

BLUE MOAN

1st Eb Alto Sax/opt. Flute

Slow - Bluesy

composed & arranged
by Don Sebesky

(DOUBLE TIME FEEL)

(SUBTONE)

(ALTO) *mf* *cresc.* 3 *pp*

[A] (SUBTONE) 3 *p*

(TO FLUTE) 5 [B] FLUTE ALTO *p* (VIBRATO) 3 (TO ALTO)

(ALTO-SUBTONE) 3 3 *pp*

(EVEN) [C] (DOUBLE TIME FEEL) *ff* *mf* *ff*

(DBL. X FEEL) *mf*

(EVEN) [D] (EVEN 8THS) *f* 3

SOLI *mf*

8 (SWING) [E] *f* Double Time Swing (twice as fast) $\downarrow = d$

F Tempo I (Half X d=l) (EVEN)

(BIG BREATH - EVEN)

(TO FLUTE)

(SLIGHT RIT.) (CONDUCTED)

FLUTE ALTO

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations including accents (>) and slurs. A triplet of eighth notes is marked with a '3' at the end of the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with accents (>) and slurs. A triplet of eighth notes is marked with a '3'. The dynamic marking *mf* is written below the staff.

F Tempo I (Half Time $d = d$)

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with accents (>) and slurs. A triplet of eighth notes is marked with a '3'. The dynamic marking *ff* is written below the staff. The word "(EVEN)" is written above the staff.

(BIG BREATH-EVEN)

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur and accents (>). The dynamic marking *p* is written below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur and a triplet of eighth notes marked with a '3'. The dynamic marking *p* is written below the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets of eighth notes marked with '3' and accents (>). A triplet of eighth notes is marked with a '3'. The dynamic marking *p* is written below the staff. The text "(SLIGHT RIT.) (CONDUCTED)" is written above the staff.

Empty musical staff 7: Treble clef, key signature of one sharp (F#).

Empty musical staff 8: Treble clef, key signature of one sharp (F#).

Empty musical staff 9: Treble clef, key signature of one sharp (F#).

Empty musical staff 10: Treble clef, key signature of one sharp (F#).

BLUE MOAN

1st (Solo) B \flat Tenor Sax

Slow - Bluesy

composed & arranged
by Don Sebesky

3 SOLO AD LIB [A]

(MOAN)

Ami [B] D/A F/A

Ami Fmi⁷ B \flat 9

Ami B \flat 7(b5) AmA⁷

(DOUBLE TIME FEEL) (SWING 16THS) [C] (CONT. DBL. X FEEL)

FMA⁷ F \sharp Mi⁷(b5) B7(b9) Emi⁷ Emi⁶ C⁹ B \sharp 7

Bmi⁷ E7(\sharp 9) [D] Ami⁶ SOLI (LEAD- (W/SXS.)) mf

Musical staff with notes and triplets. A large slur covers the first 10 notes. The word "SOLO" is written above the staff. Chords Dm_7 and G^9 are indicated above the staff.

Musical staff with chords and notes. Chords: CMA^7 , Cm_7 , F^9 , Bm_7 , $Bm_7(b5)$, $E^7(b9)$. Notes include triplets.

Musical staff with notes and a slur. Chord A_{m1} is indicated above the staff.

Musical staff with chords and tempo change. Chords: A_{m1} , E , $F\#m_7(b5)$, $B^7(b9)$. Tempo change: "Double Time Swing (twice as fast) ♩ = ♩". "SOLO" is written above. "8" is written below the staff.

Musical staff with chords: E_{m1}^6 , $B^7(b9)$, E_{m1}^6 , C^9 , $B^7(b9)$.

Musical staff with chords and tempo change. Chords: Bm_7 , F^9 , E^7 , F , A_{m1} . Tempo change: "Tempo I (Half Time ♩ = ♩)". "3" is written below the staff.

Musical staff with notes and chords. "SOLO" is written above. Chords: G^9 , CMA^7 , Cm_7 , F^9 . Note triplet is present.

Musical staff with chords: Bm_7 , $Bm_7(b5)$, Bb^9 , A_{m1} , E_{m1} , FMA^7 , E^7 , A_{m1} .

