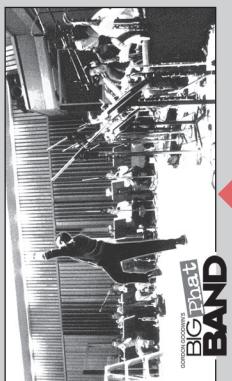


GORDON GOODWIN
SERIES



As performed by Gordon Goodwin's Big Phat Band

The Cannonball Run

GORDON GOODWIN

INSTRUMENTATION

Conductor
B♭ Soprano Saxophone
E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano (Electric)
Bass (Electric)
Drums
Auxiliary Percussion
(Shaker, Congas, Bongos)

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NOTES TO THE CONDUCTOR

The Cannonball Run was originally commissioned by Tevis Laukat and Cannonball Musical Instruments, and it was originally written for saxophone quintet and rhythm section. Tevis and the boys at Cannonball did their own recording of that chart, and their version was so fun and infectious that this big band version leaped out of my pencil! Well, to be accurate it leaped out of my computer mouse, but you get the idea.

The chart starts out with a long-building intro before settling into the Latin pop groove in m. 49. This groove interests me because of its quasi-walking bass line, which is essentially a simplified version of a prototypical samba bass line. The syncopated piano part is an important component here, and should be played with precision. The piano is the only instrument playing this rhythm, so make sure it is clearly heard.

The melody is stated by one of my favorite sounds in jazz—the tenor sax/trombone unison. Remember the *Jazz Crusaders*? Don't charge in too heavy on this; keep it light and mobile. And speaking of dynamics, this chart doesn't really get loud until after the solo section, except in a few spots, like mm. 29–32, m. 87, m. 95, mm. 121–122, and m. 129 as we kick off into the solos. So watch those dynamics, and for the first half of this chart, think of playing with a simmering, yet under-control intensity.

When the Big Phat Band plays this chart, we have a ball soloing on it.

For me, the chord changes have a lot of meat to grab onto with fairly long stretches of the D minor tonality to loosen up on, but with a healthy helping of ii–V chord progressions to show a true understanding of improvisatory harmony. Hey, don't let me down in mm. 193–200!

After the solos, there's a long build where the soloist(s) fill in between the horn accents (which you may notice are based on the syncopated piano rhythm in the basic groove). This leads to a key change and saxophone soli at m. 233, which of course, your sax section is going to nail. I would ask the rhythm section to keep the volume down here, because the saxes can then play a little lighter and bring out more subtleties in their performance. Also, note that the pianist should go back to playing the written part, and the same with the bass player. While we are all for letting the rhythm guys groove and elaborate on their parts, sometimes there are compositional reasons to stick to the written parts, and this is one of those places.

This soli gives the sax section a good workout, and eventually we get to another long build starting at m. 307. This time the horns gradually layer a number of different figures, little by little as the textures thicken and the groove builds. The ensemble will need to listen closely and feel the time so that the horn figures fit together accurately. Essentially, each musician needs to not only know his or her own part, but also how it fits into the whole. That can be a rather tall order, but the very best ensembles have that kind of awareness, and your band should be shooting for that. This long build climaxes at m. 337 with the whole band playing those four pairs of eighth notes—straight up and down, tight and clean and explosive. Of course this groove is just too cool to stop, and it gets cranking again at m. 343, where your soloist(s) dive back in and take it home. This is not the time for shyness or delicacies. It's time to burn, full out and thrashing. After you've built up the intensity to a feverish pitch, it's time to cue the ending at m. 351. And when you get to the last measure (m. 358—gee, who writes 358-measure charts?) it is completely appropriate to lay back on that last lick—milk those last three notes! It's like a comic dropping his mic after a killing set!

