

A MINOR MATTER

(2012)

♩=260 SWING

Sheet music for "A MINOR MATTER" featuring 15 staves:

- Alto 1**: Treble clef, key signature of A major (no sharps or flats).
- Alto 2**: Treble clef, key signature of A major.
- Tenor 1**: Bass clef, key signature of A major.
- Tenor 2**: Bass clef, key signature of A major.
- Bari**: Bass clef, key signature of A major.
- Trumpet 1**: Treble clef, key signature of A major.
- Trumpet 2**: Treble clef, key signature of A major.
- Trumpet 3**: Treble clef, key signature of A major.
- Trumpet 4**: Treble clef, key signature of A major.
- Trumpet 5**: Treble clef, key signature of A major.
- Bone 1**: Bass clef, key signature of A major.
- Bone 2**: Bass clef, key signature of A major.
- Bone 3**: Bass clef, key signature of A major.
- Bass Bone**: Bass clef, key signature of A major.
- Guitar**: Treble clef, key signature of A major. Chords: Dm7, F13, Bbmaj13, A7ALT., Dm11.
- Bass**: Bass clef, key signature of A major. Chords: Dm7, F13, Bbmaj13, A7ALT., Dm11.
- Piano**: Treble clef, key signature of A major. Chords: Dm7, F13, Bbmaj13, A7ALT., Dm11.
- Drums**: Standard drum set notation.

Key changes and chords are indicated at the bottom of the page:

- Guitar: Dm7, F13, Bbmaj13, A7ALT., Dm11
- Bass: Dm7, F13, Bbmaj13, A7ALT., Dm11
- Piano: Dm7, F13, Bbmaj13, A7ALT., Dm11

6

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

PNO.

D. S.

(A)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

D_m⁷ F¹³ B_bma^{j7} E_b¹³ A_bma^{j7} A^{7ALT.} D_m⁷

D_m⁷ F¹³ B_bma^{j7} E_b¹³ A_bma^{j7} A^{7ALT.} D_m

D_m⁷ F¹³ B_bma^{j7} E_b¹³ A_bma^{j7} A^{7ALT.} D_m⁷

4

15

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

Pno.

D. S.

(B)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

Pno.

D. S.

23

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

B_b13 E⁷ A⁷ ALT. D_m⁷

B_b13 E⁷ A⁷ ALT. D_m⁷

B_b13 E⁷ A⁷ ALT. D_m⁷

7

C

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

31

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBIN. 1

T TBIN. 2

T TBIN. 3

B. TBIN.

GTR.

E.B.

PNO.

D. S.

Abm¹¹

D

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

Chords indicated above the staff for GTR., E.B., and PNO. are: Dm7, F13, Bbmaj7, Eb13, Abmaj7, A7ALT., Dm7, Bb13; Dm7, F13, Bbmaj7, Eb13, Abmaj7, A7ALT., Dm7, Bb13; Dm7, F13, Bbmaj7, Eb13, Abmaj7, A7ALT., Dm7, Bb13.

40

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

E⁹₇ A⁷ ALT. D_m⁷ F¹³ B_bmaj⁹₃ A⁷ ALT. D_m¹¹

E⁹₇ A⁷ ALT. D_m⁷ F¹³ B_bmaj⁹₃ A⁷ ALT. D_m⁷

E⁹₇ A⁷ ALT. D_m⁷ F¹³ B_bmaj⁹₃ A⁷ ALT. D_m¹¹

45

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

(E) §

[SOLOS - BACKGROUNDS LAST X]

12

50

B_m7 D₁₃ G_{maj7} C₁₃ F_{maj7} F_{#7ALT.}

(OPTIONAL SOLO)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

(E) §

54

B_m7 G¹³ C^{#7} F^{#7 ALT.} B_m7 B_m⁶ C^{#7} F^{#7 ALT.} 13

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

D_m7 B_b¹³ E⁷ A^{7 ALT.} D_m7 D_m⁶ E⁷ A^{7 ALT.}

Gtr.

E.B.

Pno.

D. S.

F

B_m⁷ D¹³ G^{maj7} C¹³ F^{maj7} F^{#7ALT.} B_m⁷

A. Sx. 1 A. Sx. 2 T Sx. 1 T Sx. 2 B. Sx. B_b TPT. 1 B_b TPT. 2 B_b TPT. 3 B_b TPT. 4 B_b TPT. 5 T TBN. 1 T TBN. 2 T TBN. 3 B. TBN.

D_m⁷ F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m⁷

GTR. E.B. PNO.

D. S. II

63 G¹³ C^{#7} F^{#7 ALT.} B_m⁷ 15

A. Sx. 1 G¹³ C^{#7} F^{#7 ALT.} B_m⁷

A. Sx. 2 C¹³ F^{#7} B^{7 ALT.} E_m⁷

T Sx. 1 C¹³ F^{#7} B^{7 ALT.} E_m⁷

T Sx. 2 G¹³ C^{#7} F^{#7 ALT.} B_m⁷

B. Sx. G¹³ C^{#7} F^{#7 ALT.} B_m⁷

B_b TPT. 1 - - - -

B_b TPT. 2 - p- b- > p- -

B_b TPT. 3 - p- b- > p- -

B_b TPT. 4 - p- b- > p- -

B_b TPT. 5 - p- b- > p- -

T TBN. 1 f- f- f- f- -

T TBN. 2 f- f- f- f- -

T TBN. 3 f- f- f- f- -

B. TBN. f- f- f- f- -

GTR. B_b¹³ E⁰⁷ A^{7 ALT.} D_m⁷

E.B. B_b¹³ E⁰⁷ A^{7 ALT.} D_m⁷

PNO. B_b¹³ E⁰⁷ A^{7 ALT.} D_m⁷

D. S. II II II II II

(G) D_{m11}

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBIN. 1

T TBIN. 2

T TBIN. 3

B. TBIN.

GTR.

E.B.

PNO.

D. S.

F_{m11}

F_{m11}

F_{m11}

71

A. Sx. 1 F_{m11}

A. Sx. 2 F_{m11}

T Sx. 1 B_b_{m11}

T Sx. 2 B_b_{m11}

B. Sx. F_{m11}

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

17

F_{#7}ALT.

F_{#7}ALT.

B₇ALT.

B₇ALT.

F_{#7}ALT.

A7ALT.

A7ALT.

A7ALT.

(H)

B_m7 D¹³ G^{maj7} C¹³ F^{maj7} F^{#7ALT.} B_m7 G¹³

B_m7 D¹³ G^{maj7} C¹³ F^{maj7} F^{#7ALT.} B_m7 G¹³

E_m7 G¹³ C^{maj7} F¹³ B_b^{maj7} B^{7ALT.} E_m7 C¹³

E_m7 G¹³ C^{maj7} F¹³ B_b^{maj7} B^{7ALT.} E_m7 C¹³

B_m7 D¹³ G^{maj7} C¹³ F^{maj7} F^{#7ALT.} B_m7 G¹³

B_b TPT. 1 B_b TPT. 2 B_b TPT. 3 B_b TPT. 4 B_b TPT. 5

T TBN. 1 T TBN. 2 T TBN. 3 B. TBN.

D_m7 F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m7 B_b¹³

D_m7 F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m7 B_b¹³

GTR. E.B. PNO.

(H)

D. S.

12. | 3.

80

C#^ø7 F#7 ALT. Bm⁷

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

E^ø7 A7 ALT. Dm⁷

Gtr.

E^ø7 A7 ALT. Dm⁷

E.B.

E^ø7 A7 ALT. Dm⁷

Pno.

D. S.

19

12. | 3.

D. S.

85

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

89

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

Opt. D.S. FOR MORE SOLOS

I

SAX SOLI

22

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBPN. 1

T TBPN. 2

T TBPN. 3

B. TBPN.

GTR.

E.B.

PNO.

D. S.

D_m⁷ F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m⁷

D_m⁷ F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m⁷

D_m⁷ F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m⁷

(1)

97 23

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

PNO.

D. S.

mp

Bb13 *E97* *A7ALT.* *Dm7* *Dm6* *E97* *A7ALT.*

Bb13 *E97* *A7ALT.* *Dm7* *Dm6* *E97* *A7ALT.*

(3)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

Chords indicated below the staff:

- M1: Dm7, F13
- M2: Bbmaj7, Eb13
- M3: Abmaj7, A7ALT.
- M4: Dm7

105 25

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

PNO.

D. S.

Chords:

- Measure 105: B_b13, E⁸⁷, A7ALT., D_m7
- Measure 106: B_b13, E⁸⁷, A7ALT., D_m7

(R)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

113 27

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

Abm¹¹

Abm¹¹

A7ALT.

A7ALT.

A7ALT.

Q

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBZN. 1

T TBZN. 2

T TBZN. 3

B. TBZN.

GTR.

E.B.

PNO.

D. S.

D_m⁷ F¹³ B_bmaj⁷ E_b¹³ A_bmaj⁷ A⁷ALT. D_m⁷ B_b¹³

D_m⁷ F¹³ B_bmaj⁷ E_b¹³ A_bmaj⁷ A⁷ALT. D_m⁷ B_b¹³

D_m⁷ F¹³ B_bmaj⁷ E_b¹³ A_bmaj⁷ A⁷ALT. D_m⁷ B_b¹³

II

122

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBIN. 1

T TBIN. 2

T TBIN. 3

B. TBIN.

GTR.

E.B.

PNO.

D. S.

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

E_m⁷ C¹³ F[#]_E⁷ B⁷ALT. E_m⁷ E_m⁶ F[#]_E⁷ B⁷ALT.

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

(N)

A. Sx. 1 A. Sx. 2 T Sx. 1 T Sx. 2 B. Sx.

Bb TPT. 1 Bb TPT. 2 Bb TPT. 3 Bb TPT. 4 Bb TPT. 5

T TBZN. 1 T TBZN. 2 T TBZN. 3 B. TBZN.

GTR. E.B. PNO. D. S.

D_m⁷ F¹³ B_bmaj7 E_b13 Abmaj7 A⁷ALT. D_m⁷
D_m⁷ F¹³ B_bmaj7 E_b13 Abmaj7 A⁷ALT. D_m⁷
D_m⁷ F¹³ B_bmaj7 E_b13 Abmaj7 A⁷ALT. D_m⁷

(N)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBIN. 1

T TBIN. 2

T TBIN. 3

B. TBIN.

GTR.

E.B.

PNO.

D. S.

C^{13}

$F^{\#97}$

$B7\text{ALT.}$

E_m7

Bb^{13}

E^{97}

$A7\text{ALT.}$

$Dm7$

①

33

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

G_m¹¹

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

F_m¹¹

F_m¹¹

F_n¹¹

PNO.

D. S.

145

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

B_bm¹¹

B⁷ ALT.

T TBIN. 1

T TBIN. 2

T TBIN. 3

B. TBIN.

GTR.

E.B.

PNO.

D. S.

Ab_m¹¹

Ab_m¹¹

Ab_m¹¹

A⁷ ALT.

A⁷ ALT.

A⁷ ALT.

(P)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

E_m7 G¹³ C^{maj7} F¹³ B_b^{maj7} B^{7ALT.} E_m7 C¹³

T TBIN. 1

T TBIN. 2

T TBIN. 3

B. TBIN.

Gtr.

E.B.

PNO.

D. S.

D_m7 F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m7 B_b¹³

D_m7 F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m7 B_b¹³

D_m7 F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7ALT.} D_m7 B_b¹³

(P)

12.

3.

154

A. Sx. 1 A. Sx. 2 T Sx. 1 T Sx. 2 B. Sx. Bb TPT. 1 Bb TPT. 2 Bb TPT. 3 Bb TPT. 4 Bb TPT. 5 T TBPN. 1 T TBPN. 2 T TBPN. 3 B. TBPN. GTR. E.B. PNO. D. S.

