

SCORE

# ICE FALL

COMP. CHRIS CHEEK

AS RECORDED ON ALAN FERBER NONET: *UP HIGH, DOWN LOW* (SUNNYSIDE RECORDS, SSC 1694)

ARR. ALAN FERBER

MED. UP EVEN 8THS ♩ = 192

ALTO SAX

TENOR SAX

BARITONE SAX

TRUMPET

TROMBONE

GUITAR

PIANO

ELECTRIC BASS

DRUMS

Chord progressions for Piano and Electric Bass:

- Emi<sup>11</sup> / B / D / G Asus/C# Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

A

(Bari)

A. SX.

T. SX.

B. SX. SOLO *f*

B $\flat$  TPT. (Bari)

TBN. (Bari)

E.GTR. *Emi<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)*

PNO. *Emi<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)*

E.B. (Bari) *Emi<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)*

D. S. (Bari)

A. SX. 17

T. SX.

B. SX. 17

B♭ TPT. 17

TBN. 17

E.GTR. 17

PNO. 17

E.B. 17

D. S. SIM. 2 2 2

**B** w/ Tenor

A. SX. *f* w/ Alto

T. SX. *f*

B. SX.

B $\flat$  TPT. (Alto/Tenor)

TBN. (Alto/Tenor)

E.GTR. *f*

25

*Emi<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)*

PNO. *f*

25

*Emi<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)*

E.B. (Alto/Tenor)

25

*Emi<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)*

D. S. (Alto/Tenor) 2

A. SX. 33

T. SX.

B. SX. *f* SOLO

B♭ TPT. 33

TBN.

E.GTR. 33  $E_m^{11}$  /B /D /G  $A_{sus}/C^\sharp$   $A_{sus}$   $C^{(OMIT3)}$  /F  $C^{(ADD9)}$

PNO. 33  $E_m^{11}$  /B /D /G  $A_{sus}/C^\sharp$   $A_{sus}$   $C^{(OMIT3)}$  /F  $C^{(ADD9)}$

E.B. 33  $E_m^{11}$  /B /D /G  $A_{sus}/C^\sharp$   $A_{sus}$   $C^{(OMIT3)}$  /F  $C^{(ADD9)}$

D. S. 33 2 2 2 2

C

UNIS.

A. SX. *mf* 41

T. SX.

UNIS.

B. SX. *mf* 41

UNIS.

B $\flat$  TPT. *mf* 41

TBN.

E.GTR. 41

PNO. 41

E.B. 41

D. S. (Alto/Trpt) 2 // 2 //

A. SX. 45

T. SX.

B. SX.

B $\flat$  TPT. 45

TBN.

E.GTR. 45

PNO. 45

E.B. 45

D. S. 45

*mf*

Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

2 2

A. SX.  
49

T. SX.

B. SX.

Bb TPT.  
49

TBN.

E.GTR.  
49

PNO.  
49

E.B.  
49

D. S.  
2

EMI<sup>11</sup> /B /D /G

EMI<sup>11</sup> /B /D /G

EMI<sup>11</sup> /B /D /G

2

2

Detailed description: This page of a musical score for 'ICE FALL' contains eight staves. The top three staves (A. SX., T. SX., B. SX.) and the fourth staff (Bb TPT.) feature melodic lines with various note values and slurs. The fifth staff (E.GTR.) and sixth staff (PNO.) show guitar and piano accompaniment, with the piano part having a bass line of rests. The seventh staff (E.B.) provides a bass line with quarter notes. The eighth staff (D. S.) shows a drum pattern with two measures of a double bar line and a '2' above it. Chord symbols (EMI<sup>11</sup>, /B, /D, /G) are placed above the guitar and piano staves. The page number '49' is written at the beginning of each staff.



A. SX.

53

T. SX.

B. SX.

B $\flat$  TPT.

53

TBN.

E.GTR.

53

PNO.

53

E.B.

53

D. S.

D

A. SX. *f* 57

T. SX.

B. SX.

B $\flat$  TPT. *f* 57

TBN.

