

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

BASIE - STRAIGHT AHEAD

2 ALTO SAXOPHONE
2 TENOR SAXOPHONES
BAR. SAX.
4 TRUMPETS
4 TROMBONES
GUITAR
PIANO
BASS
DRUMS
TENOR 1 SOLO

BASIE – STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUMS

C F⁶ F[♯]o7 C/G Gm7 C FΔ7 Fm⁶ Em7 Eb^o7 Dm⁹ G7 C Gm7 C7

mf

(SOLO AD LIB)

mf

mf

(4) (8) (12) (w/PNO)

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a band, including vocalists and instrumentalists. The score is written in G major (one sharp) and 4/4 time. It begins with a rehearsal mark (B) at measure 21. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone) enter with a soft melody. The instrumental parts (Trumpets 1-4, Trombones 1-4, Guitar, Piano, and Bass) provide harmonic support. The score includes various musical notations such as dynamics (mf, f), articulation (accents, slurs), and chord symbols (FΔ7, F6, Fm6, Em7, Eb07, Dm7, Dm7/G, C6, Dm7, D#07, C6/E). The piece concludes with a final rehearsal mark (B) at measure 38.

BASE - STRAIGHT AHEAD - FULL SCORE

29

ALTO 1

ALTO 2

TENOR 1

TENOR 1

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

(FILL IN SOLO)

(PNO SOLO AS IS)

8th

(TACET)

Gm7 F#o7 Gm7 Am7 D7(9#) Gm7 C9 Gb7(9#) F#9 Am7 Abo7 Am7 D9 Dm9 C#o7 Dm7 Ab9 G9 Gb7(9#)

mf

mf

mf

mf

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral and band arrangement, likely for a stage production or a large-scale recording. The score is written for a variety of instruments and voices, including:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bass.
- Instrumentalists:** Trumpets (TPT. 1-4), Trombones (TBN. 1-4), Guitar (GTR.), Piano (PNO.), Drums (DR.), and Bass.

The score is in the key of D major (indicated by two sharps) and is in 4/4 time. It begins with a rehearsal mark 'D' at measure 37. The vocal parts feature a mix of melody and harmony, with some parts marked with dynamics like *mf* (mezzo-forte) and *f* (forte). The instrumental parts include a guitar part with chords (FΔ7, Fm6, Em7, Eb07, Dm7, Dm7/G, Fm7/Bb, Gm7/Bb) and a piano part with arpeggiated figures. The drums and bass provide a steady rhythmic foundation. The score concludes with a final chord and a double bar line.

53

ALTO 1

ALTO 2

TENOR 1

TENOR 1

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

Bb_m^6

A_m^7

$G\sharp^{\circ}7$

G_m^7

C^9

C_m^7

F^9

$A\flat\Delta^7$

$A\flat^6$

$A\flat_m^6$

G_m^7

$F\sharp^{\circ}7$

F_m^7

$B\flat^9$

$B\flat_m^7$

$E\flat^9$

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

(4)

mf

f

BASIE - STRAIGHT AHEAD - FULL SCORE

This page of a musical score is for a jazz ensemble. It includes staves for the following instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score is divided into measures, with some measures containing multiple notes or rests. The dynamic markings include 'mf' (mezzo-forte) and 'SOFTLY CRESC.' (softly crescendo). The score is a page from a larger work, as indicated by the page number '61' in the top left corner.

77 **G**

ALTO 1 *f*

ALTO 2 *f*

TENOR 1

TENOR 1 *f*

BARI. *f*

TPT. 1 *f*

TPT. 2 *f*

TPT. 3 *f*

TPT. 4 *f*

TBN. 1 *f*

TBN. 2 *f*

TBN. 3 *f*

TBN. 4 *f*

GTR. *f*

PNO. *f*

BASS *f*

DR. *f*

G

(FILL IN)

(4)

*Ab*⁶ *Ab*⁶ *Gm*⁷ *F#o*⁷ *Fm*⁷ *Bb*⁹ *Fm*⁷ *Bb*⁷ *Bbm*⁷ *Bbm*⁷/*Eb* *Eb*⁹

85

ALTO 1



ALTO 2



TENOR 1



TENOR 1



BARI.



TPT. 1



TPT. 2



TPT. 3



TPT. 4



TBN. 1



TBN. 2



TBN. 3



TBN. 4



GTR.



PNO.



BASS



DR.



A(b6)

A(b6)

Gm7

F#o7

Fm7

F#o7

Gm7

Eb6/G

C7

Fm7

A9

Bb9

Eb6

BASIC - STRAIGHT AHEAD - FULL SCORE

93

ALTO 1

ALTO 2

TENOR 1

TENOR 1

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

93

94

95

96

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525

109 **①**

ALTO 1 *mf*

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 1 *mf*

BARI. *mf*

TPT. 1 *mf*

TPT. 2 *mf*

TPT. 3 *mf*

TPT. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

TBN. 4 *mf*

GTR. *mf*

PNO. *mf*

BASS *mf*

DR. *mf*

*Ab*⁶ *Ab*⁶ *Gm*⁷ *F#o*⁷ *Fm*⁷ *Fm*⁷/*Bb* *Bb*⁹ *Eb*^Δ⁷ *Eb*⁶ *D+7(b9)*

①

(FILL)

f

117

ALTO 1

ALTO 2

TENOR 1

TENOR 1

BARI.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

10

117

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529

BASIE - STRAIGHT AHEAD - FULL SCORE

This musical score is for a 12-piece ensemble performance of "The Sound of Silence" by Simon & Garfunkel. The score is written for a full vocal and instrumental group, including four vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2), four trumpets (TPT. 1-4), four trombones (TBN. 1-4), guitar (GTR.), piano (PNO.), bass (BASS), and drums (DR.).

The score is divided into two main sections: the first section (measures 1-12) and the second section (measures 13-24). The first section is marked with a tempo of 124 and a key signature of one sharp (F#). The second section is marked with a tempo of 108 and a key signature of one flat (Bb). The score includes various musical notations, including notes, rests, and dynamic markings (f, mf, p). The vocal parts are written in treble clef, while the instrumental parts are written in their respective clefs (treble for guitar, piano, and bass; bass for trombone and drums). The score also includes a "LONG SCOOP" section and a "FILL" section.

[illegible]

141

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

(4)

(FILL IN)

Chord symbols: $Gm7$, $C9$, $Am7$, $D7(b9)$, $Gm7$, $F\#o7$, $Gm7$, $Am7$, $D7(b9)$, $Gm7$, $C9$, $Gb7(\#9)$, $D+7(b9)$

149

ALTO 1

ALTO 2

TENOR 1

TENOR 1

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

Gm7 C9 Am7 D7(b9) Gm7 Ab07 Am7

(4)

156

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

D+7(b9) D7(b9) Gm7 Ab07 Am7 D7(b9) D7 Gm7 Db9 C9 Gb13(#11) F#9

(PNO SOLO AS IS)

ALTO 1

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

1-12

13 **(A)**

17

21 **(B)** *mf*

25

29 **(C)** *f*

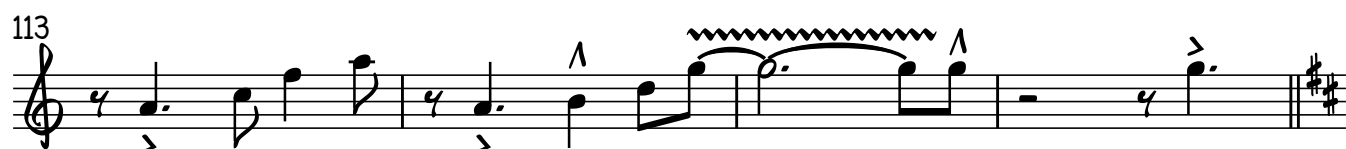
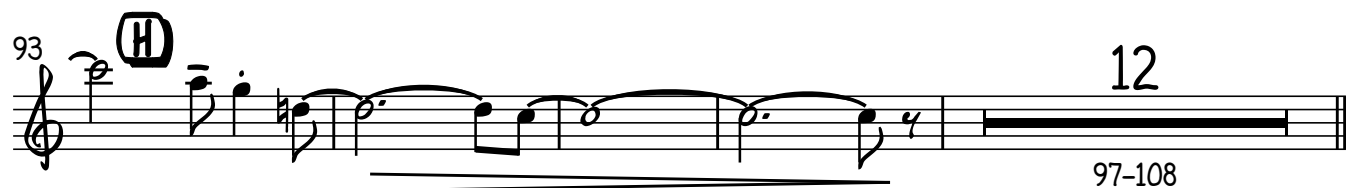
33

37 **(D)** *mf*

42 *f*

45 **(E)**

2₄₉ BASIE - STRAIGHT AHEAD - ALTO 1



BASIE - STRAIGHT AHEAD - ALTO 1

3

117 **(J)** *f*

121

125 (LONG FALL) (LONG SCOOP) 4 128-131 *f*

133 **(R)**

137

141

145

149 **(L)**

153

157 2 160-161

162

ALTO 2

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

1-12



49

53

73

77

81

85

89

93

109

113

(SOFTLY CRESC.)

