

AS RECORDED BY THE BUDDY RICH BIG BAND

FULL SCORE

# WHY BOTHER?

FAST SWING - GRADE 5½ - PLAYING TIME CA. 4:00

**composed & arranged**

**by Matt Harris**

## INSTRUMENTATION

Full Score  
1st Eb Alto Sax  
2nd Eb Alto Sax  
1st Bb Tenor Sax  
2nd Bb Tenor Sax  
Eb Baritone Sax  
1st Bb Trumpet  
2nd Bb Trumpet

3rd Bb Trumpet  
4th Bb Trumpet  
1st Trombone  
2nd Trombone  
3rd Trombone  
4th Trombone  
Piano  
Guitar  
Bass  
Drums

EXTRA SCORES & PARTS AVAILABLE

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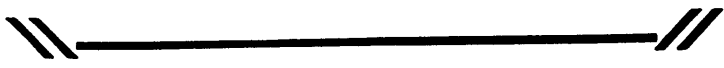
Main & Grove Sts.  
P. O. Box 278  
Delevan, New York 14042  
U.S.A.



17. \$

1st Alto  
2nd Alto  
SXS 1st Tenor  
2nd Tenor  
Baritone  
TPTS 1st  
2nd  
3rd  
4th  
TBNS 1st  
2nd  
3rd  
4th  
Bass  
Drums  
Guitar  
Piano

17 18 19 20 21 22 23 24



25

1st Alto  
2nd Alto  
SXS 1st Tenor  
2nd Tenor  
Baritone  
TPTS 1st  
2nd  
3rd  
4th  
TBNS 1st  
2nd  
3rd  
4th  
Bass  
Drums  
Guitar  
Piano

25 26 27 28 29 30 31 32

33

1st Alto  
2nd Alto  
SXS 1st Tenor  
2nd Tenor  
Baritone

TPTS  
1st  
2nd  
3rd  
4th

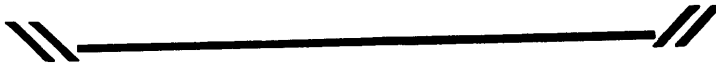
TBNS  
1st  
2nd  
3rd  
4th

Bass  
Drums

Guitar  
Piano

Ab13 G7 Cm11 F13 Ab13 G7 Cm11 F13

33 34 35 36 37 38 39 40



1st Alto  
2nd Alto  
SXS 1st Tenor  
2nd Tenor  
Baritone

TPTS  
1st  
2nd  
3rd  
4th

TBNS  
1st  
2nd  
3rd  
4th

Bass  
Drums

Guitar  
Piano

Abm9 Eb13(9) Abm9 Gb7(H11) F7sus F7 G7sus G7(9) C9

41 42 43 44 45 46 47 48

49

1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

TPTS 1st

2nd

3rd

4th

TBNS 1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

49 50 51 52 53 54 55 56

*(C sus)* *C<sup>9</sup> sus* *B<sup>9</sup> sus* *Bb<sup>9</sup> sus* *Bb<sup>9</sup> sus* *F<sup>9</sup> sus* *G<sup>7</sup> sus* *G<sup>7</sup> (#9)*



57

1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

TPTS 1st

2nd

3rd

4th

TBNS 1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

57 58 59 60 61 62 63 64

*f* *Gm<sup>9</sup>/C* *Fm<sup>9</sup>/C* *Dm<sup>9</sup>/C* *Cm<sup>9</sup>* *Cm<sup>9</sup>/F* *Dm<sup>9</sup>/C* *Ebm<sup>9</sup>/Ab* *Ab/G* *G<sup>7</sup> (#9)*

65

1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

TPTS 1st

2nd

3rd

4th

TBNS 1st

2nd

3rd

4th

Bass (WALK)

Drums PLAY TIME

Guitar C<sup>7</sup>SUS B<sup>b7</sup>SUS F<sup>SUS</sup> G<sup>7</sup>ALT

Piano

65 66 67 68 69 70 71 72



73

1st Tenor B<sup>b7</sup> A<sup>7</sup> D<sup>mi</sup> G<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

Bass

Drums

Guitar A<sup>b7</sup> G<sup>7</sup> C<sup>mi</sup> F<sup>7</sup> A<sup>b7</sup> G<sup>7</sup>

Piano

73 74 75 76 77 78



1st Tenor D<sup>mi</sup> G<sup>7</sup> C<sup>mi</sup> F<sup>7</sup> B<sup>b7</sup>MA<sup>7</sup> A<sup>b7</sup>(#11)

Bass

Drums

Guitar C<sup>mi</sup> F<sup>7</sup> B<sup>b7</sup>MA<sup>7</sup> E<sup>b7</sup> A<sup>b7</sup>MA<sup>7</sup> G<sup>b7</sup>(#11)

Piano

79 80 81 82 83 84

89

1st Tenor: G<sup>7</sup>SUS, G<sup>7</sup>ALT, A<sup>7</sup>SUS, A<sup>7</sup>ALT, D<sup>7</sup>SUS

Bass: [Empty staff]

Drums: [Empty staff]

Guitar: F<sup>7</sup>SUS, F<sup>7</sup>ALT, G<sup>7</sup>SUS, G<sup>7</sup>ALT, C<sup>7</sup>SUS

Piano: [Empty staff]

85 86 87 88 89 90



1st Tenor: D<sup>7</sup>SUS, G<sup>7</sup>SUS, A<sup>7</sup>SUS, D<sup>7</sup>SUS, A<sup>7</sup>ALT

Bass: [Empty staff]

Drums: [Empty staff]

Guitar: C<sup>7</sup>SUS, F<sup>7</sup>SUS, G<sup>7</sup>SUS, C<sup>7</sup>SUS, G<sup>7</sup>ALT

