

# Get Out of Town

As recorded by the Stan Kenton Orchestra

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira  
♩ = 160

Alto saxophone 1  
Alto saxophone 2  
Tenor saxophone 1  
Tenor saxophone 2  
Baritone saxophone

Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4  
Trumpet 5

Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4  
Bass Trombone 5 (Solo)

Piano  
Bass  
Drums

9

7

8

9

10

11

12

13

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

Trpt. 1  
Trpt. 2  
Trpt. 3  
Trpt. 4  
Trpt. 5

Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Trbn. 5

Perc.  
Ba.  
Dns.

Dolce

Solo

(Continuus timida)

17

14 15 16 17 18 19 20

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5

Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Trbn. 5

Pno.  
Ba.  
Dss.

21 22 23 24 25 26 27

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

Detailed description: This section of the score covers measures 21 through 27. It features five staves for saxophones and trumpets. The first five staves are labeled A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, and B. Sax. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *pp* are present. Measure numbers 21, 22, 23, 24, 25, 26, and 27 are indicated at the top of the staves.

Trpt. 1  
Trpt. 2  
Trpt. 3  
Trpt. 4  
Trpt. 5

Detailed description: This section of the score covers measures 21 through 27 for the trumpet section. It consists of five staves labeled Trpt. 1 through Trpt. 5. The notation is similar to the saxophone section, featuring rhythmic patterns and dynamic markings. Measure numbers 21 through 27 are indicated at the top of the staves.

Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Trbn. 5

Detailed description: This section of the score covers measures 21 through 27 for the trombone section. It consists of five staves labeled Trbn. 1 through Trbn. 5. The notation includes rhythmic patterns and dynamic markings. Measure numbers 21 through 27 are indicated at the top of the staves.

Trbn. 5  
Pno.  
Ba.  
Dns.

Cm7 Eb A7m1 Dm7 Eb Dm7 Gm7 G# Cm7

Detailed description: This section of the score covers measures 21 through 27 for the lower instruments. It includes five staves: Trbn. 5, Pno., Ba., and Dns. The piano part features a complex harmonic structure with chords such as Cm7, Eb, A7m1, Dm7, Eb, Dm7, Gm7, G#, and Cm7. The bass and drum parts provide a rhythmic foundation. Measure numbers 21 through 27 are indicated at the top of the staves.

33

34

32

31

30

29

A. Sr. 1

A. Sr. 2

T. Sr. 1

T. Sr. 2

B. Sr.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Pro.

Bs.

Dub.

41 Swing

36 37 38 39 40 41 42 43

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

Musical notation for saxophones and bass saxophone, measures 36-43. The notation includes various notes, rests, and dynamic markings such as *mp* and accents.

Trpt. 1  
Trpt. 2  
Trpt. 3  
Trpt. 4  
Trpt. 5

Musical notation for trumpets, measures 36-43. Includes notes, rests, and a specific instruction: "(no trumpets)" for measures 39-40.

Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Trbn. 5

Musical notation for trombones, measures 36-43. Includes notes, rests, and a specific instruction: "Wait w/ Swing Feel" for measures 39-40.

Pro.  
Bs.  
Dm.

Musical notation for piano, bass, and drums, measures 36-43. Includes notes, rests, and dynamic markings such as *mp* and *rit*. Includes instructions like "Walk in Swing Time" and "Swing Time".

49

44 46 48 47 48 49 50 51 52 53

A. Sr. 1  
A. Sr. 2  
T. Sr. 1  
T. Sr. 2  
B. Sr.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5

Trb. 1  
Trb. 2  
Trb. 3  
Trb. 4  
Trb. 5

Pno.  
Ba.  
Dns.

57

84 85 86 87 88 89 90 91 92

A. Sr. 1  
A. Sr. 2  
T. Sr. 1  
T. Sr. 2  
B. Sr.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5

Ttrb. 1  
Ttrb. 2  
Ttrb. 3  
Ttrb. 4  
Ttrb. 5

Pno.  
Ba.  
Dns.



[65]

This musical score page, numbered 9, covers measures 63 through 72. A rehearsal mark [65] is placed above measure 64. The score is organized into systems for different instruments:

- Saxophones:** A. Sax. 1 & 2, T. Sax. 1 & 2, and B. Sax. (Baritone Saxophone).
- Trumpets:** Tpt. 1 through Tpt. 5.
- Trombones:** Trb. 1 through Trb. 5.
- Percussion:** Pro. (Percussion), with specific parts for Drums (Dr), Cymbals (Cym), and Tom-toms (Tom).
- Bass:** Ba. (Bass).
- Double Bass:** Dus. (Double Bass).

The notation includes various musical symbols such as accents (>), slurs, and dynamic markings like *mf* (mezzo-forte) and *pp* (pianissimo). The percussion part features a complex rhythmic pattern with multiple drum lines. The saxophone and trumpet parts have melodic lines with slurs and accents. The trombone parts provide harmonic support with sustained notes and rhythmic patterns.

A. Sr. 1  
A. Sr. 2  
T. Sr. 1  
T. Sr. 2  
B. Sr.

73 74 75 76 77 78 79 80 81

*p* *p* *p* *p* *p*

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5

73 74 75 76 77 78 79 80 81

Trb. 1  
Trb. 2  
Trb. 3  
Trb. 4  
Trb. 5

73 74 75 76 77 78 79 80 81

*Opt. Basses*

Pno.  
Ba.  
Dbs.

