

SIDE BY SIDE

A Contemporary Concept
In Solid Sound For Stage Band
Arrangement by
Dave Grusin

By HARRY WOODS

1st E^b ALTO SAX

VERY DELIBERATE

6

LEAD

Musical staff 1: Treble clef, key signature of one sharp (F#), common time. The staff contains a lead line starting with a whole note G4, followed by a half note G4, and then a quarter note G4. Dynamics include p and mf.

A

Musical staff 2: Treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line with eighth notes and quarter notes, including slurs and accents. Dynamics include f.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line with eighth notes and quarter notes, including slurs and accents. Dynamics include p and mf.

B

Musical staff 4: Treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line with eighth notes and quarter notes, including slurs and accents. Dynamics include f.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line with eighth notes and quarter notes, including slurs and accents. Dynamics include p.

C

Musical staff 6: Treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line with eighth notes and quarter notes, including slurs and accents. Dynamics include p.

Musical staff 7: Treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line with eighth notes and quarter notes, including slurs and accents. Dynamics include f and mf.

LEAD

D

Musical staff 8: Treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line with eighth notes and quarter notes, including slurs and accents. Dynamics include f.

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1st Eb ALTO SAX

Musical staff with treble clef, key signature of one sharp (F#), and a fermata with a '2' above it.

E BLUES

Musical staff for section E, starting with a bluesy melody and a fermata.

Musical staff for section E, continuing the melody with dynamics *ff* and the instruction *VERY DETACHED*.

Musical staff for section F, starting with a fermata and dynamics *sub. p*, followed by *sempre cresc.*

Musical staff for section F, continuing the melody with a fermata.

Musical staff for section G, starting with a fermata and dynamics *ff*.

Musical staff for section G, continuing the melody with a fermata.

Musical staff for section H, starting with a fermata and dynamics *ff sempre f and build*.

Musical staff for section H, continuing the melody with dynamics *f* and *p*.

Musical staff for section H, ending with a *Soli* section and dynamics *sempre ff*, *p*, *f*, and *p*.

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3rd Eb ALTO SAX

VERY DELIBERATE

6

The musical score for the 3rd Eb Alto Saxophone part consists of six measures. Measure 1 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'VERY DELIBERATE'. The first measure contains a whole note chord (F#4, A4, C5) with a first fingering '1' above the staff. Measure 2 is a whole rest. Measure 3 contains a half note (F#4) followed by a quarter note (A4), with a dynamic marking of 'p' (piano). Measure 4 contains a half note (C5) followed by a quarter note (B4), with a dynamic marking of 'mf' (mezzo-forte). Measure 5 contains a half note (F#4) followed by a quarter note (A4), with a dynamic marking of 'p'. Measure 6 contains a half note (C5) followed by a quarter note (B4), with a dynamic marking of 'mf'. The score is divided into four sections labeled A, B, C, and D. Section A covers measures 3 and 4. Section B covers measures 5 and 6. Section C covers measures 3 and 4. Section D covers measures 5 and 6. The notation includes various articulations such as slurs and accents.

