

JAZZ LINES PUBLICATIONS

Presents

OPUS DE FUNK

ARRANGED BY MARTY PAICH

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8407

MUSIC BY HORACE SILVER

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THE JAZZ LINES FOUNDATION INC.

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SARATOGA SPRINGS NY 12866 USA

ART PEPPER/MARTY PAICH + 11 SERIES



OPUS DE FUNK (1959)

Background:

Art Pepper was one of the great alto saxophonists in the history of jazz. Born in 1925 and raised on the west coast, he was a star soloist with Stan Kenton's ensemble before he went out on his own leading small groups by the early 1950s. During this period, it was hard for alto players not to be influenced by Charlie Parker, but along with Paul Desmond, Art had his own sound and approach, and went his own way.

Pepper was in and out of prison for various offences, but by 1959, he had a recording contract with Contemporary Records, and the resulting albums are now considered classics, not only for their superior music, but for their audiophile recording quality. In 1959, Pepper recorded *Art Pepper + I: Modern Jazz Classics*, an album which has never been out of print since it was released. Arranged and conducted by Marty Paich, this album features an all-star ensemble with Pepper playing alto sax and clarinet.

Paich himself was one of the leading lights on the west coast music scene. A graduate of the Los Angeles Conservatory of Music with a Masters degree in composition, Paich played piano in various jazz groups, and would arrange and conduct for major stars from Frank Sinatra to Michael Jackson. During the late 1950s, his Dek-tette established an immediately recognizable ensemble sound, and he made albums with Mel Torme and Ella Fitzgerald that were widely acclaimed.

The combination of Pepper, Paich and the ensemble was ecstatically received when the album was first issued. In fact, Down Beat published the full score to 'Round Midnight in their magazine. Transcriptions of the remaining titles have been in circulation since the release of the album, some accurate, some not.

Jazzlines Publications has obtained copies of the original manuscript scores and parts directly from Art's widow and his biggest fan, Laurie Pepper. We thank her for allowing us to publish them so that these classic scores can be played and heard again.

Jeffrey Sultanoff

- September 2014



OPUS DE FUNK**SCORE**

JLP-8407

BRIGHT SWING $\text{♩} = 200$

RECORDED BY ART PEPPER

**MUSIC BY HORACE SILVER
ARRANGED BY MARTY PAICH
PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF**

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9

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. mf

Bs. R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Bs. mf (Hihat) + + sim.

Dc. R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Dc. mf

10

R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

11

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

12

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

13

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

14

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

15

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

16

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

17

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

18

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

19

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

20

Pno. R.D. 1 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 2 (A. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

Pno. 2 R.D. 4 (B. Sx.)

F₆ G_{m7} A_{m7} G_{m7} F₆ D_{m7} D_{b m7} C_{m7} B₇ B_{b7}

OPUS DE FUNK

Score - Page 3

(21)

R. 2 (R. Sx) R. 3 (T. Sx) R. 4 (B. Sx)

Pt. 2

Tbn. 1

Tbn. 2

Pno.

Bs.

Dr.

21 22 23 24 25 26

(Hi-Hat Cont.)

(SOLO) A7

Bb. 1 (A. Sx.) Bb. 2 (A. Sx.) Bb. 3 (T. Sx.) Bb. 4 (G. Sx.)

Pt. 1 Pt. 2 Bb. 1 Bb. 2

Hn Tbn 1 Tbn 2

Pno Bs. Dr.

27 **28** **29** **30** **31** **32**

LEAD IN

OPUS DE FUNK

(33) D⁶ G⁷ G^{#o7} D⁶ D⁷ G⁷

Pno. F⁶ B^{b7} B^{o7} F⁶ F⁷ B^{b7}

Bs. F⁶ B^{b7} B^{o7} F⁶ F⁷ B^{b7}

Ds. mP Rude Cm.

33 34 35 36 37 38

//

Score - Part 5

D⁶ E^{m7} A⁷ D⁶ E^{m7} A⁷ D⁶ A⁷

Pno. D⁶ E^{m7} B⁷ E^{m7} A⁷ D⁶ E^{m7} A⁷ D⁶ A⁷

Bs. D⁶ E^{m7} A^{m7} D⁷ G^{m7} C⁷ F⁶ G^{m7} C⁷ F⁶ C⁷

Ds. mF 3 (8) (12) (24)

39 40 41 42 43 44 45 46

//

OPUS DE FUNK

(47)

SCORE - PAGE 6

G7

(47)

Rdr. 1 (R. Sx) Rdr. 2 (R. Sx) Rdr. 3 (T Sx) Rdr. 4 (B. Sx)

Prt. 1 Prt. 2 Hn. Tbn. 1 Tbn. 2 Pno. Bs. Dr.

47

48

49

50

51

52

OPUS DE FUNK

SCORE - PAGE 7

D⁶ B⁷ E_m⁷ A⁷ D⁶ E_m⁷ A⁷

Pno. 1 (R. Sx)

Pno. 2 (A. Sx)

Pno.

Bs.

Dr.

(B)

mf

58

57

56

55

54

53

OPUS DE FUNK

(59)

SCORE - PAGE 8

G7

R.D. 1 (A. Sx)

R.D. 2 (A. Sx)

R.D. 3 (T Sx)

R.D. 4 (B. Sx)

Tr. 1

Tr. 2

Hn

Tbn 1

Tbn 2

Pno

59

60

61

62

63

64

R.D. 1 (A. Sx)

R.D. 2 (A. Sx)

R.D. 3 (T Sx)

R.D. 4 (B. Sx)

Tr. 1

Tr. 2

Hn

Tbn 1

Tbn 2

Pno

59

60

61

62

63

64

OPUS DE FUNK

SCORE - PAGE 9

D. 1 (A. Sx.) D⁶ B⁷ E_m⁷ A⁷ D⁶ E_m⁷ A⁷ D⁶ E_m⁷ (End Solo)

D. 2 (A. Sx.) mfp mfp mfp

D. 3 (T. Sx.)

Pt. 1 D⁶ B⁷ E_m⁷ A⁷ D⁶ E_m⁷ A⁷ D⁶ E_m⁷ (End Solo)

Pt. 2 mfp mfp mfp

Pno. F⁶ D⁷ G_m⁷ C⁷ F⁶ G_m⁷ C⁷ F⁶ G_m⁷

Bs.

