

p subito *cresc.* *f*

42 *f*

mp 2

1. 8

2. 59 8 *f*

67 *mf*

1. *p* subito *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Trombone 2

Arranged by JOHN EDMONDSON

Bright Swing

mf

p subito *cresc.* *f*

9
mf

1.

17

2. 26

34

p subito cresc. f

42
f

mp

1.
8

2.
59
f

67
mf

p subito cresc. f
One more time!

2.

UNISON DRILLS

A
mf

B
f

AFTER YOU'VE GONE

Trombone 3

Arranged by JOHN EDMONDSON

Bright Swing

mf

p subito cresc. f

mf

1.

17

2. 26

34

Musical staff with notes and dynamics: *p subito cresc. f*

Musical staff with measure 42 and dynamics: *f*

Musical staff with measure 2 and dynamics: *mp*

Musical staff with first ending and measure 8: 1. 8

Musical staff with second ending and measure 59: 2. 59 8

Musical staff with measure 67 and dynamics: *mf*

Musical staff with first ending and dynamics: *p subito cresc. f* One more time!

Musical staff with second ending: 2.

UNISON DRILLS

Musical staff for drill A: *mf*

Musical staff for drill B: *f*

AFTER YOU'VE GONE

Drums

Arranged by JOHN EDMONDSON

Bright Swing

The drum score is written on a grand staff with a treble clef and a 4/4 time signature. It includes various drum parts and dynamics:

- Staff 1:** Features a **Ride Cym.** part with a **B.D., Hi Hat** part below it. Dynamics include *mf* and *p subito cresc.* There are four-measure rests and a **+ S.D. >** marking.
- Staff 2:** Features a **Ride Cym., Rim Nok** part. Dynamics include *f* and *mf*. A first ending bracket covers measures 9-16.
- Staff 3:** Features a first ending bracket covering measures 17-24.
- Staff 4:** Features a second ending bracket covering measures 25-32, with a **26** marking above measure 26. The instruction **On head** is written above the staff.
- Staff 5:** Features a **Rim Nok** part. Dynamics include *f*. A first ending bracket covers measures 34-41.
- Staff 6:** Features a **On head** part. Dynamics include *p subito* and *f*. A first ending bracket covers measures 42-49.
- Staff 7:** Features a first ending bracket covering measures 50-53, with a **42** marking above measure 42. Dynamics include *f* and *mf*.

50

UNISON DRILLS
Ride Cym., Rim Nok

AFTER YOU'VE GONE

Guitar

Arranged by JOHN EDMONDSON

Bright Swing

A guitar chord sheet for the song "After You've Gone" in B-flat major, 4/4 time. The sheet consists of ten staves of music, each with a treble clef and a key signature of two flats. The chords are written above the staff lines, and the music is represented by diagonal slashes. Performance markings include dynamics such as *mf*, *p subito*, and *f*, and articulation like *cresc.*. Measure numbers 9, 17, 26, and 34 are indicated in boxes. The sheet concludes with a double bar line and repeat dots.

Chords and dynamics for each staff:

- Staff 1: *mf* B \flat 6, Dm7 D \flat m7 Cm7 B \circ Cm7 F7(\flat 9)
- Staff 2: B \flat 6 Cm7 C \sharp \circ B \flat 6 Fm7 B \flat 9 B \flat +7 *p subito* *f*
- Staff 3: **9** E \flat 6 E \flat MA7 E \flat m6 E \flat m7 A \flat 9 *mf*
- Staff 4: B \flat 6 B \flat MA7 G9 Dm7 G9 1. Dm7 G+7
- Staff 5: **17** C9 B9 C9 F9(13) E9(13)F9(13)
- Staff 6: B \flat 6 B \flat 9 B \flat +7
- Staff 7: 2. Dm7 G9(13) **26** Cm6 G9 Cm7 Bm7 Cm7
- Staff 8: E \flat m(MA7) G \flat 7 E \flat m6 B \flat 6 A6 B \flat 6 Am7 D9 Gm7 F \sharp m7 Gm7
- Staff 9: **34** C9 C \sharp \circ B \flat 6 Dm7 D \flat m7 Cm7 B \circ Cm7
- Staff 10: F7(\flat 9) B \flat 6 Cm7 C \sharp \circ B \flat 6 *p subito cresc.* *f*

Fm7 B \flat 9 B \flat +7 **42** E \flat 6 E \flat 6 A \flat 9

A \flat 9 B \flat 6 Dm7

1. A \flat 9 G9 D \flat 9 **50** C9 Gm7 C9 Cm7

Cm7 F9 B \flat 6 Gm7 Cm7 C \sharp 0 B \flat 6 Gm7 G \flat m7

Fm7 B \flat 9 B \flat +7 2. A \flat 9 G9 D \flat 9 **59** Cm6 G9 G+7

Cm7 E \flat m7 A \flat 9 B \flat 6 Am7 D7(b9)

Gm7 C9 C \sharp 0 **67** B \flat 6 Dm7 D \flat m7 Cm7 B \circ Cm7

F7(b9) B \flat 6 Cm7 C \sharp 0 B \flat 6 1. *p subito* *cresc.* *f* One more time!