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2nd Bb TENOR SAX

VERY DELIBERATE

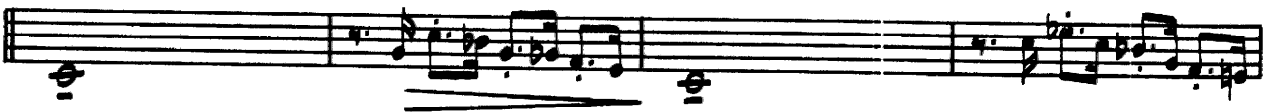
* Soli



* STACCATO FIGURES MUST BE VERY CLIPPED AND DELIBERATE -
INTERPERT EVERYTHING EXTREMELY LITERALLY



A



B



C



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2nd $B\flat$ TENOR SAX

D

E BLUES

VERY DETACHED

F

sempre cresc. - - - -

G

H

sempre f and build

Soli

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4th B^b TENOR SAX

VERY DELIBERATE

* *Soli*



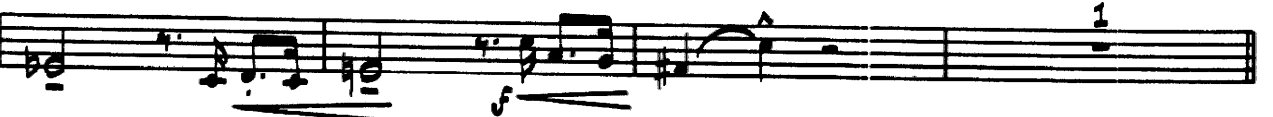
* STACCATO FIGURES MUST BE VERY CLIPPED AND DELIBERATE —
INTERPERT EVERYTHING EXTREMELY LITERALLY



A



B



C



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4th $\overset{2}{\text{Bb}}$ TENOR SAX

D

E BLUES

F

G

H

2
5th Eb BARITONE SAX

D

Staff 1: Treble clef, key signature of one sharp (F#). Starts with a piano (*p*) dynamic. The melody consists of quarter and eighth notes, some with slurs.

Staff 2: Treble clef, key signature of one sharp (F#). Continuation of the melody from section D.

E BLUES

Staff 3: Treble clef, key signature of one sharp (F#). Labeled "BLUES". Starts with a fortissimo (*ff*) dynamic. Features a bluesy melody with slurs and accents.

Staff 4: Treble clef, key signature of one sharp (F#). Continuation of the blues melody. Ends with a fortissimo (*ff*) dynamic and the instruction "VERY DETACHED".

F

Staff 5: Treble clef, key signature of one sharp (F#). Starts with a *sub. p* (sub-piano) dynamic. The melody is more rhythmic and melodic.

Staff 6: Treble clef, key signature of one sharp (F#). Continuation of the melody from section F.

G

Staff 7: Treble clef, key signature of one sharp (F#). Starts with a fortissimo (*ff*) dynamic. Features a bluesy melody with slurs and accents.

Staff 8: Treble clef, key signature of one sharp (F#). Continuation of the blues melody.

H

Staff 9: Treble clef, key signature of one sharp (F#). Starts with a fortissimo (*ff*) dynamic and the instruction "sempre *f* and build".

Staff 10: Treble clef, key signature of one sharp (F#). Continuation of the melody from section H.

Staff 11: Treble clef, key signature of one sharp (F#). Continuation of the melody from section H. Includes dynamics *sempre ff*, *mp*, and *p*. Ends with the instruction "Soli".

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1st B♭ TRUMPET

VERY DELIBERATE

* *Soli*
mf

* STACCATO FIGURES MUST BE VERY CLIPPED AND DELIBERATE —
INTERPRET EVERYTHING EXTREMELY LITERALLY

A

B

C

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1st Bb TRUMPET

D




E BLUES



F



G



H



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2nd B \flat TRUMPET

VERY DELIBERATE

* Soli

* STACCATO FIGURES MUST BE VERY CLIPPED AND DELIBERATE —
INTERPRET EVERYTHING EXTREMELY LITERALLY —

A

B

C

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2nd B♭ TRUMPET

D

Musical staff D: Treble clef, key signature of two flats (B♭, E♭). Starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes.

E BLUES

Musical staff E: Treble clef, key signature of two flats. Includes a *sempre f* dynamic marking and the instruction "PLAY CUE NOTES IF NO II TPT." with an arrow pointing to a specific note.

VERY DETACHED

Musical staff F (top): Treble clef, key signature of two flats. Includes a *ff* dynamic marking and a fermata over the final note.

F

Musical staff F (bottom): Treble clef, key signature of two flats. Includes a *sub. p* dynamic marking and a *sempre cresc.* instruction.

G

Musical staff G: Treble clef, key signature of two flats. Continuation of the melody with various dynamics.

Musical staff H (top): Treble clef, key signature of two flats. Includes a first ending bracket labeled "1".

