

Full Score

Saxophone Section Workout

(6 pieces to develop the jazz ensemble section)

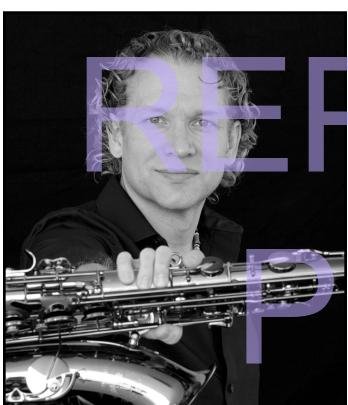


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by Andrew Neu

FOR
PREVIEW
ONLY

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Andrew Neu

Saxophonist Andrew Neu has toured the world with Bobby Caldwell, Diane Schuur and Smokey Robinson. His arrangements have been recorded by members of The Airmen of Note, Bernie Dresel and Dave Stahl. In 2018 he released his own big band album "Catwalk." Recorded in Los Angeles, it features Wayne Bergeron, Rick Braun, Randy Brecker, Brian Bromberg, Gordon Goodwin, Eric Marienthal and Bob Mintzer. Andrew is an active clinician and a professor at Swarthmore College where he conducts the jazz ensemble. He endorses Cannonball saxophones and Theo Wanne mouthpieces.

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Introduction

By necessity wind players need to be versatile. They often find themselves in very different musical situations and need to adapt. Outside of the jazz ensemble, saxophone players may also perform in wind ensembles, marching bands, pit orchestras, jazz combos and even symphony orchestras. The key is to always understand one's role in an ensemble. Even in a jazz ensemble there is a mental shift when moving from a section part to a solo or improvisation. This collection was designed to utilize different techniques that will build the sax player's versatility within the jazz ensemble and beyond.

These three musical concepts can help you in any situation: Breath, Body & Brain.

1. Play with a good quality sound. This is also connected to playing in tune and dynamically. One can't exist without the other. This comes from the breath.
2. Playing in time. In jazz there is usually a groove to lock into. Even in a rubato or conducted phrase there is still a natural way to place your notes. This comes from the body.
3. Playing stylistically appropriate. If you can control the first two elements on this list, you have the skills to adapt your playing to the correct musical style. This comes from the brain.

All of these elements come from listening. Playing music is a form of communication. It's a language and the best way to learn any language is to surround yourself with people who are fluent. This means listening to recordings, watching videos and seeing live musicians perform. The notes on the page are like the words in a book. They are only an approximation of the author/composer's intent.

The rhythm section parts are optional, however they will greatly enhance the performance. Rhythm section only mp3s are available for download on the Kendor website, and can be used for rehearsals or performance. Full performance MP3s are also available for download at www.kendormusic.com.

20871

The role of the sax section in a jazz ensemble

A jazz ensemble is a type of chamber ensemble. Every musician must take responsibility for ensuring that their individual part is performed accurately and musically. A correctly balanced band will have one person on each part. If that part is missing or played incorrectly, it can affect the entire band. Many school programs have more players than they need, especially the sax section. It's recommended that players switch off to maintain an accurate balance as intended by the composer. There are always exceptions, but this is the goal.

The saxophone is one of the most personal instruments in the ensemble. Every sax player has their own sound just as every person has their own speaking voice. As much as you may want to imitate your favorite player, you'll never truly sound like them. And that's not a bad thing! Take elements from every great player and make you sound like the best version of you. In addition to blending well as a section, the saxophone can blend and compliment well with trumpets, trombones and even the human voice.

As a tight unit within the band, the saxes should match articulations, inflections, vibrato, dynamics, balance and phrasing. They can sound great playing in unison, octaves, tight harmony and in a wide-spread voicing. Since a typical section is comprised of 2 altos, 2 tenors and a bari sax, they can cover a range wider than any other section. The path to a great sounding section is to balance all of the parts, and understand their role in the in the big picture.

Individual roles in the sax section

1st Alto or lead alto is more than just the highest voice in the section. It is the musical leader in the section, often making decisions about breathing, vibrato, inflections and general phrasing. A strong lead player can indicate many of these choices through their playing, but it's common to stop and make a verbal decision. The lead alto should drive the section by playing confidently with a full sound

and accurate time. They should also be aware of when that role may be passed to another person. When the full band is playing a phrase together all the wind players should listen to the highest voice. That's typically the lead trumpet.

The 2nd Alto chair is a surprisingly challenging role. It's their responsibility to copy the 1st Alto wherever they lead without overpowering them. The 1st Alto should feel as though they're harmonizing with themselves. The 2nd Alto should be precise and musical without deviating from the phrasing of the lead player. It's not their place to play with too much personality. Occasionally the alto saxes will be paired with the trumpets. Because of how most bands are set up, the trumpets may not be able to hear the altos. That places the responsibility of matching phrasing primarily on the altos.

