

TENOR SAX

300 LBS OF JOY

DAN ACKROYD/JAMES BELUSHI

DIXON

$\text{♩} = 148$

2
5-6

7-8 11-12

15-16 19-20

22 TO

27

33 12. 3. B 11 37-47

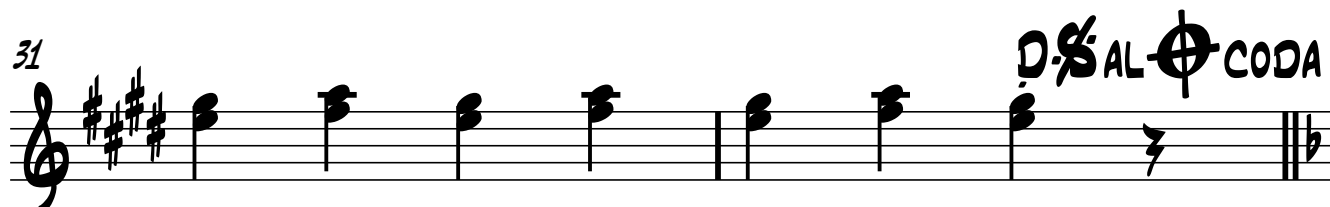
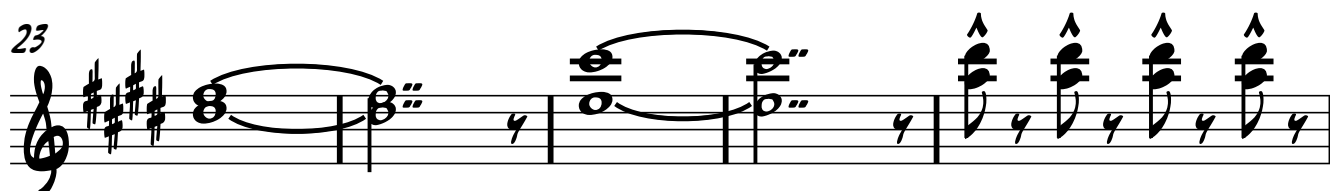
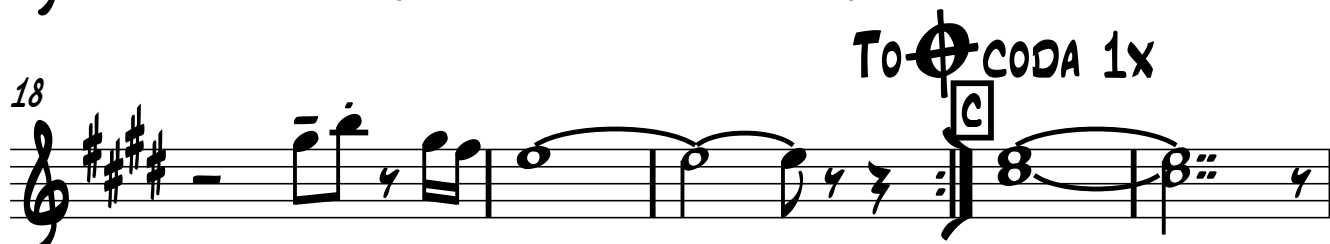
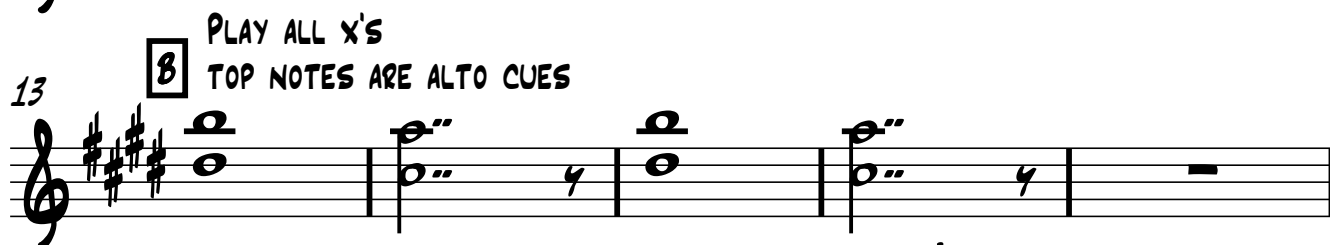
49 C D. AL CODA

57 CODA

63

V4 TENOR SAX/ALTO CUES

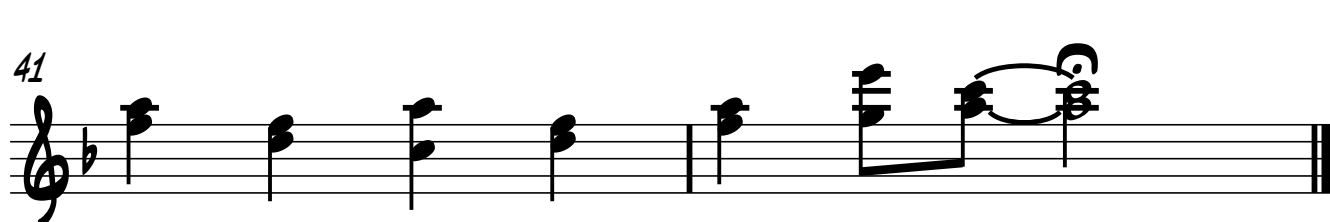
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33  CODA



38



41

The musical score is written for Tenor Saxophone or Alto Cues. It consists of three staves of music. The first staff, starting at measure 33, features a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a repeat sign and a double bar line. The melody is composed of eighth and quarter notes, with some measures containing beamed sixteenth notes. A coda symbol is placed above the first staff. The second staff, starting at measure 38, continues the melody with similar note values and rests. The third staff, starting at measure 41, shows a change in the melody, with some notes beamed together and a final double bar line at the end.

TENOR SAX

ALL SHE WANTS TO DO IS ROCK

DAN ACKROYD/JAMES BELUSHI

McRAE/HARRIS

COLLA VOCE-DIRECTED

$\text{♩} = 60$

HOLD BACK THE DAWN - - STOP ALL THE CLOCKS

$\text{♩} = 142$
A TEMPO

(A) CHORUS

3-4 5-11

15 **(B)**

20

26

1. 2.

32 **(C)**

C Dm7 G7 C D7/F# Dm7 G7

36

C C7 F F#0 C F D7/F# G7 C

40

C Dm7 G7 C D7/F# Dm7 G7

44

C C7 F F#0 C F D7/F# G7 C

Sheet music for Tenor Saxophone, measures 48-80.

Measures 48-55: Chord D (VOCAL AD-LIB), 8 measures.

Measures 56-62: Chord 7, 7 measures.

Measure 66: Chord E.

Measure 71: Chord F.

Measures 76-80: First ending (1.) and second ending (2.).

TENOR SAX

B MOVIE BOXCAR BLUES

ARR. JAMIE ROTH

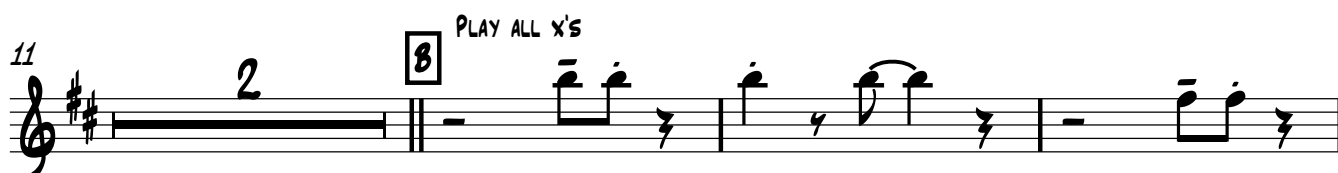
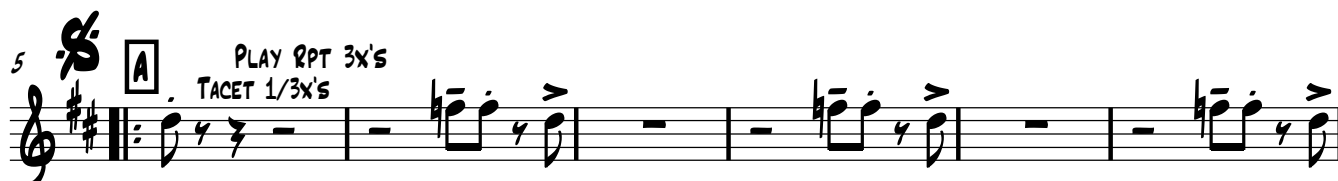
Handwritten musical score for Tenor Saxophone, titled "B MOVIE BOXCAR BLUES" by Jamie Roth. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is divided into sections marked by letters in boxes: A, B, C, D, E, F, G, H, I, J, K, L, M, N. Key features include:

- VAMP**: Marked in section A and I.
- VOCALS**: Marked in section A.
- HARP SOLO**: Marked in section D.
- DRUM SOLO**: Marked in section J.
- PIANO SOLO**: Marked in section K.
- DOUBLE TIME**: Marked in section J.