Chords indicated in measure 12:

- Measure 12: E⁹7, A⁷ALT., Em⁷, Dm⁷
- Measure 3: Dm⁷, F¹³, B_bmaj13, A⁷ALT.

159

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

E_m¹¹

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

D_m¹¹

D_m¹¹

E.B.

D_m¹¹

PNO.

D. S.

163

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

Q

BIG BUILD TO BAR 207

39

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

PNO.

D. S.

40

171

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

(P)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBZN. 1

T TBZN. 2

T TBZN. 3

B. TBZN.

GTR.

E.B.

PNO.

D. S.

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBIN. 1

T TBIN. 2

T TBIN. 3

B. TBIN.

GTR.

E.B.

PNO.

D. S.

(S)

43

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBIN. 1

T TBIN. 2

T TBIN. 3

B. TBIN.

GTR.

E.B.

PNO.

D. S.

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

The music is divided into measures by vertical bar lines. The first six staves (A. Sx., A. Sx., T Sx., T Sx., B. Sx., Bb TPT. 1) have measures 1 through 5. The remaining staves (Bb TPT. 2, Bb TPT. 3, Bb TPT. 4, Bb TPT. 5, T TBN. 1, T TBN. 2, T TBN. 3, B. TBN., GTR., E.B., PNO., D. S.) have measures 1 through 6. The notation includes various note heads (solid, hollow, with stems up or down), stems, and rests. Measure 1 starts with rests for most instruments. Measures 2-5 show more active playing, particularly in the brass and woodwind sections. Measures 6-7 show sustained notes and chords, particularly in the tuba and bassoon parts.

①

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBZN. 1

T TBZN. 2

T TBZN. 3

B. TBZN.

GTR.

E.B.

PNO.

D. S.

195

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

①

47

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBZN. 1

T TBZN. 2

T TBZN. 3

B. TBZN.

GTR.

E.B.

PNO.

D. S.

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

PNO.

D. S.

49

V

A. Sx. 1 A. Sx. 2 T Sx. 1 T Sx. 2 B. Sx.

Bb TPT. 1 Bb TPT. 2 Bb TPT. 3 Bb TPT. 4 Bb TPT. 5

T TBN. 1 T TBN. 2 T TBN. 3 B. TBN.

GTR. E.B.

PNO. D. S.

ffff

50

211

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

B_b TPT. 1

B_b TPT. 2

B_b TPT. 3

B_b TPT. 4

B_b TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

PNO.

D. S.

(W)

Musical score for a band, page 51, featuring 15 staves of music. The instruments listed are:

- A. Sx. 1
- A. Sx. 2
- T Sx. 1
- T Sx. 2
- B. Sx.
- Bb TPT. 1
- Bb TPT. 2
- Bb TPT. 3
- Bb TPT. 4
- Bb TPT. 5
- T TBN. 1
- T TBN. 2
- T TBN. 3
- B. TBN.
- GTR.
- E.B.
- PNO.
- D. S.

The score includes measures 1 through 5. Measures 1-4 show mostly rests or simple harmonic patterns. Measure 5 begins with dynamic markings: \geq , \geq , \wedge above the first staff, and \geq , \geq , \wedge above the GTR. staff. The D. S. staff ends with a double bar line and repeat dots.

219

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

PNO.

D. S.

(X)

SHOOT!

53

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

Bb13 Eø7 A7ALT. Dm7

(Y)

55

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR. F_m^{11}

E.B. F_m^{11}

PNO.

D. S. //

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

GTR.

E.B.

PNO.

D. S.

(2)

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

Gtr.

E.B.

Pno.

D. S.

(2)

D_m⁷ F¹³ B_bma_j⁷ E_b¹³ A_bma_j⁷ A⁷ALT. D_m⁷ B_b¹³

D_m⁷ F¹³ B_bma_j⁷ E_b¹³ A_bma_j⁷ A⁷ALT. D_m⁷ B_b¹³

D_m⁷ F¹³ B_bma_j⁷ E_b¹³ A_bma_j⁷ A⁷ALT. D_m⁷ B_b¹³

244

A. Sx. 1

A. Sx. 2

T Sx. 1

T Sx. 2

B. Sx.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

Bb TPT. 5

T TBN. 1

T TBN. 2

T TBN. 3

B. TBN.

E⁹7 A7 ALT. Dm⁷ F13 Bb^{maj13} A7 ALT.

Gtr.

E⁹7 A7 ALT. Dm⁷ F13 Bb^{maj13} A7 ALT.

E.B.

PNO.

D. S.

248 59

A. Sx. 1
A. Sx. 2
T Sx. 1
T Sx. 2
B. Sx.
Bb TPT. 1
Bb TPT. 2
Bb TPT. 3
Bb TPT. 4
Bb TPT. 5
T TBN. 1
T TBN. 2
T TBN. 3
B. TBN.
GTR.
E.B.
PNO.
D. S.

Ebmaj13

Ebmaj13

Ebmaj13

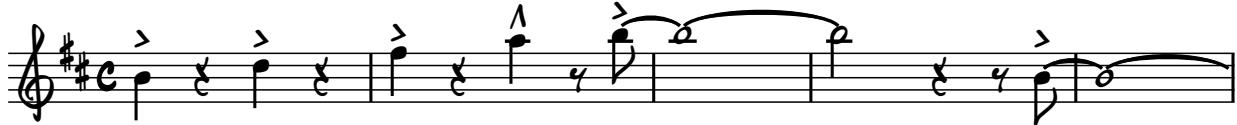
COMP/ARRANGED - FRAEDRICH

ALTO 1

A MINOR MATTER

(2012)

♩=260 SWING



6

2

9-10

(A)

(B)

7

11-17

mf

A musical staff in A minor (two sharps). It features two melodic fragments: (A) and (B). Fragment (A) starts at measure 6 and ends at measure 7. Fragment (B) starts at measure 7 and ends at measure 11-17. The dynamic for fragment (B) is marked as *mf*.

21

A musical staff in A minor (two sharps). The melody continues with a dynamic change indicated by a vertical line with a bracket below it.

(C)

A musical staff in A minor (two sharps). The melody continues with a dynamic change indicated by a vertical line with a bracket below it.

31

A musical staff in A minor (two sharps). The melody continues with a dynamic change indicated by a vertical line with a bracket below it.

(D)

38-40

A musical staff in A minor (two sharps). The melody continues with a dynamic change indicated by a vertical line with a bracket below it.

43

2

49-50

A musical staff in A minor (two sharps). The melody continues with a dynamic change indicated by a vertical line with a bracket below it.

2

(E) S.

[SOLOS - BACKGROUNDS LAST X]

ALTO 1

B_m⁷ D¹³ G_{MAJ}⁷ C¹³ F_{MAJ}⁷ F^{#7}ALT. B_m⁷ G¹³ C^{#7}ALT. F^{#7}ALT.

57 B_m⁷ B_m⁶ C^{#7}ALT. F^{#7}ALT. B_m⁷ D¹³ G_{MAJ}⁷ C¹³ F_{MAJ}⁷ F^{#7}ALT.

62 B_m⁷ G¹³ C^{#7}ALT. F^{#7}ALT. B_m⁷

(G) D_m¹¹ F_m¹¹

73 F^{#7}ALT. (H) B_m⁷ D¹³ G_{MAJ}⁷ C¹³ F_{MAJ}⁷ F^{#7}ALT. B_m⁷

79 G¹³ C^{#7}ALT. F^{#7}ALT. B_m⁷

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

160

(Q)

BIG BUILD TO BAR 207

(R)

(S)

(T)

(U)

196

202

(V)

fff

208-209

(W)

216-217

222

(X) [SHOUT!]

227

(Y)

235

(Z)

242-243

244

ALTO 1

247-249

3

COMP/ARRANGED - FRAEDRICH
ALTO 2

A MINOR MATTER

(2012)

♩=260 SWING



6

2

9-10

(A)

(B)

7

11-17

21

(C)

(D)

(E)

3

38-40

38-40

43

2

49-50

(E) SOLOS - BACKGROUNDS LAST X

B_m7 D¹³ G^{maj7} C¹³ F^{maj7} F^{#7ALT.} B_m7 G¹³ C^{#7} F^{#7ALT.}

(OPTIONAL SOLO)

(F)

57 B_m7 B_m⁶ C^{#7} F^{#7ALT.} B_m7 D¹³ G^{maj7} C¹³ F^{maj7} F^{#7ALT.}

62 B_m7 G¹³ C^{#7} F^{#7ALT.} B_m7

(G)

D_m¹¹ F_m¹¹

73 F^{#7ALT.} (H) B_m7 D¹³ G^{maj7} C¹³ F^{maj7} F^{#7ALT.} B_m7

12. 3. 79 G¹³ C^{#7} F^{#7ALT.} B_m7

OPT. D.S. FOR MORE SOLOS

(I)

SAX SOLI

(J)

Musical staff for Alto 2 part J. The key signature is A major (two sharps). The staff shows a series of eighth and sixteenth note patterns with various slurs and grace notes.

105

Musical staff for Alto 2 part K, starting at measure 105. The key signature changes to D major (one sharp). The staff shows a series of eighth and sixteenth note patterns with slurs and grace notes.

(K)

Musical staff for Alto 2 part K, continuing from measure 105. The key signature remains D major. The staff shows a series of eighth and sixteenth note patterns with slurs and grace notes.

113

Musical staff for Alto 2 part L, starting at measure 113. The key signature changes to G major (one sharp). The staff shows a series of eighth and sixteenth note patterns with slurs and grace notes.

(L)

Musical staff for Alto 2 part M, continuing from measure 113. The key signature remains G major. The staff shows a series of eighth and sixteenth note patterns with slurs and grace notes.

121

Musical staff for Alto 2 part N, starting at measure 121. The key signature changes to E major (three sharps). The staff shows a series of eighth and sixteenth note patterns with slurs and grace notes.

(M)

TRUMPET SOLO- BACKGROUNDS LAST X

Musical staff for Alto 2 part O, continuing from measure 121. The key signature changes to C major (no sharps or flats). The staff shows a series of eighth and sixteenth note patterns with slurs and grace notes. The tempo is marked 125-130.

(N)

Musical staff for Alto 2 part P, continuing from measure 121. The key signature changes to G major (one sharp). The staff shows a series of eighth and sixteenth note patterns with slurs and grace notes.

(O)

139

144

(P)

12. 2
155-156

157 [3.]

162 2
165-166

(Q)

BIG BUILD TO BAR 207

(R)

8 8
167-174 175-182

(S)

(T)

8 8
f 183-190 f

(U)

196 ff

202

(V)

208-209

(W)

216-217

(X) SHOUT!

222

(Y)

227

(Z)

242-243

(A)

247-249

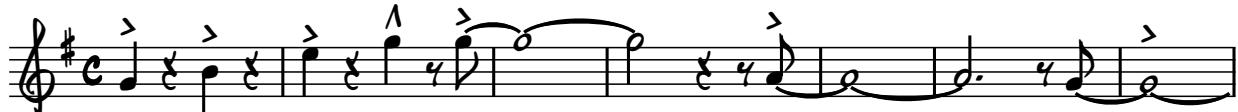
TENOR 1

COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

(2012)

♩=260 SWING



(A)



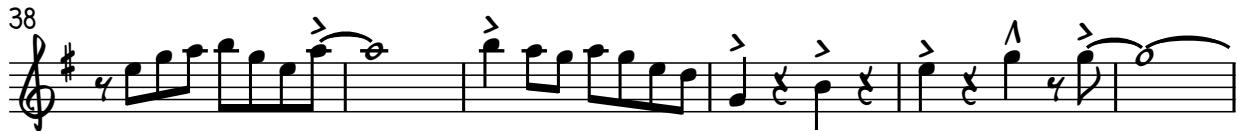
(B)



(C)



(D)



V.S.