Dc. (4) (8)

65 66 67 68 69 70 71 72

Score - Page 10

D^b7 C7

<img alt="Musical score for Opus de Funk page 10. The score consists of ten staves for various instruments: R.D. 1 (A. Sx), R.D. 2 (A. Sx), R.D. 3 (T. Sx), R.D. 4 (B. Sx), Tr. 1, Tr. 2, Hn., Tbn. 1, Tbn. 2, Pno., and Bs. The score includes measures for D7 and C7 chords, with specific notes and rests indicated for each instrument. The page number 74 is at the bottom left, and 75, 76, 77, 78 are on the right side. A legend for the bass clef staff indicates: (Hi Hat) + + + + + + sim. (4) LEAD IN P.D.C. (P.D.C. II)</p>

R.D. 1 (A. Sx) R.D. 2 (A. Sx) R.D. 3 (T. Sx) R.D. 4 (B. Sx) Tr. 1 Tr. 2 Hn. Tbn. 1 Tbn. 2 Pno. Bs.

D^b7 C7

(Hi Hat) + + + + + + sim. (4) LEAD IN P.D.C. (P.D.C. II)

74 75 76 77 78

OPUS DE FUNK

Pno. R.D. 1 (R. Sx.)
B. 1
Pno.
B. 1
D. 1

Score - Page 11

G6 A_m7 B_m7 E7 A_m7 D7 G6 A_m7 D7

B₆ C_m7 D_m7 G7 C_m7 F7 B₆ C_m7 F7

B₆ C_m7 D_m7 G7 C_m7 F7 B₆ C_m7 F7

G6 A_m7 B_m7 E7 A_m7 D7 G6 A_m7 D7

79 80 81 82 83 84

(85) G⁶ D^b₉ C₉ G⁶ G⁷ C₆ D^b₉ C₉

Rdr. 1 (A. Sx) Rdr. 2 (A. Sx) Rdr. 3 (T. Sx) Rdr. 4 (B. Sx) PTr. 1 PTr. 2 Hn. Tbn. 1 Tbn. 2 Pno. Bs. Dr.

85 86 87 88 89 90

OPUS DE FUNK

Score - Page 13

G⁶ **A_m⁷** **B_m⁷** **E⁷** **D⁷** **A_m⁷** **G⁶** **D⁷** **A_m⁷** **D⁷** **(End Solo)**

R.D. 1 (R. Sx) R.D. 2 (A. Sx) R.D. 3 (T. Sx) R.D. 4 (B. Sx)

P.T. 1 P.T. 2 Hn. Tbn. 1 Tbn. 2

Pno. Bs.

G⁶ **A_m⁷** **D_m⁷** **G⁷** **C_m⁷** **f⁷** **B⁶** **C_m⁷** **f⁷** **B⁶** **C_m⁷** **f⁷**

> > > > > > > > > > >

mf mf

(97)

R. 2 (R. Sx) R. 3 (T Sx) R. 4 (B. Sx)

Tr. 1 Tr. 2 Hn.

Tbn. 1

Pno.

Bs.

Dr.

desc.

fill

97 98 99 100 101 102

OPUS DE FUNK

Score - Page 15

Pd. 1 (A. Sx) **Pd. 2 (A. Sx)** **Pd. 3 (T. Sx)** **Pd. 4 (B. Sx)**

Pt. 1 **Pt. 2** **Hn.** **Tbn. 1** **Tbn. 2**

Pno. **B^b6** **C_m7** **D_m7** **G_m7** **C_m7** **f** **f7** **B^b6** **G_m7** **C_m7** **A7**

B^b6 **C_m7** **D_m7** **G_m7** **C_m7** **f7** **B^b6** **G_m7** **C_m7** **A7**

Bs. **Dc.**

full - - - - ,

full - - - - ,

103 104 105 106 107 108

(109)

Score - Page 16

R.D. 1 (A. Sx) R.D. 2 (A. Sx) R.D. 3 (T. Sx) R.D. 4 (B. Sx) Tr. 1 Tr. 2 Hn. Tbn. 1 Tbn. 2 Pno. Bs. Dr.

(109)

R.D. 1 (A. Sx) **R.D. 2 (A. Sx)** **R.D. 3 (T. Sx)** **R.D. 4 (B. Sx)**

Tr. 1 **Tr. 2** **Hn.** **Tbn. 1** **Tbn. 2** **Pno.** **Bs.** **Dr.**

B^b6 **B^b13(9)** **E^b7(9)** **B^b7(9)** **B^b7(9,5)** **E^b9** **D^b** **E^b9**

109 **110** **111** **112** **113** **114**

OPUS DE FUNK

SCORE - PAGE 17

Pno. **B^b6** **C_m7** **B^b/D** **G7** **C_m7** **F7** **B^b6** **C_m7** **F7 B^b6**

Dr. **fill** **fill** **(Solo)**

115 **116** **117** **118** **119** **120** **121** **122** **123** **124**

Detailed description: This is a musical score page for a jazz piece titled 'Opus de Funk'. It features eight staves, each representing a different instrument or section. From left to right, the staves are: Pno. (piano), Dr. (drums), Bb1 (B-flat 1st section), Bb2 (B-flat 2nd section), Tbn1 (bassoon 1), Tbn2 (bassoon 2), Hn. (horn), and Bs. (bass). The music is in common time and includes various jazz chords such as Bb6, Cm7, Bb/D, G7, and Cm7. There are also rests and dynamic markings like 'mf'. The score is organized into measures separated by vertical bar lines. Measure numbers 115 through 124 are indicated at the bottom of the page, corresponding to specific measures in the score.

(124)

Pno. 1 (A. Sx) Pno. 2 (A. Sx) Bs. Dr.

f 6 *G_m7* *A_m7* *G_m7* *f* 6 *D_m7* *D_m7* *C_m7* *b* 7 *b* 7
f 6 *G_m7* *A_m7* *G_m7* *f* 6 *D_m7* *D_m7* *C_m7* *b* 7 *b* 7
mf *mf* *mf* *mf*

(R. H. Hrt.) + + + + sim.

