

Far From Home:  
Suite for Jazz Big Band

By  
Alex Annan

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Chairperson: Dan Gailey

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Matt Otto

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Brad Osborn

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The Thesis Committee for Alex Annan certifies that this is the approved version of the following thesis:

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## Abstract

*Far From Home*: Suite for Jazz Big Band is a large scale, four movement suite for large jazz ensemble of five saxophones with various woodwind doubles, four trombones, four trumpets with flugelhorn doubles, and rhythm section consisting of bass, guitar, piano, and drums. Each movement is an original composition that can be presented as a standalone piece though collectively the piece is programmatic in nature and tells a story. The goal of this work is to present a story that each listener can take and make their own. While each movement was written with a personal interpretation in mind, the listener should use their own personal experiences to create their story using the music as a guide. The piece has a runtime of approximately 23-25 minutes and features many members of the ensemble either as presenters of the melody or improvised soloists.

*Far From Home* is meant to encapsulate what it is like to be on a journey, a path where one must take a leap of faith into the unknown in order to better themselves. “Home” in the title does not explicitly mean where you live. “Home” is meant to convey where you want to be, where you need to be, where you once were, or where you can be most successful, personally or professionally. Each movement takes an aspect of the journey and puts it into music. For example, the first movement *Distance*, is a slow and dark intro to the work. The first melody note is a minor ninth above the bass note, giving the music a heavy sense of dissonance. This movement shows the weariness and anxiousness of taking that leap of faith. The movement is in a 3/4 time signature but every fourth measure, a quarter note is added making it a 4/4 measure. This represents the unsteadiness of the start of a journey.

All movements of *Far From Home* have their own melody that is first presented by one or two members of the ensemble then by a larger group of players. While each movement has its own harmonic language, there are similarities between each movement such as open fifths in the lower horns and bass rhythm voices, or similar chord qualities such as Major 7<sup>th</sup> chords. The melodic content of each movement is meant to be clear and simple with a single challenging aspect to give the listeners a motive that is easy to grasp but is still interesting to listen to. There are also aleatoric or improvised chance music in each movement which represents the unknown aspects of a journey. This suite's first two movements are centered in minor keys, Bb minor and E minor respectively, with the third movement being based in a major key, G major. The final movement uses harmonic elements of each of the previous movements and has heavy use of modal mixture, moving between Db major and Db minor. Collectively, these pieces tell a story and provide performers with accessible and challenging music and gives listeners a music guide to create their own story.

## Analysis

### I. Distance

*Distance* is a sixteen-bar, mixed-meter form that is repeated twice, as are most shorter form tunes in the jazz idiom. The melody is presented in the first twelve bars of the form and the final four are used to repeat the guitar ostinato and allow the melodic player to prepare for the restatement of the melody. It opens with an ostinato in the guitar outlining the main harmonic progression which can be seen in Figure 1.

Figure 1: Guitar ostinato in *Distance*



The harmonic progression is almost completely based off the Bb Aeolian scale until the last bar of the four-bar cycle which it moves more towards a B half-whole diminished sound due to the flat nine and flat thirteen. The progression is Bbmin9 – Gbmaj7(#11) – Dbmaj7 – B7(b9)/D#. This progression was created using a pedal point on the top as opposed to the typical bass pedal point. The note C is used as the consistent tone throughout the progression and is relied on heavily in the melodic statements as well a common tone used in the development of this chart. The melody is based on the C Phrygian scale save for the last bar in the cycle, similar to the chord progression. The alto sax presents the melody with rhythm section and bass voice accompaniment. The melody can be seen in Figure 2 transposed for alto sax.

Figure 2: Alto sax melody in *Distance*

The musical score for the alto sax melody in *Distance* consists of three staves. The first staff starts at measure 13 with a 3-measure rest, followed by a 4-measure rest, and then a melodic line in 3/4 time. The second staff starts at measure 21 and continues the melody. The third staff starts at measure 27 and concludes the melody. The dynamic marking *mp* is indicated below the first staff. The instruction "Play Melody very loose" is written above the first staff.

After the melody is presented, the piece moves into a guitar solo beginning on a two-bar extension over the final chord of the progression, the B7(b9)/D# and a repeating eighth note figure in the winds as a send-off. The guitarist solos over the progression with wind backgrounds to build to the arrival point at bar 79. The piano enters with new material over a four-bar bass and bass clarinet pattern that serves as accompaniment to the alto sax solo which begins in bar 83. The pattern is shown in Figure 3.

Figure 3: Bass and piano accompaniment to alto sax solo in *Distance*

The musical score for the bass and piano accompaniment to the alto sax solo in *Distance* consists of two staves. The top staff is labeled "Pno." and shows a piano accompaniment pattern in 3/4 time. The bottom staff is labeled "A.B." and shows a bass line pattern in 3/4 time. The score covers measures 77 through 82.

The alto sax solo is open and offers freedom to the chart as all backgrounds are all on cue, meaning no two times that this is played will it be the exact same. This solo continues to the end of the piece and slowly morphs back into the original melody, which is stated by the alto sax. There are many textural elements happening as the alto solos. The upper pedal point is added back in and passed around between horn players, the trombones come in presenting harmonic pads, and the flugelhorn enters with a hemiola and morph into aleatoric figures to create a cloudy texture in which the alto sax emerges to present the final statement of the melody. The piece then fades out until the trombones play the final chord, a B7(b9) with no third present.

Figure 4: Final trombone chord in *Distance*

The image shows four staves of music, each labeled 'Bucket'. The music is in 4/4 time. Each staff begins with a whole rest for the first two beats. In the third beat, there is a half note. In the fourth beat, there is a quarter note with a fermata. The notes are: Staff 1: G2, A2; Staff 2: F2, G2; Staff 3: E2, F2; Staff 4: D2, E2.

This final chord which is above in Figure 4 is unsteady and wants to resolve which gives the piece a continued sense of anxiousness. This chord also indirectly serves as a V chord to the following movement, *Danger Dance*, which tonally centered in E minor.

## **II. Danger Dance**

*Danger Dance* is a fast, swing tune which has a 20 bar AB form with the A sections being over a quarter note bass ostinato. This tune is based in E minor on all of the A sections and moves modally on the B sections with all chords being minor 9<sup>th</sup> chords. The ostinato also contains a flatted ninth on beat 4, giving the tune more tension. The melody is first stated with distorted guitar followed by an interlude vamp over the initial bass ostinato. The ostinato is shown below in Figure 5.

Figure 5: Bass ostinato in *Danger Dance*

The image shows a single staff of music for 'Acoustic Bass' in 4/4 time. The notation consists of a continuous sequence of quarter notes: G2, A2, B2, A2, G2, F2, E2, D2. This sequence repeats for 10 measures. The first measure has a fermata above it and a dynamic marking 'f' below it. The piece ends with a double bar line and repeat dots.

The melody of this movement is simple when looking at the tessitura which is only a minor 7<sup>th</sup> but the melody contains difficult syncopation coupled with the fast tempo of half notes at 144 beats per minutes. The melody can be seen in Figure 6 below.

Figure 6: Guitar melody in the A section of *Danger Dance*



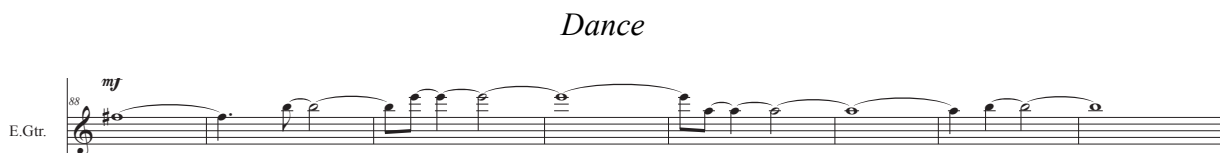
Programmatically, this movement emulates the intense moments of someone's journey. The unknown and unease from *Distance* is transferred to this movement but evolves into a much more chaotic, and raucous feeling. Like the first movement, this piece contains aleatoric figures presented first by the trombones in the interlude between statements of the melody and also as backgrounds in trombones and upper winds (trumpets and alto saxes) behind the guitar solo towards the end of the piece. Along with the aleatoric sections, this piece also uses its non-functional harmonic elements to create the heightened sense of unease and chaos. For example, the chords to the B section of this tune do not conform to typical harmonic patterns. They move modally between different roots and only land back at the main key center, E minor, in the last four bars. The harmonic pattern is Am9 – Fm9 – Am9 – Dbm9 – Fm9 – Bm9 – Fm9 – Bm9 – Em9 – Abm9. Most of these chords have little to no common tones between their basic 7<sup>th</sup> chords, causing the melodic arch to be more disjunct in terms of voice leading paired with disjunct rhythmic syncopations.

