

TRANSPPOSED SCORE

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY
ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING
♩ = 200

A

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
BASS TROMBONE
ELECTRIC GUITAR
PIANO
UPRIGHT BASS
DRUMS

AGGRESSIVE SWING
HUGE TWO BAR FILL

ACTIVE, ELVIN-ISH

A

11 **B** **C**

ALTO 1

ALTO 2

TENOR 1
MELODY W/TPT
mf

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2
MELODY W/TENOR
mf

TPT. 3

TPT. 4

TBN. 1
mf

TBN. 2
mf

TBN. 3
mf

B. TBN.
mf

E. GTR.

PNO.
BREAK
D⁻⁹ G¹³ F^Δ7[♯]9 D⁻⁹ A⁷ALT. D⁻⁹ B^bΔ7[♯]11 C7[♯]11 D⁻¹¹ A¹³(SUS4) G⁻¹¹ C⁷ E⁻¹¹ E^bΔ9[♯]11

U. BASS
D⁻⁹ G¹³ F^Δ7[♯]9 D⁻⁹ A⁷ALT. D⁻⁹ B^bΔ7[♯]11 C7[♯]11 D⁻¹¹ A¹³(SUS4) G⁻¹¹ C⁷ E⁻¹¹ E^bΔ9[♯]11
BROKEN GROOVE

DR.
D⁻⁹ G¹³ F^Δ7[♯]9 D⁻⁹ A⁷ALT. D⁻⁹ B^bΔ7[♯]11 C7[♯]11 D⁻¹¹ FILL A¹³(SUS4) G⁻¹¹ C⁷ E⁻¹¹ E^bΔ9[♯]11
mf

35 **E**

ALTO 1 *sfz* *mf* *f*

ALTO 2 *sfz* *mf* *f*

TENOR 1 *sfz* *mf* *f*

TENOR 2 *sfz* *mf* *f*

BAR. SAX. *sfz* *mf* *f*

TPT. 1 *f*

TPT. 2 *f*

TPT. 3 *f*

TPT. 4 *f*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

B. TBN. *mf*

E. GTR. *f*

PNO. *mf* *f*

U. BASS *mf* *f*

DR. *mf* **E** ACTIVE. ELVIN-ISH DW11 FILL FILL

45 **F**

ALTO 1 *mf* *f* *sfz* *mf* LAST X ONLY

ALTO 2 *mf* *f* *sfz* *mf* LAST X ONLY

TENOR 1 *mf* *f* *sfz* *mf* LAST X ONLY

TENOR 2 *mf* *f* *sfz* *mf* LAST X ONLY

BAR. SAX. *mf* *f* *sfz* *mf* LAST X ONLY

TPT. 1 *C13(SUS4) SOLO!* *B13(SUS4) f* *B7ALT.* *mf* LAST X ONLY

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *f*

TBN. 2 *mf* *f*

TBN. 3 *mf* *f*

B. TBN. *mf* *f*

E. QTR. *D-11*

PNO. *Bb13(SUS4)* *F-7* *Bb13(SUS4)* *Bb9(11)* *Ab-9* *Bb13(SUS4)* *Db-13* *Eb-13* *G13(b9SUS4)* *A13(SUS4)* *A9(SUS4)* *A7ALT.* *DRIVING 4/4* *D-11*

U. BASS *D-11* *WALK!*

DR. *Bb13(SUS4) LIKE THE INTRO* *G13(b9SUS4)* *A13(SUS4)* *A7ALT.* **G** *D-11* *DRIVING 4/4* *WALK!*

G OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

55

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
E. GTR.
PNO.
U. BASS
DR.

mf
mf
mf
mf

A13(SUS4) D7(#9) G-11 E-11 EbΔ9(#11) F13(SUS4) D-11 F#-11 FΔ9 C13(SUS4) G13(SUS4) Bb13(SUS4)

A13(SUS4) D7(#9) G-11 E-11 EbΔ9(#11) F13(SUS4) D-11 F#-11 FΔ9 C13(SUS4) G13(SUS4) Bb13(SUS4)

A13(SUS4) D7(#9) G-11 E-11 EbΔ9(#11) F13(SUS4) D-11 F#-11 FΔ9 C13(SUS4) G13(SUS4) Bb13(SUS4)

A13(SUS4) D7(#9) G-11 E-11 EbΔ9(#11) F13(SUS4) D-11 F#-11 FΔ9 C13(SUS4) G13(SUS4) Bb13(SUS4)

69

SHOUT H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E. GTR.

PNO.

U. BASS

DR.

$F\#13b9$ $F7(SUS4)$ $E7(b9)$ $A7(alt)$ ff

$D-11$ $A9(SUS4)$ $D-11$ $C\#-11$ $D-11$ $C\#-11$ $D-11$ $E7(alt)$ $A7(alt)$ $D-11$

$F\#13b9$ $F7(SUS4)$ $E7(b9)$ $A7(alt)$ ff $D-11$ $A9(SUS4)$ $D-11$ $C\#-11$ $D-11$ $C\#-11$ $D-11$ $E7(alt)$ $A7(alt)$ $D-11$

$F\#13b9$ $F7(SUS4)$ $E7(b9)$ $A7(alt)$ ff $D-11$ $A9(SUS4)$ $D-11$ $C\#-11$ $D-11$ $C\#-11$ $D-11$ $E7(alt)$ $A7(alt)$ $D-11$

