

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

$\text{♩} = 100$

1st Alto *legato feel*

Musical staff 1: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mp*. Marking: *rit.*

Musical staff 2: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mp*. Marking: *rit.*

9 *tempo*

Musical staff 3: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mp*. Marking: *rit.*

Musical staff 4: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mp*. Marking: *rit.*

17 *tempo*

Musical staff 5: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mp*. Marking: *rit.*

Musical staff 6: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mp*. Marking: *rit.*

25 *Piano plays tune*

7-ish

33 *directed - keep in tempo, ignore piano cue only*

Musical staff 7: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mp*. Marking: *rit.*

play

Musical staff 8: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mf*. Marking: *tr*

Musical staff 9: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *mf*. Marking: *tr*

till ready

45 on cue

49

Musical staff 10: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *p*. Marking: *3*

Musical staff 11: Treble clef, C major. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *p*

57 Tpt 2 plays same

7 65 2

*mp*

*rit.*

81 *rubato* B. Clar solo Tempo

7 89  $\text{♩} = 120$  7 97

*p*

*mp* 3rd Tpt solo till ready into double tempo

114 on cue  
tacet - Tbn's cue

122 play

*mp*

130 *mf*

*rit.*

142

*Piano solo*  
**rubato 8**

150

Tempo  
till ready

155

on cue  
tacet - cue only

Hymn for the have-nots p.3  
1st Alto

$\bullet = 120$

play

*mf cresc.*

167

*f*

*mf*

171

*rit.*

*mp*

tempo

*rit.*

♩ = 100

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

2nd Alto *legato feel*

tempo rit.

tempo rit.

9 tempo

tempo rit.

tempo rit.

17 tempo

tempo rit.

tempo rit.

25 *Piano plays tune* **7-ish** **33** *directed - keep in tempo, ignore piano cue only* play *mf*

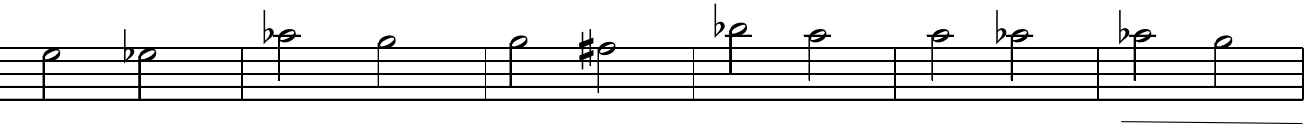
*tr* *>* till ready **45** on cue (Tbns in) 4

49 *p*

57 *p*

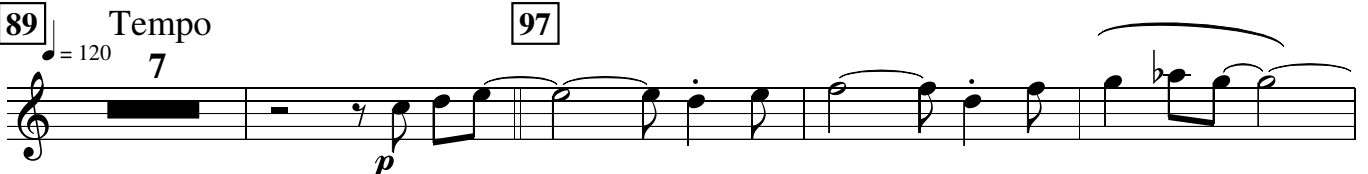


65



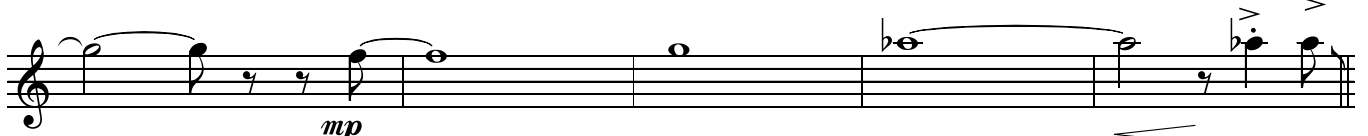
*rit.*

81 *rubato* B. Clar solo  
7



89 Tempo  
= 120  
7

97

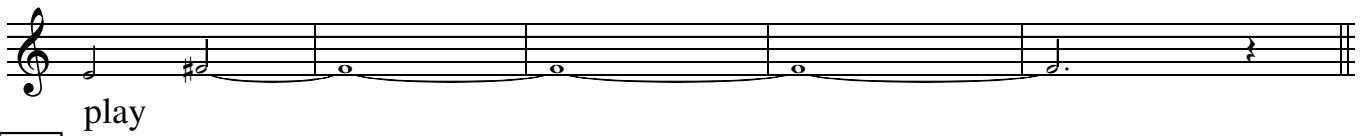


Trumpet solo going into double tempo  
on cue



105 till ready

114 Tbn's cue

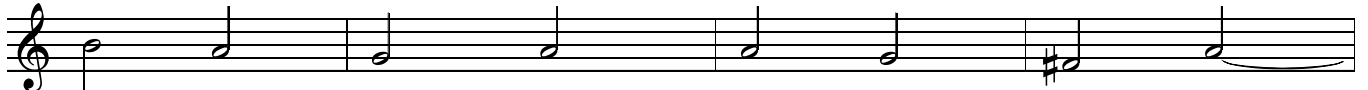


play

122



130



*end of solo* //

*rit.*

**142** *Piano solo*  
*rubato* 8 **150** *Tempo going into double* on cue  
till ready **155** *tacet - cue only*

play

**167**

*tr*

*mf* *cresc.* *f* *mf*

**171**

*rit.*

tempo

*mp* *rit.*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

$\text{♩} = 100$  *legato feel*

## 1st Tenor on Bass Clarinet

*mp* *rit.*

*tempo*

*rit.*

9 *tempo*

*rit.*

*tempo*

*rit.*

17 *tempo*

*rit.*

*tempo*

*rit.*

25 *Piano plays tune*

7-ish

33 on cue  
*directed - keep in tempo, ignore piano*

*mf*

*tr*

*tr*

till ready

45 on cue

*p*

49

*mp*

57 8 65

> >

tacet 11 bars

*mp*

Tpt cue

*rit.*

*rubato - nod to piano on chord changes*

(Em harmonic)

(Gm melodic or harmonic)

81 C7sus4 E/F BbΔ+5 D7alt

(Bm melodic or harmonic)

GmΔ A7alt DΔ+5 C#7alt

Tempo ♩ = 120 (Bossa)

89 F#7sus4 Gm7

G#7sus4 A7alt

97 DmΔ Cm7 Bb° Am7

G#m7 F#Δ+11 F7alt

*Tpt solo*

105 114 tacet

till ready into double tempo Tbns cue

*play*

> > > >

*p*



122

Musical staff 122: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *mf* is placed below the staff.

130

Musical staff 130: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *mf* is placed below the staff.

*Piano solo*

142

*rubato* 8

150

Tempo ♩ = 120  
till ready

Musical staff 142-150: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *rit.* is placed below the staff. There are two double bar lines with repeat signs. The first double bar line is followed by a 4/4 time signature and a thick black bar. The second double bar line is followed by another thick black bar. The tempo marking *Tempo* ♩ = 120 *till ready* is placed to the right of the staff.

155

on cue

Musical staff 155: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *p cresc.* is placed below the staff.

167

*tr*

Musical staff 167: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *f* is placed below the staff. There is a thick black bar above the staff, followed by a double bar line with a repeat sign. The staff then contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *f* is placed below the staff.

171

Musical staff 171: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *mf* is placed below the staff.

Musical staff 171 continuation: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *rit.* is placed below the staff. There is a double bar line with a repeat sign.

