

Cléopatre

arrgt.buccins glinglins (A,A,B,A)

ying yang

Jerry Leiber, Mike Stoller

Jazzt.Buccins glingins (A,A,B,A) Jerry Leiber, Mike Stoller

A
♩ = 110
§

Cornet

Bugle

Trombone

Banjo

Saxhorn Baryton

Saxhorn Basse

Souba

Batterie

The musical score consists of eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: Cornet, Bugle, Trombone, Banjo, Saxhorn Baryton, Saxhorn Basse, Souba, and Batterie. The score is set in common time (indicated by a '4' in the key signature). The tempo is marked as ♩ = 110. The section is labeled 'A' at the top right. The section begins with a measure of silence followed by a repeat sign. The Bugle and Trombone play eighth-note patterns. The Banjo, Saxhorn Baryton, and Saxhorn Basse provide harmonic support with sustained notes and chords. The Souba and Batterie sections provide rhythmic drive with eighth-note patterns. The Batterie section includes a dynamic marking 'mf' and a chord symbol 'C7'. The score concludes with a final repeat sign and a series of rhythmic patterns for the Souba and Batterie.

2

2

Cnt.

Bu.

Tbn.

Bj.

Bar.

Bass.

Sba.

Bat.

3

ff

ff

ff

C7

3

// // // 3 //

i¹i i¹i i¹i i¹i i¹i i¹i i¹i i¹i

i¹i ii¹ ii¹ ii¹ ii¹ ii¹ ii¹ ii¹

H

4

Musical score for orchestra and baton, page 4, measures 6-8.

The score consists of eight staves:

- Cnt.**: Cello, treble clef, note at measure 6.
- Bu.**: Bassoon, treble clef, eighth-note pattern from measure 6 to 8.
- Tbn.**: Trombone, bass clef, note at measure 6, dynamic **ff** at measure 7, note at measure 8.
- Bj.**: Bassoon, treble clef, eighth-note chords from measure 6 to 8.
- Bar.**: Bassoon, treble clef, eighth-note pattern from measure 6 to 8.
- Bass.**: Double bass, treble clef, eighth-note patterns with lyrics below the staff from measure 6 to 8.
- Sba.**: Double bass, treble clef, eighth-note patterns from measure 6 to 8.
- Bat.**: Bassoon, bass clef, eighth-note patterns with lyrics below the staff from measure 6 to 8.

Measure 6: Cnt., Bu., Tbn., Bj., Bar., Bass., Sba., Bat.

Measure 7: ff, ff, ff, Bar.

Measure 8: mf, mf, -

Measure 7 key signature: F7

Measure 8 key signature: G major

Measure 8 lyrics (Bass. and Bat.):

III	i ^l I	III	i ^l I	III	i ^l I	7	i ^l I	III	i ^l I	III	i ^l I	III	8	III	i ^l I	i ^l I	III	III	i ^l I
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Musical score for orchestra and baton, page 5, measures 9-10.

The score consists of eight staves:

- Cnt.**: Treble clef, note at measure 9, rest at measure 10.
- Bu.**: Treble clef, eighth-note pattern starting at measure 9, ending with a fermata at measure 10.
- Tbn.**: Bass clef, dynamic *mf*, chord G7 at measure 9, note at measure 10.
- Bj.**: Treble clef, sixteenth-note chords at measures 9 and 10.
- Bar.**: Treble clef, eighth-note pattern starting at measure 9, ending with a fermata at measure 10.
- Bass.**: Treble clef, eighth-note pattern starting at measure 9, ending with a fermata at measure 10.
- Sba.**: Treble clef, eighth-note pattern starting at measure 9, ending with a fermata at measure 10.
- Bat.**: Bass clef, eighth-note pattern starting at measure 9, ending with a fermata at measure 10.

Measure 9 ends with a double bar line. Measure 10 begins with a dynamic *mf* and a G7 chord. Measure 10 ends with a double bar line.

Measure numbers 9 and 10 are indicated above the staff lines. Measure 10 also features rehearsal marks: ii^I, iii^I, ii^I, III^I, ii^I, iii^I, 10, ii^I, III^I, ii^I, III^I, ii^I.

