

MEDIUM-FAST SWING
 $(\omega = 150)$

HAVE YOU MET MISS JONES

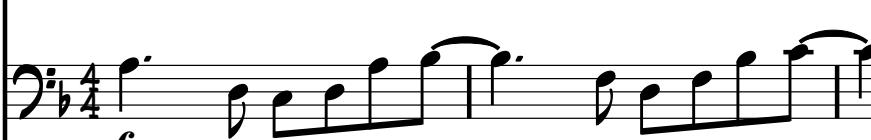
MUSIC BY RICHARD RODGERS
LYRICS BY LORENZ HART
ARR. DANIEL FELIX-KIM

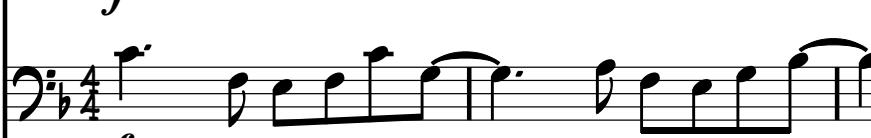
INTRO

1 (TRUMPET) 

II (ALTO SAXOPHONE) 

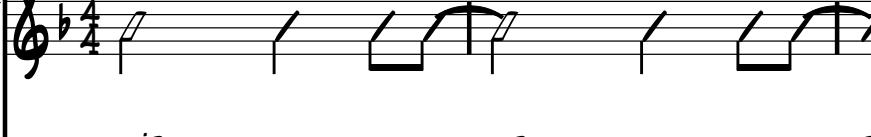
III (TENOR SAXOPHONE) 

TROMBONE 

BARITONE SAXOPHONE 

JAZZ GUITAR 

PIANO { 

UPRIGHT BASS 

(= 150) HORN CUES 

4

A Fmaj7 F#07 Gm7 C7

I *mf*

II *mf*

III

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

Dr.

The score consists of nine staves. Staves I, II, and III are grouped together with a common vertical bar line. Staves IV and V are also grouped together. Staves VI through IX are individual staves. Measure numbers 1 through 4 are indicated above the first three staves. Chord symbols are placed above each measure: Fmaj7, F#07, Gm7, and C7. Dynamic markings 'mf' are placed under the notes in staves I and II. The bassoon (TBN.) and baritone saxophone (BARI. SAX.) staves are blank. The guitar (J. GTR.) and piano (PNO.) staves show sixteenth-note patterns. The double bass (U. BASS) and drums (Dr.) staves show bass notes and a bass drum pattern respectively.

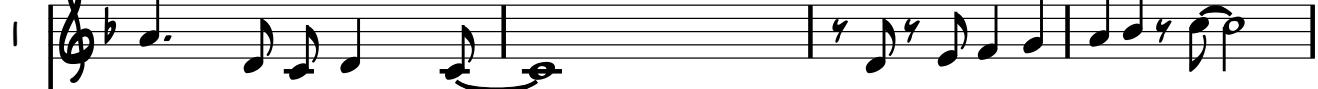
A9

Fmaj7

F#07

Gm7

C7



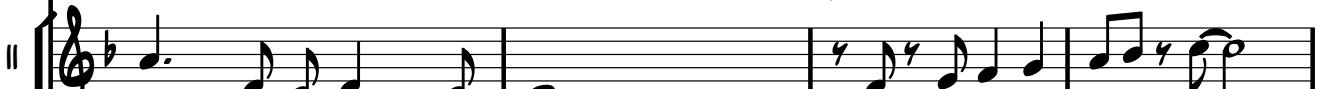
A9

Fmaj7

F#07

Gm7

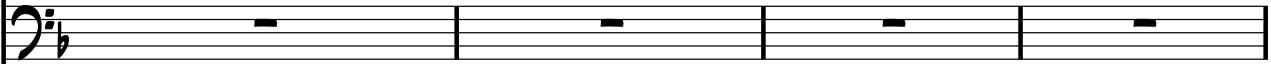
C7



III
mp



BARI. SAX.



J. GTR.

Fmaj7

F#07

Gm7

C7



PNO.

Fmaj7

F#07

Gm7

C7



U. BASS

Fmaj7

F#07

Gm7

C7



A9

Fmaj7

F#07

Gm7

C7

Dr.



17 Am⁷ Dm⁷ Cm⁷ F⁷

I

II

III

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

Dr.

