

SING SANG SUNG

COMPOSED BY
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♩ = 240

5

Musical score for 'Sing Sang Sung' featuring various instruments. The score is in 4/4 time with a tempo of 240. The key signature has two flats (B-flat and E-flat). The instruments listed are:

- CLARINET IN B♭
- ALTO SAX
- 1ST TENOR SAX
- 2ND TENOR SAX
- BARITONE SAX
- 1ST TRUMPET
- 2ND TRUMPET
- 3RD TRUMPET
- 4TH TRUMPET
- 1ST TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE
- BASS TROMBONE
- PIANO
- GIUITAR
- BASS
- DRUMS

The score shows a full orchestration with various instruments playing. The Baritone Sax, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Piano, Guitar, and Bass parts have specific musical notation including notes, rests, and dynamics (f). The Drums part is marked 'SOLO, TOMS' and features a rhythmic pattern of slashes. The score is divided into measures, with some measures containing rests for certain instruments.

This musical score is for a jazz ensemble. It consists of 14 staves, each representing a different instrument. The instruments are: Clarinet, Alto Sax, 1st Tenor, 2nd Tenor, Baritone, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Piano, Guitar, Bass, and Drums. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is arranged in a 16-measure phrase. The Baritone, 1st Tenor, 2nd Tenor, 3rd Trombone, Bass Trombone, Piano, Guitar, and Bass parts all play a similar melodic line, while the Clarinet, Alto Sax, and all four Trumpet parts are silent. The Drums provide a steady rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, stems, and dynamic markings.

Musical score for a jazz ensemble. The score is written for the following instruments: CLARINET, ALTO SAX, 1ST TENOR, 2ND TENOR, BARIitone, 1ST TPT, 2ND TPT, 3RD TPT, 4TH TPT, 1ST TBN., 2ND TBN., 3RD TBN., BASS TBN., PIANO, GUITAR, BASS, and DRUMS. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The score consists of 8 measures. The first four measures are marked with a first ending bracket, and the last four measures are marked with a second ending bracket. The Baritone, 1st Tenor, 2nd Tenor, 3rd Tenor, Bass Tenor, Piano, Guitar, and Bass parts have a melodic line consisting of quarter notes with accents. The 1st Tenor, 2nd Tenor, 3rd Tenor, and Bass Tenor parts also include eighth-note patterns. The Piano and Guitar parts play chords. The Drums part features a steady rhythmic pattern, with a 'SOLO' section indicated by a bracket over the last four measures.

Musical score for a jazz ensemble, page 4 of 81. The score includes parts for Clarinet, Alto Sax, 1st Tenor, 2nd Tenor, Baritone, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Piano, Guitar, Bass, and Drums. The music is in 4/4 time with a key signature of two flats. Dynamics include sfz and f. The score shows a melodic line for the woodwinds and trumpets, and a harmonic accompaniment for the trombones, piano, guitar, and bass. The drums provide a steady rhythmic foundation.

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

SOLO

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

D7(b9) Gm6 Eb9 D7(b9) Gm6 D7(b9) Gm6 Eb9 D+7 Gm6

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

Gm⁶ D7(b9) Gm⁶ E^b9 D7(b9) Gm⁶ D7(b9) F#m⁶ Gm⁶

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

F7 D+7 Gm6 Cm6 Ddim Cm6 A9 G9 Cm6 Bdim Cm6 Bdim Cm6 Bdim Cm6 Cm6 Ddim Cm6 A9 G9

F7 D+7 Gm6 Cm6 Ddim Cm6 A9 G9 Cm6 Bdim Cm6 Bdim Cm6 Bdim Cm6 Cm6 Ddim Cm6 A9 G9

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

FILL

Cm⁶ Ddim Cm⁶ A^{b9} G⁹ Cm⁶ Bdim Cm⁶ Bdim Cm⁶ Bdim Cm⁶

Musical score for a jazz ensemble. The score includes parts for Clarinet, Alto Sax, 1st Tenor, 2nd Tenor, Baritone, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Piano, Guitar, Bass, and Drums. The key signature is B-flat major (two flats). The score is divided into two systems. The first system covers measures 1 through 8. The second system covers measures 9 through 16. The piano part includes chord changes: Cm6, Ddim, Cm6, Ab9, C#13, D13. The drum part includes a 'TOMS' section in measures 10 and 11.

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

Cm6 Ddim Cm6 Ab9 C#13 D13

TOMS

TOMS

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

Dm⁶ A7(b9) Dm⁶ B⁹ A13 Dm⁶ A7(b9) C#m⁶ Dm⁶

(STRAIGHT 8THS) 105

Musical score for a jazz ensemble, page 15. The score includes parts for Clarinet, Alto Sax, 1st Tenor, 2nd Tenor, Baritone, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Piano, Guitar, Bass, and Drums. The music is in 4/4 time and features a 'STRAIGHT 8THS' rhythm. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures, with a double bar line indicating the end of a phrase. The drum part includes a 'TOMS' section.

CLARINET *SOLO, AD LIB*

ALTO SAX *mf*

1ST TENOR *mf*

2ND TENOR *mf*

BARITONE *mf*

1ST TPT *mf*

2ND TPT *mf*

3RD TPT *mf*

4TH TPT *mf*

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

D7

Gm⁶

Gm⁶

F#m⁶ Gm⁶

Gm⁶

F#m⁶ Gm⁶

Gm⁶

Gm⁶

FILL

E^b9 D⁷ Gm⁶

Gm⁶

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

E^b9 D7 Gm⁶

Cm⁶

A^b9

G⁹

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TSN.

2ND TSN.

3RD TSN.

BASS TSN.

E^b9 D7 Gm⁶

Cm⁶

A^b9

G⁹

PIANO

GUITAR

BASS

DRUMS

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

SARITONE

mf

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

mf

PIANO

GUITAR

BASS

DRUMS

A⁹ Dm⁶ B^{b9} A+7(b⁹) Dm^{6/9}

CLARINET
 ALTO SAX
 1ST TENOR
 2ND TENOR
 BARITONE
 1ST TPT
 2ND TPT
 3RD TPT
 4TH TPT
 1ST TBN.
 2ND TBN.
 3RD TBN.
 BASS TBN.
 PIANO
 GUITAR
 BASS
 DRUMS

mf *f* *f* *mf* *f*

A⁹ A7(b⁹) Bdim/A A7(b⁹) C#m⁶ Dm⁶ B^{b9} A+7(b⁹) Dm^{6/9}

A⁹ A7(b⁹) Bdim/A A7(b⁹) C#m⁶ Dm⁶ B^{b9} A+7(b⁹) Dm^{6/9}

A⁹ Dm⁶ B^{b9} A+7(b⁹) Dm^{6/9}

Bb9 A+7(b9) Dm6 Bb9 A7(b9) Dm6

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

SARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

Bb9 A+7(b9) Dm6 Bb9 A7(b9) Dm6

PIANO

Bb9 A+7(b9) Dm6 Bb9 A7(b9) Dm6

GIUITAR

Bb9 A+7(b9) Dm6 Bb9 A7(b9) Dm6

BASS

DRUMS

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

SOLO ENDS

SOLO, AD LIB

mf

f

Gm6

D+7(b9) F#m6 Gm6

TOMS

Musical score for a jazz ensemble, page 179. The score includes parts for Clarinet, Alto Sax, 1st Tenor, 2nd Tenor, Baritone, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Piano, Guitar, Bass, and Drums. The music is in 4/4 time with a key signature of one flat. The 4th Trumpet part is mostly rests with some slash marks. The 4th Trombone part is also mostly rests. The piano and guitar parts provide harmonic support with chords and arpeggios. The drums play a steady rhythm.

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

mf

Gm⁶

E^b7

D⁷

Musical score for a jazz ensemble, page 187. The score includes parts for Clarinet, Alto Sax, 1st and 2nd Tenors, Baritone, 1st, 2nd, 3rd, and 4th Trumpets, 1st, 2nd, 3rd, and Bass Trombones, Piano, Guitar, Bass, and Drums. The music is in 4/4 time with a key signature of one flat. The score shows the first three measures of a section, with the 4th trumpet and drums playing a rhythmic pattern of slashes. Chord changes are indicated as F#m6 and Gm6.

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

E^b9 D7 Gm⁶ Gm⁶ E^b9 D7

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

E^b9 D7 Gm⁶ Gm⁶ E^b9 D7

E^b9 D7 Gm⁶ Gm⁶ E^b9 D7

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

SARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

Chord Chart:

A ^b 9	G ⁹	Cm ⁶	Cm ⁶	A ^b 9	G ⁹	Cm ⁶
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221

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

Dm⁶ B^{b9} A+7(b9) Dm^{6/9} B^{b9}

Dm⁶ B^{b9} A+7(b9) Dm^{6/9} B^{b9}

Dm⁶ B^{b9} A+7(b9) Dm^{6/9} B^{b9}

Dm⁶ B^{b9} A+7(b9) Dm^{6/9} B^{b9}

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

SARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

A+7(b9) Dm6 Bb9 A7(b9) Dm6

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

A+7(b9) Dm6 Bb9 A7(b9) Dm6

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

Musical score for a jazz ensemble. The score is arranged in a system with multiple staves. The instruments listed on the left are:

- CLARINET
- ALTO SAX
- 1ST TENOR
- 2ND TENOR
- BARITONE
- 1ST TPT
- 2ND TPT
- 3RD TPT
- 4TH TPT
- 1ST TBN.
- 2ND TBN.
- 3RD TBN.
- BASS TBN.
- PIANO
- GIUITAR
- BASS
- DRUMS

The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The woodwind section (Clarinets, Alto Sax, Tenors, Baritone) is mostly silent in this section. The trumpet section (1st, 2nd, 3rd, 4th TPT) has a melodic line with lyrics: "PLUNGER WA WA" and "WA WA". The trombone section (1st, 2nd, 3rd, Bass TBN.) has a rhythmic line. The piano, guitar, and bass provide harmonic support. The drums play a steady rhythm. The score is divided into measures by vertical bar lines.

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

WA WA
cresc.

WA WA
cresc.

WA WA
cresc.

WA WA
cresc.

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

cresc.

cresc.

cresc.

cresc.

PIANO

GUITAR

BASS

DRUMS

cresc.

cresc.

cresc.

This musical score is for a jazz ensemble, featuring the following instruments and parts:

- CLARINET:** Melodic line with triplets and accents.
- ALTO SAX:** Melodic line with triplets and accents.
- 1ST TENOR:** Melodic line with triplets and accents.
- 2ND TENOR:** Melodic line with triplets and accents.
- BARITONE:** Melodic line with triplets and accents.
- 1ST TPT:** Harmonic line with accents and slurs.
- 2ND TPT:** Harmonic line with accents and slurs.
- 3RD TPT:** Harmonic line with accents and slurs.
- 4TH TPT:** Harmonic line with accents and slurs.
- 1ST TBN.:** Harmonic line with accents and slurs.
- 2ND TBN.:** Harmonic line with accents and slurs.
- 3RD TBN.:** Harmonic line with accents and slurs.
- BASS TBN.:** Harmonic line with accents and slurs.
- PIANO:** Rhythmic accompaniment with chords.
- GIUITAR:** Rhythmic accompaniment with chords.
- BASS:** Harmonic line with accents and slurs.
- DRUMS:** Rhythmic accompaniment with slurs.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It consists of 12 measures, with a repeat sign at the end. The dynamic marking *f* (forte) is used throughout the piece. The notation includes various musical symbols such as slurs, accents, and slurs over groups of notes.

Musical score for a jazz ensemble. The score is arranged in a system with 13 staves. The instruments are: CLARINET, ALTO SAX, 1ST TENOR, 2ND TENOR, BARITONE, 1ST TPT, 2ND TPT, 3RD TPT, 4TH TPT, 1ST TBN., 2ND TBN., 3RD TBN., BASS TBN., PIANO, GUITAR, BASS, and DRUMS. The music is in 4/4 time and features a melodic line in the woodwinds and brass, with a steady bass line and piano accompaniment. The dynamic marking *mf* is used throughout. The score includes various musical notations such as slurs, accents, and articulation marks. The drums part includes a pattern of snare and tom-tom hits, with the instruction "END TOMS" at the bottom right.

END TOMS

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

Am⁶ G[#]dim Am⁶ G[#]dim Am⁶ Am⁷ G[#]dim Am⁶

Am⁶ G[#]dim Am⁶ G[#]dim Am⁶ Am⁷ G[#]dim Am⁶

Am⁶ G[#]dim Am⁶ G[#]dim Am⁶ Am⁷ G[#]dim

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

AM6

GIUITAR

AM6

BASS

AM6

DRUMS

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GUITAR

BASS

DRUMS

This musical score is for a jazz ensemble, likely a big band or a similar group. It features the following instruments and parts:

- CLARINET:** Melodic line with triplets and slurs.
- ALTO SAX:** Melodic line with triplets and slurs.
- 1ST TENOR:** Melodic line with triplets and slurs.
- 2ND TENOR:** Melodic line with triplets and slurs.
- BARITONE:** Melodic line with triplets and slurs.
- 1ST TPT:** Harmonic line.
- 2ND TPT:** Harmonic line.
- 3RD TPT:** Harmonic line.
- 4TH TPT:** Harmonic line.
- 1ST TBN:** Harmonic line.
- 2ND TBN:** Harmonic line.
- 3RD TBN:** Harmonic line.
- BASS TBN:** Harmonic line.
- PIANO:** Accompanying part with chords and bass line.
- GIUITAR:** Accompanying part with chords and bass line.
- BASS:** Accompanying part with chords and bass line.
- DRUMS:** Rhythmic accompaniment.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 45 measures, with the final measure being a double bar line. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

CLARINET

ALTO SAX

1ST TENOR

2ND TENOR

BARITONE

1ST TPT

2ND TPT

3RD TPT

4TH TPT

1ST TBN.

2ND TBN.

3RD TBN.

BASS TBN.

PIANO

GIUITAR

BASS

DRUMS

F7

SOLO, AD LIB

HH TIME

Musical score for a jazz ensemble, page 47. The score includes parts for Clarinet, Alto Sax, 1st Tenor, 2nd Tenor, Baritone, 1st TPT, 2nd TPT, 3rd TPT, 4th TPT, 1st TBN., 2nd TBN., 3rd TBN., Bass TBN., PIANO, GUITAR, BASS, and DRUMS. The music is in 4/4 time with a key signature of two flats. The saxophone section has a melodic line starting in the 6th measure, while the brass and piano/guitar parts enter in the 8th measure. The drums play a steady eighth-note pattern.

SING SANG SUNG

$\text{♩} = 240$ 4 5 8 13 10 23 2

sfz \leq *f*

sfz *f*

mf *f* (STRAIGHT 8THS)

mf

mf

2 53

61

CLARINET IN B \flat

69

7

83

f

91

2

3

(STRAIGHT 8THS)

f

ff

105

Am $\acute{6}$

SOLO, AD LIB

2

Am $\acute{6}$

CLARINET IN B \flat

113

F 7

E 7

Musical staff for measure 113, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with a whole rest. The first measure has a whole rest. The second measure has a whole rest. The third and fourth measures contain diagonal lines representing a tremolo effect.

2

Am 6

Musical staff for measure 114, treble clef, key signature of one sharp (F#). The staff contains four measures of music. The first measure has a whole rest. The second, third, and fourth measures contain diagonal lines representing a tremolo effect.

121

Am 6

F 9

E 7

Musical staff for measure 121, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with diagonal lines representing a tremolo effect.

Am 6

Musical staff for measure 122, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with diagonal lines representing a tremolo effect.