H

Musical staff H (bottom): Treble clef, key signature of two flats. Includes a first ending bracket labeled "1" and a *sempre f and build* instruction.

Musical staff I (top): Treble clef, key signature of two flats. Continuation of the melody.

Musical staff I (bottom): Treble clef, key signature of two flats. Includes a second ending bracket labeled "2" and a *ff* dynamic marking. A handwritten note "put back in" is written above the staff.

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3rd Bb TRUMPET

VERY DELIBERATE

1 7 LEAD (UNIS)

A

B

C 4 LEAD

D

mf *p* *mf* *p* *mp* *mf* *sempre f*

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3rd ² B♭ TRUMPET

E BLUES

Musical staff E, first line of notation for the Blues section. It begins with a treble clef and a key signature of one flat (B♭). The melody consists of eighth and quarter notes with various articulations like slurs and accents.

VERY DETACHED

Musical staff E, second line of notation for the Blues section. It continues the melody from the first line, ending with a double bar line. Dynamics include *ff*.

F

Musical staff F, first line of notation for the Blues section. It starts with a treble clef and a key signature of two flats (B♭, E♭). The melody is marked *sub. p* and *sempre cresc.*

sub. p

sempre cresc.

Musical staff F, second line of notation for the Blues section. It continues the melody from the first line, ending with a double bar line. Dynamics include *f*.

G

Musical staff G, first line of notation for the Blues section. It begins with a treble clef and a key signature of two flats (B♭, E♭). The melody consists of eighth and quarter notes with various articulations like slurs and accents.

Musical staff G, second line of notation for the Blues section. It continues the melody from the first line, ending with a double bar line. Dynamics include *f*.

H

LEAD

Musical staff H, first line of notation for the Blues section. It starts with a treble clef and a key signature of two flats (B♭, E♭). The melody is marked *sempre f and build* and *ff*.

sempre f and build

Musical staff H, second line of notation for the Blues section. It continues the melody from the first line, ending with a double bar line. Dynamics include *ff*.

UNIS.

Musical staff UNIS., first line of notation for the Blues section. It begins with a treble clef and a key signature of two flats (B♭, E♭). The melody is marked *sempre ff* and *mp*.

sempre ff

mp

ff

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4th B^b TRUMPET

VERY DELIBERATE

1 7 LEAD (UNIS)

A UNIS.

B p mf

C

D mp

4 LEAD mf

D

1 sempre f

4th ² B♭ TRUMPET

E BLUES

First line of musical notation for section E, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The melody consists of eighth and quarter notes with various accidentals.

VERY DETACHED

Second line of musical notation for section E, continuing the melody. It includes dynamic markings such as *ff* and *sub. p*.

F

First line of musical notation for section F, starting with a treble clef and a key signature of two flats. The notation includes dynamic markings like *sub. p* and *Sempre cresc.*

Second line of musical notation for section F, continuing the melodic line with various dynamics and articulation marks.

G

First line of musical notation for section G, featuring a treble clef and a key signature of two flats. The melody is characterized by eighth and quarter notes.

UNIS.

Second line of musical notation for section G, including dynamic markings such as *f* and *ff*.

H

LEAD

First line of musical notation for section H, starting with a treble clef and a key signature of two flats. It includes dynamic markings like *sempre f and build* and *ff*.

Second line of musical notation for section H, featuring a treble clef and a key signature of two flats. The notation includes slurs and various note values.

Third line of musical notation for section H, including dynamic markings such as *Sempre ff* and *ff*. It features a first ending bracket labeled '1'.

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1st TROMBONE

VERY DELIBERATE

The musical score for the 1st Trombone part is written in bass clef with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked "VERY DELIBERATE". The score consists of 12 measures, divided into three systems of four measures each. The first measure of the first system is a whole rest. The first system includes a first ending bracket over the final two measures. The second system is marked with a boxed letter "A" and includes a first ending bracket. The third system is marked with a boxed letter "B" and includes a first ending bracket. The fourth system is marked with a boxed letter "C" and includes a first ending bracket. Dynamics include *mf*, *p*, *pp*, and *mp*. Articulations include accents and slurs.

