

"BIG DIPPER"

862

GIUITAR

MEDIUM GROOVE TEMPO

Comp. & Arr. by
THAD JONES

4

G⁹

A PIANO SOLO
G⁷ 4 C⁷ G⁷

D⁷ C⁷ B^{b7} A⁷ D⁷ G⁷ F^{#7} B⁷ E⁷

A⁷ D⁷ G 1 **B** G⁷ 4 C⁷

G⁷ D⁷ C⁷ B^{b7}

A⁷⁺ D^{7#9} G⁷ F^{#7} B⁷⁺ E⁷⁺ A⁷ A⁷⁺ D⁷ B⁷ E⁷ A⁷ D⁷ **C** G⁷ D⁷ G⁷ G⁷⁺

C⁷ G⁷ C⁷ G⁷ D⁷ G⁷ C⁷ G⁷ D⁷

G⁷ D⁷ C⁷ B^{b7} A^{7b9} E^{b7} D⁷ G⁷ F^{#7+}

B⁷⁺ E⁷⁺ ⊕ B^{b7} MA⁷ (add 6) E^{b7} MA⁷ A^{b7} MA⁹ G⁷ **D** G⁷ 4

C⁷ G⁷ D⁷ C⁷ B^{b7}

A⁷ D⁷ G⁷ F^{#7} B⁷ E⁷ A⁷ D⁷ G B^b A A^b **E** G⁷

GUITAR 2.

"BIG DIPPER"

