

JOSEPH R. BOZICH

SYMPHONY NO. 1:
THIS, MY VIOLENT MACHINE
FOR EXPANDED JAZZ ORCHESTRA

IN THREE MOVEMENTS:

- I. THIS, MY UNDYING OBSESSION
- II. THIS, MY MEMORY IN AGONY
- III. THIS, MY IMMORTAL NEMESIS

INSTRUMENTATION:

REED 1 (SOPRANO SAXOPHONE/CLARINET/FLUTE)
REED 2 (SOPRANO SAXOPHONE/ALTO SAXOPHONE/CLARINET)
REED 3 (CLARINET/ALTO SAXOPHONE (OPT.)/TENOR SAXOPHONE/FLUTE)
REED 4 (CLARINET/TENOR SAXOPHONE)
REED 5 (BARITONE SAXOPHONE/BASS CLARINET)
4 TRUMPETS (ALL DBL. ON FLUGELHORN)
2 HORNS IN F
4 TROMBONES (TTTB)
TUBA
VIOLIN I (2+ PLAYERS, CAN BE PLAYED WITH 1 + AMP)
VIOLIN II (2+ PLAYERS, CAN BE PLAYED WITH 1 + AMP)
VIOLA (2+ PLAYERS, CAN BE PLAYED WITH 1 + AMP)
VIOLONCELLO (2+ PLAYERS, CAN BE PLAYED WITH 1 + AMP)
STRING BASS (1 PLAYER + AMP)
SOPRANO VOCALS (NO WORDS)
PIANO
ELECTRIC KEYBOARD (RHODES/DIRTY SYNTH/FAST SWEEP SYNTH/BRITE PAD)
OR
ELECTRIC KBD. + NATIVE INSTRUMENTS KOMplete 6
ELECTRIC GUITAR (DISTORTION PEDAL/CHORUS PEDAL)
VIBRAPHONE
MARIMBA
AUXILLARY PERCUSSION (CLAVES/TAM-TAM)
DRUM SET

SUMMER 2010

*TO THE UNIVERSITY OF PUGET SOUND JAZZ BAND, DIRECTED BY WAYNE HORVITZ
FUNDED BY A GRANT FROM THE UNIVERSITY OF PUGET SOUND FOR SUMMER RESEARCH IN ARTS AND HUMANITIES*

SYMPHONY NO. 1: THIS, MY VIOLENT MACHINE

FOR EXPANDED JAZZ ORCHESTRA
I. THIS, MY UNDYING OBSESSION

CA. 20M

JOSEPH R. BOZICH

SWIFTLY ♩ = 144 (STRAIGHT EIGHTHS)

REED 1
CLARINET
SOPRANO SAX
FLUTE

REED 2
SOPRANO SAX
CLARINET (OPT.)
ALTO SAXOPHONE

REED 3
FLUTE
CLARINET/SOP. SAX.
TENOR SAXOPHONE

REED 4
TENOR SAX
CLARINET

REED 5
BAR. SAX
BASS CLARINET

TRUMPET IN B \flat 1
(FLOGELHORN 1)

TRUMPET IN B \flat 2
(FLOGELHORN 2)

TRUMPET IN B \flat 3
(FLOGELHORN 3)

TRUMPET IN B \flat 4
(FLOGELHORN 4)

HORN IN F 1

HORN IN F 2

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

TUBA

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

STRING BASS

SOPRANO VOICE

PIANO

KEYBOARDS

ELECTRIC GUITAR

VIBRAPHONE

MARIMBA

CLAVES/TAM-TAM

DRUM SET

CUP MUTE

BUCKET MUTE

RIDE CYMBAL
PLAY RHYTHM AS NOTATED
VERY SPARSE ON FILLS

SWIFTLY ♩ = 144 (STRAIGHT EIGHTHS)

