

# TENOR MADNESS

VOCAL

ARR. BY MICHELE WEIR

BRIGHT SWING (OPEN TO SOLOS) ||

OPEN LAST X (SOLI) (ALTO)

mf (BASS) BOP (SOLI)

(14)

BOP BA DOP BOP BOP BA DOP BOP BOP BA DA BA DA DAU DA BA DOO BOP BOP

BOP DA BOP BOP BOP BA DOP BOP BOP BA DA BA DN BA DA BA DN BOP BOP

Prestige Music (c) , 1991

## VOCAL

P.2

## "MADNESS"

SOLI SOP. + TENOR

135 A (F#) 7 BOP BA DABA DADN DA BABA DOO BOP BOP BOP BA DA BA DA DN DA BA DOO BOP BOP

B (F#) 7 BOP BA DABA DADN DA BABA DOO BOP BOP BOP BA DA BA DA DN DA BA DOO BOP BOP

2. 4 S (F#) - - - BA- DA- DA- DOT

5. 7 A (F#) - - - BA- DA- DA- DOT

9. 10 T (F#) - - - BA- DA- DA- DOT

12. 13 B (F#) - - - BA- DA- DA- DOT

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The Soprano part (top) has lyrics: "BOP BA DOP BOP BOP BA DOP BOP BOP BADA BADA DA DA DOO BOP BOP". The Alto part (middle) has lyrics: "C# DOO DOO DOO DOO DOO DOO". The Bass part (bottom) has lyrics: "CB: B D B B D B D B". The score uses a treble clef for Soprano, an alto clef for Alto, and a bass clef for Bass. Measures are separated by vertical bar lines.

Vocal

P.3

"MADNESS"

Soprano (S): BOP BA DA DA DA DN  
Alto (A):  
Tenor (T):  
Bass (B): Doo  
3/4

**38** (OPEN FOR SOLOS) || OPEN LAST X

Bass (B): H H  
Bass (B): H H

**51** (OPEN FOR SOLOS) || OPEN LAST X

Bass (B): H H  
Bass (B): H H

**64** (HUSHED) (TUTTI) everybody

(B) BOP BA DOP BOP BOP BA DA DA DA DN DA BA DOO BOP BOP  
(B) BOP BA DOP BOP DA BA DOO BOP BOP

VOCAL

P.4

"IMMORTAL"

68

BOP BA DOP BOP  
BOP BA DOP DA  
DA DN DADA BA  
DA DN DA DA BOP

72

BOP BA DA BA DA DN  
DA BA DOO BOP BOP  
BOP BA DA BA DA DN  
DA BA DOO BA

76

BA — BOP BOP  
BA — DA — DA  
BOP BOP  
BA — DOT BOP

80

BA — BOP BOP  
BA — DA — DA  
BOP BOP  
BA — DOT BOP

84

BA — BOP BOP  
BA — DA — DA  
BOP BOP  
BA — DOT DOT

(90) (AUD + BASS SOLO)

88

guys only

92

girls only

96

everybody

100

FINE

# TENOR MADNESS

**PIANO**

ARR. BY MICHELE WEIR

(BRIGHT SWING) (OPEN FOR SOLOS)

LAST X

(14)

ff

PIANO

P.2

"MADNESS"

(26) (KEY CHANGE)

$C^{13}$   $F$   $F^{13}$   $F^{\#7}$   $C^9/G$

$B^{13}$   $Bb$   $B$   $Bb$

$b$   $b$   $b$   $b$

30

$C^8$   
( $F^9$ )

$C8$

$Fm^9$   $Bb^9$

$b$   $b$

$E^7(\#9)$   $B^{13}(\#11)$

$b$   $b$

$A^7(\#9)$

$Dm^7$

34

$C^8$   
( $Dm^7$ )

$C8$

$F^{\#7}$   $B^{13}$   $B^{13}(\#11)$

$b$   $b$

$A^{13}$

$b$   $b$

$Gm^9$   $C^7(\#9)$   $F^{13}$

$b$   $b$

(38) (COMP- OPEN SOLOS)

$C^8$

$mf F^8$

$C^8$

$Bb^8$

$Bb^8$

$F^8$

$Cm^7$

$F^{13}$

42

$Bb^8$

$Bb^{13}$

$Bb^8$

$Bb^8$

$Bb^8$

$Bb^8$

$Bb^8$

$D^9$

$Bb^8$

PIANO

P.3

"MADNESS"

