

Ya Got Something There

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190 SWING QUINERS

The score is for a 12-piece band in 4/4 time, marked *ff* and **190 SWING QUINERS**. It features a first ending bracketed with a circled '1' at the end of the piece. The instruments and their parts are:

- ALTO SAX 1 & 2:** Melodic lines with slurs and accents.
- TENOR SAX 1 & 2:** Similar melodic lines to the alts.
- TRUMPET 1, 2, & 3:** Harmonic accompaniment with eighth-note patterns.
- TROMBONE 1 & 2:** Harmonic accompaniment with eighth-note patterns.
- VOCAL:** A vocal line with rests throughout.
- PIANO:** Chordal accompaniment with a bass line. Chords include Bb , $Bb7$, Eb , Eb^o , $F7$, Ab , and $F7$.
- VIOLIN 1, 2, & 3:** Violin parts with a 8^va (octave) marking.
- GUITAR/BANJO:** Rhythmic accompaniment with a bass line. Chords include Bb , $Bb7$, Eb , Eb^o , $F7$, Ab , and $F7$.
- DOUBLE BASS:** Rhythmic accompaniment with a bass line.
- SOUSAPHONE IN Bb:** Rhythmic accompaniment with a bass line.
- DRUMS:** Rhythmic accompaniment with a bass line. Includes a **1 AD LIB** marking and a circled **(4)** at the end.

The first system of the score consists of six staves. The top two staves are vocal lines, with the first staff containing a melodic line and the second staff containing a supporting line. The bottom four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The music is in a key with one flat and a 4/4 time signature. A first ending bracket labeled '1' spans the first two measures of the vocal lines, and a second ending bracket labeled '2' spans the next two measures. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

A single staff of music, likely a continuation of the piano accompaniment from the previous system. It contains several measures of music, including rests and rhythmic patterns.

A piano accompaniment section consisting of a grand staff (treble and bass clefs). Above the staff is a chord chart with the following chords: Bb , $F7$, Bb , $F7$, Bb^6 , $F\#9$, $F9$, $F\#9$, $F9$, Bb , $Bb7$, E° , $Bb7$, $Bb+7$, Eb , and Eb . The piano part features a steady eighth-note bass line and a treble line with various chordal textures.

The second system of the score consists of six staves. The top two staves are vocal lines, and the bottom four staves are for piano accompaniment. The piano accompaniment includes a grand staff and two additional staves. The music continues with similar rhythmic and melodic patterns as the first system. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

A piano accompaniment section consisting of a grand staff (treble and bass clefs). Above the staff is a chord chart with the following chords: Bb , $F7$, Bb , $F7$, Bb^6 , $F\#9$, $F9$, $F\#9$, $F9$, Bb , $Bb7$, E° , $Bb7$, $Bb+7$, Eb , and Eb . The piano part features a steady eighth-note bass line and a treble line with various chordal textures.

The third system of the score consists of six staves. The top two staves are vocal lines, and the bottom four staves are for piano accompaniment. The piano accompaniment includes a grand staff and two additional staves. The music continues with similar rhythmic and melodic patterns as the previous systems. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

A piano accompaniment section consisting of a grand staff (treble and bass clefs). Above the staff is a chord chart with the following chords: Bb , $F7$, Bb , $F7$, Bb^6 , $F\#9$, $F9$, $F\#9$, $F9$, Bb , $Bb7$, E° , $Bb7$, $Bb+7$, Eb , and Eb . The piano part features a steady eighth-note bass line and a treble line with various chordal textures.

18

Chord progression for piano accompaniment (measures 18-31):

C7	C ^o	C7	F7	E ^{major} 7 F7	F13	F7	B ^b	A ^b	A ^b	F7	B ^b	A ^b	A ^b	F7	B ^b	F7	B ^b	F7
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Section markers: (8) and (12)

28

EV - 'RY - SO - DY IN THE LAND_ WOULD DEAR - LY LOVE TO

(16) 3 (4) 4 AD LIB

37

STRAIGHT MUTE

STRAIGHT MUTE

STRAIGHT MUTE

STRAIGHT MUTE

STRAIGHT MUTE

LEAD A BAND... BUT HOW TO MAKE... A START... WELL THAT'S THE SNAG... FIRST YOU FIND A WELL KNOWN STREET WHERE ALL THE REST MUS - I - CIANS MEET... IF YOU

Ab⁹ C F G⁷ C C⁶ F G⁷ C Cmaj⁷ C⁷ F⁶ F⁶ Ab⁹

Ab⁹ C F G⁷ C C⁶ F G⁷ C Cmaj⁷ C⁷ F⁶ F⁶ Ab⁹

(4) (8) (16)

46

OPEN SOLO

FOL-LOW WHAT I SAY IT'S IN THE SAG TAKE A LIT-TLE BIT OF TRUM-PET THEN YOU ADD A TROM - BONE PHH DE DAH SAAH DE DAH WITH THE

G B° D7 G G7 G° G7 C Bb C Bb C Bb C Bb C G7

G B° D7 G G7 G° G7 C Bb C Bb C Bb C Bb C G7

(16) 5 AD LIB (4)

Musical score for the first system, measures 55-62. It features four staves with melodic lines and a bass line. The music includes a triplet in measure 61.