73 74 75 76 77 78 79 80 81

*mf* *f*

*cont. rising line*

Latin

183

82 83 84 85 86 87 88 89 90

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

91 92 93 94 95 96 97 98 99 100

Trpt. 1  
Trpt. 2  
Trpt. 3  
Trpt. 4  
Trpt. 5

101 102 103 104 105 106 107 108 109 110

Trbn. 1  
Trbn. 2  
Trbn. 3  
Trbn. 4  
Trbn. 5

111 112 113 114 115 116 117 118 119 120

Perc.  
Bb.  
Dsb.

to measure

Measure

Latin Ped  
Cms

Latin Ped

Sticks on skirt - Latin Ped

Dm7

G7(b9)

C

Dm7

Ebm7

Cm7

Fm6

Dm7

A7

A7(b9)

Dm7

Cms

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

91 92 93 94 95 96 97 98 99

A. Sr. 1  
A. Sr. 2  
T. Sr. 1  
T. Sr. 2  
B. Sr.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5

Trb. 1  
Trb. 2  
Trb. 3  
Trb. 4  
Trb. 5

Drum.  
Bb.  
Tms.

Solo FILL

Continue kick pattern

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

Alto Saxophone 1

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

$\text{♩} = 160$

The musical score for Alto Saxophone 1 consists of six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Tempo Di Guajira" with a quarter note equal to 160 beats per minute. The score includes various dynamics such as *fp* (fortissimo piano), *ff* (fortissimo), and *mp* (mezzo-piano). There are also markings for accents (>) and slurs. Measure numbers 8, 9, 17, 25, 33, and 34 are indicated in boxes. The score ends with a double bar line and a fermata.

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41 *Swing*  
4

*mp*

49

*p*

57

*ff*

*p*

65

6

*ff* *mf*

75

4

TURN PAGE

Get Out of Town - Alto Saxophone 1

Musical score for Alto Saxophone 1, measures 83-91. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features various dynamics and articulations.

Measure 83: *p* (piano), followed by a crescendo to *f* (forte).

Measure 84: *ff* (fortissimo), followed by a crescendo to *fff* (fortississimo).

Measure 85: *fp* (fortissimo piano), with a **2** marking above the staff and the word *Latin* written above the staff.

Measure 86: *f* (forte), followed by a crescendo to *ff* (fortissimo).

Measure 87: *ff* (fortissimo), with accents (^) above the notes.

Measure 88: *ff* (fortissimo), with accents (^) above the notes.

Measure 89: *ff* (fortissimo), with accents (^) above the notes.

Measure 90: *ff* (fortissimo), with accents (^) above the notes.

Measure 91: *ff* (fortissimo), with accents (^) above the notes.

Measures 83, 85, 87, 89, and 91 are marked with a boxed number in the top right corner of the staff.

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

Alto Saxophone 2

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

$\text{♩} = 160$

Musical score for Alto Saxophone 2, "Get Out of Town". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a measure rest of 8 measures, followed by a measure rest of 9 measures. The second staff continues the melody. The third staff has a measure rest of 4 measures, followed by dynamics *fp* and *ff*. The fourth staff starts at measure 25 and includes dynamics *fp*. The fifth staff starts at measure 33 and includes a measure rest of 2 measures and dynamic *mp*. The sixth staff starts at measure 41, marked "Swing 4", and includes a measure rest of 4 measures. The score includes various musical notations such as slurs, accents, and dynamic markings.



Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. A dynamic marking of *mp* is placed below the staff.

49

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *p* below the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *ff* below the staff.

57

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *p* below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *p* below the staff.

65

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *ff* below the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *mf* below the staff.

75

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *mf* below the staff.

TURN PAGE



# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Tenor Saxophone 1

Composed by Cole Porter  
Arranged by Johnny Richards

*Tempo Di Guajira*

$\text{♩} = 160$

8

9

*fp*

17

4

*fp* *ff*

25

*fp* *fp*

33

2

*mp*

41 *Swing*  
4

Get Out of Town - Tenor Saxophone 1



Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, some with accents (>). The dynamic marking *mp* is located below the staff.



Musical staff 2: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and quarter notes. A box containing the number 49 is positioned above the staff. The dynamic marking *p* is located below the staff.



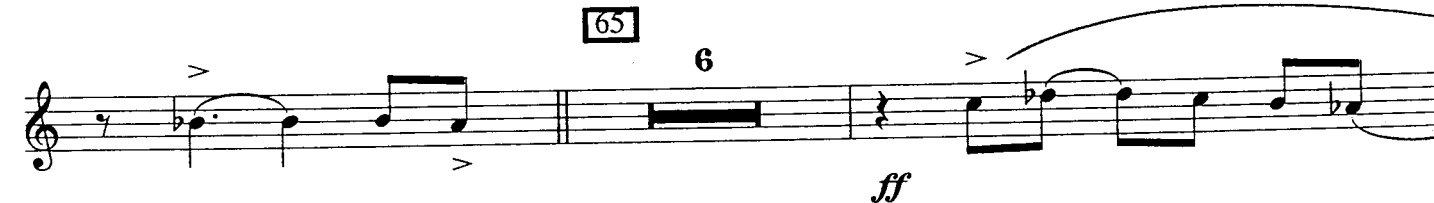
Musical staff 3: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and quarter notes. The dynamic marking *ff* is located below the staff.



