

# CALL ME IRRESPONSIBLE

♩ = 104

1

VOCAL

ALTO 1 (Bass solo)

ALTO 2 (Bass solo)

TENOR 1 (Bass solo)

TENOR 2 (Bass solo)

BARI (Bass solo)

TRUMPET 1 (Bass solo)

TRUMPET 2 (Bass solo)

TRUMPET 3 (Bass solo)

TRUMPET 4 (Bass solo)

TRUMPET 5 (Bass solo)

TROMBONE 1 (Bass solo)

TROMBONE 2 (Bass solo)

TROMBONE 3 (Bass solo)

TROMBONE 4 (Bass solo)

GIUITAR (Bass solo)

PIANO (Bass solo)

BASS (Solo)

DRUMS (Bass solo)

SOLI

mp

(saxes)

p

F6/9 Dm7 Gm7 C7(b9) F6/9 Dm7 Gm7 C7(b9) F6/9 F#07 Gm7 Ab07 F/A A7(b9) #5

(vocal) F6/9 F#07 Gm7 Ab07 F/A A13(b9) A+7(b9)

(vocal) LIGHT FILLS AROUND VOCAL F6/9 (vocal) F#07 Gm7 Ab07 F/A A7

STICKS

CYM X stick on rim

(4)

PLAY TIME

1 Call me ir - re spon - si ble, call me un - re - li - a ble, throw in un - de pend - a ble

# CALL ME IRRESPONSIBLE

9

17

VOCAL  
too. Do my fool ish al\_ i-bis bore you? Well, I'm not too clev - er I I just a dore you. Call me lun-predict - a ble,

ALTO 1  
*mp*

ALTO 2  
*mp*

TENOR 1  
*mp*

TENOR 2  
*mp*

BARI  
*mp*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TPT. 5

TBN. 1  
*mp (unis)*

TBN. 2  
*mp (unis)*

TBN. 3  
*mp (unis)*

TBN. 4  
*mp (unis) (Optional)*

GUITAR  
D+7(#9) Gm7 C9 Am7(b5) D7(b9) G9 Dm7 G9 C9sus F6/9 F#07

PIANO  
D+7(#9) Gm7 C9 Am7(b5) D7(b9) G13 Dm9 G13 C9sus F6/9 F#07 LIGHT FILL

BASS  
D7 Gm7 C7 Am7(b5) D7(b9) G13 Dm9 G7 C9sus F6/9 F#07

DRUMS  
PLAY TIME

# CALL ME IRRESPONSIBLE

25

VOCAL  
19 tell me I'm im prac ti cal, rain - bows I'm in- clined topur - sue. Call me ir - re spon - si ble, Yes, I'm un - re - li - a ble, but it's

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TPT. 5

TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4

GIITAR  
PIANO  
BASS  
DRUMS

# CALL ME IRRESPONSIBLE

37

VOCAL  
30 un - de - ni - a - bly true I'm ir - re spon - si - bly mad for you.

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TPT. 5

TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4

GUITAR  
PIANO  
BASS  
DRUMS

Chord progression: C<sup>9</sup>sus C<sup>7</sup>(b9) Eb13(#11) D+7(b9) Gm<sup>7</sup> C<sup>9</sup>sus C<sup>7</sup>(b9) F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>sus F<sup>6/9</sup> F#07 Gm<sup>7</sup>

Drum notation: FILL, (X stick on rim), (4), BIG CYM, mf (Ens) (in 4)

Dynamic markings: mf, p

# CALL ME IRRESPONSIBLE

45

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TPT. 5

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GUITAR

PIANO

BASS

DRUMS

Do my fool-ish al- i-bis bore you?

(unis) 3

pp (subtone)

pp (subtone)

pp (subtone)

pp (subtone)

pp (subtone)

pp (subtone)

mp

(SOLI) mp

(SOLI) mp

(SOLI) mp

(SOLI) mp

A<sup>b</sup>07 F/A A+7(#9) D+7(#9) Gm7 C<sup>9</sup>sus C7(b9) Am7(b5) D+7(b9)

(vocal) Gm7 C<sup>9</sup> Am7(b5) D+7(b9)

(vocal) Gm7 C<sup>9</sup> Am7(b5) D7(b9)

(vocal) (X) (on rim) PLAY TIME

p (vocal) (in 4)

# CALL ME IRRESPONSIBLE

53

VOCAL  
49 Girl, I'm not too clev-er I I just a dore you. Call me un - pre-dict-a-ble, tellmethatI'm so im-prac-ti-cal, Rain bows I'm in- clined to pur- sue.