Musical staff with chord: A_{m1} .

Musical staff with chords and cadenza. Chords: A_{m1} , $E^7(b9)$, A_{m1} . "SLIGHT RIT." and "(CONDUCTED)" are written above. "CADAENZA" is written above with a fermata symbol.

BLUE MOAN

2nd B^b Tenor Sax / opt. B^b Clarinet

composed & arranged
by Don Sebesky
(SUBTONE)

Slow - Bluesy (DOUBLE TIME FEEL)

(TENOR)

mf *pp*

(SUBTONE)

A

p

(TO CLAR. - PLAY ON TENOR IF NO CLAR. IS AVAILABLE) (CLAR.)

mf

(VIBRATO)

B

p

(TO TENOR)

(TENOR - SUBTONE)

pp

(EVEN)

C (DOUBLE TIME FEEL) - -

ff *mf*

(DBL. X FEEL)

ff *mf*

(EVEN)

(EVEN 8THS)

D

SOLI

f *mf*

(SWING) E Double Time Swing (twice as fast) $\downarrow = \downarrow$

Tempo I (Half Time $\downarrow = \downarrow$)

F (EVEN)

(BIG BREATH - EVEN)

(SWING - W/TRBS.)

(SLIGHT RIT.) (CLAR.)

BLUE MOAN

E♭ Baritone Sax/opt. B♭ Bass Clarinet

Slow - Bluesy

(BASS CLAR. - BARI PART IN CUES)

composed & arranged
by Don Sebesky

SOLI **3** **(SWING)**

ff **sfz** **cresc.** **f** **gl.** **p** **p (BARI)** **pp** **mf** **mf** **f** **mf**

A **B (LIGHTLY - VIBRATO)** **A (TO BARITONE)** **C (DOUBLE TIME FEEL)** **D** **(EVEN)** **(3)**

(W/TRBS.)

(SWING)

Double Time Swing (twice as fast) $\downarrow = \downarrow$

(SWING)

Tempo I (Half Time $\downarrow = \downarrow$)

(SWING)

(EVEN)

(TO BASS CLAR.)

(BASS CLAR. - SWING - W/TRBS)
(BARITONE PART IN CUES)

SOLO (SLIGHT RIT.)

(CONDUCTED)

BLUE MOAN

1st B^b Trumpet
Slow - Bluesy

composed & arranged
by Don Sebesky

(DEEP IN HAT OR IN STAND - OPEN GRADUALLY) (OPEN)

(EVEN 8THS) (SWING) (LONG, LAZY 1/2 VALVE DROP)

A (TO ST. MUTE) 8 **B** 2 (ST. MUTE) $\#^{\circ}$

(OPEN) (EVEN) **C** (DOUBLE TIME FEEL) -

(LONG DROP) (TO CUP) (CUP - DBL. X FEEL)

(SWING 16THS) (OPEN) **D** (SING - EVEN 8THS)

(IN HAT OR STAND)

E (d=d) f (DBL. X SWING - TWICE AS FAST $d=d$)

Tempo I (Half Time $d=d$) **F** (OPT. 8VA) ff (EVEN)

(VERY DELIBERATE - PLAY SLIGHTLY BEHIND BEAT) (LOCO)

(TO ST. MUTE) 12 (SLIGHT RIT.) (CONDUCTED - ST. MUTE)

BLUE MOAN

2nd B^b Trumpet
Slow - Bluesy

composed & arranged
by Don Sebesky

(DEEP IN HAT OR IN STAND - OPEN GRADUALLY) (OPEN)

(LONG, LAZY 1/2 VALVE DROP)

(EVEN 8THS) > (SWING) >

A (HARMON) 4 NO STEM **B** (ST. MUTE) 2

(OPEN) (EVEN)

C (DOUBLE TIME FEEL) (LONG DROP) (CUP - DBL. X FEEL)

(SWING 16THS) (OPEN) **D** (SING - EVEN 8THS)

(IN HAT OR STAND) 3

(OPEN) 9 **E** (d=d) f (DBL. X SWING - TWICE AS FAST)

Tempo I (Half X) (VERY DELIBERATE - PLAY) (SLIGHTLY BEHIND BEAT)

F d=d 7 ff (EVEN)

