

A portfolio of  
Compositions and Arrangements

By

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Submitted as a course requirement for the degree of  
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**The following Compositions and  
Arrangements are my original works  
as a requirement for the degree of**

**Master of Music  
(Jazz Performance)**

# Out of Today

**INTRO** PIANO WITH VOICE - (FREELY)

Natalie Rungan

G-7      G/F#      G/F      G/E

IT START - TED OFF AS A DAY      I REAL - LY DID - N'T WAN - NA

G/E♭ D-9 C△9 G-7 G/F# G/F G/E

SEE OR BE IN.      I DIDN'T WANT A-NY PART.      NOT A BIT OF THIS

G/E♭      %      G-7      G/A

SAD AF - FAIR.      COULD - N'T SEE PAST THE CLOUDS

G/B♭ G/C G/D G/F C△9

FACED WITH THOUGHTS OF SUCH EMP - TI - NESS.      SIL - VER

G-7 G/A G/B♭ G/C

LIN - ING'S NOT HERE.      RAIN IS JUST A - BOUT - TO FALL

INTERLUDE

NC.

PLAY SAMPLE BASSLINE

NC.

PIANO PLAY SECOND LINE ON REPEAT

NC.      %      1.      %      2.      %

ZOOM BA E      IT STAR - TED

**A** STRAIGHT FEEL-(POP-ROCK)

DRUMS ENTER  
♩=115

G-7            G-/F♯            G-/F            G-/E            G-/E♭            D-9

OFF AS A DAY  
CRY AN-Y-MORE.  
I REAL-LY DID-N'T WAN-NA SEE  
STAND-ING STRONG SO YOU WOULD - OR BE IN.

CΔ9            G-7            G-/F♯            G-/F            G-/E

DID-N'T WANT A-NY PART.  
NOW MY HEART'S ALL IN PARTS.  
NOT A BIT OF THIS ME AND ONE

G-/E♭            %            G-7            G-/A

SAD AF FAIR FOR YOU  
COULD-N'T SEE PAST THE LOOKED CLOUDS BLEAK

G-/B♭            G-/C            G-/D            G-/F            CΔ9

FACED WITH THOUGHTS OF SUCH EMP-TI-NESS,  
YOU'D BE HERE IF I GREW WEAK,  
SIL-VER SCARED TO

G-7            G-/A            G-/B♭            G-/C            PLAY SAMPLE BASS

LIN-ING'S NOT HERE.  
STAND ON MY OWN  
RAIN IS JUST A-BOUT TO FALL.  
SUD-DEN-LY THERE CAME THIS SONG.

**B** SAMBA

G-7            E-7(Δ5)            C-7            Fsus

SAD-NESS SUR-ROUND-ED ME  
COULD-N'T SLEEP..  
WOULD-N'T SPEAK

$B_{\flat}(ADD 9)$

HOPE SEEMED SO LOST FORE - GONE. YET SHE CAME.

C-7 Fsus 1. G-7 2. G-7

OUT OF TO - DAY. 2. COULD - NT BAP

**C** STOP TIME (RHYTHM SEC. PLAY HITS)

G-7 E-7(5) C-7

BA DA BAP\_BA DA BAP\_BA DA BADA BA BA DA BA\_BA DA\_BA BA DA

NC. G-7 E-7(5)

BA DA\_DA DA\_DA DA\_BA BA\_BA DA\_BAP\_BA DA BOP\_BE DA BOP\_BA DA\_BA

C-7 NC.

BA DA\_BOP\_BA DA\_BOP\_BA DOP BA\_DOP BA DA\_BAP\_BOP\_BA DOP.

FORM A 8x2, A 8x2, C.B.  
SOLOS OVER B  
CUE Bx2 TO C END.

SAMPLE BASS

TO BE PLAYED OVER B, STARTING FROM LAST TWO BARS OF A

# Moments With You

JAZZ WALTZ

$\text{♩} = 120$

Natalie Rung

ACOUSTIC BASS

E-9

A. BASS (PIANO WITH VOICE)

E-9

A. BASS

A E-9

STO - LEN - MO - MENTS - SEEMS - TO BE TIME  
LOVE'S A HARD ROAD - SOME - TIMES LONE -

A. BASS

D-9

LATE - LY SPEND WITH YOU.  
OF - TEN FAR TOO LONG.

A. BASS

E-9

CAN'T HELP STILL IT'S THINK - WORTH - ING, THAT WHEN YOU FOUND SOME - BO - DY WHEN YOU FIND A LOVE THAT

A. BASS

E-9

NEW. TRUE. DON'T

A. BASS

E-9

1. E-9

YOU KNOW THAT?

A. BASS

**8**

BΔ13 AΔ13 GΔ13 FΔ13

IT'S JUST STO - LEN MO - MENTS. WITH YOU.

A. BASS

FΔ13

% % (FINE)

(FINE)

A. BASS

SOLOS ON FORM AB. \*DRUMS ALTERNATE 3 AGAINST 4 F  
ON SOLOS. D.C AL FINE.

# Swing Theory

HIP-HOP  
♩ = 100

A

Natalie Rungan

FΔ7fs

ELECTRIC BASS

The electric bass part consists of two staves. The top staff is in treble clef and 1/4 time, with a key signature of one sharp (FΔ7). The bottom staff is in bass clef and 1/4 time, showing eighth-note patterns. The bass part provides harmonic support to the upper voices.

C7      B7      B♭7      A7      A7

This section includes five chords: C7, B7, B♭7, A7, and A7. The bass line continues to provide harmonic foundation.

FΔ7fs

The electric bass part continues with the same pattern as the first section, providing harmonic support.

C7      B7      B♭7      A7      A7

This section includes the same five chords as the previous section, maintaining the harmonic progression.

N.C.

TUTTI

CRES.

**8**

A△7♯5

E♭7      D7      D♭7      C7      C7

A△7♯5

E♭7      D7      D♭7      C7      C7

F<sup>△</sup>7(5)

C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>7</sup>

F<sup>△</sup>7(5)

C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>7</sup>

## SOLOS

F<sup>△</sup>7(5) C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>7</sup>

F<sup>△</sup>7(5) C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>7</sup>

A<sup>△</sup>7(5) E<sup>b7</sup> D<sup>7</sup> D<sup>b7</sup> C<sup>7</sup> C<sup>7</sup>

A<sup>△</sup>7(5) E<sup>b7</sup> D<sup>7</sup> D<sup>b7</sup> C<sup>7</sup> C<sup>7</sup>

AFTER LAST SOLO. D.C AL

## CODA

1.

C<sup>7</sup>      G<sup>7</sup>      B<sup>b7</sup>      A<sup>7</sup>

C<sup>7</sup>      G<sup>7</sup>      B<sup>b7</sup>      A<sup>7</sup>

2.

C<sup>7</sup>      G<sup>7</sup>      B<sup>b7</sup>      A<sup>7</sup>

C<sup>7</sup>      G<sup>7</sup>      B<sup>b7</sup>      A<sup>7</sup>

## RAP (FREELY INTERPRETED)

1. WE'RE TALKIN ABOUT THE SWING, THE THEORY OF JAZZ.  
THE BOP, THE FUNK AND ALL THE PAZZAZZ.  
A WORLD ONE TRIES SO HARD TO FIND THEIR OWN,  
ONCE IN IT THEY SAY: YEH MAN YOU'RE IN THE ZONE.  
SOME MAY NOT LIKE ALL THEY SEE OR HEAR.  
DON'T WORRY, WE'VE LEARNT TO IGNORE THEIR SNEERS.  
SO WHAT'S THIS HERE SONG ALL ABOUT YOU ASK?  
WAIT UP! WE'LL START AT THE TOP. BUT IT'S QUITE A TASK.

2. IT STARTED ON A DAY QUITE LIKE THIS YOU SEE,  
THE THREE OF US MESSING WITH A TUNE IN B, OR WAS IT D?  
TIRED OF THE USUAL, YOU KNOW THE DRILLS:  
PUT US OUT OF OUR MISERY. COM ON! WE NEED A THRILL.  
WE NEEDED A SPARK, SOME RAY OF HOPE  
ALL OF A SUDDEN SOMETHING CLICKED, NO MAN THIS AIN'T NO JOKE!  
THREE FRIENDS, SO DIFFERENT, YET SIMILAR, ALL SO RARE;  
READY TO CHALLENGE THE OTHER'S FLAIR.

3. WE PRACTISED FOR HOURS AND HOURS ON END.  
IN HOPE AND PURSUIT OF THAT PERFECT BLEND.  
THEN WHAT DO YOU KNOW, A GIG, A REAL STAGE.  
FROM THEN ON WE STUCK TOGETHER EVEN THROUGH FITS OF RAGE.  
TRAVELLING MILES, JOSH, HERBIE, EVEN REEVES.  
HOPING TO LEAVE OUR OWN LEGACIES.  
SO WHERE DOES OUR STORY TAKE OUR FRIENDS FROM HERE?  
BE PATIENT, HERE THEY COME, SWING THEORY. YOU CAN CHEER!!!

# Ethan

SALLAD

$\text{J} = 60$

**A** (FIRST A PIANO AND VOX ONLY  
BASS AND DRUMS ENTER ON 2ND A)

Natalie Rungan

D $\flat$ A $\flat$

B $\flat$ /D $\flat$



YOU MADE MY HEART - STRINGS. PLAY THEIR VE - RY FIRST SONG..  
(SEE P3 FOR VERSE TWO LYRICS)

B $\flat$ -7

G $\flat$ A/G $\flat$



A MEL - O - DY THAT NE - VERS ONCE WENT WRONG,

D $\flat$ A $\flat$

B $\flat$ /D $\flat$



COULD - N'T FIND THE WORDS TO SAY WHAT MY HEART FELT THEN

B $\flat$ -7

D $\flat$ A $\flat$



IT WAS O - K I KNEW MY HEART WOULD TELL THEM COULD A

**B**

D $\flat$ /G $\flat$

D $\flat$ F



BIRD BE THE ONE THEY SAY BROUGHT YOUR LOVE TO ME SO PURE SO

D $\flat$ E $\flat$

D $\flat$ A $\flat$



IN - NO - CENT

UN - VEIL - ING

LOVE'S A

D $\flat$ G $\flat$

D $\flat$ F



GIFT NOT A CHANCE

CAUS - ING TWO HEARTS

TO DANCE TO THE

SYM - PHO-

D $\flat$ E $\flat$

D $\flat$ A $\flat$



NY

PLAY - ING

FOR YOU

NOW

FROM

D<sup>b</sup>/G<sup>b</sup> D<sup>b</sup>/F D<sup>b</sup>/E<sup>b</sup> D<sup>b</sup>/A<sup>b</sup>

ME

**C** B<sup>b</sup>-9 C<sup>9</sup> B<sup>b</sup>-9

COS WHEN I THINK A-BOUT YOU. THE MEM'RY OF YOUR SMILE.