129

Am 6

F 9

E 7

Musical staff for measure 129, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with diagonal lines representing a tremolo effect.

Am 6

Musical staff for measure 130, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with diagonal lines representing a tremolo effect.

137

Dm 6

B $^{\flat 9}$

A 9

Dm 6

Musical staff for measure 137, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with diagonal lines representing a tremolo effect.

B $^{\flat 9}$

A 9

Dm 6

Musical staff for measure 138, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with diagonal lines representing a tremolo effect.

145

Dm 6

B $^{\flat 9}$

A 9

Dm 6

Musical staff for measure 145, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with diagonal lines representing a tremolo effect.

G13

A $^{\flat 9}$

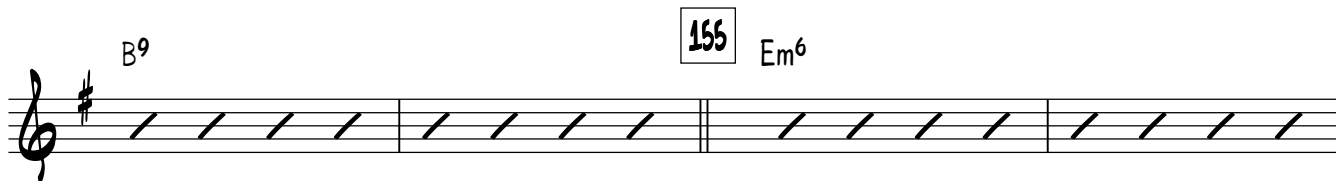
A 9

B $^{\flat 9}$

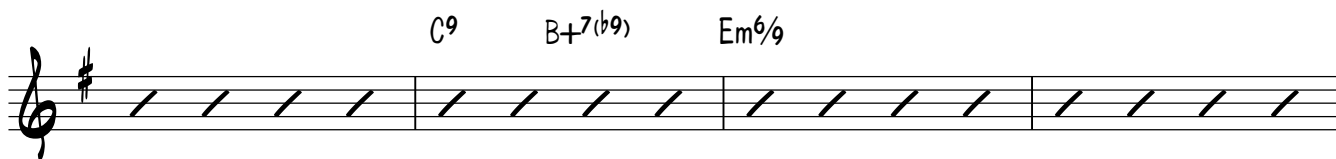
Musical staff for measure 146, treble clef, key signature of one sharp (F#). The staff contains four measures of music, each with diagonal lines representing a tremolo effect.

CLARINET IN B \flat

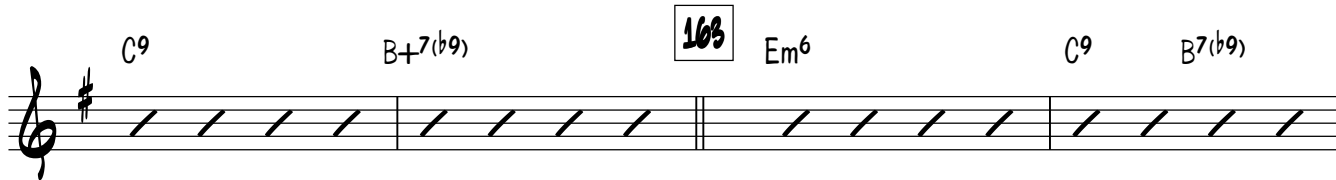
B 9 155 Em 6



C 9 B+7(b 9) Em $^6/9$



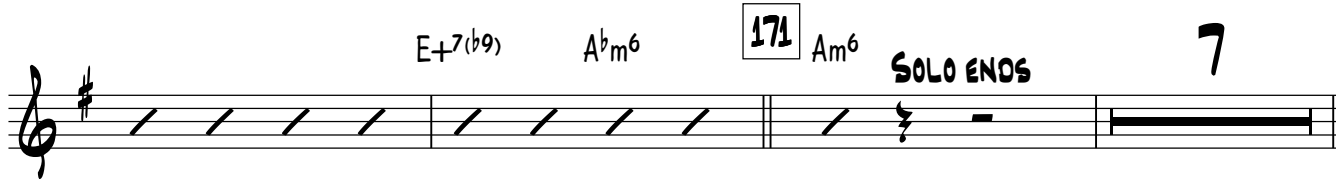
C 9 B+7(b 9) 163 Em 6 C 9 B7(b 9)



Em 6



E+7(b 9) A b m 6 171 Am 6 SOLO ENDS 7



179 5 2 187 8 195 8



203 mf



211



CLARINET IN B \flat

221 5

f

229

mf

2 2

f

237 7 245 8 253 8

8 BARS OR OPEN ENDED ON CUE

261

f

269

f

mf

279

f

Detailed description: This is a page of musical notation for a Clarinet in B-flat. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is divided into measures, with measure numbers 221, 229, 237, 245, 253, 261, 269, and 279 marked in boxes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). There are several triplet markings (groups of three notes with a '3' below them) and various articulation marks like accents (^) and slurs. A section between measures 237 and 253 is marked with a double bar line and the text '8 BARS OR OPEN ENDED ON CUE'. Measure numbers 7, 8, and 8 are also indicated above the staff in this section. The notation includes eighth and sixteenth notes, rests, and a final double bar line at the end of the page.

CLARINET IN B \flat

287

295

ff

303

2

ST. 8THS

G7

SOLO, AD LIB

ALTO SAX

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$

4 5 8 13 10 23 2

sfz < *f*

31 2

4

sfz *f*

(STRAIGHT 8THS)

mf *cresc.* *f*

45

mf

2 53

61

f

ALTO SAX

69

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. There is a measure rest, followed by a quarter note D5 with an accent (^), then a quarter note E5 with an accent (^), and a quarter note F#5 with an accent (^).

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by eighth notes A4, B4, C5, and D5. There is a measure rest, followed by a quarter note E5 with an accent (^), then a quarter note F#5 with an accent (^), and a quarter note G5 with an accent (^).

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by a measure rest. A bracket with the number '4' spans the next four measures, which are all measure rests. The line continues with a quarter note E5 with an accent (^), then a quarter note F#5 with an accent (^), and a quarter note G5 with an accent (^). The staff ends with a measure rest, followed by a quarter note G5 with an accent (^), then a quarter note F#5 with an accent (^), and a quarter note E5 with an accent (^). Above the final notes, the text 'ST. 8THS' is written.

83

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by a quarter note A4 with an accent (^). There is a measure rest, followed by a quarter note B4 with an accent (^), then a quarter note C5 with an accent (^). The staff continues with a series of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by a quarter note A4 with an accent (^). There is a measure rest, followed by a quarter note B4 with an accent (^), then a quarter note C5 with an accent (^). The staff continues with a series of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

91

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by a quarter note A4 with an accent (^). There is a measure rest, followed by a quarter note B4 with an accent (^), then a quarter note C5 with an accent (^). The staff continues with a series of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

Musical staff 7: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by a quarter note A4 with an accent (^). There is a measure rest, followed by a quarter note B4 with an accent (^), then a quarter note C5 with an accent (^). The staff continues with a series of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

Musical staff 8: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by a quarter note A4 with an accent (^). There is a measure rest, followed by a quarter note B4 with an accent (^), then a quarter note C5 with an accent (^). The staff continues with a series of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

cresc.

(STRAIGHT 8THS)

105

Musical staff 9: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by a quarter note A4 with an accent (^). There is a measure rest, followed by a quarter note B4 with an accent (^), then a quarter note C5 with an accent (^). The staff continues with a series of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. The dynamic marking *ff* is placed below the first measure. The staff ends with a measure rest, followed by a quarter note G4 with an accent (^), then a quarter note F#4 with an accent (^), and a quarter note E4 with an accent (^). The dynamic marking *mf* is placed below the final notes.

Musical staff 10: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4 with an accent (^), followed by a quarter note A4 with an accent (^). There is a measure rest, followed by a quarter note B4 with an accent (^), then a quarter note C5 with an accent (^). The staff continues with a series of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

ALTO SAX

Musical score for Alto Saxophone, measures 171-229. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations.

Measures 171-178: **mf**, **3** (triplets), accents (^), and slurs.

Measures 179-186: **mf**, accents (^), slurs, and ties.

Measures 187-194: **mf**, **2** (pairs), **8** (eighths), **187**, **195**, **203**, accents (^), slurs, and ties.

Measures 195-202: **mf**, accents (^), slurs, and ties.

Measures 203-210: **mf**, accents (^), slurs, and ties.

Measures 211-218: **mf**, **211**, accents (^), slurs, and ties.

Measures 219-226: **f**, **221**, **5** (fifths), accents (^), slurs, and ties.

Measures 227-229: **mf**, **229**, accents (^), slurs, and ties.

ALTO SAX

2

f

237 8 BARS OR OPEN ENDED 7 245 8 253 8

ON CUE

261

f

f

269

f

mf

279

f

f

287

f

ALTO SAX

1ST TENOR SAX

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$

4 5 8 13 10 23 2

sfz \leftarrow *f*

31 2

4

sfz \leftarrow *f*

(STRAIGHT 8THS)

mf *cresc.* *f*

45

mf

2 53

61

f

1ST TENOR SAX

69

3

ST. 8THS 83

91

mf *cresc.*

(STRAIGHT 8THS) *ff*

1ST TENOR SAX

105

2

mf

113

2 121 8 129 8 137

mf

145

155 5

f

163

mf

2

f

Detailed description: This is a musical score for the 1st Tenor Saxophone. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 105, 113, 121, 129, 137, 145, 155, and 163 are enclosed in boxes. There are also some measure counts (2, 8, 5) and a '2' above a bar line. The dynamics range from mezzo-forte (mf) to forte (f).

1ST TENOR SAX

2

f

257 8 BARS OR OPEN ENDED 7 245 8 253 8

ON CUE

261

f

f

269

f

mf

279

f

f

287

f

1ST TENOR SAX

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains two measures of music. Each measure begins with a triplet of eighth notes, followed by a quarter note and a half note, all under a slur. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (>) over the first and third notes of the triplet in both measures.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains two measures. The first measure has a quarter rest followed by a quarter note G4, then a quarter note G4 with a slur over it. The second measure has a quarter note G4, a quarter note G4 with a slur over it, and a quarter note G4 with a slur over it. A box containing the number '295' is positioned above the second measure. The key signature changes to two flats (Bb and Eb) at the start of the second measure. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (>) over the first and third notes of the triplet in both measures.

Musical staff 3: Treble clef, key signature of two flats. The staff contains two measures. Each measure begins with a triplet of eighth notes, followed by a quarter note and a half note, all under a slur. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (>) over the first and third notes of the triplet in both measures.

Musical staff 4: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a quarter rest followed by a quarter note G4, then a quarter note G4 with a slur over it. The second measure has a quarter note G4, a quarter note G4 with a slur over it, and a quarter note G4 with a slur over it. A box containing the number '303' is positioned above the second measure. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (>) over the first and third notes of the triplet in both measures.

Musical staff 5: Treble clef, key signature of two flats. The staff contains two measures. Each measure begins with a triplet of eighth notes, followed by a quarter note and a half note, all under a slur. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (>) over the first and third notes of the triplet in both measures.

Musical staff 6: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a quarter rest followed by a quarter note G4, then a quarter note G4 with a slur over it. The second measure has a quarter note G4, a quarter note G4 with a slur over it, and a quarter note G4 with a slur over it. The text 'ST. 8THS' is written above the second measure. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (^) over the first and third notes of the triplet in both measures.

Musical staff 7: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a quarter rest followed by a quarter note G4, then a quarter note G4 with a slur over it. The second measure has a quarter note G4, a quarter note G4 with a slur over it, and a quarter note G4 with a slur over it. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (>) over the first and third notes of the triplet in both measures.

Musical staff 8: Treble clef, key signature of two flats. The staff contains two measures. The first measure has a quarter rest followed by a quarter note G4, then a quarter note G4 with a slur over it. The second measure has a quarter note G4, a quarter note G4 with a slur over it, and a quarter note G4 with a slur over it. A box containing the number '5' is positioned above the second measure. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (^) over the first and third notes of the triplet in both measures.

Musical staff 9: Treble clef, key signature of two flats. The staff contains two measures. Each measure begins with a triplet of eighth notes, followed by a quarter note and a half note, all under a slur. The notes are G4, A4, B4, C#5, D5, E5, F#5, G5. There are accents (>) over the first and third notes of the triplet in both measures.

2ND TENOR SAX

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$ 4 5 8 13 10 23 2

sfz < f

sfz

f

(STRAIGHT 8THS)

mf *cresc.* *f*

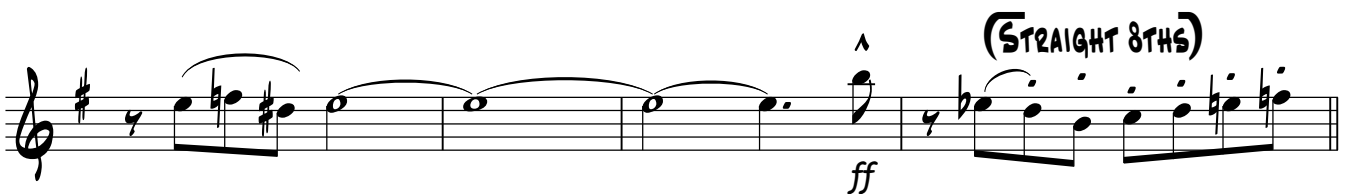
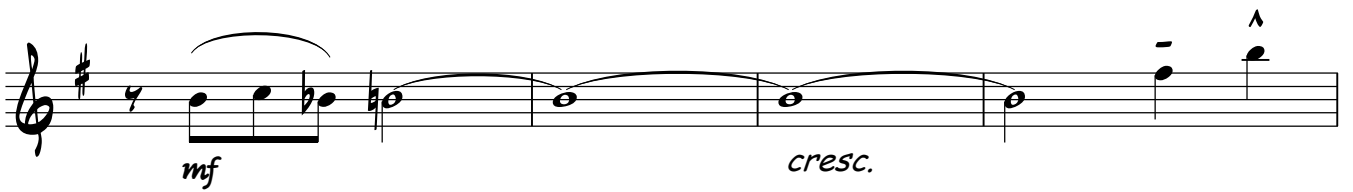
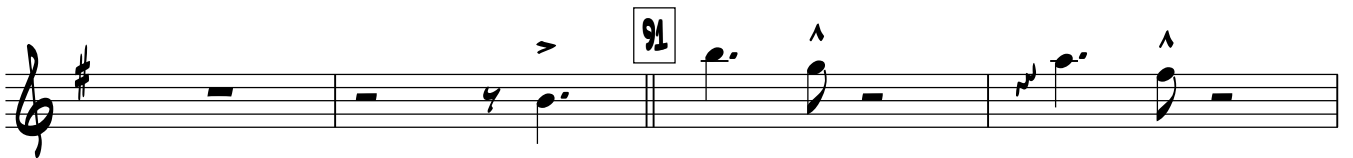
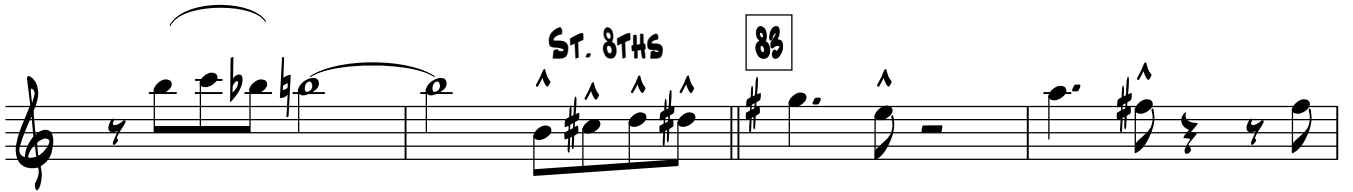
mf

f

f

2ND TENOR SAX

69



2ND TENOR SAX

105

2

mf

113

2

121

8

129

8

137

mf

145

155

f

5

163

mf

2ND TENOR SAX

229

BARITONE SAX

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

♩ = 240

3

5

f

13

23

31

mf *cresc.*

BARITONE SAX

83

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents.

