

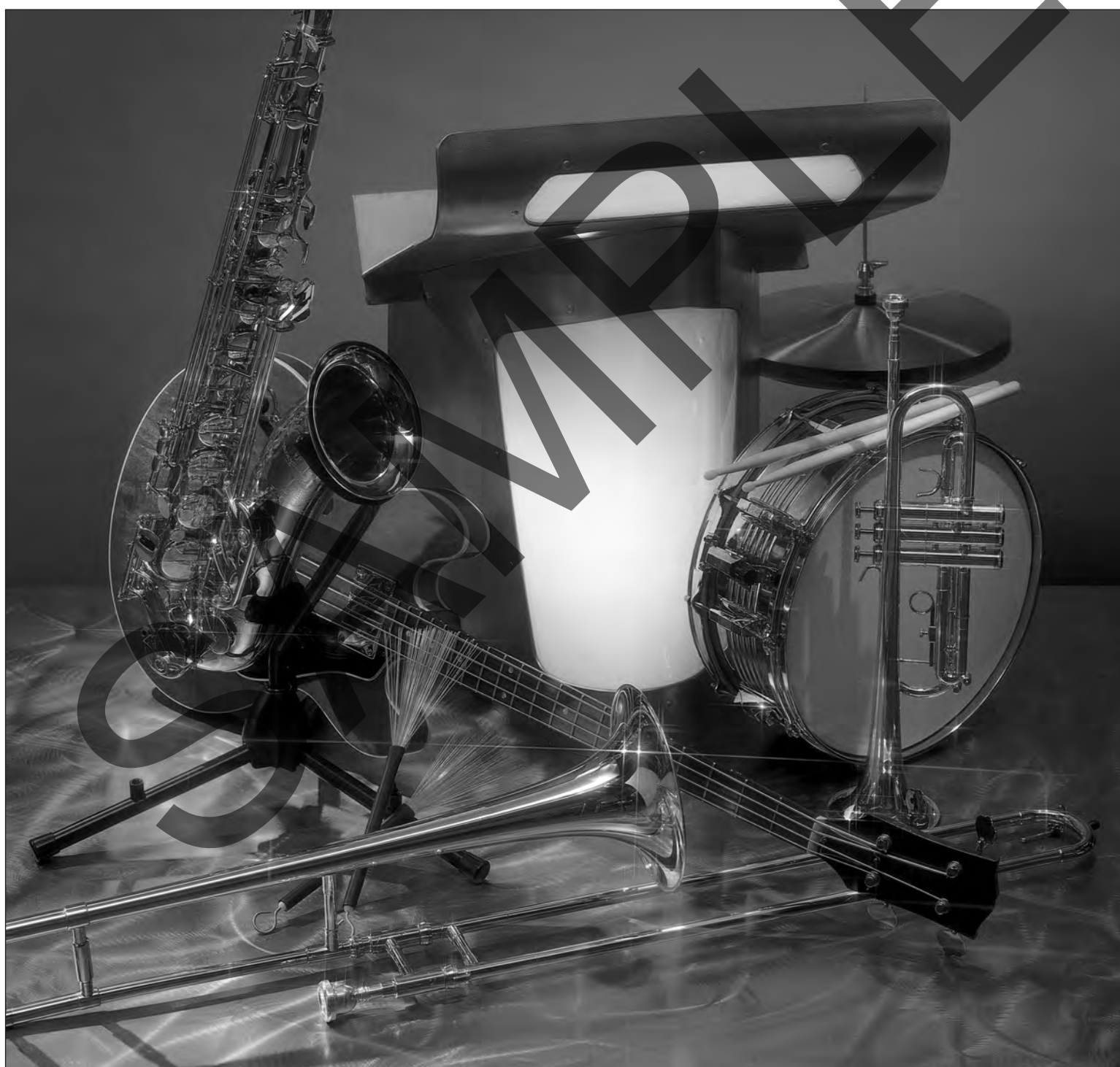
STANDARD OF EXCELLENCE
Jazz In Concert

JAZZ ENSEMBLE
GRADE 2
DIRECTOR SCORE JZB416F \$8.00

FRED STURM ARR.

