

COMES LOVE

♩ = 144 MEDIUM FAST SWING

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

TOBIA/S/SEPT/BROWN

Musical score for "COMES LOVE" arranged by David Springfield for Stacey Kent. The score consists of 14 staves, each with a specific instrument name and its corresponding musical notation. The instruments included are: VOICE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. SAX., TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, BASS TROMBONE, GUITAR, PIANO, DOUBLE BASS, and DRUMS. The score is set in 2/4 time and includes dynamic markings such as *mf*, *f*, *mp*, and *Fill*. The vocal part starts with a sustained note followed by eighth-note patterns. The brass section (Trumpets, Trombones) provides harmonic support with sustained notes and rhythmic patterns. The piano and guitar provide harmonic and melodic support throughout the piece. The double bass and drums provide the rhythmic foundation, with the drums including a "Fill" section.

A

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Gtr.

PNO.

Ds.

Ds.

C^{maj} 2 FEEL RHYTHM G⁷ D^ø G⁷_{b13} C^{maj} B^{b7} A^{b7} G⁷

C^{maj} LIGHT COMPING BEHIND VOCAL G⁷ D^ø G⁷_{b13} C^{maj} B^{b7} A^{b7} G⁷

2 FEEL ON HO HAT IN 4 ON RIDE

mp

B

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

8. TBN.

GTR.

PNO. {

D. B.

D. B.

Cmi⁶

G⁷

D⁹

G^{7(b9)}

Cmi⁶

B⁹⁷

A⁹⁷

G^{7(b9)}

Cmi⁶

G⁷

D⁹

G^{7(b9)}

Cmi⁶

B⁹⁷

A⁹⁷

G⁷

2 FEEL ON HAT

IN 4 ON RIDE

C

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Gr. C7 IN 4 Gmi⁷ C7 (b⁹) Fmi⁷ E° Fmi⁷ B^{b7} Fmi⁷ B^{b7} (b⁹) E^{b△} A^{b7} D° G7(b⁹)

PNO. C7 Gmi⁷ C7 (b⁹) Fmi⁷ E° Fmi⁷ B^{b7} Fmi⁷ B^{b7} (b⁹) E^{b△} A^{b7} D° G7(b⁹)

D8. WALK IN 4 C7 (b⁹) Fmi⁷ E° Fmi⁷ B^{b7} Fmi⁷ B^{b7} (b⁹) E^{b△} A^{b7} D° G7(b⁹)

TIME IN 4

D8. //

D

VOICE {

ALTO 1 *mf*

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BARI. *mf*

TPT. 1 *mf*

TPT. 2 *mf*

TPT. 3 *mf*

TPT. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

B. TBN.

Gtr.

PNO. {

DB.

DR. *mp*

2 FEEL ON HO HAT

IN 4 ON RIDE

C^{maj} IN 2 *mf* G⁷ D⁹ G^{7(F9)} C^{maj} B⁹ A⁹ G^{7(B9)}

C^{maj} G⁷ D⁹ G^{7(F9)} C^{maj} B⁹ A⁹ G^{7(B9)}

C^{maj} G⁷ D⁹ G^{7(F9)} C^{maj} B⁹ A⁹ G^{7(B9)}

C^{maj} G⁷ D⁹ G^{7(F9)} C^{maj} B⁹ A⁹ G^{7(B9)}

E

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO. {

D8.

D8.

WITH TBNS

mf

C \min_9 IN 4 G 7 D 2 G $^7(\frac{b^13}{9})$ C \min_6 B $\flat 7$ A $\sharp 7$ G $^7(\frac{b^5}{9})$

C \min_9 G 7 D 2 G $^7(\frac{b^13}{9})$ C \min_6 B $\flat 7$ A $\sharp 7$ G $^7(\frac{b^5}{9})$

C \min_9 WALK IN 4 G 7 D 2 G $^7(\frac{b^13}{9})$ C \min_6 B $\flat 7$ A $\sharp 7$ G $^7(\frac{b^5}{9})$

TIME

F

VOICE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GR.

PNO.

DR.

Cmi⁹ G⁷ D⁹ G⁷(b⁹¹³) Cmi⁹ D⁹ Cmi⁹ A⁹⁷ G⁷ALT

Cmi⁹ G⁷ D⁹ G⁷(b⁹¹³) Cmi⁹ D⁹ Cmi⁹ A⁹⁷ G⁷ALT

Cmi⁹ G⁷ D⁹ G⁷(b⁹¹³) Cmi⁹ D⁹ Cmi⁹ A⁹⁷ G⁷ALT

G

VOICE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Gre.

PNO.

D8.

D9.

C⁷ G^mi⁷ C⁷_{ALT} F^mi⁷ E[°] F^mi⁷ B⁷ F^mi⁷ B⁷_{ALT} E^{1Δ9} A⁷ D[°] G^{7(♭5)}

C⁷ G^mi⁷ C⁷_{ALT} F^mi⁷ E[°] F^mi⁷ B⁷ F^mi⁷ B⁷_{ALT} E^{1Δ9} A⁷ D[°] G^{7(♭5)}

H

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO. {

DR.

