

Transcribed
SCORES

YELLOWJACKETS FOUR CORNERS

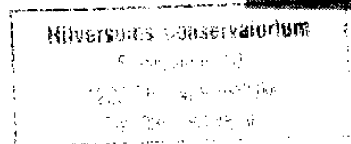
for
KEYBOARDS
SAXOPHONE
BASS
DRUMS



YELLOWJACKETS 101
4 corners : yellowjackets
A102, 0120 1m YELLOW JACKETS
ISBN=00037498



A102-120



YELLOWJACKETS

FOUR CORNERS



Complete Transcriptions
for:

ACOUSTIC PIANO & SYNTHESIZERS
SOPRANO & ALTO SAXOPHONES
FIVE STRING BASS & FRETLESS BASS
DRUMS & PERCUSSION

Transcribed by Steven K. Tyler & Craig Hara



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YELLOWJACKETS' INSTRUMENTS & EQUIPMENT

RUSS FERRANTE

Yamaha KX88 MIDI Keyboard Controller, Yamaha QX-1 Sequencer, Yamaha TX-7 Synthesizer Modules, Prophet VS Digital Synthesizer, Roland MKS20 Digital Piano Module(*used on most cuts in the album*), Roland Super JX Synthesizer, Yamaha DX7 Synthesizer, Linn Drum Machine, PPG Wave Synthesizer, plus various acoustic keyboards.

JIMMY HASLIP

For live performance: Mike Tobias 5-string, Yamaha BB5000 5-string,
For studio: The same instruments plus a Yamaha BB1200S, 4-string with a parametric equalizer, Valley Arts Fender, Mike Tobias Classic 4-string.

MARC RUSSO

Selmer Mark VI 1967 alto sax, Myer mouthpiece, Rico plastic-coated #4 or #4 1/2 reeds, Yamaha power amps & monitors. Audix microphones.

WILL KENNEDY

Remo drums, Paiste cymbals, Martin drumsticks

DISCOGRAPHY

FOUR CORNERS - MCA 5994, 1987

STAR TREK IV Soundtrack - MCA 6195, 1986

SHADES - MCA 5752, 1986

SAMURAI SAMBA - Warner Bros. 25204-1, 1984

MIRAGE A TROIS - Warner Bros. 23813-1, 1983

CASINO LIGHTS/LIVE IN MONTREUX: Various artists -
Warner Bros. 23718, 1982

YELLOWJACKETS - Warner Bros. 3573, 1981



YELLOWJACKETS

FOUR CORNERS

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YELLOWJACKETS

YELLOWJACKETS are Russ Ferrante on keyboards, Jimmy Haslip on bass, Marc Russo on saxophones, and Will Kennedy on drums; all of whom have earned formidable reputations in the past as highly artistic musicians and composers.

Ferrante, Haslip and drummer Ricky Lawson all gigged in the rhythm section of Robben Ford's band, and they subsequently played together on Ford's album *The Inside Story*. Ferrante, who started with a classical and gospel background, moved into jazz and improvisation in his teens, and then into R&B bands in the San Francisco Bay area. He originally joined Ford's blues band to tour in the mid-70's. One leg of the tour was made with the great R&B and blues singer, Jimmy Witherspoon, an experience which Ferrante considered "a great education." He then worked with several other bands before joining Ford in L.A. in '78.

Haslip came from a musical family that played a full range of recordings at home from classical and jazz to salsa. He originally played trumpet, but found the electric bass sound appealing after hearing Latin music at school dances. His initial gigs were with combination jazz, rock and R&B musicians at local bars. Known for his flexibility, by the mid-70's he was getting many calls from well-known musicians to play and record with them. On the road with Flora Purim and Airto and their drummer Ricky Lawson, he met Ford's roommate who recommended him to Ford when they reached L.A.

Ferrante, Haslip and Lawson cut a group demo "almost for the fun of it" with Ford. They were surprised when they were signed immediately to Warner Bros. Records. *YELLOWJACKETS* was released in 1981 with most of the writing coming from Ferrante. The name came from a long list of possible group titles. Haslip said, "...It seems to express where the music was at - a lot of energy and colors - and it stuck."

However, Ford couldn't really be an official member of the group since he was signed to another record company. He played on part of the next Yellowjackets album, *MIRAGE A TROIS*, in 1983, and then embarked on his solo career. The album also featured Richard Elliot on Lyricon and guitarist Mike Miller on some cuts. On other cuts, the then new synthesis technology - sequencing - added new layers of electronic, but melodic, sound to the group's distinctive music.

After finding that the group really didn't click with the various other instrumentalists they tried, the members worked with other groups for about a year: Ferrante with Joni Mitchell, Haslip with Al Jarreau, Lawson with Stevie Wonder. Toward the end of the year, *MIRAGE A TROIS* was nominated for a grammy for "Best Jazz/Fusion Album," and the group once again was getting offers for gigs.

Working as a trio in '84, they started thinking about a new album and looking for another instrumentalist - a different sound. At a gig, playing with Marilyn Scott, who was using the Tower of Power horn section, the group heard Marc Russo, who sat in with Yellowjackets and impressed everyone.

A few months later, the high-note blowing Russo was asked to join the group. Russo's influences were the jazz/rock sounds of the late 60's/early 70's and the jazz giant saxophonists such as Adderley, Davis, Coltrane and Parker. His high register ability stems from a gig blowing "over" a very loud disco band and hours of work perfecting the sound. In the late 70's, he toured and recorded with Narada Michael Walden and then joined Tower of Power for four years, which included touring with Huey Lewis.

The next album, *SAMURAI SAMBA*, was cut with Russo in the group. Where in the past, Yellowjackets had an R&B-tinged jazz sound, this album had more "dance grooves" and even a vocal.

Their MCA debut, *SHADES*, was recorded in '86 with a great deal of improvisation and not a lot of sequencing or drum machine. This Lp was definitely back in the jazz vein with the group's distinctive R&B touches.

SHADES was on *Billboard's* charts for 30 consecutive weeks and garnered the group its first Grammy Award for "Best R&B Instrumental Performance." Also in '86, the group had a wonderful time contributing musical compositions and performances to the motion picture "Star Trek IV." At this point, Ricky Lawson left the band and Will Kennedy joined at Russo's recommendation. Kennedy had played with Russo on many Latin-jazz gigs, and had just the right amount of heavy jazz and taste of rock background for the Yellowjackets. In 1987, they were named "Contemporary Jazz Group of the Year" by *Cashbox* magazine.

Nominated for a Grammy in 1987 for "Best Jazz Fusion Performance" and receiving a 4-star review in *Downbeat*, *FOUR CORNERS* with its wealth of melodic and rhythmic ideas has "...a pinpointed direction, more so than any of our former records," Haslip says. "We all grew up hearing different music, and (now) we're trying to distill it down to a cohesive statement - not a bit of this and that, but a group concept."

The upbeat mood of the band made the *FOUR CORNERS* sessions go smoothly and easily. "We didn't labor at all," Russo noted. "In the past we'd spend time refining things, but we didn't want to tamper with this. It's much more spontaneous..."

Ferrante agrees, "We're four musicians who have made the Yellowjackets our top priority. We really wanted to figure out what felt good, what our audiences liked, and what we liked. We all got in sync on this Lp - nothing has jelled quite like this."

Will Kennedy feels that "...we're playing from our hearts...this is positive music that's fun to play."

A wealth of melodic and rhythmic ideas are found in *FOUR CORNERS*. "*Out Of Town*" is an energetic piece featuring Russo's soaring sax and Ferrante's inventive keyboard work, who feels this tune is "...almost boogie or swing..." While Haslip adds that "...this takes us back to our roots - we're swinging!"

"*Wildlife*" has shifting polyrhythms influenced by guest percussionist Alex Acuña. "This started out as just a mood and evolved into a full song," says Kennedy. "*Sightseeing*" also highlights heated rhythms from Kennedy and Acuña.



"Mile High" is bright, bouyant and melodic - a radio station favorite. Written in Denver, the tune is a straight ahead shuffle.

"Past Ports" has a floating kind of feeling, a slow and a fast song at the same time. "Will is playing a fast, bop-like beat, and Jimmy is playing whole notes on bass," says Ferrante.

In the ballad department are *"Room With A View"* and *"Open Road,"* which feature Ferrante's melodic, subtly textured synthesizer parts. "My goal with these tunes was to write something straightforward - simple yet pretty," he said.

"Geneva" is an ethereal mood piece with only strings and synthesizer. "This is another first for us - a piece without a rhythmic pulse," Haslip points out.

The peppy, salsa-flavored *"Indigo"* came out of a jam session and is the extra cut on the CD version of this group of tunes that is broadbased and international in feel. Philosophically, Haslip states, "We're trying to keep progressing...that means searching for new ways of expression, kind of stretching the boundaries of what we do, without erasing the places we've come from. We just want to bring good music to people."