44

(E) S SOLOS - BACKGROUNDS LAST X

E7 G13 Cmaj7/F13 Bbmaj7/B7ALT. E7 C13 F#7/B7ALT.

(OPTIONAL SOLO)

57 E7 E6 F#7/B7ALT. (F) E7 G13 Cmaj7/F13 Bbmaj7/B7ALT.

62 E7 C13 F#7/B7ALT. E7

(G) Gm11 Bbm11

73 B7ALT. (H) E7 G13 Cmaj7/F13 Bbmaj7/B7ALT. E7

79 C13 F#7/B7ALT. [12. E7] 3. OPT. D.S. FOR MORE SOLOS

I SAX SOLI

97

J

105

K

113

L

M TRUMPET SOLO- BACKGROUNDS LAST X

122

6

125-130

N

132

(O)

139

144

(P)

145

157 [3.]

162

(Q)

BIG BUILD TO BAR 207

(R)

8

mp 167-174 *mf* 175-180

(S)

6

187

(T)

f

195

(U)

203

(V)

(W)

222

(X) SHOUT!

227

(Y)



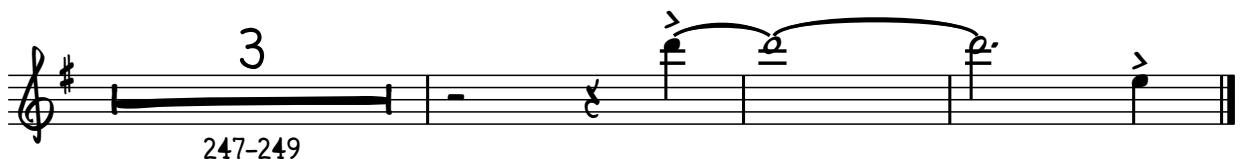
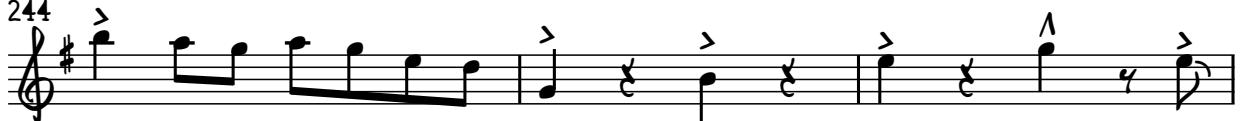
235



(Z)



244

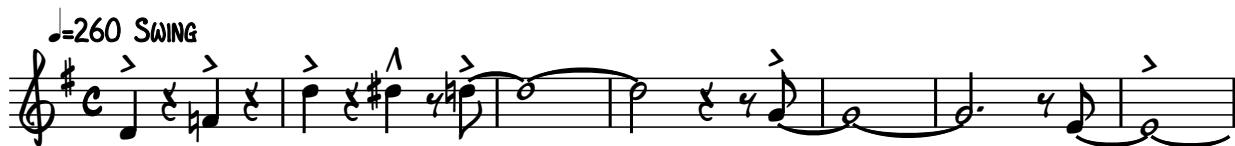


TENOR 2
COMP/ARRANGED - FRAEDRICH

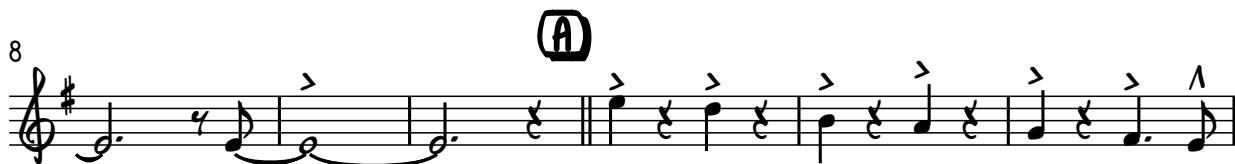
A MINOR MATTER

(2012)

J=260 SWING



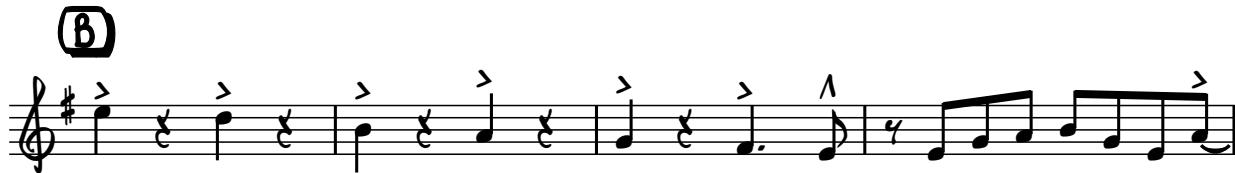
8 (A)



14



(B)



23



(C)



31



(D)



VS.

40

45

E SOLOS - BACKGROUNDS LAST X

(E) E_m⁷ G₁₃ C_{maj7} F₁₃ B_b_{maj7} B₇ALT. E_m⁷ C₁₃ F_{#ø7} B₇ALT.

(OPTIONAL SOLO)

57 E_m⁷ E_m⁶ F_{#ø7} B₇ALT. **F** E_m⁷ G₁₃ C_{maj7} F₁₃ B_b_{maj7} B₇ALT.

62 E_m⁷ C₁₃ F_{#ø7} B₇ALT. E_m⁷

G G_m¹¹ B_b_m¹¹

73 B₇ALT. **H** E_m⁷ G₁₃ C_{maj7} F₁₃ B_b_{maj7} B₇ALT. E_m⁷

79 C₁₃ F_{#ø7} B₇ALT. E_m⁷ | 12. | 3. |

85 -

OPT. D.S. FOR MORE SOLOS (I) SAX SOLI

92

97

(J)

105

(K)

113

(L)

VS.

(M) TRUMPET SOLO- BACKGROUNDS LAST X

122 6 125-130

132 (N)

139 (O)

144

(P) 12. 2 155-156

157 3.

162 2 165-166

(Q) BIG BUILD TO BAR 207 8 (R) 6 167-174 175-180

(S)

f

187

(T)

f

195

(D)

ff

203

(V)

fff

208-209

(W)

216-217

218

(X) SHOUT!

227

(Y)

235

(Z)

244

3

247-249

BARI

COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

(2012)

♩=260 SWING



① ② ③

Musical staff showing measures 8-11 of the score. The key signature changes back to A major. Measures 8-11 are labeled A, B, and C respectively. Measure numbers 8 and 11-18 are indicated above the staff.

④

Musical staff showing measures 25-28 of the score. The key signature changes to A minor again. Measure number 25 is indicated above the staff. Section C is labeled above the staff.

Musical staff showing measures 30-33 of the score. The key signature changes back to A major. Measure number 30 is indicated above the staff.

⑤ ⑥ ⑦

Musical staff showing measures 38-40 of the score. The key signature changes to A minor. Measures 38-40 are labeled D, 3, and 4 respectively. Measure number 38-40 is indicated above the staff.

Musical staff showing measures 43-46 of the score. The key signature changes back to A major. Measure number 43 is indicated above the staff. The instruction "vs." is at the end of the staff.

(E) S

SOLOS - BACKGROUNDS LAST X

Bm⁷ D¹³ Gmaj⁷ C¹³ Fmaj⁷ F#⁷ALT. Bm⁷G¹³C#⁰⁷ F#⁷ALT.

(OPTIONAL SOLO)

This staff shows a continuous eighth-note pattern across six measures. The key signature is A major (no sharps or flats). The first measure starts with a Bm7 chord. Measures 2 through 6 are identical, each consisting of a D13 chord followed by a Gmaj7 chord, then a C13 chord, and finally an Fmaj7 chord with an F#7ALT. bass line.

(F)

57 Bm⁷ Bm⁶ C#⁰⁷ F#⁷ALT. Bm⁷ D¹³ Gmaj⁷ C¹³ Fmaj⁷ F#⁷ALT.

This staff continues the eighth-note pattern from section E. It includes a Bm6 chord at measure 57. Measures 58-61 show a repeating sequence of D13, Gmaj7, C13, and Fmaj7 chords. Measure 62 begins the next section.

62 Bm⁷G¹³C#⁰⁷ F#⁷ALT. Bm⁷

This staff shows a continuous eighth-note pattern across four measures. The key signature changes to A major (no sharps or flats). Measures 62-65 feature a Bm7 chord, followed by a G13 chord, then a C#07 chord with an F#7ALT. bass line, and finally a Bm7 chord.

(G)

Dm¹¹Fm¹¹

This staff shows a continuous eighth-note pattern across four measures. It features a Dm11 chord at the beginning, followed by a Fm11 chord at the end. The pattern consists of eighth-note pairs connected by slurs.

73

F#⁷ALT.(H) Bm⁷ D¹³ Gmaj⁷ C¹³ Fmaj⁷ F#⁷ALT. Bm⁷

This staff shows a continuous eighth-note pattern across four measures. It includes a F#7ALT. chord at the beginning, followed by a Bm7 chord, a D13 chord, a Gmaj7 chord, a C13 chord, and a Fmaj7 chord with an F#7ALT. bass line.

79 G¹³C#⁰⁷ F#⁷ALT. Bm⁷

This staff shows a continuous eighth-note pattern across four measures. It includes a G13 chord at the beginning, followed by a C#07 chord with an F#7ALT. bass line, then a Bm7 chord, and finally a D13 chord.

85 -

OPT. D.S. FOR MORE SOLOS

This staff shows a continuous eighth-note pattern across four measures. It includes a Bm7 chord, a D13 chord, a Gmaj7 chord, and a C13 chord, followed by a Fmaj7 chord with an F#7ALT. bass line.

(I)

SAX SOLI

This staff shows a continuous eighth-note pattern across four measures. It includes a Bm7 chord, a D13 chord, a Gmaj7 chord, and a C13 chord, followed by a Fmaj7 chord with an F#7ALT. bass line.

97

(J)

105

(K)

113

(L)

(M) TRUMPET SOLO- BACKGROUNDS LAST X

122

(N)

①

139

(P)

12.

2

155-156

157 3.

② BIG BUILD TO BAR 207

TACIT FIRST TIME

mp

170

(P)

mf

(S)

181

188

(1)

193

(U)

205

(V)

213

(W)

221

(X)

226

(Y)

235

(Z)

242-244

246

247-249

TRUMPET 1

COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

(2012)

=260 SWING

6

5-10

(A) 8

(B) 8

(C)

11-18 19-26

(D)

30

36

38-40

(E) SOLOS - BACKGROUNDS LAST X

44

6

45-50

7

(F) 8

52-58 59-66 67-73

(G) 7

(H)

79 12. 3.

2 81-82

OPT. D.S. FOR MORE SOLOS (I) SAX SOLI (J) (K)

5 8 8 8

87-91 93-100 101-108

110

(L)

TRUMPET SOLO- BACKGROUNDS LAST X

124 (M) 8 (N) 8 (O)

125-132 133-140

144

151

151

155-156

158

161-166

167-174

175-182

183-190

195

ff

202

fff

208-209

210

216-217

2

(Q) BIG BUILD TO BAR 207

(R)

(S)

(T)

(U)

(V)

(W)

TRUMPET 1

(X) SHOUT!

(Y)

4
227-230

(Z)

236

2
242-243

3
247-249

250

COMP/ARRANGED - FRAEDRICH

TRUMPET 2

A MINOR MATTER

(2012)

$\text{♩}=260$ SWING

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes and chords, while the right hand plays a melodic line. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a fermata, indicating a pause or repeat.

