THE ORIGIN OF PIECES (part 1)

I was visiting a vocalist friend on my way to work the other day. She was delighted to have just bought a new couch. I, in turn, was delighted to meet a singing pupil of hers, a very shapely young lady, all legs and cleavage with a very pretty face and friendly disposition - a vision which I have not yet been able to get out of my mind.

Anyway, this sofa was very nice - quite a large one with blue and white vertical stripes and comfortable to sit on. It had been made to order for a gay couple, but in the end they didn't want it, so it ended up in my friend's house where it sat looking very regal.

To make amends for paying more attention to the lovely creature opposite me than to the fine settee beside me, I told her I would have to make up a piece about it. I thought it might be useful ito share the process of creating a new piece of music with others to shed light on how it can be done.

The thing to remember is that music is all about making decisions - what notes to choose, what chords, what rhythms, tempo, dynamics, form, etc. And the ultimate decision - whether to scrap the whole idea. Needless to say, if you are an indecisive person by nature, you will find writing music very difficult.

There are various words for a couch in English and I've already used 3 of them - couch, sofa and settee. Which you use depends upon where you come from, which social class you're in and which word you like the sound of best. I personally like sofa. My cat is called Sophie and she often sits on the sofa. It just so happens that soh and fah are two notes in the tonic sol-fa, about which I know very little, except for the song Do-Re-Mi in the Sound of Music. Still that doesn't matter. What is important is that it gave me a peg to hang the tune on. (You can also get ideas for tunes in many other ways.)

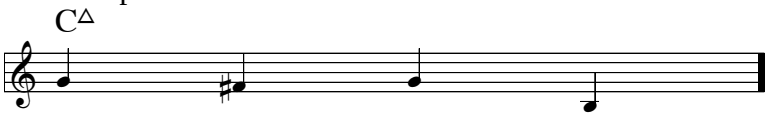
Over a coffee in my break later in the evening, I thought about it some more. Soh Fah. Sounds like Sofa. Hey, how about giving it the title *Sofa, So Good!* That suggests the first three notes of a tune. In the key of C, that translates into the notes G F G. The word *Good* can be any other note, so I chose te (B) because a cup of tea (te) can taste pretty good to me. So we've ended up with G F G B as the possible notes of the first musical phrase. (You don't have to go through all these mental steps to start with, but this is a challenge I set myself.)

I toyed about with these notes in my mind using different rhythms and durations for each note. After a short time, I decided that as the F could be seen as a lower neighbouring note to the G, it could be changed to an F# - that was much better, as the the tritone between the F and the B can sound a bit ugly in certain contexts.

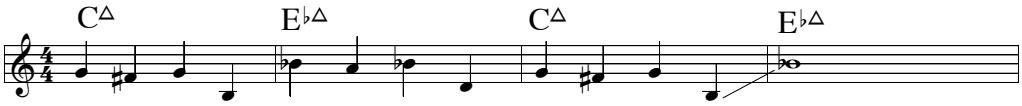
Now the first chord had to be a C major or minor chord which would make sense of the soh, fah and te. (The te - the note B - excluded it from being a dominant seventh or minor

seventh chord which would require a Bb instead, if the same chord were to be used for all of the notes.)

The initial phrase could therefore be this:

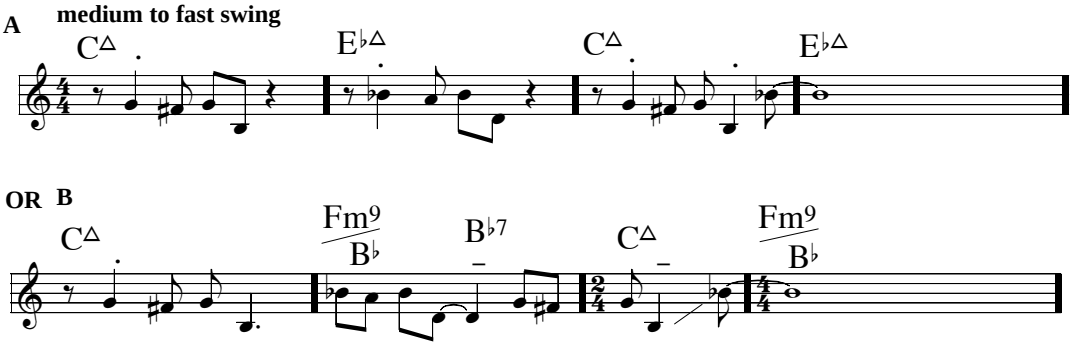


What could follow that? It could be repeated as is, or it could be repeated starting on a different note - a sequence. I chose the latter. To avoid a cliched chord sequence, I settled on Bb A Bb D (a minor third up) because I rather liked the fourth note B going to the Bb a major seventh higher, as if it was being resolved down a semitone. An Eb chord of some description would fit against these notes. Then I could repeat the whole thing with a few notes missing at the end, thus:



I could then do the same sort of pattern starting on a Db against a Gb chord....

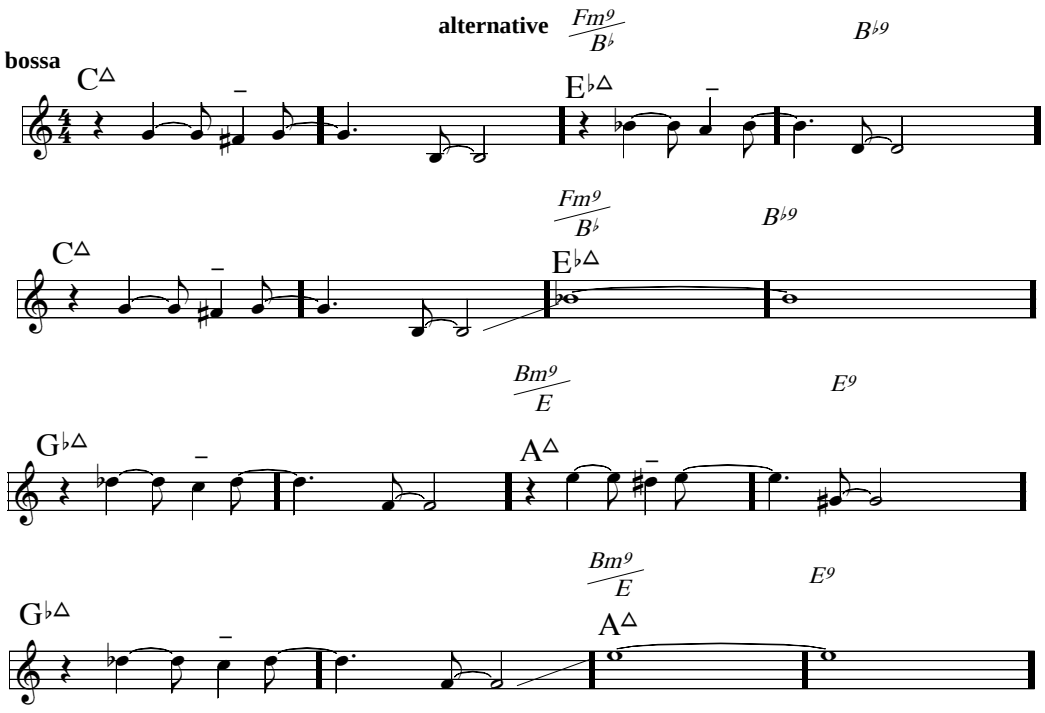
When I got home, I tried it on the piano. Too stodgy! I should change the rhythm to make it swing more.



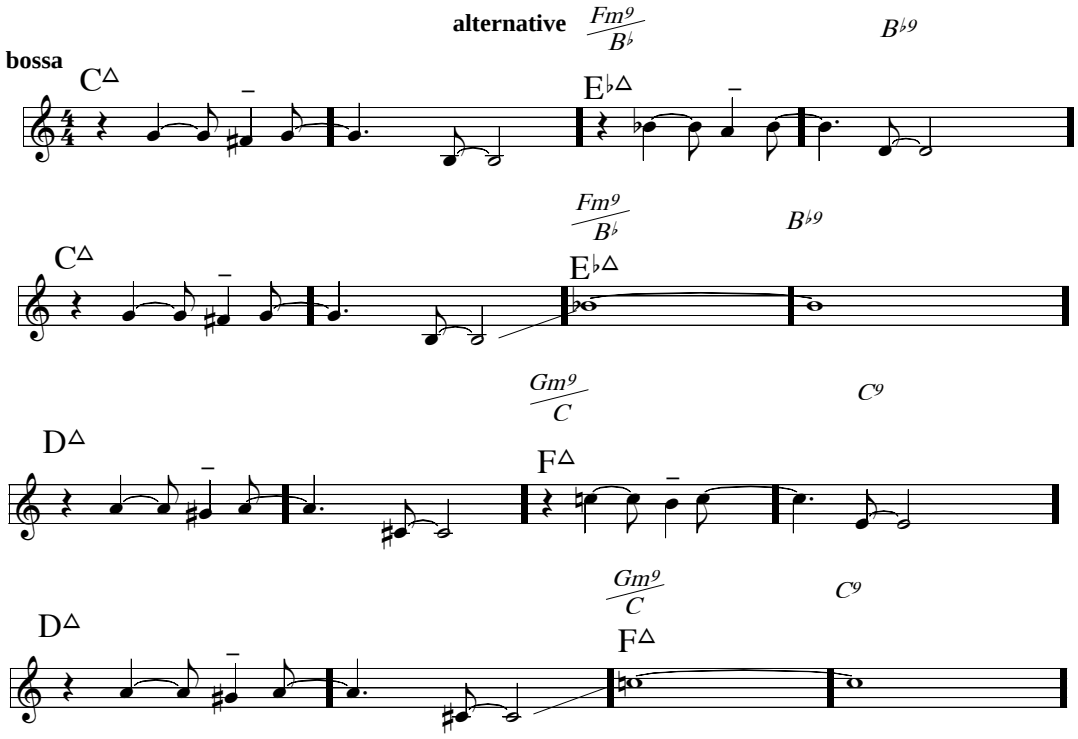
The first variation (A) of the first 4 bars is a bit too clipped for my tastes, even though years ago I would have been quite happy with it. The second (B) is more interesting rhythmically, but then it calls for a 2/4 bar which would have to be repeated later in the tune (bar 7) and in the last section and maybe elsewhere too for reasons of symmetry. Maybe it's a bit too fussy.

In the second bar of (B) I thought a change of chord would be nice with the tune going up and the bass line going down in contrary motion. Unfortunately where the melody ends up on a D in the second bar, a change of chord is necessary, otherwise it would clash with the existing chord. If I had stuck with that variation I would have re-vamped the chords for solos to | C maj | Fm7 on Bb | C maj | Fm7 on Bb | . Omitting the 2/4 bar would make it much easier to solo on.

I still wasn't happy about these variations - too boppy and rather dated for my current tastes, so I rethought it. What about trying it as a bossa?

