

# BLUE MIDNIGHT

1st Eb Alto Saxophone  
(Non Solo)

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

1 2 3 4 5 6 7 4

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 39 8

47 48 49 50 51 52 53

54 55 56 57 58 59 60

61 62 63 64 65 66

67 68 69 70 71

72 73 74 75 76 77 78

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# BLUE MIDNIGHT

1st Eb Alto Saxophone (Solo)

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written for a 1st Eb Alto Saxophone solo. It consists of ten staves of music in G major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, slurs, and dynamics. Key features include:

- Staff 1: Measure 1 has a '6' above it. Measure 7 has a circled '7' and 'SOLO' written above it.
- Staff 2: Measure 15 has a circled '15' above it.
- Staff 3: Measure 23 has a circled '23' above it.
- Staff 4: Measure 31 has a circled '31' above it.
- Staff 5: Measure 39 has a circled '39' above it. Measure 47 has a circled '47' and 'SOLO' written above it.
- Staff 6: Measure 55 has a circled '55' above it.
- Staff 7: Measure 63 has a circled '63' above it. Measure 67 has a circled '67' above it.
- Staff 8: Measure 73 has a circled '73' above it.

Other markings include a '7' above measure 40, a '4' above measure 51, and various dynamics like 'mf' and 'f'.

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# BLUE MIDNIGHT

2nd Eb Alto  
Saxophone

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written for a 2nd Eb Alto Saxophone in the key of D major (one sharp) and 4/4 time. It consists of ten staves of music, numbered 1 through 78. The score includes various musical notations such as notes, rests, slurs, and dynamics. Key features include:

- Tempo: ROCK BALLAD
- Time Signature: 4/4
- Staff 1: Starts with a 2-measure rest, followed by notes 1-6, and a 4-measure rest.
- Staff 2: Notes 7-18, including a 15-measure rest.
- Staff 3: Notes 19-25, including a 23-measure rest.
- Staff 4: Notes 26-32, including a 31-measure rest.
- Staff 5: Notes 33-38, including an 8-measure rest.
- Staff 6: Notes 39-53, including a 47-measure rest.
- Staff 7: Notes 54-59, including a 55-measure rest.
- Staff 8: Notes 60-65, including a 63-measure rest.
- Staff 9: Notes 66-70, including a 67-measure rest.
- Staff 10: Notes 71-78, including a 73-measure rest.

Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score concludes with a final note on staff 10.

# BLUE MIDNIGHT

1st Bb Tenor  
Saxophone

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

7

15

23

31

39

47

55

63

67

73

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# BLUE MIDNIGHT

2nd Bb Tenor  
Saxophone

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written for a 2nd Bb Tenor Saxophone in 4/4 time. It consists of ten staves of music, each containing measures 1 through 78. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- Staff 1:** Measures 1-10. Includes a first ending bracket (3) and a circled measure number (7). Dynamic markings include *p*.
- Staff 2:** Measures 11-18. Includes a circled measure number (15) and dynamic markings *p*.
- Staff 3:** Measures 19-26. Includes a circled measure number (23) and dynamic markings *p*, *f*, and *mp*.
- Staff 4:** Measures 27-33. Includes a circled measure number (31) and dynamic markings *p*.
- Staff 5:** Measures 34-41. Includes a circled measure number (39) and dynamic markings *mf*.
- Staff 6:** Measures 42-46. Includes a circled measure number (47) and dynamic markings *f*.
- Staff 7:** Measures 48-56. Includes a circled measure number (55) and dynamic markings *p*, *f*, and *mp*.
- Staff 8:** Measures 57-62. Includes a circled measure number (63) and dynamic markings *f*.
- Staff 9:** Measures 64-70. Includes a circled measure number (67) and dynamic markings *mp*, *f*, and *mf*.
- Staff 10:** Measures 71-78. Includes a circled measure number (73) and dynamic markings *mp*, *p*, and *mf*.

