

TRANSPOSED SCORE

LINGALA

M. LENON

INTRO $\text{♩} = 100$ $\text{♩} = 120$

The score is for a jazz ensemble. The key signature is G major (one sharp). The tempo is 100 bpm for the first 12 measures and 120 bpm thereafter. The time signature is 4/4. The music features a melodic line for saxophones, trumpet, and trombone, characterized by eighth-note triplets and accents. The vibraphone, piano, drum set, and contrabass provide accompaniment, with the vibraphone playing a short melodic phrase at the end of the piece.

Alto Sax. *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Tenor Sax. *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Trumpet in Bb. *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Trombone. *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Vibraphone. *mf*

Piano.

Drum Set.

Contrabass.

6

A. Sx.

T. Sx.

6

3 \flat Tpt.

Tbn.

Vib.

6

Pno.

6 (PLAY COLORS).....

D. S.

6

Cb.

12

A. Sx.

T. Sx.

12

B \flat Tpt.

Tbn.

Vib.

12

Pno.

12

D. S.

12

Cb.

18

A. Sx.

T. Sx.

18

3 \flat Tpt.

Tbn.

Vib.

18

Pno.

18

D. S.

18

Cb.

24

A. Sx.

T. Sx.

24

3 \flat Tpt.

Tbn.

Vib.

Pno.

24

D. S.

24

Cb.

30

A. Sx.

T. Sx.

30

3 \flat Tpt.

Tbn.

30

Vib.

30

Pno.

30

D. S.

30

Cb.

36

A. Sx.

T. Sx.

36

3 \flat Tpt.

Tbn.

36

Vib.

36

Pno.

36

D. S.

36

Cb.

Detailed description of the musical score: The score is for measures 36 through 41. The key signature has three sharps (F#, C#, G#). The Vib. part starts at measure 36 with a complex rhythmic pattern of chords and eighth notes. The other parts (A. Sx., T. Sx., 3 \flat Tpt., Tbn., Pno., D. S., Cb.) are mostly rests with some chordal markings (horizontal lines) in measures 36-41.

A $\text{♩} = \text{♩}$

42

A. Sx.

T. Sx.

3b Tpt.

Tbn.

Vib.

Pno.

D. S.

Cb.

Detailed description: This is a page of a musical score for a concert band or orchestra. It begins at measure 42. The score is arranged in eight staves. The top two staves are for Alto Saxophone (A. Sx.) and Tenor Saxophone (T. Sx.), both in treble clef with a key signature of three sharps (F#, C#, G#). The next two staves are for 3rd Bass Trombone (3b Tpt.) and Trombone (Tbn.), both in treble clef with a key signature of three sharps. The fifth staff is for Vibraphone (Vib.) in treble clef with a key signature of three sharps. The sixth staff is for Piano (Pno.), with a grand staff (treble and bass clefs) and a key signature of three sharps. The seventh staff is for Drums (D. S.) in a single staff. The eighth staff is for Cymbals (Cb.) in a single staff. The score is divided into two systems. The first system consists of measures 42-45, and the second system consists of measures 46-49. A double bar line is placed after measure 45. In measure 46, the time signature changes from 4/4 to 3/4. Above the first staff, there is a boxed letter 'A' followed by the notation '♩ = ♩', indicating a tempo change to half note = quarter note. The music for the saxophones and vibraphone is mostly rests in the first system, with some activity in the second system. The piano part has a melodic line starting in measure 45. The drums and cymbals have a rhythmic pattern starting in measure 45.

48

A. Sx.

T. Sx.

48

3 \flat Tpt.

Tbn.

48

Vib.

48

Pno.

48

D. S.

48

Cb.

(SIMILE)

54

A. Sx.

T. Sx.

54

3 \flat Tpt.

Tbn.

54

Vib.

54

Pno.

54

D. S.

54

Cb.

A_{9sus4} E^{\flat}_{Maj7} B^{\flat} A $C+7(\#11)$ $E^{\flat}_{M7(\#11)}$ E^{\flat} $F_{(add9)}$ A_{9sus4} E^{\flat}_{Maj7} B^{\flat} A
 G $F^{\#}$ B^{\flat} A^{\flat} A G $F^{\#}$ B^{\flat}

A1

61

A. Sax.

T. Sax.

3rd Tpt.

