

Piano

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

♩ = 140

**A**

**HORNS play tune**

*rit.*

tempo

*rit.*

**B**

tempo

tempo

*rit.*

**C**

tempo

tempo

*rit.*

**Out of tempo (just you - ignore the others)**

*rit.*

**D**  $B^{\flat}7_{sus4}$   $B^{\flat}7(b9)$   $E^{\flat}\Delta$   $G7(b9)$   $A^{\flat}7_{sus4}$   $A^{\circ}$   $D7(b9)$   $Gm^{11}$   $C7(b9)$

$Fm7$   $Fm7$   $E^{\flat}$   $D^{\circ}$   $G7(b9)$   $D^{\flat}$   $C$   $C$   $F6$   $B7(\#9)$   $E7(b9)$

*fade out wherever you are when horns trill*

$Am^9$   $D7$   $G^{\Delta}$   $C^{\Delta}$   $Fm7$   $B^{\flat}7$   $E^{\flat}\Delta$   $A^{\flat}\Delta$

$D^{\flat}m7$   $G^{\flat}7$   $B^{\Delta}$   $E^{\Delta}$   $E^{\flat}\Delta$   $Fm7$   $E^{\flat}$   $D^{\circ}$   $G7(b9)$

$Cm7$   $B^{\circ}$   $B^{\flat}m7$   $A7(-5)$   $A^{\flat}7_{sus4}$   $A^{\circ}$   $D7(b9)$   $Gm^{11}$   $C7(\#9)$

$Fm^{11}$   $A^{\flat}m6$   $Gm7$   $C7(b9)$   $Fm^{11}$   $Fm7$   $B^{\Delta}$   $F^{\circ}$   $E^{\flat}$   $B$   $B^{\flat}$

**Tenor solo  
Tacit**

*cue: horns riff starts*

**G**

*rit from last 6 bars*

**H** *Colla voce*

**I** *medium bossa (follow tenor/piano)*

**J** *(other horns in)*

**K** *broken-up going into... double tempo*

*horn riffs start*

**L**

*out of tempo solo ad lib* *rit from last 4 (follow horns)*

**M** *scales*  $Gb$   $BbmH$   $Abm (G\#m)$   $AbmH$

$Bm$   $Cm$   $Ebm/GmH$

**N** go into fast tempo (solo still)

**O** Horns in (solo still)

Horns trill

end of solo

original tempo

note: **E** and **F** are not marked as everyone else is different to you.

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

$\text{♩} = 140$   
Tenor

**A** *legato*

*mp tempo* *rit*

**B** *tempo*

*tempo* *rit*

**C** *tempo*

*tempo* *rit*

**D** *strict tempo even though piano is out of tempo*

9

**E** *cue: alto* *trombone*

*trumpet*

*play*

*mf* *cresc.*

*tr*

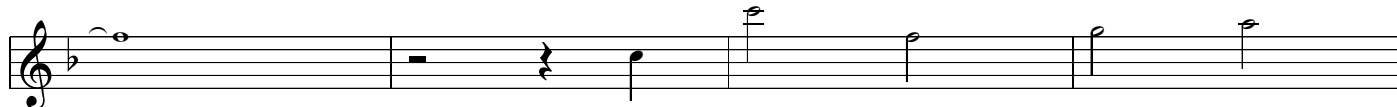
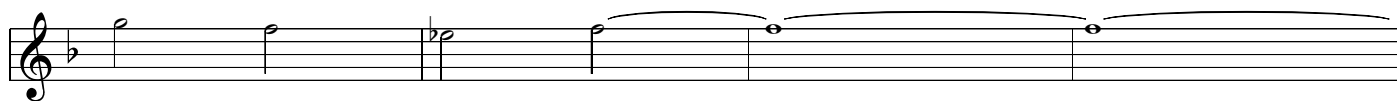
**F** *solo ad lib*  
 $D\flat\Delta(+5)$   
(Bbm scale)

*ff* **Accel to reach double tempo at F**

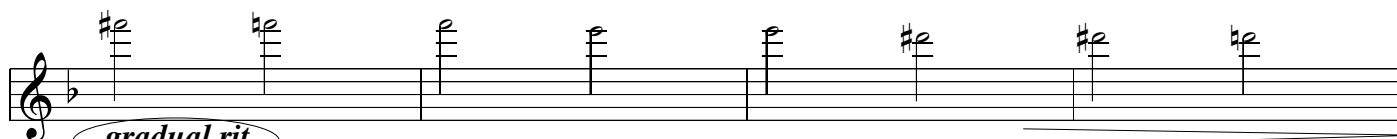
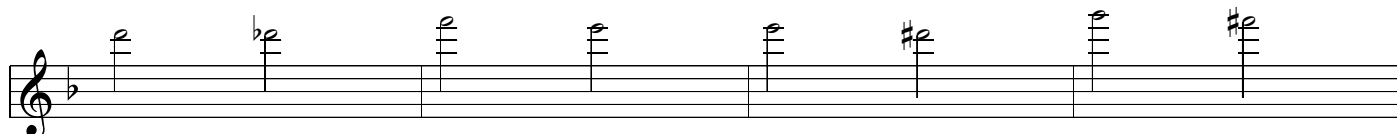
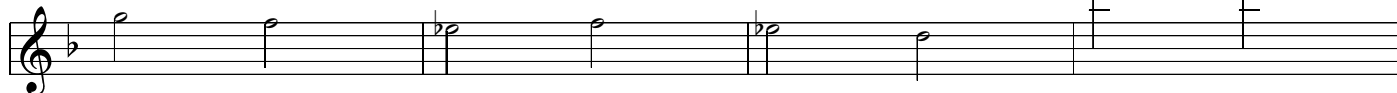
*repeat as required* *continue to solo* **G** *other horns cue*

$D\flat\Delta(+5)$  (Bbm scale)

