

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

"BUONA SERA"  
HABANERA TEMPO ♩ = 100

EXPRESSIVE, VERY LOOSE

The score is written for a large ensemble in 4/4 time with a key signature of two flats (B-flat major/D minor). The tempo is marked as Habanera Tempo (♩ = 100). The music is characterized by expressive phrasing and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score includes parts for the following instruments:

- VOICE: Enters at the end of the first system with the lyrics "Buo - NA".
- FLUTE 1-2, OBOE, BASSOON, CLARINET IN B♭ 1, CLARINET IN B♭ 2-3, ALTO SAX 1, ALTO SAX 2, TENOR SAX, BARITONE SAX, TRUMPET IN B♭ 1-4, FRENCH HORN 1-2, TROMBONE 1-3, BASS TROMBONE, EUPHONIUM, TUBA, GUITAR, PIANO, BASS GUITAR, and DRUM SET.

The score is divided into four measures per system. The first three measures feature sustained chords and rhythmic patterns, while the fourth measure often contains melodic entries or specific articulations. The piano part includes triplets in the final measure of the first system.

5

SE - RA, SIG - NO - RI - NA, BUO - NA SE - RA, IT IS TIME TO SAY GOOD-NIGHT TO NA - PO - LI, THROUGH IT'S HARD FOR US TO WHIS - PER "BUO - NA SE - RA", WITH THAT OLD MOON A - BOVE THE MED - TER - RA - NEAN SEA. IN THE

Fl. 1-2  
Ob.  
Bsn. *mf*  
B> Cl. 1 *mf*  
B> Cl. 2-3 *mf*  
B. Cl. *mf*  
A. Sx. 1 *mf*  
A. Sx. 2 *mf*  
T. Sx. *mf*  
B. Sx.  
B> Tpt. 1  
B> Tpt. 2  
B> Tpt. 3  
B> Tpt. 4  
F. Hn. 1  
F. Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
EUPH.  
TUBA  
Gtr. *E<sup>b</sup>* *B<sup>b7</sup>* *B<sup>b7</sup>* *E<sup>b</sup>*  
PNO. *E<sup>b</sup>* *B<sup>b7</sup>* *B<sup>b7</sup>* *E<sup>b</sup>*  
BASS *mf*  
D. S. *p*

FILL IN DURING VOCAL BREAKS, ALA MOLTO ITALIANO

MORN-ING SIG-NA-RI-NA WE'LL GO WALK-ING WHERE THE MOUN-TAINS AND THE SAND CAME IN-TO SIGHT. BY THE LIT-TLE JEW'LL-ER'S SHOP WE'LL STOP AND LIN-GER, WHILE I BUY A WED-DING RING FOR YOUR FIN-GER IN THE

Fl. 1-2  
mf

Ob.  
mf

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

F. Hn. 1  
mf

F. Hn. 2  
mf

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

EUPH.  
mf

TUBA

GTR.  
E<sup>b</sup> E<sup>b</sup> E<sup>b7</sup> A<sup>b</sup> A<sup>b</sup>MIN E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>

PNO.

BASS

D. S.



38

31 I - NA, BOU - NA - SE - RA. IT IS TIME TO SAY GOOD - NIGHT TO NAP - O - LI. \_\_\_\_\_ THOUGH IT'S HARD FOR US TO WHIS - PER "BOU - NA SE - RA" WITH THAT OLD MOON

FL. 1-2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
F. Hrn. 1  
F. Hrn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph.  
Tuba  
Gtr.  
PNO.  
BASS  
D. S.

B<sup>b</sup>7

B<sup>b</sup>7

B<sup>b</sup>7

B<sup>b</sup>7

B<sup>b</sup>7

B<sup>b</sup>7

— A-BOVE THE MED-I-TER-RAN-NE-AN SEA. — OOO — IN THE MOR-NINGS, SIG-NOR-I-NA, — WE'LL GO WALK-IN' — WHERE THE MOON-TAINS HELP THE SAND

Fl. 1-2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
F. Hrn. 1  
F. Hrn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph.  
Tuba  
Gtr.  
PNO.  
BASS  
D. S.

E<sup>b</sup>6

E<sup>b</sup>6

E<sup>b</sup>7

E<sup>b</sup>6

E<sup>b</sup>6

E<sup>b</sup>7

E<sup>b</sup>6

E<sup>b</sup>6

E<sup>b</sup>7















118

116 BA - BY, BA - BY, IT LOOKS LIKE IT'S GON-NA HAIL. BA - BY, BA - BY, IT LOOKS LIKE IT'S GON-NA HAIL. YOU BET-TER

Fl. 1-2 116 *f*

Ob. 116 *f*

Bsn. 116

B♭ Cl. 1 116

B♭ Cl. 2-3 116

B. Cl. 116

A. Sax. 1 116

A. Sax. 2 116

T. Sax. 116

B. Sax. 116

B♭ Trpt. 1 116

B♭ Trpt. 2 116

B♭ Trpt. 3 116

B♭ Trpt. 4 116

F. Hrn. 1 116

F. Hrn. 2 116

Tbn. 1 116

Tbn. 2 116

Tbn. 3 116

B. Tbn. 116

Euph. 116

Tuba 116

Gtr. 116 B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup>

PNO. 116

BASS 116

D. S. 116



142

136 JUMP, JIVE, AND THEN YOU MAIL. YOU GOT-TA JUMP, JIVE AND THEN YOU MAIL A-WAY.

FL. 1-2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
F. Hrn. 1  
F. Hrn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph.  
Tuba  
Gtr.  
Pno.  
Bass  
D. S.

T. SAX OR TRUM. SOLO

gtr

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> DMIN<sup>7</sup>

C<sup>7</sup> C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> DMIN<sup>7</sup>

B<sup>b7</sup> CMIN<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> CMIN<sup>7</sup>

B<sup>b7</sup> CMIN<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> CMIN<sup>7</sup>

B<sup>b7</sup> CMIN<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> CMIN<sup>7</sup>

SAX OR TRUM. SOLO





166

162 - MA'S IN THE BACK YARD LEARN-ING HOW TO JIVE AND MAIL. — Oh, YOU GOT-TA JUMP, JIVE, AND THEN YOU MAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU MAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU MAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU MAIL. YOU GOT-TA

Fl. 1-2  
Ob.  
Bsn.  
B> Cl. 1  
B> Cl. 2-3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B> Tpt. 1  
B> Tpt. 2  
B> Tpt. 3  
B> Tpt. 4  
F. Hn. 1  
F. Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph.  
Tuba

162 CMIN7 F7 Bb(9) Db9 CMIN7 B7 Bb7 Eb7  
Gtr. 162 CMIN7 F7 Bb(9) Db9 CMIN7 B7 Bb7 Eb7  
Pno. 162 Bb7 Eb7  
Bass 162  
D. S. 162



190

A WOM-AN IS A WOM-AN AND A MAN AIN'T NOTH-IN' BUT A MALE.      WOM - AN IS A WOM-AN AND A MAN AIN'T NOTH-IN' BUT A MALE.      ONE GOOD THING A-BOUT HIM; HE

FL. 1-2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Trpt. 1  
B♭ Trpt. 2  
B♭ Trpt. 3  
B♭ Trpt. 4  
F. Hrn. 1  
F. Hrn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph.  
Tuba

100 B<sup>b</sup>7      END SOLO B<sup>b</sup>7      E<sup>b</sup>7      B<sup>b</sup>7      CMIN7

Gtr.      B<sup>b</sup>7      B<sup>b</sup>7      E<sup>b</sup>7      B<sup>b</sup>7      CMIN7

PNO.      B<sup>b</sup>7      B<sup>b</sup>7      E<sup>b</sup>7      B<sup>b</sup>7      CMIN7

BASS

D. S.

202

199 KNOWS HOW TO LIVE AND MAIL. JACK AND JILL WENT UP THE HILL TO GET A PAIL. JACK AND JILL WENT UP THE HILL TO GET A PAIL.

FL. 1-2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
F. Hrn. 1  
F. Hrn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph.  
Tuba  
Gtr.  
Pno.  
Bass  
D. S.

*f* CRESC.

F7 B♭7 C#MIN7 F#7 B7 E7



218 JUMP, JIVE, AND THEN YOU MAIL YOU GOT-TA JUMP, JIVE, AND THEN YOU MAIL YOU GOT-TA JUMP, JIVE AND THEN YOU MAIL A - WAY. YOU GOT-TA JUMP, JIVE, AND THEN YOU MAIL YOU GOT-TA

Fl. 1-2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
F. Hrn. 1  
F. Hrn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph.  
Tuba  
Gtr.  
Pno.  
Bass  
D. S.

218

B<sup>7</sup>

B<sup>7</sup>

B<sup>7</sup>







250

245 THEN YOU WAIL YOU GOT-TA JUMP, JIVE AND THEN YOU WAIL A-WAY. OH, YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL YOU GOT-TA JUMP, JIVE, AND

Fl. 1-2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Trpt. 1  
B♭ Trpt. 2  
B♭ Trpt. 3  
B♭ Trpt. 4  
F. Hrn. 1  
F. Hrn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph.  
Tuba  
Gtr.  
Pno.  
Bass  
D. S.

245 C<sup>♯</sup>MIN7 F<sup>♯</sup>7 B6(9) D<sup>9</sup> C<sup>♯</sup>MIN7 F<sup>♯</sup>7 B<sup>7</sup>

245 C<sup>♯</sup>MIN7 F<sup>♯</sup>7 B6(9) D<sup>9</sup> C<sup>♯</sup>MIN7 F<sup>♯</sup>7 B<sup>7</sup>

245 C<sup>♯</sup>MIN7 F<sup>♯</sup>7 B6(9) D<sup>9</sup> C<sup>♯</sup>MIN7 F<sup>♯</sup>7 B<sup>7</sup>

245

253 THEN YOU MAIL YOU GOT-TA JUMP, JIVE, AND THEN YOU MAIL YOU GOT-TA JUMP, JIVE, AND THEN YOU MAIL YOU GOT-TA JUMP, JIVE AND MAIL! YEAH!

FL. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

F. Hrn. 1

F. Hrn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

EUPH.

TUBA

GTR.

PNO.

BASS

D. S.

253

E<sup>7</sup> B<sup>7</sup> C<sup>♯</sup>MIN<sup>7</sup> CMIN<sup>7</sup> C<sup>♯</sup>MIN<sup>7</sup> F<sup>♯7</sup> B SOLO RIFF --- B B<sup>7</sup>(9)

E<sup>7</sup> B<sup>7</sup> C<sup>♯</sup>MIN<sup>7</sup> CMIN<sup>7</sup> C<sup>♯</sup>MIN<sup>7</sup> F<sup>♯7</sup> B B<sup>7</sup>(9)

E<sup>7</sup> B<sup>7</sup> C<sup>♯</sup>MIN<sup>7</sup> F<sup>♯7</sup> B

FILL...

262

268 "ROCK THIS TOWN"

This musical score is for the piece "Rock This Town" from the Prima/Setzer Medley. It is arranged for a large ensemble and includes the following parts:

- Fl. 1-2**: Flute parts with melodic lines and dynamics.
- Ob.**: Oboe part with melodic lines and dynamics.
- Bsn.**: Bassoon part with melodic lines and dynamics.
- B♭ Cl. 1**: Bass Clarinet 1 part with melodic lines and dynamics.
- B♭ Cl. 2-3**: Bass Clarinet 2-3 part with melodic lines and dynamics.
- B. Cl.**: Bass Clarinet part with melodic lines and dynamics.
- A. Sax. 1**: Alto Saxophone 1 part with melodic lines and dynamics.
- A. Sax. 2**: Alto Saxophone 2 part with melodic lines and dynamics.
- T. Sax.**: Tenor Saxophone part with melodic lines and dynamics.
- B. Sax.**: Baritone Saxophone part with melodic lines and dynamics.
- B♭ Tpt. 1**: Trumpet 1 part with melodic lines and dynamics.
- B♭ Tpt. 2**: Trumpet 2 part with melodic lines and dynamics.
- B♭ Tpt. 3**: Trumpet 3 part with melodic lines and dynamics.
- B♭ Tpt. 4**: Trumpet 4 part with melodic lines and dynamics.
- F. Hrn. 1**: First Horn part with melodic lines and dynamics.
- F. Hrn. 2**: Second Horn part with melodic lines and dynamics.
- Tbn. 1**: Tenor Trombone 1 part with melodic lines and dynamics.
- Tbn. 2**: Tenor Trombone 2 part with melodic lines and dynamics.
- Tbn. 3**: Tenor Trombone 3 part with melodic lines and dynamics.
- B. Tbn.**: Baritone Trombone part with melodic lines and dynamics.
- EUPH.**: Euphonium part with melodic lines and dynamics.
- TUBA**: Tuba part with melodic lines and dynamics.
- GTR.**: Guitar part with a solo fill and a D7(b9) chord.
- PNO.**: Piano part with accompaniment.
- BASS**: Bass part with accompaniment.
- D. S.**: Drum set part with a solo fill and specific drumming instructions like "CYM.", "H.H. (MED. TIGHT)", and "f".

The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents), and performance instructions. The key signature is one sharp (F#) and the time signature is 4/4.









300 PICK YOU UP AT TEN, GON-NA GET YOU HOME AT TWO. YOUR MA-MA DON'T KNOW WHAT I GOT IN STORE FOR YOU. BUT, BA - BY THAT'S ALL RIGHT, WE'RE LOOK-IN' AS COOL AS CAN BE  
 PUT A QUAR-TER RIGHT IN - TO THAT CAN, BUT ALL IT PLAYED WAS DIS - CO, MAN. COME ON, PRET - TY BA - BY, LET'S GET OUT OF HERE RIGHT A - WAY.

