

JAZZ LEGEND SERIES

 **Belwin JAZZ**
a division of Alfred

Pentonsilic

Composed by BILLY STRAYHORN

Edited by JEFF LINDBERG

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone (B♭ Clarinet)	Bass Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet	

NOTES TO THE CONDUCTOR

Composed in 1941 by Billy Strayhorn as a stand-alone, extended work for jazz orchestra, “Pentonsilic” was never recorded by the Duke Ellington Orchestra in this complete original version. Ellington, however, used 28 measures of the work (mm. 291–318) for his orchestra’s 1944 recording of *Perfume Suite* (Mvt. I: “Balcony Serenade”).*

When studying this orchestral *tour de force*, one may wonder why Ellington decided to perform and record only a small portion of it. Strayhorn’s adventurous use of classically inspired contrapuntal writing (one of the first examples of a jazz composer incorporating such a compositional technique), his overall thematic development, and the masterful way that he builds tension through this cohesive, 12-minute composition—which erupts in a brilliant, concluding climax—are qualities of a work deserving high status in the jazz canon.

This edition of “Pentonsilic” is based primarily on Strayhorn’s manuscript score held in the repository of Billy Strayhorn Songs, Inc. Dynamics, phrase markings, and a bass line have been added to this edition based on the 1995 recording by The Dutch Jazz Orchestra (*Portrait of a Silk Thread*, Challenge Records CHR 70089) and the aforementioned *Perfume Suite* recording by the Duke Ellington Orchestra. In the preparation of this work for performance, careful attention to the balance of the saxophones should be made at mm. 209–216 and mm. 225–230; all parts should be the same dynamic so that the counterpoint is clear.

—Jeff Lindberg, 2015

* Walter van de Leur, *Something to Live For: The Music of Billy Strayhorn* (New York: Oxford University Press, 2002), 94.

Jeff Lindberg is Artistic Director of the Chicago Jazz Orchestra and Professor of Music at The College of Wooster in Ohio, where he serves as Music Director of the Wooster Symphony Orchestra and Director of The College of Wooster Jazz Ensemble. With more than 100 transcriptions performed by artists and ensembles such as the Count Basie Orchestra, the Woody Herman Orchestra, the Smithsonian Jazz Masterworks Orchestra, the Chicago Jazz Orchestra, Dave Brubeck, Joe Williams, Al Grey, Milt Hinton, Clark Terry, Kenny Burrell, Roy Hargrove, and others, Lindberg is widely recognized as one of the most respected, accurate, and prolific transcribers of ensemble compositions and arrangements heard on original jazz recordings.

WILLIAM THOMAS STRAYHORN

If you are familiar with the jazz composition, “Take the ‘A’ Train,” then you know something about not only Duke Ellington, but also Billy “Sweet Pea” Strayhorn, its composer.

Billy was born in Dayton, Ohio, in 1915 and was attracted to the piano from the moment he was tall enough to reach the keys. The family soon moved to Pittsburgh where Billy began piano lessons. He played the piano every day, sometimes becoming so engrossed that he would be late for school. He also played in the high school band. He then enrolled in the Pittsburgh Musical Institution where he studied classical music. As a result, he had more classical training than most jazz musicians of his time.

Strayhorn joined Ellington’s band in 1939, at the age of 22. Ellington liked what he saw in Billy and took this shy, talented pianist under his wings. Neither one was sure what Strayhorn’s function in the band would be, but their musical talents had attracted each other. By the end of the year Strayhorn had become essential to the Duke Ellington Band; arranging, composing, and sitting in at the piano. Billy made a rapid and almost complete assimilation of Ellington’s style and technique. It was difficult to discern where Duke’s style ended and Billy’s began. The results of the Ellington–Strayhorn collaboration brought much joy to the jazz world.

The Strayhorn pieces most frequently played are Ellington’s theme song, “Take the ‘A’ Train,” and Ellington’s “Lotus Blossom.” Among Strayhorn’s many brilliant compositions, a few classics are: “Chelsea Bridge,” “Day Dream,” “Johnny Come Lately,” “Rain Check,” and “Clementine.” Some of the suites on which he collaborated with Ellington are: *Deep South Suite* (1947), the *Shakespearean Suite* or *Such Sweet Thunder* (1957), an arrangement of the *Nutcracker Suite* (1960), and the *Peer Gynt Suite* (1962). Strayhorn and Ellington composed the *Queen’s Suite* and gave the only pressing to Queen Elizabeth of England. Two of their suites, *Jump for Joy* (1950) and *My People* (1963), had as their themes the struggles and triumphs of blacks in the United States. Both included a narrative and choreography. Strayhorn conducted the latter at the Negro Exposition in Chicago in 1963. Another suite similar to these two was *A Drum Is a Woman*. The *Far East Suite* was written after the band’s tour of the East, which was sponsored by the State Department.