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D *p* *1st TROMBONE* *2*

E *mf* **BLUES** *f* *sempre f*

VERY DETACHED *ff*

F *sub.p* *sempre cresc.* *f*

G *f*

H *sempre f and build* *UNIS. LEAD* *ff*

sempre ff *mp* *ff*

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2nd TROMBONE

VERY DELIBERATE

The musical score for the 2nd Trombone part is written on a single staff in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "VERY DELIBERATE". The score begins with a first ending bracket over the first two measures, followed by a dynamic marking of *mf UNIS.* The piece is divided into three main sections: Section A (measures 3-6), Section B (measures 7-10), and Section C (measures 11-14). Section A starts with a *p* dynamic. Section B also starts with a *p* dynamic. Section C starts with a *pp* dynamic and includes a *mf* dynamic marking. The score concludes with a final first ending bracket and a *mf* dynamic marking. There is a large, dark scribble over the final measures of the score, with the handwritten word "DON'T" written above it.

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D *p* **2nd TROMBONE**

E **BLUES** *mf* *f* *Sempre f*

F *Sub. p* *VERY DETACHED* *ff*

Sub. p *Sempre Cresc.* *f*

G *f*

H *f* *UNIS. LEAD* *ff*

Sempre ff *mp* *ff*

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3rd TROMBONE

VERY DELIBERATE

1
mf

p 1

A

p

mf pp 1

B

p

pp mp

C

4
mf f 1

D

p 1

3rd ² TROMBONE

mf
[E] **BLUES**
sempre f

VERY DETACHED
ff

[F] *sub. p*
sempre cresc.

[G]

[H] *sempre f and build*

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4th TROMBONE



VERY DELIBERATE

mf OPTIONAL SMALL NOTES OF BASS TROMB.

A

B

C

D

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4th ² TROMBONE

Musical staff 1: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: OPT. mf, sempre f.

E BLUES

Musical staff 2: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: mf, sempre f.

Musical staff 3: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: OPT. mf, sempre f, VERY DETACHED.

Musical staff 4: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: sub. p, Sempre cresc.

Musical staff 5: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: sub. p, Sempre cresc.

Musical staff 6: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: sub. p, Sempre cresc.

Musical staff 7: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: OPT. mf, sempre f.

Musical staff 8: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: OPT. mf, sempre f and build.

Musical staff 9: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: OPT. mf, sempre f and build.

Musical staff 10: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: sempre ff, mp, ff.

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GUITAR

SWING BAND
 WORKSHOP

VERY DELIBERATE

1 [AMP. ON]