FL. 1-2  
 Ob.  
 BSN.  
 B> CL. 1  
 B> CL. 2-3  
 B. CL.  
 A. SX. 1  
 A. SX. 2  
 T. SX.  
 B. SX.  
 B> TPT. 1  
 B> TPT. 2  
 B> TPT. 3  
 B> TPT. 4  
 F. HN. 1  
 F. HN. 2  
 TEN. 1  
 TEN. 2  
 TEN. 3  
 B. TEN.  
 EUPH.  
 TUBA  
 GTR.  
 PNO.  
 BASS  
 D. S.

2ND TIME ONLY

PLAY

D6(9) D9 G9 G#DIM D6(9) E7(b9) A15

300





317

— IT IN - SIDE OUT. WE'RE GON-NA ROCK THIS TOWN, MAKE 'EM SCREAM AND SHOUT. WELL, LET'S ROCK, ROCK,

Fl. 1-2

Ob.

Bsn.

B> Cl. 1

B> Cl. 2-3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

F. Hrn. 1

F. Hrn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Gtr.

PNO.

BASS

D. S.

317

D B<sup>b7</sup> A<sup>7</sup> G/B C<sup>dim</sup> A<sup>9</sup>/C<sup>#</sup> D6(9) E<sup>b9</sup>

D B<sup>b7</sup> A<sup>7</sup> G/B C<sup>dim</sup> A<sup>9</sup>/C<sup>#</sup> D6(9) E<sup>b9</sup>

D B<sup>b7</sup> A<sup>7</sup> G/B C<sup>dim</sup> A<sup>9</sup>/C<sup>#</sup> D6(9) E<sup>b9</sup>











377

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

F. Hrn. 1

F. Hrn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Gtr.

PNO.

BASS

D. S.

H.H. (Med. Tight)

Cym.

C7(9)

B♭7

E7(9)









406

414

WE'RE GON-NA ROCK THIS TOWN, ROCK IT IN - SIDE OUT. WE'RE GON-NA ROCK THIS TOWN, ROCK IT IN - SIDE YEAH, WE'RE GON-NA

FL. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

B♭ Trpt. 4

F. Hrn. 1

F. Hrn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tuba

Gtr.

PNO.

BASS

D. S.

406

D6(9) E7(9) A13 D6(9) A6 D9 Eb9 D9

D6(9) E7(9) A13 D6(9) A6 D9 Eb9 D9

D6(9) E7(9) A13



# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

3

EXPRESSIVE, VERY LOOSE

Musical staff showing the beginning of the piece in 4/4 time with a key signature of two flats. It starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The first measure contains a whole note chord. The second measure is a whole rest. The third measure contains a quarter note G4, followed by a quarter note A4, and a quarter note B4.

BUO - NA

5

Musical staff with lyrics starting at measure 5. The melody continues with eighth and quarter notes.

SE - RA, SIG - NO - RI - NA, BUO - NA SE - RA, IT IS TIME TO SAY GOOD-NIGHT TO NA - PO - LI, THROUGH IT'S

Musical staff with lyrics starting at measure 9. The melody continues with eighth and quarter notes.

HARD FOR US TO WHIS - PER "BUO - NA SE - RA", WITH THAT OLD MOON A - BOVE THE MED - TER - RA - NEAN SEA. IN THE

Musical staff with lyrics starting at measure 13. The melody continues with eighth and quarter notes.

MORN - ING SIG - NO - RI - NA WE'LL GO WALK - ING WHERE THE MOUN - TAINS AND THE SAND CAME IN - TO SIGHT. BY THE

Musical staff with lyrics starting at measure 17. The melody continues with eighth and quarter notes.

LIT - TLE JEW'LL - ER'S SHOP WE'LL STOP AND LIN - GER, WHILE I BUY A WED - DING RING FOR YOUR FIN - GER IN THE

Musical staff with lyrics starting at measure 21. The melody continues with eighth and quarter notes.

MEAN - TIME LET ME TELL YOU THAT I LOVE YOU, BUO - NA SE - RA, SIG - NO - RI - NA, KISS ME GOOD - NIGHT. BUO - NA

## DOUBLE-TIME SWING ♩ = 100

SWING ♩'s

Musical staff for the Double-Time Swing section. The tempo is 100 ♩. The time signature changes to 2/4. The melody continues with eighth and quarter notes.

SE - RA, SIG - NO - RI - NA, KISS ME GOOD - NIGHT. SCAT BUO - NA

30

Musical staff with lyrics starting at measure 30. The melody continues with eighth and quarter notes.

SE - RA, SIG - NOR - I - NA, BOU - NA - SE - RA. IT IS



34 TIME TO SAY GOOD - NIGHT TO NAP - O - LI. \_\_\_\_\_ THOUGH IT'S

38



38 HARD FOR US TO WHIS - PER "BUO - NA SE - RA" WITH THAT OLD MOON



42 \_\_\_\_\_ A - BOVE THE MED - I - TER - RA - NE - AN SEA. \_\_\_\_\_ OOO \_\_\_\_\_ IN THE MOR -

46



46 - NINS, SIG - NOR - I - NA, \_\_\_\_\_ WE'LL GO WALK - IN' \_\_\_\_\_ WHERE THE MOUN -



50 - TAINS HELP \_\_\_\_\_ THE SAND \_\_\_\_\_ COME IN \_\_\_\_\_ TO \_\_\_\_\_ SIGHT. \_\_\_\_\_ AND BY THE

54




54 LI - TLE JEW - ELRY SHOP WE'LL STOP AND LIN - GER WHILE I BUY



58 \_\_\_\_\_ A WED - DING \_\_\_\_\_ RING FOR \_\_\_\_\_ YOUR FIN - GER. \_\_\_\_\_ AND IN THE MEAN -

62



62 - TIME LET ME TELL YOU THAT I LOVE \_\_\_\_\_ YOU \_\_\_\_\_ HEY \_\_\_\_\_ BUO - NA SER -



66 - A, \_\_\_\_\_ SIG - NOR - I - NA, KISS ME GOOD - NIGHT.

70 16 86 7

70 By THE

94 **HABANERA TEMPO** ♩ = 100

94 LIT-TLE JEW-ELRY SHOP WE'LL STOP AND LIN GER, WHILE I BUY A MED-DING RING FOR YOUR FIN-GER IN THE

98 MEAN-TIME LET ME TELL YOU THAT I LOVE YOU, BUO-NA SE-RA, SIG-NO-RI-NA, KISS ME GOOD-NIGHT. BUO-NA

**DOUBLE-TIME SWING** ♩ = 100

102 SE-RA, SIG-NO-RI-NA, KISS ME GOOD-NIGHT. MMM SER-A SIG-NOR-I-NA, KISS ME GOOD-NIGHT

106 6 114 4 **"JUMP, JIVE, AND WAIL"**

106 "JUMP, JIVE, AND WAIL"

118 2

118 BA-BY, BA-BY, IT LOOKS LIKE IT'S GON-NGA HAIL. BA-BY, BA-BY, IT LOOKS LIKE IT'S GON-NA HAIL

124 YOU BET-TER COME IN-SIDE AND LET ME TEACH YOU HOW TO JIVE AND WAIL.

130

129 OH, YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA

134 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE AND

139 THEN YOU WAIL A - WAY. \_\_\_\_\_ PA-PA'S IN THE ICE - BOX

155 LOOK-ING FOR A \_\_\_\_\_ CAN OF ALE. PA-PA'S IN THE ICE - BOX LOOK-ING FOR A \_\_\_\_\_ CAN OF ALE.

161 MA - MA'S IN THE BACK YARD LEARN-ING HOW TO JIVE AND WAIL. \_\_\_\_\_ OH, \_\_\_\_\_ YOU GOT-TA

166 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND

171 THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE AND THEN YOU WAIL A - WAY.

176 \_\_\_\_\_ A WOM-AN IS A WOM-AN AND A MAN AIN'T NOTH-IN' BUT A

192 MALE. WOM - AN IS A WOM-AN AND A MAN AIN'T NOTH-IN' BUT A MALE.

197 ONE GOOD \_\_\_\_\_ THING A-BOUT HIM; HE KNOWS HOW TO JIVE AND WAIL. \_\_\_\_\_

202 JACK AND JILL WENT UP THE HILL TO GET A PAIL. JACK AND JILL WENT UP THE HILL TO GET A PAIL.

208 JILL STAYED UP; SHE WANTS TO LEARN HOW TO JIVE AND WAIL.

214

214 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA

220 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE AND THEN YOU WAIL A - WAY. YOU GOT-TA

226

226 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA

232 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE AND THEN YOU WAIL A - WAY. OH, YOU GOT-TA

238

238 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA

244 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE AND THEN YOU WAIL A - WAY. OH, YOU GOT-TA

250

250 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA

256 JUMP, JIVE, AND THEN YOU WAIL. YOU GOT-TA JUMP, JIVE AND WAIL! YEAH!



262

6

268

8

276

8

284

7

WELL, MY

292

BA - BY AND ME WENT OUT LATE SAT - UR - DAY NIGHT. I HAD MY  
FOUND A LIT - TLE PLACE THAT REAL LY DID - N'T LOOK HALF BAD. I HAD A

HAIR PILED HIGH, MY BA - BY JUST LOOKED SO RIGHT. WELL,  
WHIS - KEY ON THE ROCKS AND CHANGE OF A DOL - LAR FOR THE JUKE - BOX. WELL, I

PICK YOU UP AT TEN, GON - NA GET YOU HOME AT TWO. YOUR MA - MA DON'T KNOW WHAT I GOT IN STORE FOR YOU. BUT, BA - BY  
PUT A QUAR - TER RIGHT IN - TO THAT CAN, BUT ALL IT PLAYED WAS DIS - CO, MAN. COME ON,

308

THAT'S ALL RIGHT, WE'RE LOOK - IN' AS COOL AS CAN BE  
PRET - TY BA - BY, LET'S GET OUT OF HERE RIGHT A - WAY.

WE WE'RE GON - NA ROCK THIS TOWN, ROCK IT IN - SIDE OUT.

WE'RE GON - NA ROCK THIS TOWN, MAKE 'EM SCREAM AND SHOUT.

WELL, LET'S ROCK, ROCK, ROCK MAN ROCK.

ROCK TILL WE POP, WE'RE GON - NA ROLL TILL WE DROP. WE'RE GON - NA ROCK THIS TOWN, ROCK

**332** 14 1. 2 2. 2

332

**350** 14 1, 2. 2 3. 2 **368** 8 **376** 15

350

WE'RE GON-NA

**392**

392 ROCK THIS TOWN, ROCK IT IN - SIDE OUT. WE'RE GON - NA ROCK THIS TOWN,

**397**

397 MAKE 'EM SCREAM AND SHOUT. WELL, LET'S ROCK, ROCK, ROCK, ROCK!

**406**

402 ROCK TILL WE POP, WE'RE GON-NA ROLL TILL WE DROP. WE'RE GON-NA ROCK THIS TOWN, ROCK IT IN - SIDE OUT.

**407**

407 WE'RE GON-NA ROCK THIS TOWN, ROCK IT IN - SIDE OUT. WE'RE GON-NA

**414**

412 ROCK THIS TOWN, ROCK IT IN - SIDE YEAH, WE'RE GON-NA ROCK THIS TOWN, TEAR IT UP, WE'RE GON-NA

**417**

417 RIP IT DOWN. ROCK THIS TOWN, ROCK IT IN - SIDE OUT!



# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

"BUONA SERA"  
HABANERA TEMPO ♩ = 100

Musical notation for the first system, measures 5-15. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a dynamic marking of *f* (forte) and includes a measure rest of 5 measures. The tempo is marked as Habanera Tempo with a quarter note equal to 100 beats per minute. The notation includes various note values, rests, and dynamic markings such as *mf* (mezzo-forte).

Musical notation for the second system, measures 15-22. The tempo changes to Double-Time Swing with a quarter note equal to 100 beats per minute. The dynamic marking is *ff* (fortissimo). The notation includes eighth notes, quarter notes, and a measure rest of 3 measures.

Musical notation for the third system, measures 30-54. It includes measure rests of 8, 8, 7, and 8 measures. The dynamic marking is *f* (forte). The notation features triplet eighth notes and quarter notes.

Musical notation for the fourth system, measures 57-62. It includes a measure rest of 8 measures. The dynamic marking is *ff* (fortissimo). The notation includes eighth notes and a measure rest of 3 measures.

Musical notation for the fifth system, measures 64-70. The notation includes eighth notes, quarter notes, and a measure rest of 3 measures.

Musical notation for the sixth system, measures 70-94. The tempo returns to Habanera Tempo with a quarter note equal to 100 beats per minute. It includes measure rests of 16, 8, and 3 measures. The dynamic marking is *f* (forte).

Musical notation for the seventh system, measures 100-106. The tempo changes to Double-Time Swing with a quarter note equal to 100 beats per minute. It includes measure rests of 4 and 2 measures. The dynamic marking is *f* (forte).

"JUMP, JIVE, AND WAIL" PRIMA/SETZER MEDLEY

110

4 114 4 118 3

*f*

125

130 12 142 12

154

154 3 3 4 166 8

154

174

*mf* CRESC. *ff*

178 12 190 3

193

3 *f* CRESC.

200

202 2

206

3

213

214 11 226

228



4 316 PRIMA/SETZER MEDLEY

314

2 2

316

321

325

Detailed description: This block contains the first system of music, starting at measure 314. It features a treble clef and a key signature of two sharps (F# and C#). The music begins with a double bar line and a first ending bracket labeled '2' above it. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings like accents (^) and hairpins. The system ends at measure 325.

321

325

Detailed description: This block contains the second system of music, starting at measure 321. It continues the melody from the previous system. There are dynamic markings like accents (^) and hairpins. The system ends at measure 325.

325

332

2

Detailed description: This block contains the third system of music, starting at measure 325. It continues the melody from the previous system. There are dynamic markings like accents (^) and hairpins. The system ends at measure 332.

332 14 350 14 350

332

1. 2 2. 2 1, 2. 2

Detailed description: This block contains the fourth system of music, starting at measure 332. It features a double bar line and a first ending bracket labeled '14' above it. The music consists of a series of chords and rests. There are dynamic markings like accents (^) and hairpins. The system ends at measure 338.

