

JAZZ/LATIN $\text{♩} = 200$

ECAROH

WORDS AND MUSIC BY HORACE SILVER
ARR. ROB MCCONNELL

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- ALTO SAXOPHONE 1
- ALTO SAXOPHONE 2
- TENOR SAXOPHONE 1
- TENOR SAXOPHONE 2
- BARITONE SAXOPHONE
- TRUMPET IN B♭ 1
- TRUMPET IN B♭ 2
- TRUMPET IN B♭ 3
- TRUMPET IN B♭ 4
- TRUMPET IN B♭ 5
- FLUGEL IN F 1
- FLUGEL IN F 2
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- TROMBONE 4
- GIUITAR
- PIANO (Grand Staff)
- BASS
- DRUM SET

The score includes various musical notations such as notes, rests, and dynamic markings. The guitar part features chord diagrams for $8^b u + 7$ and $E^b 7(9)$. The piano part includes chord voicings and bass lines. The drum set part shows a consistent rhythmic pattern.

ECARON - 2

A detailed musical score for the piece "ECARON - 2". The score is arranged in a standard orchestral layout with the following parts and staves from top to bottom:

- Woodwinds:**
 - A. Sax. 1 & 2 (Alto Saxophones)
 - T. Sax. 1 & 2 (Tenor Saxophones)
 - B. Sax. (Baritone Saxophone)
 - B♭ Trp. 1, 2, 3, 4, 5 (B-flat Trumpets)
 - Fl. 1 & 2 (Flutes)
 - TEN. 1, 2, 3, 4 (Tenors)
- Strings:**
 - GRE. (Guitar)
 - P-NO (Piano)
 - BASS (Double Bass)
 - D. S. (Drum Set)

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part (P-NO) features a series of chords with the following sequence of chord symbols: **A^{MA}7**, **D13(#11)**, **D^bMA7**, **D^b7**, **G+7(#9)**, **CMA7**, **C7**, and **F+7(#9)**. The drum set part (D. S.) includes a "FILL" section indicated by a dashed line.

ECARON - 3

A detailed musical score for the piece "ECARON - 3". The score is arranged in a standard orchestral layout with the following parts and staves:

- Saxophones:** A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax. (5 staves)
- Trumpets:** Bb Trp. 1, 2, 3, 4, 5 (5 staves)
- Flutes:** Fl. 1 & 2 (2 staves)
- Tenors:** Ten. 1, 2, 3, 4 (4 staves)
- Piano:** P-NO (2 staves)
- Bass:** BASS (1 staff)
- Drum Set:** D. S. (1 staff)

The score includes complex melodic lines with many slurs and ties, and a dense harmonic accompaniment. The piano part features a series of chords with accidentals, and the bass line includes a section marked "ALL" with a dashed line.

Musical score for 'ECARON - 4' featuring various instruments. The score includes staves for A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax., Bb. Trp. 1, 2, 3, 4, 5, Fl. 1 & 2, Ten. 1, 2, 3, 4, Gtr., P-NO, BASS, and D. S. The score includes musical notation, dynamics, and chord symbols such as D^bMaj7, G^b13, D^b9, G15, G^bMaj7, G^bM7, C7, F^bM7, B7, E^bMaj7, and E^bM7/Ab.

ECARON - 5

36

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 S. Sax.
 B♭ Trp. 1
 B♭ Trp. 2
 B♭ Trp. 3
 B♭ Trp. 4
 B♭ Trp. 5
 Fl. 1
 Fl. 2
 Ten. 1
 Ten. 2
 Ten. 3
 Ten. 4
 Gtr.
 P-NO
 BASS
 D. S.

F#7 Bb7(9) Eb7 Eb7/Ab Ab7(9) D#m9 Ab7 D#13(9) Gb Gb Bm9

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 B♭ Trp. 1
 B♭ Trp. 2
 B♭ Trp. 3
 B♭ Trp. 4
 B♭ Trp. 5
 Fl. 1
 Fl. 2
 Ten. 1
 Ten. 2
 Ten. 3
 Ten. 4
 Gtr.
 P-NO
 BASS
 D. S.

E13(b9) A Maj7 A♭13(b9) D♭ Maj9 G♭13 D♭9 G13 G♭ Maj7
 E13(b9) A Maj7 A♭13(b9) D♭ Maj9 G♭13 D♭9 G13 G♭ Maj7
 E13(b9) A Maj7 A♭13(b9) D♭ Maj9 G♭13 D♭9 G13 G♭ Maj7

ECARON - 7

52

The musical score for "ECARON - 7" (page 49) is a complex orchestral arrangement. It features the following instruments and parts:

- A. Sax. 1 & 2:** Alto saxophones with melodic lines and some rests.
- T. Sax. 1 & 2:** Tenor saxophones with melodic lines and some rests.
- S. Sax.:** Soprano saxophone with melodic lines.
- Bb Trp. 1-5:** B-flat trumpets with melodic lines and some rests.
- Fl. 1 & 2:** Flutes with melodic lines.
- Ten. 1-4:** Tenors with melodic lines.
- Gtr. & BASS:** Electric guitar and bass with harmonic accompaniment.
- P-No:** Piano with harmonic accompaniment.
- D.S.:** Double bass with melodic lines.

The score includes various musical notations such as notes, rests, and dynamic markings. The guitar and bass parts feature a series of chords: $Fm7$, $Bb7(\sharp 9)$, $Ebm7$, $Ebm7(\sharp 9)/Ab$, $Ab7(\sharp 9)$, D^bMaj9 , $A^b13(\sharp 9)$, D^bMaj9 , G^b13 , D^bMaj9 , $G13$, G^bMaj9 , and $Gm9$.

ECARON - 8

This musical score is for the piece "ECARON - 8". It is a full orchestral score with the following parts:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Trumpet 1 (Tr. 1)
- Trumpet 2 (Tr. 2)
- Trumpet 3 (Tr. 3)
- Trumpet 4 (Tr. 4)
- Trumpet 5 (Tr. 5)
- Tenor 1 (Ten. 1)
- Tenor 2 (Ten. 2)
- Tenor 3 (Ten. 3)
- Tenor 4 (Ten. 4)
- Guitar (Gtr.)
- Piano (P-No)
- Bass (Bass)
- Drum Set (D.S.)

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano part includes a series of chords: C7, GbM9, Cb7, Cb7(9) EMa9, Ab13(9), Db, Gb13(9), D7, Db, G13(9), Gb, and F#9.

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 S. Sax.
 B♭ Trp. 1
 B♭ Trp. 2
 B♭ Trp. 3
 B♭ Trp. 4
 B♭ Trp. 5
 Fl. 1
 Fl. 2
 Ten. 1
 Ten. 2
 Ten. 3
 Ten. 4
 Gtr.
 P-NO
 BASS
 D. S.

Chord progression: B♭7(b9) EbM7 A♭7(b9) D♭9 C7(b9) D♭ A♭M6 D♭13(b9) G♭M7 B♭9

TRP. SOLO

ÉCAROH - 10

75

B♭ Trp. 1
B♭ Trp. 4
Gtr.
P-NO
BASS
D. S.

84

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
B♭ Trp. 1
B♭ Trp. 4
Gtr.
P-NO
BASS
D. S.

ECARON - 11

96

104

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 S. Sax.
 B♭ Trp. 1
 B♭ Trp. 2
 B♭ Trp. 3
 B♭ Trp. 4
 B♭ Trp. 5
 Fl. 1
 Fl. 2
 Ten. 1
 Ten. 2
 Ten. 3
 Ten. 4
 Gtr.
 P-NO
 BASS
 D. S.

Chord progression for Trp. 1, 4, Gtr., P-NO, BASS:
 B♭M7, E♭13(9), A♭MAG7, C♯M7, F♯+7(9), B♭MAG7, B♭13(9), E♭MAG7, A♭13

Chord progression for Gtr., P-NO, BASS:
 A♭M7, D♭13(9), G♭MAG7, B♭M7, E+7(9), A♭MAG7, A♭13(9), D♭MAG7, G♭13

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 S. Sax.
 B♭ Trp. 1
 B♭ Trp. 2
 B♭ Trp. 3
 B♭ Trp. 4
 B♭ Trp. 5
 Fl. 1
 Fl. 2
 Ten. 1
 Ten. 2
 Ten. 3
 Ten. 4
 Gtr.
 P-NO
 BASS
 D. S.

