

As Recorded by Michel Camillo...

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

1st Alto Sax

2nd Alto Sax

1st Tenor Sax

2nd Tenor Sax

Bari Sax

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Guitar/Vibes

Piano

Bass (5 String)

Drums

Solo Fill

mf TIME

(2)

(4)

6

A. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Gtr. *mf*

Pno. *mf*

Bass *mf*

Dr.

F F#dim C/G A+/G# F C/E A- Ebb D7(9) A7

221 8<sup>va</sup>

(2) (4) (6)

15

A. Sax. *fp*

A. Sax. *fp*

T. Sax. *fp*

T. Sax. *fp*

B. Sax. *fp*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *fp*

Tbn. *fp*

Tbn. *fp*

B. Tbn. *fp*

Gtr. *fp*

Pno. *fp*

Bass *fp*

Dr. *fp*

C7#9 E7(b9) F7 F#9 G9 C C7#9 C7(b9)/E A- F9 A-b9 G13 F9 A-b9 G13 F9 A-b9 G13 A-7

21

This page of a musical score is for a jazz ensemble. It features the following parts and instruments:

- Saxophones:** Four staves for Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.).
- Trumpets:** Four staves for Trumpet (Tpt.).
- Trombones:** Four staves for Trombone (Tbn.).
- Other Instruments:** One staff for Guitar (Gtr.), one for Piano (Pno.), one for Bass, and one for Drums (Dr.).

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). There are also performance instructions like "FILL" and "SET 8".

30 OPEN ALTO SOLO

A7 D A/E F#- D C#7 F#-7 F#-7 B-7 E7 A A C#DIM D A/E F#- D C#7 F#-7 D D#DIM A/E F+/E# D A/C# F#- C# B7(9) F7

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

C7 F C/G A- F E7 A-7 A-7 D-7 G7 C C EDIM F C/G A- F E7 A-7 F F#DIM C/G A+/G# F C/E A- E#6 D7(9) A#7

Gtr.

Pno.

Bass

Dr.

42

A7 A7/C# C#7(b9) D7 D#9 E9 A A A7 A7/C# C#7(b9) D7 D/A G#dim E F#-7 B-7 E7 A E |2. B-7 E7 A

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Gtr.

C7(b9) C7/E E7(b9) F7 F#9 G9 C C7(b9) C7/E E7(b9) F7 F/C Bdim G A-7 D-7 G7 C D-7 G7 C

Pno.

C7(b9) C7/E E7(b9) F7 F#9 G9 C C7(b9) C7/E E7(b9) F7 F/C Bdim G A-7 D-7 G7 C

Bass

Dr.

ON CUE

49 CONTINUE SOLING - WALK

Chord progression: C<sup>dim</sup> D D<sup>#</sup> E F<sup>dim</sup> F<sup>#</sup> D/F<sup>#</sup> A/E 8-/D C<sup>#</sup> F<sup>dim</sup> F<sup>#</sup> D D<sup>dim</sup> A/E A F/E<sup>#</sup> A/E D C<sup>#</sup> E<sup>7</sup>/B F<sup>#</sup> C<sup>#</sup>- A/E D<sup>dim</sup> E A/EA

A. Sax. *mp* *f*  
 A. Sax. *mp* *f*  
 T. Sax. *mp* *f*  
 T. Sax. *mp* *f*  
 B. Sax. *mp* *f*  
 Tpt. *mp* *f*  
 Tpt. *mp* *f*  
 Tpt. *mp* *f*  
 Tpt. *mp* *f*  
 Tbn. *mp* *f*  
 Tbn. *mp* *f*  
 Tbn. *mp* *f*  
 B. Tbn. *mp* *f*  
 Gtr. *mp* *f*  
 Pno. *mp* *f*  
 Bass *mp* *f*  
 Dr. *mp* *f*

1. 12.

60 OPEN PIANO SOLO

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Gtr.

Pno.

Bass

Dr.

*mf*

TIME

(2)

(4)

(2)

(4)

(6)

Chord diagrams for guitar and piano:  
 C7, F, C/G, A-, F, E7, A-7, A-7, D-7, G7, C, C, Edim, F, C/G, A-, F, E7, A-7, F, F#dim, C/GA#+/Gb, F, C/E, A-, E#6, D7(9#), A#7



72

1.

2.

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Gtr.

Pno.

Bass

Dr.

79 ON CUE

A. Sax. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

Tpt. *mp* *f*

Tpt. *mp* *f*

Tpt. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Tbn. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *f*

Gtr. *mp* *f*

Pno. *mp* *f*

Bass *mp* *f*

Dr. *mp* *f* Fill

1. 2.

90 Solo

A. Sax. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

T. Sax. *sfz* *mp* *f*

B. Sax. *sfz* *mp* *f*

Tpt. *mp* *f*

Tpt. *mp* *f*

Tpt. *mp* *f*

Tpt. *mp* *f*

Tbn. *sfz* *mp* *f*

Tbn. *sfz* *mp* *f*

Tbn. *sfz* *mp* *f*

B. Tbn. *sfz* *mp* *f*

Gtr. *mp* *f*

Pno. *sfz* *mp* *f*

Bass *sfz* *mp* *f*

Dr. *sfz* *mp* *f*

F F#dim C/G A+/Q# F C/E A- E#6 F A#/Q# C/G F E E7/Q# A-

TIME - H.H. *sfz* *mp* *f* CRANK (1) (2) (3)

100

A. Sax. *f*

A. Sax. *f*

T. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Gtr. *f*

Pno. *f*  
C7 F C/G A F E7 A-7 A-7 D-7 G7 C

Bass *f*  
TUNE - sig (2) (4)