368 3. 2 7 376

366

*f*

Detailed description: This block contains the fifth system of music, starting at measure 366. It features a treble clef and a key signature of two sharps (F# and C#). The music begins with a double bar line and a first ending bracket labeled '3. 2' above it. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings like accents (^) and hairpins. The system ends at measure 380.

380

Detailed description: This block contains the sixth system of music, starting at measure 380. It continues the melody from the previous system. There are dynamic markings like accents (^) and hairpins. The system ends at measure 386.

386

*sfpp* *ff*

392 2

Detailed description: This block contains the seventh system of music, starting at measure 386. It continues the melody from the previous system. There are dynamic markings like accents (^) and hairpins. The system ends at measure 394.

394

2

Detailed description: This block contains the eighth system of music, starting at measure 394. It continues the melody from the previous system. There are dynamic markings like accents (^) and hairpins. The system ends at measure 401.

401

3 406 8 414

Detailed description: This block contains the ninth system of music, starting at measure 401. It features a treble clef and a key signature of two sharps (F# and C#). The music begins with a double bar line and a first ending bracket labeled '3' above it. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings like accents (^) and hairpins. The system ends at measure 416.

416

Detailed description: This block contains the tenth system of music, starting at measure 416. It continues the melody from the previous system. There are dynamic markings like accents (^) and hairpins. The system ends at measure 416.

# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

CARL SIGMAN & PETER DE ROSE

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5 8

*f* *mf*

15

DOUBLE-TIME SWING ♩ = 100  
SWING 1/2's 3

*ff*

22

30 38 46 7 54

*f* 3 3

30

62

*ff*

57

64

70 16 86 8 94 3

HABANERA TEMPO ♩ = 100

*f*

70

106

DOUBLE-TIME SWING ♩ = 100

4 2

100



"JUMP, JIVE, AND WAIL" PRIMA/SETZER MEDLEY

4 114 4 118 3 3

3 130 12 142 12

154 3 3 4 166 8

174 *mf* CRESC. *ff* 178 12 190 3

193 3 *f* CRESC.

202 2

206 3

214 11 226

228

233 4 238

241

246 4 250 8

262 2 2 268 "ROCK THIS TOWN"

270 276

277 sfpp ff

284 3 3 292 2 2ND TIME ONLY

295 2 6

306 1. 2 308

4 316 PRIMA/SETZER MEDLEY

314

321

327

348

376

376 *f*

383 *sfzp*

390 *ff*

399

414

414

BASSOON

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

"BUONA SERA"

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

HABANERA TEMPO ♩ = 100

5

Musical staff 1: Bassoon part, measures 1-6. Dynamics: *f*, *mf*.

Musical staff 2: Bassoon part, measures 7-11.

Musical staff 3: Bassoon part, measures 12-16.

Musical staff 4: Bassoon part, measures 17-21.

DOUBLE-TIME SWING ♩ = 100  
SWING ♩'s 3

Musical staff 5: Bassoon part, measures 22-29. Dynamics: *ff*.

Musical staff 6: Bassoon part, measures 30-37. Dynamics: *f*. Rehearsal marks: 30, 38, 46, 54.

Musical staff 7: Bassoon part, measures 38-57. Dynamics: *f*. Rehearsal mark: 62.

Musical staff 8: Bassoon part, measures 58-67. Dynamics: *mf*. Rehearsal marks: 70, 86, 94. Tempo: HABANERA TEMPO ♩ = 100.

Musical staff 9: Bassoon part, measures 68-93. Dynamics: *mf*.

DOUBLE-TIME SWING ♩ = 100

Musical staff 10: Bassoon part, measures 94-100. Dynamics: *mf*.

Musical staff 11: Bassoon part, measures 101-105. Dynamics: *mf*. Rehearsal mark: 106.

Musical staff 12: Bassoon part, measures 106-108. Dynamics: *mf*. Rehearsal mark: 106.

114

"JUMP, JIVE, AND WAIL"

118

2

114 *f*

120 **2**

126 **2** **130** **12** **142** **12**

154

154 **2** **2**

161 **4** **166** **8** *mf* CRESC. *ff*

177 **178** **12** **190** **2** **2**

196 **2** *f* CRESC.

202

202 **2**

209 **214**

11 226 12 238

215

241

4 250 8

246

262 268 "ROCK THIS TOWN"

262

270

276

276

284

283

292 7 2ND TIME ONLY

289

1. PLAY

301

308 2

307

316

PRIMA/SETZER MEDLEY

4

314

321

327

366

379

385

392

400

410

416





PRIMA/SETZER MEDLEY

2

114 "JUMP, JIVE, AND WAIL"

110 **4** *f*

Musical staff 110-117: Treble clef, key signature of one flat (B-flat). Measure 110 has a **4** above it. The staff contains eighth notes and quarter notes. A dynamic marking *f* is placed below the staff.

118 **2**

Musical staff 118-124: Treble clef, key signature of one flat. Measure 118 has a **2** above it. The staff contains eighth notes and quarter notes.

125 **2** **130** **12**

Musical staff 125-131: Treble clef, key signature of one flat. Measure 125 has a **2** above it. Measure 130 has a **130** above it. Measure 131 has a **12** above it. The staff contains eighth notes and quarter notes.

142 **12** **154** **2**

Musical staff 142-147: Treble clef, key signature of one flat. Measure 142 has a **12** above it. Measure 154 has a **154** above it. Measure 147 has a **2** above it. The staff contains eighth notes and quarter notes.

160 **4** **166** **8** *mf* CRESC.

Musical staff 160-165: Treble clef, key signature of one flat. Measure 160 has a **4** above it. Measure 166 has a **166** above it. Measure 165 has an **8** above it. The staff contains eighth notes and quarter notes. A dynamic marking *mf* and the word CRESC. are placed below the staff.

175 **12** **190** **2** *ff*

Musical staff 175-181: Treble clef, key signature of one flat. Measure 175 has a **12** above it. Measure 190 has a **190** above it. Measure 181 has a **2** above it. The staff contains eighth notes and quarter notes. A dynamic marking *ff* is placed below the staff.

193 **2** *f* CRESC.

Musical staff 193-199: Treble clef, key signature of one flat. Measure 193 has a **2** above it. The staff contains eighth notes and quarter notes. A dynamic marking *f* and the word CRESC. are placed below the staff. A triplet of eighth notes is marked with a **3** above it.

200 **202**

Musical staff 200-204: Treble clef, key signature of one flat. Measure 200 has a **202** above it. The staff contains eighth notes and quarter notes. A dynamic marking *f* is placed below the staff.

205 **2**

Musical staff 205-209: Treble clef, key signature of one flat. Measure 205 has a **2** above it. The staff contains eighth notes and quarter notes.

PRIMA/SETZER MEDLEY

214

11

226

3

212

227

232

4

238

240

245

4

250

8

262

3

2

268

"ROCK THIS TOWN"

*f*

*f*

271

276

278

*sfpp*

*ff*

284

284

288

PRIMA/SETZER MEDLEY

4

292

2ND TIME ONLY

2

292

298

303

308

308

316

313

320

325

332

332

368

376

366

380

386 *sfpp* *ff* 392

394 2

401 3 406 4

411 414

417



CLARINET IN B $\flat$  2-3

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

"BUONA SERA"

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

HABANERA TEMPO  $\text{♩} = 100$

5

The musical score is written for Clarinet in B-flat 2-3. It begins with a 4/4 time signature and a tempo of 100 beats per minute. The first section, 'Buona Sera', is marked with a forte (*f*) dynamic. The second section, 'Jump, Jive and Wail', is marked with a mezzo-forte (*mf*) dynamic and a 3/4 time signature. The third section, 'Rock This Town', is marked with a fortissimo (*ff*) dynamic and a 3/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers are indicated at the start of each line: 7, 12, 17, 22, 30, 57, 64, 70, 98, and 104. The score concludes with a 4/4 time signature.

PRIMA/SETZER MEDLEY

2

114 "JUMP, JIVE, AND WAIL"

118

2

114 *f*

120

126

2 130 12 142 12 154 2

156

2

162

4 166 8

*mf* CRESC. *ff*

178

12 190 2 2

196

*f* CRESC.

3

201

202

206

2



PRIMA/SETZER MEDLEY

214

11

226

3

213

228

233

4

238

241

246

4

250

8

262

2

268

"ROCK THIS TOWN"

*f*

270

276

277

*sfz*

*ff*

284

289

292

2ND TIME ONLY

2

292

298

303

308

308

316

313

320

332

326

350

368

346

376

369

381 *sfpp*

388 *ff* 392 2

396 2

402 3 406 4

412 414

418



# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5

DOUBLE-TIME SWING ♩ = 100

SWING ♩'s

3

30

8

38

8

DOUBLE-TIME SWING ♩ = 100

106

"JUMP, JIVE, AND WAIL" PRIMA/SETZER MEDLEY

4 114 4 118 12 130 12 142 12 154 12

110

166 10 178 12 190 10

166 *ff*

202 6

201

214 11 226 12 238

212

239

4 250 8

244

262 2 2

260

268 "ROCK THIS TOWN" *f*

268

276 *sfzp*

274

284

281 *ff*

Musical staff 281-286: Treble clef, key signature of three sharps (F#, C#, G#). Measure 281 starts with a whole note G4, followed by a half note G4, and a quarter note G4. A dynamic marking of *ff* is placed below the first two notes. The staff continues with a series of eighth and sixteenth notes, including some beamed eighth notes and sixteenth notes.

287

Musical staff 287-291: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes with various articulations.

292

7

2ND TIME ONLY

292

Musical staff 292-303: Treble clef, key signature of three sharps. Measure 292 begins with a repeat sign. The staff contains a sequence of eighth and sixteenth notes, with some rests. A fermata is placed over the final note of the staff.

304

1. 2 3 PLAY

Musical staff 304-311: Treble clef, key signature of three sharps. Measure 304 starts with a fermata. The staff contains a sequence of eighth and sixteenth notes. Above the staff, first endings are marked with '1.', '2.', and '3.'. A dynamic marking of *ff* is present. The word 'PLAY' is written above the staff.

312

2. 2 3

Musical staff 312-319: Treble clef, key signature of three sharps. Measure 312 starts with a fermata. The staff contains a sequence of eighth and sixteenth notes. Above the staff, first endings are marked with '2.', '2.', and '3.'. A dynamic marking of *ff* is present.

320

Musical staff 320-325: Treble clef, key signature of three sharps. Measure 320 starts with a fermata. The staff contains a sequence of eighth and sixteenth notes.

326

5 332 14 1. 2 2. 2 350 14

Musical staff 326-335: Treble clef, key signature of three sharps. Measure 326 starts with a fermata. The staff contains a sequence of eighth and sixteenth notes. Above the staff, first endings are marked with '5', '332', '14', '1. 2', '2. 2', '350', and '14'. A dynamic marking of *ff* is present.

364

1, 2. 2 3. 2 368 7 376

Musical staff 364-373: Treble clef, key signature of three sharps. Measure 364 starts with a fermata. The staff contains a sequence of eighth and sixteenth notes. Above the staff, first endings are marked with '1, 2. 2', '3. 2', '368', '7', and '376'. A dynamic marking of *f* is present.

378

Musical staff 378-383: Treble clef, key signature of three sharps. Measure 378 starts with a fermata. The staff contains a sequence of eighth and sixteenth notes.

384 *sfzp* *ff*

391 **392** 2 2

399 3

**406** 4 **414**

415



ALTO SAX 1

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5

Musical notation for measures 1-6. Measure 1 starts with a *f* dynamic. Measure 6 ends with a *mf* dynamic. The key signature has one flat (Bb).

Musical notation for measures 7-12.

Musical notation for measures 13-18.

DOUBLE-TIME SWING ♩ = 100

SWING ♩'s

3

30

8

38

8

46

7

Musical notation for measures 19-24. Measure 24 ends with a *ff* dynamic.

54

Musical notation for measures 25-52. Measure 25 starts with a *f* dynamic. Measure 52 ends with a *ff* dynamic.

62

Musical notation for measures 53-61. Measure 61 starts with a *ff* dynamic.

70

16

86

8

Musical notation for measures 62-66. Measure 66 ends with a *ff* dynamic.

94 HABANERA TEMPO ♩ = 100

Musical notation for measures 67-93. Measure 93 starts with a *mf* dynamic.

Musical notation for measures 94-103.

DOUBLE-TIME SWING ♩ = 100

106

Musical notation for measures 104-106. Measure 104 starts with a *ff* dynamic.

114 "JUMP, JIVE, AND WAIL"

4

110 *f*

118

118

125

130

12

142

154

12

2

2

142

160

166

4

8

*mf* CRESC.

175

178

12

190

2

*ff*

193

2

199

202

*f* CRESC.

3

204

2

210 214

210

215 226

11

215

230 2

230

236 238

236

241

241

246 250

2

246

252

252

257

257

262 2

3

*f*

262

"ROCK THIS TOWN"

268 *f*

274 *sfpp*

284 *ff*

286

292 *2ND TIME ONLY*

295 *2*

301 *1* *PLAY*

308

316 *2* *2*

318

Musical staff 318: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. There are two accents (^) above notes in the second measure.

323

Musical staff 323: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, slurs, and two trills (tr) indicated above notes in the second and fourth measures.

329

332 BACKGROUNDS 2ND TIME ONLY

*mf*

Musical staff 329: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, slurs, and a fermata over the first note. A large number '2' is written above the staff. A box containing '332' and the text 'BACKGROUNDS 2ND TIME ONLY' is positioned above the staff. The dynamic marking *mf* is written below the staff.

335

Musical staff 335: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, slurs, and a fermata over the final note.

340

Musical staff 340: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, slurs, and a fermata over the final note.

345

350 PLAY 3 TIMES

Musical staff 345: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, slurs, and a fermata over the final note. A box containing '350' and the text 'PLAY 3 TIMES' is positioned above the staff. First and second endings are indicated with '1.' and '2.' above the staff.