4 C7 G7 D7

C7 Bb7 A7+ D7#9 G7 F#7 B7+ E7+ A7 A7+ D7

B7 E7 A7 D7 **F** G Dm7 G7 G7+ C7 G7 C7 G7 D7 G7 C7

G7 D7 G7 D7 C7 Bb7

A7b9 E7 D7 G7 F#7+ B7+ E7+ Bb+11 MA.7 (add 6) Eb MA.7 Ab+11 MA.9 G7 **G** G7

4 C7 G7 D7 C7

Bb7 A7 D7 G7 F#7 B7 E7 A7 D7 1. G Bb A Ab

2. G Bb A Ab **H** G7 2 C7 G7

D7 Am7 D7 C7 Gm7 C7 Bb7 Fm7 Bb7 A7 D7 **I** G7 F#7

B7+ E7+ Bb9 6 **J** G7 4

D.S. al \oplus

\oplus CODA 2 Bb MA.7 B7+ E7+ Eb9 Ab13 G13

Guitar

Brush Groove/
Hip Hop Groove ♩ = 94

Jolly Beach

Composed & Arranged by
Annie Booth

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

drums mp

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

mf

18 EbΔ9(#11) 21 GΔ9 F#-9 F-9

23 E-9 Eb7(#9) DΔ13 C#-7(b5) F#7(b9) B-9 Bb-9 A-9

continue w/ eighths

29 E(2)/G# G-6 F#-11 F-(maj7) 33 GΔ9 F#-9 F-9 E-9 Eb7(#9)

subito p continue w/ eighths

37 DΔ13 C#-7(b5) F#7(b9) B-9 Bb-9 A-9 E(2)/G# G-6 F#-11

subito p

44 F-(maj7) 45 GΔ9 F#-9 F-9 E-9 Eb7(#9) DΔ13

simile

50 C#-7(b5) F#7(b9) B-9 Bb-9

53 E^{(2)/G#} G⁻⁶ F#⁻¹¹ F-(maj7) **57** Bb⁻⁷ F^{(2)/A} Ab⁻¹³ G⁻⁹

subito p

61 B⁻⁷ Gb^{(2)/Bb} A⁻¹³ E^{(2)/G#} G^{Δ7} F#⁻⁷ E⁻⁹

68 *f*

68 Eb^{Δ7}(#11) D D^{(2)/F#} G⁻⁹ Eb^{Δ7}(#11) D

f

72 Trumpet Solo - last x on cue

72 G^{Δ9} F#⁻⁹ F⁻⁹ E⁻⁹ Eb⁷(#9)

76 D^{Δ9} C#⁻⁷(b5) F#⁷alt. B⁻⁹ Bb⁻⁹ 1. A⁻⁷ D⁷ 2. A¹³(sus4) A¹³(b9)

81

81 D^{Δ7} Bb^{Δ7} D^{Δ7} Bb^{Δ7}

85 D^{Δ7} Bb^{Δ7} D^{Δ7} Bb^{Δ7} A⁻⁹

solo ends

89

89 E^{(2)/G#} G⁻¹³ F#⁻¹¹ F-(maj7) A^{(2)/C#} C⁻¹³ B⁻¹¹ Bb-(maj7)

mp

98 A⁻⁷ E^{(2)/G#} G⁻¹³ F#⁻¹¹ F^{Δ9} E⁻⁹

mf

105

Guitar

3

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

mp

114 A-7 E(2)/G# G-13 F#-11 FΔ9 E-9

3

121 Ebmaj13(#11) D9 A- F(2) A- F(2)

pno fills...

126 DbΔ7(#11) C C(2)/E F DbΔ7(#11) C

f (top note)

132

Piano Solo - open

132 FΔ7 E-9 Eb-9 D-9 Db7(#9) GbΔ7 F-7(b5) Bb7alt.

138 Eb-9 D-9 C#-7 F#9 BΔ9 Bb-9 A-9 Ab-9 G7(#9)

144 GbΔ9 F-7(b5) Bb7alt. Eb-9 D-9 C#-9 C7alt.

148

On Cue (bkgds)

148 BΔ9 GΔ9 BΔ9 GΔ9 BΔ9 GΔ9

154 BΔ9 GΔ7 F#-7 E-9 EbΔ9(#11)

161

161 GΔ9 F#-9 F-9 E-9 Eb7(#9)

simile...

Guitar

165 D^Δ13 C#-7(b5) F#7(b9) B-9 Bb-9

169

169 E(2)/G# G-13 F#-11 F-(maj7) Bb-7 F(2)/A Ab-13 G-9

subito p

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

f

185 Drum Solo - open

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

(top note)

189 On Cue

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

simile

193 D(2)/F# G-9 EbΔ7(#11) D bring out

f

197

200 w/ lead tpt

ff

REUNION BLUES

WRITTEN FOR THE 2016 SHENANDOAH CONSERVATORY
JAZZ ENSEMBLE REUNION BAND

SWING ♩ = 184

A

F7(♯9) E7(♯9)

E♭7(♯9) D7(♯9)

F7(♯9) E7(♯9) E♭7(♯9) D7(♯9) *f*

F7(♯9) E7(♯9)

5

E♭7(♯9) D7(♯9)

F7(♯9) F♯7(♯9) G7(♯9) A♭7(♯9)

B7(♯9) B♭13

11

OPEN FOR SOLOS

B

B♭7

E♭7

B♭7

E♭7

E°7

17

B♭7

A7

A♭7

G7

G♭7

F7

B♭7

F7

23

ON CUE

C

B♭7

E♭7

B♭7

E♭7

E°7

29

B♭7

A7

A♭7

G7

A♭13sus

A♭13

A13

B♭13

1.

35

D

2.

F7(♯9) B♭13(♯9)

F7(♯9) B♭13

E13

E♭13

41

REUNION BLUES - GUITAR - PG. 2

48 A^{13} Bb^{13} A^{13} Bb^{13} A^{13} Bb^{13} $Bb^{13}(\#9)$

55 **E** Bb^7 Eb^7 Bb^7 Eb^7 $E^{\circ 7}$

61 Bb^7 A^7 A^7 G^7 G^7 F^7 **FIRST** Bb^7 F^7

67 **LAST** Bb^7 **F** $F^7(\#9)$ $E^7(\#9)$ $E^7(\#9)$ $D^7(\#9)$ $E^7(\#9)$ $D^7(\#9)$ $F^7(\#9)$ $E^7(\#9)$

73 $F^7(\#9)$ $E^7(\#9)$ $E^7(\#9)$ $E^7(\#9)$ $D^7(\#9)$ $F^7(\#9)$ $E^7(\#9)$

79 $E^7(\#9)$ $D^7(\#9)$ $F^7(\#9)$ $F^{\#7}(\#9)$ $G^7(\#9)$ $A^7(\#9)$ $B^7(\#9)$ Bb^{13}

85 **4** **G** $Bb^7(\#9)$ $E^7(\#9)$ $E^7(\#9)$ $Bb^7(\#9)$ $E^7(\#9)$ $E^7(\#9)$