C<sup>9</sup> B<sup>7</sup>

THOUGHT IT'S TIME FOR ME TO FLY

B<sup>b</sup>-9 B<sup>7</sup> D<sup>b</sup>/E<sup>b</sup> D<sup>b</sup>/A<sup>b</sup>

'TIL I LOOKED IN-TO YOUR EYES. THEY TOLD ME I SHOULD STAY.

**D** D<sup>b</sup>A<sup>9</sup> B<sup>7</sup>/D<sup>b</sup>

AND NOW WHEN I LOOK AT WHAT ON-LY TRUE LOVE COULD BRING.

B<sup>b</sup>-9 G<sup>b</sup>A<sup>b</sup>

I KNOW IT'S TIME FOR ALL MY CHO-IRS TO SING.

D<sup>b</sup>A<sup>9</sup> B<sup>7</sup>/D<sup>b</sup>

THEY STAND AR-RANGED IN ALL THEIR SPLEN-DOUR FOR YOU OH DO YOU

B<sup>b</sup>-7 D<sup>b</sup>/A<sup>b</sup>

KNOW THE SONGS THEY SING ARE FROM ME JUST FOR YOU COULD A

**E**

$D\flat/G\flat$        $D\flat/F$

BIRD BE THE ONE, THEY SAY BROUGHT YOUR LOVE TO ME. SO PURE SO...

$D\flat/E\flat$        $D\flat/A\flat$

IN - NO - CENT UN - VEIL - ING MY HEART TO SEE THAT LOVE'S A

$D\flat/G\flat$        $D\flat/F$

GIFT NOT A CHANCE CAUS - ING TWO HEARTS TO DANCE TO THE SYM - PHO

$D\flat/E\flat$        $D\flat/A\flat$        $D\flat/G\flat$

NY PLAY - ING FOR YOU. NOW FROM ME.

$D\flat/F$        $D\flat/E\flat$        $D\flat/A\flat$        $D\flat/\Delta\flat$

IT'S NOW FROM ME.  
RIT.

VERSE TWO:

I NEVER THOUGHT THAT I WOULD LET MYSELF BE  
COMPLETELY CARELESS, WITH MY HEART MY LOVE WITH ME.  
I NEVER KNEW THAT YOU COULD EVER BE TRUE  
LOVE AT FIRST SIGHT, WHEN MY EYES FELL ON YOU.

COULD A BIRD BE THE ONE, THEY SAY BROUGHT YOUR LOVE TO ME?  
SO PURE SO INNOCENT, UNVEILING MY EYES TO SEE.  
LOVES A GIFT NOT A CHANCE, CAUSING TWO HEARTS TO DANCE  
TO THE SYMPHONY, PLAYING FOR YOU, NOW FROM ME.

# Unsettled

## INTRO

$\text{♩} = 80$  (PIANO FILLS OVER CHANGES)

Natalie Rungan

CM<sup>9</sup>

Hand-drawn musical score for the intro section. It consists of two staves: a treble clef staff and a bass clef staff. Both staves show eighth-note patterns. The treble clef staff has a C major 9th chord (C, E, G, B) indicated above it. The bass clef staff has a C major 9th chord indicated below it.

(SAMPLE PIANO VOICINGS-TO BE PLAYED OVER INTRO, A & C)

A♭M<sup>9</sup>

Hand-drawn musical score for piano voicings. It consists of two staves: a treble clef staff and a bass clef staff. Both staves show eighth-note patterns. The treble clef staff has an A flat major 9th chord (A, C, E, G, B) indicated above it. The bass clef staff has an A flat major 9th chord indicated below it.

CM<sup>9</sup>      A♭MA9AD013      CM<sup>9</sup>      A♭MA9AD013

Hand-drawn musical score for piano voicings. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff has a C major 9th chord indicated above it. The bass clef staff has an A flat major 9th chord indicated below it. Below each staff are four measures of piano notation with corresponding numerical markings: 00 00—00 00 and 00 00—00 00.

MED FUNK/ 8 & 8

**A** (BASS AND DRUMS ENTER?)

CM<sup>9</sup>      CM<sup>9</sup>

1. WHERE ARE YOU NOW?  
JUST ONE MO- MENT.

I THOUGHT YOU'D BE HERE FOR - E- VER  
OF WHAT I THOUGHT WOULD BE LIFE LONG

Hand-drawn musical score for section A. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff has a C major 9th chord indicated above it. The bass clef staff has a C major 9th chord indicated below it. The lyrics are written below the staff.

A♭MA9AD013      A♭MA9AD013

ALL YOU PRO - MISSED VAN - ISHED IN - TO LINES AND SPACE  
UN - EX - PEC - TED SWEEP ME OFF MY FEET AND HOW

Hand-drawn musical score for section A. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff has an A flat major 9th chord indicated above it. The bass clef staff has an A flat major 9th chord indicated below it. The lyrics are written below the staff.

CM<sup>9</sup> CM<sup>9</sup>  
 SEARCHED FOR REA - SONS BUT ALL I FOUND WERE YOUR EYES SAY YOU  
 OH. YOUR KIS - SES MADE REA-CHING YOUR HEART A MIS - SION. BUT

A<sup>b</sup>MA<sup>9</sup>AD013 A<sup>b</sup>MA<sup>9</sup>AD013  
 WON'T TRUST THAT YOU COULD BE LOVED BY SOME - ONE NEW.  
 I KNOW NOW PAS - SION DE - SIRE SOON FADE A - WAY

CM<sup>9</sup> CM<sup>9</sup>  
 YOUR DE - FEN - SES MADE REA - CHING YOUR HEART A MIS - SION  
 ALL I'M LEFT WITH OF LOVE THAT YOU HAD COME AFTER. ARE

A<sup>b</sup>MA<sup>9</sup>AD013 A<sup>b</sup>MA<sup>9</sup>AD013  
 WAS - N'T REA - DY E - QUIPPED TO FIGHT A LO - SING WAR  
 FA - DING MEM RIES. OF A LOVE THAT MIGHT HAVE BEEN

CM<sup>9</sup> CM<sup>9</sup>  
 WOULD HAVE GI - VEN ALL IF I SAW JUST A RAY - OF HOPE  
 SEEKS UN - SET - TLED A LOT OF WHAT IF'S AND HOWS BUT

A<sup>b</sup>MA<sup>9</sup>AD013 A<sup>b</sup>MA<sup>9</sup>AD013  
 FOR OUR LOVE YOU HAD BEEN HURT BUT NOT - BY ME -  
 THE GIFT IS I SPEAK NO LON - GER AS - A CHILD

B FM<sup>9</sup> FM<sup>9</sup>  
 YOU BE - CAME MY WORLD THEN COULD - NT SEE O - THER FA - CES. I

BACK-UP VOCALS  
(ON REPEAT AND OUT HEAD) 

**B**

KNOW A PART OF ME WILL AL-WAYS STAY WITH YOU FOR - EVER

**C**

**C<sup>m</sup>**

OUR LOVE IS

BACK-UP VOCALS  
(ON REPEAT AND OUT HEAD)

OUR LOVE IS UN - SET - TLED.  
SO UN - SET - TLED

**A<sup>b</sup> MA<sup>9</sup> ADD 13**

UN - SET - TLED

OUR LOVE IS UN - SET - TLED  
SO UN - SET - TLED

DRUMS SET UP SOLOS IN SWING FEEL  
SOLOS ON A BASS WALK.  
LAST SOLO-PIANO-BRING BACK INTRO  
TO OUT HEAD. FADE OUT ON C.

SAMPLE BASS RHYTHM

# The Girl's In You

(TO NATALIE TOYNE ON HER 21ST BIRTHDAY)

## INTRO

(FREELY)

$\text{d} = 50$

Handwritten musical score for the intro section. The score consists of three staves of music. The first staff starts with a treble clef and a common time signature. It includes lyrics: "THE WORLD STOOD STILL, CLOSE - LY". The second staff starts with a treble clef and a common time signature. It includes lyrics: "WATCH-ING AS THE GIRL BE-COMES A BUT-TER - FLY FROM AN UN-EX-PEC-TED WORM. SUCH". The third staff starts with a treble clef and a common time signature. It includes lyrics: "GRACE, SUCH FLARE. NEAT-LY PACK - AGED CO-VERED IN HAIR." Chords indicated above the staff are C<sup>Δ9</sup>, G<sup>Δ7</sup>, C<sup>Δ9</sup>, and G<sup>Δ7</sup>. Measure numbers 1, 2, and 3 are shown above the staff.

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## VAMP

$\text{d}=110$

Handwritten musical score for the Vamp section. The score consists of two staves of music. The first staff starts with a treble clef and a common time signature. It includes lyrics: "WHAT'S HER NAME YOU ASK? NONE O - THER THAN NA - TA - LIE BIT." The second staff starts with a treble clef and a common time signature. It includes lyrics: "YOU". Chords indicated above the staff are C<sup>Δ9</sup>, %, E<sup>Δ7/A<sup>Δ</sup></sup>, and %. Measure numbers 1, 2, and 3 are shown above the staff.

## A

MEDIUM BOSSA

(STOP TIME ON 1ST AND LAST 1)

C<sup>Δ9</sup>

Handwritten musical score for section A. The score consists of two staves of music. The first staff starts with a treble clef and a common time signature. It includes lyrics: "DANCED THE DANCE OF THE FA - RY QUEENS, E - VEN MADE A WISH.. OR TWO.. BUT". The second staff starts with a treble clef and a common time signature. It includes lyrics: "NOW THE ONE IN - SIDE OF YOU'S COME TO MAKE THIS FA - BLE TRUE. YOU'VE DONE MIN". Chords indicated above the staff are C<sup>Δ9</sup> and G<sup>Δ7</sup>. Measure numbers 1, 2, and 3 are shown above the staff.

(BOSSA)

G<sup>Δ7</sup>

-----

Handwritten musical score for section A (Bossa section). The score consists of two staves of music. The first staff starts with a treble clef and a common time signature. It includes lyrics: "DANCED THE DANCE OF THE FA - RY QUEENS, E - VEN MADE A WISH.. OR TWO.. BUT". The second staff starts with a treble clef and a common time signature. It includes lyrics: "NOW THE ONE IN - SIDE OF YOU'S COME TO MAKE THIS FA - BLE TRUE. YOU'VE DONE MIN". Chords indicated above the staff are C<sup>Δ7</sup> and G<sup>Δ7</sup>. Measure number 3 is shown above the staff.

nel - li, STREI - SAND, AN - DREWS HERE'S A CHAL - LENGE THAT'S NEW: WILL YOU

(RHYTHM SEC. PLAY HITS)

LET HER OUT? MUST SHE FIGHT YOU? SHOUT? OH THE GIRL JUST WANTS TO SING!

