

# LONG DISTANCE RUNAROUND

/ The Fish (Schindleria Praematurus)

Jon Anderson

arr. Ryan Fraley

## Instrumentation

- |                 |                 |
|-----------------|-----------------|
| • Full Score    | • Trumpet 4     |
| • Vocals (opt.) | • Trombone 1    |
| • Soprano Sax   | • Trombone 2    |
| • Alto Sax      | • Trombone 3    |
| • Tenor Sax 1   | • Trombone 4    |
| • Tenor Sax 2   | • Vibraphone    |
| • Baritone Sax  | • Piano         |
| • Trumpet 1     | • Electric Bass |
| • Trumpet 2     | • Drum Set      |
| • Trumpet 3     |                 |

**Extra Conductor Score: \$8.00**

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## Forward

by Frank Felice

*Long Distance Runaround* is one of the quintessential radio-friendly songs by British progressive rock group Yes, written by singer Jon Anderson with help from guitarist Steve Howe and drummer Bill Bruford, released nearly fifty years ago on Yes's seminal album *Fragile*. While 'bite-sized' compared to most of their catalog, this song contains a good amount of paradoxical musical elements, parts that are physically easy to play and sing, but are paired with excellent front-and-center rhythmic complexities. Additionally, this paradox extends to the overall feel for the song, which seems to be happy-go-lucky and cheerful, yet Jon Anderson's original impetus for writing the song was anything but that, for he wrote its lyrics to express his frustration with organized religion's pitfalls, especially seen through the lens of the counterculture of the late '60s and early '70s. This song is also a bit of an oddity for a Yes track in that none of the band is featured as a soloist, although the song is followed on the *Fragile* album by bassist Chris Squire's signature piece *The Fish* (*Schindleria Praematurus*), which is very nearly played on multi-tracked bass alone, albeit with background vocals performed by both he and Anderson, and drumming by Bill Bruford.

*Long Distance Runaround's* up-tempo introduction provides the listener with a labyrinthian melody, twisting back on the tonal center of the piece, playing with various combinations of two and three-note motives, which are full of good humor, if unsettled rhythmically. When the rhythm section enters, the bass and drums kick the pattern slightly askew underneath the introduction's melody. This music is paired with the verses in an **A – interlude – B B' A B – outro** form where **A** is the opening material, and **B** are the verses. There is no chorus *per se*; verses one, two, and four contain the lines "Did we really tell lies?, letting in the sunshine;" functioning a bit like a chorus. The third verse does not have these lyrics – rather, the song abruptly jumps back into the **A** material. These lines are brought back to conclude the fourth verse, prior to the quasi-psychedelic guitar freak-out that ends this song (segueing into *The Fish*). The **A** section always feels like a bit of rushing complexity, while the **B** sections (the verses) feel more stabile.

A four-measure interlude precedes the verses – this music is unlike anything else in the piece and functions a little bit like a narrator or expert settling their notes or clearing their throat before beginning their lecture. The verses that immediately follow are excellent, yet odd, call-and-response music between the instruments and voice, almost as if the guitar, bass, and keyboards provide a kind of 'statement of truth' which the singer disputes throughout. The drums keep the pace moving providing accents to some of the off-beats played by the other instruments, occasionally adding accents where there are no other instrumental hits. The tempo of these verses is in a direct proportional relationship to the intro (half-time), and the immediate impression is that the music in the verses is more direct and simpler. However, the musical paradox at play here is that many of the accents are off-beat, or on a weak beat providing a subtle, unsettled feel. The vocal melody follows the rhythmic patterns of the text's syllables throughout, which also provides an interesting rhythmic contrast to the instrumental parts. This back and forth seems smooth (assisted by the regular, eighth-note drum pattern), yet there's an underlying rhythmic set of punches that underscore the meaning of the words. Regularity returns at the ends of verses one, two, and four with a straightening out of motives in both voice and instruments in what might be called the chorus (although, each verse starts nearly the same with either the words "Long distance runaround" or "Cold summer, listening," which provides a bit of regularity at the start of each verse).

*The Fish*, which is often paired by radio DJs with *Long Distance Runaround* is the solo song on *Fragile* written by Chris Squire. Each band member has a solo piece on the album (others include the arrangement of the third movement of Brahms' Fourth Symphony, third movement (*Cans and Brahms*) by Rick Wakeman; *Mood for a Day* by Howe, *Five Percent for Nothing* by Bruford, and *We Have Heaven* by Anderson). *The Fish* becomes an extended instrumental coda or outro to *Long Distance Runaround*, similar to the vocal outro of *Roundabout*. The form or structure of *The Fish* is essentially what would be called ground-bass variations if labeled by a classical musicologist, and a loop-piece if named by a 21st-century Ableton Live user (or Boss Loop pedal, if you used hardware instead of software).

