

Smack That Thang

Alex L.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Bb7 Bb7 Eb7 Eb7 Bb7

To Coda

The musical score is arranged in a standard jazz ensemble format. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari) are in the upper staves, with melodic lines and lyrics. The instrumental parts include four trumpets (Tpt. 1-4) and four trombones (Tbn. 1-4). The guitar (Gtr.) and piano (Pno.) parts provide harmonic support, with the piano part featuring a steady bass line. The bass (Bass) part provides a walking bass line, and the drums (Drums) provide a steady rhythm. The score is in 4/4 time and features a 'To Coda' section. Chord changes are indicated below the guitar and piano parts.

Chord changes indicated below the guitar and piano parts:

- Bb7
- F7
- Eb7
- Bb7

1. | 2. | G7

Alto 1: G7

Alto 2: C7

Tenor 1: C7

Tenor 2: G7

Bari: C7

Tpt. 1: C7

Tpt. 2: C7

Tpt. 3: C7

Tpt. 4: Bb7

Tbn. 1: Bb7

Tbn. 2: Bb7

Tbn. 3: Bb7

Tbn. 4: Bb7

Gtr.: F7, Bb7

Pno.: F7, Bb7

Bass: F7, Bb7

Drums: F7, Bb7

Chord changes: G7, C7, Bb7, F7

Performance instructions: Play, F7

Chord chart for page 6:

			C7		G7
Alto 1	/	/	/	/	/
Alto 2	/	/	/	/	/
Tenor 1	/	/	/	/	/
Tenor 2	/	/	/	/	/
Bari	/	/	/	/	/
			F7		C7
Tpt. 1	<i>Bkg on cue</i>	/	/	/	/
Tpt. 2	<i>Bkg on cue</i>	/	/	/	/
Tpt. 3	<i>Bkg on cue</i>	/	/	/	/
Tpt. 4	<i>Bkg on cue</i>	/	/	/	/
			Eb7		Bb7
Tbn. 1	<i>Bkg on cue</i>	/	/	/	/
Tbn. 2	<i>Bkg on cue</i>	/	/	/	/
Tbn. 3	<i>Bkg on cue</i>	/	/	/	/
Tbn. 4	<i>Bkg on cue</i>	/	/	/	/
	Bb7	Bb7	Bb7	Eb7	Eb7
Gtr.	/	/	/	/	/
	Bb7	Bb7	Bb7	Eb7	Eb7
Pno.	/	/	/	/	/
	Bb7	Bb7	Bb7	Eb7	Eb7
Bass	/	/	/	/	/
Drums	%	%	%	%	%

Alto 1 D7 C7 G7
 Alto 2 D7 C7 G7
 Tenor 1 G7 F7 C7
 Tenor 2 G7 F7 C7
 Bari D7 C7 G7
 Tpt. 1 G7 F7 C7
 Tpt. 2 G7 F7 C7
 Tpt. 3 G7 F7 C7
 Tpt. 4 F7 Eb7 Bb7
 Tbn. 1 F7 Eb7 Bb7
 Tbn. 2 F7 Eb7 Bb7
 Tbn. 3 F7 Eb7 Bb7
 Tbn. 4 F7 Eb7 Bb7
 Gtr. Bb7 F7 Eb7 Bb7
 Pno.

