

Fall 2025 NMSU Jazz Auditions

Ensemble Information:

- NMSU Jazz Ensembles (MUSC 363 and 2130) are directed by Drs. Jacob Dalager and Steven Smyth and assisted by Dalton Pendergrass and Ben Pinkham. Jazz I and III rehearse MWF 2:30-3:20pm, and Jazz II rehearses MWF 1:30-2:20pm.
- Jazz I students are required to tour this November; they must also pass regular playing tests and complete a transcription project.

Audition Dates and Times (all auditions in MC 204)

- Tuesday, August 19, 2025
 - Trumpets: 9-10:30am
 - Trombones: 10:30-12pm
 - Saxophones: 2-3:30pm
 - Rhythm Section and all other instruments: 3:30-5pm

Audition Materials

1. Scales:
 - a. Chromatic scale from lowest to highest possible range
 - b. May be asked: major and minor scales and/or modes in all 12 keys
2. All of “Switch in Time” by Sammy Nestico
 - a. Optional but encouraged (and required if you want to solo in the band), improvise on the solo section, which is a 12-bar blues in f minor:
 - i. Concert Pitch:
Fm⁶ | Bbm⁷ | Fm⁶ | Fm⁶
Bbm⁷ | Eb⁹ | Fm⁶ | Fm⁶
G^{7(b5 b9)} | C^{7(b5 b9)} | Fm⁹ | Fm⁹
 - ii. Bb instruments
Gm⁶ | Bm⁷ | Gm⁶ | Gm⁶
Cm⁷ | F⁹ | Gm⁶ | Gm⁶
A^{7(b5 b9)} | D^{7(b5 b9)} | Gm⁹ | Gm⁹
 - iii. Eb instruments:
Dm⁶ | Gm⁷ | Dm⁶ | Dm⁶
Gm⁷ | C⁹ | Dm⁶ | Dm⁶
E^{7(b5 b9)} | A^{7(b5 b9)} | Dm⁹ | Dm⁹
3. All of “Orion” by Adam Benefield
4. Possible Sight-reading

Tips:

- Brass, play 1st unless it goes out of your range; in which case, pick a part that fits your range comfortably
- Altos and Tenors, play 1st part
- Listen, listen, listen to recordings of the audition materials
- Prioritize style and rhythm
- For improvisation:
 - Keep the melody in mind at all times
 - Practice moving through the chord changes with guide tones
 - Arpeggiate the chords to learn the harmony
 - Keep it simple but in the groove

Contact Dr. Jacob Dalager <jdalager@nmsu.edu> with any questions.

K. R.
Jazz
CONDUCTOR

SWITCH IN TIME

Jazz 45

~~3210~~ 215

BY SAMMY NESTICO

New Mexico State University
Department of Music, Box 3F
Las Cruces, New Mexico 88003

PIANO

Handwritten musical score for the first system. It includes two staves: a bass staff and a treble staff. The bass staff has a tempo marking of $\frac{2}{2}$ and a key signature of $B_{\flat}B_{\flat}C$. The treble staff has a tempo marking of $\frac{4}{4}$ and a key signature of $F_{\sharp}F_{\sharp}G$. The score includes dynamic markings like *sfs*, *mf*, and *mf*. Chords listed are $Fm7$, $B_{\flat}7$, and $B_{\flat}7$.

Handwritten musical score for section A. It consists of four measures. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show eighth-note patterns. The score includes dynamic markings *mf*, *Fm7*, *B_{\flat}7*, *mf*, *Fm7*, *B_{\flat}7*, *etc....*, *B_{\flat}m7*, and *Eb7*. A handwritten note "la Back" is above the third measure.

Handwritten musical score for section B. It consists of four measures. Measures 1-3 show eighth-note patterns. The score includes chords $Fm7$, $B_{\flat}7$, $Eb_{\flat}m7$, $A_{\flat}7$, $G7-9$, and $C7+9$. Measure 4 ends with a fermata over the last note.

Handwritten musical score for section C. It consists of four measures. Measures 1-3 show eighth-note patterns. The score includes chords $B_{\flat}9$, $Eb_{\flat}7+9$, $C7+9$, $Fm7$, $B_{\flat}9$, $Fm7$, $B_{\flat}9$, and Fm . A circled "soft" is written above the first measure.

Handwritten musical score for section D. It consists of six measures. Measures 1-5 show eighth-note patterns. The score includes chords $Fm7$, $B_{\flat}9$, $B_{\flat}m9$, $Eb9$, $A_{\flat}\text{maj7}$, and $B_{\flat}9-5$, $B_{\flat}9$. Measure 6 ends with a fermata over the last note.

Handwritten musical score for section E. It consists of five measures. Measures 1-4 show eighth-note patterns. The score includes chords $G7-5$, $C7-9$, $TREBS.$, Fm , and $G7-5$, $C7-9$. Measure 5 ends with a fermata over the last note.

CONDUCTOR ~ PG. 2

New Mexico State University
Department of Music, Box 3F
Las Cruces, New Mexico 88003

"SWITCH IN TIME"

SXS

D TRB. JAZZ

SXS G7-5 C7-9

E TRB. JAZZ

ENS. NO SOLO

chris solo

F TRB. JAZZ

INDUCTOR ~ PG. 3

"SWITCH IN TIME"

chords

F_m⁶ G7-^f_g C7-^f_g F_m⁹

Dives out

G SOFTENS.

F_m⁶ B^b_{m7} F_m⁶ B^b_{m7} F_m⁶ F7-^g B^b_{m9} E^b₉

A^b_{maj7} B^b_{m7} A^b_{maj7} F7-^g B^b_{m9} E^b₉ E^b₇₋₉

C_{m7} F_{m7} B^b₉ B^b_{m7} A^o B^b_{m7}, J

H Sub soft

mf A^b_{maj7} D^b₆ D^o B^b_{m7} D^b D^o A^b₆ A^b₉ D^b₉ D^o

BUILD - - - - -

A^b₉ F7-^g B^b_{m9} E^b₉ C_{m7}

ffff

3 3

F7-5 B^b9 Ebg C7+9

I Saxes stand
sx &

TREBS. Fm7 B^b7 Fm7 B^b7

Ems.

B^bm7 Eb7 Fm7 B^b7 Eb7Abg G7-5

C7+9 B^bm7 B^bm7 Eb9 Abg G7-5

DRUM SOLO

C7+9 G^bg Fm

LOOP UP

SLIGHT RIT.

TRPTS

1707

1707

SLIGHT RIT.

TRPTS

LOOP UP

(Fmg)

TRBS.-SXS

SWITCH IN TIME

~~370~~ 45

BY SAMMY NESTICO

1ST E^b ALTO SAX.

The musical score is handwritten on ten staves of five-line staff paper. It is written in common time (indicated by 'C') and uses a key signature of one flat (indicated by 'F'). The music is for 1ST E^b ALTO SAXOPHONE. The score includes the following sections:

- Staff A:** Labeled 'A' in a box. The first measure has a tempo marking 'tempo 6'. The dynamic is 'mf'. The section is titled 'Don't Rush' with a circled '2' below it. The music consists of eighth and sixteenth note patterns.
- Staff B:** Labeled 'B' in a box. The section is titled '1 wait!' with a circled '2' below it. It features a series of eighth and sixteenth notes with various dynamics and performance instructions like 'mf' and 'f'.
- Staff C:** Labeled 'C' in a box. The section is titled 'mf'. It contains a series of eighth and sixteenth notes with dynamics and performance instructions like 'mf' and 'f'.
- Staff D:** Labeled 'D' in a box. The section is titled '1'. It features a series of eighth and sixteenth notes with dynamics and performance instructions like 'mf' and 'f'.
- Staff E:** Labeled 'E' in a box. The section is titled 'ff'. It features a series of eighth and sixteenth notes with dynamics and performance instructions like 'ff'.
- Staff F:** Labeled 'F' in a box. The section features a series of eighth and sixteenth notes with dynamics and performance instructions like 'ff'.
- Staff G:** Labeled 'G' in a box. The section is titled 'SOFT' with a circled '2' below it. It features a series of eighth and sixteenth notes with dynamics and performance instructions like 'soft' and 'loud'.

Annotations and markings throughout the score include 'tempo 6', 'mf', 'f', 'mf', 'ff', 'soft', 'loud', '1', '2', and various performance instructions like 'play', 'short', and 'blow'.

1ST E^b ALTO SAX. - PG. 2

5224150
"SWITCH IN TIME"

A handwritten musical score for 1ST E^b ALTO SAXOPHONE, page 2. The score consists of ten staves of music with various markings and annotations.

- Staff 1:** Measures 12-13. Includes a circled "12", a circled "X" over a note, and a circled "13".
- Staff 2:** Measures 14-15. Includes "count 3" above the staff, a circled "4", a circled "12", and a circled "13".
- Staff 3:** Measures 16-17. Includes a circled "H", "mf", and "BUILD".
- Staff 4:** Measures 18-19. Includes a circled "12", a circled "13", and a circled "Sub-p".
- Staff 5:** Measures 20-21. Includes a circled "1" and a circled "2 start".
- Staff 6:** Measures 22-23. Includes a circled "I" and "mf".
- Staff 7:** Measures 24-25. Includes a circled "2".
- Staff 8:** Measures 26-27. Includes a circled "3".
- Staff 9:** Measures 28-29. Includes a circled "4".
- Staff 10:** Measures 30-31. Includes a circled "5" and "Slow".

SWITCH IN TIME

~~340~~ 25

BY SAMMY NESTICO

3RD E^b ALTO SAX.

t=lightning 6 A Standard 1 soft snort

mf. *shout* *shout* *shout*

B 1 *wings* *sk* *shout* *ff*

C *Back beat* *shout* *shout* *mf*

D *Do F repeat one* *1* *mf*

E *f* *1* *1* *1* *1* *start on 2*

F *play* *play* *play*

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Handwritten musical score for Alto Saxophone (E^b) featuring ten staves of music with various performance markings and annotations.

Staff 1: Measures 1-2. Includes markings: **G**, **SOFT**, **short**.

Staff 2: Measures 3-4. Includes markings: **mp**, **mf**, **Climax**, **blow**.

Staff 3: Measures 5-6. Includes markings: **sub. mp**, **mf**, **BUILD**.

Staff 4: Measures 7-8. Includes markings: **ff**, **fe**.

Staff 5: Measures 9-10. Includes markings: **Bass**, **Bass**.

Staff 6: Measures 11-12. Includes markings: **mf**, **rest**.

Staff 7: Measures 13-14. Includes markings: **mf**.

Staff 8: Measures 15-16. Includes markings: **dark**.

Staff 9: Measures 17-18. Includes markings: **mf**.

Staff 10: Measures 19-20. Includes markings: **mf**.

SWITCH IN TIME

BY SAMMY NESTICO

No B♭ TENOR SAX.

Smooth

A

(lay Back)

mf

louder

B 1

light; Relief

sf

ff

C

soft shout

1 must

1 loudest!

D soft

1

med. loud

1

1 E

Together 1

1 F

vd B^b TENOR SAX. - PG. 2

"SWITCH IN TIME"

G SOFT!

SOFT

DRW

slow crescendo →

H

mf BUILD

I

mf

shar

1

ff

1707

This is a handwritten musical score for Tenor Saxophone in B-flat, page 2. The score is divided into ten staves. The first staff begins with a dynamic marking 'SOFT!' and 'SOFT' below it. The second staff contains a handwritten note 'DRW'. The third staff features a handwritten instruction 'slow crescendo' with an arrow pointing to the right. The fourth staff includes a dynamic marking 'mf' and the word 'BUILD' followed by a dash. The fifth staff has a dynamic marking 'ff'. The sixth staff contains a dynamic marking 'mf' inside a circle. The seventh staff has a dynamic marking 'shar' (sharp) above it. The eighth staff includes a dynamic marking '1'. The ninth staff has a dynamic marking 'ff'. The tenth staff concludes with a dynamic marking 'ff' and a circled 'ff'.

SWITCH IN TIME

New Mexico State University
Department of Music, Box 3F
Las Cruces, New Mexico 88003

TH B^b TENOR SAX.

