

JAZZ LEGEND SERIES



Preview
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Pentonsilic

Composed by *BILLY STRAYHORN*

Edited by *JEFF LINDBERG*

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone (B♭ Clarinet)
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 (Optional)
Guitar Chords
Guitar
Piano
Bass
Drums

NOTES TO THE CONDUCTOR

Composed in 1941 by Billy Strayhorn as a stand-alone, extended work for jazz orchestra, "Pentonsilic" was never recorded by the Duke Ellington Orchestra in this complete original version. Ellington, however, used 28 measures of the work (mm. 291–318) for his orchestra's 1944 recording of *Perfume Suite* (Mvt. I: "Balcony Serenade").*

When studying this orchestral *tour de force*, one may wonder why Ellington decided to perform and record only a small portion of it. Strayhorn's adventurous use of classically inspired contrapuntal writing (one of the first examples of a jazz composer incorporating such a compositional technique), his overall thematic development, and the masterful way that he builds tension through this cohesive, 12-minute composition—which erupts in a brilliant, concluding climax—are qualities of a work deserving high status in the jazz canon.

This edition of "Pentonsilic" is based primarily on Strayhorn's manuscript score held in the repository of Billy Strayhorn Songs, Inc. Dynamics, phrase markings, and a bass line have been added to this edition based on the 1995 recording by The Dutch Jazz Orchestra (*Portrait of a Silk Thread*, Challenge Records CHR 70089) and the aforementioned *Perfume Suite* recording by the Duke Ellington Orchestra. In the preparation of this work for performance, careful attention to the balance of the saxophones should be made at mm. 209–216 and mm. 225–230; all parts should be the same dynamic so that the counterpoint is clear.

—Jeff Lindberg, 2015

WILLIAM THOMAS STRAYHORN

If you are familiar with the jazz composition, "Take the 'A' Train," then you know something about not only Duke Ellington, but also Billy "Sweet Pea" Strayhorn, its composer.

Billy was born in Dayton, Ohio, in 1915 and was attracted to the piano from the moment he was tall enough to reach the keys. The family soon moved to Pittsburgh where Billy began piano lessons. He played the piano every day, sometimes becoming so engrossed that he would be late for school. He also played in the high school band. He then enrolled in the Pittsburgh Musical Institution where he studied classical music. As a result, he had more classical training than most jazz musicians of his time.

Strayhorn joined Ellington's band in 1939, at the age of 22. Ellington liked what he saw in Billy and took this shy, talented pianist under his wings. Neither one was sure what Strayhorn's function in the band would be, but their musical talents had attracted each other. By the end of the year Strayhorn had become essential to the Duke Ellington Band; arranging, composing, and sitting in at the piano. Billy made a rapid and almost complete assimilation of Ellington's style and technique. It was difficult to discern where Duke's style ended and Billy's began. The results of the Ellington-Strayhorn collaboration brought much joy to the jazz world.

The Strayhorn pieces most frequently played are Ellington's theme song, "Take the 'A' Train," and Ellington's "Lotus Blossom." Among Strayhorn's many brilliant compositions, a few classics are: "Chelsea Bridge," "Day Dream," "Johnny Come Lately," "Rain Check," and "Clementine." Some of the suites on which he collaborated with Ellington are: *Deep South Suite* (1947), the *Shakespearean Suite* or *Such Sweet Thunder* (1957), an arrangement of the *Nutcracker Suite* (1960), and the *Peer Gynt Suite* (1962). Strayhorn and Ellington composed the *Queen's Suite* and gave the only pressing to Queen Elizabeth of England. Two of their suites, *Jump for Joy* (1950) and *My People* (1963), had as their themes the struggles and triumphs of blacks in the United States. Both included a narrative and choreography. Strayhorn conducted the latter at the Negro Exposition in Chicago in 1963. Another suite similar to these two was *A Drum Is a Woman*. The *Far East Suite* was written after the band's tour of the East, which was sponsored by the State Department.

In 1946, Strayhorn received the Esquire Silver Award for outstanding arranger. In 1965, the Duke Ellington Jazz Society asked him to present a concert at New York's New School of Social Research. It consisted entirely of his own work performed by him and his quintet. Two years later Billy Strayhorn died of cancer. Duke Ellington's response to his death was to record what the critics cite as one of his greatest works, a collection titled . . . *And His Mother Called Him Bill*, consisting entirely of Billy's compositions.

