









# MAGNIFICENT MADNESS

**D** SOFTER!

AL. FL. 25

AL. 2

T. Sax. 1

T. Sax. 2

B. Sax. 25

B. Trp. 1

B. Trp. 2

B. Trp. 3

B. Trp. 4 (OPEN)

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. 25

PNO. 25

A.B.

D. S. 25

Chord voicings: F#MA7, A#MA7, F7(9,13)/G#, ANI, Bb7, B-7, B7(9)

Dynamic markings: p, mp, mf, f

Rehearsal mark: **D**

Tempo/Style: SOFTER!

Performance instruction: FLOATY, LESS GROOVE

# MAGNIFICENT MADNESS

6

(To Alto)

AL. Fl. *f*

AL. 2

T. Sax. 1 *mf* *fp*

T. Sax. 2 *f* *mf* *fp*

B. Sax. *f* *mf* *fp*

B♭ Trp. 1 *fp*

B♭ Trp. 2 *f*

B♭ Trp. 3 *fp*

B♭ Trp. 4 *fp*

Tbn. 1 *mf* *fp*

Tbn. 2 *mf* *fp*

Tbn. 3 *mf* *fp*

Tbn. 4 *mf* *fp*

Gr. *aa* E MAJ<sup>13</sup> D MA<sup>13</sup> C MA<sup>7(411)</sup> C MI<sup>(NA7)</sup> E MA<sup>7(411)</sup>

PNO. *aa* E MAJ<sup>13</sup> D MA<sup>13</sup> C MA<sup>7(411)</sup> C MI<sup>(NA7)</sup> E MA<sup>13(411)</sup>

A.B. *aa* Cymbals Only

D.S. *aa* Fill!



# MAGNIFICENT MADNESS

8

F

This musical score is for the piece "Magnificent Madness" and consists of 8 measures. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged for a large ensemble including Saxophones (A, T, B), Trumpets (Bb), Trombones (Tbn), Guitar (Gtr), Piano (Pno), and Double Bass (D.B.).

**Measure 1:** Features a complex rhythmic pattern with eighth and sixteenth notes. The A Saxophone part starts with a dynamic marking of *mf*. The T. Sax. 1 and 2 parts have a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Bb Trp. 1, 2, and 3 parts have a dynamic marking of *f*. The Tbn. 1, 2, 3, and 4 parts have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *mf*. The Pno. part has a dynamic marking of *f*. The D.B. part has a dynamic marking of *f*.

**Measure 2:** Continues the rhythmic pattern. The A Saxophone part has a dynamic marking of *f*. The T. Sax. 1 and 2 parts have a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Bb Trp. 1, 2, and 3 parts have a dynamic marking of *f*. The Tbn. 1, 2, 3, and 4 parts have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *f*. The Pno. part has a dynamic marking of *f*. The D.B. part has a dynamic marking of *f*.

**Measure 3:** Continues the rhythmic pattern. The A Saxophone part has a dynamic marking of *f*. The T. Sax. 1 and 2 parts have a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Bb Trp. 1, 2, and 3 parts have a dynamic marking of *f*. The Tbn. 1, 2, 3, and 4 parts have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *f*. The Pno. part has a dynamic marking of *f*. The D.B. part has a dynamic marking of *f*.

**Measure 4:** Continues the rhythmic pattern. The A Saxophone part has a dynamic marking of *f*. The T. Sax. 1 and 2 parts have a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Bb Trp. 1, 2, and 3 parts have a dynamic marking of *f*. The Tbn. 1, 2, 3, and 4 parts have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *f*. The Pno. part has a dynamic marking of *f*. The D.B. part has a dynamic marking of *f*.

**Measure 5:** Continues the rhythmic pattern. The A Saxophone part has a dynamic marking of *f*. The T. Sax. 1 and 2 parts have a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Bb Trp. 1, 2, and 3 parts have a dynamic marking of *f*. The Tbn. 1, 2, 3, and 4 parts have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *f*. The Pno. part has a dynamic marking of *f*. The D.B. part has a dynamic marking of *f*.

