

Pipe Dreams

1ST E^b ALTO SAX Part 1 of "A Piece of the Road Suite"

composed & arranged by John LaBarbera

BALLAD (EVEN 8^{THS})

4

mf mp

SOLO

mf

3

4

END SOLO

7

mp

2

SOLO AD LIB. - G LYDIAN SCALE

4

(+ TBNS.)

C9

(+ TRPTS.)

END SOLO D (ENS.)

2

mf mp

2

ON CUE

p

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Pipe Dreams

Part 1 of "A Piece of the Road Suite"

2ND Eb ALTO SAX (OPT. FLUTE)

composed & arranged
by John LaBarbera

BALLAD (EVEN 8^{THS})

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of several systems of staves:

- System 1:** Starts with a 4-measure rest, followed by a melodic line. Dynamics include *mf* and *mp*. A box labeled 'A9' is present.
- System 2:** Continues the melodic line with a 4-measure rest at the end. A box labeled 'B' is present.
- System 3:** Features a 6-measure rest followed by a melodic line. Dynamics include *mp*. A box labeled 'B9' is present.
- System 4:** Starts with a 4-measure rest, then a melodic line. Dynamics include *mp*. The text 'TO FLUTE' is written above the staff. A box labeled 'C' is present.
- System 5:** Contains four staves of music. The first staff has a 4-measure rest. Dynamics include *p*, *grad. cresc.*, and *tr* (trills). A box labeled 'C9' is present.
- System 6:** Contains four staves of music. Dynamics include *mf*, *grad. cresc.*, and *tr*.
- System 7:** Starts with a 2-measure rest, followed by a melodic line. Dynamics include *mf* and *mp*. The text '(ALTO)' is written above the staff. A box labeled 'D' is present.
- System 8:** Starts with a 2-measure rest, followed by a melodic line. Dynamics include *p*. The text 'ON CUE' is written above the staff.

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Part 1 of "A Piece of the Road Suite"

1ST B^b TENOR SAX (OPT. FLUTE)

composed & arranged
by John LaBarbera

BALLAD (EVEN 8THS)

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Part 1 of "A Piece of the Road Suite"

2ND B♭ TENOR SAX (OPT. FLUTE)

composed & arranged
by John LaBarbera

BALLAD (EVEN 8THS)

The musical score is written for a 2nd B♭ Tenor Saxophone (or optional Flute) in 4/4 time. The key signature has two sharps (F# and C#). The piece is a ballad with even eighth notes. The score consists of 11 staves of music. It begins with a dynamic marking of *mf*. The first staff contains the initial melodic line. The second staff is marked with a boxed 'A' and a dynamic of *mp*. The third staff is marked with a boxed 'B' and contains a measure with a '4' above it. The fourth staff is marked with a boxed 'B' and contains a measure with a '4' above it. The fifth staff is marked with a boxed 'C' and contains a measure with a '6' above it. A bracket labeled 'TO FLUTE' spans from the fifth staff to the sixth staff. The sixth staff is marked with a boxed 'C' and contains a measure with a '4' above it. The seventh staff is marked with a boxed 'C' and contains a measure with a '4' above it. The eighth staff is marked with a boxed 'C' and contains a measure with a '4' above it. The ninth staff is marked with a boxed 'C' and contains a measure with a '4' above it. The tenth staff is marked with a boxed 'D' and contains a measure with a '2' above it. The eleventh staff is marked with a boxed 'D' and contains a measure with a '2' above it. The score includes various dynamic markings such as *mf*, *mp*, *p*, *f*, and *mp*. It also includes performance instructions like 'grad. cresc.', 'tr', and 'ON CUE'. The score is arranged for a 2nd B♭ Tenor Saxophone (or optional Flute) in 4/4 time.