At which point the audience will do their job and rise to their feet to applaud your band's exciting performance. Be sure and give them a little wave from me, and thanks for 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 three Grammy wins for his work on the Pixar film *The Incredibles* (2006) and his arrangements of "Rhapsody in Blue" (2012) and "On Green Dolphin Street" (2014). 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
43704S

As Performed by Gordon Goodwin's Big Phat Band
THE CANNONBALL RUN

By Gordon Goodwin

LATIN POP GROOVE $\text{J} = 112\text{--}125$

Bb SOPRANO SAXOPHONE

E alto SAXOPHONE

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 (ELECTRIC)

BASS (ELECTRIC)

DRUMS

AUXILIARY PERCUSSION (SHAKERS, CONGAS, BONGOS)

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CONDUCTOR

- 2 -

THE CANNONBALL RUN

A musical score for 'The Cannonball Run' featuring 16 staves. The instruments listed are: SOP., ALTO, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, and AUX. PERC. The score includes measures 9 through 16. Measure 9: SOP. has a single eighth note. ALTO, TENOR 1, and TENOR 2 have eighth-note pairs. BARI. has a sustained note. Measures 10-13: SOP. and ALTO play eighth-note pairs. Measures 14-16: SOP. and ALTO play eighth-note pairs. Measures 14-16: DRUMS play eighth-note patterns. Measures 15-16: AUX. PERC. plays eighth-note patterns.

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CONDUCTOR

- 3 -

THE CANNONBALL RUN

(7)

17 18 19 20 21 22 23 24

CRES. POCO A POCO
CRES. POCO A POCO

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CONDUCTOR

- 4 -

THE CANNONBALL RUN

A musical score for 'The Cannonball Run' featuring 17 staves of music. The instruments include Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bassoon (BARI.), Trombone 1 (TPTR. 1), Trombone 2 (TPTR. 2), Trombone 3 (TPTR. 3), Trombone 4 (TPTR. 4), Bass Trombone 1 (TBZN. 1), Bass Trombone 2 (TBZN. 2), Bass Trombone 3 (TBZN. 3), Bass Trombone Bass (BASS TBZN.), Gtr. (GTR.), Pno. (PNO.), Bass (BASS), Drums (DRUMS), and Aux. Perc. (AUX. PERC.). The score is in common time and includes measures numbered 25 through 32. A large red watermark reading 'Legal Use Requires Purchase Only' is diagonally across the page.

SOP.
ALTO
TENOR 1
TENOR 2
BARI.
TPTR. 1
TPTR. 2
TPTR. 3
TPTR. 4
TBZN. 1
TBZN. 2
TBZN. 3
BASS TBZN.
GTR.
PNO.
BASS
Drums
Aux. Perc.

25 26 27 28 29 30 31 32

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CONDUCTOR

- 5 -

THE CANNONBALL RUN

A musical score for 'The Cannonball Run' featuring 15 staves of music. The instruments listed on the left are: SOP., ALTO, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, and Aux. Perc. The score includes measures 33 through 40. Measure 33 shows vocal entries from SOP., ALTO, TENOR 1, and TENOR 2. Measures 34-35 show vocal entries from BARI., TPT. 1, TPT. 2, TPT. 3, and TPT. 4. Measures 36-37 show vocal entries from TBN. 1, TBN. 2, TBN. 3, and BASS TBN. Measures 38-40 show vocal entries from GTR., PNO., BASS, DRUMS, and Aux. Perc. The score is in common time and includes dynamic markings like f , mf , and p . A large red watermark reading 'Legal Use Requires Purchase' is diagonally across the page.

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CONDUCTOR

- 6 -

THE CANNONBALL RUN

(41)

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.
CONGAS

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CONDUCTOR

- 7 -

THE CANNONBALL RUN

A musical score page for 'The Cannonball Run'. The page includes ten staves of music. The instruments listed on the left are: CONDUCTOR, SOP., ALTO, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR. (4), PNO., BASS, DRUMS, and AUX. PERC. The score is numbered 49 at the top left and 56 at the bottom right. Measure numbers 49 through 56 are indicated below the staff lines. A large red watermark reading 'Legal Use Requires Purchase Only' is diagonally across the page.

49 50 51 52 53 54 55 56

CONDUCTOR

- 8 -

THE CANNONBALL RUN

The musical score consists of 15 staves, each representing a different instrument or vocal part. The instruments listed from top to bottom are: Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bassoon (BARI.), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Trombone 4 (TBN. 4), Bass Trombone (BASS TBN.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The score is set in common time and includes measure numbers 57 through 64 at the bottom. Chord symbols are placed above the staff for measures 58, 59, 60, 61, and 62, indicating the harmonic progression: G7sus, G7, E7(9), A7(9), and Dm7(4) respectively. A large red watermark reading "Preview Use Requires Purchase" is diagonally overlaid across the score.