E.GTR. *f* 57 2

PNO. *f* 57 2

E.B. *f* 57  $Dm^{11}$  /C /A  $A^{\flat}MA^{7(13)}$

D. S. *f* 57 SIM. 2

A. SX. 61

T. SX.

B. SX.

Bb TPT. 61

TBN.

E.GTR. 61

PNO. 61

E.B. 61

D. S.

Chord symbols: F/G, F (ADD 9) (OMIT 3), Eb (ADD 9) (OMIT 3), BMA7(b5)

Rehearsal marks: 2 //

A. SX. *65*

T. SX.

B. SX.

B $\flat$  TPT. *65*

TBN.

E.GTR. *65*

PNO. *65*

E.B. *65*

D. S. *65*

Chord symbols:  $Dm^{11}$ ,  $C$ ,  $A$ ,  $A^b_{MA}7(13)$

A. SX. 69

T. SX.

B. SX.

Bb TPT. 69

TBN.

E.GTR. 69

PNO. 69

E.B. 69

D. S. 69

Chord symbols: F/G, F<sup>(ADD 9)</sup><sub>(OMIT 3)</sub>, E<sup>b</sup><sub>(ADD 9)</sub><sub>(OMIT 3)</sub>, BMA<sup>7(b5)</sup>

E

A. SX.

T. SX.

B. SX.

B $\flat$  TPT.

TBN.

E.GTR.

PNO.

E.B.

D. S.

The musical score is arranged in a standard orchestral format. The top three staves are for saxophones (A, T, B), with dynamics of *f*. The middle two staves are for trumpet and trombone, which are mostly silent. The guitar and piano parts feature melodic lines with a double bar line and a '2' indicating a second ending. The double bass part provides harmonic support with chords:  $Dm^{11}$ ,  $C$ ,  $A$ , and  $A\flat MA^7(13)$ . The drum part consists of a simple rhythmic pattern.

A. SX. 77

T. SX. 77

B. SX. 77

Bb TPT. 77

TBN. 77

E.GTR. 77

PNO. 77

E.B. 77

D. S. 77

Chord symbols: F/G, F<sup>(ADD 9)</sup> (OMIT 3), E<sup>b</sup> (ADD 9) (OMIT 3), BMA<sup>7(b5)</sup>

Rehearsal marks: 2 //

A. SX.  
81

T. SX.

B. SX.

Bb TPT.  
81

TBN.

E.GTR.  
81

PNO.  
81

E.B.  
81

D. S.

Chord symbols:  $Dm^{11}$ ,  $C$ ,  $A$ ,  $A^b MA^{7(13)}$

Rehearsal marks: 2 //



**A. SX.** *f*

**T. SX.** *f*

**B. SX.** *f*

**B $\flat$  TPT.** *f*

**TBN.** *f*

**E.GTR.** *f*

**PNO.** 85

**E.B.** 85

**D. S.**

85

2

F/G

F<sup>(ADD 9)</sup><sub>(OMIT 3)</sub>

E<sup>♭</sup><sup>(ADD 9)</sup><sub>(OMIT 3)</sub>

BMA<sup>7(b5)</sup>

2

2

F

A. SX.  
89

T. SX.

B. SX.

B♭ TPT.  
89

TBN.

E.GTR.  
89

Em<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

PNO.  
89

Em<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

E.B.  
89

Em<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

D. S.

97

A. SX.

T. SX.

B. SX.

B $\flat$  TPT.

TBN.

E.G. TR.

PNO.

E. B.

D. S.

*f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f*

Em<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

Em<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

Em<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

Em<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT3)</sup>/F C<sup>(ADD9)</sup>(OMIT3)

97

97

97

97

G w/ Tenor

A. SX. *mf* w/ Alto

T. SX. *mf*

B. SX.

Bb TPT. *mp*

TBN.

E.GTR. *mp*

PNO.