The Lead Tenor is traditionally the jazz soloist but that is less commonplace nowadays since there are usually great soloists in every chair. That said, they often have to switch between playing in the section and stepping out as a soloist. It can take a moment to mentally shift gears. As the other lead player in the section, it's important to have a good relationship with the lead alto. Most of the characteristics of the 2nd Alto apply here. They need to defer to the lead alto regarding phrasing. They may also find themselves playing in unison with the trombones, either playing a melodic figure or the same note of a chord.

2nd Tenor is one of the hardest chairs in a section. They often find themselves playing less melodic parts in the low end of the horn. As always, they should listen to the lead alto for phrasing, but they may find that they have more notes in common with the trombones or the bari sax.

The bari sax bounces back and forth as part of the sax section and part of the trombone section. It's also common that they have their own little solo lines and punctuations. You can't be shy while playing bari sax! As part of the foundation of the section and the band, the bari is often playing the tonic notes with the bass and bass trombone. If those notes are out of tune, it can derail the entire band. When playing a sax soli they should follow the phrasing of the lead alto and take notice that they may be playing the same part an octave lower.

About the music

Have A Good Life

Have A Good Life is a jazz ballad that features a lot of independent lines for each saxophone. Bring out the moving phrases and get out of the way during the sustained parts. Over exaggerate the dynamics while playing both lyrically and confidently. All of the sustained notes should still be played melodically with direction. Explore ways of shaping dynamics throughout the phrases. If a line goes up, add a slight crescendo. Be tuned into how the breath can influence the phrasing. Although it's a jazz feel throughout, the 8th notes alternate between straight and swung as marked. It goes into a double time swing feel but the 16th notes in the two measures leading up to measure 41 should still be straight, followed by swing 16ths at 41. The bari sax has a couple of pedal notes on measure 41 that should be brought out. The climax of the piece happens at measure 49. The dynamics naturally lead to it. It should be a big moment before it winds back down to an inverted recap of the introduction. The lead tenor can dictate the ritard in the last two measures.

How 'Bout That

How 'Bout That is a light jazz waltz that begins with only the saxes entering one by one. It gradually gets busier as each sax plays independently. Listen to how they all piece together and keep the tempo steady. The rhythm section is all in at measure 15 with the altos in thirds and a unison countermelody in the tenors. The bari part is often holding down the bass. Take a look at measure 54. It looks odd but it's simply four evenly spaced notes in the space of three. Much like the intro, measure 63 features each sax entering individually until they finally all come together at measure 77. The dynamic climax should start at measure 93 before the final solo line in the bari.

Must Be Nice

Must Be Nice is an easy swing based on rhythm changes in the style of Thad Jones. The rhythm section should keep it simple without overplaying. The drummer should use brushes throughout and approach it more like playing in a jazz combo.

Saxes should allow the dynamics to follow the line. As the melody goes up it should crescendo. As it goes down it should diminuendo, but don't let the direction of the line get weak. It should still lead to a target note. That target is typically a strong beat or the highest, longest note of the phrase. The lead alto can really shape the music as long as the section follows. After playing entirely in five-part harmony, measure 37 begins a section of written solos for each sax that dovetails into the next solo. It all leads up to the chromatic runs and drum breaks at measure 71 before winding down to the final piano chord.

Running And Jumping

Running And Jumping is an exciting fast swing. Start rehearsing at a reasonable tempo and gradually speed up. You may find it's actually easier to play faster, especially if you stay relaxed. After the intro, bring the dynamics down at measure 9 when it goes to the unison sax melody. It's tempting to play everything loud on a piece like this, but it's more effective if you can have a wider range of dynamics. The saxes restate the melody in five-part harmony at measure 25. Now you can start bringing out the individual voices a little more. Measure 49 alternates between unison and harmony on the accented notes, wrapping up with two-part harmony at measure 53. A five-part sax solo begins at measure 57, switching to unison on the rhythm break at measure 63. You should adjust your playing as you alternate between individual parts and unisons. The unisons should have a less personal sound and strive for a common approach within the section. Harmonized parts actually sound stronger when we hear the individual voices. The drums should set up the soft tag at measure 80 and the loud outro at measure 85. If everyone in the band over exaggerates the dynamics and articulations on every piece you play, it becomes way more effective to the audience.

Spring Fever

The bari sax sets up a tight funk groove on *Spring Fever*. It is soon joined by the bass so they need to listen and lock in together. The altos have the melody in thirds at measure 9 followed by echoes of James Brown at measure 17. At measure 25 the tenors take over the melody, again in thirds, followed by a full band unison riff that kicks off into the solos. The solo section can be opened up for everyone to play or trade. The G Dorian and G minor blues scales will work great over the entire section. The sax soli at measure 47 starts in unison, but quickly splits into thirds and five-part harmony. Always listen to hear how your part fits in with the rest of the band. Funk tunes should be played rhythmically precise and articulated aggressively. The marcato notes should be especially punchy. The ending returns to the unison riff, but is extended with some harmonized accents. Take it right out in time.