OUT OF TOWN

By RUSSELL FERRANTE
and JIMMY HASLIP

Bright jazz feel

Alto Saxophone

Keyboards

Bass

Drums

1

B \flat 13

Synth. *f*

Synth. Bass
2nd time only
mp

Synth. H.H.

Drums tacet

mp Synth. clap

Synth. bass drum

Synth. bongos

A. Sax

KB

Drums

Tacet 1st time
mp

Drums

A. Sax

KB

Drs.

Drs.

Keyboards are Roland MKS20 MIDied to Yamaha DX7 voices.

Sax

KB

Drums

This system contains three staves. The top staff is for Saxophone (Sax) in treble clef with a key signature of one sharp (F#). The middle staff is for Keyboard (KB) in grand staff (treble and bass clefs) with a key signature of two flats (Bb). The bottom staff is for Drums (Drums) in a standard drum set notation. The saxophone part features a melodic line with eighth and quarter notes. The keyboard part provides a harmonic accompaniment with eighth and quarter notes. The drum part includes a pattern of eighth notes with accents and rests, marked with a percentage sign (%).

A Sax

KB

Drums

This system contains three staves. The top staff is for Alto Saxophone (A Sax) in treble clef with a key signature of one sharp (F#). The middle staff is for Keyboard (KB) in grand staff (treble and bass clefs) with a key signature of two flats (Bb). The bottom staff is for Drums (Drums) in a standard drum set notation. The alto saxophone part features a melodic line with eighth and quarter notes. The keyboard part provides a harmonic accompaniment with eighth and quarter notes. The drum part includes a pattern of eighth notes with accents and rests, marked with a percentage sign (%).

A Sax

KB

Drums

This system contains three staves. The top staff is for Alto Saxophone (A Sax) in treble clef with a key signature of one sharp (F#). The middle staff is for Keyboard (KB) in grand staff (treble and bass clefs) with a key signature of two flats (Bb). The bottom staff is for Drums (Drums) in a standard drum set notation. The alto saxophone part features a melodic line with eighth and quarter notes. The keyboard part provides a harmonic accompaniment with eighth and quarter notes. The drum part includes a pattern of eighth notes with accents and rests, marked with a percentage sign (%).

17

A. Sax

KB

Drs.

Bongos, B.D., Clap -
continue simile at random

A. Sax

Piano
Em7 A7b9 Dm7 G7(b13) Cm9

KB

Drs.

A. Sax

KB

F13b9 Bb6/9

Drs.

A. Sax

Chords: B \flat 7, E \flat , F9, Gm7

Drs.

A. Sax

Chords: D/F \sharp , B \flat 7/F, E7 \flat 5, E \flat maj7

Drs.

A. Sax

33

mf

Synth. *mf*

mf

Add drums
Ride Cym. - Jazz feel

effects - continue simile

A. Sax

KB

Bass

Drs.

This system contains the first three measures of music. The A. Sax part begins with a melodic line in G major. The KB part has a treble clef staff with rests and a bass clef staff with a similar melodic line. The Bass part provides a harmonic accompaniment with eighth notes. The Drs. part shows a drum pattern with three eighth notes in the first measure, followed by two measures with a double bar line and a slash, indicating a continuation of the pattern.

A. Sax

KB

Bass

Drs.

This system contains measures 4 through 6. The A. Sax part continues its melodic line with some chromaticism. The KB part has a treble clef staff with a melodic line and a bass clef staff with a similar line. The Bass part continues with eighth notes. The Drs. part shows a drum pattern with three eighth notes in the first measure, followed by two measures with a double bar line and a slash.

A. Sax

KB

Bass

Drs.

This system contains measures 7 through 9. The A. Sax part features a more complex melodic line with chromaticism. The KB part has a treble clef staff with a melodic line and a bass clef staff with a similar line. The Bass part continues with eighth notes. The Drs. part shows a drum pattern with three eighth notes in the first measure, followed by two measures with a double bar line and a slash.

Sax

KB

Bass

Drs.

Sax

KB

Bass

Drs.

Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

This system contains the first four staves of the musical score. The A. Sax staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of 'p'. It features a melodic line with a slur and a fermata over the final note. The KB staff is a grand staff with a treble clef and a key signature of two flats (Bb, Eb). It contains a melodic line with a slur and a fermata. The Bass staff has a bass clef and a key signature of two flats, with a steady eighth-note bass line. The Drs. staff is a drum set notation with a snare drum and a cymbal, showing a rhythmic pattern of eighth notes and rests.

A. Sax

KB

Bass

Drs.

This system contains the second four staves of the musical score. The A. Sax staff features a melodic line with a triplet of eighth notes and a slur. The KB staff has a grand staff with a treble clef and a key signature of two flats, featuring a melodic line with a triplet of eighth notes and a slur. The Bass staff continues with the eighth-note bass line. The Drs. staff shows the drum set notation with a snare drum and a cymbal.

A. Sax

KB

Bass

Drs.

This system contains the third four staves of the musical score. The A. Sax staff has a melodic line with a slur and a fermata, with a 'unis.' marking above the line. The KB staff is a grand staff with a treble clef and a key signature of two flats, featuring a melodic line with a slur and a fermata. The Bass staff continues with the eighth-note bass line. The Drs. staff shows the drum set notation with a snare drum and a cymbal.

Sax

KB

Bass

Drs.

65

Sax

KB

Bass

Drs.

Sax

KB

Bass

Drs.

Bb7(+9)
(+11)

A. Sax

KB

Bass

Drs.

Detailed description: This system contains the first four staves of music. The A. Sax staff (treble clef, key signature of one sharp) features a melodic line with eighth and quarter notes, including a measure with a circled '2' above a note. The KB staff (grand staff, key signature of two flats) provides a harmonic accompaniment with eighth and quarter notes. The Bass staff (bass clef, key signature of two flats) has a simple bass line. The Drs. staff (drum set notation) shows a rhythmic pattern with slash marks and two measures containing a percentage sign (%).

A. Sax

KB

Bass

Drs.

Piano

Am7(b13) D7#9

Detailed description: This system contains the second four staves of music. The A. Sax staff continues the melodic line. The KB staff features a piano section starting in the second measure, with a chord change to Am7(b13) in the third measure and D7#9 in the fourth measure. The Bass staff continues its bass line. The Drs. staff shows the drum set notation with slash marks and percentage signs.

A. Sax

KB

Bass

Drs.

Gm9 Gb13 Fm9 Bb13 Ebmaj9 Bb(add9) Db13

Detailed description: This system contains the third four staves of music. The A. Sax staff has a melodic line with accents (^) over several notes. The KB staff features a series of chords: Gm9, Gb13, Fm9, Bb13, Ebmaj9, and Bb(add9) Db13. The Bass staff continues its bass line. The Drs. staff shows the drum set notation with slash marks and percentage signs.

▲ Sax

KB

Bass

Drs.

Cm11

Bb13

Synth.

mp

mp

mp

Sax

KB

Bass

Drs.

Sax

KB

Bass

Drs.

E

Ebmaj7

A. Sax

KB

Gm7 Gbm7#5 Fm13

Bass

Drs.

A. Sax

97

KB

mf

Bass

mf

Drs.

mf

Sax

KB

Bass

Drs.

This system contains four staves. The Saxophone staff is mostly silent. The Keyboard staff has a melody in the right hand and accompaniment in the left hand. The Bass staff has a simple line with some rests. The Drums staff shows a pattern of eighth notes and rests.

A. Sax

KB

Bass

Drs.

mf

Dm11 G13 Bbmaj7/F

This system contains four staves. The A. Saxophone staff has a few notes, with a dynamic marking of *mf*. The Keyboard staff has a melody in the right hand and accompaniment in the left hand, with chord markings Dm11, G13, and Bbmaj7/F. The Bass staff has a simple line. The Drums staff shows a pattern of eighth notes and rests.

A. Sax

KB

Bass

Drs.

Ebmaj7/F *F7#5(b9)* *Bbmaj7/F*

A. Sax

113

f

KB

Bass

Drs.

Bbmaj7/F *D7#9b13* *G7#9b13/F*

Fill

f

Sax

KB

C13 C9b13/E F13/Eb F13 Bb13 Bb 9b13 Eb13/Db

Bass

Drs.

Sax

KB

A7#9b13 D7#9b13 G7#9b13/F

Bass

Drs.

Solo

A. Sax

KB

Bass

Drs.

C7#9 F13b9/Eb F7#9b13 Bb13 Bb13/D

Solo
C/D

A. Sax

KB

Bass

Drs.

Eb Edim7

Sax **F#maj7/D** **Dsus** **D13** **G13**

KB **Amaj7/F** **F7sus** **F13** **Bb13**

Bass

Drs.