Dr. *f*

105

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Chord voicings for Guitar and Piano:  
 Gtr: F, F<sup>#</sup>dim, C/G, A<sup>+</sup>/G<sup>+</sup>, F, C/E, A, E<sup>b</sup>, D7(b9), A<sup>7</sup>  
 Pno: F, F<sup>#</sup>dim, C/G, A<sup>+</sup>/G<sup>+</sup>, F, C/E, A, E<sup>b</sup>, D7(b9)

112

A. Sax. *fp*

A. Sax. *fp*

T. Sax. *fp*

T. Sax. *fp*

B. Sax. *fp*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *fp*

Tbn. *fp*

Tbn. *fp*

B. Tbn. *fp*

Gtr. *fp*

Pno. *fp*

Bass *fp*

Dr. *fp*

Chords: C7(b9), E7(b9) F7, F#9 G9, C, C7(b9) C7(b9)/E, A-, F9 A-(b9) G13, F9 A-(b9) G13, F9 A-(b9) G13, F9 A-(b9) G13, A-7

120

A. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. *ff*

Tpt. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Gtr. *ff* A F#9 A-#9 G13 F#9 A-#9 G13 F#9 A-#9 G13 A-7

Pno. *ff* A F#9 A-#9 G13 F#9 A-#9 G13 F#9 A-#9 G13 A-7

Bass *ff*

Dr. *ff*

1st Alto Sax

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# WHY NOT!

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LATIN (♩=130)

*mf*

6

*mf*

13

*fp* *fp* *fp*

21

*f*



OPEN ALTO SOLO

30

A7 D A/E F#- D C#7 F#-7 F#-7 B-7 E7 A AC#DIM D

Musical staff with treble clef, key signature of two sharps (F# and C#), and a series of rhythmic slashes representing a solo line.

A/E F#- D C#7 F#-7 DD#DIMA/E F+/E' D A/C# F#- C6 B7(b9) F7

Musical staff with treble clef, key signature of two sharps, and a series of rhythmic slashes representing a solo line.

42

A7 A7/C# C#7(b5) D7 D#9 E9 A A7 A7/C# C#7(b5) D7 D/A G#DIM EF#-7

Musical staff with treble clef, key signature of two sharps, and a series of rhythmic slashes representing a solo line.

1.

B-7 E7 A E

2.

B-7 E7 A

Musical staff with treble clef, key signature of two sharps, and a series of rhythmic slashes representing a solo line.

ON CUE

CONTINUE SOLOING - WAIT!

49

C#DIM D D#E F#DIM F#- D/F# A/E B-/D C# F#DIM F#- D

Musical staff with treble clef, key signature of two sharps, and a series of rhythmic slashes representing a solo line.

mp

f

D#DIM A/E

A

D F/E' A/E D C#

Musical staff with treble clef, key signature of two sharps, and a series of rhythmic slashes representing a solo line.

E7/B F#-

C B-

A/E D#DIM E A/E A

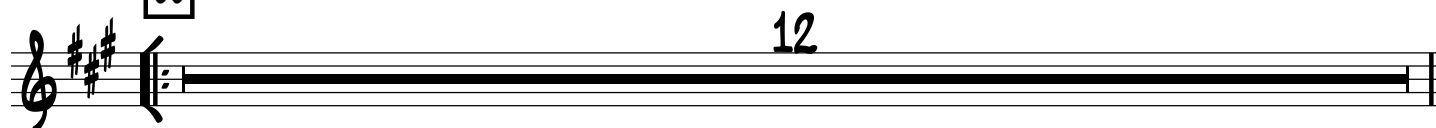
1.

2.

Musical staff with treble clef, key signature of two sharps, and a series of rhythmic slashes representing a solo line.

60 OPEN PIANO SOLO

12




A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains a 12-measure rest, indicated by a horizontal line with the number '12' above it.

72

4

1. 2.



A musical staff in treble clef with a key signature of three sharps. It contains a 4-measure rest, indicated by a horizontal line with the number '4' above it. This is followed by a first ending (marked '1.') and a second ending (marked '2.').

79 ON CUE

*mp* *f*

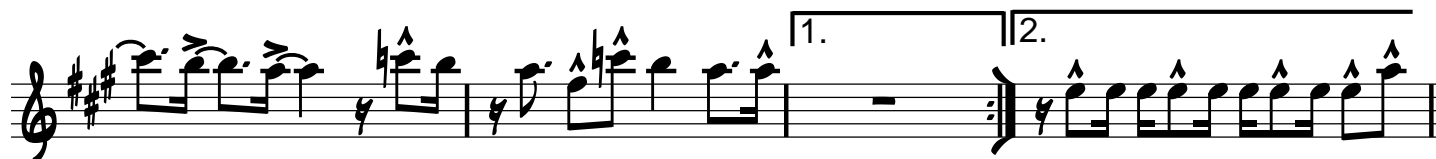


A musical staff in treble clef with a key signature of three sharps. It begins with a measure rest, followed by a melodic line starting with a quarter note. The dynamics are marked *mp* (mezzo-piano) and *f* (forte). There is a crescendo hairpin leading to the *f* dynamic.



A musical staff in treble clef with a key signature of three sharps, continuing the melodic line from the previous staff.

1. 2.



A musical staff in treble clef with a key signature of three sharps, showing first and second endings for a section.

90 SOLI



A musical staff in treble clef with a key signature of three sharps. It begins with a measure rest, followed by a melodic line. The dynamics are marked *mp* and *f*.

*mp* *f*



A musical staff in treble clef with a key signature of three sharps, continuing the melodic line. Dynamics *mp* and *f* are indicated.



A musical staff in treble clef with a key signature of three sharps, continuing the melodic line.



A musical staff in treble clef with a key signature of three sharps, continuing the melodic line.

100

*f*

Continuation of the previous staff, featuring eighth and quarter notes with accents and a triplet of eighth notes.

