

# "BIG DIPPER"

862

## BASS

MEDIUM GROOVE TEMPO

Comp. & Arr. by  
THAD JONES

3

f

A

4

1 B

4

C

c.p. Fpp

D

3 hook 2 times

4

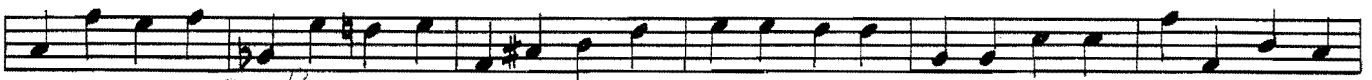
E

5th

BASS - 2.

"BIG DIPPER"

4



**F**



**G**



4



2.

**H**

2



**I**



*p* *f*



**J**

4



**⊕ CODA**

2

*f*

*deciso*

*D.S. al* **⊕**



Bass  
 Brush Groove/  
 Hip Hop Groove ♩ = 94

# Jolly Beach

Composed & Arranged by  
 Annie Booth

2 E<sup>(2)/G#</sup> G<sup>-13</sup> F#<sup>-11</sup> F-(maj7) Bb<sup>-7</sup> F<sup>(2)/A</sup> Ab<sup>-13</sup>

*drums*

11 G<sup>-9</sup> B<sup>-7</sup> Gb<sup>(2)/Bb</sup> A<sup>-13</sup> E<sup>(2)/G#</sup> G<sup>Δ7</sup> F#<sup>-7</sup> E<sup>-9</sup>

*mf*

18 E<sup>-11</sup> Eb<sup>Δ9</sup>(#11) 21 G<sup>Δ9</sup> F#<sup>-9</sup> F<sup>-9</sup>

23 E<sup>-9</sup> Eb<sup>7</sup>(#9) D<sup>Δ13</sup> C#<sup>-7</sup>(b5) F#<sup>7</sup>(b9)

27 B<sup>-9</sup> Bb<sup>-9</sup> A<sup>-9</sup> E<sup>(2)/G#</sup> G<sup>-6</sup> F#<sup>-11</sup> F-(maj7)

*subito p*

33

33 G<sup>Δ9</sup> F#<sup>-9</sup> F<sup>-9</sup> E<sup>-9</sup> Eb<sup>7</sup>(#9)

37 D<sup>Δ13</sup> C#<sup>-7</sup>(b5) F#<sup>7</sup>(b9) B<sup>-9</sup> Bb<sup>-9</sup> A<sup>-9</sup>

41 E<sup>(2)/G#</sup> G<sup>-6</sup> F#<sup>-11</sup> F-(maj7) 45 G<sup>Δ9</sup> F#<sup>-9</sup> F<sup>-9</sup>

*subito p*

## Bass

47 E<sup>-9</sup> Eb7(#9) D<sup>Δ13</sup>

50 C#-7(b5) F#7(b9) B-9 Bb-9 E(2)/G# G-6 F#-11 F-(maj7)

*subito p*

57 Bb-7 F(2)/A Ab-13 G-9 B-7 Gb(2)/Bb A-13 E(2)/G# GΔ7 F#-7 E-9

66 EbΔ7(#11) D D(2)/F# G-9 EbΔ7(#11) D

*f*

72 Trumpet Solo - last x on cue

GΔ9 F#-9 F-9 E-9 Eb7(#9)

