

PAYA LEBAR BLUES

MORNING AT THE SINGAPOREAN SUBWAY

HARALD ERICI 2003

A EVEN 8THS
RUBATO

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Alto sax 1: Features a melodic line with a *flute* marking and dynamic markings *m²*.
- Alto sax 2: Rests throughout the piece.
- Tenor sax 1: Rests throughout the piece.
- Tenor sax 2: Rests throughout the piece.
- Baritone sax: Features a melodic line with a *flute* marking and dynamic markings *p < m²* and *m²*.
- Trumpet 1: Features a melodic line with a *solo* marking and dynamic markings *m²*.
- Trumpet 2: Features a melodic line with a *bucket mute* marking and dynamic markings *m²*.
- Trumpet 3: Features a melodic line with a *bucket mute* marking and dynamic markings *m²*.
- Trumpet 4: Features a melodic line with a *bucket mute* marking and dynamic markings *m²*.
- Trombone 1: Features a melodic line with a *bucket mute* marking and dynamic markings *m²*.
- Trombone 2: Features a melodic line with a *bucket mute* marking and dynamic markings *m²*.
- Trombone 3: Features a melodic line with a *bucket mute* marking and dynamic markings *m²*.
- Bass trombone: Features a melodic line with a *bucket mute* marking and dynamic markings *m²*.
- Vibraphone (opt.): Rests throughout the piece.
- Comp (Comps): Rests throughout the piece.
- Drums: Rests throughout the piece.

PAYA LEBAR BLUES - SCORE IN C

As. 1

As. 2

Ts. 1

Ts. 2

Brs.

Tp 1

Tp 2

Tp 3

Tp 4

Trb. 1

Trb. 2

Trb. 3

Bass trb.

Vib (opt.)

Comp

Drums

The score is written for a jazz ensemble. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first staff (As. 1) contains the main melody, starting with a quarter note Bb, followed by quarter notes Ab, G, and F. The second staff (As. 2) is a whole rest. The third staff (Ts. 1) is a whole rest. The fourth staff (Ts. 2) is a whole rest. The fifth staff (Brs.) contains a melody with dynamics markings *mf* and *mf*. The sixth staff (Tp 1) contains a complex melodic line with dynamics markings *f* and *mf*. The seventh staff (Tp 2) contains a melody with dynamics markings *mf* and *mf*. The eighth staff (Tp 3) is a whole rest. The ninth staff (Tp 4) is a whole rest. The tenth staff (Trb. 1) contains a melody with dynamics markings *mf* and *mf*. The eleventh staff (Trb. 2) contains a melody with dynamics markings *mf* and *mf*. The twelfth staff (Trb. 3) contains a melody with dynamics markings *mf* and *mf*. The thirteenth staff (Bass trb.) contains a melody with dynamics markings *mf* and *mf*. The fourteenth staff (Vib (opt.)) is a whole rest. The fifteenth staff (Comp) contains two staves, both of which are whole rests. The sixteenth staff (Drums) is a whole rest.

PAYA LEBAR BLUES - SCORE IN C

8

JAZZ WALTZ
BPM: 150

As. 1 *go to alto sax*

As. 2

Ts. 1

Ts. 2

Brs. *go to baritone sax*

Tp 1

Tp 2 *open*

Tp 3 *open*

Tp 4 *open*

Trb. 1

Trb. 2

Trb. 3

Bass trb.

Vib (opt.)

Comp *rhodes*

Drums

p

sim.

PAYA LEBAR BLUES - SCORE IN C

2

As. 1

As. 2

Ts. 1

Ts. 2

Brs.

Tp 1

Tp 2

Tp 3

Tp 4

Trb. 1

Trb. 2

Trb. 3

Bass trb.

Vib (opt.)

Comp

Drums

mf

f

sim.

ObMar

PAYA LEBAR BLUES - SCORE IN C

F

As. 1

As. 2

Ts. 1

Ts. 2

Brs.

Tp 1

Tp 2

Tp 3

Tp 4

Trb. 1

Trb. 2

Trb. 3

Bass trb.

Vib (opt.)

Comp

Drums

8b7

eb11

F7

sim.

DbM7

C7alt

fill in

PAYA LEBAR BLUES - SCORE IN C

1

As. 1

As. 2

Ts. 1

Ts. 2

Brs.

Tp 1

Tp 2

Tp 3

Tp 4

Trb. 1

Trb. 2

Trb. 3

Bass trb.

Vib (opt.)

Comp

Drums

PAYA LEBAR BLUES - SCORE IN C

L

As. 1

As. 2

Ts. 1

Ts. 2

Brs.

Tp 1

Tp 2

Tp 3

Tp 4

Trb. 1

Trb. 2

Trb. 3

Bass trb.

Vib (opt.)

Comp

Drums

Chord symbols for Trb. 1 and Comp:

- Trb. 1: C7ALT, C7ALT, Eb7ALT, F#7, EbMA9, C7ALT
- Comp: C7ALT, Eb7ALT, C7ALT, F#7, EbMA9, C7ALT

PAYA LEBAR BLUES - SCORE IN C

137 *rit.*

As. 1
As. 2
Ts. 1
Ts. 2
Brs.
Tp 1
Tp 2
Tp 3
Tp 4
Trb. 1
Trb. 2
Trb. 3
Bass trb.
Vib (opt.)
Comp
Drums

OpMAG C7ALT OpMAG C7ALT F#6
fill in