* Walter van de Leur, *Something to Live For: The Music of Billy Strayhorn* (New York: Oxford University Press, 2002), 94.

Jeff Lindberg is Artistic Director of the *Chicago Jazz Orchestra* and Professor of Music at The College of Wooster in Ohio, where he serves as Music Director of the Wooster Symphony Orchestra and Director of The College of Wooster Jazz Ensemble. With more than 100 transcriptions performed by artists and ensembles such as the Count Basie Orchestra, the Woody Herman Orchestra, the Smithsonian Jazz Masterworks Orchestra, the Chicago Jazz Orchestra, Dave Brubeck, Joe Williams, Al Grey, Milt Hinton, Clark Terry, Kenny Burrell, Roy Hargrove, and others, Lindberg is widely recognized as one of the most respected, accurate, and prolific transcribers of ensemble compositions and arrangements heard on original jazz recordings.

CONDUCTOR
43707S

PENTONSILIC

Composed by Billy Strayhorn
Edited by Jeff Lindberg

MEDIUM FAST SWING $\text{♩} = 104$

Solo

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE (Bb CLARINET)

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 (OPTIONAL)

GUITAR

PIANO

BASS

DRUMS

PLUNGER

PLUNGER

PLUNGER

PLUNGER

PLUNGER

WA

WA

WA

WA

IN TWO

IN TWO

IN TWO

IN TWO

IN TWO

E7

B7

D7 (F#) / B7

E7 (G)

G13

G13 (F#)

F13 (F#)

G13 (F#)

E7

H.H.

(L/AUTO.)

1

2

3

4

5

6

7

8

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CONDUCTOR

- 2 -

PENTONSILIC

Musical notation for a large ensemble, numbered 2. The page features ten staves of music with various instruments listed on the left. The instruments include: CONDUCTOR, ALTO 1, ALTO 2, TENOR 1 (CLAR.), TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1 (with 'HALF PLUNGER' instruction), TBN. 2 (with 'HALF PLUNGER' instruction), TBN. 3 (with 'HALF PLUNGER' instruction), BASS TBN., GTR. (with 'FO IN FOUR' instruction), PNO. (with 'IN FOUR' instruction), BASS (with 'FO IN FOUR' instruction and 'RIDE CYM.' instruction), and DRUMS (with 'IN FOUR' instruction). The notation includes various dynamic markings, articulations, and key changes indicated by Roman numerals and sharps/flat symbols. The page is marked with a large red watermark reading "Legal Use Requires Purchase Only".

CONDUCTOR

(17)

- 3 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 (PLUNGE)

TBN. 2 (PLUNGE)

TBN. 3 (PLUNGE)

BASS TBN.

GTR.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

CONDUCTOR

- 4 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

HALF PLUNGER

HALF PLUNGER

HALF PLUNGER

HALF PLUNGER

OPEN

GRADUALLY OPEN

GRADUALLY OPEN

GRADUALLY OPEN

CMI11

CMI7

BMI7

AbMI7

E^b/B^b

B7/A

AbMI7

GMI7

F

E7([#])

E^b

IN FOUR

IN FOUR

IN FOUR

IN FOUR

IN FOUR

RIDE CYM.

IN FOUR

(3)

25

26

27

28

29

30

31

32

Review Only
Purchase

CONDUCTOR

(33)

- 5 -
(37)

Solo
(TENOR SAX)
VIB.
m2
VIB.
m2
VIB.
m2

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

EMI E^bMI DMI B^bMI B^bMI (ME7) B^b6 D^b CMI⁷ D^b E^b

TIME - RIDE CYM. (w/ALTO)

33 34 35 36 37 38 39 40

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CONDUCTOR

- 6 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

41 42 43 44 45 46 47 48

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CONDUCTOR

- 7 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

PENTONSILIC

49 50 51 52 53 54 55 56

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CONDUCTOR

- 8 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

BbMaj7 Bb6 EbMaj7 A7(159) D7(159) Gm19 Gm7 Gbmaj9 Em7

57 58 59 60 61 62 63 64

CONDUCTOR

- 9 - (6)

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

65

66

67

68

69

70

71

72

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CONDUCTOR

- 10 -

PENTONSILIC

73

74

75

76

77

78

79

80

SOLO
Mf

CUP MUTE

CUP MUTE

CUP MUTE

E♭
F♯
F#M7
D7(b9)
E♭Maj9
E♭
G15
C7(b9)