**Measure 6:** Continues the rhythmic pattern. The A Saxophone part has a dynamic marking of *f*. The T. Sax. 1 and 2 parts have a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Bb Trp. 1, 2, and 3 parts have a dynamic marking of *f*. The Tbn. 1, 2, 3, and 4 parts have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *f*. The Pno. part has a dynamic marking of *f*. The D.B. part has a dynamic marking of *f*.

**Measure 7:** Continues the rhythmic pattern. The A Saxophone part has a dynamic marking of *f*. The T. Sax. 1 and 2 parts have a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Bb Trp. 1, 2, and 3 parts have a dynamic marking of *f*. The Tbn. 1, 2, 3, and 4 parts have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *f*. The Pno. part has a dynamic marking of *f*. The D.B. part has a dynamic marking of *f*.

**Measure 8:** Continues the rhythmic pattern. The A Saxophone part has a dynamic marking of *f*. The T. Sax. 1 and 2 parts have a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Bb Trp. 1, 2, and 3 parts have a dynamic marking of *f*. The Tbn. 1, 2, 3, and 4 parts have a dynamic marking of *f*. The Gtr. part has a dynamic marking of *f*. The Pno. part has a dynamic marking of *f*. The D.B. part has a dynamic marking of *f*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The A Saxophone part has a "Gliss..." instruction in measure 6. The Tbn. 2 part has a "Gliss..." instruction in measure 6. The Gtr. part has a "7(9)" instruction in measure 5. The Pno. part has a "7(9)" instruction in measure 5. The D.B. part has a "7(9)" instruction in measure 5.

# MAGNIFICENT MADNESS

G

50

LONG, LATE FALL

GLISS...

LONG, LATE FALL

IMPROVISE USING THIS FIGURE

50

IMPROVISE USING THIS FIGURE

IMPROVISE USING THIS FIGURE

IMPROVISE USING THIS FIGURE

LONG, LATE FALL

GLISS...

LONG, LATE FALL

GLISS...

LONG, LATE FALL

50

*mf*

E 7(b9)

50

*mp*

E 7(b9)

50

50



# MAGNIFICENT MADNESS

1

(TRUMPET SOLO CONT.)  
CUE 3

A. Sax. *mf* CUE 1

Al. 2 *mp* CUE 1

T. Sax. 1 *mp* CUE 2

T. Sax. 2 *mf* CUE 3

B. Sax. *mf* CUE 3

Bb Trp. 1 *mf* CUE 3

Bb Trp. 2

Bb Trp. 3 *mp* CUE 1

Bb Trp. 4 *mp* CUE 1

Tbn. 1 *mp* CUE 3

Tbn. 2 *mf* CUE 2

Tbn. 3 *mf* CUE 2

Tbn. 4 *mf* CUE 2

Gtr. E-7 D MA7 A-7 F MA7

Pno. E-7 D MA7 A-7 F MA7

A.B. *mp* OPEN BACKGROUNDS LAST 3 TIMES

D.S.

# MAGNIFICENT MADNESS

12

A. SX.  
Al. 2  
T. SX. 1  
T. SX. 2  
B. SX.  
Bb Trp. 1  
Bb Trp. 2  
Bb Trp. 3  
Bb Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
A.B.  
D. S.

71

*F#-7* *E MA7* *D MA7* *C#7(b9)*

*mf* *E-7* *D MA7* *C MA7* *B 7(b9)*

*E-7* *D MA7* *C MA7* *B 7(b9)*

*E-7* *D MA7* *C MA7* *B 7(b9)*

# MAGNIFICENT MADNESS

**J**

**INSTRUMENTS:** A. Sax, Al. 2, T. Sax. 1, T. Sax. 2, B. Sax, B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Ten. 1, Ten. 2, Ten. 3, Ten. 4, Gtr., Pno., A.B., D.S.