ALTO 1  
*mp* (unis) *CRESC.* *mf*

ALTO 2  
*mp* (unis) *CRESC.* *mf*

TENOR 1  
*mp* (unis) *CRESC.* *mf*

TENOR 2  
*mp* (unis) *CRESC.* *mf*

BARI  
*mp* (unis) *CRESC.* *mf*

TPT. 1  
*mf*

TPT. 2  
*mf*

TPT. 3  
*mf*

TPT. 4  
*mf*

TPT. 5  
*mf*

TBN. 1  
*CRESC.* *mf*

TBN. 2  
*CRESC.* *mf*

TBN. 3  
*CRESC.* *mf*

TBN. 4  
*CRESC.* *mf*

GUITAR  
*G9 Dm7 G9 Gm7 Am7 BbMA7 C7(b9) Gb6/9 G07 Abm7 A07 Gb/Bb Bb+7(b9)*

PIANO  
*G9 Dm9 G13 Gm7 Am7 BbMA7 C13(b9) Gb6/9 G07 Abm7 A07 Gb/Bb Bb+7(b9)*

BASS  
*G7 Dm7 G7 Gm7 Am7 BbMA7 G7 Gb6/9 G07 Abm7 A07 Gb/Bb Bb+7*

DRUMS  
*CRESC.* *mf* (in 4) *BIG CYM BACK BEAT*

# CALL ME IRRESPONSIBLE

61

VOCAL 59 — Go a-head, Call me ir-re-spon-si-ble, Yes, I'm un-re-li-a-ble, but it's ah, un-de-ni-a-ble

ALTO 1 (SOLI)

ALTO 2 (SOLI)

TENOR 1 (SOLI)

TENOR 2 (SOLI)

BARI (SOLI)

TPT. 1 (unis)

TPT. 2 (unis) (Opt. 8va w/lead)

TPT. 3 (unis)

TPT. 4 (unis)

TPT. 5 (unis)

TBN. 1 (unis)

TBN. 2 (unis)

TBN. 3 (unis)

TBN. 4 (unis)

GUITAR  $B^b m7(b5)$   $E^b +7(\#9)$   $A^b m7$   $D^b9$   $B^b m7(b5)$   $E^b7(b9)$   $A^b m7$   $D^b9$

PIANO  $B^b m7(b5)$   $E^b +7(\#9)$   $A^b m7$   $D^b9$   $B^b m7(b5)$   $E^b7(b9)$   $A^b m7$   $D^b9$

BASS  $B^b m7(b5)$   $E^b7$   $A^b m7$   $D^b9$   $B^b m7(b5)$   $E^b7$   $A^b m7$   $D^b9$

DRUMS PLAY TIME FILL

# CALL ME IRRESPONSIBLE

69

VOCAL  
67 too, I'm ir - re spon - si - bly mad for you.

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI

TPT. 1  
(unis) pp  
TPT. 2  
(unis) pp  
TPT. 3  
(unis) pp  
TPT. 4  
(unis) pp  
TPT. 5  
(unis) pp

TBN. 1  
(div) pp  
TBN. 2  
(div) pp  
TBN. 3  
(div) pp  
TBN. 4  
(div) pp

GIITAR  
E13(#11) Eb+7(b9) Abm7 D9 Db7(b9) Gb6/9 Ebm7 Abm7 Db7(b9) Gb6/9 Ebm7

PIANO  
E13(#11) Eb+7(b9) Abm9 D9 Db7(b9) Gb6/9 Abm7 Gb6/9 Abm7

BASS  
E7 Eb7 Abm7 D9 Db7 Gb Ebm7 Abm7 Db7 Gb Ebm7

DRUMS  
p mp (in 4)



# CALL ME IRRESPONSIBLE

VOCAL 75 You know it's true... Oh, ba - by, it's true.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TPT. 5

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GIITAR  $A^b m^7$   $D^b 7(b9)$   $G^b 6/9$   $E^b m^7$   $A^b m^7$   $D^b 7(b9)$   $G^b 6/9$   $Bm^6/D^b$   $G^b 6/9$   $G^b 6/9(\#11)$

PIANO  $G^b 6/9$   $A^b m^7$   $G^b 6/9(\#11)$   $RIT.$

BASS  $A^b m^7$   $D^b 7$   $G^b$   $E^b m^7$   $A^b m^7$   $D^b 7$   $G^b$   $D^b 7$   $G^b$

DRUMS (5)

