

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Solo Alto Saxophone

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD

(Straight 8ths)

$\text{♩} = 60$

Solo

mf

The musical score is written for Solo Alto Saxophone in a ballad style. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked as 'Straight 8ths' with a quarter note equal to 60 beats per minute. The dynamics are marked as 'Solo' and 'mf'. The score includes several measures with first endings, indicated by a box containing the measure number (1, 9, 17, 25). The music features a melodic line with eighth notes and quarter notes, often grouped with slurs and breath marks. There are also some rests and dynamic markings throughout the piece.

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The End of a Love Affair - Solo Alto Saxophone

Musical staff with notes and slurs.

Musical staff with notes, slurs, and a box containing the number 33.

Musical staff with notes, slurs, and triplets.

Musical staff with notes, slurs, and a box containing the number 41.

Musical staff with chords: Ebmi7, Ab7, Dmi7, G7, Cmi7, F7, Dmi7, G7, Gmi7, C7.

Musical staff with chords: Bbmi7, Eb9, Ami9/D, and a box containing the number 49.

TURN PAGE

The End of a Love Affair - Solo Alto Saxophone

Musical staff 1: Treble clef, key signature of one sharp (F#), containing a melodic line with slurs and a flat accidental.

Musical staff 2: Treble clef, key signature of one sharp (F#), containing a melodic line with slurs and a measure number box containing "57".

Musical staff 3: Treble clef, key signature of one sharp (F#), containing a melodic line with slurs, a measure number box containing "63", and a chord symbol $D13[b9]$.

Musical staff 4: Treble clef, key signature of one sharp (F#), containing a series of slanted lines representing a chord progression and a measure number box containing "67". Chord symbols include Gma^9 , $D^9/F^\#$, Emi^9 , Dmi^{11} , $C^9/\#11$, and $B^9/\#11$.

Musical staff 5: Treble clef, key signature of one sharp (F#), containing a single note with a slur and a double bar line.

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Alto Saxophone 2

Composed by Edward C. Redding
Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)
♩ = 60

Musical score for Alto Saxophone 2, measures 1-57. The score is written in treble clef with a key signature of one flat (Bb). The tempo is marked as BALLAD (Straight 8ths) with a quarter note equal to 60 beats per minute. The score is divided into measures 1-8, 9-17, 25-33, 41-49, and 57. Performance instructions include (legato throughout), *mp*, *p*, *f*, *mf*, and *ff*. Measure numbers are indicated in boxes above the staff. Some measures contain rests or are otherwise marked with a thick black bar.

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra
on "Live at the Tropicana" (Capitol) (Creative World #1032)

Transcribed Alto Saxophone Solo
(as played and transcribed by Lennie Niehaus)

Composed by Edward C. Redding
Arranged by Lennie Niehaus

BALLAD

(Straight 8ths)

$\text{♩} = 60$

Solo

The musical score is written in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It consists of 12 staves of music. The first staff begins with a 'Solo' marking and a dynamic of 'mf'. The music features a series of eighth notes, many of which are beamed in groups of three (triplets). Chord symbols are placed above and below the staff to indicate the harmonic structure. The score is divided into two measures by a double bar line with first and second endings. The first ending is marked with a '1' in a box, and the second ending is marked with a '2' in a box. The piece concludes with a final triplet of eighth notes.

Chord symbols: Gm^9 , $C7(b9)$, Fma^9 , Fmi^9 , $Bb7(b9)$, $Ebma^9$, $Ebmi^9$, A^b7 , $Ebmi^9$, $C9(\#11)$, D^bma^7 , $C7(b9)$, Fma^9 , Gmi^9 , $C7(b9)$, Fma^9 , Fmi^7 , $Bb7(b9)$, $Ebma^9$, $Ebmi^9$, A^b9 , $Ebmi^9$, $C9$, D^bma^9 , $C7(b9)$.

