

TO BE FREE

GOSPEL STYLE

VOICE

Musical staff for Voice, starting with a treble clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

GOSPEL STYLE

ALTO SAX. 1

Musical staff for Alto Saxophone 1, starting with a treble clef, key signature of one sharp, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

ALTO SAX. 2

Musical staff for Alto Saxophone 2, starting with a treble clef, key signature of one sharp, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TENOR SAX. 1

Musical staff for Tenor Saxophone 1, starting with a treble clef, key signature of one sharp, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TENOR SAX. 2

Musical staff for Tenor Saxophone 2, starting with a treble clef, key signature of one sharp, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

BARITONE SAX.

Musical staff for Baritone Saxophone, starting with a treble clef, key signature of one sharp, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

GOSPEL STYLE

TRUMPET IN B♭ 1

Musical staff for Trumpet in B♭ 1, starting with a treble clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TRUMPET IN B♭ 2

Musical staff for Trumpet in B♭ 2, starting with a treble clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TRUMPET IN B♭ 3

Musical staff for Trumpet in B♭ 3, starting with a treble clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TRUMPET IN B♭ 4

Musical staff for Trumpet in B♭ 4, starting with a treble clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TROMBONE 1

Musical staff for Trombone 1, starting with a bass clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TROMBONE 2

Musical staff for Trombone 2, starting with a bass clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TROMBONE 3

Musical staff for Trombone 3, starting with a bass clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

BASS TROMBONE

Musical staff for Bass Trombone, starting with a bass clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

GOSPEL STYLE

GUITAR

Musical staff for Guitar, starting with a treble clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

PIANO

Musical staff for Piano, featuring a right-hand melody and a left-hand accompaniment. The right hand starts with a whole note chord, followed by a series of eighth and quarter notes. The left hand starts with a whole note chord, followed by a series of eighth and quarter notes. The staff includes a box labeled "PIANO" and "SOLO A CAPELLA".

ACOUSTIC BASS

Musical staff for Acoustic Bass, starting with a bass clef, key signature of one flat, and common time. The first measure contains a whole note chord, followed by six measures of whole rests.

TAMBOURINE

DRUM SET

Musical staff for Drum Set, starting with a common time signature. The first measure contains a whole note chord, followed by six measures of whole rests.

This page of a musical score is for a brass band. It features the following parts and staves:

- Unlabeled Staff:** A single staff at the top, likely for a conductor or a specific instrument.
- A. SX. 1 & 2:** Alto Saxophones, staves 2 and 3.
- T. SX. 1 & 2:** Tenor Saxophones, staves 4 and 5.
- B. SX.:** Baritone Saxophone, staff 6.
- B♭ TPT. 1, 2, 3, 4:** B-flat Trumpets, staves 7 through 10.
- TBN. 1, 2, 3:** Trombones, staves 11 through 13.
- B. TBN.:** Bass Trombone, staff 14.
- GTR.:** Guitar, staff 15.
- PNO.:** Piano, staves 16 and 17.
- A.B.:** Double Bass, staff 18.
- D. S.:** Drums, staff 19.

The score includes musical notation with a key signature of one flat (B-flat). It features various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The text "SNAP FINGERS" is written above several staves, indicating a specific performance technique. The piano part includes chord symbols: C7 F7, B♭ D7, Gm B♭7, E♭ F7m7/F, B♭ EDim.7, B♭/F D7/F#, and B♭/F D7/F#.

TO BE FREE

This page of a musical score is for a jazz ensemble. It features a variety of instruments, including saxophones, trumpets, trombones, guitar, piano, and double bass. The score is written in a key signature of one flat (Bb) and a common time signature (C). The music is a complex arrangement with multiple staves and musical notations, including notes, rests, and dynamic markings. The score is divided into sections, with a key signature change to one flat (Bb) and a common time signature (C) indicated by a box labeled 'A'.

The instruments and their parts are as follows:

- SAXOPHONES:** A. SX. 1, A. SX. 2, T. SX. 1, T. SX. 2, B. SX.
- TRUMPETS:** Bb TPT. 1, Bb TPT. 2, Bb TPT. 3, Bb TPT. 4
- TROMBONES:** TBN. 1, TBN. 2, TBN. 3, B. TBN.
- GUITAR:** GTR.
- PIANO:** PNO.
- DOUBLE BASS:** A.B.
- DRUMS:** D.S.