2. E \flat M A7 A \flat 9 A9 B \flat 6/9

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Piano

Arranged by JOHN EDMONDSON

Bright Swing

Musical notation for the first system, measures 1-3. Chords: B \flat 6, Dm7, D \flat m7, Cm7, B \circ , Cm7, F7(\flat 9). Dynamics: *mf*.

Musical notation for the second system, measures 4-7. Chords: B \flat 6, Cm7, C \sharp \circ , B \flat 6, Fm7, B \flat 9. Dynamics: *mf*, *f*.

Musical notation for the third system, measures 8-11. Chords: E \flat 6/9, E \flat MA7, E \flat m6, E \flat m7, A \flat 9. Measure 9 is boxed. Dynamics: *mf*.

Musical notation for the fourth system, measures 12-15. Chords: B \flat 6, B \flat MA7, G9, Dm7, G7, Dm7, G+7, C9. Measure 15 is boxed. Dynamics: *mf*.

Musical notation for the fifth system, measures 16-19. Chords: B9, C9, F9(13), E9(13), F9(13). Measure 16 is boxed.

Musical notation for the first system, measures 1-4. Treble and bass staves. Chords: B \flat 6, B \flat 9, B \flat +7.

Musical notation for the second system, measures 5-8. Treble and bass staves. Chords: Dm7, G+7, Cm6, G9, Cm7, Bm7, Cm7. Measure 6 is marked with a box containing "26".

Musical notation for the third system, measures 9-12. Treble and bass staves. Chords: E \flat m(MA7), G \flat 7, E \flat m6, B \flat 6, A6, B \flat 6, Am7, D9, Gm7, F \sharp m7, Gm7.

Musical notation for the fourth system, measures 13-16. Treble and bass staves. Chords: C9, C \sharp o, B \flat 6, Dm7, D \flat m7, Cm7, B \circ , Cm7. Measure 14 is marked with a box containing "34".

Musical notation for the fifth system, measures 17-20. Treble and bass staves. Chords: F7(\flat 9), B \flat 6, Cm7, C \sharp o, B \flat 6. Dynamic marking: *mf*.

Turn Page

42

Fm7 Bb+7 Eb6/9 Eb6 Ab9

Ab9 Bb6 Dm7

1. 50

Ab9 G9 Db9 C9 Gm7 C9 Cm7 Cm(MA7)

Cm7 F7(b9) Bb6 Gm7 Cm7 C#0 Bb6 Gm7 Gbm7

2. 59

Fm7 Bb9 Bb+7 Ab9 G9 Db9 Cm6 G9 G+7

Cm7 Ebm7 Ab9 Bb6 Am7 D7(b9)

Gm7 C9 C#o **67** Bb6 Dm7 Dbm7Cm7

B° Cm7 F7(b9) Bb6 Cm7 C#o 1.

2. EbMA7 Ab9 A9 Bb6/9

Soli (w. Bass)

A UNISON DRILLS

mf

B

f

AFTER YOU'VE GONE

Arranged by John Edmondson

Program Notes:

AFTER YOU'VE GONE was originally published in 1918 by Broadway Music Corp. and was written by Henry Creamer and Turner Layton. It has been recorded by most of the best known jazz singers, instrumentalists and big bands. Although it is known primarily as a vocal tune, jazz buffs know it best by two instrumental versions – those of Benny Goodman and the great Woody Herman big band arrangement by Bill Holman which featured Sal Nistico on tenor sax. The tune was originally twenty measures in length, played or sung at a moderately slow tempo with the melody in eighth notes. This arrangement doubles the note values to quarter notes and the overall length to forty measures, which allows for a brighter swing style tempo.