351

Musical staff 351: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, slurs, and a fermata over the final note.

356

Musical staff 356: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, slurs, and a fermata over the final note.

361

Musical staff 361: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, slurs, and a fermata over the final note. First and second endings are indicated with '1, 2.' and '2.' above the staff.

368 7 376

368 *f* 3

380 3

386 392 2

386 *sfpp* *ff*

394 2

394 2

401 406

401 406

407 2

407 2

413 414

413 414

419 C#

419 C#

# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5

*f* *mf*

7

13

18

DOUBLE-TIME SWING ♩ = 100

SWING ♩'s

3

30

8

38

8

24

46

7

54

*f*

60

62

*ff*

67

70

16

86

8

94

HABANERA TEMPO ♩ = 100

*mf*

96

DOUBLE-TIME SWING ♩ = 100

106

103

*ff*

114 "JUMP, JIVE, AND WAIL"

4

110 *f*

118

118

125

130

12

142

154

12

2

2

142

160

166

4

8

*mf* CRESC.

175

178

12

190

2

*ff*

193

2

199

202

*f* CRESC.

3

204

2



210 214

215 226

11

230 2

236 238

241

246 250

2

252

257

262 2

2

"ROCK THIS TOWN"

268 *f*

274 *sfpp*

280 *ff*

286

290 *2ND TIME ONLY*

295 *2*

301 *1. PLAY*

308

312 *2. 2*

316

319 *Tram*

325 *Tram* 2

**332** BACKGROUNDS 2ND TIME ONLY *mf*

337

342 1. 2.

348 **350** PLAY 3 TIMES 2.

352

357

362 1, 2. 2. 3. 2. **368**



# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5

*f*

*mf*

*mf*

*mf*

DOUBLE-TIME SWING ♩ = 100

SWING ♩'s

3

30

8

38

8

46

8

*ff*

54

*f*

62

*ff*

70 F6 PRIMA/SETZER MEDLEY

F SOLO OR AD LIB

68

73

78

83

88

94 HABANERA TEMPO ♩ = 100

94

99

DOUBLE-TIME SWING ♩ = 100

104

114 "JUMP, JIVE, AND WAIL"

110

118

PRIMA/SETZER MEDLEY

130

9

3

125

T. SAX OR TRUM. SOLO

142

C<sup>7</sup>

139

F<sup>7</sup>

C<sup>7</sup>

D<sup>MIN</sup>7

G<sup>7</sup>

C<sup>7</sup>

145

154

2

2

154

166

4

8

161

178

12

190

2

2

177

196

202

201

206

214

11

211

4 **226**

226

231

**238**

237

242

**250**

248

253

**262**

258

**268** "ROCK THIS TOWN"

264

271

**276**

276



284

Musical staff 1 (measures 284-287)

288

Musical staff 2 (measures 288-291)

292

Musical staff 3 (measures 292-298) with annotation "2ND TIME ONLY" and a "2" above the staff.

299

Musical staff 4 (measures 299-304)

308

Musical staff 5 (measures 305-310) with annotation "1" above and "PLAY" below.

305

316

Musical staff 6 (measures 311-316) with annotation "2" above and "2" below.

311

Musical staff 7 (measures 317-322)

317

Musical staff 8 (measures 323-328) with "tr" markings above.

323

332 BACKGROUNDS 2ND TIME ONLY

Musical staff 9 (measures 329-334) with annotation "2" above and "mf" below.

329

Musical staff 10 (measures 335-340)

335

Musical staff 11 (measures 341-346) with annotations "1." and "2" above.

341

350 PLAY 3 TIMES

348

353

358

362

369

381

387

396

403

410

416

# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5

16

*ff*

DOUBLE-TIME SWING ♩ = 100

SWING ♩'s

*p*

*mf*

3

3

30

8

38

8

46

8

23

*ff*

54

54

*f*

*ff*

62

62

70

16

86

8

94

HABANERA TEMPO ♩ = 100

10

68

DOUBLE-TIME SWING ♩ = 100

2

4

104

*ff*

114

## "JUMP, JIVE, AND WAIL"

118

2

114

*f*

120

2

130

12

142

12

154

2

126

156 2

162 4 166 8

*mf* *CRESC.* *ff*

178 12 190 2 2

178

196 2

202 2

202

209 214

215 11 226

215

230 2

236 238

236

PRIMA/SETZER MEDLEY

241

Musical staff 1: Treble clef, key signature of three flats, 7/8 time signature. Measures 241-245. Repeating eighth-note pattern.

246

2

250

Musical staff 2: Treble clef, key signature of three flats, 7/8 time signature. Measures 246-250. Repeating eighth-note pattern with a fermata over measure 249.

252

Musical staff 3: Treble clef, key signature of three flats, 7/8 time signature. Measures 252-256. Repeating eighth-note pattern.

257

262

*f*

Musical staff 4: Treble clef, key signature of three flats, 7/8 time signature. Measures 257-262. Repeating eighth-note pattern, followed by a half note and a quarter note, then a double bar line and a key signature change to three sharps. Measures 262-263. Quarter notes.

263

2

268 "ROCK THIS TOWN"

*f*

Musical staff 5: Treble clef, key signature of three sharps, 7/8 time signature. Measures 263-268. Quarter notes, followed by a double bar line and a key signature change to three sharps. Measures 268-270. Repeating eighth-note pattern.

271

Musical staff 6: Treble clef, key signature of three sharps, 7/8 time signature. Measures 271-275. Repeating eighth-note pattern.

276

276

*sfpp*

*ff*

Musical staff 7: Treble clef, key signature of three sharps, 7/8 time signature. Measures 276-283. Repeating eighth-note pattern with dynamics *sfpp* and *ff*.

284

283

Musical staff 8: Treble clef, key signature of three sharps, 7/8 time signature. Measures 283-287. Repeating eighth-note pattern.

288

Musical staff 9: Treble clef, key signature of three sharps, 7/8 time signature. Measures 288-291. Repeating eighth-note pattern.

292

5

2ND TIME ONLY

292

Musical staff 10: Treble clef, key signature of three sharps, 7/8 time signature. Measures 292-296. Repeating eighth-note pattern.



361

1, 2 2 3. 2

368

7 376

f

380

386

392 2

*sfzp* *ff*

394

2

401

406

407

2

414

413

419





# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO  $\text{♩} = 100$

5

16

*ff*

DOUBLE-TIME SWING  $\text{♩} = 100$   
SWING  $\text{♩}'s$

3

3

30

8

21

*p* ————— *mf* —————

*ff*

38

8

46

8

54

7

62

38

*ff*

63

70

16

86

8

94

HABANERA TEMPO  $\text{♩} = 100$

3

70

*mp* ————— *f*

DOUBLE-TIME SWING  $\text{♩} = 100$

4

106

2

100

*ff*

## "JUMP, JIVE, AND WAIL"

4

114

4

118

12

130

12

142

12

110

154

12

166

8

154

*f*

CRESC.

*ff*

178

12

190

9

202

178

*f* CRESC.

PRIMA/SETZER MEDLEY

2

6

203

214

11

226

214

230

238

235

240

245

250

249

254

262

3

2

*f*

259



PRIMA/SETZER MEDLEY

4 350 PLAY 3 TIMES - 3RD TIME ONLY

348 *f*

353 **2**

360 **1, 2.** **2**

366 **3.** **2** **7** 376 *f*

379 **2.**

385 **2.** *mf* *ff*

392 **2.**

400 **3.** 406 *f*

408 **3.** 414

416 **3.**

TRUMPET IN B $\flat$  2

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO  $\text{♩} = 100$

5

16

ff

DOUBLE-TIME SWING  $\text{♩} = 100$

SWING  $\text{♩}'s$

30

PLUNGER

21 *p*  $\text{mf}$  *ff* *mf* +

31 + + + + +

38

36 + + + + +

41 + + + + +

46 + + + + +

54

7

51 + *ff*

62

70

16

86

8

94

3

HABANERA TEMPO  $\text{♩} = 100$

69

DOUBLE-TIME SWING  $\text{♩} = 100$

106

*mp*  $\text{f}$

100 4 2 *ff*

"JUMP, JIVE, AND WAIL" PRIMA/SETZER MEDLEY

4 114 4 118 12 130 10 C<sup>7</sup>

110

Detailed description: Musical staff starting at measure 110. It contains five measures of rhythmic notation represented by diagonal slashes. Above the staff are circled measure numbers: 114, 118, and 130. Above the first two measures is a '4', and above the last two measures is a '10'. A C<sup>7</sup> chord symbol is placed above the final measure.

142 C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> DMIN7

142

Detailed description: Musical staff starting at measure 142. It contains five measures of rhythmic notation represented by diagonal slashes. Above the staff are chord symbols: C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, and DMIN7.

G<sup>7</sup> C<sup>7</sup> 154 12 166 8

151

*f* CRESC.

Detailed description: Musical staff starting at measure 151. It contains six measures of rhythmic notation (slashes) followed by two measures of melodic notation. Above the staff are chord symbols G<sup>7</sup> and C<sup>7</sup>, and circled measure numbers 154 and 166. A '12' is placed above the first measure of the rhythmic section, and an '8' is placed above the second measure. The melodic section begins with a dynamic marking of *f* and the instruction CRESC.

178 12 190 9

176

*ff* *f* CRESC.

Detailed description: Musical staff starting at measure 176. It contains six measures of rhythmic notation (slashes) followed by three measures of melodic notation. Above the staff are circled measure numbers 178 and 190. A '12' is placed above the first measure of the rhythmic section, and a '9' is placed above the second measure. The melodic section begins with a dynamic marking of *f* and the instruction CRESC.

202 6

201

Detailed description: Musical staff starting at measure 201. It contains six measures of rhythmic notation (slashes) followed by three measures of melodic notation. Above the staff is a circled measure number 202. A '6' is placed above the first measure of the rhythmic section.

214 11 226

212

Detailed description: Musical staff starting at measure 212. It contains six measures of rhythmic notation (slashes) followed by five measures of melodic notation. Above the staff are circled measure numbers 214 and 226. An '11' is placed above the first measure of the rhythmic section.

228

Detailed description: Musical staff starting at measure 228. It contains six measures of rhythmic notation (slashes) followed by five measures of melodic notation.

238

234

Detailed description: Musical staff starting at measure 234. It contains six measures of rhythmic notation (slashes) followed by five measures of melodic notation. Above the staff is a circled measure number 238.

239

Detailed description: Musical staff starting at measure 239. It contains six measures of rhythmic notation (slashes) followed by five measures of melodic notation.

244

250

249

254

259

262

2

*f*

266

268

2

*f*

"ROCK THIS TOWN"

273

276

*f*

279

284

2

*mf* *ff*

3

289

292

14

1 2

*f*

308

311

316

2 2

*f*

317

3

Musical staff 317-324: Treble clef, key signature of three sharps (F#, C#, G#). Measure 317 starts with a triplet of eighth notes. Measures 318-324 contain various rhythmic patterns including quarter notes, eighth notes, and sixteenth notes, with accents and slurs.

325

2

Musical staff 325-331: Treble clef, key signature of three sharps. Measure 325 starts with a quarter note. Measures 326-331 continue with rhythmic patterns, including a half note in measure 331, ending with a double bar line.

332

BACKGROUNDS 2ND TIME ONLY

332

*mf*

Musical staff 332-336: Treble clef, key signature of three sharps. Measure 332 starts with a repeat sign. Measures 332-336 feature a melodic line with eighth and sixteenth notes, including slurs and accents.

337

Musical staff 337-342: Treble clef, key signature of three sharps. Measures 337-342 continue the melodic line from the previous staff, featuring slurs and accents.

343

1 2

2

Musical staff 343-348: Treble clef, key signature of three sharps. Measures 343-348 include first and second endings, indicated by '1 2' and '2' above the staff.

350 PLAY 3 TIMES - 3RD TIME ONLY

349

*f*

Musical staff 349-354: Treble clef, key signature of three sharps. Measure 349 starts with a repeat sign. Measures 349-354 feature a melodic line with slurs and accents, marked with a forte (*f*) dynamic.

355

2

Musical staff 355-361: Treble clef, key signature of three sharps. Measures 355-361 include a second ending, indicated by '2' above the staff.

368

362

1, 2 2

3. 2

7

Musical staff 362-375: Treble clef, key signature of three sharps. Measures 362-375 include first, second, and third endings, indicated by '1, 2 2', '3. 2', and '7' above the staff.

376

376

*f*

Musical staff 376-381: Treble clef, key signature of three sharps. Measures 376-381 feature a melodic line with slurs and accents, marked with a forte (*f*) dynamic.



382

382

389

mf  $\longleftarrow$   $\longrightarrow$  ff

392

389

396

396

402

3

406

f

402

410

3

414

410

418

418





PRIMA/SETZER MEDLEY

HABANERA TEMPO ♩ = 100

70 16 86 8 94 4 4

70 *mp* *f*

DOUBLE-TIME SWING ♩ = 100

104 2 106 4

104 *ff*

114 4 118 12 130 12 142 12 154 12 166 8

114

174 178 12 190 9

174 *f* CRESC. *ff*

199 202 6

199 *f* CRESC.

209 214

209

215 11 226

215

231

231

238

236

236

241

246

250

251

256

262

268 "ROCK THIS TOWN"

2

*f*

270

276

277

284

*mf* *ff*

2

285

292

3

14

1 2

*f*

309

308

2

2

316

Musical staff 316-323. Measure 316 starts with a treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music features eighth and quarter notes with accents. A fermata is placed over measure 323. A large number '3' is positioned above the staff between measures 317 and 323.

Musical staff 324-331. Measure 324 continues the melody with eighth notes and accents. A fermata is placed over measure 331. A large number '2' is positioned above the staff between measures 328 and 331.

332

BACKGROUNDS 2ND TIME ONLY

Musical staff 332-336. Measure 332 begins with a repeat sign and a dynamic marking of *mf*. The background consists of eighth notes with accents. A fermata is placed over measure 336.

Musical staff 337-342. Measure 337 continues the background melody. A fermata is placed over measure 342.

