



The Cannonball Run

For Saxophone Quintet and Rhythm Section

GORDON GOODWIN

INSTRUMENTATION

Conductor
B $\flat$ Soprano Saxophone
E $\flat$ Alto Saxophone
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion
(Congas, Shaker)

NOTES TO THE CONDUCTOR

We live in a time when traditional boundaries are being eliminated, especially in music. Musicians and composers are not limited to any one style of music, and various stylistic hybrids pop up all the time. This phenomenon is also occurring in the business world, and in this case it has resulted in the creation of this chart. Cannonball Musical Instruments, out of Sandy, UT, called and asked me if I would compose a saxophone quintet with rhythm section as a means to promote their fine saxophones. What a great idea, I thought! The music and the tools used to produce it can support each other.

I choose a pop-style Latin samba groove for this chart, and the rhythm section (in particular, the piano and bass) has specifically notated parts to play in order to define this groove. These are important—while the piano part does have chord changes notated, I would prefer that the written parts to be played during the first 132 measures.

The saxophone writing in this piece covers a wide range of sounds, including full-section unison melodies, smaller subsets of the group (m. 49), voiced-out 5-part writing (m. 233), and a fugue-like section (m. 307) in which each player has his own separate voice. Therefore, the saxes need to be listening and aware of the nature of each phrase and adjust accordingly.

The eighth notes in this chart are all played straight, no swing, and unless otherwise indicated (m. 108), they are all played legato and for their full value.

I always make an effort to be precise in marking articulations, so be sure and give 'em a look. Strive for a tight and crisp rhythmic concept, especially in passages like mm. 177–122, and mm. 229–230.

I also like to emphasize dynamics, especially in a song with a groove that might tend to get loud and stay loud. So look for those places where the entire ensemble can play softer (that means rhythm section, too), especially at the beginning of the chart, but also at the vamp that follows the solos. And the soli at 233 can begin at a softer volume as well and then naturally build as it goes along.

Speaking of the solo section, you should all have great fun blowing on this tune. You can divide things up however you wish, but just remember the last vamp near the end of the song, in which all the saxes can trade until the cue for the ending in m. 351. Measure 351? Whoa, this is one long chart! But it's well worth it in order to feature the coolest group of instruments in jazz! Of course, I am prejudiced.

You can hear this piece played by a fine group of Cannonball artists by going to: <http://cannonballmusic.com/cannonballrun.php>

I hope you enjoy playing "The Cannonball Run."

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin started composing at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight, and Quincy Jones, to name a few. Goodwin's cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer's Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis*, and even the classic cult film *Attack Of The Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin' For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age* (2008), and *That's How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright, and Marcus Miller.

Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

CONDUCTOR
41145S

THE CANNONBALL RUN

By Gordon Goodwin

SAMBA $\text{♩} = 125$

B♭ SOPRANO SAXOPHONE

E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

GUITAR

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION
(CONGAS, SHAKER)

1

2

3

4

5

6

7

8

9

10

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Score for THE CANNONBALL RUN, page 2. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The music is in 4/4 time and features a key signature of one sharp (F#).

The score is marked with a large red watermark: "Preview Only Legal Use Requires Purchase".

Measure numbers 11 through 20 are indicated at the bottom of the page.

Dynamic markings include *mf* (mezzo-forte) and *cresc. poco a poco* (crescendo poco a poco).

Instrument-specific markings include *H.H.* (Hand Drums) and *m2* (Maracas).

Score for THE CANNONBALL RUN, page 3. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is marked with a large red watermark: "Preview Legal Use Requires Purchase".

The score is divided into measures 21 through 30. The tempo is marked "cresc." (crescendo) in measures 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 21-30:

- Measure 21: SOP. and ALTO enter with a melody. BARI. has a whole note. GTR., PNO., and DRUMS enter with a rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 22: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 23: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 24: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 25: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 26: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 27: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 28: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 29: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.
- Measure 30: SOP. and ALTO continue their melody. BARI. has a whole note. GTR., PNO., and DRUMS continue their rhythmic pattern. AUX. PERC. has a steady beat.

Score for THE CANNONBALL RUN, page 4. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is marked with a large red watermark: "Preview Only Requires Purchase".