To RHYTHM

A [NO AMP.]
 Bb

B

C

2
GUITAR

D Eb7 Eb7 Eb7 Eb7 Eb7 Eb7

Eb7 E° Bb G7 C7

E BLUES

Bb Bb7 Eb7 F7 Bb Bb7

f HEAVY BACKBEAT

Eb7 Eb° Eb7 E° Bb Cm7 Bb7 VERY DETACHED G7

F E° Ebm7 Ebm6 Bb Fm6 G7 E° Ebm6 Bb G7

sub.p

E° Ebm7 Ebm6 Bb Fm6 G7 C7 FILL

G Bb Bb7 Eb7 F7 Bb Bb7

Eb7 Eb° Eb7 E° Bb Cm7 Bb G7

H E° Eb7 Bb G7 E° Eb7 Bb G7

sempre f and build

E° Eb7 E° Bb Bb7 G7

C7 AMP. ON Bb7+13

sempre ff

sub.p

ff

SIDE BY SIDE

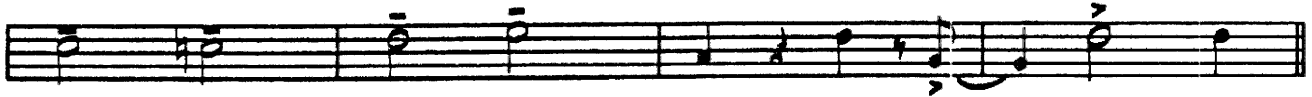
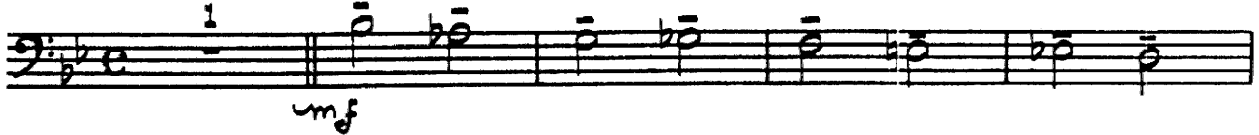
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AUSTIN ASSOCIATION
FOR BIG BAND MUSIC

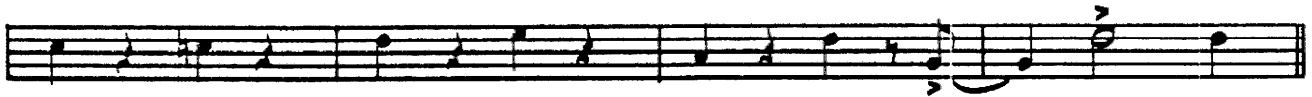
BASS

SWING BAND
WORKSHOP

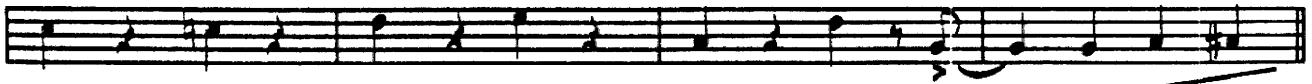
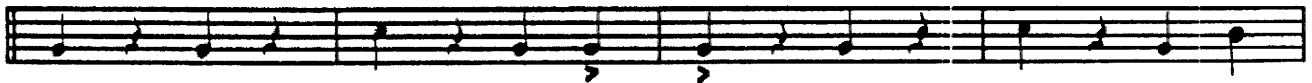
VERY DELIBERATE



A



B



C

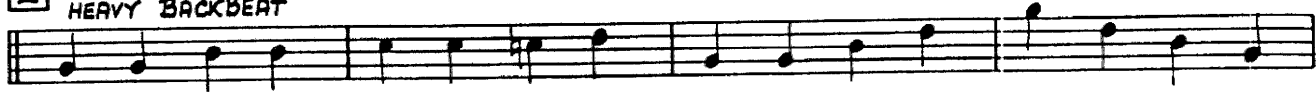


$\frac{2}{}$
BASS

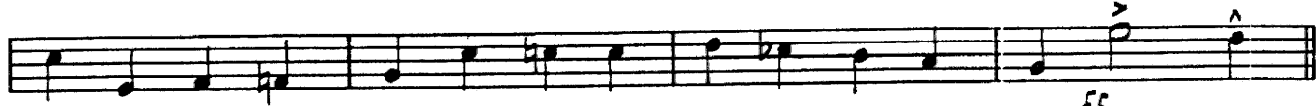
D



E BLUES
HEAVY BACKBEAT



VERY DETACHED



F



sub. p



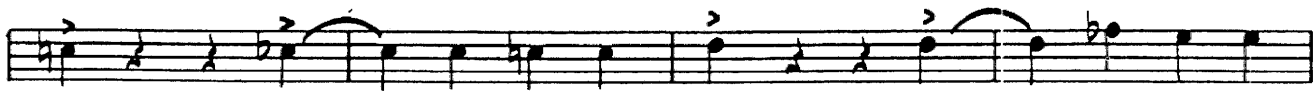
G



H



sempre *f* and build



sempre *ff*

f *p* *ff*

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DRUMS

VERY DELIBERATE

The drum score is written on a single staff in bass clef with a 2/4 time signature. It begins with a dynamic marking of *p* and a first-measure rest. The notation includes various rhythmic patterns with 'x' marks above notes to indicate specific drum sounds. Key annotations include:

