

Jazz at Lincoln Center Library

Curated by Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

TIPPIN' ON THE Q.T. BY BUCK CLAYTON

As performed by the Count Basie Orchestra

Transcribed and Edited by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2010-11 Sixteenth Annual *Essentially Ellington* High School Jazz Band Program.

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

NOTES ON PLAYING BASIE

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize four or five people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing.

There were three distinct periods in the Basie Band's history: The Old Testament (1936-1949), The Sextet (1949-1952) and The New Testament (1952-1984). The New Testament Band was at its peak from 1955 (when Joe Williams joined as singer) through the mid-'60s. The Count Basie Orchestra was always first and foremost a collection of great jazz soloists with a swinging rhythm section. Basie was once asked what his music was all about. His answer was, "Pat your foot". Some of the great soloists that played with Basie were: Old Testament Band: Saxes: Lester (Prez) Young, Hershel Evans, Buddy Tate, Don Byas, Earl Warren, Jack Washington. Trumpets: Buck Clayton, Harry "Sweets" Edison, Joe Newman. Trombones: Dickie Wells, Eddie Durham. Guitar: Freddie Green, Bass: Walter Page, Drums: "Papa" Jo Jones, and of course Count Basie on piano. For a short time Billie Holiday sang with Basie, but the classic recordings feature singers Jimmy Rushing and Helen Humes. Eddie Durham was the chief arranger who created the band's Kansas City style. The Octet: Clark Terry on trumpet, Buddy DeFranco on clarinet, Wardell Gray on tenor, Freddie Green on guitar, Jimmy Lewis on bass, Gus Johnson on drums, vocalist Helen Humes and Basie on piano.

The New Testament Band: Saxes: Marshall Royal, Frank Wess, Frank Foster, Eddie "Lockjaw" Davis. Trumpets: Thad Jones, Joe Newman, Snooky Young. Trombones: Al Grey, Benny Powell. Guitar: Freddie Green. Bass: Eddie Jones. Drums: Sonny Payne. Piano: Count Basie. Vocals: Joe Williams. Arrangers: Neal Hefti, Ernie Wilkins, Thad Jones, Frank Foster, Quincy Jones, Billy Byers, Benny Carter, Chico O'Farrill. Many other great soloists (like Paul Gonsalves, Sal Nistico, Chu Berry, JJ Johnson) passed through the band, but made their reputations elsewhere. The concept of the Old Testament Band was that the arrangements provided a framework to feature the soloists, all of which served to provide music for people to swing dance to. Basie always performed dance music - even when the New Testament Band started playing more concerts and clubs, the music could always be danced to. This is very important to keep in mind when performing this style of music. The following is a list of performance conventions for the great majority of Basie's music. Any deviations or additions will be spelled out in the individual performance notes that follow.

1. Listen carefully many times to the Basie recordings of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although our goal as jazz musicians is to express ourselves with our unique sound, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances and finding our true selves. In some rare spots you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your students play what's in the score.
2. General use of swing phrasing: the triplet feel prevails except for ballads or in very rare instances where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and/or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow him or her. In turn, the other saxes and trombones must follow their lead players. If this is done effectively, there will be very little balancing work left for the conductor.
4. In jazz music, each player should express the individuality of his own line. He or she must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used to warm up the sound. Saxes usually employ a heavy vibrato on harmonized passages and no vibrato on unisons. Trumpets use a little vibrato on harmonized passages and no vibrato on unisons. Trombones do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use subtone in the lower part of their range in order to blend properly with the rest of the section. For the most part the music follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise no-

tated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.

9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*; accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Jazz music is about individuality: one person per part - do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band. Americans are rugged individualists. This is reflected in our music.

11. Count Basie's music is acoustic music. Keep amplification to an absolute minimum; in the best halls, no amplification or almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. The guitar should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance and encourage everyone to play louder.

12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised whenever possible. However, written passages should be learned because they are an important part of our jazz heritage and help the player to understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material of the arrangement.

13. The notation of plungers for the brass means a rubber toilet

TIPPIN' ON THE Q.T.

INSTRUMENTATION

Reed 1 - Alto Sax	Trumpet 1	Trombone 1	Guitar
Reed 2 - Alto Sax	Trumpet 2	Trombone 2	Piano
Reed 3 - Tenor Sax	Trumpet 3	Trombone 3	Bass
Reed 4 - Tenor Sax	Trumpet 4		Drums
Reed 5 - Baritone Sax			

ORIGINAL RECORDING INFORMATION

Composer: Buck Clayton

Arranger: Buck Clayton

Recorded: July 22, 1952 at Fine Sound, New York City

Time: 3:00

Master Number: 830-5

Original Issue: Clef 78 89085 / Clef LP MGC 633 - Basie Jazz

Currently Available on CD: Complete Clef/Verve Count Basie Fifties Studio Recordings (8 CDs) - Mosaic

Download Available: 'Ultimate Jazz Collections,' Vol. 9, www.itunes.com; 'Count Basie and His Orchestra,' 1952, www.amazon.com

Personnel: Count Basie(piano); Paul Campbell, Wendell Culley, Reunald Jones, Joe Newman (trumpets); Henry Coker, Benny Powell, Jimmy Wilkins (trombones); Marshal Royal, Ernie Wilkins, Eddie "Lockjaw" Davis, Paul Quinichette, Charlie Fowlkes (reeds); Freddie Green (guitar); Jimmy Lewis (bass); Gus Johnson (drums).