(TO HARMON) 6 (HARMON)

(TO CUP) 5 (SLIGHT RIT.) (CONDUCTED - CUP)

BLUE MOAN

3rd B \flat Trumpet
Slow-Bluesy

composed & arranged
by Don Sebesky

(DEEP IN HAT OR IN STAND - OPEN GRADUALLY) (OPEN)

(EVEN 8THS) > (SWING) > (LONG, LAZY 1/2 VALVE DROP)

[A] 4 (CUP) [B] (CUP-VIBRATO)

(OPEN) 4 (EVEN) [C] (DOUBLE X FEEL) -

(LONG DROP) (CUP - DBL. X FEEL)

(SWING 16THS) (OPEN) [D] (SING-EVEN 8THS)

(IN HAT OR STAND)

[E] (DBL. X SWING - TWICE AS FAST $\downarrow = d$)

[F] Tempo I (Half X $\downarrow = d$) (VERY DELIBERATE - PLAY SLIGHTLY BEHIND BEAT)

(EVEN) (TO CUP) 6 (CUP)

5 (SLIGHT RIT.) (CONDUCTED - CUP)

BLUE MOAN

4th B \flat Trumpet
Slow - Bluesy

composed & arranged
by Don Sebesky

(DEEP IN HAT OR IN STAND - OPEN GRADUALLY) (OPEN)
(EVEN 8THS) > (SWING) > (LONG, LAZY 1/2 VALVE DROP)

A (TO ST. MUTE) 8 B 2 (ST. MUTE) > sfz \Rightarrow p

C (DOUBLE TIME FEEL) -- ff (CUP-DBL. X FEEL)

(SWING 16THS) ff (LONG DROP) mf (SING-EVEN 8THS) D f

(IN HAT OR STAND) mf

(OPEN) 9 E (d = d) f (DBL. X SWING - TWICE AS FAST)

F Tempo I (Half X d = d) (EVEN) ff

(VERY DELIBERATE - PLAY) (SLIGHTLY BEHIND BEAT)

(TO CUP) 12 (SLIGHT RIT.) (CONDUCTED-CUP) 3 p

BLUE MOAN

1st Trombone

Slow - Bluesy

composed & arranged by Don Sebesky

(DEEP IN HAT OR IN STAND - OPEN GRADUALLY) (OPEN) (SWING) (LEAD) (SWING-VERY WARM)

(EVEN 8THS) sfz f mf

(LAZY) gliss. p gl.

(9)

(LONG, LAZY SLIDE DROP) 3

(HAND OVER BELL) (OPEN) p

(DOUBLE TIME FEEL) (LEAD) ff mf ff

(LONG DROP) 4 SOLI (SWING) mf f

(EVEN 8THS) (IN HAT OR STAND) mf

(OPEN) p

1st Trombone - P. 2

Moan
Dbl. X Swing (twice as fast)
♩ = ♩

(SLIGHT RIT.) p 3 3 (CONDUCTED)

BLUE MOAN

2nd Trombone

composed & arranged
by Don Sebesky

Slow - Bluesy

(DEEP IN HAT OR IN STAND - OPEN GRADUALLY) (OPEN) (SWING - VERY WARM)

The musical score for the 2nd Trombone part of "Blue Moan" is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score consists of ten staves of music with various performance instructions and dynamics.

- Staff 1:** Starts with a dynamic of *sfz* and a tempo marking of "(EVEN 8THS)". It features a melodic line with a slur and a dynamic of *f* later in the staff.
- Staff 2:** Includes a dynamic of *p* and a triplet of eighth notes. A box labeled "A" is placed above the staff.
- Staff 3:** Continues the melodic line with a slur and a dynamic of *f*.
- Staff 4:** Features a dynamic of *f* and a slur. A box labeled "B" is placed above the staff, with the instruction "(LONG, LAZY SLIDE DROP)".
- Staff 5:** Starts with a dynamic of *sfz* and a slur. A box labeled "C" is placed above the staff, with the instruction "(DOUBLE TIME FEEL)".
- Staff 6:** Includes a dynamic of *ff* and a slur. A box labeled "D" is placed above the staff, with the instruction "(IN HAT OR STAND)".
- Staff 7:** Features a dynamic of *mf* and a slur. A box labeled "D" is placed above the staff, with the instruction "(EVEN 8THS)".
- Staff 8:** Includes a dynamic of *p* and a slur.

