

## 1st Alto Sax

## A NEW LOOK

Matt Amy

FUNK/SAMBA (♩=120)

10 7

18

24 28 RHYTHM SOLI

36 8

*f* *mf* *ff* *f*

52

1ST TIME TENOR SAX

2ND TIME GUITAR

Musical score for 1st Alto Sax, measures 52-91. The score is written in treble clef with a key signature of one flat (Bb). The tempo is marked '2' at measure 70 and '3' at measure 87. The dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

Measures 52-59: *ff* (fortissimo) dynamic. Measure 60: *mp* (mezzo-piano) dynamic. Measure 70: *ff* (fortissimo) dynamic. Measure 87: *f* (forte) dynamic. Measure 91: *fff* (fortississimo) dynamic.

FUNK/SAMBA (♩=120)

3

*f*

10 7

*mf*

18

24

28 RHYTHM SOLI

*f*

36 8

*ff* *mf*

*f*

SOLOS

1ST TIME TENOR SAX

2ND TIME GUITAR

52

ff mp

2 70 ff

mf f

87 f

3

ff fff

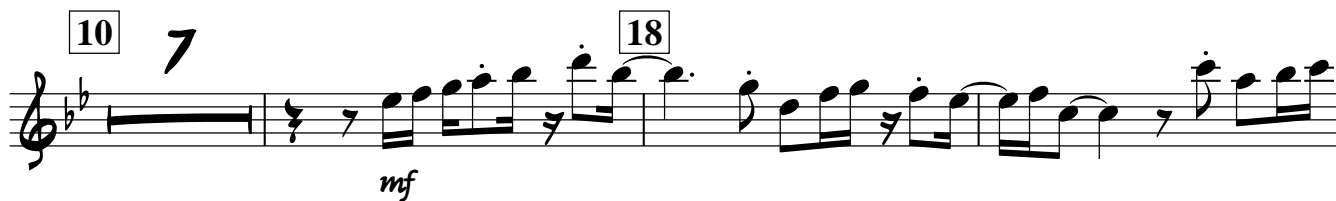
Detailed description: This is a musical score for the 2nd Alto Saxophone part, spanning measures 52 to 91. The music is written in a single system with ten staves. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Dynamic markings include fortissimo (ff), mezzo-forte (mf), and fortissimo (fff). There are also crescendo and decrescendo hairpins. Measure numbers 52, 70, 87, and 3 (likely indicating a triplet) are marked. The score concludes with a double bar line.

## 1st Tenor Sax

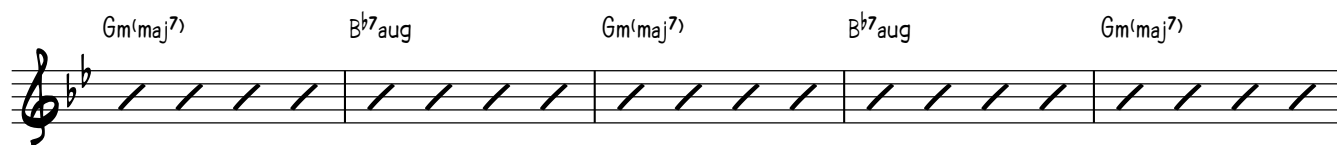
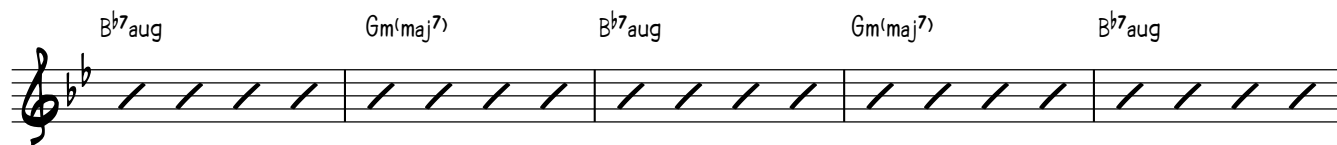
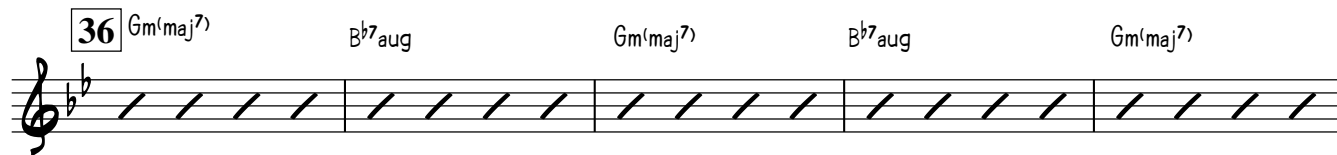
## A NEW LOOK

FUNK/SAMBA (♩=120)

Matt Amy



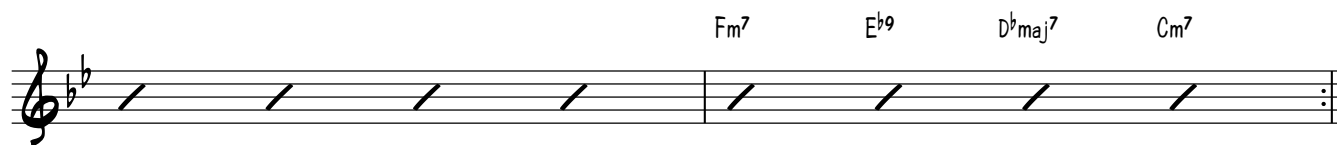
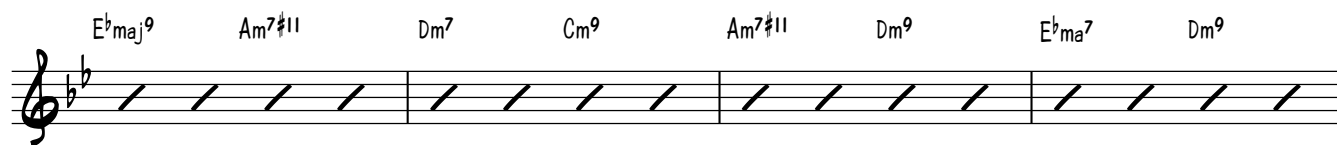
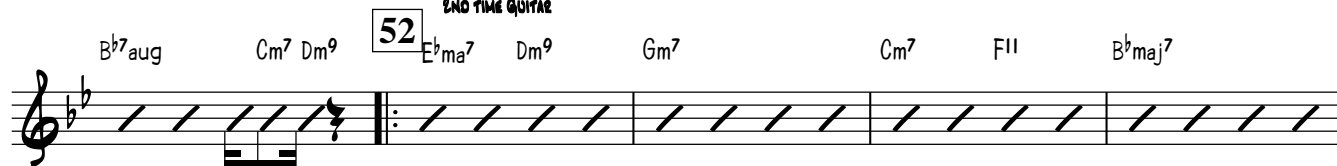
## 1st Tenor Sax