57

58

59

60

61

62

63

64

CONDUCTOR

- 9 -

THE CANNONBALL RUN

(65)

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (M7(4))

PNO. (M7(4))

BASS

DRUMS

AUX. PERC.

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65 66 67 68 69 70 71 72

CONDUCTOR

- 10 -

THE CANNONBALL RUN

A musical score for 'The Cannonball Run' featuring 15 staves of music. The instruments include: SOP., ALTO, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, and AUX. PERC. The score is in common time and includes measures 73 through 80. Chords are labeled above the staff in measures 73-74: G7sus, G7, E7sus, A7sus, and Dm7(4). Measures 75-76 show sustained notes. Measures 77-80 feature eighth-note patterns. The title 'THE CANNONBALL RUN' is at the top right, and a large red watermark 'Preview Requires Purchase' is diagonally across the page.

73 74 75 76 77 78 79 80

CONDUCTOR

- 11 -

THE CANNONBALL RUN

(81)

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

Drums

AUX. PERC.

CONGAS & SHAKER

sim.

81 82 83 84 85 86 87 88

CONDUCTOR

- 12 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Aux. PERC.

89

90

91

92

93

94

95

96

Review Requires Purchase

CONDUCTOR

- 13 -

THE CANNONBALL RUN

A musical score page for 'The Cannonball Run'. The page includes ten staves of music for different instruments. The instruments listed on the left are: CONDUCTOR, SOP., ALTO, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, and AUX. PERC. The score is numbered 97 at the bottom left and 104 at the bottom right. The page is stamped with large red diagonal text that reads 'Legal Use Requires Purchase Only'.

97 98 99 100 101 102 103 104

CONDUCTOR

- 14 -

THE CANNONBALL RUN

105

SOP.

ALTO

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. 1

GTR. 2

PNO.

BASS

DRUMS

Aux. PERC.

106

107

108

109

110

111

CONDUCTOR

- 15 -

THE CANNONBALL RUN

A musical score for 'The Cannonball Run' featuring 15 staves. The vocal parts include Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), and Bass (BARI.). The instrumental parts include Trombones 1-4 (TPT. 1-4), Trombones 5-8 (TBN. 1-4), Bass Trombone (BASS TBN.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The score is set in common time with a key signature of one sharp. Measures 112 through 117 are shown, with measure 112 starting with a G7sus chord. The vocal parts sing eighth-note patterns, while the instruments provide harmonic support. Measure 113 begins with a G7 chord. Measures 114 and 115 feature E7(♯5) and A7(♯5) chords respectively. Measure 116 starts with a G7sus chord. Measures 117 conclude with a G7(♯5) chord.

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CONDUCTOR

- 16 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

118

119

120

121

122

123

124

FILL-

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CONDUCTOR

(125)

- 17 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Aux. PERC.

125

126

127

128

129

130

131

132

SONGAS

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CONDUCTOR

(135) SOLOS

E7(4) PLAY 1ST TIME ONLY

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

- 18 -

THE CANNONBALL RUN

135

136

137

138

139

140

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CONDUCTOR

- 19 -

THE CANNONBALL RUN

A7sus E7sus A7 E7(9) C7(9) A7(9) B7(9) E7(9)
A7sus E7sus A7 E7(9) C7(9) A7(9) E7(9) E7(9)
A7sus E7sus A7 E7(9) C7(9) B7(9) E7(9)
A7sus G7sus G7 E7(9) A7(9) D7(9)
A7sus G7sus G7 E7(9) A7(9) D7(9)

141

142

143

144

145

146

147

148

CONDUCTOR

- 20 -

THE CANNONBALL RUN

149 150 151 152 153 154 155 156 157

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CONDUCTOR

- 21 -

THE CANNONBALL RUN

A musical score for 'The Cannonball Run' featuring multiple staves for various instruments and voices. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Trombones 1-4 (TPT. 1-4), Tuba 1 (TBN. 1), Tuba 2 (TBN. 2), Tuba 3 (TBN. 3), Bass Tuba (BASS TBN.), Guitar 2 (GTR. 2), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The score is in common time and consists of two systems of music. The first system starts at measure 158 and ends at measure 165. The second system starts at measure 166 and ends at measure 166. The vocal parts (SOP., ALTO, TENOR 1, TENOR 2, BARI.) sing chords in G major. The instrumental parts (TPT. 1-4, TBN. 1-3, BASS TBN., GTR. 2, PNO., BASS, DRUMS, AUX. PERC.) provide harmonic support. A large red watermark reading 'Legal Use Requires Purchase' is diagonally across the page.