Piano: [Empty staff]

91 92 93 94 95 96



97

1st Alto: [Empty staff]

2nd Alto: [Empty staff]

SXS 1st Tenor: D<sup>7</sup>SUS, E<sup>b7</sup>SUS, D<sup>7</sup>SUS, C<sup>9</sup>SUS, A<sup>7</sup>SUS, A<sup>7</sup>, A<sup>7</sup>(#9)

2nd Tenor: [Empty staff]

Baritone: mf, mf

TPTS 1st: [Empty staff]

2nd: [Empty staff]

3rd: [Empty staff]

4th: [Empty staff]

TBNS 1st: mf, mf, mf, mf, mf, mf, mf, mf

2nd: mf, mf, mf, mf, mf, mf, mf, mf

3rd: mf, mf, mf, mf, mf, mf, mf, mf

4th: mf, mf, mf, mf, mf, mf, mf, mf

Bass: [Empty staff]

Drums: [Empty staff]

Guitar: C<sup>9</sup>SUS, D<sup>b9</sup>SUS, C<sup>9</sup>SUS, G<sup>b9</sup>SUS, G<sup>7</sup>SUS, G<sup>7</sup>, G<sup>7</sup>(#9)

Piano: [Empty staff]

3391 97 98 99 100 101 102 103 104

105

1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

TPTS 1st

2nd

3rd

4th

TBNS 1st

2nd

3rd

4th

Bass

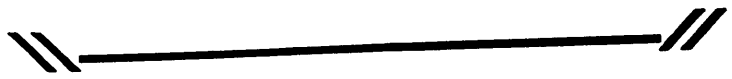
Drums

Guitar

Piano

105 106 107 108 109 110 111 112

*Handwritten musical score for measures 105-112. Includes vocal parts (Alto, Tenor, Baritone, TPTs, TBNS), Bass, Drums, Guitar, and Piano. Chord symbols include D<sup>9</sup>SUS, A<sup>7</sup>(#9), D<sup>9</sup>SUS, G<sup>b9</sup>(#9), C<sup>9</sup>SUS, A<sup>7</sup>SUS, and A<sup>7</sup>(#9) G<sup>9</sup>. Dynamics include mp and f.*



113

1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

TPTS 1st

2nd

3rd

4th

TBNS 1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

113 114 115 116 117 118 119 120

3391

*Handwritten musical score for measures 113-120. Includes vocal parts (Alto, Tenor, Baritone, TPTs, TBNS), Bass, Drums, Guitar, and Piano. Chord symbols include G<sup>b9</sup>(#9), A<sup>7</sup>(#9), D<sup>9</sup>, G<sup>9</sup>, G<sup>b9</sup>, A<sup>7</sup>, D<sup>9</sup>, and G<sup>9</sup>. Dynamics include mp and f.*



121

1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

TPTS 1st

2nd

3rd

4th

TBNS 1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

121 122 123 124 125 126 127 128



129

135

1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

TPTS 1st

2nd

3rd

4th

TBNS 1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

129 130 131 132 133 134 135 136

143 (3x) PLAY 3RD TIME ONLY

SXS: 1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, Baritone

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

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

Drums, Guitar, Piano

137 138 139 140 141 142 143 144

PLAY 3RD TIME ONLY, TACET 1ST TIME ONLY, SOLO Am 7/9, Gm 7/9, BRONCO SWING, Gm 9/C, Fm 9/C

1.2. 3. (152)

SXS: 1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, Baritone

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

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

Drums, Guitar, Piano

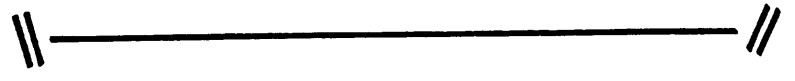
145 146 147 148 149 150 151 152

Gm 7/9, Em 7/9, Dm 7, Cm 7/9, Bbm 7/9, Cm 7/9, Dm 7/9, Cm 7/9, Dm 7/9

160

1st Alto  
2nd Alto  
SXS 1st Tenor  
2nd Tenor  
Baritone  
TPTS 1st  
2nd  
3rd  
4th  
TBNS 1st  
2nd  
3rd  
4th  
Bass  
Drums  
Guitar  
Piano

153 154 155 156 157 158 159 160



SXS 1st Alto  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone  
TPTS 1st  
2nd  
3rd  
4th  
TBNS 1st  
2nd  
3rd  
4th  
Bass  
Drums  
Guitar  
Piano

161 162 163 164 165 166 167 168



CODA

187

1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

1st

TPTS 2nd

3rd

4th

1st

TBNS 2nd

3rd

4th

Bass

Drums

Guitar

Piano

(AS IS)

G<sup>3</sup>SUS G<sup>2</sup> Gm<sup>9</sup>/C Fm<sup>9</sup>/C Dm<sup>7</sup>/C Cm<sup>9</sup> Cm<sup>7</sup>/C Dm<sup>7</sup>/C

186 187 188 189 190 191



1st Alto

2nd Alto

SXS 1st Tenor

2nd Tenor

Baritone

1st

TPTS 2nd

3rd

4th

1st

TBNS 2nd

3rd

4th

Bass

Drums

Guitar

Piano

Dm<sup>7</sup>/C Ebm<sup>7</sup>/C A<sup>7</sup>/G G<sup>7</sup>(9) C<sup>6</sup>SUS Bb<sup>7</sup>SUS C<sup>6</sup>SUS

192 193 194 195 196 197

1st Eb ALTO SAX  
FAST SWING d = c. 112

# WHY BOTHER?

composed & arranged  
by Matt Harris

8 9 17 25 33 44 57 65 73 89 97 105

mf mf cresc. f mf f2 mf mp mf f mf f mp

"WHY BOTHER"

1ST Eb ALTO SAX

Handwritten musical score for 1st Eb Alto Saxophone, titled "WHY BOTHER". The score consists of ten staves of music with various annotations including measure numbers (113, 121, 129, 135, 143, 152, 160, 178, 187), dynamics (f, mp, mf, cresc, decresc), and performance instructions like "PLAY 3RD TIME ONLY" and "D.S. AL Coda". The music features complex rhythmic patterns, including triplets and sixteenth-note runs.