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The End of a Love Affair - Transcribed Alto Solo

17

F_{ma}⁹ Dmi Dmi⁺⁵ Dmi⁶ Dmi⁺⁵

Dmi Dmi⁺⁵ Dmi⁶ G⁷

Cmi⁷ F⁷ Dmi⁷ G⁷

Gmi⁷

C⁹

25

Gmi⁷/C C⁷

F_{ma}⁷

Fmi⁹/B^b B^b⁷

Detailed description: This page of a musical score for alto saxophone contains eight staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The music is characterized by a steady eighth-note or sixteenth-note rhythmic pattern. Chord changes are indicated above the staff lines. Measure 17 is boxed. The score includes several triplet markings. The final measure of the page ends with a double bar line and a repeat sign.

The End of a Love Affair - Transcribed Alto Solo

The musical score is written for an alto instrument in G-flat major. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various chords and melodic lines with triplets and sixteenth-note runs. The chords are: Eb^bma⁷, Eb^bmi⁹ Ab⁹, Eb^bmi⁹/Ab, C^b13, D^bma⁷ C⁷, Aø⁷, D⁷, Gmi⁷, Eb⁹, F^{ma}⁷, C⁶₉/E, Dmi⁹, G⁷, Gmi⁹, Ab⁹, Gmi⁹, Gmi⁹/C, C⁷b⁹1, F^{ma}⁹, Eø⁷, A⁷b⁹, Dmi⁷ G⁷, Dmi⁷, G⁷, Eb^{mi}⁷, and Ab⁷. Measure numbers 33 and 41 are indicated in boxes. The score includes several triplets and sixteenth-note runs.

The End of a Love Affair - Transcribed Alto Solo

The musical score consists of ten staves of music in treble clef, with a key signature of one sharp (F#). The notation includes various chords, melodic lines, and technical markings such as slurs, ties, and fingerings.

Staff 1: Chords: Dmi7, G7, Cmi7, F7. Marking: 6 (over a slur).

Staff 2: Chords: Dmi7, G7, Cmi7, C7. Markings: 3 (under a slur), 3 (under a slur).

Staff 3: Chords: Bbmi9, Eb9, Ami9/D. Markings: 5 (over a slur), 3 (under a slur). Boxed number: 49.

Staff 4: Chords: Fmi9/Bb, Bb7. Marking: 2 (over a slur).

Staff 5: Chords: Fmi9/Bb, Db7, Ebma9, D7, Bb7, E7(b9). Marking: 3 (under a slur).

Staff 6: Chords: Ami11, F9. Marking: 3 (under a slur). Boxed number: 57.

Staff 7: Chords: G, D6/9/F#. Marking: 3 (under a slur).

Staff 8: Chords: Emi7, A7(b9), Ami9, Bb9. Markings: 3 (under a slur), 3 (under a slur), 3 (under a slur).

The End of a Love Affair - Transcribed Alto Solo

Ami7

D9

63

G Eb Ab E Bb D7



67

Gma9

D9/F#

E mi9

Dmi11

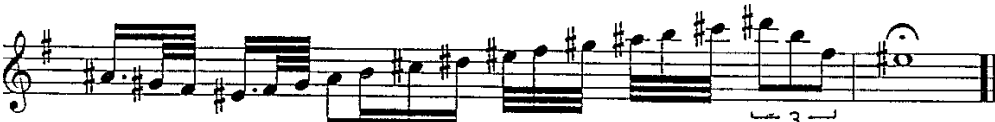
C9/#11



B9/#11



Play Freely to the end



Ritard to the end

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Baritone Saxophone

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD

(Straight 8ths)

♩ = 60

Musical score for Baritone Saxophone, consisting of six staves of music. The score includes various dynamics (mp, p, mf, f, ff) and performance instructions such as "(legato throughout)", "(Play)", and "(Play if no 5th Trb.)". Measure numbers 1, 8, 9, 17, 25, and 33 are indicated in boxes. The music is written in a single melodic line on a treble clef staff.