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

Chord voicings: D7, G7, F7, Bb7

Drum notation: %

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

8

Bb7

Eb7

Eb7

Bb7

Bb7

Bb7

Bb7

Eb7

Eb7

Bb7

Bb7

%

%

%

%

%

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

F7 Eb7 Bb7

F7 Eb7 Bb7

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Key signature: F#

Time signature: 4/4

Measures: 1, 2, 3, 4, 5

Chord symbols: F7, Bb

Drum notation: 3/8, 4/4, 8/8, 16/8

This musical score page, numbered 12, is for the section "D.S. al Coda". It features a full orchestral and band arrangement. The instruments are listed on the left side of the page: Alto 1, Alto 2, Tenor 1, Tenor 2, Bari, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The score is organized into four measures. The first three measures are mostly silent for the woodwinds and brass, with only the drums playing a rhythmic pattern. In the fourth measure, all instruments play. The woodwinds and brass have rests, while the strings and drums have active parts. The drums part includes triplets and a cymbal crash. The bass line has a triplet of eighth notes. The guitar part has a triplet of eighth notes. The piano part has a triplet of eighth notes. The bass line has a triplet of eighth notes. The drums part includes a cymbal crash. The score ends with a double bar line and a repeat sign.

rall.

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari) are in the upper system, and the instrumental parts (Tpt. 1-4, Tbn. 1-4, Gtr., Pno., Bass) are in the lower system. The key signature is one sharp (F#) for the vocal parts and one flat (Bb) for the instrumental parts. The time signature is 4/4. The score includes a 'rall.' marking at the beginning and 'gliss.' markings on the vocal lines. The instrumental parts are mostly silent, with some activity in the bass line at the bottom of the page.

Alto Sax 1

Smack That Thang

Alex L.

A

$\text{♩} = 135$

To Coda

1. 2. G7

C7 G7

D7 C7 G7 D7

Bkg on cue Bkg on cue Bkg on cue

D.S. al Coda

2
⊕

rall.

⊕

Alto Sax 2

Smack That Thang

Alex L.

A
♩ = 135
2

To Coda

1. 2. G7

C7 G7

D7 C7 G7 D7

Bkg on cue Bkg on cue Bkg on cue

D.S. al Coda 8

rall.

Tenor Sax 1

Smack That Thang

Alex L.

A
♩ = 135

2

To Coda

1. 2. Bb7

Eb7 Bb7

F7 Eb7 Bb7 F7

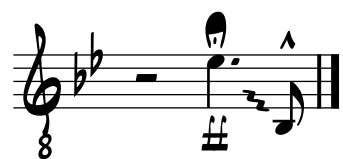
Bkg on cue Bkg on cue Bkg on cue

3

8 D.S. al Coda

rall.

2



Tenor Sax 2

Smack That Thang

Alex L.

A

$\text{♩} = 135$

To Coda

1. 2. C7

F7 C7

G7 F7 C7 G7

Bkg on cue Bkg on cue Bkg on cue

D.S. al Coda

2



rall.

A musical staff in treble clef with a 2/4 time signature. The piece begins with a 'rall.' (rallentando) marking. The melody starts with a quarter note on G4, followed by an eighth note on A4, and a dotted quarter note on B4. The second measure contains a quarter note on A4, a quarter note on G4, and a quarter rest. The third measure contains a quarter note on F4, a quarter note on E4, and a quarter rest. The fourth measure contains a quarter note on D4, a quarter note on C4, and a quarter rest. The fifth measure contains a quarter note on B3, a quarter note on A3, and a quarter rest. The sixth measure contains a quarter note on G3, a quarter note on F3, and a quarter rest. The seventh measure contains a quarter note on E3, a quarter note on D3, and a quarter rest. The eighth measure contains a quarter note on C3, a quarter note on B2, and a quarter rest. The ninth measure contains a quarter note on A2, a quarter note on G2, and a quarter rest. The tenth measure contains a quarter note on F2, a quarter note on E2, and a quarter rest. The eleventh measure contains a quarter note on D2, a quarter note on C2, and a quarter rest. The twelfth measure contains a quarter note on B1, a quarter note on A1, and a quarter rest. The thirteenth measure contains a quarter note on G1, a quarter note on F1, and a quarter rest. The piece concludes with a final cadence consisting of a quarter note on G1, a quarter note on F1, and a quarter rest, followed by a double bar line.

Bari Sax

Smack That Thang

Alex L.

A
♩ = 135
2

To Coda

1. 2. G7

C7 G7

D7 C7 G7 D7

Bkg on cue Bkg on cue Bkg on cue

D.S. al Coda

rall.

