

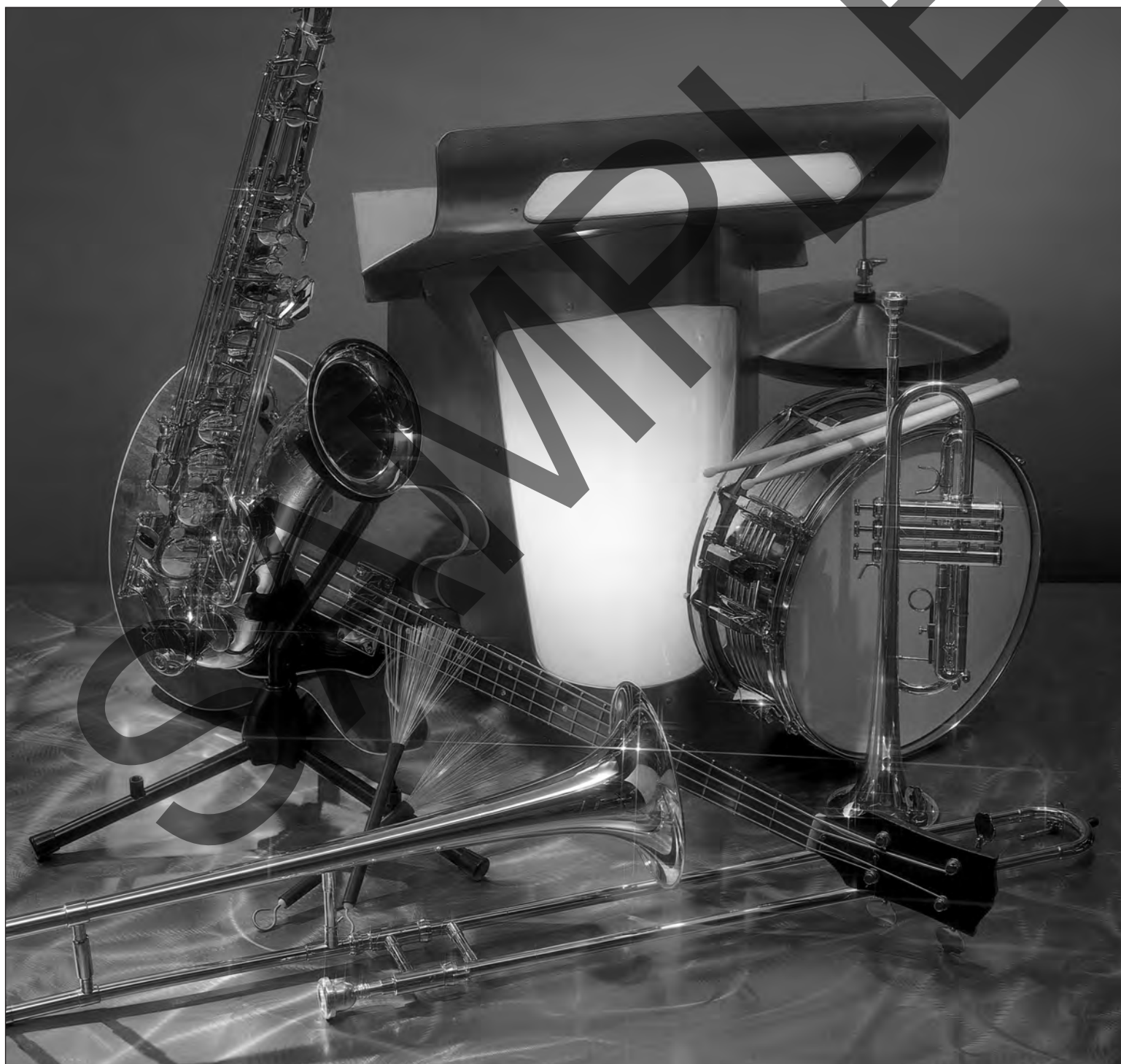
STANDARD OF EXCELLENCE
Jazz In Concert

JAZZ ENSEMBLE
GRADE 1
DIRECTOR SCORE ZB413F \$8.00

ETHAN FREIER

BLUES FOR BRENNAN

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



Kjos NEIL A. KJOS MUSIC COMPANY, PUBLISHER



THE COMPOSER

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

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

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

THE COMPOSITION

The laid back swing feel of the Count Basie band is what I had in mind when composing this song named after one of my sons. I suggest listening to some of your favorite Basie recordings to get in the mood, and then swing like crazy on **BLUES FOR BRENNAN**.