(G)

(Sxs: SOLI)

(F)

(H)

(I)

mf

54-59

61-72

12

97-108

BASIE - STRAIGHT AHEAD - ALTO 2

3

117 **(J)**

f

121

125 (LONG FALL) (LONG SCOOP)

128-131 *f*

133 **(R)**

137

141

145

149 **(L)**

153

157 2

160-161

162

TENOR 1

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

1-12

13 **(A)**

17

21 **(B)** *mf*

25

29 **(C)** *f*

33

37 **(D)** *mf*

42

45 **(E)** *f*

48

BASIE - STRAIGHT AHEAD - TENOR 1

2 Bb_m^6 A_m^7 $G\#^{\circ 7}$

52-53

57 G_m^7 C^9 C_m^7 F^9

61 Bb^6 C_m^7 F^7 Bb
mf

65 D_m^7 G^9 G_m^7 C^7

69 Bb^6 Bb_m^6 A_m^7 $Ab^{\circ 7}$

73 G_m^9 C^9 F^6 (END SOLO)

(G) 3 (SXS: SOLI)

77-79

81

85

89

BASIE - STRAIGHT AHEAD - TENOR 1

3

93 **H** 12
97-108

109 **I**
mf

113

117 **J**
f

121

125 (LONG FALL) (LONG SCOOP) 4
128-131 *f*

133 **K**

137

141

145

149 



153



157



160-161

162



TENOR 2 **BASIE - STRAIGHT AHEAD**

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

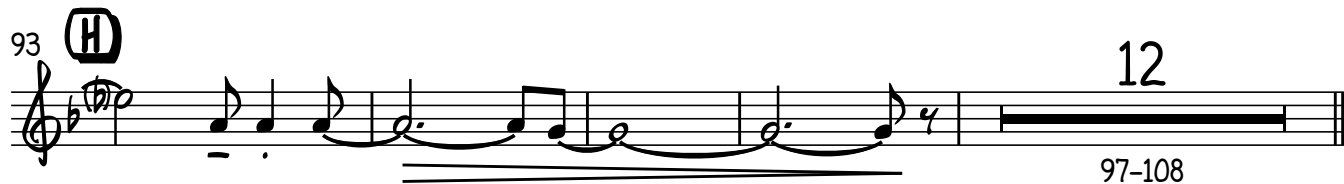
12

1-12



2

BASIE - STRAIGHT AHEAD - TENOR 2



BASIE - STRAIGHT AHEAD - TENOR 2

3

117 **(J)** *f*

121

125 (LONG FALL) (LONG SCOOP) 4 128-131 *f*

133 **(K)**

137

141

145

149 **(L)**

153

157 2 160-161

162

BARI. SAX.

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12
1-12

(A) 7
13-19

(B) 8
21-28

29 (C)

33

(D) 6
37-42

(E) 45

49

53 5
54-58

(F) 12
61-72

ff

f

mf

f

mf

73
(SOFTLY CRESC.)
(Sxs: SOLI)

77 **(G)**
f

81

85
3

89

93 **(H)**
12
97-108

109 **(I)**
mf

113

117 **(J)**
f

121

BASIE - STRAIGHT AHEAD - BARI. SAX.

3

125 (LONG FALL) (LONG SCOOP) 4 128-131 *f*

Musical staff 125-131. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. A bracket labeled "(LONG FALL)" spans these three notes. This is followed by a quarter rest, then a quarter note D4, a quarter note C#4, and a quarter note B3. A bracket labeled "(LONG SCOOP)" spans these three notes. This is followed by a whole rest, then a quarter note A3, a quarter note G3, and a quarter note F#3. A bracket labeled "4" spans these three notes. The staff ends with a double bar line. The measure numbers 125, 128-131, and the dynamic marking *f* are indicated.

133 **(R)** 2 137-138

Musical staff 133-138. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. A bracket labeled "2" spans these four notes. This is followed by a quarter rest, then a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. A bracket labeled "2" spans these four notes. The staff ends with a double bar line. The measure numbers 133, 137-138, and the circled letter **(R)** are indicated.

141

Musical staff 141. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. This is followed by a quarter rest, then a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The staff ends with a double bar line. The measure number 141 is indicated.

145

Musical staff 145. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. This is followed by a quarter rest, then a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The staff ends with a double bar line. The measure number 145 is indicated.

149 **(L)**

Musical staff 149. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. A bracket labeled "2" spans these four notes. This is followed by a quarter rest, then a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The staff ends with a double bar line. The measure number 149 and the circled letter **(L)** are indicated.

153

Musical staff 153. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. This is followed by a quarter rest, then a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The staff ends with a double bar line. The measure number 153 is indicated.

157 2 160-161

Musical staff 157-161. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. This is followed by a quarter rest, then a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. A bracket labeled "2" spans these four notes. The staff ends with a double bar line. The measure numbers 157, 160-161, and the circled letter **(L)** are indicated.

162

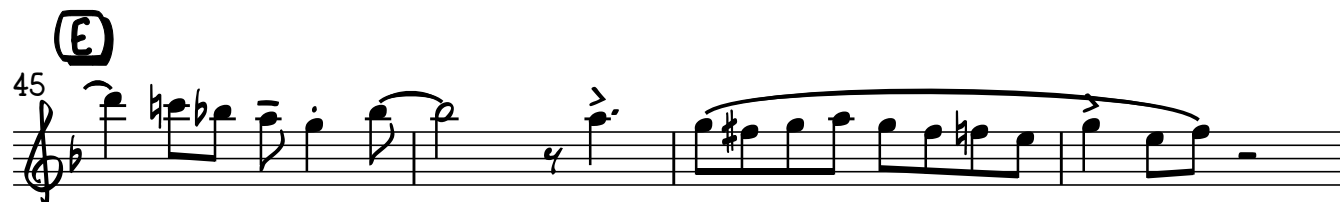
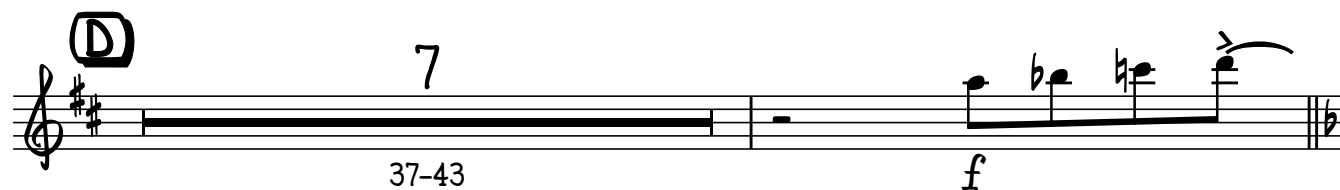
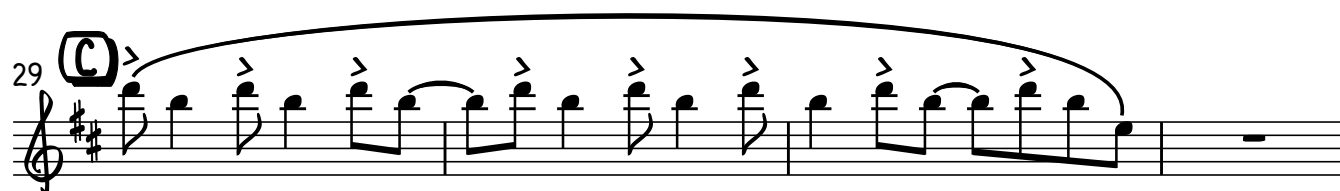
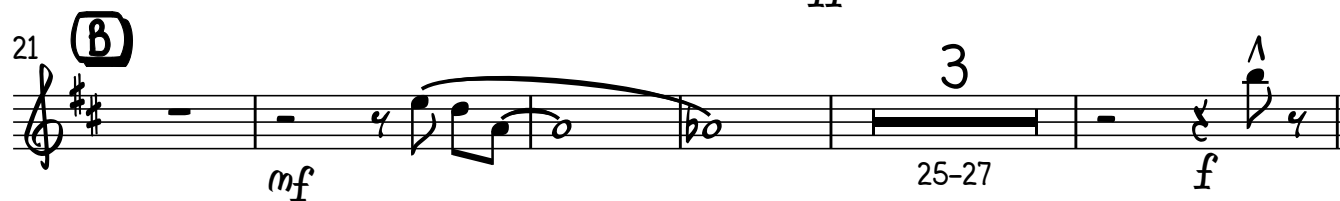
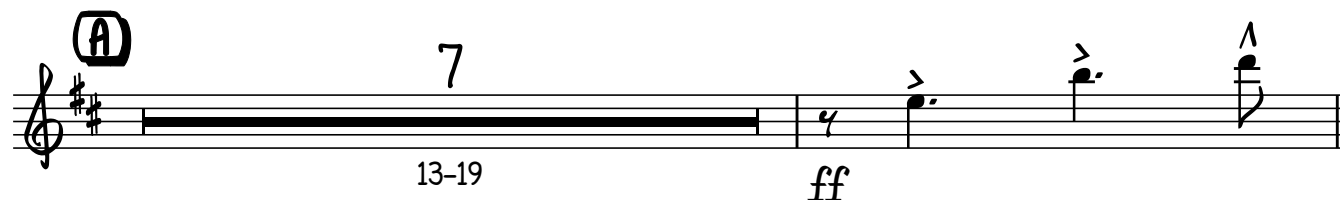
Musical staff 162. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The staff ends with a double bar line. The measure number 162 is indicated.

TRUMPET 1

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200



(F) 12 CUE TPT. 2

61-72

74

(G) 3

f 80-82

83

2 2

87-88 91-92

(H) 16

93-108

109 **(I)** *mf*

113

117 **(J)** *f*

121

125 (LONG FALL) 6

126-131 *f*

BASIE - STRAIGHT AHEAD - TRUMPET 1

3

133 **(R)**

137

138-143

145

(L)

149-154

157

2

160-161

TRUMPET 2

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

1-12

(A)

7

13-19

ff

21

(B)

mf

25-27

f

29

(C)

33

37

(D)

mf

41-43

f

45

(E)

49

53

5

54-58

mf

2

BASIE - STRAIGHT AHEAD - TRUMPET 2

F

12



61-72

73



(SOFTLY CRESC.)