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41

2
mp

49

(Play if no 5th Trb.)
f ff

57

mp (Play)

63

67

(Play if no 5th Trb.) (Play)

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Bass

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)

$\text{♩} = 60$

1



9



17



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The End of a Love Affair - Bass

25



33



41

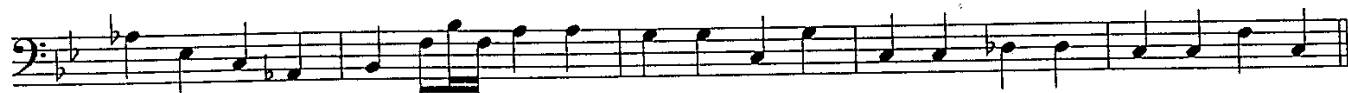


49



The End of a Love Affair - Bass

57



63



67



The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Drums

BALLAD

(Straight 8ths)

♩ = 60

Composed by Edward C. Redding

Arranged by Lennie Niehaus

1

brushes / time

mp

9

17

25

33

41

(brushes)

To mallets

mallets

To mallets

mp

49

mallets

3

brushes

f

3

ff

dim.

mp

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The End of a Love Affair - Drums

57

63



67

>

To mallets

mallets



sfz

mp

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

/ Guitar

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD

♩ = 60

1

mp

B^bmi⁹ E^b7(b9) A^bma⁹ A^bmi⁹ D^b7(b9) G^bma⁹

9

F[#]mi⁹ B⁹ F[#]mi⁹ D⁹(#11) E^{ma}9 E^b7(b9) A^bma⁷ B^bmi⁹ E^b7(b9)

A^bma⁹ A^bmi⁹ D^b7(b9) G^bma⁹ F[#]mi⁹ B⁹ F[#]mi⁹ D⁹(#11)

17

E^{ma}9 E^b7(b9) A^bma⁷ F^{mi} D^b/F F^{mi}6 D^b/F F^{mi} D^b/F

F^{mi}6 E^b7(b9) E^bmi⁷ A^b7 F^{mi}7 B^b7 B^bmi⁹ E^b9(#11)