182

*rit.*

tempo

Musical staff 182: Treble clef, key signature of one flat. The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with the final two notes (C4 and D4) being half notes. The dynamic marking *tempo* is placed below the staff.

$\text{♩} = 100$  *legato feel*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## 2nd Tenor

*mp*  
*tempo*  
*rit.*

*rit.*

**9** *tempo*

*tempo*  
*rit.*

*rit.*

**17** *tempo*

*tempo*  
*rit.*

*rit.*

**25** *Piano plays tune*

**7-ish**

**33** *directed - keep in tempo, ignore piano cue only*

*play*

*mf*

*mf*

till ready **45** on cue (Bass Tbn in) **49**

*mf*

*mf*

57

*mp*

65

*mp*

*rit.*

81

*rubato*

*B. Clar solo*  
7

89

Tempo  
♩ = 120  
7

97

*p*

105

*3rd Tpt solo*  
till ready

into double tempo

114

on cue  
tacet - Tbn's cue

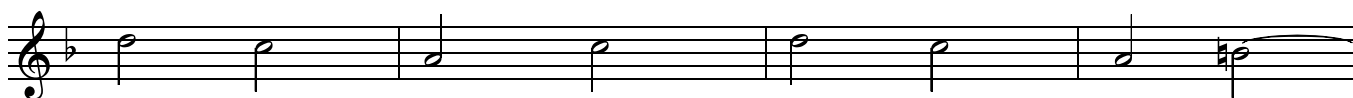
122

play

*mp*

130

*mf*



142

*Piano solo*

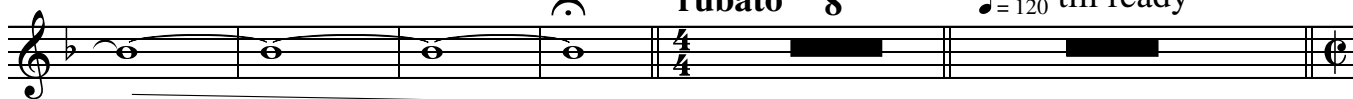
150

Tempo

*rubato* 8

$\text{♩} = 120$

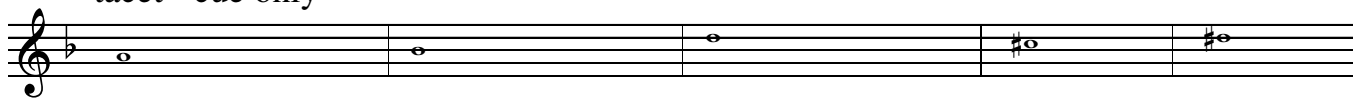
till ready



*rit.*

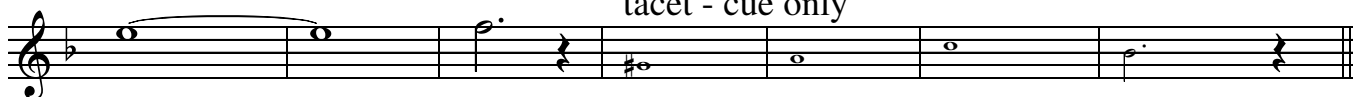
155

on cue  
tacet - cue only



play

tacet - cue only



*mp cresc.*

167

*tr*



*f*

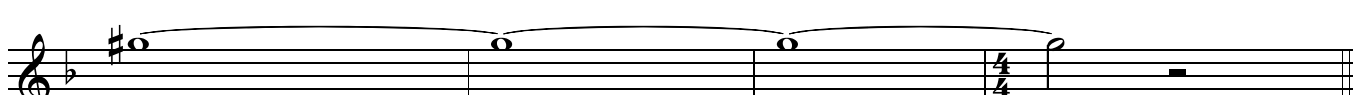
171



*mf*

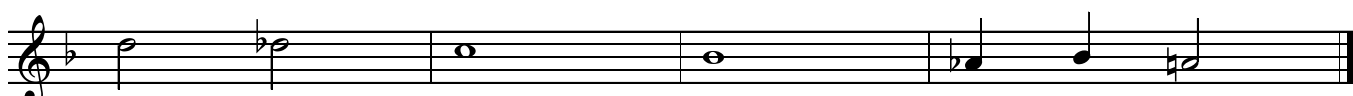


*rit.*



*rit.*

tempo



*mp*

*rit.*

$\text{♩} = 100$  *legato feel*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## 3rd Tenor

*mp* *rit.*

*tempo* *rit.*

**9** *tempo* *rit.*

*tempo* *rit.*

**17** *tempo* *rit.*

*tempo* *rit.*

**25** *Piano plays tune* **7-ish** **33** *directed - keep in tempo, ignore piano tacet - cue only*

*play* *mf* *tr*

*till ready* **45** **4** **49** **8** **57** *on cue (Bass Tbn in)* *other Sxs in* *p*