BY SAMMY NESTICO

^{x2} ^{x4} summertime
tribe pattern [A]

Spank CCR

mf

1 play tailups

(PULL UP)

C

P *F* *EbΔ7*

Ag *1*

dorian *D* increase dyn each time *1*

f *Mel. min* *1*

1 **E** *1* *1*

REP *1* **F** *1*

f *Dom* *x3*

X 3 | X 4 G
 SOFT

(F) 8v
 (E) subp

Soft H
 mf BUILD

Do (B67)
 earlier side C

A0 Gsus 1
 fff fp

HAND! b no squeak!
 hold full

I STAY

HIT

w/ Ab key!

6- 3 2
 5 - slight rit.

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Department of Music, Bx 3F
as Cruces, New Mexico 88003

SWITCH IN TIME

BY SAMMY NESTICO

5TH E^b BARITONE SAX.

The musical score consists of six staves of handwritten music for 5th Eb Baritone Saxophone. The music is in common time and includes various dynamics such as *sfz*, *mf*, *pop*, *soft*, *mf+*, and *ff*. The score is divided into sections labeled A, B, C, D, E, and F. Staff A starts with a dynamic *sfz* followed by *mf*. Staff B features a melodic line with a circled '1' above it. Staff C begins with a dynamic *soft* and includes a melodic line with a circled '2'. Staff D contains a section marked *mf+*. Staff E starts with a dynamic *ff* and includes a melodic line with a circled '1'. Staff F concludes the piece with a melodic line.

TH E^b BARITONE SAX. - PG. 2

"SWITCH IN TIME"

2 WRS
(D-10) E A (D-9) **G**

SOFT

H

mf BUILD

F *f* *fp* *fp*

sfz

I

f

07

This handwritten musical score for Eb Baritone Saxophone spans 12 staves. The first staff begins with a dynamic 'SOFT'. The second staff starts with a dynamic 'BUILD'. The third staff includes dynamics 'ff', 'fp', and 'fp'. The fourth staff features a dynamic 'sfz'. The fifth staff includes a dynamic 'sfz' and a fermata. The sixth staff includes a dynamic 'f'. The score concludes with a final staff ending with a fermata.

SWITCH IN TIME 45

1ST B^b TRUMPET

D^bE^b BY SAMMY NESTICO

The musical score consists of eight staves of handwritten musical notation for 1st B^b Trumpet. The key signature is B^b, and the time signature varies between common time and 6/8. The score is divided into sections labeled A through G. Section A starts at measure 6. Section B begins at measure 12. Section C starts at measure 1 with "Solv" written above the staff and "Come down" written below it. Section D starts at measure 12. Section E begins at measure 1. Section F starts at measure 12. Section G starts at measure 7. Various performance instructions are included, such as "mf" (mezzo-forte), "f" (forte), "mp" (mezzo-piano), and "SOFT". There are also markings like "stop" and "sub. D". The score ends at measure 10.

ST TRUMPET ~ PG. 2

New Mexico State University
Department of Music, Box 3F
Las Cruces, New Mexico 88003

"SWITCH IN TIME"

A handwritten musical score for trumpet, consisting of eight staves of music. The music includes various dynamics such as *ff*, *fp*, *pp*, and *soft*. There are performance instructions like "BUILD - - - - -" and "mf". The score features several sections labeled with letters: **H**, **I**, and **J**. Measures are numbered 1 through 10. The music is written on a standard staff system with some ledger lines and rests.

07

SWITCH IN TIME

45

BY SAMMY NESTICO

2D B^b TRUMPET

A

B

C

D

E

F

G

D B^b TRUMPET ~ PG. 2

"SWITCH IN TIME"

The musical score is handwritten on eight staves. It includes the following elements:

- Staff 1:** Dynamics include **F**, **f**, and **fp**. Articulation marks like **^** and **~** are present.
- Staff 2:** Dynamics include **pp**. Articulation marks like **1** and **~** are present.
- Staff 3:** Dynamics include **mf**. Articulation marks like **H** and **^** are present. A bracket labeled **BUILD** spans this staff.
- Staff 4:** Dynamics include **ff**. Articulation marks like **1** and **~** are present.
- Staff 5:** Dynamics include **fp**. Articulation marks like **1** and **~** are present. A bracket labeled **WA** spans this staff.
- Staff 6:** Dynamics include **ff**. Articulation marks like **WA** and **I** are present.
- Staff 7:** Dynamics include **8va.** Articulation marks like **1** and **~** are present.
- Staff 8:** Dynamics include **Rit.** Articulation marks like **4** and **1** are present.

SWITCH IN TIME

~~3/4~~ 45

BY SAMMY NESTICO

1ST B^b TRUMPET

New Mexico State University

Department of Music, Box 3F

A Las Cruces, New Mexico 88003 B

The musical score consists of seven staves, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C').

- Staff A:** Features a tempo marking of '6' followed by '12'. Includes a dynamic 'mf' and a performance instruction 'smooth'.
- Staff B:** Shows a melodic line with eighth-note patterns.
- Staff C:** Labeled 'C' at the top. Includes a dynamic 'quietly' and a performance instruction 'mf cresc.'
- Staff D:** Labeled 'D' at the top. Includes dynamics 'mf' and 'f'.
- Staff E:** Labeled 'E' at the top. Includes a tempo marking of '12' and a performance instruction 'mf cresc.'
- Staff F:** Labeled 'F' at the top. Includes a dynamic 'p'.
- Staff G:** Labeled 'G' at the top. Includes a dynamic 'soft'.

Handwritten musical score for 1st Bb Trumpet, page 2, titled "SWITCH IN TIME". The score is divided into sections by measure numbers (1, 2) and letterheads (H, I). The music includes various performance instructions such as dynamic markings (e.g., ff, f, p), tempo changes (e.g., samba, rumba), and specific playing techniques (e.g., switch in time, build up, wa, BT). The score is written on multiple staves, with some measures containing dashed lines indicating continuation.

Annotations include:

- "SWITCH IN TIME"
- Measure 1: Subito piano
- Measure 1: mf, Samba, BUILD up
- Measure 1: ff, f, p
- Measure 2: 3/4, 3/4, wa
- Measure 2: I
- Measure 2: Don't BREATH
- Measure 2: BT

New Mexico State University
Department of Music, B. x 3F
Las Cruces, New Mexico 88003

SWITCH IN TIME

BY SAMMY NESTICO

ST TROMBONE

The musical score consists of ten staves of handwritten music for the 1st Trombone. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The time signature also varies. Various performance instructions are included, such as dynamics (e.g., ff, mp, sfz), articulations (e.g., slurs, grace notes), and tempo markings (e.g., mf). Several sections of the music are labeled with letters: A, B, C, D, E, F, and G. The score is written on standard five-line staff paper.

SOFT

BUILD

1ST TROMBONE - PG. 2

"SWITCH IN TIME"

Handwritten musical score for 1st Trombone, page 2, titled "SWITCH IN TIME". The score consists of ten staves of music, each with a key signature of two flats. The music includes various dynamics such as ff, fp, mf, and sfz, along with performance instructions like "BUILD", "sva", "turn", and "CRESCE". The score is divided into measures by vertical bar lines.

Measure 1: ff, fp, mf, BUILD

Measure 2: sva

Measure 3: ff, fp, fp, sfz

Measure 4: mf

Measure 5: turn

Measure 6: CRESCE, 4 slow, G7

SWITCH IN TIME

New Mexico State University
Department of Music, Box 3F
Las Cruces, New Mexico 88003

BY SAMMY NESTICO

No TROMBONE

The musical score consists of ten staves of handwritten music for No Trombone. The key signature is mostly B-flat major (two flats). The tempo is indicated by a 'P' with a diagonal line through it. Various dynamics are marked, including *sfz*, *mf*, and *SOLO*. The score includes several sections labeled A, B, C, D, and E. Section A starts with a dynamic *mf*. Section B follows, with a dynamic *mf* and a section break indicated by a vertical line with a bracket. Section C begins with a dynamic *mf*. Section D is a solo section starting with a dynamic *SOLO* and *Fm*. Section E follows, starting with a dynamic *mf*. The score includes handwritten lyrics: "Start pr cor rect regula", "Bb m7 Gva", "G7-5", "C7-9", "Fm", "RELAX Fm BREAK", "Fm⁶", "Bb m7", "Ebg", "G7-5", "Fm⁶", "Bb m7", and "Ebg". The score ends with a final dynamic *mf*.

Fm 9

Annotations and markings in the score include:

- F**: A square bracket above the first staff.
- G**: A square bracket above the second staff.
- SOFT shout**: Handwritten text above the third staff.
- 1**: Number 1 above the fourth staff.
- Subp**: Handwritten text below the fourth staff.
- cresc.**: Handwritten text below the fourth staff.
- mf**: Dynamics marking below the fourth staff.
- BUILD**: Handwritten text below the fourth staff.
- 8va**: Handwritten text above the fifth staff.
- H**: A square bracket above the fifth staff.
- fff**: Dynamics marking below the fifth staff.
- Submf**: Handwritten text above the sixth staff.
- I**: A square bracket above the sixth staff.
- Cone down**: Handwritten text above the sixth staff.
- (b)**: Brackets around the first two notes of the seventh staff.
- 5**: Number 5 below the ninth staff.
- END**: Handwritten text at the bottom right.

SWITCH IN TIMEED TROMBONE

New Mexico State University
 Department of Music, Box 3F
 Las Cruces, New Mexico 88003

BY SAMMY NESTICO

The musical score for 'Ed Trombone' of 'Switch in Time' features ten staves of handwritten music. The music is primarily in common time, with some sections in 2/4 or 3/4 time indicated by a '2' or '3' above the staff. Various performance markings are present, including dynamics like 'sfz' (soft), 'mf' (mezzo-forte), and 'f' (forte). The score includes several sections labeled with letters: 'A' and 'B' at the beginning, followed by 'C', 'D', 'E', 'F', and 'G'. Annotations such as 'PA. X2' and 'SOFT' are also visible. The music concludes with a section labeled '14 T 6'.

3RD TROMBONE ~ PG. 2

"SWITCH IN TIME"

4 2 1 4 3 4 3 1

stay soft 3 1 4 3 1

start cresc. *fp* 1 5 3 *ff* 1 4 1 4

Sub D *cresc.* 1 3 4 3 4 1 3 1 *ff*

H *mf* *full ghost* *build* 1 3 4 3 4 1 5 2 3 1 *ff*

1 - 2 - 3 - 4 - 3 - 2 - 1 - 7 -

sforzando *I*

1 - 2 - 3 - 4 - 3 - 2 - 1 - 7 -

1 - 2 - 3 - 4 - 3 - 2 - 1 - 7 -

1 - 2 - 3 - 4 - 3 - 2 - 1 - 7 -

1 - 2 - 3 - 4 - 3 - 2 - 1 - 7 -

1 - 2 - 3 - 4 - 3 - 2 - 1 - 7 -

SWITCH IN TIME

2/5

BY SAMMY NESTICO

LTH TROMBONE

The musical score for Lth Trombone features ten staves of handwritten music. The key signature is mostly B-flat major (two flats), with some changes indicated. The time signature is 2/5 throughout. Various performance markings are present, including dynamics like *sfz*, *mf*, *dth*, *mp*, and *mf*; articulations like *p*, *b*, and *f*; and tempo instructions like *3X*. Rehearsal numbers include A, B, C, D, E, F, G, 1, 2, 3, 4, 12, and 13. The music includes several measures of eighth-note patterns, sixteenth-note patterns, and various rests and grace notes.

SOFT

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1

FFF FFFF +

mf BUILD

H

ff

I

sfp

1

2

3

4

5

6

7

8

9

10

New Mexico State University
Department of Mus. B x 3F
Albuquerque, New Mexico 88003

SWITCH IN TIME

BY SAMMY NESTICO

STRING BASS

The musical score for String Bass features ten staves of handwritten notation. The key signature varies throughout the piece, indicated by the presence of sharps and flats. The time signature is also constantly changing, reflecting the title "SWITCH IN TIME". Performance markings such as *mf*, *f*, and *p* are scattered across the staves. Several sections are labeled with capital letters: A, B, C, D, E, and F. Section A begins with a staff containing mostly eighth notes. Section B starts with a staff containing mostly sixteenth notes. Section C begins with a staff containing mostly eighth notes. Section D begins with a staff containing mostly eighth notes. Section E begins with a staff containing mostly eighth notes. Section F begins with a staff containing mostly eighth notes.