Tbn.

Vib.

Pno.

D. S.

Cb.

mf

mf

mf

(SIMILE)

$C^{+7}(\#11)$ $A7_{sus(\flat 9)}$ $C^{M7}(\#11)$ C^{Maj7}
 A^{\flat}

67

A. Sax.

T. Sax.

3rd Tpt.

Tbn.

Vib.

Pno.

D. S.

Cb.

C_7
 A^b

$B^b_{M7(\#11)}$

Detailed description: This page of a musical score covers rehearsal mark 67. It features eight staves: A. Sax., T. Sax., 3rd Tpt., Tbn., Vib., Pno., D. S., and Cb. The A. Sax., 3rd Tpt., and Vib. parts have melodic lines with slurs and ties. The T. Sax., Tbn., and Pno. parts are mostly rests, with some activity in the piano part. The D. S. staff shows a drum pattern with diagonal slashes. The Cb. part has a melodic line. The piano part includes two chord symbols: C_7 and A^b above the first measure, and $B^b_{M7(\#11)}$ above the second measure. The score is in 4/4 time and the key signature has two sharps (F# and C#).

73

A. Sx. *f*

T. Sx.

73

♭ Tpt. *f*

Tbn.

73

Vib. *f*

73

Pno. *f*

73

D. S. *f*

73

Cb. *f*

B^b Maj7 G^b M7(#11) F M7(#11) E^{b13} _{#9} E^b M7(#11) C Maj7 D^b D m11 B^b M7(#11)

F M7(#11) E^{b13} _{#9} E^b M7(#11) C Maj7 D^b D m11 B^b M7(#11)

77 ³

A. Sx.

T. Sx.

77

♭ Tpt.

Tbn.

Vib.

77 G_{m11} F_{m9} $B^b_{9(\#11)}$ C_7 A^b

Pno.

77 (FILL).....

D. S.

77 G_{m11} F_{m9} $B^b_{9(\#11)}$ C_7 A^b

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

82 **B**

A. Sx.

T. Sx.

82

♭ Tpt.

Tbn.

Vib.

82

Pno.

82

D. S.

82

Cb.

82

$\text{B}^{\flat}\text{M7}(\#11)$
 $\text{C}^{\text{sus}4}$
 $\text{D}^{\flat}\text{M7}(\#11)$
 $\text{Dm}11$
 $\text{E}7$
 $\text{D}7$
 $\text{G}^{\flat}\text{M7}(\#11)$
 $\text{F}^{\flat}\text{M7}(\#11)$
 $\text{E}^{\flat 13}_{\#9}$
 $\text{E}^{\flat}\text{M7}(\#11)$
 $\text{C}^{\text{Maj}7}$
 $\text{D}^{\flat}\text{m}11$

88 $\text{♩} = \text{♩}$ C

A. Sx. *p* *mf* *f*

T. Sx. *p* *f*

♭ Tpt. *mf* *f*

Tbn. *p* *f*

Vib.

Pno. *f*

D. S. (SWING FEEL) *f*

Cb. *f*

88 $\text{B}^{\flat}\text{M7}(\#11)$ $\text{F}\text{M9}(\#11)$ D^{\flat}_9 $\text{G}(\text{add}9)$ E^{\flat}_9 $\text{A}\text{m}9$ $\text{B}^{\flat}\text{M7}(\#11)$ $\text{E}^{\flat}\text{M7}(\#11)$ $\text{F}\text{M7}(\#11)$ $\text{B}^{\flat}\text{M7}(\#11)$ G^{\flat}_6

88 $\text{B}^{\flat}\text{M7}(\#11)$ $\text{F}\text{M9}(\#11)$ F^{\sharp} $\text{G}(\text{add}9)$ E^{\flat}_9 $\text{A}\text{m}9$ $\text{B}^{\flat}\text{M7}(\#11)$ $\text{E}^{\flat}\text{M7}(\#11)$ $\text{F}\text{M7}(\#11)$ $\text{B}^{\flat}\text{M7}(\#11)$ G^{\flat}_6

93 C1

A. Sx. *mf*

T. Sx. *p*

♭ Tpt. *p*

Tbn. *p*

Vib.

Pno. *mf*

D. S. *mf* (FILL).....

Cb.