105

112

*fp* *fp* *fp*

120

*ff*

2nd Alto Sax

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# WHY NOT!

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LATIN (♩=130)

*mf*

6

*mf*

*fp* *fp* *fp*

13

21

*f*

30 OPEN ALTO SOLO 42 1. 2.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains a double bar line with repeat dots, followed by a rest for 12 measures, a double bar line with repeat dots, a rest for 4 measures, and then two first endings (1. and 2.) each consisting of a rest for 4 measures.

49 ON CUE mp f

A musical staff in treble clef with a key signature of three sharps. It begins with a double bar line and repeat dots. The first measure has a rest, followed by notes with accents. Dynamics include *mp* and *f*. A crescendo hairpin is shown below the staff.

A musical staff in treble clef with a key signature of three sharps, continuing the melody from the previous staff with notes and accents.

1. 2.

A musical staff in treble clef with a key signature of three sharps, featuring first and second endings for a 4-measure phrase.

60 OPEN PIANO SOLO 12

A musical staff in treble clef with a key signature of three sharps, containing a single rest for 12 measures.

72 4 1. 2.

A musical staff in treble clef with a key signature of three sharps, containing a rest for 4 measures followed by first and second endings for a 4-measure phrase.

79 ON CUE mp f

A musical staff in treble clef with a key signature of three sharps, identical to the staff at measure 49, starting with a double bar line and repeat dots.

A musical staff in treble clef with a key signature of three sharps, continuing the melody from the previous staff with notes and accents.

1. 2.

A musical staff in treble clef with a key signature of three sharps, featuring first and second endings for a 4-measure phrase.

90 SOLI

mp f

100 f

105

112 fp fp fp

120 ff

1st Tenor Sax

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# WHY NOT!

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LATIN (♩=130)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the first four measures of the piece. The first measure is a whole rest. The second measure starts with a half note G4 (marked with an accent ^) and a quarter note A4. The third measure has a quarter note B4, a quarter note C5, and a quarter rest. The fourth measure has a quarter note B4, a quarter note A4, and a quarter rest. The dynamic marking *mf* is placed below the second measure.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 5 through 8. Measure 5: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 6: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 7: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 8: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Accents (^) are placed above the notes in measures 5, 6, and 7.

6

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 9 through 12. Measure 9: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 10: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 11: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 12: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. The dynamic marking *mf* is placed below the first measure. Accents (^) are placed above the notes in measures 9, 10, and 11.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 13 through 16. Measure 13: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 14: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 15: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 16: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. A slur covers measures 13 and 14. Accents (^) are placed above the notes in measures 13, 14, 15, and 16.

13

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 17 through 20. Measure 17: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 18: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 19: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 20: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. The dynamic marking *fp* is placed below the first, second, and third measures. Accents (^) are placed above the notes in measures 17, 18, 19, and 20.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 21 through 24. Measure 21: whole rest. Measure 22: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 23: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 24: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Accents (^) are placed above the notes in measures 22, 23, and 24.

21

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 25 through 28. Measure 25: whole rest. Measure 26: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 27: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 28: quarter note E4, quarter note D4, quarter note C4, quarter note B3. The dynamic marking *f* is placed below the first measure. Accents (^) are placed above the notes in measures 26, 27, and 28.

Musical staff 8: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains measures 29 through 32. Measure 29: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 30: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 31: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 32: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. A slur covers measures 29 and 30. Accents (^) are placed above the notes in measures 29, 30, 31, and 32.

30 OPEN ALTO SOLO 42 1. 2.

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a double bar line at measure 30, followed by a rest for 12 measures, another double bar line, a rest for 4 measures, and then two first and second endings marked with '1.' and '2.' respectively. The staff ends with a repeat sign.

49 ON CUE mp f

A musical staff in treble clef with a key signature of two sharps. It begins with a double bar line at measure 49, followed by a rest. The first measure has a dynamic marking of *mp*. The staff contains several measures of eighth and quarter notes with accents (^) above them. A crescendo hairpin starts under the fourth measure and ends under the eighth measure with a dynamic marking of *f*.

A musical staff in treble clef with a key signature of two sharps, continuing the melody from the previous staff with notes and accents.

1. 2.

A musical staff in treble clef with a key signature of two sharps, showing first and second endings for a phrase. The first ending leads to a repeat sign, and the second ending continues the melody.

60 OPEN PIANO SOLO 12

A musical staff in treble clef with a key signature of two sharps. It features a double bar line at measure 60, followed by a long rest for 12 measures, and ends with a repeat sign.

72 1. 2.

A musical staff in treble clef with a key signature of two sharps. It contains a double bar line at measure 72, followed by a rest for 4 measures, and then two first and second endings marked with '1.' and '2.' respectively. The staff ends with a repeat sign.

79 ON CUE mp f

A musical staff in treble clef with a key signature of two sharps. It begins with a double bar line at measure 79, followed by a rest. The first measure has a dynamic marking of *mp*. The staff contains several measures of eighth and quarter notes with accents (^) above them. A crescendo hairpin starts under the fourth measure and ends under the eighth measure with a dynamic marking of *f*.

A musical staff in treble clef with a key signature of two sharps, continuing the melody from the previous staff with notes and accents.

1. 2.

A musical staff in treble clef with a key signature of two sharps, showing first and second endings for a phrase. The first ending leads to a repeat sign, and the second ending continues the melody.



90 Soli

Musical notation for measures 90-100. The key signature is two sharps (F# and C#). Measure 90 starts with a repeat sign and a whole rest. The first staff contains a melodic line with slurs and a *mp* dynamic marking. The second and third staves contain a rhythmic accompaniment with accents (^) and slurs.