Musical staff 343-348. Measure 343 continues the background melody. First and second endings are indicated by bracketed numbers '1.' and '2.' above the staff. A fermata is placed over measure 348.

350 PLAY 3 TIMES - 3RD TIME ONLY

Musical staff 349-354. Measure 349 starts with a dynamic marking of *f*. The music features eighth notes with accents and a repeat sign. A fermata is placed over measure 354.

Musical staff 355-361. Measure 355 continues the melody. A second ending is indicated by a bracketed number '2' above the staff. A fermata is placed over measure 361.

Musical staff 362-367. Measure 362 continues the melody. First and second endings are indicated by bracketed numbers '1, 2.' and '2.' above the staff. A fermata is placed over measure 367. A box containing the number '368' is located above the staff between measures 366 and 367.

376

Musical staff 376-381. Measure 376 starts with a dynamic marking of *f*. The music features eighth notes with accents and a fermata over measure 381.

383 *mf* *ff*

391

392 2 2

399

406 3

407 *f*

414 3

416





# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

CARL SIGMAN & PETER DE ROSE

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO  $\text{♩} = 100$

5

16

*ff*

DOUBLE-TIME SWING  $\text{♩} = 100$

SWING  $\text{♩}'s$

30

PLUNGER

21 *p* *mf* *ff* *mf* +

31 + + + + +

38

36 + + + + +

41 + + + + +

46

46 + + + + +

54

7

51 + + + *ff* +

62

62 *ff*

70

16

86

8

94

HABANERA TEMPO ♩ = 100

Musical staff 1: Treble clef, key signature of two flats. Measures 70-94. Includes dynamic markings *mp* and *f*.

DOUBLE-TIME SWING ♩ = 100

100

4

2

106

Musical staff 2: Treble clef, key signature of two flats. Measures 100-110. Includes dynamic marking *ff*.

"JUMP, JIVE, AND WAIL"

110

4

114

4

118

12

130

12

142

12

154

12

Musical staff 3: Treble clef, key signature of two flats. Measures 110-166. Includes dynamic markings *f* and *ff*.

166

8

178

12

Musical staff 4: Treble clef, key signature of two flats. Measures 166-190. Includes dynamic markings *f*, *CRESC.*, and *ff*.

190

9

202

Musical staff 5: Treble clef, key signature of two flats. Measures 190-203. Includes dynamic marking *f* and *CRESC.*

203

6

Musical staff 6: Treble clef, key signature of two flats. Measures 203-214. Includes dynamic marking *f* and *CRESC.*

214

11

226

Musical staff 7: Treble clef, key signature of two flats. Measures 214-230. Includes dynamic marking *f* and *CRESC.*

230

238

Musical staff 8: Treble clef, key signature of two flats. Measures 230-238. Includes dynamic marking *f* and *CRESC.*

236

241



246

250



251



256

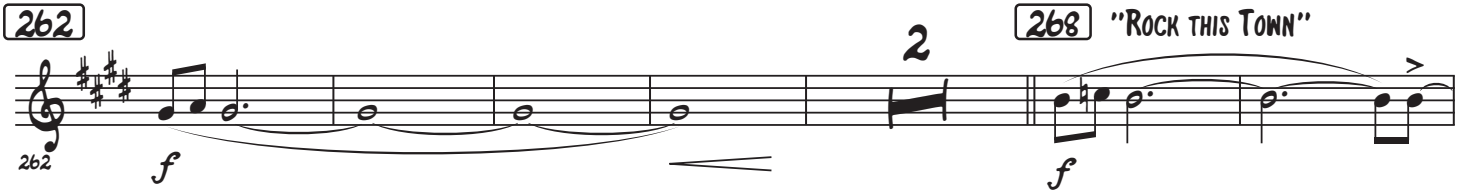


262

268 "ROCK THIS TOWN"

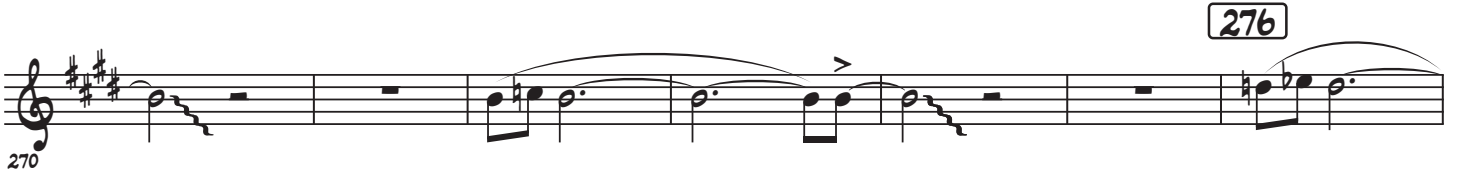
*f*

2



270

276



277

284

*mf* *ff*

2



285

292

14

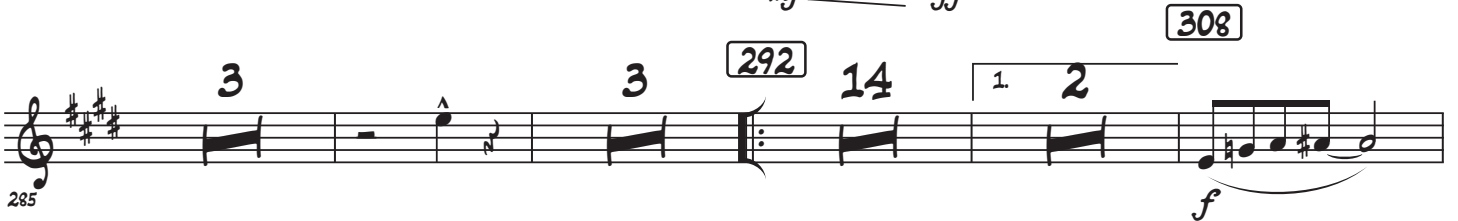
1. 2

308

*f*

3

3



309

2. 2



316

Musical staff 316-323. Treble clef, key signature of three sharps (F#, C#, G#). Measure 316 starts with a treble clef and a key signature change to three sharps. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

Musical staff 324-331. Treble clef, key signature of three sharps. Measure 324 starts with a treble clef and a key signature change to three sharps. The staff ends with a double bar line.

332

BACKGROUNDS 2ND TIME ONLY

Musical staff 332-336. Treble clef, key signature of three sharps. Measure 332 starts with a treble clef and a key signature change to three sharps. The staff begins with a repeat sign. The dynamic marking *mf* is present. The staff ends with a double bar line.

Musical staff 337-342. Treble clef, key signature of three sharps. Measure 337 starts with a treble clef and a key signature change to three sharps. The staff ends with a double bar line.

Musical staff 343-348. Treble clef, key signature of three sharps. Measure 343 starts with a treble clef and a key signature change to three sharps. The staff includes first and second endings. The staff ends with a double bar line.

350 PLAY 3 TIMES - 3RD TIME ONLY

Musical staff 349-354. Treble clef, key signature of three sharps. Measure 349 starts with a treble clef and a key signature change to three sharps. The staff includes a repeat sign and a first ending. The dynamic marking *f* is present. The staff ends with a double bar line.

Musical staff 355-361. Treble clef, key signature of three sharps. Measure 355 starts with a treble clef and a key signature change to three sharps. The staff includes a first ending. The staff ends with a double bar line.

Musical staff 362-375. Treble clef, key signature of three sharps. Measure 362 starts with a treble clef and a key signature change to three sharps. The staff includes first and second endings. The staff ends with a double bar line.

376

Musical staff 376-381. Treble clef, key signature of three sharps. Measure 376 starts with a treble clef and a key signature change to three sharps. The staff includes a first ending. The dynamic marking *f* is present. The staff ends with a double bar line.





FRENCH HORN 1

# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

CARL SIGMAN & PETER DE ROSE

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5 8

*ff*

13

*mf*

DOUBLE-TIME SWING ♩ = 100  
SWING 8's

3 3 30 8

*p* *ff*

38 46 7 54

*mf*

62

*ff*

70 16 86 8

*p*

HABANERA TEMPO ♩ = 100

DOUBLE-TIME SWING ♩ = 100

3 4 2

*mp* *f*

106 4

*ff*

114

"JUMP, JIVE, AND WAIL"

118

2

114 *f*

120 **2**

126 **2** **130** **12** **142** **12** **154** **2**

156 **2**

162 **4** **166** **8** *f* *CRESC.* *ff*

178

178 **12** **190** **2** **2**

196 *f* *CRESC.*

202

201

206 **2**



212 214 11 226

228

233

238

238

243

250

248

253

258 262 2

264 268 "ROCK THIS TOWN"

*f* 2 *f*

276

272

284

279 *mf* *ff*

292

14

287

308

1. 2

306

316

2. 2

3

313

322

332

14

1. 2

350

14

329

368

1, 2. 2

3. 2

7

376

364 *f*

378

385 392 2

*mf*  $\longleftarrow$  *ff*

394

401 406 3 4

412 414

418



# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5 8

*ff*

13

*mf*

21

DOUBLE-TIME SWING ♩ = 100  
SWING ♩'s

3 3 30 8

*p* *ff*

38

8 46 7 54

*mf*

59

62

*ff*

66

70 16 86 8

*ff*

94

HABANERA TEMPO ♩ = 100

DOUBLE-TIME SWING ♩ = 100

3 4 2

*mp* *f*

106

*ff*

114

"JUMP, JIVE, AND WAIL"

118

2

114 *f*

120

126

156

162

178

178

196

202

201

206

214

11

226

212

228

233

238

238

243

250

248

253

262

258

268

"ROCK THIS TOWN"

2

264

272 276

278 284

2

*mf*  $\longleftarrow$  *ff*

286 292 14

306 308 PLAY

1. 2

313 316 3

2. 2

322

329 332 14 350 14

2 1. 2 2. 2

364 368 7 376 f

1, 2. 2 3. 2

378



385 392

2 2

*mf* *ff*

394

2

401 406

3 4

411 414

418



TROMBONE 1

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

"BUONA SERA"  
HABANERA TEMPO ♩ = 100

5

16

114

"JUMP, JIVE, AND WAIL"

118

2

114

*f*

120

126

154

154

161

*mf* CRESC.

*ff*

177

196

*f* CRESC.

202

202

208

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of several staves of music with various annotations:

- Staff 1 (Measures 114-118):** Starts with a dynamic marking of *f*. Measure 118 is boxed and has a '2' above it.
- Staff 2 (Measures 120-126):** Measure 120 is boxed and has a '2' above it. Measure 126 is boxed and has a '12' above it.
- Staff 3 (Measures 130-142):** Measure 130 is boxed and has a '2' above it. Measure 142 is boxed and has a '12' above it.
- Staff 4 (Measures 154-160):** Measure 154 is boxed and has a '2' above it. Measure 160 is boxed and has a '2' above it.
- Staff 5 (Measures 161-166):** Measure 161 is boxed and has a '4' above it. Measure 166 is boxed and has an '8' above it. Dynamics include *mf* CRESC. and *ff*.
- Staff 6 (Measures 177-190):** Measure 177 is boxed and has a '12' above it. Measure 190 is boxed and has a '2' above it. Measure 196 is boxed and has a '2' above it.
- Staff 7 (Measures 196-201):** Measure 196 is boxed and has a '2' above it. Dynamics include *f* CRESC. The staff ends with a key signature change to three sharps (F#, C#, G#).
- Staff 8 (Measures 202-207):** Measure 202 is boxed and has a '2' above it. The staff begins with a key signature change to three sharps.
- Staff 9 (Measures 208-213):** Measure 208 is boxed and has a '2' above it. The staff continues with the three-sharp key signature.

214

PRIMA/SETZER MEDLEY

11

226

3

213

229

234

239

244

249

254

259

*f*

"ROCK THIS TOWN"

PRIMA/SETZER MEDLEY

4 **268**

268 *f* **276**

274 **284** *mf*

282 *ff* **292** 6 2ND TIME ONLY

289 2

300 **308** PLAY 1 2

306 **316** 2 2 3

313

322 **332** 2 5 BACKGROUNDS 2ND TIME ONLY

328 *mf* 6 1 2 2

339 *f*

**350** PLAY 3 TIMES - TACET 1ST TIME

350

357

363

**376**

376

382

**392**

390

398

**406** **414**

403

415





TROMBONE 2

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

"BUONA SERA"

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

HABANERA TEMPO  $\text{♩} = 100$

5

16



214

11

226

213

229

238

234

239

244

250

249

254

262

2

259

268

*f*

**276**

276

*mf*  $\leftarrow$  *ff*

**284**

284

**292** 6 2ND TIME ONLY 2

291

**308** 1. 2 PLAY

303

**310**

310

**316** 3

316

**324** 2

324

**332** 5 BACKGROUNDS 2ND TIME ONLY 6 1. 2

332

*mf*

**350** PLAY 3 TIMES - TACET 1ST TIME 2

348

*f*

355

361

368

381

387

396

402

414

418



TROMBONE 3

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5 16

*ff*

21 3 3 30

*p* *mf* *ff* *mf*

DOUBLE-TIME SWING ♩ = 100  
SWING ♩'s

PLUNGER +

31

36 38

41

46 46

51 54 7

*ff*

62 62

67 70 16 86 8 94 2

HABANERA TEMPO ♩ = 100

PRIMA/SETZER MEDLEY

2

DOUBLE-TIME SWING ♩ = 100

96 *p* *f* *p*

106 *ff*

114 "JUMP, JIVE, AND WAIL" *f* 118 2

120 2

126 2 130 12 142 12

154 2 2

161 4 166 8 *mf* CRESC. *ff*

177 178 12 190 2 2

196 2 *f* CRESC.