ROCK ISLAND LINE

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



Kjos NEIL A. KJOS MUSIC COMPANY, PUBLISHER



THE ARRANGER

Fred Sturm (b. 1951) is Director of Jazz and Improvisational Music at the Lawrence University Conservatory of Music and guest conductor of professional jazz ensembles and radio orchestras in Germany, Italy, Denmark, Sweden, and Norway. He previously served as Professor of Jazz Studies and Jazz Ensemble/Studio Orchestra Director at the Eastman School of Music from 1991 to 2002.

His works have been featured by Bobby McFerrin, Wynton Marsalis, Clark Terry, and Phil Woods; performed by jazz, orchestral, wind, choral, and chamber ensembles worldwide; printed by nine international publishers; and issued on four CD labels. He's the author of *Changes Over Time: The Evolution of Jazz Arranging*, *Maria Schneider: Evanescence*, and *Kenny Wheeler: Collected Works* on ECM.

He received the 2003 ASCAP/IAJE Commission in Honor of Quincy Jones, a 1997 Grammy nomination, and Downbeat Magazine has cited his collegiate ensembles as America's best nine times. He studied at Lawrence, Eastman, and the University of North Texas. Fred is the recipient of the 2010 Downbeat Magazine Jazz Education Achievement Award.

THE COMPOSITION

ROCK ISLAND LINE is a traditional American blues song about the Chicago, Rock Island and Pacific Railroad, often called the Rock Island Line, which ran through the Midwest from the 1850s for more than a century. The great blues singer Leadbelly first recorded the song in 1937, followed by numerous artists over the years including Bobby Darin, Johnny Cash, Harry Belafonte, and John Lennon.

During the introduction (bars 1-17) and the interlude (bars 94-118), the brass and reeds emulate the sounds of old locomotive engines pitted against the short, crisp accents in the rhythm section. Performers must pay close attention to grace notes, slurs, tenuto marks (full length "doo" articulations), staccatos, accents, and capped ("rooftop") accents. Sudden dynamic shifts (bars. 23, 57, 78, 124, 132, and 140) are crucial to a successful performance. Don't fear the measures with just one beat! If the rest of the chart is conducted in 2, the single beat bars will flow through comfortably.

As with all Standard of Excellence Jazz In Concert selections, ROCK ISLAND LINE 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 section of ROCK ISLAND LINE (bars 69-76) is equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. Demonstration recordings of all *Jazz in Concert* selections can be found on the Kjos website at www.kjos.com.

To allow as many students as possible the opportunity to experience a jazz education, ROCK ISLAND LINE and all other *Standard of Excellence Jazz In Concert* selections include optional supplemental parts for Flute, B \flat Clarinet, French Horn, Baritone T.C., and Tuba. The included parts are readily adaptable for other non-standard jazz ensemble instruments (Oboe, Bassoon, E \flat Alto Clarinet, B \flat Bass Clarinet, Baritone/Euphonium, Violin, Viola, and Cello).

INSTRUMENTATION LIST

1 - 1st Alto Saxophone	1 - 1st Trombone	1 - Flute
1 - 2nd Alto Saxophone	1 - 2nd Trombone	1 - Clarinet
1 - 1st Tenor Saxophone	1 - 3rd Trombone	1 - French Horn
1 - 2nd Tenor Saxophone	1 - 4th Trombone	1 - Baritone T.C. (3rd Trombone T.C.)
1 - Baritone Saxophone	1 - Guitar	1 - Tuba
1 - 1st Trumpet	1 - Piano	1 - Director Score
1 - 2nd Trumpet	1 - Bass	
1 - 3rd Trumpet	1 - Drums	
1 - 4th Trumpet	1 - Vibes	



THE CONTRIBUTING EDITOR

Dean Sorenson (b. 1963) is Associate Professor and Director of Jazz Studies at the University of Minnesota and is a composer, arranger, trombonist, and clinician. Mr. Sorenson's most recent publication is *Standard Of Excellence First Jazz Performance*, a collection of jazz charts for elementary bands and jazz bands. He is the co-author of the *Standard Of Excellence Jazz Ensemble Method* and *Advanced Jazz Ensemble Method*, an innovative and comprehensive series for middle school and high school jazz ensembles. 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 ROCK ISLAND LINE.

