



# ARTISTRY IN

This Orchestration should be

Edited by  
VAN ALEXANDER

Recorded on Cap  
By STAN KENTON

1st Saxophone E<sup>b</sup> Alto

ND

Moderato 4

16

A B WITH TRBS.

16

C D

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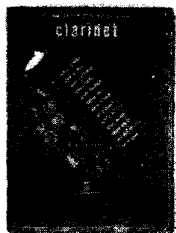
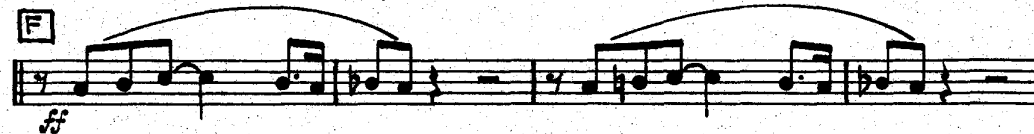
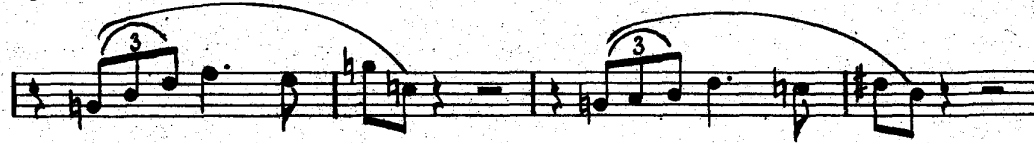
# PERCUSSION

Capitol Records  
Album BD-39

Composed and Arranged by  
**PETE RUGOLO**

1<sup>st</sup> Saxophone Eb Alto

1<sup>st</sup> Saxophone Eb Alto



## Great CLARINET Styles The Clarinet Book of the Year!

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VAN ALEXANDER

Recorded on Cap  
By STAN KENTON

## 2nd Saxophone B<sup>b</sup> Tenor

Moderato 7

*mf*

*ff*

A 16 B

C 16 D

*ff*

PINK

2

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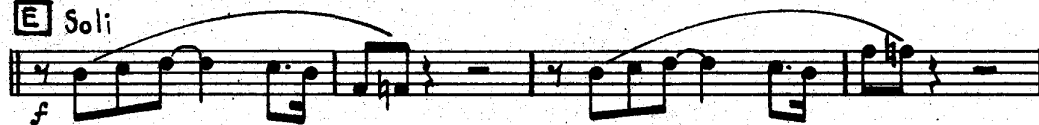
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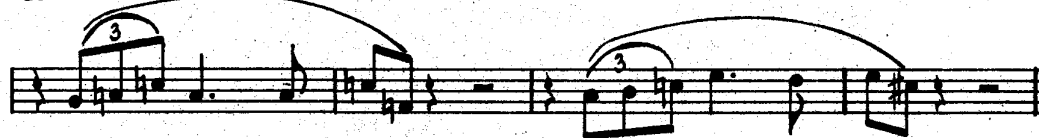
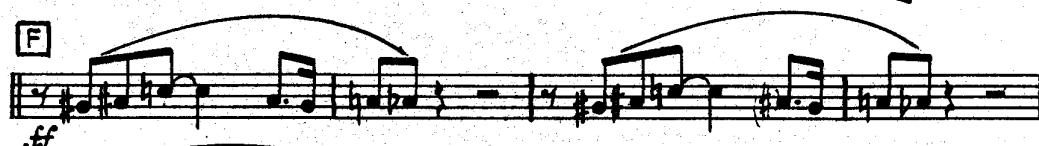
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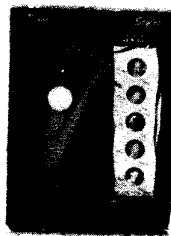
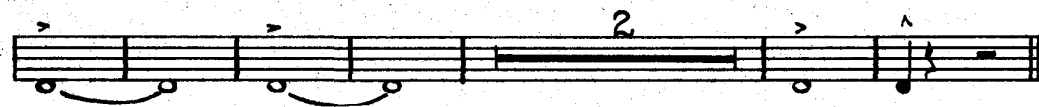
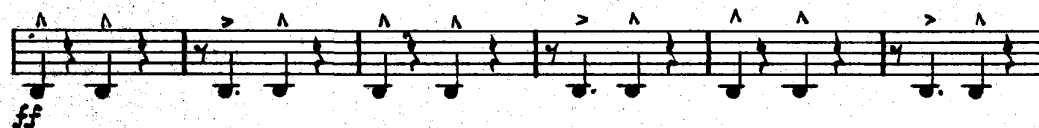
**E** Soli