260 262 2

*f*

268 "ROCK THIS TOWN"

*f*

275 276 2

*mf* — *ff*

283 284

290 292 6 2ND TIME ONLY 2

302 308

309 PLAY 2 2

316 3

324 2

PRIMA/SETZER MEDLEY

332

5

BACKGROUNDS 2ND TIME ONLY

6

1

2

5

332

*mf*

350

PLAY 3 TIMES - TACET 1ST TIME

2

348

355

361

368

7

376

368

*f*

381

392

2

2

389

*mf*  $\longleftarrow$  *ff*

398

406

2

4

414

406

*f*

416



BASS TROMBONE

# PRIMA/SETZER MEDLEY

CARL SIGMAN & PETER DE ROSE

"BUONA SERA"

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

HABANERA TEMPO ♩ = 100

5

16

*ff*

21 *p* *mf* *ff* *mf*

3 30 PLUNGER +

31

36 38

41

46 46

51 54 7

58 62 *ff*

65 70 16 86 8 94 HABANERA TEMPO ♩ = 100

72 3 2

88 106 *ff*

106

114 "JUMP, JIVE, AND WAIL"

4

110

*f*

Detailed description: This musical staff covers measures 110 to 117. It begins with a 4-measure rest, followed by a series of eighth-note patterns. A dynamic marking of *f* is placed below the staff.

118

2

118

Detailed description: This musical staff covers measures 118 to 124. It starts with a 2-measure rest, followed by eighth-note patterns. A second 2-measure rest appears at the end of the staff.

125

2

130

12

Detailed description: This musical staff covers measures 125 to 131. It features a 2-measure rest, eighth-note patterns, and a final 12-measure rest.

142

12

154

2

142

Detailed description: This musical staff covers measures 142 to 153. It includes a 12-measure rest, a 2-measure rest, eighth-note patterns, and another 2-measure rest.

160

4

166

8

*mf* CRESC.

Detailed description: This musical staff covers measures 160 to 174. It contains a 4-measure rest, a 166-measure rest, an 8-measure rest, and eighth-note patterns. The dynamic marking *mf* CRESC. is present.

175

178

12

190

2

*ff*

Detailed description: This musical staff covers measures 175 to 192. It starts with a 178-measure rest, followed by a 12-measure rest, a 190-measure rest, and eighth-note patterns. A dynamic marking of *ff* is shown.

193

2

193

Detailed description: This musical staff covers measures 193 to 199. It begins with a 2-measure rest, followed by eighth-note patterns, and ends with another 2-measure rest.

200

202

200

Detailed description: This musical staff covers measures 200 to 204. It features eighth-note patterns, a 202-measure rest, and a key signature change to three sharps.

205

2

205

Detailed description: This musical staff covers measures 205 to 209. It starts with a 2-measure rest, followed by eighth-note patterns, and ends with a final note.

214

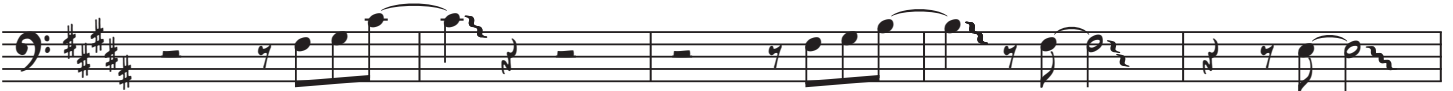
11

226

211



227



233

238



238

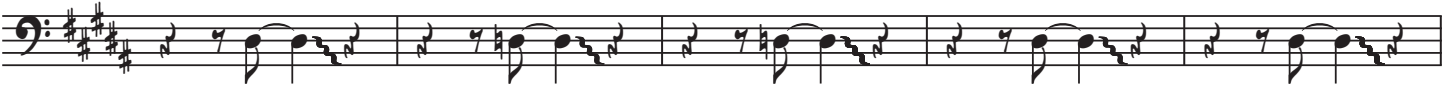


243

250



248



253

262

2

2

258

268

"ROCK THIS TOWN"



268

276

Musical staff 276: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with slurs and accents. A dynamic marking of *mf* is followed by a hairpin crescendo leading to *ff*. A measure rest is marked with a '2' above it.

284

Musical staff 284: Bass clef, key signature of two sharps. The staff features a sequence of notes with slurs and accents, including a measure rest.

292

2ND TIME ONLY

Musical staff 292: Bass clef, key signature of two sharps. The staff contains notes with slurs and accents, including a measure rest marked with a '6' above it and another measure rest marked with a '2' above it.

303

308

PLAY

Musical staff 303: Bass clef, key signature of two sharps. The staff contains notes with slurs and accents, including a measure rest marked with a '1' above it and another measure rest marked with a '2' above it.

310

Musical staff 310: Bass clef, key signature of two sharps. The staff contains notes with slurs and accents, including a measure rest marked with a '2' above it.

316

Musical staff 316: Bass clef, key signature of two sharps. The staff contains notes with slurs and accents, including a measure rest marked with a '3' above it.

324

Musical staff 324: Bass clef, key signature of two sharps. The staff contains notes with slurs and accents, including a measure rest marked with a '2' above it.

332

5

BACKGROUNDS 2ND TIME ONLY

6

1

2

Musical staff 332: Bass clef, key signature of two sharps. The staff contains notes with slurs and accents, including a measure rest marked with a '5' above it and another measure rest marked with a '6' above it. A dynamic marking of *mf* is present.

332

350

PLAY 3 TIMES - TACET 1ST TIME

Musical staff 350: Bass clef, key signature of two sharps. The staff contains notes with slurs and accents, including a measure rest marked with a '2' above it and a dynamic marking of *f*.

348



355

361

369

381

387

396

403

415



# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

5 8

13 *mf* DOUBLE-TIME SWING ♩ = 100 SWING ♩'s 3 3 30 8

21 *p* *mf* *ff* 38 8 46 8 54 7 62

38 *ff*

64 70 16 86 8 94 3 HABANERA TEMPO ♩ = 100

70 *mp* DOUBLE-TIME SWING ♩ = 100 4 2

99 *f* 106 4

106 "JUMP, JIVE, AND WAIL" 114 4 118 12 130 12 142 12 154 12 166 8

PRIMA/SETZER MEDLEY

174 *mf* CRESC. *ff* 178 12 190 10

200 *f* CRESC. 202 6

210 214 11

226 12 238 12 250 8

261 262 2 2

268 "ROCK THIS TOWN" *f*

276 2 *mf*  $\longleftarrow$  *ff*

284 *f* *f* *f*

292 5 2ND TIME ONLY

PRIMA/SETZER MEDLEY

6 1 2 308 3 3

299

2 2 316 3

313

3

322

2 332 14 1 2 2 2 350 14 1, 2 2

330

3 2 368 7 376

366

*f*

380

2 392 2

387

*mf*  $\longleftarrow$  *ff*

2

396

3 406 2 4 414

403

*f*

415



# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

CARL SIGMAN & PETER DE ROSE

ARR. MU1 BRIAN SADLER

## "BUONA SERA" HABANERA TEMPO ♩ = 100

5 16

## DOUBLE-TIME SWING ♩ = 100 SWING 8's

3 30 8

38 8 46 8 54 7 62

70 16 86 8 94 HABANERA TEMPO ♩ = 100

98 3 2

106

## "JUMP, JIVE, AND WAIL"

4 114 4 118 12 130 12 142 12 154 12

8

166 *mf* CRESC. *ff*

190 10 202 7

190 *mf* CRESC. *ff*

210 214 11

210 *mf* CRESC. *ff*

226 12 238 12 250 8

226 *mf* CRESC. *ff*

261 262 2 268 "ROCK THIS TOWN" 2

261 *mf* CRESC. *ff* "ROCK THIS TOWN"

269

269 *mf* CRESC. *ff*

275 276 2 mf ff

275 *mf* CRESC. *ff*

283 284 f f f

283 *f*

289 292 5 2ND TIME ONLY

289 *f* 2ND TIME ONLY

299 308 4 1 2 3

299 *f*



PRIMA/SETZER-MEDLEY

311 2. 2 316 3

317 3

325 2 332 14

346 1. 2 2 350 14 1, 2. 2 3. 2 368

369 7 376

381 2 392 2

396 2

403 3 406 2 4 414

415



# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

CARL SIGMAN & PETER DE ROSE

ARR. MU1 BRIAN SADLER

## "BUONA SERA" HABANERA TEMPO ♩ = 100

*ff*

$E^{\flat 6}$   $B^{\flat 9}$   $E^{\flat}$

**5**

$E^{\flat}$   $B^{\flat 7}$

$B^{\flat 7}$   $E^{\flat}$

$E^{\flat}$   $E^{\flat}$   $E^{\flat 7}$   $A^{\flat}$

$A^{\flat MIN}$   $E^{\flat}$   $B^{\flat 7}$   $E^{\flat}$

$E^{\flat}$   $E^{\flat 7}$   $A^{\flat 9}$   $B^{\flat 7}$   $E^{\flat}$   $B^{\flat 7}$

## DOUBLE-TIME SWING ♩ = 100 SWING ♩'s

$E^{\flat}$  **3**  $E^{\flat 6}$   $B^{\flat 7}$

**38**  $B^{\flat 7}$   $E^{\flat 6}$

46 E<sup>b</sup> E<sup>b7</sup> A<sup>b</sup>

54 A<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>

62 E<sup>b</sup> E<sup>b7/D<sup>b</sup></sup> A<sup>b</sup> A<sup>DIM</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>

70 E<sup>b6</sup> B<sup>b7</sup>

B<sup>b7</sup> E<sup>b6</sup>

86 E<sup>b6</sup> E<sup>b</sup> E<sup>b7</sup> A<sup>b</sup>

HABANERA TEMPO ♩ = 100

94 A<sup>b</sup>MIN E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b7</sup>

A<sup>b9</sup> A<sup>DIM</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>

DOUBLE-TIME SWING ♩ = 100

106 B<sup>b7</sup> E<sup>b6</sup> A<sup>b7</sup> E<sup>b6</sup>

118

114 B<sup>b7</sup> "JUMP, JIVE, AND WAIL"

B<sup>b7</sup>

4

110

E<sup>b7</sup>

B<sup>b7</sup>

C<sup>MIN7</sup>

F<sup>7</sup>

B<sup>b7</sup>

121

130

B<sup>b7</sup>

E<sup>b7</sup>

B<sup>b7</sup>

C<sup>MIN7</sup>

130

142

F<sup>7</sup>

B<sup>b7</sup>

B<sup>b7</sup>

E<sup>b7</sup>

139

154

B<sup>b7</sup>

C<sup>MIN7</sup>

F<sup>7</sup>

B<sup>b7</sup>

B<sup>b7</sup>

147

E<sup>b7</sup>

B<sup>b7</sup>

C<sup>MIN7</sup>

F<sup>7</sup>

B<sup>b6(9)</sup>

156

166

D<sup>b9</sup>

C<sup>MIN7</sup>

B<sup>7</sup>

B<sup>b7</sup>

E<sup>b7</sup>

164

178

B<sup>b7</sup>

C<sup>MIN7</sup>

F<sup>7</sup>

B<sup>b7</sup> SOLO - NO WAH-WAH PEDAL

B<sup>b7</sup>

172

E<sup>b7</sup>

B<sup>b7</sup>

C<sup>MIN7</sup>

F<sup>7</sup>

B<sup>b7</sup>

END SOLO

181

190

B<sup>b7</sup>

E<sup>b7</sup>

B<sup>b7</sup>

C<sup>MIN7</sup>

Musical staff 190-198. Treble clef, key signature of two flats (Bb, Eb). The staff contains rhythmic notation represented by diagonal slashes. Measure numbers 190, 191, 192, 193, 194, 195, 196, 197, and 198 are indicated below the staff.

F<sup>7</sup>

B<sup>b7</sup>

C<sup>#MIN7</sup> F<sup>#7</sup>

202

B<sup>7</sup>

E<sup>7</sup>

Musical staff 199-206. Treble clef, key signature of two flats. Measures 199-201 have diagonal slashes. Measure 202 has a key signature change to three sharps (F#, C#, G#). Measures 203-206 have diagonal slashes. Measure numbers 199, 200, 201, 202, 203, 204, 205, and 206 are indicated below the staff.

B<sup>7</sup>

C<sup>#MIN7</sup>

F<sup>#7</sup>

Musical staff 207-211. Treble clef, key signature of three sharps. Measures 207-209 have diagonal slashes. Measures 210 and 211 have a whole note followed by a bar line. Measure numbers 207, 208, 209, 210, and 211 are indicated below the staff.

214

B<sup>6(9)</sup>

D<sup>9</sup>

C<sup>#MIN7</sup>

C<sup>MAJ7</sup> F<sup>#13</sup>

B<sup>7</sup>

11

Musical staff 212-213. Treble clef, key signature of three sharps. Measure 212 contains a melodic line with eighth notes. Measure 213 contains a whole note followed by a bar line. Measure numbers 212 and 213 are indicated below the staff.

226

B<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup>

Musical staff 226-233. Treble clef, key signature of three sharps. The staff contains rhythmic notation represented by diagonal slashes. Measure numbers 226, 227, 228, 229, 230, 231, 232, and 233 are indicated below the staff.

238

C<sup>#MIN7</sup>

F<sup>#7</sup>

B<sup>6(9)</sup> D<sup>9</sup>

C<sup>#MIN7</sup> F<sup>#7</sup>

B<sup>7</sup>

Musical staff 234-241. Treble clef, key signature of three sharps. The staff contains rhythmic notation represented by diagonal slashes. Measure numbers 234, 235, 236, 237, 238, 239, 240, and 241 are indicated below the staff.

E<sup>7</sup>

B<sup>7</sup>

C<sup>#MIN7</sup>

F<sup>#7</sup>

B<sup>6(9)</sup> D<sup>9</sup>

C<sup>#MIN7</sup> F<sup>#7</sup>

Musical staff 242-249. Treble clef, key signature of three sharps. The staff contains rhythmic notation represented by diagonal slashes. Measure numbers 242, 243, 244, 245, 246, 247, 248, and 249 are indicated below the staff.

250

B<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup>

Musical staff 250-257. Treble clef, key signature of three sharps. The staff contains rhythmic notation represented by diagonal slashes. Measure numbers 250, 251, 252, 253, 254, 255, 256, and 257 are indicated below the staff.