# Call Me Irresponsible

**Sung By: Michael Buble / CD: Call Me Irresponsible (2007)**

**Original: Bobby Darin (1964)**

**Written By: Sammy Cahn & James Van Heusen**

---

Call me irresponsible  
Call me unreliable  
Throw in undependable, too

Do my foolish alibis bore you?  
Well, I'm not too clever, I  
I just adore you

So, call me unpredictable  
Tell me I'm impractical  
Rainbows, I'm inclined to pursue

Call me irresponsible  
Yes, I'm unreliable  
But it's undeniably true  
That I'm irresponsibly mad for you

Do my foolish alibis bore you?  
Girl, I'm not too clever, I  
I just adore you

Call me unpredictable  
Tell me that I'm so impractical  
Rainbows, I'm inclined to pursue

Go ahead call me irresponsible  
Yes, I'm unreliable  
But it's undeniably true  
I'm irresponsibly mad for you

You know it's true  
Oh, baby it's true

VOCAL

# CALL ME IRRESPONSIBLE

♩ = 104

2 (bass) 4 (saxes) 1

1 Call me ir - re spon - si - ble, call me

9

4 un - re - li - a - ble, throw in un - de pend - a - ble too. Do my

10 fool - ish al - i - bis bore you? Well, I'm not too clev - er I

17

15 I just a dore you. Call me un - pre dict - a - ble, tell me

20 I'm im prac ti - cal, rain - bows I'm in clined to pur - sue.

25

25 Call me ir - re spon - si - ble, Yes, I'm un - re - li - a - ble, but it's

30 un - de - ni - a - bly true I'm ir - re spon - si - bly mad for you.

37 8 45

36 Do my fool - ish al - i - bis bore you?

49

49 Girl, I'm not too clev - er I I just a - dore you.

# CALL ME IRRESPONSIBLE

VOCAL


53 — Call me un-pre-dict-a-ble, tell me that I'm so im-prac ti-cal,

Musical notation for measures 53-56, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of quarter and eighth notes.

57 Rain bows I'm in clined to pur sue.— Go— a-head,

Musical notation for measures 57-60, continuing the melody with quarter and eighth notes.

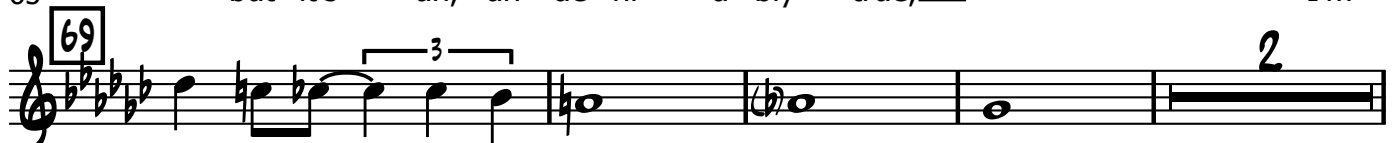
61 Call me— ir-re-pon si-ble, Yes, I'm— un-re-li— a-ble,

Musical notation for measures 61-64, including a triplet of eighth notes in measure 62.

65 but it's ah, un-de-ni - a-bly true,— I'm

Musical notation for measures 65-68, featuring a half note and a quarter note.

69 ir - re- spon - si - bly mad for you.

Musical notation for measures 69-72, including a triplet of eighth notes in measure 69 and a half note in measure 72.

75 You know it's— true.— Oh, ba-by, it's true.

Musical notation for measures 75-78, including a half note in measure 75 and a quarter note in measure 78.

ALTO 1

# CALL ME IRRESPONSIBLE

♩ = 104

(Bass solo) *mp* *SOLI*

6 *mp*

12

17

22 *mp* (unis)

27 *mf*

33 *mf*

39 (unis)

43 *pp* (subtone)

# CALL ME IRRESPONSIBLE

ALTO 1

49 *mp* (unis) *CRESC.*

Musical staff 49-52: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Measure 49 starts with a half note G4, followed by quarter notes A4, B4, C5. A slur covers measures 49-50. Measure 51 has a half note D5, quarter notes E5, F#5, G5. Measure 52 has quarter notes G5, F#5, E5, D5, with a triplet of eighth notes G5, F#5, E5. A fermata is placed over the final note.

53 *mf*

Musical staff 53-56: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 53 starts with a half note G4, followed by quarter notes A4, B4, C5. Measure 54 has quarter notes D5, E5, F#5, G5. Measure 55 has quarter notes G5, F#5, E5, D5. Measure 56 has quarter notes C5, B4, A4, G4.