Musical score for section A, measures 9-10 and 11-17. The score consists of two staves. The first staff starts with a measure number 7, followed by a melodic line with a grace note and a dotted half note. Measure 9 begins with a measure number 2 above the staff, followed by a sustained note from measure 9-10. Measure 11 begins with a measure number 7 above the staff, followed by a sustained note from measure 11-17. The second staff continues the melody from measure 11-17, ending with a dynamic marking *mf*.

Musical score for section B, measures 1-10. The key signature is one sharp (F#). Measure 1: G4 (long), A4 (short). Measure 2: B4 (short), C5 (short), D5 (short), E5 (short). Measure 3: F#5 (short), G5 (short), A5 (short), B5 (short). Measure 4: C5 (short), D5 (short), E5 (short), F#5 (short). Measure 5: G5 (short), A5 (short), B5 (short), C6 (short). Measure 6: rest (long). Measure 7: D5 (short), E5 (short), F#5 (short), G5 (short). Measure 8: A5 (short), B5 (short), C6 (short), D6 (short). Measure 9: E5 (short), F#5 (short), G5 (short), A5 (short). Measure 10: B5 (short), C6 (short), D6 (short), E6 (short).

Musical score for orchestra, page 26, section C. The score consists of two systems of music. The first system starts with a forte dynamic (f) and a sharp sign indicating F# major. It features a bassoon line with eighth-note patterns and a woodwind line with sixteenth-note patterns. The second system begins with a forte dynamic (f) and a sharp sign, continuing the bassoon and woodwind parts. The score is written on five-line staves.

A musical score for piano, page 10, system 32. The score consists of two staves. The top staff starts with a melodic line of eighth notes, followed by a fermata over a sixteenth note, a sixteenth note tied to a quarter note, and a sixteenth note tied to a quarter note. The bottom staff continues the melodic line with eighth notes and sixteenth notes. A large circled letter 'D' is placed above the top staff.

A musical score for piano in G major (two sharps) and common time. The page number '38-40' is at the bottom left. Measure 3 starts with a whole note followed by a half note. The right hand then plays a series of eighth-note chords: B-D-G, E-G-B, A-C-E, and D-F-A. The left hand provides harmonic support with sustained notes and bass lines.

Musical score for page 45, measures 49-50. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It contains six measures: measure 49 starts with a half note followed by a dotted half note, followed by a quarter note with a fermata, a eighth note with a grace note, a quarter note, and a half note. Measure 50 starts with a half note. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It contains three measures: measure 49 starts with a half note, followed by a half note, and a half note. Measure 50 starts with a half note, followed by a half note, and a half note. Measure 51 starts with a half note, followed by a half note, and a half note.

E 5

SOLOS - BACKGROUNDS LAST X

6

52-57

(F)

58

61

(G)

7

67-73

(H)

77

12. 2

81-82

84

(I)

90

OPT. D.S. FOR MORE SOLOS

SAX SOLI

8

93-100

101-108

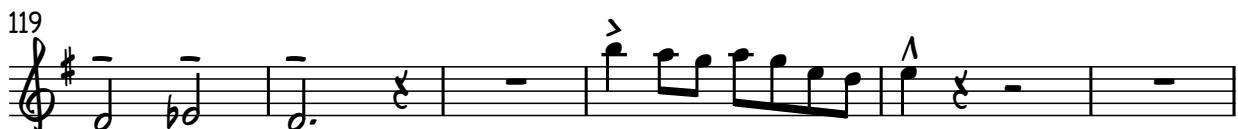
(J) 8 (K)

(L)

114

TRUMPET 2

3



TRUMPET SOLO- BACKGROUNDS LAST X

(M) 8
125-132

138 (N)
139-140

146 (P)
153

159
165-166

(Q) BIG BUILD TO BAR 207
167-174

(R) 8
175-180

(S)

181

186

(T)

195

(U)

203

(V)

208-209

TRUMPET 2

5

A musical score for a single melodic line. It starts with a treble clef, a key signature of one sharp, and a time signature of 2/2. The first measure shows a sixteenth note followed by an eighth note. The second measure begins with a sixteenth note tied to the start of the third measure. The third measure contains a sixteenth note, followed by an eighth note, then a sixteenth note, and a sixteenth note followed by a dash. The fourth measure starts with a sixteenth note, followed by an eighth note, then a sixteenth note, and a sixteenth note. The fifth measure starts with a sixteenth note, followed by an eighth note, then a sixteenth note, and a sixteenth note. The sixth measure starts with a sixteenth note, followed by an eighth note, then a sixteenth note, and a sixteenth note. The score includes a dynamic instruction "SHOUT!" enclosed in a circle with an exclamation mark.

Musical score for bar 10, measures 250-251. The score consists of two staves. The top staff shows a bassoon part with a dynamic of f and a tempo of 250. The bottom staff shows a double bass part. Measure 250 ends with a fermata over the double bass's eighth note. Measure 251 begins with a bassoon eighth note followed by a fermata, which is connected by a curved brace to the double bass's eighth note.

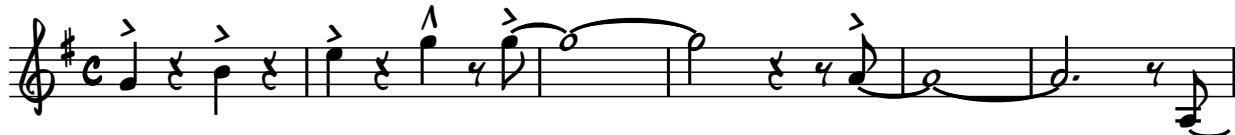
COMP/ARRANGED - FRAEDRICH

TRUMPET 3

A MINOR MATTER

(2012)

=260 SWING



7

2 7

(A)

9-10 11-17

Musical staff labeled (A) showing a melodic line from measures 7 to 17. The melody includes sustained notes and eighth-note patterns.

(B)



(C)



(D)



43

3 2

(E) SOLOS - BACKGROUNDS LAST X

Musical staff labeled (E) showing a melodic line from measure 43 to 49. The melody includes sustained notes and eighth-note patterns.

6

52-57

Musical staff showing a melodic line from measure 52 to 57. The melody consists of sustained notes.

(F)

58

61

(G)

(H)

7

67-73

77

12. 2 3.

81-82

84

(I)

SAX SOLI

90

OPT. D.S. FOR MORE SOLOS

8

93-100

(J)

(K)

8

101-108

(L)

114



(M) 8 (N) TRUMPET SOLO- BACKGROUNDS LAST X

125-132

Musical staff for bars 125-132. The key signature is one sharp (F#). Measures 125-126 show a sustained note followed by eighth and sixteenth note patterns. Measure 127 starts with a grace note. Measure 128 ends with a fermata over the first note of measure 129. Measure 130 begins with a grace note. Measure 131 ends with a fermata over the first note of measure 132. Measure 132 ends with a fermata over the first note of measure 133.

138 2 (O)

139-140

Musical staff for bars 138-140. The key signature is one sharp (F#). Measures 138-139 show eighth and sixteenth note patterns. Measure 140 ends with a fermata over the first note of measure 141.

144

Musical staff for bar 144. The key signature is one sharp (F#). The notes include eighth and sixteenth notes with grace notes.

(P) 12. 2

155-156

Musical staff for bars 155-156. The key signature is one sharp (F#). Measures 155-156 show eighth and sixteenth note patterns. Measure 156 ends with a fermata over the first note of measure 157.

157 3.

Musical staff for bar 157. The key signature is one sharp (F#). The notes include eighth and sixteenth notes with grace notes. Measure 157 ends with a fermata over the first note of measure 158.

162 2

165-166

Musical staff for bars 162-166. The key signature is one sharp (F#). Measures 162-163 show eighth and sixteenth note patterns. Measure 164 is a sustained note. Measure 165 ends with a fermata over the first note of measure 166.

(Q) BIG BUILD TO BAR 207 8 (R) 6

167-174 175-180

Musical staff for bars 167-180. The key signature is one sharp (F#). Measure 167 starts with a sustained note. Measure 168 shows eighth and sixteenth note patterns. Measure 169 starts with a sustained note. Measure 170 shows eighth and sixteenth note patterns. Measure 171 starts with a sustained note. Measure 172 shows eighth and sixteenth note patterns. Measure 173 starts with a sustained note. Measure 174 shows eighth and sixteenth note patterns. Measure 175 starts with a sustained note. Measure 176 shows eighth and sixteenth note patterns. Measure 177 starts with a sustained note. Measure 178 shows eighth and sixteenth note patterns. Measure 179 starts with a sustained note. Measure 180 shows eighth and sixteenth note patterns.

(S)

181

186

(T)

195

(U)

203

(V)

(W)

208-209

216-217

TRUMPET 3

5

222

(X) SHOUT!

(Y)

4

227-230

235

(Z)

2

242-243

245

3

247-249

COMP/ARRANGED - FRAEDRICH

TRUMPET 4

A MINOR MATTER

(2012)

$\text{♩} = 260$ SWING

The musical score consists of eight staves of music for trumpet. The key signature is A minor (no sharps or flats). The tempo is $\text{♩} = 260$ SWING. The score includes performance markings such as accents, dynamics (e.g., p , f), and slurs. Four sections are highlighted with large black circles:

- (A)**: Located at measure 8, after a repeat sign. It features a dynamic p and a measure number 2 below the staff.
- (B)**: Located at measure 14, after a measure of rests.
- (C)**: Located at measure 24, after a measure of rests.
- (D)**: Located at measure 30, after a measure of rests.

Measure numbers are indicated above the staff at various points: 8, 14, 24, 30, and 40. The score concludes with the instruction "V.S." (versus) at the end of the eighth staff.

44

2
49-50

(E) SOLOS - BACKGROUNDS LAST X

6
52-57

(F)

(G)

64

70

(H)

12. 2 | 3.

81-82

87

OPT. D.S. FOR MORE SOLOS

(I) SAX SOLI (J) (K)

8 8 111 125-132 139-140 155-156

(L) (M) (N) [TRUMPET SOLO- BACKGROUNDS LAST X]

(O)

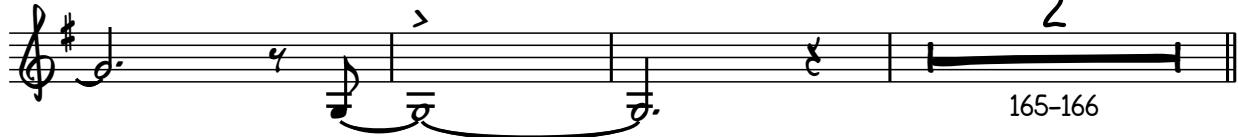
(P) 1.2. 2

3.

157



162



(Q)

BIG BUILD TO BAR 207

(P)



(S)

(T)

(U)



202



(V)



(W)



(X) SHOUT!

222

223

227-230

(Y)

235

244

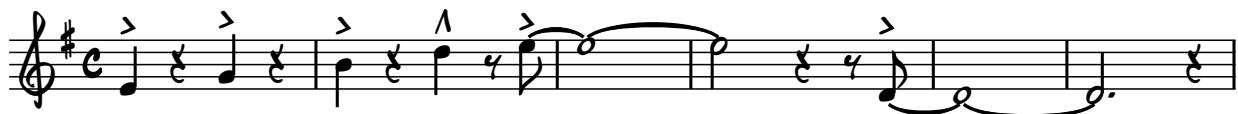
247-249

TRUMPET 5
COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

=260 SWING

(2012)



4

7-10

(A)

Musical staff labeled (A) showing a melodic line with slurs and grace notes. Measure number 4 is indicated above the staff, and a performance instruction "7-10" is below it.

14

Musical staff showing a melodic line with slurs and grace notes. Measure number 14 is indicated above the staff.

(B)

Musical staff labeled (B) showing a melodic line with slurs and grace notes.