124 125 126 127 128 129

//

Pno. 1 (A. Sx) Pno. 2 (A. Sx) Bs. Dr.

f 6 *G_m7* *A_m7* *G_m7* *f* 6 *D_m7* *D_m7* *C_m7* *b* 7 *b* 7
f 6 *G_m7* *A_m7* *G_m7* *f* 6 *D_m7* *D_m7* *C_m7* *b* 7 *b* 7
mf *mf* *mf* *mf*

(4)

Pno. 1 (A. Sx) Pno. 2 (A. Sx) Bs. Dr.

f 6 *G_m7* *A_m7* *G_m7* *f* 6 *D_m7* *D_m7* *C_m7* *b* 7 *b* 7
f 6 *G_m7* *A_m7* *G_m7* *f* 6 *D_m7* *D_m7* *C_m7* *b* 7 *b* 7
mf *mf* *mf* *mf*

(8)

130 131 132 133 134 135

END IN

OPUS DE FUNK

SCORE - PAGE 19

(136)

R. 2 (R. Sx)

R. 3 (T. Sx)

R. 4 (B. Sx)

Hn.

Tbn. 1

Tbn. 2

Pno.

Bs.

Dr.

(H-HHT Cont.)

(4)

136

137

138

139

140

141

Pd. 2 (A, Sx) Pd. 3 (1 Sx) Pd. 4 (B, Sx)

Pt. 1 Pt. 2 Hn. Tm. 1 Tm. 2

Pno. Bs. Dc.

142 143 144 145 146 147

OPUS DE FUNK

RECORDED BY ART PEPPER

**REED 1:
ALTO SAX**

MUSIC BY HORACE SILVER

ARRANGED BY MARTY PAICH

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING $\text{♩} = 200$

1

mf 3

5

mf

(9)

9

14

18

TURN PAGE (TIME)

OPUS DE FUNKREED 1:
ALTO SAX - PAGE 2

(21) 11 (SOLO) A⁷

21

(33) D⁶ G⁷ G^{#o7} D⁶ D⁷

33

G⁷ D⁶ E_m⁷ F[#]_m⁷ B⁷

37

E_m⁷ A⁷ | 1. D⁶ E_m⁷ A⁷ | 2. D⁶ A⁷

41

(47) 4

47

G⁷ D⁶ B⁷

51

E_m⁷ A⁷ D⁶ E_m⁷ A⁷

55

(59) 4

59

OPUS DE FUNKREED 1:
ALTO SAX - PAGE 3

63

G⁷ D⁶ B⁷

67

E mi⁷ A⁷ D⁶ E mi⁷ A⁷ D⁶ E mi⁷ (END SOLO)

73

3 D^{b7}

77

C⁷ G⁶ A mi⁷ B mi⁷ E⁷

81

A mi⁷ D⁷ G⁶ A mi⁷ D⁷

85

(85) G⁶ D^{b9} C⁹ G⁶ G⁷

89

C⁶ D^{b9} C⁹ G⁶ A mi⁷ B mi⁷ E⁷

93

A mi⁷ D⁷ G⁶ A mi⁷ D⁷ (END SOLO)

OPUS DE FUNKREED 1:
ALTO SAX - PAGE 4

The musical score consists of eight staves of Alto Saxophone music. Staff 1 (measures 97-100) starts in G major (one sharp), key signature changes to A major (two sharps) at measure 100, and then back to G major at measure 101. Staff 2 (measures 109-113) starts in A major (two sharps). Staff 3 (measures 113-117) starts in G major (one sharp). Staff 4 (measures 117-124) starts in A major (two sharps). Staff 5 (measures 128-132) starts in A major (two sharps). Staff 6 (measures 132-136) starts in A major (two sharps). Measure numbers are indicated above each staff: (97), 10, (109), 113, 117, (124), 128, 132, and (136).

Measure 10: Key signature changes to A major (two sharps) at the beginning of the staff.

Measure 113: Key signature changes to G major (one sharp) at the beginning of the staff.

Measure 117: Key signature changes to A major (two sharps) at the beginning of the staff.

Measure 124: Key signature changes to A major (two sharps) at the beginning of the staff.

Measure 128: Key signature changes to A major (two sharps) at the beginning of the staff.

Measure 132: Key signature changes to A major (two sharps) at the beginning of the staff.

Measure 136: Key signature changes to A major (two sharps) at the beginning of the staff.

OPUS DE FUNK

RECORDED BY ART PEPPER

**REED 2:
ALTO SAX.**MUSIC BY HORACE SILVER
ARRANGED BY MARTY PAICH

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING $\text{♩} = 200$

mf

(9)

9

8

17

mf

(21)

21

26

3

29

f

OPUS DE FUNKREED 2:
ALTO SAX. - PAGE 2

(33) 10 1. 2 2.

33

mf

(47)

47

51

mfp *mf* *mf*

6

(59)

59

63

mfp *mf* *mfp* *mf*

3

69

1. 2.

mf *mf*

73

77

8

REED 2:
ALTO SAX. - PAGE 3

(85)

85 *p* *mf* *p* *mf*

(89)

89 *p* *mf* *p* *mf*

(93)

93 *p* *mf*

(97)

97 *f* *mf* *mf* *f* *mf*

(101)

101 *f* *mf* *mf* *f* *mf*

(105)

105 *f* *mf* *mf* *f* *mf*

(109)

109 *f* *fp* *fp*

(113)

113 *f* *fp*

OPUS DE FUNKREED 2:
ALTO SAX. - PAGE 4

117

120

(124)

124

132

mf

(136)

136

140

144

f

OPUS DE FUNK

RECORDED BY ART PEPPER

TRUMPET 1

MUSIC BY HORACE SILVER

ARRANGED BY MARTY PAICH

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING $\text{♩} = 200$

(47)

Musical score for trumpet 1, page 2, measure 47. The key signature is one sharp (F#). The measure consists of four groups of eighth-note pairs. The first group has a fermata over the second note. The second group has a fermata over the second note. The third group has a fermata over the second note. The fourth group has a fermata over the second note. The dynamic is *mf*.

(51)

Musical score for trumpet 1, page 2, measure 51. The key signature is one sharp (F#). The measure consists of four groups of eighth-note pairs. The first group has a fermata over the second note. The second group has a fermata over the second note. The third group has a fermata over the second note. The fourth group has a fermata over the second note. The dynamic is *p*. The measure ends with a fermata over the first note of the next measure.

(59)

Musical score for trumpet 1, page 2, measure 59. The key signature is one sharp (F#). The measure consists of four groups of eighth-note pairs. The first group has a fermata over the second note. The second group has a fermata over the second note. The third group has a fermata over the second note. The fourth group has a fermata over the second note. The dynamic is *p*.