Piano solo
Play 5 times

135 **Bb** **Ebmaj7** **F13** **Bb**

KB

Bass

Drs. *Jazz feel* 4

KB **Ebmaj7** **Cm7** **F13** **Bb** **Ebmaj7**

Bass

Drs. 4

KB

F13 D7b9 Gm7 Gb13 Fm7 E7b13 Ebmaj7 Ab13 Cm7b5 F13

Bass

Drs.

KB

¹⁵¹ D7#9b13 G7#9b13/F C7#9 F13/Eb Bb13

Bass

Quasi half-time jazz feel

Drs.

KB

Eb13/Db A7#9b13 D7#9b13 G7#9b13/F

Bass

Drs.

KB

C7#9 F13/Eb Bb13 Bb9/D Eb Edim7 Eb/F

Bass

Drs.

KB

Amaj7/F

Bass

Drs.

A. Sax

173

KB

Fsus F13

Bass

Drs.

A. Sax

KB

Bb7#9#11

Bass

Drs.

This system contains four staves. The top staff is for A. Saxophone, the second for Keyboard (KB), the third for Bass, and the fourth for Drums (Drs.). The key signature has one sharp (F#) and one flat (Bb). The saxophone part features a melodic line with various accidentals and a slur over the final two measures. The keyboard part has a similar melodic line, with a chord labeled Bb7#9#11 in the third measure. The bass part provides a steady accompaniment. The drum part shows a simple rhythmic pattern with two measures of rests marked with a percentage sign.

A. Sax

KB

Bass

Drs.

This system contains four staves. The top staff is for A. Saxophone, the second for Keyboard (KB), the third for Bass, and the fourth for Drums (Drs.). The key signature has one sharp (F#) and one flat (Bb). The saxophone part features a melodic line with various accidentals and slurs. The keyboard part has a similar melodic line. The bass part provides a steady accompaniment. The drum part shows a simple rhythmic pattern with two measures of rests marked with a percentage sign.

189

A.Sax

KB

Bass

Drs.

Piano Am7b13

Detailed description: This system contains measures 189, 190, and 191. The A.Sax part (treble clef) has a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a quarter note. The KB part (grand staff) features a piano accompaniment with a treble clef line containing eighth notes and a bass clef line with rests. The Bass part (bass clef) has a steady eighth-note bass line. The Drs. part (drum set) shows a simple pattern of eighth notes and rests.

A. Sax

KB

Bass

Drs.

D7#9 Gm9 Gb13 Fm9 Bb13 Ebmaj9 Bb(add9) Db13

Detailed description: This system contains measures 192, 193, 194, and 195. The A. Sax part (treble clef) has a melodic line with accents on the notes. The KB part (grand staff) features a piano accompaniment with a treble clef line containing chords and a bass clef line with eighth notes. The Bass part (bass clef) has a steady eighth-note bass line. The Drs. part (drum set) shows a simple pattern of eighth notes and rests. Chord symbols are placed above the KB part: D7#9, Gm9, Gb13, Fm9, Bb13, Ebmaj9, Bb(add9), and Db13.

A.Sax

mp

Cm11 Bb13

KB

Bass

Drs.

mp

Detailed description: This system contains the first four staves of a musical score. The top staff is for Alto Saxophone (A.Sax) in treble clef with a key signature of one sharp (F#). It features a melodic line with accents and a dynamic marking of *mp*. The keyboard (KB) section consists of two staves (treble and bass clefs) with a key signature of two flats (Bb). It includes chord markings for Cm11 and Bb13, and a dynamic marking of *mp*. The Bass staff is in bass clef with a key signature of two flats, playing a steady eighth-note line with a dynamic marking of *mp*. The Drums (Drs.) staff is in treble clef and shows a simple rhythmic pattern with a dynamic marking of *mp*.

A.Sax

KB

Bass

Drs.

4

Detailed description: This system contains the next four staves of the musical score. The A.Sax staff continues its melodic line. The KB section continues with its accompaniment. The Bass staff continues its eighth-note line. The Drs. staff shows a rhythmic pattern with a dynamic marking of *mp* and a measure containing a '4' above a slash, likely indicating a four-measure rest or a specific drum pattern.

A.Sax

KB

Bass

Drs.

E Ebmaj7

4

Detailed description: This system contains four staves. The top staff is for A.Sax in treble clef with a key signature of one sharp (F#). The second staff is for KB, with a grand staff (treble and bass clefs) and a key signature of two flats (Bb). The third staff is for Bass in bass clef with a key signature of two flats. The fourth staff is for Drs. in tenor clef. The KB staff has two chord labels: 'E' above the first measure and 'Ebmaj7' above the second measure. The Drs. staff has a '4' above the third measure. The music consists of rhythmic patterns and rests across the measures.

A.Sax

KB

Bass

Drs.

Gm7 Gbm7#5 Fm13

Detailed description: This system contains four staves. The top staff is for A.Sax in treble clef with a key signature of one sharp (F#). The second staff is for KB, with a grand staff (treble and bass clefs) and a key signature of two flats (Bb). The third staff is for Bass in bass clef with a key signature of two flats. The fourth staff is for Drs. in tenor clef. The KB staff has three chord labels: 'Gm7' above the first measure, 'Gbm7#5' above the second measure, and 'Fm13' above the third measure. The music consists of rhythmic patterns and rests across the measures.

A. Sax

213

KB

Bass

Drums

Ab13#11 Gm9 Gb13 Fm9

A. Sax

cresc.

KB

Bass

Drums

E7#9#11 Ebm9 Ab13#11/Eb Dbm11 Gb13 Cm9 F13 Bb13#11(add A)/E

cresc.

cresc.

WILDLIFE

By RUSSELL FERRANTE, JIMMY HASLIP
and ALEX ACUÑA

Bright Afro-Latin ♩. =

2

Synthesizer I

Bb Soprano Saxophone

Synthesizer II

Jungle Sounds

Bass

Drums

Synth. I

Bass

Drs.

Keyboard are Roland Super JX with sequenced 5ths at beginning.
At measure 58, the African mallets sound is a DX7 sound called "utamba."

Synth. I

Bass

Drs.

This system contains three staves. The top staff, labeled 'Synth. I', is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a sequence of eighth notes, each beamed to a chord consisting of a root note and a major third. The bottom two staves, 'Bass' and 'Drs.', are in bass clef with the same key signature. The 'Bass' staff contains whole rests for the first two measures. The 'Drs.' staff contains eighth notes with 'x' marks above them, followed by two measures with a double bar line and a repeat sign.

Synth. I

10

Bass

Drs.

This system contains three staves. The top staff, labeled 'Synth. I', starts at measure 10 and continues with the same eighth-note chordal sequence as the first system. The middle staff, 'Bass', contains a melodic line of eighth notes. The bottom staff, 'Drs.', contains eighth notes with 'x' marks above them, some with accents, and some with eighth rests.

Synth. I

Bass

Drs.

This system contains three staves. The top staff, labeled 'Synth. I', continues the eighth-note chordal sequence. The middle staff, 'Bass', continues the melodic line of eighth notes. The bottom staff, 'Drs.', continues the eighth-note pattern with 'x' marks and accents.

Synth. I

Bass

Drs.

The first system of music features three staves. The top staff, labeled 'Synth. I', is in treble clef and contains a sequence of eighth notes in a descending melodic line. The middle staff, labeled 'Bass', is in bass clef and contains a sequence of eighth notes in an ascending melodic line. The bottom staff, labeled 'Drs.', is a grand staff with a treble clef and contains a complex rhythmic pattern with many rests and some notes.

Synth. I

Bass

Drs.

The second system of music features three staves. The top staff, labeled 'Synth. I', continues the descending eighth-note sequence. The middle staff, labeled 'Bass', continues the ascending eighth-note sequence. The bottom staff, labeled 'Drs.', continues the complex rhythmic pattern.

22

Synth. I

Synth. II

Bass

Drs.

The third system of music features five staves. The top staff, labeled 'Synth. I', continues the descending eighth-note sequence. The second staff, labeled 'Synth. II', is a grand staff with a treble clef and contains a long, sustained chord. The third staff, labeled 'Bass', continues the ascending eighth-note sequence. The bottom staff, labeled 'Drs.', continues the complex rhythmic pattern. A circled number '22' is positioned above the first measure of the Synth. I staff.

Synth. I

S. Sax

Synth. II

Bass

Drs.

Synth. I

S. Sax

Synth. II

Bass

Drs.

30

Synth. I

S. Sax

Synth. II

Bass

Drs.

This system contains five staves. Synth. I (top) plays a melodic line of eighth notes in a minor key. S. Sax (second) is mostly silent, with a few notes at the end. Synth. II (third) has a sustained chord in the treble clef. Bass (fourth) plays a rhythmic line of eighth notes. Drs. (bottom) play a complex rhythmic pattern with many rests.

Synth. I

S. Sax

Synth. II

Bass

Drs.

This system contains five staves. Synth. I (top) continues the melodic line. S. Sax (second) plays a melodic line with some slurs. Synth. II (third) has a sustained chord in the treble clef. Bass (fourth) continues the rhythmic line. Drs. (bottom) continue the complex rhythmic pattern.