**F**



**G** Much faster; almost in 2



## Tenor SAXOPHONE Styles

Tenor saxophone solos by 5 stars — Coleman Hawkins, Lester Young, Don Byas, Eddie Miller, and Dave Matthews. With piano accompaniment. Edited by Sam Donahue.

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3rd Saxophone Eb Alto

**E** Soli

**F**

**G** Much faster, almost in 2



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# ARTISTRY IN

Edited by  
VAN ALEXANDER

Recorded on Cap  
By STAN KENTON

4th Saxophone B<sup>b</sup> Tenor

Moderato 7

3 [A] 16

[B] With Trbs.  
mf

4 [C] 16

[D] ff

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# PERCUSSION

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Composed and Arranged by  
**PETE RUGOLO**

4th Saxophone B<sup>b</sup> Tenor

OINK

2

*mf*

**E** Soli

*f*

**F**

*ff*

**G** Much faster; almost in 2

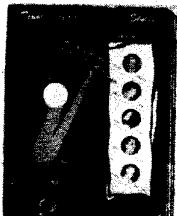
*p* cresc. poco a poco.....

*mf*

*f*

*ff*

2



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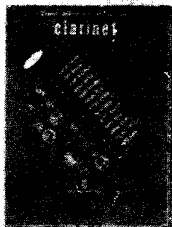
# PERCUSSION

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5th Saxophone E<sup>b</sup> Baritone



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# AND ARTISTRY IN

Edited by  
**VAN ALEXANDER**

Recorded on C  
By **STAN KENTON**

1st Trumpet in B<sup>b</sup>

Moderato  
Str. Mute 6

Soli  
mf

open  
Quickly

fff

Tromb.

Str. Mute

Open 4

Soli

ff

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# PERCUSSION

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Composed and Arranged by  
**PETE RUGOLO**

1st Trumpet in B $\flat$

Musical score for 1st Trumpet in B $\flat$ . The score consists of ten staves of music. It includes various rhythmic patterns, dynamics such as *ff* (fortissimo) and *mp* (mezzo-piano), and performance instructions like "Much faster, almost in 2" and "Flutter". There are also markings for "2", "3", "1", "8", "9", "3<sup>rd</sup> Tr-pt.", and "2<sup>nd</sup> Tr-pt.". The score ends with a double bar line.



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# ARTISTRY IN

Edited by  
VAN ALEXANDER

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By STAN KENTON

2nd Trumpet in B $\flat$

Moderato

OPEN 10

*f*

*ff* *fff*

S $\flat$  Mute 3 [A] 16

[B] *f* 2

2

Open 7

[C] *Soli* *ff*

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2nd Trumpet in B $\flat$

Slow GLISS



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# ARTISTRY IN

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Recorded on C  
By STAN KENTON

3rd Trumpet in B $\flat$

Moderato  
OPEN 12

ff

Str. Mute 3

ffs

[A] 16 [B] 2 f

2 3

Open 7

[C] *Soli* ff

Musical score for 3rd Trumpet in B $\flat$ . The score consists of seven staves of music. The first staff is marked 'Moderato' and 'OPEN 12', with a dynamic marking of 'ff'. The second staff is marked 'Str. Mute 3' and 'ffs'. The third staff is marked '[A] 16 [B] 2 f'. The fourth staff is marked '2 3'. The fifth staff is marked 'Open 7'. The sixth staff is marked '[C] *Soli* ff'. The seventh staff continues the solo section.

