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Midwestern Portrait for Chamber Jazz Ensemble and Solo Tenor Saxophone

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Midwestern Portrait for Chamber Jazz Ensemble and Solo Tenor Saxophone

by

Andrew Thomas Janak

A Doctoral Document

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Thomas Larson

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Midwestern Portrait for Chamber Jazz Ensemble and Solo Tenor Saxophone

Andrew Thomas Janak, D.M.A.

University of Nebraska, 2018

Advisor: Thomas Larson

“Midwestern Portrait” for Chamber Jazz Ensemble and Solo Tenor Saxophone is an original composition consisting of three main movements, an introduction, and two interludes. The piece is written for a full ensemble of 17 musicians – one solo tenor saxophone, four woodwinds, four brass, four strings, and four rhythm section players. The “Introduction,” “Interlude 1,” and “Interlude 2” feature smaller performing forces while the three main movements (“For GK,” “The Tradition,” “The Search”) are written for the full ensemble.

“Movement 1: For GK (Lincoln)” is a tribute to my time at the University of Nebraska-Lincoln and showcases the solo tenor saxophone with a series of virtuosic, intervallic melody lines. In “Movement 2: The Tradition (Omaha)” tropes of the jazz tradition such as swing rhythms and single line melody are juxtaposed with non-standard techniques not commonly found in large ensemble jazz music including synthetic harmonies and collective improvisation. This movement both pays homage to and goes against the jazz tradition that most young jazz musicians (myself included) grow up learning and trying to emulate. The final movement of the piece, “Movement 3: The Search (Chicago)” has several different style and tempo changes throughout, forcing the tenor soloist to improvise over a ballad feel, uptempo swing, and a backbeat. These changes in style symbolize my search for a musical identity in the massive and eclectic music scene in Chicago.

“Introduction,” “Interlude 1” and “Interlude 2” take harmonic, rhythmic and melodic elements from the three main movements and transform them into short, stand-alone pieces featuring some of the non-traditional jazz instruments in the ensemble (oboe, strings).

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OVERVIEW

“Midwestern Portrait” for Chamber Jazz Ensemble and Solo Tenor Saxophone is an original composition consisting of three main movements, an introduction, and two interludes. The piece is written for a full ensemble of 17 musicians – one solo tenor saxophone, four woodwinds, four brass, four strings, and four rhythm section players. Each movement portrays my musical and life experiences in a particular Midwestern city in which I have lived (Lincoln, NE, Omaha, NE, and Chicago, IL) and features the full ensemble. The “Introduction,” “Interlude 1,” and “Interlude 2” feature smaller portions of the ensemble and act as transitions to and from the main movements.

“Introduction” was the last part written and introduces musical elements found in each of the three movements including asymmetrical phrase lengths, syncopated bass ostinati, and synthetic slash-chord harmony. The instrumentation is 3 saxophones, 4 brass, and rhythm section, the traditional instrumentation for a “little big band.”

The title “Movement 1: For GK (Lincoln)” is an allusion to the Glenn Korff School of Music at UNL where I completed both my undergraduate and doctoral degrees, bookending my academic musical education. The solo tenor saxophone begins with piece with a virtuosic line consisting of mostly perfect 5th intervals, showcasing the relative ease a saxophone can play wide intervals. The tenor saxophone is featured as a soloist before trading with trumpet 2 and trombone 1 over a fiery rhythm section vamp. Eventually the oboe and rhythm section brings the movement to a calm, peaceful end representative of the end of my studies at UNL.

“Interlude 1” features the oboe, solo tenor, and rhythm section. Intervallic material from movement one is incorporated into the guitar/bass ostinato that is prevalent

throughout the piece. The oboe melody is written to sound improvised while actually being meticulously notated. The solo tenor saxophone part is entirely improvised throughout the interlude.

“Movement 2: The Tradition (Omaha)” is a reference to aspiring jazz musicians studying master improvisers who came before them to learn their craft. As Omaha is my hometown, it is where I first studied “the tradition” and set upon my journey to become a jazz musician. This movement features elements of the jazz tradition including a swing groove for the first time in the piece, a single line melody over rhythm section accompaniment, and a nearly verbatim recap of the main melody after the improvised solos. I also attempted to purposely upend the jazz tradition throughout the movement with synthetic harmonies not often found in mainstream jazz and collective improvisation with tenor and trumpet 2 instead of individual solos.

The strings, bass, drums, and solo tenor are featured in “Interlude 2,” which continues to take a contrarian approach to the jazz tradition. The melody line in violin 1 is comprised entirely of lines from the C blues and half/whole diminished scales, common material for jazz improvisers. However, the other strings reharmonize this melody to the point that the blues and half/whole diminished scales are unrecognizable to the ear. As with “Interlude 1,” the solo tenor sax part is entirely improvised.

The final movement, “Movement 3: The Search (Chicago),” was inspired by my three years in the rich cultural city of Chicago and the massive music scene there which I was able to be a part of. The theme of “searching” for a musical identity is portrayed throughout the movement through the tempo and style changes – from straight eighth note ballad to uptempo swing to back beat. The solo tenor improvises over each of the

different styles, forcing the soloist to adapt on the fly to vastly different musical situations.

MIDWESTERN PORTRAIT FOR CHAMBER JAZZ ENSEMBLE AND SOLO TENOR SAXOPHONE

by

Andrew Janak

INTRODUCTION

I. FOR GK (LINCOLN)

INTERLUDE 1

II. THE TRADITION (OMAHA)

INTERLUDE 2

III. THE SEARCH (CHICAGO)

Instrumentation:

Solo Tenor Saxophone

Alto Sax/Flute

Tenor Sax/Clarinet

Baritone Sax/Bass Clarinet

Oboe

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Violin 1

Violin 2

Viola

Cello

Guitar

Piano

Bass

Drums

Introduction

Light Medium Straight 8ths ♩ = 132

Andrew Janak

A

The musical score is arranged in a system with the following parts from top to bottom:

- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B♭
- Trumpet in B♭
- Trombone
- Trombone
- Jazz Guitar
- Piano (Grand staff)
- Acoustic Bass
- Drum Set

The score is in 4/4 time and features a key signature of one flat (B♭). The tempo is marked as 'Light Medium Straight 8ths' with a metronome marking of ♩ = 132. The first section, labeled 'A', consists of four measures. The saxophones, trumpets, trombones, guitar, and piano are all marked with a whole rest in every measure. The Acoustic Bass part has a melodic line starting on a dotted quarter note in the first measure, followed by eighth notes and quarter notes. The Drum Set part is marked with a consistent eighth-note pattern throughout the section.

INTRO

B

5

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

cup mute

mf

cup mute

mf cup mute

mf

cup mute

mf

mf

F#m9(b6)

mf

(7)

(7)

B

brass in

INTRO

9

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

E7(b¹³) B^b(add2)/D Db⁷alt. F[#]m⁹(b⁶)

INTRO C

13

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

Tpt. *fp*

Tpt. *fp*

Tbn. *fp*

Tbn. *fp*

J. Gtr. *mf*

Pno. $D_b(\text{add}2)/F$ $G^{13}(\#11)$ (7) $F\#m^9(b6)$ $E7(\frac{b}{\sharp}13)$

A. Bass (7)

Dr. (7) C alto/guitar melody in

INTRO

17

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

fp

fp

fp

fp

B \flat (add2)/D D \flat 7^{alt.} F \sharp m⁹(b6) D \flat (add2)/F G¹³(\sharp 11)

INTRO

21 **D**

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

mf

mf

(7) with tenor

D counterline in

INTRO

25

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

fp

fp

fp

(7)

(7)

(7)

E

INTRO

29

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

J. Gtr.

Pno.

A. Bass *f*

Dr. *f*
cross-stick on all 4 beats

E

INTRO

F

33

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

(7) **F** trumpet/guitar melody in

INTRO

37

The musical score for the introduction section (measures 37-40) is arranged as follows:

- Alto Sax:** Rests in all four measures.
- Ten. Sax:** Rests in all four measures.
- Bari. Sax:** Plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4, G4, and F4.
- Tpt. (top):** Rests in all four measures.
- Tpt. (middle):** Plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4, G4, and F4.
- Tbn. (top):** Rests in all four measures.
- Tbn. (bottom):** Rests in all four measures.
- J. Gtr.:** Plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4, G4, and F4.
- Pno.:** Provides harmonic accompaniment with chords and arpeggios.
- A. Bass:** Plays a melodic line starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally quarter notes A2, G2, and F2.
- Dr.:** Plays a steady rhythmic pattern of eighth notes.

INTRO

45

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

Detailed description: This page of a musical score, labeled 'INTRO' at the top, covers measures 45 through 48. The score is arranged in a standard orchestral layout. The top three staves are for saxophones: Alto Saxophone (treble clef), Tenor Saxophone (treble clef), and Baritone Saxophone (treble clef). The next four staves are for brass instruments: two Trumpets (treble clef) and two Trombones (bass clef). Below these are the Electric Guitar (treble clef), Piano (grand staff), and Double Bass (bass clef). The bottom staff is for the Drum set. The music begins at measure 45 with a key signature of one sharp (F#) and a 4/4 time signature. The saxophones and guitar play a melodic line, while the piano provides harmonic support with chords and bass lines. The drums play a steady, rhythmic pattern. The score concludes at measure 48 with a final cadence and a repeat sign.

INTRO

H

49

Alto Sax. *f* *fp* *f*

Ten. Sax. *f* *fp* *f*

Bari. Sax. *f*

Tpt. *open* *mf* *f* *fp* *f*

Tpt. *f* *fp* *f*

Tbn. *f* *fp* *f*

Tbn. *f* *fp* *f*

J. Gtr. *f* *fp* *f* *8va*

Pno. *f*

A. Bass *f*

Dr. *f* **H** big, set up the ensemble

Detailed description: This is a page of a musical score for a jazz ensemble, specifically an introduction. The score is arranged in a system of staves. At the top, it is labeled 'INTRO' and has a rehearsal mark 'H' in a box. The first measure is numbered '49'. The instruments listed on the left are Alto Sax., Ten. Sax., Bari. Sax., Tpt. (two parts), Tbn. (two parts), J. Gtr., Pno., A. Bass, and Dr. The music is written in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *f* (forte), *fp* (fortissimo piano), *mf* (mezzo-forte), and *f* (forte). There are also hairpins for crescendo and decrescendo. The saxophones and trumpets play melodic lines with accents and slurs. The trombones play harmonic support. The guitar plays a rhythmic pattern with a '8va' marking. The piano plays chords. The bass and drums provide the rhythmic foundation. A rehearsal mark 'H' is placed above the drum staff in measure 51, with the instruction 'big, set up the ensemble'.

INTRO

53

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

INTRO

57 **I**

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

mp

D(add2)/F# /G Bbmaj7(b5)

A. Bass

mp

Bbmaj7(#11)

Dr.

I lighter

mp

INTRO

61

Alto Sax. 

Ten. Sax. Sparse improv on these pitches, any rhythm, any octave (4) 

Bari. Sax. 

Tpt. 

Tpt. Sparse improv on these pitches, any rhythm, any octave (4) 

Tbn. 

Tbn. Sparse improv on these pitches, any rhythm, any octave (4) 

J. Gtr. Sparse improv on these pitches, any rhythm, any octave (4) 

Pno. 
D(add2)/F# /G Bbmaj7(b5) (8)

A. Bass 
Bbmaj7(#11) (8)

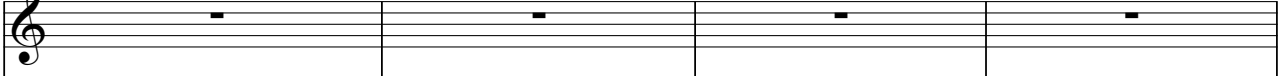
Dr.  (8)

J

INTRO

65

Alto Sax.