2ND E<sup>b</sup> ALTO SAX  
FAST SWING  $\text{♩} = c. 112$

# WHY BOTHER?

composed & arranged  
by Matt Harris

Musical score for 2nd E<sup>b</sup> Alto Saxophone part of "Why Bother?". The score is in 4/4 time and consists of 110 measures. It includes various dynamics (mf, f, ff, mp, cresc), articulation (accents, slurs), and performance instructions (tacet on D.S.). Measure numbers 8, 9, 17, 25, 33, 44, 57, 65, 73, 89, 97, and 105 are circled. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat major/E-flat minor).



"WHY BOTHER"

2ND Eb ALTO SAX

113 *f* *mp* *CRES.* 121

29 *mf* *f* *mf* *CRES.* *ff*

135 8 143 *mf* *mf* (3x) PLAY 3RD TIME ONLY

152 *mf* *CRES.* (1,2) (3)

160 *mf*

178 *ff* *DECRES.* *mp* 8 D.S. AL  $\Phi$

CODA 187 *f*

*ff*  $\wedge$

1st Bb TENDR SAX

# WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING  $\text{♩} = 112$

Handwritten musical score for 1st Bb TENDR SAX of 'Why Bother?'. The score is in 4/4 time with a key signature of one flat (Bb). It consists of 11 staves of music. The notation includes various dynamics (mf, f, mp, cresc), articulations (accents, slurs), and performance instructions like '(BVA)', '(LOCO)', and 'SOLO'. Measure numbers 8, 9, 17, 25, 33, 49, 57, 65, and 73 are circled. The score ends with a final chord marked (73) Bb7.

"WHY BOTHER" 1ST Bb TENOR SAX

A<sup>+</sup>7 Dmi<sup>7</sup> G<sup>7</sup> B<sup>b</sup>7 A<sup>+</sup>7

Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>

Ab<sup>7</sup>(#11) G<sup>7</sup>SUS G<sup>7</sup>ALT A<sup>+</sup>7SUS A<sup>+</sup>7ALT

(89) D<sup>+</sup>7SUS G<sup>7</sup>SUS

A<sup>+</sup>7SUS D<sup>+</sup>7SUS A<sup>+</sup>7ALT (97) (BACKGROUNDS) D<sup>+</sup>9SUS Eb<sup>9</sup>SUS

D<sup>+</sup>9SUS C<sup>+</sup>9SUS A<sup>+</sup>7SUS

A<sup>+</sup>7 A<sup>+</sup>7(#9) (105) D<sup>13</sup>SUS A<sup>+</sup>7(#9) D<sup>13</sup>SUS D<sup>b</sup>13(b9)

C<sup>13</sup>SUS A<sup>+</sup>7SUS A<sup>+</sup>7(#9) B<sup>13</sup> (113) B<sup>b</sup>13(#11)

A<sup>+</sup>7(#9) Dmi<sup>11</sup> G<sup>13</sup> B<sup>b</sup>13 A<sup>+</sup>7

Dmi<sup>11</sup> G<sup>13</sup> (121) Cmi<sup>7</sup> F<sup>7</sup>(#11) B<sup>b</sup>MA<sup>7</sup>

Ab<sup>7</sup>(#11) G<sup>7</sup>SUS G<sup>7</sup>ALT A<sup>+</sup>7SUS A<sup>+</sup>7ALT

(129) D<sup>13</sup>SUS A<sup>+</sup>7(#9) D<sup>+</sup>7SUS B<sup>7</sup>(#11) B<sup>b</sup>7(#11) Eb<sup>7</sup>(#11 #9)

E<sup>+</sup>7 A<sup>+</sup>7(#9) (135) 8

2ND B $\flat$  TENOR SAX

# WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING  $\text{♩} = c. 112$

8 (9) *mf*

17 *f* (TACET ON D.S.)

*mf* CRESC

25 *f*

33 *fp*

*mf* *mp*

*mf* *f*

49 *mf*

57 *f*

65 *f*

73 16 (83) 8 (97) 8 (105) *mp*

113 *f* *fp* *mp*

"WHY BOTHER" 2ND B<sup>b</sup> TENOR SAX

Musical staff 1: (121) mp CRESC

Musical staff 2: mf f

Musical staff 3: (129) mf CRESC

Musical staff 4: (135) ff (143) TACET 1ST TIME mf

Musical staff 5: (1,2) 3

Musical staff 6: (152) mf CRESC

Musical staff 7: (160) mf

Musical staff 8: mf

Musical staff 9: f

Musical staff 10: (178) 8 DECRESC mp D.S. AL

Musical staff 11: CODA (187) f

Musical staff 12: f

Musical staff 13: f

E♭ BARITONE SAX

# WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING ♩ = 112

Musical score for E♭ Baritone Saxophone. The score is written in 4/4 time with a tempo of 112 beats per minute. It consists of 11 staves of music. The key signature is one flat (B♭). The score includes various dynamics such as *mf*, *f*, and *ff*, and includes performance instructions like *mf CRESC* and *(TACET ON D.S.)*. Measure numbers 7, 9, 17, 25, 33, 49, 57, 65, 73, 89, and 97 are circled. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten annotations and markings throughout the score.

