

Special Project Composition

MUSI4016 UNUK SUM (21-22)
Student no. 20383257

PHILLY ' 63

a cityscape for

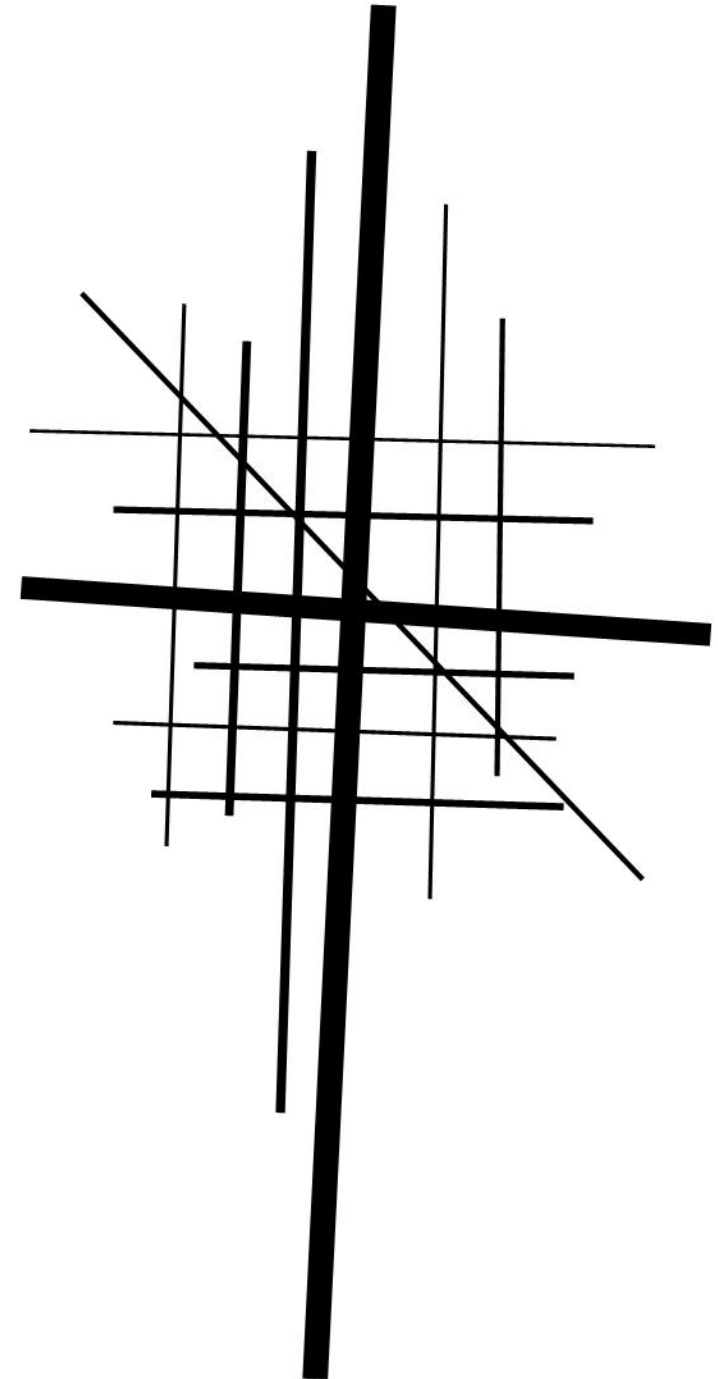
HAMMOND ORGAN

and

JAZZ ORCHESTRA

5 saxophones, 4 trumpets, 4 trombones,
guitar, piano, bass, drums.

ALEX BOYLE



Composer's notes for Philly '63

This cityscape portrays a day in Philadelphia in 1963. The city was, and still is a hotbed of Hammond organists. Two such organists were Jimmy Smith and Jimmy McGriff. They performed mostly in trios, but occasionally worked with larger ensembles. The Hammond organist acts as a casual observer walking through the city. One aim of this piece is to use the jazz orchestra in unconventional ways as well as conventional. The piece is divided into five city aspects. *Skyline* reflects the verticle nature of the skyscrapers and is orchestral in style, while the Hammond Organ acts as a morning city visitor entering by air. *Market Street* portrays a busy thoroughfare with vehicles bumper to bumper. The organist acts as a vulnerable pedestrian. This is a modified twelve bar blues, the folk music of the street. *Fairmount Park* depicts a walk through the park. Each musical motif from the wind instruments represent a person pursuing a leisure pursuit. Together, these motifs make a patchwork quilt of happiness and culminate in a band striking up at the bandstand. The mixing of the jazz waltz with the slip jig reflects the multicultural mix of the city. The organist acts as a walker observing the joy, then fading to appreciate the band, and resuming when leaving the park. *Black Bottom* portrays a slum that is due for clearance. The Hammond organist acts as an observer of an evictee via two improvisations. In between these, the bulldozers relentlessly move in causing distress for the evictee. *The Golden Strip* portrays Columbia Avenue, where the city's jazz clubs are. A walk through the streets is followed by entry to a jazz club. A modified rhythm changes chord sequence is used here. The organist now acts as a sitter-in, joining in with the band and trading solos. All repeat markings are optional and are at the music director's discretion. There are no repeats in the midi mock-up recording.