$F\#13b9$ $F7(SUS4)$ $E7(b9)$ $A7(alt)$ ff $D-11$ $A9(SUS4)$ $D-11$ $C\#-11$ $D-11$ $C\#-11$ $D-11$ $E7(alt)$ $A7(alt)$ $D-11$

80

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
E. GTR.
PNO.
U. BASS
DR.

ff *sfz*

D7^{alt} Ab⁹ Q-11 E-11 DΔ7#11 EbΔ9#11 DΔ7#11 EbΔ9#11 C9#11 F13(SUS4) A7^{alt} D-11 E7(b9) G13(SUS4)

ff *sfz*

D7^{alt} Ab⁹ Q-11 E-11 EbΔ9#11 C9#11 F13(SUS4) A7^{alt} D-11 E7(b9) G13(SUS4)

ff *sfz*

D7^{alt} Ab⁹ Q-11 E-11 EbΔ9#11 C9#11 F13(SUS4) A7^{alt} D-11 E7(b9) G13(SUS4) FILL

ff

ALTO 1 *f* **J** *sfz* **K**

ALTO 2 *f* *sfz* MELODY W/TPT

TENOR 1 *f* *sfz* *mf*

TENOR 2 *f* *sfz*

BAR. SAX. *f* *sfz*

TPT. 1 *f* *sfz* MELODY W/TENOR

TPT. 2 *f* *mf*

TPT. 3 *f*

TPT. 4 *f*

TBN. 1 *f* *mf* MELODY W/TPT

TBN. 2 *f*

TBN. 3 *f*

S. TBN. *f*

E. QTR. *f*

PNO. *Bb13(9)5(4)* WALK! *F#13(9)* *F9(9)5(4)* *E13(9)* *A13(9)5(4)* BREAK *D-9* *G13 F#A7(9)* *D-9* *A7ALT* *mf*

U. BASS *Bb13(9)5(4)* WALK! *F#13(9)* *F9(9)5(4)* *E13(9)* *A13(9)5(4)* BREAK *D-9* *G13 F#A7(9)* *D-9* *A7ALT* *mf*

DR. *Bb13(9)5(4)* WALK! *F#13(9)* *F9(9)5(4)* *E13(9)* *A13(9)5(4)* FILL **K** BREAK *D-9* *G13 F#A7(9)* *D-9* *A7ALT* *mf*

110

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

E. GTR.

PNO.

U. BASS

DR.

SAVES

BONES

TPTs

fp

sfz

ff

fp

ROLL/FILL

Ab-9/5

Bb13(SUS4)

D9-13

E9-13

G13(b9)(SUS4)

A13(SUS4)

A9(SUS4)

A7ALT.

G13(b9)(SUS4)

A13(SUS4)

A7ALT.

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

ALTO 1

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

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AGGRESSIVE SWING
♩ = 200

7

11 **B** 8 **C**

22

27 **D** *f*

33 **E** *sfz* *mf*

38 2 *f*

43 **F** *mf*

47 *f* *sfz*

THIS ARRANGEMENT WRITTEN MARCH 2019, JONHAT MUSIC (ASCAP)

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

ALTO 1
LAST X ONLY

51 **G** 8-11 *mf*

57 F#13(SUS4) B7(#9) E-11 C#-11 C#9(#11)

62 D13(SUS4) B-11 D#-11 D#9 A13(SUS4) G#13(SUS4)

67 G13(SUS4) D#13(b9) D7(SUS4)

73 C#7(#9) F#7ALT. **H** SHOUT *f*

78

83 **I**

87

91 **J** *f*

97 **K** 7 3 3 3 *sfz*

ALTO 1

107

ff

113

fp

SAXES BONES TPTS

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

ALTO 2

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING
♩ = 200

11 **B** 8 **C** 8 **D** *f*

30 *sfz*

35 **E** *mf* 2 *f*

42 **F** *mf*

46 *f* *sfz*

2

G

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

ALTO 2

LAST X ONLY

51

B-11

57 F#13(SUS4)

B7(#9)

E-11

C#-11

C#9(#11)

62 D13(SUS4)

B-11

D#-11

D#9

A13(SUS4)

G#13(SUS4)

67 G13(SUS4)

D#13(b9)

D7(SUS4)

73 C#7(#9)

F#7ALT.

H SHOUT

78

83 **I**

87

91 **J**

97

K

7

3

ALTO 2

107

ff

113

fp

SAXES BONES TPTS

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

TENOR 1

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING
♩ = 200

A

f *ff*

7

B

11 **MELODY W/TPT**

mf

15

19 **C**

23

27 **D**

f

33 **E**

sfz *mf*

38

2

THIS ARRANGEMENT WRITTEN MARCH 2019, JONHAT MUSIC (ASCAP)

TENOR 1

41 **F**

f *mf*

45

f *sfz* <

51 **G** E-11

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

51

57 B13(SUS4) E7(#9) A-11 F#-11 F#9(#11)

62 G13(SUS4) E-11 G#-11 G#9 G#13(SUS4) C#13(SUS4)

67 C13(SUS4) G#13(b9) G7(SUS4)

73 F#7(#9) B7ALT. **H** **SHOUT**

f

78

83 **||**

87

91 **J**

f

Musical staff for measures 91-96. Measure 91 starts with a dynamic marking of *f*. The staff contains a sequence of eighth and quarter notes, with some rests.

