

EVANGELON

(GOOD NEWS)

STRAIGHT EIGHTHS $\text{J} = 195$

JOSEPH HENSON

The musical score consists of ten staves, each representing a different instrument or voice part. The instruments listed on the left are: REED 1, ALTO 2, TENOR 1, TENOR 2, BARI SAX, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, GUITAR, PIANO, BASS, and DRUMS. The score is in common time (indicated by '3') and uses straight eighth notes. The tempo is marked as $\text{J} = 195$. The title "EVANGELON (GOOD NEWS)" is centered at the top. The copyright information "JOSEPH HENSON" is located in the upper right corner. The bottom of the page features a logo for "BLUES + You" with the tagline "Download accompanying materials at WWW.USARMYBAND.COM".

(A)

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

D^{maj7(\$11)}

D^{maj7(\$11)}

D^{maj7(\$11)}

4

4

4

4

12

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

Dmaj7(\$11)

Dmaj7(\$11)

(B)

18

24

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

E^{maj7(#11)}

E^{maj7(#11)}

d.

30

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

E maj7(#11)

BASS

DRA.

E maj7(#11)

E maj7(#11)

E maj7(#11)

E maj7(#11)

36 (C)

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

E♭7(SUS4) Dmaj7(♯11)

E♭7(SUS4) Dmaj7(♯11)

BASS

DRS.

42

ALTO 1
ALTO 2
TEN. 1
TEN. 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
BONE 1
BONE 2
BONE 3
BONE 4
GTR.
PNO.
BASS
DRS.

D[#]maj7(#11)
D[#]maj7(#11)
D[#]maj7(#11)
D[#]maj7(#11)

48

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

D^{ma}j7(\$11)

D^{ma}j7(\$11)

D

66

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

Fmin7

F#min7

F#min7

Dmaj7(#11)

Fmin7

Dmaj7(#11)

72

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

$\text{D}_{\text{maj}}7(\#11)$

$\text{D}_{\text{maj}}7(\#11)$

FULL SCORE

14

78

TO SOPRANO

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

(SOLO BREAK)
E maj7(#11)

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

FULL SCORE

(2ND & 4TH TIMES ONLY)

(E) SOPRANO

ALTO 1

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

(2ND & 4TH TIMES ONLY)

E Maj7(#11)

(2ND & 4TH TIMES ONLY)

D Maj7(#11)

D Maj7(#11)

D Maj7(#11)

(2ND & 4TH TIMES ONLY)

90

SOP. SAX.

ALTO 2
E maj7(#11)

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3
E maj7(#11)

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.
D maj7(#11)

PNO.
D maj7(#11)

BASS
D maj7(#11)

DRS.

96

SOP. SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

E maj7(#11)

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

D maj7(#11)

GTR.

PNO.

D maj7(#11)

BASS

D maj7(#11)

4

DRS.

102

SOP. SAX.

ALTO 2
Gbmaj7(#11)

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3
Gbmaj7(#11)

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.
Emaj7(#11)

PNO.
Emaj7(#11)

BASS
Emaj7(#11)

DRS.

108

Sop. SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

$G\flat\text{maj7}(\sharp 11)$

$E\text{ maj7}(\sharp 11)$

$E\text{ maj7}(\sharp 11)$

4

4

114

SOP. SAX. — — — F^{\flat} G^{\sharp} E^{\flat}

ALTO 2 $\text{G}^{\flat}\text{maj7}(\#11)$ $\text{F}^{\flat}7(\text{SUS4})$ $\text{E}^{\flat}\text{maj7}(\#11)$

TEN. 1 / / / / / / / / / / / /

TEN. 2 — — — — — — — — — —

BARI — — — — — — — — — —

TPT 1 — — F^{\flat} G^{\sharp} E^{\flat}

TPT 2 — — $\text{d}.$ G^{\sharp} $\text{d}.$

TPT 3 — — $\text{d}.$ G^{\sharp} $\text{d}.$ $\text{E}^{\flat}\text{maj7}(\#11)$

TPT 4 / / / / / / / / / / / /

BONE 1 — $\text{B}^{\flat}\text{p}.$ G^{\sharp} $\text{d}.$

BONE 2 — $\text{B}^{\flat}\text{p}.$ G^{\sharp} $\text{d}.$

BONE 3 — $\text{B}^{\flat}\text{p}.$ G^{\sharp} $\text{d}.$

BONE 4 — — — — — — — — — —

GTR. $\text{E}^{\flat}\text{maj7}(\#11)$ $\text{E}^{\flat}7(\text{SUS4})$ $\text{D}^{\flat}\text{maj7}(\#11)$
 $\text{E}^{\flat}\text{maj7}(\#11)$ $\text{E}^{\flat}7(\text{SUS4})$ $\text{D}^{\flat}\text{maj7}(\#11)$

PNO. / / / / / / / / / / / /

BASS $\text{E}^{\flat}\text{maj7}(\#11)$ A^{\sharp} $\text{E}^{\flat}\text{maj7}(\#11)$ $\text{E}^{\flat}7(\text{SUS4})$ $\text{D}^{\flat}\text{maj7}(\#11)$ A^{\sharp}

DRS. || / / / / / / / / / / / /

120

SOP. SAX. TPT 1 TPT 2 TPT 3 TPT 4 BONE 1 BONE 2 BONE 3 BONE 4

ALTO 2 E Maj7(#11)

TEN. 1

TEN. 2

BARI

TPT 1 TPT 2 TPT 3 TPT 4

E Maj7(#11)

BONE 1 BONE 2 BONE 3 BONE 4

GTR. D Maj7(#11)

PNO. D Maj7(#11)

BASS D Maj7(#11) 4

DRS.

126

SOP. SAX.

ALTO 2

E maj7(#11)

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

E maj7(#11)

TPT 4

E maj7(#11)

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

D maj7(#11)

PNO.

D maj7(#11)

BASS

D maj7(#11)

DRS.

D maj7(#11)

132

(F)

SOP. SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

G MAJ7(#11)

G MAJ7(#11)

G MAJ7(#11)

GTR.

PNO.

BASS

DRS.

138

SOP. SAX.

ALTO 2

Gmaj7(\$11)

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

Gmaj7(\$11)

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

Gmaj7(\$11)

Gmaj7(\$11)

GTR.

Fmaj7(\$11)

Fmaj7(\$11)

PNO.

Fmaj7(\$11)

Fmaj7(\$11)

BASS

DRS.

144

SOP. SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

G min7

A b min7

F min7

F # min7

F min7

F # min7

F min7

F # min7

(G)

SOP. SAX.

ALTO 2
E maj7(#11)

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3
E maj7(#11)

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.
D maj7(#11)

PNO.
D maj7(#11)

BASS
D maj7(#11)

DRS.

D maj7(#11)

D maj7(#11)

D maj7(#11)

D maj7(#11)

156

SOP. SAX. - - x x 7 b7 b7 b7 - b7 b7 b7 TO ALTO

ALTO 2 - - x x 7 b7 b7 b7 - b7 b7 b7

TEN. 1 / / / / / / / / / / / / / / / /

TEN. 2 - - x x 7 #b7 #b7 #b7 - #b7 #b7 #b7

BARI - - x x 7 #b7 #b7 #b7 - #b7 #b7 #b7

TPT 1 - - - - - - - -

TPT 2 - - x x 7 #b7 #b7 #b7 - #b7 #b7 #b7

TPT 3 - - x x 7 b7 b7 b7 - b7 b7 b7

E maj7(#11)

TPT 4 / / / / / / / / / / / / / / / /

BONE 1 - - x x 7 b7 b7 b7 - b7 b7 b7

BONE 2 - - x x 7 b7 b7 b7 - b7 b7 b7

BONE 3 - - - - - - - -

BONE 4 - - - - - - - -

D maj7(#11)

GTR. / / / / / / / / / / / / / / / /

PNO. / / / / / / / / / / / / / / / /

BASS ^ x x | ^ x x 7 #b7 #b7 #b7 - #b7 #b7 #b7 | ^ x x 7 #b7 #b7 #b7 - #b7 #b7 #b7

DRS. II / / / / / / / / / / / / / / / /

162

SOP. SAX.