25

B^bmi⁹ / E^b A⁷(#9) A^bma⁹ A^bmi⁹ / D^b G⁷(#9) G^bma⁹ F[#]mi⁹/B B⁹

33

F#mi9/B D9[#11] Ema9 Eb7 Cø7 F7[b9] Bbmi9 Gb9



Abma7 Eb9/G Fmi9 Bb7[b5] Bbmi9 B9 Bbmi9 Eb7[b9] Abma9



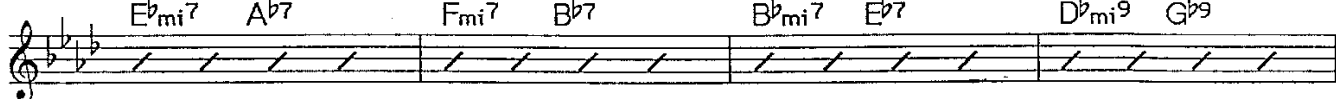
41

Gø7 C+7[b9] Fmi7 Bb7 Fmi7 Bb7 Gbmi7 Cb7 Fmi7 Bb7

ff mp



Ebmi7 Ab7 Fmi7 Bb7 Bbmi7 Eb7 Dbmi9 Gb9



49

Cmi9 F7[#4] Bbø Bbma9 DmiCmiCb7 Bbmi9 Eb7[b9] Abma9 Eb9 Abma7

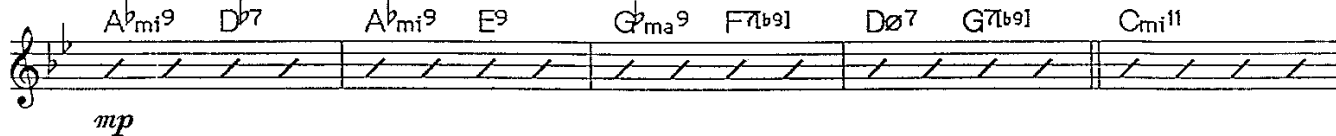
f ff



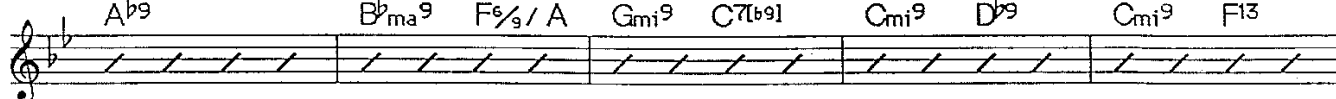
57

Abmi9 Db7 Abmi9 E9 Gbma9 F7[b9] Dø7 G7[b9] Cmi11

mp



Ab9 Bbma9 F#9/A Gmi9 C7[b9] Cmi9 Db9 Cmi9 F13

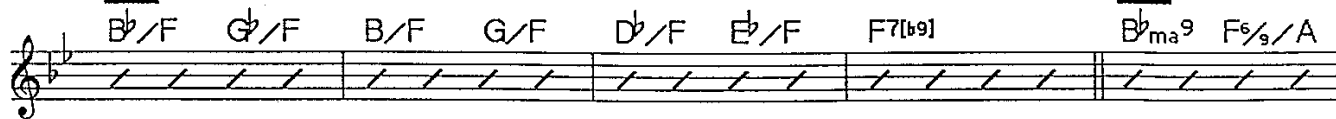


63

Bb/F Gb/F B/F G/F Db/F Eb/F F7[b9]

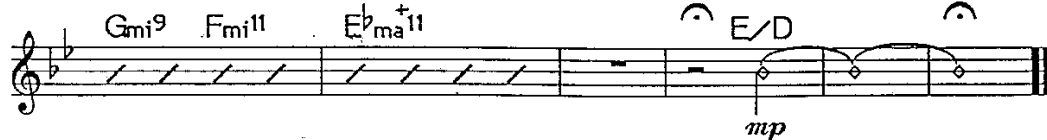
67

Bbma9 F#9/A



Gmi9 Fmi11 Ebma+11 E/D

mp



The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Piano //

Composed by Edward C. Redding
Arranged by Lennie Niehaus

BALLAD
♩ = 60

1

B \flat mi 9 E \flat 7(b9) A \flat ma 9 A \flat mi 9 D \flat 7(b9) G \flat ma 9

mp

9

F \sharp mi 9 B 9 F \sharp mi 9 D 9 (#11) Ema 9 E \flat 7(b9) A \flat ma 7 B \flat mi 9 E \flat 7(b9)

A \flat ma 9 A \flat mi 9 D \flat 7(b9) G \flat ma 9 F \sharp mi 9 B 9 F \sharp mi 9 D 9 (#11)

17

Ema 9 E \flat 7(b9) A \flat ma 7 Fmi D \flat /F Fmi 6 D \flat /F Fmi D \flat /F

Fmi 6 B \flat 7(b9) E \flat mi 7 A \flat 7 Fmi 7 B \flat 7 B \flat mi 9 E \flat 9(#11)

25

B \flat mi 9 / E \flat A \flat 7(#9) A \flat ma 9 A \flat mi 9 / D \flat G \flat 7(#9) G \flat ma 9 F \sharp mi 9 / B B 9

The End of a Love Affair - Piano/Guitar

33

F#mi9/B D9[+11] Ema9 Eb7 Cø7 F7(b9) Bbmi9 Gb9

Abma7 Eb9/G Fmi9 Bb7(b9) Bbmi9 B9 Bbmi9 Eb7(b9) Abma9

41

Gø7 C+7(b9) Fmi7 Bb7 Fmi7 Bb7 Gbmi7 Cb7 Fmi7 Bb7

ff mp

Ebmi7 Ab7 Fmi7 Bb7 Bbmi7 Eb7 Dbmi9 Gb9

49

Cmi9 F7(+4) Bb7 Bbma9 Dmi Cmi Cb7 Bbmi9 Eb7(b9) Abma9 Eb9 Abma7

f ff

57

Abmi9 Db7 Abmi9 E9 Gbma9 F7(b9) Dø7 G7(b9) Cmi11

mp

Ab9 Bbma9 F#9/A Gmi9 C7(b9) Cmi9 Db9 Cmi9 F13

63

67

Bb/F G/F B/F G/F Db/F Eb/F F7(b9) Bbma9 F#9/A

Gmi9 Fmi11 Ebma11 E/D

mp

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Trombone 1

Composed by Edward C. Redding
Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)
♩ = 60