The score includes a variety of musical notations, including notes, rests, and dynamic markings. The key signature change to one flat (Bb) and a common time signature (C) is indicated by a box labeled 'A'.

TO BE FREE

22

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B $\flat$ TPT. 1

B $\flat$ TPT. 2

B $\flat$ TPT. 3

B $\flat$ TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GR.

PNO.

A.B.

O. S.

FILL

The musical score is for a piece titled "TO BE FREE". It is written in a key signature of two flats (B $\flat$ and E $\flat$) and common time. The score includes parts for the following instruments: Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, Baritone Saxophone, B $\flat$ Trumpet 1-4, Tenor Bone 1-3, Baritone Bone, Guitar, Piano, Alto Bass, and Drums. The piano part is particularly complex, featuring many accidentals and a dense harmonic texture. The drum part includes a "FILL" section. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The piano part is written in a grand staff (treble and bass clef). The guitar part is written in a single staff. The alto bass part is written in a single staff. The drum part is written in a single staff. The score is a page from a larger manuscript, as indicated by the page number "4" in the top left corner.

TO BE FREE

23

A. SX. 1

23

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

23

GRE.

E♭

C#7/F

B♭

E DIM.7

B♭

D7/F#

G#

E DIM.7

B♭/F

F7

B♭

23

PNO.

E♭

C#7/F

B♭

E DIM.7

B♭

D7/F#

G#

E DIM.7

B♭/F

F7

B♭

23

A.B.

E♭

C#7/F

B♭

E DIM.7

B♭

D7/F#

G#

E DIM.7

B♭/F

F7

B♭

23

O. S.

FILL

TO BE FREE

TO BE FREE

40

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Bb TPT. 1

Bb TPT. 2

Bb TPT. 3

Bb TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

40

GTR.

PNO.

40

A.B.

40

D.S.

FILL

TO BE FREE

[illegible]

TO BE FREE

58

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

58

GR.

58

PNO.

58

A.B.

58

O. S.

The musical score is for the piece 'TO BE FREE' and spans measures 58 to 63. It is written for a large ensemble. The key signature has one flat (Bb), and the time signature is 4/4. The instruments and their parts are as follows:

- Saxophones:** Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, and Baritone Saxophone. They play a melodic line with eighth and quarter notes, often with grace notes.
- Trumpets:** Four Bb Trumpets (1-4) play a rhythmic pattern of eighth and quarter notes, often with grace notes.
- Tenors:** Three Tenors (1-3) play a rhythmic pattern of eighth and quarter notes, often with grace notes. The Baritone Tenor (B. TEN.) is silent.
- Guitar:** The Guitar (GR.) part consists of a series of chords: Bb, D7, Gm, Bb7, Eb, Cm7/F, Bb, EbDm7, Bb, D7/F#, Gm, and EbDm7.
- Piano:** The Piano (PNO.) part consists of a series of chords: Bb, D7, Gm, Bb7, Eb, Cm7/F, Bb, EbDm7, Bb, D7/F#, Gm, and EbDm7.
- Drums:** The Drums (O. S.) part consists of a series of rhythmic patterns: a quarter note, an eighth note, and a quarter note, followed by a series of eighth notes.

TO BE FREE

This page of a musical score is for a jazz ensemble. It features the following parts and notation:

- Key Signature:** One flat (B-flat major / D minor).
- Tempo/Style:** Indicated by a square box with a stylized 'Q' or similar symbol.
- Instrument Parts:**
 - A. SX. 1 & 2:** Alto Saxophones, playing a melodic line with slurs and ties.
 - T. SX. 1 & 2:** Tenor Saxophones, playing a similar melodic line.
 - B. SX.:** Baritone Saxophone, playing a lower melodic line.
 - Bb TPT. 1-4:** B-flat Trumpets, playing a rhythmic pattern with slurs.
 - TBN. 1-3:** Trombones, playing a rhythmic pattern with slurs.
 - B. TBN.:** Bass Trombone, playing a rhythmic pattern.
 - GTR.:** Guitar, playing a rhythmic pattern with chords.
 - PNO.:** Piano, playing a rhythmic pattern with chords.
 - A.B.:** Double Bass, playing a rhythmic pattern.
 - D. S.:** Drums, playing a rhythmic pattern.
- Chord Progression:**
 - 64 Bb/F $Cm7/F$ Bb
 - Bb $D7$ Gm $Bb7$ Eb $Cm7/F$
- Dynamics:** pp (pianissimo), mf (mezzo-forte), $PIANO$.
- Other Markings:** 64 , $FILL$, $STIX$.