65 tacet - cue others

play



*mp*



*rit.*

81

*rubato*



*B. Clar solo*

7

89

$\text{♩} = 120$

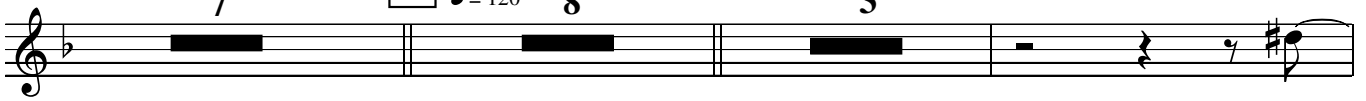
Tempo

8

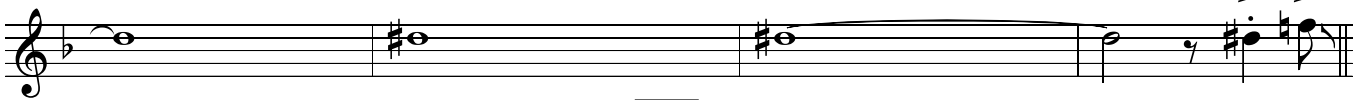
97

other Sxs in

3



*mp*



105

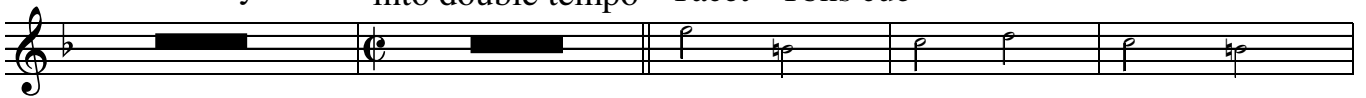
*3rd Tpt solo*

till ready

114 on cue

into double tempo

Tacet - Tbn's cue



*p*



122

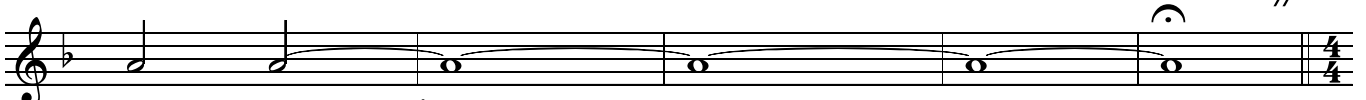


*mp*

130



*mf*



*rit.*

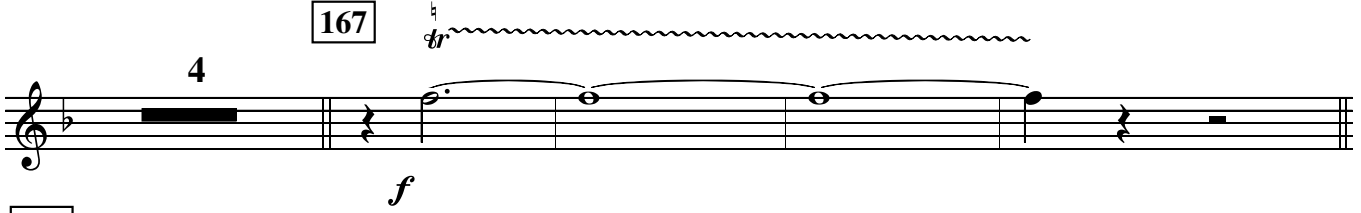
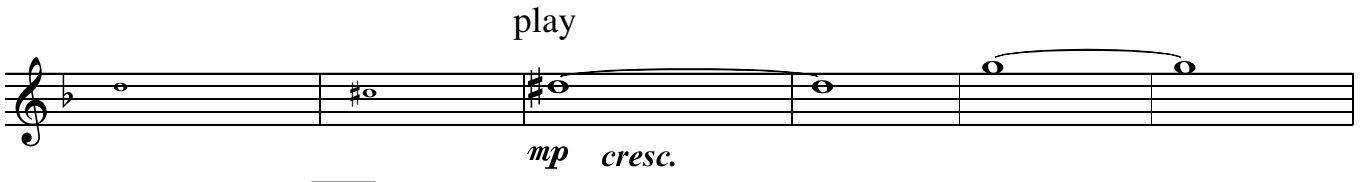
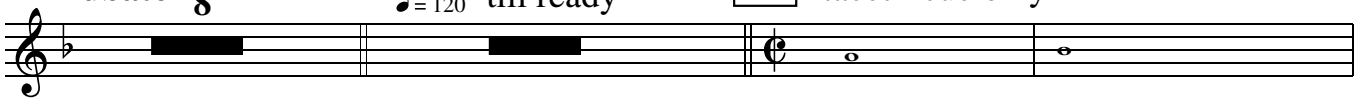
142 *Piano solo*  
*rubato* 8

150 Tempo going into double  
♩ = 120 till ready

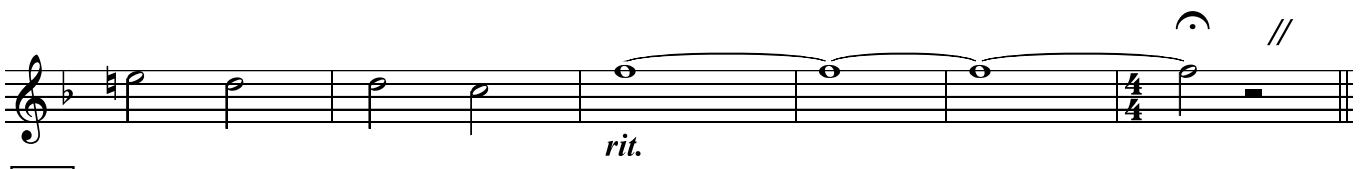
on cue

Hymn for the have-nots p.3  
3rd Tenor

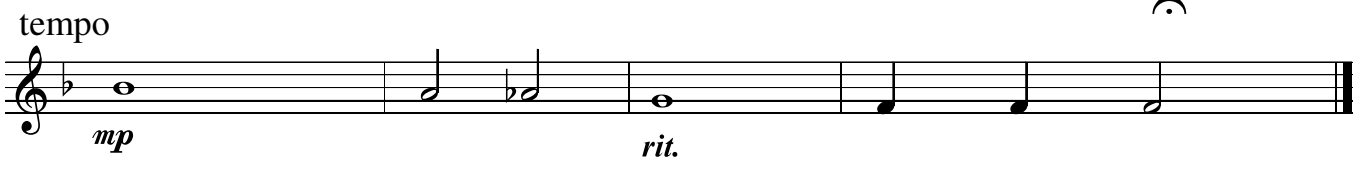
155 tacet - cue only



171



182



$\text{♩} = 100$  *legato feel*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## Baritone

*mp* *rit.*

*tempo* *rit.*

9 *tempo*

*rit.*

*tempo* *rit.*

17 *tempo*

*rit.*

*tempo* *rit.*

25 *Piano plays tune* **7-ish** 33 *directed - keep in tempo, ignore piano*

*mf*

can omit these 2 bars  
if Bass Tbn present

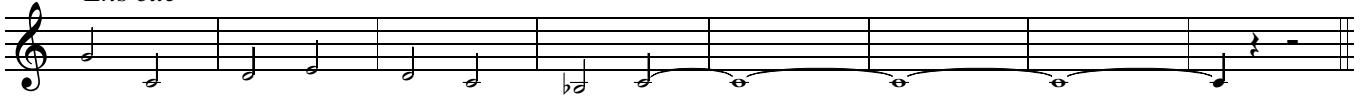
$A\flat\Delta+5$  **45** *on cue* keep soloing  
(Fm melodic or harmonic) *Tbns cue*

wild solo

49 keep soloing  
*Ens cue*



57 keep soloing  
Ensemble cue



65 keep soloing (can play free)  
Ensemble cue



ignore chords, just for guidance Bb A A Ab Ab G



G Gb Gb F F E E Eb



B. Clar solo

Tempo ♩ = 120

other Sxs in

81

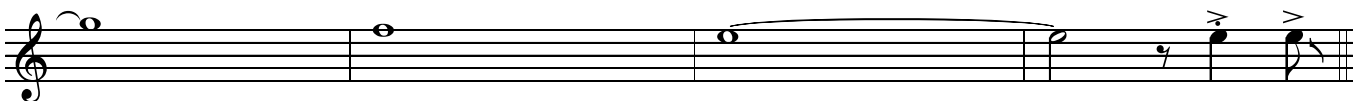
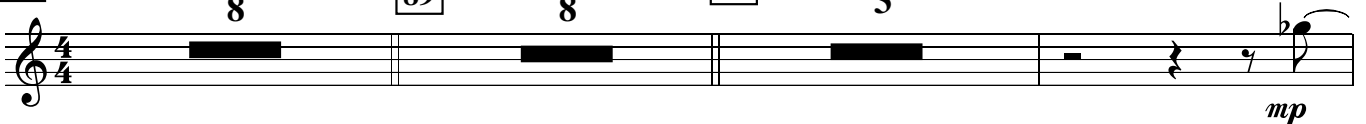
Rubato  
8

89

8

97

3



105 Tpt solo  
till ready

into double tempo

114

tacet

Tbns cue



play

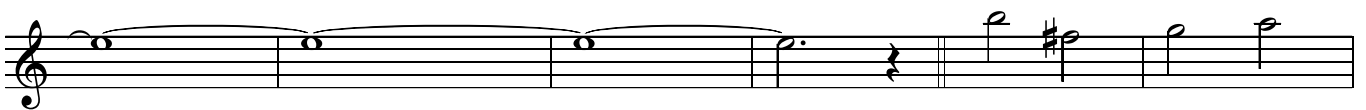


122

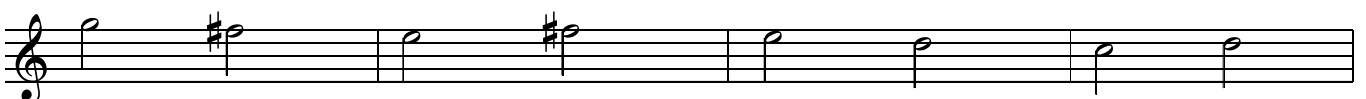


mf

130



mf



*rit.*

**142** *Piano solo* **150** Tempo going into double **155** on cue  
*rubato* 8 ♩ = 120 till ready

*p cresc.*

**167** *tr*

*f*

**171**

*mf*

*rit.*

**182** tempo

*rit.*

♩ = 100

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## 1st Trumpet *legato feel*