"WHY BOTHER"

E♭ BARITONE SAX

113  $fz$   $b\flat$   $\circ$   $\# \circ$   $mp$

121  $mp$  CRESC  $\circ$   $b\flat$   $b\flat$   $mf$

129  $f$

$b\flat$   $\circ$   $b\flat$   $b\flat$   $\# \circ$   $mf$  CRESC  $ff$  135  $\circ$

143 (3x) TACET 1ST TIME  $mf$

1, 2 3 152  $f$   $ff$

$f$   $ff$  CRESC  $f$  160  $\# \circ$

3

$f$

178  $ff$  DECRESC  $mf$  D.S. AL  $\circ$

CODA 187  $f$

$ff$

$ff$

1ST B $\flat$  TRUMPET  
FAST SWING  $\text{♩} = c. 112$

# WHY BOTHER?

composed & arranged  
by Matt Harris

Handwritten musical score for 1st B $\flat$  Trumpet. The score is written on ten staves in 4/4 time with a key signature of one flat (B $\flat$ ). The tempo is marked 'FAST SWING' with a metronome marking of approximately 112 beats per minute. The score includes various dynamics such as *mf*, *f*, *ff*, and *ffz*, as well as performance instructions like 'CRESC' and '(TACET ON D.S.)'. Measure numbers are circled in the original score: 8, 9, 17, 25, 33, 49, 57, 65, 73, 89, 97, 105, 113, 121. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings. There are also some handwritten annotations and corrections throughout the piece.



"WHY BOTHER" 1ST B♭ TRUMPET

mf

(129) f

f

(135) ff

(143) (3x) PLAY 3RD TIME ONLY mf

mf CRESC

1,2

(152) f ff CRESC

f ff CRESC

f

3

f

OPT BUS:

ff

DECRESC

mp

(178) 8 D.S. AL

CODA

(187) f

ff

2ND B<sup>b</sup> TRUMPET

# WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING  $\text{♩} = c. 112$

Musical score for 2nd B<sup>b</sup> Trumpet part of "Why Bother?". The score is written in 4/4 time with a key signature of one flat (B<sup>b</sup>). It consists of 12 staves of music. The notation includes various dynamics such as *mf*, *f*, *ff*, and *pp*, as well as performance instructions like "CRESC" and "(TACET ON D.S.)". Measure numbers are circled in the original score: 8, 9, 17, 25, 33, 49, 57, 65, 73, 89, 97, 105, 113, and 121. Some measures contain rests or specific rhythmic markings like "8" or "3".

"WHY BOTHER" 2ND B $\flat$  TRUMPET

Musical score for 2nd B $\flat$  Trumpet, measures 129-178. The score is written on a single staff in B $\flat$  major. It includes various dynamics such as *mf*, *f*, *ff*, *mf*, *f*, *ff*, *f*, *ff*, and *mp*. Performance instructions include *CRESC*, *DECRESC*, and *D.S. AL*. Measure numbers 129, 135, 143, 152, 160, and 178 are circled. A bracket labeled (3x) spans measures 143-145 with the instruction "PLAY 3RD TIME ONLY". A bracket labeled 1,2 spans measures 158-159. A bracket labeled 3 spans measures 168-170. A bracket labeled 8 spans measures 176-178. The score ends with a double bar line and a repeat sign.

Musical score for 2nd B $\flat$  Trumpet, CODA section, measures 187-195. The score is written on a single staff in B $\flat$  major. It includes dynamics *f* and *ff*. Measure numbers 187 and 195 are circled. The score ends with a double bar line.

4TH B $\flat$  TRUMPET

FAST SWING  $\text{♩} = c. 112$

# WHY BOTHER?

composed & arranged  
by Matt Harris

Musical score for 4th B $\flat$  Trumpet part of "Why Bother?". The score is written in 4/4 time with a key signature of one flat (B $\flat$ ). It consists of 12 staves of music. The notation includes various rhythmic values, dynamics (mf, f, cresc., mp), articulation (accents, slurs), and performance markings such as slurs, breath marks, and repeat signs. Measure numbers are circled in the score: 8, 9, 17, 25, 33, 49, 57, 65, 73, 89, 97, 105, 113, 121. The piece concludes with a final measure marked with a double bar line.

"WHY BOTHER"

4TH B<sup>b</sup> TRUMPET

Handwritten musical score for 4th B<sup>b</sup> Trumpet, titled "WHY BOTHER". The score is written on ten staves in bass clef with a key signature of one flat (B<sup>b</sup>). It includes various musical notations such as dynamics (mf, f, ff, cresc, decresc, mp), articulation (accents, slurs), and performance instructions (SOLO, END SOLO, D.S. AL). Measure numbers 129, 135, 143, 152, 160, 178, and 187 are circled. Chord symbols are provided for several measures, including (Gmi<sup>7</sup>/D), Emi/D, Dmi<sup>7</sup>, Cmi<sup>7</sup>/D, 1,2 B<sup>b</sup>mi/D, 3 B<sup>b</sup>mi/D, Cmi<sup>11</sup>/F, E<sup>b</sup>mi<sup>11</sup>/B<sup>b</sup>, Fmi<sup>11</sup>/B<sup>b</sup>, C<sup>13</sup>SUS, and A+<sup>7</sup>(#9). A triplets symbol (3x) is also present. The score concludes with a CODA section starting at measure 187.