Synth. I

S. Sax

Synth. II

Bass

Drs.

This system contains five staves of music. Synth. I (top) plays a sequence of eighth notes in a descending line. S. Sax is silent. Synth. II (piano) has a sustained chord in the right hand and rests in the left. Bass plays a rhythmic pattern of eighth notes. Drs. (drums) play a consistent pattern of eighth notes with accents.

Synth. I

S. Sax

Synth. II

Bass

Drs.

This system contains five staves of music. Synth. I continues its eighth-note sequence. S. Sax enters with a melodic line of eighth notes. Synth. II (piano) has a sustained chord in the right hand and rests in the left. Bass continues its eighth-note pattern. Drs. continues its eighth-note pattern with accents.

Synth. I

Sax

Synth. II

Bass

Drs.

This system contains five staves. Synth. I (top) plays a melodic line of eighth notes in a minor key. Saxophone has a few notes with a long slur. Synth. II (piano) has a sustained chord in the right hand and rests in the left. Bass plays a rhythmic pattern of eighth notes. Drums play a consistent pattern of eighth notes with accents.

Synth. I

Sax

Synth. II

Bass

Drs.

This system contains five staves. Synth. I continues its melodic line. Saxophone has a more active line with slurs and accents. Synth. II maintains the sustained chord. Bass continues its rhythmic pattern. Drums continue their pattern with accents.

To Coda ⊕

Synth. I

S. Sax

Synth. II

Bass

Drs.

Play random sparse fills

Synth. I

Bass

Drs.

Synth. I

Bass

Drs.

2
"African Mallet" sounds
Synth. *f*
Hand Claps
Drs. *f*

Synth.
Drs.

Synth.
Drs. Continue claps
Hi-Hat

Synth.
Drs. continue simile

Synth.
Drs.

Synth. I

Synth. II

Drums

snare roll

continue claps

Marimba

Synth. I

Synth. II

Drums

Synth. I

S. Sax

Synth. II

Drums

82

Synth. I

B. Sax

Marimba tacet
Voices

Synth. II

Un se - ve - ra, se - ve - ra, se - ve - ra, en la — jung - la,

Drs.

Synth. I

B. Sax

Synth. II

U - ma — hol - la, la tim - ba con pa - lo y bom - bo,

Drs.

Synth. I

S. Sax

Synth. II

Ulla lle - go, lla lle - go, lla lle - go, Cu - ma - sa - e, Ma -

Drs.

Detailed description: This system contains four staves. Synth. I (top) is a single treble clef staff with a key signature of three flats and a common time signature, featuring a sequence of chords and eighth notes. S. Sax (second) is a single treble clef staff that is mostly empty. Synth. II (third) consists of two staves (treble and bass clefs) with a key signature of three flats and a common time signature; it contains vocal lyrics and accompaniment. Drs. (bottom) is a single bass clef staff with a key signature of three flats and a common time signature, featuring a rhythmic pattern of eighth notes.

Synth. I

S. Sax

Synth. II

sa - co - te na - nain - de - é.

Drs.

Detailed description: This system contains four staves. Synth. I (top) is a single treble clef staff with a key signature of three flats and a common time signature, featuring a sequence of chords and eighth notes. S. Sax (second) is a single treble clef staff with a key signature of three flats and a common time signature, featuring a melodic line of eighth notes. Synth. II (third) consists of two staves (treble and bass clefs) with a key signature of three flats and a common time signature; it contains vocal lyrics and accompaniment, with a '2' above the first three notes of the treble staff. Drs. (bottom) is a single bass clef staff with a key signature of three flats and a common time signature, featuring a rhythmic pattern of eighth notes.

90

Add Marimba - unis. with voices

Un se - ve - ra, se - ve - ra, se - ve - ra, en la — jung - la,

U - ma — hol - la, la tim - ba con pa - lo y bom - bo,

Synth. I

S. Sax

Synth. II

Ulla lle-go, lla lle-go, lla lle-go, Cu - ma - sa - é, Ma-sa - co - te na - nain - de - é.

Drs.

Detailed description: This system contains four staves. Synth. I (top) has a treble clef and a key signature of three flats, playing a rhythmic accompaniment of eighth notes. S. Sax (second) is a tenor saxophone staff with a treble clef and three flats, which is mostly empty. Synth. II (third) has a grand staff (treble and bass clefs) with three flats, playing a rhythmic accompaniment of eighth notes. The lyrics 'Ulla lle-go, lla lle-go, lla lle-go, Cu - ma - sa - é, Ma-sa - co - te na - nain - de - é.' are written across the Synth. II staves. Drs. (bottom) is a drum set staff with a treble clef and three flats, showing a pattern of eighth notes and rests.

98

Synth. I

S. Sax

Synth. II

Un se - ve - ra, se - ve - ra, se - ve - ra, en la - jung - la,

Bass

Drs.

Detailed description: This system contains five staves. Synth. I (top) has a treble clef and a key signature of three flats, playing a rhythmic accompaniment of eighth notes. S. Sax (second) is a tenor saxophone staff with a treble clef and three flats, playing a melodic line with a long note. Synth. II (third) has a grand staff (treble and bass clefs) with three flats, playing a rhythmic accompaniment of eighth notes. The lyrics 'Un se - ve - ra, se - ve - ra, se - ve - ra, en la - jung - la,' are written across the Synth. II staves. Bass (fourth) is a bass clef staff with three flats, playing a melodic line with a long note. Drs. (bottom) is a drum set staff with a treble clef and three flats, showing a pattern of eighth notes and rests.

Synth. I

S. Sax

Synth. II

Bass

Drs.

U - ma - hol - la, la tim - ba con pa - lo y bom - bo, Ulla lle - go, lla lle-go, lla lle-

Synth. I

S. Sax

Synth. II

Bass

Drs.

go, Cu - ma - sa - é, Ma - sa - co - te na - nain - de - é.

End hand claps

106 *Continue repeating 7/8 sequence*

Synth. I

S. Sax *Play random sparse fills*

Synth. II

Bass

Drs.

S. Sax *D.S. al Coda*

Synth. II

Bass

Drs.

CODA



Synth. I *Continue sequence*

S. Sax *Solo Eb Aeolian minor* *Solo around melody*

Synth. II

Bass

Drs.

Detailed description: This system contains five staves. Synth. I (top) plays a sequence of eighth notes in Eb Aeolian minor. S. Sax (second) has a solo consisting of eighth notes in Eb Aeolian minor, with a melodic phrase at the end. Synth. II (third) consists of two staves with sustained chords in the right hand and rests in the left hand. Bass (fourth) plays a rhythmic pattern of eighth notes. Drs. (fifth) plays a rhythmic pattern of eighth notes with rests.

S. Sax *Vamp and Fade*

Synth. II

Bass

Drs.

Detailed description: This system contains four staves. S. Sax (top) has a vamp and fade consisting of sustained notes in Eb Aeolian minor. Synth. II (second) consists of two staves with sustained chords in the right hand and rests in the left hand. Bass (third) plays a rhythmic pattern of eighth notes. Drs. (fourth) plays a rhythmic pattern of eighth notes with rests.

SIGHTSEEING

By RUSSELL FERRANTE
and JIMMY HASLIP

Moderato

Synthesizer/
Alto Sax

Synthesizer

Synthesizer

Piano/
String MIDI

Bass

Drums

Synth.

Synth.

Piano/
Str.
MIDI

Bass

Cow-
bell
Hi-
Hat

Drs.

B.D.

Acoustic Piano

Synth.

Synth.

Piano/
Str.
MIDI

Bass

Drs.

Synth.

Synth.

Piano/
Str.
MIDI

Bass

Drs.

Acoustic Piano
MIDI to String Synth.
Eb7sus

Synth. 

Synth. 

Piano/
Str.
MIDI 

Bass 

Drs. 

Synth. 

Synth. 

Piano/
Str.
Synth. 

Bass 

Drs. 

Wth. *8va*

Wth. *loco*

Piano/Str. MIDI **Bbm6(add9)** **A7sus**

Bass

Drs.

This system contains five staves. The top staff is for Wth. (8va) with a treble clef and a dotted line above it. The second staff is for Wth. (loco) with a treble clef. The third staff is for Piano/Str. MIDI with a treble clef, showing two chords: Bbm6(add9) and A7sus. The fourth staff is for Bass with a bass clef. The fifth staff is for Drs. with a double bar line and a sharp sign.

Synth.

Synth.

Piano/Str. MIDI **A^b13sus**

Bass

Drs.

This system contains five staves. The top staff is for Synth. with a treble clef and a dotted line above it. The second staff is for Synth. with a treble clef. The third staff is for Piano/Str. MIDI with a treble clef, showing the chord Ab13sus. The fourth staff is for Bass with a bass clef. The fifth staff is for Drs. with a double bar line and a sharp sign.