Musical staff 4: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and quarter notes. A box containing the number 57 is positioned above the staff. The dynamic marking *ff* is located below the staff.



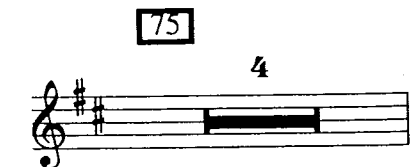
Musical staff 5: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and quarter notes. The dynamic marking *p* is located below the staff.



Musical staff 6: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and quarter notes. A box containing the number 65 is positioned above the staff. A box containing the number 6 is positioned above the staff. The dynamic marking *ff* is located below the staff.



Musical staff 7: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and quarter notes. The dynamic marking *mf* is located below the staff.



Musical staff 8: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and quarter notes. A box containing the number 75 is positioned above the staff. A box containing the number 4 is positioned above the staff.

TURN PAGE

Get Out of Town - Tenor Saxophone 1

83

*p* *f*

*ff* *fff*

2 *Latin*

*fp*

*f* *ff*

^ ^ ^ ^

^ ^

Detailed description: This is a musical score for Tenor Saxophone 1, covering measures 83 to 91. The music is written in treble clef with a key signature of two sharps (F# and C#). The score consists of five staves of music. The first staff (measures 83-84) begins with a piano (*p*) dynamic and a long slur over the first four notes. The second staff (measures 85-86) features a fortissimo (*ff*) dynamic and a series of eighth notes with accents (>). The third staff (measures 87-88) includes a second ending bracket labeled '2' and the word 'Latin' written above the staff. The fourth staff (measures 89-90) starts with a fortissimo (*f*) dynamic and ends with a fortississimo (*fff*) dynamic. The fifth staff (measure 91) concludes with a fortissimo (*ff*) dynamic and four accents (^) over the final notes. The page number '3' is in the top right corner, and measure numbers '83' and '91' are boxed in their respective measures.

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

Tenor Saxophone 2

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

$\text{♩} = 160$

8

9

*fp*

17

25

*ff* *fp* *fp*

33

2

41 *Swing*  
4

*mp*

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Musical staff 1: Treble clef, 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. Dynamics include *mp* and accents (>).

Musical staff 2: Treble clef, 4/4 time signature. Starts with a boxed measure number [49]. The staff contains a melodic line with a crescendo hairpin and dynamics *p* and accents (>).

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a melodic line with dynamics *ff* and accents (>).

Musical staff 4: Treble clef, 4/4 time signature. Starts with a boxed measure number [57]. The staff contains a melodic line with accents (>) and a slur over the final two measures.

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a melodic line with a slur over the first two measures, dynamics *p*, and accents (>).

Musical staff 6: Treble clef, 4/4 time signature. Starts with a boxed measure number [65]. The staff contains a melodic line with a slur over the first two measures, a measure rest with the number 6 above it, and dynamics *ff* and accents (>).

Musical staff 7: Treble clef, 4/4 time signature. Starts with a boxed measure number [75]. The staff contains a melodic line with a slur over the first two measures, a measure rest with the number 4 above it, and dynamics *mf*.

TURN PAGE

Get Out of Town - Tenor Saxophone 2

83

*p*

*f*

*ff*

*fff*

2 Latin

91

*fp*

*f*

*ff*

^ ^ ^ ^

^ ^

The musical score is written on five staves in treble clef with a key signature of two sharps (F# and C#). The first staff (measures 83-85) begins with a piano (*p*) dynamic and a long slur. The second staff (measures 86-90) features a fortissimo (*ff*) dynamic and includes accents (>) over several notes. The third staff (measures 91-92) starts with a second ending bracket labeled '2' and includes the word 'Latin'. It features a fortissimo piano (*fp*) dynamic and accents (>) over notes. The fourth staff (measures 93-95) continues with a fortissimo (*ff*) dynamic and accents (>) over notes. The fifth staff (measures 96-98) concludes with a fortissimo (*ff*) dynamic and accents (^) over notes. The score ends with a double bar line.



# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

Baritone Saxophone

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

$\text{♩} = 160$

Musical score for Baritone Saxophone, 4/4 time, key of D major. The score consists of six staves of music. Measure numbers 8, 9, 17, 25, 33, and 2 are indicated in boxes. Dynamics include *fp*, *ff*, and *mp*. Performance markings include accents (>), slurs, and a fermata over measure 25. A double bar line with a '2' indicates a second ending at the end of the fifth staff.

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Get Out of Town - Baritone Saxophone

41 Swing  
4

*mp*

49

*p*

57

*ff*

*p*

65

*ff*

75

*mf*

4

4

TURN PAGE

Get Out of Town - Baritone Saxophone

This musical score is for the Baritone Saxophone part of 'Get Out of Town'. It consists of five staves of music in the key of D major (two sharps) and 4/4 time. The score includes various dynamics such as *p*, *ff*, *fff*, and *fp*, along with articulation marks like accents (>) and slurs. A section starting at measure 83 is enclosed in a box and labeled 'Latin'. A second box labeled '91' is located at the end of the third staff. The piece concludes with a double bar line at the end of the fifth staff.

