

ALTO SAX 1

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY No Vis.

m2

9 (SOLO)

w. TENOR

17 LAY WAY BACK RIT.

23 A TEMPO 3

31

-4 1/2 2

41 A TEMPO RIT.

ALTO SAX 2

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY No Vis.

9

17

LAY WAY BACK

23

A TEMPO 3

31

-4 1/2

41

A TEMPO

m₂ *mf* *p* *pp* *ff* *rit.*

BARI SAX

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY
No Vis.

9 8

17 (SOLO) 3 RIT.

23 A TEMPO

31 2

2 -4 1/2 RIT.

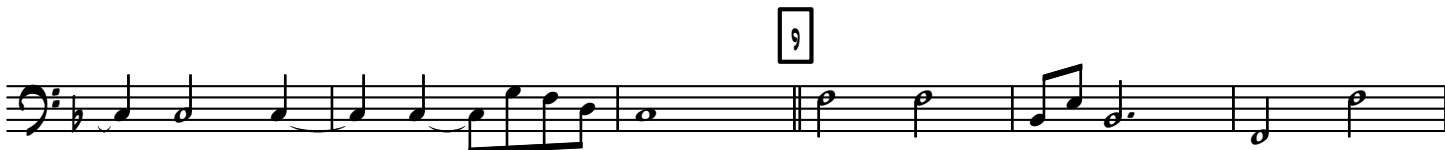
41 A TEMPO RIT.

BASS

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY



DRUMS

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY

BRUSHES ON SNARE + MALLETS ON CYMBALS

Musical notation for measures 1-8. The staff is in bass clef with a 4/4 time signature. Measures 1-3 contain a continuous pattern of eighth notes. Measures 4-8 contain a pattern of eighth notes with accents and dynamic markings. A dynamic marking of *p* is present at the beginning. There are hairpins indicating dynamics throughout the passage.

9

Musical notation for measures 9-16. Measures 9-16 consist of a series of eighth notes with dynamic markings. Measure 9 starts with a dynamic marking of *p*. Measures 10-16 contain various dynamic markings and a final measure with a *rit.* marking.

17

Musical notation for measures 17-22. Measures 17-22 feature a mix of eighth notes and quarter notes. Measure 22 ends with a *rit.* marking.

23

Musical notation for measures 23-30. Measures 23-30 consist of eighth notes with dynamic markings. Measure 23 starts with a dynamic marking of *mf*. Measure 30 ends with a hairpin.

31

Musical notation for measures 31-38. Measures 31-38 feature a mix of eighth notes and quarter notes. Measure 31 starts with a dynamic marking of *mf*. Measure 38 ends with a *rit.* marking.

39

Musical notation for measures 39-40. Measure 39 starts with a dynamic marking of *mf*. Measure 40 ends with a *rit.* marking.

41

Musical notation for measures 41-44. Measures 41-44 feature eighth notes with dynamic markings. Measure 41 starts with a dynamic marking of *mf*. Measure 44 ends with a *rit.* marking.

TENOR SAX 1

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY

No Vis.

m_f

9

4

(SOLO)

m_f

W. ALTO

17

LAY WAY BACK

p

pp

m_f

23

A TEMPO 3

m_f

ff

31

2

p

p

m_f

ff

p

rit.

41

A TEMPO

m_f

rit.

p

TENOR SAX 2

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY No Vis.

9 8 17

23 A TEMPO 3

31 2 3

41 RIT. A TEMPO RIT.

TROMBONE 1

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY 8 9 (SOLO) *mf*

17

23 A TEMPO 4

31 *mf* 3 *mf* 3

41 A TEMPO *rit.* *rit.*

TROMBONE 2

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY
No Vis.

Staff 1: Bass clef, 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: m2. Includes a hairpin crescendo.

Staff 2: Bass clef, 4/4 time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: mf. Includes a hairpin crescendo and a fermata over the final two notes.

Staff 3: Bass clef, 4/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Dynamics: mf. Includes a hairpin crescendo, a fermata over the final two notes, and a ritardando marking.

Staff 4: Bass clef, 4/4 time signature. Notes: G5, A5, B5, C6, D6, E6, F6, G6. Dynamics: mf. Includes a hairpin crescendo and a fermata over the final two notes.

Staff 5: Bass clef, 4/4 time signature. Notes: G6, A6, B6, C7, D7, E7, F7, G7. Dynamics: ff. Includes a hairpin crescendo, a fermata over the final two notes, and a ritardando marking.

Staff 6: Bass clef, 4/4 time signature. Notes: G7, A7, B7, C8, D8, E8, F8, G8. Dynamics: mf, ff. Includes a hairpin crescendo, a fermata over the final two notes, and a ritardando marking.

Staff 7: Bass clef, 4/4 time signature. Notes: G8, A8, B8, C9, D9, E9, F9, G9. Dynamics: mf, p. Includes a hairpin crescendo, a fermata over the final two notes, and a ritardando marking.

TROMBONE 3

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY
No Vis.

mp

9

6

17

3

RIT.

23

A TEMPO

31

2

41

A TEMPO

RIT.

mp

RIT.

ff

mp

RIT.

mp

TROMBONE 4

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY
No Vis.

m_p

9

6

m_f

17

3

RIT.

23

A TEMPO

ff

31

3

m_p

ff

m_p

41

A TEMPO

-4 1/2

2

RIT.

m_p

RIT.

p

TRUMPET 1

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY
(HARMON MUTE) No Vis. 4

9 6 17 (OPEN) 4 RIT.

23 A TEMPO (SOLO) 2

31 6 -4 1/2

2 41 A TEMPO (HARMON MUTE) RIT. RIT.

TRUMPET 2

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY

(HARMON MUTE) No Vis. 4

9 6 17 4 RIT.

23 A TEMPO 6 (OPEN) 31

(HARMON MUTE) 3 (OPEN) -4 1/2

41 A TEMPO (HARMON MUTE) RIT.

TRUMPET 3

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY (HARMON MUTE) No Vib. 4

9 6 17 4 RIT.

23 A TEMPO 6 (OPEN) 31

(CUP MUTE) (OPEN) p

$-4 \frac{1}{2}$ 2 RIT.

41 A TEMPO (HARMON MUTE) RIT.

TRUMPET 4

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY
(HARMON MUTE) No Vib. 4

9 6 17

4 23 A TEMPO 6 (OPEN) *tr*

31 (STRAIGHT MUTE) 3 (OPEN) -4 1/2

41 A TEMPO (HARMON MUTE) RIT.

TRUMPET 5

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY

(HARMON MUTE) No Vis. 4

9 6 17

4 23 A TEMPO 6 (OPEN) 31 (STRAIGHT MUTE)

RIT. ff mp

4 (OPEN) mp ff -4 1/2 2 RIT.

41 A TEMPO (HARMON MUTE) RIT.

TUBA

LATE NIGHT RENDEZVOUS

COMPOSED AND ARRANGED BY
TERRY VOSBEIN

SLOWLY

No Vis.

9 **6**

17 **3** **rit.**

23 **A TEMPO**

31

(SOLO) **-4 1/2** **2** **rit.**

41 **A TEMPO** **rit.** **p**