

# QANA

BROKEN-UP STRAIGHT 8's FEEL  
Paul Busby  
PRS

Alto

♩ = 120

**Tacit for 10 bars**

3 Soprano cue

*mp*

**play**  
*mp*

**Tpt lead**  
*mf*

*cresc.*

⊕

*piano solo*

14

12



loose sequence | A | /: Dm or Do | /: | played 4 times

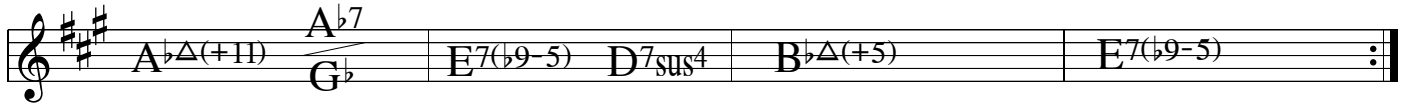
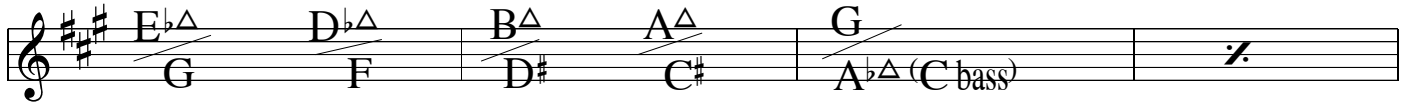
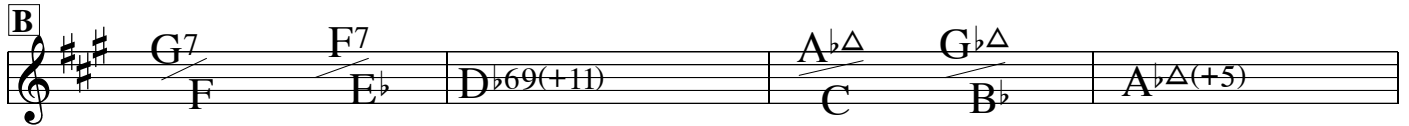
solos

↑ A on last time

**A** play 16 bars on this scale (A harmonic major scale)

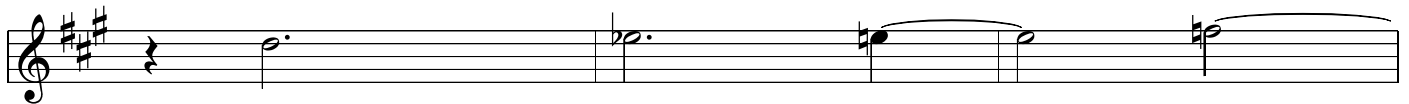


then

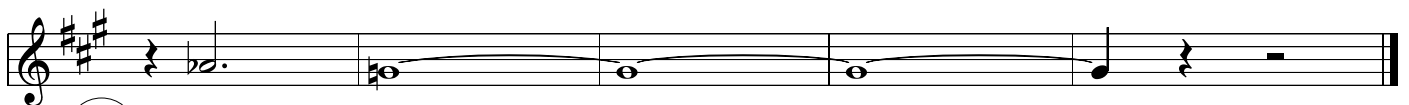


after solos, DS al  $\clubsuit$

**CODA**



*f*



*rit.* *mp*

**Riffs** For **A** - ad lib riffs based on harmonic major scale. Either:

1) Unison line

2) Play any note from the scale - sustained or staccato (in line with other horns)

If playing riffs at **A**, tacet at **B** and vice versa

*play bottom line only behind trombone solo*

**B 1**

**B 2**

*unis*

*play bottom line only behind trombone solo*

**B 3**

# QANA

Loose Latin feel  
Paul Busby  
PRS

♩ = 120

Bass *intro*

Bass line for the intro in 4/4 time, featuring a sequence of eighth notes and dotted eighth notes.

**S** *soprano solo*

Soprano line starting with a long note, followed by rests and a measure with a '4' above it.

Soprano line with rests and a measure with an '8' above it, followed by a cue: long note in tune and a measure with an '11' above it.