57 (SOLI)

Musical staff 57-60: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 57 has quarter notes G4, A4, B4, C5. Measure 58 has quarter notes D5, E5, F#5, G5. Measure 59 has quarter notes G5, F#5, E5, D5. Measure 60 has quarter notes C5, B4, A4, G4. A fermata is placed over the final note.

61 *fp*

Musical staff 61-64: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 61 has quarter notes G4, A4, B4, C5. Measure 62 has quarter notes D5, E5, F#5, G5. Measure 63 has quarter notes G5, F#5, E5, D5. Measure 64 has quarter notes C5, B4, A4, G4. A fermata is placed over the final note.

65 *mf* **69** 3

Musical staff 65-68: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 65 has quarter notes G4, A4, B4, C5. Measure 66 has quarter notes D5, E5, F#5, G5. Measure 67 has quarter notes G5, F#5, E5, D5. Measure 68 has quarter notes C5, B4, A4, G4. A fermata is placed over the final note.

72 *mp* (SOLI)

Musical staff 72-75: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 72 has quarter notes G4, A4, B4, C5. Measure 73 has quarter notes D5, E5, F#5, G5. Measure 74 has quarter notes G5, F#5, E5, D5. Measure 75 has quarter notes C5, B4, A4, G4. A fermata is placed over the final note.

76

Musical staff 76-79: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 76 has quarter notes G4, A4, B4, C5. Measure 77 has quarter notes D5, E5, F#5, G5. Measure 78 has quarter notes G5, F#5, E5, D5. Measure 79 has quarter notes C5, B4, A4, G4. A fermata is placed over the final note.

ALTO 2

# CALL ME IRRESPONSIBLE

♩ = 104

2

SOLI

(Bass solo)

*mp*

6

1 8 9

12

17

22

25

*mp* (unis)

27

33

37

39

43

45

*pp* (subtone)

# CALL ME IRRESPONSIBLE

ALTO 2

49 *mp* (unis) *CRESC.*

Musical staff 49-52: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Measure 49 starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers measures 49-50. Measure 51 has a half note D5, followed by quarter notes E5, F#5, and G5. Measure 52 has a half note A5, followed by quarter notes B5, C6, and D6. A triplet of eighth notes (E5, F#5, G5) is marked with an accent (>) and a hairpin crescendo.

53 *mf*

Musical staff 53-56: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 53: quarter notes G4, A4, B4, C5. Measure 54: quarter notes D5, E5, F#5, G5. Measure 55: quarter notes A5, B5, C6, D6. Measure 56: quarter notes E5, F#5, G5, A5.

57 (SOLI)

Musical staff 57-60: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 57: quarter notes G4, A4, B4, C5. Measure 58: quarter notes D5, E5, F#5, G5. Measure 59: quarter notes A5, B5, C6, D6. Measure 60: quarter notes E5, F#5, G5, A5. The staff ends with a fermata over the final note.

61 *fp*

Musical staff 61-64: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 61: triplet of eighth notes (G4, A4, B4), quarter note C5. Measure 62: triplet of eighth notes (D5, E5, F#5), quarter note G5. Measure 63: quarter notes A5, B5, C6, D6. Measure 64: quarter notes E5, F#5, G5, A5. A hairpin crescendo leads to a fermata over the final note.

65

Musical staff 65-71: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 65: quarter notes G4, A4, B4, C5. Measure 66: quarter notes D5, E5, F#5, G5. Measure 67: quarter notes A5, B5, C6, D6. Measure 68: quarter notes E5, F#5, G5, A5. Measure 69: quarter notes B5, C6, D6, E6. Measure 70: quarter notes F#6, G6, A6, B6. Measure 71: quarter notes C7, D7, E7, F#7. A hairpin crescendo leads to a fermata over the final note.

72 *SOLI* *mp*

Musical staff 72-75: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 72: quarter notes G4, A4, B4, C5. Measure 73: quarter notes D5, E5, F#5, G5. Measure 74: quarter notes A5, B5, C6, D6. Measure 75: quarter notes E5, F#5, G5, A5. A hairpin crescendo leads to a fermata over the final note.

76

Musical staff 76-79: Treble clef, key signature of two flats (Bb and Eb), 4/4 time. Measure 76: quarter notes G4, A4, B4, C5. Measure 77: quarter notes D5, E5, F#5, G5. Measure 78: quarter notes A5, B5, C6, D6. Measure 79: quarter notes E5, F#5, G5, A5. A hairpin crescendo leads to a fermata over the final note.