The improvised sections of *Danger Dance* both start with a textural change where the original groove is abandoned for a freer, and more ethereal feel. This gives the soloist more freedom to build their solo, while the rhythm section slowly works back into the original groove. The baritone sax solo is very free harmonically, with the lead sheet even stating the chord is C#m9-ish. The soloist and the drummer are in control of how long and what direction this solo



goes. The solo must work up to a high point so that the backgrounds, which are bell-tone accents, can enter and continue to propel the solo forward. The backgrounds are the notes of melody in order, though on different rhythms. A composite rhythm of the bell-tone backgrounds, shown in Figure 7 is played by the guitar.

Figure 7: Composite rhythm of horn bell-tone backgrounds played by electric guitar in *Danger*



The saxophones consistently present countermelodies throughout this movement. In the interlude section starting at H, they have a rhythmically complex line that drives the music forward while the brass plays pads outlining the harmony. This section then ends with a pyramid build in the winds and acts as a send-off to the new key center, Eb major, and the guitar solo. The guitar solo uses a very simple harmonic progression over eight measures which is essentially just Ebmaj7 but the addition of a non-chord tone bass note in the last four bars ties the guitar solo back into the programmatic element of this chart. The bass note changes from Eb to E natural in the fifth bar of the progression, which adds a high amount of dissonance and tension to the texture.

The guitar solo then has aleatoric backgrounds added to it to delve even more so in the chaotic and uneasy feel of the piece. These backgrounds are played over a bass ostinato and an echoing background played by the tenor saxophones and lower trumpets; this keeps the music grounded in something steady while other players around it can have the freedom to engage in the chance music. The piece continues with a unison statement of the A section melody in the winds, followed by the B section melody with the lead trumpet up an octave and some slight counterpoint from the mid and lower voices. *Danger Dance* then closes with a quiet texture over

the bass ostinato for eighteen bars with an and of four kick of the entire ensemble playing a triple forte E power chord as a surprise to catch the listeners off guard.

### III. BoTa

*BoTa* is a mixed meter tune with a groove that resembles a funk backbeat with a more subtle touch from the drums. The melody is centered in G Lydian with a few measures based outside of that tonal center with F Lydian. The form is 16 bars with each measure alternating between 4/4 and 3/4 time signatures in lieu of 7/4 to make counting easier for the performers. The melody is first presented by the lead trombone and lead tenor playing the first eight bars and the second eight bars respectively. An E pedal point is used through the intro and under the first time through the melody which creates the sense that the tune may be based in E minor, though the second time through the melody is harmonized without the pedal point. The pedal point is shown in Figure 8.

Figure 8: Bass pedal point with chord changes in *BoTa*

The musical score for Figure 8 consists of two staves. The top staff is for Piano (Pno.) and the bottom staff is for Acoustic Bass (A.B.). The Pno. staff shows a bass line with a constant E pedal point (indicated by a 'p' and a note on the E string) and chord changes: Gmaj7(#11), Bm9, Gmaj7(#11), and Bm9. The A.B. staff shows a melody line with notes and rests corresponding to the Pno. part.

The melody played between two members of the ensemble are meant to resemble the programmatic elements of the movement. The title *BoTa* was created by mixing the first two letters of the names of two heroes of mine, my Dad and my Grandpa, Todd and Barry. This movement is meant to be inspirational; the listeners should use this movement to remember what drove them to succeed on their journey to get to their “home.”



#### IV. Far From Home

The finale of this suite is a straight eighth tune which is rooted in the style of artists associated with the ECM record label. *Far From Home* has an AABA form though it is not presented exactly that way. The piece has a piano, guitar and drum intro which sets up the melody played by the bass for the first A section. The ensemble then plays the second A section after a rhythm section interlude which introduces the countermelody, similar to *BoTa*.

*Far From Home* has the most variety in harmonic qualities of any movement of this suite. While these harmonic qualities are still quite simple, the changes of this piece make heavy use of modal mixture, essentially moving back and forth from Db major and Db minor with some enharmonic spelling for the ease of the performer. The chord changes to the first solo section can be seen in Figure 11.

Figure 11: Chord changes to bass solo in *Far From Home*

Figure 11 illustrates the chord changes for the bass solo section in *Far From Home*. The diagram shows two staves of music with chord changes indicated above and below the staves. The first staff starts with a box containing 'E' and 'Fm7 Solo'. The chords are Fm7, Dbmaj7, Bbsus, and Bbm7. The second staff starts with '71' and 'Gbmaj7'. The chords are Gbmaj7, Dbm, E, Dbm, E, and Gbmaj.

The backgrounds to the bass solo are woodwind doubles that are used to create a softer texture. Along with the drums uses brushes in lieu of sticks, the bass solo helps solidify the programmatic element of sincerity and being humble on your journey when you have reached your “home.”

As stated earlier, this piece does not present its AABA form with consecutive sections. They are instead broken up with interludes or solo sections. After the bass solo, the B section is

presented by the tenor sax, with the rest of the ensemble entering in the second half of the B section. The excerpt from the score of the B section is in Figure 12 and is in the key of Bb.

Figure 12: B section theme of *Far From Home*, in key of Bb

This B section melody is based completely in the C# Aeolian mode and uses different bass notes to create movement and different qualities within the mode while still staying true to the key of C# Aeolian. For example, the first chord is C# minor followed by Amaj7(#11). These two chords essentially have the same notes but by using different bass notes and harmonizing them with notes from the C# Aeolian scale, you can create movement and harmonic surprise without abandoning the base key. This same concept is used for the flugelhorn solo. The soloist can use the C# Aeolian scale for the entire progress, save for the B6/9 chord where an E# or F should be used in lieu of E natural. The changes are in Figure 13.

Figure 13: Chord changes to flugelhorn solo in *Far From Home*

The piece then concludes with a drum solo moving into the last statement of the melody which states the A section with slight variations and an extension into the B section which is over a Db pedal. The pedal is presented with powerful long tone hits from the bass voices and a hemiola figure in the middle voices. A piano reduction can be seen in Figure 14.

Figure 14: Piano reduction of shout section in *Far From Home*

Along with the pedal, this B section also has an extension of the form by way of a tag ending, where the final melodic statement is repeated, similar to classic jazz standards. The final ensemble statement is one of the counter lines from earlier in the piece played in augmentation, landing on a Db quintal harmony. The original counter line and its version in augmentation are in the Figures 15a and 15b below.

Figure 15a: Original counter line

Figure 15b: Counter line augmentation

*Far From Home* ends with a rhythm section vamp that is the same as the intro and interludes from the piece. It ends with the guitar and piano playing a variation on the chords by stepping down a different type of second each time. The first is a minor second, the next an augmented second and finally a major second which is enharmonically spelled for the ease of reading. Below in Figure 16 is the final eight bars of the vamp played by the guitar.

Figure 16: Guitar part from ending vamp in *Far From Home*

The image shows a musical score for guitar, consisting of two systems of two staves each. The first system starts at measure 195. The top staff contains a sequence of chords: a D major chord (D4, F#4, A4), a D minor chord (D4, F4, A4), a D major chord (D4, F#4, A4), and a D minor chord (D4, F4, A4). The bottom staff contains a sequence of notes: D4, F4, A4, D4, F4, A4, D4, F4, A4, D4, F4, A4. The first measure of the first system is marked with 'dim.'. The second system starts at measure 199. The top staff contains a sequence of chords: a D major chord (D4, F#4, A4), a D minor chord (D4, F4, A4), a D major chord (D4, F#4, A4), and a D minor chord (D4, F4, A4). The bottom staff contains a sequence of notes: D4, F4, A4, D4, F4, A4, D4, F4, A4, D4, F4, A4. The first measure of the second system is marked with 'dim.' and the second measure is marked with 'rit.'.