91

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents.

ST. 8THS

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents. Dynamics: *mf* and *cresc.*

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents. Dynamics: *ff*

105

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents. Dynamics: *mf*

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents. Dynamics: *mf*

113

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents.

Musical staff 10: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a double bar line and a few more notes with accents. Dynamics: *2*

BARITONE SAX

121 8 129 8 137 8

145 5

155 7 163 4

171

179

2

187 8 195 8 203 8 211 5

221 7

BARITONE SAX

229 4

mf f

237 8 BARS OR OPEN ENDED 7 245 8 253 8

ON CUE

261

f

f

269

f

mf

279

f

f

287

f

BARITONE SAX

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a half note G4, followed by two eighth notes (A4, B4), and another half note G4. The second and third measures contain eighth notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains eighth notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it. A box containing the number '295' is positioned above the staff. The staff ends with a double bar line and a fermata over the final note.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains eighth notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains eighth notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it. A box containing the number '303' is positioned above the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains eighth notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains quarter notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it. The text 'ST. 8THS' is written above the staff.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains eighth notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains quarter notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it. A large number '5' is written above the staff.

Musical staff 9: Treble clef, key signature of two sharps. The staff contains eighth notes (A4, B4, C#5, D5) with a slur and a breath mark (>). The first and second notes of each measure are grouped with a bracket and the number '3' below it.

1ST TRUMPET

155 7 163 mf

171 3 mf

179

2 187 8 195 8

203 7 211 8 mf f

221 7 229 mf

1ST TRUMPET

257 *om* 7 245 ON CUE 8

8 BARS OR OPEN ENDED

253 WA WA

PLUNGER *mf*

WA WA

261 WA WA

cresc.

WA WA

269 WA WA

f

WA WA

mf

279

f

1ST TRUMPET

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes with various articulations such as accents (^) and slurs.

287

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the melodic line from the previous staff, featuring slurs and accents.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the melodic line, ending with a double bar line and a key signature change to two flats (Bb and Eb).

295

Musical staff 4: Treble clef, key signature of two flats. The staff begins with a dynamic marking of *ff* (fortissimo). It contains a sequence of notes with accents and slurs.

Musical staff 5: Treble clef, key signature of two flats. Continuation of the melodic line with accents and slurs.

303

Musical staff 6: Treble clef, key signature of two flats. Continuation of the melodic line with accents and slurs.

ST. 8THS

Musical staff 7: Treble clef, key signature of two flats. The staff features a measure with a fermata and a '2' above it, followed by a sequence of notes with accents and slurs.

Musical staff 8: Treble clef, key signature of two flats. The staff features a measure with a fermata and a '2' above it, followed by a sequence of notes with accents and slurs.

Musical staff 9: Treble clef, key signature of two flats. The staff features a measure with a fermata and a '6' above it, followed by a sequence of notes with accents and slurs.

2ND TRUMPET

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$ 4 5 8 13 10 23 2

sfz < *f*

mf *f*

(STRAIGHT 8THS)

31 2

45 4

53 5

61

69

2ND TRUMPET

6 ST. 8THS

83 4

91 2 3

f

(STRAIGHT 8THS) 105 2 mf

113

2 121 8 129 8

137 7 145 8 f mf f

2ND TRUMPET

237 7 245 8

f 8 BARS OR OPEN ENDED ON CUE

253

WA WA

PLUNGER *mf*

WA WA

261

WA WA

cresc.

WA WA

269

WA WA

f

WA WA

mf

3 3 3 3

279

f

2ND TRUMPET

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and quarter notes with various accents and slurs.

287

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the melodic line from the previous staff.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the melodic line.

295

Musical staff 4: Treble clef, key signature of two flats (Bb and Eb). The staff begins with a dynamic marking of *ff* (fortissimo). The melody continues with eighth and quarter notes.

Musical staff 5: Treble clef, key signature of two flats. Continuation of the melodic line.

303

Musical staff 6: Treble clef, key signature of two flats. Continuation of the melodic line.

Musical staff 7: Treble clef, key signature of two flats. Continuation of the melodic line.

ST. 8THS

Musical staff 8: Treble clef, key signature of two flats. The staff features a sequence of eighth notes with accents, followed by a measure with a fermata and a '2' above it, indicating a second ending.

Musical staff 9: Treble clef, key signature of two flats. The staff features a sequence of eighth notes with accents, followed by a measure with a fermata and a '6' above it, indicating a sixth ending.

3RD TRUMPET

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$ 4 5 8 13 10 23 2

sfz \leftarrow *f*

mf *cresc.* *f*

(STRAIGHT 8THS)

45 4 *f*

53 5 *f*

61 61

69

3RD TRUMPET

Musical staff 1: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 4 measures is indicated above the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 4 measures is indicated above the staff. Above the staff, the text "ST. 8THS" is written, and a box containing the number "83" is present.

Musical staff 3: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 4 measures is indicated above the staff. A box containing the number "91" is present.

Musical staff 4: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 2 measures is indicated above the staff. The dynamic marking "mf" and the instruction "cresc." are written below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 2 measures is indicated above the staff. The dynamic marking "ff" is written below the staff. The instruction "(STRAIGHT 8THS)" is written above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 2 measures is indicated above the staff. A box containing the number "105" is present. The dynamic marking "mf" is written below the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 2 measures is indicated above the staff. A box containing the number "113" is present.

Musical staff 8: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 2 measures is indicated above the staff.

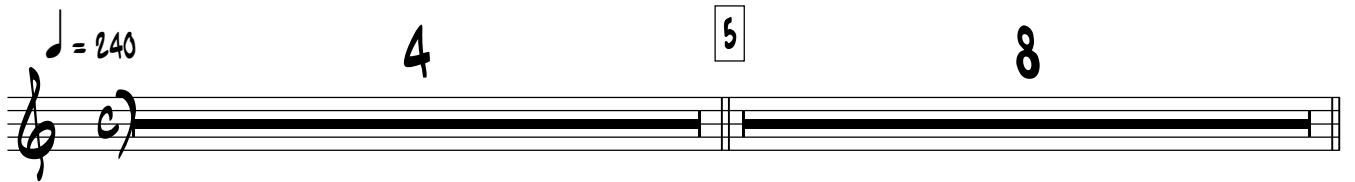
Musical staff 9: Treble clef, key signature of one sharp (F#). Notes include G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A fermata is placed over the final note. A measure rest of 2 measures is indicated above the staff. Boxes containing the numbers "121", "129", and "137" are present. The dynamic marking "f" is written below the staff.

4TH TRUMPET

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$ 4 5 8



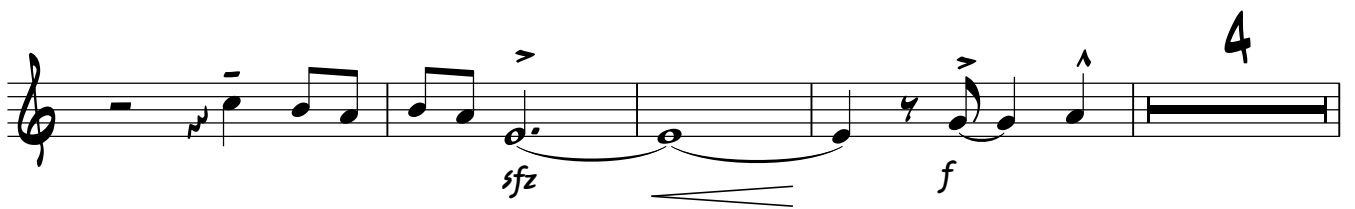
13 10 23 2



31 2



4




(STRAIGHT 8THS)