The score is divided into measures 31 through 40. The instrumentation includes:

- SOP. (Soprano)
- ALTO (Alto)
- TENOR 1 (Tenor 1)
- TENOR 2 (Tenor 2)
- BARI. (Baritone)
- GTR. (Guitar)
- PNO. (Piano)
- BASS (Bass)
- DRUMS (Drums)
- AUX. PERC. (Auxiliary Percussion)

Measure numbers 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated at the bottom of the score.

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the melody, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bottom staff is for the accompaniment, featuring a bass clef and a 2/4 time signature. It contains a series of eighth notes, likely representing a rhythmic accompaniment. The score is divided into two measures, with measure numbers 42 and 43 written below the staves. A large, diagonal watermark reading 'Legal' is overlaid across the entire image.

Score for THE CANNONBALL RUN, page 6. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is written in 4/4 time and features a key signature of one sharp (F#). The guitar part includes chord markings: Dmi7(ADD4), D7, G7sus, G7, E7(#9), and A7(#5). The piano part includes chord markings: Dmi7(ADD4), D7, G7sus, G7, E7(#9), and A7(#5). The drums and auxiliary percussion parts are marked with a double bar line and a slash, indicating a continuous rhythmic pattern.

Measure numbers 51 through 60 are indicated at the bottom of the page.

65

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

61 62 63 64 65 66 67 68 69 70

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Score for THE CANNONBALL RUN, page 8. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Chord symbols are indicated above the guitar and piano parts:

- GTR. Chords: (D7), G7sus, G7, E7(#9), A7(#5), Dmi7(add4).
- PNO. Chords: (D7), G7sus, G7, E7(#9), A7(#5), Dmi7(add4).

The score spans measures 71 to 80. The key signature is one sharp (F#).

81

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

81 82 83 84 85 86 87 88 89 90

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8⁹ D⁹ E⁷/D D⁹ 8⁹ E⁷(⁹/₅) A⁷(⁹/₅) D⁹ E⁹

FILL-----

Preview Only

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SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

91 92 93 94 95 96 97 98

FILL

Am7(b9) D7 Gm7 E7(#9) E7(b9) F#8 E7(#9) A7(#9) Dm7(ADD4)

Am7(b9) D7 Gm7 E7(#9) E7(b9) F#8 E7(#9) A7(#9) Dm7(ADD4)

105

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

99 100 101 102 103 104 105 106 107 108

Legal Use

Score for THE CANNONBALL RUN, page 12. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is divided into measures 109 through 116. The key signature is one sharp (F#). The tempo/mood is marked "mod." (moderato).

Chord symbols are indicated above the guitar and piano parts:

- Measures 109-110: D7
- Measure 111: G7sus
- Measure 112: G7
- Measure 113: E7(#9)
- Measure 114: A7(#9)
- Measure 115: E7(#9)
- Measure 116: A7(#9)

The score includes staves for vocal parts (SOP., ALTO, TENOR 1, TENOR 2, BARI.), guitar (GTR.), piano (PNO.), bass (BASS), drums (DRUMS), and auxiliary percussion (AUX. PERC.).

Score for THE CANNONBALL RUN, page 13. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with measure numbers 117 through 124. A large red watermark "Preview Only" is overlaid diagonally across the page.

Chord symbols for GTR. and PNO.:

- 117: G#m7(b5)
- 118: C#7(#9)
- 119: F#7(#9)
- 120: B7(#9)
- 121: E7(#9)
- 122: A7(#9)

Drums include a "FILL" mark at the end of measure 122.

Score for THE CANNONBALL RUN, page 14. The score includes parts for SOP., ALTO, TENOR 1, TENOR 2, BARI., GTR., PNO., BASS, DRUMS, and AUX. PERC. (SHAKER and CONGAS). The music is in 4/4 time and features a large red watermark reading "Preview Requires Purchase".

The score is divided into measures 125 through 132. The key signature is one sharp (F#). The tempo is marked "m2". The score includes various musical notations such as notes, rests, and dynamic markings.

Measure 125: SOP. and ALTO enter with a melody. BARI. has a whole note. GTR., PNO., BASS, DRUMS, and AUX. PERC. are silent.

Measure 126: SOP. and ALTO continue. BARI. has a whole note. GTR., PNO., BASS, DRUMS, and AUX. PERC. are silent.