158 159 160 161 162 163 164 165 166

CONDUCTOR

THE CANNONBALL RUN

- 22 -

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

167

168

169

170

171

172

173

174

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CONDUCTOR

THE CANNONBALL RUN

- 23 -

SOP.

ALTO

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

175

176

177

178

179

180

181

182

CONDUCTOR

- 24 -

THE CANNONBALL RUN

The musical score is organized into ten staves, each representing a different instrument or voice part. The parts are:

- SOP. (Soprano)
- ALTO
- TENOR 1
- TENOR 2
- BSN. 1 (Bassoon 1)
- BSN. 2
- BSN. 3
- BASS TBN. (Bass Tuba)
- GTR. (Guitar)
- PNO. (Piano)
- BASS
- DRUMS
- AUX. PERC. (Auxiliary Percussion)

Chords indicated in the score include E7, B7(4), E7, E7sus, A7, E7, C7(4), E7(4), A7sus, A7, E7, C7(4), E7(4), A7sus, A7, E7, C7(4), E7(4), A7sus, A7, G7, E7(4), A7(4), D7, G7sus, G7, E7(4), A7(4), D7, G7sus, G7, E7(4), A7(4), D7, G7sus, G7, E7(4), A7(4), E7sus, G7, E7(4), A7(4).

183 184 185 186 187 188 189 190 191 192

CONDUCTOR

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SOLO BREAK

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- 25 -

193 **194** **195** **196** **197** **198** **199** **200**

CONDUCTOR

- 26 -

THE CANNONBALL RUN

The musical score consists of 15 staves of music. The vocal parts include Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), and Bass (BARI.). The brass section includes Trombones 1, 2, 3, and 4 (TPT. 1, TPT. 2, TPT. 3, TPT. 4), and Trombones 1, 2, 3 (TBN. 1, TBN. 2, TBN. 3). The woodwind section includes Bassoon (BASS TBN.), Clarinet (CLAR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The score includes rehearsal marks (201, 202, 203, 204, 205, 206, 207, 208) and dynamic markings (mf, f, ff, etc.). The vocal parts have lyrics: "ON CUE AFTER SOLOS", "Bm7(4)", "EM7(4)", "Bm7(4)", "EM7(4)", "Bm7(4)", "EM7(4)", "Bm7(4)", "EM7(4)", "Bm7(4)", "EM7(4)", "TO HARMON WIRE", "Dm7(4)", "Dm7(4)", "Dm7(4)", "Dm7(4)", and "SHAKER". A large red diagonal watermark with the text "Legal Use Requires Purchase" is overlaid across the score.

CONDUCTOR

- 27 -

THE CANNONBALL RUN

The musical score consists of 15 staves, each representing a different instrument or voice part. The instruments include Soprano, Alto, Tenor 1, Tenor 2, Bassoon, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Bassoon 1, Bassoon 2, Bassoon 3, Bass Trombone, Gtr. 2, Pno., Bass, Drums, and Aux. Perc. The score is set in common time with a key signature of one sharp. The music features several sections of chords, primarily E major 7th and B major 7th, with dynamic markings such as 'CRESCE. POCO A POCO' and 'DECESC. POCO A POCO'. The score concludes with a section labeled 'CONGAS & SHAKER'.

209 210 211 212 213 214 215 216

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CONDUCTOR

- 28 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

Drums

Aux. Perc.