E♭
F♯
F#M7
D7(b9)
E♭Maj9
E♭
G15
C7(b9)

E♭
F♯
F#M7
D7
E♭
G7
C7(b9)

(BARI. SAX)

(8)

CONDUCTOR

(81)

- 11 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BASS.
TPP. 1
TPP. 2
TPP. 3
TPP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
CTR.
PNO.
BASS
DRUMS

81 82 83 84 85 86 87 88

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CONDUCTOR

(89)

- 12 -

PENTONSILIC

Musical score for a large ensemble, page 12. The score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1 (CLAR.)
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO.
- BASS
- DRUMS

The score is in common time, key signature is B-flat major (two flats). Measure numbers 89 through 96 are indicated at the bottom of the page. The piano part shows harmonic changes: E-flat major (89), F-sharp major (90), G-sharp minor (91), G-sharp major (92), E-flat major (93), D-sharp major (94), G-sharp minor (95), and G-sharp major (96).

89

90

91

92

93

94

95

96

CONDUCTOR

- 13 -

PENTONSILIC

97 98 99 100 101 102 103 104

measures 97-100:

- ALTO 1: Rests
- ALTO 2: Rests
- TENOR 1 (CLAR.): Rests
- TENOR 2: Rests
- BARI.: F, F, F, F, F, B \flat , F, B \flat , F, B \flat , F, B \flat , F, B \flat
- TPT. 1: Rests
- TPT. 2: Rests
- TPT. 3: Rests
- TPT. 4: Rests
- TBN. 1: Open, F, Open, D, Open, C, Open, B \flat , Open, A, Open, G, Open, F
- TBN. 2: Open, F, Open, D, Open, C, Open, B \flat , Open, A, Open, G, Open, F
- TBN. 3: Open, F, Open, D, Open, C, Open, B \flat , Open, A, Open, G, Open, F
- BASS TBN.: Open, F, Open, D, Open, C, Open, B \flat , Open, A, Open, G, Open, F
- GTR.: C Maj , C Maj , B \flat , Rest, Rest
- PNO.: C Maj , C Maj , B \flat , Rest, Rest
- BASS: C Maj , B \flat , B \flat
- DRUMS: Rests

measures 101-104:

- ALTO 1: Rests
- ALTO 2: Rests
- TENOR 1 (CLAR.): Rests
- TENOR 2: Rests
- BARI.: Rests
- TPT. 1: Rests
- TPT. 2: Rests
- TPT. 3: Rests
- TPT. 4: Rests
- TBN. 1: Open, F, Open, D, Open, C, Open, B \flat , Open, A, Open, G, Open, F
- TBN. 2: Open, F, Open, D, Open, C, Open, B \flat , Open, A, Open, G, Open, F
- TBN. 3: Open, F, Open, D, Open, C, Open, B \flat , Open, A, Open, G, Open, F
- BASS TBN.: Open, F, Open, D, Open, C, Open, B \flat , Open, A, Open, G, Open, F
- GTR.: E \flat /B \flat , A \flat , A \flat sus 15, G Maj , B \flat sus, B \flat 15(B \flat), B \flat 7(B \flat)
- PNO.: E \flat /B \flat , A \flat , A \flat sus 15, G Maj , B \flat sus, B \flat 15(B \flat), B \flat 7(B \flat)
- BASS: m $\frac{2}{3}$ as written, Rest, Rest
- DRUMS: Rests

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CONDUCTOR

105

- 14 -

PENTONSILIC

Musical score for orchestra and piano, page 14. The score includes parts for Alto 1, Alto 2, Tenor 1 (Clar.), Tenor 2, Bass, Trombones 1-3, Bass Trombone, Gtr., Pno., Bass, and Drums. The score shows measures 105 through 112. A large red watermark "Legal Use Requires Purchase Only" is diagonally across the page.

Measure 105: Measures 105-106 show mostly rests. Measure 106 starts with a melodic line in the brass section (Trombones, Bass Trombone) and piano.

Measure 107: Measures 107-108 show a continuation of the melodic line from measure 106, with brass and piano.

Measure 109: Measures 109-110 show a continuation of the melodic line, with brass and piano.

Measure 111: Measures 111-112 show a continuation of the melodic line, with brass and piano.

Measure 112: Measures 111-112 show a continuation of the melodic line, with brass and piano.