A1

Musical score for orchestra and baton, showing two measures (bars 14 and 15). The score includes parts for Cnt., Bu., Tbn., Bj., Bar., Bass., Sba., and Bat.

Cnt., Bu., Tbn. (Measures 14-15): Notes held over from bar 14, followed by sustained notes in bar 15.

Bj. (Measure 14): Chords consisting of eighth-note pairs.

Bar. (Measures 14-15): Notes held over from bar 14, followed by sustained notes in bar 15.

Bass. (Measures 14-15): Notes held over from bar 14, followed by eighth-note patterns labeled with Roman numerals: III, iII, II, III, iII, III, II, IiI, iII, II.

Sba. (Measures 14-15): Notes held over from bar 14, followed by eighth-note patterns labeled with Roman numerals: III, II, III, iII, III, II, III, II, iII.

Bat. (Measures 14-15): Eight-note patterns marked with 'x' and 'x:'.

Chord Labels: F7 (Measure 15).

16

Cnt.

Bu.

Tbn.

16

Bj.

16

Bar.

16

Bass.

16

Sba.

16

Bat.

17

17

17

17 C7

17

// // // $\bar{I}\bar{i}\bar{I}$ // $\bar{i}\bar{I}\bar{I}$
 $\bar{I}\bar{i}\bar{I}$

17

$\bar{I}\bar{i}\bar{I}$ $\bar{i}\bar{I}\bar{I}$ $\bar{I}\bar{I}\bar{I}$ $\bar{i}\bar{I}\bar{I}$

Musical score for orchestra and baton, measures 18-19.

Instrumentation: Cnt., Bu., Tbn., Bj., Bar., Bass., Sba., Bat.

Measure 18:

- Cnt.: Rest
- Bu.: Rest
- Tbn.: Rest
- Bj.: $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \text{z} \end{smallmatrix}$
- Bar.: $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \text{z} \end{smallmatrix}$
- Bass.: $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \text{z} \end{smallmatrix}$
- Sba.: $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \text{z} \end{smallmatrix}$
- Bat.: $\begin{smallmatrix} \text{x} & \text{x} \\ \text{x} & \text{x} \end{smallmatrix}$

Measure 19:

- Cnt.: $\text{G} \text{--} \text{A} \text{--} \text{B} \text{--} \text{C}$
- Bu.: $\text{G} \text{--} \text{A} \text{--} \text{B} \text{--} \text{C}$
- Tbn.: $\text{G} \text{--} \text{A} \text{--} \text{B} \text{--} \text{C}$
- Bj.: $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \text{z} \end{smallmatrix}$
- Bar.: $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \text{z} \end{smallmatrix}$
- Bass.: $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \text{z} \end{smallmatrix}$
- Sba.: $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \text{z} \end{smallmatrix}$
- Bat.: $\begin{smallmatrix} \text{x} & \text{x} \\ \text{x} & \text{x} \end{smallmatrix}$

Chordal markings: 19 C7

Rhythmic patterns: i \bar{i} i, ii \bar{i} , iii \bar{i} , i \bar{i} i, ii \bar{i} , iii \bar{i} , III \bar{i} , i \bar{i} i, ii \bar{i} , iii \bar{i} .

B

Fine

20 Cnt. 1. 21 22 23

20 Bu. 21 22 23

Tbn. 21 22 23

20 C7 21 22 **p** C7 23 D \flat 7

20 Bj. 8 21 22 23

20 Bar. 21 22 23

20 Bass. 21 22 **fff** 23 i \bar{i} i i \bar{i} i

20 Sba. 21 22 23 i \bar{i} i

20 Bat. 21 22 23

Musical score for orchestra and brass band, measures 24-25.

The score consists of eight staves:

- Cnt. (Cello): Rest in measure 24, note in measure 25.
- Bu. (Bassoon): Rest in measure 24, note in measure 25.
- Tbn. (Trombone): Note in measure 24, rest in measure 25.
- Bj. (Bassoon): Chords D7 and E♭7.
- Bar. (Baritone): Rest in measure 24, note in measure 25.
- Bass. (Double Bass): Notes in measure 24, rests in measure 25.
- Sba. (String Bass): Notes in measure 24, rests in measure 25.
- Bat. (Drums): X marks in measure 24, rests in measure 25.

