

BARI BARI GOOD

1st Eb Alto
Saxophone

Composed and Arranged by
ANDY CLARK

SWING 

031-3147-00



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

To CODA 

35 36 37 38 39

(41) OPEN FOR SOLOS - BACKGROUNDS ON CUE

40 42 43 44

45 46 47 48

49 50 51 52 53

D.S.  AL CODA

54 55 56 57

CODA


58 59 60

61 62 63 64

CAOENZA - AD LIB


DIRECTED

65 66 67 68

BARI BARI GOOD

2nd Eb Alto
Saxophone

Composed and Arranged by
ANDY CLARK

SWING 

031-3147-00



Musical score for 2nd Eb Alto Saxophone, consisting of seven staves of music. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and eighth rests, along with dynamic markings like *mf*. Measure numbers 1 through 34 are indicated below the notes. Rehearsal marks are present at measures 9 and 25, each enclosed in a square box with a circled number. The word 'SWING' is written above the first staff with a corresponding time signature symbol. The score concludes with a double bar line at the end of measure 34.

35 36 37 38 39

(41) OPEN FOR SOLOS - BACKGROUNDS ON CUE

40 42 43 44

mp

45 46 47 48

49 50 51 52 53

f *mf*

D.S.  AL CODA

54 55 56 57

f *mf*

MORE SOLOS

LAST TIME

CODA



58 59 60

f *mf*

61 62 63 64

f *mf*

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65 66 67 68

mf *f*

BARI BARI GOOD

1st Bb Tenor
Saxophone

Composed and Arranged by
ANDY CLARK


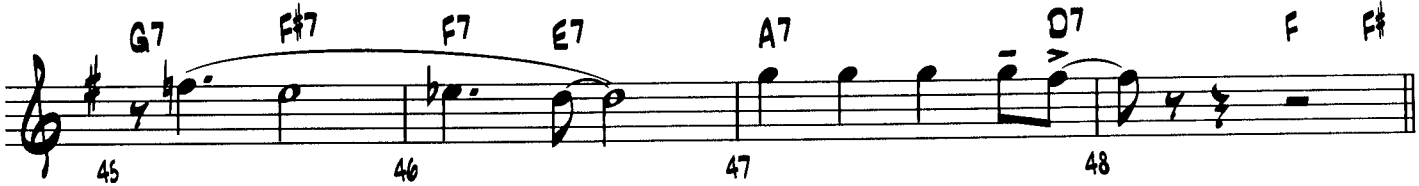
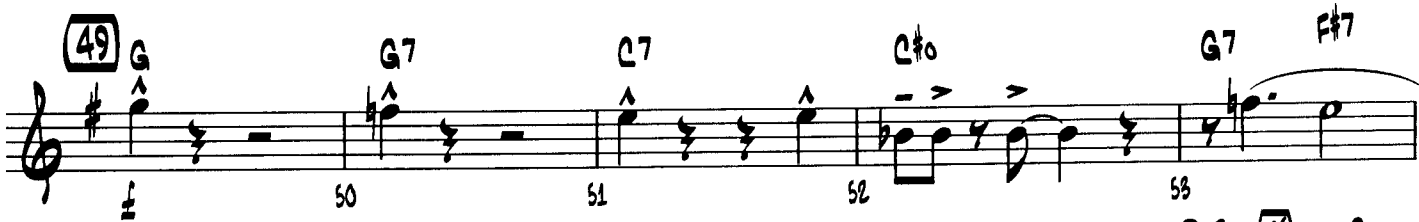
SWING 

031-3147-00





OPEN FOR SOLOS - BACKGROUNDS ON CUE
(41)

D.S.  AL CODA



CODA






CADENZA - AD LIB

DIRECTED



BARI BARI GOOD

2nd Bb Tenor
Saxophone

Composed and Arranged by
ANDY CLARK

031-3147-00

SWING

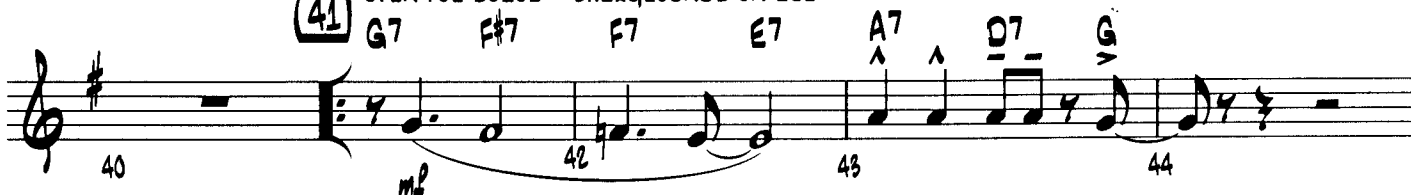
The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of seven staves of music, numbered 1 through 34. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'mf'. There are also performance instructions: a circled '9' with a crossed-out symbol above measure 9, and a circled '25' above measure 25. The piece concludes with a final measure, 34.