# TENOR 1

# CALL ME IRRESPONSIBLE

♩ = 104

(Bass solo)

SOLI

mp

1 8 9

6

12

17

22

mp (unis)

27

mf

33

mf

39

(unis)

43

pp (subtone)

# CALL ME IRRESPONSIBLE

TENOR 1

49 *mp* (unis) *CRESC.*

53 *mf*

57 (SOLI)

61 *fp*

65

72 *mp* (SOLI)

76

# TENOR 2

# CALL ME IRRESPONSIBLE

♩ = 104

(Bass solo) *mp* *SOLI*

1 *mp*

13

19

24 *mp* (unis) -4 -4

30 *mf* *mf*

36

40 (unis) *mp*

45 *pp* (subtone) *mp* (unis)

# CALL ME IRRESPONSIBLE

TENOR 2

51 *CRES.* 53 *mf*

55

60 *(SOLI)* 61 *fp*

64 69 3

72 *SOLI* *mp*

76

BARI

# CALL ME IRRESPONSIBLE

♩ = 104

(Bass solo) *mp*

*mp*

13

19

24 *mp* (unis)

30 *mf*

37

42 *pp* (subtone)

48 *mp* (unis) *CRESC.*

# CALL ME IRRESPONSIBLE

BARI

2

53 *mf*

Musical staff 53-56: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. Measures 53-56 contain eighth and quarter notes with a dynamic marking of *mf*.

57 (SOLI)

Musical staff 57-60: Treble clef, key signature of two flats, 4/4 time signature. Measures 57-60 contain quarter and eighth notes with accents (^) and a dynamic marking of *(SOLI)*.

61 *fp*

Musical staff 61-64: Treble clef, key signature of two flats, 4/4 time signature. Measures 61-64 contain eighth notes, some with triplets (3) and a dynamic marking of *fp*.

65 69 3

Musical staff 65-68: Treble clef, key signature of two flats, 4/4 time signature. Measures 65-68 contain eighth notes and a triplet of eighth notes (3) with a dynamic marking of *fp*.

72 *mp* SOLI

Musical staff 72-75: Treble clef, key signature of two flats, 4/4 time signature. Measures 72-75 contain eighth notes with a dynamic marking of *mp* and a *SOLI* marking. Triplet markings (3) are present.

76

Musical staff 76-79: Treble clef, key signature of two flats, 4/4 time signature. Measures 76-79 contain eighth notes and a triplet of eighth notes (3).

# TRUMPET 1

# CALL ME IRRESPONSIBLE

$\text{♩} = 104$

2 (bass) 4 (saxes) 1 (vocal) 8 9 8 17 7 *mp* (unis)

25 -4

31 *mf* -4 2 (unis) *mf*

37

41 45 7

53 *mf*

57 (unis) 61 6

67 (unis) 9 *pp*

# TRUMPET 2

# CALL ME IRRESPONSIBLE

$\text{♩} = 104$

2 4 1 8 9 8 17 7

(Bass solo) (saxes) 1 *mp* (unis)

25 -4 -4 -4

31 *mf* -4 2 (unis) *mf*

37 (Optional: 8va w/lead)

41 45 7

53 *mf*

57 (Opt. 8va w/lead) (unis) 61 6

67 (unis) 9 *pp*



# TRUMPET 3

# CALL ME IRRESPONSIBLE

♩ = 104

2 4 1 8 9 8 17 7

(Bass solo) (saxes) 1 *mp* (unis)

25 - 4

31 *mf* (unis) 37

38

42 45 7

53 *mf* 61 6

67 (unis) 9 *pp*

TRUMPET 4

# CALL ME IRRESPONSIBLE

♩ = 104

2 4 1 8 9 8 17 7

(Bass solo) (saxes) 1 *mp* (unis)

25 - 4 - 4 - 4

31 *mf* - 4 2 (unis) 37

38

42 45 7

53 *mf*

57 (unis) 61 6

67 (unis) 9 *pp*

# TRUMPET 5

# CALL ME IRRESPONSIBLE

♩ = 104

2 4 1 8 9 8 17 7

(Bass solo) (saxes) 1 *mp* (unis)

25 - 4 - 4 - 4

31 *mf* (unis) 37

38

42 45 7

53 *mf*

57 (unis) 61 6

67 (unis) 69 *pp*

# TROMBONE 1

# CALL ME IRRESPONSIBLE

♩ = 104

The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 104. The first two measures are marked with a '2' and labeled '(Bass solo)'. The next two measures are marked with a '2' and labeled '(saxes)'. The first measure of the third staff is marked with a circled '1' and a '4', indicating a first ending. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include '(unis)' for unison playing and '(SOLI)' for solo playing. There are also markings for accents (>) and slurs. Measure numbers 7, 13, 19, 27, 35, 41, and 47 are indicated at the start of their respective staves. The score concludes with a double bar line and a '2' marking.