ALTO 2

E_b7([#]9) E_{maj}7([#]11) (SOLO BREAK, 3RD X)

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

E_b7([#]9) E_{maj}7([#]11)

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

C[#]7([#]9) D_{maj}7([#]11) (BREAK, 3RD X)

PNO.

C[#]7([#]9) D_{maj}7([#]11) (BREAK, 3RD X)

BASS

C[#]7([#]9) D_{maj}7([#]11) (BREAK, 3RD X)

DRS.

(BREAK, 3RD X)

H

168

ALTO

FULL SCORE

168

Sop. SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

ALTO

F[#]min E/F D/E Eb7(SUS4) Dmaj7 C#/D

172

176

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

F#min E/F D/E Eb7(sus4)Dmaj7 C#/D

180

(I)

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

D⁶

PNO.

BASS.

DRS.

$E_{\flat}7(^{+9})/E$

$E_{\flat}7(^{+9})/E$

184

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

$E_b7(9)/E$

$E_b7(9)/E$

FULL SCORE

34

188

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

188

FULL SCORE

34

192

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

E major 7(11)

E major 7(11)

E_b7(11)/E

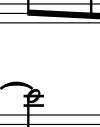
E_b7(11)/E

196

(5)

ALTO SAX. 

ALTO 2 

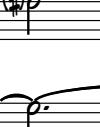
TEN. 1 

TEN. 2 

BARI 

TPT 1 

TPT 2 

TPT 3 

TPT 4 

BONE 1 

BONE 2 

BONE 3 

BONE 4 

GTR.

PNO.

BASS

DRS.

F maj7(\$11)

F maj7(\$11)

200

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

f maj7(#11)

f maj7(#11)

204

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

f maj7(#11)

f maj7(#11)

f maj7(#11)

208

212

(K)

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

F#min7

D6%

D6%

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216

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

C#/D

D%

C#/D

D%

220

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

Full Score

43

224

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

4

4

C#/D

C#/D

D^{major}7(#11)

4

230

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS. (SOLO)

This is a full score musical page. The page is divided into three main sections. The first section contains five staves: Alto Sax, Alto 2, Tenor 1, Tenor 2, and Bass. The second section contains four staves: Tpt 1, Tpt 2, Tpt 3, and Tpt 4. The third section contains three staves: Bone 1, Bone 2, Bone 3, and Bone 4. The final staff at the bottom is for DRS. (SOLO). The tempo is marked as 230. Measures are indicated by vertical bar lines.

236

ALTO SAX.	-	-	-	-	-	-	-
ALTO 2	-	-	-	-	-	-	-
TEN. 1	-	-	-	-	-	-	-
TEN. 2	-	-	-	-	-	-	-
BARI	-	-	-	-	-	-	-
TPT 1	-	-	-	-	-	-	-
TPT 2	-	-	-	-	-	-	-
TPT 3	-	-	-	-	-	-	-
TPT 4	-	-	-	-	-	-	-
BONE 1	-	-	-	-	-	-	-
BONE 2	-	-	-	-	-	-	-
BONE 3	-	-	-	-	-	-	-
BONE 4	-	-	-	-	-	-	-
GTR.	-	-	-	-	-	-	-
PNO.	-	-	-	-	-	-	-
BASS	-	-	-	-	-	-	-
DRS.	/	/	/	/	/	/	/

242

(L)

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

D^{maj7(\$11)}

D^{maj7(\$11)}

248

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

DMAJ7(#11)

DMAJ7(#11)

BASS

DRS.

254

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

D^{maj}7(#11)

D^{maj}7(#11)

D^{maj}7(#11)

D^{maj}7(#11)

260

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

E maj7(\$11)

E maj7(\$11)

BASS

DRS.

266

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

E Maj7(\$11)

E Maj7(\$11)

E Maj7(\$11)

E Maj7(\$11)

BASS

DRS.

266

FULL SCORE

50

272

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

E MAJ7(11)

Eb7(SUS4)

E MAJ7(11)

Eb7(SUS4)

278

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

D^{maj7(#11)}

D^{maj7(#11)}

D^{maj7(#11)}

4

4

284

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

290

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

(SOLO FILL)

DRS.

(SOLO FILL)

296

ALTO SAX.

ALTO 2

TEN. 1

TEN. 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

GTR.

PNO.

BASS

DRS.

(SOLO FILL)

D maj7(11)

D maj7(11)

REED 1
SOPRANO SAXOPHONE
ALTO SAXOPHONE

EVANGELON

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

Musical score for Reed 1. The first measure (4) shows straight eighth notes. Measures A and B each consist of 16 straight eighth notes. Measure 16 ends with a repeat sign.

Measure C: A melodic line consisting of eighth-note pairs connected by vertical stems. The notes are mostly quarter-tones below the staff.

Measure 46: A rhythmic pattern of eighth-note pairs, mostly quarter-tones below the staff, with a bracket indicating a group of four notes.

Measure D: A melodic line consisting of eighth-note pairs connected by vertical stems. The notes are mostly quarter-tones below the staff. Dynamics fp (fortissimo) are indicated under two groups of notes.

Measure 60: A melodic line consisting of eighth-note pairs connected by vertical stems. The notes are mostly quarter-tones below the staff. Dynamics fp (fortissimo) are indicated under two groups of notes. Measure 66-69 follows.

Measure 71: A melodic line consisting of eighth-note pairs connected by vertical stems. The notes are mostly quarter-tones below the staff.

Measure 78: A melodic line consisting of eighth-note pairs connected by vertical stems. The notes are mostly quarter-tones below the staff. Dynamics fp (fortissimo) are indicated under two groups of notes. Measure 83-85 follows.

Measure E: (2ND & 4TH TIMES ONLY) SOPRANO. A melodic line consisting of eighth-note pairs connected by vertical stems. The notes are mostly quarter-tones below the staff. Measure 92-93 follows.

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

REED 1, SOPRANO SAXOPHONE, ALTO SAXOPHONE

2

94

100-101

102

108-109

110

114-116

120

10 16

(F) (G)