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3rd Trumpet in B $\flat$

*slow* *gliss*

2

**D**

*ff*

2

*b $\flat$*

*ff*

*DINK*

2

**E**

*mp*

*ff*

**F**

*ff*

2

**G** Much faster, almost in 2

9

*ff*

*f*

*ff*

Flutter

Flutter

2

Flutter



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**VAN ALEXANDER**

Recorded on  
By **STAN KENTC**

4th Bb Trumpet

Moderato *open* 12

**A** 16 **B** Str. Mute 2

**C** 7

**D** 2

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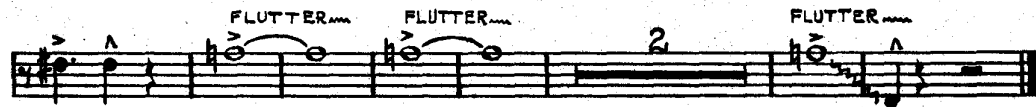
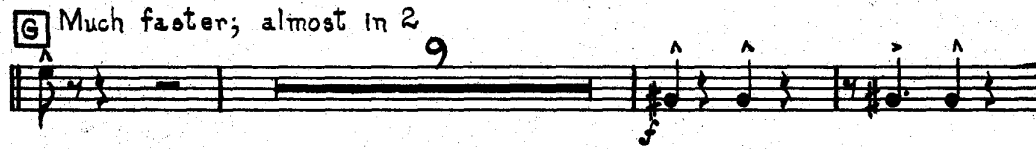
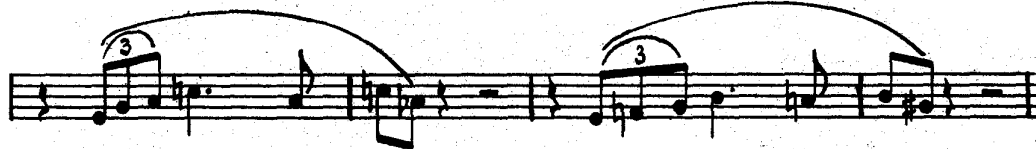
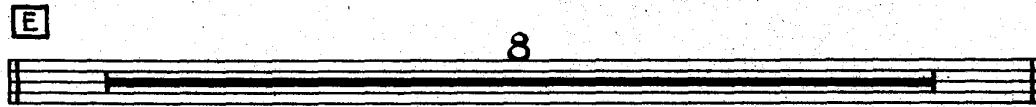
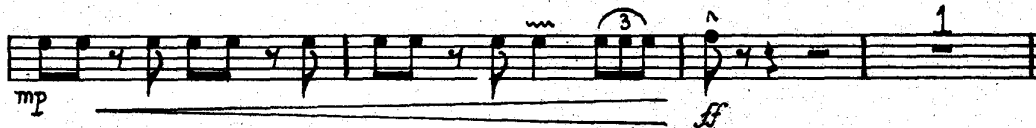
# PERCUSSION

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4th Bb Trumpet



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Recorded on C  
By **STAN KENTON**

5th Bb Trumpet

Moderato 12  
open

fff

A 16 B Str. Mute 2

f

Open 7

C 7 ff

2

D ff 2

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5th Bb Trumpet

Musical staff 1: 5th Bb Trumpet part, starting with a forte (*ff*) dynamic and a "OINK" articulation mark. The staff contains a series of eighth and sixteenth notes.

Musical staff 2: 5th Bb Trumpet part, starting with a mezzo-forte (*mp*) dynamic and ending with a forte (*ff*) dynamic. It includes a triplet of eighth notes and a first ending bracket.

Musical staff 3: A whole rest for 8 measures.

Musical staff 4: 5th Bb Trumpet part, starting with a fortissimo (*ff*) dynamic and featuring a slur over the notes.

Musical staff 5: 5th Bb Trumpet part, continuing the slur from the previous staff and including a triplet of eighth notes.