DR.

C_{mi}⁶/₉ D_b⁹ C_{mi}⁶/₉ G¹³ A_b¹³ G¹³ D⁹ A_b¹³ G⁷(♭₁₃) C_{mi}⁶/₉

C_{mi}⁶/₉ D_b⁹ C_{mi}⁶/₉ G¹³ A_b¹³ G¹³ D⁹ A_b¹³ G⁷(♭₁₃) C_{mi}⁶/₉

C_{mi}⁶/₉ D_b⁹ C_{mi}⁶/₉ G¹³ A_b¹³ G¹³ D⁹ A_b¹³ G⁷(♭₁₃)

I

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Gr. {

PNO. {

DR. {

DR.

SOLO

Cmi⁶/₉ G⁷ D⁹ G⁷(¹³) Cmi⁶/₉ B^{b7} A^{b9} G⁷(¹³)

Cmi⁶/₉ G⁷ D⁹ G⁷(¹³) Cmi⁶ B^{b7} A^{b9} G⁷(⁵)

Cmi⁶/₉ G⁷ D⁹ G⁷(¹³) Cmi⁶ B^{b7} A^{b9} G⁷(⁵)

WALK
TIME

J



VOICE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GRE.

PNO.

DB.

DR.

C_{mi}⁶/₉

G⁷

D⁹

G⁷(_b⁹)

C_{mi}⁶/₉

b⁹⁷

A⁹

G⁷(_b⁹)

C_{mi}⁶/₉

G⁷

D⁹

G⁷(_b⁹)

C_{mi}⁶

b⁹⁷

A⁹

G⁷(_b⁹)

C_{mi}⁶/₉

G⁷

D⁹

G⁷(_b⁹)

C_{mi}⁶

b⁹⁷

A⁹

G⁷(_b⁹)

K

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

DB.

DR.

C⁷ G_{mi}⁷ C⁷ F_{mi} E[°] F_{mi} B^{♭7} F_{mi}⁷ B^{♭7} E^{♭△} A^{♭13} D[°] G^{7(♭13)}

C⁷ G_{mi}⁷ C⁷ (B^{♭5}) F_{mi}⁷ E[°] F_{mi}⁷ B^{♭7} F_{mi}⁷ B^{♭7} (B^{♭5}) E^{♭△} A^{♭7} D[°] G^{7(♭5)}

C⁷ G_{mi}⁷ C⁷ (B^{♭5}) F_{mi}⁷ E[°] F_{mi}⁷ B^{♭7} F_{mi}⁷ B^{♭7} (B^{♭5}) E^{♭△} A^{♭7} D[°] G^{7(♭5)}

C⁷ G_{mi}⁷ C⁷ (B^{♭5}) F_{mi}⁷ E[°] F_{mi}⁷ B^{♭7} F_{mi}⁷ B^{♭7} (B^{♭5}) E^{♭△} A^{♭7} D[°] G^{7(♭5)}

L

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO. {

DB.

DR.

C_{mi}^⁹

G^⁷

D^⁹

G^⁷(_b^⁹)

C_{mi}^⁹

B^⁹

A^⁹

G^⁷(_b^⁹) mp

C_{mi}^⁹

G^⁷

D^⁹

G^⁷(_b^⁹)

C_{mi}^⁹

B^⁹

A^⁹

G^⁷(_b^⁹) mp

C_{mi}^⁹

G^⁷

D^⁹

G^⁷(_b^⁹)

C_{mi}^⁹

B^⁹

A^⁹

G^⁷(_b^⁹) mp

C_{mi}^⁹

G^⁷

D^⁹

G^⁷(_b^⁹)

C_{mi}^⁹

B^⁹

A^⁹

G^⁷(_b^⁹)

M

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO. {

A LA BASIE

ENSEMBLE

mf

N

VOICE { *f*

ALTO 1 { *f*

ALTO 2 { *f*

TENOR 1 { *f*

TENOR 2 { *f*

BARI. { *f*

TPT. 1 { *f*

TPT. 2 { *f*

TPT. 3 { *f*

TPT. 4 { *f*

TBN. 1 { *f*

TBN. 2 { *f*

TBN. 3 { *f*

8. TBN. { *f*

GTR. { *f*

PNO. { *f*

DS. { *f*

DS. { *f*

0

VOICE {

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

8. TBN.

GTR.

PNO. {

D8.

D8.

P

VOICE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Gre.

PNO.

D.B.

D.B.