*mf*



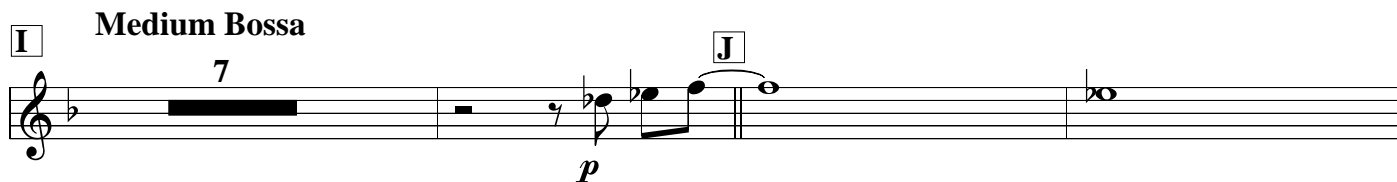
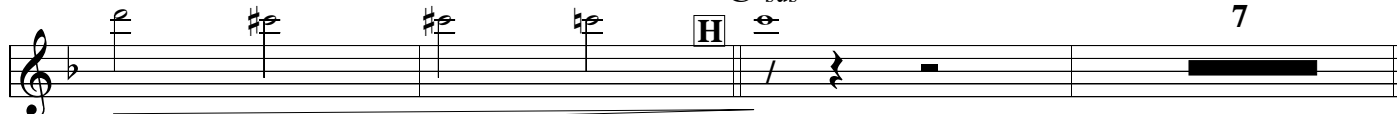
same scale or free



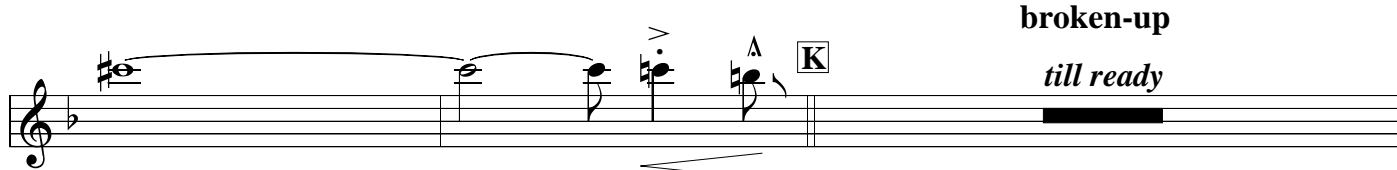
gradual rit

end of solo

C7sus4 colla voce



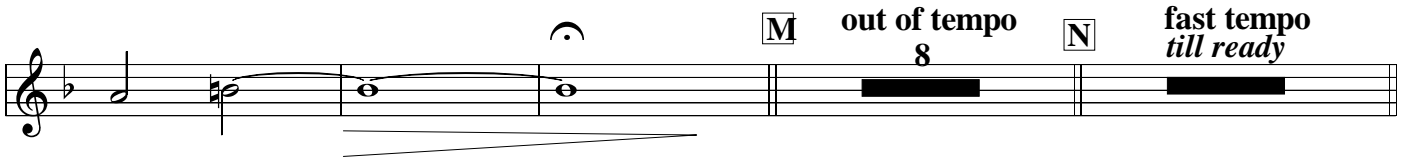
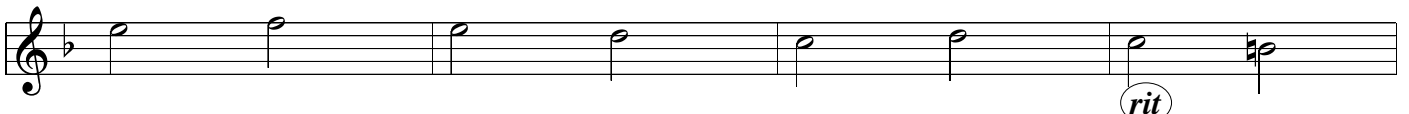
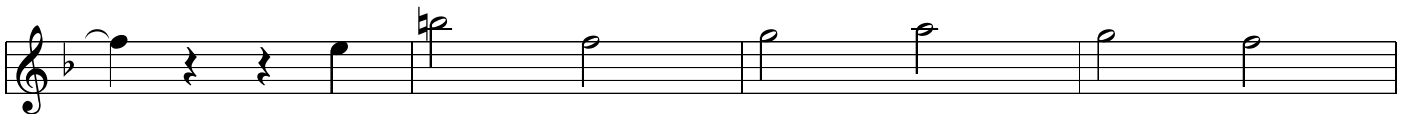
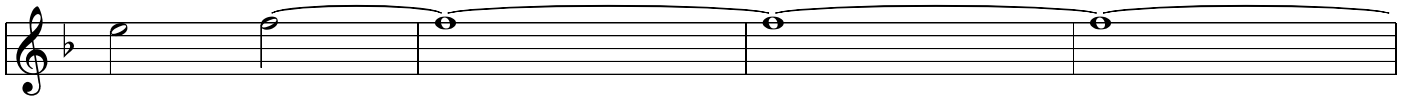
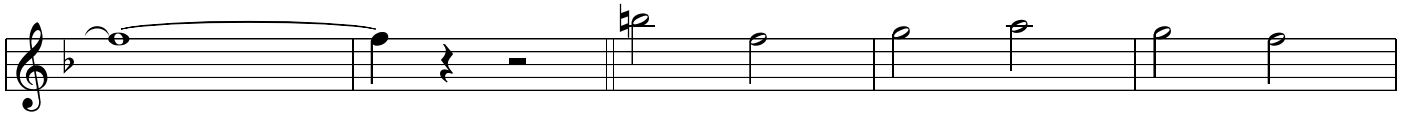
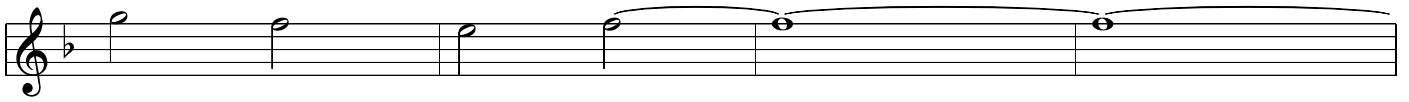
Medium Bossa