*mp* *rit.*

*tempo* *rit.*

9

*tempo* *rit.*

*tempo* *rit.*

17

*tempo* *rit.*

*tempo* *rit.*

25 *Piano plays tune* **7-ish** **33** *directed - keep in tempo, ignore piano cue only*

8va #8va

*tr*

play *mf*

till ready **45** on cue **3** plunger **49**

*p*

57 Tpt 2 plays same

open

65

7

*mp*

2

*rit.*

81 *rubato*

B. Clar solo

7

89

$\text{♩} = 120$

Tempo

8

97

Sxs in

3

*mp*

105 3rd Tpt solo  
till ready

into double tempo

114 on cue  
tacet - Tbn's cue

122

tacet - Sxs cue

play 130

*mf*

// 142 Piano solo  
rubato 8

*rit.*

Tempo

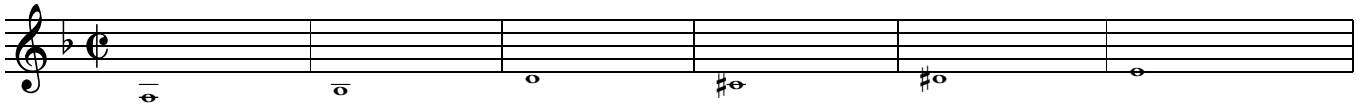
150

$\text{♩} = 120$

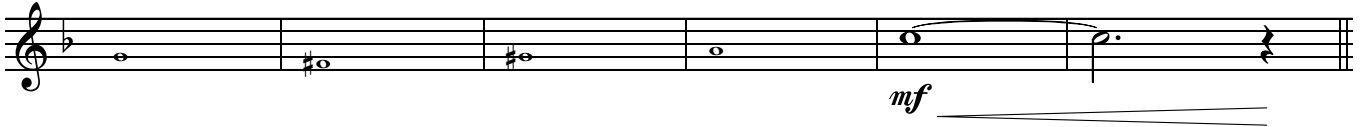
till ready

on cue

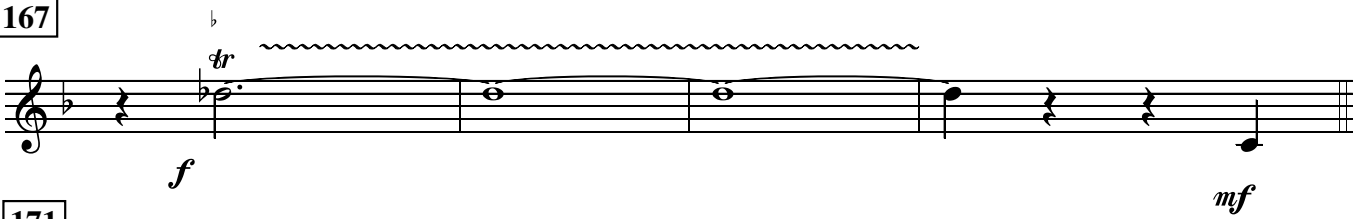
155 tacet - cue only



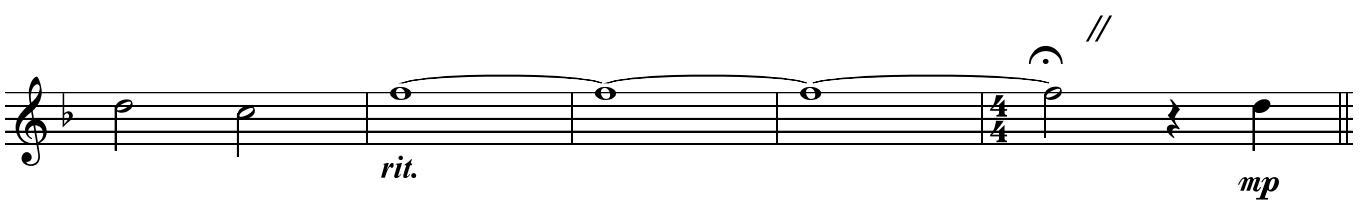
play



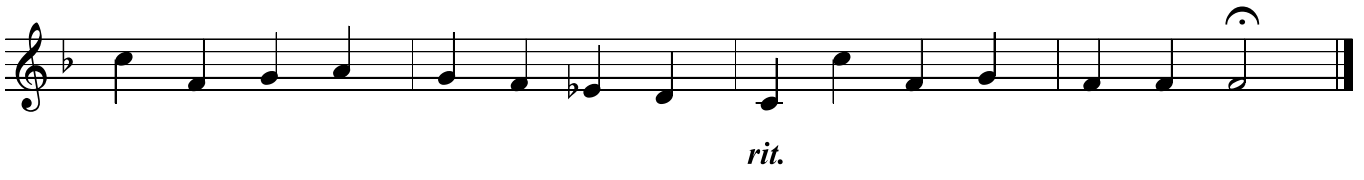
167



171



tempo



♩ = 100

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## 2nd Trumpet *legato feel*

*mp* *rit.*

*tempo* *rit.*

9 *tempo* *rit.*

*tempo* *rit.*

17 *tempo* *rit.*

*tempo* *rit.*

25 *Piano plays tune* **7-ish** **33** *directed - keep in tempo, ignore piano cue only*

8va #8va

play

*mf* *tr*

till ready **45** on cue (Tbns in) **4** **49** Tpt 1 in **8** **57** CUP

*mf*

to open

65

cue only

play (lead)

mp

not lead

lead

not lead

rit.

81 rubato

B. Clar solo

7

89

♩ = 120

Tempo

8

97

Sxs in

3

mp

105

3rd Tpt solo  
till ready

into double tempo

114

on cue  
tacet - Tbns cue

122

tacet - Sxs cue

play

130

mf

rit.