TO BE FREE

69



69

A. SX. 1



A. SX. 2



T. SX. 1



T. SX. 2



B. SX.



69

Bb TPT. 1



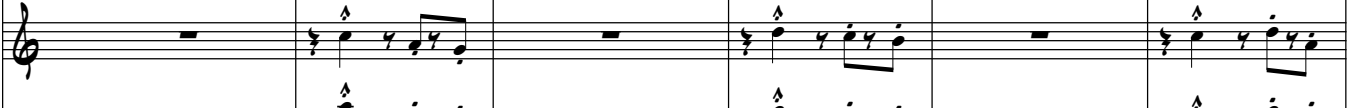
Bb TPT. 2



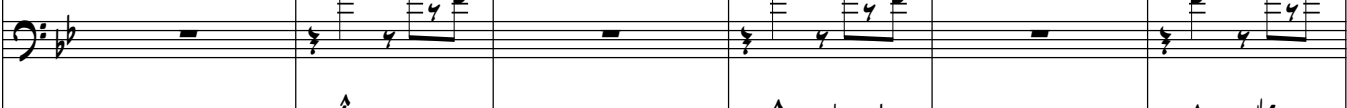
Bb TPT. 3



Bb TPT. 4



TBN. 1



TBN. 2



TBN. 3



B. TBN.



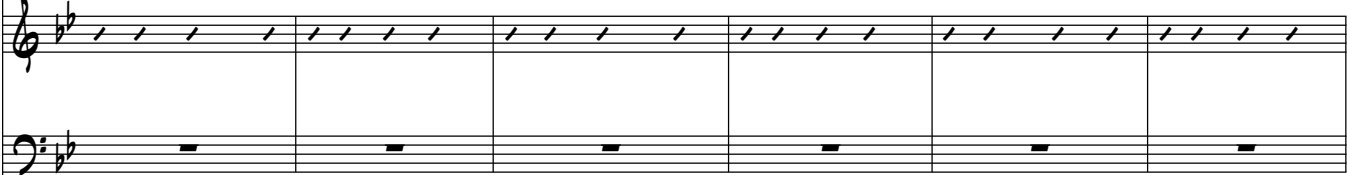
69

GRE.



69

PNO.



69

A.B.



69

O. S.



69

FILL



TO BE FREE

TO BE FREE

80 TAGS

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

80 TAGS

B♭ TPT. 1

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

80 TAGS

GR.

PNO.

80

A.B.

80

O. S.

CRSC. POCO A POCO

CRSC. POCO A POCO

AD LIB. QUICQUID

FILL

TO BE FREE

85

A. SX. 1

85

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ TPT. 1

85

B♭ TPT. 2

B♭ TPT. 3

B♭ TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

85

G#G#m7/F#b Bb/F D7/F# G#G#m7/F#b Bb/F D7/F# G#G#m7/F#b Bb/F D7/F#

GRE.

85

G#G#m7/F#b Bb/F D7/F# G#G#m7/F#b Bb/F D7/F# G#G#m7/F#b Bb/F D7/F#

PNO.

85

G# G#m7# Bb/F D7/F# G# G#m7# Bb/F D7/F# G# G#m7# Bb/F D7/F#

A.B.

85

O. S.

VOICE

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

15

A

20

25

30

B

35

40

45

50

55

60

The musical score is written for a voice part in G major (one sharp) and 4/4 time. It consists of 60 measures across ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A key signature change to F major (two flats) occurs at measure 50. Rehearsal marks A and B are placed above measures 15 and 30, respectively. Measure numbers 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated at the beginning of their respective staves.