THE GIRL'S IN YOU!

STOP TIME ON 1ST AND LAST A.  
SOLOS ON A.

## VERSE TWO:

SHE LOOKS NOW THROUGH THE WINDOW,  
THE ONE'S TO HER SOUL.  
IN HOPE THAT MAYBE ONE DAY SOON,  
YOU'LL LET HER STAND ALONE.  
SHE UNDERSTANDS THIS RISK YOU'RE TAKING,  
ISN'T EASY, SUCH FEAR.  
DON'T BE ANXIOUS DEAR.  
WIPE AWAY YOUR TEARS.  
ALL SHE WANTS TO DO IS SING.  
OH LADY!  
THE GIRL'S IN YOU!

# Fortress

DRUM AND BASS GROOVE

$\text{♩} = 150$

[INTRO]

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ELECTRIC BASS



[A] (NO PIANO AND DRUMS ON 1ST A)

A-9

%

b411

A RACE I KNEW I HAD TO WIN.  
FOR - GET - TING, LEA - VING THEM BE - HIND.

E. BASS



b411

A-9(85)

%

THESE RULES WERE VAIN AND SENSE - LESS  
REACH - ING TO - WARD A PROM - ISE.

E. BASS



F#7

A-9(85)

O - PIN - IONS WERE THEIR WEA - PONS AIMED AT THOUGHTS  
A WHOLE NEW DI - REC - TION. LOVE MADE NEW

E. BASS



A-9(85)

A-(M7)

b411

IN - DE - PEN - DENT - LY FREE  
EX - PEC - TA - TION AP - PEAR.

E. BASS



A-11(65)

E. BASS

CHAN-COUNT-, GING., NOT, DA-LOS, RING-SES, TO-THROUGH, DIS-CHANG-

F#7

1. 3. Gsus<sup>4</sup>

2. G<sup>7</sup> Gsus<sup>4</sup> G<sup>7</sup>

E. BASS

-A-GREE-YEARS., OH MIGH-TY

**B** (PIANO & DRUMS PLAY FREELY OVER PEDAL)  
SOLOS ON A-CUE SOLO OVER B  
LAST SOLO CUE A TO CODA

A-9 F#-7(65) G<sup>7</sup>

E. BASS

FOR-TRESS., I WILL LOVE AND TRUST YOU.

E E-7 C<sup>7</sup>

E. BASS

TO YOU I CRY., WHEN LIFE OV-ER-

B-7 E<sup>7</sup> C<sup>7</sup> (LATIN FEEL)

E. BASS

TAKES ME., LEAD AND GUIDE ME.

(SAMPLE BASS-LATIN FEEL)

3

**Soprano:**

**Bass:**

**Piano:**

**Chords:** CΔ7, F7(Δ11), D7, E-7, FΔ7, E-7

**Lyrics:**

My PRO - TEC - TOR. OH MIGH - TY

FOR - TRESS. I'LL LOVE AND TRUST YOU.

OH MIGH - TY FOR - TRESS. I'LL LOVE AND TRUST ON - LY YOU.

**Note:** AFTER SOLOS D.C AL CODA

**CODA**

**Soprano:**

**Bass:**

**Piano:**

**Chords:** A-11(Δ5), GΔ11, %, A-11(Δ5), GΔ11, FΔ7

**Lyrics:**

CHAN - QING, DA - RING, OH, YEH,

CHAN - QING, DA - RING, TO DIS - - A - GREE.

# Through a Stranger's Eyes

MEDIUM LATIN

♩ = 100

A

Natalie Rungan

The sheet music consists of six staves of musical notation for a single instrument. The first staff (A) starts with a treble clef, a 4/4 time signature, and a key signature of one sharp. It includes chords FΔ, G♭Δ9, FΔ, and EΔ13. The second staff continues with E♭Δ9(Δ11) and EΔ13. The third staff includes E♭Δ9(Δ11), D-7, and two endings: 1. F/C and 2. FΔ. The fourth staff (B) starts with F/E♭ and E♭ PED. The fifth staff continues with F/E♭ and F/C. The sixth staff concludes with A LATIN, followed by FΔ, G♭Δ9, FΔ, and EΔ13.

FΔ      G♭Δ9      FΔ      EΔ13

E♭Δ9(Δ11)      EΔ13

E♭Δ9(Δ11)      D-7      1. F/C      2. FΔ

F/E♭      E♭ PED

F/E♭      F/C

A LATIN      FΔ      G♭Δ9      FΔ      EΔ13

$E^{\flat\Delta 9(\#11)}$

$E^{\Delta 13}$

$E^{\flat\Delta 9(\#11)}$

$D-7$

$F/C$

**B** FREELY

$E$  PHRYGIAN

%

%

%

$G-7$

%

$C7$

%

**C** LATIN

$F^{\Delta 7}$

$G^{\flat\Delta 9}$

$F^\Delta$

$E^{\Delta 13}$

$E^{\flat\Delta 9(\#11)}$

$E^{\Delta 13}$

$E^{\flat\Delta 9(\#11)}$

$D-7$

$F^\Delta$

**SOLOS**

F<sup>Δ</sup>7                    G<sup>Δ9</sup>                    F<sup>Δ7</sup>                    E<sup>Δ13</sup>

E<sup>Δ9(Δ11)</sup>                    E<sup>Δ13</sup>                    E<sup>Δ9(Δ11)</sup>                    F/C

AFTER SOLOS CUE B.

**B** FREELY

E PHRYGIAN

C<sup>7</sup>                    F<sup>7</sup>                    F<sup>7</sup>

**C**

LATIN

F<sup>Δ7</sup>                    G<sup>Δ9</sup>                    F<sup>Δ</sup>                    E<sup>Δ13</sup>

E<sup>Δ9(Δ11)</sup>                    E<sup>Δ13</sup>

E<sup>Δ9(Δ11)</sup>                    D-7                    F<sup>Δ</sup>

VAMP AND FADE ON FMA

BALLAD

 $\text{J} = 60$ 

## You

Natalie Rungan

F-6

F-7

F-MA7

F-

(PIANO VAMP)

IT'S ALL A- BOUT YOU.

ACOUSTIC BASS

A

C<sup>♯</sup>OB<sup>♭</sup>-7A<sup>♭</sup>A7

MY LIFE IS A- BOUT YOU.

A. BASS

G-11

G<sup>♯</sup>7B<sup>♭</sup>-7

FOR YOU DE- FINE ME—

MAKE ME COM- PLETE

YOUR LIV-ING SANCTU-A

A. BASS

F-

C<sup>♯</sup>O

MY ON - LY LOVE.

A. BASS

B<sup>♭</sup>-7A<sup>♭</sup>A7

G-11

YOUR TOUCH IS SO GEN - TLE

I NE - VER I - MA

A. BASS

**G<sup>b</sup>7**

- GINED I COULD BE LOVED JUST FOR BE - ING ME...

A. BASS

**F-**

I

A. BASS

**B**

C<sup>Δ7</sup> E<sup>bΔ7(Δ11)</sup> A<sup>bΔ7(Δ11)</sup> B<sup>bΔ7(Δ11)</sup>

YOU ARE ALL I NEED.

A. BASS

C<sup>Δ7</sup> E<sup>bΔ7(Δ11)</sup> A<sup>bΔ7(Δ11)</sup> B<sup>bΔ7(Δ11)</sup>

YOU MAKE ME COM - PLETE.

A. BASS

SOLOS ON FORM AB. \*NO PIANO ON VOCAL SOLO.  
AFTER SOLOS AB TO VAMP ON BASS FIGURE OVER F.

# Unconventionally Your's

FUSION  
♩ = 120

A

D-9

Natalie Rungan

ELECTRIC BASS

*f* CHANGE OF MIND - SETS, CAUSE CON - VEN - TIONS FIRST TO  
FEAR SUR - ROUNDS THIS SWEET DE - CEP - TION SCARED TO

E. BASS

G13(b9) *b6.* DIS - - - - AP - PEAR - TO  
CHANGE OUR VIEWS.. SEEMS

E. BASS

D-9 E-7(b9) A7(b9) *3*  
FOL - LOW - ARE AT - MOS - PHERES UN - CON - VEN - TIONALLY YOUR'S.  
HARD TO DE - CIDE TO BE

E. BASS

D-9 *2* D-9  
— FIRST A STRUG - GLE LAT - ER  
STILL MUST HAP - PEN NEED TO

E. BASS

D-9 F7b13(b9) G13(b9)  
— EA - SY, WHEN YOU RE - - - A - LISE.. THAT WHO  
— STEP OUT. ON - LY FEW RES - POND..

D-9

E-7(6)

A7(6)

ALL WE'RE TO DO IS JUST TO BE TRUE AND STOP TRYING TO BE SOME - ONE  
 CARES IF YOU'RE NOT EX - ACT - LY THE SAME JUST LONG AS YOU ARE ON - LY

E. BASS

D-9

TO

%

ELSE.  
YOU.

E. BASS

B

D-9

BA SO YE

DO BA DO

E. BASS

BE

DO

SO SO

E. BASS

BA

SO YE

DO BA DO

E. BASS

BE

SO SO

E. BASS

## SOLOS

3

E. BASS

G13(b9) D-9 E-7(b5) A7(b9)

D-9 %

E. BASS

LAST SOLO CUE DRUM SOLO OVER 8.  
D.C AL CODA.

E. BASS

E-7(b5) A7(b9) D-9

TRYING TO BE SOME-ONE ELSE.

E. BASS

E-7(b5) A7(b9) D-9

TRYING TO BE SOME - ONE ELSE.

5

Voice

Tpt.

A. Sax.

T. Sax.

Kbd.

E. Bass

Dr.

Voice

$J=150$

Trumpet in B $\flat$

Alto Saxophone

Tenor Saxophone

Keyboard

Electric Bass

**Intro**

$J=150$

Drum Kit



# *Fortress*

*Arrangement for :*

Voice  
Trumpet  
Alto Saxophone 1  
Tenor Saxophone  
Keyboards  
Electric Bass  
Drum Kit



A TEMPO

81<sup>st</sup>.

NY  
PLAY - MA FOR YOU — NOW FROM ME —

IT'S NOW FROM ME.

F.  
Fl.

A TEMPO

Fl.

Vln. I  
Vln. II

81<sup>st</sup>. IT'S NOW FROM ME.

Vln. I  
Vln. II

Vcl.  
Vcl.  
Pno.

Pizz.  
Acco.  
Rit.

Vcl.  
Vcl.  
Pno.

