

# Third Shot

$\text{♩} = 60$

$\text{♩} = 240$  SAMBA

The score is arranged in systems for various instruments. The saxophone section (Alto, Tenor, Baritone) and trumpet section (4 players) have melodic lines with triplets and accents. The trombone section (4 players) provides harmonic support. The guitar and piano parts feature complex chordal textures, with specific chords like  $F^{\sharp}Maj7(\#11)$  and  $Fmin^9$  indicated. The bass line is a walking bass line. The drum set part includes cymbals and a samba rhythm pattern.

Measure numbers 1 through 11 are indicated at the bottom of the score. Dynamics include  $f$  (forte),  $mf$  (mezzo-forte), and  $ff$  (fortissimo).

Third Shot, SCORE, p. 2

A

12 13 14 15 16 17 18 19 20 21 22



Third Shot, SCORE, p. 4

**C** **f** SWING

1 ALT. SAX

2

1 TEN. SAX

2

BAR. SAX

1 TPT.

2

3

4

1 TBN.

2

3

4

GTR.

PNO.

BASS

D. S.

Third Shot, SCORE, p. 5

1  
ALT. SAX

2

1  
TEN. SAX

2

BAR. SAX

1  
TPT.

2

3

4

1  
TBN.

2

3

4

GTR.

PNO.

BASS

D. S.

47 48 49 50 51 52 53 54 55 56 57

$B^bmi^7$

$E^b7(4^9)$   $G^b7(4^9)$   $A^7(4^9)$

$B^bmi^7$

$F^b7(4^b)$   $G^b7(4^9)$   $A^7(4^9)$

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Third Shot, SCORE, p. 6

D

1  
ALT. SAX

2

1  
TEN. SAX

2

BAR. SAX

1  
TPT.

2

3

4

1  
TBN.

2

3

4

GTR.

PNO.

BASS

D. S.

UNISON

mf

UNISON

mf

UNISON

mf

mf

mf

mf

mf

E<sup>b</sup>7(9) Fmi

E<sup>b</sup>7(9) Fmi

Cmi<sup>9</sup> D7alt

Gmi7

Cmi<sup>9</sup> D7alt

Gmi7

mf

mf



Third Shot, SCORE, p. 8

1  
ALT. SAX

2

1  
TEN. SAX

2

BAR. SAX

1  
TPT.

2

3

4

1  
TBN.

2

3

4

GTR.

PNO.

BASS

D. S.

Cont. Drum Solo

81 82 83 84 85 86 87 88 89 90 91



Third Shot, SCORE, p. 9

F

1 ALT. SAX  
2  
1 TEN. SAX  
2  
BAR. SAX  
1 TPT.  
2  
3  
4  
1 TBN.  
2  
3  
4  
GTR.  
PNO.  
BASS  
D. S.

SAMBA GROOVE No Solo

92 93 94 95 96 97 98 99 100 101 102 103

Chord charts for GTR and PNO:  
Fmi<sup>7</sup> Gmi<sup>7</sup> Fmi<sup>7</sup> Gmi<sup>7</sup> C/D<sup>b</sup> Fmin<sup>11</sup> C<sup>7</sup> Gmi<sup>11</sup> Gmi/C C<sup>sus</sup> B<sup>b</sup>mi<sup>(add9)</sup> C<sup>7</sup><sup>sus</sup> C Gmi<sup>11</sup>/F<sup>#</sup> C<sup>7</sup><sup>(9)</sup> E<sup>b</sup>7<sup>(9)</sup>  
Fmi<sup>7</sup> Gmi<sup>7</sup> Fmi<sup>7</sup> Gmi<sup>7</sup> C/D<sup>b</sup> Fmin<sup>11</sup> C<sup>7</sup> Gmi<sup>11</sup> Gmi/C C<sup>sus</sup> B<sup>b</sup>mi<sup>(add9)</sup> C<sup>7</sup><sup>sus</sup> C Gmi<sup>11</sup>/F<sup>#</sup> C<sup>7</sup><sup>(9)</sup> E<sup>b</sup>7<sup>(9)</sup>

Third Shot, SCORE, p. 10

Alto solo 1st time, Trumpet solo 2nd time

1 G Dmi

2 Am

3 Am

1 ALT. SAX

2 2nd Time Only

mf

1 TEN. SAX

2 2nd Time Only

mf

1 BAR. SAX

2 2nd Time Only

mf

1 TPT.

2

3

4 Alto solo 1st time, Trumpet solo 2nd time

Gmi

Dmi

Dmi

1 TBN.

2 Play Both Times

mf

3 Play Both Times

mf

4 2nd Time Only

mf

Play Both Times

GTR.