The score includes various musical notations such as notes, rests, and dynamic markings like mp (mezzo-piano) and p (piano). The piece concludes with a double bar line in section N.

♩ = 130



D.S. AL CODA



TENOR SAX

CADILLAC MAN

DAN ACKROYD/JAMES BELUSHI

BLUES BROTHERS

♩ = 136

The musical score is written for Tenor Sax in 4/4 time with a tempo of 136 bpm. The key signature has four sharps (F#, C#, G#, D#). The score consists of nine staves of music. It includes various musical notations such as rests, eighth notes, quarter notes, and beamed sixteenth notes. There are several repeat signs and first/second endings. Section markers (A), (B), (C), and (D) are placed above specific measures. Fingerings (e.g., 1-2, 5-6, 9-10) and breath marks (arrows) are indicated throughout the piece.

2
1-2

(A) 2 OMIT 1x 2
5-6 9-10

12 2
13-14

(B) PLAY ALL XS> 2 2
18-19 21-22

25 1. 2. (C) 6 2
27-32 35-36

37 (D) > >

43 > > 2
48-49

50 2
51-52

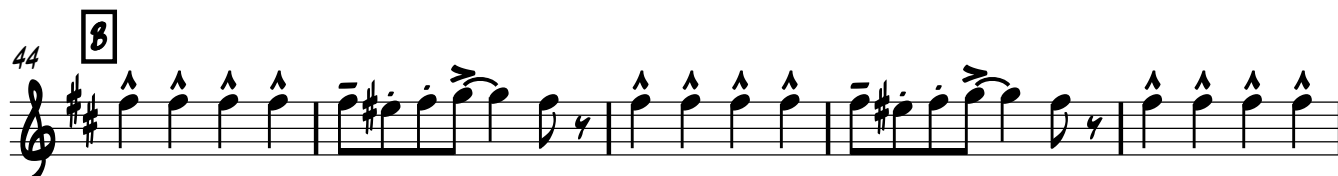
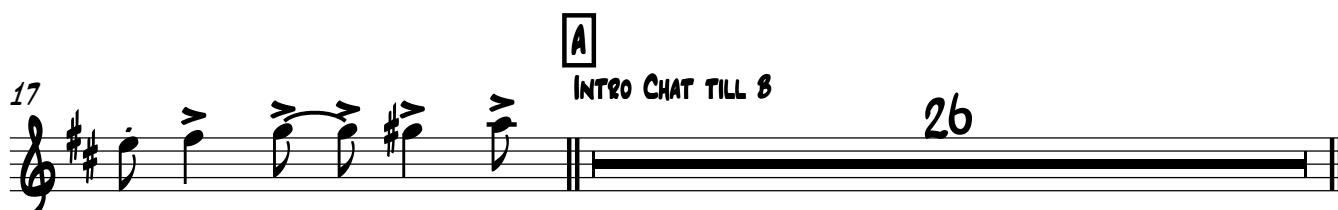
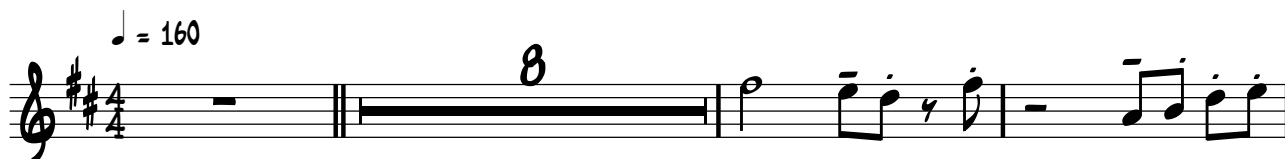
2
54-55

TENOR SAX

I CAN'T TURN YOU LOOSE

(BLUES BROTHERS INTRO VERSION)

OTIS REDDING



Tenor Saxophone

CHEAPER TO KEEP HER

Johnny Taylor
Arr. Shaun Evans

 = 125 (Blues)



f **A** **4** **B** **8** **C** *mf* *cresc.* **D** *fp*

fp *f* **E** **8** **F** *mf* *fp*

fp **G** *f* *fp*

H **8** **I** *mf*

cresc. *f*

2 **Blow!!** **J** D⁹ Tenor Saxophone F⁹ D⁹

78 F⁹ (End Solo) **K** Horn Soli

83

86

89 **L** Open Vamp 4

93 **M** Vox: "If You Decide ..." 4 *f*

101 **N**

104 **Given** "It's Cheaper" "To Keep Her" *ff*

Devil With The Blue Dress/Good Golly Miss Molly

Upbeat Rock & Roll

Mitch Ryder Version

Tenor Sax

4

4

A 8

1.

2.

B

C 5

9 D

4

TENOR

DO YOU LOVE ME

BERRY GORDY JR

♩=120

4

COUNT-IN 3,4,1

♩=148

8 **A**

13

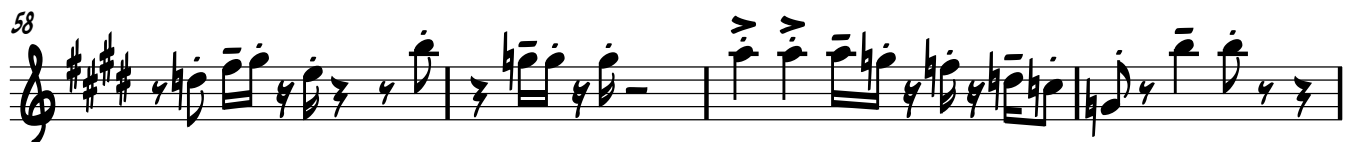
20 **B**

27 **C**

33

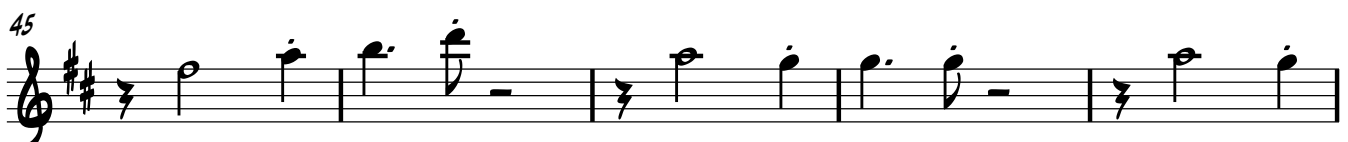
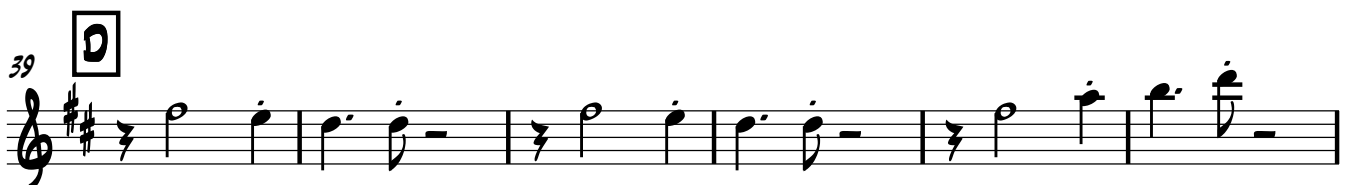
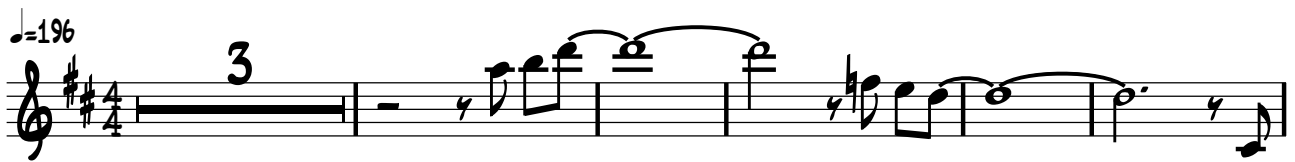
39 **D**