Musical staff 6: 5th Bb Trumpet part, starting with a fortissimo (*ff*) dynamic and a tempo change instruction: "Much faster; almost in 2".

Musical staff 7: 5th Bb Trumpet part, starting with a fortissimo (*ff*) dynamic and featuring accents (^) over the notes.

Musical staff 8: 5th Bb Trumpet part, featuring a flutter articulation mark (> FLUTTER) over a note.

Musical staff 9: 5th Bb Trumpet part, featuring a flutter articulation mark (> FLUTTER) and a second ending bracket for 2 measures.

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By STAN KENTON

ND

## 1st Trombone

Moderato 8

*sol*  
(open) *mf*

*f* *ff*

**A** *solo* *f*

**B** *with Saxs.* *sol* *f*

4 **C** 16 **D** *ff*

The musical score for the 1st Trombone part is written in bass clef with a 4/4 time signature. It begins with a tempo marking of 'Moderato' and a measure rest of 8 measures. The first staff contains a melodic line starting with a half note G2, followed by eighth notes. A 'sol' (soli) marking is placed above the first staff, and '(open)' is written below the first note. The dynamic 'mf' is indicated below the first staff. The second staff continues the melodic line with eighth notes and includes a 'f' dynamic marking. The third staff features a rhythmic pattern of eighth notes with a 'ff' dynamic marking. A section marked 'A' begins with a 'solo' marking and a 'f' dynamic. The fourth staff continues the solo with eighth notes. The fifth staff continues the solo with eighth notes. The sixth staff continues the solo with eighth notes. The seventh staff continues the solo with eighth notes. The eighth staff continues the solo with eighth notes. The ninth staff continues the solo with eighth notes. The tenth staff continues the solo with eighth notes. The eleventh staff continues the solo with eighth notes. The twelfth staff continues the solo with eighth notes. The thirteenth staff continues the solo with eighth notes. The fourteenth staff continues the solo with eighth notes. The fifteenth staff continues the solo with eighth notes. The sixteenth staff continues the solo with eighth notes. The seventeenth staff continues the solo with eighth notes. The eighteenth staff continues the solo with eighth notes. The nineteenth staff continues the solo with eighth notes. The twentieth staff continues the solo with eighth notes. The twenty-first staff continues the solo with eighth notes. The twenty-second staff continues the solo with eighth notes. The twenty-third staff continues the solo with eighth notes. The twenty-fourth staff continues the solo with eighth notes. The twenty-fifth staff continues the solo with eighth notes. The twenty-sixth staff continues the solo with eighth notes. The twenty-seventh staff continues the solo with eighth notes. The twenty-eighth staff continues the solo with eighth notes. The twenty-ninth staff continues the solo with eighth notes. The thirtieth staff continues the solo with eighth notes. The thirty-first staff continues the solo with eighth notes. The thirty-second staff continues the solo with eighth notes. The thirty-third staff continues the solo with eighth notes. The thirty-fourth staff continues the solo with eighth notes. The thirty-fifth staff continues the solo with eighth notes. The thirty-sixth staff continues the solo with eighth notes. The thirty-seventh staff continues the solo with eighth notes. The thirty-eighth staff continues the solo with eighth notes. The thirty-ninth staff continues the solo with eighth notes. The fortieth staff continues the solo with eighth notes. The forty-first staff continues the solo with eighth notes. The forty-second staff continues the solo with eighth notes. The forty-third staff continues the solo with eighth notes. The forty-fourth staff continues the solo with eighth notes. The forty-fifth staff continues the solo with eighth notes. The forty-sixth staff continues the solo with eighth notes. The forty-seventh staff continues the solo with eighth notes. The forty-eighth staff continues the solo with eighth notes. The forty-ninth staff continues the solo with eighth notes. The fiftieth staff continues the solo with eighth notes. The fifty-first staff continues the solo with eighth notes. The fifty-second staff continues the solo with eighth notes. The fifty-third staff continues the solo with eighth notes. The fifty-fourth staff continues the solo with eighth notes. The fifty-fifth staff continues the solo with eighth notes. The fifty-sixth staff continues the solo with eighth notes. The fifty-seventh staff continues the solo with eighth notes. The fifty-eighth staff continues the solo with eighth notes. The fifty-ninth staff continues the solo with eighth notes. The sixtieth staff continues the solo with eighth notes. The sixty-first staff continues the solo with eighth notes. The sixty-second staff continues the solo with eighth notes. The sixty-third staff continues the solo with eighth notes. The sixty-fourth staff continues the solo with eighth notes. The sixty-fifth staff continues the solo with eighth notes. The sixty-sixth staff continues the solo with eighth notes. The sixty-seventh staff continues the solo with eighth notes. The sixty-eighth staff continues the solo with eighth notes. The sixty-ninth staff continues the solo with eighth notes. The seventieth staff continues the solo with eighth notes. The seventy-first staff continues the solo with eighth notes. The seventy-second staff continues the solo with eighth notes. The seventy-third staff continues the solo with eighth notes. The seventy-fourth staff continues the solo with eighth notes. The seventy-fifth staff continues the solo with eighth notes. The seventy-sixth staff continues the solo with eighth notes. The seventy-seventh staff continues the solo with eighth notes. The seventy-eighth staff continues the solo with eighth notes. The seventy-ninth staff continues the solo with eighth notes. The eightieth staff continues the solo with eighth notes. The eighty-first staff continues the solo with eighth notes. The eighty-second staff continues the solo with eighth notes. The eighty-third staff continues the solo with eighth notes. The eighty-fourth staff continues the solo with eighth notes. The eighty-fifth staff continues the solo with eighth notes. The eighty-sixth staff continues the solo with eighth notes. The eighty-seventh staff continues the solo with eighth notes. The eighty-eighth staff continues the solo with eighth notes. The eighty-ninth staff continues the solo with eighth notes. The ninetieth staff continues the solo with eighth notes. The ninety-first staff continues the solo with eighth notes. The ninety-second staff continues the solo with eighth notes. The ninety-third staff continues the solo with eighth notes. The ninety-fourth staff continues the solo with eighth notes. The ninety-fifth staff continues the solo with eighth notes. The ninety-sixth staff continues the solo with eighth notes. The ninety-seventh staff continues the solo with eighth notes. The ninety-eighth staff continues the solo with eighth notes. The ninety-ninth staff continues the solo with eighth notes. The hundredth staff continues the solo with eighth notes.