A<sup>b7(9)</sup> Gmi<sup>7(b5)</sup> C<sup>7sus</sup> Fmi<sup>6</sup>

Cmi<sup>9</sup>

Cmi<sup>9</sup>

PNO.

A Gmi<sup>7(b5)</sup> C<sup>7sus</sup> Fmi<sup>6</sup>

Cmi<sup>9</sup>

Cmi<sup>9</sup>

BASS

mf

D. S.

# Third Shot, SCORE, p. 11

This musical score is for the piece "Third Shot" on page 11. It is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into several sections for different instruments:

- ALT. SAX:** 1 and 2 parts. The 1st part has a melodic line starting in measure 121, while the 2nd part is mostly silent.
- TEN. SAX:** 1 and 2 parts. Both parts have melodic lines starting in measure 121.
- BAR. SAX:** 1 part. Has a melodic line starting in measure 121.
- TPT.:** 1, 2, 3, and 4 parts. All parts are silent throughout this section.
- TBN.:** 1, 2, 3, and 4 parts. All parts play a rhythmic accompaniment of eighth notes.
- GTR.:** 1 and 2 parts. Both parts are silent throughout this section.
- PNO.:** 1 and 2 parts. Both parts are silent throughout this section.
- BASS:** 1 part. Plays a rhythmic accompaniment of eighth notes.
- D. S.:** 1 part. Plays a rhythmic accompaniment of eighth notes.

The score includes the following chord changes:

- Measures 116-120:** Dmi
- Measure 121:** A<sup>7</sup><sub>sus</sub>
- Measures 122-125:** Dmi
- Measures 126-129:** Ami<sup>7</sup>
- Measures 116-120:** Gmi
- Measure 121:** D<sup>7</sup><sub>sus</sub>
- Measures 122-125:** Gmi
- Measures 126-129:** Dmi<sup>7</sup>
- Measures 116-120:** Fmi<sup>9</sup>
- Measure 121:** C<sup>7</sup><sub>sus</sub>
- Measures 122-125:** Fmi<sup>9</sup>
- Measures 126-129:** Cmi<sup>9</sup>

The measure numbers 116 through 129 are indicated at the bottom of the page.

Third Shot, SCORE, p. 12

**H** SWING

1 ALT. SAX

2

1 TEN. SAX

2

BAR. SAX

1 TPT.

2

3

4

1 TBN.

2

3

4

GTR.

PNO.

BASS

D. S.

Ami<sup>7</sup> Dmi B<sup>7(b9)</sup>A<sup>7(b9)</sup> D<sup>7(b9)</sup> C<sup>7(b9)</sup> E<sup>7(b13)</sup> Ami<sup>7</sup> Emi<sup>7</sup>

2nd Time Only

*mf* 2nd Time Only

*mf* 2nd Time Only

*mf* 2nd Time Only

Dmi<sup>7</sup> Gmi E<sup>7(b9)</sup>D<sup>7(b9)</sup> G<sup>7(b9)</sup> F<sup>7(b9)</sup> A<sup>7(b13)</sup> Dmi<sup>7</sup> Ami<sup>7</sup>

2nd Time Only

*mf* 2nd Time Only

*mf* 2nd Time Only

*mf* 2nd Time Only

*mf*

Fmi<sup>9</sup> Fmi<sup>9</sup> D<sup>7(b9)</sup> C<sup>7(b9)</sup> F<sup>7(b9)</sup> E<sup>b7(b9)</sup> G<sup>7(b13)</sup> Cmi<sup>7</sup> Gmi<sup>7</sup>

Fmi<sup>9</sup> D<sup>7(b9)</sup> C<sup>7(b9)</sup> F<sup>7(b9)</sup> E<sup>b7(b9)</sup> G<sup>7(b13)</sup> Cmi<sup>7</sup> Gmi<sup>7</sup>

SWING

# Third Shot, SCORE, p. 13

**ALT. SAX**  
 1: [Musical notation with slurs and accents]  
 2: [Rests]

**TEN. SAX**  
 1: [Rests]  
 2: [Rests]

**BAR. SAX**  
 [Rests]

**TPT.**  
 1: [Musical notation with slurs and accents]  
 2: [Musical notation with slurs and accents]  
 3: [Musical notation with slurs and accents]  
 4: [Rests]

**TBN.**  
 1: [Musical notation with slurs and accents]  
 2: [Musical notation with slurs and accents]  
 3: [Musical notation with slurs and accents]  
 4: [Musical notation with slurs and accents]