Over Macho Grande

Over Macho Grande is a Brazilian chart that can be performed at the slower tempo as a cha-cha or the faster cut time tempo as a samba. Over exaggerate the articulations. The short notes should really contrast with the long notes. The groove is anchored by the montuno in the piano. Work to lock in the rhythm with the rhythm section. The melody is passed from the unison altos to the tenors while the bari fills in the spaces. Take notice of when the saxes are in unison and when they're harmonized. At measure 25 it goes into two-part harmony with the altos on one note and the tenors on the lower. They break into five-part harmony for the first time at the bridge at measure 33. Always listen to how your notes and rhythms fit in with the rest of the band. There's a rhythmic break at the end of measure 40 into 41. The saxes should play an articulated tongue stop on beat 4. Everyone comes back in on beat 2. The soloists can use the F Dorian scale for 4 bars followed by Eb Dorian for 4 bars. The suggested solos use these scales along with a taste of the blues scale. Don't let the chart get too loud too soon. A loud band can be exciting as long as it's in tune and in control. Let the piece naturally build to the last shout chorus at measure 73.

Have A Good Life

Andrew Neu

JAZZ BALLAD - STRAIGHT EIGHTHS $\text{J} = 80$

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

FOR
PREVIEW
ONLY

A⁹(#11) Abm⁹ G7(b9) C7(#11) Fm⁹

Cm⁹ Dm7(b5) Gm7(b5)

A⁹(#11) Abm⁹ G7(b9) C7(#11) Fm⁹

BRUSHES

mf 1 2 3 4 5 6

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

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1 2 3 4 5 6 7 8 9 10 11 12

Bb13(#11) Bb9 EbM7 C+7 Fm7 Bb+7 Gm7 Cm7 Dm7(b5) G7(b9)

Bb13(#11) Bb9 EbM7 C+7 Fm7 Bb+7 Gm7 Cm7 Dm7(b5) G7(b9)

EbM7 C+7 Fm7 Bb+7 Gm7 Cm7 Dm7(b5) G7(b9)

mf

Have A Good Life - 2

(17)

FOR
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13 14 15 16 17 18

SWING EIGHTHES ($\overline{\overline{J}} = \overline{J} \overline{J}$)

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19 20 21 22 23 24

Have A Good Life - 3

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(25)

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax

Guitar: Abm7 A7 Gm7 C7(b9) Fm7 Bb9 Ebma7 Bbm7 Eb7 Abm7 A7 Gm7 Cm7 Gm7/C Cm7

Piano:

Bass: Abm7 A7 Gm7 C7(b9) Fm7 Bb9 Ebma7 Bbm7 Eb7 Abm7 A7 Gm7 Cm7 Gm7/C Cm7

Drums

25 26 27 28 29 30

(33)

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax

Guitar: F9 Fm7/Bb Bb13 Ebma7 C7 Fm7 Bb7 Gm7 G+7(b9) Cm7 Dm7(b5) G7(b9)

Piano:

Bass: F9 Fm7/Bb Bb13 Ebma7 C7 Fm7 Bb7 Gm7 G+7(b9) Cm7 Dm7(b5) G7(b9)

Drums

31 32 mf 33 34 35 36

Have A Good Life - 4

FOR
PREVIEW
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EVEN EIGHTHS

(4) DOUBLE-TIME SWING FEEL

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

37 38 39 40 41 42

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1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

43 44 45 46

Have A Good Life - 5

TEMPO PRIMO (STRAIGHT 8THS)

49 SWING 8THS

EVEN EIGHTHS

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

47 48 49 50 51 52

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1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

53 54 55 56 57 58

Have A Good Life - 6

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

Guitar

Piano

Bass

Drums

RIT.

A9(♯11) Abm9 G7(b9) C7(♯11) Fm9 Bb13(♯11)

Gm7(b5) A9(♯11) Abm9 G7(b9) C7(♯11) Fm9 Bb13(♯11)

59 f 60 f 61 ff 62 63

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How 'Bout That

Andrew Neu

LIGHT JAZZ WALTZ $\text{J} = 168$

FOR
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ONLY

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

1 2 3 4 5 6 7 8

15

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

9 10 11 12 13 14 15 16

F Ma7 D Mi7

CROSS-STICK

How 'Bout That - 2

FOR
PREVIEW
ONLY

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

17 18 19 20 21 22 23 24

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1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

25 26 27 28 29 30 31 32

How 'Bout That - 3

FOR
PREVIEW
ONLY

1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax

Guitar Piano Bass Drums

33 34 35 36 37 38 39 40

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45

1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax

Guitar Piano Bass Drums

41 42 43 44 45 46 47 48

How 'Bout That - 4

1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax

Guitar Piano Bass Drums

Dm7 B9(b5) Cm7 F7 Bbmaj9 Gm7/C Am7 D7(b9)

49 50 51 52 53 54 55 56

1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax

Guitar Piano Bass Drums

Gm7 C9 C7(b9) F Abmaj7 Gm7 C7(b9)

Gm7 C9 C7(b9) F Abmaj7 Gm7 C7(b9) Fmaj7 Dm7

Gm7 C9 C7(b9) F Abmaj7 Gm7 C7(b9) Fmaj7 Dm7

57 58 59 60 61 62 63 64

How 'Bout That - 5

FOR
PREVIEW
ONLY

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

65 66 67 68 69 70 71 72

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1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