1st TROMBONE  
FAST SWING  $\text{♩} = 112$

# WHY BOTHER?

composed & arranged  
by Matt Harris

Musical score for 1st Trombone, featuring ten staves of music. The score includes various dynamics (mf, f, ff, cresc), articulations (accents, slurs), and performance instructions such as (TACET ON D.S.), SOLI, and CRES. Rehearsal marks are circled and numbered: 9, 17, 25, 33, 49, 57, 65, 73, 89, 97, 105, 113. The key signature is B-flat major (two flats) and the time signature is 4/4. The music consists of eighth and sixteenth notes, often beamed together, with some triplet markings.

"WHY BOTHER"

1ST TROMBONE

3

mp

(121)

mp CRES - - - - - mf

(129)

f

(135)

(143) TACET 1ST TIME (3x)

mf

(152)

f ff CRES - - - - - f ff CRES - - - - -

(160)

f

3

f

(178)

8

DECRESC - - - - - mp

D.S. AL FINE

CODA

(187)

f

ff

2ND TROMBONE

WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING  $\text{♩} = 112$

8 (9) *mf*

(17) *f* (TACET ON D.S.)

*mf* CRESC - - - - - *f*

6 (25) 3 *f*

(33) SOLI *fz*

5 *f*

(49) 3 *f* *mf*

(57) *f*

(65) *ff*

7 (73) 16 (89) 8 (97) *mf*

*fz* *mf*

(105) *f*

(113) *f fz*

Detailed description: This is a handwritten musical score for the 2nd Trombone part of the piece 'Why Bother?'. The score is written on ten systems of two staves each, in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked 'FAST SWING' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:
 

- Measure numbers in circles: 8, 9, 17, 25, 33, 49, 57, 65, 73, 89, 97, 105, 113.
- Dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *fz* (forzando), *mf* (mezzo-forte).
- Performance instructions: 'CRESC' (crescendo), 'TACET ON D.S.' (tacet on double bar line), and 'SOLI'.
- Articulation: Accents (^) and slurs.
- Other markings: '6', '3', '7', '8', '16', '8', '8' likely indicating fingerings or specific rhythmic patterns.



"WHY BOTHER" 2ND TROMBONE

Handwritten musical score for 2nd Trombone part of "Why Bother". The score is written on ten staves in bass clef with a key signature of two flats (Bb, Eb). The music features various dynamics (mp, mf, f, ff, decresc, D.S. AL) and performance instructions (Crescendo, Decrescendo, Tacet). Measure numbers 121, 129, 135, 143, 152, 160, 178, and 187 are circled. A "CODA" section is indicated at the beginning of the final staff. The score includes slurs, accents, and articulation marks.

3RD TROMBONE

# WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING  $\text{♩} = 0.112$

7 9

*mf*

*mf cresc*

17 TACET ON O.S. 25 3

*f* *f* *f*

33 SOLI

*mf* *ff* *mf*

5

*f* *f*

49 3

*f* *mf*

57

*f*

65 73 89 8 97

*ff* *mf*

105

*ff* *mf*

*f*

"WHY BOTHER"

3RD TROMBONE

Handwritten musical score for 3rd Trombone, titled "WHY BOTHER". The score is written on ten staves in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The music features various dynamics and articulations:

- Staff 1: Measure 113, *mp*, includes a triplet of eighth notes.
- Staff 2: Measure 121, *mp* *CRESC*, *mf*.
- Staff 3: Measure 129, *f*.
- Staff 4: Measure 135, *mf* *CRESC*, *f*, *mf*.
- Staff 5: Measure 143, *mf* *CRESC*, includes a triplet of eighth notes.
- Staff 6: Measure 152, *CRESC*.
- Staff 7: Measure 160, *f*.
- Staff 8: Measure 178, *DECRESC*, *mp*, includes a triplet of eighth notes.
- Staff 9: *CODA*, *f*, includes a triplet of eighth notes.
- Staff 10: *ff*.

Additional markings include "D.S. AL" with a repeat sign at the end of the piece.

4TH TROMBONE

# WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING  $\text{♩} = \text{c.} 112$

Musical score for 4th Trombone part of 'Why Bother?'. The score is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of 11 staves of music. The score includes various dynamics such as *mf*, *f*, *ff*, and *ffz*, as well as performance instructions like 'TACET ON D.S.', 'CRESC', and 'SOLI'. Measure numbers are circled in the original score: 9, 17, 25, 33, 44, 57, 65, 73, 89, 97, and 105. The score ends with a final *f* dynamic marking.

"WHY BOTHER"

4TH TROMBONE

113 3 mp

121 mp CRESC - - - - mf

129 f

135 7 mf CRESC - - - - ff

143 (3x)

152 1,2 3 CRESC - - - -

160 ff CRESC - - - - f

168 3 f

178 8

187 DECRESC - - - - mp D.S. Al

CODA 187 f

BASS

# WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING  $\text{d} = \text{c}112$

mf

9 >

CRESC

17 C<sup>7</sup>SUS (WALK)

f mf  
(B<sup>b</sup>13sus) F<sup>7</sup>SUS G<sup>7</sup>SUS C<sup>7</sup>SUS(25)

C<sup>7</sup>SUS B<sup>7</sup>SUS B<sup>b</sup>7SUS G<sup>+</sup> G<sup>b</sup>7 F<sup>7</sup>SUS G<sup>7</sup>SUS

33 A<sup>b</sup>7 G<sup>+</sup>7 C<sup>mi</sup>7 F<sup>7</sup> A<sup>b</sup>7 G<sup>+</sup>7

C<sup>mi</sup>7 F<sup>7</sup> B<sup>b</sup>mi7 E<sup>b</sup>13(#9) A<sup>b</sup>MA7 G<sup>b</sup>7(#11)