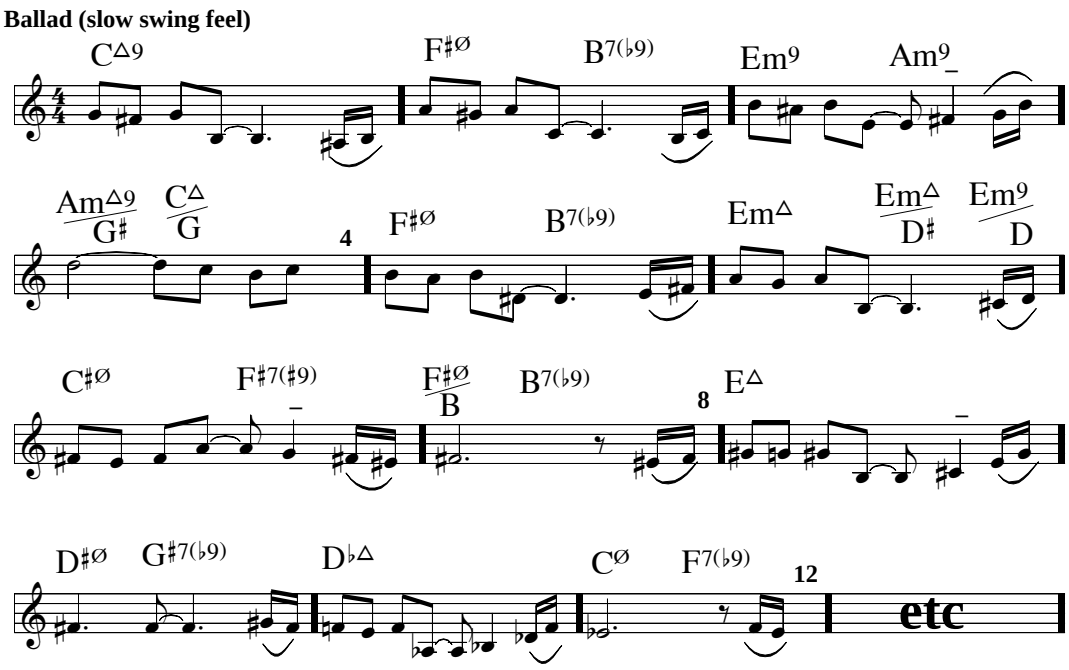


The problem here was going to lie in the range of the tune. By following the chord progression of going up a minor third for each new sequence (C - Eb - Gb - A) forgetting about the repeats for now, we already have a high E in the 11th bar, remembering that the lowest note is the B below middle C. The climax to the tune would need to go even higher than this and for a gentle bossa this might not be appropriate. The chord progression could be changed, but still not end up too common-place. (Avoiding cliched chord changes are very important to me.) This is one alternative I thought up:



No, I wasn't happy - it lacked that something. What sounds great in your head often sounds trite on a piano. A piano can help in broadening your horizons whereas keeping it all in your head makes you play safe. That's why a lot of composers actually write music at a piano.

I tried another approach - as a ballad, changing the chord sequence and intervals and adding a few linking notes.



Note that if you repeat a sequence more than twice you should alter it slightly thereafter, which I have done in the third and 7th bars. The variation in the ninth bar repeats the altered version and adds a few notes to make it into a 2-bar phrase. In bars 5-7, the neighbouring note is a tone below rather than a semitone because it sounds better against the chords. All clever stuff, but it doesn't make it terribly interesting to play.

I stopped at a very crucial place. What could come next? There are quite a few possibilities, but getting back to the original key is a problem.
Here are some chord changes which could follow, bearing in mind that the melody also has to change at this point too.

| Bb maj | Am7-5 D7 | Gm7 - suggests key of Bb to end with
| Bb maj| Am7-5 D7 | Gmaj - more interesting and could lead back to C
| Bm7-5 E7 | Am7 - suggests ending up in key of G
| Bm7-5 E7 | A maj - suggests ending up in key of A, G or D
| Bbm7-5 Eb7 | Ab maj - suggests ending up in key of Ab or Db
| Bbm7-5 Eb7 | Abm7 - suggests ending up in Gb

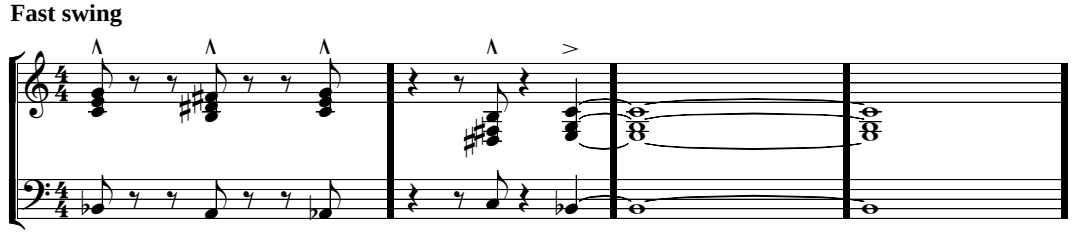
I don't think it is always important to end up in the same key and it's often refreshing not to, as the modulation in the last bar removes the necessity of a cliched turn-around. However for some tunes, like this one, it is probably best to end up in C again. What you sometimes have to fight, though, is when the music wants to dictate to you how it should go next. You have to struggle to exert you own will. I've read that this is similar to writing novels where the characters can take over and it requires a supreme effort to control them.

I didn't pursue this version as I didn't really like it so far. Far too reliant on II - V- I's which sound old-hat. So I discarded it - you can finish it if you want. Here's some useful advice in this respect: never fall in love with your pieces - they can be rubbish but it's hard to admit that about your own babies.

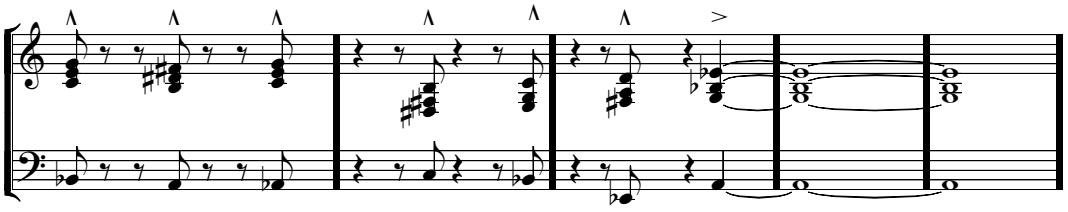
Making all these decision sounds like it's a long-winded affair, but with experience you know what works best and often the <u>first</u> idea is the best. But not in this case.
Anyway, I left it for a while and came back with some new ideas which is the version I settled for.

At a fast tempo, I found I could space out the tune and give it a punchy feel through appropriate syncopation. By spacing out the tune, I could also harmonise each note separately. Which chords could I use? I decided to try a simple triad with the seventh in the bass, ie. C triad with a Bb bass. I repeated this for the next chord (B triad with an A bass). That suggested I should continue the descending bass line for the next chord but reverting to the C triad on top. OK, I'd set up a pattern of triads against other notes in the bass and I liked the sound - a device I've used before in tunes which gives them a modern edge, similar to what they were doing in Classical music in the early days of the 20th century! Harmonically-speaking, a lot of jazz is very unadventurous.

Somewhere along the line now, I came across the idea of adding a note to the little motif which rounded it off better - G F# G B **C .** This final C is the keynote and could be harmonised by the tonic chord. But to add suspense I used the triad with a Bb bass note instead, as in the first chord but with a different inversion. The penultimate note, a semitone below, could be harmonised with a B triad. I tried different bass notes and ended up with a C which produces contrary motion with the tune.
This gave me the whole phrase completed:

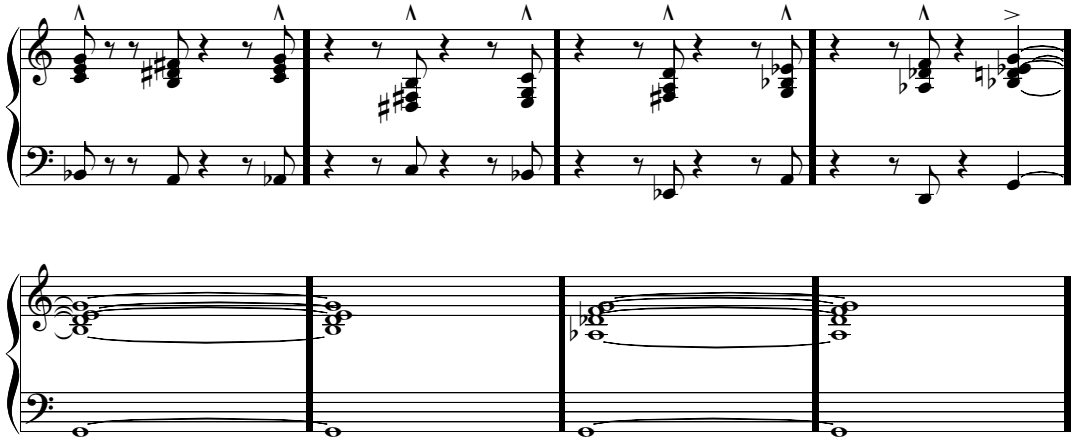


You instinctively know when you've hit on something, and for me, this was it.
So what would I follow this with? It seemed to demand a repetition. Things that are slightly out of the ordinary can often bear being repeated. But to maintain the interest and provide suspense, I thought of adding a few more notes to the tune on the repeat.



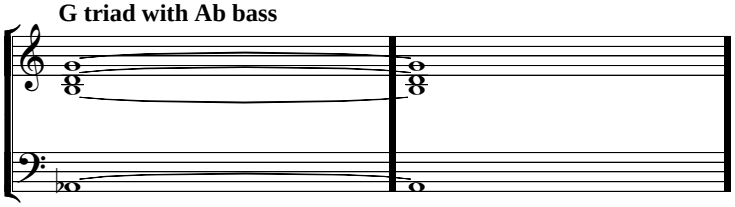
This meant that I had to add an extra bar at the end to make it feel right. So we have ended up with a five bar phrase. There are no rules saying you can't do that.

As I'd developed the tune by a process of agglomeration, I thought I would continue in the same vein which would take me to the end of the first section, thus:



You will notice that I cheated in the last four bars by adding an extra note to the harmony. This was to avoid the very rich Db triad with a D bass going to a simple Eb triad on its first inversion. However, the Eb triad would sound a little weak, even though it would sound correct because both the bass and the overlying chord follow their own strong logical progressions. But as I was merely thinking purely in terms of a piano arrangement, it is possible to add and take notes away in various places, so adding the major seventh to the Eb triad would keep it as a 4-note chord. Similarly, the next chord, a Db triad with G pedals is also made up of 4 notes.

Another alternative I played with was to use an Ab in the bass for the first of these 2 bars:



This would avoid the tune and bass both being a G. It was very tempting, but I rejected it here as it have too much of a final ring to it.

