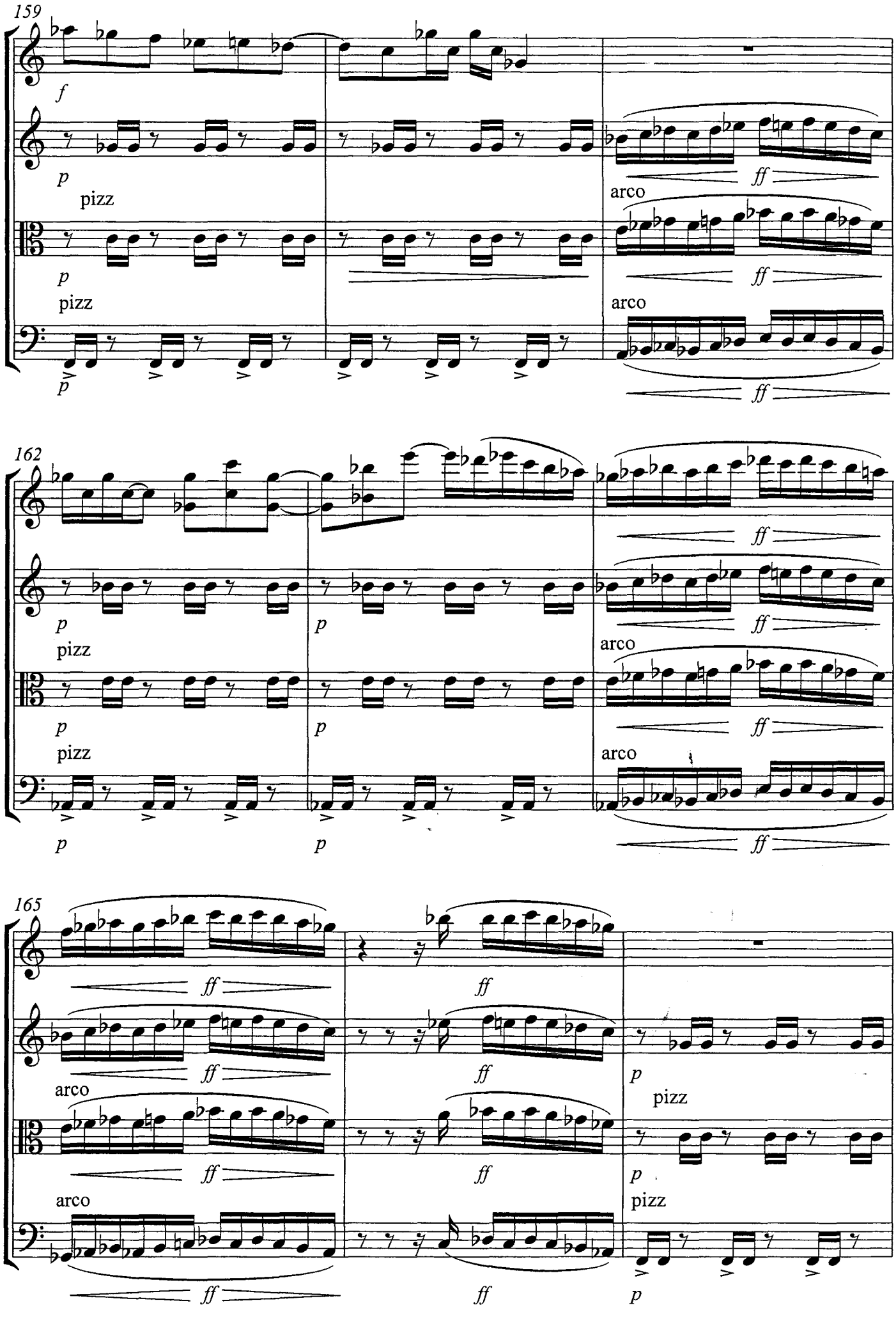
fff
f


E
152
pizz
pizz
pizz


156
f
pizz
arco
ff
arco
ff
ff


159
f
p
pizz
p
pizz
p
ff
arco
ff
arco
ff
162
p
pizz
p
p
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p
p
ff
ff
arco
ff
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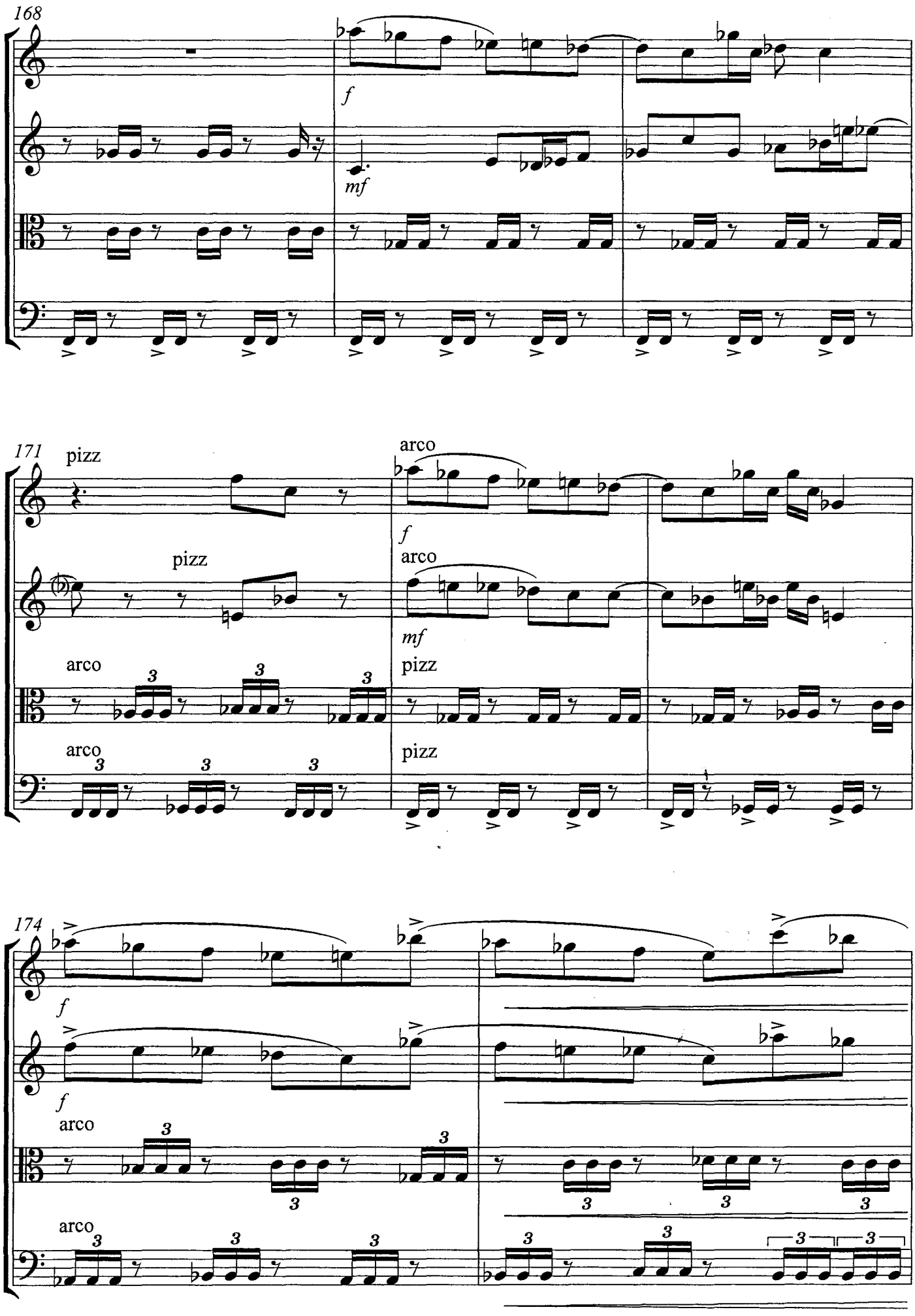
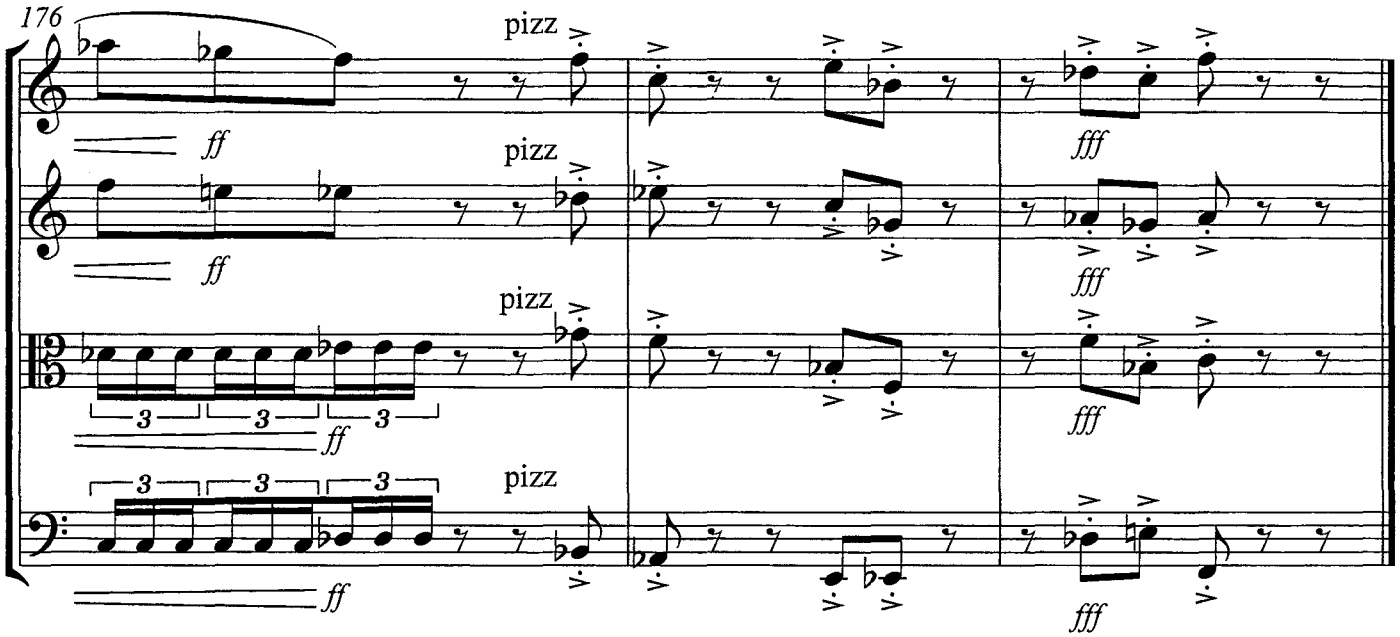
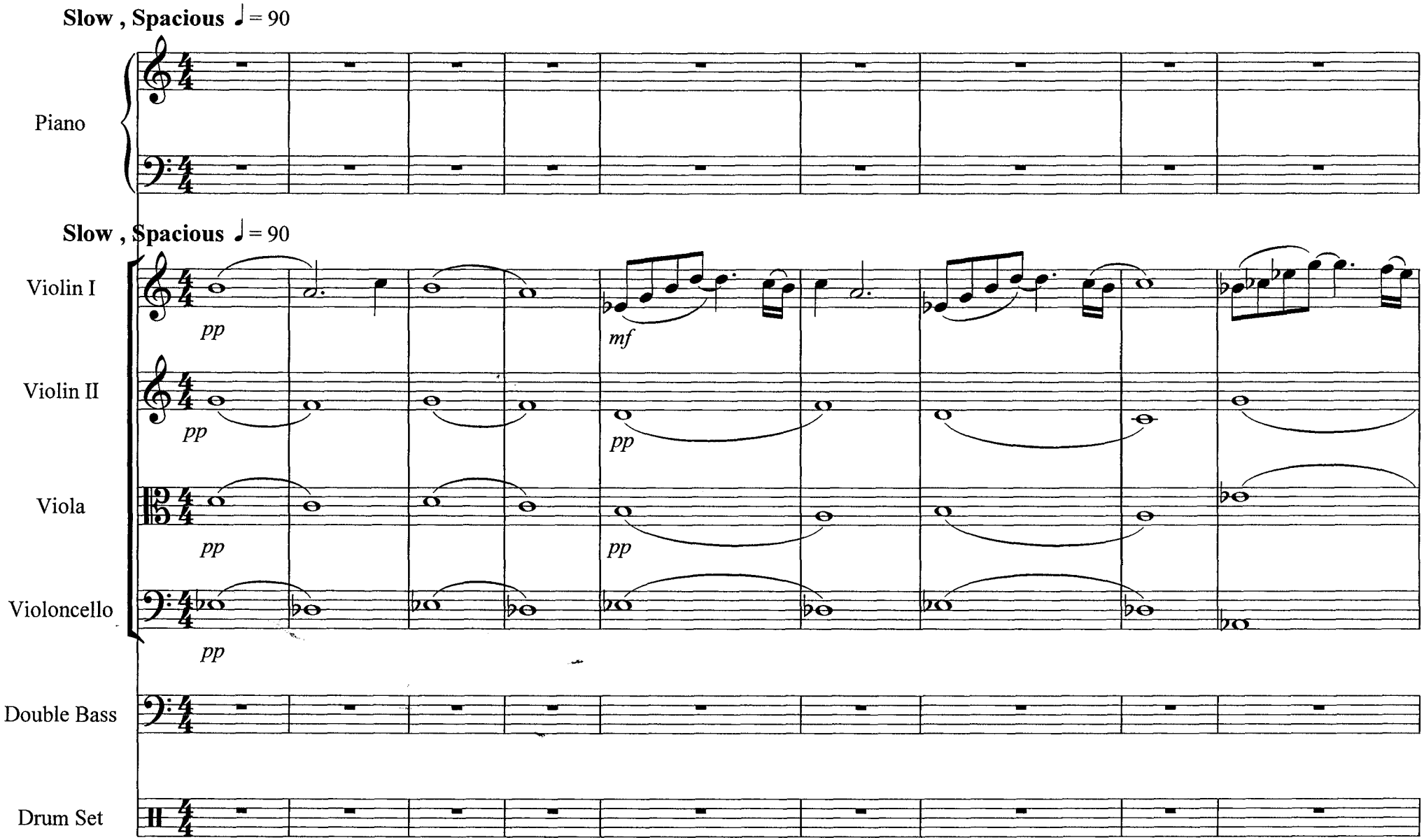
pizz
ff
ff
p

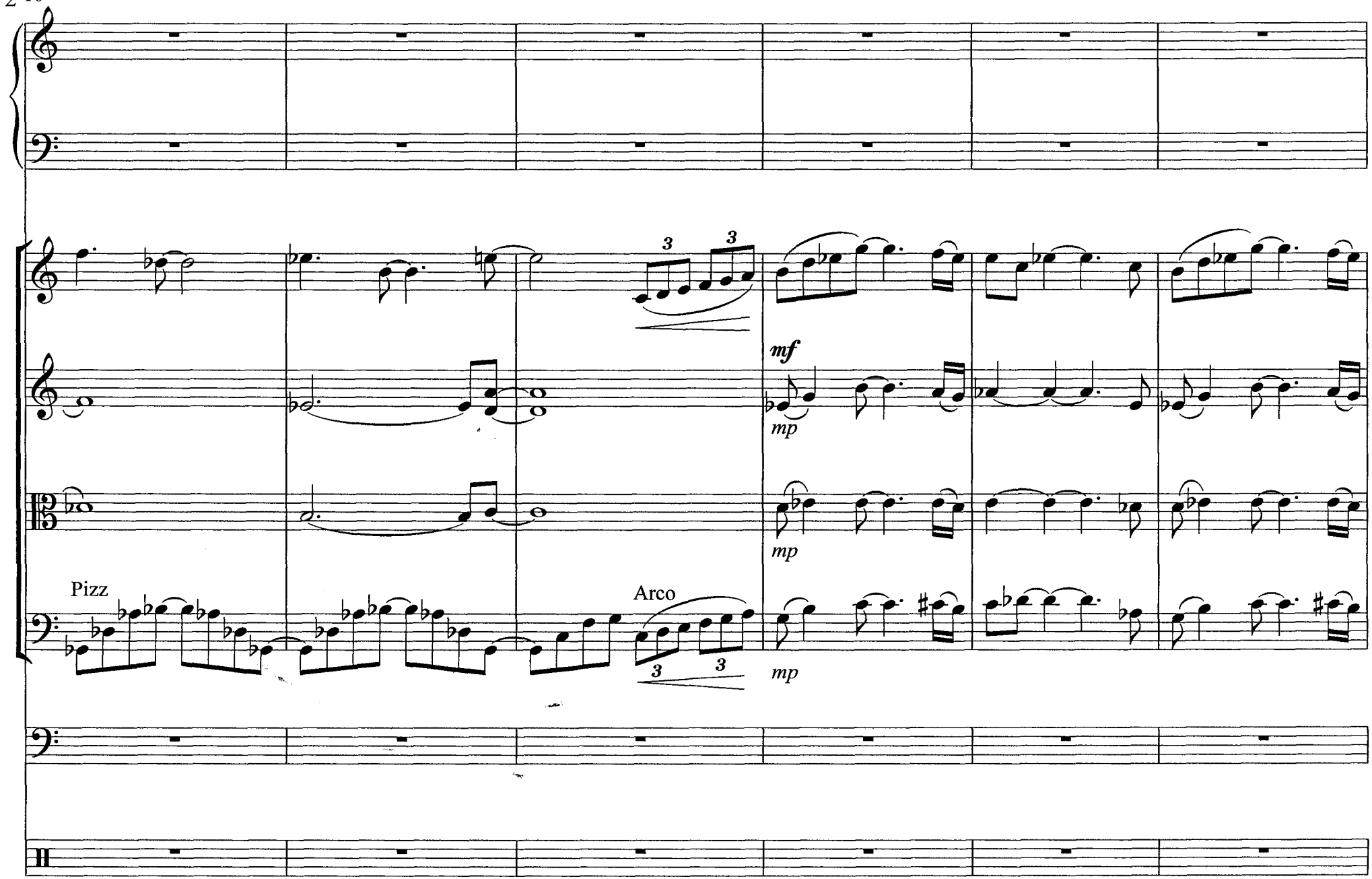

168
f
mf
171
pizz
arco
pizz
arco
mf
arco
pizz
arco
pizz
174
f
f
arco
arco

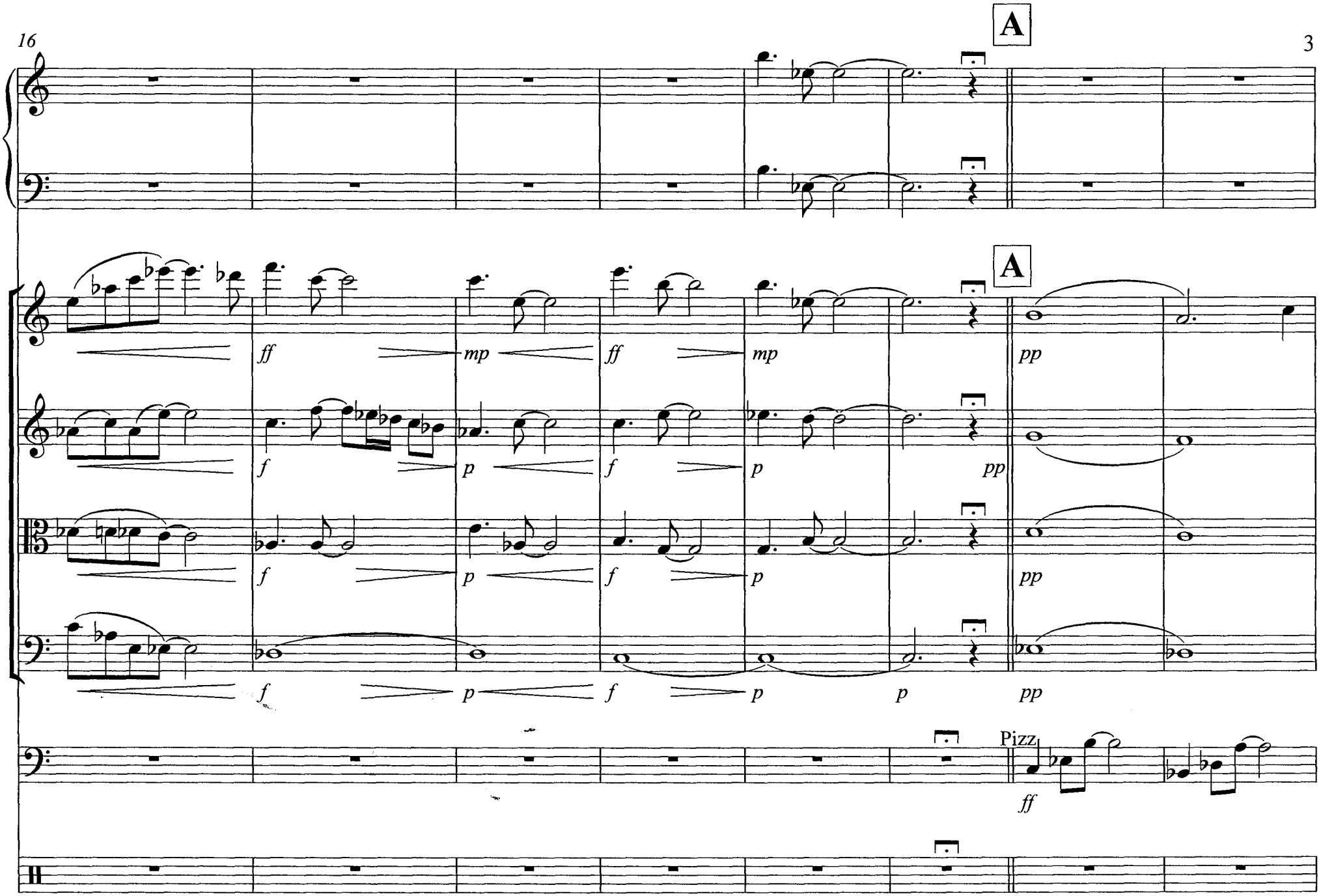

176
pizz
ff
fff
pizz
ff
fff
pizz
3
3
3
ff
fff
pizz
3
3
3
ff
fff

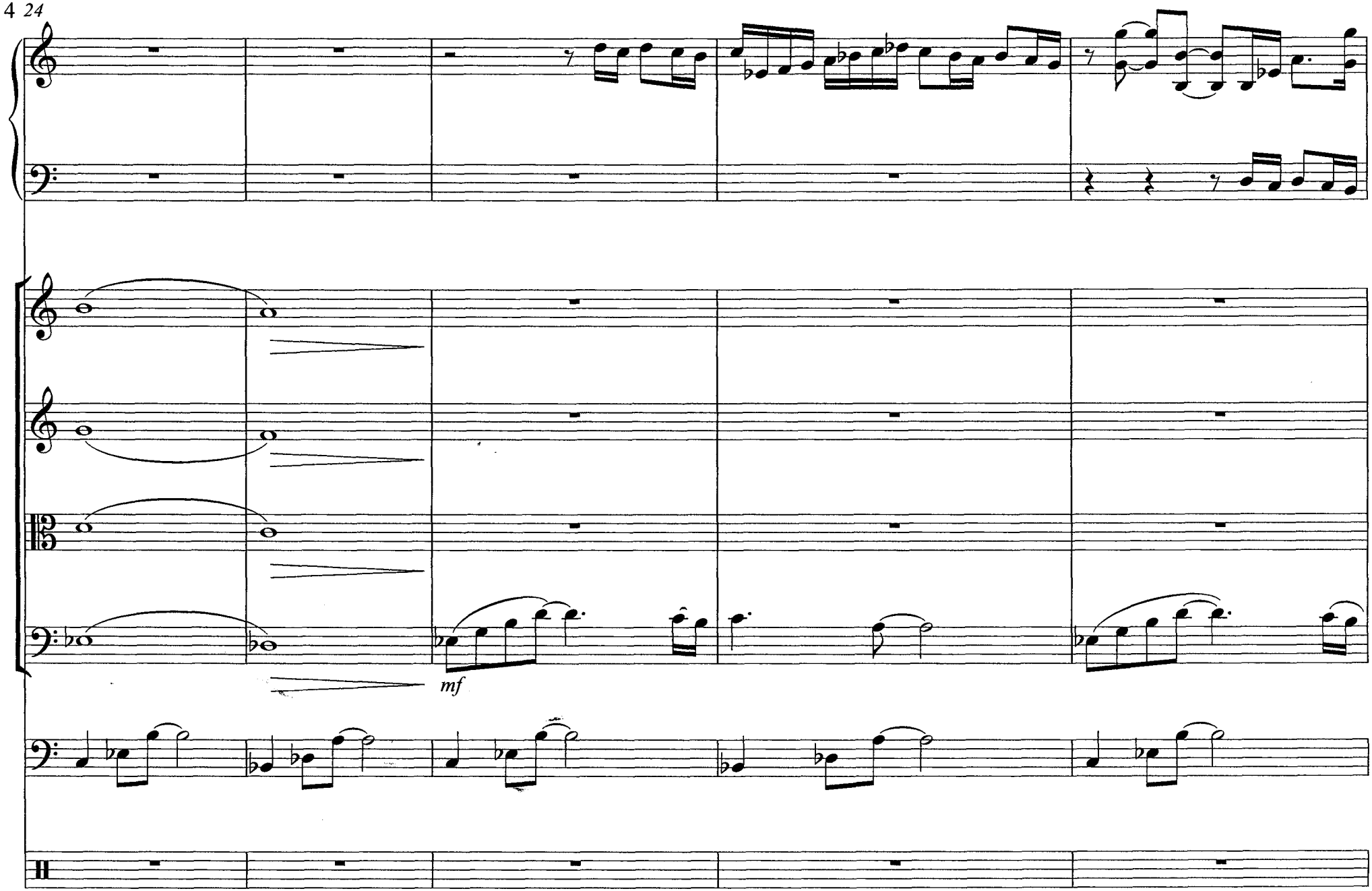
New Town Sound

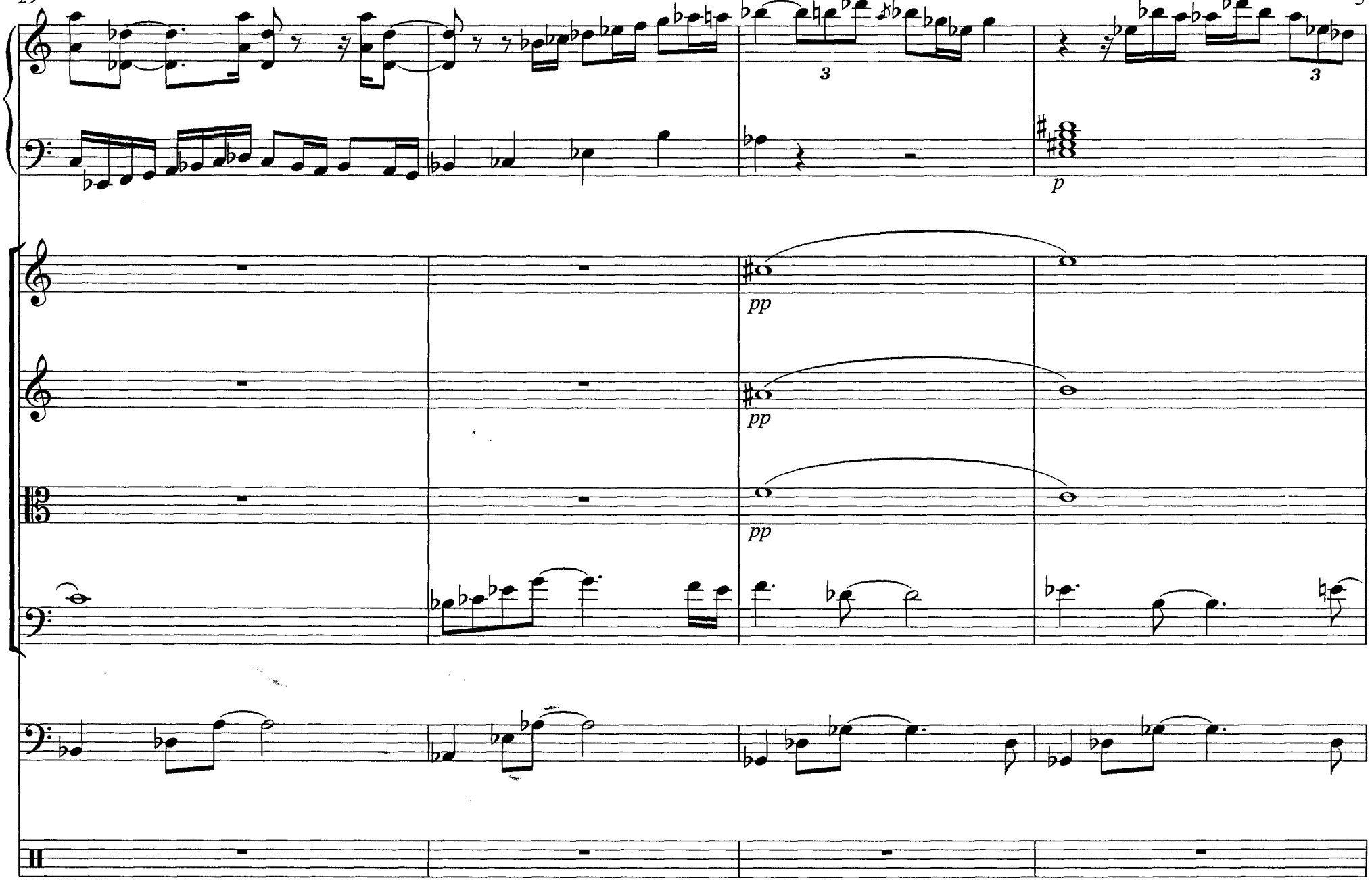
Kingsley Buitendag

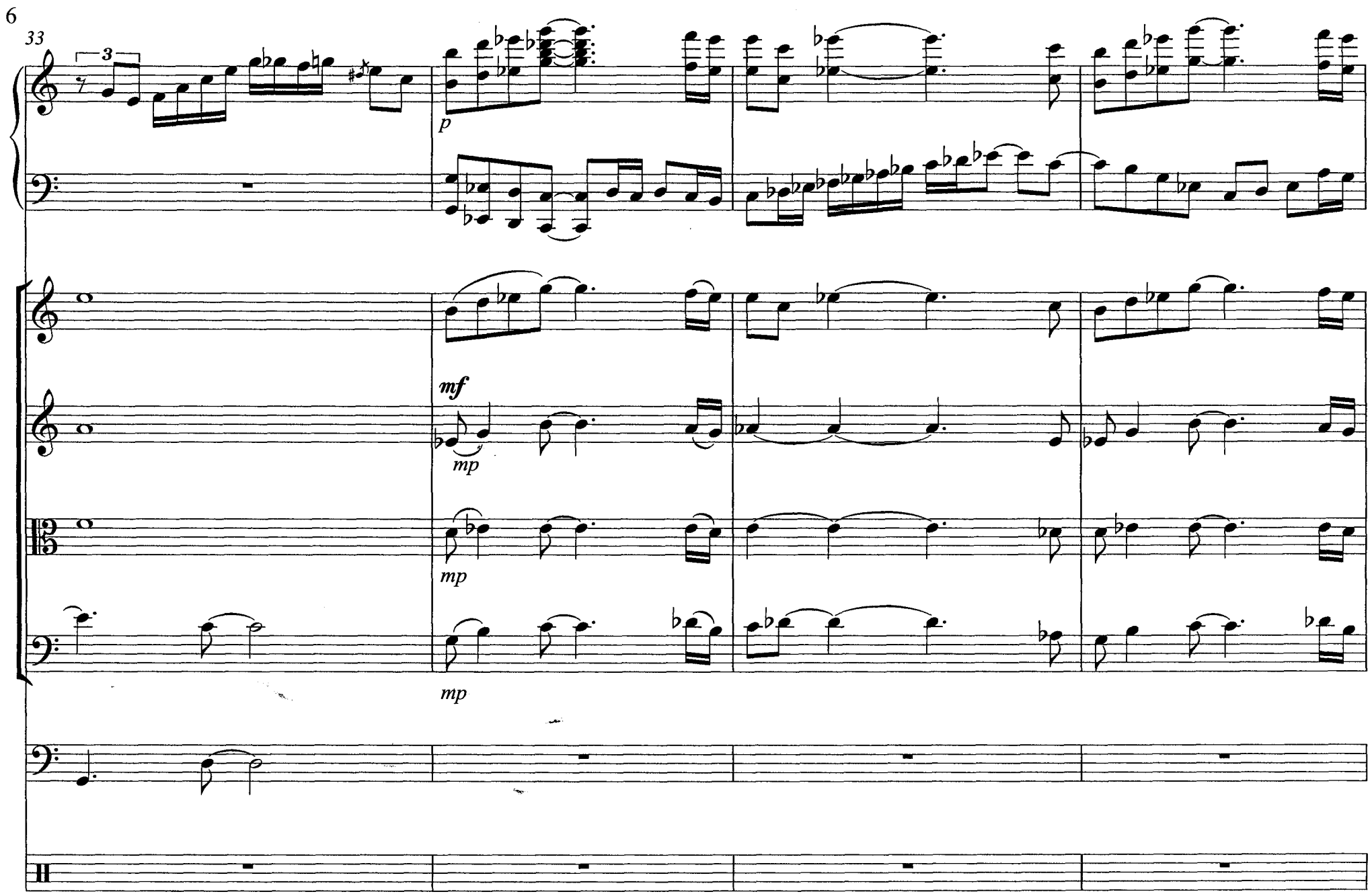


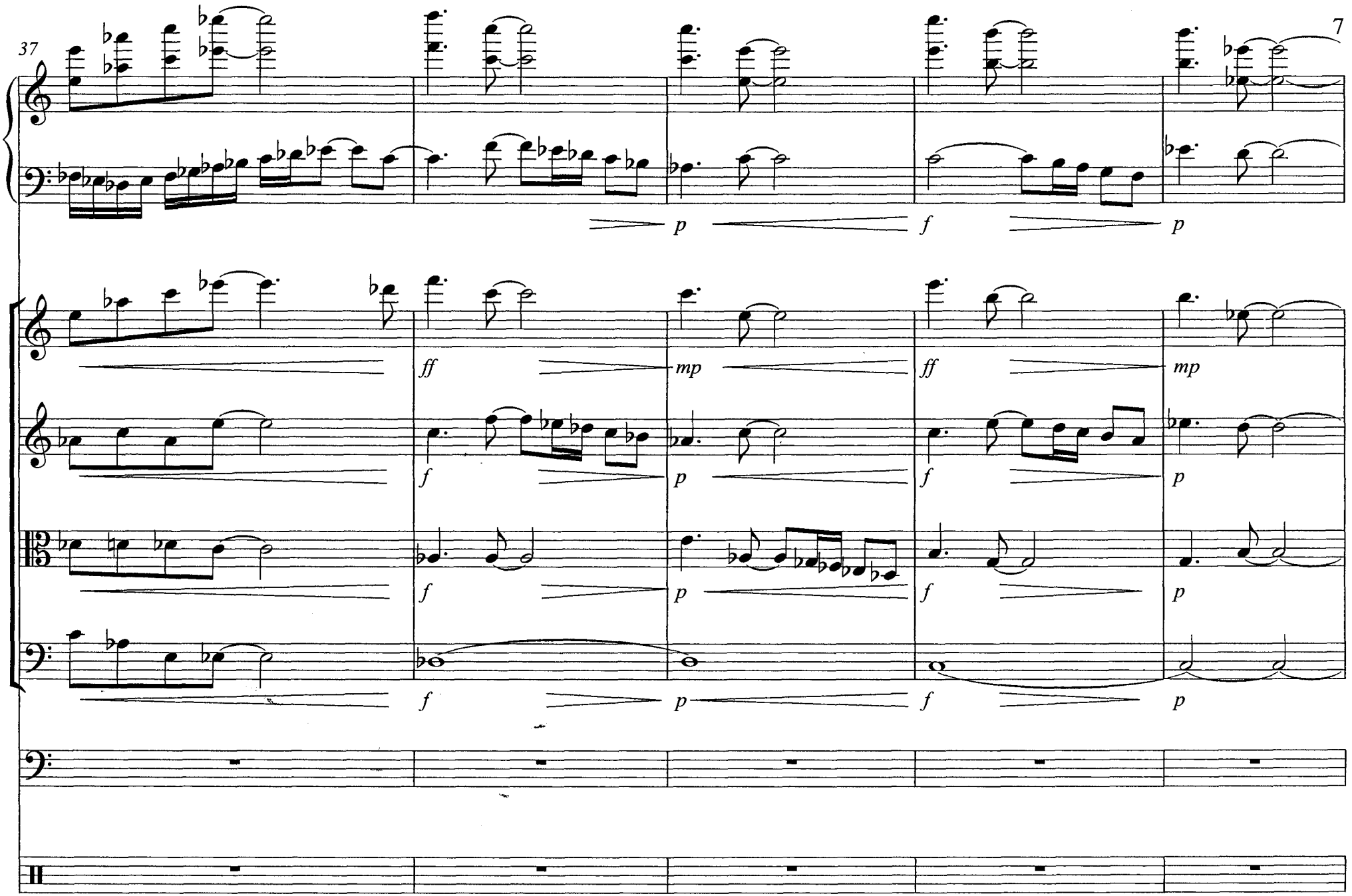

3
3
mf
mp
mp
Pizz
Arco
3
3
mp

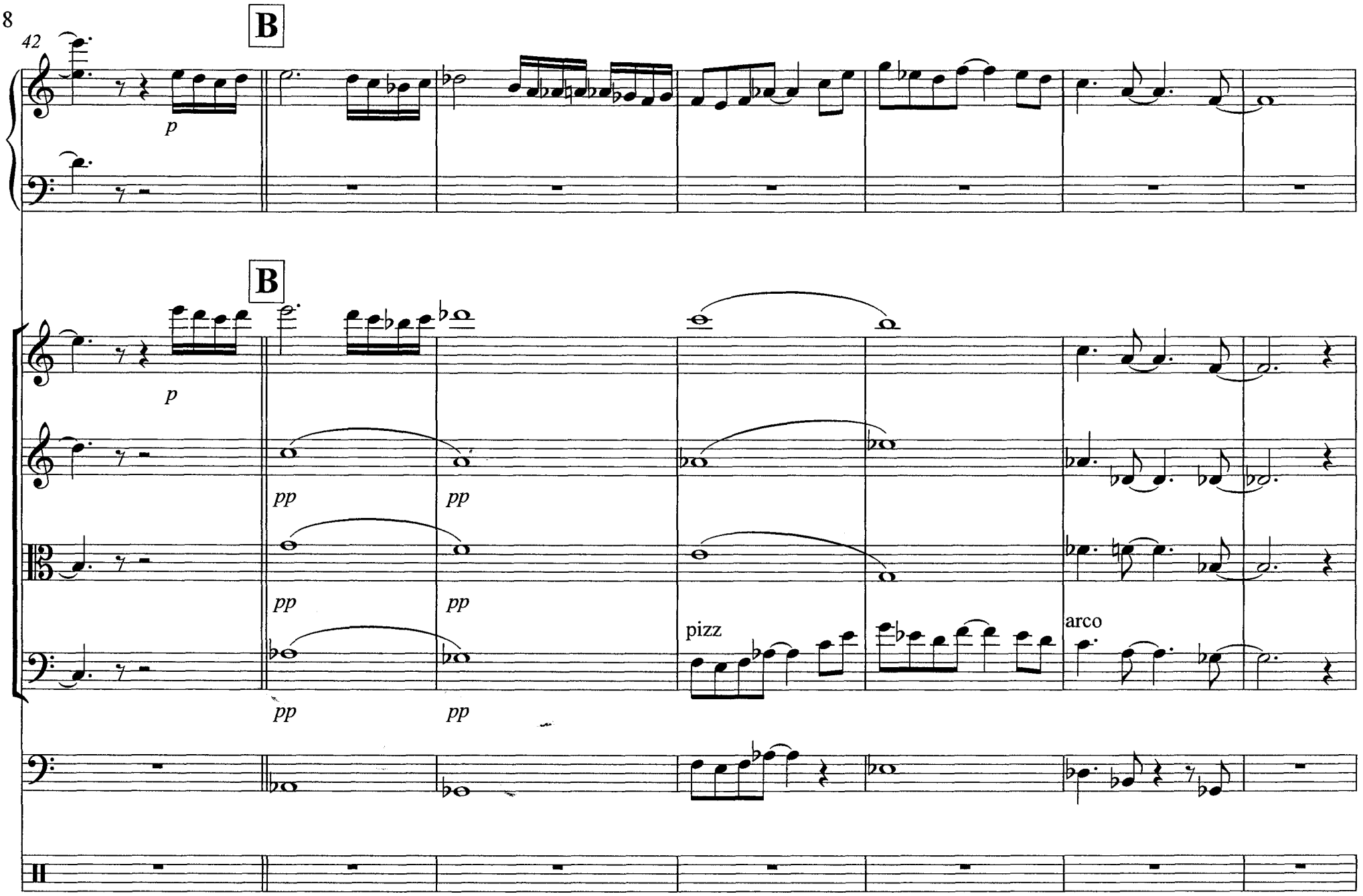

A
A
ff
mp
ff
mp
pp
f
p
f
p
pp
f
p
f
p
pp
f
p
f
p
p
pp
Pizz
ff


mf


3
3
p
pp
pp
pp


33
3
p
mf
mp
mp
mp


37
p
f
p
ff
mp
ff
mp
f
p
f
p
f
p
f
p
f
p


42
B
p
B
p
pp
pp
pp
pp
pp
pp
pizz
arco

49

Fast Swing

C ♩ = 190

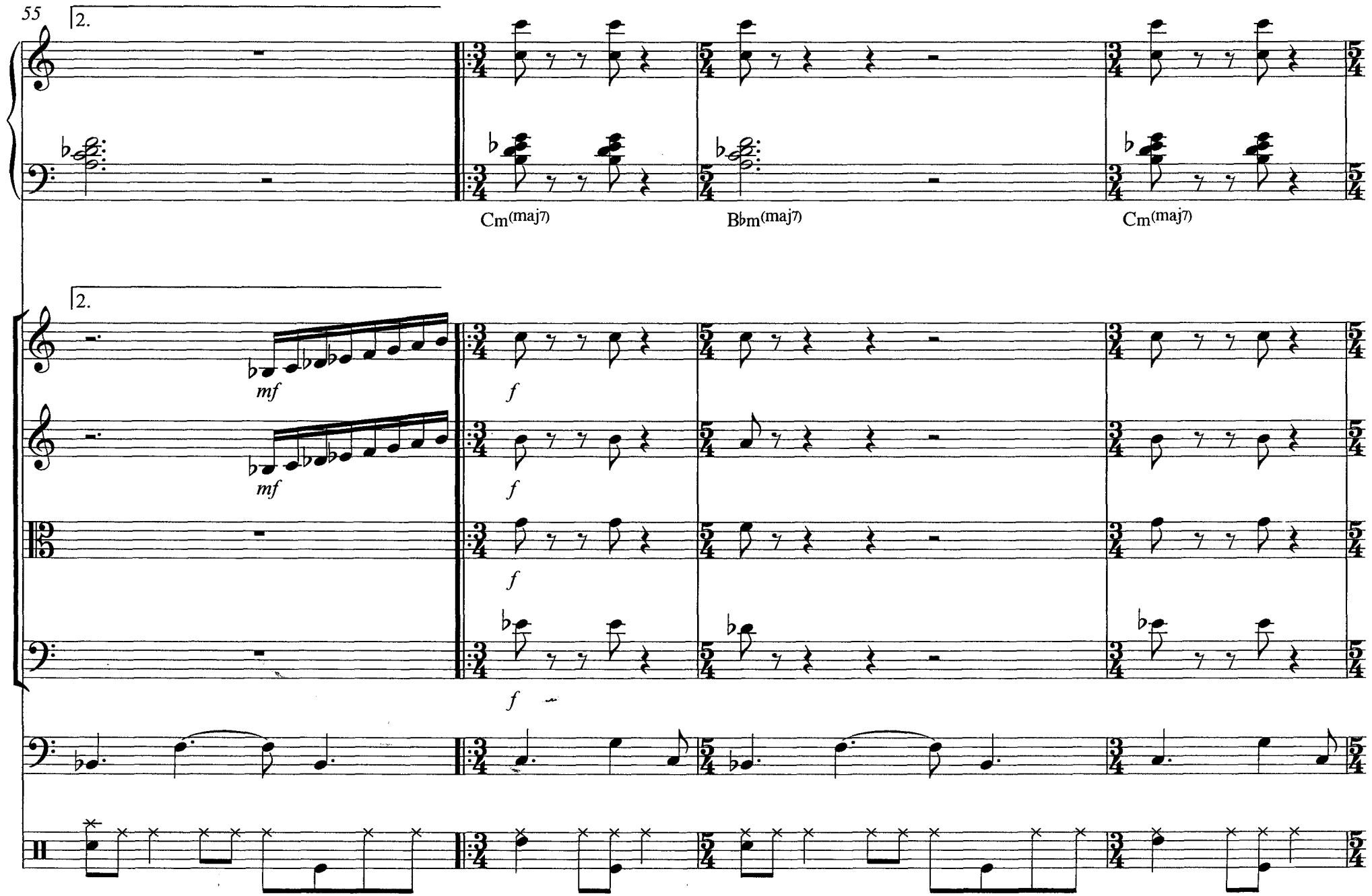
1.

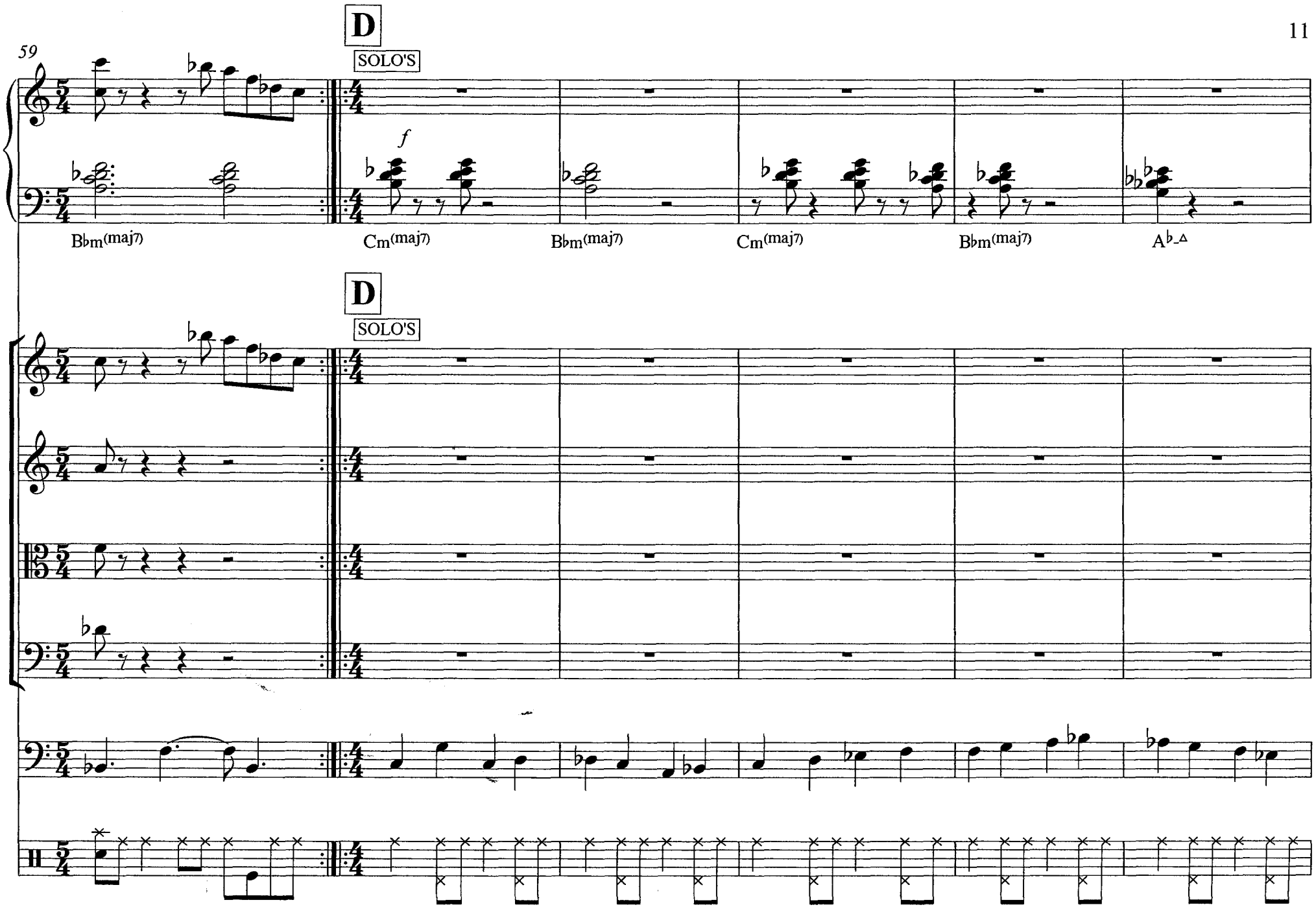
Cm(maj7) B♭m(maj7) Cm(maj7) B♭m(maj7)

Fast Swing

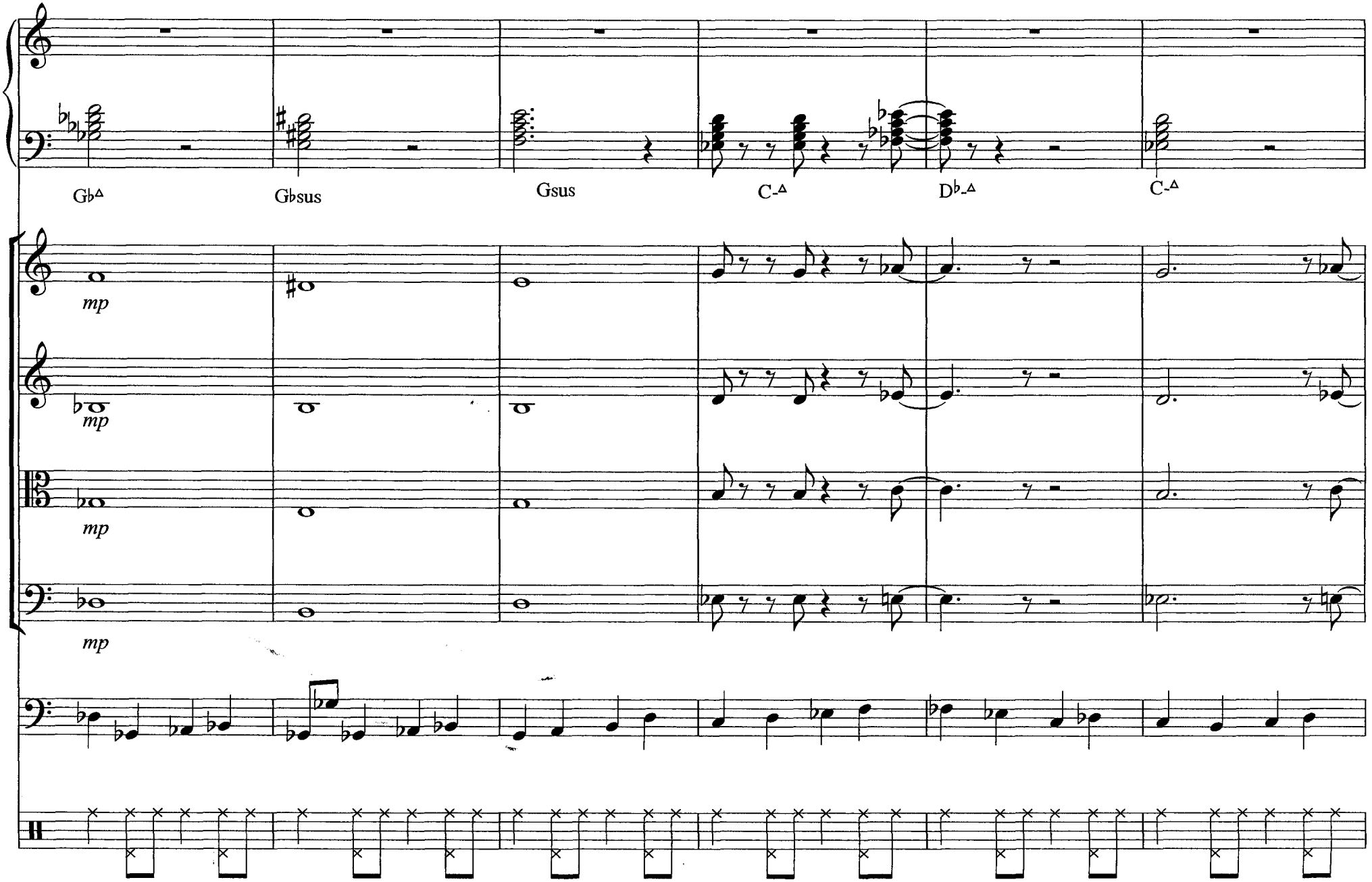
C ♩ = 190

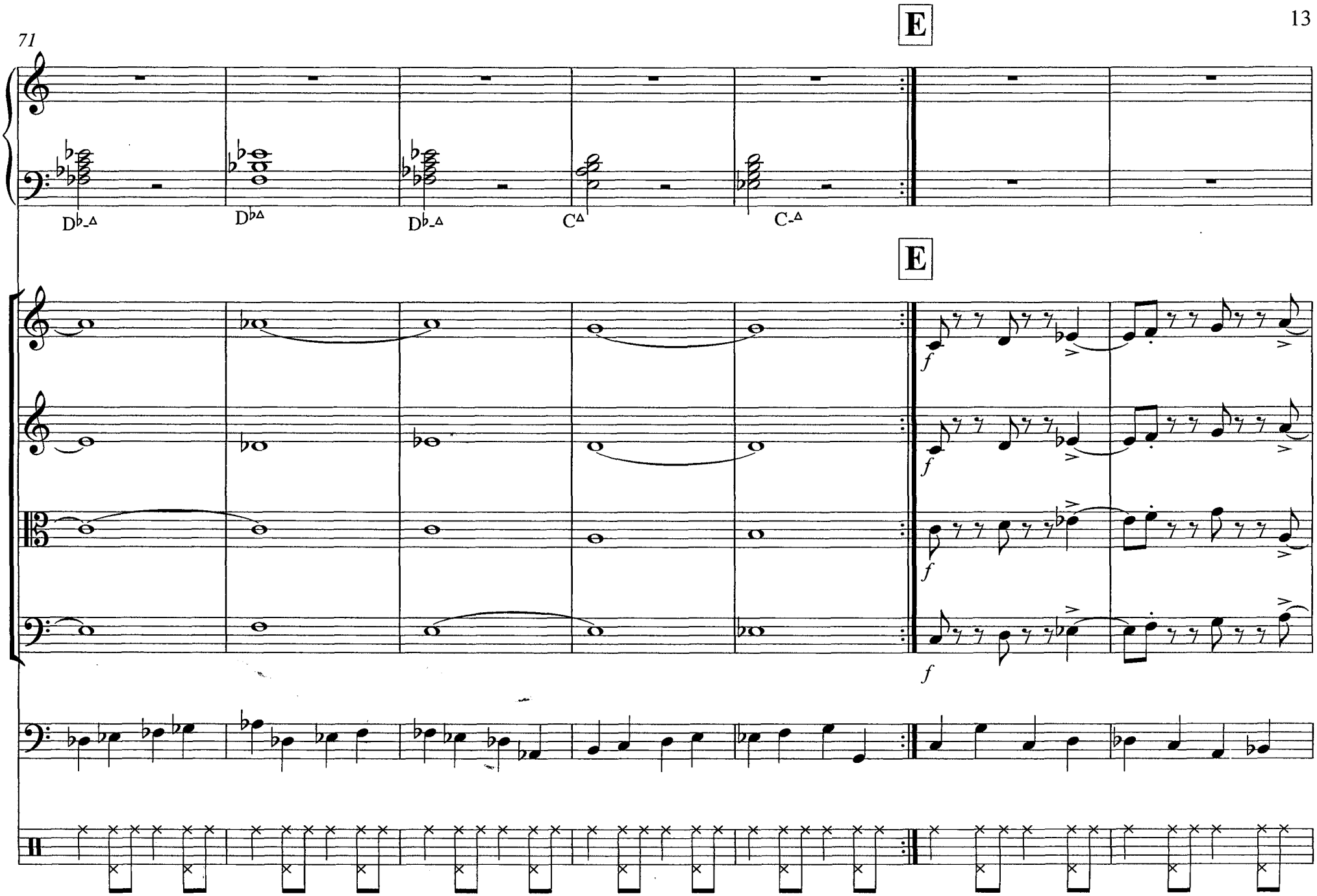
1.


55
2.
Cm(maj7)
B♭m(maj7)
Cm(maj7)
2.
mf
mf
f
f
f
f

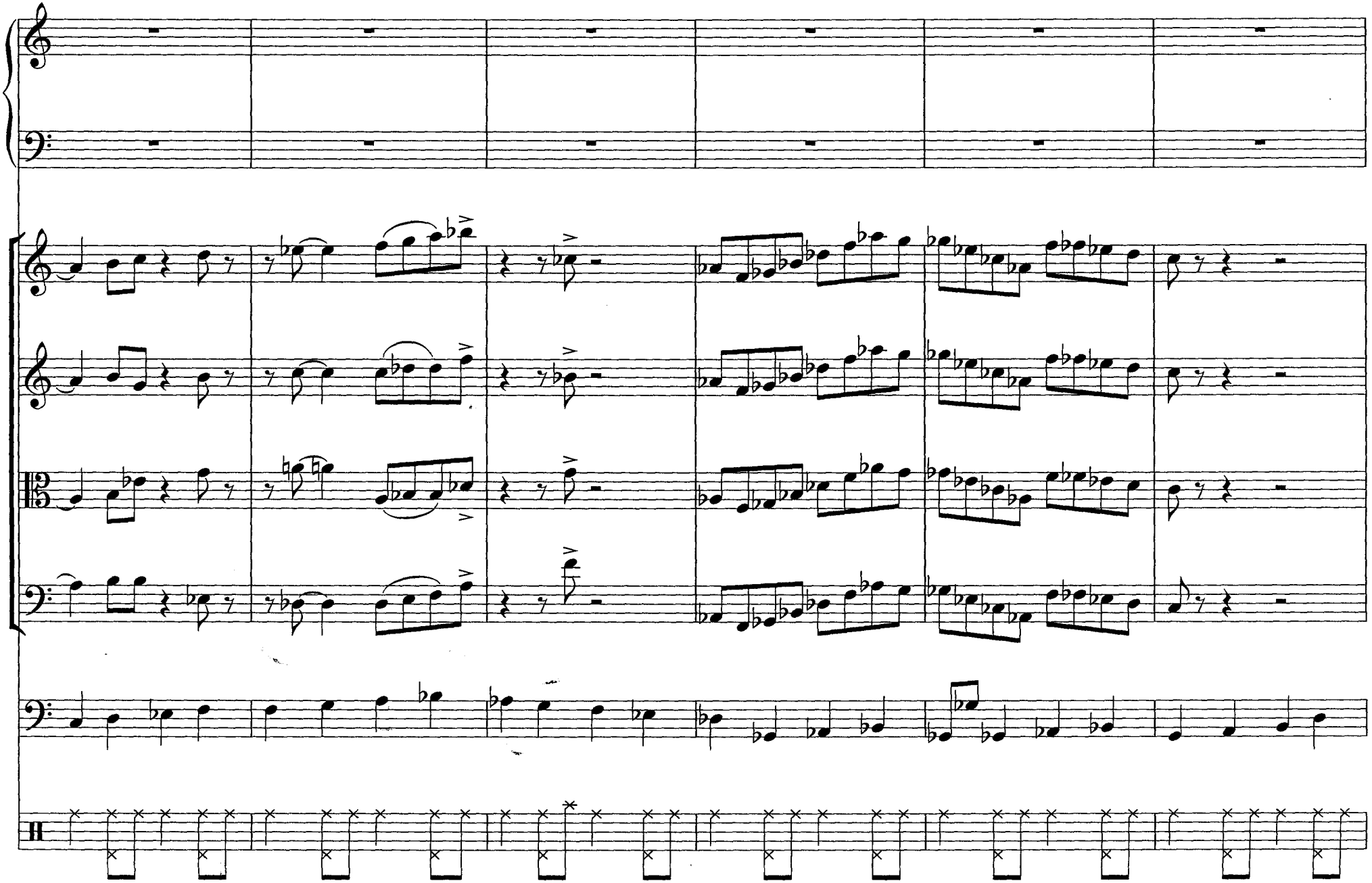

59
D
SOLO'S
f
B♭m(maj7)
Cm(maj7)
B♭m(maj7)
Cm(maj7)
B♭m(maj7)
A♭△
D
SOLO'S

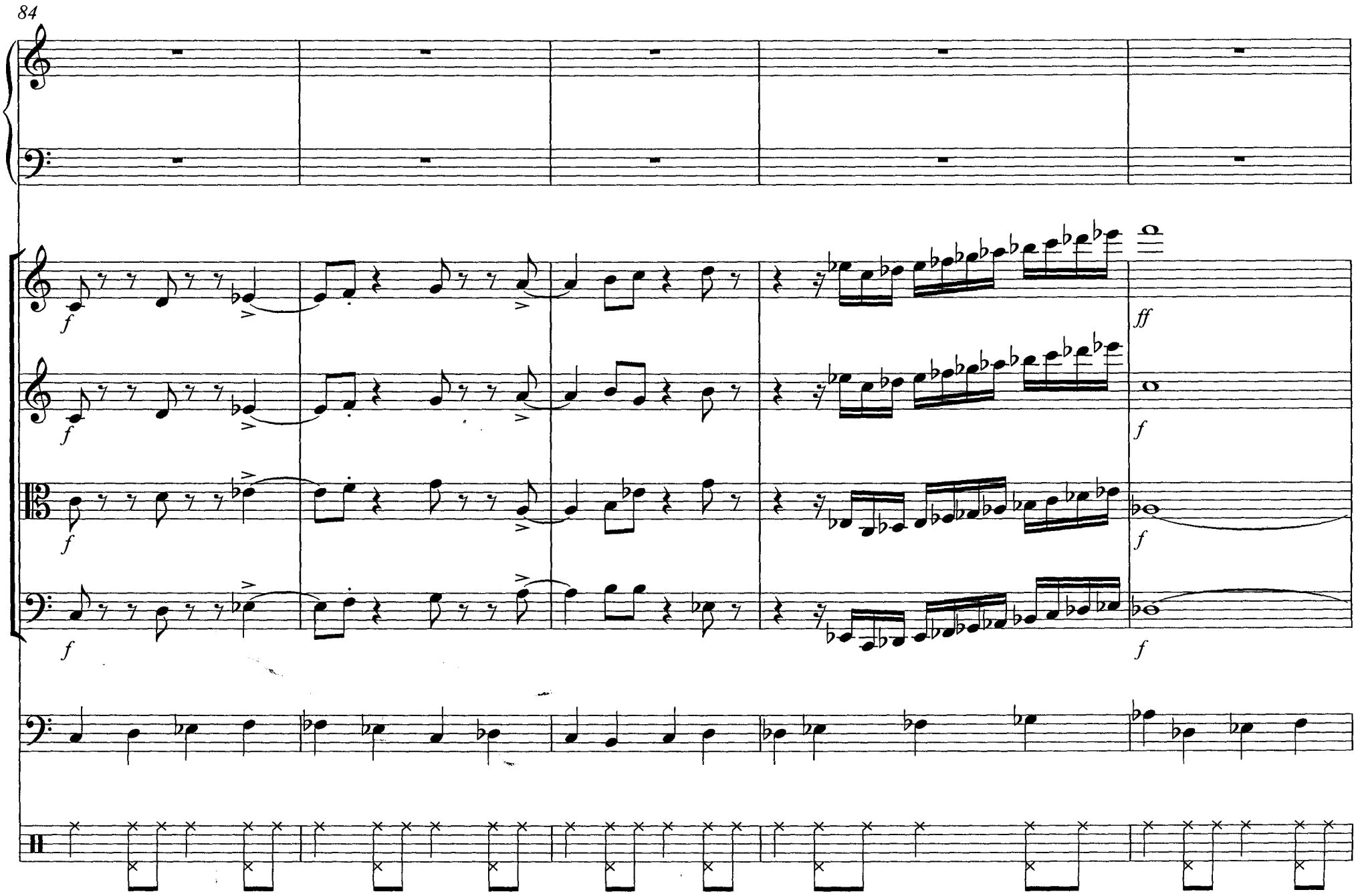
65



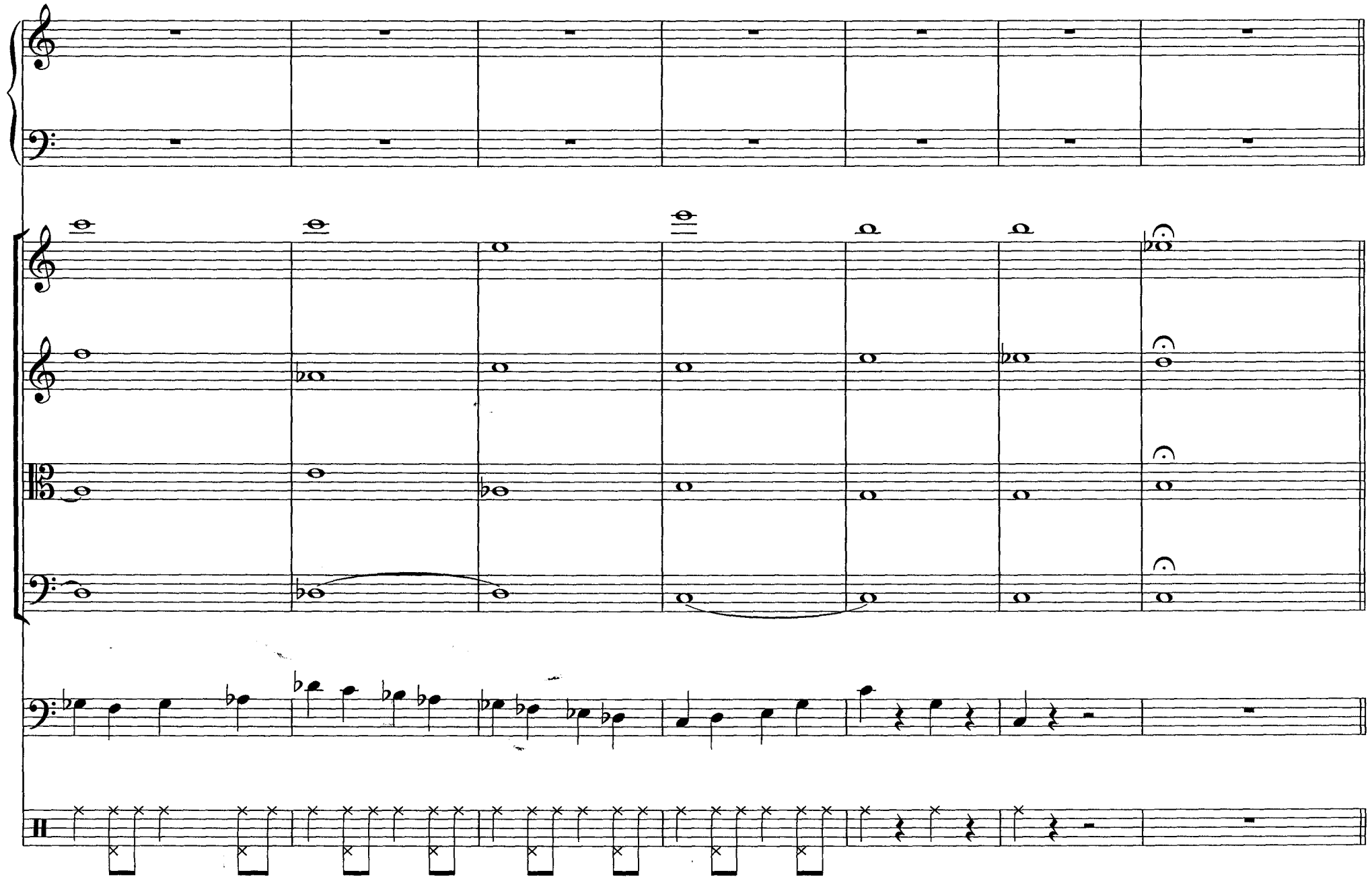

71
E
E
D♭Δ
D♭Δ
D♭Δ
CΔ
C-Δ
f
f
f
f

78



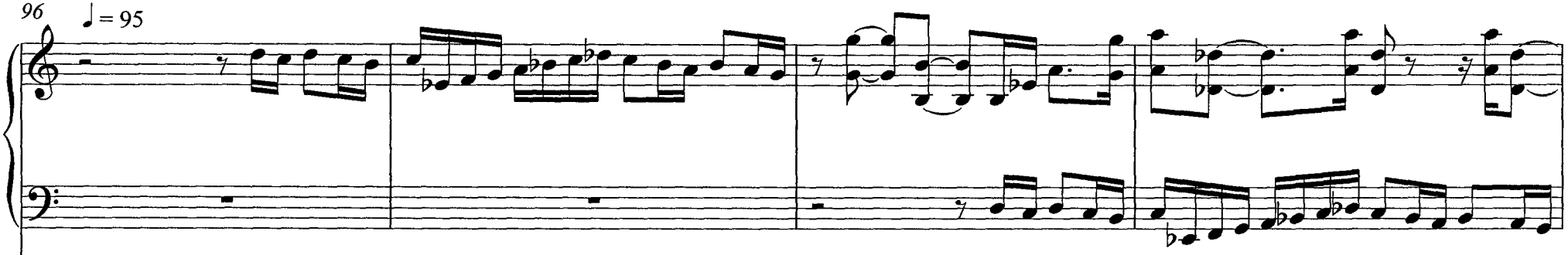

84
f
ff
f
f
f
f
f

89



Straight **F**

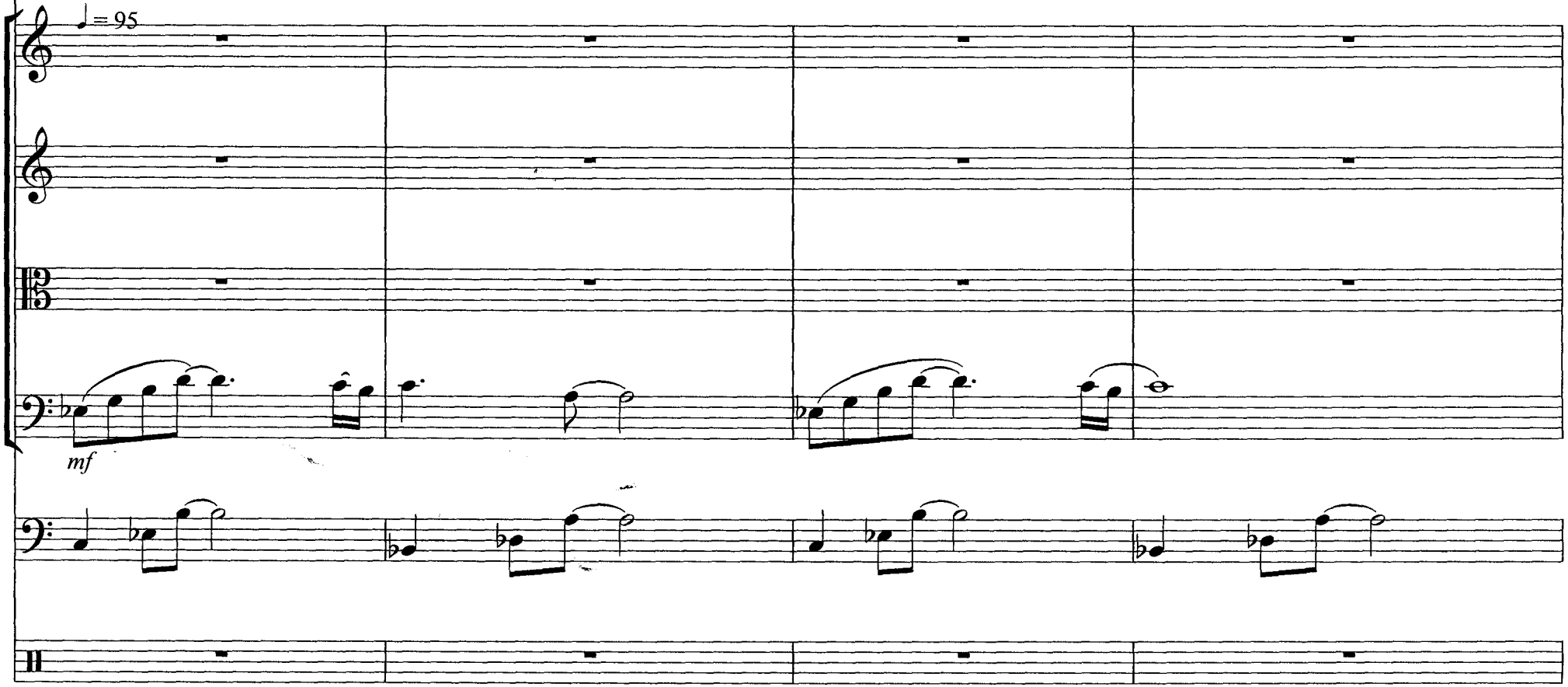
96 ♩ = 95

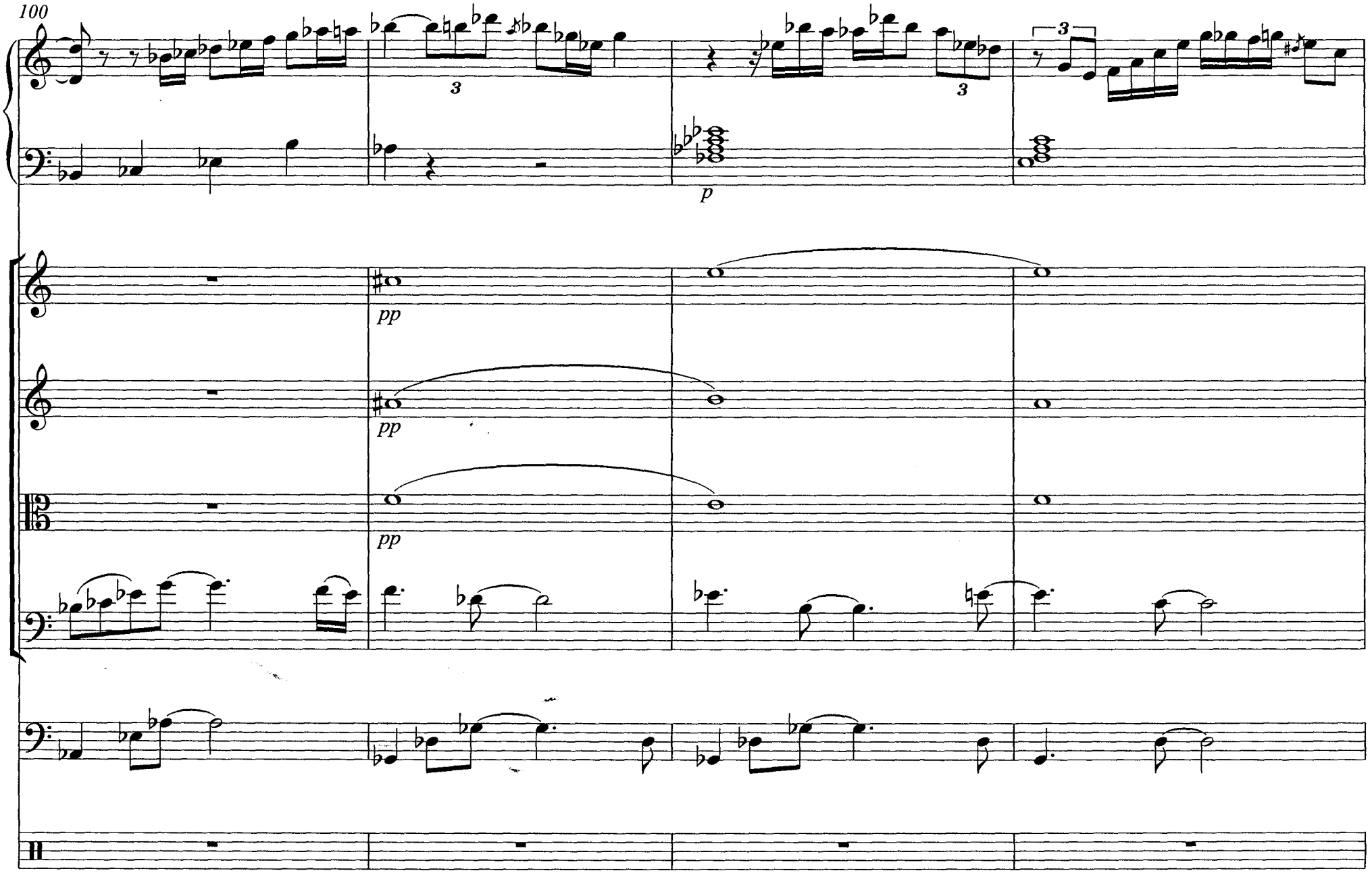


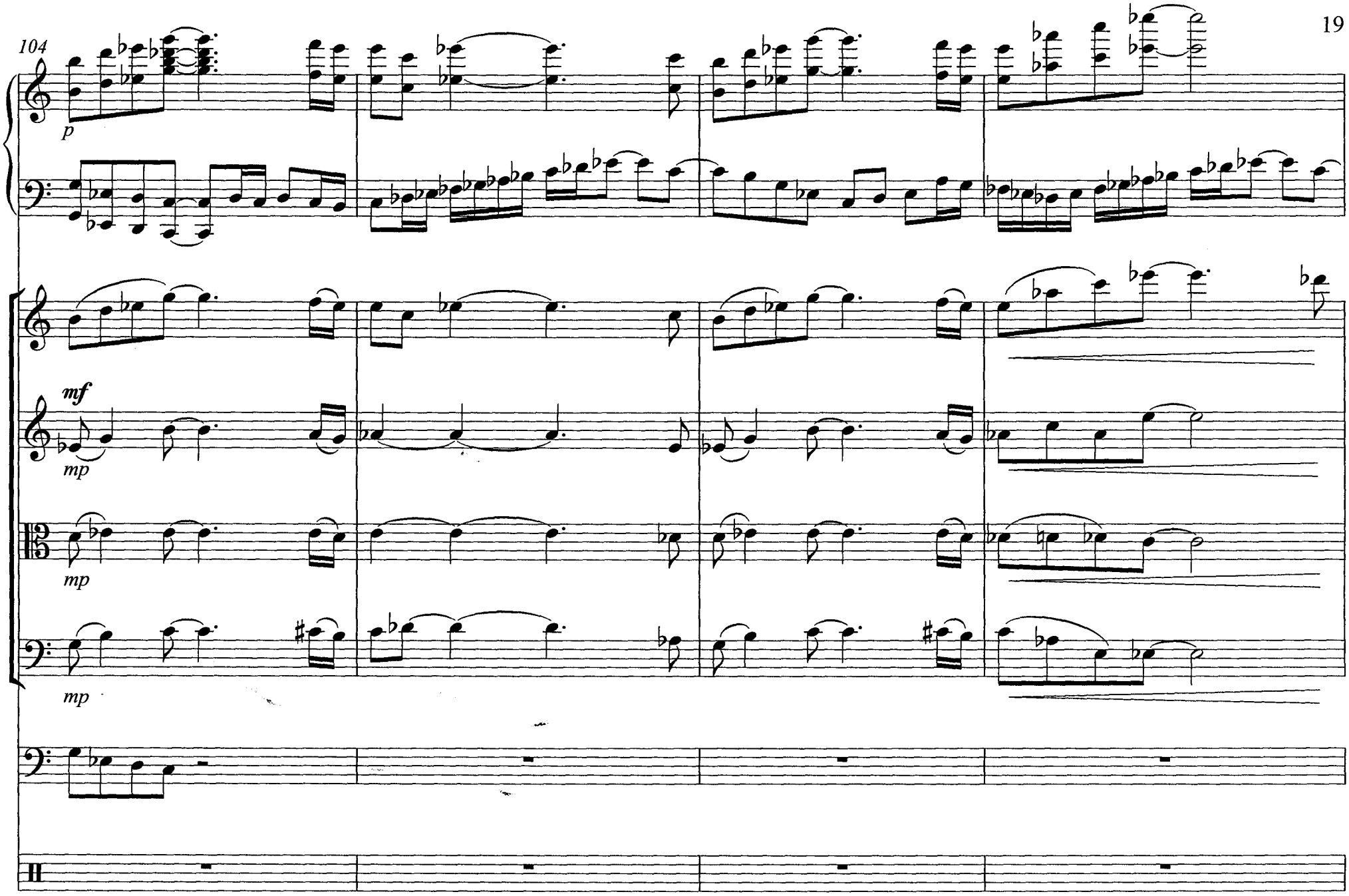
Straight **F**

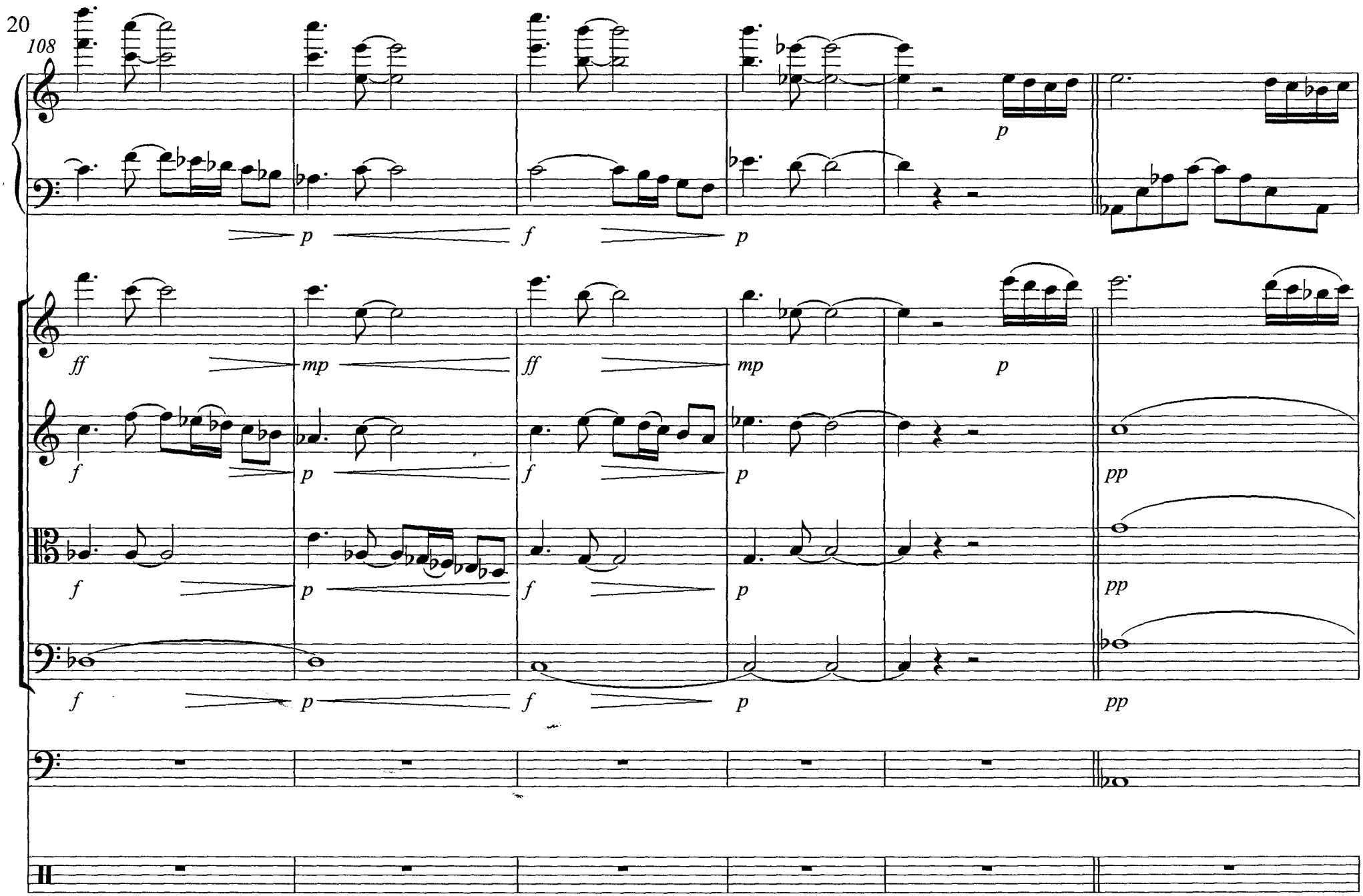
♩ = 95

mf




100
3
3
3
p
pp
pp
pp


104
p
mf
mp
mp
mp


108
p
p
f
p
ff
mp
ff
mp
p
f
p
f
p
pp
f
p
f
p
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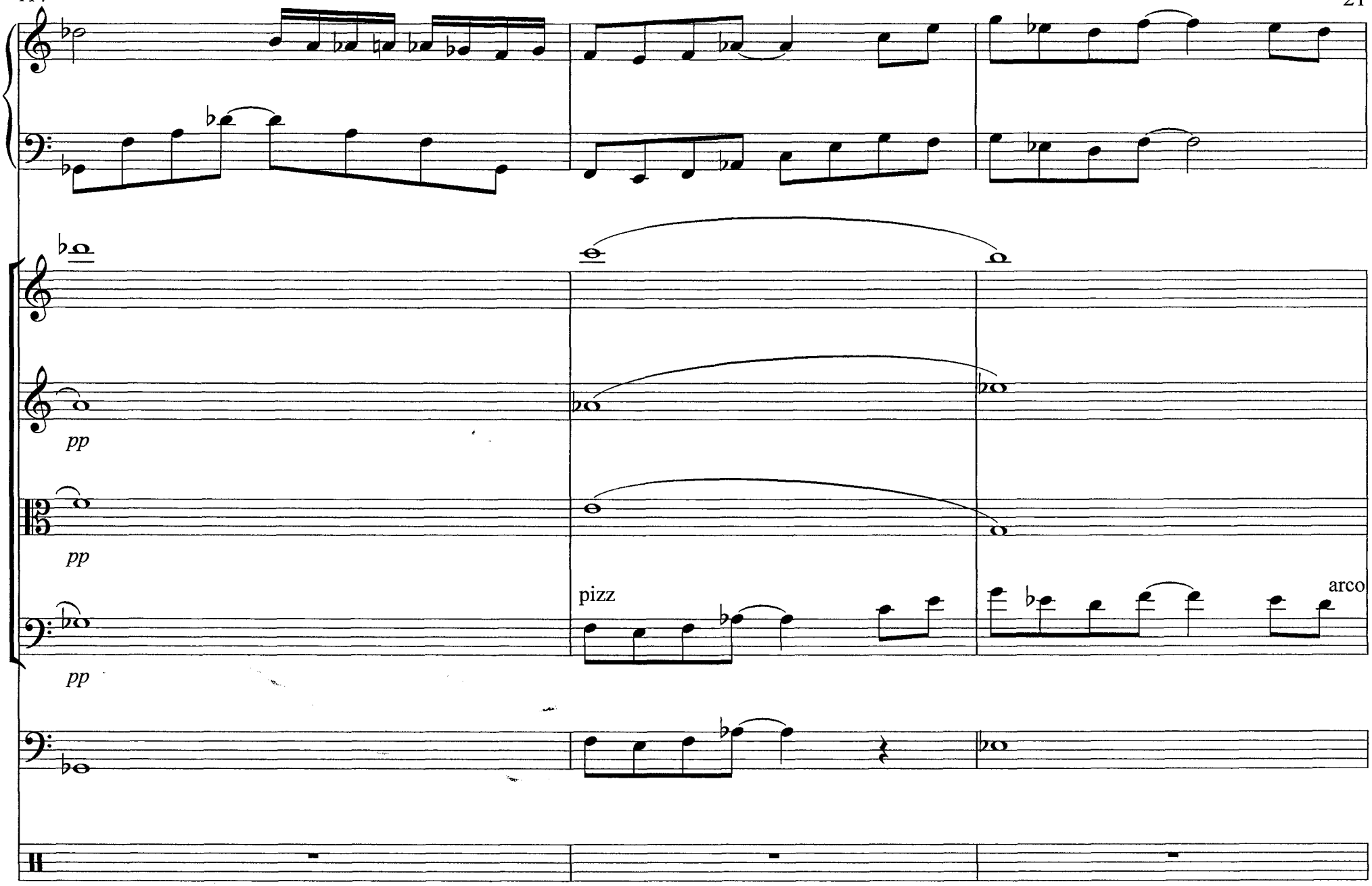
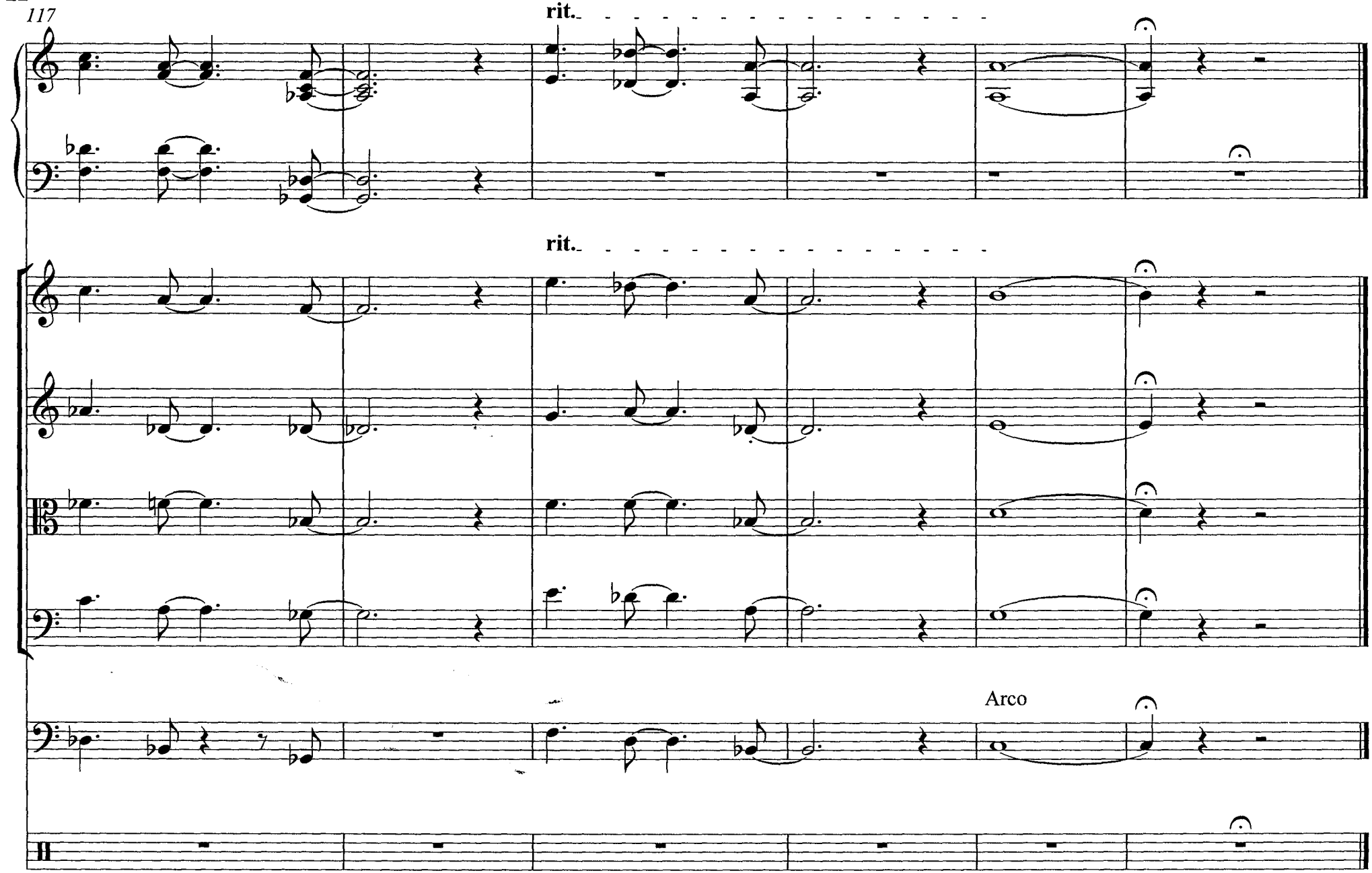
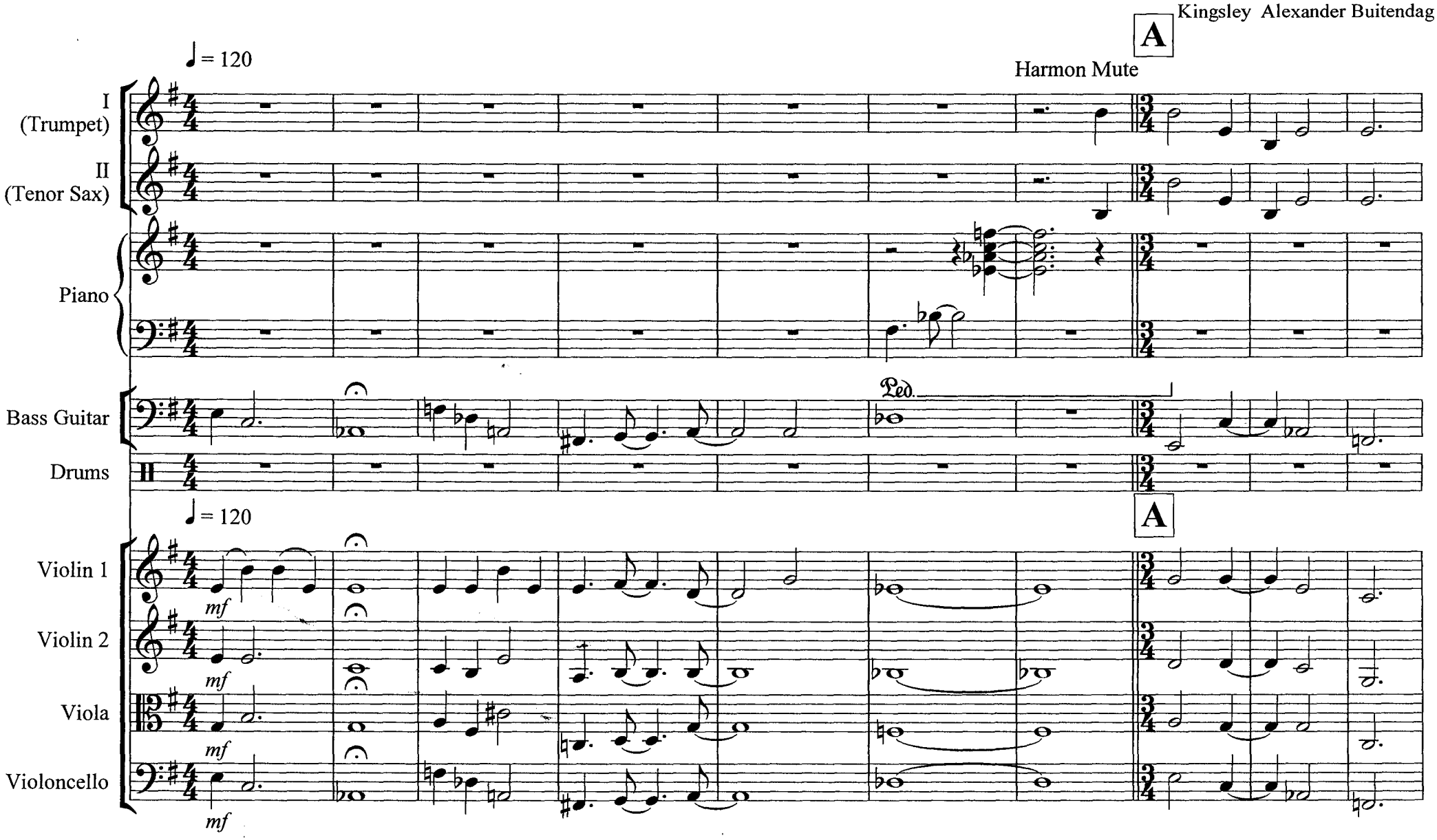
f
p
f
p
pp