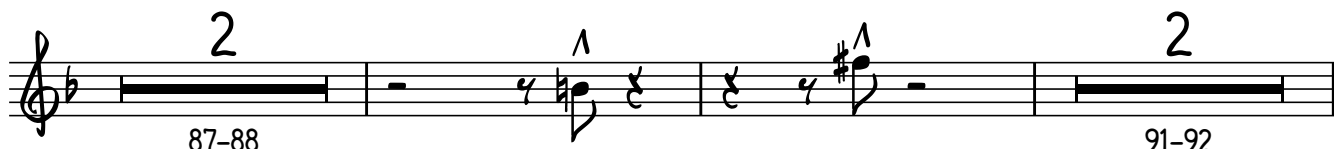
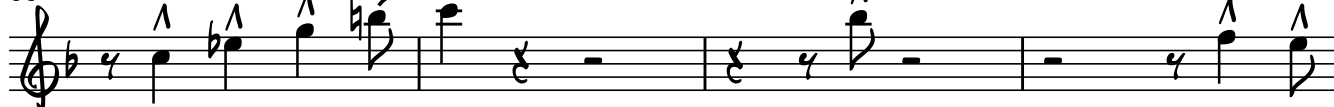
77

G

f

80-82

83

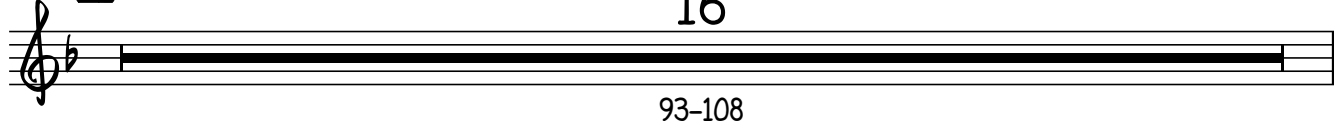


87-88

91-92

H

16



93-108

109

I

mf

113



117

J

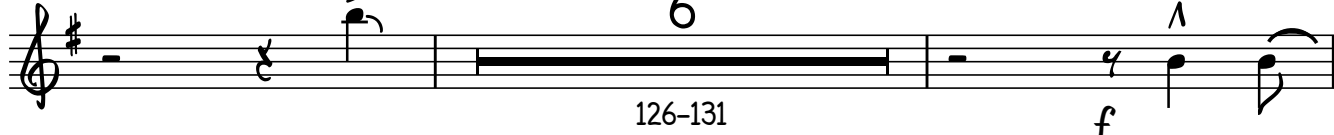
f

121



(LONG FALL)

125

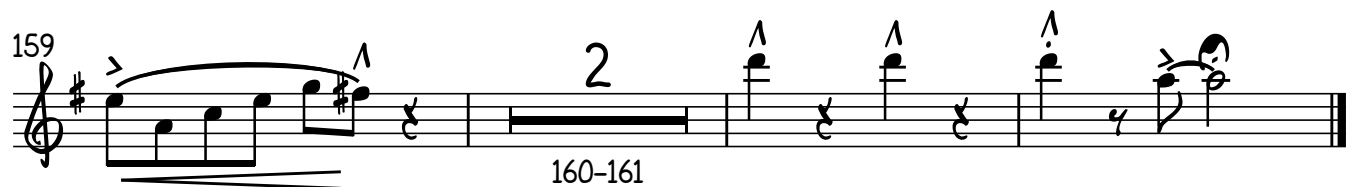
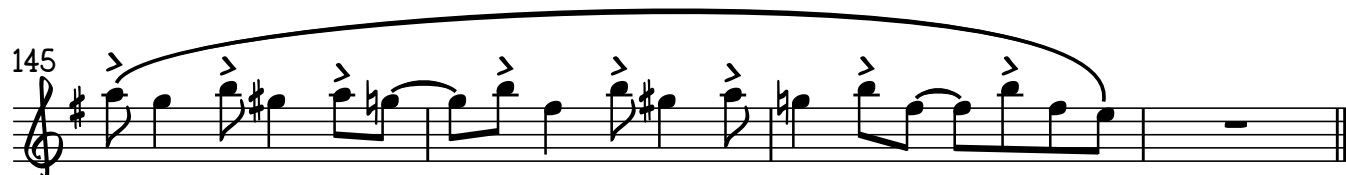


126-131

f

BASIE - STRAIGHT AHEAD - TRUMPET 2

3

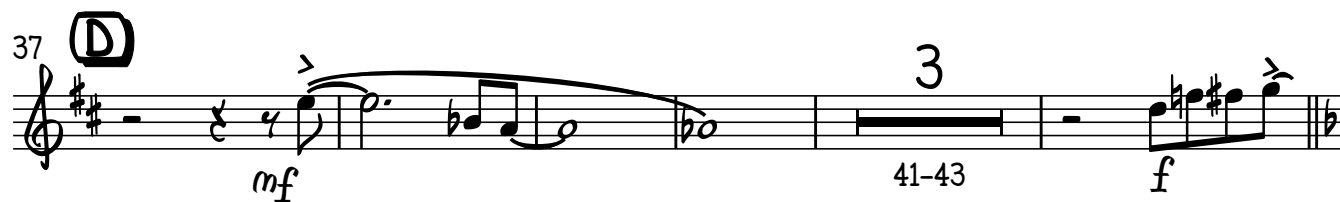
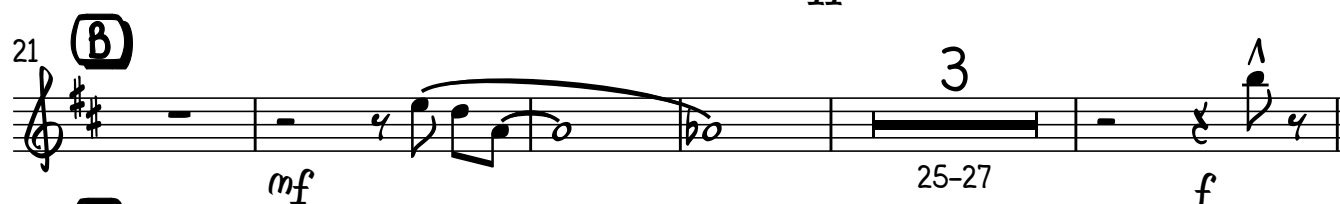
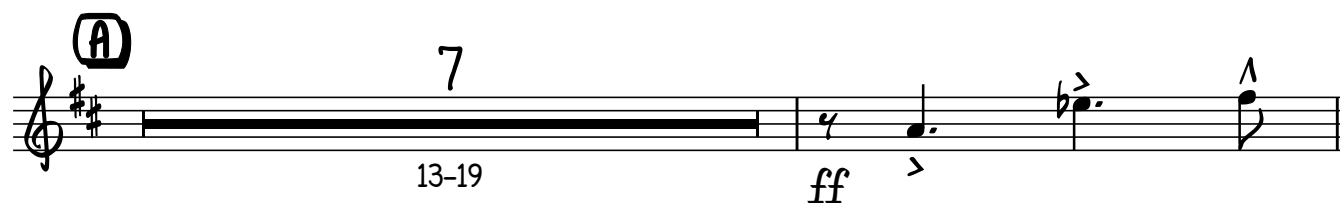
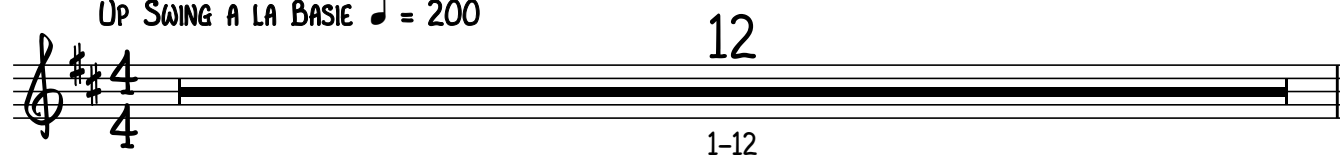


TRUMPET 3

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200



2

BASIE - STRAIGHT AHEAD - TRUMPET 3

F

12



61-72

73



(SOFTLY CRESC.)