To CODA 



35 36 37 38 39

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE



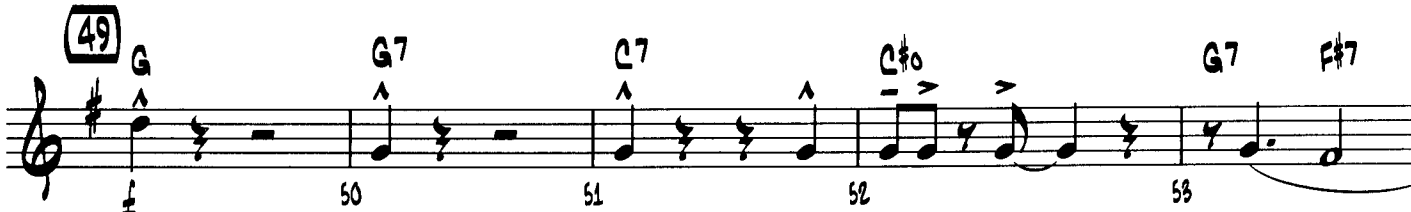
40 42 43 44

mp



45 46 47 48

49



49 50 51 52 53

D.S.  AL CODA



54 55 56 57

f

MORE SOLOS LAST TIME

CODA





58 59 60

f

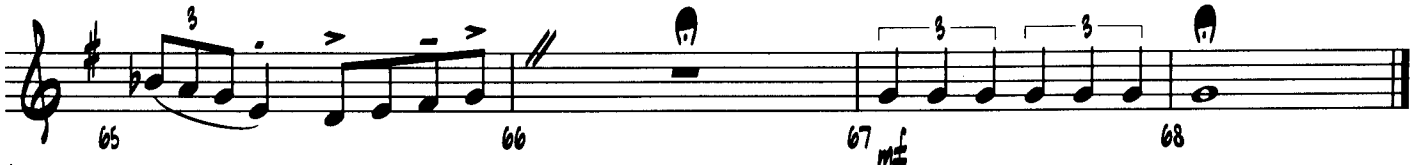


61 62 63 64

f

CAOENZA - AD LIB

DIRECTED



65 66 67 68

mf

BARI BARI GOOD

E♭ Baritone
Saxophone

Composed and Arranged by
ANDY CLARK

031-3147-00

SWING  7

SOLO  9



1 8 *mf* 10 11 12 13 14 15 16 17 18 19 20 21 22 3 23 24 *f* 25 3 26 27 3 28 29 3

30 31 32 33

34 35 36

37 38 39 40

To CODA SOLO AD LIB A7

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

42 43 44 45 46

49

47 48 50 51 52

D.S. AL CODA

53 54 55 56 57

CODA

58 66 RUBATO

CADENZA - AD LIB

DIRECTED

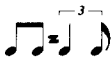
AD LIB

67 68

BARI BARI GOOD

1st Bb Trumpet

Composed and Arranged by
ANDY CLARK

SWING 

031-3147-00



1 3 2 3

4 5 6 7

8 10 11 12 5

17 18 19 20 21 2

23 24 25 26

27 28 29 30

31 32 33 34

2

35 36 37 39

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

G7 F#7 F7 E7 A7 D7 G

40 42 43 44

G7 F#7 F7 E7 A7 D7 F F# **49** G

PLAY ALL X'S!