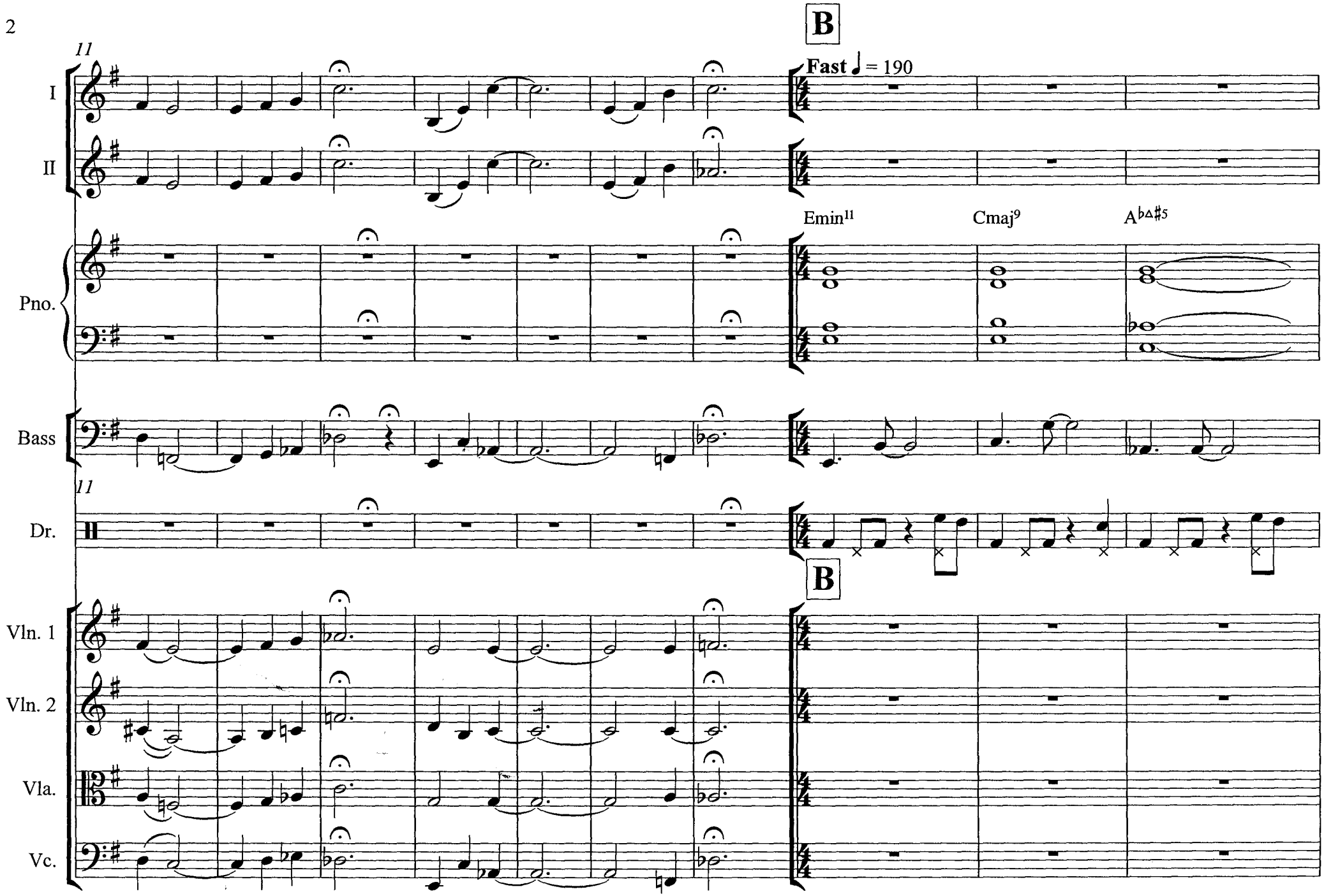

pp
pp
pizz
arco
pp

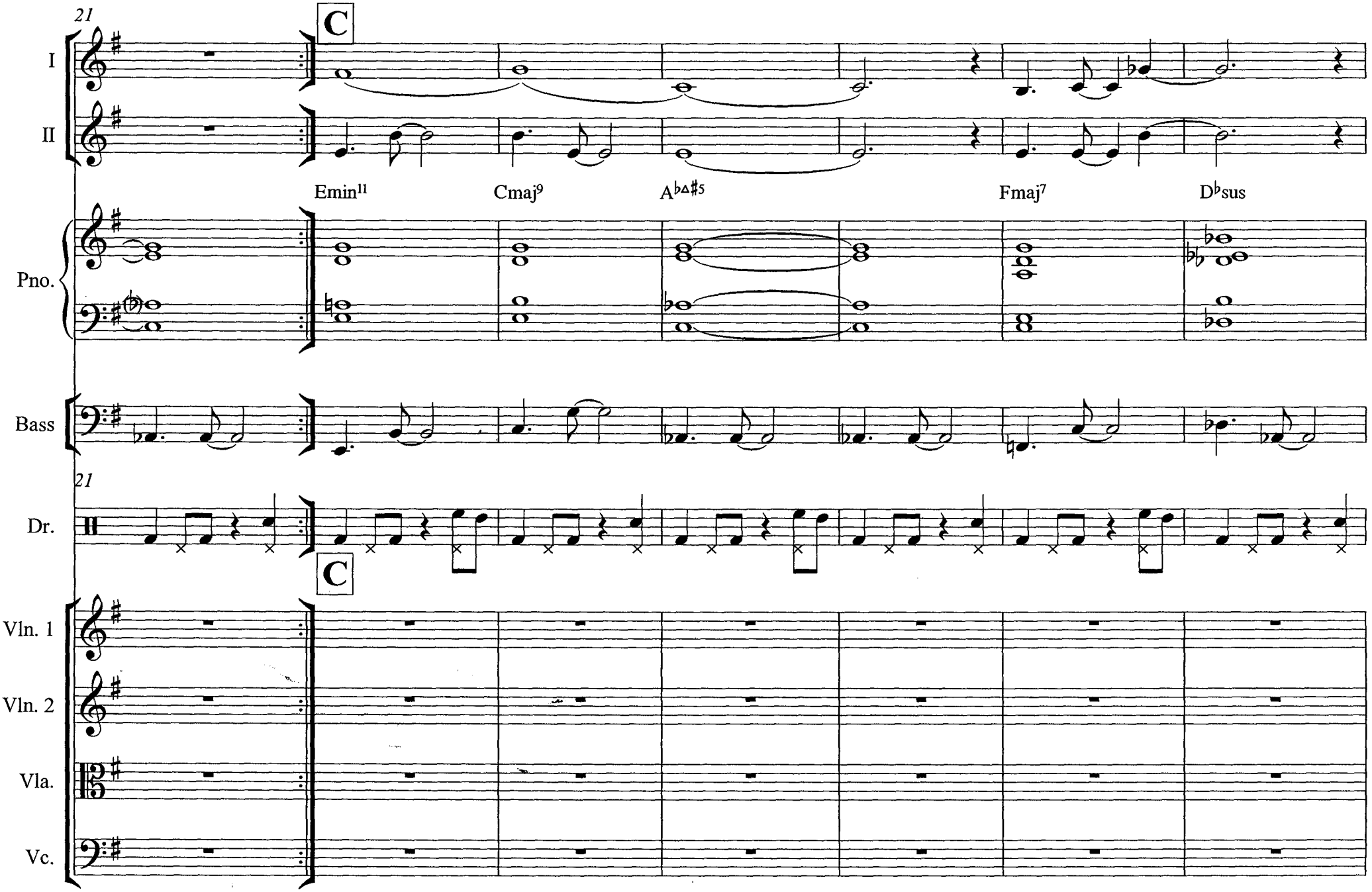

117
rit.
rit.
Arco

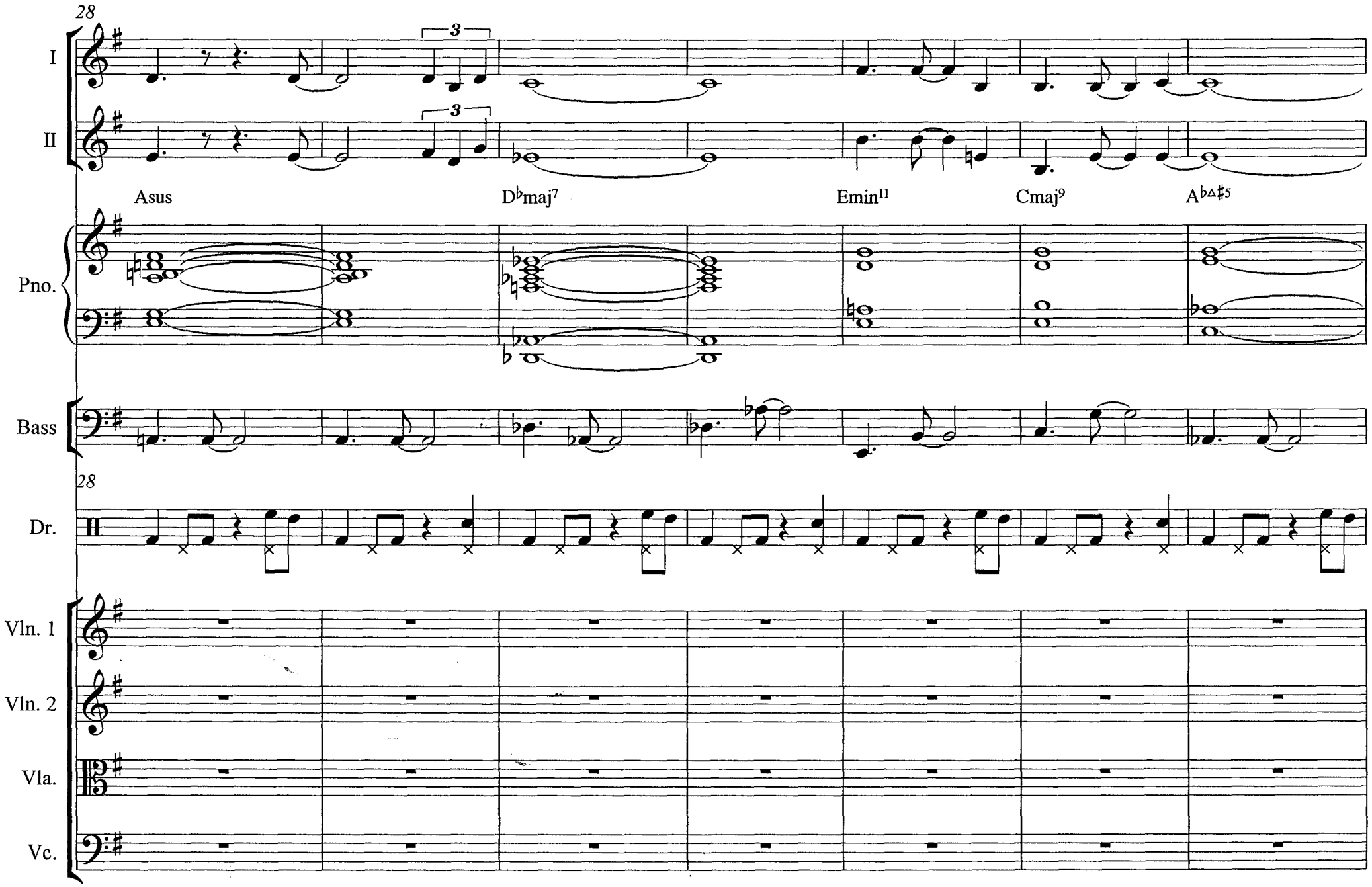
THESE FEW THINGS

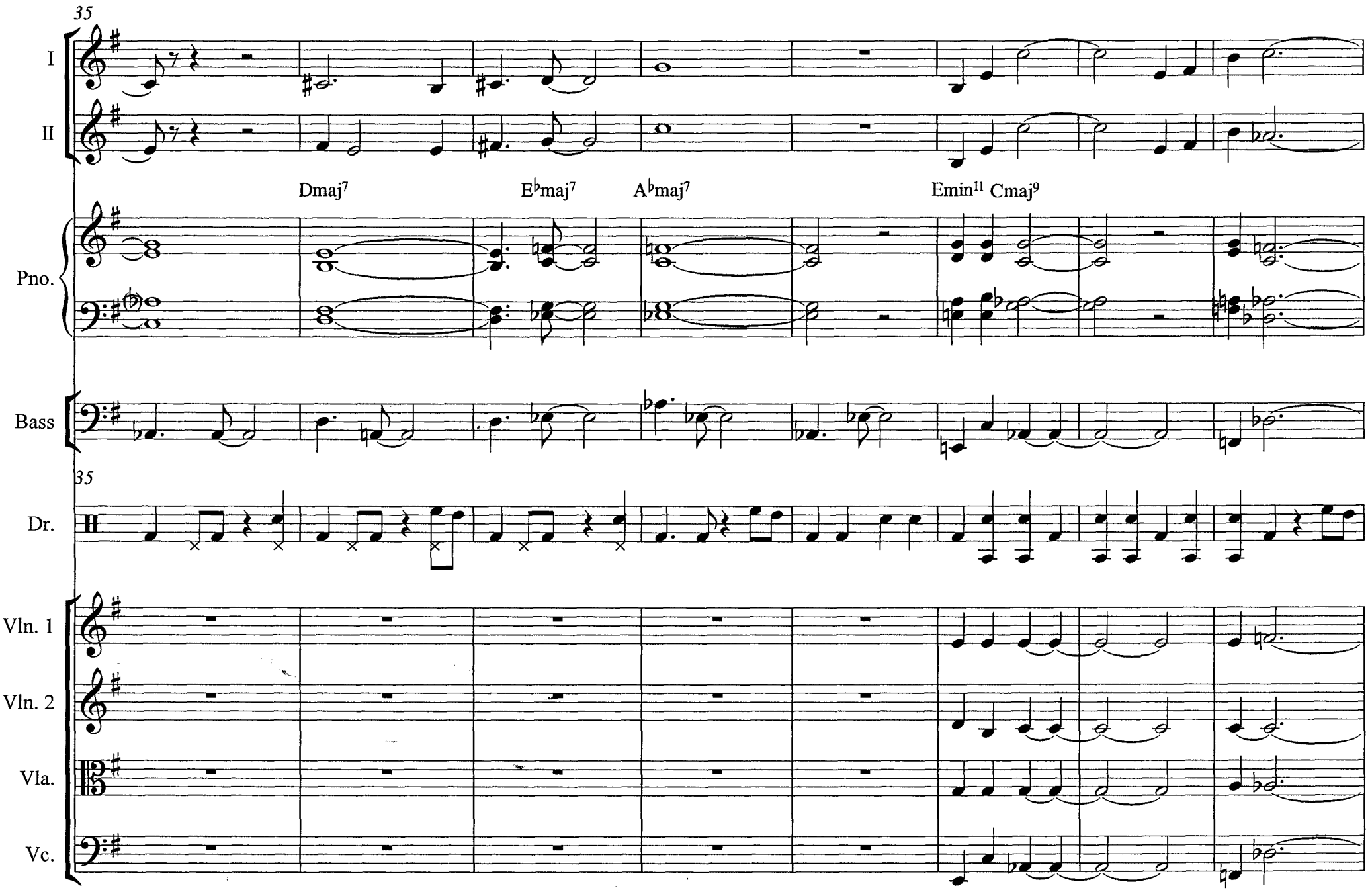
Kingsley Alexander Buitendag

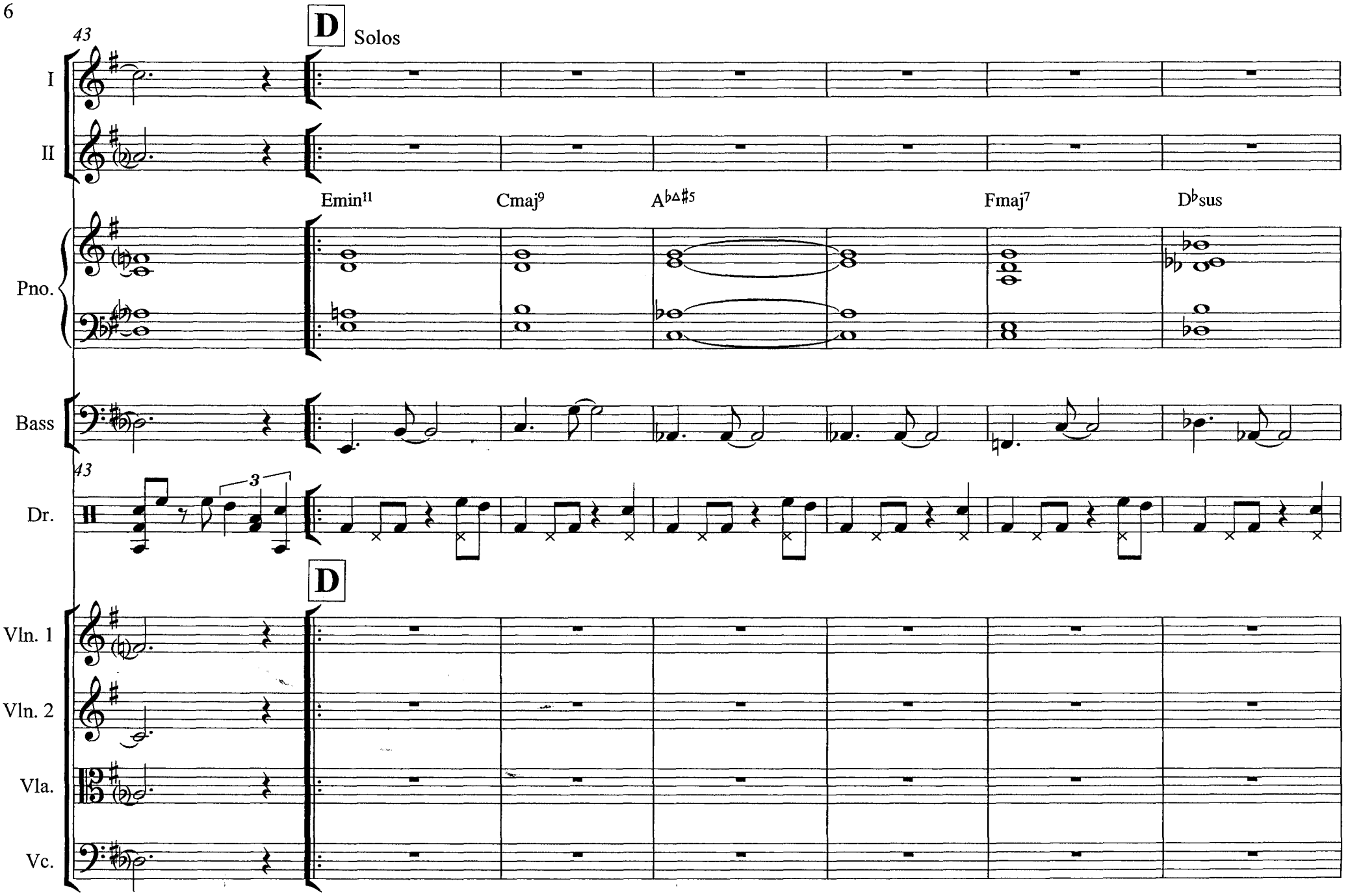


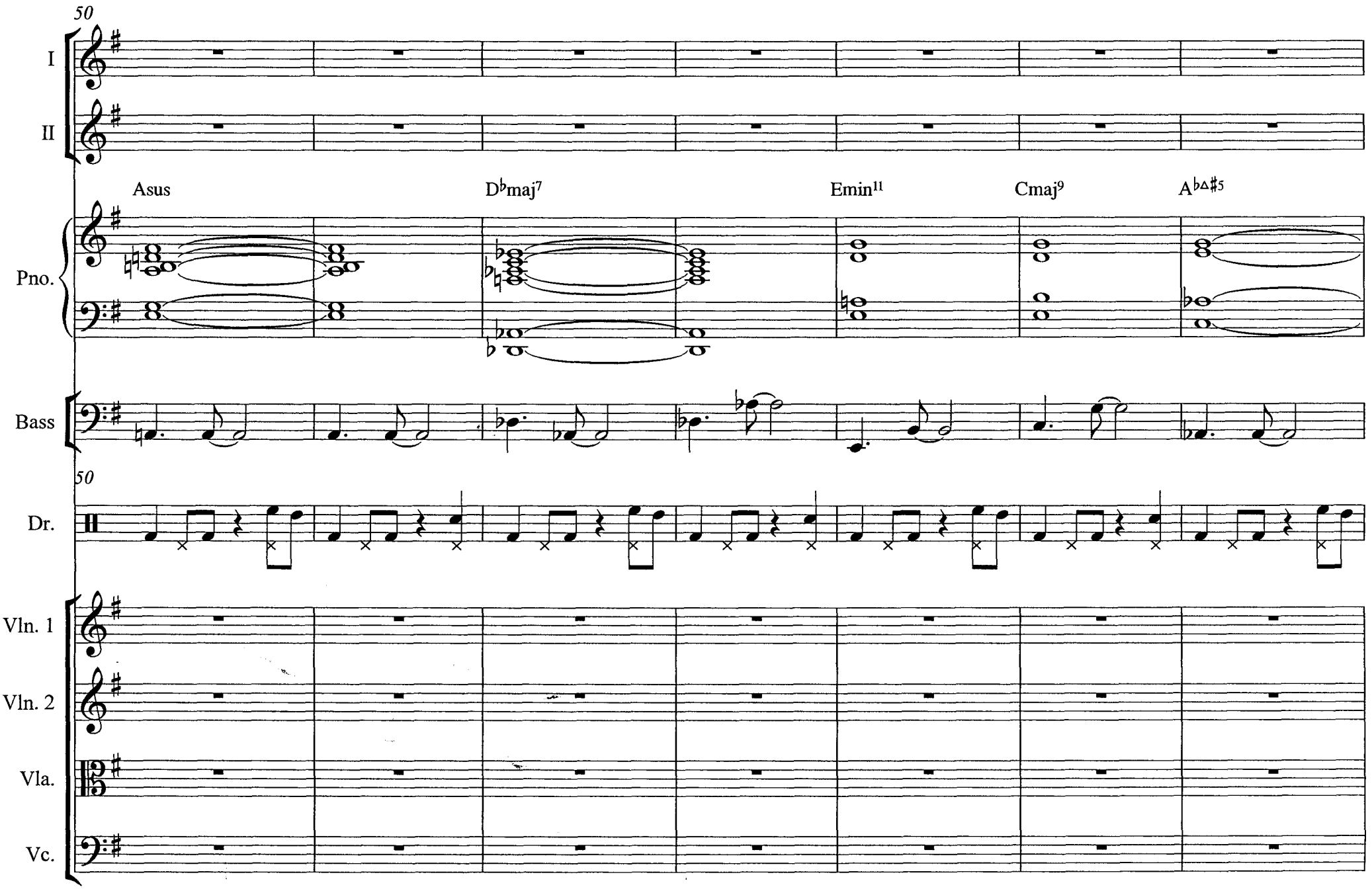

B
11
Fast ♩ = 190
I
II
Emin11
Cmaj9
A♭△♯5
Pno.
Bass
11
Dr.
B
Vln. 1
Vln. 2
Vla.
Vc.

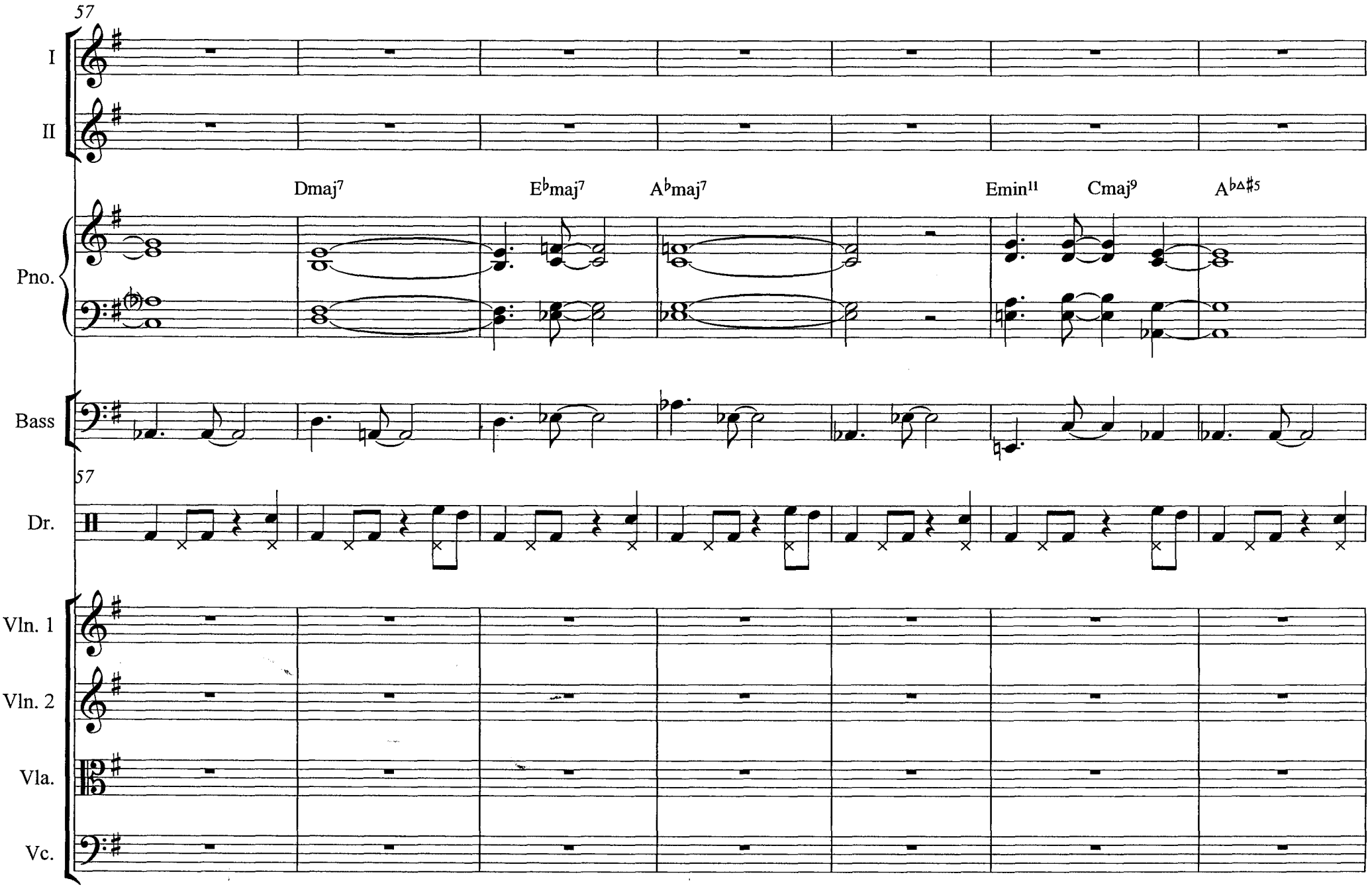

21
C
I
II
Emin11
Cmaj9
A♭△♯5
Fmaj7
D♭sus
Pno.
Bass
21
Dr.
C
Vln. 1
Vln. 2
Vla.
Vc.

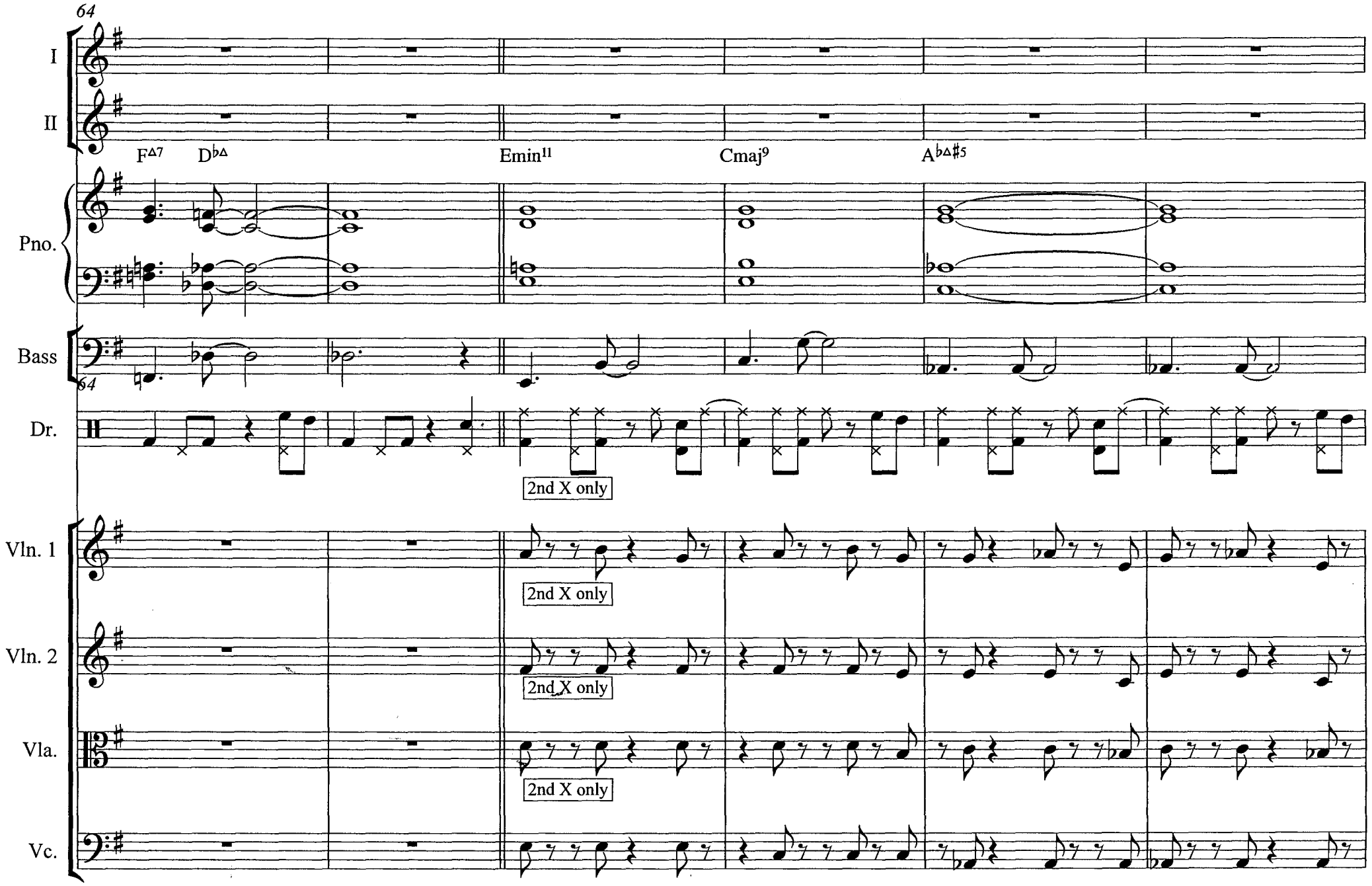

28
I
II
3
3
Asus
D♭maj7
Emin11
Cmaj9
A♭△♯5
Pno.
Bass
28
Dr.
Vln. 1
Vln. 2
Vla.
Vc.

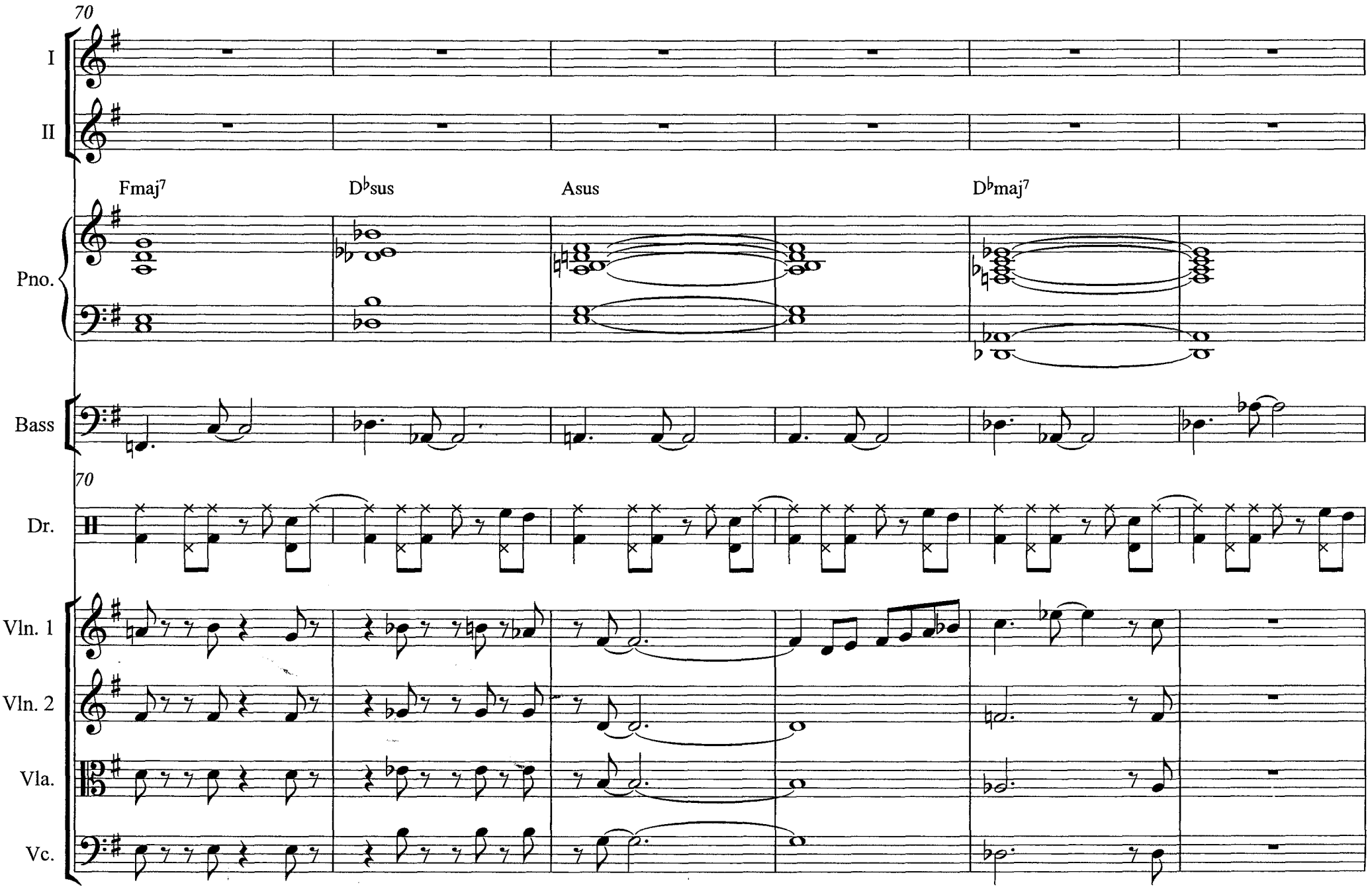

35
I
II
Dmaj7
E♭maj7
A♭maj7
Emin11 Cmaj9
Pno.
Bass
35
Dr.
Vln. 1
Vln. 2
Vla.
Vc.

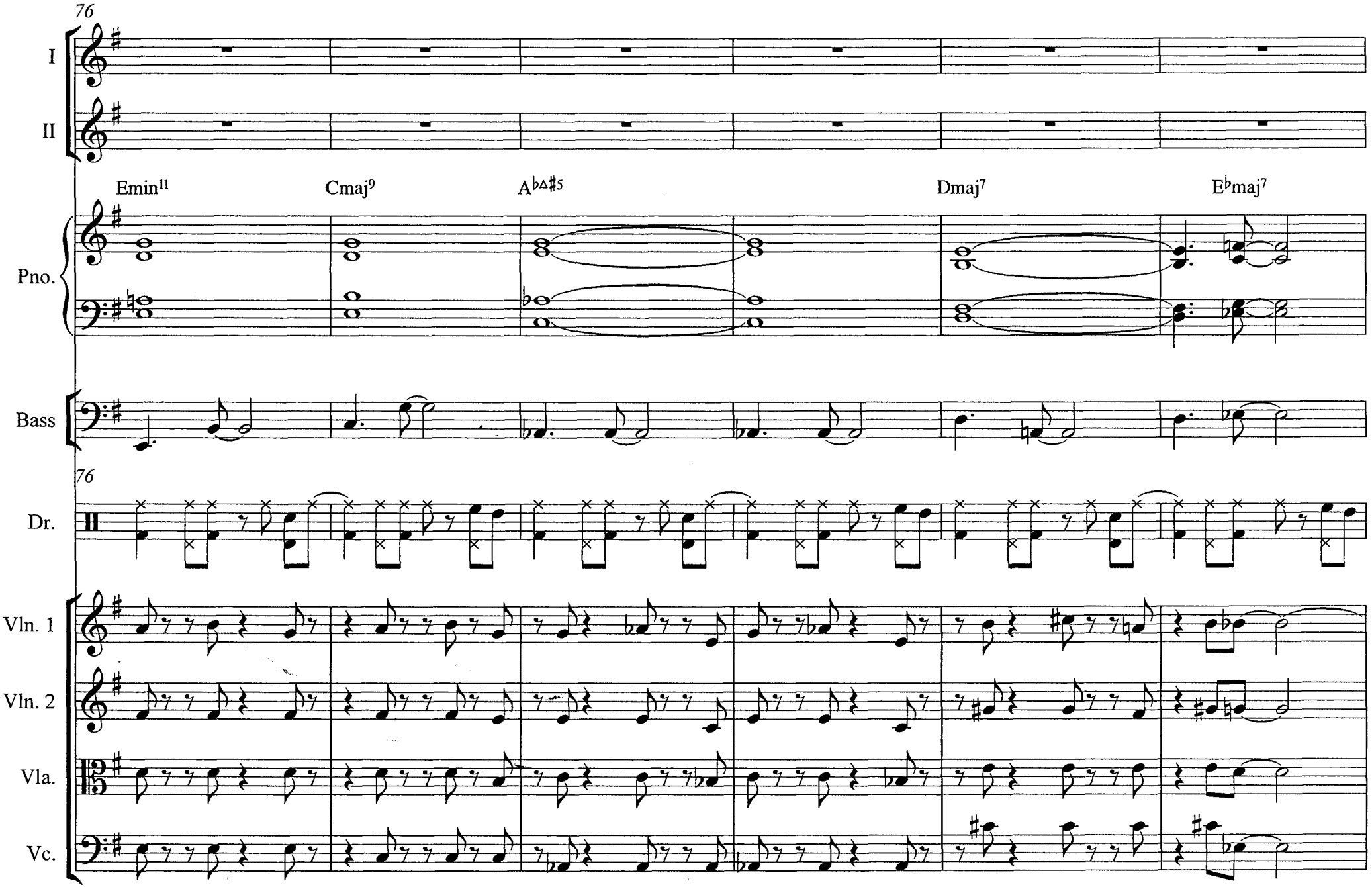

43
D
Solos
I
II
Emin11
Cmaj9
A♭△♯5
Fmaj7
D♭sus
Pno.
Bass
43
3
Dr.
D
Vln. 1
Vln. 2
Vla.
Vc.

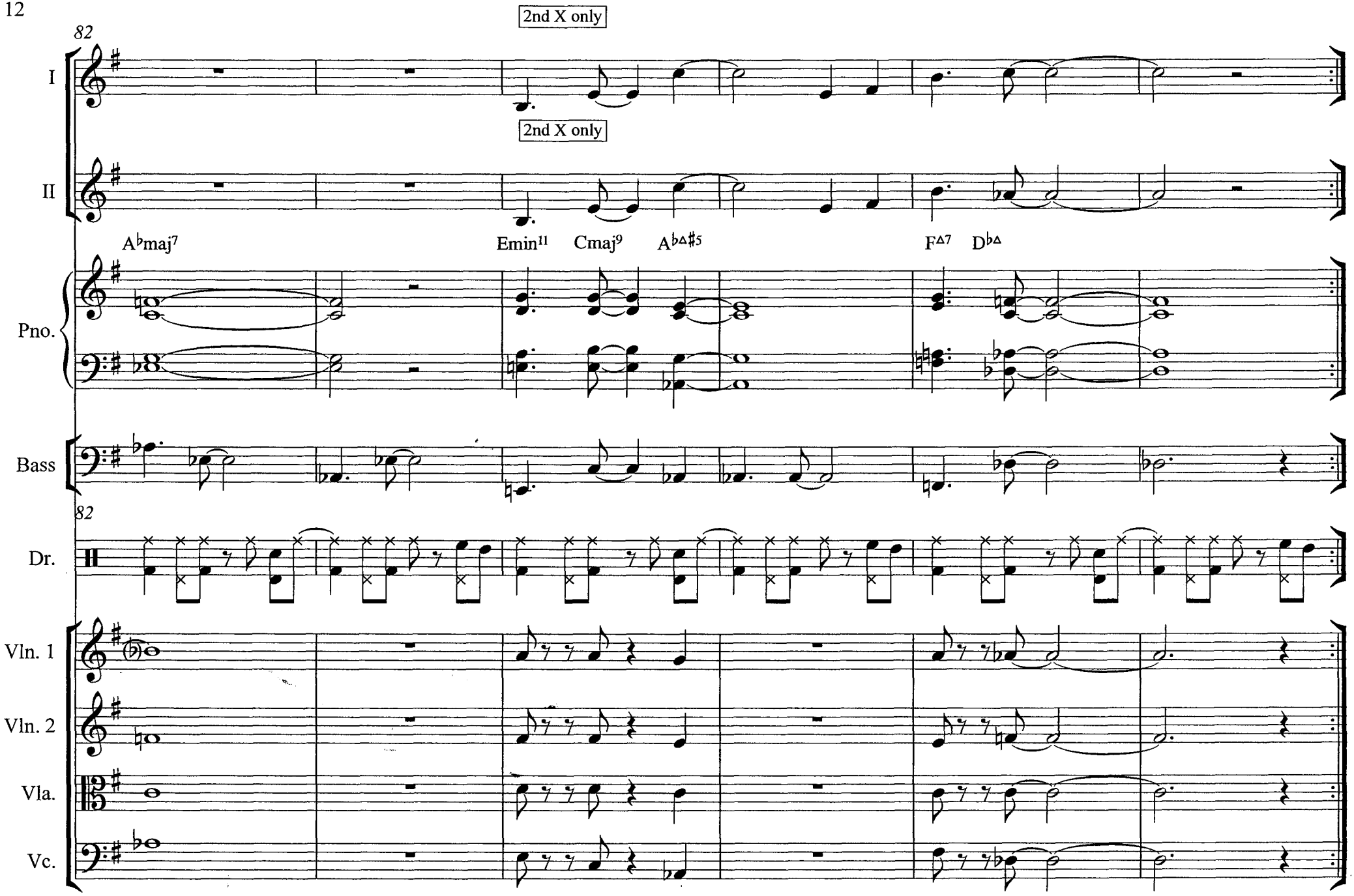

50
I
II
Asus
D♭maj7
Emin11
Cmaj9
A♭△♯5
Pno.
Bass
50
Dr.
Vln. 1
Vln. 2
Vla.
Vc.

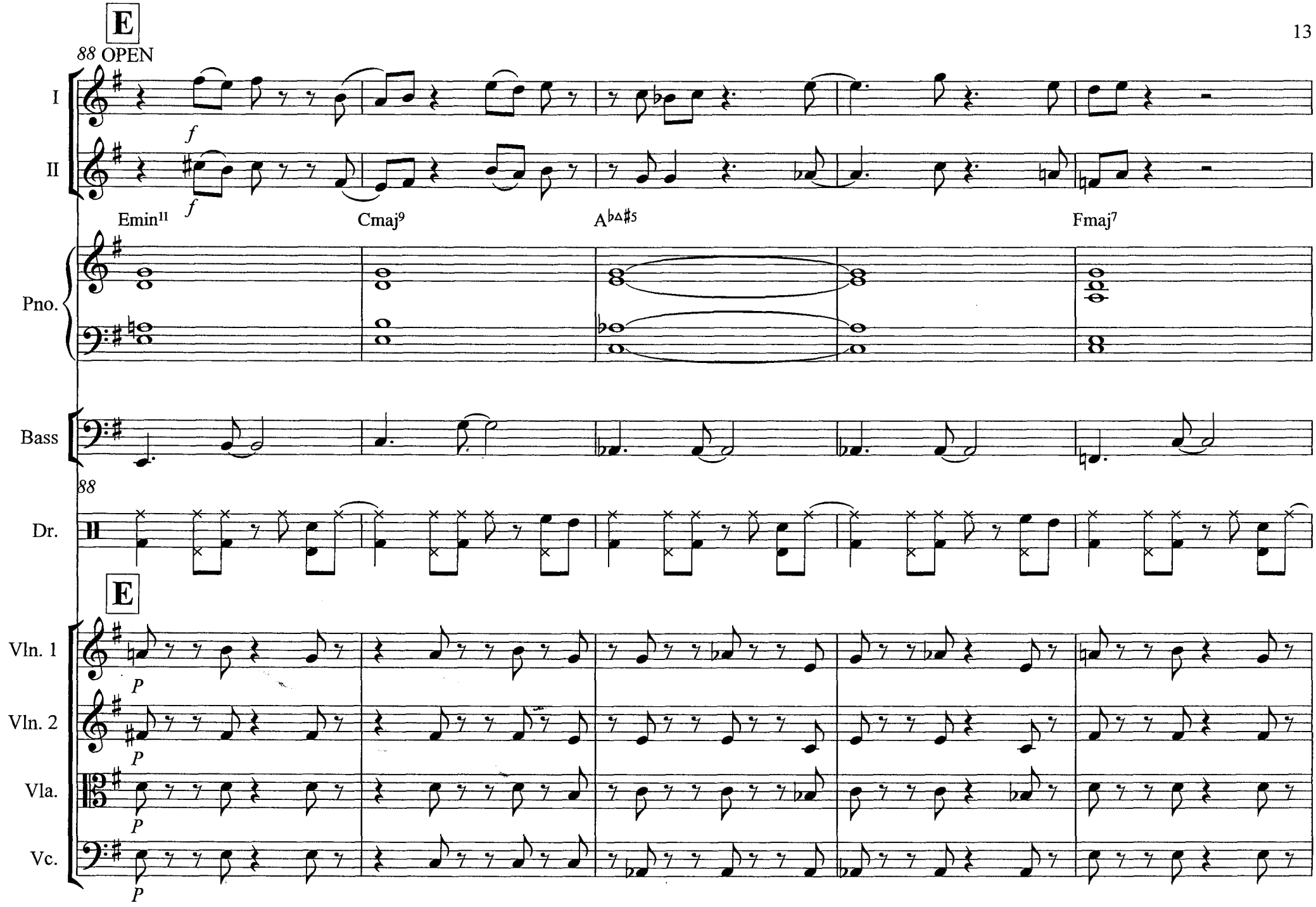

57
I
II
Dmaj7
E♭maj7
A♭maj7
Emin11
Cmaj9
A♭△♯5
Pno.
Bass
57
Dr.
Vln. 1
Vln. 2
Vla.
Vc.

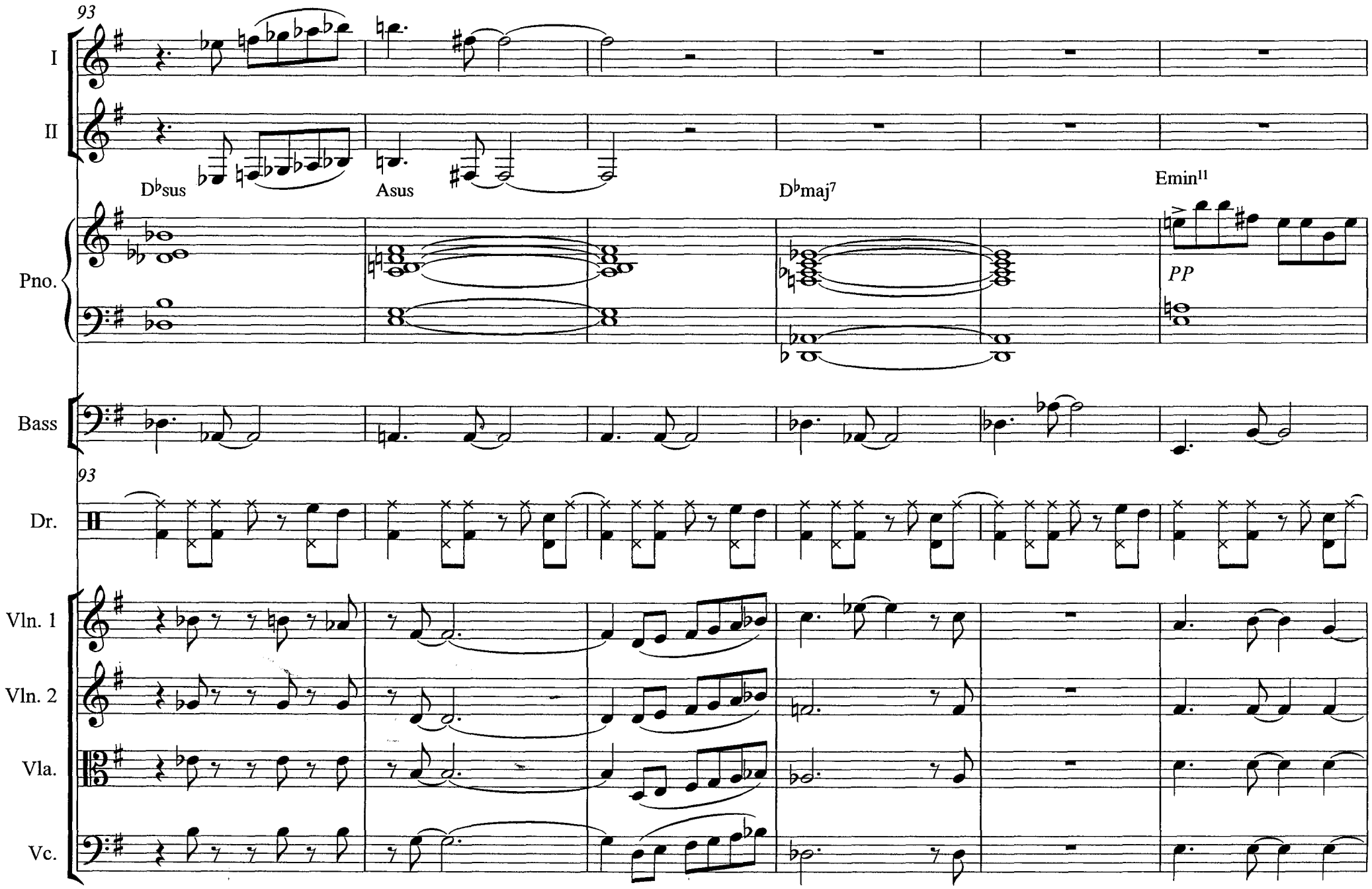

64
I
II
F△7
D♭△
Emin11
Cmaj9
A♭△♯5
Pno.
Bass
64
Dr.
2nd X only
Vln. 1
2nd X only
Vln. 2
2nd X only
Vla.
2nd X only
Vc.

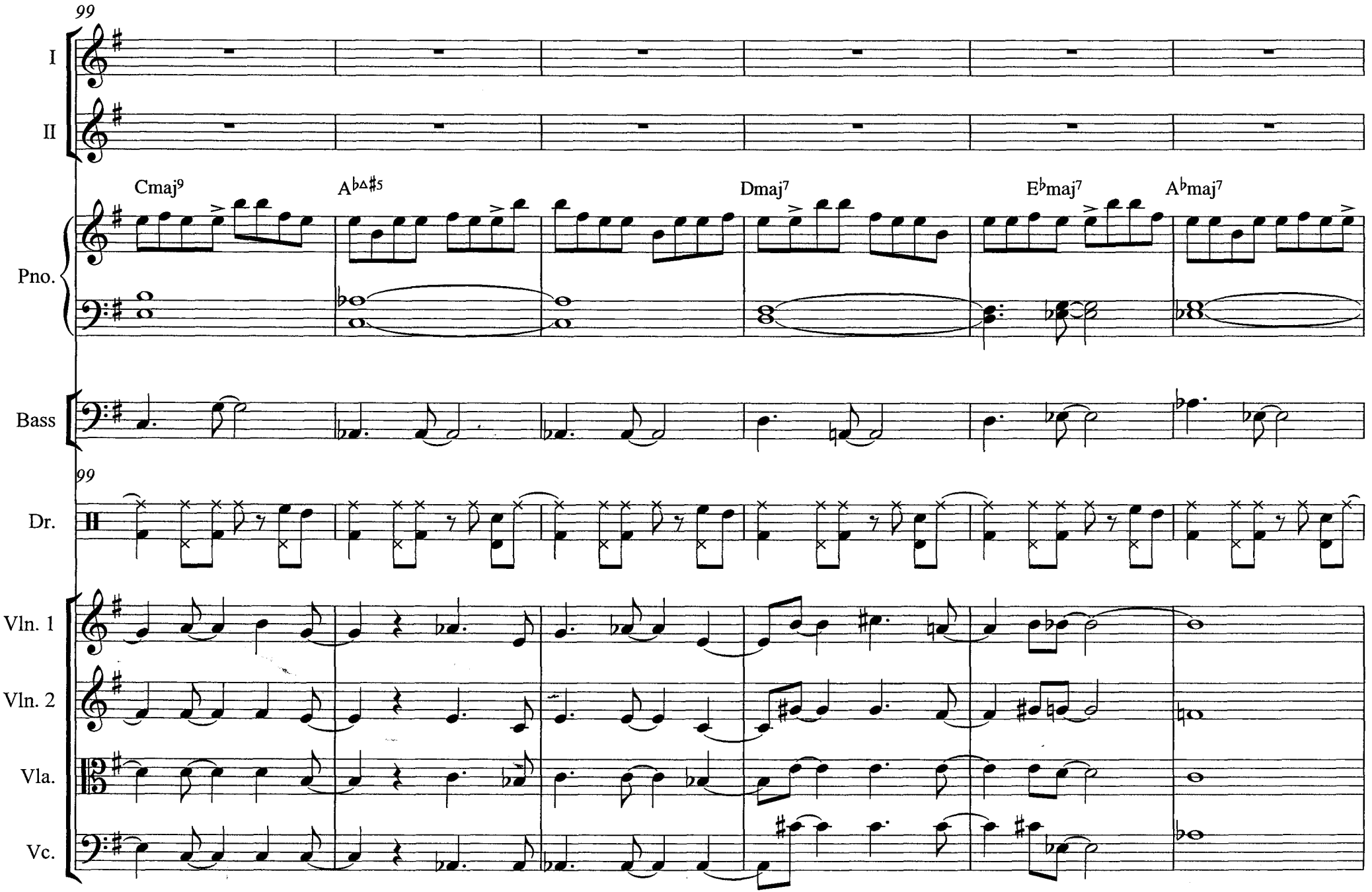

70
I
II
Fmaj7
D♭sus
Asus
D♭maj7
Pno.
Bass
70
Dr.
Vln. 1
Vln. 2
Vla.
Vc.


76
I
II
Emin11
Cmaj9
A♭△♯5
Dmaj7
E♭maj7
Pno.
Bass
76
Dr.
Vln. 1
Vln. 2
Vla.
Vc.


82
2nd X only
I
2nd X only
II
A♭maj7
Emin11
Cmaj9
A♭△♯5
F△7
D♭△
Pno.
Bass
82
Dr.
Vln. 1
Vln. 2
Vla.
Vc.


E
88 OPEN
I
II
f
f
Emin11
Cmaj9
A♭△♯5
Fmaj7
Pno.
Bass
88
Dr.
E
Vln. 1
Vln. 2
Vla.
Vc.
P
P
P
P


93
I
II
D♭sus
Asus
D♭maj7
Emin11
Pno.
PP
Bass
93
Dr.
Vln. 1
Vln. 2
Vla.
Vc.


99
I
II
Cmaj9
A♭△♯5
Dmaj7
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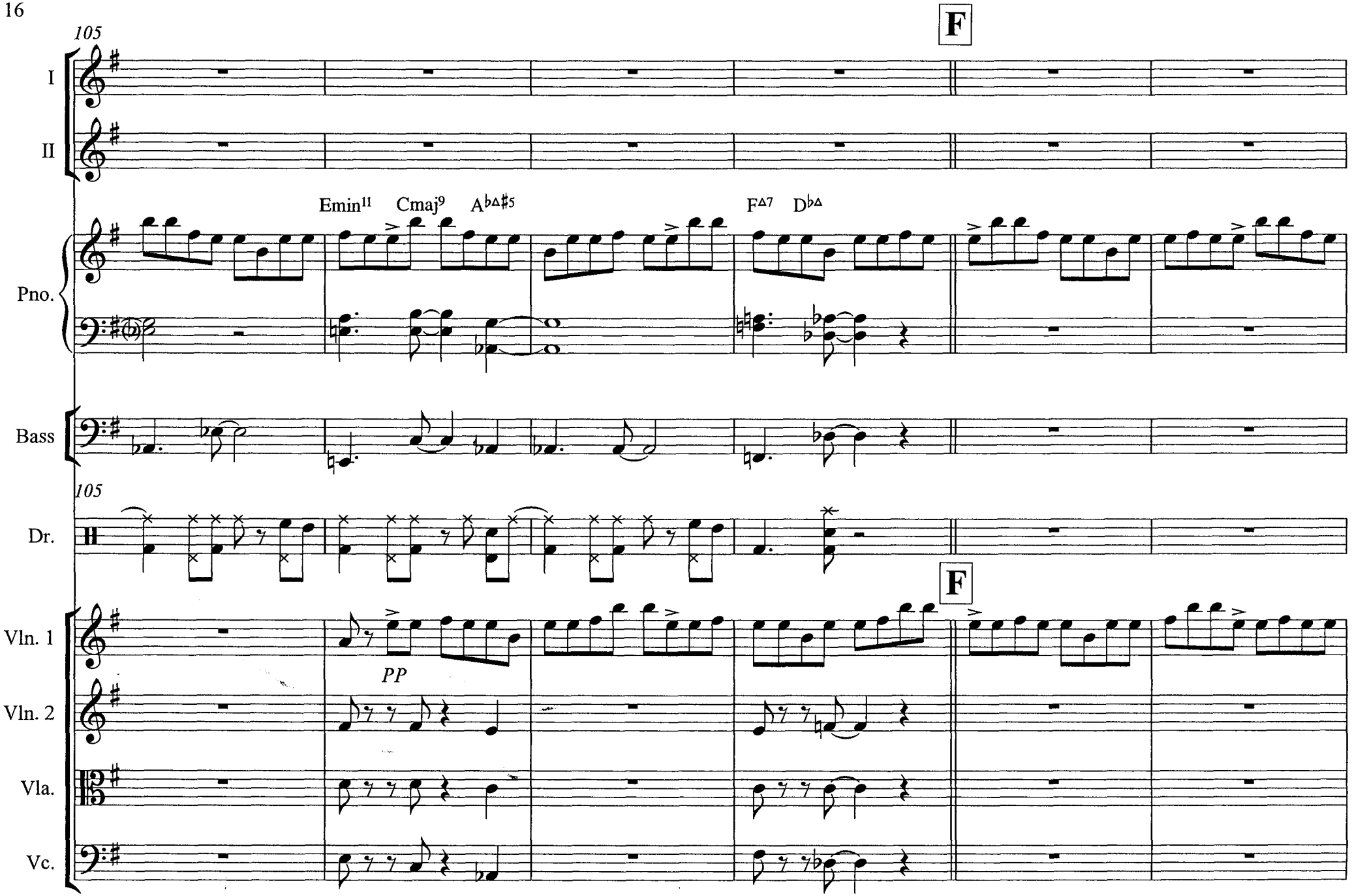
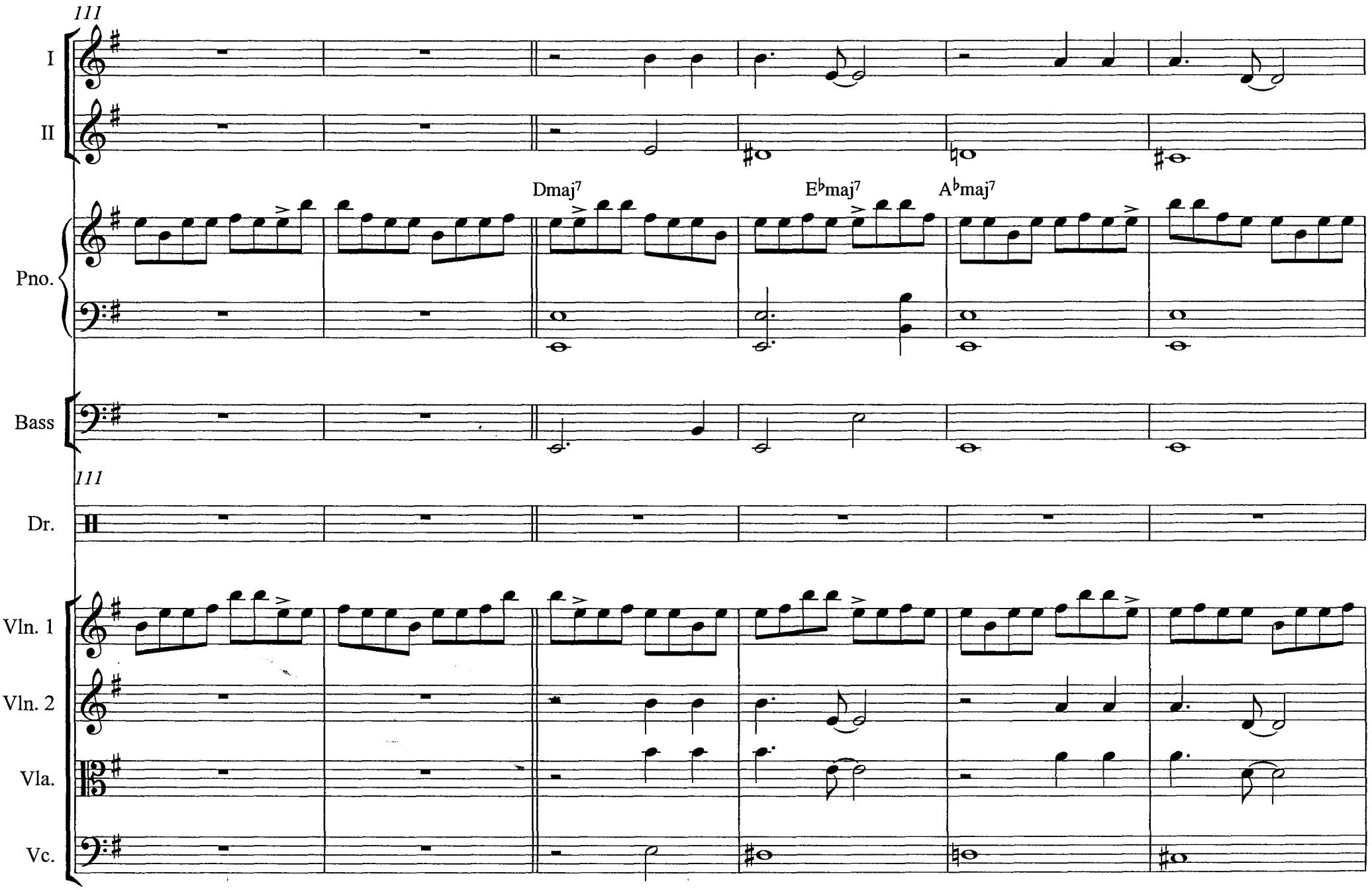
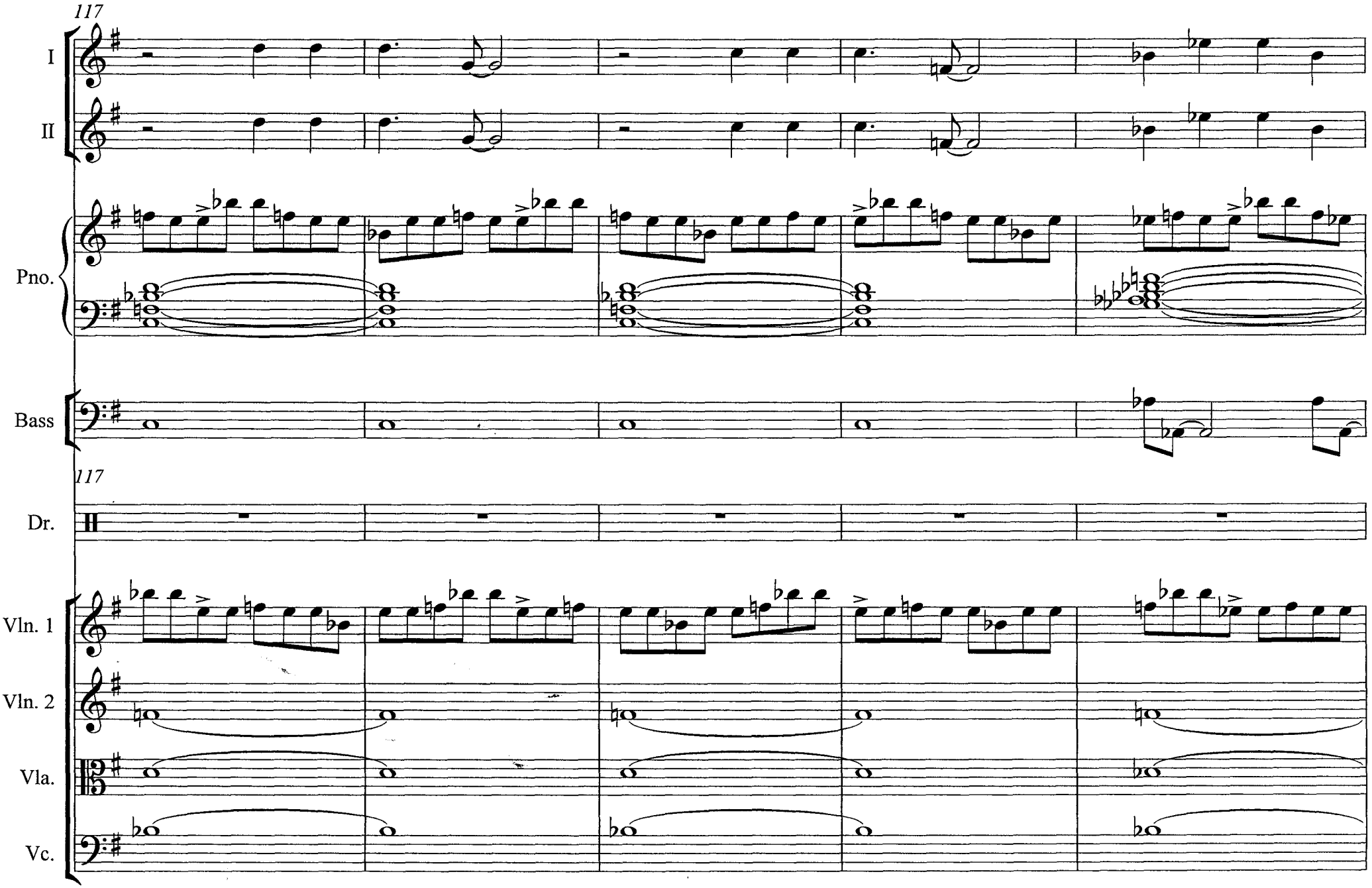
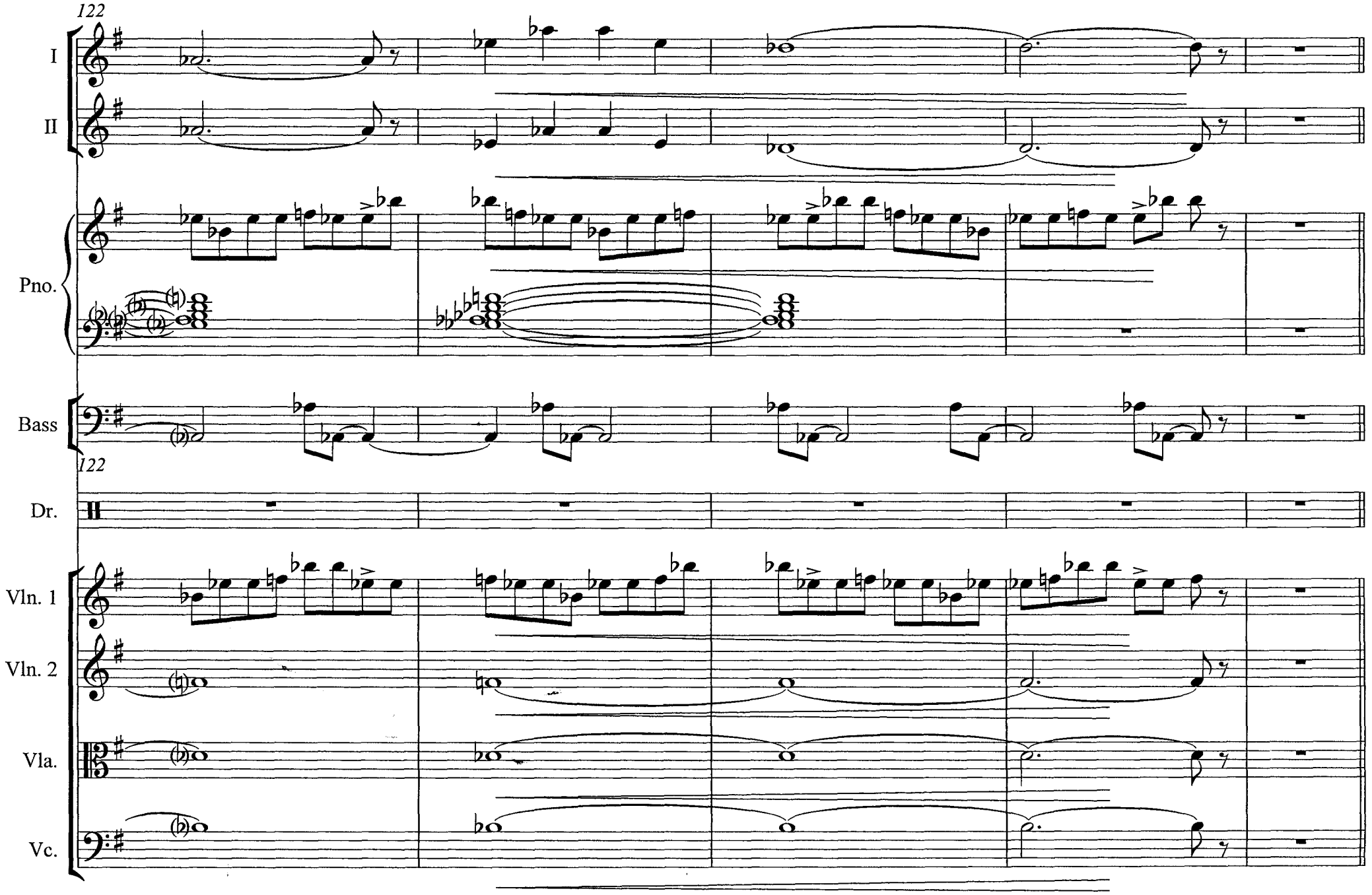
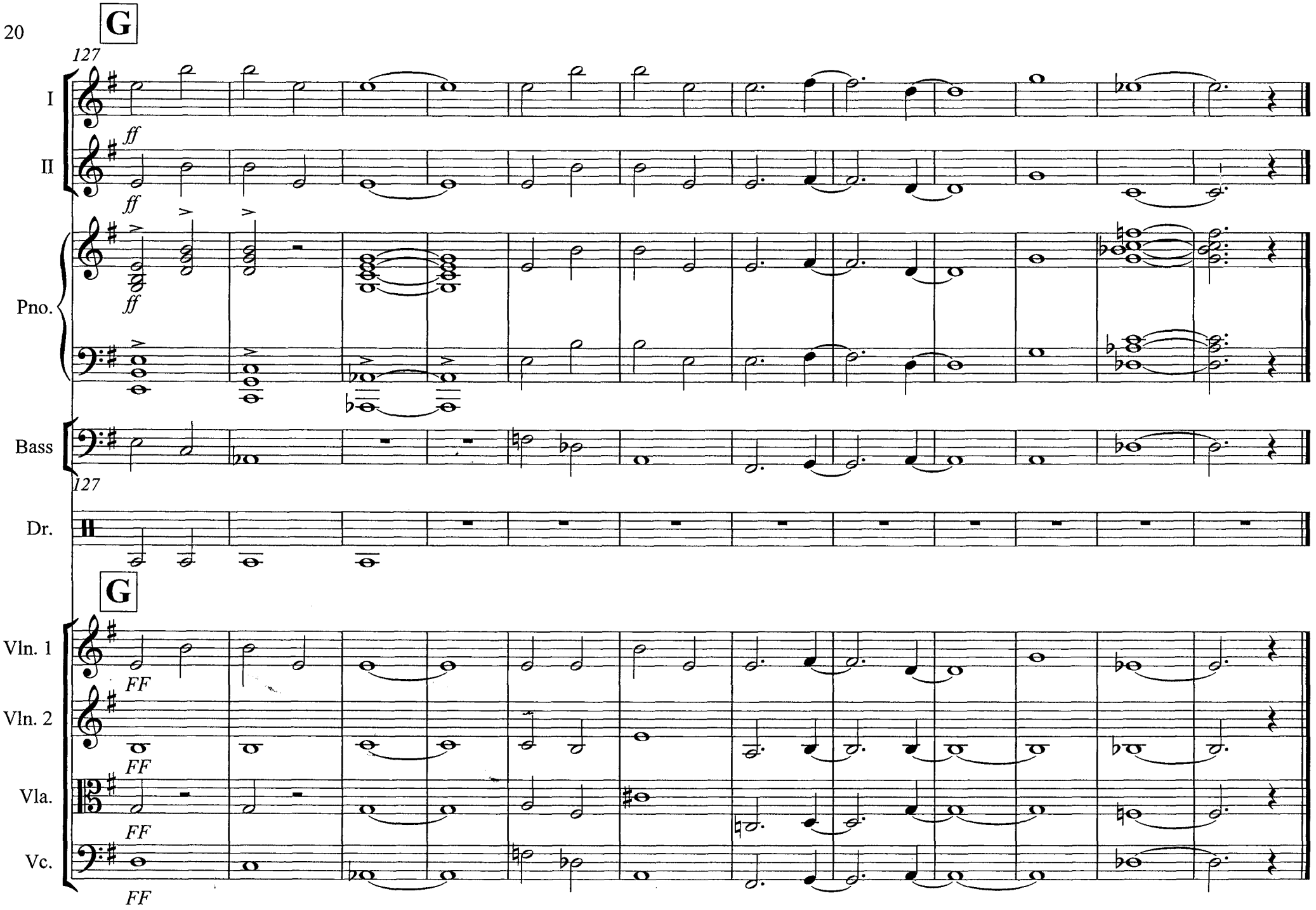
A♭maj7
Pno.
Bass
99
Dr.
Vln. 1
Vln. 2
Vla.
Vc.