Trumpet 1

Smack That Thang

Alex L.

A

$\text{♩} = 135$

♩

Second and Third Times 1. 2.

To Coda

C7

Play

F7

C7

Bkg on cue

G7

F7

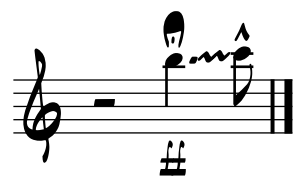
C7

G7

D.S. al Coda

rall.

2



Trumpet 2

Smack That Thang

Alex L.

A
♩ = 135
2

Second and Third Times

To Coda

1. 2. C7

Play

F7 C7

Bkg on cue

G7 F7 C7 G7

rall. - 3

gliss.

D.S. al Coda

Trumpet 3

Smack That Thang

Alex L.

A
♩ = 135
2

Second and Third Times

To Coda

1. 2. C7

Play

F7 C7

Bkg on cue

G7 F7 C7 G7

8 D.S. al Coda

rall. - - -

gliss.

Trumpet 4

Smack That Thang

Alex L.

A
♩ = 135
2

Second and Third Times

To Coda

1. 2. C7

Play

F7 C7

Bkg on cue

G7 F7 C7 G7

8 D.S. al Coda

rall. - 3

gliss.

Trombone 1

Smack That Thang

Alex L.

A
♩ = 135

2

Second and Third Times

To Coda

1. 2. Bb7

Play Eb7 Bb7 F7

Bkg on cue Eb7 Bb7 F7

rall. 3

miss

Trombone 2

Smack That Thang

Alex L.

A
♩ = 135

2

Second and Third Times

To Coda

1. 2. Bb7

Play Eb7 Bb7 F7

Bkg on cue Eb7 Bb7 F7

rall. 3

gliss.

Guitar

Smack That Thang

Alex L.

A
♩ = 135
2

Bb7 Bb7 Bb7 Bb7 Eb7 Eb7

Bb7 Bb7 To Coda F7 Eb7 Bb7

1. F7 2. F7 Bb7 Bb7

Bb7 Bb7 Eb7 Eb7 Bb7 Bb7

F7 Eb7 Bb7

Bb7

Bb7

F7 8 D.S. al Coda rall. 3

Piano

Smack That Thang

Alex L.

A
♩ = 135

Bb7 Bb7 Bb7 Bb7 Eb7

Eb7 Bb7 Bb7 To Coda F7 Eb7 Bb7

1. F7 2. F7 Bb7

Bb7 Bb7 Bb7 Eb7 Eb7 Bb7

Bb7 F7 Eb7 Bb7 F7

Bb7 Bb7 Bb7 Bb7

2

E^b7 **E^b7** **B^b7** **B^b7**

F7 **E^b7** **B^b7**

F7 **D.S. al Coda**

⊕ **rall.**

Bass

Smack That Thang

Alex L.

A

$\text{♩} = 135$

S Bb^7 Bb^7 Bb^7 Bb^7 Eb^7

Eb^7 Bb^7 Bb^7 *To Coda* F^7 Eb^7 Bb^7

1. F^7 | 2. Bb^7 Bb^7

Bb^7 Bb^7 Eb^7 Eb^7 Bb^7 Bb^7 F^7

Eb^7 Bb^7 F^7 Bb^7 Bb^7

Bb^7 Bb^7 Eb^7 Eb^7

Bb^7 Bb^7 F^7

Eb^7 Bb^7 F^7

D.S. al Coda \oplus *rall.* - - - -

Drums

Smack That Thang

Alex L.

$\text{♩} = 135$

A

To Coda

1. 2.

$\text{♩} = 135$

$\text{♩} = 135$

$\text{♩} = 135$

$\text{♩} = 135$

$\text{♩} = 135$

rall.

D.S. al Coda

$\text{♩} = 135$

2