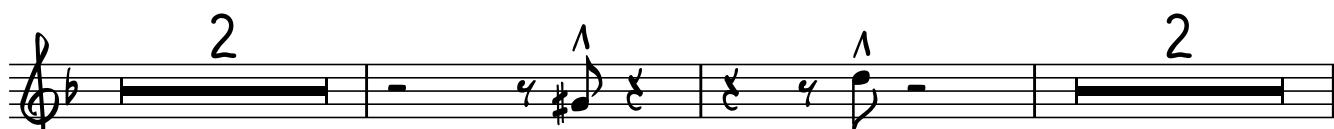
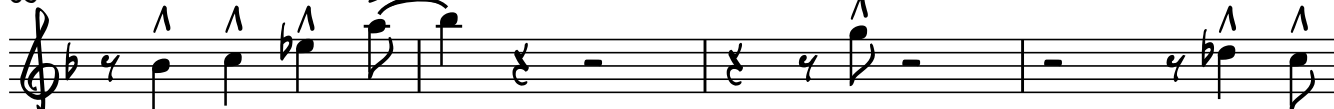
77

G

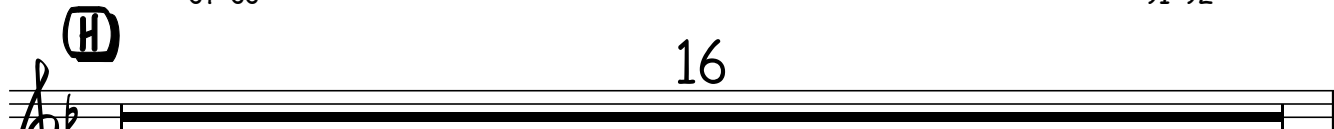
f

80-82

83



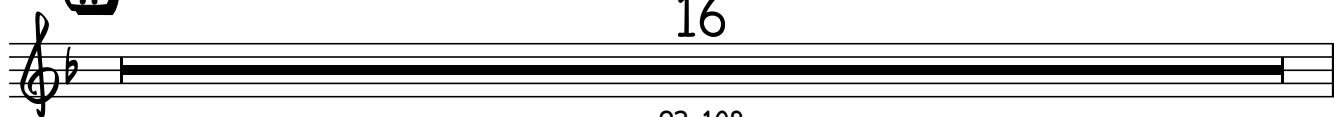
87-88



91-92

H

16



93-108

109

I

mf

113



117

J

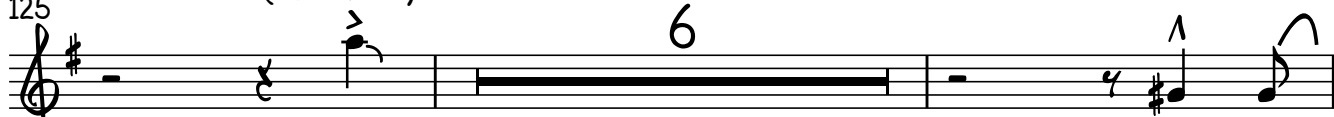
f

121



125

(LONG FALL)



126-131

f

BASIE - STRAIGHT AHEAD - TRUMPET 3

3

133 **R**

137

138-141

145

149-152

155

160-161

159

TRUMPET 4

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

1-12

(A)

7

13-19

ff

21

(B)

3

25-27

mf

f

29

(C)

33

37

(D)

3

41-43

mf

f

45

(E)

49

53

5

54-58

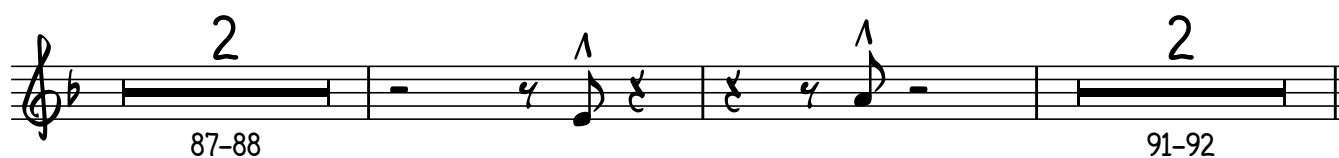
mf

2

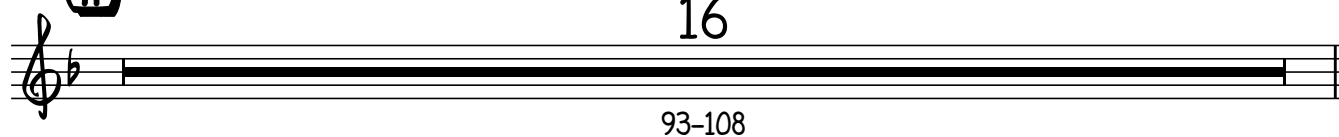
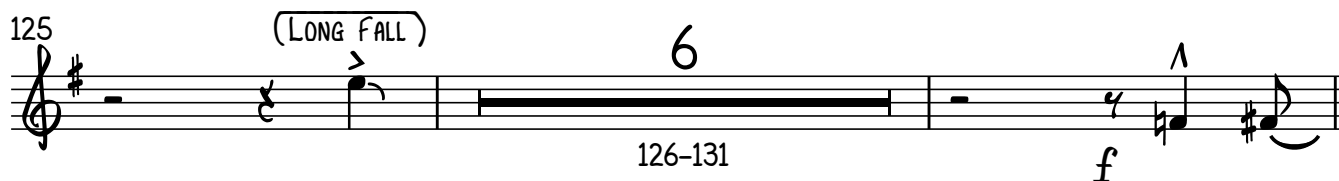
BASIE - STRAIGHT AHEAD - TRUMPET 4

(F)

12

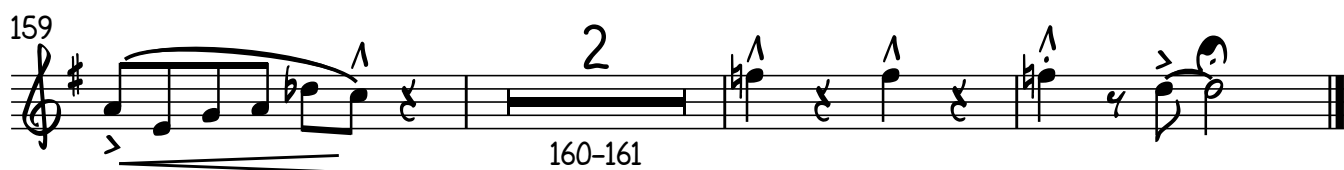
**(G)****(H)**

16

**(I)****(J)**

BASIE - STRAIGHT AHEAD - TRUMPET 4

3



TROMBONE 1

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

(A) 7 1-12

13-19 *ff*

(B) 3 21-23 *mf*

26 *f*

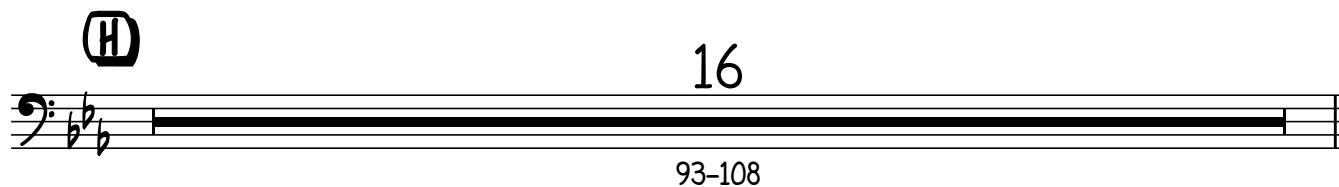
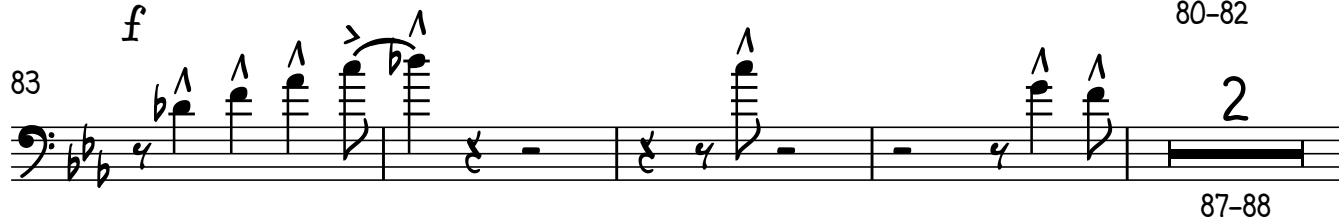
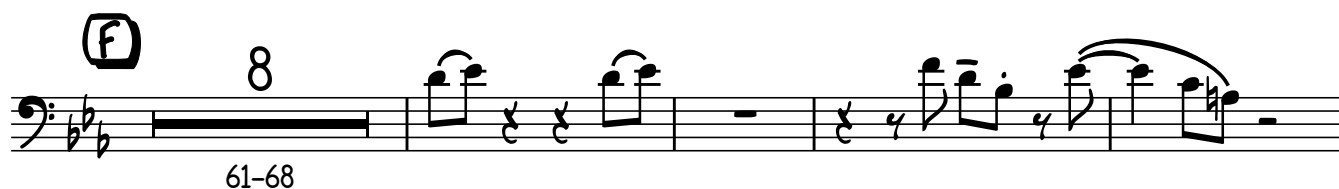
(C) 29

33

(D) 3 37-39 *mf*

42 *f*

(E) 45



BASIE - STRAIGHT AHEAD - TROMBONE 1

3

117 **(J)**

f

121

125 (LONG FALL) 2 3

126-127 129-131 *f*

133 **(R)**

137

141

145

149 **(D)** 2

153-154

155

159 2

160-161

TROMBONE 2

BASIE - STRAIGHT AHEAD

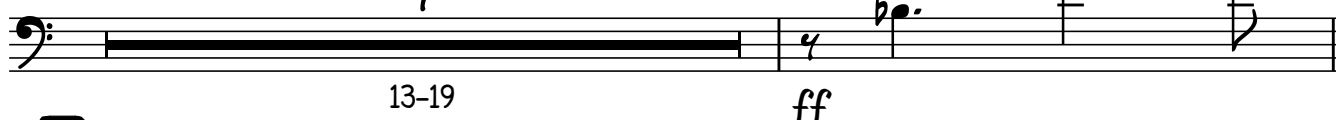
BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