## Conclusion

Programmatically, this piece has a lot to offer the listener, each of whom can use the music to create their own unique story. The similarities between each movement such as the open fifths in the lower voices, simple harmonies, pedal points and ostinatos, and vocally influenced melodies allow these pieces to be played as a cohesive unit, but also can stand alone as individual pieces. The *Far From Home* suite is challenging yet still engaging to each member of the ensemble, and allows performers to engage in accessible music while still being able to enjoy the ability to tell a story while performing.

Score

# Distance

## Far From Home Suite - MVT. I

Alex Annan

Straight 8ths ♩=96

The score is arranged for a large ensemble. The instruments listed on the left are: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Bass Clarinet, Flugelhorn 1, Flugelhorn 2, Flugelhorn 3, Flugelhorn 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Electric Guitar, Piano, Acoustic Bass, and Drum Set. The score is divided into measures by vertical bar lines. The time signature changes from 3/4 to 4/4 and back to 3/4. The Electric Guitar part begins with a melodic line marked with a piano (*p*) dynamic. The other instruments are mostly silent, indicated by rests.





Distance

B

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Cl. *mp*

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. *mp*

E. Gtr.

Pno.

A.B.

D.S.

25

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Cl.

25

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

25

E.Gtr.

25

Pno.

25

A.B.

25

D. S.

Detailed description: This is a page of a musical score for the piece 'Distance'. The page is numbered '4' at the top left. The title 'Distance' is centered at the top. The score is arranged in a system of 14 staves. The instruments are: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Cl., Flghn. 1, Flghn. 2, Flghn. 3, Flghn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., E.Gtr., Pno., A.B., and D. S. The music is written in 3/4 time and features a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. The first measure of each staff is marked with a '25' above it. The notation includes various note values, rests, and articulation marks. The B. Cl. and B. Tbn. parts have a prominent melodic line. The E.Gtr. part has a rhythmic pattern. The Pno. part is mostly rests. The A.B. and D. S. parts are also mostly rests.

# Distance

C

33

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Cl.

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A. B.

D. S.

Play Melody exactly how written

*mf*

*mp*

Open

Fill

ECM Groove - Jeff Ballard - Everything In Its Right Place

B♭m9 G♭maj7(#11) D♭maj7 B7(♭9)/E♭

B♭m9 G♭maj7(#11) D♭maj7 B7(♭9)/E♭

39

A. Sx. 1 *f*

A. Sx. 2 *mf*

T. Sx. 1 *f*

T. Sx. 2 *mf*

B. Cl. *mf*

Flghn. 1 *f*

Flghn. 2 *f*

Flghn. 3 *f*

Flghn. 4 *f*

Tbn. 1 *mf*

Tbn. 2 *f*

Tbn. 3 *mf*

B. Tbn. *mf*

E.Gtr.

Pno.

A.B.

D. S.

39

Bbm9 Gbmaj7(#11) Dbmaj7 B7(b9)/Eb *8va* Bbm9 Gbmaj7(#11) Dbmaj7 B7(b9)/Eb

39

Bbm9 Gbmaj7(#11) Dbmaj7 B7(b9)/Eb Bbm9 Gbmaj7(#11) Dbmaj7 B7(b9)/Eb

39

39

Detailed description: This is a page of a musical score for the piece 'Distance'. It contains 14 staves of music. The top staves are for woodwinds and brass: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Cl., Flghn. 1, Flghn. 2, Flghn. 3, Flghn. 4, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The bottom staves are for strings and piano: E.Gtr., Pno., A.B., and D. S. The score is divided into measures with changing time signatures: 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are triplets and an 8va marking in the piano part. The piano part includes chord voicings: Bbm9, Gbmaj7(#11), Dbmaj7, B7(b9)/Eb, Bbm9, Gbmaj7(#11), Dbmaj7, B7(b9)/Eb.

Distance

47

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Cl.

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A. B.

D. S.

loco

B7(b9)/Eb

Begin Solo

Bbm9

Gbmaj7(#11)

Dbmaj7

B7(b9)/Eb

Cymbal Roll

*p*

*p*

*p*

*p*



Distance

E

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Cl.  
Flghn. 1  
Flghn. 2  
Flghn. 3  
Flghn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
E.Gtr.  
Pno.  
A.B.  
D. S.

61

Bbm9 Gbmaj7(#11) Dbmaj7 B7(b9)/Eb Bbm9 Gbmaj7(#11) Dbmaj7 B7(b9)/Eb

61

Bbm9 Gbmaj7(#11) Dbmaj7 B7(b9)/Eb Bbm9 Gbmaj7(#11) Dbmaj7 B7(b9)/Eb

61

61



69

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Cl. *mp*

Flghn. 1 *mp*

Flghn. 2 *mp*

Flghn. 3 *mp*

Flghn. 4 *mp* Open

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

E.Gtr. *mp*

Pno. *mp*

A.B. *mp*

D. S. *mp*

$B\flat m9$     $G\flat maj7(\#11)$     $D\flat maj7$     $B7(\flat9)/E\flat$     $B\flat m9$     $G\flat maj7(\#11)$     $D\flat maj7$     $B7(\flat9)/E\flat$

$B\flat m9$     $G\flat maj7(\#11)$     $D\flat maj7$     $B7(\flat9)/E\flat$     $B\flat m9$     $G\flat maj7(\#11)$     $D\flat maj7$     $B7(\flat9)/E\flat$

# Distance

**F**

Ebyldian  
Open Solo

A. Sx. 1  
cresc.  
Open

A. Sx. 2  
cresc.  
Open

T. Sx. 1  
cresc. Open  
On Cue. Group 2

T. Sx. 2  
cresc. Open  
On Cue. Group 1

B. Cl.  
cresc.  
Open

Flghn. 1  
cresc. Open

Flghn. 2  
cresc. Open

Flghn. 3  
cresc. Open  
On Cue. Group 3

Flghn. 4  
cresc. Open  
On Cue. Group 3

Tbn. 1  
cresc. Open  
On Cue. Group 2  
Bucket

Tbn. 2  
cresc. Open  
On Cue. Group 1  
Bucket

Tbn. 3  
cresc. Open

B. Tbn.  
cresc. Open

E.Gtr.  
End Solo  
Glyldian  
Swell With Volume Knob

Pno.  
cresc. Open

A.B.  
cresc. Open

D. S.  
Crash  
Subtle ECM Like Groove.  
Alto Solo. Open

# Distance

Gm9 Ebmaj7(#11) Bbmaj7 G#7(b9)/C Gm9 Ebmaj7(#11) Bbmaj7 G#7(b9)/C

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. 1 *f*

T. Sx. 2 *f*

B. Cl. *f*

Flghn. 1 *f*

Flghn. 2 *f*

Flghn. 3 *f*

Flghn. 4 *f*

Tbn. 1 *f* Open

Tbn. 2 *f* Open

Tbn. 3 *f*

B. Tbn. *f*

E.Gtr. *f*

Pno. *f*

A.B. *f*

D. S. *f* Crash Cymbal Wash Cymbal Work til End

# Distance

95 Gm9 Ebmaj7(#11) Bbmaj7 G#7(b9)/C Gm9 Ebmaj7(#11) Bbmaj7 Play melody very loose

A. Sax. 1

A. Sax. 2 *mp* *dim.*

T. Sax. 1 *mp* *dim.*

T. Sax. 2

B. Cl. *mp* *dim.* *p* *dim.*

Flghn. 1 *mp* *dim.* Play 8ths on given notes through 102

Flghn. 2 *mp* *dim.* Play 8ths on given notes through 102

Flghn. 3 *mp* *dim.* Play 8ths on given notes through 105

Flghn. 4 *mp* *dim.*

Tbn. 1 *mp* *dim.* *p* *dim.*

Tbn. 2 *mp* *dim.* *p* *dim.*

Tbn. 3 *mp* *dim.* *p* *dim.*

B. Tbn. *dim.*

E.Gtr. *mp* *dim.* *p* *dim.*

Pno. *mp* *dim.* *dim.*

A.B. *mp* *dim.* *p* *dim.*

D. S. *mp* *dim.* *p* *dim.*

**A. Sax. 1**  
103  
Musical notation for Alto Saxophone 1, starting at measure 103. The staff shows a melodic line with various rhythmic values and dynamics.

