

What Might Have Been

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

Solo Tenor Sax

1st Flute
2nd Flute

WWS **3rd Flute**

1st Clarinet
2nd Clarinet

TPTS **1st**
2nd
3rd
4th

TBNS **1st**
2nd
3rd
4th

Piano

Bass

Drums

1 2 3 4 5 6 7 8 9

10

Solo Tenor Sax

1st Flute
2nd Flute

WWS **3rd Flute**

1st Clarinet
2nd Clarinet

TPTS **1st**
2nd
3rd
4th

TBNS **1st**
2nd
3rd
4th

Piano

Bass

Drums

WOODWINDS: TACET 1ST X
COR FLUTE 1
COR CLARINET 1
BRS: TACET 1ST X
CHORDS CUED ON PIANO

$C\% F\#A\% G\#(b9) C\#G\% C\#F\% C\% F\#A\% G\#(b9) C\#A\% C\#F\% C\% F\#A\% G\#(b9) C\#A\% Bb\#(ADD\#) G\#A\#(ADD\#) E\#(F\#) G\#A\% A\%$

10 11 12 13 14 15 16 17

WHAT MIGHT HAVE BEEN - 2

Handwritten musical score for measures 18-24. The score includes parts for Solo Tenor Sax, 1st and 2nd Flutes, 3rd Flute, 1st and 2nd Clarinets, Trumpets (TPTS), Trombones (TBNS), Piano, Bass, and Drums. Chord notations above the staves include: *Bm9 F#m9 Ebm9 Gm9 C13(b9) Gm9 F#m9 Ebm9 Gm9*. Performance instructions include: *AS PLAY BOTH TIMES*, *COL FLUTE 2*, *PLAY BOTH TIMES*, *COL CLARINET 2*, and *BRS: PLAY BOTH X'S*. Measure numbers 18 through 24 are indicated at the bottom.

Handwritten musical score for measures 25-32. The score includes parts for Solo Tenor Sax, 1st and 2nd Flutes, 3rd Flute, 1st and 2nd Clarinets, Trumpets (TPTS), Trombones (TBNS), Piano, Bass, and Drums. Chord notations above the staves include: *G#m9(ADD4)*, *Gm9(ADD4)*, *Bb13(b9)*, *Am9(ADD4) Ebm9(ADD4) Dm9 Fm9 Bb13(b9) Am9(ADD4) Ebm9(ADD4) Dm9 Fm9 Bb13(b9) Bb13(b9) Gm9(ADD4)*. Performance instructions include: *AS*, *COL FLUTE 2*, *COL CLARINET 2*, *AS IS*, and *AS IS*. Measure numbers 25 through 32 are indicated at the bottom.

WHAT MIGHT HAVE BEEN - 3

Handwritten musical score for measures 33-38. The score includes parts for Solo Tenor Sax, 1st and 2nd Flutes, 3rd Flute (WWS), 1st and 2nd Clarinets, Trumpets (TPTS) 1st-4th, Trombones (TBNS) 1st-4th, Piano, Bass, and Drums. A handwritten 'D/E' and circled '33' are at the top. The piano part features complex chord voicings such as Gm7/A, E7(9#11), C/G, C/G Fm7/G, C13(b9), Cm7/G, Cm7/G, C/G Fm7/G, G13(b9), Cm7/G, Cm7/G, C/G Fm7/G, G13(b9), Cm7/G, C/G Fm7/G, G13(b9), Cm7/G, and Bbm7(9) (ADD9). The bass part is labeled 'CHORDS CUED'. Measure numbers 33, 34, 35, 36, 37, 38, and 39 are indicated at the bottom.

Handwritten musical score for measures 41-46. The score includes parts for Solo Tenor Sax, 1st and 2nd Flutes, 3rd Flute (WWS), 1st and 2nd Clarinets, Trumpets (TPTS) 1st-4th, Trombones (TBNS) 1st-4th, Piano, Bass, and Drums. The piano part features complex chord voicings such as Gm7(ADD9), E7(9#11), Gm7/A, A13(#11), Am7(ADD9), Fm7(b9), Dm7/G, D7(9#11), Am7(ADD9), Em7(ADD9), Dm7(ADD9), Fm7(9), Bb13(b9), Am7(ADD9), Em7(ADD9), Dm7(ADD9), Fm7(9), and Bb13(b9). Measure numbers 41, 42, 43, 44, 45, 46, and 47 are indicated at the bottom.