E.B. *mp*

D. S. SIM.

A. SX. 113

T. SX. 113

B. SX.

Bb TPT. 113

TBN. 113

E.GTR. 113

PNO. 113

E.B. 113

D. S. 113

Chord progression:  $Bm^{11}$ ,  $D^{(ADD\ 9)} / C^\sharp$ ,  $/F^\sharp$ ,  $C^{b/9}$

2  $//$

A. SX. 117

T. SX. 117

B. SX. 117

B♭ TPT. 117

TBN. 117

E.GTR. 117

PNO. 117

E.B. 117

Bm<sup>11</sup>      D<sup>(ADD 9)</sup>/C<sup>#</sup>      G<sup>6/9</sup>      F<sup>MA</sup>7<sup>(13)</sup>

D. S. 117

H

Lead w/ Trpt

A. SX. *f* 121

T. SX. *f*

B. SX. *f*

Lead w/ Alto

B♭ TPT. *f* 121

TBN. *f*

E.GTR. 121

PNO. 121

E.B. 121

Bm<sup>11</sup> D<sup>(ADD 9) / C#</sup> / F# C<sup>6/9</sup>

D. S. 121

A. SX.  
T. SX.  
B. SX.

Bb TPT.  
TBN.

E.GTR.

PNO.

E.B.

Bm11      D(ADD 9 / OMIT 3) / C#      G6/9      FMA7(13)

D. S.



A. SX.  
129

T. SX.

B. SX.

Bb TPT.  
129

TBN.

E.GTR.  
129

PNO.

E.B.  
129

Bm11      D(ADD 9 / OMIT 3) / C#      / F#      C6/9

D. S.

A. SX. 133

T. SX.

B. SX.

Bb TPT. 133

TBN.

E.GTR. 133

PNO. 133

E.B. 133

D. S.

Chord progression:  $Bm^{11}$ ,  $D^{(ADD\ 9\ OMIT\ 3)}/C^\sharp$ ,  $G^{b/9}$ ,  $FMA^{7(13)}$

Detailed description: This is a page of a musical score for the piece 'ICE FALL', page 26. The score is arranged for a large ensemble. It includes parts for Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Bass Saxophone (B. SX.), Bb Trumpet (Bb TPT.), Trombone (TBN.), Electric Guitar (E.GTR.), Piano (PNO.), Electric Bass (E.B.), and Drums (D. S.). The music is in 7/8 time and begins at measure 133. The saxophones and trumpets play a melodic line with eighth notes and quarter notes, while the electric guitar plays a rhythmic eighth-note pattern. The piano part has a repeat sign with a first ending bracket. The electric bass part provides harmonic support with chords: Bm11, D(add 9 omit 3)/C#, Gb/9, and FMA7(13). The drums play a simple pattern of eighth notes.

I

OPEN VAMP  
(1st XO)

137

**A. SX.** *f* OPEN VAMP (1st XO)

**T. SX.** *f* OPEN VAMP (1st XO)

**B. SX.** *f* OPEN VAMP (1st XO)

**B $\flat$  TPT.** *f* OPEN VAMP (1st XO)

**TBN.** *f* OPEN VAMP (1st XO)

**E.GTR.** 137 OPEN VAMP (Guitar Solo)  
E $\flat$ M $\flat$ 7<sup>7</sup> A $\flat$ S $\flat$ 7 C $\sharp$ M $\flat$ 7

**PNO.** 137

**E.B.** 137 OPEN VAMP (Guitar Solo)  
E $\flat$ M $\flat$ 7<sup>7</sup> A $\flat$ S $\flat$ 7 C $\sharp$ M $\flat$ 7

**D. S.** 137 OPEN VAMP (Guitar Solo) 2 2 2

A. SX. 145

T. SX.

B. SX.

Bb TPT. 145

TBN.

E.GTR. 145

PNO. 145

E.B. 145

D. S. 145

EMI<sup>7</sup> A<sup>7</sup>SUS CMA<sup>7</sup>(#11)

EMI<sup>7</sup> A<sup>7</sup>SUS CMA<sup>7</sup>(#11)

EMI<sup>7</sup> A<sup>7</sup>SUS CMA<sup>7</sup>(#11)