142

Piano solo

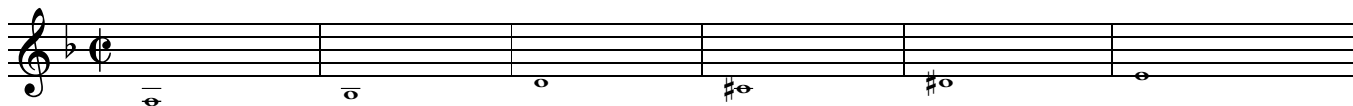
rubato 8

150

♩ = 120

Tempo  
till ready

on cue  
155 tacet - cue only

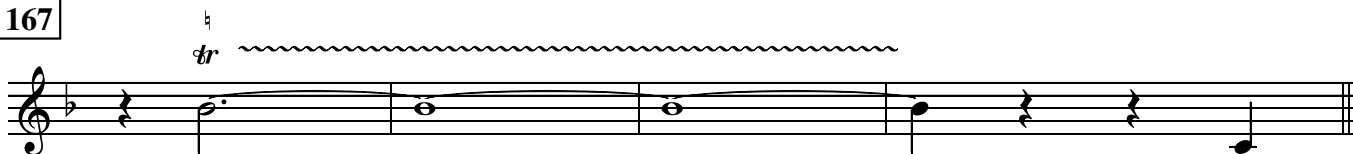


play



*mf*

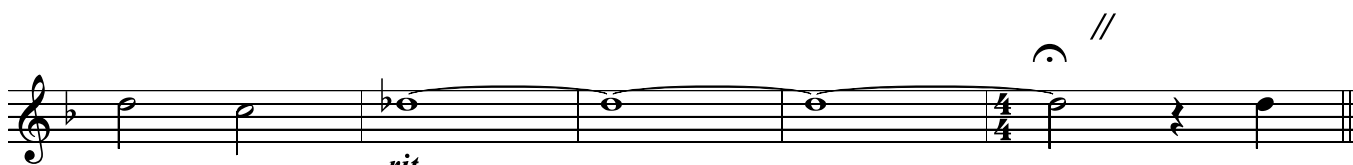
167



*f*

*mf*

171



*rit.*

*mp*

tempo



*rit.*



# HYMN FOR THE HAVE-NOTS

## 3rd Trumpet *legato feel*

*tempo*

**9** *tempo*

*tempo*

**17** *tempo*

*tempo*

**25** *Piano plays tune* **7-ish** **33** *directed - keep in tempo, ignore piano cue only*

*play*

*till ready* **45** *on cue (Tbns in)* **3** **PLUNGER**

**49**

*to open* **57** **7**

65

cue only



play



81 rubato

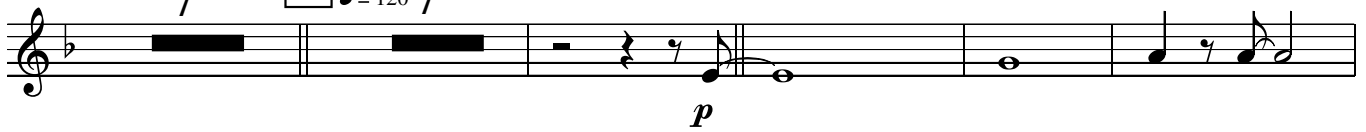


B. Clar solo

7

89 Tempo = 120 7

97



105

3

solo Bø / E

same chord throughout soon going into double tempo



114

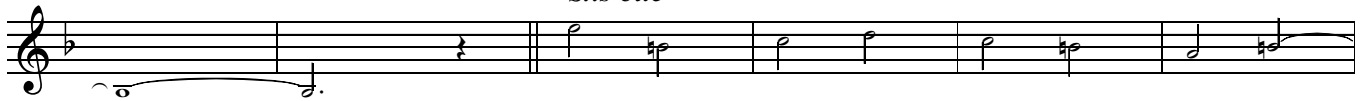
on cue

Tbns cue



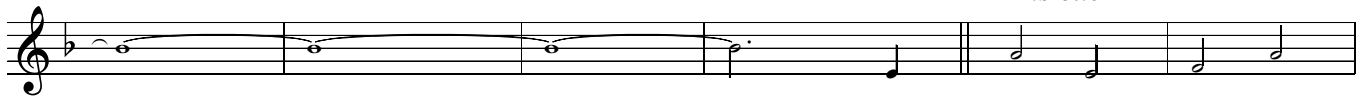
122

Sxs cue

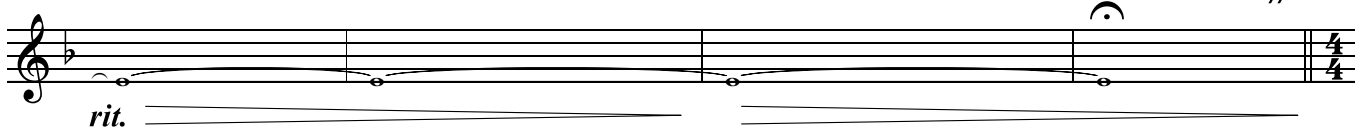


130

Ens cue



end of solo //



142

*Piano solo*

**rubato 8**

Tempo going into double

on cue

150

till ready

155

tacet - cue only

play

167

171

tempo

♩ = 100

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

**4th Trumpet** *legato feel*

*rit.*

*tempo*

*rit.*

**9** *tempo*

*rit.*

*tempo*

*rit.*

**17** *tempo*

*rit.*

*tempo*

*rit.*

**25** *Piano plays tune* **7-ish** **33** *directed - keep in tempo, ignore piano cue only*

8va 8va

*play*

*mf* *tr*

*till ready* **45** *on cue (Tbns in)* **49** *Tpt 1 in* **57** *CUP*

4 8

*to open*

65

cue only

play

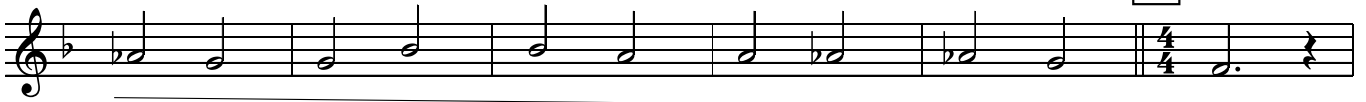


*mp*



*rit.*

81 *rubato*



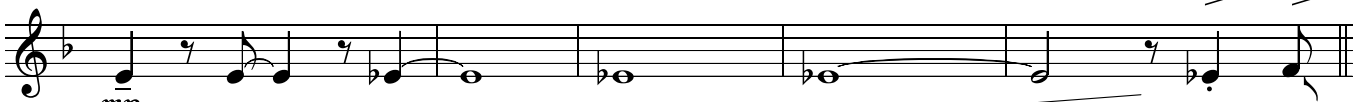
*B. Clar solo* Tempo

7 89 ♩ = 120 7

97



*p*



*mp*

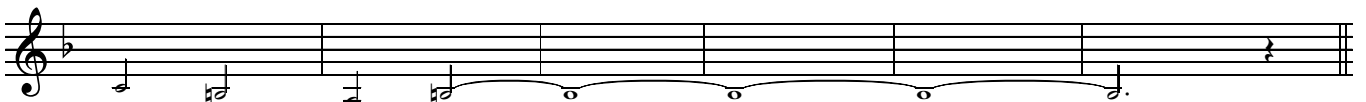
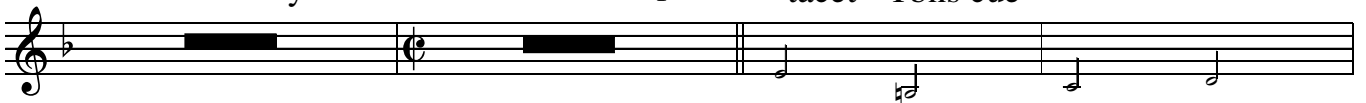
105