F<sup>7</sup>SUS F<sup>7</sup> G<sup>7</sup>SUS G<sup>+</sup>7(#9) 49 C<sup>7</sup>SUS

C<sup>7</sup>SUS C<sup>7</sup>SUS B<sup>7</sup>SUS B<sup>b</sup>7SUS F<sup>7</sup>SUS

57 (AS IS)

65 WALK C<sup>7</sup>SUS

(C<sup>7</sup>SUS) B<sup>b</sup>7SUS F<sup>7</sup>SUS

"WHY BOTHER"

BASS

G<sup>7</sup>ALT (73) A<sup>b7</sup> G<sup>+</sup> C<sup>mi</sup><sup>7</sup> F<sup>7</sup>

A<sup>b7</sup> G<sup>+</sup> C<sup>mi</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>mi<sup>7</sup>

E<sup>b7</sup> A<sup>b</sup>MA<sup>7</sup> G<sup>b7</sup>(#11) F<sup>7</sup>SUS F<sup>7</sup>ALT

G<sup>7</sup>SUS G<sup>+</sup>ALT (89) C<sup>7</sup>SUS

(C<sup>7</sup>SUS) F<sup>7</sup>SUS G<sup>7</sup>SUS - C<sup>7</sup>SUS G<sup>+</sup>ALT

(97) (BRGDS.) C<sup>7</sup>SUS D<sup>b7</sup>SUS C<sup>7</sup>SUS B<sup>b7</sup>SUS

(B<sup>b7</sup>SUS) G<sup>7</sup>SUS G<sup>+</sup> (105) C<sup>7</sup>SUS G<sup>+</sup>

C<sup>7</sup>SUS B<sup>13</sup>(b9) B<sup>b7</sup>SUS G<sup>7</sup>SUS

G<sup>+</sup> A<sup>13</sup> (113) A<sup>b13</sup> G<sup>+</sup>(#9) C<sup>mi</sup><sup>11</sup> F<sup>13</sup>

A<sup>b13</sup> G<sup>+</sup> C<sup>mi</sup><sup>11</sup> F<sup>13</sup> (121) B<sup>b</sup>mi<sup>7</sup>

E<sup>b7</sup>(#11) A<sup>b</sup>MA<sup>7</sup> G<sup>b7</sup> F<sup>7</sup>SUS F<sup>7</sup>ALT G<sup>7</sup>SUS

G<sup>+</sup>ALT (129) C<sup>7</sup>SUS G<sup>+</sup> C<sup>7</sup>SUS

A<sup>13</sup> A<sup>b13</sup> <sup>f</sup>D<sup>b7</sup> D<sup>+</sup> G<sup>+</sup> D<sup>b</sup>MA<sup>7</sup>(#11) (135) 7

# WHY BOTHER?

GUITAR

FAST SWING  $d = c112$

composed & arranged  
by Matt Harris

Handwritten guitar score for 'Why Bother?' in 4/4 time, key of B-flat major. The score consists of a melody line and a chordal accompaniment line. The melody line starts with a *mf* dynamic and includes circled measure numbers 9, 17, 25, 33, 49, 57, and 65. The chordal accompaniment line provides harmonic support with various chords such as  $C^7sus$ ,  $Bb^{13}sus$ ,  $F^9sus$ ,  $G^9sus$ ,  $G^7(\#9)$ ,  $G^b13(\#11)$ ,  $F^7sus$ ,  $G^7sus$ ,  $Ab^{13}$ ,  $G^+$ ,  $Cmi^{11}$ ,  $F^{13}$ ,  $Ab^{13}$ ,  $G^+$ ,  $Cmi^{11}$ ,  $F^{13}$ ,  $Bbmi^9$ ,  $E^b13(\#9)$ ,  $Abma^7$ ,  $G^b7(\#11)$ ,  $F^7sus$ ,  $F^7$ ,  $G^{13}sus$ ,  $G^7(\#9)$ ,  $C^7sus$ ,  $C^7sus$ ,  $C^{13}sus$ ,  $B^{13}sus$ ,  $Bb^{13}sus$ ,  $Bb^{13}sus$ ,  $F^9sus$ ,  $G^7sus$ ,  $G^+$ ,  $Gmi^9/C$ ,  $Fmi^9/C$ ,  $Dmi^9/C$ ,  $Cmi^9$ ,  $Dmi^7/F$ ,  $E^bmi^7/Ab$ ,  $Ab/G$ ,  $G^7(\#9)$ ,  $C^7sus$ ,  $C^7sus$ ,  $Bb^7sus$ , and  $F^7sus$ .



"WHY BOTHER"

GUITAR

G<sup>7</sup>ALT (73) A<sup>b7</sup> G<sup>+</sup> C<sup>mi</sup> F<sup>7</sup>

A<sup>b7</sup> G<sup>+</sup> C<sup>mi</sup> F<sup>7</sup> B<sup>bmi</sup>

E<sup>b7</sup> A<sup>bma</sup> G<sup>b7</sup>(#11) F<sup>7</sup>SUS F<sup>7</sup>ALT

G<sup>7</sup>SUS G<sup>7</sup>ALT (89) C<sup>7</sup>SUS

C<sup>7</sup>SUS F<sup>7</sup>SUS G<sup>7</sup>SUS - C<sup>7</sup>SUS G<sup>7</sup>ALT

(97) (BACKGROUNDS) C<sup>9</sup>SUS D<sup>b9</sup>SUS C<sup>9</sup>SUS B<sup>b9</sup>SUS

B<sup>b9</sup>SUS G<sup>7</sup>SUS G<sup>+</sup> G<sup>+</sup>(#9) (105) C<sup>13</sup>SUS(AOGE) G<sup>+</sup>(#9)