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# PERCUSSION

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Composed and Arranged by  
**PETE RUGOLO**

1st Trombone

The musical score for the 1st Trombone part consists of ten staves of music. The notation includes various rhythmic patterns, dynamics, and performance instructions. Key elements include:

- Staff 1:** Starts with a '2' above the staff, followed by a series of eighth notes. Dynamics include *ff* and *mp*. A 'DINK' instruction with a 'u' below it is present.
- Staff 2:** Features a complex rhythmic pattern with slurs and accents. Dynamics include *mp* and *ff*.
- Staff 3:** Contains a melodic line with slurs and accents. Dynamics include *f*.
- Staff 4:** Similar to Staff 3, with slurs and accents. Dynamics include *f*.
- Staff 5:** Includes the instruction 'Much faster, almost in 2' above the staff. Dynamics include *ff*.
- Staff 6:** Features a melodic line with slurs and accents. Dynamics include *mp. cresc. poco a poco*.
- Staff 7:** Contains a melodic line with slurs and accents. Dynamics include *mf* and *f*.
- Staff 8:** Includes the instruction 'Flutter' above the staff. Dynamics include *ff*. There are also 'GLISS' and 'br' markings.
- Staff 9:** Ends with a '2' above the staff and a final note. Dynamics include *ff*.

