

LOVE DANCE

IVAN LINS&VITOR MARTINS
ARR. DAN PUGACH

$\text{♩} = 84$

[INTRO]

VOICE

ALTO SAXOPHONE 2ND X ONLY f

TENOR SAXOPHONE 2ND X ONLY f

BARITONE SAXOPHONE 2ND X ONLY f

FLUGEL 2ND X ONLY f 2ND X ONLY f

TROMBONE f

BASS TROMBONE 2ND X ONLY f

PIANO F^6/Eb $Abm7/Eb$ F^6/Eb $D_b^{13}(\text{SUS4})$

BASS F^6/Eb $Abm7/Eb$ F^6/Eb $D_b^{13}(\text{SUS4})$

DRUMS $\text{♩} = 84$ STRAIGHT 16TH'S FUNK

1. 2 1. 2

The musical score consists of eight staves of music. The top staff is for 'VOICE' in treble clef, with a key signature of two flats and a time signature of common time. The second through fifth staves are for woodwind instruments: 'ALTO SAXOPHONE', 'TENOR SAXOPHONE', 'BARITONE SAXOPHONE', 'TRUMPET', and 'TROMBONE'. The sixth and seventh staves are for brass instruments: 'BASS TROMBONE' and 'PIANO'. The eighth staff is for 'BASS' and 'DRUMS'. The score includes various dynamics such as f , fp , and ff . Harmonic changes are marked with Roman numerals and chord names like F^6/Eb , $Abm7/Eb$, and $D_b^{13}(\text{SUS4})$. The tempo is $\text{♩} = 84$. The bottom staff for 'DRUMS' includes the instruction 'STRAIGHT 16TH'S FUNK'. A large red ribbon graphic is overlaid on the score, spanning across the middle of the page.

5 2.

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

Tp.

TBN.

B. TBN.

PNO.

BASS

DR.

A

FROM TOO MUCH TALK TO SI - LENT

2ND X ONLY

2ND X ONLY

2ND X ONLY

TACET 2ND X

F^b/Eb Abm⁷/Eb F^b/Eb Db¹³(SUS4) Eb^b Fm⁷ Eb/G Abmaj⁷

F^b/Eb Abm⁷/Eb F^b/Eb Db¹³(SUS4) Eb^b Fm⁷ Eb/G Abmaj⁷

F^b/Eb Abm⁷/Eb F^b/Eb Db¹³(SUS4) Eb^b Fm⁷ Eb/G Abmaj⁷

2.

F^b/Eb Abm⁷/Eb F^b/Eb Db¹³(SUS4) Eb^b Fm⁷ Eb/G Abmaj⁷

8

VOICE TOUCH ES. — SWEET TOUCH ES. — WE TURNED OUR HEARTS TO LOVE, THEN

ALTO SAX.

TEN. SAX. *f*

BARI. SAX. *f*

TP. *f*

TBN. *f*

B. TBN. *f*

PLAY

PNO.

BASS

PLAY

DR.

D13(SUS4) *D13* *Gm⁷* *Cm⁷* *F13(SUS4)* *F13*

D13(SUS4) *D13* *Gm⁷* *Cm⁷* *F13(SUS4)* *F13*

11

VOICE TRIED IT. — FIRST TIME RO-MANCE.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

TRIED IT. — FIRST TIME RO-MANCE.

THERE IN THE QUI - ET.—

$\text{Bb}^{13}(\text{SUS4})$ Bb^7 G^{13} $\text{G}7(\text{F5})$ $\text{C}^9(\text{SUS4})$ $\text{C7}(\text{F5})$ $\text{F}^{13}(\text{SUS4})$ F^{13}

$\text{Bb}^{13}(\text{SUS4})$ Bb^7 G^{13} $\text{G}7(\text{F5})$ $\text{C}^9(\text{SUS4})$ $\text{C7}(\text{F5})$ $\text{F}^{13}(\text{SUS4})$ F^{13}

$\text{Bb}^{13}(\text{SUS4})$ Bb^7 G^{13} $\text{G}7(\text{F5})$ $\text{C}^9(\text{SUS4})$ $\text{C7}(\text{F5})$ $\text{F}^{13}(\text{SUS4})$ F^{13}

5

15

VOICE

LOVE LEARNS TO DANCE.

ALTO SAX.

PLAY BOTH TIMES

TEN. SAX.

PLAY BOTH TIMES

BARI. SAX.

PLAY BOTH TIMES

TP.

PLAY BOTH TIMES

TBN.

PLAY BOTH TIMES

B. TBN.

PLAY BOTH TIMES

PNO.