Performance notes for the Hammond organist

The model of Hammond organ used should be a B3 or similar model with provision for a Leslie speaker or have a Leslie simulator. A pedalboard is not necessary. All marked organ registrations are suggestions only. The organist should interpret these as they see fit. Any conventionally notated music should be played as written. The rest of the organ part is left to the player's interpretation. A framework of instructions is provided as a guide. A description of these together with a synopsis of each movement's textual artistic stimuli is provided below.

Textual Artistic Stimuli

SKYLINE

b1. You're the eye in the sky – The organist is depicting the approach from the air into Philadelphia in 1963 descending between the skyscrapers. The organ part should be played as written.

MARKET STREET

b20. Weaving through traffic – The organ ad libs should portray a pedestrian attempting to avoid the vehicle traffic on Market Street. The 'stabs' are near misses.

b68. Go with the flow – At this point the pedestrian gets into a car and joins the traffic. The organ ad libs over tutti should reflect this, maybe with longer chords within these improvisations.

FAIRMOUNT PARK

b88. Chillin' out – The organ ad libs should represent someone walking through a park while observing the pleasure pursuits happening around them.

b108. Gradually melt into the crowd – The organ ad libs should thin out to nothing to depict the walker's passage past a band that have struck up at the bandstand.

b156. Leavin' the park – The ad libs return, ever-diminishing as the walker leaves the park.

BLACK BOTTOM

b170. A pre- eviction holler – The organist has a free solo (approx. 30 secs to 1 min) depicting a Philadelphian living in a soon to be demolished run-down area of the city. This solo should be mostly monophonic.

b179. Frantic – As the bulldozers move in to clear the 'slum' the organist portrays the cries of the evictee.

b187 & b195. More frantic and **Desperate** – as above but more so.

b203. A post- eviction holler – as *b170.* but with more resignation. Here I've suggested using harmonic drawbars but no fundamental drawbars.

THE GOLDEN STRIP

b205, Walkin' the night streets – The organ ad libs should depict a person walking past the jazz clubs on Columbia Avenue before entering a club at *b210.*

b254. Sittin' in on the Chitlin' – The organist improvises as though sitting in with a band on the Chitlin' Circuit.

b278. Scream! – The organ should rise above the tutti in volume and pitch.

Hammond instructions with descriptions (first instance)

b1. UPR 888000000 – Drawbar settings for upper manual. This is commonly known as the Jimmy Smith setting.

b1. LWR: 505000000 – Drawbar settings for lower manual. This is used for less prominent backgrounds.

b1. LESLIE slow – Rotating speaker is on slow speed setting increasing resonance.

b1. PERC: on – Percussion function is on, which gives a xylophone-like ping attack to the note.

b1. V/C: (C2) on – Vibrato/chorus function is on with C3 setting. This increases resonance.

b3. splutter – Tremelo on one note with thumb and forefinger, sporadically in this example.

b19. - use upr manual only - This aids melodic simplicity.

b19. LESLIE off – Rotating speaker is off. This gives a dry sound with less resonance.

b20. r t l b b - Ad lib in the time specified by the bracket.

b25. r t l b b :ry short improvisation in the time specified. These should have significant impact.

b31/32. fills on upr manual/ comp on lwr manual - The comping thickens the organ texture.

b55. LESLIE fast - This increases resonance.

b56. r t l b b - Ad lib can can spill over the specified time.

b68. AD LIB OVER TUTTI - Improvisations can come to the foreground.

b75. r t l b b - subsequently referred to as tacet. This is advised to give orchestral parts prominence.

b77. PALM GLISS – A glissando with palm of the hand held flat. This example is with both hands, 8ve doubled, unspecified pitch.