I WISH I KNEW HOW IT WOULD FEEL TO BE FREE
I WISH I COULD BREAK ALL THE CHAINS HOLDING ME
I WISH I COULD SAY ALL THE THINGS THAT I SHOULD SAY
SAY 'EM LOUD, SAY 'EM CLEAR
FOR THE WHOLE ROUND WORLD TO HEAR

I WISH I COULD SHARE ALL THE LOVE THAT'S IN MY HEART
REMOVE ALL THE BARS THAT KEEP US APART
I WISH YOU COULD KNOW WHAT IT MEANS TO BE ME
THEN YOU'D SEE AND AGREE
THAT EVERY MAN SHOULD BE FREE

I WISH I COULD GIVE ALL I'M LONGING TO GIVE
I WISH I COULD LIVE LIKE I'M LONGING TO LIVE
I WISH THAT I COULD DO ALL THE THINGS THAT I CAN DO
THOUGH I'M WAY OVERDUE I'D BE STARTING ANEW

WELL I WISH I COULD BE LIKE A BIRD IN THE SKY
HOW SWEET IT WOULD BE IF I FOUND I COULD FLY
OH I'D SOAR TO THE SUN AND LOOK DOWN AT THE SEA
AND I'D SING COS I'D KNOW THAT
AND I'D SING COS I'D KNOW THAT
AND I'D SING COS I'D KNOW THAT
I'D KNOW HOW IT FEELS TO BE FREE
I'D KNOW HOW IT FEELS TO BE FREE
I'D KNOW HOW IT FEELS TO BE FREE

ALTO SAX. 1

TO BE FREE
SIMONE

REORCHESTRATION BY K. MOYER

SIMONE

GOSPEL STYLE

SNAP FINGERS

Snap Fingers

13

19

25

31

52

59

66

71

CLAP

NO VIB.

mf

f

76

84

90

TAGS

ALTO SAX. 2

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

SNAP FINGERS

13

19

25

31

37

43

49

55

61

67

73

79

85

91

97

103

109

115

121

127

133

139

145

151

157

163

169

175

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187

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211

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TO BE FREE ALTO 2



BARITONE SAX.

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

SNAP FINGERS

13

19

25

31

37

44

49

56

B

A CLAP

B

C NO VIB.

m.p.

v

m.p.

m.f.

TO BE FREE BARI

63

69

76

81

87

91

TAGS

This musical score is for a baritone part titled 'TO BE FREE BARI'. It consists of six staves of music in G major (one sharp). The first staff (measures 63-68) includes a 'D' time signature and a fermata over a whole note. The second staff (measures 69-75) continues the melodic line. The third staff (measures 76-80) is marked 'TAGS' and features a trill. The fourth staff (measures 81-86) continues the melodic line. The fifth staff (measures 87-90) continues the melodic line. The sixth staff (measures 91-94) concludes the piece with a double bar line and repeat signs.

