

Spring to Mission Hill

Concert Lead Sheet

composed by Elaine Paul Alt

♩ = 192

A **B \flat -6**

Stop Time

Musical score for 'Spring to Mission Hill' in 4/4 time, key of B \flat major (three flats). The score is written for a single melodic line on a treble clef staff. The tempo is marked as ♩ = 192. The piece is divided into two main sections, A and B.

Section A: Measures 1-12. The key signature is B \flat -6. The tempo is marked as ♩ = 192. The section includes a 'Stop Time' instruction at measure 1. The melody features eighth and sixteenth notes, often beamed together, with rests. The section ends with a double bar line.

Section B: Measures 13-32. The key signature changes to E \flat -7 (two flats). The tempo is marked as Swing. The section includes a first ending (1.) and a second ending (2.). The melody continues with eighth and sixteenth notes, often beamed together, with rests. The section ends with a double bar line.

Section C: Measures 33-36. The key signature changes to B \flat -7 \flat 9. The tempo is marked as Swing. The section includes a first ending (1.) and a second ending (2.). The melody continues with eighth and sixteenth notes, often beamed together, with rests. The section ends with a double bar line.

Section D: Measures 37-40. The key signature changes to B \flat -7 \flat 9. The tempo is marked as Swing. The section includes a first ending (1.) and a second ending (2.). The melody continues with eighth and sixteenth notes, often beamed together, with rests. The section ends with a double bar line.

Section E: Measures 41-44. The key signature changes to C-7. The tempo is marked as Swing. The section includes a first ending (1.) and a second ending (2.). The melody continues with eighth and sixteenth notes, often beamed together, with rests. The section ends with a double bar line.

Section F: Measures 45-48. The key signature changes to C \flat -7. The tempo is marked as Swing. The section includes a first ending (1.) and a second ending (2.). The melody continues with eighth and sixteenth notes, often beamed together, with rests. The section ends with a double bar line.

33 **A** **B \flat -6**

37 **B \flat -6**

41 **E \flat -7** **B \flat 7** **G \flat 7** **C \flat 7** Solo Break

Solos on
A **A** **B** **A**

then

D.C. al Φ (with repeat)

Φ **E \flat -7** **B \flat 7** **G \flat 7** **C \flat 7** **B \flat -6**