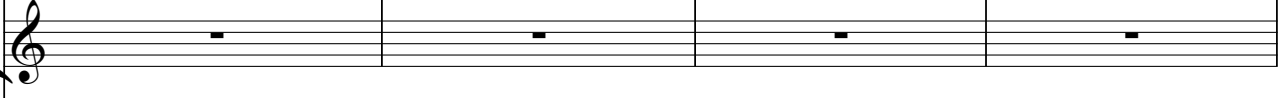
Alto Saxophone staff with rests in all four measures.

Ten. Sax.



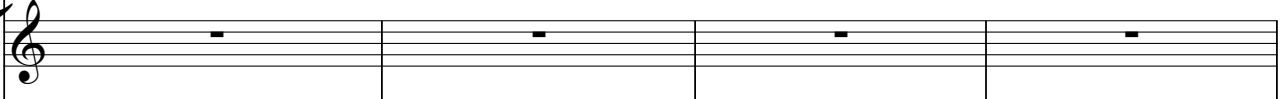
Tenor Saxophone staff with rhythmic slashes in all four measures.

Bari. Sax.



Baritone Saxophone staff with rests in all four measures.

Tpt.



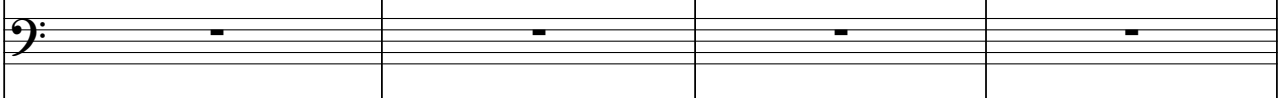
Trumpet staff with rests in all four measures.

Tpt.



Trumpet staff with rhythmic slashes in all four measures.

Tbn.



Tuba staff with rests in all four measures.

Tbn.



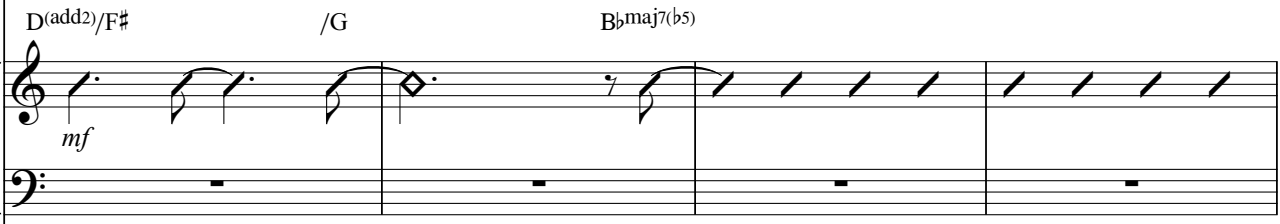
Tuba staff with rhythmic slashes in all four measures.

J. Gtr.



Jazz Guitar staff with rhythmic slashes in all four measures.

Pno.



Piano staff with chords and notes. Chords: D(add2)/F#, /G, Bbmaj7(b5). Dynamics: mf.

A. Bass



Double Bass staff with notes and a slash. Chord: Bbmaj7(#11). Dynamics: mf.

Dr.



Drum staff with notes and a slash. Dynamics: mf.

J

mf

INTRO

69

Alto Sax. (8)

Ten. Sax. (8)

Bari. Sax. (8)

Tpt. (8)

Tpt. (8)

Tbn. (8)

Tbn. (8)

J. Gtr. (8)

Pno. (8)

A. Bass (8)

Dr. (8)

Chord symbols: $D^{(add2)/F\#}$, $/G$, $B\flat maj7(b5)$, $B\flat maj7(\#11)$

K

INTRO

73

Alto Sax. *p*

Ten. Sax.

Bari. Sax. *p*

Tpt. *p*

Tpt.

Tbn. *p*

Tbn.

J. Gtr.

Pno. *p*

A. Bass *p*

Dr. *p*

K

$D^{(add2)/F\#}$ /G $B\flat^{maj7(b5)}$ (8)

INTRO

77

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

p

D(add2)/F# /G Bbmaj7(b5) Dmaj7(b5)

MIDWESTERN PORTRAIT MVT. 1: For GK (LINCOLN)

Intense Straight 8th Notes $\text{♩} = 180$

Andrew Janak

A solo tenor alone

mf

Intense Straight 8th Notes $\text{♩} = 180$

A solo tenor alone

MVT. 1

9

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

MVT. 1

+bass/drums

17 **B**

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

mf

+bass/drums

B bass line notated, play around it

mf

+strings/piano

25 C

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

+strings/piano

C

MVT. 1

33 **D** C^m sparse improvisation Eb^m F^{#m} F^{13(#11)} Ab^m Bb^m

Ten. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Ob.

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr. *mf*

Pno. Bb^m C^{#m} Em⁹ Eb^{13(#11)} F^{#m} Ab^m

A. Bass

Dr. **D**

MVT. 1

41 **E** Cm⁹ Ebm⁹ F#m⁹ F13(#11) Abm⁹

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob. *mf*

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

E

Dr.

48 $Bb m^9$ **F**

Ten. Sax. $\frac{4}{4}$

Alto Sax. $\frac{4}{4}$ *ff* *mf* To Fl.

Ten. Sax. $\frac{4}{4}$ *ff* *mf* To Cl.

Bari. Sax. $\frac{4}{4}$ *ff* *mf* To B. Cl.

Ob. $\frac{4}{4}$ *ff* *mf*

Tpt. $\frac{4}{4}$ *ff* *mf*

Tpt. $\frac{4}{4}$ *ff* *mf*

Tbn. $\frac{4}{4}$ *ff* *mf*

Tbn. $\frac{4}{4}$ *ff* *mf*

Vln. 1 $\frac{4}{4}$

Vln. 2 $\frac{4}{4}$

Vla. $\frac{4}{4}$

Vc. $\frac{4}{4}$

J. Gtr. $\frac{4}{4}$

Pno. $\frac{4}{4}$ $A b m^9$ $A m a j^9$ $G b (add 2) / B b$ $D m a j^7 (b 5)$ $C m a j^7 (b 5)$ $B m a j^7 (b 5)$ (6) *ff* *mf*

A. Bass $\frac{4}{4}$ *ff* *mf*

Dr. $\frac{4}{4}$ **F** (6) *ff* *mf*

MVT. 1

55 **G**

Ten. Sax. *mf*

Fl. *mp*

Cl. *mp*

B. Cl. *mp*

Ob. *mp*

Tpt. *mp*

Tpt. *mp*

Tbn. *mp*

Tbn. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

J. Gtr. *mp*

Pno. *mf*

A. Bass *mf*

Dr. *mf*

B^bm⁹ C[#]m⁹ E^m9 E^b13(#11) F[#]m⁹

tenor melody begins

tenor melody

62 **H**

Ten. Sax.

Fl. *mf*

Cl. *mf*

B. Cl. *mf*

Ob. *mf*

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

J. Gr.

Pno. *Abm⁹ Bbm⁹ Cbm⁹ Em⁹ Eb¹³(#11)*

A. Bass

Dr. **H**

MVT. 1

69

Ten. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

1

mf

mf

mf

F#m9

Abm9

Bmaj7(#11)

Amaj7(#11)

Abm11

B(add2)/G

Fmaj7(#11) (5)

harmony changes

(5)

(5)

81

Ten. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

To Flug.

K strings/piano/drums

87

Ten. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Flugelhorn

Flug.

Tbn.

Tbn.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

J. Gtr.

Pno. *mp*

A. Bass

K strings/piano/drums
don't play time, light cymbal colors

Dr. *mp*

fill into I..... (8)

95 **L** +melody/bassline

Ten. Sax. *mp*

Fl. *mp*

Cl. *mp*

B. Cl. *mp*

Ob.

Tpt. *mp*

Flug. *mp*

Tbn. *mp*

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr. *mp*

Pno. *mp*

A. Bass *mp*

Dr. *mp* **L** +melody/bassline
cross stick groove *sim.* (8)

M

103

Ten. Sax. *mf*

Fl. *mf*

Cl. *mf*

B. Cl. *mf*

Ob. *mf*

Tpt. *mf*

Flug. *mf*

Tbn. *mf*

Tbn. *mf*

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

J. Gr. *mf*

Pno. *mf*

A. Bass *mf*

Dr. *mf*

M

(8)

MVT. 1

111

Ten. Sax. *f*

Fl. *f* To Alto Sax.

Cl. *f* To Ten. Sax.

B. Cl. *f* To Bari. Sax.

Ob. *f*

Tpt. *f* To Flug.

Flug. *f*

Tbn. *f*

Tbn. *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

J. Gr. *f*

Pno.

A. Bass *f*

Dr. break *f*

Sparse, let it grow

MVT. 1

N

1/8 Bm^{maj7}

(8)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Flug.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

Sparse, let it grow

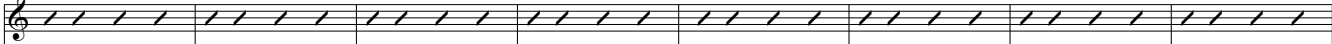
N

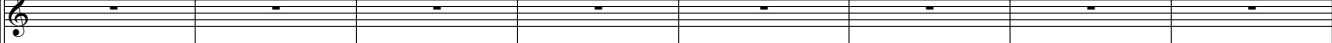
p

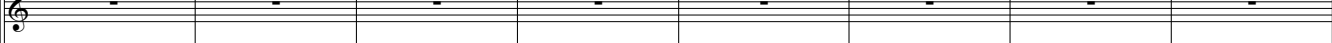
(8)

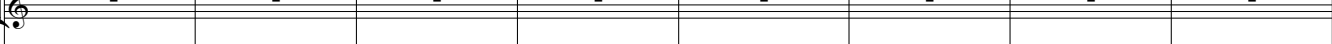
MVT. 1

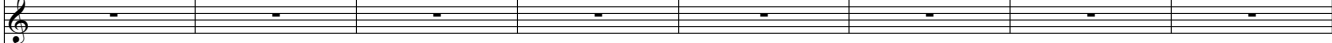
126 Gm^{maj7} Fm^{maj7} (8)


Ten. Sax. 


Alto Sax. 


Ten. Sax. 

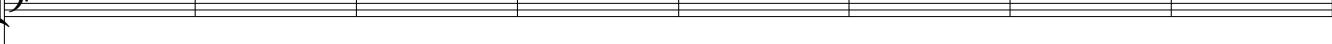
Bari. Sax. 


Ob. 


Flug. 

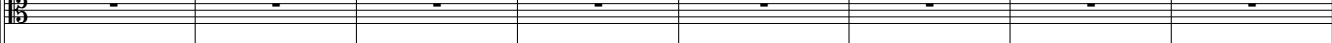
Flug. 

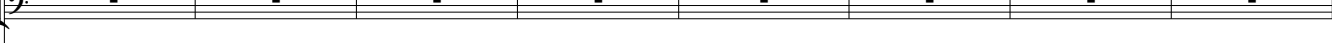
Tbn. 


Tbn. 