SOLOS

1ST TIME TENOR SAX

END TIME GUITAR



## 3

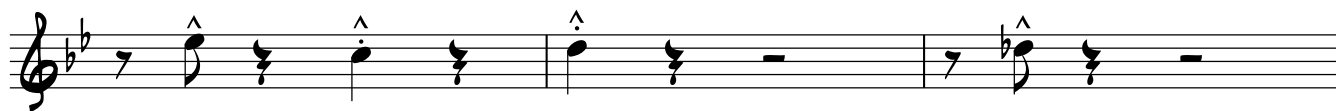
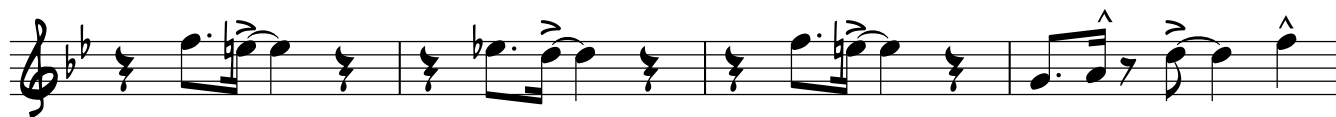
70

2nd Tenor Sax

# A NEW LOOK

FUNK/SAMBA (♩=120)

Matt Amy





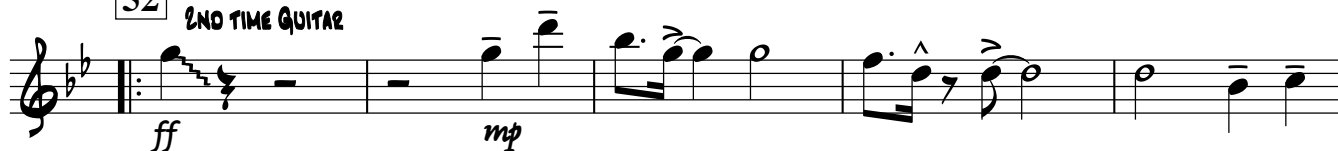


## SOLOS

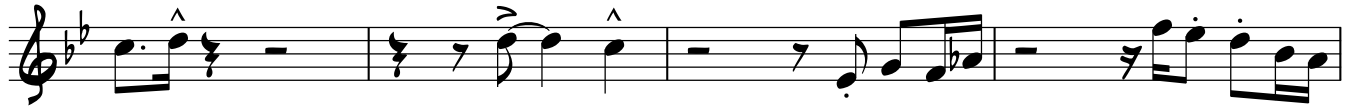
1ST TIME TENOR SAX

2ND TIME GUITAR

52



70

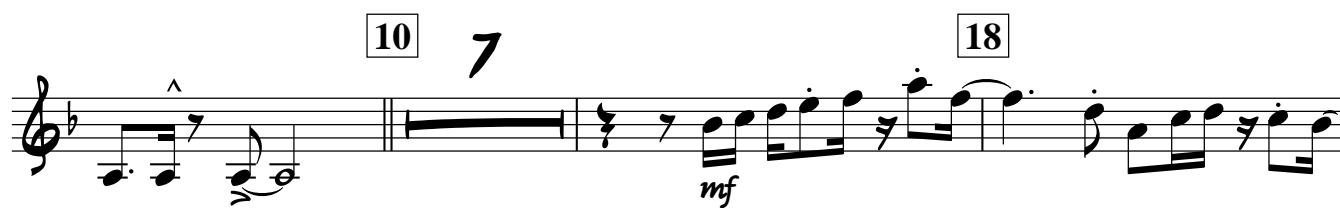


87



# A NEW LOOK

FUNK/SAMBA (♩=120)

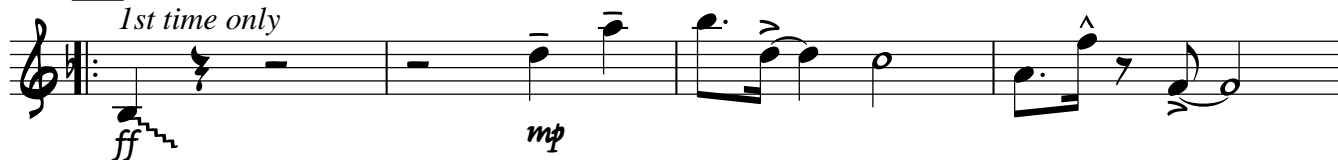


**28 RHYTHM SOLI****36**

1st TIME TENOR SAX

**52 2ND TIME GUITAR**

1st time only





70



87

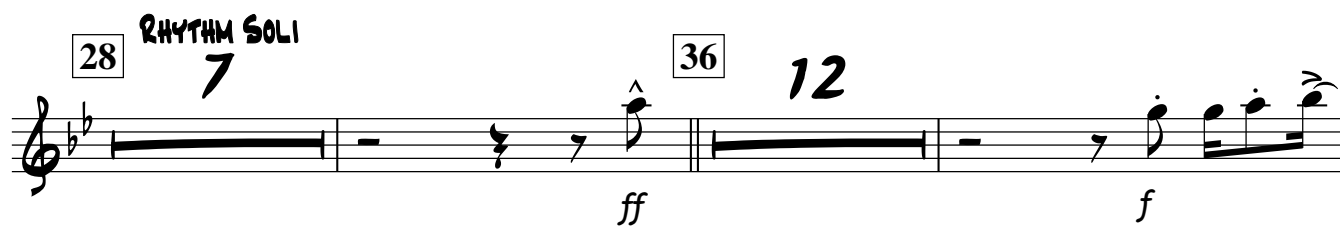
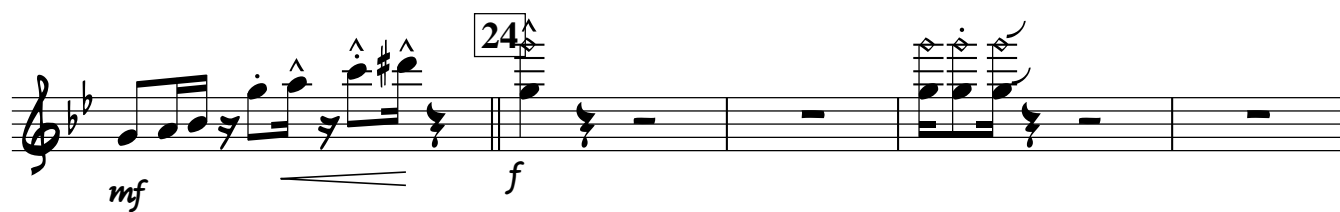


## 1st Trumpet

## A NEW LOOK

FUNK/SAMBA (♩=120)

Matt Amy



## Solos

**1ST TIME TENOR SAX**

## 2ND TIME GUITAR

52

2

END TIME GUITAR

ff

mp

The first system of the musical score is written on a single five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4 (with an accent ^), followed by a quarter rest. The second measure contains a half rest. The third measure features a quarter note G4 (with an accent ^), a quarter note A4 (with a dot), and a quarter note B4 (with an accent ^). This is followed by a quarter rest. The fourth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A repeat sign (double bar line with two dots) follows. The final measure of the system contains a quarter note G4 (with an accent ^), a quarter note A4 (with a dot), and a quarter note B4 (with an accent ^). A fermata is placed over the final B4. A box containing the number '70' is positioned above the final measure. A double bar line with two dots is placed before the final measure. A wedge-shaped hairpin indicating a crescendo is positioned below the staff, starting from the beginning of the system and ending at the final measure. The dynamic marking 'ff' (fortissimo) is placed below the staff at the end of the system.

The first system of the musical score for 'The Little Boat' is written in treble clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter rest, a quarter note A4, and a quarter note G4. The next measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The system concludes with a quarter note C4, a quarter note Bb3, and a quarter note A3. Above the staff, there is a fermata over the final note, and a dynamic marking of *f* (forte) is placed below the staff.