The introduction to this piece is performed by Squire using natural harmonics on the open strings of the instrument (tuned E, A, D, G) in  $\frac{7}{4}$  time, the first set of harmonics at the 12th fret (the octave above each open string) and the second half at the seventh fret (a perfect fifth above the open string). This first, single measure provides the pattern upon which each new musical snippet is added onto the previous pattern, making a nice set of layers which frequently change, becoming more and more complex over the course of the piece to include additional melodies and a vocal line, sung to the Latin subtitle of the piece: *Schindleria Praematurus*. As recorded, this song fades out.

This arrangement by Ryan Fraley is an excellent, very close transcription of the original Yes song, including using the original key signature, form, and colors. All of the fun, snake-like melodies of the opening are given to the saxes and trumpets, and all of the rhythmic hits and twists are present in the verses throughout performed by the trombones plus rhythm section. Electric bass is used instead of upright, so the player can recreate Squire's lines with accuracy and similar tone color. When I played bass on this chart with Wave Mechanics Union, I used a Rickenbacker 4003, playing with round-wound strings and a thick pick to replicate the bright, tonal growl that Squire was known for. Ostensibly written as a vocal feature, this lyrical melody line can alternately be played by Tenor Saxophone 2 for an instrumental feature instead. In *The Fish*, Fraley has taken all of the multi-tracked bass and vocal parts and spread them over the whole band for an excellent, raucous, and joyous result. The opening of *The Fish* begins with those familiar solo bass harmonics and is followed quickly by an improvised solo opportunity for a player of your choice. This arrangement is a wonderful way to bring a big band into the world of progressive rock music, and to incorporate some of the rhythms and colors of this 20th-century masterwork into a jazz ensemble setting.

Frank Felice, Ph.D  
Butler University  
January, 2020

## About the Arranger

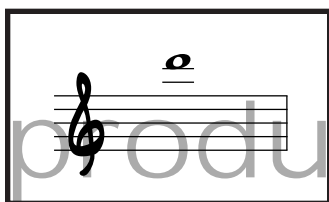
**Ryan Fraley** (b. 1973) Ryan's compositions and arrangements have been performed worldwide by jazz ensembles, orchestras, and bands of all levels. He is the co-founder of Wave Mechanics Union, a studio jazz orchestra with two albums released. The most recent album, *Further to Fly*, was played in heavy rotation on Sirius / XM. Ryan has provided orchestrations for Jon Anderson (vocalist from the band Yes) for various solo projects, and is a frequent recipient of ASCAP Awards. His commissioned music has appeared in films, albums, commercials, and other media.

Fraley holds a master's degree in music composition from the State University of New York at Potsdam, and a bachelor's degree in music theory and composition from Ball State University. He works extensively with publisher The FJH Music Company, and his own HXmusic LLC.

Listen to the recording of this work  
at [www.ryanfraley.com](http://www.ryanfraley.com)

or scan this code to access the MP3 directly:

Trumpet 1 Range:



Recording credit: Wave Mechanics Union  
Lydia McAdams, vocalist

# LONG DISTANCE RUNAROUND

/ The Fish (Schindleria Praematurus)

JON ANDERSON  
arr. Ryan Fraley  
(ASCAP)

BRISK, STRAIGHT-8TH ROCK (♩ = 176)

VOCALS

SOPRANO SAX **(SOLO)**

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARISAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE  
Motor On

PIANO

BASS

DRUM SET

PREVIEW

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VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

CUP MUTE

mf

f

5 6 7 8 9

10

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1 OPEN

TRUMPET 2 OPEN

TRUMPET 3 OPEN

TRUMPET 4 OPEN

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

1. 2.