C<sup>#MIN7</sup> C<sup>MIN7</sup> C<sup>#MIN7</sup> F<sup>#7</sup>

B

SOLO RIFF -----B

B<sup>7(9)</sup>

Musical staff 258-259. Treble clef, key signature of three sharps. Measure 258 contains a melodic line with eighth notes. Measure 259 contains a whole note followed by a bar line. Measure numbers 258 and 259 are indicated below the staff.

268 "ROCK THIS TOWN"

262

6

D<sup>7(9)</sup>

C<sup>7(9)</sup>

276

B<sup>b</sup>M7

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

A<sup>13</sup>

A<sup>13(b9)</sup>

284

292

D

D (COMP.)

B<sup>b</sup>7

A<sup>7</sup>

G/B

C<sup>DIM</sup>

A<sup>9</sup>/C<sup>#</sup>

D<sup>6(9)</sup>

D<sup>9</sup>

G<sup>9</sup>

G<sup>#</sup>D<sup>DIM</sup>

D<sup>6(9)</sup>

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

A<sup>15</sup>

1.

308

316

D

D

B<sup>b</sup>7

322 A<sup>7</sup> G/B C<sup>DIM</sup> A<sup>9</sup>/C<sup>#</sup> D<sup>6</sup>(9) E<sup>b9</sup>

325 D<sup>9</sup> G<sup>9</sup> D<sup>6</sup>(9) A<sup>6</sup> D Solo

332 D G<sup>7</sup> D D B<sup>b7</sup> A<sup>7</sup> G/B C<sup>DIM</sup> A<sup>9</sup>/C<sup>#</sup>

340 D D<sup>7</sup> G<sup>7</sup> G<sup>#DIM</sup> D B<sup>MIN7</sup> E<sup>MIN7</sup> A<sup>7</sup> D E<sup>MIN7</sup>/A

350 D<sup>6</sup> PLAY 3 TIMES G<sup>9</sup> D<sup>6</sup> B<sup>b9</sup> A<sup>13</sup> D<sup>6</sup> D<sup>6</sup>

355 G<sup>9</sup> E+7(#9) B<sup>b13</sup> A<sup>13</sup> D<sup>6</sup>(9) D<sup>9</sup> G<sup>9</sup> G<sup>#DIM</sup>

362 D<sup>6</sup> E<sup>MIN7</sup> B<sup>b9</sup> A<sup>15</sup> D<sup>6</sup> 1, 2. D<sup>6</sup> 3. 2

FILL...

376 D<sup>7</sup>(#9) 7 D<sup>7</sup>(#9)

380 C<sup>7</sup>(#9) B<sup>bM7</sup> E<sup>7</sup>(#9)



PRIMA/SETZER MEDLEY

392

7

386  $A^{13}$   $A^{13(b9)}$   $D^{13}$   $G^{13}$  *ff*

393  $C^9 C\#9 D^9 D^9 EMIN^7 D^9 EMIN^7 D^9 D^{13} D^9 B^{b13} A^{13} A^{13} EMIN^7$

399  $A^{13} EMIN^7 A^{13} D^{7(\#9)} E^{b7(\#9)} D^{7(\#9)} A^{b13} G^{13}$

404  $D6(9) E^{7(\#9)} A^{13}$  **406**  $D6(9) E^{7(\#9)}$

409  $A^{13} D6(9) A^6$

**414**  $D^9 E^{b9} D^9 D^9 G^9 A^{13} G^9 G^9$

418  $E^{b9(+11)} D^{7(\#9)}$

PIANO

# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

CARL SIGMAN & PETER DE ROSE

ARR. MU1 BRIAN SADLER

## "BUONA SERA" HABANERA TEMPO ♩ = 100

PIANO *ff*

5

*E<sup>b</sup>* FILL IN DURING VOCAL BREAKS, ALA MOLTO ITALIANO

*B<sup>b7</sup>*

*B<sup>b7</sup>*

PNO. *E<sup>b</sup>*

PNO. *E<sup>b</sup>* *E<sup>b</sup>*

PNO. *E<sup>b</sup>* *E<sup>b7</sup>* *A<sup>b</sup>* *A<sup>b</sup>MIN* *E<sup>b</sup>* *B<sup>b7</sup>*

PNO. *E<sup>b</sup>* *E<sup>b</sup>* *E<sup>b7</sup>* *A<sup>b9</sup>* *B<sup>b7</sup>*

## *E<sup>b</sup>* DOUBLE-TIME SWING ♩ = 100 SWING ♩'s

PNO. *ff* 3 3

PRIMA/SETZER MEDLEY

30  $E^{b6}$   $B^{b7}$

PNO. 30 *mf* WALKING BASS

38  $B^{b7}$   $E^{b6}$

PNO. 38

46  $E^{b6}$   $E^{b7}$   $A^b$

PNO. 46

54  $A^{b7}$   $E^b$   $B^{b7}$   $E^b$

PNO. 54 *ff*

62  $E^b$   $E^{b7}/D^b$   $A^b$  *ADIM*  $E^b$

PNO. 62

70

E<sup>b</sup>6

B<sup>b</sup>7

PNO.

B<sup>b</sup>7

E<sup>b</sup>6

PNO.

86

E<sup>b</sup>6

E<sup>b</sup>

E<sup>b</sup>7

A<sup>b</sup>

PNO.

94

A<sup>b</sup>MIN

HABANERA TEMPO ♩ = 100

E<sup>b</sup>

B<sup>b</sup>7

E<sup>b</sup>

E<sup>b</sup>

E<sup>b</sup>7

PNO.

A<sup>b</sup>9

ADIM

B<sup>b</sup>7

PNO.

DOUBLE-TIME SWING  $\text{♩} = 100$

106

PRIMA/SETZER MEDLEY

PNO.

104

$B^{\flat 7}$   $E^{\flat 6}$   $A^{\flat 7}$   $E^{\flat 6}$

*ff*

4

114

$B^{\flat 7}$  "JUMP, JIVE, AND WAIL"

118

$B^{\flat 7}$

PNO.

114

PNO.

120

$E^{\flat 7}$   $B^{\flat 7}$

PNO.

126

$C^{\flat}MIN7$   $F^7$   $B^{\flat 7}$  130  $B^{\flat 7}$

PNO.

132

$E^{\flat 7}$   $B^{\flat 7}$

PNO.

138

$C^{\flat}MIN7$   $F^7$   $B^{\flat 7}$  142  $B^{\flat 7}$

PNO.

144

$E^{\flat 7}$   $B^{\flat 7}$

PNO.

150

$C^{\flat}MIN7$   $F^7$   $B^{\flat 7}$  154  $B^{\flat 7}$

E<sup>b</sup>7

B<sup>b</sup>7

PNO. 

156

C<sup>MIN</sup>7

F<sup>7</sup>

B<sup>b</sup>6(9)

D<sup>b</sup>9

C<sup>MIN</sup>7

B<sup>7</sup>

PNO. 

162

166

B<sup>b</sup>7

E<sup>b</sup>7

PNO. 

166

B<sup>b</sup>7

C<sup>MIN</sup>7

F<sup>7</sup>

B<sup>b</sup>7

PNO. 

172

178

B<sup>b</sup>7

E<sup>b</sup>7

PNO. 

178

B<sup>b</sup>7

C<sup>MIN</sup>7

F<sup>7</sup>

B<sup>b</sup>7

PNO. 

184

190

B<sup>b</sup>7

E<sup>b</sup>7

PNO. 

190

B<sup>b</sup>7

C<sup>MIN</sup>7

F<sup>7</sup>

B<sup>b</sup>7

C<sup>#MIN</sup>7 F<sup>#</sup>7

PNO. 

196

202

B<sup>7</sup>

E<sup>7</sup>

PNO. 

202

PRIMA/SETZER MEDLEY

B<sup>7</sup>

C<sup>#</sup>MIN<sup>7</sup>

F<sup>#</sup>7

B<sup>b</sup>(9) D<sup>9</sup>

C<sup>#</sup>MIN<sup>7</sup>

C<sup>MAJ</sup>F<sup>#</sup>13

PNO.

208

214

B<sup>7</sup>

11

226

B<sup>7</sup>

PNO.

214

E<sup>7</sup>

B<sup>7</sup>

C<sup>#</sup>MIN<sup>7</sup>

F<sup>#</sup>7

PNO.

230

238

B<sup>b</sup>(9) D<sup>9</sup>

C<sup>#</sup>MIN<sup>7</sup> F<sup>#</sup>7

B<sup>7</sup>

PNO.

236

E<sup>7</sup>

B<sup>7</sup>

C<sup>#</sup>MIN<sup>7</sup>

F<sup>#</sup>7

PNO.

242

250

B<sup>b</sup>(9) D<sup>9</sup>

C<sup>#</sup>MIN<sup>7</sup> F<sup>#</sup>7

B<sup>7</sup>

PNO.

248

E<sup>7</sup>

B<sup>7</sup>

PNO.

254

C<sup>#</sup>MIN<sup>7</sup> C<sup>MIN</sup>7 C<sup>#</sup>MIN<sup>7</sup> F<sup>#</sup>7

B

B<sup>7</sup>(<sup>b</sup>9)

PNO.

258

262

6

D<sup>7(♯9)</sup>

"ROCK THIS TOWN"

PNO.

Musical notation for piano part 262-271. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a whole rest in both staves, followed by a series of eighth and quarter notes. A dynamic marking of *f* is present. A chord symbol  $C^{7(\sharp 9)}$  is written below the first few measures.

PNO.

Musical notation for piano part 272-275. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with eighth and quarter notes. A dynamic marking of *f* is present.

276

B<sup>b</sup>M7

E<sup>7(♯9)</sup>

A<sup>13(b9)</sup>

PNO.

Musical notation for piano part 276-283. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features sustained chords in the upper staff and moving lines in the lower staff. Dynamic markings include *mf* and *f*.

284

PNO.

Musical notation for piano part 281-285. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music begins with sustained chords in the upper staff, followed by moving lines in both staves. Dynamic markings include *mf* and *ff*.

PNO.

Musical notation for piano part 286-289. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music consists of sustained chords in both staves, each with a dynamic marking of *f* and a fermata.



292

(PLAY IF NO GUITAR - OTHERWISE COMP.)

D

PNO.

B<sup>b7</sup> A<sup>7</sup> G/B C<sup>dim</sup> A<sup>9</sup>/C<sup>#</sup> D<sup>6</sup>(9) D<sup>9</sup>

PNO.

G<sup>9</sup> G<sup>#dim</sup> D<sup>6</sup>(9) E<sup>7</sup>(#9) A<sup>15</sup>

PNO.

308

PNO.

PNO.

D<sub>2</sub>

D

PNO.

Staff 1: Bass clef, treble clef, key signature of two sharps (F# and C#). The staff contains rhythmic slashes for the first two measures, followed by a treble clef and more slashes for the next four measures.

314

D

B<sup>b</sup>7

A<sup>7</sup>

G/B

C<sup>dim</sup>

A<sup>9</sup>/C<sup>#</sup>

PNO.

Staff 2: Treble clef, key signature of two sharps. The staff contains rhythmic slashes for all six measures.

320

D6(9)

E<sup>b</sup>9

D<sup>9</sup>

G<sup>9</sup>

PNO.

Staff 3: Treble clef, key signature of two sharps. The staff contains rhythmic slashes for the first three measures, followed by a whole note chord in the fourth measure, and whole rests for the fifth and sixth measures.

324

D6(9)

A<sup>6</sup>

D

PNO.

Staff 4: Treble clef, key signature of two sharps. The staff contains rhythmic slashes for the first three measures, followed by a whole note chord in the fourth measure, and rhythmic slashes for the fifth and sixth measures.

328

332

PNO.

Staff 5: Grand staff (treble and bass clefs), key signature of two sharps. Measure 1 has a repeat sign. The staff contains chords and single notes for six measures.

332

PNO.

Staff 6: Grand staff, key signature of two sharps. The staff contains chords and single notes for six measures.

339

PNO.

Staff 7: Grand staff, key signature of two sharps. The staff is divided into two first endings. The first ending (measures 1-6) ends with a repeat sign. The second ending (measures 7-9) contains a melodic line in the treble clef and a bass line in the bass clef.

344

PLAY 3 TIMES

PRIMA/SETZER MEDLEY

D<sup>6</sup> G<sup>9</sup> D<sup>6</sup> B<sup>b9</sup> A<sup>13</sup> D<sup>6</sup>

PNO. 350

PNO. 354

D<sup>6</sup> G<sup>9</sup> E+7(#9) B<sup>b13</sup> A<sup>13</sup>

PNO. 358

D<sup>6</sup>(9) D<sup>9</sup> G<sup>9</sup> G<sup>#</sup>DIM

PNO. 362

D<sup>6</sup> EMIN<sup>7</sup> B<sup>b9</sup> A<sup>15</sup> D<sup>6</sup> 1, 2. 3.

GUITAR FILL...

PNO. 368

376

D<sup>7</sup>(#9) 7 D<sup>7</sup>(#9)

*f*

PNO. 379

C<sup>7</sup>(#9)

PRIMA/SETZER MEDLEY

B<sup>b</sup>M7

E7(#9)

A<sup>13</sup>(b9)

PNO. 383

PNO. 387

392

D<sup>13</sup>

G<sup>13</sup>

C<sup>9</sup>C<sup>#9</sup> D<sup>9</sup>

D<sup>9</sup>

E<sup>MIN</sup>7

D<sup>9</sup> E<sup>MIN</sup>7

D<sup>9</sup>

PNO. 392

D<sup>13</sup>

D<sup>9</sup> B<sup>b</sup>13

A<sup>13</sup>

A<sup>13</sup>

E<sup>MIN</sup>7

A<sup>13</sup> E<sup>MIN</sup>7

A<sup>13</sup>

PNO. 396

D7(#9)

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

D7(#9)

A<sup>b</sup>13

G<sup>13</sup>

PNO. 400

PRIMA/SETZER MEDLEY

D6(9)

E7(#9)

A13

406

PNO.