93 *C*M9 *B*^{b13}_{#9} *E*M9 *C*[#]_{9(b5)} *C*M9 *B*^{b13}_{#9}

99 \square ♩ . = ♩ .

99

A. Sx.

T. Sx.

99

♭ Tpt.

Tbn.

Vib.

99

Am9 A9sus4 Am9 A9sus4 G^bM7(#11) F^M7(#11)

Pno.

99

f (8THS FEEL)

D. S.

99

f

Cb.

f

103 0 ♩. = ♩. 01

A. Sx. *mf* *f*

T. Sx. *mf* *f*

♭ Tpt. *mf* *f*

Tbn. *mf* *f*

Vib. *mf*

Pno. *mf* *f*

D. S. *mf* (SWING FEEL)

Cb. *mf* *f*

103 *F*M7(#11) *E*^{b13}₉ *E*^bM7(#11) *C*Maj7 *D*^bm11 *E*m11 *F*M9(#11) *D*₉ *F*# *G*(add9) *E*^{7b9} *G*# *A*m9 *B*^bM7(#11) *E*^bM7(#11)

Ε

109

A. Sx.

T. Sx.

109

♭ Tpt.

Tbn.

109

Vib.

109

Pno.

109

D. S.

109

Cb.

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

(SOLO) C_{M9} B^{b13}_{#9} B^{b13}_{#9} C_{M9} B^{b13}_{#9}

F_{M7(#11)} B^b_{M7(#11)} G⁶_{A^b} C_{M9} B^{b13}_{#9} B^{b13}_{#9} C_{M9} B^{b13}_{#9}

mf

C_{M9} B^{b13}_{#9} (SIMILE) B^{b13}_{#9} C_{M9} B^{b13}_{#9}

F_{M7(#11)} B^b_{M7(#11)} G⁶_{A^b} C_{M9} B^{b13}_{#9} B^{b13}_{#9} C_{M9} B^{b13}_{#9}

mf

115

A. Sx. *p* *mf* *p* *mf*

T. Sx. *p* *mf* *p* *mf*

♭ Tpt. *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf*

Vib. *B*^{b13}/_{#9} *G*_{M9(#11)} *A*^b_{m9} *A*^b_{m9} *G*_{M9(#11)} *A*^b_{m9}

Pno. *B*^{b13}/_{#9} *G*_{M9(#11)} *A*^b_{m9} *A*^b_{m9} *G*_{M9(#11)} *A*^b_{m9}

D. S. *B*^{b13}/_{#9} *G*_{M9(#11)} *A*^b_{m9} *A*^b_{m9} *G*_{M9(#11)} *A*^b_{m9}

Cb. *B*^{b13}/_{#9} *G*_{M9(#11)} *A*^b_{m9} *A*^b_{m9} *G*_{M9(#11)} *A*^b_{m9}

121

A. Sx.

T. Sx.

121

♭ Tpt.

Tbn.

Vib.

Pno.

D. S.

Cb.

p

p

p

p

$A^{b}m9$ C^{M9} $B^{b13}_{\#9}$ $B^{b13}_{\#9}$ C^{M9} $B^{b13}_{\#9}$

$A^{b}m9$ C^{M9} $B^{b13}_{\#9}$ $B^{b13}_{\#9}$ C^{M9} $B^{b13}_{\#9}$

$A^{b}m9$ C^{M9} $B^{b13}_{\#9}$ $B^{b13}_{\#9}$ C^{M9} $B^{b13}_{\#9}$

$A^{b}m9$ C^{M9} $B^{b13}_{\#9}$ $B^{b13}_{\#9}$ C^{M9} $B^{b13}_{\#9}$

$A^{b}m9$ C^{M9} $B^{b13}_{\#9}$ $B^{b13}_{\#9}$ C^{M9} $B^{b13}_{\#9}$

$A^{b}m9$ C^{M9} $B^{b13}_{\#9}$ $B^{b13}_{\#9}$ C^{M9} $B^{b13}_{\#9}$

127

A. Sx.

T. Sx.

127

♭ Tpt.

Tbn.

Vib.

127 $B^{\flat 13}_{\#9}$ $G_{M9(\#11)}$ A^{\flat}_{m9} A^{\flat}_{m9} $G_{M9(\#11)}$ A^{\flat}_{m9}

Pno.