45 4



53 5



61



4TH TRUMPET

113

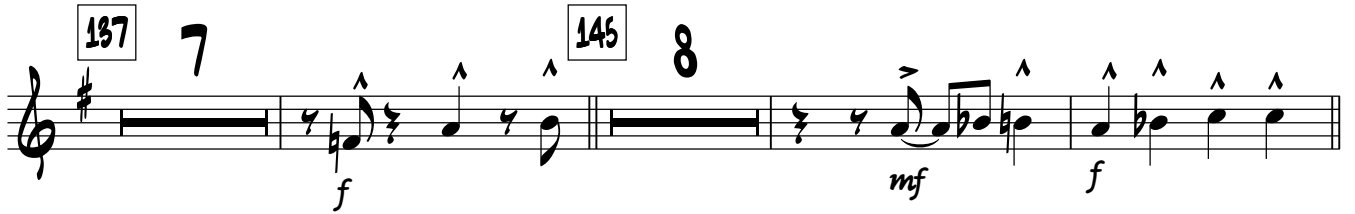


121 8 129 8



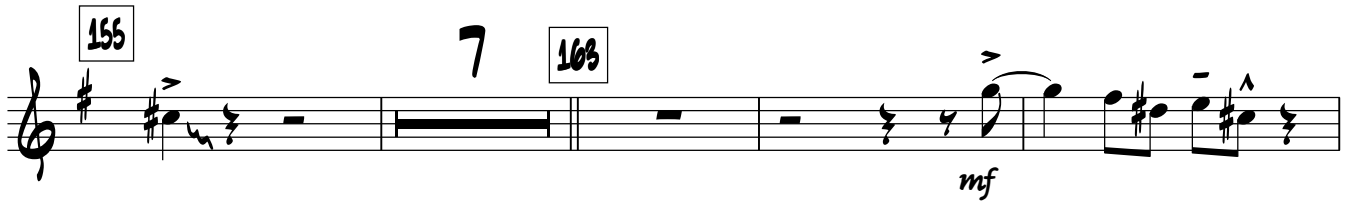
137 7 145 8

f *mf* *f*



155 7 163

mf

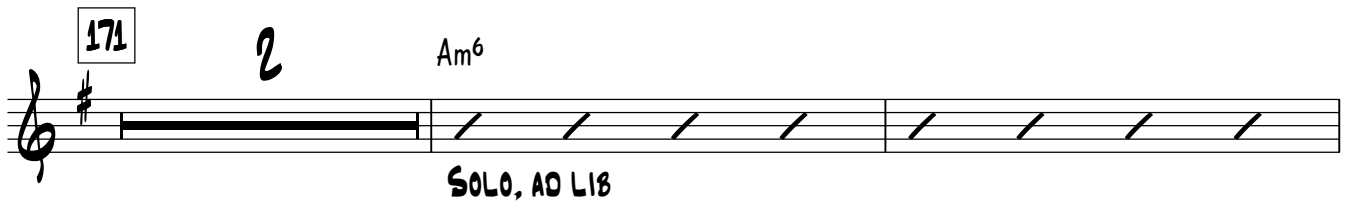


f

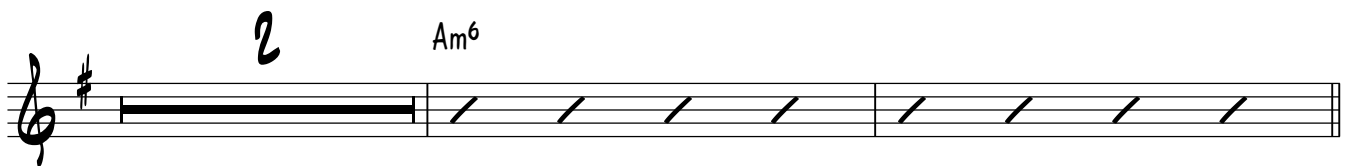


171 2 Am⁶

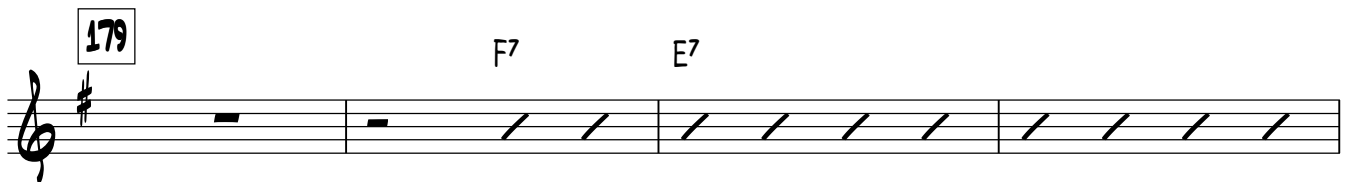
SOLO, AD LIB



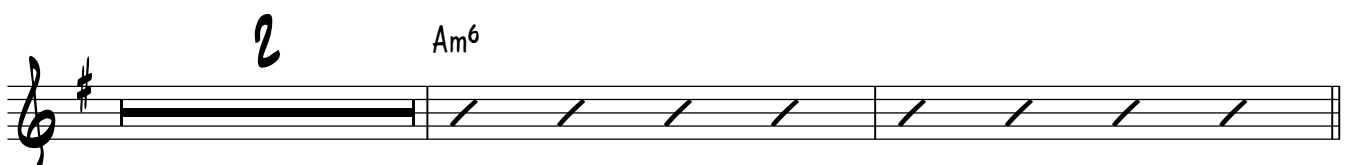
2 Am⁶



179 F⁷ E⁷



2 Am⁶



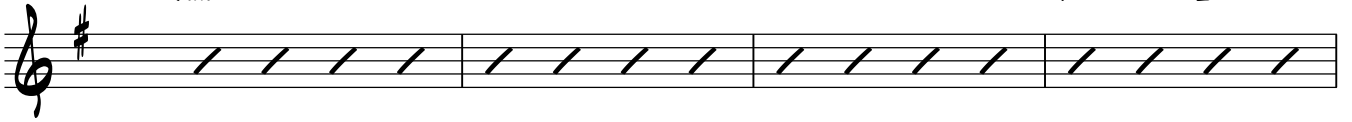
4TH TRUMPET

187

Am⁶

F⁹

E⁷



Am⁶

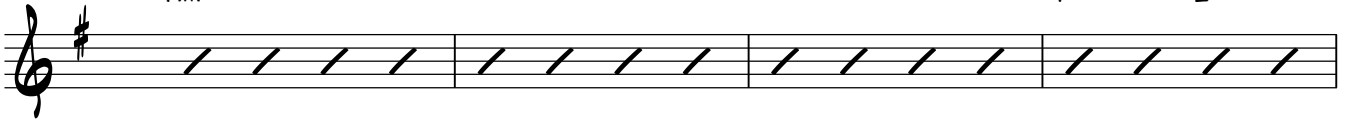


195

Am⁶

F⁹

E⁷



Am⁶



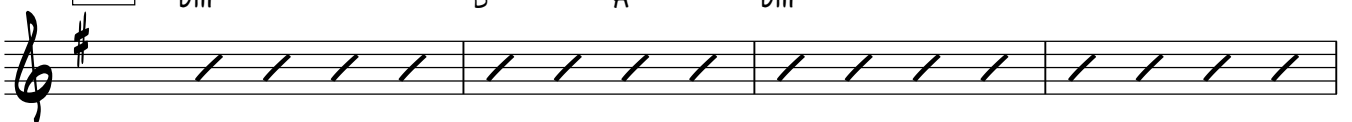
203

Dm⁶

B^{b9}

A⁹

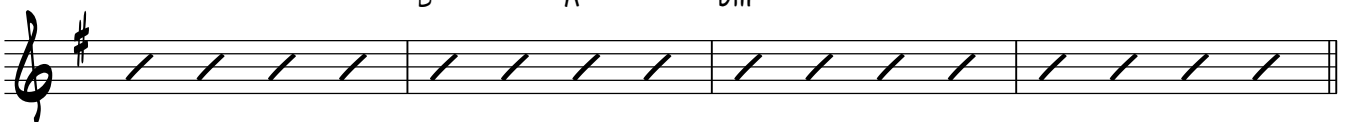
Dm⁶



B^{b9}

A⁹

Dm⁶



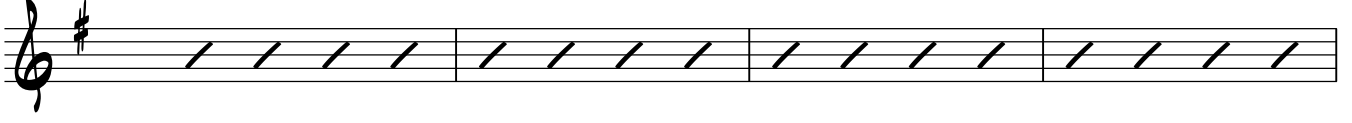
211

Dm⁶

B^{b9}

A⁹

Dm⁶

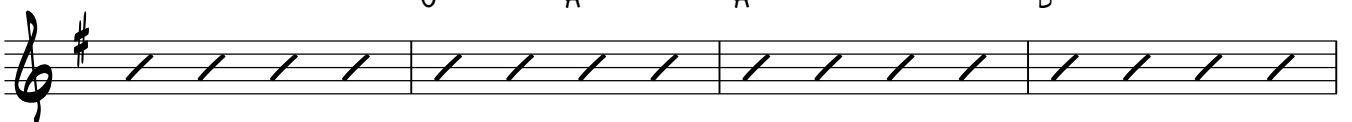


G¹³

A^{b9}

A⁹

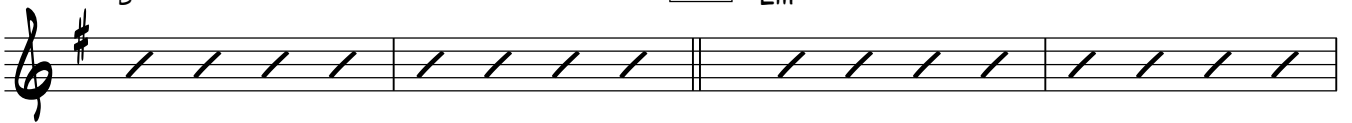
B^{b9}



B⁷

221

Em⁶



C⁹

B^{+7(b9)}

Em^{6/9}



4TH TRUMPET

C⁹ B^{+7(b9)} **229** Em⁶ C⁹ B^{7(b9)}

Em⁶

E^{+7(b9)} A^bm⁶ **237** Am⁶ **8 BARS OR OPEN ENDED** **7**

245 ON CUE **8** **253** WA WA

PLUNGER *mf*

WA WA

261 WA WA

cresc.

WA WA

269 WA WA

f

WA WA

mf

4TH TRUMPET

279

Musical notation for measures 279-286. The key signature is two sharps (F# and C#). Measure 279 starts with a dynamic marking of *f*. The notation includes various note values, rests, and articulation marks such as accents and slurs.

287

Musical notation for measures 287-302. The key signature remains two sharps. The notation continues with complex rhythmic patterns and articulation.

295

Musical notation for measures 295-302. The key signature changes to two flats (Bb and Eb). Measure 295 starts with a dynamic marking of *ff*. The notation includes various note values, rests, and articulation marks.

303

Musical notation for measures 303-308. The key signature remains two flats. The notation includes various note values, rests, and articulation marks.

ST. 8THS

Musical notation for measures 309-314. The key signature remains two flats. Measure 309 includes a dynamic marking of *ff*. A first ending bracket labeled '2' spans measures 312-313.

Musical notation for measures 315-318. The key signature remains two flats. A second ending bracket labeled '6' spans measures 316-317.

1ST TROMBONE

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$ **3** 5

f

f

f

f

f

f

f

f

mf *cresc.* *f*

45 **4** *f*

1ST TROMBONE

105 *ff* *mf*

113

2 121 8 129 8 137 *mf*

145 *f* *mf*

155 *f*

f *mf*

1ST TROMBONE

163

Musical notation for measures 163-170. The key signature has one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as accents (^) and a forte (f) marking.

171

Musical notation for measures 171-178. The key signature has one flat. The notation includes various note values, rests, and dynamic markings such as accents (^) and a mezzo-forte (mf) marking.

179

Musical notation for measures 179-186. The key signature has one flat. The notation includes various note values, rests, and dynamic markings such as accents (^). Measure 186 contains a fermata and a '2' marking.

187

8

195

8

203

Musical notation for measures 203-210. The key signature has one flat. The notation includes various note values, rests, and dynamic markings such as accents (^) and a mezzo-forte (mf) marking.

211

Musical notation for measures 211-221. The key signature has one flat. The notation includes various note values, rests, and dynamic markings such as accents (^) and a mezzo-forte (mf) marking. Measure 221 contains a fermata and a forte (f) marking.

1ST TROMBONE

mf

279

f

287

2

295

ff

303

ST. STRHS

6

Detailed description: This is a page of a musical score for the 1st Trombone. It contains ten staves of music. The key signature is B-flat major (two flats). The score includes various musical notations such as accents (^), slurs, and dynamic markings (mf, f, ff). Measure numbers 279, 287, 295, and 303 are enclosed in boxes. A section starting at measure 287 is marked with a '2' and a repeat sign. A section starting at measure 303 is marked with a '6' and a repeat sign. The text 'ST. STRHS' is written above the eighth staff. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

2ND TROMBONE

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

♩ = 240

3

5

13

23

31

45

53

2ND TROMBONE

105

Musical notation for measures 105-112. The key signature has one flat (B-flat). The music is in bass clef. Measure 105 starts with a half note G2, followed by a quarter note G2 with an accent (^) and a dynamic marking of *mf*. The melody continues with quarter notes and eighth notes, including a triplet of eighth notes in measure 108. Measure 112 ends with a half note G2 with an accent (^).

113

Musical notation for measures 113-136. The key signature changes to two flats (B-flat and E-flat). The music is in bass clef. Measure 113 starts with a half note F2 with an accent (^). The melody continues with quarter notes and eighth notes. Measure 136 ends with a half note G2 with an accent (^). There are three repeat signs with first and second endings marked '2' and '8' above them, spanning measures 121-128 and 129-136.

137

Musical notation for measures 137-143. The key signature has two flats (B-flat and E-flat). The music is in bass clef. Measure 137 starts with a half note G2 with an accent (^) and a dynamic marking of *mf*. The melody continues with quarter notes and eighth notes. Measure 143 ends with a half note G2 with an accent (^).

145

Musical notation for measures 145-154. The key signature has two flats (B-flat and E-flat). The music is in bass clef. Measure 145 starts with a half note G2 with an accent (^) and a dynamic marking of *mf*. The melody continues with quarter notes and eighth notes. Measure 154 ends with a half note G2 with an accent (^) and a dynamic marking of *f*.

155

Musical notation for measures 155-162. The key signature has two flats (B-flat and E-flat). The music is in bass clef. Measure 155 starts with a half note G2 with an accent (^) and a dynamic marking of *f*. The melody continues with quarter notes and eighth notes. Measure 162 ends with a half note G2 with an accent (^) and a dynamic marking of *f*.

163

Musical notation for measures 163-169. The key signature has two flats (B-flat and E-flat). The music is in bass clef. Measure 163 starts with a half note G2 with an accent (^) and a dynamic marking of *mf*. The melody continues with quarter notes and eighth notes. Measure 169 ends with a half note G2 with an accent (^).

2ND TROMBONE

Musical staff 1: Bass clef, key signature of one flat. Measures 1-4. Dynamics: *f* (measures 1-2), *mf* (measures 3-4). Accents are present on notes in measures 1, 2, 3, and 4.

Musical staff 2: Bass clef, key signature of one flat. Measure 5. Measure 6 contains a boxed measure number **229**. Measures 7-8. Accents are present on notes in measures 5, 6, 7, and 8.

Musical staff 3: Bass clef, key signature of one flat. Measures 9-12. Accents are present on notes in measures 9, 10, 11, and 12.

Musical staff 4: Bass clef, key signature of one flat. Measure 13 contains a boxed measure number **237**. Measure 14 contains a boxed measure number **7** and a dynamic marking *f*. A thick black bar spans measures 13 and 14, with the text **8 BARS OR OPEN ENDED** written above it.

Musical staff 5: Bass clef, key signature of one flat. Measure 15 contains a boxed measure number **245** and the text **ON CUE**. Measure 16 contains a dynamic marking *mf*. Measures 17-18. Accents are present on notes in measures 15, 16, 17, and 18.

Musical staff 6: Bass clef, key signature of one flat. Measures 19-22. Accents are present on notes in measures 19, 20, 21, and 22.

Musical staff 7: Bass clef, key signature of one flat. Measure 23 contains a boxed measure number **253**. Measures 24-25. Accents are present on notes in measures 23, 24, 25, and 26.

Musical staff 8: Bass clef, key signature of one flat. Measures 27-30. Accents are present on notes in measures 27, 28, 29, and 30.

Musical staff 9: Bass clef, key signature of one flat. Measure 31 contains a boxed measure number **261**. Measure 32 contains a dynamic marking *cresc.*. Measures 33-34. Accents are present on notes in measures 31, 32, 33, and 34.

Musical staff 10: Bass clef, key signature of one flat. Measures 35-38. Accents are present on notes in measures 35, 36, 37, and 38.

Musical staff 11: Bass clef, key signature of one flat. Measure 39 contains a boxed measure number **269**. Measure 40 contains a dynamic marking *f*. Measures 41-42. Accents are present on notes in measures 39, 40, 41, and 42.