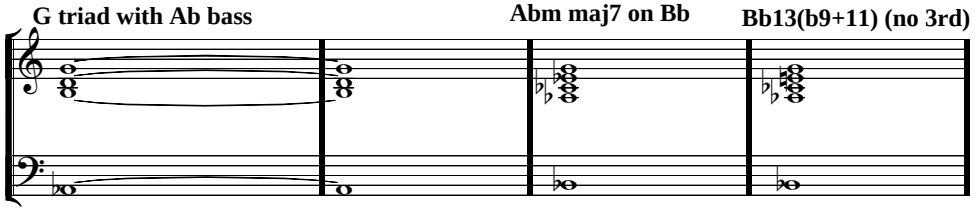
What to do after this completed section, I wondered. Repeating it seemed to make sense. That's always a nice feeling because you can add 100 % to the length of the tune without having to even think. Or is it just the lazy way out?! Well, not quite 100%, because the last few bars are dependent upon what follows that.

I triffled with the idea of repeating it again in the same key in 3/4 with a few different chord changes. One can get reckless after a while. I needed a walk which always clears

my head, followed by a good cup of coffee. The result was that out of those 3 notions, I dispensed with the 3/4 and the same key but accepted the idea of changing the chords.

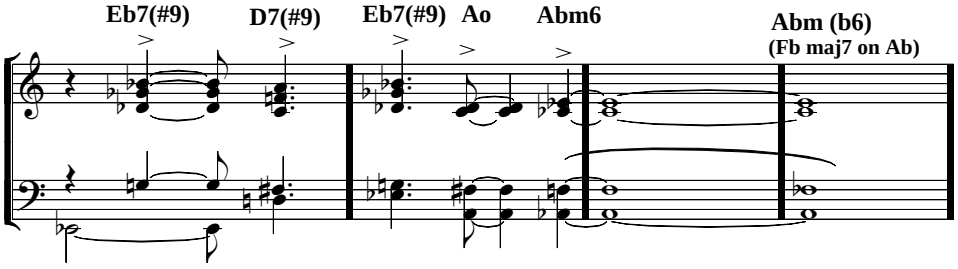
A key change (or rather change of tonality) would be welcome here. I had originally very much liked the idea of going into Eb and so I tried that - yes, it would work. What I really wanted here then was something that was already familiar, but something that was different enough to keep the interest up. So instead of repeating the melody exactly, I made a few small changes to it. This was an instinctive reaction - sometimes things just happen that way, other times you have to puzzle out what to do.

But first, I had to find a transition into the new key. This time I could use the G triad on the Ab bass which would clearly define it as the end of a particular section. This particular chord can also be regarded as an Ab diminished chord with an added G which is closely related to the key of Eb. I could follow that with one or two Bb dominant type chords to reinforce the new tonatlity , thus:

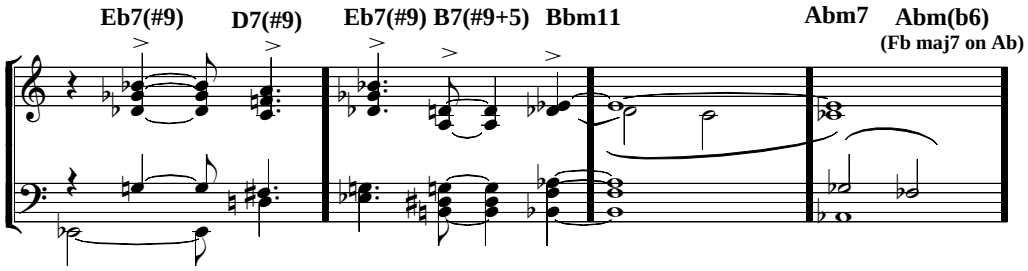


I must admit I had to find the chords in the last 2 bars by a process of trial and error, and these just sounded right to me. Stick to the well-worn paths and you don't need to resort to using a piano as much.

Now for the next section this is what I came up with for the first 4 bars. I thought that having a different rhythm with sustained notes would make a nice contrast to the first section.

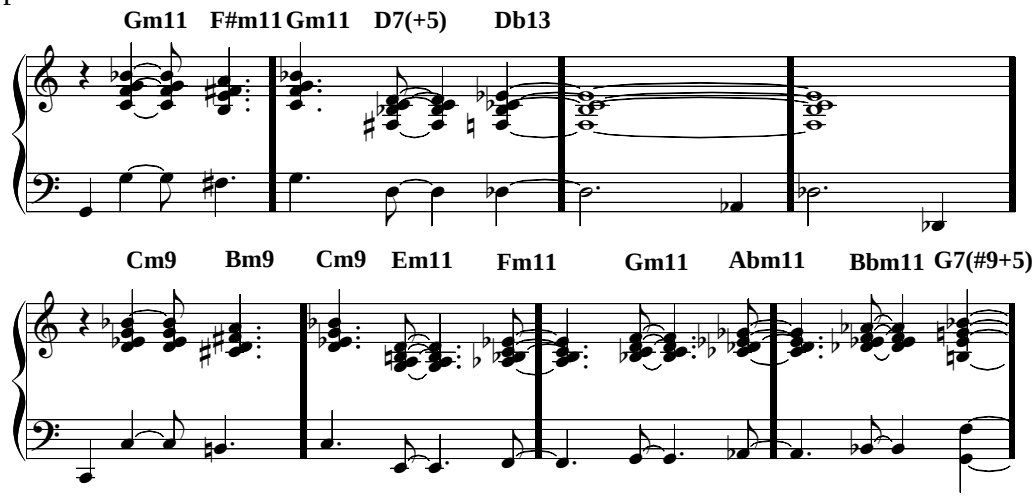


This falls under the fingers nicely on the piano, but did I really want the A diminished chord and the Abm6, I pondered. It does sound a bit like a bossa sequence. I looked for an alternative .



A difficult decision. The first is easier to play, the second one is more interesting harmonically with fatter chords. In the end, rather than being a case of "either...or" I decided to keep them both and do two versions of the tune - an easy to play one for my friend and a more difficult one which would form the basis of an arrangement for horns.

Having decided on a course of action, I turned my attention to the next few bars which turned out to be more straight-forward. I could simply repeat the tune with different chords: Bars 1 and 5 were easy, merely using the chord I'd arrived at and then going to the same chord a semitone below for the next chord and back up again. This is called parallel chords.



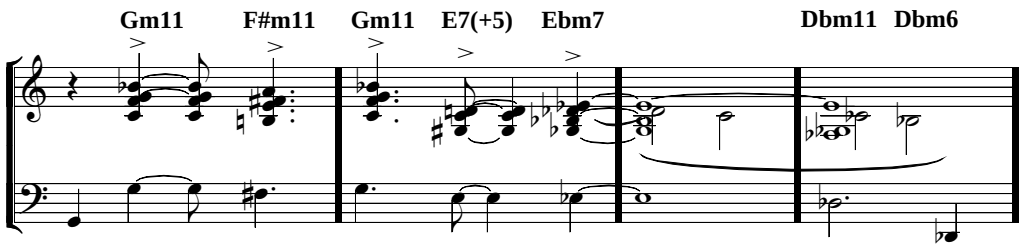
The first few bars of this seemed to fit the easy version, but not the second one. For that I had to be consistent and follow the contours of the harmony in the previous few bars. From the second bar this was as follows:

| Eb7(#9 B7(#9+5) Bbm11 | (Bbm11) | Abm7 Abm (b6) |

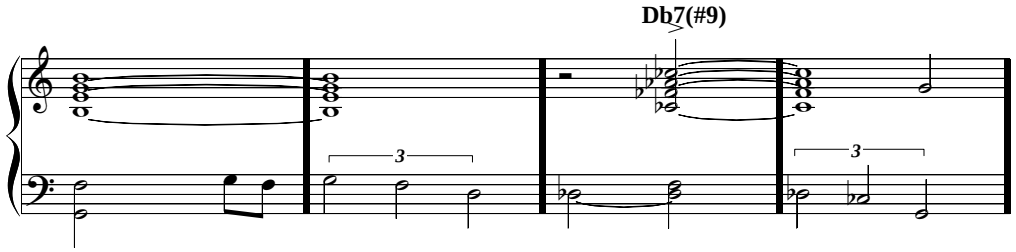
So working it out mathematically (which is often necessary) this gave me:

!Gm11 E7(+5) Ebm7 | (Ebm7) | Dbm11 Dbm6 |

Note that some of the chords are slightly different , but the bass progression is the same as are the basic chord types, excluding the first chord. Thus:

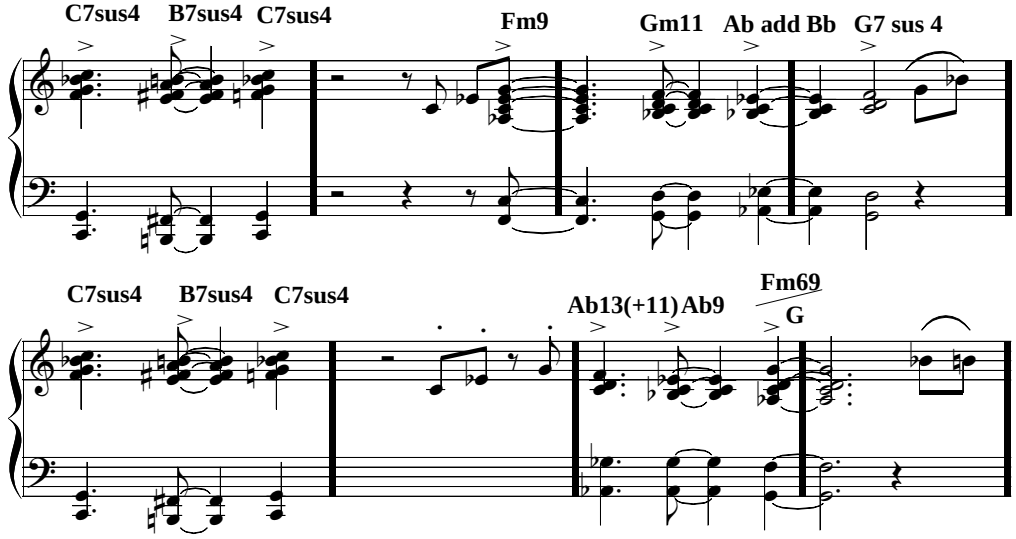


Looking back at the example previous to this, the choice of harmony for the last chord (a G7(#9+5) was determined by the fact that I wanted to get back to a C chord at the start of the following section. The four bars which come after this are merely treading water. In order to introduce a chord change to break it up, I went for the tritone subsitute. The fine details of this took quite a time, mainly trying to simplify things.



So now I had to think up something for the next and possibly last section. As the tune so far has drawn on a few short motifs, I needed to reiterate them in some way for purposes of unity but make a few changes too to prevent it from becoming predictable or boring. However, I did seem to have ended up on the tonic of the tonic chord, which gives the motif a different and stronger flavour.