23

Musical staff showing a melodic line with slurs and grace notes. Measure number 23 is indicated above the staff.

(C)

Musical staff labeled (C) showing a melodic line with slurs and grace notes.

31

Musical staff showing a melodic line with slurs and grace notes. Measure number 31 is indicated above the staff.

(D)

Musical staff labeled (D) showing a melodic line with slurs and grace notes.

40

Musical staff showing a melodic line with slurs and grace notes. Measure number 40 is indicated above the staff.

vs.

(E) SOLOS - BACKGROUNDS LAST X

46 4 6
47-50 52-57

(F)

64 (G)

70

(H)

1.2. 2 3
81-82

OPT. D.S. FOR MORE SOLOS
3
89-91

(I) SAX SOLI 8 **(J)** 8 **(K)** 8
93-100 101-108 109-116

(L) 6 E_m7
117-122

TRUMPET 5

3

(M) [TRUMPET SOLO- BACKGROUNDS LAST X]

E_m7 G¹³ C^{maj7} F¹³ B_b^{maj7} B^{7ALT.} E_m7 C¹³ F^{#7} B^{7ALT.}

131 E_m7 E_m⁶ F^{#7} B^{7ALT.} E_m7 G¹³ C^{maj7} F¹³ B_b^{maj7} B^{7ALT.}

136 E_m7 C¹³ F^{#7} B^{7ALT.} E_m7

(O) G_m¹¹ B_b_m¹¹

147 B^{7ALT.} (P) E_m7 G¹³ C^{maj7} F¹³ B_b^{maj7} B^{7ALT.} E_m7

153 C¹³ F^{#7} B^{7ALT.} 12. E_m7 13. E_m7 G¹³ C^{maj7} B^{7ALT.}

159 E_m¹¹

164

(Q) [BIG BUILD TO BAR 207] 8 (R) 8

mp 167-174 mf 175-182

(S)

(T)

(U)

(B)

(V)

(W)

(X) SHOUT!

(Y)

234

1

(2)

2

244

3

247-249

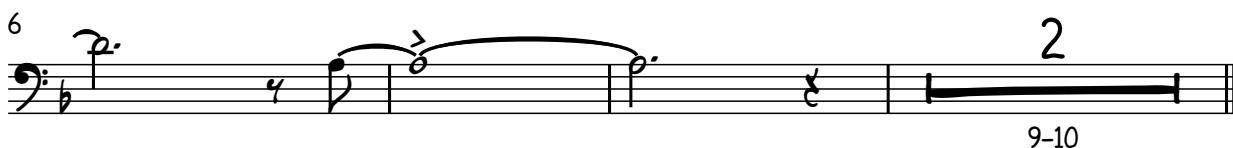
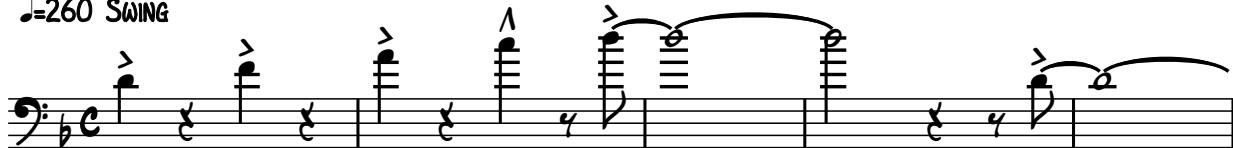
COMP/ARRANGED - FRAEDRICH

BONE 1

A MINOR MATTER

(2012)

=260 SWING



(A) 8 (B)

A musical staff in bass clef and common time. It includes dynamic markings '11-18', 'mp', and 'f' along with a bass line.

(C)

A musical staff in bass clef and common time. It features a bass line with a dynamic marking '25' and various grace note patterns.

32 (D)

A musical staff in bass clef and common time. It includes a dynamic marking '32' and a measure number '38-40' at the beginning of the measure.

A musical staff in bass clef and common time. It shows a bass line with a measure number '3' and a measure number '38-40' at the beginning of the measure.

A musical staff in bass clef and common time. It includes a dynamic marking '45', a measure number '2', and a measure number '49-50' at the end of the measure.

(E) **SOLOS - BACKGROUNDS LAST X**

(F)

(G)

(H)

I **SAX SOLI**

J

K

OPT. D.S. FOR MORE SOLOS

12.2 12.3

81-82

93-100 101-108

111

L

M TRUMPET SOLO- BACKGROUNDS LAST X

123 *mf*

N

130 2 131-132 *mf*

O

138 2 139-140

P

146

153 12. 2 155-156 3.

159 165-166 2

Q BIG BUILD TO BAR 207

8 167-174 *mp*

(R)

(S)

(T)

(U)

(V)

(W)

(X) SHOUT!

208-209

216-217

222

(Y)

228

234

(Z)

242-244

246

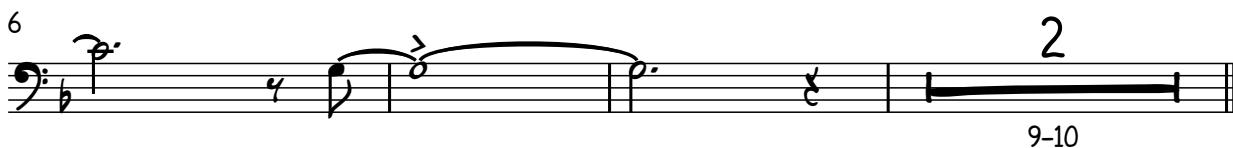
247-249

BONE 2
COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

(2012)

♩=260 SWING



(A) 8 (B)

A bass clef staff in common time. It contains two measures labeled (A) and (B). Measure (A) has a dynamic of 8 and a measure length of 11-18. Measure (B) starts with a dynamic of *mp*, followed by a crescendo line leading to a dynamic of *f*. Both measures feature grace notes and various slurs.

(C)

A bass clef staff in common time. It shows measure 25, which consists of a series of eighth notes with grace notes and slurs. The notes are primarily in the bass clef, with some in the treble clef.

(D)

A bass clef staff in common time. It shows measure 32, which consists of a series of eighth notes with grace notes and slurs. The notes are primarily in the bass clef, with some in the treble clef.

2

A bass clef staff in common time. It shows measures 38-39. Measure 38 is a sustained eighth note. Measure 39 begins with a dynamic of 2 and contains a rhythmic pattern of eighth and sixteenth notes with grace notes and slurs.

44

A bass clef staff in common time. It shows measures 49-50. Measure 49 begins with a dynamic of 2 and contains a rhythmic pattern of eighth and sixteenth notes with grace notes and slurs. Measure 50 consists of a sustained eighth note.

(E)  [SOLOS - BACKGROUNDS LAST X]


(F)

57



62



(G)



(H)

74



12.

3.



OPT. D.S. FOR MORE SOLOS

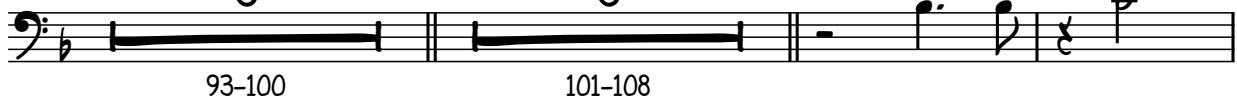


(I) [SAX SOLI]

8

(J)

8



93-100

101-108



(L)



(M)

TRUMPET SOLO - BACKGROUNDS LAST X



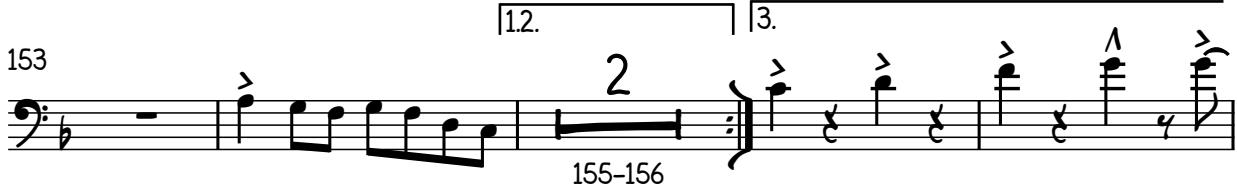
(N)



(O)

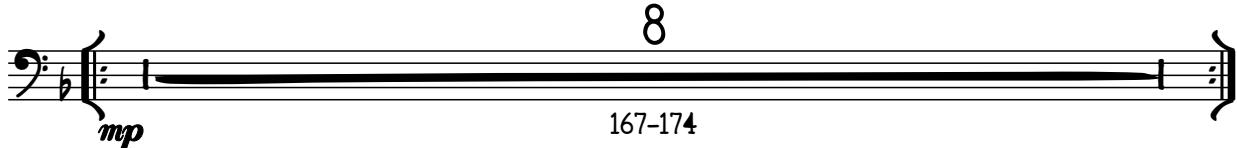


(P)



(Q)

BIG BUILD TO BAR 207



8

167-174

(R)

mf

(S)

f

(T)

f

(U)

ff

(V)

fff

208-209

(W)

216-217

(X) [SHOUT!]

222

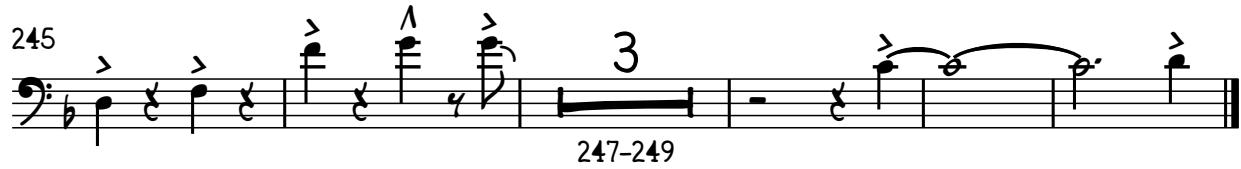
(Y)

228 

234 

(Z)



245 
247-249

BONE 3
COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

(2012)

♩=260 SWING

Musical staff showing measures 1-5 of the bass line. The key signature is one flat (A minor). Measure 1 starts with a quarter note followed by eighth notes. Measures 2-5 continue the rhythmic pattern.

6

Musical staff showing measures 6-10 of the bass line. The key signature changes to no sharps or flats. Measures 6-7 show eighth-note patterns. Measures 8-10 show quarter notes.

(A)

(B)

Musical staff showing measures 11-18 of the bass line. The key signature changes back to one flat. Measure 11 is a sustained note. Measures 12-18 show eighth-note patterns. Dynamics include *mp* and *f*. Measure 18 ends with a fermata.

(C)

Musical staff showing measures 25-31 of the bass line. The key signature changes to no sharps or flats. Measures 25-28 show eighth-note patterns. Measure 29 starts with a sustained note. Measures 30-31 show eighth-note patterns.

(D)

Musical staff showing measures 32-37 of the bass line. The key signature changes back to one flat. Measures 32-35 show eighth-note patterns. Measures 36-37 show quarter notes.

Musical staff showing measures 38-40 of the bass line. The key signature changes back to one flat. Measures 38-39 show eighth-note patterns. Measure 40 shows a sustained note.

38-40

Musical staff showing measures 45-48 of the bass line. The key signature changes back to one flat. Measures 45-48 show eighth-note patterns.

(E)



SOLOS - BACKGROUNDS LAST X

Musical staff showing measures 49-52 of the bass line. The key signature changes back to one flat. Measures 49-52 show eighth-note patterns.

VS.

57

(F)

62

(G)

(H)

74

12. 13.

80

2

81-82

86

OPT. D.S. FOR MORE SOLOS

I SAX SOLI 8 J 8 K

93-100 101-108

111

(L)

(M)

TRUMPET SOLO - BACKGROUNDS LAST X

123

(N)

130

(O)

138

(P)

146

153

[12.] | [3.]