*cue: saxes unis*

Soprano line with a sequence of eighth notes and rests, with a '4' above the fourth measure.

Soprano line with rests and a measure with an '8' above it, followed by a measure with an '12' above it.

*cue: long note in tune*

Soprano line starting with a rest and a '13' above it, followed by a sequence of notes.

Soprano line with a sequence of notes, including a triplet of eighth notes marked with a '3' above it.

Soprano line with a sequence of notes, including accents and a final measure with a 2/4 time signature.

Soprano line with a sequence of notes, including a measure with a 2/4 time signature, a measure with a 4/4 time signature, and a measure with a circled cross symbol.

*solos - piano first*

play 4 times in all

(C on 4th time)

Bass line with chords: C, slash, Fm or F°, slash

*then*

Bass line with chords: B<sup>b</sup>7 / A<sup>b</sup> bass, A<sup>b</sup>7 / G<sup>b</sup>, E, B / D<sup>#</sup>, A / C<sup>#</sup>, B<sup>+</sup>

*Abm scale*

Bass line with chords: G<sup>b</sup> / B<sup>b</sup>, E / G<sup>#</sup>, D / F<sup>#</sup>, C / E, C<sup>b</sup> / E<sup>b</sup>, slash

*Eb Harmonic minor scale*

Bass line with chords: B, B<sup>7</sup> / A, G<sup>7</sup>alt, F<sup>7</sup>sus<sup>4</sup>, D<sup>b</sup>+, G<sup>7</sup>alt

*Bbm scale*

after solos, DS al  $\Phi$

**CODA**

Bass line with notes: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>

*mf*

Bass line with notes: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>

*mp rit*

Bass line with notes: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>

**NOTE: Use this scale in the first section of the solos (no need to stick rigidly to the given pattern)**

Bass line with notes: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>

# QANA

Loose Latin feel  
Paul Busby  
PRS

♩ = 120

**Drums**

can play light fills

*soprano solo*

*mp*

8

*cue: long note in tune*

11

*cue: saxes unis*

*mp*

4

8

12

*cue: long note in tune*

13

*fill*

*solos*

play 16

play 12

**CODA**

after solos, DS al 

*f*

*mp*

*dim.*

Piano  
(Rhodes if possible)

# QANA

STRAIGHT 8's  
Paul Busby  
PRS

$\text{♩} = 120$

4



10

B<sup>b</sup>9 (A<sup>b</sup> bass)

A<sup>b</sup>9 (G<sup>b</sup> bass)

E69(+11)

B<sup>Δ</sup>(D<sup>#</sup> bass) A<sup>Δ</sup>(C<sup>#</sup> bass)

B<sup>Δ</sup>(+5)addF<sup>#</sup>

G<sup>b</sup>Δ(-5)(B<sup>b</sup> bass) F<sup>b</sup>Δ(-5)(A<sup>b</sup> bass) D<sup>Δ</sup>9(F<sup>#</sup> bass) C<sup>Δ</sup>9(E bass)  $\frac{B^b}{B^{\Delta}(D^{\#} \text{ bass})}$

$\frac{B^b}{B \text{ add } F^{\#}}$

$\frac{C^{\Delta}}{A \text{ add } E}$

$\frac{D^b}{G \text{ add } D}$

F7sus4

D<sup>b</sup>Δ(+5)



G7(b9-5)

solos - piano first (see bottom of page)

play 4 times in all

Musical staff with chords:  $C^{\Delta}$ , rest,  $Fm$  or  $F^{\circ}$ , rest,  $C^{\Delta}$  on last time

then:

Musical staff with chords:  $B^{\flat}7$ ,  $A^{\flat}7$ ,  $E^{69(+11)}$ ,  $B^{\Delta}$ ,  $A^{\Delta}$ ,  $G^{\#m}$  scale

Musical staff with chords:  $G^{\flat\Delta}$ ,  $E^{\Delta}$ ,  $D^{\Delta}$ ,  $C^{\Delta}$ ,  $E^{\flat}$  harmonic minor scale