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# BLUE MIDNIGHT

E♭ Baritone  
Saxophone

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD  
3

031-3118-00

1 4 5 6 11 12

15 16 17 18 19

20 21 22 27 28

29 30 31 32 33 34

35 36 37 38 47 48

49 50 51 52 53 54

59 60 61 62 63 64 65

66 67 68 69 70

71 72 73 74 75 76 77 78

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# BLUE MIDNIGHT

1st Bb Trumpet

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written for a 1st Bb Trumpet in 4/4 time. It consists of ten staves of music. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers are indicated below the notes, and rehearsal marks are enclosed in boxes. The piece is marked as a 'Rock Ballad' and includes a 'SOLI' section starting at measure 38. The score concludes with a double bar line at measure 78.

Rehearsal marks: 7, 15, 23, 31, 39, 47, 55, 63, 67, 73.

Dynamic markings: *mp*, *p*, *f*, *mf*.

Tempo/Style: 4 (quarter note), 2 (half note).

Section: SOLI (measures 38-42).

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# BLUE MIDNIGHT

Solo Bb Trumpet  
(Opt. Fluegelhorn)

Composed and Arranged by  
LARRY NEECK

031-3118-00

ROCK BALLAD

6

7 SOLO

1 8 9 10 11

12 13 14 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30 31 32

33 34 35 36 37 38

39 7 SOLO 47

46 48 49 50

4 55

51 56 57 58 59 60

63 67

61 62 64 65 66

68 69 70 71 72

73

74 75 76 77 78



# BLUE MIDNIGHT

2nd Bb Trumpet

Composed and Arranged by  
LARRY NEECK

031-3118-00

ROCK BALLAD

The musical score is written for a 2nd Bb Trumpet in 4/4 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamics. Rehearsal marks are indicated by circled numbers: 7, 15, 23, 31, 39, 47, 55, 63, 67, and 73. Dynamics include *mp*, *p*, *f*, and *mf*. The piece is marked 'ROCK BALLAD' and 'SOLO' at measure 38. The score ends at measure 78.

# BLUE MIDNIGHT

3rd Bb Trumpet

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written for a 3rd Bb Trumpet part. It consists of ten staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers are indicated below the notes. Rehearsal marks are enclosed in boxes and numbered: 7, 15, 23, 31, 39, 47, 55, 63, 67, and 73. Dynamic markings include *mp*, *p*, *mf*, and *f*. A 'SOLI' marking is present above measure 38. The score concludes with a double bar line at measure 78.

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# BLUE MIDNIGHT

4th Bb Trumpet

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written in 4/4 time and consists of ten staves of music. The key signature has one flat (Bb). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers are indicated below the notes. Rehearsal marks are enclosed in boxes with numbers: 7, 15, 23, 31, 39, 47, 55, 63, 67, and 73. Dynamic markings include *mp*, *p*, *f*, and *mf*. A 'SOLI' marking is present above measure 39. The score concludes with a double bar line at the end of measure 78.

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# BLUE MIDNIGHT

1st Trombone

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music, each containing measures 1 through 78. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Rehearsal marks are indicated by circled numbers: 7, 15, 23, 31, 39, 47, 55, 63, 67, and 73. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a double bar line at measure 78.

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# BLUE MIDNIGHT

2nd Trombone

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written for a 2nd Trombone in a 4/4 time signature. It consists of ten staves of music, each containing measures 1 through 78. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamics. Dynamics include piano (p), mezzo-forte (mf), and mezzo-piano (mp). There are also crescendo and decrescendo markings. Rehearsal marks are indicated by circled numbers: 7, 15, 23, 31, 39, 47, 55, 63, 67, and 73. The piece concludes with a double bar line at measure 78.

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# BLUE MIDNIGHT

3rd Trombone

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written for a 3rd Trombone in a 4/4 time signature. It consists of ten staves of music, each containing measures 1 through 78. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings (p, mf, f). Rehearsal marks are indicated by circled numbers: 3, 7, 15, 23, 31, 39, 47, 55, 63, 67, and 73. The piece concludes with a double bar line at measure 78.