As with all *Standard of Excellence Jazz In Concert* selections, **BLUES FOR BRENNAN** 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 **BLUES FOR BRENNAN** (bars 53-64) 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, **BLUES FOR BRENNAN** 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 *BLUES FOR BRENNAN*.

Guitar

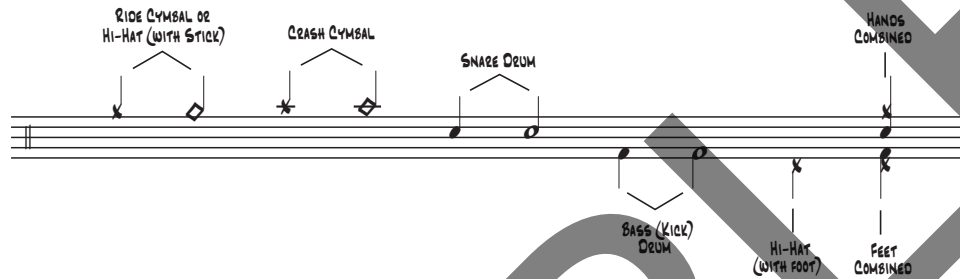
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

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 part is completely “written out,” though it may be altered as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

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 *BLUES FOR BRENNAN*, 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 swing 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 *BLUES FOR BRENNAN* (bars 53-64). *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 *BLUES FOR BRENNAN*, 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.

Bars 51-52 are a solo break that leads into the solo section. During the solo break, all instruments tacet (rest) during these bars except the soloist playing the first solo.

RHYTHM STUDIES - BLUES FOR BRENNAN

- ◆ 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.

SWING $\text{♩} = 132$

1

DAT da ba du DUT

2

DUT DAH du DUT

3

da ba du DUT da ba du DUT

4

da ba du DUT DUT du da du DUT

SUGGESTED SOLOS - BLUES FOR BRENNAN

All except Drums:

BLUES SCALE

The solo section for BLUES FOR BRENNAN is based on the Blues Scale.

E \flat Instruments:
D Blues Scale (Concert F Blues)

whole step: | 1 1/2 | | 1 | | 1/2 | | 1/2 | | 1 1/2 | | 1 |

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

whole step: | 1 1/2 | | 1 | | 1/2 | | 1/2 | | 1 1/2 | | 1 |

C Instruments:
F Blues Scale

whole step: | 1 1/2 | | 1 | | 1/2 | | 1/2 | | 1 1/2 | | 1 |

whole step: | 1 1/2 | | 1 | | 1/2 | | 1/2 | | 1 1/2 | | 1 |

F Instruments:
C Blues Scale (Concert F Blues)

whole step: | 1 1/2 | | 1 | | 1/2 | | 1/2 | | 1 1/2 | | 1 |

SUGGESTED SOLO #1

BLUES FOR BRENNAN

SWING $\text{♩} = 132$

53

51 **SOLO BREAK**

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

58

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

SUGGESTED SOLO #2

BLUES FOR BRENNAN

SWING $\text{♩} = 120-132$

53

(SOLO BREAK)

51

ALTO SAX
BARITONE SAX

52

54

55

56

57

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

D7

G7

C7

F7

Bb7

F7

Bb7

G7

C7

F7

Bb7

58

ALTO SAX
BARITONE SAX

59

60

61

62

65

64

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

D7

G7

C7

F7

Bb7

F7

D7

A7

G7

C7

F7

Bb7

F7

D7

G7

C7

F7

Bb7

F7

DIRECTOR:

- ◆ Bars 53-64 of BLUES FOR BRENNAN 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 BLUES FOR BRENNAN chart itself. If desired, the open solo section may be omitted entirely.
- ◆ Brass backgrounds (solo accompaniment figures) begin at bar 53. 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 BLUES FOR BRENNAN 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 swing style music. There are suggested comping rhythms in the Guitar part for BLUES FOR BRENNAN. 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 BLUES FOR BRENNAN, 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 BLUES FOR BRENNAN.

