

(ALTO SAX 1)

(MANTECA)

(COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER)

(ARRANGED BY STEVE OWEN)

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X's

9

17

END SOLO

MANTECA - ALTO SAX 1 - PAGE 2

33

41

45

49

BASS + DRUMS ONLY 2ND X
TACIT 2ND X

61

4X'S TACIT 1ST X

CODA

CLAP OPEN PERCUSSION SOLO

(ALTO SAX 2)

(MANTECA)

(COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER)

(ARRANGED BY STEVE OWEN)

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

1 2 3 4

5 4X's

5 6 7 8

9

9 10 11 12

17

13 14 15 16

17 *mf*

17 *mf* 18 19 20

21

21 22 23 *mf* 24

25

25 26

29

29 30 31 32

MANTECA - ALTO SAX 2 - PAGE 2

33

41

45

49

BASS + DRUMS ONLY 2ND X
TACIT 2ND X

53

61

4X'S TACIT 1ST X

66

1. 2 PLAY BOTH X'S

ANY NOTE

3. 4

70

O.S. AL CODA

CODA

CLAP OPEN PERCUSSION SOLO

73 4X'S ON CUE

TENOR SAX 1

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$
2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X'S

9

17

25

29

MANTECA - TENOR SAX 1 - PAGE 2

33

33 34 35 36

37 38 39 40

41

41 42 43 44

45

45 46 47 48

49

BASS + DRUMS ONLY 2ND X
TACIT 2ND X

49 50 51 52 53 60

61

4X's

61 62 63 64 65

67

1. 2 PLAY BOTH X'S *trm* ANY NOTE

3. 4

67 68 69 70

COODA

CLAP OPEN PERCUSSION SOLO

71

73

4X's ON CUE

71 72 73 74

77

75 76 77 78

79

81 rit.

79 80 81 82

TENOR SAX 2

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5

4X'S 3RD AND 4TH X ONLY

9

17

17

25

3

3

3

MANTECA - TENOR SAX 2 - PAGE 2

33

Musical staff 33-36: Treble clef, key signature of two flats. Measures 33-36 contain eighth notes with accents and slurs. Measure numbers 33, 34, 35, and 36 are written below the staff.

Musical staff 37-40: Treble clef, key signature of two flats. Measures 37-40 contain eighth notes with accents and slurs. Measure numbers 37, 38, 39, and 40 are written below the staff.

41

Musical staff 41-44: Treble clef, key signature of two flats. Measure 41 is a whole rest with a '2' above it. Measures 42-44 contain eighth notes with accents and slurs. Measure numbers 41, 43, and 44 are written below the staff. A dynamic marking 'mf' is above measure 43.

45

Musical staff 45-48: Treble clef, key signature of two flats. Measures 45-48 contain eighth notes with accents and slurs. Measure numbers 45, 46, 47, and 48 are written below the staff. A dynamic marking 'mf' is above measure 46.

49

BASS + DRUMS ONLY 2ND X
TACIT 2ND X

Musical staff 49-53: Treble clef, key signature of two flats. Measures 49-52 are whole rests. Measure 53 contains a half note with a sharp sign. Measure numbers 49, 50, 51, 52, and 53 are written below the staff. A dynamic marking 'ff' is above measure 49. A '7' is written above measure 53. A '2ND X ONLY' instruction is to the right.

61

4X's

Musical staff 61-65: Treble clef, key signature of two flats. Measures 61-65 contain eighth notes with accents and slurs. Measure numbers 61, 62, 63, 64, and 65 are written below the staff. A dynamic marking 'mf' is above measure 65.

1. 2 PLAY BOTH X'S *trm* ANY NOTE 3. 4

Musical staff 66-70: Treble clef, key signature of two flats. Measures 66-70 contain eighth notes with accents and slurs. Measure numbers 66, 67, 68, 69, and 70 are written below the staff. A dynamic marking 'mf' is above measure 68. A 'CODA' symbol is to the left of measure 66. A 'CLAP' symbol is above measure 66. An 'OPEN PERCUSSION SOLO' instruction is above measures 66-70. A '73' in a box is above measure 73. A '4X'S ON CUE' instruction is above measure 73. A '3RD AND 4TH X ONLY' instruction is below measure 73. A 'D.S. AL CODA' instruction is to the right of measure 70.

CODA

CLAP OPEN PERCUSSION SOLO

73 4X'S ON CUE
3RD AND 4TH X ONLY

D.S. AL CODA

Musical staff 71-74: Treble clef, key signature of two flats. Measures 71-74 contain eighth notes with accents and slurs. Measure numbers 71, 72, 73, and 74 are written below the staff. A dynamic marking 'mf' is above measure 73.

77

Musical staff 75-78: Treble clef, key signature of two flats. Measures 75-78 contain eighth notes with accents and slurs. Measure numbers 75, 76, 77, and 78 are written below the staff. A dynamic marking 'f' is above measure 77.

Musical staff 79-82: Treble clef, key signature of two flats. Measures 79-82 contain eighth notes with accents and slurs. Measure numbers 79, 80, 81, and 82 are written below the staff. A dynamic marking 'rit.' is above measure 81.