127 $B^{\flat 13}_{\#9}$ $G_{M9(\#11)}$ A^{\flat}_{m9} A^{\flat}_{m9} $G_{M9(\#11)}$ A^{\flat}_{m9}

D. S.

127 $B^{\flat 13}_{\#9}$ $G_{M9(\#11)}$ A^{\flat}_{m9} A^{\flat}_{m9} $G_{M9(\#11)}$ A^{\flat}_{m9}

Cb.

127 $B^{\flat 13}_{\#9}$ $G_{M9(\#11)}$ A^{\flat}_{m9} A^{\flat}_{m9} $G_{M9(\#11)}$ A^{\flat}_{m9}

133

A. Sx.

T. Sx.

133

♭ Tpt.

Tbn.

133 **A^b_{m9}** **C[#]_{7sus4}**

Vib.

133 **A^b_{m9}** **C[#]_{7sus4}**

Pno.

133 **A^b_{m9}**

D. S.

133 **A^b_{m9}** **C[#]_{7sus4}**

Cb.

139

A. Sx.

T. Sx.

139

♭ Tpt.

Tbn.

139

Vib.

139

Pno.

139

D. S.

139

Cb.

E1 (OPEN X'S)

145

A. Sx.

T. Sx.

145

♭ Tpt.

Tbn.

145

Vib.

145

Pno.

145

D. S.

145

Cb.

⌂ M9

⌂ M9

⌂ M9

⌂ M9

151

A. Sx.

T. Sx.

151

♭ Tpt.

Tbn.

Vib.

Pno.

D. S.

Cb.

151 $\text{B}^{\flat 13}_{\#9}$ $\text{B}^{\flat 13}_{\#9}$ C_{M9} $\text{B}^{\flat 13}_{\#9}$ $\text{B}^{\flat 13}_{\#9}$ $\text{G}_{M9(\#11)}$

151 $\text{B}^{\flat 13}_{\#9}$ $\text{B}^{\flat 13}_{\#9}$ C_{M9} $\text{B}^{\flat 13}_{\#9}$ $\text{B}^{\flat 13}_{\#9}$ $\text{G}_{M9(\#11)}$

151 $\text{B}^{\flat 13}_{\#9}$ $\text{B}^{\flat 13}_{\#9}$ C_{M9} $\text{B}^{\flat 13}_{\#9}$ $\text{B}^{\flat 13}_{\#9}$ $\text{G}_{M9(\#11)}$

151 $\text{B}^{\flat 13}_{\#9}$ $\text{B}^{\flat 13}_{\#9}$ C_{M9} $\text{B}^{\flat 13}_{\#9}$ $\text{B}^{\flat 13}_{\#9}$ $\text{G}_{M9(\#11)}$

157

A. Sx.

T. Sx.

157

♭ Tpt.

Tbn.

157

Vib.

157

Pno.

157

D. S.

157

Cb.

$A^{b}m9$ $A^{b}m9$ $G_{M9}(\#11)$ $A^{b}m9$ $A^{b}m9$ C_{M9}

$A^{b}m9$ $A^{b}m9$ $G_{M9}(\#11)$ $A^{b}m9$ $A^{b}m9$ C_{M9}

$A^{b}m9$ $A^{b}m9$ $G_{M9}(\#11)$ $A^{b}m9$ $A^{b}m9$ C_{M9}

$A^{b}m9$ $A^{b}m9$ $G_{M9}(\#11)$ $A^{b}m9$ $A^{b}m9$ C_{M9}

163

A. Sx.

T. Sx.

163

♭ Tpt.

Tbn.

Vib.

Pno.

D. S.

Cb.

163 $B^{\flat 13}_{\#9}$ $B^{\flat 13}_{\#9}$ C_{M9} $B^{\flat 13}_{\#9}$ $B^{\flat 13}_{\#9}$ $G_{M9(\#11)}$

163 $B^{\flat 13}_{\#9}$ $B^{\flat 13}_{\#9}$ C_{M9} $B^{\flat 13}_{\#9}$ $B^{\flat 13}_{\#9}$ $G_{M9(\#11)}$

163 $B^{\flat 13}_{\#9}$ $B^{\flat 13}_{\#9}$ C_{M9} $B^{\flat 13}_{\#9}$ $B^{\flat 13}_{\#9}$ $G_{M9(\#11)}$

(BACKGROUNDS LAST X)

169

A. Sx.

T. Sx.

169

♭ Tpt.

