

# ROAD TO KENYA

8

b/w: BLUES IN BEAT

Peter LAINE  
Pol STONE  
(SABAM)

**LEAD - SHEET**  
**C - STIMME**  
**ACCORDION**  
**SOLO - GUITAR**

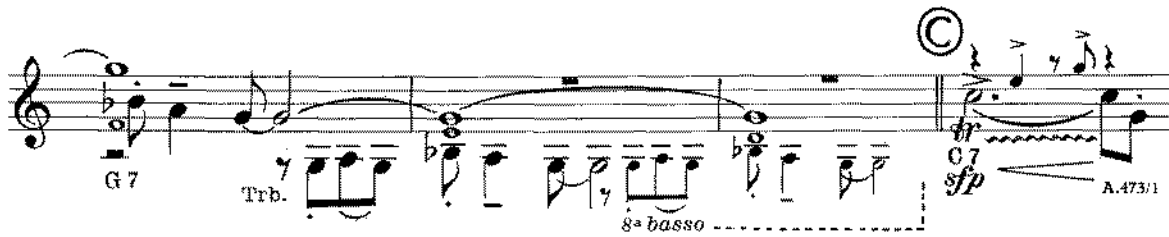
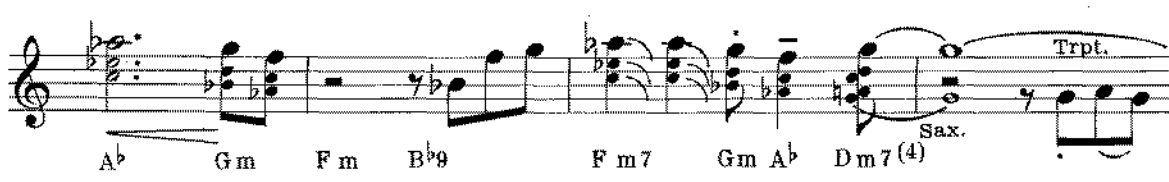
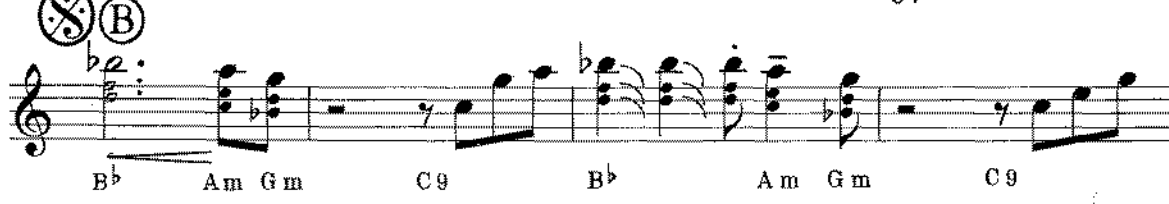
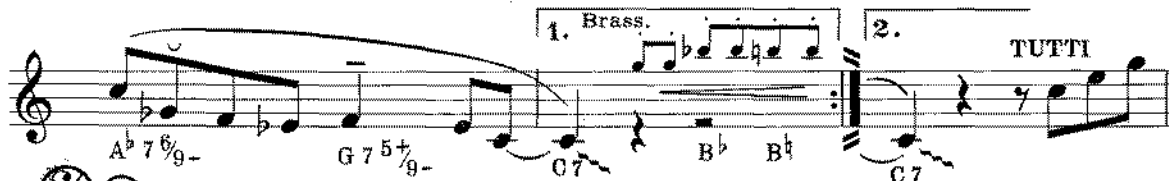
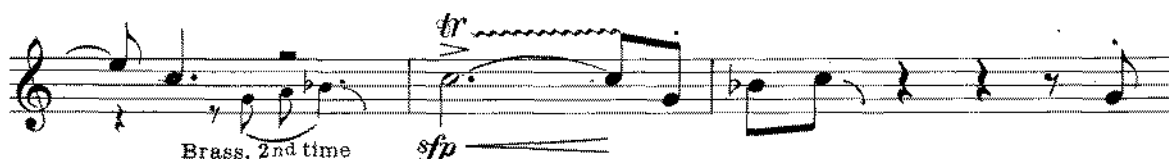
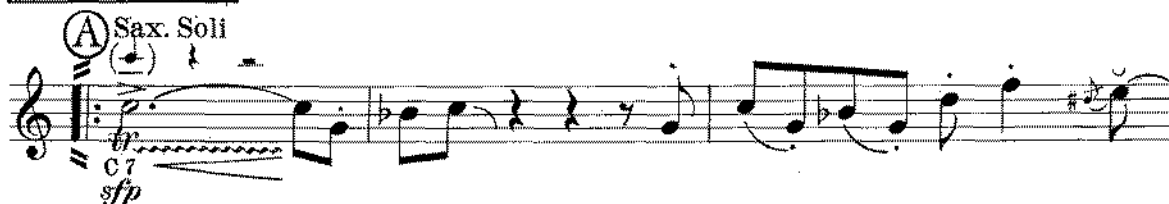
Lead-Sheet in C  
Piano-Conductor  
5 Saxes  
4 Trumpets  
4 Trombones  
+ Rhythms  
  