WHAT MIGHT HAVE BEEN - 4

59 OPEN SOLO: W.W. BKGDs ON CUE, THEN ADD BRASS BKGDs.

WWS Solo Tenor Sax, 1st Flute, 2nd Flute, 3rd Flute, 1st Clarinet, 2nd Clarinet

TPTS 1st, 2nd, 3rd, 4th

TBNS 1st, 2nd, 3rd, 4th

Piano, Bass, Drums

Handwritten notes above staves: Cm7/G, Cm9, G7(#9), Em9 ADD, A13(#11), Dm9(ADD)/G13(#11), Bbm7, C13(b9)

Handwritten notes below staves: Ebm7/bb, Bbm7(b9), Bbm9, A7(#9), Dm9(ADD), G13(#11), Cm9(ADD), F13(b9), Abm7/bb, Bbm7(b9)

Measure numbers: 49, 50, 51, 52, 53, 54, 55, 56

57

WWS Solo Tenor Sax, 1st Flute, 2nd Flute, 3rd Flute, 1st Clarinet, 2nd Clarinet

TPTS 1st, 2nd, 3rd, 4th

TBNS 1st, 2nd, 3rd, 4th

Piano, Bass, Drums

Handwritten notes above staves: C/G, Fm7/G, G13(b9), Cm7/G, Cm7/G, C/G, Fm7/G, G13(b9), Cm7/G, Cm7/G, C/G, Fm7/G, G13(b9), Cm7, Bbm9(ADD), Bm9(ADD), E7(#9)

Handwritten notes below staves: AT 15, CHORUS CUEd

Measure numbers: 57, 58, 59, 60, 61, 62, 63

WHAT MIGHT HAVE BEEN - 5

Musical score for measures 64-70. Instruments include Solo Tenor Sax, 1st and 2nd Flutes, 3rd Flute (WWS), 1st and 2nd Clarinets, 1st, 2nd, 3rd, and 4th Trumpets (TPTS), 1st, 2nd, 3rd, and 4th Trombones (TBNS), Piano, Bass, and Drums. Chord symbols for Piano: Gm7/A, A13, Am9(Add4), Fm7(b9), Dm7/E, Db7(b9), Am9(Add4), Fm9(Add4), Dm7(b9), Fm9, Bb13(b9), Am9(Add4), Em9(Add4), Dm7(b9), Fm9, Bb13(b9).

Musical score for measures 71-78. Instruments include Solo Tenor Sax, 1st and 2nd Flutes, 3rd Flute (WWS), 1st and 2nd Clarinets, 1st, 2nd, 3rd, and 4th Trumpets (TPTS), 1st, 2nd, 3rd, and 4th Trombones (TBNS), Piano, Bass, and Drums. Chord symbols for Piano: Am9(Add4), Em9(Add4), Dm7(b9), Fm9, C/bb. Measure 73 is circled.

What Might Have Been

*1ST Eb ALTO SAX

JAZZ BALLAD ♩=66

composed & arranged
by Bob Mintzer

8

10 TACET 1ST X

mf

PLAY BOTH TIMES

1.

2.

25

35

3

mf

2

49 TACET UNTIL CUE

57

f

mp

73

5

f

* SUBSTITUTE FOR 1ST FLUTE

What Might Have Been

*2ND Eb ALTO SAX

JAZZ BALLAD ♩=66

composed & arranged
by Bob Mintzer

8

10 TACET 1ST X
mf

PLAY BOTH TIMES

25

35 3
mf

49 TACET UNTIL CUE
2

57 f

mp

73 5
p

Detailed description: This is a musical score for the 2nd Eb Alto Saxophone part of the jazz ballad 'What Might Have Been'. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a tempo of 66 beats per minute. It consists of 11 staves of music. The score includes various performance instructions such as 'TACET 1ST X' at measure 10, 'PLAY BOTH TIMES' above a repeat sign, and 'TACET UNTIL CUE' at measure 49. Dynamic markings include *mf*, *f*, *mp*, and *p*. Measure numbers 8, 10, 25, 35, 49, 57, and 73 are circled. There are also handwritten annotations like '2' and '3' near measure 35, and '5' near measure 73. The score ends with a double bar line and a fermata.

* SUBSTITUTE FOR 2ND FLUTE

What Might Have Been

SOLO B \flat TENOR SAX

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

10 FREELY W/ LIBERTY AND EMBELLISHMENT

8

mf

Bm \flat 9 F#m \flat 9 Ebm \flat 9 Gm \flat 9 C13(b9) Bm \flat 9 F#m \flat 9 Ebm \flat 9 Gm \flat 9 C13(b9) | 2.