Handwritten musical score for string bass, consisting of ten staves of music. The score includes the following markings and annotations:

- G**: A circled letter "G" above a staff.
- SOFT**: The word "SOFT" written below a staff.
- H**: A circled letter "H" above a staff.
- mf**: Dynamics "mf" (mezzo-forte) and "BUILD" written below a staff.
- >pp**: Dynamics ">pp" (pianississimo) with a wavy line.
- I**: A circled letter "I" above a staff.
- arco**: The word "arco" with a curved arrow pointing to a note on the last staff.

New Mexico State University
Department of Music, Box 3F
Las Cruces, New Mexico 88003

SWITCH IN TIME

BY SAMMY NESTICO

DRUMS

The musical score for drums, titled "SWITCH IN TIME" by Sammy Nestico, is handwritten on eight staves. The first staff shows a complex rhythm pattern with various note heads and rests. A tempo marking "Tempo" is written above the second staff, which features a 12-count measure. The third staff contains a large, faint drawing of a snare drum. The fourth staff shows a continuous sequence of eighth-note patterns. The fifth staff begins with a tempo marking "Tempo D 3x" and includes dynamic markings like "mf" and "ff". The sixth staff starts with a "TRB. JAZZ" instruction and ends with a "(TRB. BREAK) 1" instruction. The seventh staff is labeled "2 3 4 5 6 7 8 9 10 11 12" at the bottom. The eighth staff concludes the piece.

"SWITCH IN TIME"
H.H.
DAIGY

(PIANO SOLO)

2 3 4 5 6 7 **G** (FILL)

!! Tempo (FILL) SOFT

Hype

quiet

Tempo (FILL) H (FILL) my BUILD... LEAD IN

Tempo (FILL IN)

I Tempo (FILL IN)

2 3 4 5 6 7

SOLO Tempo DIRECTO slight ritard.

7

SWITCH IN TIME

BY SAMMY NESTICO

PIANO

SOLO

A **B**

C

SOLO

C7+g F7

Bbg **Eb7+g** **C7+g** **Fm7**, **Bb7** **Fm7**, **Bb7**

Fm (add E) **Fm7**, **Bb7** **Fm7**, **Bbg**, **Bbm7**, **Eb9**, **Abmaj7**

Bbg-5 **Bbg** **G7-5** **C7-9** **Fm** **Fm7** **Bbg** **Fm**

"SWITCH IN TIME"

Fm7 B^b7 Fm7 B^b7 Fm7 B^b7 Fm7 Fm Fm7 B^b9 Fm Fm7 B^b7 Fm7

B^b7 Fm7 B^b7 Fm7 D Fm7 B^b7 1 Fm7 B^b9 1 B^bm7 E^b

1 Fm7 B^b7 1 G7-5 C7-9 Fm

1 E Fm6 B^bm7 Fm6 B^bm7

E^b9 Fm6 G7-5 C7-5

Fm9 F Fm7 B^b7 Fm7 B^b7 Fm (add E) Fm7 B^b7

Fm7 B^bg B^bm9 SOLO ad lib.

G7-⁵ C7-9 Fm9 Fm9

G SOFT Fm6 B^bm7 Fm6 F+7-9 B^bm7 E^bg
Fm6 B^bm7

A^bmaj7 B^bm7 A^bmaj7 F7-9 B^bm9 E^bg E^b7-9
E^bg

Cm7 Fm7 B^bg B^b7 B^bm7 A°
Cm7 Fm7 B^bg B^b7 B^bm7 A°

B^b E^bg **H** A^bmaj7 D^b D° B^bm7 D^b6 D° A^bb A^bg
B^b E^bg **H** A^bmaj7 D^b D° B^bm7 D^b6 D° A^bb A^bg

"SWITCH IN TIME"

Handwritten musical score for piano, featuring two staves and various chords. The score includes labels for chords and specific performance instructions.

Chords and Labels:

- D^b9
- D°
- A^b9
- F7-9
- B^bm7
- E^b9
- Cm7
- F7-9
- B^b9
- B^b9
- E^b9
- C7+9
- Fm7 B^b7
- Fm7 B^b7
- Fm7 B^b7
- I Fm7 B^b7
- Fm7 B^b7
- Fm7 B^b7
- B^bm7 E^b7
- B^bm7 E^b7
- Fm7 B^b7
- E^bm7 A^b7
- G7-9

Performance Instructions:

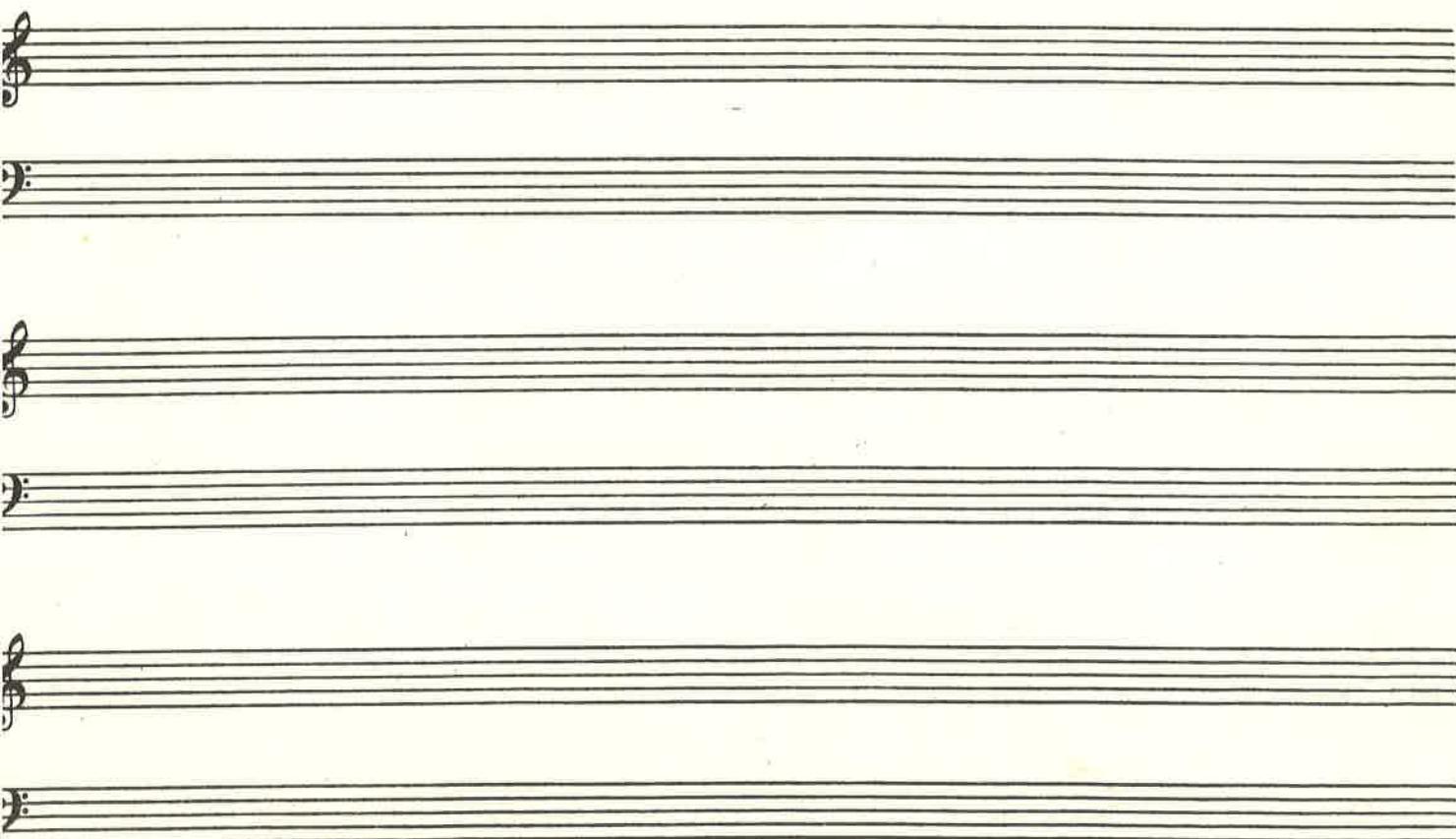
- FFF! (at measure 10)
- mf (measures 11-12)
- 3 (measure 13)

Measure Details:

- Measures 1-9: Two staves in 2/4 time. Chords: D^b9, D°, A^b9, F7-9, B^bm7; E^b9, Cm7, F7-9, B^b9.
- Measures 10-12: Two staves in 3/4 time. Chords: B^b9, E^b9, C7+9, Fm7 B^b7.
- Measures 13-15: Two staves in 2/4 time. Chords: Fm7 B^b7, Fm7 B^b7, Fm7 B^b7.
- Measures 16-18: Two staves in 2/4 time. Chords: I Fm7 B^b7, B^bm7 E^b7.
- Measures 19-21: Two staves in 2/4 time. Chords: B^bm7 E^b7, Fm7 B^b7.
- Measures 22-24: Two staves in 2/4 time. Chords: E^bm7 A^b7, G7-9.

C7+g B^bmg E^bg A^bg G7-⁵

 C7+g C7+g C7+g / / / G^b7 Fm
 DRUM SOLO slight rit. Ped.
 directo



SWITCH IN TIME

ST F HORN

BY SAMMY NESTICO

New Mexico State University
Department of Music, Box 3F
Las Cruces, New Mexico 88003

1

sfz

mf

3

A

B

12

12

C

D

12

12

E

F

1

1

1

1

G

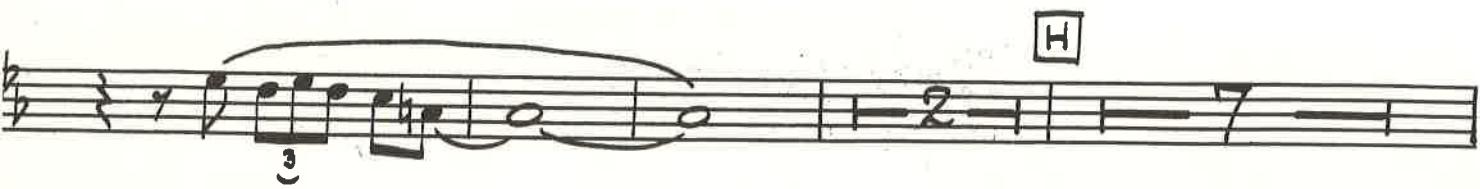
H

1

1

'ST F HORN ~ PG. 2

"SWITCH IN TIME"



SWITCH IN TIME

BASS F HORN

New Mexico State University
Department of Music, B.x 3F
Las Cruces, New Mexico 88003

BY SAMMY NESTICO

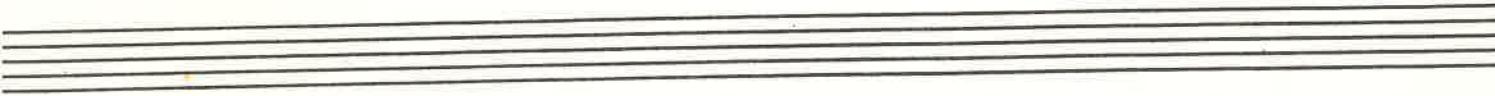
The musical score is handwritten on nine staves of five-line staff paper. The key signature varies throughout the piece, including B-flat major, C major, and B-flat minor. The time signature also changes frequently. Performance markings include dynamics like *mf*, *sfz*, and *f*, and articulations like accents and slurs. Letter labels A through G are placed above specific measures to identify them. Measure numbers are indicated above certain measures, such as 3, 12, 1, 2, 4, 1, 1, 3, 12, 3, 1, 11, and 1.

H

Handwritten musical score for Horn part H, consisting of three staves of music. The first staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The second staff begins with a dynamic ff. The third staff features a sixteenth-note pattern with a grace note. Measure numbers 2 and 7 are indicated above the staff. Measure number 1 is shown below the staff. A box labeled "I" is placed above the fourth measure of the third staff.

Handwritten musical score for Horn part I, consisting of one staff of music. It features a dynamic ff and a grace note over a sixteenth-note pattern.

Handwritten musical score for Horn part I, consisting of one staff of music. It features a dynamic ff and a grace note over a sixteenth-note pattern.



