



The Cannonball Run

For Saxophone Quintet and Rhythm Section

GORDON GOODWIN

INSTRUMENTATION

Conductor
B♭ Soprano Saxophone
E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion
(Congas, Shaker)

NOTES TO THE CONDUCTOR

We live in a time when traditional boundaries are being eliminated, especially in music. Musicians and composers are not limited to any one style of music, and various stylistic hybrids pop up all the time. This phenomenon is also occurring in the business world, and in this case it has resulted in the creation of this chart. Cannonball Musical Instruments, out of Sandy, UT, called and asked me if I would compose a saxophone quintet with rhythm section as a means to promote their fine saxophones. What a great idea, I thought! The music and the tools used to produce it can support each other.

I choose a pop-style Latin samba groove for this chart, and the rhythm section (in particular, the piano and bass) has specifically notated parts to play in order to define this groove. These are important—while the piano part does have chord changes notated, I would prefer that the written parts to be played during the first 132 measures.

The saxophone writing in this piece covers a wide range of sounds, including full-section unison melodies, smaller subsets of the group (m. 49), voiced-out 5-part writing (m. 233), and a fugue-like section (m. 307) in which each player has his own separate voice. Therefore, the saxes need to be listening and aware of the nature of each phrase and adjust accordingly.

The eighth notes in this chart are all played straight, no swing, and unless otherwise indicated (m. 108), they are all played legato and for their full value.

I always make an effort to be precise in marking articulations, so be sure and give 'em a look. Strive for a tight and crisp rhythmic concept, especially in passages like mm. 177–122, and mm. 229–230.

I also like to emphasize dynamics, especially in a song with a groove that might tend to get loud and stay loud. So look for those places where the entire ensemble can play softer (that means rhythm section, too), especially at the beginning of the chart, but also at the vamp that follows the solos. And the soli at 233 can begin at a softer volume as well and then naturally build as it goes along.

Speaking of the solo section, you should all have great fun blowing on this tune. You can divide things up however you wish, but just remember the last vamp near the end of the song, in which all the saxes can trade until the cue for the ending in m. 351. Measure 351? Whoa, this is one long chart! But it's well worth it in order to feature the coolest group of instruments in jazz! Of course, I am prejudiced.

You can hear this piece played by a fine group of Cannonball artists by going to: <http://cannonballmusic.com/cannonballrun.php>

I hope you enjoy playing "The Cannonball Run."

—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
41145S

THE CANNONBALL RUN

By Gordon Goodwin

SAMBA $\text{♩} = 125$

B $\flat$ SOPRANO SAXOPHONE

E $\flat$ ALTO SAXOPHONE

1ST B $\flat$ TENOR SAXOPHONE

2ND B $\flat$ TENOR SAXOPHONE

E $\flat$ BARITONE SAXOPHONE

GUITAR

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION
(CONGAS, SHAKER)

1

2

3

4

5

6

7

8

9

10

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Score for THE CANNONBALL RUN, page 2. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The music is in 4/4 time and features a key signature of one sharp (F#).

The score is marked with a large red watermark: "Preview Only Legal Use Requires Purchase".

Measure numbers 11 through 20 are indicated at the bottom of the page.

Dynamic markings include *mf* (mezzo-forte) and *cresc. poco a poco* (crescendo poco a poco).

Instrument-specific markings include *H.H.* (Hand Drums) and *m2* (Maracas).

Score for THE CANNONBALL RUN, page 3. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is marked with a large red watermark: "Preview Legal Use Requires Purchase".

The score is divided into measures 21 through 30. The Soprano, Alto, and Tenor 1 parts are marked with "cresc." (crescendo) in measures 26 and 29. The Baritone, Guitar, and Piano parts are marked with "cresc." in measures 26 and 29. The Drums and Auxiliary Percussion parts are marked with "cresc." in measures 26 and 29.