2 2 2 2

Detailed description: This is a page of a musical score for the piece 'ICE FALL', page 28. The score is arranged for a band and includes parts for Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Baritone Saxophone (B. SX.), B-flat Trumpet (Bb TPT.), Trombone (TBN.), Electric Guitar (E.GTR.), Piano (PNO.), Electric Bass (E.B.), and Drums (D. S.). The music is in 4/4 time, as indicated by the '145' marking. The guitar and bass parts feature a consistent rhythmic pattern of eighth notes, with the guitar and bass parts also including chord diagrams for EMI<sup>7</sup>, A<sup>7</sup>SUS, and CMA<sup>7</sup>(#11) across the first four measures. The drum part consists of a steady eighth-note pattern, with the number '2' written above the staff in each measure. The saxophone and trumpet parts are currently blank, with only a few horizontal lines indicating rests. The piano part is also blank, with only a few horizontal lines indicating rests. The score is divided into four measures, each ending with a repeat sign.

J

ON CUE (Bari Solo)  
REPEAT AS WRITTEN

A. SX.

153

ON CUE (Bari Solo)  
REPEAT AS WRITTEN

T. SX.

ON CUE SOLO  
REPEAT AS WRITTEN  
Bmi<sup>7</sup>

E<sup>7</sup>sus

F<sup>7</sup>MA<sup>7</sup>

B. SX.

ON CUE (Bari Solo)  
REPEAT AS WRITTEN

B<sup>b</sup> TPT.

153

ON CUE (Bari Solo)  
REPEAT AS WRITTEN

TBN.

ON CUE (Bari Solo)  
REPEAT AS WRITTEN  
Dmi<sup>7</sup>

G<sup>7</sup>sus

A<sup>b</sup>ma<sup>7</sup>

E.GTR.

153

ON CUE (Bari Solo)  
REPEAT AS WRITTEN  
Dmi<sup>7</sup>

G<sup>7</sup>sus

A<sup>b</sup>ma<sup>7</sup>

PNO.

153

ON CUE (Bari Solo)  
REPEAT AS WRITTEN  
Dmi<sup>7</sup>

G<sup>7</sup>sus

A<sup>b</sup>ma<sup>7</sup>

E.B.

153

ON CUE (Bari Solo)  
REPEAT AS WRITTEN

D. S.

2

2

2

2

A. SX. 161

T. SX.

B. SX. Bmi<sup>7</sup> CMA<sup>7</sup> A<sup>b</sup>MA<sup>7(b5)</sup>

Bb TPT. 161

TBN.

E.GTR. 161 Dmi<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> BMA<sup>7(b5)</sup>

PNO. 161 Dmi<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> BMA<sup>7(b5)</sup>

E.B. 161 Dmi<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> BMA<sup>7(b5)</sup>

D. S. 2 2 2 2

K

REPEAT AS WRITTEN

A. SX.

Musical staff for Alto Saxophone (A. SX.) with a treble clef. The staff contains a series of horizontal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff.

T. SX.

Musical staff for Tenor Saxophone (T. SX.) with a treble clef. The staff contains a series of horizontal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff.

B. SX.

Musical staff for Baritone Saxophone (B. SX.) with a treble clef. The staff contains a series of diagonal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff.

REPEAT AS WRITTEN

B $\flat$  TPT.

Musical staff for B-flat Trumpet (B $\flat$  TPT.) with a treble clef. The staff contains a series of horizontal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff.

TBN.

Musical staff for Trombone (TBN.) with a bass clef. The staff contains a series of horizontal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff.

REPEAT AS WRITTEN

E.GTR.

Musical staff for Electric Guitar (E.GTR.) with a treble clef. The staff contains a series of diagonal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff.

REPEAT AS WRITTEN

B $\flat$ M7

D $\flat$ M7

C $\flat$ M7( $\sharp$ 11)

B $\flat$ M7

D $\flat$ M7

C $\flat$ M7( $\sharp$ 11)

PNO.

Musical staff for Piano (PNO.) with a grand staff (treble and bass clefs). The staff contains a series of diagonal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff.

REPEAT AS WRITTEN

E.B.

Musical staff for Euphonium (E.B.) with a bass clef. The staff contains a series of diagonal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff.

REPEAT AS WRITTEN

D. S.

Musical staff for Double Bass (D. S.) with a bass clef. The staff contains a series of diagonal lines representing rests. A rehearsal mark '169' is located at the beginning of the staff. Above the staff, the number '2' is written above each of the four measures, indicating a second ending.