double-tempo  
till ready

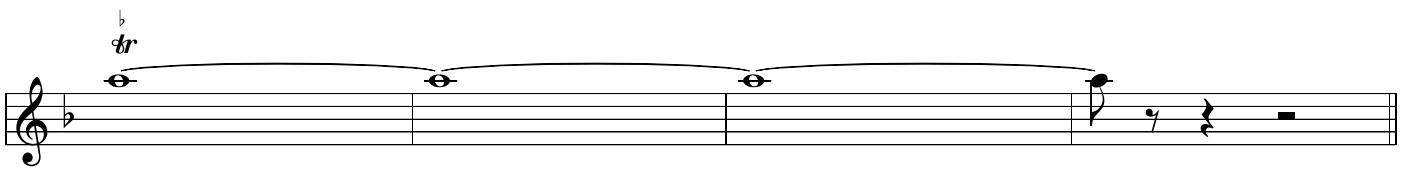
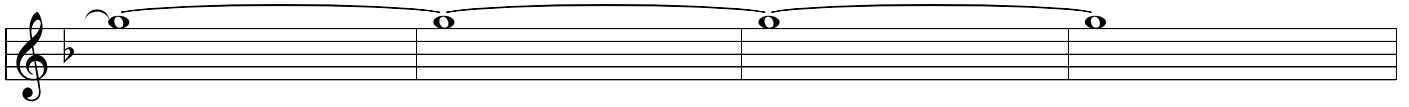
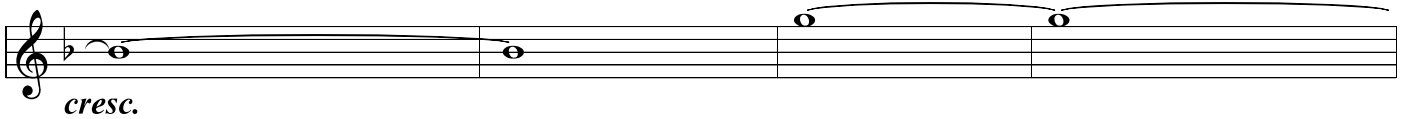
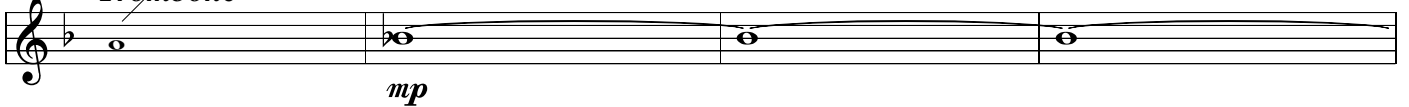
on cue  
from Alto, Tbn or Ten





on cue from any of the horns  
cue Trombone

**play**



**P**

Musical staff P: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains six measures of music. The first measure starts with a dynamic marking of *f*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Musical staff continuation: Treble clef, key signature of one flat. The staff contains six measures. The first measure has a dynamic marking of *f*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The second measure has a dynamic marking of *rit*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The third measure has a dynamic marking of *rit*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The fourth measure has a dynamic marking of *rit*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The fifth measure has a dynamic marking of *rit*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The sixth measure has a dynamic marking of *rit*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The staff ends with a double bar line and a fermata over the final note.

original tempo

**Q**

Musical staff Q: Treble clef, key signature of one flat, 4/4 time signature. The staff contains six measures of music. The first measure starts with a dynamic marking of *mp* and a tempo marking of ♩ = 140. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The second measure has a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The third measure has a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The fourth measure has a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The fifth measure has a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The sixth measure has a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The staff ends with a double bar line and a fermata over the final note.

♩ = 140

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

Alto *legato*  
A lead

**A** *mp* *rit* *tempo* *rit*

**B** *tempo* *rit*

**C** *tempo* *rit* *tempo* *rit*

**D** strict tempo even though piano is out of tempo **E** >

9 *mf* *f* **F**

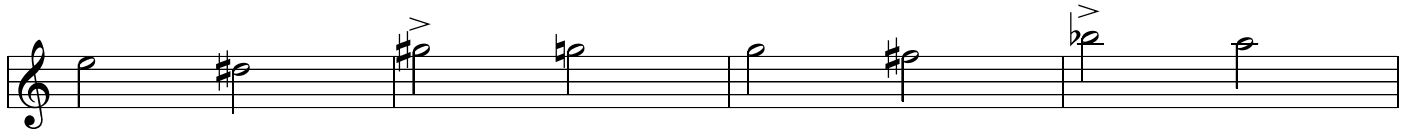
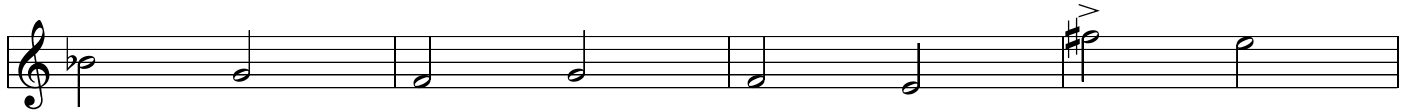
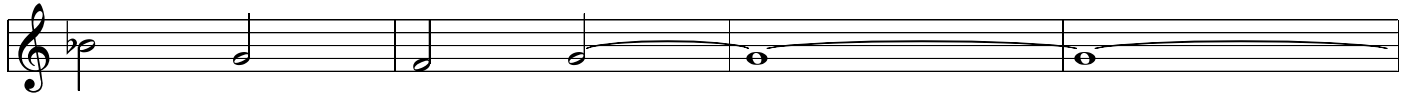
*tr* *ff* **F** **F**

Accel to reach double-tempo at **F**

on cue (alt/tpt/tbn to give cue) **G**

till ready *mf* **G**





*gradual rit*

**solo ad lib**

scales: C

*colla voce*

*dim.*

**H**

G<sup>7</sup>sus<sup>4</sup>

EmH

B

C



**Dm**

**Bbm**

**Fm**

F<sup>Δ</sup>(+5)

A<sup>7</sup>(#9)

**Dm**

E<sup>7</sup>(b9-5)



**E**

**Am**

**medium bossa**

**F#**

A<sup>Δ</sup>(-5)

G<sup>#7</sup>(#9)

**I** C<sup>#7</sup>sus<sup>4</sup>



**Ab**

**Dm<sup>7</sup>**

E<sup>b7</sup>sus<sup>4</sup>



**Fm**

E<sup>7</sup>(#9)

**J** Am<sup>6</sup>

Gm<sup>7</sup>



**Ab**

**Ab**

F<sup>o</sup>

Em<sup>7</sup>

E<sup>b7</sup>sus<sup>4</sup>

D<sup>bΔ</sup>(+11)



**broken-up**

Hymn for the have-nots p.3

*Dbm*

**C7(#9+5)**

**K**  $\frac{F\#\emptyset}{B}$

*till ready*

Alto  
**double-tempo**  
*till ready*

A musical staff in treble clef containing rhythmic slashes and rests. The first measure has four slashes, the second has a slash and a rest, the third has four slashes, and the last two measures have rests.

**L** *on cue*

A musical staff in treble clef with notes: quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamic marking *f* is below the first note.

A musical staff in treble clef with a long slur covering the first three measures, followed by a quarter rest and a quarter note G4.

A musical staff in treble clef with notes: quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamic marking *f* is below the first note.