(BARI SAX)

(MANTECA)

(COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER)

(ARRANGED BY STEVE OWEN)

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

1 2 3 4

5 4X's

5 6 7 8

9 

9 10 11 12

13 14 15 16

17

17 *mf* 18 19 20

21 22 23 *mf* 24

25 26 28 

29 30 31 *sfz* 32

(MANTECA - BARI SAX - PAGE 2)

33

41

49

BASS + DRUMS ONLY 2ND X
TACIT 2ND X

53

7

2ND X ONLY

61

4X'S

1, 2 PLAY BOTH X'S SLAT! ANY LOW NOTE 3, 4

CODA

CLAP OPEN PERCUSSION SOLO

73 4X'S ON CUE

(D.S. AL CODA)

81 RIT.

TROMBONE 1

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN ♩=176

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X'S 3RD AND 4TH X ONLY

9  m^f 5 6 7 8

9 9 10 11 12

13 14 15 16

17 m^f 17 18 19 20

21 22 23 24

25 2 27 m^f 28

29 30 31 sfz 32

MANTECA - TROMBONE 1 - PAGE 2

33

33 34 35 36

Musical staff 1: Measures 33-36. Bass clef, key signature of two flats. Measure 33 starts with a whole rest. Measures 34-36 contain eighth notes with accents.

37 38 39 40

Musical staff 2: Measures 37-40. Bass clef, key signature of two flats. Measures 37-40 contain eighth notes with accents.

41

41 *mf* 43 44

Musical staff 3: Measures 41-44. Bass clef, key signature of two flats. Measure 41 has a fermata. Measure 43 has a mezzo-forte (*mf*) dynamic marking.

45

45 46 47 48

Musical staff 4: Measures 45-48. Bass clef, key signature of two flats. Measures 45-48 contain eighth notes with accents.

49

^ TACIT 2ND X
BASS + DRUMS ONLY 2ND X

49 50 51 52 53

Musical staff 5: Measures 49-53. Bass clef, key signature of two flats. Measures 49-52 are mostly rests. Measure 53 has a fermata. A box labeled '53' is above measure 53.

61


^ 4X'S
3RD & 4TH X ONLY

61 62 63 64 65

Musical staff 6: Measures 61-65. Bass clef, key signature of two flats. Measures 61-65 contain eighth notes with accents.

66 67 68 69 70

Musical staff 7: Measures 66-70. Bass clef, key signature of two flats. Measure 66 has a fermata. Measure 67 has a box containing '1. 2 PLAY BOTH X'S BLAT! ANY LOW NOTE'. Measure 68 has an 'X' above it. Measure 69 has a box containing '3. 4'. Measure 70 has a fermata.

CODA 

CLAP OPEN PERCUSSION SOLO

73

ON CUE 4X'S
3RD AND 4TH X ONLY

71 72 73 74

Musical staff 8: Measures 71-74. Bass clef, key signature of two flats. Measures 71-72 have a fermata. Measure 73 has a mezzo-forte (*mf*) dynamic marking. Measure 74 has a fermata.

75

75 76 77 78

Musical staff 9: Measures 75-78. Bass clef, key signature of two flats. Measures 75-78 contain eighth notes with accents.

79 80 81 82

Musical staff 10: Measures 79-82. Bass clef, key signature of two flats. Measure 81 has a fermata. Measure 82 has a fermata. Below measure 81 is the text '81 RIT.'.

TROMBONE 2

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X'S 3RD AND 4TH X ONLY

5 6 7 8

9

9 10 11 12

13 14 15 16

17

17 18 19 20

23 24

25

25 27 mf 28

29 30 31 sfz 32

MANTECA - TROMBONE 2 - PAGE 2

33

Musical staff 1 (Measures 33-36)

Musical staff 2 (Measures 37-40)

41

Musical staff 3 (Measures 41-44)

45

Musical staff 4 (Measures 45-48)

49

Musical staff 5 (Measures 49-53)

TACIT 2ND X BASS + DRUMS ONLY 2ND X

61

Musical staff 6 (Measures 61-65)

4X'S 3RD & 4TH X ONLY

Musical staff 7 (Measures 66-70)

1. 2 PLAY BOTH X'S SLAT! ANY LOW NOTE 3. 4

CODA 

CLAP OPEN PERCUSSION SOLO

Musical staff 8 (Measures 71-74)

ON CUE 3RD AND 4TH X ONLY 4X'S

Musical staff 9 (Measures 75-78)

Musical staff 10 (Measures 79-82)

81 rit.

TROMBONE 3

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X's

9

17

25

MANTECA - TROMBONE 3 - PAGE 2

33

33 34 35 36

Musical staff 33-36: Bass clef, key signature of two flats. Measures 33-36 contain eighth notes with accents and slurs.

37 38 39 40

Musical staff 37-40: Bass clef, key signature of two flats. Measures 37-40 contain eighth notes with accents and slurs.

41

41 42 43 44

Musical staff 41-44: Bass clef, key signature of two flats. Measures 41-44 contain eighth notes with accents and slurs. Dynamics include *p* and *mf*.