b88. SOLO AD LIB SQUABBLE – Squabbling technique involves octave doubling with thumb and fifth finger while middle fingers are bent toward the palm creating blurred harmony in the middle. The squabble drawbar setting here is 800008888. This gives a hollow middle, and a prominent top to the sound. Leslie speed is fast on squabble.

b92. superimpose squabbles over horns – The horns and the organ's squabbles should be equally evident here.

b170. Free solo ad lib on C minor blues on one manual with r.h. only - Self explanatory.

b179. PALM SMUDGES – Slap the keys and impart a very short glissando.

b201. SLOW PALM GLISSANDO - Slow gliss, here in L.H. with target chord in R.H. Black and white keys as not specified otherwise.

b291. SLOW PALM GLISSANDO IN BOTH HANDS ON BLACK KEYS - Self explanatory.

Please note: This score is tabloid size, 11" x 17"

PHILLY '63

A CITYSCAPE FOR HAMMOND ORGAN AND JAZZ ORCHESTRA

SKYLINE

Slow $\text{♩} = c. 40$

A

The musical score is arranged in several systems. The Saxophones section includes staves for 1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, and Baritone. The Trumpets section includes staves for 1st, 2nd, 3rd, and 4th. The Trombones section includes staves for 1st, 2nd, 3rd, and Bass. The Guitar part is in the upper register. The Hammond Organ part is in the lower register and includes the lyrics "You're the eye in the sky" and performance instructions like "L.H." and "splutter sporadically". The Piano and Bass parts are in the lower register. The Drums part is in the lower register and includes performance markings like "w.b.". Dynamic markings such as *vib. with crescendo*, *cresc.*, *pp*, *mp*, and *dim.* are used throughout. A conductor's part is indicated by "CONDUCTOR" at the top left.

MARKET STREET

Steadily ♩ = c. 96

B

molto rall.

13

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

ORG.

PNO.

BASS

DR.

cresc.

cresc.

cresc.

cresc.

vib. with crescendo

vib. with crescendo

cresc.

cresc.

cresc.

8va

as before

LESLIE off

use upr manual only

Cm7(b9) FILL

FILL

Weaving through traffic

arco

cresc.

snare

rim shot

(TBNs)

ride

hi-hat

pizz. Cm7

(4)

24

The musical score consists of six staves. The top four staves are for trumpets (TBN. 1, 2, 3, and 4), each with a bass clef and a key signature of two flats. They play a melodic line with dynamics ranging from *pp* to *f*. The fifth staff is for the organ (ORG.) in treble clef, featuring chords and textures with markings like *pp*, *ff*, *cresc.*, and *STAB*. The sixth staff is for the piano (PNO.) in bass clef, playing a rhythmic accompaniment. The seventh staff is for the bass (BASS) in bass clef, with chord symbols: *Fm⁹/C*, *Gm⁷/C*, *Cm⁷*, *Gm⁷*, *Gb⁷*, *Fm⁶*, and *Cm⁷*. The eighth staff is for drums (DR.) with a snare drum part and a *sim.* marking.

ORG. *Fm⁹* *Gm⁷/C* STAB *Cm⁷(b5)* FILL *Fm⁷* STAB *Fm⁷* *Cm⁷(b5)* FILL fills on upr manual comp on lwr manual

BASS *Fm⁹/C* *Gm⁷/C* *Cm⁷* *Gm⁷* *Gb⁷* *Fm⁶* *Cm⁷*

DR. *sim.* (8) (12)

C

TRUMPETS: TPT. 1, TPT. 2, TPT. 3, TPT. 4. Dynamics: *p*, *pp*.

TROMBONES: TBN. 1, TBN. 2, TBN. 3, B. TBN. Dynamics: *pp*, *p*.

GUITAR: Chord symbols: Cm⁷, Fm⁶, Cm⁷, Cm⁷, Fm⁶, Cm⁷, Cm⁷, Fm⁶, Cm⁷, Cm⁷, Fm⁶, Cm⁷.

ORGAN: Chord symbols: Cm^{7(b5)}, Fm⁷, Cm^{7(b5)}, Fm⁶, Cm^{7(b5)}, Fm⁹, Gm⁷, Cm^{7(b5)}, Fm⁶, Fm⁷. Performance instructions: FILL, STAB.

PIANO: Dynamics: *pp*, *p*.

BASS: Chord symbols: Cm⁷, Fm^{7/C}, Cm⁷, Fm^{6/C}, Cm⁷, Fm⁷, Gm⁷, Cm⁷, Fm^{6/C}, Cm⁷.