160

(Q)

BIG BUILD TO BAR 207

8

mp

167-174

(R)

182 (S) 189 (T) 196 (U)

196 (V) 201 (W)

(X) SHOUT! 222

BLUES + You
Download accompanying materials at
WWW.USARMYBAND.COM

(Y)

228

Bass clef, one flat, common time.

234

Bass clef, one flat, common time.

(Z)

Bass clef, one flat, common time.

242-244

Bass clef, one flat, common time.

247-249

BASS BONE

COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

(2012)

$\text{♩} = 260$ SWING



6



A

B

8

2



11-18 19-20

C

26



D

32



3



38-40

45



E

 SOLOS - BACKGROUNDS LAST X



vs.

BASS BONE

(F)

57



62



(G)

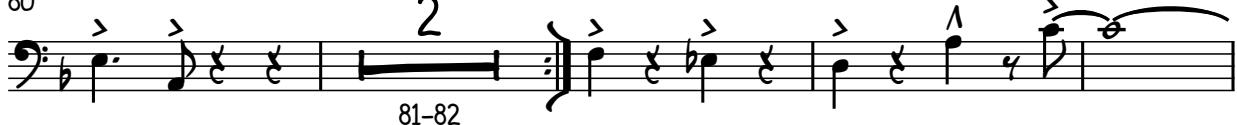


(H)



12. 13.

80



OPT. D.S. FOR MORE SOLOS

86



(I)

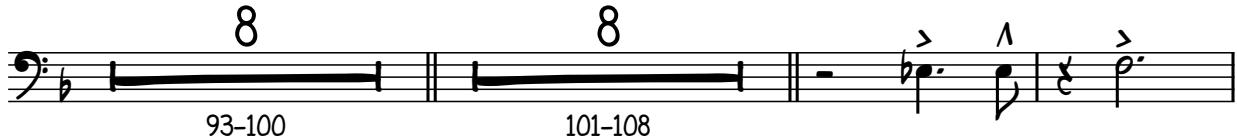
SAX SOLI

(J)

(K)

8

8



111



(L)



BASS BONE

3

(M)

TRUMPET SOLO- BACKGROUNDS LAST X

123



(N)

130



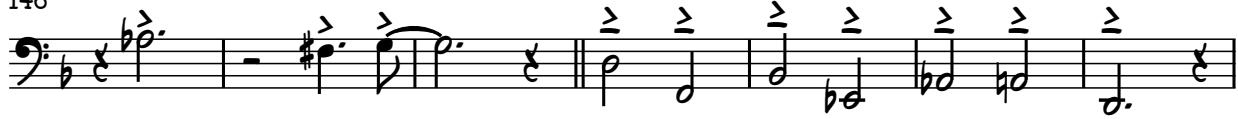
(O)

138

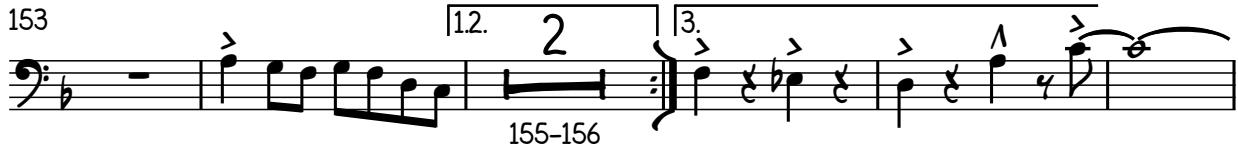


(P)

146



153



160



(Q)

BIG BUILD TO BAR 207

TACIT FIRST TIME



(R)

173



vs.

(S)

180

185

(T)

(U)

197

(V)

204

2

208-209

210

(W)

216-217

(X) SHOUT!

222

(Y)

228

234

The musical score consists of three staves of bass clef notes on a staff system. Measure 234 starts with a dotted half note followed by eighth notes. Measure 235 begins with a sixteenth note followed by eighth notes. Measures 236-237 show eighth notes. Measure 238 has a sixteenth note followed by eighth notes. Measures 239-240 show eighth notes. Measure 241 has a sixteenth note followed by eighth notes. Measures 242-244 show eighth notes. Measure 245 has a sixteenth note followed by eighth notes. Measures 246-247 show eighth notes. Measure 248 has a sixteenth note followed by eighth notes. Measures 249-250 show eighth notes.

(2)

3

242-244

246

3

247-249

GUITAR
COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

(2012)

♩=260 SWING

1

D_m7 F₁₃ B_bma_{j13} A₇ALT. D_m11

5

(A)

D_m7 F₁₃ B_bma_{j7} E_b13 A_bma_{j7} A₇ALT. D_m7

15 B_b13 E₈₇ A₇ALT. D_m7 D_m6 E₈₇ A₇ALT.

(B)

D_m7 F₁₃ B_bma_{j7} E_b13 A_bma_{j7} A₇ALT. D_m7

23 B_b13 E₈₇ A₇ALT. D_m7

vs.

(C)

F_m^{11}

31

 $A_{b_m}^{11}$

(D)

$D_m7 \quad F^{13} \quad Bb_{maj7} \quad E_b{13} \quad A_{b_{maj7}} \quad A7ALT. \quad D_m7 \quad Bb^{13}$

$E^{b7} \quad A7ALT. \quad D_m7 \quad F^{13} \quad Bb_{maj13} \quad A7ALT. \quad D_m{11}$

45

(E)

SOLOS - BACKGROUNDS LAST X

$D_m7 \quad F^{13} \quad Bb_{maj7} \quad E_b{13} \quad A_{b_{maj7}} \quad A7ALT. \quad D_m7 \quad Bb^{13} \quad E^{b7} \quad A7ALT.$

(F)

$D_m7 \quad D_m6 \quad E^{b7} \quad A7ALT. \quad D_m7 \quad F^{13} \quad Bb_{maj7} \quad E_b{13} \quad A_{b_{maj7}} \quad A7ALT.$

62 D_m⁷ B_b¹³ E^{ø7} A^{7 ALT.} D_m⁷

(G) F_m¹¹ A_b^{m11}

73 A^{7 ALT.} (H) D_m⁷ F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7 ALT.} D_m⁷

79 B_b¹³ E^{ø7} A^{7 ALT.} 1.2. D_m⁷ 1.3. D_m⁷ F¹³

84 B_b^{maj13} A^{7 ALT.} D_m¹¹

90 OPT. D.S. FOR MORE SOLOS (I) SAX SOLI D_m⁷ F¹³ B_b^{maj7} E_b¹³ A_b^{maj7} A^{7 ALT.}

96 D_m⁷ B_b¹³ E^{ø7} A^{7 ALT.} D_m⁷ D_m⁶ E^{ø7} A^{7 ALT.}

(J)

D_m7 f^{13} Bb^{maj7} Eb^{13} Ab^{maj7} $A7\text{ALT.}$ D_m7

f

105 Bb^{13} E^{97} $A7\text{ALT.}$ D_m7

(K)

f_m^{11}

113 $Ab_m{11}$ $A7\text{ALT.}$

(L)

D_m7 f^{13} Bb^{maj7} Eb^{13} Ab^{maj7} $A7\text{ALT.}$ D_m7 Bb^{13}

(M)

TRUMPET SOLO- BACKGROUNDS LAST X

122 E^{97} $A7\text{ALT.}$ D_m7 D_m7 f^{13} Bb^{maj7} Eb^{13} Ab^{maj7} $A7\text{ALT.}$

128 D_m7 Bb^{13} E^{97} $A7\text{ALT.}$ D_m7 D_m6 E^{97} $A7\text{ALT.}$

(N)

D_m7 F¹³ B_bmaj7 E_b13 A_bmaj7 A⁷ALT. D_m7 B_b13 E⁹7 A⁷ALT.

(O)

139 D_m7 F_m11

144 A_bm11 A⁷ALT.

(P)

D_m7 F¹³ B_bmaj7 E_b13 A_bmaj7 A⁷ALT. D_m7 B_b13 E⁹7 A⁷ALT.

12. 155 D_m7 13. D_m7 F¹³ B_bmaj13 A⁷ALT. D_m11

160

(Q) BIG BUILD TO BAR 207

8

167-174

(R)

Musical staff for Rhythm section (R) starting at measure 182. The key signature is B-flat major (two flats). The first measure has a dynamic of *mf*. Measures 2-5 show various chords and bass notes.

(S)

182

Musical staff for Solo section (S) starting at measure 182. The key signature changes to B major (no sharps or flats). The dynamic is *f*.

(I)

189

Musical staff for Interlude section (I) starting at measure 189. The key signature changes to B major (no sharps or flats). The dynamic is *f*.

(U)

196

Musical staff for section (U) starting at measure 196. The dynamic is *ff*.

201

Musical staff continuing from section (U) starting at measure 201.

(V)

Musical staff for section (V) starting at measure 208-209. The dynamic is *ffff*.

(W)

Musical staff for section (W) starting at measure 216-217.

(X) SHOUT!

221

D_m⁷ F¹³ B_bma_j7 E_b¹³ A_bma_j7 A₇ALT.

226 D_m⁷ B_b¹³ E_b⁷ A₇ALT. D_m⁷

(Y)

F_m¹¹

235 A_b_m¹¹

(Z)

D_m⁷ F¹³ B_bma_j7 E_b¹³ A_bma_j7 A₇ALT. D_m⁷ B_b¹³

244 E_b⁷ A₇ALT. D_m⁷ F¹³ B_bma_j13 A₇ALT.

3

247-249

E_bma_j13

COMP/ARRANGED - FRAEDRICH

PIANO

A MINOR MATTER

♩=260 SWING

(2012)

D_m7 F¹³ B_bma_j13 A₇ALT. D_m11

(A)

D_m7 F¹³ B_bma_j7 E_b13 A_bma_j7 A₇ALT. D_m7 B_b13 E⁸⁷ A₇ALT.

(B)

D_m7 D_m6 E⁸⁷ A₇ALT. D_m7 F¹³ B_bma_j7 E_b13 A_bma_j7 A₇ALT. D_m7

B_b13 E⁸⁷ A₇ALT. D_m7

F_m11 A_bm11

(D)

D_m7 F¹³ B_bma_j7 E_b13 A_bma_j7 A₇ALT. D_m7

vs.

39 **B_b13** E^{ø7} A^{7ALT.} D_m⁷ F¹³ B_bMAJ¹³A^{7ALT.} D_m¹¹

45

(E) SOLOS - BACKGROUNDS LAST X

D_m⁷ F¹³ B_bMAJ⁷E_b13 AbMAJ⁷A^{7ALT.} D_m⁷ B_b13 E^{ø7} A^{7ALT.}

(F)

57 D_m⁷ D_m⁶ E^{ø7} A^{7ALT.} D_m⁷ F¹³ B_bMAJ⁷E_b13 AbMAJ⁷A^{7ALT.}

62 D_m⁷ B_b13 E^{ø7} A^{7ALT.} D_m⁷

(G) F_m¹¹

Ab_m¹¹

73 A^{7ALT.} **(H)** D_m⁷ F¹³ B_bMAJ⁷E_b13 AbMAJ⁷A^{7ALT.} D_m⁷

12.

3.

79 B_b13 E^{ø7} A^{7ALT.} D_m⁷ D_m⁷ F¹³

PIANO

3

84 **B_bMAJ13 A₇ALT.** D_m¹¹

I SAX SOLI

90 OPT. D.S. FOR MORE SOLOS D_m⁷ F¹³ B_bMAJ⁷ E_b¹³ A_bMAJ⁷ A₇ALT.

96 D_m⁷ B_b¹³ E⁸⁷ A₇ALT. D_m⁷ D_m⁶ E⁸⁷ A₇ALT.

I D_m⁷ F¹³ B_bMAJ⁷ E_b¹³ A_bMAJ⁷ A₇ALT. D_m⁷ B_b¹³ E⁸⁷ A₇ALT.