Musical score for trumpet 1, page 2, measures 63-65. The key signature is one sharp (F#). Measure 63: eighth-note pairs followed by a fermata over the first note of measure 64. Measure 64 (1.): eighth-note pairs followed by a fermata over the first note of measure 65. Measure 64 (2.): eighth-note pairs followed by a fermata over the first note of measure 65. Measure 65: eighth-note pairs followed by a fermata over the first note of the next measure. The dynamic is *mf*.

Musical score for trumpet 1, page 2, measure 73. The key signature is one sharp (F#). The measure consists of six groups of eighth-note pairs. The first group has a fermata over the second note. The second group has a fermata over the second note. The third group has a fermata over the second note. The fourth group has a fermata over the second note. The fifth group has a fermata over the second note. The sixth group has a fermata over the second note. The measure ends with a fermata over the first note of the next measure.

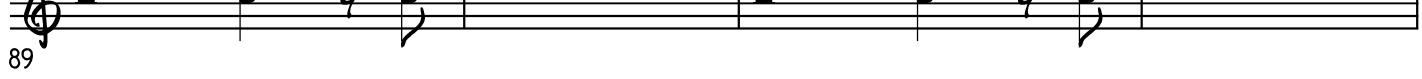
Musical score for trumpet 1, page 2, measure 77. The key signature is one sharp (F#). The measure consists of two groups of eighth-note pairs. The first group has a fermata over the second note. The second group has a fermata over the second note. The measure ends with a fermata over the first note of the next measure.

TURN PAGE OVER

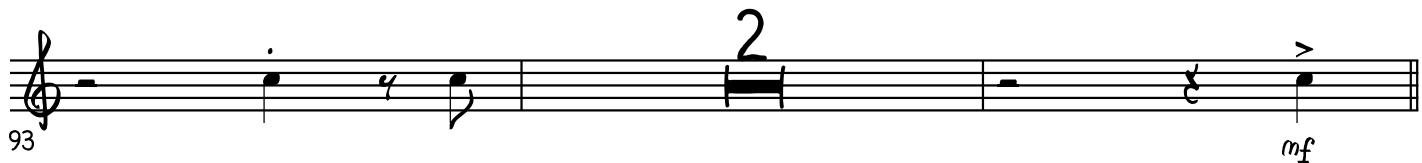
(85)



(89)



93



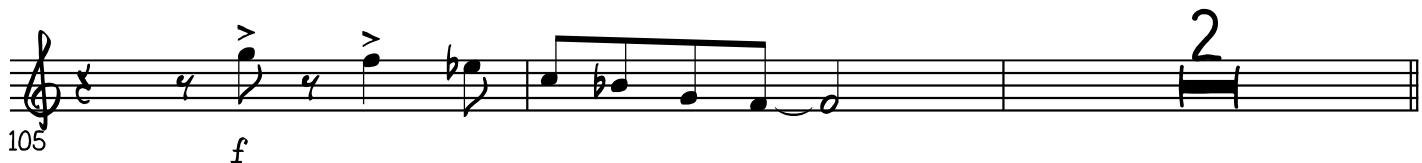
(97)



101



105



(109)



113



Musical score for trumpet 1, page 4, measure 117. The key signature is one sharp (F#). The tempo is 117 BPM. The measure consists of a single eighth note followed by a sixteenth-note cluster (F#-G-A-G) with a grace note (E) above it, followed by a rest. The next measure begins with a quarter note (B) followed by a sixteenth-note cluster (C#-D#-E#-D#).

Musical score for trumpet 1, page 4, measure 121. The key signature changes to two sharps (D major). The tempo is 121 BPM. The measure starts with a sustained eighth note (B) followed by a sixteenth-note cluster (A-G-F#-E) with a grace note (D) above it. The measure ends with a fermata over the last note.

Musical score for trumpet 1, page 4, measure 124. The key signature changes to one sharp (G major). The tempo is 124 BPM. The measure starts with a sustained eighth note (G) followed by a sixteenth-note cluster (F#-E-D#-C#) with a grace note (B) above it. The measure ends with a fermata over the last note.

Musical score for trumpet 1, page 4, measure 136. The key signature changes to one sharp (G major). The tempo is 136 BPM. The measure starts with a sustained eighth note (G) followed by a sixteenth-note cluster (F#-E-D#-C#) with a grace note (B) above it. The measure ends with a fermata over the last note.

Musical score for trumpet 1, page 4, measure 144. The key signature changes to one sharp (G major). The tempo is 144 BPM. The dynamic is forte (f). The measure consists of a sixteenth-note cluster (G-F#-E-D#-C#-B) followed by a sixteenth-note cluster (A-G-F#-E-D#-C#) with a grace note (B) above it. The measure ends with a fermata over the last note.

OPUS DE FUNK

RECORDED BY ART PEPPER

TRUMPET 2

MUSIC BY HORACE SILVER

ARRANGED BY MARTY PAICH

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING $\text{♩} = 200$

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(33) 10 1. 2 2.

33 10 1. 2 2. - - 'mf 3

(47)

47 3 3 3

51 6

mfp mf 6 - x mf

(59)

59 3

63 3

mfp mf mfp mf 3

69 1. 2.

- - 'mf 3 mf

73

mfp

77 8

8

(85)

Musical score for trumpet 2, page 3, measure 85. The key signature is one sharp. The melody consists of eighth and sixteenth notes. Dynamics: *p*, *mf*, *p*, *mf*. Articulation marks (short vertical lines) are present above several notes.

(89)

Musical score for trumpet 2, page 3, measure 89. The key signature is one sharp. The melody consists of eighth and sixteenth notes. Dynamics: *p*, *mf*, *p*, *mf*. Articulation marks are present above several notes.

(93)

Musical score for trumpet 2, page 3, measure 93. The key signature is one sharp. The melody consists of eighth and sixteenth notes. Dynamics: *p*, *mf*. Articulation marks are present above several notes. The dynamic *mf* is at the end of the measure.

(97)

Musical score for trumpet 2, page 3, measure 97. The key signature changes to no sharps or flats. The melody consists of eighth and sixteenth notes. A triplet marking (the number 3 under a bracket) is over the next measure. Dynamics: *f*.

(101)

Musical score for trumpet 2, page 3, measure 101. The key signature changes to one sharp. The melody consists of eighth and sixteenth notes. Articulation marks are present above several notes.