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# BLUE MIDNIGHT

4th Trombone

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

031-3118-00

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 3-measure rest, followed by notes on measures 1, 4, 5, and 6. The second staff contains measures 11 through 16. The third staff contains measures 17 through 22. The fourth staff contains measures 27 through 35. The fifth staff contains measures 34 through 38. The sixth staff contains measures 48 through 54. The seventh staff contains measures 59 through 65. The eighth staff contains measures 66 through 71. The ninth staff contains measures 72 through 78. The score includes various dynamics such as *p*, *mf*, and *f*, as well as articulation marks like accents and slurs. Rehearsal marks are indicated by circled numbers: 7, 15, 23, 31, 39, 47, 55, 63, 67, and 73. Measure numbers are printed below the notes.

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# BLUE MIDNIGHT

Guitar

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD  $\frac{4}{4}$

031-3118-00

1  $m^p$  5  $m^p$  6  $p$

7  $Gmi$   $Gmi(\Delta 7)/F\sharp$

8  $Gmi7/F$   $C9/E$   $Fmi$   $Fmi(\Delta 7)/E$   $Fmi7/Eb$   $Bb9/D$   $Gmi$   $Gmi(\Delta 7)/F\sharp$

9 10 11

12  $Gmi7/F$   $C9/E$   $Fmi$   $Fmi(\Delta 7)/E$   $Fmi7/Eb$   $Bb9/D$  **15**  $Ebm7$   $Dmi7$   $Cmi7$   $Cmi7/Bb$

13 14 15

16  $Ami7(b5)$   $D+9$   $Gmi$   $Gmi7/F$   $Ebm7$   $Dmi7$   $Cmi7$   $F9(\Delta 6/4)$   $Bbm9$

17 18 19 20  $p$  21

**23**  $D+7$   $Gmi$   $Gmi(\Delta 7)/F\sharp$   $Gmi7/F$   $C9/E$   $Fmi$   $Fmi(\Delta 7)/E$   $Fmi7/Eb$   $Bb7/D$

22  $f$  23  $m^p$  24 25 26

$Gmi$   $Gmi(\Delta 7)/F\sharp$   $Gmi7/F$   $C9/E$   $Fmi$   $C+$   $Fmi7$   $Bb9$  **31**  $Ebm7$   $Dmi7$   $Cmi7$   $Cmi7/Bb$

27 28 29 30 31

$Ami7(b5)$   $D+9$   $Gmi$   $Gmi7/F$   $C/E$   $Dmi7$   $Cadd2$   $Cmi7$   $Cmi7/Bb$

32  $p$  33 34 35

$Ami7(b5)$   $D7(b9)$   $Gmi9$   $D+7(b9)$  **39**  $Gmi$   $Gmi(\Delta 7)/F\sharp$   $Gmi7/F$   $C9/E$   $Fmi$   $Fmi(\Delta 7)/E$

36 37 38  $m^f$  39 40 41



42 *Fmi7/Eb* *Bb9/D* *Gmi* *Gmi(M7)/F#* *Gmi7/F* *C9/E* *Fmi* *C+* *Fmi7* *Bb9*

47 *Ebm7* *Dmi7* *Cmi7* *Cmi7/Bb* *Ami7(b5)* *D+9* *Gmi* *Gmi/F* *Ebm7* *Dmi7* *Cmi7*

*mf* *p*

52 *F9(sus4)* *Bbm9* *D+7* *Gmi* *Gmi(M7)/F#* *Gmi7/F* *C9/E*

*f* *mf*

57 *Fmi* *Fmi(M7)/E* *Fmi7/Eb* *Bb7/D* *Gmi* *Gmi(M7)/F#* *Gmi7/F* *C9/E* *Fmi* *C+*