83

*p* *f*

*ff* *fff*

Latin

91

*fp* *f* *ff*

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Trumpet 1

Composed by Cole Porter  
Arranged by Johnny Richards

*Tempo Di Guajira*

♩ = 160

9

Unison

The musical score for Trumpet 1 is written in 4/4 time. It begins with a tempo marking of *Tempo Di Guajira* and a metronome marking of 160. The score is divided into several measures, with measure numbers 9, 17, 25, 33, 41, 49, and 57 marked in boxes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo). The score includes articulation marks such as accents (>) and slurs. A section starting at measure 41 is marked *Swing*. The score concludes with a final measure at 57.

Get Out of Town - Trumpet 1

2 65 6

*ff* 75

7

83 *f* 3 *ff*

91 *fff* 4 2 *mp* Latin

*f* 2 *ff*

*f* 2 *ff*

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

Trumpet 2

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

$\text{♩} = 160$

9

8 4 > *fp* 17

> 25 33 7 8

*ff* 41 *Swing* 49

7 7 > *ff* 57

> > >

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Get Out of Town - Trumpet 2

Musical staff with notes, rests, and a measure rest labeled "2".

65

Musical staff with notes, rests, and a measure rest labeled "6". Dynamics include *ff*.

75

Musical staff with notes, rests, and a measure rest labeled "7".

83

Musical staff with notes, rests, and a triplet. Dynamics include *f* and *ff*.

91

Musical staff with notes, rests, and measure rests labeled "4" and "2". Dynamics include *fff* and *mp*. The word "Latin" is written above the staff.

Musical staff with notes, rests, and dynamics including *f* and *ff*.

Musical staff with notes, rests, and dynamics including *f*.

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

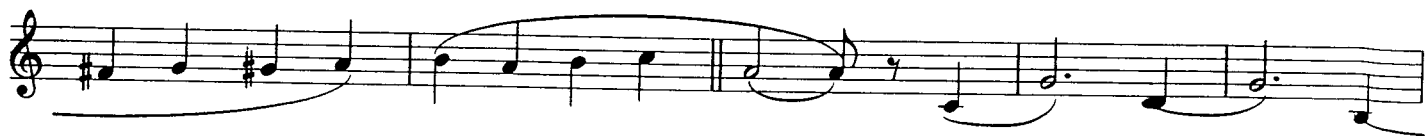
## Trumpet 3

Composed by Cole Porter  
Arranged by Johnny Richards

### Tempo Di Guajira

$\text{♩} = 160$

9



25

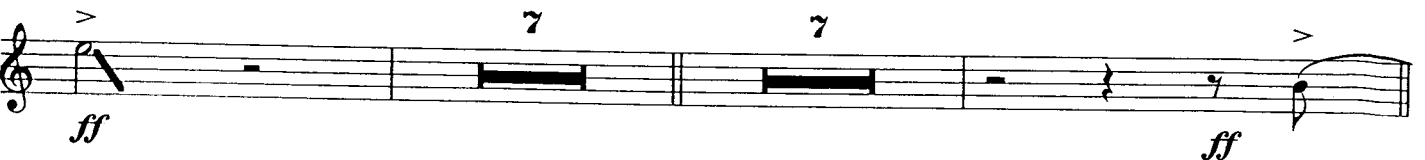
33



41

### Swing

49



57



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Get Out of Town - Trumpet 3

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations including accents (>) and slurs. A measure rest is marked with the number '2' above it.

65

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations including accents (>) and slurs. A measure rest is marked with the number '6' above it. The dynamic marking *ff* is present below the staff.

75

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations including accents (>) and slurs. A measure rest is marked with the number '7' above it.

83

Musical staff 4: Treble clef, key signature of two sharps (F#, C#). The staff contains a sequence of notes with various articulations including accents (>) and slurs. A triplet of notes is marked with the number '3' below it. Dynamic markings *f* and *ff* are present below the staff.

91

Latin

Musical staff 5: Treble clef, key signature of two sharps (F#, C#). The staff contains a sequence of notes with various articulations including accents (>) and slurs. A measure rest is marked with the number '4' above it. Dynamic markings *fff* and *mp* are present below the staff.

Musical staff 6: Treble clef, key signature of two sharps (F#, C#). The staff contains a sequence of notes with various articulations including accents (>) and slurs. Dynamic markings *f* and *ff* are present below the staff.

Musical staff 7: Treble clef, key signature of two sharps (F#, C#). The staff contains a sequence of notes with various articulations including accents (>) and slurs. The staff concludes with a double bar line.

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Trumpet 4 (Guido)

Composed by Cole Porter  
Arranged by Johnny Richards

*Tempo Di Guajira*

$\text{♩} = 160$

Guido ("scatcher")

The musical score for Trumpet 4 (Guido) is written in 4/4 time. It begins with a 'scatcher' pattern of eighth notes, marked *mf*. The score is divided into systems with measure numbers in boxes: 9, 17, 25, 33, 41, 49, and 57. The tempo is *Tempo Di Guajira* with a quarter note equal to 160 beats. The score includes various dynamics such as *mf*, *ff*, and *ff*. There are also markings for accents (>) and slurs. The piece concludes with a *Swing* marking at measure 41. The score ends with a double bar line and a repeat sign.