Tbn.

Vib.

Pno.

D. S.

Cb.

p

p

p

$A^{b}m9$ $A^{b}m9$ $G_{M9}(\#11)$ $A^{b}m9$ $A^{b}m9$ $C^{\#}7_{sus4}$

$A^{b}m9$ $A^{b}m9$ $G_{M9}(\#11)$ $A^{b}m9$ $A^{b}m9$ $C^{\#}7_{sus4}$

$A^{b}m9$ $A^{b}m9$ $G_{M9}(\#11)$ $A^{b}m9$ $A^{b}m9$ $C^{\#}7_{sus4}$

$A^{b}m9$ $A^{b}m9$ $G_{M9}(\#11)$ $A^{b}m9$ $A^{b}m9$ $C^{\#}7_{sus4}$

175

A. Sx.

T. Sx.

175

♭ Tpt.

Tbn.

Vib.

175

Pno.

175

D. S.

175

Cb.

*mf*⁴ *sfz*

*mf*⁴ *sfz*

*mf*⁴ *sfz*

*mf*⁴ *sfz*

181

A. Sx.

T. Sx.

181

♭ Tpt.

Tbn.

Vib.

181

Pno.

181

D. S.

181

Cb.

187

A. Sx. *mf* *tr.* *Glissando*

T. Sx. *mf* *tr.* *Glissando*

187

♭ Tpt. *mf* *Glissando*

Tbn. *mf* *Glissando*

Vib. 187 $\frac{B}{C\#}$ $\frac{C\#}{B}$

Pno. 187 $\frac{B}{C\#}$ $\frac{C\#}{B}$

D. S. 187

Cb. 187 $\frac{B}{C\#}$ $\frac{C\#}{B}$

193

A. Sx.

T. Sx.

193

♭ Tpt.

Tbn.

Vib.

193

Pno.

193

D. S.

193

Cb.

F

f

f

f

f

f

f

f

f

f

f

f

(END SOLO)

(FILL).....

(3THS FEEL)

f

f

f

This musical score covers page 34, starting at measure 193. The instrumentation includes Alto Saxophone, Tenor Saxophone, Trumpet (B-flat), Trombone, Vibraphone, Piano, and Drums. The score is divided into two systems. The top system contains staves for Saxophones, Trumpets, and Trombones. The bottom system contains staves for Vibraphone, Piano, Drums, and Cymbals. The key signature is two sharps (F# and C#). The tempo is marked with a square box containing the letter 'F'. The score begins with several measures of rests for the woodwinds, followed by a dynamic marking of 'f'. The saxophones, trumpet, and trombone play melodic lines with accents. The vibraphone and piano play a rhythmic accompaniment of eighth notes. The drums provide a steady backbeat. A section labeled '(END SOLO)' occurs in the middle of the page. The score concludes with a '(FILL).....' section followed by '(3THS FEEL)', indicating a change in the feel of the music.

199

A. Sx.

T. Sx.

199

♭ Tpt.

Tbn.

Vib.

199

Pno.

199

D. S.

199

Cb.

$G^{\#}_{7sus4}$ $F^{\#}_{7sus4}$ $G^{\#}_{7sus4}$
 $C^{\#}$ B $C^{\#}$

205

A. Sx.

T. Sx.

3

3

33

3

Vib.

205

$F^{\#}7_{sus4}$ $E^bM9(\#11)$ $G^{\flat13}_{\#9}$ $B^bM9(\#11)$ $A^bmaj7(\#5)$

Pno.

205

D. S.

(SIMILE)

205

$F^{\#}7_{sus4}$ $E^bM9(\#11)$ $G^{\flat13}_{\#9}$ $B^bM9(\#11)$ $A^bmaj7(\#5)$

Cb.

211

A. Sx.

T. Sx.

211

♭ Tpt.

Tbn.

Vib.

211

Pno.

211

D. S.

211

Cb.