**A. Sax. 2**  
Musical notation for Alto Saxophone 2, mostly consisting of rests.

**T. Sax. 1**  
Musical notation for Tenor Saxophone 1, mostly consisting of rests.

**T. Sax. 2**  
Musical notation for Tenor Saxophone 2, starting with a *mp* dynamic and a *dim.* dynamic marking.

**B. Cl.**  
103  
Musical notation for Bass Clarinet, starting at measure 103. The staff shows a melodic line with a *pp* dynamic marking.

**Flghn. 1**  
Musical notation for Flute 1, mostly consisting of rests.

**Flghn. 2**  
Musical notation for Flute 2, mostly consisting of rests.

**Flghn. 3**  
Musical notation for Flute 3, featuring a *dim.* dynamic marking and some rhythmic notation.

**Flghn. 4**  
Musical notation for Flute 4, mostly consisting of rests.

**Tbn. 1**  
Musical notation for Trombone 1, starting with a *pp* dynamic marking.

**Tbn. 2**  
Musical notation for Trombone 2, starting with a *pp* dynamic marking.

**Tbn. 3**  
Musical notation for Trombone 3, starting with a *pp* dynamic marking.

**B. Tbn.**  
Musical notation for Baritone Trombone, mostly consisting of rests.

**E. Gtr.**  
103  
Musical notation for Electric Guitar, starting at measure 103. The staff shows a melodic line with a *pp* dynamic marking.

**Pno.**  
103  
Musical notation for Piano, starting at measure 103. The staff shows a melodic line with a *mp* dynamic marking and a *dim.* dynamic marking.

**A.B.**  
103  
Musical notation for Double Bass, starting at measure 103. The staff shows a melodic line with a *pp* dynamic marking.

**D. S.**  
103  
Musical notation for Drum Set, starting at measure 103. The staff shows a *pp* dynamic marking.

# Distance

*rit.*

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Cl.

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A.B.

D. S.

Bucket

Bucket

Bucket

Bucket

# Danger Dance

## Far From Home Suite - MVT. II

Alex Annan

Fast Swing  $\text{♩} = 144$

Alto Sax 1 *f*

Alto Sax 2 *f*

Tenor Sax 1 *f*

Tenor Sax 2 *f*

Baritone Sax *f*

Trumpet in B $\flat$  1 *f*

Trumpet in B $\flat$  2 *f*

Trumpet in B $\flat$  3 *f*

Trumpet in B $\flat$  4 *f*

Trombone 1 *f*

Trombone 2 *f*

Trombone 3 *f*

Bass Trombone *f*

Electric Guitar *f*

Piano *f*

Acoustic Bass *f*

Drum Set *f*  
In Your Face Swing, Ala Ari Hoenig (8)

# Danger Dance

2  
A

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

T. Sax. 2 *f*

B. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

E.Gtr. *f*

Pno. *f* Em9 Clusters

A.B. *f*

D. S. *f*

(8)

Detailed description: This is a musical score for a piece titled "Danger Dance". The score is arranged for a large ensemble. At the top, there is a section marker "2" above a box containing the letter "A". The instruments listed on the left are: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., E.Gtr., Pno., A.B., and D. S. Each instrument part begins with a dynamic marking of *f* (forte). The saxophone and trumpet parts are mostly silent, indicated by horizontal lines with a fermata. The guitar part features a melodic line with a key signature of one sharp (F#) and a common time signature. The piano part includes a section labeled "Em9 Clusters" with a fermata. The A.B. part consists of a steady bass line. The D. S. part is a drum part with a consistent rhythmic pattern. The score spans 8 measures, with a rehearsal mark (8) at the end of the eighth measure.



# Danger Dance

17

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A. B.

D. S.

Am9 Fm9 Am9 D♭m9 Fm9 Bm9 Fm9 Bm9



Danger Dance

B

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

T. Sax. 2 *f*

B. Sax. *f*

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f*

B $\flat$  Tpt. 3 *f*

B $\flat$  Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

E.Gtr. *f*

Pno. *f*

A.B. *f*

D. S. *f*

(8)

Danger Dance

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A. B.

D. S.

The musical score is arranged in a system of 18 staves. The first five staves are for saxophones (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.). The next four staves are for trumpets (B♭ Tpt. 1-4). The following three staves are for trombones (Tbn. 1-3, B. Tbn.). The guitar (E. Gtr.) is on the next staff. The piano (Pno.) is on the next two staves. The double bass (A. B.) is on the next staff. The drums (D. S.) are on the final staff. The score begins with a first ending bracket (41) and a key signature of one sharp (F#). The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines across the instruments.







Danger Dance

69

A. Sax. 1 *f* *subito p* *cresc.* *ff*

A. Sax. 2 *f* *subito p* *cresc.* *ff*

T. Sax. 1 *f* *subito p* *cresc.* *ff*

T. Sax. 2 *f* *subito p* *cresc.* *ff*

B. Sax. *f* *subito p* *cresc.* *ff*

B $\flat$  Tpt. 1 *f* *subito p* *cresc.* *ff*

B $\flat$  Tpt. 2 *f* *subito p* *cresc.* *ff*

B $\flat$  Tpt. 3 *f* *subito p* *cresc.* *ff*

B $\flat$  Tpt. 4 *f* *subito p* *cresc.* *ff*

Tbn. 1 *f* *subito p* *cresc.* *ff*

Tbn. 2 *f* *subito p* *cresc.* *ff*

Tbn. 3 *f* *subito p* *cresc.* *ff*

B. Tbn. *f* *subito p* *cresc.* *ff*

E.Gtr. *f* *subito p* *cresc.* *ff*

Pno. *f* *subito p* *cresc.* *ff*

A.B. *f* *subito p* *cresc.* *ff*

D. S. *f* *subito p* *cresc.* *ff*

*F $\sharp$ (b9)*



# Danger Dance

E

To Soprano

A. Sax. 1: Open

A. Sax. 2: Open

T. Sax. 1: Open

T. Sax. 2: Open

B. Sax.: C#m9-ish  
Open Solo

B♭ Tpt. 1: Open

B♭ Tpt. 2: Open

B♭ Tpt. 3: Open

B♭ Tpt. 4: Open

Tbn. 1: Open

Tbn. 2: Open

Tbn. 3: Open

B. Tbn.: Open

E. Gtr.: Em9-ish  
Open. Bari Solo

Pno.: Em9-ish  
Open. Bari Solo

A. B.: Em9-ish  
Open Floaty at first, then move into swing groove as solo builds

D. S.: Em9-ish  
Open. Bari Solo  
Floaty at first, then move into swing groove as solo builds

# Danger Dance

**S. Sax.** *mf*

**A. Sax. 2** *mf*

**T. Sax. 1** *mf*

**T. Sax. 2** *mf*<sub>9</sub>

**B. Sax.** *mf*

**B♭ Tpt. 1** *mf*

**B♭ Tpt. 2** *mf*

**B♭ Tpt. 3** *mf*

**B♭ Tpt. 4** *mf*

**Tbn. 1** *mf*

**Tbn. 2** *mf*

**Tbn. 3** *mf*

**B. Tbn.** *mf*

**E. Gtr.** *mf*<sub>9</sub>

**Pno.** *mf*<sub>9</sub>

**A.B.** *mf*  
Walk

**D. S.** *mf*  
Time

(8)

Danger Dance

96

S. Sx.

A. Sx. 2

T. Sx. 1

T. Sx. 2

C#m/C

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Em/D#

Pno.

Em/D#

96

A.B.