45



EVERYBODY NEEDS SOMEBODY

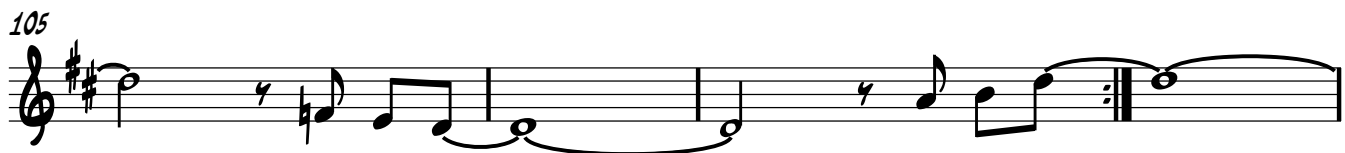
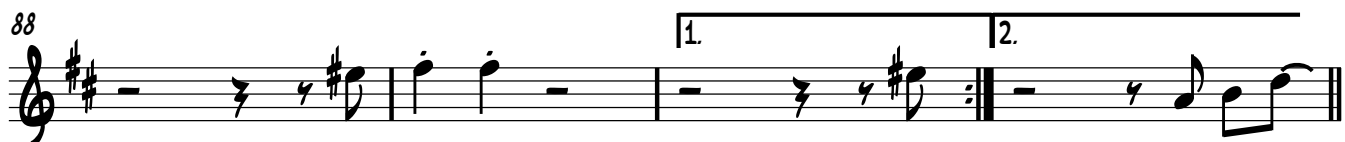
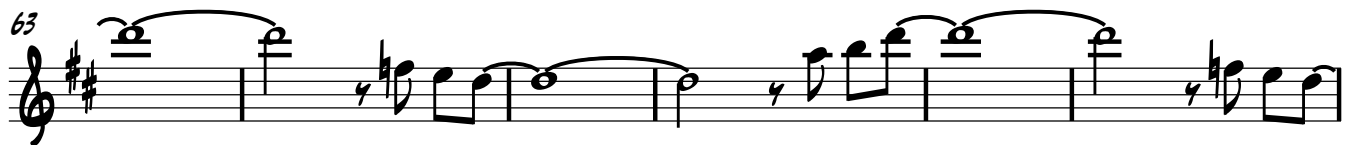
J.WEXLER/B.BERNS/S.BERKE



V.S.

TENOR SAX

2



EXPRESSWAY TO YOUR HEART

KENNY GAMBLE/ LEON HUFF

$\text{♩} = 100$

2 [A] 8 [B] 2

p

15 [C] *f*

20 4

29 [D] 10 *p*

44 *f*

[E] TENOR SAX SOLO AD-LIB

49 $A^b D^b E^b A^b D^b E^b A^b D^b E^b A^b D^b E^b A^b D^b E^b$

55 *END SOLO* $A^b D^b E^b A^b D^b E^b$

62

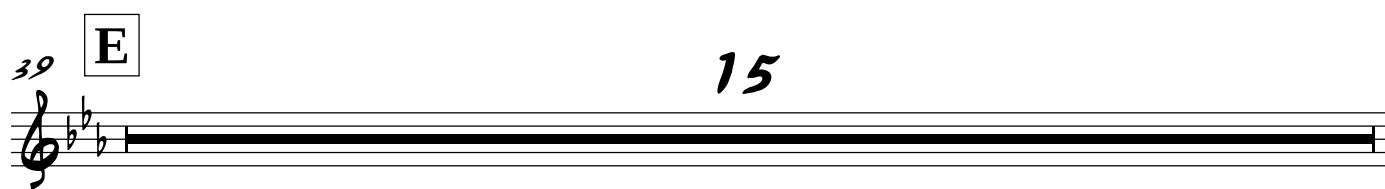
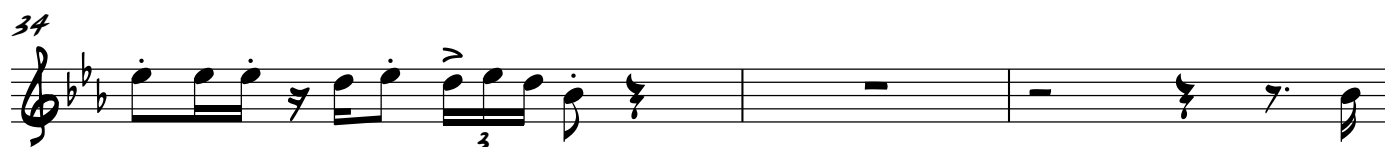
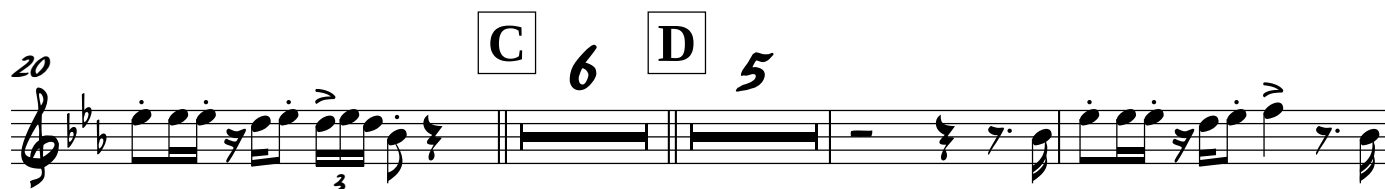
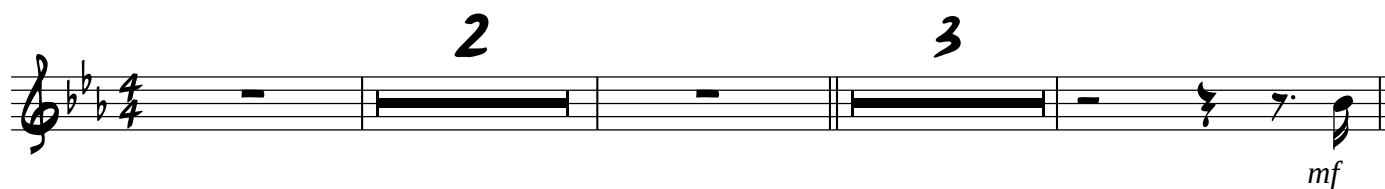
Tenor Saxophone

* Funky Nassau *

Blues Bros. Ver.

Arr. Shaun Evans

♩ = 120 (Disco-Funk/Afrobeat)



54

F

f sfz

58

sfz

63

G (Organ Solo)

8

71

H

2

mf

75

2

79

I

3

1.

83 2. J

f sfz

87

sfz

91 1. 2. K

sfz *mf*

94 1.

97 2.

f

99 (Drum Solo)

ff

TENOR

PLEASE NOTE: 24 BARS AD-LIB HARMONICA
UNACCOMP'D INTRO ON ORIGINAL

FLIP FLOP FLY

CHARLES E CALHOUN/CHUCK CALHOUN/
WILLIE LEE TURNER

♩ = 180

4

18

25

30

34

38

45

51

57

12

2

2

3

3

3

1. 2.

PICK-UP INTO SOLO

SOLO

C

F7

C

G7

C

D# AL CODA

CODA

2

Tenor Sax

Gimme Some Lovin'

Blues Brothers

S.Winwood/M.Winwood/S.Davis

♩=136

4 **A**

11 2 **B** 3

20 3 **C**

29 2

35 **D** §

43 2 **E** 3 3

54

60 to Φ Coda

DSal § Coda

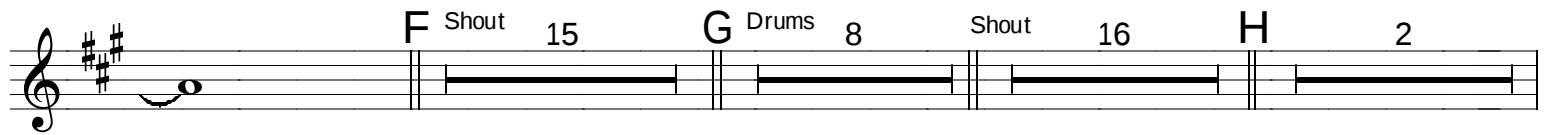
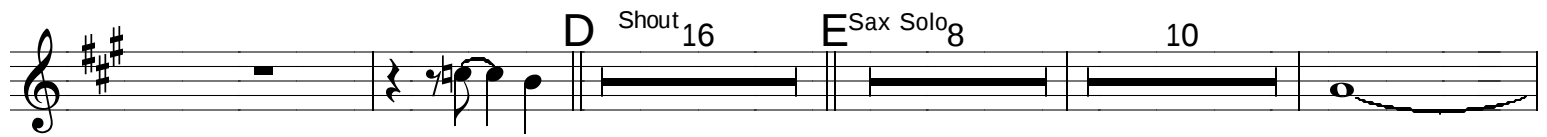
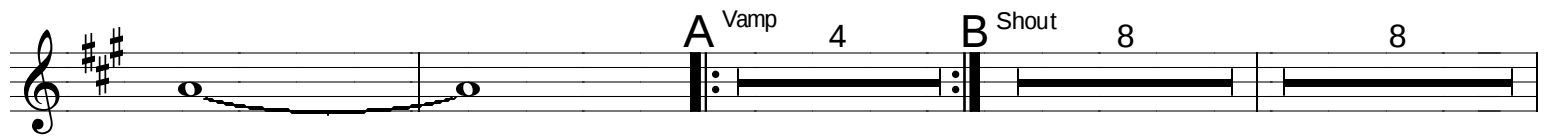
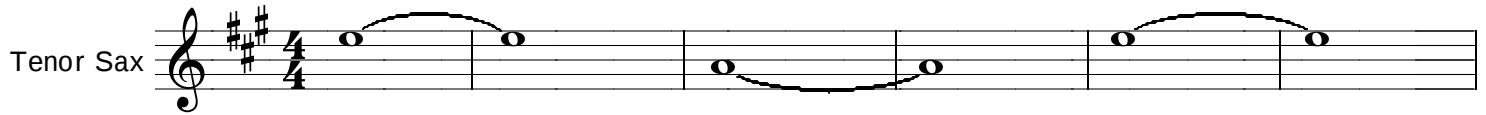
65 Φ Coda (rpt ad-lib)

