

Concert Score

The Scenic Route To Somewhere

Cameron Tingley

As conducted -
The rev-up

A Swing verse-1
Allegro $\text{♩} = 126$
Swing

Flutes 1&2

Clarinet 1&2

Alto Sax

Bassoon

Trumpet 1

Trumpet 2

Trombone

Electric Guitar

Electric Bass

Drum Set

Percussion Station

Swing verse-1
Allegro $\text{♩} = 126$
Swing

mf

f

mf

gliss.

ppp < mp > ppp

ppp < mf > ppp

gliss.

ppp < mp > ppp

ppp < mf > ppp

gliss.

gliss.

gliss.

gliss.

mf

gliss.

gliss.

gliss.

gliss.

C7(omits)

Bb7/F

Db7/F

E7

mf

mf

Brushes

Slide whistle or kazoo

$\text{♩} = 126$

B Swing verse-2

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

6

mf

f

mf

f

mf

f

mf

f

pp *ff* *mf*

f

A⁷

F^{#7}

A_b(sus4)/E_b

A(sus4)

A[#](sus4)/E[#]

B(sus4)/F[#]

C⁷(omit5)

B_b7/F

D_b7/F

higher pitch

back to lower pitch

To guiro

<*f*

C

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

Trumpet solo

E^7 A^7 $\text{F}^{\#}7$ $\text{Ab}(\text{sus}4)/\text{Eb}$ $\text{A}(\text{sus}4)$ $\text{Bb}(\text{sus}4)/\text{F}$ $\text{B}(\text{sus}4)/\text{F}^{\#}$ $\text{D}\text{bm}^6/\text{F}^{\flat}$

Crash first time only (hit crash cymbal with side of brush handle)

Guiro

19

Fl.

Cl.

Alto

Bsn.

Tpt. 1 grace notes before the beat

Tpt. 2

Tbn.

Gtr. E^bm⁶

Bass

Dr. 4 8

Perc. 4 8

This musical score page contains eight staves of music. The top four staves (Flute, Clarinet, Alto, Bassoon) have a key signature of four flats and are mostly silent. The bottom four staves (Trombones, Trumpets 1 and 2, Bassoon, Bass) have a key signature of four flats and play various patterns. The Trombones and Trumpets 1 and 2 play eighth-note patterns with grace notes before the beat. The Bassoon and Bass play eighth-note patterns. The Guitar and Bass play eighth-note patterns with a key signature of one sharp (E^bm⁶). The Drum and Percussion play eighth-note patterns with measure numbers 4 and 8 above them. Measure 19 starts with a rest, followed by measures of eighth-note patterns. Measure 20 starts with a rest, followed by measures of eighth-note patterns.

26

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

12

Em^6

G^7

f^3

f^3

$mp \xrightarrow{\text{3}} mf f$

To slide whistle or kazoo

D

Reprise swing verse-1 (post TPT solo)

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

34

mf

f

mf

f

mf

gliss. *f*

gliss. *f*

mf

f

mf

C⁷(omit5) *mf*

B^{b7}/F *mf*

D^{b7}/F *mf*

E⁷ *mf*

A⁷ *mf*

F^{#7} *mf*

Hit cymbal with side of brush handle.

(continue brushes) *mf*

Slide whistle or kazoo *f*

(higher pitch)

E Reprise swing verse-2 (post TPT solo)

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

41

f

mf

f

mf

pp < *ff* *mf*

f

mf

A_b(sus4)/E_b
xx

A(sus4)
xo

A[#](sus4)/E[#]
xx

B(sus4)/F[#]
x^{2fr}

C^{7(omit5)}

B^{b7}/F
xx

D^{b7}/F
xx

E⁷
oo

A⁷
xo o o

(back to lower pitch)

To sleigh bells

f

(back to lower pitch)

To sleigh bells

F Straight Waltz first & second verse

$\text{♩} = 189$

48

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

f

mf

f

mf

$pp < ff \text{ } mf$

pp

ff

mf

$\text{F}^{\#}7$

$A_b(\text{sus4})/E_b$

$G(\text{sus4})/D$

$G_b(\text{sus4})$

$F(\text{sus4})$

$C^7(\text{omits})$

D^{maj7}

D^{maj7}

$F^{\text{maj9}}(\text{omits})$

D^{maj7}

To sticks

Ride: on bell

(mf)

Sleigh bells

mp

Sticks

2

4

Fl.

