

MUZIEK
AFDELING

COMBI
Nr.1255

Lenen alleen met
CD. Opvragen
bij uitleenbalie
Fonotheek.
(COMBI-LADE)

CHRIS VADALA

play along **fusion**

ALTO SAXOPHONE



de haske™

Alto Saxophone - Altsaxophon - Saxophone Alto

Saxofono contralto - Altsaxofoon

CHRIS VADAI A *play along* fusion

5 Solos for alto saxophone with written improvisations

5 Soli für Altsaxophon mit ausgeschriebenen Improvisationen

5 Solos pour Saxophone Alto avec des improvisations écrites

5 Assoli per saxofono contralto con improvvisazioni scritte

5 Solo's voor altsaxofoon met uitgeschreven improvisaties

CHRIS VADALA

play along

fusion

CONTENTS - INHALT - SOMMAIRE - INDICE - INHOUD

TRACK	PAGE
1	Tuning Note F#
2 3	BREAK DOWN 8
4 5	JB & MP 10
6 7	SUMMERCAMP 14
8 9	LITTLE GIRL 17
10 11	PICTURE THIS! 19

= Solo with accompaniment / Solostimme mit Begleitung /
 Partie solo avec accompagnement / Parte solista con accompagnamento /
 Solo met begeleiding

= Accompaniment / Begleitung (ohne Solostimme) /
 Accompagnement (sans la partie solo) / Unicamente accompagnamento /
 Begeleiding

CHRIS VADALA

One of the country's foremost woodwind artists, Chris Vadala is in demand as a jazz/classical performer and educator. He has appeared on over 100 recordings to date, as well as innumerable jingle sessions, film and TV scores, performing all the saxophone, flute, and clarinet parts. A native of Poughkeepsie, NY, he graduated from the Eastman School of Music, earning his Performer's Certificate in Saxophone as well as a B.M. in Music Education. He also received an M.A. in Clarinet from Connecticut College. He has studied with teachers such as William Osseck of the Rochester Philharmonic, renowned classical saxophonist Donald Sinta, and jazz great Phil Woods.

Professor Vadala is currently Director of Jazz Studies and Professor of Saxophone at the University of Maryland, College Park. Previous academic appointments include teaching studio woodwinds and conducting jazz ensembles at Montgomery College, Connecticut College, and Hampton University, as well as serving as Visiting Associate Professor of Saxophone at the Eastman School of Music. He is also President of the Maryland Unit of the International Association of Jazz Educators.

Mr. Vadala's performing career has been highlighted by a long tenure as standout woodwind artist with the internationally recognized Chuck Mangione Quartet, which included performances around the world, and performing credits on five gold and two platinum albums, plus one Emmy and two Grammy Awards. As one of the Selmer Company's most requested clinicians, Mr. Vadala travels worldwide, performing with and conducting student and professional jazz ensembles, symphonic bands, and orchestras. Within the past few years alone, he appeared at over 200 high schools and colleges across the nation and Canada!

Mr. Vadala's column on woodwind doubling appears regularly in *Saxophone Journal*. He has also authored articles for many other magazines. He has been a *Downbeat* magazine poll finalist in four categories, the recipient of a National Endowment for the Arts Jazz Study grant, and has published a number of original compositions and arrangements. His book, *Improve Your Doubling*, published by Dorn Productions, is acclaimed as a valuable addition to woodwind literature, and his debut solo CD (*Out of the Shadows*) is bound to gain much attention.

CHRIS VADALA

Als einer der herausragendsten Holzbläser seines Landes ist Chris Vadala ein ausgesprochen gefragter Pädagoge und Interpret von Klassik und Jazz. Bis zum heutigen Tag ist seine Mitwirkung bei über hundert Aufnahmen zu verzeichnen, außerdem bei unzähligen Produktionen von Trailers und Musik für Film und Fernsehen, bei denen er sämtliche Arten von Saxophonen, Flöten und Klarinetten gespielt hat. Er wurde in Poughkeepsie im Staat New York geboren und erhielt seine Ausbildung an der Eastman School of Music, wo er einen B.A. im Fach Musikpädagogik erwarb und als Saxophonist mit dem 'Performer's Certificate' ausgezeichnet wurde. Zusätzlich erwarb er den Titel 'M.A.' für Klarinette am Connecticut College. Unter seinen Lehrern finden sich berühmte Persönlichkeiten wie William Osseck vom Rochester Philharmonic Orchestra, der namhafte klassische Saxophonist Donald Sinta und der große Jazzer Phil Woods.