C<sup>13</sup>SUS(AOGE) B<sup>13</sup>(b9) B<sup>b13</sup>SUS G<sup>7</sup>SUS G<sup>+</sup>(#9)

G<sup>+</sup>(#9) A<sup>13</sup> (113) A<sup>b13</sup> G<sup>+</sup>(#9) C<sup>mi</sup> F<sup>13</sup>

A<sup>b13</sup> G<sup>+</sup> C<sup>mi</sup> F<sup>7</sup>(13) (121) B<sup>bmi</sup>

E<sup>b7</sup>(#11) A<sup>bma</sup> G<sup>b7</sup>(#11) F<sup>7</sup>SUS F<sup>7</sup>ALT

G<sup>9</sup>SUS G<sup>7</sup>ALT G<sup>+</sup>(#9) (129) C<sup>SUS</sup> G<sup>+</sup>(#9) C<sup>7</sup>SUS

A<sup>13</sup>(#11) A<sup>b13</sup>(#11) D<sup>b7</sup>(#11) D<sup>+</sup>(#9) G<sup>+</sup>(#9) D<sup>bma</sup>(#11) (135) 7

PIANO

# WHY BOTHER?

composed & arranged  
by Matt Harris

FAST SWING  $\text{♩} = 112$

Handwritten musical score for piano, featuring a fast swing tempo of 112 beats per minute. The score is written in G major with a key signature of one flat (F major) and a common time signature (C). The music is divided into systems, with measures 9, 17, and 33 circled to indicate section starts.

**System 1 (Measures 1-8):** Starts with a *mf* dynamic. Chords:  $Gm^{11}/C$ ,  $Fm^{11}/C$ ,  $Dm^{11}/C$ ,  $Cm^{11}$ .

**System 2 (Measures 9-16):** Starts at measure 9. Chords:  $Gm^{11}/C$ ,  $Fm^{11}/C$ ,  $Ebm^{9}/C$ ,  $Bbm^{9}/C$ ,  $G^{7}(\#9)$ .

**System 3 (Measures 17-24):** Starts at measure 17. Chords:  $Gm^{9}/C$ ,  $Fm^{9}/C$ ,  $Bbm^{9}/C$ ,  $G^{7}(\#9)$ . Includes a *mf* dynamic, a *CRESC* (crescendo) marking, and a *f* dynamic.

**System 4 (Measures 25-32):** Starts at measure 25. Chords:  $C^2sus$  (comp.),  $F^9sus$ ,  $G^9sus$ ,  $Cm^{11}$  (25),  $B^{13}sus$ ,  $Bb^{13}sus$ ,  $G^{7}(\#9)$ ,  $Gb^{13}(\#11)$ ,  $F^7sus$ ,  $G^7sus$ .

**System 5 (Measures 33-40):** Starts at measure 33. Chords:  $Ab^{13}$ ,  $G^{7}$ ,  $Cm^{11}$ ,  $F^{13}$ ,  $Ab^{13}$ ,  $G^{7}$ .

"WHY BOTHER"

PIANO

Chord progression:  $Cmi^{11}$   $F^{13}$   $Bbmi^9$   $Eb^{13}(\#11)$   $AbMA^7$   $G^{b7}(\#11)$

Chord progression:  $F^7sus$   $F^7$   $G^7sus$   $G^7(\#9)$   $C^9sus$  (49)

Handwritten notes: (Loco), 8vb

Chord progression:  $(C^9sus)$   $C^{13}sus$   $B^{13}sus$   $B^{b13}sus$   $B^{b13}sus$

Chord progression:  $F^9sus$   $G^7sus$   $G^7(\#9)$  (57)  $Gmi^9/C$   $Fmi^9/C$   $Dmi^9/C$   $Cmi^9$

Chord progression:  $Cmi^9/F$   $Dmi^9/F$   $Ebmi^9/Ab$   $Ab/G$   $G^7(\#9)$

Chord progression:  $C^7sus$   $Bb^7sus$

Handwritten note: (65)

Chord progression:  $Fsus$   $G^7ALT$  (73)  $Ab^7$   $G^7$   $Cmi^7$   $F^7$

Chord progression:  $Ab^7$   $G^7$   $Cmi^7$   $F^7$   $Bbmi^7$   $Eb^7$

WHY BOTHER PIANO

(178) SOLO - AS IS

(8VA) -----

Handwritten musical score for the first system of 'Why Bother'. It consists of two staves. The top staff contains a melodic line with various chords and a fermata over the final measure. The bottom staff contains a bass line with chords and a fermata over the final measure. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The notation includes various chord symbols and rhythmic markings.

D.S. AL  $\text{♩}$

CODA

Handwritten musical score for the CODA section of 'Why Bother'. It consists of three staves. The top staff shows a series of chords:  $G^7_{sus}$ ,  $G^7(\#9)$ ,  $Gmi^9/c$ ,  $Fmi^9/c$ ,  $Dmi^9/c$ , and  $Cmi^9$ . The middle staff contains a melodic line with a fermata over the first measure and a dynamic marking of  $f$ . The bottom staff contains a bass line with a dynamic marking of  $ff$  and chords:  $G^7(\#9)$ ,  $C_{sus}$ ,  $B^b_{sus}$ , and  $C_{sus}$ . The notation includes various chord symbols, dynamic markings, and rhythmic markings.