105
F
I
II
Emin11
Cmaj9
A♭Δ♯5
F△7
D♭Δ
Pno.
Bass
105
Dr.
F
Vln. 1
PP
Vln. 2
Vla.
Vc.


111
I
II
Dmaj7
E♭maj7
A♭maj7
Pno.
Bass
111
Dr.
Vln. 1
Vln. 2
Vla.
Vc.


117
I
II
Pno.
Bass
117
Dr.
Vln. 1
Vln. 2
Vla.
Vc.

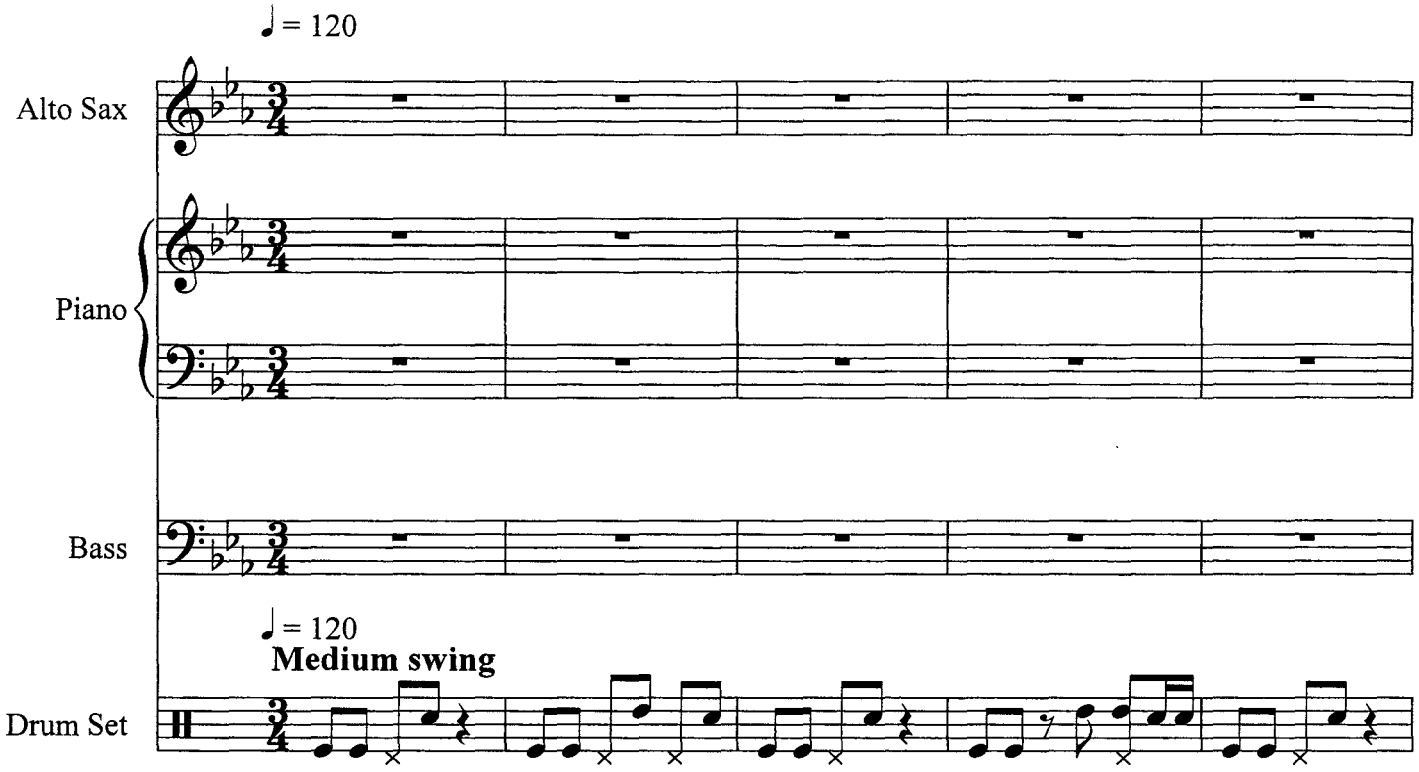

122
I
II
Pno.
Bass
122
Dr.
Vln. 1
Vln. 2
Vla.
Vc.

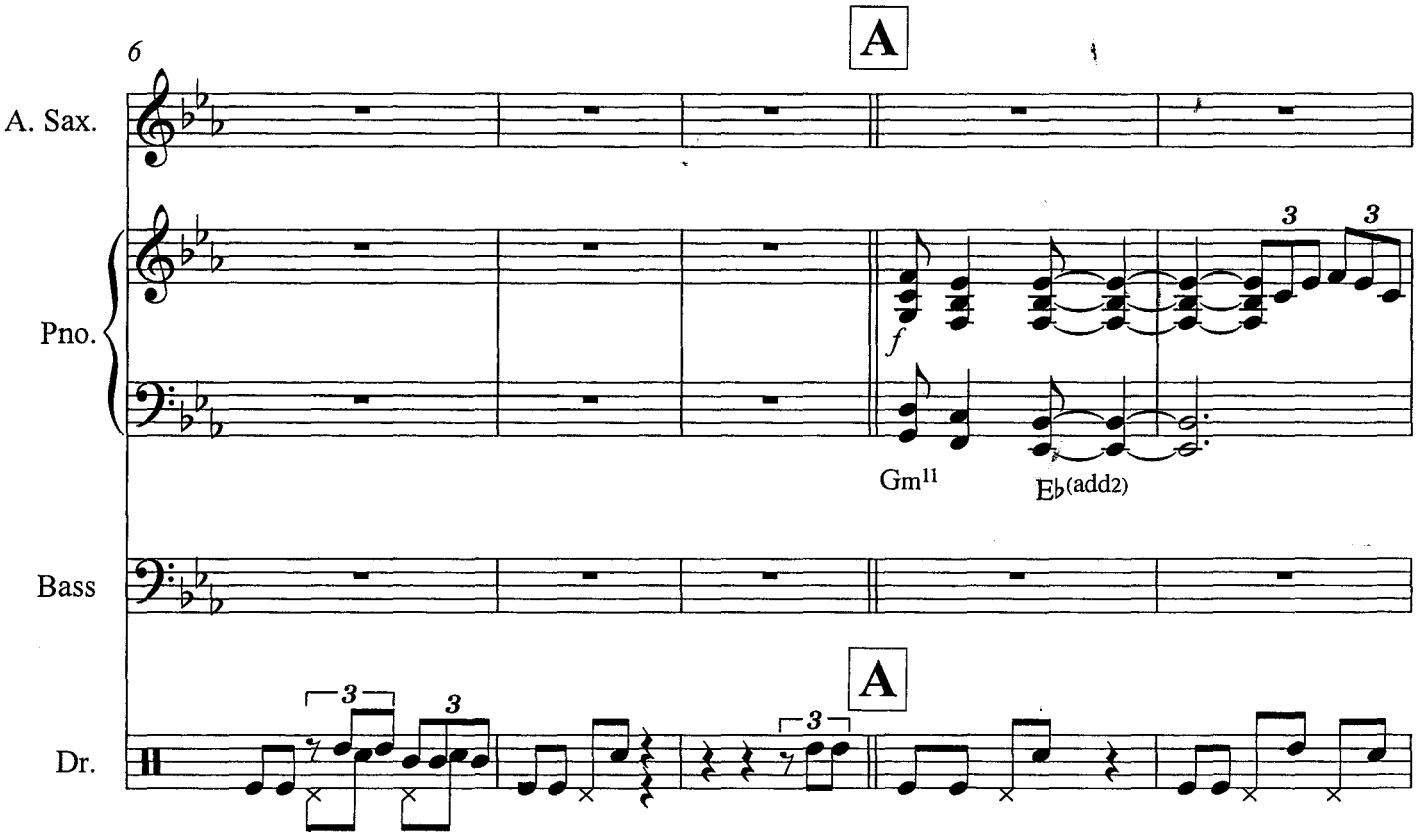

G
127
I
ff
II
ff
Pno.
ff
Bass
127
Dr.
G
Vln. 1
FF
Vln. 2
FF
Vla.
FF
Vc.
FF

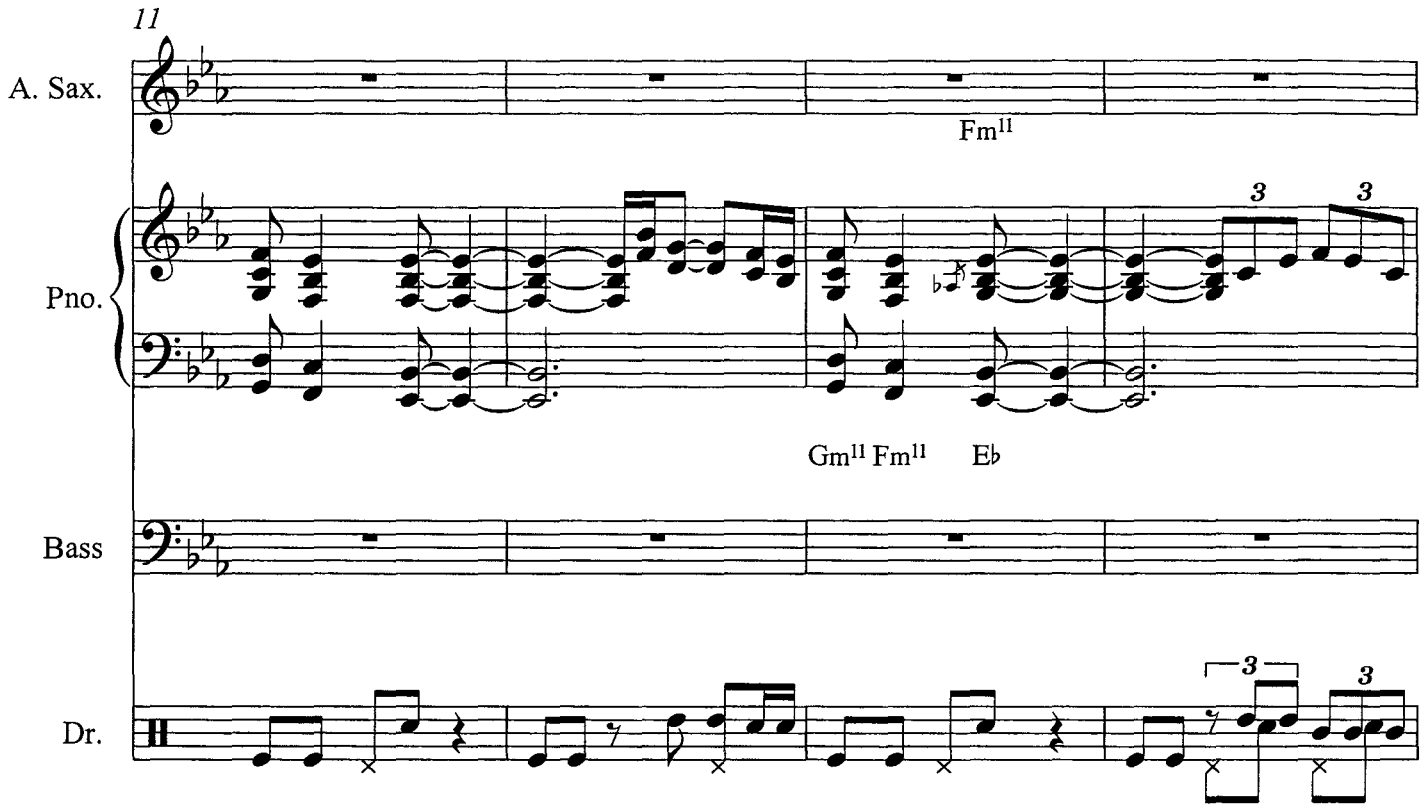
Mr Gaulana

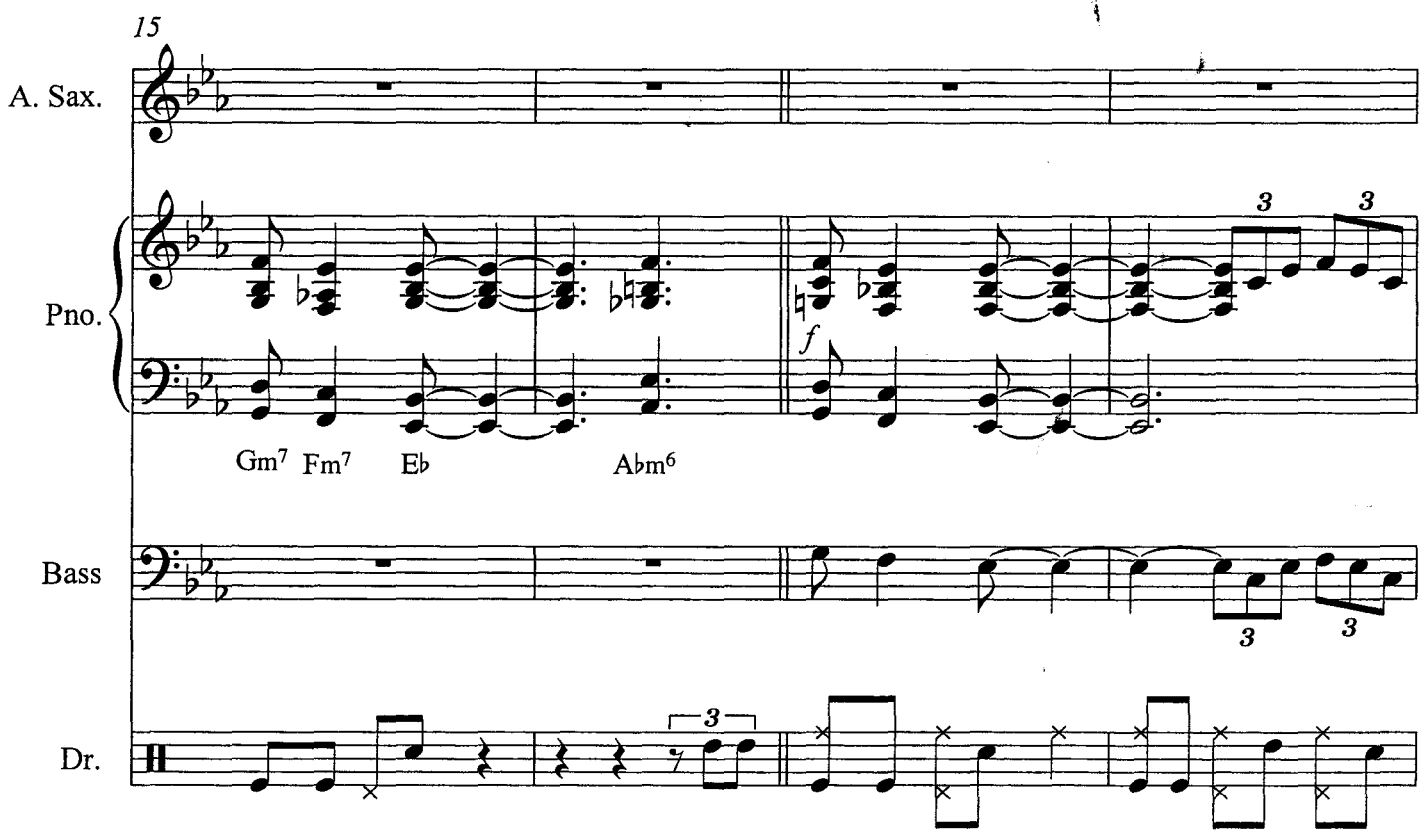
Medium swing

Kingsley Alexander Buitendag






11
A. Sax.
Pno.
Bass
Dr.
Fm11
Gm11 Fm11 Eb
3
3
3
3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Pno.
Bass
Dr.
Gm7 Fm7 Eb Abm6
f
3
3
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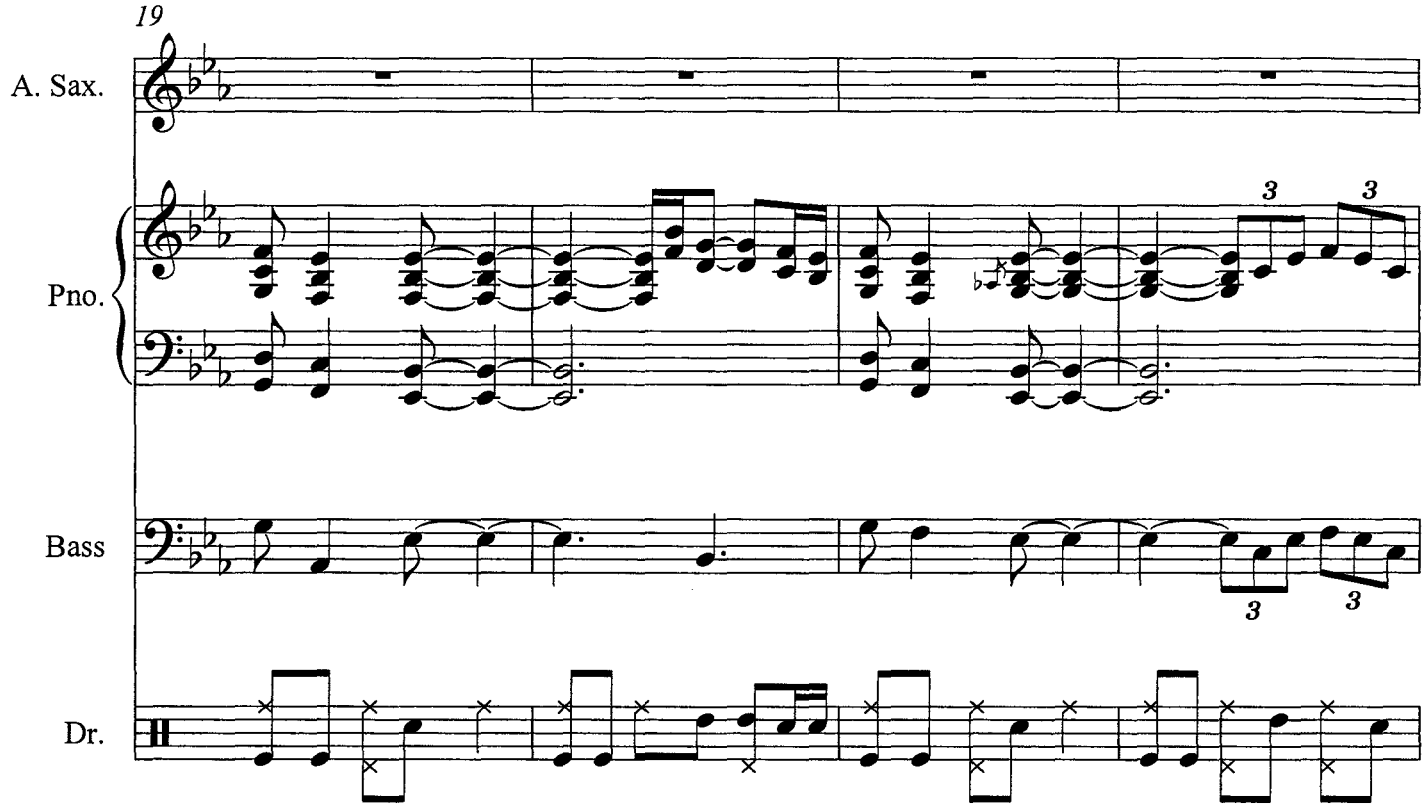
3
3


19
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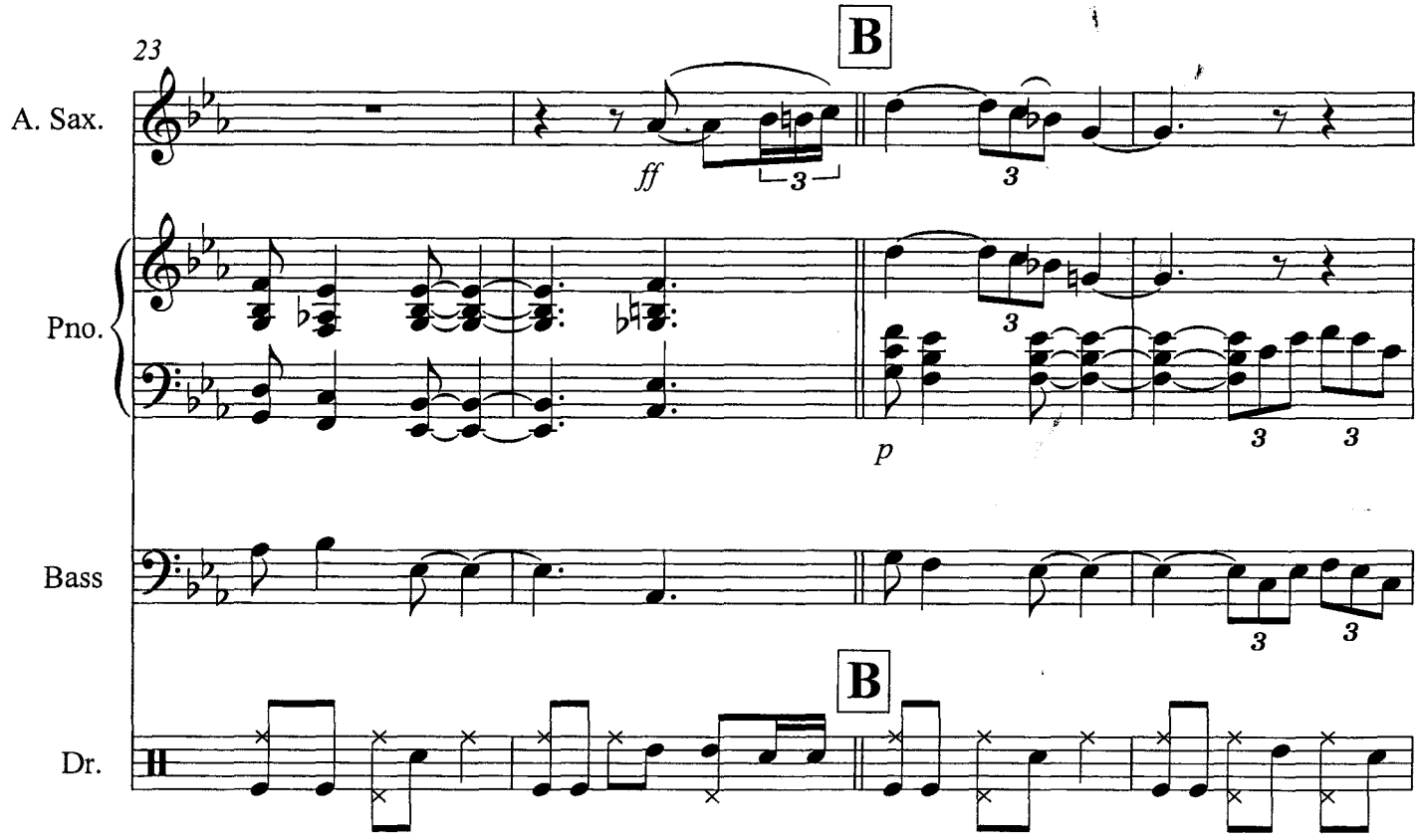
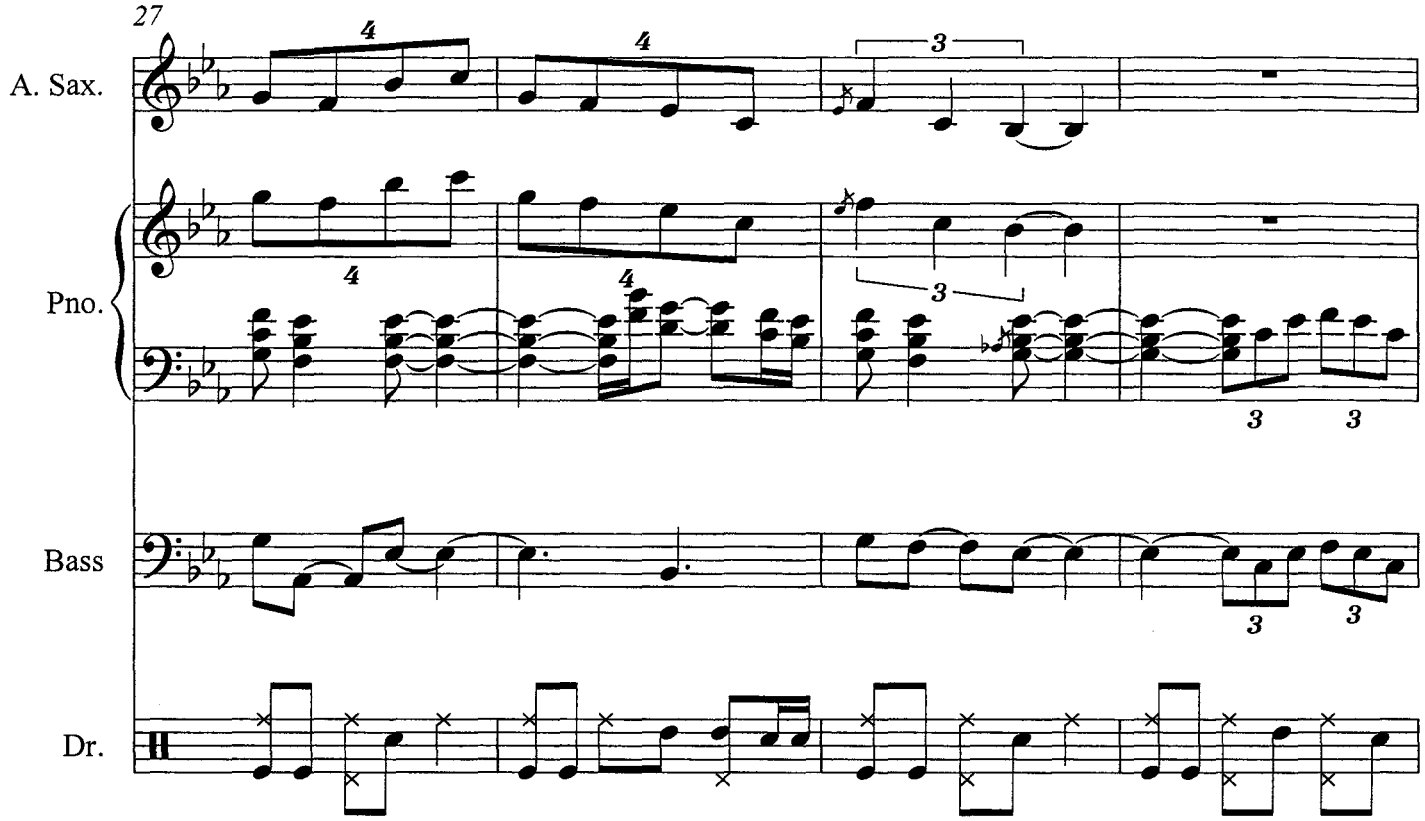
Bass
Dr.


23
B
A. Sax.
ff
Pno.
p
Bass
B
Dr.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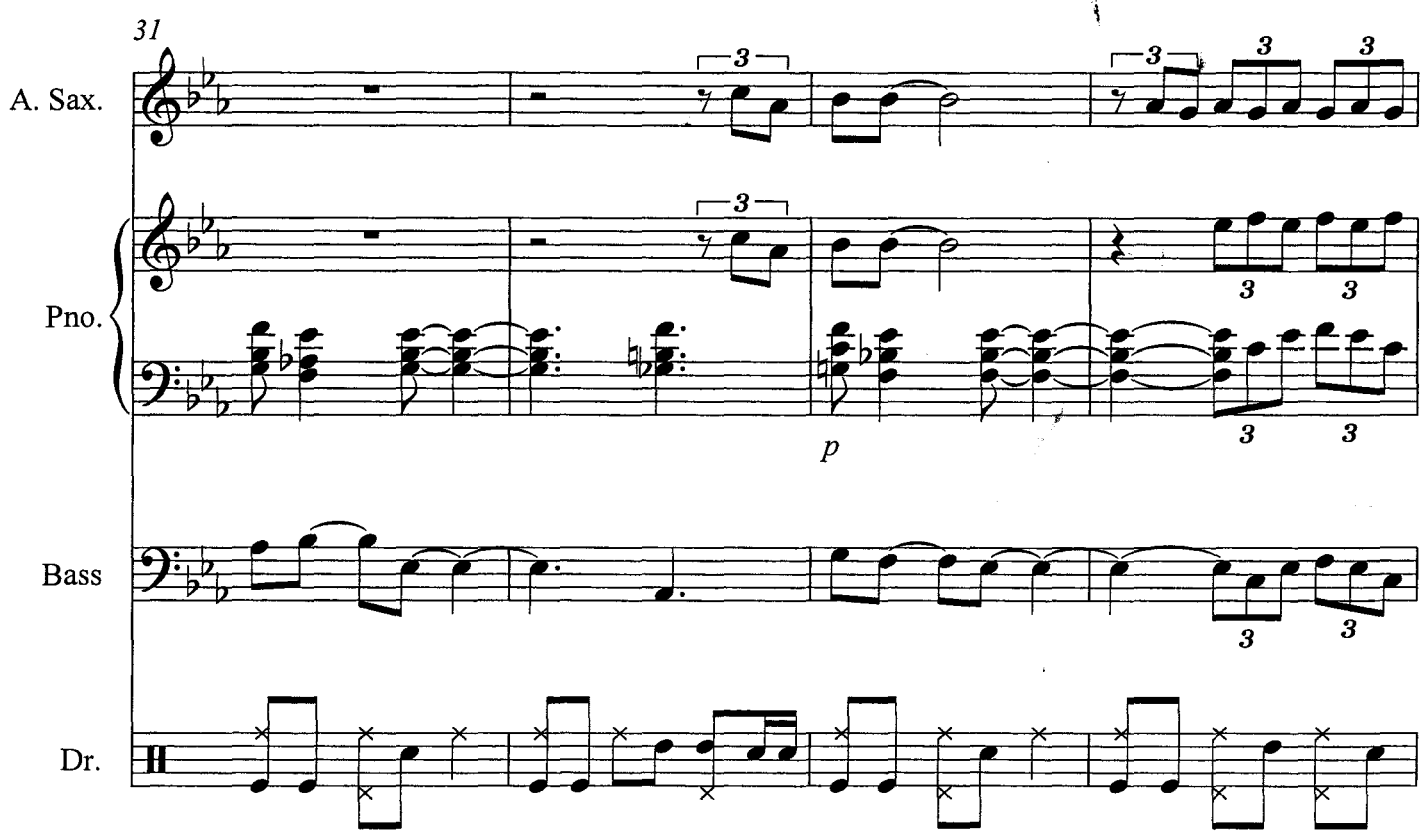
31
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Pno.
p
Bass
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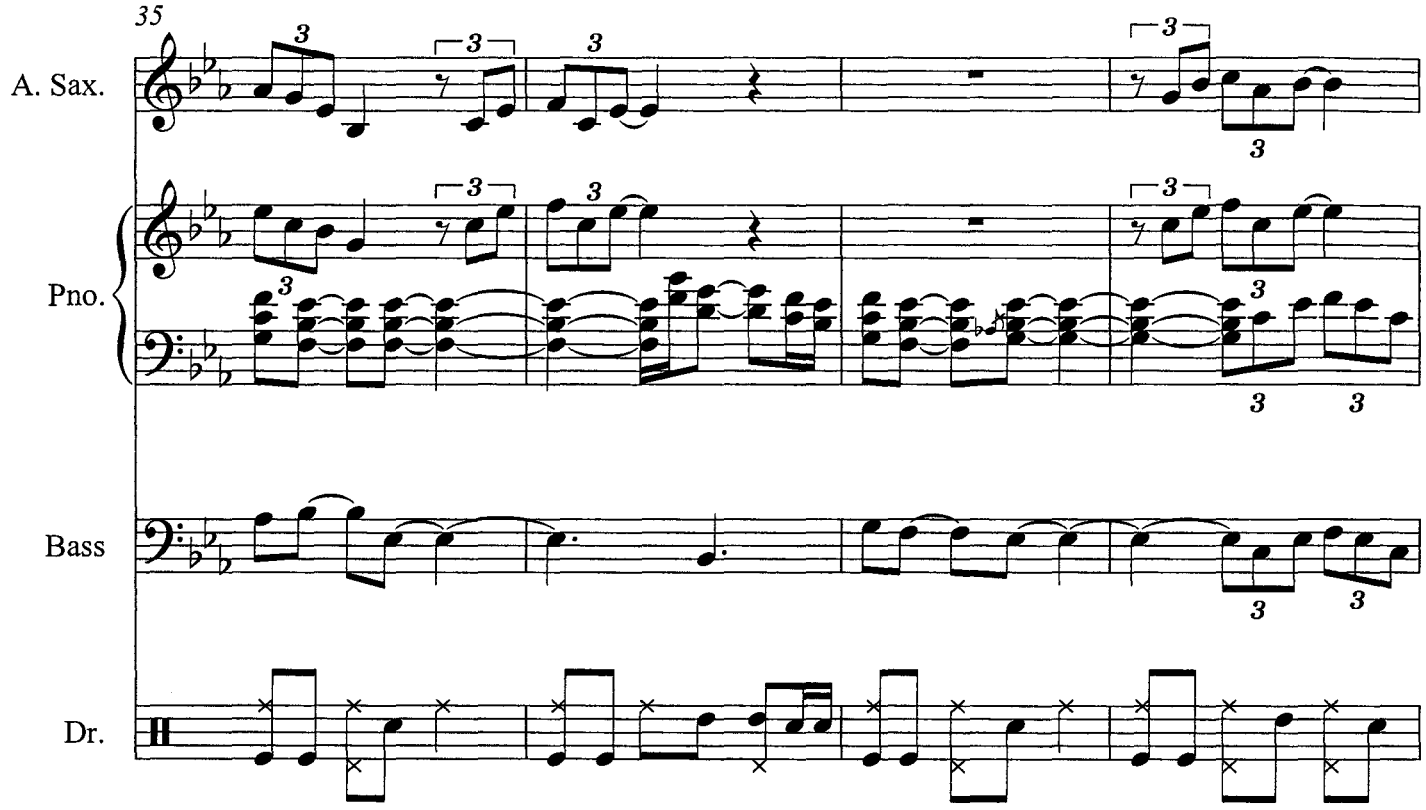
35
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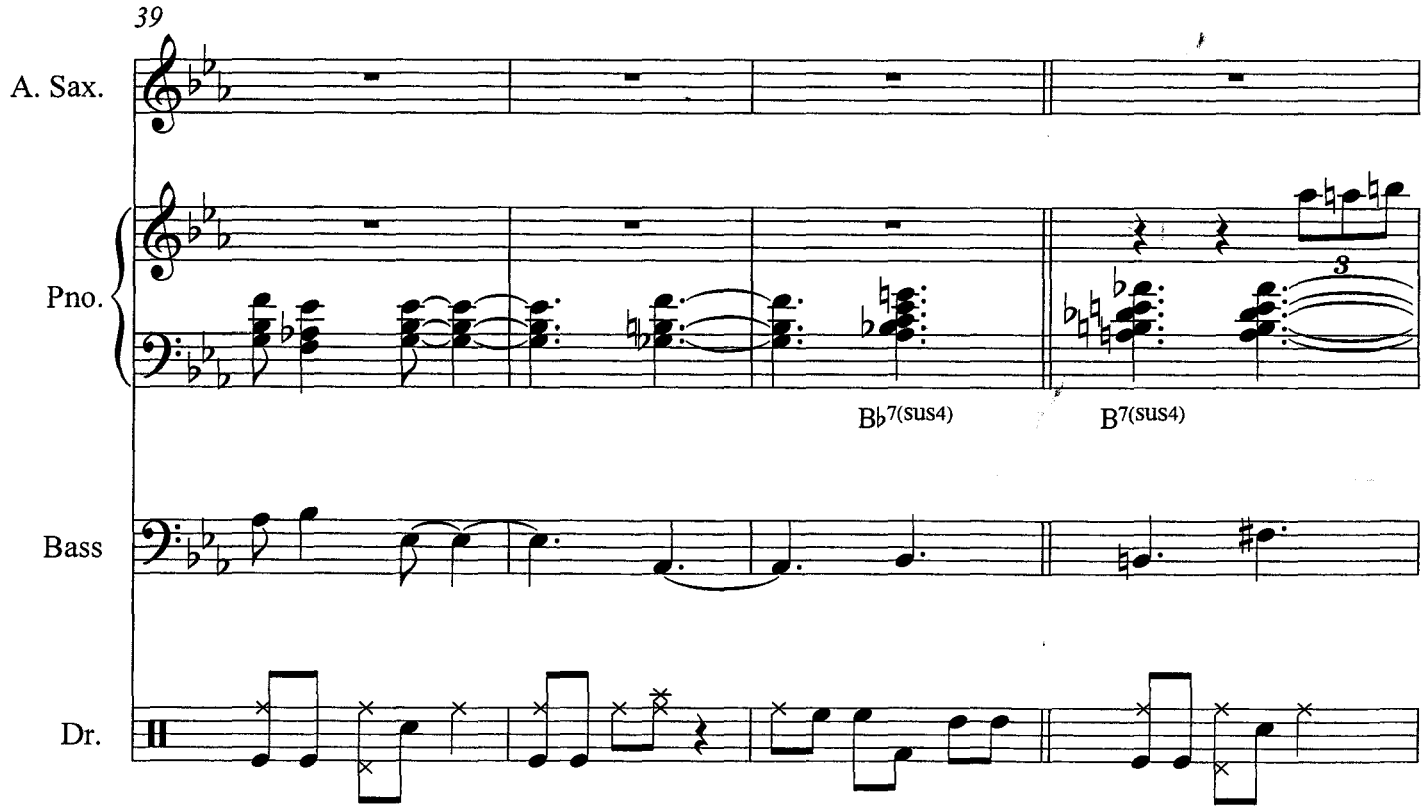
Pno.
Bass
Dr.


39
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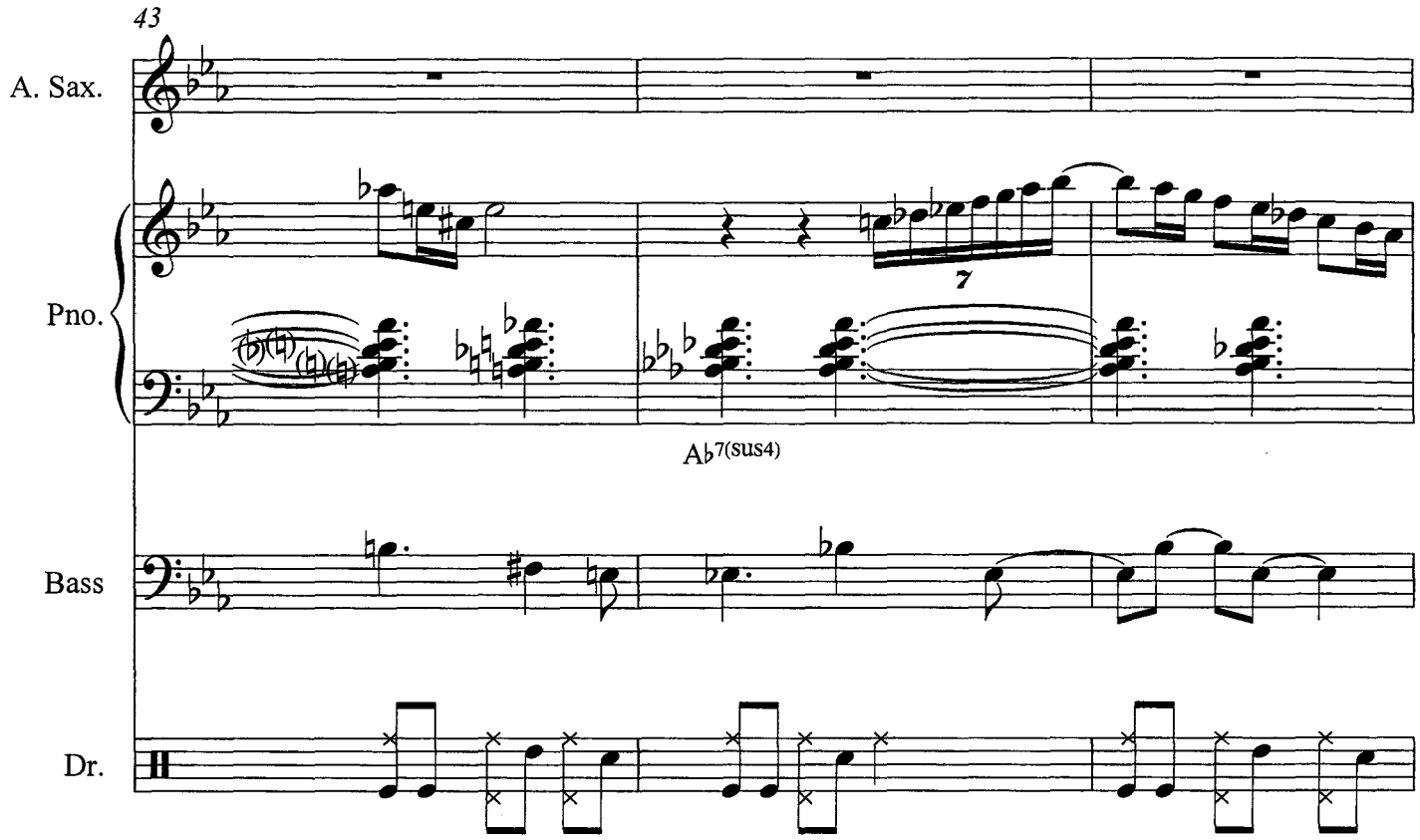
Pno.
Bass
Dr.
B♭7(sus4)
B7(sus4)


43
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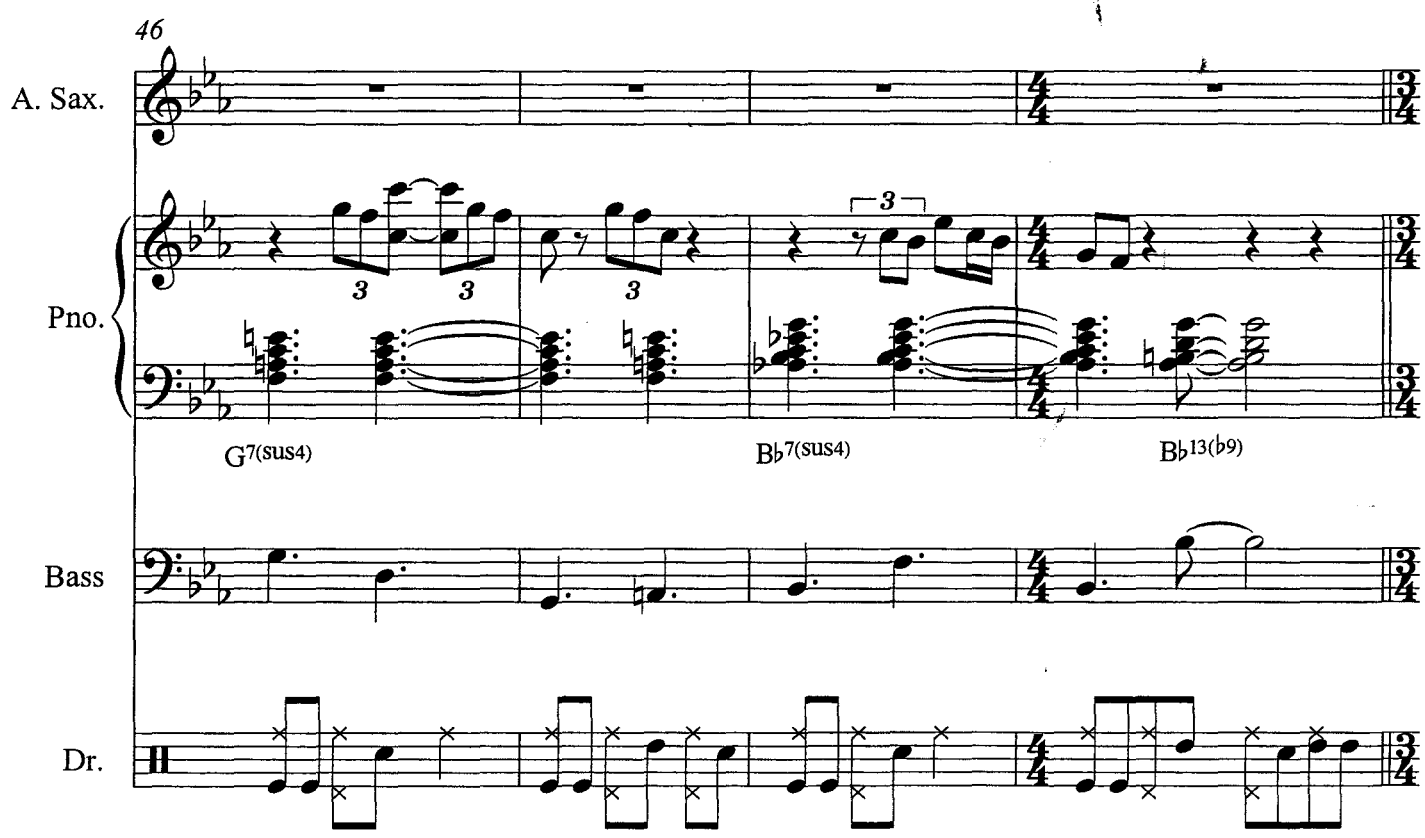
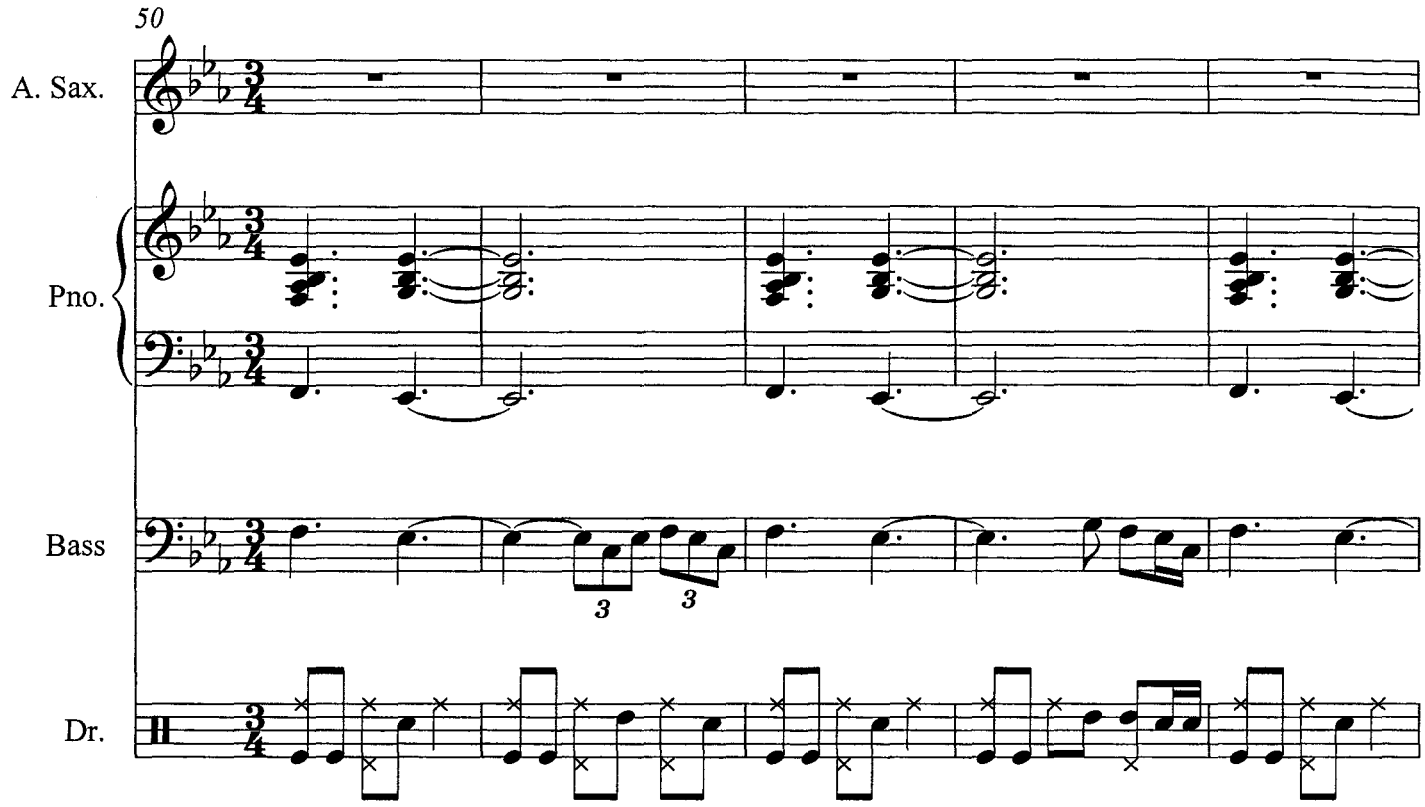
Pno.
Bass
Dr.
7
Ab7(sus4)


46
A. Sax.
Pno.
Bass
Dr.
3
3
3
3
G7(sus4)
Bb7(sus4)
Bb13(b9)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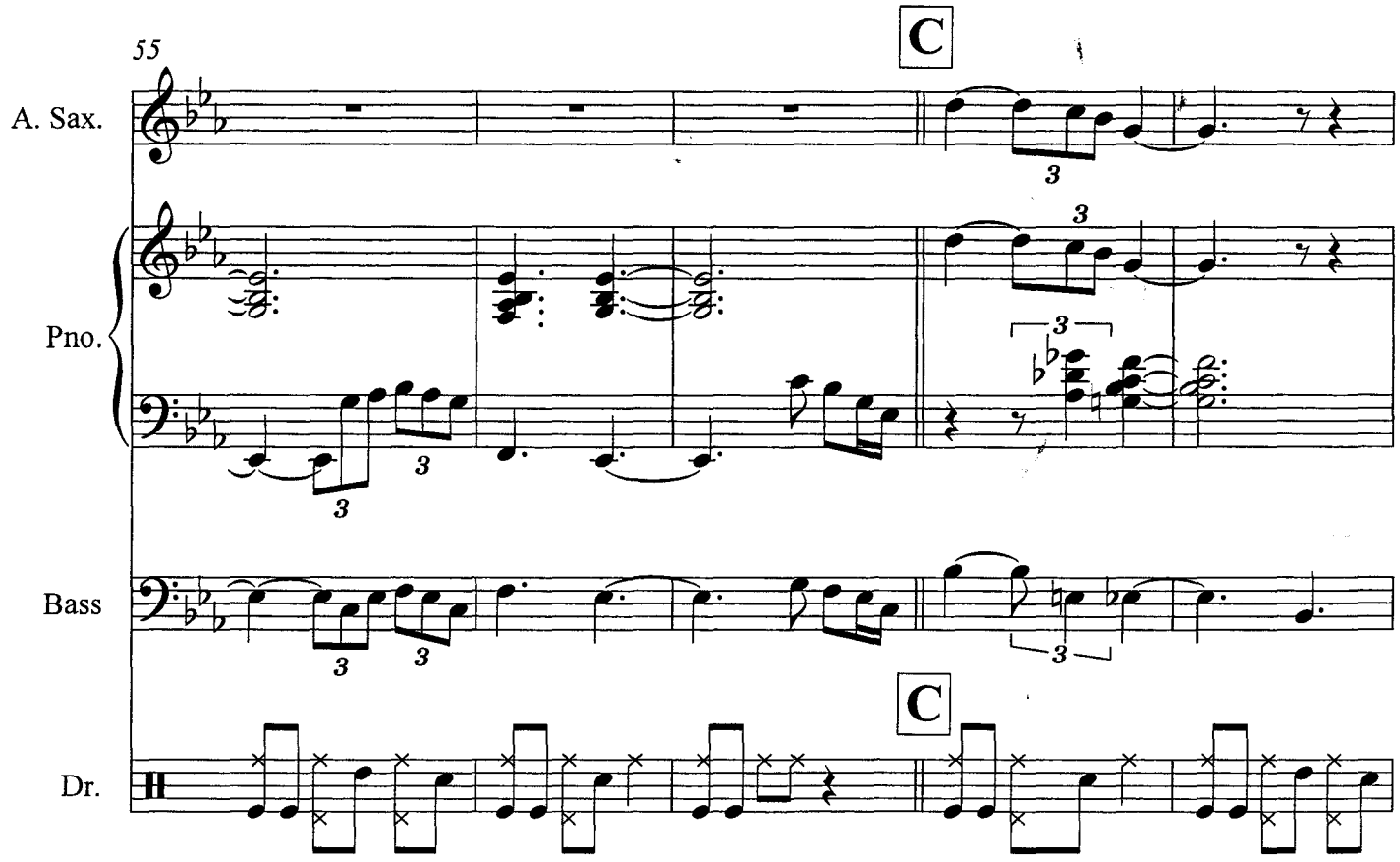
55
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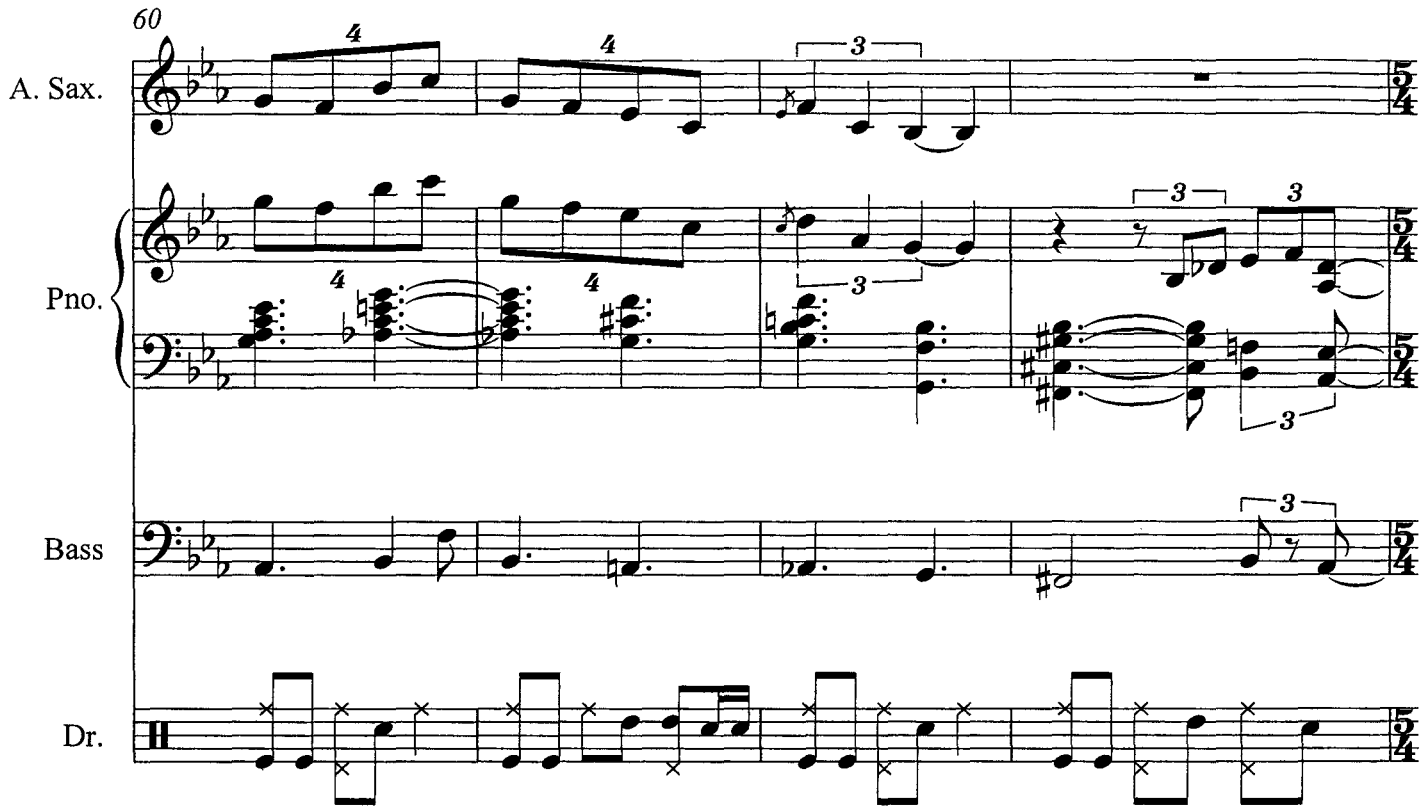
A. Sax.
Pno.
Bass
C
Dr.


60
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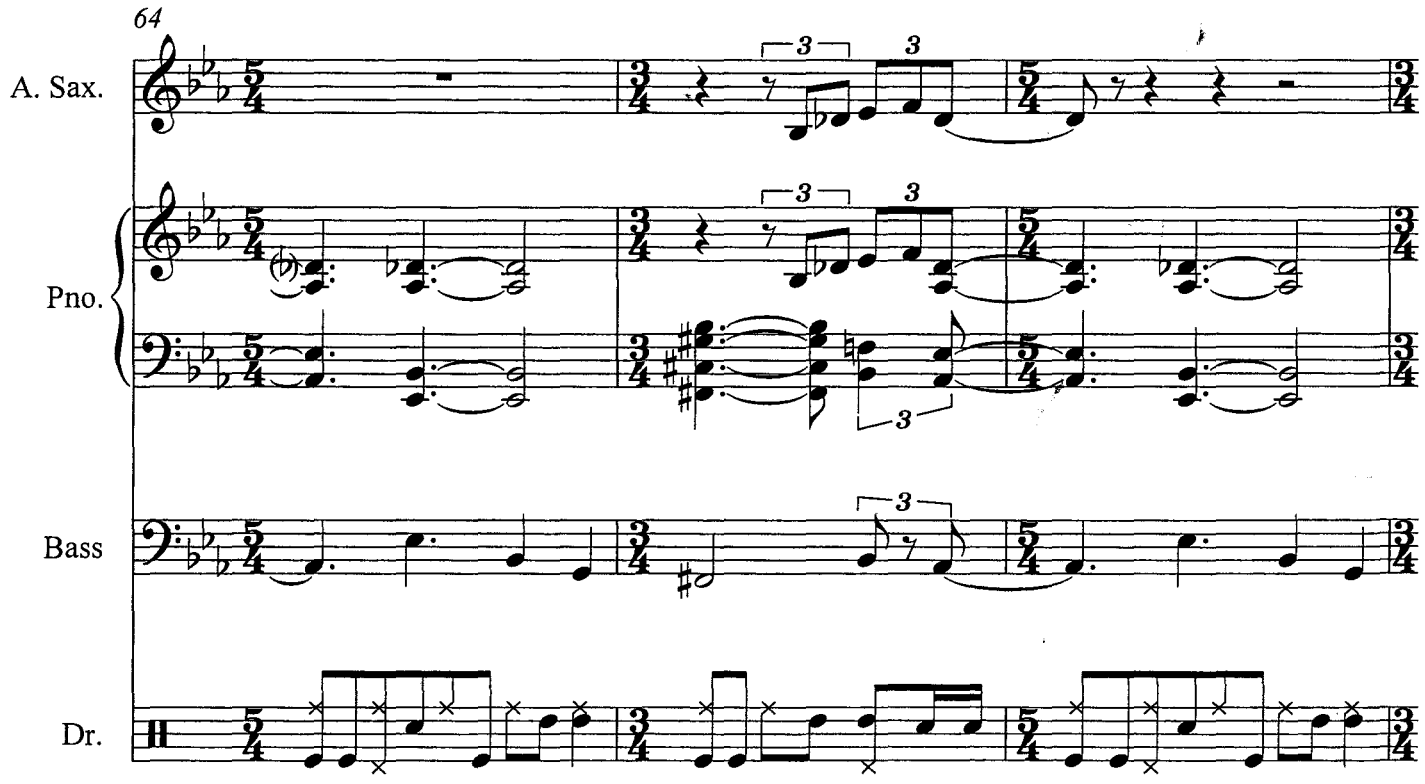
64
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Pno.
Bass
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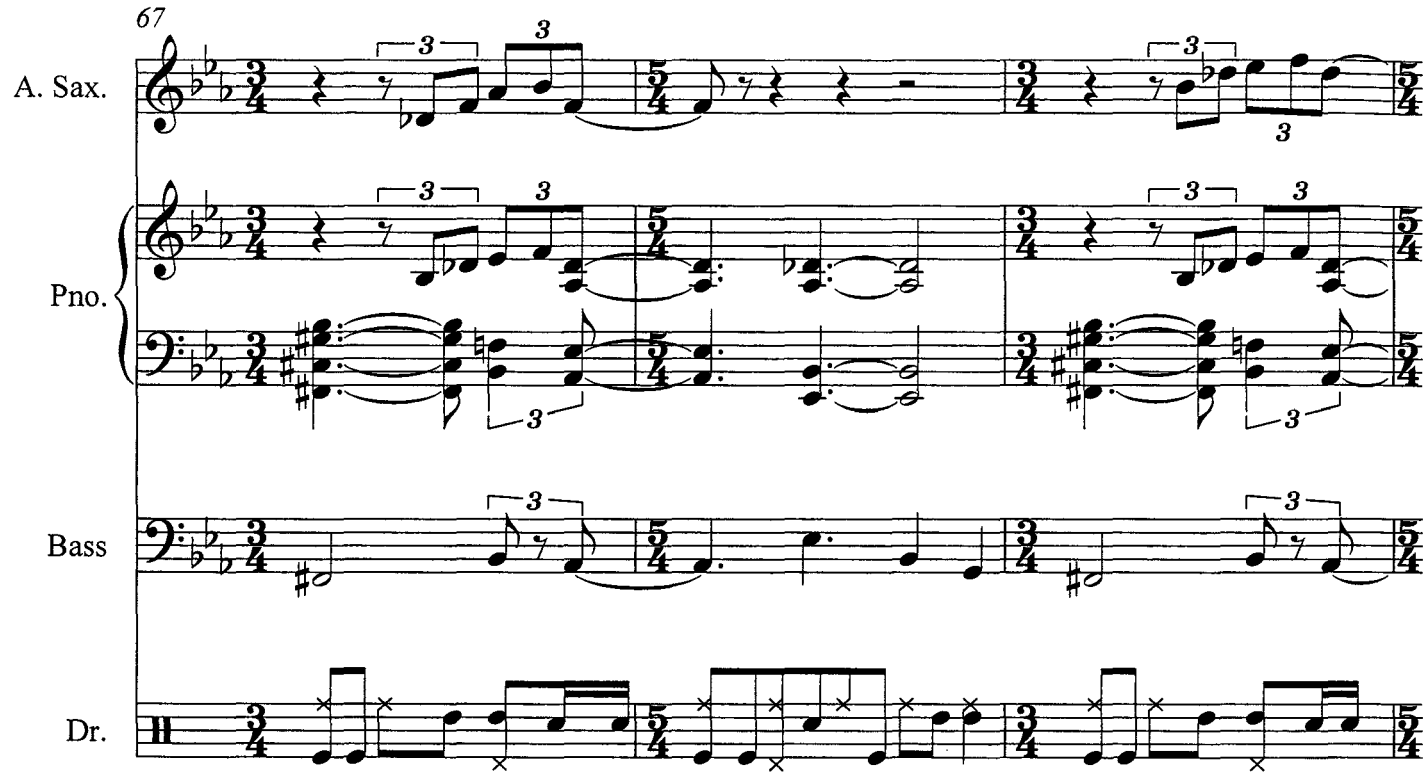
67
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Pno.
Bass
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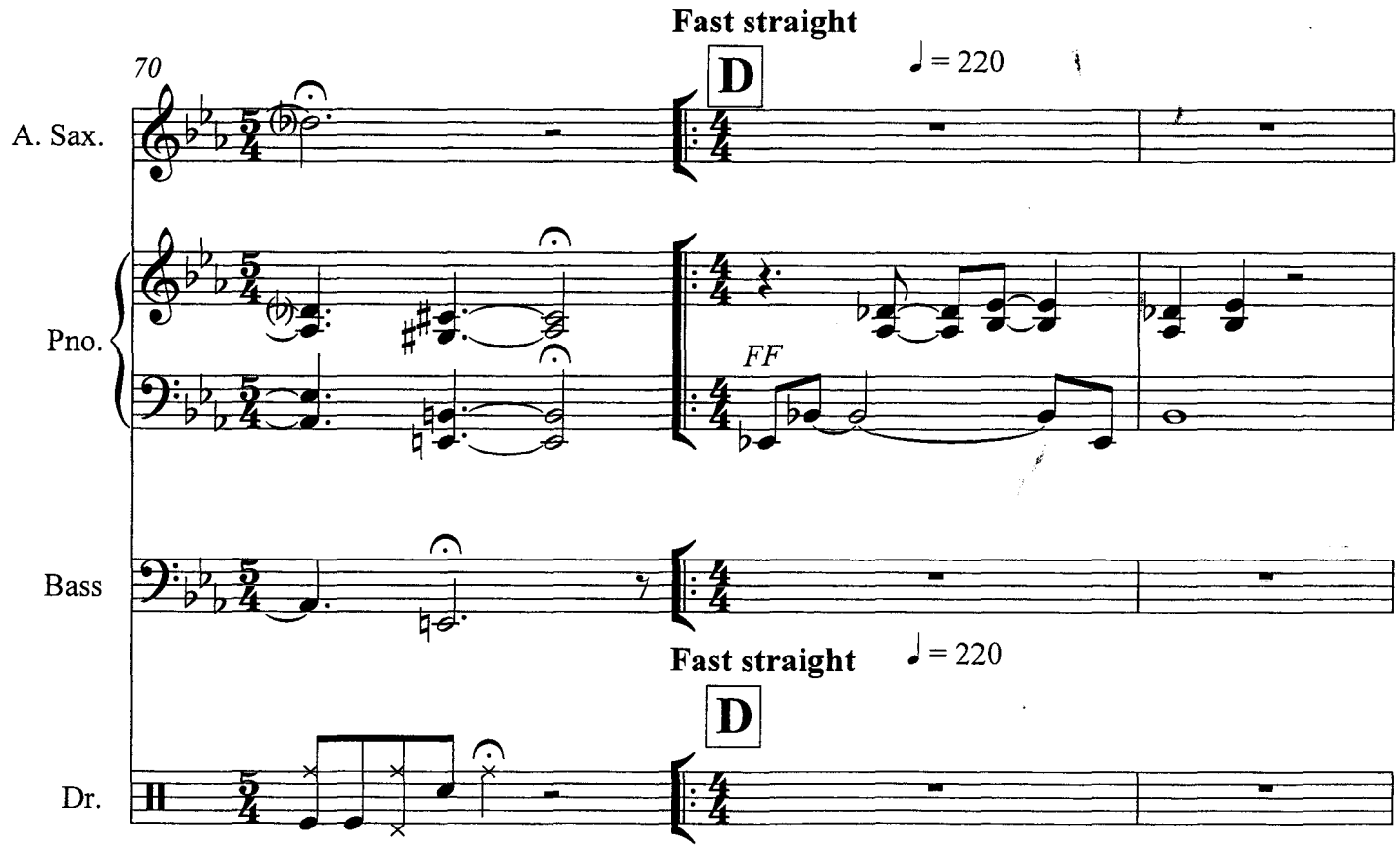
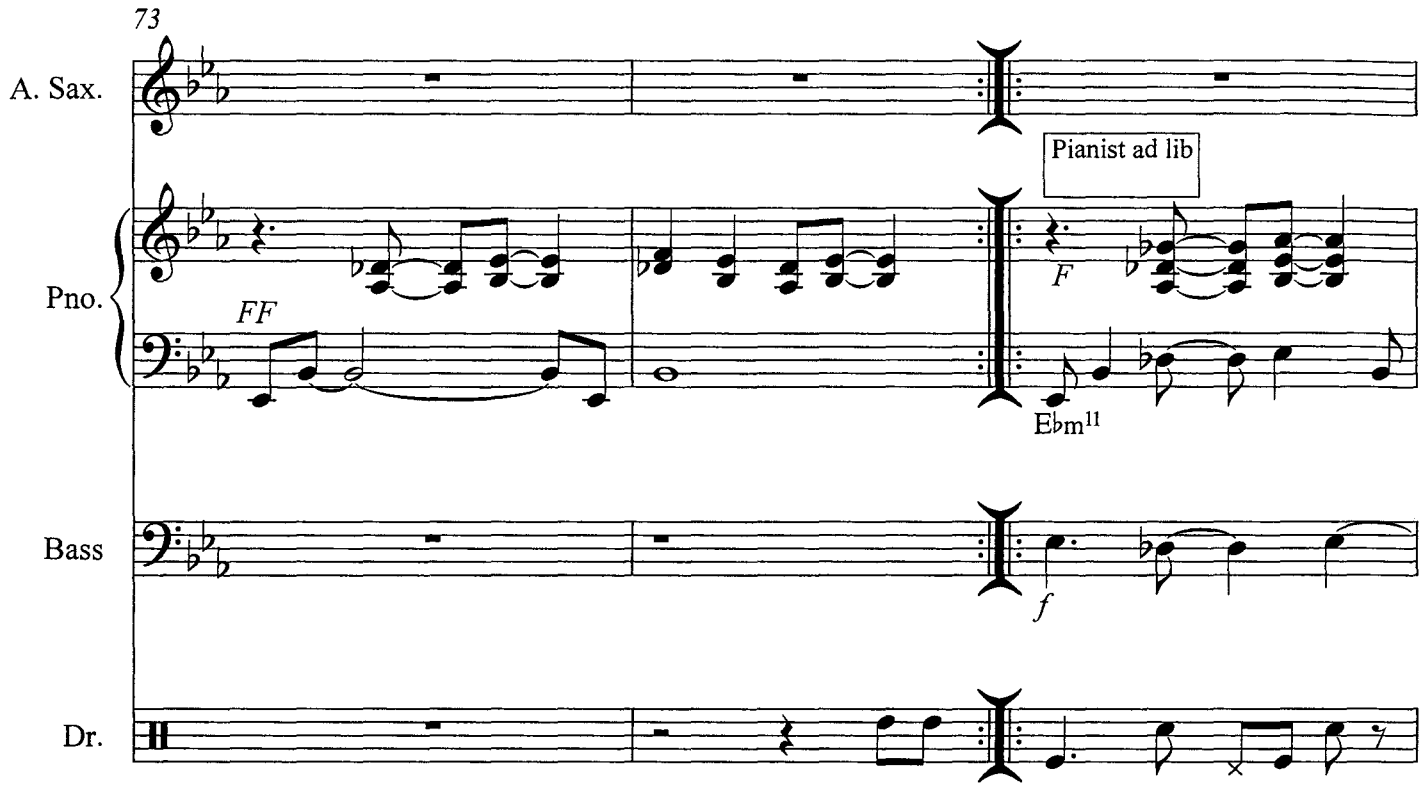
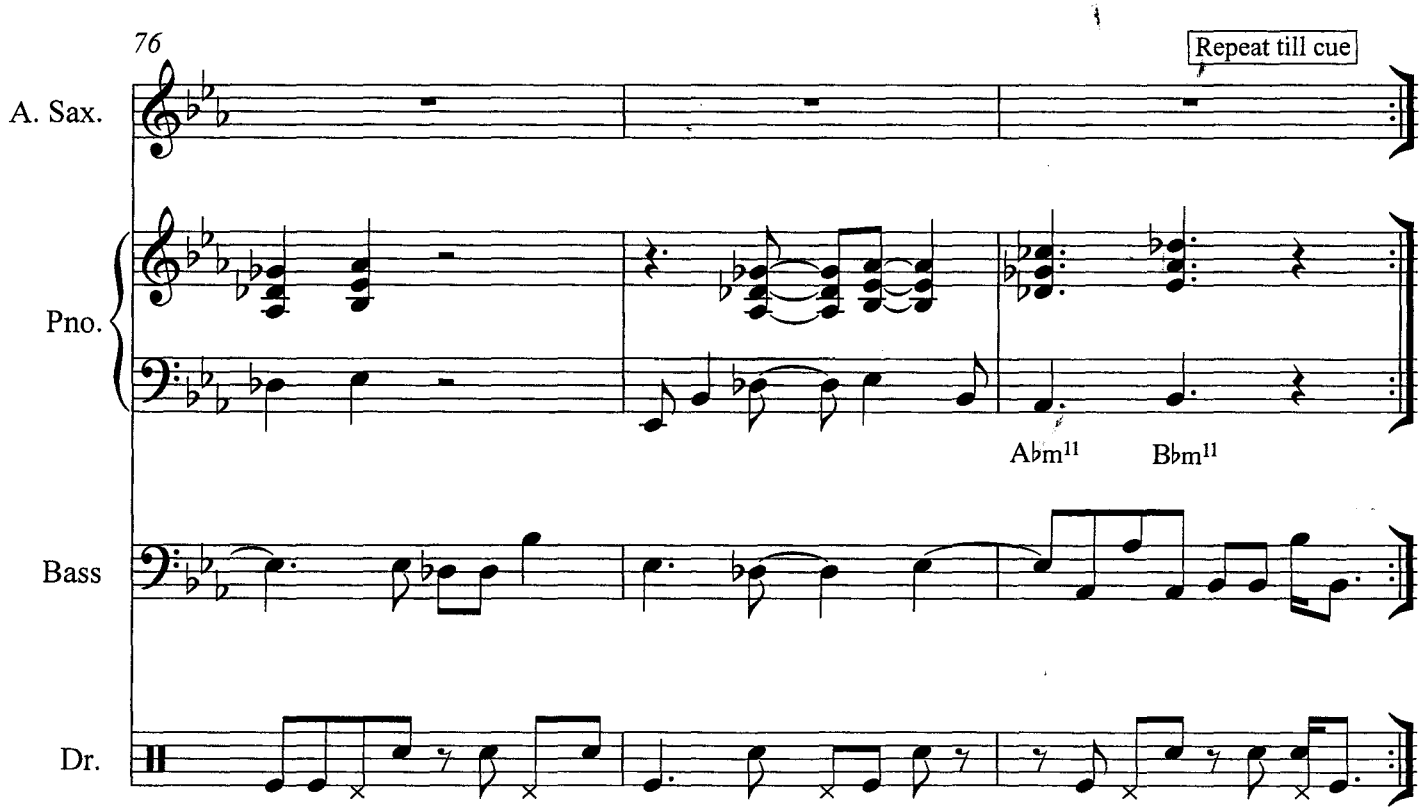
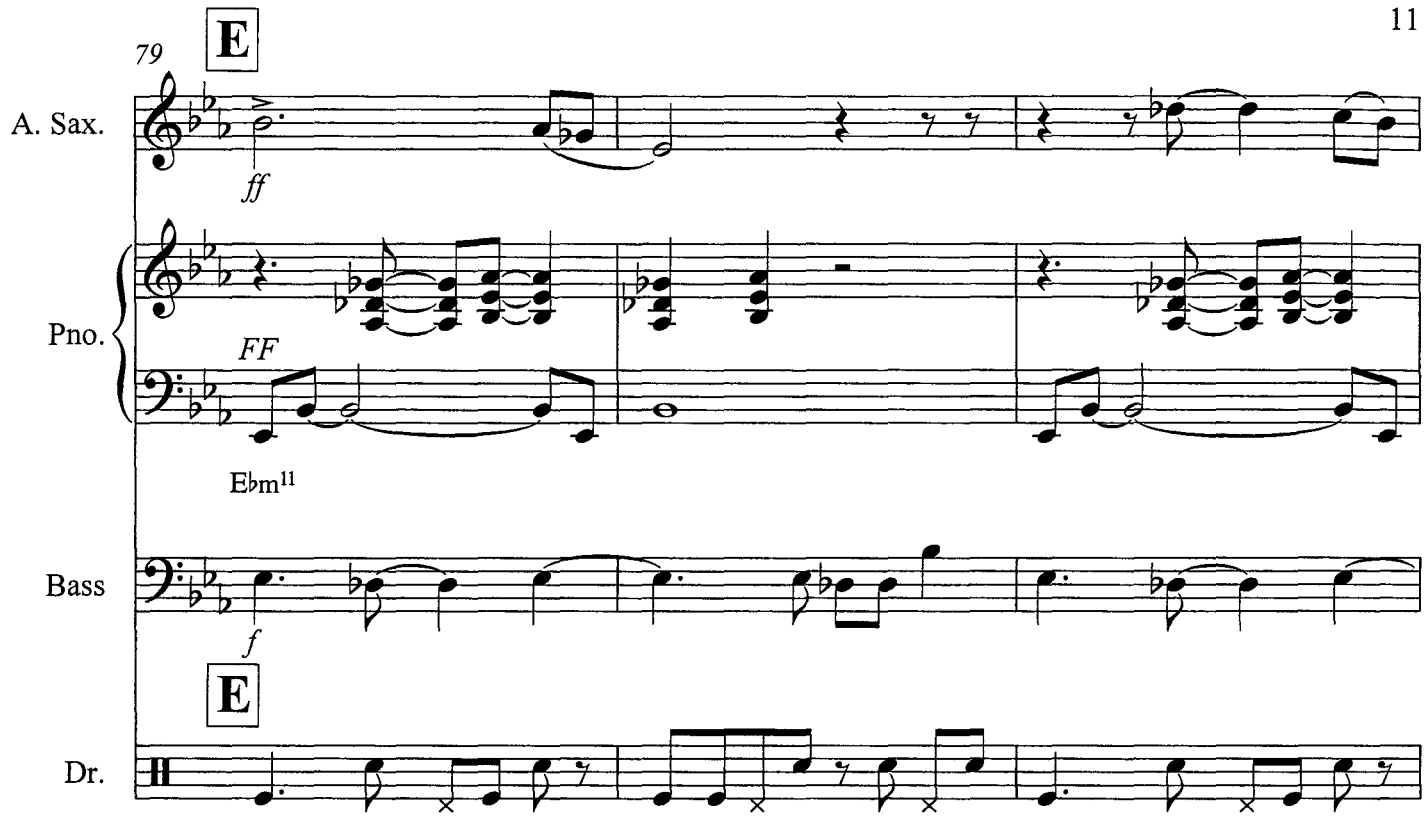
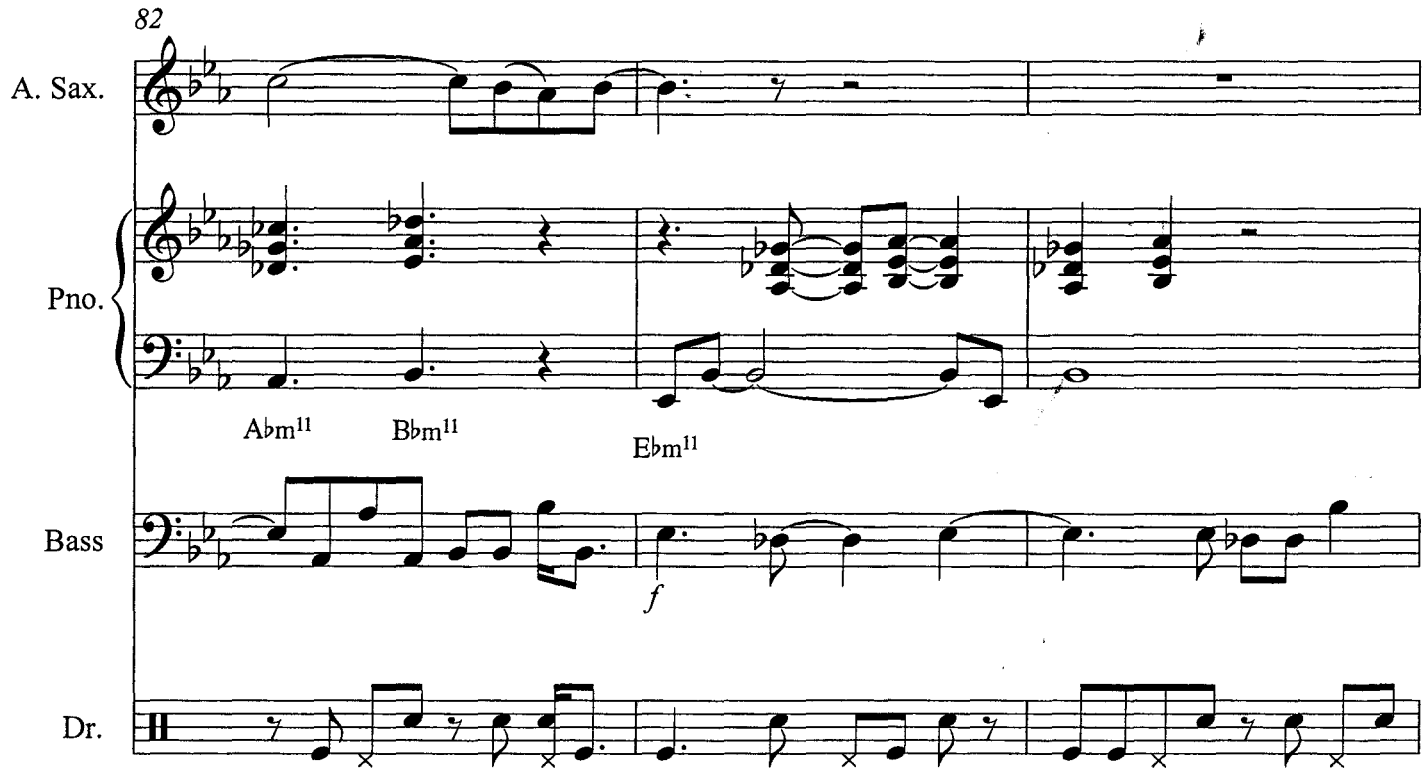

70
Fast straight
D
♩ = 220
A. Sax.
Pno.
FF
Bass
Fast straight
♩ = 220
D
Dr.


73
A. Sax.
Pno.
Bass
Dr.
FF
Pianist ad lib
F
Ebm11
f


76
A. Sax.
Pno.
Bass
Dr.
Repeat till cue
Abm11
Bbm11


79
E
A. Sax.
ff
Pno.
FF
Ebm11
Bass
f
E
Dr.


82
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Abm11
Bbm11
Ebm11
Bass
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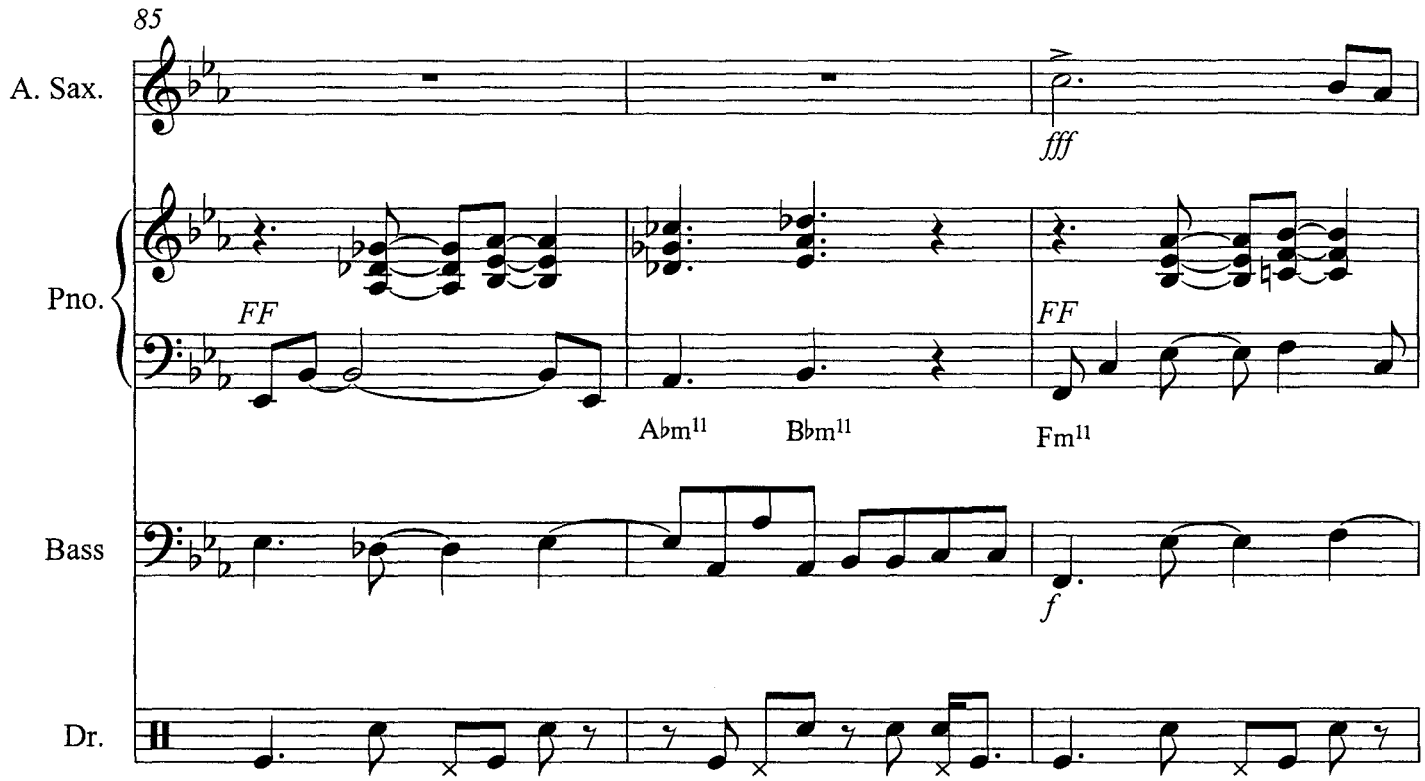
Dr.


85
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fff
Pno.
FF
FF
A♭m11
B♭m11
Fm11
Bass
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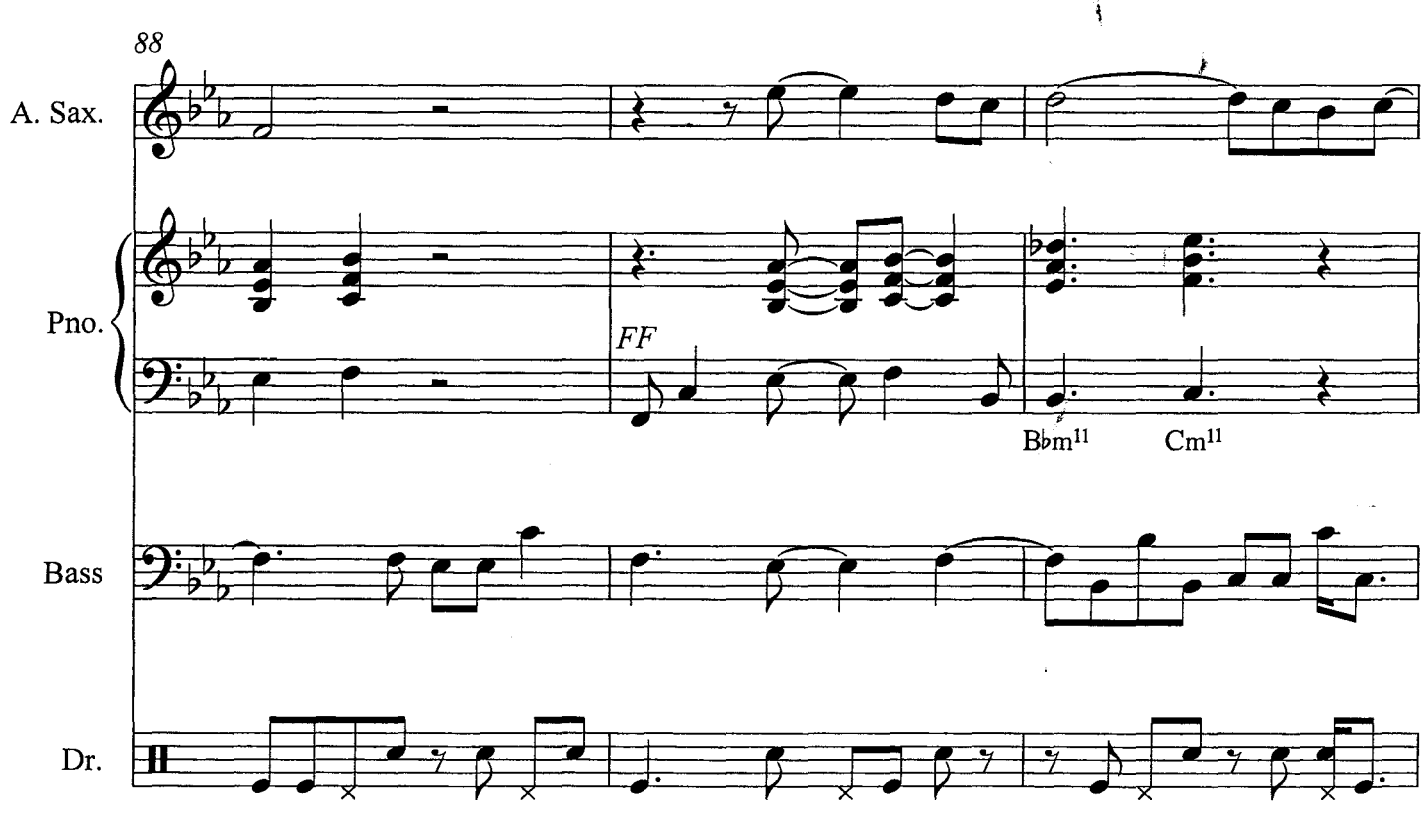
Dr.