Soprano Saxophone

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) ♩=92

1
♩=92
f <*ff*—*f* *ff*—

5
f *fp*—*ff*—*f* *ff*—

9 [9]
mf—*f* *mf*—*f* *mf*—*f* *mf*—*f*

13 3
f—*mf* *f*—*mf*—*f*—*f*

18 [18]
mf—*f* *mf*—*f* *mf*—*f* *mf*—*f*

22 [24]
mf<*f*>*mf* —*f*—*mf* 3 *f*

29
3 —*ff*—*fff*

Soprano Saxophone

32 [32] *f* *ff* *f* *ff* *f* *ff* *f* *ff*

37 [39] (2+2+2+3) *f* *ff* > *f* *ff* > *f* *ff* *fff*

40 *ff* *fff*

43 *ff* *ffff* *ff*

45 [46] guitar solo 8 3 *ffff*

58 [58] *mp* < *mf* > *mp* < *mf* > *mp*

63 < *mf* > *mp* < *mf* > *mp*

67 [70] 2 < *mf* > *mp*

Soprano Saxophone

73

78 [78] 2 2 9

85 [85]

88

91 [92] tenor solo 8 3

104 [104] mp 3 <mf> mp <mf>

108 mp 3 <mf> mp <mf>

112 mp

Soprano Saxophone

116 [116]

mf > mp

fp

mf > mp

f

ff

124 [124]

mf > mp > p

ff > f

ff > f

131 [131]

ff

fff

ff

fff

134

ff

fff

ff

137 Drum solo

fff

ff

fff

145 [145]

ff

ff

ff

150

fff

Soprano Saxophone

153 [153]

f — *ff* *f* — *ff* *f* — *ff* — *f*

157

ff — *f* *ff* — *f* *ff* — *f* — *ff*

161 [161]

f — *ff* *f* — *ff* *f* — *ff*

164

f < *ff* > *f* *ff* > *f* *ff* > *f* *ff* — *fff*

167

ff — *fff* *ff* —

170

fff *ff* — *fff*

172

ff — *ffffp* — *ff* — *fff*

Alto Saxophone

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) ♩=92

3 3

9 [9] mf ————— f mf ————— f mf ————— f mf ————— f mf ————— f

14 mf ————— f mf <f> mf f ————— mf f ————— mf ————— f

18 [18] mf ————— f mf ————— f mf ————— f mf ————— f mf <f> mf

23 [24] mf ————— f

27 fp ————— f ff ————— fff

32 [32] f ————— ff f ————— ff f ————— ff ————— f

Alto Saxophone

36

39 [39] (2+2+2+3)

42

45

[46] guitar solo

58 [58]

65

70 [70]

Alto Saxophone

78 [78] 2

Alto Saxophone

124 [124] 2 2

mf *mp* *p* *ff* *f* *ff* *f*

131 [131]

ff *ffff*

134

ff *ffff*

137 Drum solo 4

ffff *ff*

145

ffff *ffpp*

149

ff *ffff*

153 [153]

f *ff* *f* *ff* *f* *ff* *f*

Alto Saxophone

157

ff f ff f ff f

160 161

ff f ff f

163

f ff f <ff> f ff f ff f

166 [166]

ff ffff

168

ff

170

ffff

172

ff fssp ff ffff

Orion

Tenor Saxophone 1

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) ♩=92

The music is composed for Tenor Saxophone 1 and follows a specific performance style indicated by the title "Fusion (In 4)". The tempo is marked as ♩=92. The score is divided into measures numbered 3, 9, 12, 15, 18, 24, 28, 32, and 36. Measure 3 starts with a dynamic of ff followed by f. Measures 9 through 15 feature a continuous pattern of eighth-note pairs with dynamics mf, <f>, and mf. Measure 18 begins with a dynamic of mf, followed by a section where dynamics alternate between f and mf. Measures 24, 28, and 32 all conclude with a dynamic of fff. Measure 36 ends with a dynamic of ff followed by f.

Tenor Saxophone 1

39 [39] (2+2+2+3)

ff ffff ff ffff

42

ff ffff ff ffff

44

ff ffff

46 [46] guitar solo

8 3

ff ffff

58 [58]

mp <mf> mp <mf> mp

63

mp <mf> mp <mf>

66

mp

70 [70] 2

f > mp fp > mf > mp f > ff

Tenor Saxophone 1

78 [78] 2 2 ff > f ff > f

85 [85] ff fff fff

87 ff fff

89 solo A maj7(♭5) ff fff

92 [92] Ammaj9 A maj7 Fmaj7 A maj7 Fmaj7 F#m11

97 F#9(♯11) A maj7 Fmaj7 A maj7 Fmaj7 F9(♯11)

101 E7(♭9) A maj7 Fmaj7 A maj7 Fmaj7

104 [104] Ammaj9 A maj7 Fmaj7 A maj7 Fmaj7 A maj7 Fmaj7

108 F#m11 F#9(♯11) A maj7 Fmaj7 A maj7 Fmaj7 A maj7 Fmaj7

Tenor Saxophone 1

112 F⁷(^{b13}) E⁷(^{b13}) A maj⁷ Fmaj⁷ A maj⁷ Am¹¹ G#m¹¹

116
116 Fmaj⁹(#¹¹) Bmaj⁷/F Fmaj⁷ F#maj⁹(#¹¹)/G# Em⁹ Dmaj⁷/E

124
122 Em⁹ A^{13sus4} B_b^{13sus4} B^{13sus4} A maj⁷ Am maj⁷ A maj⁷

127 F#m¹¹ F#⁹(^{b13}) A maj⁷ Fmaj⁷ A maj⁷ Fmaj⁷ A maj⁷ Fmaj⁷

131
131 A maj^{7sus4} end solo

134

137 Drum solo

145

Tenor Saxophone 1

149

153 [153]

157

161 [161]

165 [166]

167

170

172

Tenor Saxophone 2

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) $\text{♩} = 92$

3

ff ————— f

3

ff ————— mf

9 [9]

3

f mf ————— f mf ————— f

15

mf <—f—> mf f ————— mf f ————— f

18 [18]

mf <—f—> mf <—f—> mf <—f—> mf

21

mf <—f—> mf <—f—> mf <—f—> mf

24 [24]

f ————— mf f #p. ff —————

31

[32] 2

fff f

36

ff ————— f ff ————— f ff ————— f

Tenor Saxophone 2

39 [39] (2+2+2+3)

Measure 39 starts with a rest followed by a melodic line. Dynamic ff is indicated at the beginning. The melody consists of eighth and sixteenth notes with various accidentals. The dynamic changes to fff. The melody continues with ff and ends with ffff.

42

Measure 42 starts with a melodic line. Dynamic ff is indicated. The melody consists of eighth and sixteenth notes with various accidentals. The dynamic changes to ffff.

44

Measure 44 starts with a melodic line. Dynamic ff is indicated. The melody consists of eighth and sixteenth notes with various accidentals. The dynamic changes to ffff.

46 [46] guitar solo

8 3

Measure 46 starts with a melodic line. Dynamic ff is indicated. The melody consists of eighth and sixteenth notes with various accidentals. The dynamic changes to ffff.

58 [58]

3 3

Measure 58 starts with a melodic line. Dynamic mp is indicated. The melody consists of eighth and sixteenth notes with various accidentals. The dynamic changes to mf. Then mp, mf, mp, and mp.

65

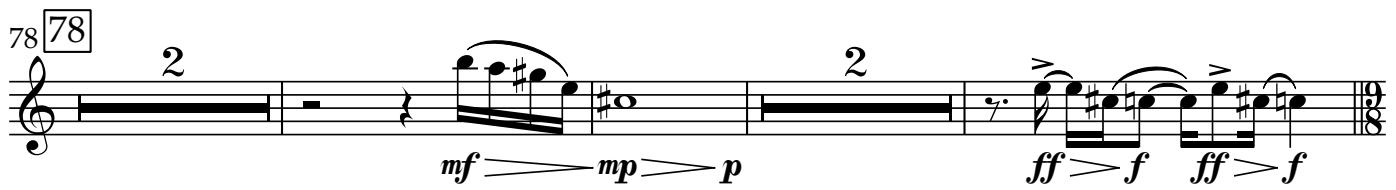
Measure 65 starts with a melodic line. Dynamic mp is indicated. The melody consists of eighth and sixteenth notes with various accidentals. The dynamic changes to mf. Then mp, mf, mp, and mp.

70 [70]

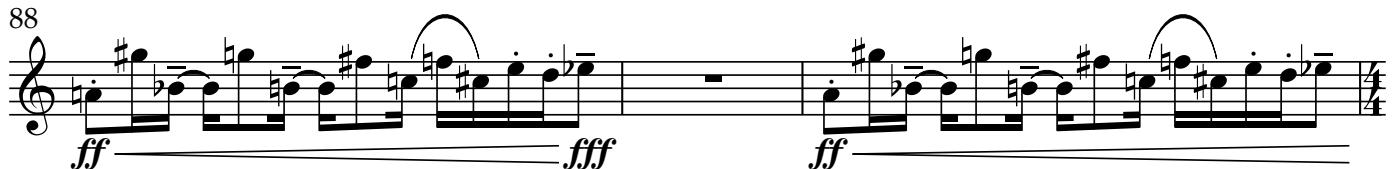
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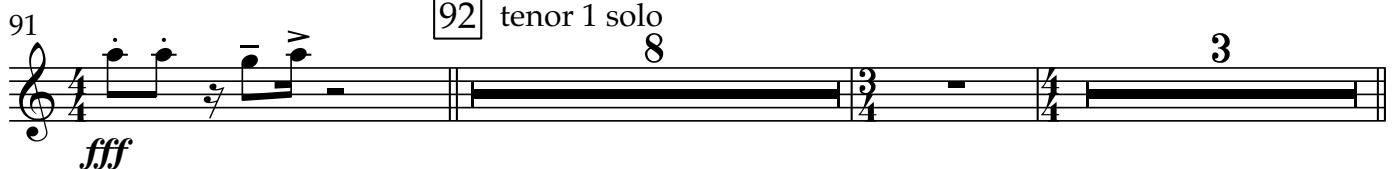
Measure 70 starts with a melodic line. Dynamic mf is indicated. The melody consists of eighth and sixteenth notes with various accidentals. The dynamic changes to mp. Then fp, mf, mp, f, and ff.

Tenor Saxophone 2

78 [78] 2 

85 [85] 

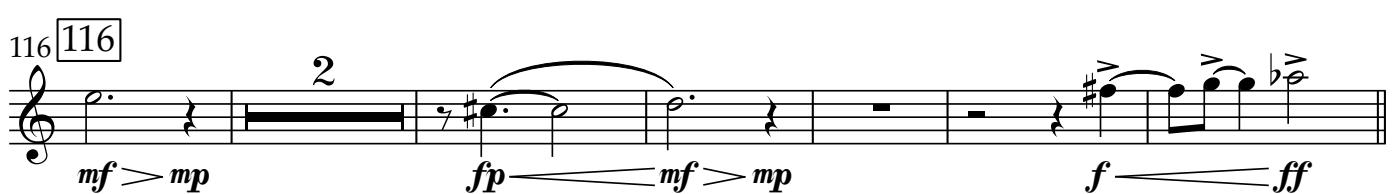
88 

91 

104 [104] 

108 

112 

116 [116] 2 

Tenor Saxophone 2

124 [124] 2

mf — *mp* > *p*

ff > *f* *ff* > *f*

131 [131]

ff — *fff* *ff* — *fff*

134

ff — *fff*

137 Drum solo 4

fff — *ff*

ff —

145

fff — *ff*

ffp —

149

ff — *ff*

fff —

153 [153] 2

f — *ff*

Tenor Saxophone 2

158

f *ff* *f* *ff* *f* *ff*

161 [161]

f <*ff*> *f* <*ff*> *f* <*ff*>

164

f <*ff*> *f* *ff* *f* *ff* *f*

166 [166]

ff *fff*

168

ff *fff* *ff*

170

fff *ff* *fff*

172

ff *ffffp* *ff* *fff*

Orion

Baritone Saxophone

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) $\text{♩} = 92$

5

9 [9]

14

18 [18]

24 [24]

29

32 [32]

Baritone Saxophone

36

39 [39] (2+2+2+3)