97 **K** MELODY W/TPT

sfz \leftarrow *mf*

Musical staff for measures 97-101. Measure 97 has a dynamic marking of *sfz*. A hairpin indicates a transition to *mf* by measure 99. A box labeled **K** with the text "MELODY W/TPT" is positioned above measure 97.

102

Musical staff for measures 102-106. The staff contains a sequence of eighth and quarter notes.

107 **L**

ff

Musical staff for measures 107-112. Measure 107 has a dynamic marking of *ff*. A box labeled **L** is positioned above measure 107. The staff contains a sequence of eighth and quarter notes, with some rests.

113

fp

Musical staff for measures 113-117. Measure 113 has a dynamic marking of *fp*. The staff contains a sequence of eighth and quarter notes, with some rests. Above measures 114, 115, and 116, there are boxes labeled **SAXES**, **BONES**, and **TPTS** respectively, with a double bar line underneath. The number "3" is written below measures 114, 115, and 116, indicating triplets.

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

TENOR 2

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

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AGGRESSIVE SWING
♩ = 200

f *ff*

3 3 3

11 **B** 8 **C** 8 **D**

f

30

sfz

35 **E**

mf *f*

42 **F**

mf

46

f

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

TENOR 2

LAST X ONLY

51 **G** E-11

Musical staff with notes and dynamics. *mf*

57 **B**13(SUS4) E7(#9) A-11 F#-11 F#9(#11)

62 **G**13(SUS4) E-11 G#-11 G#9 D13(SUS4) C#13(SUS4)

67 **C**13(SUS4) G#13(b9) G7(SUS4)

73 **F#**7(#9) B7 ALT. **H** SHOUT *f*

78 Musical staff with notes and rests.

83 **I** Musical staff with notes and rests.

87 Musical staff with notes and rests.

91 **J** *f* Musical staff with notes and rests.

97 **K** 7 *sfz* Musical staff with notes, rests, and triplets.

L

TENOR 2

107

Musical staff for Tenor 2, measures 107-112. The staff is in treble clef with a key signature of one flat. It begins with a dynamic marking of *ff*. The music consists of a melodic line with various articulations, including slurs and accents.

113

Musical staff for Tenor 2, measures 113-116. The staff is in treble clef with a key signature of one flat. It begins with a dynamic marking of *fp*. The music features triplet markings (indicated by '3' below the notes) and includes a section where the Tenor 2 part is replaced by other instruments: SAXES, BONES, and TPTS. The staff ends with a double bar line.

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

BARI. SAX.

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

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AGGRESSIVE SWING $\text{♩} = 200$ **A**

ff

6

11 **B** 8 **C** 8 **D**

f

30

sfz

35 **E**

42 **F**

f

46

THIS ARRANGEMENT WRITTEN MARCH 2019, JONHAT MUSIC (ASCAP)

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

BARI. SAX.

LAST X ONLY

51 **G** 8-11

F#13(SUS4) 87(#9) E-11 *mf* C#-11 CΔ9(#11)

57

62 D13(SUS4) 8-11 D#-11 DΔ9 A13(SUS4) G#13(SUS4)

67 G13(SUS4) D#13(b9) D7(SUS4) C#7(#9)

74 F#7ALT. **H** SHOUT

79

83 **I**

87

91 **J**

96

BARI. SAX.

99 **K** 7 **L**

sfz

This musical staff covers measures 99 to 110. It begins with a treble clef and a key signature of one sharp (F#). Measure 99 contains a whole rest. Measure 100 starts with a 7-measure rest, followed by a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 101 features a half note G4 with an accent (>), a half note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 102 has a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 103 contains a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 104 has a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 105 features a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 106 has a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 107 contains a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 108 has a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 109 features a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 110 has a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). The dynamic marking *sfz* is placed below the first measure of the melodic line.

110

This musical staff shows measure 110, which continues the melodic line from the previous staff with a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>).

114

SAXES **BONES** **TPTS**

fp

This musical staff covers measures 114 and 115. It begins with a treble clef and a key signature of one sharp (F#). Measure 114 has a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). Measure 115 features a half note G4 with an accent (>), a half note A4 with an accent (>), and a quarter note B4 with an accent (>). The dynamic marking *fp* is placed below the first measure. Above the staff, three boxes labeled **SAXES**, **BONES**, and **TPTS** are positioned over the notes of measure 114, each with a downward-pointing arrowhead.

TRUMPET 1 INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

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AGGRESSIVE SWING
♩ = 200 **2**

A

ff

6

ff

11 **B** 8 **C** 7

sfz

27 **D**

f

35 **E**

f

39

f

43 **F** 6

f

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

TRUMPET 1

51 **G** E-11 LAST X ONLY **B13(SUS4)**

58 **E7(#9)** **A-11** **F#-11** **F#9(#11)** **G13(SUS4)**

63 **E-11** **G#-11** **G#9** **D13(SUS4)** **C#13(SUS4)**

67 **C13(SUS4)** **G#13(b9)** **G7(SUS4)**

73 **F#7(#9)** **B7 ALT.** **H SHOUT**

79 **4** **ff** **3**

90 **J** **2** **sfz** **f**

97 **K** **7** **sfz**

107 **L** **ff**

112 **TPT** **SAXES** **BONES** **TPTS** **Cv**

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

TRUMPET 2

AGGRESSIVE SWING

♩ = 200

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

2 **A**

ff

8 **B** MELODY W/TENOR

mf

14

19 **C**

23

sfz

27 **D**

f

35 **E**

8

2

F C13(SUS4)
43 SOLO!