45 46 47 48

G7 C7 C#7 G7 F#7 F7 E7

50 51 52 53 54

D.S.  AL CODA

A7 D7 G

MORE SOLOS LAST TIME

55 56 57

CODA



58 59 60

61 62 63 64

CADENZA - AD LIS


DIRECTED

65 66 67 68

BARI BARI GOOD

2nd Bb Trumpet

Composed and Arranged by
ANDY CLARK

SWING 

031-3147-00



1 3 2 3

4 5 6 7

8 10 11 12

17 18 19 20 21

23 24 25 26

27 28 29 30

31 32 33 34

2

35 36 37 39

To CODA

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

40 42 43 44

G7 F#7 F7 E7 A7 D7 G

mf 3

G7 F#7 F7 E7 A7 D7 F F# 49 G

45 46 47 48

PLAY ALL X'S

f

50 51 52 53

G7 C7 C#7 G7 F#7

D.S. AL CODA

54 55 56 57

F7 E7 A7 D7 G

MORE SOLOS LAST TIME

CODA

58 59 60

f 3

61 62 63 64

CADENZA - AD LIB DIRECTED

65 66 67 68

mf 3 3

BARI BARI GOOD

3rd Bb Trumpet

Composed and Arranged by
ANDY CLARK

031-3147-00

SWING 



1 3 2 3

4 5 6

7 8 9 10 11

12 17 18 19 20

21 23 24 25

26 27 28 29 30

31 32 33 34

To CODA 

2

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

G7 F#7 F7 E7 A7 D7 G

G7 F#7 F7 E7 A7 D7 F F# **49** G

PLAY ALL X'S

G7 C7 C#o G7 F#7

D.S.  AL CODA

F7 E7 A7 D7 G MORE SOLOS LAST TIME

CODA



CADENZA - AD LIB

DIRECTED

BARI BARI GOOD

4th Bb Trumpet

Composed and Arranged by
ANDY CLARK

031-3147-00

SWING 



1 3 2 3

4 5 6 7

8 10 11 12

17 18 19 20 21

23 24 26

27 28 29 30

31 32 33 34

9 25 31

5 2

2

To CODA

(41) OPEN FOR SOLOS - BACKGROUNDS ON CUE

G7 F#7 F7 E7 A7 D7 G

G7 F#7 F7 E7 A7 D7 F F# (49) G

PLAY ALL X'S

G7 C7 C#0 G7 F#7

F7 E7 A7 D7 G

MORE SOLOS

LAST TIME

D.S. AL CODA

CODA




CADENZA - AD LIB

DIRECTED

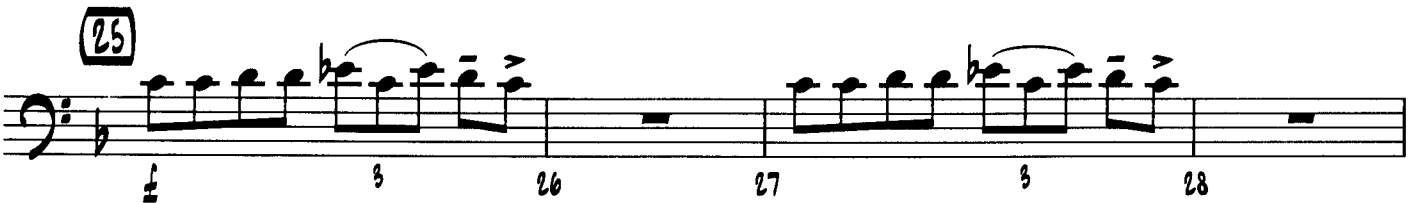
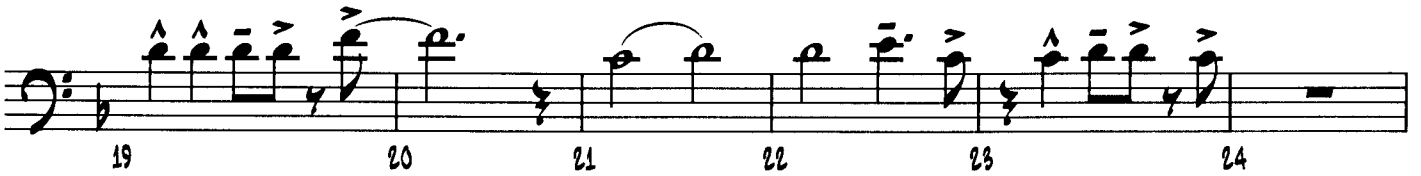
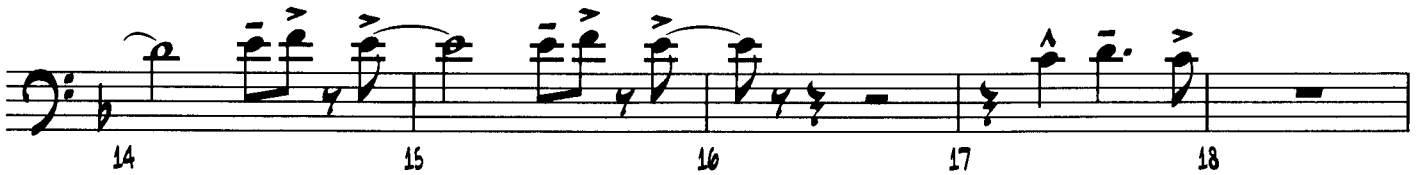
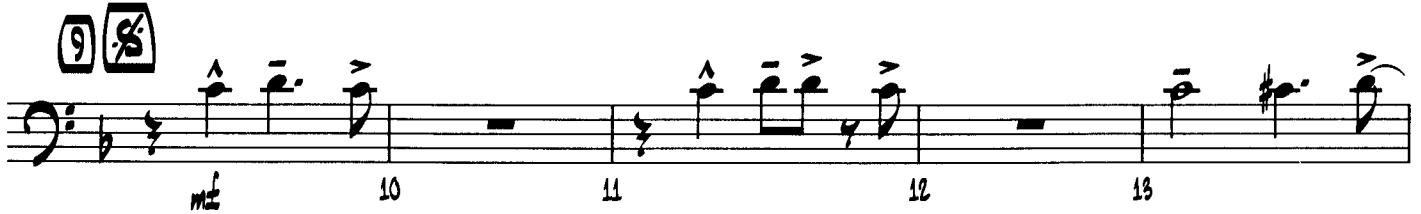
BARI BARI GOOD

1st Trombone

Composed and Arranged by
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SWING 