1 8 9 mp

17 2

f mf

33

The End of a Love Affair - Trombone 1

First musical staff in bass clef with a key signature of two flats. It contains a melodic line with several slurs and accents. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Second musical staff in bass clef. It begins with a measure containing a circled number '7' and a thick black bar. The music continues with notes: B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *mf* and *f*. A circled number '49' is placed above the staff.

Third musical staff in bass clef. It contains a melodic line with slurs and accents. Dynamics include *ff* and *mp*.

Fourth musical staff in bass clef. It begins with a circled number '57' above the staff. The music includes a triplet of notes: G3, A3, B3. Dynamics include *mp*.

Fifth musical staff in bass clef. It begins with a circled number '63' and the text 'Quasi Horn' below it. The music includes a circled number '67' above the staff. Dynamics include *sfz* and *p*.

Sixth musical staff in bass clef. It contains a few notes with slurs and accents. The dynamic is *mp*.

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Trombone 2

Composed by Edward C. Redding
Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)
♩ = 60

The musical score for Trombone 2 consists of six staves of music. The first staff begins with a boxed measure number '1' and a fermata over a whole note. The second staff has a boxed measure number '9' and a fermata over a whole note. The third staff has a boxed measure number '17' and a fermata over a whole note. The fourth staff has a boxed measure number '25' and a fermata over a whole note. The fifth staff has a boxed measure number '33' and a fermata over a whole note. The sixth staff continues the melodic line. Dynamics include *mp* (mezzo-piano) and *f* (forte). The music is in a ballad style with straight eighth notes.

The End of a Love Affair - Trombone 2

Musical staff 1: Trombone 2, measures 37-40. Includes dynamic markings *ff* and a first ending bracket labeled 41.

Musical staff 2: Trombone 2, measures 41-44. Includes dynamic markings *p* and *mf*, and a first ending bracket labeled 2.

Musical staff 3: Trombone 2, measures 45-48. Includes dynamic markings *f* and *ff*, and a first ending bracket labeled 49.

Musical staff 4: Trombone 2, measures 49-52. Includes dynamic marking *mp*, and first ending brackets labeled 57 and 3.

Musical staff 5: Trombone 2, measures 53-56. Includes dynamic marking *mp*, the instruction "Quasi Horn", and a *sfz* marking.

Musical staff 6: Trombone 2, measures 57-60. Includes dynamic markings *p* and *mp*, and a first ending bracket labeled 67.

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Trombone 3

Composed by Edward C. Redding
Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)
♩ = 60

Musical score for Trombone 3, featuring six staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The score includes measure numbers 1, 8, 9, 17, 25, and 33. Dynamics include *mp*, *f*, and *mf*. The music consists of eighth notes and quarter notes, often beamed together in eighth-note pairs. A small musical notation fragment is visible at the top right of the page.

The End of a Love Affair - Trombone 3

Musical staff 1: Bass clef, key signature of two flats. Starts with a 7-measure rest. Includes dynamic markings *ff* and *mf*. Measure numbers 41 and 49 are indicated in boxes.

Musical staff 2: Bass clef, key signature of two flats. Starts with a forte dynamic marking *f*. Includes dynamic markings *ff*.

Musical staff 3: Bass clef, key signature of two flats. Starts with a mezzo-piano dynamic marking *mp*. Includes a triplet marking *3*.

Musical staff 4: Bass clef, key signature of two flats. Labeled "Quasi Horn". Starts with a mezzo-piano dynamic marking *mp*. Ends with a sforzando dynamic marking *sfz*. Measure number 63 is indicated in a box.