TRUMPET 2

49 B13(SUS4) B7 ALT. **G** E-11

OPEN SOLOS (TPT 2 FIRST)
 TENOR 1 LAST SOLO
 BACKGROUNDS LAST X

54 B13(SUS4) E7(#9)

59 A-11 F#-11 FΔ9(#11) G13(SUS4) E-11 G#-11

65 GΔ9 D13(SUS4) C#13(SUS4) C13(SUS4)

70 G#13(b9) G7(SUS4) F#7(#9) B7 ALT.

75 **H** SHOUT *ff*

83 **I** *ff* *sfz* <

91 **J** *f*

TRUMPET 2

99 **K** MELODY W/TENOR

mf

sfz

107 **L**

ff

112

SAXES **BONES** **TPTS**
C **A** **D**

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

TRUMPET 3

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

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AGGRESSIVE SWING

$\text{♩} = 200$ 2

A

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

TRUMPET 3

63 E-11 G#-11 GΔ9 D13(SUS4) C#13(SUS4)

67 C13(SUS4) G#13(b9) G7(SUS4)

73 F#7(#9) B7 ALT. H SHOUT

79 4 I ff 3

90 J 2 sfz f

97 K 7 sfz

107 L ff

112 SAXES BONES TPTS

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

TRUMPET 4

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING A
♩ = 200 2

7

11 B 8 C 7

27 D 2

35 E

39

43 F 6

51 G E-11 OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X $g13(SUS4)$

58 E7(#9) A-11 F#-11 F#9(#11) G13(SUS4)

TRUMPET 4

63 E-11 G#-11 GΔ9 D13(SUS4) C#13(SUS4)

67 C13(SUS4) G#13(b9) G7(SUS4)

73 F#7(#9) B7 ALT. H SHOUT

79 4 I

90 J 2

97 K 7

107 L

112 SAXES BONES TPTS

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

TROMBONE 1

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING
♩ = 200
2

A

ff

6

sfz *ff*

B

11

7

C

mf

22

sfz

D

27

2

f

E

35

3

mf

F

43

mf

TROMBONE 1

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

49

f

55

mf

A13(SUS4) D7(#9)

59

G-11 E-11 EbΔ9(#11) F13(SUS4) D-11 F#-11 FΔ9

66 C13(SUS4)

813(SUS4)

8b13(SUS4)

70

F#13(b9) F7(SUS4) E7(#9) A7ALT.

75

SHOUT

ff

3

83

ff *sfz*

3

91

f

2

TROMBONE 1

99 **K** MELODY W/TPT
mf

103

107 **L**
ff

112

SAXES BONES TPTS

sfz *ff*

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

TROMBONE 2

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING
♩ = 200 **2**

A

ff

6 *sfz* *ff*

11 **B** **7** **C** *mf*

22 *sfz*

27 **D** **2** *f*

35 **E** **3** *mf*

43 **F** **2** *mf* *f*

50 **G** **D-11**

**OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X**

57 **A13(6US4)** **D7(#9)** **G-11** **E-11** **EbΔ9(#11)** *mf*

THIS ARRANGEMENT WRITTEN MARCH 2019, JONHAT MUSIC (ASCAP)

TROMBONE 2

62

C13(SUS4) B13(SUS4)

Musical staff for measures 62-66. Measure 62 features a triplet of eighth notes. Measures 63-66 contain various eighth and quarter notes with slurs and accents.

67 Bb13(SUS4)

Musical staff for measures 67-72. Measures 67-70 are marked with diagonal slashes. Measures 71-72 contain eighth notes with slurs and accents. Chord markings F#13(b9) and F7(SUS4) are present.

73 E7(b9)

SHOUT

ff

Musical staff for measures 73-78. Measure 73 has a chord marking E7(b9). Measure 74 has A7 ALT. A box labeled 'SHOUT' is above measure 75. Dynamics include *ff*. A double bar line is between measures 73 and 74.

79

3

ff

Musical staff for measures 79-86. Measure 79 has a triplet marking '3'. Dynamics include *ff*. A double bar line is between measures 79 and 80.

87

3

2

sfz < f

Musical staff for measures 87-95. Measures 87-88 have a triplet marking '3'. Measure 94 has a triplet marking '2'. Dynamics include *sfz* and *f*. A double bar line is between measures 87 and 88.

96

Musical staff for measures 96-98. Measures 96-98 contain eighth notes with slurs and accents.

99

7

sfz < ff

Musical staff for measures 99-109. Measure 99 has a triplet marking '7'. Dynamics include *sfz* and *ff*. A double bar line is between measures 99 and 100.

110

sfz < ff

Musical staff for measures 110-113. Measures 110-113 contain eighth notes with slurs and accents.

114

SAXES

BONES

TPTS

Musical staff for measures 114-116. Measure 114 has a chord marking C. Measures 115-116 contain notes with slurs and accents. Labels 'SAXES', 'BONES', and 'TPTS' are in boxes above the staff.