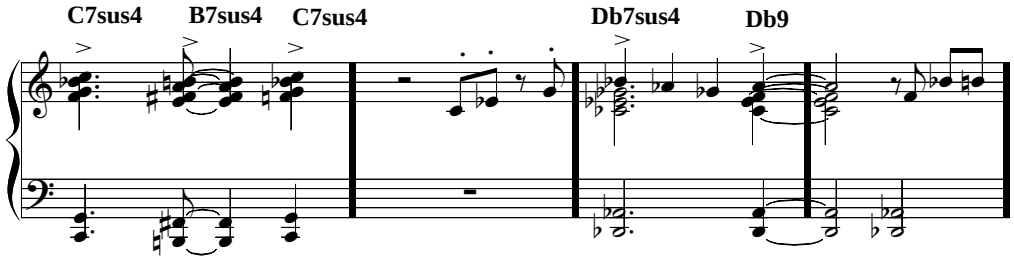
I was not able to carry on for a while as I had other pressing things to do - going to work, for instance. But when I did resume the following eight bars immediately came to mind. These have a sort of call-and-response format and are far more bluesy than hitherto.



The suspended 4th chords in the 1st and 5th bars are a favourite of mine - they sound very strong in themselves and have a modern sound. The open fifths in the bass are also very strong. Originally I tied the last chord over to a half-note/minim chord in the next bar, but this seemed to weaken the effect, so I used a rest instead.

The last chord in the 7th bar is really a G7 sus4 chord with a flattened ninth but I've written it this way as it is easier to read. It does not need to be resolved. The chords in the 3rd bar were slightly changed to make it more pianistically-friendly to play.

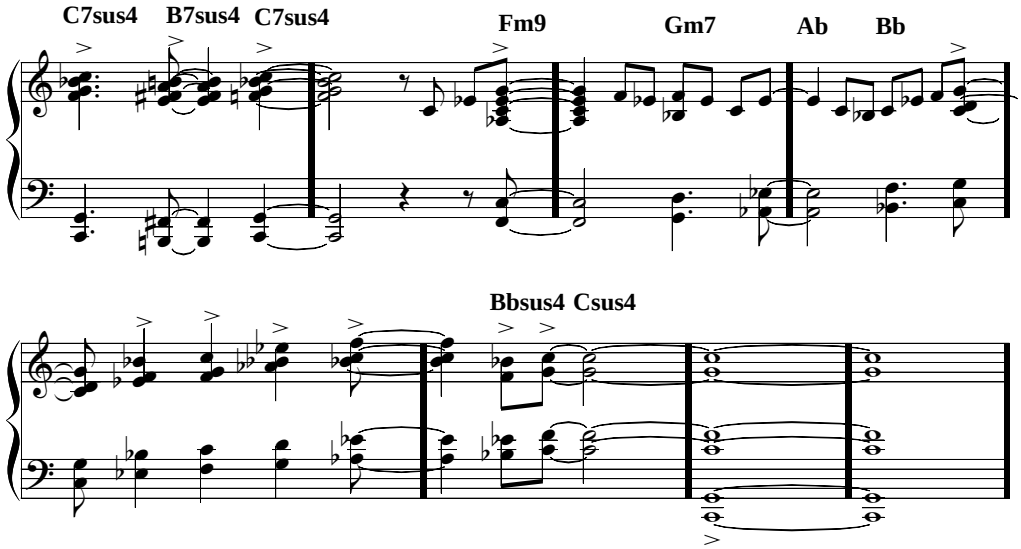
I was not terribly happy about the last two bars as it did sound too predicable. So I had to make a compromise. I would keep to this for the easy version of the tune, but would change it for the more difficult one. This is what I thought up:



I'm not sure whether this was the right decision. But it has one advantage. Since the harder version of the tune will be the basis of a small band arrangement, I have to bear in mind the chord progression that can be used for soloing on, and this struck me as being more interesting to play on.

I felt the end was now within sight. But the final stretch can be ever so tricky in order to prevent it from being too corny (that's how the music would like to dictate if I didn't stand my ground). The first two bars could just be a repeat of the first two above. Further than that I would need to sleep on it.

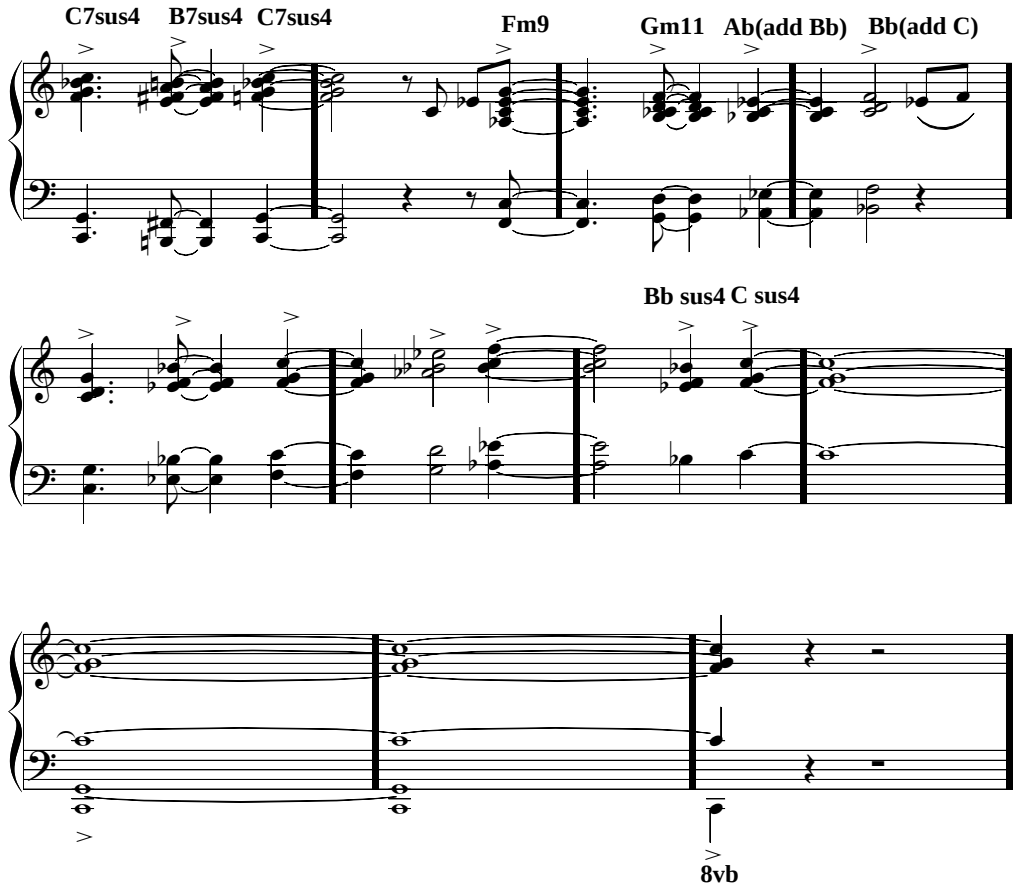
Lying in bed I thought of a blues/pentatonic phrase which could go next but it may too much out of keeping with the existing music. This is what I originally wrote:



In the 3rd and 4th bars I had to simplify things to make it easier to play. Harmonising bars 5 and 6 was by trial and error. I knew the rough effect I wanted which was parallel chords of the same general type.

The first three chords were fine, but then by continuing the same process I ended up with the F at the end of the fifth bar harmonised against a Bb chord. That screwed things up for the next bar, so I had to work backwards. This is often a useful approach.. I worked out what I wanted in the 6th bar and already had the first 3 chords of the previous bar. By using the same left-hand voicing (a perfect fifth) and the same right-hand voicing a perfect fifth with a perfect fourth note enclosed within it, I got the whole sequence. The fourth chord in the 5th bar is therefore arrived at by accident. Play it by itself and it sounds strange, but in context it is fine.

On second thoughts, driving home from work later that day, the fast little pentatonic flurry did seem too much out of keeping with the rest and made it sound very hurried. The moral of this story is that what you think about doing when you are in bed may not always work out. So I simplified matters and changed the rhythm but retained the harmony of the last few bars. This process of editing, scrapping certain things and retaining other things is a necessary stage. First ideas are usually best, but not in all aspects. The amended last few bars is shown below:



So for all intents and purposes the tune was finished. What I needed to do now was to splice it together and add a few notes here and there in the bass to give the impression of the fast tempo, and add a few pick-up notes to the various phrases to help with the continuity.

The end result can be seen on the next page. This is not the greatest of pieces, I am well aware of that fact. By taking my time over it (in the meantime I also wrote a song and have written this tutorial) I lost track of the thread. Writing fast and intently produces best results. However, I hope that it illustrates some useful points which you can apply to your own writing.

Actually I do have to admit that as a solo piano piece this doesn't come off because there is not background rhythm to set off the syncopation in the first two sections. I have therefore added drums to it (as well as bass to accentuate the left hand) to bring the syncopation to life. You can hear this on the Solo Piano page.

The piano part may be interesting though as if forms the basis of the next stage which is to change it into a piece for 4 horns (and a few additional ones) and rhythm section.

SOFA, SO GOOD

SWING
Paul Busby
PRS

Fast

= 250

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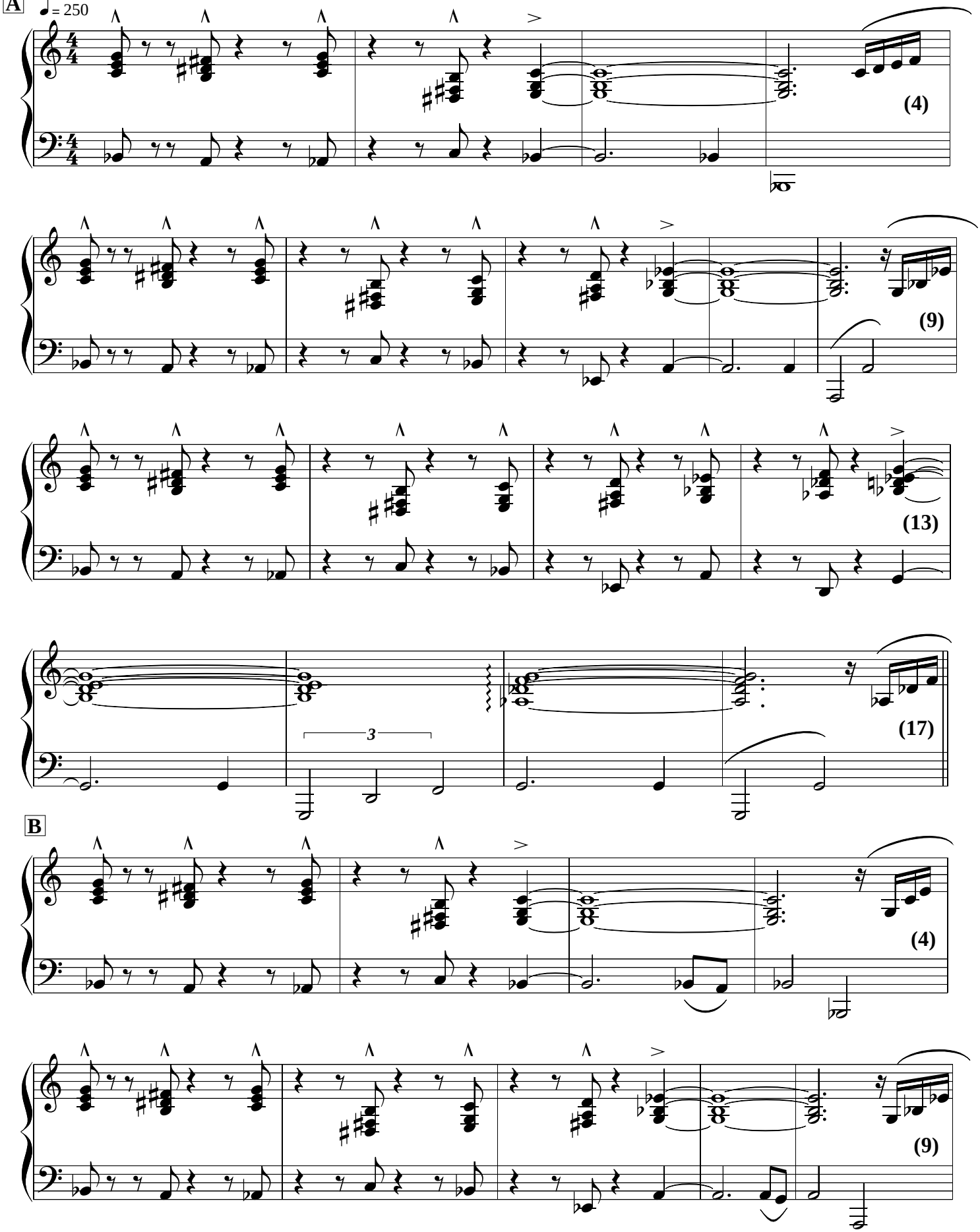