Measure 24 includes harmonic labels: ii^I, iii^I, ii^I, ii^I, ii^I, ii^I, i^{II}, i^{II}, i^{II}, i^{II}, i^{II}, i^{II}.

12

26 27

Cnt.

Bu.

Tbn.

E7 F7

Bj.

Bar.

26 27

Bass.

IiI IiI HiI LiI HiI III II III III III

Sba.

26 27

Bat.

This musical score page shows two measures of music for an orchestra and a conductor. The score includes parts for Cnt., Bu., Tbn., Bj., Bar., Bass., Sba., and Bat. Measure 26 begins with a bassoon solo (Tbn.) on E7, followed by a piano dynamic. Measures 27 begin with a bassoon solo on F7, followed by a piano dynamic. The conductor's baton part shows rhythmic patterns corresponding to the measures. Measure numbers 26 and 27 are indicated above the staff lines.

D.S. al Fine **13**

Musical score for orchestra and baton, measures 28-29.

Measure 28:

- Cnt.: Rest
- Bu.: Rest
- Tbn.: $\text{B} \ddot{\text{o}}$
- Bj.: $\text{G} \ddot{\text{b}} 7$
- Bar.: Rest
- Bass.: $\text{B} \cdot \text{B} \cdot \text{B}$
- Sba.: Rest
- Bat.: $\text{Iii} \quad \text{Iii} \quad \text{Iii} \quad \text{Iii} \quad \text{Iii} \quad \text{iII} \quad \text{Iii}$

Measure 29:

- Cnt.: Rest
- Bu.: Rest
- Tbn.: Rest
- Bj.: $\gamma \text{ B} \text{ B}$
- Bar.: $\text{B} \text{ B}$
- Bass.: $\gamma \text{ B} \text{ B}$
- Sba.: Rest
- Bat.: $\text{III} \quad \text{iiI} \quad \text{iiI} \quad -$

Measure 28-29 harmonic progression: $\text{G} \ddot{\text{b}} 7 \rightarrow \text{B} \text{ B} \text{ B} \text{ B}$

Cornet

Cléopatre

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A

$\text{♩} = 110$

$\frac{8}{8}$ 2 3 4 5 2 7 8 9 2

ff

A1

11 12 13 14 15 16 17 18

ff fff

B

19 20 21 Fine 22 D.S. al Fine 8

mf

Bugle

Cléopatre

ying yang

arrgt.buccins glinglins (A,A,B,A)

Jerry Leiber, Mike Stoller

A

$\text{J} = 110$

$\text{\$}$

2 3 4

5 6 7 8 ***ff*** 9

mf ***ff*** ***mf***

10 11 12 13 ***fff*** 14 15 16

ff

A1

17 18 19 20 **1.** 21 Fine 22 ***r***

mf

D.S. al Fine

B

29 ***mf***

The musical score for the Bugle part of "Cléopatre" (arranged by Jerry Leiber and Mike Stoller) is presented on six staves of music. The tempo is marked as $\text{J} = 110$. The score begins with a rest followed by a rhythmic pattern of eighth notes. The dynamics change frequently, with mf , ff , and fff being used. Measure 17 starts with a dynamic ff . Measures 20 and 29 both end with a dynamic mf . The score concludes with a dynamic D.S. al Fine .

Trombone

Cléopatre

ying yang

arrgt.buccins glinglins (A,A,B,A)

Jerry Leiber, Mike Stoller

A

$\text{♩} = 110$

B

1. Fine

p

D.S. al Fine

Banjo

Cléopatre

ying yang

arrgt.buccins glinglins (A,A,B,A)