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Part 1 of "A Piece of the Road Suite"

E^b BARITONE SAX (OPT. FLUTE)

BALLAD (EVEN 8THS)

composed & arranged
by John LaBarbera

6 *mp*

A9

4

B

6 *mp*

B9

mp

TO FLUTE

4

C (FLUTE) (TACET IF NO FLUTE)

p *grad. cresc.* *trill*

trill

C9

mf *grad. cresc.* *trill*

trill

D TO BARITONE

2 *f* *mp*

2 ON CUE *p*

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1ST B^b TRUMPET

Part 1 of "A Piece of the Road Suite"

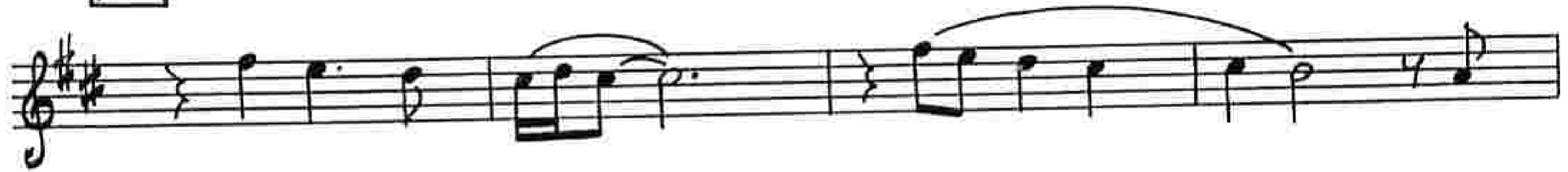
composed & arranged
by John LaBarbera

BALLAD (EVEN 8THS)

SOLO



A⁹



B



B⁹

C



C⁹

8



D SOLO*



* NOTES IN ('S) MAY BE PLAYED IN PLACE OF REGULAR PART.

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2ND B \flat TRUMPET

Part 1 of "A Piece of the Road Suite"

composed & arranged
by John LaBarbera

BALLAD (EVEN 8THS)

(LEAD) mp 3

A 9 2

B mp

B 9 3 mp cresc.

C 8 f decresc.

C 9 4 f GRAD. CRESC.

D ff decresc. ON CUE

mp

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3RD B^b TRUMPET

Part 1 of "A Piece of the Road Suite"

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BALLAD (EVEN 8THS)

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Part 1 of "A Piece of the Road Suite"

4TH B^b TRUMPET

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by John LaBarbera

BALLAD (EVEN 8THS)

4

A⁹

mf *mp*

2

B

mp

B⁹

3

mp *cresc.* *f*

C

8

decresc. *mf* *grad. cresc.*

C⁹

D

ff *decresc.*

mp *p* ON CUE

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1ST TROMBONE

Part 1 of "A Piece of the Road Suite"

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BALLAD (EVEN 8THS)

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2ND TROMBONE

Part 1 of "A Piece of the Road Suite"

composed & arranged
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BALLAD (EVEN 8TH)

mp

A

2

B

mp

B⁹

4

mp cresc.

C

4

f

decresc.

C⁹

mf Grad. cresc.

(4)

D

(12)

ff decresc.

ON CUE

p

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3RD TROMBONE

Part 1 of "A Piece of the Road Suite"

composed & arranged
by John LaBarbera

BALLAD (EVEN 8THS)

mp

3

2

B

mp

2

B9

4

mp cresc.

C

4

f decresc.

mp Grad. cresc.

C9

mf Grad. cresc.

(4)

(8)

D

(12)

f decresc.