031-3147-00



33 34 35 36 37

To CODA (41) OPEN FOR SOLOS - BACKGROUNDS ON CUE
 F7 E7 Eb7 D7 G7 C7 F

38 39 40 42 43

F7 E7 Eb7 D7 G7 C7 Eb E
 PLAY ALL X'S

44 mf 45 46 47 48

(49) F F7 Bb7 B0 F7 E7

50 51 52 53

Eb7 D7 G7 C7 F MORE SOLOS LAST TIME

54 55 56 57

COODA (58) AL CODA

58 59 60 61

62 63 64

CADENZA - AD LIB DIRECTED

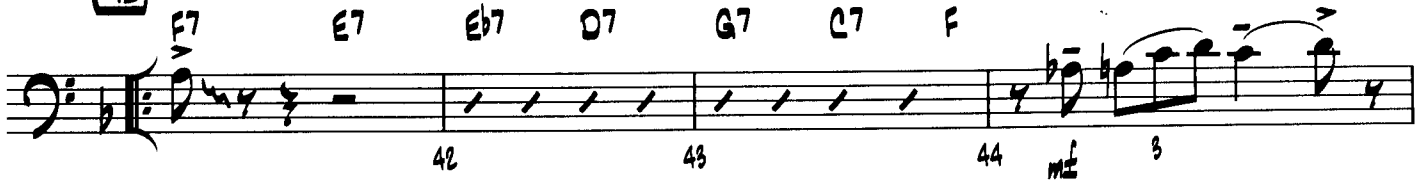
65 66 67 68

TO CODA 



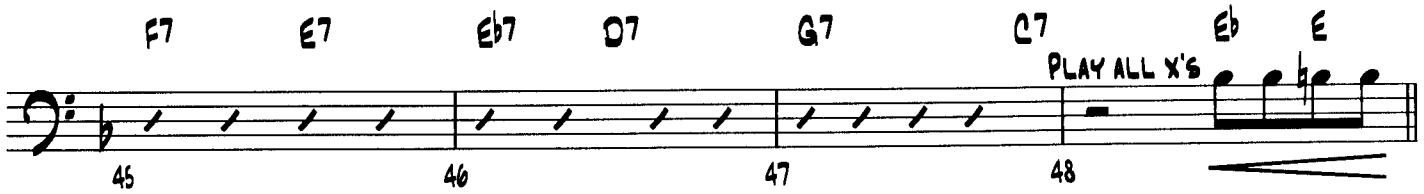
35 36 37 38 39 40

(41) OPEN FOR SOLOS - BACKGROUNDS ON CUE



F7 E7 Eb7 D7 G7 C7 F

42 43 44 mf 3



F7 E7 Eb7 D7 G7 C7

45 46 47 48

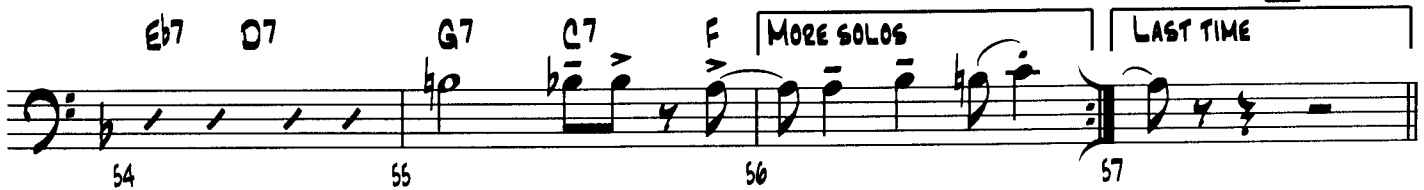
PLAY ALL X'S

(49) F F7 Bb7 B0 F7 E7



49 50 51 52 53

D.S.  AL CODA



Eb7 D7 G7 C7 F

54 55 56 57

MORE SOLOS LAST TIME

CODA



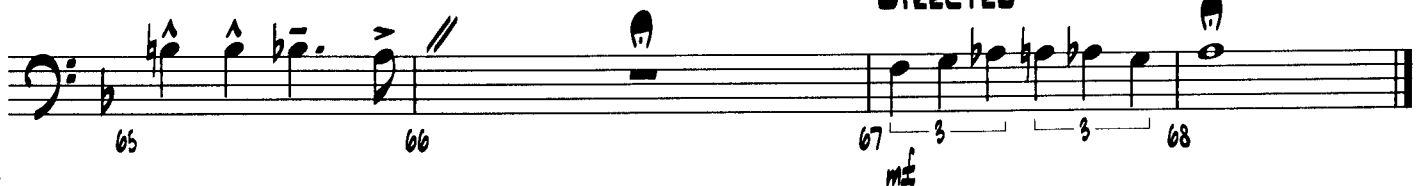

58 59 60 61



62 63 64

CADENZA - AD LIB

DIRECTED



65 66 67 68

mf


BARI BARI GOOD

3rd Trombone

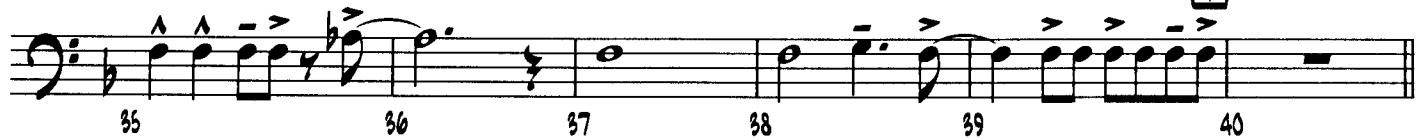
Composed and Arranged by
ANDY CLARK

SWING 

031-3147-00

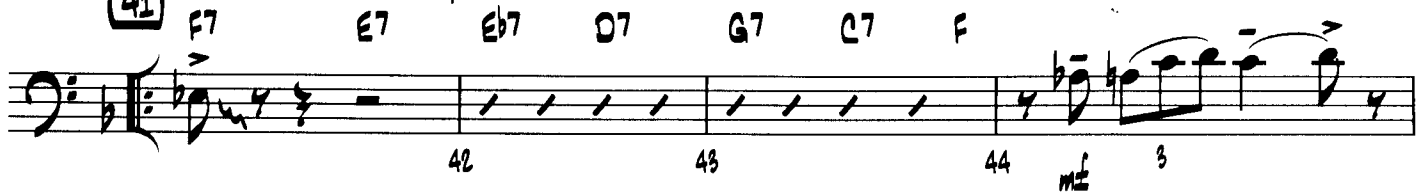


TO CODA 



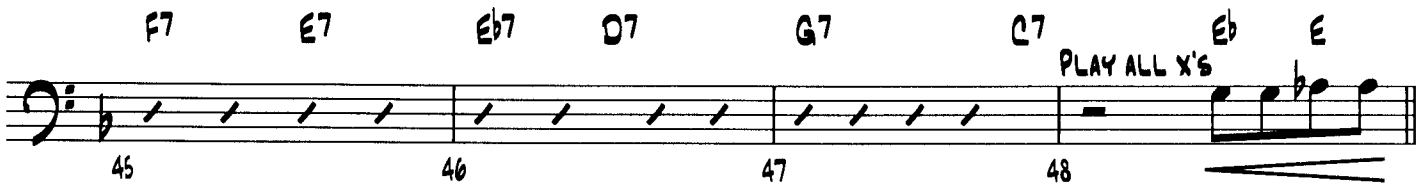
35 36 37 38 39 40

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE



F7 E7 Eb7 D7 G7 C7 F

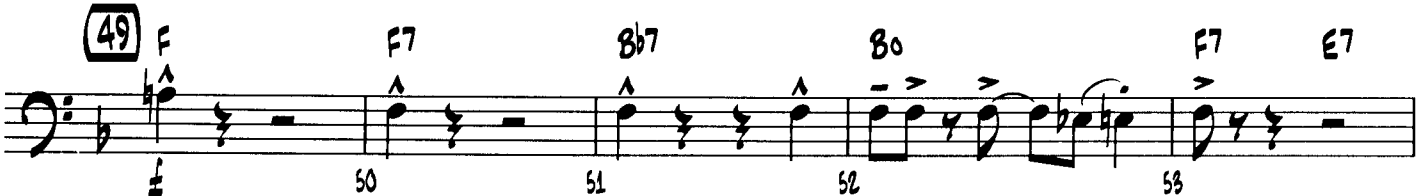
42 43 44 *mf* 3



F7 E7 Eb7 D7 G7 C7 *PLAY ALL X'S* Eb E

45 46 47 48

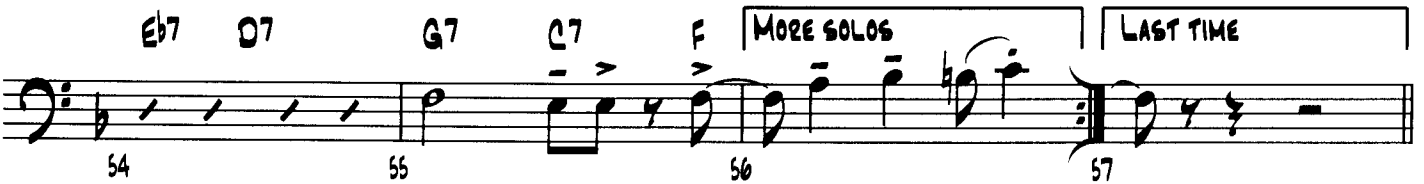
49



F F7 Bb7 Bb F7 E7

49 50 51 52 53

D.S.  AL CODA



Eb7 D7 G7 C7 F **MORE SOLOS** **LAST TIME**