2nd Trombone - P. 2

Dbl. X Swing
(twice as fast)

Moan

BLUE MOAN

3rd Trombone

composed & arranged
by Don Sebesky

Slow - Bluesy

(DEEP IN HAT OR IN STAND - OPEN GRADUALLY) (OPEN)

(SWING-
VERY WARM)

The musical score is written for 3rd Trombone in B-flat major, 4/4 time. It consists of ten staves of music with various performance instructions and dynamic markings.

- Staff 1:** Starts with a 4-measure rest, then a quarter note G2 (marked 'EVEN 8THS'), followed by a half note G2 (marked 'SWING'). Dynamics: *sfz*, *f*, *mf*.
- Staff 2:** Quarter note G2 (marked '(LAZY)'), quarter note F2 (marked 'gliss.'). Measure 3 has a 5-measure rest. Measure 4 has a quarter note G2. Measure 5 has a quarter note G2. Measure 6 has a quarter note G2. Measure 7 has a quarter note G2. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *p*, *p*.
- Staff 3:** Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *f*, *p*.
- Staff 4:** Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *f*, *p*.
- Staff 5:** Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *ff*, *ff*.
- Staff 6:** Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *mf*, *f*.
- Staff 7:** Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *mf*, *p*.
- Staff 8:** Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *mf*, *p*.
- Staff 9:** Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *mf*, *p*.
- Staff 10:** Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 8 has a quarter note G2. Measure 9 has a quarter note G2. Measure 10 has a quarter note G2. Dynamics: *f*.

Musical staff 1: Bass clef, key signature of two flats. The staff contains a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a half note. There are various articulations like accents and slurs.

Musical staff 2: Continuation of the melodic line from staff 1. It includes a dynamic marking of *mf* (mezzo-forte) and a slur over the final notes.

Musical staff 3: Continuation of the melodic line. It features several slurs and accents over the notes.

F Tempo I (Half Time $d = \downarrow$)

Musical staff 4: Continuation of the melodic line. It includes a dynamic marking of *ff* (fortissimo) and the instruction "(EVEN)" above the staff.

Musical staff 5: Continuation of the melodic line. It includes a dynamic marking of *pp* (pianissimo) and a slur over the notes.

Musical staff 6: Continuation of the melodic line. It includes the instruction "(DEEP IN HAT)" above the staff and a slur over the notes.

Musical staff 7: Continuation of the melodic line. It includes the instruction "(SWING)" above the staff and a dynamic marking of *ppp* (pianississimo).

Musical staff 8: Continuation of the melodic line. It includes the instructions "(SLIGHT RIT.)" and "(CONDUCTED)" above the staff, and a dynamic marking of *p* (piano).

Two empty musical staves at the bottom of the page, consisting of five lines each.

BLUE MOAN

4th Trombone

Slow - Bluesy

composed & arranged
by Don Sebesky

(DEEP IN HAT OR IN STAND - OPEN GRADUALLY)

(OPEN-
EVEN)

(SWING)

Musical staff 1: Bass clef, 4/4 time signature. Starts with a **SOLI** marking. Dynamics include **ff**, **sfz**, and **f**. Features a triplet of eighth notes and a slur over a half note. Includes a **(SWING)** marking.

Musical staff 2: Continuation of the first staff. Includes a triplet of eighth notes and a **P** dynamic marking.

Musical staff 3: Continuation of the first staff. Includes a triplet of eighth notes and a slur over a half note.

Musical staff 4: Continuation of the first staff. Includes a slur over a half note, a **f** dynamic, and a **5** fingering. Marked **(LONG, LAZY SLIDE DROP)**.

Musical staff 5: Continuation of the first staff. Includes a **P** dynamic, a **ff** dynamic, a **mf** dynamic, and a **ff** dynamic. Marked **(DOUBLE TIME FEEL)** with a dashed line.

Musical staff 6: Continuation of the first staff. Includes a **(LONG DROP)** marking, a **4** fingering, a **SOLI (SWING)** marking, and a **f** dynamic. Marked **D**.