45

45 46 47 48

Musical staff 45-48: Bass clef, key signature of two flats. Measures 45-48 contain eighth notes with accents and slurs.

49

TACIT 2ND X

BASS + DRUMS ONLY 2ND X

49 50 51 52 53

Musical staff 49-53: Bass clef, key signature of two flats. Measures 49-53 contain rests and a final chord. Dynamics include *ff* and *B*.

61

4X'S 3RD & 4TH X ONLY

61 62 63 64 65

Musical staff 61-65: Bass clef, key signature of two flats. Measures 61-65 contain eighth notes with accents and slurs.

66

1, 2 PLAY BOTH X'S BLAT! ANY LOW NOTE

3, 4

66 67 68 69 70

Musical staff 66-70: Bass clef, key signature of two flats. Measures 66-70 contain eighth notes with accents and slurs. Measure 68 has an 'X' above it.

71

CLAP OPEN PERCUSSION SOLO

73

4X'S

71 72 73 74

Musical staff 71-74: Bass clef, key signature of two flats. Measures 71-74 contain eighth notes with accents and slurs. Measure 73 has an 'X' above it.

75

75 76 77 78

Musical staff 75-78: Bass clef, key signature of two flats. Measures 75-78 contain eighth notes with accents and slurs.

79

79 80 81 82

Musical staff 79-82: Bass clef, key signature of two flats. Measures 79-82 contain eighth notes with accents and slurs. Measure 81 has 'RIT.' written below it.

TROMBONE 4

(MANTECA)

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X's

9

17

25

MANTECA - TROMBONE 4 - PAGE 2

33

33 34 35 36

37

38

39

40

41

41 42 43 44

45

45 46 47 48

49

TACIT 2ND X

BASS + DRUMS ONLY 2ND X

53

8

49 50 51 52 53

61

4X'S

3RD & 4TH X ONLY

61 62 63 64 65

1, 2 PLAY BOTH X'S

BLAT! ANY LOW NOTE

3, 4

66 67 68 X- 69 70

CODA



CLAP

OPEN PERCUSSION SOLO

ON CUE

4X'S

73

(D.S. AL CODA)

71 72 73 74

77

75 76 77 78

79

80

81

82

79 80 81 82

TRUMPET 1

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

1 2 3 4

5 4X's

5

9

9 10 11 12

13 14 15 16

17

6

LEGATO

17 23 24

25

25 26 27 28

29

p

CRESO.

29 30 31 32

33

33 34 35 36

(MANTECA - TRUMPET 1 - PAGE 2)

Musical staff 1: Treble clef, 3/4 time signature. Measures 37-40. Notes: 37 (quarter), 38 (quarter), 39 (quarter), 40 (quarter). Dynamics: *f* at 37, 38, 39, 40. Accents: ^ at 38, 39, 40.

Musical staff 2: Treble clef. Measures 41-44. Measure 41: whole rest. Measure 42: whole rest. Measure 43: whole rest. Measure 44: quarter note, quarter note, quarter note. Dynamics: *f* at 44. Accents: ^ at 44.

Musical staff 3: Treble clef. Measures 45-48. Notes: 45 (quarter), 46 (quarter), 47 (quarter), 48 (quarter). Dynamics: *f* at 45, 46, 47, 48. Accents: ^ at 45, 46, 47, 48.

Musical staff 4: Treble clef. Measures 49-53. Measure 49: quarter note, quarter note, quarter note. Measure 50: whole rest. Measure 51: whole rest. Measure 52: whole rest. Measure 53: quarter note, quarter note, quarter note. Dynamics: *ff* at 49, 53. Accents: ^ at 49, 53. Text: 49 TACIT 2ND X BASS + DRUMS ONLY 2ND X 3 8

Musical staff 5: Treble clef. Measures 61-65. Notes: 61 (quarter), 62 (quarter), 63 (quarter), 64 (quarter), 65 (quarter). Dynamics: *f* at 61, 62, 63, 64, 65. Accents: ^ at 61, 62, 63, 64, 65. Text: 61 4X'S 3RD & 4TH X ONLY

Musical staff 6: Treble clef. Measures 66-70. Notes: 66 (quarter), 67 (quarter), 68 (quarter), 69 (quarter), 70 (quarter). Dynamics: *f* at 66, 67, 68, 69, 70. Accents: ^ at 66, 67, 68, 69, 70. Text: 66 1. 2 SCREECH TRILL - ANY HIGH NOTE 68 3. 4 70 (D.S. AL CODA)

CODA 

Musical staff 7: Treble clef. Measures 71-76. Measure 71: quarter note, quarter note, quarter note. Measure 72: quarter note, quarter note, quarter note. Measure 73: whole rest. Measure 74: whole rest. Measure 75: whole rest. Measure 76: quarter note, quarter note, quarter note. Dynamics: *f* at 71, 72, 73, 74, 75, 76. Accents: ^ at 71, 72, 73, 74, 75, 76. Text: 71 CLAP OPEN PERCUSSION SOLO 72 73 4X'S ON CUE 74 75 76 4TH TIME ONLY

Musical staff 8: Treble clef. Measures 77-79. Notes: 77 (quarter), 78 (quarter), 79 (quarter). Dynamics: *f* at 77, 78, 79. Accents: ^ at 77, 78, 79.