E. Bass  
Dr.

Fill A TEMPO  
Cymbals ROLL  
Cymbals ROLL

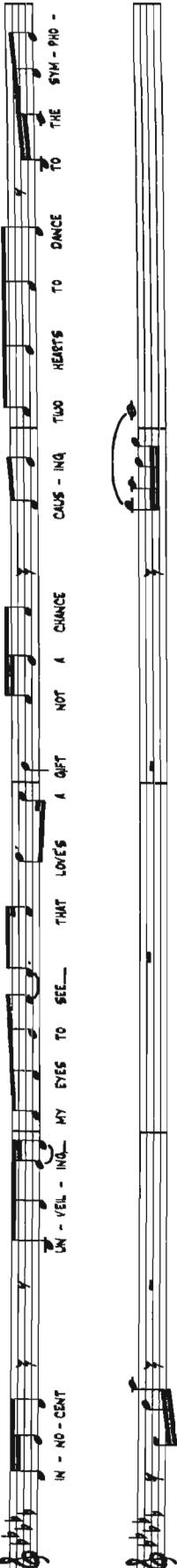
E. Bass  
Dr.

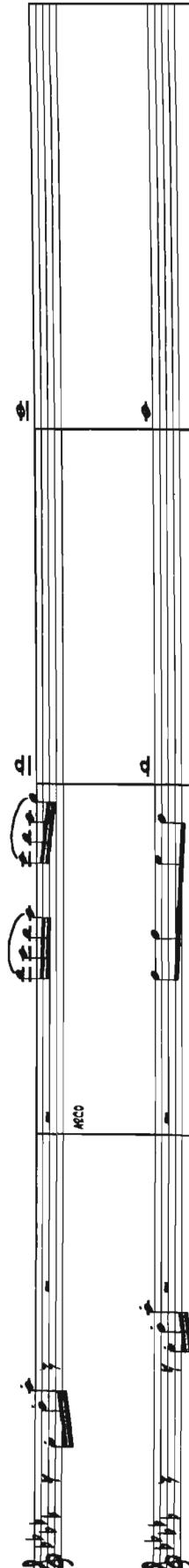
Cymbals ROLL  
Cymbals ROLL

Fill A TEMPO  
Cymbals ROLL  
Cymbals ROLL

Cymbals ROLL

IN - NO - CENT  
 UN - VEIL - IN - MY EYES TO SEE - THAT LOVES A GIFT NOT A CHANCE  
 DARS - INA TWO HEARTS TO DANCE TO THE STM - PHO -

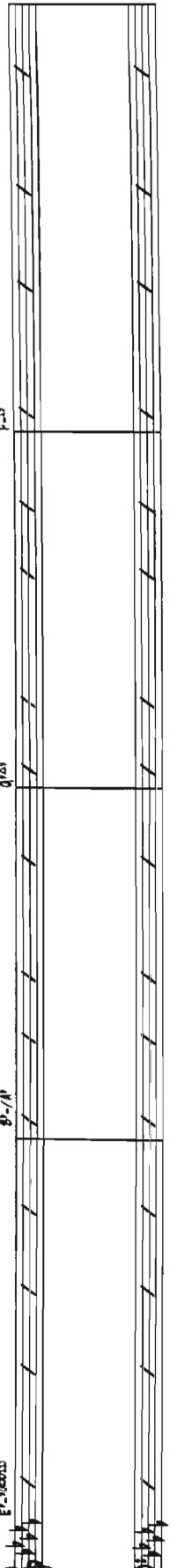
**F.**  


**Vln. I**  


**Vln. II**  


**FL.**  


**VC.**  

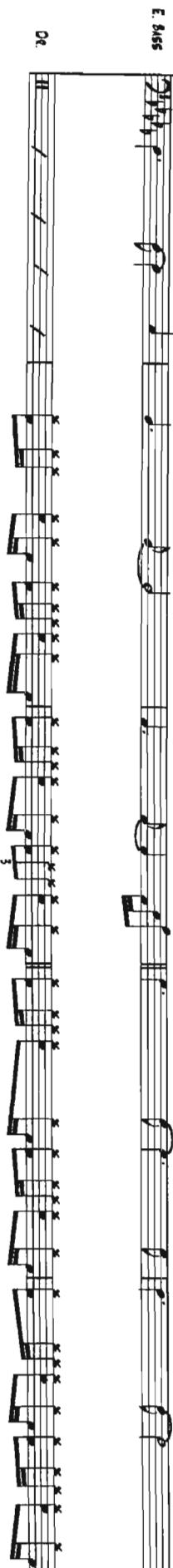

**Pno.**  


**E. Bass**  


**Dr.**  


F.13  
 61/64

SLOW-DOWN FOR YOU — O DO YOU KNOW THE SONGS THEY SING  
ARE FROM ME JUST FOR YOU — COULD A SONG SEE THE ONE THEY SAY BROUGHT YOUR HEART TO ME SO PURE SO —



F

Fl.

AND NOW WHEN I LOOK AT WHAT ON-LY TRUE LOVE COULD BRING... I KNOW IT'S TIME FOR ALL MY CHOR-IS TO SING... THEY STAND AF-RANGED IN AL... THEIR

Measure 1: Flute part consists of eighth-note patterns. Measure 2: Flute part consists of eighth-note patterns. Measure 3: Flute part consists of eighth-note patterns. Measure 4: Flute part consists of eighth-note patterns.

Vln. I  
Vln. II  
Vcl.  
Vc.  
Pno.

Measure 1: Vln. I and Vln. II play eighth-note patterns. Vcl. and Vc. play sustained notes. Pno. has a sustained note. Measure 2: Vln. I and Vln. II play eighth-note patterns. Vcl. and Vc. play sustained notes. Pno. has a sustained note. Measure 3: Vln. I and Vln. II play eighth-note patterns. Vcl. and Vc. play sustained notes. Pno. has a sustained note. Measure 4: Vln. I and Vln. II play eighth-note patterns. Vcl. and Vc. play sustained notes. Pno. has a sustained note.

E. Bass  
Dr.

Measure 5: E. Bass and Dr. play eighth-note patterns. Measure 6: E. Bass and Dr. play eighth-note patterns.

D.

E. 165

Pno.

Vc.

Vn. I

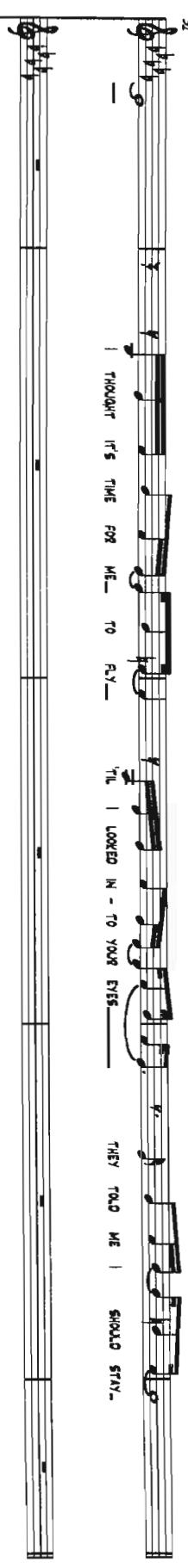
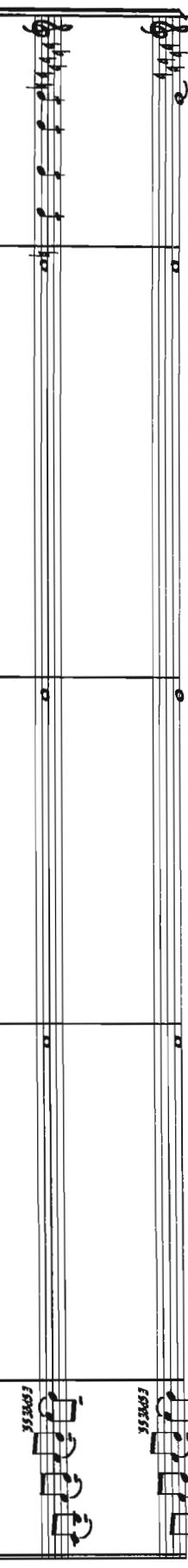
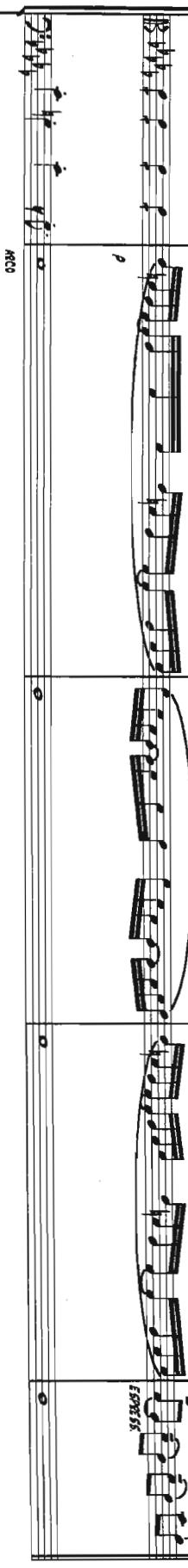
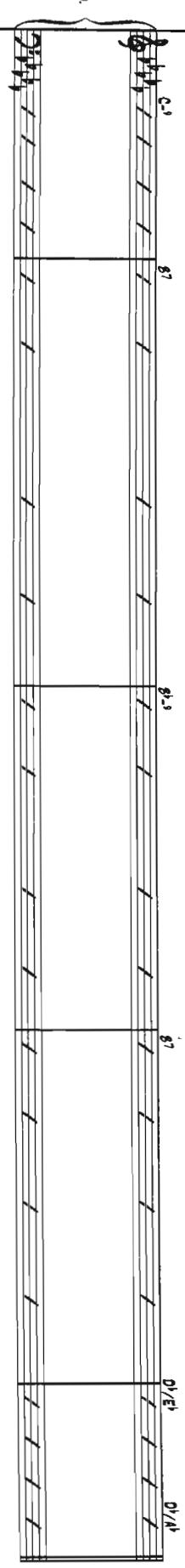
Vn. II

P.