Musical staff 7: Continuation of the first staff. Includes a **(OPT. 8VA)** marking, a **3** fingering, a **(LOCO)** marking, a **(EVEN 8THS)** marking, and a **mf** dynamic. Marked **(IN HAT OR STAND)**.

Musical staff 8: Continuation of the first staff. Includes a **P** dynamic marking.

Musical staff 9: Continuation of the first staff. Marked **(SWING)**.

Double Time Swing (twice as fast) $\text{♩} = \text{♩}$

E

F Tempo I (Half Time $\text{♩} = \text{♩}$)

(EVEN) >

(DEEP IN HAT)

(SWING)

(SLIGHT RIT.)

(CONDUCTED)

BLUE MOAN

Piano

composed & arranged
by Don Sebesky

Slow - Bluesy

The musical score is written for piano and consists of ten staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings (ff, f, mf, p, P). Chord symbols are provided above the staves, including BbMi7, EbEb9, D7(b9), Gmi, C/G, Eb/G, Gmi, Gmi7/F, EMI7(b5), Eb, D7(b9)(b13), Gmi, Ab13, GMA7, Fmi9/Bb, B9, Bb9, F9, EbMA9, Ab13, EMA7, EbMA7, EMI7(b5), A7(b9), DMI7, DMI6, Bb9, A+7, AMI7, D7(#9), Gmi, Eb13, Ab13, Gmi7, BbMi7, BbMi7/Eb, Eb9, DMI, DMI7, CMI7, CMI7/F, F9, BbMA7, BbMi7/Eb, Eb9, AMI7, AMI7(b5)/D, D7(b9), and Gmi. Section markers A, B, C, and D are placed in boxes above the staves. The tempo/style is indicated as 'Slow - Bluesy' and '(SWING)'. A note '(W/BASS - EVEN 8THS)' is present above the third staff. A note '(DOUBLE TIME FEEL)' is present above the fifth staff.

(BRING OUT)

(SWING)

Chords: EbMA7, FMI7, F#MI6, GMI6, A7(b9)

[E] Double Time Swing (twice as fast) $\downarrow = \downarrow$

7

f > *mf*

DMI6 A7(b9) DMI6 Bb9 A7(b9)

Tempo I (Half Time $\downarrow = \downarrow$)

AMI7 Eb9 D7 [F] GMI6 A+7(b9) Ab9 D7(#9)

ff

GMI GMI7/F A > EMI7(b5) BbMI7 / Eb Eb9 SOLO

AMI7 A7(b9) Ab7

PP

(LIGHTLY)

GMI DMI/F EbMA7 D7

(SWING)

(CONDUCTED)

3

(SLIGHT RIT.)

BLUE MOAN

composed & arranged
by Don Sebesky

Guitar

Slow-Bluesy

2 [A] *ff* *p* (LIGHTLY)

3 *f* *p* *f* *p*

(SWING) 2 *f* *p*

(DOUBLE TIME FEEL) [C] *ff* *mf* *ff* *mf*

[D] *f* *mf*

Double Time Swing (twice as fast) $d=d$

5 [E] 7 *f* *mf*

Tempo I $d=d$ (Half Time)

[F] *ff*

(LIGHTLY)

2 (SLIGHT RIT.) (CONDUCTED) *GMA7*

BLUE MOAN

composed & arranged
by Don Sebesky

Bass

Slow - Bluesy

(SWING)

Musical staff 1: Bass line starting with a 4/4 time signature, key signature of two flats, and dynamics of *ff* and *3*.

Musical staff 2: Bass line with a boxed **A** section, dynamics of *p* and *3*.

Musical staff 3: Bass line with dynamics of *3*.

Musical staff 4: Bass line with a boxed **B** section, dynamics of *f* and *p*, and **(EVEN) 8THS**.

Musical staff 5: Bass line with **(W/PNO.)** and **(SWING)** markings.

Musical staff 6: Bass line with **(EVEN)** markings.

Musical staff 7: Bass line with a boxed **C** section, **(DOUBLE TIME FEEL)**, and dynamics of *ff*, *mf*, and *ff*.