43

46 [46] guitar solo 8 3 [58] 3

61

66

70 [70] 2

Baritone Saxophone

78 [78] 2 2 9

p — *mp* — *>p* *f* — *ff* — *>f*

85 [85]

ff — *ffff* *ff* — *ffff*

89

ff — *ff* — *ffff*

92 [92] tenor solo 8 3 104 3

ff — *ff* — *ffff*

107

mp — *mf* — *mp* — *mf* — *mp* *mp* — *mf* — *mp* — *mf* — *mp*

112

mp — *f*

116 [116] 2

mf — *mp* *fp* — *mf* — *mp* *f* — *ff*

Baritone Saxophone

124 [124] 2 2 9

p *mp* *>p* *f* *ff* *>f*

131 [131]

ff *fff* *ff* *ff*

135 Drum solo 4

ffff *ffff*

142

ff

145

ffff *ff* *ffp*

149

ff *ffff*

153 [153]

f

Baritone Saxophone

156

159

161 [161]

164

166 [166]

168

171

non legato

Orion

Trumpet in B♭ 1

Adam J Benefield (b. 1988)

Fusion (In 4) ♩=92

cup mute

3 3

ff ————— *f* *ff* —————

9 [9]

mf ————— *f* *mf* ————— *f* *mf* ————— *f* *mf* ————— *f*

13 3

f ————— *mf* *f* ————— *mf* ————— *f* —————

18 [18]

mf ————— *f* *mf* ————— *f* *mf* ————— *f* *mf* ————— *f*

22

mf < *f* > *mf* *f* ————— *mf*

[24] 2

27 to open

fp ————— *f* ————— *mf* *ff* ————— *fff*

open

32 [32] 6

ff ————— *f* *ff* ————— *f*

Trumpet in B♭ 1

39 (2+2+2+3)

42

To Harmon 46 guitar solo
45 8 3

58 Harmon mute

58 mp <mf>> mp <mf>

62 mp <mf>> mp <mf>

66 mp

70 70 2 to open open

mf>mp fp mf>mp f ff

Trumpet in B♭ 1

78 [78] 2 2 ff > f ff > f

85 [85] ff ffff ff ffff

88 ff ffff ff

91 [91] To Harmon [92] tenor solo 8 3 3 ffff

104 [104] Harmon mute > mp < mf > mp < mf >

108 mp < mf > mp < mf >

112 mp

116 [116] 2 fp To open mf > mp

Trumpet in B♭ 1

121

open
124 2

f ————— *ff*

126

2

mf ————— *mp* ————— *p* *ff* > *f* *ff* > *f*

131 [131]

ff ————— *ffff* *ff* ————— *ffff*

134

ff ————— *ffff*

137 Drum solo 4

ffff *ff* ————— *ffff*

145 [145] 2

ff *ffpp* —————

149

ff ————— *f* *ff* ————— *ffff*

Trumpet in B♭ 1

153 [153]

f ————— *ff* *f* ————— *ff* *f* ————— *ff* ————— *f*

156

3

ff ————— *f* *ff* ————— *f* ————— *ff* —————

161 [161]

f ————— *ff* *f* ————— *ff* *f* ————— *ff* —————

164

166

f < *ff* > *f* *ff* ————— *f* *ff* ————— *f* *ff* ————— *ffff*

167

ff ————— *ffff* *ff* —————

170

ffff *ff* ————— *ffff*

172

ff ————— *ffffp* ————— *ff* ————— *ffff*

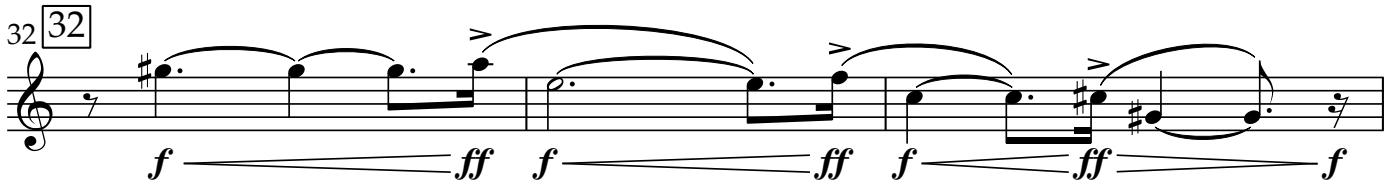
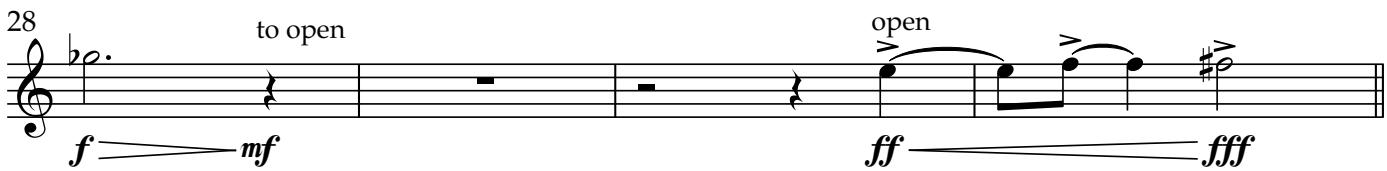
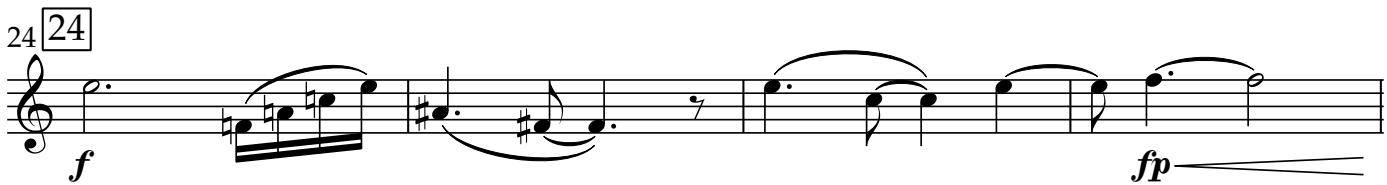
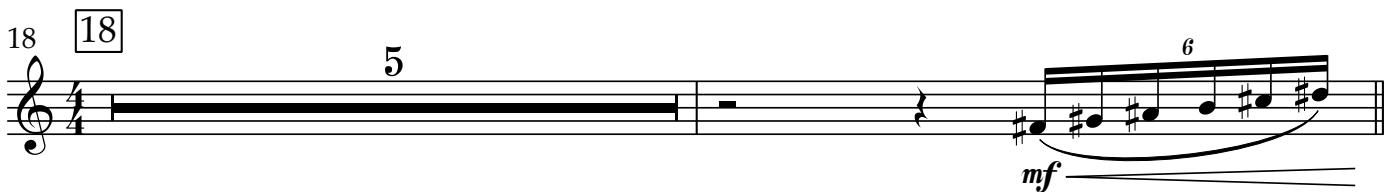
Trumpet in Bb 2
(Flugelhorn)

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) $\text{♩} = 92$

Flugelhorn



Trumpet in Bb 2

39 [39] (2+2+2+3)

ff ffff ff ffff

ff ffff ff ff

To cup mute 46 guitar solo 8 3

ffff

Cup mute 3 3

mp < mf > mp < mf > mp

mp < mf > mp < mf > mp

mf > mp 2 to open open f ff

mf > mp > p ff > f ff > f

ff ffff ff ffff

ff ffff ff ffff To cup mute

Trumpet in Bb 2

92 tenor solo 104 Cup mute

Trumpet in Bb 2

145 [145]

149

153 [153]

159

161

163

166 [166]

169

171

Orion

Trumpet in B♭ 3

Adam J Benefield (b. 1988)

Fusion (In 4) ♩=92

3 Harmon mute (no stem) 3

ff → f ff → mf

9 7 to cup mute

f → mf f → mf f → mf

18 18 5 cup mute 24 2

mf → f → mf

27 to open open

fp → f → mf ff → f → fff

32 32 3

f → ff f → ff f → ff → f ff → f ff → f

39 [39] (2+2+2+3)

ff → fff ff → fff

43 To Harmon

ff → fff

Trumpet in B♭ 3

46 guitar solo

46 8 3 3

61 Harmon mute

3 3

66 2 70 2 to open

mp < mf > mp fp < mf > mp

75 open 78 2

f ff

80 2 ff > f ff > f

85 [85] ff ffff ff ffff

89 To Harmon

ff ffff

Trumpet in B♭ 3

92 [92] tenor solo 8 3

104 Harmon mute
mp

108 mp

112 mp

116 [116] 2 To open open
mf > mp fp mf > mp f ff

124 [124] 2 2 ff mp p ff f ff f

131 [131] ff fff ff ff

135 fff Drum solo 4 fff

142 ff

Trumpet in B♭ 3

145 [145]

fff *ff* *ff* *p* *ff* *f* *ff*

152 [153]

ffff *f* *f* *f* *f* *ff* *f* *ff* *f* *f* *ff* *f* *f* *ff*

3

159 [161]

ff *ff* *ff* *ff* *f* *ff* *f* *ff* *f* *ff*

163

f *ff* *ff* *ff* *f* *ff* *f* *ff* *f* *ff*

9

166 [166]

ff *ffff* *ff* *ff* *ff* *ff* *ff* *ff*

4

170

ffff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ffff*

3

172

ff *ffffp* *ff* *ff* *ffff*

4

Orion

Trumpet in B♭ 4

Adam J Benefield (b. 1988)

Fusion (In 4) ♩=92

3 cup mute 3

ff ————— f ff ————— mf

9 [9] 7 cup mute

f ————— mf f ————— mf f ————— mf

18 [18] 5 24

mf ————— f ————— mf

27 to open open

fp ————— f ————— mf ff ————— ffff

32 [32]

f ————— ff f ————— ff f <———— ff ————— f ff = f ff > f

39 [39] (2+2+2+3)

ff ————— ffff ff ————— ffff

43

ff ————— ffff To cup mute

Trumpet in B♭ 4

46 [46] guitar solo 8 3 58 3

61 Cup mute 3 3

66 2 70 2 to open

75 open 78 2

80 2 ff > f ff > f

85 [85] ff ffff ff ffff

89 To cup mute ffff

Trumpet in B♭ 4

92 [92] tenor solo 8 3

104 Cup mute *mp* <*mf*> *mp* <*mf*>

108 *mp* <*mf*> *mp* <*mf*>

112 *mp*

116 [116] 2 To open open *f* > *ff*

124 [124] 2 *mf* > *mp* > *p* *ff* > *f* *ff* > *f*

131 [131] *ff* *fff* *ff*

135 *ffff* Drum solo 4

141 *ffff* *ff*

Trumpet in B♭ 4

145 [145]

fff *ff* *ffp* *ff* > *f* *ff*

152 [153]

< *fff* *f* < *ff* *f* < *ff* *f* < *ff* > *f*

159 [161]

ff > *f* *ff* > *f* < *ff* < *ff* *f* < *ff* > *f* *f* < *ff*

163

f < *ff* < *ff* < *ff* < *ff* < *ff* < *ff* < *ff*

166 [166]

ff < *ffff* < *ff* < *ff* < *ff*

170

ffff < *ff* < *ff* < *ffff*

172

ff < *ffffp* < *ff* < *ffff*

Trombone 1

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) =92

1 **f** <**ff**> **f** **ff** **f** **fp** **f**

6 <**ff**> **f** **ff** **mf** **f**

13 **mf** **f** **mf** **f** **mf** <**f**> **mf** **f** **mf** **f** > **mf** <**f**> **mf**

18 **18** **5** **in stand** **24** **f** **#p** **f** **#p** **f** **#p** **f**

27 **fp** **f** **open** <**ff**> **fff** **32** **2**

34 **ff** **f** <**ff**> **f** **ff** <**ff**> **f** **ff** > **f** **ff** > **f**