$B_{b}13(\text{SUS}4)$ $B_{b}13(\text{b9SUS}4)$ F^6/E_b $A_{bm}7/E_b$ F^6/E_b $D_{b}13(\text{SUS}4)$

(PLAY BOTH TIMES) F^6/E_b $A_{bm}7/E_b$ F^6/E_b $D_{b}13(\text{SUS}4)$

BASS

$B_{b}13(\text{SUS}4)$ $B_{b}13(\text{b9SUS}4)$ F^6/E_b $A_{bm}7/E_b$ F^6/E_b $D_{b}13(\text{SUS}4)$

DR.

1. F^6/E_b $D_{b}13(\text{SUS}4)$

18 2.

VOICE OLD SOULS FINO NEW LIFE IN

ALTO SAX.

TEN. SAX.

BARI. SAX.

Tp.

TBN.

B. TBN.

PNO.

BASS

DR.

F^b/E_b D_b13(SUS4) A⁷_{ALT.} D⁰⁷ G^{7(b13)} Cm¹¹

F^b/E_b D_b13(SUS4) A⁷_{ALT.} D⁰⁷ G^{7(b13)} Cm¹¹

[2. F^b/E_b D_b13(SUS4) A⁷_{ALT.} D⁰⁷ G^{7(b13)} Cm¹¹]

21

3

VOICE HEARTS THAT ARE LIST - 'NING LIKE OURS. AND

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

A⁰¹¹

D⁷_{ALT.}

Gmaj7

A⁰¹¹

D⁷_{ALT.}

Gmaj7

A⁰¹¹

D⁷_{ALT.}

Gmaj7

BASS

DR.

23

VOICE OLD DREAMS FIND YOUNG WINGS IN SILENCE. IN SILENCE.

ALTO SAX. f

TEN. SAX. f

BARI. SAX. -

TP. -

TBN. -

B. TBN. -

PNO. F#7 B7(b13) Em11 F13(SUS4) F13 Bb13(SUS4) Bb13(b9sus4)

BASS F#7 B7(b13) Em11 F13(SUS4) F13 Bb13(SUS4) Bb13(b9sus4)

DR. F#7 B7(b13) Em11 F13(SUS4) F13 Bb13(SUS4) Bb13(b9sus4)

27 C

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

FROM TOO MUCH TALK TO LOV-ING TOUCH - ES. — LOVE TOUCH ES. — WHEN PURE E MO-TION TAKES THE

E♭^b Fm⁷ Eb/G Abmaj⁷ Db^{13(SUS4)} Db¹³ Gm⁷ Cm⁷ F^{13(SUS4)} F¹³

E♭^b Fm⁷ Eb/G Abmaj⁷ Db^{13(SUS4)} Db¹³ Gm⁷ Cm⁷ F^{13(SUS4)} F¹³

E♭^b Fm⁷ Eb/G Abmaj⁷ Db^{13(SUS4)} Db¹³ Gm⁷ Cm⁷ F^{13(SUS4)} F¹³

C E♭^b Fm⁷ Eb/G Abmaj⁷ Db^{13(SUS4)} Db¹³ Gm⁷ Cm⁷ F^{13(SUS4)} F¹³

SUBITO p

SUBITO p

SUBITO p

31

VOICE MO MENT, WE TAKE THE CHANCE. ————— TURN UP THE QUI-ET —————

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

Chords for PNO., BASS, and DR. from left to right:

- $Bb^{13}(\text{SUS4})$
- Bb^7
- G^{13}
- $G7(\#5)$
- $C^9(\text{SUS4})$
- $C7(\#5)$
- $F13(\text{SUS4})$
- $F13$
- $Bb^{13}(\text{SUS4})$
- Bb^7
- G^{13}
- $G7(\#5)$
- $C^9(\text{SUS4})$
- $C7(\#5)$
- $F13(\text{SUS4})$
- $F13$
- $Bb^{13}(\text{SUS4})$
- Bb^7
- G^{13}
- $G7(\#5)$
- $C^9(\text{SUS4})$
- $C7(\#5)$
- $F13(\text{SUS4})$
- $F13$

35

VOICE - LOVE WANTS TO DANCE.

ALTO SAX.

TEN. SAX.

BARI. SAX.

TRUMPET

TBN.

B. TBN.

PNO.

BASS

DR.