Derzeit ist Chris Vadala Leiter der Abteilung für Jazz und Professor für Saxophon an der Universität Maryland, College Park. Frühere akademische Lehraufträge hatte er unter anderem als Dozent für Holzblasinstrumente und Jazzensembleleitung am Montgomery College, am Connecticut College und der Hampton University sowie als Gastprofessor für Saxophon an der Eastman School of Music. Außerdem ist er Präsident der Abordnung der 'International Association of Jazz Educators' aus Maryland.

Glanzlicht seiner Laufbahn als Instrumentalist ist eine lange und äußerst fruchtbare Zeit als herausragender Holzbläser des international anerkannten Chuck Mangione Quartet mit weltweiten Auftritten und zahlreichen Auszeichnungen, darunter fünf Gold- und zwei Platinalben sowie ein Emmy- und zwei Grammy Awards. Als einer der gefragtesten Repräsentanten der Selmer Company ist er auf der ganzen Welt als Solist und Dirigent bei Aufführungen mit Schüler- und Profi-Jazzensembles sowie Blas- und Sinfonieorchestern unterwegs. Allein in den letzten Jahren trat er so an über 200 Hochschulen und Colleges in den Vereinigten Staaten und Kanada auf!

Vadala's Kolumne über verschiedene Holzblasinstrumente erscheint regelmäßig im *Saxophone Journal* und auch für zahlreiche andere Zeitschriften hat er Beiträge verfasst. Er erreichte die Endabstimmungsrunde des Magazins *Downbeat* in vier Kategorien, war Stipendiat der staatlichen Arts Jazz Study-Stiftung und veröffentlichte eine Reihe von Originalkompositionen und Bearbeitungen. Sein Buch *Improve Your Doubling* (eine Anleitung zum Beherrschen mehrerer Holzblasinstrumente), erschienen bei den Dorn Productions, wurde als ein wertvoller Beitrag zur Holzbläserliteratur begrüßt und sein Solo-Debüt auf CD *Out of the Shadows* wird mit Sicherheit viel Beachtung finden.

CHRIS VADALA

À l'heure actuelle, Chris Vadala figure parmi les artistes américains les plus importants dans le domaine des bois. Il est très sollicité en tant qu'interprète de jazz et de musique classique et en tant que professeur. Pour l'heure, il a participé à plus de 100 enregistrements et à un grand nombre de productions musicales pour la télévision, jouant de tous les saxophones, de toutes les flûtes et de toutes les clarinettes. Chris Vadala est né à Poughkeepsie dans l'État de New York. Il a étudié au Conservatoire de Musique Eastman où il a obtenu un Diplôme de Saxophoniste Soliste ainsi qu'un Diplôme de Formation Musicale ; il a également obtenu un Premier Prix de Clarinette du Connecticut College. Il a étudié auprès de William Osseck de l'Orchestre Philharmonique de Rochester, auprès du célèbre saxophoniste classique Donald Sinta et auprès du grand musicien de jazz Phil Woods.

Chris Vadala est actuellement Directeur du Département Jazz et Professeur de Saxophone à l'Université du Maryland, College Park. Il a enseigné les bois et dirigé des Ensembles de Jazz au Montgomery College, au Connecticut College et à l'Université Hampton. Il a également enseigné le saxophone en tant que Professeur Associé au Conservatoire de Musique Eastman. Il est le président du bureau du Maryland de l'Association Internationale des Professeurs de Jazz.

La carrière de soliste de Chris Vadala est marquée par une longue collaboration avec un ensemble de renommée internationale, le Chuck Mangione Quartet, avec lequel il a donné de nombreux concerts dans le monde entier et remporté cinq disques d'or, deux albums de platine, un Emmy Award et deux Grammy Awards. Chris Vadala participe à de nombreuses manifestations avec la maison Selmer ; il a voyagé à travers le monde et s'est produit avec, ou a dirigé, diverses formations professionnelles et formations d'élèves de Conservatoires, notamment des Ensembles de Jazz, des Orchestres d'Harmonie et des Orchestres Symphoniques. En quelques années seulement, il est intervenu dans plus de 200 lycées et universités américaines et canadiennes !