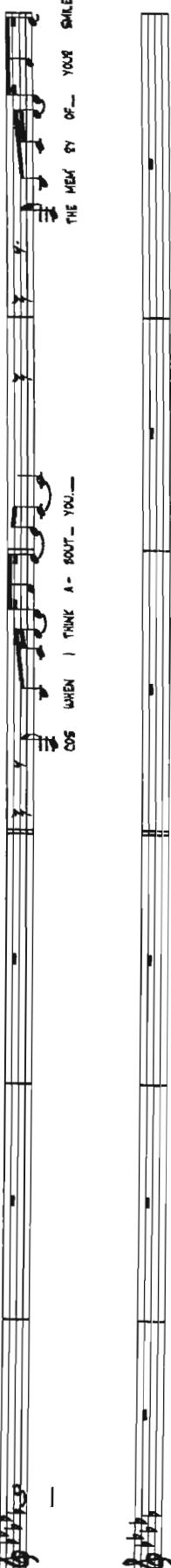
-

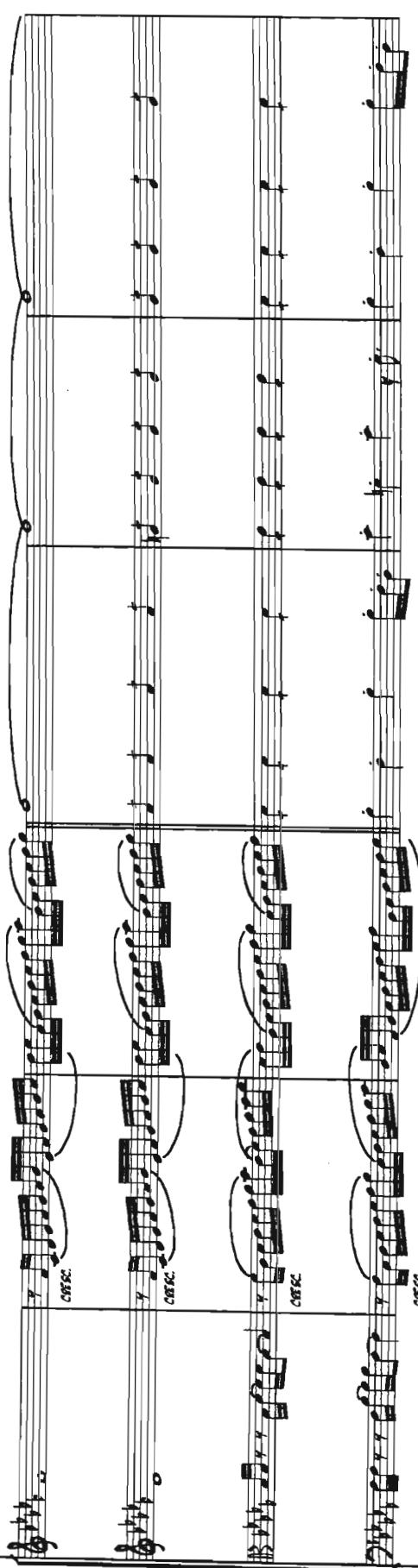
THOUGH IT'S TIME FOR ME TO FLY —  
I'LL LOOKED IN — TO MY EYES —  
THEY TOLD ME I SHOULD STAY.

FILL

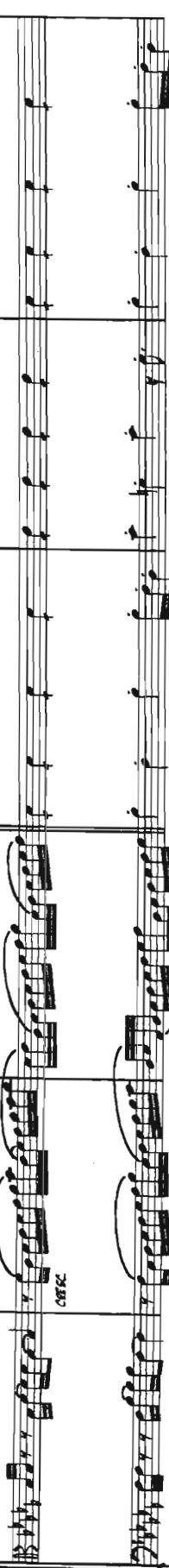


**E**  
*cos when I think a - bout you -*  
*THE MEAT BY OF - YOUR SNAIL*

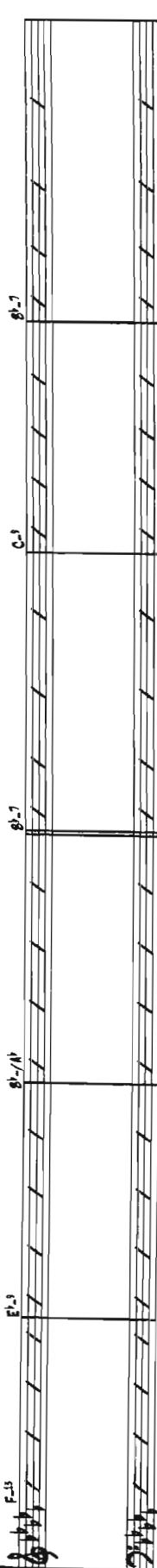
**F<sub>1</sub>**: 

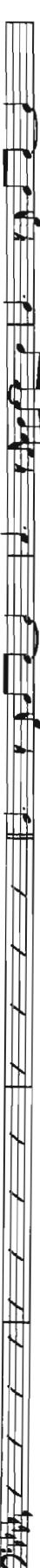
**Vln. I**: 

**Vln. II**: 

**Vla.**: 

**Vc.**: 

**Pno.**: 

**E. Bass**: 

**Dr.**: 

**E**

1. bass

Pno.

C.

Vln. II

Vln. I

Fl.

MY EYES TO SEE LONES A quic NOT A CHANCE CUS - MA  
TWO HEARTS TO DANCE TO THE SYM - OH - NI  
471 - 14 242 YOU — NOW FROZEN ME

D



VLN. I

VLN. II

VLA.

V.C.

mp

mp

mp

mp

Detailed description: This block contains four staves for string instruments. The first two staves are labeled VLN. I and VLN. II, and the last two are VLA. and V.C. Each staff has a dynamic marking 'mp' below it. The music consists of eighth-note patterns.

pno.

B1-A1

E1-G1

D1/F1

F1-B1

Detailed description: This block contains five staves. The first three are for piano, with dynamic markings B1-A1, E1-G1, and D1/F1 respectively. The last two staves are for strings, with dynamic markings F1-B1 and D1-B1.

E. Bass

B1-A1

D1-B1

D

Detailed description: This block contains four staves. The first two are for double bass, with dynamic markings B1-A1 and D1-B1 respectively. The last two staves are for drums, with a dynamic marking 'D' above them.

NE - VER thought THAT | would let MY - SELF BE ———  
COM - PLE - LY CARE - LESS WITHIN HEART MY - LOVE WHE  
NEVER KNEW THAT YOU COULD BE - E - R ——— LOV

This image shows the second page of a handwritten musical score, numbered 27. The score consists of ten staves for various instruments and a piano. The instruments include two Flutes (Fl.), two Clarinets (Cl.), two Bassoons (Bsn.), two Horns (Hrn.), and two Trombones (Tr.). The piano part is labeled "PIANO". The vocal parts are "Soprano" and "E. Alto". The vocal parts begin with a melodic line consisting of eighth notes and sixteenth notes. The piano part provides harmonic support with sustained notes and eighth-note chords. The score includes dynamic markings such as "fp" (fortissimo) and "mf" (mezzo-forte), and performance instructions like "SING" and "SWING". The vocal parts sing a line of lyrics in parentheses: "NE - VER thought THAT | would let MY - SELF BE ———  
COM - PLE - LY CARE - LESS WITHIN HEART MY - LOVE WHE  
NEVER KNEW THAT YOU COULD BE - E - R ——— LOV". The piano part features a bass line with eighth-note patterns and some sixteenth-note figures. The overall style is expressive and detailed, characteristic of a handwritten musical manuscript.

Soprano  
E. Alto

Piano

Fl.  
Fl.  
Cl.  
Cl.  
Bsn.  
Bsn.  
Hrn.  
Hrn.  
Tr.  
Tr.

fp  
mf

SING  
SWING

(NE - VER thought THAT | would let MY - SELF BE ———  
COM - PLE - LY CARE - LESS WITHIN HEART MY - LOVE WHE  
NEVER KNEW THAT YOU COULD BE - E - R ——— LOV)

GIFT NOT A CHANCE  
CHASING TWO HEARTS TO DANCE TO THE SYM-PHO-NY  
PLAY-ING FOR YOU — NOW FROM ME

Fl.

VN. I

VN. II

VLA.

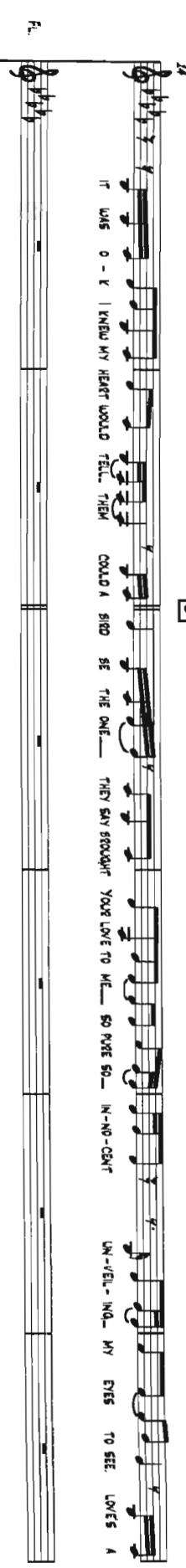
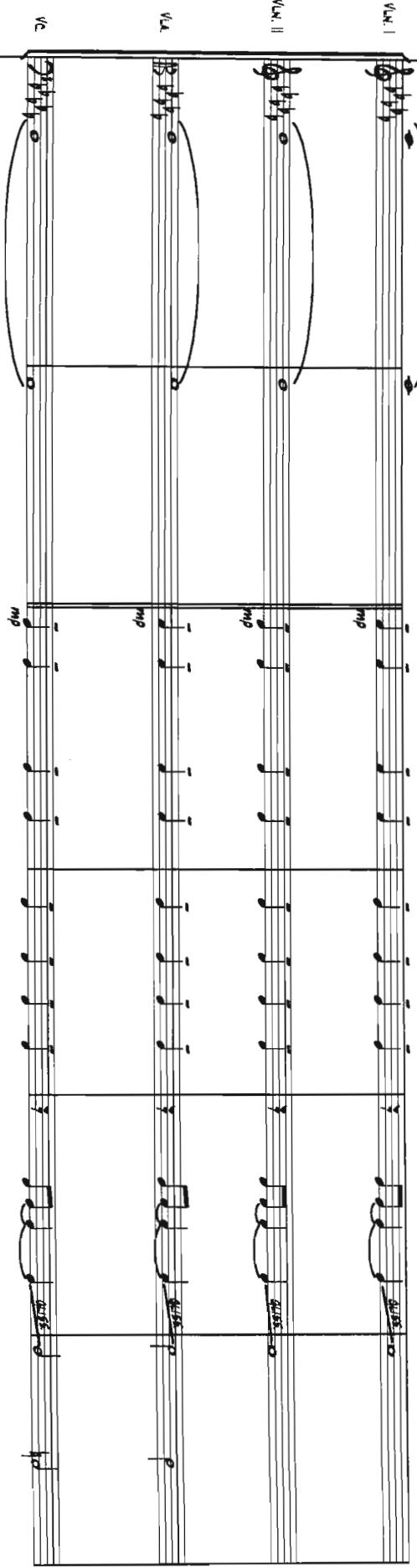
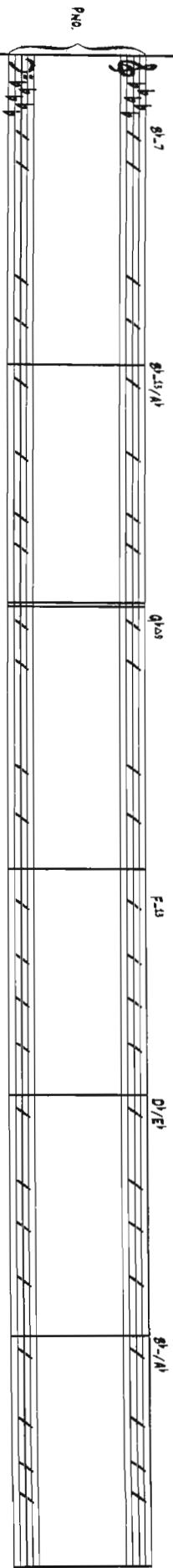
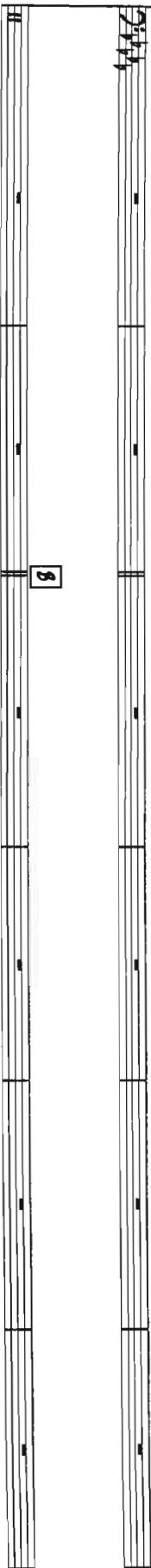
VC.