(105)

Musical score for trumpet 2, page 3, measure 105. The key signature changes to one sharp. The melody consists of eighth and sixteenth notes. The dynamic *f* is indicated. Articulation marks are present above several notes. The measure ends with a fermata over the first note of the next measure, labeled with the number 2.

(109)

Musical score for trumpet 2, page 3, measure 109. The key signature changes to one sharp. The melody consists of eighth and sixteenth notes. Articulation marks are present above several notes. The measure ends with a fermata over the first note of the next measure.

(113)

Musical score for trumpet 2, page 3, measure 113. The key signature changes to one sharp. The melody consists of eighth and sixteenth notes. The dynamic *f* is indicated. Articulation marks are present above several notes.

(117)

Musical score for trumpet 2, page 3, measure 117. The key signature changes to one sharp. The melody consists of eighth and sixteenth notes. Articulation marks are present above several notes.

Musical score for trumpet 2, page 4, section 2. The key signature is one sharp. The tempo is indicated as 121. The score consists of two staves. The first staff starts with a wavy eighth-note pattern followed by a series of eighth notes. The second staff begins with a measure of eighth notes, followed by a measure of sixteenth notes, and then a measure of eighth notes.

Continuation of the musical score. The key signature changes to two sharps. The tempo is 124. Measure 11 starts with a measure of eighth notes. Measure 12 begins with a measure of sixteenth notes, followed by a measure of eighth notes, and then a measure of eighth notes. The dynamic is marked *mf*.

Continuation of the musical score. The key signature changes to two sharps. The tempo is 136. Measure 13 starts with a measure of eighth notes. Measure 14 begins with a measure of sixteenth notes, followed by a measure of eighth notes, and then a measure of eighth notes.

Continuation of the musical score. The key signature changes to two sharps. The tempo is 140. Measure 15 starts with a measure of eighth notes. Measure 16 begins with a measure of sixteenth notes, followed by a measure of eighth notes, and then a measure of eighth notes. The dynamic is marked *f*.

Continuation of the musical score. The key signature changes to two sharps. The tempo is 144. Measure 17 starts with a measure of eighth notes. Measure 18 begins with a measure of sixteenth notes, followed by a measure of eighth notes, and then a measure of eighth notes. The dynamic is marked *sfz*.

OPUS DE FUNK

RECORDED BY ART PEPPER

PIANO

MUSIC BY HORACE SILVER

ARRANGED BY MARTY PAICH

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING $\text{♩} = 200$

Musical score for piano showing measures 1-4. The score consists of two staves. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measures 1-4 feature chords Gm7, Bm7, Em7(b5), Am7, and D7(b9). Measure 4 ends with a forte dynamic (f).

Musical score for piano showing measures 5-6. The score consists of two staves. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure 5 shows eighth-note patterns. Measure 6 begins with a forte dynamic (f) followed by a measure rest.

Musical score for piano showing measures 9-10. The score consists of two staves. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure 9 starts with a forte dynamic (mf) and features chords F6, Gm7, Am7, Gm7, F6, Dm7, D^b_m7, Cm7, and B7. Measure 10 continues with a forte dynamic (mf).

Musical score for piano showing measures 13-14. The score consists of two staves. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure 13 starts with a forte dynamic (mf) and features chords B^b7, B°7, F6, Gm7, Am7, and D7. Measure 14 continues with a forte dynamic (mf).

17

(21) F_{MA}7 B⁷ B^b_{MA}7 B^b_{Mi}7 A_{Mi}7 G_{Mi}7 F[#]_{Mi}7 B⁷

21

F_{mi}7 B^b7 F_{mi}7 B^b7 F_{MA}7 G_{mi}7/B^b A_{Mi}7 A^b_{Mi}7

25

29

(33) F⁶ B^b7 B°7 F⁶ F⁷

33 mp

B^b7 F⁶ G_{Mi}7 A_{Mi}7 D⁷

37

G_{Mi}7 C⁷ | 1. F⁶ G_{Mi}7 C⁷ | 2. F⁶ C⁷

41

(47)

4

47

B^b7

F6

D7

51 mp

Gm7

C7

F6

Gm7

C7

55

(59)

4

59

B^b7

F6

D7

63 p

Gm7

C7

F6

Gm7 C7

F6

Gm7

67

B^bma7

E9

E^bma7E^bm7

Dm7

Cm7

B^bma7

E7

73

E^b7B^b6

Cm7

Dm7

G7

77

81 C_{maj}7 F7 B^b6 C_{maj}7 F7

(85) B^b6 E⁹ E^{b9} B^b6 B^{b7}

89 E^{b6} E⁹ E^{b9} B^{b6} C_{maj}7 D_{maj}7 G7

93 C_{maj}7 F7 B^b6 C_{maj}7 F7

(97) B^b_{MA7} E^{b6} E^{°7} B^b_{MA7} B^{b9}

101 E^{b9} B^{b6} C_{maj}7 D_{maj}7 G_{maj}7

105 C_{maj}7 F7 B^{b6} G_{maj}7 C_{maj}7 A7

(109) B^{b6} B^{b13(b9)} E^{b7(b9)} B^{b7(b9)} B^{b7(b9)}

113

E^⁹ D^⁹ E^⁹ B^⁹ C_mi⁷ B⁹/D G⁷

117

C_mi⁷ F⁷ B^⁹ C_mi⁷ F⁷ B^⁹ 4

124

mf

(124) F⁶ G_mi⁷ A_mi⁷ G_mi⁷ F⁶ D_mi⁷ D^⁹_mi⁷ C_mi⁷ B⁷

128

B^⁹ B^⁹ F⁶ G_mi⁷ A_mi⁷ D⁷

132

{ ≥ ≥ ≥ ≥ > x - -

≥ ≥ ≥ ≥ > x ^ -

136

(136) F_{ma}⁷ B⁷ B^⁹_{ma}⁷ B^⁹_mi⁷ A_mi⁷ G_mi⁷ F[#]_mi⁷ B⁷

140

F_mi⁷ B^⁹ F_mi⁷ B^⁹ F_{ma}⁷ G_mi⁷/B^⁹ A_mi⁷ A^⁹_mi⁷

144

OPUS DE FUNK

RECORDED BY ART PEPPER

BASS

MUSIC BY HORACE SILVER

ARRANGED BY MARTY PAICH

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING $\text{♩} = 200$

BASS

MUSIC BY HORACE SILVER
ARRANGED BY MARTY PAICH
PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING $\text{♩} = 200$

9 F⁶ G_mi⁷ A_mi⁷ G_mi⁷ F⁶ D_mi⁷ D^b_mi⁷ C_mi⁷ B⁷

13 B^b₇ B[°]₇ F⁶ G_mi⁷ A_mi⁷ D⁷

17

21 F_mA⁷ B⁷ B^b_mA⁷ B^b_mi⁷ A_mi⁷ G_mi⁷ F[#]_mi⁷ B⁷

F_mi⁷ B^b₇ F_mi⁷ B^b₇ F_mA⁷ G_mi⁷/B^b A_mi⁷ A^b_mi⁷

25

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Bass line starting at measure 29 with dynamic **f**. The notes are eighth-note pairs with slurs.