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Get Out of Town - Trumpet 4

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. A slur covers the first six measures. A fermata is placed over the final note of the slur. A measure rest for 2 measures is indicated at the end of the staff.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with a slur over the first six measures. A measure rest for 6 measures is indicated. The dynamic marking *ff* is present below the staff.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents (^) over several notes. A measure rest for 7 measures is indicated.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with a slur and a measure rest for 7 measures. The dynamic marking *f* is present, followed by a triplet of notes, and then *ff*.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A measure rest for 4 measures is indicated. The dynamic marking *fff* is present.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. The dynamic marking *mp* is present, followed by a measure rest, and then *f*.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. The dynamic marking *ff* is present.

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Trumpet 5 (Maracas)

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

♩ = 160

Maracas

PLAY 7 MORE

9



17

PLAY 7 MORE

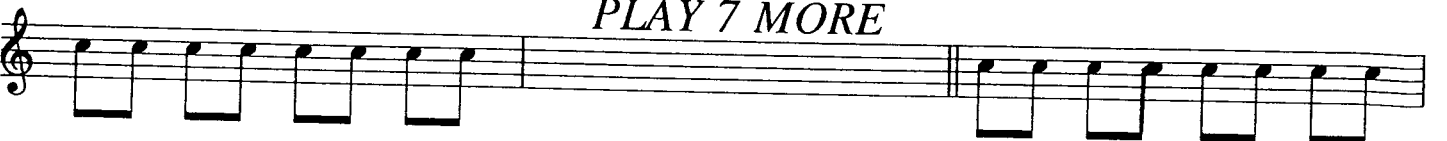


PLAY 7 MORE

25

33

PLAY 7 MORE



(4)



(6)

(to trumpet)



41

Swing

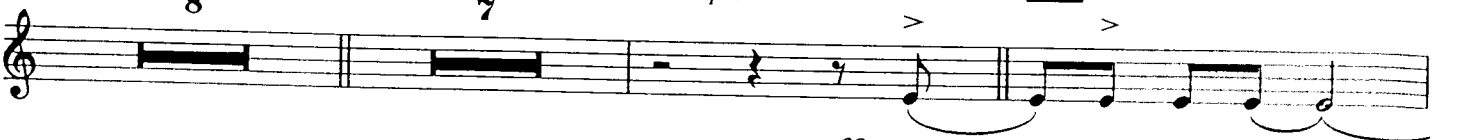
49

8

7

Trumpet

57



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Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter rest followed by eighth notes. A slur covers the first six notes. Accents (>) are placed above the first, third, and fifth notes. A fermata is placed over the sixth note. The staff ends with a double bar line and a '2' above it.

65

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter rest followed by eighth notes. A slur covers the first six notes. Accents (>) are placed above the first, third, and fifth notes. A fermata is placed over the sixth note. The staff ends with a double bar line and a '6' above it. The dynamic *ff* is written below the staff.

75

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter rest followed by eighth notes. A slur covers the first six notes. Accents (>) are placed above the first, third, and fifth notes. A fermata is placed over the sixth note. The staff ends with a double bar line and an '83' in a box below it.

83

Musical staff 4: Treble clef, key signature of two sharps (F#, C#). The staff contains a melodic line starting with a quarter rest followed by eighth notes. A slur covers the first six notes. Accents (>) are placed above the first, third, and fifth notes. A fermata is placed over the sixth note. The staff ends with a double bar line and a '7' above it. The dynamic *f* is written below the staff, followed by a slur and a '3' above it, and then the dynamic *ff*.

to maracas

Musical staff 5: Treble clef, key signature of two sharps (F#, C#). The staff contains a melodic line starting with a quarter rest followed by eighth notes. A slur covers the first six notes. Accents (>) are placed above the first, third, and fifth notes. A fermata is placed over the sixth note. The staff ends with a double bar line and a '2' above it. The dynamic *fff* is written below the staff. The text *Maracas - Latin* is written below the staff.

91

Musical staff 6: Treble clef, key signature of two sharps (F#, C#). The staff contains a rhythmic pattern of eighth notes.

Musical staff 7: Treble clef, key signature of two sharps (F#, C#). The staff contains a rhythmic pattern of eighth notes. The number (4) is written above the staff.

Musical staff 8: Treble clef, key signature of two sharps (F#, C#). The staff contains a rhythmic pattern of eighth notes. The number (6) is written above the staff. The staff ends with a double bar line and a '2' above it.

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Trombone 1

Composed by Cole Porter  
Arranged by Johnny Richards

*Tempo Di Guajira* >  
♩ = 160

2 *fp* *fp* *fp* *fp* *fp*

9 *dim.* *mf*

17

*p*

25 *ff*

33 *mf*

41 *Swing* *ff*

49

5 7 7

*ff*

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Get Out of Town - Trombone 1

This musical score is for the Trombone 1 part of 'Get Out of Town'. It consists of eight staves of music in bass clef with a key signature of one flat (B-flat major). The score includes various musical notations such as slurs, accents (>), and dynamic markings. Measure numbers 57, 65, 75, 83, and 91 are enclosed in boxes. The piece features a 'Latin' section starting at measure 91. The dynamics range from *f* (forte) to *fff* (fortissimo).