C^{mi⁶} 2 FEEL RHYTHM

G⁷

D^⁹

f G^{7ALT}

C^{mi⁶⁹} B^{⁹⁰} A^{⁹⁰} G^{7(⁹)}

G⁷

D^⁹

G^{7ALT}

mp

G^{7(⁹)}

IN 2

FILL

mf

mp

VOICE { G^b
 ALTO 1 G^b mf
 ALTO 2 G^b mf
 TENOR 1 G^b mf
 TENOR 2 G^b mf
 BARI. G^b mf
 TPT. 1 -
 TPT. 2 -
 TPT. 3 G^b mf
 TPT. 4 G^b mf
 TBN. 1 G^b mf
 TBN. 2 G^b mf
 TBN. 3 G^b mf
 B. TBN. G^b mf
 GTR. Cmi^b/₉ G^b¹³ A^b¹³ G^b⁷(^b₉¹³) f
 PNO. G^b mf
 DB. G^b mf
 DR. II G^b mf
 FILL f

VOICE

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT TOBIAS/SEPT/BROWN

♩ = 144 MEDIUM FAST SWING

A



10



B
16



C

21



27



D
32



36



E
40



44



v.s.

F 48

53

59

H 64

68

3

I 74 J 8 K 8 L 8

M 106 N 8 O

125

P 130

135

4 C

ALTO 1

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

The sheet music consists of eight staves of musical notation for Alto 1. The first staff begins with a measure of two eighth notes followed by a double bar line. The second staff starts with a bass clef and a '2' above it, followed by a measure of three eighth notes. The third staff starts with a bass clef and a '4' above it, followed by a measure of four eighth notes. The fourth staff starts with a bass clef and a '2' above it, followed by a measure of five eighth notes. The fifth staff starts with a bass clef and a '8' above it, followed by a measure of six eighth notes. The sixth staff starts with a bass clef and a '16' above it, followed by a measure of seven eighth notes. The seventh staff starts with a bass clef and a '20' above it, followed by a measure of eight eighth notes. The eighth staff starts with a bass clef and a '24' above it, followed by a measure of nine eighth notes. The ninth staff starts with a bass clef and a '28' above it, followed by a measure of ten eighth notes. The tenth staff starts with a bass clef and a '32' above it, followed by a measure of eleven eighth notes. The eleventh staff starts with a bass clef and a '38' above it, followed by a measure of twelve eighth notes. Various performance markings are included, such as dynamics (mf, f, mp), slurs, and grace notes. Section labels A, B, C, and D are placed on the left side of the staves at specific measures.

v.s.

ALTO 1

E 40 **F** 6 **G** 56 **H** 64 **I** 72 **J** 74 **K** 90 **L** 98

7 6 *mf*

60 *f*

69

72

74 7 8

90 *mf*

94 *mp*

98 3 *mp*

ALTO 1

3

M 106

N 114

O 122

P 130

ALTO 2

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

TOBIAS/SEPT/BROWN

$\text{♩} = 144$ MEDIUM FAST SWING

The musical score consists of eight staves of handwritten notation for Alto 2. The first staff begins with a dynamic of mf . The second staff starts with a dynamic of f . The third staff is labeled 'A' with a dynamic of 8 . The fourth staff is labeled 'B' with a dynamic of 16 . The fifth staff is labeled 'C' with a dynamic of mf . The sixth staff is labeled 'D' with a dynamic of 32 . The seventh staff continues from the previous staff. The eighth staff concludes with a dynamic of $v.s.$.

Dynamics and performance markings include: mf , f , 8 , 16 , mf , mp , $=$, mf , $v.s.$

2

E 40

7 **F** 6

G 56

60

H 64

68

72

I 74

7 8

K 90

mf

94

L 98

3

mp

ALTO 2

ALTO 2

3

M 106

110

N 114

118

O 122

126

P 130

3

138

141

TENOR 1

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

The musical score consists of six staves of tenor vocal music. Staff 1 starts with a dynamic of *mf*. Staff 2 begins with a dynamic of *f*. Staff 3 is labeled 'A' and staff 4 is labeled 'B'. Staff 5 is labeled 'C' and staff 6 is labeled 'D'. Staff 7 is labeled 'E' and staff 8 is labeled 'F'. Various dynamics are indicated throughout, including *mf*, *f*, *mp*, and *p*. Performance markings like slurs, grace notes, and fermatas are also present.

1 2
4
A 8
B 16
C 24
D
E 40 F 7 6

TENOR 1

54

G 56

H 64

J

K

L

3

TENOR 1

3

M 106

110

N 114

118

O 122

126

P 130

138

141

TENOR 2

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

2

mf

4

f

2

A 8

8

B 16

mf

mf

20

mf

mp

C 24

mf

mf

D 32

mf

38

mf

v.s.

TENOR 2

2 **E** 40 7

F 48 6

G 56

H 64

I 74 7 **J** 8

K 90

L 98 3 = mp

TENOR 2

3

M 106

110

N 114

118

O 122

126

P 130

138

141

BARI. SAX.

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

TOBIAS/SEPT/BROWN

$\text{♩} = 144$ MEDIUM FAST SWING

The sheet music consists of ten staves of musical notation for Bari. Sax. The notation is in 4/4 time, with a key signature of one sharp (F#). The tempo is indicated as $\text{♩} = 144$ MEDIUM FAST SWING. The music is arranged by David Springfield for Stacey Kent. The title "COMES LOVE" is at the top, and the arranger's name "TOBIAS/SEPT/BROWN" is in the upper right. The music is divided into sections labeled A through E, each with specific dynamics and performance instructions. The sections are numbered 1 through 5 across the staves.