C_7
 A^b

$B^b_{M7(\#11)}$

B^b_{Maj7}

G
 E^b
 F

D

F

CHINA CONNECTION, Pt. 2
(1ST X ONLY)

217

A. Sax. G $F\#m9$ $F\#m11$ $C\text{Maj}7$ $B\text{(add}9)$ $G\text{Maj}7$ $F\text{Maj}7$ $E\text{(add}9)$ $A\text{(add}9)$ $F\#m9$ $F\#m11$

T. Sax.

217

♭ Tpt.

Tbn.

217

Vib. $A\text{m}9$ $A\text{m}11$ $E\flat\text{Maj}7$ $D\text{(add}9)$ $B\flat\text{Maj}7$ $A\flat\text{Maj}7$ $G\text{(add}9)$ $C\text{(add}9)$ $A\text{m}9$ $A\text{m}11$

217

Pno. $B\flat9(\#11)$ $E\flat13$ $A\text{m}9$ $A\text{m}11$ $E\flat\text{Maj}7$ $D\text{(add}9)$ $B\flat\text{Maj}7$ $A\flat\text{Maj}7$ $G\text{(add}9)$ $C\text{(add}9)$ $A\text{m}9$ $A\text{m}11$

217

D. S. (FILL).....

217

Cb.

223

A. Sx. C_{Maj7} $\text{B}_{(\text{add9})}$ G_{Maj7} F_{Maj7} $\text{E}_{(\text{add9})}$ $\text{A}_{(\text{add9})}$ F_{m9} F_{m11} C_{Maj7} $\text{B}_{(\text{add9})}$ G_{Maj7}
 E D#

T. Sx.

223

b Tpt.

Tbn.

223

Vib. E_{bMaj7} $\text{D}_{(\text{add9})}$ B_{bMaj7} A_{bMaj7} $\text{G}_{(\text{add9})}$ $\text{C}_{(\text{add9})}$ A_{m9} A_{m11} E_{bMaj7} $\text{D}_{(\text{add9})}$ B_{bMaj7}
 G F#

223

Pno. E_{bMaj7} $\text{D}_{(\text{add9})}$ B_{bMaj7} A_{bMaj7} $\text{G}_{(\text{add9})}$ $\text{C}_{(\text{add9})}$ A_{m9} A_{m11} E_{bMaj7} $\text{D}_{(\text{add9})}$ B_{bMaj7}
 G F#

223

D. S.

223

Cb.

229

A. Sax. F^{Maj7} $E^{(add9)}$ $A^{(add9)}$ $F^{\#m9}$ $F^{\#m11}$ C^{Maj7} $B^{(add9)}$ G^{Maj7} F^{Maj7} $C^{\#7}$ E^bM13 $D^{M7(\#11)}$ $C^{\#b13}_{\#9}$

T. Sax.

229

b Tpt.

Tbn.

229

Vib. A^bMaj7 $G^{(add9)}$ $C^{(add9)}$ A^{m9} A^{m11} E^bMaj7 $D^{(add9)}$ B^bMaj7 A^bMaj7 E^7 G^bM13 $F^{M7(\#11)}$ $E^b13_{\#9}$

229

Pno. A^bMaj7 $G^{(add9)}$ $C^{(add9)}$ A^{m9} A^{m11} E^bMaj7 $D^{(add9)}$ B^bMaj7 A^bMaj7 E^7 G^bM13 $F^{M7(\#11)}$ $E^b13_{\#9}$

229

D. S.

229

Cb. $F^{M7(\#11)}$ $E^b13_{\#9}$

235

A. Sx. $C_{M7(\#11)}$ Bb B_{m11} $A_{(add9)}$ $D_{M7(\#11)}$ $B_{(add9)}$ $E_{(add9)}$ $F^{\circ}7$ $F^{\#}_{m9}$ $G_{M7(\#11)}$ $G^{\#}_{m7(b5)}$

T. Sx.

235

b Tpt.

Tbn.

