

The Scenic Route To Somewhere

Cameron Tingley

Swing verse-1

As conducted -----
The rev-up

A **Allegro** ♩ = 126
Swing

8va-----1

The score is written for a concert band and includes the following parts:

- Flutes 1&2:** Starts with a rest, then enters in the third measure with a melodic line marked *f*.
- Clarinets 1&2:** Enters in the second measure with a rhythmic accompaniment marked *mf*.
- Alto Sax:** Enters in the third measure with a melodic line marked *f*.
- Bassoon:** Enters in the second measure with a rhythmic accompaniment marked *mf*.
- Trumpet 1 & 2:** Play a melodic line with glissandos, marked *ppp* with accents to *mp* and *mf*, then *f* in the third measure.
- Trombone:** Play a melodic line with glissandos, marked *ppp* with accents to *mp* and *mf*, then *f* in the third measure.
- Electric Guitar:** Play a melodic line with glissandos, marked *ppp* with accents to *mp* and *mf*, then *mf* in the third measure.
- Electric Bass:** Play a melodic line with glissandos, marked *ppp* with accents to *mp* and *mf*, then *mf* in the third measure.
- Drum Set:** Use brushes, playing a rhythmic pattern marked *mf*.
- Percussion Station:** Play a melodic line with glissandos, marked *f*.

Chord diagrams for Electric Guitar are provided for the following chords:

- C7(omits)
- Bb7/F
- Db7/F
- E7

B Swing verse-2

6

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

mf *f* *mf* *f*

mf *f* *pp < ff mf* *f*

A7 F#7 Ab(sus4)/Eb A(sus4) A#(sus4)/E# B(sus4)/F# C7(omit5) Bb7/F Db7/F

(higher pitch) < *f* (back to lower pitch) To guiro < *f*

19

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

grace notes before the beat

3

3

3

3

tr

Ebm⁶

2

2

2

4

4

8

8

26

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

ppp \curvearrowright *ff* 3

ppp \curvearrowright *ff* 3

ppp \curvearrowright *ff* 3

ppp \curvearrowright *ff* 3

ppp \curvearrowright *ff* 3

ppp \curvearrowright *ff* 3

f 3

f 3

12

mp \curvearrowright *mf* *f*

To slide whistle or kazoo

57

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

p *mf* *p* *mf*

F^6 E^b6 D^b6 C^6 E^bmaj7 E^bmaj7 $G^bmaj9(omit5)$ $Gmaj7$ A^bmaj7/E^b E^bmaj7 B^b/F

B^bmaj9 A^bmaj9 $F\#maj9$ $C6/E$

2 8 12

Free time -----

68

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

G

Clarinet duet

mf

ff

f

gliss.

(mf)

mp

mp

p

Ab⁶/Eb

Eb

Gmaj9(omit5)

F[♯]maj9(omit5)

Gmaj9(omit5)

Dmaj9(omit5)

B^bmaj9(omit5)

Crash: first bar only

Ride: on bow

2

2

4

89 To Picc.

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

p *mf* *f* *p*

Fmaj9(omit5) Dmaj7 F6 Eb6 Db6 C6 Ebmaj7 Ebmaj7 Gbmaj9(omit5) Gmaj7 Abmaj7/Eb Ebmaj7

Bbmaj9 Abmaj9 F#maj9 C6/E

2 2 4 8 12

I OPTIONAL: switch to piccolos here.
Piccolos

Free time (as conducted) -----
To Fl.

101

Fl. *mf* *p* *mf* *p* *ff*

Cl. *mf* *p* *mf* *p* *f*

Alto *ff*

Bsn. *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *f* *gliss.* (Yes, this low E should be weak and muddy.)

Gtr. *f*

Bass *f*

Dr. *f*

Perc. To whip

Ab^b6/Eb Eb Ab^bmaj7/Eb Eb^bmaj7 Ab^b6/Eb Eb^b Ab^bmaj7/Eb Eb^bmaj7 Ab^b6/Eb Eb^b

Suddenly slower Craggy atonal bit

J Moderato ♩ = 112
Flutes

112

Fl. *f*

Cl. *ppp* — *ff* *f*

Alto *ppp* — *ff* *f*

Bsn. *ppp* — *ff* *f* *fff* *f*

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

K

119 *tr*

Fl.

Cl.

Alto *tr*

Bsn.

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *gliss*

Gtr. *gliss*

Bass *pp* *ff*

Dr.

Perc.

F#+
fast arpeggio ending
on the beat

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

L Allegro ♩ = 152 7/4 monster music
(4+3)

128

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

grace note before the beat

mf

ff

fff

mf < f

Bass Drum

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

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

fff

N Suddenly loud again

rit. Suddenly sag embouchure.

146 2.

Fl. *f* *<f* *<f* *<f* *<f* *mf* Suddenly sag embouchure.

Cl. *f* *<f* *<f* *<f* *<f* *mf* Suddenly sag embouchure.

Alto *f* *<f* *<f* *<f* *<f* *mf* Suddenly sag embouchure.

Bsn. *f* *<f* *<f* *<f* *<f* *mf* Suddenly sag embouchure.

Tpt. 1 *f* *<f* *<f* *<f* *<f* Suddenly sag embouchure.

Tpt. 2 *f* *<f* *<f* *<f* *<f* Suddenly sag embouchure.