On peut lire régulièrement dans le *Saxophone Journal* la rubrique de Chris Vadala consacrée aux bois ; mais il est également l'auteur de nombreux articles publiés dans d'autres magazines. Il a été finaliste, dans quatre catégories, du concours organisé par le magazine *Downbeat* et a reçu, alors qu'il étudiait le jazz, une bourse d'études du Fonds National pour les Arts. Il a publié un grand nombre de compositions originales et d'arrangements. Son livre, *Improve Your Doubling* (une méthode pour les musiciens jouant d'au moins deux instruments de la famille des bois), publié chez Dorn Productions, a été considéré comme un apport majeur aux publications éducatives consacrées aux bois. Son premier disque solo (*Out of the Shadows*) sera sans nul doute l'objet d'une grande attention.

CHRIS VADALA

Chris Vadala è uno dei più illustri strumentisti a fiato statunitensi. Molto richiesto come esecutore di musica jazz e classica, ma anche come insegnante, Chris Vadala ha al suo attivo oltre 100 incisioni, oltre ad innumerevoli sessioni "jingle", concerti, apparizioni in film e programmi televisivi esibendosi con tutti i sax, flauti e clarinetti. Nato a Poughkeepsie, nello Stato di New York, si è laureato alla Eastman School of Music ottenendo meriti speciali per l'esecuzione al saxofono oltre ad una laurea in educazione musicale. Un particolare riconoscimento per la sua tecnica al clarinetto lo ha ricevuto al Connecticut College. I suoi insegnanti sono stati, tra gli altri, William Osseck della Rochester Philharmonic, il noto saxofonista Donald Sinta e il grande jazzista Phil Woods.

Attualmente Chris Vadala è direttore degli studi sulla musica jazz e professore di saxofono al College Park dell'Università del Maryland. In passato ha insegnato tecnica per strumenti a fiato e direzione di ensemble di jazz al Montgomery College, al Connecticut College e all'Università di Hampton, oltre all'attività di professore di saxofono alla Eastman School of Music. E' anche presidente dell'Associazione Internazionale degli Insegnanti di Jazz dello Stato del Maryland.

Chris Vadala si è esibito a lungo con il celebre quartetto Chuck Mangione, ciò che gli è valso notorietà anche grazie ai molti concerti in tutto il mondo e ai riconoscimenti come esecutore in cinque dischi d'oro e due di platino, oltre ad un Emmy Award e a due Grammy Award. L'attività di promotore di primo piano degli strumenti del fabbricante americano Selmer lo porta a viaggiare in tutto il mondo, ad esibirsi sia con studenti che con professionisti di ensemble di jazz, bande ed orchestre sinfoniche. Negli ultimi anni sono stati più di 200 i suoi interventi in scuole e college americani e canadesi!

Una colonna sulle tecniche per strumenti a fiato firmata Chris Vadala appare regolarmente sull'illustre *Saxophone Journal*, mentre molti suoi articoli vengono pubblicati su riviste specializzate. E' stato finalista in quattro categorie in sondaggi indetti dalla rivista *Downbeat*, ha ricevuto una borsa di studio dal National Endowment for the Arts Jazz Study ed ha anche pubblicato varie composizioni originali ed arrangiamenti. Il suo libro, *Improve your Doubling*, pubblicato dalle edizioni americane Dorn, è considerato un valido complemento della letteratura per strumenti a fiato e *Out of Shadows*, il suo primo CD da solista, ha tutte le carte in regola per divenire un successo.

CHRIS VADALA

Als één van de meest vooraanstaande houtblazers in de VS is Chris Valada een veelgevraagd jazz- en klassiek *performer* en docent. Hij is inmiddels in meer dan 100 muziekopnamen, ontelbare jingles en muziekproducties voor film en tv te beluisteren, waarbij hij speelt op alle saxofoons, (dwars-)fluiten en klarinetten. Valada is geboren in Poughkeepsie in de staat New York en studeerde af aan de Eastman School of Music, waar hij het 'Performer's Certificate' voor saxofoon behaalde, naast zijn diploma B.C. voor muziekpedagogiek. Daarnaast behaalde hij de titel Master of Arts voor klarinet aan het Connecticut College. Onder zijn docenten bevonden zich William Osseck van het Rochester Philharmonic Orchestra, de bekende klassiek saxofonist Donald Sinta en jazzgigant Phil Woods.