Guitar

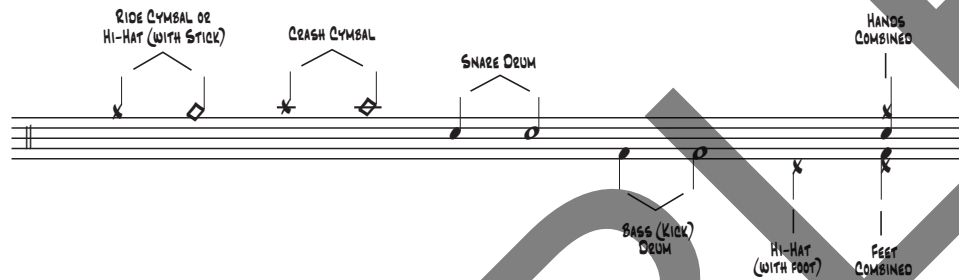
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

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.

Auxiliary Percussion and Vibes

The auxiliary percussion is tacet on ROCK ISLAND LINE.

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 ROCK ISLAND LINE, 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 section of ROCK ISLAND LINE (bars 69-76). SOLO PRACTICE TRACKS are also provided on the Kjos website at www.kjos.com. These tracks provide recorded rhythm section accompaniment to the solo section of ROCK ISLAND LINE, 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.

RHYTHM STUDIES - ROCK ISLAND LINE

- ◆ 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.

GOSPEL ROCK IN TWO $\text{♩} = 112$

1

da dut DA da da DAH

2

DA dut DA dut DA da dut DAH

3

da dut da dut dut

4

da da da DAH da da da da dut DA

SUGGESTED SOLOS - ROCK ISLAND LINE

All except Drums:

BLUES SCALE

The solo section for ROCK ISLAND LINE is based on the Blues Scale.

E \flat Instruments:
G Blues Scale (Concert B \flat Blues)

Musical notation for E \flat Blues Scale (Concert B \flat Blues) in treble clef. The scale is G \flat , A \flat , B \flat , C, D \flat , E \flat . The rhythm is indicated as: whole step: $\lfloor 1\frac{1}{2} \rfloor \lfloor 1 \rfloor \lfloor \frac{1}{2} \rfloor \lfloor \frac{1}{2} \rfloor \lfloor 1\frac{1}{2} \rfloor \lfloor 1 \rfloor$.

B \flat Instruments:
C Blues Scale (Concert B \flat Blues)

Musical notation for B \flat Blues Scale (Concert B \flat Blues) in treble clef. The scale is C \flat , D \flat , E \flat , F, G \flat , A \flat . The rhythm is indicated as: whole step: $\lfloor 1\frac{1}{2} \rfloor \lfloor 1 \rfloor \lfloor \frac{1}{2} \rfloor \lfloor \frac{1}{2} \rfloor \lfloor 1\frac{1}{2} \rfloor \lfloor 1 \rfloor$.

C Instruments:
B \flat Blues Scale

Musical notation for C Blues Scale (Concert B \flat Blues) in two staves. The top staff is treble clef (C \flat , D \flat , E \flat , F, G \flat , A \flat) and the bottom staff is bass clef (B \flat , A \flat , G \flat , F, E \flat , D \flat). The rhythm is indicated as: whole step: $\lfloor 1\frac{1}{2} \rfloor \lfloor 1 \rfloor \lfloor \frac{1}{2} \rfloor \lfloor \frac{1}{2} \rfloor \lfloor 1\frac{1}{2} \rfloor \lfloor 1 \rfloor$.