57 >

*ff*

2

65 6

*ff*

75 7

83

*f* 3 *ff* *fff*

91 4 2

*mp* Latin

*f* *ff*

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Trombone 2

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

$\text{♩} = 160$

The musical score for Trombone 2 is written in bass clef with a 4/4 time signature. It begins with a tempo marking of "Tempo Di Guajira" and a quarter note equal to 160 (♩ = 160). The score consists of seven staves of music. The first staff starts with a dynamic of *fp* and includes a measure rest of 2 measures. The second staff features a dynamic of *fp*, a decrescendo to *dim.*, and a dynamic of *mf*. The third staff starts with a dynamic of *p*. The fourth staff includes a dynamic of *ff*. The fifth staff has a dynamic of *mf*. The sixth staff includes a dynamic of *ff* and a tempo change to "Swing". The seventh staff ends with a dynamic of *ff*. The score includes various articulations such as accents (>), slurs, and measure rests of 2, 5, and 7 measures. Boxed measure numbers 9, 17, 25, 33, and 41 are present. The key signature is one flat (Bb).



Get Out of Town - Trombone 2

49 7

57

*ff*

65 6

*ff*

75

83 7

*f* *ff*

91 4 2

*fff*

*mp* *f* *ff*

Latin

7

8

9

10

11

12

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# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Trombone 3

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

$\text{♩} = 160$

The musical score for Trombone 3 consists of six staves of music in 4/4 time, with a tempo of 160 beats per minute. The key signature has one flat (B-flat). The score includes various dynamics and markings:

- Staff 1: Starts with a dynamic of *fp*. It features several accents (>) and slurs. Measure numbers 2, 9, 17, and 25 are indicated.
- Staff 2: Starts with a dynamic of *dim.* and a measure rest. It includes a *mf* dynamic and a slur. Measure number 17 is indicated.
- Staff 3: Starts with a dynamic of *p*. It includes a slur and a *ff* dynamic. Measure numbers 25 and 33 are indicated.
- Staff 4: Starts with a dynamic of *mf*. It includes a slur and a *ff* dynamic. Measure numbers 33, 41, and 49 are indicated.
- Staff 5: Starts with a dynamic of *ff*. It includes a slur and a *ff* dynamic. Measure numbers 41, 49, and 5 are indicated.
- Staff 6: Starts with a dynamic of *ff*. It includes a slur and a *ff* dynamic. Measure numbers 5, 7, and 6 are indicated.

The word "Swing" is written below the fifth staff.

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57

mf

ff

2

Detailed description: This block contains the first system of music, measures 57 through 64. It is written in bass clef with a key signature of two flats. Measure 57 starts with a mezzo-forte (mf) dynamic. A slur covers measures 57-64. Measure 64 ends with a fortissimo (ff) dynamic. A fermata is placed over the final note of measure 64, with a '2' below it. The notation includes various note values, rests, and slurs.

65

6

ff

Detailed description: This block contains the second system of music, measures 65 through 74. Measure 65 starts with a fortissimo (ff) dynamic. A slur covers measures 65-74. Measure 74 ends with a fortissimo (ff) dynamic. A fermata is placed over the final note of measure 74, with a '6' below it. The notation includes various note values, rests, and slurs.

75

ff

Detailed description: This block contains the third system of music, measures 75 through 82. Measure 75 starts with a fortissimo (ff) dynamic. A slur covers measures 75-82. Measure 82 ends with a fortissimo (ff) dynamic. A fermata is placed over the final note of measure 82. The notation includes various note values, rests, and slurs.

83

7

f

3

ff

Detailed description: This block contains the fourth system of music, measures 83 through 90. Measure 83 starts with a fortissimo (f) dynamic. A slur covers measures 83-90. Measure 90 ends with a fortissimo (ff) dynamic. A fermata is placed over the final note of measure 90, with a '7' below it. A triplet of notes is indicated with a '3' below it. The notation includes various note values, rests, and slurs.

91

4

2

fff

Detailed description: This block contains the fifth system of music, measures 91 through 98. Measure 91 starts with a fortissimo (fff) dynamic. A slur covers measures 91-98. Measure 98 ends with a fortissimo (fff) dynamic. A fermata is placed over the final note of measure 98, with a '4' below it. Another fermata is placed over the final note of measure 97, with a '2' below it. The notation includes various note values, rests, and slurs.

Latin

f

ff

Detailed description: This block contains the sixth system of music, measures 99 through 106. Measure 99 starts with a fortissimo (f) dynamic. A slur covers measures 99-106. Measure 106 ends with a fortissimo (ff) dynamic. The notation includes various note values, rests, and slurs.

Detailed description: This block contains the seventh system of music, measures 107 through 110. Measure 107 starts with a fortissimo (f) dynamic. A slur covers measures 107-110. Measure 110 ends with a fortissimo (ff) dynamic. The notation includes various note values, rests, and slurs.