Orthophonic arrangement  
playable by any  
possible Combination

They « sound » always! VERY SPECIAL ARRANGEMENTS in the MODERN way  
**SOLOIST - MODERN BEAT - GUITAR - GROUP**

<b>SMALL COMBO</b>	Lead-sheet in Eb	<b>BIG-BAND</b>	Bass
Piano-Organ	Rhythm-Guitar	5 Saxes	Guitar
Lead-sheet in C	Bass-Guitar	4 Trumpets	Drums
Solo-Guitar,(ecc.)	Drums	4 Trombones	
Lead-sheet in Bb		Piano-Organ	

« Orthophonic » arrangements **THEY « SOUND » ALWAYS !**  
**ALL COMBINATIONS POSSIBLE !** If necessary : Ask for suppl. parts.

Beat T° ( 4 Bars = 8 sec.)



Trb.

*sf*

al

⊕ 2nd Tenor

coda

$A^b7^6/9-$   $G7^5+/9-$   $C7$

ⓓ SOLO ad lib.

$C7$

1. 2.

TUTTI

$A^b7^6/9-$   $G7^5+/9-$   $C7$   $C7$

⊕

ⓔ Brass.

Coda

*sf*

Sax.  $D^b7$

1.

$A^b7^6/9-$   $A^b7^5+/9-$   $D^b7$

2.

TUTTI

$A^b7^6/9-$   $A^b7^5+/9-$   $A^b7^6/9-$   $A^b7^5+/9-$   $A^b7^6/9-$   $A^b7^5+/9-$   $D^b$   $Trb.$   $A.473/1$

*ff* *sfz*

# ROAD TO KENYA

b/w: BLUES IN BEAT

8  
P. MAINE  
POLYSTONE  
(SABAM)

1<sup>st</sup> ALT - SAX

(orchestral version)

Beat T<sup>o</sup>  
(4 Bars = 8 sec.)

**A SOLI**  
*sfp*

**B TUTTI**  
*sfp*

**C SOLI**  
*sfp*  
*legato dim.*

**D**  
*mf-f*

**E**  
*f*

**al Coda**

**Coda**

*ff*

*sfz*



# ROAD TO KENYA

b/w: BLUES IN BEAT

Peter L...  
Pol STONE  
(SA...)



**ALT - SAX**

Beat T°  
(4 Bars = 8 sec.)

**SOLI**

4

*sfp*

1.

*sfp*

**TUTTI**

2.

**SOLI**

*legato dim.*

*sfp*

al **coda**

1

**TUTTI**

1.

2.