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

TROMBONE 3

AGGRESSIVE SWING

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

$\text{♩} = 200$

2 **A**

ff

8 *sfz* *ff* **B** 7 *mf*

19 **C**

25 *sfz* *f* **D** 2

33 **E** 3 *mf*

41 **F** *mf*

47 **G** *f* **D-11**

54 *A13(SUS4)* *D7(#9)* *mf*

59 *G-11* *E-11* *E \flat Δ 9(#11)*

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

THIS ARRANGEMENT WRITTEN MARCH 2019, JONHAT MUSIC (ASCAP)

V.5

66 C¹³(SUS4) B¹³(SUS4) B^{b13}(SUS4)

F^{#13}(b9)

Musical staff 66-71: Bass clef, 4/4 time. Measures 66-71 contain rhythmic slashes. Measure 71 ends with a quarter note G^{b2} and a quarter note F^{b2}.

72 F⁷(SUS4)

E⁷(^{#9})

A⁷ALT.

H SHOUT

Musical staff 72-76: Bass clef, 4/4 time. Measure 72: quarter note G^{b2}, quarter note F^{b2}. Measure 73: quarter note G^{b2}, quarter note F^{b2}. Measure 74: quarter note G^{#2}, quarter note F^{#2}. Measure 75: quarter note G^{#2}, quarter note F^{#2}. Measure 76: quarter note G^{#2}, quarter note F^{#2}. Dynamics: *ff*. Performance instruction: **H SHOUT**.

77

3

Musical staff 77-82: Bass clef, 4/4 time. Measure 77: quarter note G^{#2}, quarter note F^{#2}. Measure 78: quarter note G^{#2}, quarter note F^{#2}. Measure 79: quarter note G^{#2}, quarter note F^{#2}. Measure 80: quarter rest, quarter note G^{#2}. Measure 81: quarter rest, quarter note G^{#2}. Measure 82: quarter note G^{b2}, quarter note F^{b2}. Dynamics: *ff*. Performance instruction: **3**.

83

3

Musical staff 83-88: Bass clef, 4/4 time. Measure 83: quarter note G^{b2}, quarter note F^{b2}. Measure 84: quarter note G^{b2}, quarter note F^{b2}. Measure 85: quarter note G^{b2}, quarter note F^{b2}. Measure 86: quarter note G^{b2}, quarter note F^{b2}. Measure 87: quarter note G^{b2}, quarter note F^{b2}. Measure 88: quarter note G^{b2}, quarter note F^{b2}. Dynamics: *ff* at start, *sfz* at end. Performance instruction: **3**.

91

2

Musical staff 91-98: Bass clef, 4/4 time. Measure 91: quarter note G^{b2}, quarter note F^{b2}. Measure 92: quarter note G^{b2}, quarter note F^{b2}. Measure 93: quarter note G^{b2}, quarter note F^{b2}. Measure 94: quarter note G^{b2}, quarter note F^{b2}. Measure 95: quarter note G^{b2}, quarter note F^{b2}. Measure 96: quarter note G^{b2}, quarter note F^{b2}. Measure 97: quarter note G^{b2}, quarter note F^{b2}. Measure 98: quarter note G^{b2}, quarter note F^{b2}. Dynamics: *f*. Performance instruction: **2**.

99

7

L

Musical staff 99-106: Bass clef, 4/4 time. Measure 99: quarter note G^{b2}, quarter note F^{b2}. Measure 100: quarter note G^{b2}, quarter note F^{b2}. Measure 101: quarter note G^{b2}, quarter note F^{b2}. Measure 102: quarter note G^{b2}, quarter note F^{b2}. Measure 103: quarter note G^{b2}, quarter note F^{b2}. Measure 104: quarter note G^{b2}, quarter note F^{b2}. Measure 105: quarter note G^{b2}, quarter note F^{b2}. Measure 106: quarter note G^{b2}, quarter note F^{b2}. Dynamics: *sfz* at start, *ff* at end. Performance instruction: **7**, **L**.

110

sfz < ff

Musical staff 110-113: Bass clef, 4/4 time. Measure 110: quarter note G^{b2}, quarter note F^{b2}. Measure 111: quarter note G^{b2}, quarter note F^{b2}. Measure 112: quarter note G^{b2}, quarter note F^{b2}. Measure 113: quarter note G^{b2}, quarter note F^{b2}. Dynamics: *sfz* at start, *ff* at end.

114

SAXES

BONES

TPTS

Musical staff 114-117: Bass clef, 4/4 time. Measure 114: quarter note G^{b2}, quarter note F^{b2}. Measure 115: quarter note G^{b2}, quarter note F^{b2}. Measure 116: quarter note G^{b2}, quarter note F^{b2}. Measure 117: quarter note G^{b2}, quarter note F^{b2}. Performance instructions: **SAXES**, **BONES**, **TPTS**.

