



Hark! The Herald Angels Sing

TRADITIONAL

Arranged by GORDON GOODWIN

INSTRUMENTATION

Conductor
B $\flat$ Soprano Saxophone
1st E $\flat$ Alto Saxophone (Alternate Part)
2nd E $\flat$ Alto Saxophone (Flute)
2nd E $\flat$ Alto Saxophone (Alternate Part)
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion (Vibes)

NOTES TO THE CONDUCTOR

One of the things we arrangers like to do sometimes is take an old song and dress it in new clothes. My own point of view is to leave the melody more or less as the original composer wrote it, and to be judicious with any harmonic changes I make to the song. But when it comes to rhythm, there's where we can cut loose a bit. I enjoy seeing how a song works in a different time signature and/or a different groove than the original. On this chart, I tried to turn the carol we all know into a gentle jazz waltz. You should keep that in mind as you play it—keep the feel light and buoyant. When the trombones state the melody at measure 11, keep the dynamic soft, and listen closely for intonation and blend.

Although the ensemble gets strong for a brief moment at 61, the next melodic statement by the saxes and muted trumpet at 62 goes back down to the softer dynamic. It isn't until 78 that you can start building, culminating at 102 where the band should be blowing full-out.

If you are soloing on this chart, you're going to love blowing on these chord changes. Lots of juicy ii-V-I progressions going on for you to dig in to. Of course, the better you can negotiate those chords, the more fun it is, so I'd recommend taking the music home and play through these chords, slowly at first, and get them under your belt. Improvising on a song like this isn't like playing the blues where you can pound out the same scale for the entire solo. There's a little more music to dig out here, but your efforts will be rewarded, I promise, not only with a better solo, but also with a better understanding of music like this in general.

I suggest that the background parts—like saxes in 129, trombones in 137, and trumpets in 143—play nice and softly behind the soloists. Listen to the soloists, and if you can't hear the solo, you are too loud!

After the solos, there is a development section, starting at 165, but you still don't want things to get loud yet. The trumpets have the melody, but it shouldn't be too brassy. Strive for a nice, round sound, paying attention to good intonation. The saxes have a unison counter melody here, and they should go for a nice blend of the soprano, alto and tenors—a composite sound so that no single instrument sticks out. Keep this melody fairly light; this will help the blend and pitch.

Things begin to build (finally, you say!) at 181, and at 191, the entire ensemble comes together for the shout. Make sure that the added weight of the ensemble sound does not bog down the time—even though you are playing louder, keep the time moving forward.

The rhythm section has a lot to deal with on this chart. The drummer must play the jazz waltz with the correct feel, as well as setting up the horn figures with accuracy. The bass player must content with a part that alternates from a walking bass part with 3 notes to the bar, to a part in "2" with two dotted quarter notes in a bar, to a part in "1" with a single dotted half note in each bar. All of these rhythmic patterns are applicable to the jazz-waltz feel, and the bass player must move from one to another without hesitation. The piano and the guitar parts require attention to some fairly complex chords, some of which have written-out voicings and some do not. Plus, there are a lot of key changes in the chart and several places where the piano and guitar (and optional vibes) have the primary melodic focus. Don't believe me? Here's a list:

- Measure 1 piano has the melody
- 11 guitar plays the melody with the trombones
- 58–77 piano/guitar play with the (optional) flute and soprano 90 guitar plays with the saxes
- 181 piano/guitar play with the trumpets and saxes
- 212 piano/guitar/vibes have a quick soli
- 233 guitar/vibes play with the flute
- 241–244 guitar/piano/vibes have another quick soli.

I'm not kidding about this stuff—don't try to get away with hiding behind the horns and the drums and not nailing those parts! Put in a little time; learn these parts and each player will bring some great color to the band's performance.

Holiday music sometimes gets jammed into a school jazz band's schedule.

Most bands will probably have to learn this chart pretty quick, to play it at a holiday concert. Therefore, you will need to be efficient in your preparation, but I know you are up to it! And when it all comes together, I hope you and your audience enjoy playing "Hark! The Herald Angels Sing."

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin started composing at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight and Quincy Jones, to name a few. Goodwin's cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer's Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis* and even the classic cult film *Attack Of The Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin' For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age*, (2008) and *That's How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright and Marcus Miller.

Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

CONDUCTOR
38710S

As Performed by Gordon Goodwin's Big Phat Band

HARK! THE HERALD ANGELS SING

TRADITIONAL
Arranged by GORDON GOODWIN (ASCAP)

JAZZ WALTZ (c. 176-190)

8b SOPEANO SAXOPHONE

2ND Eb ALTO SAXOPHONE
(FLUTE)

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

AUXILIARY
PERCUSSION
(VIBRAPHONE)

DRUMS

1 2 3 4 5 6 7 8 9 10

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CONDUCTOR

- 2 -

HARK! THE HERALD ANGELS SING

11 12 13 14 15 16 17 18

SOP. 11

ALTO 2 TO FLUTE

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 SOLI

TBN. 2

TBN. 3

BASS TBN.