Conductor Notes:

The tempo should be a fairly bright swing. Check the marked tempo of 132 with a metronome often. Anything faster than that tends to sound rushed, especially with young players. Articulations are carefully marked and should be rehearsed thoroughly so that the ensemble is clean and cohesive. The staccato is short (50% of note value is about right) and *unaccented*, the marcatissimo (“tent”) is short and *accented*, the marcato is full value and *accented*, and the tenuto is full value and *unaccented*, played with a legato attack. The piano part should be played as written; any “comping” behind the ensemble will only muddy the ensemble sound. The piano does play in a comp style behind the solos at 50 and 59, but the written part works well. The sax solo at 50 works best for alto but is written so any sax can play it, or the entire section may perform it. It is best to rehearse all solos by the entire section from time to time, so that backup soloists are always prepared. Rehearse the vocal “shout” in the final 1st ending at measure 73. If it doesn’t work with a group, try it with one individual.

JOHN EDMONDSON is best known for his more than 600 publications for school bands, more than 60 of which are for jazz band and combo. During his 20 year career as a professional trumpet player and pianist, he wrote libraries for three horns and rhythm, four horns and rhythm, plus countless big band arrangements and compositions. When you add his many unpublished scores for entertainers, singers, and radio and television jingles, his total works number well over 1,000 arrangements and compositions. His varied background in jazz and commercial writing, coupled with his teaching experience, make him uniquely qualified in the field of educational music for jazz band.

Recommended Resources:

Getting Started With Jazz Band by Lissa A. Fleming. May, 1994. 64 pages.

Stock #1626. ISBN 1-56545-035-3. MENC Publication Sales.

Swing & Big Band Guitar (Four-To-The-Bar Comping In the Style Of Freddie Green) by Charlton Johnson. 1998. 80 pages with CD. Stock #HL00695147.

ISBN 0-7935-7381-5. Hal Leonard Corp.

Jazz Guitar Rhythm Chops by Don Mock. 1997. Video. 68 minutes.

Stock # REH890. Warner Bros. Publications.

AFTER YOU'VE GONE

Full Score

Duration - ca.3:00

Arranged by JOHN EDMONDSON

Bright Swing (♩ - 132)

The musical score is arranged for a jazz band and includes the following parts:

- Alto Sax 1 & 2:** Melodic lines starting with a *mf* dynamic, transitioning to *p subito* in the final measure.
- Tenor Sax 1 (Opt. Alto 3) & 2:** Similar melodic lines to the Alto Sax parts.
- Baritone Sax (Optional):** Provides harmonic support with a *mf* dynamic.
- Trumpet 1-4 (Optional):** Four parts with melodic lines, starting at *mf* and ending at *p subito*.
- Trombone 1-3 (Optional):** Three parts with harmonic support, starting at *mf* and ending at *p subito*.
- Guitar (Optional):** Chordal accompaniment with a *mf* dynamic, ending at *p subito*.
- Piano:** Chordal accompaniment with a *mf* dynamic, ending at *mf*.
- Bass:** Harmonic support with a *mf* dynamic, ending at *p subito*.
- Drums:** Rhythmic accompaniment with a *mf* dynamic, ending at *p subito*. Includes notation for B.D., Hi Hat, Ride Cym., and + S.D.

Chord progressions for Guitar and Piano:

Guitar: B \flat 6, Dm7, D \flat m7, Cm7, B \circ , Cm7, F7(b9), B \flat 6

Piano: B \flat 6, Dm7, D \flat m7, Cm7, B \circ , Cm7, F7(b9), B \flat 6

Bass: B \flat , Dm, D \flat m, Cm, B \circ , Cm, F7, B \flat

9

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3

Guitar

Piano

Bass

Drums

cresc. *f* *mf*

Cm7 *C#°* *Bb6* *Fm7* *Bb9* *Bb+7* *Eb6* *Ebm A7*

f *mf*

Cm7 *C#°* *Bb6* *Fm7* *Bb9* *Bb+7* *Eb6/9* *Ebm A7*

f *mf*

Cm *C#°* *Bb* *Fm* *Bb7* *Eb*

f *mf* Ride Cym., Rim Nok

cresc. *f* *mf*

6 7 8 9 10

After You've Gone

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Guitar
 Piano
 Bass
 Drums

Chord symbols: E \flat m6, E \flat m7, A \flat 9, B \flat 6, B \flat M A7, G9, Dm7, G9, Dm7, G7, E \flat m, A \flat 9, B \flat , Gm, Dm, G7.