A. SX. 177

T. SX.

B. SX.  $A^b M I^7$   $E M A^7$   $D M A^7(\#11)$

B $\flat$  TPT. 177

TBN.

E.GTR.  $B M I^7$   $G M A^7$   $F M A^7(\#11)$  177

PNO.  $B M I^7$   $G M A^7$   $F M A^7(\#11)$  177

E.B.  $B M I^7$   $G M A^7$   $F M A^7(\#11)$  177

D. S.  $\text{H}$   $\text{2}$   $\text{2}$   $\text{2}$   $\text{2}$



L

(Tbn/Tenor)

A. SX.

185

w/ Tbn

T. SX.

*mf*

(Tbn/Tenor)

$A^b M11$        $B^{(ADD 9)} / A^\sharp$        $/ D^\sharp$        $A^b / 9$

B. SX.

(Tbn/Tenor)

B $^b$  TPT.

185

w/ Tenor

TBN.

*mf*

(Tbn/Tenor)

E.GTR.

185

*mf*

(Tbn/Tenor)

$B M11$        $D^{(ADD 9)} / C^\sharp$        $/ F^\sharp$        $C^b / 9$

PNO.

185

*mf*

(Tbn/Tenor)

$B M11$        $D^{(ADD 9)} / C^\sharp$        $/ F^\sharp$        $C^b / 9$

E.B.

185

(Tbn/Tenor)

D. S.

$2$        $2$

A. SX. 189

T. SX.  $A^b M I^{11}$   $B^{(ADD 9)} / A^\sharp$   $E^b / 9$   $D M A^{7(13)}$

B. SX. / / / / / / / /

B $\flat$  TPT. 189

TBN. / / / / / / / /

E.GTR. 2 // 189  $B M I^{11}$   $D^{(ADD 9)} / C^\sharp$   $G^b / 9$   $F M A^{7(13)}$

PNO. 189

E.B. 189  $B M I^{11}$   $D^{(ADD 9)} / C^\sharp$   $G^b / 9$   $F M A^{7(13)}$

D. S. 2 // 2 //

A. SX. 193

T. SX.  $\sharp C^{\circ}$   $C^{\circ}$   $C^{\circ}$   $\sharp C^{\circ}$

B. SX.  $A^{\flat}MI^{11}$   $B^{(ADD\ 9)} / A^{\sharp}$   $/D^{\sharp}$   $A^{\flat/9}$

B $\flat$  TPT. 193

TBN.  $\sharp C^{\circ}$   $C^{\circ}$   $C^{\circ}$   $\sharp C^{\circ}$

E.GTR. 193  $BMI^{11}$   $D^{(ADD\ 9)} / C^{\sharp}$   $/F^{\sharp}$   $C^{\flat/9}$  2 //

PNO. 193

E.B. 193  $BMI^{11}$   $D^{(ADD\ 9)} / C^{\sharp}$   $/F^{\sharp}$   $C^{\flat/9}$

D. S. 193 2 //

A. SX. 197

T. SX.

B. SX.  $A^b M11$   $B^{(ADD 9)} / A^\sharp$   $E^b / 9$   $D M A^7(13)$

B $\flat$  TPT. 197

TBN.

E.GTR. 2  $B M 11$   $D^{(ADD 9)} / C^\sharp$   $G^b / 9$   $F M A^7(13)$

PNO. 197

E.B.  $B M 11$   $D^{(ADD 9)} / C^\sharp$   $G^b / 9$   $F M A^7(13)$

D. S. 2 2

M w/ Trpt

A. SX. *mf* 201 (Alto/Trpt)

T. SX. (Alto/Trpt)

B. SX.  $A^b M I^{11}$   $B^{(ADD 9)} / A^\sharp$   $/ D^\sharp$   $A^b / 9$

B $\flat$  TPT. *mf* 201 (Alto/Trpt)

TBN. (Alto/Trpt)

E.GTR. 201 (Alto/Trpt)

PNO. 201  $B M I^{11}$   $D^{(ADD 9)} / C^\sharp$   $/ F^\sharp$   $C^b / 9$

E.B. 201 (Alto/Trpt)

D. S. 201 (Alto/Trpt)

A. SX. 205

T. SX.

B. SX.  $A^b M I^{11}$   $B^{(ADD\ 9\ OMIT\ 3)}/A^\sharp$   $E^b/9$   $D M A^7(13)$

Bb TPT. 205

TBN.