105

106

107

108

109

110

111

112

ADD RIMS ON 2 & 4

AS WRITTEN

(8)

CONDUCTOR

- 15 -

PENTONSILIC

113

114

115

116

117

118

119

120

SOLO C6

B7Maj7

B6

A9

F9

END SOLO

m2

m2

m2

E15(9)

C6 SOLO - TPT. 1 CUE

B7Maj7

B6

A9

F9

F9

E15(9)

G6

A7Maj7

A6

G9

E9

E9

D15(9)

PNO.

(TPT. SOLO)

BASS

DRUMS

PENTONSILIC

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CONDUCTOR

- 16 -

PENTONSILIC

121

122

123

124

125

126

127

128

CONDUCTOR

- 17 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

CLAR.

PNO.

BASS

DRUMS

(129)

B6

A major 15

G15

G15(B9)

F7

E7

AM7(ACG6)

GM715

F15

F15(B9)

E7

D7

C7

AM7

GM7

F15

F15(B9)

E7

D7

C7

D9

(130)

G major 7

(131)

(132)

(133)

(134)

(135)

(136)

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CONDUCTOR

- 18 -

PENTONSILIC

137

138

139

140

141

142

143

144

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CONDUCTOR

- 19 -

PENTONSILIC

Musical score for a large ensemble, numbered 145 to 152. The score includes parts for CONDUCTOR, ALTO 1, ALTO 2, TENOR 1 (CLAR.), TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score is in 12/8 time, with various key changes indicated by Roman numerals and sharps. The vocal parts (ALTO, TENOR, BARI) sing chords, while the instrumental parts provide harmonic support. The vocal parts sing chords such as E[#]M7, A[#]m7(b5), A6/E, Aaug/F, E[#]m7, Aaug/E, Bm7, and E7. The instrumental parts play chords like G6/D, Gaug/D[#], E[#]m7, Gaug/D[#], Am7, and D7. The bass part includes a section labeled 'As written'.

145

146

147

148

149

150

151

152

CONDUCTOR (156) **PENTONSILIC**

- 20 - (157)

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TOP. 1
TOP. 2
TOP. 3
TOP. 4
TBIN. 1
TBIN. 2
TBIN. 3
BASS TBIN.
GTR.
PNO.
BASS
DRUMS

(ENG.) ? 153 154 155 156 (4) 157 NO BACK-BEATS 158 159 160

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CONDUCTOR

- 21 -
165

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
QTZ.
PNO.
BASS
DRUMS

BbMaj15 B9 Gm7 D15 D7b9 C6 Cm7 C6 Bb6

161 162 163 164 165 166 167 168

CONDUCTOR

PENTONSILIC

- 22 -

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BASS 1.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

169 170 171 172 173 174 175 176

176

PENTONSILIC

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CONDUCTOR

(17)

- 23 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BASS.

Solo

Mf

TPT. 1

CUP MUTE

TPT. 2

CUP MUTE

TPT. 3

CUP MUTE

TPT. 4

(PLUNGER READY)

TBN. 1

(PLUNGER READY)

TBN. 2

(PLUNGER READY)

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

(BASS. SAX)

DRUMS

177

178

179

180

181

182

183

184

CONDUCTOR

(185)

- 24 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

DRUMS

(185)

186

187

188

189

190

191

192

CONDUCTOR

SOLO

- 25 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BASS.

TPT. 1

(PLUNGER)

TPT. 2

(PLUNGER)

TPT. 3

(PLUNGER)

TPT. 4

TBN. 1

(PLUNGER)

TBN. 2

(PLUNGER)

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Solo

WA

IN TWO

E^b7

B^b7

D7^(#9)/B^b

E^b6/9

G15

G15(#11)

F15(#11)

G15(#11)

C7^(#9)

IN TWO

E^b7

B^b7

D7^(#9)/B^b

E^b6/9

G15

G15(#11)

F15(#11)

G15(#11)

C7^(#9)

H.H.

(W/ALTO)

IN TWO (AD LIB.)

TO RIDE CYM.

193

194

195

196

197

198

199

200

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CONDUCTOR

- 26 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TPP. 1
TPP. 2
TPP. 3
TPP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

HALF PLUNGER

F# E7sus7 E7sus7 C7sus7 87 87sus7 87sus7

C7sus7 87 87sus7 87sus7

PENTONSILIC

201 202 203 204 205 206 207 208

CONDUCTOR

- 27 -

PENTONSILIC

209

210

211

212

213

214

215

216

CONDUCTOR

(CLAR. LEAD) SWING

- 28 -

PENTONSILIC

217 218 219 220 221 222 223 224

CONDUCTOR

(225)

- 29 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

225

226

227

228

229

230

231

232

RIDE CYM.

