

This musical score is for a jazz ensemble. It includes parts for:

- Vocalists:** Alto 1, Alto 2, Tenor 1, and Tenor 2. The vocal lines feature melodic phrases with various ornaments like triplets and slurs, and dynamic markings such as *p* (piano).
- Trumpets:** Five parts (Tpt. 1-5). Tpt. 3 has a melodic line with slurs and triplets. Tpt. 1 and 2 are marked "CLIP MUTE" in the later measures.
- Trombones:** Three parts (Tbn. 1-3) and a Bass Trombone (B. Tbn.) part, all providing harmonic support with sustained notes and some melodic movement.
- Instrumental Rhythm Section:**
 - Guitar (Gtr.):** Provides a steady accompaniment with slash notation.
 - Piano (Pno.):** Remains silent throughout this section.
 - Bass (Bass):** Features a walking bass line with triplets and slurs.
 - Drums (Dr.):** Provides a consistent rhythmic pattern with eighth notes.
- Chord Progression:** The bottom of the score lists the following chords: A^b-7, G^b-7, Gm7, E^m7, E^b-7, A^b7, E^b-7, A^b7, A^bw7, F-7, G^b7, E^b-7, A^b7, E^b-7, A^b7.

17

The musical score is arranged in a standard jazz ensemble format. It includes parts for Alto 1 & 2, Tenor 1 & 2, Saxophone, Trumpet 1-5, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The music is characterized by complex melodic lines, including triplets and sixteenth-note runs. The bass line consists of a steady eighth-note pattern. The guitar part provides a harmonic accompaniment with a series of chords: E^b-7, A^b7, E^b-7, A^b7, E^b-7, A^b7, E^b-7, A^b7, A^b-7, B^b-7, G^mA7, and E^mA7.

To Cool ☺

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2) feature melodic lines with triplets and accents. The brass section includes five trumpets and three trombones, with the first three parts having more active melodic lines. The guitar part provides a harmonic accompaniment with specific chord voicings. The piano and bass parts provide a steady accompaniment, with the bass line featuring a prominent triplet pattern. The drum part consists of a simple, rhythmic pattern.

Chord Progression:

- Measures 1-2: E^b-7
- Measures 3-4: A^b7
- Measures 5-6: E^b-7
- Measures 7-8: A^b7
- Measures 9-10: A^bM7
- Measures 11-12: F-7
- Measures 13-14: B^b7
- Measures 15-16: E^b-7
- Measures 17-18: A^b7
- Measures 19-20: E^b-7
- Measures 21-22: A^b7

29

ALTO 1 *p* 29 3 5 30 5 31 3 32 33 34 35 36 37 38 39 40

ALTO 2

TENOR 1 TO TENOR

TENOR 2 CLARINET 3 To TENOR To CLARINET

BAR. *p* 3 3 3 3 3

TPT. 1

TPT. 2 LEAD 3 3 3 3

TPT. 3

TPT. 4

TPT. 5

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR. *p* A^b-7 B^b-7 Bma7 Ema7 E^b-7 A^b7 E^b-7 A^b7 A^bw7 F-7 B^b7 E^b-7 A^b7 E^b-7 A^b7

PNO. SOLO

BASS

DR.

HARMON MUTE

41 N.V.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TPT. 5

TEN. 1

TEN. 2

TEN. 3

8. TEN.

GR.

PNO.

BASS.

DR.

E^b-7 A⁷ E^b-7 A⁷ E^b-7 A⁷ E^b-7 A⁷ A^b-7 B⁷ B^{ma}7 E^{ma}7 E^b-7 A⁷ E^b-7 A⁷ A⁷ F-7 B⁷ E^b-7 A⁷ E^b-7 A⁷

53

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TPT. 5

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GR.

PNO.

BASS

DR.

53 54 55 56 57 58 59 60 61 62 63 64

OPEN

E^b-7 A^b7 E^b-7 A^b7 E^b-7 A^b7 E^b-7 A^b7 A^b-7 B^b-7 B^{ma}7 E^{ma}7 E^b-7 A^b7 E^b-7 A^b7 A^bw7 F-7 B^b7 E^b-7 A^b7 E^b-7 A^b7

STICKS

65

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRP. 5

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GR.

PNO.

BASS

DR.

ff

SOLO

FILL

71 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Fm7 Gm7 A7ma7 D7ma7 Cm7 F7 Cm7 F7 Fm7 Dm7 G7 Cm7 F7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRP. 5

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GR.