**(A)**

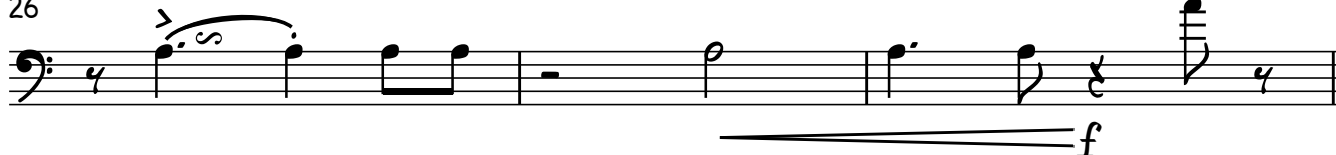
7

**(B)**

3



26

**(C)**

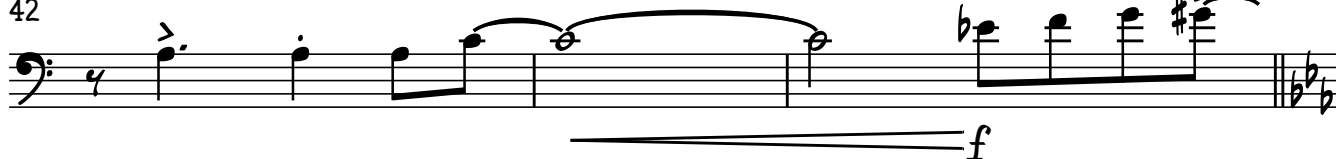
33

**(D)**

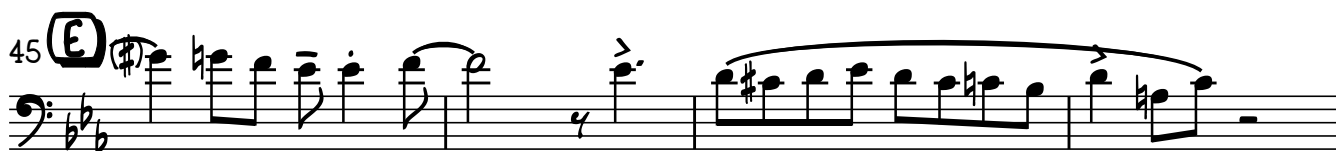
3

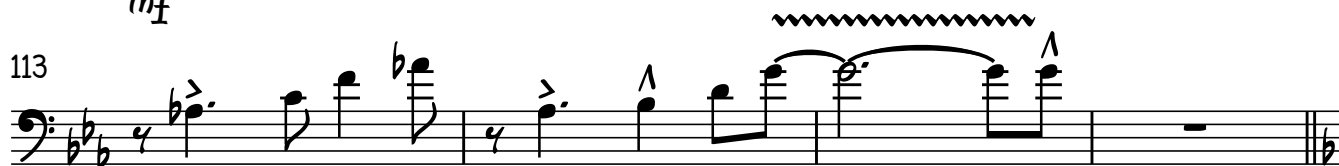
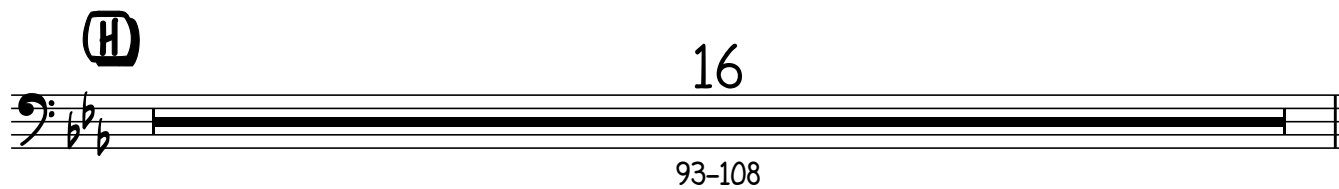
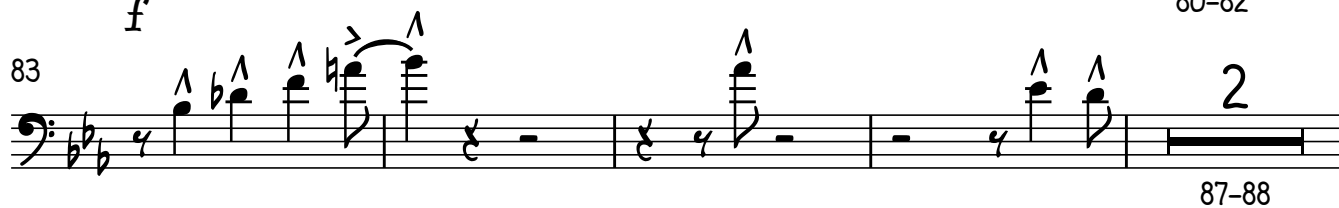
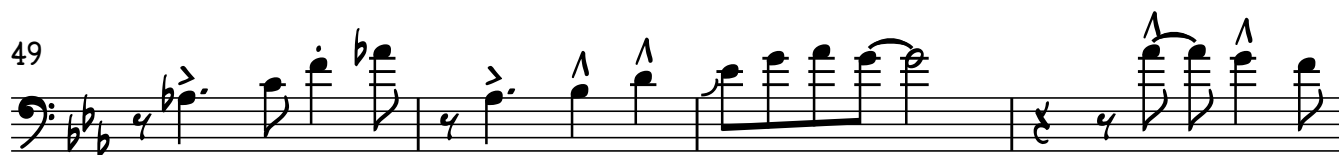


42



45





BASIE - STRAIGHT AHEAD - TROMBONE 2

3

117 **(S)**

121 *f*

125 (LONG FALL) 2 3

126-127 129-131 *f*

133 **(R)**

137

141

145

149 **(L)**

153

157

2

160-161

TROMBONE 3

BASIE - STRAIGHT AHEAD

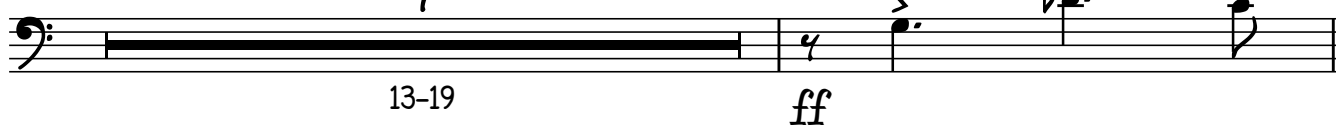
BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

**(A)**

7

**(B)**

3



26

**(C)**

33

**(D)**

3

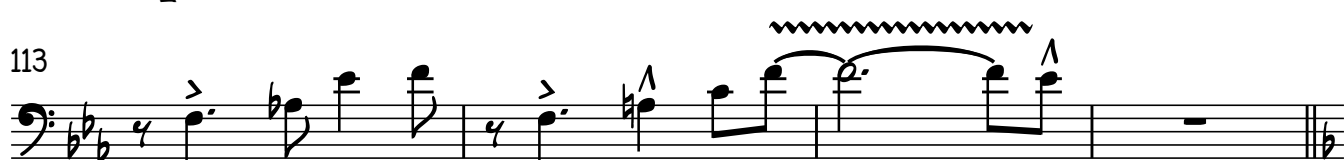
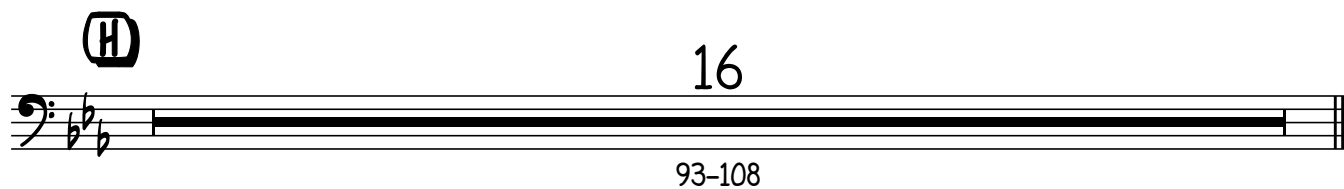
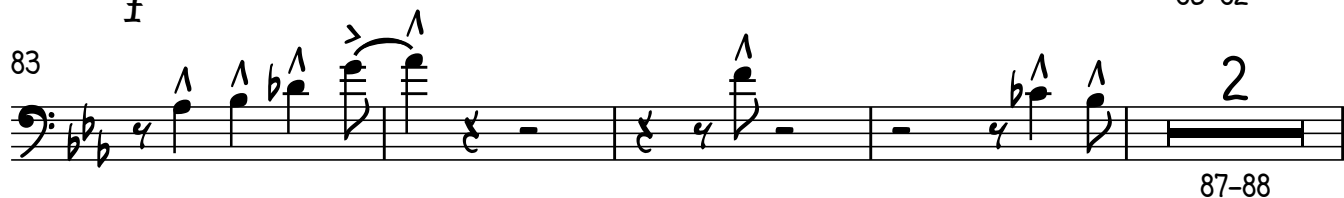
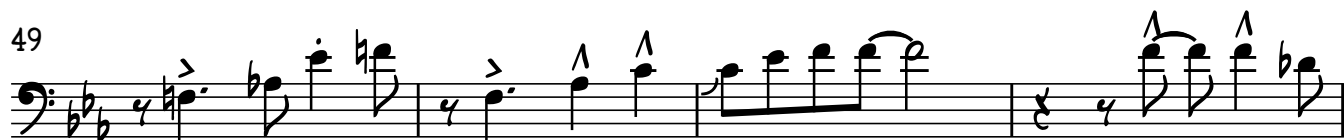


42



45

(E)