Chord Progression:
 EbMA7 A15 AbMA7 G#9 C+7(b9) F#7 Bb15(b9) Eb (END SOLO)
 EbMA7 G15 GbMA7 F#9 Bb+7(b9) Eb7 Ab15(b9) Db Bbm+7 Eb7(b9) Bbm+7 Eb7(b9)

This musical score is for the piece "ECARON - 13". It is a full orchestral score with the following instruments and parts:

- Strings:** Violins I & II (A. Sx. 1 & 2, T. Sx. 1 & 2), Viola (V. Sx.), Cello (C. Sx.), and Double Bass (D. S.).
- Woodwinds:** Flute I & II (FL. 1 & 2).
- Brass:** Trumpets I, II, & 3 (Tpt. 1, 2, 3), Trombones I, II, & 3 (Tbn. 1, 2, 3), and Euphonium/Tuba (Tbn. 4).
- Percussion:** Glockenspiel (Glc.), Piano (P-NO), and Bass Drum (B. S.).

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of 11 measures. The piano part includes chord markings: $Bb+7$, $E7(9)$, $Bb+7$, $E7(9)$, $Am7$, $Bb7$, $E7(9)$, $Am7$, $D9$, and $Eb9$. The bass drum part features a rhythmic pattern of eighth notes in the final measures.

This musical score is for the piece "ECAROH - 14". It is a full orchestral score with the following parts:

- Strings:** Violins I & II (A. Sx. 1 & 2), Violas (T. Sx. 1 & 2), Cellos (S. Sx.), and Double Basses (Bb. Trp. 1-5).
- Woodwinds:** Flutes (Fl. 1 & 2), Clarinets (TEN. 1-4), and Bassoons (BASS).
- Piano:** P-NO.
- Chorus:** D. S.

The score includes a guitar part (GTE) with the following chord progression:

$D^{\flat}MA9$ $D^{\flat}M7$ $G+7(\flat 9)$ $CMA9$ $G^{\flat}M7$ $F7$ $F^{\sharp}7(\flat 9)$ $G7(\flat 9)$ $E7(\flat 9)$ $F7(\flat 9)$ $D7(\flat 9)$ $E^{\flat}7(\flat 9)$ $C7(\flat 9)$ $D^{\flat}7(\flat 9)$ $B^{\flat}7(\flat 9)$

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and extensive use of slurs and ties across measures.

ECARON - 15 (156) SWING

This musical score is for the piece "ECARON - 15 (156) SWING". It is arranged for a large ensemble including strings, woodwinds, brass, and guitar. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Strings:** Violins I & II (A. Sx. 1 & 2), Violas (T. Sx. 1 & 2), Cellos (S. Sx.), and Double Basses (Bb. Trp. 1, 2, 3, 4, 5).
- Woodwinds:** Flutes (Fl. 1 & 2), Tenors (Ten. 1, 2, 3, 4), and Basses (Bb. Trp. 1, 2, 3, 4, 5).
- Brass:** Trumpets (Bb. Trp. 1, 2, 3, 4, 5) and Trombones (Ten. 1, 2, 3, 4).
- Percussion:** P-NO (Percussion No.) and BASS.
- Guitar:** GTE (Guitar) with a detailed chord progression.

The guitar part includes the following chord progression (from left to right):

B^b7(9#) C^b7(9#) A^b7(9#) A7(9#) F#7(9#) G7(9#) E7(9#) F7(9#) D7(9#) D^bMaj9 G^b15 D^b9 G15 G^bMaj7

ECAROH - 16

140

T. Sax 1: A^bMaj7, Am7, D7, G[#]M7, C[#]7, F[#]Maj7, B^b13(9), E^bMaj7, A^b15

Gtr.: G^bM7, C7, F[#]M7, B7, E^bMaj7, A^b13(9), D^bMaj7, G^b15

P-No: G^bM7, C7, F[#]M7, B7, E^bMaj7, A^b13(9), D^bMaj7, G^b15

Bass: G^bM7, C7, F[#]M7, B7, E^bMaj7, A^b13(9), D^bMaj7, G^b15

D.S.:

144

T. Sax 1: E^bMaj7, A15, A^bMaj7, G^bM7, C7(9), F^bM7, B^b7(9), E^b

Gtr.: D^bMaj7, G15, G^bMaj7, F^bM7, B^b7(9), E^bM7, A^b7(9), D^b

P-No: D^bMaj7, G15, G^bMaj7, F^bM7, B^b7(9), E^bM7, A^b7(9), D^b

Bass: D^bMaj7, G15, G^bMaj7, F^bM7, B^b7(9), E^bM7, A^b7(9), D^b

D.S.:

148

T. Sax 1: B^bM9, E^b13(9), A^bMaj7, C9, F[#]13(9), B^bMaj9, B^b13(9)

Gtr.: A^bM9, D^b13(9), G^bMaj7, B^b9, E13(9), A^bMaj9, A^b13(9)

P-No: A^bM9, D^b13(9), G^bMaj7, B^b9, E13(9), A^bMaj9, A^b13(9)

Bass: A^bM9, D^b13(9), G^bMaj7, B^b9, E13(9), A^bMaj9, A^b13(9)

D.S.:

152

T. Sax 1: E^bMaj9, A^b15, E^bMaj9, A15, A^bMaj7, G^bM7, C7(9), F^bM7, B^b7(9), E^b

Gtr.: D^bMaj9, G^b15, D^bMaj9, G15, G^bMaj7, F^bM7, B^b7(9), E^bM7, A^b7(9), D^b

P-No: D^bMaj9, G^b15, D^bMaj9, G15, G^bMaj7, F^bM7, B^b7(9), E^bM7, A^b7(9), D^b

Bass: D^bMaj9, G^b15, D^bMaj9, G15, G^bMaj7, F^bM7, B^b7(9), E^bM7, A^b7(9), D^b

D.S.:

ECAROH - 17

A musical score for the piece "ECAROH - 17". The score is arranged for a large ensemble and includes the following parts:

- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, S. Sax.
- Trumpets:** B♭ Trp. 1, B♭ Trp. 2, B♭ Trp. 3, B♭ Trp. 4, B♭ Trp. 5
- Flutes:** FL. 1, FL. 2
- Tenors:** TEN. 1, TEN. 2, TEN. 3, TEN. 4
- Guitar:** GTE.
- Piano:** P-NO.
- Bass:** BASS.
- Drums:** D. S.

The score is written in a key signature of two flats (B♭ and E♭) and a 4/4 time signature. The guitar and piano parts include a series of chords: E♭maj7, A♭15, E♭maj7, A15, A♭maj7, A7, D7, G#7, C#7, E♭maj7, B♭15(9), and A♭maj7. The saxophone and trumpet parts feature melodic lines with various articulations and dynamics. The flute and tenor parts have rhythmic patterns with accents. The bass and drum parts provide a steady accompaniment.

ECAROH - 18

180

A Sax. 1
A Sax. 2
T. Sax. 1
T. Sax. 2
S. Sax.
Bb Trp. 1
Bb Trp. 2
Bb Trp. 3
Bb Trp. 4
Bb Trp. 5
Fl. 1
Fl. 2
TEN. 1
TEN. 2
TEN. 3
TEN. 4
GTE.
P-NO
BASS
D. S.

Chord symbols: G#9, C13(b9), F#7, Bb13(b9), EbMaj9, Bbm9, Eb+7(b9), Ab, C#m9, F#9, Bb13(b9), EbM7, Ab13(b9), DbMaj9, AbM9, Db+7(b9), Gb, Bm9.

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 S. Sax.
 B♭ Trp. 1
 B♭ Trp. 2
 B♭ Trp. 3
 B♭ Trp. 4
 B♭ Trp. 5
 Fl. 1
 Fl. 2
 Ten. 1
 Ten. 2
 Ten. 3
 Ten. 4
 Gtr.
 P-NO
 BASS
 D. S.