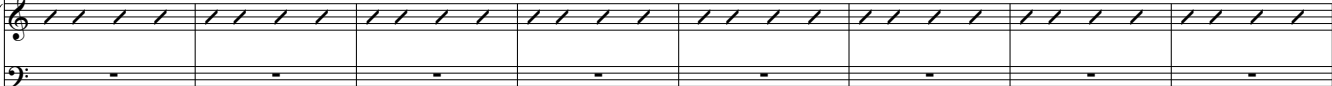
Vln. 1 

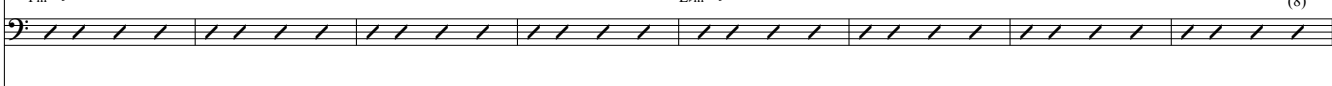
Vln. 2 

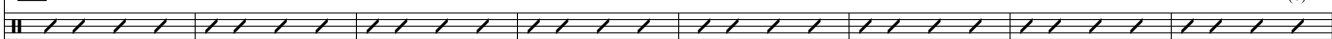
Vla. 

Vc. 

J. Gr. 

Pno. Fm^{maj7} Ebm^{maj7} (8) 

A. Bass Fm^{maj7} Ebm^{maj7} (8) 

Dr. 

MVT. 1

P

134 F#7alt.

Abm11

Dmaj7(9)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Flug.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

P

P

(6)

MVT. 1



140 D/E \flat (10) D \flat alt. B \flat /C Bm 9 B \flat major3(#11)

Ten. Sax. *mp* *fp*

Alto Sax. *mp* *fp*

Ten. Sax. *mp* *fp*

Bari. Sax. *mp* *fp*

Ob. *mp*

Flug. *mp* *fp*

Flug.

Tbn. *mp*

Tbn.

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

J. Gtr. *mp* *8va*

Pno. C/D \flat (10) C \flat alt. A \flat /B \flat Am 9 A \flat major3(#11)

A. Bass C/D \flat (10) C \flat alt. A \flat /B \flat Am 9 A \flat major3(#11)

Dr. (10) *Q*

MVT. 1

148 (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Ten. Sax. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Alto Sax. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Ten. Sax. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Bari. Sax. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Ob. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Flug. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6) To Tpt.

Flug. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Tbn. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Tbn. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Vln. 1 (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Vln. 2 (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Vla. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Vc. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

J. Gtr. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Pno. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

A. Bass (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

Dr. (6) **R** A7(♯9) Abm11 Bm11 Dm7(b6) (6)

S Main Groove Returns, flugel/bone/tenor trading

156

Cm⁹

Ebm⁹

F#m⁹

F13(#11)

Abm⁹

Bbm⁹

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Trumpet in B \flat

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

S Main Groove Returns, flugel/bone/tenor trading

Dr.

164 **T** trumpet

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

T trumpet
sim.

Dr.

Chords: Cm⁹, Ebm⁹, F#m⁹, F13(#11), Abm⁹, Bbm⁹, Bbm⁹, Dbm⁹, Em⁹, Eb13(#11), F#m⁹, Abm⁹, Bbm⁹, Gbm⁹.

172 **U** trombone

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

U trombone

Dr.

Chords: Bbm⁹, Dbm⁹, Em⁹, Eb¹³(#11), Gbm⁹, Abm⁹, F#m⁹

MVT. 1

V tenor

180 Cm⁹ Ebm⁹ F#m⁹ F13(#11) Abm⁹ Bbm⁹

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

V tenor

Dr.

Bbm⁹ Dbm⁹ Em⁹ Eb13(#11) F#m⁹ Abm⁹

Bbm⁹ Dbm⁹ Em⁹ Eb13(#11) Gbm⁹ Abm⁹

Bbm⁹ Dbm⁹ Em⁹ Eb13(#11) F#m⁹ Abm⁹

W trumpet

188

Ten. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Ob.
 Tpt.
 Flug.
 Tbn.
 Tbn.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 J. Gtr.
 Pno.
 A. Bass
 Dr.

W trumpet

Cm⁹ Ebm⁹ F#m⁹ F13(#11) Abm⁹ Bbm⁹

Bbm⁹ Dbm⁹ Em⁹ Eb13(#11) F#m⁹ Abm⁹

Bbm⁹ Dbm⁹ Em⁹ Eb13(#11) Gbm⁹ Abm⁹

Bbm⁹ Dbm⁹ Em⁹ Eb13(#11) F#m⁹ Abm⁹

196 **X** trombone

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

X trombone

Dr.

$B\flat m^9$ $D\flat m^9$ $E m^9$ $E\flat^{13}(\sharp 11)$ $G\flat m^9$ $A\flat m^9$

$B\flat m^9$ $D\flat m^9$ $E m^9$ $E\flat^{13}(\sharp 11)$ $F\sharp m^9$ $A\flat m^9$

$B\flat m^9$ $D\flat m^9$ $E m^9$ $E\flat^{13}(\sharp 11)$ $G\flat m^9$ $A\flat m^9$

$B\flat m^9$ $D\flat m^9$ $E m^9$ $E\flat^{13}(\sharp 11)$ $F\sharp m^9$ $A\flat m^9$

MVT. 1

204 **Y** tenor

Cm⁹ Ebm⁹ F#m⁹ F13(#11) Abm⁹ Bbm⁹

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Y tenor

Dr.

212 **Z** trumpet

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Z trumpet

Dr.

Chord progression for Flugelhorn:
Cm⁹ Ebm⁹ F#m⁹ F13(#11) Abm⁹ Bbm⁹

Chord progression for J. Gtr., Pno., and A. Bass:
Bbm⁹ Dbm⁹ Em⁹ Eb13(#11) F#m⁹ Abm⁹

Chord progression for Pno. (second system):
Bbm⁹ Dbm⁹ Em⁹ Eb13(#11) Gbm⁹ Abm⁹

AA

220

trombone

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds and brass instruments, with the Trombone part featuring a series of chords: Bbm⁹, Dbm⁹, Em⁹, Eb¹³(#11), Gbm⁹, and Abm⁹. The string section (Violins, Viola, Cello) and J. Gtr. parts are also present. The bottom section includes A. Bass and Drums. A second 'AA trombone' section is indicated at the bottom of the page.

BB Vamp ends, new harmony, trade 4s
+sax backgrounds

228 D \flat maj7(b5) A \flat maj7/D

Ten. Sax.

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

BB Vamp ends, new harmony, trade 4s
+sax backgrounds

MVT. 1



D \flat maj7(b5) B \flat maj7/D

236

Ten. Sax.

Alto Sax. *fp* *mf*

Ten. Sax. *fp* *mf*

Bari. Sax. *fp* *mf*

Ob. *mf*

Tpt. *mf*

Flug.

Tbn. $B\flat m^7$ Gm^{11}

Tbn. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

J. Gtr. $B\flat m^7$ Gm^{11} (12) $B\flat m^7$ Gm^{11} $(12) B\flat m^7(b5) A\flat m^7/C$

Pno. $B\flat m^7$ Gm^{11} (12) $B\flat m^7$ Gm^{11} $(12) B\flat m^7(b5) A\flat m^7/C$

A. Bass $B\flat m^7$ Gm^{11} (12) $B\flat m^7$ Gm^{11} $(12) B\flat m^7(b5) A\flat m^7/C$

Dr. (12)



Musical score for MVT. 1, page 244. The score includes parts for Tenor Saxophone, Alto Saxophone, Tenor Saxophone, Bari. Saxophone, Oboe, Trumpet, Flugelhorn, Trombone, Trombone, Violin 1, Violin 2, Viola, Violoncello, J. Gtr., Pno., A. Bass, and Dr.

Key signatures and chord changes are indicated above the J. Gtr., Pno., and A. Bass staves:

- J. Gtr.: D⁷alt, D⁹maj³, B⁹m⁷, Gm¹¹ (12)
- Pno.: D⁷alt, D⁹maj³, B⁹m⁷, Gm¹¹ (12)
- A. Bass: D⁷alt, D⁹maj³, B⁹m⁷, Gm¹¹ (12)

Dynamic markings include *fp* (fortissimo piano) and *mf* (mezzo-forte).

DD collective improv trn, trp, tb

252 G/Ab

G⁷alt.

F⁷alt.

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

DD collective improv trn, trp, tb

MVT. 1

EE

260 Bm^{9(b6)}

D^{(add2)/Bb}

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

f

mf

To B. Cl.

To Flug.

Bm^{9(b6)}

D^{(add2)/Bb}

Am^{9(b6)}

C^{(add2)/Ab}

F^{(add2)/A}

C^{(add2)/Ab}

F^{(add2)/A}

C^{(add2)/Ab}

EE

266 Fm⁶/₉

FF solos end, rhythm section interlude

Ten. Sax.

Alto Sax.

Ten. Sax.

B. Cl. Bass Clarinet in B^b

Ob.

Flug. Flugelhorn

Flug. Fm⁶/₉ (10)

Tbn. Eb⁶/₉ (10)

Tbn.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

J. Gtr. Eb⁶/₉ (10)

Pno. Eb⁶/₉ (10) sustained comping B^bm⁹ B^{major}(#11) *mp*

A. Bass Eb⁶/₉ (10) *mp*

Dr. (10) **FF** solos end, rhythm section interlude *mp*

II

289

Musical score for a jazz ensemble, measures 289-294. The score includes parts for Tenor Saxophone, Alto Saxophone, Tenor Saxophone, B. Clarinet, Oboe, Flute, Flute, Trombone, Trombone, Violin 1, Violin 2, Viola, Violoncello, J. Guitar, Piano, A. Bass, and Drums. The piano part shows chords Amaj13, Abm13, and Bbm9. A 'solo' marking is present above the Oboe part. A rehearsal mark 'II' is at the end of the page.

Interlude 1

Andrew Janak

Light Straight 8ths ♩ = 84

The musical score is arranged in a system with six staves. The top two staves are for Tenor Saxophone and Oboe, both in 4/4 time and containing whole rests. The third staff is for Jazz Guitar, in 4/4 time, with a treble clef, a key signature of one flat, and a dynamic marking of *mp*. It features a melodic line with eighth notes and rests, starting with a *tacit 1st x* marking. The fourth staff is for Piano, in 4/4 time, with a grand staff (treble and bass clefs) and whole rests. The fifth staff is for Acoustic Bass, in 4/4 time, with a bass clef, a key signature of one flat, and a dynamic marking of *mp*. It features a bass line with eighth notes and rests, starting with an *alone 1st x* marking. The sixth staff is for Drum Set, in 4/4 time, with a dynamic marking of *mp* and a rhythmic pattern of eighth notes. A tempo and style instruction, **Light Straight 8ths** ♩ = 84, is placed between the Acoustic Bass and Drum Set staves.

INT. 1

4

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

Detailed description: This musical score is for an introduction (INT. 1) and consists of six staves. The top two staves are for Tenor Saxophone (Ten. Sax.) and Oboe (Ob.), both of which are silent throughout the piece, indicated by whole rests. The third staff is for J. Gtr. (Jazz Guitar), which plays a series of chords in the first two measures and then a melodic line in the third measure. The fourth staff is for Pno. (Piano), which is silent throughout. The fifth staff is for A. Bass (Acoustic Bass), which plays a bass line consisting of chords and a melodic line. The sixth staff is for Dr. (Drums), which plays a simple rhythmic pattern of quarter notes. The score is in 3/4 time and ends with a double bar line and repeat dots. A rehearsal mark '4' is placed above the first measure.

INT. 1

7 **A** + piano

Ten. Sax.

Ob.

J. Gtr.

Pno. *mf*

A. Bass

A + piano

Dr.

INT. 1

10

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

3/4

3/4

3/4

3/4

3/4

INT. 1

13 **B** +oboe

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

B +oboe

Dr.