62 *Fmi7* *Bb9* *Ebm7* *Dmi7* *Cmi7* *Cmi7/Bb* *Ami7(+11)* *D+9* *Gmi* *Gmi7/F*

*p*

66 *C/E* *Dmi7* *Cadd2* *Cmi7* *Cmi7/F* *F* *F7* *Dmi7* *G7* *Cmi7* *Cmi7/Bb*

*mf* *f*

72 *Ami7(b5)* *D+7* *Gmi* *Gmi/F* *Ebm7* *Gmi* *Gmi/F* *Ebb* *D+* *C+11*

*mf* *f*

# Blue Midnight

## Guitarist's Guide

Chord Realizations and Tablature by Scott Stanton

Composed and Arranged by Larry Neck

X = muted string | Tone setting for guitar should be a darker jazz sound

|   |                 |       |                                      |                    |                   |    |                         |                                 |                    |
|---|-----------------|-------|--------------------------------------|--------------------|-------------------|----|-------------------------|---------------------------------|--------------------|
|   | Gm <sup>9</sup> | Gm    | Gm(maj <sup>7</sup> )/F <sup>#</sup> | Gm <sup>7</sup> /F | C <sup>9</sup> /E | Fm | Fm(maj <sup>7</sup> )/E | Fm <sup>7</sup> /E <sup>b</sup> | B <sup>b9</sup> /D |
|   |                 |       |                                      |                    |                   |    |                         |                                 |                    |
|   | 8fr             |       |                                      |                    |                   |    |                         |                                 |                    |
| T | 10              | 3     | 3                                    | 3                  | 3                 | 1  | 1                       | 1                               | 1                  |
| A | 10              | 3     | 3                                    | 3                  | 3                 | 1  | 1                       | 1                               | 1                  |
| B | 8               | 5     | 4                                    | 3                  | 2                 | 3  | 2                       | 1                               | 0                  |
|   | Bar 5           | Bar 7 | Bar 8                                | Bar 9              | Bar 10            |    |                         |                                 |                    |

|   |                                 |                 |                 |                                             |                 |                      |                                    |                                 |                                    |
|---|---------------------------------|-----------------|-----------------|---------------------------------------------|-----------------|----------------------|------------------------------------|---------------------------------|------------------------------------|
|   | E <sup>b</sup> maj <sup>7</sup> | Dm <sup>7</sup> | Cm <sup>7</sup> | Cm <sup>7</sup> /B <sup>b</sup>             | Am <sup>7</sup> | D+ <sup>9</sup>      | F <sup>9</sup> (sus <sup>4</sup> ) | B <sup>b</sup> maj <sup>9</sup> | D+ <sup>7</sup>                    |
|   |                                 |                 |                 |                                             |                 |                      |                                    |                                 |                                    |
|   | 3fr                             | 5fr             |                 | 3fr                                         | 5fr             | 4fr                  | 8fr                                | 6fr                             | 10fr                               |
| T | 3                               | 6               | 4               | 6                                           | 5               | 6                    | 8                                  | 6                               | 11                                 |
| A | 3                               | 5               | 3               | 5                                           | 5               | 5                    | 8                                  | 7                               | 11                                 |
| B | 6                               | 5               | 3               | 3                                           | 5               | 5                    | 8                                  | 7                               | 10                                 |
|   | Bar 15                          |                 |                 | 6                                           | 5               |                      | 8                                  | 6                               | 10                                 |
|   |                                 |                 |                 | Just add little finger to Cm7 on 6th string | Bar 16          | Call this chord D7#9 | Bar 20                             | Bar 21 Use this Bbmaj7 shape    | Bar 22 Call this chord D7+ or D7#5 |

|   |        |                            |                   |                       |                   |                  |                      |
|---|--------|----------------------------|-------------------|-----------------------|-------------------|------------------|----------------------|
|   | C+     | B <sup>b9</sup>            | Am <sup>7b5</sup> | C/E                   | Cadd <sup>2</sup> | D <sup>7b9</sup> | D+ <sup>7(b9)</sup>  |
|   |        |                            |                   |                       |                   |                  |                      |
|   |        |                            | 4fr               |                       |                   | 4fr              | 10fr                 |
| T | 1      | 1                          | 4                 | 3                     | 3                 | 4                | 11                   |
| A | 1      | 1                          | 5                 | 3                     | 3                 | 5                | 11                   |
| B | 2      | 0                          | 5                 | 2                     | 2                 | 4                | 10                   |
|   | Bar 29 | Bar 30 Use the Bb9/D shape | Bar 32            | Bar 34 Use C9/E shape |                   | Bar 36           | Bar 38 Use D7+ shape |