Musical staff 5: Bass clef, key signature of two flats. Starts with a piano dynamic marking *p*. Ends with a mezzo-piano dynamic marking *mp*. Measure number 67 is indicated in a box.

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Bass Trombone 4

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)
♩ = 60

Musical score for Bass Trombone 4, measures 1-33. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The tempo is marked as BALLAD (Straight 8ths) with a quarter note equal to 60 beats per minute. The score consists of six staves of music. Measure numbers 1, 8, 9, 17, 25, and 33 are indicated in boxes. Dynamics include *mp* (measures 1-17), *f* (measures 18-24), and *mf* (measures 25-33). The music features a mix of quarter and eighth notes, often beamed together, with some measures containing rests or accidentals.

The End of a Love Affair - Bass Trombone 4

41

7

ff *mf*

49

f *ff*

57

mp

63

3

mp *sfz*

67

p *mp*

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Bass Trombone 5

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)
♩ = 60

1 8 9 mp 17 3 25 mf 33

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The tempo is marked as a ballad with a quarter note equal to 60 beats per minute. The score consists of six staves of music. Measure numbers 1, 8, 9, 17, 25, and 33 are indicated in boxes. Dynamics include *mp* (measures 9-17) and *mf* (measures 25-33). The music features a mix of eighth and quarter notes, often beamed together, with some slurs and accents.

The End of a Love Affair - Bass Trombone 5

Musical score for Bass Trombone 5, measures 41-67. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. Measure 41 is marked with a box containing the number 41. Measure 49 is marked with a box containing the number 49. Measure 57 is marked with a box containing the number 57. Measure 63 is marked with a box containing the number 63. Measure 67 is marked with a box containing the number 67. The score includes dynamic markings: *ff*, *mf*, *f*, *mp*, *sfz*, and *p*. There are also accents (>) and a fermata over a note in measure 67. A section starting at measure 67 is labeled "Solo w/bass".

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Tenor Saxophone 1

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)
♩ = 60

1 8 9 (Trbs.) 7 (legato throughout) 17

mp

p 3 f

25 mf

33 5

41 2 mp

mf ff mp

49 8 57

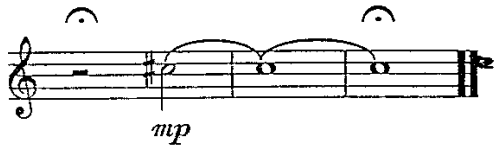
Detailed description: This is a musical score for Tenor Saxophone 1, consisting of six staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as a ballad with a quarter note equal to 60 beats per minute. The score includes various dynamics such as *mp*, *p*, *f*, *mf*, *ff*, and *mf*. There are also performance instructions like "(legato throughout)" and "(Trbs.)". Measure numbers 1, 8, 9, 17, 25, 33, 41, 49, and 57 are indicated in boxes. Some measures contain rests or specific articulation marks like accents and slurs.

The End of a Love Affair - Tenor Saxophone 1

63



67



The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Tenor Saxophone 2

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD

(Straight 8ths)

$\text{♩} = 60$

1 8 (Trbs.) 7 (legato throughout) 17

mp

p 3 *f*

25 *mf*

33 5

41 *mf* *ff* 2 *mp*

49 57 8

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The End of a Love Affair - Tenor Saxophone 2



63

67



The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Trumpet 1

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD

(Straight 8ths)

$\text{♩} = 60$

1 8 8 3 Cup to open
mp

2 Open
f mf

25

33

5 8
mf ff

41

49 (Play if no 5th Tpt.) (Play Lead)
f f ff

Detailed description: This is a musical score for Trumpet 1, consisting of six staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is marked as a ballad in straight eighth notes with a tempo of 60 beats per minute. Measure numbers 1, 9, 17, 25, 33, 41, and 49 are boxed. Performance instructions include 'Cup to open' at measure 17, 'Open' at measure 25, and '(Play if no 5th Tpt.)' and '(Play Lead)' at measure 49. Dynamics range from *mp* to *ff*. There are also markings for accents (>) and slurs.