- STICKS ON HI-HAT**: A box above the first measure.
- RIM SHOT**: An annotation above a note in the second measure.
- Cym.**: An annotation above a note in the second measure.
- A**: A boxed letter above the start of the third measure.
- R.S.**: An annotation above a note in the fourth measure.
- Cym.**: An annotation above a note in the fourth measure.
- B**: A boxed letter above the start of the fifth measure.
- R.S.**: An annotation above a note in the sixth measure.
- Cym.**: An annotation above a note in the sixth measure.
- C RIDE CYMBAL**: A boxed letter above the start of the seventh measure.
- R.S.**: An annotation above a note in the eighth measure.
- Tada**: A handwritten annotation above a note in the eighth measure.
- Cym.**: An annotation above a note in the eighth measure.

The score concludes with a double bar line and a circled number 6.

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DRUMS

D STICKS ON HI-HAT

R.S. Cym. FILL

E BLUES SCHUFFLE

HEAVY BACKBEAT

VERY DETACHED Cym. ff

F

sub. p

FILL Cym. ff

G (SHUFFLE WITH BACKBEAT)

H

sempre f and build

sempre ff

sub. p

R.S. ff

115

SIDE BY SIDE

By HARRY WOODS

A Contemporary Concept
In Solid Sound For Stage Band
Arrangement by
Dave Grusin

PIANO

VERY DELIBERATE

Musical notation for the first system, featuring a treble and bass clef with a key signature of one flat and a common time signature. The bass line starts with a mezzo-forte (mf) dynamic marking.

A

Musical notation for the second system, continuing the piece with various chordal textures and melodic lines in both staves.

B

Musical notation for the third system, showing further development of the musical themes.

Musical notation for the fourth system, featuring more complex harmonic structures.

C

Musical notation for the fifth and final system on the page, concluding the piece.

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2
PIANO

Handwritten annotations: *mf*, **D**

D

Handwritten annotation: **D**

Handwritten annotation: **E**

E BLUES

Handwritten annotations: *but cool*, **HEAVY BACKBEAT**

Handwritten annotations: (4), (b), *off*

F VERY DETACHED

Handwritten annotations: *Alond*, **sub p**

SIDE BY SIDE

3
PIANO

Musical notation for the first system, featuring a treble and bass staff with chords and melodic lines. A handwritten 'ff' dynamic marking is present in the treble staff.

G HEAVY BACKBEAT

Musical notation for the second system, continuing the heavy backbeat. A circled 'No.' is written in the left margin.

Musical notation for the third system, showing further development of the backbeat pattern.

H

Musical notation for the fourth system, marked "sempre f and build". Includes handwritten notes "Sub", "p", and "D.L.V."

Musical notation for the fifth system, featuring sustained chords and melodic lines.

Musical notation for the sixth system, marked "sempre ff". Includes handwritten notes "NO L.H." and "ff".

SIDE BY SIDE

By HARRY WOODS

A Contemporary Concept
In Solid Sound For Stage Band
Arrangement by
Dave Grusin

CHOIR

VERY DELIBERATE

SOPRANO
ALTO

TENOR
BASS

mf unis.

Oh! we

mf

A

ain't got a bar-rel of mon - ey May-be we're rag-ged and fun - ny, But we'll

trav-el a - long, — Sing-in' our song — Side By Side Oh! we

B

don't know what's com-in' to - mor - row May - be it's trou-ble and sor - row But we'll

trav - el the road — Shar-in' our load — Side By Side 1

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3
CHOIR

C

S
A

T
B

Thru all kinds of weath - er — What if the sky should fall

Just as long as were to- geth-er — It does-n't mat-ter! — When they've

unif. *f* *mf*

D

all had their quar-rels and part - ed We'll be the same as we start - ed, Just a-

f *mf* *ff*

trav-'lin' a- long — Sing-in' a song — Side By Side

E **BLUES**
CLAP HANDS

Side By Side We're Side, By Side

CLAP HANDS

Just Side By Side You and

ff

SIDE BY SIDE

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