Measures 21-30:

- Measure 21: Soprano, Alto, and Tenor 1 enter with a melody. Baritone, Guitar, and Piano enter with a bass line. Drums and Auxiliary Percussion enter with a rhythmic pattern.
- Measure 22: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern.
- Measure 23: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern.
- Measure 24: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern.
- Measure 25: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern.
- Measure 26: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern. All parts are marked with "cresc.".
- Measure 27: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern.
- Measure 28: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern.
- Measure 29: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern. All parts are marked with "cresc.".
- Measure 30: Soprano, Alto, and Tenor 1 continue their melody. Baritone, Guitar, and Piano continue their bass line. Drums and Auxiliary Percussion continue their rhythmic pattern.

Score for THE CANNONBALL RUN, page 4. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is marked with a large red watermark: "Preview Only Requires Purchase".

The score is divided into measures 31 through 40. The instrumentation includes:

- SOP. (Soprano)
- ALTO (Alto)
- TENOR 1 (Tenor 1)
- TENOR 2 (Tenor 2)
- BARI. (Baritone)
- GTR. (Guitar)
- PNO. (Piano)
- BASS (Bass)
- DRUMS (Drums)
- AUX. PERC. (Auxiliary Percussion)

Measure numbers 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated at the bottom of the score.

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the melody, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bottom staff is for the accompaniment, featuring a bass clef and a key signature of one flat. It contains a series of slanted lines, indicating a simple harmonic accompaniment. The score is divided into two measures, with measure numbers 42 and 43 written below the staves. A large, diagonal watermark reading 'Legal' is overlaid on the entire image.

Score for THE CANNONBALL RUN, page 6. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is written in 4/4 time and features a key signature of one sharp (F#). The guitar part includes chord markings: Dmi7(ADD4), D7, G7sus, G7, E7(#9), and A7(#5). The piano part includes chord markings: Dmi7(ADD4), D7, G7sus, G7, E7(#9), and A7(#5).

The score is marked with a large red watermark: "Preview Only Legal Use Requires Purchase".

Measure numbers 51 through 60 are indicated at the bottom of the page.

65

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

61 62 63 64 65 66 67 68 69 70

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Score for THE CANNONBALL RUN, page 8. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Chord symbols are indicated above the guitar and piano staves:

- GTR. Chords: (D7), G7sus, G7, E7(#9), A7(#5), Dmi7(add4).
- PNO. Chords: (D7), G7sus, G7, E7(#9), A7(#5), Dmi7(add4).

Measure numbers 71 through 80 are indicated at the bottom of the score.

81

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

81 82 83 84 85 86 87 88 89 90

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8⁹ D⁹ E⁷/D D⁹ 8⁹ E⁷(⁹/₅) A⁷(⁹/₅) D⁹ E⁹

FILL-----

Preview Only
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SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

91 92 93 94 95 96 97 98

FILL

Am7(b9) D7 Gm7 E7(#9) E7(b9) F#8 E7(#9) A7(#9) Dm7(ADD4)

Am7(b9) D7 Gm7 E7(#9) E7(b9) F#8 E7(#9) A7(#9) Dm7(ADD4)

105

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

99 100 101 102 103 104 105 106 107 108

Legal Use

Score for THE CANNONBALL RUN, page 12. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is divided into measures 109 through 116. The key signature is one sharp (F#). The tempo/mood is marked "mod." (moderato).

Chord markings above the guitar and piano parts include: D7, G7sus, G7, E7(#9), and A7(#9).

The score is for a full band arrangement, including vocal parts (SOP., ALTO, TENOR 1, TENOR 2, BARI.), guitar (GTR.), piano (PNO.), bass (BASS), drums (DRUMS), and auxiliary percussion (AUX. PERC.).

Score for THE CANNONBALL RUN, page 13. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The music is in 4/4 time and features a key signature of one sharp (F#).

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score includes measures 117 through 124. The key signature is one sharp (F#). The score includes a "FILL" section in measure 122.