2 (Bass solo) 2 (saxes) 1 4 *p*

7 *mp* (unis) 9 *p*

13 17 *p*

19 25 *p*

27 *mf* - 4

35 (unis) 37 *mf*

41 45 2 *mp* 3

47 (SOLI) *mp*

# CALL ME IRRESPONSIBLE

TROMBONE 1

51 *CRESC.* 53 *mf*

55

59 61 (unis)

64 (div)

69 69 *pp* 7 *p*

# TROMBONE 2

## CALL ME IRRESPONSIBLE

♩ = 104

2 2 1 4

(Bass solo) (saxes) *p* *p*

7 *mp* (unis)

13 *p*

19 *p*

27 *mf* - 4

35 (unis) *mf* 37

41 *mp* 45 2

47 (SOLI) *mp* *cresc.*

# CALL ME IRRESPONSIBLE

TROMBONE 2

52 53 *mf*

56

61 61 (unis)

66 (div) 69 *pp*

# TROMBONE 3

# CALL ME IRRESPONSIBLE

♩ = 104

2 2 1 4

(Bass solo) (saxes) *p* *p*

7 *mp* (unis)

13 *p* 17

19 *p* 25

28 *mf* - 4 (unis) *mf*

36 37

41 *mp* 3 45 2

47 (SOLI) *mp* *CRESC.*



# CALL ME IRRESPONSIBLE

TROMBONE 3

2

52 53

mf

Musical staff 52-53: Bass clef, key signature of three flats. Measure 52 starts with a half note G2, followed by a quarter note G2 with an accent (>). Measure 53 begins with a double bar line, then a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *mf* is placed below the staff.

56

Musical staff 56: Bass clef, key signature of three flats. Measure 56 starts with a quarter note G2, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 57 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 58 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 59 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 60 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 61 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 62 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 63 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 64 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 65 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 66 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 67 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 68 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 69 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^). Measure 70 has a quarter note G2 with an accent (^), followed by a quarter note G2 with an accent (^).

61 61

61 (unis)

Musical staff 61: Bass clef, key signature of three flats. Measure 61 starts with a quarter note G2, followed by a quarter note G2. Measure 62 has a quarter note G2, followed by a quarter note G2. Measure 63 has a quarter note G2, followed by a quarter note G2. Measure 64 has a quarter note G2, followed by a quarter note G2. Measure 65 has a quarter note G2, followed by a quarter note G2. Measure 66 has a quarter note G2, followed by a quarter note G2. Measure 67 has a quarter note G2, followed by a quarter note G2. Measure 68 has a quarter note G2, followed by a quarter note G2. Measure 69 has a quarter note G2, followed by a quarter note G2. Measure 70 has a quarter note G2, followed by a quarter note G2. A dynamic marking of *pp* is placed below the staff.

65 69

(div) pp

Musical staff 65-69: Bass clef, key signature of three flats. Measure 65 starts with a quarter note G2, followed by a quarter note G2. Measure 66 has a quarter note G2, followed by a quarter note G2. Measure 67 has a quarter note G2, followed by a quarter note G2. Measure 68 has a quarter note G2, followed by a quarter note G2. Measure 69 has a quarter note G2, followed by a quarter note G2. A dynamic marking of *pp* is placed below the staff.

70

Musical staff 70: Bass clef, key signature of three flats. Measure 70 starts with a quarter note G2, followed by a quarter note G2. Measure 71 has a quarter note G2, followed by a quarter note G2. Measure 72 has a quarter note G2, followed by a quarter note G2. Measure 73 has a quarter note G2, followed by a quarter note G2. Measure 74 has a quarter note G2, followed by a quarter note G2. Measure 75 has a quarter note G2, followed by a quarter note G2. Measure 76 has a quarter note G2, followed by a quarter note G2. Measure 77 has a quarter note G2, followed by a quarter note G2. Measure 78 has a quarter note G2, followed by a quarter note G2. Measure 79 has a quarter note G2, followed by a quarter note G2. Measure 80 has a quarter note G2, followed by a quarter note G2. A dynamic marking of *pp* is placed below the staff.