Synth. solo

29

Synth.

Synth.

Synth.

Piano/
Str.
MIDI

G13sus

Eb7sus

Bass

Drs.

Synth.

Synth.

Synth.

Piano/
Str.
MIDI

C/Eb

Bass

Drs.

Synth. 

Synth. 

Synth. 

Piano/
Str.
MIDI **Gbmaj7/Ab**  **Dbmaj9/Ab** 

Bass 

Drs. 

Synth. 

Synth. 

Synth.  *8va*  *loco*

Piano/
Str.
MIDI **Emaj9**  **Fm9** 

Bass 

Drs. 

Synth./ A. Sax

Synth.

Synth.

Piano/ Str. MIDI: **Bb13(+11b9)** **Bbm9**

Bass

Drs.

Synth./ A. Sax

Synth.

Synth.

Piano/ Str. MIDI: **Ab(add9)/C** **Dm9** **Dm11**

Bass

Drs.

45 *Alto Sax with bass*

Synth./
A. Sax

Marimba

Synth.
Piano

Dm11 Em7 Fm11

Bass

Solo - 8va with Alto Sax

6/4 Samba feel

Drs.

Synth./
A. Sax

Synth.
(Mar.)

Synth./
Piano

Fm11/Bb Em7 Am7

Bass

Drs.

Synth./
A. Sax

Synth.
(Mar.)

Synth.
Piano

Bass

Drs.

Bm11 **E13** **E7(b13)** **Fmaj7(+11)**

Synth./
A. Sax

Synth.
(Mar.)

Synth./
Piano

Bass

Drs.

G#m7 **C#m7** **F#m11**

Synth./ A. Sax

Synth. (Mar.)

Synth./ Piano

Bass

Drs.

F13(+11) Em7 Am7

Synth./ A. Sax

Synth. (Mar.)

Synth./ Piano

Bass

Drs.

Dm9 Em7 Fm11

Dm11 Solo fill

To Coda

65

Synth./ A. Sax

Synth. (Mar.)

Synth./ Piano

Bass

Drs.

Dm11/G

Fm11/Bb

C.B.

Synth./ A. Sax

Synth. (Mar.)

Synth./ Piano

Bass

Drs.

Synth./
L. Sax

Synth.
(Mar.)

Synth./
Piano

Bass

Drs.

Piano solo - Play 8 times

D.S. al Coda

Synth./
A. Sax

Synth.
(Mar.)

Synth./
Piano

Bass

Drs.

73

Dm11 /G Em11 /A Fm11 /Bb

CODA

Solo

Synth./ A. Sax: Bm11, C#m7, Dm11

Synth. (Mar.): "Ah da ya da da"

Synth./ Piano: Dm11, Em7, Fm11

Bass: [Bass line]

Drs. [Drum line]

Synth./ A. Sax: Dm11/G, C#m7, F#m7

Voices: simile "Ah" sounds

Synth./ Piano: Fm11/Bb, Em7, Am7

Bass: [Bass line]

Drs. [Drum line]

Synth./Sax **G#m11** **C#13** **C#7b13** **Dmaj7(+11)**

Voices

Synth./Piano **Bm11** **E13** **E7b13** **Fmaj7(+11)**

Bass

Drs.

Synth./A. Sax **Fm7** **Bbm7**

Voices

Synth./Piano **G#m7** **C#m7**

Bass

Drs.

Ebm11 **D13(+11)** **C#m7** **F#m7**

Synth./
A. Sax

Voices

F#m11 **F13(+11)** **Em7** **Am7**

Synth./
Piano

Bass

Drs.

Bm9 **C#m7** **Dm11** **Dm11/G** **Repeat and Fade**

Synth./
A. Sax

Voices

Dm9 **Em11** **Fm11** **Fm11/Bb**

Synth./
Piano

Bass

Drs.

OPEN ROAD

By RUSSELL FERRANTE

Mystical ballad

Soprano Saxophone

Synthesizer

Keyboard

Bass

Drums

Sax

Synth.

KB

Dr.

Continue simile (random patterns) on indicated notes

Continue simile to end

Roland MKS20 is MIDied to 2 or 3 different synths to create pads.

7

S. Sax

Synth.

Piano and strings

Fm6/9(no3rd) **Eb(add9)/G** **Bb/Ab** **Abmaj9**

KB

S. Sax

Synth.

Bb/Ab **Abmaj9** **Ebsus** **Eb**

KB

16

S. Sax

Synth.

Fm9 **Eb/G** **Bb/Ab**

KB

Sax

ynth.

KB

Ab Am9 Gmaj7/B

S. Sax

Synth.

KB

Abmaj9/C Bb/D C(add9)/E Eb6(add9)b13

S. Sax

Synth.

KB

Bbmaj7/D Ab(add9)/C Ab/Bb

S. Sax

Synth.

KB

E^b(add9)

Piano

8va ----- 1

ped. _____

S. Sax

KB

Piano and strings

B^b/A^b

A^b

F^bmaj7/A^b

S. Sax

KB

F^b7 #11

F#m9

D^b7/F

Sax

KB

F#m11 F#m7/B Fm6/9(no3rd) Eb(add9)/G

Bass

Detailed description: This system contains the first system of music. The Saxophone staff features a melodic line with eighth and quarter notes, including a triplet of eighth notes. The Keyboard (KB) staff shows four chords: F#m11, F#m7/B, Fm6/9(no3rd), and Eb(add9)/G. The Bass staff provides a simple accompaniment with quarter notes.

Sax

KB

Ab6 F/A G/B (b9) Amaj7/C Bb/D

Bass

Detailed description: This system contains the second system of music. The Saxophone staff continues the melodic line with a triplet of eighth notes. The Keyboard (KB) staff shows four chords: Ab6, F/A, G/B, (b9), Amaj7/C, and Bb/D. The Bass staff provides a simple accompaniment with quarter notes.

Sax

KB

Abm6/9/Eb Fm(b5)/Eb Abm9(add6)/Eb

Bass

Detailed description: This system contains the third system of music. The Saxophone staff continues the melodic line with a triplet of eighth notes. The Keyboard (KB) staff shows three chords: Abm6/9/Eb, Fm(b5)/Eb, and Abm9(add6)/Eb. The Bass staff provides a simple accompaniment with quarter notes.

52

S. Sax

Synth.

KB

Bass

B♭sus/E♭

Piano only

S. Sax

Synth.

KB

Bass

Repeat and Fade

Play simile patterns on these notes

Ped.

MILE HIGH

By RUSSELL FERRANTE, JIMMY HASLIP,
MARC RUSSO, WILLIAM KENNEDY and BILL GABLE

Bright 12/8 rock

Alto Saxophone

Synthesizer

Keyboard

Bass

Drums

A. Sax

Synth.

KB

Bass

Drs.

Sax - tacet 1st time

2nd time only

C/G G

A. Sax

Synth.

KB

Bass

Drs.

D/G Gsus G+ G6

Fade out

A. Sax

Synth.

KB

Bass

Drs.

C/G D/G Gsus

A. Sax

Synth.

KB

Bass

Drs.

Em11

A. Sax

Synth.

KB

Bass

Drs.

with sax

17 Repeat good on D.S.

A. Sax

Synth.

KB

Bass

Drs.

Bb(add9) **Bbsus/Ab** **Gm7**

A. Sax

Synth.

KB

Bass

Drs.

Cm7 **Bb/D** **Bb/Eb** **Dm7** **Gm7**

1 2

Sax

Synth.

KB

Bass

Drs.

Cm7 Dm7 Eb /F Cm7

27

To Coda ⊕

A. Sax

Synth.

KB

Bass

Drs.

Bb F Eb Eb/F D/G Gsus

A. Sax

Synth.

KB

Bass

Drs.

D/G Gsus G+

A. Sax

Synth.

KB

Bass

Drs.

D/G Gsus

Sax

Synth.

KB

Bass

Drs.

Em11

This system contains measures 38 through 41. The Saxophone part has a melodic line starting in measure 39. The Synth. part is silent. The Keyboard part features a sustained chord in the left hand and a melodic line in the right hand starting in measure 39. The Bass part has a steady eighth-note line. The Drums part has a consistent pattern of snare and bass drum hits.

A. Sax

Synth.

KB

Bass

Drs.

42

Solo brass

Bm7

Bb/C

Bb/D

Ebmaj9#11

This system contains measures 42 through 45. Measure 42 is marked with a box containing the number 42. The A. Saxophone part is silent. The Synth. part has a melodic line starting in measure 43, labeled "Solo brass". The Keyboard part has a melodic line in the right hand and a sustained chord in the left hand. The Bass part has a steady eighth-note line. The Drums part has a consistent pattern of snare and bass drum hits.

A. Sax

Synth.

KB

Bass

Drs.

Bm/E Em D(add9)/F# F/G

A. Sax

Synth.

KB

Bass

Drs.