F#7(b9) BMA9 B♭15(b9) E♭MA7 A♭15 E♭MA7 A15(♯11) A♭MA7

OPEN
 OPEN
 OPEN
 OPEN

E+7(b9) AMA9 A♭15(b9) D♭MA7 G♭15 D♭MA7 G15(♯11) G♭MA7

E+7(b9) AMA9 A♭15(b9) D♭MA7 G♭15 D♭MA7 G15 G♭MA7

E+7(b9) AMA9 A♭15(b9) D♭MA7 G♭15 D♭MA7 G15 G♭MA7

ECARON - 20

190

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 S. Sax.
 Bb Trp. 1
 Bb Trp. 2
 Bb Trp. 3
 Bb Trp. 4
 Bb Trp. 5
 Fl. 1
 Fl. 2
 Ten. 1
 Ten. 2
 Ten. 3
 Ten. 4
 Gtr.
 P-NO
 BASS
 D. S.

Gm7 C13(9) Fm7 Bb7(9) EbMaj9 (END SALD)

Fm7 Bb13(9) EbM7 Ab7(9) DbMaj9 Eb GmM9 Ab13(9) Eb A13 AbMaj7

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 S. Sax.
 B♭ Trp. 1
 B♭ Trp. 2
 B♭ Trp. 3
 B♭ Trp. 4
 B♭ Trp. 5
 FL. 1
 FL. 2
 TEN. 1
 TEN. 2
 TEN. 3
 TEN. 4
 Gtr.
 P-NO
 BASS
 D. S.

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 S. Sax.
 Bb Trp. 1
 Bb Trp. 2
 Bb Trp. 3
 Bb Trp. 4
 Bb Trp. 5
 Fl. 1
 Fl. 2
 Ten. 1
 Ten. 2
 Ten. 3
 Ten. 4
 Gtr.
 P-NO
 BASS
 D. S.

The score is written for a large ensemble. The saxophone section (A. Sax. 1 & 2, T. Sax. 1 & 2, S. Sax.) plays a melodic line with eighth and sixteenth notes. The trumpet section (Bb Trp. 1-5) provides harmonic support with chords and rhythmic patterns. The flute section (Fl. 1 & 2) plays sustained notes. The tenor section (Ten. 1-4) plays a rhythmic accompaniment. The guitar (Gtr.), piano (P-NO), and bass (BASS) sections play a consistent rhythmic pattern. The drums (D. S.) play a steady beat. The key signature is B-flat major, and the time signature is 4/4.

ECARON - 23

220

ECARON - 24

This musical score is for the piece "ECARON - 24". It is a full orchestral score with the following parts:

- Woodwinds:** Flute 1 (FL. 1), Flute 2 (FL. 2), Clarinet 1 (CL. 1), Clarinet 2 (CL. 2), Clarinet 3 (CL. 3), Clarinet 4 (CL. 4), Bassoon 1 (BS. 1), Bassoon 2 (BS. 2).
- Brass:** Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trumpet 3 (Tr. 3), Trumpet 4 (Tr. 4), Trumpet 5 (Tr. 5), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4).
- Strings:** Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vcllo), Double Bass (Cb.).
- Piano:** Grand Piano (P-NO).
- Other:** Saxophone 1 (Sax. 1), Saxophone 2 (Sax. 2).

The score includes a variety of musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a series of chords: G^{M7}, C^{+7(b9)}, F^{M9}, B^{b7(b9)}, E^{bMAG7}, A^{b15}, E^{bMAG7}, and E^{bMAG7}.

ALTO SAXOPHONE 1

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 *mf*

7

12

18

25 SWING
2ND TIME ONLY

36

44

52

57

62

68 15 84

88

90 *mf*

104

107

ECAROH - 2

112 LATIN

119

125

131

136 SWING

137

176

180

188

190

200

204

206

211

212

216

220

221

226

Detailed description: This is a musical score for a piece titled 'ECAROH - 2'. The score is written in a single system of ten staves, each containing a line of music. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into two main sections: 'LATIN' and 'SWING'. The 'LATIN' section starts at measure 112 and continues through measure 135. The 'SWING' section begins at measure 136 and continues through measure 226. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are several measures with repeat signs and first/second endings. Measure numbers are circled and placed above the corresponding measures. The piece concludes with a final cadence at measure 226.

ALTO SAXOPHONE 2

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 *mf*

7

12

18

24 (25) SWING 2ND TIME ONLY 36

27 (44)

32 (52)

37 (68) 15 (84)

42 (96) *m2*

48 (104)

54

60

66

72

78

84

90

96

101

106

ECAROH - 2

112 LATIN

112
117
124
130
136
168
188
196
204
212
220
226

136 SWING

152 16

180

188 8

212

220

TENOR SAXOPHONE 1

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 $\text{m}\sharp$

7

14

18

25 SWING

29

35

40

45

50

59

65

69

ECAROH - 2

84

84

First and second endings for measures 84-95.

96

96

Measures 96-103, marked *mf*.

104

104

Measures 104-111.

112

LATIN

112

Measures 112-118, marked **LATIN**.

119

Measures 119-126.

127

Measures 127-134.

136

SWING

136

Measures 136-143, marked **SWING**.

140

SOLO

140

SOLO

Chord progression: $A^b M A G 7$ $A M 7$ $D 7$ $G \# M 7$ $C \# 7$ $F \# M A G 7$ $B^b 13 (b 9)$ $E^b M A G 7$ $A^b 13$ $E^b M A G 7$ $A 13$

148

148

Chord progression: $A^b M A G 7$ $G M 7$ $C 7 (b 9)$ $F M 7$ $B^b 7 (b 9)$ E^b **152** $B^b M 9$ $E^b 13 (b 9)$ $A^b M A G 7$

156

156

Chord progression: $C 9$ $F \# 13 (b 9)$ $B M A G 9$ $B^b 13 (b 9)$ $E^b M A G 9$ $A^b 13$ $E^b M A G 9$ $A 13$

164

164

Chord progression: $A^b M A G 7$ $G M 7$ $C 7 (b 9)$ $F M 7$ $B^b 7 (b 9)$ E^b $E^b M A G 7$ $A^b 13$ $E^b M A G 7$ $A 13$

172

172

Chord progression: $A^b M A G 7$ $A M 7$ $D 7$ $G \# M 7$ $C \# 7$ $F \# M A G 7$ $B^b 13 (b 9)$ $A^b M A G 7$ $G M 9$ $C 13 (b 9)$ $F M 7$ $B^b 13 (b 9)$ $E^b M A G 9$

180

180

Chord progression: $B^b M 9$ $E^b + 7 (b 9)$ A^b $C \# M 9$ $F \# + 7 (b 9)$ $B M A G 9$ $B^b 13 (b 9)$

188

188

Chord progression: $E^b M A G 7$ $A^b 13$ $E^b M A G 7$ $A 13 (\# 11)$ $A^b M A G 7$ $G M 7$ $C 13 (b 9)$ $F M 7$ $B^b + 7 (b 9)$ $E^b M A G 9$ **(END SOLO)**

188

188

Measures 188-195.

ЕКАРОН - 3

196

196

200

205

210

215

220

220

225

The image shows a musical score for a piece titled "ЕКАРОН - 3". The score is written in a single system with six staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in a melodic style with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures marked with circled numbers: 196, 200, 204, 210, 215, 220, and 225. The score ends with a double bar line and a fermata over the final note.

TENOR SAXOPHONE 2

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1

7

12

18

24

29

35

40

45

50

59

65

69

25 SWING

I. II.

36

44

52

68

15

Detailed description: This is a musical score for Tenor Saxophone 2. It begins with a Jazz/Latin section at a tempo of 200 beats per minute. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first section consists of 18 measures. At measure 25, the tempo and feel change to Swing. This section includes first and second endings, marked with 'I.' and 'II.'. The score continues with measures 29 through 68, featuring various melodic lines and phrasing. The final measure of the page is a whole rest, labeled with the number 15, indicating the end of the piece.