94 $Bb^7(\#9)$ $A^7(\#9)$ A^{13} A^{13} A^{13} Bb^{13} **2**

101 **H** $Bb^7(\#9)$ $E^7(\#9)$ $Bb^7(\#9)$ $E^7(\#9)$ $Bb^7(\#9)$ $E^7(\#9)$ $Bb^7(\#9)$

108 $A^7(\#9)$ A^{13} A^{13} Bb^{13} $A^7(\#9)$ $A^7(\#9)$

OPEN FOR SOLOS

ON CUE

LAST

FIRST

4

H

2

f

REUNION BLUES - GUITAR - PG. 3

Ab¹³ A¹³ Bb¹³ Eb^{7(#9)} **I** E^{7(#9)} F^{7(#9)} G^{7(#9)} Ab^{13sus}

114

Ab^{13(#11)} Ab^{13sus} Ab^{13(#11)} A¹³ Bb¹³ 2 Bb^{13(#9)}

120

ff

THE PHRYGIAN FIVE

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

Str. 8ths ♩ = 172

3

A

3

1 2

B

9

15

19

23

D

27

31

E

35

THE PHRYGIAN FIVE - GUITAR - P. 2

40

Musical staff 40-43: Treble clef, 4/4 time. Measures 40-43 contain a melodic line with a long slur. Measure 40 starts with a whole rest. Measure 41 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 42 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 43 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5.

44

Musical staff 44-47: Treble clef, 4/4 time. Measures 44-47 contain a melodic line with a long slur. Measure 44 starts with a whole rest. Measure 45 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 46 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 47 has a quarter note F3, quarter note E3, quarter note D3, quarter note C3.

48

Guitar chord diagram staff 48-52: Treble clef, 4/4 time. Measures 48-52 contain guitar chord diagrams. Measure 48: D^{mi} (D4, E4, F4, G4). Measure 49: D^bmi (D4, E4, F4, G4). Measure 50: D^{mi} (D4, E4, F4, G4). Measure 51: D^bmi (D4, E4, F4, G4). Measure 52: C^{mi}9(b5) (C4, D4, E4, F4, G4, A4, B4).

53

Musical staff 53-56: Treble clef, 4/4 time. Measures 53-56 contain a melodic line with a long slur. Measure 53 starts with a whole rest. Measure 54 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 55 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 56 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5.

57

Musical staff 57-60: Treble clef, 4/4 time. Measures 57-60 contain a melodic line with a long slur. Measure 57 starts with a whole rest. Measure 58 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 59 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 60 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5.

61

Musical staff 61-66: Treble clef, 4/4 time. Measures 61-66 contain a melodic line with a long slur. Measure 61 starts with a whole rest. Measure 62 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 63 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 64 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 65 has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 66 has a quarter note F4, quarter note E4, quarter note D4, quarter note C4.

67

Musical staff 67-72: Treble clef, 4/4 time. Measures 67-72 contain guitar chord diagrams. Measure 67: D^{mi} (D4, E4, F4, G4). Measure 68: E^{mi} (E4, F4, G4, A4). Measure 69: A Tempo (Piano cue) (A4, B4, C5, D5). Measure 70: I^{mi} (E4, F4, G4, A4). Measure 71: E^{mi} (E4, F4, G4, A4). Measure 72: E^{mi} (E4, F4, G4, A4).

73

Guitar chord diagram staff 73-78: Treble clef, 4/4 time. Measures 73-78 contain guitar chord diagrams. Measure 73: D^{mi} (D4, E4, F4, G4). Measure 74: E^{mi} (E4, F4, G4, A4). Measure 75: D^{mi} (D4, E4, F4, G4). Measure 76: J^{mi} (D4, E4, F4, G4). Measure 77: A^{mi} (A4, B4, C5, D5). Measure 78: A^{mi} (A4, B4, C5, D5).