## 2nd Trumpet

## A NEW LOOK

Matt Amy

FUNK/SAMBA (♩=120)

3

10

18

24

28

36

12

*f*

*f*

*mf*

*p*

*mf*

*f*

*ff*

*f*

**RHYTHM SOLI**



## SOLOS

52

1ST TIME TENOR SAX

2ND TIME GUITAR

2

Musical score for 2nd Trumpet, featuring a solo section. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked with a '2' above the staff. The dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The score includes various musical notations such as slurs, accents, and articulation marks.

Measure 52: *ff* (fortissimo). The first time Tenor Sax and the second time Guitar. The tempo is marked with a '2' above the staff.

Measure 70: *ff* (fortissimo). The tempo is marked with a '4' above the staff.

Measure 87: *f* (forte). The tempo is marked with a '3' above the staff.

Measure 90: *fff* (fortississimo). The tempo is marked with a '2' above the staff.

## 3rd Trumpet

## A NEW LOOK

FUNK/SAMBA (♩=120)

Matt Amy

3

10

18

24

28 RHYTHM SOLI 4

36 8

*f* *f* *mf* *p* *ff* *mf* *f*

52

**1ST TIME TENOR SAX**

## 2ND TIME GUITAR

2

[illegible]

70

4

87

The musical notation for Example 6-10 consists of a single staff on a treble clef with a key signature of two flats (B-flat and E-flat). The first measure contains a whole rest, indicated by a large number '3' above it. The second measure contains a half note G4. The third measure contains a quarter note A4, followed by a quarter rest. The fourth measure contains a quarter note B-flat4, followed by a quarter rest. The fifth measure contains a quarter note C5, followed by a quarter rest. The sixth measure contains a quarter note D5, followed by a quarter rest. The seventh measure contains a quarter note E-flat5, followed by a quarter rest. The eighth measure contains a quarter note F5, followed by a quarter rest.

2

Musical notation for Example 6-10, showing a sequence of notes and rests.

## A NEW LOOK

FUNK/SAMBA (♩=120)

Matt Amy

3

10

18

24

28

RHYTHM SOLI

4

36

8

f

f

mf

p

ff

mf

f

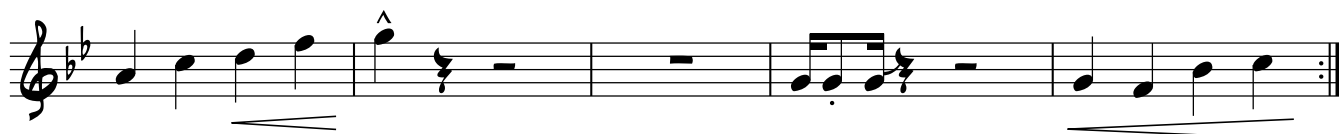
f

52

1ST TIME TENOR SAX

2ND TIME GUITAR

2



70

4



87



3



2

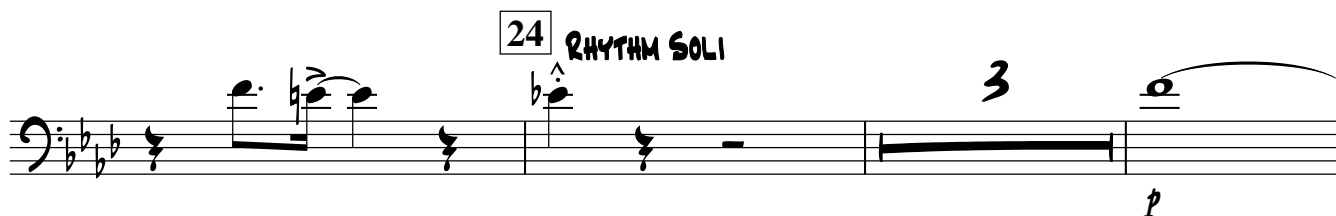
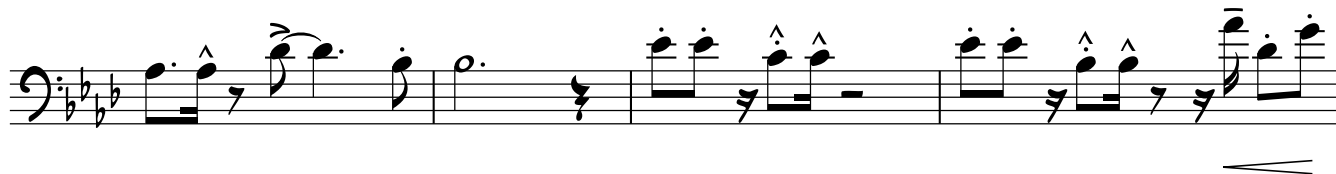
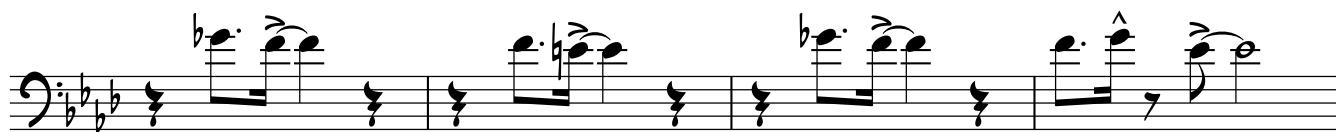


## 1st Trombone

## A NEW LOOK

FUNK/SAMBA (♩=120)

Matt Amy



36 4

*mf*

*mf*

*f* *f*

SOLOS  
1ST TIME TENOR SAX  
2ND TIME GUITAR

52 2

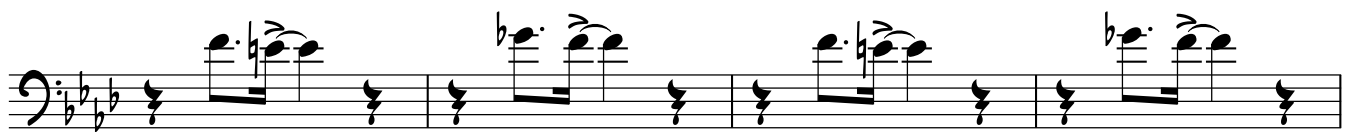
*ff* *mp*

The musical score for the 1st Trombone part spans measures 36 to 52. The key signature is two flats (Bb, Eb). The score begins with a measure rest for 4 measures, followed by a series of eighth and quarter notes with accents. Dynamic markings include *mf*, *f*, *ff*, and *mp*. A section starting at measure 52 is marked 'SOLOS' and includes '1ST TIME TENOR SAX' and '2ND TIME GUITAR' instructions. The score ends with a double bar line and a repeat sign.

## 1st Trombone

3

70





# A NEW LOOK

*Matt Amy*

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody consists of four measures: 1) A half note G2, a quarter note F2, and a quarter note E2. 2) A half note D2, a quarter note C2, and a quarter note B1. 3) A half note A1, a quarter note G1, and a quarter note F1. 4) A half note E1, a quarter note D1, and a quarter note C1. The notes are written on a bass staff with a treble clef.