107 D_m⁷ **(K)** F_m¹¹

112 A_b_m¹¹ A₇ALT.

L D_m⁷ F¹³ B_bMAJ⁷ E_b¹³ A_bMAJ⁷ A₇ALT. D_m⁷

121 B_b¹³ E⁸⁷ A₇ALT. D_m⁷

TRUMPET SOLO- BACKGROUNDS LAST X

(M) D_m7 F¹³ B_bmaj7 E_b13 Abmaj7 A7ALT. D_m7 B_b13 E⁹7 A7ALT.

131 D_m7 D_m⁶ E⁹7 A7ALT. D_m7 F¹³ B_bmaj7 E_b13 Abmaj7 A7ALT.

136 D_m7 B_b13 E⁹7 A7ALT. D_m7

(O) F_m¹¹ Ab_m¹¹

147 A7ALT. (P) D_m7 F¹³ B_bmaj7 E_b13 Abmaj7 A7ALT. D_m7

153 B_b13 E⁹7 A7ALT. D_m⁷ 12. 13. D_m7 F¹³

158 B_bmaj7 A7ALT. D_m¹¹

(Q) BIG BUILD TO BAR 207

164 mp

169

PIANO

5

(R)

177

179

(S)

187

(T)

195

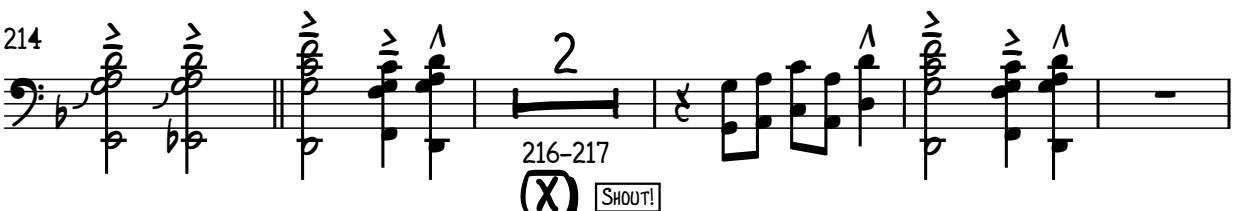
(U)

203

ff

vs.

(V) 

(W) 

(X) SHOUT! 

226 Dm⁷ Bb¹³ E⁰⁷ A^{7ALT.} Dm⁷ 

(Y) 

(Z) 

BASS

COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

=260 SWING

(2012)

Dm⁷ F¹³ B_bmaj¹³ A⁷ALT.

A bass staff in common time with a key signature of one flat. The notes are primarily eighth notes, with some sixteenth-note patterns. Chords indicated by Roman numerals are Dm⁷, F¹³, B_bmaj¹³, and A⁷ALT.

6

A bass staff in common time with a key signature of one flat. The notes are primarily eighth notes, continuing the rhythmic pattern established in the previous measures.

(A)

Dm⁷ F¹³ B_bmaj⁷ E_b¹³ Abmaj⁷ A⁷ALT. Dm⁷ B_b¹³ E⁸⁷ A⁷ALT.

A bass staff in common time with a key signature of one flat. The notes are primarily eighth notes, with a mix of quarter and sixteenth notes. Chords indicated by Roman numerals are Dm⁷, F¹³, B_bmaj⁷, E_b¹³, Abmaj⁷, and A⁷ALT.

(B)

17 Dm⁷ Dm⁶ E⁸⁷ A⁷ALT. Dm⁷ F¹³ B_bmaj⁷ E_b¹³ Abmaj⁷ A⁷ALT. Dm⁷

A bass staff in common time with a key signature of one flat. The notes are primarily eighth notes, with a mix of quarter and sixteenth notes. Chords indicated by Roman numerals are Dm⁷, Dm⁶, E⁸⁷, A⁷ALT., Dm⁷, F¹³, B_bmaj⁷, E_b¹³, Abmaj⁷, and A⁷ALT.

22

B_b¹³ E⁸⁷ A⁷ALT. Dm⁷ Dm⁶ E⁸⁷ A⁷ALT.

A bass staff in common time with a key signature of one flat. The notes are primarily eighth notes, with a mix of quarter and sixteenth notes. Chords indicated by Roman numerals are B_b¹³, E⁸⁷, A⁷ALT., Dm⁷, Dm⁶, E⁸⁷, and A⁷ALT.

(C)

F_m¹¹

Ab_m¹¹

A bass staff in common time with a key signature of one flat. The notes are primarily eighth notes, with a mix of quarter and sixteenth notes. Chords indicated by Roman numerals are F_m¹¹ and Ab_m¹¹.

(D)

33 Dm⁷ F¹³ B_bmaj⁷ E_b¹³ Abmaj⁷ A⁷ALT. Dm⁷

A bass staff in common time with a key signature of one flat. The notes are primarily eighth notes, with a mix of quarter and sixteenth notes. Chords indicated by Roman numerals are Dm⁷, F¹³, B_bmaj⁷, E_b¹³, Abmaj⁷, and A⁷ALT.

vs.

39 B_{b}^{13} E^{e7} $A7\text{ALT.}$ D_m7 F^{f13} $B_{b}\text{maj73}$ $A7\text{ALT.}$ D_m7 D_m7

45

(E) SOLOS - BACKGROUNDS LAST X

D_m7 F^{f13} $B_{b}\text{maj7}$ E_b^{13} $A_b\text{maj7}$ $A7\text{ALT.}$ D_m7 B_{b}^{13} E^{e7} $A7\text{ALT.}$

57 D_m7 D_m6 E^{e7} $A7\text{ALT.}$ D_m7 F^{f13} $B_{b}\text{maj7}$ E_b^{13} $A_b\text{maj7}$ $A7\text{ALT.}$

62 D_m7 B_{b}^{13} E^{e7} $A7\text{ALT.}$ D_m7

(G) F_m^{11} $A_b\text{maj11}$

73 $A7\text{ALT.}$ **(H)** D_m7 F^{f13} $B_{b}\text{maj7}$ E_b^{13} $A_b\text{maj7}$ $A7\text{ALT.}$ D_m7

79 B_{b}^{13} E^{e7} $A7\text{ALT.}$ D_m7 [12.] [3.] D_m7 F^{f13} $B_{b}\text{maj73}$ $A7\text{ALT.}$ D_m7

85 - D_m⁷

Bass staff showing eighth-note patterns for measures 85-90. The pattern consists of two eighth notes followed by a rest.

(I) SAX SOLI

91 OPT. D.S. FOR MORE SOLOS D_m⁷ F¹³ B_b^{MAJ7} E_b¹³ A_b^{MAJ7} A^{7ALT.}

Bass staff showing eighth-note patterns for measures 91-95. The pattern consists of two eighth notes followed by a rest.

96 D_m⁷ B_b¹³ E⁸⁷ A^{7ALT.} D_m⁷ D_m⁶ E⁸⁷ A^{7ALT.}

Bass staff showing eighth-note patterns for measures 96-100. The pattern consists of two eighth notes followed by a rest.

(S) D_m⁷ F¹³ B_b^{MAJ7} E_b¹³ A_b^{MAJ7} A^{7ALT.} D_m⁷ B_b¹³ E⁸⁷ A^{7ALT.}

Bass staff showing eighth-note patterns for measures 101-105. The pattern consists of two eighth notes followed by a rest.

107 D_m⁷(K) F_m¹¹

Bass staff showing eighth-note patterns for measures 107-111. The pattern consists of two eighth notes followed by a rest.

112 A_b_m¹¹A^{7ALT.}

Bass staff showing eighth-note patterns for measures 112-116. The pattern consists of two eighth notes followed by a rest.

(L) D_m⁷ F¹³ B_b^{MAJ7} E_b¹³ A_b^{MAJ7} A^{7ALT.} D_m⁷

Bass staff showing eighth-note patterns for measures 117-121. The pattern consists of two eighth notes followed by a rest.

121 B_b¹³E⁸⁷ A^{7ALT.} D_m⁷

Bass staff showing eighth-note patterns for measures 122-126. The pattern consists of two eighth notes followed by a rest.

4

BASS

(M) TRUMPET SOLO- BACKGROUNDS LAST X

D_m⁷ F¹³ B_bmaj7 E_b¹³ Abmaj7 A7 ALT. D_m⁷ B_b¹³ E⁹⁷ A7 ALT.

(N)

131 D_m⁷ D_m⁶ E⁹⁷ A7 ALT. D_m⁷ F¹³ B_bmaj7 E_b¹³ Abmaj7 A7 ALT.

136 D_m⁷ B_b¹³ E⁹⁷ A7 ALT. D_m⁷

(O) F_m¹¹Ab_m¹¹

147 A7 ALT. (P) D_m⁷ F¹³ B_bmaj7 E_b¹³ Abmaj7 A7 ALT. D_m⁷

12.

3.

153 B_b¹³ E⁹⁷ A7 ALT. D_m⁷

D_m⁷ F¹³ B_bmaj13 A7 ALT.

159 D_m¹¹

(Q)

BIG BUILD TO BAR 207

165

mp

170

(R)

mf

(S)

182

(T)

188

193

(U)

ff

206

(V)

fff

208-209

212

(W)

216-217

218

(X) SHOUT!

Dm⁷ F¹³ B_bMAJ7 E_b13 AbMAJ7 A⁷ALT. Dm⁷

227 B_b13 E⁹7 A⁷ALT. Dm⁷

(Y)

F_m11 Ab_m11

237

(Z) Dm⁷ F¹³ B_bMAJ7 E_b13 AbMAJ7 A⁷ALT. Dm⁷

243 B_b13 E⁹7 A⁷ALT. Dm⁷ F¹³ B_bMAJ13 A⁷ALT. 3

247-249

250

E_bMAJ13

Drums
COMP/ARRANGED - FRAEDRICH

A MINOR MATTER

♩=260 SWING

(2012)

Measure 1: A single eighth note followed by six sixteenth notes.

4

Measure 4: A continuous pattern of eighth and sixteenth notes.

7

Measure 7: A continuous pattern of eighth and sixteenth notes.

10

(A)

Measure 10: A continuous pattern of eighth and sixteenth notes, starting with a bass drum at the beginning of the measure.

13

Measure 13: A continuous pattern of eighth and sixteenth notes.

16

Measure 16: A continuous pattern of eighth and sixteenth notes.

(B)

Measure 17: A continuous pattern of eighth and sixteenth notes, starting with a bass drum at the beginning of the measure.

22

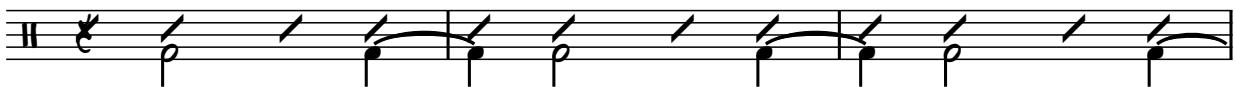
Measure 22: A continuous pattern of eighth and sixteenth notes.

25

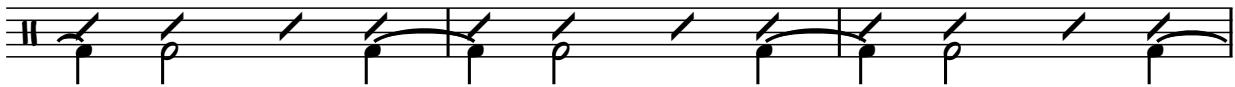
Measure 25: A continuous pattern of eighth and sixteenth notes.

v.s.