Musical staff with chords:  $B^{\Delta(+11)}$ ,  $B^7$ ,  $G^7(\flat 9-5)$ ,  $F^7sus^4$ ,  $D^{\flat\Delta(+5)}$ ,  $G^7(\flat 9-5)$

**CODA** as is  $G^7(\flat 9-5)$ ,  $D/B^{\flat}$ ,  $E^{\flat}/D$ ,  $E/C$ ,  $F/E^{\flat}$ , after solos, DS al

Musical staff with chords:  $B^{\flat}7(\sharp 9+5)$ ,  $G^{\Delta(-5)}$ ,  $mp$ ,  $rit.$

Musical staff with chord:  $G^{\flat\Delta(-5)}$

For first 16 bars of solo section play on C harmonic minor scale:

Musical staff showing the C harmonic minor scale: C, B, B $\flat$ , A, G, F, E

and chords derived from it:

Musical staff with chords:  $C^{\Delta}$ ,  $D^{\emptyset}$ ,  $E^m7$ ,  $F^m^{\Delta}$  or  $F^m6$ ,  $G^7$ ,  $A^{\flat\Delta(+5)}$ ,  $B^{\circ}$ ,  $C^{\Delta}$



Soprano

# QANA

BROKEN-UP STRAIGHT 8's FEEL

Paul Busby  
PRS

*3/8* solo

$\text{♩} = 120$

3

*mp*

*Tpt lead*

*mf*

*cresc.*

*piano solo*

14

12

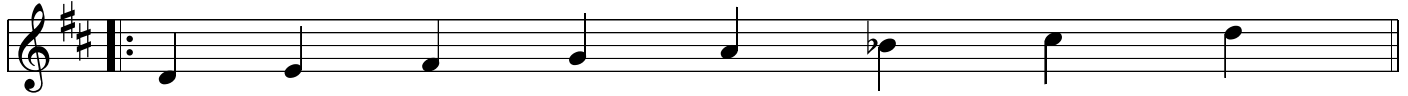


loose sequence: | D | / | Gm or Go | / | played 4 times

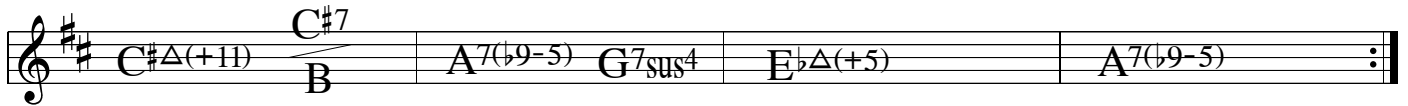
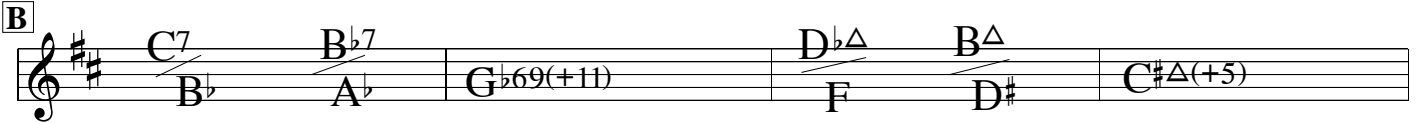
*solos*