Chord symbols for GTR. and PNO. are provided above the staves:

- Measures 117-118: G#m7(b5), C#7(#9)
- Measure 119: F#7(#9)
- Measure 120: B7(#9)
- Measure 121: E7(#9)
- Measure 122: A7(#9)

Score for THE CANNONBALL RUN, page 14. The score includes parts for SOP., ALTO, TENOR 1, TENOR 2, BARI., GTR., PNO., BASS, DRUMS, and AUX. PERC. (SHAKER and CONGAS). The music is in 4/4 time and features a key signature of one sharp (F#). The score is marked with rehearsal numbers 125 through 132. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

Rehearsal numbers: 125, 126, 127, 128, 129, 130, 131, 132.

Instrument parts: SOP., ALTO, TENOR 1, TENOR 2, BARI., GTR., PNO., BASS, DRUMS, AUX. PERC. (SHAKER, CONGAS).

Chord markings: B^9 , $E7(\#9)$, $A7(\#9)$.

Performance markings: m^2 , 5 , 8 , 10 , 12 , 14 , 16 , 18 , 20 , 22 , 24 , 26 , 28 , 30 , 32 , 34 , 36 , 38 , 40 , 42 , 44 , 46 , 48 , 50 , 52 , 54 , 56 , 58 , 60 , 62 , 64 , 66 , 68 , 70 , 72 , 74 , 76 , 78 , 80 , 82 , 84 , 86 , 88 , 90 , 92 , 94 , 96 , 98 , 100 , 102 , 104 , 106 , 108 , 110 , 112 , 114 , 116 , 118 , 120 , 122 , 124 , 126 , 128 , 130 , 132 .

133 E mi7(ADD4)

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

133 134 135 136 137 138 139 140 141 142

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CHORDS: F#7(#9) B7(#9) EMI7(ADD4) Bmi7(ADD4)

BACKGROUNDS ON CUE

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

143 144 145 146 147 148 149 150 151 152

Sheet music for the conductor, showing measures 158 through 162. The music is for a band and includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The key signature is one sharp (F#), and the time signature is 4/4. The music features various chords and melodic lines across the instruments.

Chord progressions and notes are indicated above the staves:

- SOP.**: E7, A7sus, A7, F#7(#9), B7(#9), E#17(ADD4)
- ALTO**: B7, E7sus, E7, C#7(#9), F#7(#9), B#17(ADD4)
- TENOR 1**: E7, A7sus, A7, F#7(#9), B7(#9), E#17(ADD4)
- TENOR 2**: E7, A7sus, A7, F#7(#9), B7(#9), E#17(ADD4)
- BARI.**: B7, E7sus, E7, C#7(#9), F#7(#9), B#17(ADD4)
- GTR.**: D7, G7sus, G7, E7(#9), A7(#9), D#17(ADD4)
- PNO.**: D7, G7sus, G7, E7(#9), A7(#9), D#17(ADD4)
- BASS**: D7, G7sus, G7, E7(#9), A7(#9), D#17(ADD4)
- DRUMS**: [Rhythmic notation]
- AUX. PERC.**: [Rhythmic notation]

Measure numbers 158, 159, 160, 161, and 162 are indicated at the bottom of the page.

163 164 165 166 167 168 169 170 171

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

Chords: C⁹, E^{mi}⁹, F[#]mi⁷/E, E^{mi}⁹, C⁹, F[#]7([#]9), B⁷([#]5), G⁹, C[#]7([#]9), F[#]7([#]5), E^{mi}⁹, F[#]mi⁷/B, B^{mi}⁹, C⁹, F[#]7([#]9), B⁷([#]5), E^{mi}⁹, F[#]mi⁷/E, E^{mi}⁹, C⁹, F[#]7([#]9), B⁷([#]5), G⁹, C[#]7([#]9), F[#]7([#]5), D^{mi}⁷(ADD4), B⁹, D^{mi}⁹, E^{mi}⁷/O, D^{mi}⁹, B⁹, E⁷([#]9), A⁷([#]5).