(33) **F⁶** **B^b7** **B°7** **F⁶** **F7**

Bass line starting at measure 33 with dynamic **mp**.

B^b7 **F⁶** **G_m7** **A_m7** **D7**

Bass line starting at measure 37.

G_m7 **C7** **F⁶** **G_m7** **C7** **F⁶** **C7**

Bass line starting at measure 41.

(47)

Bass line starting at measure 47 with dynamic **mf**.

B^b7 **F⁶** **D7**

Bass line starting at measure 51 with dynamic **mp**.

G_m7 **C7** **F⁶** **G_m7** **C7**

Bass line starting at measure 55.

(59)

Bass line starting at measure 59.

B^b7**F⁶****D⁷**

63

G_{m1}7**C7****F⁶****G_{m1}7 C7****F⁶****G_{m1}7**

67

B^b_{ma}7**E⁹****E^b_{ma}7 E^b_{m1}7****D_{m1}7 C_{m1}7****B^b_{ma}7 E7**

73

E^b7**B^b₆****C_{m1}7****D_{m1}7****G7**

77

C_{m1}7**F7****B^b₆****C_{m1}7****F7**

81

(85) B^b₆**E⁹****E^b₉****B^b₆****B^b7**

85

E^b₆**E⁹****E^b₉****B^b₆****C_{m1}7****D_{m1}7****G7**

89

C_{m1}7**F7****B^b₆****C_{m1}7****F7**

93

(97) B^bma7E^b6

E°7

B^bma7B^b9

A bass staff in 4/4 time with a key signature of one flat. The notes are eighth notes. The bass line consists of a repeating pattern of two eighth notes followed by a quarter note.

97

E^b9B^b6

Cmi7

Dmi7

Gmi7

A bass staff in 4/4 time with a key signature of one flat. The notes are eighth notes. The bass line consists of a repeating pattern of two eighth notes followed by a quarter note.

101

Cmi7

F7

B^b6

Gmi7

Cmi7

A7

A bass staff in 4/4 time with a key signature of one flat. The notes are eighth notes. The bass line consists of a repeating pattern of two eighth notes followed by a quarter note.

105

(109) B^b6 B^b13(b9)E^b7(b9)B^b7(b9)B^b7(^{#11}b9)

A bass staff in 4/4 time with a key signature of one flat. The notes are eighth notes. The bass line consists of a repeating pattern of two eighth notes followed by a quarter note.

109

E^b9D° E^b9B^b6

Cmi7

B^b/D

G7

A bass staff in 4/4 time with a key signature of one flat. The notes are eighth notes. The bass line consists of a repeating pattern of two eighth notes followed by a quarter note.

113

Cmi7

F7

B^b6

Cmi7

F7

B^b6

A bass staff in 4/4 time with a key signature of one flat. The notes are eighth notes. The bass line consists of a repeating pattern of two eighth notes followed by a quarter note.

117

A bass staff in 4/4 time with a key signature of one flat. The notes are eighth notes. The bass line consists of a repeating pattern of two eighth notes followed by a quarter note. The measure ends with a double bar line and a repeat sign.

120

4

NEXT PAGE

(124) F⁶ G_{mi}⁷ A_{mi}⁷ G_{mi}⁷ F⁶ D_{mi}⁷ D^b_{mi}⁷ C_{mi}⁷ B⁷

124 *mf*

B^b⁷ B°⁷ F⁶ G_{mi}⁷ A_{mi}⁷ D⁷

128

132

(136) F_{ma}⁷ B⁷ B^b_{ma}⁷ B^b_{mi}⁷ A_{mi}⁷ G_{mi}⁷ F[#]_{mi}⁷ B⁷

136

F_{mi}⁷ B^b⁷ F_{mi}⁷ B^b⁷ F_{ma}⁷ G_{mi}⁷/B^b A_{mi}⁷ A^b_{mi}⁷

140

144 *f* *sfz*

OPUS DE FUNK

RECORDED BY ART PEPPER

DRUM SET

MUSIC BY HORACE SILVER

ARRANGED BY MARTY PAICH

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING $\text{♩} = 200$

BRIGHT SWING $\text{♩} = 200$

(9)

(Hi HAT)

sim.

(4)

(8)

LEAD IN

(21)

(Hi-HAT CONT.)

(4)

(8)

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LEAD IN

29 *f*

(33)

RIDE Cym.

33 *mp*

(4) (8)

1. (12) 2. (24)

41

(47)

FILL -----

47 *mf* *mp*

(4) (8)

54

(59)

(4)

59

1. (8) 2.

67

(Hi HAT) + + o + + sim. (4) LEAD IN

73

RIDE Cym. (4)

77

(8)

81

(85) R.S.

85

89

93

(97) FILL - - - - - mf

97

101

105

(109) FILL - - - - -

109

113

117

121

(SOLO)

(124)

(Hi HAT)

○ + + ○ + + sim. (4)

124 *mf*

128

(8)

132

LEAD IN

(136)

(Hi-HAT CONT.)

(4)

136

140

(8)

144 *f*

(SOLO) *sfp* *TOM*

Tenor Sax 1
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Horace Silver
Arr. Marty Paich

BRIGHT SWING ($\text{♩} = 200$)

Modified by Brian Einstein Lassiter

The musical score consists of eight staves of tenor saxophone music. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = 200$. The score includes dynamic markings such as *mf*, *f*, *p*, *mfp*, and *mf*. Performance instructions like "3" under eighth-note groups and "1." and "2." above certain measures are also present. Measure numbers are marked at the beginning of several staves: 9, 21, 2, 12, 26, 33, 10, 47, 50, 59, and 62.

1. **Staff 1:** Dynamics *mf* and *f*. Measure numbers 9 and 21 are boxed.