73 74 75 76 77 78 79 80

How 'Bout That - 6

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

81 82 83 84 85 86 87 88

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

89 90 91 92 93 94 95

How 'Bout That - 7

FOR
PREVIEW
ONLY

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

A^{7(b9)} Dm⁷ B^{9(b5)} Cm⁷ F^{7(b9)} Bbmaj⁹ Gm^{7/C}

A^{7(b9)} Dm⁷ B^{9(b5)} Cm⁷ F^{7(b9)} Bbmaj⁹ Gm^{7/C}

A^{7(b9)} Dm⁷ B^{9(b5)} Cm⁷ F^{7(b9)} Bbmaj⁹ Gm^{7/C}

96 97 98 99 100 101 102

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1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

Abm⁷ D⁹ Gm⁷ C⁷ C^{7(b9)} F⁶ Abmaj⁷ Gm⁷

Abm⁷ D⁹ Gm⁷ C⁷ C^{7(b9)} F⁶ Abmaj⁷ Gm⁷

Abm⁷ D⁹ Gm⁷ C⁷ C^{7(b9)} F⁶ Abmaj⁷ Gm⁷

103 104 105 106 107 108 109

How 'Bout That - 8

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

C+7(b9) F6 Abm7 Gm7 Fm13(#+11)

C+7(b9) F6 Abm7 Gm7 Fm13(#+11)

C+7(b9) F6 Abm7 Gm7 Fm13(#+11)

II0 III II2 II3 II4 II5 II6

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Must Be Nice

Andrew Neu

EASY SWING $\text{♩} = 126$ ($\text{♩} = \frac{1}{2}$ $\text{♩} = \frac{1}{3}$)

This section of the score shows the first six measures of the piece. It includes parts for 1st Eb Alto Sax, 2nd Eb Alto Sax, 1st Bb Tenor Sax, 2nd Bb Tenor Sax, Eb Baritone Sax, Guitar, Piano, Bass, and Drums. The instrumentation consists of five woodwind voices, a guitar, piano, bass, and drums. The music is in common time, key signature of one sharp (F#), and features eighth-note patterns. Measure 1 starts with a piano introduction. Measures 2-6 feature the woodwind section playing eighth-note patterns. The piano provides harmonic support with chords like Bbmaj7, G7(b9), Cmaj9, and F7(b9). The bass plays simple eighth-note patterns. The drums provide rhythmic drive with eighth-note patterns. The score ends with a piano solo brush section followed by a fill.

This section of the score shows the remainder of the piece from measure 7 to 12. The instrumentation remains the same: 1st Eb Alto Sax, 2nd Eb Alto Sax, 1st Bb Tenor Sax, 2nd Bb Tenor Sax, Eb Baritone Sax, Guitar, Piano, Bass, and Drums. The woodwind section continues with eighth-note patterns. The piano provides harmonic support with chords like Dm7, G7(b9), Cmaj9, F7(b9), Bbmaj7, Eb9, Eo7, Dm7, G7(b9), Cmaj9, and F7(b9). The bass plays eighth-note patterns. The drums provide rhythmic drive with eighth-note patterns. The score ends with a piano solo brush section followed by a fill.

Must Be Nice - 2

(13)

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

BbMaj7 G7(b9) Cm19 F7(b9) Dm17 G7(b9) Cm19 F7(b9) Fm17 Bb7(b9) Eb9 E97

BbMaj7 G7(b9) Cm19 F7(b9) Dm17 G7(b9) Cm19 F7(b9) Fm17 Bb7(b9) Eb9 E97

BbMaj7 G7(b9) Cm19 F7(b9) Dm17 G7(b9) Cm19 F7(b9) Fm17 Bb7(b9) Eb9 E97

13 14 15 16 17 18

(21)

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

Cm19 F7(b9) Bb7 Am19 D9(#II) Dm19 G9(#II)
Cm19 F7(b9) Bb7 Am19 D9(#II) Dm19 G9(#II)
Cm19 F7(b9) Bb7 Am19 D9(#II) Dm19 G9(#II)

19 20 21 22 23 24

Must Be Nice - 3

FOR
PREVIEW
ONLY

Measure 29:

- 1st Eb Alto Sax:** Playing eighth-note patterns.
- 2nd Eb Alto Sax:** Playing eighth-note patterns.
- 1st Bb Tenor Sax:** Playing eighth-note patterns.
- 2nd Bb Tenor Sax:** Playing eighth-note patterns.
- Eb Baritone Sax:** Playing eighth-note patterns.
- Guitar:** Playing chords: Gm⁹, C13(b9), Cm⁹, F7(b9), Bbmaj7, G7(b9), Cm⁹, F7(b9).
- Piano:** Playing chords: Gm⁹, C13(b9), Cm⁹, F7(b9), Bbmaj7, G7(b9), Cm⁹, F7(b9).
- Bass:** Playing eighth-note patterns.
- Drums:** Playing eighth-note patterns.