6

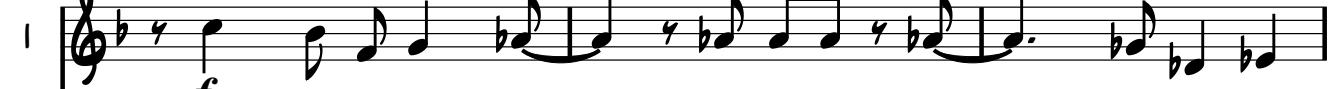
A17

Bbmaj7

Abm7

Db7

Gbmaj7



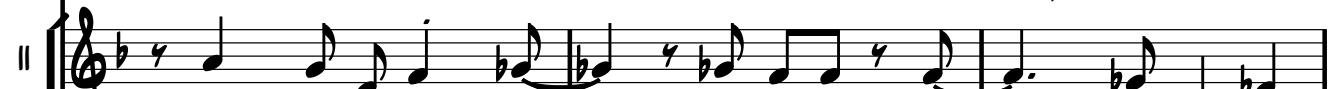
A17

Bbmaj7

Abm7

Db7

Gbmaj7



BARI. SAX.



T. GTR.



U. BASS



A17

Bbmaj7

Abm7

Db7

Gbmaj7



24 E_m⁷ A⁷ Dmaj⁷ Abm⁷ Db⁷ Gbmaj⁷

I

II

III

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

Dr.

The musical score consists of six staves, each representing a different instrument or section of the ensemble. The instruments are labeled on the left: I, II, III, TBN. (Tuba), BARI. SAX. (Bass Saxophone), J. GTR. (Jazz Guitar), PNO. (Piano), U. BASS (Upright Bass), and DR. (Drums). The score is divided into two measures. Measure 24 starts with E_m⁷, followed by A⁷, Dmaj⁷, Abm⁷, Db⁷, and Gbmaj⁷. Measure 25 continues with the same sequence of chords. The piano staff (PNO.) has a brace under it, indicating it plays both staves. The bass staff (U. BASS) and drums staff (DR.) also have braces under them, indicating they play both staves. The score includes various rhythmic patterns and rests.

A25

28 Gm⁷ C⁷ Fmaj⁷ F#⁰⁷ Gm⁷

I

II

III

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

Dr.

32

I

C⁷ Am⁷ D⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

II

C⁷ Am⁷ D⁷ Gm⁷ C⁷ Fmaj⁷ Gm⁷ C⁷

III

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

Dr.

B

37

10

B

37

I

II

III

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

D. DR.

Fmaj7 D7 Gm7 C7 Am7 Dm7

COMP

Fmaj7 D7 Gm7 C7 Am7 Dm7

COMP

Fmaj7 D7 Gm7 C7 Am7 Dm7

COMP

Fmaj7 D7 Gm7 C7 Am7 Dm7

89
ALTO LEAD

43

I

mp

LEAD

mp

mp

TBN.

mp

J. GTR. Gm⁷ / / / / | C⁷ / / / / | Fmaj7 / / / / | D⁷ / / / / | Gm⁷ / / / / |

PNO. { Gm⁷ / / / | C⁷ / / / | Fmaj⁷ / / / | D⁷ / / / | Gm⁷ / / / |

A bass clef staff with five vertical tick marks. The staff is positioned above a horizontal bar line. Above the staff, there are five labels representing chords: Gm7, C7, Fmaj7, D7, and Gm7.

HORN CUES

Dr. | Gm7 C7 Fmaj7 D7 Gm7 |

This transcription shows a drum pattern for the first section of the solo. The pattern consists of six measures. Measure 1 starts with a bass drum (B) followed by three snare drums (S). Measures 2 and 3 begin with a bass drum (B), followed by two snare drums (S), then a bass drum (B), then two snare drums (S). Measures 4 and 5 begin with a bass drum (B), followed by one snare drum (S), then a bass drum (B), then one snare drum (S). Measure 6 begins with a bass drum (B), followed by two snare drums (S), then a bass drum (B), then one snare drum (S).

48

Violin I
Violin II
Cello
TBZN.
BARI. SAX.
T. GTR.
PNO.
U. BASS
Dr.

C^7 A^7 Dm^7 Cm^7

817

52

LEAD

TRUMPET LEAD

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

Dr.

F⁷ Bbmaj7 Abm7 Db7 Gbmaj7

56

Violin I
Violin II
Cello
TBN.
BARI. SAX.
T. GTR.
PNO.
U. BASS
Dr.

Em⁷ A⁷ Dmaj⁷ Abm⁷ Db⁷ Gbmaj⁷

825

ALTO LEAD

60

ALTO LEAD

LEAD

TBN.

BARI. SAX.

T. GTR.

PNO.

U. BASS

DR.

Gm⁷ C⁷ Fmaj⁷ Am⁷ D⁷ Gm⁷ C⁷

65

C

I

II

III

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

Dr.

HORN SOLI

HORN SOLI

HORN SOLI

Am⁷ D⁷ Gm⁷ C⁷ Fmaj7 Gm⁷ C⁷ Fmaj7

Am⁷ D⁷ Gm⁷ C⁷ Fmaj7 Gm⁷ C⁷ Fmaj7

Am⁷ D⁷ Gm⁷ C⁷ Fmaj7 Gm⁷ C⁷ Fmaj7

70

I

II

III

TBN.