10

mf

18

The musical score for the bass line of 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B-flat4. This is followed by a quarter note A4, an eighth note G4, and a quarter note F4. The melody then continues with a quarter note E4, a quarter note D4, and a quarter note C4. There is a whole rest for the next measure. The melody resumes with a quarter note B-flat4, a quarter note A4, and a quarter note G4. This is followed by a quarter note F4, a quarter note E4, and a quarter note D4. The melody then continues with a quarter note C4, a quarter note B-flat4, and a quarter note A4. The piece ends with a quarter note G4. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano).

[illegible]

The first system of the musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, with some notes marked with accents (^). A double bar line is followed by a fortissimo (*f*) dynamic. A box containing the number '24' is placed above the first note of the second measure after the double bar line. The system ends with a repeat sign.

Handwritten musical notation for a bass line. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The notation includes a series of eighth and quarter notes, a triplet of eighth notes, and a final half note. Above the staff, there is a box containing the number '28' and the text 'RHYTHM SOLI'. A large '3' is written above the triplet, and a 'p' (piano) dynamic marking is at the end.

Copyright © 2004 Matt Amy. All rights reserved *ff*

36 4

*mf*

*f*

SOLOS  
1ST TIME TENOR SAX  
2ND TIME GUITAR

52 2

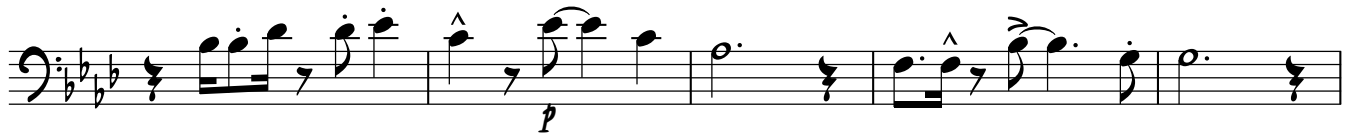
*ff*

*mp*

## 2nd Trombone

3

70



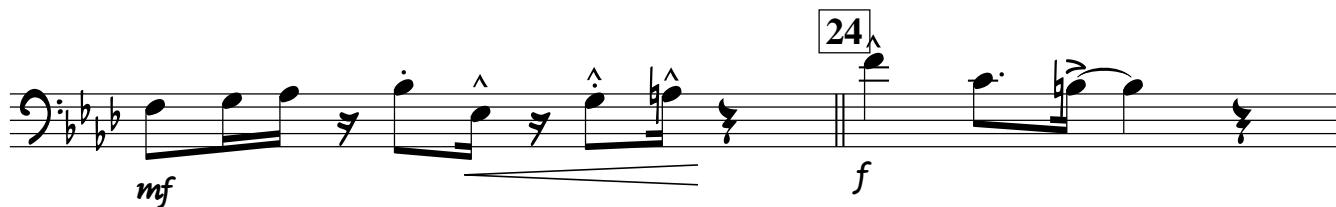
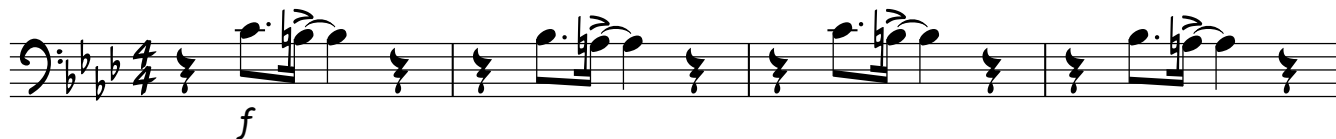
87



# A NEW LOOK

FUNK/SAMBA (♩=120)

Matt Amy



**28 RHYTHM SOLI**

**6**

**36 4**

*ff*

*mf*

*mf*

*f*

[illegible]

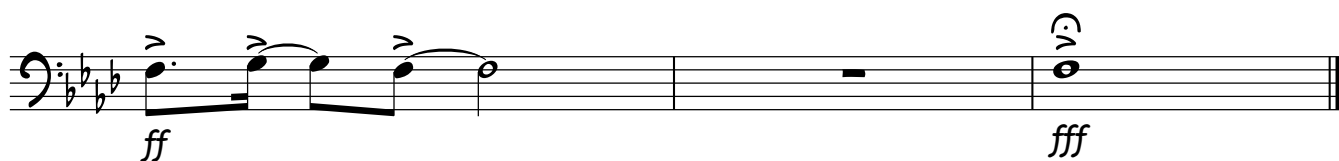
## 3rd Trombone

70

3



87



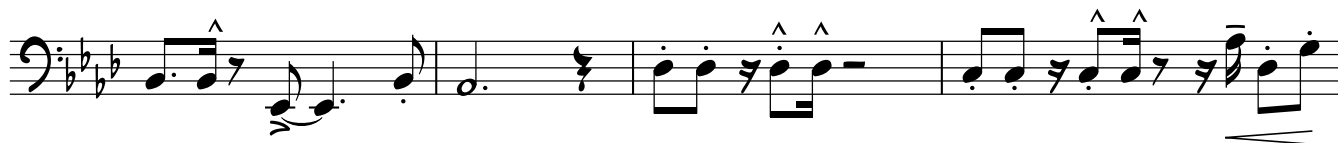
FUNK/SAMBA (♩=120)



10



18



24



28 RHYTHM SOLI

6

36



f SOLOS

52

1ST TIME TENOR SAX

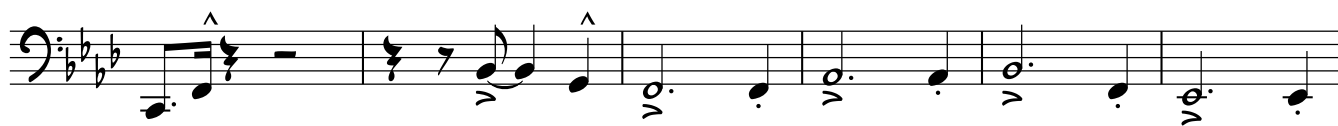
END TIME GUITAR

2





70



87



## A NEW LOOK

FUNK/SAMBA (♩=120)

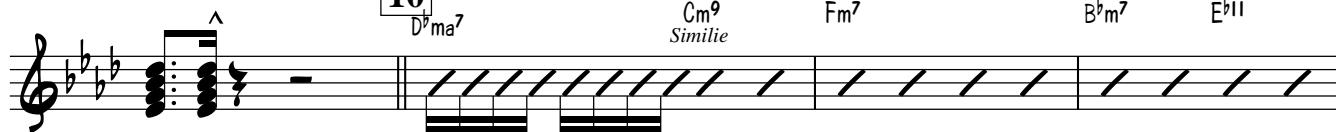
Matt Amy

OPT. DISTORTION

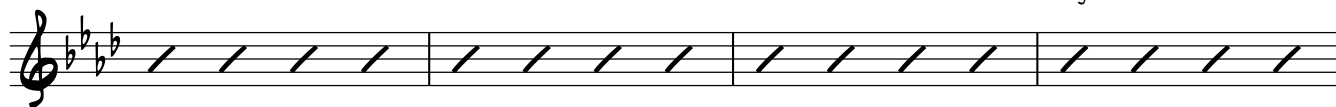
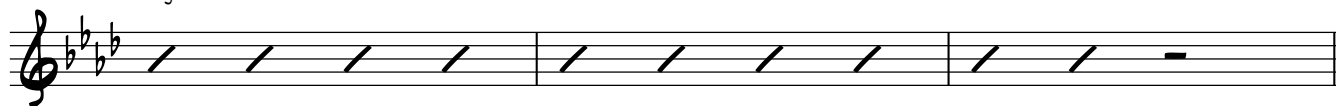


DISTORTION OFF!