Musical staff 9: Treble clef. Measures 80-82. Notes: 80 (quarter), 81 (quarter), 82 (quarter). Dynamics: *f* at 80, 81, 82. Accents: ^ at 80, 81, 82. Text: 81 RIT.....

TRUMPET 2

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X's 1 2 3 4

5

9

9 10 11 12

13 14 15 16

17 6 LEGATO

17 23 24

25

25 26 27 28

29 CRESC... 31

29 30 31 32

33

33 34 35 36

(MANTECA - TRUMPET 2 - PAGE 2)

Musical staff 1: Measures 37-40. Notes: 37 (quarter), 38 (quarter), 39 (quarter), 40 (quarter). Dynamics: f , f , f , f . Accents: ^, ^, ^, ^.

Musical staff 2: Measure 41 (rest), Measure 42 (rest), Measure 43 (rest), Measure 44 (quarter). Dynamics: f . Accents: ^.

Musical staff 3: Measures 45-48. Notes: 45 (quarter), 46 (quarter), 47 (quarter), 48 (quarter). Dynamics: f , f , f , f . Accents: ^, ^, ^, ^.

Musical staff 4: Measures 49-53. Measure 49: **49** ff ^, **TACIT 2ND X**. Measure 50: **BASS + DRUMS ONLY 2ND X** 3. Measure 53: **53** 8. Dynamics: ff .

Musical staff 5: Measures 61-65. Notes: 61 (quarter), 62 (quarter), 63 (quarter), 64 (quarter), 65 (quarter). Dynamics: f , f , f , f , f . Accents: ^, ^, ^, ^.

Musical staff 6: Measures 66-70. Measure 66: **66** ^, **SCREECH**. Measure 67: **67** *trill* ^, **TRILL - ANY HIGH NOTE**. Measure 68: **68** ^, **PLAY BOTH X'S**. Measure 69: **69** ^, **3. 4**. Measure 70: **70** ^, **(D.S. AL CODA)**.

CODA 

Musical staff 7: Measures 71-76. Measure 71: **71** ^, **CLAP**. Measure 72: **72** ^, **OPEN PERCUSSION SOLO**. Measure 73: **73** ^, **ON CUE**. Measure 74: **74** ^, **4X'S 3**. Measure 75: **75** ^, **4TH TIME ONLY**. Measure 76: **76** ^.

Musical staff 8: Measures 77-79. Notes: 77 (quarter), 78 (quarter), 79 (quarter). Dynamics: f , f , f . Accents: ^, ^, ^.

Musical staff 9: Measures 80-82. Notes: 80 (quarter), 81 (quarter), 82 (quarter). Dynamics: f , f , f . Accents: ^, ^, ^. Measure 81: **81** *rit.*

TRUMPET 3

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA



5 4X's

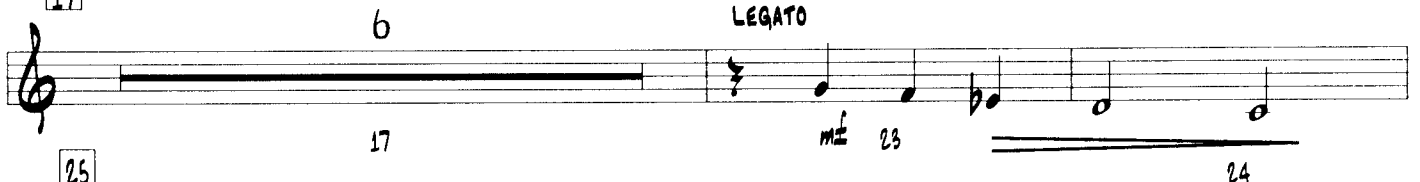


9 



17

6 LEGATO



25



33

29 *p* CRESC. 31 *sfz*



MANTECA - TRUMPET 3 - PAGE 2

Musical staff with measures 37, 38, 39, and 40. Measure 38 has a 'v' marking. Measure 39 has an accent (^) over the first note. Measure 40 has a 'v' marking.

41

Musical staff with measure 41 (marked with a '3' above it) and measure 44 (marked with a '4' below it).

45

Musical staff with measures 45, 46, 47, and 48. Measures 46 and 48 have 'v' markings.

49

TACIT 2ND X BASS + DRUMS ONLY 2ND X 3

53

8

Musical staff with measures 49, 50, and 53. Measure 53 has a double bar line and repeat sign.

61

4X'S 3RD & 4TH X ONLY

Musical staff with measures 61, 62, 63, 64, and 65. Measures 62 and 64 have 'v' markings.

Musical staff with measures 66, 67, 68, 69, and 70. Measure 67 has 'SCREENCH TRILL - ANY HIGH NOTE' written above it. Measure 68 has '1. 2' above it. Measure 69 has '3. 4' above it. Measure 70 has 'ON CUE' written above it.

CODA

CLAP OPEN PERCUSSION SOLO

ON CUE
4X'S 3

0.5. AL CODA

4TH TIME ONLY

Musical staff with measures 71, 72, 73, and 76. Measures 71 and 72 have 'x' markings. Measure 73 has a double bar line and repeat sign. Measure 76 has an accent (^) over the first note.