Tegenwoordig is Chris Vadala hoofd van de jazzafdeling en professor saxofoon aan de University of Maryland, College Park. Eerdere academische aanstellingen waren onder andere als docent houten blaasinstrumenten, als dirigent van jazzensembles aan het Montgomery College, het Connecticut College en Hampton University, en als gastprofessor saxofoon aan de Eastman School of Music. Daarnaast is hij directeur van de International Association of Jazz Educators in Maryland.

Valada's lange carrière als *performer* wordt enerzijds gekenmerkt door zijn opvallende plaats als muzikant in het internationaal erkende Chuck Mangione Quartet, waarmee hij overal ter wereld optrad, en anderszijds door zijn bijzondere muzikale bijdrage op vijf gouden en twee platinum albums, met als kroon op zijn werk een Emmy en twee Grammy Awards. Als een van de Selmer Company's meestgevraagde *clinicians*, reist hij hele wereld over waarbij hij speelt en dirigeert bij student- en professionele jazzensembles en (harmonie-)orkesten. Alleen al gedurende de afgelopen jaren verzorgde hij optredens op meer dan 200 middelbare en hogescholen in heel de VS en Canada!

Regelmatig verschijnt Valada's column, waarin hij schrijft over het bespelen van meerdere houten blaasinstrumenten, in het tijdschrift *Saxophone Journal*, naast de artikelen die hij vervaardigt voor vele andere tijdschriften. Hij werd finalist in vier categoriën bij een wedstrijd van het tijdschrift *Downbeat*, ontving een jazzstudie-toelage van de National Endowment for the Arts en publiceerde een aantal originele composities en arrangementen. Zijn boek *Improve Your Doubling*, een publicatie van Dorn Productions, wordt gezien als een waardevolle aanvulling op de bestaande literatuur over houten blaasinstrumenten. Het kan niet anders of ook Valada's eerste solo-cd (*Out of the Shadows*) wordt met veel belangstelling ontvangen.

TRACK
2 3

BREAK DOWN

by Allen Vizzutti

The sheet music consists of six staves of musical notation for a solo instrument, likely a trumpet or similar brass instrument. The music is in common time and key signature of one sharp (F#). The first staff begins with a dynamic of 4 and a tempo marking of 'FUNK'. It features a melodic line with various slurs and grace notes. The second staff starts with a dynamic of 1 and includes a section labeled 'S' above an E7 chord. The third staff is labeled 'C/D' and 'E/F#' above the notes. The fourth staff is labeled 'A/B' and 'E7' above the notes. The fifth staff is labeled 'E7' above the notes. The sixth staff concludes the piece with a dynamic of 1.

BREAK DOWN

TRACK

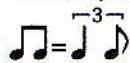
4 5

JB & MP

JAMES BROWN & MACEO PARKER

by Erik Veldkamp

SWINGBEAT



(S) Bm7

E7

Bm7

F#7

F7 E7

Bm7



2

JB & MP

The musical score consists of eight staves of handwritten notation for a solo instrument, likely bassoon. The key signature is mostly A major (no sharps or flats). The first staff begins with a Bm17 chord. The second staff starts with a dynamic of **f**. The third staff features an E7 chord. The fourth staff contains a short melodic line followed by a dynamic of **f**. The fifth staff begins with a Bm17 chord. The sixth staff starts with a dynamic of **F#P**. The seventh staff features an E7 chord. The eighth staff begins with a dynamic of **Bm17**, followed by a dynamic of **F#P (B10)**.

JB & MP



JB & MP

The musical score consists of six staves of handwritten notation on a single page. The key signature is mostly F# major (one sharp) with some changes indicated by Bm17, E7, and F#7(B10). The time signature varies between common time and 3/4. The first two staves begin with Bm17. The third staff begins with E7. The fourth staff begins with Bm17. The fifth staff begins with F#7. The sixth staff begins with Bm17 and includes a dynamic marking of F#7(B10) D.S. AL CODA. The score concludes with a final staff starting with F#7(B10) and ending with E7(B11).