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

BASS TROMBONE

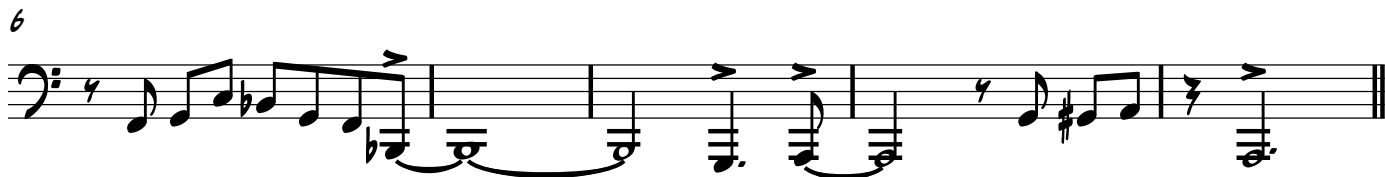
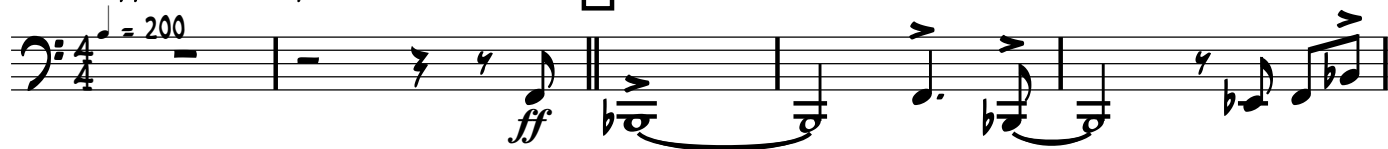
MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING

♩ = 200

A



11 **B**

7

C

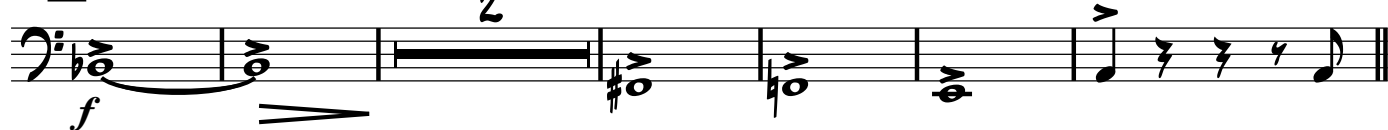


22



27 **D**

2



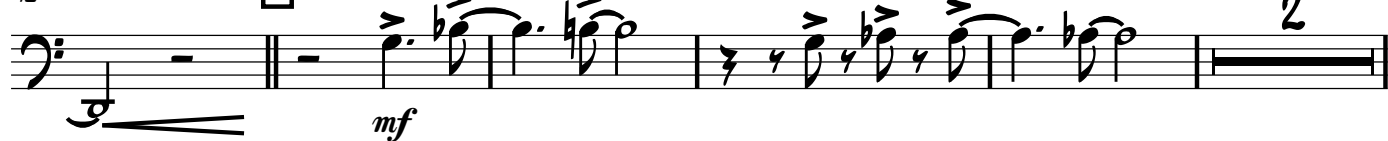
35 **E**



42

F

2



THIS ARRANGEMENT WRITTEN MARCH 2019, JONHAT MUSIC (ASCAP)

ELECTRIC GUITAR INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING

♩ = 200

The musical score is written in 4/4 time with a tempo of 200 BPM. It consists of ten staves of music. The first staff begins with a rest, followed by a melodic line starting on the 4th fret, marked with a forte (*ff*) dynamic and a boxed chord symbol **A**. The second staff continues the melodic line. The third staff features a series of chords: **B**, **C**, and **D**, each with a bass line indicated by a 'B' below the staff. The fourth staff continues the melodic line. The fifth staff begins with a rest, followed by a melodic line starting on the 4th fret, marked with a forte (*f*) dynamic and a boxed chord symbol **E**. The sixth staff continues the melodic line. The seventh staff begins with a rest, followed by a melodic line starting on the 4th fret, marked with a boxed chord symbol **F**. The eighth staff continues the melodic line, ending with a boxed chord symbol **G** and a *D*-11 chord. A text box above the staff contains the following instructions: "OPEN SOLOS (TPT 2 FIRST)", "TENOR 1 LAST SOLO", and "BACKGROUNDS LAST X". The ninth staff consists of a series of diagonal slashes, indicating a solo section. The tenth staff continues with diagonal slashes, with chord symbols **A13(SUS4)** and **D7(#9)** written above the staff.

ELECTRIC GUITAR

59 G⁻¹¹ E⁻¹¹ E^bΔ⁹(#11) F¹³(SUS4) D⁻¹¹ F[#]-11

65 F^Δ9 C¹³(SUS4) B¹³(SUS4) B^b13(SUS4)

70 F[#]13(b9) F7(SUS4) E7(#9) A7 ALT.

75 [H] SHOUT *ff*

83 [I] *ff*

91 [J]

95

99 [K] 8 [L]

112 [SAXES] [BONES] [TPTS] D⁻⁹

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

PIANO

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING A $\text{♩} = 200$

6 *ff* $Bb^{13}(SUS4)$ $\frac{G}{F-7}$ $Bb^{13}(SUS4)$ $Bb^9(\#11)$

11 B $D-9$ BREAK G^{13} $F\Delta 7(\#5)$ $D-9$ A^7 ALT. $D-9$ $Bb\Delta 7(\#11)$ $C7(\#11)$ $D-11$

17 $A^{13}(SUS4)$ C $G-11$ $C7$ $E-11$ $Eb\Delta 9(\#11)$

22 $F^{13}(SUS4)$ $D-9$ $F\#-11$ $F\Delta 9$ $C7(SUS4)$ $B^{13}(SUS4)$

27 D WALK! $Bb^{13}(SUS4)$ $F\#^{13}(\flat 9)$ $F^9(SUS4)$

33 $E^{13}(\#9)$ $A^{13}(\flat 9SUS4)$ E

38 *mf* *f*

V.S.

