

CLT IN B \flat \ ALTO 1

STAR DUST

(As recorded by Ray Anthony)

ON CLARINET

TRANS. BOB FRIEDLANDER

$\text{♩} = 84$

4 *f* **(A)** *ff*

6

10 **(B)**

14

(C) 7 18-24

26 *f* **(D)** *f*

31 *f* **(E)** *f* TO ALTO

(E) 2 36-37 *mf*

ALTO SAXOPHONE

CLT IN B \flat \ALTO 1

39 UNIS.

44 **(F)** *f* 2 SOLI 2 49-50

52 **(G)** 3 3

55 3 3 3

57 3

60 **(H)** *f*

63 3 65-67 *f*

ALTO 2

STAR DUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

1

(A)

f \leq ff

6

3 3 3 3 3

p mf f

10

(B)

3

p mf f

14

3 3

p mf f

18-24

(C) 7 **(D)**

p mf f

28

UNIS.

f p

32

f

3 3

(E)

36-37 *mf*

UNIS.

(F)

43 *f* 49-50

(G)

51 *f*

55 *f*

57 *f*

(H)

60 *f*

63 *f* 65-67 *f*

TENOR 1

STAR DUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

Musical staff 1 (measures 1-5). Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *f* (measures 1-2), *ff* (measures 3-5). Section marker **(A)** is placed above measure 3. A slur covers measures 1-5.

Musical staff 2 (measures 6-9). Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p*. Section marker **(A)** continues from the previous staff. Slurs and triplets are present.

Musical staff 3 (measures 10-13). Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p*. Section marker **(B)** is placed above measure 10. Slurs and triplets are present.

Musical staff 4 (measures 14-17). Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p*. Section marker **(B)** continues from the previous staff. Slurs and triplets are present.

Musical staff 5 (measures 18-22). Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p*. Section marker **(C)** is placed above measure 18. Section marker **(D)** is placed above measure 21. A 5-measure rest is indicated above measure 18. Slurs and triplets are present.

Musical staff 6 (measures 23-27). Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *f* (measures 23-24), *p* (measures 25-27). Section marker **(D)** continues from the previous staff. Slurs and triplets are present.

Musical staff 7 (measures 28-31). Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *f*. Section marker **(D)** continues from the previous staff. Slurs and triplets are present.

Musical staff 8 (measures 32-37). Key signature: two flats (Bb, Eb). Time signature: 4/4. Dynamics: *f*. Section marker **(E)** is placed above measure 32. A 2-measure rest is indicated above measure 32. Slurs and triplets are present.

38 *mf* 3

43 UNIS. (F) *f* 2 49-50

51 SOLI (G)

55 3 3 3

57 3

60 (H) *f*

63 SOLO *f* *f*

TENOR 2

STARDOUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

(A)

(B)

(C)

(D)

(E)

38 *mf* 3

43 UNIS. (F) *f* 2 49-50

51 (G)

55 3 3 3

57 3

60 (H) *f*

63 *f* 3 65-67 *f*

BARTONE/ALTO

STARDUST

(As recorded by Ray Anthony)

♩ = 84

ON ALTO

TRANS. BOB FRIEDLANDER

1

6

10

14

18-24

28

32

2

BARITONE/ALTO

(E)

BARITONE SAXOPHONE

36-37 *mf*

43 UNIS. **(F)** *f*

51 SOLI **(G)**

55

57

60 **(H)** *f*

63 SOLO *f*

TRUMPET 1

STARBUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

$\text{♩} = 84$

(A) 8
2-9

10 **(B)** + 0 + 0 3
mf f 15-17

(C) 7 **(D)** 7
18-24 f f

30 **(E)** HARMON MUTE **(F)** 2 4
fp f OPEN 48-51

(G) 7 **(H)** SOLO 3
52-58 f f

62 HARMON MUTE 2
65-66 f

TRUMPET 2

STAROUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

(A) 8

2-9

10 (B)

mf

+ 0

+ 0

14 (C)

f

3

7

15-17

18-24

26 (D)

f

f

31 SOLO

fp

f

36 (E)

f

Fm7

Fm7

Gm7 Abma7

Abm7

Abm6

E9

3

TRUMPET 2

2

40 Ebma7 Gm7 C13 C7#5b9 Fm7 C7#5b9 C7b9

43 Fm7 B9 Bb9 B9 C#9 B9 Bb9 E9 Ebma7 Fm7

(F)