Bm17

E7

Bm17

F#7

Bm17

F#7(B10) D.S. AL CODA

F#7(B10)

E7(B11)

SUMMERCAMP

by Erik Veldkamp

LATIN

(S) Bbmaj7

Ebmaj7

Ab7

Bbmaj7

Fmaj7

Bb7(9)

Ebmaj7

D7($\frac{11}{9}$)

Gmaj7

C7($\frac{11}{9}$)

Cmaj11

D7($\frac{11}{9}$)

Bbmaj7

Cmaj9/F

Bbmaj7

Ebmaj7

Ab7

Bbmaj7

Fmaj7

Bb7(9)

Bbmaj9

Eb7(9)

Abmaj7

G7(9)

C7($\frac{11}{9}$)

Dmaj9

F#maj7($\frac{11}{9}$)

Bmaj7

(+) Bmaj7

SUMMERCAMP

Handwritten musical score for a solo instrument in 2/4 time, B-flat major. The score consists of eight staves of music with various chords labeled above them.

Chords labeled in the score:

- Ab7
- Cm19/F
- Bbmaj7
- Ebmaj7
- Ab7
- Bbmaj7
- Fm17
- Bb7(69)
- Ebmaj7
- D7(69)
- Gm17
- C7(11)
- Cm17
- F7(69)
- Bbmaj7
- Cm19/F
- Bbmaj7
- Ebmaj7
- Ab7
- Bb7(69)
- Ebmaj7
- D7(69)
- Gm17
- C7(11)
- Cm17
- F7(69)
- Bbmaj7
- Cm19/F
- Bbmaj7
- Ebmaj7
- A7
- Bbmaj7

SUMMERCAMP

Handwritten musical score for a solo instrument, likely trumpet, featuring six staves of music with various chords and dynamic markings. The score includes the following chords and sections:

- Staff 1: F#m7, Bb7(69), EbmA7, D7(69)
- Staff 2: Gm7, C7(411), Cm7, F7, BbmA7
- Staff 3: Cm19/F, BbmA7, Ebm17
- Staff 4: Ab7, BbmA7, F#m7
- Staff 5: Bb7(69), Ebm7, D7(69), Gm7
- Staff 6: C7(411), Cm7, F7, BbmA7, Cm19/F
- Staff 7: D.S. AL CODA
- Staff 8: C7(411), Ab6, AmA7(411)

The score uses a treble clef and a key signature of one flat. Measures include eighth-note patterns and rests. The "D.S. AL CODA" section indicates a repeat back to the beginning of the piece.

TRACK

8 9

LITTLE GIRL

by Allen Vizzutti

ROCK BALLAD

E^m19

D/C

D/E E^m19A^m7 B^m7 E^m19

D/C

Handwritten musical score for the first line of "Little Girl". The key signature is G major (one sharp). The first measure starts with a quarter note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The second measure continues with an eighth-note pattern (B-A-G-B-A-G). A bar line follows.

D/E E^m19A^m7 B^m7C^mA7

D

E^m19

Handwritten musical score for the second line of "Little Girl". The key signature is G major (one sharp). The first measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The second measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The third measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fourth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G).

E^m19

D/C

D/E E^m19A^m7 B^m7 E^m19

D/C

Handwritten musical score for the third line of "Little Girl". The key signature is G major (one sharp). The first measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The second measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The third measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fourth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fifth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G).

D/E E^m19A^m7 B^m7C^mA7

D

E^m19

Handwritten musical score for the fourth line of "Little Girl". The key signature is G major (one sharp). The first measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The second measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The third measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fourth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fifth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G).

C^mA7A^m7

C/D

G^mA7C^mA7F^mA7A^b/B^b

Handwritten musical score for the fifth line of "Little Girl". The key signature is G major (one sharp). The first measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The second measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The third measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fourth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fifth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The sixth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G).

A^bG^bE7E^m19

D/C

D/E E^m19A^m7 B^m7

Handwritten musical score for the sixth line of "Little Girl". The key signature is G major (one sharp). The first measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The second measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The third measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fourth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The fifth measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G).

E^m19

D/C

D/E E^m19A^m7 B^m7 C^mA7

D

E^m19

FINE

Handwritten musical score for the final line of "Little Girl". The key signature is G major (one sharp). The first measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The second measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G). The third measure starts with an eighth note (G) followed by an eighth-note pattern (B-A-G-B-A-G).