GTR. (WITH TROMBONES)

PNO.

BASS

AUX. PERC.

DRUMS

8th/D E^bMAJ9 E^b6 CMAJ9 F7(b9) B^b6/5

(TENS)

CONDUCTOR

- 3 -

HARK! THE HERALD ANGELS SING

19

20

21

22

23

24

25

26

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

8th 9th

Gm

Gm(11b7)

Gm7

C7

F6

Ebm7/F

F6/C

C

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CONDUCTOR

- 4 -

HARK! THE HERALD ANGELS SING

27

SOP.

ALTO 1

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

28

29

30

31

32

33

34

Chord symbols: Gm7/F, Cm7(b9)/F, Bb7/F, C13, C7(b9), F7, Gm7/F, Cm7/F, Gm7/F, Cm7/F, Bb7/F, Fm7, Bb9

35

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

35 36 37 38 39 40 41 42

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43

SOP.

ALTO 1

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

43 44 45 46 47 48 49 50

Chords: Eb, Dmi9, G7(b9), Gmi7, D0, Eb, F9, Gmi7, F9/Eb, Dmi7, Gmi7, Cmi7, F7(b9)

CONDUCTOR

- 7 -

HARK! THE HERALD ANGELS SING

51

SOP.

FLUTE

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

52

53

54

55

56

57

58

59

60

61

STICKS READY...

HARMON MUTE

TO FLUTE

(snare)

51 52 53 54 55 56 57 58 59 60 61

62

SOP.

FLUTE

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

62 63 64 65 66 67 68 69

Chords: Cmaj9, Dm9, C#m/E, F#m7, F6, Bb9(b9), Em7/A, A7(b9), Dm9, G7(b9), Cmaj9

70

SOP.

FLUTE

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

TO ALTO SAX

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70 71 72 73 74 75 76 77

78

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

(WITH TROMBONES)

(TONG.)

78 79 80 81 82 83 84 85

Chords: Cmaj9, C#9/G, C#9/G, F#m9/G, Cmaj9/G, D9/G, D9(#9), G9, Cmaj9/G, A9/G, Cmaj9/G, C#9/G, Dm7/G, Cmaj7/G, Gm7, C15

86

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

86 87 88 89 90 91 92 93

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94

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

94 95 96 97 98 99 100 101

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102

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

102 103 104 105 106 107 108 109 110 111 112

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SOLOS - BACKGROUND ON CUE

113

FL

GMI7

F#7/A

Bb7/9

AMI7

D7(b9)

GMI9

C9

F#MA9

SOP.

CE

DMI7

C#7/E

F#7/9

EMI7

A7(b9)

DMI9

G9

C#MA9

ALTO 2

FL

GMI7

F#7/A

Bb7/9

AMI7

D7(b9)

GMI9

C9

F#MA9

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

FL

GMI7

F#7/A

Bb7/9

AMI7

D7(b9)

GMI9

C9

F#MA9

TPT. 4

Eb7

FMI7

Eb7/G

A#7/9

GMI7

C7(b9)

FMI9

Bb9

EbMA9

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Eb7

FMI7

Eb7/G

A#7/9

GMI7

C7(b9)

FMI9

Bb9

EbMA9

GTR.

Eb7

FMI7

Eb7/G

A#7/9

GMI7

C7(b9)

FMI9

Bb9

EbMA9

PNO.

Eb7

FMI7

Eb7/G

A#7/9

GMI7

C7(b9)

FMI9

Bb9

EbMA9

BASS

Eb7

FMI7

Eb7/G

A#7/9

GMI7

C7(b9)

FMI9

Bb9

EbMA9

AUX. PERC.

DRUMS

113

114

115

116

117

118

119

120

CONDUCTOR

- 15 -

HARK! THE HERALD ANGELS SING

121 122 123 124 125 126 127 128

SOP. $F\#m$ $Gm9$ $F\#A$ $G15$ $F\#m7/C$ $Dm7$ $G7(b9)$ $C7\#9$ $C7$

ALTO 2 $C\#m$ $Dm9$ $C\#E$ $D15$ $C\#m7/G$ $A\#m7$ $D7(b9)$ $G7\#9$ $G7$

TENOR 1 $F\#m$ $Gm9$ $F\#A$ $G15$ $F\#m7/C$ $Dm7$ $G7(b9)$ $C7\#9$ $C7$

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4 $F\#m$ $Gm9$ $F\#A$ $G15$ $F\#m7/C$ $Dm7$ $G7(b9)$ $C7\#9$ $C7$

TBN. 1 $E\flat m$ $Fm9$ $E\flat G$ $F15$ $E\flat m7/B\flat$ $Cm7$ $F7(b9)$ $B\flat 7\#9$ $B\flat 7$

TBN. 2

TBN. 3

BASS TBN.