DRUMS: Includes performance markings (4) and (5) indicating specific drum patterns.

40

D

ALTO 1

ALTO 2

TEN. 1

TEN. 2

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

ORG.

PNO.

BASS

DR.

m2 m3 p pp

cresc.

STAB Fm7

FILL Cm7(b9)

LESLIE slow

FILL Cm7(b9)

FILL

Gm7 Gb7 Fm6

Cm7 Fm6/C

(SAXES) (12)

(4)

PREDDIE GREEN COMPING

Cm7 Fm6 Cm7

Fm6 Cm7

Fm6 Cm7

Cm7 Fm6/C Cm7

Fm6/C Cm7

p p p p p p p

48

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

ORG.

BASS

DR.

p *mf* *f* *cresc.* *LESLIE fast*

as written *double 8ves lower on LWR* *STAB* *FILL* *STAB* *FILL*

Fm⁶ Cm¹¹ Fm⁶ Cm⁷ Cm⁷ Fm⁶ Cm⁷

Fm⁶ Cm¹¹ Cm^{7(b5)} Fm⁶ Cm^{7(b5)} Fm⁶ Cm^{7(b5)} Fm⁶ Cm^{7(b5)}

Fm⁶ Cm⁷ Cm⁷ Fm⁶/C Cm⁷ Eb⁷/G Gb Fm⁶ Cm⁷ Fm⁶/C Cm⁷

(8) (12)

E

ALTO 1
ALTO 2
TEN. 1
TEN. 2
BARI.

TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.

GTR.
ORG.
BASS
DR.

Chord changes: Fm⁶, Cm⁷, Fm⁶, Cm⁷, Fm⁶, Cm¹¹, Cm⁷, Fm⁶, Cm⁷.

Organ markings: FILL & SPILL, STAB.

Drum markings: (4), (3)

64

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR. *as written*

ORG. *8va double 2 8ves lower on LWR*

BASS *Eb/G* *cresc.* *Gb* *Fm6*

DR.

STAB

FILL & SPILL

UPR 888000888

AD LIB OVER TUTTI

Go with the flow

(TUTTI) *(12)* *(4)*

PLAY 8ths

Cm7 *Fm6* *Cm7(b9)* *Cm7*

72

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

ORG.

PNO.

BASS

DR.

Fm⁶ Cm⁶ Cm⁷ Fm⁶ Cm⁷

Fm⁶ Cm¹¹ STAB FILL Cm⁶ ORGAN TACET PALM GLISS LESLIE off use upr manual only 88800000 Cm^{7(b5)} FILL Fm⁶ Cm^{7(b5)}

both hands on 1 8ve apart on white keys

Fm⁶ C⁷ Cm⁶ C⁷/G G⁶ G^b Fm⁶ Cm⁷ Fm⁶/C Cm⁷

G FAIRMOUNT PARK
Easy ♩. = c. 84

80

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

ORG.

PNO.

BASS

DR.

SOLO

Cm⁷ Fm⁶ Cm⁷ Cm⁷ Fm⁶ Cm⁷

Cm⁷(b⁹) FILL Fm⁶ Cm⁷(b⁹) Cm⁷(b⁹) FILL Fm⁶ Cm⁷(b⁹)

Fm⁶/C Cm⁷ Fm⁶ Cm⁷

JAZZ WALTZ FEEL
BRUSHES

88 OPTIONAL REPEAT (as necessary) H

TEN. 1

GTR. *comp*
E♭Δ Ab⁶ E♭Δ Ab⁶ E♭Δ Ab⁶ Fm⁷ B♭⁷ E♭⁶ B♭⁹

ORG. 8000888888 *LESLIE fast*
SOLO AD LIB SQUABBLE (tacet 1st time if making repeat/s)
Chillin' out
E♭Δ Ab⁶ E♭Δ Ab⁶ E♭Δ Ab⁶ Fm⁷ B♭⁷ E♭⁶ B♭⁹ ORGAN TACET

PNO. *8000888888*

BASS *8000888888*
E♭Δ Ab⁶ E♭Δ Ab⁶ E♭Δ Ab⁶ Fm⁷ B♭⁷ E♭⁶ B♭⁹

DR. (TENOR) (8)

100 I

ALTO 1

TEN. 1

TEN. 2

GTR. *comp*
E♭Δ Ab⁶ E♭Δ Ab⁶ Fm⁷ B♭⁷ E♭⁶ E♭Δ Ab⁶ E♭Δ Ab⁶ E♭Δ Ab⁶

ORG. *8000888888*
E♭Δ Ab⁶ E♭Δ Ab⁶ Fm⁷ B♭⁷ E♭⁶ E♭Δ Ab⁶ E♭Δ Ab⁶ E♭Δ Ab⁶

PNO. *8000888888*

BASS *8000888888*
E♭Δ Ab⁶ E♭Δ Ab⁶ Fm⁷ B♭⁷ E♭⁶ E♭Δ Ab⁶ E♭Δ Ab⁶ E♭Δ Ab⁶

DR. (8) BECOMING MORE 3/8 IN FEEL

Gradually melt into the crowd

112

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

GTR.