BASIE - STRAIGHT AHEAD - TROMBONE 3

3

117 **(J)**

f

121

125 (LONG FALL) 2 3 *f*

126-127 129-131

133 **(K)**

137

141

145

149 **(L)**

153

157

2

160-161

TROMBONE 4

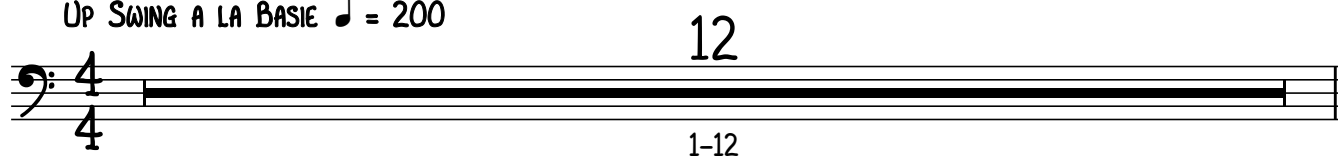
BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

12

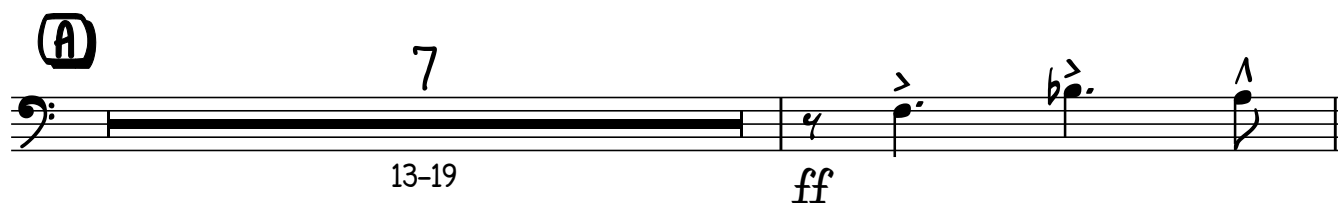
1-12



(A) 7

13-19

ff



(B) 3

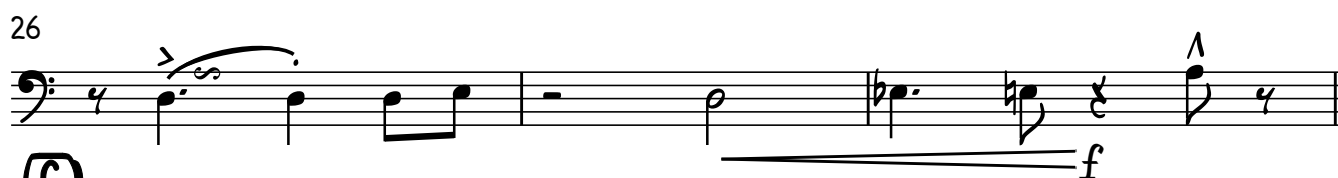
21-23

mf



26

f



(C) 29



33



(D) 3

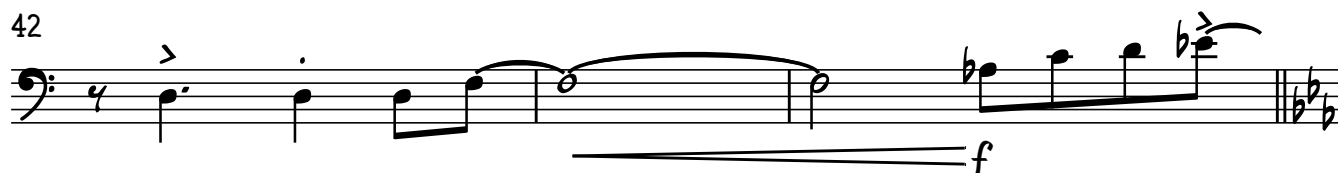
37-39

mf



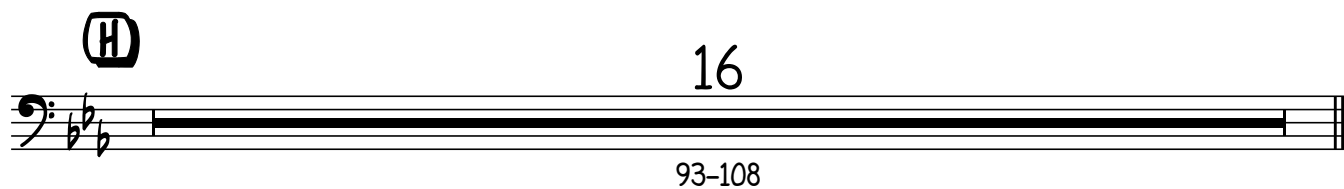
42

f



(E) 45





BASIE - STRAIGHT AHEAD - TROMBONE 4

3

117 **(J)**

f

121

125 (LONG FALL) 2 3 *f*

126-127 129-131

133 **(K)**

137

141

145

149 **(L)**

153

157

2

160-161

PIANO

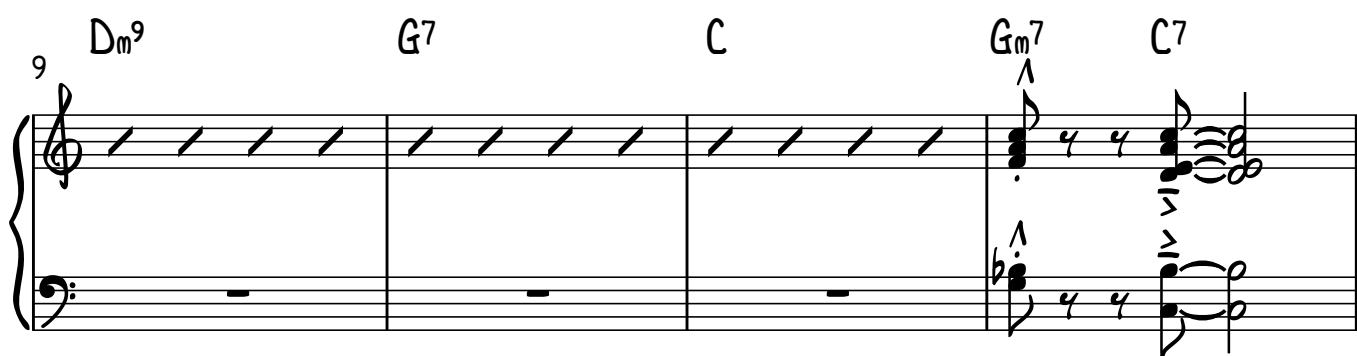
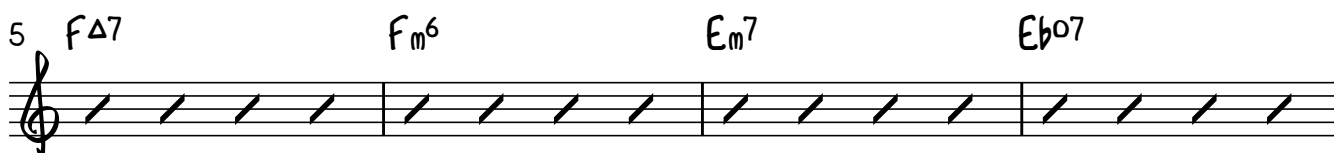
BASIE - STRAIGHT AHEAD

UP SWING A LA BASIE ♩ = 200

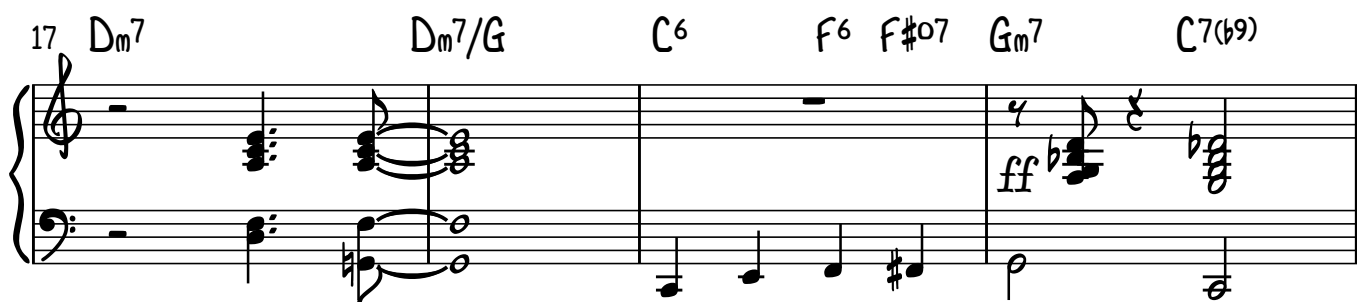
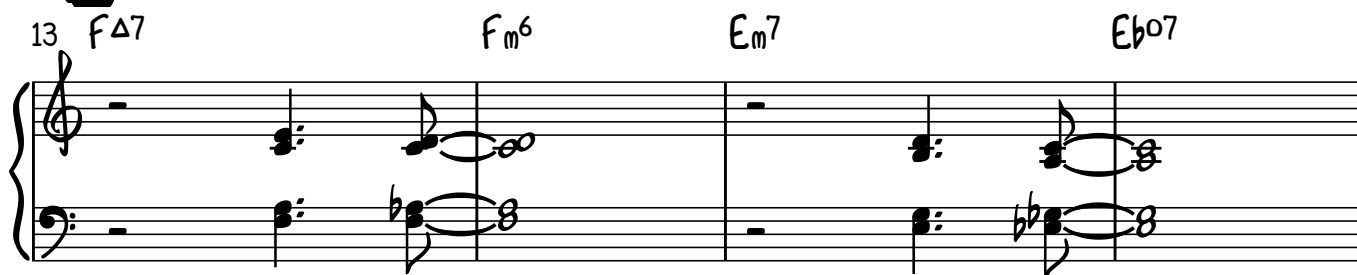
BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

C F⁶ F[♯]07 C/G G^m7 C

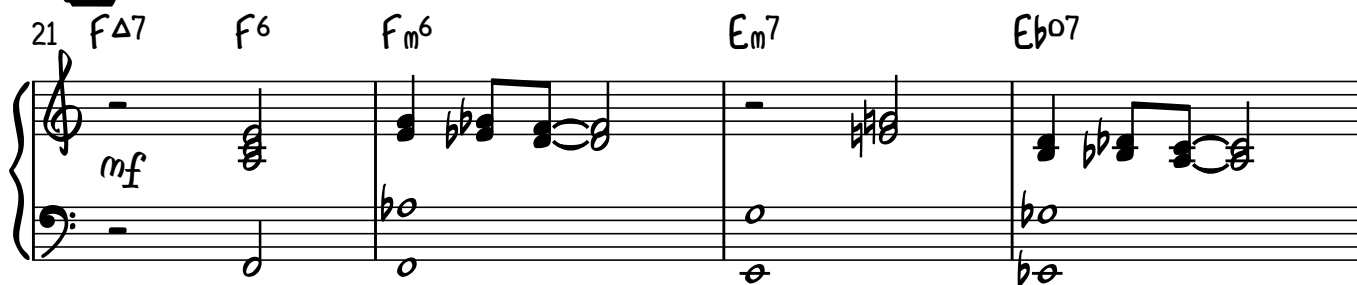
(SOLO AD LIB)



(A)



(B)



V.S.