# TROMBONE 4

# CALL ME IRRESPONSIBLE

$\text{♩} = 104$

2 2 1 4

(Bass solo) (saxes) *p* *p*

7 *mp* (unis) (Optional tacet)

13 17 *p*

19 25 *p*

27 *mf* - 4

35 (unis) 37 *mf*

41 45 2 (SOLI) *mp*

48 *CRESC.*

# CALL ME IRRESPONSIBLE

TROMBONE 4

2

52 53

*mf*

56

61

61 (unis)

66 69

(div) *pp*

PIANO

# CALL ME IRRESPONSIBLE

♩ = 104

2 F6/9 Gm7 F6/9 Gm7  
(Bass solo)

1 F6/9 F#o7 Gm7 Abo7 F/A  
1 (vocal) LIGHT FILLS AROUND VOCAL

A13(b9) A+7(b9) D+7(#9) 9 Gm7 C9  
6

Am7(b5) D7(b9) G13 Dm9 G13 C9sus  
11

17 F6/9 F#o7 LIGHT FILL Gm7 Abo7 LIGHT FILL F/A  
17

A+7(b9) Am7(b5)/D D+7(b9) 25 Gm7 C9sus  
22

Am7(b5) D+7(b9) Gm7 C13sus C13(b9) Eb13(#11)  
27

D+7(b9) Gm9 C13sus C13(b9) F6/9 Gm9 C9sus  
32

# CALL ME IRRESPONSIBLE

PIANO

2

37  $F6/9$   $F\#o7$   $Gm7$   $A^bo7$   $F/A$

(Ens)

37  $A+7(\#9)$   $D+7(\#9)$  45  $Gm9$   $C^9sus$   $C13(b9)$

42  $Am7(b5)$   $D+7(b9)$   $G^9$  (vocal)  $Dm9$   $G13$   $Gm7$   $Am7$

47  $BbMA7$   $C13(b9)$  53  $Gb6/9$   $Go7$   $Abm7$   $Ao7$

52  $Gb/Bb$   $Bb+7(b9)$   $Bbm7(b5)$   $Eb+7(\#9)$  61  $Abm7$

57  $Db9$   $Bbm7(b5)$   $Eb7(b9)$   $Abm7$   $Db9$

62  $E13(\#11)$   $Eb+7(b9)$  69  $Abm9$   $D^9$   $Db7(b9)$

67  $Gb6/9$   $Abm7$   $Gb6/9$   $Abm7$

72  $Gb6/9$   $Abm7$   $Db7(b9)$   $Gb6/9$   $Bm6/Dbb$   $Gb6/9$   $Gb6/9(\#11)$  3  $8va$

76 RIT.

GUITAR

# CALL ME IRRESPONSIBLE

♩ = 104

2 F<sup>6/9</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b9) F<sup>6/9</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b9)

(Bass solo)

1 F<sup>6/9</sup> F<sup>#</sup>o<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>o<sup>7</sup> F/A

1 (vocal)

A<sup>7</sup>(b9) #5 D+<sup>7</sup>(#9) 9 Gm<sup>7</sup> C<sup>9</sup>

6

Am<sup>7</sup>(b5) D<sup>7</sup>(b9) G<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup> C<sup>9</sup>sus

11

17 F<sup>6/9</sup> F<sup>#</sup>o<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>o<sup>7</sup> F/A

17

A+<sup>7</sup>(b9) Am<sup>7</sup>(b5) D+<sup>7</sup>(b9) 25 Gm<sup>7</sup> C<sup>9</sup>sus

22

Am<sup>7</sup>(b5) D+<sup>7</sup>(b9) Gm<sup>7</sup> C<sup>9</sup>sus C<sup>7</sup>(b9) E<sup>b</sup>13(#11)

27

D+<sup>7</sup>(b9) Gm<sup>7</sup> C<sup>9</sup>sus C<sup>7</sup>(b9) F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>sus 37 F<sup>6/9</sup>

32 (Ens)

F<sup>#</sup>o<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>o<sup>7</sup> F/A A+<sup>7</sup>(#9)

38

# CALL ME IRRESPONSIBLE

## GUITAR

43  $D+7(\#9)$  **45**  $Gm7$   $C^9sus$   $C7(b9)$   $Am7(b5)$   
(vocal)

48  $D+7(b9)$   $G^9$   $Dm7$   $G^9$   $Gm7$   $Am7$   $B^bMA7$   $C7(b9)$

53 **53**  $G^b6/9$   $G^o7$   $A^bm7$   $A^o7$   $G^b/B^b$   
*mf*

58  $B^b+7(b9)$   $B^bm7(b5)$   $E^b+7(\#9)$  **61**  $A^bm7$   $D^b9$

63  $B^bm7(b5)$   $E^b7(b9)$   $A^bm7$   $D^b9$

67  $E13(\#11)$   $E^b+7(b9)$  **69**  $A^bm7$   $D^9$   $D^b7(b9)$

72  $G^b6/9$   $E^bm7$   $A^bm7$   $D^b7(b9)$   $G^b6/9$   $E^bm7$   $A^bm7$   $D^b7(b9)$