2ND TROMBONE

Musical staff 1: Bass clef, key signature of two flats. Notes: G2 (acc), A2 (acc), Bb2, C3, D3 (acc), E3, F3, G3 (acc), A3 (acc), Bb3, C4, D4, E4, F4, G4 (acc), A4 (acc), Bb4, C5, D5, E5, F5, G5 (acc), A5 (acc), Bb5, C6, D6, E6, F6, G6 (acc), A6 (acc), Bb6, C7, D7, E7, F7, G7 (acc), A7 (acc), Bb7, C8, D8, E8, F8, G8 (acc), A8 (acc), Bb8, C9, D9, E9, F9, G9 (acc), A9 (acc), Bb9, C10, D10, E10, F10, G10 (acc), A10 (acc), Bb10, C11, D11, E11, F11, G11 (acc), A11 (acc), Bb11, C12, D12, E12, F12, G12 (acc), A12 (acc), Bb12, C13, D13, E13, F13, G13 (acc), A13 (acc), Bb13, C14, D14, E14, F14, G14 (acc), A14 (acc), Bb14, C15, D15, E15, F15, G15 (acc), A15 (acc), Bb15, C16, D16, E16, F16, G16 (acc), A16 (acc), Bb16, C17, D17, E17, F17, G17 (acc), A17 (acc), Bb17, C18, D18, E18, F18, G18 (acc), A18 (acc), Bb18, C19, D19, E19, F19, G19 (acc), A19 (acc), Bb19, C20, D20, E20, F20, G20 (acc), A20 (acc), Bb20, C21, D21, E21, F21, G21 (acc), A21 (acc), Bb21, C22, D22, E22, F22, G22 (acc), A22 (acc), Bb22, C23, D23, E23, F23, G23 (acc), A23 (acc), Bb23, C24, D24, E24, F24, G24 (acc), A24 (acc), Bb24, C25, D25, E25, F25, G25 (acc), A25 (acc), Bb25, C26, D26, E26, F26, G26 (acc), A26 (acc), Bb26, C27, D27, E27, F27, G27 (acc), A27 (acc), Bb27, C28, D28, E28, F28, G28 (acc), A28 (acc), Bb28, C29, D29, E29, F29, G29 (acc), A29 (acc), Bb29, C30, D30, E30, F30, G30 (acc), A30 (acc), Bb30, C31, D31, E31, F31, G31 (acc), A31 (acc), Bb31, C32, D32, E32, F32, G32 (acc), A32 (acc), Bb32, C33, D33, E33, F33, G33 (acc), A33 (acc), Bb33, C34, D34, E34, F34, G34 (acc), A34 (acc), Bb34, C35, D35, E35, F35, G35 (acc), A35 (acc), Bb35, C36, D36, E36, F36, G36 (acc), A36 (acc), Bb36, C37, D37, E37, F37, G37 (acc), A37 (acc), Bb37, C38, D38, E38, F38, G38 (acc), A38 (acc), Bb38, C39, D39, E39, F39, G39 (acc), A39 (acc), Bb39, C40, D40, E40, F40, G40 (acc), A40 (acc), Bb40, C41, D41, E41, F41, G41 (acc), A41 (acc), Bb41, C42, D42, E42, F42, G42 (acc), A42 (acc), Bb42, C43, D43, E43, F43, G43 (acc), A43 (acc), Bb43, C44, D44, E44, F44, G44 (acc), A44 (acc), Bb44, C45, D45, E45, F45, G45 (acc), A45 (acc), Bb45, C46, D46, E46, F46, G46 (acc), A46 (acc), Bb46, C47, D47, E47, F47, G47 (acc), A47 (acc), Bb47, C48, D48, E48, F48, G48 (acc), A48 (acc), Bb48, C49, D49, E49, F49, G49 (acc), A49 (acc), Bb49, C50, D50, E50, F50, G50 (acc), A50 (acc), Bb50, C51, D51, E51, F51, G51 (acc), A51 (acc), Bb51, C52, D52, E52, F52, G52 (acc), A52 (acc), Bb52, C53, D53, E53, F53, G53 (acc), A53 (acc), Bb53, C54, D54, E54, F54, G54 (acc), A54 (acc), Bb54, C55, D55, E55, F55, G55 (acc), A55 (acc), Bb55, C56, D56, E56, F56, G56 (acc), A56 (acc), Bb56, C57, D57, E57, F57, G57 (acc), A57 (acc), Bb57, C58, D58, E58, F58, G58 (acc), A58 (acc), Bb58, C59, D59, E59, F59, G59 (acc), A59 (acc), Bb59, C60, D60, E60, F60, G60 (acc), A60 (acc), Bb60, C61, D61, E61, F61, G61 (acc), A61 (acc), Bb61, C62, D62, E62, F62, G62 (acc), A62 (acc), Bb62, C63, D63, E63, F63, G63 (acc), A63 (acc), Bb63, C64, D64, E64, F64, G64 (acc), A64 (acc), Bb64, C65, D65, E65, F65, G65 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E106, F106, G106 (acc), A106 (acc), Bb106, C107, D107, E107, F107, G107 (acc), A107 (acc), Bb107, C108, D108, E108, F108, G108 (acc), A108 (acc), Bb108, C109, D109, E109, F109, G109 (acc), A109 (acc), Bb109, C110, D110, E110, F110, G110 (acc), A110 (acc), Bb110, C111, D111, E111, F111, G111 (acc), A111 (acc), Bb111, C112, D112, E112, F112, G112 (acc), A112 (acc), Bb112, C113, D113, E113, F113, G113 (acc), A113 (acc), Bb113, C114, D114, E114, F114, G114 (acc), A114 (acc), Bb114, C115, D115, E115, F115, G115 (acc), A115 (acc), Bb115, C116, D116, E116, F116, G116 (acc), A116 (acc), Bb116, C117, D117, E117, F117, G117 (acc), A117 (acc), Bb117, C118, D118, E118, F118, G118 (acc), A118 (acc), Bb118, C119, D119, E119, F119, G119 (acc), A119 (acc), Bb119, C120, D120, E120, F120, G120 (acc), A120 (acc), Bb120, C121, D121, E121, F121, G121 (acc), A121 (acc), Bb121, C122, D122, E122, F122, G122 (acc), A122 (acc), Bb122, C123, D123, E123, F123, G123 (acc), A123 (acc), Bb123, C124, D124, E124, F124, G124 (acc), A124 (acc), Bb124, C125, D125, E125, F125, G125 (acc), A125 (acc), Bb125, C126, D126, E126, F126, G126 (acc), A126 (acc), Bb126, C127, D127, E127, F127, G127 (acc), A127 (acc), Bb127, C128, D128, E128, F128, G128 (acc), A128 (acc), Bb128, C129, D129, E129, F129, G129 (acc), A129 (acc), Bb129, C130, D130, E130, F130, G130 (acc), A130 (acc), Bb130, C131, D131, E131, F131, G131 (acc), A131 (acc), Bb131, C132, D132, E132, F132, G132 (acc), A132 (acc), Bb132, C133, D133, E133, F133, G133 (acc), A133 (acc), Bb133, C134, D134, E134, F134, G134 (acc), A134 (acc), Bb134, C135, D135, E135, F135, G135 (acc), A135 (acc), Bb135, C136, D136, E136, F136, G136 (acc), A136 (acc), Bb136, C137, D137, E137, F137, G137 (acc), A137 (acc), Bb137, C138, D138, E138, F138, G138 (acc), A138 (acc), Bb138, C139, D139, E139, F139, G139 (acc), A139 (acc), Bb139, C140, D140, E140, F140, G140 (acc), A140 (acc), Bb140, C141, D141, E141, F141, G141 (acc), A141 (acc), Bb141, C142, D142, E142, F142, G142 (acc), A142 (acc), Bb142, C143, D143, E143, F143, G143 (acc), A143 (acc), Bb143, C144, D144, E144, F144, G144 (acc), A144 (acc), Bb144, C145, D145, E145, F145, G145 (acc), A145 (acc), Bb145, C146, D146, E146, F146, G146 (acc), A146 (acc), Bb146, C147, D147, E147, F147, G147 (acc), A147 (acc), Bb147, C148, D148, E148, F148, G148 (acc), A148 (acc), Bb148, C149, D149, E149, F149, G149 (acc), A149 (acc), Bb149, C150, D150, E150, F150, G150 (acc), A150 (acc), Bb150, C151, D151, E151, F151, G151 (acc), A151 (acc), Bb151, C152, D152, E152, F152, G152 (acc), A152 (acc), Bb152, C153, D153, E153, F153, G153 (acc), A153 (acc), Bb153, C154, D154, E154, F154, G154 (acc), A154 (acc), Bb154, C155, D155, E155, F155, G155 (acc), A155 (acc), Bb155, C156, D156, E156, F156, G156 (acc), A156 (acc), Bb156, C157, D157, E157, F157, G157 (acc), A157 (acc), Bb157, C158, D158, E158, F158, G158 (acc), A158 (acc), Bb158, C159, D159, E159, F159, G159 (acc), A159 (acc), Bb159, C160, D160, E160, F160, G160 (acc), A160 (acc), Bb160, C161, D161, E161, F161, G161 (acc), A161 (acc), Bb161, C162, D162, E162, F162, G162 (acc), A162 (acc), Bb162, C163, D163, E163, F163, G163 (acc), A163 (acc), Bb163, C164, D164, E164, F164, G164 (acc), A164 (acc), Bb164, C165, D165, E165, F165, G165 (acc), A165 (acc), Bb165, C166, D166, E166, F166, G166 (acc), A166 (acc), Bb166, C167, D167, E167, F167, G167 (acc), A167 (acc), Bb167, C168, D168, E168, F168, G168 (acc), A168 (acc), Bb168, C169, D169, E169, F169, G169 (acc), A169 (acc), Bb169, C170, D170, E170, F170, G170 (acc), A170 (acc), Bb170, C171, D171, E171, F171, G171 (acc), A171 (acc), Bb171, C172, D172, E172, F172, G172 (acc), A172 (acc), Bb172, C173, D173, E173, F173, G173 (acc), A173 (acc), Bb173, C174, D174, E174, F174, G174 (acc), A174 (acc), Bb174, C175, D175, E175, F175, G175 (acc), A175 (acc), Bb175, C176, D176, E176, F176, G176 (acc), A176 (acc), Bb176, C177, D177, E177, F177, G177 (acc), A177 (acc), Bb177, C178, D178, E178, F178, G178 (acc), A178 (acc), Bb178, C179, D179, E179, F179, G179 (acc), A179 (acc), Bb179, C180, D180, E180, F180, G180 (acc), A180 (acc), Bb180, C181, D181, E181, F181, G181 (acc), A181 (acc), Bb181, C182, D182, E182, F182, G182 (acc), A182 (acc), Bb182, C183, D183, E183, F183, G183 (acc), A183 (acc), Bb183, C184, D184, E184, F184, G184 (acc), A184 (acc), Bb184, C185, D185, E185, F185, G185 (acc), A185 (acc), Bb185, C186, D186, E186, F186, G186 (acc), A186 (acc), Bb186, C187, D187, E187, F187, G187 (acc), A187 (acc), Bb187, C188, D188, E188, F188, G188 (acc), A188 (acc), Bb188, C189, D189, E189, F189, G189 (acc), A189 (acc), Bb189, C190, D190, E190, F190, G190 (acc), A190 (acc), Bb190, C191, D191, E191, F191, G191 (acc), A191 (acc), Bb191, C192, D192, E192, F192, G192 (acc), A192 (acc), Bb192, C193, D193, E193, F193, G193 (acc), A193 (acc), Bb193, C194, D194, E194, F194, G194 (acc), A194 (acc), Bb194, C195, D195, E195, F195, G195 (acc), A195 (acc), Bb195, C196, D196, E196, F196, G196 (acc), A196 (acc), Bb196, C197, D197, E197, F197, G197 (acc), A197 (acc), Bb197, C198, D198, E198, F198, G198 (acc), A198 (acc), Bb198, C199, D199, E199, F199, G199 (acc), A199 (acc), Bb199, C200, D200, E200, F200, G200 (acc), A200 (acc), Bb200, C201, D201, E201, F201, G201 (acc), A201 (acc), Bb201, C202, D202, E202, F202, G202 (acc), A202 (acc), Bb202, C203, D203, E203, F203, G203 (acc), A203 (acc), Bb203, C204, D204, E204, F204, G204 (acc), A204 (acc), Bb204, C205, D205, E205, F205, G205 (acc), A205 (acc), Bb205, C206, D206, E206, F206, G206 (acc), A206 (acc), Bb206, C207, D207, E207, F207, G207 (acc), A207 (acc), Bb207, C208, D208, E208, F208, G208 (acc), A208 (acc), Bb208, C209, D209, E209, F209, G209 (acc), A209 (acc), Bb209, C210, D210, E210, F210, G210 (acc), A210 (acc), Bb210, C211, D211, E211, F211, G211 (acc), A211 (acc), Bb211, C212, D212, E212, F212, G212 (acc), A212 (acc), Bb212, C213, D213, E213, F213, G213 (acc), A213 (acc), Bb213, C214, D214, E214, F214, G214 (acc), A214 (acc), Bb214, C215, D215, E215, F215, G215 (acc), A215 (acc), Bb215, C216, D216, E216, F216, G216 (acc), A216 (acc), Bb216, C217, D217, E217, F217, G217 (acc), A217 (acc), Bb217, C218, D218, E218, F218, G218 (acc), A218 (acc), Bb218, C219, D219, E219, F219, G219 (acc), A219 (acc), Bb219, C220, D220, E220, F220, G220 (acc), A220 (acc), Bb220, C221, D221, E221, F221, G221 (acc), A221 (acc), Bb221, C222, D222, E222, F222, G222 (acc), A222 (acc), Bb222, C223, D223, E223, F223, G223 (acc), A223 (acc), Bb223, C224, D224, E224, F224, G224 (acc), A224 (acc), Bb224, C225, D225, E225, F225, G225 (acc), A225 (acc), Bb225, C226, D226, E226, F226, G226 (acc), A226 (acc), Bb226, C227, D227, E227, F227, G227 (acc), A227 (acc), Bb227, C228, D228, E228, F228, G228 (acc), A228 (acc), Bb228, C229, D229, E229, F229, G229 (acc), A229 (acc), Bb229, C230, D230, E230, F230, G230 (acc), A230 (acc), Bb230, C231, D231, E231, F231, G231 (acc), A231 (acc), Bb231, C232, D232, E232, F232, G232 (acc), A232 (acc), Bb232, C233, D233, E233, F233, G233 (acc), A233 (acc), Bb233, C234, D234, E234, F234, G234 (acc), A234 (acc), Bb234, C235, D235, E235, F235, G235 (acc), A235 (acc), Bb235, C236, D236, E236, F236, G236 (acc), A236 (acc), Bb236, C237, D237, E237, F237, G237 (acc), A237 (acc), Bb237, C238, D238, E238, F238, G238 (acc), A238 (acc), Bb238, C239, D239, E239, F239, G239 (acc), A239 (acc), Bb239, C240, D240, E240, F240, G240 (acc), A240 (acc), Bb240, C241, D241, E241, F241, G241 (acc), A241 (acc), Bb241, C242, D242, E242, F242, G242 (acc), A242 (acc), Bb242, C243, D243, E243, F243, G243 (acc), A243 (acc), Bb243, C244, D244, E244, F244, G244 (acc), A244 (acc), Bb244, C245, D245, E245, F245, G245 (acc), A245 (acc), Bb245, C246, D246, E246, F246, G246 (acc), A246 (acc), Bb246, C247, D247, E247, F247, G247 (acc), A247 (acc), Bb247, C248, D248, E248, F248, G248 (acc), A248 (acc), Bb248, C249, D249, E249, F249, G249 (acc), A249 (acc), Bb249, C250, D250, E250, F250, G250 (acc), A250 (acc), Bb250, C251, D251, E251, F251, G251 (acc), A251 (acc), Bb251, C252, D252, E252, F252, G252 (acc), A252 (acc), Bb252, C253, D253, E253, F253, G253 (acc), A253 (acc), Bb253, C254, D254, E254, F254, G254 (acc), A254 (acc), Bb254, C255, D255, E255, F255, G255 (acc), A255 (acc), Bb255, C256, D256, E256, F256, G256 (acc), A256 (acc), Bb256, C257, D257, E257, F257, G257 (acc), A257 (acc), Bb257, C258, D258, E258, F258, G258 (acc), A258 (acc), Bb258, C259, D259, E259, F259, G259 (acc), A259 (acc), Bb259, C260, D260, E260, F260, G260 (acc), A260 (acc), Bb260, C261, D261, E261, F261, G261 (acc), A261 (acc), Bb261, C262, D262, E262, F262, G262 (acc), A262 (acc), Bb262, C263, D263, E263, F263, G263 (acc), A263 (acc), Bb263, C264, D264, E264, F264, G264 (acc), A264 (acc), Bb264, C265, D265, E265, F265, G265 (acc), A265 (acc), Bb265, C266, D266, E266, F266, G266 (acc), A266 (acc), Bb266, C267, D267, E267, F267, G267 (acc), A267 (acc), Bb267, C268, D268, E268, F268, G268 (acc), A268 (acc), Bb268, C269, D269, E269, F269, G269 (acc), A269 (acc), Bb269, C270, D270, E270, F270, G270 (acc), A270 (acc), Bb270, C271, D271, E271, F271, G271 (acc), A271 (acc), Bb271, C272, D272, E272, F272, G272 (acc), A272 (acc), Bb272, C273, D273, E273, F273, G273 (acc), A273 (acc), Bb273, C274, D274, E274, F274, G274 (acc), A274 (acc), Bb274, C275, D275, E275, F275, G275 (acc), A275 (acc), Bb275, C276, D276, E276, F276, G276 (acc), A276 (acc), Bb276, C277, D277, E277, F277, G277 (acc), A277 (acc), Bb277, C278, D278, E278, F278, G278 (acc), A278 (acc), Bb278, C279, D279, E279, F279, G279 (acc), A279 (acc), Bb279, C280, D280, E280, F280, G280 (acc), A280 (acc), Bb280, C281, D281, E281, F281, G281 (acc), A281 (acc), Bb281, C282, D282, E282, F282, G282 (acc), A282 (acc), Bb282, C283, D283, E283, F283, G283 (acc), A283 (acc), Bb283, C284, D284, E284, F284, G284 (acc), A284 (acc), Bb284, C285, D285, E285, F285, G285 (acc), A285 (acc), Bb285, C286, D286, E286, F286, G286 (acc), A286 (acc), Bb286, C287, D287, E287, F287, G287 (acc), A287 (acc), Bb287, C288, D288, E288, F288, G288 (acc), A288 (acc), Bb288, C289, D289, E289, F289, G289 (acc), A289 (acc), Bb289, C290, D290, E290, F290, G290 (acc), A290 (acc), Bb290, C291, D291, E291, F291, G291 (acc), A291 (acc), Bb291, C292, D292, E292, F292, G292 (acc), A292 (acc), Bb292, C293, D293, E293, F293, G293 (acc), A293 (acc), Bb293, C294, D294, E294, F294, G294 (acc), A294 (acc), Bb294, C295, D295, E295, F295, G295 (acc), A295 (acc), Bb295, C296, D296, E296, F296, G296 (acc), A296 (acc), Bb296, C297, D297, E297, F297, G297 (acc), A297 (acc), Bb297, C298, D298, E298, F298, G298 (acc), A298 (acc), Bb298, C299, D299, E299, F299, G299 (acc), A299 (acc), Bb299, C300, D300, E300, F300, G300 (acc), A300 (acc), Bb300, C301, D301, E301, F301, G301 (acc), A301 (acc), Bb301, C302, D302, E302, F302, G302 (acc), A302 (acc), Bb302, C303, D303, E303, F303, G303 (acc), A303 (acc), Bb303, C304, D304, E304, F304, G304 (acc), A304 (acc), Bb304, C305, D305, E305, F305, G305 (acc), A305 (acc), Bb305, C306, D306, E306, F306, G306 (acc), A306 (acc), Bb306, C307, D307, E307, F307, G307 (acc), A307 (acc), Bb307, C308, D308, E308, F308, G308 (acc), A308 (acc), Bb308, C309, D309, E309, F309, G309 (acc), A309 (acc), Bb309, C310, D310, E310, F310, G310 (acc), A310 (acc), Bb310, C311, D311, E311, F311, G311 (acc), A311 (acc), Bb311, C312, D312, E312, F312, G312 (acc), A312 (acc), Bb312, C313, D313, E313, F313, G313 (acc), A313 (acc), Bb313, C314, D314, E314, F314, G314 (acc), A314 (acc), Bb314, C315, D315, E315, F315, G315 (acc), A315 (acc), Bb315, C316, D316, E316, F316, G316 (acc), A316 (acc), Bb316, C317, D317, E317, F317, G317 (acc), A317 (acc), Bb317, C318, D318, E318, F318, G318 (acc), A318 (acc), Bb318, C319, D319, E319, F319, G319 (acc), A319 (acc), Bb319, C320, D320, E320, F320, G320 (acc), A320 (acc), Bb320, C321, D321, E321, F321, G321 (acc), A321 (acc), Bb321, C322, D322, E322, F322, G322 (acc), A322 (acc), Bb322, C323, D323, E323, F323, G323 (acc), A323 (acc), Bb323, C324, D324, E324, F324, G324 (acc), A324 (acc), Bb324, C325, D325, E325, F325, G325 (acc), A325 (acc), Bb325, C326, D326, E326, F326, G326 (acc), A326 (acc), Bb326, C327, D327, E327, F327, G327 (acc), A327 (acc), Bb32

3RD TROMBONE

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$

3

f

5

13

3

23

31

6

f

45

4

f

3RD TROMBONE

Musical score for 3rd Trombone, measures 113-168. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. Measure numbers 113, 121, 129, 137, 145, 155, and 163 are indicated in boxes. Dynamics include *mf*, *f*, and *mf*. There are also markings for eighth notes (8) and a second ending (2).