ON CUE

mp

p

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4TH TROMBONE

Part 1 of "A Piece of the Road Suite"

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BALLAD (EVEN 8THS)

A9

B

B9

C

C9

D

Pipe Dreams

Part 1 of "A Piece of the Road Suite"

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PIANO

BALLAD (EVEN 8THS)

Chords: $Dm7$ $G7sus$ $FMA9^{(11)}$ $C7sus$ $C\#7sus$ $Dm9$ $G7sus$ $G7$ $Cm6$ A^bMA9 $Gm9$

Chords: $B7sus$ $A9$ B^bMA9 $BMA9$ $CMA9$ $GMA9$ $FMA9$ $Em9$ $A9$ $Dm9$ E^bMA9 $Em9$ $FMA9$ $GMA9$

Chords: $Dm7$ $G7sus$ $G7$ Cm $(Maj?)$ $Cm6$ A^bMA9 $Gm9$ $FMA9$ B^bMA9 $A9$ $A9$ $GMA7$ (13)

Chords: $CMA7$ $FMA9^{(11)}$ $F\#m7$ B^+7 $EMA9$ E^bM9 A^bM9 $GMA9$

Chords: $FMA9$ $Em9$ $A^+7^{(\#9)}$ $B9$ $Dm7$ $G7sus$ $FMA9^{(11)}$ $Dm7$ $G7sus$ Cm $(Maj?)$

A^bMA⁹ GMI⁹ FMA⁷ B^bMA⁹ BMA⁹ CMA⁹

Musical notation for the first system. The treble clef contains chords: A^bMA⁹, GMI⁹, FMA⁷, B^bMA⁹, BMA⁹, and CMA⁹. The bass clef contains corresponding bass notes. Dynamics include *cresc.* and *decresc.*

C

Musical notation for the second system. The bass clef features a melodic line of eighth notes. Dynamics include *p* and *grad. cresc.*. Pedal markings are present below the bass line.

Musical notation for the third system. The bass clef continues the melodic line. Dynamics include *mp* and *mf grad. cresc.*. Pedal markings are present.

Musical notation for the fourth system. The bass clef continues the melodic line. Pedal markings are present.

Musical notation for the fifth system. The bass clef continues the melodic line. Dynamics include *ff* and *decresc.*. Chords above include DMI⁹, G⁷SUS, FMA⁹(#11), B^bMA⁹, AMI⁷, DMI⁹, and G⁷SUS.

Musical notation for the sixth system. The treble clef contains chords: CMA⁹ (#11), CMA⁷, A^bMA⁹, GMI⁹, FMA⁷, B^bMA⁷, AMI⁹, and ON CUE GMA⁹. Dynamics include *mp* and *p*.

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GUITAR

Part 1 of "A Piece of the Road Suite"

composed & arranged by John LaBarbera

BALLAD (EVEN 8^{THS})

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'mp' (mezzo-piano). The first staff contains a triplet of eighth notes (G4, A4, B4) followed by a series of chords: DMI⁷, G^{7sus}, FMA⁹(#11), DMI⁹, G^{7sus}, G⁷, and CMI⁶. The second staff continues with chords: A^bMA⁹, GMI⁹, B^{7sus}, AMI⁹, B^bMA⁹, BMA⁹, CMA⁹, and E^bMA⁹. A box labeled 'A9' is placed above the staff. The third staff contains chords: EMI⁹, FMA⁹, GMA⁹, DMI⁷, G^{7sus}, G⁷, CMI^(MAJ 7), CMI⁶, A^bMA⁹, GMI⁹, FMA⁹, and B^bMA⁹. The fourth staff starts with AMI⁹, AMI⁷, GMA⁷⁽¹³⁾, and a box labeled 'B'. Chords include CMA⁷, FMA⁹(#11), F#MI⁷, B⁷, and EMA⁹. The fifth staff begins with E^bMI⁹, A^bMI⁹, GMA⁹, FMA⁹, EMI⁹, A⁺7(#9), DMI⁹, and G^{7sus}. A box labeled 'B9' is placed above the staff. The sixth staff contains chords: FMA⁹(#11), DMI⁷, G^{7sus}, CMI^(MAJ 7), A^bMA⁹, GMI⁹, FMA⁷, and B^bMA⁹. The seventh staff starts with BMA⁹, CMA⁹, CMA⁹, and a box labeled 'C'. Dynamics include 'f', 'decresc.', 'p', and 'grad. cresc.'. The eighth staff contains chords: BMA⁹, CMA⁹, CMA⁹, and a box labeled 'C9'. Dynamics include 'mp', 'grad. cresc.', and 'mf grad. cresc.'. The ninth staff contains chords: DMI⁹, G^{7sus}, FMA⁹(#11), B^bMA⁹, AMI⁷, DMI⁹, and G^{7sus}. Dynamics include 'ff' and 'decresc.'. The tenth staff contains chords: CMA⁹, CMA⁷, A^bMA⁹, GMI⁹, FMA⁷, B^bMA⁷, AMI⁹, and GMA⁹. Dynamics include 'mp' and 'p'. The score concludes with a double bar line and a fermata over the final chord.