CONDUCTOR

PENTONSILIC

- 30 -

(237)

TO TENOR

SOLO

SOLO

G^bF₉

E^bF₉

(6) RIDE CYM.

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GR. 2
PNO.
BASS
DRUMS

233 234 235 236 237 238 239

CONDUCTOR

- 31 -

(3+8) (LEAD) (TENOR SAX)

PENTONSILIC SLOW SWING $\text{d} = 60$ LONG FALL

ALTO 1 ALTO 2 TENOR 1 (CLAR.) TENOR 2 BARI.

TPT. 1 SOLO TPT. 2 SOLO TPT. 3 TPT. 4

TBN. 1 TBN. 2 TBN. 3 BASS TBN.

GTR. PNO.

BASS DRUMS

240 241 242 (8) (ENS) 243 244 245 246

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CONDUCTOR

(247)

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1 (LEAD)

TPT. 2 (NO LEAD)

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

- 32 -

Solo

211.

PENTONSILIC

D \flat M \flat A \flat M7(B \flat) E \flat M \flat A \flat E \flat M19 D \flat F \flat G \flat M7(B \flat) B \flat M15 G \flat M7 G \flat A \flat 7(H \sharp) G \flat A \flat 7(H \sharp) G \flat A \flat 7(H \sharp) G \flat A \flat 7(H \sharp)

D \flat M \flat A \flat M7(B \flat) E \flat M \flat A \flat E \flat M19 D \flat F \flat G \flat M7(B \flat) B \flat M15 G \flat M7 G \flat A \flat 7(H \sharp) G \flat A \flat 7(H \sharp) G \flat A \flat 7(H \sharp) G \flat A \flat 7(H \sharp)

D \flat M \flat A \flat M7(B \flat) E \flat M \flat A \flat E \flat M19 D \flat F \flat G \flat M7(B \flat) B \flat M15 G \flat M7 G \flat A \flat 7(H \sharp) G \flat A \flat 7(H \sharp) G \flat A \flat 7(H \sharp)

BACK-BEATS ON 2 & 4
CRASH CYMBAL

END BACK-BEATS

(3)

247 248 249 250 251 252 253 254

rehearsal requires purchase only

CONDUCTOR

(B55)

SLOW SWING, $\text{d} = 68$

- 33 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

255 256 257 258 259 260 261 262

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CONDUCTOR

- 34 -

PENTONSILIC

263

264

265

266

267

268

269

270

Review Only Purchase

CONDUCTOR

- 35 -

PENTONSILIC

(271) CHROM.

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

ÉNO SOLO
LIGHT VIS.
22 LIGHT VIS.
22 LIGHT VIS.
22 LIGHT VIS.

PENTONSILIC

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0% Bm7 E7(b9) A7(b9) D6 Eb9(#11) A9sus9 E9 A9 A9sus9 A9

Solo A9sus9

(4) (PIANO SOLO)

271 272 273 274 275 276 277 278

This is a page from a musical score for orchestra and piano. The score includes parts for Conductor, Alto 1, Alto 2, Tenor 1 (Clarinet), Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, and Drums. The piano part has a solo section. The score is numbered 271 to 278. A large red watermark 'Legal Use Requires Purchase' is diagonally across the page.

CONDUCTOR

PENTONSILIC

- 36 -
283 STAGGER BREATHING

EVEN EIGHTHS
EVEN EIGHTHS
EVEN EIGHTHS
EVEN EIGHTHS

STAGGER BREATHING
STAGGER BREATHING
STAGGER BREATHING
STAGGER BREATHING

OPEN
OPEN
OPEN
OPEN

STAGGER BREATHING
STAGGER BREATHING
STAGGER BREATHING
STAGGER BREATHING

OPEN
OPEN
OPEN
OPEN

STAGGER BREATHING
STAGGER BREATHING
STAGGER BREATHING
STAGGER BREATHING

G7 G7(b9) G9 G7(b9)/8 C MAJ9 F#10 D AUG/F Gb6

END SOLO

(8)

AD LIB., TO MALLETS

279 280 281 282 283 284 285 286

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CONDUCTOR

- 37 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TPP. 1
TPP. 2
TPP. 3
TPP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