PNO.

FILL

D.C.

E. SAS



if we - o - x - I KNEW MY HEART WOULD TELL ME  
COULD I SEE THE ONE - THEY SAY SOONER, YOU'LL COME TO ME - SO NICE SO - IN-NO-GEN  
UN-VEL-ING, MY EYES TO SEE, LINES

8

## POP BALLAD

 $\text{♩} = 50$ 

FL.

VLN. I

VLN. II

VLA.

VC.

A musical score section for strings. It includes parts for Flute (FL.), Violin I (VLN. I), Violin II (VLN. II), Cello (VLA.), and Bass (VC.). The music consists of six measures. Measures 1-3 show each instrument playing eighth-note chords. Measures 4-6 show sustained notes with grace notes above them, connected by curved lines.

PNO.

A musical score section for Piano (PNO.). It shows two staves. The upper staff has measures in D major (DΔ), E7/DΔ, E7, BΔ/AΔ, DΔ, and E7/DΔ. The lower staff has measures in BΔ, E7/BΔ, E7, E7/BΔ, E7, and E7/BΔ.

E. BASS

$\text{♩} = 50$

DR.

A musical score section for Double Bass (E. BASS) and Drums (DR.). The bass part consists of sustained notes with grace notes above them, connected by curved lines. The drum part consists of eighth-note patterns.

# Ethan

Natalie Ruygan

[INTRO] ♩ = 60

Electric Bass

Drum Kit

[INTRO]

Piano Plays lightly under strings

Bass

♩ = 60

F#5

G#5

B5

C#5

E5

Violin I  
Violin II

♩ = 60

F#5

G#5

B5

C#5

E5

Violin

♩ = 60

F#5

G#5

B5

C#5

E5

Violin I

♩ = 60

F#5

G#5

B5

C#5

E5

Violin I

♩ = 60

F#5

G#5

B5

C#5

E5

Flute

♩ = 60

F#5

G#5

B5

C#5

E5

F#5

G#5

B5

C#5

E5



# Ethan

*Arrangement for:*

Voice  
Violin 1 & 2  
Viola  
Cello  
Piano  
Electric Bass  
Drum Kit

*CODA*

149

Voice

Chang - ing, Da - ring Chang - ing, da - ring Oh,

Tpt.

A. Sax.

*ff*

T. Sax.

*ff*

A-II(♯)  
B♭II  
A-II(♯)  
B♭II  
A-II(♯)  
B♭II  
A-II(♯)  
B♭II

Kbd.

E. Bass

*CODA*

Dr.

This musical score page is labeled 'CODA' at the top left. The key signature is A major (one sharp). The tempo is marked '149'. The vocal part starts with 'Chang - ing, Da - ring' and continues with 'Chang - ing, da - ring Oh,'. The trumpet (Tpt.) and alto saxophone (A. Sax.) play sustained notes. The tenor saxophone (T. Sax.) also plays sustained notes. The piano (Kbd.) and electric bass (E. Bass) provide harmonic support. The drums (Dr.) play a rhythmic pattern of eighth-note pairs. The page ends with a repeat of the vocal line.

Voice

Tpt.

A. Sax.

T. Sax.

E7

F#7

E7

F#7

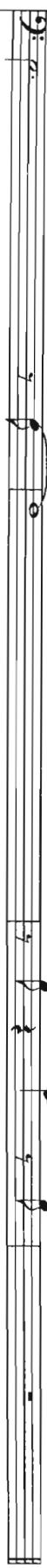
E7

N.C.

Kbd.

E. Bass

Dr.



N.C.

Fill

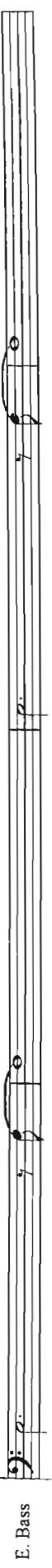
D.S. al Coda

129  
Voice



Musical staff for A. Sax. (Alto Saxophone) and T. Sax. (Tenor Saxophone). Both parts play eighth-note patterns. The A. Sax. part starts with a half note, while the T. Sax. part starts with a quarter note. Both parts end with a dynamic marking 'f'.

Musical staff for Kbd. (Keyboard). It features a bass line with eighth-note chords. The harmonic progression includes E7, FΔ7, and B7. The bass line ends with a dynamic marking 'f'.



Voice

127

Tpt.

A. Sax.

T. Sax.

Musical score for T. Saxophone part. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The key signature changes from G major to C major at the beginning of measure 128. Measures 127 and 128 are identical, featuring eighth-note patterns. Measure 127 starts with a half note followed by eighth notes. Measure 128 starts with a quarter note followed by eighth notes. The vocal line continues with eighth-note patterns.

C<sup>Δ7</sup>(#10)

X. B<sup>7</sup>

E<sup>7</sup>

C<sup>Δ7</sup>

X

F<sup>7</sup>(#10)

D<sup>7</sup>

Kbd.

Musical score for Keyboard part. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The key signature changes from G major to C major at the beginning of measure 128. Measures 127 and 128 are identical, featuring eighth-note patterns. Measure 127 starts with a half note followed by eighth notes. Measure 128 starts with a quarter note followed by eighth notes. The vocal line continues with eighth-note patterns.

Latin feel

E. Bass

Musical score for E. Bass part. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The key signature changes from G major to C major at the beginning of measure 128. Measures 127 and 128 are identical, featuring eighth-note patterns. Measure 127 starts with a half note followed by eighth notes. Measure 128 starts with a quarter note followed by eighth notes. The vocal line continues with eighth-note patterns.

Dr.

Musical score for Drums part. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The key signature changes from G major to C major at the beginning of measure 128. Measures 127 and 128 are identical, featuring eighth-note patterns. Measure 127 starts with a half note followed by eighth notes. Measure 128 starts with a quarter note followed by eighth notes. The vocal line continues with eighth-note patterns.

Latin feel (sample bass)

117

Voice

Tpt.

A. Sax.  
*dolce*

T. Sax.  
*dolce*

Kbd.

E. Bass  
Dr.

A<sup>9</sup>      F<sup>#7(b9)</sup>      G<sup>A7</sup>      E<sup>7</sup>

Sustain chords (Freely around E ped)

**E**

Freely

This musical score page contains six staves. The top staff is for the Voice, which has three measures of rests. The second staff is for the Tpt. (Trumpet), featuring eighth-note patterns. The third staff is for the A. Sax. (Alto Saxophone) with the instruction "dolce". The fourth staff is for the T. Sax. (Tenor Saxophone) also with "dolce". The fifth staff is for the Kbd. (Keyboard), showing sustained notes across four measures corresponding to the chords A<sup>9</sup>, F<sup>#7(b9)</sup>, G<sup>A7</sup>, and E<sup>7</sup>. The bottom staff is for the E. Bass (Double Bass). Measure 1 shows eighth-note patterns; measure 2 starts with a bass note labeled "E" inside a box, followed by eighth-note patterns; measure 3 starts with a bass note labeled "F" inside a box, followed by eighth-note patterns; measure 4 starts with a bass note labeled "G" inside a box, followed by eighth-note patterns. The score includes dynamic markings like "p.", "f.", and "ff.", and various slurs and grace notes. The page number "117" is at the top left, and the key signature changes from A major to F# major to G major to E major.

Tpt.

A. Sax.

T. Sax.

A. 9

F#7

%

Kbd.

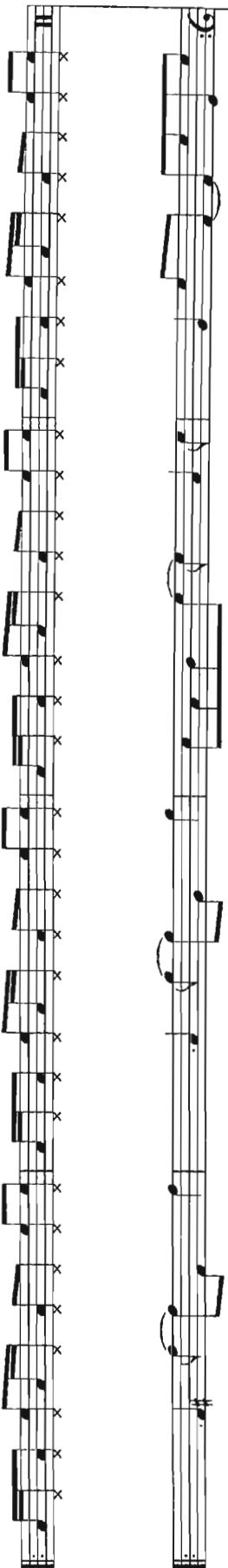
%

%

%

E. Bass

Dr.