76 DΔ9 C#-7(b5) F#7alt. B-9 Bb-9 1. A-7 D7 2. A13(sus4) A13(b9)

81 DΔ7 BbΔ7 DΔ7 BbΔ7

85 DΔ7 BbΔ7 DΔ7 BbΔ7 A-9

*solo ends*

89 E(2)/G# G-13 F#-11 F-(maj7)

*mp* *w/ pno*

94 A<sup>(2)</sup>/C# C-13 B-11 Bass B<sup>b</sup>-(maj7)

98 A-7 E<sup>(2)</sup>/G# G-13 F#-11 F<sup>Δ</sup>9 E-9

*mf*

105

105 E<sup>(2)</sup>/G# G-13 F#-11 F-(maj7) A<sup>(2)</sup>/C# C-13 B-11

*mp* *w/ pno*

113 B<sup>b</sup>-(maj7) A-7 E<sup>(2)</sup>/G# G-13 F#-11

119 F<sup>Δ</sup>9 E-9 *pno fills...* E<sup>b</sup>maj13(#11) D<sup>9</sup> *pno fills...*

123 A- F<sup>(2)</sup> *pno fills...* A- F<sup>(2)</sup> *pno fills...*

127 D<sup>b</sup>Δ7(#11) C C<sup>(2)</sup>/E F *pno fills...* D<sup>b</sup>Δ7(#11) C

*f*

**132**

Piano Solo - open

132 F<sup>Δ</sup>7 E-9 E<sup>b</sup>-9 D-9 D<sup>b</sup>7(#9)

136 G<sup>b</sup>Δ7 F-7(b5) B<sup>b</sup>7alt. E<sup>b</sup>-9 D-9 C#-7 F#9

140 B<sup>Δ</sup>9 B<sup>b</sup>-9 A-9 A<sup>b</sup>-9 G7(#9)

144 G<sup>b</sup>Δ9 F-7(b5) B<sup>b</sup>7alt. E<sup>b</sup>-9 D-9 C#-9 C7alt.

**148**

On Cue (bkgds)

148 B<sup>Δ</sup>9 G<sup>Δ</sup>9 B<sup>Δ</sup>9 G<sup>Δ</sup>9 B<sup>Δ</sup>9 G<sup>Δ</sup>9

154 B<sup>Δ</sup>9 G<sup>Δ</sup>7 F#-7 E-9 E-11 E<sup>b</sup>Δ9(#11)

**161**

161 G<sup>Δ</sup>9 F#-9 F-9 E-9 E<sup>b</sup>7(#9)

165 D<sup>Δ</sup>13 C#-7(b5) F#7(b9) B-9 B<sup>b</sup>-9

**169**

169 E(2)/G# G-13 F#-11 F-(maj7) B<sup>b</sup>-7 F(2)/A A<sup>b</sup>-13 G-9

*subito p*

177 B-7 G<sup>b</sup>(2)/B<sup>b</sup> A-13 E(2)/G# G<sup>Δ</sup>7 F#-7 E-9

**185** Drum Solo - open

183  $E_b\Delta 7(\#11)$  D  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$  D  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$  D



**189** On Cue

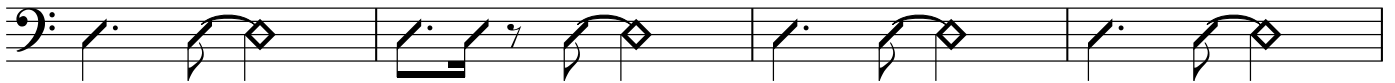
189  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$  D  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$  D



193  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$  D  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$  D



197  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$  D  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$  D



201  $D^{(2)}/F\#$   $G^{-9}$   $E_b\Delta 7(\#11)$



# REUNION BLUES

WRITTEN FOR THE 2016 SHENANDOAH CONSERVATORY  
JAZZ ENSEMBLE REUNION BAND

**A** SWING ♩ = 184

OPEN FOR SOLOS

**B** B<sup>b7</sup> WALK E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> E<sup>o7</sup>

B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>

ON CUE

**C** B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> E<sup>o7</sup>

B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> A<sup>b13</sup><sub>SUS</sub> A<sup>b13</sup> A<sup>13</sup> B<sup>b13</sup> 1.

2. F<sup>7</sup> **D**



REUNION BLUES - BASS - PG. 2

48



OPEN FOR SOLOS

**E** B<sup>b7</sup> WALK E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> E<sup>o7</sup>

55



B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> FIRST B<sup>b7</sup> F<sup>7</sup>

61



LAST B<sup>b7</sup> **F** ON CUE

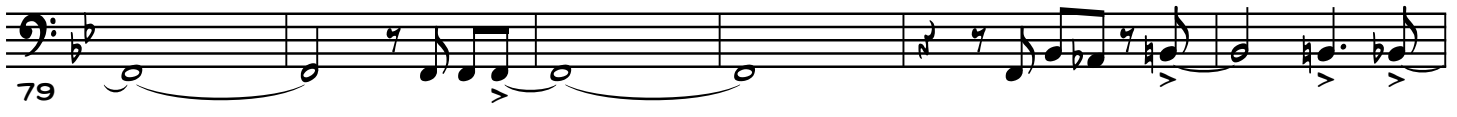
67



73



79



4 **G** B<sup>b7</sup> WALK E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup>

85



B<sup>b7</sup> A<sup>b13</sup>SUS 2

94



**H** B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup>

101



A<sup>b13</sup>SUS B<sup>b7</sup> A<sup>b13</sup>SUS

108



REUNION BLUES - BASS - PG. 3

114

Musical staff for measures 114-119. Measure 114 contains a melodic line with eighth notes and a triplet. Measure 115 is a whole rest. Measure 116 is a whole rest. Measure 117 contains a melodic line with eighth notes and a triplet. Measure 118 is a whole rest. Measure 119 contains a melodic line with eighth notes and a triplet. Chord symbols  $B^b7$ ,  $A^b13$ , and a boxed **I** are placed above the staff.