INT. 1

15

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

Detailed description: This is a page of a musical score for a jazz ensemble. The page is numbered '15' at the top left. The score is arranged in six staves. The Tenor Saxophone (Ten. Sax.) staff is mostly empty with a few notes in the final measure. The Oboe (Ob.) staff has a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a quarter note. The J. Gtr. (Jazz Guitar) staff has a series of chords. The Pno. (Piano) staff has a complex chordal accompaniment with many beamed notes. The A. Bass (Acoustic Bass) staff has a bass line with chords. The Dr. (Drum) staff has a simple rhythmic pattern with quarter notes and eighth notes.

INT. 1

17 C

Ten. Sax.

Ob. *f* *mp*

J. Gtr.

Pno.

A. Bass

Dr. C

INT. 1

20

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

The musical score consists of six staves. The Tenor Saxophone staff is mostly silent. The Oboe staff has a melodic line starting with a slur over the first two measures, followed by a rest, and then a series of eighth notes with accents and a dynamic marking of *mf*. The Jazz Guitar staff has a series of chords and single notes. The Piano staff has a complex harmonic accompaniment with many chords and arpeggios. The Acoustic Bass staff has a series of chords and single notes. The Drums staff has a simple rhythmic pattern of eighth notes.

INT. 1

22

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

f

INT. 1

25 **D** + tenor
Dm¹¹ Fm¹¹ E^bmaj¹³ A^b(sus²) G⁷(add⁴)

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

D + tenor

INT. 1

27 F#maj7(b5) Abm11 Ab/Bb C#7(#9) Cmaj7(b5) Bm11

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

INT. 1

30 Am¹¹ A^bmaj7(b5) **E** Dm¹¹ Fm¹¹ E^bmaj13 A^b(sus2) G7(add4)

Ten. Sax. *more active*
Ob. **oboe out**

J. Gtr.

Pno.

A. Bass

Dr. **E** *oboe out*

INT. 1

33 F#maj7(b5) Abm11 Ab/Bb C#7(#9) Cmaj7(b5) Bm11 Am11 Abmaj7(b5)

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

Detailed description of the musical score: The score is for a jazz ensemble. It begins at measure 33. The Tenor Saxophone part starts with a quarter note G#4, followed by a quarter note A4, a quarter note Bb4, and a dotted quarter note C5. The Oboe part is silent. The J. Guitar part plays chords: F#maj7(b5) in the first measure, Abm11 in the second, Ab/Bb in the third, and C#7(#9) in the fourth. The Piano part has a complex accompaniment with many notes and chords. The A. Bass part plays chords: F#maj7(b5) in the first measure, Abm11 in the second, Ab/Bb in the third, and C#7(#9) in the fourth. The Drums part plays a steady quarter-note pattern. The key signature changes to one flat (Bb major) at the end of the piece, indicated by the final chord Abmaj7(b5) and the key signature change in the piano part.

INT. 1

37 **F** Dm¹¹ Fm¹¹ E^bmaj¹³ A^b(sus²) G⁷(add⁴) F[#]maj⁷(b⁵) A^bm¹¹ A^b/B^b

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

INT. 1

40 C#7(#9) Cmaj7(b5) Bm¹¹ Am¹¹ A^bmaj7(b5)

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

mp

INT. 1

43 **G** vamp ends

Ten. Sax. *f* *fp* **B7(#9)** // **Fmaj7(#11)** //

Ob. *f* *fp* **B7(#9)** // **Fmaj7(#11)** //

J. Gtr. *f* *fp* **B7(#9)** // **Fmaj7(#11)** //

Pno. *f* *fp* **Emaj7(#11)** **C#maj7(#11)** **A7(#9)** // **Bmaj7(#11)** **Bb13(sus4)** **Em9** **Ebmaj7(#11)** //

A. Bass *f* *fp* **B7(#9)** // **Fmaj7(#11)** //

Dr. *f* **G** vamp ends //

INT. 1

50

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

Ab/A

E/F

Fm¹¹

F#/G

D/Eb

Ebm¹¹

MIDWEST PORTRAIT MVT. 2: The Tradition (Omaha)

Andrew Janak

Medium Swing $\text{♩} = 120$

A

The musical score is arranged in a standard orchestral layout with the following instruments from top to bottom:

- Solo Tenor Saxophone
- Alto Saxophone
- Tenor Saxophone (Contains melodic lines with dynamics *p*, *fp*, and triplet markings)
- Baritone Saxophone
- Oboe
- Trumpet in B \flat (Two staves)
- Trombone (Contains melodic lines with dynamics *p* and triplet markings)
- Trombone
- Violin I
- Violin II
- Viola
- Violoncello
- Jazz Guitar
- Piano (Grand staff)
- Acoustic Bass
- Drum Set (Contains a **A** section marker and dynamics *p*)

18 C

Ten. Sax. *mf* *fp*

Alto Sax. *mf*

Ten. Sax. *fp*

Bari. Sax.

Ob. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Vln. I

Vln. II

Vla.

Vc.

J. Gtr. *mf* *fp*

Pno.

A. Bass *Bb/F#* *Cmaj7(b13)* *Amaj7*

Dr. C counterline added *mf*

D

26

Ten. Sax. *sub. p*

Alto Sax. *sub. p* *f*

Ten. Sax. *sub. p* *f*

Bari. Sax. *sub. p* *f*

Ob. *sub. p* *f*

Tpt. *sub. p* *f*

Tpt. *sub. p* *f*

Tbn. *sub. p* *f*

Tbn. *sub. p* *f*

Vln. I *sub. p* *f*

Vln. II *sub. p* *f*

Vla. *sub. p* *f*

Vc. *sub. p* *f*

J. Gtr. *sub. p* *f*

Pno. *p* *f*

A. Bass *sub. p* *f*

Dr. **D** ostinato ends *sub. p* *f*

Chord progression: Eb/F, Emaj7(b5), Eb13(#11), Dm7

E

36

melody

mf

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

J. Gtr.

mf

A_bmaj7 *D_bmaj7(b5)* (7)

A_bmaj7 *D_bmaj7(b5)* (7) *Bmaj7(#11)* in one *D_b/E_b* *F#(add2)/D* *Bmaj7/D_b*

E

MELODY
loose swing, time

(8)

mf

57

Ten. Sax. 

Alto Sax. 

Ten. Sax. 

Bari. Sax. 

Ob. 

Tpt. 

Tpt. 

Tbn. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

J. Gtr. 

Pno. 

A. Bass 

Dr. 

F#(add2)/D Bmaj7/D♭ A♭(add2)/C B♭maj7(#11) A7alt (14)

F#(add2)/D Bmaj7/D♭ A♭(add2)/C B♭maj7(#11) A7alt (14)

(8) (4)

MVT. 2

G

66

Ten. Sax. *f* *mp* *mf*

Alto Sax. *f* *mp*

Ten. Sax. *f* *mp*

Bari. Sax. *f* *mp* *mf*

Ob. *f* *mp*

Tpt. *f* *mp*

Tpt. *f* *mp*

Tbn. *f*

Tbn. *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

J. Gtr. *f*

Pno. *f* *mf*

A. Bass *f* *mf*

Dr. *f* *mf*

Dm7 D^bmaj7(♯11) A^bmaj7/B^b Am¹¹ C/A^b B^b/F[♯] E^bmaj7/F F¹³(♯11) E^b13(♯11) D^b13(♯11) (10)

G

H

76

Ten. Sax. *ff* 3 *f* 3
 Alto Sax. *f*
 Ten. Sax. *f* 3 *f* 3
 Bari. Sax. *f*
 Ob. *f* 3 *f* 3
 Tpt. *f*
 Tpt. *f*
 Tbn. *ff* 3 *f* 3
 Tbn. *ff* 3 *f* 3
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 J. Gtr. *ff* 3 *f* 3
 Pno.
 A. Bass *f* Cmaj7(b13) Ammaj7 Bb/F#
 Dr. *f* (9)

86 **I**

Ten. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Ob. *mf* *fp*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

J. Gtr. *mf* *fp*

Pno.

A. Bass *Cmaj7(b13)* *Am¹³maj7*

Dr. *mf*

I

94 **J**

Ten. Sax. *sub. p*

Alto Sax. *sub. p* *f*

Ten. Sax. *sub. p* *f*

Bari. Sax. *sub. p* *f*

Ob. *sub. p* *f*

Tpt. *sub. p* *f*

Tpt. *sub. p* *f*

Tbn. *sub. p* *f*

Tbn. *sub. p* *f*

Vln. I *sub. p* *f*

Vln. II *sub. p* *f*

Vla. *sub. p* *f*

Vc. *sub. p* *f*

J. Gr. *sub. p* *f*

Pno. *p* *f*

A. Bass *sub. p* *f*

Dr. *sub. p* *f*

E \flat /F E \flat maj7(b5) E \flat 13(#11) Dm7 A \flat maj7 D \flat maj7(b5) (7)

E \flat /F# E \flat /F E \flat maj7(b5) E \flat 13(#11) Dm7 A \flat maj7 D \flat maj7(b5) (7)

(9) **J** (7)

K

103

Fm^{maj7}

Ten. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Ob.
 Tpt.
 Tpt.
 Tbn.
 Tbn.
 Vln. I
 Vln. II
 Vla.
 Vc.
 J. Gtr.
 Pno.
 A. Bass
 Dr.

Chord symbols: C¹³(sus4), B^b13(sus4), Am¹¹, A^bmaj7(#11), F[#]m⁹(b6), Fm¹³, Ebm^{maj7} (9)

Dynamics: *fp*

Rehearsal mark: K

L Tenor/trumpet improv
112 E_b(sus2) let it build

(8)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

(8)

Vln. I

Vln. II

Vla.

Vc.

J. Gr.

Pno.

(8)

A. Bass

(8)

Dr.


(8)

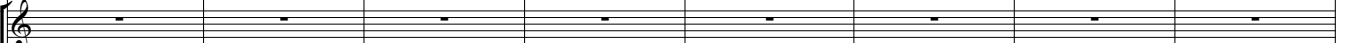
M

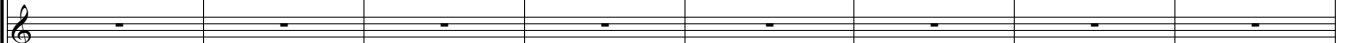
120

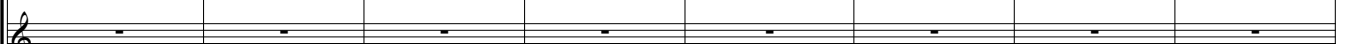
E_b(sus2)

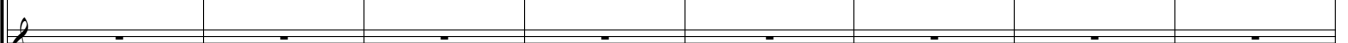
(8)

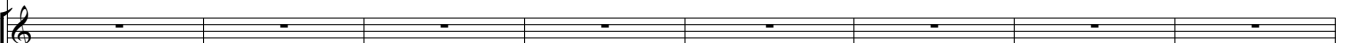
Ten. Sax. 

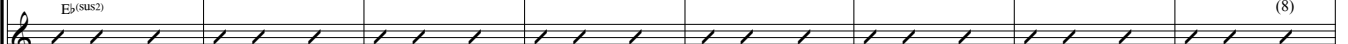
Alto Sax. 

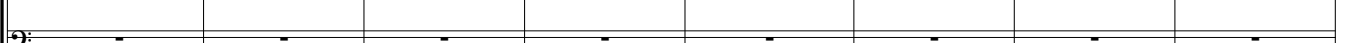
Ten. Sax. 