BASIE - STRAIGHT AHEAD - PIANO

25 Dm^7 Dm^7/G C^6 Dm^7 $D\#0^7$ C^6/E

29 Gm^7 $F\#0^7$ Gm^7 Am^7 $D7(b9)$ Gm^7 C^9 $Gb7(\#9)$ $F\#6$ (TACET) f

33 Am^7 $A\flat0^7$ Am^7 D^9 gma (PNO SOLO AS IS)

37 $F\Delta^7$ Fm^6 Em^7 $E\flat0^7$

41 Dm^7 Dm^7/G $Fm^7/B\flat$ $Gm^7/B\flat$

45 $A\flat6$ $A\flat\Delta^7$ $A\flat6$ $A\flat m^6$ Gm^7 $E\flat/G$ $F\#0^7$

BASIE - STRAIGHT AHEAD - PIANO

3

49 F_m^7 F_m^7/B_b B_b^9 E_b^6 F_m^7 G_m^7 E_b^6 B_b^m7 E_b^9

53 $A_b^{\Delta}7$ A_b^6 A_b^m6 G_m^7 $F^{\#}o7$

57 F_m^7 B_b^9 B_b^m7 E_b^9

(F) mf f

61 A_b^6 B_b^m7 E_b^9 A_b^6

mf

65 C_m^7 F^9 F_m^7 B_b^7

69 A_b^6 A_b^m6 G_m^7 $F^{\#}o7$

73 F_m^9 B_b^{13} $E_b^{\%6}$ B_b^m7 E_b^9

(SOFTLY CRESC.)

77 **(G)** A_b^6 A_b^m6 G_m^7 $F^{\#}o7$

f

81 F_m^7 B_b^9 F_m^7 B_b^7 B_b^m7 B_b^m7/E_b E_b^9

BASIE - STRAIGHT AHEAD - PIANO

85 A(b6) A(b6) Gm7 F#o7

89 Fm7 F#o7 Gm7 Eb6/G C7 Fm7 A9 Bb9 Eb6

93 (H) Eb9 Eb+7 Ab6/9 (PNO. SOLO AD LIB)

97 Cm7 F9 Fm7 Bb9

101 Ab6 Abm6 Gm7 F#o7

105 Fm7 Bb9 Eb Fm7 F#o7 Eb6/G (END SOLO)

109 (I) Ab6 Abm6 Gm7 F#o7 mf

113 Fm7 Fm7/Bb Bb9 EbΔ7 Eb6 D+7(b9)

117 (J) Gm7 Bbm7 Am7 Abo7 f

121 Gm7 Abo7 Am7 D7(b9) D7 Gm7 Db9 C9 F6 G9 Gb9

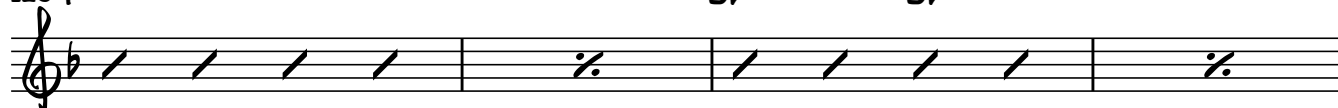
BASIE - STRAIGHT AHEAD - PIANO

5

125 F¹³(#11)

B^bΔ⁷

B^b



129 D^{m7}

G⁷

G^{m7}

C⁷

C^{o7} F^{#m7}



(R)

133 G^{m7}

E^{b9}

F⁶

G^{m7}

A^{m7}

A^bo⁷



137 G^{m7}

B^bm⁶

A^{m7}

E^{b9}

D⁹



141 G^{m7}

C⁹

A^{m7}

D⁷(b⁹)



145 G^{m7} F^{#o7}

G^{m7}

A^{m7}

D⁷(b⁹)

G^{m7}

C⁹

G^b7(#⁹)

D⁺7(b⁹)



V.S.

6

BASIE - STRAIGHT AHEAD - PIANO

149 Gm^7 C^9 Am^7 $D7(b9)$

153 Gm^7 Ab^o7 Am^7 $D+7(b9)$ $D7(b9)$

157 Gm^7 Ab^o7 Am^7 $D7(b9)$ $D7$ Gm^7 Db^9 C^9 (PNO SOLO AS IS)

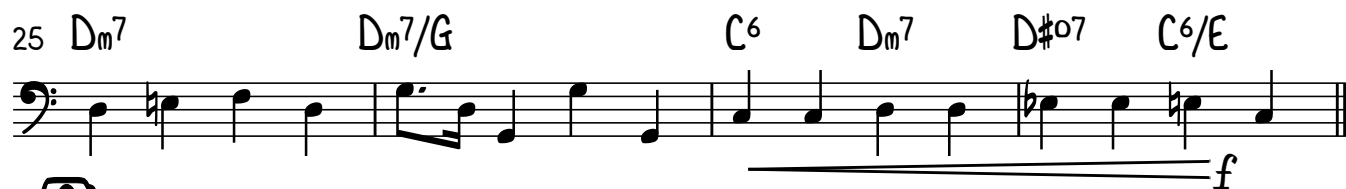
161 $Gb^{13}(\#11)$ $F\Delta^9$

BASS

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

**(A)****(B)****(C)**

2



BASIE - STRAIGHT AHEAD - BASS

37 $F\Delta^7$ Fm^6 E_m^7 E_b^{o7}

41 Dm^7 Dm^7/G Fm^7/Bb Gm^7/Bb

45 E A_b^6 $A_b\Delta^7$ A_b^6 A_bm^6 Gm^7 E_b/G $F\#^{o7}$

49 Fm^7 Fm^7/Bb Bb^9 E_b^6 Fm^7 Gm^7 E_b^6 Bbm^7 E_b^9

53 $A_b\Delta^7$ A_b^6 A_bm^6 Gm^7 $F\#^{o7}$

57 Fm^7 Bb^9 Bbm^7 E_b^9

61 F A_b^6 Bbm^7 E_b^9 A_b^6

65 Cm^7 F^9 Fm^7 Bb^7

69 A_b^6 A_bm^6 Gm^7 $F\#^{o7}$

73 Fm^9 Bb^{13} $E_b^{\%6}$ Bbm^7 E_b^9

BASIE - STRAIGHT AHEAD - BASS

3

77 **(G)** Ab⁶ Ab^{m6} G^{m7} F^{#o7}

81 *f* F^{m7} B^{b9} F^{m7} B^{b7} B^{b7} B^{b7}/E^b E^{b9}

85 A^(b6) A^(b6) G^{m7} F^{#o7}

89 F^{m7} F^{#o7} G^{m7} E^{b6}/G C⁷ F^{m7} A⁹ B^{b9} E^{b6}

93 **(H)** E^{b9} E^{b+7} Ab⁶ (PNO. SOLO AD LIB)

97 C^{m7} F⁹ F^{m7} B^{b9}

101 ^ˆAb⁶ Ab^{m6} G^{m7} F^{#o7}

105 F^{m7} B^{b9} E^b F^{m7} F^{#o7} E^{b6}/G

109 **(I)** Ab⁶ Ab^{m6} G^{m7} F^{#o7}

113 *mf* F^{m7} F^{m7}/B^b B^{b9} E^{bΔ7} E^{b6} D^{+7(b9)}

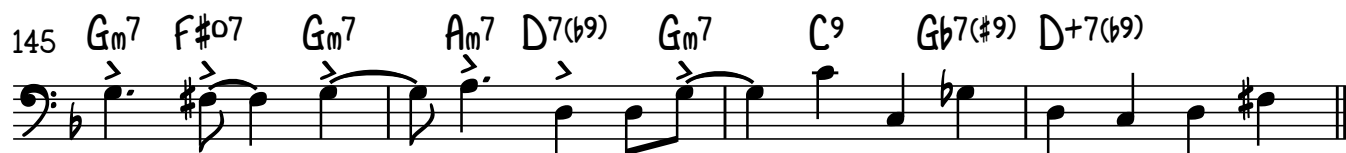
117 **(J)** G^{m7} B^{b7} A^{m7} Ab^{o7}

4

BASIE - STRAIGHT AHEAD - BASS



(R)



(L)



DRUMS

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

7 *mf* (8) (4) (w/PND) (12)