23 **B**

CL. *mf* *f* *ff*

SOP. SAX. *mf* *f* *ff*

FL. *mf* *f* *ff*

TEN. SAX. 2 *f* *ff*

BARL. SAX. *f* *ff*

FLUG. 1 *mf* *f* *ff* TRUMPET *sfz*

FLUG. 2 *mf* *f* *ff* TRUMPET *sfz*

FLUG. 3 *mf* *f* *ff*

FLUG. 4 *mf* *f* *ff*

Hr. 1 *mf* *f* *ff*

Hr. 2 *mf* *f* *ff*

TBN. 1 *mf* *f* *ff*

TBN. 2 *mf* *f* *ff*

TBN. 3 *mf* *f* *ff*

B. TBN. *mf* *f* *ff*

TBA. *mf* *f* *ff*

VLN. I *f* *ff*

VLN. II *f* *ff*

VLA. *f* *ff*

VC. *f* *ff*

S. BASS *f* *ff*

VOX. *f* *ff*

PNO. *mf* w/PIANO

KBD. *f* *ff* *sfz*

E. GTR. *f* *ff*

Vib. *mf*

MAR. *mf* w/PIANO

DR. *mp* LIGHT FILL

34

CL.

SOP. SAX.

FL.

TEN. SAX. 2

BAR. SAX.

TPT. 1

TPT. 2

FLUG. 3

FLUG. 4

HN. 1

HN. 2

TBN. 1

TBN. 2

TBN. 3

B. TBN.

TBA.

VLN. I

VLN. II

VLA.

VC.

S. BASS

VOX.

PNO.

KBD.

E. GTR.

VIB.

MAR.

DR.

p

f

mf

sfz

SUB. p

DISTORTION

C

D

43

CL. *ff* *f*

SOP. SAX. *ff* *f*

FL. *ff* *f*

TEN. SAX. 2 *ff* *f*

BARI. SAX. *ff* *f*

TRPT. 1 *ff*

TRPT. 2 *ff* *f*

FLUG. 3 *ff* *f*

FLUG. 4 *ff* *f*

HN. 1 *ff* *f*

HN. 2 *ff* *f*

TBN. 1 *ff* *f*

TBN. 2 *ff* *f*

TBN. 3 *ff* *f*

B. TBN. *ff* *f*

TBA. *ff* *f*

VLN. I *ff* *f*

VLN. II *ff* *f*

VLA. *ff* *f*

VC. *ff* *f*

S. BASS *ff* *f*

VOX. *ff* *f*

PNO. *ff*

KBD. *ff*

E. GTR. *ff* CLEAN *mf* *f* *ADamp*

VIB. *f* *SUSTAIN*

MAR. *f*

DR. *f* *mf*

76 **H**

SOP. SAX. 1 *mf*

SOP. SAX. 2 *mf*

TEN. SAX. 1 *ff*

TEN. SAX. 2 *mf*

BARL. SAX. *mp*

FLUG. 1 *ff* **A TO TPT.** TRUMPET *mf*

FLUG. 2 *ff* TRUMPET *mf*

FLUG. 3 *mf*

FLUG. 4 *mf*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

Tba. *ff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

S. Bass *mf*

Vox. *ff*

PNO. *ff*

Kbd. *ff* *mf*

E. GTR. *ff* **SLIGHT DISTORTION** *f* **CLEAN, NO CHORUS**

Vib. *ff* **SUSTAIN** *mf* **DAMP**

Mar. *ff*

H **O**

Dr. **1 MEAS. ROCK BEAT** **HUGE ROCK FILL** **CHORE** *ff*

OPEN (AT LEAST 12 BEATS)
REPEAT AD LIB. ON CUE



Musical score for various instruments including Sopranos, Tenors, Baritone, Trumpets, Horns, Trombones, Basses, Violins, Viola, Cello, Double Bass, Piano, Keyboard, Electric Guitar, Vibraphone, Maracas, Congas, and Drums. The score is in 4/4 time and includes dynamic markings such as *ff*, *f*, and *p*. It also features performance instructions like "PLAY IF NOT SOLOING" and "ARCHYTHMIC IMPROV W/S. SX. OR TPT. 2 HUGE FILL IN TIME".

Instrument list on the left side of the page:

- SOP. SAX. 1
- SOP. SAX. 2
- TEN. SAX. 1
- TEN. SAX. 2
- BAR. SAX.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- HN. 1
- HN. 2
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- TBA.
- VLN. I
- VLN. II
- VL. A.
- VC.
- S. BASS
- VOX.
- PNO.
- KBD.
- E. GTR.
- VIB.
- MAR.
- CLV.
- DR.