10

D<sup>b</sup>ma<sup>7</sup>Cm<sup>9</sup>  
*Similie*Fm<sup>7</sup>B<sup>b</sup>m<sup>7</sup>E<sup>b</sup>11A<sup>b</sup>maj<sup>7</sup>D<sup>b</sup>maj<sup>9</sup>Gm<sup>7</sup>#11Cm<sup>7</sup>B<sup>b</sup>m<sup>9</sup>Gm<sup>7</sup>#11Cm<sup>9</sup>D<sup>b</sup>ma<sup>7</sup>Cm<sup>9</sup>

18

Fm<sup>7</sup>B<sup>b</sup>m<sup>7</sup>E<sup>b</sup>11A<sup>b</sup>maj<sup>7</sup>D<sup>b</sup>maj<sup>9</sup>Gm<sup>7</sup>#11Cm<sup>7</sup>B<sup>b</sup>m<sup>9</sup>Gm<sup>7</sup>#11

24

WITH DISTORTION



2

## Electric guitar

28

## RHYTHM SOLI

Fm<sup>7</sup>A<sup>b</sup>m<sup>7</sup>Gm<sup>7</sup>♯11E<sup>b</sup>m<sup>7</sup>Fm<sup>7</sup>A<sup>b</sup>m<sup>7</sup>

SOLOS

1ST TIME TENOR SAX

2ND TIME GUITAR

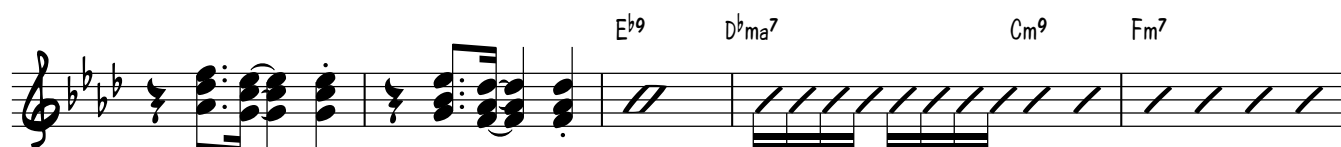
Gm<sup>7</sup>♯11D<sup>b</sup>ma<sup>7</sup>

36

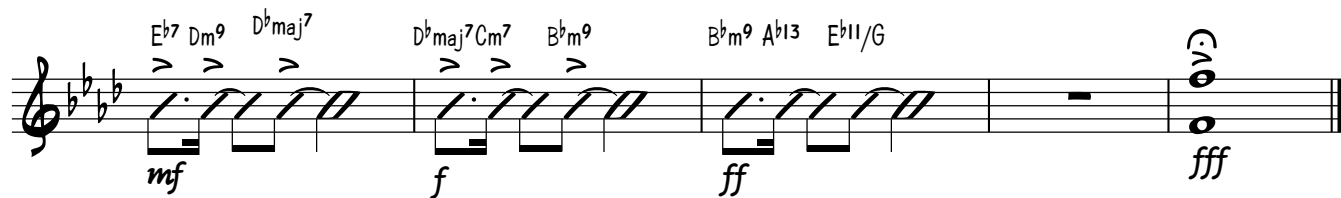
16

52

D<sup>b</sup>ma<sup>7</sup>Cm<sup>9</sup>Fm<sup>7</sup>B<sup>b</sup>m<sup>7</sup>E<sup>b</sup>11A<sup>b</sup>ma<sup>7</sup>D<sup>b</sup>ma<sup>9</sup>Gm<sup>7</sup>♯11Cm<sup>7</sup>B<sup>b</sup>m<sup>9</sup>Gm<sup>7</sup>♯11Cm<sup>9</sup>D<sup>b</sup>ma<sup>7</sup>Cm<sup>9</sup>Fm<sup>7</sup>B<sup>b</sup>m<sup>7</sup>E<sup>b</sup>11A<sup>b</sup>ma<sup>7</sup>D<sup>b</sup>ma<sup>9</sup>Gm<sup>7</sup>♯11Cm<sup>7</sup>B<sup>b</sup>m<sup>9</sup>

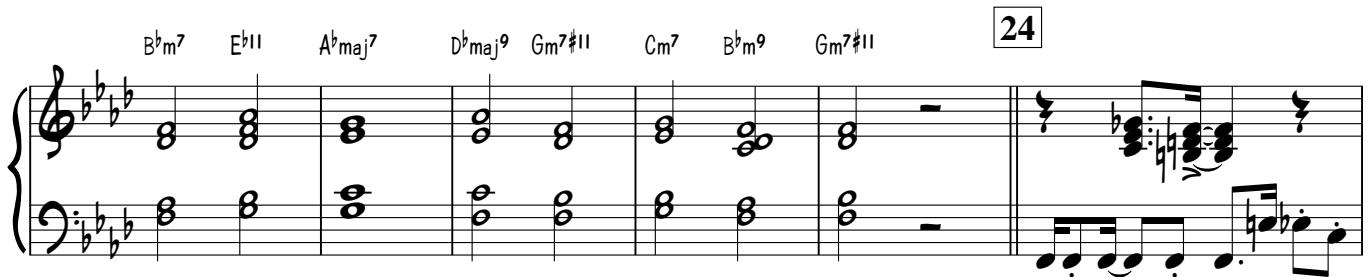
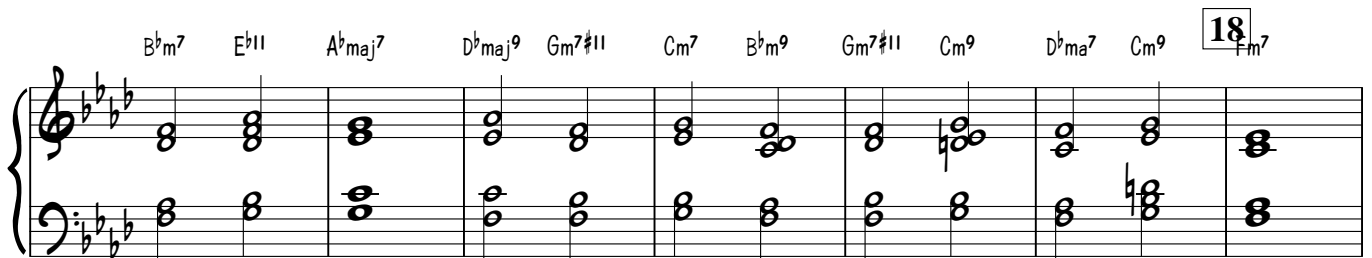
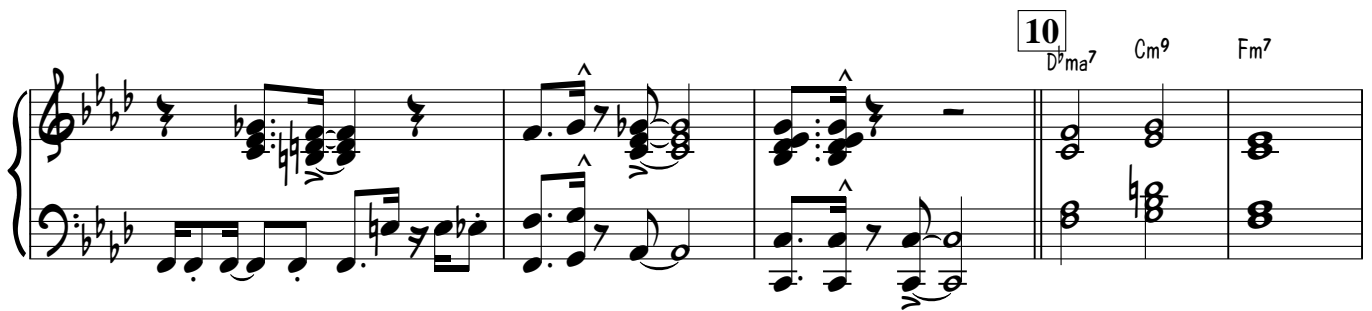