100

Musical notation for measures 100-105. The key signature is two sharps. Measure 100 starts with a *f* dynamic marking. The first staff contains a melodic line with accents (^) and slurs. The second staff contains a rhythmic accompaniment with accents (^) and slurs.

105

Musical notation for measures 105-112. The key signature is two sharps. Measure 105 starts with a melodic line with accents (^) and slurs. The second staff contains a melodic line with a long slur and accents (^).

112

Musical notation for measures 112-120. The key signature is two sharps. Measure 112 starts with a *fp* dynamic marking. The first staff contains a melodic line with accents (^) and slurs. The second staff contains a melodic line with accents (^) and slurs.

120

Musical notation for measures 120-125. The key signature is two sharps. Measure 120 starts with a *ff* dynamic marking. The first staff contains a melodic line with accents (^) and slurs. The second staff contains a melodic line with accents (^) and slurs.

2nd Tenor Sax

As Recorded by Michel Camillo....

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff begins with a rest for two measures, followed by a series of eighth and quarter notes with accents. A dynamic marking of *mf* is placed below the first measure.

Musical staff 2: Continuation of the melody from staff 1, featuring eighth and quarter notes with accents.

6

Musical staff 3: Continuation of the melody, starting with a dynamic marking of *mf* below the first measure.

Musical staff 4: Continuation of the melody, featuring a long slur over several measures.

13

Musical staff 5: Continuation of the melody, featuring a dynamic marking of *fp* (fortissimo piano) below the first measure.

Musical staff 6: Continuation of the melody, ending with a double bar line and a 3/4 time signature.

21

Musical staff 7: Continuation of the melody, starting with a dynamic marking of *f* (forte) below the first measure.

Musical staff 8: Continuation of the melody, ending with a double bar line.

30 OPEN ALTO SOLO 42 1. 2.

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a double bar line at the beginning, followed by a rest for 12 measures, a double bar line, a rest for 4 measures, and then two first endings. The first ending consists of two measures of rest, followed by a repeat sign and a second ending consisting of two measures of rest.

49 ON CUE mp f

A musical staff in treble clef with a key signature of two sharps. It begins with a double bar line and a cue mark. The first measure has a dynamic marking of *mp*. The staff contains a series of eighth and quarter notes with accents, followed by a crescendo hairpin leading to a dynamic marking of *f*.

A musical staff in treble clef with a key signature of two sharps, continuing the melodic line from the previous staff with various note values and accents.

1. 2.

A musical staff in treble clef with a key signature of two sharps, featuring first and second endings for a melodic phrase.

60 OPEN PIANO SOLO 12

A musical staff in treble clef with a key signature of two sharps, containing a single rest for 12 measures.

72 1. 2.

A musical staff in treble clef with a key signature of two sharps, containing a rest for 4 measures followed by first and second endings.

79 ON CUE mp f

A musical staff in treble clef with a key signature of two sharps, beginning with a cue mark and *mp* dynamic, followed by a crescendo to *f*.

A musical staff in treble clef with a key signature of two sharps, continuing the melodic line with accents.

1. 2.

A musical staff in treble clef with a key signature of two sharps, featuring first and second endings for a melodic phrase.

90 SOLI

Musical notation for measures 90-100. The key signature is two sharps (F# and C#). The music is written in a single staff. Measure 90 starts with a dynamic marking of *sfz*. The notation includes eighth and sixteenth notes, some with accents. A fermata is placed over measures 91 and 92. Measure 93 has a dynamic marking of *sfz*. Measure 94 has a dynamic marking of *mp*. Measure 95 has a dynamic marking of *f*. Measure 96 has a dynamic marking of *f*. Measure 97 has a dynamic marking of *f*. Measure 98 has a dynamic marking of *f*. Measure 99 has a dynamic marking of *f*. Measure 100 has a dynamic marking of *f*.

100

Musical notation for measures 100-105. The key signature is two sharps (F# and C#). The music is written in a single staff. Measure 100 has a dynamic marking of *f*. Measure 101 has a dynamic marking of *f*. Measure 102 has a dynamic marking of *f*. Measure 103 has a dynamic marking of *f*. Measure 104 has a dynamic marking of *f*. Measure 105 has a dynamic marking of *f*.

105

Musical notation for measures 105-112. The key signature is two sharps (F# and C#). The music is written in a single staff. Measure 105 has a dynamic marking of *f*. Measure 106 has a dynamic marking of *f*. Measure 107 has a dynamic marking of *f*. Measure 108 has a dynamic marking of *f*. Measure 109 has a dynamic marking of *f*. Measure 110 has a dynamic marking of *f*. Measure 111 has a dynamic marking of *f*. Measure 112 has a dynamic marking of *f*.

112

Musical notation for measures 112-120. The key signature is two sharps (F# and C#). The music is written in a single staff. Measure 112 has a dynamic marking of *fp*. Measure 113 has a dynamic marking of *fp*. Measure 114 has a dynamic marking of *fp*. Measure 115 has a dynamic marking of *fp*. Measure 116 has a dynamic marking of *fp*. Measure 117 has a dynamic marking of *fp*. Measure 118 has a dynamic marking of *fp*. Measure 119 has a dynamic marking of *fp*. Measure 120 has a dynamic marking of *fp*.

120

Musical notation for measures 120-125. The key signature is two sharps (F# and C#). The music is written in a single staff. Measure 120 has a dynamic marking of *ff*. Measure 121 has a dynamic marking of *ff*. Measure 122 has a dynamic marking of *ff*. Measure 123 has a dynamic marking of *ff*. Measure 124 has a dynamic marking of *ff*. Measure 125 has a dynamic marking of *ff*.

Bari Sax

As Recorded by Michel Camillo...

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

*mf*

6 *mf*

13 *fp* *fp* *fp*

21 *f*

30 OPEN ALTO SOLO 42

12 4

1. 2.

