

BLUES-ISH

CONNOR BASOS

A $\text{♩} = 180$

BARITONE SAXOPHONE 1
f *mp* *mf* *fp* *ff* *mf*

BARITONE SAXOPHONE 2
f

BARITONE SAXOPHONE 3
f

BARITONE SAXOPHONE 4
f

CHORDS: Fm^6 Ab^7 Db^7 C^7 Fm^7 $D^7(\frac{9}{8})$ G^7 C^7 Fm^6 $F\#^7$ Ebm^7 Dm^7

QUITAR
f *mp* *mf* *fp* *ff* *mf*

KEYBOARD
f *mp* *mf* *fp* *ff* *mf*

ELECTRIC BASS
f *mp* *mf* *fp* *ff* *mf*

DRUM SET
 $\text{♩} = 180$ **A** TIME SWUNG
f *mp* *mf* *fp* *ff* *mf*

12

8

SAX. SAX. SAX. SAX. QTR. KEYS. BASS. DR.

Chords: Db7, Fm6, C7(b9), Fm7, Gm7(b9), Fm6 BREAK, Fm6, Ab7, Db7, C7(b9), Fm7, D7(b9), G7

Dynamic markings: f, mp, mf, fp, FILL, TIME

Section markers: FINE, OPEN

24

SAX. SAX. SAX. SAX. QTR. KEYS. BASS. DR.

Chords: C7(b9), Fm6, F#7(b9), Ebm11, Dm11, Db7, Fm6, C7(b9), Fm7, Gm7(b9), Fm6 BREAK, Fm6, Ab7

Dynamic markings: ff, mf, f, mp, FINE, TIME

AFTER SOLOS D.C. AL FINE

35

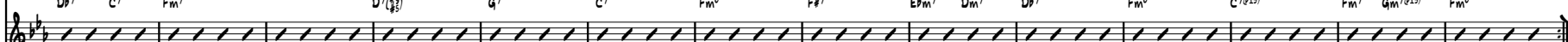
Db7 C7 Fm7 D7(9b9) G7 C7 Fm6 F#7 Ebm7 Dm7 Db7 Fm6 C7(b13) Fm7 Gm7(b13) Fm6

BARI. SAX. 

 BARI. SAX. 

 BARI. SAX. 

 BARI. SAX. 

 QTR. 

 KEYS 

 BASS 

 DR. 