**GTR.**  
 [Musical notation with slurs and accents]

**PNO.**  
 [Musical notation with slurs and accents]

**BASS**  
 [Musical notation with slurs and accents]

**D. S.**  
 [Musical notation with slurs and accents]

**Chord Progression (Top):** Gmi<sup>7</sup> | D<sup>7</sup>(♯9) | F<sup>7</sup>(♯9) | G<sup>♯7</sup>(♯9) | B<sup>7</sup>(♯9) | A<sup>7</sup>(♯9) | Dmi<sup>9</sup>

**Chord Progression (Middle):** Cmi<sup>7</sup> | G<sup>7</sup>(♯9) | B<sup>♭7</sup>(♯9) | C<sup>♯7</sup>(♯9) | E<sup>7</sup>(♯9) | D<sup>7</sup>(♯9) | Gmi<sup>9</sup>

**Chord Progression (Bottom):** B<sup>♭</sup>mi<sup>7</sup> | F<sup>7</sup>(♯9) | A<sup>♭7</sup>(♯9) | B<sup>7</sup>(♯9) | D<sup>7</sup>(♯9) | C<sup>7</sup>(♯9) | Fmi<sup>9</sup>

**Drum Part:** SAMBA GROOVE

**Measure Numbers:** 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154

Third Shot, SCORE, p. 14

155 156 157 158 159 160 161 162 163 164 165 166 167

ALT. SAX  
1  
2  
TEN. SAX  
1  
2  
BAR. SAX  
1  
2  
TPT.  
1  
2  
3  
4  
TBN.  
1  
2  
3  
4  
GTR.  
PNO.  
BASS  
D. S.

Ami<sup>9</sup>  
A<sup>7(9)</sup>  
C<sup>7(9)</sup>  
Dmi<sup>9</sup>  
D<sup>7(9)</sup>  
F<sup>7(9)</sup>  
Cmi<sup>9</sup>  
C<sup>7(9)</sup>  
E<sup>b7(9)</sup>  
C<sup>7(9)</sup>  
E<sup>b7(9)</sup>

Play Both Times

Third Shot, SCORE, p. 15

Musical score for Third Shot, page 15. The score is arranged in systems for various instruments. The first system includes ALT. SAX (1 and 2), TEN. SAX (1 and 2), and BAR. SAX. The second system includes TPT. (1, 2, 3, 4) and TBN. (1, 2, 3, 4). The third system includes GTR. and PNO. The fourth system includes BASS and D. S. (Drum Set). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). A first ending bracket labeled 'I' spans measures 169 and 170. Chord symbols are provided above the staff lines. Dynamics such as *f* and *mf* are indicated. The drum set part shows a consistent pattern of eighth notes.

Chord symbols:  $F^{7(\sharp 9)}$ ,  $E_{mi}^{7(b5)}$ ,  $A^7sus$ ,  $D_{mi}^6$ ,  $B^{b7(\sharp 9)}$ ,  $A_{mi}^{7(b5)}$ ,  $D^7sus$ ,  $G_{mi}^6$ ,  $A^{b7(\sharp 9)}$ ,  $G_{mi}^{7(b5)}$ ,  $C^7sus$ ,  $F_{mi}^6$ .

Measure numbers: 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180.

Third Shot, SCORE, p. 16

J

1  
ALT. SAX

2

1  
TEN. SAX

2

BAR. SAX

1  
TPT.

2

3

4

1  
TBN.

2

3

4

GTR.

PNO.

BASS

D. S.



Third Shot, SCORE, p. 17

K

1  
ALT. SAX

2

1  
TEN. SAX

2

BAR. SAX

1  
TPT.

2

3

4

1  
TBN.

2

3

4

GTR.

PNO.

BASS

D. S.

194 195 196 197 198 199 200 201 *mf* 202 203 204 205

Third Shot, SCORE, p. 18

*D.S. al Coda*

1 ALT. SAX

2 ALT. SAX

1 TEN. SAX

2 TEN. SAX

BAR. SAX

*D.S. al Coda*

1 TPT.

2 TPT.

3 TPT.

4 TPT.

1 TBN.

2 TBN.

3 TBN.

4 TBN.

*D.S. al Coda*

GTR.

PNO.

BASS

D. S.

C/D<sup>b</sup> Fmin<sup>11</sup> C7 BMaj<sup>7</sup>Gmi<sup>11</sup> C7 C7sus(b9)/E<sup>7</sup>sus C7sus Gmi<sup>11</sup>/F<sup>#</sup> D<sup>7</sup>(<sup>4</sup>9) C<sup>7</sup>(<sup>4</sup>9) F<sup>7</sup>(<sup>4</sup>9) E<sup>7</sup>(<sup>4</sup>9) E7(<sup>#</sup>9,b13)

Third Shot, SCORE, p. 19

**CODA**  $A^7_{sus}$

1 ALT. SAX

2 ALT. SAX

1 TEN. SAX

2 TEN. SAX

BAR. SAX

**CODA**

1 TPT.

2 TPT.

3 TPT.

4 TPT.

1 TBN.

2 TBN.

3 TBN.

4 TBN.

**CODA**

GTR.