"WHY BOTHER"

PIANO

Ab<sup>7</sup>MA<sup>7</sup>   G<sup>b7</sup>(#11)   F<sup>7</sup>SUS   F<sup>7</sup>ALT   G<sup>7</sup>SUS   G<sup>7</sup>ALT

(89) C<sup>7</sup>SUS   F<sup>7</sup>SUS   G<sup>7</sup>SUS

C<sup>7</sup>SUS   G<sup>7</sup>ALT   (97) C<sup>9</sup>SUS   Db<sup>9</sup>SUS   C<sup>9</sup>SUS

Bb<sup>9</sup>SUS   G<sup>7</sup>SUS   G<sup>+</sup>   G<sup>+</sup>(#9)   (105) C<sup>13</sup>SUS(ADDE)

G<sup>+</sup>(#9)   C<sup>13</sup>SUS(ADDE)   B<sup>13</sup>(#9)   Bb<sup>13</sup>SUS

G<sup>7</sup>SUS   G<sup>+</sup>(#9)   A<sup>13</sup>   (113) Ab<sup>13</sup>(#11)   G<sup>+</sup>(#9)   Cmi<sup>11</sup>

F<sup>13</sup>   Ab<sup>13</sup>   G<sup>+</sup>   Cmi<sup>11</sup>   F<sup>13</sup>

(121) Bb<sup>mi</sup><sup>7</sup>   Eb<sup>13</sup>(#11)   Ab<sup>7</sup>MA<sup>7</sup>(#11)   G<sup>b7</sup>(#11)   F<sup>7</sup>SUS   F<sup>7</sup>ALT

G<sup>9</sup>SUS   G<sup>+</sup>(#9)   G<sup>+</sup>(#9)   (124) C<sup>13</sup>SUS   G<sup>+</sup>(#9)

(Loco)   f

C<sup>7</sup>SUS   A<sup>13</sup>(#11)   Ab<sup>13</sup>(#11)   Db<sup>7</sup>(#11)   D<sup>+</sup>(#9)   G<sup>+</sup>(#9)   Db<sup>MA</sup><sup>7</sup>(#11)   (135)   7

"WHY BOTHER" PIANO

143

Gmi<sup>9</sup>/C Fmi<sup>9</sup>/C

mf

Dmi<sup>9</sup>/C Cmi<sup>9</sup> Bmi<sup>9</sup>/C

(1,2)

(3)

152

Gmi<sup>11</sup>/F Dmi<sup>11</sup>/F

Dmi<sup>11</sup>/Ab Ebmi<sup>11</sup>/Ab

Bb13sus G7(#9) 160 C9sus

f

Dma7(#11)

DECRESC. --- mf

# WHY BOTHER?

composed & arranged  
by Matt Harris

## DRUMS

FAST SWING  $\text{♩} = 112$   
BROKEN SWING

Handwritten drum notation for 'Why Bother?'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'FAST SWING' with a quarter note equal to 112 beats per minute, and the style is 'BROKEN SWING'. The first staff contains the first four measures, starting with a dynamic of *mf*. The second staff contains measures 5-8, with a circled measure number '9' above the eighth measure. The third staff contains measures 9-12, with a dynamic of *mf* and a 'CRESC' marking. The fourth staff contains measures 13-16, with a circled measure number '17' above the first measure, a '(SWING)' marking, and dynamics of *p*, *f*, and *mf*. The fifth staff contains measures 17-20, with circled measure numbers '18' and '25' above the first and fifth measures respectively. The sixth staff contains measures 21-24, with a circled measure number '33' above the first measure. The seventh staff contains measures 25-28, with circled measure numbers '33', '37', '41', '45', and '49' above the first, fifth, ninth, thirteenth, and seventeenth measures respectively. The eighth staff contains measures 29-32, with a circled measure number '57' above the first measure. The ninth staff contains measures 33-36, with a circled measure number '65' above the first measure. The tenth staff contains measures 37-40, with circled measure numbers '65', '69', '73', and '77' above the first, fifth, ninth, and thirteenth measures respectively. The notation includes various rhythmic patterns, rests, and dynamic markings.

"WHY BOTHER"

DRUMS

(73)

(89)

(97) (BACKGROUNDS)

(105)

(113)

(121)

(129)

(135) SOLO

(143) PLAY 3 TIMES (ENS. CUES 3RD TIME ONLY)  
BROKEN SWWG

3x



"WHY BOTHER"

DRUMS

Handwritten musical notation for drums, starting with a circled section containing a snare drum (d) and a dotted quarter note (d.). Above this section are handwritten notes "1, 2" and "3". To the right, a circled measure number "152" is present. The notation includes various rhythmic patterns and dynamic markings like *p*.

Handwritten musical notation for drums, featuring a snare drum (d) and a dotted quarter note (d.). Above the staff, there are handwritten notes "1, 2" and "3".

Handwritten musical notation for drums, including a circled measure number "160" and the word "SWINGS". Below the staff, there is a dynamic marking *f*.

Handwritten musical notation for drums, showing a snare drum (d) and a dotted quarter note (d.).

Handwritten musical notation for drums, featuring a snare drum (d) and a dotted quarter note (d.).

Handwritten musical notation for drums, including a circled measure number "178" and the word "SWINGS". Above the staff, there is a section labeled "(SPARSE FILLS)" with a dashed line. Below the staff, there are dynamic markings *ff*, *DECRESC*, and *mp*.

Handwritten musical notation for drums, consisting of a series of measures with circled measure numbers (2), (4), (6), and (8). Below the staff, there is a dynamic marking *ff* and the instruction "D.S. AL" with a double bar line and repeat sign.

Handwritten musical notation for drums, starting with the word "CODA" and a circled measure number "187". The notation includes a snare drum (d) and a dotted quarter note (d.).

Handwritten musical notation for drums, featuring a snare drum (d) and a dotted quarter note (d.).

Handwritten musical notation for drums, including a snare drum (d) and a dotted quarter note (d.).