70

Going Back To Miami

Medium fast blues

Blues Brothers version



Groove Me

Medium raggae beat

Blues Brothers version

Tenor Sax

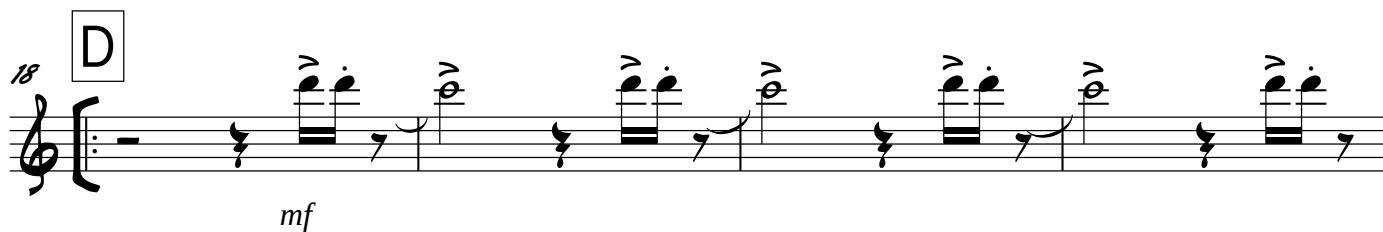
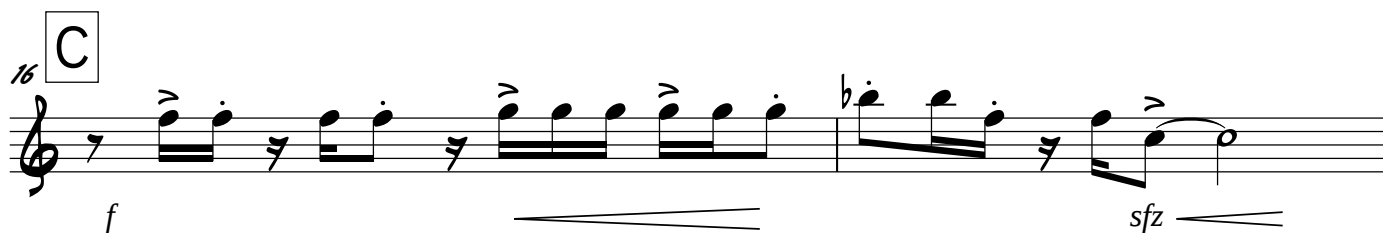
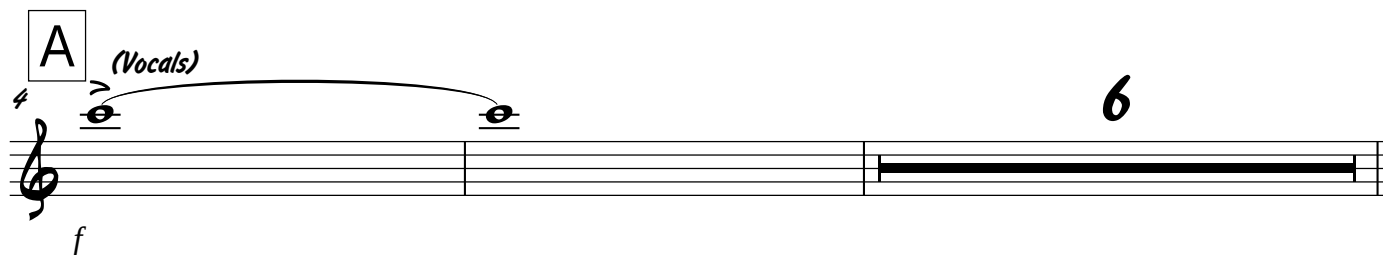
The musical score is written for Tenor Sax in the key of D major (indicated by four sharps: F#, C#, G#, D#) and 4/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of four sharps, and a 4/4 time signature. It contains a multi-measure rest for 5 measures, followed by a quarter rest, an eighth note G5, a quarter rest, an eighth note F#5, a quarter rest, and a final measure with a dotted quarter note D6, an eighth note C#6, and a sixteenth note G#5. The subsequent staves continue the melody with various multi-measure rests (8, 8, 4, 3, 9, 2, 3, 2, 3 measures) and melodic phrases. Section markers A, B, C, D, E, and F are placed above specific measures. The score concludes with a double bar line.

Tenor Sax (Alto)

:Hard To Handle:

COMMITMENTS VER.
Arr. SHAUN EVANS

♩ = 100 (Funk)



26 **E**

mf

30 **F**

f

34 **G**

mf

37

f

40

42

Tenor Saxophone

HAVE LOVE WILL TRAVEL

Jim Belushi/Blues Bros.

Arr. Shaun Evans

♩ = 128 (Blues/Rock - Straight ♩'s)

(Vocal Intro)

4 A 4

f sfz

11 (Unison) B (Lead Vocals) 2

f

15 (Opt. Tacet) 2

mp (Play) mp

21 (Unison) f sfz f

25 C 2

mp D

32 mf

36

39 f sfz

43 (Unison)

f

Open For Solos

45

E D G Am G D G Am G D G

50

Am G D G Am G A7

54

G D G Am G

For More Solos

Last X

Am G

58

F

2

mf

62

G

8

H

Blow Behind Vocals!

D G Am G D G Am G

74

D G Am G D G Am G

f sfz

80 (Unison)

f

82 **I** Blow Behind Vocals!

D G Am G D G Am G

86 D G Am G D G Am G

90 **J** Blow Behind Vocals!

D G Am G D G Am G

94 D G Am G D G Am G

98 **K** (Unison)

f sfz *f*

102 **L** (Vocal Break)

ff

HEY BARTENDER

FLOYD DIXON

♩=160

5

10 **A**

16 **B** HAMMOND/HARMONICA SOLO 1x - GTR SOLO 2x (AD-LIB)

21

26 **C**

32 **D**

37

42

45

2

Detailed description: This is a musical score for a tenor instrument, titled 'HEY BARTENDER' by Floyd Dixon. The tempo is marked as 160 beats per minute (♩=160). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into measures, with measure numbers 5, 10, 16, 21, 26, 32, 37, 42, and 45 indicated at the start of their respective lines. Section A begins at measure 10, section B at measure 16, section C at measure 26, and section D at measure 32. Section B includes a note for a 'HAMMOND/HARMONICA SOLO 1x - GTR SOLO 2x (AD-LIB)'. The score concludes with a double bar line and a '2' indicating a repeat or a second ending.