D.S. al Coda CODA

Eb/F Bb/F Eb/F Ab/Bb

Sax

Mth.

KB

Gm7 Bb/C Cm7 Bb/D

Bass

Drs.

A. Sax

8va *p* *loco*

Synth.

KB

Ebm7 Ab7/Gb Fm7 Cm7 Dm7 Ebm7 Fm7 Gb/Ab Cm7b5/Gb

Bass

Drs.

A. Sax

Musical notation for the first staff, featuring a melodic line with eighth and quarter notes, some beamed together, and a final flourish.

Synth.

Musical notation for the second staff, showing a mostly silent line with a few notes.

KB

B \flat /F Cm7/E \flat Dm7 E \flat /G B \flat /F F \sharp sus/G \flat F7sus

Chordal accompaniment for the keyboard, with chords written in the right hand and a simple bass line in the left hand.

Bass

Musical notation for the bass line, featuring a steady eighth-note pattern.

Drs.

Musical notation for the drums, including a fill and various rhythmic patterns.

Solo - ad lib. 3rd time thru fade

A. Sax

G G \sharp sus/F Em7 Am7 G/B

Musical notation for the second staff, starting with a repeat sign and a box containing the number 59.

Synth.

Musical notation for the second staff, showing a simple melodic line.

KB

B \flat (add9) B \flat sus/A \flat Gm7 Cm7 B \flat /D

Chordal accompaniment for the keyboard, with chords written in the right hand and a simple bass line in the left hand.

Bass

Musical notation for the bass line, featuring a steady eighth-note pattern.

Drs.

Musical notation for the drums, including a fill and various rhythmic patterns.

L Sax **G/C** **Bm7** **Em7** **Am7**¹

Synth.

KB **Bb/Eb** **Dm7** **Gm7** **Cm7**

Bass

Drs.

A. Sax **Bm7** **C** **Am7**² **G** **D** **C** **C/D** **Repeat and Fade**

Synth.

KB **Dm7** **Eb** **/F** **Cm7** **Bb** **F** **Eb** **Eb/F**

Bass

Drs.

PAST PORTS

By RUSSELL FERRANTE

Soprano Sax *Brightly*

Synthesizer *Bell sound*

Keyboard

Bass

Drums

S. Sax

Synth.

KB

Bass *Tacet 1st time*

Drs. *Freely*

Acoustic piano

I. Sax

KB

Bass

Drs. *simile*

S. Sax ⁹

KB **B/A** **B/G#**

Bass *2nd time 8va-----*

Drs. *continue simile*

S. Sax

KB

B/A

Bass

2nd time 8va

Drs.

S. Sax

KB

B/G#

Bass

2nd time 8va

2nd time 8va

Drs.

17

S. Sax

“Moog Sine Wave” sound
Tacet 1st time

Synth.

KB

Bass

Drs.

6 6 6

C#m B

S. Sax

Synth.

KB

Bass

Drs.

6 6 6

Cm Bb

S. Sax

Synth.

KB

Bass

Drs.

Am

Abmaj7

Detailed description of the first system: This system covers measures 84 and 85. The S. Sax staff has a melodic line with a long slur over the first two measures. The Synth. staff features a rhythmic pattern of eighth notes with sixteenth-note runs, marked with '6' fingerings. The KB staff shows chords Am and Abmaj7. The Bass staff has a simple line. The Drs. staff has a rhythmic pattern of eighth notes.

S. Sax

Synth.

KB

Bass

Drs.

Gm

Eb

Detailed description of the second system: This system covers measures 86 and 87. The S. Sax staff has a melodic line with a long slur over the first two measures. The Synth. staff features a rhythmic pattern of eighth notes with sixteenth-note runs, marked with '6' fingerings. The KB staff shows chords Gm and Eb. The Bass staff has a simple line. The Drs. staff has a rhythmic pattern of eighth notes.

Musical score for measures 1-2. The score includes staves for **I. Sax**, **Synth.**, **KB** (Keyboard), **Bass**, and **Drs.** (Drums). The **I. Sax** staff features a melodic line with a first ending (1) and a second ending (2). The **KB** staff is marked with the chord **Gsus/D**. The **Drs.** staff shows a rhythmic pattern of eighth notes with 'x' marks indicating cymbal hits.

Musical score for measures 28-30. The score includes staves for **S. Sax**, **Synth.**, **KB** (Keyboard), **Bass**, and **Drs.** (Drums). Measure 28 is indicated by a box containing the number **28**. The **S. Sax** staff has a complex melodic line with many accidentals. The **KB** staff is marked with chords **Bsus/C#**, **B(add9)/D#**, and **Emaj7**. The **Drs.** staff includes the instruction *continue ride*.

S. Sax

Synth.

KB

Bass

Drs.

A/B B/C# Emaj7/A C#m7/F# B/G#

Detailed description: This system contains measures 1 through 5. The S. Sax part has a melodic line in measures 1-2. The Synth. part has a chordal accompaniment. The KB part has a complex texture with many notes. The Bass part has a steady line. The Drs. part has a rhythmic pattern. Chords are indicated below the Synth. staff: A/B, B/C#, Emaj7/A, C#m7/F#, B/G#.

S. Sax

Synth.

KB

Bass

Drs.

Amaj7 Amaj7/B B/A

Detailed description: This system contains measures 6 through 8. The S. Sax part is mostly silent. The Synth. part has a melodic line. The KB part has a complex texture. The Bass part has a steady line. The Drs. part has a rhythmic pattern. Chords are indicated below the Synth. staff: Amaj7, Amaj7/B, B/A.

S. Sax

KB

B/A

B/G#

Bass

8va ----- 1

Drs.

Ride pattern

S. Sax

KB

B/A

Bass

8va ----- 1

8va ----- 1

Drs.

S. Sax

KB

Bass

Drs.

B/G#

Am7 C/D

8va-----

Light cym. fills

S. Sax

KB

Bass

Drs.

Play 5 times

Esus

46

Tacet 1st time

1st time only

Dsus

Light cym. time

Build with each repeat - follow soloist

C#sus
start solo 1st time

S. Sax

KB

Bass

Drs.

S. Sax

1,2,3,4

KB

Bass

Drs.

S. Sax

5 55

KB

B/G# B/A

Bass

Drs.

S. Sax

KB

C#m11 Bm9

Bass

Drs.

i. Sax

Synth.

KB

Bass

Drs.

C/D Fmaj7/Bb Dm7/G C/A Bbmaj7 Bbmaj9/C Am7/D

i. Sax

Synth.

KB

Bass

Drs.

C/Bb Csus/Bb

8va

Ride

S. Sax

Synth.

KB

Bass

Drs.

Am7 Bbsus/Ab Gm7

S. Sax

Synth.

KB

Bass

Drs.

67 *Play 3 times*

Tacet 1st time

C#m B Cm7

Ride pattern

I. Sax

Synth.

KB

Bass

Drs.

B \flat **Am** **A \flat maj7**

S. Sax

Synth.

KB

Bass

Drs.

Gm7 **E \flat /A \flat** **Gsus/D**

1,2 3

S. Sax

Synth.

KB

Bass

Drs.

Gsus Gsus B/C# Emaj7/A C#m7/F# B/G#

S. Sax

Synth.

KB

Bass

Drs.

Amaj7 Amaj9/B G#m7/C# B/A

POSTCARDS

By RUSSELL FERRANTE
and JIMMY HASLIP

Rubato

Alto Saxophone

Synthesizer

Keyboard

String synth. Dmaj7#5 Bm/D Dmaj7#5 Dmaj7#11 Bm7/E F#m7

Bass

Solo 8va

Drums

A. Sax

Synth.

KB

Gm7(add9) Gm7(add6/9) Bsus/F# F#7#11 Bm#7(add11) Bm7(add11) Am#7(add11) Am7(add11)

Bass

Drs.

Brass choir sound is Roland Super JX's "Euphonium choir."
Sax is doubled occasionally with Yamaha TX7 "voice."

A. Sax

Synth.

KB

Bass

Drs.

G+ Em/G G+maj7 E/G Gmaj7(b13#11) Ebm7 D/E

rit.

Moderate jazz feel

A. Sax

Synth.

KB

Bass

Drs.

Piano Bb7/Ab G(add9)#11 Bb/C A13#9 A/D

11

3

3

loco

Drums set tempo

"Brass Choir" sound
2nd time only

A. Sax

Synth.

2nd time only

Bb/C Bm7b5 Eb(b9) Am#7 Am7 Am9

KB

Bass

Drs.

Detailed description of the first system: This system contains measures 19 through 24. The A. Sax staff begins with a double bar line and a '2' above it, indicating a second ending. The Synth. staff has a '2nd time only' annotation above it. The KB staff shows chords for Bb/C, Bm7b5, Eb(b9), Am#7, Am7, and Am9. The Bass staff has a melodic line with a triplet in measure 23. The Drs. staff has a rhythmic pattern of eighth notes with 'x' marks, and a double bar line with a slash in measure 24.