Musical score for Kbd. The score consists of two staves. The top staff is for Kbd. with a treble clef and a key signature of one sharp. The bottom staff is also for Kbd. with a bass clef and a key signature of one sharp. Both staves have a common time signature. The music is divided into measures by vertical bar lines. Measure 113 starts with a half note followed by a quarter note. Measure 114 starts with a half note followed by a quarter note. The notation includes various rests and note heads.

Musical score for A. 9. The score consists of two staves. The top staff is for A. 9 with a treble clef and a key signature of one sharp. The bottom staff is also for A. 9 with a bass clef and a key signature of one sharp. Both staves have a common time signature. The music is divided into measures by vertical bar lines. Measure 113 starts with a half note followed by a quarter note. Measure 114 starts with a half note followed by a quarter note. The notation includes various rests and note heads.

Musical score for T. Sax. The score consists of two staves. The top staff is for T. Sax. with a treble clef and a key signature of one sharp. The bottom staff is also for T. Sax. with a bass clef and a key signature of one sharp. Both staves have a common time signature. The music is divided into measures by vertical bar lines. Measure 113 starts with a half note followed by a quarter note. Measure 114 starts with a half note followed by a quarter note. The notation includes various rests and note heads.

Musical score for Voice. The score consists of two staves. The top staff is for Voice with a treble clef and a key signature of one sharp. The bottom staff is also for Voice with a bass clef and a key signature of one sharp. Both staves have a common time signature. The music is divided into measures by vertical bar lines. Measure 113 starts with a half note followed by a quarter note. Measure 114 starts with a half note followed by a quarter note. The notation includes various rests and note heads.

Last solo: Piano

1 2 3 4 5 6 7 8 9 10

Voice

Tpt.

A. Sax.

T. Sax.

Kbd.

E. Bass

Dr.

D

B<sup>b</sup>II

A<sup>9</sup>

X.

*J.05*

Voice

ba do be....

Musical score for the Voice part. The vocal line consists of eighth and sixteenth notes, with grace notes preceding some main notes. Dynamic markings include  $\text{f}$ ,  $\text{p}$ , and  $\text{h}\circ$ . The vocal line starts on a high note and descends through several octaves.

Tpt.

Musical score for the Tpt. (Trumpet) part. It features sustained notes on various ledger lines, primarily on the fourth and fifth ledger lines below the staff. Dynamic markings include  $\text{f}$ ,  $\text{p}$ , and  $\text{h}\circ$ .

A. Sax.

Musical score for the A. Sax. (Alto Saxophone) part. It features sustained notes on various ledger lines, primarily on the fourth and fifth ledger lines below the staff. Dynamic markings include  $\text{f}$ ,  $\text{p}$ , and  $\text{h}\circ$ .

T. Sax.

Musical score for the T. Sax. (Tenor Saxophone) part. It features sustained notes on various ledger lines, primarily on the fourth and fifth ledger lines below the staff. Dynamic markings include  $\text{f}$ ,  $\text{p}$ , and  $\text{h}\circ$ .

A. II $\#$  Gsus $\#$  F $\#$  G $\#$

Kbd.

E. Bass

Musical score for the E. Bass (Double Bass) part. The bass line consists of eighth and sixteenth notes, with dynamic markings including  $\text{f}$ ,  $\text{p}$ , and  $\text{h}\circ$ .

Dr.

Musical score for the Dr. (Drums) part. The drum part consists of eighth and sixteenth note patterns, with dynamic markings including  $\text{f}$ ,  $\text{p}$ , and  $\text{h}\circ$ .

*104*

Voice       aimed at thoughts in - de - pen - dent - ly free.

Tpt.      

A. Sax.      

T. Sax.      

Kbd.      A-9( $\sharp$ )      x.      Am(maj)      B $\flat$ II

E. Bass

Dr.      

97

Voice      These rules were vain\_\_\_\_ and sense - less.      0 - pin - ions were their wea - pons

Tpt.

A. Sax.

T. Sax.

Kbd.  
A-9(#5)      ✓.      F<sup>Δ7</sup>      ✓

E. Bass

Dr.

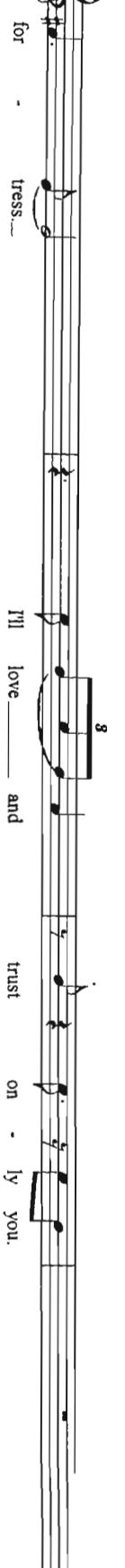
A race I knew — I had to win.

piano comps on chord changes

C

Voice

89



Tpt.

A. Sax.

T. Sax.

E.

pian

E.

pian

E.

N.C.

Kbd.

E. Bass

Dr.

Fill

N.C.

A musical score for a six-part arrangement. The parts are:

- Voice (Soprano): "Oh might - ty", "you... you... trust", "I'll love and", "tress... tress... for", "I'll love and", "trust", "you... you... trust".
- Tpt.
- A. Sax. (Alto Saxophone): Dynamics: *mf*, *mf*.
- T. Sax. (Tenor Saxophone): Dynamics: *mf*, *mf*.
- Kbd. (Keyboard): Chords: E<sup>7</sup>, F#<sup>7</sup>, E<sup>7</sup>, F#<sup>7</sup>.
- E. Bass (Double Bass): Dynamics: *p*.
- Dr. (Drums): A rhythmic pattern consisting of eighth-note pairs followed by eighth-note triplets.

(Latin Feel)

81

Voice

Tpt.

A. Sax.

T. Sax.

Kbd.

E. Bass

Dr.

guide me My pro - tec - tor Oh migh - ty

C<sup>A7</sup>

X

F<sup>(H)</sup>D

D<sup>7</sup>

Latin feel

Latin feel (Sample bass)

Latin feel

Latin feel (Sample bass)

Voice

To you I cry, when life ov - er - takes me. Lead and

Tpt.

A. Sax.

T. Sax.

E<sup>7</sup> C<sup>A7</sup> / B<sup>7</sup> E<sup>7</sup>

Kbd.

E. Bass

Dr.

This musical score page contains six staves. The top staff is for the Voice, which sings "To you I cry, when life ov - er - takes me. Lead and". The second staff is for the Tpt. (Trumpet). The third staff is for the A. Sax. (Alto Saxophone). The fourth staff is for the T. Sax. (Tenor Saxophone). The fifth staff is for the Kbd. (Keyboard), with labels for chords: E<sup>7</sup>, C<sup>A7</sup>, /, B<sup>7</sup>, and E<sup>7</sup>. The bottom staff is for the E. Bass (Double Bass). The Dr. (drums) staff is at the very bottom. The music is divided into five measures by vertical bar lines.

D

72 2.

Voice      Oh Migh - ty for - tress. I will love and trust you.

Tpt.

A. Sax.

T. Sax.

Kbd.

E. Bass      Sustain chords(FREELY around E Ped)

Dr.

Gsus<sup>4</sup>      G<sup>#o</sup>      A<sup>9</sup>      F#7(b9)      G<sup>47</sup>

B

2. FREELY

Voice

Chan ging, da - ring to dis - a - gree.  
Count not los ses through chang ing years.

Tpt.

A. Sax.

T. Sax.

Kbd.

A-II( $\#5$ )       $\times$ .      F $\sharp$ 7      Gsus $4$       G $\sharp$ o

E. Bass

Dr.

49

Voice      Aimed at thoughts in - de - pen - dent - ly free.  
 Love made new ex - pec - ta - tion ap - pear.

Tpt. *f*

A. Sax. *f*

T. Sax. *f*

Kbd. { A-<sup>9</sup>(#5)      ∕.      Am(maj)      B<sup>11</sup>

E. Bass

Dr. 

Voice

These rules were vain - and sense - less.  
Reach - ing to - ward a pro - mise.

Tpt.

*marcato*

A. Sax.

*marcato*

T. Sax.

*marcato*

A<sup>9</sup>(<sup>#</sup>5)      /      F<sup>Δ7</sup>      /

Kbd.

E. Bass

Dr.

The vocal part starts with a melodic line consisting of eighth and sixteenth notes. The lyrics are: "These rules were vain - and sense - less." followed by a short pause, "Reach - ing to - ward a pro - mise." The Tpt. and woodwind parts play eighth-note patterns with a "marcato" dynamic. The A. Sax. and T. Sax. parts also play eighth-note patterns with a "marcato" dynamic. The Kbd. part shows harmonic changes with Roman numerals and symbols: A<sup>9</sup>(<sup>#</sup>5), /, F<sup>Δ7</sup>, /. The E. Bass part provides harmonic support with a rhythmic pattern of eighth notes. The Dr. part consists of a continuous pattern of eighth-note strokes.

(Horns on 2nd A only)

41

Voice

A race I knew— I had— to win.—  
For - get - ting, Lea - - ving them be - hind.—

Tpt.

*mf*

A. Sax.

*mf*

T. Sax.

*mf*

A.<sup>9</sup>

/

B<sup>bII</sup>

/

Kbd.

A

E. Bass

x

Dr.

x

Musical score for a band or orchestra, featuring six staves:

- Voice**: Soprano staff.
- Tpt.**: Trumpet staff.
- A. Sax.**: Alto Saxophone staff.
- T. Sax.**: Tenor Saxophone staff.
- Kbd.**: Keyboard staff.
- Dr.**: Drum set staff.

The music is in common time (indicated by a 'C' in the top right corner of each staff). Key changes and chords are marked above the staves:

- Measure 1: Gsus<sup>4</sup>
- Measure 2: FΔ7
- Measure 3: AΔII( $\sharp$ )
- Measure 4: G $\sharp$

Articulations and dynamics include:

- Measure 1: Voice has a grace note, Tpt. has a grace note.
- Measure 2: All staves have a dynamic mark (likely forte).
- Measure 3: All staves have a dynamic mark (likely forte).
- Measure 4: All staves have a dynamic mark (likely forte).

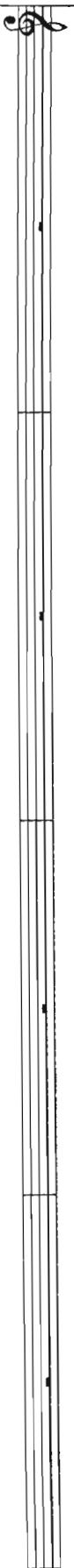
Performance instructions include:

- Measure 1: Voice has a fermata over the first two notes.
- Measure 2: Tpt. has a grace note, A. Sax. has a grace note.
- Measure 3: T. Sax. has a grace note.
- Measure 4: Kbd. has a grace note.