PNO.

BASS

DR.

mf

LEAD

E^b-7 A⁷ E^b-7 A⁷ E^b-7 A⁷ E^b-7 A⁷ A^b-7 B^b-7 B^{ma}7 E^{ma}7 E^b-7 A⁷ E^b-7 A⁷ A^w7 F-7 B^b7 E^b-7 A⁷

Alto 1

New Blues

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110 [N.V.]

5 [A]

10

16 [B]

21 To Coda ☉

26 [C]

30

41 [D] [N.V.]

47

53 [E] 12

65 [F] ff

69

Alto 1

73 SOLO G Cm7 F7 Cm7 F7 Cm7 F7

80 Cm7 F7 Fm7 Gm7 Ab, 7 Db, 7 Cm7 F7 Cm7 F7 Fm7 Dm7 G7

87 Cm7 F7 Cm7 F7 H Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Fm7 Gm7

94 Ab, 7 Db, 7 Cm7 F7 Cm7 F7 Fm7

98 Dm7 G7 Cm7 F7 Cm7 F7

101 I

107

113 J ff

119 D.S. al Goda

125 N.V. p

128

New Blues

Alto 2

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

A 4 5 3 3 3 4

17 B \$ 2

22 To Coda 4 C 12

41 D NV. 3

47 p 3 3

50 E 12

65 F ff 3

71 G 2 H 12 12

101 I p p 3

107 2

113 J ff 3 3 3

119 D.S. al Coda

125 2 4

TENOR 1
FLUTE

NEW BLUES

(AS RECORDED BY THE BUDDY RICH BIG BAND)

COMP. & ARRANG: DON PIESTRUP

♩ = 110

2

TO FLUTE

1 3 4

5 3 6 3 7 8

9 10 3 11 3 3 12 3

13 14 3 15 16

17 3 18 3 19 20

21 22 3 23 3 24 3

To CODA

25 26 3 27 28

29 TO TENOR

12

41 53 12 12

65 66 67 68

69 70 3 71 72

73 74 75 2

TENOR 1
FLUTE

2

Musical score for Tenor 1 Flute, measures 77-127. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music features various dynamics including *p* (piano), *ff* (fortissimo), and *D.S. AL CODA*. It includes several triplet markings (3) and a final four-measure phrase (4). The score is divided into systems, with measure numbers 77, 89, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, and 127. A Coda symbol is present at measure 125. Rehearsal marks are shown in boxes at measures 77, 89, and 101. The score concludes with a double bar line at measure 127.

TENOR 2
CLARINET

NEW BLUES

(AS RECORDED BY THE BUDDY RICH BIG BAND)

COMP. & ARRANG: DON PIESTRUP

♩=110

CLARINET N.V. TO TENOR

1 p 2 3 3 3 4

5

5 p 3 11 12 13 4

17

17 p 19 20 3

To CODA

21 p 22 3 23 24 25 4

CLARINET TO TENOR

29 p 30 3 31 32

8

TO CLARINET

41 N.V.

41 p 42 43 3 44

45 p 46 47 3 48

49 p 50 51 52

53

53 p 12

TENOR 2
CLARINET

2

65

65 *ff* 66 67 68 69 70 71 72 73 74 75

Musical notation for measures 65-75. Measure 65 starts with a *ff* dynamic. Measures 65-68 feature a descending eighth-note scale. Measures 69-71 contain eighth-note patterns with slurs and accents. Measure 72 has a whole rest. Measures 73-75 show eighth-note patterns with accents and a fermata over measure 75.

77 89

77 89

Musical notation for measures 77-89. Measures 77-88 are a long rest with a '12' above it. Measures 89-90 are another long rest with a '12' above it. The key signature changes to three sharps (F#, C#, G#) at the end of measure 90.

101

101 *p* 102 103 104 105 *p* 106 107 108 109 110 111

Musical notation for measures 101-111. The key signature is three sharps. Measure 101 starts with a *p* dynamic. Measures 101-104 feature quarter notes with accents. Measures 105-108 contain eighth-note patterns with slurs and accents. Measure 109 has a whole rest. Measures 110-111 show eighth-note patterns with accents and a fermata over measure 111.

113

113 *ff* 114 115 116 117 118 119 120

Musical notation for measures 113-120. Measure 113 starts with a *ff* dynamic. Measures 113-116 feature quarter notes with accents. Measures 117-120 contain eighth-note patterns with slurs and accents.