**Coda**

**E**

*f*

1.

2.

*ff*

*sfz*

# ROAD TO KENYA

b/w: BLUES IN BEAT

Pet. LINE  
Pol. STONE  
(SABAM)



**TENOR SAX**

Beat 1°  
(4 Bars = 8 sec.)

**A** SOLI *sf*

**B**

**C** *legato sf*

**D** SOLO ad lib. *sf*

**E** Coda *f*

1. **TUTTI**

2. **TUTTI**

*sfz*

*ff*

*A.473/1*

# ROAD TO KENYA

b/w: BLUES IN BEAT



Peter LAINE  
Pol STONE  
(SABAM)

**TENOR SAX**

Beat T°  
(4 Bars = 8 sec.)

Ⓐ SOLI *sf*

1. *sf*

2. TUTTI ⓧ Ⓑ

*legato dim.*

Ⓒ SOLI *sf*

al Ⓞ coda 1

Ⓓ 1 1

1. 2. TUTTI ⓧ

Ⓞ Coda *f*

1. *ff*

2. *sf*

A.473/1

# ROAD TO KENYA

b/w: BLUES IN BEAT

Pete DRAINE  
Pol DRAINE  
(SABAM)

BARITONE - SAX

Beat T<sup>o</sup>  
(4 Bars=8 sec.)

**A** SOLI *sf*

**B** TUTTI *sf*

**C** SOLI *sf*

al **D** coda

**D** *mf-f*

**E** Coda *sfz*

*ff*

*sfz*

# ROAD TO KENYA

b/w: BLUES IN BEAT

Pe L NE  
Pol ONE  
(SABAM)

1<sup>ST</sup> TROMBONE

Beat T° (4 Bars = 8 sec.)

The musical score is written for the 1st Trombone part. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a circled 'A' above a 7-measure rest, and then a 2-measure rest. The second staff contains a 2-measure rest followed by a 'TUTTI' marking. The third staff starts with a circled 'B' and a treble clef. The fourth staff has a circled 'C' above it. The fifth staff features an 'al Coda' marking with a circled 'C' and a 1-measure rest. The sixth staff begins with a circled 'D' and a dynamic marking of 'mf-f'. The seventh staff has a circled 'E' above it and a 'TUTTI' marking. The eighth staff is labeled 'Coda' with a circled 'C'. The ninth and tenth staves contain first and second endings, with dynamics of 'ff' and 'sfz' respectively. A circled 'C' is at the end of the tenth staff. The number 'A.473/1' is printed at the bottom right of the score.



8

# ROAD TO KENYA

b/w: BLUES IN BEAT

2<sup>nd</sup> TROMBONE

Per LA E  
Po ST E  
(SABAM)

Beat T° (4 Bars = 8 sec.)

The musical score is written for a 2nd Trombone in bass clef with a 4/4 time signature. It consists of ten staves of music. The score includes various musical notations such as rests, eighth notes, quarter notes, and slurs. There are several rehearsal marks labeled A, B, C, D, and E, each enclosed in a circle. A large circled '8' is written in the top right corner of the page. Performance instructions include 'TUTTI' appearing twice, 'al coda' with a circled 'C' symbol, and dynamic markings such as *mf-f*, *ff*, and *sfz*. The score concludes with a double bar line and repeat signs.

# ROAD TO KENYA

b/w: BLUES IN BEAT



3<sup>rd</sup> TROMBONE

Peter  
Poi STONE  
(SABAM)

Beat T<sup>o</sup> (4 Bars = 8 sec.)