**OPEN**

46

LAST X

51

8

Cm<sup>7</sup>

b<sup>13</sup>

8

F<sup>13</sup>

b<sup>13</sup>

b<sup>13</sup>

b<sup>13</sup>

50

51

8

Cm<sup>7</sup>

F<sup>9</sup>

B<sup>b13</sup>

mf (B<sup>b13</sup>)

E<sup>b9</sup>

B<sup>b13</sup>

b<sup>13</sup>

b<sup>13</sup>

54

8

E<sup>9</sup>

b<sup>13</sup>

8

E<sup>b9</sup>

b<sup>13</sup>

A<sup>b13</sup>

b<sup>13</sup>

B<sup>b13</sup>

b<sup>13</sup>

58

8

G<sup>7</sup>(#9)

b<sup>13</sup>

8

Cm<sup>11</sup>

b<sup>13</sup>

#8

F<sup>b13</sup>(b9)

#8

B<sup>b13</sup>

b<sup>13</sup>

**OPEN**

**LAST X**

**(64) (AS WRITTEN!)**

62

63

64

b<sup>13</sup>

F<sup>7</sup>(#9)

b<sup>13</sup>

A<sup>m7</sup>

D<sup>13</sup>

G<sup>13</sup>

P

b<sup>13</sup>

D<sup>7</sup>(#9)

G

b<sup>13</sup>

(G)<sup>13</sup>

76

G/B  
D/B/G  
C/B/G  
G/B  
F/B/G

70

F#m9/B/B  
Fm9/B/B  
E'm''/A'm9(m7)  
E'B13/D'B13(\$11)

74

B/B  
D'B7(\$9)  
C/B  
C/B

78

F/B/C9  
F/B/B9  
C9  
C#m7/F#13/F/B

82

F/B  
(F/B)  
F/B/B9  
C9  
B/B  
A/B/E'm''

PIANO

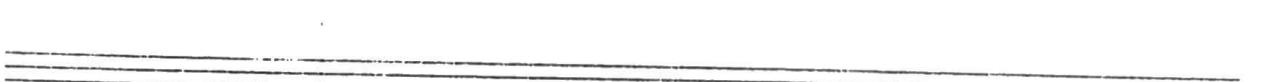
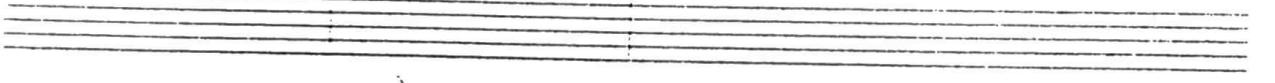
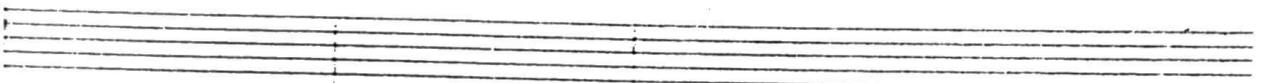
P.5

"madness"

Handwritten piano score showing two measures of music. The first measure starts with a C major chord (C E G) followed by a B-flat major chord (B-flat D F). The second measure starts with a G major chord (G B D) followed by a C major chord (C E G). Various performance markings are present, including dynamic markings like  $E^b_m''$ ,  $A^b13$ ,  $G^{13}as\ G+9$ ,  $C^9$ ,  $A^b(b9)$ ,  $G_m''$ ,  $ff$ , and  $C^{13}(b9)$ , and tempo markings like  $\text{L.}$  and  $F^9$ .

Handwritten piano score showing two measures of music. The first measure starts with a C major chord (C E G) followed by a B-flat major chord (B-flat D F). The second measure starts with a G major chord (G B D) followed by a C major chord (C E G). Performance markings include dynamics like  $f$  and  $pp$ , and tempo markings like  $10$ .

FINE



# TENOR MADNESS

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## BASS

ARR. BY MICHELE WEIR

**BRIGHT SWING**

(OPEN SONG) G<sup>13</sup> C<sup>13</sup> G<sup>13</sup> Dm<sup>7</sup> G+7(#9)

mf C<sup>13</sup> C#07 G<sup>13</sup> E<sup>9</sup>

A<sup>m9</sup> D<sup>13</sup> OPEN D7(#9)

(LAST X) D7(#9) G<sup>13</sup> (14) II A<sup>13</sup> B<sup>b13</sup> B<sup>13</sup> C<sup>13</sup>

ff

**KEY CHANGE**

C<sup>13</sup> F<sup>13</sup> F#07 C<sup>9/G</sup> G<sup>m9</sup> E+7(#9) F<sup>9</sup>

F<sup>9</sup> F<sup>m9</sup> B<sup>b9</sup> E<sup>7(#9)</sup> B<sup>b13</sup> A+7(#9)