77

Musical staff with measures 77, 78, and 79. Measures 78 and 79 have 'v' markings.

Musical staff with measures 80, 81, and 82. Measure 81 has 'rit.....' written below it.

TRUMPET 4

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY


(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

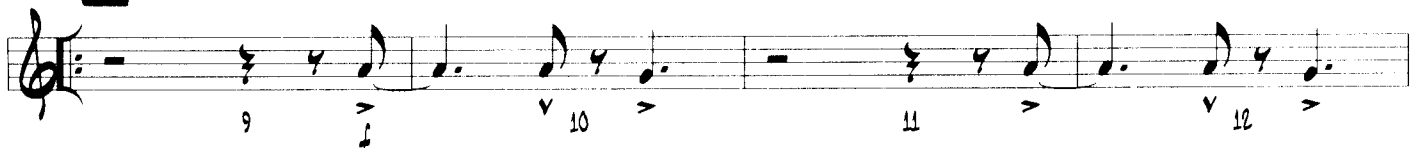


5 4X's

4



9 



17

6

LEGATO



25



33



(MANTECA - TRUMPET 4 - PAGE 2)

41 37 38 39 40

45 41 44

49 45 46 47 48

53 8

^ TACIT 2ND X BASS + DRUMS ONLY 2ND X 3

61 61 62 63 64 65

4X's 3RD & 4TH X ONLY

66 67 68 69 70

1. 2 PLAY BOTH X'S 3. 4

SCREECH TRILL - ANY HIGH NOTE

73 3

ON CUE 4X'S

CLAP OPEN PERCUSSION SOLO

D.S. AL CODA 4TH TIME ONLY

77 77 78 79

80 81 82

RIT.

GUITAR

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X's 1 2 3 4

9 mf 5 6 7 8

mf 9 10 11 12

17 $\text{Eb}-7$ (COMP) 13 14 15 16 $\text{Ab}7$ $\text{Db}7$ $\text{Gb}7$ $\text{Eb}7$ $\text{E}7$

mf 17 18 19 20 $\text{Bb}-7$ $\text{Eb}7(\#11)$ $\text{Ab}7$

25 21 22 23 24 $\text{Ab}-7$ $\text{Db}7(\#9)$ $\text{Gb}7$ $\text{B}7(\#11)$

25 26 27 28 $\text{F}-7(\text{bs})$ $\text{Bb}7(\text{b}9)$ $\text{C}-7(\text{bs})$ $\text{F}7(\text{b}9)$

29 30 31 32

(MANTECA - GUITAR - PAGE 2)

33

mf 33 34 35 36

37 38 39 40

41

45

mf 41 42 43 44

45 46 47 48

49

ff 49 50 53 8

TACIT 2ND X
BASS + DRUMS ONLY 2ND X 3

61

4X's 6 1. 2 3. 4 61 67 68 69 70

CODA

OPEN PERCUSSION SOLO 73 ON CUE 4X's

71 72 73 74 75 76

77

mf 77 78 79 Eb7(#11)

80 81 82

rit.

D.S. AL CODA

Detailed description: This page of sheet music for guitar contains measures 33 through 82. It is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes a melodic line in the treble clef and a bass line in the bass clef. Measure numbers are indicated below the notes. Chord symbols are written above the bass line, including Bb7, Ab7, Gb7, A7(b9), G7(#9), and F7(-13). Dynamics such as *mf* and *ff* are marked. Performance instructions include 'TACIT 2ND X' and 'BASS + DRUMS ONLY 2ND X 3' for measures 49-53, and 'OPEN PERCUSSION SOLO' and 'ON CUE 4X's' for measures 61-73. A 'CODA' symbol is present at measure 61. The piece concludes with a 'rit.' (ritardando) instruction and a 'D.S. AL CODA' instruction. Measure 82 features a final chord of Eb7(#11).

PIANO

(MANTECA)

(COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER)

(ARRANGED BY STEVE OWEN)

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

1 2 3 4

5 4X's 8vb

5 6 7 8

9 8vb

9 10 11 12

(AS IS)

13 14 15 16

17 Eb-7 (COMP) Ab7 Db7 B7(#11)

17 18 19 20

(MANTECA - PIANO - PAGE 2)

Handwritten piano accompaniment for measures 21-24. The key signature is B-flat major (two flats). Measure 21 has a chord of Bb-7. Measure 22 has Eb7(#11). Measure 23 has Ab-7. Measure 24 has a whole rest in the right hand and a chord of Bb-7 in the left hand.

Handwritten piano accompaniment for measures 25-28. Measure 25 has a boxed measure number 25 and a chord of Ab-7. Measure 26 has Db7(#9) and Eb7(#11). Measure 27 has Gb-7. Measure 28 has Bb7(#11). A circled cross symbol is present at the end of the system.

Handwritten piano accompaniment for measures 29-32. Measure 29 has F-7(b9). Measure 30 has Bb7(b9). Measure 31 has C-7(b9). Measure 32 has F7(b9). A circled cross symbol is present at the end of the system.