A. Sax

Synth.

D7sus D7 C7sus C7 Ebmaj7 Fm7#11

KB

Bass

Drs.

Detailed description of the second system: This system contains measures 25 through 30. The A. Sax staff has a melodic line with a triplet in measure 29. The Synth. staff has a melodic line with a triplet in measure 29. The KB staff shows chords for D7sus, D7, C7sus, C7, Ebmaj7, and Fm7#11. The Bass staff has a melodic line with a triplet in measure 27. The Drs. staff has a rhythmic pattern of eighth notes with 'x' marks, and a double bar line with a slash in measure 30.

Sax *2nd time* *3* *3* *1*

Synth. *both times* *3* *3*

KB *Bb6(add9)* *Am7* *C7sus/G* *F/A* *Bb/C* *Bm7b5* *Eb(b9)*

Bass *3*

Drs.

A. Sax *2* *3* *3*

Synth.

KB *Bb/C* *Bb(add9)* *Am* *Abmaj7* *G(add9#11)* *Bb/C* *A13#9* *A/D*

Bass *3*

Drs.

A. Sax

Synth.

KB

Bass

Drs.

D.S. only

G(add9)#11 B \flat /C E \flat maj7/F B \flat + A7 \flat 9

A. Sax

Synth.

KB

Bass

Drs.

Dm#7 G13 Gm7 Am7 B \flat maj7 Am7

A. Sax

Synth.

KB

Bass

Drs.

Gm7 Am7 Em7b5 Dm#7 Gm7 Am7 Bbm7 Db/Eb Cm7

A. Sax

Synth.

KB

Bass

Drs.

Eb7sus/Bb C7sus/G G(add9)#11 Bb/C F6 A(add9)/E A/D Gmmaj9

To Coda ⊕ trem.

44

KB

Piano

String pad

Bass

Drs.

KB

Bass

Drs.

KB

Bass

Drs.

KB

Bass

Drs.

The first system of music shows the Keyboard (KB) part in the upper staff with a few notes and rests. The Bass part in the middle staff has a rhythmic line of eighth and sixteenth notes. The Drums (Drs.) part in the lower staff consists of a simple drum pattern with 'x' marks indicating hits.

KB

Bass

Drs.

The second system continues the musical arrangement. The Keyboard part has more notes, including some chords. The Bass part maintains its rhythmic pattern. The Drums part continues with the same drum pattern.

60 Fmaj7(#5) F6 Fmaj7(#5)

KB

String pad

Add fills 2nd time

Bass solo

Fmaj7(#5) F6 Fmaj7(#5)

Drs.

fill

The third system is marked with a box containing the number '60'. It features specific annotations: 'String pad' in the Keyboard part, 'Add fills 2nd time' in the Keyboard part, 'Bass solo' in the Bass part, and 'fill' in the Drums part. The Keyboard part has chords for Fmaj7(#5), F6, and Fmaj7(#5). The Bass part has a solo line with notes corresponding to the chords. The Drums part has a fill pattern.

KB

Fmaj7(#11) Gm7 F(add9)/A Bbm9 Dbmaj7(#11)

Bass

Fmaj7(#11) Gm7 F(add9)/A Bbm9 Dbmaj7(#11)

Drs.

KB

Asus A7 Dm11(#7) Dm11 F#11/C Bbmaj7/6

Bass

Asus A7 Dm11(#7) Dm11 F#11/C Bbmaj7/6

Drs.

KB

G(add9)/B Bb7#11b13 Absus13 Ab13 Gm11 C7

Bass

G(add9)/B Bb7#11b13 Absus13 Ab13 Gm11 C7

Drs.

Sax

KB

Piano

8va

Bass

Drs.

A. Sax

Synth.

KB

Bass

Drs.

trem.

D.S. al Coda

CODA

Alto solo

Em7 F#m7 Gmaj7 F#m7

1st time only

Gm7 Am7 Bbmaj7 Am7

fill

A. Sax Em7 F#m7 C#7b5 Bm#7 Em7 F#m7

Synth.

KB Gm7 Am7 Em7b5 Dm#7 Gm7 Am7

Bass

Drs.

A. Sax Gm7 Bb/C D7sus B7b9#11 E9#11 G/A Dsus Bbmaj7/E Bm11 Repeat and Fade

Synth.

KB Bbm7 Db/Eb F7sus D7b9#11 G9#11 Bb/C Fsus C#maj7/E Dm11

Bass

Drs.

ROOM WITH A VIEW

By RUSSELL FERRANTE

Bright ballad

The musical score is arranged in two systems. The first system includes parts for Soprano Saxophone, Synthesizer, Keyboard (Grand Staff), Bass, and Drums. The second system includes parts for Synth, KB (Grand Staff), Bass, and Drs. (Drums). The key signature is one flat (Bb) and the time signature is 2/4. The tempo/mood is marked as 'Bright ballad'. Dynamics include piano (*p*) markings in the Keyboard, Bass, and Drums parts.

Roland MKS20 MIDled to TX7 "voice/bell" sound. Synth line is a Prophet VS MIDled to Roland Super JX "voice" sound.

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Synth.

KB

Bass

Drs.

This system contains four staves of music. The Synth staff (top) begins with a chord and a melodic line. The KB staff (second) is a grand staff with treble and bass clefs, showing a complex melodic and harmonic progression. The Bass staff (third) features a melodic line with a long slur. The Drs. staff (bottom) shows a drum pattern with various note values and rests.

Synth.

KB

Bass

Drs.

This system contains four staves of music. The Synth staff (top) has a melodic line with some rests. The KB staff (second) features a triplet in the treble clef and a long slur. The Bass staff (third) has a triplet in the bass clef and a long slur. The Drs. staff (bottom) shows a drum pattern with triplets and other rhythmic figures.

Synth.

KB

Bass

Drs.

This system contains four staves. The Synth staff has a treble clef and a key signature of one flat, with a few notes in the first measure. The KB staff is a grand staff with treble and bass clefs, showing a complex melodic line in the right hand and a supporting bass line in the left hand. The Bass staff has a bass clef and contains a few notes with a long slur. The Drs. staff has a drum set icon and shows a simple drum pattern.

Synth.

KB

Bass

Drs.

This system contains four staves. The Synth staff has a treble clef and a key signature of one flat, featuring a sequence of chords and arpeggios. The KB staff is a grand staff with treble and bass clefs, showing a simple harmonic accompaniment with long slurs. The Bass staff has a bass clef and contains a melodic line with eighth notes and slurs. The Drs. staff has a drum set icon and shows a rhythmic pattern with eighth notes.

22

p

Bb(add9) Eb(add9)/G F/A Eb(add9)/G

S. Sax

Synth.

KB

Bass

Drs.

Bb/F Eb Bb/D F(no3rd)/Eb Bb/F Cm/G /Eb Bb/D

3

S. Sax

KB

Bass

Drs.

Sax



KB

Gm7 D/A Gm/Bb C(add9)/Bb F/A Eb/G F7sus F7 Eb/F



Bass



Drs.



Sax



KB

F Eb/F F13 Bb(add9) Cm7 Dm7 Eb Bb(add9)/D Bb/D Cm7



Bass



Drs.



S. Sax

KB

Bass

Drs.

Ab(add9) Ab Gsus G G7 Gb6

S. Sax

KB

Bass

Drs.

F

Sax

ynth.

KB

Bass

Drs.

S. Sax

Synth.

KB

Bass

Drs.

43

Bb(add9) Eb(add9)/G F/A Eb/Bb

S. Sax

KB

Bass

Drs.

F/A Eb(add9)/G Bb/F Eb Bb/D F(no3rd)/Eb Bb/F

S. Sax

KB

Bass

Drs.

Cm/G /Eb Bb/D Gm7 D/A Gm/Bb C(add9)/Bb F/A Eb/G

S. Sax

KB

Bass

Drs.

F7sus F7 Eb/F F Eb/F F13 Bb(add9) Cm7 Dm7 Eb

Detailed description: This system contains four staves. The S. Sax staff has a melodic line with a slur over the first two measures and a rest in the third. The KB staff has a complex chordal accompaniment with various voicings and a bass line. The Bass staff has a melodic line with a slur. The Drs. staff has a rhythmic pattern of eighth notes with rests.

S. Sax

KB

Bass

Drs.

To Coda ⊕

Bb(add9)/D Bb/D Ebm11 Ab13b9 Dbmaj7 Db6

Detailed description: This system contains four staves. The S. Sax staff has a melodic line with a slur and a 'To Coda' symbol at the end. The KB staff has a complex chordal accompaniment with various voicings and a bass line. The Bass staff has a melodic line with a slur. The Drs. staff has a rhythmic pattern of eighth notes with rests.

S. Sax

KB

Bass

Drs.

3

G13 G7 \flat 13 G \flat 13 G \flat 7 F

S. Sax

KB

Bass

Drs.