1

A 8

B

2

4

8

C

20

D 24

28

E 32

37

40

5

BARI. SAX.

46 WITH TBNS

F

G

H

I

J

K

L

M

110

N 114

117

O 122

126

P 130

138

141

TRUMPET 1

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

The musical score consists of eight staves of handwritten notation for trumpet. The key signature is one flat, and the tempo is indicated as ♩ = 144 MEDIUM FAST SWING. The arrangement is attributed to TOBIAS/SEPT/BROWN.

- Staff A:** 8 measures, 4/4 time. Dynamics include f and p .
- Staff B:** 8 measures, 4/4 time.
- Staff C:** 8 measures, 4/4 time.
- Staff D:** 32nd notes, mf dynamic.
- Staff E:** 6 measures, 3/4 time. Includes dynamics **WAH** and mf .
- Staff F:** 8 measures, 3/4 time. Features sixteenth-note patterns with a 3:2 subdivision bracket.
- Staff G:** 8 measures, 3/4 time. Includes dynamics p and \bar{p} .

TRUMPET 1

H 64

69

I 74

J

K 90

L

M 106

mp

N 114

118

O 122

P

128

2 4

136

4

C

This musical score for Trumpet 1 consists of 13 staves of music, each starting with a clef (G or F) and a key signature of one flat. The tempo is indicated by a 'C' with a '4' over it at the beginning of each staff. Measure 136 ends with a fermata. The score includes dynamic markings such as *f*, *mp*, and *mf*. Performance instructions like '2' and '4' are placed above certain measures. Letters H through C are placed above specific measures, likely indicating different sections or solos. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

TRUMPET 2

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

TOBIAS/SEPT/BROWN

$\text{♩} = 144$ MEDIUM FAST SWING

The musical score consists of 11 staves of handwritten notation for trumpet. The key signature is one flat, and the tempo is indicated as $\text{♩} = 144$ MEDIUM FAST SWING. The score includes the following sections:

- Staff 1:** Section A (8 measures), section B (8 measures), section C (8 measures), section D (32 measures).
- Staff 2:** Measures 36-40, section E.
- Staff 3:** Measures 40-48, section F.
- Staff 4:** Measures 52-56, section G.
- Staff 5:** Measures 56-68, section H.
- Staff 6:** Measures 68-76.

Performance markings include dynamics (e.g., f , mf), articulations (e.g., accents, slurs), and effects like Wah-wah. Measure numbers are placed above the staves, and section labels A through H are enclosed in boxes.

TRUMPET 2

I 74 8 **J** 8 **K** 8 **L** 7

mp

M 106

110

N 114

118

O 122

128

P

136

4

TRUMPET 3

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIA/S/SEPT/BROWN

The sheet music consists of eight staves, each labeled with a letter and a measure number. Staff A starts at measure 4 and ends at measure 8. Staff B starts at measure 8 and ends at measure 8. Staff C starts at measure 8 and ends at measure 8. Staff D starts at measure 32 and ends at measure 36. Staff E starts at measure 40 and ends at measure 6. Staff F starts at measure 48 and ends at measure 52. Staff G starts at measure 56 and ends at measure 8. The music is in 4/4 time with a key signature of one flat. Various dynamics and performance instructions like 'f' (fortissimo), 'mf' (mezzo-forte), and 'WAH' are included. Measure 4 features a dynamic 'f'. Measure 6 includes a dynamic 'mf'. Measures 52-56 feature a 'WAH' effect.

A 4
B 8
C 8
D 32
E 40
F 48
G 56

2

TRUMPET 3

H 64

64

69

74 8 8 8 7 ;mp

106

110

114

118

122 f

128 2 4 f

139 f

J K L

M

N

O

P

TRUMPET 4

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

TOBIAS/SEPT/BROWN

♩ = 144 MEDIUM FAST SWING

The musical score consists of eight staves of music for trumpet, arranged by David Springfield for Stacey Kent. The tempo is indicated as ♩ = 144 MEDIUM FAST SWING. The score is divided into sections labeled A through H, each with specific dynamics and performance instructions.

- Staff A:** 8 measures, dynamic ff.
- Staff B:** 8 measures, dynamic f.
- Staff C:** 8 measures, dynamic ff.
- Staff D:** 32nd notes, dynamic mf.
- Staff E:** Measures 36-40, dynamic ff. Includes "WAH" instruction.
- Staff F:** Measures 40-48, dynamic ff. Includes "WAH" instruction.
- Staff G:** Measures 48-56, dynamic ff. Includes "WAH" instruction.
- Staff H:** Measures 56-64, dynamic ff.

Measure numbers are indicated above the staff lines, and measure lengths are marked with vertical bars and numbers (e.g., 4, 8, 2, 32, 6, 8).

TRUMPET 4

68

I 74 8 8 8 7 *mp*

M 106

110

N 114

118

O 122

P 128 2 4

139

TROMBONE 1

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

1

2

A 8

B 8

C 8

D 32

36

E 40

F 48

G 56

mf

WAH

WAH

WAH

5

mf

v.s.