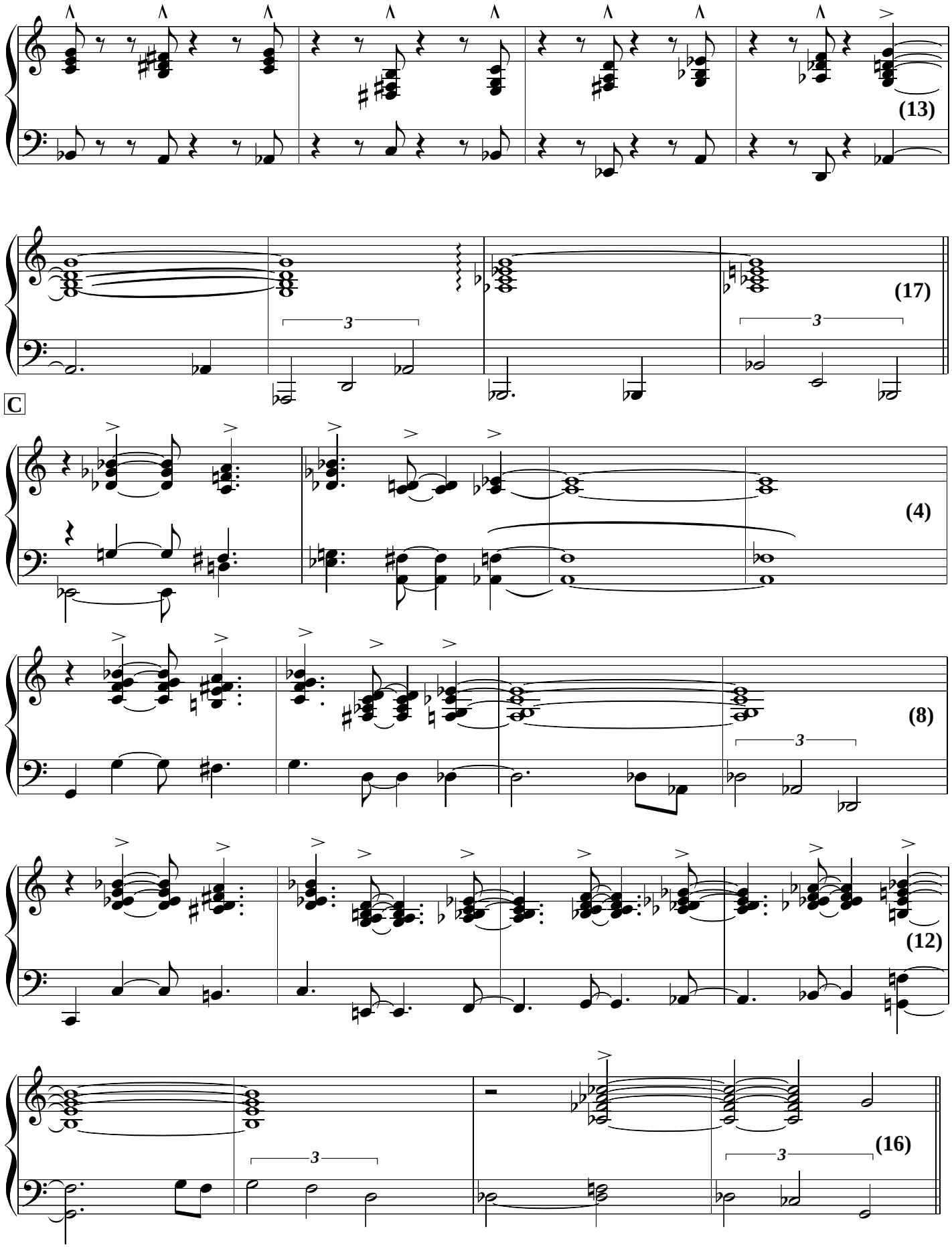
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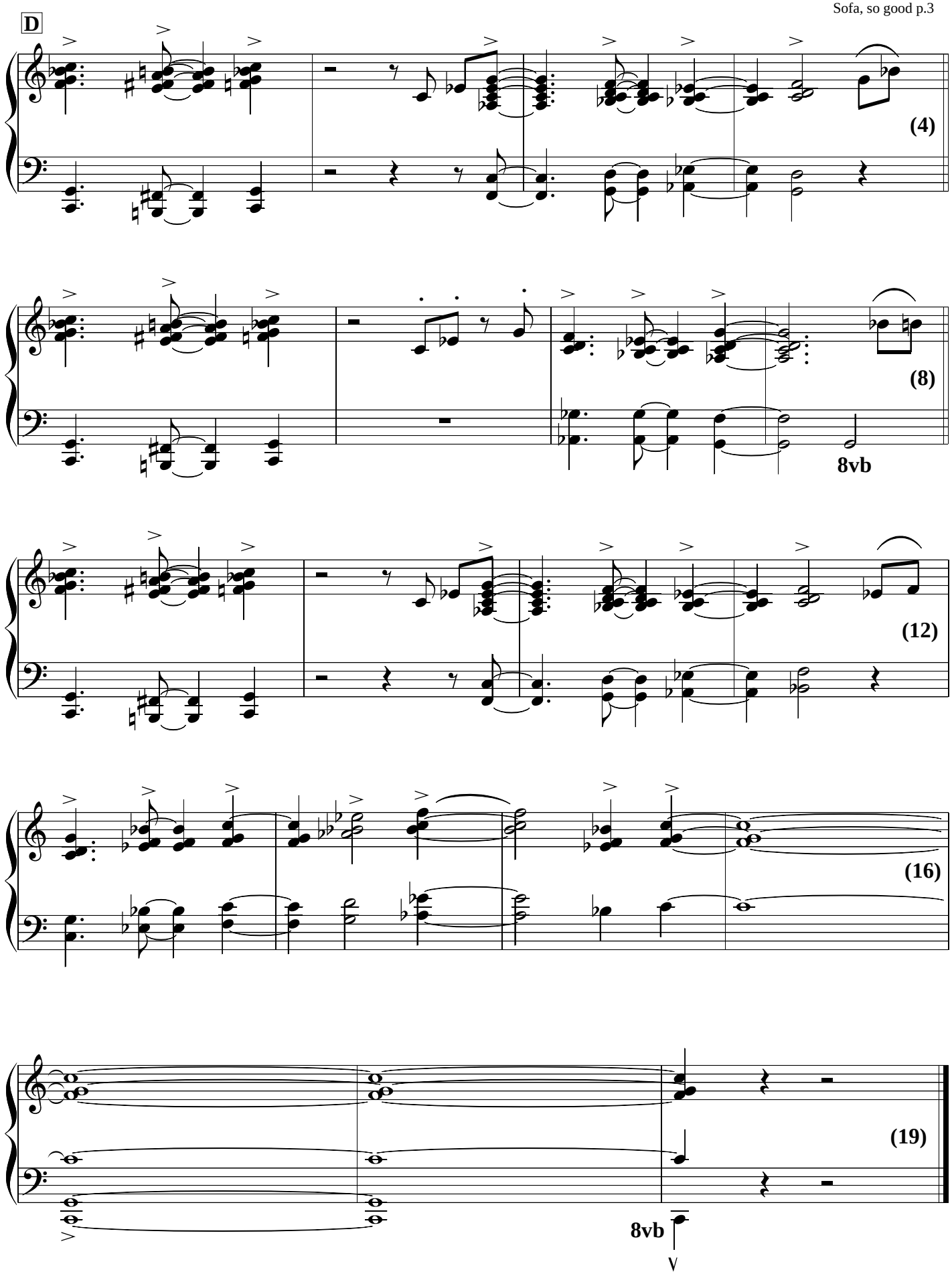
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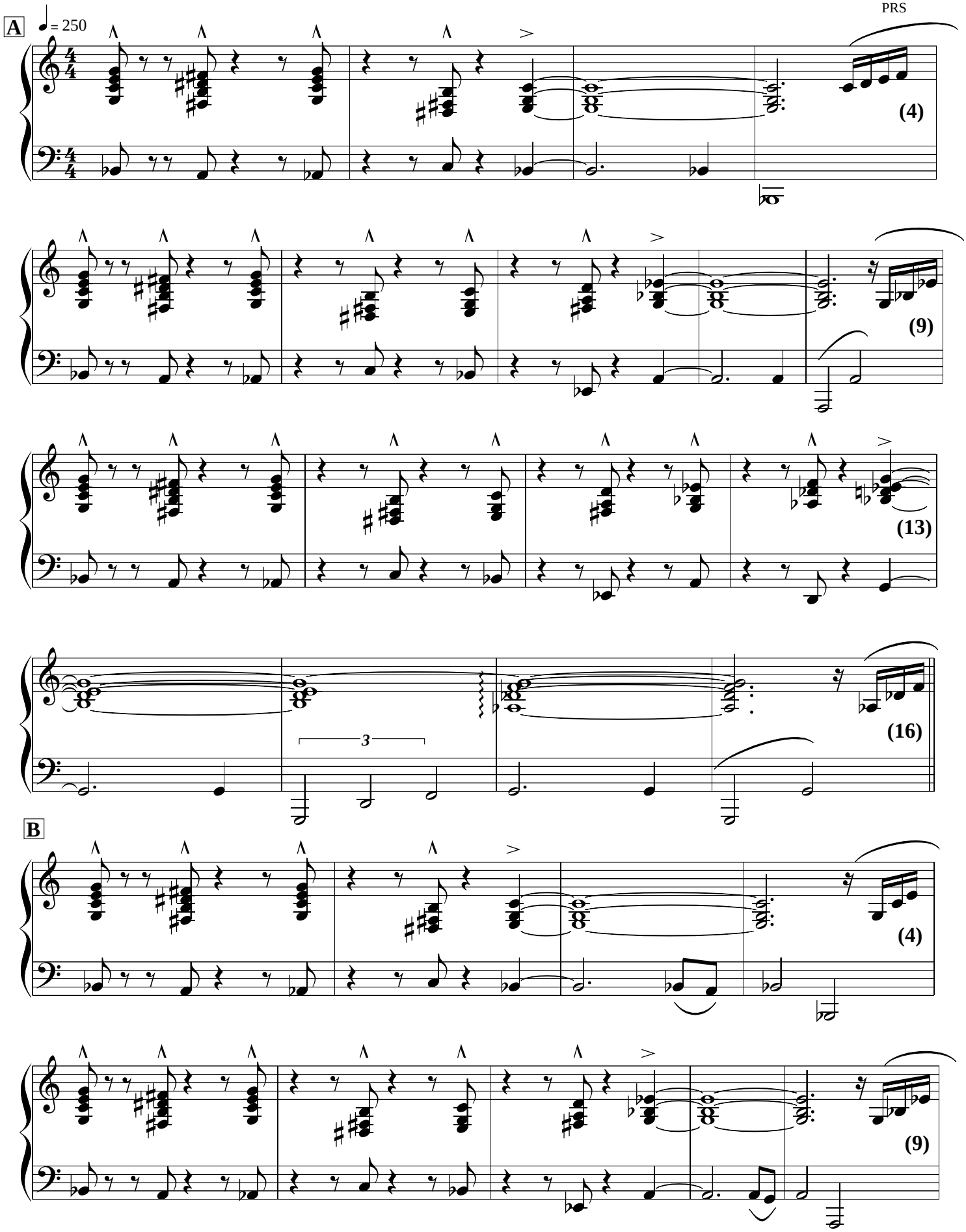
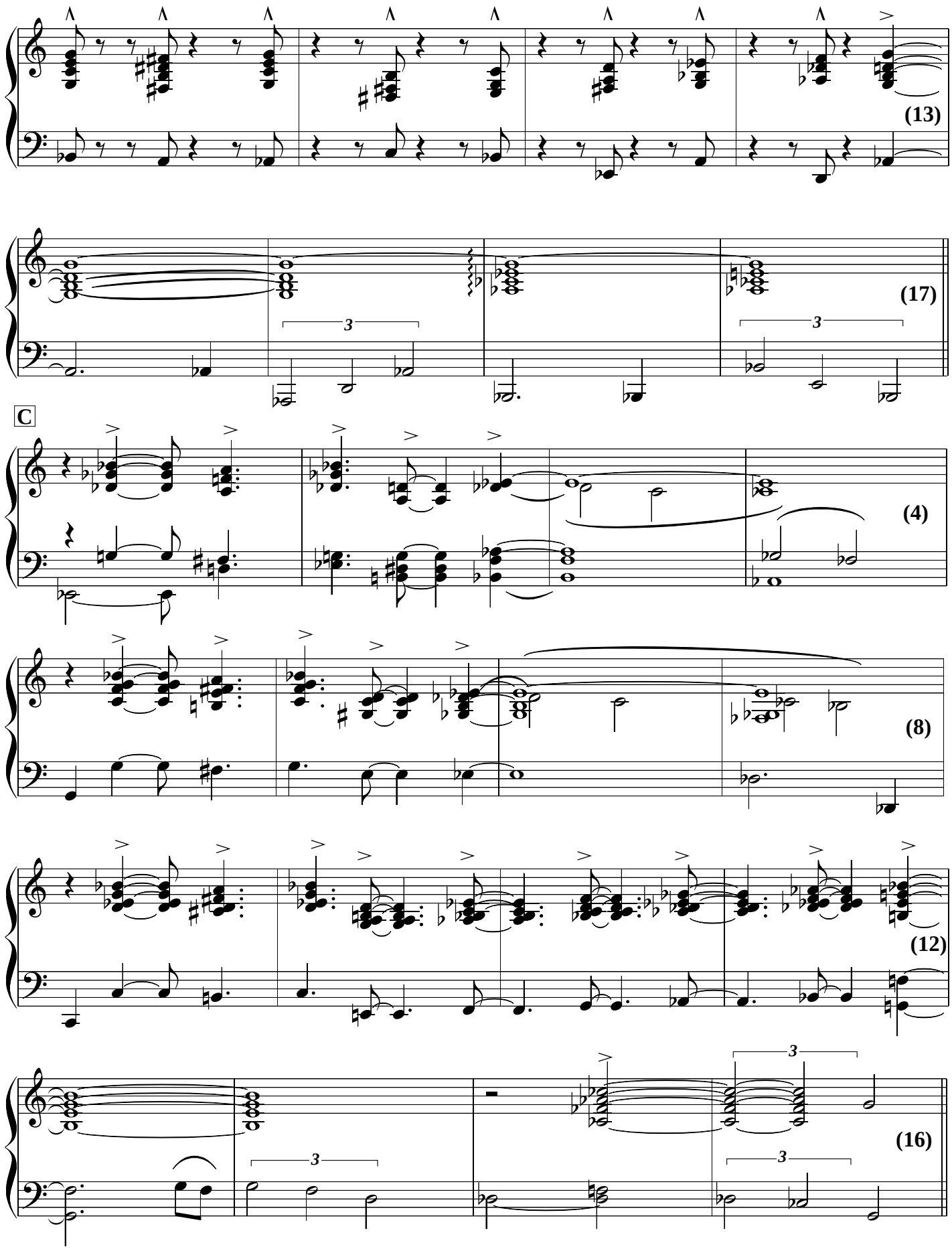
Version 2
Fast