The End of a Love Affair - Trumpet 1

Musical staff 1: Treble clef, starting with a slur over a series of eighth notes. A box containing the number 57 is above the staff. A triplet of eighth notes is marked with a '3' above it. A quarter note is marked with a '5' above it. The dynamic marking *mp* is below the staff.

Musical staff 2: Treble clef, starting with a slur over a series of eighth notes. A box containing the number 63 is above the staff. A quarter note is marked with a '2' above it. A slur over a series of eighth notes is marked with an accent (>) above it. A box containing the number 67 is above the staff. A quarter note is marked with a '4' above it. The dynamic markings *mp*, *f*, and *sfz* are below the staff.

Musical staff 3: Treble clef, starting with a slur over a series of eighth notes. The dynamic marking *mp* is below the staff.

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Trumpet 2

Composed by Edward C. Redding

Arranged by Lennie Niehaus

BALLAD

(Straight 8ths)

♩ = 60

1

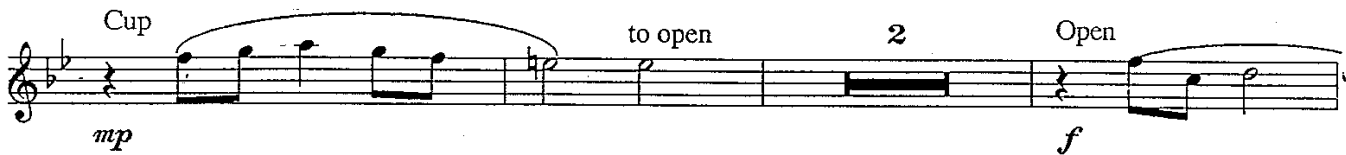
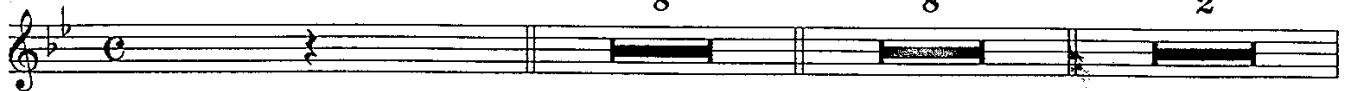
8

9

8

17

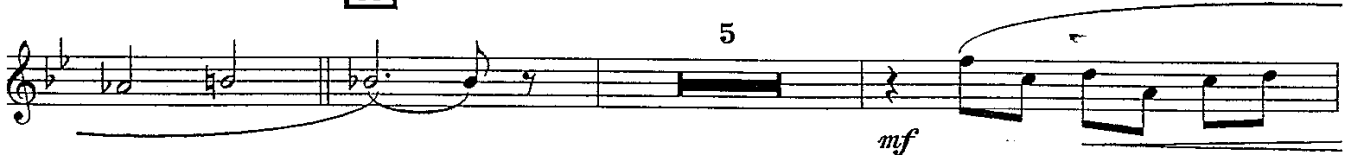
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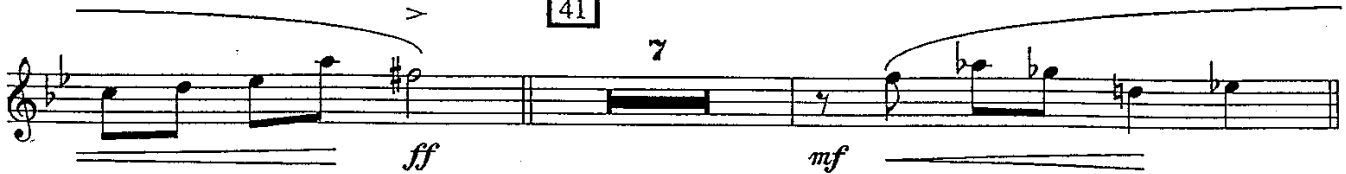
25



33



41



The End of a Love Affair - Trumpet 2

Musical score for Trumpet 2, measures 49-67. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music.