2. **Staff 2:** Dynamics *p*.

3. **Staff 3:** Measure number 26. Dynamics *f*.

4. **Staff 4:** Measure number 33. Measures 10, 2, 1., and 2. are shown. Measure 3 is marked with a "3".

5. **Staff 5:** Measure number 47. Measures 3 and 3 are marked with a "3".

6. **Staff 6:** Measures 50, 51, and 52. Dynamics *mfp*, *mf*, and *mf* are indicated. Measure 6 is marked with a "6".

7. **Staff 7:** Measures 59, 60, and 61.

8. **Staff 8:** Measures 62, 63, and 64. Dynamics *mfp* and *mf* are indicated. Measure 5 is marked with a "5". Measure 1. is indicated above measure 64.

2.

73

mf

85

8

p — *mf*

5

p — *mf*

97

f

mf < *mf* < *f* ³ — *mf* <

101

109

f

fp —

113

Opus de Funk (Paich) - Tenor Sax 1 - Page 3 of 3

124

4 12

This musical score page contains two staves of tenor saxophone music. The first staff begins at measure 117 with a treble clef, a key signature of one sharp, and a tempo of 124 BPM. It features a mix of eighth and sixteenth note patterns with various slurs and grace notes. The second staff begins at measure 124 with a treble clef, a key signature of one sharp, and a tempo of 12 BPM. It consists of sustained notes across the measures.

136

p

This section of the musical score starts at measure 136 with a treble clef, a key signature of one sharp, and a dynamic of piano (p). The melody is characterized by sustained notes and grace notes. Measure 142 continues with a treble clef, a key signature of one sharp, and a forte dynamic (f). The score concludes with a dynamic of sforzando (sfz).

142 f

sfz

This section of the musical score continues from measure 142. It shows a continuation of the melodic line with sustained notes and grace notes. The dynamic changes to forte (f) in measure 142 and ends with a sforzando (sfz) dynamic in measure 148.

Bari Sax
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Horace Silver
Arr. Marty Paich

BRIGHT SWING ($\text{♩} = 200$)

Modified by Brian Einstein Lassiter

The musical score consists of ten staves of music for Bari Saxophone. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4 time.

- Staff 1:** Dynamics include *mf* and *f*. Measure 9 is enclosed in a box.
- Staff 2:** Measures 2 and 11 are labeled with numbers. Measure 21 is enclosed in a box.
- Staff 3:** Measures 25 and 3 are labeled. Measure 25 starts with a dynamic of *mf*.
- Staff 4:** Measures 29 and 33 are labeled. Measure 33 starts with a dynamic of *f*. Measure 33 ends with a repeat sign.
- Staff 5:** Measures 10, 2, and 2 are labeled. Measure 10 starts with a dynamic of *mf*.
- Staff 6:** Measures 47 and 59 are labeled. Measure 47 starts with a dynamic of *mf*. Measure 59 starts with a dynamic of *p*.
- Staff 7:** Measures 5, 1. 2, and 2 are labeled. Measure 5 starts with a dynamic of *p*.

Opus de Funk (Paich) - Bari Sax - Page 2 of 3

73



8

85

p

Musical staff for measure 85. The key signature is one sharp. The notes are: B, C, D, E, F#, G, A. The dynamic is *p*.

97

2

Musical staff for measure 97. The key signature is one sharp. The notes are: G, A, B, C, D, E, F#, G. The measure begins with a repeat sign and a double bar line.

99

mf

Musical staff for measure 99. The key signature is one sharp. The notes are: B, C, D, E, F#, G, A. The dynamic is *mf*. Measure number 3 is indicated below the staff.

103

f

Musical staff for measure 103. The key signature is one sharp. The notes are: G, A, B, C, D, E, F#, G. The dynamic is *f*.

106

mf *mf* *f* *mf*

Musical staff for measure 106. The key signature is one sharp. The notes are: B, C, D, E, F#, G, A. Dynamics: *mf*, *mf*, *f*, *mf*.

109

f *f**p*

Musical staff for measure 109. The key signature is one sharp. The notes are: G, A, B, C, D, E, F#, G. Dynamics: *f*, *f**p*.

113

Musical staff for measure 113. The key signature is one sharp. The notes are: B, C, D, E, F#, G, A.

117

f

Musical staff for measure 117. The key signature is one sharp. The notes are: G, A, B, C, D, E, F#, G. The dynamic is *f*. Measure number 4 is indicated below the staff.

Opus de Funk (Paich) - Bari Sax - Page 3 of 3

The musical score consists of four staves of Bari Saxophone music. Staff 1 (measures 124-136) starts with a dynamic of *mf*. Staff 2 (measures 137-141) includes a tempo marking of *11* above the staff. Staff 3 (measures 141-144) includes a tempo marking of *141* above the staff. Staff 4 (measures 144-145) ends with a dynamic of *f* and a performance instruction *sfz*.

Trumpet 3
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Horace Silver
Arr. Marty Paich
Modified by Brian Einstein Lassiter

BRIGHT SWING ($\text{♩} = 200$)

The musical score consists of eight staves of music for trumpet, arranged in two columns of four staves each. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = 200$. The first staff begins with a dynamic *mf*. The second staff starts at measure 9, with measures 12, 21, and 33 grouped together. The third staff starts at measure 47, with measure 59 grouped below it. The fourth staff starts at measure 64. Measure numbers are indicated in boxes above the staves: 9, 12, 21, 33, 10, 1. 2, 2, 2, 47, 59, 5, 1. 2, 2, 2, 73, 8, 85, 2, and 88. Dynamics include *mf*, *p*, and *p* with a crescendo arrow. Measure 10 has a bracket under the first two measures. Measures 1. 2 and 2 have brackets under them. Measure 85 has a dynamic *p* and a crescendo arrow. Measure 2 at the end has a dynamic *p*.

97

97

100

103

f

2

109

f

fp

113

117

121

2

124

12

136

11

sfsz

The musical score consists of six staves of music for trumpet 3. Measure 97 starts with a dynamic of **f**. Measure 100 follows. Measure 103 begins with a dynamic of **f**, followed by a measure of rests. Measure 109 starts with a dynamic of **f**, followed by a measure of rests. Measure 113 follows. Measure 117 follows. Measure 121 ends with a dynamic of **sfsz**.