235

Vib. $E^b_{M7(\#11)}$ E^b D_{m11} $C_{(add9)}$ $F_{M7(\#11)}$ $D_{(add9)}$ $G_{(add9)}$ $G^{\#}_{\circ}7$ A_{m9} $B^b_{M7(\#11)}$ $B_{m7(b5)}$

235

Pno. $E^b_{M7(\#11)}$ E^b D_{m11} $C_{(add9)}$ $F_{M7(\#11)}$ $D_{(add9)}$ $G_{(add9)}$ $G^{\#}_{\circ}7$ A_{m9} $B^b_{M7(\#11)}$ $B_{m7(b5)}$

235

D. S.

235

Cb. $E^b_{M7(\#11)}$ E^b D_{m11} $C_{(add9)}$ $F_{M7(\#11)}$ $D_{(add9)}$ $G_{(add9)}$ $G^{\#}_{\circ}7$ A_{m9} $B^b_{M7(\#11)}$ $B_{m7(b5)}$

(ON CUE)

241 $C\#^{b13}_{\#9}$ $G1$ $F\#_{m9}$ $F\#_{m11}$ C_{Maj7} $B^{(add9)}$ G_{Maj7} F_{Maj7} $E^{(add9)}$ $A^{(add9)}$ $F\#_{m9}$ $F\#_{m11}$

A. Sax

T. Sax

mf

241 $E^{b13}_{\#9}$ A_{m9} A_{m11} E^{b}_{Maj7} $D^{(add9)}$ B^b_{Maj7} A^b_{Maj7} $G^{(add9)}$ $C^{(add9)}$ A_{m9} A_{m11}

B. Tpt.

Tbn.

mf

Vib.

Pno.

D. S.

Cb.

247

A. Sax. C^{Maj7} $B^{(add9)}$ G^{Maj7} F^{Maj7} $E^{(add9)}$ $A^{(add9)}$ $F\#_{m9}$ $F\#_{m11}$ C^{Maj7} $B^{(add9)}$ G^{Maj7}

T. Sax.

247

\flat Tpt.

Tbn.

Vib.

247 $E\flat^{Maj7}$ $D^{(add9)}$ $B\flat^{Maj7}$ $A\flat^{Maj7}$ $G^{(add9)}$ $C^{(add9)}$ A_{m9} A_{m11} $E\flat^{Maj7}$ $D^{(add9)}$ $B\flat^{Maj7}$

247 $E\flat^{Maj7}$ $D^{(add9)}$ $B\flat^{Maj7}$ $A\flat^{Maj7}$ $G^{(add9)}$ $C^{(add9)}$ A_{m9} A_{m11} $E\flat^{Maj7}$ $D^{(add9)}$ $B\flat^{Maj7}$

Pno.

247

D. S.

247

Cb.

253

A. Sx. *f*

T. Sx.

253

♭ Tpt.

Tbn.

253

Vib.

253

Pno.

253

D. S.

253

Cb.

F^{Maj7} E^(add9) A^(add9) F^{#m9} F^{#m11} C^{Maj7} B^(add9) G^{Maj7} F^{Maj7} C^{#7} E^{bM13} M7^(#11)
 A C F F^{#m9} F^{#m11} E D[#] G^{Maj7} A A E^{bM13} M7^(#11)

A^{bMaj7} G^(add9) C^(add9) A^{m9} A^{m11} E^{bMaj7} D^(add9) B^{bMaj7} A^{bMaj7} E⁷ G^{bM13} M7^(#11) E^{b13}
 C E^b A^b A^{m9} A^{m11} G F[#] G^{bMaj7} C C G^{bM13} M7^(#11) E^{b13}
 A^{bMaj7} G^(add9) C^(add9) A^{m9} A^{m11} E^{bMaj7} D^(add9) B^{bMaj7} A^{bMaj7} E⁷ G^{bM13} M7^(#11) E^{b13}
 C E^b A^b A^{m9} A^{m11} G F[#] G^{bMaj7} C C G^{bM13} M7^(#11) E^{b13}

F^{M7(#11)} E^{b13}
 M7^(#11) E^{b13}

259 $\text{♩} = \text{♩}$ H

A. Sx. *f*

T. Sx. *f* *mf*

♭ Tpt.

Tbn. *mf*

Vib. *f*

Pno. *f*

D. S. (SWING FEEL)

Cb.