|   |                                      |     |                  |                |                  |                   |                                 |
|---|--------------------------------------|-----|------------------|----------------|------------------|-------------------|---------------------------------|
|   | Cm <sup>7</sup> /F                   | F   | F <sup>7</sup>   | G <sup>7</sup> | E <sup>b</sup> 6 | D+                | C+11                            |
|   |                                      |     |                  |                |                  |                   |                                 |
|   | 8fr                                  | 8fr | 7fr              |                | 8fr              | 10fr              | 2fr                             |
| T | 8                                    | 10  | 8                | 3              | 8                | 11                | 2                               |
| A | 8                                    | 10  | 7                | 3              | 8                | 10                | 2                               |
| B | 8                                    | 8   | 8                | 5              | 8                | 10                | 2                               |
|   | Bar 68 Use similar shape as F9(sus4) |     | Use the F9 Shape | Bar 70         | Bar 76           | Use the D7+ shape | Bar 78 Use the C 6/9(#11) shape |

# BLUE MIDNIGHT

Piano

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD  
SOLO

031-3118-00

Musical notation for measures 1-4. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature is B-flat major (two flats).

**7** **END SOLO**  $Gmi^9$   $Gmi$   $Gmi(MA7)/F\sharp$   $Gmi7/F$   $C^9/E$   $Fmi$   $Fmi(MA7)/E$   $Fmi7/Eb$   $Bb^9/D$

Musical notation for measures 5-10. The right hand features a series of chords, and the left hand continues with a melodic line. The key signature remains B-flat major.

**15**  $Gmi$   $Gmi(MA7)/F\sharp$   $Gmi7/F$   $C^9/E$   $Fmi$   $Fmi(MA7)/E$   $Fmi7/Eb$   $Bb^9/D$   $EbmA7$   $Dmi7$   $Cmi7$   $Cmi7/Bb$

Musical notation for measures 11-14. The right hand features a series of chords, and the left hand continues with a melodic line. The key signature remains B-flat major.

$Ami7(b9)$   $D+9$   $Gmi$   $Gmi7/F$   $EbmA7$   $Dmi7$   $Cmi7$   $F9(sus4)$   $BbmA9$   $D+7$

Musical notation for measures 15-22. The right hand features a series of chords, and the left hand continues with a melodic line. The key signature remains B-flat major.

**23**  $Gmi$   $Gmi(MA7)/F\sharp$   $Gmi7/F$   $C^9/E$   $Fmi$   $Fmi(MA7)/E$   $Fmi7/Eb$   $Bb^9/D$

Musical notation for measures 23-26. The right hand features a series of chords, and the left hand continues with a melodic line. The key signature remains B-flat major.

8va

Gmi Gmi(MA7)/F# Gmi7/F C9/E Fmi C+ Fmi7 Bb9

(31) Ebma7 Dmi7 Cmi7 Cmi7/Bb

27 28 29 30

Ami7(b5) D+9 Gmi Gmi7/F C/E Dmi7 Cadd2 Cmi7

Ami7(b5) D7(b9) Gmi9 D+7(b9)

32 33 34 35 36 37 38

(39) Gmi Gmi(MA7)/F# Gmi7/F C9/E Fmi Fmi(MA7)/E Fmi7/Eb Bb9/D Gmi Gmi(MA7)/F# Gmi7/F C9/E

40 41 42 43 44

Fmi C+ Fmi7 Bb9 (47) Ebma7 Dmi7 Cmi7 Cmi7/Bb Ami7(b5) D+9 Gmi Gmi/F

45 46 48 49

Ebma7 Dmi7 Cmi7 F9(sus4) Bbma9 D+7 (55) Gmi Gmi(MA7)/F#

50 51 52 53 54

8VA

Gmi7/F C9/E Fmi Fmi(m7)/E Fmi7/Eb Bb7/D Gmi Gmi(m7)/F#

(8VA)