**87** **OPT. DISTORTION**



## A NEW LOOK

FUNK/SAMBA (♩=120)



28

## RHYTHM SOLI

First system of music (measures 28-35) featuring piano accompaniment with chords: Fm<sup>7</sup>, A<sup>b</sup>m<sup>7</sup>, Gm<sup>7</sup>#11, E<sup>b</sup>m<sup>7</sup>, Fm<sup>7</sup>, and A<sup>b</sup>m<sup>7</sup>. The music is in 4/4 time, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Second system of music (measures 36-39) featuring piano accompaniment with chords: Gm<sup>7</sup>#11, D<sup>b</sup>maj<sup>7</sup>, and Cm<sup>9</sup>. Measure 36 is marked with a box containing the number 36. The music continues with the same rhythmic pattern, and the right hand has rests for measures 37-39. The dynamic marking *mp* is present.

Third system of music (measures 40-43) featuring piano accompaniment. The right hand has rests for all four measures, while the left hand continues the rhythmic pattern.

Fourth system of music (measures 44-47) featuring piano accompaniment. The right hand has rests for all four measures, while the left hand continues the rhythmic pattern.

Fifth system of music (measures 48-51) featuring piano accompaniment. The right hand has rests for all four measures, while the left hand continues the rhythmic pattern.

Piano

SOLOS

1ST TIME TENOR SAX

2ND TIME GUITAR

3

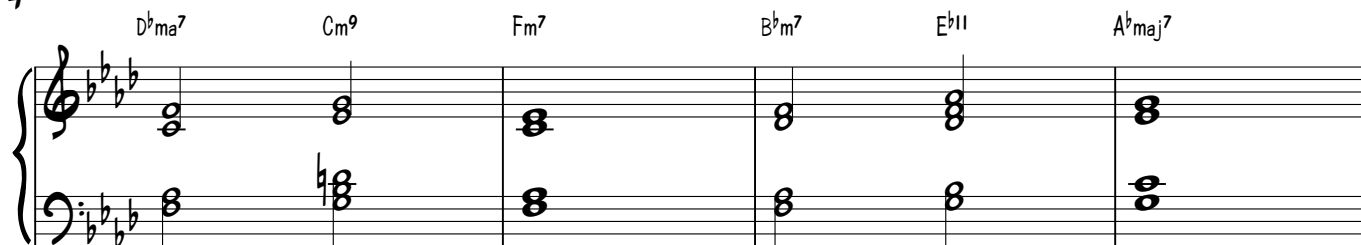
52

D<sup>b</sup>ma<sup>7</sup> Cm<sup>9</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>11 A<sup>b</sup>ma<sup>7</sup>D<sup>b</sup>ma<sup>9</sup> Gm<sup>7</sup>#11 Cm<sup>7</sup> B<sup>b</sup>m<sup>9</sup> Gm<sup>7</sup>#11 Cm<sup>9</sup> D<sup>b</sup>ma<sup>7</sup> Cm<sup>9</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>11 A<sup>b</sup>ma<sup>7</sup>D<sup>b</sup>ma<sup>9</sup> Gm<sup>7</sup>#11 Cm<sup>7</sup> B<sup>b</sup>m<sup>9</sup> Gm<sup>7</sup>#11 Cm<sup>9</sup>Fm<sup>7</sup> E<sup>b</sup>7 D<sup>b</sup>ma<sup>7</sup> Cm<sup>7</sup>

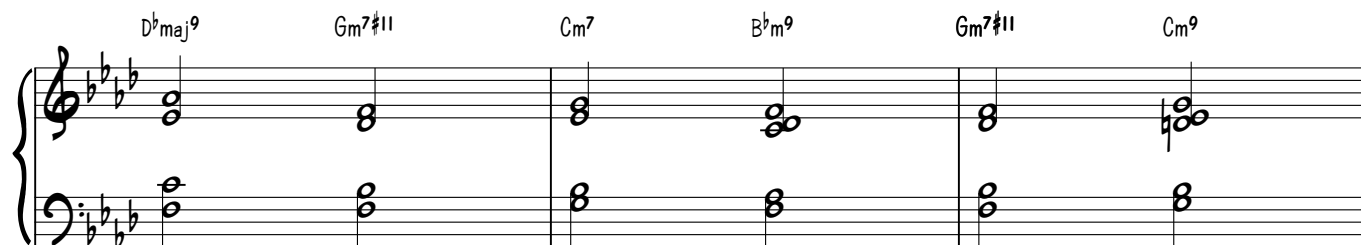
70

Fm<sup>7</sup> Gm<sup>7</sup>#11 A<sup>b</sup>ma<sup>7</sup>Fm<sup>7</sup> G<sup>b</sup>ma<sup>7</sup>G<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b</sup>ma<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup>B<sup>b</sup>m<sup>9</sup> Gm<sup>7</sup>#11

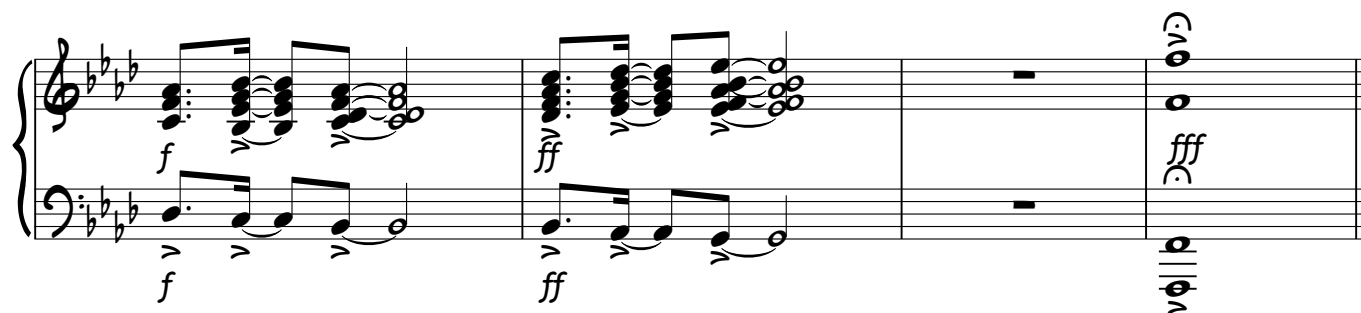
Chord progression:  $D^bma^7$   $Cm^9$   $Fm^7$   $B^bm^7$   $E^bII$   $A^bma^7$



Chord progression:  $D^bma^9$   $Gm^{\sharp II}$   $Cm^7$   $B^bm^9$   $Gm^{\sharp II}$   $Cm^9$



87





# A NEW LOOK

Matt Amy

FUNK/SAMBA (♩=120)



**28 RHYTHM SOLI****36****SOLOS****1ST TIME TENOR SAX****52 2ND TIME GUITAR**

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line in bass clef. The score is written in E-flat major (three flats) and 4/4 time. It includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, along with rests, ties, and slurs. The score is divided into measures, with measure numbers 70 and 87 indicated in boxes. Dynamics include *mf* (mezzo-forte) and *fff* (fortissimo). Articulations like accents (^) and breath marks (v) are used throughout. The piece concludes with a final cadence marked by a double bar line and a fermata.

