

QUIET PLEASE!

RICK LAWN

$\text{♩} = 112$ SOPRANO

SOPRANO & ALTO SAX

TENOR SAX

BASS CLARINET
IN B \flat

TRUMPET/FLUGEL

TRUMPET/FLUGEL

TROMBONE

PIANO

$\text{♩} = 112$

GUITAR

BASS GUITAR

$\text{♩} = 112$ *p* RIDE CYM OLN

DRUMS

p

11

7

II
III
B. CL.
I
TRUMPET
TPT.
IV
PNO.

mp
TRUMPET
TRUMPET
mp
mp

Detailed description: This block contains the musical notation for the brass and piano sections. It consists of seven staves. The top six staves are for brass instruments: II (Tenor Trumpet), III (Alto Trumpet), B. CL. (Baritone Clarinet), I (First Trumpet), TRUMPET (Second Trumpet), and TPT. (Trombone). The seventh staff is for the Piano (PNO.), showing a grand staff with treble and bass clefs. The music is in 4/4 time and features a melodic line in the brass instruments, primarily in the first and second trumpets, and a rhythmic accompaniment in the piano. The piano part consists of chords in the right hand and a bass line in the left hand. The dynamic marking is mezzo-piano (mp). A circled number '11' is placed above the first measure of the brass staves.

11

GTR.
BASS
DR.

LIGHT FILLS
LIGHT FILLS

Detailed description: This block contains the musical notation for the guitar, bass, and drum sections. It consists of three staves. The top staff is for the Guitar (GTR.), the middle for the Bass, and the bottom for the Drums (DR.). The guitar and bass parts feature a melodic line with a circled number '11' above the first measure. The drum part features a rhythmic pattern of eighth notes and quarter notes, with two instances of 'LIGHT FILLS' indicated. The music is in 4/4 time. The dynamic marking is mezzo-piano (mp).

58

II

III

B. CL.

I

TPT.

IV

PNO.

GTR.

BASS

DR.

mf

mf

mf

mf

74 *g^bma7(b5)* *A_mi¹¹* *G^bma7(b5)* *G_Mi⁹* **81** *E^bma7(b5)* *D⁷sus* *A^bma7(b5)* *G_Mi⁹* *E^bb⁹/⁹*

II *SKQRND ON CUE*

III *mp* *3*

B. CL. *mp*

I

TPT. *FLUGEL* *mp* *3*

IV *3*

g^bma7(b5) *A_mi¹¹* *G^bma7(b5)* *G_Mi⁹* *E^bma7(b5)* *D⁷sus* *A^bma7(b5)* *G_Mi⁹* *E^bb⁹/⁹*

PNO.

81 *E^bma7(b5)* *D⁷sus* *A^bma7(b5)* *G_Mi⁹* *E^bb⁹/⁹*

GTR. *g^bma7(b5)* *A_mi¹¹* *G^bma7(b5)* *G_Mi⁹* *E^bma7(b5)* *D⁷sus* *A^bma7(b5)* *G_Mi⁹* *E^bb⁹/⁹*

BASS *g^bma7(b5)* *A_mi¹¹* *G^bma7(b5)* *G_Mi⁹* *E^bma7(b5)* *D⁷sus* *A^bma7(b5)* *G_Mi⁹* *E^bb⁹/⁹*

81

BAR 12

DR.

86 $D^{\flat}6/9$ $Gma7(\flat 5)$ $G^{\flat}ma7_{ADD}(\flat 6)$ **89** $A_{mi}7(\flat 5)$ $A^{\flat}13(\sharp 11)$ $G^{\flat}6/9(ma7)$ $F^{\sharp}mi7(\flat 5)$ $Ama7/B$ $Ema7(\flat 5)$

II

III

B. CL.

I

TPT.

IV

PNO.

GTR. $D^{\flat}6/9$ $Gma7(\flat 5)$ $G^{\flat}ma7_{ADD}(\flat 6)$ **89** $A_{mi}7(\flat 5)$ $A^{\flat}13(\sharp 11)$ $Gma7(\flat 5)$ $F^{\sharp}mi7(\flat 5)$ $Ama7/B$ $Ema7(\flat 5)$

BASS $D^{\flat}6/9$ $Gma7(\flat 5)$ $G^{\flat}ma7_{ADD}(\flat 6)$ $A_{mi}7(\flat 5)$ $A^{\flat}13(\sharp 11)$ $Gma7$ $F^{\sharp}mi7(\flat 5)$ $Ama7/B$ $Ema7(\flat 5)$

DR.