259 $\text{E}^{\flat} \text{M7}(\#11)$ E^{\flat} $\text{Dm}11$ $\text{C}(\text{add}9)$ E $\text{F} \text{M}13(\#11)$ $\text{D}(\text{add}9)$ $\text{F}\#$

259 $\text{E}^{\flat} \text{M7}(\#11)$ E^{\flat} $\text{Dm}11$ $\text{C}(\text{add}9)$ E $\text{F} \text{M}13(\#11)$ $\text{D}(\text{add}9)$ $\text{G} \text{m} \text{b}6$ D^{\flat} $\text{B} \text{m}9$ $\text{A}7 \text{sus}4$ $\text{D}(\text{add}\#11)$ $\text{B}^{\flat} \text{M7}(\#11)$ $\text{F}\#$ $\text{E}13 \text{sus}4$

265

A. Sx. *mf* *f*

T. Sx. *f*

265

♭ Tpt. *f* *f*

Tbn. *f*

Vib. *f*

265

Pno. *f*

265

D. S. (FILL)..... *f*

265

Cb. *f*

F *E^b* *E^b* *C_(add9)* *A^b+9(#11)* *A_{m9}* *B^bM7(#11)* *E^bM9* *F₉* *B^bM13(#11)*

1

A. Sax. 271

T. Sax.

♭ Tpt. 271

Tbn.

Vib. 271 *(ORIGINAL TEMPO)*

Pno. 271 *A^bM9(#11)* *C^m7* *G^bM7(#11)* *F^M7(#11)*

D. S. 271 *(PLAY COLORS).....*

Cb. 271 *A^bM9(#11)* *C^m7* *G^bM7(#11)* *F^M7(#11)*

277

A. Sx.

T. Sx.

277

♭ Tpt.

Tbn.

Vib.

277

Pno.

277

D. S.

277

Cb.

The image shows a page of a musical score, page 48, starting at measure 277. The score is arranged in a system with eight staves. The top two staves are for Alto Saxophone (A. Sx.) and Tenor Saxophone (T. Sx.), both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for Baritone Trumpet (♭ Tpt.) and Trombone (Tbn.), both in bass clef with a key signature of two sharps. The fifth staff is for Vibraphone (Vib.) in treble clef, showing a melodic line of eighth notes. The sixth staff is for Piano (Pno.), with a grand staff (treble and bass clefs) showing some activity in the right hand starting in measure 281. The seventh staff is for Double Bass (D. S.) in bass clef, containing a rhythmic pattern of diagonal slashes. The eighth staff is for Contrabass (Cb.) in bass clef, with rests throughout. The number '277' is written above the first measure of each staff.

283

A. Sx.

T. Sx.

283

♭ Tpt.

Tbn.

Vib.

283

Pno.

283

D. S.

283

Cb.

The musical score for measures 283-288 is arranged in a system. The instruments and their parts are as follows:

- A. Sx. (Alto Saxophone):** Six staves, all containing rests.
- T. Sx. (Tenor Saxophone):** Six staves, all containing rests.
- ♭ Tpt. (Bass Trumpet):** Six staves, all containing rests.
- Tbn. (Tuba):** Six staves, all containing rests.
- Vib. (Vibraphone):** One staff with a melodic line consisting of eighth and sixteenth notes.
- Pno. (Piano):** Two staves. The right hand has a rhythmic accompaniment of eighth notes and chords, while the left hand has rests.
- D. S. (Drum Set):** One staff with a rhythmic pattern of diagonal slashes.
- Cb. (Contrabass):** Six staves, all containing rests.

289

A. Sx.

T. Sx.

289

♭ Tpt.

Tbn.

Vib.

289

Pno.

289

D. S.

289

Cb.

2X

1

295

A. Sx.

T. Sx.

295

♭ Tpt.

Tbn.

Vib.

295

Pno.

295

D. S.

295

Cb.

D(add9) G(add9) C(add9) F(add9) Bb(add9) D(add9) G(add9)
 C A F G c Bb C

1 (OPEN X's)

301

A. Sx.

T. Sx.

301

301

301

301

Vib.

Pno.

301

D. S.

301

Cb.

p

p

p

p

Am11 F(add9) Bb(add9) D(add9) G(add9) C(add9) F(add9) Bb(add9) D(add9) G(add9) Am11

D C A F G c Bb C

Am11 F(add9) Bb(add9) D(add9) G(add9) C(add9) F(add9) Bb(add9) D(add9) G(add9) Am11

D C A F G c Bb C

307 12

A. Sx.

T. Sx.

307

♭ Tpt.

Tbn.

Vib. (REPEAT AND FADE).....

307

Pno.

307

D. S.

307

Cb.

$F_{(add9)}$ $B^b_{(add9)}$

D

D