ECAROH - 2

84
84

92
92

100
100

107
107

112 LATIN
112

115
115

120
120

127
127

136 SWING
136

152
152

180
180

188
188

196
196

204
204

212
212

220
220

222
222

Detailed description: This is a musical score for a piece titled "ECAROH - 2". It consists of ten staves of music in a single system, all written in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is marked with measure numbers at the beginning of each staff: 84, 92, 100, 107, 112, 115, 120, 127, 136, 152, 180, 188, 196, 204, 212, 220, and 222. There are first and second endings indicated by "1." and "2." above the staff lines. Specific tempo and style markings include "LATIN" at measure 112 and "SWING" at measure 136. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. A fermata is placed over the final note of the piece at measure 222.

BARITONE SAXOPHONE

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1

7

14

21

25 SWING

36

44

52

56

62

68

69

84

92

96

98

104

110

112 LATIN

120

ЕКАРОН - 2

127

136

150 SWING

152

172

186

196

199

206

212

219

225

TRUMPET IN Bb 1

JAZZ/LATIN $\text{♩} = 200$

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

1 $\text{m}\hat{e}$

11

16

22

28

34

40

46

52

58

64

70

76

82

88

94

100

ECAROH - 2

112 LATIN

112
120
125
131
138
188
200
206
212
219
225

130 SWING

152 16 1. 1. 2. 180 8

188 196 204

212 220

Detailed description: This is a musical score for a piece titled 'ECAROH - 2'. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins at measure 112 with a 'LATIN' tempo marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with rests, notably a 7-measure rest at measure 188 and a 12-measure rest at measure 152. A 'SWING' tempo marking appears at measure 130. The score includes first and second endings at measures 152-160 and 180-188. The piece concludes at measure 225.

TRUMPET IN Bb 2

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 *mf*

11

25 SWING
END TIME ONLY

36

40

44 7 52

54

59

65

68 84

92

96 104 112 LATIN

116

122

128

134

136 SWING

152

156

160

176

ECAROH - 2

188 OPEN

194

200

206

212

217

224

The musical score consists of six staves of music. The first staff begins with a circled measure number 188 and the word 'OPEN' in a box. The second staff has a circled measure number 194. The third staff has a circled measure number 204. The fourth staff has a circled measure number 212. The fifth staff has a circled measure number 220. The sixth staff has a circled measure number 224. The music is written in a single melodic line on a treble clef staff with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. There are also some dynamic markings like 'p' and 'f'.

TRUMPET IN Bb 3

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 ME

11

25 SWING

27

32

36

37

42

44

47

52

56

61

67

68

84

96

104

112 LATIN

120

125

136 SWING

139

ECAROH - 2

Musical score for guitar, measures 152-225. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure numbers are circled at the beginning of each line. Performance instructions include '16' (a long horizontal line), 'CUP' (above a slur), '12.' (above a slur), 'OPEN' (above a slur), and '8' (above a long horizontal line). The score consists of ten staves of music.

152

168

176

188

196

204

212

220

225

TRUMPET IN Bb 4

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 ME

11

25 SWING

27

33

36

38

44

48

52

56

62

68

69

$\text{E}^b13(\text{b}9)$ $\text{A}^b\text{MA}7$ $\text{C}\#\text{M}9$ $\text{F}\#\text{13}(\text{b}9)$ $\text{BMA}9$ $\text{B}^b13(\text{b}9)$ $\text{E}^b\text{MA}9$ A^b13 $\text{E}^b\text{MA}9$ $\text{A}13$

80

$\text{A}^b\text{MA}7$ $\text{G}M7$ $\text{C}7(\text{b}9)$ $\text{F}M7$ $\text{B}^b7(\text{b}9)$ E^b 84 $\text{E}^b\text{MA}7$ A^b13 $\text{E}^b\text{MA}7$ $\text{A}13$

88

1.^{I} $\text{A}^b\text{MA}7$ $\text{A}M7$ $\text{D}7$ $\text{G}\#\text{M7}$ $\text{C}\#\text{7}$ $\text{F}\#\text{MA}7$ $\text{B}^b7(\text{b}9)$ 2.^{I} $\text{A}^b\text{MA}7$ $\text{G}M9$ $\text{C}+7(\text{b}9)$ $\text{F}M7$ $\text{B}^b13(\text{b}9)$

96

E^b 96 B^bM7 $\text{E}^b13(\text{b}9)$ $\text{A}^b\text{MA}7$ $\text{C}\#\text{M7}$ $\text{F}\#\text{+7}(\text{b}9)$ $\text{BMA}7$ $\text{B}^b13(\text{b}9)$

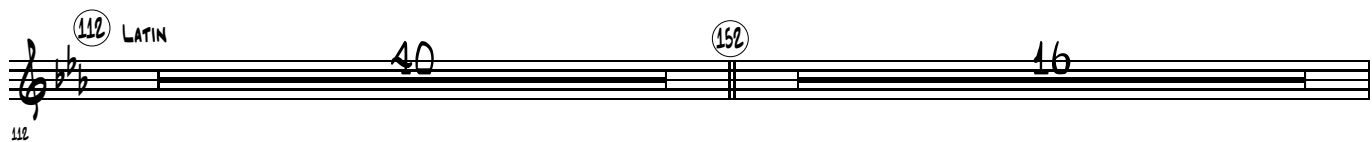
104

104 $\text{E}^b\text{MA}7$ A^b13 $\text{E}^b\text{MA}7$ $\text{A}13$ $\text{A}^b\text{MA}7$ $\text{G}M9$ $\text{C}+7(\text{b}9)$ $\text{F}M7$ $\text{B}^b13(\text{b}9)$ E^b (END SOLO)

104

ECAROH - 2

112 LATIN 40 152 16



168 (CUP)



176 180 8



188 (OPEN)



196



204



206



212



220



224



TRUMPET IN Bb 5

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 mf

11

17

25 SWING END TIME ONLY

36

44

52

54

59

66

68

84

92

96

104

112 LATIN

116

122

128

134

136 SWING

152

158

180

ECAROH - 2

188 OPEN

196

204

212

220

226

FLUGEL IN F 1

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 m^2 8

14

20 25 SWING 5 3

28 36 44 7

51 52

57 68 84 96 104 112 LATIN m^2

115

121 3

130

136 SWING 16 152 m^2

172 180 8

188 196 5

204 212 5

215 220 3 5

FLUGEL IN F 2

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 *mf*

14

20 *SWING* 25 5 3

28 36 44 7

32 52

51

57 68 84 96 104 112 *LATIN*

115

121

130

136 *SWING* 136 152 *mf*

173 180

188 196

204 212

215 220

TROMBONE 1

JAZZ/LATIN $\text{♩} = 200$

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

1 m^2

6

15

19

25 SWING

25 30 44

51 52

57

62

68 84 96

97

104

ECAROH - 2

LATIN

112

Musical staff 112-117: Bass clef, key signature of two flats (B-flat, E-flat). Measures 112-117 contain eighth and sixteenth note patterns with various accidentals.

118

Musical staff 118-123: Bass clef, key signature of two flats. Measures 118-123 continue the rhythmic patterns with some rests and slurs.

124

Musical staff 124-129: Bass clef, key signature of two flats. Measures 124-129 include slurs and accents over notes.

130

Musical staff 130-135: Bass clef, key signature of two flats. Measure 130 is circled and labeled '130'. Measure 131 is labeled 'SWING'. Measures 130-135 show a change in rhythm and dynamics.

136

Musical staff 136-141: Bass clef, key signature of two flats. Measures 136-141 include slurs and accents. Measure 137 is circled and labeled '137'. Measure 138 is circled and labeled '138'. Measure 139 is circled and labeled '139'. Measure 140 is circled and labeled '140'. Measure 141 is circled and labeled '141'. A dynamic marking 'mf' is present.

142

Musical staff 142-147: Bass clef, key signature of two flats. Measures 142-147 contain eighth and sixteenth note patterns.

148

Musical staff 148-153: Bass clef, key signature of two flats. Measures 148-153 include slurs and accents. Measure 148 is circled and labeled '148'. Measure 149 is circled and labeled '149'. Measure 150 is circled and labeled '150'. Measure 151 is circled and labeled '151'. Measure 152 is circled and labeled '152'. Measure 153 is circled and labeled '153'. A dynamic marking 'mf' is present.

