

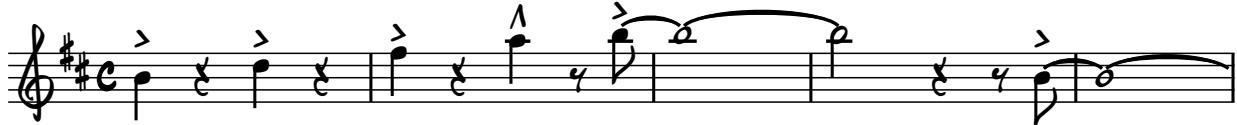
COMP/ARRANGED - FRAEDRICH

ALTO 1

# A MINOR MATTER

(2012)

=260 SWING



6

Musical staff showing measures 6-10 of the Alto 1 part. The key signature is A major. Measure 6 starts with a sustained note followed by a melodic line. Measures 7-10 introduce two melodic motifs: (A) and (B).

2

9-10

(A)

(B)

7

11-17

*mf*

Musical staff showing measures 11-17 of the Alto 1 part. The key signature is A major. Measure 11-17 is labeled *mf*. Measure 17 ends with a sustained note.

21

Musical staff showing measures 21-25 of the Alto 1 part. The key signature is A major. The melody continues with eighth-note patterns.

(C)

Musical staff showing measures 26-30 of the Alto 1 part. The key signature is A major. The melody becomes more complex with sixteenth-note patterns.

31

Musical staff showing measures 31-35 of the Alto 1 part. The key signature changes to A minor (one flat). The melody continues with eighth-note patterns.

(D)

Musical staff showing measures 36-40 of the Alto 1 part. The key signature changes back to A major. Measure 36-40 is labeled '3'. The melody continues with eighth-note patterns.

38-40

3

43

Musical staff showing measures 41-45 of the Alto 1 part. The key signature changes back to A minor. Measure 41-45 is labeled '2'. The melody concludes with a sustained note.

49-50

2

2

(E) S.

[SOLOS - BACKGROUNDS LAST X]

ALTO 1

B<sub>m</sub><sup>7</sup> D<sup>13</sup> G<sub>MAJ</sub><sup>7</sup> C<sup>13</sup> F<sub>MAJ</sub><sup>7</sup> F<sup>#7</sup>ALT. B<sub>m</sub><sup>7</sup> G<sup>13</sup> C<sup>#7</sup>ALT. F<sup>#7</sup>ALT.

57 B<sub>m</sub><sup>7</sup> B<sub>m</sub><sup>6</sup> C<sup>#7</sup>ALT. F<sup>#7</sup>ALT. B<sub>m</sub><sup>7</sup> D<sup>13</sup> G<sub>MAJ</sub><sup>7</sup> C<sup>13</sup> F<sub>MAJ</sub><sup>7</sup> F<sup>#7</sup>ALT.

62 B<sub>m</sub><sup>7</sup> G<sup>13</sup> C<sup>#7</sup>ALT. F<sup>#7</sup>ALT. B<sub>m</sub><sup>7</sup>

(G) D<sub>m</sub><sup>11</sup> F<sub>m</sub><sup>11</sup>

73 F<sup>#7</sup>ALT. (H) B<sub>m</sub><sup>7</sup> D<sup>13</sup> G<sub>MAJ</sub><sup>7</sup> C<sup>13</sup> F<sub>MAJ</sub><sup>7</sup> F<sup>#7</sup>ALT. B<sub>m</sub><sup>7</sup>

79 G<sup>13</sup> C<sup>#7</sup>ALT. F<sup>#7</sup>ALT. B<sub>m</sub><sup>7</sup>

85

OPT. D.S. FOR MORE SOLOS

(I) SAX SOLI

97

mp

(J)

105

(K)

113

(L)

121

(M)

TRUMPET SOLO - BACKGROUNDS LAST X

6

125-130

4

ALTO 1

(N)

131

136

(O)

(P)

147

12. 13.

154

155-156

160

165-166

(Q)

BIG BUILD TO BAR 207

(R)

167-174

mp

mf

175-182

(S)

(T)

f

183-190

f

ff

(U)

196

202

(V)

**fff**

208-209

(W)

216-217

222

(X) [SHOUT!]

227

(Y)

235

(Z)

242-243

244

3

247-249

f p f.