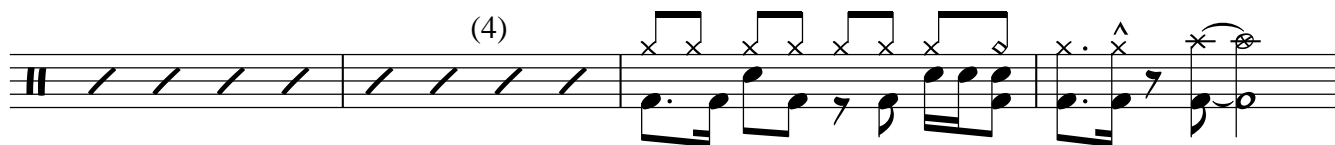
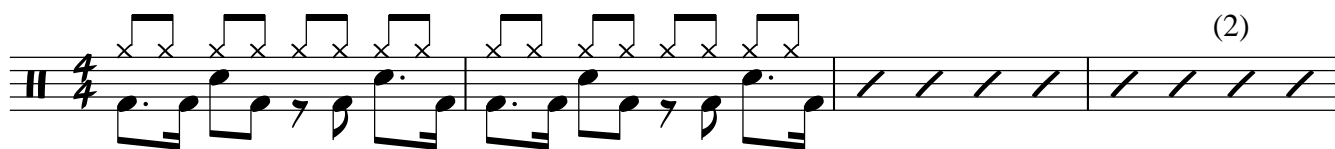
Drums

# A NEW LOOK

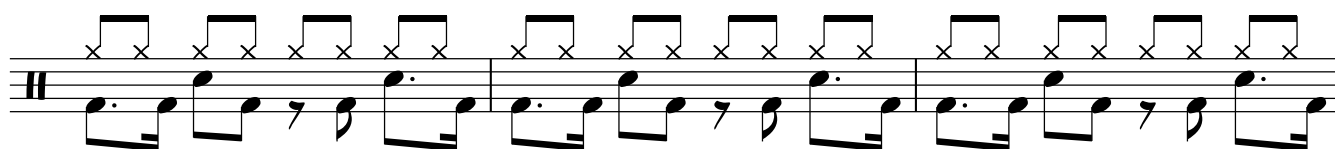
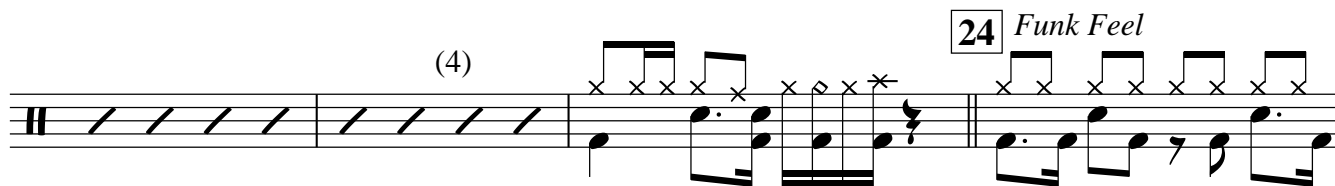
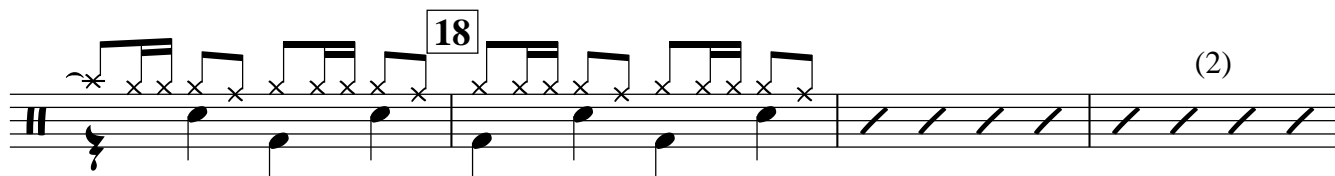
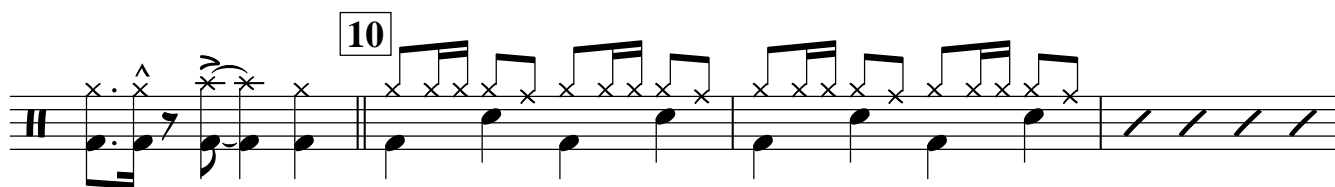
FUNK/SAMBA (♩=120)

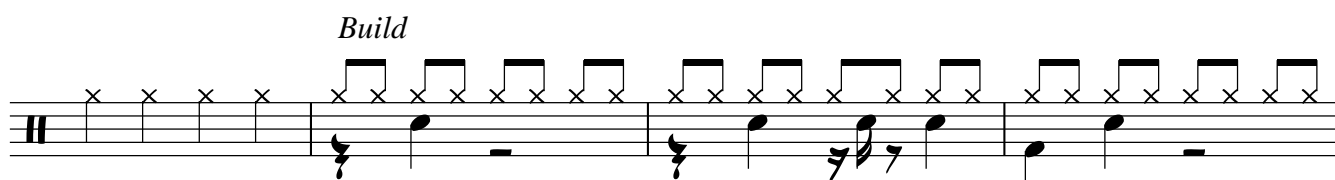
Matt Amy

*Funk Feel*



*Rock Samba Feel*

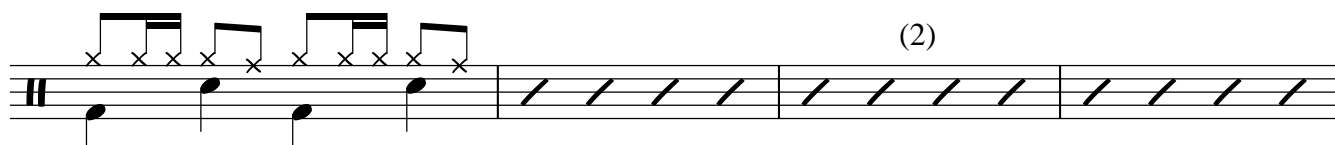
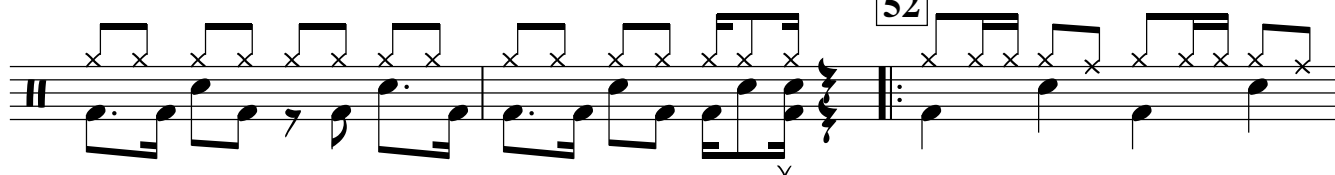