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# ARTISTRY IN I

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Edited by  
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Recorded on Capit  
By STAN KENTON in

2nd Trombone

D

Moderato  
Open 7

Flutter tongue

fff

Soli with Sax's

f

DINK

ff

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learned before playing

# PERCUSSION

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PETE RUGOLO

ND

2nd Trombone

The musical score for the 2nd Trombone part consists of several staves. The first staff begins with a treble clef and a key signature of one flat (B-flat major). It contains a series of eighth and sixteenth notes, with dynamics ranging from *mf* to *ff*. The second staff continues the melodic line with slurs and accents. The third staff features a change in dynamics to *ff* and includes a measure with a '3' above it, indicating a triplet. The fourth staff is marked 'Much faster, almost in 2' and contains a triplet of eighth notes. The fifth staff begins with a treble clef and a key signature of one flat, marked *ff*. The sixth staff continues with a dynamic of *mf* and includes a *cresc. poco a poco* instruction. The seventh staff features a dynamic of *ff* and includes 'GLISS' markings. The eighth staff includes a 'Flutter' instruction and a dynamic of *ff*. The final staff concludes with a dynamic of *ff* and a '2' above a measure, indicating a second ending.

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# ARTISTRY IN

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By STAN KENTON

3rd Trombone

Moderato *open* 9

ff fff

[A] 16 [B] *Soli - With Saxes.*

f p

4

[C] 16 [D]

ff

OINK

2 2

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1 Album BD-39

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**PETE RUGOLO**

3rd Trombone

The musical score for the 3rd Trombone part consists of several staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with dynamics *mp* and *ff*, and includes a triplet of eighth notes. The second staff is marked with a boxed 'E' and a dynamic of *f*, featuring a series of eighth notes with slurs. The third staff continues the melodic line with triplets and dynamics *ff*. The fourth staff is marked with a boxed 'F' and a dynamic of *ff*. The fifth staff is marked with a boxed 'G' and the instruction 'Much faster, almost in 2', with a dynamic of *ff*. The sixth staff has a dynamic of *f* and includes the instruction 'mf cresc. poco a poco'. The seventh staff has a dynamic of *ff* and includes the instruction 'GLISS'. The eighth staff has a dynamic of *ff* and includes the instruction 'GLISS'. The ninth staff has a dynamic of *ff* and includes the instruction 'FLUTTER'. The score concludes with a double bar line.

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# ARTISTRY IN

Edited by  
VAN ALEXANDER

Recorded on Co  
By STAN KENTON

## 4th Trombone

Moderato  
Open 9

*f* *ff* *fff*

3 [A] 16

[B] Solo - With Sax's. *f*

4 [C] 16 [D] *ff*

2 *ff* DINK 2

*mp* *ff*

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rehearsed before playing

# PERCUSSION

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in Album BD-39

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4th Trombone

**E**

**F**

**G** Much faster, almost in 2

ff

ff

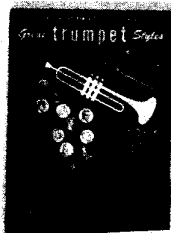
GLISS

GLISS

GLISS

Flutter

2



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C. E. BAND

This Orchestration should



# ARTISTRY IN

Edited by  
VAN ALEXANDER

Recorded on  
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Bass

Moderato

7

Arco

mp

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# PERCUSSION

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R. C. E. BAND

Bass

Musical score for Bass, featuring various measures and techniques. The score includes:

- Measures 1-4: Initial rhythmic pattern.
- Measure 5: Chord symbol **C**, measure rest for 16 measures.
- Measure 6: Chord symbol **D**, *Arco*, *Pizz.*, *ff*, measure rest for 2 measures.
- Measure 7: *Arco*, *Pizz.*, measure rest for 2 measures.
- Measure 8: *Arco*, measure rest for 2 measures.
- Measure 9: Chord symbol **E**, *f*, measure rest for 1 measure.
- Measures 10-11: Continuation of the bass line.
- Measure 12: Chord symbol **E**, *ff*.
- Measure 13: Chord symbol **G**, *Much faster, almost in 2*, measure rest for 1 measure.
- Measures 14-15: Continuation of the bass line.
- Measures 16-17: *p cresc. poco a poco*, *mp*, *mf*.
- Measures 18-19: Continuation of the bass line.
- Measures 20-21: *f*, *ff*, *Arco*, *Div.*.
- Measures 22-23: Continuation of the bass line.
- Measures 24-25: Measure rest for 2 measures.
- Measures 26-27: Continuation of the bass line.