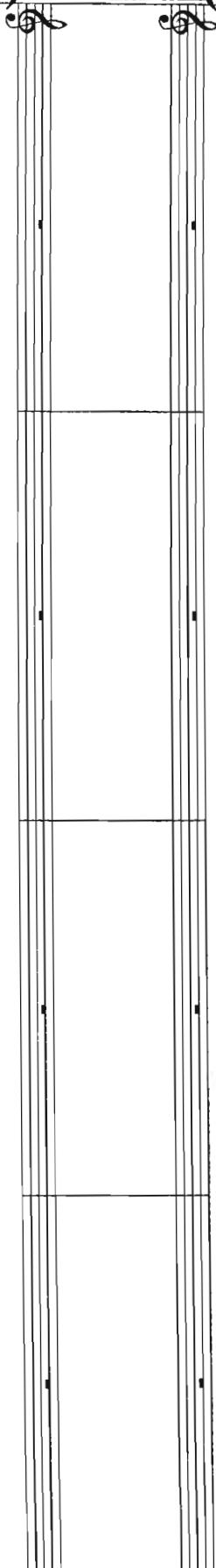
Voice



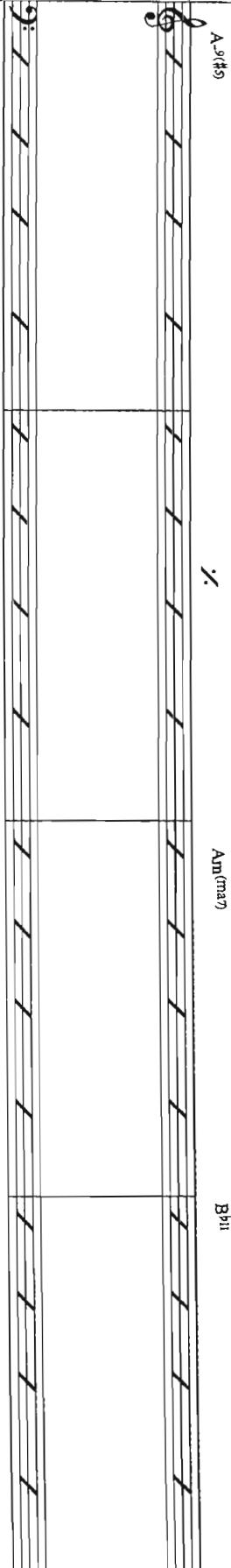
Tpt.



A. Sax.



T. Sax.



Kbd.



E. Bass



Dr.



13

Voice

Tpt.

A. Sax.

T. Sax.

Kbd.

E. Bass

Dr.

9      Tacet on repeat  
Voice      (vocalist use scat syllables)

Tpt.

A. Sax.

T. Sax.

Kbd.

E. Bass

Dr.

A-<sup>9</sup>

/

B<sup>bbII</sup>

/

Tacet on 1x piano comp on chord changes

Tacet on 1x

153

Voice      chang - ing, da - - ring to dis - a - gree.

Tpt.

A. Sax.

T. Sax. *ff*

Kbd.

E. Bass

Dr. Fills

A-III( $\sharp$ 5)      B $\flat$ II      A-II( $\sharp$ 5)      B $\flat$ II      A $\flat$ ma $\sharp$ ( $\sharp$ 5)      /



# *Unconventionally Yours*

*Arrangement for:*

Voice  
Violin 1 & 2  
Viola  
Cello  
Trumpet  
Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Piano  
Electric Bass  
Congo Drums  
Bongo Drums  
Drum Kit



**INTRO***Unconventionally & Out*

NATALIE RUGAN

♩=120

Voice

Violin 1

Violin 2

Viola

Violoncello

Trumpet in B♭

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Piano

Electric Bass

**INTRO**

♩=120

Congo

Bongo

Drum Set

## Voice

9

Vln. 1      Vln. 2      Vla.      Vc.

tacet IX      mf      tacet IX      mf  
tacet IX      tacet IX      tacet IX      tacet IX

Tpt.      Tpt.

mf      mf

S. Sax.      A. Sax.      T. Sax.

Pho.

E Bass      Congo      Bongo      Dr.

mf

Voice  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Tpt.  
S. Sax.  
A. Sax.  
T. Sax.  
Pho.  
E. Bass.  
Congo  
Bongo  
Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

E. Bass

Congo

Bongo

Dr.

Musical score for a multi-instrument ensemble. The score includes parts for:

- Voice
- Violin 1
- Violin 2
- Viola
- Cello
- Tpt.
- S. Sax.
- A. Sax.
- T. Sax.
- Pno.
- E. Bass
- Congo
- Bongo
- Dr.

The score consists of ten staves. The first four staves (Voice, Violin 1, Violin 2, Viola) have dynamics *f* and *mf*. The next two staves (Cello, Trombone) have dynamics *f* and *mf*. The remaining four staves (Saxophones, Alto Saxophone, Tenor Saxophone, Piano) have dynamics *f* and *mf*. The piano part includes a section labeled "piano comps". Performance instructions include "3" over some notes in the first staff, "D.9" over the piano staff, and "X" over the piano staff.

34

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

E. Bass

Congo

Bongo

Dr.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

D.9

piano comps

ff

Voice      *f* Change of mind - sets cause con - ven - tions first to dis - - - ap - pear.. To fol - low are at - mos - pheres.

Vln. 1      tacet 1 x

Vln. 2      tacet 1 x

Vla      tacet 1 x

Vc      tacet 1 x

Tpt.      tacet 1 x

S. Sax.      tacet 1 x

A. Sax.      tacet 1 x

T. Sax.      tacet 1 x

Pno.      D.9      ✕      G13(b9)      ✕      D.9

E. Bass      Tacet on 1st A

Congo      **A**

Bongo      Sample Drums

Dr.      Tacet on 1st A

44

Voice      — un - con - ven-tion-ally yours. — First a strug - gle. Lat - er ca - sy. When you re - a - lize.

Vln. 1

Vln. 2      *mf*

Vla.      *mf*

Vc.      *mf*

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.      E-7(b5)      A7(b9)      D<sup>9</sup>      x      D<sup>9</sup>      x      G13(b9)

E. Bass

Congo

Bongo

Dr.

Voice  
That all we're to do is just to be true and stop trying to be some - one - else.

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.  
G13(b9)      D.9      E.7(b5)      A.7(b9)      D.9

E. Bass

Congo

Bongo

Dr.

This page contains ten staves of musical notation. From top to bottom, the instruments are: Voice, Vln. 1, Vln. 2, Vla., Vc., Tpt., S. Sax., A. Sax., T. Sax., Pno., E. Bass, Congo, Bongo, and Dr. The vocal part has lyrics. The piano part includes harmonic analysis labels: G13(b9), D.9, E.7(b5), A.7(b9), and D.9. The music is in 4/4 time throughout.

*ss* **B** Fusion

Voice  
Bo be do be ba o ba be do be a do

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pho.

E. Bass

Congo

Bongo

Dr.

59

bo be— a be e yo— ba bo— de be a do.

Voice

Vln. 1

Vln. 2

Vcl.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

E. Bass

Congo

Bongo

Dr.

87

**C**

\*\*\* (last solo cue D) \*\*\*  
 1st solo-alto sax  
 2nd solo-violin 1  
 3rd solo-piano(cue D)

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

D.s

G16(b9)

E. Bass

**C**

Congo

Bongo

Dr.

*g1*

Voice

Vln. 1

Vln. 2

Vla

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

E. Bass

Congo

Bongo

Dr.

D<sup>9</sup>

E<sup>7sus</sup>

A<sup>7sus</sup>

D<sup>9</sup>

f.

ff.

**D** Songo Funk

Soli

95

Voice (scat syllables)

Vln. 1

Vln. 2

Vla.

Vc.

Tpt. *f*

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

Pno. D.9      ✓      G13(b9)      G713  
      ↓         ↓         ↓         ↓

E. Bass

Congo

Bongo

Dr.

The music consists of ten staves. The first five staves (Voice, Vln. 1, Vln. 2, Vla., Vc.) have measures ending in measure marks. The next four staves (Tpt., S. Sax., A. Sax., T. Sax.) have measures ending in measure marks. The Pno. staff has four harmonic changes: D.9, then a fermata, then G13(b9), and finally G713. The E. Bass, Congo, Bongo, and Dr. staves show rhythmic patterns throughout the measures.

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

E. Bass

Congo

Bongo

Dr.

105

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pho.

G3(b9)

E7(b5)

A7(b9)

N.C.

E. Bass

Congo

Bongo

Dr.

## E Drum Solo

112

Voice

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

E. Bass

Congo

Bongo

Dr.

X 5

cresc.

cresc.

cresc.

cresc.

mp f ff

mp f ff

D<sup>3</sup>

3 3 3 3

1. 2.

3 3 3 3

1. 2.

3 3 3 3

**F**

Voice

*f* Change of mind - sets cause con - ven - tions first to dis - - - ap - pear.. To fol - low are at - mos - pheres

Vln. 1

*mp*

Vln. 2

*mp*

Vla

*mp*

Vc.

*mp*

Tpt.

*f**mp**mp*

S. Sax.

*f**mp**mp*

A. Sax.

*f**mp**mp*

T. Sax.

*f**mp**mp*

Pno.

N.C.

G<sup>3(9)</sup>D<sup>9</sup>

E. Bass

*f***F**

Congo

3

Bongo

3

3

Dr.

3

3

131

Voice      — un - con - ventionally      your's —

Vln. 1      First a strug - gle la - ter ea - sy, when you re - - a - lize

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

E. Bass

Congo

Bongo

Dr.

137

Voice      — that all we're to do is just to be true and stop trying to be some - one - else.

Vln. 1      f

Vln. 2      f

Vla.      f

Vc.      f

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.      x.      D<sup>9</sup>      D<sup>9</sup>      x.

E. Bass

Congo

Bongo

Dr.

141

Voice      trying\_ to be some - one - else      trying\_ to be some - one - ba ba do ba o bo be a be do.

Vln. 1

Vln. 2

Vla.

Vc.

Tpt.

S. Sax.

A. Sax.

T. Sax.

Pno.

B. Bass

Congo

Bongo

Dr.

This musical score page shows a complex arrangement for a twelve-piece ensemble. The instrumentation includes a voice part, two violin parts, viola, cello, trumpet, three saxophone parts (alto, tenor, soprano), piano, double bass, conga, bongo, and drums. The score is in common time, with measures 141 displayed. The vocal line features lyrics: "trying\_ to be some - one - else" followed by "trying\_ to be some - one - ba ba do ba o bo be a be do.". The piano part contains several rests marked with an 'X'. Dynamic markings such as ff (fortissimo) and ff (fississimo) are used throughout the score. Measure 141 concludes with a final dynamic ff (fississimo).