25 G#m \flat 9(ADD4)

Gm \flat 9(ADD4) D/E 35

Gm \flat 9 C13(b9)

C13(b9) 49 OPEN SOLO Fm \flat 7/C C#m \flat 7(b5)/C Cm \flat 9 B7(#9)

Em \flat 9(ADD4) A13(#11) Dm \flat 9(ADD4) G13(#11) Bbm \flat 7/C C13(b9) 59 3

73 5

What Might Have Been

* 1ST Bb TENOR SAX

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

8

10 TACET 1ST X

PLAY BOTH TIMES

25

35 3

49 TACET UNTIL CUE

51

73 5

* SUBSTITUTE FOR 3RD FLUTE

3527

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What Might Have Been

composed & arranged
by Bob Mintzer

*2ND Bb TENDR SAX

JAZZ BALLAD $\text{♩} = 66$

8

10 TACET 1ST X

PLAY BOTH TIMES

25

35 3

49 TACET UNTIL CUE

57

73 5

*SUBSTITUTE FOR 1ST CLARINET

What Might Have Been

*E♭ BARITONE SAX

JAZZ BALLAD ♩=66

composed & arranged
by Bob Mintzer

8

10 TACET 1ST X

mf

PLAY BOTH TIMES

25

35

49 TACET UNTIL CUE

57

73

f

mp

* SUBSTITUTE FOR 2ND CLARINET

What Might Have Been

1ST B \flat CLARINET
JAZZ BALLAD $\text{♩} = 66$

composed & arranged
by Bob Mintzer

8

10 TACET 1ST X

mf

PLAY BOTH TIMES

1. 2.

25

35 3

mf

2

49 OPEN SOLO: BKGDS ON CUE

mf

57 f

73 5

RIT.

What Might Have Been

composed & arranged
by Bob Mintzer

2ND B \flat CLARINET
JAZZ BALLAD $\text{♩} = 66$

8

(10) TACET 1ST X
mf

PLAY BOTH TIMES

(25)

(35) 3

mf

2

(49) OPEN SOLO: BKGDS ON CUE
mf

(57) f

(73) 5

mp Rit. $\text{♩} = 66$

What Might Have Been

1ST FLUTE

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

8

10 TACET 1ST X

PLAY BOTH TIMES

25

35 3

49 OPEN SOLO: BKGDS ON CUE

57

73 5

mp RIT.

What Might Have Been

2ND FLUTE

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

8

10 TACET 1ST X

PLAY BOTH TIMES

25

35 3

49 OPEN SOLO: BKGDS ON CUE

57

73 5

mf

f

mp RIT.

What Might Have Been

3RD FLUTE

JAZZ BALLAD $\text{♩} = 66$

composed & arranged
by Bob Mintzer

8

10 TACET 1ST X

mf

PLAY BOTH TIMES

1. 2.

25

35 3

mf

2

49 OPEN SOLO: BKGDS ON CUE

mf

57 *f*

73 5

mp RIT.

What Might Have Been

composed & arranged
by Bob Mintzer

1ST TRUMPET (OPT. FLUGEL)

JAZZ BALLAD ♩=66

Handwritten musical score for 1st Trumpet (Opt. Flugel) of "What Might Have Been" by Bob Mintzer. The score is in G major (two sharps) and 4/4 time. It consists of 11 staves of music with various dynamics (mf, f), articulations (accents, slurs), and performance instructions. Key markings include measure numbers 10, 25, 35, 49, and 73. A section starting at measure 49 is labeled "OPEN SOLO: BKGDS ON CUE". The score ends with a double bar line at measure 73.

What Might Have Been

2ND TRUMPET (OPT. FLUGEL)

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

Handwritten musical score for 2nd Trumpet (Opt. Flugel) of "What Might Have Been". The score is in G major (two sharps) and 4/4 time. It consists of 11 staves of music with various dynamics (mf, f), articulations (accents), and performance instructions. Key markings include "TACET 1ST X" at measure 10, "PLAY BOTH X'S" at measure 14, and "OPEN SOLO: BKGPS ON CUE" at measure 49. Measure numbers 10, 25, 35, 49, 59, and 73 are circled in the original score.