E.GTR. 205  $B M I^{11}$   $D^{(ADD\ 9\ OMIT\ 3)}/C^\sharp$   $G^b/9$   $F M A^7(13)$

PNO. 205

E.B. 205

D. S. 2 2

A. SX. 209

T. SX.

B. SX.  $A^b M11$   $B^{(ADD 9)} / A^\#$   $/ D^\#$   $A^b / 9$

Bb TPT. 209

TBN.

E.GTR. 209

PNO. 209

E.B. 209

D. S. 209

2

2

A. SX. 213

T. SX.

B. SX.  $A^b M11$   $B^{(ADD 9)} / A^\#$   $E^{b/9}$   $D M A^{7(13)}$

Bb TPT. 213

TBN.

E.GTR. 213  $B M11$   $D^{(ADD 9)} / C^\#$   $G^{b/9}$   $F M A^{7(13)}$

PNO. 213

E.B. 213  $B M11$   $D^{(ADD 9)} / C^\#$   $G^{b/9}$   $F M A^{7(13)}$

D. S. 2



N

217 *f*

A. SX.

217 *f*

T. SX.

217 *f*

B. SX.

217 *f*

Bb TPT.

217 *f*

TBN.

217 *f*

E.GTR.

217 *f*

PNO.

217 *f*

E.B.

217

D. S.

217 *f*

*Bm11* *D<sup>(ADD 9)</sup>(OMIT 3)/C#* */F#* *C<sup>b</sup>9*

*Bm11* *D<sup>(ADD 9)</sup>(OMIT 3)/C#* */F#* *C<sup>b</sup>9*

A. SX. 221

T. SX.

B. SX.

Bb TPT. 221

TBN.

E.GTR. 221

PNO. 221

E.B. 221

D. S.

Chord progression:  $Bm^{11}$ ,  $D^{(ADD\ 9\ OMIT\ 3)}/C^\sharp$ ,  $G^b/9$ ,  $FMA^7(13)$

Detailed description: This page of a musical score for 'ICE FALL' contains eight staves. The top three staves are for Saxophones (A, T, B). The next two are for Trumpets (Bb) and Trombones. The Electric Guitar staff includes a measure number '221' and a series of chords:  $Bm^{11}$ ,  $D^{(ADD\ 9\ OMIT\ 3)}/C^\sharp$ ,  $G^b/9$ , and  $FMA^7(13)$ . The Piano staff is split into two systems, each with a treble and bass clef; the first system has a measure number '221'. The Electric Bass staff also has a measure number '221'. The Drum Staff (D. S.) shows a rhythmic pattern with slashes and a measure number '221'.

A. SX. 225

T. SX.

B. SX.

B $\flat$  TPT. 225

TBN.

E.GTR. 225

PNO. 225

E.B. 225

D. S. 225

$Bm^{11}$   $D^{(ADD 9)} / C^{\#}$   $/F^{\#}$   $C^{\flat 9}$

A. SX. 229 *fp* -1

T. SX. *fp* -1

B. SX. *fp* -1

B $\flat$  TPT. 229 *fp* -1

TBN. *fp* -1

E.GTR. 229 *fp* -1

PNO. 229 *fp*  $B_{MI}^{11}$   $D^{(ADD\ 9)}_{(OMIT\ 3)}/C^{\#}$   $G^{b/9}$   $F_{MA}^{7(13)}$

E.B. 229  $B_{MI}^{11}$   $D^{(ADD\ 9)}_{(OMIT\ 3)}/C^{\#}$   $G^{b/9}$   $F_{MA}^{7(13)}$

D. S.

0

REPEAT AS WRITTEN  
(Drum Solo)