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

Trombone 4

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira

$\text{♩} = 160$

The musical score for Trombone 4 is written in bass clef with a key signature of one flat and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic of *fp* and includes a fermata over the first measure. The second staff starts with a *dim.* dynamic and a fermata, followed by a *mf* dynamic. The third staff begins with a *p* dynamic. The fourth staff features a *ff* dynamic. The fifth staff includes a *mf* dynamic. The sixth staff is marked *Swing* and begins with a *ff* dynamic. The score includes various articulations such as accents (>), slurs, and fermatas. Measure numbers 2, 9, 17, 25, 33, 41, and 49 are indicated in boxes. Rehearsal marks are shown as thick black bars.

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57

Musical notation for measures 57-64. The first staff starts with a *mf* dynamic and a slur over measures 57-60. The second staff continues with a slur over measures 61-64, ending with a fermata and a '2' below the staff.

65

Musical notation for measures 65-74. The first staff has a slur over measures 65-70. The second staff has a slur over measures 71-74, ending with a fermata and a '6' above the staff.

75

Musical notation for measures 75-82. The staff contains a single line of music with slurs and accents over measures 75-82.

83

Musical notation for measures 83-90. The first staff has a slur over measures 83-86. The second staff has a slur over measures 87-90, including a triplet of eighth notes and ending with a fermata and a '3' below the staff.

91

Musical notation for measures 91-98. The staff contains a single line of music with slurs and accents over measures 91-98, ending with a fermata and a '4' above the staff.

Latin

Musical notation for measures 99-106. The staff contains a single line of music with slurs and accents over measures 99-106.

Musical notation for measures 107-110. The staff contains a single line of music with slurs and accents over measures 107-110, ending with a double bar line.

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Solo Bass Trombone 5

Composed by Cole Porter  
Arranged by Johnny Richards

Tempo Di Guajira 9

$\text{♩} = 160$

8

Solo

The musical score for Solo Bass Trombone 5 consists of six staves of music. The first staff begins with a 4/4 time signature and a key signature of two flats. It features a series of eighth notes, followed by a measure with a solid black bar. The second staff starts with a measure of eighth notes, followed by a slur over a triplet of eighth notes, and continues with more eighth notes and a half note. The third staff continues with eighth notes and a triplet. The fourth staff begins with a measure of eighth notes, followed by a triplet, and then a half note. The fifth staff starts with a measure of eighth notes, followed by a triplet, and then a half note. The sixth staff begins with a measure of eighth notes, followed by a triplet, and then a half note. The score includes dynamic markings of *mf* and *f*. Measure numbers 9, 17, 25, and 33 are indicated in boxes above the staves.

Wail w/Swing Feel

Musical staff in bass clef with a key signature of two flats. It contains a series of notes: a dotted quarter note, followed by four eighth notes, and a triplet of eighth notes. The final note of the triplet is marked with a flat symbol.

**41** Swing

Musical staff in bass clef with a key signature of two flats. The staff contains several measures with diagonal slash marks. Above the staff, the chord symbols Gmi and C9 are indicated.

**49**

Musical staff in bass clef with a key signature of two flats. The staff contains several measures with diagonal slash marks. Above the staff, the following chord symbols are indicated: Gmi +5, Gmi6, Gmi+5, Gmi6, Bbma7, Bb6, and Gmi6.

Musical staff in bass clef with a key signature of two flats. The staff contains several measures with diagonal slash marks. Above the staff, the following chord symbols are indicated: F7, Dmi7, Dø7, Cmi7, Bbma7, A7b9, +5, and A7.

**57**

Musical staff in bass clef with a key signature of two flats. The staff contains several measures with diagonal slash marks. Above the staff, the following chord symbols are indicated: Dma7, Eb9, D7b9, Gma7, 2, and C9.

**65**

Musical staff in bass clef with a key signature of two flats. The staff contains several measures with diagonal slash marks. Above the staff, the following chord symbols are indicated: Gmi +5, Gmi6, Dø7, G7+5, G7b9, and Cmi7.

Musical staff in bass clef with a key signature of two flats. The staff contains several measures with diagonal slash marks. Above the staff, the following chord symbols are indicated: Ebmi6, Bbma7, Dø7, G7, Cmi7, and F7b9.

Musical staff in bass clef with a key signature of two flats. It contains a flat symbol, a measure with a slash mark, and a triplet of eighth notes.

TURN PAGE  
(Quickly)

Get Out of Town - Trombone 5

75

Solo continues  
Opt. 8vbasso

mf

83

A7+5 Dmi

Latin

3 Dmi7 G7(b9) [b5] C

91

Bb9 A(b9) D(b9)

C 2



# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

Piano

Composed by Cole Porter  
Arranged by Johnny Richards

*Tempo Di Guajira*

$\text{♩} = 160$

Musical notation for the first system, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The music is in piano (mp). Chords are Gmi and Emi.

Musical notation for the second system, measures 5-8. Chords are E<sup>b</sup>mi, Cmi, Gmi<sup>7</sup>, and A<sup>b</sup>.

9

Musical notation for the third system, measures 9-12. Chords are Gmi, Cmi<sup>7</sup>, and Gmi<sup>6</sup>.

Musical notation for the fourth system, measures 13-16. Chords are Gmi<sup>+5</sup>, Gmi, Gmi<sup>-5</sup>, Gmi, Gmi<sup>+5</sup>, Gmi<sup>7</sup>, Gmi, and Gmi<sup>7</sup>.

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17

Musical notation for measures 17-20. Chords: Gmi6, F7, Dmi7, Dø7.