What Might Have Been

composed & arranged
by Bob Mintzer

3RD TRUMPET (OPT. FLUGEL)

JAZZ BALLAD ♩=66

Handwritten musical score for 3rd Trumpet (Opt. Flugel) of "What Might Have Been". The score is in G major (one sharp) and 4/4 time. It consists of 11 staves of music with various annotations including dynamics (mf, mp, f), articulation (accents), and performance instructions like "TACET 1ST X" and "OPEN SOLO: BKGDS ON CUE". Measure numbers 10, 25, 35, 49, 57, and 73 are circled. The piece ends with a double bar line at the end of the 11th staff.

What Might Have Been

4TH TRUMPET (OPT. FLUGEL)

JAZZ BALLAD $\text{♩} = 66$

composed & arranged
by Bob Mintzer

Handwritten musical score for 4th Trumpet (Opt. Flugel) in E major, 4/4 time. The score consists of 11 staves of music. Key features include:

- Staff 1:** Starts with a treble clef and key signature of two sharps (E major). A circled '8' is written above the staff. A circled '10' is written above the staff with the instruction "TACET 1ST X". Dynamics include *mf*.
- Staff 2:** Dynamics include *mf*. Instruction "PLAY BOTH X'S" is written above the staff.
- Staff 3:** Dynamics include *mf*.
- Staff 4:** Dynamics include *mp*. A circled '25' is written above the staff.
- Staff 5:** Dynamics include *mf*. A circled '35' is written above the staff.
- Staff 6:** Dynamics include *mp* and *mf*. A circled '49' is written above the staff with the instruction "OPEN SOLO: BKGPS ON DUE".
- Staff 7:** Dynamics include *f*. A circled '57' is written above the staff.
- Staff 8:** Dynamics include *mp*. A circled '73' is written above the staff.

What Might Have Been

1ST TROMBONE

JAZZ BALLAD $\text{♩} = 66$

composed & arranged
by Bob Mintzer

Handwritten musical score for 1st Trombone. The score is in 4/4 time with a key signature of one sharp (F#). It features various musical notations including dynamics (mf, mp, f), articulation (accents, slurs), and performance instructions like "TACET 1ST X" and "OPEN SOLO: BKGDS ON CUE". Measure numbers 10, 25, 35, 49, and 57 are circled. The score consists of 12 staves of music.

What Might Have Been

2ND TROMBONE

composed & arranged
by Bob Mintzer

JAZZ BALLAD ♩=66

The musical score is written for a 2nd Trombone in a jazz ballad style. It consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩=66. The score includes various dynamics such as *mf*, *mp*, *mf*, *f*, and *mp*. There are several performance instructions: "TACET 1ST X" at measure 10, "PLAY BOTH X'S" at measure 12, and "OPEN SOLO: BKGDS ON CUE" at measure 49. Measure numbers 10, 25, 39, 49, 57, and 73 are circled in the original score. The music features a mix of eighth and quarter notes, with some rests and slurs. The piece concludes with a final measure on the 12th staff.

What Might Have Been

3RD TROMBONE

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

8

10 TACET 1ST X

mf PLAY BOTH X'S

25

2 35

mf *mp*

2 *mp* *mf* 2

49 OPEN SOLO: BKGDS ON CUE

mf 57 *f*

73 *mp* 2 *mp* 2

What Might Have Been

4TH TROMBONE

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

Handwritten musical score for 4th Trombone. The score is in G major, 4/4 time, and consists of 13 staves. It includes various musical notations such as notes, rests, dynamics (mf, mp, f), articulation (accents), and performance instructions like "TACET 1ST X", "PLAY BOTH X'S", and "OPEN SOLO: BKGDS ON CUE.". Measure numbers 10, 25, 35, 49, and 57 are circled. There are also handwritten annotations like "4" and "2" above notes.

What Might Have Been

composed & arranged
by Bob Mintzer

PIANO

JAZZ BALLAD ♩ = 66

8

10 C^o/G F^MA⁷/G G13(b9) C^MA⁹/G C^M7/G C^o/G F^MA⁷/G G13(b9)

C^MA⁹/G C^M7/F C^o/G F^MA⁷/G G13(b9) C^MA⁹ B^b_M9(ADD4) B_M9(ADD4) E7(#9) G^MA⁷/A A13 A_M9(ADD4) F^MA⁷(b5)

D^MA⁷/E D^b7(#9) A_M9(ADD4) E_M9(ADD4) D^b_MA⁹ F_M9 B^b13(b9) A_M9(ADD4) E_M9(ADD4) D^b_MA⁹ F_M9 B^b13(b9)