Bb13(SUS4) Bb13(b9SUS4) F⁶/E_b A_bm⁷/E_b F⁶/E_b D_b13(SUS4)

Bb13(SUS4) Bb13(b9SUS4) F⁶/E_b A_bm⁷/E_b F⁶/E_b D_b13(SUS4)

Bb13(SUS4) Bb13(b9SUS4) F⁶/E_b A_bm⁷/E_b F⁶/E_b D_b13(SUS4)

Bb13(SUS4) Bb13(b9SUS4)

 ENSEMBLE

38

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

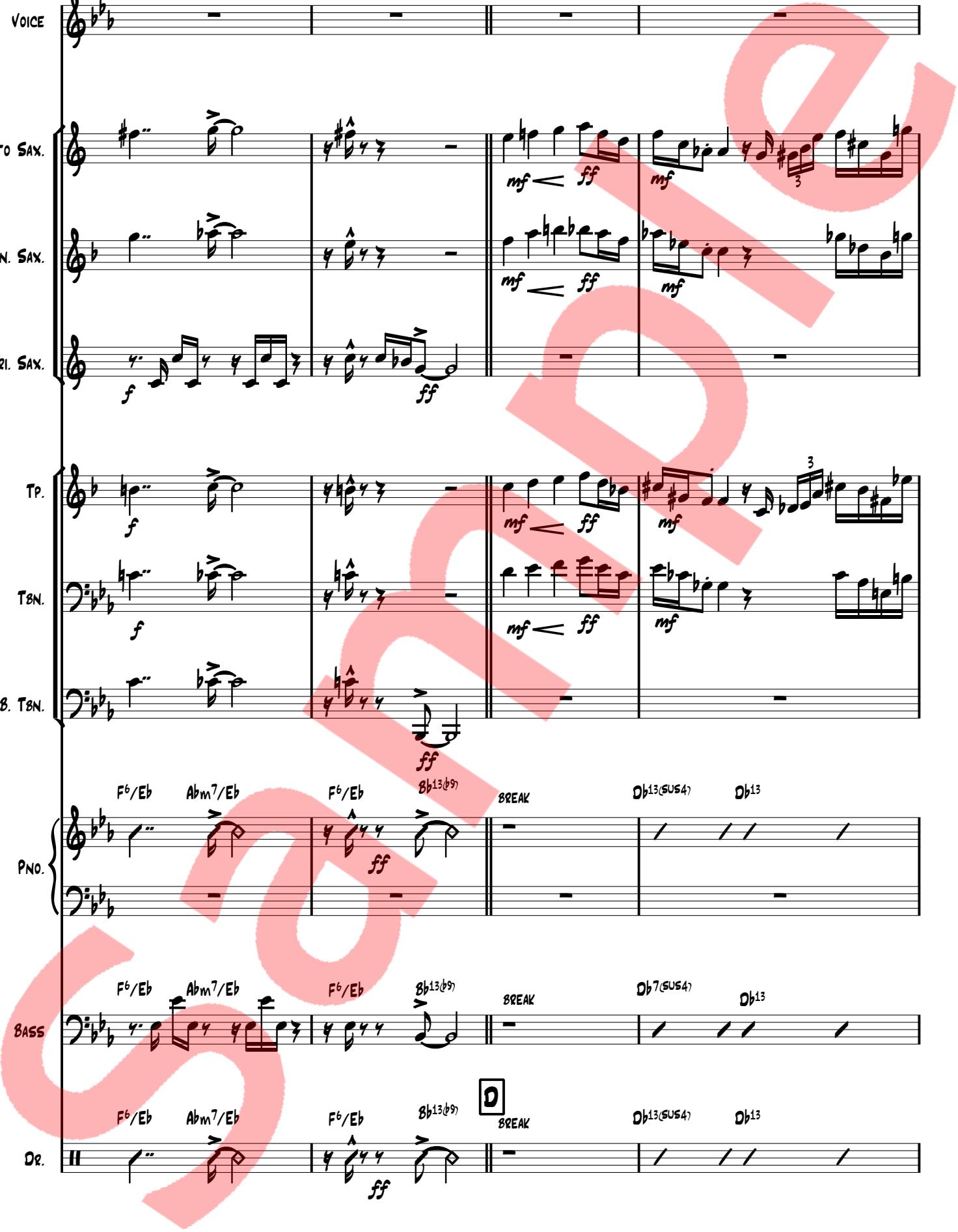
DR.