79

Guitar chord diagram staff 79-85: Treble clef, 4/4 time. Measures 79-85 contain guitar chord diagrams. Measure 79: G^{mi} (G4, A4, B4, C5). Measure 80: G^{mi} (G4, A4, B4, C5). Measure 81: A^{mi} (A4, B4, C5, D5). Measure 82: A^{mi} (A4, B4, C5, D5). Measure 83: G^{mi} (G4, A4, B4, C5). Measure 84: G^{mi} (G4, A4, B4, C5). Measure 85: G^{mi} (G4, A4, B4, C5).

86

Guitar chord diagram staff 86-93: Treble clef, 4/4 time. Measures 86-93 contain guitar chord diagrams. Measure 86: K^{mi} (E4, F4, G4, A4). Measure 87: E^{mi} (E4, F4, G4, A4). Measure 88: E^{mi} (E4, F4, G4, A4). Measure 89: D^{mi} (D4, E4, F4, G4). Measure 90: E^{mi} (E4, F4, G4, A4). Measure 91: E^{mi} (E4, F4, G4, A4). Measure 92: E^{mi} (E4, F4, G4, A4). Measure 93: E^{mi} (E4, F4, G4, A4).

94

Guitar chord diagram staff 94-101: Treble clef, 4/4 time. Measures 94-101 contain guitar chord diagrams. Measure 94: L^{mi} (F#4, G#4, A4, B4). Measure 95: F#^{mi} (F#4, G#4, A4, B4). Measure 96: C#^{mi} (C#4, D#4, E4, F4). Measure 97: C#^{mi} (C#4, D#4, E4, F4). Measure 98: F#^{mi} (F#4, G#4, A4, B4). Measure 99: F#^{mi} (F#4, G#4, A4, B4). Measure 100: B^bmi (B3, C4, D4, E4). Measure 101: B^bmi (B3, C4, D4, E4).

THE PHRYGIAN FIVE - GUITAR - P. 3

M

$E\flat$ mi11
 D mi11
 $D\flat$ mi11

102

N B PHRYGIAN

C ma9(b5)

108

B mi9
 A mi9
 G ma9(b5)
 F ma9(b5)
O $F\sharp$ mi11

114

120

P

$E\flat$ mi11

124

D mi11
 $D\flat$ mi11
 C ma9(b5)

128

Q

133

R

137

141

S

147

151

$E\flat$ mi11

SIERRA MUSIC PRESENTS
THE CONTEMPORARY COMPOSERS SERIES

VORTEX

(ENDLESS WINTER)