Musical notation for measures 21-24. Chords: Cmi7, Bb, A7(b9), Dma, Eb9, D7(b9). Dynamics: ff.

25

Musical notation for measures 25-28. Chords: Gma7, G6, Gma7, C9. Dynamics: mp.

Musical notation for measures 29-32. Chords: Gmi, Gmi+5, Gmi6, Gmi+5 Gmi, Dø7.

33

Musical notation for measures 33-36. Chords: G7, G7+5 G7(b9), Cmi7, Ebmi6, Bbma7.

Musical notation for measures 37-40. Chords: Dø7, G7(b9)+5, Cmi7, Ebmi6, F7(#9), Bb.

TURN PAGE  
(Quickly)

Get Out of Town - Piano

41

Swing Time

Musical staff with treble clef, key signature of two flats, and a common time signature. Chords: Gmi, C9, Gmi +5. Dynamics: *ff*, *mp*.

49

Musical staff with treble clef, key signature of two flats, and a common time signature. Chords: Gmi6, Gmi+5, Gmi6, Bbma7, Bb6, Gmi6, F7, Dmi7.

Musical staff with treble clef, key signature of two flats, and a common time signature. Chords: Dbo7, Cmi7, Bbma7, A7(b9), +5, A7, Dma7, Eb9, D7(b9).

57

Musical staff with treble clef, key signature of two flats, and a common time signature. Chords: Gma7, D0, G6, Gma7, G6, C9, Gmi +5, Gmi6. Dynamics: *ff*, *mf*.

65

Musical staff with treble clef, key signature of two flats, and a common time signature. Chords: D07, G7+5, G7(b9), Cmi7, Ebmi6, Bbma7, D07, G7. Dynamics: *ff*, *mp*.

Grand staff with treble and bass clefs, key signature of two flats, and a common time signature. Chords: Cmi7, F7(b9), Bb, Ama7. Dynamics: *mf*.

Grand staff with treble and bass clefs, key signature of two flats, and a common time signature. Chords: A6, D9, Ami, Ami+5, Ami6, Ami+5, Ami.

Get Out of Town - Piano

83

Chord progression: Eø7, A7+5, A7, Dmi7, Fmi6, Cma7

Measures 83-87. Dynamics: *f*, *ff*. Includes a sharp sign in the bass line at measure 85.

Latin Feel

Chord progression: Emi+5, Eb9, Dmi7, G7(b9), [b5], Cma

Measures 88-92. Dynamics: *fff*, *mp*. Includes the instruction "Latin Feel".

91

Chord progression: Bb9, Ab9

Chord progression: Db9

# Get Out of Town

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on the "Back to Balboa" Capitol LP

Bass

Composed by Cole Porter  
Arranged by Johnny Richards

*Tempo Di Guajira*

♩ = 160

2

*Pizz*



9



17



25



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33



41

Walk in Swing Time



*ff*

*mp*

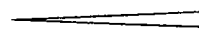
49



57



*mf*



*ff*

65

*mp*

75

*mf*

83

*f* *ff* *fff* *mp*

*Latin Feel*

*ff*

# Get Out of Town

The original arrangement as recorded by the Stan Kenton Orchestra  
on the "Back to Balboa" Capitol LP

## Drums

Composed by Cole Porter  
Arranged by Johnny Richards

*Tempo Di Guajira*

♩ = 160

*brushes on snare*

The drum notation is written on six staves in 4/4 time. The first staff begins with a *mf* dynamic marking. The notation consists of eighth notes on the snare line, with some notes beamed together. A box containing the number '9' is placed above the third staff, with the instruction *(Continue simile)* below it. A second box containing the number '17' is placed above the fourth staff. The notation continues across the remaining staves, ending with a *ff* dynamic marking and a fermata over the final notes.



25

*mp*

33

(to sticks)

41

*ff*

*Swing Time*

*simile*

*mp*

57

*Build to ensemble*

*ff*

*FILL*

*mf*

65

Musical staff 1: Drum notation. Starts with a fermata over a quarter note. Dynamics: *ff* (first measure), *mp* (second measure).

Musical staff 2: Drum notation. Dynamics: *ff* (last measure).

Musical staff 3: Drum notation. Dynamics: *ff* (last measure).

75

Cont. swing time

Musical staff 4: Drum notation. Dynamics: *mf* (first measure).

83

Musical staff 5: Drum notation. Dynamics: *f* (last measure).

Musical staff 6: Drum notation. Dynamics: *ff* (first measure), *ff* (second measure), *fff* (third measure), *mp* (last measure).

Sticks on shell - Latin Feel

Musical staff 7: Drum notation for 'Sticks on shell - Latin Feel'.

91

Continue latin pattern

Musical staff 8: Drum notation for 'Continue latin pattern'. Dynamics: *cresc.* (four measures).

Get Out of Town - Drums

The image shows a musical score for a drum solo fill. It consists of two staves. The top staff contains a sequence of notes: a quarter note, followed by four eighth notes, and then a quarter note, with a brace underneath the last two notes. Above the first note is a '7' indicating a seventh fret. Above the last two notes is the text 'Solo FILL' with a brace underneath. The bottom staff contains a series of eighth notes, with a 'ff' dynamic marking below the first few notes. The piece ends with a double bar line.