47 Gm7 Eb F#7b9 F9 Cm7 F7b9

50 Bb7 Gm7 Fm9 Fm7 (G) 8

52-59

60 (H) f

63 HARMON MUTE 2

f 65-66

67 f

TRUMPET 3

STARBUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

$\text{♩} = 84$

A 8
2-9

10 **B** + 0 + 0 3
mf f 15-17

C 7 **D** 7
18-24 f f

30 **E** 8 **F** HARMON MUTE 2 **G** 4 OPEN 4
fp f 36-43 44-45 48-51

G 8 **H** 8
52-59 f

62 HARMON MUTE 2
65-66 f

TRUMPET 4

STARBUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

$\text{♩} = 84$

(A) 8
2-9

10 **(B)** + 0 + 0 3
15-17

(C) *mf* 7 **(D)** *f*
18-24

30 *mf* *f*
fp *f*

(E) 8 **(F)** HARMON MUTE 2 OPEN 4
36-43 44-45 48-51
f

(G) 8 **(H)** *f*
52-59

62 *f*
HARMON MUTE

2 *f*
65-66

TROMBONE 1

STAROUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

4/4 *mf* **(A)**

5

10 **(B)**

16 **(C)** SOLI

21

25 **(D)**

TROMBONE 1

2

31 *UNIS.*
fp *f*

(E) 8 (F) *mf*
36-43

47

(G) 3 *UNIS.* 3 *mf*
52-54 57-59

60 (H) *f*

63 *f* *mf*

66

TROMBONE 2

STAROUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

4 *mf* **(A)**

5

10 **(B)**

16 **(C)** SOLI

21

25 **(D)**

TROMBONE 2

2

31 UNIS.
fp *f*

(E) 8 (F) *mf*

36-43

47

(G) 3 UNIS. 3 *mf*

52-54 57-59

60 (H) *f*

63 *f* *mf*

66

TROMBONE 3

STAROUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

4

mf

5

3

10

mf

16

mf

21

3

25

f

TROMBONE 3

2

31 UNIS. *fp* *f*

(E) 8 (F) *mf* 36-43

47

(G) 3 UNIS. 3 *mf* 52-54 57-59

60 (H) *f*

63 *f* *mf*

66

BASS TROMBONE

STAROUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

4 *mf* **(A)**

5

10 **(B)** + 0 + 0 *f*

16 **(C)** SOLI

21

25 **(D)** *f*

2

BASS TROMBONE

31 UNIS.

fp *f*

(E) 8 (F)

36-43 *mf*

47

(G) 3 UNIS. 3

52-54 *mf* 57-59

60 (H)

f

63

f *mf*

66

PIANO

STAR DUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

(A)

1 2 3 4 5

C7 Gm7 F#0 Gm7 Gm7

6

6 7 8

FMA7 F6 D9 D7b9 Gm7 D9+ D7b9 Gm7

(B)

10

9 10 11 12 13

C13 C9+ C9 C9 C13 C7#5b9 FMA9 F6

14

14 15 16 17

G9 Dm9 G7b9 C7 Gm7 C7 Gm7 F#0

(C)

18

18 19 20 21

Gm7 D9+ Gm7 BbMA7 Bb6 Bbm7

22

Am7 Dm7 Am7 D⁹ D^{7#5b9} Gm7 D⁹⁺ D⁹ Gm7

26 **(D)**

Bbma⁹ Bb^{7b9} Bb⁶ Bbm⁶ Fma⁹ F⁶ D⁹ Abm⁷ Gm⁷

31

Gm⁷/C C⁷ Bbma⁷ Am⁷ Gm⁷ Fma⁷

34

36 **(E)**

Ebm⁷ Ebm⁷ Fm⁷ Gbm⁷ Gbm⁷ Gbm⁶ D⁹

PIANO

40

Dbma7 Fm7 Bb13 Bb7#5b9 Ebm7 Bb7#5b9 Bb7b9 Ebm7 A9

44

(F)

Ab9 A9 B9 A9 Ab9 D9 Dbma7 Ebm7 Fm7 Db E7b9

48

Eb9 Bbm7 Eb7b9 Ab7 Fm7 Ebm9 Ebm7 D9

52

(G)