Musical score for the second system, measures 63-70. It features four staves with melodic lines and a bass line. The music includes a triplet in measure 69.

RHY-THM AND YA GOT SOME-THING THERE TAKE A LIT-TLE BIT OF TEAM-WORD THEN YOUR THREE SAX - O-PHONES PAH DE DAH PAH DE DAH WITH THE RHY-THM AND YA

Piano accompaniment for the first system, measures 55-62. It shows chords and a bass line. Chords include C, G7, C, Db9, G7, C, Bb, C, Bb, C, Bb, C, Bb, C, G7, C, G7.

Musical score for the third system, measures 71-78. It features four staves with melodic lines and a bass line. The music includes a triplet in measure 77.

c G7 c Db9 G7 c Bb c Bb c Bb c Bb c G7 c G7

Piano accompaniment for the second system, measures 71-78. It shows chords and a bass line. Chords include C, G7, C, Db9, G7, C, Bb, C, Bb, C, Bb, C, Bb, C, G7, C, G7.

(5) (12)

64 6 To Cl.

ff *p*

8 GOT SOME-THING THERE _____ THAT'S THE SE - CRET OF GOOD-MAN OH HOW HE MAKES YOU SWING _____ HE SENDS THEM AND SENDS THEM WITH THAT CER - TAIN THING _____ OH THEN YOU

C Ab⁹ G⁷ C C⁷ C⁷ C+⁷ F⁶ F⁶ C⁶ D⁷ C⁶ D⁷ G⁷ Ab⁹ D⁹ G⁹

C Ab⁹ G⁷ C C⁷ C⁷ C+⁷ F⁶ F⁶ C⁶ D⁷ C⁶ D⁷ G⁷ Ab⁹ D⁹ G⁹

(4) 6 (4) (8)

74 CLARINET To ALTO SAX ALTO SAX 7

MIX A BIT OF PIA-NO WITH A HOT CLA-RI-NET. EV-'RY - ONE WILL DE-CLARE WHEN YOU GO ON THE AIR THAT YA GOT SOME-THING THERE

SOLO

C Bb C Bb C Bb C Bb C G7 C G7 C C G7 C

(15) 7

83

THEN YOU ADD SOME COM - E - DY JUST LIKE A SIL - LY
 G7 F#9 F9
 2 BAR SOLO BREAK
 AD LIB

93 8

TO WHISTLE WHISTLE

SYM - PHO - NY BAS - SOONS AND WHIST - LES MADE OF TIN AND FARM - YARD NOI - SES ALL THROWN IN LIKE THE CLUCK - ING OF THE CHICK - ENS AND THE MOO - ING OF THE CALF PLAY A TUNE UP - ON THE WHIST - LE

p

p

p

(4) 8 (4)

103

To TEN. SAX.
TENSOR SAXOPHONE

AND THIS-LL MAKE YOU LAUGH THEN YOU TAKE THE OLD HAR-MO-NI-CA LET HIM

C G7 C F C G7 C F C C C C⁶ G7 C B^{b6} C

p
p
p

C G7 C F C G7 C F C C C C⁶ G7 C B^{b6} C

SOLO
END SOLO

AD LIB (4)

112

PLAY A FEW BARS... THEN THE BARK OF A DOG ON THE ROAD WITH SOME SHEEP THAT IS FOL-LOWED BY CARS.

122

p *ff*

ff

THEN YOU GET THE BOYS TO SWING IT LET IT GO WITH A FLARE...

D7 F^o D7 G7 Ab⁹ D7 G7 C Bb⁶ C Bb⁶ C C F7

p *ff*

D7 F^o D7 G7 Ab⁹ D7 G7 C Bb⁶ C Bb⁶ C C F7

p *ff*

p *ff*

(60)

p *ff*

AD LIB HI HATS

135

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and a guitar staff. The piano part features melodic lines with dynamic markings of *p* and *ff*. The guitar part includes chord symbols: F, G7, C, C7, F, G7. The second system continues the piano and guitar parts. The third system shows a grand staff with piano parts and a guitar staff with chord symbols: F, G7, C, C7, F, Fm, C°, C, D°, C♭. The fourth system includes a grand staff with piano parts and a guitar staff with chord symbols: F, G7, C, C7, F, Fm, C°, C, D°, C♭. The fifth system shows a grand staff with piano parts and a guitar staff with chord symbols: F, G7, C, C7, F, Fm, C°, C, D°, C♭. The sixth system includes a grand staff with piano parts and a guitar staff with chord symbols: F, G7, C, C7, F, Fm, C°, C, D°, C♭.