ACOUSTIC BASS

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

SNAP FINGERS

8

13

18 **A** B^b $D7$ G^M B^b7 E^b C^M7/F B^b B^b E^b

23 B^b $F7$ B^b $F7$ $C7$ $F7$ B^b $D7$ G^M B^b7

28 E^b C^M7/F B^b $E^{\dim.7}$ B^b $D7/F\#$ G^M $E^{\dim.7}$ B^b/F $F7$

33 B^b **B** B^b $D7$ G^M B^b7 E^b C^M7/F B^b

38 B^b E^b B^b $F7$ B^b $F7$ $C7$ $F7$ B^b $D7$

43 G^M B^b7 E^b C^M7/F B^b $E^{\dim.7}$ B^b $D7/F\#$ G^M $E^{\dim.7}$

48 B^b/F $F7$ B^b **C**

m^2

54



60



66



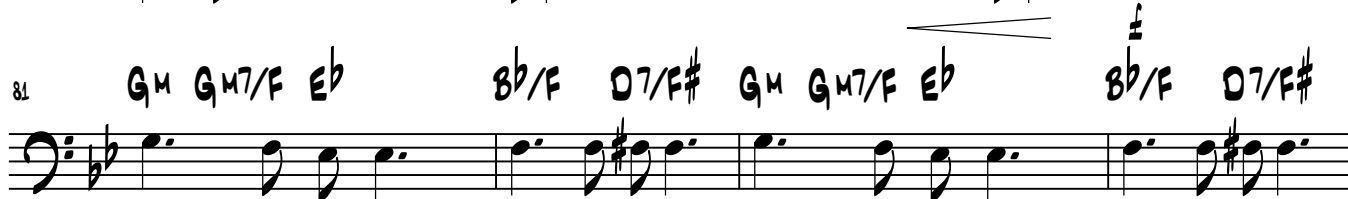
71



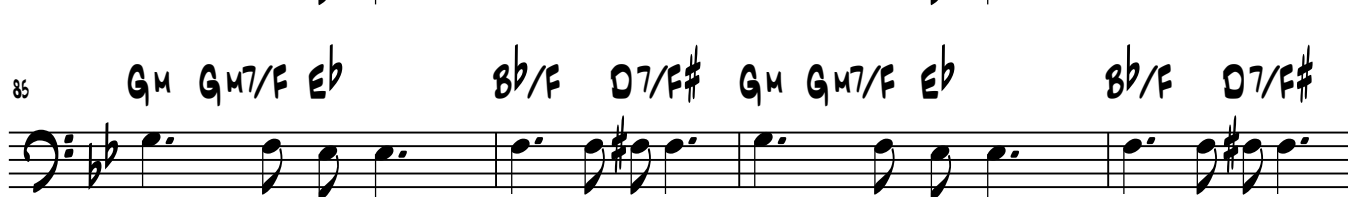
76



81



86



89



DRUM SET

TO BE FREE
SIMONE

REORCHESTRATION BY K. MOYER

TAMBOURINE

6

12

18

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46

53

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66

72

78

84

90

96

102

108

114

120

126

132

138

144

150

156

162

168

174

180

186

192

198

204

210

216

222

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636

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660

666

672

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684

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702

708

714

720

726

732

738

744

750

756

762

768

774

780

786

792

798

804

810

816

822

828

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840

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864

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876

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972

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996

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1006

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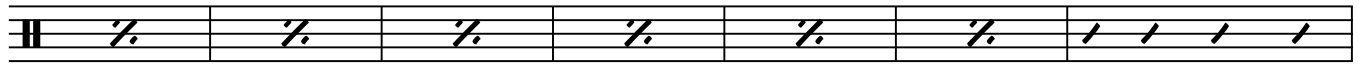
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TO BE FREE DRUMS

67

FILL



74

TAGS



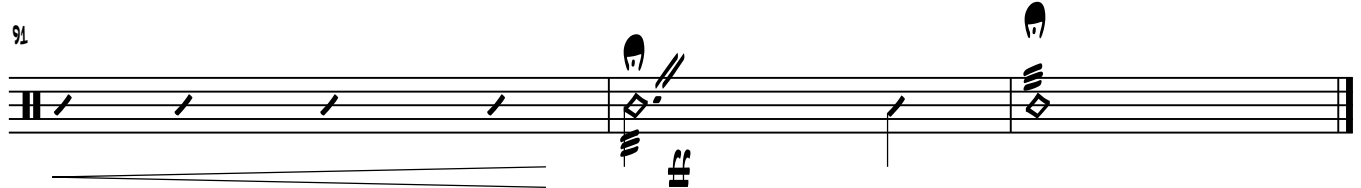
81 FILL



86



91



GUITAR

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

SNAP FINGERS

8

13

18 **A** B^b $D7$ G^M B^b7 E^b C^M7/F B^b B^b E^b

p *SIMILE*

23 B^b $F7$ B^b $F7$ $C7$ $F7$ B^b $D7$ G^M B^b7

28 E^b C^M7/F B^b E^b D^b7 B^b $D7/F^\sharp$ G^M E^b D^b7 B^b/F $F7$

33 B^b **B** B^b $D7$ G^M B^b7 E^b C^M7/F B^b

mf

38 B^b E^b B^b $F7$ B^b $F7$ $C7$ $F7$ B^b $D7$

43 G^M B^b7 E^b C^M7/F B^b E^b D^b7 B^b $D7/F^\sharp$ G^M E^b D^b7

48 B^b/F $F7$ B^b **C** B^b $D7$ G^M B^b7 E^b C^M7/F

2
53

TO BE FREE QTR.