Ebm7 Bb7b9 Ebm7 Gbm6 Db B13 Bb13 Bb7#5b9 Ebm7 Bb7b9

59

(H)

Ebm7 Gbma9 Gb7b9 Gb6 Fm7 B13#11 B9 Db Fm7

63

Bb9 Bb7#5b9 Ebm7 Ab7

3

65-67

3

Bbm7 Ebm7 D7(#9) Db13

GUITAR

STAROUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84 C7 Gm7 F#° **(A)** Gm7

5 Bbm6 Gm7 FMA7 F6 D9 D7b9 Gm7 D9+ D7b9 Gm7

10 **(B)** C13 C9+ C9 C9 C13 C7#5b9 FMA9 F6

14 G9 Dm9 G7b9 C7 Gm7 C7 Gm7 F#°

18 **(C)** Gm7 D9+ Gm7 Bbma7 Bb6 Bbm7

22 Am7 Dm7 Am7 D9 D7#5b9 Gm7 D9+ D9 Gm7

26 **(D)** Bbma9 Bb7b9 Bb6 Bbm6 FMA9 F6 D9 Abm7

30 Gm7 Gm7/C C7 Bbma7 Am7 Gm7 FMA7

33 (BASS)

2

GUITAR

36 **(E)** Ebm7 Ebm7 Fm7 Gbma7 Gbm7 Gbm6 D9

40 Dbma7 Fm7 Bb13 Bb7#5b9 Ebm7 Bb7#5b9 Bb7b9 Ebm7 A9

44 **(F)** Ab9 A9 B9 A9 Ab9 D9 Dbma7 Ebm7 Fm7 Db E7b9

48 Eb9 Bbm7 Eb7b9 Ab7 Fm7 Ebm9 Ebm7 D9

52 **(G)** Ebm7 Bb7b9 Ebm7 Gbm6

56 Db B13 Bb13 Bb7#5b9 Ebm7 Bb7b9 Ebm7

60 **(H)** Gbma9 Gb7b9 Gb6 Fm7 B13#11 B9 Db Fm7 Bb9 Bb7#5b9

64 Ebm7 Ab7 3 Bbm7 Ebm7 D7(#9) Db13

65-67

BASS GUITAR

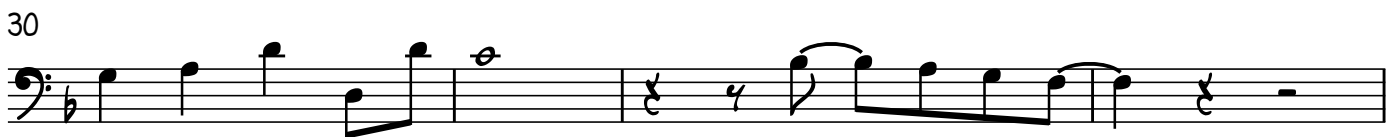
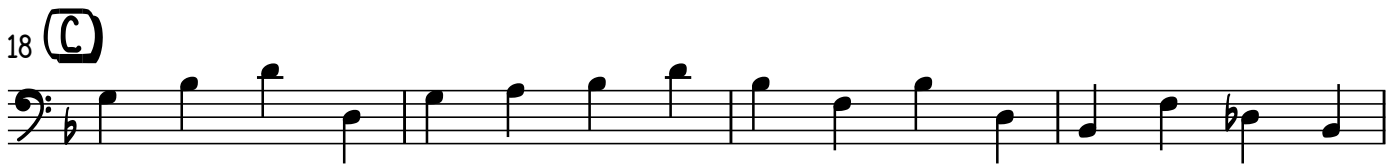
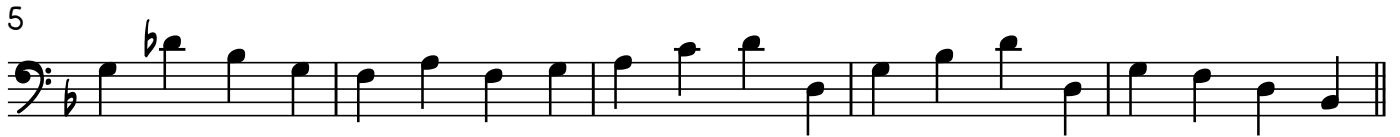
STARDOUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