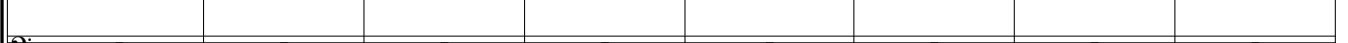
Bari. Sax. 

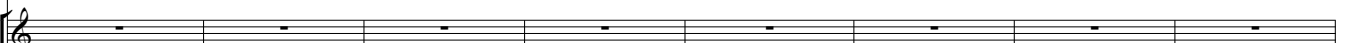
Ob. 

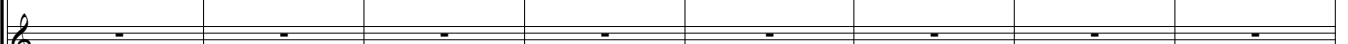
Tpt. 

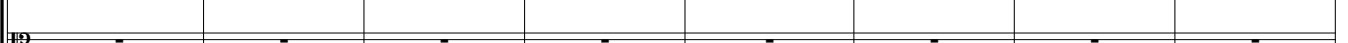
Tpt.  E_b(sus2) (8)

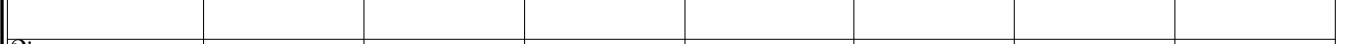
Tbn. 

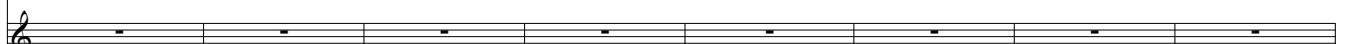
Tbn. 


Vln. I 

Vln. II 

Vla. 

Vc. 

J. Gr. 

Pno.  D_b(sus2) D_b(sus2) (8)

A. Bass  D_b(sus2) D_b(sus2) (8)

Dr.  **M** (8)

MVT. 2

N
128 Eb(sus2) (8)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt. Eb(sus2) (8)

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

J. Gr.

Pno. Db(sus2) Db(sus2) (8)

A. Bass Db(sus2) Db(sus2) (8)

N
Dr. (8)

136 **O** + backgrounds
E_b(sus2)

Ten. Sax. (8)

Alto Sax.

Ten. Sax.

Bari. Sax. *p* *mp*

Ob.

Tpt.

Tpt. E_b(sus2) (8)

Tbn. *p* *mp*

Tbn. *p* *mp*

Vln. I

Vln. II

Vla.

Vc.

J. Gr.

Pno. D_b(sus2) D_b(sus2) (8)

A. Bass D_b(sus2) D_b(sus2) (8)

O + backgrounds (8)

Dr.

MVT. 2

P
144 F/Eb

(8)

Musical score for MVT. 2, page 144. The score includes parts for Tenor Saxophone, Alto Saxophone, Baritone Saxophone, Oboe, Trumpet, Trombone, Violin I, Violin II, Viola, Violoncello, Jazzy Guitar, Piano, Acoustic Bass, and Drums. The score is in 4/4 time and features various dynamics and articulations.

Ten. Sax. (Staff 1): Rests throughout the measure.

Alto Sax. (Staff 2): *mp* dynamics, melodic line with slurs.

Ten. Sax. (Staff 3): Rests throughout the measure.

Bari. Sax. (Staff 4): *mp* dynamics, melodic line with slurs and a *mf* dynamic change.

Ob. (Staff 5): Rests throughout the measure.

Tpt. (Staff 6): *mp* dynamics, melodic line with slurs.

Tpt. (Staff 7): F/Eb, rests throughout the measure.

Tbn. (Staff 8): *mp* dynamics, melodic line with slurs and a *mf* dynamic change.

Tbn. (Staff 9): *mp* dynamics, melodic line with slurs and a *mf* dynamic change.

Vln. I (Staff 10): Rests throughout the measure.

Vln. II (Staff 11): Rests throughout the measure.

Vla. (Staff 12): Rests throughout the measure.

Vc. (Staff 13): Rests throughout the measure.

J. Gtr. (Staff 14): Rests throughout the measure.

Pno. (Staff 15): Eb/Db, Eb/Db, chords with slurs.

A. Bass (Staff 16): Eb/Db, Eb/Db, chords with slurs.

Dr. (Staff 17): **P**, rhythmic pattern with slurs.

MVT. 2

152 **Q** F/Eb

(8)

Musical score for MVT. 2, page 152. The score includes parts for Tenor Sax., Alto Sax., Ten. Sax., Bari. Sax., Ob., Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., J. Gtr., Pno., A. Bass, and Dr. The score is in 4/4 time and features various musical notations including dynamics (mf), articulation (accents), and phrasing (slurs). A 'Q' (Quasi) marking is present at the beginning and end of the page. The key signature is F major/Eb major. The page number 152 is in the top left, and the measure number (8) is in the top right.

R

160 F/Eb

(8)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Ten. Sax.**: Two staves, both marked with a dynamic of *f*.
- Alto Sax.**: One staff, marked with a dynamic of *f*.
- Ten. Sax.**: One staff, marked with a dynamic of *f*.
- Bari. Sax.**: One staff, marked with a dynamic of *f*.
- Ob.**: One staff, marked with a dynamic of *f*.
- Tpt. I**: One staff, marked with a dynamic of *f*.
- Tpt. II**: One staff, marked with a dynamic of *f* and a chord of F/Eb.
- Tbn. I**: One staff, marked with a dynamic of *f*.
- Tbn. II**: One staff, marked with a dynamic of *f*.
- Vln. I**: One staff, marked with a dynamic of *f*.
- Vln. II**: One staff, marked with a dynamic of *f*.
- Vla.**: One staff, marked with a dynamic of *f*.
- Vc.**: One staff, marked with a dynamic of *f*.
- J. Gtr.**: One staff, marked with a dynamic of *f*.
- Pno.**: Two staves, marked with a dynamic of *f*. Includes chord markings Eb/Db.
- A. Bass**: One staff, marked with a dynamic of *f*. Includes chord markings Eb/Db.
- Dr.**: One staff, marked with a dynamic of *f*. Includes a 'R' marking.

Performance instructions include 'R' in a box at the beginning and end of the section, and '(8)' indicating a repeat or specific measure count. Dynamics are consistently marked as *f* (forte). The score includes various musical notations such as slurs, accents, and articulation marks.

168 **S** F/Eb

(8)

Ten. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Ob. *f*

Tpt. *f*

Tpt. F/Eb (8)

Tbn. *f*

Tbn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

J. Gtr. *f*

Pno. Eb/Db (8)

A. Bass Eb/Db (8)

Dr. **S** *f* (8)

T trumpet/tenor wind down
F/E \flat

176

(8)

Musical score for various instruments including Tenor Saxophone, Alto Saxophone, Tenor Saxophone, Bari. Saxophone, Oboe, Trumpet, Trombone, Violin I, Violin II, Viola, Violoncello, J. Gtr., Pno., A. Bass, and Dr.

Key signature: F major / E \flat minor. Time signature: 4/4.

Tempo/Performance markings: *ff* (fortissimo), *mp* (mezzo-piano).

Chord markings: E \flat (sus2), D \flat (sus2).

Rehearsal mark (8) appears at the end of several staves.

Drum notation includes a sequence of eighth notes with accents, transitioning from *ff* to *mp*.

U

184 F/Eb

(8)

Musical score for MVT. 2, page 101. The score includes staves for Tenor Saxophone, Alto Saxophone, Tenor Saxophone, Bari. Saxophone, Oboe, Trumpet I, Trumpet II, Trombone I, Trombone II, Violin I, Violin II, Viola, Violoncello, J. Gtr., Piano, A. Bass, and Drums. The score is mostly empty with some rhythmic markings and chord symbols.

Chord symbols: $D_6(sus2)$, $D_6(sus2)$

Measure markings: (8)

192 **V** Drum solo

W

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

V Drum solo

(6) **W**

(12)

pp

pp

204 **X** **Y**

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

X **Y** (6) (12)

p

Z
2/6 + strings

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

J. Gr.

Pno.
mp

A. Bass
mp
+ strings

Z

Dr.
mp

(6) **AA**

(12)

BB

228 + horn backgrounds

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

J. Gr.

Pno.

A. Bass

BB + horn backgrounds

Dr.

(6)

CC

234

Musical score for MVT. 2, measures 234-239. The score includes parts for Tenor Saxophone, Alto Saxophone, Tenor Saxophone, Bari. Saxophone, Oboe, Trumpet (two staves), Trombone (two staves), Violin I, Violin II, Viola, Violoncello, J. Gr., Piano, A. Bass, and Drums. The score features various musical notations including triplets, dynamics (*fp*), and articulation marks.

CC

(12)

DD

240

Musical score for MVT. 2, page 107. The score includes parts for Tenor Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Oboe, Trumpet I, Trumpet II, Trombone I, Trombone II, Violin I, Violin II, Viola, Violoncello, Jazzy Guitar, Piano, Acoustic Bass, and Drums.

Key markings include *fp* (fortissimo piano) and *mf* (mezzo-forte). The score features various musical notations such as triplets, slurs, and accents.

At the bottom of the page, there is a boxed "DD" marking and a page number "(6)".

EE

246

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Vln. I

Vln. II

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

EE

(12)

FF 252 Melody returns

Musical score for Tenor Saxophone (Tn. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Tn. Sax.), Baritone Saxophone (Bari. Sax.), Oboe (Ob.), Trumpet I (Tpt.), Trumpet II (Tpt.), Trombone I (Tbn.), Trombone II (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Jazz Guitar (J. Gtr.), Piano (Pno.), Acoustic Bass (A. Bass), and Drums (Dr.).

The score is divided into two systems. The first system includes parts for Tn. Sax., Alto Sax., Tn. Sax., Bari. Sax., Ob., Tpt., Tpt., Tbn., Tbn., Vln. I, Vln. II, Vla., Vc., J. Gtr., Pno., A. Bass, and Dr. The second system includes parts for J. Gtr., Pno., A. Bass, and Dr.

Key markings include **FF** (fortissimo), *mf* (mezzo-forte), and *sub. mf* (sub-mezzo-forte). The score features various musical notations such as triplets, quartets, and dynamic markings.

Chord markings for the Piano and Acoustic Bass parts include $B^{maj7}(\sharp 11)$, $D\flat/E\flat$, and $F\sharp(add2)/D$.

The Drums part includes a section labeled "Melody returns" with a **FF** marking and specific rhythmic patterns.

MVT. 2

259

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

J. Gtr.

Pno.

A. Bass


Dr.


B^{maj7}/D^b $A^b(add2)/C$ $B^b maj7(\#11)$ $A^7 alt.$ (14)


(8) (14)


GG


266

Ten. Sax. 

Alto Sax. 

Ten. Sax. 

Bari. Sax. 

Ob. 

Tpt. 


Tpt. 


Tbn. 

Tbn. 

Vln. I 

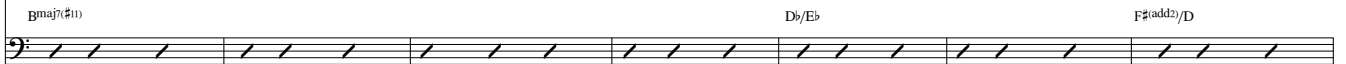
Vln. II 

Vla. 

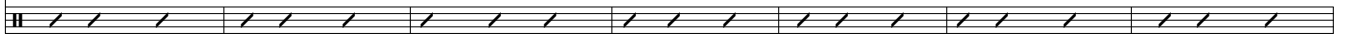
Vc. 