F Instruments:
F Blues Scale (Concert B \flat Blues)

Musical notation for F Blues Scale (Concert B \flat Blues) in treble clef. The scale is F \flat , G \flat , A \flat , B \flat , C, D \flat . The rhythm is indicated as: whole step: $\lfloor 1\frac{1}{2} \rfloor \lfloor 1 \rfloor \lfloor \frac{1}{2} \rfloor \lfloor \frac{1}{2} \rfloor \lfloor 1\frac{1}{2} \rfloor \lfloor 1 \rfloor$.

SAMPLE

SUGGESTED SOLO #1

ROCK ISLAND LINE

GOSPEL ROCK IN TWO $\text{♩} = 102$

69

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (SVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (SVA)

DRUMS

Chord progression: G7, C7, F7, Bb7, D7, C7, F7, Bb7, F7

73

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (SVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (SVA)

DRUMS

Chord progression: G7, C7, F7, Bb7, D7, C7, F7, Bb7, G7, C7, F7, Bb7

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 subject to substantial penalties and assessments for each infringement.

SUGGESTED SOLO #2

ROCK ISLAND LINE

GOSPEL ROCK IN TWO $\text{♩} = 102$

69

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (SVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (SVA)

DRUMS

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (SVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (SVA)

DRUMS

DIRECTOR:

- ◆ Bars 69-76 of ROCK ISLAND LINE 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 ROCK ISLAND LINE chart itself. If desired, the open solo section may be omitted entirely.
- ◆ Brass backgrounds (solo accompaniment figures) begin in the first ending before the repeat to bar 69. 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. Comping involves creating a rhythmically appropriate part that follows the chord changes of the music. The written ROCK ISLAND LINE 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 gospel style music. There are suggested comping rhythms in the Guitar part for ROCK ISLAND LINE. 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 ROCK ISLAND LINE, acoustic bass and acoustic piano is recommended, however, electric instruments are also 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.
- ◆ Auxiliary Percussion is tacet on ROCK ISLAND LINE.

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. Listen to the recording of ROCK ISLAND LINE as a model of appropriate balances.
- ◆ Good balance is critical in the bars that emulate the locomotive (bars 1-17 and 94-118). Listen very carefully to make certain that no single voice sticks out.
- ◆ Bars 26, 42, 60, 127, and 135 have just a single beat. As Fred suggests earlier, if everything else is conducted in two, these bars will flow by very smoothly. Listen to the recording as a model.
- ◆ The rhythm section groove should be relaxed yet moving forward. Again, the recording is the ideal model to follow.
- ◆ Rehearse the breaks in the rhythm section and the backgrounds during the solo section before having soloists play over it. Make certain the rhythm continues to flow behind all soloists.
- ◆ Begin bar 76 quietly as marked to allow for a long, big crescendo into bar 94.

FOR THE HORTONVILLE MIDDLE SCHOOL JAZZ ENSEMBLE, LARRY MANLEY, DIRECTOR.

ROCK ISLAND LINE

Director Score

Approx. Performance Time - 3:10

Traditional
Arr. Fred Sturm

GOSPEL ROCK IN TWO $\text{♩} = 112$

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

As 16

LOW TOM

RICE CYMBAL

H.H. w/FOOT

7 8 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

TRUMPONE 1

TRUMPONE 2

TRUMPONE 3

TRUMPONE 4

F HORN

BARITONE T.C.

TUBA

9

8b7 Eb 8b7 Eb 8b7 Eb 8b7

PIANO

BASS

DRUMS

VIBES

FILL H.H. w/ snare FILL

13 14 15 16 17 18

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

8^{va} 8^{va}

FILL

This page contains a full jazz ensemble chart for measures 27 through 30. The instruments listed on the left 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, DRUMS, and VIBES. The chart includes musical notation for each instrument, including notes, rests, and dynamic markings. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page. Measure numbers 27, 28, 29, and 30 are indicated at the top of the staves. The guitar part includes chord symbols: Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7. The piano part includes a '8va' marking. The drums part includes a 'FILL' marking. The bass part includes a '8va' marking.