Musical staff 8: Bass line with **(4-BEAT)** and chord symbols: *E_MI⁷(b₅)*, *A⁷(b₉)*, *A_MI⁷*, *D⁷(#₉)*, *G_MI*.

Musical staff 9: Bass line with **(4-BEAT)** and chord symbols: *G_MI*, *E_b13*, *A_b13*, *G_MI⁷*, *B_bM_I⁷*, *B_MI⁷*, *E_b*, *E_b9*.

(AS IS)

(SWING)

Double Time Swing (twice as fast) $\text{♩} = \text{♩}$

E F_{MI}^7/Bb $Bb7$ E_{b6} C^7 F_{MI}^7/Bb $Bb9$ E_{b6} $F_{MI}^7 F_{MI}^{\#6}$

f (WALK IN 4)

G_{MI}^6 $A^7(b9)$ D_{MI}^6 $A^7(b9)$ D_{MI}^6 $Bb9$ $A^7(b9)$ A_{MI}^7 E_{b9} D^7

mf

Tempo I (Half Time $\text{♩} = \text{♩}$)

F (AS IS)

ff

(EVEN)

p

(SWING)

(CONDUCTED)

(SLIGHT RIT.)

BLUE MOAN

Drums

composed & arranged
by Don Sebesky

Slow - Bluesy

(STICKS - EVEN 8THS) (TOMS) ($\frac{1}{2}$ OPEN HI-HAT)

(TOMS) (LIGHT HI-HAT - SWING)

Musical notation for the first staff of the drum set. It features a 4/4 time signature and includes dynamics such as *mf* and *(SWING)*. The notation includes various drum symbols like sticks, toms, and hi-hats.

Musical notation for section A, starting with a box labeled 'A'. It includes dynamics like *pp* and a measure count of (4). The notation shows a sequence of drum hits.

Musical notation for the second staff, including dynamics like *f* and *(HI-HAT)*. It features a *(RIDE CYM.)* section with a long note.

Musical notation for section B, starting with a box labeled 'B'. It includes dynamics like *p* and *(EVEN)*. The notation shows a sequence of drum hits.

Musical notation for the third staff, including dynamics like *f* and *(RIDE CYM.)*. It features a *(HI-HAT)* section.

Musical notation for section C, starting with a box labeled 'C'. It includes dynamics like *ff* and *mf*. A dashed line indicates a *(DOUBLE TIME FEEL)* section.

Musical notation for the fourth staff, including dynamics like *f*. It features a *(RIDE CYM.)* section.

Musical notation for section D, starting with a box labeled 'D'. It includes dynamics like *mf*. The notation shows a sequence of drum hits.

Musical notation for the fifth staff, including dynamics like *f*. It features a *(HI-HAT)* section.

Drum notation on a five-line staff. The first measure contains four eighth notes with 'x' marks above them. The second, third, and fourth measures contain a bar line symbol (//).

(DBL. X FEEL) E Double Time Swing (twice as fast) $\text{♩} = \text{♩}$

Drum notation on a five-line staff. The first measure has four eighth notes with 'x' marks. The second measure has four eighth notes with 'x' marks. The third measure has a quarter note with an accent (>) and a 'f' dynamic marking below it. The fourth measure has a quarter note with an accent (>) and a 'f' dynamic marking below it. The fifth measure has four eighth notes with 'x' marks. The sixth measure has four eighth notes with 'x' marks. The seventh measure has four eighth notes with 'x' marks. The eighth measure has four eighth notes with 'x' marks. The ninth measure has four eighth notes with 'x' marks. The tenth measure has four eighth notes with 'x' marks. A 'FILL' bracket spans the eighth and ninth measures.

Drum notation on a five-line staff. The first measure has four eighth notes with 'x' marks. The second measure has four eighth notes with 'x' marks. The third measure has a quarter note with an accent (>) and a 'f' dynamic marking below it. The fourth measure has a quarter note with an accent (>) and a 'f' dynamic marking below it. The fifth measure has four eighth notes with 'x' marks. The sixth measure has four eighth notes with 'x' marks. The seventh measure has four eighth notes with 'x' marks. The eighth measure has four eighth notes with 'x' marks. The ninth measure has four eighth notes with 'x' marks. The tenth measure has four eighth notes with 'x' marks. A 'FILL' bracket spans the eighth and ninth measures.