GTR. $E\flat m$ $Fm9$ $E\flat G$ $F15$ $E\flat m7/B\flat$ $Cm7$ $F7(b9)$ $B\flat 7\#9$ $B\flat 7$

PNO. $E\flat m$ $Fm9$ $E\flat G$ $F15$ $E\flat m7/B\flat$ $Cm7$ $F7(b9)$ $B\flat 7\#9$ $B\flat 7$

BASS $E\flat m$ $Fm9$ $E\flat G$ $F15$ $E\flat m7/B\flat$ $Cm7$ $F7(b9)$ $B\flat 7\#9$ $B\flat 7$

AUX. PERC.

DRUMS

CONDUCTOR

129

F#m

D7(F#)

Gm9

C13(F#)

- 10 -

Ebm9

D7(F#)

Cm9

Cm9/F

F#

SOP.

m2

ALTO 2

C#m

A7(F#)

Dm9

G13(F#)

Bbm9

A7(F#)

Gm9

Gm9/C

C#

TENOR 1

F#m

D7(F#)

Gm9

C13(F#)

Ebm9

D7(F#)

Cm9

Cm9/F

F#

TENOR 2

m2

BARI.

m2

TPTR. 1

TPTR. 2

TPTR. 3

F#m

D7(F#)

Gm9

C13(F#)

Ebm9

D7(F#)

Cm9

Cm9/F

F#

TPTR. 4

Ebm9

C7(F#)

Fm9

Bbm9

Dbm9

C7(F#)

Bbm9

Bbm9/Eb

Ebm

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

Ebm9

C7(F#)

Fm9

Bbm9

Dbm9

C7(F#)

Bbm9

Bbm9/Eb

Ebm

GTR.

Ebm9

C7(F#)

Fm9

Bbm9

Dbm9

C7(F#)

Bbm9

Bbm9/Eb

Ebm

PNO.

Ebm9

C7(F#)

Fm9

Bbm9

Dbm9

C7(F#)

Bbm9

Bbm9/Eb

Ebm

BASS

Ebm9

C7(F#)

Fm9

Bbm9

Dbm9

C7(F#)

Bbm9

Bbm9/Eb

Ebm

AUX.

PERC.

(SAXES)

DRUMS

129

130

131

132

133

134

135

136

CONDUCTOR

- 17 -

HARK! THE HERALD ANGELS SING

137 138 139 140 141 142 143 144

SOP. *B^bmaj9* *A^u11* *D7(b9)* *G^u7* *C⁹* *A^u7* *G^u9* *C¹⁵* *C^u9* *F¹⁵(b9)*

ALTO 2 *F^umaj9* *E^u11* *A7(b9)* *D^u7* *G⁹* *E^u7* *D^u9* *C¹⁵* *G^u9* *C¹⁵(b9)*

TENOR 1 *B^bmaj9* *A^u11* *D7(b9)* *G^u7* *C⁹* *A^u7* *G^u9* *C¹⁵* *C^u9* *F¹⁵(b9)*

TENOR 2 *B^bmaj9* *A^u11* *D7(b9)* *G^u7* *C⁹* *A^u7* *G^u9* *C¹⁵* *C^u9* *F¹⁵(b9)*

BARI. *B^bmaj9* *A^u11* *D7(b9)* *G^u7* *C⁹* *A^u7* *G^u9* *C¹⁵* *C^u9* *F¹⁵(b9)*

TPT. 1 *B^bmaj9* *A^u11* *D7(b9)* *G^u7* *C⁹* *A^u7* *G^u9* *C¹⁵* *C^u9* *F¹⁵(b9)*

TPT. 2 *B^bmaj9* *A^u11* *D7(b9)* *G^u7* *C⁹* *A^u7* *G^u9* *C¹⁵* *C^u9* *F¹⁵(b9)*

TPT. 3 *B^bmaj9* *A^u11* *D7(b9)* *G^u7* *C⁹* *A^u7* *G^u9* *C¹⁵* *C^u9* *F¹⁵(b9)*

TPT. 4 *B^bmaj9* *A^u11* *D7(b9)* *G^u7* *C⁹* *A^u7* *G^u9* *C¹⁵* *C^u9* *F¹⁵(b9)*

TBN. 1 *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

TBN. 2 *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

TBN. 3 *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

BASS TBN. *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

GTR. *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

PNO. *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

BASS *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

AUX. PERC. *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

DRUMS *A^bmaj9* *G^u11* *C7(b9)* *F^u7* *B^b9* *G^u7* *F^u9* *B^b15* *B^bu9* *E^b15(b9)*