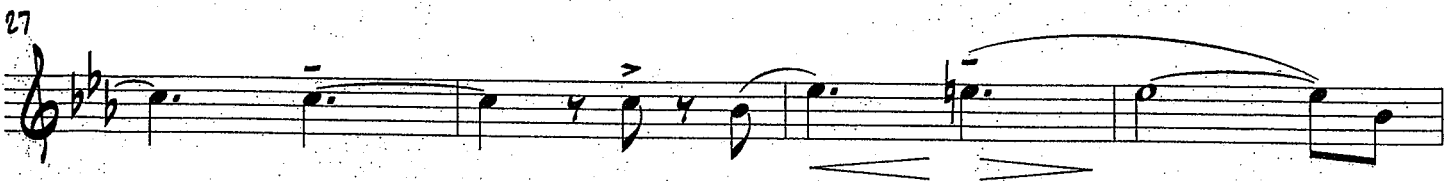
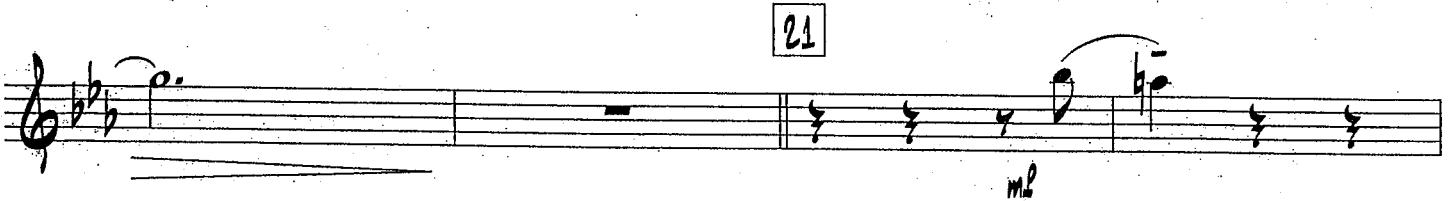
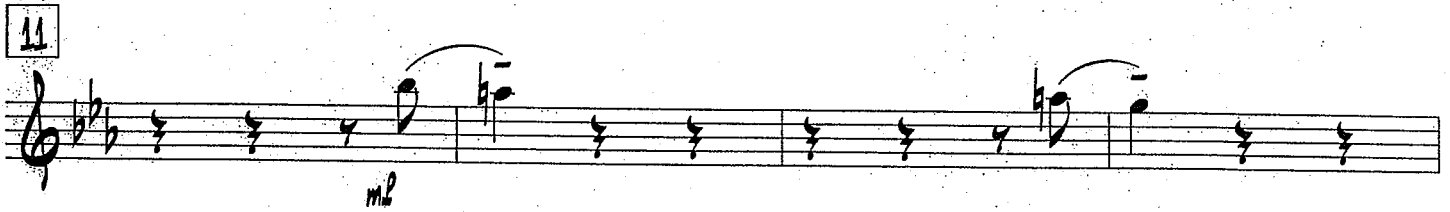
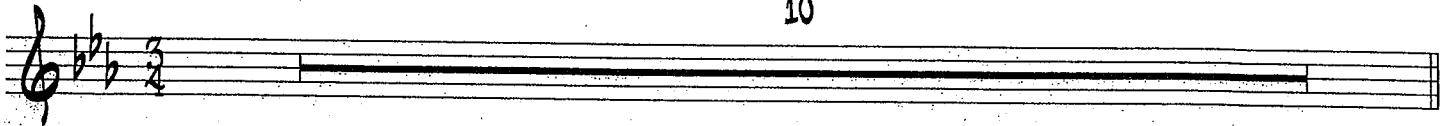
COMMISSIONED FOR THE UNIVERSITY OF PORTLAND JAZZ FESTIVAL; DAVE PARKER, DIRECTOR

GUITAR

PATTY DARLING

SWING ♩ = 178

10



35

Musical staff 35: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a series of chords with a melodic line. A dynamic marking *mf* is present. A slur covers the first four measures.

39

Musical staff 39: Treble clef, key signature of two flats. The staff contains a series of chords with a melodic line. A dynamic marking *mf* is present. A slur covers the first four measures, with a '4' written above it.

45

Musical staff 45: Treble clef, key signature of two flats. The staff contains a series of chords with a melodic line. A dynamic marking *f* is present.

51

Musical staff 51: Treble clef, key signature of two flats. The staff contains a series of chords with a melodic line. A dynamic marking *f* is present. A slur covers the first four measures. The text *C mi⁹* is written above the staff.

54

Musical staff 54: Treble clef, key signature of two flats. The staff contains a series of chords with a melodic line. A dynamic marking *f* is present. The text *C mi⁹* is written above the staff.

59

Musical staff 59: Treble clef, key signature of two flats. The staff contains a series of chords with a melodic line. A dynamic marking *f* is present.

63

Musical staff 63: Treble clef, key signature of two flats. The staff contains a series of chords with a melodic line. A dynamic marking *f* is present.

67

Musical staff 67: Treble clef, key signature of two flats. The staff contains a series of chords with a melodic line. A dynamic marking *mf* is present. A slur covers the first four measures, with a '6' written above it.

75

76

Musical staff 76: Treble clef, key signature of two flats. The staff contains a series of chords with a melodic line. A dynamic marking *mf* is present.

81

Musical staff 81: Treble clef, key signature of two flats (Bb, Eb). The staff contains a whole note chord with an accent (^) above it, followed by a whole rest, then a half note with a flat sign below it, and finally a quarter note with an accent (^) above it. A circled '5' is written above the staff.

89

Musical staff 89: Treble clef, key signature of two flats. Labeled with a circled 'C' and 'Mi9'. The staff contains a whole note chord followed by seven measures of eighth notes, each marked with a diagonal slash. A circled '(8)' is at the end.