Measure 127: SOP. and ALTO continue. BARI. has a whole note. GTR., PNO., BASS, DRUMS, and AUX. PERC. are silent.

Measure 128: SOP. and ALTO continue. BARI. has a whole note. GTR., PNO., BASS, DRUMS, and AUX. PERC. are silent.

Measure 129: SOP. and ALTO continue. BARI. has a whole note. GTR., PNO., BASS, DRUMS, and AUX. PERC. are silent.

Measure 130: SOP. and ALTO continue. BARI. has a whole note. GTR., PNO., BASS, DRUMS, and AUX. PERC. are silent.

Measure 131: SOP. and ALTO continue. BARI. has a whole note. GTR., PNO., BASS, DRUMS, and AUX. PERC. are silent.

Measure 132: SOP. and ALTO continue. BARI. has a whole note. GTR., PNO., BASS, DRUMS, and AUX. PERC. are silent.

133 E mi7(ADD4)

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

133 134 135 136 137 138 139 140 141 142

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- 16 -

B7(#5) E $\flat$ M7(ADD4)

BACKGROUNDS ON CUE

F#7(#5) B $\flat$ M7(ADD4)

B7(#5) E $\flat$ M7(ADD4)

B7(#5) E $\flat$ M7(ADD4)

F#7(#5) B $\flat$ M7(ADD4)

A7(#5) D $\flat$ M7(ADD4)

A7(#5) D $\flat$ M7(ADD4)

A7(#5) D $\flat$ M7(ADD4)

143 144 145 146 147 148 149 150 151

Sheet music for the conductor, showing measures 158 through 162. The music is for a band arrangement of "The Cannonball Run". The key signature is one sharp (F#), and the time signature is 4/4. The instruments listed are Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The music features a repeating rhythmic pattern in the guitar, piano, and auxiliary percussion parts, consisting of eighth notes. The vocal parts (SOP., ALTO, TENOR 1, TENOR 2, BARI.) have lyrics and are accompanied by chords. The bass part provides a steady bass line.

Chords indicated above the staves:

- Measures 158-162: E7, A7sus, A7, F#7(#9), B7(#9), E#17(A004), E7sus, E7, C#7(#9), F#7(#9), B7(#9), E#17(A004), E7sus, A7, F#7(#9), B7(#9), E#17(A004), E7sus, E7, C#7(#9), F#7(#9), B7(#9), E#17(A004).
- Measures 158-162: D7, G7sus, G7, E7(#9), A7(#9), D#17(A004), D7, G7sus, G7, E7(#9), A7(#9), D#17(A004), D7, G7sus, G7, E7(#9), A7(#9), D#17(A004).

Measure numbers: 158, 159, 160, 161, 162.

163 164 165 166 167 168 169 170 171

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

165

166

167

168

169

170

171

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Score for THE CANNONBALL RUN, page 19. The score is for a full band and includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures 172 through 180. The vocal parts (SOP., ALTO, TENOR 1, TENOR 2, BARI.) are in the upper staves, and the instrumental parts (GTR., PNO., BASS, DRUMS, AUX. PERC.) are in the lower staves.

Chord symbols are provided above the vocal staves and below the guitar and bass staves. The chords include:

- SOP.: E⁹16, F⁹, B⁹17(b9), E⁷, A⁹17, F#⁹17(b9), F#⁹17(b9), G/C#, F#⁹17(b9), B⁹17(b9).
- ALTO: B⁹16, C⁹, F#⁹17(b9), B⁷, E⁹17, C#⁹17(b9), C#⁹17(b9), D/G#, C#⁹17(b9), F#⁹17(b9).
- TENOR 1: E⁹16, F⁹, B⁹17(b9), E⁷, A⁹17, F#⁹17(b9), F#⁹17(b9), G/C#, F#⁹17(b9), B⁹17(b9).
- TENOR 2: E⁹16, F⁹, B⁹17(b9), E⁷, A⁹17, F#⁹17(b9), F#⁹17(b9), G/C#, F#⁹17(b9), B⁹17(b9).
- BARI.: B⁹16, C⁹, F#⁹17(b9), B⁷, E⁹17, C#⁹17(b9), C#⁹17(b9), D/G#, C#⁹17(b9), F#⁹17(b9).
- GTR.: D⁹16, E⁹9, A⁹17(b9), D⁷, G⁹17, E⁷17(b9), E⁷17(b9), F/B, E⁷17(b9), A⁷17(b9).
- PNO.: D⁹16, E⁹9, A⁹17(b9), D⁷, G⁹17, E⁷17(b9), E⁷17(b9), F/B, E⁷17(b9), A⁷17(b9).
- BASS: D⁹16, E⁹9, A⁹17(b9), D⁷, G⁹17, E⁷17(b9), E⁷17(b9), F/B, E⁷17(b9), A⁷17(b9).
- DRUMS: FILL.
- AUX. PERC.: FILL.