Measure numbers 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130 are indicated at the top of the staves.

153

SOP. SAX. 1

SOP. SAX. 2

TEN. SAX. 1

TEN. SAX. 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN. 1

HN. 2

TBN. 1

TBN. 2

TBN. 3

B. TBN.

TBA.

VLN. I

VLN. II

VLA.

VC.

S. BASS

VOX.

PNO.

KBD.

E. GTR.

Vib.

MAR.

CLV.

DR.

FAST ROCK (THINR TECHNO DRUM LOOP)

II. THIS, MY MEMORY IN AGONY

194 **FAIRLY FREE TIME** (♩ = CA. 46) **SOLO**

PNO. *ff* *mp* *DISTANT* *fff* *fff* *SUB p*

STEADIER BUT STILL WITH RUBATO ♩ = CA. 40

mp *p* *PAINFULLY*

Ped.

203 **BIT. A TEMPO**

VC. *mp* *PAINFULLY* *mf*

PNO. *mf* *SUB. pp* *p* *SPARSE, ATONAL FILL N.C.* *SPARSE, ATONAL FILL N.C.*

214 **ALTO SAXOPHONE** **SOLO, OPT. SWEEP ECHO PEDAL (SWEEP ECHO FX)**

SOP. SAX. 1 *mp* **FREE** (♩ = CA. 40) **FREE** (♩ = CA. 40) **FREE** (♩ = CA. 40) **FREE**

SOP. SAX. 2 *pp* **FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C.**

TEN. SAX. 1 *pp* **FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C.**

TEN. SAX. 2 *pp* **FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C.**

BAR. SAX. *pp* **FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C.**

VC. *pp* **FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C.**

PNO. *pp* **FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C.** *PEDAL (OR NOT) AD LIB.*

VIB. *pp* **FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C.**

CLV. *pp* **FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C.** *WAT. Sp. Cym.* **SUBMERGE AND SURFACE AD LIB. INFLECT AD LIB.**

DR. **FREE** (♩ = CA. 40) **FREE** (♩ = CA. 40) **FREE** (♩ = CA. 40) **FREE**

(J = ca. 40)

(X) STEADY J = 46

(Y)

Dm Gm C F Dm7/9 Fmaj9(b5) Gm13 Ebmaj11 G#m7 Cmaj9(#11) C#m9 F#7(b9) Bm Bm(#5) Bm6 Bm7 Bm#m17

223

ALTO SAX. FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C. *pp*

SOP. SAX. 2 FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C. *pp* CLARINET IN Bb *p*

TEN. SAX. 1 FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C. *pp* FLUTE *p*

TEN. SAX. 2 FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C. *pp* CLARINET IN Bb *p*

BAR. SAX. FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C. *pp* BASS CLARINET IN Bb *p*

TBN. 1 BUCKET *p*

TBN. 2 BUCKET *p*

TBN. 3 BUCKET *p*

B. TBN. BUCKET *p*

TBA. *p*

VLN. I *p*

VLN. II *p*

VLA. *p*

VC. TUTTI *p*

S. BASS (ARCO) *p*

PNO. FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C. *pp* LIGHT FILL BEHIND SOLO *mp* LIGHT FILL BEHIND SOLO *mp* LIGHT FILL BEHIND SOLO *mp* PEDAL (OR NOT) AD LIB.

VIOL. FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C. *pp*

WAT. SP. CYM. DIE AWAY

DR. (J = ca. 40) FREE IMPROV. (WHATEVER STYLE YOU WANT) N.C. *pp* (X) STEADY J = 46 (Y)