↑ D on last time

**A** play 16 bars on this scale (D harmonic major scale)

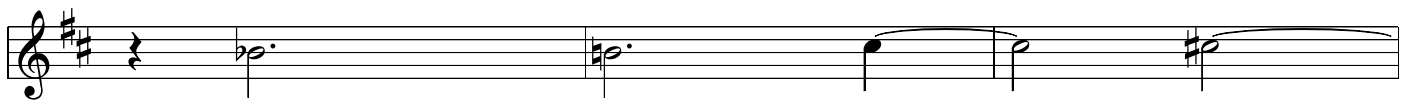


then

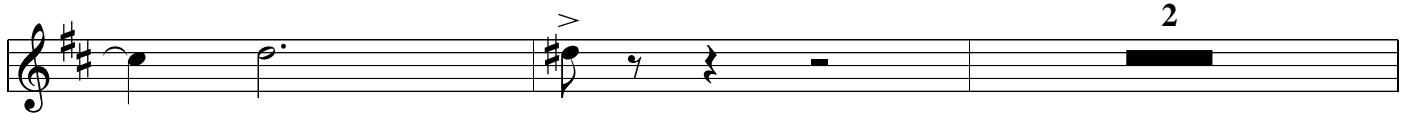


after solos, DS al ♣

**CODA**



*f*



2



*rit. mp*

**Riffs** For **A** - ad lib riffs based on harmonic major scale. Either:

1) Unison line

2) Play any note from the scale - sustained or staccato (in line with other horns)

If playing riffs at **A**, tacet at **B** and vice versa

**B1** *play top line only behind trumpet solo*

**B2** *unis*

**B3** *play top line only behind trumpet solo*

Trombone

# QANA

BROKEN-UP STRAIGHT 8's FEEL

Paul Busby

PRS

**§** tacet 10 bars

♩ = 120

3

soprano cue

mp

play  
mp

mf

>

*piano solo*

14 12

loose sequence: | C | / Fm or Fo | / | play 4 times

↑ C on last time

**A** *solos*

play 16 bars on this scale (D harmonic major scale)

then

**B**

after solos, DS al  $\clubsuit$

**CODA**

*f*

*rit.* *mp*



**Riffs** For **A** - ad lib riffs based on harmonic major scale. Either:

1) Unison line

2) Play any note from the scale - sustained or staccato (in line with other horns)

If playing riffs at **A**, tacet at **B** and vice versa

choose from:

**B1**

**B2**

**B3**

Trumpet

# QANA

BROKEN-UP STRAIGHT 8's FEEL

Paul Busby

PRS

♩ = 120

3 *soprano cue*

**3/8** tacet 10 bars

*mp*

**play**

*mp*

*Tpt lead*

*mf*

*piano solo*

14 12

loose sequence: | D |  $\neq$  Gm or Go |  $\neq$  | played 4 times

*solos*

↑ D on last time

**A** play 16 bars on this scale (D harmonic major scale)

then

**B**

after solos, DS al♩

**CODA**

*f*

*rit.* *mp*





# Riffs

For **A** - ad lib riffs based on harmonic major scale. Either:

1) Unison line

2) Play any note from the scale - sustained or staccato (in line with other horns)

If playing riffs at **A**, tacet at **B** and vice versa

choose from:

**B1**

*div*

**B2**

*unis*

**B3**

*div*

Bb lead - use if only 1 horn

# QANA

BROKEN-UP STRAIGHT 8's FEEL

Paul Busby

PRS

*♩* = 120

*3*

*mp*

*solo*

*cresc.*

The musical score is written for a Bb lead instrument, likely a horn, and is set in a 4/4 time signature. The tempo is marked as quarter note = 120. The key signature is two sharps (F# and C#). The piece begins with a 3-measure rest, followed by a melodic line starting on G4. The dynamics are marked *mp* (mezzo-piano). A *solo* section is indicated by a double bar line and a stylized 'S' symbol. The score consists of ten staves of music. The first staff includes a 3-measure rest and a melodic line. The second staff continues the melodic line. The third staff features a melodic line with a dynamic accent (>) on the first note. The fourth staff continues the melodic line. The fifth staff features a melodic line with a dynamic accent (>) on the last note. The sixth staff continues the melodic line. The seventh staff features a melodic line with a dynamic accent (>) on the last note. The eighth staff features a melodic line with a dynamic accent (>) on the last note and four triplet markings (3) over groups of notes. The dynamics are marked *cresc.* (crescendo). The ninth staff features a melodic line with a dynamic accent (>) on the last note and a key signature change to one sharp (F#) indicated by a circled cross symbol. The tenth staff continues the melodic line in the new key signature.