Soloists: Count Basie (piano); Joe Newman (trumpet); Eddie "Lockjaw" Davis (tenor saxophone); Henry Coker (trombone)

REHEARSAL NOTES

Although Buck Clayton was working a gig in China when Basie originally put his band together, he did return in time to make the band's move to New York in 1937. His tasty trumpet solos were a hallmark of the Old Testament band. After sitting in the trumpet section for a few years, he absorbed the arranging style (as established by Eddie Durham) and began writing his own wonderfully swinging arrangements for the band including Blues In The Dark, Down For Double, It's Sand, Man, Love Locked Out and Avenue C.

Tippin' On The Q.T. was written and recorded by the Old Testament band in the late 40's and then recorded again in the early '50s by the New Testament band. A few cosmetic changes were made to the arrangement, but basically it's the same old chart. The form is: six-bar piano intro, one 32-bar chorus (AABA) melody, one chorus trumpet solo, ½ chorus tenor, trombone bridge, eight-bar return to the melody, eight-bar shout and a ten-bar coda.

The rhythm section plays in the classic Basie style. I strongly recommend that the guitar, piano, bass and drums learn and

internalize their parts before creating their own. Lessons learned from this recording can be applied to a myriad of arrangements in this style.

Pianists take special note of Basie's sparseness. This allows us to listen to all the other people playing. When Basie says something, we listen.

Drummers should note the simplicity of the drumming and use of the hi-hat. Closed hi-hat is soft and allows us to hear a piano solo, or muted brass.

Dynamics are essential. The harmon muted trumpets and muted solo trumpet are so easily covered by loud saxes or ride cymbal. Although the saxes stay at p under the trumpet soli and on the trumpet solo, they need to come to the foreground for a four-bar soli at **G**.

I and **J** are robust. Then the volume comes down a bit for the trombone solo at **K**. There is a tendency in big bands for the backgrounds to be too loud, which forces the soloists to play into microphones. The band should balance itself acoustically. A long time ago I was rehearsing my band, and I asked the trombones to play softer at a certain section. One of the trombonists told me that it is more fun to play loud. That elicited some laughs, but loud and soft, fast and slow and high and loud are the three most important opposites in music. If we eliminate any of them, we diminish the scope of expression. If we only play loud (which is the case in pop music and most of jazz), loud ceases to seem loud, but only normal. It's all relative. In baseball if a pitcher only throws fastballs, eventually the batters will sit on the fastball and they will cease to feel fast. A good pitcher will throw a few off-speed pitches to keep the batter guessing. After an 80 mph change-up, a 90 mph fastball will seem surprisingly fast - even to a major leaguer. This same logic is just as true in music. Use the opposites to your advantage.

Letter **L** is soft like the head and then the drums lead us into the tag (eight bars loud, four bars soft for the bass solo/Salt Peanuts piano quote, two bars loud, then a break for the piano signature followed by a loud ensemble chord). The final chord need not be in time. The signature could be extended and the chord could be played on cue with a fermata.

Sometimes in these transcriptions there are questionable notes. In most cases I correct them if they are obvious mistakes. Sometimes I let them ride if they make musical sense. In the 5th and 6th bar of **N**, the bassist plays a very strong line going from the tonic to the dominant (Ab to Eb). He uses D natural to move from the Db to the Eb. He was probably unaware (or maybe forgot) that the rest of the band was using a Dbm chord and not a Do. You may want to have the bassist ignore the natural signs and stay on Db before moving to the Eb.

This is a very basic straight-ahead swing chart. Nothing fancy. Use lots of accent, keep it simple and play with confidence, pride and above all, joy.

To view videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the Essentially Ellington 2010-11 repertoire please visit: jalc.org/EssentiallyEllington.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

TIPPIN' ON THE Q.T.

Music by Buck Clayton
Transcribed by David Berger

Medium swing ♩ = 158

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Baritone Sax

Trumpets 1

2

3

4

Trombone 1

2

3

Guitar

Piano

Bass

Drums

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Ab/C B° Bbm7 B° Ab/C B° Bbm7 B° Ab/C Eb9+5

H.H. R.S.

mp

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Tippin' on the Q.T.