Handwritten piano accompaniment for measures 33-36. Measure 33 has a boxed measure number 33 and a chord of 8vb. The piece continues with a melodic line in the right hand and a bass line in the left hand.

Handwritten piano accompaniment for measures 37-40. Measure 37 has a chord of 8vb. Measure 38 has a chord of (As 15). Measure 39 has a chord of Gb7. Measure 40 has a chord of Gb7.

Handwritten piano accompaniment for measures 41-44. Measure 41 has a boxed measure number 41 and a chord of 8vb. Measure 42 has a chord of 8vb. Measure 43 has a chord of 8vb. Measure 44 has a chord of 8vb.

(MANTECA - PIANO - PAGE 3)

45

45 46 47 48

Detailed description: This system contains measures 45 through 48. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and moving lines. Measure numbers 45, 46, 47, and 48 are printed below the staff.

49 TACIT 2ND X

BASS + DRUMS ONLY 2ND X

3

49 50

Detailed description: This system contains measures 49 and 50. The music is mostly silent, indicated by a large 'X' over the staff. Above the staff, the text 'TACIT 2ND X' and 'BASS + DRUMS ONLY 2ND X' is written. A '3' is written above the staff in both measures, indicating a triplet. Measure numbers 49 and 50 are printed below the staff.

53 SOLO

8VA

mf 8VA

53 54 55 56

Detailed description: This system contains measures 53 through 56. The music is a solo for the right hand, marked 'SOLO' and '8VA'. The notes are mostly quarter and eighth notes. The left hand has a simple accompaniment. Measure numbers 53, 54, 55, and 56 are printed below the staff.

57 58 59 60

Detailed description: This system contains measures 57 through 60. The music is mostly silent, indicated by a large 'X' over the staff. Measure numbers 57, 58, 59, and 60 are printed below the staff.

61 4X's

61 62 63 64

Detailed description: This system contains measures 61 through 64. The music is marked '4X's'. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple accompaniment. Measure numbers 61, 62, 63, and 64 are printed below the staff.

65 66 67 69 70

1. 2 2

3. 4

2

D.S. AL CODA

Detailed description: This system contains measures 65 through 70. The music is marked 'D.S. AL CODA'. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple accompaniment. Measure numbers 65, 66, 67, 69, and 70 are printed below the staff. Above the staff, there are first and second endings: '1. 2 2' and '3. 4'. A '2' is written below the staff in measure 67. The text 'D.S. AL CODA' is written at the bottom right of the system.

(MANTECA - PIANO - PAGE 4)

CODA 

OPEN PERCUSSION SOLO


4X'S ON CUE



Musical notation for measures 71-74. The score is in 2/4 time with a key signature of two flats. Measures 71 and 72 are marked with a box containing '71' and '72' respectively. Above measure 71 is the instruction '8V8'. Above measure 72 is '8V8'. Above measure 73 is a box containing '73' and '74' respectively. Above measure 73 is the instruction '8V8'. Above measure 74 is '8V8'. The notation includes a treble clef, a bass clef, and various rhythmic values and dynamics.



Musical notation for measures 75-78. The score is in 2/4 time with a key signature of two flats. Measures 75 and 76 are marked with a box containing '75' and '76' respectively. Above measure 75 is the instruction '8V8'. Above measure 76 is '8V8'. Above measure 77 is a box containing '77' and '78' respectively. Above measure 77 is the instruction '(AS IS)'. Above measure 78 is '8V8'. The notation includes a treble clef, a bass clef, and various rhythmic values and dynamics.



Musical notation for measures 79-82. The score is in 2/4 time with a key signature of two flats. Measures 79 and 80 are marked with a box containing '79' and '80' respectively. Above measure 79 is the instruction '8V8'. Above measure 80 is '8V8'. Above measure 81 is a box containing '81' and '82' respectively. Above measure 81 is the instruction 'rit.'. Above measure 82 is 'rit.'. The notation includes a treble clef, a bass clef, and various rhythmic values and dynamics.

BASS

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

Musical staff 1: Bass clef, key signature of two flats (Bb, Eb), 3/4 time signature. Measures 1-4. Measure 1 has a f dynamic marking.

5 4X's

Musical staff 2: Measures 5-8. Measure 5 has a mf dynamic marking.

9 

Musical staff 3: Measures 9-12. Measure 9 has a mf dynamic marking.

Musical staff 4: Measures 13-16. Measure 13 has a mf dynamic marking.

17

Musical staff 5: Measures 17-20. Measure 17 has a mf dynamic marking.

25

Musical staff 6: Measures 21-24.

Musical staff 7: Measures 25-28.



Musical staff 8: Measures 29-32.