Dm<sup>7</sup> F#07 B<sup>13</sup> B<sup>b13</sup> A<sup>b13</sup> G<sup>m9</sup> C+7(#9) F<sup>13</sup>

(OPEN SONG) (KEY CHANGE) B<sup>b13</sup> F<sup>9</sup> C<sup>m9</sup> F<sup>9</sup>

mf

BASS

P.2

"MADNESS"

42       $B^{b13}$        $B^{07}$        $F^{13}$        $D^9$   
 46       $Gm^7$        $C^{13}$        $F^{13}$       OPEN  $C^{13}$   
 50      LAST X  $Cm^7$   $F^9$       (51)  $B^{b13}$        $E^{b9}$        $B^{b13}$   
 54       $E^9$        $E^{b9}$        $A^{b13}$        $B^{b13}$   
 58       $G+7(\#9)$        $Cm''$        $F^{13}(b9)$        $B^{b9}$   
 62      OPEN  $F^{13}(b9)$       LAST X  $A_m^7$   $D^{13}$       (64) KEY CHANGE  $G^{13}$        $D7(\#9)/G$   
 66       $G^{13}$        $D^{b13}/G$        $C^9/G$        $Cm^9/G$        $F^{13}/G$   $F^{b9}/G$   
 70       $f\#m^9$        $B^{13}$        $Fm^9$        $B^{b13}$        $E_m''$        $Am^9(m^7)$        $E^{b13}$        $D^{13}$        $D7(\#9)$   
 74      KEY CHANGE  
 (78)       $C^9$        $F^{13}$        $B^9$        $C^9$        $C\#m^7$        $F^{b13}$        $F^{13}$

BASS

P.3

## "MADNESS"

F 13

This image shows a handwritten musical score on page 82, spanning measures 11 and 12. The key signature is F# major (one sharp). Measure 11 starts with a forte dynamic (f) and ends with a half note. Measure 12 begins with a forte dynamic (f), followed by a bass note B9, a bass note C9, a bass note Bb13, a bass note Ab13, and a bass note EbM. The measure concludes with a bass note B.

90

10

A handwritten musical score for piano, page 10, system 1. The score consists of two staves. The top staff starts with a forte dynamic (f) and includes a melodic line with various note heads and rests. The bottom staff begins with a pianississimo dynamic (ff). Both staves are written on five-line music staves.

FINE



# TENOR MADNESS

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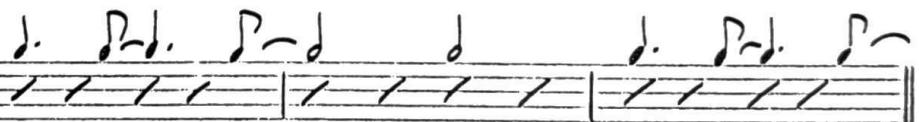
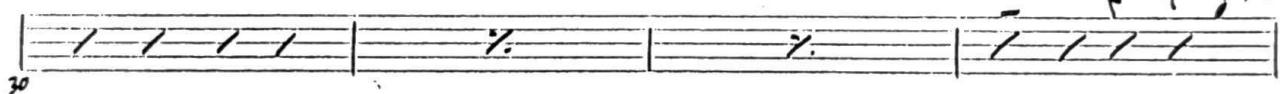
## DRUMS

(BRIGHT SWING)

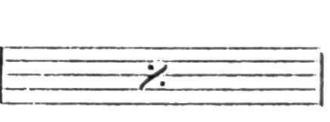
(OPEN SOLOS)



(OPEN)



(38) (OPEN SOLOS)



## DRUMS

P.2

"MADNESS"

42

OPEN

46

LAST X. D-D. D- (51) (OPEN SOLO)

50 mf

54

58

OPEN

LAST X D-D. P (64) (2-FEEL)

62 P

66

70

74

(78) (IN 4)

f

FILL

## DRUMS

P.3

"MADNESS"

A handwritten musical score for drums, page 3. The score consists of three staves of music. The first two staves begin at measure 82 and end at measure 86. The third staff begins at measure 90 and ends with a double bar line. Measure 82 starts with a bass drum (D) followed by a snare drum (S). Measures 83-86 show a complex pattern of snare and bass drums. Measure 90 begins with a bass drum (D), followed by a snare (S), then a series of eighth-note patterns: (S-B-S-B), (B-S-B-S), (S-B-S-B), (B-S-B-S). The dynamic ff is indicated above the staff. Measure 90 concludes with a bass drum (D) and a final dynamic pp.

FINE