88
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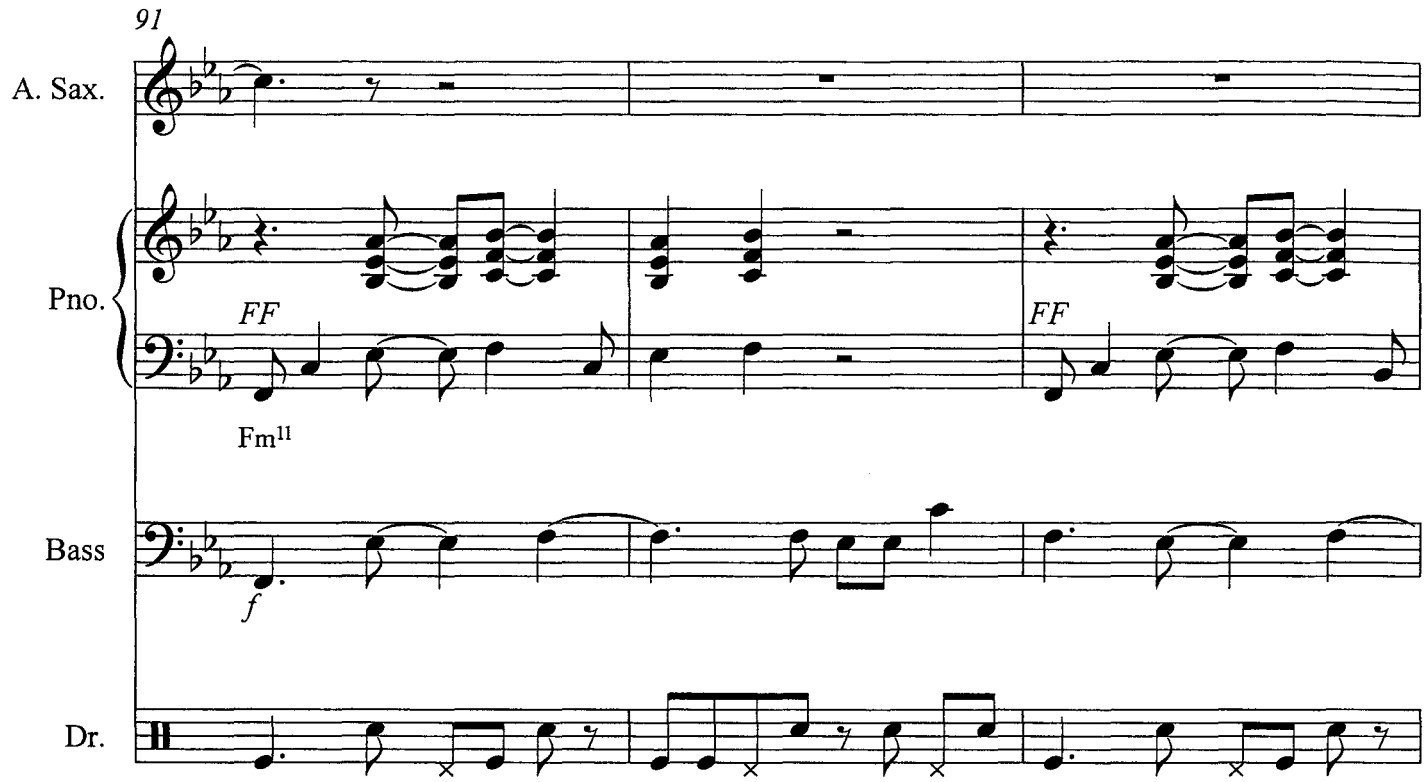
Pno.
FF
B♭m11
Cm11
Bass
Dr.


91
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FF
FF
Fm11
Bass
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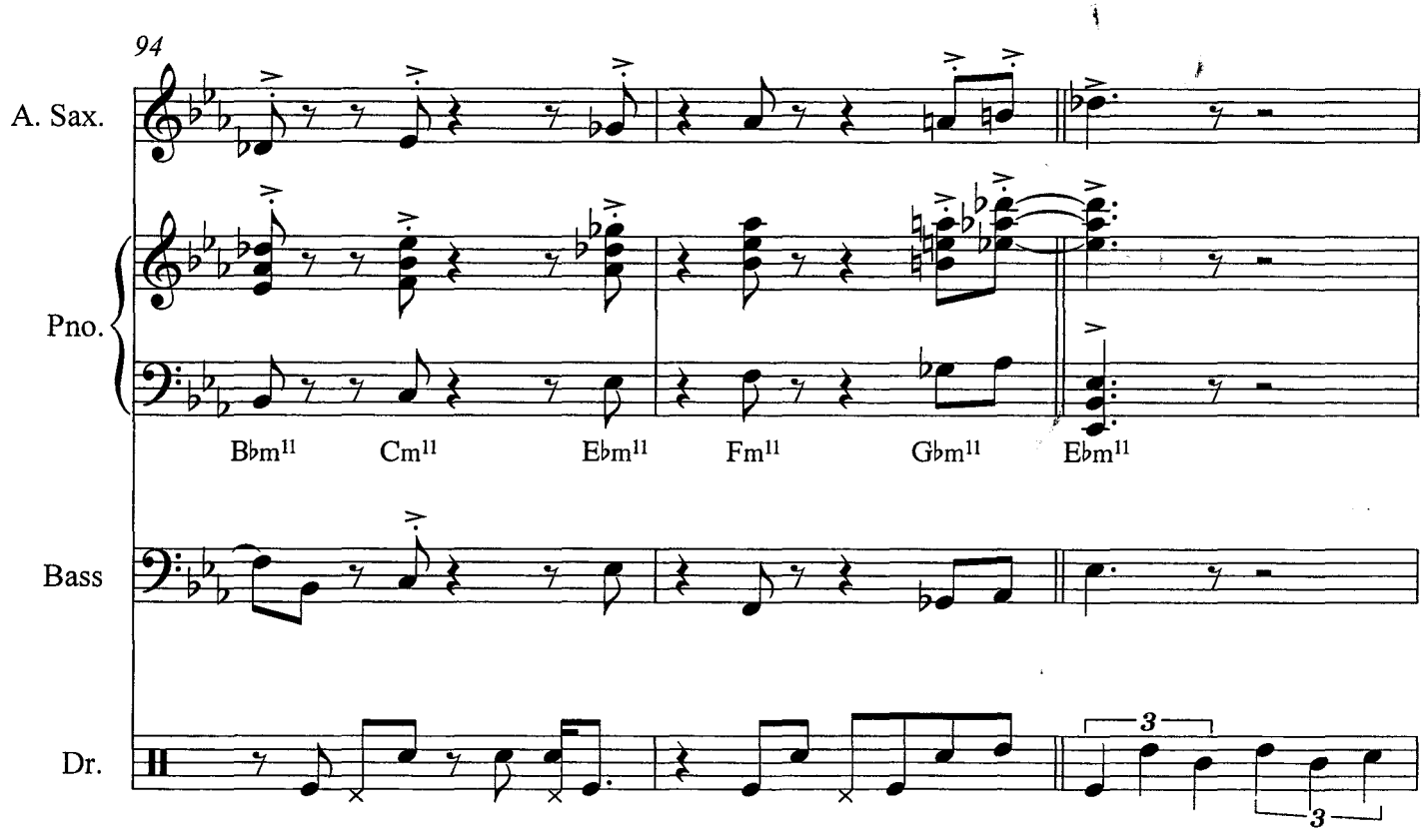
Dr.


94
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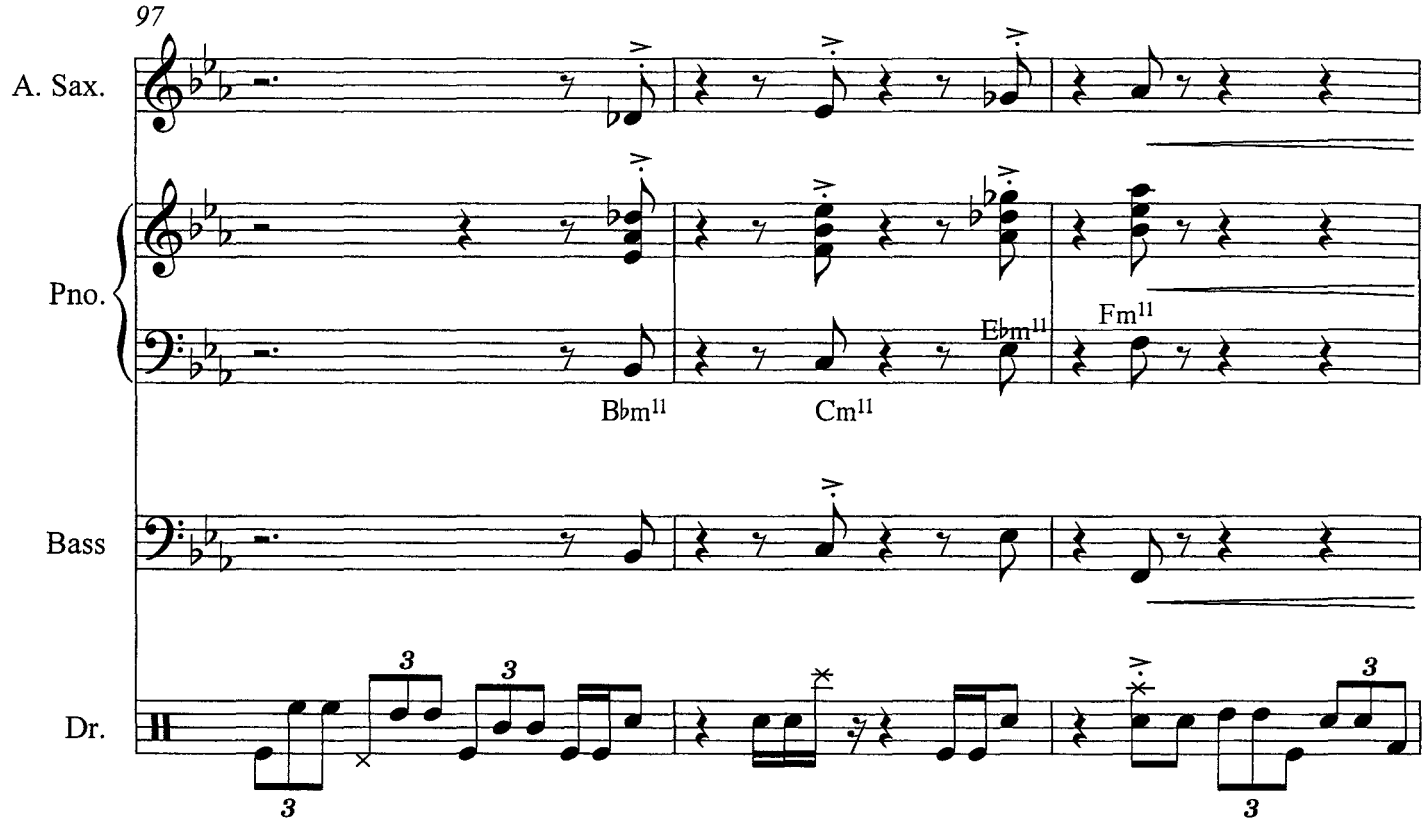
Bbm11
Cm11
Ebm11
Fm11
Gbm11
Ebm11
Bass
Dr.
3
3


97
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Pno.
Bass
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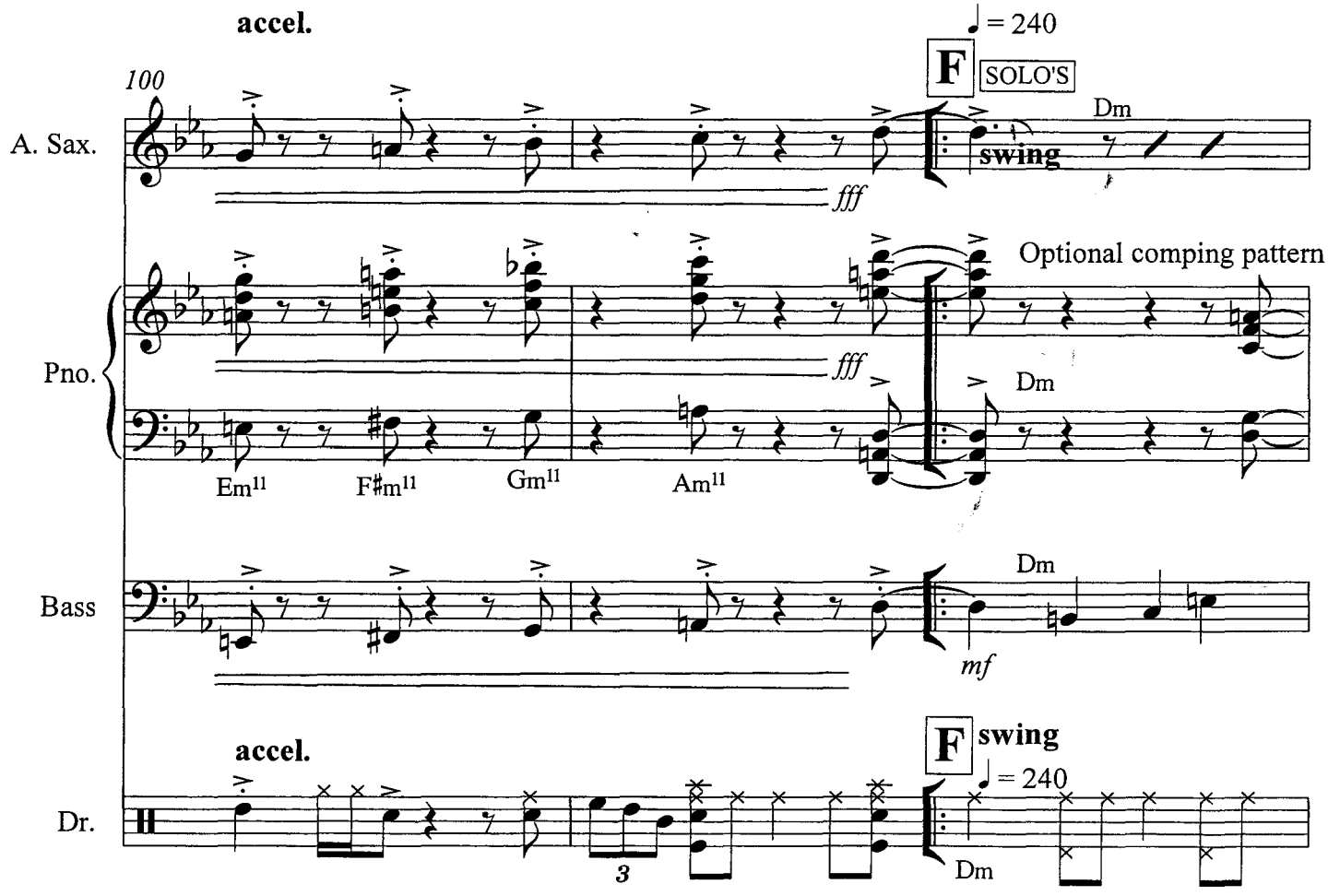
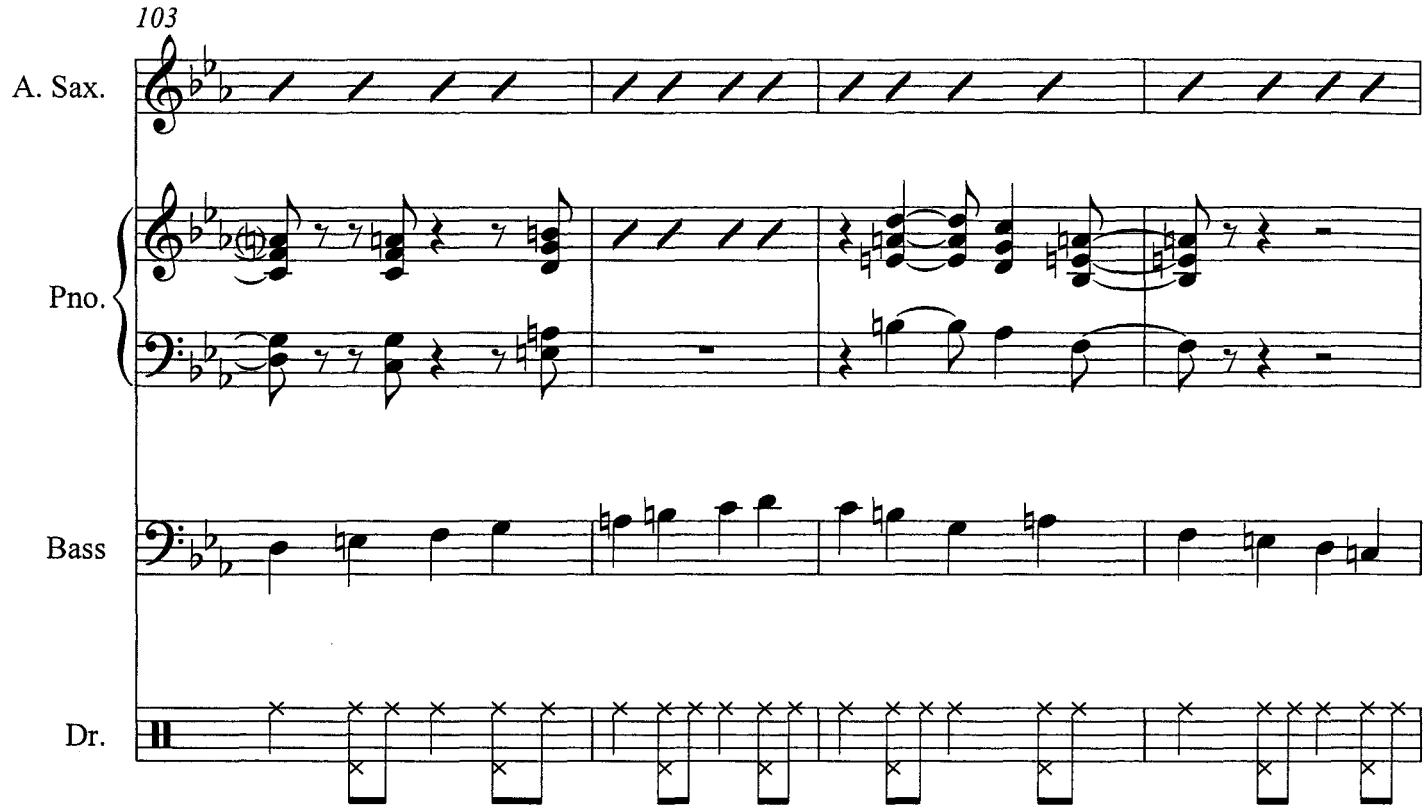
Cm11
Ebm11
Fm11


accel.
100
A. Sax.
Pno.
Bass
Dr.
♩ = 240
F
SOLO'S
Dm
swing
fff
Optional comping pattern
Em11
F#m11
Gm11
Am11
mf
accel.
F swing
♩ = 240


103
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Bass
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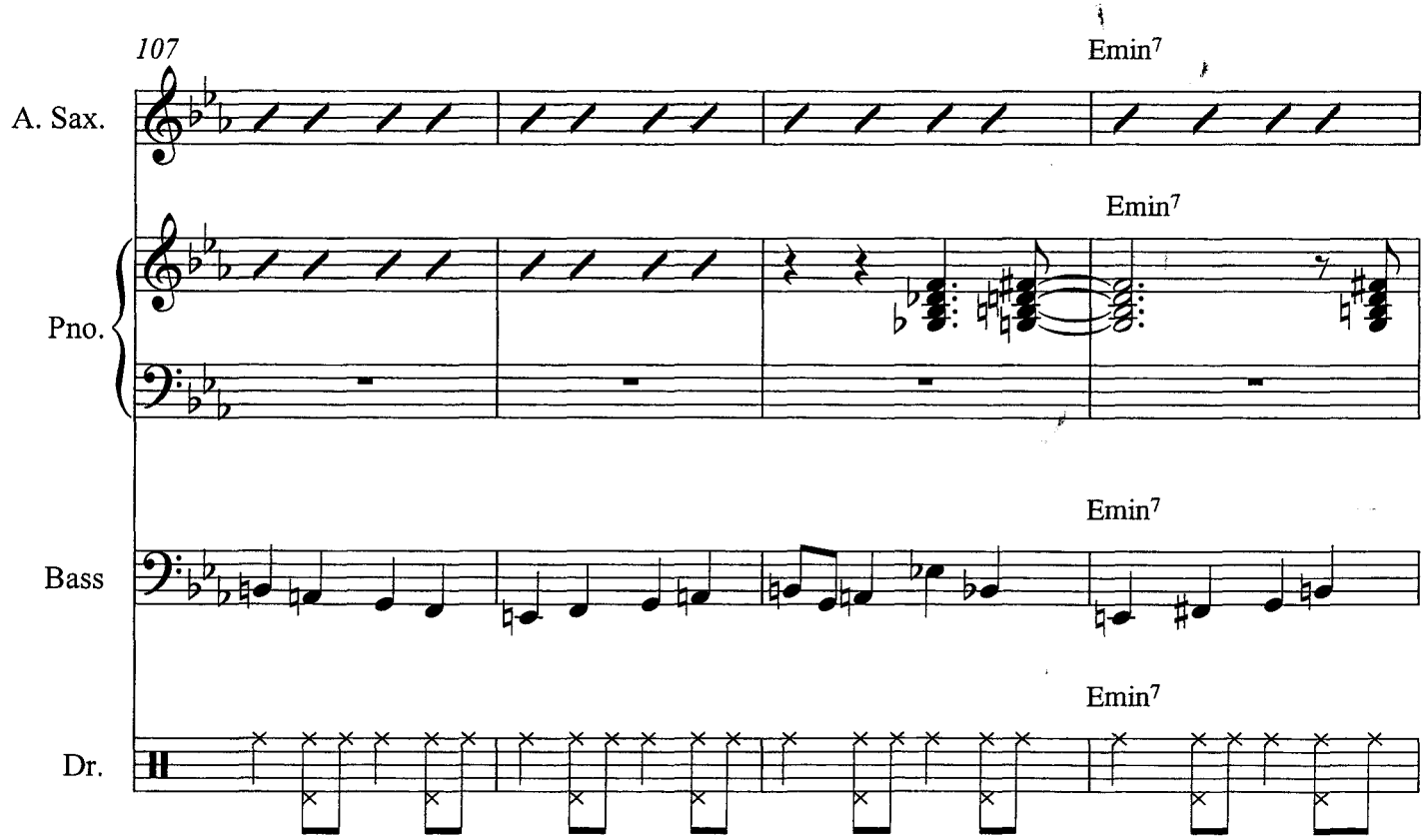
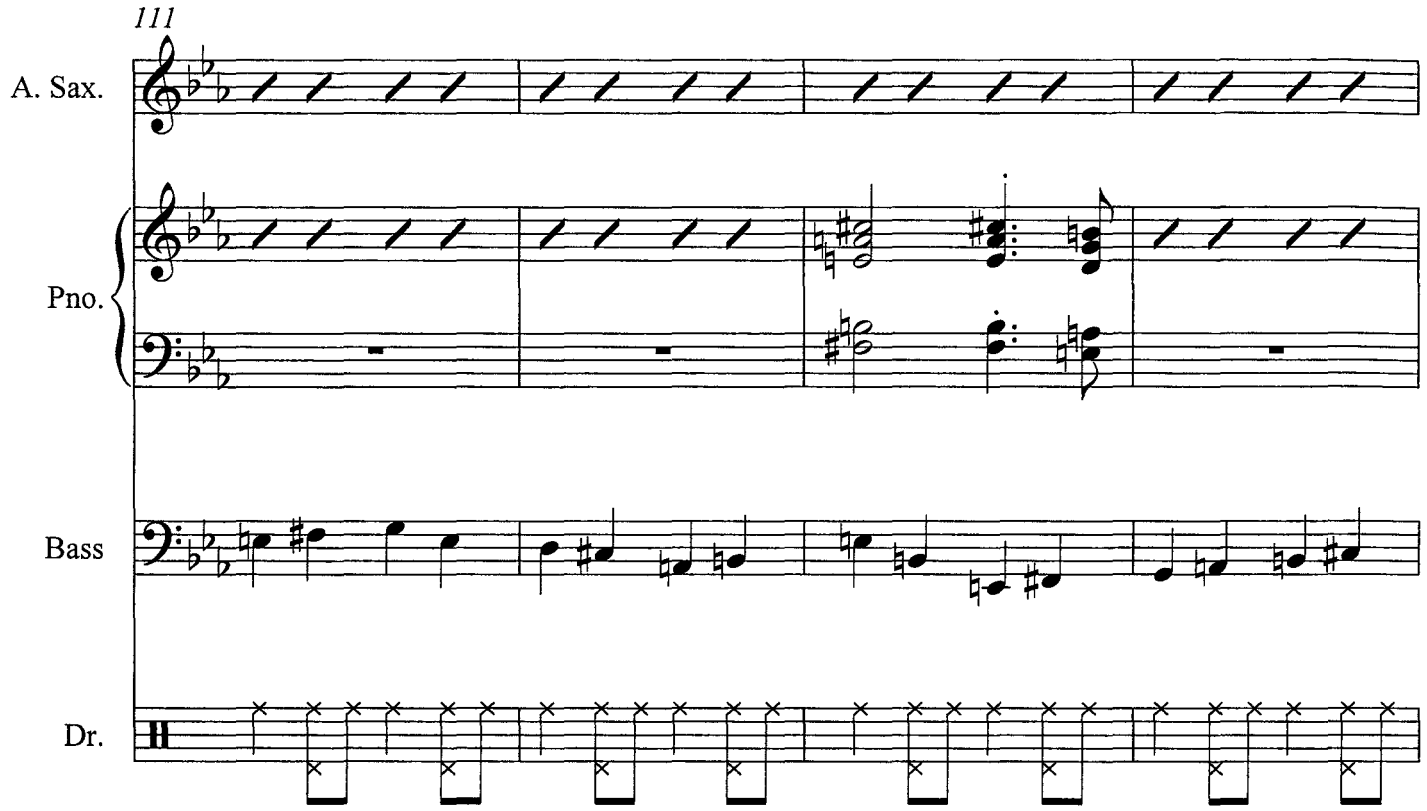

107
Emin7
A. Sax.
Emin7
Pno.
Emin7
Bass
Emin7
Dr.


111
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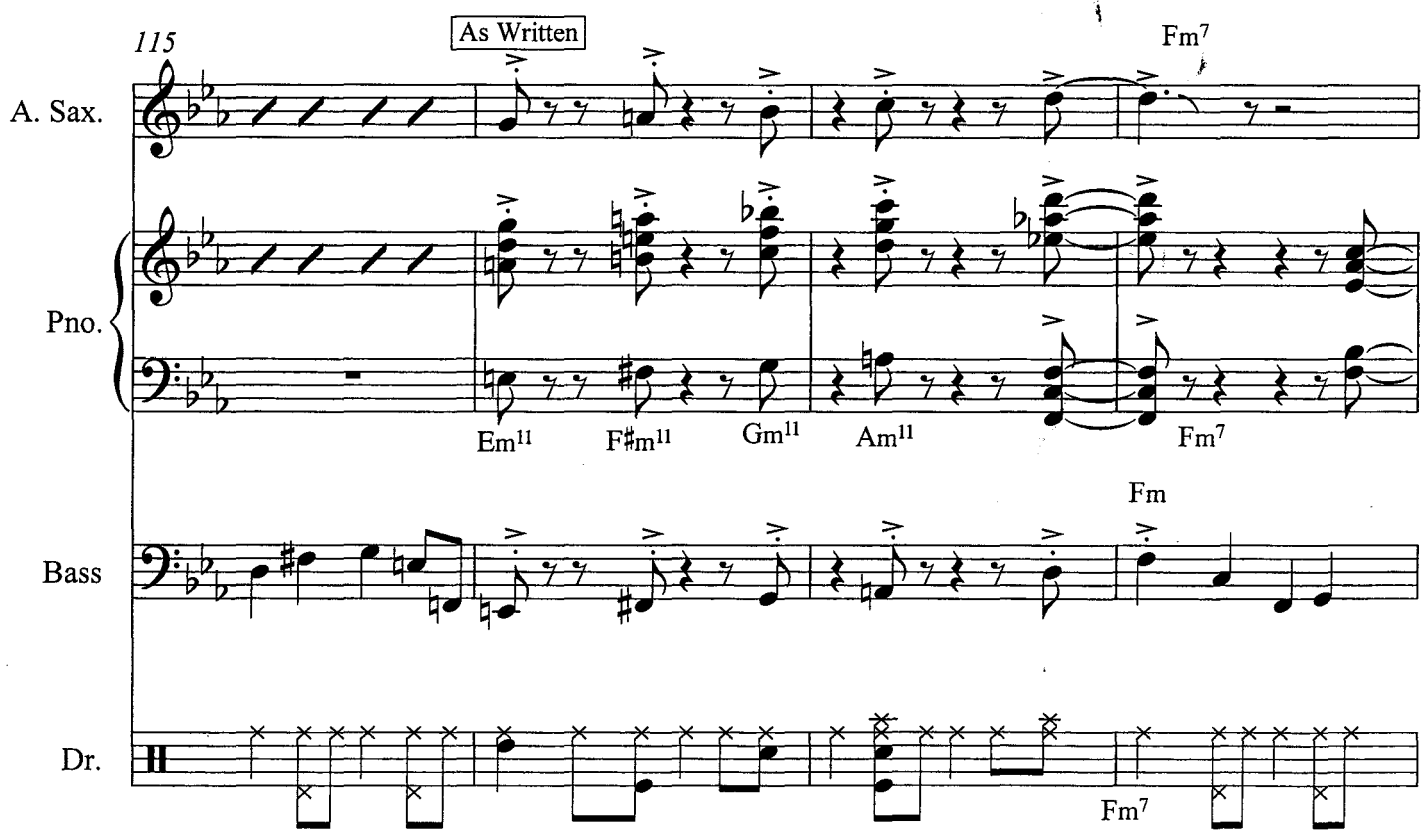
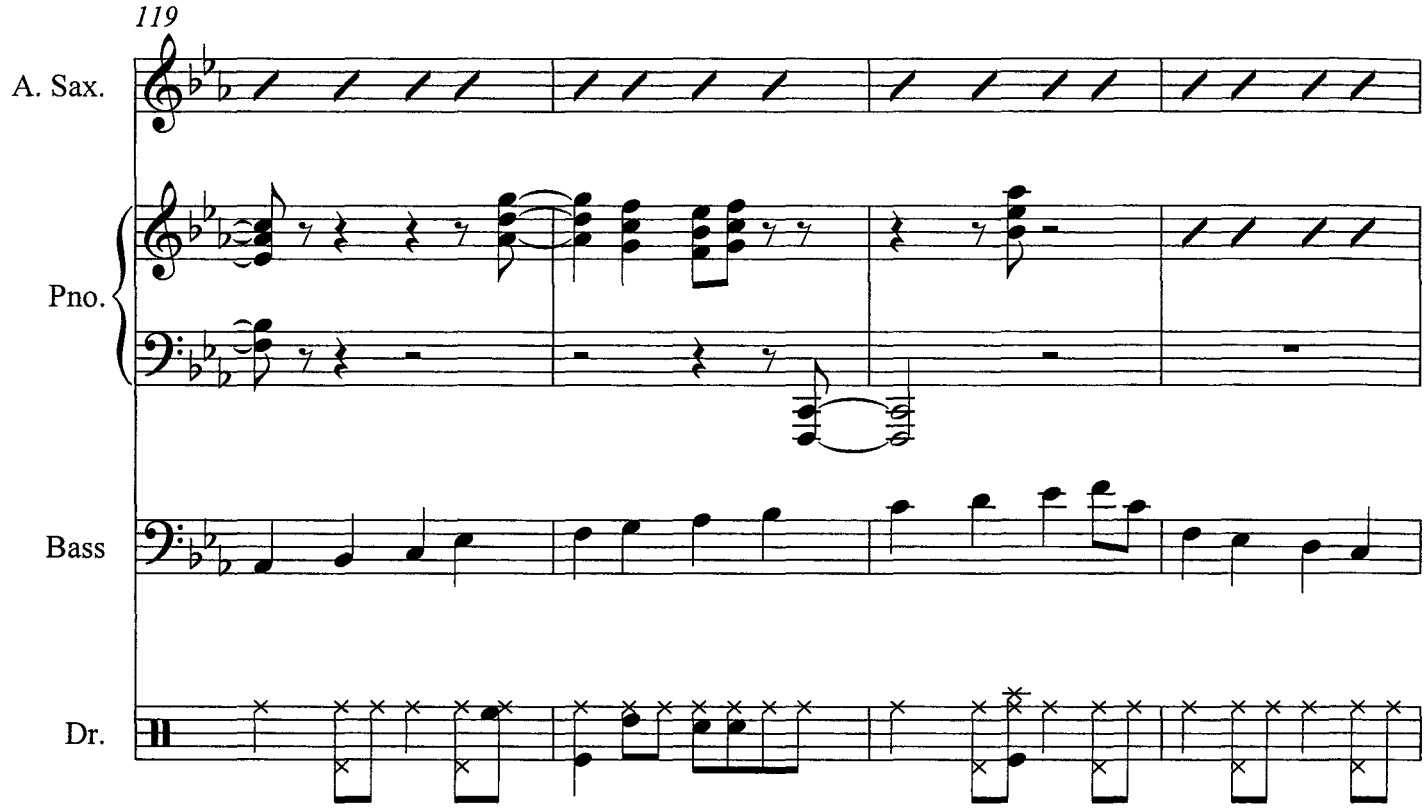
Pno.
Bass
Dr.


115
As Written
Fm7
A. Sax.
Pno.
Em11
F#m11
Gm11
Am11
Fm7
Fm
Bass
Dr.
Fm7


119
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Bass
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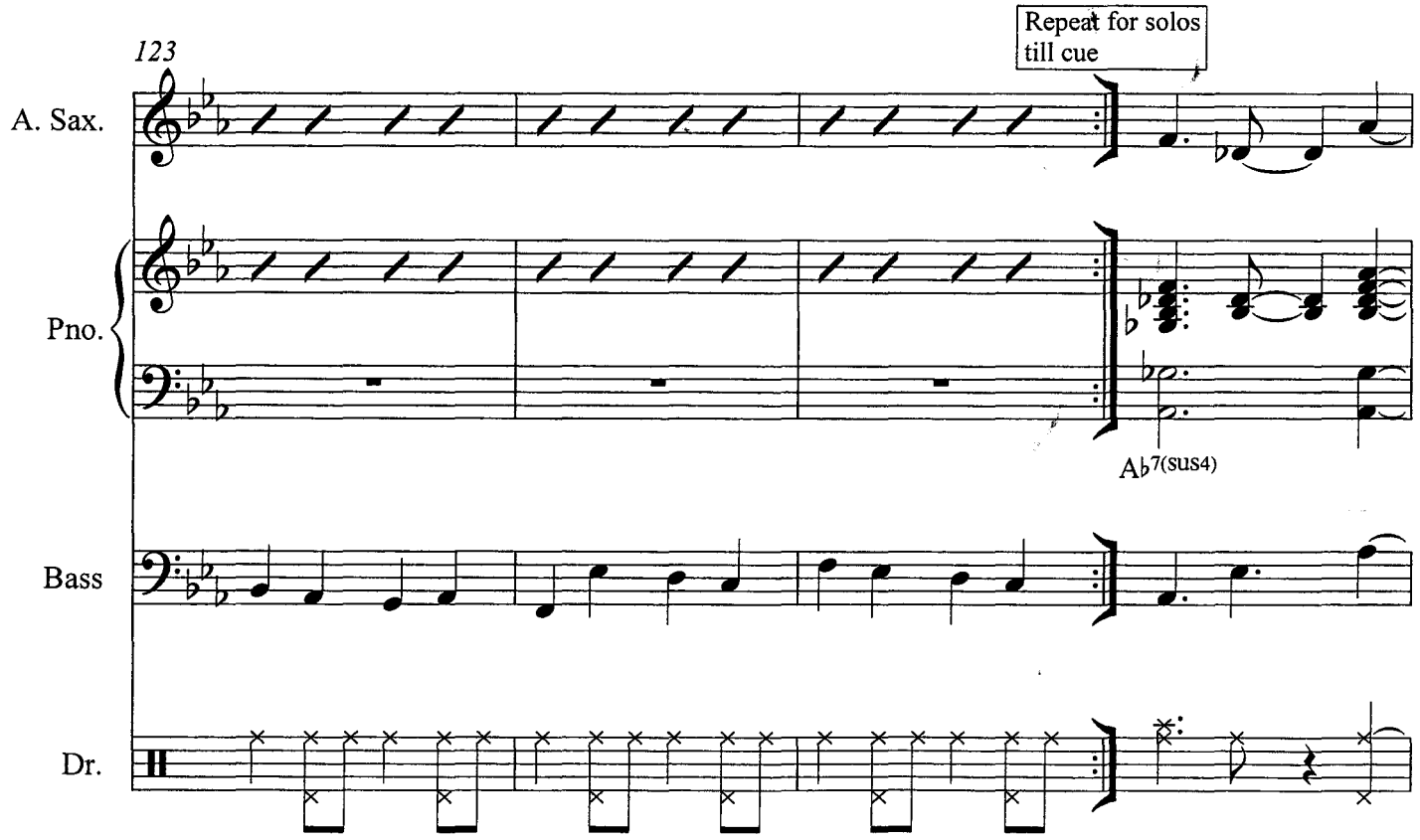
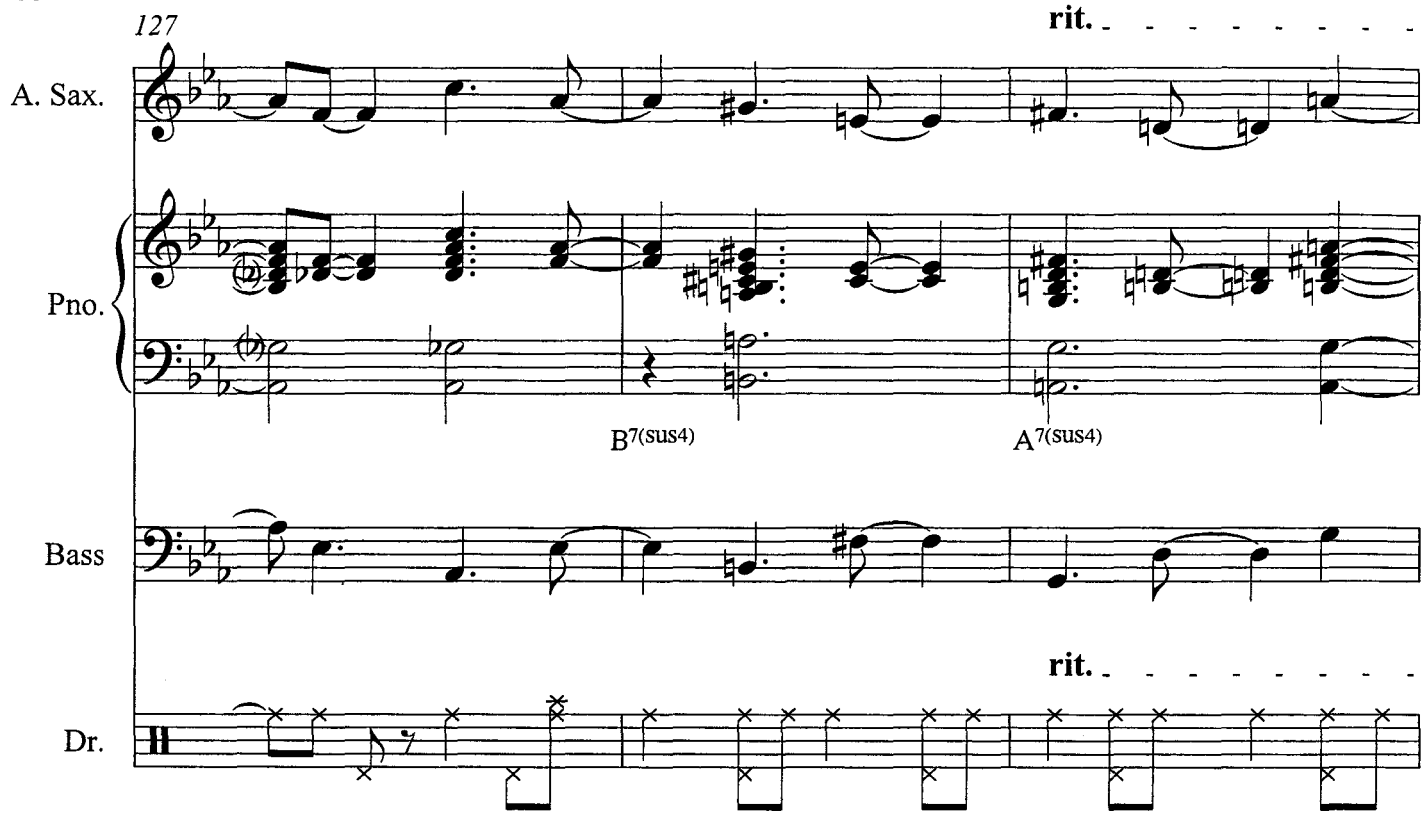
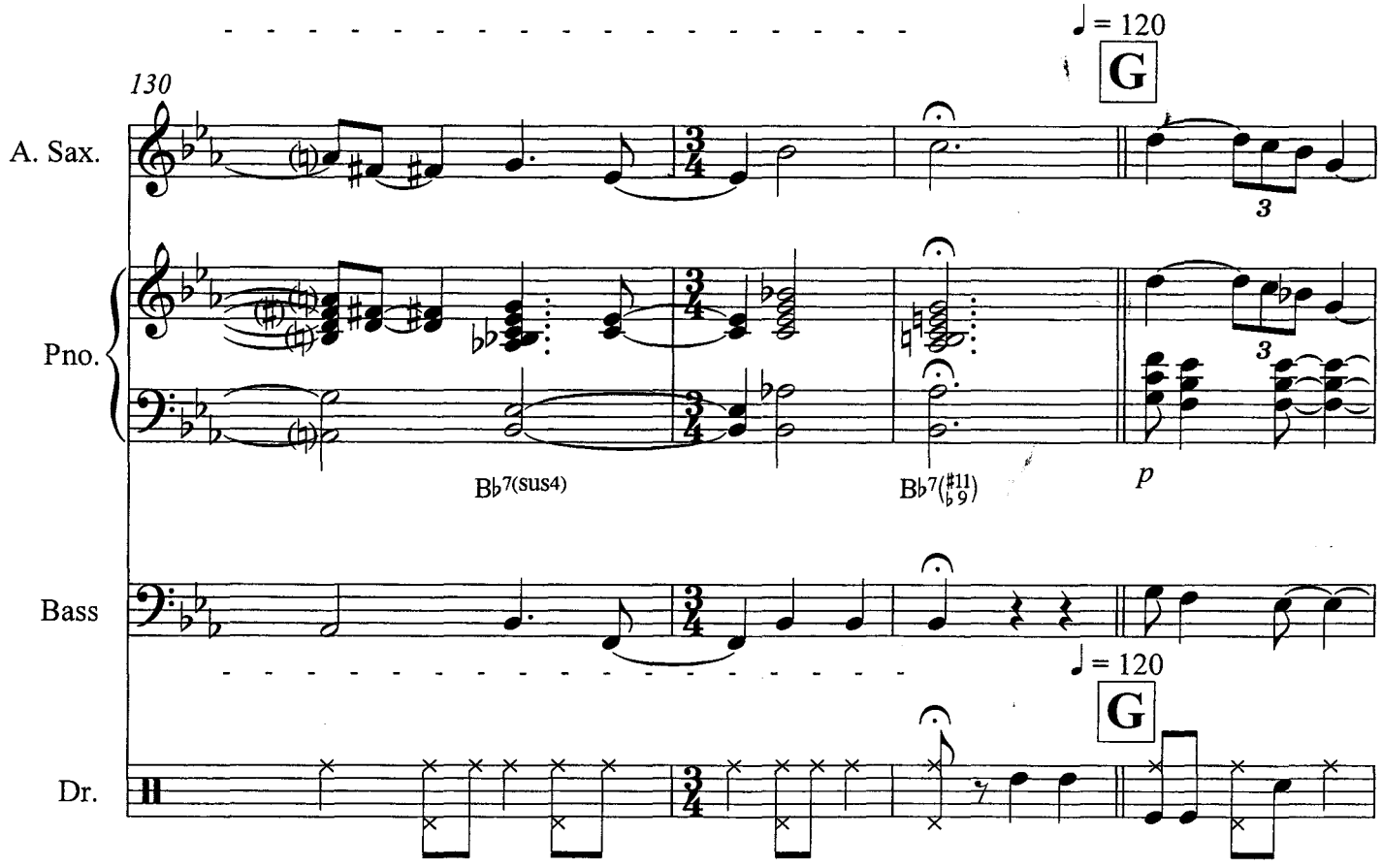
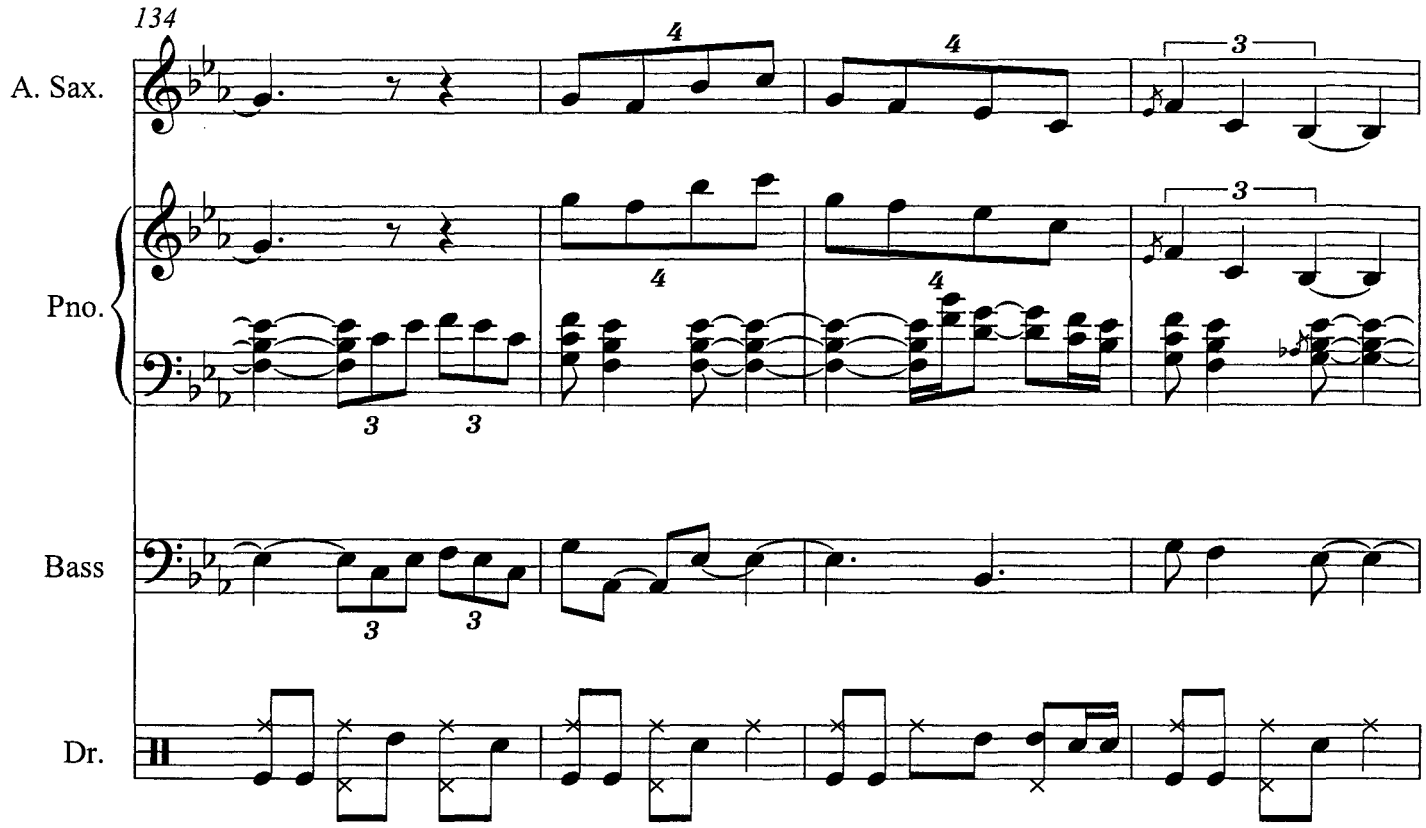

123
Repeat for solos
till cue
A. Sax.
Pno.
A♭7(sus4)
Bass
Dr.


127
rit.
A. Sax.
Pno.
B7(sus4)
A7(sus4)
Bass
rit.
Dr.


♩ = 120
G
130
A. Sax.
3
Pno.
3
B♭7(sus4)
B♭7(♯11 ♭9)
p
Bass
♩ = 120
G
Dr.


134
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Pno.
Bass
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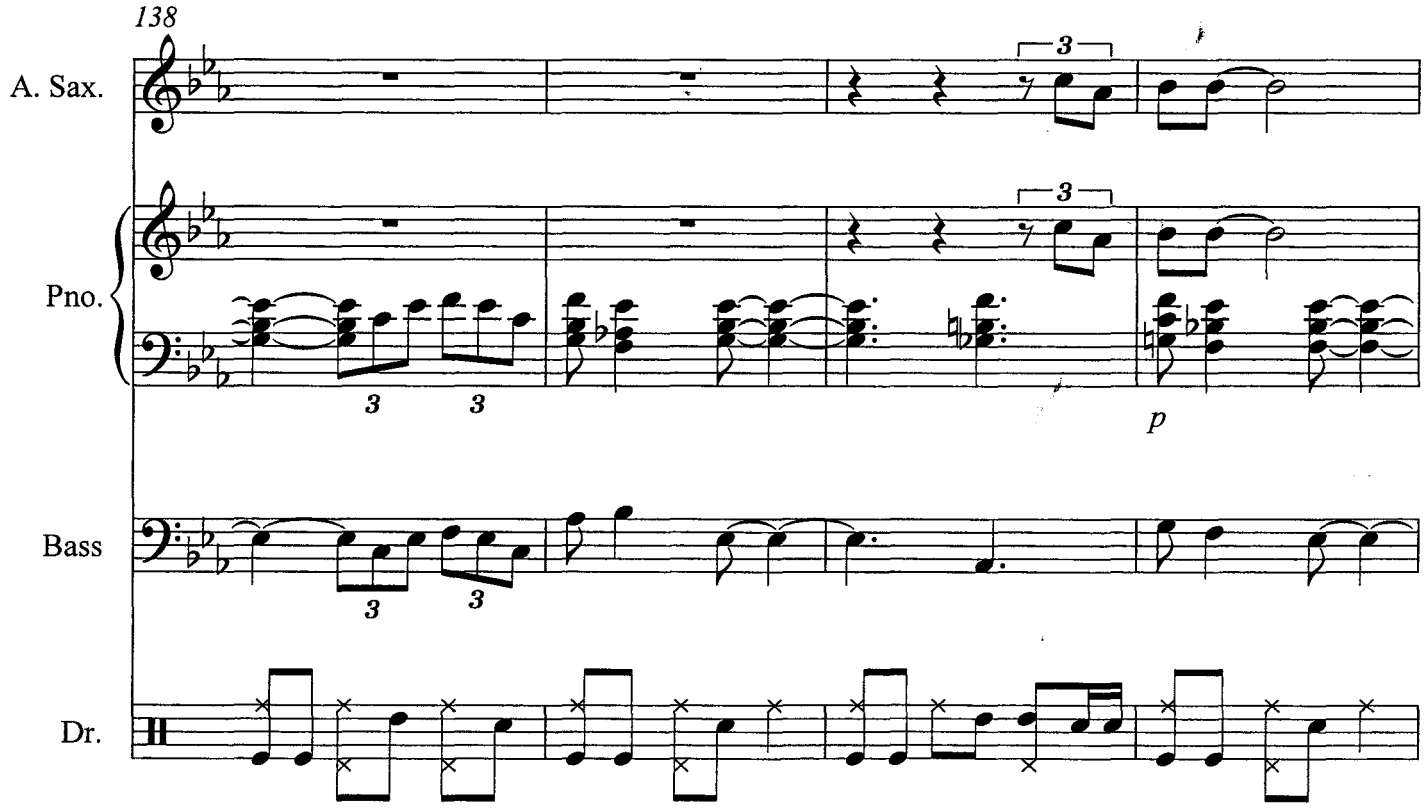
138
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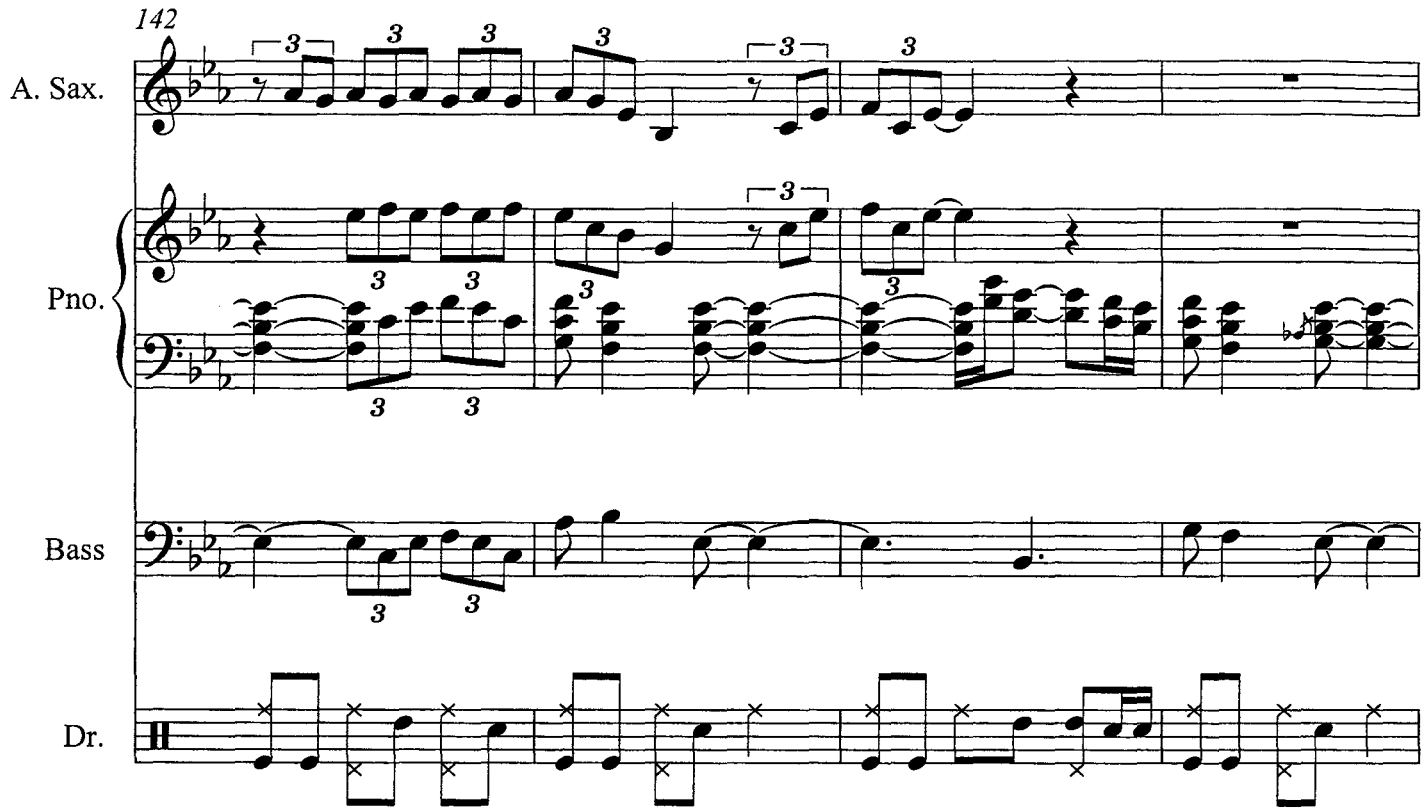
Pno.
Bass
Dr.
p


142
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Pno.
Bass
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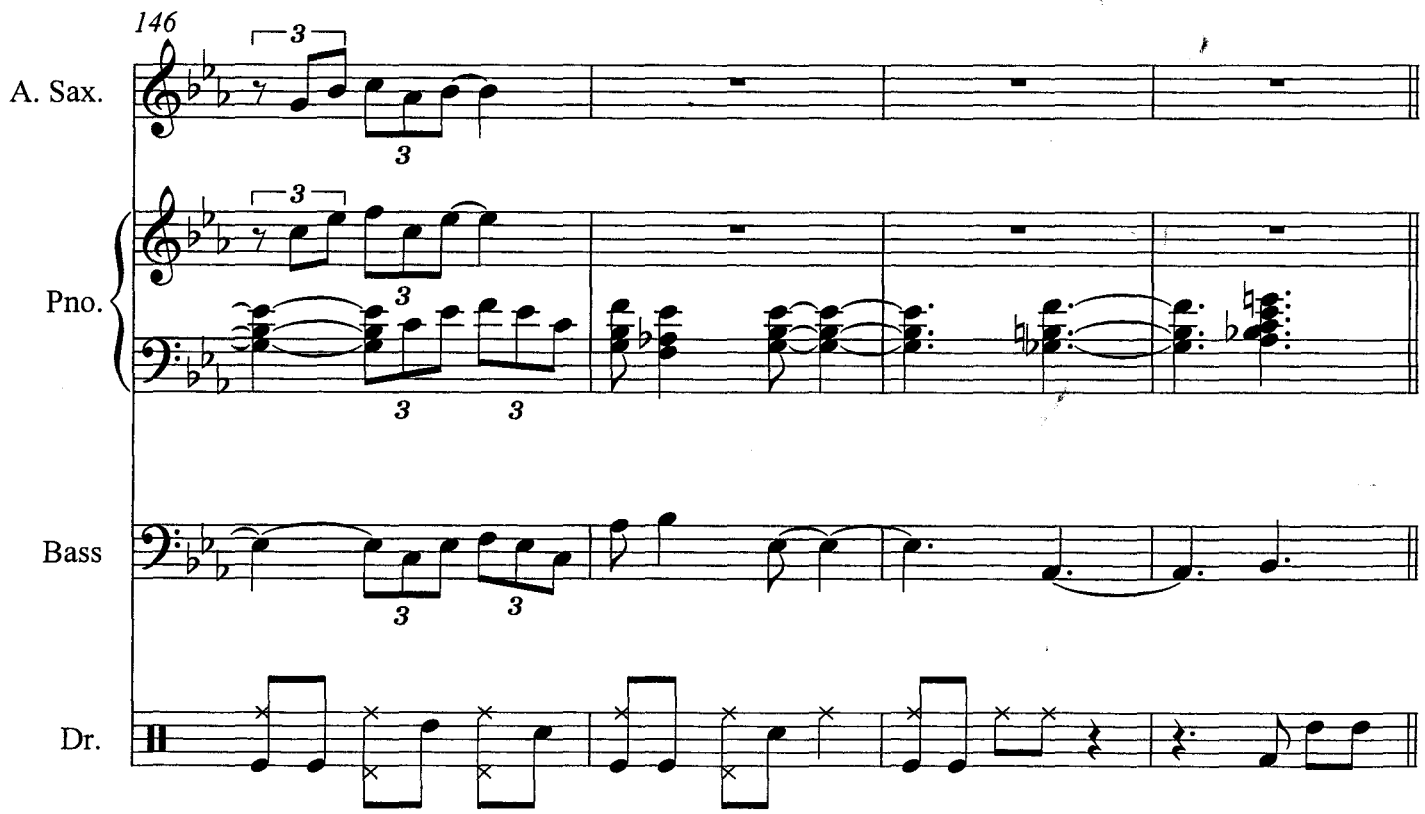
146
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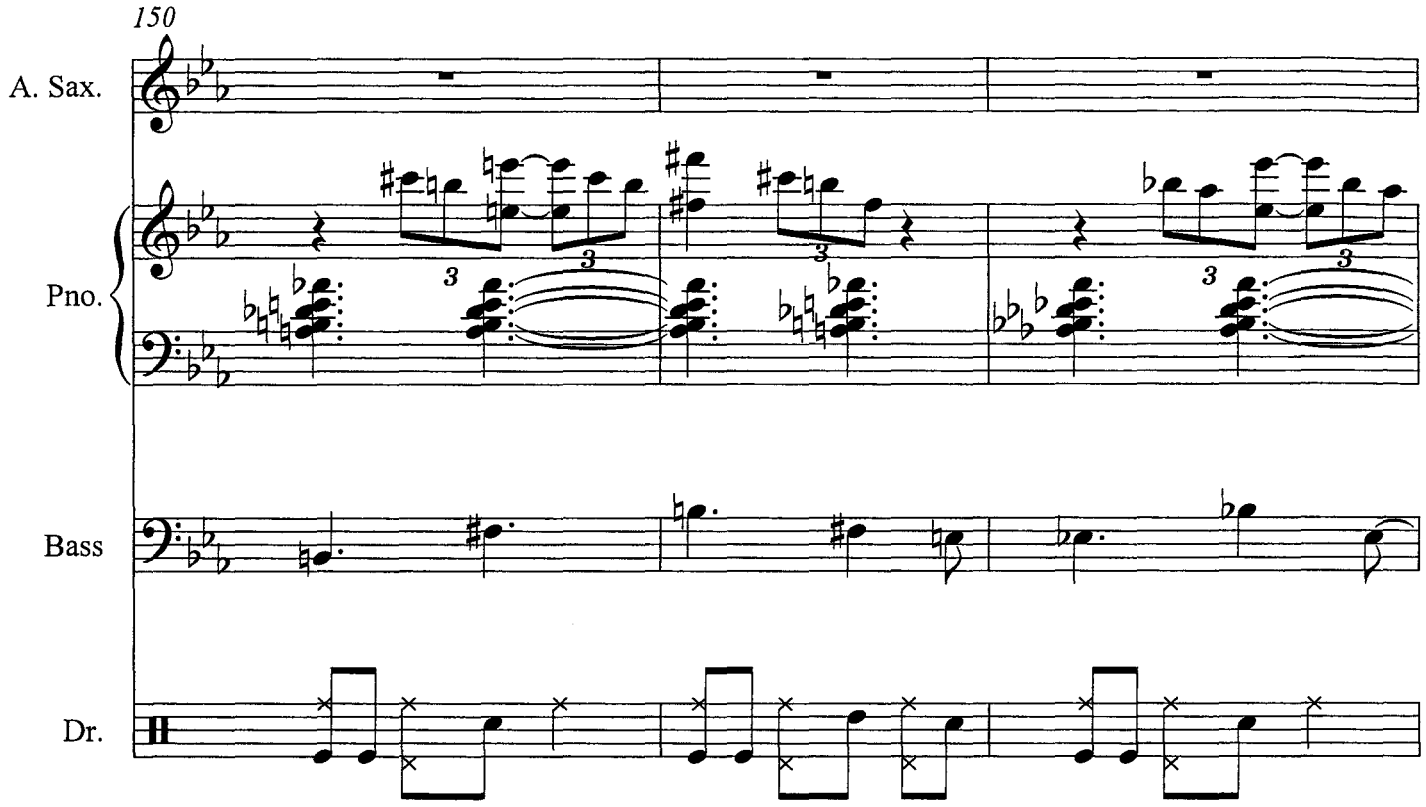
Pno.
Bass
Dr.


150
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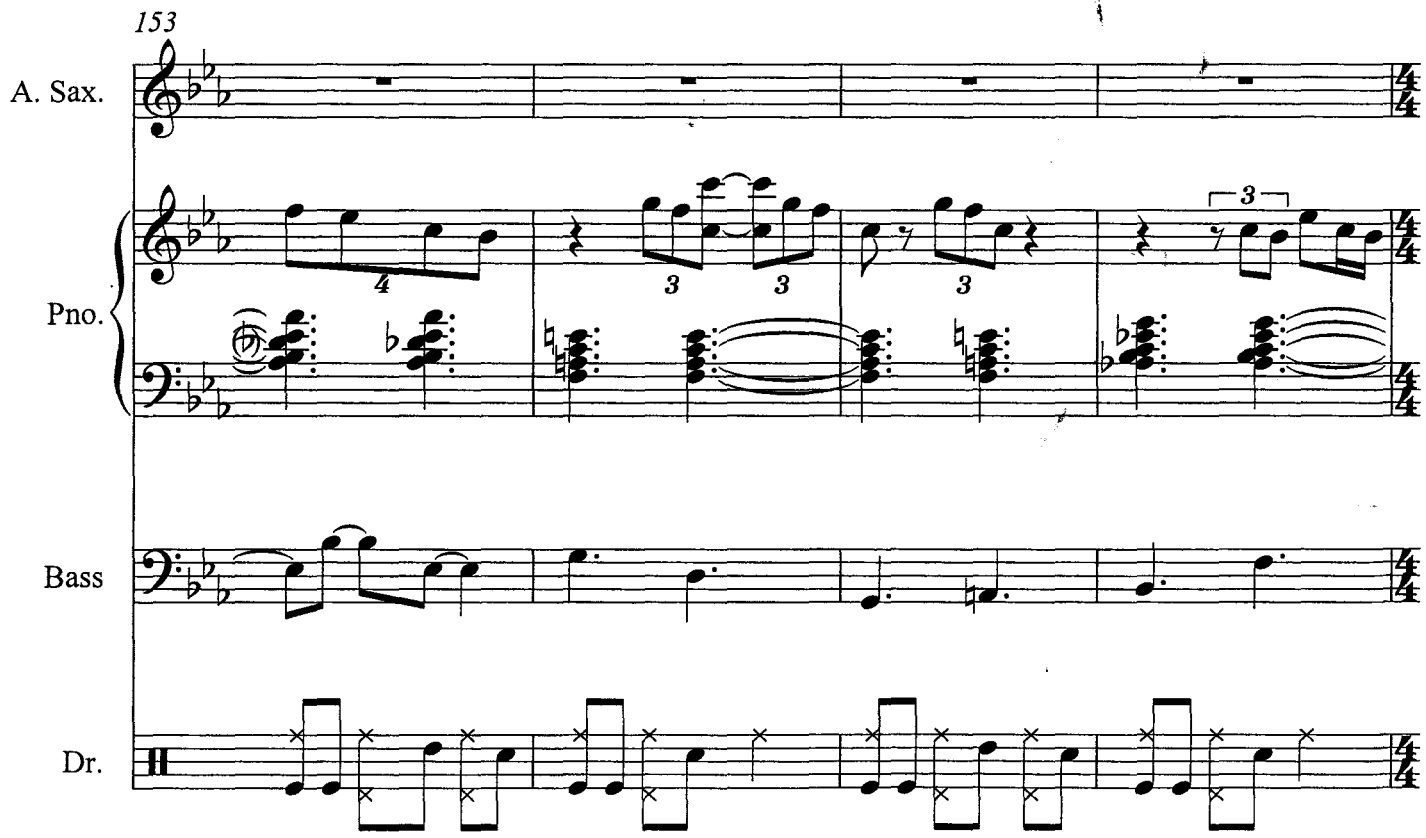
Pno.
Bass
Dr.


153
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Bass
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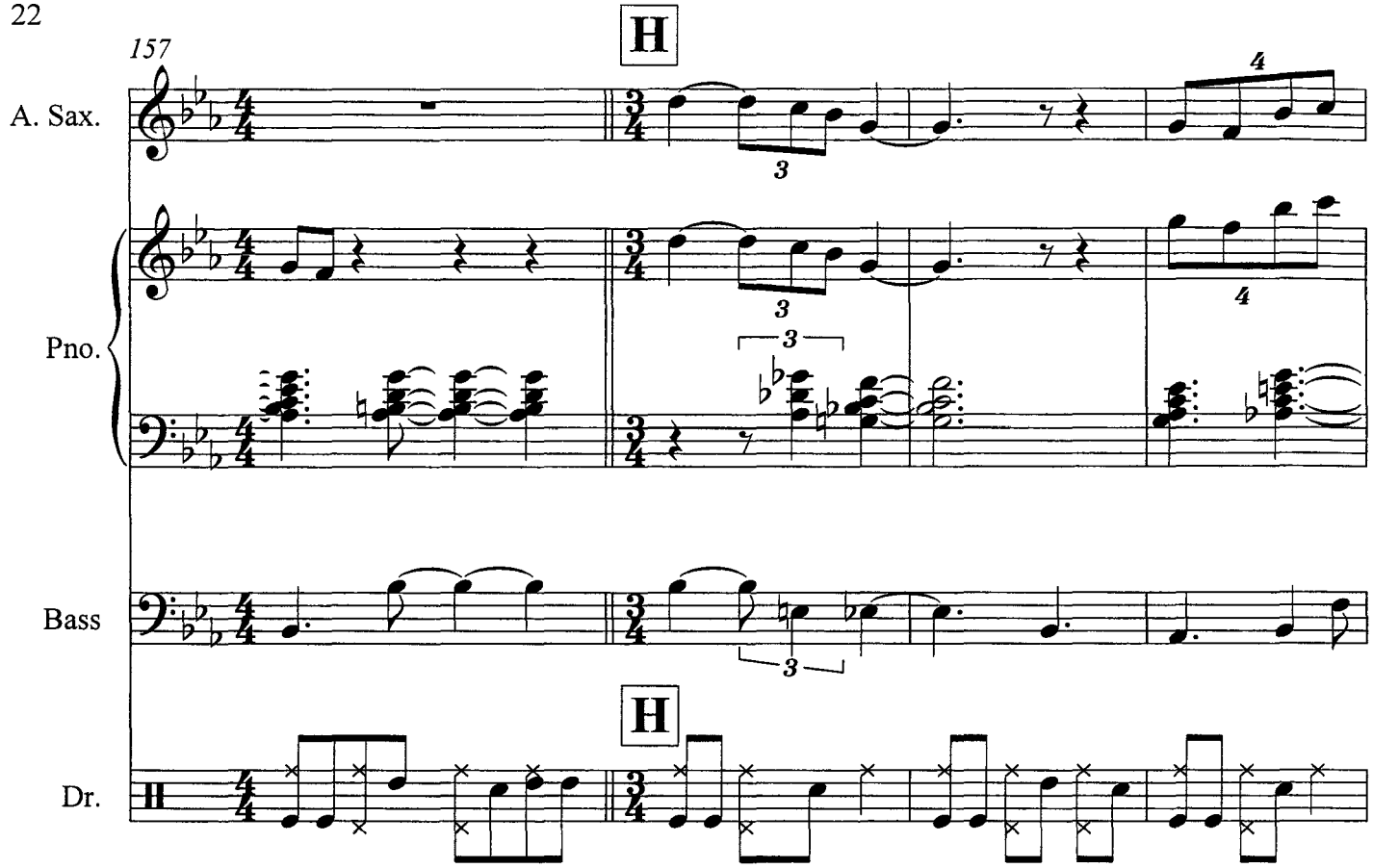
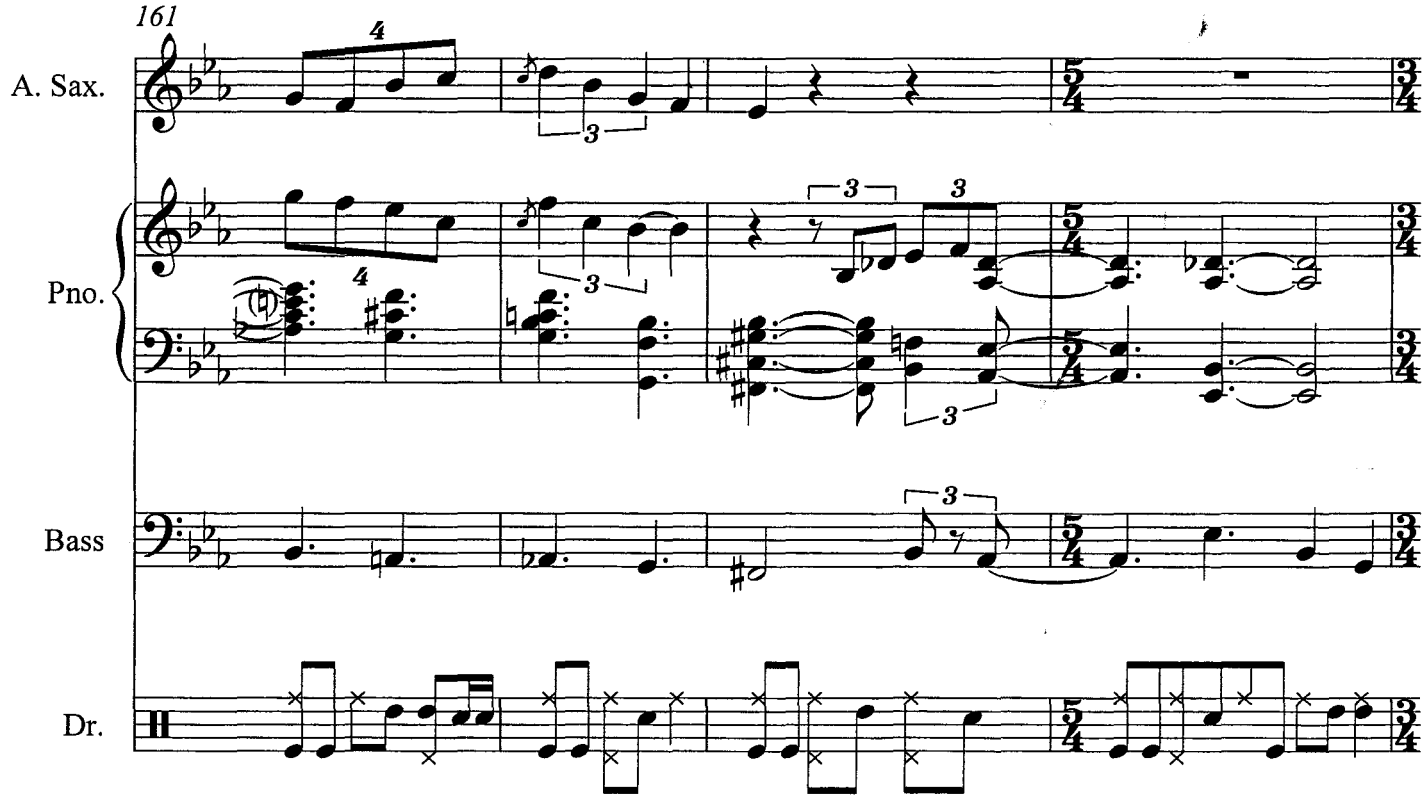
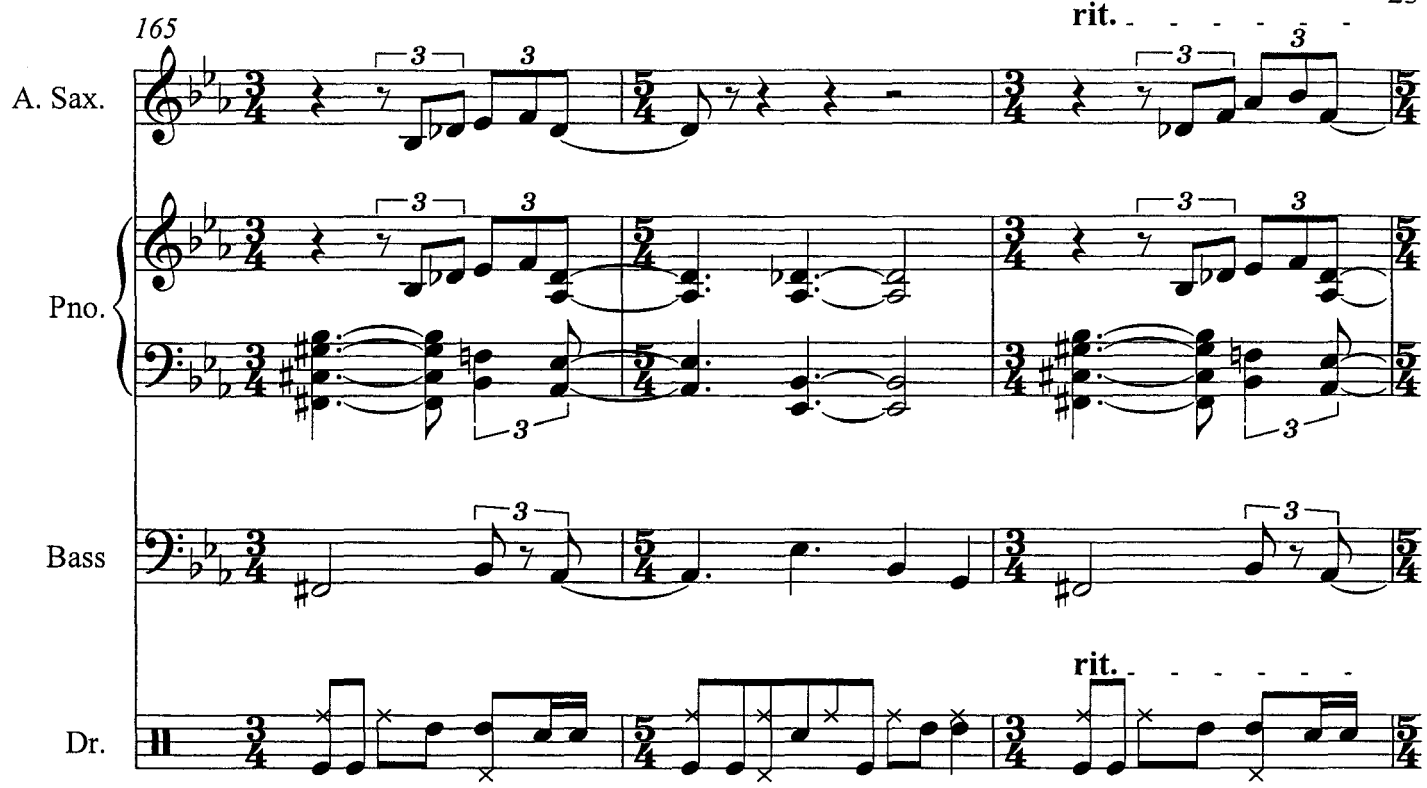
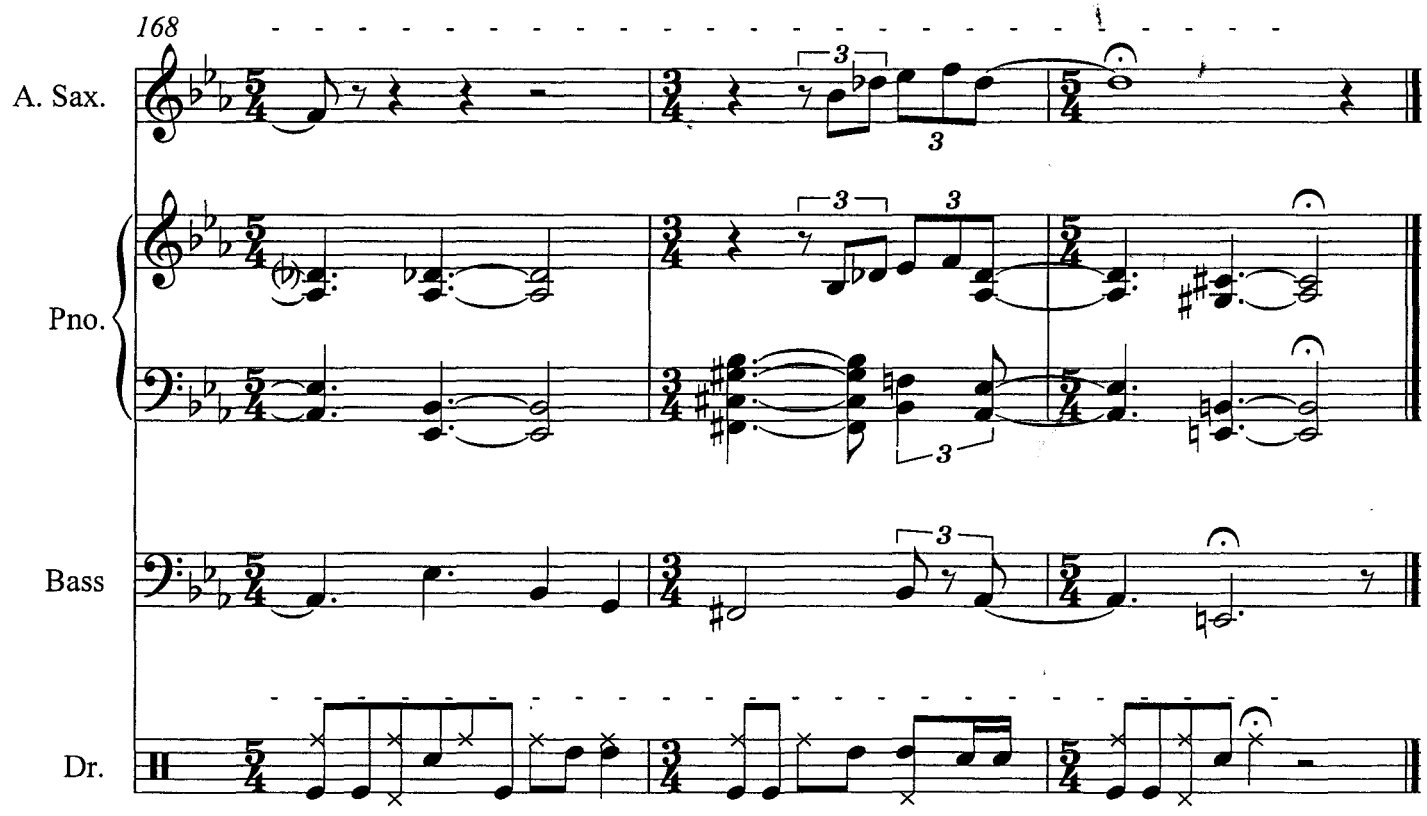

157
H
A. Sax.
Pno.
Bass
H
Dr.

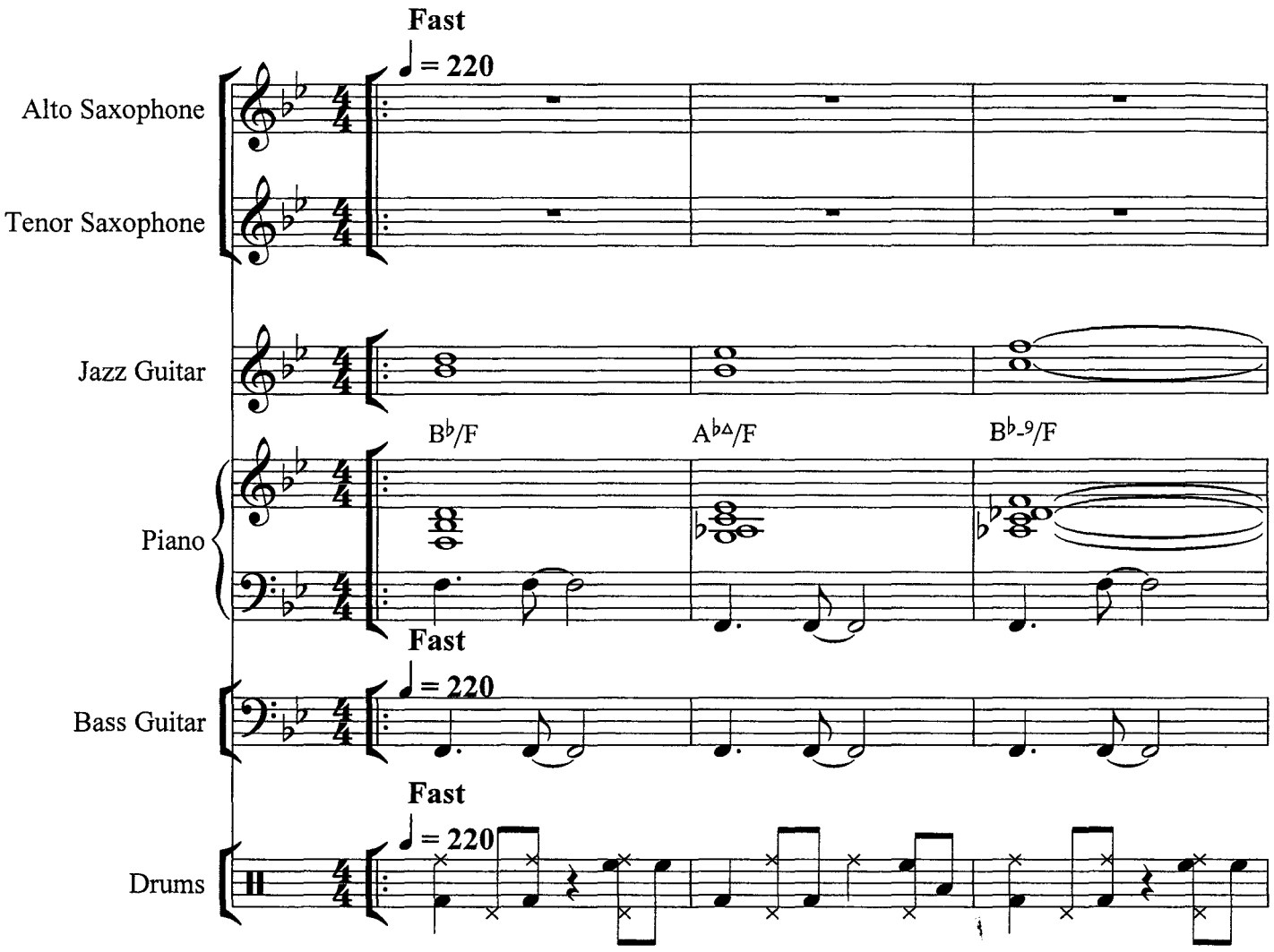

161
A. Sax.
Pno.
Bass
Dr.

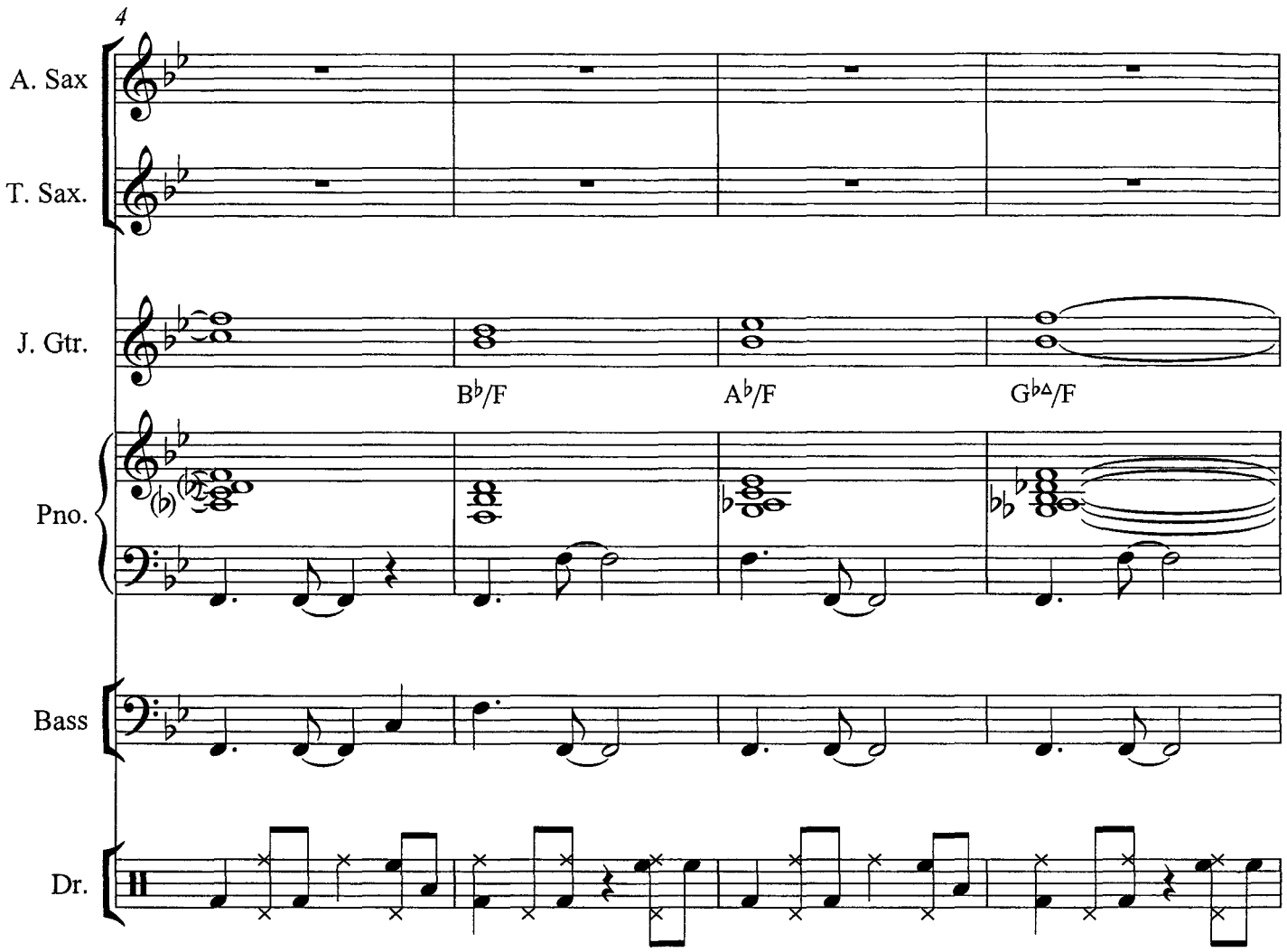

165
rit.
A. Sax.
Pno.
Bass
rit.
Dr.