In 1946, Strayhorn received the Esquire Silver Award for outstanding arranger. In 1965, the Duke Ellington Jazz Society asked him to present a concert at New York’s New School of Social Research. It consisted entirely of his own work performed by him and his quintet. Two years later Billy Strayhorn died of cancer. Duke Ellington’s response to his death was to record what the critics cite as one of his greatest works, a collection titled . . . *And His Mother Called Him Bill*, consisting entirely of Billy’s compositions.

CONDUCTOR
43707S

PENTONSILIC

Composed by Billy Strayhorn
Edited by Jeff Lindberg

MEDIUM FAST SWING $\text{♩} = 104$

SOLO

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE
(B♭ CLARINET)

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE
(OPTIONAL)

GUITAR

PIANO

BASS

DRUMS

Sheet music for the arrangement of "Pentonsilic" by Billy Strayhorn, edited by Jeff Lindberg. The score is for a swing band and includes parts for the following instruments:

- 1st E♭ Alto Saxophone (Solo)
- 2nd E♭ Alto Saxophone
- 1st B♭ Tenor Saxophone (B♭ Clarinet)
- 2nd B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- 3rd B♭ Trumpet
- 4th B♭ Trumpet
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- Bass Trombone (Optional)
- Guitar
- Piano
- Bass
- Drums

The music is in 4/4 time, medium fast swing, with a tempo of 104 beats per minute. The key signature is one flat (B♭). The score includes a solo for the 1st E♭ Alto Saxophone in the first measure. The piano part includes a "IN TWO" section starting in the second measure. The guitar part includes a "IN TWO" section starting in the second measure. The bass part includes a "IN TWO" section starting in the second measure. The drums part includes a "IN TWO" section starting in the second measure. The score is marked with a large red "Legal Use Only" watermark.

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ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

9

10

11

12

13

14

15

16

CONDUCTOR

(37)

PENTONSILIC

[illegible]

CONDUCTOR

- 6 -

45

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

(3)

(PLUNGER)

2

(PLUNGER)

2

(PLUNGER)

2

B^bM7

B^b

E7

D15

G7#9/B

C6

B^b

B^b

B^bM7

B^b

E7

D15

G7#9/B

C6

B^b

B^b

B^bM7

B^b

E7

D7

G7/B

C6

B^b

B^b

CONDUCTOR

- 7 -

58

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

49

50

51

52

53

54

55

56

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Chord symbols: A^b13(b9), G7(b9), G7, G7(b9), F13, B^b6, D^b9, C#11, D^b9, E^o

Drum notation: (3)

CONDUCTOR

- 8 -

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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CONDUCTOR

- 9 - 69

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

TO CLARINET

65 66 67 68 69 70 71 72

(3) (4)

Chords: B^b/F, F#7(9b)/E, E^bma7, Dmi7, C⁹, B7(9), B^b, A⁶, B^bma7, B^bma7, Cmi7, B^bma7, A^{mi}, E^bma7/F, B^b15, B^bma7, Cmi7, B^bma7, A^{mi}, E^bma7/F, B^b15, B^b, A⁶, B^bma7, Cmi7, B^bma7.

73

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

SARI.

SOLO

ME

CUP MUTE

CUP MUTE

CUP MUTE

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

(SARI. SAX)

DRUMS

73 74 75 76 77 78 79 80

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81

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

89

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

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105

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

ADD RIMS ON 2 & 4

AS WRITTEN

(3)

105 106 107 108 109 110 111 112

Chord progression for guitar and piano:

A^{b6} B^{b13}(#9) E^{b7}(#9) E^{b9} G⁷(#9)/B A^bMA7 15 G¹⁵ G^{b9} F⁹ E⁷ E^{b7}(#9) D⁹ D^{b9} C¹⁵ B¹⁵