Jerry Leiber, Mike Stoller

A

$\text{J} = 110\%$

1 2 3 4 5 6

7 F7 8 9 G7 10 11 G7 12 G *tr* G G 13 F7

14 F7 15 C7 16 17 C7 18 19 C7 20 C7 21 Fine

22 C7 23 D♭7 24 D7 25 E♭7 26 E7 27 F7

28 G♭7 29 D.S. al Fine

A1

B

Baryton

Cléopatre

arrgt.buccins glinglins (A,A,B,A)

ying yang

Jerry Leiber, Mike Stoller

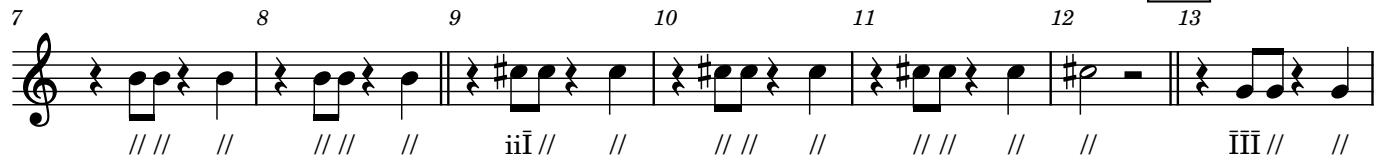
A

$\text{J} = 110$

$\frac{8}{8}$



A1



1.



B

Fine 22

7

29 D.S. al Fine

iI



Basse

Cléopatre

arrgt.buccins glinglins (A,A,B,A)

ying yang

Jerry Leiber, Mike Stoller

A

$\omega = 110$ %

2

3

īj̄ī īj̄ī l̄j̄ī īīl̄ īj̄ī īj̄ī l̄j̄ī īīl̄ īj̄ī īj̄ī l̄j̄ī īīl̄

A musical score for 'The Star-Spangled Banner' featuring two staves of music. The top staff begins at measure 4 and continues through measure 7. The bottom staff begins at measure 8 and continues through measure 12. Both staves are in common time and use a treble clef. The music consists of eighth and sixteenth note patterns, with some notes having stems pointing up and others down. Measure numbers 4, 5, 6, 7, 8, 9, 10, 11, and 12 are printed above the staves. Below each measure, Roman numerals indicate specific performance instructions.

A1

A musical score for a single treble clef staff across four measures. Measure 13 starts with a dotted half note followed by a sixteenth-note pattern (two pairs of eighth notes). Measure 14 begins with a dotted half note followed by a sixteenth-note pattern (one pair of eighth notes). Measures 15 and 16 are identical, each starting with a dotted half note followed by a sixteenth-note pattern (one pair of eighth notes). The measure numbers 13, 14, 15, and 16 are positioned above the staff.

B

Musical score for measures 17 through 22. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 17 starts with a dotted half note followed by a sixteenth-note pattern. Measure 18 continues the sixteenth-note pattern. Measure 19 begins with a dotted half note, followed by a sixteenth-note pattern, and ends with a repeat sign. Measure 20 starts with a dotted half note followed by a sixteenth-note pattern. Measure 21 starts with a dotted half note followed by a sixteenth-note pattern. Measure 22 starts with a sixteenth-note pattern followed by a dynamic marking ***fff***. Measures 17-21 are labeled with measure numbers above the staff, and measure 22 is labeled "Fine". The bass staff provides harmonic support throughout the section.

A musical score showing four measures of music. The key signature is B-flat major (two flats). Measure 23 starts with a half note followed by a sixteenth-note pattern. Measure 24 begins with a sixteenth note. Measures 25 and 26 consist of eighth-note patterns. Measure 26 ends with a sharp sign indicating a key change.

Batterie

Cléopatre

ying yang

arrgt.buccins glinglins (A,A,B,A)

Jerry Leiber, Mike Stoller

A

$\text{J} = 110 \ \frac{\text{S}}{\text{S}}$

This section starts with a measure of rests followed by a series of eighth-note patterns. Measures 1 through 4 show a repeating pattern of eighth notes with various strokes and rests. Measures 5 through 9 continue this pattern. Measures 10 through 14 introduce more complex patterns, including sixteenth-note figures and grace notes.

A1

Measures 15 through 19 continue the rhythmic complexity from section A1, featuring sixteenth-note patterns and grace notes. Measure 20 begins a new section labeled B.

B

1.

Measures 20 through 29 show a continuation of the rhythmic patterns from section A1. Measure 20 features a sixteenth-note figure with grace notes. Measures 21 and 22 are marked "Fine". Measures 23 through 29 show a repeating pattern of eighth-note pairs with various strokes and rests. Measure 29 concludes with a dynamic instruction "D.S. al Fine".