113

121 8 129 8 137

mf

145

f *mf*

155

f *mf*

163

3RD TROMBONE

279

Musical notation for measures 279-286. Measure 279 starts with a dynamic marking *f*. The notation includes various note values, rests, and accents.

287

Musical notation for measures 287-294. Measure 287 has a tempo marking *2*. The notation includes various note values, rests, and accents.

295

Musical notation for measures 295-302. Measure 295 has a dynamic marking *ff*. The notation includes various note values, rests, and accents.

303

Musical notation for measures 303-310. The notation includes various note values, rests, and accents.

ST. 8THS

Musical notation for measures 311-318. The notation includes various note values, rests, and accents.

6

Musical notation for measures 319-326. Measure 319 has a tempo marking *6*. The notation includes various note values, rests, and accents.

BASS TROMBONE

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$

3

5

13

23

31

mf *cresc.* *f*

BASS TROMBONE

45 **6** **53** **3**

f *mf*

61

69

83 **4**

91

2

mf *cresc.*

ST. 8THS

Detailed description: This is a musical score for Bass Trombone, spanning measures 45 to 91. The score is written in bass clef with a key signature of one flat (B-flat major or D minor). It features several dynamic markings: *f* (forte) at measure 53, *mf* (mezzo-forte) at measure 58, and *mf* (mezzo-forte) at measure 91. There are also crescendo markings (*cresc.*) at the end of the piece. The score includes various musical notations such as rests, notes with accents (^), slurs, and articulation marks. Measure numbers 45, 53, 61, 69, 83, and 91 are enclosed in boxes. Rehearsal marks **6**, **3**, and **4** are placed above the staff. The text "ST. 8THS" appears at the end of the score. The piece concludes with a *mf* dynamic and a *cresc.* marking.

BASS TROMBONE

Musical staff 1: Bass clef, key signature of one flat. Measures 105-112. Dynamics: *ff*. Accents are present on measures 105, 106, 107, 108, 109, 110, 111, and 112.

Musical staff 2: Bass clef, key signature of one flat. Measures 113-118. Dynamics: *mf*. Accents are present on measures 113, 114, 115, 116, 117, and 118.

Musical staff 3: Bass clef, key signature of one flat. Measures 119-124. Dynamics: *mf*. Accents are present on measures 119, 120, 121, 122, 123, and 124.

Musical staff 4: Bass clef, key signature of one flat. Measures 125-130. Dynamics: *mf*. Accents are present on measures 125, 126, 127, 128, 129, and 130. Rehearsal marks 121, 129, and 130 are indicated with a '2' above the bar line.

Musical staff 5: Bass clef, key signature of one flat. Measures 131-136. Dynamics: *mf*. Accents are present on measures 131, 132, 133, 134, 135, and 136. Rehearsal mark 137 is indicated with a '2' above the bar line.

Musical staff 6: Bass clef, key signature of one flat. Measures 137-142. Dynamics: *mf*. Accents are present on measures 137, 138, 139, 140, 141, and 142. Rehearsal mark 145 is indicated with a '2' above the bar line.

Musical staff 7: Bass clef, key signature of one flat. Measures 143-148. Dynamics: *f* and *mf*. Accents are present on measures 143, 144, 145, 146, 147, and 148. Rehearsal mark 155 is indicated with a '2' above the bar line.

Musical staff 8: Bass clef, key signature of one flat. Measures 149-154. Dynamics: *f* and *mf*. Accents are present on measures 149, 150, 151, 152, 153, and 154. Rehearsal mark 163 is indicated with a '2' above the bar line.

Musical staff 9: Bass clef, key signature of one flat. Measures 155-160. Dynamics: *f* and *mf*. Accents are present on measures 155, 156, 157, 158, 159, and 160. Rehearsal mark 163 is indicated with a '2' above the bar line.

Musical staff 10: Bass clef, key signature of one flat. Measures 161-166. Dynamics: *f* and *mf*. Accents are present on measures 161, 162, 163, 164, 165, and 166. Rehearsal mark 163 is indicated with a '2' above the bar line.

Musical staff 11: Bass clef, key signature of one flat. Measures 167-172. Dynamics: *mf*. Accents are present on measures 167, 168, 169, 170, 171, and 172.

BASS TROMBONE

Musical score for Bass Trombone, measures 171-229. The score is written in bass clef with a key signature of one flat (B-flat). The time signature is 4/4. The music features various dynamics including *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). It includes accents (^) and slurs. Rehearsal marks are present at measures 171, 179, 187, 195, 203, 211, 221, and 229. Some measures contain rests or are marked with a double bar line and a '2' above, indicating a second ending or a specific performance instruction. The score concludes with a final measure marked *f*.

BASS TROMBONE

237

8 BARS OR OPEN ENDED

7

245 ON CUE

253

261

269

279

PIANO

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

♩ = 240

3

f

5

13

3

23

31

3

mf

cresc.

f

45

Gm⁶

D7(b9)

Gm⁶

E^b9

D7(b9)

mf >

Gm⁶

D7(b9)

Gm⁶

E^b9

D+7

Gm⁶

53

Gm⁶

D7(b9)

Gm⁶

E^b9

D7(b9)

Gm⁶

D7(b9)

F#m⁶

Gm⁶

F7

D+7

Gm⁶

61

Cm⁶

Ddim

Cm⁶

A^b9

G⁹

Cm⁶

Bdim

Cm⁶

Bdim

Cm⁶

Bdim

Cm⁶

Cm⁶

Ddim

Cm⁶

A^b9

G⁹

69

Cm⁶

Ddim

Cm⁶

A^b9

G⁹

Cm⁶

Bdim

Cm⁶

Bdim

Cm⁶

Bdim

Cm⁶

Cm⁶

Ddim

Cm⁶

A^b9

C#13

D13

83

Dm⁶

A7(b9)

Musical notation for measures 83-86, piano part. The bass clef contains chords and melodic lines. Measure 83 has a whole rest in the treble and a chord in the bass. Measures 84-85 show a sequence of chords and eighth notes. Measure 86 has a whole rest in the treble and a chord in the bass.

Dm⁶

B^b9

A⁹

A7(b9)

Dm⁶

A7(b9)

Musical notation for measures 83-86, treble part. Measures 83-85 are filled with diagonal lines, indicating a sustained chord. Measure 86 has a whole rest.

Dm⁶

B^b9

A13

91

Dm⁶

A7(b9)

C#m⁶ Dm⁶

Musical notation for measures 87-90, treble part. Measures 87-88 are filled with diagonal lines. Measure 89 has a quarter note. Measure 90 has a quarter note.

B^b9

A⁹

A7(b9)

Dm⁶

A7(b9)

Musical notation for measures 91-94, piano part. Measures 91-93 have whole rests in both staves. Measure 94 has a quarter note in the bass clef.

ST. 8THS

Musical notation for measures 95-98, bass line. The notes are marked with a bar line above them. Dynamics include *mf* and *cresc.*

mf

cresc.

Musical notation for measures 95-98, piano part. The bass clef contains chords and melodic lines. Dynamics include *ff*.

ff

105

Musical notation for measures 99-104, bass line. The notes are marked with a bar line above them. Dynamics include *mf*.

mf

Musical notation for measures 99-104, piano part. The bass clef contains chords and melodic lines.

113

Musical notation for measures 105-112, bass line. The notes are marked with a bar line above them.

Musical notation for measures 105-112, piano part. The bass clef contains chords and melodic lines.

F#m6 Gm6 2 121 Gm6

Eb9 D7 Gm6

129 Gm6

Eb9 D7 Gm6

137 Cm6 Ab9 G9

Cm6 Ab9 G9

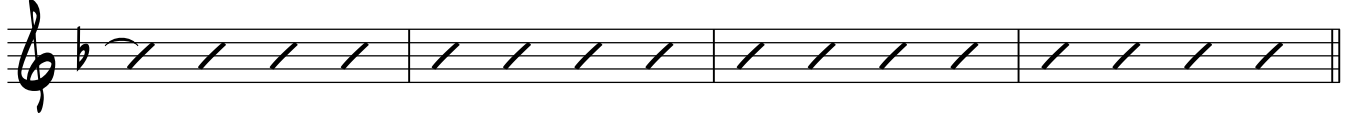
145 Cm6 Ab9 G9

Cm6 F13 Gb9 G9

Ab9 A9 A7(b9) Bdim/A A7(b9) C#m6

155 Dm6 Bb9 A+7(b9) Dm6/9


B^{b9} A^{+7(b9)}




163 Dm⁶ B^{b9} A^{7(b9)} Dm⁶



D^{+7(b9)} F^{#m6} Gm⁶



171 *mf*



179




F^{#m6} Gm⁶ 2 187 Gm⁶



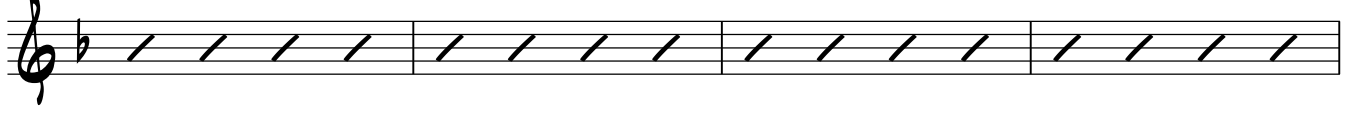
E^{b9} D⁷ Gm⁶



195 Gm⁶



E^{b9} D⁷ Gm⁶



203

Cm⁶ A^{b9} G⁹

Cm⁶

A^{b9} G⁹

211

Cm⁶

Cm⁶ A^{b9} G⁹

Cm⁶

F13 G^{b9} G⁹

A^{b9} A⁹ A7(b⁹) Bdim/A A7(b⁹) C#m⁶

221

Dm⁶

B^{b9} A+7(b⁹) Dm^{6/9}

B^{b9} A+7(b⁹)

229

Dm⁶ B^{b9} A7(b⁹) Dm⁶

D+7(b⁹) F#m⁶ Gm⁶

237

8 BARS OR OPEN ENDED 7

245

ON CUE

mf

258

261

cresc.

269

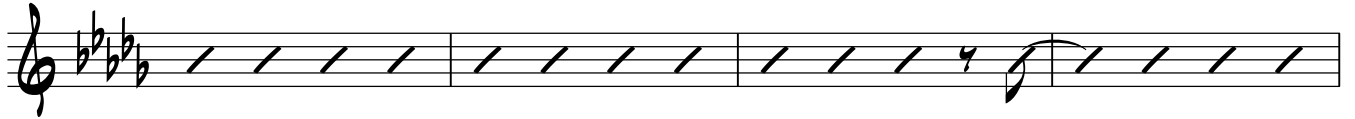
f

279 *mf*
Am⁶

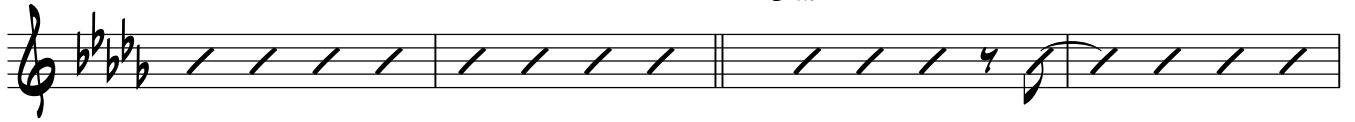
Am⁶ G[#]dim Am⁶ G[#]dim Am⁶ Am⁷ G[#]dim Am⁶ 287 Am⁶



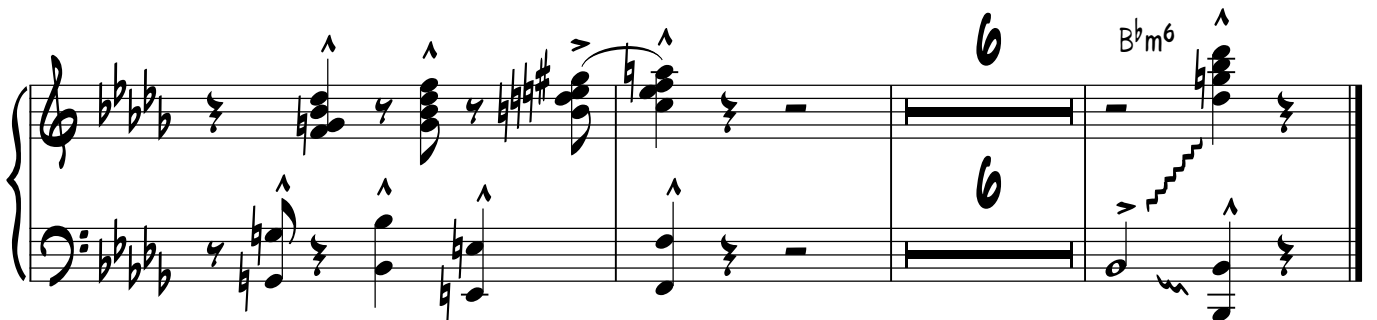
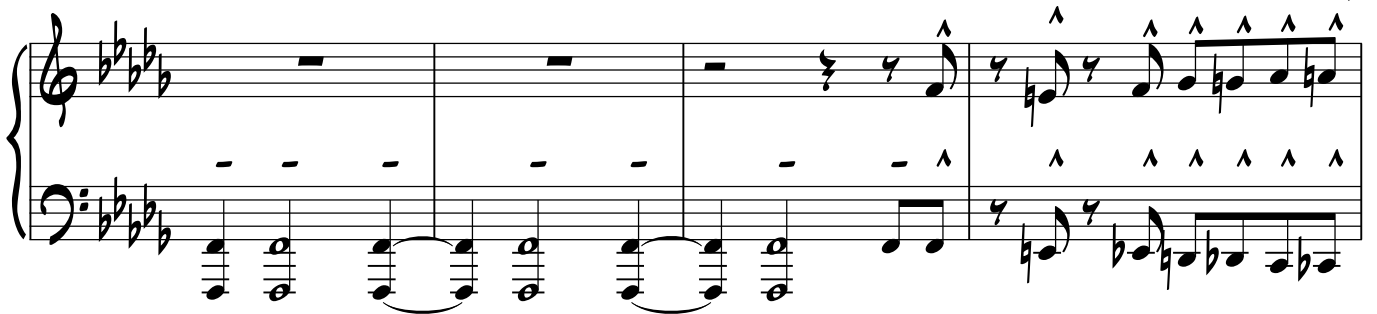
Am⁶ G^{#dim} Am⁶ G^{#dim} Am⁶ F⁷ B^bm⁶ **295** B^bm⁶



303 B^bm⁶



ST. 8THS



GUITAR

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

$\text{♩} = 240$ 3

5

f

13

23

31

mf *cresc.*

45 Gm6 D7(b9)

f *mf*

Gm6 Eb9 D7(b9) Gm6 D7(b9)

Gm6 Eb9 D+7 Gm6 53 Gm6 D7(b9)

Gm6 Eb9 D7(b9) Gm6 D7(b9) F#m6 Gm6

F7 D+7 Gm6 61 Cm6 Ddim Cm6 Ab9 G9 Cm6

Bdim Cm6 Bdim Cm6 Bdim Cm6 Cm6 Ddim Cm6 Ab9 G9

69 Cm6 Ddim Cm6 Ab9 G9 Cm6

Bdim Cm6 Bdim Cm6 Bdim Cm6 Cm6 Ddim Cm6 Ab9 C#13 D13

88

Dm⁶

A7(b9)

Dm⁶

B^b9

A⁹

A7(b9)

Dm⁶

A7(b9)

Dm⁶

B^b9

A13

91

Dm⁶

A7(b9)

C#m⁶

Dm⁶

B^b9

A⁹

A7(b9)

Dm⁶

A7(b9)

ST. 8THS

cresc.