Cl. *p* *mf*

Alto

Bsn. *p* *mf*

Tpt. 1

Tpt. 2

Tbn. *p*

Gtr. *F⁶*
E_b⁶
D_b⁶
C⁶
E_bmaj⁷
E_bmaj⁷
G_bmaj⁹(omit 5)
Gmaj⁷
A_bmaj^{7/E_b}
E_bmaj⁷
B_b/F

Bass *Bbmaj9* *Abmaj9* *F#maj9* *C6/E*

Dr. 2 8 2 12

Perc. 2 8 2 12

Free time ----- | 2

G

Fl. : | 2

Cl. : | 2

Alto : | 2

Bsn. : | 2

Tpt. 1 : | 2

Tpt. 2 : | 2

Tbn. : | 2

Gtr. : | 2

Bass : | 2

Dr. : | 2

Perc. : | 2

Clarinet duet
ff

(*mf*)

gliss

(*mf*)

Ab⁶/E_b *E_b* *Gmaj9(omits5)*
x x 3fr *x x 9fr* *x x 7fr*

mp

mp

Crash: first bar only
> Ride: on bow

mp

2 2

4

This musical score page contains eight staves of music for various instruments. The top four staves (Flute, Clarinet, Alto, Bassoon) begin with a 'Free time' section followed by a 'G' section. The Clarinet part includes dynamic markings 'ff' and '(mf)'. The Bassoon part includes a dynamic '(mf)' and a 'gliss' instruction. The bottom four staves (Trumpet 1, Trumpet 2, Trombone, Guitar) start with dynamics 'f' and '(mf)' respectively. The Guitar staff features seven chord boxes labeled with their respective inversions. The bottom two staves (Bass and Percussion) show rhythmic patterns with various strokes and rests. The Drums staff includes instructions for 'Crash: first bar only' and 'Ride: on bow'. The page number '11' is located in the top right corner.

HWaltz third verse
(post clar. duet)

77

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

Free time -----

H

Waltz third verse
(post clar. duet)

f

mf

mf

gliss.

f

mf

Gmaj⁹(omits) E♭maj⁹(omits) Cmaj⁹(omits) Fmaj⁹(omits) B♭maj⁹(omits) E♭maj⁷ A♭maj⁷/E♭ E♭maj⁷ A♭⁶/E♭ E♭ Dmaj⁷ Dmaj⁷
9fr 5fr 7fr 6fr 10fr

mf

mf

mf

mf

mf

Ride: on bell

2 2 2 2

8 12

mp

Fl. Cl. Alto Bsn.

Tpt. 1 Tpt. 2 Tbn.

Gtr. Bass

Dr. Perc.

89 To Picc.

Fmaj9(omit5) Dmaj7 F⁶ E^{b6} D^{b6} C⁶ E^bmaj7 E^bmaj7 G^bmaj9(omit5) Gmaj7 A^bmaj7/E^b E^bmaj7

7fr x x 6fr x x 4fr x x 11fr x x 8fr x x

Bbmaj9 Abmaj9 F#maj9 C6/E

2 2 2 2 2 2 2 2 2 2 2 2

4 8 12

I

OPTIONAL: switch to piccolos here.
Piccolos

101

Fl. -

Cl. *mf* *p* *mf*

Alto

Bsn. *f*

Tpt. 1

Tpt. 2

Tbn. *ff* *ff* *ff* *f* Yes, this low E should be weak and muddy.

Gtr. A_b^6/E_b E_b A_b^{maj7}/E_b E_b^{maj7} A_b^6/E_b E_b A_b^{maj7}/E_b E_b^{maj7} A_b^6/E_b E_b

Bass *f*

Dr. *f*

Perc. To whip

Free time (as conducted) ----- To Fl. *ff* *f*

Suddenly slower Craggy atonal bit

J **Moderato** $\text{♩} = 112$

Fl. *f*

Cl. *ppp* *ff* *f*

Alto *ppp* *ff* *f*

Bsn. *ppp* *ff* *fff*

Tpt. 1 *ppp* *ff* *f* *gliss* *pp < ff*

Tpt. 2 *ppp* *ff* *f* *gliss* *pp < ff*

Tbn. *f*

Gtr. *mf*

Bass *f*

Dr.

Perc. *ff* Whip To bass drum

119

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

K

tr

f

gliss

gliss

F#
xx
fast arpeggio ending
on the beat

Free-form bass solo (small noteheads are suggestion to start off and to end)

pp *ff*

L Allegro $\text{♩} = 152$ [7/4 monster music]
(4+3)

128

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

grace note
before the beat

tr.

mf

ff

Dr.

Perc.

Bass Drum

Leave stick in
contact with the drum
to dampen decay.