248 **(AA)**

FL. *mp*

CL. *mp*

FL. *mp*

TEN. SAX. *Gm^{ma}17 To CL.* *CLARINET IN Bb* *mp*

B. CL. *mp*

TPT. 1 *INTO STAND* *mp*

TPT. 2 *INTO STAND* *mp*

TPT. 3 *INTO STAND* *mp*

TPT. 4 *INTO STAND* *mp*

Hn. 1 *mp*

Hn. 2 *mp*

TBN. 1 *INTO STAND* *mp*

TBN. 2 *INTO STAND* *mp*

TBN. 3 *INTO STAND* *mp*

B. TBN. *INTO STAND* *mp*

TBA. *mp*

VLN. I *mp*

VLN. II *mp*

VL. A. *mp*

VC. *mp*

S. BASS *mp*

PNO. *Gm FILL* *Gm FILL* *FILL OVER FERMATA Gb9(411)*

WAT. SP. CYM. *To CLV.*

DR. **(AA)** *SLOW PSEUDO-RNB BEAT* *ETC.* *p*

254 **BB**

NO BREAK ♩ = 40

OPEN

ABSOLUTE STILLNESS, NO STAGE NOISE EXCEPT PIANO (TURN PAGES BEFORE NOW)

CLARINET IN B \flat

FL. *POINTELLISTIC IMPROV* TO CL.

CL. *POINTELLISTIC IMPROV* TO ALTO SAX.

FL. *POINTELLISTIC IMPROV* TO TEN. SAX.

CL. *POINTELLISTIC IMPROV* TO TEN. SAX.

B. CL. *POINTELLISTIC IMPROV* TO BARI. SAX.

TPT. 1 *POINTELLISTIC IMPROV*

TPT. 2 *POINTELLISTIC IMPROV*

TPT. 3 *POINTELLISTIC IMPROV*

TPT. 4 *POINTELLISTIC IMPROV*

Hn. 1 *POINTELLISTIC IMPROV*

Hn. 2 *POINTELLISTIC IMPROV*

TBN. 1 *POINTELLISTIC IMPROV*

TBN. 2 *POINTELLISTIC IMPROV*

TBN. 3 *POINTELLISTIC IMPROV*

B. TBN. *POINTELLISTIC IMPROV*

TBA. *POINTELLISTIC IMPROV*

VLN. I *POINTELLISTIC IMPROV*

VLN. II *POINTELLISTIC IMPROV*

VLA. *POINTELLISTIC IMPROV*

VC. *POINTELLISTIC IMPROV*

S. BASS *POINTELLISTIC IMPROV*

PNO. *mp* *ff* *mp* *ff* *pp*

PED.

PLAY VERY SLOW F'S IN EITHER OCTAVE, CHANGE OCTAVE AD LIB.
START AT LEAST A QUARTER NOTE LENGTH FOR EACH.
END AT LEAST A DOTTED HALF NOTE LENGTH FOR EACH

LET SOUND FADE

KBD. *POINTELLISTIC IMPROV*

ELECTRIC PIANO: LIKE A RHODES

VIB. *POINTELLISTIC IMPROV*

MAR. *POINTELLISTIC IMPROV*

DR. *POINTELLISTIC IMPROV*

BB NO BREAK ♩ = 40

OPEN

START W/OUT WARNING FROM MOV. II:
VERY SLIGHT CUE FROM DIRECTOR
ONLY SLIGHT CUES FOR EVERY "GO"

III. THIS, MY IMMORTAL NEMESIS

32

GOI (5-6 sec.) (FAST IMPROV) STOP ♩ = 60 SOLO GOI (6-7 sec.) STOP ♩ = 60 GOI (CA. 4 sec.) STOP ♩ = 60 GOI (10-12 sec.) (2-3 sec.) ♩ = 60 POP! FAST SWING ♩ = 112 To SOP. SAX.

CL. mp

ALTO SAX. SUB. ff

TEN. SAX. 1 SUB. ff

TEN. SAX. 2 SUB. ff

BAR. SAX. SUB. ff

TPT. 1 SUB. ff

TPT. 2 SUB. ff

TPT. 3 SUB. ff

TPT. 4 SUB. ff

HN. 1 SUB. ff

HN. 2 SUB. ff

TBN. 1 SUB. ff

TBN. 2 SUB. ff

TBN. 3 SUB. ff

B. TBN. SUB. ff

TBA. SUB. ff

VLN. I SUB. ff

VLN. II SUB. ff

VLN. SUB. ff

VC. SUB. ff

S. BASS SUB. ff

PNO. SUB. ff

KBD. mp

E. GTR. SUB. ff

VIB. SUB. ff

MAR. SUB. ff

DR. GOI (5-6 sec.) (FAST IMPROV) STOP ♩ = 60 GOI (6-7 sec.) STOP ♩ = 60 GOI (CA. 4 sec.) STOP ♩ = 60 GOI (10-12 sec.) (2-3 sec.) ♩ = 60 LIGHT, SPARSE HIT AND CHOKE FAST SWING BOMBASTIC SOLO! ♩ = 112