After You've Gone

11 12 13 14 15

1. 17

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Guitar

Piano

Bass

Drums

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Guitar
 Piano
 Bass
 Drums

2.
 B \flat 6
 B \flat 9
 B \flat +7
 Dm7
 G+7
 B \flat
 B \flat 7
 B \flat +7
 Dm
 G+7

After You've Gone

21 22 23 24 25

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Guitar

Piano

Cm6 G9 Cm7 Bm7 Cm7 Ebm(MA7) Gb7 Ebm6 Bb6 A6 Bb6

Bass

Drums

On head

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Guitar

Am7 D9 Gm7 F#m7 Gm7 C9 C#° Bb6 Dm7 Dbm7

Piano

Am7 D9 Gm7 F#m7 Gm7 C9 C#° Bb6 Dm7 Dbm7 Cm7

Bass

Am D7 Gm F#m Gm C7 C#° Bb Dm Dbm

Drums

Rim Nok

Musical score for brass, woodwind, guitar, piano, bass, and drums. The score is for measures 36-40. Dynamics include *p*, *subito*, *cresc.*, and *f*. The piano part includes a *mf* dynamic at measure 38. The guitar part includes a *mf* dynamic at measure 38. The drum part includes an *mf* dynamic at measure 38. The bass part includes an *mf* dynamic at measure 38. The woodwind parts include dynamics from *p* to *f*. The brass parts include dynamics from *p* to *f*.

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3

Guitar

Fm7 Bb9Bb7 Eb6 Eb6 Ab9 Ab9

Piano

Fm7 Bb7 Eb6/9 Eb6 Ab9 Ab9Bb6

Bass

Fm Bb7 Eb Eb Ab7 Ab7

Drums

1. 50

A. Sx. 1 *mf* Solo or unis. A7

A. Sx. 2 *mf* Solo or unis. A7

T. Sx. 1 *mf* Solo or unis. D7

T. Sx. 2 *mf* Solo or unis. D7

B. Sx. *mf* Solo or unis. A7

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Guitar

B \flat 6 Dm7 A \flat 9 G9 D \flat 9 C9

Piano

Dm7 A \flat 9 G9 D \flat 9 C9

Bass

B \flat Dm A \flat 7 G7 D \flat 7 C7

Drums

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Chords for Saxophones: Em7, A7, Am7, D7, G, Am7, A#°.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Guitar

Chords: Gm7, C9, Cm7, Cm7, F9, Bb6, Gm7, Cm7, C#°.

Piano

Chords: Gm7, C9, Cm7, Cm(MA7), Cm7, F7(b9), Bb6, Gm7, Cm7, C#°, Bb6.

Bass

Chords: Gm, C7, Cm, F7, Bb, Gm, Cm, C#°.

Drums

G Dm7 G7 2. 59

A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.

Tpt. 1 Solo or unis. Dm *mf* A7
 Tpt. 2 Solo or unis. Dm *mf* A7
 Tpt. 3 Solo or unis. Dm *mf* A7
 Tpt. 4 Solo or unis. Dm *mf* A7

Tbn. 1
 Tbn. 2
 Tbn. 3

Guitar B \flat 6 Gm7 G \flat m7 Fm7 B \flat 9 B \flat +7 A \flat 9 G9 D \flat 9 Cm6 G9 G+7
 Piano Gm7 G \flat m7 Fm7 B \flat 9 B \flat +7 A \flat 9 G9 D \flat 9 Cm6 G9 G+7
 Bass B \flat Gm G \flat m Fm B \flat 7 A \flat 7 G7 D \flat 7 Cm G7 G+7
 Drums Rim Nok

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Guitar

Piano

Bass

Drums

Chord Chart:

61	62	63	64
Dm7	Fm7 3 Bb7	C6	Bm7 3 E7 3
Dm7	Fm7 3 Bb7	C6	Bm7 3 E7 3
Dm7	Fm7 3 Bb7	C6	Bm7 3 E7 3
Dm7	Fm7 3 Bb7	C6	Bm7 3 E7 3
Cm7	Ebm7 Ab9 Bb6	Am7 D7(b9)	
Cm7	Ebm7 Ab9 Bb6	Am7 D7(b9)	
Cm	Ebm Ab7 Bb	Am D7	

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.

mf *mf*

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

D9 D#0 As is - tutti
D9 D#0 As is - tutti
D9 D#0 As is - tutti
D9 D#0 As is - tutti

mf *mf* *mf* *mf*

Tbn. 1
Tbn. 2
Tbn. 3

mf *mf* *mf*

Guitar

Gm7 C9 C#0 Bb6 Dm7 Dbm7

mf

Piano

Gm7 C9 C#0 Bb6 Dm7 Dbm7 Cm7

mf

Bass

Gm C7 C#0 Bb Dm Dbm

mf

Drums

Tom Toms 3 B.D., Hi Hat Ride Cym.

mf

1.

A. Sax. 1 *p subito cresc. f* One more time!

A. Sax. 2 *p subito cresc. f* One more time!

T. Sax. 1 *p subito cresc. f* One more time!

T. Sax. 2 *p subito cresc. f* One more time!

B. Sax. *p subito cresc. f* One more time!

Tpt. 1 *p subito cresc. f* One more time!