50 **E**

56 **F**

61

66

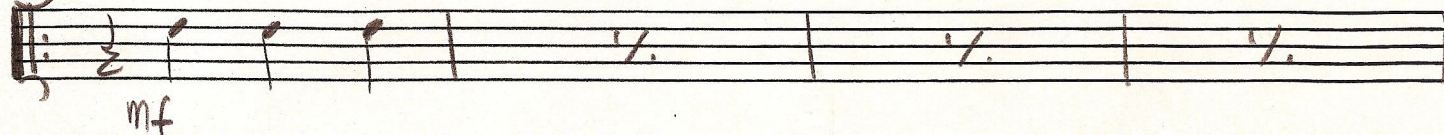
Tenor

Arr. Jamie Roth

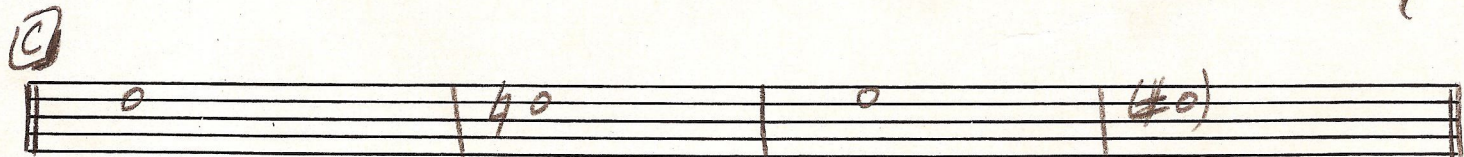
Hold On, I'm Comin'



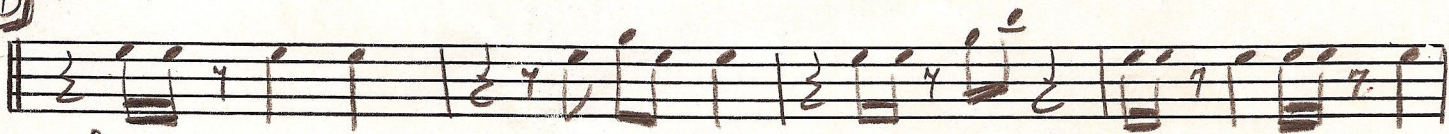
(A) (Tacit 1x) **f**



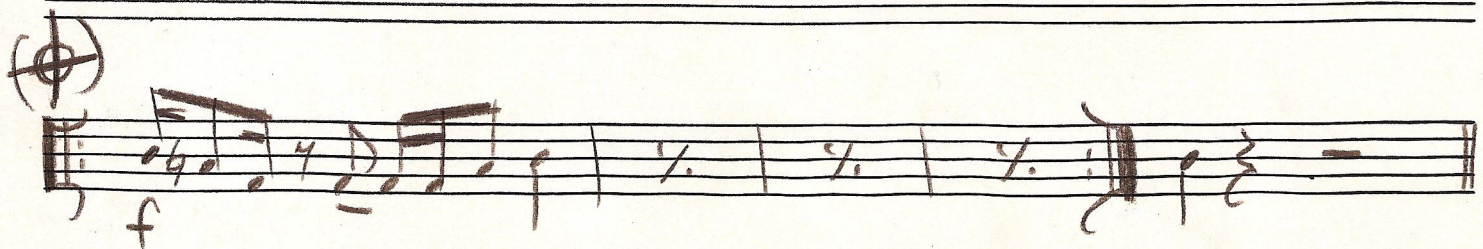
(B) (Play!)



(D) (Solo)



D.C. al
Coda



I Feel Good

Medium Soul

James Brown

Tenor Sax

The musical score is written for Tenor Sax and other instruments. It is in 4/4 time and the key of D major (two sharps). The score includes several sections labeled A, B, C, D (Solos), E, and Coda. Section A is a 4-measure phrase. Section B is a 4-measure phrase. Section C is a 4-measure phrase. Section D (Solos) consists of two 12-measure phrases. Section E is a 4-measure phrase. The Coda is a 4-measure phrase. The score is written for Tenor Sax and other instruments. The Tenor Sax part is written in the key of D major and 4/4 time. The other instruments are written in the key of D major and 4/4 time. The score includes a variety of musical notation, including eighth notes, quarter notes, half notes, and rests. There are also dynamic markings such as *p* (piano) and *f* (forte). The score is a medium soul arrangement of the song 'I Feel Good' by James Brown.

JAILHOUSE ROCK

JERRY LEIBER/MIKE STOLLER

♩=172

A ~~S~~

8

12 TO ~~Φ~~ 2x

16 1. 2.

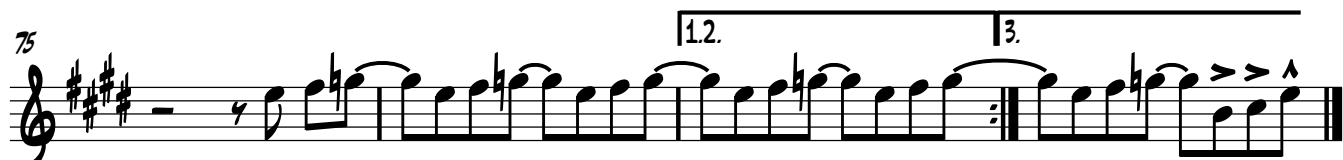
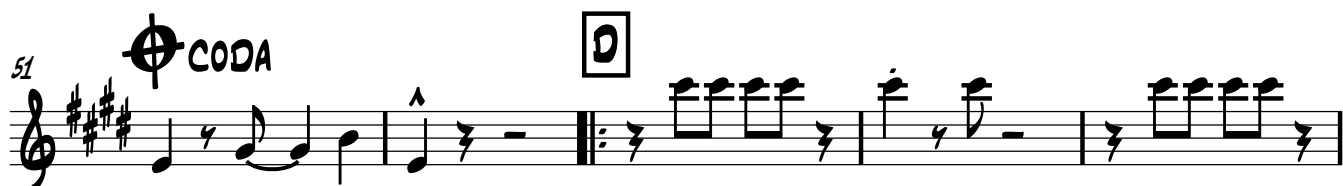
19 **B**

25

30

34 **C**

40 7 D ~~S~~ AL ~~Φ~~ CODA



TENOR SAX

KNOCK ON WOOD

BLUES BROTHERS BAND

EDDIE FLOYD; STEVE CROPPER

♩ = 120

13



18 **B**

Allegretto

4/4

Exercise 18, part B

24 

29

Measures 29-33 of the piece. Measure 29: Treble clef, key of B-flat major, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (half). Measure 30: Treble clef, key of B-flat major, 4/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (half). Measure 31: Treble clef, key of B-flat major, 4/4 time. Notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 32: Treble clef, key of B-flat major, 4/4 time. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Measure 33: Treble clef, key of B-flat major, 4/4 time. Notes: D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (half). The piece ends with a double bar line.

[illegible]

36

Musical notation for measures 36-38. Measure 36: Treble clef, key signature of one flat (B-flat), quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter rest. Measure 37: Treble clef, key signature of one flat, quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter rest. Measure 38: Treble clef, key signature of one flat, quarter note G4, quarter note A4, quarter note B-flat4, quarter note A4, quarter note G4, quarter rest.

38  CODA  

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KNOCK ON WOOD

44 **2** **2** **(D)** 1X ONLY **4**
51-54

55 1. 2. **(E)** **8**
57-64

69 **2** **PLAY 3X'S** **2**
71-72

77 **2** **2**

84 **BIG DRUM FILL**

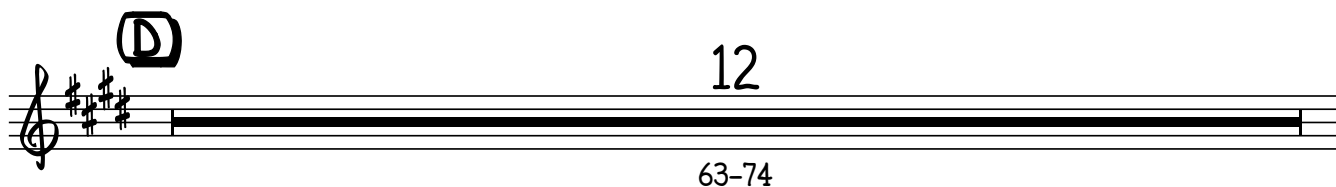
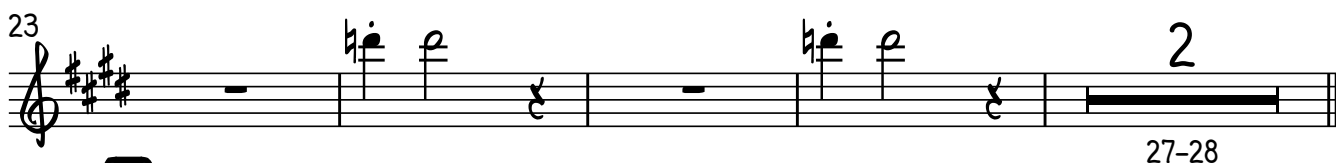
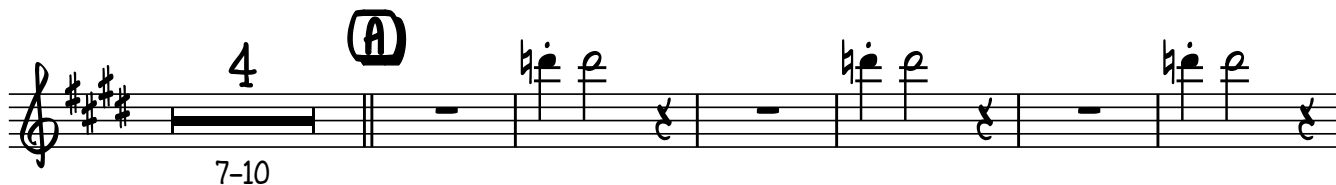
TENOR

LAND OF A THOUSAND DANCES

KENNER/DOMINO

$\text{♩} = 164$

VOCAL COUNT 1,2,3.