96

D. S.

(8)



112

S. Sax. *dim.*

A. Sax. 2 *dim.*

T. Sax. 1 *dim.*

T. Sax. 2 *dim.*

B. Sax. *dim.*  
Gm *dim.*  
Wind Down Solo

B♭ Tpt. 1 *dim.*

B♭ Tpt. 2 *dim.*

B♭ Tpt. 3 *dim.*

B♭ Tpt. 4 *dim.*

Tbn. 1 *dim.*

Tbn. 2 *dim.*

Tbn. 3 *dim.*

B. Tbn. *dim.*

E. Gtr. *dim.*  
Bm *dim.*

Pno. *dim.*

A.B. *dim.*

D. S. *dim.*

(8)

Danger Dance

Musical score for "Danger Dance" featuring various instruments and dynamic markings. The score is divided into two systems. The first system includes S. Sax., A. Sax. 2, T. Sax. 1, T. Sax. 2, and B. Sax. The second system includes B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., E. Gtr., Pno., A. B., and D. S. The score includes dynamic markings such as *mp*, *cresc.*, *f*, and *dim.*. The key signature is one sharp (F#) and the time signature is 4/4. The score is written in treble and bass clefs. The first system covers measures 115-120, and the second system covers measures 120-125. The D. S. part is a drum line with a consistent rhythmic pattern.

Danger Dance

128

S. Sx. 1  
*mp* *cresc.* *f* *dim.*

A. Sx. 2  
*mp* *cresc.* *f* *dim.*

T. Sx. 1  
*mp* *cresc.* *f* *dim.*

T. Sx. 2  
*mp* *cresc.* *f* *dim.*

B. Sx.  
*mp* *cresc.* *f* *dim.*

B $\flat$  Tpt. 1  
*mp* *cresc.* *f* *dim.*

B $\flat$  Tpt. 2  
*mp* *cresc.* *f* *dim.*

B $\flat$  Tpt. 3  
*mp* *cresc.* *f* *dim.*

B $\flat$  Tpt. 4  
*mp* *cresc.* *f* *dim.*

Tbn. 1  
*mp* *cresc.* *f* *dim.*

Tbn. 2  
*mp* *cresc.* *f* *dim.*

Tbn. 3  
*mp* *cresc.* *f* *dim.*

B. Tbn.  
*mp* *cresc.* *f* *dim.*

E.Gtr.  
*mp* *cresc.* *f* *dim.*

Pno.  
*mp* *cresc.* *f* *dim.*

A.B.  
*mp* *cresc.* *f* *dim.*

D. S.  
*mp* *cresc.* *f* *dim.*

Danger Dance

The musical score is arranged in a system of staves. The top section includes:

- S. Sax. (Soprano Saxophone)
- A. Sax. 2 (Alto Saxophone 2)
- T. Sax. 1 (Tenor Saxophone 1)
- T. Sax. 2 (Tenor Saxophone 2)
- B. Sax. (Baritone Saxophone)

The middle section includes:

- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- B♭ Tpt. 3 (B-flat Trumpet 3)
- B♭ Tpt. 4 (B-flat Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- B. Tbn. (Baritone Trombone)

The bottom section includes:

- E. Gtr. (Electric Guitar)
- Pno. (Piano)
- A.B. (Acoustic Bass)
- D. S. (Drum Set) with a "Solo/Fill" section indicated by a double bar line and hatching.

Dynamic markings of *f* (forte) are present throughout the score. A rehearsal mark <sup>136</sup> is placed above the first staff of the trumpet section.



Danger Dance

146

S. Sax.

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A. B.

D. S.

E 7#9 (#5)  
Begin Solo

(9)

# Danger Dance

20  
1

S. Sax. Open

A. Sax. 2 Open

T. Sax. 1 Open

T. Sax. 2 Open

B. Sax. Open

B♭ Tpt. 1 Open

B♭ Tpt. 2 Open

B♭ Tpt. 3 Open

B♭ Tpt. 4 Open

Tbn. 1 Open

Tbn. 2 Open

Tbn. 3 Open

B. Tbn. Open

E. Gtr. <sup>157</sup> Ebmaj 7 Open Solo Ebmaj 7/E

Pno. <sup>157</sup> Ebmaj 7 Open. Guitar Solo Ebmaj 7/E

A.B. <sup>157</sup> Ebmaj 7 Open Ebmaj 7/E

D. S. <sup>157</sup> Open. Guitar Solo



173

S. Sx. *cresc.*

A. Sx. 2 *cresc.*

T. Sx. 1 *cresc.*

T. Sx. 2 *cresc.*

B. Sx. *cresc.*

B $\flat$  Tpt. 1 *cresc.*

B $\flat$  Tpt. 2 *cresc.*

B $\flat$  Tpt. 3 *cresc.*

B $\flat$  Tpt. 4 *cresc.*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Tbn. 3 *cresc.*

B. Tbn. *cresc.*

E.Gtr. *E $\flat$ mf *cresc.* E $\flat$ maj 7/E*

Pno. *E $\flat$ mf *cresc.* E $\flat$ maj 7/E*

A.B. *cresc.*

D. S. *cresc.* (8)

# Danger Dance

181 Play these rhythm on these notes randomly. Do not line up of enter with other players.

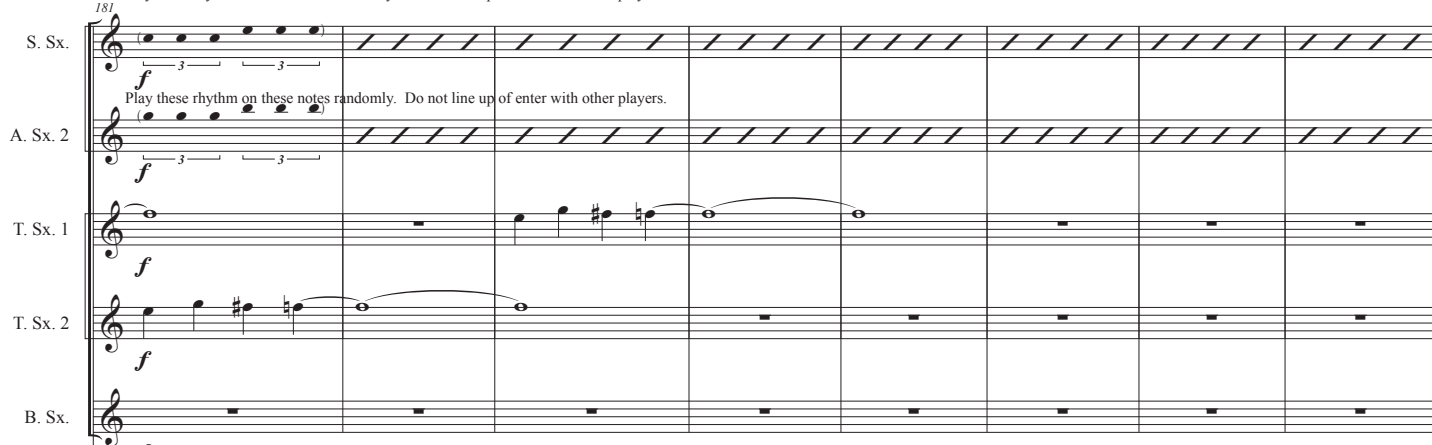
S. Sax. *f* Play these rhythm on these notes randomly. Do not line up of enter with other players.

A. Sax. 2 *f* Play these rhythm on these notes randomly. Do not line up of enter with other players.

T. Sax. 1 *f*

T. Sax. 2 *f*

B. Sax. *f*



B♭ Tpt. 1 *f* Play these rhythm on these notes randomly. Do not line up of enter with other players.

B♭ Tpt. 2 *f* Play these rhythm on these notes randomly. Do not line up of enter with other players.