Tpt. 2 *p subito cresc. f* One more time!

Tpt. 3 *p subito cresc. f* One more time!

Tpt. 4 *p subito cresc. f* One more time!

Tbn. 1 *p subito cresc. f* One more time!

Tbn. 2 *p subito cresc. f* One more time!

Tbn. 3 *p subito cresc. f* One more time!

Guitar *p subito cresc. f* One more time!

Piano *mf*

Bass *p subito cresc. f*

Drums *p subito cresc. f*

Cm7 B^o Cm7 F7(b9) B^b6 Cm7 C[#] B^b6

B^o Cm7 F7(b9) B^b6 Cm7 C[#]

Cm B^o Cm F7 B^b Cm C[#] B^b

+ S.D. *p subito cresc. f*

69 70 71 72 73

2.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Guitar

Piano

Bass

Drums

mp

mp

mp

mp

E♭M A7 A♭9 A9 B♭6/9

E♭M A7 A♭9 A9 B♭6/9

Soli (w. Bass)

Soli (w. Pa.)

Soli (w. Bass)

Soli (w. Pa.)

Tom Toms

3

74 75 76 77 78

UNISON DRILLS

A

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.

mf

Musical notation for saxophones (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.) in treble clef, key of D major, 4/4 time. The notation includes dynamics (mf), accents, and breath marks.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

mf

Musical notation for trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4) in treble clef, key of D major, 4/4 time. The notation includes dynamics (mf), accents, and breath marks.

Tbn. 1
Tbn. 2
Tbn. 3

mf

Musical notation for trombones (Tbn. 1, Tbn. 2, Tbn. 3) in bass clef, key of D major, 4/4 time. The notation includes dynamics (mf), accents, and breath marks.

Guitar

mf

Musical notation for guitar in treble clef, key of D major, 4/4 time. The notation includes dynamics (mf), accents, and breath marks.

Piano

mf

Musical notation for piano in grand staff (treble and bass clefs), key of D major, 4/4 time. The notation includes dynamics (mf), accents, and breath marks.

Bass

mf

Musical notation for bass in bass clef, key of D major, 4/4 time. The notation includes dynamics (mf), accents, and breath marks.

Drums

Ride Cym., Rim Nok
Hi Hat
mf

Musical notation for drums in drum notation, key of D major, 4/4 time. The notation includes dynamics (mf) and specific drum parts like Ride Cym., Rim Nok, and Hi Hat.

B

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3

Guitar

Piano

Bass

Drums

After You've Gone

83

84

85

86

mf

AFTER YOU'VE GONE

Tenor Sax 1

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Tenor Sax 1 in 4/4 time. It consists of ten staves of music. The first staff begins with a *mf* dynamic. The second staff includes dynamics *p subito*, *cresc.*, and *f*. The third staff starts at measure 9 with a *mf* dynamic. The fourth staff includes a first ending bracket labeled '1.'. The fifth staff starts at measure 17. The sixth staff includes a second ending bracket labeled '2.'. The seventh staff starts at measure 26. The eighth staff starts at measure 34. The ninth staff includes dynamics *p subito*, *cresc.*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

42

Musical staff with notes, slurs, and dynamic marking *f*.

Musical staff with notes, slurs, and dynamic marking *mf*.

1.

50

Solo or unis.

Am7

D7

Dm7

Musical staff with notes, slurs, and dynamic marking *f*. Includes first ending bracket.

Musical staff with notes, slurs, and dynamic marking *f*. Includes chord markings G7, C, Dm7, and D#o.

Musical staff with notes, slurs, and dynamic marking *f*. Includes chord markings C, Gm7, and C7. Includes second ending bracket.

59

6

Musical staff with a long horizontal line and dynamic marking *mf*.

67

Musical staff with notes, slurs, and dynamic marking *mf*.

1.

p subito

cresc.

f

One more time!

Musical staff with notes, slurs, and dynamic markings *p*, *cresc.*, and *f*. Includes first ending bracket.

2.

Musical staff with notes, slurs, and dynamic markings *p*, *cresc.*, and *f*. Includes second ending bracket.

UNISON DRILLS

A

mf

Musical staff for drill A with notes, slurs, and dynamic marking *mf*.

B

f

Musical staff for drill B with notes, slurs, and dynamic marking *f*.