13

B. TBN. f

TBA. f

VC. f PIZZ.

S. BASS f

PNO. f

DR. BUSY TIME (STANDARD SWING BEAT) f

44 **(ff)**

SOP. SAX. *mf* *f* SLOW BEND *mf* *f* **(GG)**

ALTO SAX. *mf* *f* SLOW BEND *mf* *f*

TEN. SAX. 1 *mf* *f* SLOW BEND *mf* *f*

TEN. SAX. 2

BARI. SAX.

TPT. 1 SHAKE

TPT. 2 SHAKE

TPT. 3 SHAKE

TPT. 4 SHAKE

Hn. 1

Hn. 2

TBN. 1 SOLO *Gm*⁹ *Fm*⁷

TBN. 2

TBN. 3

B. TBN.

TBA.

VLN. I *mf* *f* SLOW BEND *mf* *f*

VLN. II *mf* *f* SLOW BEND *mf* *f*

VLA. *mf* *f* SLOW BEND *mf* *f*

VC.

S. BASS *Gm*⁹ *Fm*⁷ *mf*

PNO. *Gm* *Fm*⁹ *Gm* *Ebmaj13(#11)* *Gm* *F13* *Fm*⁹ *Ebmaj13* *Gm*^{ma13} *Fm7(b9)* *Gm*⁹ *Fm*⁷

E. GTR. *Gm* *Fm*⁹ *Gm* *Ebmaj13(#11)* *Gm* *F13* *Fm*⁹ *Ebmaj13* *Gm*^{ma13} *Fm7(b9)* *Gm*⁹ *Fm*⁷ DISTORTION + FEEDBACK

Vib. *Gm* *Fm*⁹ *Gm* *Ebmaj13(#11)* *Gm* *F13* *Fm*⁹ *Ebmaj13* *Gm*^{ma13} *Fm7(b9)* *Gm*⁹ *Fm*⁷ *mf*

MAR.

DR. **(ff)** **(GG)**

66

REPEAT AD LIB.

ON CUE
EXTREMELY ATONAL IMPROV (BACKGROUND)

SOP. SAX. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

ALTO SAX. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

TEN. SAX. 1 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

TEN. SAX. 2 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

BAR. SAX. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

TPT. 1 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
CUP MUTE

TPT. 2 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
CUP MUTE

TPT. 3 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

TPT. 4 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

Hn. 1 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

Hn. 2 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

Tbn. 1 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
Gm-ISH, ADD FREE TONES AD LIB.

Tbn. 2 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

Tbn. 3 *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

B. Tbn. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

Tba. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)

Vln. I

Vln. II

Vla.

Vc.

S. BASS *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
Gm-ISH WALKING: AD FREE TONES

PNO. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
Gm-ISH COMPING: ATONAL CLUSTERS AND ETC.

KBD. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
Gm-ISH COMPING: ATONAL CLUSTERS AND ETC.

E. GTR. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
Gm-ISH COMPING: ATONAL CLUSTERS AND DISTORTED NOISE

Vib. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
Gm-ISH COMPING: ATONAL CLUSTERS AND ETC.

MAR. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
Gm-ISH COMPING: ATONAL CLUSTERS AND ETC.

WAT. Sp. Cym. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
IMPROV RHYTHMS

DR. *mp* EXTREMELY ATONAL IMPROV (BACKGROUND)
WILDER TIME: ALMOST SOLOISTIC

Chords: Ebmaj13(#11), Dbmaj9, Gmmaj9, F7(b9)

Dynamic markings: *mp*, *f*, *ff*

Performance instructions: REPEAT AD LIB., ON CUE, EXTREMELY ATONAL IMPROV (BACKGROUND), CUP MUTE, Gm-ISH, ADD FREE TONES AD LIB., Gm-ISH WALKING: AD FREE TONES, Gm-ISH COMPING: ATONAL CLUSTERS AND ETC., IMPROV RHYTHMS, WILDER TIME: ALMOST SOLOISTIC