A musical staff in treble clef with a long slur covering the first three measures, followed by a quarter rest and a quarter note G4.

A musical staff in treble clef with notes: quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamic marking *f* is below the first note.

A musical staff in treble clef with notes: quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamic marking *f* is below the first note.

*rit*

**M**

**out of tempo**  
8

**N**

**fast tempo**  
*till ready*

A musical staff in treble clef with notes: quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamic marking *f* is below the first note.

*on cue from any of the horns*

**O**

*cue Trombone*

*Tenor*

*Trumpet*

**play**

A musical staff in treble clef with notes: quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamic marking *mp* is below the first note.

A musical staff in treble clef with notes: quarter notes G4, A4, B4, C5, B4, A4, G4. Dynamic marking *cresc.* is below the first note.

A musical staff in treble clef with a long slur covering the first three measures, followed by a quarter rest and a quarter note G4.

*tr*

**P**  
*f*

original tempo

♩ = 140

*lead*

*rit* *mf*

**Q** *legato*

*rit*

# HYMN FOR THE HAVE-NOTS

♩ = 140

Trumpet/Flugelhorn

**A** *legato* (alto lead)

**B** tempo

**C** tempo

**D** strict tempo even though piano is out of tempo

9

**E** cue: alto trombone

play

*mf* *cresc.*

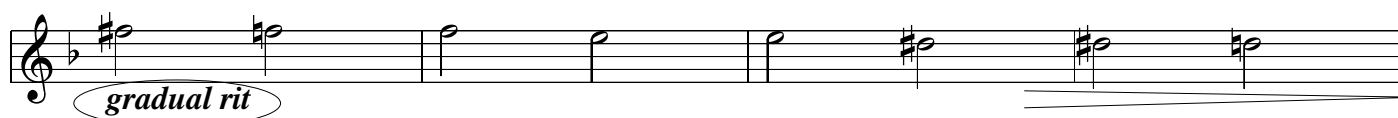
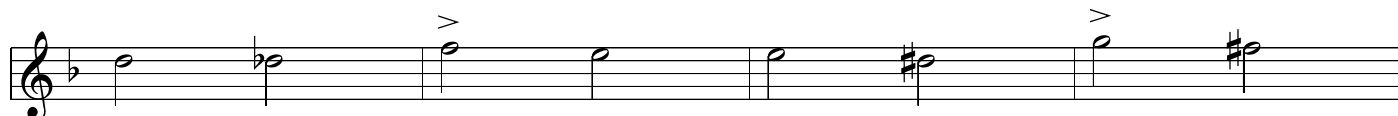
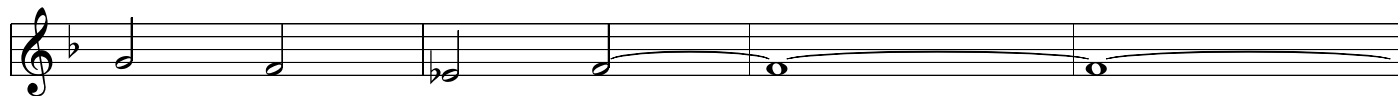
**F**

*ff* Accel to reach double tempo at

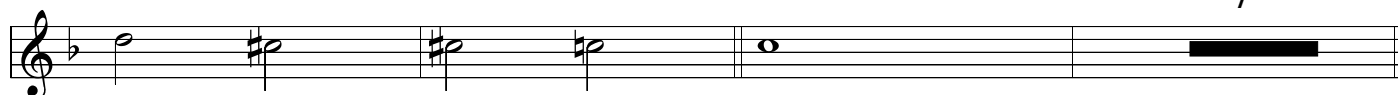
till ready on cue from Alto, Trbn or Tpt

**G**

*mf*



**H** colla voce



**I** Medium Bossa



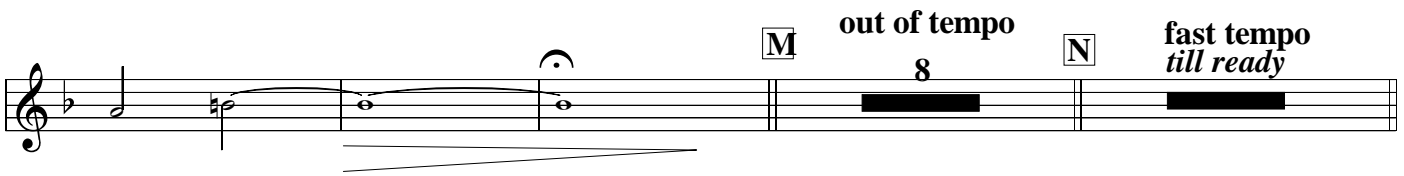
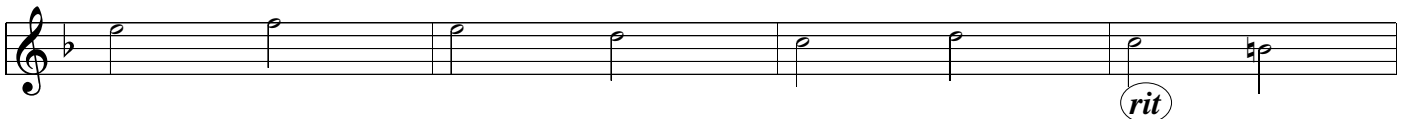
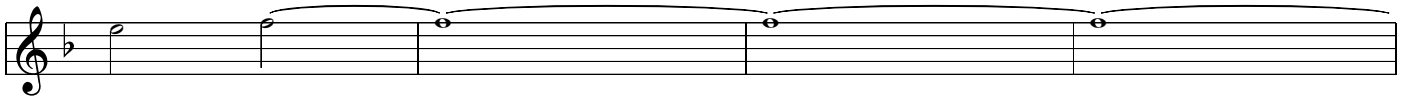
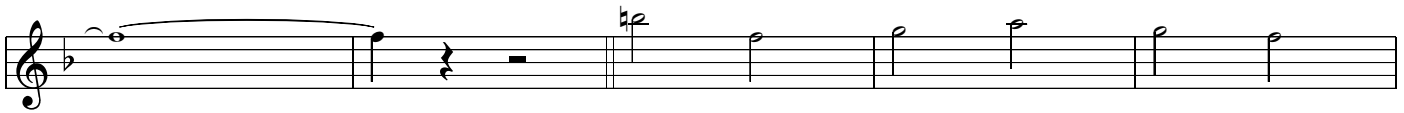
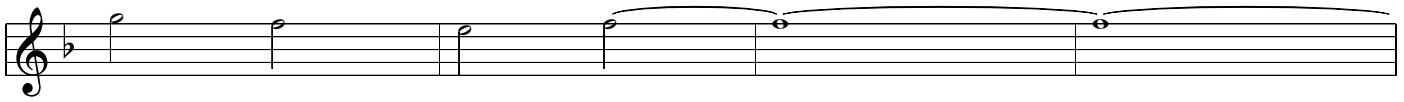
broken-up  
solo ad lib