75 **(E)** R.T.F.

80

85

The musical score is written for a Tenor voice in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The score consists of three staves of music. The first staff (measures 75-79) begins with a repeat sign and contains a sequence of eighth and quarter notes with rests. The second staff (measures 80-84) continues this pattern. The third staff (measures 85-86) concludes with a double bar line and a final note marked with a fermata. The notation includes various note values, rests, and a fermata at the end.

TENOR SAX

MESSING WITH THE KID

MEL LONDON

♪ = 128

[illegible]

The second system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody starts with a whole rest, followed by a half note G4, a half note A4, and a whole rest. This is followed by a double bar line and a repeat sign. The first ending (marked '1.') consists of a half note G4, a half note A4, and a whole rest. The second ending (marked '2.') consists of a half note G4, a half note A4, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a whole rest. The piece concludes with a double bar line.

33

39



44

44

TENOR SAX

IN THE MIDNIGHT HOUR

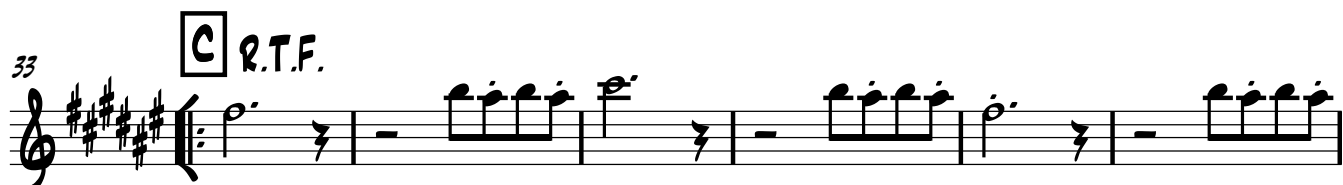
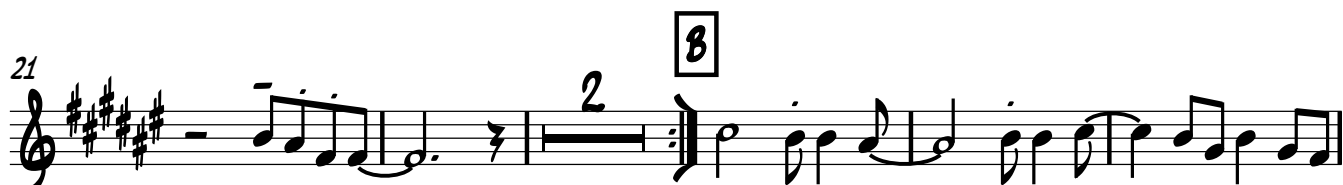
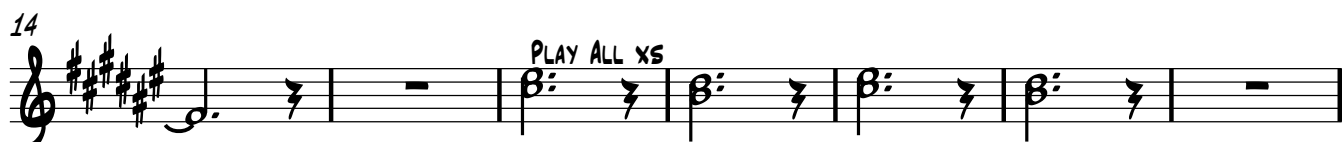
ORIGINAL WILSON PICKETT VERSION

STEVE CROPPER / WILSON PICKETT

TRANS: PETER TAPPERN

♩ = 120

UPPER NOTES ARE ALTO CUES

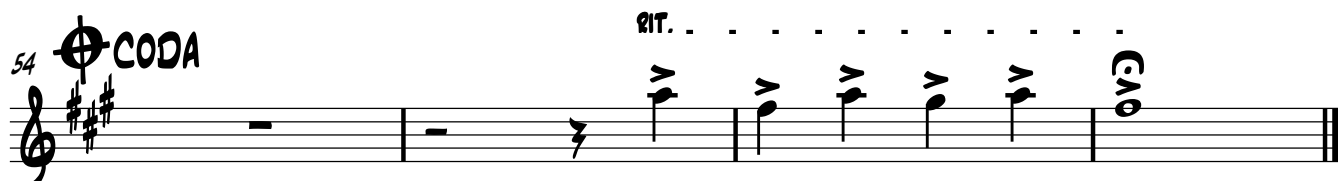
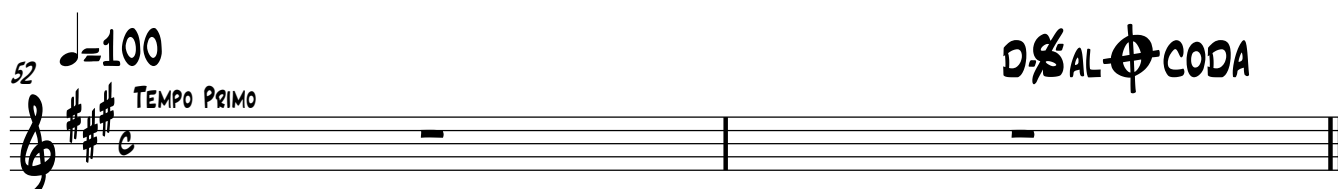
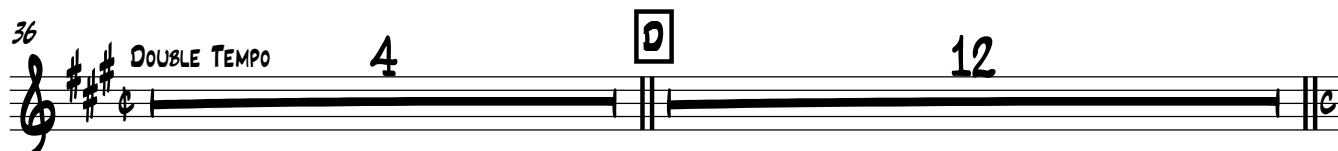
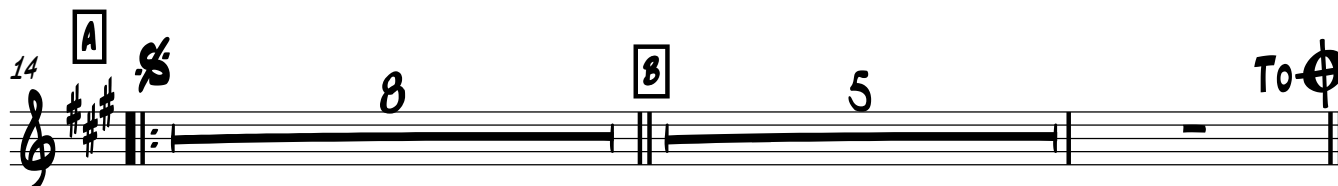


TENOR

MINNIE THE MOOCHER

CAB CALLOWAY
ARR: P. TAPPERN

♩=100



MUSTANG SALLY

BONNY RICE

$\text{♩} = 114$ **4** **A** COMMITMENTS VERSION TACET 1x

10

16

23

28

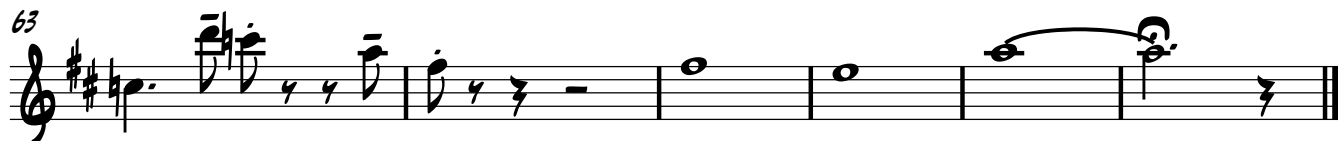
33 **B**

37

42

47

52



TENOR SAX

POLK SALAD ANNIE

DAN ACKROYD/JIM BELUSHI

TONY JOE WHITE

$\text{♩} = 140$

4 12

1-4 5-16

19 8

21-28

29 (A) X PLAY IN SIGN ONLY PLAY ALL X'S

36 (B)

42 TO C CODA 1. 7 2. 45-51

55 4 56-59

62 HARMONICA SOLO

(C) 5 65-69

71 C CODA (D) 2X ONLY REPEAT AS REQ'D (FADES ON ORIGINAL) HORNS PLAY CUES AFTER 1X D X SAL C CODA

76 1. 4 2.