43 **F**

8b13(SUS4) G/F-7 Bb13(SUS4) Bb9(#11) Ab-6/9 Bb13(SUS4)

47

Db-13 Eb-13 G13(b9SUS4) A13(SUS4) A9(SUS4) A7ALT.

51 **G** DRIVING 4/4 D-11

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

57 A13(SUS4) D7(#9) G-11 E-11 EbΔ9(#11)

62 F13(SUS4) D-11 F#-11 FΔ9 C13(SUS4) B13(SUS4)

67 Bb13(SUS4) F#13(b9) F7(SUS4)

73 E7(#9) A7ALT. **H** SHOUT D-11 A9(SUS4) D-11 C#-11 D-11 C#-11 D-11

ff

78 E7ALT. A7ALT. D-11 D7ALT. Ab9

83 **I** G-11 E-11 DΔ7(#11) EbΔ9(#11) DΔ7(#11) EbΔ9(#11) C9(#11) F13(SUS4) A7ALT. PIANO

ff

87 D-11 E7(b9) B13(SUS4)

91 **J** Bb13(SUS4) WALK! F#13(b9) F9(SUS4)

97 E13(#9) A13(b9SUS4) **K** BREAK D-9 G13 FΔ7(#5) D-9 mf

102 A7ALT. D-9 BbΔ7(#11) C7(#11) D-11 A9(SUS4) f

107 **L** Bb13(SUS4) G/F-7 Bb13(SUS4) Bb9(#11) Ab-6/9 Bb13(SUS4) Db-13 Eb-13 ff

112 G13(b9SUS4) A13(SUS4) A9(SUS4) A7ALT. SAXES BONES TPTS D-6/9

UPRIGHT BASS INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY
ARRANGED BY JON HATAMIYA

AGGRESSIVE SWING

$\text{♩} = 200$

A

6

11 **B** D^{-9} G^{13} $F\Delta 7(\sharp 5)$ D^{-9} $A7^{ALT.}$ D^{-9} $B\flat\Delta 7(\sharp 11)$ $C7(\sharp 11)$ D^{-11}

BREAK

17 $A^{13}(SUS4)$ **C** G^{-11} $C7$ E^{-11} BROKEN GROOVE $E\flat\Delta 9(\sharp 11)$

22 $F^{13}(SUS4)$ D^{-9} $F\sharp^{-11}$ $F\Delta 9$ $C7(SUS4)$ $B^{13}(SUS4)$

27 **D** $B\flat^{13}(SUS4)$ $F\sharp^{13}(\flat 9)$ $F9(SUS4)$

WALK!

33 $E^{13}(\flat 9)$ $A^{13}(\flat 9)(SUS4)$ **E**

mf

40 **F**

f

46

UPRIGHT BASS

G

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

51

D-11

WALK!

Upright bass staff with rhythmic notation (diagonal lines) for measures 51-56.

57 A13(SUS4)

D7(#9)

G-11

E-11

E \flat Δ 9(#11)

Upright bass staff with rhythmic notation (diagonal lines) for measures 57-61.

62 F13(SUS4)

D-11

F#-11

F Δ 9

C13(SUS4) B13(SUS4)

Upright bass staff with rhythmic notation (diagonal lines) for measures 62-66.

67 B \flat 13(SUS4)

F#13(\flat 9)

F7(SUS4)

Upright bass staff with rhythmic notation (diagonal lines) for measures 67-72.

73

E7(#9)

A7^{ALT.}

SHOUT

H

D-11

A⁹(SUS4)

D-11

Upright bass staff with melodic notation and dynamics (ff, p) for measures 73-77.

78

E7^{ALT.}

A7^{ALT.}

D-11

D7^{ALT.}

A \flat ⁹

Upright bass staff with melodic notation for measures 78-82.

83

G-11

E-11

E \flat Δ 9(#11)

C⁹(#11)

F13(SUS4) A7^{ALT.}

D-11

Upright bass staff with melodic notation and dynamics (ff) for measures 83-88.

89

E7(\flat 9)

B13(SUS4)

J

B \flat 13(SUS4)

WALK!

Upright bass staff with rhythmic notation (diagonal lines) for measures 89-93.

94

F#13(\flat 9)

F⁹(SUS4)

E13(#9)

A13(\flat 9SUS4)

Upright bass staff with melodic notation for measures 94-98.

UPRIGHT BASS

99 **K** D-9
BREAK

G13 FΔ7(#5) D-9

A7ALT. D-9

BbΔ7(#11) C7(#11) D-11

Musical staff 1: Bass clef, measures 99-104. Includes dynamics *mf* and various note values.

Musical staff 2: Bass clef, measures 105-110. Includes dynamics *f* and *ff*, and a box labeled 'L'.

Musical staff 3: Bass clef, measures 111-116. Includes dynamics *f* and *ff*, and boxes labeled 'SAXES', 'BONES', and 'TPTS'.