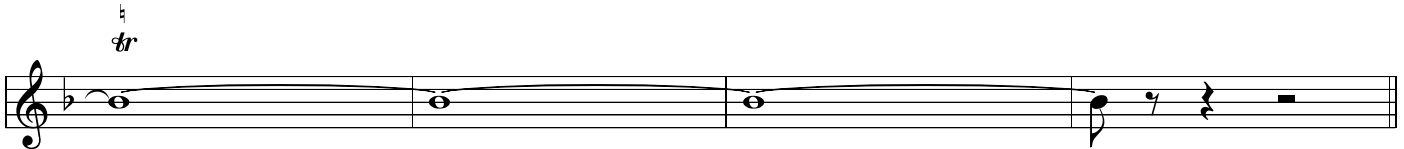
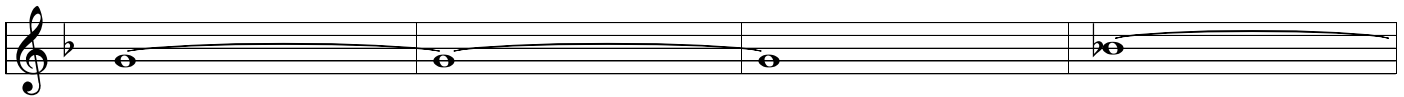
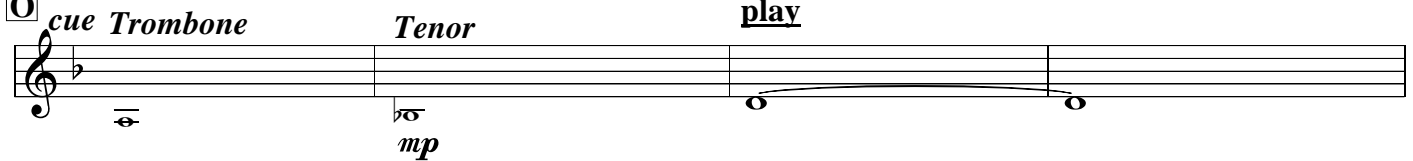
double-tempo

**L** continue solo  
other horns cue

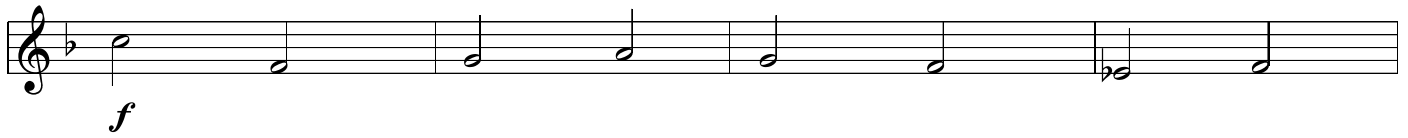




on cue from any of the horns



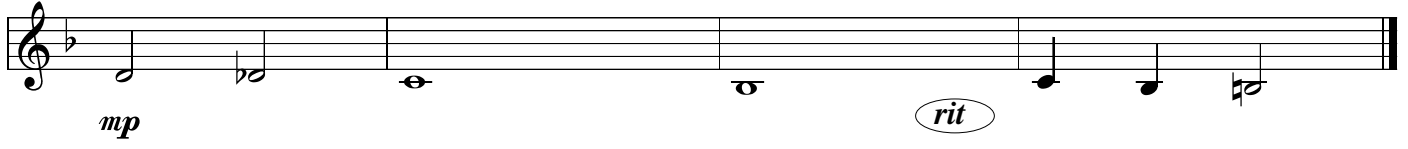
**P**



original tempo ♩ = 140

**Q**

(alto lead)



Trombone

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

♩ = 140

*legato*

**A**

*mp*  
*tempo*  
*rit*

*tempo*  
*rit*

**B**

*tempo*  
*rit*

*tempo*  
*rit*

**C**

*tempo*  
*rit*

*tempo*  
*rit*

**D** strict tempo even though piano is out of tempo

**E** *cue: alto*

*rit play*  
*mf*

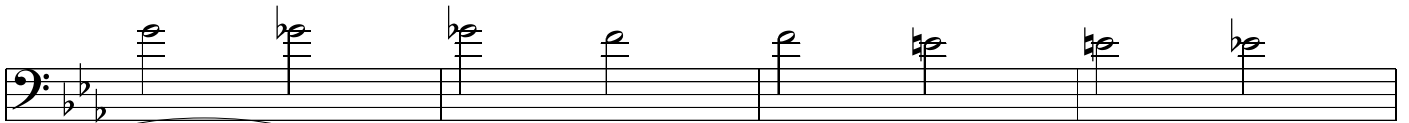
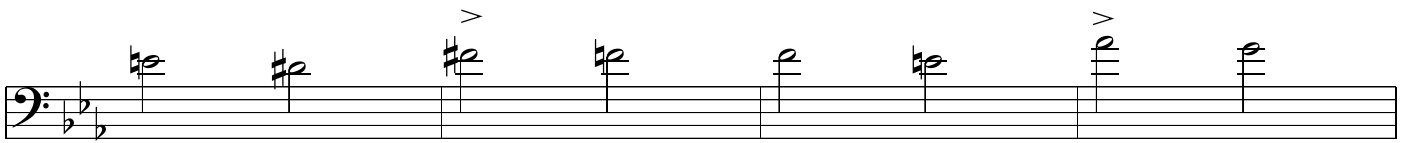
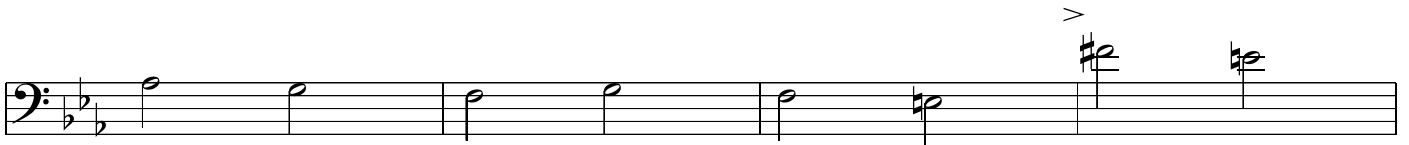
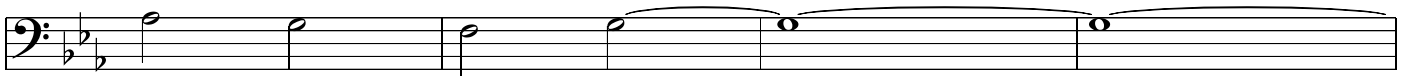
*cresc.*  
**F** *f*

