

BLUES FOR SIMONE

ULI NEILS, 2005

♩ 110

Moderate Swing Time

The score is for a jazz ensemble. The tempo is marked 'Moderate Swing Time' with a metronome marking of 110. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are:

- Alto 1 & 2:** Play a melodic line consisting of eighth and quarter notes.
- Tenor 1 & 2:** Play a similar melodic line to the alts.
- Bari Sax:** Plays a rhythmic accompaniment pattern.
- Trumpet 1-4 & Trombone 1-3 & Bass Trombone:** All play a 'PLUNGER' part, which is mostly rests with some notes in the final two measures. A '2. x ONLY' marking is present above the trumpet and trombone staves.
- Guitar:** Plays a rhythmic accompaniment with chords F7, G7, and F7. Chord extensions A#13, G#13, and G#13 are indicated in the final measures.
- Piano:** Plays a rhythmic accompaniment with triplets and chords.
- Bass Guitar:** Plays a rhythmic accompaniment.
- Drums:** Plays a rhythmic accompaniment with 'BRUSHES' indicated.

1. 2.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TPT. 1
TPT. 2
TPT. 3
TPT. 4
TRN. 1
TRN. 2
TRN. 3
B. TRN.

GTR.

PNO.

BASS

DR.

mf

*f*7 *b*7/C *C*4

22

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DR.

pp

F7

B^b7

F7

A^b13

G13

G^b13

F7

This page contains a musical score for a symphony orchestra and a vocal ensemble. The parts are arranged vertically as follows:

- Vocal Ensemble:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.
- Brass Section:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Percussion:** GRE. (Guitar), PNO. (Piano), BASS, DR.

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The page number '33' is located at the top left. The vocal parts (Alto and Tenor) have rests for the first 11 measures and then enter with a melodic line in the 12th measure, featuring a triplet of eighth notes. The brass and percussion parts have rests for the first 11 measures and then enter with rhythmic patterns in the 12th measure. The piano part features complex chordal textures and arpeggiated figures. The guitar part has a rhythmic accompaniment with dynamic markings like 'EH13', 'D13', and 'D13'. The bass and drums provide a steady rhythmic foundation.

45

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DR.

2ND X ONLY

PLUNGER 2ND X ONLY

F7 PIANO SOLO

8b7

F7

F7 WALK IN 4

PIANO SOLO

58

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DR.

STRAIGHT (EVEN EIGHTS)

STRAIGHT

*

72

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DR.

STRAIGHT (EVEN EIGHTS)

HARMON MUTE

F#m7

F#m7/b9

F#m7

* PED

84

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TPT. 1
TPT. 2
TPT. 3
TPT. 4

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

GTR.

PNO.

BASS

DR.

FUNKY ROCK

OPEN

87+44

55

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TEN. 1
TEN. 2
TEN. 3
B. TEN.
GTR.
PNO.
BASS
DR.

103

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
PNO.
BASS
DR.

SOLO
SOLO AD LIB.

$B^{\flat}m7$ $E^{\flat}sus/C$ $F7$ $B^{\flat}m7$ $B^{\flat}m7$ $E^{\flat}sus/C$ $F7$ $B^{\flat}m7$

III

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS 1
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
PNO.
BASS
DR.

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B^b_{m7} E^b_{sus}/C $F7$ B^b_{m7} $Cm7$ D^b_{m7} E^b_{add9} B^b_{m7} $Cm7$ D^b_{m7} E^b_{add9} B^b_{m7} A^b A^b

119

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TEN. 1
TEN. 2
TEN. 3
B. TEN.
GTR.
PNO.
BASS
DR.

SWING
RT.
PP
PLUNGER
SLOWER
SOFT FILLS AD LIB
PED.