54 55 56 57

CODA





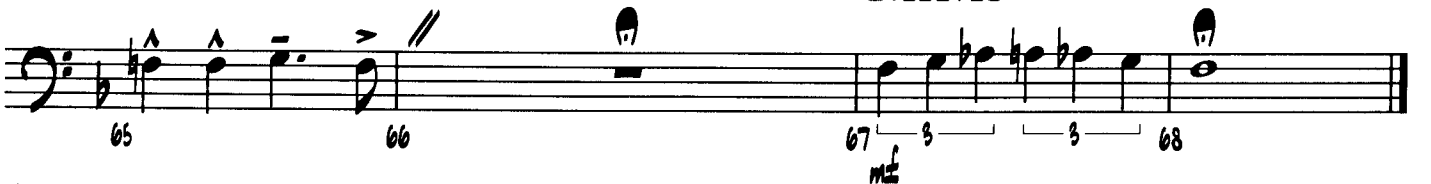
58 59 60 61



62 63 64

CADENZA - AD LIB

DIRECTED

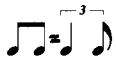


65 66 67 *mf* 3 3 68

BARI BARI GOOD

4th Trombone

Composed and Arranged by
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SWING 

031-3147-00



1 2 3 4

5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20 21

22 23 24 25 26

27 28 29 30

31 32 33 34

To CODA 

35 36 37 38 39 40

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

41 42 43 44

45 46 47 48

49

49 50 51 52 53

O.S.  AL CODA

54 55 56 57

CODA



58 59 60 61

62 63 64

CAZENZA - AD LIB

DIRECTED

65 66 67 68

Bari, Bari Good!

Guitarist's Guide

Chord Realizations and Tablature by Scott Stanton

Composed by Andy Clark

X = muted string Tone should be set to a darker jazz sound

Bar 1 & 2: Finger complete chord but play only top 4 strings
 Use this Dominant 7th shape
 Bar 4

Bars 5 & 6 - Use Dominant 9th shape
 Bar 7: Use G13 shape
 Use C9 shape
 Bar 9: Finger complete chord but play only top 4 strings
 Bar 21: Use Dm7 shape
 use Dm7b5 shape

Bar 25: Finger complete chords but play only inside strings
 Bar 31: Finger complete chords but play only inside strings

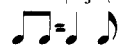
Bar 39: Finger complete chords but play only inside strings
 Bar 43: Use G7 (no 5th) shape
 Bar 48 & 49: Use the Dominant 9 shape
 Last Bar: Use the F7#9 chord