Leave stick in contact with the drum
+ to dampen decay.

ffff

mf < f

ffff

141 **M**

Fl. 4 : : | : : : : | 1. 8 : : |
 Cl. 4 : : | : : : : | 8 : : |
 Alto 4 : : | : : : : | 8 : : |
 Bsn. 4 : : | : : : : | 8 : : |

 Tpt. 1 4 : : | : : : : | 8 : : |
 Tpt. 2 4 : : | : : : : | 8 : : |
 Tbn. 4 : : | : : : : | 8 : : |

 Gtr. grace notes fast bend & release before the beat ff 3 : : | : : : : | 8 : : |
 Bass 4 : : | : : : : | 8 : : |

 Dr. 4 : : | : : : : | 8 : : |
 Perc. 4 : : | : : : : | 8 : : |

Guitar solo

fast strum.

grace notes
before the beat
fast bend & release
ff

3

4 : : | : : : : | 8 : : |

4 : : | : : : : | 8 : : |

4 : : | : : : : | 8 : : |

146 2.

N Suddenly loud again

Fl. *f* <*f* <*f* <*f* *mf*

Cl. *f* <*f* <*f* <*f* *mf*

Alto *f* <*f* <*f* <*f* *mf*

Bsn. *f* <*f* <*f* <*f* *mf*

Tpt. 1 *f* <*f* <*f* <*f* *mf*

Tpt. 2 *f* <*f* <*f* <*f*

Tbn. *f* <*f* <*f* <*f* *mf*

Gtr. grace notes before the beat

Bass *ff*

Dr. *ffff* *mf* <*f* *ffff* *f* *ffff* *f* *ffff* *f*

Perc. *ffff*

rit. Suddenly sag embouchure. //

Suddenly sag embouchure. //

Suddenly sag embouchure. //

Suddenly sag embouchure. //

//

To marimba //

Moderato ♩ = 120

O

Easy listening verse-1&2

The easy listening part

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

mf

second time only

mf

second time only

mf

second time only

Tpt. 1

Tpt. 2

Tbn.

f

f

second time only

mf

Soft guitar pick



Gtr.

mp

Bass

ff

gliss

Dr.

4

Marimba

mf

second time only

(no tremolos)

Perc.

P

Easy listening verse-3

160

Fl. Cl. Alto Bsn.

Tpt. 1 Tpt. 2 Tbn.

Gtr.

Bass

Dr. Perc.

1. 2.

f (mf) (mf)

f 8 Ad lib. - - - Snare: side stick (AKA cross stick)
(now do tremolos)

Detailed description: The musical score consists of eight staves. The top four staves (Flute, Clarinet, Alto, Bassoon) are grouped together with a brace and have a dynamic of *f*. The bottom four staves (Trombones, Trumpet 1, Trumpet 2, Bassoon) are also grouped with a brace and have dynamics of (mf). The fifth staff (Guitar) shows chords: D_b, B/F[#], B_b⁷/F, B/F[#], B_b⁷/F, E_b⁷, and D_b(add9). The sixth staff (Bass) has a continuous bass line. The bottom two staves (Drum and Percussion) have a dynamic of *f*. The score is divided into two sections: '1.' and '2.'. Section 2 starts with a dynamic of *f*. The Percussion staff includes performance instructions: 'Ride: bow', 'Ad lib. - - - Snare: side stick (AKA cross stick)', and '(now do tremolos)'.

167

Fl. Cl. Alto Bsn. Tpt. 1 Tpt. 2 Tbn.

Q Break-away in middle of easy listening

Gtr. Bass Dr. Perc.

Gm⁷ G^{b6} B^{b/F} D^b B/F[#] C⁷ F⁷ F^{#7}

gliss pluck this note

4

pp < ff

FAST CHANGE (to maracas or shaker)

175

Fl. *f*

Cl. *f*

Alto

Bsn. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Gtr. F^7 *mf*

Bass $F^{\#7}$ *mf*

Dr. *mf*

Perc. Maracas or shaker *mf*

2

4

4

179

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

R

ff

second time only

F7 Trombone improv. solo

f

F7

2

first time only

second time only

mp

mp

mp

184

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

F#7

simile (alternating bars)

Gtr.

Bass

Dr.

Perc.

4 8 12

4 8 12

xx 4fr

195

Fl. Cl. Alto Bsn.

Tpt. 1 Tpt. 2 Tbn.

Trombone peters out but can spill over into dim.

Gtr. Bass

Drop the accents now

Switch to harder pick

16 To marimba

Marimba

Dr. Perc.

16

pp

pp

ff

$\frac{8}{16}$

S Easy listening verse-4 (post improv. TBN solo)

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

202

mf

mf

ff *f*

ff *mf*

ff *mf*

ff *mf*

f

ff *f*

ff *f*

ff *mf*

Harder pick

E_b⁷

D_b(add9)

G_m⁷

G_b⁶

B_b/F

D_b

mf

ff *f*

f

Snare: normal Ride: rim

f

mf

f

mf

f

mf

(8)-----

T

Easy listening verse-5

Fl. Cl. Alto Bsn.

209 ff ff ff f

U rit.
Slowly = 72

Tpt. 1 Tpt. 2 Tbn.

ff ff f

fff **fff** **fff**

B/F# Bb7/F Eb7 Db(add9) Gm7 A♭(sus4b9)

Gtr. Bass

ff **ff**

Dr. Perc.