The musical score for the 3rd Trombone part is written in bass clef with a 4/4 time signature. It consists of several systems of music:

- System 1:** Starts with a 4-measure rest, followed by a circled 'A' section with a 7-measure rest, then a melodic line with a 2-measure rest.
- System 2:** Continues the melodic line, ending with the instruction 'TUTTI'.
- System 3:** Starts with a circled 'B' section, followed by a melodic line.
- System 4:** Continues the melodic line, ending with a 2-measure rest.
- System 5:** Starts with a circled 'C' section, followed by a melodic line with a 1-measure rest.
- System 6:** Continues the melodic line, ending with the instruction 'al coda' and a circled 'C' section with a 1-measure rest.
- System 7:** Starts with a circled 'D' section, followed by a melodic line with a 1-measure rest.
- System 8:** Continues the melodic line, ending with a circled 'E' section and the instruction 'TUTTI'.
- System 9:** Starts with a circled 'C' section and the instruction 'Coda', followed by a melodic line.
- System 10:** Continues the melodic line, ending with a 1-measure rest.
- System 11:** Continues the melodic line, ending with a 2-measure rest.
- System 12:** Continues the melodic line, ending with a 2-measure rest.

Dynamic markings include *mf-f*, *f*, and *sfz*. The score concludes with the number 'A.473/1'.

# ROAD TO KENYA

b/w: BLUES IN BEAT

4<sup>th</sup> TROMBONE  
BASS-TROMBONE

Pet. L. NE  
Pol. NE  
(SABAM)

Beat T° (.4 Bars = 8 sec.)

The musical score is written in bass clef with a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *sfz* and features a circled letter 'A' at the end of the first measure. The second staff has a circled 'B' with a circled 'X' over it, and a first ending bracket. The third staff has a circled 'C' and a first ending bracket. The fourth staff has a circled 'D' and a first ending bracket. The fifth staff has a circled 'E' and a first ending bracket. The sixth staff has a circled 'F' with a circled 'X' over it, and a first ending bracket. The seventh staff is labeled 'Coda' and has a circled 'G' with a circled 'X' over it, and a first ending bracket. The eighth staff has a circled 'H' with a circled 'X' over it, and a first ending bracket. The ninth staff has a circled 'I' with a circled 'X' over it, and a first ending bracket. The tenth staff has a circled 'J' with a circled 'X' over it, and a first ending bracket. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf-f*, *sfz*, and *ff*. A large stylized number '8' is in the top right corner.

# ROAD TO KENYA

8

b/w: BLUES IN BEAT

1<sup>st</sup> TRUMPET

Peter LAINE  
Pol STONE  
(SABAM)

Beat T° (4 Bars = 8 sec.)

The musical score is written for a 1st Trumpet in G major (one sharp). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the staff, there are markings for measures 4, 7, and 2. A circled 'A' is placed above the first measure of the second staff. The second staff includes a 'TUTTI' marking and a circled 'B'. The third staff has a circled 'C'. The fourth staff has a circled 'D' and a '7' below it. The fifth staff has a circled 'E' and a '7' below it. The sixth staff has a circled 'F' and a '7' below it. The seventh staff has a circled 'G' and a '7' below it. The eighth staff has a circled 'H' and a '7' below it. The ninth staff has a circled 'I' and a '7' below it. The tenth staff has a circled 'J' and a '7' below it. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *ff*. There are also markings for 'al coda' and '8<sup>a</sup> ad lib.'. The piece concludes with a Coda section.

# ROAD TO KENYA

b/w: BLUES IN BEAT

2<sup>nd</sup> TRUMPET

Peter ~~WOLFF~~  
Pol ~~WOLFF~~  
(S. ~~WOLFF~~)

Beat T° (4 Bars = 8 sec.)

The musical score is written for a 2nd Trumpet part in 4/4 time. It consists of ten staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into several sections marked with circled letters A through E. Section A (measures 1-4) starts with a 4-measure rest followed by a 7-measure rest. Section B (measures 5-8) is marked 'TUTTI' and contains a 3-measure rest. Section C (measures 9-12) is marked 'SOLI' and includes a 'dim.' (diminuendo) instruction. Section D (measures 13-16) is marked 'f' (forte) and includes a 7-measure rest. Section E (measures 17-20) is marked 'TUTTI' and includes a 2-measure rest. The Coda section (measures 21-24) is marked 'ff' (fortissimo) and includes a 'tr' (trill) instruction. The score concludes with first and second endings. A large handwritten number '8' is written over the top right corner of the page.