J. Gr. 

Pno. 

A. Bass 

GG

Dr. 

273

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

$B^{\flat}maj7/D^{\flat}$ $A^{\flat}(add2)/C$ $B^{\flat}maj7(\#11)$ $A^7alt.$ (14)

(8) (14)

HH

280

Ten. Sax. *f* 3 3 3 4 4

Alto Sax. *f* *mp* 4

Ten. Sax. *f* *mp* 4

Bari. Sax. *f* *mp* *mf* 4

Ob. *f* *mp* 4

Tpt. *f* *mp* 4

Tpt. *f* *mp* 4

Tbn. *f* 3 3 3 3 4 4

Tbn. *f* 3 3 3 3 4 4

Vln. I *f* *mf* 3 4 4 4

Vln. II *f* *mf* 3 4 4 4

Vla. *f* *mf* 3 4 4 4

Vc. *f* *mf* 3 4 4 4

J. Gtr. *f* 3 3 3 4 4

Pno. *f* *mf*

A. Bass *f* *mf* 4

Dr. HH *f* *mf* 4 (10)

Dm7 D^bmaj7(♯11) A^bmaj7/B^b Am¹¹ C/A^b B^b/F[♯] E^bmaj7/F F¹³(♯11) E^b13(♯11) D^b13(♯11) (10)

MVT. 2

II

290

Ten. Sax. *f* *mp* *f*

Alto Sax. *f* *p* *mf* *fp*

Ten. Sax. *f* *p* *mf* *fp*

Bari. Sax. *f* *p* *mf* *fp*

Ob. *f* *p* *mf* *fp*

Tpt. *f* *p* *mf* *fp*

Tpt. *f* *p* *mf* *fp*

Tbn. *f* *p* *mf* *fp*

Tbn. *f* *p* *mf* *fp*

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *p* *mf* *fp*

Vc. *f* *p* *mf* *fp*

J. Gtr. *f* *mp* *f*

Pno. *f*

A. Bass *f* *mp* *mf* *fp*

Dr. *f* *mp* *f* *fp* (8)

JJ

298 μ^{\wedge}

Ten. Sax. *f*

Alto Sax. *f* *mp* *f*

Ten. Sax. *f* *mp* *f*

Bari. Sax. *f* *mf* *f*

Ob. *f* *mf* *f*

Tpt. *f* *mf* *f*

Tpt. *f* *mf* *f*

Tbn. *f* *mp* *f*

Tbn. *f* *mp* *f*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

J. Gtr. *mp* *f*

Pno. *mf* *f*

A. Bass *f* *mf* *f*

Dr. *f* *sub. mp* *f*

JJ

Interlude 2

Andrew Janak

Straight 8ths Ballad ♩ = 72

The musical score is for a piece titled "Interlude 2" by Andrew Janak, in 4/4 time with a tempo of 72 beats per minute. The score is for a band consisting of Tenor Saxophone, Violin I, Violin II, Viola, Violoncello, Acoustic Bass, and Drum Set. The piece is marked "Straight 8ths Ballad".

The Tenor Saxophone part consists of four measures of whole rests, with a fermata and repeat sign above the first two measures.

The Violin I and Violin II parts play a melodic line. The Violin I part starts with a fortissimo (fp) dynamic, followed by a decrescendo to piano (p) in the third measure, and then a crescendo to forte (f) in the fourth measure. The Violin II part follows a similar dynamic pattern.

The Viola and Violoncello parts play a harmonic line. The Viola part starts with a fortissimo (fp) dynamic, followed by a decrescendo to piano (p) in the third measure, and then a crescendo to forte (f) in the fourth measure. The Violoncello part follows a similar dynamic pattern.

The Acoustic Bass part consists of four measures of whole rests, with a fermata and repeat sign above the first two measures.

The Drum Set part consists of four measures of a steady eighth-note pattern. The first two measures are marked with a fortissimo (fp) dynamic, followed by a decrescendo to piano (p) in the third measure, and then a crescendo to forte (f) in the fourth measure.

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INT. 2

5

$D^{13}(\sharp 11)$ // $F7(\sharp 11)$ // $G(\text{add}4)/A\flat$ //

$D^{13}(\sharp 11)$ // $F7(\sharp 11)$ // $G(\text{add}4)/A\flat$ //

$C^{13}(\sharp 11)$ //

f

$m f$ $m f$ $m f$ $m f$ $m f$ $m f$ $m f$

$m f$

$m f$

INT. 2

10 Amaj7(#5)

// Eb6/9

// **A**

Musical score for INT. 2, featuring piano, guitar, bass, and drums. The score is divided into two systems. The first system includes piano (piano), guitar (guitar), bass (bass), and drums (drums). The piano part features a melodic line with dynamics *mp* and *p*, and a solo section marked "solo" with dynamics *mp*. The guitar part features a melodic line with dynamics *mp* and *p*. The bass part features a melodic line with dynamics *mp* and *p*. The drums part features a melodic line with dynamics *mp* and *p*. The second system includes piano (piano), guitar (guitar), bass (bass), and drums (drums). The piano part features a melodic line with dynamics *mp* and *p*. The guitar part features a melodic line with dynamics *mp* and *p*. The bass part features a melodic line with dynamics *mp* and *p*. The drums part features a melodic line with dynamics *mp* and *p*. The score includes various musical notations such as chords, dynamics, and articulation marks.

INT. 2

14

with quartet

f 3

f

f

f

f

f

f

The musical score consists of seven staves. The first staff is a grand staff (treble and bass clefs) with a whole rest in both hands. The second staff is a grand staff with a treble clef, starting with a key signature of one sharp (F#) and a common time signature. It contains a triplet of eighth notes (F#, G, A) marked *f*, followed by a quarter rest, then a quarter note (B) with a fermata, and a quarter note (C) with a fermata. The second measure contains a triplet of eighth notes (B, A, G) marked *f*, followed by a quarter note (F#) with a fermata, and a quarter note (E) with a fermata. The third staff is a grand staff with a treble clef, starting with a quarter rest, followed by a quarter note (F#) with a fermata, and a quarter note (G) with a fermata. The fourth staff is a grand staff with a bass clef, starting with a quarter rest, followed by a quarter note (F#) with a fermata, and a quarter note (G) with a fermata. The fifth staff is a grand staff with a bass clef, starting with a quarter rest, followed by a quarter note (F#) with a fermata, and a quarter note (G) with a fermata. The sixth staff is a grand staff with a bass clef, starting with a quarter rest, followed by a quarter note (F#) with a fermata, and a quarter note (G) with a fermata. The seventh staff is a grand staff with a bass clef, starting with a quarter rest, followed by a quarter note (F#) with a fermata, and a quarter note (G) with a fermata.

INT. 2

16

G/Ab

Musical score for INT. 2, page 16. The score consists of seven staves. The top staff is a treble clef with a whole rest followed by a series of diagonal slashes. The second staff is a treble clef with a 7-measure rest, followed by a melodic line starting on G4, moving to Ab4, then G4, and ending on F4. The third staff is a treble clef with a similar melodic line. The fourth staff is an alto clef with a similar melodic line. The fifth staff is a bass clef with a similar melodic line. The sixth staff is a bass clef with a similar melodic line. The seventh staff is a bass clef with a 7-measure rest, followed by a melodic line starting on G3, moving to Ab3, then G3, and ending on F3. Dynamics include 'fp' (fortissimo piano) and hairpins. A circled number (7) is at the bottom right.

B

INT. 2

19

f *mp* *f*

f *mp* *f*

f *mp* *f*

f *mp* *f*

f *mp* *f*

B

f *mp* *f*

INT. 2

22

Bm¹¹

Bbm¹¹

The musical score is arranged in a system with five staves. The top staff is a guitar staff with a treble clef, showing a whole rest followed by four diagonal slashes. The second staff is a treble clef staff with a capo sign at the second fret, containing a whole note chord with a sharp sign. The third staff is a treble clef staff with a key signature of one flat, containing two triplet eighth notes and a quarter note. The fourth staff is a bass clef staff with a key signature of one flat, containing two triplet eighth notes and a quarter note. The fifth staff is a bass clef staff with a key signature of one flat, containing a triplet of eighth notes and a quarter note. The sixth staff is a double bass staff with a key signature of one flat, containing a whole note chord with a flat sign. The seventh staff is a bass clef staff with a key signature of one flat, containing a quarter note, a triplet of eighth notes, another triplet of eighth notes, and a quarter note. The eighth staff is a double bass staff with a key signature of one flat, containing a quarter note, a quarter note, a quarter note, and a quarter note. The ninth staff is a double bass staff with a key signature of one flat, containing four diagonal slashes.

INT. 2

24 F(add2)/A G(add2)/B B⁷alt.

C^{6/9} A⁷alt.

The musical score consists of six staves. The first staff is a treble clef with a triplet of eighth notes. The second staff is a treble clef with a triplet of eighth notes, a slur, and a dynamic marking of *mf*. The third staff is a treble clef with a triplet of eighth notes, a slur, and a dynamic marking of *mf*. The fourth staff is an alto clef with a triplet of eighth notes, a slur, and a dynamic marking of *mf*. The fifth staff is a bass clef with a triplet of eighth notes, a slur, and a dynamic marking of *mf*. The sixth staff is a bass clef with a triplet of eighth notes, a slur, and a dynamic marking of *mf*. The score is divided into two measures by a vertical line. The first measure contains the triplet and slur markings, while the second measure contains the dynamic markings and the continuation of the musical phrases.

INT. 2

26 E \flat maj7(#11) D \flat maj7(#11) A maj7(#11) D \flat maj7(#11) Cm⁹ //

The musical score for INT. 2, measures 26-28, is presented in a grand staff format. The top staff features a treble clef and a diamond symbol, with a double bar line at the end. The second and third staves are treble clefs, each containing a triplet of eighth notes in the second measure, marked with a *mp* dynamic. The fourth and fifth staves are bass clefs, also containing triplets of eighth notes in the second measure, marked with a *mp* dynamic. The sixth staff is a bass clef with a *mp* dynamic. The seventh staff is a grand staff with a diamond symbol and a (10) marking, indicating a double bar line. The piece concludes with a double bar line.

C

INT. 2

29 Amaj7(#11) Abmaj7(#11)

Am¹¹

//

Musical staff with treble clef. It contains a whole rest in the first measure, followed by a diamond symbol in the second measure. The staff is otherwise empty.

Musical staff with treble clef. It features a triplet of eighth notes in the first measure, followed by a dotted quarter note. A dynamic marking *p* is present in the second measure. The staff ends with a double bar line.

Musical staff with treble clef. It features a triplet of eighth notes in the first measure, followed by a dotted quarter note. A dynamic marking *p* is present in the second measure. The staff ends with a double bar line.

Musical staff with bass clef. It features a triplet of eighth notes in the first measure, followed by a dotted quarter note. A dynamic marking *p* is present in the second measure. The staff ends with a double bar line.

Musical staff with bass clef. It features a triplet of eighth notes in the first measure, followed by a dotted quarter note. A dynamic marking *p* is present in the second measure. The staff ends with a double bar line.

Musical staff with bass clef. It features a triplet of eighth notes in the first measure, followed by a dotted quarter note. A dynamic marking *p* is present in the second measure. The staff ends with a double bar line.

C

Musical staff with bass clef. It contains a diamond symbol in the second measure, followed by a dynamic marking *p*. The staff is otherwise empty.