76  $G^b6/9$   $E^bm7$   $A^bm7$   $D^b7(b9)$   $G^b6/9$   $Bm^6/D^b$   $G^b6/9$   $G^b6/9(\#11)$

BASS

# CALL ME IRRESPONSIBLE

♩ = 104

**Solo**

(saxes)

6 (vocal)

5

10

15

20

25

30

35 (Ens)

The image shows a bass line for the song 'Call Me Irresponsible' in 4/4 time with a tempo of 104. The key signature has two flats (Bb and Eb). The piece is divided into sections for saxophone solo, vocal, and ensemble. The bass line consists of nine staves of music. The first staff is a saxophone solo starting at measure 1. The second staff is the vocal line starting at measure 6. The third staff continues the bass line starting at measure 5. The fourth staff continues starting at measure 10. The fifth staff continues starting at measure 15. The sixth staff continues starting at measure 20. The seventh staff continues starting at measure 25. The eighth staff continues starting at measure 30. The ninth staff is the ensemble ending starting at measure 35. Chord symbols are placed above the notes. Measure numbers are indicated at the start of each staff. A 'Solo' box is above the first staff, and a '(vocal)' label is below the second staff. A double bar line with a repeat sign is at the end of the ninth staff.

Chord symbols: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F#o7, Gm7, Abo7, F/A, A7, D7, Gm7, C7, Am7(b5), D7(b9), G13, Dm9, G7, C9sus, F6/9, F#o7, Gm7, Abo7, F/A, A+7(b9), D7sus, D7(b9), Gm7, C9sus, Am7(b5), D+7(b9), Gm7, C9sus, C7, Eb7, D+7(b9), Gm7, C7sus, C7, F, Dm7, Gm7, C9sus, F6/9, F#o7, Gm7.



# CALL ME IRRESPONSIBLE

BASS

40  $G^{\#}07$   $F/A$   $A+7$   $D7^{\#}$

44  $Gm7$   $C9$   $Am7(b5)$   $D7(b9)$

(vocal)

49  $G7$   $Dm7$   $G7$   $Gm7$   $Am7$   $B^bMA7$   $C7$

53  $G^b6/9$   $G^{\circ}7$   $A^b m7$   $A^{\circ}7$   $G^b/B^b$

58  $B^b+7$   $B^b m7(b5)$   $E^b7$   $A^b m7$   $D^b9$

63  $B^b m7(b5)$   $E^b7$   $A^b m7$   $D^b9$   $E7$

68  $E^b7$   $A^b m7$   $D9$   $D^b7$   $G^b$   $E^b m7$

73  $A^b m7$   $D^b7$   $G^b$   $E^b m7$   $A^b m7$   $D^b7$

76  $G^b$   $E^b m7$   $A^b m7$   $D^b7$   $G^b$   $D^b7$   $G^b$

# DRUMS

# CALL ME IRRESPONSIBLE

♩ = 104

**STICKS** *Cym* X stick on rim (4)

(Bass solo) (in 2)

1 (vocal) *PLAY TIME* 7 9 *PLAY TIME* 5

1 (vocal) *PLAY TIME* 7 25 *PLAY TIME* 4 FILL

17 (in 2) (X stick on rim) (4)

31 *BIG CYM* *p* FILL

37 *mf* (Ens) (in 4) (X stick on rim) *PLAY TIME* 5

42 *p* (vocal) (in 4) *53* *BIG CYM* *BACK BEAT* *mf* (in 4)

51 *CRESC.* *mf* (in 4)

# CALL ME IRRESPONSIBLE

## DRUMS

56

Musical notation for drum part starting at measure 56. The notation includes various rhythmic patterns and accents.

61

PLAY TIME  
4  
FILL

Musical notation for drum part starting at measure 61. It includes a section labeled 'PLAY TIME' with a '4' below it, followed by a 'FILL' section.

69

(X stick on rim)  
CYM (X stick on rim)  
p mp (in 4)

Musical notation for drum part starting at measure 69. It includes dynamic markings 'p' and 'mp (in 4)', and specific techniques like '(X stick on rim)' and 'CYM (X stick on rim)'. A large 'V' symbol is present at the end of the line.

74

(5)

Musical notation for drum part starting at measure 74. It includes a measure with a '(5)' above it and a key signature change to C major (one sharp).