154

Musical staff 154-159: Bass clef, key signature of two flats. Measures 154-159 include slurs and accents. Measure 154 is circled and labeled '154'. Measure 155 is circled and labeled '155'. Measure 156 is circled and labeled '156'. Measure 157 is circled and labeled '157'. Measure 158 is circled and labeled '158'. Measure 159 is circled and labeled '159'. A dynamic marking 'mf' is present.

160

Musical staff 160-165: Bass clef, key signature of two flats. Measures 160-165 include slurs and accents. Measure 160 is circled and labeled '160'. Measure 161 is circled and labeled '161'. Measure 162 is circled and labeled '162'. Measure 163 is circled and labeled '163'. Measure 164 is circled and labeled '164'. Measure 165 is circled and labeled '165'. A dynamic marking 'mf' is present.

166

Musical staff 166-171: Bass clef, key signature of two flats. Measures 166-171 include slurs and accents. Measure 166 is circled and labeled '166'. Measure 167 is circled and labeled '167'. Measure 168 is circled and labeled '168'. Measure 169 is circled and labeled '169'. Measure 170 is circled and labeled '170'. Measure 171 is circled and labeled '171'. A dynamic marking 'mf' is present.

172

Musical staff 172-177: Bass clef, key signature of two flats. Measures 172-177 include slurs and accents. Measure 172 is circled and labeled '172'. Measure 173 is circled and labeled '173'. Measure 174 is circled and labeled '174'. Measure 175 is circled and labeled '175'. Measure 176 is circled and labeled '176'. Measure 177 is circled and labeled '177'. A dynamic marking 'mf' is present.

178

Musical staff 178-183: Bass clef, key signature of two flats. Measures 178-183 include slurs and accents. Measure 178 is circled and labeled '178'. Measure 179 is circled and labeled '179'. Measure 180 is circled and labeled '180'. Measure 181 is circled and labeled '181'. Measure 182 is circled and labeled '182'. Measure 183 is circled and labeled '183'. A dynamic marking 'mf' is present.

184

Musical staff 184-189: Bass clef, key signature of two flats. Measures 184-189 include slurs and accents. Measure 184 is circled and labeled '184'. Measure 185 is circled and labeled '185'. Measure 186 is circled and labeled '186'. Measure 187 is circled and labeled '187'. Measure 188 is circled and labeled '188'. Measure 189 is circled and labeled '189'. A dynamic marking 'mf' is present.

190

Musical staff 190-195: Bass clef, key signature of two flats. Measures 190-195 include slurs and accents. Measure 190 is circled and labeled '190'. Measure 191 is circled and labeled '191'. Measure 192 is circled and labeled '192'. Measure 193 is circled and labeled '193'. Measure 194 is circled and labeled '194'. Measure 195 is circled and labeled '195'. A dynamic marking 'mf' is present.

196

Musical staff 196-201: Bass clef, key signature of two flats. Measures 196-201 include slurs and accents. Measure 196 is circled and labeled '196'. Measure 197 is circled and labeled '197'. Measure 198 is circled and labeled '198'. Measure 199 is circled and labeled '199'. Measure 200 is circled and labeled '200'. Measure 201 is circled and labeled '201'. A dynamic marking 'p' is present.

TROMBONE 2

JAZZ/LATIN $\text{♩} = 200$

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

1 mf

6

15

19

25 SWING

37

51

56

61

67

97

104

ECAROH - 2

112 LATIN

118

124

130

136 SWING

142

148

154

160

166

172

178

184

190

196

202

208

214

220

225

TROMBONE 3

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 me

6

15

19

25 SWING

25 36

37 52

51 56

61

68 84 96

67 97

104 8

ECAROH - 2

112 LATIN

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

TROMBONE 4

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 *me*

6

15

19

25 SWING

4 2 3 36

25 44 7

52

56

61

68 84 15 4 4 96

97

104 8

ECAROH - 2

112 LATIN



112



116



122



129

136 SWING



136



148



176

188



188



195



201



206

212



212



217



223

GUITAR

JAZZ/LATIN $\text{♩} = 200$

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

1 $\text{B}^{\flat}\text{M}+7$ $\text{E}^{\flat}7(\#9)$ R $\text{B}^{\flat}+7$ $\text{E}7(\#9)$ R

9 $\text{A}^{\flat}\text{M}+7$ $\text{D}13(\#11)$ $\text{D}^{\flat}\text{M}+7$ $\text{D}7$ $\text{G}+7(\#9)$ $\text{C}^{\flat}\text{M}+7$ $\text{C}7$ $\text{F}+7(\#9)$

17 $\text{G}^{\flat}7(\#9)$ $\text{G}13(\#9)$ $\text{E}13(\#9)$ $\text{F}7(\#9)$ $\text{D}7(\#9)$ $\text{E}^{\flat}7(\#9)$ $\text{C}7(\#9)$ $\text{D}^{\flat}7(\#9)$ $\text{B}^{\flat}7(\#9)$

21 $\text{B}^{\flat}7(\#9)$ $\text{B}7(\#9)$ $\text{A}^{\flat}7(\#9)$ $\text{A}7(\#9)$ $\text{G}^{\flat}7(\#9)$ $\text{G}7(\#9)$ $\text{E}7(\#9)$ $\text{F}7(\#9)$ $\text{D}7(\#9)$ $\text{A}^{\flat}7(\#9)$ $\text{D}^{\flat}\text{M}+7$

25 SWING $\text{D}^{\flat}\text{M}+9$ $\text{G}^{\flat}13$ $\text{D}^{\flat}9$ $\text{G}13$ $\text{G}^{\flat}\text{M}+7$ $\text{G}7$ $\text{C}7$ $\text{F}\#7$ $\text{B}7$ $\text{E}^{\flat}\text{M}+7$ $\text{E}^{\flat}\text{M}7/\text{A}^{\flat}$

30 $\text{F}7$ $\text{B}^{\flat}7(\text{b}9)$ $\text{E}^{\flat}\text{M}7$ $\text{E}^{\flat}\text{M}7/\text{A}^{\flat}$ $\text{A}^{\flat}7(\text{b}9)$ $\text{D}^{\flat}\text{M}+9$ $\text{A}^{\flat}\text{M}7$ $\text{D}^{\flat}13(\#9)$

36 G^{\flat} G^{\flat} $\text{B}7$ $\text{E}13(\text{b}9)$ $\text{A}^{\flat}\text{M}+7$ $\text{A}^{\flat}13(\text{b}9)$ $\text{D}^{\flat}\text{M}+9$ $\text{G}^{\flat}13$ $\text{D}^{\flat}9$

44 $\text{G}13$ $\text{G}^{\flat}\text{M}+7$ $\text{F}7$ $\text{B}^{\flat}7(\text{b}9)$

50 $\text{E}^{\flat}\text{M}7$ $\text{E}^{\flat}\text{M}7(\text{b}9)/\text{A}^{\flat}$ $\text{A}^{\flat}7(\text{b}9)$ $\text{D}^{\flat}\text{M}+9$ $\text{A}^{\flat}13(\text{b}9)$ $\text{D}^{\flat}\text{M}+9$

52 $\text{G}^{\flat}13$ $\text{D}^{\flat}\text{M}+9$ $\text{G}13$ $\text{G}^{\flat}\text{M}+9$ $\text{G}7$ $\text{G}^{\flat}\text{M}9$ $\text{C}7$ $\text{G}^{\flat}\text{M}9$

58 $\text{C}^{\flat}7$ $\text{C}^{\flat}7(\text{b}9)$ $\text{E}^{\flat}\text{M}+9$ $\text{A}^{\flat}13(\text{b}9)$ D^{\flat} $\text{G}^{\flat}13(\#11)$ $\text{D}7$ D^{\flat} $\text{G}13(\#11)$

64 G^{\flat} $\text{F}7$ $\text{B}^{\flat}+7(\text{b}9)$ $\text{E}^{\flat}\text{M}7$ $\text{A}^{\flat}7(\text{b}9)$ $\text{D}^{\flat}9$ $\text{C}7(\text{b}9)$ D^{\flat} $\text{A}^{\flat}\text{M}9$