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BASS

Part I of "A Piece of the Road Suite"

composed & arranged
by John LaBarbera

Ballad (even 8^{THS})

Musical score for Bass part of "Pipe Dreams". The score is in 7/4 time and consists of 16 measures. It features a variety of chords and dynamics. The notation includes a triplet in the first measure and several boxed section markers labeled A, B, C, D, and C⁹. Dynamics range from *mp* to *ff*, with markings for *decresc.*, *grad. cresc.*, and *cresc.*. The piece concludes with a *mp* dynamic and a *p* dynamic marking.

Measures 1-3: *mp*, A^bMA^9 , GMI^9 , B^{7sus} , AMI^9 , B^bMA^9 , BMA^9 , CMA^9 , GMA^7 , FMA^7 , EMI^7 , A^9 , DMI^7 , E^bMA^9

Measures 4-6: EMI^9 , FMA^9 , GMA^9 , DMI^7 , G^{7sus} , G^7 , $CMI^{(MAJ^7)}$, CMI^b , A^bMA^9 , GMI^9 , FMA^9 , B^bMA^9

Measures 7-9: AMI^9 , AMI^7 , $GMA^7(13)$, CMA^7 , $FMA^9(\#11)$, $F^{\#}MI^7$, B^+7 , EMA^9

Measures 10-12: E^bMI^9 , A^bMI^9 , GMA^9 , FMA^9 , EMI^9 , $A^+7(\#9)$, DMI^9 , G^{7sus}

Measures 13-15: $FMA^9(\#11)$, DMI^7 , G^{7sus} , $CMI^{(MAJ^7)}$, A^bMA^9 , GMI^9 , FMA^7 , B^bMA^9 , *cresc.*, *f*

Measures 16-18: BMA^9 , CMA^9 , CMA^9 , *decresc.*, *p grad. cresc.*, *(4)*

Measures 19-21: *mp grad. cresc.*, *(8)*, *mf grad. cresc.*, C^9

Measures 22-24: *(12)*

Measures 25-27: *(16)*, DMI^9 , G^{7sus} , $FMA^9(\#11)$, B^bMA^9 , AMI^7 , DMI^9 , G^{7sus}

Measures 28-30: CMA^9 , $(\#11)CMA^7$, A^bMA^9 , GMI^9 , FMA^7 , B^bMA^7 , AMI^9 , *ff*, *decresc.*, *on cue*, GMA^9 , *p*

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Pipe Dreams

DRUMS

Part 1 of "A Piece of the Road Suite"

composed & arranged
by John LaBarbera

Ballad (even 8THs)

The drum score is written on a single staff with a treble clef and a 4/4 time signature. It begins with the instruction "Brushes" and a dynamic marking of *mp*. The first measure contains a triplet of eighth notes. The score is divided into sections A, B, C, and D, each with a corresponding rehearsal mark. Section A (measures 1-4) features a brush pattern of eighth notes. Section B (measures 5-8) continues with a similar brush pattern. Section C (measures 9-12) transitions to mallets on the cymbal, starting with a dynamic of *f* and a decrescendo, then moving to *p* with a gradual crescendo. Section D (measures 13-16) returns to brushes, starting with a dynamic of *mp* and a gradual crescendo. The score concludes with a final measure marked "on cue" and a fermata.