**PERFORMANCE INSTRUCTIONS:** SNAEK IN EXAGGERATE SWELLS (repeated for multiple instruments)

**CHORDS:** F#7, E MA7, B-7, G MA7, E-7, D MA7, A-7, F MA7

**DYNAMICS:** mf, sf

**REHEARSAL MARK:** J



# MAGNIFICENT MADNESS

**K**

**Instrumentation:** A. Sax., Alt. 2, T. Sax. 1, T. Sax. 2, B. Sax., Bb Trp. 1, Bb Trp. 2, Bb Trp. 3, Bb Trp. 4, Ten. 1, Ten. 2, Ten. 3, Ten. 4, Gtr., Pno., A.B., D.S.

**Chord Progression (Piano):**

Measure	Chord
88	E MAJ <sup>13</sup>
89	D MA <sup>13</sup>
90	C MA <sup>7(411)</sup>
91	C MI <sup>(MA7)</sup>
92	E MA <sup>7(411)</sup>
93	E MAJ <sup>13</sup>
94	C MA <sup>7(411)</sup>
95	D MA <sup>13</sup>
96	C MI <sup>(MA7)</sup>
97	E MA <sup>13(411)</sup>

**Dynamic Markings:** *f*, *mf*, *fp*

**Drum Part (D.S.):** CYMBALS ONLY (H.H. Roll)

**Page Number:** 88

# MAGNIFICENT MADNESS

16

L

A. Sax. 93

Alt. 2 93

T. Sax. 1 93

T. Sax. 2 93

B. Sax. 93

B♭ Tpt. 1 (To Cup) 93

B♭ Tpt. 2 (To Cup) 93

B♭ Tpt. 3 (To Cup) 93

B♭ Tpt. 4 *mf* No ACCENTS 93

Ten. 1 *mf* No ACCENTS 93

Ten. 2 *mf* No ACCENTS 93

Ten. 3 *mf* No ACCENTS 93

Ten. 4 *mf* No ACCENTS 93

Gtr. 93

Pno. *mf* 93  
B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> (PIANO SOLO SPACIOUS) B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup>

A.B. 93

D.S. 93  
CROSS STICK  
*f*

# MAGNIFICENT MADNESS

**M** (BACKGROUNDS 3RD AND 4TH Xs)  
LAST X ONLY

A. Sx. 101 *p* *mf*

AL. 2 *p* *mf*

T. Sx. 1 *p* *mf*

T. Sx. 2 *p* *mf*

B. Sx. 101 *p* *mf*

B> TPT. 1 101 (CUP) LAST X ONLY *p* *fp*

B> TPT. 2 (CUP) LAST X ONLY *p* *fp*

B> TPT. 3 LAST X (CUP) *p* *fp*

B> TPT. 4 (CUP) *p* *fp*

Tbn. 1 *p* *fp*

Tbn. 2 LAST X ONLY *p* *fp*

Tbn. 3 LAST X ONLY *p* *fp*

Tbn. 4 LAST X ONLY *p* *fp*

WAIT BEFORE YOU ENTER

Gtr. B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> F<sup>#</sup>07 G-7 E<sup>b</sup>MA<sup>7</sup> CMA<sup>9</sup> CMI<sup>(MA7)</sup> *p* ENA<sup>7</sup>(#11)

(PIANO SOLO CONT...) B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> F<sup>#</sup>07 G-7 E<sup>b</sup>MA<sup>7</sup> CMA<sup>9</sup> CMI<sup>(MA7)</sup> ENA<sup>7</sup>(#11)

PNO. 101 B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> F<sup>#</sup>07 G-7 E<sup>b</sup>MA<sup>7</sup> CMA<sup>9</sup> CMI<sup>(MA7)</sup> ENA<sup>7</sup>(#11)

A.B. 101

D. S. 101 *mf* (OR SIMILAR) MORE SPACE

MAGNIFICENT MADNESS

1,2,3 | 4 (PIANO CADENZA)