(MANTECA - BASS - PAGE 2)

33

Musical staff 33-36. Bass clef, key signature of two flats. Measure 33 starts with a dynamic marking of *mf*. Measures 33, 34, 35, and 36 are marked with their respective measure numbers below the staff.

mf 33

34

35

36

37

38

39

40

41

Musical staff 41-44. Bass clef, key signature of two flats. Measure 41 starts with a dynamic marking of *p*. Measures 41, 42, 43, and 44 are marked with their respective measure numbers below the staff. Measure 43 has a dynamic marking of *mf*.

p 41

42

mf 43

44

45

Musical staff 45-48. Bass clef, key signature of two flats. Measures 45, 46, 47, and 48 are marked with their respective measure numbers below the staff. Measure 46 has a dynamic marking of *f*. Measure 48 has a dynamic marking of *f*.

f 45

46

47

48

49

1ST X ONLY BASS + DRUMS ONLY 2ND X

Musical staff 49-52. Bass clef, key signature of two flats. Measures 49, 50, 51, and 52 are marked with their respective measure numbers below the staff. Measure 49 has a dynamic marking of *f*. Measure 50 has a dynamic marking of *mf*.

f 49

50

51

52

53

Musical staff 53-57. Bass clef, key signature of two flats. Measures 53, 54, 55, 56, and 57 are marked with their respective measure numbers below the staff. Measure 53 has a dynamic marking of *p*.

p 53

54

55

56

57

61

4X's

Musical staff 61-65. Bass clef, key signature of two flats. Measures 61, 62, 63, 64, and 65 are marked with their respective measure numbers below the staff. Measure 61 has a dynamic marking of *f*.

f 61

62

63

64

65

Musical staff 66-70. Bass clef, key signature of two flats. Measures 66, 67, 68, 69, and 70 are marked with their respective measure numbers below the staff. Measure 66 has a dynamic marking of *f*. Measure 67 has a dynamic marking of *f*. Measure 68 has a dynamic marking of *f*. Measure 69 has a dynamic marking of *f*. Measure 70 has a dynamic marking of *f*. Measure 67 has a first ending bracket labeled '1. 2'. Measure 68 has a first ending bracket labeled '3. 4'. Measure 70 has a dynamic marking of *f*.

f 66


67

68

69

70

(D.S. AL CODA)

COODA  OPEN PERCUSSION SOLO

73 4X'S ON CUE

Musical staff 71-76. Bass clef, key signature of two flats. Measures 71, 72, 73, 74, 75, and 76 are marked with their respective measure numbers below the staff. Measure 71 has a dynamic marking of *mf*. Measure 73 has a dynamic marking of *mf*.

71

mf

72

73

mf

74

75

76

77

Musical staff 77-82. Bass clef, key signature of two flats. Measures 77, 78, 79, 80, 81, and 82 are marked with their respective measure numbers below the staff. Measure 77 has a dynamic marking of *f*. Measure 78 has a dynamic marking of *f*. Measure 79 has a dynamic marking of *f*. Measure 80 has a dynamic marking of *f*. Measure 81 has a dynamic marking of *f*. Measure 82 has a dynamic marking of *f*. Measure 81 has a dynamic marking of *rit.*.

f 77

78

79

80

81

rit......

82

DRUMS

MANTECA

(COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER)

(ARRANGED BY STEVE OWEN)

LATIN ♩=176

NOTE: TOP PART IS RIDE CYM. CROWN, TOP SPACE IS HI TOM, 3RD SPACE "X" IS CROSS STICK (S.O.), & BOTTOM SPACE IS B.D.

Drum notation for Manteca, measures 1-32. The notation is written on a five-line staff with a common time signature (C). The notes are placed on the lines and spaces to represent different drum sounds: Ride Cymbal Crown (top line), Hi Tom (top space), Cross Stick (S.O.) (third space), and Bass Drum (bottom space). Measure 1 starts with a quarter note on the top line, followed by a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 2 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 3 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 4 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 5 is marked with a box containing the number 5 and the text '4X's', indicating four cross sticks. Measure 6 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 7 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 8 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 9 is marked with a box containing the number 9 and a circled 'S' symbol, indicating a snare drum. The text 'CONT. GROOVE' is written above the staff. Measure 10 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 11 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 12 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 13 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 14 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 15 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 16 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 17 is marked with a box containing the number 17 and the text 'TIME', indicating a change in the drum pattern. Measure 18 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 19 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 20 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 21 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 22 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 23 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 24 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 25 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 26 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 27 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 28 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 29 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 30 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 31 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. Measure 32 has a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, a quarter note on the top line, a quarter rest, and a quarter note on the top line. The notation ends with a double bar line and repeat dots.

MANTECA - DRUMS - PAGE 2

33 CONT. GROOVE

mf 33 34 35 36 37 38 39 40

41

p 41 42 mf 43 44

45 **49** BASS + DRUMS ONLY 2ND X

mf 45 46 47 48 49 50 DECRESC. 51 52

53 PLAY ORIGINAL GROOVE ON RIMS

p 53 54 55 56

END ON RIMS

57 58 59 60

61 4X's

mf 61 ORIGINAL FEEL ON SET - KICKS 3RD & 4TH X ONLY 62 63 64 65

66 67 68 69 70

71 CODA OPEN SOLO

73 ON CUE 4X's CONT. SOLOING

76 D.S. AL CODA END SOLO

71 72 73 74 75 76

77

mf 77 78 79 80 81 3 RIT. 82 FILL

9

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

- SAXOPHONES:** ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARI SAX.
- TRUMPETS:** TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4.
- TROMBONES:** TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4.
- PERCUSSION:** GUITAR (with parts for SBT, AP7, GBT, ET), PIANO (with parts for SB1, SB2), and DRUMS (with parts for SNR, BDRM).