PNO.

BASS

D. S.

(alto solo)

(trumpet solo)

217 218 219 220 221 222 223 224 225 226

Third Shot, SCORE, p. 20

Musical score for Third Shot, page 20. The score is arranged in a standard orchestral layout with the following parts:

- ALT. SAX:** 1 and 2 staves. Part 1 has a melodic line starting at measure 233, while part 2 provides harmonic support.
- TEN. SAX:** 1 and 2 staves. Part 1 has a melodic line starting at measure 233, while part 2 provides harmonic support.
- BAR. SAX:** 1 staff. Provides harmonic support.
- TPT.:** 4 staves. Staves 1-3 are mostly silent. Staff 4 has a rhythmic pattern of slashes from measure 227 to 232, then a melodic line starting at measure 233.
- TBN.:** 4 staves. Provide harmonic support.
- GTR.:** 1 staff. Features a melodic line with chords and a solo starting at measure 233.
- PNO.:** 2 staves. Provide harmonic support.
- BASS:** 1 staff. Provides a steady bass line.
- D. S.:** 1 staff. Shows a rhythmic pattern of slashes from measure 227 to 232, then a melodic line starting at measure 233.

Measure numbers 227 through 236 are indicated at the bottom of the page. Chord markings for guitar and piano are visible above the GTR. and PNO. staves, including Fmi<sup>7</sup> and Gmi<sup>7</sup>.

227

228

229

230

231

232

233

234

235

236

Third Shot, SCORE, p. 21

1  
ALT. SAX

2

1  
TEN. SAX

2

BAR. SAX

1  
TPT.

2

3

4

1  
TBN.

2

3

4

GTR.

PNO.

BASS

D. S.

237

238

239

240

241

242

243

244

245

246

Third Shot, SCORE, p. 22

Musical score for Third Shot, SCORE, p. 22, measures 247-252. The score is arranged for a large ensemble including saxophones, trumpets, trombones, guitar, piano, bass, and drums.

**Instrumentation:**

- ALT. SAX (Alto Saxophone): 2 staves (1 and 2)
- TEN. SAX (Tenor Saxophone): 2 staves (1 and 2)
- BAR. SAX (Baritone Saxophone): 1 staff
- TPT. (Trumpets): 4 staves (1, 2, 3, 4)
- TBN. (Trombones): 4 staves (1, 2, 3, 4)
- GTR. (Guitar): 1 staff
- PNO. (Piano): 2 staves (Right and Left Hand)
- BASS (Double Bass): 1 staff
- D. S. (Drum Set): 1 staff

**Measure 247:** Saxophones and Trumpets play eighth-note patterns. Trombones and Piano play sustained chords. Bass and Drums provide a steady eighth-note accompaniment.

**Measure 248:** Similar to measure 247, with saxophones and trumpets continuing their melodic lines.

**Measure 249:** Saxophones and trumpets play eighth-note patterns. Trombones and Piano play sustained chords. Bass and Drums provide a steady eighth-note accompaniment.

**Measure 250:** Saxophones and trumpets play eighth-note patterns. Trombones and Piano play sustained chords. Bass and Drums provide a steady eighth-note accompaniment.

**Measure 251:** Saxophones and trumpets play eighth-note patterns. Trombones and Piano play sustained chords. Bass and Drums provide a steady eighth-note accompaniment. A "FILL" instruction is present above the bass line.

**Measure 252:** Saxophones and trumpets play eighth-note patterns. Trombones and Piano play sustained chords. Bass and Drums provide a steady eighth-note accompaniment.

**Chord Progression (Guitar):**

- 247: A<sup>b7(9)</sup>, C<sup>7(9)</sup>, E<sup>b7(9)</sup>, A<sup>b7(9)</sup>
- 248: A<sup>b7(9)</sup>, C<sup>7(9)</sup>, E<sup>b7(9)</sup>, A<sup>b7(9)</sup>
- 249: A<sup>b7(9)</sup>, C<sup>7(9)</sup>, E<sup>b7(9)</sup>, A<sup>b7(9)</sup>
- 250: A<sup>b7(9)</sup>, C<sup>7(9)</sup>, E<sup>b7(9)</sup>, A<sup>b7(9)</sup>
- 251: E(add9), F(add9)
- 252: E(add9), F(add9)

**Dynamic Markings:** *ff* (fortissimo) is indicated for the saxophones, trumpets, and piano in measures 251 and 252.

247

248

249

250

251

252