CONDUCTOR

- 15 -

PENTOSILIC

113

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO C6

Bbm7

Bb6

A7b9

C6

SOLO - TRP. 1 CDE

Bbm7

Bb6

A7b9

E9

END SOLO

m2

m2

m2

E9(b9)

m2

m2

m2

m2

2

2

2

2

A7bm7

A7b6

G7b9

E9

E9

D13(b9)

D13(b9)

D7

(TRP. SOLO)

END RIMS

(3)

m2

113

114

115

116

117

118

119

120

121

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO (CLARINET)
Amaj15

A6

E15

Amaj15

A6

D7

D7

D15

END SOLO

Gmaj15

G6

D15

Gmaj15

G6

B7

B7

B15

Gmaj15

G6

D7

Gmaj15

G6

B7

B7

B15

(CLAR. SOLO)

(S)

121

122

123

124

125

126

127

128

129

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

129 130 131 132 133 134 135 136

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80

Am7 15

G15

G15 (b9)

F7

E7

Am7 (add9)

Gm7 15

F15

F15 (b9)

E7

D7

D9

Am7

Gm7

F7

E7

D7

(3)

137

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

137 138 139 140 141 142 143 144

Am7b9 A6 E1b Am7b9 D7 Ebm7 D7

Gmaj7b9 G6 D1b Gmaj7b9 87 87/D# 87/D#

Gmaj7b9 G6 D1b Gmaj7b9 87 87/D# 87/D#

Gmaj7 G6 D7 Gmaj7 87 87/D# 87/D#

(8)

145

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

145 146 147 148 149 150 151 152

END SOLO

AS WEITEN

(8)

Chords and notes visible in the score:

- TENOR 1 (CLAR.): F#m7, Bbm7(b5), A6/E, Aaug/F, F#m7, Aaug/F, Bbm7, E7
- GTR.: Em7, Am7(b5), Am7(b5)/Eb, G6/D, Gaug/D#, Em7, Gaug/D#, Am7, D7
- PNO.: Em7, Am7(b5), Am7(b5)/Eb, G6/D, Gaug/D#, Em7, Gaug/D#, Am7, D7
- BASS: Em7, Am7(b5), Am7(b5)/Eb, G6/D, Gaug/D#, Em7, Gaug/D#, Am7, D7

CONDUCTOR

- 20 -

PENTONSILIC

153 154 155 156 157 158 159 160

ALTO 1
ALTO 2
TENOR 1 (CLAR.)
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TSN. 1
TSN. 2
TSN. 3
BASS TSN.
GTR.
PNO.
BASS
DRUMS

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CHORDS: D13, D13, D7(#9), E13, E7(#9), E13, E9(#9), F7(b9, #9), Bb9, B9, Bb9, D9, Cm10, D9, Cm10, F7(b9, #9)

DRUMS: + BACK-BEATS, (4), NO BACK-BEATS

CONDUCTOR

- 21 -

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

161 162 163 164 165 166 167 168

CONDUCTOR

- 22 -

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

169

170

171

172

173

174

175

176

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177

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

SARI.

SOLO

me

CLIP MUTE

CLIP MUTE

CLIP MUTE

CLIP MUTE

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

(PLUNGER READY)

TBN. 2

(PLUNGER READY)

TBN. 3

(PLUNGER READY)

BASS TBN.

QTR.

E^b F^o F#17 D7(b9) E^b9 E^b G15 C7

PNO.

E^b F^o F#17 D7(b9) E^b9 E^b G15 C7

BASS

E^b F^o7 F#17 D7 E^b9 G7 C7

(SARI. SAX)

DRUMS

(S)

177 178 179 180 181 182 183 184

CONDUCTOR

SOLO

ALTO 1

ALTO 2

**TENOR 1
(CLAR.)**

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

IN TWO

IN TWO (40 LIB.)

IN TWO H.H.

WA

TO RIDE Cym.

193

194

195

196

197

198

199

200

CONDUCTOR

- 26 -

PENTOSILIC

201

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

201 202 203 204 205 206 207 208

HALF PLUNGER

F#

E#m7

E#b

D#15

A7(b9)

B7

B7(b9)

B#15

(b)

CONDUCTOR

217

(CLAR. LEAD) SWING

ALTO 1

SWING

ALTO 2

(LEAD) SWING

TENOR 1 (CLAR.)

SWING

TENOR 2

SWING

BARI.

PT. 1

PT. 2

PT. 3

PT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

218

219

220

221

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228

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700

701

702

703

704

CONDUCTOR

- 29 -

PENTOSILIC

225

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

226

227

228

229

230

231

232

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Ride Cym.