# ROAD TO KENYA

b/w: BLUES IN BEAT



3<sup>rd</sup> TRUMPET

Peter DEURNE  
Polystone  
(MUSAM)

Beat T° (4 Bars = 8 sec.)

The musical score is written for a 3rd Trumpet part in G major, 4/4 time. It consists of 11 staves of music. The score includes various musical notations such as rests, notes, slurs, and dynamics. Key features include:

- Section A: First staff, starting with a 4-measure rest, followed by a 7-measure rest, and then a melodic line.
- Section B: Second staff, marked 'TUTTI', starting with a 3-measure rest.
- Section C: Third staff, marked 'SOLI', featuring a melodic line with a 'dim.' (diminuendo) marking.
- Section D: Fourth staff, starting with a 1-measure rest, followed by a melodic line.
- Section E: Fifth staff, starting with a 7-measure rest, followed by a melodic line.
- Section F: Sixth staff, marked 'TUTTI', starting with a 2-measure rest.
- Coda: Seventh staff, marked 'Coda', starting with a double bar line and a 'ff' (fortissimo) dynamic.
- Rehearsal marks: Eighth, ninth, and tenth staves contain first and second endings.
- Final staff: Eleventh staff, ending with a 'ff' dynamic.

# ROAD TO KENYA

8

b/w: BLUES IN BEAT

4<sup>th</sup> TRUMPET

Peter LAINE  
Pol STONE  
(SABAM)

Beat T° (4 Bars = 8 sec.)

The musical score is written for a 4th Trumpet in G major (one sharp). It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a circled 'A' and a 7-measure rest, then a melodic line. The second staff starts with a 3-measure rest, followed by the word 'TUTTI', a circled 'B' with a slash, and a melodic line. The third staff continues the melodic line with a 4-measure rest at the end. The fourth staff begins with a circled 'C' and a melodic line. The fifth staff has a circled 'D' with a slash, the word 'al coda', and a melodic line. The sixth staff starts with a 2-measure rest, followed by the word 'TUTTI', a circled 'E' with a slash, and a melodic line. The seventh staff is labeled 'Coda' and begins with a circled 'E' with a slash, followed by a melodic line with dynamics *ff* and *tr*. The eighth staff continues the melodic line with a first ending bracket. The ninth staff has a second ending bracket with a 2-measure rest and a first ending bracket. The tenth staff concludes the piece with a first ending bracket and a *ff* dynamic. The number 'A.473/1' is printed at the bottom right of the score.



# ROAD TO KENYA

b/w: BLUES IN BEAT

Peter LAINE  
POLY-TONE  
SABAN

## PIANO - ORGAN

Lead-Sheet in C  
Piano-Conductor  
5 Saxes  
4 Trumpets  
4 Trombones  
+ Rhythms

---

Orthophonic arrangement  
playable by any  
possible Combination

They « sound » always! VERY SPECIAL ARRANGEMENTS in the MODERN way -

SMALL COMBO		BIG-BAND	
Piano-Organ	Lead-sheet in Eb	5 Saxes	Bass
Lead-sheet in C	Rhythm-Guitar	4 Trumpets	Piano-Organ
Solo-Guitar.(acc.)	Bass-Guitar	4 Trombones	Guitar
Lead-sheet in Bb	Drums		Drums

« Orthophonic » arrangements THEY « SOUND » ALWAYS!  
ALL COMBINATIONS POSSIBLE! if necessary: Ask for suppl. parts.

Beat T° (4 Bars = 8 sec.)