B $\flat$ B $\flat$ E $\flat$ B $\flat$ F7 C7 F7

58

B $\flat$ D7 G $\flat$ B $\flat$ 7 E $\flat$ C $\flat$ 7/F B $\flat$ E $\dim$ 7 B $\flat$ D7/F $\sharp$

63

G $\flat$ E $\dim$ 7 B $\flat$ /F C $\flat$ 7/F B $\flat$ [C] B $\flat$ D7 G $\flat$ B $\flat$ 7

68

E $\flat$ C $\flat$ 7/F B $\flat$ B $\flat$ E $\flat$ B $\flat$ F7 B $\flat$ F7 C7

73

F7 B $\flat$ D7 G $\flat$ B $\flat$ 7 E $\flat$ C $\flat$ 7/F B $\flat$ E $\dim$ 7

78

B $\flat$ /F D7/F $\sharp$ G $\flat$ E $\dim$ 7 [TAGS] B $\flat$ /F D7/F $\sharp$ G $\flat$ G $\flat$ 7/F E $\flat$ B $\flat$ /F D7/F $\sharp$

AD LIB (WILD!)

83

G $\flat$ G $\flat$ 7/F E $\flat$ B $\flat$ /F D7/F $\sharp$ G $\flat$ G $\flat$ 7/F E $\flat$ B $\flat$ /F D7/F $\sharp$

87

G $\flat$ G $\flat$ 7/F E $\flat$ B $\flat$ /F D7/F $\sharp$ G $\flat$ G $\flat$ 7/F E $\flat$ B $\flat$ /F D7/F $\sharp$

91

G $\flat$ G $\flat$ 7/F E $\flat$ E $\flat$ B $\flat$

PIANO

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

GOSPEL STYLE

PIANO

SIMONE

REORCHESTRATION BY K. MOYER

SOLO A CAPELLA

B $\flat$ D7 G $\flat$ B $\flat$ 7 E $\flat$ F $\flat$ C $\flat$ M7/F

5 B $\flat$ E $\flat$ B $\flat$ B $\flat$ E $\flat$ B $\flat$ F7 B $\flat$ F7 C7 F7

10 B $\flat$ D7 G $\flat$ B $\flat$ 7 E $\flat$ F7 C $\flat$ M7/F B $\flat$ E $\flat$ D $\flat$ M7 B $\flat$ /F D7/F#

15 G $\flat$ E $\flat$ D $\flat$ M7 B $\flat$ /F F7 B $\flat$ (A) B $\flat$ D7 G $\flat$ B $\flat$ 7 E $\flat$ C $\flat$ M7/F
ORGAN: HAMMOND B3
(+ VOICE) *pp*

21 B $\flat$ B $\flat$ E $\flat$ B $\flat$ F7 B $\flat$ F7 C7 F7 B $\flat$ D7 G $\flat$ B $\flat$ 7

2

TO BE FREE PNO

28

E^b C^{M7}/F B^b E^{dim.7} B^b D⁷/F[#] G^M E^{dim.7} B^b/F F⁷ B^b

PIANO

34

B

B^b D⁷ G^M B^b7 E^b C^{M7}/F B^b B^b E^b

39

B^b F⁷ B^b F⁷ C⁷ F⁷ B^b D⁷ G^M B^b7

44

E^b C^{M7}/F B^b E^{dim.7} B^b D⁷/F[#] G^M E^{dim.7} B^b/F F⁷

ORGAN: HAMMOND B3

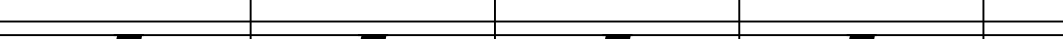
49

B^b B^b D⁷ G^M B^b7 E^b C^{M7}/F B^b B^b E^b B^b

56

Musical score for measures 56-63. The score is in 4/4 time and features a piano accompaniment with a treble and bass clef. The key signature has two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The chords are indicated above the staff: F7, C7, F7, Bb, D7, Gm, Bb7, Eb, Cm7/F, Bb, EDim7, Bb, D7/F#. The melody consists of eighth and quarter notes, often beamed together. The bass line consists of quarter and eighth notes, often beamed together.