49 ON CUE

*mp* *f*

1. 2.

60 OPEN PIANO SOLO

12

72

4

1. 2.

79 ON CUE

*mp* *f*

1. 2.

90 SOLI

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 90-92. Dynamics: sfz. Accents on notes.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 93-94. Dynamics: mp, f. Accents on notes.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 95-96. Accents on notes.

100

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 97-98. Dynamics: f. Accents on notes.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 99-100. Accents on notes.

105

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 101-102. Accents on notes.

Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 103-104. Accents on notes.

112

Musical staff 8: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 105-106. Dynamics: fp. Accents on notes.

Musical staff 9: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 107-108. Accents on notes.

120

Musical staff 10: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 109-110. Dynamics: ff. Accents on notes.

1st Trumpet

As Recorded by Michel Camillo...

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

6

13

21



30 OPEN ALTO SOLO 42 1. 2.

Musical staff showing a 12-measure rest followed by a 4-measure rest, then first and second endings.

49 ON CUE mp f

Musical staff starting at measure 49 with a cue, marked *mp* and *f*.

Musical staff with a cue starting at measure 49, marked *mp* and *f*.

1. 2.

Musical staff with first and second endings.

60 OPEN PIANO SOLO 12

Musical staff with a 12-measure rest.

72 1. 2.

Musical staff with a 4-measure rest followed by first and second endings.

79 ON CUE mp f

Musical staff starting at measure 79 with a cue, marked *mp* and *f*.

Musical staff with a cue starting at measure 79, marked *mp* and *f*.

1. 2.

Musical staff with first and second endings.

90 SOLI

Musical notation for measures 90-99. The first staff shows a melodic line starting with a rest, followed by eighth-note runs. A *mp* dynamic marking is present. The second and third staves show accompaniment with accents and slurs.

100

Musical notation for measures 100-104. The first staff features a melodic line with accents and slurs, marked with a *f* dynamic. The second staff continues the accompaniment.

105

Musical notation for measures 105-111. The first staff shows a melodic line with accents and slurs. The second staff features a dense accompaniment of sixteenth-note chords with accents.

112

Musical notation for measures 112-119. The first staff begins with a double bar line and a '2' marking, followed by a melodic line with accents and slurs. The second staff continues the accompaniment.

120

Musical notation for measures 120-124. The first staff features a melodic line with accents and slurs, marked with a *ff* dynamic. The second staff continues the accompaniment.



30 OPEN ALTO SOLO 42

12 4

1. 2.

49 ON CUE

*mp* *f*

1. 2.

60 OPEN PIANO SOLO

12

72

4

1. 2.

79 ON CUE

*mp* *f*

1. 2.

90 SOLI

Musical notation for measures 90-100. The first staff shows a melodic line starting with a rest, followed by eighth-note patterns. A dynamic marking of *mp* is present. The second and third staves show a rhythmic accompaniment of eighth notes with accents.

100

Musical notation for measures 100-105. The first staff continues the melodic line with accents and a dynamic marking of *f*. The second staff shows the accompaniment with a melodic flourish.

105

Musical notation for measures 105-112. The first staff continues the melodic line with accents. The second staff shows the accompaniment with accents.

112

Musical notation for measures 112-120. The first staff continues the melodic line with accents and a dynamic marking of *f*. The second staff shows the accompaniment with accents.

120

Musical notation for measures 120-125. The first staff continues the melodic line with accents and a dynamic marking of *ff*. The second staff shows the accompaniment with accents.



30 OPEN ALTO SOLO 42

12 4

1. 2.

49 ON CUE

*mp* *f*

1. 2.

60 OPEN PIANO SOLO

12

72

4

1. 2.

79 ON CUE

*mp* *f*

1. 2.

90 SOLI

Musical notation for measures 90-100. Measure 90 starts with a repeat sign and a whole rest. Measures 91-92 feature a melodic line with slurs and a *mp* dynamic marking. Measures 93-100 consist of a rhythmic pattern of eighth notes with accents, starting with a *f* dynamic marking.

100

Musical notation for measures 100-105. Measure 100 begins with a *f* dynamic marking and a rhythmic pattern of eighth notes. Measures 101-105 continue with eighth-note patterns, including some with slurs and accents.

105

Musical notation for measures 105-112. Measures 105-112 feature eighth-note patterns with accents and slurs, maintaining a consistent rhythmic feel.

112

Musical notation for measures 112-120. Measure 112 starts with a *f* dynamic marking and a rhythmic pattern. Measures 113-120 continue with eighth-note patterns, including some with slurs and accents.

120

Musical notation for measures 120-125. Measure 120 begins with a *ff* dynamic marking and a rhythmic pattern. Measures 121-125 continue with eighth-note patterns, including some with slurs and accents.



4th Trumpet

As Recorded by Michel Camillo....

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff begins with a double bar line and a repeat sign. The first measure contains two eighth rests. The second measure starts with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes with accents.

Musical staff 2: Continuation of the melody from staff 1, featuring eighth and quarter notes with accents and a trill-like figure in the final measure.

6

Musical staff 3: Continuation of the melody, marked with a mezzo-forte (*mf*) dynamic. It features eighth and quarter notes with accents.

Musical staff 4: Continuation of the melody, featuring eighth and quarter notes with accents. A double bar line is present at the end of the staff.

13

Musical staff 5: Continuation of the melody, marked with a forte (*f*) dynamic. It begins with a repeat sign and includes eighth and quarter notes with accents.

Musical staff 6: Continuation of the melody, featuring eighth and quarter notes with accents. The staff ends with a double bar line and a repeat sign.

21

Musical staff 7: Continuation of the melody, marked with a forte (*f*) dynamic. It starts with a 3/4 time signature, changes to 4/4, and includes eighth and quarter notes with accents.