97

Musical staff 97: Treble clef, key signature of two flats. Labeled with a circled 'F' and 'Mi9'. The staff contains eight measures of eighth notes, each marked with a diagonal slash. A circled '(8)' is at the end.

105

Musical staff 105: Treble clef, key signature of two flats. Labeled with 'DbMA7+11', 'Csus2/E', and 'AbMA7'. The staff contains six measures of eighth notes, each marked with a diagonal slash.

111

Musical staff 111: Treble clef, key signature of two flats. Labeled with 'F7sus', 'Absus2/C Gmi7', 'FMA7', and 'DbMA7+11'. The staff contains six measures of eighth notes, each marked with a diagonal slash.

117

Musical staff 117: Treble clef, key signature of two flats. Labeled with '(B. G. CUED LAST TIME)' and a circled 'C' and 'Mi9'. The staff contains eight measures of eighth notes, each marked with a diagonal slash. A circled '(8)' is at the end.

125

Musical staff 125: Treble clef, key signature of two flats. Labeled with a circled 'F' and 'Mi9'. The staff contains eight measures of eighth notes, each marked with a diagonal slash. A circled '(8)' is at the end.

133

Musical staff 133: Treble clef, key signature of two flats. Labeled with 'DbMA7+11', 'Csus2/E', and 'AbMA7'. The staff contains six measures of eighth notes, each marked with a diagonal slash.

139

Musical staff 139: Treble clef, key signature of two flats. Labeled with 'F7sus', 'Absus2/C Gmi7', 'FMA7', and 'DbMA7+11'. The staff contains six measures of eighth notes, each marked with a diagonal slash.

145

C *MI* 9 LET RING

ff *me*

4
(BACK TO 89)

155

GRADUAL BUILD TO M. 199 SUSTAINED, MELODIC

me

158

161

169

me

175

177

me

185

f

188

193

Musical staff 193: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains two measures. The first measure has a half note G4 with a fermata. The second measure has a half note G4 with a fermata. A '2' is written above the staff in the second measure.

Musical staff 197: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a half note G4 with a fermata and a 'sva' marking above it. The second measure has a half note G4 with a fermata and a 'ff' dynamic marking below it. A dashed line is drawn above the staff.

201

PLAY 3 TIMES
TACIT 1ST X

Musical staff 201: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a half note G4 with a fermata and a 'me' marking below it. The second measure has a half note G4 with a fermata. A repeat sign is at the beginning of the first measure.

Musical staff 206: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a half note G4 with a fermata. The second measure has a half note G4 with a fermata and a 'me' marking below it.

209

Musical staff 209: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a half note G4 with a fermata and a 'me' marking below it. The second measure has a half note G4 with a fermata and a 'me' marking below it.

Musical staff 214: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a half note G4 with a fermata and a 'me' marking below it. The second measure has a half note G4 with a fermata and a 'ff' dynamic marking below it.

219

Musical staff 219: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a half note G4 with a fermata and a 'me' marking below it. The second measure has a half note G4 with a fermata and a 'me' marking below it.

227

Musical staff 227: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a half note G4 with a fermata and a 'me' marking below it. The second measure has a half note G4 with a fermata and a 'me' marking below it.

235

First line of musical notation for exercise 235. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes with slurs and accents. A sharp sign (#) is placed below the staff.

Second line of musical notation for exercise 235, showing a continuation of the melody with slurs and accents.

243

First line of musical notation for exercise 243. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth and quarter notes with slurs and accents.

Second line of musical notation for exercise 243, showing a continuation of the melody with slurs and accents.

251

PLAY 3 TIMES
TACIT 1ST X

First line of musical notation for exercise 251. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of quarter notes with slurs and accents. A sharp sign (#) is placed below the staff.

Second line of musical notation for exercise 251, showing a continuation of the melody with slurs and accents.

259

First line of musical notation for exercise 259. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of quarter notes with slurs and accents. A sharp sign (#) is placed below the staff.

Second line of musical notation for exercise 259, showing a continuation of the melody with slurs and accents. A sharp sign (#) is placed below the staff.