TROMBONE 1

60

H

I 74 Cmi^{6/9}

G⁷

D⁰ G^{7(b13)} Cmi^{6/9} B^{b7} A^{b13} G^{7(b13)}

J 82 Cmi^{6/9}

G⁷

D⁰ G^{7(b13)} Cmi^{6/9} B^{b7} A^{b13} G^{7(b13)}

K 90 C⁷ Gmi⁷ C⁷ Fmi E⁰ Fmi

B^{b7} Fmi⁷ B^{b7} E^{bΔ} A^{b13} D⁰ G^{7(b13)}

L 98 Cmi^{6/9}

G⁷

TROMBONE 1

3

102 D \emptyset G7(b13) Cmi6/9 Bb7 A \flat 13 G7(b13)

M 106

N 114 f

O 122 f

P 126 2 f 4 sfz f

136 2 mf

141 f

TROMBONE 2

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

4/4 time, B-flat major.

Measures 1-8: Rhythmic patterns.

Measures 9-16: Section A (8 measures), Section B (8 measures), Section C (8 measures).

Measures 17-24: Section D (32 measures).

Measures 25-35: Rhythmic patterns.

Measures 36-40: Rhythmic patterns with 'WAH' markings.

Measures 41-45: Section E (5 measures).

Measures 46-50: Section F (4 measures).

Measures 51-55: Rhythmic patterns.

Measures 56-60: Section G (5 measures).

Measures 61-64: Rhythmic patterns.

TROMBONE 2

H 64

I 74 **J** 8 **K** 8 **L** 7 **M** 106

N 114

O 122

P 128 2 4

139

TROMBONE 3

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

2

A, 8 **B**, 8 **C**, 8

D, 32

36 WAH WAH WAH

E, 40 5

F, 48

55 **G**

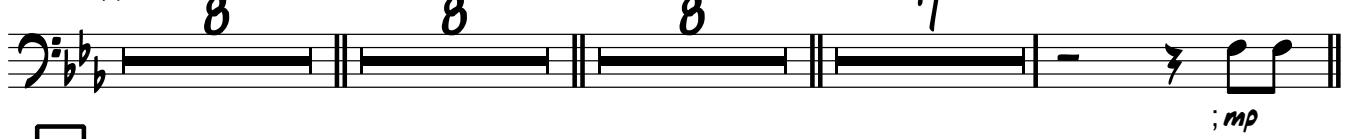
59

2

TROMBONE 3

H

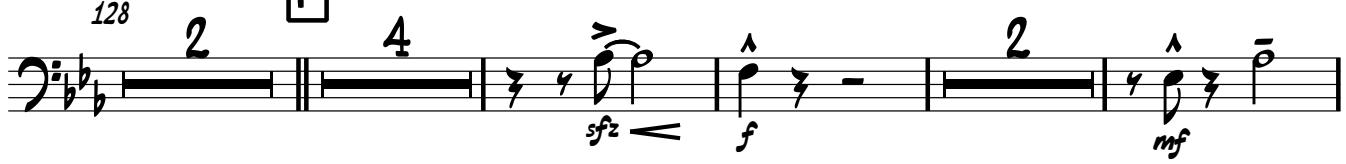
69

**I****J****K****L****M**

110

**N**

118

**O****P**

139



BASS TROMBONE

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

TOBIAS/SEPT/BROWN

♩ = 144 MEDIUM FAST SWING

Sheet music for electric guitar in 4/4 time, key of B-flat major. The music includes various performance techniques like slurs, grace notes, and bends. It is divided into sections labeled A through H, each with specific dynamics and articulations.

Section A: Dynamics: *mf*, *f*. Measures 1-3.

Section B: Measure 4. Dynamics: *8*, *8*. Measures 5-6.

Section C: Measure 7. Dynamics: *8*. Measures 8-9.

Section D: Measure 10. Dynamics: *32*, *mf*. Measures 11-12.

Section E: Measure 13. Dynamics: *WAH WAH WAH*, *>*, *=*. Measures 14-15.

Section F: Measure 16. Dynamics: *F*, *48*. Measures 17-18.

Section G: Measure 19. Dynamics: *mf*. Measures 20-21.

Section H: Measure 22. Dynamics: *64*, *mf*. Measures 23-24.