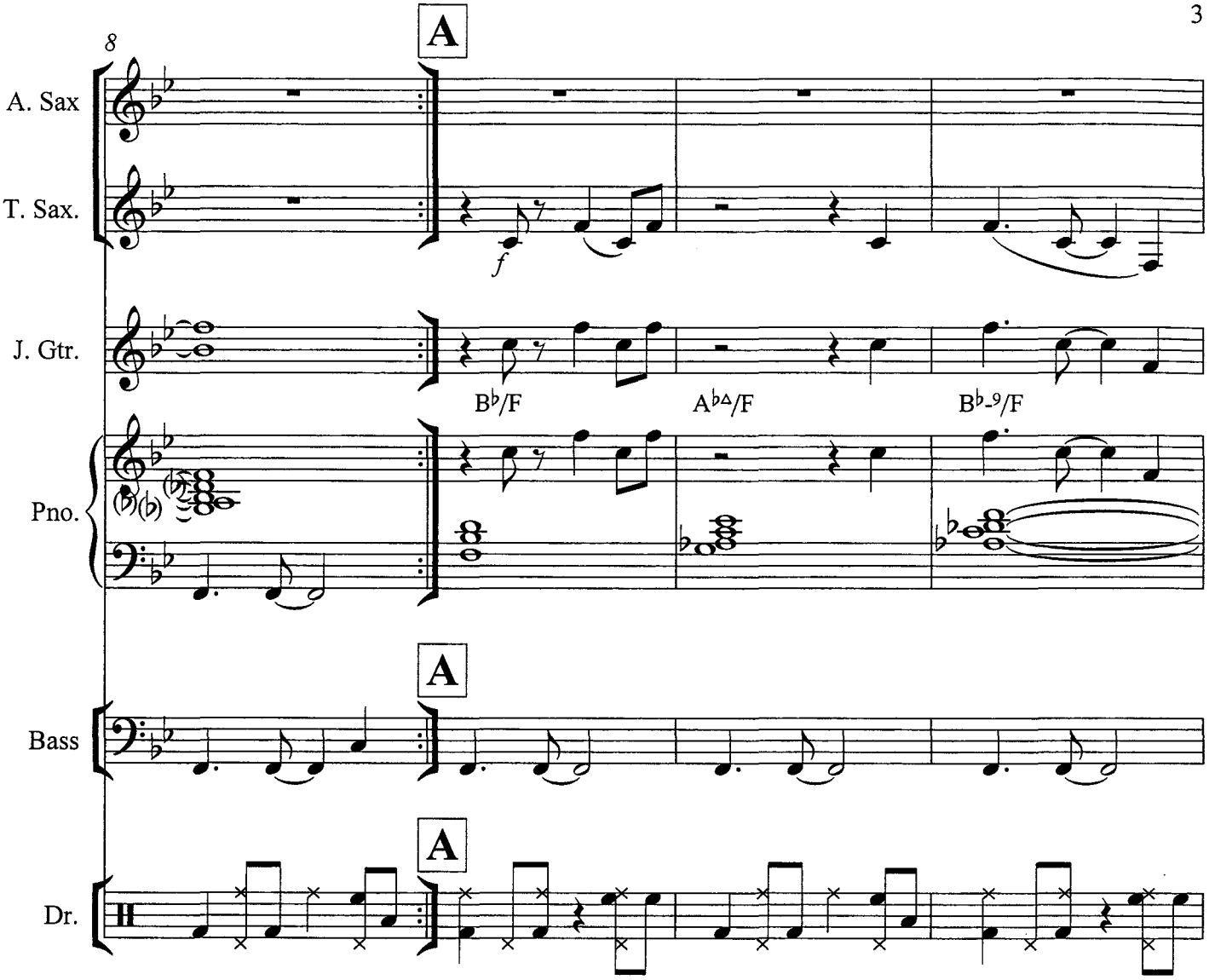

168
A. Sax.
Pno.
Bass
Dr.

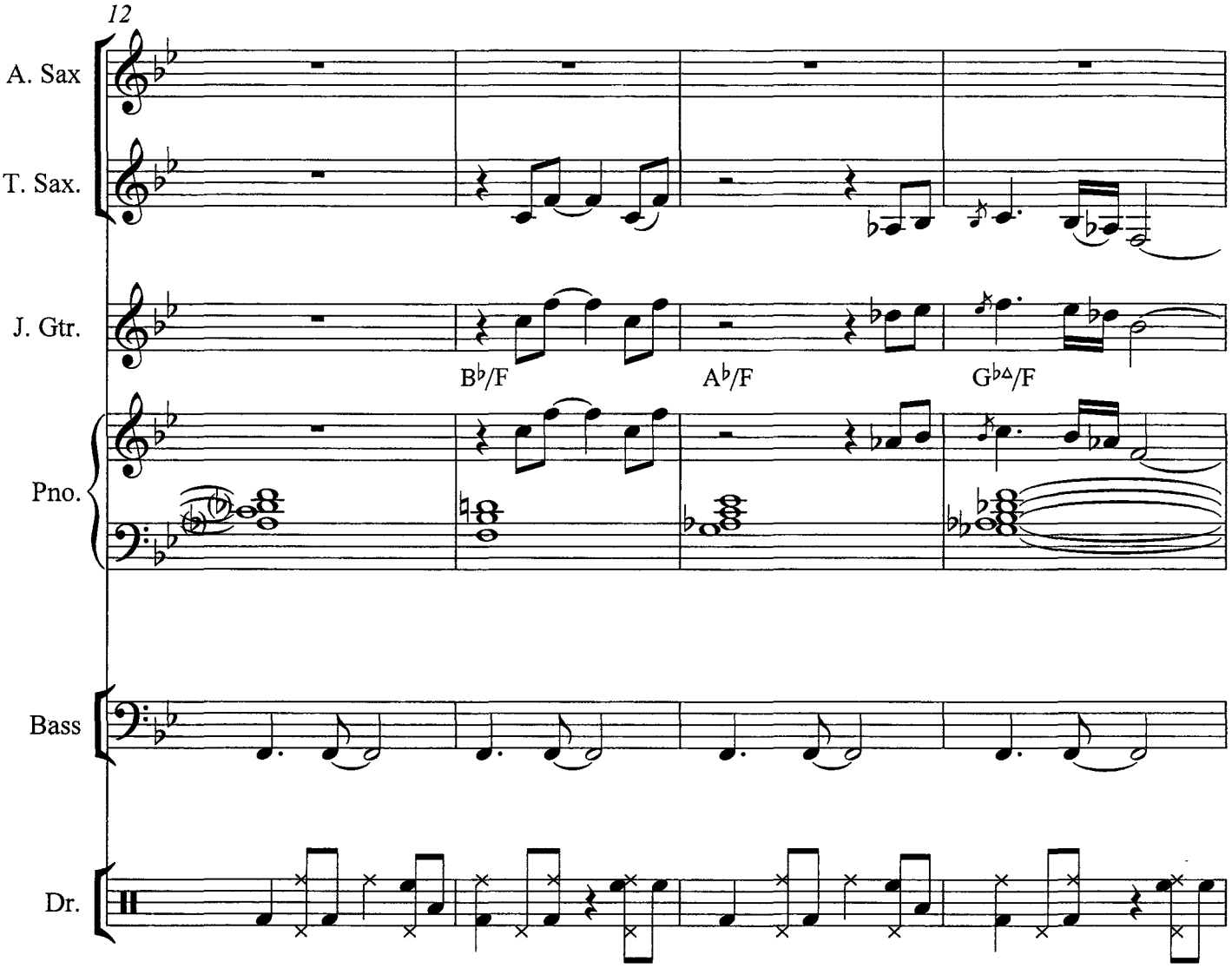
Still, (no name)

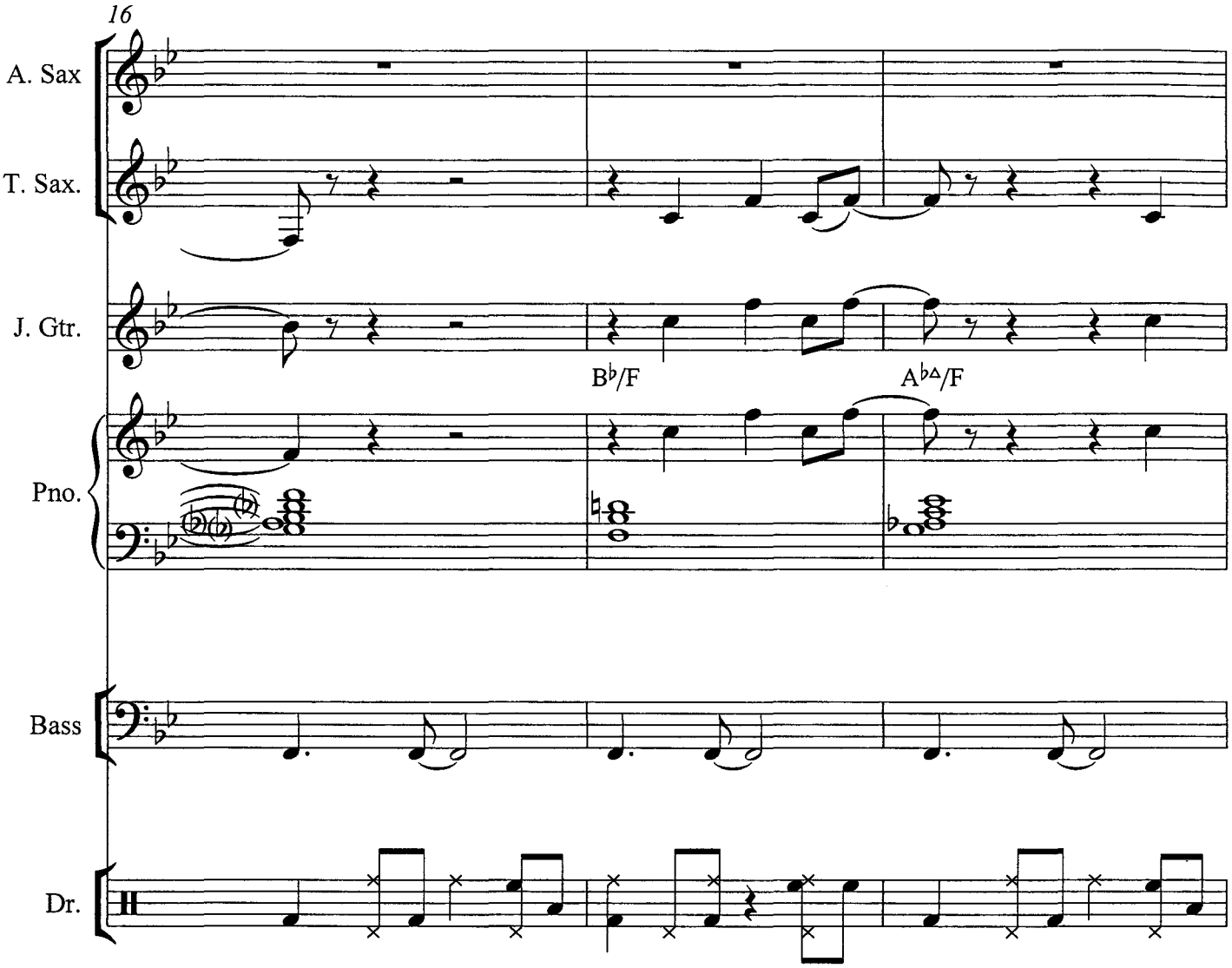
Kingsley Buitendag

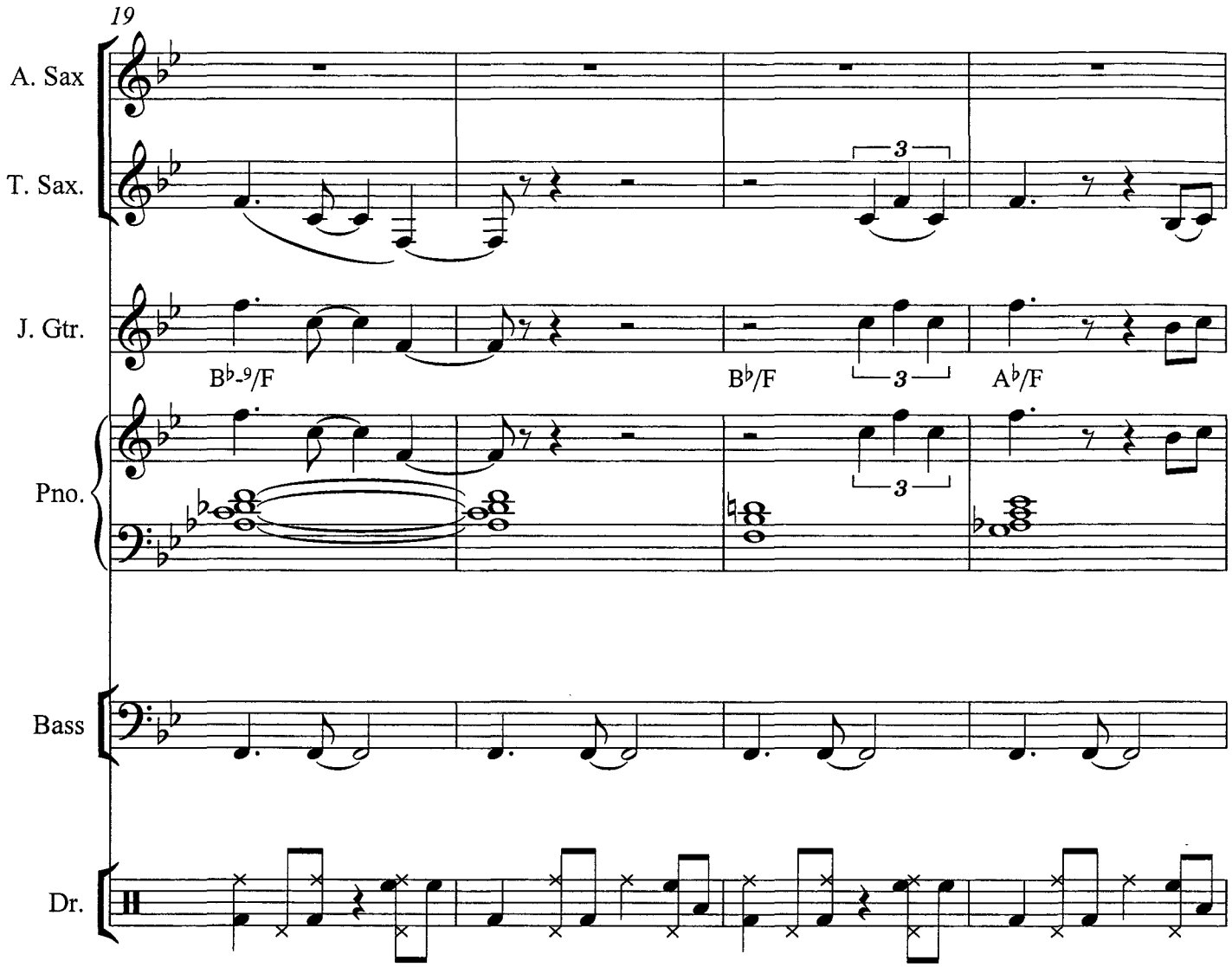


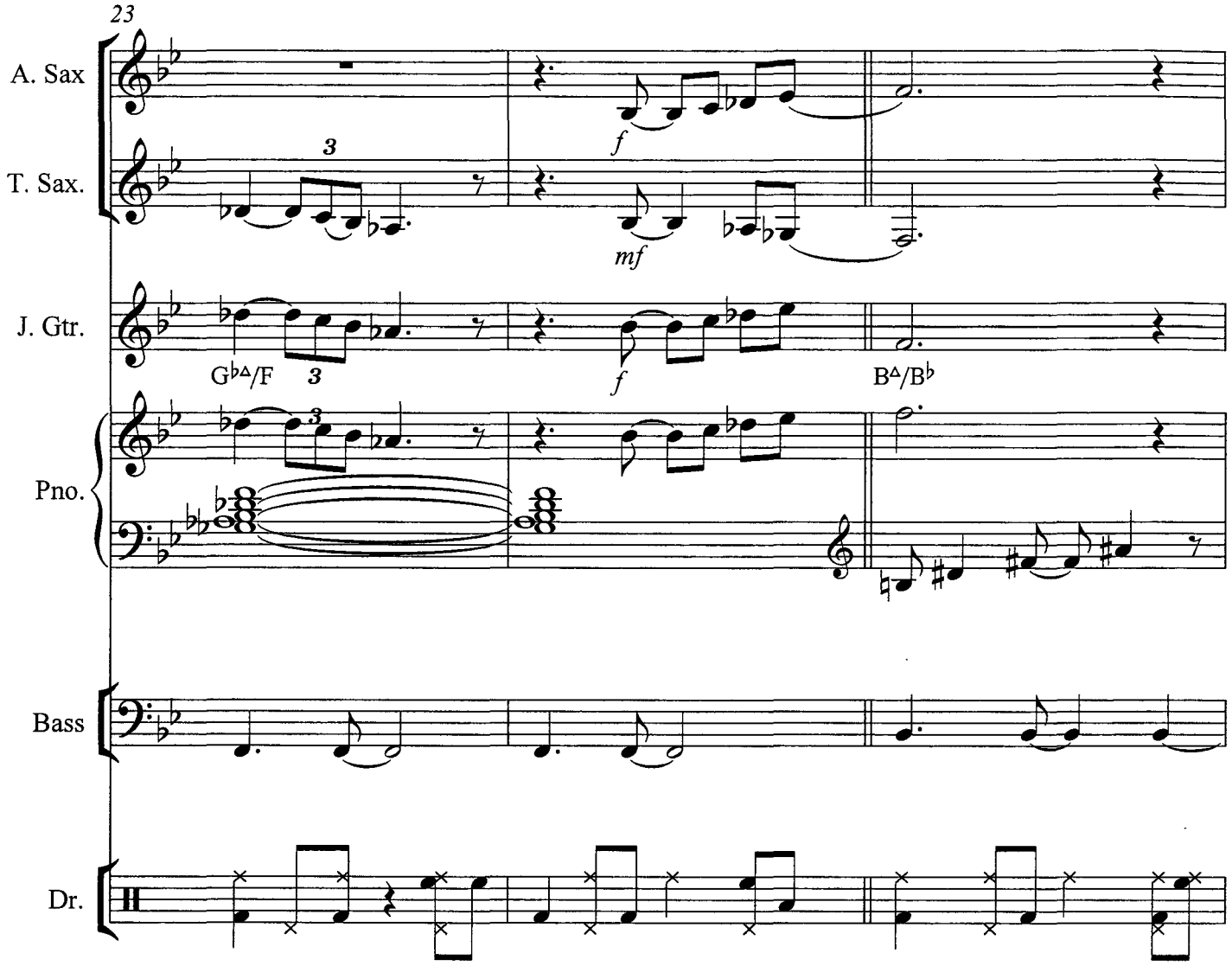

4
A. Sax
T. Sax.
J. Gtr.
B♭/F
A♭/F
G♭♭/F
Pno.
Bass
Dr.

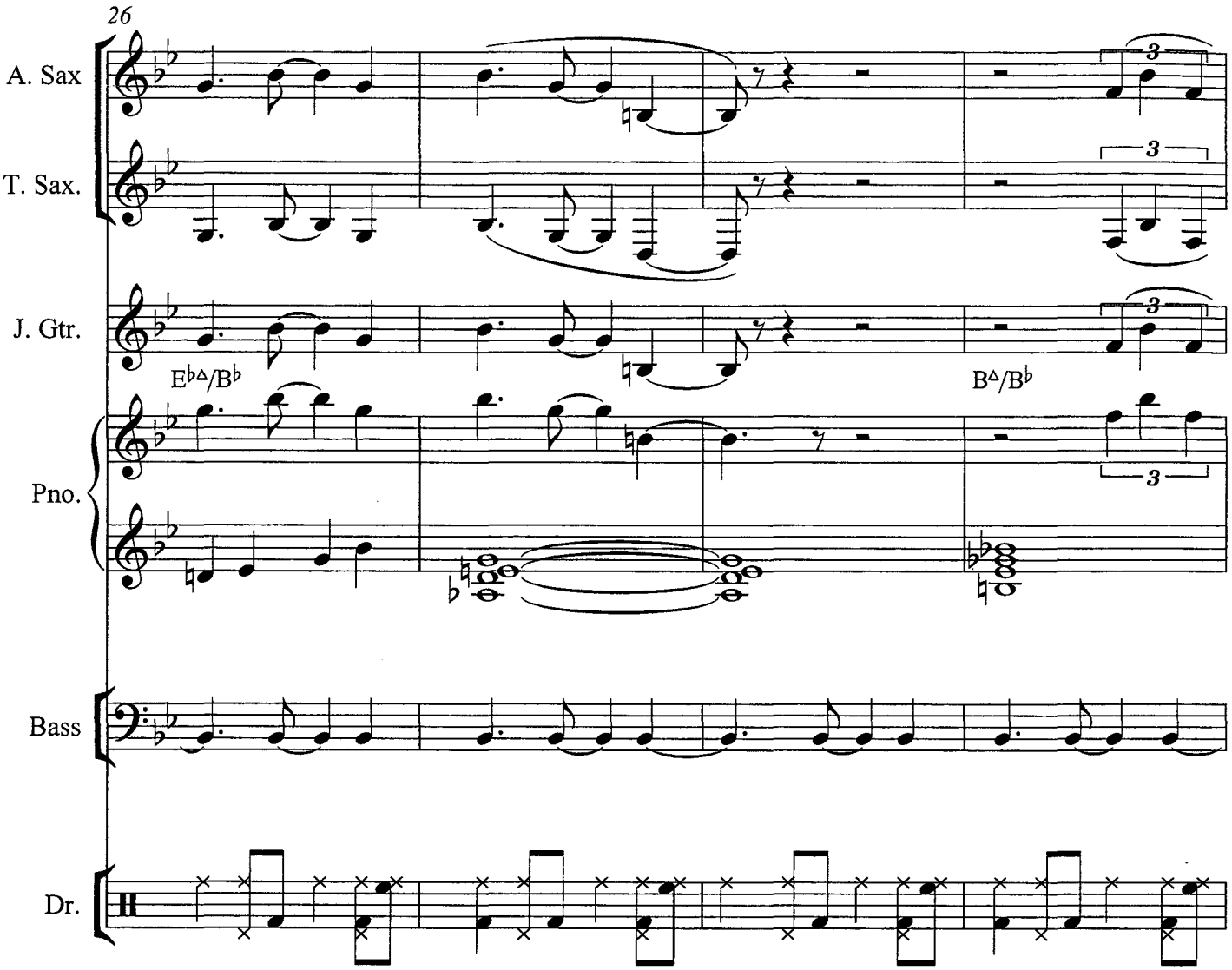

8
A
A. Sax
T. Sax.
f
J. Gtr.
B♭/F
A♭△/F
B♭-9/F
Pno.
A
Bass
A
Dr.

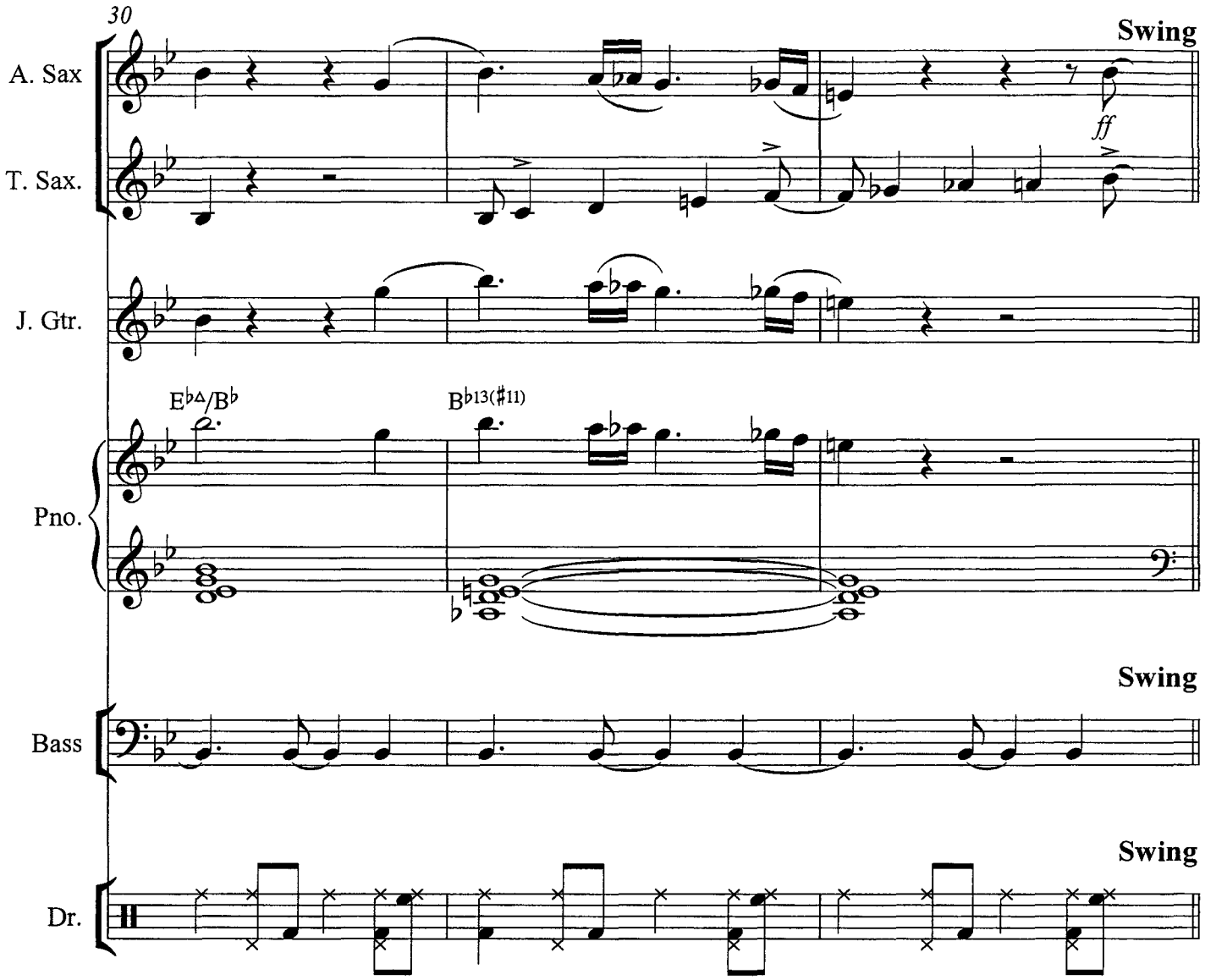

12
A. Sax
T. Sax.
J. Gtr.
B♭/F
A♭/F
G♭△/F
Pno.
Bass
Dr.

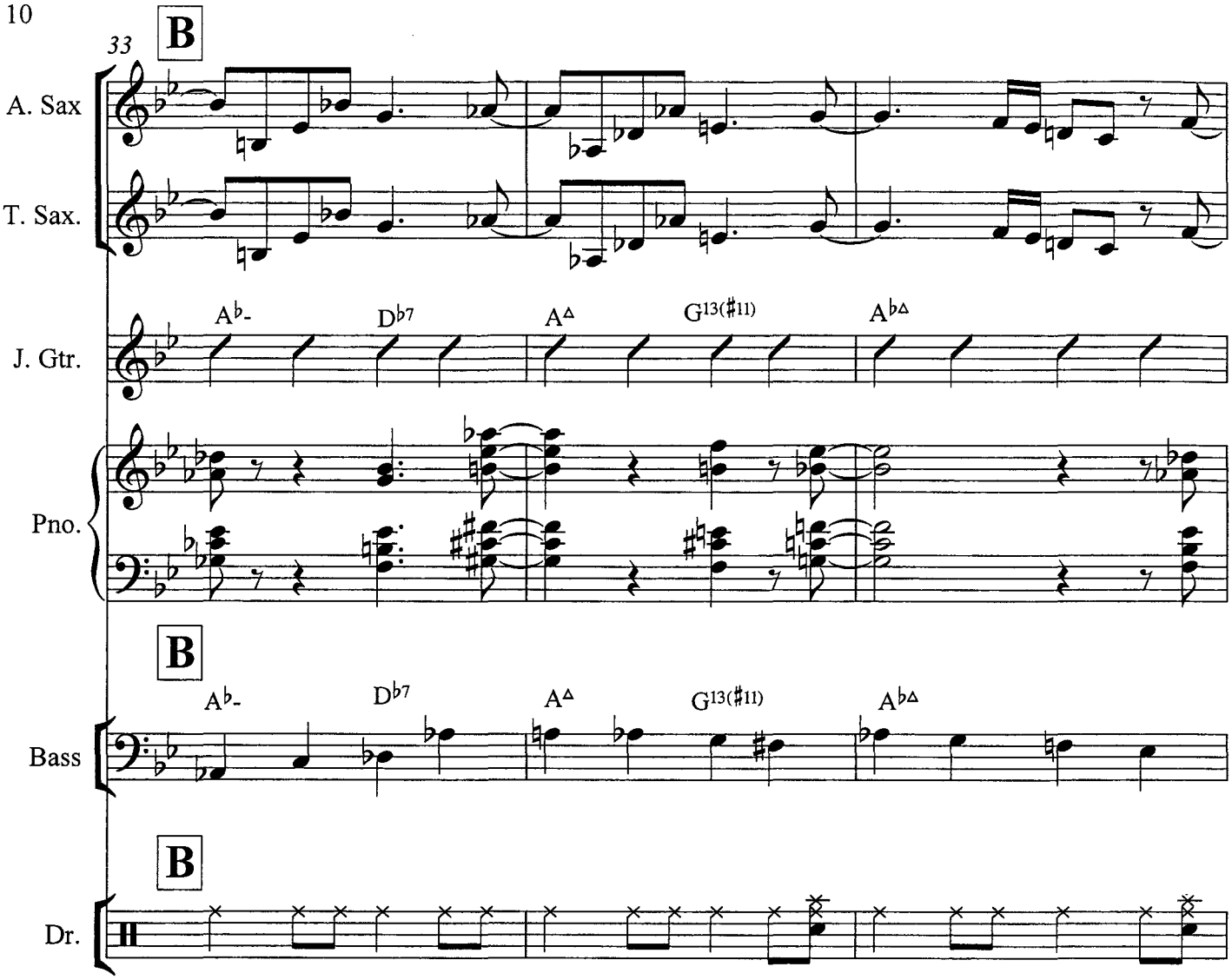

16
A. Sax
T. Sax.
J. Gtr.
B♭/F
A♭△/F
Pno.
Bass
Dr.

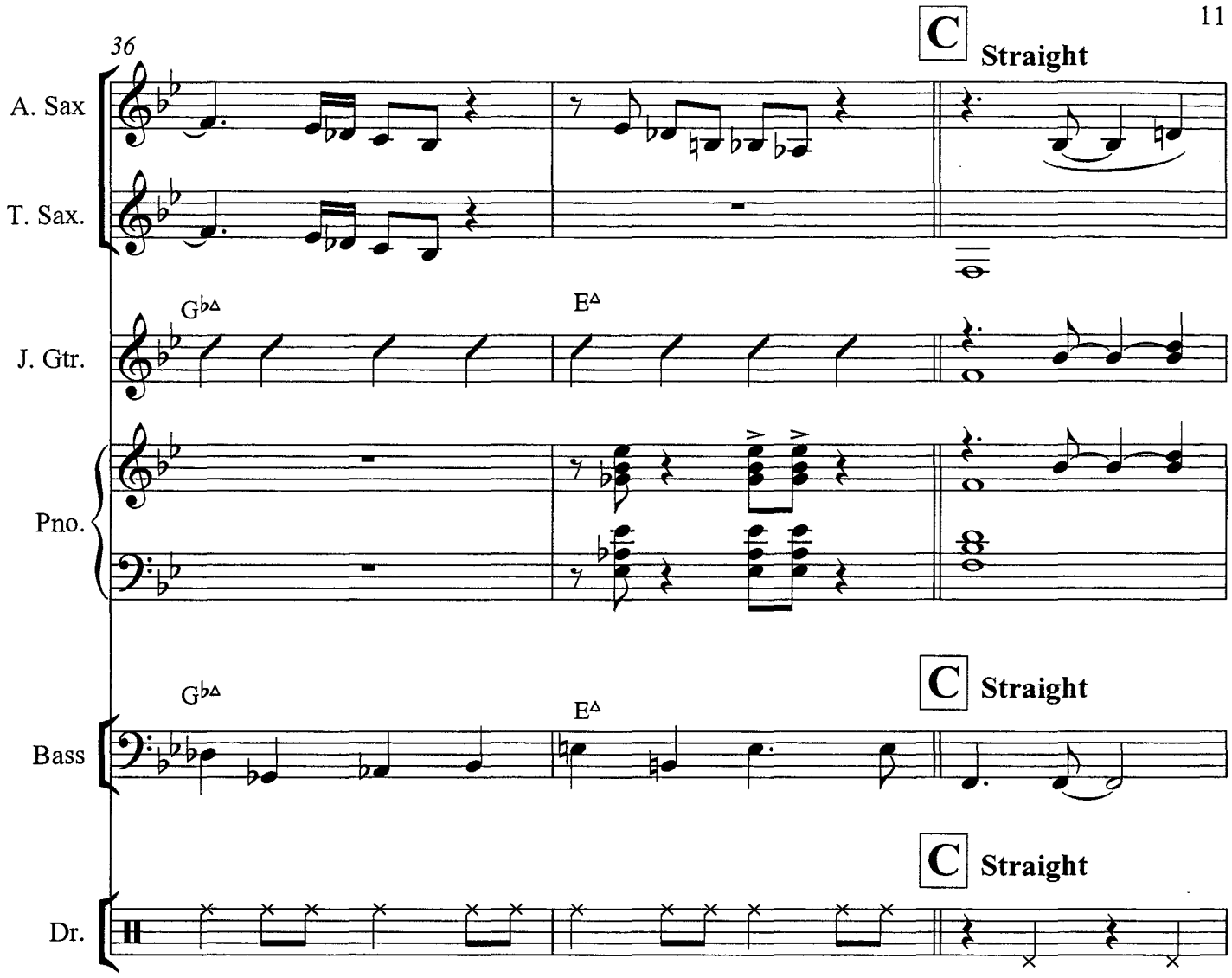

19
A. Sax
T. Sax.
J. Gtr.
B♭-9/F
B♭/F
A♭/F
Pno.
Bass
Dr.

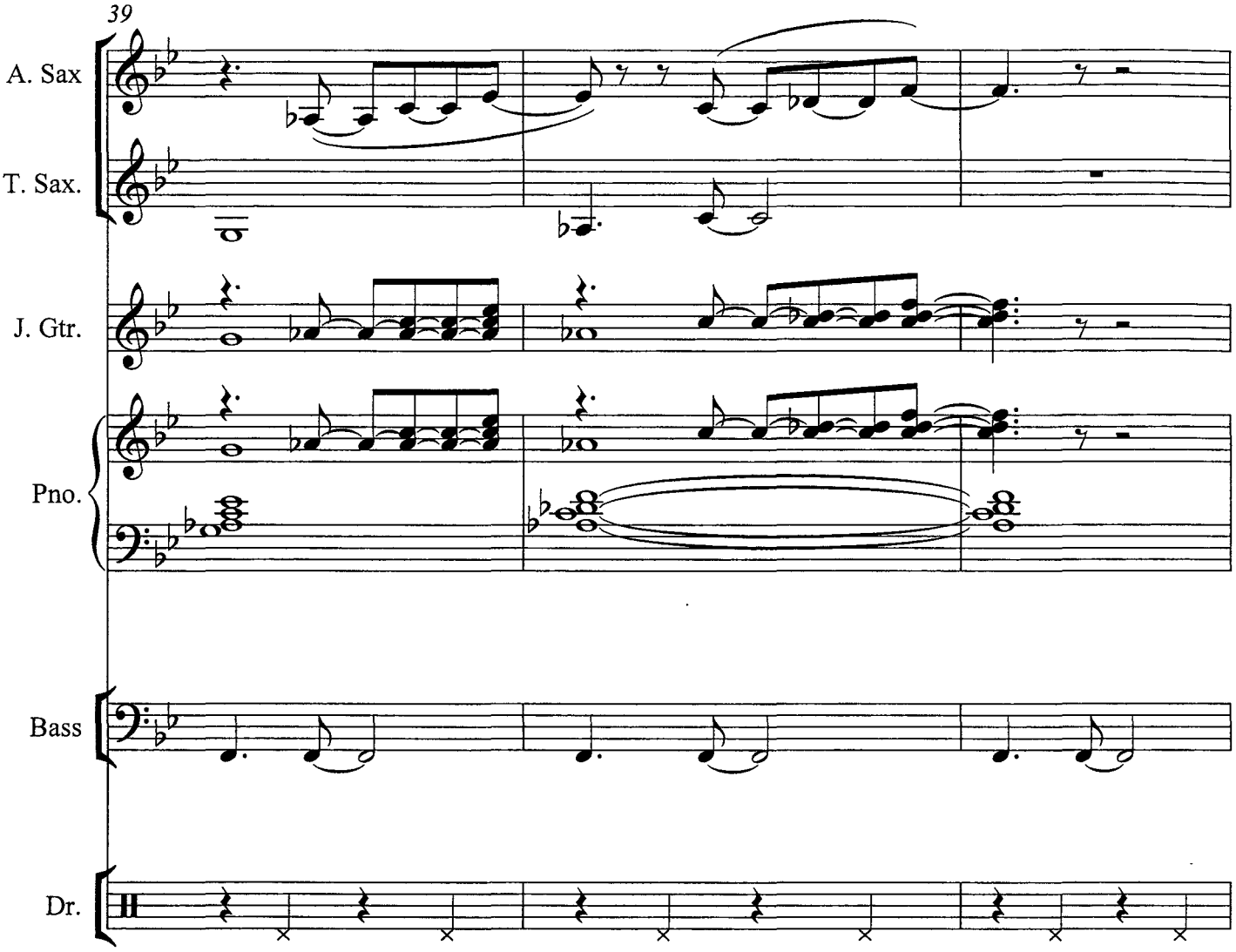

23
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
f
mf
f
G♭△/F
B△/B♭

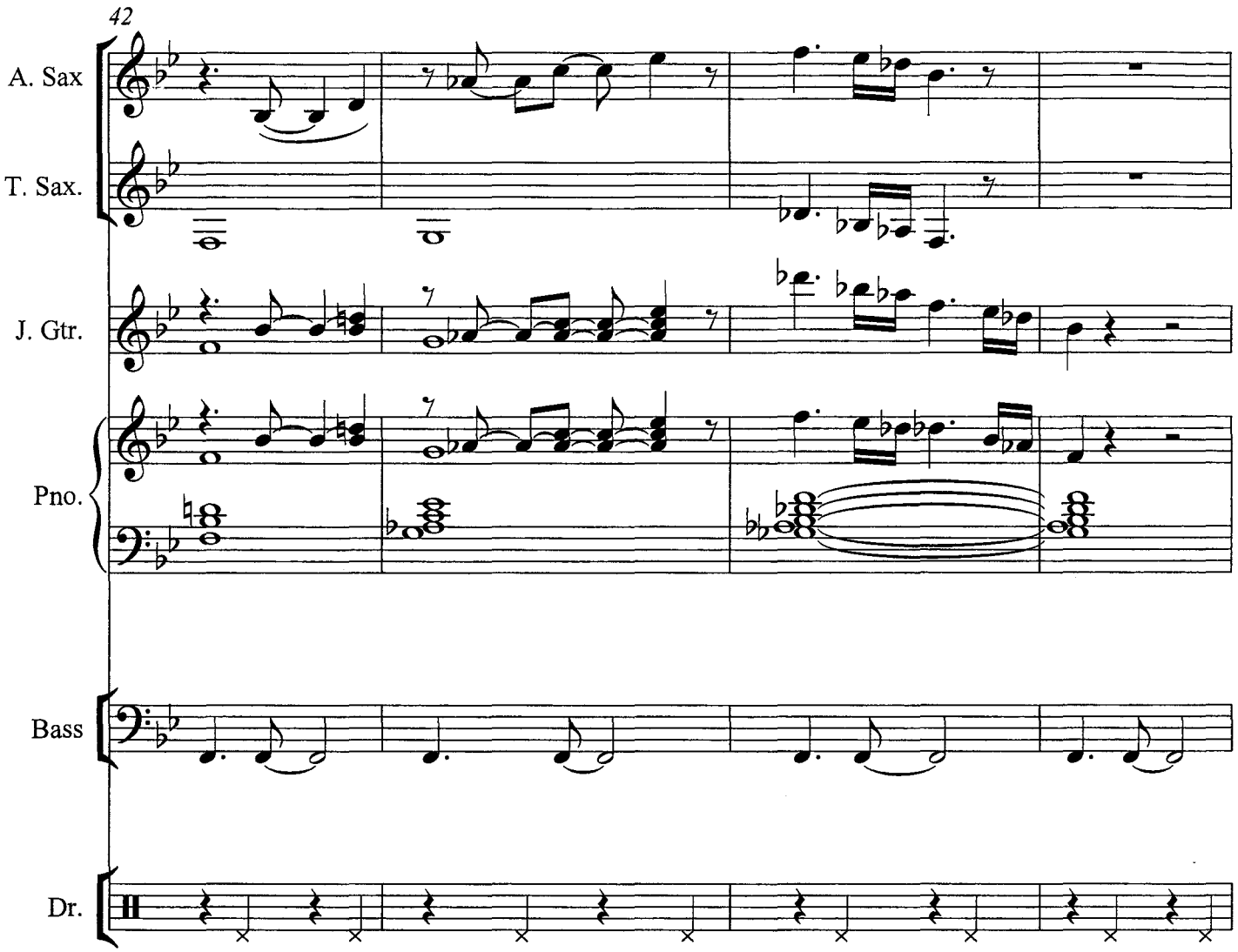

26
A. Sax
T. Sax.
J. Gtr.
E♭△/B♭
B△/B♭
Pno.
Bass
Dr.

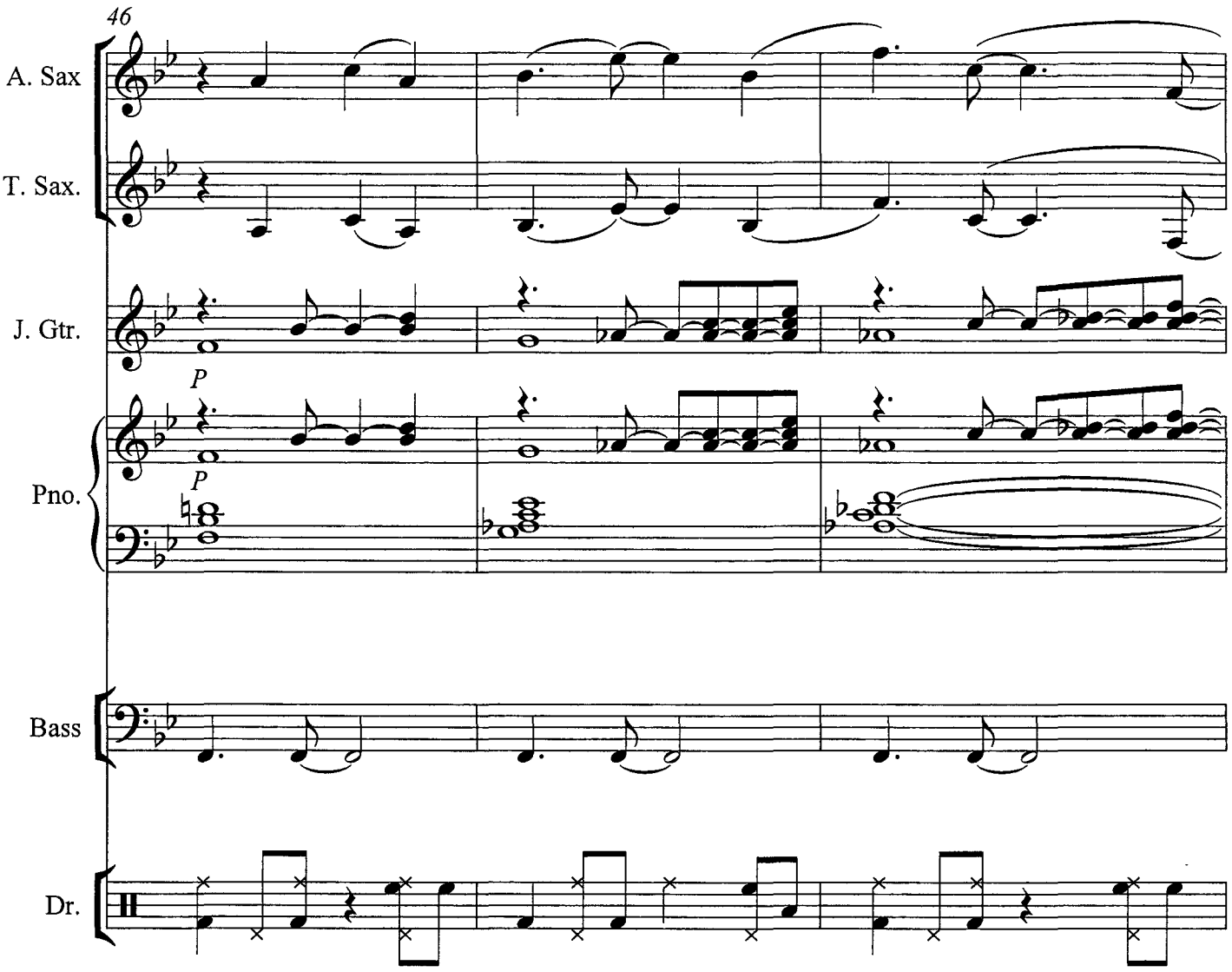

30
Swing
A. Sax
T. Sax.
ff
J. Gtr.
E♭△/B♭
B♭13(♯11)
Pno.
Swing
Bass
Swing
Dr.

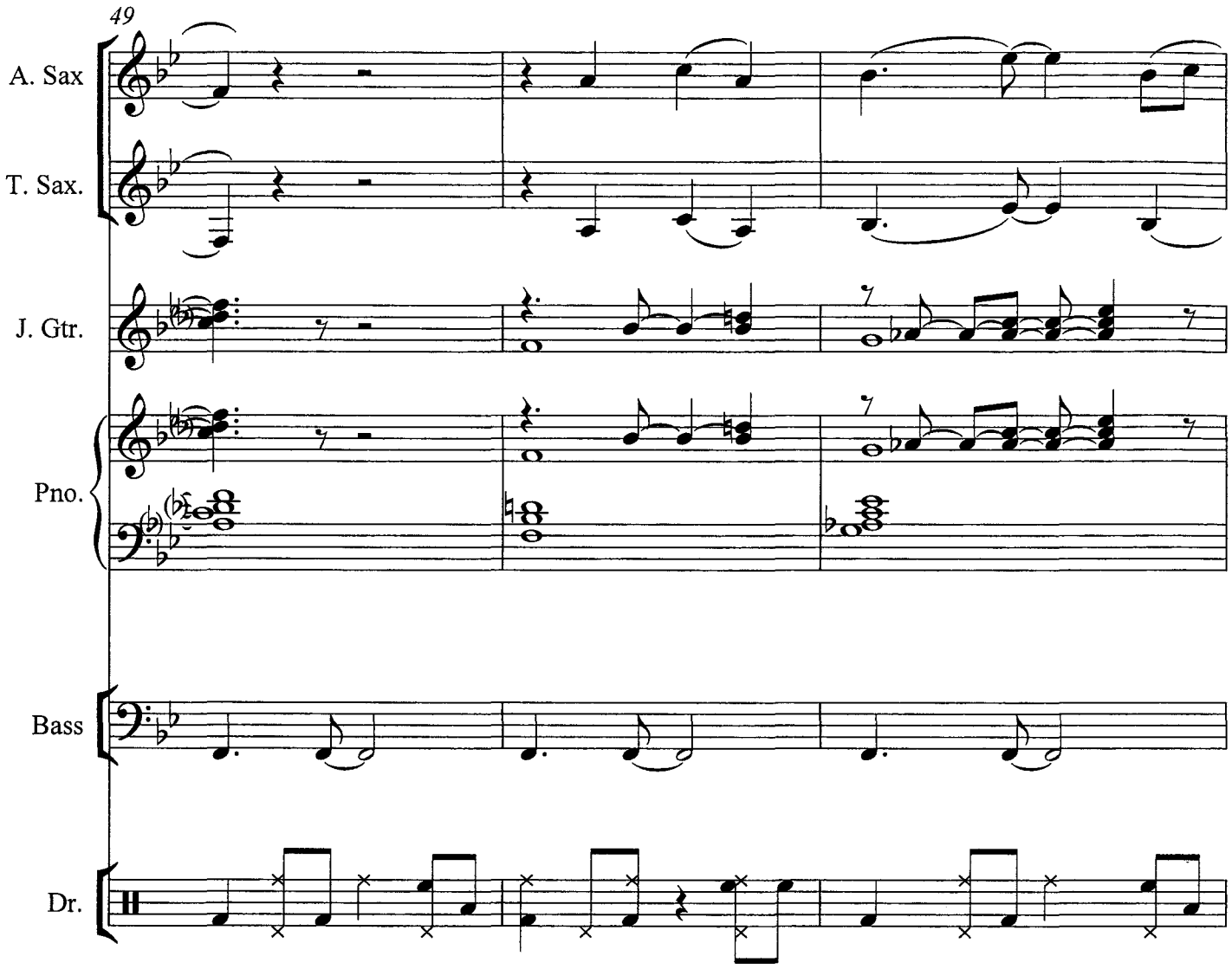

33
B
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
A♭-
D♭7
A△
G13(♯11)
A♭△
B
A♭-
D♭7
A△
G13(♯11)
A♭△
B

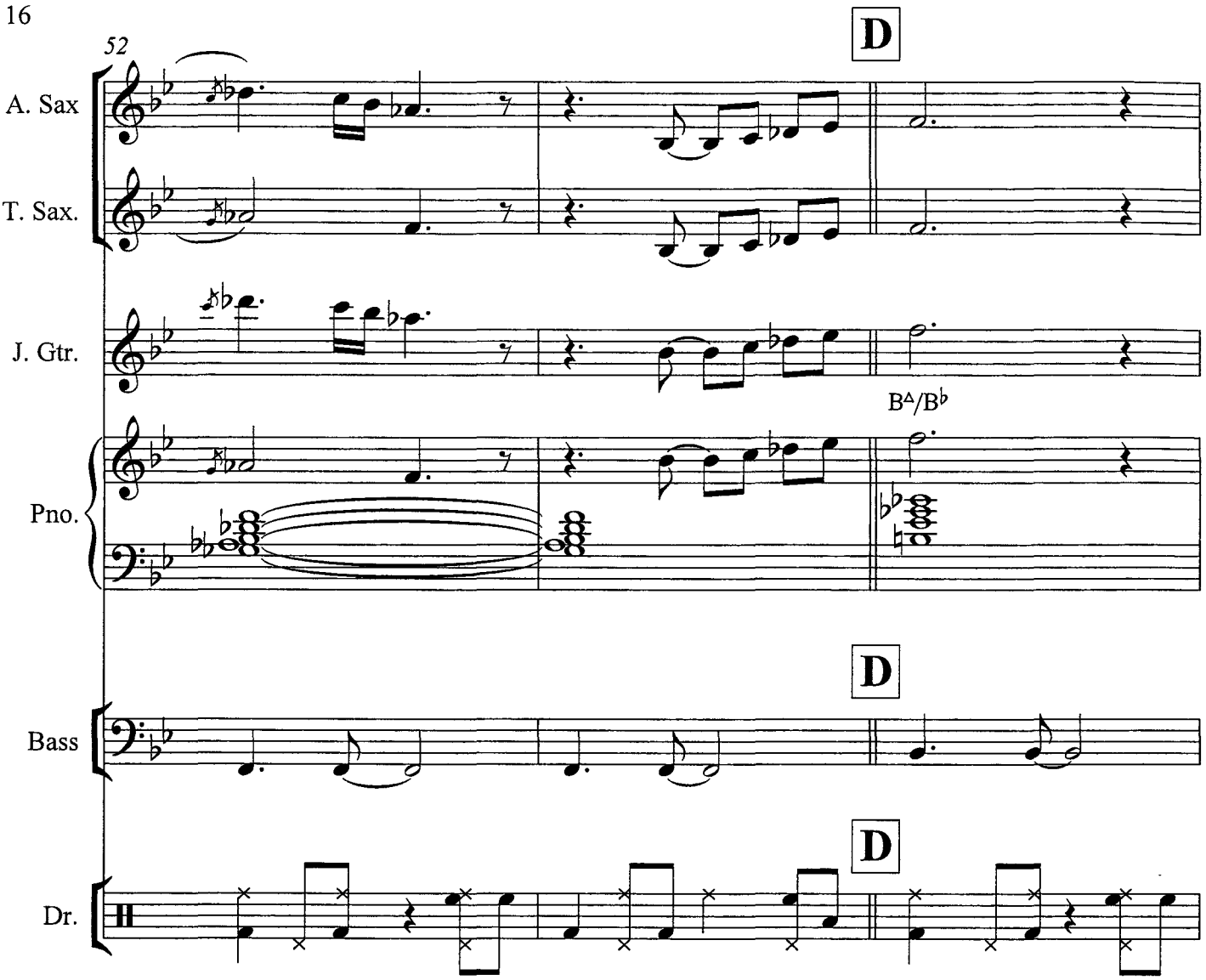

36
C
Straight
A. Sax
T. Sax.
J. Gtr.
G♭△
E△
Pno.
Bass
G♭△
E△
C
Straight
C
Straight
Dr.

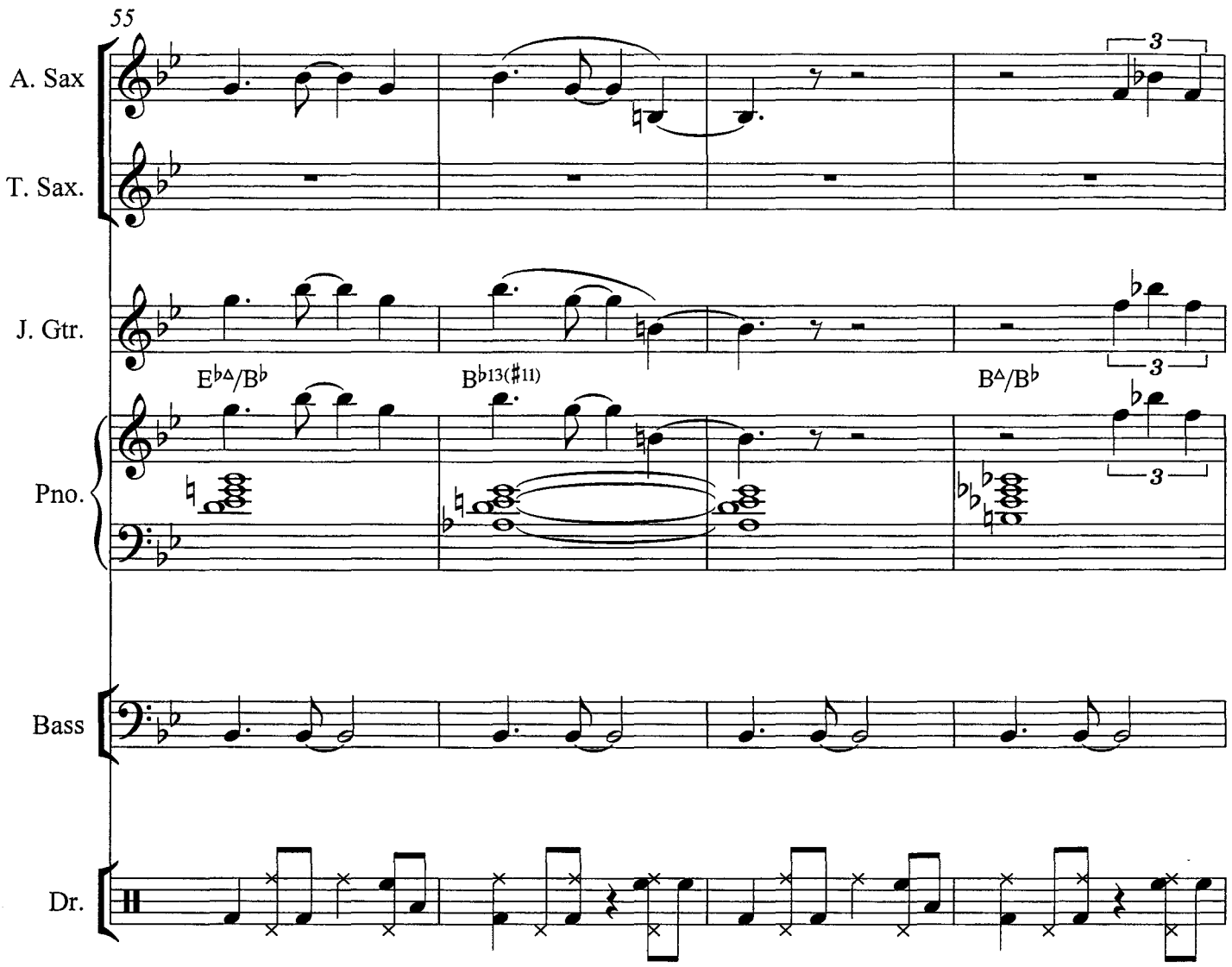

39
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.

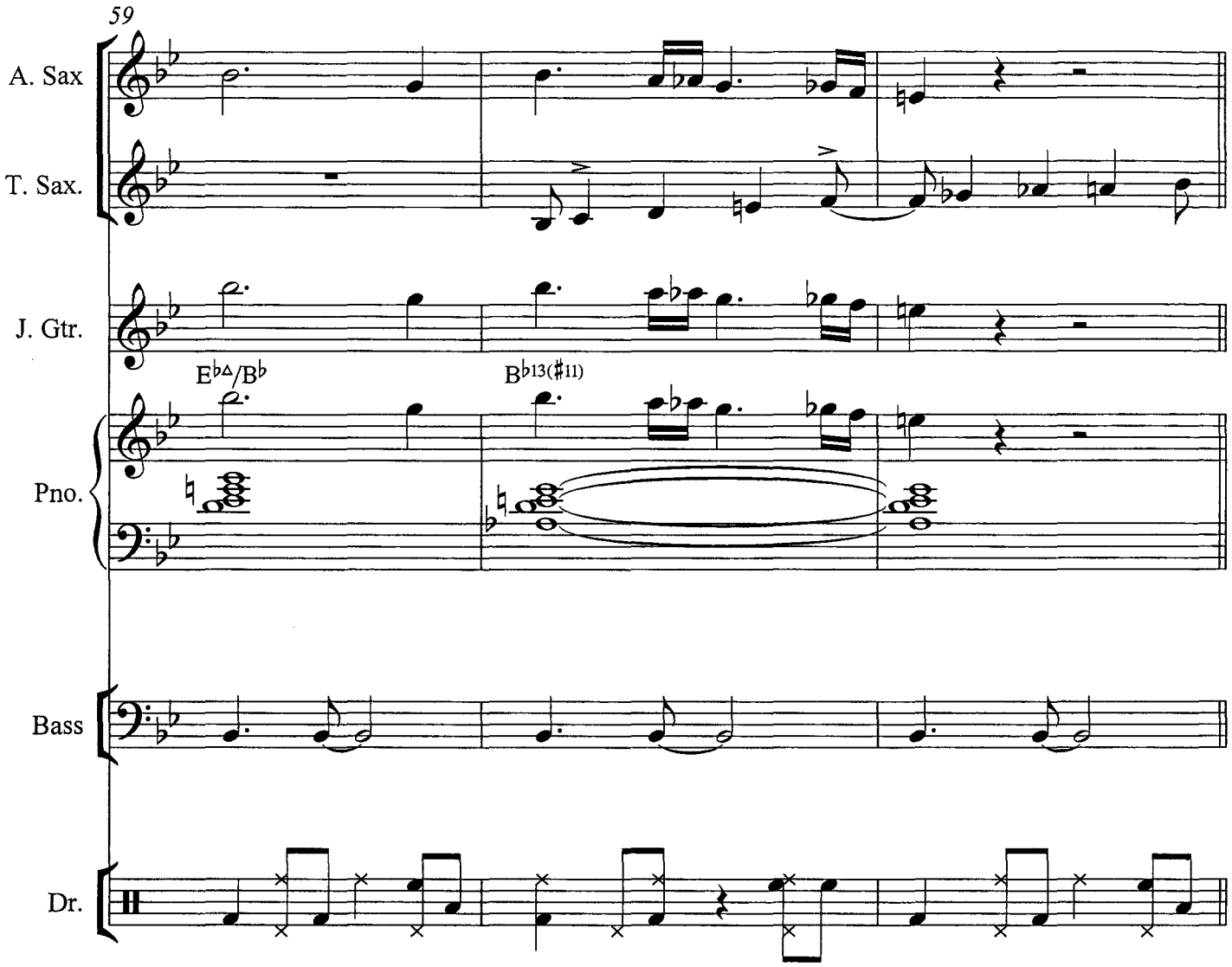

42
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.

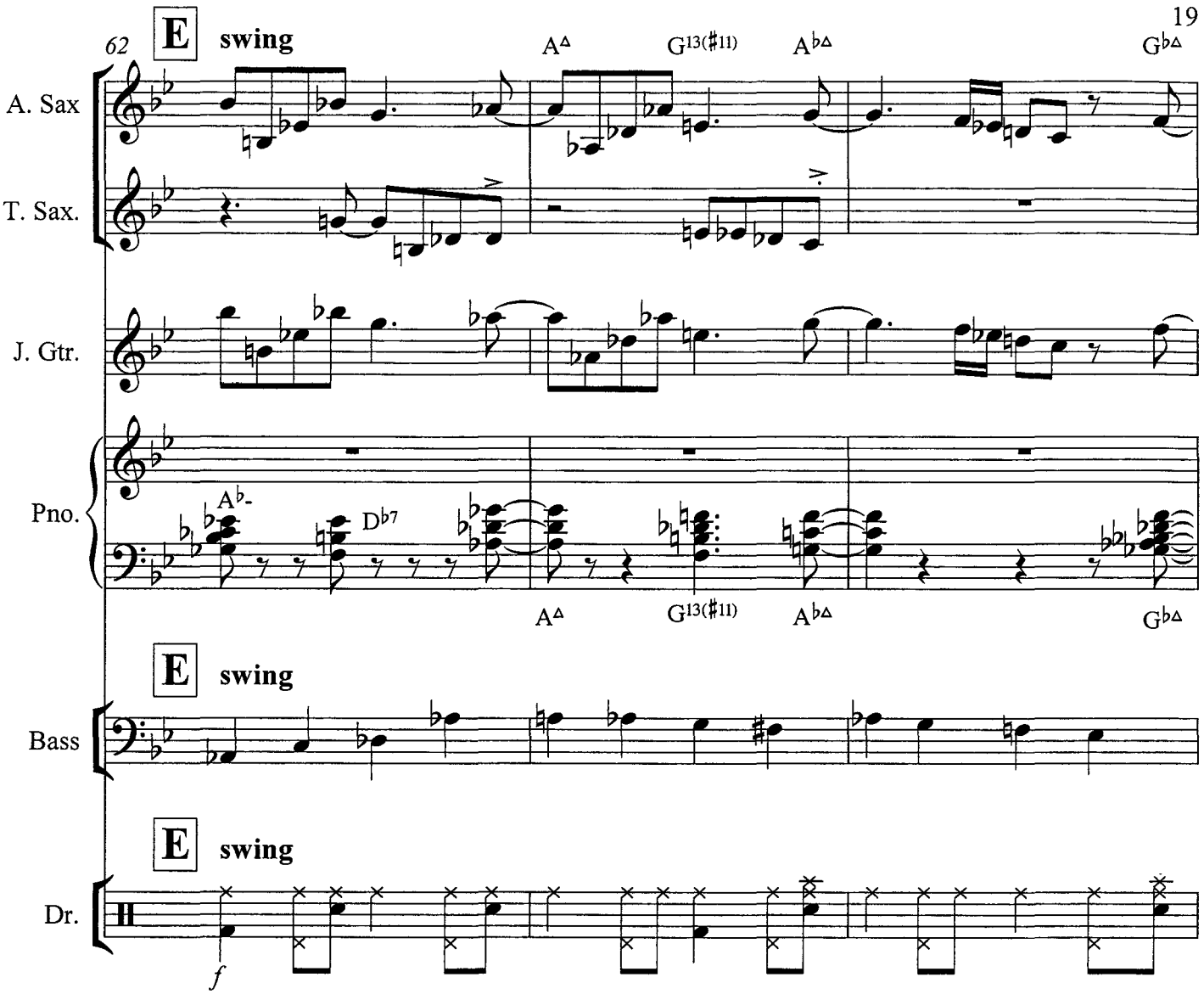

46
A. Sax
T. Sax.
J. Gtr.
P
Pno.
P
Bass
Dr.

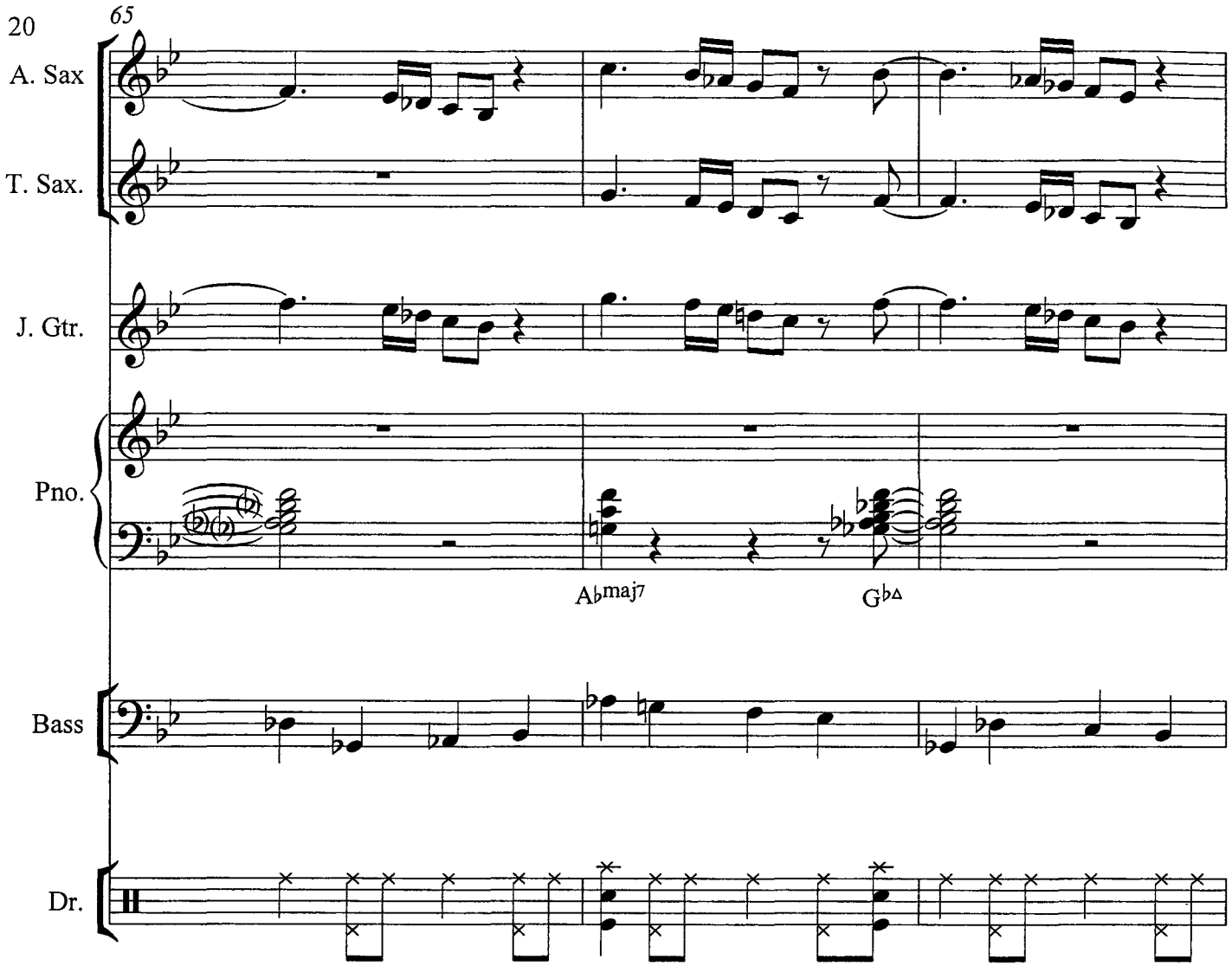

49
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.

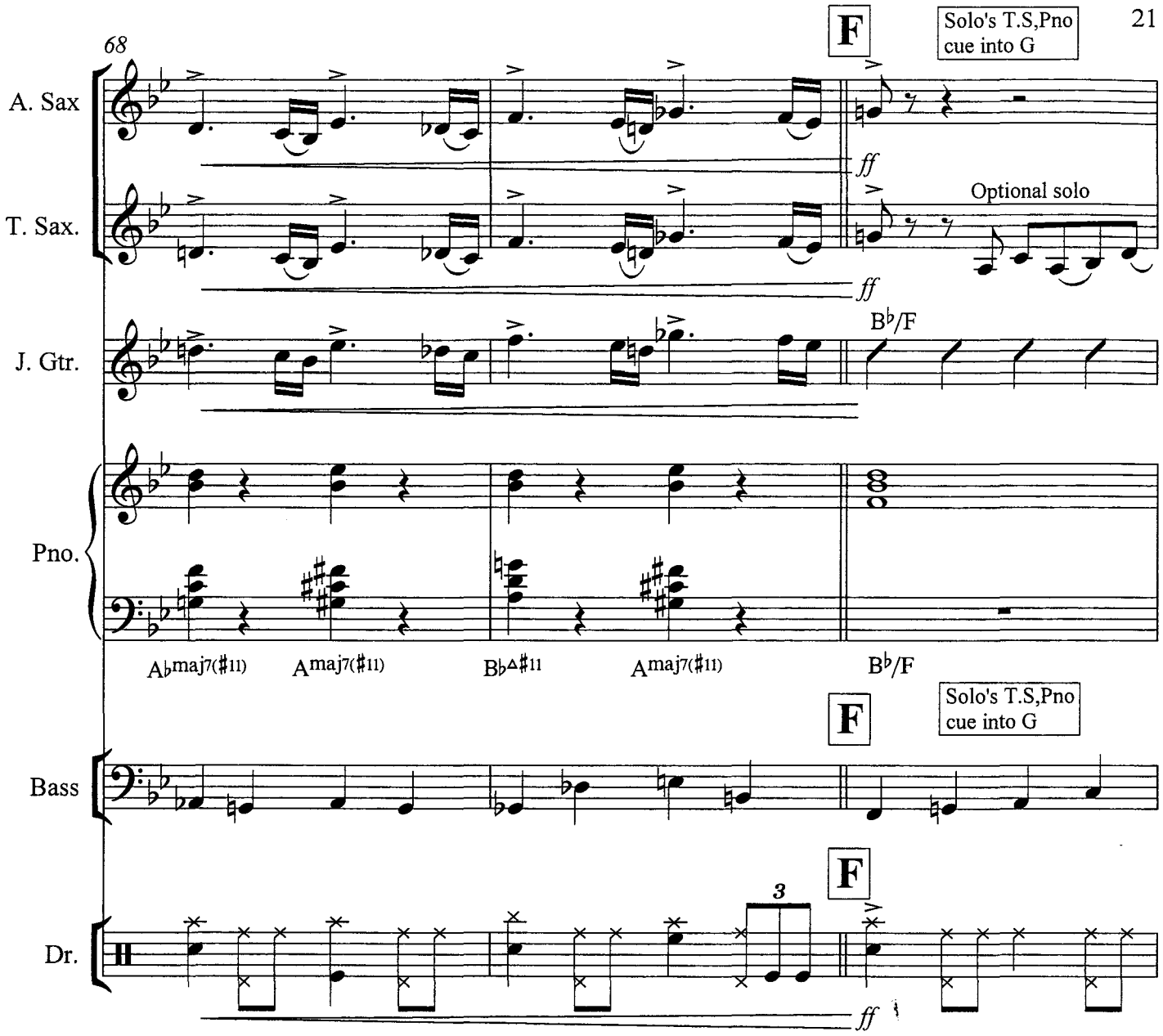

52
D
A. Sax
T. Sax.
J. Gtr.
B♮/B♭
Pno.
D
Bass
D
Dr.

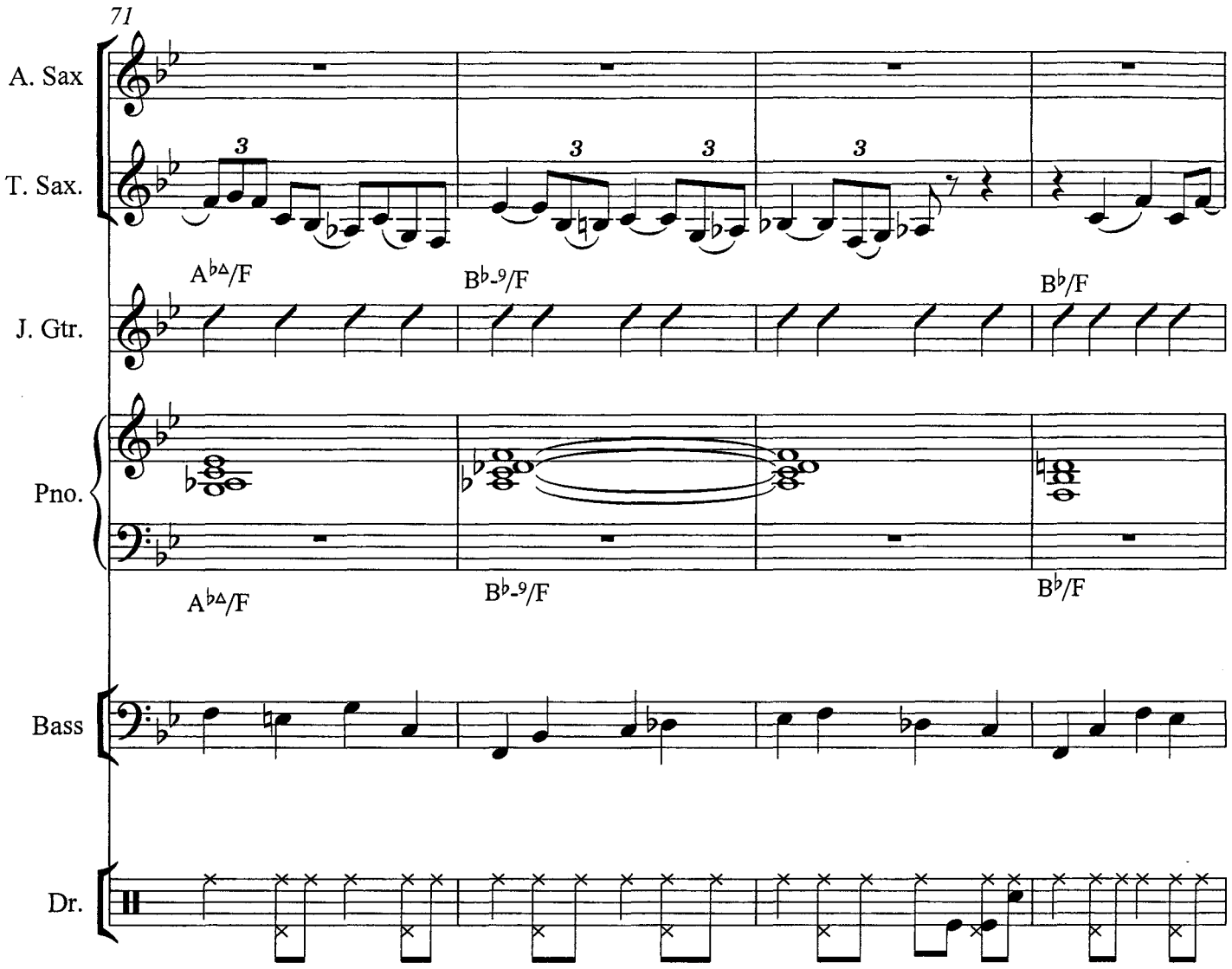

55
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
E♭△/B♭
B♭13(♯11)
B△/B♭
3
3
3

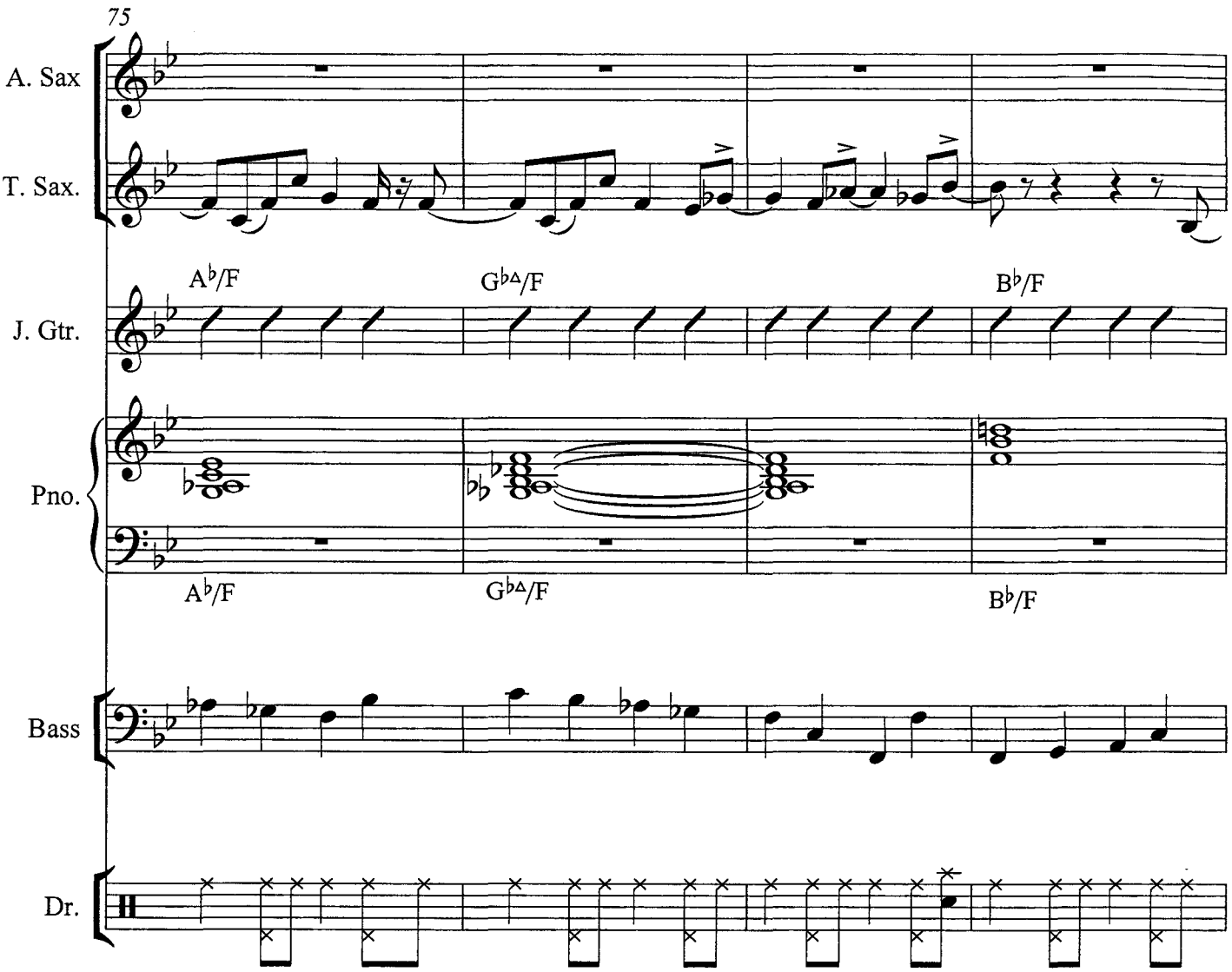

59
A. Sax
T. Sax.
J. Gtr.
E♭△/B♭
B♭13(♯11)
Pno.
Bass
Dr.

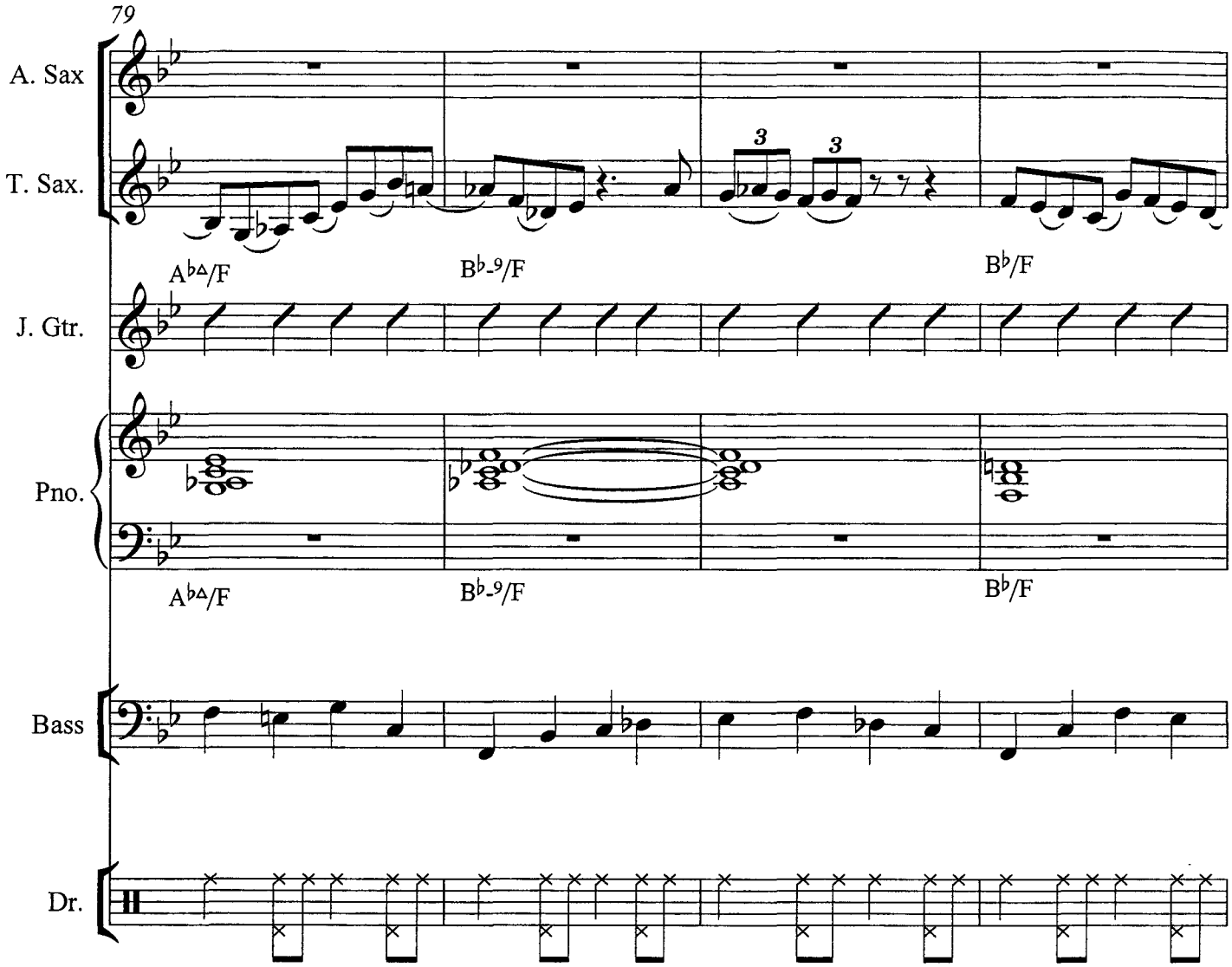

62
E
swing
A△
G13(♯11)
A♭△
G♭△
A. Sax
T. Sax.
J. Gtr.
Pno.
A♭-
D♭7
A△
G13(♯11)
A♭△
G♭△
E
swing
Bass
E
swing
Dr.
f

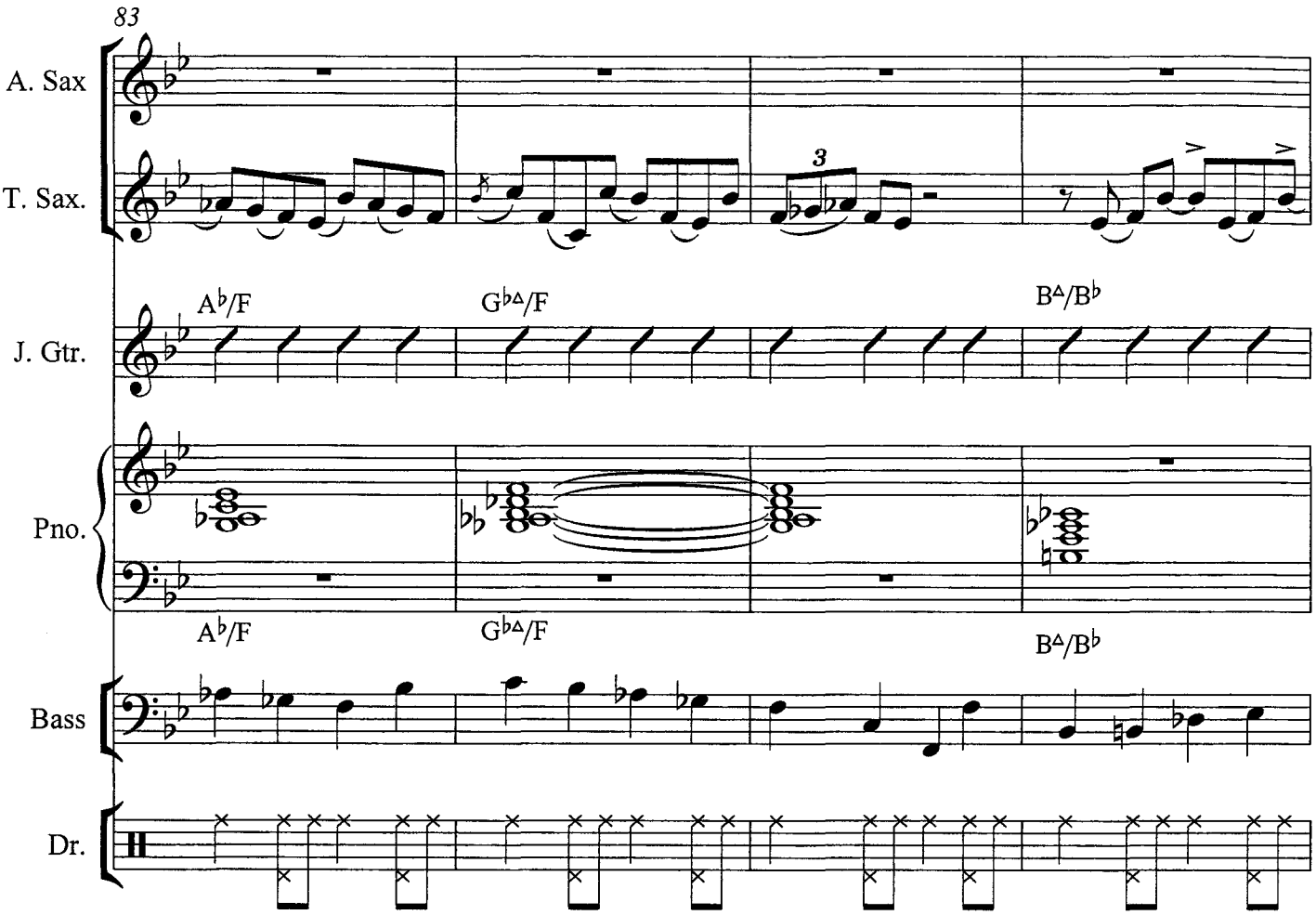

65
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
A♭maj7
G♭△

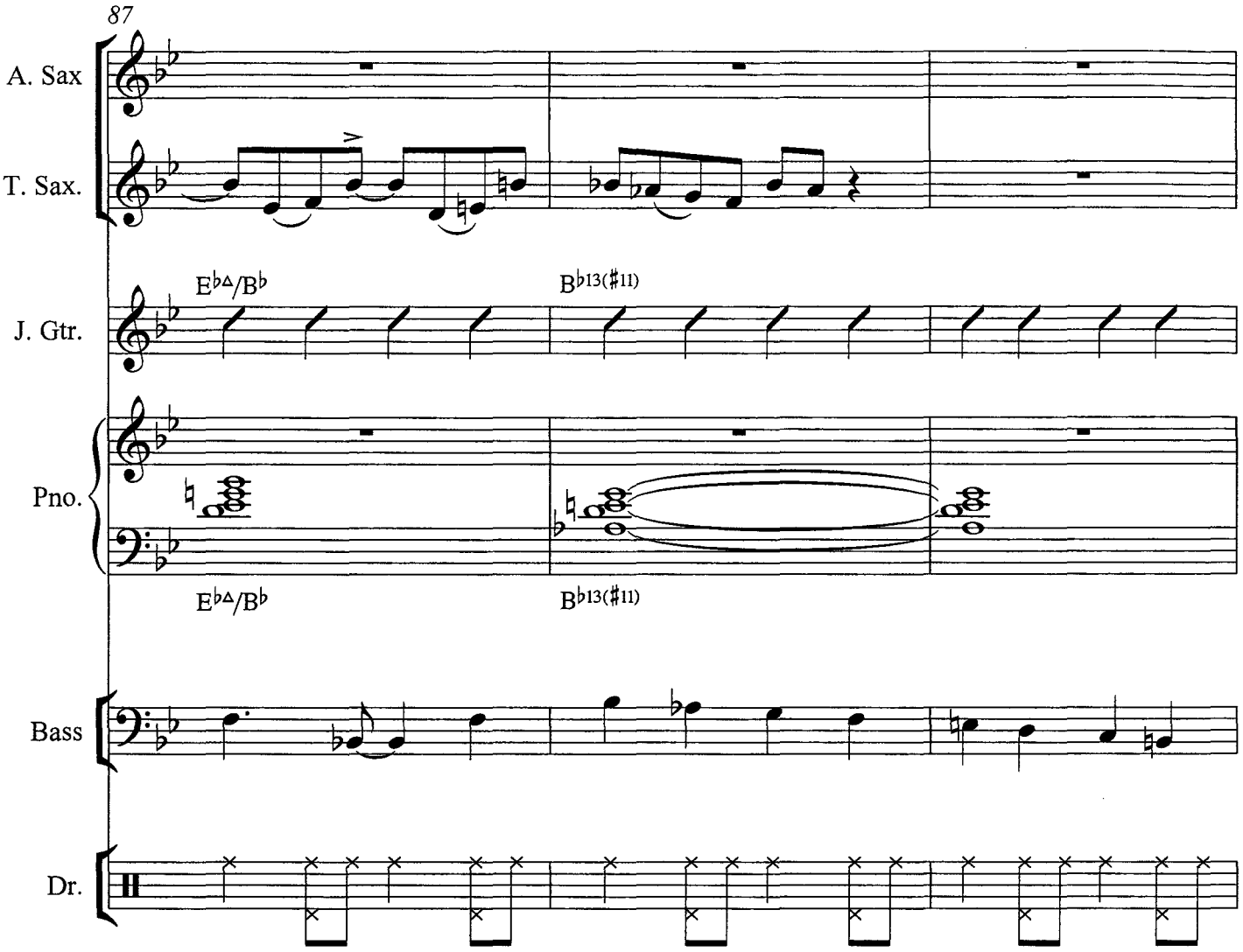

68
F
Solo's T.S,Pno
cue into G
A. Sax
T. Sax.
ff
Optional solo
J. Gtr.
B♭/F
Pno.
A♭maj7(♯11)
Amaj7(♯11)
B♭△♯11
Amaj7(♯11)
B♭/F
F
Solo's T.S,Pno
cue into G
Bass
F
3
Dr.
ff