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

15 16 17 18 19

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

ST. MUTE

OPEN

*p*

*mp*

*f*

(*f*)

(VIBES) *mp*

20 21 22 23 24

HX9012



25 HALF TIME (♩ = ♩)

VOCALS

Long dis-tance run a-round, — long time wait-ing to feel — the sound —

SOPRANO SAX

*mf*

ALTO SAX

*mf*

TENOR SAX 1

*mf*

TENOR SAX 2 OPT SOLO

**SOLO** If No VOCALS

BARI SAX

*mf*

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

*mf*

TROMBONE 2

*mf*

TROMBONE 3

*mf*

TROMBONE 4

*mf*

VIBRAPHONE

*E<sup>b</sup>9* *B-7* *E<sup>b</sup>9*

PIANO

*E<sup>b</sup>9* *B-7* *E<sup>b</sup>9*

BASS

DRUM SET

25

26

27

28

VOCALS

I still re-mem - ber the dream there. I still re-mem - ber the

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

8-7 G6

8-7 G6

29 30 31 32

This musical score is for the song 'Long Distance Runaround'. It features a vocal line with lyrics: 'I still re-mem - ber the dream there. I still re-mem - ber the'. The instrumental arrangement includes Soprano Sax, Alto Sax, Tenor Sax 1, Tenor Sax 2 (Opt Solo), Bari Sax, four Trumpets, four Trombones, Vibraphone, Piano, Bass, and Drum Set. The score is divided into measures 29, 30, 31, and 32. A large 'PREVIEW' watermark is overlaid diagonally across the page. Chord markings '8-7' and 'G6' are present above the Vibraphone and Piano staves.

34

VOCALS  
time you said good - bye ——— did we real-ly tell lies ——— let-ting in the sun-shine ——— did we real-ly count to —

SOPRANO SAX  
Cresc. *f*

ALTO SAX  
Cresc. *f*

TENOR SAX 1  
Cresc. *f*

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1  
*mf* Cresc.

TRUMPET 2  
*mf* Cresc.

TRUMPET 3  
*mf* Cresc.

TRUMPET 4  
*mf* Cresc.

TROMBONE 1  
Cresc.

TROMBONE 2  
Cresc.

TROMBONE 3  
Cresc.

TROMBONE 4  
Cresc.

VIBRAPHONE  
C<sup>♯</sup>7 C/B A-7 A-/G F<sup>♯</sup>7 B<sup>♭</sup>6

PIANO  
C<sup>♯</sup>7 C/B A-7 A-/G F<sup>♯</sup>7 B<sup>♭</sup>6

BASS

DRUM SET

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33

34

35

36

39

VOCALS

— one hund - red? Cold sum-mer lis-ten - ing—

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

37 38 39 40

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VOCALS  
hot col-or melt-ing the anger to stone. I still remem - ber the dream there.

SOPRANO SAX  
ALTO SAX  
TENOR SAX 1  
TENOR SAX 2 OPT SOLO  
BARI SAX

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4

TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4

VIBRAPHONE  
PIANO  
BASS  
DRUM SET

F#6/9 C#7 E#6/9 8-7

41 42 43 44 45

48

VOCALS  
I still re-mem - ber the time you said good - bye ——— did we really tell lies ——— letting in the sun-shine

SOPRANO SAX  
Cresc.

ALTO SAX  
Cresc.

TENOR SAX 1  
Cresc.

TENOR SAX 2 OPT SOLO  
A6

BARI SAX  
Cresc.

TRUMPET 1  
mf Cresc.

TRUMPET 2  
mf Cresc.

TRUMPET 3  
mf Cresc.

TRUMPET 4  
mf Cresc.

TROMBONE 1  
Cresc.

TROMBONE 2  
Cresc.

TROMBONE 3  
Cresc.

TROMBONE 4  
Cresc.

VIBRAPHONE  
G6 C07 C/B A-7 A-/G F07

PIANO  
G6 C07 C/B A-7 A-/G F07

BASS

DRUM SET

46 47 48 49

53

VOCALS  
— did we really count to — one hund - red? Long dis-tance

SOPRANO SAX  
mf

ALTO SAX  
mf

TENOR SAX 1  
f mf

TENOR SAX 2  
OPT SOLO  
F#6/9

BARI SAX  
f mf

TRUMPET 1  
mf

TRUMPET 2  
mf

TRUMPET 3  
mf

TRUMPET 4  
mf

TROMBONE 1  
mf

TROMBONE 2  
mf

TROMBONE 3  
mf

TROMBONE 4  
mf

VIBRAPHONE  
mf

PIANO  
mf

BASS  
mf

DRUM SET

50 51 52 53

VOCALS

run a - round, — long time wait - ing to feel — the sound —

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

C#-7 F#°6/9 C#-7

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

8-7 E°6/9 8-7

PIANO

8-7 E°6/9 8-7

BASS

DRUM SET

54 55 56 57

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VOCALS  
I still re-mem - ber the dream there. I still re-mem - ber the time you said Good bye.