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Guitar

Moderato

Solo-Harm. (Played back of bridge)

Am Bm C+ Bm Am F Ebm F Ebm

Am6 Bm6 C7+ Bm6 Am F6 Db Eb Db

Gm6 Gm9 Gm6 Gm9 Ebm6

Gm F Eb F D

4 C 16 D 8

E7b9 Am6 1

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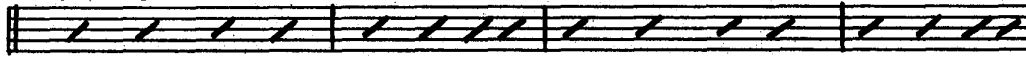
# PERCUSSION

Itol Records  
Album BD-39

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**PETE RUGOLO**

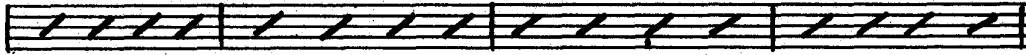
Guitar

**E** Am<sup>6</sup> Bm<sup>6</sup> C<sup>7</sup> Bm<sup>6</sup> Em<sup>6</sup> E<sup>b</sup>m<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> C<sup>7</sup> Bm<sup>6</sup> Em<sup>6</sup> E<sup>b</sup>m<sup>6</sup>

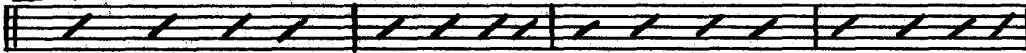


*f*

Gm<sup>9</sup> E<sup>b</sup>m<sup>6</sup> B<sup>b</sup> Dm<sup>7</sup> D<sup>6</sup> E<sup>7</sup>

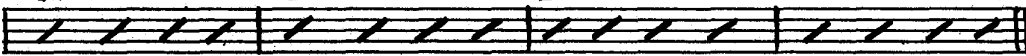


**F** Am<sup>6</sup> Bm<sup>6</sup> C<sup>7</sup> Bm<sup>6</sup> Em<sup>6</sup> E<sup>b</sup>m<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> C<sup>7</sup> Bm<sup>6</sup> Em<sup>6</sup> E<sup>b</sup>m<sup>6</sup>



*ff*

Gm<sup>9</sup> E<sup>b</sup>m<sup>6</sup> B<sup>b</sup> Dm<sup>7</sup> D<sup>6</sup>



**G** Much faster, almost in 2



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These 5 tunes arranged for bass, guitar, piano.

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# ARTISTRY IN

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**VAN ALEXANDER**

Recorded on Cap  
**BAND BY STAN KENTON**

Drums

Moderato

Solo - with mallets on Tom Toms

*f*  
*rit. cresc. poco a poco* ..... *mp*  
 Soft Tom Tom Solo - Slightly faster - Leading to Tromb Solo  
*fff* Soft - Ad lib. - Behind Tromb.  
 Ad lib. Behind Trombs  
 Ad lib. Tom Toms - Leading into Triplet - Same tempo  
*mp*

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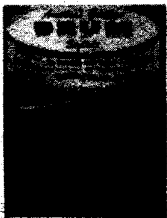
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# PERCUSSION

R. C. E. BAND

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PETE RUGOLO

Drums

As written or ad lib. Solo-Behind Trpts.

As is Ad lib.

As is Ad lib.

As is

Solo ff

Change to sticks Ad lib. Break-Swing out

Solo-Ad lib.

Solo

Solo

Solo

Solo-fill in...

Solo-fill in...

Solo. Much faster. Almost in 2

Solo fill in...