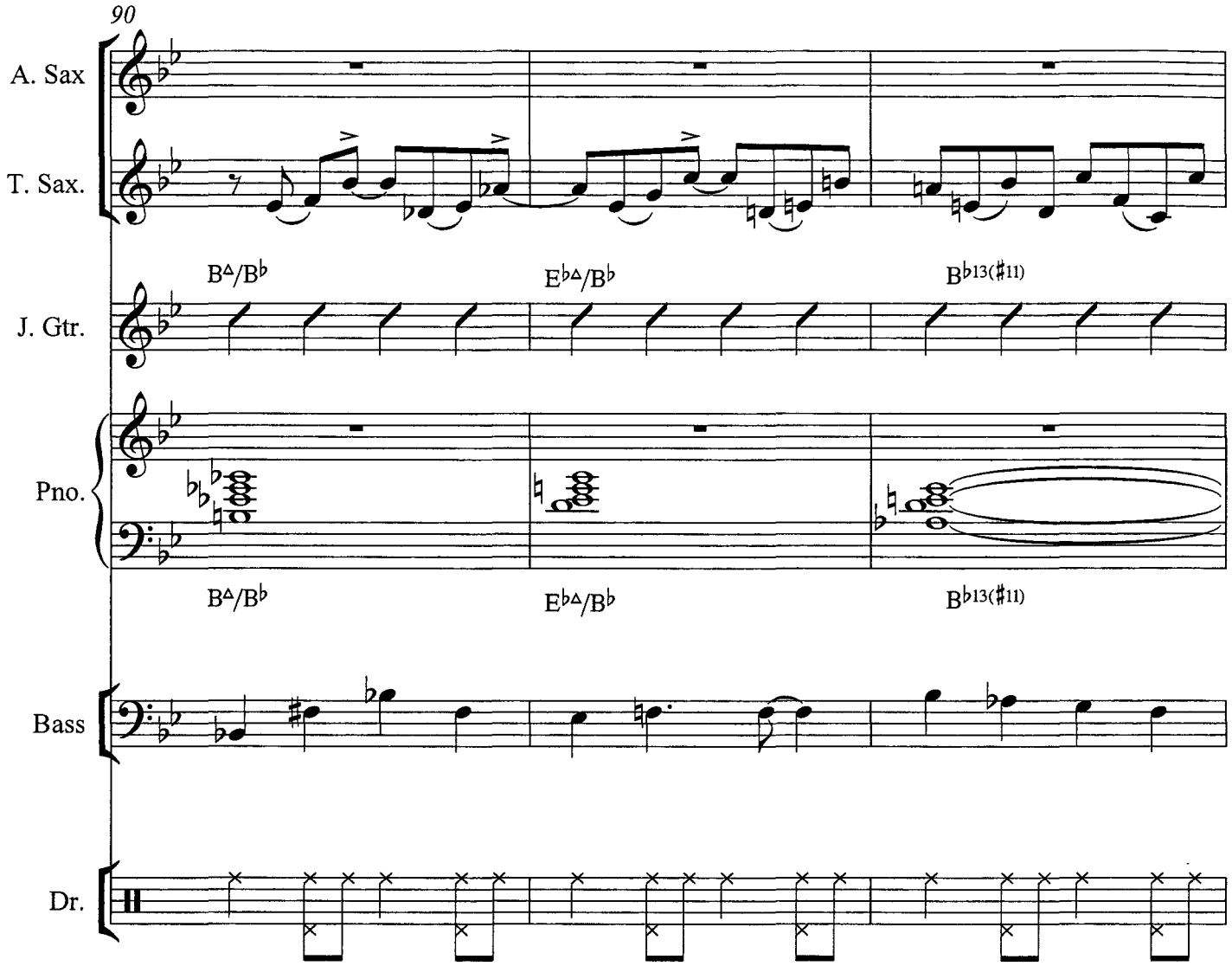

71
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
A♭△/F
B♭-9/F
B♭/F
A♭△/F
B♭-9/F
B♭/F

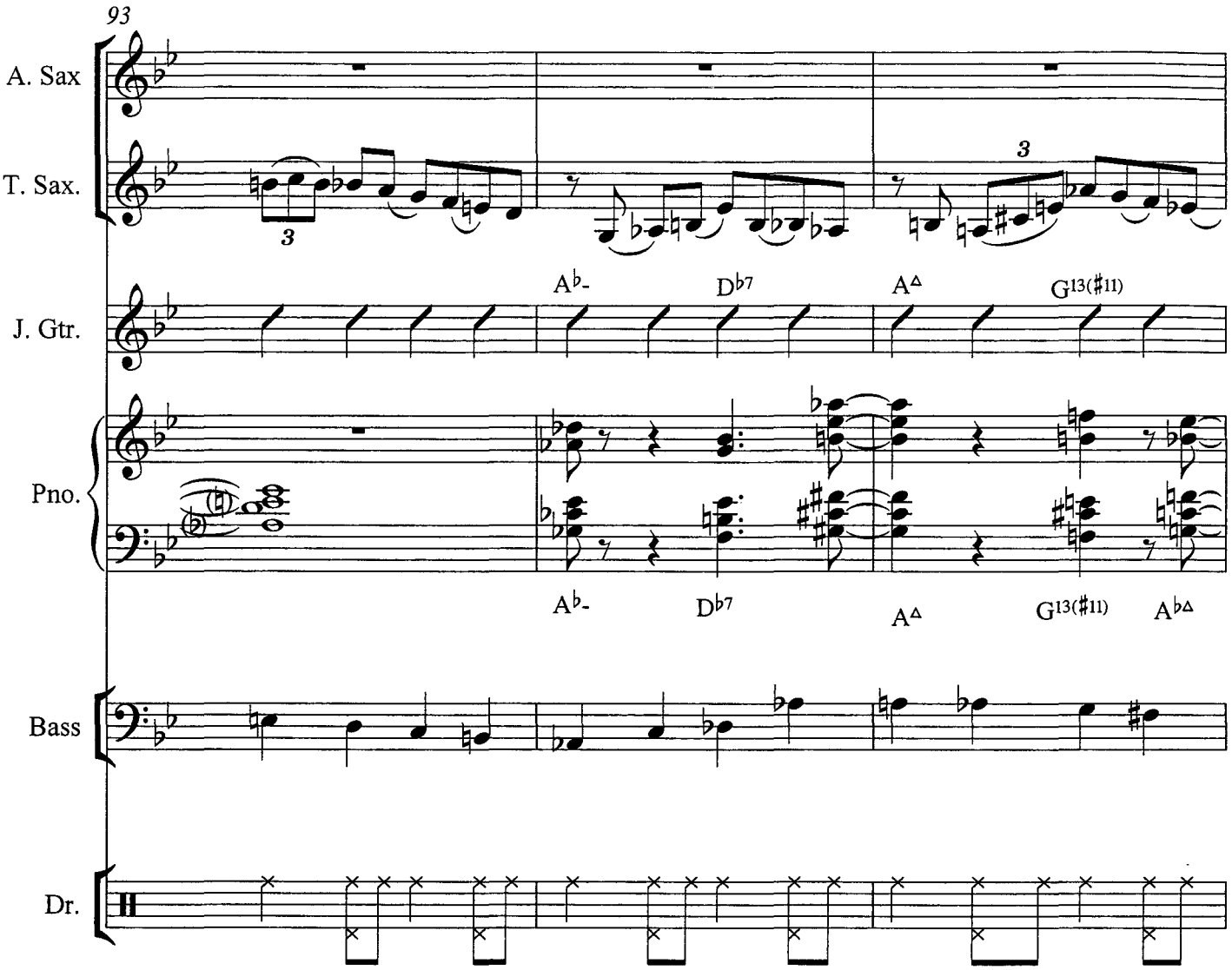

75
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
A♭/F
G♭△/F
B♭/F
A♭/F
G♭△/F
B♭/F

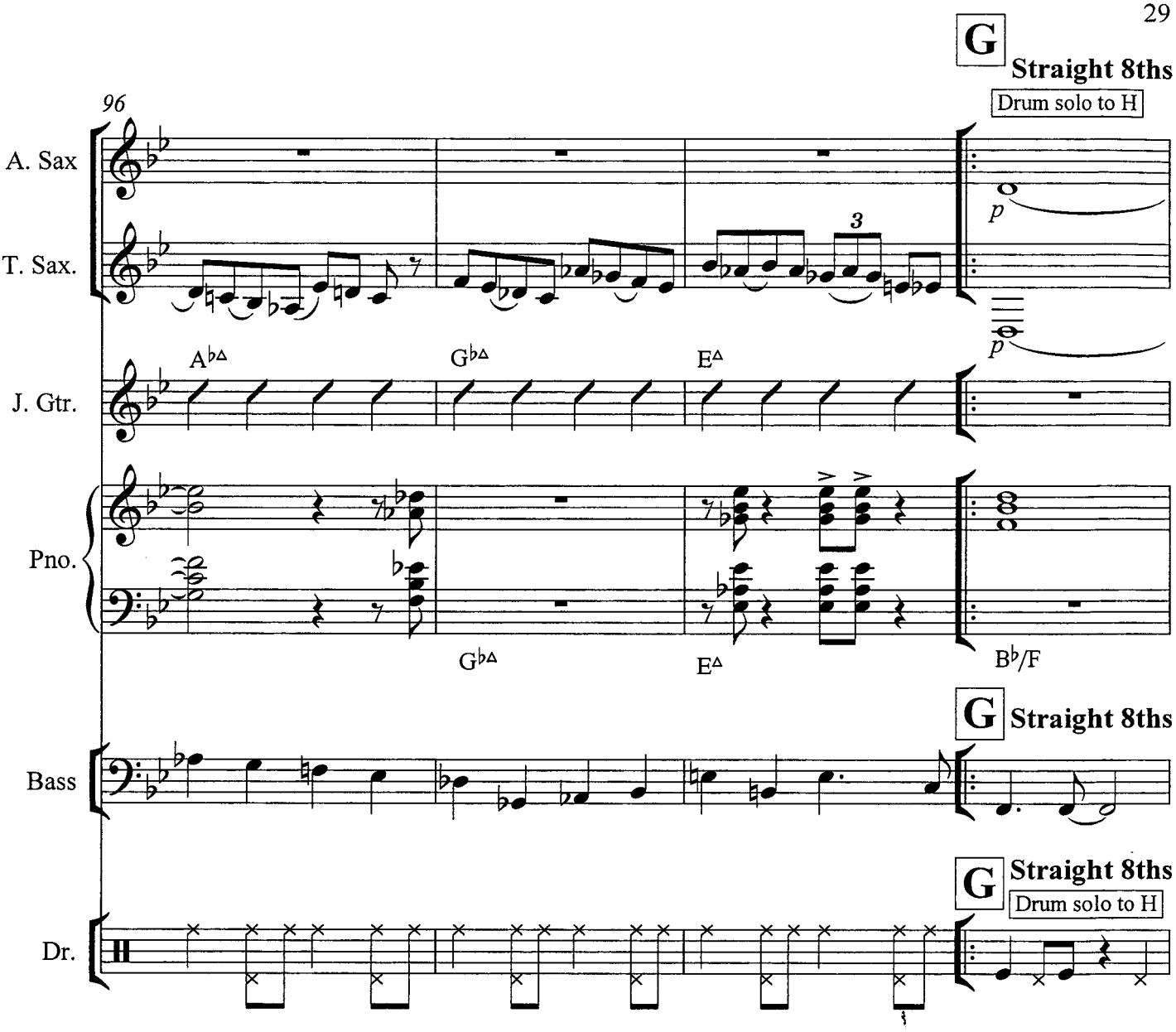

79
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
A♭△/F
B♭-9/F
B♭/F
A♭△/F
B♭-9/F
B♭/F

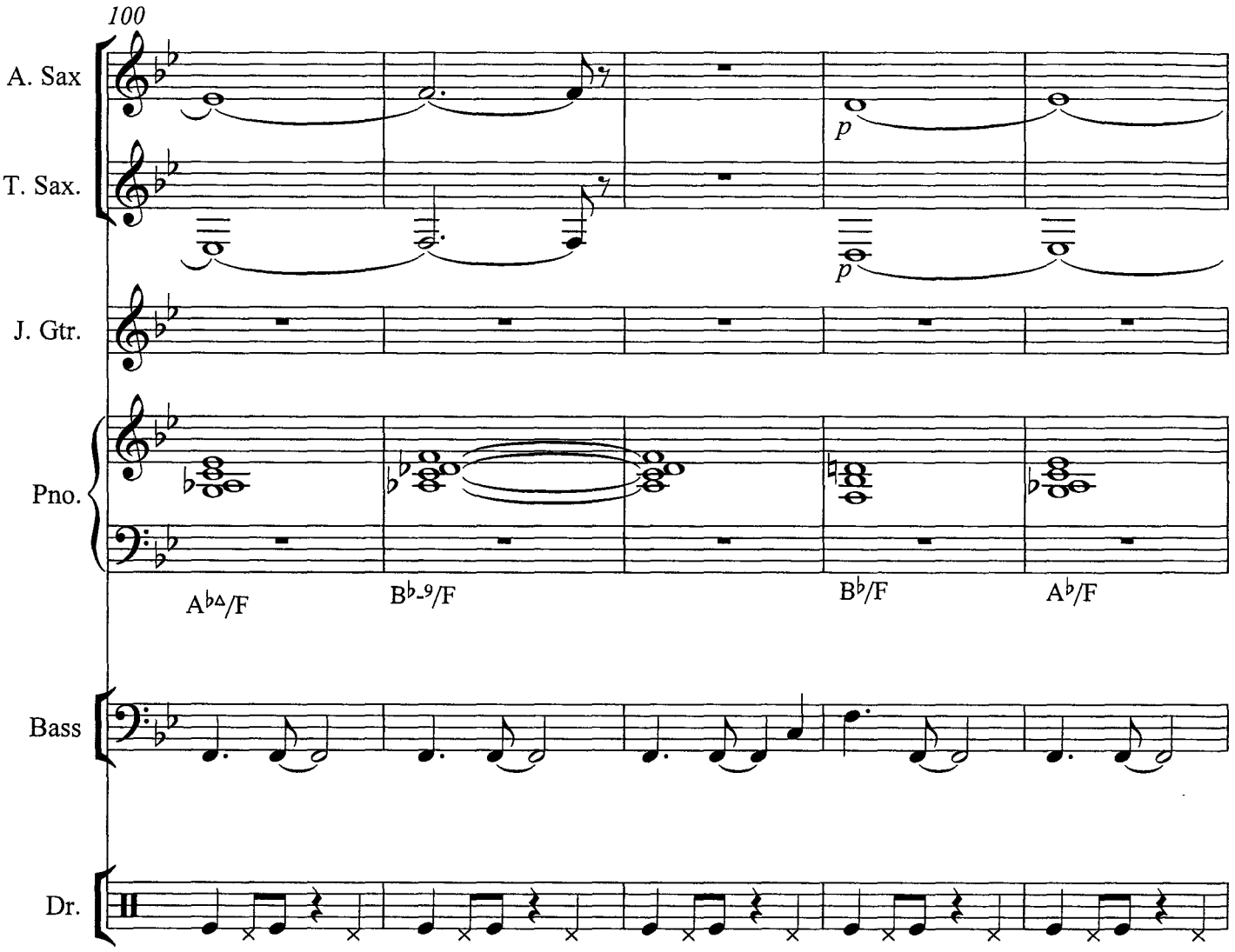

83
A. Sax
T. Sax.
3
J. Gtr.
A♭/F
G♭△/F
B△/B♭
Pno.
A♭/F
G♭△/F
B△/B♭
Bass
Dr.

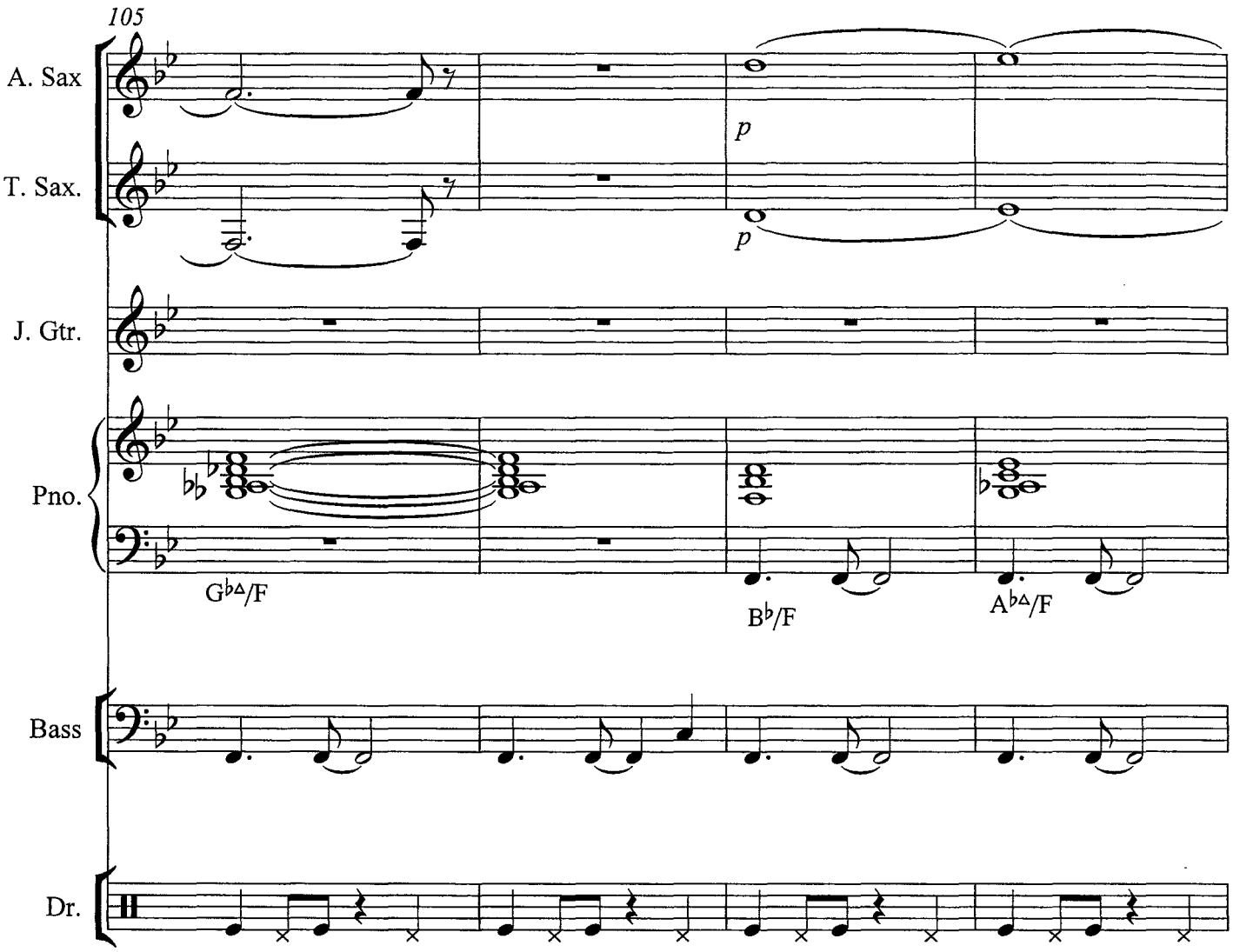

87
A. Sax
T. Sax.
J. Gtr.
E♭△/B♭
B♭13(♯11)
Pno.
E♭△/B♭
B♭13(♯11)
Bass
Dr.

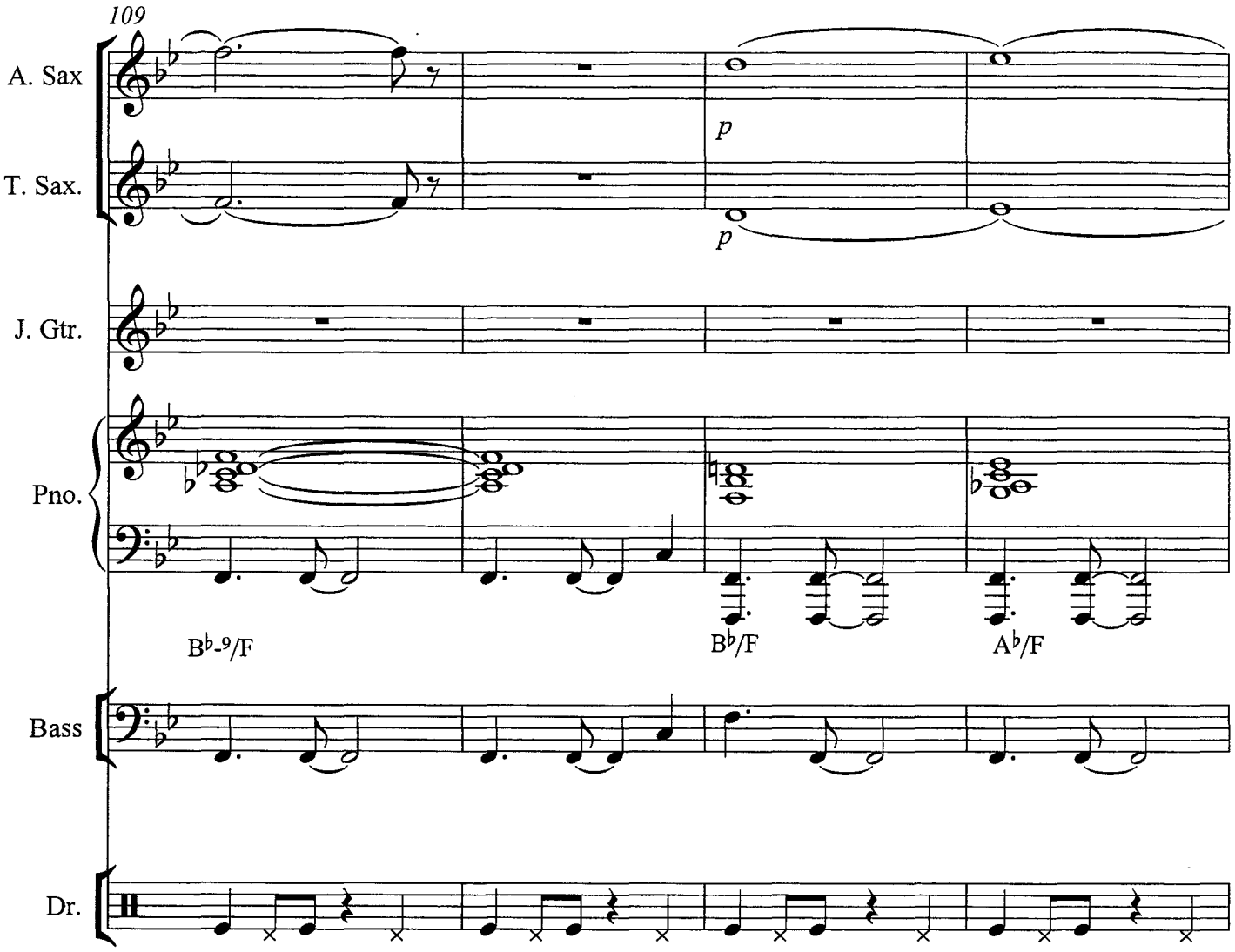

90
A. Sax
T. Sax.
B♭△/B♭
E♭△/B♭
B♭13(♯11)
J. Gtr.
Pno.
B♭△/B♭
E♭△/B♭
B♭13(♯11)
Bass
Dr.

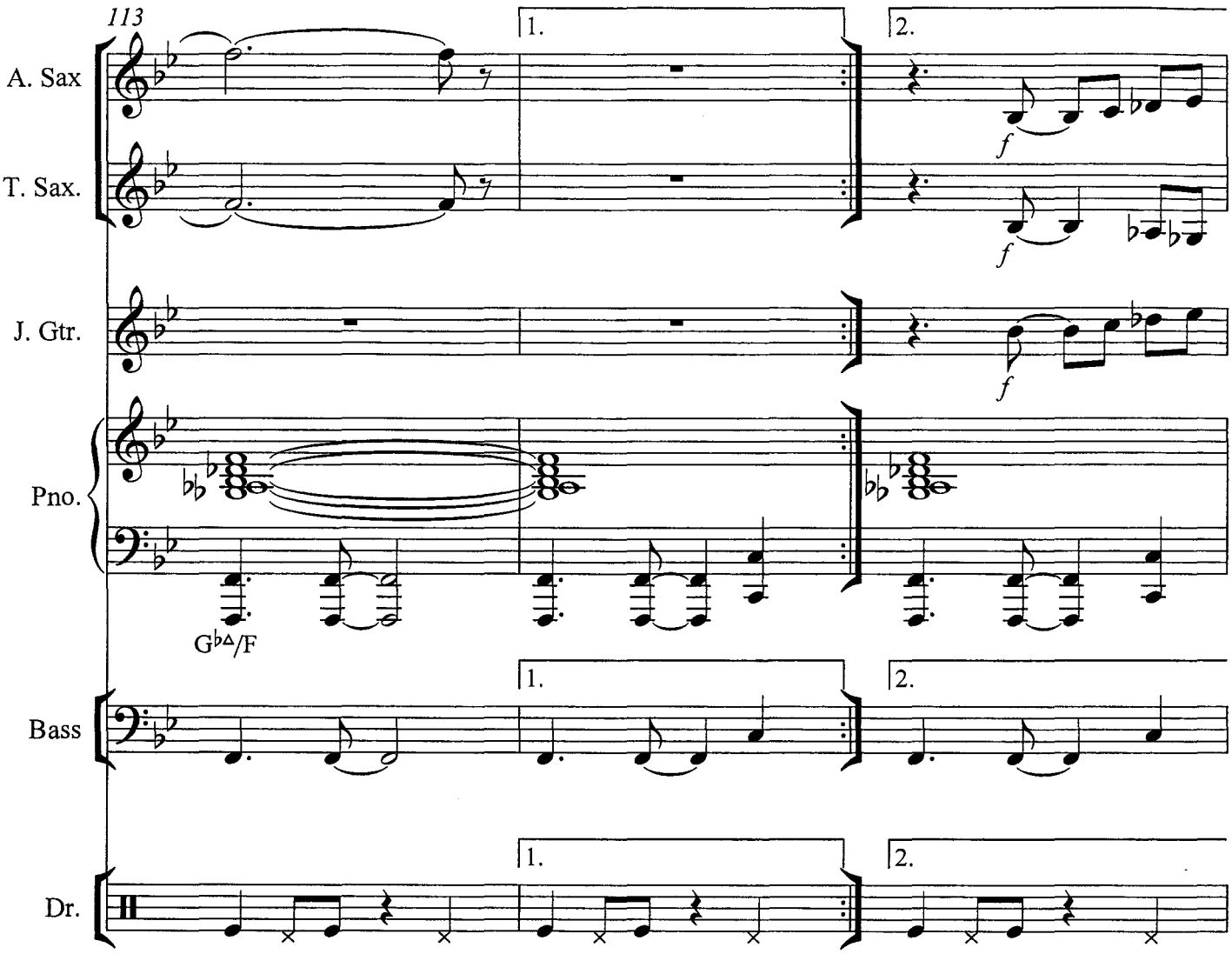

93
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
A♭-
D♭7
A△
G13(♯11)
A♭△

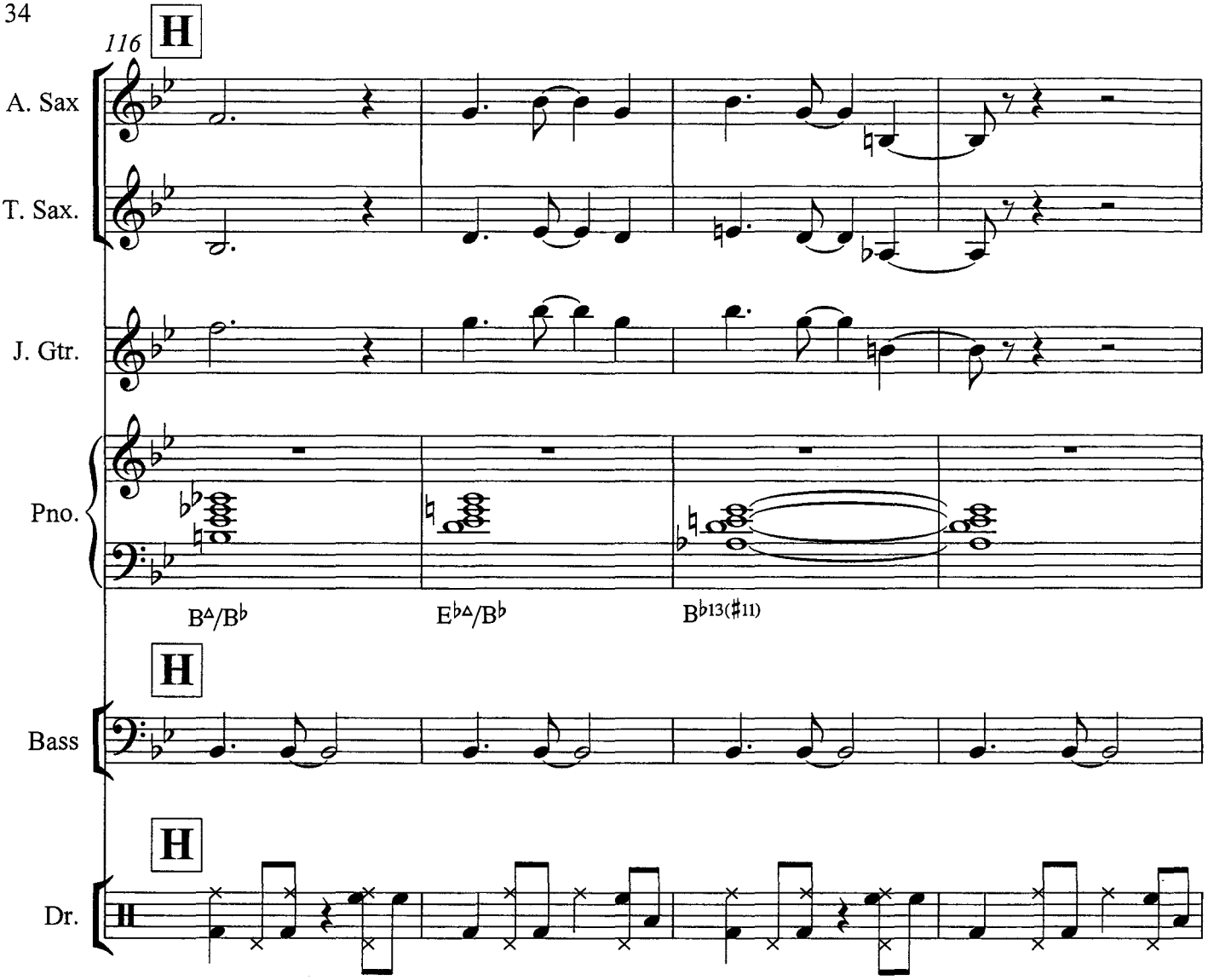

G
Straight 8ths
Drum solo to H
96
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
A♭△
G♭△
E△
B♭/F
p
3

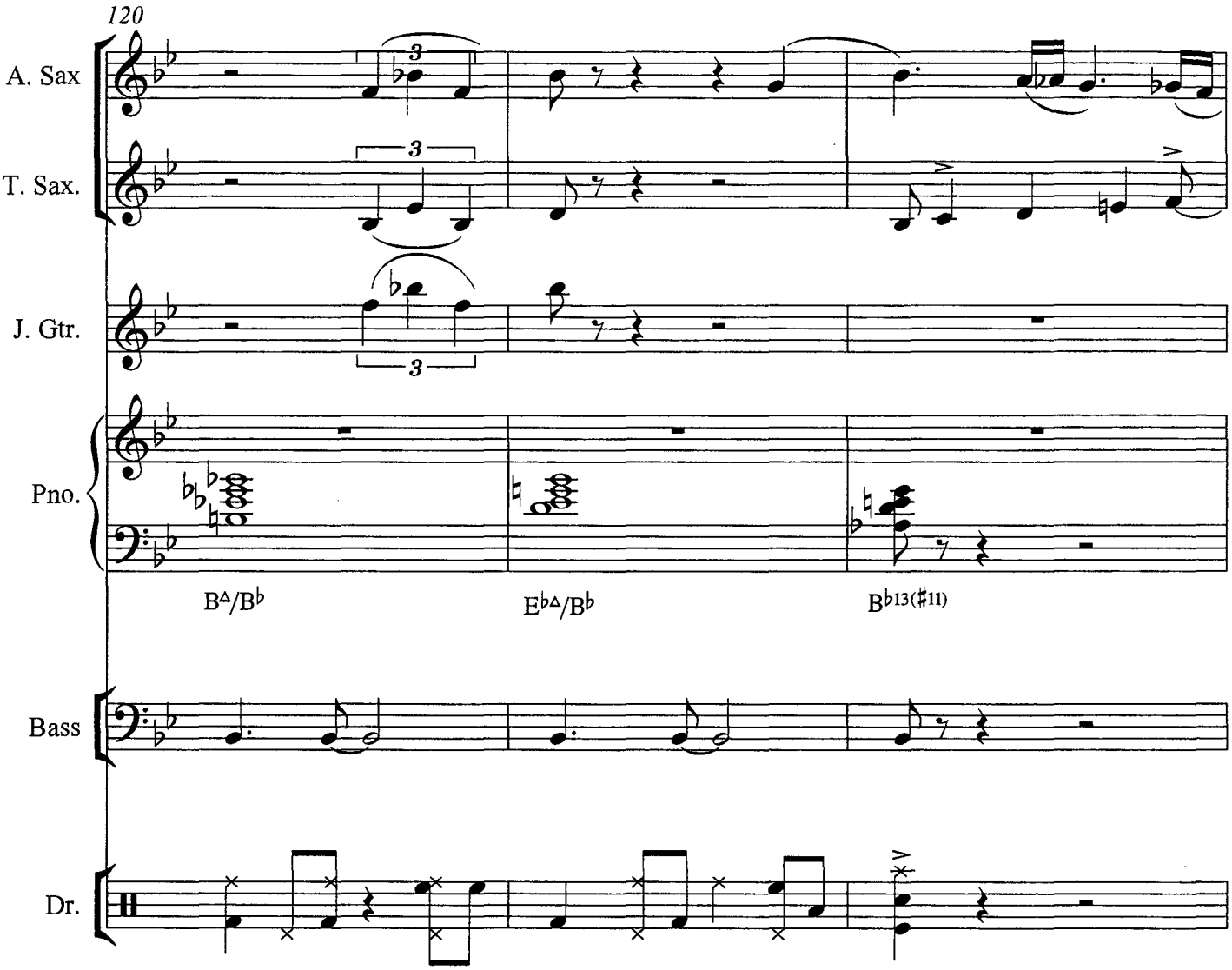

100
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
p
p
A♭△/F
B♭-9/F
B♭/F
A♭/F

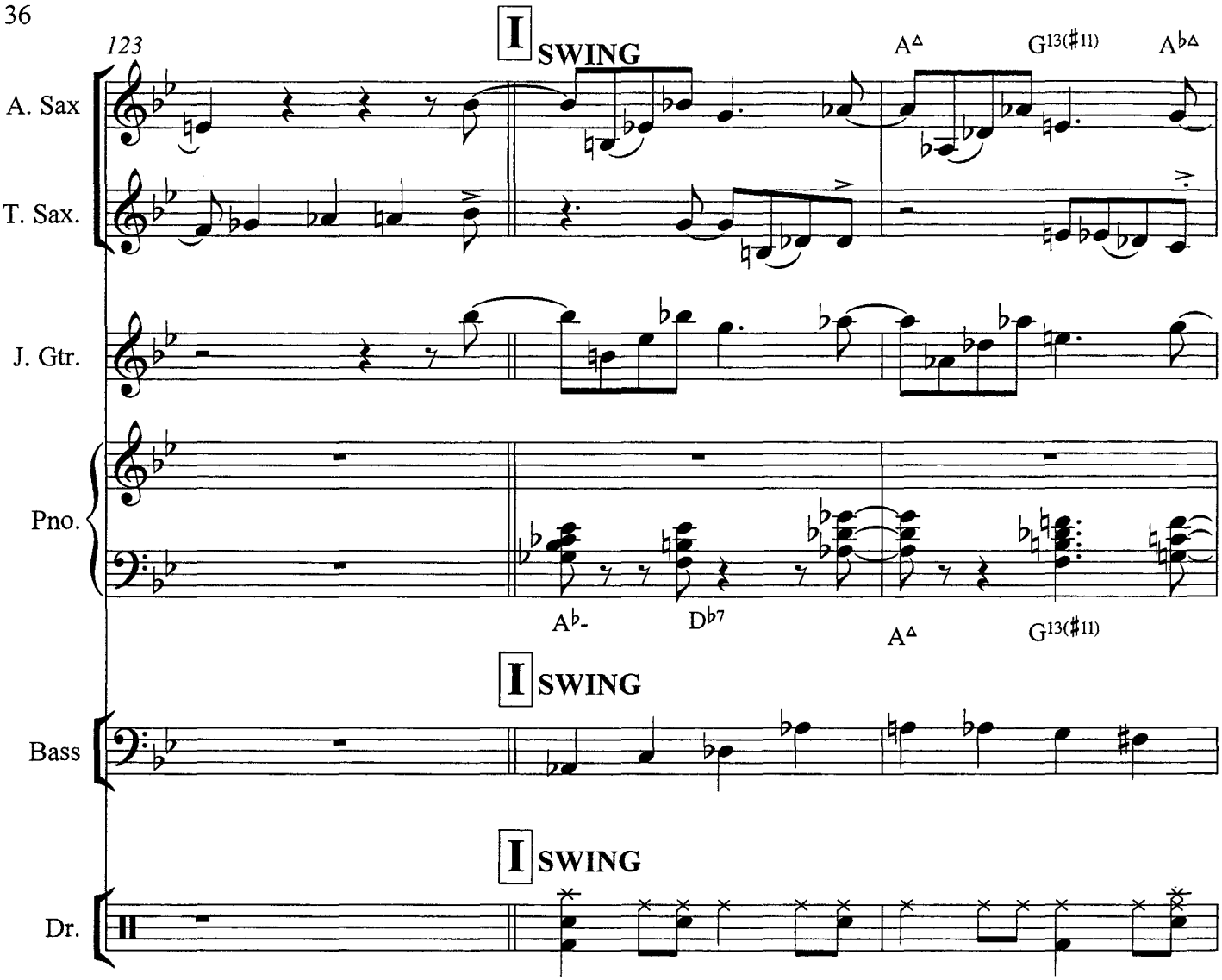

105
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
p
p
G♭△/F
B♭/F
A♭△/F

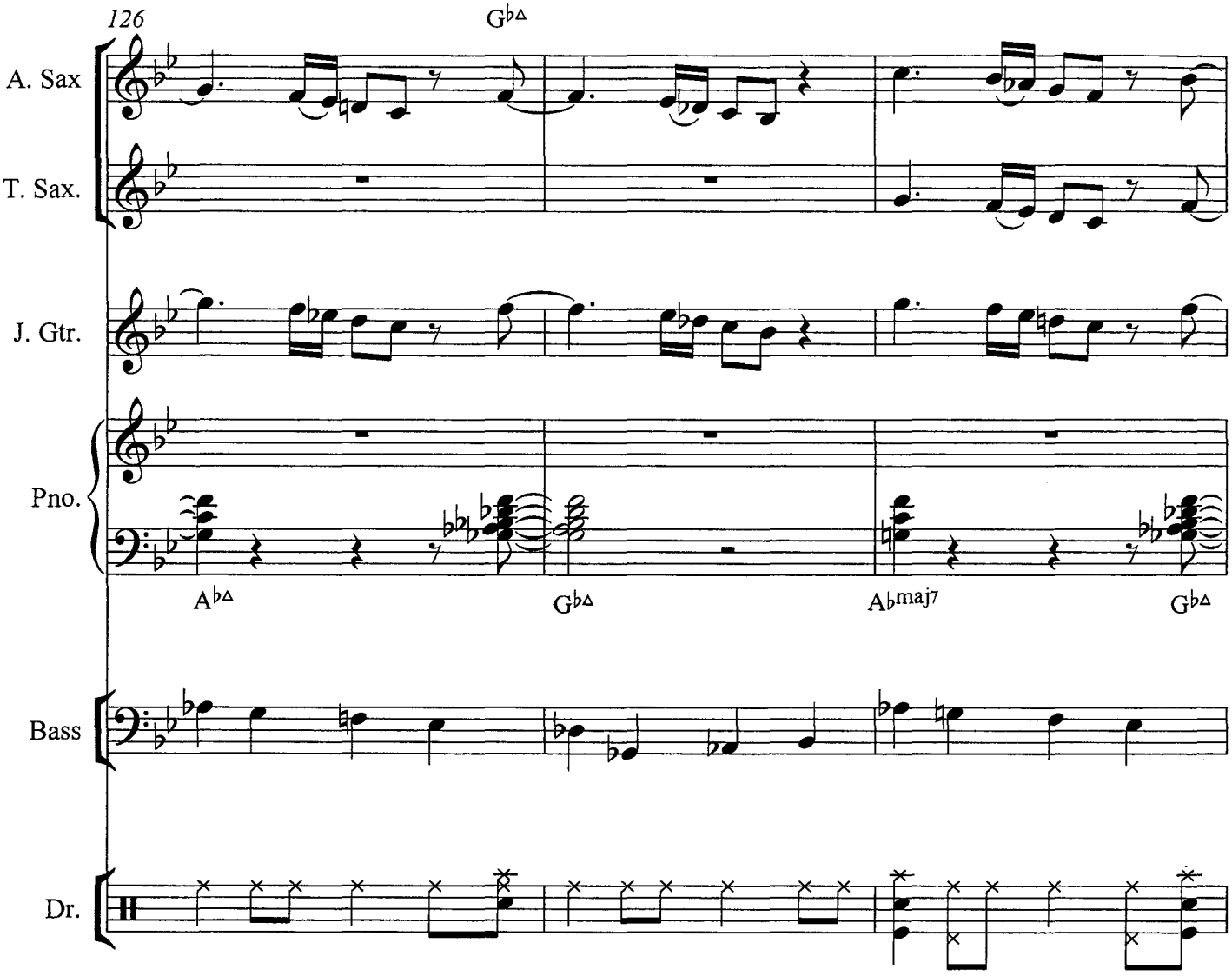

109
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
p
p
B♭-9/F
B♭/F
A♭/F

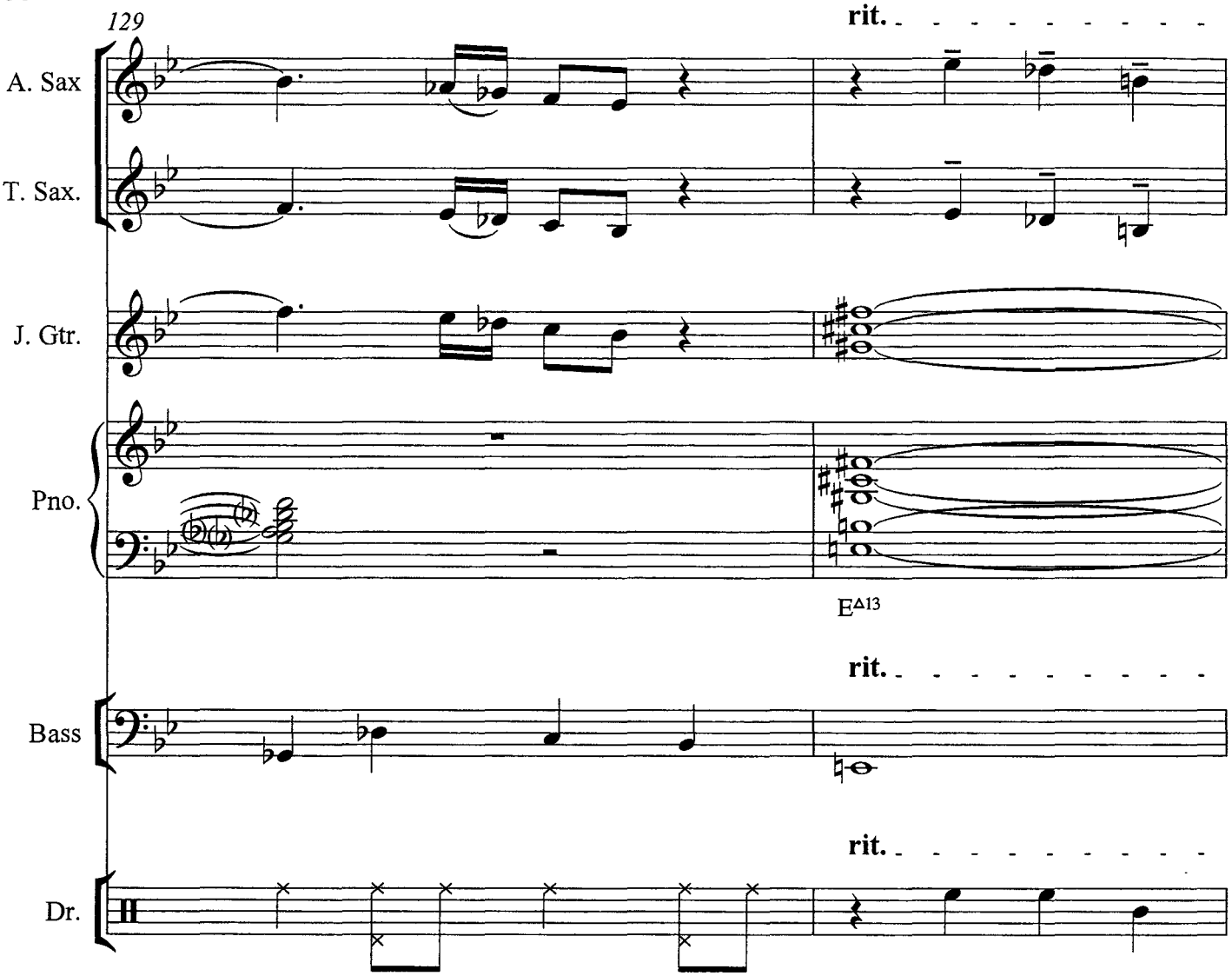

113
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
1.
2.
f
G♭Δ/F


116
H
A. Sax
T. Sax.
J. Gtr.
Pno.
B♭△/B♭
E♭△/B♭
B♭13(♯11)
H
Bass
H
Dr.


120
A. Sax
T. Sax.
J. Gtr.
Pno.
Bass
Dr.
3
3
3
B♭△/B♭
E♭△/B♭
B♭13(♯11)


123
I SWING
A△
G13(♯11)
A♭△
A. Sax
T. Sax.
J. Gtr.
Pno.
A♭-
D♭7
A△
G13(♯11)
I SWING
Bass
I SWING
Dr.


126
G♭△
A. Sax
T. Sax.
J. Gtr.
Pno.
A♭△
G♭△
A♭maj7
G♭△
Bass
Dr.


129
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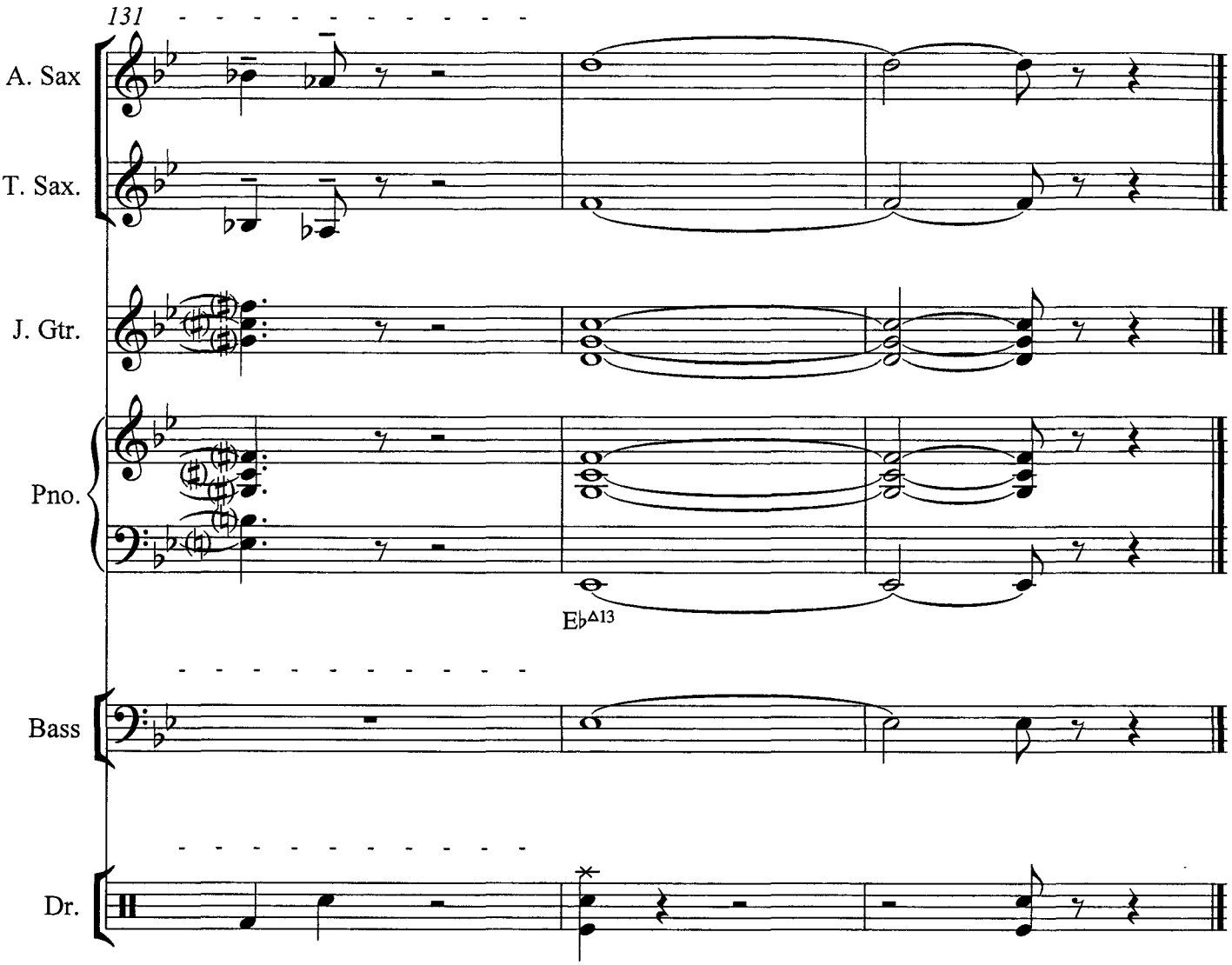
A. Sax
T. Sax.
J. Gtr.
Pno.
E△13
rit.
Bass
rit.
Dr.


131
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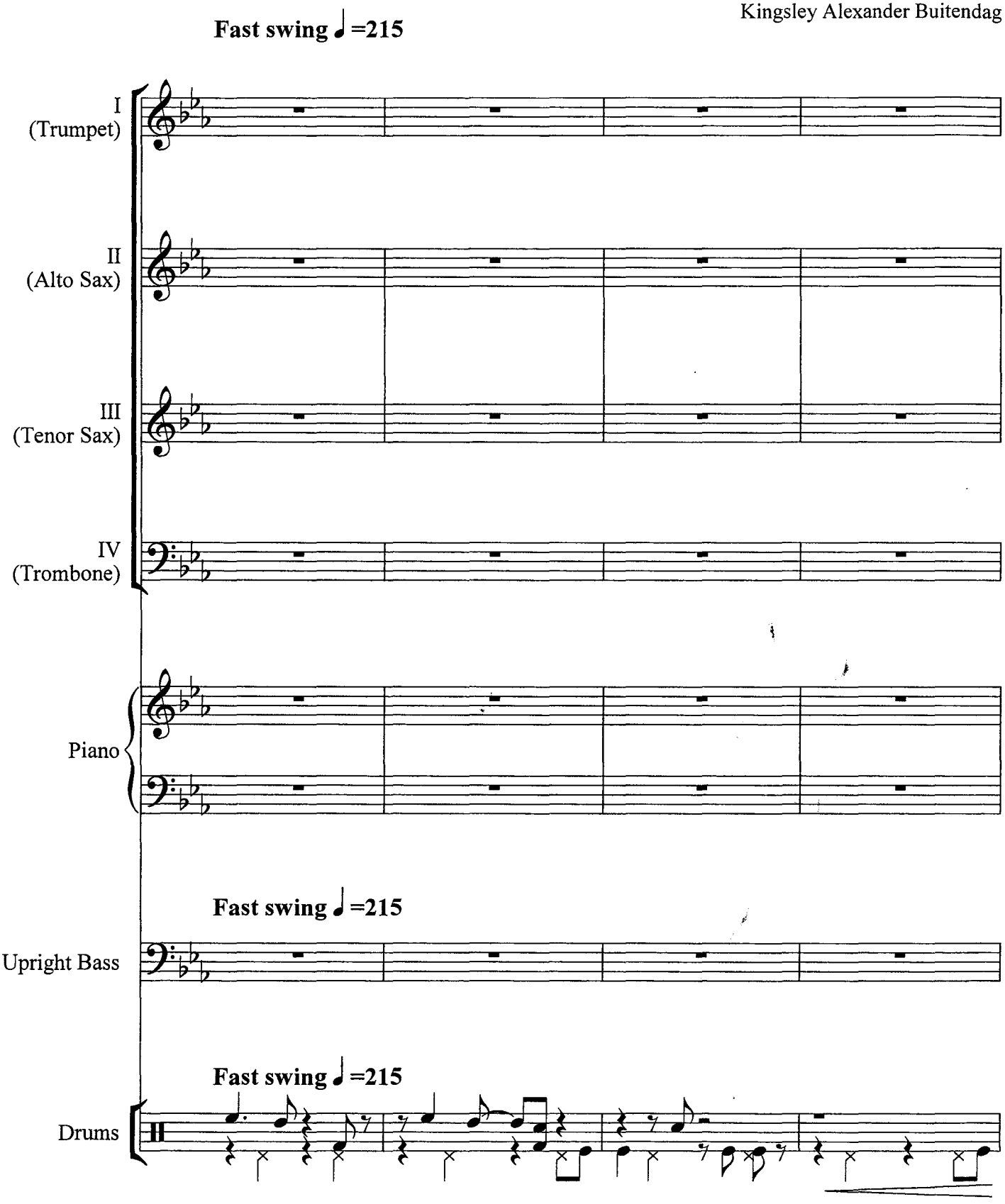
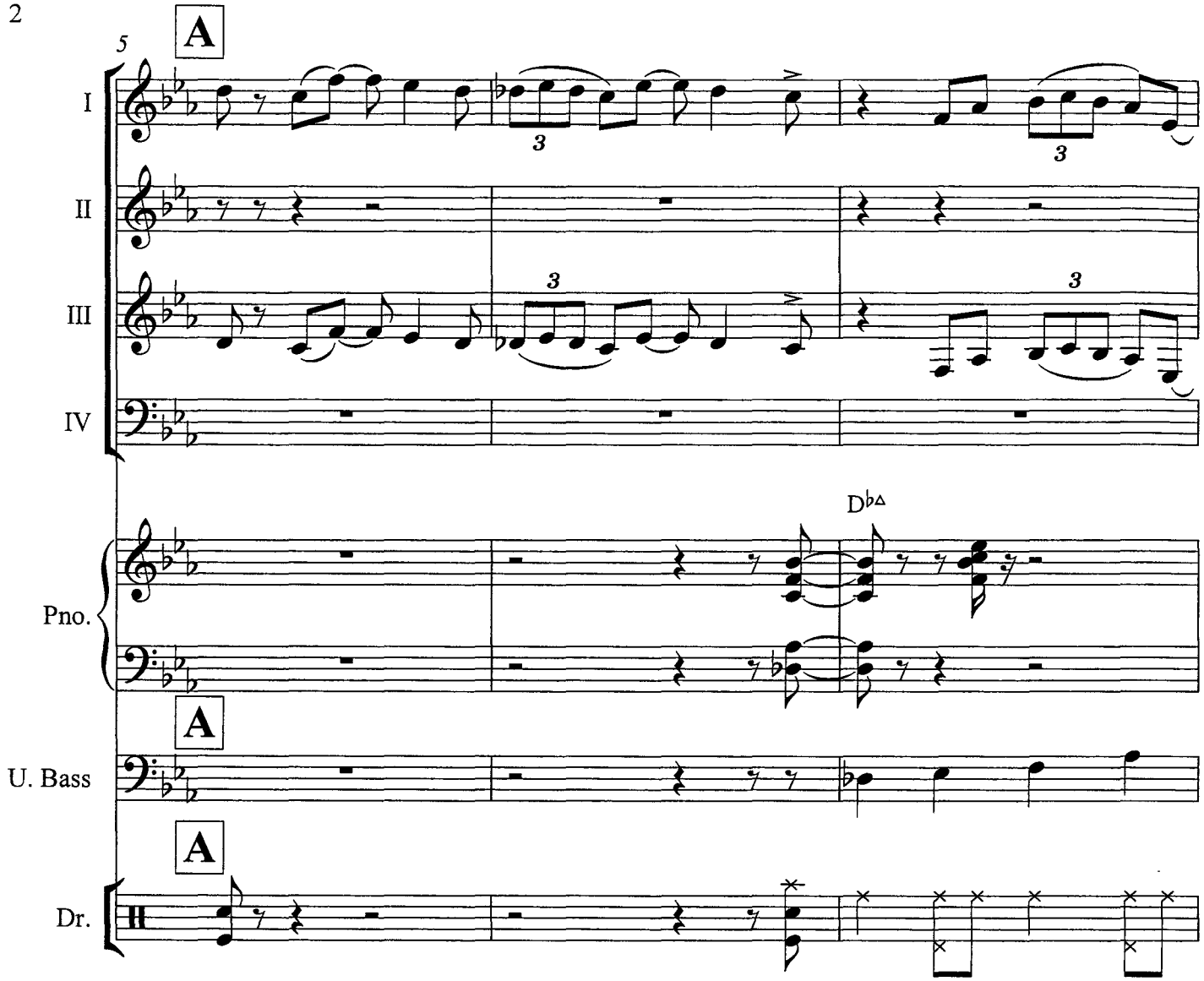
T. Sax.
J. Gtr.
Pno.
Eb△13
Bass
Dr.

Mills and Who?

Kingsley Alexander Buitendag

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II
III
IV
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3
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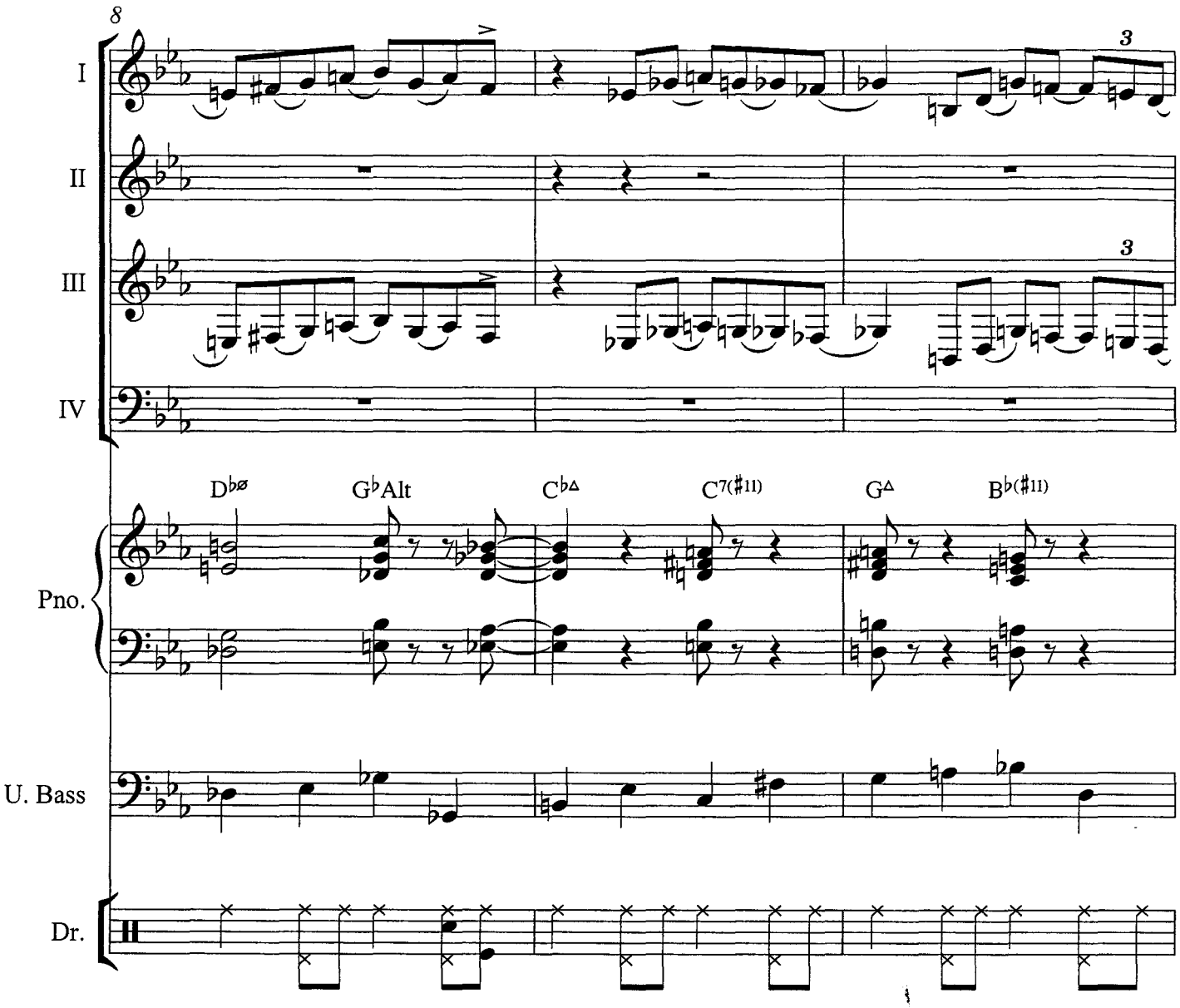
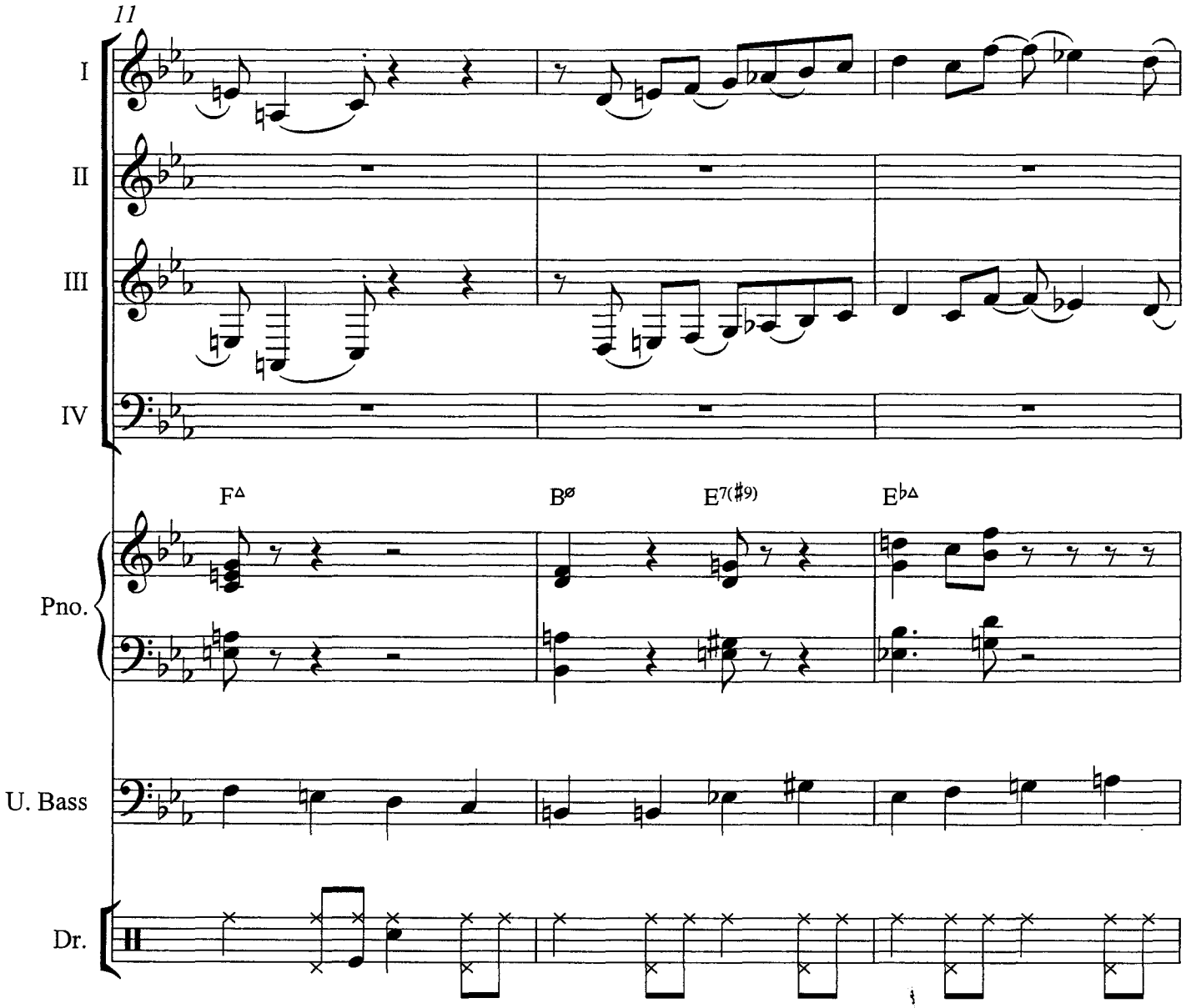
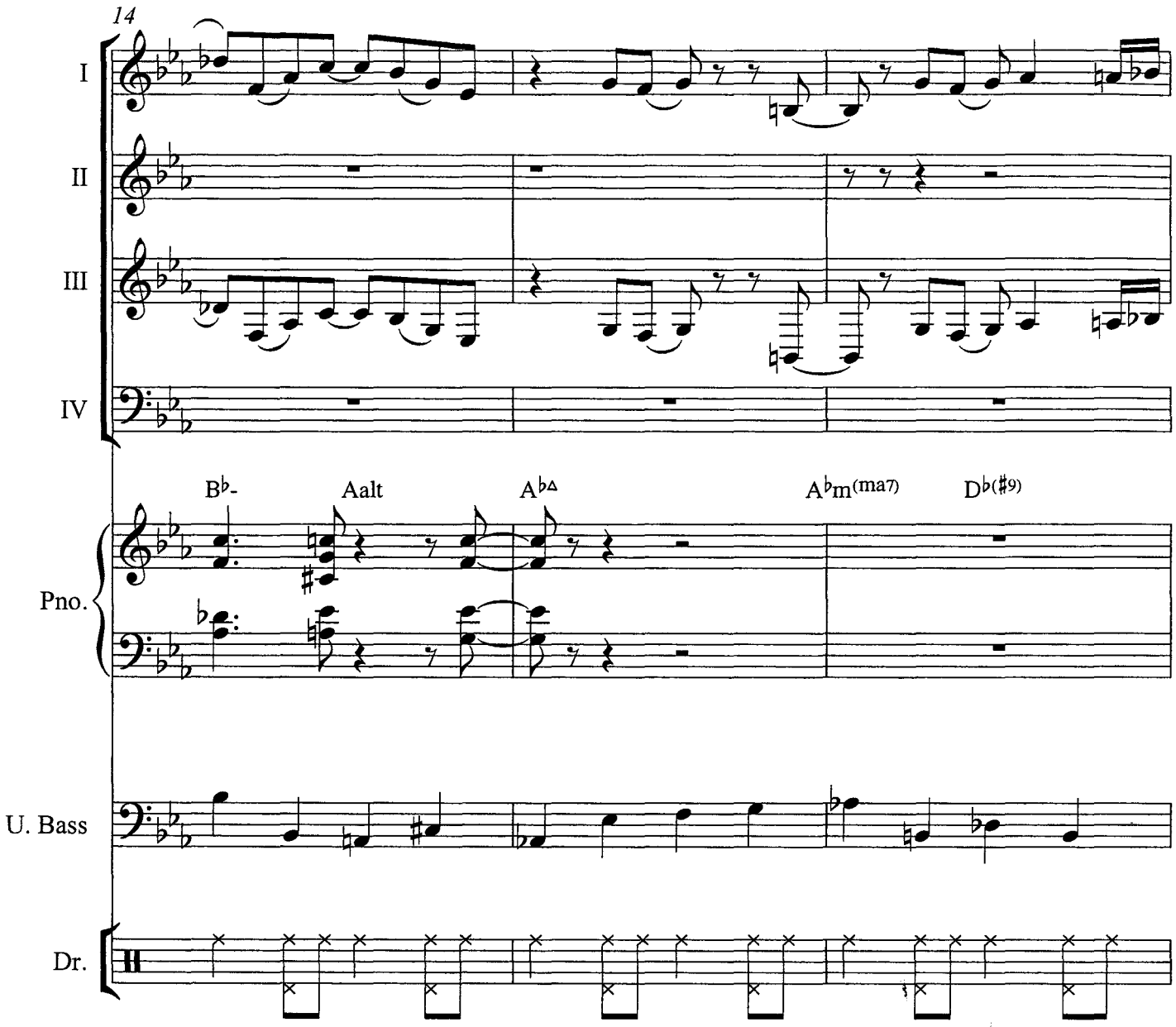
3
Pno.
D♭△
A
U. Bass
A
Dr.


8
I
II
III
IV
3
3
Pno.
U. Bass
Dr.
D♭ø
G♭Alt
C♭△
C7(♯11)
G△
B♭(♯11)


11
I
II
III
IV
F△
Bø
E7(♯9)
E♭△
Pno.
U. Bass
Dr.


14
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III
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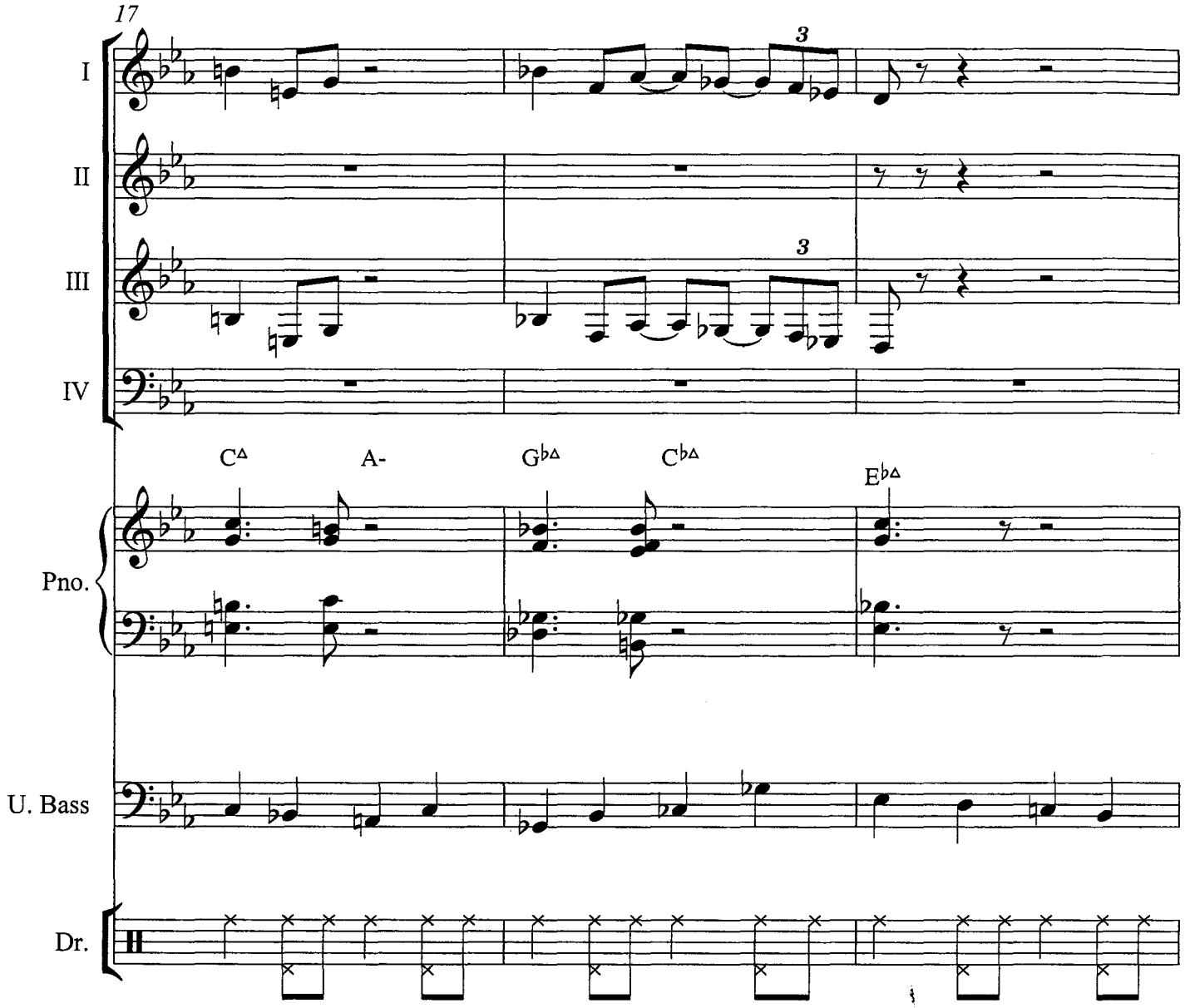
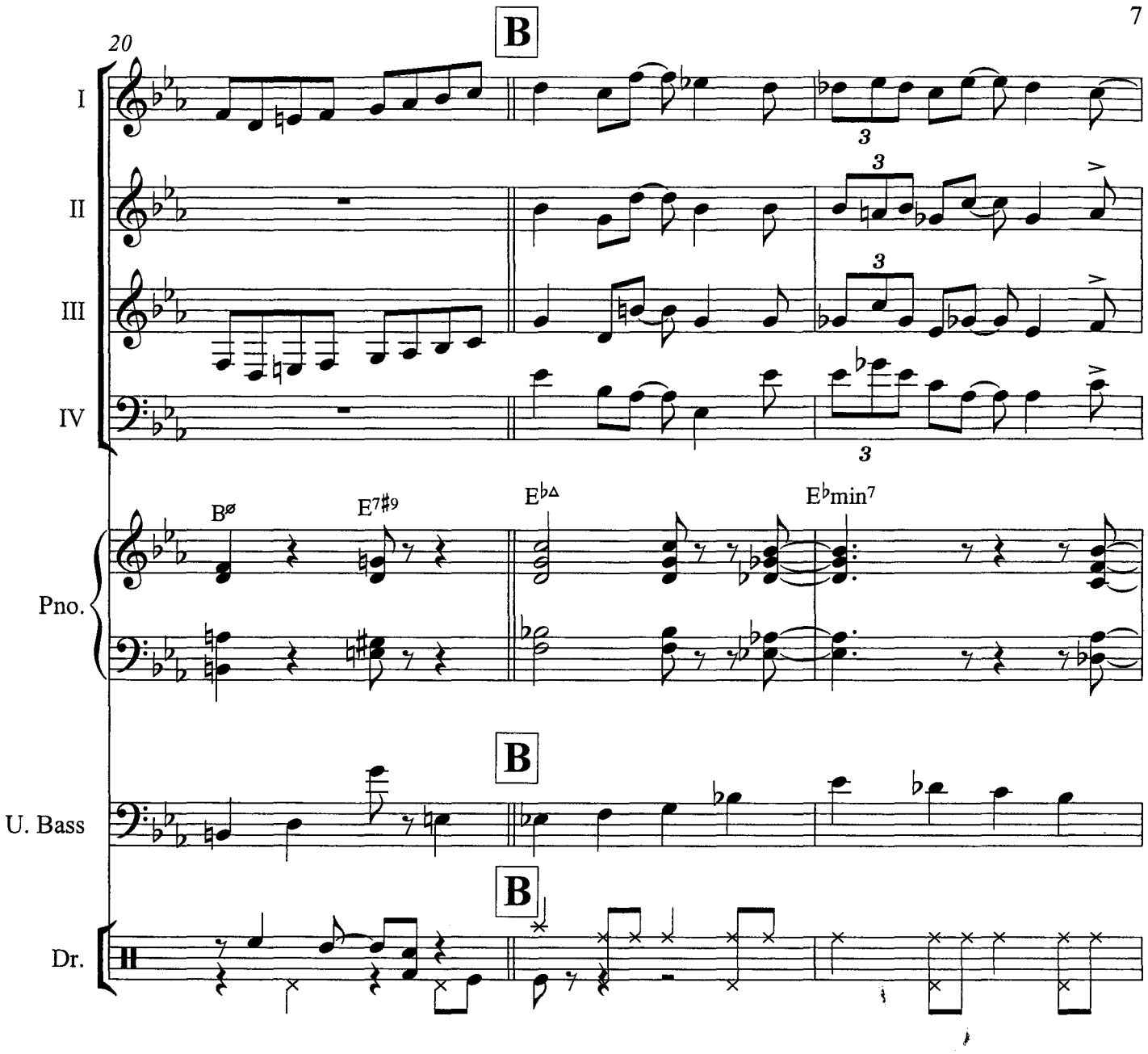
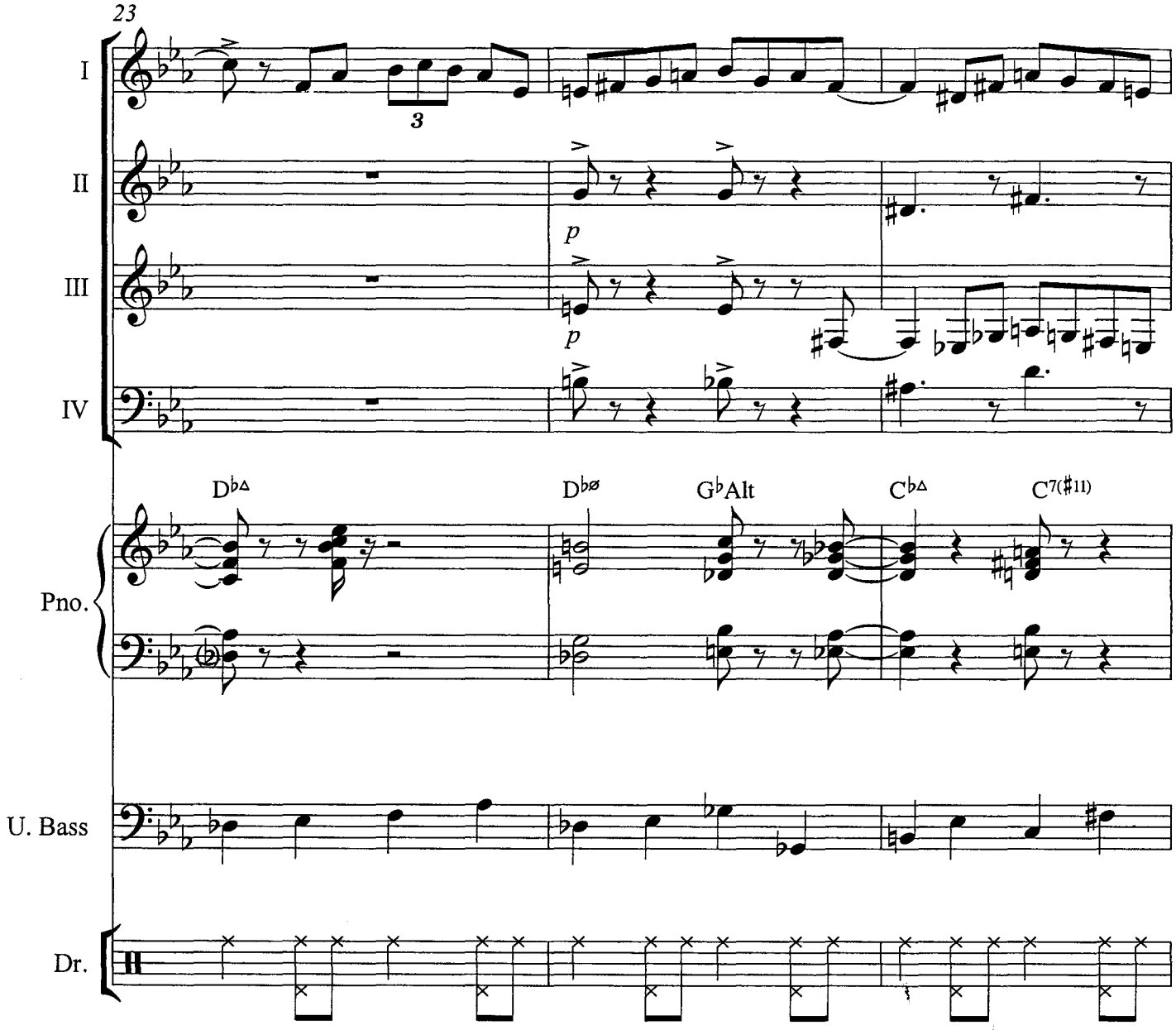
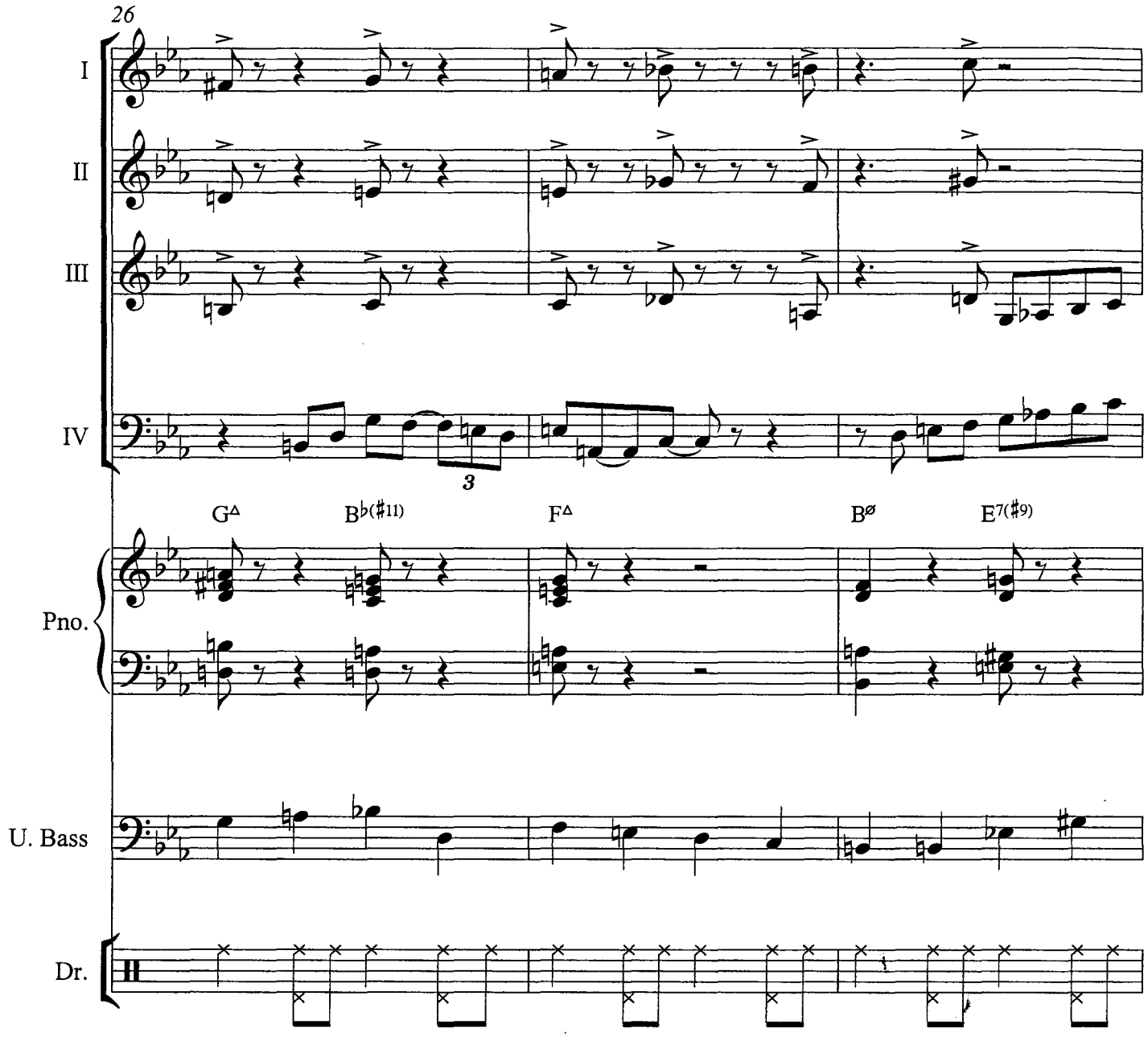
B♭-
Aalt
A♭△
A♭m(ma7)
D♭(♯9)
Pno.
U. Bass
Dr.