The score is marked with a large red watermark: "Preview Requires Purchase".

181 E $\flat$ 7(ADD4) E7 A7 $\flat$ 9 E7

SOP. $\text{B}\flat$ 7(ADD4) E7 A7 $\flat$ 9 E7

ALTO E $\flat$ 7(ADD4) E7 A7 $\flat$ 9 A7

TENOR 1 E $\flat$ 7(ADD4) E7 A7 $\flat$ 9 A7

TENOR 2 $\text{B}\flat$ 7(ADD4) B7 E7 $\flat$ 9 E7

BARI. D $\flat$ 7(ADD4) D7 G7 $\flat$ 9 G7

GTR. D $\flat$ 7(ADD4) D7 G7 $\flat$ 9 G7

PNO.

BASS D $\flat$ 7(ADD4) D7 G7 $\flat$ 9 G7

DRUMS

AUX. PERC.

181 182 183 184 185 186 187 188 189 190

Score for THE CANNONBALL RUN, page 21. The score is for a full band and includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BAR.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures 191 through 200. The Soprano, Alto, Tenor 1, and Tenor 2 parts are vocal lines, while the Baritone part is a bass line. The Guitar, Piano, and Bass parts are instrumental. The Drums and Auxiliary Percussion parts provide rhythmic accompaniment.

Chord symbols are provided above the vocal staves and below the instrumental staves. The chords include:

- F#7(#9)
- B7(#5)
- Bbm7(b5)
- Ebm7(#9)
- Ab7(#9)
- Dm7(#9)
- F#7(#9)
- G9(b5)
- B7(#9)
- F#7(#9)
- A7(#5)
- G#m7(b5)
- C#7(#9)
- F#7(#9)
- B7(#9)
- E7(#9)
- Bbm7(b5)
- A7(#9)
- E7(#9)
- Bbm7(b5)
- A7(#9)
- E7(#9)
- Bbm7(b5)
- A7(#9)

The score includes a large red watermark reading "Preview Requires Purchase".

201 ON CUE AFTER SOLOS

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SHAKER

201 202 203 204 205 206 207 208 209 210 211

Score for The Cannonball Run, page 23. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with "CRESC. POCO A POCO" in several places, indicating a gradual increase in volume. The score is numbered 212 through 222 at the bottom.

Score for The Cannonball Run, page 23. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with "CRESC. POCO A POCO" in several places, indicating a gradual increase in volume. The score is numbered 212 through 222 at the bottom.

Preview Requires Purchase

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

223 224 225 226 227 228 229 230 231 232

Legal Use

CHORDS: D#11, F#7(#9), B7(#9), F#9, E7(#9), A7(#9)

FILL

CONGAS

233

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

233 234 235 236 237 238 239 240 241 242

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Score for THE CANNONBALL RUN, page 26. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is marked with a large red watermark: "Preview Requires Purchase".

The score includes measures 243 through 251. The guitar part (GTR.) is marked with chords: G7(#9), C7(#5), and F#m7(ADD4). The piano part (PNO.) includes a bass line with a (b) marking in measure 244. The drums part (DRUMS) features a steady rhythmic pattern.

Measure numbers 243, 244, 245, 246, 247, 248, 249, 250, and 251 are indicated at the bottom of the score.

Score for THE CANNONBALL RUN, page 27. The score is for a full band and includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.).