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

A6

G6

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58 59 60 61

62 DOUBLE TIME (♩ = 176)

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

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

- VOCALS: A vocal line with a treble clef, mostly containing rests.
- SOPRANO SAX: Treble clef, melodic line with many slurs and accents.
- ALTO SAX: Treble clef, melodic line with many slurs and accents.
- TENOR SAX 1: Treble clef, melodic line with many slurs and accents.
- TENOR SAX 2 OPT SOLO: Treble clef, mostly rests.
- BARI SAX: Treble clef, melodic line with many slurs and accents.
- TRUMPET 1-4: Treble clef, harmonic line with many slurs and accents.
- TROMBONE 1-4: Bass clef, harmonic line with many slurs and accents.
- VIBRAPHONE: Treble clef, rhythmic line with many slurs and accents.
- PIANO: Treble and Bass clefs, mostly rests.
- BASS: Bass clef, rhythmic line with many slurs and accents.
- DRUM SET: Drum notation with various rhythmic patterns.

The score is divided into two systems, labeled '1.' and '2.' at the top. A large 'PREVIEW' watermark is oriented diagonally across the center of the page. At the bottom, measure numbers 68, 69, 70, 71, and 72 are indicated.

73 HALF TIME ( $\text{♩} = \text{♩}$ )

VOCALS

Gold sum-mer lis-ten - ing — hot col - or melt - ing the ang - er to stone —

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

mf

F#<sup>♭</sup>9 (SOLO) IF NO VOCALS

C#-7

F#<sup>♭</sup>9

E<sup>♭</sup>9

8-7

E<sup>♭</sup>9

73 74 75 76

VOCALS

I still re-mem - ber the dream there. I still re-mem - ber the

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

C#-7 A<sup>b</sup>

B-7 G<sup>b</sup>

77 78 79 80

82

VOCALS  
time you said good - bye. ——— did we really tell lies. ——— letting in the sun-shine ——— did we really count to

SOPRANO SAX  
Cresc.

ALTO SAX  
Cresc.

TENOR SAX 1  
Cresc.

TENOR SAX 2 OPT SOLO  
D<sup>9</sup>7 B-7 G<sup>9</sup>7 C<sup>9</sup>7

BARI SAX  
Cresc.

TRUMPET 1  
mf Cresc.

TRUMPET 2  
mf Cresc.

TRUMPET 3  
mf Cresc.

TRUMPET 4  
mf Cresc.

TROMBONE 1  
Cresc.

TROMBONE 2  
Cresc.

TROMBONE 3  
Cresc.

TROMBONE 4  
Cresc.

VIBRAPHONE  
C<sup>9</sup>7 C/B A-7 A-/G F<sup>9</sup>7 B<sup>b</sup>6

PIANO  
C<sup>9</sup>7 C/B A-7 A-/G F<sup>9</sup>7 B<sup>b</sup>6

BASS

DRUM SET

81 82 83 84

VOCALS  
one hund - red? Look - ing for the sun - shine

SOPRANO SAX  
SOLO  
F#07sus

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

85 86 87 88

ff

89 "THE FISH" (ROCK) (♩ = 144)

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

89 90 91 92 93 94

SOLO

f

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**OPEN** SOLO #1

**97** **ON CUE**

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

95 96 97 98 99 100

**PREVIEW**

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Chord symbols: F#-7, C#-7, E-7, TENS + SAXES

Dynamic markings: *f*

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

ST. MUTE

mp

f

TBNS + SAXES

101 102 103 104 105 106



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VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

mf

OPEN

107 108 109 110 111 112

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**OPEN SOLO #2**

**115 ON CUE**

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

Chord symbols: F#-7, C#-7, E-7

Dynamic markings: *f*, *f* KEEP BUILDING TO END

Section labels: FULL BAND

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113 114 115 116 117 118

123

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2 OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

FULL BAND

FULL BAND

FULL BAND

FULL BAND

119 120 121 122 123 124

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

125 126 127 128 129 130

131

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

131 132 133 134 135 136

137

VOCALS

SOPRANO SAX

ALTO SAX

TENOR SAX 1

TENOR SAX 2  
OPT SOLO

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

VIBRAPHONE

PIANO

BASS

DRUM SET

E-7

E-7

SOLO

Reproduction Prohibited

137

138

139

140

141

142