92 **RR** CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

SOP. SAX. CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

ALTO SAX. CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

TEN. SAX. 1 CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

TEN. SAX. 2 CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

BARI. SAX. CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

TPT. 1 CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

TPT. 2 CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

TPT. 3 CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

TPT. 4 CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

Hn. 1 CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

Hn. 2 CONTINUE CLAPS AD LIB. UNTIL PLAY AGAIN →

TBN. 1 *LESS MONO-TONE* *EVEN MORE NORMAL NOTES*

Vc. *Pizz.*

S. BASS *f*

KBD. *f*


CLV. *f* **RR**


DR. *RR*


102 **LL**


TEN. SAX. 2  *f*

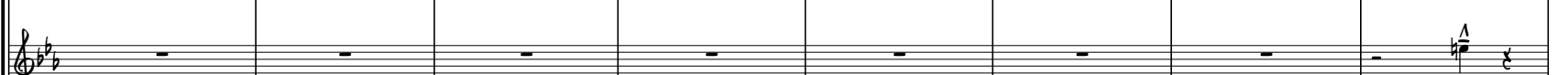
BAR. SAX.  *f*

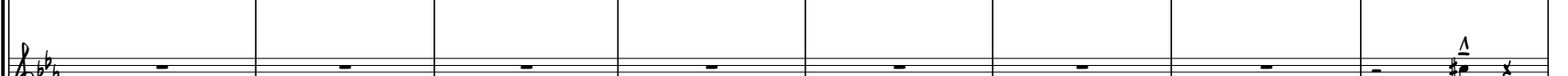
TPT. 1  OPEN Δ *ff*

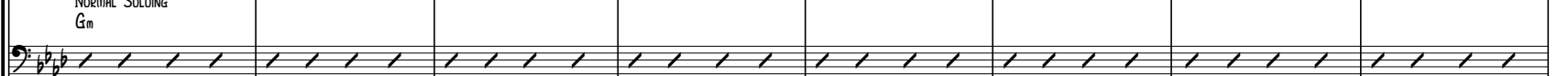
TPT. 2  OPEN Δ *ff*


TPT. 3  Δ *ff*


TPT. 4  Δ *ff*

Hn. 1  Δ *ff*

Hn. 2  Δ *ff*

TBN. 1  Δ *ff*

TBN. 2  Δ *ff*

TBN. 3  Δ *ff*

NORMAL SOLOING
Gm

VLN. I  Δ *ff*

VLN. II  Δ *ff*


VLA.  Δ *ff*

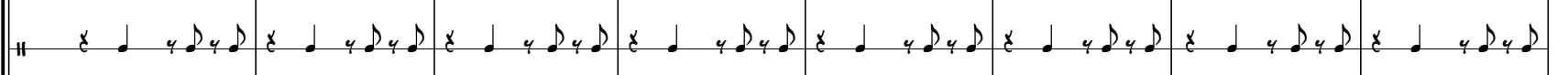
VC. 

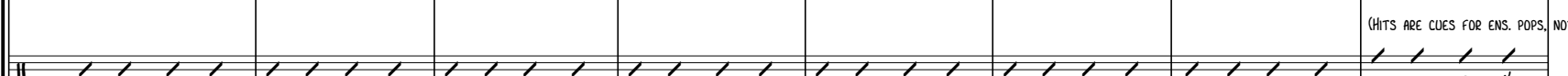
S. BASS 

PNO.  *f*

KBD. 

MAR.  **LL** *f*

CLV. 

DR.  (HITS ARE CUES FOR ENS. POPS, NOT NEC. KICK)

V

110 **(mb)**

CLARINET IN B \flat

SOP. SAX. *ff*

ALTO SAX. *ff*

TEN. SAX. 1 *ff*

TEN. SAX. 2

BAR. SAX.

TPT. 1 *ff*

TPT. 2 *ff*

TPT. 3 *ff*

TPT. 4 *ff*

HN. 1 *ff*

HN. 2 *ff*

TBN. 1 *ff*

TBN. 2 *ff*

TBN. 3 *ff*

B. TBN.

TBA.