Musical staff 8: Continuation of the melody, featuring eighth and quarter notes with accents. The staff ends with a double bar line.

30 OPEN ALTO SOLO 42

12 4 1. 2.

49 ON CUE

*mp* *f*

2

1. 2.

60 OPEN PIANO SOLO

12

72

4 1. 2.

79 ON CUE

*mp* *f*

2

1. 2.

90 SOLI

100

105

112

120

1st Trombone

As Recorded by Michel Camillo....

# WHY NOT!

Michel Camillo

Transcribed by Matt Amy

LATIN (♩=130)

*mf*

6

*mf*

13

*fp*

21

*f*

30 OPEN ALTO SOLO 42

12 4 1. 2.

A musical staff in bass clef with a repeat sign. It contains a rest for 12 measures, followed by a rest for 4 measures. The staff then splits into two endings: a first ending with a repeat sign and a second ending with a repeat sign.

49 ON CUE

*mp* *f*

A musical staff in bass clef starting at measure 49. It contains a series of notes with accents, starting with a mezzo-piano (*mp*) dynamic and ending with a fortissimo (*f*) dynamic. A hairpin crescendo is shown below the staff.

1. 2.

A musical staff in bass clef with notes and accents. It features a first ending and a second ending, both with repeat signs.

60 OPEN PIANO SOLO

12

A musical staff in bass clef with a long rest for 12 measures, labeled "OPEN PIANO SOLO".

72 1. 2.

4

A musical staff in bass clef with a rest for 4 measures, followed by a first ending and a second ending, both with repeat signs.

79 ON CUE

*mp* *f*

A musical staff in bass clef starting at measure 79. It contains a series of notes with accents, starting with a mezzo-piano (*mp*) dynamic and ending with a fortissimo (*f*) dynamic. A hairpin crescendo is shown below the staff.

1. 2.

A musical staff in bass clef with notes and accents. It features a first ending and a second ending, both with repeat signs.

90 SOLI

2

*sfz*

100

*f*

105

112

*fp* *fp* *fp*

120

*ff*

2nd Trombone

As Recorded by Michel Camillo....

# WHY NOT!

Michel Camillo

Transcribed by Matt Amy

LATIN ( $\text{♩} = 130$ )

*mf*

6

*mf*

13

*fp* *fp* *fp*

21

*f*

30 OPEN ALTO SOLO 42

12 4 1. 2.

49 ON CUE

*mp* *f*

1. 2.

60 OPEN PIANO SOLO

12

72

4 1. 2.

79 ON CUE

*mp* *f*

1. 2.



90 SOLI

Musical notation for measures 90-91. Measure 90 contains two eighth notes with accents and *sfz* dynamic markings. Measure 91 contains two eighth notes with accents and *sfz* dynamic markings, followed by a whole rest.

Musical notation for measures 92-95. Measures 92-93 feature eighth notes with accents. Measures 94-95 feature eighth notes with accents and a *f* dynamic marking.

100

Musical notation for measures 100-103. Measures 100-101 feature eighth notes with accents and a *f* dynamic marking. Measures 102-103 feature eighth notes with accents and a *f* dynamic marking.

105

Musical notation for measures 104-107. Measures 104-105 feature eighth notes with accents. Measures 106-107 feature eighth notes with accents.

Musical notation for measures 108-111. Measures 108-109 feature eighth notes with accents. Measures 110-111 feature eighth notes with accents.

112

Musical notation for measures 112-115. Measures 112-113 feature eighth notes with accents and *fp* dynamic markings. Measures 114-115 feature eighth notes with accents and *fp* dynamic markings.

Musical notation for measures 116-119. Measures 116-117 feature eighth notes with accents. Measures 118-119 feature eighth notes with accents.

120

Musical notation for measures 120-123. Measures 120-121 feature eighth notes with accents and a *ff* dynamic marking. Measures 122-123 feature eighth notes with accents.



30 OPEN ALTO SOLO 42

12 4 1. 2.

49 ON CUE

*mp* *f*

1. 2.

60 OPEN PIANO SOLO

12

72

4 1. 2.

79 ON CUE

*mp* *f*

1. 2.

90 SOLI

90 *sfz* *sfz* *sfz* *sfz*

100

100 *f*

105

112

112 *fp* *fp* *fp*

120

120 *ff*



30 OPEN ALTO SOLO 42

12 4 1. 2.

A musical staff in bass clef with a key signature of one flat. It contains a double bar line, a rest for 12 measures, a double bar line, a rest for 4 measures, a first ending bracket over two measures, a repeat sign, and a second ending bracket over two measures.

49 ON CUE

*mp* *f*

A musical staff in bass clef with a key signature of one flat. It contains eighth notes with accents, starting with a *mp* dynamic and increasing to a *f* dynamic. A hairpin crescendo is shown below the staff.

A musical staff in bass clef with a key signature of one flat. It contains eighth notes with accents, including a triplet of eighth notes.

1. 2.

A musical staff in bass clef with a key signature of one flat. It contains eighth notes with accents, followed by a first ending bracket over two measures, a repeat sign, and a second ending bracket over two measures.

60 OPEN PIANO SOLO

12

A musical staff in bass clef with a key signature of one flat. It contains a long rest for 12 measures.

72

4 1. 2.

A musical staff in bass clef with a key signature of one flat. It contains a rest for 4 measures, a first ending bracket over two measures, a repeat sign, and a second ending bracket over two measures.

79 ON CUE

*mp* *f*

A musical staff in bass clef with a key signature of one flat. It contains eighth notes with accents, starting with a *mp* dynamic and increasing to a *f* dynamic. A hairpin crescendo is shown below the staff.

A musical staff in bass clef with a key signature of one flat. It contains eighth notes with accents, including a triplet of eighth notes.

1. 2.