*piano solo*

14 12

loose sequence: | D | / | Gm or Go | / | played 4 times

*solos*

↑ D on last time

**A** play 16 bars on this scale (D harmonic major scale)

then

**B**

after solos, DS al ♦

**CODA**

*f*

2

*rit. mp*

SCALE  
CHORD

# QANA

Concert pitch

||: C harmonic major for 16 bars (C D E F G Ab B C)

$\frac{E^{\flat}}{B^{\flat}7(A^{\flat} \text{ bass})}$	$\frac{D^{\flat}}{A^{\flat}7(G^{\flat} \text{ bass})}$	$\frac{B}{E^6}$	$\frac{F^{\sharp}}{B^{\Delta}(D^{\sharp} \text{ bass})}$	$\frac{E}{A^{\Delta}(C^{\sharp} \text{ bass})}$	$\frac{G^{\sharp}m}{B^{\Delta}(+5)}$
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$\frac{D^{\flat}}{G^{\flat}\Delta(B^{\flat} \text{ bass})}$	$\frac{B}{E^{\Delta}(G^{\sharp} \text{ bass})}$	$\frac{A}{D^{\Delta}(F^{\sharp} \text{ bass})}$	$\frac{G}{C^{\Delta}(E \text{ bass})}$	$\frac{E^{\flat}mH}{B^{\Delta}(D^{\sharp} \text{ bass})}$	∕
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$\frac{F^{\sharp}}{B^{\Delta}}$	$\frac{E}{B^7(A \text{ bass})}$	$\frac{A^{\flat}m}{G^7}$	$\frac{A^{\flat}}{F^7sus^4}$	$\frac{B^{\flat}m}{D^{\flat}\Delta(+5)}$	$\frac{A^{\flat}m}{G^7}$ :
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SCALE  
CHORD

# QANA

Bb pitch

||: D harmonic major for 16 bars (D E F# G A Bb C# D)

$\frac{F}{C^7(B^b \text{ bass})}$	$\frac{E^b}{B^b7(A^b \text{ bass})}$	$\frac{D^b}{G^b6}$	$\frac{A^b}{D^b\Delta(F \text{ bass})}$	$\frac{G^b}{C^b\Delta(E^b \text{ bass})}$	$\frac{B^bm}{D^b\Delta(+5)}$
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$\frac{E^b}{A^b\Delta(C \text{ bass})}$	$\frac{D^b}{G^b\Delta(B^b \text{ bass})}$	$\frac{B}{E\Delta(G^\# \text{ bass})}$	$\frac{A}{D\Delta(F^\# \text{ bass})}$	$\frac{FmH}{D^b\Delta(F \text{ bass})}$	∕
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$\frac{A^b}{D^b\Delta}$	$\frac{G^b}{D^b7(C^b \text{ bass})}$	$\frac{B^bm}{A^7}$	$\frac{B^b}{G^7sus^4}$	$\frac{Cm}{E^b\Delta(+5)}$	$\frac{B^bm}{A^7}$ :
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**SCALE**  
**CHORD**

# QANA

E<sub>b</sub> pitch

||: A harmonic major for 16 bars (A B C# D E F G# A)

$\frac{C}{G^7 (F \text{ bass})}$	$\frac{B^b}{F^7 (E^b \text{ bass})}$	$\frac{A^b}{D^b6}$	$\frac{E^b}{A^b\Delta (C \text{ bass})}$	$\frac{D^b}{G^b\Delta (B^b \text{ bass})}$	$\frac{Fm}{A^b\Delta(+5)}$
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$\frac{B^b}{E^b\Delta (G \text{ bass})}$	$\frac{A^b}{D^b\Delta (F \text{ bass})}$	$\frac{F\#}{B\Delta (D\# \text{ bass})}$	$\frac{E}{A\Delta (C\# \text{ bass})}$	$\frac{CmH}{A^b\Delta (C \text{ bass})}$	∕
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$\frac{E^b}{A^b\Delta}$	$\frac{D^b}{A^b7 (G^b \text{ bass})}$	$\frac{Fm}{E^7}$	$\frac{F}{D^7_{sus4}}$	$\frac{Gm}{B^b\Delta(+5)}$	$\frac{Fm}{E^7}$ :
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