13 (A) *mf* (4) *ff*

21 (B) *mf* (4) *f*

29 (C) (FILL IN SOLO)

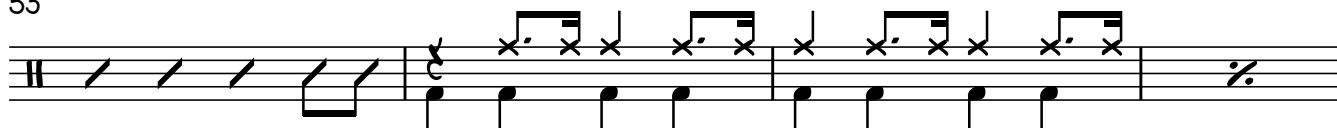
37 (D) *mf* (4) *f*

45 (E) (FILL IN) (FILL IN)

49 (FILL IN)

BASIE - STRAIGHT AHEAD - DRUMS

53



57



61



69



77



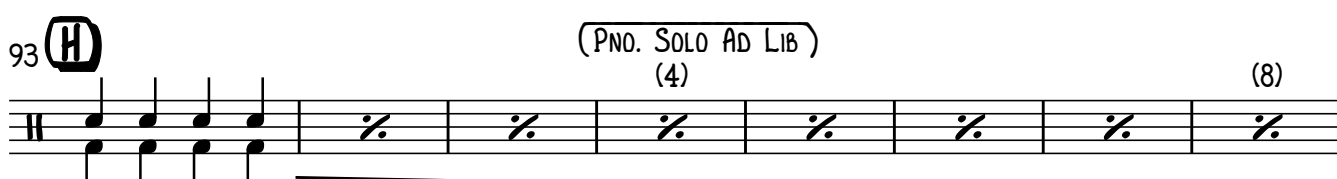
81



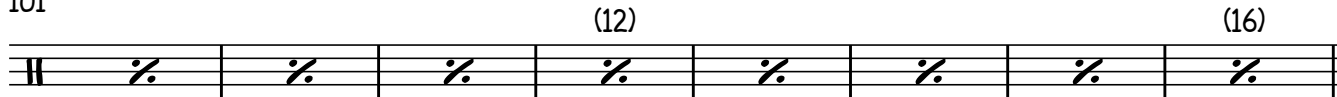
85



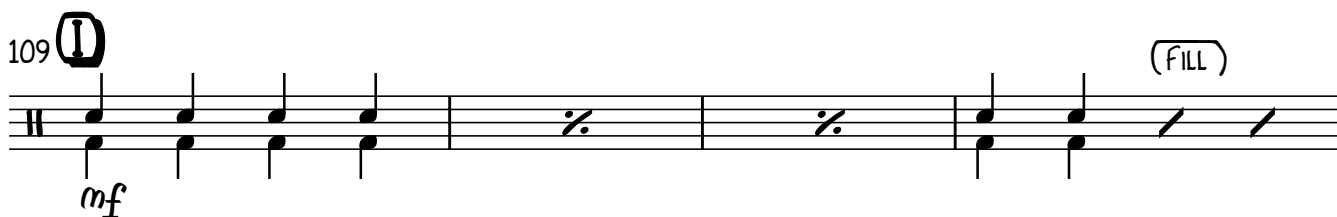
93



101



109



113



BASIE - STRAIGHT AHEAD - DRUMS

3

117 **(S)** (FILL)

121 *f*

125 (FILL)

129 (4)

133 **(R)** (FILL)

137

141 (4)

145 (FILL IN)

149 **(L)** (4)

153

157

2

160-161

This drum score is written on ten staves. The first staff (measures 117-120) features a snare drum pattern with a circled 'S' and a 'FILL' instruction. The second staff (measures 121-124) includes a forte 'f' dynamic and various drum notes with accents. The third staff (measures 125-128) begins with a 'FILL' instruction. The fourth staff (measures 129-132) contains a four-measure rest marked '(4)'. The fifth staff (measures 133-136) starts with a circled 'R' and a 'FILL' instruction. The sixth staff (measures 137-140) continues the rhythmic pattern. The seventh staff (measures 141-144) includes another four-measure rest marked '(4)'. The eighth staff (measures 145-148) features a 'FILL IN' instruction. The ninth staff (measures 149-152) begins with a circled 'L' and a four-measure rest marked '(4)'. The tenth staff (measures 153-156) continues the pattern. The eleventh staff (measures 157-161) includes a double bar line, a '2' measure rest, and a final drum pattern ending with a circled 'S' and a sharp sign. The bottom of the page is labeled '160-161'.

GUITAR

BASIE - STRAIGHT AHEAD

BY SAMMY NESTICO - ARR. BY SAMMY NESTICO

UP SWING A LA BASIE ♩ = 200

4/4 *mf*

C F⁶ F[♯]07 C/G G^m7 C

5 F^Δ7 F^m6 E^m7 E^b07

9 D^m9 G7 C G^m7 C7

(A) 13 F^Δ7 F^m6 E^m7 E^b07

17 D^m7 D^m7/G C⁶ F⁶ F[♯]07 G^m7 C7(b9) *ff*

(B) 21 F^Δ7 F⁶ F^m6 E^m7 E^b07 *mf*

25 D^m7 D^m7/G C⁶ D^m7 D[♯]07 C⁶/E *f*

(C) 29 G^m7 F[♯]07 G^m7 A^m7 D7(b9) G^m7 C⁹ G^b7(♯9) F[♯]9

33 A^m7 A^b07 A^m7 D⁹ D^m9 C[♯]07 D^m7 A^b9 G⁹ G^b7(♯9)

2 **(D)**

BASIE - STRAIGHT AHEAD - GUITAR

37 $F\Delta^7$ Fm^6 E_m^7 $E_b^{\flat 07}$

41 Dm^7 Dm^7/G Fm^7/Bb Gm^7/Bb

(E)

45 $A_b^{\flat 6}$ $A_b^{\flat \Delta 7}$ $A_b^{\flat 6}$ $A_b^{\flat m^6}$ Gm^7 E_b/G $F^{\sharp 07}$

49 Fm^7 Fm^7/Bb Bb^9 $E_b^{\flat 6}$ Fm^7 Gm^7 $E_b^{\flat 6}$ $Bb^{\flat m^7}$ $E_b^{\flat 9}$

53 $A_b^{\flat \Delta 7}$ $A_b^{\flat 6}$ $A_b^{\flat m^6}$ Gm^7 $F^{\sharp 07}$

57 Fm^7 Bb^9 $Bb^{\flat m^7}$ $E_b^{\flat 9}$

(F)

61 $A_b^{\flat 6}$ $Bb^{\flat m^7}$ $E_b^{\flat 9}$ $A_b^{\flat 6}$

65 Cm^7 F^9 Fm^7 Bb^7

69 $A_b^{\flat 6}$ $A_b^{\flat m^6}$ Gm^7 $F^{\sharp 07}$

73 Fm^9 Bb^{13} $E_b^{\flat 9}$ $Bb^{\flat m^7}$ $E_b^{\flat 9}$

(G)

BASIE - STRAIGHT AHEAD - GUITAR

3

77 $A\flat^6$ $A\flat m^6$ Gm^7 $F\sharp^{\circ}7$

f

81 Fm^7 $B\flat^9$ Fm^7 $B\flat^7$ $B\flat m^7$ $B\flat m^7/E\flat$ $E\flat^9$

85 $A(\flat^6)$ $A(\flat^6)$ Gm^7 $F\sharp^{\circ}7$

89 Fm^7 $F\sharp^{\circ}7$ Gm^7 $E\flat^6/G$ C^7 Fm^7 A^9 $B\flat^9$ $E\flat^6$

(H)

93 $E\flat^9$ $E\flat^+7$ $A\flat^{\%}$ (PNO. SOLO AD LIB)

97 Cm^7 F^9 Fm^7 $B\flat^9$

101 $A\flat^6$ $A\flat m^6$ Gm^7 $F\sharp^{\circ}7$

105 Fm^7 $B\flat^9$ $E\flat$ Fm^7 $F\sharp^{\circ}7$ $E\flat^6/G$

(I)

109 $A\flat^6$ $A\flat m^6$ Gm^7 $F\sharp^{\circ}7$

mf

113 Fm^7 $Fm^7/B\flat$ $B\flat^9$ $E\flat^{\Delta}7$ $E\flat^6$ $D^+7(\flat^9)$

4 **(J)**

BASIE - STRAIGHT AHEAD - GUITAR

117 Gm^7 Bbm^7 Am^7 Ab^o7

121 f Gm^7 Ab^o7 Am^7 $D7(b9)$ $D7$ Gm^7 Db^9 C^9 F^6 G^9 Gb^9

125 $F^{13}(\#11)$ $Bb\Delta^7$ Bb

129 Dm^7 G^7 Gm^7 C^7 C^o7 $F\#m^7$

(R)

133 Gm^7 Eb^9 F^6 Gm^7 Am^7 Ab^o7

137 Gm^7 Bbm^6 Am^7 Eb^9 D^9

141 Gm^7 C^9 Am^7 $D7(b9)$

145 Gm^7 $F\#^o7$ Gm^7 Am^7 $D7(b9)$ Gm^7 C^9 $Gb7(\#9)$ $D+7(b9)$

(L)

149 Gm^7 C^9 Am^7 $D7(b9)$

153 Gm^7 Ab^o7 Am^7 $D+7(b9)$ $D7(b9)$

157 Gm^7 Ab^o7 Am^7 $D7(b9)$ $D7$ Gm^7 Db^9 C^9

162 $Gb^{13}(\#11)$ $F\Delta^9$