17
I
II
III
IV
3
3
C△
A-
G♭△
C♭△
E♭△
Pno.
U. Bass
Dr.


20
B
I
II
III
IV
3
Pno.
Bø
E7♯9
E♭△
E♭min7
B
U. Bass
B
Dr.


23
I
II
III
IV
p
p
3
D♭△
D♭ø
G♭Alt
C♭△
C7(♯11)
Pno.
U. Bass
Dr.


26
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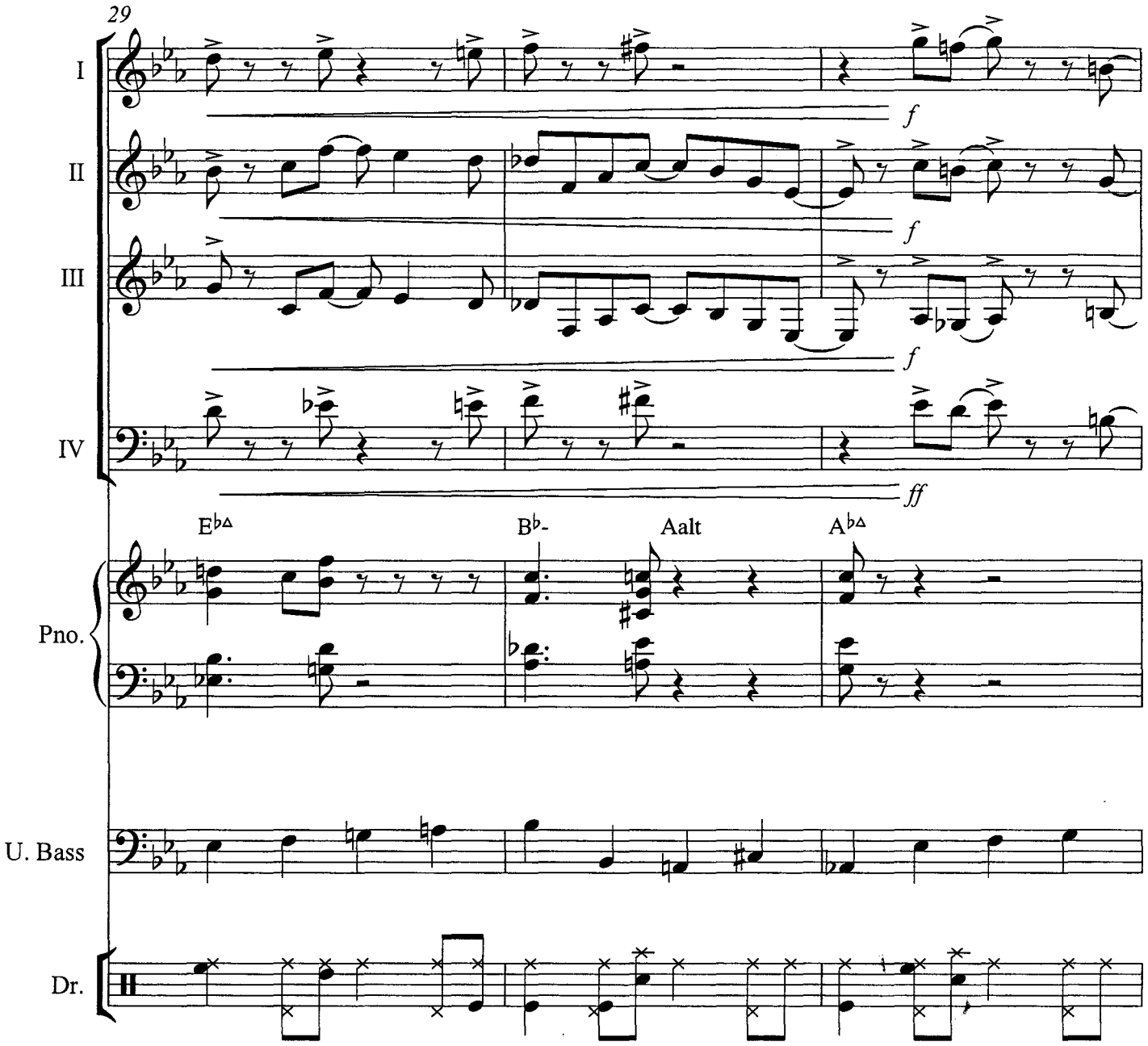
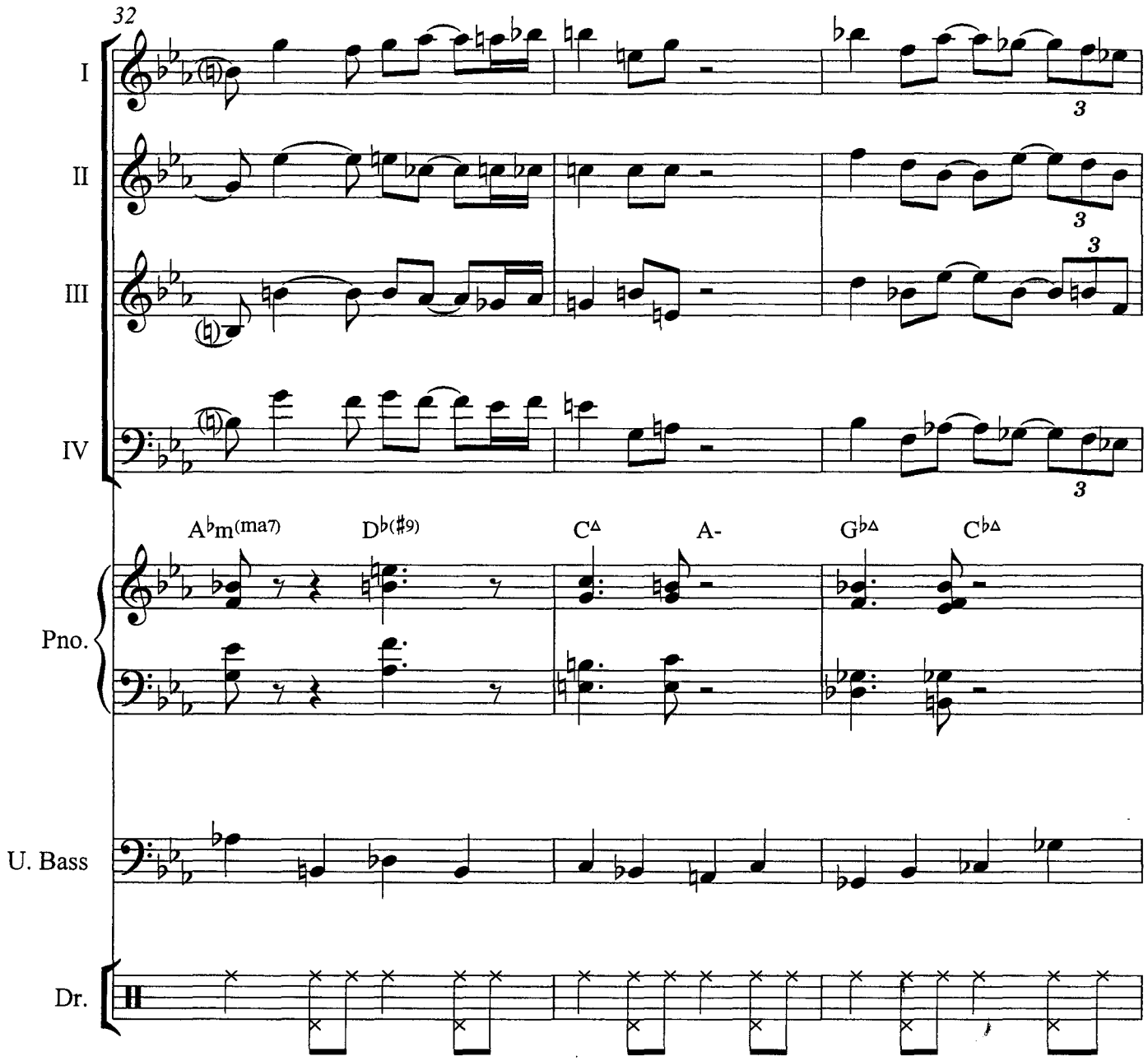
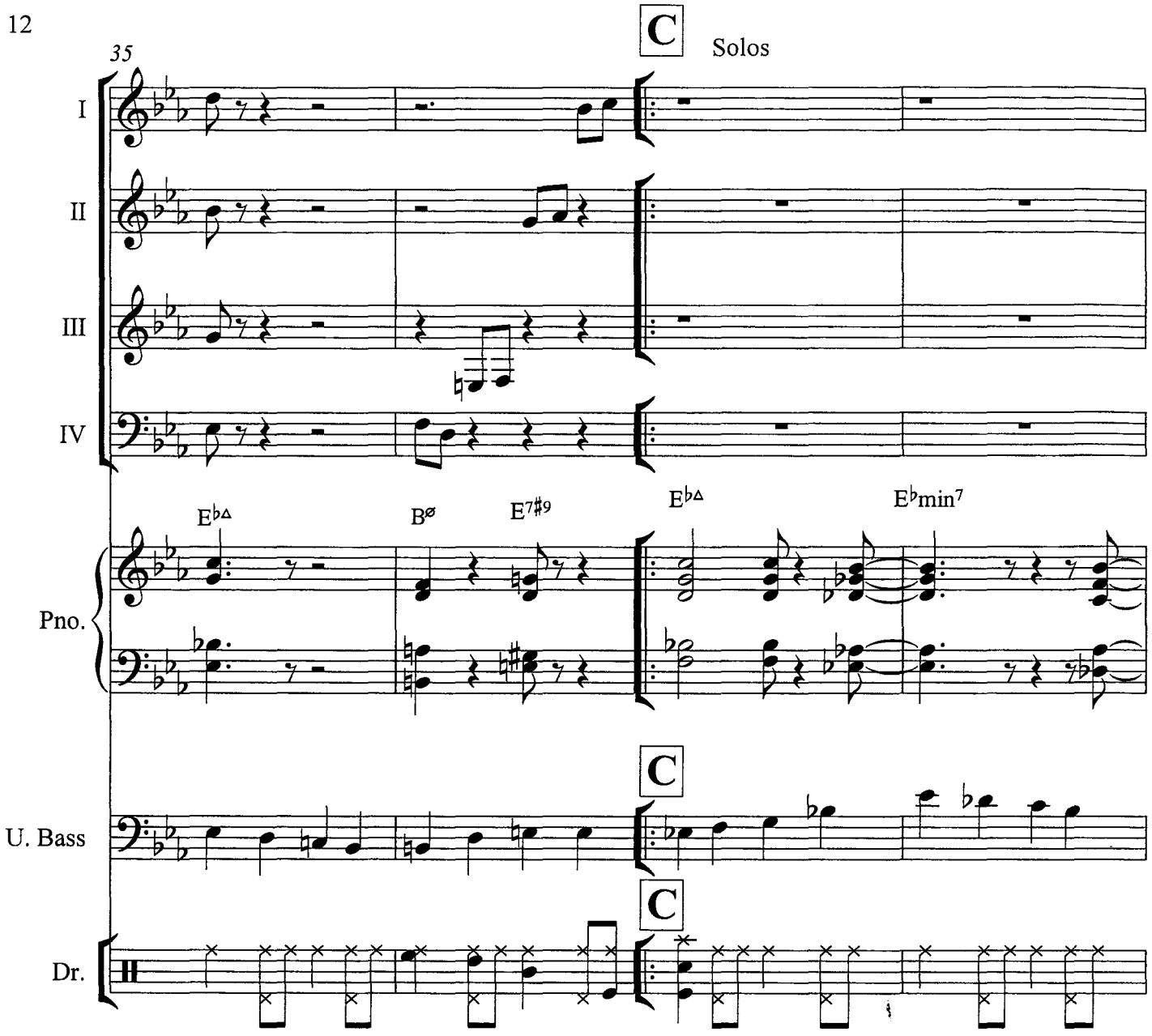
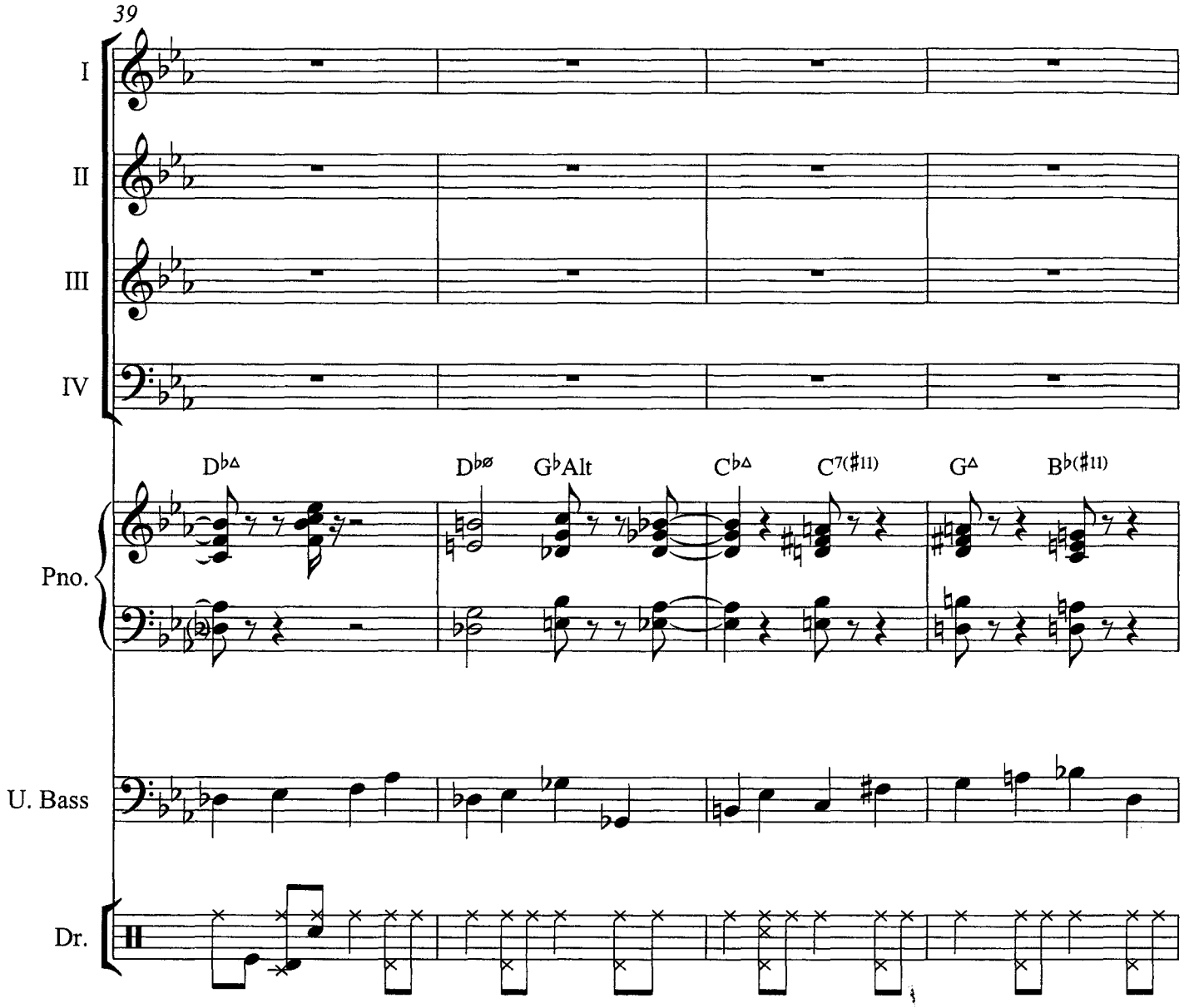
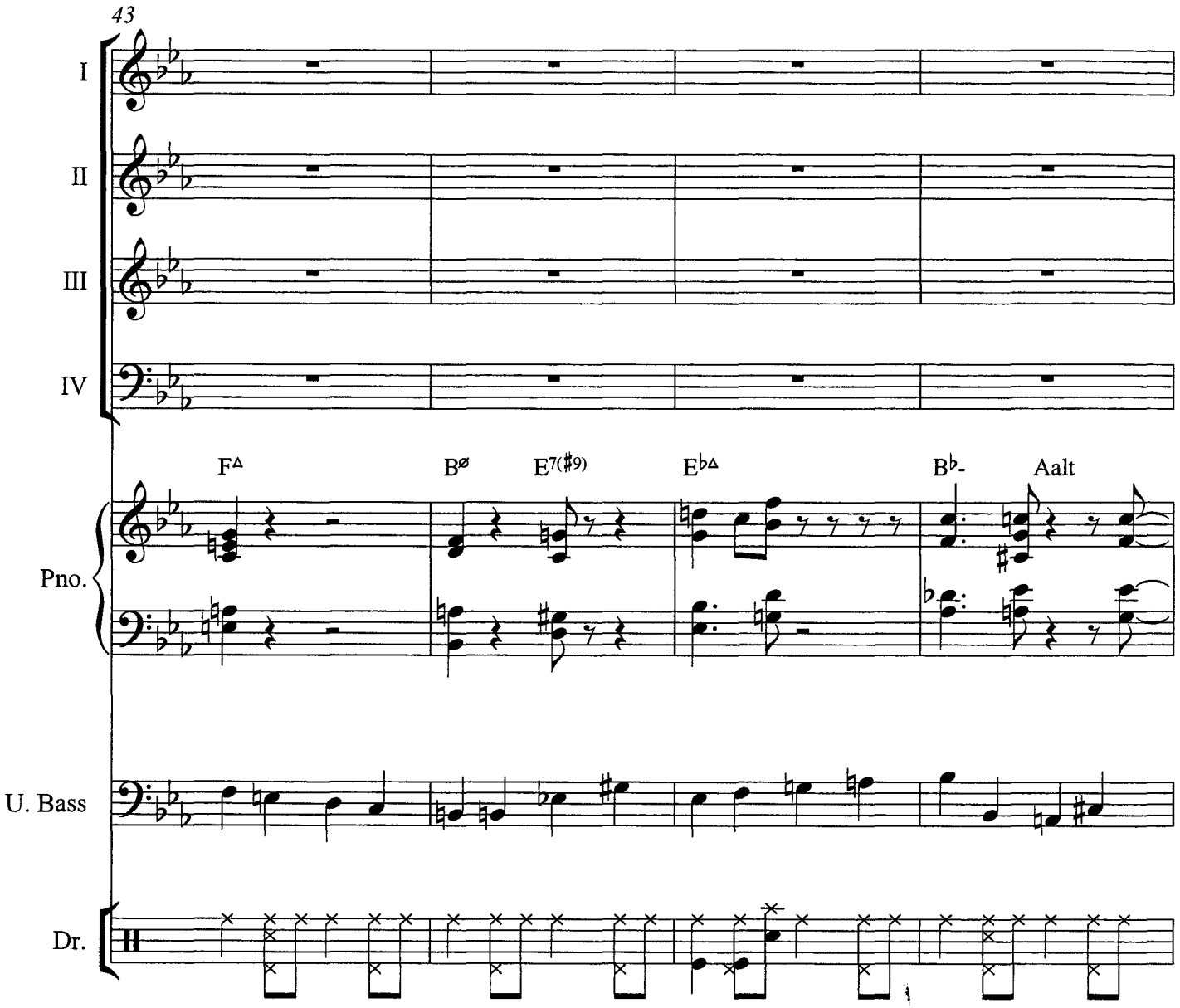
III
IV
3
G△
B♭(♯11)
F△
Bø
E7(♯9)
Pno.
U. Bass
Dr.

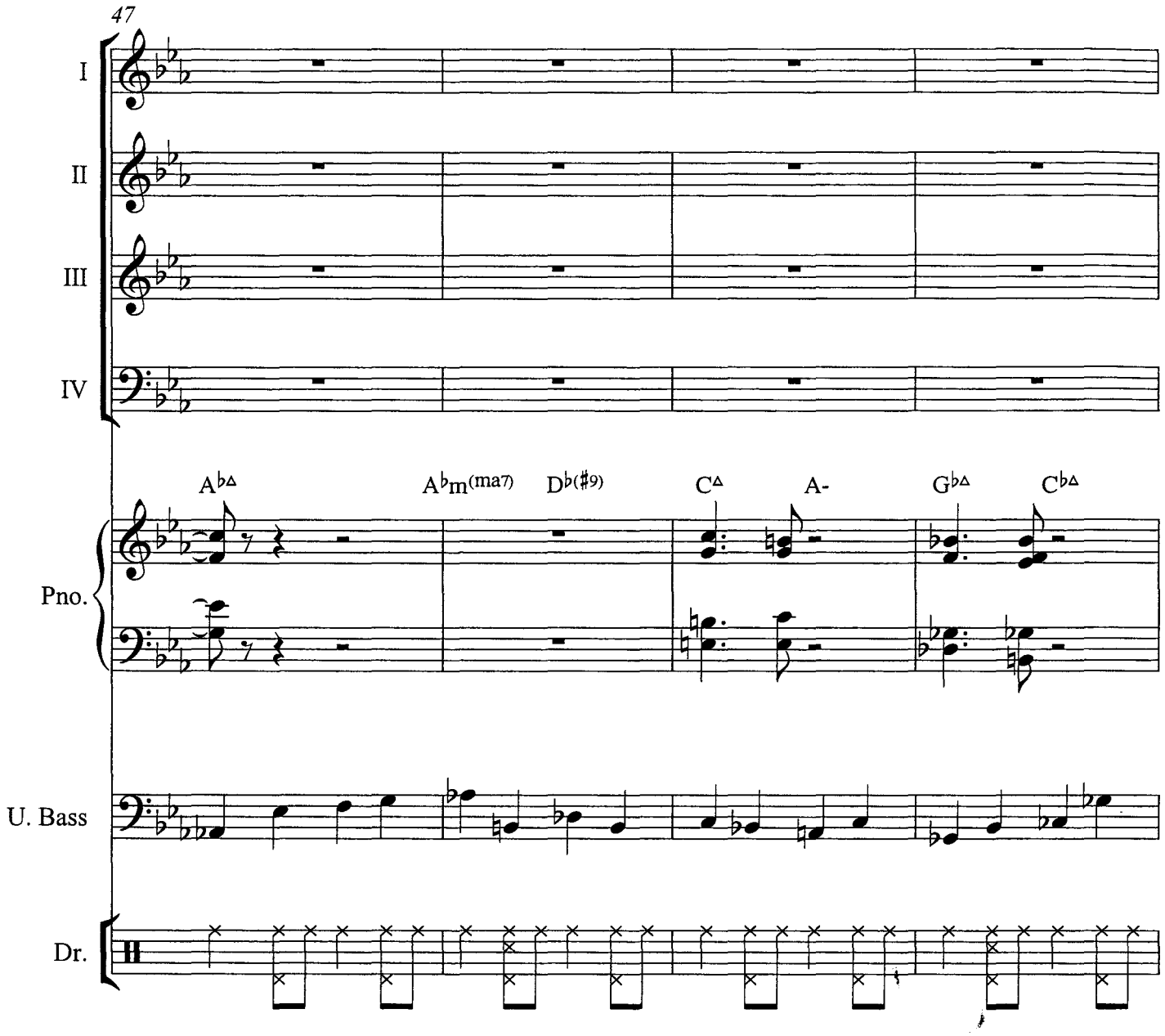

29
I
II
III
IV
f
f
f
ff
E♭△
B♭-
Aalt
A♭△
Pno.
U. Bass
Dr.

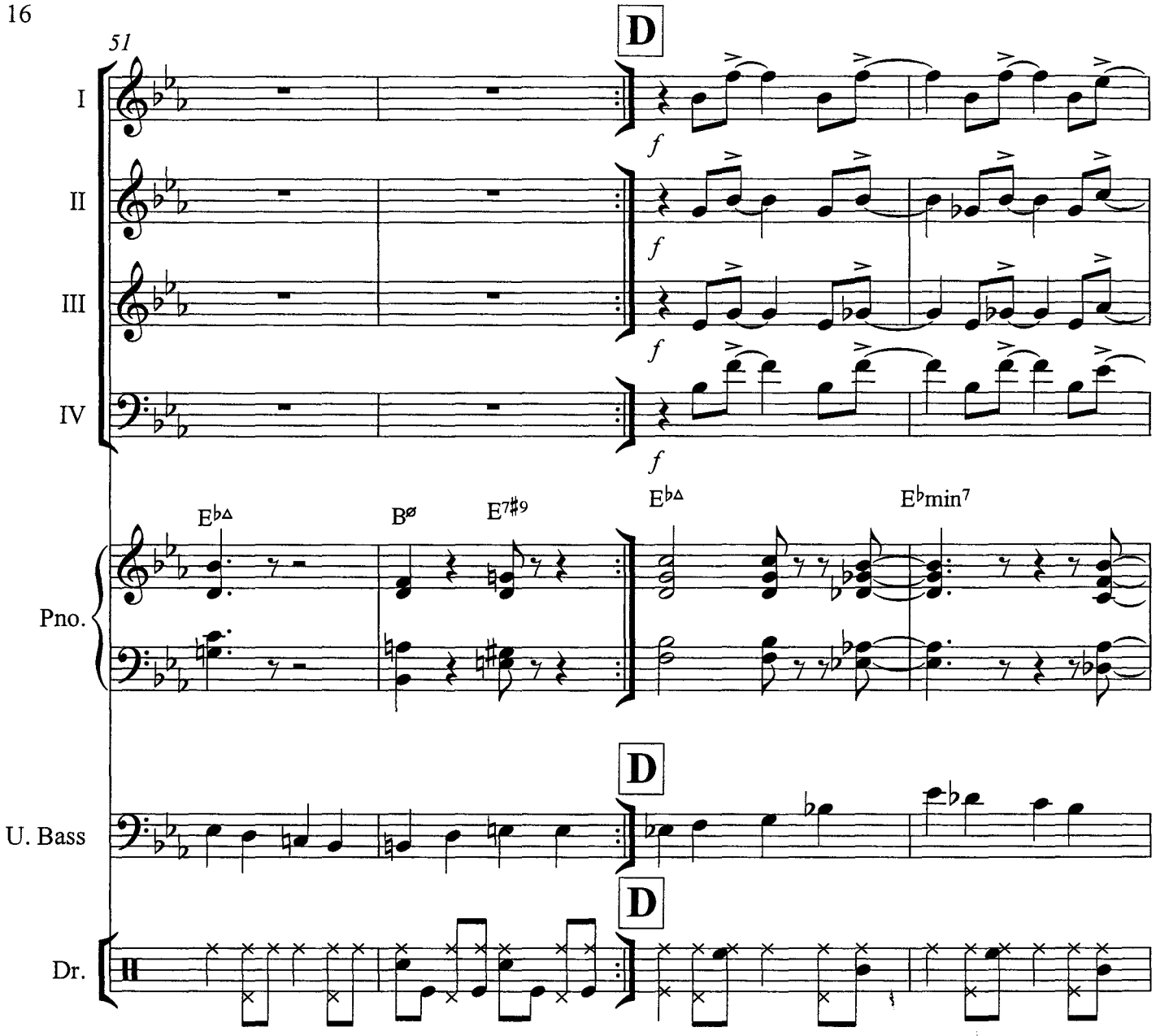

32
I
II
III
IV
A♭m(ma7)
D♭(♯9)
C△
A-
G♭△
C♭△
Pno.
U. Bass
Dr.

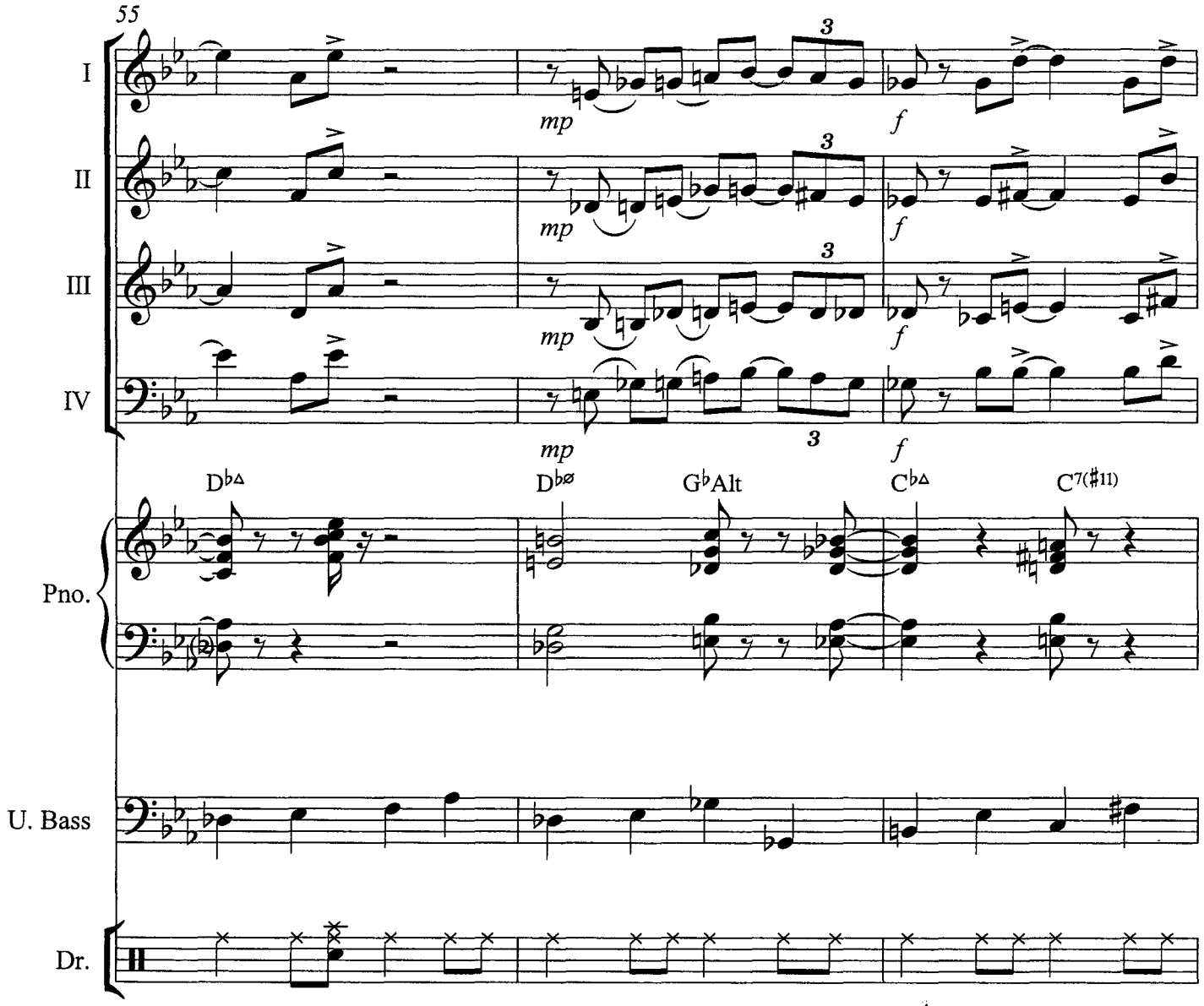

35
C
Solos
I
II
III
IV
E♭△
B⌀
E7♯9
E♭△
E♭min7
Pno.
C
U. Bass
C
Dr.

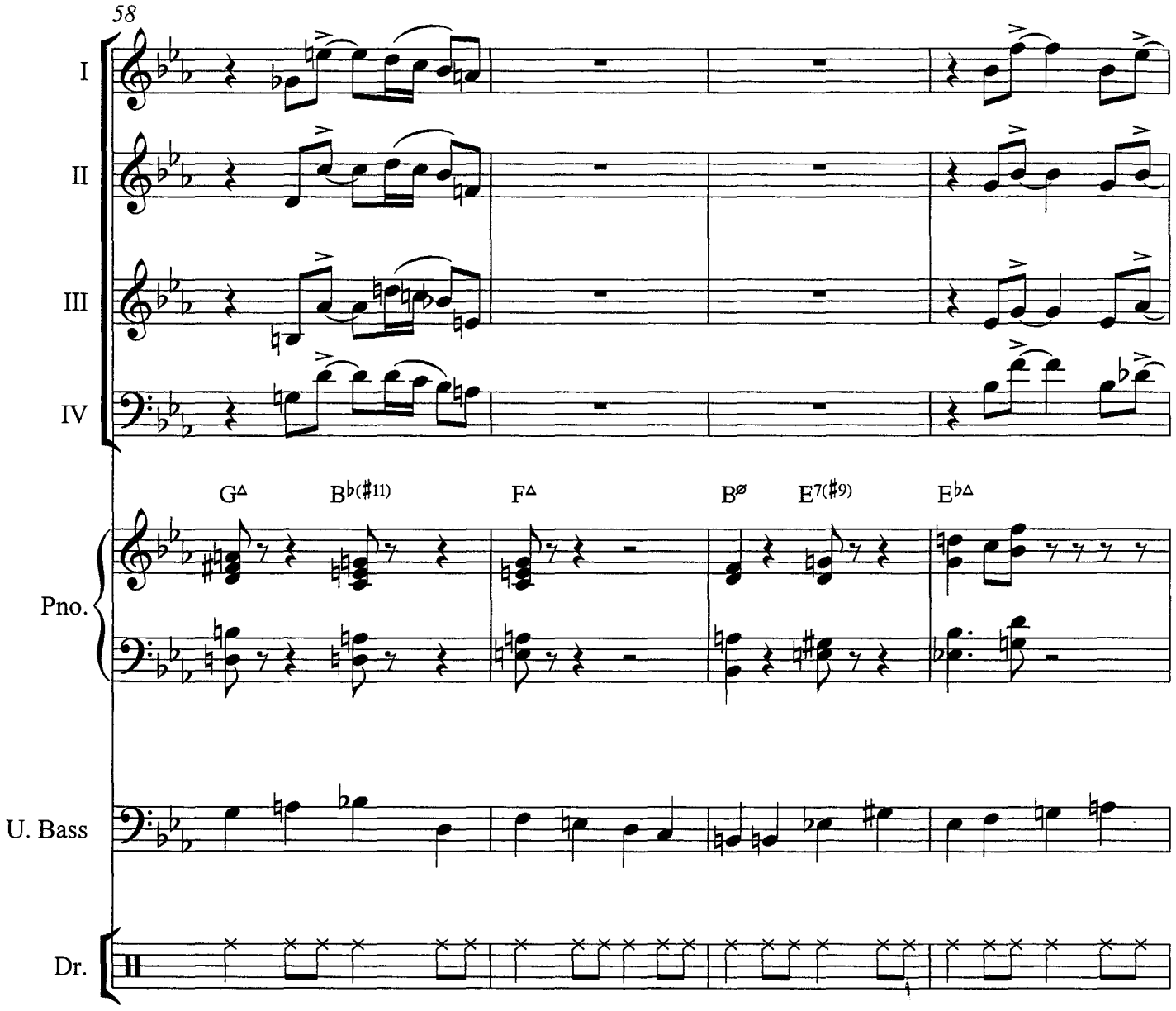

39
I
II
III
IV
D♭△
D♭ø
G♭Alt
C♭△
C7(♯11)
G△
B♭(♯11)
Pno.
U. Bass
Dr.

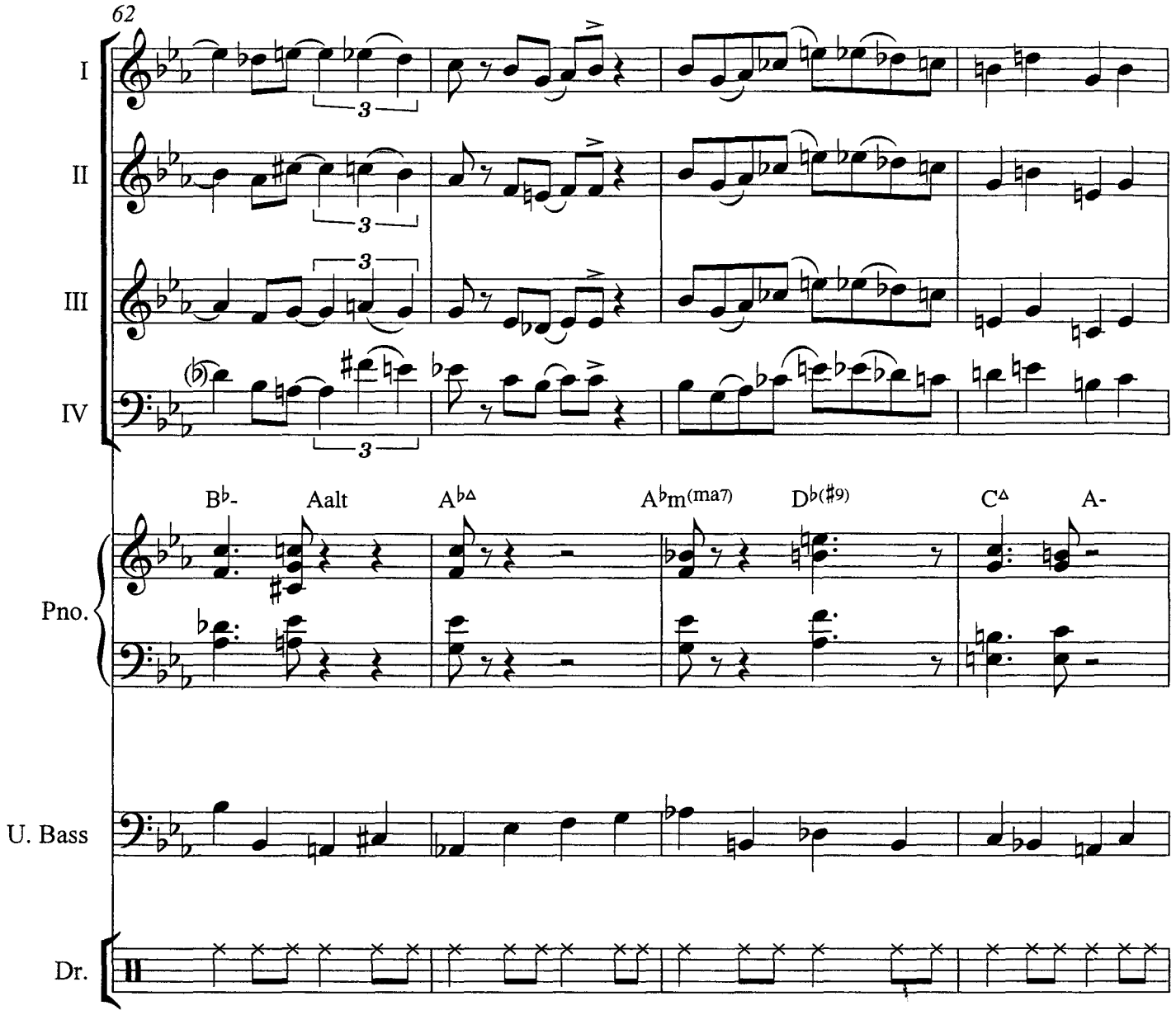

43
I
II
III
IV
F△
B∅
E7(♯9)
E♭△
B♭-
Aalt
Pno.
U. Bass
Dr.

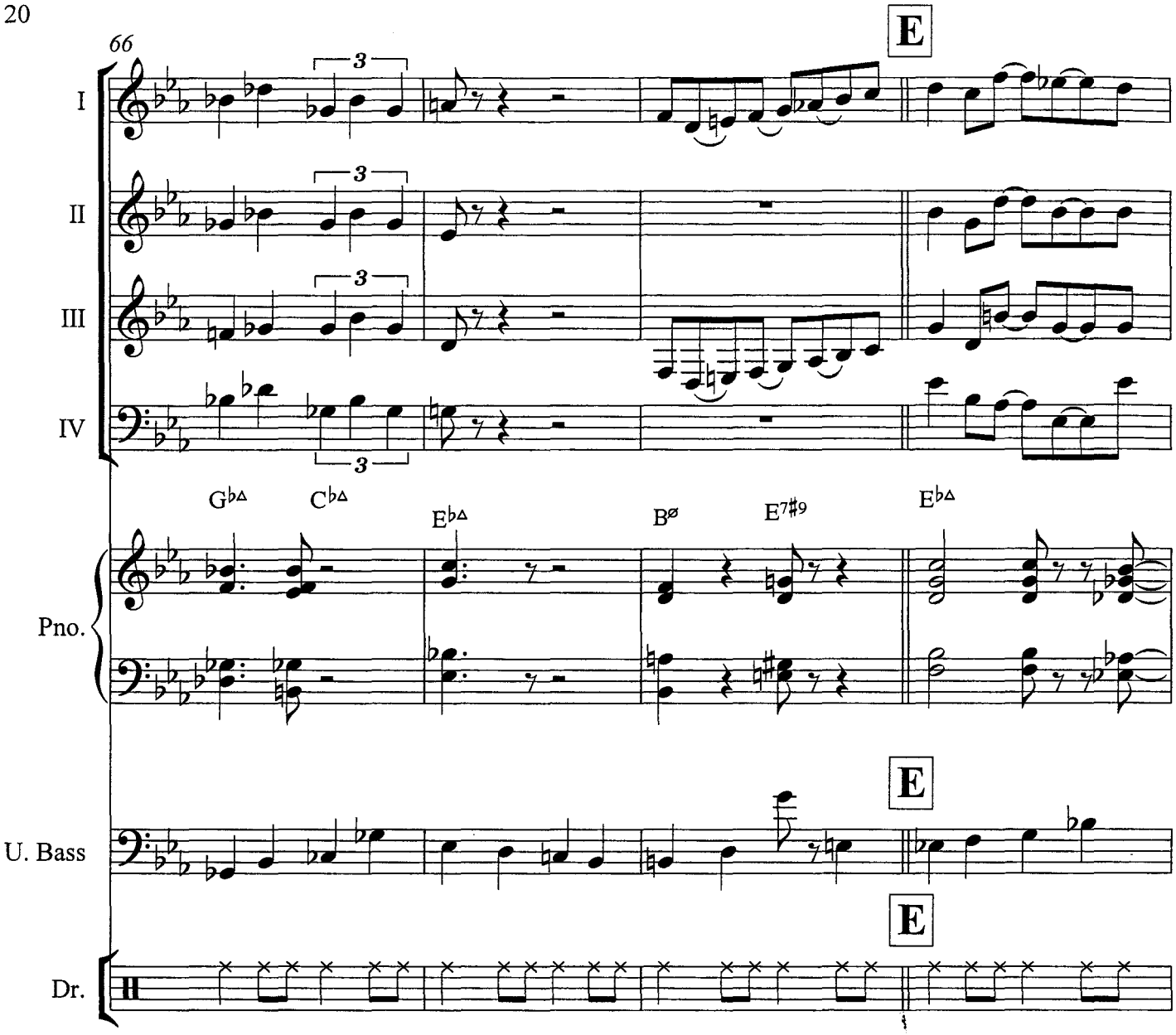

47
I
II
III
IV
A♭△
A♭m(ma7)
D♭(♯9)
C△
A-
G♭△
C♭△
Pno.
U. Bass
Dr.

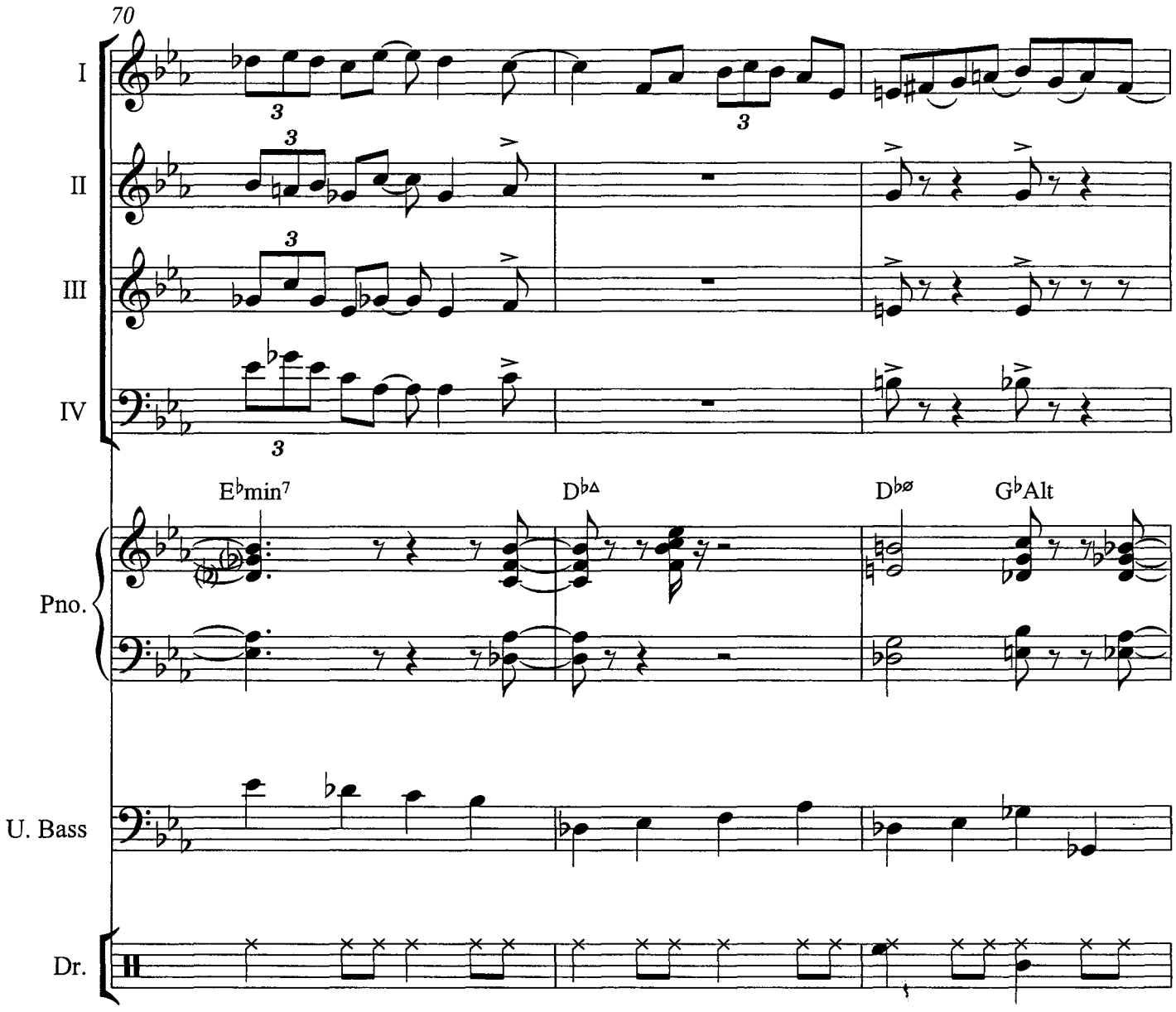

51
D
I
II
III
IV
f
E♭△
Bø
E7♯9
E♭△
E♭min7
Pno.
D
U. Bass
D
Dr.

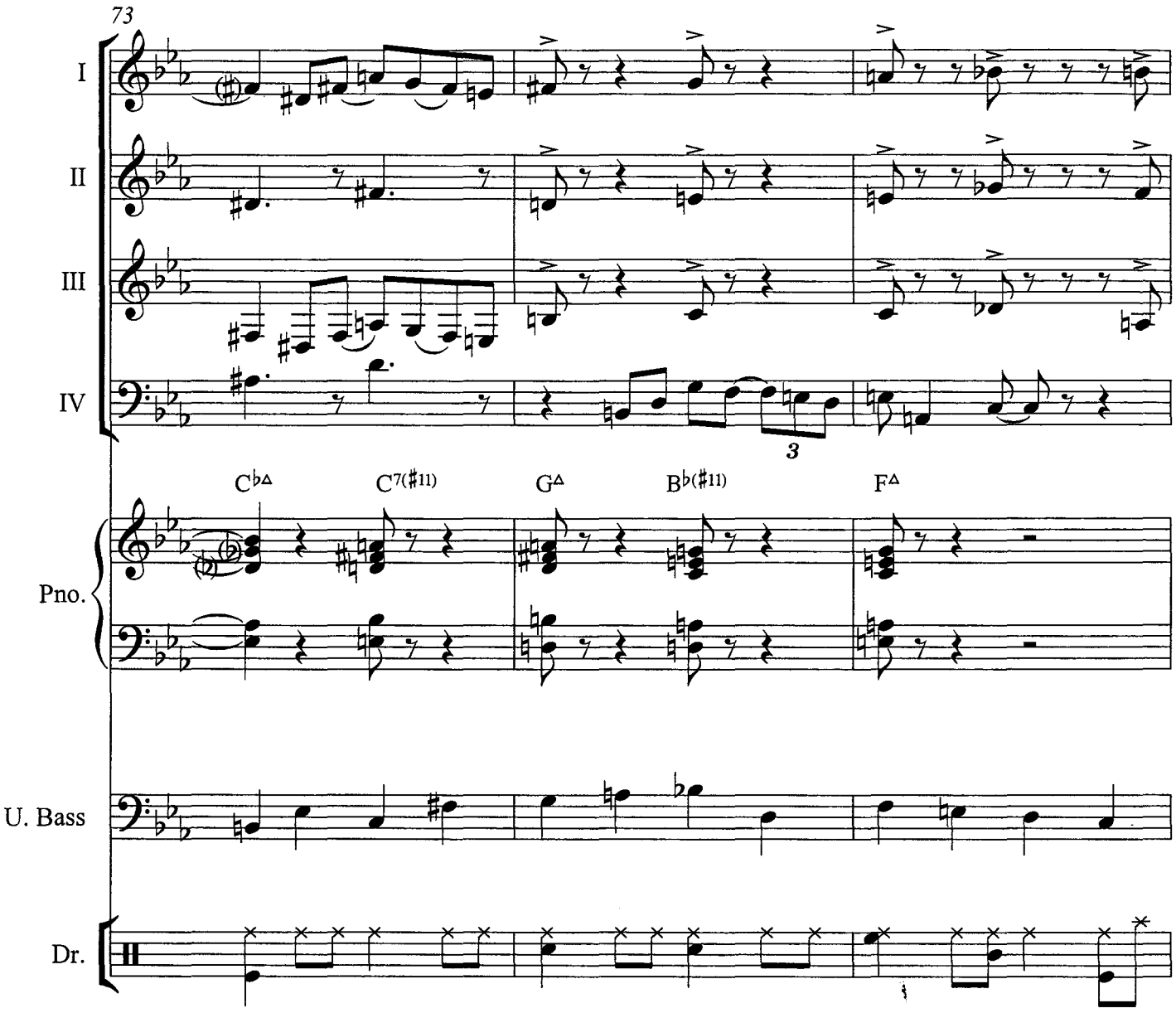

55
I
II
III
IV
mp
f
3
Pno.
D♭△
D♭ø
G♭Alt
C♭△
C7(♯11)
U. Bass
Dr.

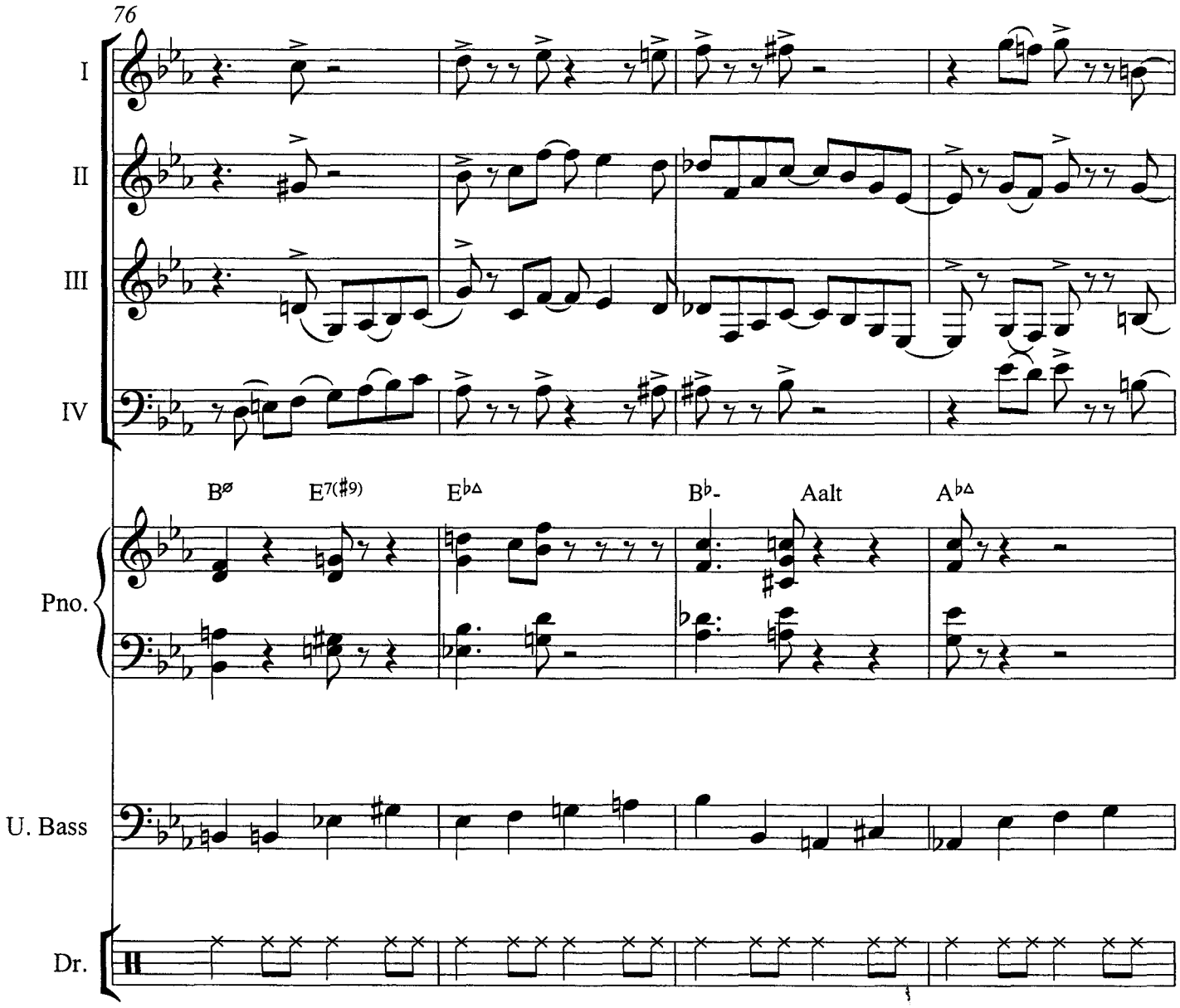

58
I
II
III
IV
G△
B♭(♯11)
F△
Bø
E7(♯9)
E♭△
Pno.
U. Bass
Dr.

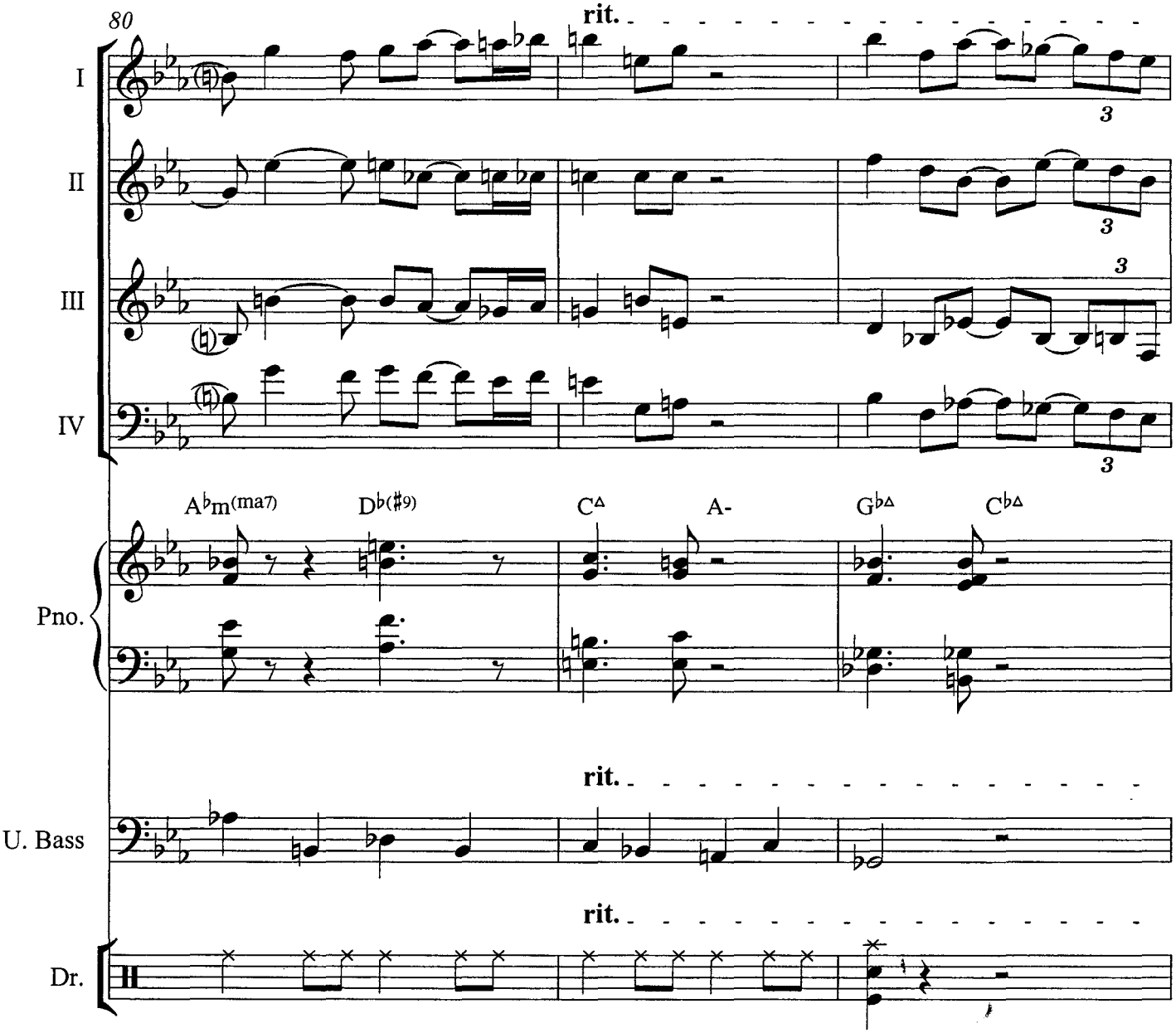

62
I
II
III
IV
3
B♭-
Aalt
A♭△
A♭m(ma7)
D♭(♯9)
C△
A-
Pno.
U. Bass
Dr.

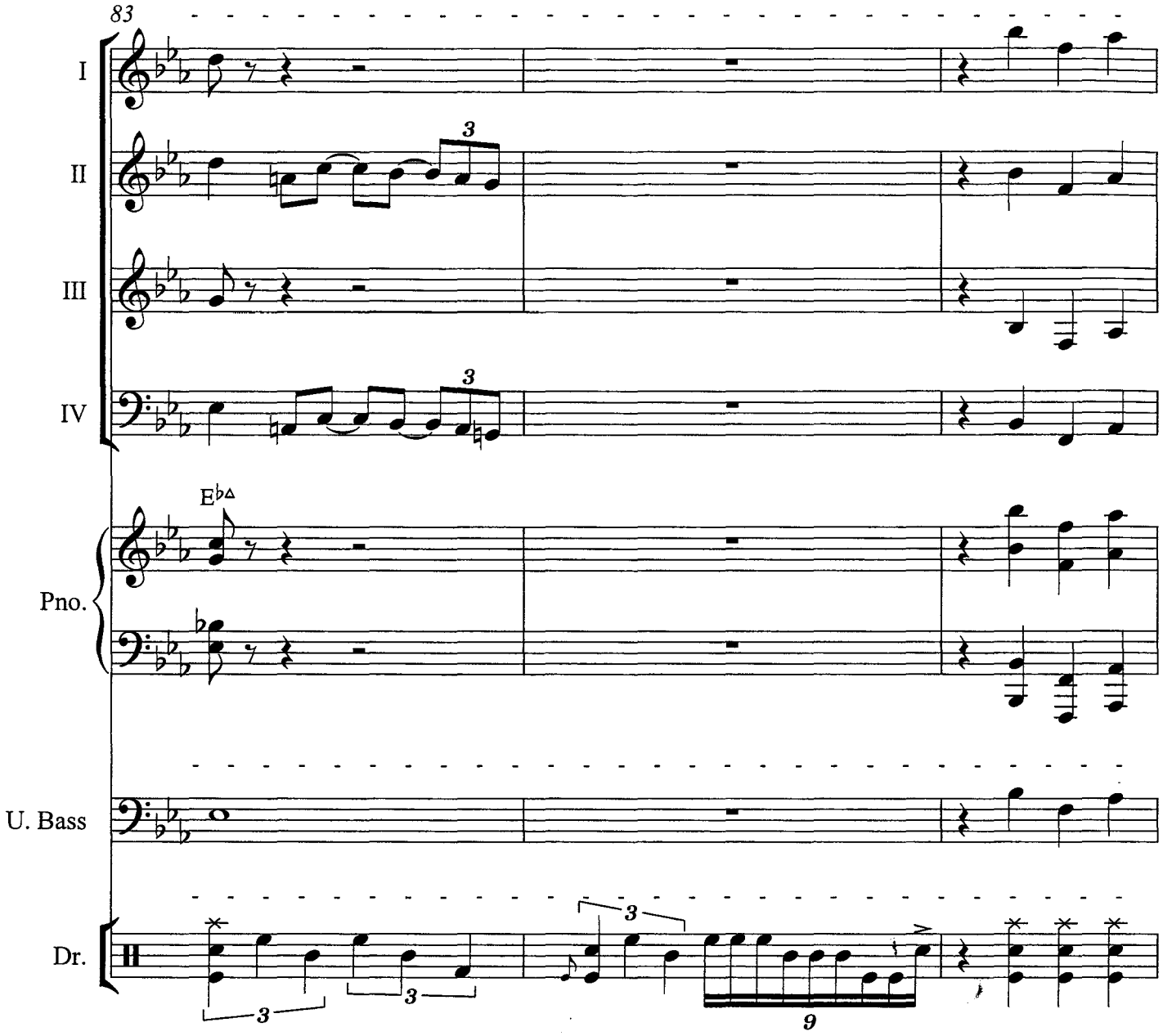

66
E
I
II
III
IV
3
3
3
3
G♭Δ
C♭Δ
E♭Δ
Bø
E7♯9
E♭Δ
Pno.
E
U. Bass
E
Dr.

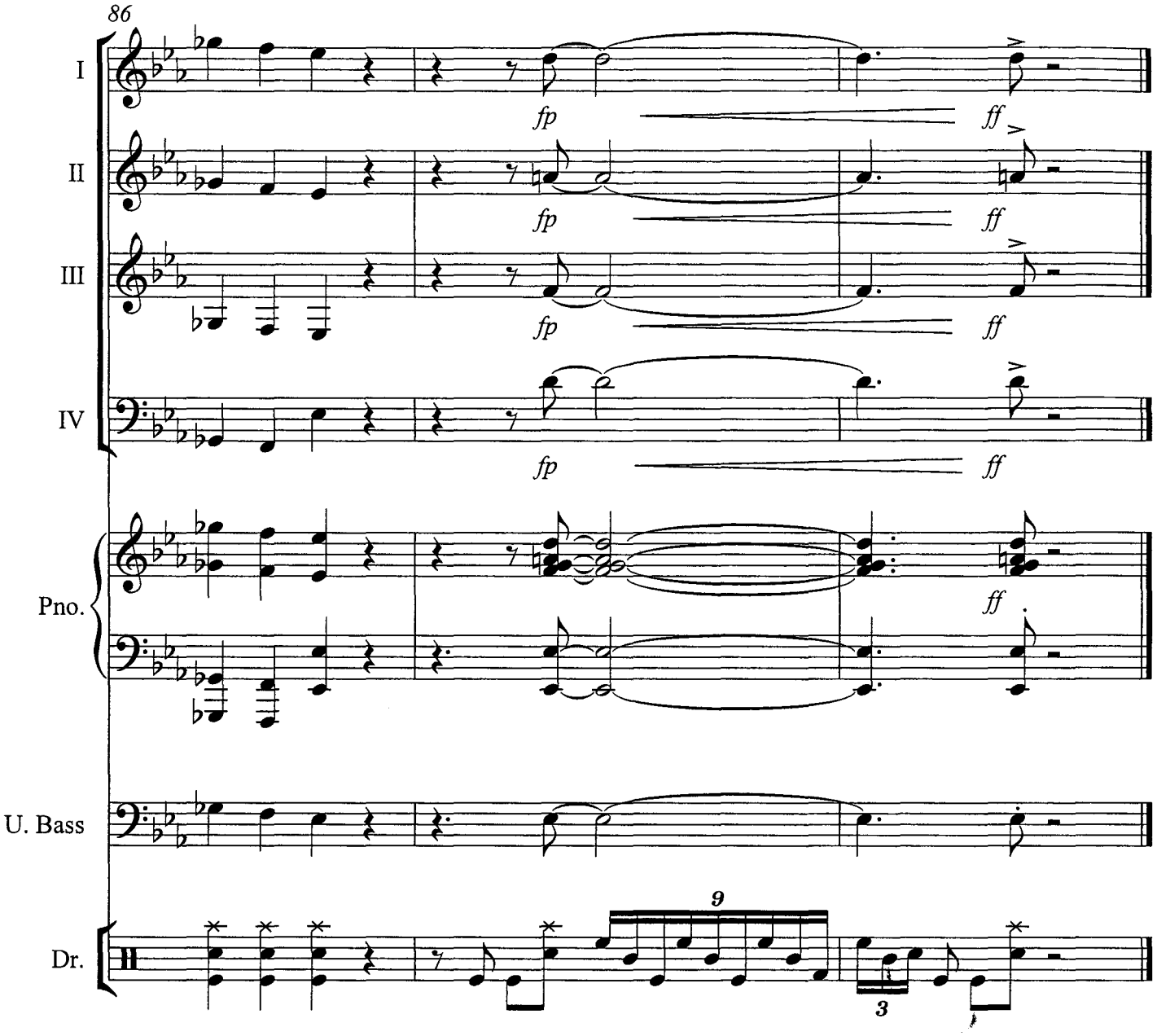

70
I
II
III
IV
Pno.
U. Bass
Dr.
E♭min7
D♭△
D♭ø
G♭Alt


73
I
II
III
IV
3
C♭△
C7(♯11)
G△
B♭(♯11)
F△
Pno.
U. Bass
Dr.


76
I
II
III
IV
Bø
E7(#9)
Eb△
Bb-
Aalt
Ab△
Pno.
U. Bass
Dr.


80
rit.
I
II
III
IV
3
A♭m(ma7)
D♭(♯9)
C△
A-
G♭△
C♭△
Pno.
rit.
U. Bass
rit.
Dr.


83
I
II
III
IV
E♭△
Pno.
U. Bass
Dr.
3
3
3
3
9

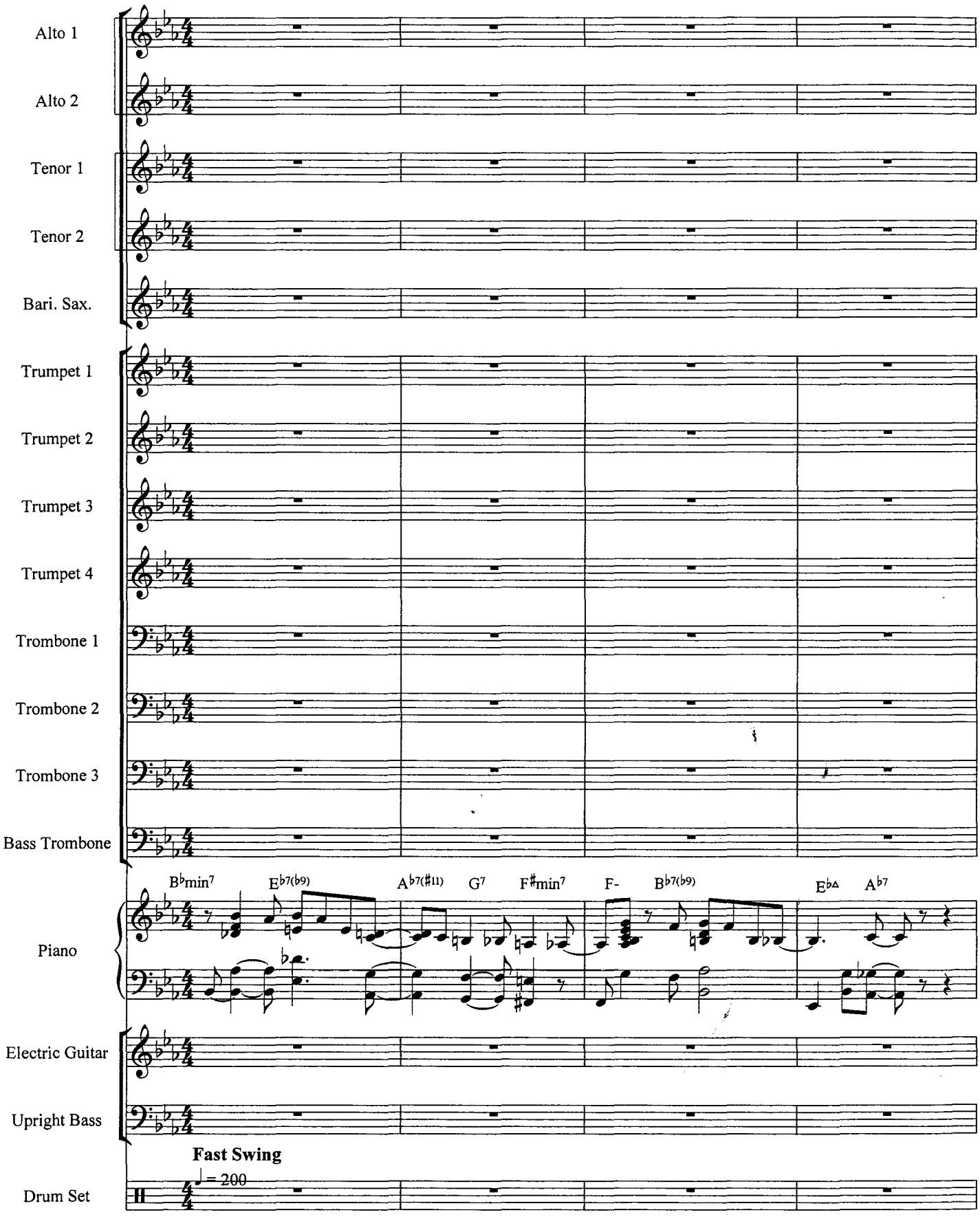

86
I
II
III
IV
fp
ff
Pno.
U. Bass
Dr.
9
3

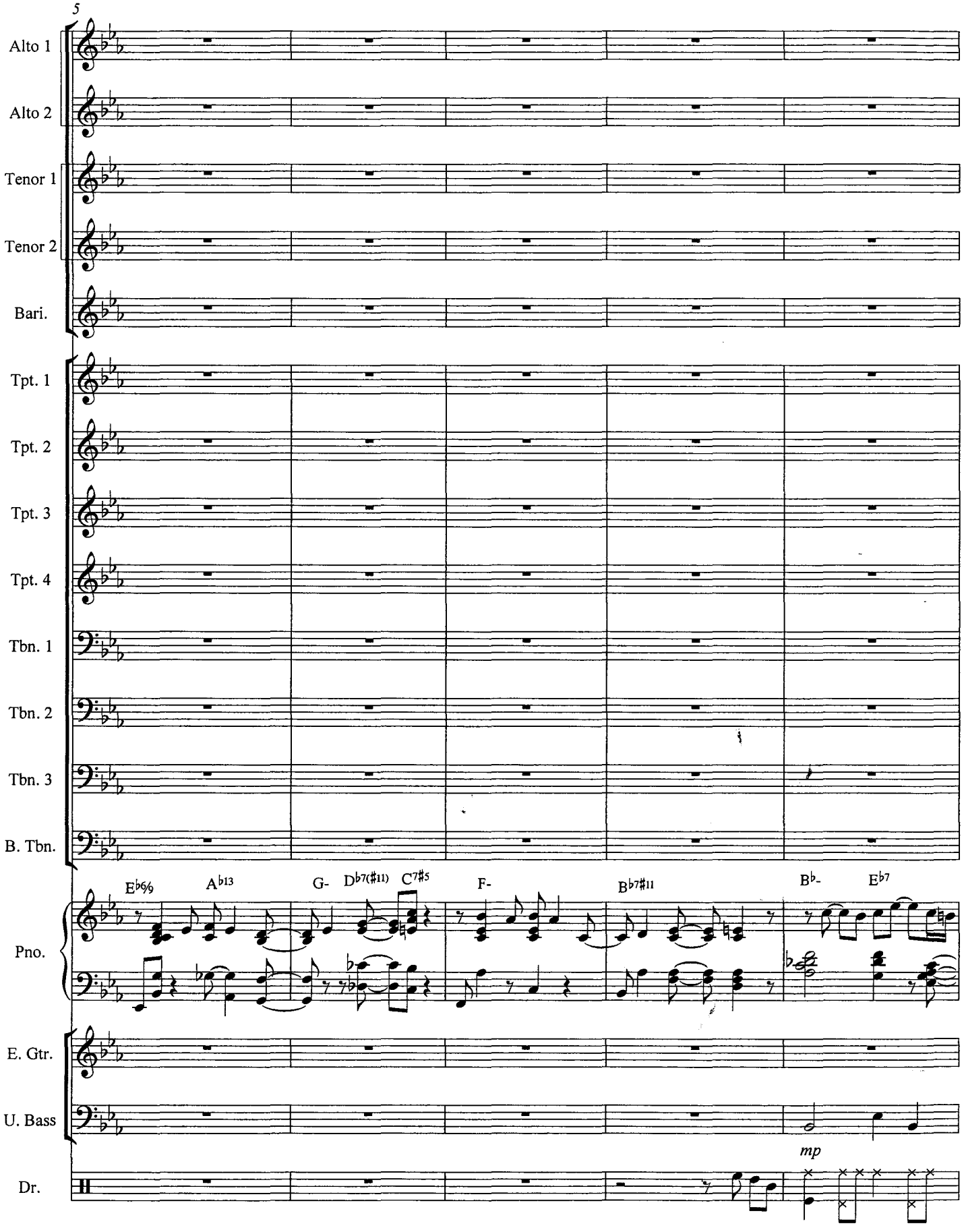
Murray's Tune

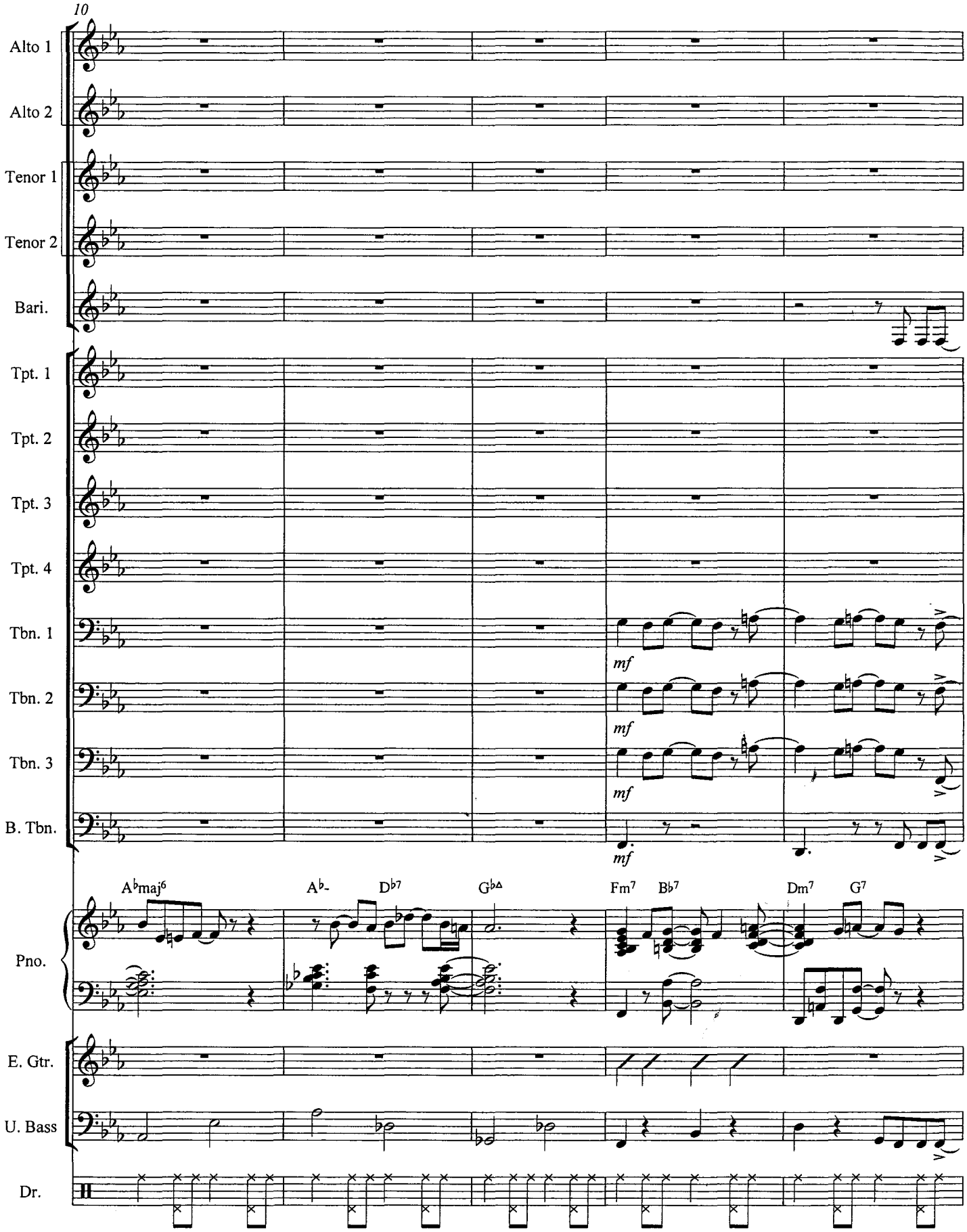
Fast Swing

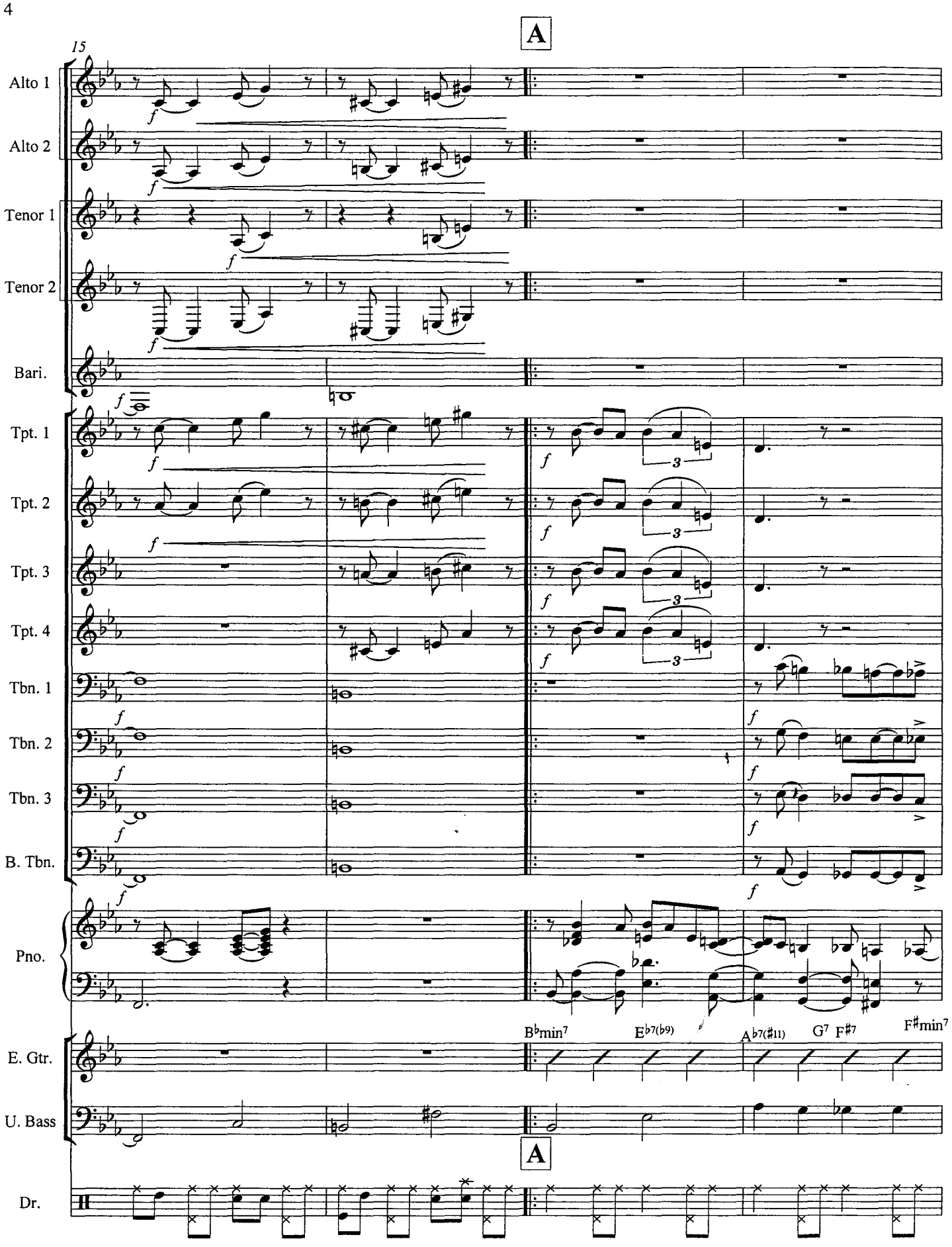
♩ = 200

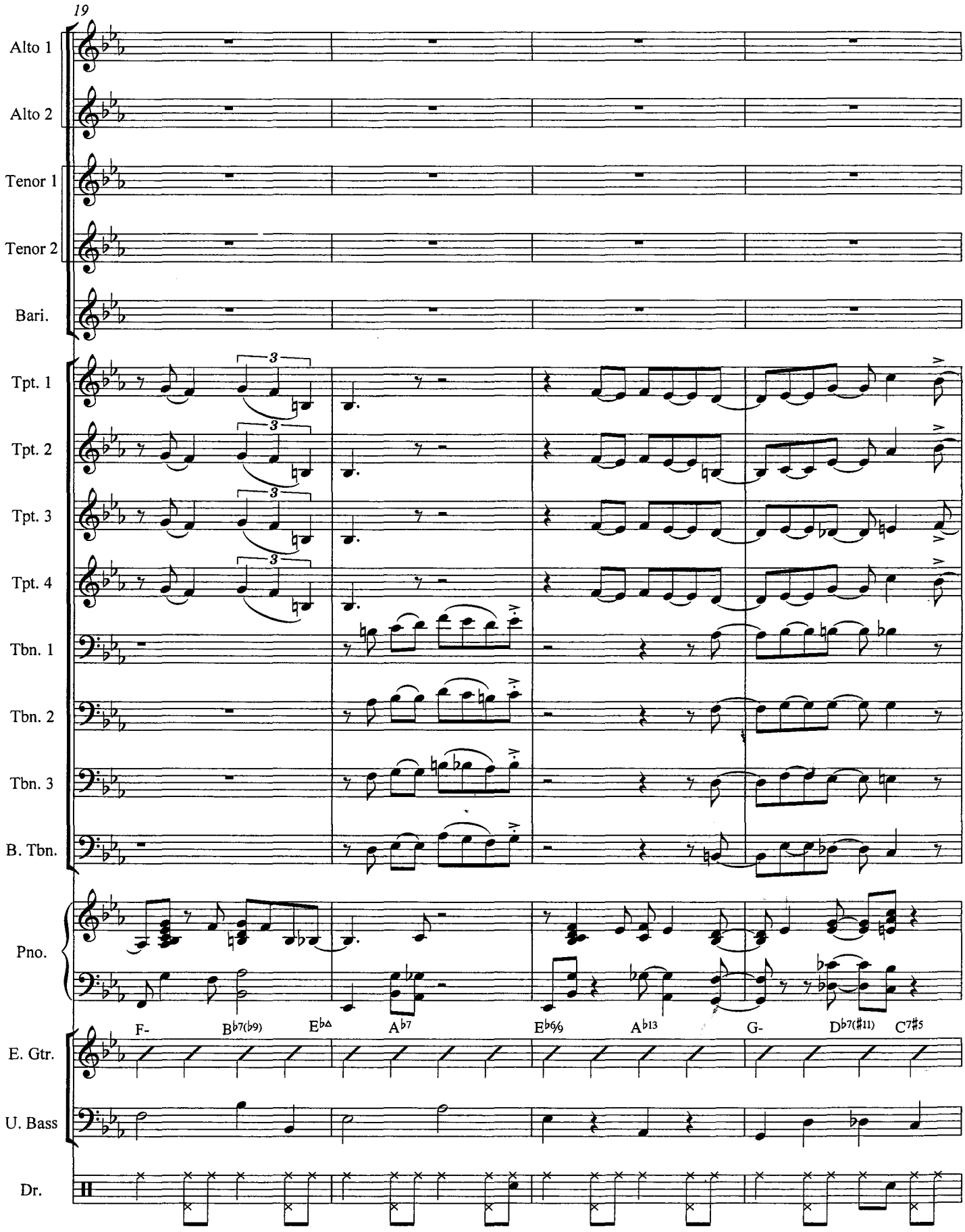
Kingsley Alexander Buitendag

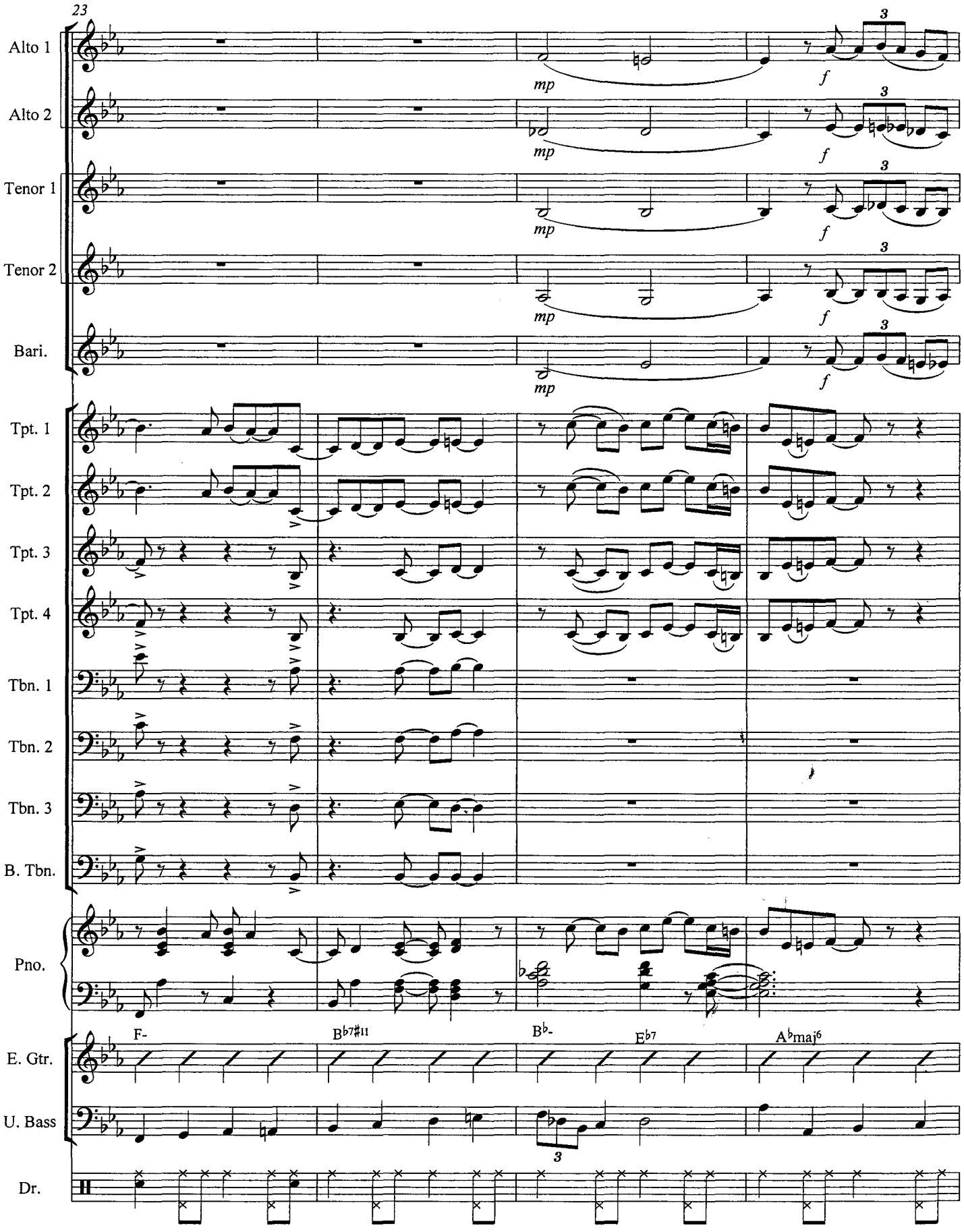


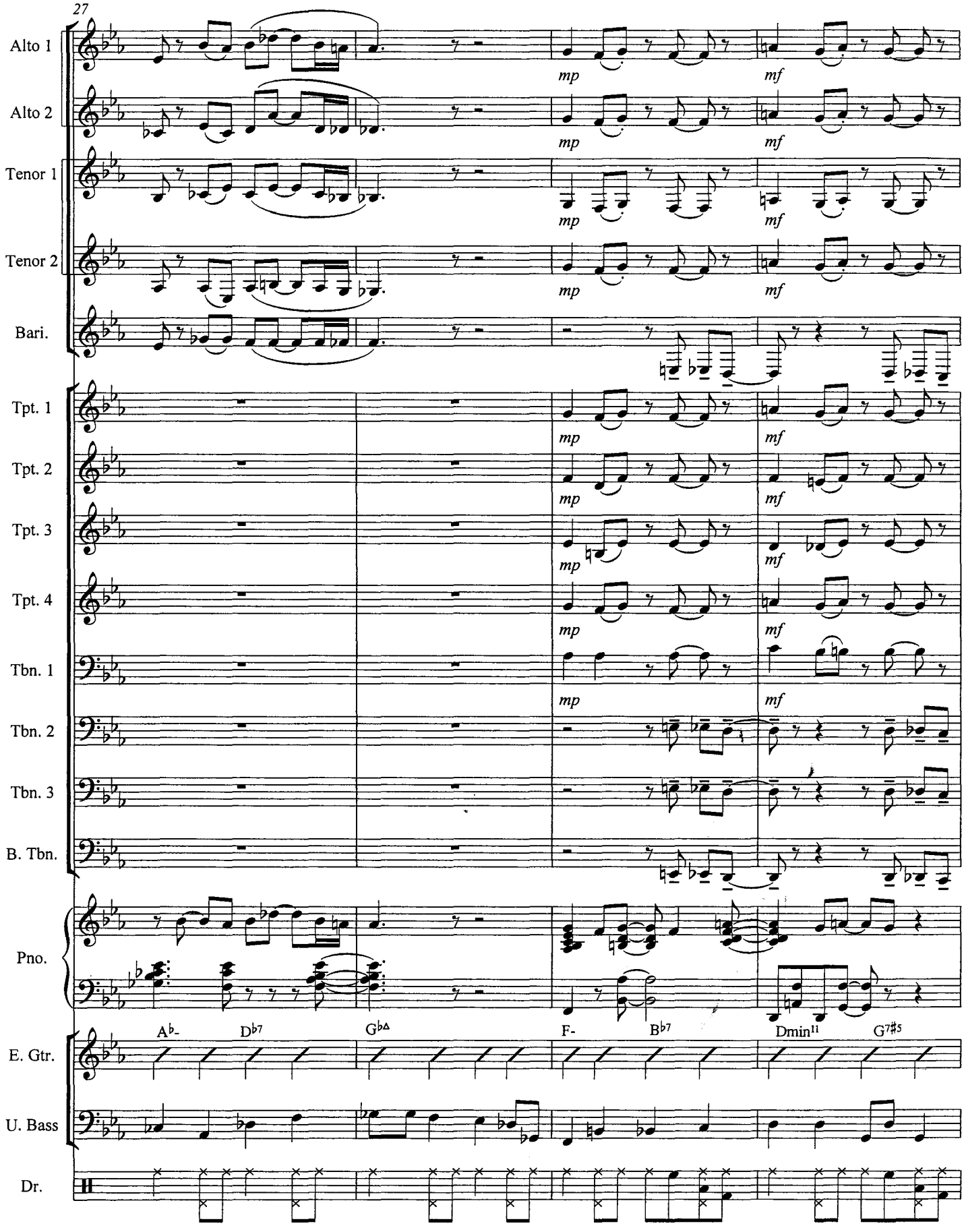

5
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
E♭6/9
A♭13
G-
D♭7(♯11)
C7♯5
F-
B♭7♯11
B♭-
E♭7
mp