145 146 147 148 149 150 151 152

REPEAT FOR SOLOS

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SOLO. Sop. Alto 2 Tenor 1 Tenor 2 Baritone 1 Trumpet 1 Trumpet 2 Trumpet 3 Trumpet 4 Trombone 1 Trombone 2 Trombone 3 Bass Trombone Guitar Piano Bass Auxiliary Percussion Drums

Chords: B^b6 , A^m9 , $D7(b9)$, G^m7 , $D7(b9)$, G^m7 , $C15$, B^b15 , $A7(\sharp 9)$, $D7(\sharp 9)$, G^m9 , $C15(b9)$, $F6$, E^m9 , $A7(b9)$, D^m7 , $A7(b9)$, D^m7 , $G15$, $F15$, $E7(\sharp 9)$, $A7(\sharp 9)$, D^m9 , $G15(b9)$, B^b6 , A^m9 , $D7(b9)$, G^m7 , $D7(b9)$, G^m7 , $C15$, B^b15 , $A7(\sharp 9)$, $D7(\sharp 9)$, G^m9 , $C15(b9)$, A^b6 , G^m9 , $C7(b9)$, F^m7 , $C7(b9)$, F^m7 , B^b15 , A^b15 , $G7(\sharp 9)$, $C7(\sharp 9)$, F^m9 , $B^b15(b9)$, A^b6 , G^m9 , $C7(b9)$, F^m7 , $C7(b9)$, F^m7 , B^b15 , A^b15 , $G7(\sharp 9)$, $C7(\sharp 9)$, F^m9 , $B^b15(b9)$, A^b6 , G^m9 , $C7(b9)$, F^m7 , $C7(b9)$, F^m7 , B^b15 , A^b15 , $G7(\sharp 9)$, $C7(\sharp 9)$, F^m9 , $B^b15(b9)$

(158) ON CUE AFTER SOLOS

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

153 154 155 156 157 158 159 160 161 162 163 164

105

SOP.

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

105 106 107 108 109 170 171 172

173

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

(WITH TRUMPETS)

173 174 175 176 177 178 179 180

Chord progression for guitar and piano:

A^{b2} B^bwith A^{b2}/C A^b9/D Dm7(b9) E^b9/b^b B^b Fm9/b^b B^b7(b9) D^b/E^b E^b7

181

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

(TONG.)

181 182 183 184 185 186 187 188 189 190

Chords: Bb7(#9), A7(#9), Ebm7, Ab13(b9), D9

191

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

191 192 193 194 195 196 197

Legal Use Requires Purchase

198

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

198 199 200 201 202 203 204 205 206 207 208

Legal Use Only

Requires Purchase

To CUP MUTE

To CUP MUTE

To CUP MUTE

To CUP MUTE

Ebm9 Abm9(b9) Dbm9 Cbm9 Dbm9 F7(b9) Bbm7 F7(b9)/C Db6 D7/Eb Db9(b9) C7(b9) Fm7 A13 Bbm13 D7(b9)

Ebm9 Abm9(b9) Dbm9 Cbm9 Dbm9 F7(b9) Bbm7 F7(b9)/C Db6 D7/Eb Db9(b9) C7(b9) Fm7 A13 Bbm13 D7(b9)

209

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

209 210 211 212 213 214 215 216

223

SOP.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

AUX. PERC.

DRUMS

TO FLUTE

TO HARMON

TO HARMON

TO CLUP

TO CLUP

(WITH SAXES)

217 218 219 220 221 222 223 224

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SOP. *me*

ALTO 2 *TO FLUTE*

TENOR 1 *me*

TENOR 2 *me*

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *CUP MUTE me*

TBN. 2 *CUP MUTE me*

TBN. 3 *CUP MUTE me*

BASS TBN. *CUP MUTE me*

GTR. *A^b6₉ B^b9 E^b E^b7(b⁹) A^b6₉ B^b9 E^b E^b9 E^b13*

PNO. *A^b6₉ B^b9 E^b E^b7(b⁹) A^b6₉ B^b9 E^b E^b9 E^b13*

BASS *me*

AUX. PERC.

DRUMS *me*

225 226 227 228 229 230 231 232

233

SOP.

FLUTE

TENOR 1

TENOR 2

SAX1.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

AUX. PERC.

DRUMS

FLUTE

HARMON MUTE

(WITH SAXES)

(LIGHTER)

233 234 235 236 237 238 239 240

SOP.
 FLUTE
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TRN. 1
 TRN. 2
 TRN. 3
 BASS TRN.
 GTR.
 PNO.
 BASS
 AUX.
 PERC.
 DRUMS

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