This page contains a full jazz ensemble chart for page 14. The instruments listed on the left 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, DRUMS, and VIBES. The chart shows musical notation for each instrument, including notes, rests, and dynamics. A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page. Measure numbers 81, 82, 83, 84, and 85 are indicated at the top of the staves. The key signature is one flat (B-flat major / F minor). The guitar part includes chord symbols: Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7. The piano part includes a dynamic marking of 80. The drums part includes a "FILL" instruction. The vibraphone part includes a dynamic marking of 80. A circled measure number "85" is present above the saxophone and flute parts in the fifth measure.

This page contains a full jazz ensemble chart for 18 instruments. The instruments listed on the left 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, DRUMS, and VIBES. The chart is written in 4/4 time with a key signature of one flat (B-flat). It features a large, diagonal watermark reading 'SAMPLE' across the center. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated at the top of the first staff. The notation includes various musical symbols such as notes, rests, and articulation marks.

43

44 45 46 47 48

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

8b7 Eb 8b7 Eb 8b7 Eb 8b7 8b7 Eb 8b7 Eb

8b7 Eb 8b7 Eb

FILL

55 56 57 58 59 60

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

Crescendo

8b7 Eb 8b7 Eb 8b7

8b

This page contains a full jazz ensemble chart for 19 measures. The instruments listed on the left 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, DRUMS, and VIOLA. The chart includes musical notation for each instrument, with a large 'SAMPLE' watermark overlaid. Measure numbers 01 through 08 are indicated at the top. The guitar part includes chord symbols: Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7. The piano part includes a '8va' marking. The drums part includes a 'FILL' marking. The viola part includes a '8va' marking.

OPEN FOR SOLOS

BACKBOUNDS TADEF UNTIL COE

70 71 72 73 74 75 76 77

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

GIUITAR

PIANO

BASS

DRUMS

VIBES

1. 2. 3. ... (ON COE) ... To GO ON

87 88 89 90 91

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

86

86

(4)

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

VISS

94

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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

98 99 100 101 102 105

(102)

(S)

(S)

(S)

104 105 106 107 108 109

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

DECRESCENDO

FILL

110

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

110

GUITAR

PIANO

BASS

DRUMS

VIBES

111 112 113 114 115

8b7 Eb 8b7 Eb 8b7 Eb 8b7 Eb 8b7 Eb 8b7 Eb

FILL

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

116 117 118 119 120 121

Bb7 Eb Bb7 Bb7 Eb Bb7 Eb Bb7 Eb F7

FILL FILL

This page contains a full jazz ensemble chart for measures 132 through 137. The score is arranged in 20 staves, each representing a different instrument or section. The instruments listed on the left are: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARIitone SAX, FLUTE, CLARINET, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, F HORN, BARIitone T.C., TUBA, GUITAR, PIANO, BASS, DRUMS, and VIBES. The music is written in treble clef for most instruments and bass clef for the trombones, tuba, and bass. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire score. The word 'CRESCENDO' is written in all caps below the staff lines for measures 134, 135, 136, and 137, indicating a dynamic increase. Measure numbers 132, 135, 134, 135, 136, and 137 are printed above the first staff. The guitar part includes chord symbols: Bb7, Eb, Bb7, Eb, Bb7. The piano part includes a 'p' dynamic marking and a 'piano' instruction. The bass part includes a 'p' dynamic marking and a 'basso' instruction. The drums part includes a 'p' dynamic marking and a 'drums' instruction. The vibes part includes a 'p' dynamic marking and a 'vibes' instruction.

154 156 157 158 159

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

8b7 Eb 8b7 Eb 8b7 Eb 8b7

FILL

MOLTO Rit.

140 141 142 143 144 145

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

Crescendo

SAMPLE