D ENSEMBLE

F⁶/E_b Abm⁷/E_b F⁶/E_b Bb13(b9) BREAK Db13(SUS4) Db13

F⁶/E_b Abm⁷/E_b F⁶/E_b Bb13(b9) BREAK Db7(SUS4) Db13

F⁶/E_b Abm⁷/E_b F⁶/E_b Bb13(b9) BREAK Db13(SUS4) Db13



42

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

G_m7 C_m7 F_{13(SUS4)} F₁₃ B_b13(SUS4) B_b7

G_m7 C_m7 F_{13(SUS4)} F₁₃ B_b13(SUS4) B_b7

G_m7 C_m7 F_{13(SUS4)} F₁₃ B_b13(SUS4) B_b7

The musical score consists of eight staves. The top four staves (Voice, Alto Sax, Tenor Sax, Bass Sax) are grouped together and have a red diagonal bar drawn across them, indicating they are muted or inactive. The bottom four staves (Pno., Bass, Dr., and another Bass staff) are also grouped together and have large, overlapping red 'X' marks over them, indicating they are muted or inactive. The page number '42' is at the top left, and '13' is at the top right. The music includes chords labeled G_m7, C_m7, F_{13(SUS4)}, F₁₃, B_b13(SUS4), and B_b7.

45

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

G¹³

G7([#]5)

C9(SUS4)

C7([#]5)

F13(SUS4)

F13

G¹³

G7([#]5)

C9(SUS4)

C7([#]5)

F13(SUS4)

F13

G¹³

G7([#]5)

C9(SUS4)

C7([#]5)

F13(SUS4)

F13

E TP SOLO

15

48

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

F⁶ Gm⁷ F/A Bbmaj7

Bb13(SUS4) Bb13b9SUS4 F⁶/Eb Abm⁷/Eb F⁶/Eb Db13(SUS4) Eb⁶ Fm⁷ Eb/G Abmaj7

Bb13(SUS4) Bb13b9SUS4 F⁶/Eb Abm⁷/Eb F⁶/Eb Db13(SUS4) Eb⁶ Fm⁷ Eb/G Abmaj7

Bb13(SUS4) Bb13b9SUS4 F⁶/Eb Abm⁷/Eb F⁶/Eb Db13(SUS4) Eb⁶ Fm⁷ Eb/G Abmaj7

E Eb⁶ Fm⁷ Eb/G Abmaj7

52

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

EB¹³(SUS4) EB¹³ Am⁷ Dm⁷ G13(SUS4) G13 C13(SUS4) C7 A¹³ A7(45) D9(SUS4) D7(45) G13(SUS4) G13

D_b¹³(SUS4) D_b¹³ Gm⁷ Cm⁷ F13(SUS4) F13 B_b¹³(SUS4) B_b⁷ G¹³ G7(45) C9(SUS4) C7(45) F13(SUS4) F13

D_b⁷(SUS4) D_b¹³ Gm⁷ Cm⁷ F13(SUS4) F13 B_b¹³(SUS4) B_b⁷ G¹³ G7(45) C9(SUS4) C7(45) F13(SUS4) F13

D_b¹³(SUS4) D_b¹³ Gm⁷ Cm⁷ F13(SUS4) F13 B_b¹³(SUS4) B_b⁷ G¹³ G7(45) C9(SUS4) C7(45) F13(SUS4) F13

59

F (VOICE IN) 17

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

OLD SOULS FIND

C13(SUS4) C13(b9SUS4)
END SOLO

Bb13(SUS4) Bb13(b9SUS4) F^b/Eb Abm⁷/Eb G/D_b A⁷ALT. D⁰⁷ G7(b13)

Bb13(SUS4) Bb13(b9SUS4) F^b/Eb Abm⁷/Eb G/D_b A⁷ALT. D⁰⁷ G7(b13)

Bb13(SUS4) Bb13(b9SUS4) F^b/Eb Abm⁷/Eb G/D_b A⁷ALT. D⁰⁷ G7(b13)

63

VOICE NEW LIFE IN HEARTS THAT ARE LIST-NING LIKE OURS. *3* AND OLD DREAMS FIND

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

TBN.

B. TBN.

PNO.

BASS

DR.