Improv. fill -----+
* 3 3
To whistle

f * // To soft mallets
Whistle * // To wind chimes

fff

V

Very slowly $\text{♩} = 50$

Churchy bit

216

Fl.

Cl.

Alto

Bsn.

Asterisks mark the pitch changes (if possible, gliss each pitch change)

ppp < mp

Asterisks mark the pitch changes (if possible, gliss each pitch change)

ppp < mp

Asterisks mark the pitch changes (if possible, gliss each pitch change)

ppp < mp

Asterisks mark the pitch changes (if possible, gliss each pitch change)

ppp < mp

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Bb⁷
x_{6f} slow arpeggio ending
on first beat of bar

mf

Dr.

Perc.

Soft mallets on china cymbal
FAST CHANGE
Brushes (sweeps on snare or cymbal). ALT: intermittent crinkly plastic bag instead.

ppp < f *ppp < mp*

Glass wind chimes (random tinkles, light and sparse)

ppp <

W ♩ = 112 March tempo

X In 2
♩ = A bouncy march

Fl. Cl. Alto Bsn.

Tpt. 1 Tpt. 2 Tbn.

Gtr. Bass

Dr. Perc.

Dim. and gradually thin out

Dim. and gradually thin out

FAST CHANGE Gong (or tam tam) To bass drum

Sticks. Feel free to improve this.

Bass Drum (choke each note to dampen the decay)

234

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

C^9 8fr F
 E_b 8fr F^7 8fr E_b^6 10fr

Y March verse-2

246

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

B_b
6fr

B_b
6fr

C⁹
8fr

F

E_b
8fr

Z

March variation (first time)

258

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

270

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

F⁶

E^b

F

C⁷

F⁷

mf

A1

March verse-3

281

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

mf

Bass

Dr.

Perc.

B♭ 6fr

C⁹ 8fr

F

E♭ 8fr

F⁷ 8fr

B1

Reprise snare march solo, then morph into free-form

292

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

E♭⁶
10fr

B♭
6fr

ff

Feel free to improve this.

*Morph into
free-form
drum solo*

301

A musical score page featuring nine staves of music. The top four staves represent the woodwind section: Flute (Fl.), Clarinet (Cl.), Alto, and Bassoon (Bsn.). The middle three staves represent the brass section: Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), and Trombone (Tbn.). The bottom two staves represent the rhythm section: Guitar (Gtr.) and Bass. The score is set in common time (indicated by a '4') and includes a key signature of one sharp (F#). The bassoon has a unique clef and key signature of one flat (B-flat). The guitar and bass staves also have a different clef and key signature. The score concludes with a dynamic instruction 'ff' (fortissimo) under a coda-like section.

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

Start improvising on beat-2 and gradually let 'er rip.
(use cymbals sparingly at first)

C1

312 (2+3)

5/8 atonal loopy bit
in middle of march

Fl.

Cl. *mf*

Alto *mf*

Bsn. *mf*

Tpt. 1 *ff*

Tpt. 2

Tbn. *mf*

Gtr. *f*
F⁷⁽⁵⁾
grace note before the beat
C⁷⁽⁵⁾
A⁷⁽⁵⁾
A^{b7(5)}
D⁷⁽⁵⁾

Bass *f*

Dr. *f*
flam before the beat
4
8

Perc.

D1

March variation (second time)

Back to the march. In 2

322

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

D1

March variation (second time)

Back to the march. In 2

f

(mf)

p

ppp

mf

mf

sfr

mf

mf

f

12

331

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

Eb 8fr

F⁶ 6fr

Eb 8fr

F

C⁷ 8fr

E1

March verse-4

342

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

E1 March verse-4

f

ff

F⁷ 8fr

B_b 6fr

C⁹ 8fr

F

E_b 8fr

f

353

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

First bump-up bit
at end of verse-4

F1

First ascending plunky bit

Chords indicated above the staff:

- F7 (8th fret, 3rd string)
- E♭6 (10th fret, 3rd string)
- F6 (5th fret, 3rd string)
- E♭ (3rd fret, 3rd string)
- F (5th fret, 3rd string)
- E♭ (3rd fret, 3rd string)

Jumping back to the bump-up bit at end of verse-4

363

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

Jumping back to the bump-up bit at end of verse-4

ff

ff

ff

ff

ff

ff

ff

F 5fr

E \flat 3fr

F 5fr

E \flat ⁶ 10fr

F⁶ 5fr

fff

Suddenly yank horn out of
mouth while still playing.

G1

Second ascending
plunkly bit

373

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

E♭ 3fr

F 5fr

E♭ 3fr

F 5fr

E♭ 3fr

F 5fr

B♭ 6fr