SHAKE YOUR TAILFEATHER

$\text{♩} = 140$

5 7

14 **A**

21 **B**

28 **To**

33

37

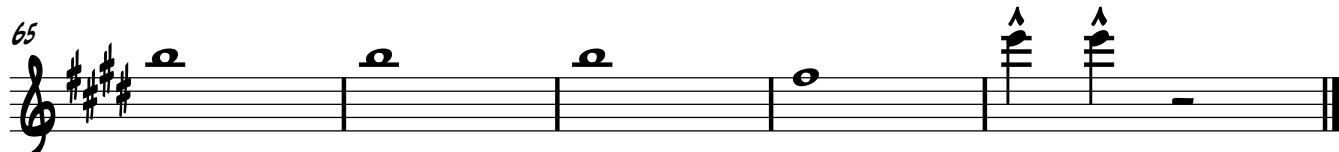
D.S. AL CODA

CODA

41

46 **PLAY 3X'S**

51



TENOR SAX

SHE CAUGHT THE KATY

TAT MAHAL/YANK RACHEL

1

7

18

32

40

45

50

68

74

80

A

B

C

D

E

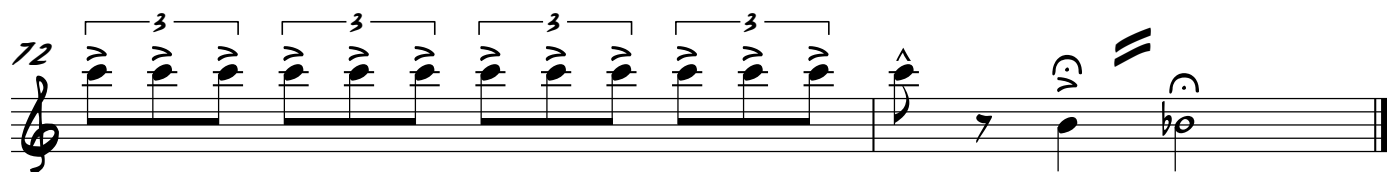
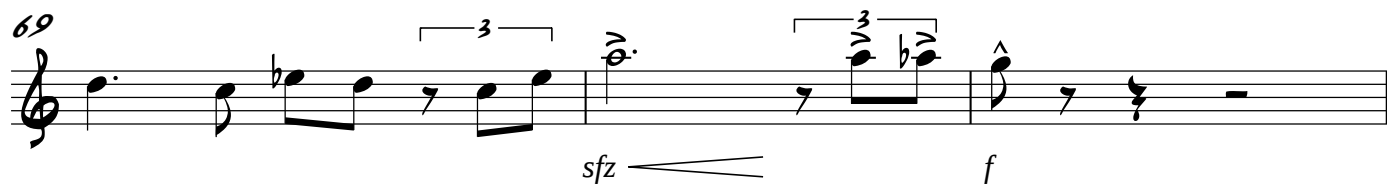
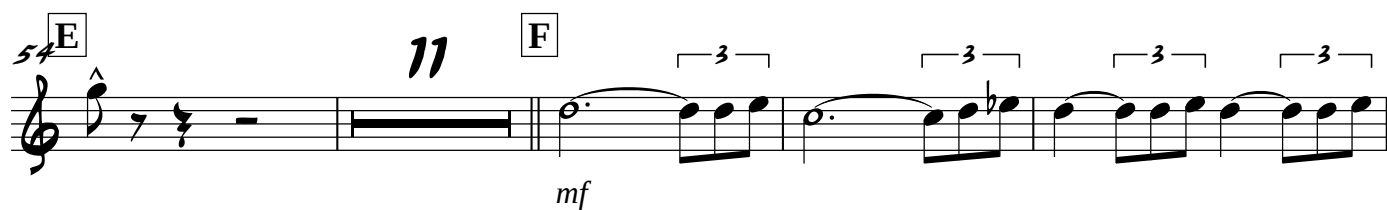
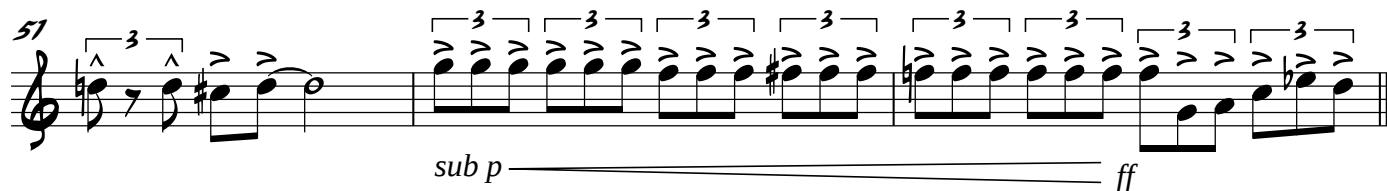
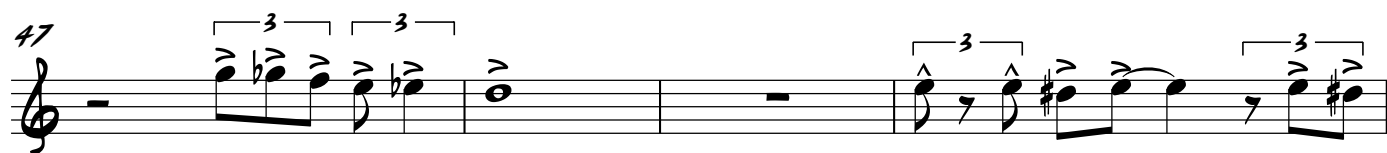


 = 60 (*Slow Blues*)

**SONNY BOY WILLIAMSON
(AS PERFORMED BY
THE BLUES BROTHERS)
TRANS. SHAUN EVANS**

[illegible]

Tenor Saxophone



Tenor Saxophone

-SOOTHE ME-

Sam & Dave/
Sam Cooke
Arr. S. Evans

♩ = 135 (Soul - Swung ♩'s)

The musical score is written for Tenor Saxophone in 4/4 time, with a tempo of 135 Soul-Swung beats per minute. The key signature is one flat (Bb). The score is divided into sections A, B, C, and D, which correspond to the vocal lines. The dynamics range from *f* (forte) to *fp* (fortissimo piano). The score includes various articulations such as accents, slurs, and triplets. The first staff begins with a *f* dynamic and a triplet of eighth notes. The second staff starts with a *mf* dynamic and a triplet of eighth notes. The third staff features a *mf* dynamic and a triplet of eighth notes. The fourth staff begins with a *mf* dynamic and a triplet of eighth notes. The fifth staff starts with a *fp* dynamic and a triplet of eighth notes. The sixth staff begins with a *mf* dynamic and a triplet of eighth notes. The seventh staff starts with a *mf* dynamic and a triplet of eighth notes.

1. 2.

A (Vocals)

B

C

D

37 *fp* *f* **E** *Blow!!* C#6

42 G#7 **F** C#6

47 1. A#m7 C#6 C#7 F# G#7 C#

52 2. C#6 C#7 F# G#7 C# *mp*

56 **G** 5 *mp cresc.* 3 3 3 3 3 3 3

Open For Adlib

64 **H** *Blow!!* C# A#m7 C# A#m7 C#

69 *For Vamp* A#m7 C# A#m7

72 *Last X* A#m7 *mf*

slight rit.

♩=148

6

12

17

22

26

30

35

40

44

TO CODA

D.S. AL CODA

TENOR SAX

TIME WON'T LET ME

DAN ACKROYD/JIM BELUSHI

RELLEY, CHET/KING, THOMAS. R.