Gmi7/F C9/E Fmi C+ Fmi7 Bb9 (63) Ebm7 Dmi7 Cmi7 Cmi7/Bb

Ami7(+11) D+9 Gmi Gmi7/F C/E Dmi7 Cadd2 (67) Cmi7 Cmi7/F F F7

Dmi7 G7 Cmi7 Cmi7/Bb Ami7(b9) D+7 (73) Gmi Gmi/F

SOLO

Ebm7 Gmi Gmi/F Eb6 D+ C+11

# BLUE MIDNIGHT

Bass

Composed and Arranged by  
LARRY NEECK

ROCK BALLAD

2

Gmi9

031-3118-00

Musical staff 1: Bass clef, 4/4 time signature. Notes: G2 (1), B1 (3), D2 (4), G2 (5), A1 (6). Dynamics: p.

7

Gmi Gmi(MA7)/F# Gmi7/F C9/E Fmi Fmi(MA7)/E Fmi7/Eb Bb9/D

Musical staff 2: Bass clef. Notes: G2 (7), B1 (8), D2 (9), G2 (10). Dynamics: p.

Gmi Gmi(MA7)/F# Gmi7/F C9/E Fmi Fmi(MA7)/E Fmi7/Eb Bb9/D

Musical staff 3: Bass clef. Notes: G2 (11), B1 (12), D2 (13), G2 (14). Dynamics: p.

15

EbmA7 Dmi7 Cmi7 Cmi7/Bb Ami7(b5) D+9 Gmi Gmi7/F EbmA7 Dmi7

Musical staff 4: Bass clef. Notes: G2 (15), B1 (16), D2 (17), G2 (18). Dynamics: p.

Cmi7 F9(sus4) BbmA9 D+7 23 Gmi Gmi(MA7)/F#

Musical staff 5: Bass clef. Notes: G2 (19), B1 (20), D2 (21), G2 (22). Dynamics: p.

Gmi7/F C9/E Fmi Fmi(MA7)/E Fmi7/Eb Bb7/D Gmi Gmi(MA7)/F# Gmi7/F C9/E

Musical staff 6: Bass clef. Notes: G2 (24), B1 (25), D2 (26), G2 (27). Dynamics: p.

Fmi C+ Fmi7 Bb9 31 EbmA7 Dmi7 Cmi7 Cmi7/Bb Ami7(b5) D+9

Musical staff 7: Bass clef. Notes: G2 (29), B1 (30), D2 (31), G2 (32). Dynamics: p.

Gmi Gmi7/F C/E Dmi7 CA002 Cmi7 Cmi7/Bb Ami7(b5) D7(b9) Gmi9

Musical staff 8: Bass clef. Notes: G2 (33), B1 (34), D2 (35), G2 (36). Dynamics: p.