E7(4)

B7(4)

E7(4)

E7(4)

B7(4)

E7(4)

E7(4)

B7(4)

E7(4)

D7(4)

OPEN

D7(4)

D7(4)

Cross stick

217 218 219 220 221 222 223 224

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CONDUCTOR

- 29 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

225

226

227

228

CONGAS

229

230

231

232

CONDUCTOR

- 30 -

THE CANNONBALL RUN

A musical score page for 'The Cannonball Run'. The page is numbered - 30 - at the top center. The title THE CANNONBALL RUN is in the top right. The conductor's part is at the top left. The score includes staves for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BASS), Trombone 1 (TPTR. 1), Trombone 2 (TPTR. 2), Trombone 3 (TPTR. 3), Trombone 4 (TPTR. 4), Tuba 1 (TBNS. 1), Tuba 2 (TBNS. 2), Tuba 3 (TBNS. 3), Bass Tuba (BASS TBNS.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Aux. Perc. (AUX. PERC.). The score shows measures 233 through 240. A large red diagonal watermark reading 'Legal Use Requires Purchase' is overlaid across the page.

233 SOLI
234
235
236
237
238
239
240

CONDUCTOR

- 31 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

Drums

Aux. Perc.

8^{b7sus}

8^{b7}

G7(#5)

C7(#5)

F#m7(4)

8^{b7sus}

8^{b7}

G7(#5)

C7(#5)

F#m7(4)

8^{b7sus}

8^{b7}

G7(#5)

C7(#5)

F#m7(4)

(Fr. 2)

241

242

243

244

245

246

247

248

CONDUCTOR

- 32 -

THE CANNONBALL RUN

The musical score consists of ten staves of music. The top staff includes Soprano, Alto, Tenor 1, Tenor 2, and Bassoon. The next four staves are for Trombones 1 through 4. The fifth staff is for Bass Trombone. The sixth staff is for Gtr. The seventh staff is for Pno. The eighth staff is for Bass. The ninth staff is for Drums. The tenth and bottom staff is for Aux. Perc.

Measure numbers at the bottom of the page are 249, 250, 251, 252, 253, 254, 255, and 256.

A large red watermark reading "Legal Use Requires Purchase Only" is diagonally overlaid across the entire page.

CONDUCTOR

- 33 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. 2

PNO.

BASS

DRUMS

AUX. PERC.

PLAY

8^b7sus 8^b7 G7(9) C7(9) F#m7(4)

8^b7sus 8^b7 G7(9) C7(9) F#m7(4)

8^b7sus 8^b7 G7(9) C7(9) F#m7(4)

(2646)

257 258 259 260 261 262 263 264

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CONDUCTOR

- 34 -

THE CANNONBALL RUN

(265)

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Aux. PERC.

265

266

267

268

269

270

271

272

(SAXES)

BONGOS & SHAKER

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CONDUCTOR

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

THE CANNONBALL RUN

- 36 -

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273 274 275 276 277 278 279 280

CONDUCTOR

- 36 -

THE CANNONBALL RUN

281

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Aux. PERC.

F#m7(4)

F#m7(4)

F#7

F#7

(G#sus)

(G#sus)

281 282 283 284 285 286 287 288

CONDUCTOR

- 37 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Aux. PERC.

289 290 291 292 293 294 295 296

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CONDUCTOR

- 38 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. 1

GTR. 2

PNO.

BASS

DRUMS

AUX. PERC.

(297) f
298 f
299 f
300 p
301 p
302 p
303 p
304 p

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CONDUCTOR

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THE CANNONBALL RUN

(307)

SOP.
ALTO
TENOR 1
TENOR 2
BASS.
TOP. 1
TOP. 2
TOP. 3
TOP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS
AUX. PERC.

END SOLO
SUS. 2
SHAKER
SUS. 2

305 306 307 308 309 310 311 312

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

CLAR.

PNO.

BASS

DRUMS

Aux. PERC.

313

m²

315

316

317

318

319

320

CONDUCTOR

- 41 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SONGOS & SHAKER

321

322

323

324

325

326

327

328

CRESO.

CRESO.

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CONDUCTOR

THE CANNONBALL RUN

- 42 -

SOP.

ALTO

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Grtr.

Pno.

Bass

Drums

Aux. Perc.

329 330 331 332 333 334 335

CONDUCTOR

- 43 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

CLAR. 1

PNO.

BASS

DRUMS

AUX. PERC.

336

337

338

339

340

341

342

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CONDUCTOR

(343) VAMP
Gm7(4)

- 44 -

THE CANNONBALL RUN

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR. 12.

PNO.

BASS

DRUMS

AUX. PERC.

Congas

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343 344 345 346 347 348 349 350

CONDUCTOR (351) **ON CUE**

THE CANNONBALL RUN

- 45 -

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

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