Written Notes

BARI BARI GOOD

Guitar

Composed and Arranged by
ANDY CLARK

SWING 

031-3147-00



1 2 3 4

5 6 7 8

10 11 12 17 18

19 20 21 22

23 24 25 26 27

28 29 30 31

32 33 34 35 36

To CODA 

F Dmi Dmi(b5) G7 G7(b5) C7 F F7 Bb B0 F




41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

F7 E7 Eb7 D7 G7 G7(b5) C7 F



F7 E7 Eb7 D7 G7 G7(b5) C7 Eb E



49


F F7 Bb7 B0 F7 E7



D.S.  AL CODA

Eb7 D7 G7 G7(b5) C7 F

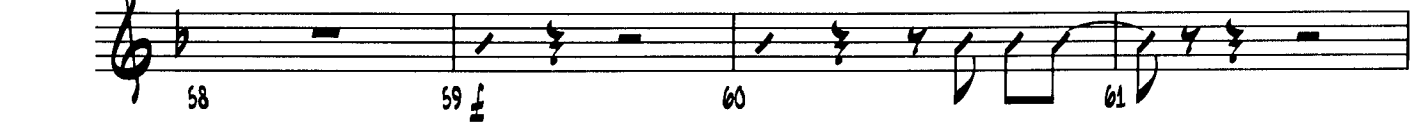
MORE SOLOS LAST TIME



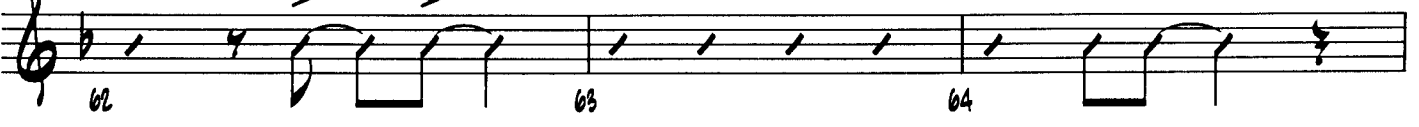
CODA



F F7 Ab A Bb



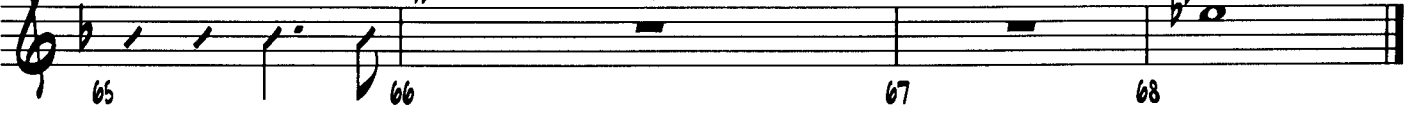
B0 F7 E7 Eb7 D7



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G7 C7 F



BARI BARI GOOD

Piano

Composed and Arranged by
ANDY CLARK

SWING

031-3147-00

The piano score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of two staves each (treble and bass clef). The first system (measures 1-3) features a treble staff with a triplet of eighth notes and a bass staff with a simple accompaniment. The second system (measures 4-8) continues the melody and accompaniment with various chords. The third system (measures 9-13) includes a first ending bracket over measures 9 and 10, marked 'mf'. The fourth system (measures 14-18) concludes the piece with a final cadence. Chord symbols are placed above the treble staff, and measure numbers are placed below the bass staff.

Chord symbols: F, F7, Ab, A, Bb, Bb, F7, E7, Eb7, D7, G7, C7, F, F, Bb7, F, F, Bb7, F, F, Bb7, F.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.

8b 8o F Dmi Dmi(b5) G7 C7 F

19 20 21 22

8b7 F (25) F Gmi F7 Gmi F F Gmi F7 Gmi F

23 24 26 27

F Gmi F7 Gmi F C F6 C7 F6 C

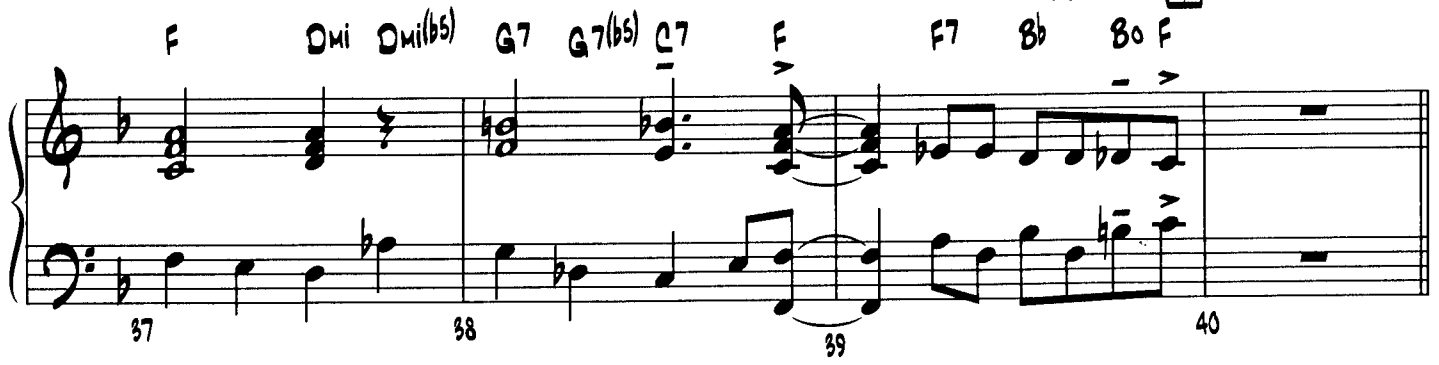
28 29 30 31 32

F Gmi F7 Gmi F 8b7 8o

33 34 35 36

To CODA 

F Dmi Dmi(b5) G7 G7(b5) C7 F F7 Bb B0 F



37 38 39 40

Detailed description: This system contains measures 37 through 40. The music is in a 4/4 time signature with a key signature of one flat (B-flat major). The right hand features a melodic line with various chords and eighth-note patterns. The left hand provides a steady bass line with quarter and eighth notes. Measure 37 starts with a whole chord F. Measure 38 has chords Dmi and Dmi(b5). Measure 39 has chords G7, G7(b5), and C7. Measure 40 has chords F, F7, Bb, B0, and F.