B♭ Tpt. 3 *f*

B♭ Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

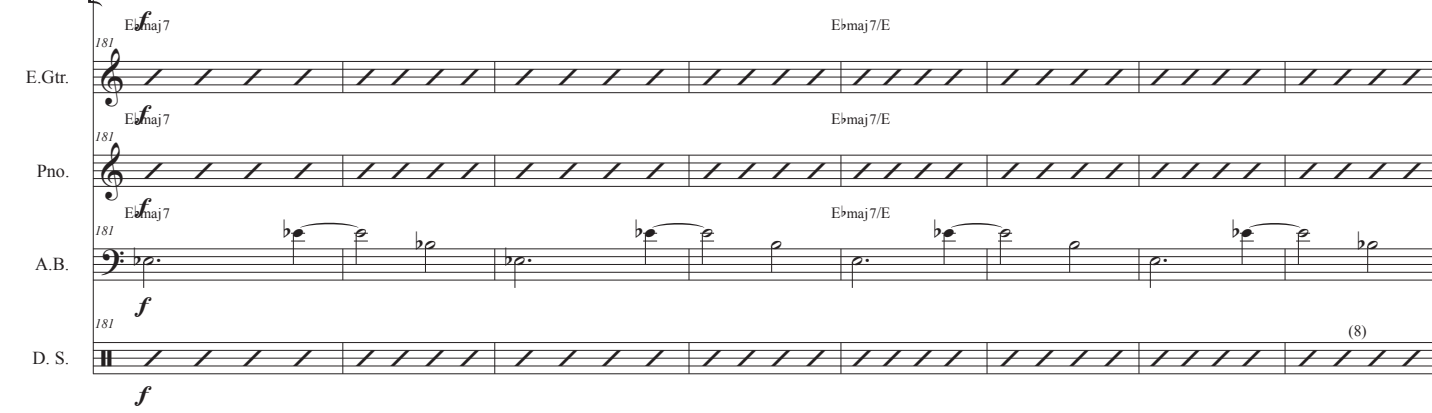


E. Gtr. *f* Ebmaj7 Ebmaj7/E

Pno. *f* Ebmaj7 Ebmaj7/E

A. B. *f*

D. S. *f* (8)



# Danger Dance

24  
J

S. Sax.  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

E. Gtr.  
Em9  
189 Wind Down Solo

Pno.  
Em9  
189

A. B.  
189

D. S.  
189  
Blg Fill (8)

Danger Dance

K

**S. Sax.** *ff*

**A. Sax. 2** *ff*

**T. Sax. 1** *ff*

**T. Sax. 2** *ff*

**B. Sax.** *ff*

**B $\flat$  Tpt. 1** *ff*

**B $\flat$  Tpt. 2** *ff*

**B $\flat$  Tpt. 3** *ff*

**B $\flat$  Tpt. 4** *ff*

**Tbn. 1** *ff*

**Tbn. 2** *ff*

**Tbn. 3** *ff*

**B. Tbn.** *ff*

**E. Gtr.** *ff*<sub>69</sub>

**Pno.** *ff*

**A. B.** *ff*

**D. S.** *ff* Melody

(8)

Danger Dance

205

S. Sax.

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A. B.

D. S.



Danger Dance

213

S. Sax.

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

Em9      A♭m9

A. B.

D. S.

# Danger Dance

28  
L

S. Sx. *subito p*

A. Sx. 2 *subito p*

T. Sx. 1 *subito p*

T. Sx. 2 *subito p*

B. Sx. *subito p*

B♭ Tpt. 1 *subito p*

B♭ Tpt. 2 *subito p*

B♭ Tpt. 3 *subito p*

B♭ Tpt. 4 *subito p*

Tbn. 1 *subito p*

Tbn. 2 *subito p*

Tbn. 3 *subito p*

B. Tbn. *subito p*

E.Gtr. *subito p*  
219 Weird Sounds (8)

Pno. *subito p*  
219 Play This Note Randomly (8)

A.B. *subito p*  
219 (8)

D. S. *subito p*  
219 Big Crash on 1 (8)

227

S. Sax. *fff*

A. Sax. 2 *fff*

T. Sax. 1 *fff*

T. Sax. 2 *fff*

B. Sax. *fff*

B♭ Tpt. 1 *fff*

B♭ Tpt. 2 *fff*

B♭ Tpt. 3 *fff*

B♭ Tpt. 4 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3 *fff*

B. Tbn. *fff*

E. Gtr. *fff* (8)

Pno. *fff* (8)

A.B. *fff* (8)

D. S. *fff* (8) **HUGE CRASH**

# BoTa

## Far From Home Suite - MVT. III

Alex Annan

Str 8ths ♩=180

The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Soprano Sax
- Alto Sax
- Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Flugelhorn 1
- Flugelhorn 2
- Trombone 1
- Trombone 2
- Trombone 3
- Bass Trombone
- Electric Guitar (2x Only)
- Piano
- Acoustic Bass (2x Only)
- Drum Set (Drum Intro 1x, Dave King - The Bad Plus - You Are)

The score consists of 16 measures, with a double bar line at the end of each measure. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the piece. The Electric Guitar and Acoustic Bass parts feature a melodic line with a '2x Only' marking. The Drum Set part features a rhythmic pattern of eighth notes, also marked '2x Only'.

# BoTa

This musical score is for the piece "BoTa" and consists of 16 measures. The score is divided into two systems of eight measures each. The instruments and their parts are as follows:

- S. Sx. (Saxophones):** S. Sx. 1 and A. Sx. 2. Both parts are mostly rests, with some notes in the first and last measures.
- T. Sx. (Trumpets):** T. Sx. 1 and T. Sx. 2. Both parts are mostly rests, with some notes in the first and last measures.
- B. Sx. (Baritone Saxophone):** Mostly rests.
- B♭ Tpt. (Trumpets):** B♭ Tpt. 1 and B♭ Tpt. 2. Both parts are mostly rests, with some notes in the first and last measures.
- Flghn. (Flutes):** Flghn. 1 and Flghn. 2. Both parts are mostly rests, with some notes in the first and last measures.
- Tbn. (Tubas):** Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. Tbn. 1 has a melodic line starting with a *mf* dynamic and a fermata. Tbn. 2, 3, and B. Tbn. are mostly rests.
- E. Gtr. (Electric Guitar):** Features a melodic line with a fermata. Chord changes are indicated: Gmaj7(#11) in measures 1, 5, and 9; Bm9 in measures 3, 7, and 11.
- Pno. (Piano):** Features a rhythmic accompaniment consisting of eighth notes in both hands.
- A. B. (Bass):** Features a melodic line with a fermata. A note is marked with a "Big hit" symbol.
- D. S. (Drums):** Features a rhythmic accompaniment consisting of eighth notes.

17

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Flghn. 1

Flghn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A.B.

D. S.

*mf*

A<sup>6</sup> Fmaj7 A<sup>6</sup> Fmaj7

BoTa

S. Sax. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

A. Sax. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

T. Sax. 1 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

T. Sax. 2 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

B. Sax. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

B♭ Tpt. 1 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

B♭ Tpt. 2 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

Flghn. 1 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

Flghn. 2 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

Tbn. 1 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

Tbn. 2 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

Tbn. 3 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

B. Tbn. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

E. Gtr. 25 Em9 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

Pno. 25 Em9 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

A.B. 25 Em9 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

D. S. 25 Drum Fill/Solo. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

C

S. Sax. *mp* *cresc.*

A. Sax. *mp* *cresc.*

T. Sax. 1 *mp* *cresc.*

T. Sax. 2 *mp* *cresc.*

B. Sax. *mp* *cresc.*

B♭ Tpt. 1 *mp* *cresc.*

B♭ Tpt. 2 *mp* *cresc.*

Flghn. 1 *mp* *cresc.*

Flghn. 2 *mp* *cresc.*

Tbn. 1 *mp* *cresc.*

Tbn. 2 *mp* *cresc.*

Tbn. 3 *mp* *cresc.*

B. Tbn. *mp* *cresc.*

E. Gtr. *mp* *cresc.* Light Soloing on E Pedal.

Pno. *mp* *cresc.*

A.B. *mp* *cresc.*

D. S. *mp* *cresc.*



# BoTa

**S. Sax.** *f*

**A. Sax.** *f*

**T. Sax. 1** *mf* *cresc.* *f*  
Alternate between these notes. 1/4s + 8ths

**T. Sax. 2** *mf* *cresc.* *f*  
Sustained Notes on these pitches

**B. Sax.** *mf* *cresc.* *f*

**B♭ Tpt. 1** *mf* *cresc.* *f*

**B♭ Tpt. 2** *mf* *cresc.* *f*

**Flghn. 1** *f*

**Flghn. 2** *mf* *cresc.* *f*  
Alternate between these notes. 1/4s + 8ths  
Sustained Notes on these pitches

**Tbn. 1** *mf* *cresc.* *f*

**Tbn. 2** *mf* *cresc.* *f*

**Tbn. 3** *mf* *cresc.* *f*

**B. Tbn.** *mf* *cresc.* *f*

**E. Gtr.** *mf* *cresc.* *f*

**Pno.** *mf* *cresc.* *f*

**A.B.** *mf* *cresc.* *f*

**D. S.** *mf* *cresc.* *f*

BoTa

E

Musical score for BoTa, page 7, rehearsal mark E. The score includes parts for S. Sax, A. Sax, T. Sax 1, T. Sax 2, B. Sax, B♭ Tpt. 1, B♭ Tpt. 2, Flghn. 1, Flghn. 2, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., E. Gtr., Pno., A.B., and D. S. The score features complex rhythmic patterns with frequent time signature changes and includes chord diagrams for Gmaj7(#11) and Bm9.