*ff* **Accel to reach double tempo at** **F**

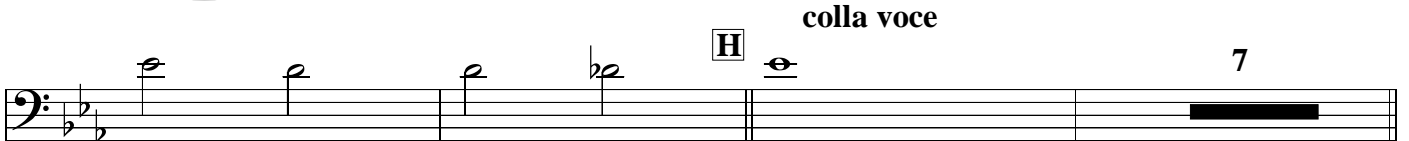
till ready on cue from Alto, Tpt or Tbn **G**

*mf*

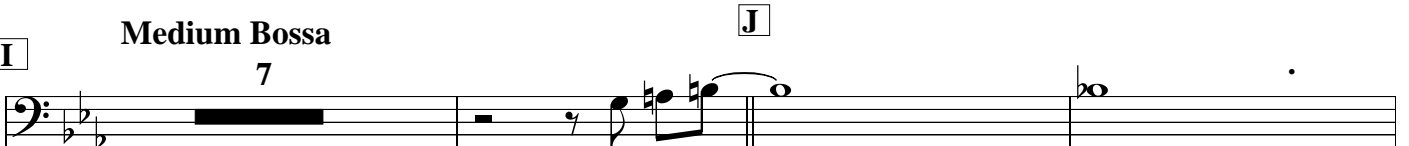




*gradual rit*



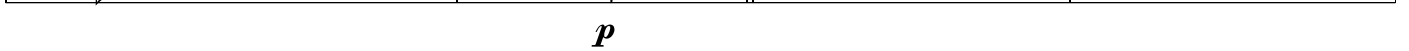
*colla voce*



**I Medium Bossa**

7

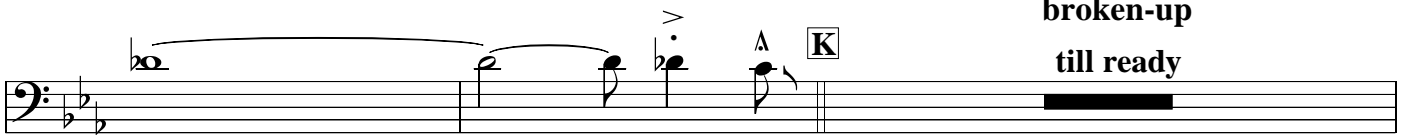
**J**



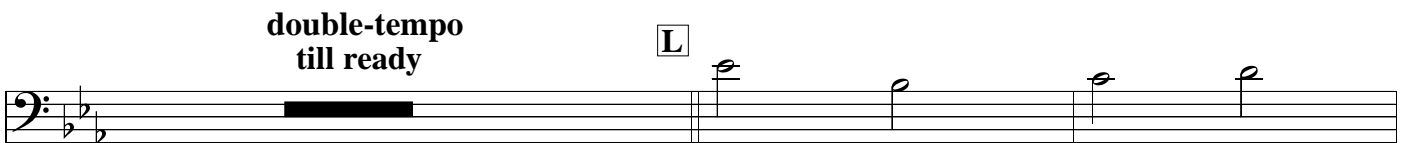
*p*



*cresc.*



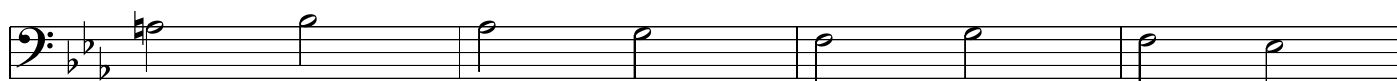
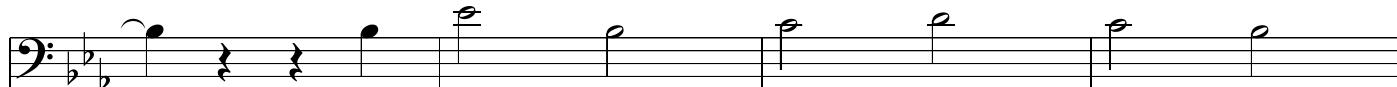
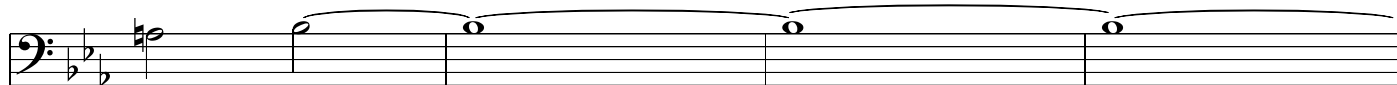
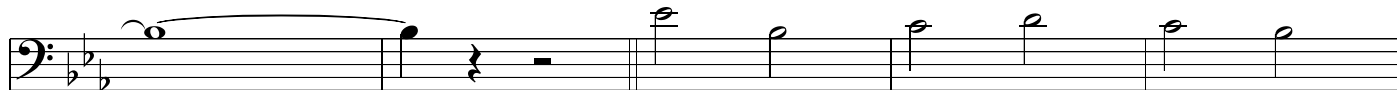
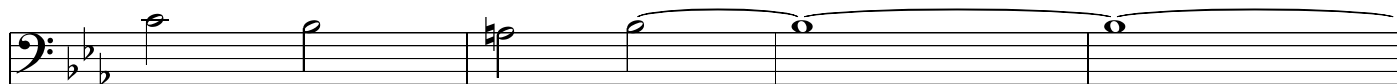
**broken-up  
till ready**