INT. 2

32 D/Eb

// Ab7(#9)

//

Em7(b6)

The musical score for INT. 2, measures 32-35, is presented across ten staves. The first staff (treble clef) features diamond-shaped notes, with a chord change from D/Eb to Ab7(#9) at measure 32, and a final chord of Em7(b6) at measure 35. The second staff (treble clef) contains a melodic line starting with a half note, followed by a crescendo leading to a triplet of eighth notes (G4, A4, B4) marked 'solo 3', and ending with a half note. Dynamics are marked as *mf* and *mp*. The third and fourth staves (treble clefs) also feature diamond-shaped notes, with a chord change from D/Eb to Ab7(#9) at measure 32. The fifth and sixth staves (bass clefs) feature diamond-shaped notes, with a chord change from D/Eb to Ab7(#9) at measure 32. The seventh and eighth staves (bass clefs) feature diamond-shaped notes, with a chord change from D/Eb to Ab7(#9) at measure 32. The ninth and tenth staves (bass clefs) feature diamond-shaped notes, with a chord change from D/Eb to Ab7(#9) at measure 32. Dynamics are marked as *mf* and *mp*. The score concludes with a double bar line at the end of measure 35.

MIDWESTERN PORTRAIT MVT. 3: The Search (Chicago)

Andrew Janak

A Moving Ballad with a light backbeat $\text{♩} = 72$

The score is for a jazz ensemble. The top section includes Tenor Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Oboe, Trumpet in Bb, and Trombone. The middle section includes Violin 1, Violin 2, Viola, and Violoncello. The bottom section includes Jazz Guitar, Piano, Acoustic Bass, and Drum Set. The music is in 4/4 time with a tempo of 72 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with some measures containing rests for certain instruments. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The drum set part includes cues for brushes, string cues, and a *sim.* (sustained) marking.

p
Flute
p
Clarinet in B \flat
p

mf

mf

mf

mf

mp
brushes
string cues
sim.
mp

B sparse

8

Ten. Sax. *G/A^b* *Am¹¹* *A^bmaj7(b5)/G* *E^bmaj7/F* *F[#]m¹¹* *Gm¹¹* *Fm¹¹* *D^bmaj7/E^b*

Fl. *mp*

Cl. *mp*

Bari. Sax. Bass Clarinet in B^b *mp*

Ob. *mp*

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr. (8) **B**

13 G/A^b Am¹¹ A^bmaj7(b5)/G E^bmaj7/F F[#]m¹¹ Gm¹¹ Fm¹¹ D^bmaj7/E^b Cm⁷ Bmaj¹³

Ten. Sax. *mf*

Fl. *mf*

Cl. *mf*

B. Cl. *mf*

Ob. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

J. Gtr. *mf*

Pno. *mf*

A. Bass *mf*

Dr. *mf* (8)

19 **C** Bbm¹¹ A⁷(#11) Abm¹¹ G⁷(#11) F#m¹¹ F13(sus4) E⁷(#11) Ab(add2)/C //

Ten. Sax. *mp* //

Fl. *f* *mp* // To Alto Sax.

Cl. *f* *mp* // To Ten. Sax.

B. Cl. *f* *mp* // To Bari. Sax.

Ob. *f* *mp* //

Tpt. //

Tpt. //

Tbn. //

Tbn. //

Vln. 1 *f* *mp* //

Vln. 2 *f* *mp* //

Vla. *f* *mp* //

Vc. *f* *mp* //

J. Gtr. *mp* //

Pno. //

A. Bass *mp* //

C // to sticks //

Dr. *mp* //

D

26

Ten. Sax.

Alto Saxophone

Ten. Sax.

Baritone Saxophone

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

sticks

mp

mf

mp

30 **accel.**

Ten. Sax.

Alto Sax. *mf*

Ten. Sax.

Bari. Sax. *mf*

Ob.

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr. *mf*

Pno.

A. Bass *mf*

accel.

Dr. *mf* set up swing.....

E

34 - Broken Swing, $\text{♩} = 200$

Musical score for "Broken Swing, MVT. 3". The score is for a full orchestra and includes the following parts:

- Ten. Sax. (Tenor Saxophone)
- Alto Sax. (Alto Saxophone)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Ob. (Oboe)
- Tpt. (Trumpet)
- Tpt. (Trumpet)
- Tbn. (Tuba)
- Tbn. (Tuba)
- Vln. 1 (Violin I)
- Vln. 2 (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- J. Gtr. (Jazz Guitar)
- Pno. (Piano)
- A. Bass (Acoustic Bass)
- Dr. (Drum)

The score is marked with a dynamic of *f* (forte) and a tempo of $\text{♩} = 200$. The key signature has one sharp (F#). The score is divided into two systems. The first system covers measures 34 to 41. The second system covers measures 42 to 49. The drum part in the second system includes a circled number (8) at the end of the line.

F

42

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

G

50

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

56

H

Musical score for MVT. 3, page 56. The score includes parts for Tenor Sax., Alto Sax., Ten. Sax., Bari. Sax., Ob., Tpt., Tpt., Tbn., Tbn., Vln. 1, Vln. 2, Vla., Vc., J. Gtr., Pno., A. Bass, and Dr. The score is divided into two systems. The first system covers measures 56-61, and the second system covers measures 62-67. Dynamics include *f* and *fp*. A rehearsal mark **H** is present at the beginning of the first system and at the start of measure 66. The drum part includes a count of (8) and a count of (5).

Melody

63 **I**

Ten. Sax. *mf*

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno. *sub. p*

G^b(add2)/B^b D^{maj7}(b5) E^m9 E^{maj7}(b5)

A. Bass *sub. p*
two-feel, floaty, don't walk

Dr. **Melody**
I light two feel *sub. p*

71 **J**

Ten. Sax. *mp*

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

J. Gtr. *mf*

Pno. *mp*

A. Bass *mp*

Dr. *mp*

J string hits

F7(\flat_9) (10) *G* \flat (add2)/*B* \flat *D*major(\flat 5) *E* \flat m $^{\circ}$

78

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Emaj7(b5) F7(b9) (12)

F#m9 Ebm9 (12)

K

85

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

mf

mf

mf

mf

K more active

(8)

Chord changes: Cm¹¹, Bmaj⁷(b⁵), D⁷/A, A⁶/₉, Cm¹¹, Bmaj⁷(b⁵), D⁷/A, A⁶/₉

L

93

Ten. Sax. *f*

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob. *mf*

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

J. Gr. *f*

Pno. Cm¹¹ Bmaj7(b5) Db/A Ab^{6/9} Cm¹¹ Bmaj7(b5) Db/A Ab^{6/9}

A. Bass

Dr. L (8)

M

101

Musical score for MVT. 3, page 101. The score includes parts for Tenor Saxophone, Alto Saxophone, Tenor Saxophone (mf), Bari. Saxophone, Oboe, Trumpet (Tpt.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), J. Gr., Piano (Pno.), A. Bass, and Drums (Dr.). The piano part includes chord markings: Cm11, Bmaj7(b5), Db/A, and Ab6. The drums part includes a 'M' marking.

108 **N**

Ten. Sax.

Alto Sax. *f*

Ten. Sax.

Bari. Sax. *mf*

Ob.

Tpt.

Tpt.

Tbn. *mf*

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno. *Cm¹¹ Bmaj7(b5) Db/A Ab6 Cm¹¹ Bmaj7(b5) Db/A Ab6*

A. Bass

Dr. **N** (8)

116 O

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

(8)

O

123

Ten. Sax.

Alto Sax. *f* *fp* To Fl.

Ten. Sax. *f* *fp* To Cl.

Bari. Sax. *f* *fp* To B. Cl.

Ob.

Tpt. *f* *fp*

Tpt. *f* *fp*

Tbn. *f* *fp*

Tbn. *f* *fp*

Vln. 1 *f* *fp*

Vln. 2 *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

J. Gtr. *f* *fp*

Pno. *f* *fp* Gm¹¹ F^{(add4)/F#}

A. Bass *f*

Dr. *f* *fp*

P Tenor solo

137 G/A♭

A♭⁷alt.

Ten. Sax.

Flute

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

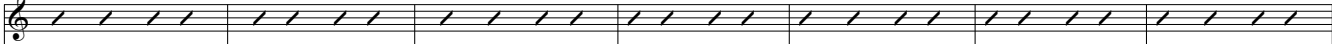
Pno.

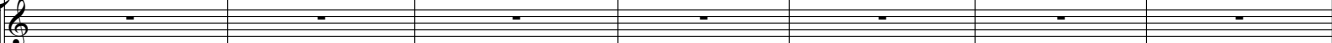
A. Bass

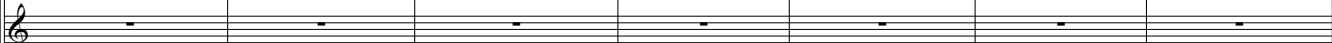
P Tenor solo
pedal feel, don't walk


Dr.


138 $B\flat m^{11}$ $B m a j 7 (\sharp 11)$ $G m a j 7 (\sharp 11)$ (14)

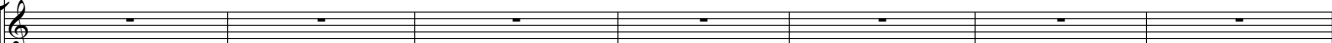
Ten. Sax. 

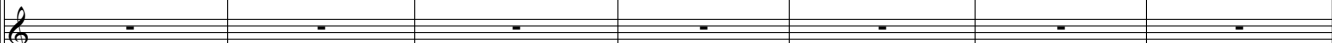
Fl. 

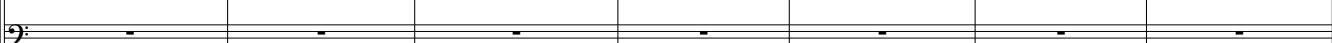
Cl. 


B. Cl. 

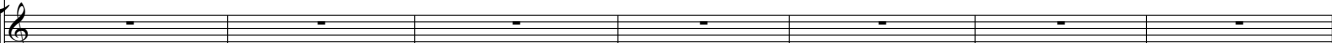
Ob. 

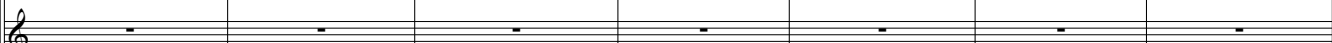
Tpt. 


Tpt. 


Tbn. 

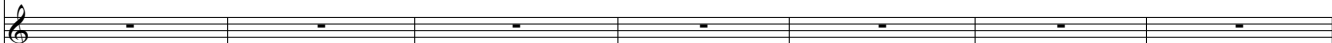
Tbn. 

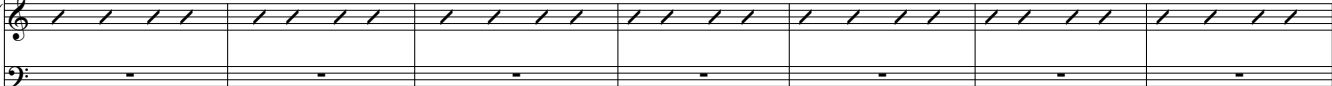
Vln. 1 

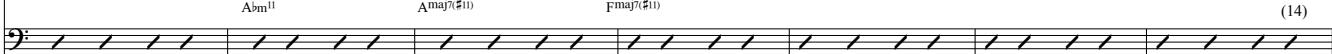
Vln. 2 

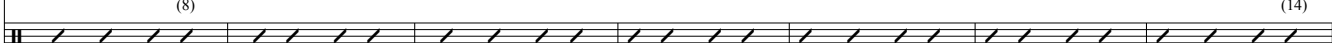
Vla. 

Vc. 