124-133 134-149

151

156-157

159

TO ALTO

4 5

162-165 166-170

ALTO

172

4

174-177

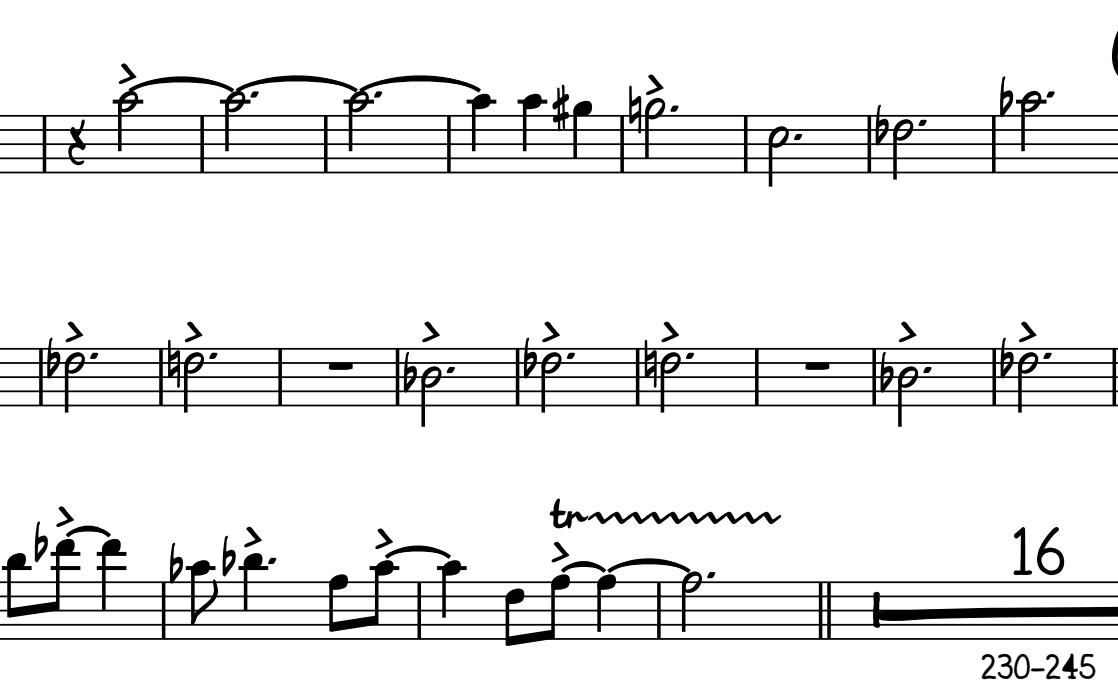
180

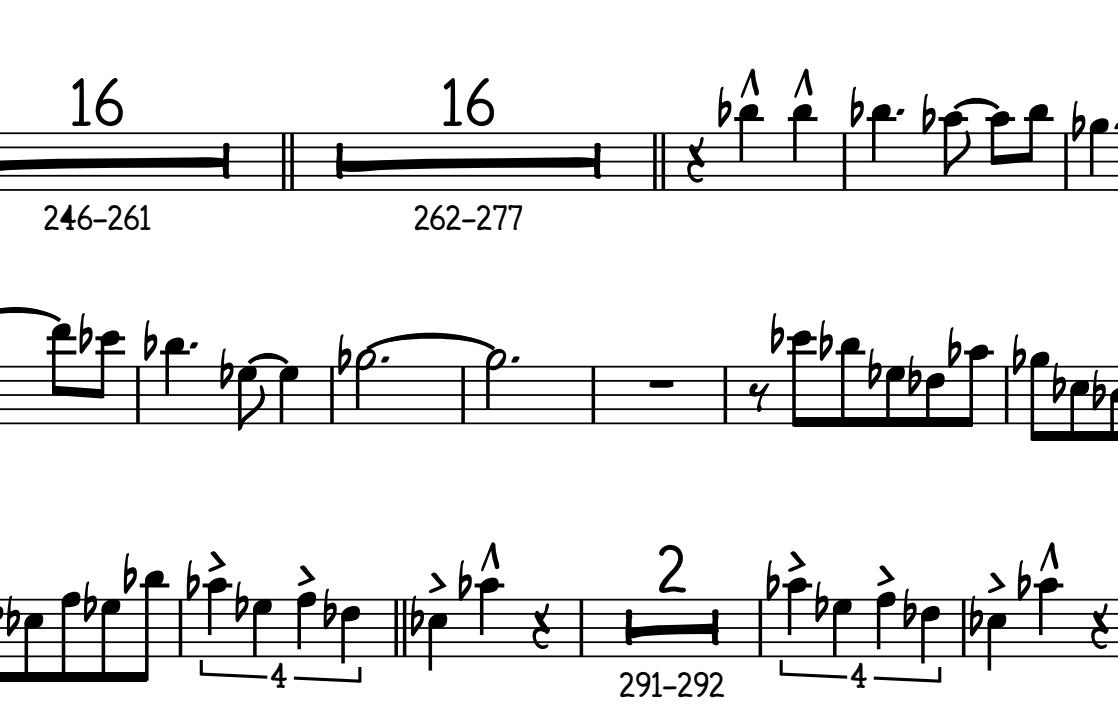
I

180-187

REED 1, SOPRANO SAXOPHONE, ALTO SAXOPHONE

3

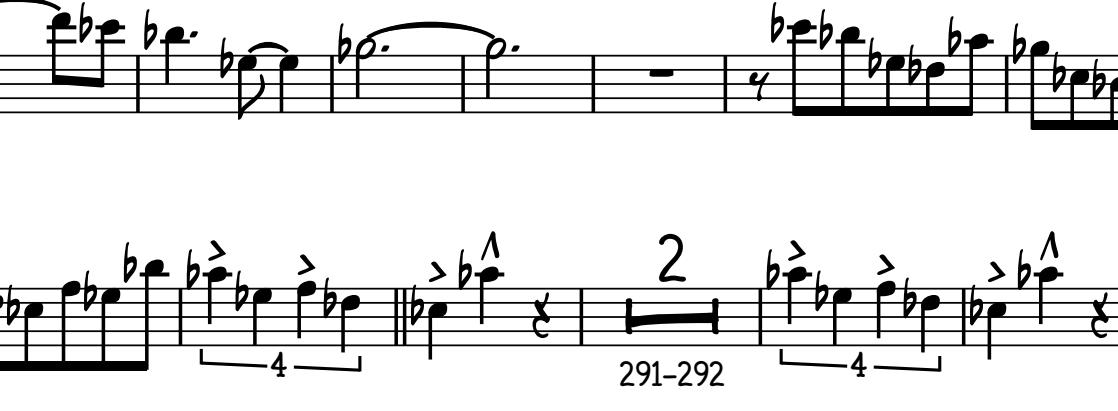
195 (J) 

205 (K) 

215

226 16
230-245

(L) 16 16
246-261 262-277

281 

288 2
291-292

296 2
299-300

ALTO 2

EVANGELION

(GOOD NEWS)

Straight Eightths $\text{♩} = 195$

JOSEPH HENSON

1 4 (A) 16 (B) 16

2-5 6-21 22-37

(C)

53 (D)

(E) (2ND & 4TH TIMES ONLY)

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

ALTO 2

2

94

100-101

102

108-109

110

114-116

120

124-133 16

(F) (G)

151

156-157

159

162-165 166-170

(H) 5

172

174-177

180

I

187

ALTO 2

3

195

(J)

205

(K)

215

226

296

TENOR 1

EVANGELON

(GOOD NEWS)

Straight Eighths ♩ = 195

(GOOD NEWS)

JOSEPH HENSON

E maj7(#11)

4 2-5

(A)

10

16

24

31

(B)

46

52

(D)

fp fp

61

4

fp fp

66-69

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TENOR 1

2

71

78

81

3

83-85

(E)

$E\text{maj7}(\#11)$

$E\text{maj7}(\#11)$

94

$E\text{maj7}(\#11)$

$E\text{maj7}(\#11)$

102

$G\flat\text{maj7}(\#11)$

$G\flat\text{maj7}(\#11)$

110

$G\flat\text{maj7}(\#11)$

$G\flat\text{maj7}(\#11)$

$F7(\text{SUS4})$

118

$E\text{maj7}(\#11)$

$E\text{maj7}(\#11)$

126

$E\text{maj7}(\#11)$

$E\text{maj7}(\#11)$

(F)

Gmaj7(#11)

TENOR 1

Gmaj7(#11)

142 Gmaj7(#11)

Gmin7

Abmin7

(G)

Emaj7(#11)

Emaj7(#11)

158 Emaj7(#11)

Eb7(#9) Emaj7(#11) (SOLO BREAK, 3RD X)

(H)

5

4

166-170

174-177

178

(I)

4

182-185

186

193

(J)

203

TENOR 1

4

213 (K)

TENOR 2

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

Musical staff showing measures 4, A, 16, and B. Measure 4 starts with a fermata over the first note. Measure A has a circled 'A' above it. Measure 16 has a circled 'B' above it. Measure 22-37 follows.

(C)

Musical staff showing measure C. It consists of a series of eighth-note pairs with various accidentals (flat, sharp, natural) and slurs.

Musical staff showing measure 46. It features a continuous pattern of eighth notes with various accidentals and slurs, ending with a measure repeat sign.

Musical staff showing measure 53. It consists of two identical patterns of eighth notes with slurs, separated by a measure repeat sign. Dynamics 'fp' are indicated under both patterns.

Musical staff showing measure 61. It consists of two identical patterns of eighth notes with slurs, separated by a measure repeat sign. Dynamics 'fp' are indicated under both patterns. Measure 66-69 follows.

Musical staff showing measure 71. It consists of a series of eighth notes with various accidentals and slurs.

Musical staff showing measure 78. It consists of a series of eighth notes with various accidentals and slurs, ending with a measure repeat sign. Measure 83-85 follows.