A. SX. 233 REPEAT AS WRITTEN (Drum Solo)

T. SX. REPEAT AS WRITTEN (Drum Solo)

B. SX. REPEAT AS WRITTEN (Drum Solo)

B $\flat$  TPT. 233 REPEAT AS WRITTEN (Drum Solo)

TBN. REPEAT AS WRITTEN (Drum Solo)

E.GTR. 233 REPEAT AS WRITTEN (Drum Solo)

PNO. 233 REPEAT AS WRITTEN (Drum Solo)

E.B. REPEAT AS WRITTEN (Drum Solo)

D. S. 233 REPEAT AS WRITTEN (Drum Solo)

$Dm^{11}$  /C /A  $A^{\flat}MA^{7(13)}$  F/G F<sup>(ADD 9)</sup><sub>(OMIT 3)</sub> E $\flat$ <sup>(ADD 9)</sup><sub>(OMIT 3)</sub> BMA<sup>7(b5)</sup>

A. SX. 241

T. SX.

B. SX.

B♭ TPT. 241

TBN.

E.GTR. 241

PNO. 241

E.B. 241

D. S. 241

$Dm^{11}$  /C /A  $A^bMA^{7(13)}$  F/G F<sup>(ADD 9)</sup><sub>(OMIT 3)</sub> E<sup>b(ADD 9)</sup><sub>(OMIT 3)</sub> BMA<sup>7(b5)</sup>

P

(Tbn/Bari)

A. SX. 249

(Tbn/Bari)

T. SX.

B. SX. w/ Tbn *mf*

(Tbn/Bari)

B $\flat$  TPT. 249

w/ Bari *mf*

TBN.

(Tbn/Bari)

E.GTR. 249

(Tbn/Bari)

PNO. 249

(Tbn/Bari)

E.B. *mf*  $D_{MI}^{11}$  /C /A  $A^{\flat} MA^7(13)$

(Tbn/Bari)

(Cont. Solo)

D. S. 2 2

A. SX. 253

T. SX.

B. SX.

Bb TPT. 253

TBN.

E.GTR. 253

PNO. 253

E.B. 253

D. S.

F/G

F<sup>(ADD 9)</sup><sub>(OMIT 3)</sub>

E<sup>b</sup><sup>(ADD 9)</sup><sub>(OMIT 3)</sub>

BMA<sup>7(b5)</sup>

253

2

2



A. SX. 257

T. SX.

B. SX. 257

B $\flat$  TPT. 257

TBN. 257

E.GTR. 257

PNO. 257

E.B. 257

D. S. 257

A. SX. 261

T. SX.

B. SX. 7

Bb TPT. 261

TBN.

E.GTR. 261

PNO. 261

E.B. 261

D. S.

F/G

F<sup>(ADD 9)</sup><sub>(OMIT 3)</sub>

E<sup>b</sup><sub>(ADD 9)</sub><sub>(OMIT 3)</sub>

BMA<sup>7</sup><sub>(b5)</sub>

2

2

2

2

Q

A. SX. *mf*

T. SX. *mf*

B. SX. *mp*

B♭ TPT. *mf*

TBN. *mp*

E.GTR. *Building...* 2 //

PNO. *Building...* 2 //

E.B. *Building...*  
*DMI<sup>11</sup>* /C /A A<sup>b</sup>MA<sup>7(13)</sup>  
*p.* *p.* *p.* *b<sub>0</sub>.*

D. S. *Building...* 2 //

A. SX. 269

T. SX.

B. SX.

Bb TPT. 269

TBN.

E.GTR. 269

PNO. 269

E.B. 269

D. S.

F/G

F<sup>(ADD 9)</sup><sub>(OMIT 3)</sub>

E<sup>b</sup><sup>(ADD 9)</sup><sub>(OMIT 3)</sub>

BMA<sup>7(b5)</sup>

A. SX. 273

T. SX.

B. SX.

B $\flat$  TPT. 273

TBN.