AFTER YOU'VE GONE

Tenor Sax 2

Arranged by JOHN EDMONDSON

Bright Swing

The musical score for Tenor Sax 2 consists of ten staves of music. The first staff begins with a *mf* dynamic. The second staff includes dynamics of *p subito*, *cresc.*, and *f*. The third staff starts with a measure rest and a *mf* dynamic. The fourth staff contains a first ending bracket labeled '1.'. The fifth staff begins with a measure rest and a *f* dynamic. The sixth staff starts with a measure rest and a *f* dynamic. The seventh staff contains a second ending bracket labeled '2.'. The eighth staff begins with a measure rest and a *f* dynamic. The ninth staff includes dynamics of *p subito*, *cresc.*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

42 *f*

mf

1. 50 Solo or unis. D7 Am7 D7 Dm7

G7 C Dm7 D#o

C Gm7 C7 2.

59 6 *mf*

67 *mf*

1. *p subito* *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Trumpet 1

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for a single trumpet part in 4/4 time. It begins with a *mf* dynamic and a *Bright Swing* tempo. The first staff contains measures 1-8, with dynamics *p subito* and *cresc.* leading to a *f* dynamic. A first ending bracket covers measures 9-16. The second staff starts at measure 9 with *mf*. The third staff contains measures 17-25, with a first ending bracket for measures 21-25. The fourth staff starts at measure 17. The fifth staff contains measures 26-33, with a second ending bracket for measures 29-33. The sixth staff starts at measure 26. The seventh staff contains measures 34-41, with a first ending bracket for measures 37-41. The eighth staff starts at measure 34. The final staff contains measures 42-48, with dynamics *p subito* and *cresc.* leading to a *f* dynamic.

Trumpet 1 - 2

42 *f*

mp 2

1. 8

2. 59 Solo or unis. *f* *mf* A7

Dm7 Fm7 3 Bb7 C6

Bm7 E7 D9 D#o

67 As is - tutti *mf*

1. *p* subito *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Trumpet 2

Arranged by JOHN EDMONDSON

Bright Swing

Musical score for Trumpet 2, featuring a 'Bright Swing' tempo. The score is written in 4/4 time and includes various dynamics and articulations. The piece is divided into two main sections, each with a first and second ending. The first section begins with a *mf* dynamic and includes a *p subito* and *cresc.* section. The second section also begins with a *mf* dynamic and includes a *p subito* and *cresc.* section. The score includes measures 9, 17, 26, and 34, marked with boxed numbers. The piece concludes with a *f* dynamic.

Trumpet 2 - 2

42

f

Detailed description: A single musical staff in treble clef. It begins with a whole rest, followed by a quarter rest, then a dotted quarter note with an accent. A repeat sign follows, with a box containing the number 42. The staff continues with a quarter note, a quarter rest, a dotted quarter note with an accent, and another quarter note with an accent.

mp

2

Detailed description: A single musical staff in treble clef. It starts with a quarter rest, followed by a quarter note, a quarter note, and a quarter note. A repeat sign follows, with a box containing the number 2. The staff ends with a quarter rest.

1. 8

Detailed description: A single musical staff in treble clef. It contains a long horizontal line spanning most of the staff, with the number 1. at the beginning and 8 in the middle.

2. 59

Solo or unis.

f *mf*

A7

Detailed description: A single musical staff in treble clef. It starts with a quarter rest, followed by a quarter note with an accent. A repeat sign follows, with a box containing the number 2. The staff continues with a quarter rest, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. Above the staff, the text 'Solo or unis.' is written. Below the staff, the dynamics *f* and *mf* are indicated. A chord symbol A7 is placed above the final note.

Dm7 Fm7 Bb7 C6

Detailed description: A single musical staff in treble clef. It contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Above the staff, the chord symbols Dm7, Fm7, Bb7, and C6 are written.

Bm7 E7 D9 D#0

67

Detailed description: A single musical staff in treble clef. It contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Above the staff, the chord symbols Bm7, E7, D9, and D#0 are written. A box containing the number 67 is placed at the beginning of the staff.

As is - tutti

mf

Detailed description: A single musical staff in treble clef. It starts with a quarter rest, followed by a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. Above the staff, the text 'As is - tutti' is written. Below the staff, the dynamic *mf* is indicated.

1. *p subito* *cresc.* *f*

One more time!

Detailed description: A single musical staff in treble clef. It starts with a quarter rest, followed by a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Above the staff, the text '1.' is written. Below the staff, the dynamics *p subito*, *cresc.*, and *f* are indicated. The text 'One more time!' is written below the staff.

2.

Detailed description: A single musical staff in treble clef. It starts with a quarter rest, followed by a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent.

A

mf

Detailed description: A single musical staff in treble clef. It starts with a quarter rest, followed by a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. Above the staff, the letter 'A' is written. Below the staff, the dynamic *mf* is indicated.