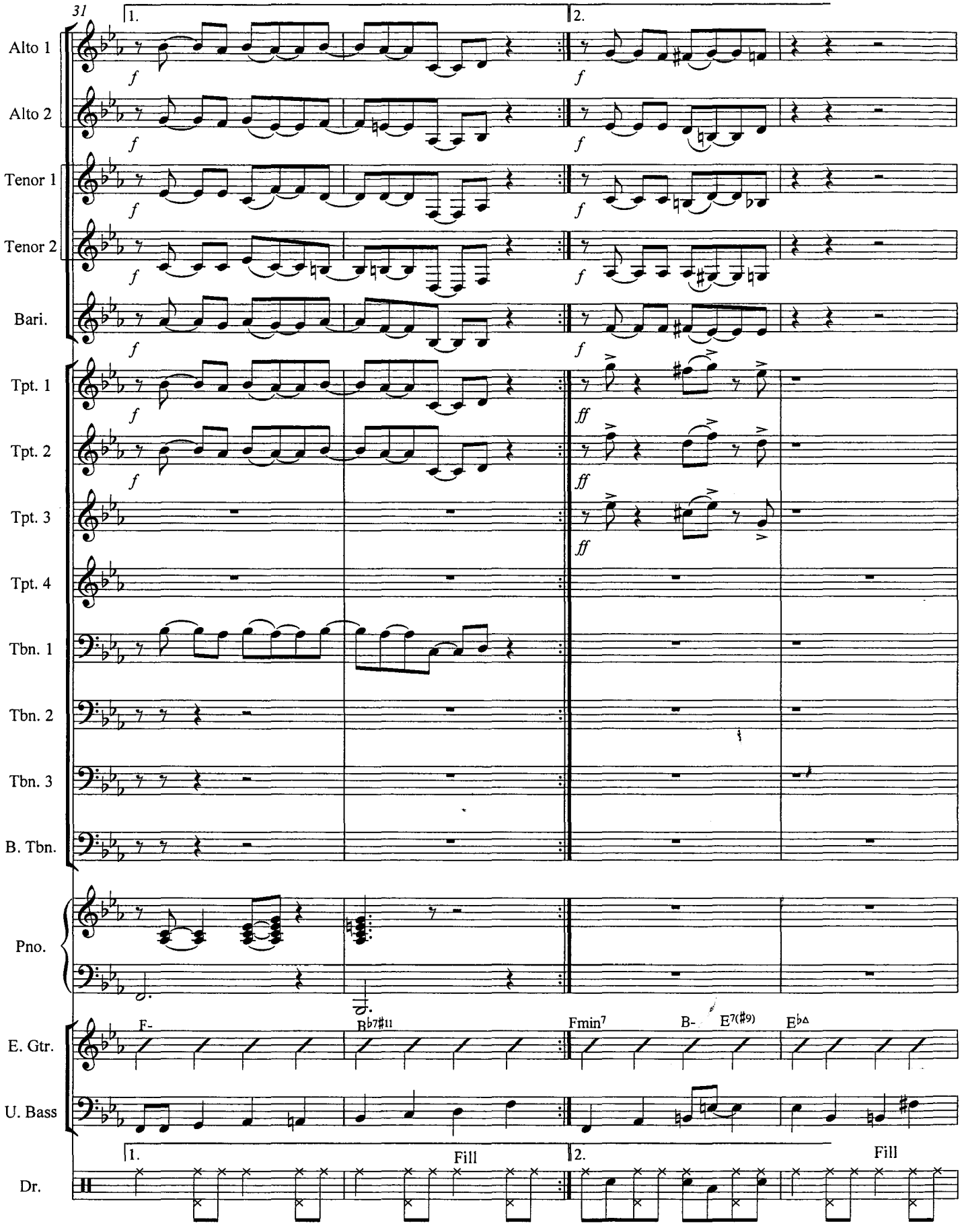

10
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mf
mf
mf
mf
A♭maj6
A♭-
D♭7
G♭Δ
Fm7
B♭7
Dm7
G7
Pno.
E. Gtr.
U. Bass
Dr.

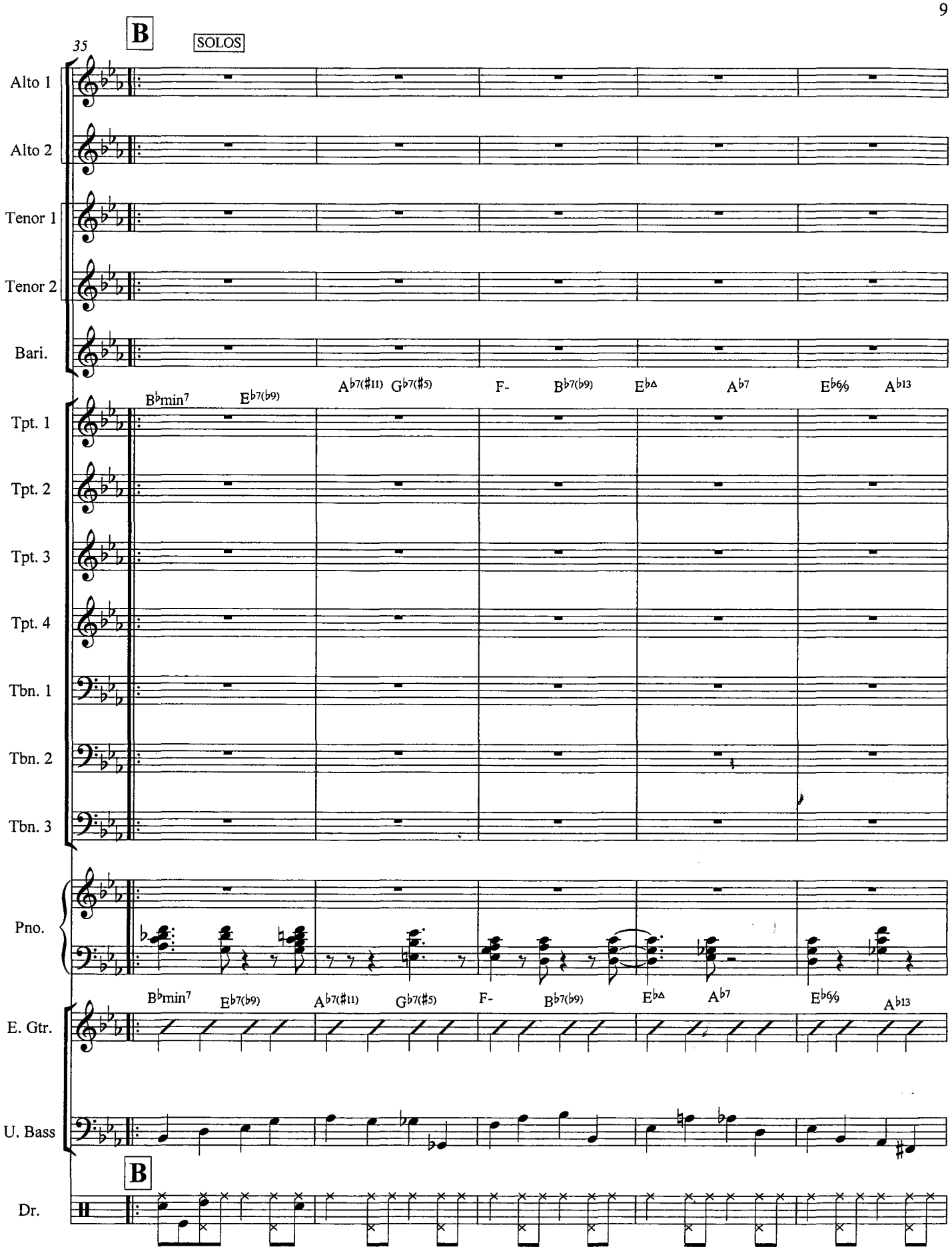

A
15
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
f
3
B♭min7
E♭7(♭9)
A♭7(♯11)
G7
F♯7
F♯min7
A

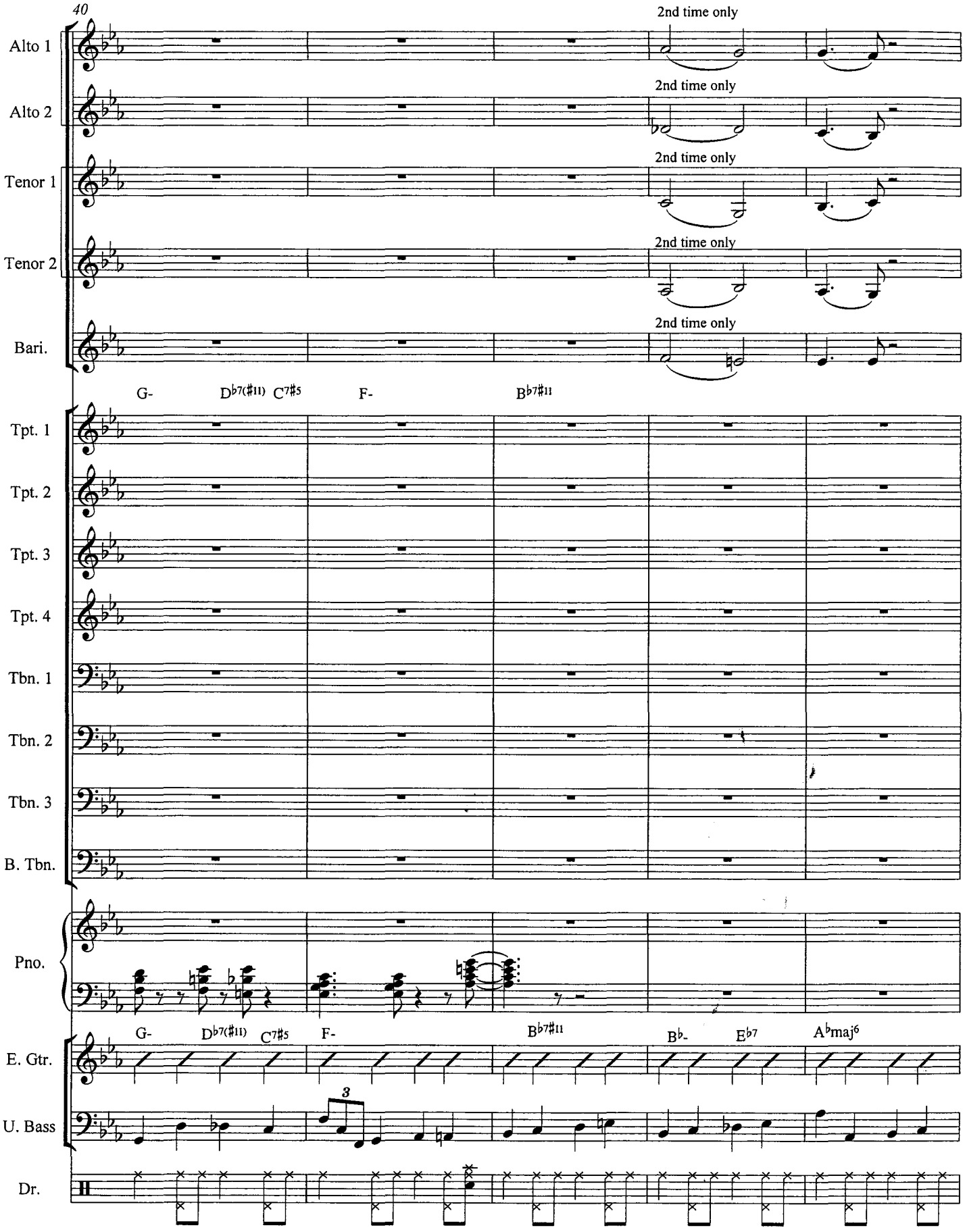

19
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
F-
B♭7(♭9)
E♭Δ
A♭7
E♭6/9
A♭13
G-
D♭7(♯11)
C7♯5
E. Gtr.
U. Bass
Dr.

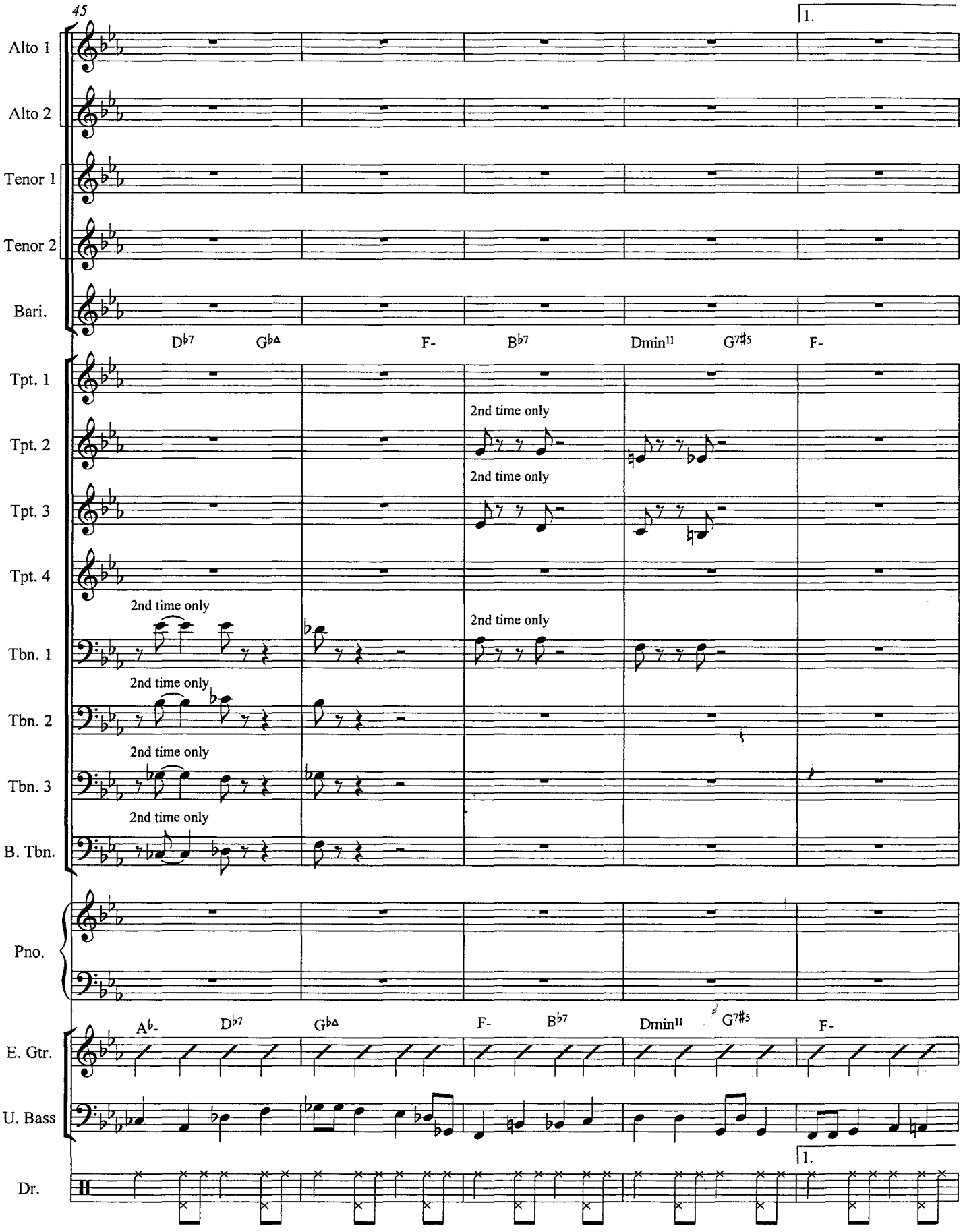

23
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
mp
f
3
F-
B♭7♯11
B♭-
E♭7
A♭maj6

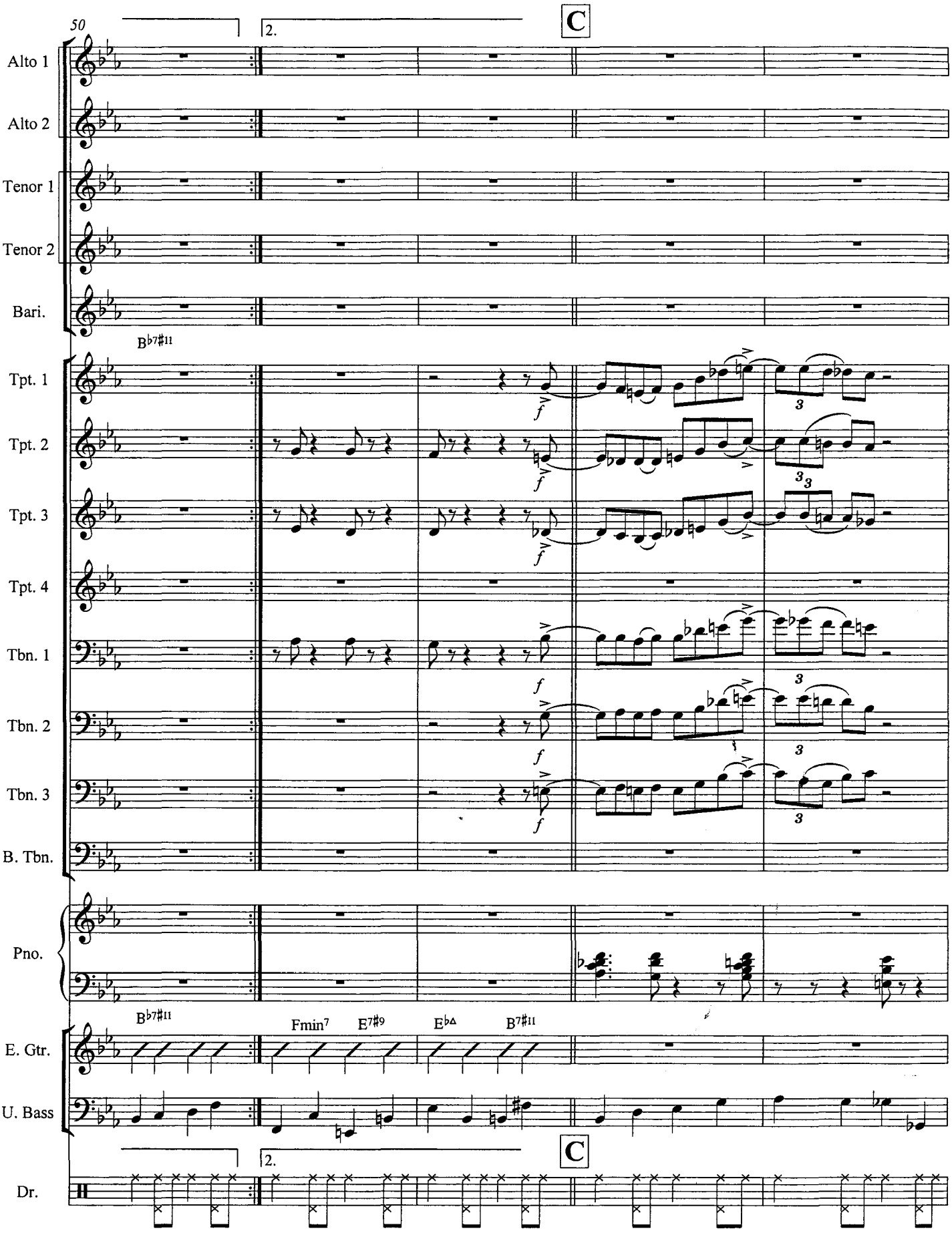

27
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
mp
mf
A♭-
D♭7
G♭Δ
F-
B♭7
Dmin11
G7♯5

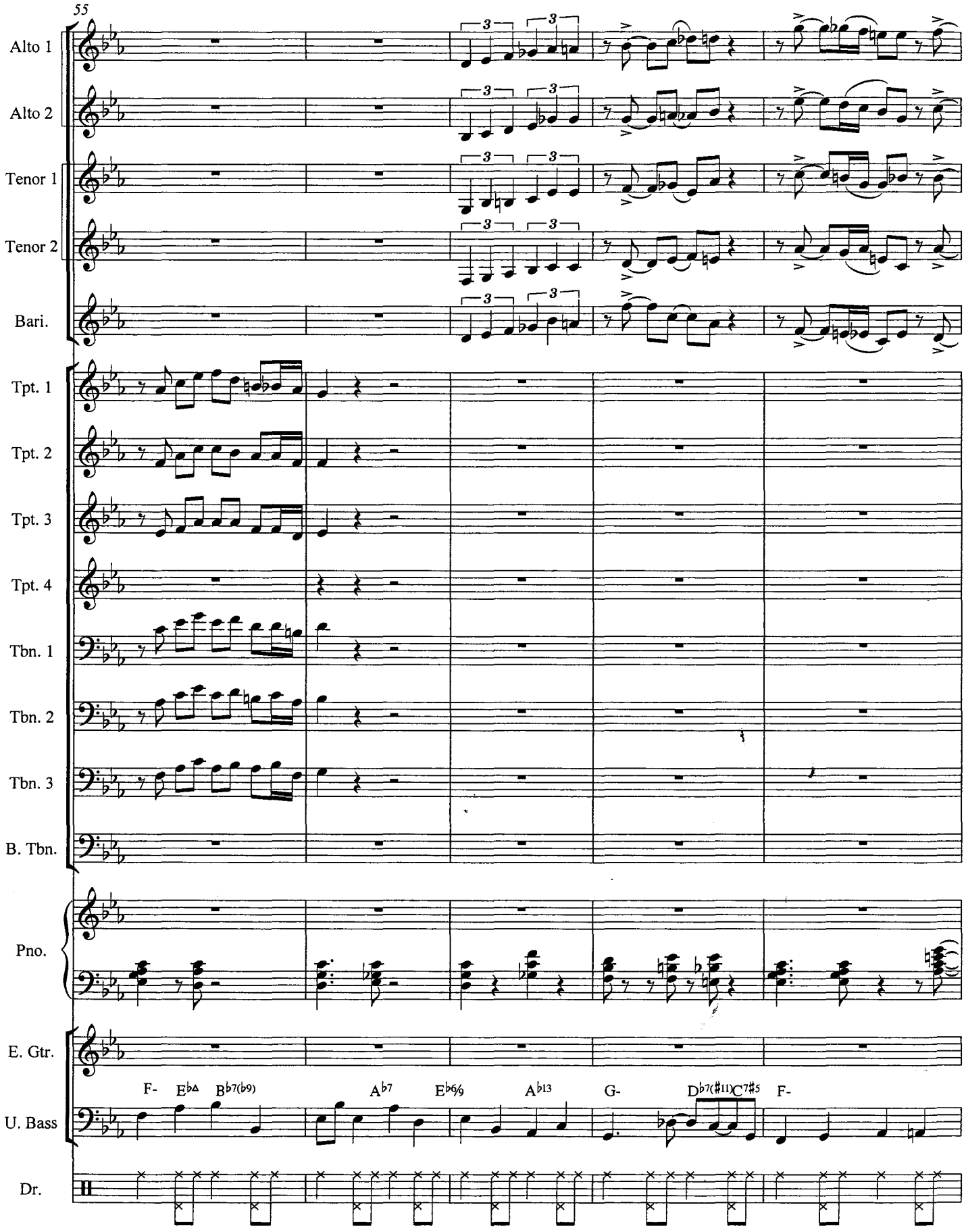

31
1.
2.
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
f
ff
F-
B♭7♯11
Fmin7
B-
E7(♯9)
E♭△
Fill

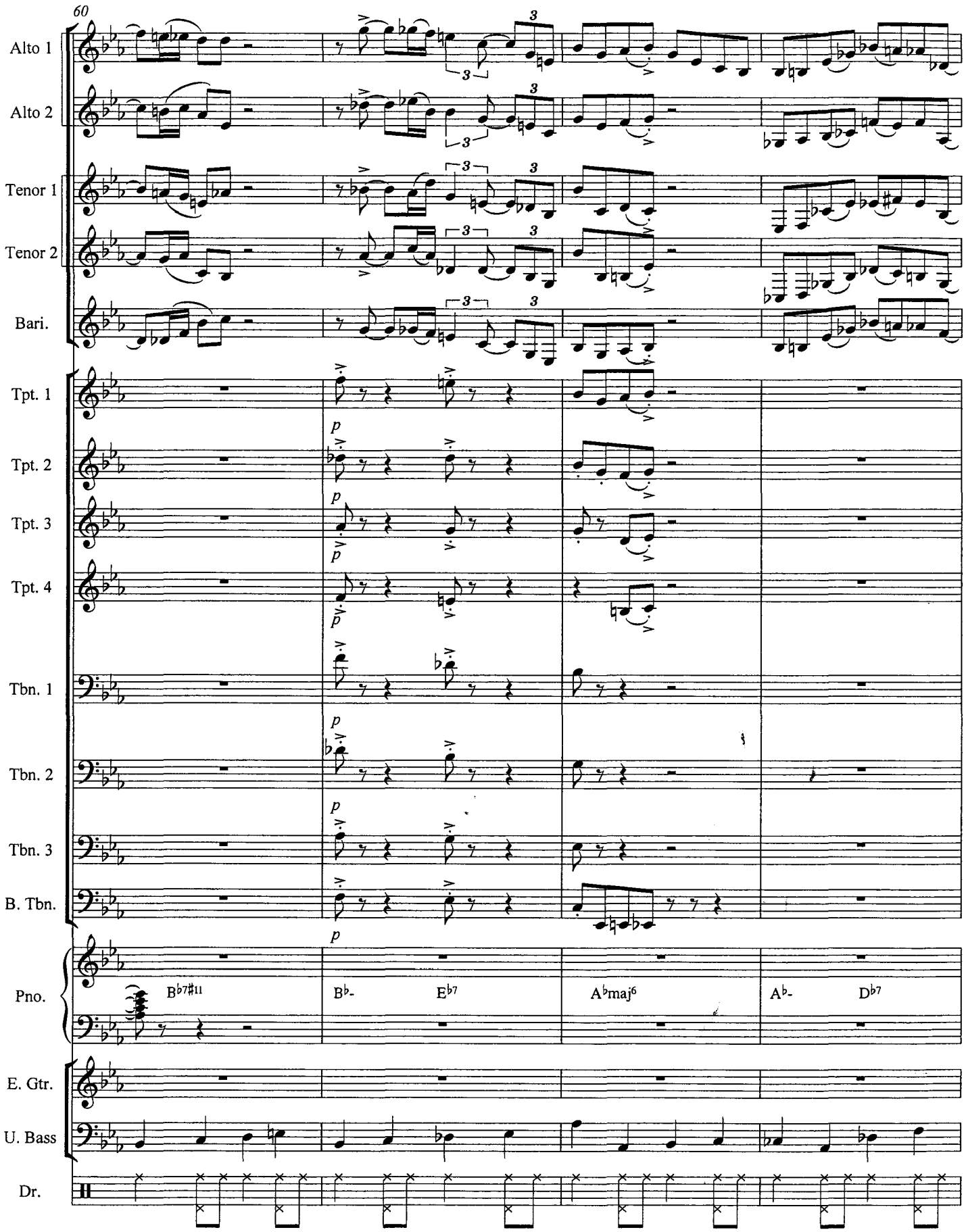

35
B
SOLOS
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Bbmin7
Eb7(b9)
Ab7(#11)
Gb7(#5)
F-
Bb7(b9)
Eb△
Ab7
Eb6/9
Ab13
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
E. Gtr.
U. Bass
B
Dr.

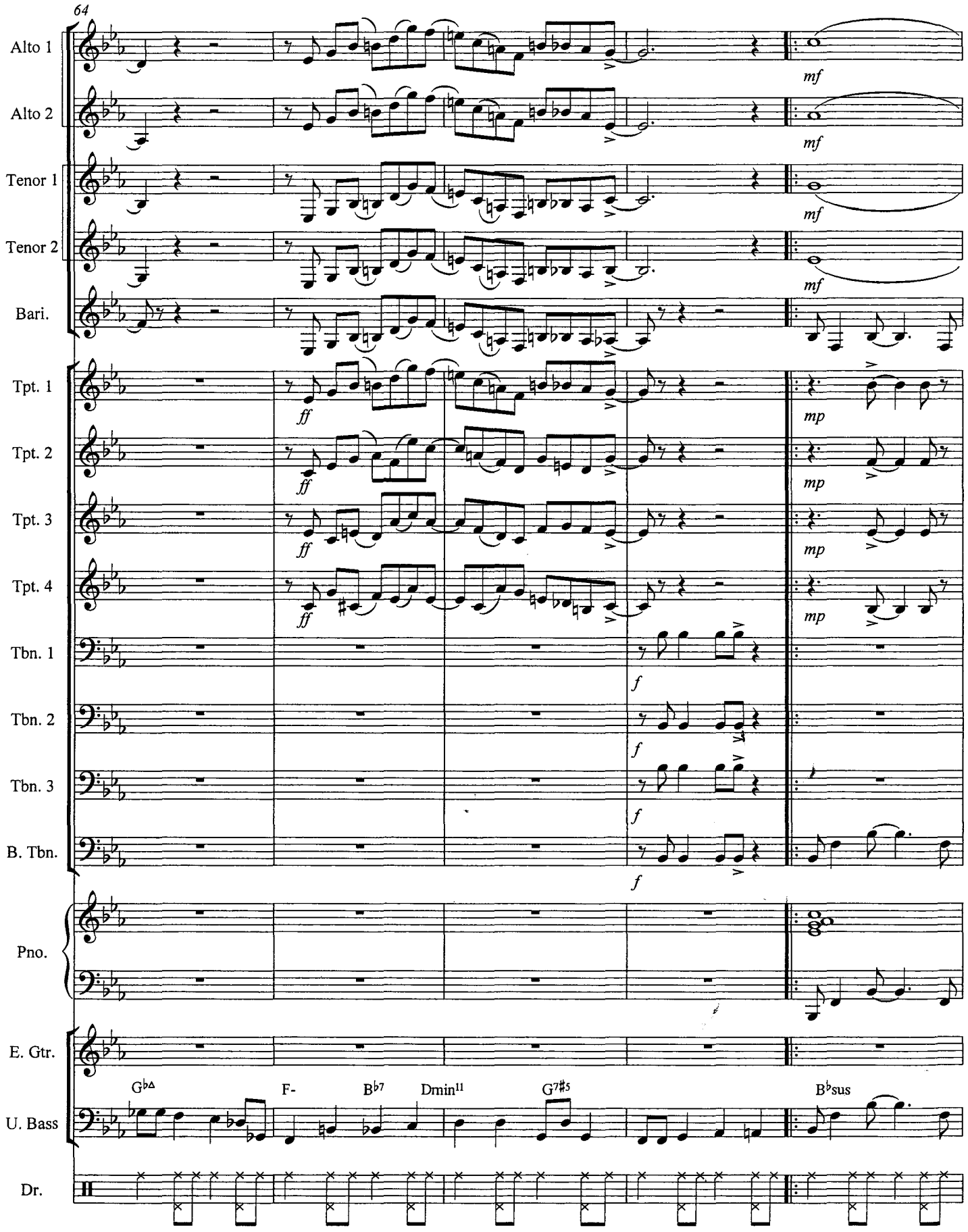

40
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
2nd time only
2nd time only
2nd time only
2nd time only
2nd time only
G-
D♭7(♯11)
C7♯5
F-
B♭7♯11
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
G-
D♭7(♯11)
C7♯5
F-
B♭7♯11
B♭-
E♭7
A♭maj6
E. Gtr.
U. Bass
3
Dr.

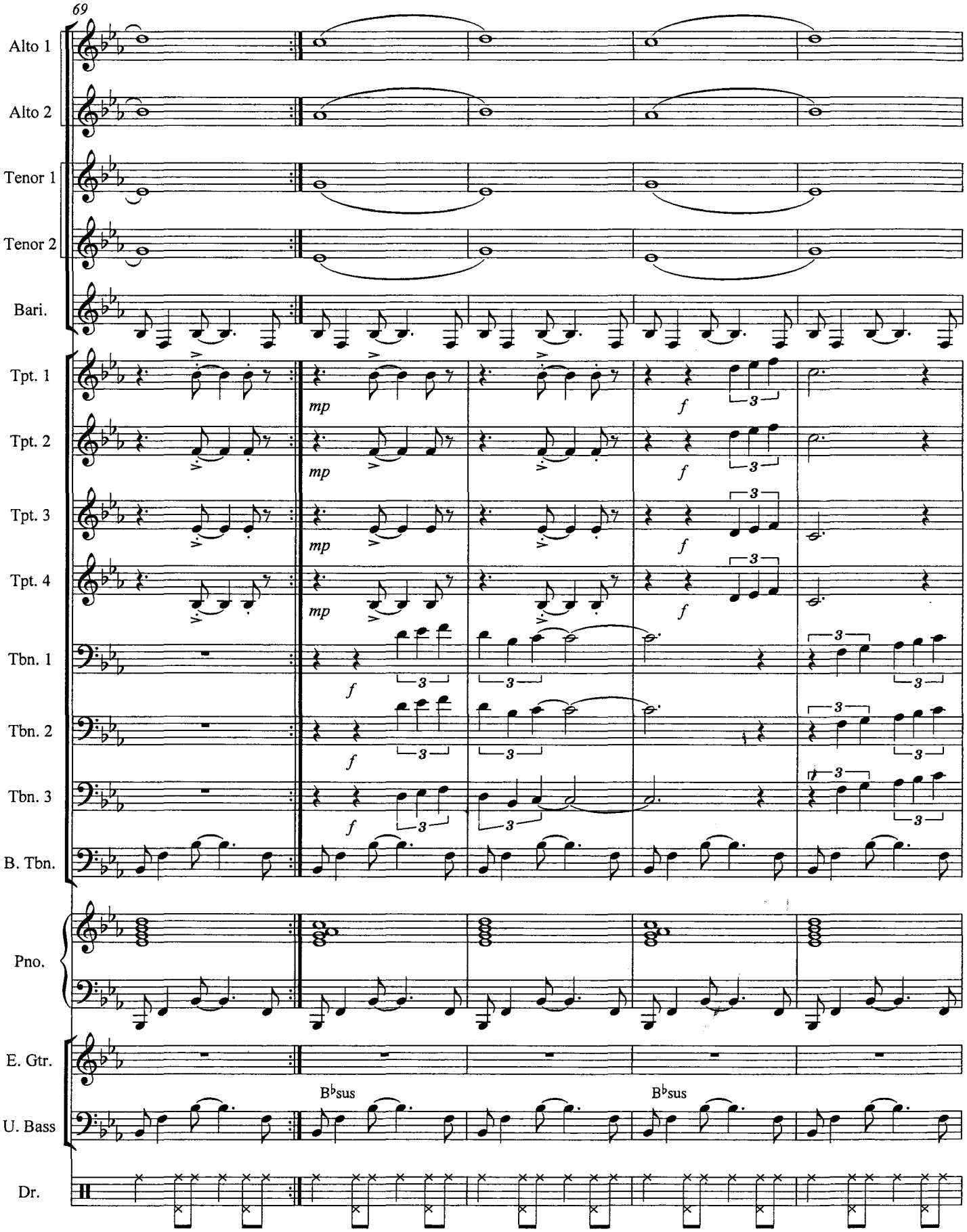

45
1.
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
D♭7
G♭Δ
F-
B♭7
Dmin11
G7♯5
F-
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
2nd time only
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
A♭-
D♭7
G♭Δ
F-
B♭7
Dmin11
G7♯5
F-
E. Gtr.
U. Bass
Dr.
1.

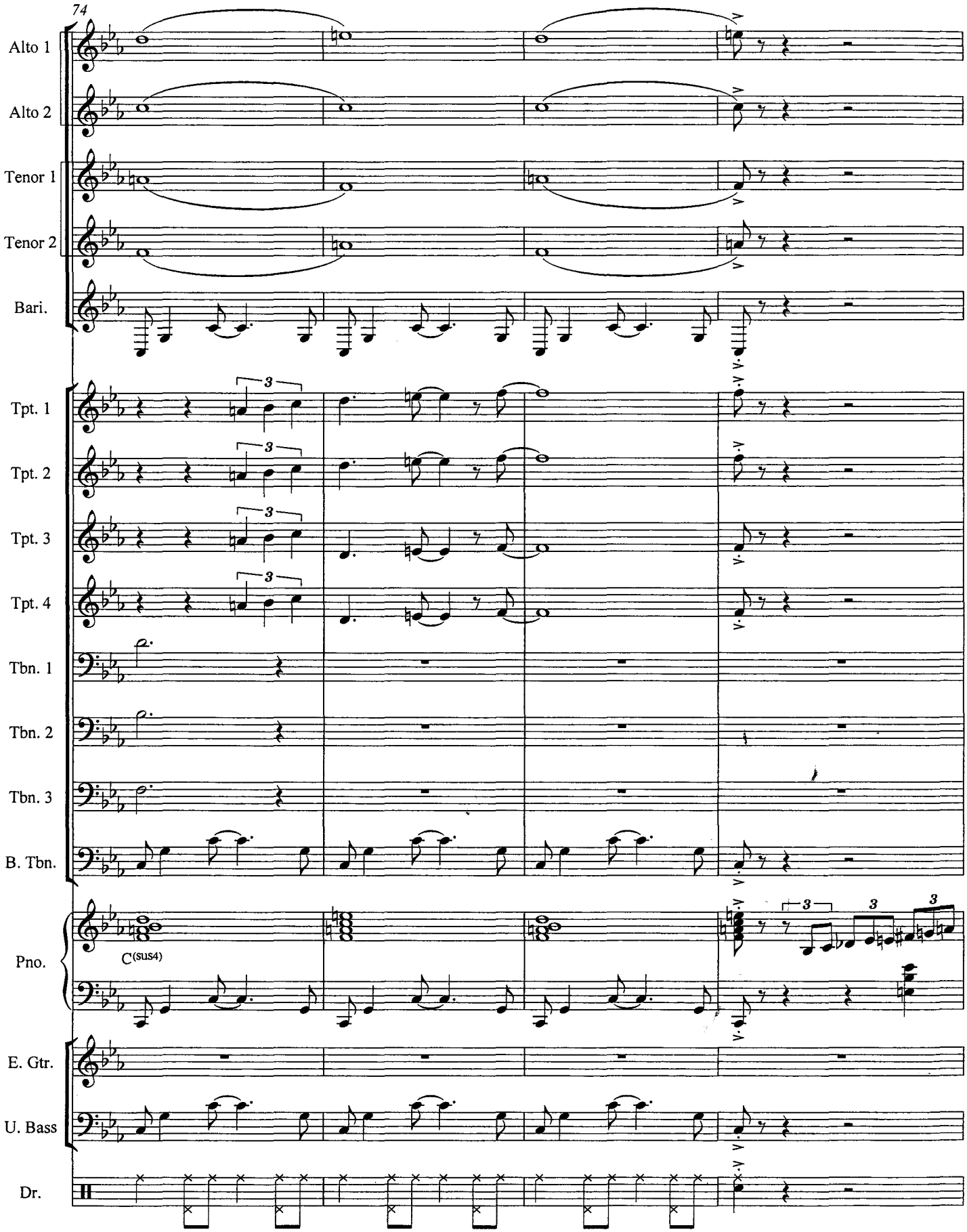

50
2.
C
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
B♭7♯11
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
B♭7♯11
Fmin7
E7♯9
E♭△
B7♯11
E. Gtr.
U. Bass
2.
C
Dr.

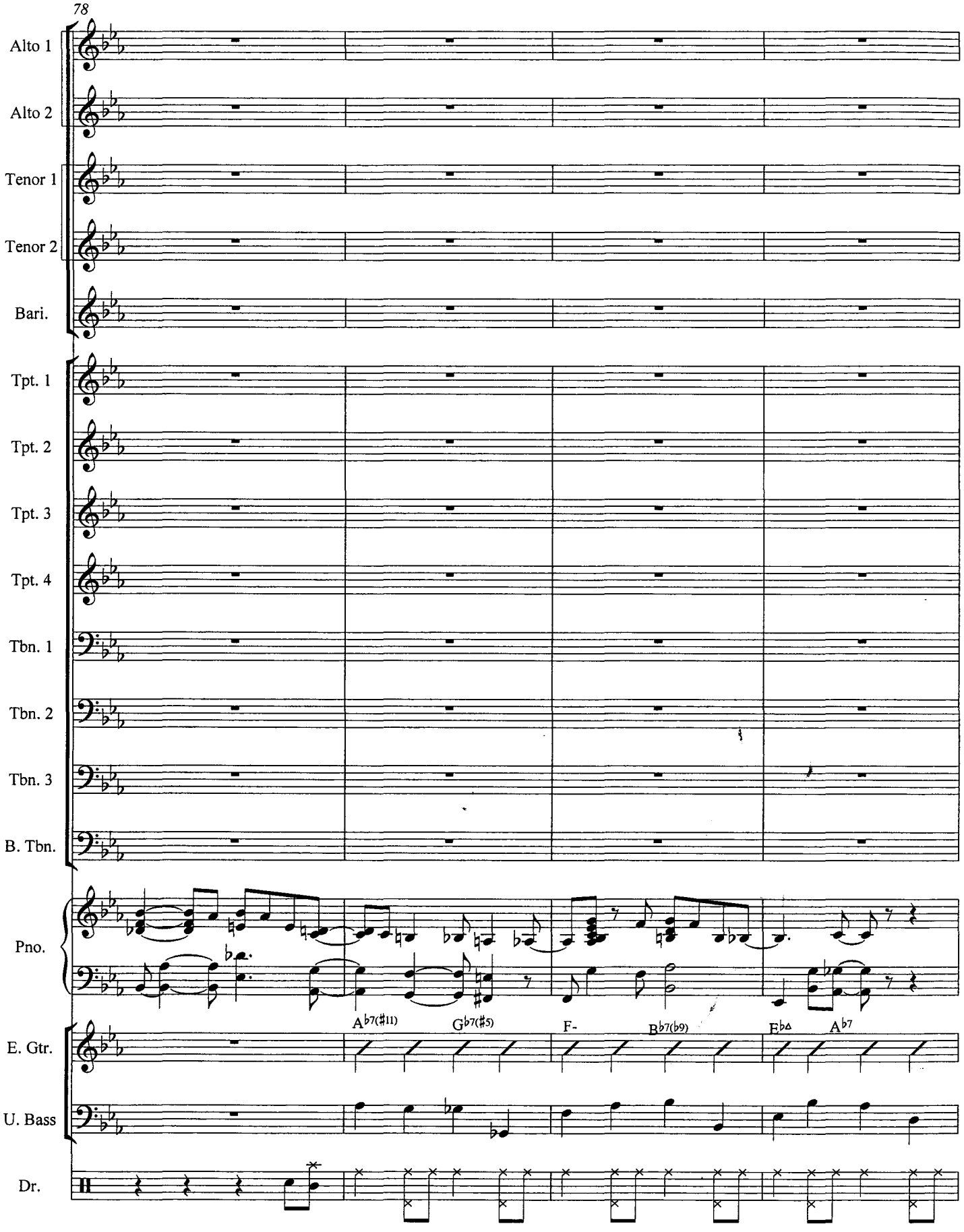

55
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
F- E♭Δ B♭7(♭9) A♭7 E♭6/9 A♭13 G- D♭7(♯11) C7♯5 F-

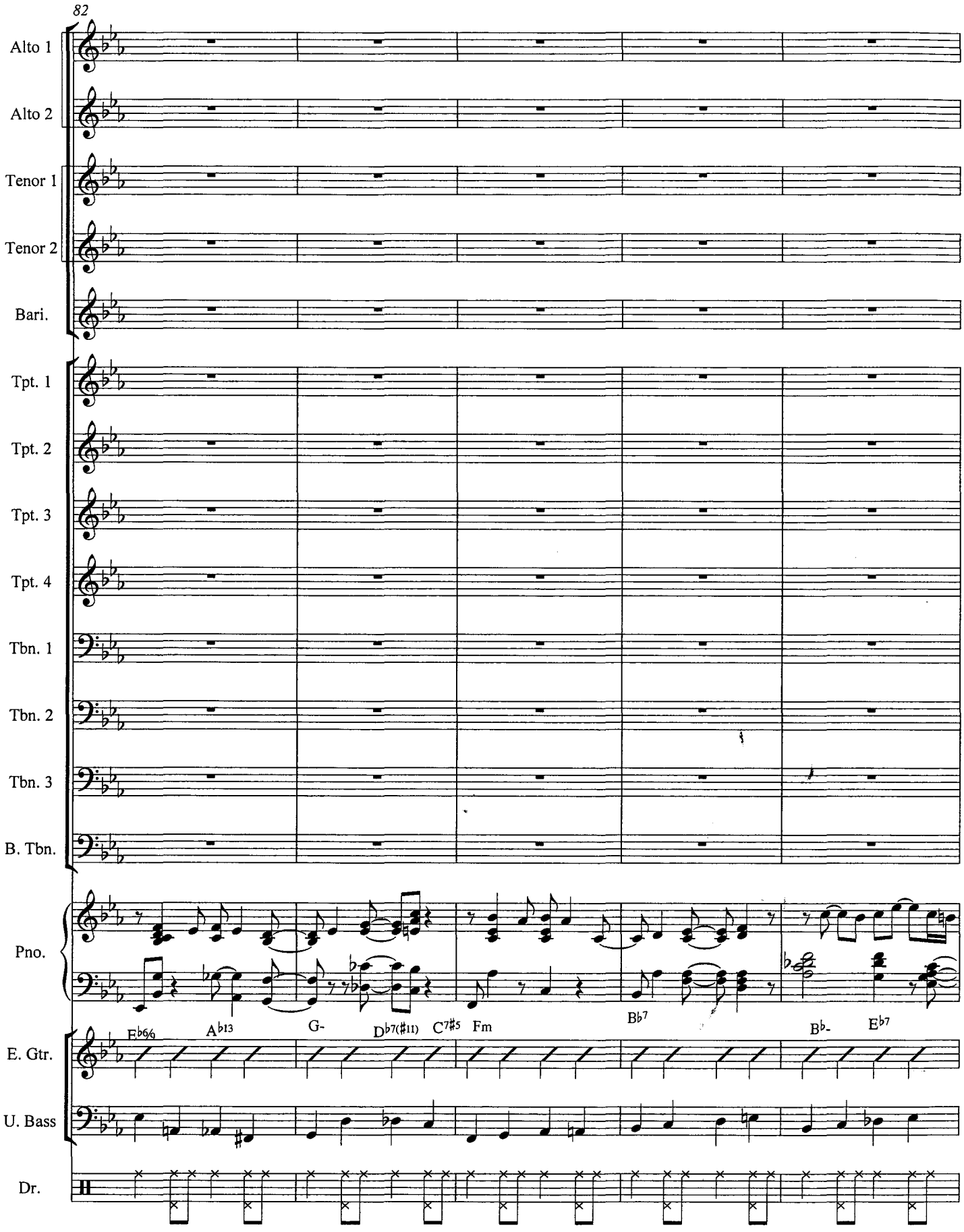

60
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
p
B♭7♯11
B♭-
E♭7
A♭maj6
A♭-
D♭7

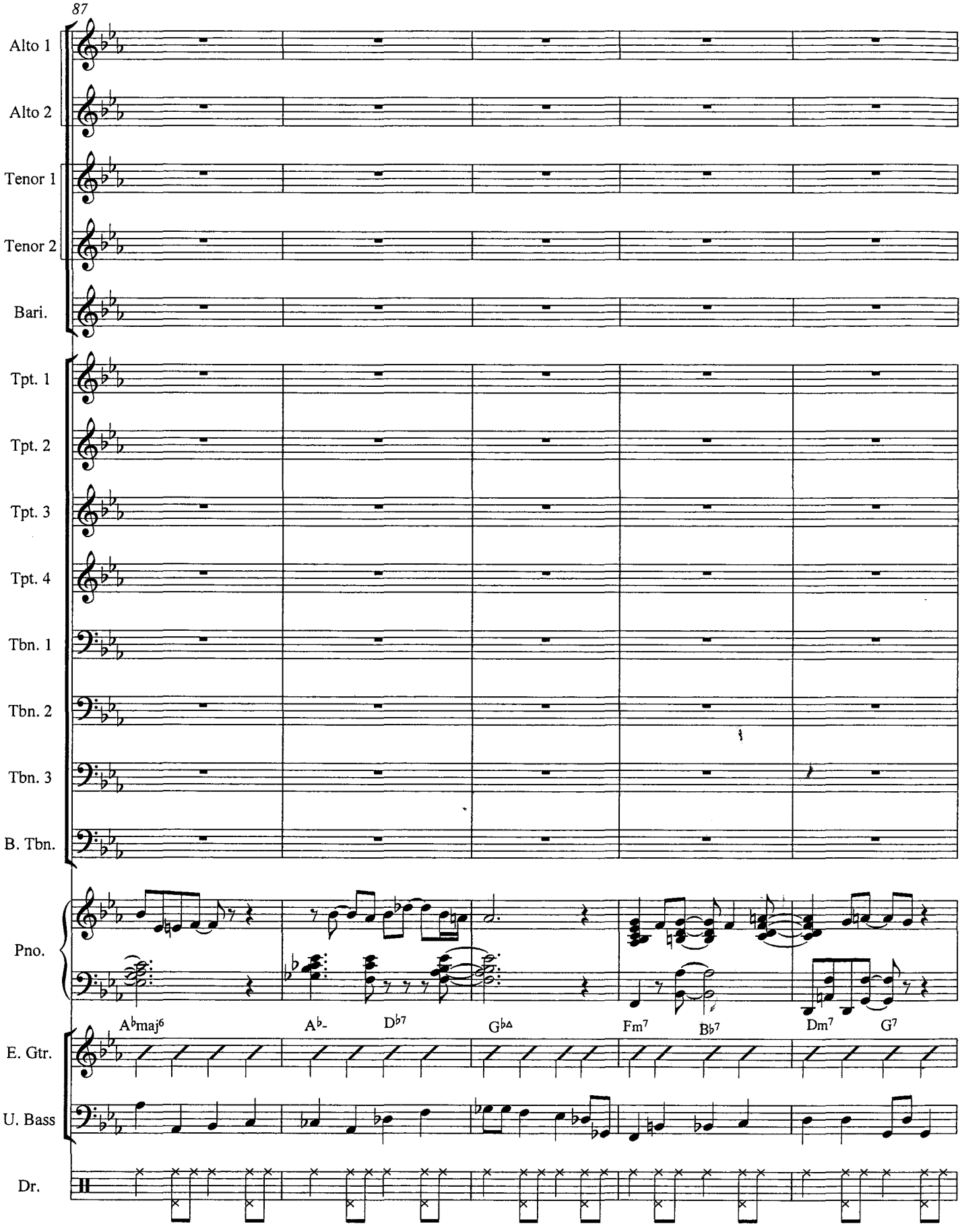

64
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
mf
ff
mp
f
G♭Δ
F-
B♭7
Dmin11
G7♯5
B♭sus

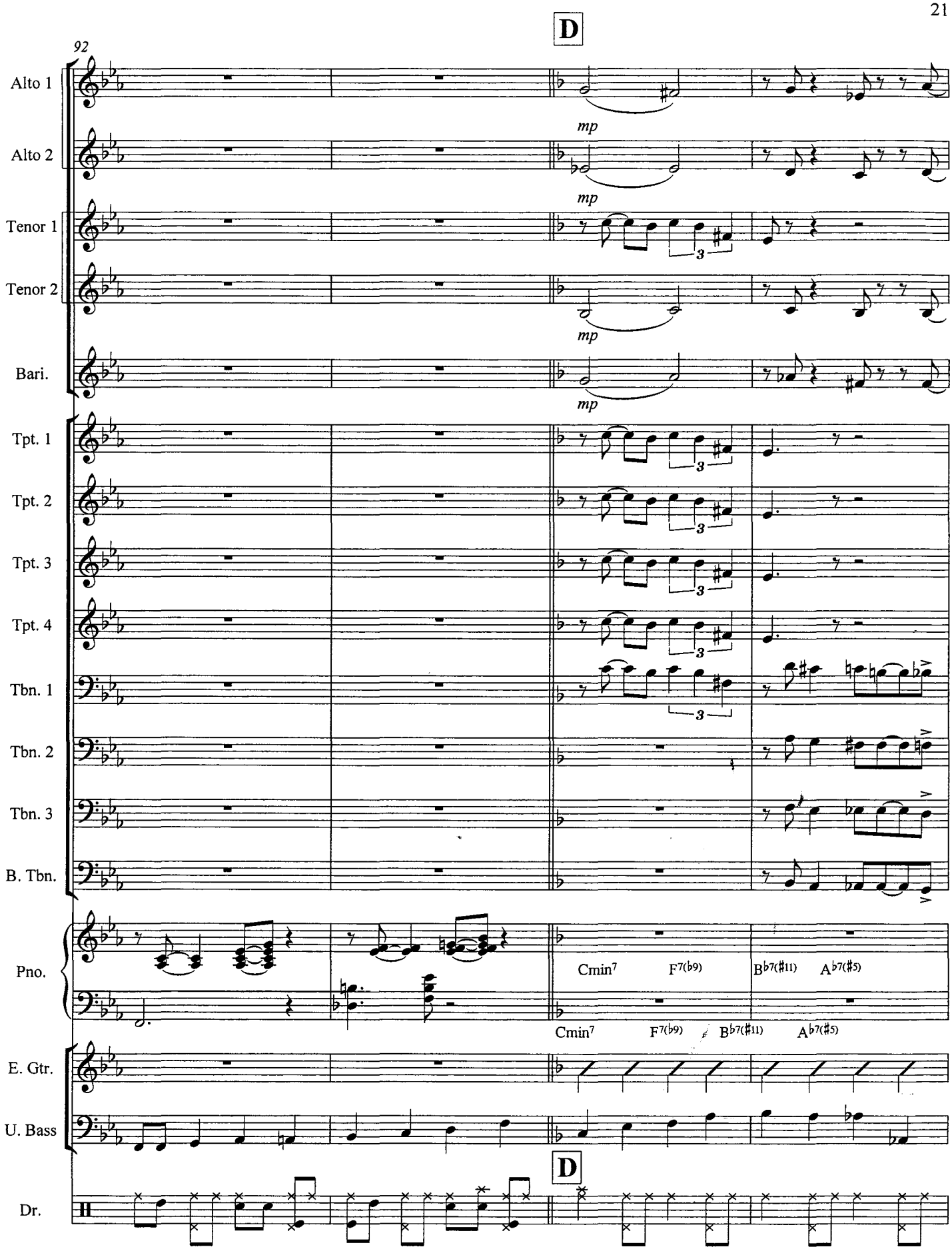

69
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
mp
f
3
B♭sus
B♭sus

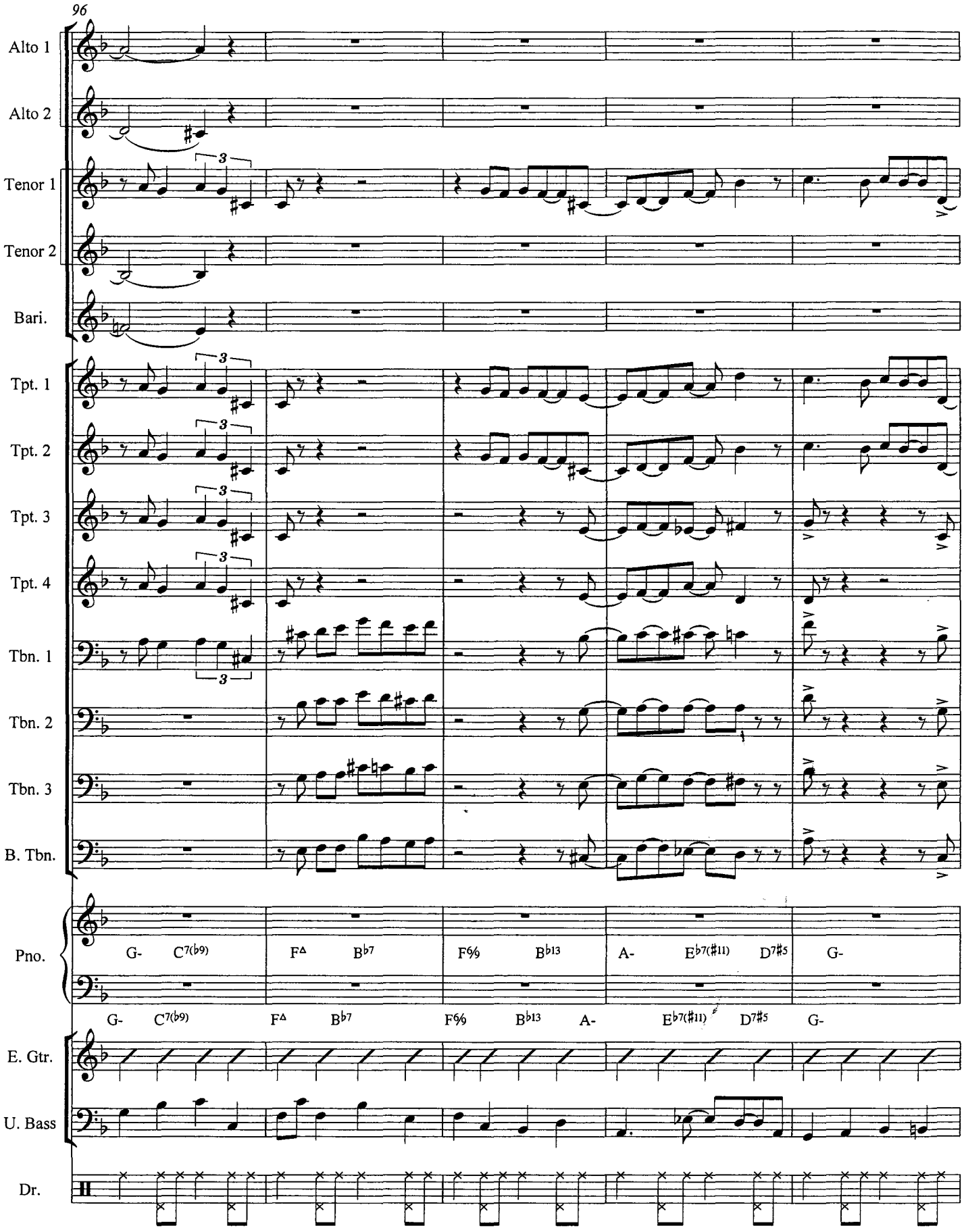

74
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
C(sus4)
E. Gtr.
U. Bass
Dr.

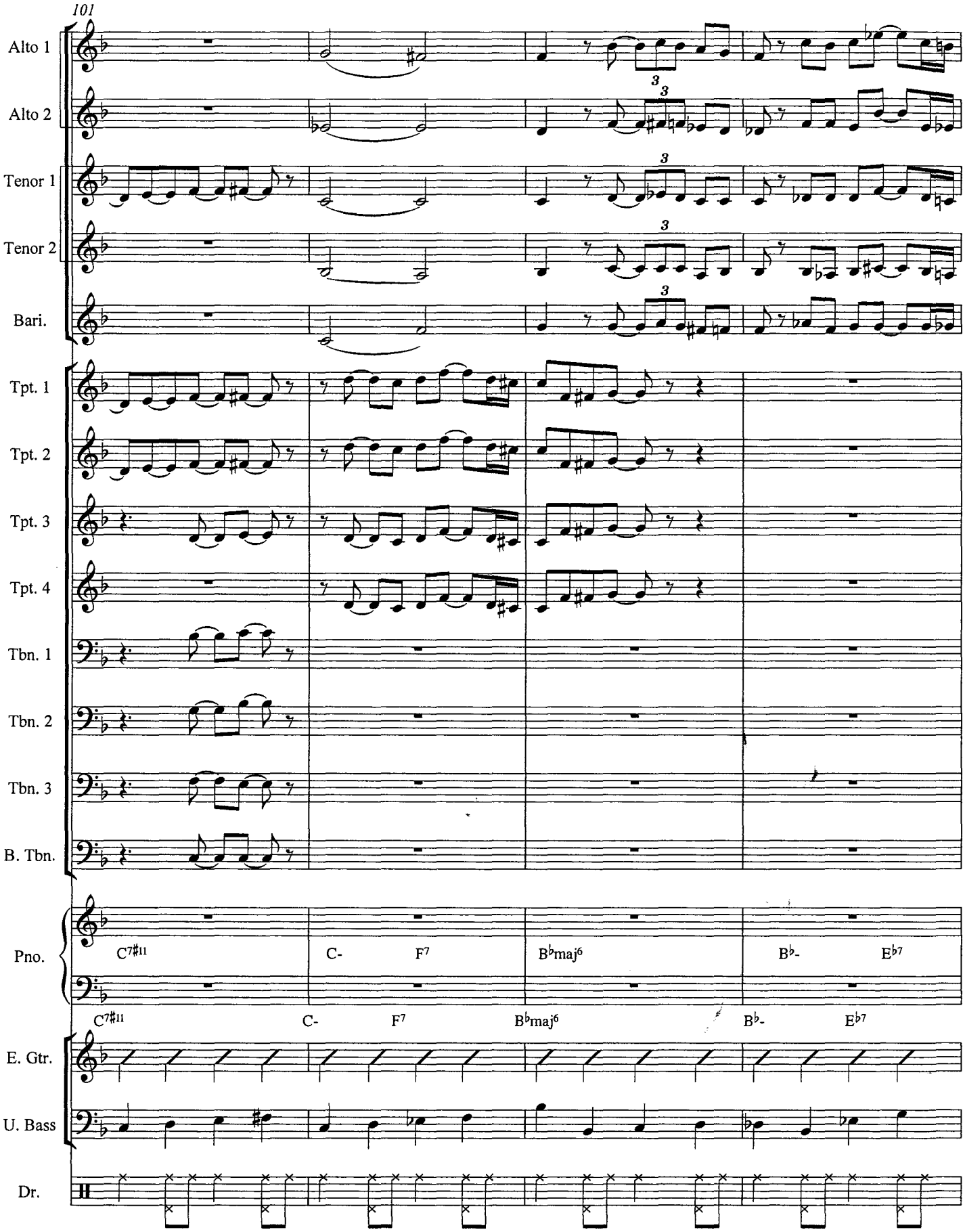

78
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
A♭7(♯11)
G♭7(♯5)
F-
B♭7(♭9)
E♭Δ
A♭7

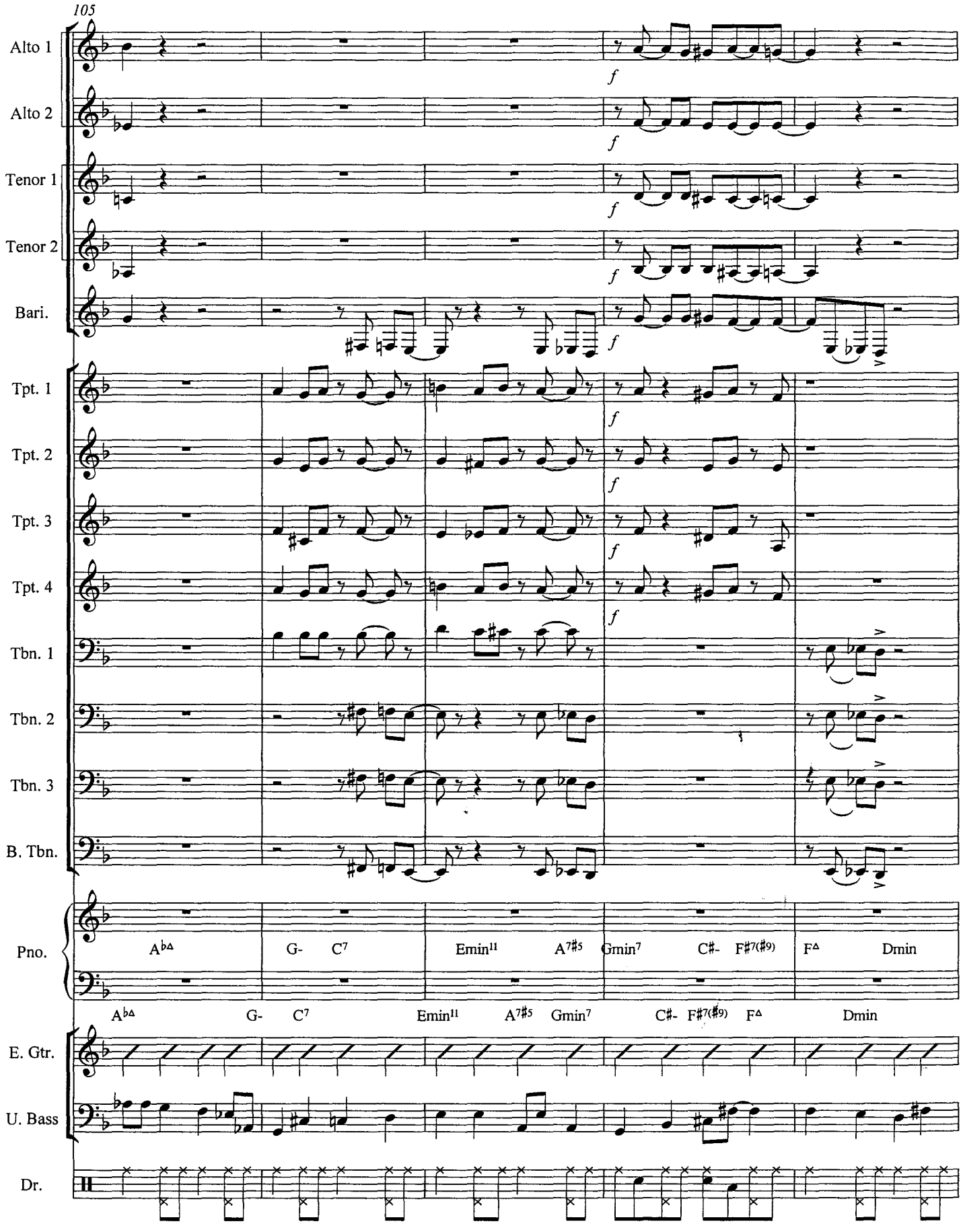

82
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
E♭6/9
A♭13
G-
D♭7(♯11)
C7♯5
Fm
B♭7
B♭-
E♭7

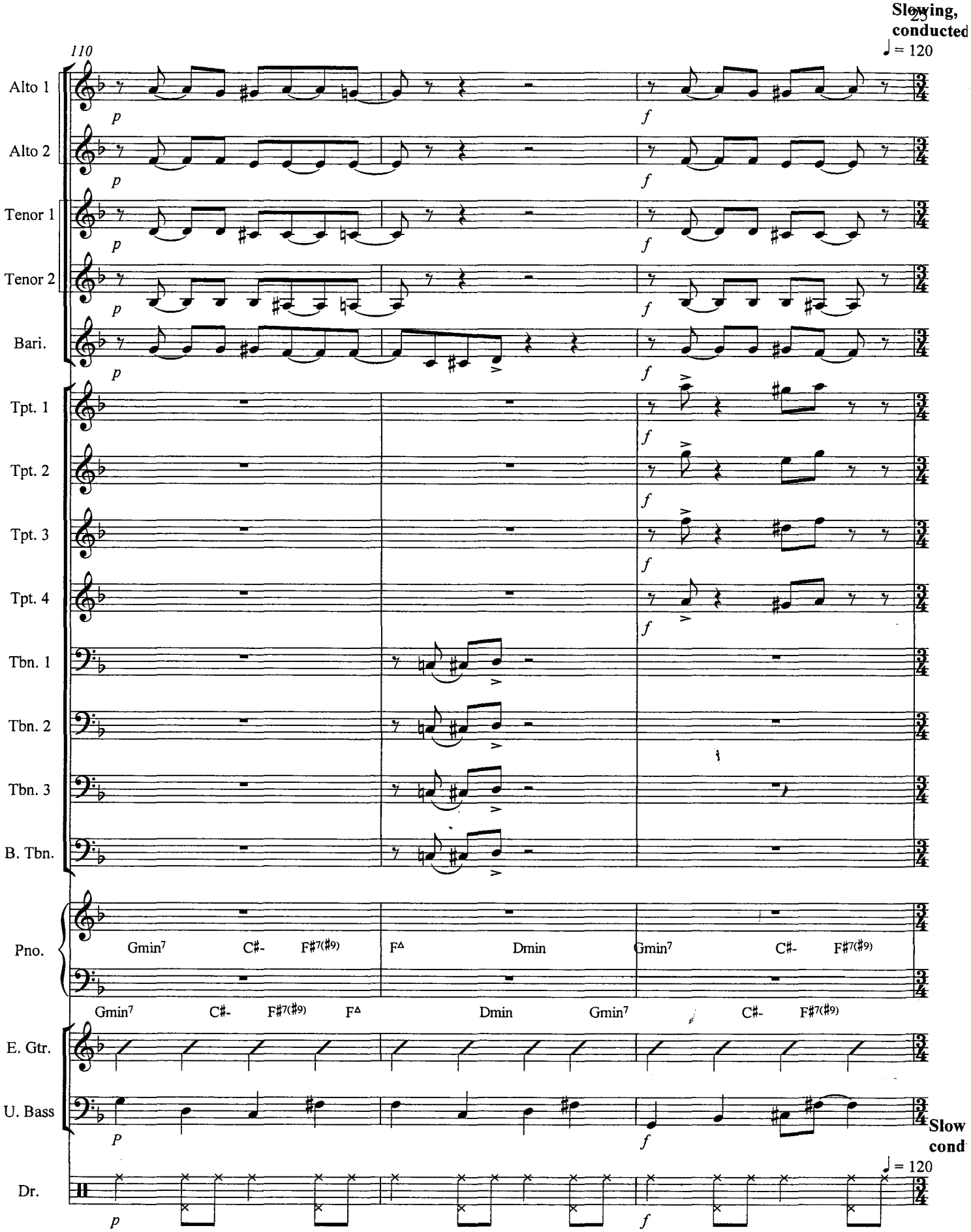

87
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
E. Gtr.
U. Bass
Dr.
A♭maj6
A♭-
D♭7
G♭△
Fm7
B♭7
Dm7
G7

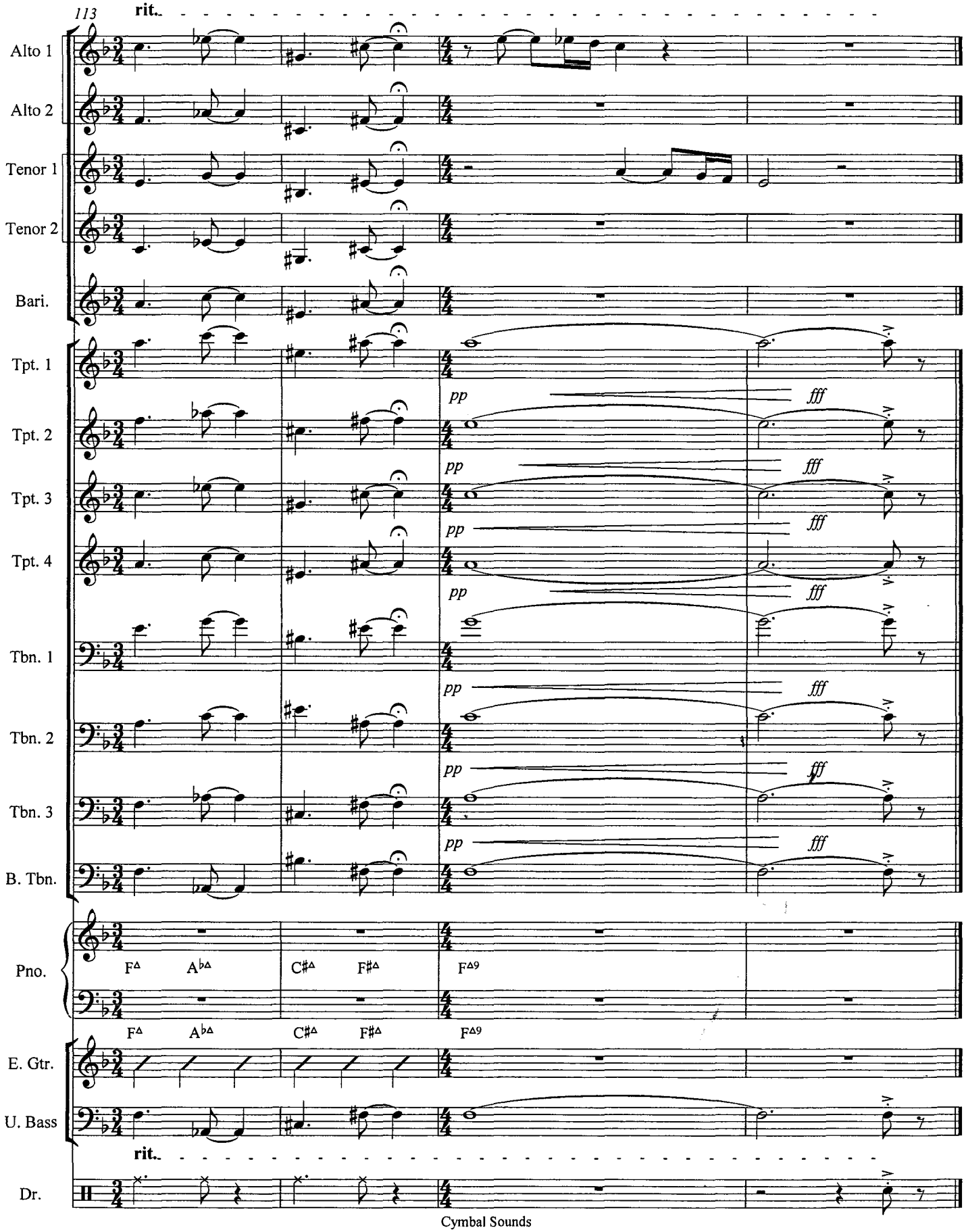

D
92
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
mp
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Pno.
Cmin7
F7(b9)
B♭7(♯11)
A♭7(♯5)
E. Gtr.
U. Bass
Dr.


96
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.
Pno.
G- C7(b9) F△ B♭7 F⌀ B♭13 A- E♭7(♯11) D7♯5 G-
G- C7(b9) F△ B♭7 F⌀ B♭13 A- E♭7(♯11) D7♯5 G-
E. Gtr.
U. Bass
Dr.


101
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.
Pno.
C7♯11
C-
F7
B♭maj6
B♭-
E♭7
C7♯11
C-
F7
B♭maj6
B♭-
E♭7
E. Gtr.
U. Bass
Dr.


105
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.
Pno.
E. Gtr.
U. Bass
Dr.
f
A♭Δ G- C7 Emin11 A7♯5 Gmin7 C♯- F♯7(♯9) FΔ Dmin


Slowing,
conducted
♩ = 120
110
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.
Pno.
Gmin7 C#- F#7(#9) F△ Dmin Gmin7 C#- F#7(#9)
Gmin7 C#- F#7(#9) F△ Dmin Gmin7 C#- F#7(#9)
E. Gtr.
U. Bass
Slow
cond
♩ = 120
Dr.
p
f


113
rit.
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.
Pno.
E. Gtr.
U. Bass
Dr.
pp
fff
F△ A♭△ C♯△ F♯△ F△9
rit.
Cymbal Sounds