25 26 27 28 29 30

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Measure 30:

- 1st Eb Alto Sax:** Playing eighth-note patterns.
- 2nd Eb Alto Sax:** Playing eighth-note patterns.
- 1st Bb Tenor Sax:** Playing eighth-note patterns.
- 2nd Bb Tenor Sax:** Playing eighth-note patterns.
- Eb Baritone Sax:** Playing eighth-note patterns.
- Guitar:** Playing chords: Dm⁷, G7(b9), Cm⁹, F7(b9), Fm⁷, Bb7(b9), Eb⁹, Eo⁷, Cm⁹, F7(b9), Bb⁷, F+7(#9).
- Piano:** Playing chords: Dm⁷, G7(b9), Cm⁹, F7(b9), Fm⁷, Bb7(b9), Eb⁹, Eo⁷, Cm⁹, F7(b9), Bb⁷, F+7(#9).
- Bass:** Playing eighth-note patterns.
- Drums:** Playing eighth-note patterns, followed by a "FILL" section.

31 32 33 34 35 36

Must Be Nice - 4

FOR PREVIEW ONLY

37

1st Eb Alto Sax SOLO

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar $B_{b}m7$ $G7(b9)$ $Cm1^9$ $F7(b9)$ $Dm1^7$ $G7(b9)$ $Cm1^9$ $F7(b9)$ $Fm1^7$ $Bb7(b9)$ $Eb9$ $Eo7$

Piano

Bass $B_{b}m7$ $G7(b9)$ $Cm1^9$ $F7(b9)$ $Dm1^7$ $G7(b9)$ $Cm1^9$ $F7(b9)$ $Fm1^7$ $Bb7(b9)$ $Eb9$ $Eo7$

Drums TIME (4)

37 38 39 40 41 42

REPRODUCTION PROHIBITED

45

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax SOLO

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar $Dm1^7$ $G7(b9)$ $C7(b9)$ $F7(b9)$ $B_{b}m7$ $G7(b9)$ $Cm1^9$ $F7(b9)$ $Dm1^7$ $G7(b9)$ $Cm1^9$ $F7(b9)$

Piano

Bass $Dm1^7$ $G7(b9)$ $C7(b9)$ $F7(b9)$ $B_{b}m7$ $G7(b9)$ $Cm1^9$ $F7(b9)$ $Dm1^7$ $G7(b9)$ $Cm1^9$ $F7(b9)$

Drums (8) (4)

Must Be Nice - 5

(53)

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

Fm7 Bb7(b9) Eb9 Eo7 Cm19 F7(b9) Bb7 Am19 D9(#11)

Fm7 Bb7(b9) Eb9 Eo7 Cm19 F7(b9) Bb7 Am19 D9(#11)

Fm7 Bb7(b9) Eb9 Eo7 Cm19 F7(b9) Bb7 Am19 D9(#11)

49 50 51 52 53 54

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

Dm19 G9(#11) Gm19 C13(b9) Cm19 F7(b9)

Dm19 G9(#11) Gm19 C13(b9) Cm19 F7(b9)

Dm19 G9(#11) Gm19 C13(b9) Cm19 F7(b9)

55 56 57 58 59 60

Must Be Nice - 6

(61)

FOR
PREVIEW
ONLY

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

BbM7 G7(b9) Cm9 Dm7 G7(b9) Cm9 Fm7 Bb7(b9)
BbM7 G7(b9) Cm9 Dm7 G7(b9) Cm9 Fm7 Bb7(b9)
BbM7 G7(b9) Cm9 Dm7 G7(b9) Cm9 Fm7 Bb7(b9)
BbM7 G7(b9) Cm9 Dm7 G7(b9) Cm9 Fm7 Bb7(b9)

f f f f f f f f

61 62 63 64 65

REPRODUCTION
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(69)

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

Eb9 Eb7 D7(b9) G7(b9) C7(b9) F7(b9) Bb7
Eb9 Eb7 D7(b9) G7(b9) C7(b9) F7(b9) Bb7
Eb9 Eb7 D7(b9) G7(b9) C7(b9) F7(b9) Bb7

Solo Bb7

FILL FILL FILL

66 67 68 69 70

Must Be Nice - 7

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

D7(b9) G7(b9) C7(b9) F7(b9) Bbmaj7

Solo

71 72 73 74 75

REPRODUCTION
PROHIBITED

KendorMusic.com

Running And Jumping

Andrew Neu

SWING $\text{d} = 120 + (\text{j} \text{j} \text{j} \text{j})$

1st Eb Alto Sax f $\frac{\text{j}}{2}$

2nd Eb Alto Sax f $\frac{\text{j}}{2}$

1st Bb Tenor Sax f $\frac{\text{j}}{2}$

2nd Bb Tenor Sax f $\frac{\text{j}}{2}$

Eb Baritone Sax f $\frac{\text{j}}{2}$

Guitar COMP Em7(b9) Eb9 Dm7(b9) Db9 C7(b9) F9 Cm7/F Bb13 A+7(b9) D13 G+7(b9)

Piano Em7(b9) Eb9 Dm7(b9) Db9 C7(b9) F9 Cm7/F Bb13 A+7(b9) D13 G+7(b9) C9

Bass Em7(b9) Eb9 Dm7(b9) Db9 C7(b9) F9 Cm7/F Bb13 A+7(b9) D13 G+7(b9)