B

f

Detailed description: A single musical staff in treble clef. It starts with a quarter rest, followed by a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. Above the staff, the letter 'B' is written. Below the staff, the dynamic *f* is indicated.

UNISON DRILLS

AFTER YOU'VE GONE

Trumpet 3

Arranged by JOHN EDMONDSON

Bright Swing

Musical score for Trumpet 3, featuring a 'Bright Swing' tempo. The score is written in 4/4 time and includes dynamic markings such as *mf*, *p subito*, *cresc.*, and *f*. The piece is divided into two main sections, with first and second endings indicated by '1.' and '2.'. Measure numbers 9, 17, 26, and 34 are clearly marked. The score concludes with a *p subito cresc.* marking and a final *f* dynamic.

Trumpet 3 - 2

42 *f* \wedge

mp 2

1. 8

2. 59 Solo or unis. *f* *mf* A7 Dm

Dm7 Fm7 Bb7 C6

Bm7 E7 D9 D#0

67 As is - tutti *mf*

1. *p subito* *cresc.* *f* One more time!

2. \wedge \wedge \wedge

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Trumpet 4

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Trumpet 4 in 4/4 time. It begins with a *mf* dynamic. The first staff contains measures 1-8. The second staff starts at measure 9 with a *mf* dynamic, followed by a *p subito* dynamic and a *cresc.* marking leading to a *f* dynamic. The third staff contains measures 13-16, with a first ending bracket labeled '1.' covering measures 15-16. The fourth staff starts at measure 17. The fifth staff contains measures 21-25. The sixth staff starts at measure 26 with a second ending bracket labeled '2.' covering measures 26-33. The seventh staff contains measures 34-37. The eighth staff starts at measure 38 with a *p subito* dynamic and a *cresc.* marking leading to a *f* dynamic. The score concludes with a double bar line at the end of the eighth staff.

42

Musical staff with notes, rests, and dynamic marking *f*.

Musical staff with notes, rests, and dynamic marking *mp*.

Musical staff with a first ending bracket labeled "1." and a measure count of "8".

Musical staff with notes, rests, dynamic marking *f*, and a second ending bracket labeled "2." with measure count "59".

Musical staff with notes, rests, dynamic marking *mf*, and chord markings: Dm7, Fm7, Bb7, C6.

Musical staff with notes, rests, dynamic marking *mf*, and chord markings: Bm7, E7, D9, D#o.

67

Musical staff with notes, rests, dynamic marking *mf*, and the instruction "As is - tutti".

Musical staff with notes, rests, dynamic markings *p subito*, *cresc.*, and *f*, and the instruction "One more time!".

Musical staff with notes, rests, and a second ending bracket labeled "2.".

UNISON DRILLS

Musical staff labeled "A" with notes, rests, and dynamic marking *mf*.

Musical staff labeled "B" with notes, rests, and dynamic marking *f*.

AFTER YOU'VE GONE

Alto Sax 1

Arranged by JOHN EDMONDSON

Bright Swing

The musical score consists of ten staves of music in 4/4 time, key of D major. The first staff begins with a *mf* dynamic. The second staff includes dynamics *p subito*, *cresc.*, and *f*. The third staff starts with a first ending bracket labeled '1.' and a *mf* dynamic. The fourth staff starts with a second ending bracket labeled '2.' and a *mf* dynamic. The fifth staff begins with a first ending bracket labeled '1.' and a *mf* dynamic. The sixth staff begins with a first ending bracket labeled '2.' and a *mf* dynamic. The seventh staff begins with a first ending bracket labeled '2.' and a *mf* dynamic. The eighth staff begins with a first ending bracket labeled '2.' and a *mf* dynamic. The ninth staff begins with a first ending bracket labeled '2.' and a *mf* dynamic. The tenth staff includes dynamics *p subito*, *cresc.*, and *f*.

42

f

mf

1. 50

Solo or unis.
A7 Em7 A7 Am7

D7 G Am7 A#0

G Dm7 G7 2.

59 6

mf

67

mf

1. *p subito* *cresc.* *f* One more time!

2.

UNISON DRILLS

A

mf

B

f

AFTER YOU'VE GONE

Alto Sax 2

Arranged by JOHN EDMONDSON

Bright Swing

The musical score for Alto Sax 2 consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The piece is titled "Bright Swing".