INTERNATIONAL JAZZ DAY 2019 STUDENT MELODIES

DRUMS

AGGRESSIVE SWING

♩ = 200
HUGE TWO BAR FILL

MELODIES FROM FLYNN POPPLETON, NAOMI NOGAWA-LEWY

ARRANGED BY JON HATAMIYA

A $Bb^{13}(SUS4)$
ACTIVE, ELVIN-ISH

Measures 1-5: A 4/4 drum staff with a 'HUGE TWO BAR FILL' indicated by a double bar line. The notation shows a series of eighth notes and quarter notes. A dynamic marking of *ff* is placed below the staff.

Measures 6-10: A 4/4 drum staff with notes and rests. Chord symbols $G^{13}(b9SUS4)$, $A^{13}(SUS4)$, and $A^7_{ALT.}$ are written above the staff.

Measures 11-16: A 4/4 drum staff with notes and rests. Measure 11 is marked with a box **B** and the text D^{-9} BREAK. Other chord symbols include G^{13} , $F\Delta 7(\sharp 5)$, D^{-9} , $A^7_{ALT.}$, D^{-9} , $Bb\Delta 7(\sharp 11)$, $C7(\sharp 11)$, and D^{-11} .

Measures 17-21: A 4/4 drum staff with notes and rests. Measure 17 is marked with a box **C** and the text FILL. Other chord symbols include $A^{13}(SUS4)$, G^{-11} , C^7 , E^{-11} , and $Eb\Delta 9(\sharp 11)$. A dynamic marking of *mf* is placed below the staff.

Measures 22-26: A 4/4 drum staff with notes and rests. Chord symbols include $F^{13}(SUS4)$, D^{-9} , $F\sharp^{-11}$, $F\Delta 9$, $C^7(SUS4)$, and $B^{13}(SUS4)$.

Measures 27-32: A 4/4 drum staff with notes and rests. Measure 27 is marked with a box **D** and the text $Bb^{13}(SUS4)$ WALK!. Other chord symbols include $F\sharp^{13}(b9)$ and $F^9(SUS4)$.

Measures 33-37: A 4/4 drum staff with notes and rests. Measure 33 is marked with a box **E** and the text ACTIVE, ELVIN-ISH. Other chord symbols include $E^{13}(\sharp 9)$, $A^{13}(b9SUS4)$, and DM^{11} . A dynamic marking of *mf* is placed below the staff.

Measures 38-42: A 4/4 drum staff with notes and rests. Measure 38 is marked with the text FILL.

2

DRUMS

G¹³(b9SUS4) A¹³(SUS4)

43 **F** B^b13(SUS4)
LIKE THE INTRO

Musical staff for measures 43-48. It features a series of eighth notes with stems pointing up, starting with a dynamic marking of *f*. The notes are grouped in pairs across the staff.

49 **G** D⁻¹¹ DRIVING 4/4 WALK!

OPEN SOLOS (TPT 2 FIRST)
TENOR 1 LAST SOLO
BACKGROUNDS LAST X

Musical staff for measures 49-53. It continues with eighth notes and stems pointing up, with a dynamic marking of *f*. The notes are grouped in pairs.

54 A¹³(SUS4) D7(b9)

Musical staff for measures 54-58. It consists of a series of eighth notes with stems pointing up, grouped in pairs.

59 G⁻¹¹ E⁻¹¹ E^bΔ9(♯11) F¹³(SUS4) D⁻¹¹ F[♯]-11

Musical staff for measures 59-64. It consists of a series of eighth notes with stems pointing up, grouped in pairs.

65 FΔ9 C¹³(SUS4) B¹³(SUS4) B^b13(SUS4)

Musical staff for measures 65-69. It consists of a series of eighth notes with stems pointing up, grouped in pairs.

70 F[♯]13(b9) F7(SUS4) E7(b9) A7 ALT.

Musical staff for measures 70-74. It consists of a series of eighth notes with stems pointing up, grouped in pairs.

H SHOUT

75 D⁻¹¹ A⁹(SUS4) D⁻¹¹ C[♯]-11 D⁻¹¹ C[♯]-11 D⁻¹¹ E7 ALT. A7 ALT. D⁻¹¹

Musical staff for measures 75-80. It features eighth notes with stems pointing up, starting with a dynamic marking of *ff*. The notes are grouped in pairs.

81 D7 ALT. A^b9 **G**-11 E⁻¹¹ E^bΔ9(♯11) C⁹(♯11)

Musical staff for measures 81-85. It features eighth notes with stems pointing up, starting with a dynamic marking of *ff*. The notes are grouped in pairs.

86 F¹³(SUS4) A7 ALT. D⁻¹¹ E7(b9) B¹³(SUS4) FILL

Musical staff for measures 86-90. It features eighth notes with stems pointing up, ending with a double bar line. The notes are grouped in pairs.

91 **J** $Bb^{13}(SUS4)$
WALK!

$F\#^{13}(b9)$ $F9(SUS4)$

97 $E^{13}(b9)$ $A^{13}(b9SUS4)$ **K** D^{-9} G^{13} $F\Delta 7(\#5)$ D^{-9}
FILL BREAK

mf

102 $A^7_{ALT.}$ D^{-9} $Bb\Delta 7(\#11)$ $C7(\#11)$ D^{-11} HUGE FILL

107 **L** $Bb^{13}(SUS4)$
ACTIVE. ELVIN-ISH

ff

112 $G^{13}(b9SUS4)$ $A^{13}(SUS4)$ $A^7_{ALT.}$ **SAXES** **BONES** **TPTS**
ROLL/FILL

fp *f*