E.GTR. 273 CRESC. 2 //

PNO. 273 CRESC. 2 //

E.B. 273 CRESC.  $Dm^{11}$  /C /A  $A^b MA^{7(13)}$

D. S. 273 CRESC. 2 //

Detailed description: This page of a musical score for 'ICE FALL' (page 53) features a multi-instrument ensemble. The woodwinds (A. SX., T. SX., B. SX.) and brass (B $\flat$  TPT., TBN.) parts play melodic lines with various articulations and dynamics. The strings (E.GTR., PNO., E.B.) provide harmonic support with a crescendo and a double bar line with a repeat sign. The percussion (D. S.) part includes a snare drum with a crescendo and a double bar line with a repeat sign. The score is in 2/4 time and includes dynamic markings such as 'CRESC.' and 'p.'. The key signature has one sharp (F#).

A. SX. *f* 277

T. SX. *f*

B. SX. *f*

B $\flat$  TPT. *f* 277

TBN. *f*

E.GTR. 277

PNO. 277

E.B. 277

D. S. 277

F/G      F<sup>(ADD 9)</sup><sub>(OMIT 3)</sub>      E $\flat$ <sup>(ADD 9)</sup><sub>(OMIT 3)</sub>      BMA<sup>7(b5)</sup>

R

A. SX.  
281

T. SX.

B. SX.

B $\flat$  TPT.  
281

(To Cup)

TBN.  
(To Cup)

E.GTR.  
281 *ff*

$E_m^{11}$  /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>(OMIT 3)

PNO.  
281 *ff*

$E_m^{11}$  /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>(OMIT 3)

E.B.  
281 *ff*

$E_m^{11}$  /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>(OMIT 3)

D. S.  
281 *ff*

Wind Down...

A. SX. 289

T. SX.

B. SX.

B $\flat$  TPT. 289

TBN.

E.GTR. 289  
EM $i^{11}$  /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>  
DECRESC.

PNO. 289  
EM $i^{11}$  /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>  
DECRESC.

E.B. 289  
EM $i^{11}$  /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>  
DECRESC.

D. S. 289  
DECRESC. (End Solo)



S

A. SX. *mp* 297

T. SX. *mp*

B. SX. *mp*

Musical notation for Saxophones (A, T, B) in treble clef. The A and T parts have a melodic line with slurs and accents. The B part has a bass line with slurs. Dynamics include *mp* and a decrescendo hairpin.

(Saxes)

B $\flat$  TPT. 297

TBN. 297

Musical notation for Trumpets (B $\flat$ ) and Trombones (TBN) in treble clef. Both parts are mostly silent with some rests. Dynamics include *mp* and a decrescendo hairpin.

(Saxes)

E.GTR. 297 *mf* DECRESC.

(Saxes) *mf* DECRESC.

EMI<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>(OMIT 3)

Musical notation for Electric Guitar (E.GTR.) and Saxophone (Saxes) in treble clef. The E.GTR. part has a melodic line with slurs and accents. Dynamics include *mf* and a decrescendo hairpin.

PNO. 297 *mf* DECRESC.

(Saxes) *mf* DECRESC.

EMI<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>(OMIT 3)

Musical notation for Piano (PNO.) and Saxophone (Saxes) in grand staff. The PNO. part has a melodic line with slurs and accents. Dynamics include *mf* and a decrescendo hairpin.

E.B. 297 *mf* DECRESC.

(Saxes) *mf* DECRESC.

EMI<sup>11</sup> /B /D /G Asus/C $\sharp$  Asus C<sup>(OMIT 3)</sup>/F C<sup>(ADD 9)</sup>(OMIT 3)

Musical notation for Electric Bass (E.B.) and Saxophone (Saxes) in bass clef. The E.B. part has a bass line with slurs and accents. Dynamics include *mf* and a decrescendo hairpin.

D. S. 297 *mf* DECRESC.

Musical notation for Drum Set (D. S.) in bass clef. The part consists of a rhythmic pattern of slashes. Dynamics include *mf* and a decrescendo hairpin.

A. SX. *p* 305

T. SX. *p*

B. SX. *mp*

Bb TPT. *mp* (CUP) 305

TBN. *mp* (CUP)

E.GTR. *mp* 305  
Em<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F

PNO. 305  
Em<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F

E.B. 305  
Em<sup>11</sup> /B /D /G Asus/C# Asus C<sup>(OMIT3)</sup>/F

D. S. 305