Db7 C7 Fm7 D7(9b9) G7 C7 Fm6 F#7 Ebm7 Dm7 Db7 Fm6 C7(b13) Fm7 Gm7(b13) Fm6

 AFTER SOLOS D.C. AL FINE

 Fm7 Gm7(b13) Fm6

BLUES-ISH

CONNOR BABOS

$\text{♩} = 180$ **A**

5 *f* *mp* *mf*

10 *fp* *ff*

15 *mp* *f* *mp*

20 *mf* *fp* *ff*

25 *mf* *f*

29 **FINE**

33 **OPEN** Dm^6 F^7 Bb^7 A^7 Dm^7 $B^7(\sharp 9)$

39 E^7 A^7 Dm^6 $D\sharp^7$ Cm^7 Bm^7

44 Bb^7 Dm^6 $A^7(\flat 13)$ Dm^7 $Em^7(\flat 13)$ Dm^6

AFTER SOLOS D.C. AL FINE

BLUES-ISH

GUITAR

CONNOR BABOS

$\text{♩} = 180$ **A** Fm^6 Ab^7 Db^7 C^7 Fm^7

f *mp* *mf*

6 $D7(\sharp 9)$ G^7 C^7 Fm^6 $F\sharp^7$ Ebm^7 Dm^7

fp *ff* *mf*

12 Db^7 Fm^6 $C7(\flat 13)$ Fm^7 $Gm^7(\flat 13)$ Fm^6 BREAK

f *mp* *f*

17 **B** Fm^6 Ab^7 Db^7 $C7(\flat 13)$ Fm^7 $D7(\sharp 9)$

mp *mf* *fp*

23 G^7 $C7(\sharp 5)$ Fm^6 $F\sharp^7(\sharp 11)$ Ebm^{11} Dm^{11}

ff *mf*

28 Db^7 Fm^6 $C7(\flat 13)$ Fm^7 $Gm^7(\flat 13)$ FINE Fm^6 BREAK

f *mp*

33 OPEN Fm^6 Ab^7 Db^7 C^7 Fm^7 $D7(\sharp 9)$

39 G^7 C^7 Fm^6 $F\sharp^7$ Ebm^7 Dm^7

44 Db^7 Fm^6 $C7(\flat 13)$ Fm^7 $Gm^7(\flat 13)$ Fm^6 AFTER SOLOS D.C. AL FINE

BLUES-ISH

KEYBOARD

CONNOR BABOS

♩=180 **A** Fm⁶ Ab⁷ Db⁷ C⁷ Fm⁷

f *mp* *mf*

f

6 D⁷(#9) G⁷ C⁷ Fm⁶ F^{#7} Ebm⁷ Dm⁷

fp *ff* *mf*

fp

12 Db⁷ Fm⁶ C⁷(b13) Fm⁷ Gm⁷(b13) Fm⁶ BREAK

f *mp* *f*

f

17 **B** Fm⁶ Ab⁷ Db⁷ C⁷(b13) Fm⁷ D⁷(#9)

mp *mf* *fp*

fp

23 G⁷ C⁷(#5) Fm⁶ F^{#7}(#11) Ebm¹¹ Dm¹¹

ff *mf*

ff

2 28 Db7 Fm6 KEYBOARD C7(b13) Fm7 Gm7(b13) FINE Fm6 BREAK

Musical notation for measures 28-32. Treble and bass clefs with a key signature of three flats. Slanted lines represent chords. Dynamics include *f* and *mp*.

33 OPEN Fm6 Ab7 Db7 C7 Fm7 D7(#9)

Musical notation for measures 33-38. Treble and bass clefs with a key signature of three flats. Slanted lines represent chords.

39 G7 C7 Fm6 F#7 Ebm7 Dm7

Musical notation for measures 39-43. Treble and bass clefs with a key signature of three flats. Slanted lines represent chords.

AFTER SOLOS D.C. AL FINE

44 Db7 Fm6 C7(b13) Fm7 Gm7(b13) Fm6

Musical notation for measures 44-48. Treble and bass clefs with a key signature of three flats. Slanted lines represent chords. Double bar lines with repeat dots at the end.

BLUES-ISH

UPRIGHT BASS

CONNOR BABOS

$\text{♩} = 180$ **A** Fm^6 WALK Ab^7 Db^7 C^7 Fm^7

6 $D^7(\sharp 9)$ G^7 C^7 Fm^6 $F\sharp^7$ Ebm^7 Dm^7

12 Db^7 Fm^6 $C^7(b13)$ Fm^7 $Gm^7(b13)$ Fm^6 BREAK

17 **B** Fm^6 Ab^7 Db^7 Cb^{13} Fm^7 $D^7(\sharp 9)$

23 G^7 $C^7(\sharp 5)$ Fm^6 $F\sharp^7(\sharp 11)$ Ebm^{11} Dm^{11}

28 Db^7 Fm^6 $C^7(b13)$ Fm^7 $Gm^7(b13)$ FINE Fm^6 BREAK

33 OPEN Fm^6 Ab^7 Db^7 C^7 Fm^7 $D^7(\sharp 9)$

39 G^7 C^7 Fm^6 $F\sharp^7$ Ebm^7 Dm^7

44 Db^7 Fm^6 $C^7(b13)$ Fm^7 $Gm^7(b13)$ Fm^6 AFTER SOLOS D.C. AL FINE

BLUES-ISH

DRUM SET

CONNOR BABOS

$\text{♩} = 180$ **A** TIME SWUNG

6

12

17 TIME **B**

23 FILL TIME

28 FINE BREAK

33 OPEN TIME

39 G7 C7 Fm6 F#7 Ebm7 Dm7

44 Db7 Fm6 C7(b13) Fm7 Gm7(b13) Fm6

AFTER SOLOS D.C. AL FINE