BASS TROMBONE

69

I 74 8 8 8 7 mp

M 106

N 114 f

118

O 122 f f

P 128 2 4 f mf

139

GUITAR

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

TOBIAS/SEPT/BROWN

 $\text{♩} = 144$ MEDIUM FAST SWING

A

Cmi^6 2 FEEL RHYTHM G^7

D^∞ $\text{G}^7(\flat_{13})$ Cmi^6 B^b7 A^b7 G^7

B

Cmi^6 G^7

D^∞ $\text{G}^7(\flat_{13})$ Cmi^6 B^b7 A^b7 $\text{G}^7(\sharp_5)$

C

C^7 Gmi^7 C^7 (\flat_9) Fmi^7 E^∞ Fmi^7 B^b7 Fmi^7 B^b7 (\sharp_5)

D

$\text{E}^b\Delta$ A^b7 D^∞ $\text{G}^7(\flat_{13})$ Cmi^6 IN 2 G^7

E

Cmi^6/\flat_9 IN 4 G^7

Cmi^6/\flat_9 IN 4 G^7

GUITAR

44 D^ø G^{7(b9)} Cmi^b B^{b7} A^{b7} G^{7(#5)}

F 48 Cmi^{b9} G⁷

52 D^ø G^{7(b9)} Cmi^{b9} D^{b9} Cmi^{b9} A^{b7} G^{7ALT}

G 56 C⁷ Gmi⁷ C^{7ALT} Fmi⁷ E^ø Fmi⁷

60 B^{b7} Fmi⁷ B^{b7ALT} E^{bΔ9} A^{b7} D^ø G^{7(#5)}

H 64 Cmi^{b9} D^{b9} Cmi^{b9} G¹³ A^{b13} G¹³

68 D^ø A^{b13} G^{7(b9)} Cmi^b 2 Cmi^{b9}

I 74 G⁷

78 D^ø G^{7(b9)} Cmi^b B^{b7} A^{b7} G^{7(#5)}

J 82 Cmi^{b9} G⁷

GUITAR

3

86 D^ø G^{7(b13)} Cmi^b B^{b7} A^{b7} G^{7(#5)}

K 90 C⁷ Gmi⁷ C⁷ (b9) Fmi⁷ E^ø Fmi⁷

94 B^{b7} Fmi⁷ B^{b7} (b9) E^{bΔ} A^{b7} D^ø G^{7(#5)}

L 98 Cmi^{b9} G⁷

102 D^ø G^{7(b13)} Cmi^b B^{b7} A^{b7} G^{7(#5)}

M 106 B N O C⁷ Gmi⁷ C⁷ Fmi⁷ E^ø Fmi⁷

126 B^{b7} Fmi⁷ B^{b7} (b9) E^{bΔ} A^{b7} D^ø G^{7(#5)}

P 130 Cmi^b 2 FEEL RHYTHM G⁷

134 D^ø G^{7ALT} Cmi^{b9} B^{b13} A^{b13} G^{7(b13)}

138 Cmi^{b9} B^{b13} A^{b13} G^{7(b13)} 2 D^{ø9} G^{7(b13)} Cmi^{b9}

This handwritten musical score for guitar consists of eight staves of music. The first staff starts at measure 86 with Dø, followed by G7(b13), Cmi⁹, Bb⁷, Ab⁷, and G7(#5). Measure 90 begins with a box labeled 'K' over a C7 chord. Measures 94 and 98 follow with Bb⁷, Fmi⁷, Bb⁷, (b9), Ebdelta, Ab⁷, Dø, and G7(#5) respectively. Staff two starts at measure 102 with Dø, followed by G7(b13), Cmi⁹, Bb⁷, Ab⁷, and G7(#5). Measures 106 and 126 continue with chords B, N, O, C7, Gmi⁷, C7, Fmi⁷, Eø, Fmi⁷, Bb⁷, Fmi⁷, Bb⁷, (b9), Ebdelta, Ab⁷, Dø, and G7(#5). Staff three starts at measure 130 with Cmi⁹ and a '2 FEEL RHYTHM' instruction, followed by G7. Measures 134 and 138 follow with Dø, G7ALT, Cmi⁹, Bb¹³, Ab¹³, G7(b13), Cmi⁹, Bb¹³, Ab¹³, G7(b13), and Cmi⁹. Various performance markings like 'mp', 'mf', '2', and dynamic markings like 'f' and 'p' are scattered throughout the score.

PIANO

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

TOBIAS/SEPT/BROWN

♩ = 144 MEDIUM FAST SWING

3 *mf*

mp

mf

f

2

2

A

8 Cmi⁶ LIGHT COMPING BEHIND VOCAL

G⁷

12 D^ø

G^{7(b13)}

Cmi⁶

B^{b7}

A^{b7}

G⁷

B

20 D^ø

G^{7(b13)}

Cmi⁶

B^{b7}

A^{b7}

G^{7(#5)}

C

28 B^{b7}

Fmi⁷

B^{b7}

(^{b9})