BARI. SAX.

T. GTR.

PNO.

U. BASS

Dr.

D7 3 Gm7 C7

D7 3 Gm7 C7

D7 Gm7 C7

D7 Gm7 C7

D7 Gm7 C7

D7 Gm7 C7

73

I - - -

II Am⁷ Dm⁷ Gm⁷

III Am⁷ Dm⁷ Gm⁷

TBN. - - - ♫ ♫ ♫

BARI. SAX. Am⁷ Dm⁷ Gm⁷

J. GTR. / / / / | / / / / | / / / / |

PNO. { / / / / | / / / / | / / / / |

U. BASS / / / / | / / / / | / / / / |

Dr. II / / / / | / / / / | / / / / |

76 C9
 I: Fmaj7
 II: C7
 III: C7
 TB.N.
 BARI. SAX.
 J. GTR.
 PNO.
 U. BASS
 DR.

19

The musical score consists of seven staves, each representing a different instrument or section of the ensemble. The instruments are identified by labels to the left of their respective staves: I, II, III, TB.N., BARI. SAX., J. GTR., PNO., U. BASS, and DR. The score is divided into measures by vertical bar lines. Chords are indicated above the staff, and dynamics (such as *f*) are placed below the staff. Measure 76 begins with a rest for staff I, followed by a series of eighth-note patterns for staves II, III, and TB.N. Staff II features a 3/8 time signature. Measures 19 and 20 show a progression of chords: C7, Fmaj7, and D7. The BARI. SAX., J. GTR., PNO., U. BASS, and DR. staves all contain the instruction "HORN CUES" below them, indicating specific performance cues for those sections.

1 Gm⁷ C⁷ Am⁷

II Gm⁷ C⁷ Am⁷

III Gm⁷ C⁷ Am⁷

TBN. Gm⁷ C⁷ Am⁷

BARI. SAX. Gm⁷ C⁷ Am⁷

T. GTR. Gm⁷ C⁷ Am⁷

PNO. Gm⁷ C⁷ Am⁷

U. BASS Gm⁷ C⁷ Am⁷

DR. Gm⁷ C⁷ Am⁷

82 Dm⁷ Cm⁷ F⁷

I

II

III

TBN.

BARI. SAX.

J. GTR.

PNO.

U. BASS

Dr.

BASS SOLO
↑ Bbmaj7

BASS SOLO
↑ Bbmaj7

SOLO
↑ Bbmaj7

BASS SOLO
↑ Bbmaj7

86

I II III TBN. BARI. SAX. J. GTR. PNO. U. BASS. DR.

Abm⁷ Db⁷ Gb^{maj7} Em⁷ A⁷ D^{maj7} Abm⁷ Db⁷ Gb^{maj7}

Abm⁷ Db⁷ Gb^{maj7} Em⁷ A⁷ D^{maj7} Abm⁷ Db⁷ Gb^{maj7}

Abm⁷ Db⁷ Gb^{maj7} Em⁷ A⁷ D^{maj7} Abm⁷ Db⁷ Gb^{maj7}

Abm⁷ Db⁷ Gb^{maj7} Em⁷ A⁷ D^{maj7} Abm⁷ Db⁷ Gb^{maj7}

C25

23

92

I Fmaj7 D7 Gm7

II Fmaj7 D7 Gm7

III - *mp* - -

TBN. - o o #o #o

mp

BARI. SAX. - o o o o

mp END OF BASS SOLO

Gm7 C7 Fmaj7 Am7 D7 Gm7

J. GTR. / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

END OF BASS SOLO

Gm7 C7 Fmaj7 Am7 D7 Gm7

PNO. { / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

Gm7 C7 Fmaj7 Am7 D7 Gm7

U. BASS / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

END OF BASS SOLO

Gm7 C7 Fmaj7 Am7 D7 Gm7

DR. / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

COMP

96

T.SAX.

BARI. SAX.

T.GTR.

PNO.

U. BASS.

Dr.

C⁷ Am⁷ D⁷ Gm⁷ C⁷

C⁷ Am⁷ D⁷ Gm⁷ C⁷

C⁷ Am⁷ D⁷ Gm⁷ C⁷ Fmaj7

C⁷ Am⁷ D⁷ Gm⁷ C⁷ Fmaj7

C⁷ Am⁷ D⁷ Gm⁷ C⁷ Fmaj7

C⁷ Am⁷ D⁷ Gm⁷ C⁷

99

I f

II f

III f

TBN. f

BARI. SAX. f

J. GTR.

PNO.

U. BASS

DR. HORN CUES

Gm⁷ C⁷ Fmaj⁷

Gm⁷ C⁷ Fmaj⁷

Gm⁷ C⁷ Fmaj⁷