106

ff

mf

113

F#m⁶

Gm⁶

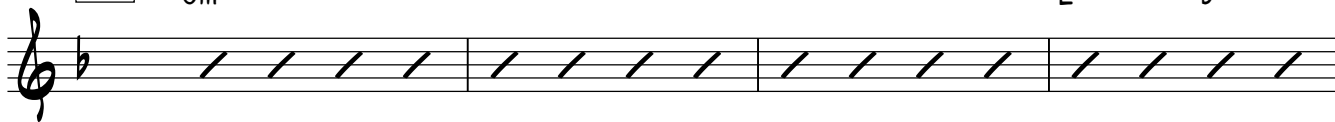
2

121

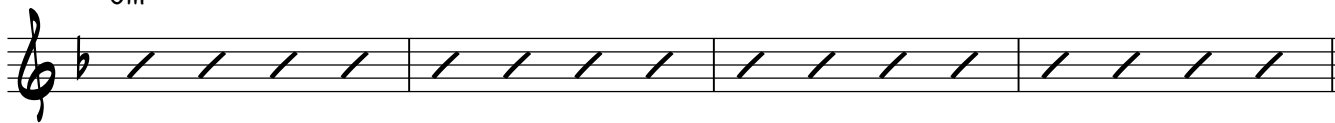
Gm⁶

E^b9

D⁷



Gm⁶



129

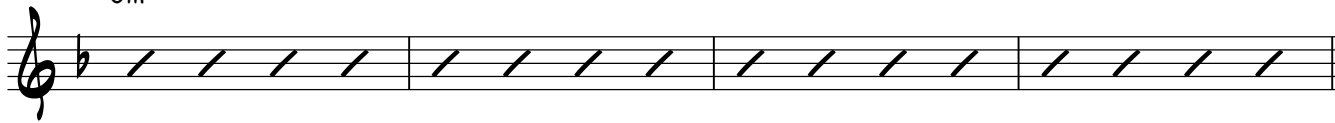
Gm⁶

E^b9

D⁷



Gm⁶



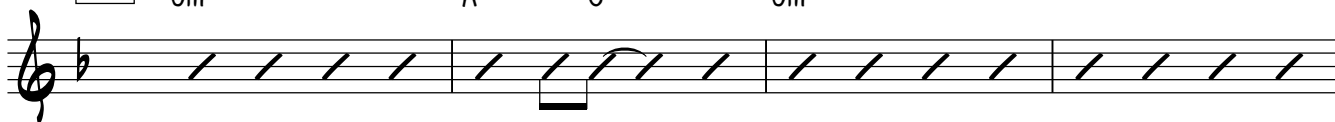
137

Cm⁶

A^b9

G⁹

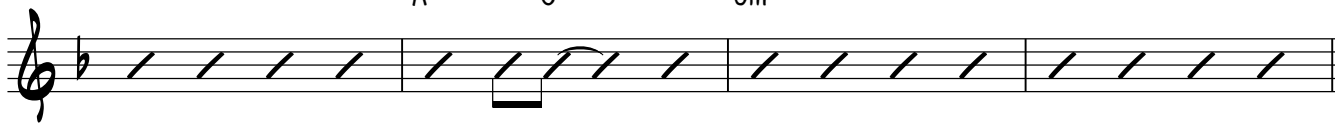
Cm⁶



A^b9

G⁹

Cm⁶



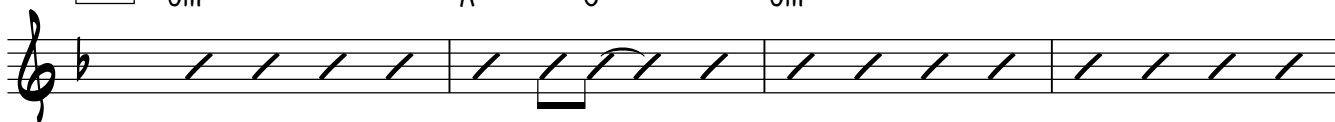
145

Cm⁶

A^b9

G⁹

Cm⁶



F13

G^b9

G⁹

A^b9



A⁹

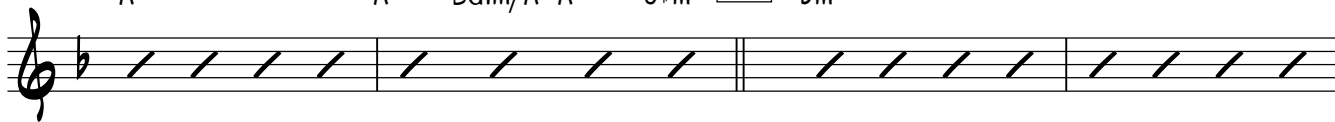
A^{7(b9)} Bdim/A

A^{7(b9)}

C[#]m⁶

155

Dm⁶



B^b9

A⁺7(b9)

Dm^{6/9}



B^b9

A⁺7(b9)

163

Dm⁶

B^b9

A^{7(b9)}



Dm⁶

D+7(b9) F#m⁶ Gm⁶ 171

mf

179

F#m⁶ Gm⁶ 2

187 Gm⁶ E^b9 D⁷

Gm⁶

195 Gm⁶ E^b9 D⁷

Gm⁶

203

Cm⁶ A^{b9} G⁹ Cm⁶

A^{b9} G⁹ Cm⁶

211

Cm⁶ A^{b9} G⁹ Cm⁶

F13 G^{b9} G⁹ A^{b9}

A⁹ A7(^{b9}) Bdim/A A7(^{b9}) C#m⁶ 221 Dm⁶

B^{b9} A+7(^{b9}) Dm^{6/9}

B^{b9} A+7(^{b9}) 229 Dm⁶ B^{b9} A7(^{b9})

Dm⁶

D+7(^{b9}) F#m⁶ Gm⁶ 237

7

8 BARS OR OPEN ENDED

245 ON CUE

mf

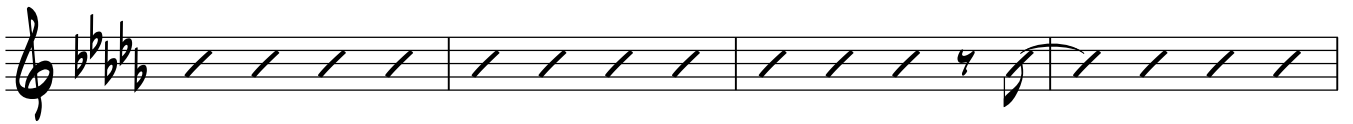
Musical staff 1: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes: G4 (accented), A4 (accented), Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, 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Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F362, G362, A362, Bb362, C363, D363, E363, F363, G363, A363, Bb363, C364, D364, E364, F364, G364, A364, Bb



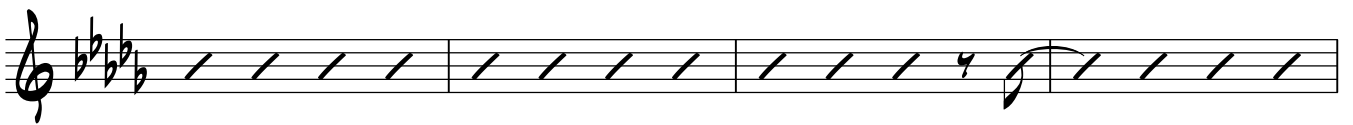
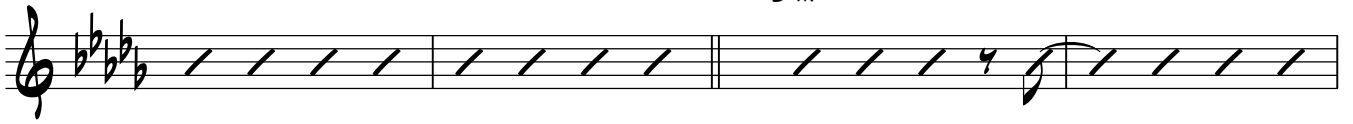
Am⁶ G[#]dim Am⁶ G[#]dim Am⁶ Am⁷ G[#]dim Am⁶ **287** Am⁶



Am⁶ G[#]dim Am⁶ G[#]dim Am⁶ F⁷ B^bm⁶ **295** B^bm⁶



303 B^bm⁶



BASS

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

♩ = 240 3

5

f

13

23

31

mf cresc.

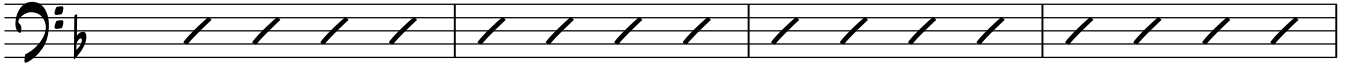
SING SANG SUNG - BASS

121

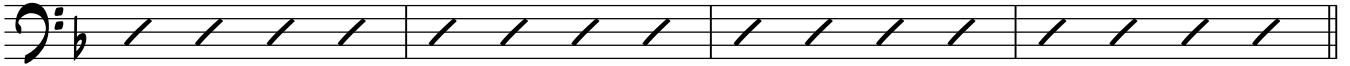
Gm⁶

E^b9

D⁷



Gm⁶

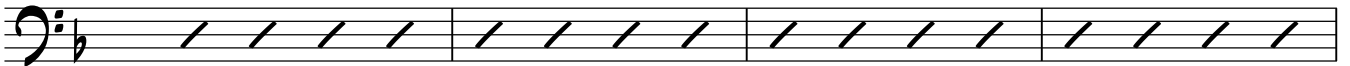


129

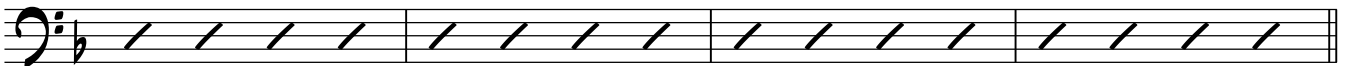
Gm⁶

E^b9

D⁷



Gm⁶



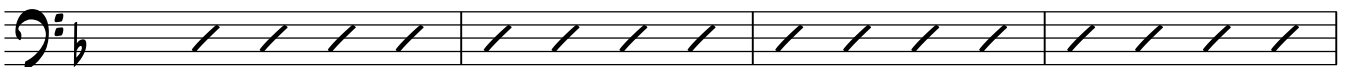
137

Cm⁶

A^b9

G⁹

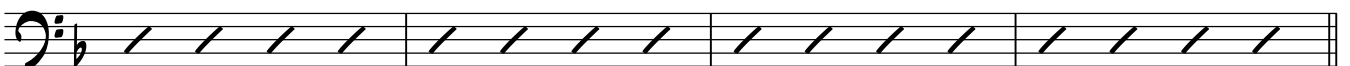
Cm⁶



A^b9

G⁹

Cm⁶



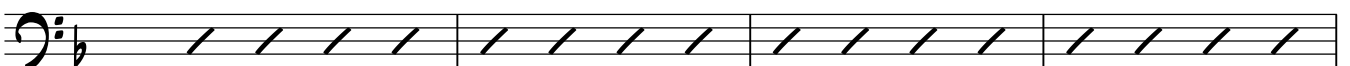
145

Cm⁶

A^b9

G⁹

Cm⁶

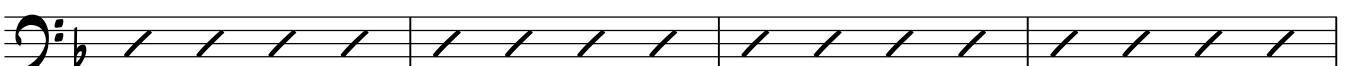


F13

G^b9

G⁹

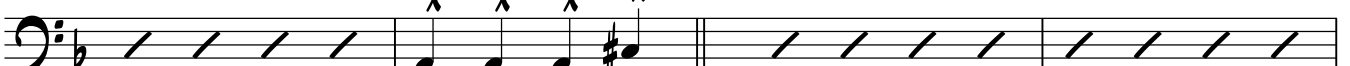
A^b9



A⁹

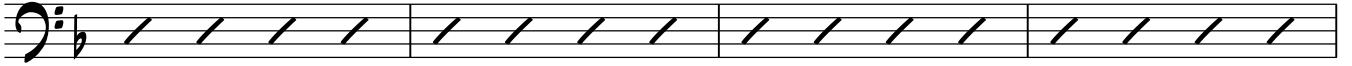
155

Dm⁶

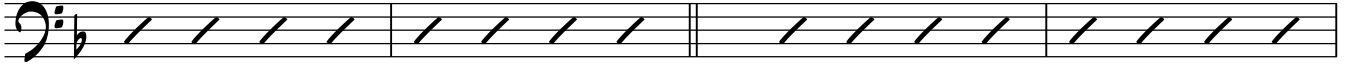


SING SANG SUNG - BASS

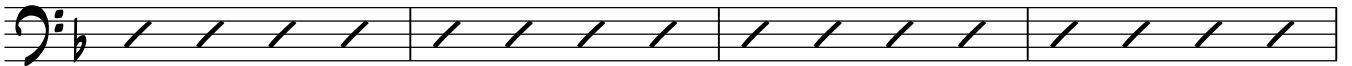
B^b9 A+7(b9) Dm⁶/9



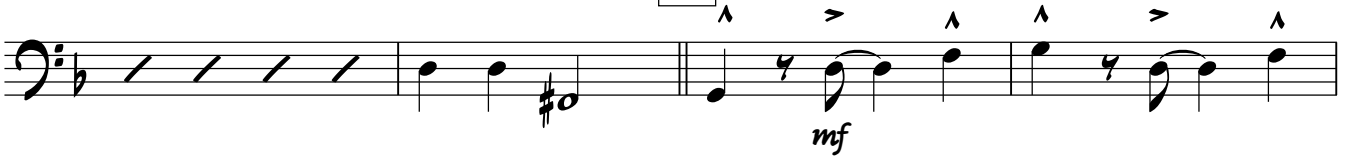
B^b9 A+7(b9) **163** Dm⁶ B^b9 A7(b9)