E^{bΔ}

A^{b7}

D^ø

G^{7(#5)}

2

PIANO

D 32 C_{mi}⁶ G⁷

E 36 D^Ø G^{7(b9)} C_{mi}^{6/9} G⁷

F 40 C_{mi}^{6/9} G⁷

G 44 D^Ø G^{7(b9)} C_{mi}⁶ B^{b7} A^{b7} G^{7(#5)}

H 48 C_{mi}^{6/9} G⁷

I 52 D^Ø G^{7(b9)} C_{mi}^{6/9} D^{b9} C_{mi}^{6/9} A^{b7} G^{7ALT}

J 56 C⁷ G_{mi}⁷ C^{7ALT} F_{mi}⁷ E^Ø F_{mi}⁷

K 60 B^{b7} F_{mi}⁷ B^{b7ALT} E^{bΔ9} A^{b7} D^Ø G^{7(b9)}

L 64 C_{mi}^{6/9} D^{b9} C_{mi}^{6/9} G¹³ A^{b13} G¹³

M 68 D^Ø A^{b13} G^{7(b9)} C_{mi}^{6/9} 2 C_{mi}^{6/9}

PIANO

I 74

J 82

K 90

L 98

M 106 A LA BASIE

4

PIANO

N 114

8

O 122 C7 Gmi7 C7 Fmi7 E° Fmi7

126 Bb7 Fmi7 Bb7 (b9) E♭△ A♭7 D° G7(b9)

P 130 Cmi6 G7

134 D° G7ALT

139 2 2

DOUBLE BASS

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The melody consists of eighth-note pairs followed by quarter notes, with slurs and grace notes. The dynamics include *mf*, *f*, and *p*. The score is divided into measures by vertical bar lines and sections by double bar lines with repeat dots.

Musical score for piano, page 4, measures 1-10. The score consists of two staves. The top staff uses a treble clef, a common time signature, and a key signature of one flat. It contains ten measures of music. The bottom staff uses a bass clef, a common time signature, and a key signature of one flat. It also contains ten measures of music. Measure 10 ends with a double bar line and repeat dots, indicating the music continues on the next page.

Musical score for 'The Star-Spangled Banner' showing measures 8 through 11. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth notes on the B, D, E, and G strings.

Measure 8: A major, C major 6th chord. The melody starts on the B string (open), followed by eighth notes on the D and E strings, and a sixteenth note on the G string.

Measure 9: The melody continues on the B, D, and E strings.

Measure 10: The melody begins on the G string (open) and continues on the B, D, and E strings.

Measure 11: The melody concludes on the G string (open).

Musical score for the first section:

12 D^ø G7**b13**) Cmi^b g^{b7} A^{b7} G7

The score consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. The notes are as follows:

- Measure 1: D^ø (two quarter notes)
- Measure 2: G7 (two quarter notes)
- Measure 3: b13 (two quarter notes)
- Measure 4: Cmi^b (two quarter notes)
- Measure 5: g^{b7} (two quarter notes)
- Measure 6: A^{b7} (two quarter notes)
- Measure 7: G7 (two quarter notes)

8 16 Cm i6

The musical score shows a bassoon part. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The measure consists of six eighth notes. The first note has a fermata over it. The third note has a fermata over it. The fifth note has a fermata over it. The measure ends with a repeat sign and a 'G7' chord label above the staff.

Musical score for the first section:

20 D^ø G7**b13** Cmi^b g^{b7} A^{b7} G7

The score consists of a single staff on a treble clef staff with a key signature of two flats. The measures are as follows:

- Measure 1: Dø (two quarter notes)
- Measure 2: G7 (two quarter notes)
- Measure 3: b13 (two quarter notes)
- Measure 4: Cmi^b (one quarter note followed by a half note)
- Measure 5: g^{b7} (one quarter note followed by a half note)
- Measure 6: A^{b7} (one quarter note followed by a half note)
- Measure 7: G7 (one quarter note followed by a half note)

Handwritten musical notation for "WALK IN 4" in C major 24. The key signature is C major (no sharps or flats). The time signature is 24. The melody consists of eighth-note patterns across eight measures. The notes are grouped by vertical bar lines. The first measure starts with a C note. The second measure starts with a Gm note. The third measure starts with a C note. The fourth measure starts with a F# note. The fifth measure starts with an Fm note. The sixth measure starts with an E note. The seventh measure starts with an Fm note.

DOUBLE BASS

28 $B^{\flat}7$ Fmi 7 $B^{\flat}7$ ($\begin{smallmatrix} b_9 \\ \#5 \end{smallmatrix}$) $E^{\flat}\Delta$ $A^{\flat}7$ D^{\flat} $G7(\begin{smallmatrix} b_9 \\ \#5 \end{smallmatrix})$

D 32 Cmi 6 $G7$

36 D^{\flat} $G7(b13)$ Cmi 6 $B^{\flat}7$ $A^{\flat}7$ $G7$

E 40 Cmi $6/\flat$ WALK IN 4 $G7$

44 D^{\flat} $G7(b13)$ Cmi 6 $B^{\flat}7$ $A^{\flat}7$ $G7(\#5)$

F 48 Cmi $6/\flat$ $G7$

52 D^{\flat} $G7(b13)$ Cmi 6 $D^{\flat}9$ Cmi $6/\flat$ $A^{\flat}7$ $G7_{ALT}$

G 56 C 7 Gmi 7 C 7_{ALT} Fmi 7 E $^{\flat}$ Fmi 7

60 $B^{\flat}7$ Fmi 7 $B^{\flat}7_{ALT}$ $E^{\flat}\Delta^9$ $A^{\flat}7$ D^{\flat} $G7(\begin{smallmatrix} b_9 \\ \#5 \end{smallmatrix})$