Solo fill in...

Single strokes

cresc. poco a poco mp

mf cresc. poco a poco

Ad lib. Solo

ff

As is

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# ARTISTRY IN PERCUSSION

Piano

The musical score is written for piano, alto saxophone, and drums. It begins with a **Moderato** tempo and a 4/4 time signature. The piano part starts with a **Tom Tom Solo** section, marked **p** (piano) and **cresc. poco a poco** (crescendo little by little), leading to a **mp** (mezzo-piano) section. The alto saxophone part is marked **Alto Sax.** and **Trot.** (Trot). The drum part includes a **Dr. SOLO** section marked **slightly faster** and **ff** (fortissimo). The score is divided into systems, with a section marked **Ens.** (Ensemble) and a section marked **A** (Alto Sax Solo). The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The alto saxophone part features a melodic line with slurs and accents. The drum part features a complex rhythmic pattern with triplets and accents.

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# PERCUSSION

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**PETE RUGOLO**

Piano 3

Tom Tom as is

ad lib.

Tom Tom as is

**D** Trpts. Drs. unis.

*ff* Saks Drs. 2

*full* Drs. 2 *mf* Dr. ad lib. Break (Swing out)

**E** Saks Tromb.



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**F** Sax.

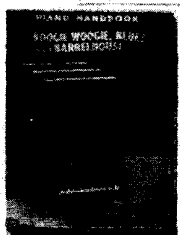
**G** Much Faster  
almost in 2

*p cresc. poco a poco - - - mp.*

*mf* *f* *ff*

*flutter* *b flutter*

*Tribs. gliss.* *gliss.* *Drs.*



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# ARTISTRY IN PERCUSSION

1st Violins

Moderato

Tom Tom Solo

*f* *p*

Musical notation for Tom Tom Solo, featuring a treble clef and a bass clef. The piece is marked 'Moderato'. The notation includes a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. Dynamics are marked *f* and *p*.

Alto Sax. *p cresc. poco a poco* *mf*

Trpt. *mp* *mf*

Bass *mf*

Musical notation for Alto Sax, Trpt., and Bass. The Alto Sax part is marked *p cresc. poco a poco* and *mf*. The Trpt. part is marked *mp* and *mf*. The Bass part is marked *mf*. The notation includes a treble clef and a bass clef.

Trb. *f*

Musical notation for Trb. marked *f*. The notation includes a treble clef and a bass clef.

*ff* *fff* Clar. flutter tongue

Musical notation for Clar. flutter tongue, marked *fff*. The notation includes a treble clef and a bass clef.

Slightly faster  
Dr Solo Leading to Trb. Solo

*p*

Musical notation for Dr Solo Leading to Trb. Solo, marked *p*. The notation includes a treble clef and a bass clef.

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# ARTISTRY IN

Edited by  
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**A**

*Trb. Solo*

**B**

*Trpts*

*Str. Mutes*

*Trbs. Sax's*

*Trpts*

*Trpts*

*Tom Tom ad lib. leading into Trpts same tempo*

**C**

*Trpts*

*f Tom Tom ad lib. behind Trpts*

*Tom Tom as is*

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Orchestrations



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# PERCUSSION

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on Album BD-39

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ad lib.

Tom Tom as is

ad lib.

Tom Tom as is

Trpts

Saxs

Trbs

Unis. Trpts-Saxs

Drs. as is

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1st Violins 3

# ARTISTRY IN PERCUSSION

Full Brass

*mf* *ff*

Drs. *as is* Saxes. Drs. *ad lib. Break* (Swing out) 1

[E] Saxes, Trbs

*f*

[F] Full Ensemble

*ff*

[G] Much Faster, almost in 2

Bass Bari. Ten.

Drs. 2nd Al. 1st Al. 3rd Al.

*mf* *p* *cresc.* *mp* *ff*

2nd Trpt. add 1st Trpt.

Flutter 6ths. Flutter

Trbs *gliss* Drs.

1st Violins 4