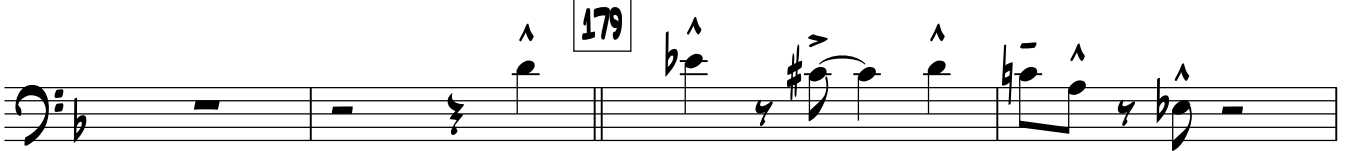
Dm⁶



171



179

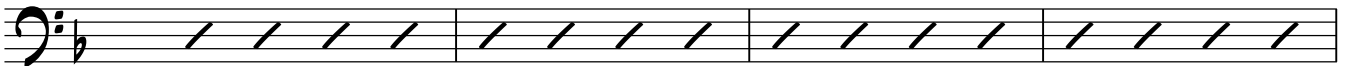


187

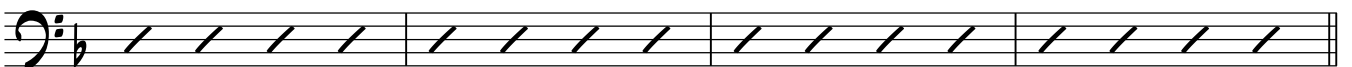
Gm⁶

E^b9

D⁷



Gm⁶

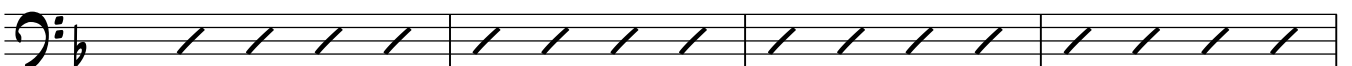


195

Gm⁶

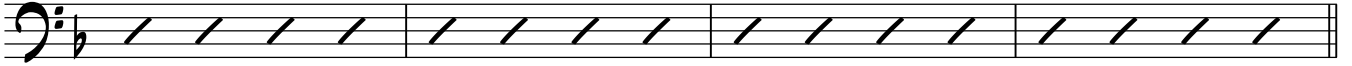
E^b9

D⁷



SING SANG SUNG - BASS

Gm⁶



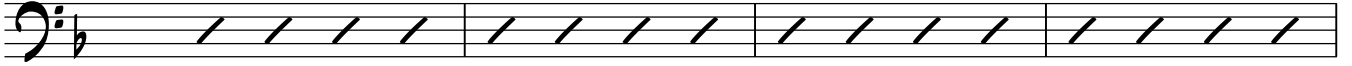
203

Cm⁶

A^{b9}

G⁹

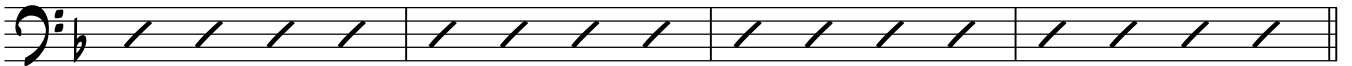
Cm⁶



A^{b9}

G⁹

Cm⁶



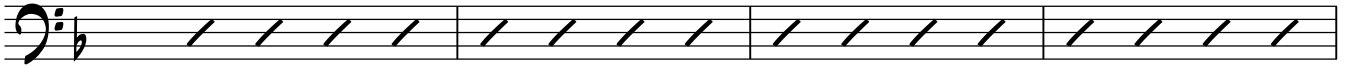
211

Cm⁶

A^{b9}

G⁹

Cm⁶

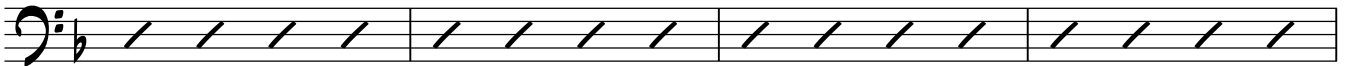


F13

G^{b9}

G⁹

A^{b9}



A⁹

221

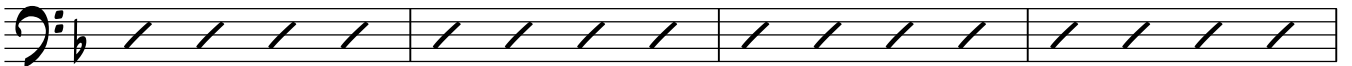
Dm⁶



B^{b9}

A+7(b9)

Dm^{6/9}



B^{b9}

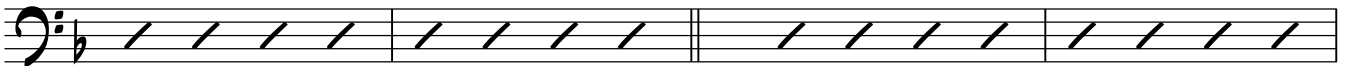
A+7(b9)

229

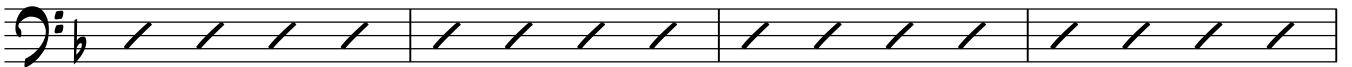
Dm⁶

B^{b9}

A7(b9)



Dm⁶



237

7



8 BARS OR OPEN ENDED

DRUMS

SING SANG SUNG

COMPOSED BY
GORDON GOODWIN

♩ = 240

SOLO, TOMS

5

5

13

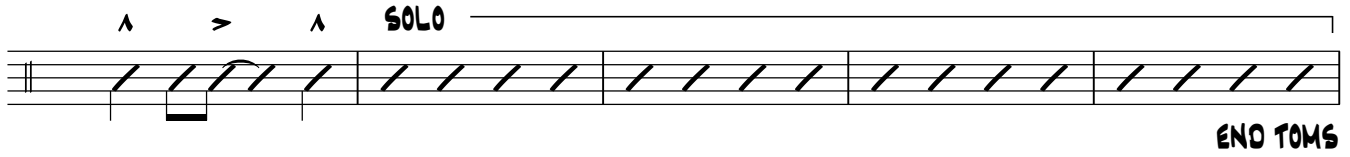
^ > ^ SOLO

23

31

DRUMS - SING SANG SUNG

^ > ^ SOLO



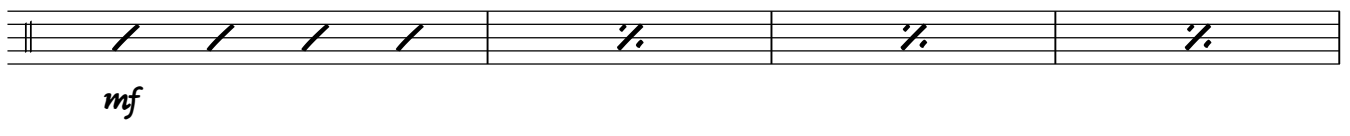
END TOMS

(STRAIGHT 8THS)

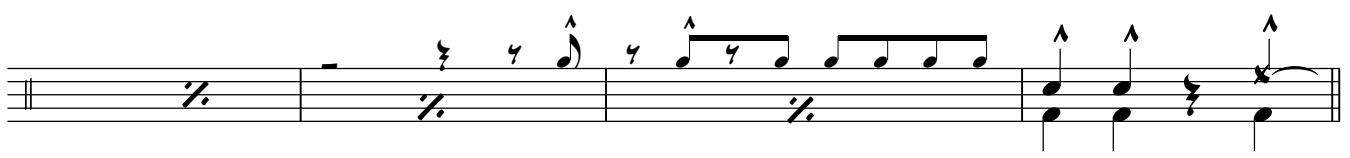


cresc. f

45 TIME



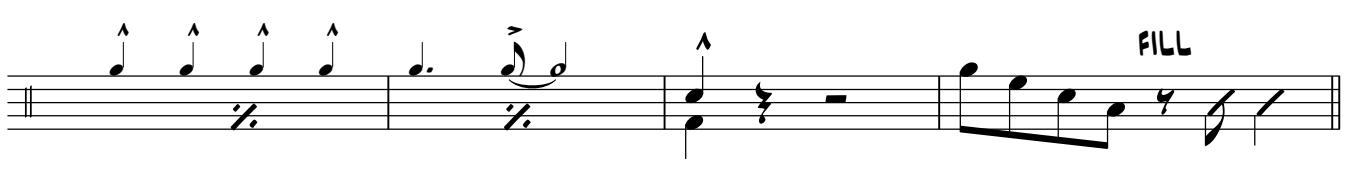
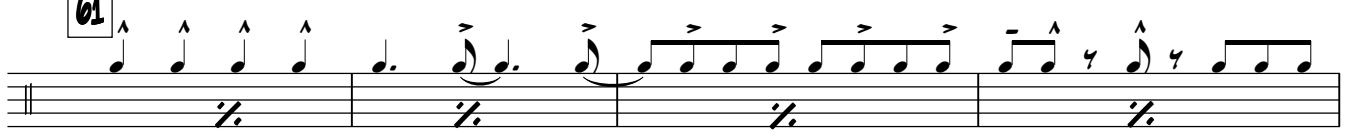
mf



58

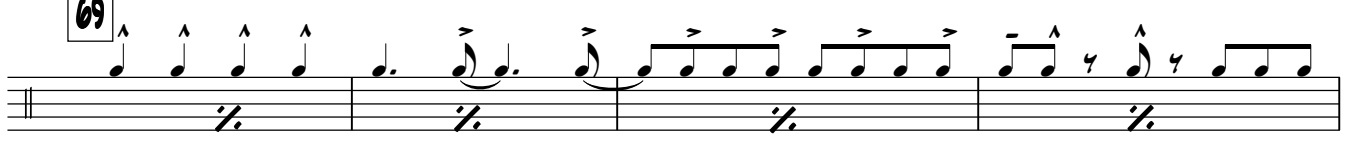


61



FILL

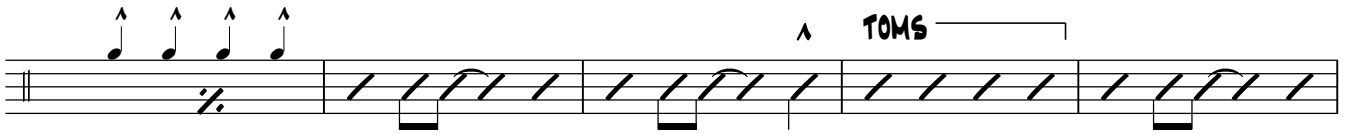
69



DRUMS - SING SANG SUNG

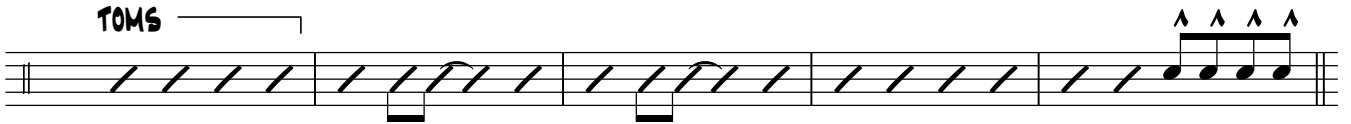
^ ^ ^ ^

^ TOMS



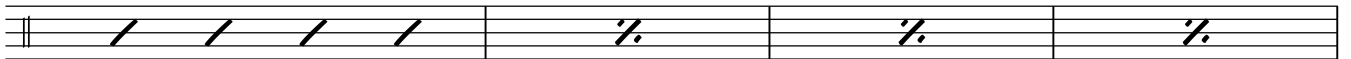
TOMS

^ ^ ^ ^




83

TIME



z z ^ z z ^



91

z ^ z z ^



mf cresc.



(STRAIGHT 8THS)

ff



105

TOMS



DRUMS - SING SANG SUNG

113

Exercise 113 consists of two staves. The first staff shows a drum pattern with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The second staff shows a similar pattern with accents (>) over the first and second notes, and a 'FILL' label above the final measure.

121

Exercise 121 consists of a single staff with a drum pattern of four eighth notes followed by a quarter note, then a quarter note followed by a half note, and finally a quarter note followed by a half note.

129

Exercise 129 consists of a single staff with a drum pattern of four eighth notes followed by a quarter note, then a quarter note followed by a half note, and finally a quarter note followed by a half note.

137

Exercise 137 consists of two staves. The first staff shows a drum pattern with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The second staff shows a similar pattern with accents (>) over the first and second notes, and a 'FILL' label above the final measure.

145

Exercise 145 consists of two staves. The first staff shows a drum pattern with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The second staff shows a similar pattern with accents (>) over the first and second notes, and a 'FILL' label above the final measure.

155

Exercise 155 consists of two staves. The first staff shows a drum pattern with a quarter note followed by a half note, then a quarter note followed by a half note, and finally a quarter note followed by a half note. The second staff shows a similar pattern with accents (>) over the first and second notes, and a 'FILL' label above the final measure.

DRUMS - SING SANG SUNG

Musical notation for measures 155-162. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 155, 156, 157, and 162.

163

Musical notation for measures 163-166. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 163, 164, 165, and 166.

Musical notation for measures 167-170. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 167, 168, 169, and 170.

171

TOMS

Musical notation for measures 171-174. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 171, 172, 173, and 174.

Musical notation for measures 175-178. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 175, 176, 177, and 178.

179

Musical notation for measures 179-182. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 179, 180, 181, and 182.

Musical notation for measures 183-186. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 183, 184, 185, and 186. The word "FILL" is written above the staff in measure 186.

187

Musical notation for measures 187-194. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 187, 188, 189, 190, 191, 192, 193, and 194.

195

Musical notation for measures 195-202. The notation is on a single staff with a double bar line at the beginning and end. It features a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are repeat signs (double slashes) at the end of measures 195, 196, 197, 198, 199, 200, 201, and 202.

DRUMS - SING SANG SUNG

203

Exercise 203 consists of two staves of music. The first staff contains four measures: the first measure has a quarter note with an accent, a quarter rest, a quarter note with an accent, and a half rest; the second measure has a quarter note with an accent, a quarter note with an accent, and a half rest; the third and fourth measures are empty. The second staff contains four measures: the first measure has a quarter note with an accent, a quarter rest, a quarter note with an accent, and a half rest; the second measure has a quarter note with an accent, a quarter note with an accent, and a half rest; the third measure has a quarter rest, a quarter note with an accent, an eighth note with an accent, a quarter note with an accent, a quarter rest, a quarter note with an accent, and an eighth note with an accent; the fourth measure has a quarter note with an accent, an eighth note with an accent, a quarter note with an accent, and an eighth note with an accent.

211

Exercise 211 consists of two staves of music. The first staff starts with four slashes, followed by two measures of a quarter note with an accent and a quarter rest, and then two empty measures. The second staff contains four measures: the first three measures each have a quarter rest, a quarter note with an accent, and a quarter note with an accent; the fourth measure has a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent.

221

Exercise 221 consists of two staves of music. The first staff starts with four slashes, followed by a quarter note with an accent and a quarter rest, and then two empty measures. The second staff contains four measures: the first measure has a quarter note with an accent and a quarter note with an accent; the second measure has a quarter note with an accent and a quarter rest; the third measure has a quarter note with an accent and a quarter rest; the fourth measure has a quarter note with an accent and a quarter rest.

229

Exercise 229 consists of two staves of music. The first staff starts with four slashes, followed by two measures of a quarter note with an accent, a quarter note with an accent, a quarter rest, and a quarter note with an accent; the third measure has a quarter rest, a quarter note with an accent, and a quarter note with an accent; the fourth measure is empty. The second staff contains four measures: the first three measures each have a quarter rest, a quarter note with an accent, and a quarter note with an accent; the fourth measure has a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent.

237

SOLO

8 BARS OR OPEN ENDED

Exercise 237 consists of a single staff of music with eight measures, each containing four slashes, indicating a solo section. A double bar line is at the end of the eighth measure, followed by a long horizontal line with a wedge-shaped tail pointing to the right.