SOFA, SO GOOD

SWING
Paul Busby
PRS

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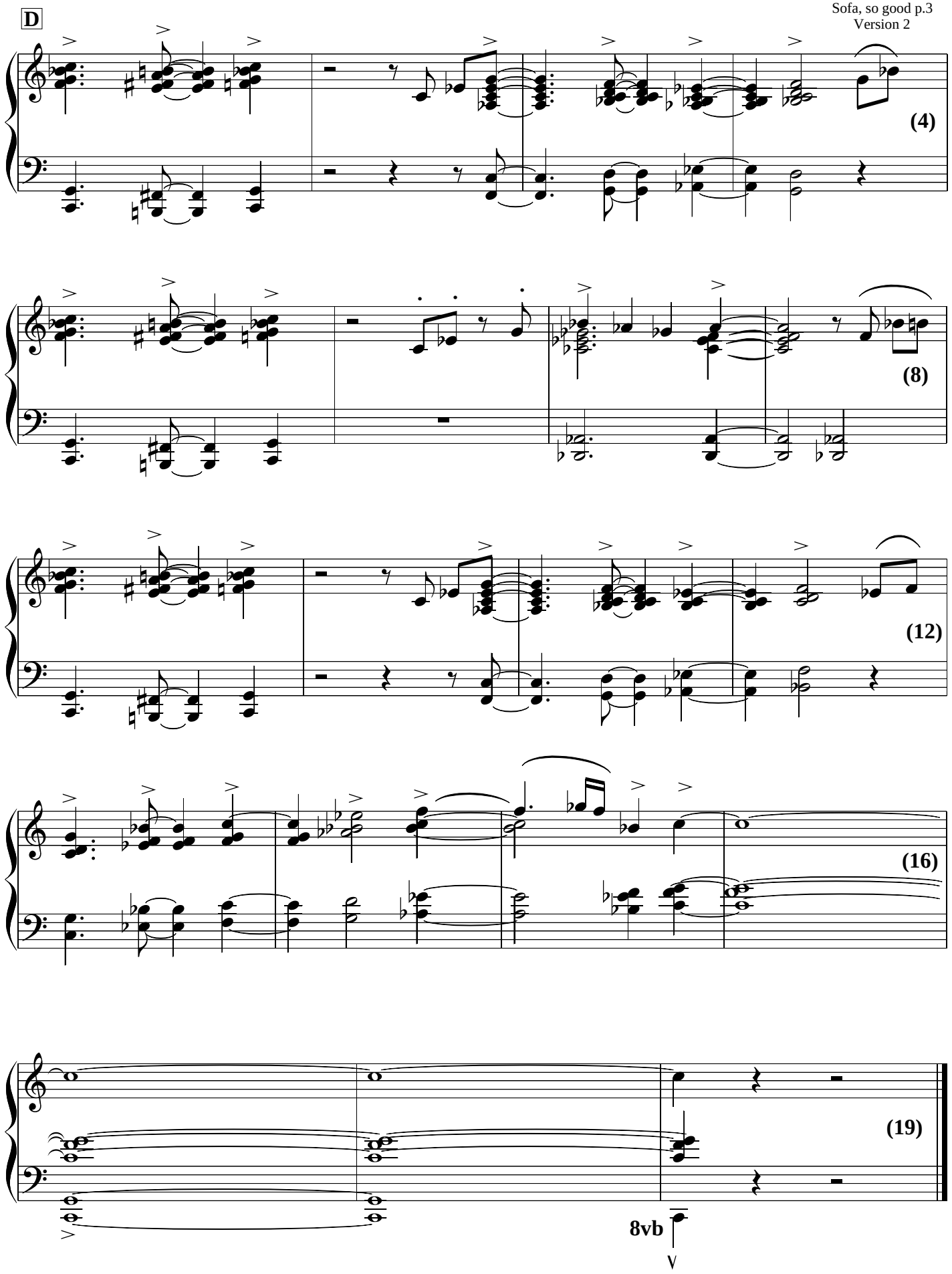
D
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8vb

THE ORIGIN OF PIECES (part 2)

A tune, *Sofa So Good*, has now been written for piano. The objective now is to arrange it for various horns and rhythm section. It may be useful to print out the 2nd Version of the tune in part 1, as reference to it is made in places.

Writing an arrangement for a combo or big band from a piano part is not the way I would normally choose to set about things but since the initial object was to write a piano piece this is how it has ended up.

What I would prefer to do is to have a line-up in mind and then write for it accordingly, using the lead sheet showing the tune, chord symbols and any rhythmic patterns which are pertinent. The process would then involve getting hold of some blank manuscript paper (I personally can't write scores at the computer - I want to scatter the different pages around me for easy reference), to draw up a rough plan for the arrangement and finally to start writing the individual lines...before erasing them, rewriting them, erasing them, and so on and so forth.

Anyway, going back to the situation as it is, I played over the piano part and knew that as a solo piano piece it would not work, since the syncopation in the first two sections needs something regular to highlight it. I therefore added a bass and drum part and as a piano trio it should be much more effective. You can hear it in the Solo Piano section of the website.