till ready

*3rd Tpt solo*  
into double tempo

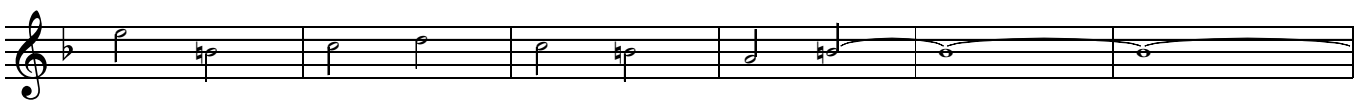
114

on cue  
tacet - Tbn's cue



122

tacet - Sxs cue



play

130



*mf*



*rit.*

*Piano solo*

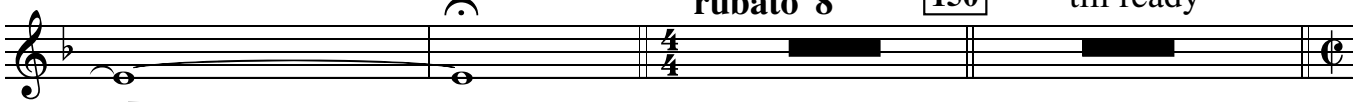
142

*rubato* 8

150

Tempo ♩ = 120

till ready

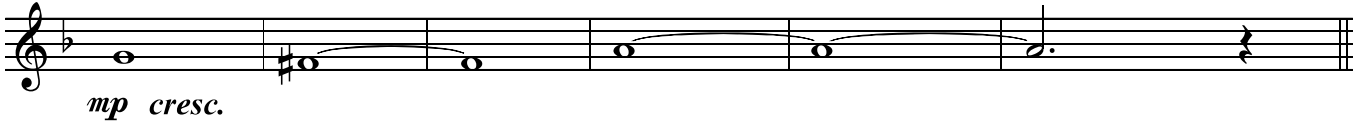


on cue

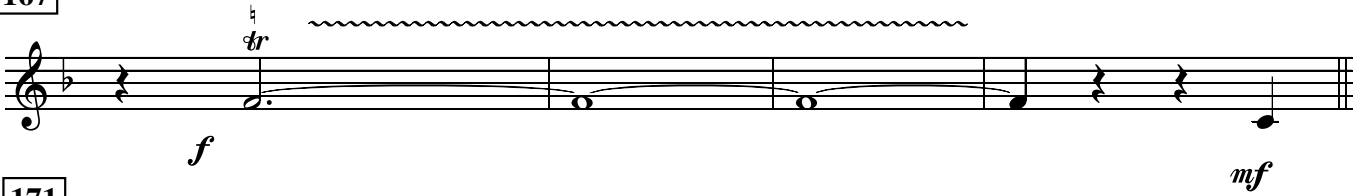
155 tacet - cue only



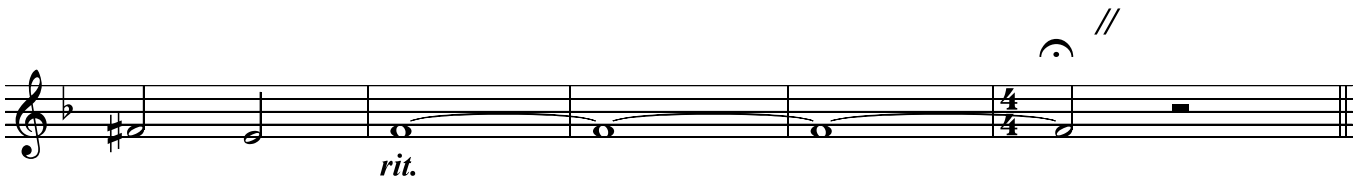
play



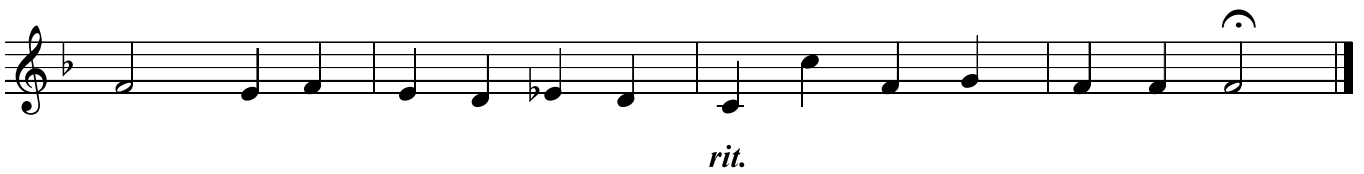
167



171



tempo



$\text{♩} = 100$  *legato feel*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## 1st Trombone

*mp* *rit.*

*tempo* *rit.*

9 *tempo*

*tempo* *rit.*

*tempo* *rit.*

17 *tempo*

*tempo* *rit.*

*tempo* *rit.*

25 *Piano plays tune* **7-ish** **33** *directed - keep in tempo, ignore piano cue only*

till ready **45** *on cue (B Tbn in)* **3** *plunger* **49**

57

7 open 65 2

*mp*

*mp*

2 *rit.* 81 *rubato*

*mp*

*B. Clar solo*

Tempo

7 89 ♩ = 120 7 97

*p*

*mp*

105

*3rd Tpt solo*  
till ready

into double tempo

*mp*

114

on cue

*p*

122

tacet - Sxs cue

*p*

play

130

*mf*

*mf*

*mf*

*rit.*



142

*Piano solo*  
**rubato** 8

150

Tempo  
till ready

155

on cue  
tacet - cue only

play

*p cresc.*

*mp cresc.*

tacet - cue only

167

171

*f*

*mf*

*rit.*

tempo

*mp*

*rit.*

$\text{♩} = 100$  *legato feel*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## 2nd Trombone

*mp* *rit.*

*tempo* *rit.*

*tempo* *rit.*

**25** *Piano plays tune* **7-ish** **33** *directed - keep in tempo, ignore piano cue only*

*play*  
*mf* *tr* *mf*

*till ready* **45** *on cue (B Tbn in)* **4** **49** **8** **57** *CUP*

65

open

3 2

*mp* *rit.*

81

*rubato*

*B. Clar solo*

Tempo

97

7 7

*p*

105

*3rd Tpt solo*  
till ready

into double tempo

114

on cue

*p*

122

tacet - Sxs cue

130

play

*mf*

142

*Piano solo*

*rubato* 8

150

Tempo  
till ready

155 on cue

8

*p cresc.*

*mp cresc.*

5 167 *f*

171

*mf*

*rit.*

182

tempo

*mp* *rit.*

$\text{♩} = 100$  *legato feel*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## 3rd Trombone

*mp* *rit.*

*tempo* *rit.*

9 *tempo*

*rit.*

*tempo*

*rit.*

17 *tempo*

*rit.*

*tempo*

*rit.*

25 *Piano plays tune* **7-ish** 33 *directed - keep in tempo, ignore piano*

*mf*

*mf*

*mf*

till ready 45 *on cue*

*p*

49

*mp*

57

65

2

*mp*

*rit.*

81

*rubato*

*B. Clar solo*  
7

Tempo  
♩ = 120  
7

89

97

*p*

105

*3rd Tpt solo*  
till ready

into double tempo

114

on cue

*p*

122

4

*mp*

130

*mf*

rit. //

*Piano solo*

142

*rubato* 8

150

Tempo  
till ready

155

on cue

*p* *cresc.*

3

*mp cresc.*

167

*tr*

171

*f* *mf*

rit. //

182

tempo

*mp* *rit.*

$\text{♩} = 100$  *legato feel*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

## Bass Trombone

Staff 1: Bass Trombone part, measures 1-4. Dynamics: *mp*, *rit.*

Staff 2: Bass Trombone part, measures 5-8. Dynamics: *tempo*, *rit.*

9 *tempo*

Staff 3: Bass Trombone part, measures 9-16. Dynamics: *tempo*, *rit.*

Staff 4: Bass Trombone part, measures 17-24. Dynamics: *tempo*, *rit.*

17 *tempo*

Staff 5: Bass Trombone part, measures 25-32. Dynamics: *tempo*, *rit.*

Staff 6: Bass Trombone part, measures 33-40. Dynamics: *tempo*, *rit.*

25 *Piano plays tune* **7-ish** 33 *directed - keep in tempo, ignore piano*

Staff 7: Bass Trombone part, measures 41-44. Dynamics: *mf*.

Staff 8: Bass Trombone part, measures 45-48. Dynamics: *mf*.

Staff 9: Bass Trombone part, measures 49-52. Dynamics: *p*.

49

Staff 10: Bass Trombone part, measures 53-56. Dynamics: *mp*.



57

Musical staff 1: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2. Accents (>) are placed above the first two notes.

65

Musical staff 2: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2. Accents (>) are placed above the first two notes.

Musical staff 3: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2. A measure rest of 4 measures is indicated by a black bar.

*mp*

*rit.*

Musical staff 4: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2.

81

*rubato*

*B. Clar solo*

Musical staff 5: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2. A measure rest of 7 measures is indicated by a black bar.

89

Tempo

$\text{♩} = 120$   
7

97

Musical staff 6: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2. A measure rest of 7 measures is indicated by a black bar.

*p*

*3rd Tpt solo*

Musical staff 7: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2. Accents (>) are placed above the last two notes.

105

*mp*

114

on cue

till ready

into double tempo

Musical staff 8: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2. A measure rest of 7 measures is indicated by a black bar.

*p*

Musical staff 9: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2.