A

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

Tpt. 1 *f* Harmon

2 *f* Harmon

3 *f* Harmon

4 *f* Harmon

Tbn. 1

2

3

Gtr. *p* Ab Bbm7 Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Pno. *p* Ab Bbm7 Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Bs. *p* Ab Bbm7 Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Drs. *p* Stick shots

Tippin' on the Q.T.

B

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

(Harmon)

Tpt. 1 *f*

2 *f*

3 *f*

4 *f*

Tbn. 1

2

3

Gtr. *Ab* *D \flat 9* *B \flat m7* *E \flat 9* *B \flat m7* *E \flat 7* *Ab*

Pno. *Ab* *D \flat 9* *B \flat m7* *E \flat 9* *B \flat m7* *E \flat 7* *Ab*

Bs. *Ab* *D \flat 9* *B \flat m7* *E \flat 9* *B \flat m7* *E \flat 7* *Ab*

Drs. *Stick shots*

Tippin' on the Q.T.

C

This musical score is for the piece "Tippin' on the Q.T." and is marked with a rehearsal sign 'C'. The score is arranged for a large ensemble including vocalists and instrumentalists. The vocal parts (Alto, Tenor, Bari) are written in treble clef with a key signature of two flats and a dynamic marking of *mf*. The instrumental parts include Trumpets 1-4 (Tpt. 1-4) in treble clef, Trombones 1-3 (Tbn. 1-3) in bass clef, Guitar (Gtr.) and Piano (Pno.) with chord diagrams, Bass (Bs.) in bass clef, and Drums (Drs.) in a standard drum set notation. The guitar and piano parts show a sequence of chords: $D\flat 9$, $A\flat$, $D\flat 9$, $A\flat$, $F7$, $E7$, and $E\flat 7$. The drums part features a consistent rhythmic pattern of eighth notes with accents. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire score.

Tippin' on the Q.T.

D

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

Tpt. 1 *f* Harmon

2 *f* Harmon

3 *f* Harmon

4 *f* Harmon [Opt.: Tacet to Solo] Solo

Tbn. 1

2

3

Gtr. *p* Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Pno. *p* Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Bs. *p* Ab Db9 Eb7 Eb9 Bbm7 Eb7 Ab

Drs. *p*

The musical score is arranged in a standard orchestral layout. It includes parts for Alto, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Gtr., Pno., Bs., and Drs. The key signature is B-flat major (two flats). The score begins with a key signature change to D major, indicated by a 'D' in a box. The Alto and Tenor parts have a dynamic marking of *p*. The Tpt. parts have a dynamic marking of *f* and are labeled 'Harmon'. The Gtr. and Pno. parts have a dynamic marking of *p*. The Bs. part has a dynamic marking of *p*. The Drs. part has a dynamic marking of *p*. The Gtr. and Pno. parts have a series of chords: Ab, Db9, Bbm7, Eb9, Bbm7, Eb7, and Ab. The Tpt. 4 part has a section marked '[Opt.: Tacet to Solo]' and a 'Solo' section. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Tippin' on the Q.T.

E

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bs.

Drs.

Bb *Eb9* *F7* *Bb* *G9* *Gb9* *F9*

Ab *Db9* *Eb7* *Ab* *F9* *E7+5* *Eb9*

Ab *Db9* *Eb7* *Ab* *F9* *E7+5* *Eb9*

Ab *Db9* *Eb7* *Ab* *F9* *E7+5* *Eb9*

5:3 5:4 3

Tippin' on the Q.T.

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G

Alto *f*

Alto *f*

Tenor *f*

Tenor *f*

Bari. *f*

Tpt. 1

2

3

4 Solo Eb9 Ab9 Bb G7-9 Gb-9 F9

Tbn. 1

2

3

Gr. *f* Db9 Ab Db9 Gb9 Ab F7-9 E7-9 Eb7-9

Pno. Db9 Ab Db9 Gb9 Ab F7-9 E7-9 Eb7-9

Bs. *f* Db9 Ab Db9 Gb9 Ab F7-9 E7-9 Eb7-9

Drs. *f*

Tippin' on the Q.T.

H

Alto

Alto

Tenor

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bs.

Drs.

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Tenor (two staves), Bari. (one staff), Tpt. 1 (three staves), Tbn. 1 (three staves), Gtr. (one staff), Pno. (grand staff), Bs. (one staff), and Drs. (one staff). The key signature is B-flat major (two flats). The score contains various musical notations including notes, rests, and accidentals. A large red watermark 'Preview Only' is overlaid diagonally across the page. Chord symbols are present above the Gtr. and Pno. staves, and above the Bs. staff. The Gtr. staff shows a rhythmic pattern of slashes. The Drs. staff shows a simple rhythmic pattern with accents.