A. Sx. 108

AL. 2

T. Sx. 1 *mf* LAST X ONLY

T. Sx. 2 *mf*

B. Sx. 108 *mf* LAST X ONLY

B> TPT. 1 108 *mf* LAST X ONLY

B> TPT. 2 *mf* LAST X ONLY

B> TPT. 3 *mf* LAST X ONLY

B> TPT. 4 *mf* LAST X ONLY

Tbn. 1 *mf* LAST X ONLY

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf*

Gtr. *B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> F<sup>♯</sup>0<sup>7</sup> G-7 E<sup>b</sup>MA<sup>7</sup> CMA<sup>9</sup> CMI<sup>(MA7)</sup> E MA<sup>7(♯11)</sup> E MA<sup>7(♯11)</sup> *fp* (PIANO CADENZA)*

PNO. 108 *B<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> F<sup>♯</sup>0<sup>7</sup> G-7 E<sup>b</sup>MA<sup>7</sup> CMA<sup>9</sup> CMI<sup>(MA7)</sup> E MA<sup>7(♯11)</sup> E MA<sup>7(♯11)</sup> (PIANO CADENZA)*

A.B. 108

D. S. 108 MORE SPACE (CYMBALS) (PIANO CADENZA)



# MAGNIFICENT MADNESS

20

0 (MELODY)

A. Sx. 127 *f*

Al. 2 *f* *ff*

T. Sx. 1 *f*

T. Sx. 2 *f*

B. Sx. 127 *f*

Bb. Trpt. 1 127 *f* (MELODY) *ff* *f*

Bb. Trpt. 2 *f* *ff* *fp*

Bb. Trpt. 3 *f* *ff* *f* *ff*

Bb. Trpt. 4 *f* (MELODY) *ff* *f* *ff*

Tbn. 1 *f* (MELODY) *ff* *f* *ff* *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *svb<sup>f</sup>* -----

Gr. *ff* (MELODY)

Pno. 127 *f* E-9 (MELODY)

A.B. 127 *f*

D. S. 127

# MAGNIFICENT MADNESS

P

137

A. Sax. *mf* *f*

Al. 2 *mf* *f*

T. Sax. 1 *mf* *f*

T. Sax. 2 *mf* *f*

B. Sax. *f* *mf* *f*

Bb Trpt. 1 *mf* *f*

Bb Trpt. 2 *mf* *f*

Bb Trpt. 3 *mf* *f*

Bb Trpt. 4 *mf* *f*

Ten. 1 *mf* *f*

Ten. 2 *mf* *f*

Ten. 3 *mf* *f*

Ten. 4 *mf* *f*

Gtr. *mf* *f*

Pno. *mf* *f*

A.B. *f*

D.S. *f* (Big Finish)

137

# MAGNIFICENT MADNESS

22

HALF TIME FEEL

146

A. Sx. *f*

Al. 2

T. Sx. 1 *f*

T. Sx. 2

B. Sx. *f*

B♭ Trp. 1 *f*

B♭ Trp. 2

B♭ Trp. 3 *f*

B♭ Trp. 4

Tbn. 1 *f*

Tbn. 2

Tbn. 3

Tbn. 4 *f*

Gr. *f*

Pno. *f*

A.B. *f* (OR SIMILAR, AD LIB)

D. S. *ff*

# MAGNIFICENT MADNESS

A. Sax. *f* 154

Al. 2

T. Sax. 1 *f*

T. Sax. 2 *f*

B. Sax. *f* 154

Br. Tpt. 1 *f* 154

Br. Tpt. 2 *f*

Br. Tpt. 3 *f*

Br. Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3

Tbn. 4

Gtr. *f* 154

Pno. *f* 154

A.B. *f* 154

D.S.

# MAGNIFICENT MADNESS

24

A. Sax. *f* *ff*

Al. 2 *f* *ff*

T. Sax. 1 *f* *ff*

T. Sax. 2 *f* *ff*

B. Sax. *f* *ff*

B♭ Trp. 1 *f* *ff* Opt. Gtr.

B♭ Trp. 2 *f* *ff*

B♭ Trp. 3 *f* *ff*

B♭ Trp. 4 *f* *ff*

Ten. 1 *f* *ff*

Ten. 2 *f* *ff*

Ten. 3 *f* *ff*

Ten. 4 *f* *ff*

Gtr. *f* *ff*

PNO. *f* *ff*

A.B. *f* *ff*

D.S. *f* *ff* Bye Fall!