39 **39** (2+2+2+3) **ff** **ffff** **ff** **ffff**

43 **ff** **ffff** To cup mute

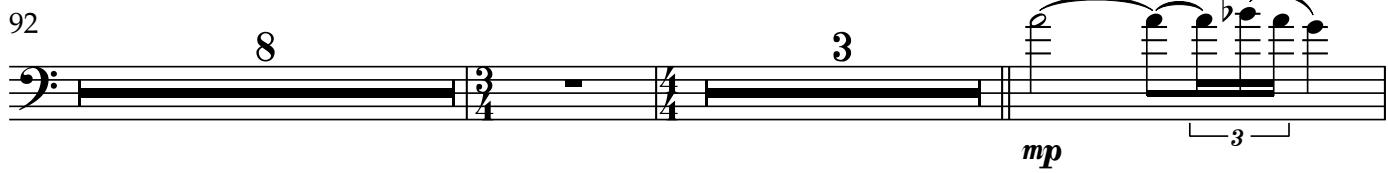
Trombone 1

46 guitar solo 8 3 58 cup mute

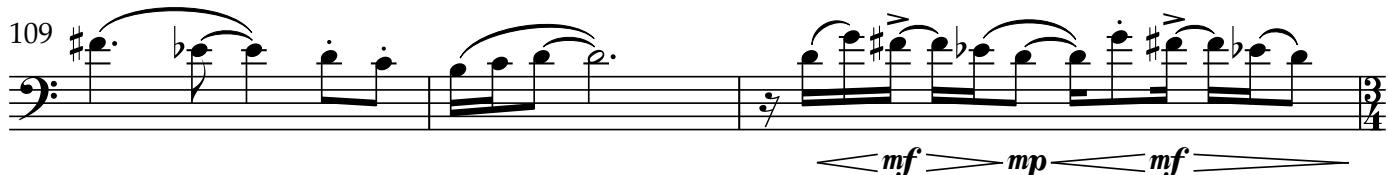
Trombone 1

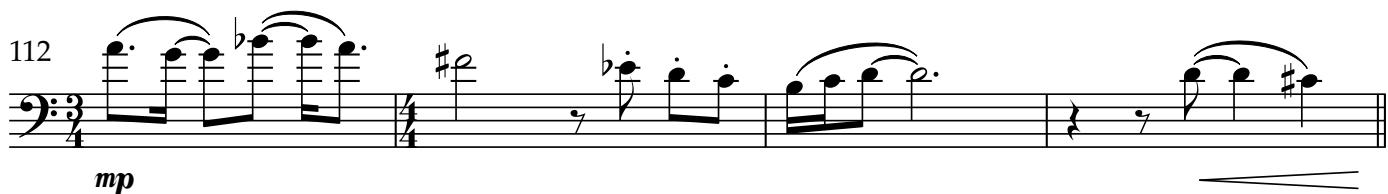
104

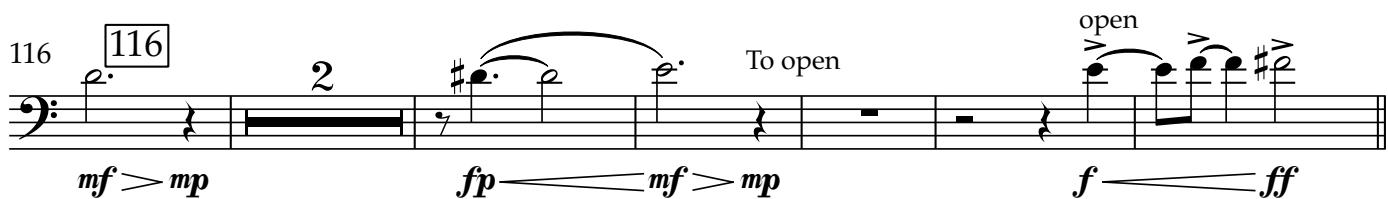
92 tenor solo

92 8 3 

105 

109 

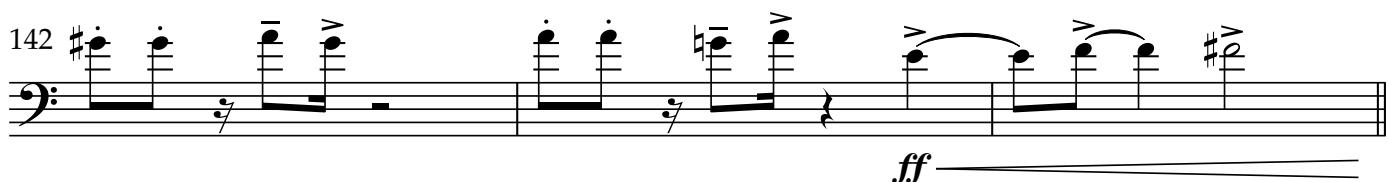
112 

116 116 2 

124 124 2 

131 131 

135 

142 

Trombone 1

[145] 145

150 [153] 2 ff

156 f ff f ff f <ff> f ff >f ff >f <ff>

161 [161] f <ff> f <ff> f <ff>

164 ff f ff >f ff >f ff >f

166 [166] fff ffff ff

170 ffff ff ffff

172 ff fssp ff ffff

Trombone 2

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) $\text{♩} = 92$

2 **f** <**ffp**> **f**

6 **ff** **mf**

9 **to in stand**

16 **in stand** **mf** **f** > **mf** **fp** <> **f** > **mf** **in stand** **mf** <> **f**

18 **open**

24 **ff** <> **fff**

32 **f** **ff** <> **f** **ff** <>

34 **f** **ff** <> **f** **ff** <>

36 **f** <**ff**> **f** <**ff**> **f** <> **ff** > **f** <> **ff**

39 **ff** <> **fff** **ff** <> **fff**

Trombone 2

43

46 guitar solo

45 To cup mute 8 3 3

58

61 cup mute 3 3 mp mf > mp < mf > mp mp mf > mp < mf > mp

66 2 mp

70 70 2 to open open mf > mp fp mf > mp f ff

78 78 2 2 p mp p f < ff > f < ff

85 85 fff ff fff

88 ff fff ff

91 92 tenor solo To cup mute 8 3

ffff

Trombone 2

104 Cup mute

104 *mp* 

108 *mp* 

112 *mp* 

116 [116] 2 To open 

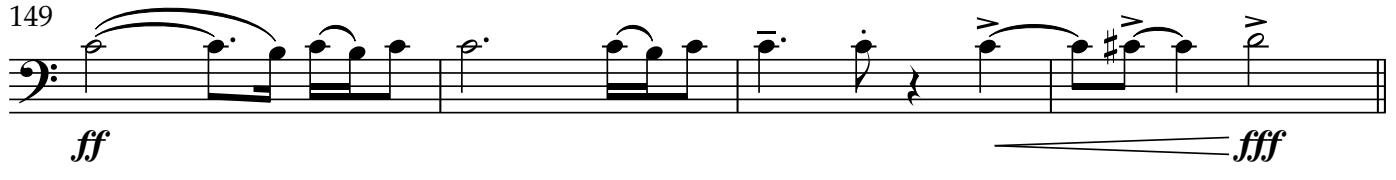
124 [124] 2 

131 [131] 

134 

137 Drum solo 

145 

149 

Trombone 2

153 [153]

Trombone 3

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) $\text{♩} = 92$

5

9 [9] 7 in stand

18 [18] 5 in stand [24]

27 → open [32] 2

34

39 [39] (2+2+2+3)

43 To cup mute

Trombone 3

46 [46] guitar solo 8

61 cup mute

mp mf > mp < mf > mp

mp mf > mp < mf > mp

67 2

70

mp mf > mp

fp mf > mp

to open

75 open

78 2 2

f ff

p mp p

84

85

f < ff > f < ff

fff

87

ff fff

ff fff

90

ff fff

To cup mute

92 [92] tenor solo 8

3

Trombone 3

[104] Cup mute

104

mp *mf* > *mp* < *mf* >

108

mp *mf* > *mp* < *mf* >

112

mp

116 [116]

2

mf > *mp* *fp* *mf* > *mp* *f* *ff*

To open open

124 [124]

2

p *mp* *p* *f* *ff* *f* *ff*

131 [131]

2

ff *fff* *ff* *fff*

134

ff *fff*

137 Drum solo

4

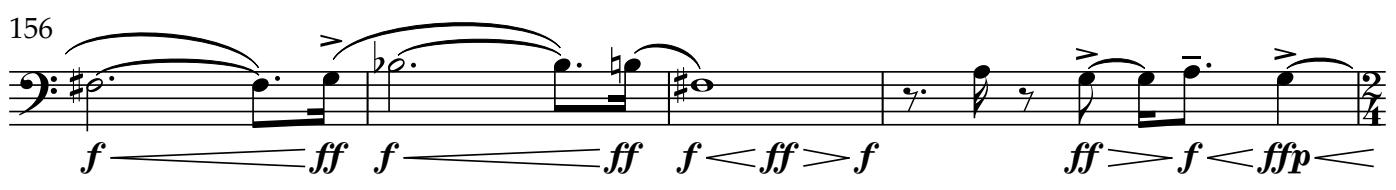
ffff *ff* *ff*

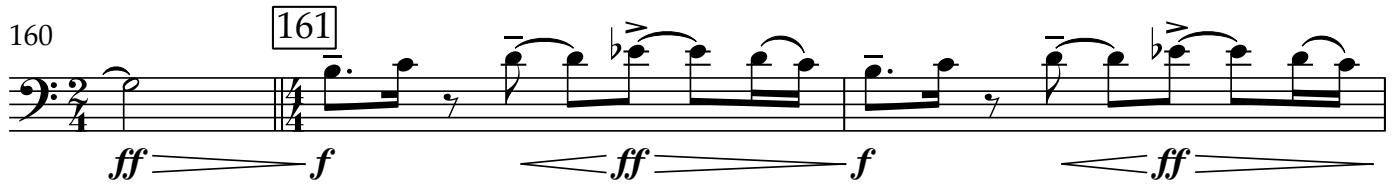
Trombone 3

145 [145] 

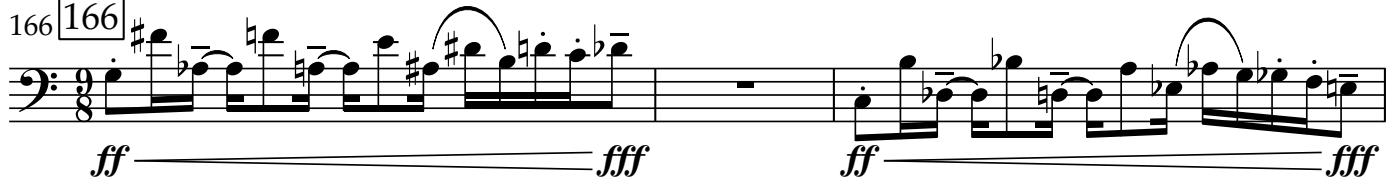
150 

153 [153] 2 

156 

160 [161] 

163 

166 [166] 

169 

171 

Bass Trombone

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) $\text{♩} = 92$

1 f *ffp*

5 f *ff* *mf* to in stand

9 **9** **7** in stand

18 **18** **5** in stand **24**

27 open *fp* *f* *ff* *fff*

32 **32**

36

39 **39** (2+2+2+3) *ff* *fff ff* *ff* *fff ff*

43 *ff* *fff ff* *ff* *fff* To cup mute

Bass Trombone

46 [46] guitar solo

8

[58]

3 3

61 cup mute

66

2

70 [70]

2

to open open

78 [78]

2 2

85 [85]

89

To cup mute

Bass Trombone

92 [92] tenor solo 8

107 Cup mute

112 2

116 [116] 2 To open open

124 [124] 2

131 [131]

134 Drum solo 4

141

Bass Trombone

145 [145]

fff *ff* *ffp*

149

ff *ffff*

153 [153]

f

157

ff > *f* *ffp* < *ff* >

161 [161]

f

165

166

ff > *f* *ff* *ffff* *ff*

168

ff *ffff* *ff* *ffff*

171

non legato

ff *ffff* *ff* *ffffp* *ff* *ffff*

Electric Guitar

Orion

Fusion (In 4) $\text{♩} = 92$

Lead (overdriven/medium distortion)

Adam J Benefield (b. 1988)

8va

1 f $<ff$ f ff

5 (8) f ff f ff

9 [9] mf $f \geq mf$ $f \geq mf$ $f \geq mf$ $f \geq$

13 mf $f \geq mf$ $f \geq mf$ $f \geq mf$ $f \geq mf$ $f > mf$

17 [18] $f \geq mf$ $f \geq mf$ $f \geq$

21 mf $f \geq mf$ $f \geq mf$ $f \geq$

24 $E\flat\text{maj9}(\#11)$ 5 $G^{13}\text{sus}^4$ $A\flat^{13}\text{sus}^4$ $A^{13}\text{sus}^4$