Chord symbols for Gtr. and Pno.:

- Ab
- Db9
- Eb7
- Eb7+5
- Ab
- B°
- Bbm7
- Eb7+5

Chord symbols for Bs.:

- Ab
- Db9
- Eb7
- Eb7+5
- Ab
- B°
- Bbm7
- Eb7+5

Tippin' on the Q.T.

I

Alto *f*

Alto *f*

Tenor *f* Solo *f*7 *Bb*

Tenor *f*

Bari. *f*

Tpt. 1 *f* Open

2 *f* Open

3 *f* Open

4 *f*

Tbn. 1 *f*

2 *f*

3 *f*

Gtr. *f* *mf* *Ab9* *Db9* *Eb7* *Ab* *F7* *Bbm7* *Eb7*

Pno. *mf* *Ab9* *Db9* *Eb7* *Ab* *F7* *Bbm7* *Eb7*

Bs. *f* *mf* *Ab9* *Db9* *Eb7* *Ab* *F7* *Bbm7* *Eb7*

Drs. *f* *mf* Ride 2

The musical score is arranged in a standard orchestral layout. It includes parts for two Alto saxophones, two Tenor saxophones, a Baritone saxophone, four Trumpets (1-4), three Trombones (1-3), Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The score begins with a first ending bracket labeled 'I'. The guitar part includes a 'Solo' section starting in the 5th measure. The piano part features a 'Solo' section starting in the 5th measure. The drums part includes a 'Ride' section starting in the 5th measure. The score is marked with dynamics such as *f* (forte) and *mf* (mezzo-forte). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

Tippin' on the Q.T.

J

The musical score is arranged in a standard orchestral format. It includes parts for Alto (two staves), Tenor (two staves), Bari (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Gtr. (one staff), Pno. (two staves), Bs. (one staff), and Drs. (one staff). The key signature is B-flat major (two flats). The tempo is marked with a 'J' in a box. The score features various musical notations including dynamics (f), articulation (accents, slurs), and phrasing slurs. A 'Solo' section is indicated for the Tenor 1 part, starting at measure 5. Chord symbols are provided for the Gtr. and Pno. parts: Ab9, Db9, Eb7, Eb7+5, and Ab. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

Tippin' on the Q.T.

K

Alto *mp* unis.

Alto *mp* unis.

Tenor *mp* unis.

Tenor *mp* unis.

Bari. *mp* unis.

Tpt. 1 to Harmon

2 to Harmon

3 to Harmon

4 to Harmon

Tbn. 1 Solo *mp* Db9 Ab Ab9 Db9 Ab F7 E7 Eb7

2

3

Gtr. *mp* Db9 Ab Ab9 Db9 Ab F9 E9 Eb9

Pno. Db9 Ab Ab9 Db9 Ab F9 E9 Eb9

Bs. *mp* Db9 Ab Ab9 Db9 Ab F9 E9 Eb9

Drs. *mp*

Tippin' on the Q.T.

[L]

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

Tpt. 1 Harmon *f* Open

2 Harmon *f* Open

3 Harmon *f* Open

4 Harmon *f* Open

Tbn. 1

2

3

Gtr. *p* Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Pno. Solo break Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab Eb7 D7-5

Bs. *p* Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab Eb7 D7-5

Drs. H.H. *p* 2 *f* 3 3

Tippin' on the Q.T.

M N

Alto *f* *p*

Alto *f* *p*

Tenor *f* *p*

Tenor *f* *p*

Bari. *f* *p*

Tpt. 1 *f* *fp*

2 *f* *fp*

3 *f* *fp*

4 *f* *fp*

Tbn. 1 *mf*

2 *mf*

3 *mf*

Gtr. *f*

Pno. *f* Solo *mf*

Bs. *f* Solo *mf*

Drs. *f* *p*

Db Dbm Ab Gb9 F7 Bb9

Cr. Ride Cr. Ride

This musical score is for the piece "Tippin' on the Q.T." and is page 15 of the score. It features a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase" diagonally across the page. The score includes parts for Alto (two staves), Tenor (two staves), Bari. (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Gtr. (one staff), Pno. (two staves), Bs. (one staff), and Drs. (one staff). The Alto and Tenor parts have a dynamic marking of *f*. The Tpt. 1-4 and Tbn. 1-3 parts also have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *f* and includes a "Solo" section. The Pno. part has a dynamic marking of *f*. The Bs. part has a dynamic marking of *f*. The Drs. part has a dynamic marking of *f* and includes a "Cr." (Crescendo) marking. The Gtr. part includes chord changes: Eb9, Ab, Ab7, Db, Dbm, Ab, and Ab13. The Pno. part includes chord changes: Eb9, Ab, Ab7, Db, Dbm, Ab, and Ab13. The Bs. part includes chord changes: Eb9, Ab, Ab7, Db, Dbm, Ab, and Ab13. The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C).

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