

ISABEL THE LIBERATOR

Up-Tempo Hard Bop / Latin

Larry Willis / Woody Shaw
arr. Doug Morton

Fast Hard Bop (♩ = c. 240)

4x

The score is arranged for a large jazz ensemble. It begins with a 4-measure rest for all instruments, marked with a '4x' above the Flute staff. A double bar line with a repeat sign follows. The Flute, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, and Trumpet in B♭ 1 staves are silent throughout. The Trumpet in B♭ 2 staff has a whole rest. The Trumpet in B♭ 3 and 4 staves play a rhythmic eighth-note pattern. The Trombone 1, 2, and 3 staves play a similar eighth-note pattern. The Bass Trombone staff has a whole note. The Guitar staff plays a series of chords. The Piano staff has a complex accompaniment with eighth notes and chords. The Acoustic Bass staff plays a rhythmic eighth-note pattern. The Drum Set staff plays a consistent eighth-note pattern. The score concludes with a double bar line and a repeat sign.

(continue)

10 **A**

Fl.

A. Sx. 1

A. Sx. 2

F. Sx. 1

F. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

B

Fl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

Cymbal bell

C 11

D 11

2

2

29 C

Fl.

A. Sx. 1

A. Sx. 2

F. Sx. 1

F. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. D 11

Pno. D 11

A. B.

D. S.

39 D

Fl.

A. Sx. 1

A. Sx. 2

F. Sx. 1

F. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

Cymbal bell

E Afro-Cuban triplet feel

48

Fl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

D11

G Δ

D13

F Δ

A $b\Delta$

G Δ

D13

F Δ

A $b\Delta$

G Δ

D13

F Δ

A $b\Delta$

2

58

Fl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

Dm9 CΔ Bb13+11 Fm9 E7+9

Dm9 CΔ Bb13+11 Fm9 E7+9

Fm9 E7+9

68 F

Fl.

A. Sax. 1

A. Sax. 2

F. Sax. 1

F. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

Solo

78

Fl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

C11

D11

C11

D11

Cymbal bell

2

G SOLOS
(OPEN)
A_m11 (ish)

87 Fl. G SOLOS (OPEN) A_{m11} (ish)

87 A. Sax. 1

87 A. Sax. 2

87 T. Sax. 1 B_{m11} (ish)

87 T. Sax. 2

87 B. Sax.

87 Tpt. 1

87 Tpt. 2 B_{m11} (ish)

87 Tpt. 3

87 Tpt. 4

87 Tbn. 1 A_{m11} (ish)

87 Tbn. 2

87 Tbn. 3

87 B. Tbn.

87 Gtr. $C11$ $D11$ A_{m11} (ish)

87 Pno. $C11$ $D11$ A_{m11} (ish)

87 A.B. A_{m11} (ish)

87 D. S. 2 "Blakey" time

H Afro-Cuban triplet feel

96

Fl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

Break btwn Solos

G^{Δ}

D_{13}

F^{Δ}

$A^{\flat\Delta}$

106

Fl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

D_{m9} C^Δ B^b13+11 F_{m9} E7+9

Repeat to G for solos
Last X to sign

116
Fl. D.S. al Coda

116
A. Sax. 1 D.S. al Coda

116
A. Sax. 2 D.S. al Coda

116
T. Sax. 1 D.S. al Coda

116
T. Sax. 2 D.S. al Coda

116
B. Sax. D.S. al Coda

116
Tpt. 1 D.S. al Coda

116
Tpt. 2 D.S. al Coda

116
Tpt. 3 D.S. al Coda

116
Tpt. 4 D.S. al Coda

116
Tbn. 1 D.S. al Coda

116
Tbn. 2 D.S. al Coda

116
Tbn. 3 D.S. al Coda

116
B. Tbn. D.S. al Coda

116
Gtr. D.S. al Coda C11 D11 C11

116
Pno. D.S. al Coda C11 D11 C11

116
A.B. D.S. al Coda

116
D.S. D.S. al Coda

1,2,3

4th

125 1, 2, 3.

4.

Fl.

A. Sx. 1

A. Sx. 2

F. Sx. 1

F. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

A.B.

D. S.

125 D 11

Gm

125 D 11

Gm9