Drums RIDE x x x x TIME x x x x x x x x

1 2 3 4 5 6 7 8

(9)

1st Eb Alto Sax mf

2nd Eb Alto Sax mf

1st Bb Tenor Sax mf

2nd Bb Tenor Sax mf

Eb Baritone Sax mf

Guitar C9 Cm9/F BbmA7 Fm7 Bb+7(b9) EbmA7 Ebm19(MA7) Dm7 G7(b9)

Piano C9 COMP Cm9/F BbmA7 Fm7 Bb+7(b9) EbmA7 Ebm19(MA7) Dm7 G7(b9)

Bass C9 Cm9/F BbmA7 Fm7 Bb+7(b9) EbmA7 Ebm19(MA7) Dm7 G7(b9)

Drums mf (4) (B)

9 10 11 12 13 14 15 16

Running And Jumping - 2

FOR
PREVIEW
ONLY

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

C⁹ Cm⁹/F Dm⁷ G+7 C⁹ Cm⁹/F B_b^{6/9} Bbmaj⁷ G7(b⁹)

C⁹ Cm⁹/F Dm⁷ G+7 C⁹ Cm⁹/F B_b^{6/9} Bbmaj⁷ G7(b⁹)

C⁹ Cm⁹/F Dm⁷ G+7 C⁹ Cm⁹/F B_b^{6/9} Bbmaj⁷ G7(b⁹)

(12) ENS. FILL -

17 18 19 20 21 22 23 24

REPRODUCTION
PROHIBITED

KendorMusic.com

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

C⁹ Cm⁹/F Bbmaj⁷ Fm⁷ Bb+7(b⁹) Ebmaj⁷ Ebm19(maj7) Dm⁷ G7(b⁹)

C⁹ Cm⁹/F Bbmaj⁷ Fm⁷ Bb+7(b⁹) Ebmaj⁷ Ebm19(maj7) Dm⁷ G7(b⁹)

C⁹ Cm⁹/F Bbmaj⁷ Fm⁷ Bb+7(b⁹) Ebmaj⁷ Ebm19(maj7) Dm⁷ G7(b⁹)

25 26 27 28 29 30 31 32

Running And Jumping - 3

FOR
PREVIEW
ONLY

1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax

Guitar Piano Bass Drums

Chords: C⁹, Cm1⁹/F, Dm1⁷, G+7, C⁹, Cm1⁹/F, Bb⁶/9, BbM1⁷, Fm1⁷, Cm1⁷Bb⁷

33 34 35 36 37 38 39 40

REPRODUCTION
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1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax

Guitar Piano Bass Drums

Chords: EbM1⁷, Ab7(b9), DbM1⁷, Gb⁹, Fm1⁷, Bb7(b9), Ab13(#11), G+7(#9)

41 42 43 44 45 46 47 48

Running And Jumping - 4

FOR PREVIEW ONLY

49

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

49 50 51 52 53 54 55 56

REPRODUCTION PROHIBITED

57

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

57 58 59 60 61 62 63 64

KendorMusic.com

Running And Jumping - 5

FOR PREVIEW ONLY

65

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

EbM7 A^b7 D^bM7 G^b7 Fm7 B^b7(b9) EbM7/Ab G+7(b9)

EbM7 A^b7 D^bM7 G^b7 Fm7 B^b7(b9) EbM7/Ab G+7(b9)

EbM7 A^b7 D^bM7 G^b7 Fm7 B^b7(b9) EbM7/Ab G+7(b9)

65 66 67 68 69 70 71 72

REPRODUCTION PROHIBITED

73

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

C⁹ Cm⁹/F B^bmA7 G7(b9) C⁹ Cm⁹/F B^b6/9

C⁹ Cm⁹/F B^bmA7 G7(b9) C⁹ Cm⁹/F B^b6/9

C⁹ Cm⁹/F B^bmA7 G7(b9) C⁹ Cm⁹/F B^b6/9

73 74 75 76 77 78 79 80

FILL

Running And Jumping - 6

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

E M17(b5) Eb9 D M17(b5)

C9

Cm9/F

Bb6/9

E M17(b5) Eb9 D M17(b5)

C9

Cm9/F

Bb6/9

E M17(b5) Eb9 D M17(b5)

C9

Cm9/F

Bb6/9

81 82 83 84 85 86 87 88

REPRODUCTION
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KendorMusic.com

Spring Fever

Andrew Neu

PUNKY $\text{J} = 108$

This image shows the first six measures of a musical score. The score includes parts for 1st Eb Alto Sax, 2nd Eb Alto Sax, 1st Bb Tenor Sax, 2nd Bb Tenor Sax, Eb Baritone Sax, Guitar, Piano, Bass, and Drums. The Eb Baritone Sax and Bass parts contain musical notation, while the others are mostly rests. Measure 1 starts with a forte dynamic. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 begins a solo section for the Eb Baritone Sax, indicated by a 'SOLO' dynamic. Measure 6 concludes with a forte dynamic. Measure numbers 1 through 6 are printed below the staff.