BAR 8 **89**

96 C7(#5#9) 97 Fmi7sus Dbma7(b5) Fmi7sus Dbma7(b5) Fmi7sus

II *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

III *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. CL. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

I *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

TPT. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

IV *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

PNO. C7(#5#9) 97 Fmi7sus Dbma7(b5) Fmi7sus Dbma7(b5) Fmi7sus

GTR. C7(#5#9) 97 Fmi7sus Dbma7(b5) Fmi7sus Dbma7(b5) Fmi7sus

BASS C7(#5#9) Fmi7sus Dbma7(b5) Fmi7sus Dbma7(b5) Fmi7sus

DR. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

9/8 AFRO-LATIN BEBÉ

ADD HORNS

LAST TIME TO TRUMPET

104 $\text{Dbma7}(\text{b5})$ Fmi7sus $\text{Dbma7}(\text{b5})$ $\text{F+7}(\#\text{9})$ **109** AFTER SOLOS

II mf AFTER SOLOS

III mf AFTER SOLOS

B. CL.

I AFTER SOLOS

TPT. LAST TIME TO TRUMPET AFTER SOLOS mf

IV REPEAT FOR SOLOS AFTER SOLOS

PNO. $\text{Dbma7}(\text{b5})$ Fmi7sus $\text{Dbma7}(\text{b5})$ $\text{F+7}(\#\text{9})$ **109** $\text{B}^{\flat}\text{mi}11$ $\text{A}\text{mi}11$ $\text{G}^{\flat}\text{ma7}(\text{b5})$ $\text{D}\text{mi}^{\flat}/9$

GTR. $\text{Dbma7}(\text{b5})$ Fmi7sus $\text{Dbma7}(\text{b5})$ $\text{F+7}(\#\text{9})$ f

BASS $\text{Dbma7}(\text{b5})$ Fmi7sus $\text{Dbma7}(\text{b5})$ $\text{F+7}(\#\text{9})$ **109** f

DR. f

111

II
III
B. CL.
I
TPT.
IV
PNO.
GTR.
BASS
DR.

Chords: F \sharp ma7(b \flat) C2/E G \flat ma7(b \flat 5) Gmi \flat 6/9 D2/F \sharp A \flat ma7(b \flat 5)

Chords: Dmi \flat 6/9

121

118

II

III

B. CL.

I

TPT.

IV

PNO.

GTR.

BASS

DR.

Chord symbols: $D^{\flat}ma7(b5)$, $Dmi^{6/9}$, $G^{\flat}ma7(b5)$, $C2/E$, $Gma7(b5)$, $Gmi^{6/9}$

Dynamics: f , mf

Rehearsal mark: 121

125

II
III
B. CL.
I
TPT.
IV

f 3 3 3 3

D2/F# Abma7(b5) Gmi7sus Ami9 Bmi7sus C2/E F7sus/Eb Dmi6/9

PNO.

GTR. D2/F# Abma7(b5) Gmi7sus Ami9 Bmi7sus C2/E F7sus/Eb Dmi6/9

BASS

DR.

129

129

Detailed description: This page contains the musical score for rehearsal mark 125. It features six staves for woodwinds (II, III, B. CL., I, TPT., IV), piano (PNO.), guitar (GTR.), bass (BASS), and drums (DR.). The woodwinds and strings play a melodic line with triplets and slurs, marked with a forte (*f*) dynamic. The piano part provides harmonic support with chords and arpeggios. The guitar and bass parts play a steady accompaniment. The drum part features a consistent rhythmic pattern. Rehearsal mark 129 is indicated by a box at the top right and appears again on the guitar and bass staves. Chord symbols are written above the piano and guitar staves.

131

D.S. AL CODA 

II

III

B. CL.

I

TPT.

IV

PNO.

GTR.

BASS

DR.

HORNS

SILENCE

D.S. AL CODA 

D.S. AL CODA 

147 ON CUE ALTO SAX

ON CUE

ON CUE

B. CL.

I ON CUE (DRUM SOLO)

TPT.

IV ON CUE

PNO.

GTR.

BASS ON CUE (DRUM SOLO) ADD HORN SOLO ON CUE

DR.

mp *mp* *mf*

f *mf* *f* *mf*

Fmi7sus *D^bma7(b5)* *Fmi7sus* *D^bma7(b5)* *Fmi7sus* *D^bma7(b5)* *Fmi7sus*

3 3 3 3

LEAD