68 $\text{D}^{\flat}13(\text{b}9)$ $\text{G}^{\flat}\text{M}+7$ $\text{B}7$ $\text{E}13(\text{b}9)$ $\text{A}^{\flat}\text{M}+9$ $\text{A}^{\flat}13(\text{b}9)$

74 $\text{D}^{\flat}\text{M}+9$ $\text{G}^{\flat}13$ $\text{D}^{\flat}\text{M}+9$ $\text{G}13$ $\text{G}^{\flat}\text{M}+7$ $\text{F}7$ $\text{B}^{\flat}7(\text{b}9)$ $\text{E}^{\flat}\text{M}7$ $\text{A}^{\flat}7(\text{b}9)$ D^{\flat}

76

ECAROH - 2

84 $D^b M A S7$ $G^b 13$ $D^b M A S7$ $G 13$ $G^b M A S7$ $G M7$ $C7$ $F\# M7$ $B7$ $E M A S7$ $A^b 7(b9)$

92 $G^b M A S7$ $F M9$ $B^b +7(b9)$ $E^b M7$ $A^b 13(b9)$ D^b $A^b M7$ $D^b 13(b9)$ $G^b M A S7$

100 $B M7$ $E +7(\#9)$ $A M A S7$ $A^b 13(b9)$ $D^b M A S7$ $G^b 13$ $D^b M A S7$ $G 13$ $G^b M A S7$ $F M9$ $B^b +7(b9)$

110 $E^b M7$ $A^b 13(b9)$ D^b **LATIN** $B^b M +7 E^b 7(\#9)$ $B M +7$ $E 7(\#9)$

120 $A M A S7$ $B M7$ $E 7(b9)$ $A M A S7$ $D9$ $E^b 9 D9$ $D^b M A S9$

125 $D M7$ $G +7(\#9)$ $C M A S9$ $G M7$ $F7$ $F\# 7(\#9)$ $G 7(\#9)$ $E 7(\#9)$ $F 7(\#9)$

130 $D 7(\#9)$ $E^b 7(\#9)$ $C 7(\#9)$ $D^b 7(\#9)$ $B^b 7(\#9)$ $B^b 7(\#9)$ $C^b 7(\#9)$ $A^b 7(\#9)$ $A 7(\#9)$

134 $F\# 7(\#9)$ $G 7(\#9)$ $E 7(\#9)$ $F 7(\#9)$ $D 7(\#9)$ **SWING** $D^b M A S9$ $G^b 13$ $D^b 9$ $G 13$

139 $G^b M A S7$ $G M7$ $C7$ $F\# M7$ $B7$ $E M A S7$ $A^b 13(b9)$ $D^b M A S7$ $G^b 13$

146 $D^b M A S7$ $G 13$ $G^b M A S7$ $F M7$ $B^b 7(b9)$ $E^b M7$ $A^b 7(b9)$ D^b

152 $A^b M9$ $D^b 13(b9)$ $G^b M A S7$ $B^b 9$ $E 13(b9)$ $A M A S9$ $A^b 13(b9)$ $D^b M A S9$

161 $G^b 13$ $D^b M A S9$ $G 13$ $G^b M A S7$ $F M7$ $B^b 7(b9)$ $E^b M7$ $A^b 7(b9)$ D^b

168 $D^b M A S7$ $G^b 13$ $D^b M A S7$ $G 13$ $G^b M A S7$ $G M7$ $C7$ $F\# M7$ $B7$ $E M A S7$ $A^b 13(b9)$

176 $G^b M A S7$ $F M9$ $B^b 13(b9)$ $E^b M7$ $A^b 13(b9)$ $D^b M A S9$ $A^b M9$ $D^b +7(b9)$ G^b

ECAROH - 3

184

184 185 186 187 188 189 190

Chords: Bm9, E+7(b9), Amas9, Ab13(b9), Dbm7, Gb13, Dbm7

191

191 192 193 194 195

Chords: G13(#11), Gbm7, Fm7, Bb13(b9), Ebm7, Ab+7(b9), Dbm7, Eb

196

196 197 198 199 200

Chords: Gmas9, Ab13(#11), Eb, A13, Abmas7

200

200 201 202 203 204

Chords: Am7, D7(b9), Abm7, Ab7(b9), Gbm7, Bb13(b9)

204

204 205 206 207 208

Chords: Ebmas7, Ab7, Ebmas7, A13, Abmas7

208

208 209 210 211 212

Chords: Gm7, G+7(b9), Fm9, Bb+7(b9), Ebmas7

212

212 213 214 215 216

Chords: Bbm9, Eb13(b9), Ab, Dbm9, Gb13(b9), Cb, Bb+7(b9), Eb

220

220 221 222 223 224

Chords: Bbm9, Ab13(#11), Eb, A13, Abmas7, Gm7, C+7(b9)

226

226 227 228 229 230

Chords: Fm9, Bb+7(b9), Ebmas7, Ab13, Ebmas7, Ebmas7

PIANO

JAZZ/LATIN $\text{♩} = 200$

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

1 $B^b M+7$ $E^b 7(\sharp 9)$ $B^b M+7$ $E^b 7(\sharp 9)$ B^b+7 $E^b 7(\sharp 9)$

6 $B M+7$ $E 7(\sharp 9)$ $A M A \sharp 7$ $D 13(\sharp 11)$ $D^b M A \sharp 7$

14 $D M 7$ $G+7(\sharp 9)$ $C M A \sharp 7$ $C M 7$ $F+7(\sharp 9)$ $G^b 7(\sharp 9)$ $G 13(\sharp 9)$

18 $E 13(\sharp 9)$ $F 7(\sharp 9)$ $D 7(\sharp 9)$ $E^b 7(\sharp 9)$ $C 7(\sharp 9)$ $D^b 7(\sharp 9)$ $B^b 7(\sharp 9)$ $B^b 7(\sharp 9)$ $A^b 7(\sharp 9)$ $A 7(\sharp 9)$

23 $G^b 7(\sharp 9)$ $G 7(\sharp 9)$ $E 7(\sharp 9)$ $F 7(\sharp 9)$ $D 7(\sharp 9)$ $A^b 7(\sharp 9)$ $D^b M A \sharp 7$ $D^b M A \sharp 9$ $G^b 13$ $D^b 9$

SWING

28 $G 13$ $G^b M A \sharp 7$ $G M 7$ $C 7$ $F \sharp M 7$ $B 7$ $E M A \sharp 7$ $E^b M 7/A^b$ $F M 7$ $B^b 7(\sharp 9)$

34 $E^b M 7$ $E^b M 7/A^b$ $A^b 7(\sharp 9)$ $D^b M A \sharp 9$ $A^b M 7$ $D^b 13(\sharp 9)$ G^b G^b

40 $B M 9$ $E 13(\sharp 9)$ $A M A \sharp 7$ $A^b 13(\sharp 9)$ $D^b M A \sharp 9$ $G^b 13$ $D^b 9$

ECAROH - 2

Chord progression for the first system (measures 47-52):

G13 GbMAs7 Fm7 Bb7(b9) EbM7 EbM7(b9)/Ab Ab7(b9) DbMAs9 Ab13(b9)

Chord progression for the second system (measures 52-58):

DbMAs9 Gb13 DbMAs9 G13 GbMAs9 Gm9 C7 Gbm9

Chord progression for the third system (measures 58-65):

Cb7 Cb7(b9) EMAs9 Ab13(b9) Db Gb13(#11) D7 Db G13(#11)

Chord progression for the fourth system (measures 65-68):

Gb Fm9 Bb+7(b9) EbM7 Ab7(b9) Db9 C7(b9) Db Abm9

Chord progression for the fifth system (measures 68-75):

Db13(b9) GbMAs7 Bm9 E13(b9) AMAs9

Chord progression for the sixth system (measures 75-82):

Ab13(b9) DbMAs9 Gb13 DbMAs9 G13 GbMAs7 Fm7 Bb7(b9)

Chord progression for the seventh system (measures 82-89):