The score includes various musical notations such as stems, beams, and accents. There are several boxed '9' markers at the beginning of the saxophone, trumpet, and trombone sections. The bottom of the page features a 'CONT. BEHOLD' label and a series of measure numbers: 9, 11, 13, 14, 15, 16, 17, 18, 19.

The musical score is organized into systems for different instruments. The first system includes five saxophone parts (Alto Sax 1-5) and four trumpet parts (Trumpet 1-4). The second system includes four trombone parts (Trombone 1-4), a guitar part, a piano part, a bass part, and a drum part. The score contains various musical notations such as notes, rests, and dynamic markings like 'SOLO', 'LEGATO', 'p', 'f', and 'mf'. Chord symbols like Eb7 (DOM7) and Ab7 are also present. The bottom of the page features a measure number line with markers at 72, 73, 74, 75, 76, 77, 78, and 79.

END SOLO

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
SAX
DRUMS

22

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- ALTO SAX 1 & 2:** Play a melodic line with eighth and sixteenth notes, often with slurs and accents.
- TENOR SAX 1 & 2:** Play a similar melodic line to the alto saxophones.
- BARI SAX:** Provides a lower melodic line, often with a more sustained feel.
- TRUMPET 1-4:** Play rhythmic patterns, often in pairs, with accents and slurs.
- TROMBONE 1-4:** Play rhythmic patterns, often in pairs, with accents and slurs.
- GUITAR:** Plays a rhythmic accompaniment with a mix of eighth and sixteenth notes, including a section marked "BUS" and "GUIT" with specific chord notations like "Bb7", "A7", and "G7".
- PIANO:** Provides harmonic support with chords and melodic fragments, including a section marked "BUS" and "PIANO".
- BASS:** Plays a steady rhythmic line, often with a "CONT. BEAT" marking.
- DRUMS:** Provide the overall rhythmic foundation with various drum patterns.

The score includes various musical notations such as slurs, accents, and dynamic markings. The page number "22" is located in the top left corner of the score area.

41

45

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

GUITAR

PIANO

BASS

DRUMS

49

BASS + DRUMS ONLY END X

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARI SAX

50

BASS + DRUMS ONLY END X

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

51

BASS + DRUMS ONLY END X

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

52

BASS + DRUMS ONLY END X

GIHAR
PIANO
SASS
DRUMS

61 4X'S TACT 1ST X

TACT 1ST X

2ND X ONLY

2ND X ONLY

2ND X ONLY

4X'S 1ST SEC 1 4TH X ONLY

1ST SEC 1 4TH X ONLY

1ST SEC 1 4TH X ONLY

1ST SEC 1 4TH X ONLY

4X'S 1ST SEC 1 4TH X ONLY

1ST SEC 1 4TH X ONLY

1ST SEC 1 4TH X ONLY

1ST SEC 1 4TH X ONLY

4X'S

END ON 61MS

END ON 61MS

END ON 61MS

END ON 61MS

57 58 59 60

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

DRUMS

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BAR SAX

5.4

1.0
1.0
1.0
1.0
1.0

PLAY BOTH X'S
PLAY BOTH X'S
PLAY BOTH X'S
PLAY BOTH X'S
BLAT! ANY LOW NOTE

(D.S. AL CODA)

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

5.4

1.0
1.0
1.0
1.0

SCREECH
TELL - ANY HIGH NOTE
SCREECH
TELL - ANY HIGH NOTE
SCREECH
TELL - ANY HIGH NOTE
SCREECH
TELL - ANY HIGH NOTE

PLAY BOTH X'S
PLAY BOTH X'S
PLAY BOTH X'S
PLAY BOTH X'S

(D.S. AL CODA)

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

5.4

1.0
1.0
1.0
1.0

PLAY BOTH X'S
BLAT! ANY LOW NOTE
PLAY BOTH X'S
BLAT! ANY LOW NOTE
PLAY BOTH X'S
BLAT! ANY LOW NOTE
PLAY BOTH X'S
BLAT! ANY LOW NOTE

(D.S. AL CODA)

GIHARE
PIANO
BASS
DRUMS

5.4

1.0
1.0
1.0
1.0

(D.S. AL CODA)

73 ON CUE 4X'S

CLAP

OPEN PERCUSSION SOLO

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARI SAX

ME ON CUE 4X'S

3RD AND 4TH X ONLY

4TH TIME ONLY

CLAP

OPEN PERCUSSION SOLO

TEUMPET 1

TEUMPET 2

TEUMPET 3

TEUMPET 4

4TH TIME ONLY

ON CUE 4X'S

CLAP

OPEN PERCUSSION SOLO

TEUMBONE 1

TEUMBONE 2

TEUMBONE 3

TEUMBONE 4

3RD AND 4TH X ONLY

4TH TIME ONLY

ON CUE 4X'S

CLAP

OPEN PERCUSSION SOLO

QUITTE

PIANO

BASS

DRUMS

CONT. SOLO

END SOLO

71 72 73 74 75 76

77

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BAR SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS

77 78 79 80