Musical notation for piano system 1, measures 404-407. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Chord symbols D6(9), E7(#9), and A13 are placed above the first three measures. Measure numbers 404, 405, 406, and 407 are indicated on the left side of the staves.

D6(9)

E7(#9)

A13

PNO.

Musical notation for piano system 2, measures 408-411. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with chords and melodic lines. Chord symbols D6(9), E7(#9), and A13 are placed above the first three measures. Measure numbers 408, 409, 410, and 411 are indicated on the left side of the staves.

D6(9)

A6

414

D9

Eb9 D9

PNO.

Musical notation for piano system 3, measures 412-413. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Chord symbols D6(9), A6, D9, and Eb9 D9 are placed above the first four measures. Measure numbers 412 and 413 are indicated on the left side of the staves.

G9

A13 G9

PNO.

Musical notation for piano system 4, measures 416-419. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Chord symbols G9, A13, and G9 are placed above the first three measures. Measure numbers 416, 417, 418, and 419 are indicated on the left side of the staves.

Eb9(+11)

D7(#9)

PNO.

Musical notation for piano system 5, measures 420-421. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Chord symbols Eb9(+11) and D7(#9) are placed above the first two measures. Measure numbers 420 and 421 are indicated on the left side of the staves.

# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

CARL SIGMAN & PETER DE ROSE

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

Musical staff for measures 1-4. Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The music consists of quarter notes and eighth notes. A dynamic marking of *ff* is placed below the first measure.

5

Musical staff for measures 5-12. Continuation of the previous staff. A dynamic marking of *mf* is placed below the first measure of this staff.

13

Musical staff for measures 13-20. Continuation of the previous staff.

DOUBLE-TIME SWING ♩ = 100  
SWING ♩'s 3

Musical staff for measures 21-29. Continuation of the previous staff. A dynamic marking of *ff* is placed below the first measure of this staff.

21

30

E<sup>b</sup>6 WALKING BASS

B<sup>b</sup>7

Musical staff for measures 30-37. The first two measures show quarter notes, followed by six measures of a walking bass line indicated by diagonal slashes. A dynamic marking of *mf* is placed below the first measure.

30

38

B<sup>b</sup>7

E<sup>b</sup>6

Musical staff for measures 38-45. The entire staff consists of diagonal slashes representing a walking bass line.

38

46

E<sup>b</sup>6

E<sup>b</sup>7

A<sup>b</sup>

Musical staff for measures 46-53. The entire staff consists of diagonal slashes representing a walking bass line.

46

54

A<sup>b</sup>7

E<sup>b</sup>

PRIMA/SETZER MURPHY

E<sup>b</sup>

54

62

E<sup>b</sup>

E<sup>b</sup>7/D<sup>b</sup>

A<sup>b</sup>

ADIM

E<sup>b</sup>

B<sup>b</sup>7

62

70

E<sup>b</sup>6

WALKING BASS

B<sup>b</sup>7

70

*mf*

B<sup>b</sup>7

E<sup>b</sup>6

78

86

E<sup>b</sup>6

E<sup>b</sup>

E<sup>b</sup>7

A<sup>b</sup>

86

94

HABANERA TEMPO ♩ = 100

94

*mf*

100

DOUBLE-TIME SWING ♩ = 100

B<sup>b</sup>7 WALKING BASS

106

104

*ff*





PRIMA/SETZER MEDLEY

178 B<sup>b7</sup>

E<sup>b7</sup>

178

B<sup>b7</sup>

C<sup>MIN7</sup>

F<sup>7</sup>

B<sup>b7</sup>

184

190 B<sup>b7</sup>

E<sup>b7</sup>

190

B<sup>b7</sup>

C<sup>MIN7</sup>

F<sup>7</sup>

B<sup>b7</sup>

C<sup>#MIN7</sup> F<sup>#7</sup>

196

202 B<sup>7</sup>

E<sup>7</sup>

202

B<sup>7</sup>

208

214

9

214

226 B<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup>

226

C<sup>#MIN7</sup>

F<sup>#7</sup>

B<sup>b(9)</sup> D<sup>9</sup>

C<sup>#MIN7</sup> F<sup>#7</sup>

238

B<sup>7</sup>

234

E<sup>7</sup> B<sup>7</sup> C<sup>#</sup>MIN<sup>7</sup> F<sup>#7</sup> B<sup>b</sup>(9) D<sup>9</sup> C<sup>#</sup>MIN<sup>7</sup> F<sup>#7</sup>

242

**250** B<sup>7</sup> E<sup>7</sup> B<sup>7</sup>

250

C<sup>#</sup>MIN<sup>7</sup> F<sup>#7</sup> B **262** 2

258

**268** "ROCK THIS TOWN" 2 *f*

265

**276**

272

*ff*

277

**284** *f* 2 2 2

284

**292**

292

299

PRIMA/SETZER MEDLEY

308

1.

305

311

316

D D B<sup>b7</sup>

316

A<sup>7</sup> G/B C<sup>dim</sup> A<sup>9</sup>/C<sup>#</sup> D<sup>6</sup>(9) E<sup>b9</sup> D<sup>9</sup> G<sup>9</sup>

322

D<sup>6</sup>(9) A<sup>b</sup> D

327

332

332

338

1. 2.

344

350 PLAY 3 TIMES

350

356

362

368

380

385

392

398

404

410

416

# PRIMA/SETZER MEDLEY

BUONA SERA; JUMP, JIVE AND WAIL; ROCK THIS TOWN

ARR. MU1 BRIAN SADLER

## "BUONA SERA"

HABANERA TEMPO ♩ = 100

Musical notation for the first staff of 'BUONA SERA'. It is in 4/4 time with a tempo of 100. The melody consists of quarter notes and eighth notes, with triplet markings over groups of three notes. The bass line consists of a steady quarter-note accompaniment.

5 *ff*

Musical notation for the second staff of 'BUONA SERA', continuing the steady quarter-note accompaniment.

5 *p*

Musical notation for the third staff of 'BUONA SERA', continuing the steady quarter-note accompaniment.

13

DOUBLE-TIME SWING ♩ = 100  
SWING ♩'s 3

Musical notation for the fourth staff of 'BUONA SERA'. The tempo changes to Double-Time Swing (100). The melody continues with quarter notes, and the bass line remains a steady quarter-note accompaniment.

21

*ff*

30 CLOSED H.H.

Musical notation for the fifth staff of 'BUONA SERA', consisting of a series of diagonal slashes representing closed hi-hat patterns.

30 *mf*

38

Musical notation for the sixth staff of 'BUONA SERA', consisting of a series of diagonal slashes representing closed hi-hat patterns.

38

46

Musical notation for the seventh staff of 'BUONA SERA', consisting of a series of diagonal slashes representing closed hi-hat patterns.

46

54

GRAD. OPEN

Musical notation for the eighth staff of 'BUONA SERA'. It features a series of diagonal slashes representing closed hi-hat patterns, followed by a transition to an open hi-hat pattern with quarter notes.

54

OPEN H.H.

62

ONE BAR FILL

Musical notation for the ninth staff of 'BUONA SERA'. It features an open hi-hat pattern with quarter notes, followed by a one-bar fill consisting of a series of diagonal slashes.

62 *ff* STRONG 2 & 4

PRIMA/SETZER MEDLEY

70 STRONG 2 & 4

Musical staff 70-77. Measure 70 contains a melodic line with eighth notes and rests, marked with 'x' above. Measures 71-77 are filled with diagonal hatching, indicating a drum solo.

70 *ff*

Musical staff 78-85. Measures 78-85 are filled with diagonal hatching, indicating a drum solo.

78

86

Musical staff 86-93. Measures 86-93 are filled with diagonal hatching, indicating a drum solo.

86

94 HABANERA TEMPO ♩ = 100

Musical staff 94-99. Measures 94-99 contain a rhythmic pattern of eighth notes and quarter notes.

94 *p*

Musical staff 100-105. Measures 100-105 contain a rhythmic pattern of eighth notes and quarter notes.

100

DOUBLE-TIME SWING ♩ = 100

106

Musical staff 106-113. Measures 106-113 contain a melodic line with eighth notes and quarter notes, some with accents.

104 *ff*

Solo

114 "JUMP, JIVE, AND WAIL"

Musical staff 110-117. Measures 110-117 contain a rhythmic pattern of eighth notes and quarter notes, some with 'x' above.

110

118

Musical staff 118-121. Measures 118-121 are filled with diagonal hatching, indicating a drum solo.

117

Musical staff 122-129. Measures 122-129 contain a rhythmic pattern of eighth notes and quarter notes, some with 'x' above.

122

130

Musical staff starting at measure 127. It features a sequence of eighth notes with stems pointing down, each marked with an 'x' above it. The staff ends with four measures of diagonal hatching.

SAX OR TRUM. SOLO

142

Musical staff starting at measure 134. It consists of eight measures of diagonal hatching.

Musical staff starting at measure 143. It consists of eight measures of diagonal hatching.

154

Musical staff starting at measure 152. It begins with two measures of diagonal hatching, followed by a sequence of eighth notes with stems pointing down, each marked with an 'x' above it.

Musical staff starting at measure 158. It features a sequence of eighth notes with stems pointing down, each marked with an 'x' above it.

166

Musical staff starting at measure 163. It features a sequence of eighth notes with stems pointing down, each marked with an 'x' above it, followed by four measures of diagonal hatching.

Musical staff starting at measure 170. It begins with four measures of diagonal hatching, followed by a sequence of eighth notes with stems pointing down, each marked with an 'x' above it.

178

Musical staff starting at measure 178. It consists of eight measures of diagonal hatching.

190

Musical staff starting at measure 187. It begins with four measures of diagonal hatching, followed by a sequence of eighth notes with stems pointing down, each marked with an 'x' above it.

PRIMA/SETZER MEDLEY

Musical staff 194-198. The staff contains a sequence of notes with 'x' marks above them, indicating a specific technique. The notes are grouped in pairs, with a quarter rest between each pair. The staff is numbered 194 at the beginning.

Musical staff 199-201. The staff contains a sequence of notes with 'x' marks above them. A circled number '202' is placed above the staff. The staff is numbered 199 at the beginning.

Musical staff 204-208. The staff contains a sequence of notes with 'x' marks above them, indicating a specific technique. The notes are grouped in pairs, with a quarter rest between each pair. The staff is numbered 204 at the beginning.

Musical staff 209-213. The staff contains a sequence of notes with 'x' marks above them. A circled number '214' is placed above the staff. The staff is numbered 209 at the beginning.

Musical staff 215-223. The staff contains a sequence of notes with 'x' marks above them. The staff is numbered 215 at the beginning.

Musical staff 224-232. The staff contains a sequence of notes with 'x' marks above them. A circled number '226' is placed above the staff. The staff is numbered 224 at the beginning.

Musical staff 233-241. The staff contains a sequence of notes with 'x' marks above them. A circled number '238' is placed above the staff. The staff is numbered 233 at the beginning.

Musical staff 242-250. The staff contains a sequence of notes with 'x' marks above them. A circled number '250' is placed above the staff. The staff is numbered 242 at the beginning.

Musical staff 251-255. The staff contains a sequence of notes with 'x' marks above them. The staff is numbered 251 at the beginning.



259 *Fill...* **262**

Musical staff 259-262. Starts with a *p.* dynamic marking and a fermata. The staff contains a sequence of notes and rests, ending with a series of 'x' marks representing cymbal rolls.

265 **268** "ROCK THIS TOWN"

Musical staff 265-268. Labeled "(SOLO FILL)". Contains a series of 'x' marks, followed by a section with a *f* dynamic marking and a *Cym.* marking. Includes triplet markings (3).

270 *H.H. (MED. TIGHT)* *Cym.* *f* *H.H. (MED. TIGHT)*

Musical staff 270-275. Features a *H.H. (MED. TIGHT)* marking. The staff contains a series of 'x' marks and notes, with a *f* dynamic marking and a *Cym.* marking.

275 **276**

Musical staff 275-280. Labeled **276**. Contains a series of 'x' marks and notes, with a *f* dynamic marking.

280 **284** *ff* *f*

Musical staff 280-284. Labeled **284**. Contains a series of 'x' marks and notes, with *ff* and *f* dynamic markings and triplet markings (3).

287 **292**

Musical staff 287-292. Labeled **292**. Contains a series of repeat signs (slashes with dots) and a section with a *f* dynamic marking.

296

Musical staff 296-300. Contains a series of repeat signs (slashes with dots).

305 **308**

Musical staff 305-308. Labeled **308**. Contains a series of 'x' marks and notes, with a *f* dynamic marking.

311 **316** 2.

Musical staff 311-316. Labeled **316**. Contains a series of 'x' marks and notes, with a *f* dynamic marking and a second ending bracket labeled "2.".

PRIMA/SETZER MEDLEY



317

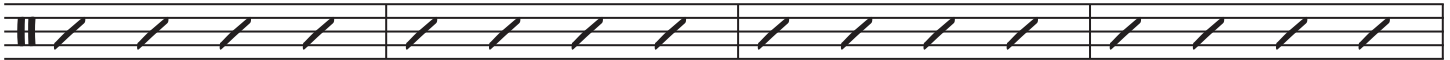
332



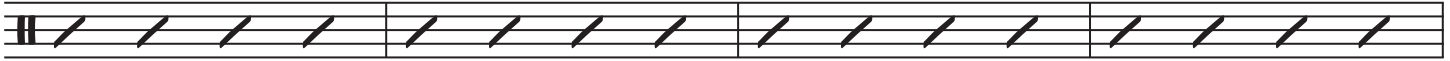
326



333



337



341



345

350 PLAY 3 TIMES



350



359

Fill...

Fill...

368

SOLO



367

376

> *Cym.* > > > > > > > > *H.H. (MED. TIGHT)*

> *Cym.* > > > > > > > > *H.H. (MED. TIGHT)*

384

388 *ff* 3 3

392

392

396

400 3 3 3 3

404 *Sim.* 406

408