D.S. AL CODA

121 122 123 124

Musical notation for measures 121-124. Measures 121-123 feature eighth-note patterns with slurs and accents. Measure 124 has a whole rest.

CODA

125 126 127 *p* 128 129 130

Musical notation for measures 125-130. Measure 125 has a whole rest. Measure 126 has a whole rest. Measure 127 has a whole rest. Measure 128 starts with a *p* dynamic and contains eighth-note patterns with slurs and accents. Measures 129-130 continue with eighth-note patterns and accents.

NEW BLUES

Bari. Sax.

New Blues

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110 [N.V.]

5 [A] p 3 3 3 3 3

17 [B] \$ 6 3 3 3 4 To Coda ∅

29 [C] p 3 3 3 3 3 8

41 [D] 12 [E] 12

65 [F] ff 3 2

77 [G] 12 [H] 12

101 [I] p 3 2

107 2

113 [J] ff 3 3 3 3

119 D.S. al Coda

125 ∅ [N.V.] p 3 3 3 3 2

New Blues

Trumpet 1

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

4 10

A CUP MUTE B \$

19

24 To Coda ∅ C HARMON MUTE 3 12

41 D N.V. p 3 3 3

47

50 E OPEN 12

65 F ff

70 3 2

77 G H I 12 12 12

113 J ff 3 3

119 D.S. al Coda

125 ∅ 2 4

Trumpet 2

New Blues

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

Bucket mute
N.V.

5 **A** 10 CUP MUTE **B** \$

To Coda ∅

20

29 **C** Lead

41 **D** 12 **E** 12 OPEN

65 **F** ff

70

77 **G** lead mf

83

89 **H** 12

101 **I** LEAD

107

Trumpet 2

113 J

ff

119

D.S. al Coda

125 Ø

2

N.V.

Trumpet 3

New Blues

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

3 Bucket mute Lead A

9

13

17 B \$

23 To Coda ∅

29 C D E OPEN

12 12 12

65 F ff

71 G mf

79

84

89 H

12

101 



p p 3

107



2

113 



ff 3

119



D.S. al Coda

125 



3 4

New Blues

Trumpet 4

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

A 4 10 **CUP MUTE**

B \$

19

24 To Coda \emptyset **C** 3 **D** 12 **E** 12 **OPEN**

65 **F** ff

70 3 2

77 **G** mf

83

89 **H** 12

101 **I** p p

107 2

113 **J** ff 3 3

119 D.S. al Coda

125 \emptyset 2 4

Trumpet 5

New Blues

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

4 **A** 10 CUP MUTE

17 **B**

22 To Coda \emptyset 3 **C** 12

41 **D** 12 **E** 12 OPEN

65 **F** ff

71 **G** 2 mf

79

85 **H** 12

101 **I** p

107 2

113 **J** ff

119 D.S. al Coda

125 \emptyset 2 4

New Blues

Trombone 1

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

4

A

p

10

14

17

\$ B

To Coda ∅

23

29

C

D

E

12

12

12

65

F

ff

70

3

77

G

H

12

12

101

I

p

p

3

107

2

Trombone 1

113 J

ff

3 3 3

119

D.S. al Coda

p

125 Ø

4

Trombone 2

New Blues

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

4 **A**

p

10

14

17 **B** \$

To Coda ∅

23

29 **C** 12 **D** 12 **E** 12

65 **F**

ff

70

3

77 **G**

mf

83

89 **H** 12

101 I

Musical staff for measures 101-106. Measure 101 starts with a piano (*p*) dynamic. The staff contains a series of notes with slurs and accents. Measure 106 ends with a triplet of notes.

107

Musical staff for measures 107-112. Measure 107 starts with a piano (*p*) dynamic. The staff contains a series of notes with slurs and accents. Measure 112 ends with a fermata and a second ending bracket labeled '2'.

113 J

Musical staff for measures 113-118. Measure 113 starts with a fortissimo (*ff*) dynamic. The staff contains a series of notes with slurs and accents. Measure 118 ends with a fermata and a triplet of notes.

119

Musical staff for measures 119-121. Measure 119 starts with a fortissimo (*ff*) dynamic. The staff contains a series of notes with slurs and accents. Measure 121 ends with a fermata.

122

Musical staff for measures 122-124. Measure 122 starts with a piano (*p*) dynamic. The staff contains a series of notes with slurs and accents. Measure 124 ends with a fermata. The text "D.S. al Coda" is written above the staff.