- Staff 1: Starts with a *mf* dynamic. Features a melodic line with slurs and accents.
- Staff 2: Includes dynamics *p subito*, *cresc.*, and *f*. Shows a dynamic shift from piano to forte.
- Staff 3: Starts with a measure rest and a box containing the number 9. Includes a *mf* dynamic.
- Staff 4: Includes a first ending bracket labeled "1.".
- Staff 5: Starts with a measure rest and a box containing the number 17.
- Staff 6: Continues the melodic line.
- Staff 7: Includes a second ending bracket labeled "2." and a box containing the number 26.
- Staff 8: Includes a box containing the number 34.
- Staff 9: Ends with a *p subito*, *cresc.*, and *f* dynamic.

42 *f*

mf

1. 50 Solo or unis. A7 Em7 A7 Am7

D7 G Am7 A#o

G Dm7 G7 2.

59 6 *mf*

67 *mf*

1. *p subito* *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Alto Sax 3
(Substitute for Tenor Sax 1)

Arranged by JOHN EDMONDSON

Bright Swing

mf

p subito *cresc.* *f*

9 *mf*

1.

17

2. 26

34

p subito *cresc.* *f*

42 *f*

mf

1. 50 *Solo or unis.* *A7* *Em7* *A7* *Am7*

D7 *G* *Am7* *A#0*

G *Dm7* *G7* 2.

59 6 *mf*

67 *mf*

1. *p* subito *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Baritone Sax

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Baritone Sax in 4/4 time, key of D major. It consists of ten staves of music. The first staff begins with a *mf* dynamic. The second staff includes dynamics *p subito* and *cresc.*, leading to a *f* dynamic. The third staff starts with a first ending bracket labeled '9' and a *mf* dynamic. The fourth staff contains a first ending bracket labeled '1.'. The fifth staff starts with a second ending bracket labeled '17'. The sixth staff continues the melody. The seventh staff starts with a second ending bracket labeled '2.'. The eighth staff starts with a first ending bracket labeled '34'. The ninth staff concludes with a *p subito* dynamic, followed by *cresc.* and a final *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

42 *f*

mf

1. 50 Solo or unis. A7 Em7 A7

Am7 D7 G

Am7 A#o G Dm7 G7 2.

59 6 *mf*

67 *mf*

1. *p* subito *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Bass

Arranged by JOHN EDMONDSON

Bright Swing

The bass line is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff starts with a *mf* dynamic and a Bb chord. The second staff includes dynamics *p subito* and *cresc.*, and a *f* dynamic. The third staff begins with a first ending bracket and a *mf* dynamic. The fourth staff includes a first ending bracket and a *f* dynamic. The fifth staff starts with a second ending bracket and a *f* dynamic. The sixth staff includes a first ending bracket and a *f* dynamic. The seventh staff includes a first ending bracket and a *f* dynamic. The eighth staff includes a first ending bracket and a *f* dynamic. The ninth staff includes a first ending bracket and a *f* dynamic. The tenth staff includes a first ending bracket and a *f* dynamic.

Chord progressions and dynamics are as follows:

- Staff 1: Bb, Dm, Dbm, Cm, B°, Cm, F7
- Staff 2: Bb, Cm, C#°, Bb, Fm, Bb7
- Staff 3: Eb, Ebm, Ab9
- Staff 4: Bb, Gm, Dm, G7, Dm, G+7
- Staff 5: C7, B7, C7, F7, E7, F7
- Staff 6: Bb, Bb7, Bb+7
- Staff 7: Dm, G+7, Cm, G7, Cm, Bm, Cm
- Staff 8: Ebm, Bb, A6, Bb6, Am, D7, Gm, F#m, Gm
- Staff 9: C7, C#°, Bb, Dm, Dbm, Cm, B°, Cm
- Staff 10: F7, Bb, Cm, C#°, Bb

Fm B \flat 7 **42** E \flat E \flat A \flat 7

f

A \flat 7 B \flat Dm

mf

1. A \flat 7 G7 D \flat 7 **50** C7 Gm C7 Cm

mf

F7 B \flat Gm Cm C \sharp 0 B \flat Gm G \flat m

mf

Fm B \flat 7 2. A \flat 7 G7 D \flat 7 **59** Cm G7 G+7

mf

Cm E \flat m A \flat 7 B \flat Am D7 Gm

mf

C7 C \sharp 0 **67** B \flat Dm D \flat m Cm B \circ Cm

mf

F7 B \flat Cm C \sharp 0 B \flat 1.

p subito *cresc.* *f*

Soli (w.Pa.) 2. 2. Soli (w.Pa.)

mp

A

mf

B

f

AFTER YOU'VE GONE

Trombone 1

Arranged by JOHN EDMONDSON

Bright Swing

mf

p subito cresc. f

mf

1.

17

2. 26

34