(E)

(2ND & 4TH TIMES ONLY)

Musical staff showing measure E (2nd and 4th times only). It consists of two identical patterns of eighth notes with slurs, separated by a measure repeat sign. Measures 92-93 follow.

Musical staff showing measure 94. It consists of two identical patterns of eighth notes with slurs, separated by a measure repeat sign. Measures 100-101 follow.

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TENOR 2

2

102

108-109

110

114-117 118-133

4 16

(F) 16 (G)

134-149

155

156-157 162-165

2 4

(H) 5

166-170 174-177

4

178

182-185

4

186

-

193

(J)

-

TENOR 2

3

203

213 **K**

224

16 **L** 16 16

230-245 246-261 262-277

279

286

290

2 4

291-292

296

2 4

299-300

BARI SAX

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

The sheet music consists of nine staves of musical notation for Bari Saxophone. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are provided at the beginning of each staff. The music is divided into four sections labeled A, B, C, and D, each with distinct melodic patterns. Measures 56 and 64 feature a key change to F# major.

Measure 1: 3/4 time, straight eighths. Key signature: B-flat major. Measures 2-5: Continues with straight eighths. Measure 6: Section A begins. Measure 10: Continues with straight eighths. Measure 17: Continues with straight eighths. Measure 25: Continues with straight eighths. Measure 32: Continues with straight eighths. Measure 40: Continues with straight eighths. Measure 48: Continues with straight eighths. Measure 56: Key change to F# major. Continues with straight eighths. Measure 64: Continues with straight eighths.

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

BARI SAX

2

70

4

77

4

3 (E) (2ND & 4TH TIMES ONLY)

83-85

2

92-93

2

100-101

2

108-109

4

114-117

16

(F)

16

(G)

118-133

134-149

153

2

156-157

161

4

(H)

5

162-165

166-170

BARI SAX

181

(I)

4

A musical score page for orchestra, page 189. The score consists of two systems of music. The first system starts with a bassoon line, followed by a flute line. The second system continues with the flute line. Both systems feature eighth-note patterns with various dynamics like forte (f), piano (p), and accents. Articulation marks such as dots and dashes are also present. Measure numbers 189 and 190 are indicated above the staves.

205

(g) f.

A musical score for piano, page 12, system 212. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a tempo marking of 212. It features a melodic line with eighth and sixteenth notes, some with stems pointing up and some down. The bottom staff continues the melodic line. Above the first measure of the top staff, there is a circled letter 'K'. Above the second measure, there is a circled letter 'G' with a small arrow pointing to the right. Below the last measure of the top staff, there is a bracket with the number '4' underneath it, indicating a four-measure phrase.

Musical score for bassoon part, page 10, measures 11-12. The tempo is 220 BPM. The key signature is B-flat major (two flats). The bassoon plays eighth-note patterns primarily on the B3 and A3 notes. Measure 11 consists of two groups of four measures each, separated by a repeat sign. Measure 11, measure 1, starts with a half note on G3 followed by an eighth note on B3. Measures 1-4 of measure 11 end with a half note on A3. Measures 1-4 of measure 12 begin with an eighth note on B3. Measures 5-8 of measure 11 end with a half note on A3. Measures 5-8 of measure 12 begin with an eighth note on B3. Measures 9-10 of measure 11 end with a half note on A3. Measures 9-10 of measure 12 begin with an eighth note on B3. Measures 11-12 end with a half note on A3.

227

16

230-245

BARI SAX

4

248

255

262

270

276

284

290

296

TRUMPET 1

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

The sheet music consists of ten staves of musical notation for trumpet. Staff 1 (measures 1-21) starts with a treble clef, 3/4 time, and straight eighths. It includes performance markings like grace notes and slurs, with measure numbers 4, 16, and 2-5, 6-21. Staff 2 (measures 24-31) shows eighth-note patterns with grace notes and slurs. Staff 3 (measures 31-38) features eighth-note patterns with grace notes and slurs. Staff 4 (measures 38-52) includes measures labeled C (15) and D. Staff 5 (measures 59-67) shows eighth-note patterns with grace notes and slurs. Staff 6 (measures 67-75) continues eighth-note patterns with grace notes and slurs. Staff 7 (measures 75-81) includes measures labeled E (3), 16, and 15. Staff 8 (measures 83-101) includes measures labeled 83-85, 86-101, and 102-116. Staff 9 (measures 102-116) includes measure 10. Staff 10 (measures 117-133) includes measure 10.

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

10
124-133

TRUMPET 1

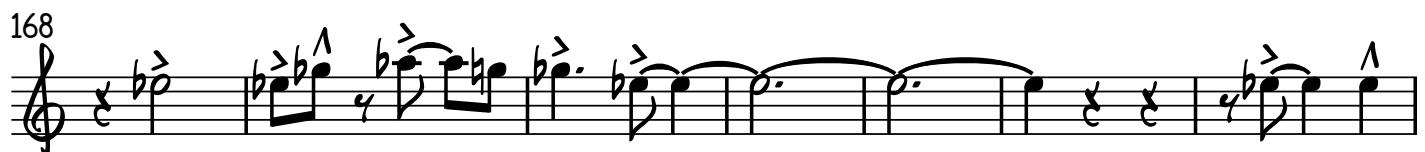
2



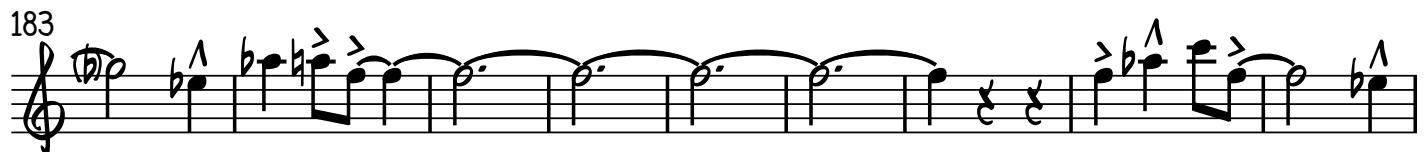
146

(G) 16 (H)

150-165

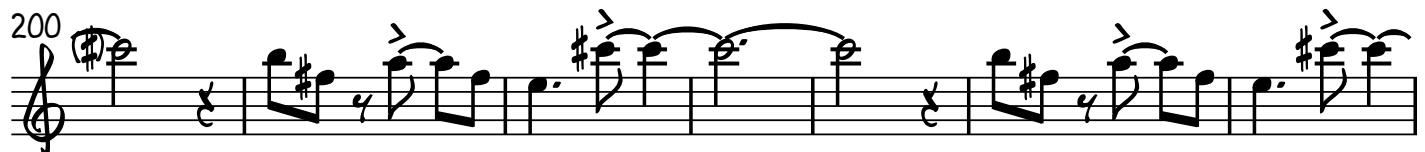


175 (I)

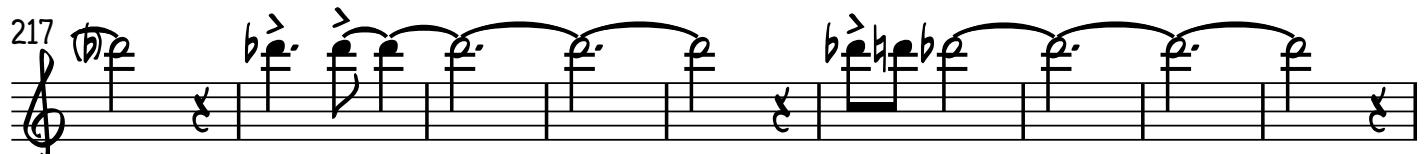


192 (J)

4



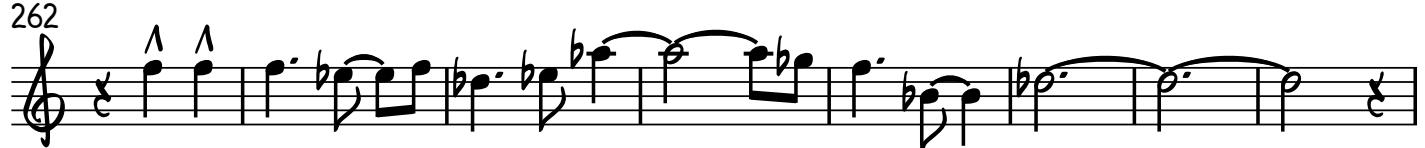
207 (K)