EbM7 Ab7(b9) Db (84) DbMAs7 Gb13 DbMAs7 G13 11 GbMAs7

Chord progression for the eighth system (measures 89-96):

Gm7 C7 F#m7 B7 EMAs7 Ab7(b9) 12 GbMAs7 Fm9 Bb+7(b9) EbM7 Ab13(b9) Db

Chord progression for the ninth system (measures 96-104):

Abm7 Db13(b9) GbMAs7 Bm7 E+7(#9) AMAs7 Ab13(b9)

Chord progression for the tenth system (measures 104-112):

(104) DbMAs7 Gb13 DbMAs7 G13 GbMAs7 Fm9 Bb+7(b9) EbM7 Ab13(b9) Db

Chord progression for the eleventh system (measures 112-118):

(112) LATIN Bbm+7 Eb7(#9) Bbm+7 Eb7(#9) Bm+7 E7(#9) Bm+7 E7(#9)

Chord progression for the twelfth system (measures 118-125):

AMAs7 Bm7 AMAs7 D9 Eb9 D9 DbMAs9

Chord progression for the thirteenth system (measures 125-129):

Dm7 G+7(#9) CMAs9 Gm7 F7 F#7(#9) G7(#9)

Chord progression for the fourteenth system (measures 129-136):

E7(#9) F7(#9) D7(#9) Eb(#9) C7(#9) Db7(#9) Bb7(#9) Bb7(#9) Cb7(#9) Ab7(#9) A7(#9)

ECAROH - 3

134 F#7(#9) G7(#9) E7(#9) F7(#9) D7(#9) ⁽¹³⁶⁾ SWING D^bMAs9 G^b13 D^b9 G13 G^bMAs7

140 G^bM7 C7 F#M7 B7 E^bMAs7 A^b13(b9) D^bMAs7 G^b13

146 D^bMAs7 G13 G^bMAs7 F^bM7 B^b7(b9) E^bM7 A^b7(b9) D^b ⁽¹⁵²⁾ A^bM9 D^b13(b9)

154 G^bMAs7 B^b9 E13(b9) A^bMAs9 A^b13(b9) D^bMAs9 G^b13

162 D^bMAs9 G13 G^bMAs7 F^bM7 B^b7(b9) E^bM7 A^b7(b9) D^b

168 D^bMAs7 G^b13 D^bMAs7 G13 ^IG^bMAs7 G^bM7 C7 F#M7 B7 E^bMAs7 A^b13(b9)

176 ^{II}G^bMAs7 F^bM9 B^b13(b9) E^bM7 A^b13(b9) D^bMAs9 ⁽¹⁸⁰⁾ A^bM9 D^b+7(b9) G^b

184 B^bM9 E+7(b9) A^bMAs9 A^b13(b9) ⁽¹⁸⁸⁾ D^bMAs7 G^b13 D^bMAs7 G13 G^bMAs7 F^bM7 B^b13(b9)

194 E^bM7 A^b+7(b9) D^bMAs9 E^b ⁽¹⁹⁶⁾ G^bMAs9 A^b13(#11) E^b A13 A^bMAs7

200 A^bM7 D7(b9) A^bM7 A^b7(b9) G^bMAs7 B^b13(b9) ⁽²⁰⁴⁾ E^bMAs7 A^b7 E^bMAs7

206 A13 A^bMAs7 G^bM7 G+7(b9) F^bM9 B^b+7(b9) E^bMAs7 ⁽²¹²⁾ B^bM9 E^b13(b9) A^b

215 D^bM9 G^b13(b9) C^b B^b+7(b9) E^b ⁽²²⁰⁾ B^bM9 A^b13(#11) E^b A13

225 A^bMAs7 G^bM7 C+7(b9) F^bM9 B^b+7(b9) E^bMAs7 A^b13 E^bMAs7 E^bMAs7

BASS

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 $\text{m}\ddot{\text{e}}$

6 $\text{A}\text{m}\text{a}\text{s}\text{7}$ $\text{D}\text{1}\text{3}(\#\text{1}\text{1})$

12 $\text{D}\flat\text{m}\text{a}\text{s}\text{7}$ $\text{D}\text{m}\text{7}$ $\text{G}+\text{7}(\#\text{9})$ $\text{C}\text{m}\text{a}\text{s}\text{7}$ $\text{C}\text{m}\text{7}$ $\text{F}+\text{7}(\#\text{9})$ $\text{G}\flat\text{7}(\#\text{9})$ $\text{G}\text{1}\text{3}(\#\text{9})$

18 $\text{E}\text{1}\text{3}(\#\text{9})$ $\text{F}\text{7}(\#\text{9})$ $\text{D}\text{7}(\#\text{9})$ $\text{E}\flat\text{7}(\#\text{9})$ $\text{C}\text{7}(\#\text{9})$ $\text{D}\flat\text{7}(\#\text{9})$ $\text{B}\flat\text{7}(\#\text{9})$ $\text{B}\flat\text{7}(\#\text{9})$ $\text{B}\text{7}(\#\text{9})$

22 $\text{A}\flat\text{7}(\#\text{9})$ $\text{A}\text{7}(\#\text{9})$ $\text{G}\flat\text{7}(\#\text{9})$ $\text{G}\text{7}(\#\text{9})$ $\text{E}\text{7}(\#\text{9})$ $\text{F}\text{7}(\#\text{9})$ $\text{D}\text{7}(\#\text{9})$ $\text{A}\flat\text{7}(\#\text{9})$ $\text{D}\flat\text{m}\text{a}\text{s}\text{7}$

25 SWING $\text{D}\flat\text{m}\text{a}\text{s}\text{9}$ $\text{G}\flat\text{1}\text{3}$ $\text{D}\flat\text{9}$ $\text{G}\text{1}\text{3}$ $\text{G}\flat\text{m}\text{a}\text{s}\text{7}$ $\text{G}\text{m}\text{7}$ $\text{C}\text{7}$ $\text{F}\#\text{m}\text{7}$ $\text{B}\text{7}$ $\text{E}\text{m}\text{a}\text{s}\text{7}$ $\text{E}\flat\text{m}\text{7}/\text{A}\flat$

30 $\text{F}\text{m}\text{7}$ $\text{B}\flat\text{7}(\#\text{9})$ $\text{E}\flat\text{m}\text{7}$ $\text{E}\flat\text{m}\text{7}/\text{A}\flat$ $\text{A}\flat\text{7}(\#\text{9})$ $\text{D}\flat\text{m}\text{a}\text{s}\text{9}$ $\text{A}\flat\text{m}\text{7}$ $\text{D}\flat\text{1}\text{3}(\#\text{9})$ $\text{G}\flat$

36 $\text{G}\flat$ $\text{B}\text{m}\text{9}$ $\text{E}\text{1}\text{3}(\#\text{9})$ $\text{A}\text{m}\text{a}\text{s}\text{7}$ $\text{A}\flat\text{1}\text{3}(\#\text{9})$ $\text{D}\flat\text{m}\text{a}\text{s}\text{9}$ $\text{G}\flat\text{1}\text{3}$ $\text{D}\flat\text{9}$

39 $\text{G}\text{1}\text{3}$ $\text{G}\flat\text{m}\text{a}\text{s}\text{7}$ $\text{F}\text{m}\text{7}$ $\text{B}\flat\text{7}(\#\text{9})$ $\text{E}\flat\text{m}\text{7}$ $\text{E}\flat\text{m}\text{7}(\#\text{9})/\text{A}\flat$ $\text{A}\flat\text{7}(\#\text{9})$ $\text{D}\flat\text{m}\text{a}\text{s}\text{9}$ $\text{A}\flat\text{1}\text{3}(\#\text{9})$

44 $\text{D}\flat\text{m}\text{a}\text{s}\text{9}$ $\text{G}\flat\text{1}\text{3}$ $\text{D}\flat\text{m}\text{a}\text{s}\text{9}$ $\text{G}\text{1}\text{3}$ $\text{G}\flat\text{m}\text{a}\text{s}\text{9}$ $\text{G}\text{m}\text{9}$ $\text{C}\text{7}$ $\text{G}\flat\text{m}\text{9}$