122

4

Musical staff 10: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2. A measure rest of 4 measures is indicated by a black bar.

*mp*

130

Musical staff 11: Bass clef, key signature of two flats, starting with a half note G2 and a quarter note G2, followed by a half note G2 and a quarter note G2, then a half note G2 and a quarter note G2, and finally a half note G2.

*mf*

142

*Piano solo*

150

*rit.*

*rubato* 8

$\bullet = 120$

Tempo  
till ready

155

on cue

*Presc.*

*mp cresc.*

6

167

*tr*

171

*f*

*mf*

182

*rit.*

tempo

*mp*

*rit.*

Piano

$\text{♩} = 100$

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

*Horns*

8                      9                      8                      17                      8

*legato feel - same as played by the horns*

25 solo  $B\flat 7_{sus4}$   $B\flat 7-9$   $E\flat\Delta$   $G 7-5$   $A\flat_{sus4}$   $A\emptyset$   $D 7-9$   $Gm 7$   $C 7-9-5$

*mp* tempo  $Fm 7$   $Fm 7$   $E\flat$   $D\emptyset$   $G 7-9-5$   $C_{sus4}$   $F\Delta$   $B 7+9+5$   $E 7_{sus4}$   $E 7-9$  *rit.*

*tempo* ignore horns but stop playing when they trill  $Am 7$   $D 7-9$   $G\Delta$   $C\Delta$   $Fm 7$   $B\flat 13$   $E\flat\Delta$   $A\flat\Delta$  *rit.*

*tempo*  $D\flat m 7$   $G\flat 7$   $B\Delta$   $E\Delta$   $E\flat\Delta$   $Fm 7$   $E\flat$   $D\emptyset$   $G 7-9-5$  *rit.*

*tempo*  $Cm 7$   $B\circ$   $B\flat m 7$   $A 7-5$   $A\flat_{sus4}$   $A\emptyset$   $D 7-9$   $Gm 7$   $C 7+9+5$  *rit.*

*tempo*  $Fm 7$   $A\flat m 6$   $Gm 7$   $C 7-9$   $Fm 7$   $B\flat 7_{sus4}$   $B\Delta$   $E\Delta$   $E\flat$  *rit.*

tacet - Baritone solo 45 *Tbns in* 4 49 *Ens in* 8 57 *Ens in same as 49)* 8

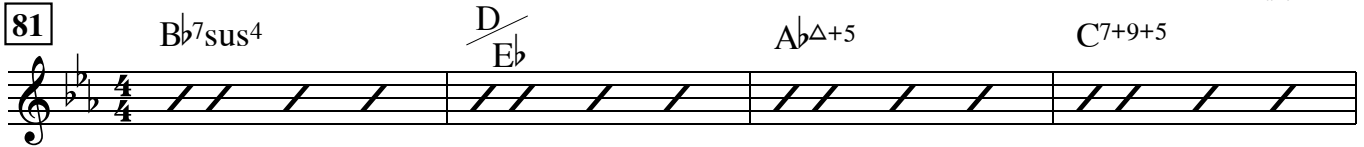
65 tacet  
*horns cue*

*rit.*

*colla with just Bass Clarinet*  
*watch for nods to change chord*

Hymn for the have-nots p2  
Piano

81  $Bb7sus4$   $\frac{D}{Eb}$   $A\flat\Delta+5$   $C7+9+5$



$Fm\Delta$   $G7-9-5$   $C\Delta+5$   $B7+9+5$



Tempo  $\text{♩} = 120$  Bossa

89  $\frac{Bm7}{E}$   $Fm7$



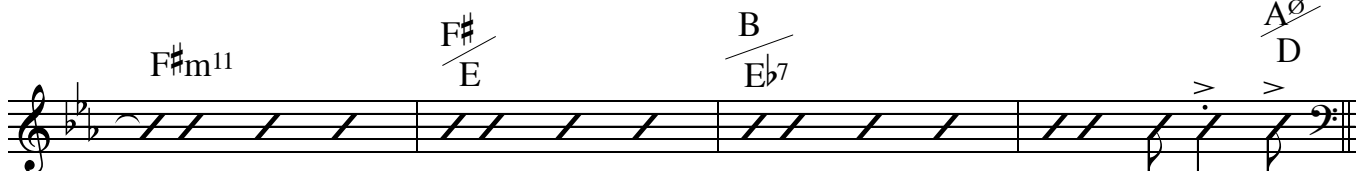
$\frac{D\flat m7}{G\flat}$   $G7alt$



97  $Cm\Delta$   $B\flat m7$   $A\flat\circ$  (add G & E)  $Gm7$



$F\sharp m11$   $\frac{F\sharp}{E}$   $\frac{B}{Eb7}$   $\frac{A\circ}{D}$



3rd Tpt solo

*mp*

105  $\frac{A\circ}{D}$  throughout

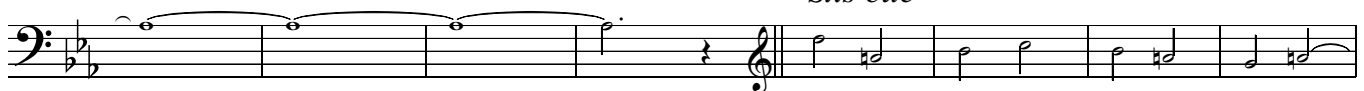


going into double tempo 114 on cue  
*Tbns cue*

sim sort of thing



122 *Sxs cue*



130 *Ens cue*



*mf*



piano tacet

//

*rit.*

*solo rubato*

142

Abm7 / Db

F / Gb

B $\Delta$ +5

E $\flat$ 7+9

Abm $\Delta$

B $\flat$ 7alt

E $\flat$  $\Delta$ +5

D7alt

Tempo ♩ = 120

150

D $\emptyset$  / G

going into double tempo

155

horns in

more "free" style

12

167

horns trill

G7alt or whatever

horns

171

tacet

horns cue

*mf*

*rit.*

//

*mp*

tempo

*rit.*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

Bass  
♩ = 100

Horns  
8

9

8

17

8

on cue - stay in tempo

25 *Piano rubato* 8-ish 33

B $\Delta$ +5 (Abm melodic ascending)

Bar solo

as required

45

on cue Tbns in

49

Ens in

B $\Delta$ +5 play 4 sim play 8 sim

57

Ens  
(same as 49)

65

Ens

play 8 sim play 9 sim play 7 sim

rubato

B. Clar solo

81

Bossa

Tempo ♩ = 120  
E7sus4

rit.

89

7

Fm7

G $\flat$ 7sus4

G7alt

97

Cm

B $\flat$ m7

A $\flat$ °

Gm7

F $\sharp$ m7

E $\Delta$

E $\flat$ 7alt

105

Tpt solo

going into double tempo when ready

A $\circ$   
D

114 on cue

*Tbns in*

122

*Sxs in*

130

*Ens in*

play 8 sim || play 8 sim || play 8 sim

(*Ens hold long note*)

//

142

*Piano - rubato*

8

play 3 sim

*rit.*

150

tempo (120) going into double tempo

155

*horns in*

$D^{\flat}$   
G

play 12 sim

167

*horns trill*

horns trill

171

Measure 171

Measure 172

*rit.*

tempo

*rit.*

Drums

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

$\text{♩} = 100$

Horns

8

9

8

17

8

*Piano rubato*

on cue - stay in tempo

25

8-ish

33

start sparsely and build up

*mp cresc.*

3

3

busy - Bar solo, no Piano

3

Bar solo

on cue

45

Tbns in

49

Ens in

as required

play 4 sim

play 8 sim

57

Ens

(same as 49)

65

Ens

play 8 sim

play 9 sim

play 7 sim

*rubato*

Bossa

*rit.*

81

89

Tempo  $\text{♩} = 120$

7

play 7

*p*

97

*p*

>

>





Tpt solo

going into double tempo when ready

Musical staff for Tpt solo. The staff is in bass clef with a key signature of two flats. It contains two measures, each with the instruction "play". The first measure is in common time (C), and the second measure is in double common time (C<sup>c</sup>).