A musical staff in bass clef with a key signature of one flat. It contains eighth notes with accents, followed by a first ending bracket over two measures, a repeat sign, and a second ending bracket over two measures.

90 SOLI

Musical notation for measures 90-99. The first staff contains measures 90-93, featuring quarter notes with accents and *sfz* markings. The second staff contains measures 94-99, featuring eighth notes with accents and a final double bar line.

100

Musical notation for measures 100-104. The first staff contains measures 100-104, featuring eighth notes with accents and a *f* marking. The second staff contains measures 105-109, featuring eighth notes with accents and a final double bar line.

105

Musical notation for measures 105-111. The first staff contains measures 105-109, featuring eighth notes with accents. The second staff contains measures 110-111, featuring eighth notes with accents and a final double bar line.

112

Musical notation for measures 112-119. The first staff contains measures 112-114, featuring eighth notes with accents and *fp* markings. The second staff contains measures 115-119, featuring eighth notes with accents and a final double bar line.

120

Musical notation for measures 120-124. The first staff contains measures 120-123, featuring eighth notes with accents and a *ff* marking. The second staff contains measures 124-124, featuring eighth notes with accents and a final double bar line.

As Recorded by Michel Camillo...

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

mf

6

mf

F F#DIM C/G A♭+/G♭ F C/E A- E♭6 D7(b9) A♭7

13

C7#9 E7(b9) F7 F#9 G9 C C7#9 C7#9/E

A- F9 A-(b5)G13 F9 A-(b5)G13 F9 A-(b5)G13 A-7

21

f



OPEN ALTO SOLO

30

C7 F C/G A- F E7 A-7 A-7 D-7 G7 C C Edim F

Musical staff with rhythmic slashes and a final melodic phrase.

C/G A- F E7 A-7 F F#dim C A+b F C/E A- Eb D7(b9) A+b

Musical staff with rhythmic slashes and a final melodic phrase.

42

C7(#9) C7/E E7(b9) F7 F#9 G9 C C7(#9) C7/E E7(b9) F7

Musical staff with notes and accents.

F/C Bdim G A-7 1. D-7 G7 C 2. D-7 G7 C

Musical staff with notes and first/second endings.

49 ON CUE

F/A C/G D-/F E A+bdim A- F

Musical staff with notes, accents, and dynamics (mp, f).

F#dim C/G F A+b/Gb C/G F E G7/D A-

Musical staff with notes and accents.

1. 2.

Musical staff with notes and first/second endings.

60 OPEN PIANO SOLO

C7 F C/G A- F E7 A-7 A-7 D-7 G7 C C Edim F

C/G A- F E7 A-7 F F#dim C A+ F C/E A- Eb D7(b9) Ab7

72

C7(#9) C7/E E7(b5) F7 F#9 G9 C C7(#9) C7/E E7(b5) F7

F/C Bdim G A- 1. D-7 G7 C 2. D-7 G7 C

79 ON CUE

F/A C/G D-/F E Abdim A- F

*mp* *f*

F#dim C/G F Ab/Gb C/G F E G7/D A-

1. 2.

90 SOLI

F F#DIM C A#+ F C/E A- Eb F A#/Gb C/G F E E7/G# A-

100

105

mf

F F#DIM C A#+ F C/E A- Eb D7(b9) A+b7

112

C7(b9) E7(b9) F7 F#9 G9 C C7(b9) C7(b9)/E

A- F9 A-(b5)G13 F9 A-(b5)G13 F9 A-(b5)G13 A-7

120

A- F9 A-(b5)G13 F9 A-(b5)G13 F9 A-(b5)G13 A-7

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

mf

6

mf

13

13

$F$   $F^{\#dim}$   $C/G$   $A^{\#+}/G^b$   $F$   $C/E$   $A^-$   $E^b$   $D7(b9)^{bb}$

$C7^{\#(9)}$   $E7(b5)F7$   $F^{\#9}$   $G^9$   $C$   $C7^{\#(9)}$

$A^-$   $F^9 A^- (b5)G^{13}$   $F^9 A^- (b5)G^{13}$   $F^9 A^- (b5)G^{13}$   $A^-7$

3/4

21

30 OPEN ALTO SOLO

C7 F C/G A- F E7 A-7 A-7 D-7 G7 C C Edim F

C/G A- F E7 A-7 F F#dim C/G A#+/Gb F C/EA- Eb6 D7(b9) Ab7

42 C7(#9) C7/E E7(b9) F7 F#9 G9 C C7(#9) C7/E E7(b9) F7

F/C Bdim G A-7 1. D-7 G7 C COL SVA RIGHT HAND 2. A- D-7 G7 C

49 ON CUE

Chords:  $E_{DIM}^{mp}$  F  $F^{\#}$  G  $A^b_{DIM}$  A-  $F/A$   $C/G$   $D-/F$  E  $A^b_{DIM}$  A- F

Dynamics:  $f$

Chords:  $F^{\#}_{DIM}$   $C/G$  F  $F^{\#}_{DIM}$  G C F  $A^b/G^b$   $C/G$  F E

1. 2.