52 $\text{C}\flat\text{7}$ $\text{C}\flat\text{7}(\#\text{9})$ $\text{E}\text{m}\text{a}\text{s}\text{9}$ $\text{A}\flat\text{1}\text{3}(\#\text{9})$ $\text{D}\flat$ $\text{G}\flat\text{1}\text{3}(\#\text{1}\text{1})$ $\text{D}\text{7}$ $\text{D}\flat$ $\text{G}\text{1}\text{3}(\#\text{1}\text{1})$

58 $\text{G}\flat$ $\text{F}\text{m}\text{9}$ $\text{B}\flat+\text{7}(\#\text{9})$ $\text{E}\flat\text{m}\text{7}$ $\text{A}\flat\text{7}(\#\text{9})$ $\text{D}\flat\text{9}$ $\text{C}\text{7}(\#\text{9})$ $\text{D}\flat$ $\text{A}\flat\text{m}\text{9}$

60 $\text{D}\flat\text{1}\text{3}(\#\text{9})$ $\text{G}\flat\text{m}\text{a}\text{s}\text{7}$ $\text{B}\text{m}\text{9}$ $\text{E}\text{1}\text{3}(\#\text{9})$ $\text{A}\text{m}\text{a}\text{s}\text{9}$ $\text{A}\flat\text{1}\text{3}(\#\text{9})$ $\text{D}\flat\text{m}\text{a}\text{s}\text{9}$

68 $\text{G}\flat\text{1}\text{3}$ $\text{D}\flat\text{m}\text{a}\text{s}\text{9}$ $\text{G}\text{1}\text{3}$ $\text{G}\flat\text{m}\text{a}\text{s}\text{7}$ $\text{F}\text{m}\text{7}$ $\text{B}\flat\text{7}(\#\text{9})$ $\text{E}\flat\text{m}\text{7}$ $\text{A}\flat\text{7}(\#\text{9})$ $\text{D}\flat$

ECAROH - 2

84 $D^{\flat}MAs7$ $G^{\flat}13$ $D^{\flat}MAs7$ $G13$ $D^{\flat}MAs7$ $G^{\flat}M7$ $C7$ $F^{\sharp}M7$ $B7$ $EMAs7$ $A^{\flat}7(\flat9)$

92 $G^{\flat}MAs7$ $Fm9$ $B^{\flat}+7(\flat9)$ $E^{\flat}M7$ $A^{\flat}13(\flat9)$ D^{\flat} $A^{\flat}M7$ $D^{\flat}13(\flat9)$

98 $G^{\flat}MAs7$ $Bm7$ $E+7(\sharp9)$ $AMAs7$ $A^{\flat}13(\flat9)$ $D^{\flat}MAs7$ $G^{\flat}13$

106 $D^{\flat}MAs7$ $G13$ $G^{\flat}MAs7$ $Fm9$ $B^{\flat}+7(\flat9)$ $E^{\flat}M7$ $A^{\flat}13(\flat9)$ D^{\flat}

112 **LATIN**

120 $AMAs7$ $Bm7$ $E7(\flat9)$ $AMAs7$ $D9$ $E^{\flat}9$ $D9$ $D^{\flat}MAs9$

125 $Dm7$ $G+7(\sharp9)$ $CMAAs9$ $Gm7$ $F7$ $F^{\sharp}7(\sharp9)$ $G7(\sharp9)$ $E7(\sharp9)$ $F7(\sharp9)$

130 $D7(\sharp9)$ $E^{\flat}7(\sharp9)$ $C7(\sharp9)$ $D^{\flat}7(\sharp9)$ $B^{\flat}7(\sharp9)$ $B^{\flat}7(\sharp9)$ $C^{\flat}7(\sharp9)$ $A^{\flat}7(\sharp9)$ $A7(\sharp9)$

134 $F^{\sharp}7(\sharp9)$ $G7(\sharp9)$ $E7(\sharp9)$ $F7(\sharp9)$ $D7(\sharp9)$ $D^{\flat}MAs9$ **136 SWING** $G^{\flat}13$ $D^{\flat}9$ $G13$

139 $G^{\flat}MAs7$ $Gm7$ $C7$ $F^{\sharp}M7$ $B7$ $EMAs7$ $A^{\flat}13(\flat9)$ $D^{\flat}MAs7$ $G^{\flat}13$

146 $D^{\flat}MAs7$ $G13$ $G^{\flat}MAs7$ $Fm7$ $B^{\flat}7(\flat9)$ $E^{\flat}M7$ $A^{\flat}7(\flat9)$ D^{\flat}

152 **152** $A^{\flat}M9$ $D^{\flat}13(\flat9)$ $G^{\flat}MAs7$ $B^{\flat}9$ $E13(\flat9)$ $AMAs9$ $A^{\flat}13(\flat9)$

160 $D^{\flat}MAs9$ $G^{\flat}13$ $D^{\flat}MAs9$ $G13$ $G^{\flat}MAs7$ $Fm7$ $B^{\flat}7(\flat9)$ $E^{\flat}M7$ $A^{\flat}7(\flat9)$ D^{\flat}

168 $D^{\flat}MAs7$ $G^{\flat}13$ $D^{\flat}MAs7$ $G13$ $D^{\flat}MAs7$ $Gm7$ $C7$ $F^{\sharp}M7$ $B7$ $EMAs7$ $A^{\flat}13(\flat9)$

ECAROH - 3

176 $G^{\flat}MAs7$ $Fm9$ $B^{\flat}13(\flat9)$ $E^{\flat}M7$ $A^{\flat}13(\flat9)$ $D^{\flat}MAs9$ $A^{\flat}M9$ (180)

181 $D^{\flat}+7(\flat9)$ G^{\flat} $Bm9$ $E+7(\flat9)$

186 $AMAs9$ $A^{\flat}13(\flat9)$ (188) $D^{\flat}MAs7$ $G^{\flat}13$ $D^{\flat}MAs7$ $G13$

192 $G^{\flat}MAs7$ $Fm7$ $B^{\flat}13(\flat9)$ $E^{\flat}M7$ $A^{\flat}+7(\flat9)$ $D^{\flat}MAs9$ E^{\flat}

196 (196) $GMAAs9$ $A^{\flat}13(\sharp11)$ E^{\flat} $A13$ $A^{\flat}MAs7$ $Am7$ $D7(\flat9)$

202 $A^{\flat}M7$ $A^{\flat}7(\flat9)$ $G^{\flat}MAs7$ $B^{\flat}13(\flat9)$ (204) $E^{\flat}MAs7$ $A^{\flat}7$ $E^{\flat}MAs7$ $A13$

207 $A^{\flat}MAs7$ $Gm7$ $G+7(\flat9)$ $Fm9$ $B^{\flat}+7(\flat9)$ $E^{\flat}MAs7$

212 (212) $B^{\flat}M9$ $E^{\flat}13(\flat9)$ A^{\flat} $D^{\flat}M9$ $G^{\flat}13(\flat9)$

218 C^{\flat} $B^{\flat}+7(\flat9)$ E^{\flat} (220) $B^{\flat}M9$ $A^{\flat}13(\sharp11)$ E^{\flat} $A13$ $A^{\flat}MAs7$

225 $Gm7$ $C+7(\flat9)$ $Fm9$ $B^{\flat}+7(\flat9)$ $E^{\flat}MAs7$ $A^{\flat}13$ $E^{\flat}MAs7$ $E^{\flat}MAs7$

DRUM SET

ECAROH

WORDS AND MUSIC BY HORACE SILVER

ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

1 *me*

9

15

FILL-----

21

25 SWING

27

1.

33

36

39

44

45

51

52

56

61

66

68

TRP. SOLO

74

84

II. I.

ECAROH - 2

96



96

104

112 LATIN



104



120

FILL



128

SWING

136



152



148



168

180



176

188



188

196



196

204



202

212



209

220



216



PERCUSSION

ECAROH

WORDS AND MUSIC BY HORACE SILVER
ARR. ROB MCCONNELL

JAZZ/LATIN $\text{♩} = 200$

8 16 25 SWING 36 44 52 16

68 84 96 104 112 LATIN 152 16

168 180 188 196 204 212 8 8 8

220 11

68
168
220