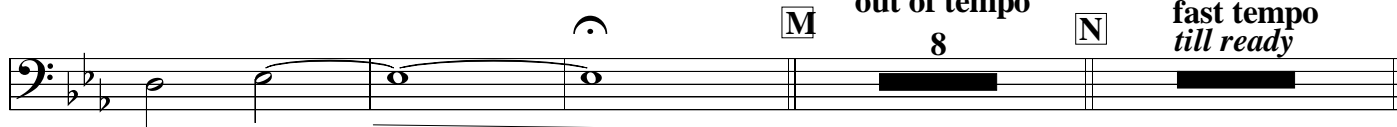
**double-tempo  
till ready**

**L**

*f*



*rit*



**M**

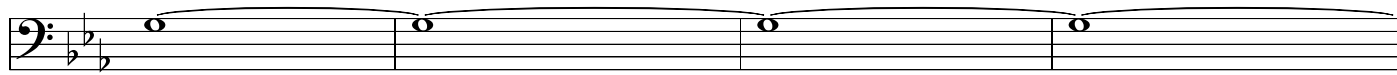
out of tempo  
8

**N**

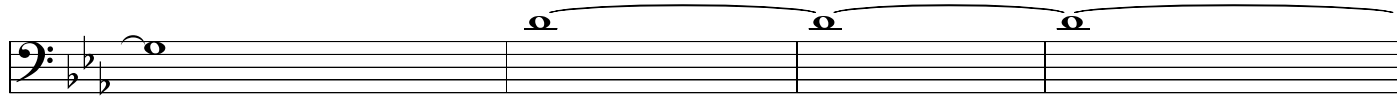
fast tempo  
till ready

on cue from any of the horns

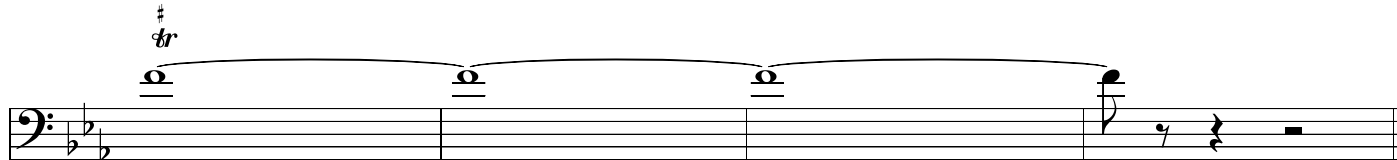
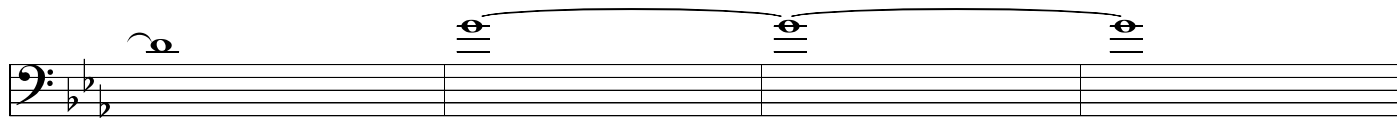
**0**



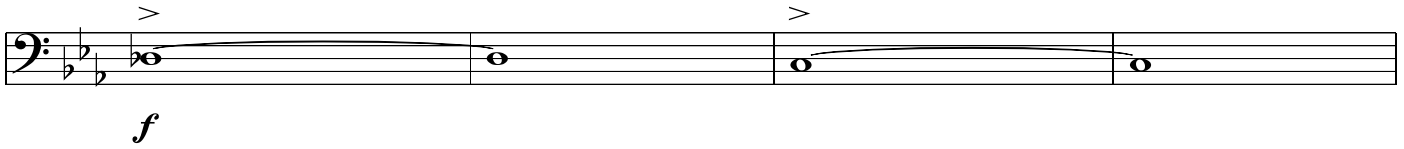
*mp*



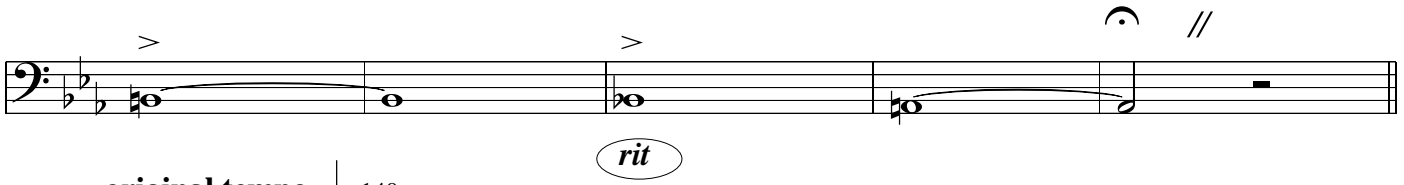
*cresc.*



**P**



First line of musical notation for section P. It consists of a single bass clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a melodic line with a fermata over the first two notes, followed by a second fermata over the next two notes. There are accents (>) above the first and third notes. The dynamic marking *f* is placed below the first note.



Second line of musical notation for section P. It continues the melodic line from the first line. It features a fermata over the first two notes, followed by a second fermata over the next two notes. There are accents (>) above the first and third notes. The dynamic marking *f* is placed below the first note. The line ends with a fermata over the final note and a double bar line (//).

original tempo ♩ = 140

*rit*

**Q**



Single line of musical notation for section Q. It consists of a single bass clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a melodic line with a fermata over the final note. There are accents (>) above the first and third notes. The dynamic marking *mp* is placed below the first note. The line ends with a fermata over the final note and a double bar line (//).

*rit*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

Bass

**A** ARCO

$\text{♩} = 140$

First line of musical staff A, bass clef, 4/4 time signature. It begins with a whole note G2. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The piece concludes with a fermata over a whole note G3. The marking *rit.* is placed below the staff.

tempo

Second line of musical staff A, continuing the melody from the first line. It concludes with a fermata over a whole note G3. The marking *rit.* is placed below the staff.

**B**

tempo

First line of musical staff B, bass clef, 4/4 time signature. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. It concludes with a fermata over a whole note G3.

tempo

Second line of musical staff B, continuing the melody from the first line. It concludes with a fermata over a whole note G3. The marking *rit.* is placed below the staff.

**C**

tempo

First line of musical staff C, bass clef, 4/4 time signature. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. It concludes with a fermata over a whole note G3.

tempo

Second line of musical staff C, continuing the melody from the first line. It concludes with a fermata over a whole note G3. The marking *rit.* is placed below the staff.

strict tempo even though piano is out of tempo

**PIZZ**  
alto cue

play

*rit.*

**D**

9

**E**

First line of musical staff D, bass clef, 4/4 time signature. It features a whole rest for 9 bars, followed by a fermata over a whole note G3. The marking **PIZZ** and *alto cue* are above the staff, and play and *rit.* are below.