Chords:  $G^7/D$  A-  $E^b$  D-  $C/G$   $F^{\#}_{DIM}$  G  $C/G$  C

60 OPEN PIANO SOLO

Chords:  $C^7$  F  $C/G$  A- F  $E^7$  A-7 A-7  $D-7$   $G^7$  C C  $E_{DIM}$  F

Chords:  $C/G$  A- F  $E^7$  A-7  $F F^{\#}_{DIM}$   $C/G$   $A^b+/G^b$  F  $C/E$  A-  $E^b$   $D^7(b9)$   $A^b7$

72

Chords:  $C^7(\#9)$   $C^7/E$   $E^7(b5)$   $F^7$   $F^{\#9}$   $G^9$  C  $C^7(\#9)$   $C^7/E$   $E^7(b5)$   $F^7$

F/C  $B_{DIM}$  G A-7 1.  $D-7$   $G^7$  C COL 8VA RIGHT HAND 2. A-7  $D-7$   $G^7$  C

79 ON CUE

Musical notation for measures 79-83. The piece is in 4/4 time. Measure 79 starts with a piano (*mp*) dynamic. Chords are E<sup>b</sup>DIM, F, F<sup>#</sup>G, A<sup>b</sup>DIM, and A-. Measure 80 has chords F/A, C/G, D-/F, and E. Measure 81 has chords A<sup>b</sup>DIM, A-, and F. Measure 82 has chords F<sup>#</sup>DIM and C/G. Measure 83 has chords F, F<sup>#</sup>DIM, G, and C. The piece ends with a forte (*f*) dynamic.

Musical notation for measures 84-88. Measure 84 has chords G/D and A-. Measure 85 has chords E<sup>b</sup>D- and C/G. Measure 86 has chords F<sup>#</sup>DIM, G, and C. Measure 87 has chords F, A<sup>b</sup>G<sup>b</sup>, C/G, and F. Measure 88 has chords E and F.

Musical notation for measures 89-90. Measure 89 has chords C/G, F<sup>#</sup>DIM, G, C/G, and C. Measure 90 has two endings: 1. and 2. The first ending has chords G/D, A-, and E<sup>b</sup>D-. The second ending has chords G/D, A-, and E<sup>b</sup>D-.

90 SOLI

Musical notation for measures 91-93. Measure 91 has a forte (*sfz*) dynamic. Measure 92 has a forte (*sfz*) dynamic. Measure 93 has a forte (*sfz*) dynamic.

Musical notation for measures 94-96. Measure 94 has a mezzo-piano (*mp*) dynamic. Measure 95 has chords F, F<sup>#</sup>DIM, C, A<sup>b</sup>+, and F. Measure 96 has chords C/E, A-, and E<sup>b</sup>.

Musical notation for measures 97-99. Measure 97 has a mezzo-piano (*mp*) dynamic. Measure 98 has a mezzo-piano (*mp*) dynamic. Measure 99 has a mezzo-piano (*mp*) dynamic.

100

C7 COMP

F

C/G

A-

F

Bass clef staff with notes: C2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

E7

A-7

A-7

D-7

G7

C

Bass clef staff with notes: C2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

105

Edim

F

C/G

A-

F

Bass clef staff with notes: C2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

E7

A-7

F

F#dim

C/G

A<sup>b</sup>+/G<sup>b</sup>

F

C/E

A-

E<sup>b</sup>6

D7(b9)

Bass clef staff with notes: C2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

112

Piano staff with notes: C4, E4, G4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C7#(9)

E7(b5) F7

F#9

G9

C

C7#(9)

Piano staff with notes: C4, E4, G4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

A-

F9

A-(b5) G13

F9

A-(b5) G13

F9

A-(b5) G13

F9

A-(b5) G13

A-7

120

A-

F9

A-(b5) G13

F9

A-(b5) G13

F9

A-(b5) G13

F9

A-(b5) G13

A-7

Piano staff with notes: C4, E4, G4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

ff



Bass (5 String)

As Recorded by Michel Camillo...

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

6 *mf*

*mf*

OPT 8<sup>va</sup>-----

13

21

*f*

OPT 8<sup>va</sup>-----

OPEN ALTO SOLO

30

C7 F C/G A- F E7 A-7 A-7 D-7 G7 C C Edim F

*mf* WALK

C/G A- F E7 A-7

8<sup>va</sup>-----

42

1.

2.

49 ON CUE

Musical notation for measures 49-52. Measure 49 starts with a double bar line and a repeat sign. Dynamics include *mp* and *f*. There is a hairpin crescendo under measures 50 and 51.

Musical notation for measures 53-56.

Musical notation for measures 57-60, including first and second endings.

OPEN PIANO SOLO

60

C7 F C/G A- F E7 A-7 A-7 D-7 G7 C C Edim F

Musical notation for measures 60-63, including the word "WALK" under the first measure.

C/G A- F E7 A-7

Musical notation for measures 64-67, including an 8va marking with a dotted line.

72

Musical notation for measures 72-75.

1.

Musical notation for measures 76-79, including first and second endings.

79 ON CUE

Musical notation for measures 79-82. Measure 79 starts with a double bar line and a repeat sign. Dynamics include *mp* and *f*. There is a hairpin crescendo under measures 80 and 81.

Musical notation for measures 83-86.

1.

Musical notation for measures 87-90, including first and second endings.

90 **SOLI**

*sfz sfz sfz sfz*

*mp f*

100

*f*

106

*mf*

OPBVA

112

*mf*

*mf*

120

*ff*

# Drums

As Recorded by Michel Camillo....

# WHY NOT!

Michel Camilo

Transcribed by Matt Amy

LATIN (♩=130)

SOLO FILL

TIME

(2) (4)

*mf*

6

(2) (4)

(6)

13

*fp* *fp* *fp*

21

FILL

(2) (4)

(6)

30 **OPEN ALTO SOLO**  
TIME

*mf*

(2) (4)

(2) (4)

(6)

42

1. 2.

49 **ON CUE**

*mp* *f*

1. 2.  
FILL

60 **OPEN PIANO SOLO**  
TIME

*mf*

(2) (4)

(2) (4)

(6)

72

1. 2.

79 **ON CUE**

*mp* *f*

1. **FILL** 2.

**SOLI**

**90** TIME - H.H. FILL

**CRANK IT!**

*f*

(4) (2) (4)

**100** TIME! - BIG

*f*

(2) (4)

**105**

(2) (4)

(6)

**112**

*fp* *fp* *fp*

**120**