BoTa

Solo  
F#m9

F

Musical score for BoTa, Solo F#m9, page 9. The score includes parts for S. Sax., A. Sax., T. Sax. 1, T. Sax. 2, B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, Flghn. 1, Flghn. 2, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., E. Gtr., Pno., A.B., and D. S. The score is in 4/4 time and features a complex rhythmic structure with multiple time signatures (3/4, 4/4) and a 'FILL' section for the D. S. part.

# BoTa

A maj7(#11)

C#m9

A maj7(#11)

C#m9

S. Sx.   
 A. Sx.   
 T. Sx. 1   
 T. Sx. 2   
 B. Sx.   
 B♭ Tpt. 1   
 B♭ Tpt. 2   
 Flghn. 1   
 Flghn. 2   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3   
 B. Tbn.   
 E.Gtr.   
 Pno.   
 A.B.   
 D. S.

Chord progression: A maj7(#11) | C#m9 | A maj7(#11) | C#m9

Performance instructions: *1x Only* (for vocal and brass parts), *Soprano Solo* (for D. S.).

BoTa

81

B<sup>9</sup> Gmaj7 B<sup>9</sup> Gmaj7

S. Sx.

A. Sx.

T. Sx. 1  
*mf*

T. Sx. 2  
*mf*

B. Sx.

B<sup>7</sup> Tpt. 1

B<sup>7</sup> Tpt. 2

Flghn. 1  
*mf*

Flghn. 2  
*mf*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A<sup>9</sup> Fmaj7 A<sup>9</sup> Fmaj7

E.Gtr.

Pno.

A.B.

D. S.

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Flghn. 1

Flghn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Eaeolian

E. Gtr.

Play chords in higher register.

Pno.

A.B.

D. S.

BoTa

97 F#m9 Wind Down Solo

S. Sx. 4/4 3/4 4/4 3/4 4/4 3/4 4/4

A. Sx. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

T. Sx. 1 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

T. Sx. 2 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

B. Sx. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

B $\flat$  Tpt. 1 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

B $\flat$  Tpt. 2 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

Flghn. 1 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

Flghn. 2 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

Tbn. 1 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

Tbn. 2 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

Tbn. 3 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

B. Tbn. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)

97 Em9 E.Gtr. 4/4 3/4 4/4 3/4 4/4 3/4 4/4

97 Em9 Pno. 4/4 3/4 4/4 3/4 4/4 3/4 4/4

97 Em9 A.B. 4/4 3/4 4/4 3/4 4/4 3/4 4/4

97 Fill D. S. 4/4 3/4 4/4 3/4 4/4 3/4 4/4 (6)



S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Flghn. 1

Flghn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.

103

Alone til J

Cymbal Crash, Let Ring

J

S. Sax. *mp*

A. Sax. *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Sax. *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

B♭ Tpt. *mp*  
To Trumpet

B♭ Tpt. *mp*  
To trumpet

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

E. Gtr. *mp*

Pno. *mp*

A.B. *mp*

D. S. *mp*  
Cymbal Work

S. Sax.

A. Sax.

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

B♭ Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A.B.

D. S.   
 119 Sim to Original Groove. On Snare and Rims of Drums

L

S. Sax. *mf*

A. Sax. *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

B. Sax. *mf*

B♭ Tpt. 1 <sup>127</sup> *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. *mf*

B♭ Tpt. <sup>127</sup> *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

E. Gtr. <sup>127</sup>

Pno. <sup>127</sup> *mf*

A.B. <sup>127</sup> *mf*

D. S. <sup>127</sup> *mf*

<sup>127</sup> Continue Rhythm through N

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt.

B♭ Tpt. 135

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr.

Pno.

A.B.

D. S.

N

This musical score is for the piece "BoTa" on page 19. It features a variety of instruments and includes dynamic markings such as *f* and *cresc.*. The score is divided into several systems:

- S. Sx.** (String Section): Violin I, Violin II, Viola I, Viola II, and Cello/Double Bass.
- B. Sx.** (Woodwind Section): Flute I, Flute II, Clarinet I, Clarinet II, Bassoon I, and Bassoon II.
- B. Tpt.** (Brass Section): Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, and Baritone/Euphonium.
- E. Gtr.** (Electric Guitar): Solo electric guitar part.
- Pno.** (Piano): Grand piano accompaniment.
- A. B.** (Acoustic Bass): Acoustic bass line.
- D. S.** (Drum Set): Drum set accompaniment.

Key features of the score include:

- Dynamic Markings:** *f* (forte) and *cresc.* (crescendo) are used throughout to indicate volume and intensity.
- Rehearsal Markings:** A rehearsal mark <sup>143</sup> is present at the beginning of several staves.
- Drum Set:** The drum set part (D. S.) features a "HUGE Fill" at the end of the piece.

S. Sx.

A. Sx.

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

B $\flat$  Tpt.

B $\flat$  Tpt. <sup>153</sup>

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.

Gmaj7(#11) Bm9 Gmaj7(#11) Bm9

Gmaj7(#11) Bm9 Gmaj7(#11) Bm9

BoTa

B<sup>9</sup>

Gmaj7

B<sup>9</sup>

Gmaj7

161

S. Sax.

A. Sax.

T. Sax. 1

T. Sax. 2

B. Sax.

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

B<sup>b</sup> Tpt.

B<sup>b</sup> Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

161 Solo W/ Soprano Sax

D. S.



# BoTa

S. Sax. *ff* *dim.*

A. Sax. *ff* *dim.*

T. Sax. 1 *ff* *dim.*

T. Sax. 2 *ff* *dim.*

B. Sax. *ff* *dim.*

B♭ Tpt. 1 *ff* *dim.*

B♭ Tpt. 2 *ff* *dim.*

B♭ Tpt. *ff* *dim.*

B♭ Tpt. *ff* *dim.*

Tbn. 1 *ff* *dim.*

Tbn. 2 *ff* *dim.*

Tbn. 3 *ff* *dim.*

B. Tbn. *ff* *dim.*

E. Gtr. *ff* *dim.*  
169 G maj7(#11) Solo Over Melody Bm9 G maj7(#11) Bm9

Pno. *ff* *dim.*  
169 G maj7(#11) Bm9 G maj7(#11) Bm9

A.B. *ff* *dim.*  
169 G maj7(#11)

D. S. *ff* *dim.*

177

S. Sax. *mf* *dim.*

A. Sax. *mf*

T. Sax. 1 *mf* *dim.*

T. Sax. 2 *mf* *dim.*

B. Sax. *mf* *dim.*

B♭ Tpt. 1 *mf* *dim.*

B♭ Tpt. 2 *mf* *dim.*

B♭ Tpt. *mf* *dim.*

B♭ Tpt. *mf* *dim.*

Tbn. 1

Tbn. 2

Tbn. 3 *mf* *dim.*

B. Tbn. *mf* *dim.*

E. Gtr. *mf* *dim.*

Pno. *mf* *dim.*

A.B. *mf* *dim.*

D. S. *mf* *dim.*

F maj7<sup>♯m</sup> A<sup>9</sup> F maj7

A<sup>9</sup> F maj7 A<sup>9</sup> F maj7

F maj7<sup>♯m</sup> A<sup>9</sup> F maj7

185

S. Sax. *mp*

A. Sax. *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Sax. *mp*

Bb Tpt. 1 *mp*

Bb Tpt. 2 *mp*

Bb Tpt. *mp*

Bb Tpt. *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

E. Gtr. *mp* Gmaj7(#11) Light Soloing Bm9 A<sup>6</sup> Fmaj7 *mp*

Pno. *mp* *mp* Gmaj7(#11) Bm9 A<sup>6</sup> Fmaj7 *mp*

A.B. *mp*

D. S. *mp*

Score

# Far From Home

## Far From Home Suite - MVT. IV

Alex Annan

Str. 8th ♩ = 156

The score is arranged for a large ensemble. The top section includes five saxophones (Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax), four flugelhorns, and four trombones (Trombone 1, 2, 3, Bass Trombone). The bottom section includes Electric Guitar, Piano, Acoustic Bass, and Drum Set. The music is in 4/4 time with a tempo of 156 beats per minute. The key signature has two flats (B-flat and E-flat). The Electric Guitar and Piano parts feature a specific voicing: a low A-flat on the 2nd string, with notes on the 3rd, 4th, and 5th strings. The Drum Set part is marked with an ECM groove, featuring quarters on the rim of the snare and eighths on the ride.