287 288 289 290 291 292 293 294

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CONDUCTOR

- 38 -
(299)

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

E♭M16/G
E♭M16/G
F9
B♭Maj7/F
Guit7
C7
C7
F7(§5)
F7(§5)
B♭6
F♯7
F7(§5)
B♭6
A15

E♭M16/G
E♭M16/G
F9
B♭Maj7/F
Guit7
C7
C7
F7(§5)
F7(§5)
B♭6
F♯7
F7(§5)
B♭6
A15

(8)

295 296 297 298 299 300 301 302

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CONDUCTOR

PENTONSILIC

- 39 -

(307)

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BASSOON
TRB. 1
TRB. 2
TRB. 3
TRB. 4
TB. 1
TB. 2
TB. 3
BASS TB.
GTR.
PNO.
BASS
DRUMS

303 304 305 306 307 308 309 310

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CONDUCTOR

- 40 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

review on purchase

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311 312 313 314 315 316 317 318

CONDUCTOR

(319)

TEMPO I

- 41 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4 (TO STRAIGHT MUTE)

TBN. 1

TBN. 2

TBN. 3 SOLO

BASS TBN.

GTR.

PNO.

BASS

DRUMS TO STICKS H.H. (6)

319

320

321

322

323

324

325

326

327

CONDUCTOR

(CLAR. LEAD)

- 42 -

PENTONSILIC

ALTO 1

ALTO 2

LEAD CLARINET

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

Solo STRAIGHT MUTE

OPEN

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

(ENG.) (H.H. CONT.) (TSNG.) RIDE CYM. IN FOUR

328 329 330 331 332 333 334 335 336

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328 329 330 331 332 333 334 335 336

CONDUCTOR

- 43 -

PENTONSILIC

337

338

339

340

341

342

343

344

CONDUCTOR

(345)

- 44 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

(3)

345 346 347 348 349 350 351 352

CONDUCTOR

217.

(355) MEDIUM SLOW SWING $\text{d} = 80$

- 45 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TOP. 1
TOP. 2
TOP. 3
TOP. 4
TBNS. 1
TBNS. 2
TBNS. 3
BASS TBNS.
GTR.
PNO.
BASS
DRUMS

MUSIC NOTATION DETAILED:

- Conductor:** Medium slow swing, $\text{d} = 80$.
- Alto 1, Alto 2, Tenor 1 (Clar.), Tenor 2, Bass:** Various melodic and harmonic parts.
- Top. 1, Top. 2, Top. 3, Top. 4:** Lead parts with specific instructions: 'NO LEAD', 'LEAD', 'EVEN EIGHTHS', 'SWING'.
- TBNS. 1, TBNS. 2, TBNS. 3, Bass TBNS.:** Bassoon parts with harmonic indications: $F\flat$, $D\flat$, $G\flat$, $F\flat$, $C7(\flat)$, $F\sharp$, $B\flat 69$, $G\flat 17$, $B\flat 17$, $C\sharp 15$.
- GTR.:** Melodic line with harmonic indications: $F\flat$, $D\flat$, $G\flat$, $F\flat$, $C7(\flat)$, $F\sharp$, $B\flat 69$, $G\flat 17$, $B\flat 17$, $C\sharp 15$.
- PNO.:** Harmonic indications: $F\flat$, $D\flat$, $G\flat$, $F\flat$, $C7(\flat)$, $F\sharp$, $B\flat 69$, $G\flat 17$, $B\flat 17$, $C\sharp 15$.
- BASS:** Bass line with harmonic indications: $F\flat$, $D\flat$, $G\flat$, $F\flat$, $C7(\flat)$, $F\sharp$, $B\flat 69$, $G\flat 17$, $B\flat 17$, $C\sharp 15$.
- DRUMS:** Back-beats on 2 & 4, Crash Cym., Ride Cym.

Legal

use

only

Requires

Purchase

CONDUCTOR

- 46 -

PENTONSILIC

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BASS
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

361 362 363 364 365 366 367 368

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CONDUCTOR

CODA
PLAY 5 TIMES

- 47 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BASS.

TPT. 1

EVEN EIGHTHS

TPT. 2

EVEN EIGHTHS

TPT. 3

EVEN EIGHTHS

TPT. 4

EVEN EIGHTHS

TBN. 1

EVEN EIGHTHS

TBN. 2

EVEN EIGHTHS

TBN. 3

EVEN EIGHTHS

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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