Second line of musical staff D, continuing the melody from the first line. It features a series of eighth notes with beams, all tied to the next line, ending with a fermata over a whole note G3.

Accel to reach double tempo at **F**

First line of musical staff E, bass clef, 4/4 time signature. It features three triplet markings over eighth notes: G2, A2, B2; C3, D3, E3; and F3, G3, A3. The piece concludes with a fermata over a whole note G3.

**F**

$B^{\Delta(+5)}$  play line based on this scale (Abm)

repeat as required

First line of musical staff F, bass clef, 4/4 time signature. It features a scale line: G2, A2, B2, C3, D3, E3, F3, G3. The piece concludes with a double bar line and repeat dots.

**G**

cue: horns riff starts

First line of musical staff G, bass clef, 4/4 time signature. It features a whole rest for 8 bars, followed by a whole rest for 8 bars, and then a whole rest for 16 bars. The marking  $B^{\Delta(+5)}$  is above the staff.

*rit from last 6 bars (follow horns)*

**H**

$B^{\flat 7sus4}$

out of tempo

First line of musical staff H, bass clef, 4/4 time signature. It features a whole rest for 7 bars. The marking  $B^{\flat 7sus4}$  is above the staff.

**I** medium bossa (follow tenor/piano)

Bass line with chords: E7sus4, slash, Fm7, slash.

Bass line with chords: Gb7sus4, slash, G7(+5), slash.

**J** (other horns in)

Bass line with chords: Cm, Bbm7, Ab, Gm7.

Bass line with chords: Gb7sus4, EΔ(-5), Eb7(#9+5), slash.

**K** broken-up going into... double tempo

Bass line with chords: A∅/D, double bar line, A∅/D.

**L** horn riffs start

Bass line with chords: A∅/D for 8 bars, A∅/D for 8 bars, A∅/D for 10 bars. Includes instruction: rit from last 4 (follow horns).

**M** D<sup>b</sup>7sus4

Bass line with chord: D<sup>b</sup>7sus4. Includes instruction: out of tempo 7.

**N** Fast 4 - join in after piano sets tempo

Bass line with chords: D∅/G, double bar line, D∅/G for 12 bars.

**O** Horns in

Horns trill

Bass line with chord: D∅/G, slash, slash, and a trill.

**P**

Bass line with a long note and a slur.

Bass line with a long note and a slur.

**Q** original tempo

Bass line with a melodic line and a slur. Includes instruction: rit.

Drums

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

♩ = 140 *brushes*

**A**

*mp*  
tempo  
*rit.*  
tempo

**B**

tempo  
tempo  
*rit.*  
tempo

**C**

tempo  
tempo  
*rit.*  
tempo

**D** strict tempo even though piano is out of tempo

**E** horn cues & fills

9  
start gently & build

Accel to reach double tempo at **F**

*ff*

**F** Fast (in 4) (*Tenor solo*)

Play time with lots of fills

**G** cue: horns riff starts

play 8      play 8      play 16

**H** (alto solo)

out of tempo

7

*rit from last 6 bars (follow horns)*

**I** medium bossa (follow tenor/piano)

**play 8**

**J** (other horns in)


**play 8**

**K** (trumpet solo)

**broken-up**      **going into...**      **double tempo**

**L** horn riffs start

**play 8 bars**      **play 8 bars**      **play 10 bars**  
*rit from last 4 (follow horns)*

**M**  (piano solo)

out of tempo

7

**play 7 bars**

**N**

**Fast 4 -**      **join in after piano sets tempo**

**O** Horns in

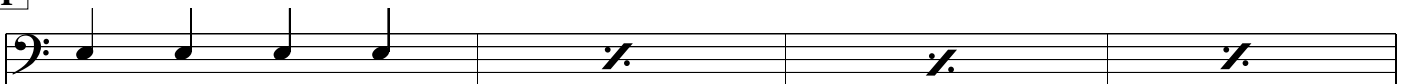
**play 10**

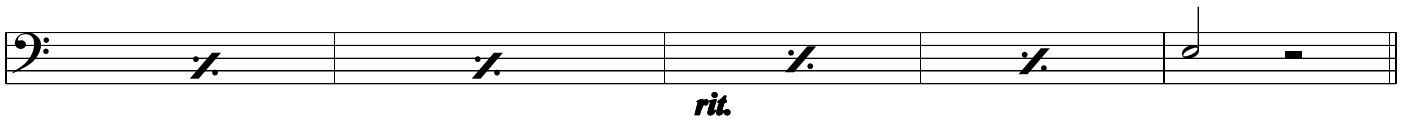
*horns trill*

**fill**

Trill notation: 

**P**

Trill notation: 

Trill notation:   
*rit.*

**Q** original tempo

Trill notation:   
*rit.*

## notes on Hymn for the Have-not

This piece is not recommended for ballroom dancing purposes. Nor is it meant to be a pretty little conventional 1960's-style combo arrangement.

The tune at A, B and C should be played very legato, like a hymn but not so dirge-y. The piano continues in the same vein at D. The horns, bass and drums should keep in strict tempo as from the first piano chord at D and ignore the piano (as usual, do I hear a pianist comment). It might be useful if one of the horn players marks time or conducts to keep things together.

Although there is a 9 bar rest for the horns at D it could be longer to prolong the element of surprise and to prevent the pianist from getting complacent. The piano should fade out as soon as the trill begins and tacit by the time F is reached.

It is probably easier if one of the horn players counts in E (or conducts) over the piano out-of-tempo section rather than everyone trying to count the rests in strict tempo.

At G the alto, trumpet and trombone have a backing riff. One of them should cue the others in when to start this. Don't overlook the rits at the end of this section or elsewhere.

At I the alto player or the pianist should establish the tempo, but without any count-ins. If this doesn't work for you, the drummer might play a fill in on the previous bar to lead you into tempo.

At K the rhythm becomes more broken up and after a while the eighth note of the straight 8's becomes the quarter note of the fast swing.

At L as at G, the alto, tenor and trombone come in with a backing riff - one of them has to decide when to cue this in.

At N, the piano goes from an out of tempo feel into double tempo swing. It's probably best if the piano sets this and the bass and drums follow.

As at G and L, one of the horn players has to decide when to come in. The rest is plain sailing.