25

26 f 27 ff fff

Electric Guitar

32 [32]

36

[39] (2+2+2+3)

Rock out

39

42

G⁵ A_b⁵ A⁵ B_b⁵ B⁵ C^{#5} D⁵ E_b⁵ E⁵ F⁵ G⁵ A_b⁵ A⁵ B_b⁵ B⁵ Gmaj7(=b⁵) solo

46 [46]

Gm^{maj9} Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

50

Em¹¹ E^{9(=b^13)} Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

54

E_b^{9(=b^13)} D^{7(=b^13)} Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

58 [58]

Gm^{maj9} Gmaj7 E_bmaj7 Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

Electric Guitar

62 Em¹¹ E^{9(♭13)} Gmaj⁷ E♭maj⁷ Gmaj⁷ E♭maj⁷ Gmaj⁷ E♭maj⁷

66 E♭7(♯13) D7(♭9) Gmaj⁷ E♭maj⁷ Gmaj⁷ Gm¹¹ F♯m¹¹

70 E♭maj9(#11) Amaj⁷/E♭ E♭maj⁷ Emaj9(#11)/F♯

70

74 Dm⁹ Cmaj⁷/D Dm⁹ G^{13sus4} A♭^{13sus4} A^{13sus4}

78 Gmaj⁷ Gm^{maj7} Gmaj⁷ Em¹¹

78

82 E^{9(♭13)} Gmaj⁷ E♭maj⁷ Gmaj⁷ E♭maj⁷ Gmaj⁷ E♭maj⁷

85 **85** end solo Rock out Gmaj^{7sus4} G⁵ A♭⁵ A⁵ B♭⁵ B⁵ C⁵ D♭⁵ D⁵ E♭⁵ E⁵ G⁵ A♭⁵ A⁵ B♭⁵ B⁵

85

ff *ffff* *ff* *ffff* *ff* *ffff*

89 C♯⁵ D⁵ E♭⁵ E⁵ F⁵ G⁵ A♭⁵ A⁵ B♭⁵ B⁵ Gmaj^{7(♭5)} Fmaj^{7(♭5)} Gmaj^{7(♭5)}

ff *ffff* *ff* *ffff* *ff*

Electric Guitar

92 tenor solo

92 Gm^{maj9} Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

96

Em¹¹ E⁹(_{#11}^{b13}) Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

100

E_b⁹(_{#9}^{b13}) D⁷(_{b9}^{b13}) Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

104

Gm^{maj9} Gmaj7 E_bmaj7 Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

108

Em¹¹ E⁹(_{#11}^{b13}) Gmaj7 E_bmaj7 Gmaj7 E_bmaj7 Gmaj7 E_bmaj7

112

E_b⁷(_{#9}^{b13}) D⁷(_{b9}^{b13}) Gmaj7 E_bmaj7 Gmaj7 Gm¹¹ F[#]m¹¹

116

E_bmaj9(_{#11}) Amaj7/E_b E_bmaj7 Emaj9(_{#11})/F[#]

120

Dm⁹ Cmaj7/D Dm⁹ G¹³sus⁴ A_b¹³sus⁴ A¹³sus⁴

Electric Guitar

124

124 Gmaj7 Gmaj7 Gmaj7 Em¹¹

mf

128

E^{9(♭13)} Gmaj7 E♭maj7 Gmaj7 E♭maj7 Gmaj7 E♭maj7

f fff f

131 Rock out

131 G⁵ A♭⁵ A⁵ B♭⁵ B⁵ G⁵ A♭⁵ A⁵ B♭⁵ B⁵ C⁵ D♭⁵ D⁵ E♭⁵ E⁵

ffff ffff ffff ffff ffff

134

134 G⁵ A♭⁵ A⁵ B♭⁵ B⁵ Gmaj7(♭5) Fmaj7(♭5) Gmaj7(♭5) Gmaj7(♭5) A♭maj7(♭5) Gmaj7(♭5)

ffff ffff

137 Drum solo

137 A♭maj7(♭5) G♭maj7(♭5) A♭maj7(♭5) Amaj7(♭5) B♭maj7(♭5) Amaj7(♭5)

ffff

143

143 B♭maj7(♭5) A♭maj7(♭5) B♭maj7(♭5) G^{13sus4} A♭^{13sus4} A^{13sus4}

ff

145

145

ffff ff

149

149 G^{13sus4} A♭^{13sus4} A^{13sus4}

ffff

Electric Guitar

[153] Solo fills above band (mostly long notes).

153 Gm^{maj7} G^{maj7} E_b^{maj7} Em⁹

157 G^{maj7} E_b^{maj7} G^{maj7} Em⁹

[161] Solo fills above band.

161 Em⁹ G^{maj7} E_b^{maj7}

[166] Rock out

165 G^{maj7} G⁵ A_b⁵ A⁵ B_b⁵ B⁵

168 C⁵ D_b⁵ D⁵ E_b⁵ E⁵

170 G^{maj7(b5)} F^{maj7(b5)} G^{maj7(b5)} C^{#5} D⁵ E_b⁵ E⁵ F⁵

172 G⁵ A_b⁵ A⁵ F^{#13(#11)/A#} non legato ff fff

Piano

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) $\text{J}=92$

Fusion (In 4) $\text{J}=92$

Adam J Benefield (b. 1988)

Orion

Piano

1

2

3

4

5

6

7

8

9 [9]

10

11

12

13

14

15

Piano

18 [18]

21

24

f

E_bmaj9(#11) A maj7/E_b E_bmaj7 E maj9(#11)/F[#]

28

Dm⁹ Cmaj7/D Dm⁹ G¹³sus⁴ A_b¹³sus⁴ A¹³sus⁴

32 [32]

Piano

36

39 (2+2+2+3)

39 Gmaj⁷sus⁴ A_bmaj⁷sus⁴ Amaj⁷sus⁴ B_bmaj⁷sus⁴ Bmaj⁷sus⁴ Gmaj⁷sus⁴ A_bmaj⁷sus⁴ Amaj⁷sus⁴ B_bmaj⁷sus⁴ Bmaj⁷sus⁴

41 Cmaj⁷sus⁴ D_bmaj⁷sus⁴ Dmaj⁷sus⁴ E_bmaj⁷sus⁴ Emaj⁷sus⁴ Gmaj⁷sus⁴ A_bmaj⁷sus⁴ Amaj⁷sus⁴ B_bmaj⁷sus⁴ Bmaj⁷sus⁴

43 C[#]maj⁷sus⁴ Dmaj⁷sus⁴ E_bmaj⁷sus⁴ Emaj⁷sus⁴ Fmaj⁷sus⁴ Gmaj⁷sus⁴ A_bmaj⁷sus⁴ Amaj⁷sus⁴ B_bmaj⁷sus⁴ Bmaj⁷sus⁴

46 guitar solo

45 Gmaj⁷(_b⁵) Fmaj⁷(_b⁵) Gmaj⁷(_b⁵) Gmaj⁹ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

Piano

50 Em¹¹ E⁹⁽¹³⁾_{#11} Gmaj⁷ Ebmaj⁷ Gmaj⁷ Ebmaj⁷

54 Eb⁹⁽¹³⁾_{#9} D⁷⁽¹³⁾_{b9} Gmaj⁷ Ebmaj⁷ Gmaj⁷ Ebmaj⁷

58 **58** Gmaj⁹ Gmaj⁷ Ebmaj⁷

61 Gmaj⁷ Ebmaj⁷ Gmaj⁷ Ebmaj⁷ Em¹¹ E⁹⁽¹³⁾_{#11} Gmaj⁷ Ebmaj⁷

65 Gmaj⁷ Ebmaj⁷ Gmaj⁷ Ebmaj⁷ Eb⁷⁽¹³⁾_{b9} D⁷⁽¹³⁾_{b9} Gmaj⁷ Ebmaj⁷

69 Gmaj⁷ Gm¹¹ F^{#m11} Ebmaj^{9(#11)} Amaj^{7/Eb} Ebmaj⁷ Emaj^{9(#11)/F[#]}

74 Dm⁹ Cmaj^{7/D} Dm⁹ G^{13sus4} Ab^{13sus4} A^{13sus4}

78 **78** Gmaj⁷ Gmmaj⁷ Gmaj⁷ Em¹¹ E⁹⁽¹³⁾_{#11} Gmaj⁷ Ebmaj⁷

Piano

85

84 Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

Gmaj^{7sus4} A_bmaj^{7sus4} Amaj^{7sus4} B_bmaj^{7sus4} Bmaj^{7sus4} Cmaj^{7sus4} D_bmaj^{7sus4} Dmaj^{7sus4} E_bmaj^{7sus4} Emaj^{7sus4}

86 Gmaj^{7sus4} A_bmaj^{7sus4} Amaj^{7sus4} B_bmaj^{7sus4} Bmaj^{7sus4} Cmaj^{7sus4} D_bmaj^{7sus4} Dmaj^{7sus4} E_bmaj^{7sus4} Emaj^{7sus4}

88 Gmaj^{7sus4} A_bmaj^{7sus4} Amaj^{7sus4} B_bmaj^{7sus4} Bmaj^{7sus4} C[#]maj^{7sus4} Dmaj^{7sus4} E_bmaj^{7sus4} Emaj^{7sus4} Fmaj^{7sus4}

90 Gmaj^{7sus4} A_bmaj^{7sus4} Amaj^{7sus4} B_bmaj^{7sus4} Bmaj^{7sus4} Gmaj^{7(b5)} Fmaj^{7(b5)} Gmaj^{7(b5)}

92 [92] tenor solo

92 Gmaj⁹ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ Em¹¹ E^{9(b13)}

Piano

98 Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ E_b⁹(^{b13}) D⁷(_b¹³) Gmaj⁷ E_bmaj⁷

103 Gmaj⁷ E_bmaj⁷ Gm^{maj9} Gmaj⁷ E_bmaj⁷

104

107 Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ Em¹¹ E⁹(^{b13}) Gmaj⁷ E_bmaj⁷

mp < *mf* > *mp* *mf* < > *mp*

111 Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ E_b⁷(^{b13}) D⁷(_b¹³) Gmaj⁷ E_bmaj⁷

mp < *mf* > *mp* *mf* < > *mp*

115 Gmaj⁷ Gm¹¹ F[#]m¹¹ E_bmaj⁹(^{#11}) A maj⁷/E_b E_bmaj⁷ Emaj⁹(^{#11})/F[#]

116

mf

120 Dm⁹ Cmaj⁷/D Dm⁹ G¹³sus⁴ A_b¹³sus⁴ A¹³sus⁴

f < > *ff*

124 Gmaj⁷ Gm^{maj7} Gmaj⁷ Em¹¹ E⁹(^{b13}) Gmaj⁷ E_bmaj⁷

mf

124

Piano

131

130 Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

Gmaj^{7sus4} A_bmaj^{7sus4} Amaj^{7sus4} B_bmaj^{7sus4} Bmaj^{7sus4}

132 Gmaj^{7sus4} A_bmaj^{7sus4} Amaj^{7sus4} B_bmaj^{7sus4} Bmaj^{7sus4} Cmaj^{7sus4} D_bmaj^{7sus4} Dmaj^{7sus4} E_bmaj^{7sus4} Emaj^{7sus4}

134 Gmaj^{7sus4} A_bmaj^{7sus4} Amaj^{7sus4} B_bmaj^{7sus4} Bmaj^{7sus4} Gmaj^{7(b5)} Fmaj^{7(b5)} Gmaj^{7(b5)}

136 Gmaj^{7(b5)} A_bmaj^{7(b5)} Gmaj^{7(b5)} Drum solo 4 A_bmaj^{7(b5)} G_bmaj^{7(b5)} A_bmaj^{7(b5)}

142 Amaj^{7(b5)} B_bmaj^{7(b5)} Amaj^{7(b5)} B_bmaj^{7(b5)} A_bmaj^{7(b5)} B_bmaj^{7(b5)} G^{13sus4} A_b^{13sus4} A^{13sus4}

Piano

145

145 E♭maj⁷

Amaj⁷/E♭

E♭maj⁹(♯¹¹)

148

Emaj⁹(♯¹¹)/F♯

Dm⁹

Cmaj⁷/D

151

Dm⁹

G¹³sus⁴

A♭¹³sus⁴

A¹³sus⁴

153 [153]

157

161 [161]

Piano

164

166

166 Gmaj⁷sus⁴ Abmaj⁷sus⁴ Amaj⁷sus⁴ B_bmaj⁷sus⁴ Bmaj⁷sus⁴ Gmaj⁷sus⁴ Abmaj⁷sus⁴ Amaj⁷sus⁴ B_bmaj⁷sus⁴ Bmaj⁷sus⁴

168 Cmaj⁷sus⁴ D_bmaj⁷sus⁴ Dmaj⁷sus⁴ Ebmaj⁷sus⁴ Emaj⁷sus⁴ Gmaj⁷sus⁴ Abmaj⁷sus⁴ Amaj⁷sus⁴ B_bmaj⁷sus⁴ Bmaj⁷sus⁴

170 Gmaj⁷(_b⁵) Fmaj⁷(_b⁵) Gmaj⁷(_b⁵) C[#]maj⁷sus⁴ Dmaj⁷sus⁴ Ebmaj⁷sus⁴ Emaj⁷sus⁴ Fmaj⁷sus⁴

172 Gmaj⁷sus⁴ Abmaj⁷sus⁴ Amaj⁷sus⁴ F^{#13}(^{#11})/A[#] non legato

Upright Bass

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) ♩=92

pizz.