**28 RHYTHM SOLI**

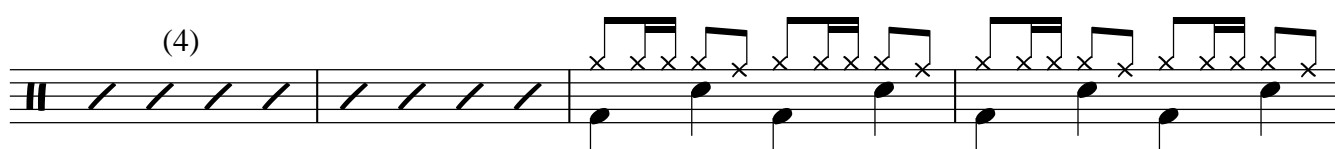
SOLOS

1ST TIME TENOR SAX

2ND TIME GUITAR

**52** *Rock Samba Feel*

(2)



(4)

(2) Drums (4) 3

*Funk Feel*

*Solo*  
70 (Band Figures)

*Keep Soloing*

*End Solo*  
*Rock Samba Feel*

(2) (4) 87 *Funk Feel*

(2) (4)

*mf* *f*

*ff* SOLO

*For the Bigband.....*

# **A New Look**

By Matt Amy  
(2004)

# A New Look

Matt Amy  
(2004)

## **Instrumentation:**

- 1st Alto Sax
- 2nd Alto Sax
- 1st Tenor Sax
- 2nd Tenor Sax
- Bari Sax
- 1st Trumpet
- 2nd Trumpet
- 3rd Trumpet
- 4th Trumpet
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- Bass Trombone
- Piano
- Bass (Electric)
- Guitar
- (Opt. Distortion)
- Drums (Kit)

***To the Director:*** This Piece is neither here or there as it is constantly changing between a funk and a samba.  
The band should be aware to back off at bar 5 as the Trumpets come in with a short 4 bar theme to set up the piece.  
Solos should be taken by the 1st Tenor and Guitar player, the Tenor player has 16 bars over a rhythmic ostinato to set him/her up for bar 52, band shouldn't get too loud until this point as it is the "climax" of this section.  
Upper octave in lead trumpet parts are optional and can be down an octave if they are too high.



FUNK/SAMBA (♩=120)

# A NEW LOOK

Matt Amy

2 3 4 5 6 7 8 9

1st Alto Sax *f*

2nd Alto Sax *f*

1st Tenor Sax *f*

2nd Tenor Sax *f*

Bari Sax *f*

1st Trumpet *f* *ova opt.*

2nd Trumpet *f*

3rd Trumpet *f*

4th Trumpet *f*

1st Trombone *f*

2nd Trombone *f*

3rd Trombone *f*

Bass Trombone *f*

Electric guitar *opt. DISTORTION*

Piano

Bass guitar *Funk Feel*

Drums (2) (4)

1st Alto Sax

2nd Alto Sax

1st Tenor Sax

2nd Tenor Sax

Bari Sax

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Electric guitar

Piano

Bass guitar

Drums

**Distortion Off!**

*Smile*

*10* *18*

*mf* *p*

(2) (4)

Chords: D<sup>b</sup>ma<sup>7</sup>, Cm<sup>9</sup>, Fm<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>7</sup>II, A<sup>b</sup>ma<sup>7</sup>, D<sup>b</sup>ma<sup>9</sup>, Gm<sup>7</sup>#11, Cm<sup>7</sup>, B<sup>b</sup>m<sup>9</sup>, Gm<sup>7</sup>#11, Cm<sup>9</sup>, D<sup>b</sup>ma<sup>7</sup>, Cm<sup>9</sup>, Fm<sup>7</sup>

19 20 21 22 23 24 25 26 3

1st Alto Sax

2nd Alto Sax

1st Tenor Sax

2nd Tenor Sax

Bari Sax

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Electric guitar

Piano

Bass guitar

Drums

(2) (4) 24 Junk Feel



36

36

37

38

39

40

41

42

43

44

45

5

1st Alto Sax

2nd Alto Sax

1st Tenor Sax

2nd Tenor Sax

Bari Sax

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Electric guitar

Piano

Bass guitar

Drums

Gm(maj7)

b7 aug

Gm(maj7)

b7 aug

Gm(maj7)

b7 aug

Gm(maj7)

b7 aug

Gm(maj7)

b7 aug

mp

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

36

H.H

Build



55 56 57 58 59 60 61 62 63 64

1st Alto Sax

2nd Alto Sax

1st Tenor Sax

2nd Tenor Sax

Bari Sax

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Electric guitar

Piano

Bass guitar

Drums

Chord symbols: Bbmaj7, Ebmaj9, Am7#11, Dm7, Cm9, Am7#11, Dm9, Ebmaj7, Dm9, Gm7, Cm7, F#11, Bbmaj7, Ebmaj9, Am7#11, Dm7, Cm9, Abmaj7, Dbmaj9, Gm7#11, Cm7, Ebm9, Gm7#11, Cm9, Dbmaj7, Cm9, Fm7, Ebm7, E#11, Abmaj7, Dbmaj9, Gm7#11, Cm7, Ebm9.

Dynamic markings: mp.

Rehearsal marks: (2), (4), (2), (4).

8

65 66 67 68 69 70 71 72 73 74 75 76

1st Alto Sax

2nd Alto Sax

1st Tenor Sax

2nd Tenor Sax

Bari Sax

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Electric guitar

Piano

Bass guitar

Drums

Funk Feel

Solo (Band Figures)

Keep Soloing

DISTORTION ON

DISTORTION OFF

ff

Am7#11

Dm9

Fm7

E13

D#maj7

Cm7

Gm7#11

Cm9

Fm7

E13

D#maj7

Cm7

Fm7

Gm7#11

A#maj7

Fm7

G#maj7

G#maj7

E13

D#maj7

Cm7

Fm7

Bbm9

Gm#11



[illegible]

10

87

87

88

89

90

91

1st Alto Sax

*f*

2nd Alto Sax

*f*

1st Tenor Sax

*f*

2nd Tenor Sax

*f*

Bari Sax

*f*

1st Trumpet

*f*

2nd Trumpet

*f*

3rd Trumpet

*f*

4th Trumpet

*f*

1st Trombone

*f*

2nd Trombone

*f*

3rd Trombone

*f*

Bass Trombone

*f*

Electric guitar

OPT. DISTORTION

Piano

Bass guitar

87 *Punk Feel*

Drums

(2)

92 93 94 95 96 97 98 11

1st Alto Sax

2nd Alto Sax

1st Tenor Sax

2nd Tenor Sax

Bari Sax

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Electric guitar

Piano

Bass guitar

Drums

*mf* *f* *ff* *8vb Opt*

*mf* *f* *ff* *SOLO*

*E11* *Dm9* *D7ma11* *D7ma11* *Cm7* *Ebm9* *Ebm9* *A13* *E11/G*