125 Ø

Musical staff for measures 125-127. Measure 125 starts with a piano (*p*) dynamic. The staff contains a series of notes with slurs and accents. Measure 127 ends with a fermata and a fourth ending bracket labeled '4'.

Trombone 3

New Blues

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

4 **A**

p

10

14

17 **B** \$

23 To Coda ☉

29 **C** 12 **D** 12 **E** 12

65 **F**

ff

70 3 2

77 **G**

mf

83

89 **H** 12

101 I

Musical staff for measures 101-106. The staff is in bass clef with a key signature of two flats. It features a melodic line with slurs and accents. Dynamics include *p* (piano) and a crescendo hairpin. A triplet of eighth notes is marked with a '3' and a slur.

107

Musical staff for measures 107-112. The staff continues the melodic line with slurs and accents. A dynamic hairpin is present. A fermata is placed over the final measure of this system.

113 J

Musical staff for measures 113-118. The staff features a melodic line with slurs and accents. Dynamics include *ff* (fortissimo) and a crescendo hairpin. There are two triplet markings, each with a '3' and a slur.

119

Musical staff for measures 119-124. The staff continues the melodic line with slurs and accents. Dynamics include *p* (piano) and a crescendo hairpin. The instruction "D.S. al Coda" is written above the staff.

125 Ø

Musical staff for measures 125-128. The staff features a melodic line with slurs and accents. A dynamic hairpin is present. A fermata is placed over the final measure of this system, which is marked with a '4'.

New Blues

Bass Trombone

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

q=110

A

4

p

10

14

B \$

17

23 To Coda ∅

29 **C** 12 **D** 12 **E** 12

65 **F**

ff

70

3

77 **G**

mf

83

89 **H** 12

Bass Trombone

101 I

Musical staff for measures 101-106. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It features a series of eighth and sixteenth notes with various articulations including accents (^) and slurs. Dynamic markings include *p* (piano) at measures 101 and 103. A triplet of eighth notes is marked with a '3' at the end of the staff.

107

Musical staff for measures 107-112. The staff continues with eighth and sixteenth notes, including slurs and accents. A fermata is placed over the final note of the staff. A '2' is written above the final note, indicating a second ending.

113 J

Musical staff for measures 113-118. The staff features a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *ff* (fortissimo) at measure 113. Triplet markings with '3' are present under several groups of notes.

119

Musical staff for measures 119-124. The staff continues with eighth and sixteenth notes, including slurs and accents. A dynamic marking of *p* (piano) is shown at measure 124. The instruction "D.S. al Coda" is written above the staff at measure 124.

125 Ø

Musical staff for measures 125-128. The staff shows a series of dotted quarter notes. A dynamic marking of *p* (piano) is shown at measure 125. A large number '4' is written above the final measure, indicating a fourth ending.

New Blues

(as recorded by the buddy rich big band)

q=110

A Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7

10 B, 7 E, 7 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

17 **B** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

23 Eb-7 Ab7 Eb-7 Ab7 Abm7 **To Coda** ∅ F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

29 **C** 4 Ab-7 Bb-7 B, 7 E, 7 Eb-7 Ab7 Eb-7 Ab7

37 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

41 **D** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

47 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

53 **E** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

59 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

65 **F** 12

77 **G** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

83 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

89 **H** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

95 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

101 **I** 12

113 **J** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

119 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7 **D.S. al Coda**

p

125 **Ø** 2 4

New Blues

comp. & Arrang: Don Piestrup

Piano

(as recorded by the buddy rich big band)

q=110

The musical score is written for piano and consists of 12 systems of music. Each system begins with a measure number and a lettered section marker (A through J). The key signature is B-flat major (two flats). The tempo is marked as quarter note = 110 (q=110). The score includes various performance markings such as 'SOLO', 'END SOLO', 'To Coda', and 'D.S. al Coda'. Measure rests are indicated by numbers 2, 4, 8, and 12. Chord progressions are written below the staff lines, often with a slash through the line to indicate a sustained or moving bass line. The piece concludes with a final measure marked with a circled 'X' (Coda).