2. B^b13(b9) 25 B^b PEDAL y G^MA⁷/A A^b13(#11) F[#]_M9/G# F[#]_M9(ADD4)

F_M9(ADD4) F^MA⁷/G G13(b9) G_M9(ADD4) A^b_MA⁷/G F_M9(ADD4) G^MA⁷/A E^b9(#11) C/D

35 C^o/G F^MA⁷/G G13(b9) C^MA⁹/G C^M7/G C^o/G F^MA⁷/G G13(b9) C^MA⁹/G C^M7/F C^o/G F^MA⁷/G G13(b9) C^MA⁹ B^b_M9(ADD4)

Bm19(ADD4) E7(#9) GMA7/A A13 Am19(ADD4) FMA7(b5) DMA7/E Db7(#11) Am19(ADD4) Em19(ADD4) DbMA9 Fm19

Bb13(b9) Am19(ADD4) Em19(ADD4) DbMA9 Fm19 Bb13(b9) (49) OPEN SOLO EbMA9/Bb BMA7(b5)/Bb

Bbm19 A7(#9) Dm19(ADD4) G13(#11) Cm19(ADD4) F13(b9) AbMA7/Bb Bb13(b9)

(51) C0/G FMA7/G G13(b9) CMA9/G Cm17/G C0/G FMA7/G G13(b9) CMA9/G Cm17/F C0/G FMA7/G G13(b9) CMA9 Bbm19(ADD4)

Bm19(ADD4) E7(#9) GMA7/A A13 Am19(ADD4) FMA7(b5) DMA7/E Db7(#11) Am19(ADD4) Em19(ADD4) DbMA9 Fm19

Bb13(b9) Am19(ADD4) Em19(ADD4) DbMA9 Fm19 Bb13(b9) Am19(ADD4) Em19(ADD4) DbMA9 Fm19 C/D (73) 5

What Might Have Been

BASS

composed & arranged
by Bob Mintzer

JAZZ BALLAD $\text{♩} = 66$

8

10 C°/G FMA^7/G $G13(b9)$ CMA^9/G Cmi^7/G C°/G FMA^7/G $G13(b9)$

CMA^9/G Cmi^9/F C°/G FMA^7/G $G13(b9)$ CMA^9 Bbm^9 Bmi^9 $E7(\#9)$ GMA^7/A $A13$

Ami^9 $Fma^7(b5)$ Dma^7/E $Db7(\#11)$ $\#9$ Ami^9 Emi^9 $Dbma^9$ Fmi^9 $Bb13(b9)$ Ami^9 Emi^9 $Dbma^9$ Fmi^9

1. $Bb13(b9)$ 2. $Bb13(b9)$ (25) AS IS

GMA^7/A $Eb9(\#11)$ C°/G (35) C°/G FMA^7/G $G13(b9)$ CMA^7/G Cmi^7/G C°/G FMA^7/G $G13(b9)$ CMA^7/G Cmi^7/F

C°/G FMA^7/G $G13(b9)$ CMA^9 Bbm^9 Bmi^9 $E7(\#9)$ GMA^7/A $A13(\#11)$ Ami^9 $FMA^7(b5)$ Dma^7/E $Db7(\#11)$

Ami^9 Emi^9 $Dbma^9$ Fmi^9 $Bb13(b9)$ Ami^9 Emi^9 $Dbma^9$ Fmi^9 $Bb13(b9)$ (49) OPEN SOLO $Ebma^9/Bb$ $BMA^7(b5)/Bb$

Bbm^9 $A7(\#9)$ Dmi^9 $G13(\#11)$ Cmi^9 $F13(b9)$ $Abma^7/Bb$ $Bb13(b9)$

(57) C°/G FMA^7/G $G13(b9)$ CMA^9 Bbm^9

Bmi^9 $E7(\#9)$ GMA^7/A $A13$ Ami^9 $FMA^7(b5)$ Dma^7/E $Db7(\#11)$ $\#9$ Ami^9 Emi^9 $Dbma^9$ Fmi^9 $Bb13(b9)$

Ami^9 Emi^9 $Dbma^9$ Fmi^9 $Bb13(b9)$ AS IS (73) 5

What Might Have Been

DRUMS

composed & arranged
by Bob Mintzer

JAZZ BALLAD ♩=66

Handwritten drum notation for the piece "What Might Have Been". The score is written on ten staves in 4/4 time, with a tempo of 66 beats per minute. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. Measure numbers 8, 10, 25, 35, 49, 51, and 73 are circled and placed above the staves. A bracketed section starting at measure 49 is labeled "OPEN SOLO - BKGDS ON CUE". The notation is written in a clear, legible hand.