69 B^b B^b E^b B^b $F7$ B^b $F7$ $C7$ $F7$



74 B^b $D7$ Gm B^b7 E^b $Cm7/F$ B^b $E^{dim.7}$ B^b/F $D7/F^\sharp$

79

GM E_{dim}7 B^b/F D7/F[#] GM G_M7/F E^b B^b/F D7/F[#]

TAGS

Handwritten musical notation for measures 79-82. Measure 79: Treble clef, key signature of two flats (Bb, Eb), four eighth notes (Bb4, Eb4, Bb4, Eb4). Bass clef, key signature of two flats, whole note Eb3. Measure 80: Treble clef, four eighth notes (Bb4, Eb4, Bb4, Eb4). Bass clef, whole note F#4. Measure 81: Treble clef, four eighth notes (Bb4, Eb4, Bb4, Eb4). Bass clef, whole note Eb3. Measure 82: Treble clef, four eighth notes (Bb4, Eb4, Bb4, Eb4). Bass clef, whole note Eb3. A bracket on the left groups measures 79-82. A box labeled 'TAGS' is above measure 80.

85 G M G M7/F E^b B^b/F D7/F# G M G M7/F E^b B^b/F D7/F#

87 G M G M7/F E^b B^b/F D7/F# G M G M7/F E^b B^b/F D7/F#

91 G M G M7/F E^b E^b B^b

TENOR SAX. 1

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

REORCHESTRATION BY K. MOYER

SIMONE

GOSPEL STYLE

8 SNAP FINGERS

13

A CLAP

19

25

31

B 16 C NO VIS.

52

59

66

71

TO BE FREE TENOR 1

76

TAGS

CRESC. POCO A POCO

81

87

91

The musical score for Tenor 1, measures 76-91, is written on four staves. Measure 76 begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, some with accidentals. A box labeled 'TAGS' is positioned above measure 78. A crescendo hairpin is located below measure 79, accompanied by the text 'CRESC. POCO A POCO'. Measure 81 features a double bar line and a key signature change to two flats. Measure 87 continues the melodic line. Measure 91 concludes the passage with a double bar line and a final note.

TENOR SAX. 2

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

REORCHESTRATION BY K. MOYER

SIMONE

GOSPEL STYLE

SNAP FINGERS

8

13

19

25

31

37

43

49

55

61

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73

79

85

91

97

103

109

115

121

127

133

139

145

151

157

163

169

175

181

187

193

199

205

211

217

223

229

235

241

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253

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265

271

277

283

289

295

301

307

313

319

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81

[illegible]

TROMBONE 1

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

SNAP FINGERS

8

13

18 **A** CLAP

23

28

33 **B**

39

45

50 **C**

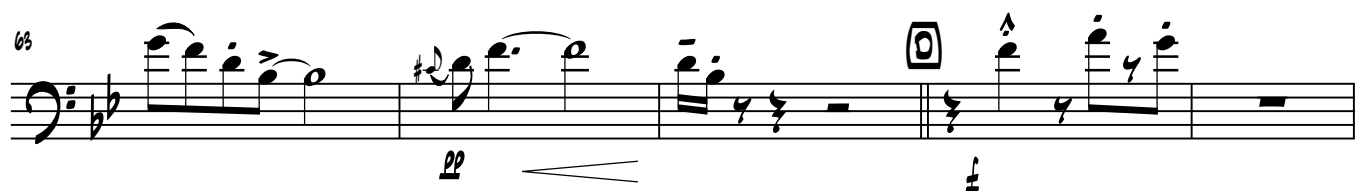
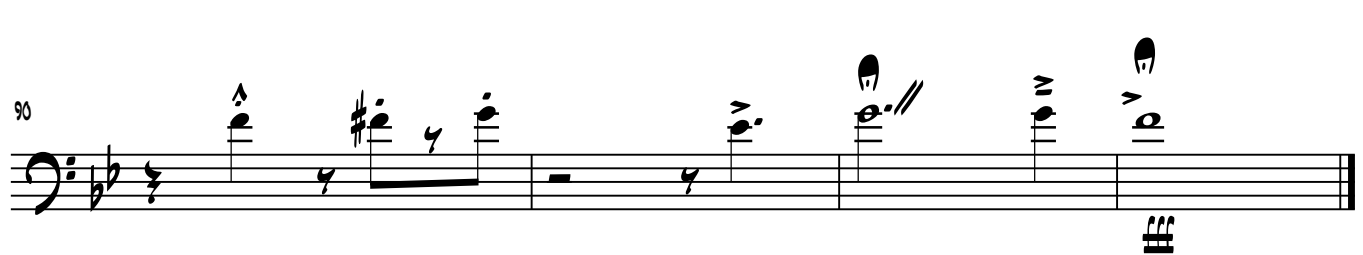
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mf

mf

TO BE FREE SONG 1

58 
63 
68 
74 
79 
84 
90 

TROMBONE 2

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

SNAP FINGERS



13



18

A

CLAP



23



28



33

B



39



45



50

C



[illegible]