VLN. I *ff*

VLN. II *ff*

VLA. *ff*

VC. *f*

S. BASS

VOX. *ff*

PNO.

KBD.

SOLO:
HEAVY DISTORTION:
OPT. CHORUS:
BORDERLINE HEAVY METAL

Gm Fm Gm Eb/Bb Am Bb Gm Fm Gm Fm Gm Eb/Bb Am Bb Gm Fm Gm

E. GTR. *ff*

MAR. *ff*

CLV. **(mb)**

DR.

TO FLUG.

OPEN

127

SOP. SAX. 1

SOP. SAX. 2

TEN. SAX. 1

TEN. SAX. 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

Hn. 1

Hn. 2

TBN. 1

TBN. 2

TBN. 3

B. TBN.

TBR.

VLN. I

VLN. II

VLA.

VC.

S. BASS

VOX.

PNO.

KBD.

E. GTR.

Vib.

MAR.

CLV.

DR.

POCO

f

WIND SOLO DOWN

SOLO FOR A LITTLE (N.C.) THEN LET DRUMS BE FREE

TO TAM-TAM

OPEN SOLO FOR A BIT w/GUITAR: THEN FREE SOLO AIM TOWARDS NORMAL SWING BY END

137 **PP**

SOP. SAX. 1 **PP**

SOP. SAX. 2

TEN. SAX. 1

TEN. SAX. 2

BAR. SAX.

ALTO SAXOPHONE

TENOR SAXOPHONE

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN. 1

HN. 2

TBN. 1

TBN. 2

TBN. 3

B. TBN.

TBA.

VLN. I

VLN. II

VLA.

VC. *PIZZ.*

S. BASS *PIZZ.*

PNO.

PP BUSY TIME (STANDARD SWING FEEL) **PP**

Dr. *f*

158 **(SS)** **(TT)**

SOP. SAX. *mf* < *f* SLOW BEND

ALTO SAX. *mf* < *f* SLOW BEND

TEN. SAX. 1 *mf* < *f* SLOW BEND

TEN. SAX. 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

Vln. I *mf* < *f* SLOW BEND

Vln. II *mf* < *f* SLOW BEND

Vla.

Vc.

S. BASS

VOX.

PNO. *C13 E7(9#) D13 Am9 Abm9 Gm Fm9 Gm Ebm9(11) Gm F13*

E. GTR. *C13 E7(9#) D13 Am9 Abm9 Gm Fm9 Gm Ebm9(11) Gm F13*

VI. *C13 E7(9#) D13 Am9 Abm9 Gm Fm9 Gm Ebm9(11) Gm F13*

MAR. *C13 E7(9#) D13 Am9 Abm9 Gm Fm9 Gm Ebm9(11) Gm F13*

DR. **(SS)** **(TT)**

167 SLOW BEND EXTRA HEAVY SLOWLY SLOWER ♩ = CA. 70

SOP. SAX. *mf* *f* *ff*

ALTO SAX. *mf* *f* *ff*

TEN. SAX. 1 *mf* *f* *ff*

TEN. SAX. 2 *f* *ff*

BAR. SAX. *f* *ff*

TPT. 1 *f* *ff*

TPT. 2 *f* *ff*

TPT. 3 *f* *ff*

TPT. 4 *f* *ff*

HN. 1 *f* *ff*

HN. 2 *f* *ff*

TBN. 1 *f* *ff*

TBN. 2 *f* *ff*

TBN. 3 *f* *ff*

B. TBN. *f* *ff*

TBA. *f* *ff*

VLN. I *mf* *f* *ff*

VLN. II *mf* *f* *ff*

VL. A. *mf* *f* *ff*

VC. *f* *ff*

S. BASS *f* *ff*

VOX. *f* *ff*

PNO. *f* *ff*

KBD. *f* *ff*

E. GTR. *f* *ff* DISTORTION

VI. *f* *ff*

MAR. *f* *ff* GO!!! (CA. ? SEC.)

CLV. *f* *ff* TAM-TAM

DR. *f* *ff* HIT AND CHOKE FILL INTO → HEAVY ROCK BEAT EXTREMELY WILD SOLOING ON CUT

GO!!! (CA. ? SEC.)