(A)



2

BASS GUITAR

36 **(E)**

40

44 **(F)**

48

52 **(G)**

56

60 **(H)**

64

65-67

DRUM SET

STARBUST

(As recorded by Ray Anthony)

TRANS. BOB FRIEDLANDER

♩ = 84

The score is written on a single staff with a 4/4 time signature. It consists of eight measures per line, with measure numbers 4, 8, 16, 24, 30, 36, 44, 52, 60, and 64 indicated on the left. The notation includes various rhythmic patterns: quarter notes, eighth notes, and sixteenth notes, often with 'x' marks above them. There are several repeat signs (double bar lines with dots) and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A section labeled '(BAND)' is indicated above the staff at measure 64. A triplet of eighth notes is shown at measure 65-67. The score ends with a double bar line at measure 68.

4 8 16 24 30 36 44 52 60 64

(A) (B) (C) (D) (E) (F) (G) (H)

(BAND)

65-67

STARBUST
(As recorded by Ray Anthony)

TRANS. BOB FEKELDINGER

CLT B♭/ALTO 1 [ON CLARINET] (A) *f* *mf* *ff* *f*

ALTO 2 *f* *mf* *ff* *f*

TENOR 1 *f* *mf* *ff* *f*

TENOR 2 *f* *mf* *ff* *f*

BARITONE/ALTO [ON ALTO] *f* *mf* *ff* *f*

TRUMPET 1 *mf* +0 *f*

TRUMPET 2 *mf* +0 *f*

TRUMPET 3 *mf* +0 *f*

TRUMPET 4 *mf* +0 *f*

TRUMPONE 1 *mf* *f*

TRUMPONE 2 *mf* *f*

TRUMPONE 3 *mf* *f*

BASS TRUMPONE *mf* *f*

GUITAR *C7* *Gm7* *F#0* *Gm7* *Bbm6* *Gm7* *Fma7* *F6* *D9* *D7(b9)* *Gm7* *D9+* *D7(b9)* *Gm7* *C13* *C#+* *C9* *C9* *C13* *C7(b9)* *Fma9* *F6* *G9* *Dm9* *G7(b9)* *C7* *Gm7*

PIANO *C7* *Gm7* *F#0* *Gm7* *Bbm6* *Gm7* *Fma7* *F6* *D9* *D7(b9)* *Gm7* *D9+* *D7(b9)* *Gm7* *C13* *C#+* *C9* *C9* *C13* *C7(b9)* *Fma9* *F6* *G9* *Dm9* *G7(b9)* *C7* *Gm7*

BASS GUITAR

DRUM SET *A* *B*

DRUMS *A* *B*

J = 84

CL/RltO 17 **C** **D**

AltO 2

TENOR 1 UNIS. **f** UNIS. **p** **f**

TENOR 2 UNIS. **f** UNIS. **p** **f**

BARO/RLTO UNIS. **f** UNIS. **p** **f**

TPT. 1 **f** **f** **fp**

TPT. 2 **f** **f** **fp**

TPT. 3 **f** **f** **fp**

TPT. 4 **f** **f** **fp**

TBN. 1 SOLI **f** **f** UNIS. **fp**

TBN. 2 SOLI **f** **f** UNIS. **fp**

TBN. 3 SOLI **f** **f** UNIS. **fp**

B. TBN. SOLI **f** **f** UNIS. **fp**

GTR. C7 Gm7F#o Gm7 D9+ Gm7 Bbm7 Bb6 Bbm7 Am7 Dm7 Am7 D9 D7#9 Gm7 D9+ D9 Gm7 Bbm7 Bb6 Bbm6 Fm9 F6 D9 Bbm7 Gm7 Gm7/C C7 Bbm7 AmEfm7

PNO. C7 Gm7F#o Gm7 D9+ Gm7 Bbm7 Bb6 Bbm7 Am7 Dm7 Am7 D9 D7#9 Gm7 D9+ D9 Gm7 Bbm7 Bb6 Bbm6 Fm9 F6 D9 Bbm7 Gm7 Gm7/C C7 Bbm7 AmEfm7

BASS

Dr. **C** **D**

33

CL/ALTO 1 TO ALTO (E)

ALTO SAXOPHONE

UNIS.