17 **A** 4 12

17 **B** \$ 8 4 To Coda \emptyset

29 **C** **SOLO** Ab-7 Bb-7 B, 7 E, 7 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

41 **D** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

47 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

53 **E** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

59 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7 **END SOLO**

65 **F** 12

77 **G** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

83 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

89 **H** Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

95 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

101 **I** **J** 12 12 D.S. al Coda

125 \emptyset 2 4

New Blues

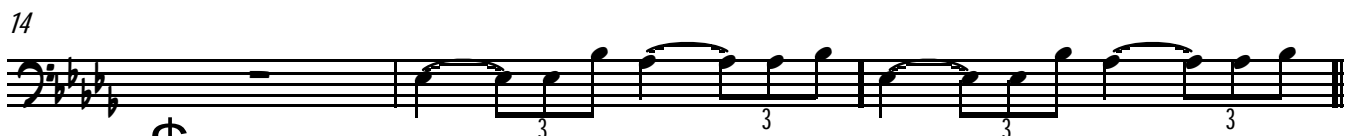
comp. & Arrang: Don Piestrup

Double Bass

(as recorded by the buddy rich big band)

A

q=110
3



B \$



To Coda ∅

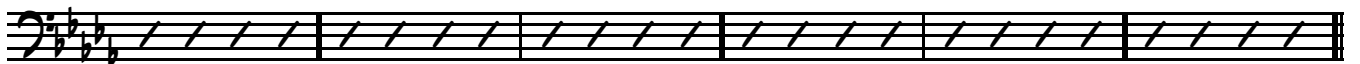


C

Ab-7 Bb-7 B, 7 E, 7

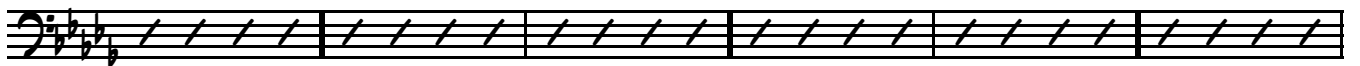


35 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

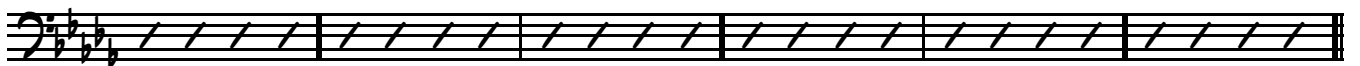


D

Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7



47 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

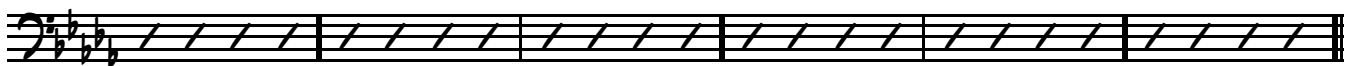


E

Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7



59 Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7



2

Double Bass

65

F

Musical staff for measure 65, starting with a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes with various accidentals.

70

Musical staff for measure 70, continuing the melodic line from the previous staff.

77

G

Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

Musical staff for measure 77, consisting of a series of diagonal slashes representing a rhythmic pattern.

83

Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

Musical staff for measure 83, consisting of a series of diagonal slashes representing a rhythmic pattern.

89

H

Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7

Musical staff for measure 89, consisting of a series of diagonal slashes representing a rhythmic pattern.

95

Eb-7 Ab7 Eb-7 Ab7 Abm7 F-7 Bb7 Eb-7 Ab7 Eb-7 Ab7

Musical staff for measure 95, consisting of a series of diagonal slashes representing a rhythmic pattern.

101

I

Musical staff for measure 101, featuring a melodic line with a triplet of eighth notes at the end.

107

Musical staff for measure 107, continuing the melodic line.

110

Eb-7 Ab7 Eb-7 Ab7

Musical staff for measure 110, consisting of a series of diagonal slashes representing a rhythmic pattern.

113

J

Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Ab-7 Bb-7 B, 7 E, 7 Eb-7 Ab7

Musical staff for measure 113, consisting of a series of diagonal slashes representing a rhythmic pattern.

120

Eb-7 Ab7 Abm7 F-7

D.S. al Coda

Musical staff for measure 120, featuring a melodic line with triplets of eighth notes.

125

Ø

Musical staff for measure 125, featuring a melodic line with triplets of eighth notes.

Drums

New Blues

(as recorded by the buddy rich big band)

comp. & Arrang: Don Piestrup

BRUSHES

♩=110

3

A

2
65 **F** ENSEMBLE Drums
FILL

70 3 FILL 2

77 **G** Tenor solo

83

89 **H**


95

101 **I** p

107 FILL SOLO

113 **J** FILL ff

119 FILL BRUSHES D.S. al Coda

125  3