$\text{♩} = 148$

4
1-4

(A) 8
9-16

22 (B)

27 TO ♩

4 (C) 4
33-36 37-40

45

52 (D) 16
53-68 D ♩ AL ♩ CODA

♩ CODA 4 2X SHORT 2
73-76

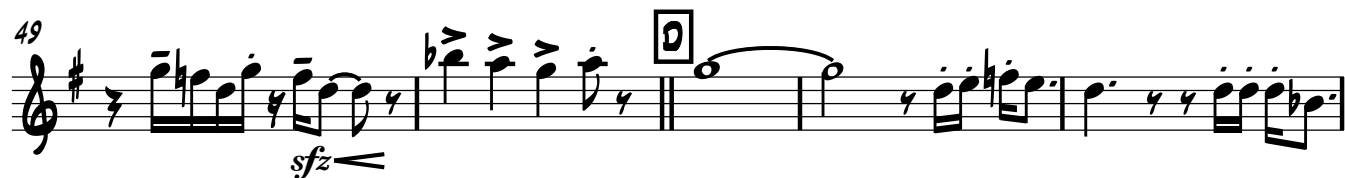
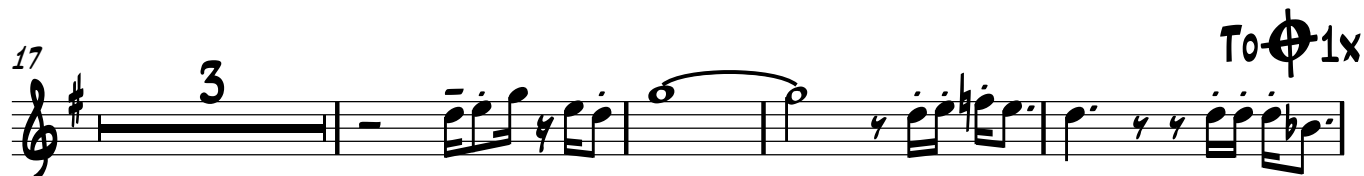
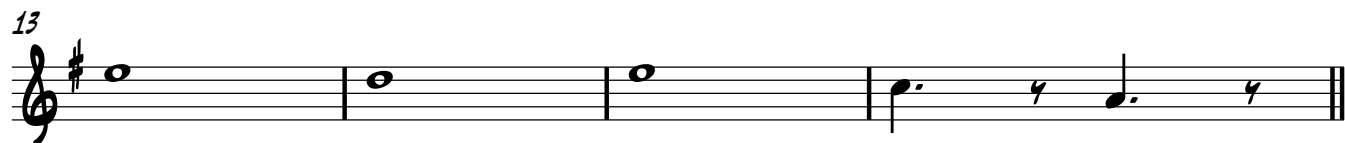
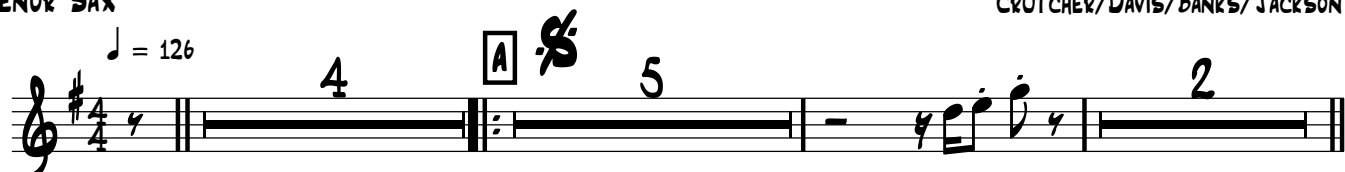
81 2 2

WHO'SE MAKING LOVE

TENOR SAX

CRUTCHER/DAVIS/BANKS/JACKSON

$\text{♩} = 126$

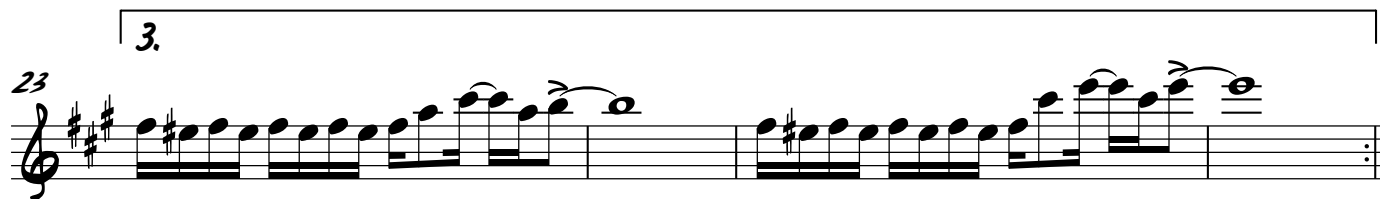
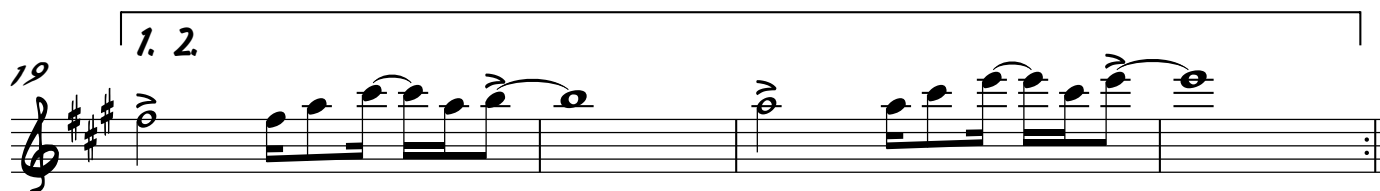
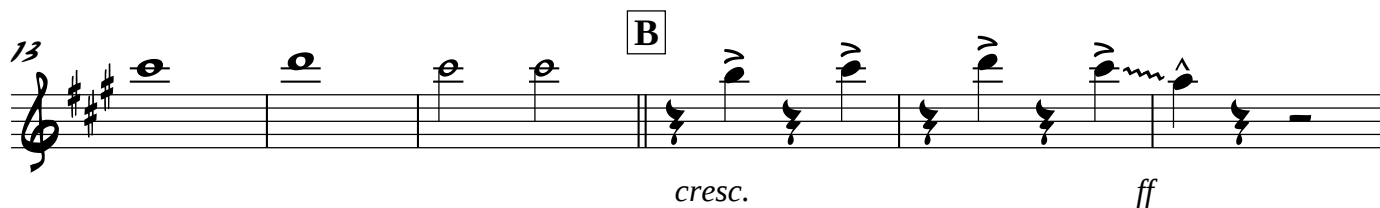
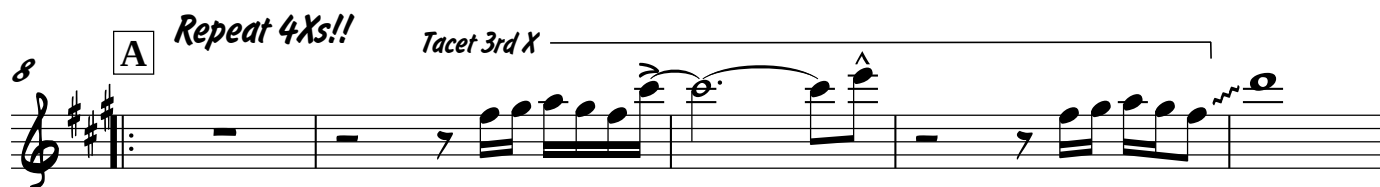
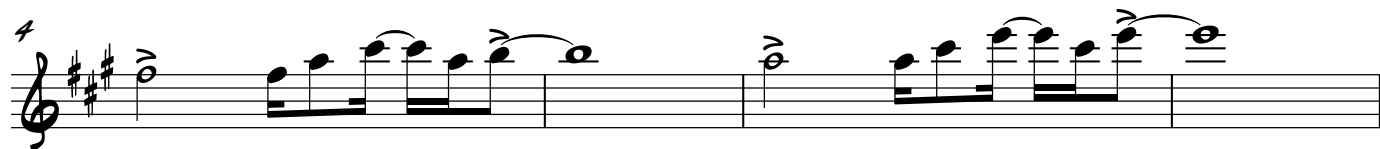
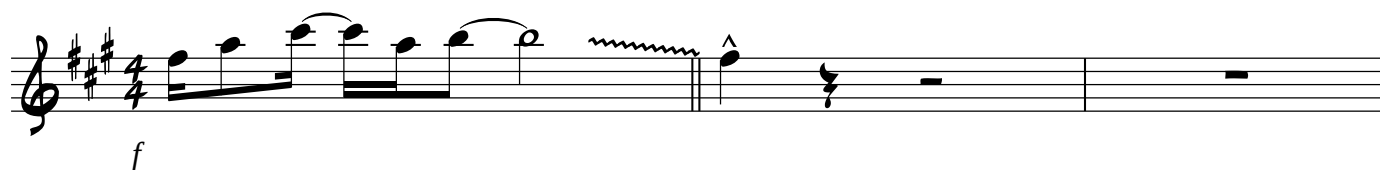


Tenor Saxophone

Vehicle

Ideas Of March
Arr. Shaun Evans

♩ = 100 (Rock)



Tenor Saxophone