J. Gr. 


Pno. $A\flat m^{11}$ $A m a j 7 (\sharp 11)$ $F m a j 7 (\sharp 11)$ (14)



A. Bass $A\flat m^{11}$ $A m a j 7 (\sharp 11)$ $F m a j 7 (\sharp 11)$ (14)



Dr. (8) (14)


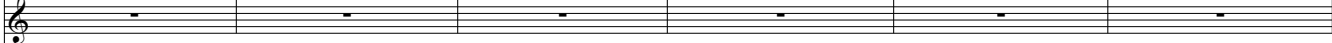
145 **Q** E major(♯11) A_♭(add2)/C F# major(♯11)


Ten. Sax. 


Fl. 


Cl. 

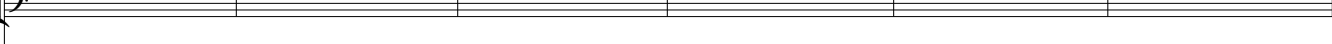
B. Cl. 


Ob. 


Tpt. 


Tpt. 

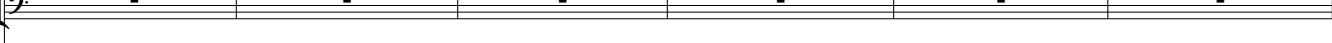
Tbn. 


Tbn. 

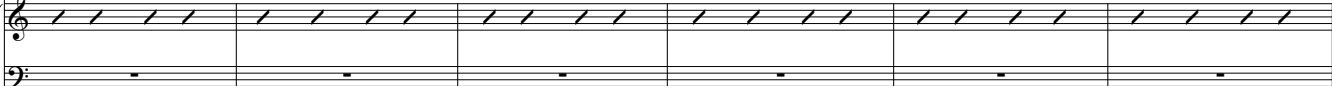
Vln. 1 

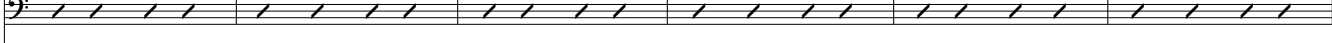
Vln. 2 


Vla. 

Vc. 

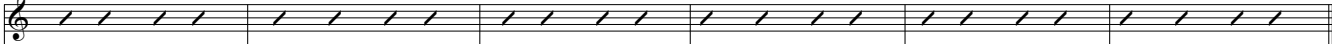
J. Gtr. 

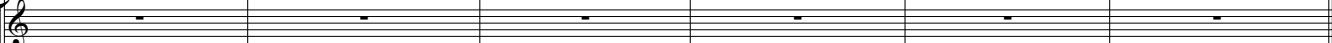
Pno. 
D major(♯11) G_♭(add2)/B_♭ E major(♯11)

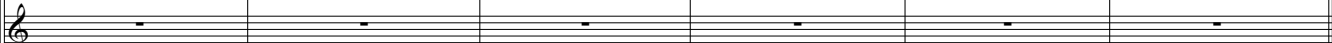
A. Bass 
D major(♯11) G_♭(add2)/B_♭ E major(♯11)


Dr. 
Q


151 Fm⁹ D^bmaj⁷/E^b Dm¹³ (12)

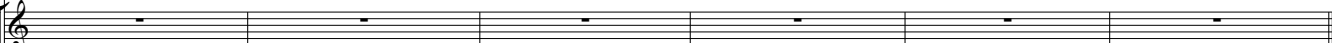
Ten. Sax. 

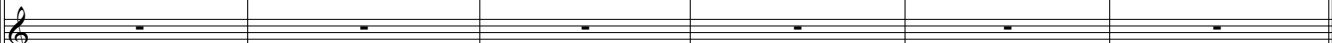
Fl. 

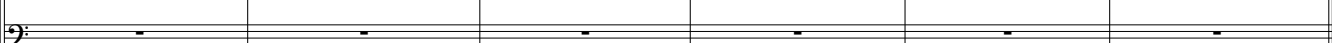
Cl. 


B. Cl. 

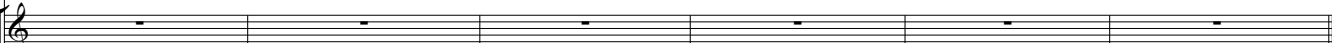
Ob. 

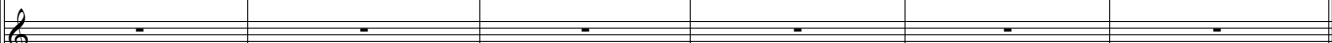
Tpt. 


Tpt. 


Tbn. 

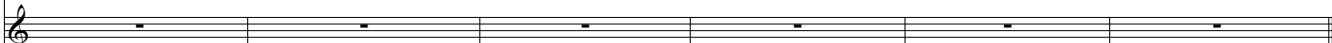
Tbn. 

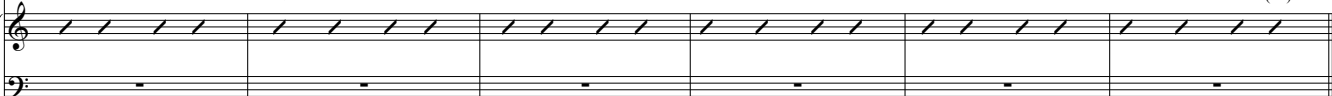
Vln. 1 

Vln. 2 

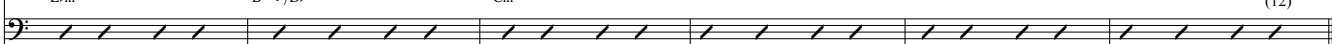
Vla. 


Vc. 

J. Gr. 

Pno. 

E^bm⁹ B⁹maj⁷/D^b Cm¹³ (12)

A. Bass 

Dr. 

R + backgrounds

157 G/Ab

Ab^balt.

Ten. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

164 Bbm¹¹ Bmaj7(♯11) Gmaj7(♯11) (14)

Ten. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno. Abm¹¹ Amaj7(♯11) Fmaj7(♯11) (14)

A. Bass Abm¹¹ Amaj7(♯11) Fmaj7(♯11) as written (14)

Dr.

171 **S** E major(♯11) A_b(add2)/C F# major(♯11)

Ten. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

S Dr.

D major(♯11) G_b(add2)/B_b E major(♯11)

177 Fm⁹ D^bmaj⁷/E^b Dm¹³ (12)

Ten. Sax. Fl. Cl. B. Cl. Ob. Tpt. Tpt. Tbn. Tbn. Vln. 1 Vln. 2 Vla. Vc. J. Gr. Pno. A. Bass Dr. (12)

T + strings

183 Cm⁹ Bmaj7(#11) C#(add2)/A A^bmaj13 Cm⁹ Bmaj7(#11) C#(add2)/A A^bmaj13

Ten. Sax.

Fl. *To Alto Sax.* Alto Saxophone

Cl. *To Ten. Sax.* Tenor Saxophone

B. Cl. *To Bari. Sax.* Baritone Saxophone

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1 *mf*

Vln. 2 *mf* *mf*

Vla. *mf*

Vc. *mf*

J. Gr.

Pno. *Bbm⁹ Amaj7(b5) B/G F#%* *Bbm⁹ Amaj7(b5) B/G F#%*

A. Bass *Bbm⁹ Amaj7(b5) B/G F#%*

T + strings

Dr. *mf* (8)

U

191 Cm⁹ Bmaj7(#11) C#(add2)/A A^bmaj³ Cm⁹ Bmaj7(#11) C#(add2)/A A^bmaj³

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

U

(8)

V

199 Cm⁹ Bmaj7(#11) C#(add2)/A A^bmaj13 Cm⁹ Bmaj7(#11) C#(add2)/A A^bmaj13

Ten. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Ob.

Tpt. *mf* open

Tpt. *mf* open

Tbn. *mf* open

Tbn. *mf* open

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr. *mf*

Pno. *Bbm⁹ Amaj7(b5) B/G F#%*

A. Bass *Bbm⁹ Amaj7(b5) B/G F#%*

Dr. *V*

W

206

Cm⁹ Bmaj7(♯11) C♯(add2)/A A^bmaj13

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

(8) W

B^bm⁹ A^bmaj7(♭5) B/G F[♯]%

B^bm⁹ A^bmaj7(♭5) B/G F[♯]%

211 Cm⁹ Bmaj7(#11) C#add2/A Abmaj3

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Bbm⁹ Amaj7(b5) B/G F#%

(8)

X

2/5

F#maj7(#11)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

220 $\text{Bmaj7}(\sharp 11)$

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

f

225 Y Gm¹¹ F/F# Fm¹³ E7(^b9)

Ten. Sax. *fp*

Alto Sax. *fp*

Ten. Sax. *fp*

Bari. Sax. *fp*

Ob. *fp*

Tpt. *fp*

Tpt. *fp*

Tbn. *fp*

Tbn. *fp*

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

J. Gtr. *fp*

Pno. *fp* Fm¹¹ E^b(add4)/E Ebm⁶ D7(^b9)

A. Bass *fp*

Dr. Y *fp*

AA

239

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

alone

sub. p

AA

BB

247

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

mp

add rhythm section

A. Bass

mp

BB

Dr.

mp

(8)

CC

255

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt. *flugelhorn*

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr. *p*

Pno. *melody in*

A. Bass *melody in*

Dr. *CC melody in* (8)

DD

263

Ten. Sax.

Alto Sax.

Ten. Sax. *mp*

Bari. Sax. *mp*

Ob.

Tpt. *mf*

Tbn. *mp*

Tbn. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr. *mf*

Pno. *mf*

A. Bass *mf*

Dr. *mf*

DD
add pads

(8)

EE

271

Ten. Sax.

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

Ob.

Tpt. *mf*

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

EE

277

Musical score for page 277, featuring various instruments including Tenor Sax, Alto Sax, Tenor Sax, Bari. Sax, Ob., Tpt., Tpt., Tbn., Tbn., Vln. 1, Vln. 2, Vla., Vc., J. Gtr., Pno., A. Bass, and Dr. The score includes dynamic markings such as *f* and *f*.

(12)

FF

283

Half-time feel, with a backbeat

F13(sus4)

F13(#11)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

FF

Half-time feel, with a backbeat

(7)

GG

290

E \flat 13(sus4)

E \flat 7($\frac{9}{11}$)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

Em¹¹ Fm¹¹ E \flat m¹¹ D \flat 13(sus4) D \flat 7($\frac{9}{11}$) (7)

A. Bass

GG

Dr.

HH

297

F13(sus4)

F13(#11)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gr.

Pno.

A. Bass

Dr.

HH

II

304

E \flat 13(sus4)

E \flat 7($\frac{9}{11}$)

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Em¹¹ Fm¹¹ E \flat m¹¹ D \flat 13(sus4) D \flat 7($\frac{9}{11}$) (7)

II

(7)

JJ

3/7 C13(sus4)

Bmaj3

A_bmaj7(#11)

G⁷alt.

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

JJ
continue time with backbeat

Dr.

(8)

(8)

MVT. 3

KK

3/9 Eb(add2)/B

Fm13

A7maj7(#11)

A7b9maj7(#11)

G/Ab

Musical score for MVT. 3, featuring Tenor Saxophone, Alto Saxophone, Tenor Saxophone, Bari. Saxophone, Oboe, Trumpet, Trombone, Violin 1, Violin 2, Viola, Violoncello, J. Gtr., Piano, A. Bass, and Drums. The score is in 3/9 time and includes various chord changes and dynamics.

Chord changes: Eb(add2)/B, Fm13, A7maj7(#11), A7b9maj7(#11), G/Ab, Gmaj7(#11), F#maj7(#11), F/F#.

Dynamics: *f* (forte).

Tempo/Style: 3/9.

Rehearsal mark: KK.

Repeat sign: (8).