**(39)** D+7(b9) Gmi Gmi(MA7)/F# Gmi7/F C9/E Fmi Fmi(MA7)/E Fmi7/Eb Bb9/D

38 mē 40 41 42

Gmi Gmi(MA7)/F# Gmi7/F C9/E Fmi C+ Fmi7 Bb9 **(47)** Ebma7 Dmi7 Cmi7 Cmi7/Bb

43 44 45 46 mē

Ami7(b5) D+9 Gmi Gmi/F Ebma7 Dmi7 Cmi7 F9(sus4) Bbma9

48 p 49 50 51 52 53

D+7 **(55)** Gmi Gmi(MA7)/F# Gmi7/F C9/E Fmi Fmi(MA7)/E Fmi7/Eb Bb7/D

54 mē 56 57 58

Gmi Gmi(MA7)/F# Gmi7/F C9/E Fmi C+ Fmi7 Bb9 **(63)** Ebma7 Dmi7 Cmi7 Cmi7/Bb

59 60 61 62

**(67)** Ami7(+11) D+9 Gmi Gmi7/F C/E Dmi7 Cadd2 Cmi7 Cmi7/F F F7

64 p 65 66 mē 68

Dmi7 G7 Cmi7 Cmi7/Bb Ami7(b5) D+7

69 70 f 71 72 mē

**(73)** Gmi Gmi/F Ebma7 Gmi Gmi/F Ebb D+ C+11

74 75 76 77 78 mē

# BLUE MIDNIGHT

## Drums

Composed and Arranged by  
LARRY NEECK

### ROCK BALLAD

031-3118-00

The drum score is written on ten staves, each representing a measure of music. The notation includes various drum parts: Ride (RIDE), Hi-Hat (H.H.), Snare (S), and Tom (TOM). The score is marked with dynamics such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are several fill marks (FILL) and circled measure numbers (7, 15, 23, 31, 39, 47, 55, 63, 67, 73) indicating specific points in the piece. The piece concludes with a double bar line and the word "END" written vertically.



# BLUE MIDNIGHT

Conductor  
1-3118-00

Rock Ballad  $\text{♩} = 72-76$

Composed & Arranged by  
LARRY NEECK

3

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: 1st ALTO, 2nd ALTO, 1st TENOR, 2nd TENOR, BARITONE, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, HORN 1, HORN 2, HORN 3, HORN 4, GUITAR, PIANO, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. A 'Solo' section is indicated for the guitar and piano parts. The score concludes with a 'CUE' marking for the guitar and piano.

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MINIMUM INSTRUMENTATION

15

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
HORN 1  
HORN 2  
HORN 3  
HORN 4

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4

15  
14  
13  
12  
11  
10  
9

OBOE  
 OBOE  
 VIOLIN  
 VIOLA  
 CELLO  
 CONTRABASS  
 PET 1  
 PET 2  
 PET 3  
 PET 4  
 CORNBASS 1  
 CORNBASS 2  
 CORNBASS 3  
 CORNBASS 4  
 TRUMPET  
 TRUMPET  
 DRUMS

Musical score for a band with 15 staves. The staves are labeled: OBOE, OBOE, VIOLIN, VIOLA, CELLO, CONTRABASS, PET 1, PET 2, PET 3, PET 4, CORNBASS 1, CORNBASS 2, CORNBASS 3, CORNBASS 4, TRUMPET, TRUMPET, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

15

Guit/Guitar Guit/Guitar Guit/Guitar Guit/Guitar

Drum

Drum

Drum

Drum

Drum

Drum

FILL

TRUCK

24

25

26

27

28

29

30

31

32

31

Musical score for the first system, measures 31-34. It features five staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'mf'.

Musical score for the second system, measures 35-38. It features five staves with musical notations and dynamic markings like 'p' and 'mf'.

Musical score for the third system, measures 39-42. It features five staves with musical notations and dynamic markings like 'p' and 'mf'.

Musical score for the fourth system, measures 43-46. It features five staves with musical notations and dynamic markings like 'p' and 'mf'.

Musical score for the fifth system, measures 47-50. It features five staves with musical notations and dynamic markings like 'p' and 'mf'.

Musical score for the sixth system, measures 51-54. It features five staves with musical notations and dynamic markings like 'p' and 'mf'.

31

30

29

28

27

26

25

24

49

OR  
OR  
OR  
OR  
NE

TET 1  
TET 2  
TET 3  
TET 4

BONE 1  
BONE 2  
BONE 3  
BONE 4

R  
D  
S

54 55 56 57 58 59 60

(47)

Solo

Flu

52

VO  
TO  
NOR  
NOR  
ONE

PET 1  
PET 2  
PET 3  
PET 4  
BONE 1

BONE 2  
BONE 3  
BONE 4  
R

R  
S  
S

49 50 51 54 55 56

12

FLUTE 1  
FLUTE 2  
FLUTE 3  
FLUTE 4  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4

TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4

TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4

57 58 59 60 61 62 63 64





75

ALTO

ALTO

TENOR

TENOR

BASS

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

Guitar

Sax

Piano

DRUMS

76

77

78