TROMBONE 3

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

SNAP FINGERS

8

13

18 **A** CLAP

23

28

33 **B**
mf

39

45

50 **C**
mf

3

3

TO BE FREE BONE 3

58

63

68

74

79

84

90

BASS TROMBONE

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

SNAP FINGERS

8

13

18 **A** CLAP

23

28

33 **B**

39

45

50 **C**

3

12

mf

f

TO BE FREE BASS BONE

68



74



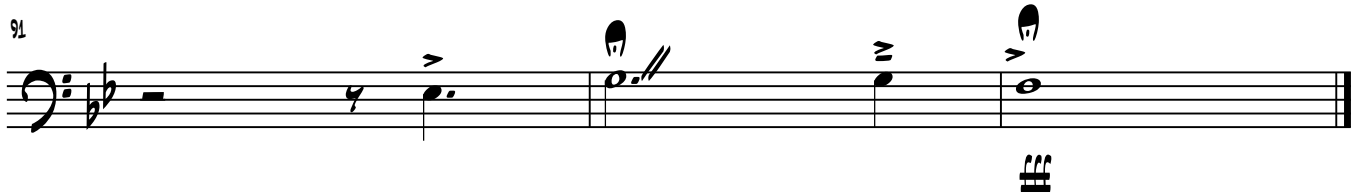
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86



91



TRUMPET IN B $\flat$ 1

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

The musical score is written for a Trumpet in B $\flat$ 1. It begins with a treble clef and a common time signature (C). The first staff contains a rhythmic pattern of eighth notes, followed by a measure with a whole note and the number '8' above it, and then a series of eighth notes with 'SNAP FINGERS' written above. The second staff starts at measure 13 and continues the rhythmic pattern, ending with a measure marked 'A' and 'CLAP'. The third staff starts at measure 19 and continues the pattern. The fourth staff starts at measure 25 and continues the pattern. The fifth staff starts at measure 31 and includes measures marked 'B', '16', 'C', and '8'. The sixth staff starts at measure 58 and features a melodic line with a 'mf' dynamic marking. The seventh staff starts at measure 63 and includes a 'pp' dynamic marking and a crescendo hairpin. The eighth staff starts at measure 69 and continues the melodic line. The ninth staff starts at measure 76 and continues the melodic line, ending with a decrescendo hairpin.

TO BE FREE TRPT. 1

80 TAGS

86

91

TRUMPET IN B $\flat$ 2

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

8 SNAP FINGERS

13

A CLAP

19

25

31

B 16 C 8

58

63

68

74

2

TO BE FREE TRPT. 2

80 TAGS

86

91

Detailed description: This block contains three staves of musical notation for a trumpet part. The first staff (measures 80-85) features a repeating eighth-note pattern (G4, A4, B4, A4, G4) with accents, followed by a whole rest. The second staff (measures 86-90) continues this pattern. The third staff (measures 91) shows a descending sequence of notes (G4, F#4, E4) with accents and a final double bar line. A key signature change to one sharp (F#) is indicated at the end of the third staff.

TRUMPET IN B $\flat$ 3

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

SIMONE

REORCHESTRATION BY K. MOYER

GOSPEL STYLE

8 SNAP FINGERS

13 (A) CLAP

19

25

31 (B) 16 (C) 8

58 *mf*

63 *pp*

69

TO BE FREE TRPT. 3

76

TAGS

82

88

ff

fff

TRUMPET IN B $\flat$ 4

TO BE FREE

ORIGINAL ARR. BY SAMMY LOWE

REORCHESTRATION BY K. MOYER

SIMONE

GOSPEL STYLE

8 SNAP FINGERS

13 (A) CLAP

19

25

31 (B) 16 (C) 8

58 *mf*

63 *pp*

69

76

2

TO BE FREE TRPT. 4

TAGS

80



86



91