- Staff 1 (Measures 49-56):** Starts with a dynamic marking of *f*. A slur covers measures 49-56. A *ff* dynamic marking appears at the end of the staff.
- Staff 2 (Measures 57-62):** Starts with a dynamic marking of *mp*. A slur covers measures 57-62. Measures 57 and 62 contain triplets, indicated by the number '3' above the notes. Measure 62 also has a '5' above it, possibly indicating a fingering or a specific articulation.
- Staff 3 (Measures 63-66):** Starts with a dynamic marking of *mp*. A slur covers measures 63-66.
- Staff 4 (Measures 67-74):** Starts with a dynamic marking of *sfz*. A slur covers measures 67-74. A *p* dynamic marking appears at the beginning of the staff. A *mp* dynamic marking appears later in the staff. The piece ends with a double bar line.

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Trumpet 3

BALLAD

(Straight 8ths)

$\text{♩} = 60$

Composed by Edward C. Redding

Arranged by Lennie Niehaus

1 8 8 17 Cup *mp*

to open 2 Open *f*

25 *mf*

33 5 *mf* *ff*

41 2 (Play if no 5th Tpt.) *p*

The End of a Love Affair - Trumpet 3

Musical score for Trumpet 3, measures 49-67. The score is written in treble clef with a key signature of one flat (B-flat). The music features various dynamics and articulations:

- Measure 49: *mf* (mezzo-forte), *f* (forte), (Play)
- Measure 57: *ff* (fortissimo), *mp* (mezzo-piano)
- Measures 63-67: *mp* (mezzo-piano), *sfz* (sforzando), *p* (piano)

Measures 49, 57, 63, and 67 are marked with boxed numbers. The score includes slurs, accents (>), and dynamic markings. There are also markings for triplets (3) and a fourth note (4) in measures 57 and 63.

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Trumpet 4

Composed by Edward C. Redding
Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)
♩ = 60

1 8 8 17 Cup
mp

to open 2 Open
f

25
mf

33 41 2
mf ff

p

Detailed description: This is a musical score for Trumpet 4, written in a ballad style with a tempo of 60 beats per minute. The score is in 4/4 time and features a key signature of one flat (B-flat). The music is divided into several systems. The first system starts with measure 1, marked with a box containing the number 1, and includes two measures of rests of 8 measures each, followed by measure 17, which is marked with a box containing 17 and the instruction 'Cup'. The dynamic is *mp*. The second system begins with the instruction 'to open' and includes a measure of rest of 2 measures, followed by the instruction 'Open' and a measure of rest of 7 measures, then continues with notes. The dynamic is *f*. The third system starts at measure 25, marked with a box containing 25, and continues with notes. The dynamic is *mf*. The fourth system starts at measure 33, marked with a box containing 33, and includes a measure of rest of 5 measures, followed by notes, then a measure of rest of 2 measures, and finally measure 41, marked with a box containing 41. The dynamics are *mf* and *ff*. The fifth system starts with notes and a dynamic of *p*.

The End of a Love Affair - Trumpet 4

49

mf *f* *ff*

57

mp

63

mp

67

sfz *p*

mp

The End of a Love Affair

The original arrangement as recorded by the Stan Kenton Orchestra

Trumpet 5

Composed by Edward C. Redding
Arranged by Lennie Niehaus

BALLAD
(Straight 8ths)

$\text{♩} = 60$

1 8 8 3 Cup to open
mp

2 Open
f *mf*

25

33

41 2
mf *ff*

p

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The End of a Love Affair - Trumpet 5

Musical score for Trumpet 5, measures 49-71. The score is written on five staves in treble clef with a key signature of one flat (B-flat). Measure numbers 49, 57, 63, and 67 are boxed. Dynamics include *mf*, *f*, *ff*, *mp*, *sfz*, and *p*. Performance markings include accents (>), slurs, and a triplet of eighth notes in measure 57. A fermata is present over the final note of measure 71.