5

5
9 [9]
14
18 [18]
22**[24] E♭maj9(#11) Amaj7/E♭ E♭maj7**
27**Emaj9(#11)/F♯****Dm⁹****Cmaj7/D****Dm⁹****G¹³sus⁴****A♭¹³sus⁴****A¹³sus⁴**
32 [32]

Upright Bass

36

ff > f

[39] (2+2+2+3)

39 G⁵ A♭⁵ A⁵ B♭⁵ B⁵ G⁵ A♭⁵ A⁵ B♭⁵ B⁵ C⁵ D♭⁵ D⁵ E♭⁵ E⁵

ff ffff fff ff fff ffff

42 G⁵ A♭⁵ A⁵ B♭⁵ B⁵ C♯⁵ D⁵ E♭⁵ E⁵ F⁵

ff ffff ff ff ffff

44 G⁵ A♭⁵ A⁵ B♭⁵ B⁵ Gmaj7(♭5) Fmaj7(♭5) Gmaj7(♭5)

ff ffff

[46] guitar solo

46 Gm^{maj9} sim. Gmaj7 E♭maj7 Gmaj7 E♭maj7

mf

50 Em¹¹

E^{9(♭13)}

Gmaj7 E♭maj7

Gmaj7 E♭maj7

54 E♭7(♭13)

D^{7(♭13)}

Gmaj7 E♭maj7

Gmaj7 E♭maj7

[58]

Gm^{maj9}

Gmaj7 E♭maj7

Gmaj7 E♭maj7 Gmaj7 E♭maj7

mp < mf > mp mf < >

Upright Bass

62 Em¹¹ E^{9(9^{b13})} Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

66 E_b7(9^{b13}) D7(9^{b13}) Gmaj⁷ E_bmaj⁷ Gmaj⁷ Gm¹¹ F[#]m¹¹

70 E_bmaj^{9(#11)} Amaj⁷/E_b E_bmaj⁷ Emaj^{9(#11)/F[#]}

70 Dm⁹ Cmaj⁷/D

76 Dm⁹ G^{13sus4} A_b^{13sus4} A^{13sus4} Gmaj⁷ Gmmaj⁷ Gmaj⁷

78

81 Em¹¹ E^{9(9^{b13})} Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

85 **85** G⁵ A_b⁵ A⁵ B_b⁵ B⁵ G⁵ A_b⁵ A⁵ B_b⁵ B⁵ C⁵ D_b⁵ D⁵ E_b⁵ E⁵

88 G⁵ A_b⁵ A⁵ B_b⁵ B⁵ C^{#5} D⁵ E_b⁵ E⁵ F⁵

90 G⁵ A_b⁵ A⁵ B_b⁵ B⁵ Gmaj^{7(b5)} Fmaj^{7(b5)} Gmaj^{7(b5)}

Upright Bass

92 tenor solo

92 Gm^{maj9} sim. Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

96 Em¹¹ E⁹⁽¹³⁾ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

100 E_b7(13) D7(13) Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

104

104 Gm^{maj9} Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

108 Em¹¹ E⁹⁽¹³⁾ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷

112 E_b7(13) D7(13) Gmaj⁷ E_bmaj⁷ Gmaj⁷ Gm¹¹ F#m¹¹

116

116 E_bmaj9(#11) Amaj⁷/E_b E_bmaj⁷ Emaj9(#11)/F#

120 Dm⁹ Cmaj⁷/D Dm⁹ G¹³sus⁴ A_b¹³sus⁴ A¹³sus⁴

Upright Bass

124

124 Gmaj⁷ Gmaj⁷ Gmaj⁷ Em¹¹ E⁹(^{b13})

131

129 Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ Gmaj⁷ E_bmaj⁷ G⁵ A_b⁵ A⁵ B_b⁵ B⁵

ff > f ff ff ffff ffff

132 G⁵ A_b⁵ A⁵ B_b⁵ B⁵ C⁵ D_b⁵ D⁵ E_b⁵ E⁵ G⁵ A_b⁵ A⁵ B_b⁵ B⁵

ff ffff ff ffff ffff ff

135 Gmaj⁷(^{b5}) Fmaj⁷(^{b5}) Gmaj⁷(^{b5}) Gmaj⁷(^{b5}) A_bmaj⁷(^{b5}) Gmaj⁷(^{b5}) Drum solo 4

ffff

141 A_bmaj⁷(^{b5}) G_bmaj⁷(^{b5}) A_bmaj⁷(^{b5}) Amaj⁷(^{b5}) B_bmaj⁷(^{b5}) Amaj⁷(^{b5}) B_bmaj⁷(^{b5}) A_bmaj⁷(^{b5}) B_bmaj⁷(^{b5}) G^{13sus4}

ffff

145

144 A_b^{13sus4} A^{13sus4} E_bmaj⁷ Amaj⁷/E_b E_bmaj⁹(^{#11})

ffff ff

148 Emaj⁹(^{#11})/F[#] Dm⁹ Cmaj⁷/D Dm⁹ G^{13sus4} A_b^{13sus4} A^{13sus4}

ffff

153

153 f

Upright Bass

157

160

161

163

166

166 G⁵ A_b⁵ A⁵ B_b⁵ B⁵ G⁵ A_b⁵ A⁵ B_b⁵ B⁵

168 C⁵ D_b⁵ D⁵ E_b⁵ E⁵ G⁵ A_b⁵ A⁵ B_b⁵ B⁵

170 G maj⁷(_b⁵) F maj⁷(_b⁵) G maj⁷(_b⁵) C^{#5} D⁵ E_b⁵ E⁵ F⁵

172

G⁵ A_b⁵ A⁵ F^{#13}(^{#11})/A[#]

Drum Set

Orion

Adam J Benefield (b. 1988)

Fusion (In 4) ♩=92

H.H. Open H.H.

5

9 [9] Continue groove (snare on 4)

14

18

Fill

[24]

24 Ride Bell Ride

27

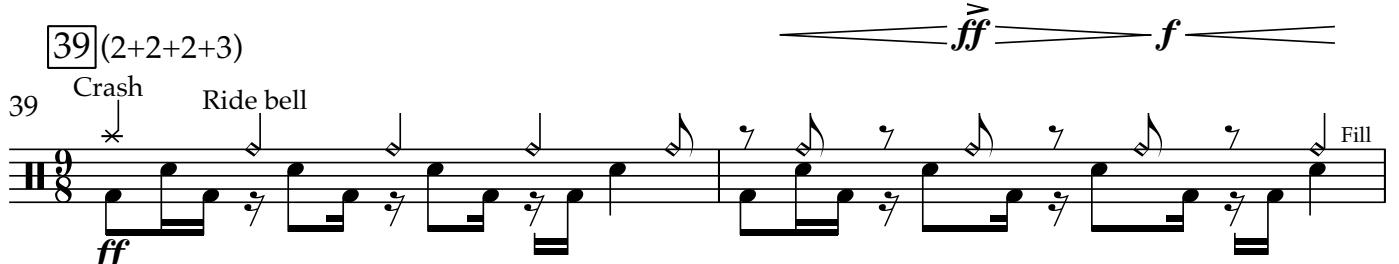
Fill ↗

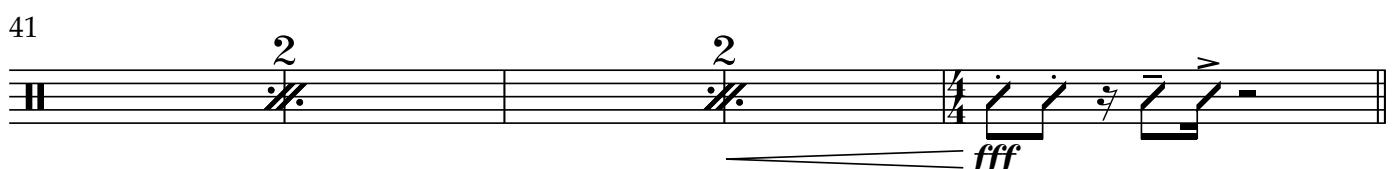
32 [32] Original Groove (snare on 4)

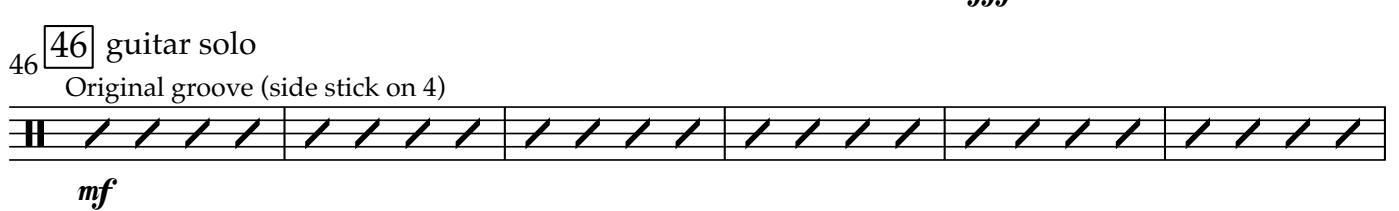
Drum Set

36 (Ens.) 

[39] (2+2+2+3)

39 Crash Ride bell 

41 

46 **[46]** guitar solo
Original groove (side stick on 4) 

52 

57 **[58]** (Snare on 4) (Ens.) 

62 (Ens.) 

66 (Ens.) 

70 **[70]** Bridge groove from measure 24 (snare on 2 & 4) 

Drum Set

74

(Ens.) Fill
ff

78 [78] Original groove (side stick on 4)

mf

82

(Ens.) ff f

85 [85] Crash

Ride bell
ff

87

fff

92 [92] tenor solo

Original groove (side stick on 4)

mf

98

103

[104]

Snare on 4

(Ens.) ff

108

(Ens.) ff

Drum Set

112

(Ens.)

116 [116] Bridge groove (snare on 2 & 4)

Fill □

122

(Ens.) > Fill □ [124] Original groove (side stick on 4)

127

(Ens.) >

[131]
131 Crash Ride bell

133

2

> big fill □

> solo break

138

> big fill □

big fill □

142

> big fill □

(Ens.) >

big fill □

Drum Set

145 Bridge groove (snare on 2 & 4)

149

153 Original groove (Snare on 4)

158

161

166 Crash Ride bell

168

172

The sheet music consists of eight staves of drum notation. Staff 1 (Measures 145-149) shows a bridge groove with a snare on beats 2 and 4, followed by a fill. Staff 2 (Measure 149) shows an ensemble entry with a fill. Staff 3 (Measures 153-158) shows an original groove with a snare on beat 4. Staff 4 (Measures 161-166) shows an ensemble entry with a fill. Staff 5 (Measures 166-172) shows a crash cymbal and ride bell pattern, followed by a fill. Staff 6 (Measures 168-172) shows a big fill. The music includes various dynamics such as f, ff, and fff, and time signature changes between 2/4, 3/4, 4/4, 9/8, and 3/2.