120

Musical staff for measures 120-124. Measure 120 is a whole rest. Measure 121 is a whole rest. Measure 122 is a whole rest. Measure 123 contains a melodic line with eighth notes and a triplet. Measure 124 contains a melodic line with eighth notes and a triplet. Chord symbols  $B^b13(\#9)$  and a circled **2** are placed above the staff. A **ff** dynamic marking is placed below the staff.

# THE PHRYGIAN FIVE

COMMISSIONED BY THE WALTER JOHNSON H.S.  
JAZZ ENSEMBLE - CHRIS KOSMACESKI, DIRECTOR

Str. 8ths ♩ = 172

The musical score is written for Acoustic Bass in a Phrygian mode. It begins with a tempo of 172 beats per minute, marked as eighth notes. The piece is in 4/4 time. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, often with accents and slurs. There are several key signature changes indicated by sharp signs on the notes. The score is divided into sections labeled A, B, C, D, and E. Section A is marked '2nd x only' and includes first and second endings. Section B is marked 'sim.' (simile). Section E includes specific fingering instructions: 'F# with' and 'C# with'. The score starts at measure 3 and ends at measure 38.

3

**A** 2nd x only

9

**B** sim.

14

18

**C**

22

26

**D**

30

34

**E** F# with C# with

38

# THE PHRYGIAN FIVE - BASS - P. 2

42 **F#m11** *sim.* **Bbm11** **F** **Eb11**

48 **Dm11** **Db11** **Cmaj9(b5)**

54 **G**

58 **H**

62

67 **A Tempo** (Piano cue) **E11** **Groove**

72 **Dm11** **E11**

77 **Dm11** **J** **A11** **G11**

82 **A11** **G11** **K** **E11**

88 **D11** **E11**

94 **L** **F#m11** **C#m11** **F#m11**

# THE PHRYGIAN FIVE - BASS - P. 3

Bb mitt

M Eb mitt

99

D mitt

Db mitt

C ma9(b5)

104

N

110

114

O

F# mitt

C# mitt

118

F# mitt sim.

Bb mitt

P

Eb mitt

122

D mitt

Db mitt

C ma9(b5)

128

Q

134

R

138

142

S

148

153

F#

Eb

SIERRA MUSIC PRESENTS  
THE CONTEMPORARY COMPOSERS SERIES

# VORTEX

(ENDLESS WINTER)