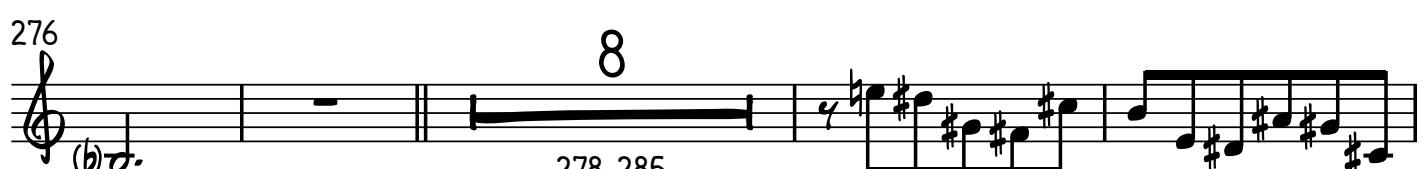
TRUMPET 1

3

226 

262 

270 

276 

288 

296 

TRUMPET 2

EVANGELON

(GOOD NEWS)

JOSEPH HENSON

Straight Eighths ♩ = 195

STRAIGHT EIGHTHS ♩ = 195

A 5
2-5 6-10

B 3
16-19 25-27

C 4
33-36

D 3
42-44

E 4
49-52

F 3
4

G 4
4

H 3
4

I (2ND & 4TH TIMES ONLY)

83-85

⁸³⁻⁸⁵
THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TRUMPET 2

2

90

2
92-93

98

2
100-101

106

2
108-109

3

114-116

10

(F)

124-133

142

4

(G)

146-149

153

2

156-157

161

4

(H)

162-165

170

TRUMPET 2

3

177

(I)

185

194

(J)

—4—

201

208

(K)

218

227

16

(L)

5

230-245 246-250

254

4

256-259

3

265-267

4

273-276

TRUMPET 2

4

277

282-285

287

290

291-292

296

299-300

TRUMPET 3

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

The sheet music consists of eight staves of musical notation for trumpet. The first staff starts at measure 3, with a tempo of $\text{♩} = 195$. It includes a solo section labeled 'A' from measure 4 to 2-5. Staff 2 begins at measure 10. Staff 3 begins at measure 16, with a solo section labeled 'B' from measure 15 to 22-36. Staff 4 begins at measure 37, with a solo section labeled 'C' from measure 42-44. Staff 5 begins at measure 47, with a solo section labeled 'D' from measure 49-52. Staff 6 begins at measure 58. Staff 7 begins at measure 66. Staff 8 begins at measure 74.

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TRUMPET 3

2

80

3

E (2ND & 4TH TIMES ONLY)

83-85

89

2

92-93

97

2

100-101

105

2

108-109

113

3

114-116

10

F

124-133

142

G

152

2

156-157

160

H

4

162-165

TRUMPET 3

3

169

176

184

192

200

207

217

226

16

248

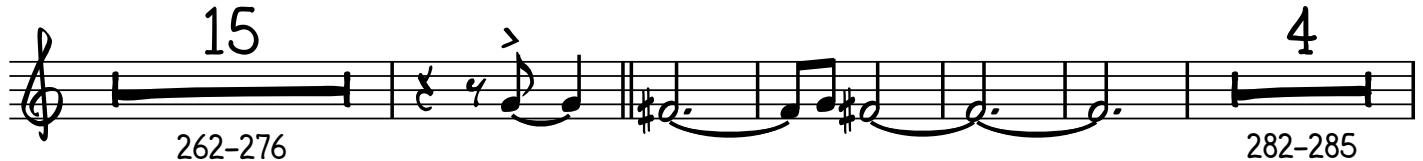
TRUMPET 3

4

255

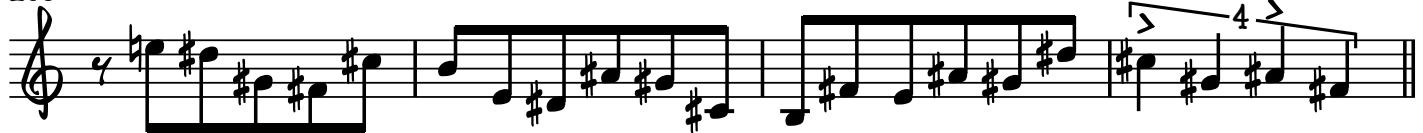


15



4

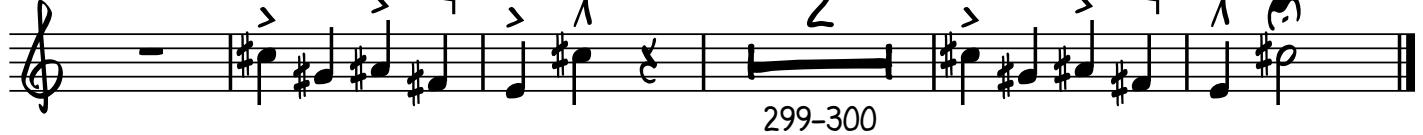
286



290



296



TRUMPET 4

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

The musical score consists of eight staves of music for trumpet. The key signature changes throughout the piece. Measure 1 starts with straight eighth-note patterns. Measures 2-5 show a transition with grace notes and slurs. Measure 6 begins section A with a long sustained note followed by a sixteenth-note pattern. Measures 7-10 continue this pattern. Measures 11-14 introduce section B with eighth-note chords. Measures 15-18 show a return to the earlier eighth-note patterns. Staff 2 starts at measure 37 with a eighth-note pattern, followed by section C with eighth-note chords and grace notes. Measures 41-44 continue section C. Staff 3 starts at measure 47 with eighth-note chords, followed by section D with eighth-note chords and grace notes. Measures 50-53 continue section D. Staff 4 starts at measure 58 with eighth-note chords, followed by section E with eighth-note chords. Measures 61-64 continue section E. Staff 5 starts at measure 66 with eighth-note chords, followed by section F with eighth-note chords and grace notes. Measures 69-72 continue section F. Staff 6 starts at measure 74 with eighth-note chords, followed by section G with eighth-note chords and grace notes. Measures 77-80 continue section G. Staff 7 starts at measure 80 with eighth-note chords, followed by a solo break section labeled E major 7 (\$11). Measures 83-86 continue the eighth-note chords. Staff 8 starts at measure 87 with eighth-note chords, followed by section H with eighth-note chords and grace notes. Measures 90-93 continue section H.

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TRUMPET 4

2

94 E maj7(#11)

E maj7(#11)

102 Gb maj7(#11)

Gb maj7(#11)

110 Gb maj7(#11)

Gb maj7(#11)

F7(SUS4)

118 E maj7(#11)

E maj7(#11)

126 E maj7(#11)

E maj7(#11)

(F)

G maj7(#11)

G maj7(#11)

142 G maj7(#11)

G min7

Ab min7

(G)

E maj7(#11)

E maj7(#11)