ORG.

BASS

DR.

J

ORGAN TACET

124

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

GTR.

BASS

DR.

K

me

(TRPS) STICKS

(S)

(TRNS)

E \flat Δ Ab 6 E \flat Δ Ab 6 Fm 7 B \flat 7 E \flat 6 B \flat 9 E \flat Δ Ab 6 E \flat Δ Ab 6

136

L

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

BASS

DR.

Fm7 Bb7 Eb6 EbΔ Ab6 EbΔ Ab6 Fm7 Bb7 Eb6 Bb9

(S)

148

M

SARI.

TPT. 2

TPT. 4

TBN. 1

TBN. 2

GTR.

ORG.

PNO.

BASS

DR.

Chord progression: EbΔ, Ab6, EbΔ, Ab6, Fm7, Bb7, Eb6, EbΔ, Ab6, EbΔ, Ab6

SOLO AD LIB SQUABBLE

Leavin' the park

JAZZ WALTZ FEEL BRUSHES

Dynamic markings: m2, p

160

TBN. 1

GTR.

ORG.

PNO.

BASS

DR.

Chord progression: EbΔ, Ab6, EbΔ, Ab6, EbΔ, Ab6, Eb6

Dynamic markings: p, pp

Rehearsal mark (16)

UPR 88800000

N

BLACK BOTTOM

Free solo ad lib on C minor blues on one manual with r.h. only

ORG. A pre-emption holler

O **Fast** ♩. = c. 100

ALTO 1

ALTO 2

TEN. 1

TEN. 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 vib. with crescendi

TBN. 2 vib. with crescendi

TBN. 3 vib. with crescendi

B. TBN. vib. with crescendi

GTR. relentlessly

PNO. relentlessly

BASS

DR. END TIME ONLY *sim.* 13/8-12/8

P

179

ALTO 1

ALTO 2

TEN. 1

TEN. 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

ORG.

PNO.

BASS

DR.

UPR 88888888
LWR 88800555
LESLIE *fast*

SOLO AD LIB R.H. ON UPR PUNCTURED WITH L.H. PALM SMUDGES
Cm⁷

Frantic

TACET

FILL

TACET

FILL

(4)

187

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

ORG.

PNO.

BASS

DR.

Q

SOLO AD LIB

More Frantic

TACET

FILL

(8)

(8NES)

(4)

195

ALTO 1 vib. with crescendo **R**

ALTO 2 vib. with crescendo

TEN. 1 vib. with crescendo

TEN. 2 vib. with crescendo

BARI.

TPT. 1 vib. with crescendo

TPT. 2 vib. with crescendo

TPT. 3 vib. with crescendo

TPT. 4 vib. with crescendo

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

ORG. *SOLO AD LIB*
Desperate

PNO.

BASS

DR.

AD LIB R.H. ON UPR
SLOW PALM GLISSANDO L.H. ON LWR

R.H.

203 UPR00888888
LESLIE off

Free solo ad lib on C minor blues on upr manual with no Leslie meandering down in pitch ending with a splutter on lowest C.

ORG. **A post-eviction holler**

THE GOLDEN STRIP

Slow ♩ = c.80

OPTIONAL REPEAT (as necessary)

Score for the first section of "The Golden Strip".

Instrumentation: TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., ORG., BASS, DR.

Key Signature: B-flat major / D-flat minor (one flat).

Time Signature: 4/4.

Tempo: Slow, ♩ = c.80.

Performance Instructions: cup mute, tacet 1st time if making repeat/s, SQUABBLE FILLS both hands on upr (tacet 1st time if making repeat/s), soft mallets.

Chord Progression: Fm⁹, Fm¹¹/C, Cm⁶, Fm¹¹/C, Cm⁶, Fm⁹, Fm¹¹, Cm⁶, Fm¹¹, Cm⁶.