61

B \flat (add9) E \flat (add9)/G F/A E \flat /B \flat

Sax *cresc.*

Synth. *mf*

KB *F/C D7b13 Gm9 E7#9b13 Am9* *cresc.* *mf*

Bass *cresc.* *mf*

Drs. *cresc.* *mf*

S. Sax *f*

Synth.

KB

Bass *f*

Drs. *fill* *f*

S. Sax

Synth.

KB

Bass

Drs.

f

f

This system contains the first four measures of the piece. The S. Sax part features a melodic line with eighth and sixteenth notes. The Synth. and KB parts play a rhythmic accompaniment of chords and eighth notes. The Bass part has a melodic line with eighth notes. The Drs. part plays a steady eighth-note pattern. The dynamic marking *f* is present at the beginning of the Synth. and KB parts.

S. Sax

Synth.

KB

Bass

Drs.

p

p

p

This system contains measures 5 through 8. The S. Sax part has a melodic line with a 3/4 time signature change. The Synth. and KB parts play chords with a *p* dynamic marking. The Bass part has a melodic line with a 3/4 time signature change. The Drs. part plays a steady eighth-note pattern with a *p* dynamic marking. The dynamic marking *p* is present at the beginning of the Synth., KB, and Drs. parts.

Play 3 times

Solo

74

S. Sax Abmaj7/B \flat F/G Em7 Am7

KB suggested voicings
Gmaj7/A \flat Eb/F Dm7 Gm7

Bass

Drs.

S. Sax Dm11 Cm11 Bm11 E7 \flat 9 Am7 D13 \sharp 11

KB Cm11 B \flat m11 Am11 D7 \flat 9 Gm7 C13 \sharp 11

Bass

Drs.

S. Sax

Em7 C/E C#m7 F#m7

KB

Cm7 Dm7 Bb/D Bm7 Em7

Bass

Drs.

Detailed description: This system contains four staves. The S. Sax staff has a treble clef and contains four measures of rests with chord notations Em7, C/E, C#m7, and F#m7 above. The KB staff has a grand staff (treble and bass clefs) and contains four measures of chords and melodic lines with notations Cm7, Dm7 Bb/D, Bm7, and Em7. The Bass staff has a bass clef and contains four measures of eighth-note patterns. The Drs. staff has a drum set notation with 'x' marks for cymbals and a percentage sign for the snare.

S. Sax

Bm11 C#m7 A/C# Dm11 C(add9)/E

KB

Am11 Bm7 G/B Cm11 Bb(add9)/D

Bass

last time

Drs.

last time

Detailed description: This system contains four staves. The S. Sax staff has a treble clef and contains four measures of rests with chord notations Bm11, C#m7 A/C#, Dm11, and C(add9)/E above. The KB staff has a grand staff and contains four measures of chords and melodic lines with notations Am11, Bm7 G/B, Cm11, and Bb(add9)/D. The Bass staff has a bass clef and contains four measures of eighth-note patterns, with the word 'last time' written above the final measure. The Drs. staff has a drum set notation with 'x' marks for cymbals and a percentage sign for the snare, with the word 'last time' written below the final measure.

90

S. Sax

Synth.

KB

Bass

Drs.

Musical score for measures 90-92. The score is in 2/4 time with a key signature of two flats. The S. Sax part is silent. The Synth and KB parts play chords, with the Synth part including some grace notes. The Bass part plays a rhythmic pattern of eighth notes. The Drs. part plays a rhythmic pattern of eighth notes.

D.S. al Coda

S. Sax

Synth.

KB

Bass

Drs.

Musical score for measures 93-96. The score is in 2/4 time with a key signature of two flats. The S. Sax part is silent. The Synth and KB parts play chords, with the Synth part including some grace notes. The Bass part plays a rhythmic pattern of eighth notes. The Drs. part plays a rhythmic pattern of eighth notes. The piece ends with a Coda symbol.

CODA

Musical score for the first system, featuring S. Sax, Synth., KB, Bass, and Drs. The score includes various chord annotations: **D^bmaj7**, **D^b6**, **Gm7**, **A13[#]9/C[#]**, **Dm9**, **B13**, and **B7^b13**. The S. Sax part features triplet markings. The Drs. part shows a rhythmic pattern of eighth notes.

Musical score for the second system, featuring S. Sax, Synth., KB, Bass, and Drs. The score includes chord annotations: **B^b13**, **B^b7**, and **A**. The S. Sax part features a triplet marking. The Drs. part includes a *fill* marking. The Synth. part is mostly silent.

105

S. Sax

Synth.

KB

Bass

Drs.

S. Sax

Synth.

KB

Bass

Drs.

C(add9)/E Ebm11

arpeg.

8va

rit.

GENEVA

By JIMMY HASLIP

Rubato

Synthesizer Melody

mp

Synth. Choir

Hold this chord throughout piece

mp *p*

Synth. Mel.

Synth. Choir

Synth. Mel.

Synth. Choir

mf

Synth. Mel.

Synth. Choir

7

13

Synth. Mel.

Synth. Choir

Synth. Mel.

Synth. Choir

21

Synth. Mel.

Synth. Choir

27

Synth. Mel.

Synth. Choir

rit.

mf

INDIGO

By RUSSELL FERRANTE, JIMMY HASLIP,
MARC RUSSO and WILLIAM KENNEDY

Latin feel

Alto Saxophone

Keyboard

Bass

Drums

A. Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

Roland MKS20 MIDled to TX7 "voice/bell" sound. Measure 49 strings are Prophet VS and Roland Super JX.

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A. Sax

KB **Bbmaj9**

Bass

Drs.

A. Sax

KB

Bass

Drs.

A. Sax **17**

KB **Dm11** **Dm9(no3rd)**

Bass

Drs.

A. Sax

KB **B♭maj9(no3rd)**

Bass

Drs.

A. Sax

KB **Dm11**

Bass

Drs.

A. Sax

KB **Fmaj7(add6)** **B♭maj7**

Bass

Drs.

A. Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

Gm9

A. Sax

KB

Bass

Drs.

Ebm11

Ebmaj9#11

1

A. Sax

KB

Bass

Drs.

Ebm11

A. Sax

KB

Bass

Drs.

8va

2

A. Sax

KB

Bass

Drs.

Ebm11

A. Sax

KB **E_b7#9_b13** add synth. strings

Bass

Drs.

51

A. Sax

KB **E_m11** **F_m11**

Bass

Drs.

A. Sax

KB **F_m11**

Bass

Drs.

A. Sax

KB **Cb6/9(#11)** (no 3rd) **Gbmaj9(#11)**

Bass

Drs.

A. Sax

KB **Cbmaj7(add 6)** #11

Bass

Drs.

A. Sax

KB **Abm11** **Abmaj9(#11)**

Bass

Drs.

A. Sax

KB

Bass

Drs.

Am11

Amaj9(#11)

A. Sax

KB

Bass

Drs.

71

Dm11

A. Sax

KB

Bass

Drs.

Fmaj7(add6)

Ebmaj7(add6)

Bbmaj7(add6)

A. Sax

KB

Bass

Drs.

D/B \flat

Gm/B \flat

A. Sax

KB

Bass

Drs.

Gm11

A. Sax

KB

Bass

Drs.

Gmaj9(#11)

A. Sax

KB

Bass

Drs.

87

A. Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

A. Sax

KB

Bass

Drs.

C7#9b13/E

A. Sax

KB

Bass

Drs.

114 Solo Dm11

Fm11

Fm9

Bbmaj9

A. Sax

KB

Bass

Drs.

Dm11

A. Sax

KB

Bass

Drs.

Fm11

Fmaj7 **Bbmaj9**

A. Sax

KB

Bass

Drs.

Abmaj7 **Dbmaj9**

A. Sax

KB

Bass

Drs.

1st time only

A. Sax

KB

Bass

Drs.

130

Bbm9

A. Sax

KB

Bass

Drs.

Gbm11

Gbmaj9#11

A. Sax

KB **Gbm11**

Bass

Drs.

A. Sax

KB **Gb7#9b13** **Gm11**

Bass

Drs.

142

A. Sax

KB **Abm11**

Bass

Drs.

A. Sax

KB **Abm11**

Bass

Drs.

A. Sax

KB **Abmaj9#11** **Am11**

Bass

Drs.

A. Sax

KB **Amaj9#11**

Bass

Drs.

154

A. Sax

KB

Dm11 Fmaj7(add6) Ebmaj7(add6) Bbmaj7(add6)

Bass

Drs.

A. Sax

KB

D/Bb Gm/Bb

Bass

Drs.

A. Sax

KB

Gm11 Gmaj9#11

Bass

Drs.

A. Sax

KB

Bass

Drs.

170

A. Sax

Solo
Gm11

KB

Bass

Drs.

A. Sax

Repeat and Fade

Gmaj9#11

KB

Bass

Drs.

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