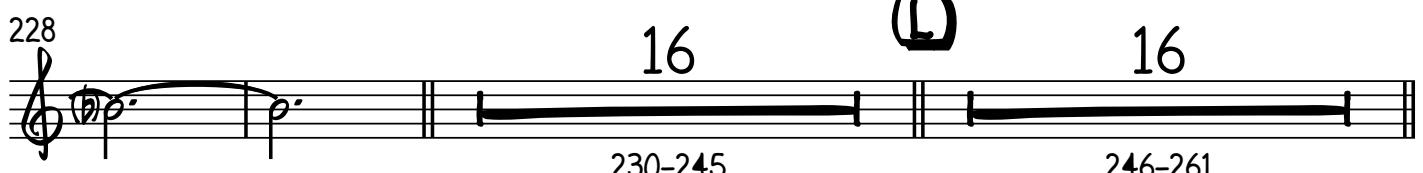
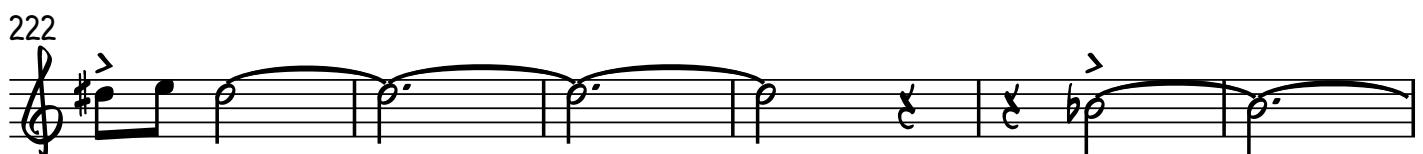
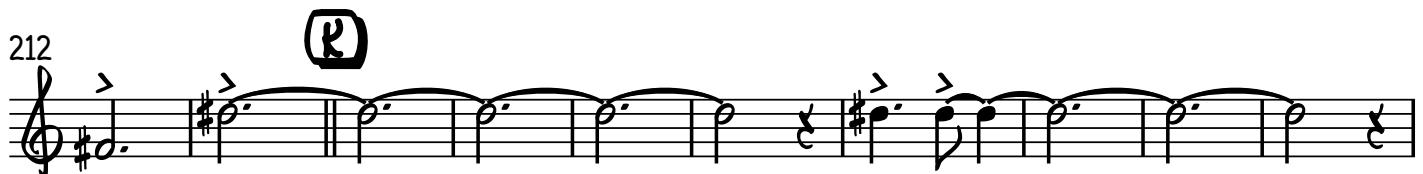
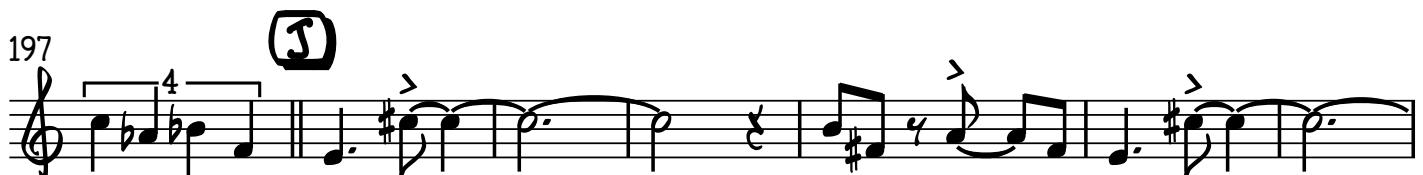
158 E maj7(#11)

E b7(#9) E maj7(#11)

TRUMPET 4

3

(H)



16

(L)

16

230-245

246-261

TRUMPET 4

4



Handwritten musical score for Trumpet 4. The score consists of four staves of music. Staff 1 (measures 15-16) starts with a long note, followed by a sixteenth-note pattern, a measure repeat sign, another sixteenth-note pattern, and a measure repeat sign. Measure 16 ends with a sixteenth-note pattern. Staff 2 (measures 286-287) shows a sixteenth-note pattern with a bracket over the first two measures. Staff 3 (measures 290-291) shows a sixteenth-note pattern with a bracket over the first two measures. Staff 4 (measures 296-297) shows a sixteenth-note pattern with a bracket over the first two measures.

15 4

262-276 282-285

286

290 2

291-292

296 2

299-300

TROMBONE 1

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

A

B

C

D

E (2ND & 4TH TIMES ONLY)

16-19

25-27

33-36

42-44

49-52

58

66

70-80

83-85

92-93

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TROMBONE 1

2

100-101

2

108-109

114-116

118

10

(F)

124-133

136

147

(G)

155

2

4

156-157

162-165

(H)

173

180

(I)

3

182-184

4

TROMBONE 1

3

3 190-192 4 198-199

201 2 202-203 2 206-207

213 (K) - #p. #p. - #p. #p. -

223 #p. #p. - #p. #p. #p. #p. 16 230-245

L 5 #p. #p. #p. #p. 4 #p. #p. 246-250 256-259

261 #p. #p. #p. (p) #p. #p. 3 #p. #p. 265-267

271 #p. #p. 4 #p. #p. 273-276

7 #p. #p. 2 #p. #p. 282-288 291-292

296 - #p. #p. 2 #p. #p. 299-300 4

TROMBONE 2

EVANGELON

(GOOD NEWS)

JOSEPH HENSON

Straight Eightths ♩ = 195

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TROMBONE 2

2

2

100-101

2

108-109

3

114-116

119

10

124-133

(F)

137

148

(G)

2

156-157

162-165

4

(H)

167

174

181

(I)