Score for THE CANNONBALL RUN, page 19. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures 172 through 180. The vocal parts (SOP., ALTO, TENOR 1, TENOR 2, BARI.) are in treble clef, while the guitar, bass, and drums are in bass clef. The piano part is in grand staff (treble and bass clef).

Chord symbols are provided above the vocal staves and below the guitar and bass staves. The chords include:

- Emi6
- F9
- Bmi7(b9)
- E7
- Ami7
- F#7(b9)
- F#7(b9)
- G/C#
- F#7(b9)
- B7(b9)
- C9
- F#mi7(b9)
- B7
- Emi7
- C#7(b9)
- C#7(b9)
- D/G#
- C#7(b9)
- F#7(b9)
- B7(b9)
- Emi6
- F9
- Bmi7(b9)
- E7
- Ami7
- F#7(b9)
- F#7(b9)
- G/C#
- F#7(b9)
- B7(b9)
- Emi6
- F9
- Bmi7(b9)
- E7
- Ami7
- F#7(b9)
- F#7(b9)
- G/C#
- F#7(b9)
- B7(b9)
- Bmi7(b9)
- B7
- Emi7
- C#7(b9)
- C#7(b9)
- D/G#
- C#7(b9)
- F#7(b9)
- Emi6
- Ebb
- Ami7(b9)
- D7
- Gmi7
- E7(b9)
- E7(b9)
- F/B
- E7(b9)
- A7(b9)
- Emi6
- Ebb
- Ami7(b9)
- D7
- Gmi7
- E7(b9)
- E7(b9)
- F/B
- E7(b9)
- A7(b9)
- Emi6
- Ebb
- Ami7(b9)
- D7
- Gmi7
- E7(b9)
- E7(b9)
- F/B
- E7(b9)
- A7(b9)

The score includes a large red watermark reading "Preview Requires Purchase".

181 E $\flat$ 7(ADD4) E7 A7 $\flat$ 9 E7

SOP. $\text{B}\flat$ 7(ADD4) E $\flat$ 7 A7 $\flat$ 9 E7

ALTO E $\flat$ 7(ADD4) E7 A7 $\flat$ 9 E7

TENOR 1 E $\flat$ 7(ADD4) E7 A7 $\flat$ 9 E7

TENOR 2 $\text{B}\flat$ 7(ADD4) E7 A7 $\flat$ 9 E7

BARI. D $\flat$ 7(ADD4) D7 G7 $\flat$ 9 G7

GTR. D $\flat$ 7(ADD4) D7 G7 $\flat$ 9 G7

PNO.

BASS D $\flat$ 7(ADD4) D7 G7 $\flat$ 9 G7

DRUMS

AUX. PERC.

181 182 183 184 185 186 187 188 189 190

200

201 ON CUE AFTER SOLOS

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SHAKER

201 202 203 204 205 206 207 208 209 210 211

Score for THE CANNONBALL RUN, page 23. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with "CRESC. POCO A POCO" (Crescendo poco a poco) across several measures. The score is numbered 212 through 222 at the bottom.

Score for THE CANNONBALL RUN, page 23. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with "CRESC. POCO A POCO" (Crescendo poco a poco) across several measures. The score is numbered 212 through 222 at the bottom.

Preview Requires Purchase

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

223 224 225 226 227 228 229 230 231 232

Legal Use

CHORDS: D#11, F#7(#9), B7(#9), F#13, E7(#9), A7(#9)

CONGAS

FILL

233

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

233 234 235 236 237 238 239 240 241 242

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musical score for The Cannonball Run, page 25. The score includes parts for Soprano, Alto, Tenor 1, Tenor 2, Baritone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The key signature is B-flat major (two flats). The score is marked with measure numbers 233 through 242. A large red watermark 'Legal User Requires Purchase' is overlaid diagonally across the page.

Score for THE CANNONBALL RUN, page 26. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is written in 4/4 time and features a key signature of one flat (Bb). The guitar part includes chords: G7(#9), C7(#9), and F#m7(ADD4).