LITTLE GIRL

Handwritten musical score for "LITTLE GIRL" consisting of six staves of piano sheet music. The score includes the following chords and lyrics:

- Staff 1: E_{M19}, C_{MA7}, E_{M19}
- Staff 2: A_{M17}, B_{M17}, E_{M19}, C_{MA7}
- Staff 3: E_{M19}, A_{M17}, C_{MA7}, B_{M17}
- Staff 4: A_{M17}, G_{MA7}, C_{MA7}, B_{M17}, A_{M17}, C/D, D7
- Staff 5: E_{M17}, C_{MA}, E_{M17}
- Staff 6: A_{M17}, B_{M17}, C_{MA7}, C/E, D/F#

The score concludes with the instruction "O.S. AL FINE" above the final staff.

TRACK
10 11

PICTURE THIS!

by Erik Veldkamp

A handwritten musical score for a single melodic line, likely for a wind instrument. The score consists of eight staves of music, each starting with a treble clef and a key signature of two sharps (F# major or C# minor). The time signature varies between common time and 12/8 throughout the piece.

The score includes several handwritten chord names above the staff:

- R&B (above the first staff)
- (S) A7(b10) (above the second staff)
- D7(b10) (above the third staff)
- E7(b10) (above the fourth staff)
- E7(b10) (above the fifth staff)
- E7(b10) (above the sixth staff)
- E7(b10) (above the seventh staff)
- A7(b10) (above the eighth staff)

PICTURE THIS!

PICTURE THIS!

Musical score for a solo instrument (likely flute or oboe) in G major (two sharps).

The score consists of eight staves of handwritten musical notation. The notation includes various dynamics (e.g., 2, 3, 2, 2, 2, 2, 2, 2), articulations (e.g., slurs, grace notes), and performance instructions (e.g., A7(6107)). The score is divided into measures by vertical bar lines.

Staff 1: Dynamics 2, 2, 2.

Staff 2: Dynamics 3, A7(6107), 3.

Staff 3: Dynamics 2.

Staff 4: Dynamics 2.

Staff 5: Dynamics 2.

Staff 6: Dynamics 2.

Staff 7: Dynamics 2.

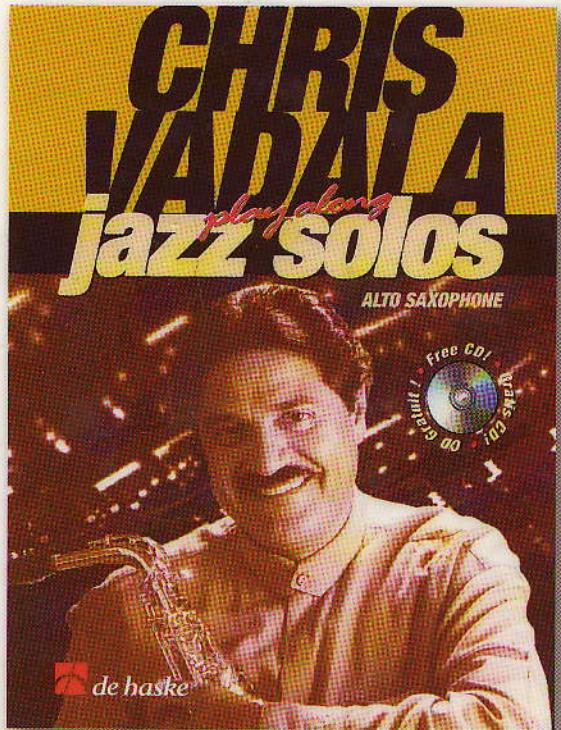
Staff 8: Dynamics 2.

PICTURE THIS!

Handwritten musical score for a bassoon part, featuring eight staves of music. The score includes various chord labels with optional endings:

- Staff 1: $E_7(b10)$
- Staff 2: $D7$
- Staff 3: $A_7(b10)$
- Staff 4: $E_7(b10/b10)$
- Staff 5: $F7$
- Staff 6: $E_7(b10/b10)$
- Staff 7: $A_7(b10)$ OPTIONAL 8VA
- Staff 8: Circled symbol

ALSO AVAILABLE:



1002136

Openbare Bibliotheek Amsterdam

Openbare Bibliotheek Amsterdam

3 2000 03046199 2

3 2000 03046199 3

1002137