3

182-184

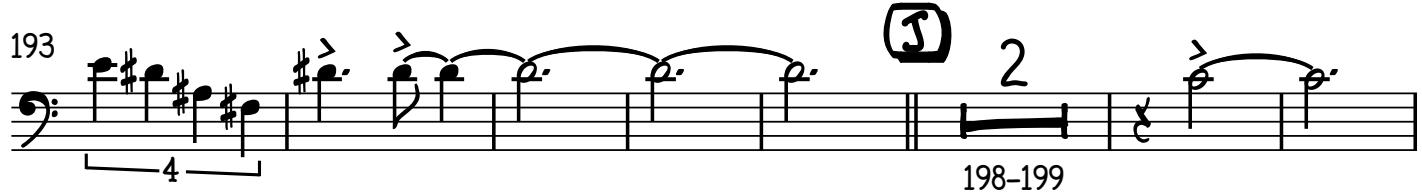
4

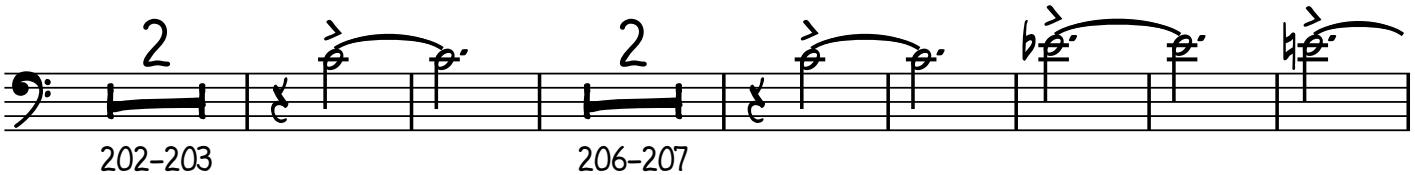
3

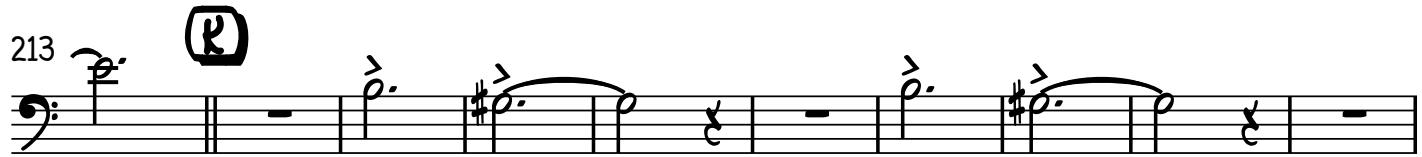
190-192

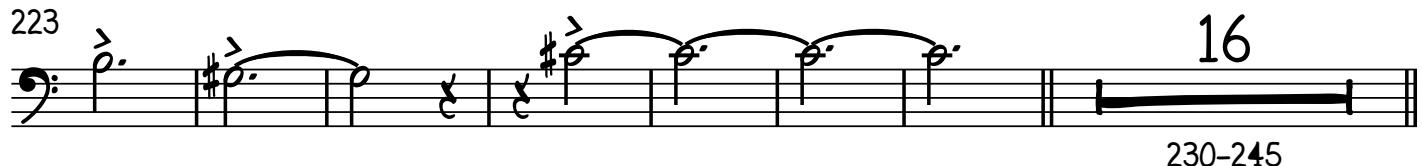
TROMBONE 2

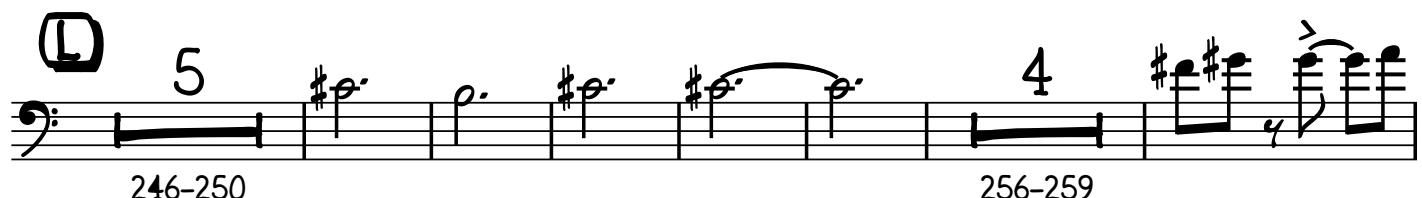
3

193  198-199

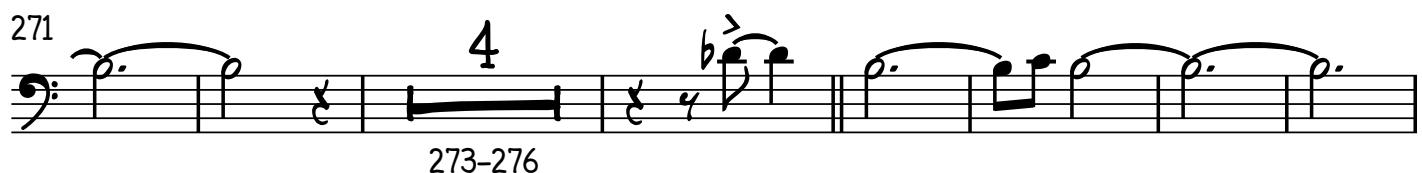
202-203  206-207

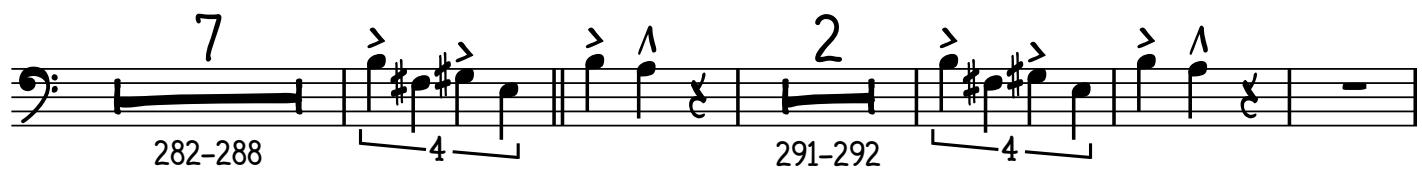
213 

223  16
230-245

 5  4
246-250 256-259

261  3
265-267

271  4
273-276

7  2
282-288 291-292

296  2
299-300

TROMBONE 3

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

A staff of music for Trombone 3, starting with straight eighth notes. Measure 2-5: 4. Measure 6-10: 5. Measure 16-19: 4. Measure 25-27: 3. Measure 28: 4. Measure 33-36: 4. Measure 42-44: 3. Measure 49-52: 4. Measure 59: 4. Measure 67: 11. Measure 70-80: 4. Measure 83-85: 3. Measure 86-101: 16. Measure 102-116: 15. Measure 122: 10. Measure 124-133: 10.

124-133
THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TROMBONE 3

2

140

(G) 16 (H)

150-165

171

178 (I) 3

182-184 4

188 3

190-192 4

(J) 2 2 2

198-199 202-203 206-207

208 (K)

218

228 (L) 16 5

230-245 246-250

TROMBONE 3

255 4 256-259

3 4 265-267 273-276

277 7 282-288

289 2 291-292 2 -

296 2 299-300 1

TROMBONE 4

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

The musical score consists of nine staves of music for Trombone 4. Staff 1 (measures 1-4) shows straight eighth-note patterns with measures 2-5, 6-21, and 22-37. Staff 2 (measures 15-38) includes measures 38-52. Staff 3 (measures 59-66) shows eighth-note patterns with measure 4 underlined. Staff 4 (measures 67-74) includes measures 70-80. Staff 5 (measures 83-90) shows eighth-note patterns with measure 4 underlined. Staff 6 (measures 102-117) includes measures 86-101. Staff 7 (measures 118-133) shows eighth-note patterns with measure 4 underlined. Staff 8 (measures 134-145) includes measures 12-13. Staff 9 (measures 150-165) shows eighth-note patterns with measure 4 underlined. Staff 10 (measures 174-181) shows eighth-note patterns with measure 4 underlined. Staff 11 (measures 182-190) shows eighth-note patterns with measure 4 underlined.

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

TROMBONE 4

2

190

(J) 2 202-203 206-207

208

(K)

223 16 230-245

(L) 16 16 246-261 262-277

281 3 286-288

289 2 291-292

296 2 299-300

GUITAR

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

D maj7(#11)

4

2-5

A

10

17

B

25

C

39

46

D F maj7(#11)

F maj7(#11)

53

62 F maj7(#11)

F min7

F #min7

64

68

72

76

80

84

88

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

GUITAR

2

70

78

3

83-85

(E)

D^{maj7(#11)}

D^{maj7(#11)}

94

D^{maj7(#11)}

D^{maj7(#11)}

102

E^{maj7(#11)}

E^{maj7(#11)}

110

E^{maj7(#11)}

E^{maj7(#11)}

E_{b7(sus4)}

118

D^{maj7(#11)}

D^{maj7(#11)}

126

D^{maj7(#11)}

D^{maj7(#11)}

(F)

F^{maj7(#11)}

F^{maj7(#11)}

GUITAR

3

142 Fmaj7(#11)

Fmin7

F#min7



(G) Dmaj7(#11)

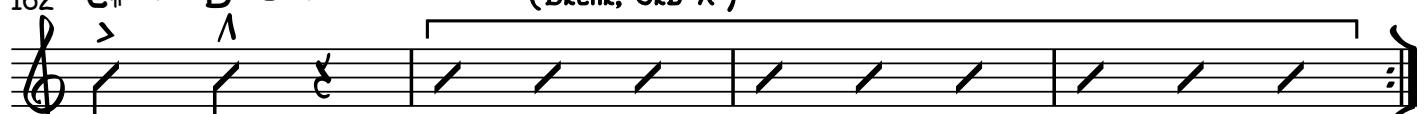
Dmaj7(#11)

158 Dmaj7(#11)



162 C#7(#9) Dmaj7(#11)

(BREAK, 3RD X)



(H)



173



181 (I) Eb7(#9)/E

Eb7(#9)/E



190 Eb7(#9)/E

Emaj7(#11)

Eb7(#9)/E

(J) Fmaj7(#11)



199 Fmaj7(#11)

Fmaj7(#11)



209 Fmin7



GUITAR

4

218 D% C#/D D% C#/D

228 *tr* 16 L 230-245

249

256

264

271

278

286 2 291-292 Dmaj7(#11)

293 2 295-296 2 299-300 1

PIANO

EVANGELION

(GOOD NEWS)

JOSEPH HENSON

STRAIGHT EIGHTHS $\text{♩} = 195$

Dmaj7(#11) Dmaj7(#11)

8

15

(B) 25

29

(C) 36

43

50

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

PIANO

58 F maj7(#11) F maj7(#11) F min7

67 F#min7 D maj7(#11)

73 D maj7(#11)

79 3 83-85

(E) D maj7(#11) D maj7(#11)

94 D maj7(#11) D maj7(#11)

102 E maj7(#11) E maj7(#11)

110 E maj7(#11) E maj7(#11) Eb7(sus4)

118 D maj7(#11) D maj7(#11)

PIANO

3

126 Dmaj7(#11)

Dmaj7(#11)

A piano staff with a treble clef and a key signature of one sharp. It shows a continuous eighth-note pattern across eight measures.