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This image shows measures 7 through 12 of the musical score. The score continues with parts for 1st Eb Alto Sax, 2nd Eb Alto Sax, 1st Bb Tenor Sax, 2nd Bb Tenor Sax, Eb Baritone Sax, Guitar, Piano, Bass, and Drums. Measures 7-10 feature rhythmic patterns for the Eb Baritone Sax and Bass. Measures 11-12 show harmonic changes with labels above the staff: Gm7, CmII, D7(9), Eb6 F6 Gm7; Gm7, CmII, D7(9), Eb6 F6 Gm7; and Gm7 SIM., CmII, D7(9), Eb6 F6 Gm7. Measure numbers 7 through 12 are printed below the staff.

Spring Fever - 2

FOR
PREVIEW
ONLY

(17)

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

Gm7 CmII D+7(9) E16 F6 Gm7 (Gm7)

Gm7 CmII D+7(9) E16 F6 Gm7 (Gm7)

Gm7 CmII D+7(9) E16 F6 Gm7 (Gm7)

END. CROSS-STICK

13 14 15 16 17 18

REPRODUCTION
PROHIBITED

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

Bb/F EbMaj7 D+7(9) Gm7

Bb/F EbMaj7 D+7(9) Gm7

Bb/F EbMaj7 D+7(9)

Bb/F EbMaj7 D+7(9)

Bb/F EbMaj7 D+7(9)

Bb/F EbMaj7 D+7(9)

19 20 21 22 23 24

Spring Fever - 3

(25)

1st E♭ Alto Sax 2nd E♭ Alto Sax 1st B♭ Tenor Sax 2nd B♭ Tenor Sax E♭ Baritone Sax

Guitar Piano Bass Drums

Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷ Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷ Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷

Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷ Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷ Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷

Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷ Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷ Cm⁹ Dm⁷ Gm⁷ Bbmaj⁷

OPEN S.D.

f f f f f f f f f f f f f

25 26 27 28 29 30

**FOR
PREVIEW
ONLY**

(33)

1st E♭ Alto Sax 2nd E♭ Alto Sax 1st B♭ Tenor Sax 2nd B♭ Tenor Sax E♭ Baritone Sax

Guitar Piano Bass Drums

Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷ AS IS Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷ AS IS Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷

Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷ AS IS Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷ AS IS Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷

Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷ AS IS Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷ AS IS Cm⁹ Dm⁷ Eb⁶ F⁶ Gm⁷

CROSS-STICK ENS

31 32 33 34 35 36

**REPRODUCTION
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Spring Fever - 4

FOR
PREVIEW
ONLY

OPEN FOR SOLOS

(39) **E_mi?**

G/D C_mA_i? B₊₇(#9)

G/D C_mA_i? B₊₇(#9)

C/G F_mA_i? E₊₇(#9)

C/G F_mA_i? E₊₇(#9)

G/D C_mA_i? B₊₇(#9)

B_b/F E_bM_a? D₊₇(#9)

D₊₇(#9)

G_mi?

B_b/F E_bM_a? D₊₇(#9)

D₊₇(#9)

G_mi?

B_b/F E_bM_a? D₊₇(#9)

CROSS-STICK

Drums: **FILL**

37 38 39 40 41 42

**REPRODUCTION
PROHIBITED**

END SOLO (47) **ON CUE**

E_mi?

G/D C_mA_i? B₊₇(#9)

G/D C_mA_i? B₊₇(#9)

C/G F_mA_i? E₊₇(#9)

C/G F_mA_i? E₊₇(#9)

G/D C_mA_i? B₊₇(#9)

B_b/F E_bM_a? D₊₇(#9)

G_mi?

B_b/F E_bM_a? D₊₇(#9)

G_mi?

B_b/F E_bM_a? D₊₇(#9)

G_mi?

Drums:

43 44 45 46 47 48

Spring Fever - 5

1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax

Guitar Piano Bass Drums

Bb/F EbMaj7 D7(##9) Gm7

49 50 51 52

FOR PREVIEW ONLY

1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax

Guitar Piano Bass Drums

Bb/F EbMaj7 D7(##9) Cm9

Bb/F EbMaj7 D7(##9) Cm9

Bb/F EbMaj7 D7(##9) Cm9

Dm7 Gm7 BbMaj7 Cm9

Dm7 Gm7 BbMaj7 Cm9

Bb/F EbMaj7 D7(##9) Cm9

Bb/F EbMaj7 D7(##9) Cm9

OPEN S.D.