Lyrics: Walkin' the night streets

213

Fast Swing ♩ = ♩³ ♩ = c.180

PLAY 4 TIMES (OPTIONAL)

Score for the second section of "The Golden Strip".

Instrumentation: TPT. 1, TPT. 2, TPT. 3, TPT. 4, BASS, DR.

Tempo: Fast Swing, ♩ = ♩³ ♩ = c.180.

Performance Instructions: SOLO, (open), Floor tom solo.

Lyrics: (4)

222

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR. COMP Eb

PNO. COMP Eb

BASS

DR. TIME

AbΔ Am7 Bbm6 Ab6 Cm7 Cm6 Gm7 Fm13 Bb6 Eb AbΔ Am7 Bbm6 Cm7 Cm6 Gm7 Fm9 Bb9 Eb6 Bb

AbΔ Am7 Bbm6 Ab6 Cm7 Cm6 Gm7 Fm13 Bb6 Eb AbΔ Am7 Bbm6 Cm7 Cm6 Gm7 Fm9 Bb9 Eb6 Bb

Eb Eb/G AbΔ Am7 Bbm6 Ab6/C Cm7/Bb Cm6/A Gm7 Fm13 Bb6 Eb Eb/G AbΔ Am7 Bbm6 Cm7 Cm7/Bb Cm6/A Gm7 Fm9 Bb9 Eb6 Bb

ME TIME (4) FILL (8)

U

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DR.

Chords: Eb, Ab^Δ, Am⁷, Bbm⁶, Ab⁶, Cm⁷, Cm⁶, Gm⁷, Fm¹³, Bb⁶, Eb, Ab^Δ, Am⁷, Bbm⁶, Ab⁶, Cm⁷, Cm⁶, Gm⁷, Fm⁶, Bb⁶, Eb, Eb/G, Ab^Δ, Am⁷, Bbm⁶, Ab⁶/C, Cm⁷/Bb, Cm⁶/A, Gm⁷, Fm⁹, Bb⁶, Eb

Drum notation: (4), (8) FILL

V

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

TBN. 1
TBN. 2
TBN. 3
B. TBN.

GTR.
PNO.
BASS

DR.

open

Am⁷ Dm⁷ G⁷ C⁷ Bb⁷

(TPCS) (4) (8)

W

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DR.

(SAXES)

(4)

(3) FILL

X OPTIONAL REPEAT (as necessary) If making repeat this is open for horn or guitar solos. Suggest trading 4s with organ. (organ going 2nd)

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

GTR. E^b A^b B^b E^b A^b B^b E^b A^b B^b E^b A^b B^b C^7 Fm^7 B^b7 E^b B^b

UPR 888000888 SOLO AD LIB
LWR 636000000

ORG. E^b A^b B^b E^b A^b B^b E^b A^b B^b TACET C^7 Fm^7 B^b7 E^b B^b
Sittin' in on the chitin'

PNO. E^b COMP ONLY IF NO GUITAR A^b B^b E^b A^b B^b E^b A^b B^b C^7 Fm^7 B^b7 E^b B^b

BASS WALK E^b E^b/G A^b B^b E^b E^b/G A^b B^b E^b E^b/G A^b B^b C^7 Fm^7 B^b7 E^b B^b

DR. (ORG SOLO) (4) (8)

262

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

GTR.

ORG.

PNO.

BASS

DR.

Chord progression for guitar, organ, and bass:

Measure	Chord
262	E \flat
263	A \flat B \flat
264	E \flat
265	A \flat B \flat
266	E \flat
267	A \flat B \flat
268	TACET
269	C 7 Fm 7 B \flat 7 E \flat B \flat

Y

TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
ORG.
PNO.
BASS
DR.

SOLO AD LIB

Am⁹ D¹³ G¹³ C¹³ B^{b13}

(4) (5)

Z

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

ORG.

PNO.

BASS

DR.

UPR88888888 AD LIB OVER TUTTI

Scream!

(SAXES)

(4)

SOLO FILL (8)

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) are in the top section, followed by four Trumpets and four Trombones. The guitar, organ, piano, bass, and drums are in the bottom section. The key signature changes from one key to B-flat major (two flats) in the first measure. The organ part includes a section marked 'UPR88888888 AD LIB OVER TUTTI' and a 'Scream!' instruction. The drum part includes a 'SOLO FILL' section. The score is filled with complex musical notation, including slurs, accents, and various rhythmic values.

286

molto rall.

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

ORG.

BASS

DR.

SOLO FILL

UPR

LWR

SLOW PALM GLISS IN BOTH HANDS ON BLACK KEYS

gliss