(F)

Fmaj7(#11)

Fmaj7(#11)

A piano staff with a treble clef and a key signature of one sharp. It shows a continuous eighth-note pattern across eight measures.

142 Fmaj7(#11)

Fmin7

F#min7

A piano staff with a treble clef and a key signature of one sharp. It shows a continuous eighth-note pattern across eight measures, followed by a change in chord.

(G)

Dmaj7(#11)

Dmaj7(#11)

A piano staff with a treble clef and a key signature of one sharp. It shows a continuous eighth-note pattern across eight measures.

158 Dmaj7(#11)

A piano staff with a treble clef and a key signature of one sharp. It shows a continuous eighth-note pattern across four measures.

162 C#7(#9) Dmaj7(#11)

(BREAK, 3RD X)

A piano staff with a treble clef and a key signature of one sharp. It shows a C#7(#9) chord followed by a Dmaj7(#11) chord, with a bracket indicating a break.

(H) Bb7(#9)

F#min E/F D/E Eb7(SUS4)

A piano staff with a treble clef and a key signature of one flat. It shows a Bb7(#9) chord followed by F#min E/F, D/E, and Eb7(SUS4) chords.

170 Dmaj7 C#/D

A piano staff with a treble clef and a key signature of one sharp. It shows a Dmaj7 chord followed by a C#/D chord.

174 Bb7(#9)

F#min E/F D/E Eb7(SUS4)

A piano staff with a treble clef and a key signature of one flat. It shows a Bb7(#9) chord followed by F#min E/F, D/E, and Eb7(SUS4) chords.

PIANO

4

178 Dmaj7

C#/D

D%

(I)

Eb7(\$9)/E

186 Eb7(\$9)/E

190 Eb7(\$9)/E

Emaj7(#11)

194 Eb7(\$9)/E

(J)

Fmaj7(#11)

Fmaj7(#11)

Fmaj7(#11)

207

Fmin7

F#min7

213

(K)

D%

C#/D

D%

C#/D

223 D% C#/D

Dmaj7(#11)

16

230-245

PIANO

5

L

253

260

267

274

279

285

290

296

D^{maj7(#11)}

D^{maj7(#11)}

E^{maj7(#11)}

E^{maj7(#11)}

D^{maj7(#11)}

E_b^{7(SUS4)} D^{maj7(#11)}

D^{maj7(#11)}

291-292

299-300

D^{maj7(#11)}

BASS

EVANGELON (GOOD NEWS)

STRAIGHT EIGHTHS $\text{♩} = 195$

JOSEPH HENSON

D^{maj7(#11)} D^{maj7(#11)}

(A) D^{maj7(#11)} D^{maj7(#11)}

13 D^{maj7(#11)} D^{maj7(#11)}

20 (B) E^{maj7(#11)} E^{maj7(#11)}

27

34 E^{maj7(#11)} Eb7(SUS4) D^{maj7(#11)}

41 D^{maj7(#11)} D^{maj7(#11)}

48 D^{maj7(#11)} D^{maj7(#11)}

(D) F^{maj7(#11)}

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

BASS

2

55

F maj7(#11) F maj7(#11)

65

F min7 F #min7 D maj7(#11)

71

D maj7(#11)

78

3

83-85

(E) D maj7(#11) D maj7(#11)

94 D maj7(#11) D maj7(#11)

102 E maj7(#11) E maj7(#11)

110 E maj7(#11) E maj7(#11) Eb7(SUS4)

118 D maj7(#11) D maj7(#11)

BASS

126 D^{maj7(\$11)}

D^{maj7(\$11)}

(F) F^{maj7(\$11)}

F^{maj7(\$11)}

142 F^{maj7(\$11)}

F^{min7}

F^{#min7}

(G) D^{maj7(\$11)}

D^{maj7(\$11)}

158 D^{maj7(\$11)}

C^{#7(\$9)} D^{maj7(\$11)} (BREAK, 3RD X)

(H)

172

179

(I)

186

BASS

194

201

210

217

224

(L) D^{maj7(#11)}

253 D^{maj7(#11)}

260 E^{maj7(#11)}

267 E^{maj7(#11)}

BASS

5

274 E^{maj7(#11)}

281

D^{maj7(#11)}

287

290

291-292

296

299-300

DRUMS

EVANGELON

(GOOD NEWS)

JOSEPH HENSON

Straight Eightths $\text{♩} = 195$

Measure 1: 3/4 time, 4 sharp key signature. Bass drum at the start, followed by straight eighth-note patterns.

(A)

Measure 2: Continuation of straight eighth-note patterns from section A.

14

Measure 14: Bass drum, followed by a sixteenth-note pattern.

(B)

Measure 15: Bass drum, followed by a sixteenth-note pattern.

Measure 30: Bass drum, followed by a sixteenth-note pattern.

(C)

(8)

Measure 31: Continuation of straight eighth-note patterns from section C.

Measure 46: Bass drum, followed by a sixteenth-note pattern.

(16)

Measure 62: Bass drum, followed by a sixteenth-note pattern.

Measure 63: Bass drum, followed by a sixteenth-note pattern.

THIS COMPOSITION IS IN THE PUBLIC DOMAIN

DRUMS

2

70 (8)

78 (2ND & 4TH TIMES ONLY) 3 83-85

92

99

105

111

118

126 (8)

DRUMS

3

(F)

142

(G)

158

(H)

173

180

187

194

DRUMS

4

202

Measure 202: A sixteenth-note pattern consisting of two groups of four notes each, separated by a short rest. The first group has a downward stroke on the first note and an upward stroke on the fourth note. The second group has a downward stroke on the first note and an upward stroke on the third note.

211

Measure 211: A sixteenth-note pattern starting with a downward stroke on the first note. It includes a circled 'R' symbol above the third note. The pattern continues with a downward stroke on the fifth note and an upward stroke on the eighth note.

219

Measure 219: A sixteenth-note pattern starting with a downward stroke on the first note. It includes a downward stroke on the third note and an upward stroke on the sixth note.

225

Measure 225: A sixteenth-note pattern consisting of three groups of four notes each. The first group has a downward stroke on the first note and an upward stroke on the fourth note. The second group has a downward stroke on the first note and an upward stroke on the third note. The third group has a downward stroke on the first note and an upward stroke on the fourth note.

230 (SOLO)

(8)

Measure 230 (SOLO): An eight-measure solo section consisting of a continuous sixteenth-note pattern of eighth-note pairs.

238

(16)

Measure 238: A sixteen-measure section consisting of a continuous sixteenth-note pattern of eighth-note pairs.

(L)

(8)

Measure 239 (L): An eight-measure section consisting of a continuous sixteenth-note pattern of eighth-note pairs.

254

(16)

Measure 254: A sixteen-measure section consisting of a continuous sixteenth-note pattern of eighth-note pairs, followed by a sixteenth-note ending consisting of a downward stroke on the first note and an upward stroke on the third note.

262

Measure 262: A sixteenth-note pattern starting with a downward stroke on the first note. It includes a downward stroke on the third note and an upward stroke on the fifth note.

DRUMS

5

270

Two measures of drum notation. The first measure consists of a continuous eighth-note pattern with several grace notes and accents. The second measure continues this pattern.

278 (8)

Eight measures of drum notation, indicated by the number 8 in parentheses above the staff.

286

Three measures of drum notation. The first measure is a continuous eighth-note pattern. The next two measures show sixteenth-note patterns with accents and a measure repeat sign.

290 (SOLO FILL) (SOLO FILL)

Four measures of drum notation. The first three measures are eighth-note patterns. The fourth measure shows sixteenth-note patterns with accents and a measure repeat sign, labeled "(SOLO FILL)" twice.

296 (SOLO FILL)

Four measures of drum notation. The first three measures are eighth-note patterns. The fourth measure shows sixteenth-note patterns with accents and a measure repeat sign, labeled "(SOLO FILL)" once.