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 BLUES FOR BRENNAN as a model of appropriate balances.
- ◆ The opening melody is stated in unison at bar 15. Make certain the horns do not play too loud.
- ◆ Balance the saxophones and brass carefully at bar 39.
- ◆ The soloist playing the solo break (bars 51-52) should come in strong and confidently.
- ◆ Keep the dynamic low at bar 68 to allow for a good crescendo into bar 80.
- ◆ The rhythm section should concentrate on playing a very steady tempo throughout.

BLUES FOR BRENNAN

Director Score
Approx. Performance Time - 3:22

Ethan Freier

1 SWING $\text{♩} = 182$

2 3 4 5 6

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPONE 1

TRUMPONE 2

TRUMPONE 3

TRUMPONE 4

F HORN

BARITONE T.C.

TUBA

GIUARE

PIANO

BASS

DRUMS

VIBES

SOLO - As is

(LEFT HAND OPTIONAL)
As is

RIDE CYMBAL

H.H. w/FOOT

F7 F9 F9#9 F G#17 F Bb7 Bb9 Bb

7 8 9 10 11 12

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

F7 F6 F C7 C6 Bb7 Bb6

PLAY

CRASH CYMBAL

15 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

PLAY IN STAND

22

15

15

19 20 21 22 23 24

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

Cross-stick

Q7 Bb6

51 52 53 54 55 56

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

Chord progression: Bb7, F6, C7, Bb7

Drum notation: (3)

This page contains a full jazz ensemble chart for 15 measures. The instruments and their parts are as follows:

- Saxophones:** Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba.
- Woodwinds:** Flute, Clarinet.
- Brass:** Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba.
- Stringed Instruments:** Guitar (F6), Piano.
- Low Frequency:** Bass, Drums (with cymbal patterns), Vibes.

Measure numbers 37, 38, 39, 40, 41, and 42 are indicated at the top of the page. A large 'SAMPLE' watermark is overlaid diagonally across the center of the chart.

This page contains a musical score for a full jazz ensemble, starting at measure 43. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: ALTO SAX 1 & 2, TENOR SAX 1 & 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1-4, TROMBONE 1-4, F. HORN, BARITONE T.C., TUBA, GUITAR, PIANO, BASS, DRUMS, and VIOLA. The music is in a key signature of one sharp (F#) and a common time signature. A large, semi-transparent watermark reading "STAMP" is oriented diagonally across the center of the page. Measure numbers 44, 45, 46, and 47 are indicated at the top of the woodwind staves. Chord symbols Bb7, Eb, and C7 are written above the guitar staff. The drum part includes a snare drum symbol (S) in measure 46. The viola part has a treble clef and a key signature change to one flat (F) in measure 46.

53 OPEN FOR SOLOS (BACKGROUNDS ON CUE)

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
54 55 56 57 58

59 OPEN FOR SOLOS

60

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ALTO SAX 1 D7 A7 G7 D7

ALTO SAX 2

TENOR SAX 1 G7 D7 C7 G7

TENOR SAX 2

BARITONE SAX D7 A7 G7 D7

FLUTE F7 Bb7 F7

CLARINET G7 D7 C7 G7

TRUMPET 1 G7 D7 C7 G7

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1 F7 C7 Bb7 F7

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN C7 G7 F7 C7

BARITONE T.C. G7 D7 C7 G7

TUBA F7 C7 Bb7 F7

GUITAR F7 C7 Bb7 F7

PIANO F7 C7 Bb7 F7

BASS F7 C7 Bb7 F7

DRUMS (3) (4)

VIBES F7 C7 Bb7 F7

1.S.S...

71 72 73 74 75 76

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

Chord markings: C7, Bb7

Measure 71: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Piano, Bass, Vibes. Measure 72: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Piano, Bass, Vibes. Measure 73: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Piano, Bass, Vibes. Measure 74: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Piano, Bass, Vibes. Measure 75: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Piano, Bass, Vibes. Measure 76: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Piano, Bass, Vibes.

85 84 85 86 87 88

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 F#b F#b C7