H 64 Cmi $6/\flat$ $D^{\flat}9$ Cmi $6/\flat$ G 13 A b13 G 13

DOUBLE BASS

3

68 D^ø A^{b13} G^{7(b9)}

I 71 Cmi⁶⁹
74 WALK G⁷

J 78 D^ø G^{7(b9)} Cmi⁶ B^{b7} A^{b7} G^{7(#5)}
82 Cmi⁶⁹ G⁷

K 86 D^ø G^{7(b9)} Cmi⁶ B^{b7} A^{b7} G^{7(#5)}
90 C⁷ Gmi⁷ C⁷ (F⁹) Fmi⁷ E⁰ Fmi⁷

94 B^{b7} Fmi⁷ B^{b7} (F⁹) E^{bΔ} A^{b7} D^ø G^{7(#5)}
98 Cmi⁶⁹ G⁷

102 D^ø G^{7(b9)} Cmi⁶ B^{b7} A^{b7} G^{7(#5)}

v.s.

DOUBLE BASS

M

110

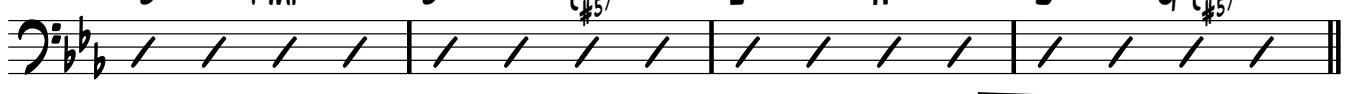
**N**

118

**O**

126

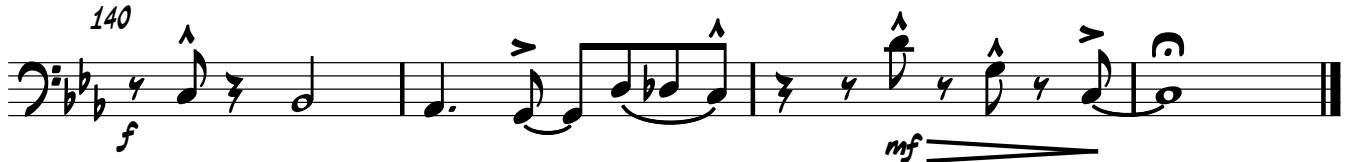
Bb7 Fmi7 Bb7 (b9) Ebd A° D°

**P**

136



140



DRUMS

COMES LOVE

ARRANGED BY DAVID SPRINGFIELD FOR STACEY KENT

♩ = 144 MEDIUM FAST SWING

TOBIAS/SEPT/BROWN

4/4 time signature. Measures 1-4 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 5 starts with a bass drum, followed by eighth-note pairs. Measure 6 starts with a bass drum, followed by sixteenth-note pairs. Measure 7 starts with a bass drum, followed by eighth-note pairs. Measure 8 starts with a bass drum, followed by sixteenth-note pairs.

4/4 time signature. Measures 9-10 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 11 starts with a bass drum, followed by eighth-note pairs. Measure 12 starts with a bass drum, followed by sixteenth-note pairs. Measure 13 is a "FILL" consisting of a series of eighth-note pairs.

A 8 2 FEEL ON HO HAT

8/8 time signature. Measures 14-15 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 16 starts with a bass drum, followed by eighth-note pairs. Measure 17 starts with a bass drum, followed by sixteenth-note pairs.

12 IN 4 ON RIDE

12/8 time signature. Measures 18-19 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 20 starts with a bass drum, followed by eighth-note pairs. Measure 21 starts with a bass drum, followed by sixteenth-note pairs.

B 16 2 FEEL ON HO HAT

16/8 time signature. Measures 22-23 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 24 starts with a bass drum, followed by eighth-note pairs. Measure 25 starts with a bass drum, followed by sixteenth-note pairs.

20 IN 4 ON RIDE

20/8 time signature. Measures 26-27 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 28 starts with a bass drum, followed by eighth-note pairs. Measure 29 starts with a bass drum, followed by sixteenth-note pairs.

C 24 TIME IN 4

24/8 time signature. Measures 30-31 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 32 starts with a bass drum, followed by eighth-note pairs. Measure 33 starts with a bass drum, followed by sixteenth-note pairs.

28

28/8 time signature. Measures 34-35 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 36 starts with a bass drum, followed by eighth-note pairs. Measure 37 starts with a bass drum, followed by sixteenth-note pairs.

D 32 2 FEEL ON HO HAT

32/8 time signature. Measures 38-39 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 40 starts with a bass drum, followed by eighth-note pairs. Measure 41 starts with a bass drum, followed by sixteenth-note pairs.

mp

v.s.

2

DRUMS

³⁶ IN 4 ON RIDE**E** ⁴⁰ TIME

44

F ⁴⁸

52

G ⁵⁶

60

H ⁶⁴

69

I ⁷⁴ TIME

DRUMS

3

78

**J** 82

86

**K** 90

94

**L** 98

102

**M** 106 ENSEMBLE110 *mf***N***f*

v.s.

DRUMS

118

0 122

126

P 130 IN 2

136

140