Tbn. *f* *<f* *<f* *<f* *<f* *mf* Suddenly sag embouchure. *gliss*

Gtr. grace notes before the beat

Bass *ff*

Dr. *fff* *mf < f* *fff* *f* *fff* *f* *fff* *f*

Perc. *fff* To marimba

Moderato ♩ = 120

Easy listening verse-1&2

O

The easy listening part

153

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

Marimba

second time only

mf

f

ff

Soft guitar pick

mp

mf

second time only (no tremolos)

gliss

4

167

Q Break-away in middle of easy listening

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

ff

ff

ff

ff

ff

ff

ff

f

ff

pp \leftarrow *ff*

ff

Gm7

Gb6

Bb/F

Db

B/F#

C7

F7

F#7^{dfr}

gliss

pluck this note

4

FAST CHANGE (to maracas or shaker)

175

Fl. *f*

Cl. *f*

Alto *f*

Bsn. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Gtr. *mf*

Bass *f*

Dr. *mf*

Perc. *mf*

Maracas or shaker

F7

F#7

4f

2

2

4

4

179

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

R

ff

second time only

f

F7 Trombone improv. solo

f

F7

mp

first time only

second time only

mp

mp

184

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn. F#7 simile (alternating bars)

Gtr. F#7 4fr

Bass

Dr. 4 8 12

Perc. 4 8 12

T Easy listening verse-5

U rit. *Slowly* ♩ = 72

209

Fl. *ff* *mf*

Cl. *ff* *mf*

Alto *ff* *mf*

Bsn. *f* *ff* *mf*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *f* *ff*

Gtr. *ff* *mf*

Bass *ff*

Dr. *f* *To soft mallets*

Perc. *To whistle* *Whistle* *To wind chimes* *fff*

B/F#

Bb7/F

Eb7

Db(add9)

Gm7

A^b(sus4b9)_{4fr}

Improv. fill -----

3

3

3

Churchy bit

V Very slowly ♩ = 50

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

216

Fl. *ppp* < *mp*
Asterisks mark the pitch changes (if possible, gliss each pitch change)

Cl. *ppp* < *mp*
Asterisks mark the pitch changes (if possible, gliss each pitch change)

Alto *ppp* < *mp*
Asterisks mark the pitch changes (if possible, gliss each pitch change)

Bsn. *ppp* < *mp*
Asterisks mark the pitch changes (if possible, gliss each pitch change)

Tpt. 1

Tpt. 2

Tbn.

Gtr. *Bb*⁷ *mf*
slow arpeggio ending on first beat of bar

Bass *mf*

Dr. *ppp* < *f* *ppp* < *mp*
Soft mallets on china cymbal
FAST CHANGE
Brushes (sweeps on snare or cymbal). ALT: intermittent crinkly plastic bag instead.

Perc. *ppp* <
Glass wind chimes (random tinkles, light and sparse)

W ♩ = 112 March tempo

♩ = ♩ A bouncy march

226

Fl. *f*

Cl. *mf*

Alto *f*

Bsn. *mf*

Tpt. 1

Tpt. 2

Tbn. *mf*

Gtr. *mf*

Bass *mf*

Dr. *ppp*, *f*, *mf*

Perc. *ppp*, *ppp < ff*, *f*

Dim. and gradually thin out

FAST CHANGE

Gong (or tam tam)

To bass drum

Bass Drum (choke each note to dampen the decay)

Bb
6fr

234

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

C⁹ 8fr

F

E^b 8fr

F⁷ 8fr

E^b6 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

C^9 8fr

F

E^b 8fr

Z March variation (first time)

258

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

F7

8fr

10fr

Bb

6fr

8fr

F

8fr

8fr

270

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

F⁶ 6fr

E^b 8fr

F 8fr

C⁷ 8fr

F⁷ 8fr

mf

A1 March verse-3

281

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

mf

B \flat str

C \flat 9 str

F str

E \flat str

F7 str

B1

Reprise snare march solo, then morph into free-form

292

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

ff

f

E^b6
x 10fr

B^b
9fr

Feel free to improve this.

Morph into free-form drum solo

301

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)

ff

C1

5/8 atonal loopy bit
in middle of march

312

(2+3)

Fl.

Cl. *mf*

Alto *mf*

Bsn. *mf*

Tpt. 1 *ff* *mf < fff*

Tpt. 2

Tbn. *mf*

Gtr. *f*

Bass *f*

Dr. *f*

Perc.

F#7(#5) 9fr

C7(#5) 9fr

A7(#5)

Ab7(#5) 4fr

D7(#5) 9fr

grace note before the beat

flam before the beat

4

8

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.

f

(mf)

f

(mf)

p

ppp

mf

mf

mf

f

B7(#5)

F7(#5)

Bb7(#5)

Eb^{sr}

F

12

331

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

E \flat sfr

F 6 sfr

E \flat sfr

F

C 7 sfr

Detailed description: This page of a musical score, rehearsal mark 331, features a multi-staff arrangement. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto), and Bassoon (Bsn.), all in G major with a key signature of one flat. The brass section consists of Trumpets 1 and 2 (Tpt. 1, Tpt. 2) which are silent, and a Trombone (Tbn.) playing a rhythmic pattern. The guitar (Gtr.) and bass (Bass) parts provide harmonic support, with guitar chords E \flat sfr, F 6 sfr, E \flat sfr, F, and C 7 sfr indicated above the staff. The drum (Dr.) and percussion (Perc.) parts are shown at the bottom, with the drums playing a steady pattern and the percussion providing a simple accompaniment.

E1 March verse-4

342

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

f

ff

f

F7

Bb

C9

F

Eb

First bump-up bit
at end of verse-4

F1

First ascending plunky bit

353

Fl.

Cl.

Alto

Bsn.

Tpt. 1

Tpt. 2

Tbn.

Gtr.

Bass

Dr.

Perc.

F7 8fr

Eb6 10fr

F6 5fr

Eb 3fr

F 3fr

Eb 3fr