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

F7 E7 Eb7 D7 G7 G7(b5) C7 F



41 42 43 44

mf COMP

Detailed description: This system contains measures 41 through 44. It begins with a double bar line and the marking 'mf COMP'. The right hand has a melodic line with chords and eighth notes. The left hand has a bass line with quarter notes. Measure 41 has chords F7 and E7. Measure 42 has chords Eb7 and D7. Measure 43 has chords G7 and G7(b5). Measure 44 has chords C7 and F.

F7 E7 Eb7 D7 G7 G7(b5) C7 Eb E

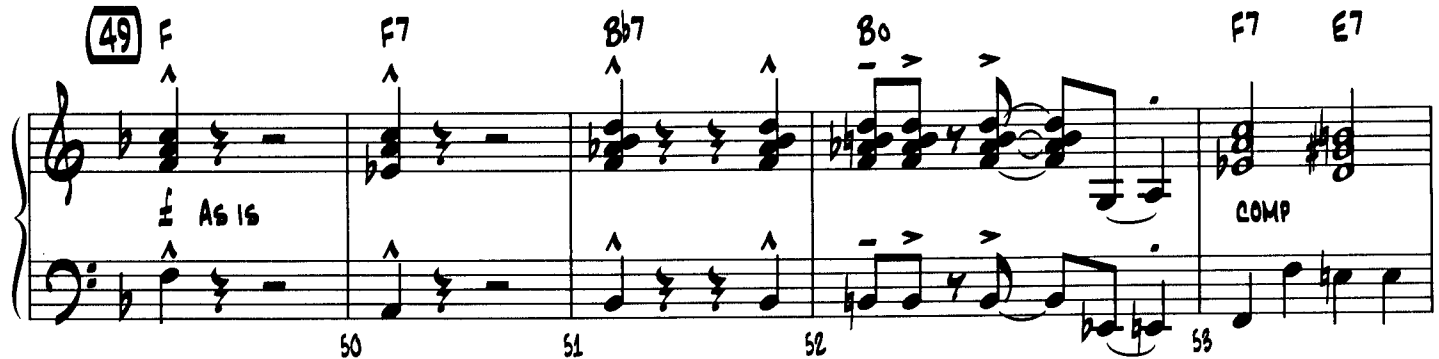


45 46 47 48

Detailed description: This system contains measures 45 through 48. The right hand continues the melodic line with chords and eighth notes. The left hand continues the bass line. Measure 45 has chords F7 and E7. Measure 46 has chords Eb7 and D7. Measure 47 has chords G7 and G7(b5). Measure 48 has chords C7, Eb, and E.

49

F F7 Bb7 B0 F7 E7



49 50 51 52 53

f AS IS COMP

Detailed description: This system contains measures 49 through 53. It begins with a double bar line and the marking 'f AS IS COMP'. The right hand has a melodic line with chords and eighth notes. The left hand has a bass line with quarter notes. Measure 49 has chord F. Measure 50 has chord F7. Measure 51 has chord Bb7. Measure 52 has chord B0. Measure 53 has chords F7 and E7.

E^b7 D7 G7 G7(b⁵) C7 F MORE SOLOS LAST TIME

54 55 56 57

CODA 

58 59 60 61

B^o F7 E7 E^b7 D7

62 63 64

G7 C7 F CADENZA - AD LIB DIRECTED

65 66 67 68

BARI BARI GOOD

Bass

SWING 

Composed and Arranged by
ANDY CLARK

031-3147-00

The musical score is written on a single bass clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 35 measures, divided into four systems of seven measures each. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staff, indicating the harmonic structure. Measure numbers 1 through 35 are printed below the staff. There are two boxed measure numbers, 9 and 25, which likely indicate the start of a chorus or a specific section. The score ends with a double bar line and a repeat sign.

Chord symbols: F, F7, Ab, A, Bb, Bb, F7, E7, Eb7, D7, G7, C7, F, F, Bb7, F, F, Bb7, F, Bb, Bb, F, Dmi, Dmi(b5), G7, C7, F, Bb7, F, F, Gmi, F7, Gmi, F, F, Gmi, F7, Gmi, F, C, F6, C7, F6, C, G, Gmi, F7, Gmi, F, Bb7, Bb.

To CODA 

F Dmi Dmi(b5) G7 G7(b5) C7 F F7 Bb B0 F

36 37 38 39

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

F7 E7 Eb7 D7 G7 G7(b5) C7 F

40 42 43 44

F7 E7 Eb7 D7 G7 G7(b5) C7 Eb E

45 46 47 48

49

F F7 Bb7 B0 F7 E7

50 51 52 53

D.S.  AL CODA

Eb7 D7 G7 G7(b5) C7 F MORE SOLOS LAST TIME

54 55 56 57

CODA



F F7 Ab A Bb

58 59 60 61

B0 F7 E7 Eb7 D7

62 63 64 65

CADENZA - AD LIB

DIRECTED

G7 C7 F

66 67 68

BARI BARI GOOD

Drums

Composed and Arranged by
ANDY CLARK

031-3147-00

SWING 



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

To CODA 

41 OPEN FOR SOLOS - BACKGROUNDS ON CUE

Musical notation for measures 39-40 and 41-42. Measure 40 includes a "FILL" instruction. Measure 41 includes a dynamic marking of *mf*.

Musical notation for measures 43-44 and 45-46.

49

Musical notation for measures 47-48 and 50-51. Measure 50 includes a dynamic marking of *f*.

Musical notation for measures 52-53 and 54.

MORE SOLOS

LAST TIME

D.S.  AL CODA

Musical notation for measures 55-56 and 57.

CODA



FILL

Musical notation for measures 58-59 and 60-61. Measure 58 includes a dynamic marking of *f*.

Musical notation for measures 62-63 and 64.