The score is marked with measure numbers 243 through 251. A large red watermark "Preview Requires Purchase" is overlaid on the score.

Score for THE CANNONBALL RUN, page 27. The score is for a full band and vocal ensemble. The instruments and voices are: SOPRANO (SOP.), ALTO (ALTO), TENOR 1 (TENOR 1), TENOR 2 (TENOR 2), BARI. (BARI.), GTR. (Guitar), PNO. (Piano), BASS, DRUMS, and AUX. PERC. (Auxiliary Percussion). The key signature is B-flat major (two flats). The score is marked with a large red watermark: "Preview Requires Purchase".

The score is divided into measures 252 through 260. The guitar (GTR.) and piano (PNO.) parts include chord markings: (F#m7(ADD4)), F7, Bb7sus, Bb7, G7(#9), and C7(#5). The drums (DRUMS) and auxiliary percussion (AUX. PERC.) parts are marked with a double bar line and a slash, indicating a drum pattern or rhythm.

Measures 252 through 260 are shown. The score is marked with a large red watermark: "Preview Requires Purchase".

265

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

261 262 263 264 265 266 267 268 269 270

Chords: F#m7(ADD4), D9, F#m7, C7(b9), F#m7, D9(b9)

Score for THE CANNONBALL RUN, page 29. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The key signature is B-flat major (two flats). The score is marked with a large red "Preview" watermark.

Chord progressions for GTR., PNO., and BASS are indicated below the vocal staves:

- G7(#9) C7(#9) Em9 Fm9 Gb9
- Cm7(b9) F7 Bbm9 Db13
- C7(#9)

Measure numbers 271 through 280 are listed at the bottom of the page.

281

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

281 282 283 284 285 286 287 288 289

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Score for THE CANNONBALL RUN, page 31. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is divided into measures 290 through 298. The key signature is B-flat major (two flats). The time signature is 4/4.

Chord symbols are provided for the guitar and piano parts:

- Measures 290-291: Bb7, G7(#9)
- Measure 292: C7
- Measures 293-294: Bb7(b9), E7(b9)
- Measures 295-296: A7(#5), D7(#9)
- Measures 297-298: G7(#9), Db9(b5), C7(#9)

The score includes vocal lines for Soprano, Alto, Tenor 1, Tenor 2, and Bass, as well as instrumental lines for Guitar, Piano, Bass, Drums, and Auxiliary Percussion.

299 300 301 302 303 304 305 306 307 308

SOP. *f*

ALTO *f*

TENOR 1 *f*

TENOR 2 *f*

BAR. *f*

GTR. *f* *fuib*

PNO. *f* *fuib*

BASS *f*

DRUMS *SOLO (w/PERC.)* *END SOLO* *SUB. f*

AUX. PERC. *SOLO (w/DRUMS)* *END SOLO* *SHAKER* *SUB. f*

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SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

309 310 311 312 313 314 315 316 317

m2 m2 m2 m2

Score for THE CANNONBALL RUN, page 34. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The score is marked with rehearsal numbers 318 through 326. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

Rehearsal numbers: 318, 319, 320, 321, 322, 323, 324, 325, 326.

Instrument parts: SOP., ALTO, TENOR 1, TENOR 2, BARI., GTR., PNO., BASS, DRUMS, AUX. PERC. (including CONGAS and SHAKERS).

331

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

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327 328 329 330 331 332 333 334

CRESC.

CONGAS

FULL

Score for THE CANNONBALL RUN, page 36. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The score is marked with measure numbers 335 through 342. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 335-342 are shown. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

Measure numbers: 335, 336, 337, 338, 339, 340, 341, 342.

343 1st TIME ONLY

REPEAT FOR SAX READING UNTIL CUE

SOP.

ALTO

TENOR 1

TENOR 2

SARI.

GTR.

PNO.

BASS

AUX. PERC.

343 344 345 346 347 348 349 350

351 ON CUE

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

AUX. PERC.

351 352 353 354 355 356 357 358

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