# Far From Home

2  
A

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.

*f*

Chord progression: F m7, Dbmaj7, Bbsus, Bb6, Bbm7, Dbmaj7, Gbmaj, F m7, Dbmaj7

Tempo/Style: *f*

# Far From Home

17

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.

Bøsus    Bbm7    Gbmaj7    Gb/Ab    E(add9)

E(add9)

E(add9)

FILL

# Far From Home

4  
B

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.

Far From Home

33

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

33 Solo/Fill into C

D. S.

(6)







# Far From Home

8  
D

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.

51

Fill

Detailed description: This is a page of a musical score for the piece "Far From Home". The score is arranged for a large ensemble. At the top left, there is a key signature of one flat (Bb) and a time signature of 8/8. The instruments listed on the left are: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Flghn. 1, Flghn. 2, Flghn. 3, Flghn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., E.Gtr., Pno., A.B., and D. S. The score is divided into two systems. The first system contains staves for A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Flghn. 1, Flghn. 2, Flghn. 3, Flghn. 4, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The second system contains staves for E.Gtr., Pno., A.B., and D. S. The notation includes various rhythmic values, accidentals, and dynamic markings. A rehearsal mark "51" is placed at the beginning of the second system. The word "Fill" is written above the D. S. staff in the final measure of the second system.

# Far From Home

**E** 3x - Backgrounds Last Time

To Flute

3x - Backgrounds Last Time  
To Clarinet

3x - Backgrounds Last Time  
To Clarinet

3x - Backgrounds Last Time

3x - Backgrounds Last Time  
To Bass Clarinet

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

63 F m7 D♭maj7 B♭sus B♭m7

E.Gtr. Bass Solo - 3xs

63 F m7 D♭maj7 B♭sus B♭m7

Pno. Bass Solo - 3x

63 F m7 Solo D♭maj7 B♭sus B♭m7

A.B.

63 Bass Solo - 3xs

D. S. (8)



# Far From Home

F

Fl. *mp*

B♭ Cl. *mp*  
To Tenor

T. Sax. 1 *mp* *mf*

T. Sax. 2 *mp*

B. Cl. *mp*

Flghn. 1 *mp*

Flghn. 2 *mp*

Flghn. 3 *mp*

Flghn. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

E. Gtr. *mp*

Pno. *mp*

A. B. *mp* End Solo

D. S. *mp* (6)

G

88 To Alto

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. To Bari

88

Flghn. 1

Flghn. 2

Flghn. 3

Flghn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

88

E.Gtr.

Pno.

*D<sup>b</sup>m A maj7(#11) B<sup>6</sup> D<sup>b</sup>m/D D<sup>b</sup>m A maj7(#11) B<sup>6</sup> D<sup>b</sup>m/D*

88

A.B.

D. S.









# Far From Home

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B $\flat$  Tpt. <sup>121</sup> To Trumpet

Flghn. 2

B $\flat$  Tpt. <sup>121</sup> To Trumpet

B $\flat$  Tpt. <sup>121</sup> To Trumpet

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr. <sup>121</sup>

Pno. <sup>121</sup>

A.B. <sup>121</sup>

D. S. <sup>121</sup> Flugel Solo - 2xs (8)

Ebm /F# Bmaj7(#11) /B $\flat$  Ebm /F# Bmaj7(#11) C# $\flat$ 5

D $\flat$ m /E A maj7(#11) /A $\flat$  D $\flat$ m /E A maj7(#11) B $\flat$ 9

D $\flat$ m /E A maj7(#11) /A $\flat$  D $\flat$ m /E A maj7(#11) B $\flat$ 9

C#m(b6) /E A maj7(#11) /A $\flat$  C#m(b6) /E A maj7(#11) B $\flat$ 9

Far From Home

J

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B $\flat$  Tpt.

Flghn. 2

B $\flat$  Tpt.

B $\flat$  Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.

129

Ebaeolian

129

Dbaeolian

129

C $\sharp$ aeolian

129

(8)

Detailed description: This is a page of a musical score for the piece 'Far From Home', page 17. The score is divided into two systems. The first system includes parts for A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B $\flat$  Tpt., Flghn. 2, B $\flat$  Tpt., B $\flat$  Tpt., Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The second system includes parts for E.Gtr., Pno., A.B., and D. S. The score features various musical notations such as rests, notes, and slurs. A rehearsal mark 'J' is located at the top left. A measure number '129' is indicated at the beginning of the second system. The key signature is Ebaeolian (three flats). The guitar and piano parts are marked with 'Dbaeolian' and 'C $\sharp$ aeolian' respectively. The double bass part is marked with 'C $\sharp$ aeolian'. The drum set part is marked with 'D. S.' and '(8)'. The saxophone parts have specific melodic lines, while the brass and woodwind parts have more rhythmic and harmonic roles. The guitar and piano parts provide a steady accompaniment with slash marks indicating rhythmic patterns.

137

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$  Tpt.

Flghn. 2

B $\flat$  Tpt.

B $\flat$  Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.

A maj7(#11)    A $\flat$ maj7    F $\sharp$ (add9)    /B $\flat$

G maj7(#11)    G $\flat$ maj7    E(add9)    /A $\flat$

G maj7(#11)    G $\flat$ maj7    E(add9)    /A $\flat$

8 $\flat$     loco

G maj7(#11)    G $\flat$ maj7    E(add9)    /A $\flat$









This musical score is for the piece "Far From Home" and covers measures 169 to 172. The instrumentation includes:

- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.
- Trumpets:** B $\flat$  Tpt., B $\flat$  Tpt., B $\flat$  Tpt., B $\flat$  Tpt.
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Other Instruments:** E. Gtr., Pno., A. B., D. S.

The score is written in 4/4 time. Measures 169 and 170 contain mostly rests for the saxophones and trumpets, with some activity in the trombones and piano. Measure 171 features a melodic line for the saxophones and trumpets, with a triplet of eighth notes in the A. Sax. 2, T. Sax. 1, and B. Sax. parts. Measure 172 continues this melodic line, with a triplet of eighth notes in the A. Sax. 2, T. Sax. 1, and B. Sax. parts. The piano accompaniment provides harmonic support throughout, and the drums play a steady pattern.

Far From Home

M

A. Sx. 1 *f* *dim.*

A. Sx. 2 *f* *dim.*

T. Sx. 1 *f* *dim.*

T. Sx. 2 *f* *dim.*

B. Sx. *f* *dim.*

B $\flat$  Tpt. <sup>174</sup> *f* *dim.*

B $\flat$  Tpt. *f* *dim.*

B $\flat$  Tpt. *f* *dim.*

B $\flat$  Tpt. *f* *dim.*

Tbn. 1 *f* *dim.*

Tbn. 2 *f* *dim.*

Tbn. 3 *f* *dim.*

B. Tbn. *f* *dim.*

E.Gtr. <sup>174</sup> *f* *dim.*

Pno. <sup>174</sup> *f* *dim.*

A.B. <sup>174</sup> *f* *dim.*

D. S. <sup>174</sup> *f* *dim.*



Far From Home

N

*rit.*

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B $\flat$  Tpt.

B $\flat$  Tpt.

B $\flat$  Tpt.

B $\flat$  Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E.Gtr.

Pno.

A.B.

D. S.