The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is arranged in a multi-measure rest format, with measures 252 through 260 shown. The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

The score is divided into two systems. The first system includes parts for SOP., ALTO, TENOR 1, TENOR 2, BARI., GTR., PNO., and BASS. The second system includes parts for DRUMS and AUX. PERC. The score is written in a multi-measure rest format, with measures 252 through 260 shown. The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

The score is divided into two systems. The first system includes parts for SOP., ALTO, TENOR 1, TENOR 2, BARI., GTR., PNO., and BASS. The second system includes parts for DRUMS and AUX. PERC. The score is written in a multi-measure rest format, with measures 252 through 260 shown. The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

265

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

261 262 263 264 265 266 267 268 269 270

Score for THE CANNONBALL RUN, page 29. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The key signature is B-flat major (two flats). The score is marked with measure numbers 271 through 280. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

Chord symbols for GTR. and PNO. parts:

- 271: G7(#9) C7(#9) Em9 Fm9 Gb9
- 272: G7(#9) C7(#9) Em9 Fm9 Gb9
- 273: G7(#9) C7(#9) Em9 Fm9 Gb9
- 274: G7(#9) C7(#9) Em9 Fm9 Gb9
- 275: G7(#9) C7(#9) Em9 Fm9 Gb9
- 276: G7(#9) C7(#9) Em9 Fm9 Gb9
- 277: G7(#9) C7(#9) Em9 Fm9 Gb9
- 278: G7(#9) C7(#9) Em9 Fm9 Gb9
- 279: G7(#9) C7(#9) Em9 Fm9 Gb9
- 280: G7(#9) C7(#9) Em9 Fm9 Gb9

281

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

281 282 283 284 285 286 287 288 289

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Fm7(ADD4) F7 Bb7sus

Fm7(ADD4) F7 Bb7sus

Fm7(ADD4) F7 Bb7sus

Score for THE CANNONBALL RUN, page 31. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The score is divided into measures 290 through 298. The key signature is B-flat major (two flats). The time signature is 4/4.

Chord symbols are provided for the guitar and piano parts:

- Measures 290-291: Bb7, G7(#9)
- Measure 292: C7
- Measures 293-294: Bb7(b9), E7(b9)
- Measures 295-296: A7(#5), D7(#9)
- Measures 297-298: G7(#9), Db9(b5), C7(#9)

The score includes various musical notations such as notes, rests, and accidentals. The auxiliary percussion part (AUX. PERC.) is marked with a double bar line and a slash, indicating it is not played in this section.

299 300 301 302 303 304 305 306 307 308

SOP. ALTO TENOR 1 TENOR 2 BARI. GTR. PNO. BASS DRUMS AUX. PERC.

299 300 301 302 303 304 305 306 307 308

SOLO (w/PERC.) END SOLO SUB. *p* SHAKER

SOLO (w/DRUMS) END SOLO SHAKER SUB. *p*

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SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

309 310 311 312 313 314 315 316 317

m2 m2 m2 m2

Score for THE CANNONBALL RUN, page 34. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Baritone (BARI.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The key signature is B-flat major (two flats). The score is marked with rehearsal numbers 318 through 326. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

Rehearsal numbers: 318, 319, 320, 321, 322, 323, 324, 325, 326.

Instrument parts: SOP., ALTO, TENOR 1, TENOR 2, BARI., GTR., PNO., BASS, DRUMS, AUX. PERC. (including CONGAS and SHAKERS).

331

SOP.

ALTO

TENOR 1

TENOR 2

BAR.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

Legal Use Requires Purchase

327 328 329 330 331 332 333 334

CRESC.

CONGAS

FULL

Score for THE CANNONBALL RUN, page 36. The score includes parts for Soprano (SOP.), Alto (ALTO), Tenor 1 (TENOR 1), Tenor 2 (TENOR 2), Bass (BARI.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The score is marked with rehearsal numbers 335 through 342. A large red watermark "Preview Only" is overlaid on the score.

Rehearsal numbers: 335, 336, 337, 338, 339, 340, 341, 342.

343 1st TIME ONLY

REPEAT FOR SAX READING UNTIL CUE

SOP.

ALTO

TENOR 1

TENOR 2

SARI.

GTR.

PNO.

BASS

AUX. PERC.

343 344 345 346 347 348 349 350

351 ON CUE

SOP.

ALTO

TENOR 1

TENOR 2

BARI.

GTR.

PNO.

BASS

AUX. PERC.

351 352 353 354 355 356 357 358

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