ALTO 2 UNIS.

TENOR 1 UNIS.

TENOR 2 UNIS.

BARO/ALTO TO BARI/TONE (E)

BARI/TONE SAXOPHONE

UNIS.

TRP. 1 HARMON MUTE

TRP. 2 SOLO Fm^7 Fm^7 $Gm^7 Abm^7$ $Abm^7 Abm^6 E^7$ Ebm^7 Gm^7 C^13 $C^7(9)$ $Fm^7 C^7(9)$ $C^7(9)$ Fm^7 B^9 B^9 $B^9 C^13$ B^9 B^9 E^7 Ebm^7 Fm^7 Gm^7 $E^7 F^7(9)$

TRP. 3 HARMON MUTE

TRP. 4 HARMON MUTE

TBN. 1 f

TBN. 2 f

TBN. 3 f

B. TBN. f

GTR. (BASS) Ebm^7 Ebm^7 $Fm^7 Gbm^7$ $Gbm^7 Gbm^6$ D^9 Dbm^7 Fm^7 Bb^13 $Bb^7(9)$ $Ebm^7 Bb^7(9)$ $Bb^7(9)$ Ebm^7 A^9 A^9 $A^9 B^9$ A^9 A^9 D^9 Dbm^7 Ebm^7 Fm^7 D^9 $E^7(9)$

PNO. Ebm^7 Ebm^7 $Fm^7 Gbm^7$ $Gbm^7 Gbm^6$ D^9 Dbm^7 Fm^7 Bb^13 $Bb^7(9)$ $Ebm^7 Bb^7(9)$ $Bb^7(9)$ Ebm^7 A^9 A^9 $A^9 B^9$ A^9 A^9 D^9 Dbm^7 Ebm^7 Fm^7 D^9 $E^7(9)$

BASS SOLO

DR. (E) (E)

DR. (E) (E)

This musical score is for a jazz ensemble, spanning measures 48 to 61. The score includes parts for the following instruments:

- Alto Sax:** Features a melodic line with a **SOLI** section starting at measure 48. A circled **G** above the staff indicates a key signature change to G major at measure 50.
- Tenors 1 & 2:** Both parts play a similar melodic line to the Alto Sax, also marked with **SOLI**.
- Baritone Sax:** Plays a melodic line with **SOLI** markings.
- Trumpets 1-4:** Trumpets 1, 2, and 3 are marked **OPEN**. Trumpet 4 has a **mf** dynamic marking.
- Trombones 1-3 & Bass:** All four parts play a rhythmic accompaniment. Dynamics include **mf** and **LUIS**.
- Guitar:** Provides harmonic support with chords: E9, Bbm7, Eb7#9, Ab7, Fm7, Ebm9, Ebm7, D9, Ebm7, Bb7#9, Ebm7, Gbm6, Db, B13, Bb13, and Bb7#9#9.
- Piano:** Provides harmonic support with chords: E9, Bbm7, Eb7#9, Ab7, Fm7, Ebm9, Ebm7, D9, Ebm7, Bb7#9, Ebm7, Gbm6, Db, B13, Bb13, and Bb7#9#9.
- Drums:** Features a complex rhythmic pattern with a circled **G** above the staff at measure 50.

58

ALTO SAX. *f*

ALTO 2 *f*

TENOR 1 *f* SOLO

TENOR 2 *f*

BAR. SAX. *f* SOLO

TRP. 1 *f* HARMON MUTE

TRP. 2 *f* HARMON MUTE

TRP. 3 *f* HARMON MUTE

TRP. 4 *f* HARMON MUTE

TBN. 1 *f* *mf*

TBN. 2 *f* *mf*

TBN. 3 *f* *mf*

B. TBN. *f* *mf*

GTR. *f* *mf*

PNO. *f* *mf*

BASS *f* *mf*

DR. *f* *mf* (GANG)

DR. *f* *mf* (GANG)

Chord Progression:

Ebm7 Bb7(b9) Ebm7 Ebm7(b9) Gb7 Gb6 Fm7 Bb9(11) Bb9 Db Fm7 Eb9 Bb7(b9) Ebm7 Ab7 Bbm7(b9) Eb7