(C)



30



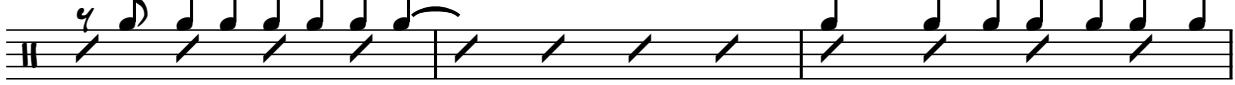
33



(D)



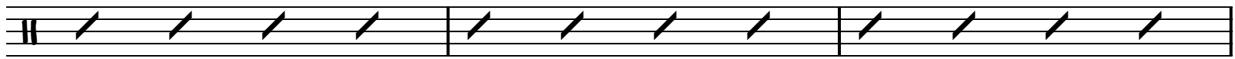
38



41



44



47



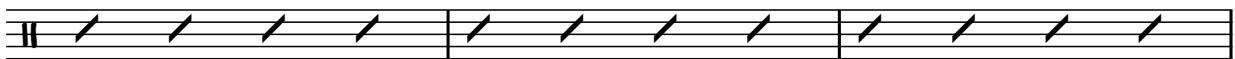
(E)

SOLOS - BACKGROUNDS LAST X

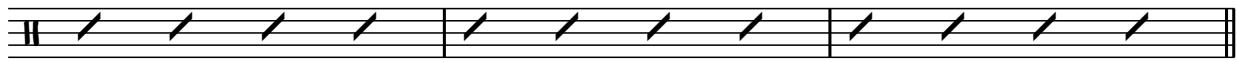
50



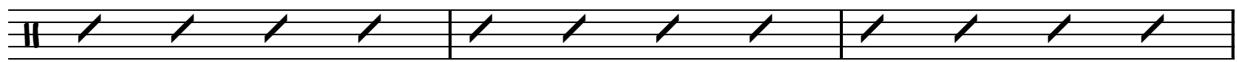
53



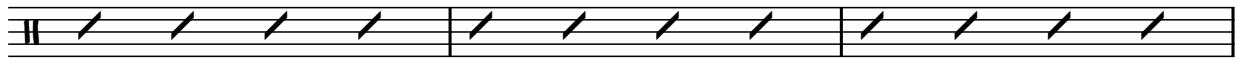
56



(F)



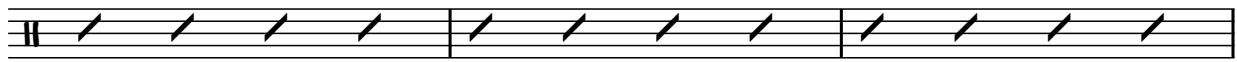
62



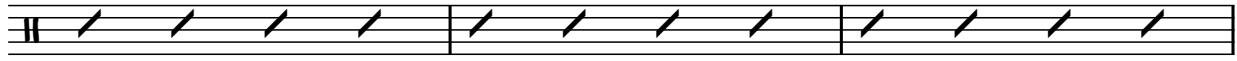
65



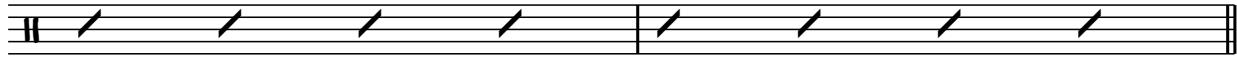
(G)



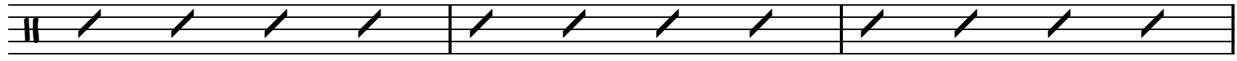
70



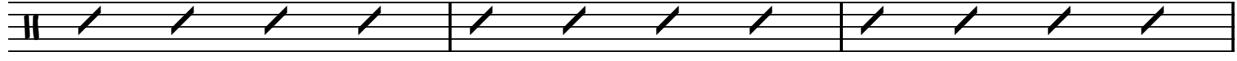
73



(H)



78



81 |1.2.



4

Drums

84

A musical staff for drums. The first beat has a vertical bass drum stroke. The second beat has a vertical snare drum stroke. Subsequent beats are blank.

87

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

90

OPT. D.S. FOR MORE SOLOS

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

(I)

SAX SOLI

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

96

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

99

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

(J)

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

104

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

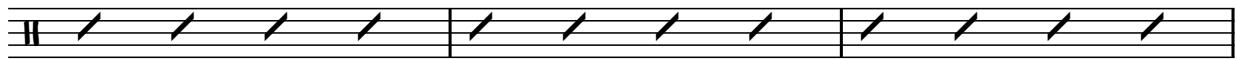
107

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

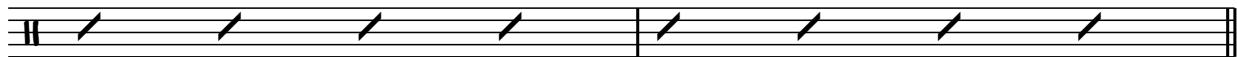
(K)

A musical staff for drums. It consists of a continuous pattern of vertical strokes on the snare drum, starting from the first beat and continuing through the end of the measure.

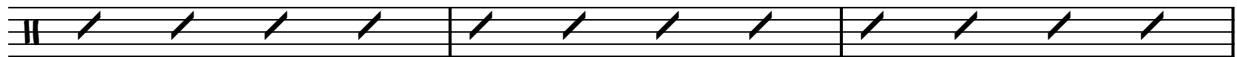
112



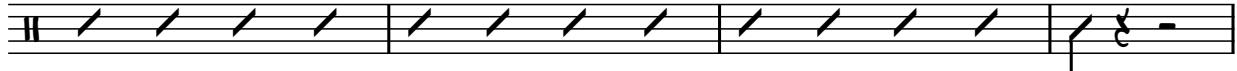
115



(L)



120



124

(M)

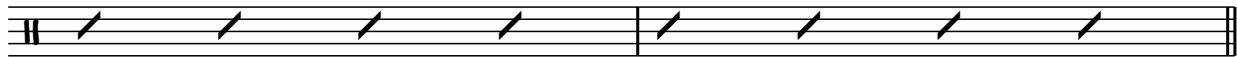
TRUMPET SOLO- BACKGROUNDS LAST X



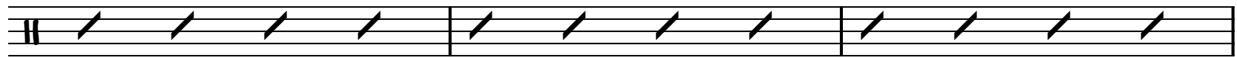
128



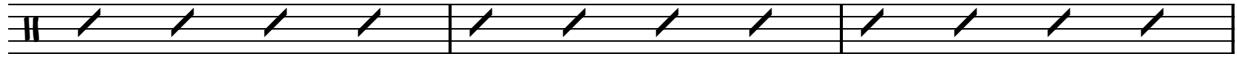
131



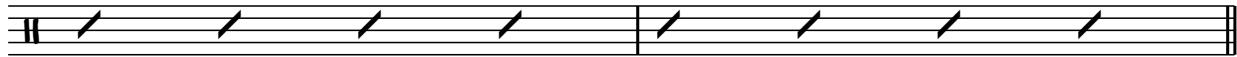
(N)



136



139



VS.

(O)

A single staff of music for drums. It starts with a sixteenth note followed by two eighth notes. This pattern repeats three times. There are vertical bar lines between the groups of notes.

144

A single staff of music for drums. It starts with a sixteenth note followed by two eighth notes. This pattern repeats three times. There are vertical bar lines between the groups of notes.

147

A single staff of music for drums. It starts with a sixteenth note followed by two eighth notes. This pattern repeats three times. There are vertical bar lines between the groups of notes.

(P)

A single staff of music for drums. It consists of a continuous eighth-note pattern across the entire measure.

152

A single staff of music for drums. It consists of a continuous eighth-note pattern across the entire measure. A measure repeat sign is present, with '1.2.' under the first half and '3.' under the second half.

155

A single staff of music for drums. It starts with a sixteenth note followed by two eighth notes. This pattern repeats three times. There are vertical bar lines between the groups of notes.

158

A single staff of music for drums. It starts with a sixteenth note followed by two eighth notes. This pattern repeats three times. There are vertical bar lines between the groups of notes.

161

A single staff of music for drums. It consists of a continuous eighth-note pattern across the entire measure.

164

A single staff of music for drums. It consists of a continuous eighth-note pattern across the entire measure.

(Q) BIG BUILD TO BAR 207

mp

A single staff of music for drums. It starts with a sixteenth note followed by two eighth notes. This pattern repeats three times. There are vertical bar lines between the groups of notes. The dynamic marking 'mp' is at the beginning, and there are accent marks (^) and a crescendo mark (>) above the notes.

Drums

7

170

172

(R)

178

180

(S)

186

188

(T)

194

vs.

196

(U)

ff

202

204

(V)

fff

210

212

(W)

218

220

Measure 226, marked with a circled 'X'. The score shows a single staff with a bass clef. It features a sixteenth-note pattern starting with a bass drum (indicated by a vertical line) followed by a snare drum (indicated by a horizontal line). The pattern repeats three times. A small box labeled 'SHOUT!' is positioned above the staff.

Continuation of the drum score for measure 226. The staff begins with a bass drum followed by a snare drum, continuing the pattern established in the previous measure.

Measure 228. The score consists of two staves. The top staff contains a continuous series of eighth-note strokes on the bass drum. The bottom staff contains a continuous series of eighth-note strokes on the snare drum.

Measure 234, marked with a circled 'Y'. The score shows two staves. The top staff has a bass clef and features a pattern of eighth-note strokes on the bass drum, with a sixteenth-note stroke on the snare drum between them. The bottom staff has a bass clef and features a pattern of eighth-note strokes on the snare drum, with a sixteenth-note stroke on the bass drum between them.

Continuation of the drum score for measure 234. The top staff continues the eighth-note bass drum pattern. The bottom staff continues the eighth-note snare drum pattern.

Measure 237. The score shows two staves. The top staff has a bass clef and features a pattern of eighth-note strokes on the bass drum, with a sixteenth-note stroke on the snare drum between them. The bottom staff has a bass clef and features a pattern of eighth-note strokes on the snare drum, with a sixteenth-note stroke on the bass drum between them.

Measure 242, marked with a circled 'Z'. The score shows two staves. The top staff has a bass clef and features a pattern of eighth-note strokes on the bass drum, with a sixteenth-note stroke on the snare drum between them. The bottom staff has a bass clef and features a pattern of eighth-note strokes on the snare drum, with a sixteenth-note stroke on the bass drum between them.

Continuation of the drum score for measure 242. The top staff continues the eighth-note bass drum pattern. The bottom staff continues the eighth-note snare drum pattern.

Measure 245. The score shows two staves. The top staff has a bass clef and features a pattern of eighth-note strokes on the bass drum, with a sixteenth-note stroke on the snare drum between them. The bottom staff has a bass clef and features a pattern of eighth-note strokes on the snare drum, with a sixteenth-note stroke on the bass drum between them.

Measure 248. The score shows two staves. The top staff has a bass clef and features a pattern of eighth-note strokes on the bass drum, with a sixteenth-note stroke on the snare drum between them. The bottom staff has a bass clef and features a pattern of eighth-note strokes on the snare drum, with a sixteenth-note stroke on the bass drum between them.

VS.

251



252

A musical staff in common time with a key signature of one sharp. It contains four measures: measure 1 has a bass note with a dash and a blank note; measure 2 has a blank note; measure 3 has a blank note; measure 4 has a bass note.