CONDUCTOR

- 30 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SWING

TO TENOR

SOLO

RIDE CYM.

233 234 235 236 237 238 239

- 31 -

(3+2)

(LEAD)

SLOW SWING ♩ = 66

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

240

241

242

243

244

245

246

CONDUCTOR

- 32 -

rit.

PENTOSILIC

247

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

(LEAD)

TPT. 1

(NO LEAD)

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

CRASH CYM.

DRUMS

247 248 249 250 251 252 253 254

SOLO

END BACK-BEATS

AS WRITTEN

(8)

Legal Use Requires Purchase

255

SLOW SWING ♩ = 63

- 33 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

255

256

257

258

259

260

261

262

CONDUCTOR

- 34 -

PENTOSILIC

263

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

DRUMS

CHROM.

CLIP MUTE DE HAT

264

265

266

267

268

269

270

Legal Use Requires Purchase

CONDUCTOR

271

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CHROM.

END SOLO

LIGHT VIS.

SOLO

PIANO SOLO

271 272 273 274 275 276 277 278

CONDUCTOR

- 36 -

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

279 280 281 282 283 284 285 286

AD LIB. TO MALLETS

CHORDS: D^b6, B^bM7(b9), E^b9, A^b6, G7, G7(b9), G⁹, G7(#9)/B, Cmaj9, F#m6, D^bMaj7, G^b6

INSTRUMENTAL MARKINGS: EVEN EIGHTHS, STAGGER BREATHING, OPEN, END SOLO, (3)

[illegible]

CONDUCTOR

- 38 -
(299)

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

295 296 297 298 299 300 301 302

Legal Use Requires Purchase

CONDUCTOR

- 39 -

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

303 304 305 306 307 308 309 310

Legal Use Requires Purchase

CONDUCTOR

- 40 -

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

TO CLARINET

311 312 313 314 315 316 317 318

Legal Use Requires Purchase

CONDUCTOR

- 41 -

PENTOSILIC

319 TEMPO 1

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TPP. 1 OPEN

TPP. 2 OPEN

TPP. 3 OPEN

TPP. 4 (TO STRAIGHT MUTE)

TBN. 1

TBN. 2

TBN. 3 SOLO

BASS TBN.

GR.

PNO.

BASS

DRUMS TO STICKS H.H. (b)

319 320 321 322 323 324 325 326 327

CONDUCTOR

- 42 -

PENTOSILIC

331

(CLAR. LEAD)

ALTO 1

ALTO 2

LEAD CLARINET

TENOR 1 (CLAR.)

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

SOLO STRAIGHT MUTE

OPEN

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

(ENG.)

(H.H. CONT.)

RIDE CYM.

(TOM.)

IN FOUR

(6)

328

329

330

331

332

333

334

335

336

Legal Use Requires Purchase

CONDUCTOR

- 43 -

PENTOSILIC

337

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

337 338 339 340 341 342 343 344

AS WRITTEN

(6)

(END)

Legal Use Requires Purchase

CONDUCTOR

- 44 -

PENTOSILIC

345

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

SOLO

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

345 346 347 348 349 350 351 352

(3)

217

355 MEDIUM SLOW SWING ♩ = 80

- 45 -

PENTONSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

353 354 355 356 357 358 359 360

CONDUCTOR

- 46 -

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

361

362

363

364

365

366

367

368

Legal Use

Even Eighths

Swing

Lead

No Lead

F#6

A7

D7

G7

C7(b9)

F#6

D#9

G#9

F#6

E9(b9)

A#m9

A#m9/E#

F#9

E7(b9)

F#6

A7

D7

G7

C7(b9)

F#6

D#7

G#7

F#6

E7

A#m7

A#m7/E#

F#7

E7

CONDUCTOR

CODA
PLAY 3 TIMES

- 47 -

PENTOSILIC

ALTO 1

ALTO 2

TENOR 1 (CLAR.)

TENOR 2

SARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

EVEN EIGHTHS

SWING

SEMPRE CRESC.

TACET 1ST TIME

CHORDS: Ebmaj13, Eb6, Am17, D9, C9, Bb9, Bb/G#, G13, F#13, Bb9, C13, F#m9

MEASURES: 369, 370, 371, 372, 373, 374, 375, 376

AS WEITEN

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