Adding the bass part was easy since the left hand of the piano part could be used.
In sections **A** and **B** which are single note, this is no problem and in **C** and **D**, I just used the bottom note of the chords. Just remember to write the bass part up the octave as it is a transposing instrument.

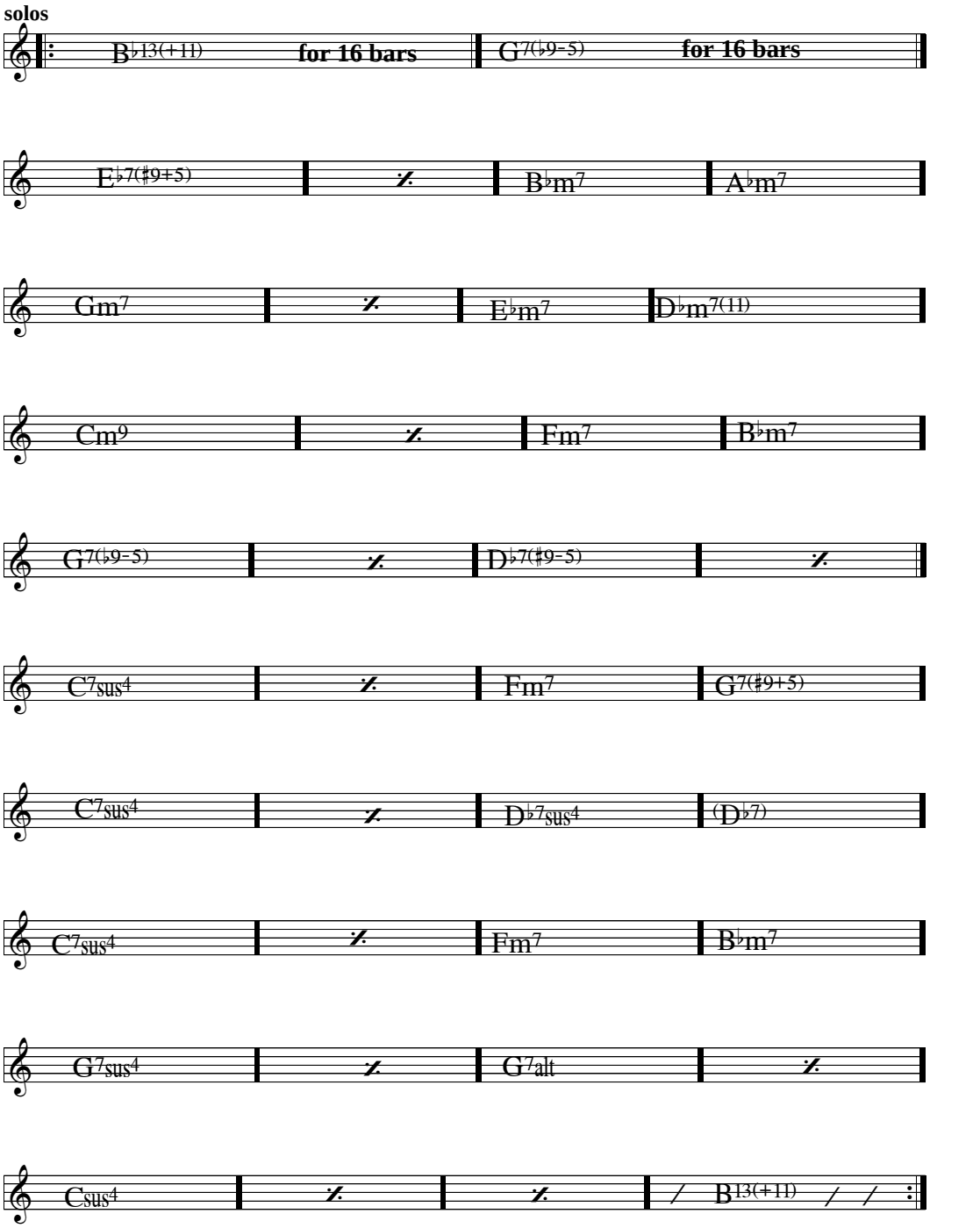
Having done this, I then cut out some of the fill-ins in the left hand of the piano part (eg. in bars 3-4, 8-9, 14-17, and so on) to give the bass something to play by him- or herself. (I reinstated these notes in the full band arrangements for reasons of balance.)

To lengthen the piece and to allow for some jazz, I had to think up a sequence which could be played on. A lot of jazz uses the chords from the tune in this respect. Here this cannot be done, except for section **C**, since I have harmonised every note of the tune with a new harmony. Well, OK if you are a sadist you could do it, but at the fast tempo it would be a traumatic experience for all but the top players and even they would not relish the idea. What I did therefore was to reduce the whole of the **A** section to a single chord.

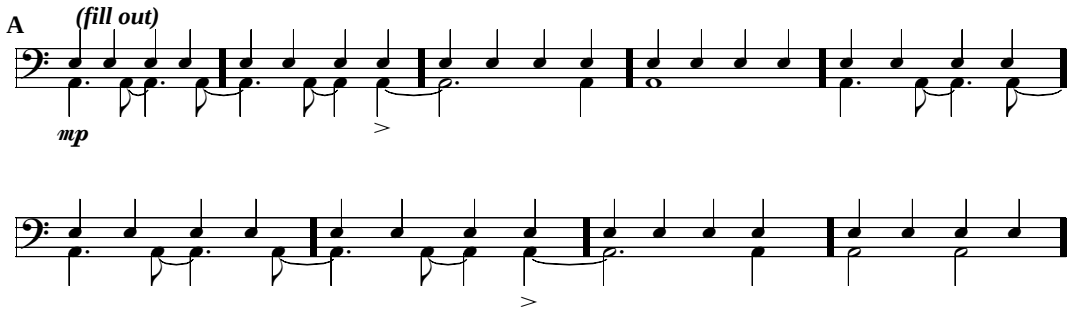
As the first bass note is a Bb, I used this as the bass note of the chord. A C triad on a Bb could be viewed as a C7 in its third inversion - which is how I have treated it for the tune - or as a Bb13 with a sharpened eleventh (the E) with the seventh (the Ab) omitted.
The latter is a richer sound for jazz, so this is what I chose. Instead the full 17 bars I also reduced it to 16 bars to make it easier.

I could have carried on with this chord for the **B** section, but that would mean 32 bars on a single chord. This is quite feasible. But anyone who has had the experience of playing tunes like *So What* or *Impressions* with a band knows that it is easy for someone or other to get lost in these situations. To minimise this risk and to add a bit of variety I decided to use a different chord for the **B** section. After trial and error to see what chord would work between the Bb13(+11) and the following Eb7(#9), I ended up with a G7(b9-5) which could be voiced as a Db triad on a G7. Purists will probably throw their arms up in despair at this manipulation of the chord sequence. But it's *my* tune after all.

Turning to section **C**, it is possible to follow the changes here, excluding some of the passing chords. In bars 9-10, I used just the first chord (Cm7) for the 2 bars. Likewise in the next bar I used the first chord (Fm7) and then the middle chord (Bbm7) for the following bar. In section **D**, I did a similar thing, reducing the first 2 bars to a Csus4 (the 1st chord). In the last bar, I inserted a B13(+11) in the last bar as a turn-around to get back to the Bb13(+11) from the Csus4. The whole sequence is shown on the next page.



Regarding the tune section for the drum part, I put the rhythmic line on the bass drum and put 4 whole-notes (crotchets) to the bar on the snare - which indicates to the drummer to play time. In sections **C** and **D**, I wrote some of the accented figures also for the snare. Here is a sample of the drum part::



By the time the drummer has played the part a few times whilst listening to what is going on he/she will know instinctively what feel is needed and where to fill in. Don't expect too much on the first run-through - it's largely a learning experience for the drums, and for the rest of the rhythm section.

As for the solo section, I merely indicated how many bars to play in each sub-division. Form is very important to a drummer. This is all I did to turn the piece into a trio number.

The first consideration when arranging a piece for a band is choosing which instruments it can be played by - how many and what they are. The choice of horns is also influenced by what is a conventional line-up. If you go for an exotic mix, unless you have a specific band in mind, the piece may never be played.

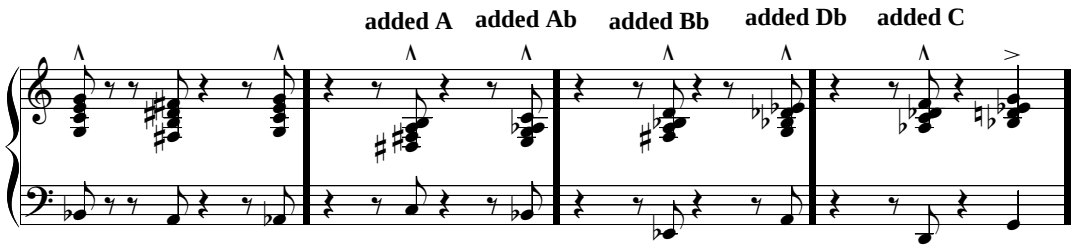
I decided on 4 horns. I added an extra flute part an octave above the lead just to make a nice sound. But this can be dispensed with as it doubles the whole time. I also included a bass clarinet to double up the bass line merely for the recording. But this part too is dispensible. (It could also be played by a baritone if transposed, but I like the sound of a bass clarinet better in this context.)

With 4 horns, trumpet is often the lead instrument. The first 2 sections of the tune do go a bit low for trumpet - a flugel horn might be better. However, the dynamics are *p* and *mp*, so it should be OK. Where it goes louder it also goes higher, so that should be fine.

There was no problem in choosing alto for the second voice down - it all fits well into its range, although again it is a bit low. For the 3rd and 4th voices, tenor and trombone seem the obvious choice. But in which order? Since the tune finishes on quite a high note in the 3rd voice I decided to give that part to the tenor. The other point is to see whether this leaves some awkward things to play for the trombone in the 4th voice down. I don't think it does. So that was the line-up settled.

Now getting down to brass tacks, here are some points regarding the orchestration of the tune. I kept the first bar as per the piano part, with the piano doubling the bass line, as it does throughout **A** and **B**. This emphasizes this part and gives it precise tuning, whereas if left entirely to the bass it might sound a bit off-key (ie. wrong notes) with a less than accurate bass player.

The second bar poses the first dilemma. The low B (an octave below the lead) would be difficult for the trombone and would clash with the C in the piano. Similarly the next note would sound too muddy. Therefore in this bar, as in bars 6 and 7 and 10-13, I added a note to the chord within the interval of a sixth which is how these chords are voiced. This was done purely by trial and error (sitting at the piano) between the 1st and 2nd voices down. Bars 10-13 are shown below with the added notes:



The rest of the tune presented no difficulties in allocating the voices to the horn parts. Maybe it wasn't such a bad idea doing it this way for a change!