COMMISSIONED FOR THE UNIVERSITY OF PORTLAND JAZZ FESTIVAL; DAVE PARKER, DIRECTOR

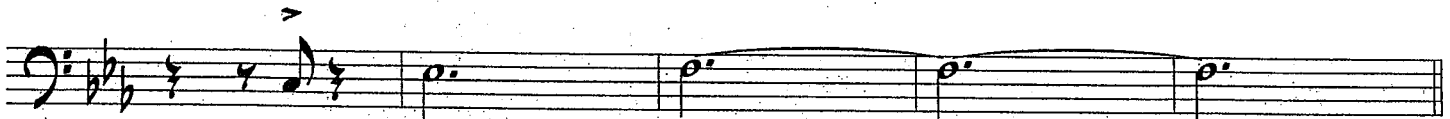
ACOUSTIC BASS

PATTY DARLING

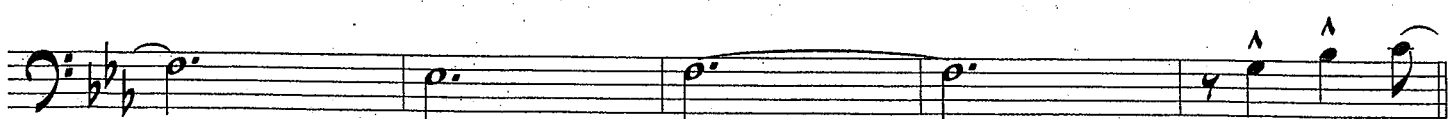
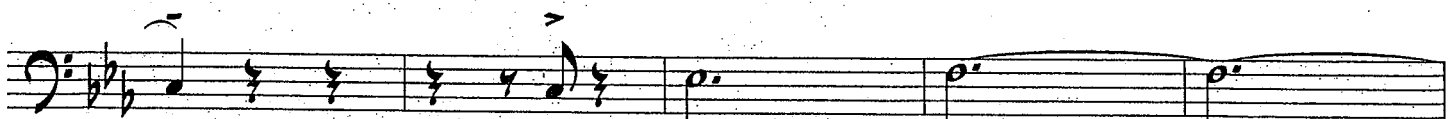
SWING ♩ = 178



11



21



ACOUSTIC BASS - VORTEX - PG. 2

35

45

51

PLAY FREELY

59

67

75

As Is

A musical staff in bass clef with a key signature of two flats (Bb, Eb). It contains several notes with accents (>) and a fermata over a group of notes. A double bar line is present below the staff.

89 C mi9 SIMILAR RHYTHMS OR WALK (87)

A musical staff in bass clef with a key signature of two flats. The staff contains rhythmic slashes representing a consistent rhythm. A double bar line is present below the staff.

97 F mi9 (87)

A musical staff in bass clef with a key signature of two flats. The staff contains rhythmic slashes representing a consistent rhythm. A double bar line is present below the staff.

105 DbMA7+11 Csus2/E AbMA7

A musical staff in bass clef with a key signature of two flats. The staff contains rhythmic slashes representing a consistent rhythm. A double bar line is present below the staff.

F7sus As is

A musical staff in bass clef with a key signature of two flats. It contains notes with accents (>) and a fermata over a group of notes. A double bar line is present below the staff.

117 B. G. CUED LAST TIME C mi9 SIMILAR RHYTHMS OR WALK (87)

A musical staff in bass clef with a key signature of two flats. The staff contains rhythmic slashes representing a consistent rhythm. A double bar line is present below the staff.

125 F mi9 (87)

A musical staff in bass clef with a key signature of two flats. The staff contains rhythmic slashes representing a consistent rhythm. A double bar line is present below the staff.

133 DbMA7+11 Csus2/E AbMA7

A musical staff in bass clef with a key signature of two flats. The staff contains rhythmic slashes representing a consistent rhythm. A double bar line is present below the staff.

F7sus As is

A musical staff in bass clef with a key signature of two flats. It contains notes with accents (>) and a fermata over a group of notes. A double bar line is present below the staff.