53 54 55 56 57

REPRODUCTION PROHIBITED

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Spring Fever - 6

FOR
PREVIEW
ONLY

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

Dm7 Gm7 Bbmaj7 Cm9 Dm7 Gm7 Bbmaj7 Cm9 Dm7 Em7 F6 Gm7
Dm7 Gm7 Bbmaj7 Cm9 Dm7 Gm7 Bbmaj7 Cm9 Dm7 Em7 F6 Gm7
Dm7 Gm7 Bbmaj7 Cm9 Dm7 Gm7 Bbmaj7 Cm9 Dm7 Em7 F6 Gm7

58 59 60 61 62

REPRODUCTION
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63

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
Guitar
Piano
Bass
Drums

AS IS AS IS AS IS AS IS

63 64 65 66 67

Over Macho Grande

Andrew Neu

SAMBA $\downarrow = 94$ OR CHA-CHA $\downarrow = 120$

PLAY 2ND X ONLY

FOR PREVIEW ONLY

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

PLAY 2NDX ONLY

Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Ebm7 Ab9 Ebm7 Ab9

Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Ebm7 Ab9 Ebm7 Ab9

Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Ebm7 Ab9 Ebm7 Ab9

CROSS-STICK

mf

1 2 3 4 5 6

sim.

A musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. Measure 9 starts with a repeat sign and a measure rest. The music consists of eighth and sixteenth note patterns with various dynamics and slurs.

A musical score for piano featuring a single melodic line. The score consists of ten measures. Each measure begins with a bass note followed by a treble note. Above the notes, the chord names are written: EbM17, Ab9, EbM17, Ab9, Fm17, Bb9, Fm17, Bb9, Fm17, Bb9, and Fm17. The key signature is one flat, indicating E-flat major.

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Over Macho Grande - 2

(17)

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

13 14 15 16 17 18

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

19 20 21 22 23 24

Over Macho Grande - 3

FOR
PREVIEW
ONLY

25

1st E♭ Alto Sax 2nd E♭ Alto Sax 1st B♭ Tenor Sax 2nd B♭ Tenor Sax E♭ Baritone Sax

Guitar Fm17 Bb9 Fm17 Bb9 Fm17 Bb9 Fm17 Bb9 Ebm17 Ab9 Ebm17 Ab9

Piano

Bass Fm17 Bb9 Fm17 Bb9 Fm17 Bb9 Fm17 Bb9 Ebm17 Ab9 Ebm17 Ab9

Drums

25 26 27 28 29 30

REPRODUCTION
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33

1st E♭ Alto Sax 2nd E♭ Alto Sax 1st B♭ Tenor Sax 2nd B♭ Tenor Sax E♭ Baritone Sax

Guitar Ebm17 Ab9 Ebm17 Ab9 Dm17(b5) G7(b9) Cm11 F+7(b9)

Piano

Bass Ebm17 Ab9 Ebm17 Ab9 Dm17(b5) G7(b9) Cm11 F+7(b9)

Drums

31 32 33 34 35 36

Over Macho Grande - 4

FOR
PREVIEW
ONLY

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

(41)

Bbm1⁷ Eb13 Eb+7(b9) Abm9 C+7(#9) Fm1⁷ Bb9 Fm1⁷ Bb9

Bbm1⁷ Eb13 Eb+7(b9) Abm9 C+7(#9) Fm1⁷ Bb9 Fm1⁷ Bb9

Bbm1⁷ Eb13 Eb+7(b9) Abm9 C+7(#9) Fm1⁷ Bb9 Fm1⁷ Bb9

37 38 39 40 41 42

Musical score for Bass and Drums. The Bass part shows a continuous line with various notes and rests, labeled with chords: Ebm17, Ab9, Ebm17, Ab9, Abm17, D67(b9), Gbmaj13, and C7(b9). The Drums part shows a pattern of sixteenth-note fills, with a bracket labeled "FILL" spanning the last two measures.

Over Macho Grande - 5

(49) OPEN FOR SOLOS

Dm7 G9 Dm7 G9 Dm7 G9 Dm7 G9 Cm7 F9 Cm7 F9 Cm7 F9 Cm7 F9

1st Eb Alto Sax Dm7 G9 Dm7 G9 Dm7 G9 Dm7 G9 Cm7 F9 Cm7 F9 Cm7 F9 Cm7 F9

2nd Eb Alto Sax Gm7 C9 Gm7 C9 Gm7 C9 Gm7 C9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9

1st Bb Tenor Sax Gm7 C9 Gm7 C9 Gm7 C9 Gm7 C9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9

2nd Bb Tenor Sax Dm7 G9 Dm7 G9 Dm7 G9 Dm7 G9 Cm7 F9 Cm7 F9 Cm7 F9 Cm7 F9

Eb Baritone Sax Dm7 G9 Dm7 G9 Dm7 G9 Dm7 G9 Cm7 F9 Cm7 F9 Cm7 F9 Cm7 F9

Guitar Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Ebm7 Ab9 Ebm7 Ab9 Ebm7 Ab9 Ebm7 Ab9

Piano Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Ebm7 Ab9 Ebm7 Ab9 Ebm7 Ab9 Ebm7 Ab9

Bass Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Ebm7 Ab9 Ebm7 Ab9 Ebm7 Ab9 Ebm7 Ab9

Drums TIME

49 50 51 52 53 54 55 56

(57) ON CUE

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

Guitar

Piano

Bass

Drums

57 58 59 60 61 62 63 64

Over Macho Grande - 6

FOR
PREVIEW
ONLY

65 66 67 68 69 70 71 72

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73 74 75 76 77 78

Over Macho Grande - 7

(81)

79 80 81 82 83 84

85 86 87 88 89