Drum notation on a five-line staff. The first measure has four eighth notes with 'x' marks. The second measure has four eighth notes with 'x' marks. The third measure has a quarter note with an accent (>) and a 'mf' dynamic marking below it. The fourth measure has a quarter note with an accent (>) and a 'mf' dynamic marking below it. The fifth measure has four eighth notes with 'x' marks. The sixth measure has four eighth notes with 'x' marks. The seventh measure has four eighth notes with 'x' marks. The eighth measure has four eighth notes with 'x' marks. The ninth measure has four eighth notes with 'x' marks. The tenth measure has four eighth notes with 'x' marks. A 'FILL' bracket spans the eighth and ninth measures.

Drum notation on a five-line staff. The first measure contains four eighth notes with 'x' marks. The second, third, and fourth measures contain a bar line symbol (//).

Tempo I (Half Time $\text{♩} = \text{♩}$)

Drum notation on a five-line staff. The first measure has four eighth notes with 'x' marks. The second measure has four eighth notes with 'x' marks. The third measure has a quarter note with an accent (>) and a 'ff' dynamic marking below it. The fourth measure has a quarter note with an accent (>) and a 'ff' dynamic marking below it. The fifth measure has four eighth notes with 'x' marks. The sixth measure has four eighth notes with 'x' marks. The seventh measure has four eighth notes with 'x' marks. The eighth measure has four eighth notes with 'x' marks. The ninth measure has four eighth notes with 'x' marks. The tenth measure has four eighth notes with 'x' marks. A 'F' box is above the third measure. A 'TOMS' label is above the first measure. A 'TOMS' label is above the ninth measure.

Drum notation on a five-line staff. The first measure has four eighth notes with 'x' marks. The second measure has four eighth notes with 'x' marks. The third measure has a quarter note with an accent (>) and a 'p' dynamic marking below it. The fourth measure has a quarter note with an accent (>) and a 'p' dynamic marking below it. The fifth measure has four eighth notes with 'x' marks. The sixth measure has four eighth notes with 'x' marks. The seventh measure has four eighth notes with 'x' marks. The eighth measure has four eighth notes with 'x' marks. The ninth measure has four eighth notes with 'x' marks. The tenth measure has four eighth notes with 'x' marks. A 'TOMS' label is above the first measure. A 'CHOKE' label is above the third measure. A 'LIGHTLY' label is above the fifth measure.

Drum notation on a five-line staff. The first measure has four eighth notes with 'x' marks. The second measure has four eighth notes with 'x' marks. The third measure has a quarter note with an accent (>) and a 'p' dynamic marking below it. The fourth measure has a quarter note with an accent (>) and a 'p' dynamic marking below it. The fifth measure has four eighth notes with 'x' marks. The sixth measure has four eighth notes with 'x' marks. The seventh measure has four eighth notes with 'x' marks. The eighth measure has four eighth notes with 'x' marks. The ninth measure has four eighth notes with 'x' marks. The tenth measure has four eighth notes with 'x' marks. A 'HI-HAT' label is above the third measure.

Drum notation on a five-line staff. The first measure contains four eighth notes with 'x' marks. The second, third, and fourth measures contain a bar line symbol (//).

Drum notation on a five-line staff. The first measure has four eighth notes with 'x' marks. The second measure has four eighth notes with 'x' marks. The third measure has a quarter note with an accent (>) and a 'p' dynamic marking below it. The fourth measure has a quarter note with an accent (>) and a 'p' dynamic marking below it. The fifth measure has four eighth notes with 'x' marks. The sixth measure has four eighth notes with 'x' marks. The seventh measure has four eighth notes with 'x' marks. The eighth measure has four eighth notes with 'x' marks. The ninth measure has four eighth notes with 'x' marks. The tenth measure has four eighth notes with 'x' marks. A 'HI-HAT' label is above the third measure. A 'CYMS.' label is above the fifth measure. A 'HI-HAT' label is above the ninth measure.

(EASY) (LIGHTLY - DIFFERENT CYMS.) (1/2 OPEN HI-HAT)
 (SLIGHT RIT.) (CONDUCTED)