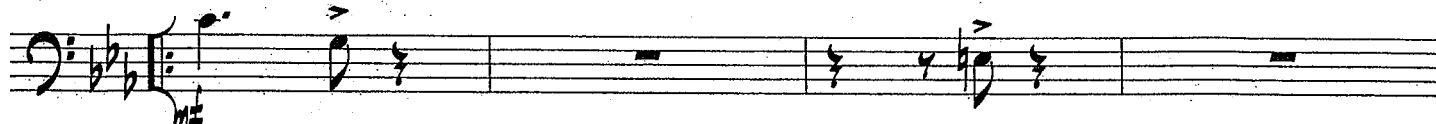


198

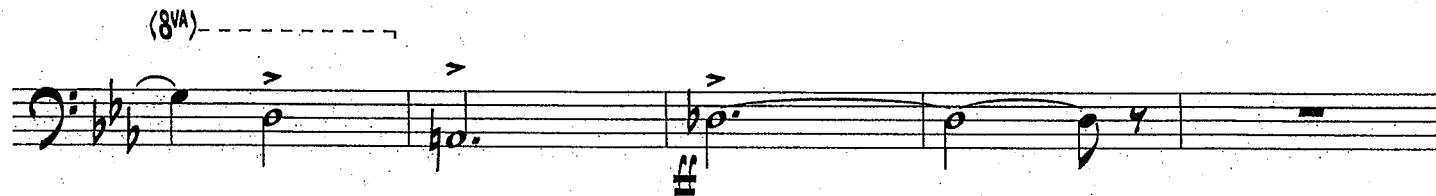


201

PLAY 3 TIMES

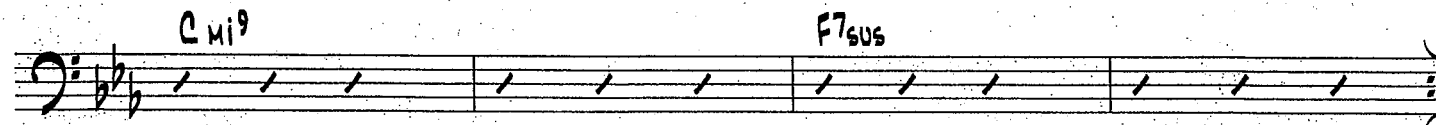
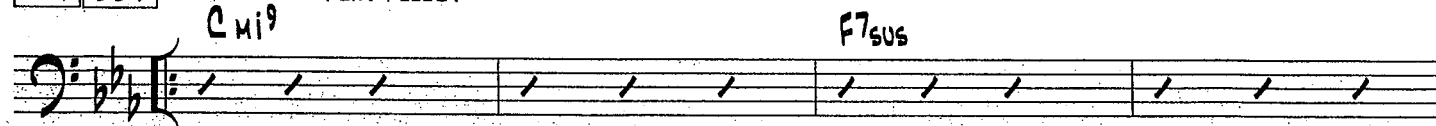


209



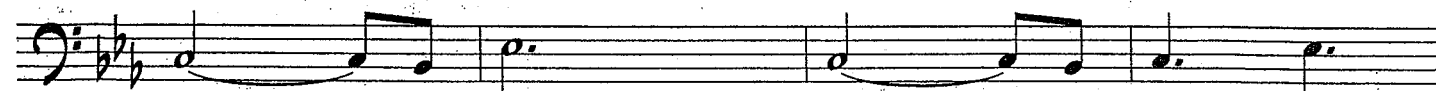
219 227

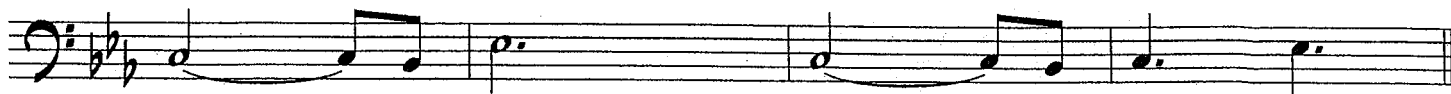
PLAY FREELY



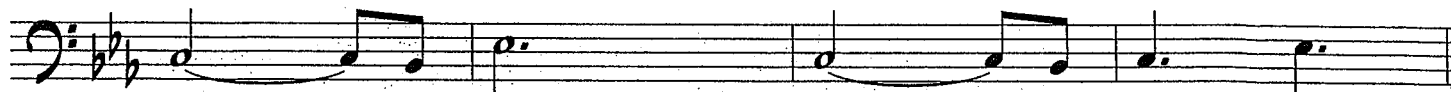
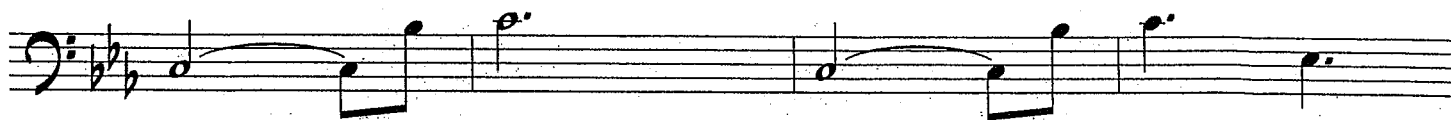
235

PLAY FREELY W / THESE NOTES





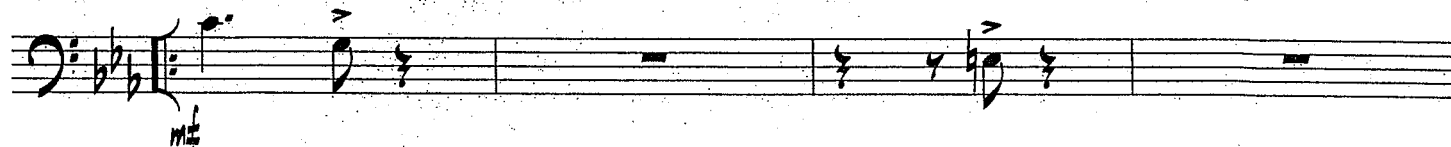
243



PLAY 3 TIMES

251

As is



CRESCENDO POCO A POCO

259