A.473/1



B<sup>b</sup> C<sup>9</sup> F m<sup>7</sup> B<sup>b</sup><sub>9</sub>

F m<sup>7</sup> G<sup>m</sup> A<sup>b</sup> D m<sup>7</sup>(4) Trpt. Trb.

© C<sup>7</sup>

al  $\oplus$  coda A<sup>b</sup> 7 <sup>6</sup>/<sub>9</sub>- G 7 <sup>5+</sup>/<sub>9</sub>- C<sup>7</sup>

2<sup>nd</sup> Tenor Sax. Tenor Solo ad lib. Trpts 2<sup>nd</sup> time

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

1. Trpts. 2. Tutti

CODA

Piano accompaniment for the second system, including first and second endings for Trpts. and Tutti, and a CODA section.

**E** Brass

tr

Piano accompaniment for the third system, marked with a circled E and Brass, featuring a trill and various chords.

1.

Piano accompaniment for the fourth system, first ending, with various chords and a trill.

2.

Piano accompaniment for the fourth system, second ending, with various chords and a trill.

# ROAD TO KENYA



GUITAR I  
GUITAR II

b/w: BLUES IN BEAT

Peter LAINE  
POL STONE  
(SABAM)

Beat T° ( 4 Bars = 8 sec. )

Chord progression for the first system: C7, Ab7 6/9, G7 5+/9, C, Bb, Bb.

Chord progression for the second system: C7, Bb, Am, Gm, C9, Ab, Gm, Fm, Bb9.

Chord progression for the third system: Fm7, Gm, Ab, Dm7(4), C7.

Chord progression for the fourth system: Ab7 6/9, G7 5+/9, C7, C7.

Chord progression for the fifth system: Ab7 6/9, G7 5+/9, C7.

Chord progression for the Coda: D<sup>b</sup>7, A 7 6/9, A<sup>b</sup>7 5+/9, D<sup>b</sup>.

Dynamics: *ff*, *sfz*.

# ROAD TO KENYA

8

b/w: BLUES IN BEAT

BASS  
BASS-GUITAR

Peter LAINE  
Pol STONE  
(SABAM)

Beat T° (4 Bars = 8 sec.)

The musical score is written in bass clef with a 4/4 time signature. It consists of several sections:

- Section A:** Starts with a circled 'A' and a repeat sign. It contains two staves of music, with a first ending and a second ending.
- Section B:** Starts with a circled 'B' and a repeat sign. It contains two staves of music, with a first ending and a second ending.
- Section C:** Starts with a circled 'C' and a repeat sign. It contains two staves of music, with a first ending and a second ending.
- Section D:** Starts with a circled 'D' and a repeat sign. It contains two staves of music, with a first ending and a second ending.
- Section E:** Starts with a circled 'E' and a repeat sign. It contains two staves of music, with a first ending and a second ending.
- Coda:** Labeled 'Coda' with a circled 'C' and a repeat sign. It contains two staves of music, with a first ending and a second ending. Dynamics include *ff* and *sfz*.

# ROAD TO KENYA

b/w: BLUES IN BEAT



## DRUMS

Peter LAURENCE  
Pol STOKER  
(SABAM)

Beat T° (4 Bars = 8 sec.)

The drum score is written on ten systems of two staves each. The notation includes various rhythmic patterns, rests, and dynamic markings. Key elements include:

- Section A:** First system, marked with a circled 'A'.
- Section B:** Third system, marked with a circled 'B' and a circled 'X'.
- Section C:** Fourth system, marked with a circled 'C'.
- Section D:** Sixth system, marked with a circled 'D'.
- Section E:** Eighth system, marked with a circled 'E'.
- Coda:** Ninth system, marked with a circled 'C' and the word 'Coda'.

Other markings include 'Fill', 'Closed Hi-Hat', 'al coda', and bar numbers 4, 8, 12, 16, 6, 7, 8, 7. A circled 'X' appears at the end of the eighth system. The piece concludes with a final flourish and a circled 'X'.