CADENZA - AD LIB

DIRECTED

FILL

Musical notation for measures 65-66 and 67-68. Measure 67 includes a dynamic marking of *mf*.

BARI BARI GOOD

Composed & Arranged by
ANDY CLARK

SWING $\text{♩} = 153/152$

Director
7-00

The musical score is arranged in two systems. The first system includes parts for Trombone (T) and four Petes (PET 1-4). The second system includes parts for Trombone (T) and four Bones (BONE 1-4). The score is written in 4/4 time with a tempo of 153/152. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The Trombone part has a melodic line with some slurs. The Petes and Bones parts have more rhythmic, repetitive patterns. The score includes various musical notations such as slurs, ties, and dynamic markings.

③ 13

DOR
OR
OR
NE
ET 1
ET 2
ET 3
ET 4

BONE 1
BONE 2
BONE 3
BONE 4

AR
O
S
MS

11
12
13
14
15
16

VO
TO
IOR
NOR
ONE

PET 1
PET 2
PET 3
PET 4

BONE 1
BONE 2
BONE 3
BONE 4

AR
S

CHORDS

15

TO

LTO

NOR

NOR

ONE

PET 1

PET 2

PET 3

PET 4

ONE 1

ONE 2

ONE 3

ONE 4

F

GM

F7

GM

F

GM

F

Musical score for measures 15-27. The score consists of five staves. The first four staves (labeled TO, LTO, NOR, NOR) contain rhythmic patterns of eighth and sixteenth notes. The fifth staff (labeled ONE) contains a melodic line with a long note in measure 27.

Musical score for measures 28-31. The score consists of four staves (labeled PET 1, PET 2, PET 3, PET 4) with rhythmic patterns of eighth and sixteenth notes.

Musical score for measures 32-35. The score consists of four staves (labeled ONE 1, ONE 2, ONE 3, ONE 4) with rhythmic patterns of eighth and sixteenth notes.

Musical score for measures 36-40. The score consists of four staves. Measure 36 includes chord symbols: F, GM, F7, GM, F, F, GM, F7, GM, F, C, F, C7, F, C. The staves contain rhythmic patterns of eighth and sixteenth notes.

28

29

30

31

32

33

34

35

To Coda

Solo Ad Lib
A7

Drum part with notation for snare, hi-hat, and cymbal. Includes a 'To Coda' instruction and a 'Solo Ad Lib A7' section.

Four vocal parts labeled VET 1, VET 2, VET 3, and VET 4. Each part contains vocal notation with lyrics.

Four vocal parts labeled SONE 1, SONE 2, SONE 3, and SONE 4. Each part contains vocal notation with lyrics.

Drum part with notation for snare, hi-hat, and cymbal. Includes a 'Fill' instruction and measures 56 through 59.

43 OPEN FOR CALMS - SUGGESTIONS ON USE

Musical score for strings (Violin 1-4). The score consists of four staves. The first staff (Violin 1) has a tempo marking of *mf*. The second staff (Violin 2) has a tempo marking of *mf*. The third staff (Violin 3) has a tempo marking of *mf*. The fourth staff (Violin 4) has a tempo marking of *mf*. The score includes various musical notations such as notes, rests, and slurs. Chord symbols are written above the staves, including D7, C7, F7, G7, A7, and E7. The key signature has one flat (Bb).

Musical score for woodwinds (Flute 1-4). The score consists of four staves. The first staff (Flute 1) has a tempo marking of *mf*. The second staff (Flute 2) has a tempo marking of *mf*. The third staff (Flute 3) has a tempo marking of *mf*. The fourth staff (Flute 4) has a tempo marking of *mf*. The score includes various musical notations such as notes, rests, and slurs. Chord symbols are written above the staves, including D7, C7, F7, G7, A7, and E7. The key signature has one flat (Bb).

Musical score for brass (Trumpet 1-4). The score consists of four staves. The first staff (Trumpet 1) has a tempo marking of *mf*. The second staff (Trumpet 2) has a tempo marking of *mf*. The third staff (Trumpet 3) has a tempo marking of *mf*. The fourth staff (Trumpet 4) has a tempo marking of *mf*. The score includes various musical notations such as notes, rests, and slurs. Chord symbols are written above the staves, including D7, C7, F7, G7, A7, and E7. The key signature has one flat (Bb).

Musical score for percussion and other instruments. The score consists of four staves. The first staff (Percussion) has a tempo marking of *mf*. The second staff (Other 1) has a tempo marking of *mf*. The third staff (Other 2) has a tempo marking of *mf*. The fourth staff (Other 3) has a tempo marking of *mf*. The score includes various musical notations such as notes, rests, and slurs. Chord symbols are written above the staves, including D7, C7, F7, G7, A7, and E7. The key signature has one flat (Bb).

CASINIA - AD LIB

Directio

Musical score for vocal parts: ALTO, ALTO, TENOR, TENOR, and BRITONE. The vocal lines feature melodic phrases with lyrics. A section is marked "AD LIB" and "EUSATO".

Musical score for four trumpets: TUMPET 1, TUMPET 2, TUMPET 3, and TUMPET 4. The parts consist of rhythmic patterns and melodic lines.

Musical score for four trombones: TOMBONE 1, TOMBONE 2, TOMBONE 3, and TOMBONE 4. The parts consist of rhythmic patterns and melodic lines.

Musical score for the GUITAR part, including chord diagrams for G7, D7, and C7.

Musical score for the PIANO part, featuring complex chordal textures and melodic lines.

Musical score for the DRUMS part, including a section marked "FILL" and various rhythmic patterns.