114 on cue

Tbns in

122

Sxs in

Musical staff for Tbns and Sxs. The staff is in bass clef with a key signature of two flats. It contains two measures, each with the instruction "play 8 sim".

130

Ens in

(Ens hold long note)

Musical staff for Ens. The staff is in bass clef with a key signature of two flats. It contains three measures. The first measure has the instruction "play 8 sim". The second measure has the instruction "play 3 sim" and a "rit." marking. The third measure has a long note with a fermata and a double bar line. The time signature changes to 4/4 at the end.

142

Piano - rubato  
8

150

tempo (120) going into double tempo

Musical staff for Piano - rubato and tempo change. The staff is in bass clef with a key signature of two flats. It contains three measures. The first measure is a solid black bar. The second measure has the instruction "play". The third measure has the instruction "play" and a double bar line. The time signature changes to common time (C).

155

horns in

167

horns trill

Musical staff for horns in and horns trill. The staff is in bass clef with a key signature of two flats. It contains two measures. The first measure has the instruction "play 12 sim" and a dynamic marking of *mpresc.*. The second measure has a trill and a dynamic marking of *f*.

171

Musical staff for horns trill continuation. The staff is in bass clef with a key signature of two flats. It contains three measures of a trill, with the first measure marked with a double bar line and a slash.

Musical staff for horns trill continuation with rit. The staff is in bass clef with a key signature of two flats. It contains three measures of a trill, with the first measure marked with a double bar line and a slash. The second measure has a "rit." marking. The time signature changes to 4/4 at the end.

tempo

Musical staff for horns trill continuation with tempo marking. The staff is in bass clef with a key signature of two flats. It contains three measures of a trill, with the first measure marked with a double bar line and a slash. The second measure has a "tempo" marking. The time signature changes to common time (C) at the end.

*mp*

*rit.*

# HYMN FOR THE HAVE-NOTS

Paul Busby  
PRS

$\text{♩} = 100$  *legato feel*  
**Leadsheet** *Tpt1,2/Alt1*

*Tpt3,4/Alt2*  
*mp*

*Tbn1,2/Ten2*  
*Tbn3,4/Ten3*

5-part harmony simile

*rit.*

*Bar/BClar/Bass*

*tempo*

*rit.*

9

*tempo*

*rit.*

*tempo*

*rit.*

17

*tempo*

*rit.*

*tempo*

*rit.*

25

horns keep in tempo 7-ish (bring band in and ignore piano which carries on playing the tune)

*Piano solo rubato*

33

bring them in - keep in tempo

*Alt1/Tpt3*

*mf* *B. Clar/Tbn3* *B. Tbn/Bari* *Alt2/Tpt4* *Ten3/Tbn2*

*Tpts 1,2* *tr* *Tbn1/Ten2* *Bari solo*

45

direct in

*Bari solo till ready* *B. Tbn/B. Clar* *p* *p*

49

*Tpt1/Alt1*  
*Tpt3/Alt2*  
*Tbn1/Ten2*

Tpt2/Alt2  
Tpt4/Ten2  
Tbn2/Ten3

57

*mp*

65  
Tpt1/Alt1  
Tpt3/Alt2  
Tbn1/Ten2

*mp* sim triad voicing

Tpt2/Alt2  
Tpt4/Ten2  
Tbn2/Ten3

Ens

*rit.*

\*

Tempo (Bossa feel)

81

*rubato*

89

$\text{♩} = 120$

B. Clar solo cont'd Tpts3,4/Tbns div

B. Clar solo with Piano 7 bars 7 bars *p* Alt3/Ten2 unis *p*

*p*

97

add Tpts 1,2

Musical notation for measures 97-104. The score consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a mezzo-piano (*mp*) dynamic and includes the instruction *div* (divisi). The notation includes various rhythmic values and articulation marks.

105

Musical notation for measures 105-113. The score consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a piano (*Piano*) dynamic. The notation includes various rhythmic values and articulation marks.

into double tempo

Musical notation for measures 114-119. The score consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a mezzo-piano (*mp*) dynamic. The notation includes various rhythmic values and articulation marks. A section is labeled "Tpt 3 solo" and another section is labeled "till ready".

114

Tpt 3 solo cont'd

Bari/B. Clar unis

Musical notation for measures 114-121. The score consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a piano (*p*) dynamic. The notation includes various rhythmic values and articulation marks. A section is labeled "Bring Tbns in" and another section is labeled "Tbns unis".

122

Sxs *div*

play

Musical notation for measures 122-129. The score consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a mezzo-piano (*mp*) dynamic. The notation includes various rhythmic values and articulation marks. A section is labeled "Tbns 3,4" and another section is labeled "mf".

130

Ens *div*

Musical notation for measures 130-137. The score consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a mezzo-forte (*mf*) dynamic. The notation includes various rhythmic values and articulation marks.

//

Musical notation for the first system, featuring a treble and bass staff. The key signature has two flats and the time signature is 4/4. The notation includes a melodic line in the treble staff with a 'rit.' marking. The system ends with a double bar line and repeat sign.

142 Piano solo rubato  
8 bars

Tempo 150 ♩ = 120  
155 Bring them in

till ready *p*

Tbns3,4/Bari  
add Tbn2 & B. Clar  
Bari  
add Tbn1  
Tbn2/B. Clar

cresc.

Musical notation for the second system, including performance instructions and instrument changes. The system is divided into two parts: a piano solo rubato section (measures 142-149) and a section starting at measure 150 with a tempo of 120. The tempo change is marked with a box containing '150' and a quarter note followed by '= 120'. The section starting at measure 155 is marked 'Bring them in'. The notation includes a treble and bass staff with various instrument changes and dynamics.

Musical notation for the third system, showing instrument changes for Tenors and Trombones. The system is divided into five measures, each with a specific instrument change: Ten3/Tbns2,3; Tbn1,2/Ten2; Tpts3,4; Tbn1/Ten2; and Tpts2,3/Alt2. The notation includes a treble and bass staff.

167 *Ens div*

Musical notation for the fourth system, featuring a trill and dynamic markings. The system is divided into three measures. The first measure is for Tpt3,4/Alt1 and the second for Tpt1,3. The third measure features a trill (tr) and a dynamic marking of *f*. The system ends with a dynamic marking of *mf*. The notation includes a treble and bass staff.

171 *Ens div*

Musical notation for the fifth system, showing a simple melodic line. The system is divided into five measures. The notation includes a treble and bass staff.

Musical notation for the sixth system, ending with a 'rit.' marking. The system is divided into four measures. The notation includes a treble and bass staff.

The first system of the musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music is in 4/4 time. The first two measures contain whole notes with a slur over them. The third measure contains a half note with a slur above it, followed by a double bar line. The fourth measure contains a quarter rest, and the fifth measure contains a quarter note with a slur above it. The dynamic marking *mp* is placed below the quarter note in the fifth measure.

tempo *Ens div*

The second system of the musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music is in 4/4 time. The first measure contains a half note, the second a quarter note, the third a quarter note, and the fourth a quarter note. The fifth measure contains a quarter note, a quarter note with a flat, a quarter note, and a quarter note. The sixth measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The seventh measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The eighth measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The dynamic marking *rit.* is placed below the first quarter note in the sixth measure. A slur is placed above the quarter note in the eighth measure.