When we get to the solo section, there are crucial decisions to be made. The band is too big and the sequence is too long for horn players who are not soloing to be tacit the whole time. In my experience, they will be off to the bar as soon as we get to that point and then will miss coming back in time once they've followed that by a trip to the toilet. Besides which, the audience might easily get bored. So what that entails is writing some background figures.

Very stupidly I jotted these down in the evening on scraps of paper instead of doing a proper score and had a hell of a job in de-cyphering what I'd written in the cold light of day. In the long run, it probably took longer too.

I had it in mind first to write a few simple riffs and keep the solo section open for anyone. I changed my mind because the solo section is too long for this. I have done it in other pieces. To make sure every harmony part is covered when you take one horn away (the one playing the solo), you have to write figures with the chord symbols above them.. For 3-part harmony, you have to write 2 lines for the lower 2 voices with directions to play this line if a certain instrument is soloing and this line if another is soloing in addition to writing in the chord symbols. It can be very fiddly to write and too cluttered-up to read easily. I therefore settled on 2 solos - tenor and trumpet without the options. My apologies to any alto player who feels left out. I'm afraid you will have to tranpose the tenor part.

When writing a backing, you have to be very choosy about when you want the other horns to play and when you want them not to. The first bit, I almost always leave to just the rhythm section - all the horns have just played the tune and it's a relief for them and the audience to just have the soloist. Then you add some backing figures for a while, more tacit, more figures, and so on.

My plan was this:

Each soloist has 2 whole choruses.

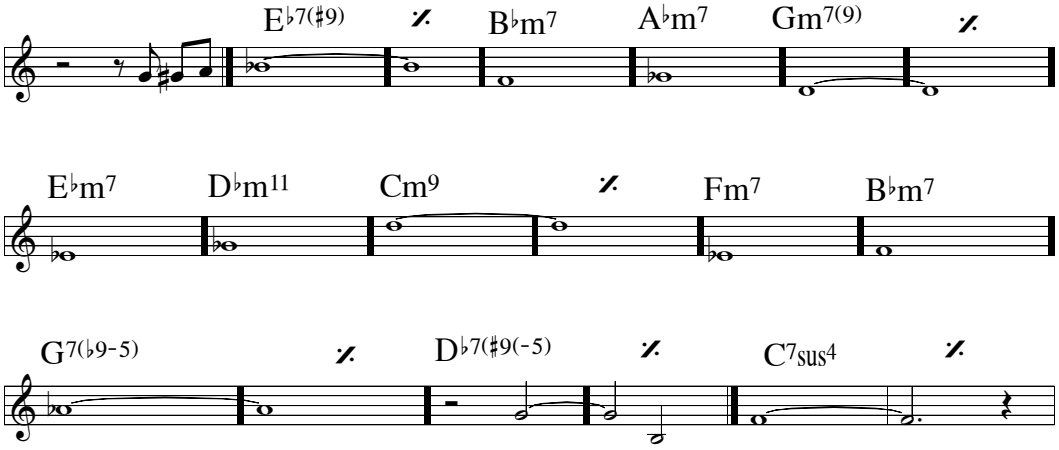
First chorus
The first 32 bars - soloist + RS
Unison horns for 16 bars
Tacit horns for 20 bars

Second chorus
Backing harmony for 32 bars
Tacit horns for 16 bars
Backing harmony for 20 bars

As you can see this is the first chorus is the mirror image of the second.

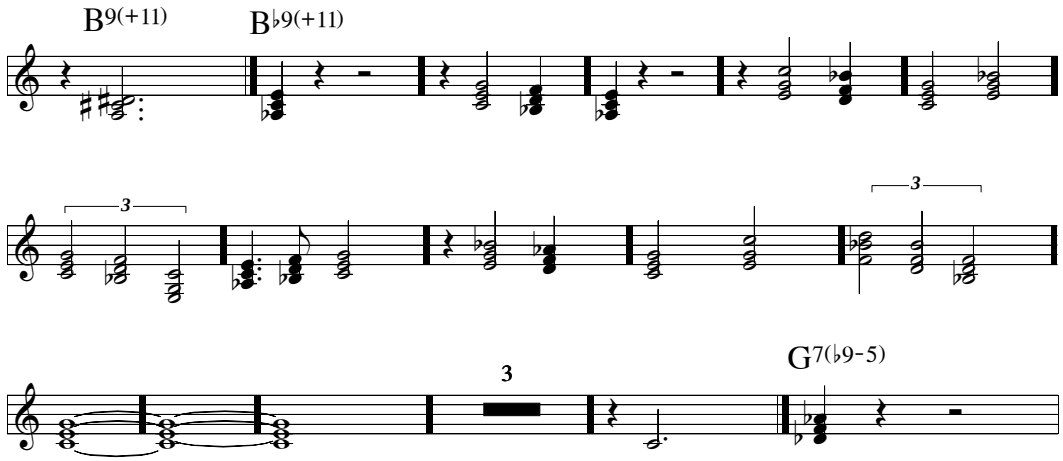
Notice that the dynamics of the backing figures are very quiet. If the soloist has a microphone the volume can be increased a little, but not if it drowns out the soloist.

The unison line with the underlying chords is shown below. The line doesn't relate to the tune at all. I suppose it should do, but I used so little material in the tune itself, which was based on only about two ideas, that I thought some fresh material would be welcome. I selected notes which go well against the chords and which give the line a little bit of a 12-tone flavour.



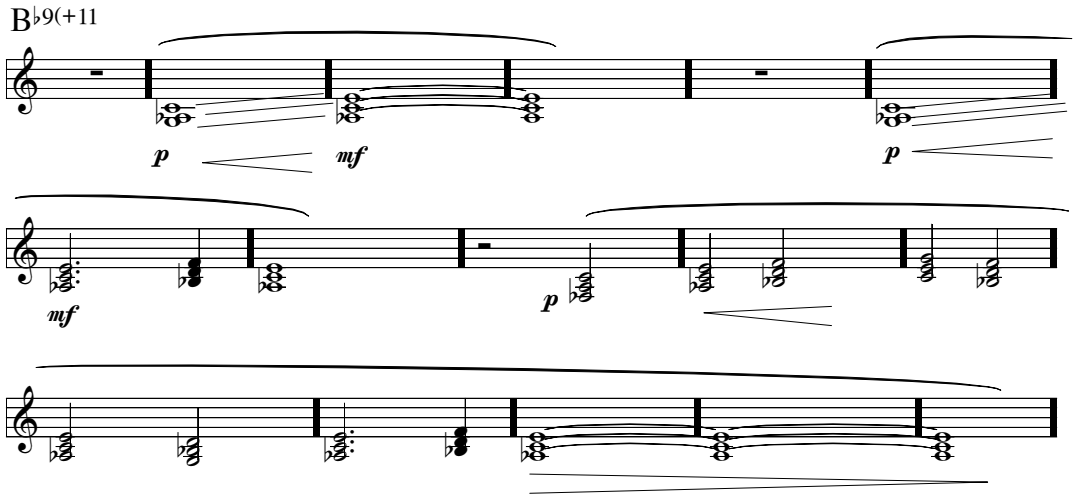
The rest of the backing is in 3-part harmony. When writing figures on the one chord for, say 16 bars, you can get some nice effect by choosing harmony drawn exclusively from the scale that fits the chord which I have done here..

I do have to admit that some of these figures I wrote were extremely busy. I did not mean them to be, but I neglected the fact that at such a fast tempo, even written long notes can produce quite a fast line. This is what I originally wrote:

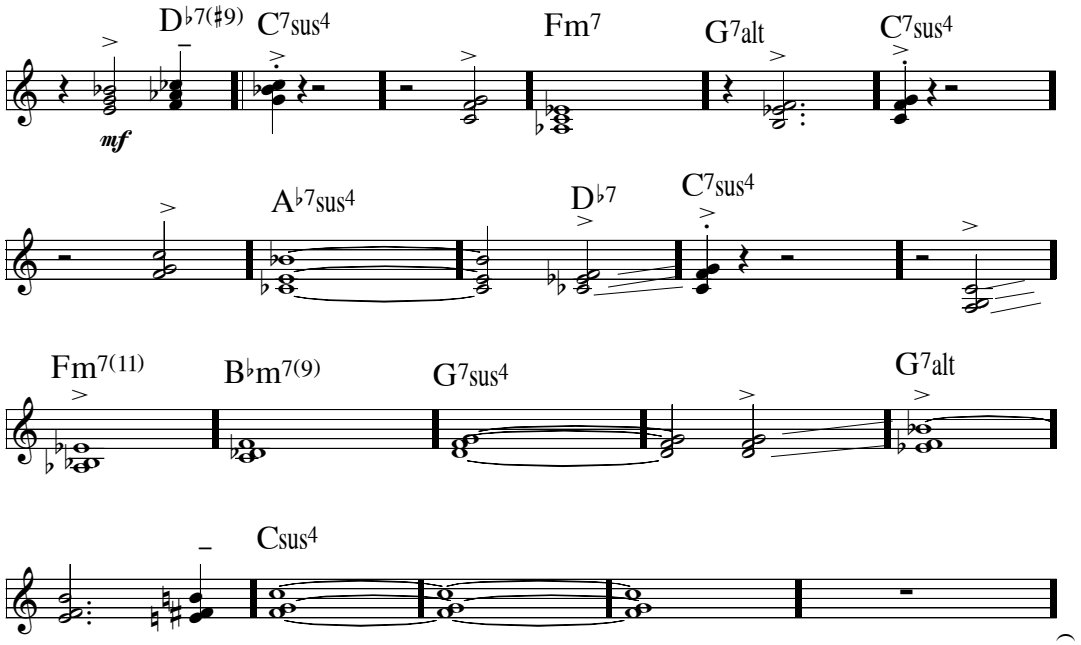


The following 15 bars were similar to this but in a different key.

A few days later I was reading the newspaper in the toilet when the thought came to me that I couldn't leave it like that. When I was writing it I was tired, it was late at night, and I needed a coffee. Having had a coffee I wrote some more which on hindsight seemed much more suitable. I therefore decided to dispense with half of the stuff I had written earlier and repeat the same backing for the two solos. This is the bit I kept which replaces the bars above. The following 16 bars repeats this line, starting on a different note of the subsequent chord.



That took care of two areas that I wanted backing for. There was one more section to do which would cover the final 20 bars of each solo. Here I could afford to be a bit more punchy to help built things up to a climax. The backing figure I wrote for this behind the tenor and trumpet is this:



Is there life after a trumpet solo? Trumpet players would say decidedly NO. But to get back to the tune again, something has to be done to prepare the way. What I've done here is to leave it to the drums to play an open solo immediately afterwards, which then goes into a short vamp before the tune is played again. I also used the vamp as an intro as it sets the mood for the tune and played by just the rhythm section it makes the horns entrance more effective.

And to finish? A simple plonk is all that it needs - on the piano and bass. After all, everyone now has to get to the bar and you don't want to delay matters.

The arrangement (tune only - what do you want...blood?) can be heard on the second page of the 4 horn page. You can download the parts for free from there too.