Trumpet 4
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Horace Silver
Arr. Marty Paich
Modified by Brian Einstein Lassiter

BRIGHT SWING ($\text{♩} = 200$)

The musical score consists of eight staves of music for Trumpet 4. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = 200$. The score includes dynamic markings such as *mf*, *p*, and *p* with a crescendo arrow. Performance instructions include measure numbers (e.g., 9, 12, 21, 33, 47, 59, 73, 85, 88), measure ranges (e.g., 10, 2, 2), and a measure count (4). The score is divided into sections by vertical bar lines and measures.

1. **4**

9 **12** **21** **33** **10** 1. **2** 2. **2**

47

59

5 1. **2** 2. **2**

73 8 **85**

88

Opus de Funk (Paich) - Trumpet 4 - Page 2 of 2

97

97

100

103

109

113

121

124

136

11

sfz

Trombone 1
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Horace Silver
Arr. Marty Paich
Modified by Brian Einstein Lassiter

BRIGHT SWING ($\text{♩} = 200$)

The sheet music for Trombone 1 features a bass clef, common time, and a key signature of one flat. The tempo is marked as $\text{♩} = 200$. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staff at various points: 9, 11, 21, 25, 29, 33, 10, 2, and 3. Performance instructions include dynamics like *mf*, *f*, and *mf*, and articulations such as dots and dashes above the notes. Measure 21 starts with a boxed measure number [21]. Measure 25 starts with a boxed measure number [25]. Measure 29 starts with a boxed measure number [29]. Measure 33 starts with a boxed measure number [33]. Measure 10 starts with a boxed measure number [10]. Measures 2 and 3 are grouped under a bracket.

47

47

48 3 3 3

50 6 mf p → mf mf

59

60 3 3 3

62 5 mf p → mf mf

71 2. 73

72 5

75 8 85 p → mf

87 5 p → mf p → mf

97 3

Opus de Funk (Paich) - Trombone 1 - Page 3 of 3

101

105

109

109

113

117

124

124

136

136

140

144

f

fp

f

mf

f

sffz

This musical score for Trombone 1 features eight staves of music across four systems. The key signature is consistently one flat throughout. Measure 101 begins with a series of eighth-note patterns with grace notes. Measure 105 starts with a dynamic 'f' and includes measure numbers 109 and 2. Measure 109 starts with a dynamic 'f' and includes a dynamic 'fp'. Measure 113 starts with a dynamic 'f'. Measure 117 includes a measure number 4. Measure 124 includes a measure number 11. Measure 136 includes a measure number 136 and a dynamic 'mf'. Measure 140 includes a measure number 140 and a dynamic 'f'. Measure 144 includes a measure number 144 and a dynamic 'sffz'.

Trombone 2
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Modified by Brian Einstein Lassiter

Horace Silver
Arr. Marty Paich

BRIGHT SWING ($\text{♩} = 200$)

The musical score consists of 11 staves of music for Trombone 2. The key signature is one flat, and the tempo is $\text{♩} = 200$. The score includes dynamic markings such as *mf*, *f*, *p*, and *mf*. Performance instructions like "BRIGHT SWING" are present at the beginning. Measure numbers are indicated in boxes: 9, 21, 33, 10, 1. 2, 2, 47, 59, 2, 73, 8, and 85. Measures 21 and 33 feature grace notes. Measures 10, 1. 2, and 2 show a two-part harmonic structure. Measure 73 starts with a bass line. Measure 85 ends with a fermata.

Opus de Funk (Paich) - Trombone 2 - Page 2 of 2

91

91

97 3 *p* *cresc.* **109** *f* *fp*

113

124 4 **12**

136 *p*

142 *f* *sfz*

Trombone 3
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Horace Silver
Arr. Marty Paich
Modified by Brian Einstein Lassiter

BRIGHT SWING ($\text{♩} = 200$)

The musical score consists of six staves of music for Trombone 3. The first staff starts with a dynamic *mf*. The second staff begins at measure 6 with a dynamic *p*. The third staff starts at measure 24 with a dynamic *f*. The fourth staff begins at measure 30. The fifth staff starts at measure 47 with a dynamic *mf*. The sixth staff begins at measure 59 with a dynamic *p*. Measure 73 is indicated above the staff. Measure 71 ends with a fermata and a dynamic *p*.

Measure numbers and dynamics are as follows:

- Staff 1: *mf*
- Staff 2: 6, *p*
- Staff 3: 24, *f*
- Staff 4: 30
- Staff 5: 47, *mf*
- Staff 6: 59, *p*
- Measure 73
- Measure 71: *p*

85

85

p

91

97

3

97

109

p

cresc.

f

109

f

fp

113

113

124

6

12

117

136

p

136

f

sffz

Trombone 4
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Horace Silver

Arr. Marty Paich

Modified by Brian Einstein Lassiter

BRIGHT SWING ($\text{♩} = 200$)

The musical score consists of eight staves of music for Trombone 4. The key signature is one flat, and the tempo is $\text{♩} = 200$. The score includes dynamic markings such as mf , f , p , and $viv.$. Measure numbers are indicated in boxes: 9, 21, 2, 12, 7, 26, 33, 10, 1., 2, 2., 2, 33, 47, 47, mf , 7, 59, 5, 1., 2, 2., 2, 73, 8, 71, p , 85, and 8. Performance instructions include slurs, grace notes, and slurs with arrows indicating direction.

Opus de Funk (Paich) - Trombone 4 - Page 2 of 2

90

97

2

97

3

100

104

109

f

2

109

f

fp

113

117

136

6

124

12

136

p

142

f

sffz

Tenor Sax 2
(modified)

Opus de Funk

RECORDED BY ART PEPPER

Horace Silver
Arr. Marty Paich
Modified by Brian Einstein Lassiter

BRIGHT SWING ($\text{♩} = 200$)

The musical score consists of eight staves of tenor saxophone music. Staff 1 starts with a dynamic *mf*. Measures 9 and 21 are highlighted with boxes. Staff 2 starts with a dynamic *p*. Staff 3 starts with a dynamic *f*. Measures 10, 2, and 2 are grouped under a bracket. Staff 4 starts with a dynamic *p*. Staff 5 starts with a dynamic *mf*. Staff 6 starts with a dynamic *p*. Measure 73 is enclosed in a box. Staff 7 starts with a dynamic *p*. Measure 8 is labeled with the number 8.

1. 2 2. 2 73 8

91

2

97

101

105

f

mf *mf* *f* *mf*

109

f

fp

113

117

4

124

12

136

p

142

f

sfsz