C_m¹¹ A_ø¹¹ D⁷_{ALT.} G^{maj7} F#^{ø7} B^{7(b13)}

C_m¹¹ A_ø¹¹ D⁷_{ALT.} G^{maj7} F#^{ø7} B^{7(b13)}

C_m¹¹ A_ø¹¹ D⁷_{ALT.} G^{maj7} F#^{ø7} B^{7(b13)}

G

67

VOICE YOUNG WINGS IN SILENCE. FROM TOO MUCH TALK TO LOV-ING TOUCH

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP. TO FLUGEL

TBN. mf f

B. TBN. mf f

PNO. E_m¹¹ F₁₃(SUS4) F₁₃ B_b₁₃(SUS4) B_b₁₃(^{b9}SUS4) E_b⁶ F_m⁷ E_b/G A_bmaj7
SUBITO p

BASS E_m¹¹ F₁₃(SUS4) F₁₃ B_b₁₃(SUS4) B_b₁₃(^{b9}SUS4) E_b⁶ F_m⁷ E_b/G A_bmaj7
ff SUBITO p

DR. E_m¹¹ F₁₃(SUS4) F₁₃ B_b₁₃(SUS4) B_b₁₃(^{b9}SUS4) E_b⁶ F_m⁷ E_b/G A_bmaj7
SUBITO p

71

VOICE ES. — LOVE TOUCH ES. — WHEN PURE E MO_TION TAKES THE MO_MENT, WE TAKE THE CHANCE. —

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

FLUGEL

mp

TBN.

B. TBN.

PNO.

D_b13(SUS4) D_b13 Gm⁷ Cm⁷ F13(SUS4)

F13

B_b13(SUS4) B_b7 G¹³ G7([#]5)

BASS

D_b13(SUS4) D_b13 Gm⁷ Cm⁷ F13(SUS4)

F13

B_b13(SUS4) B_b7 G¹³ G7([#]5)

DR.

76

VOICE - *TURN UP THE QUI - ET* - *LOVE WANTS TO*

ALTO SAX. *b* *p* *f*

TEN. SAX. *mf* *f*

BARI. SAX. *p* *mf* *f*

TP. *mf* *f*

TBN. *p* *mf* *f*

B. TBN. *p* *mf* *f*

PNO. { *C⁹(SUS4)* *C⁷([#]₅)* *F¹³(SUS4)* *F¹³* *B_b13(SUS4)* *B_b13(^b₉SUS4)*

BASS { *C⁹(SUS4)* *C⁷([#]₅)* *F¹³(SUS4)* *F¹³* *B_b13(SUS4)* *B_b13(^b₉SUS4)*

DR. { *C⁹(SUS4)* *C⁷([#]₅)* *F¹³(SUS4)* *F¹³* *B_b13(SUS4)* *B_b13(^b₉SUS4)*

79 **TAG**

VOICE *DANCE* TURN UP THE QUI ET LOVE WANTS TO

ALTO SAX.

TEN. SAX. *f* *mp*

BARI. SAX. *mp*

TP.

TBN. *mp*

B. TBN.

PNO. *F⁶/E_b* *D_b13(SUS4)* (W/SAXES) *C⁹(SUS4)* *C7(11)* *F13(SUS4)* *F13 B_b13(SUS4) B_b7(b9SUS4)*

BASS *F⁶/E_b* *D_b13(SUS4)* *C⁹(SUS4)* *C7(11)* *F(SUS4)* *F7 B_b(SUS4)*

DR. *F⁶/E_b* *D_b13(SUS4)* (W/SAXES) *C⁹(SUS4)* *C7(11)* *F13(SUS4)* *F13 B_b13(SUS4) B_b7(b9SUS4)*

83

FLUG OPEN

ON CUE

VOICE

DANCE

ALTO SAX.

TEN. SAX.

BARI. SAX.

TP.

E7($\frac{4}{5}$) G⁶/F E7($\frac{4}{5}$) (SAXES) G⁶/F

TBN.

B. TBN.

PNO.

D7($\frac{4}{5}$) F⁶/E^b D7($\frac{4}{5}$) (SAXES) F⁶/E^b

BASS

D7($\frac{4}{5}$) F⁶/E^b D7($\frac{4}{5}$) (SAXES) F⁶/E^b

DR.

F⁶/E^b Abm7/E^b F⁶/E^b D^b13(SUS4)

This musical score page contains six staves of music. The top staff is for VOICE, followed by three woodwind staves (ALTO SAX., TEN. SAX., BARI. SAX.), a brass staff (TP.), and three bass staves (TBN., B. TBN., PNO.). The bottom staff is for BASS, with DR. (Drums) indicated below it. The music is in 2/4 time, with measures separated by vertical bar lines. Red markings are present: a large red circle covers the first measure of the woodwind section; a large red X covers the second measure of the brass section; and several smaller red circles and X's are scattered across the woodwind and bass sections. Measure numbers 83 and 84 are at the top left. Performance instructions like 'FLUG OPEN' and 'ON CUE' are placed above specific measures. Chord symbols are written above the staves, such as E7($\frac{4}{5}$), G⁶/F, D7($\frac{4}{5}$), F⁶/E^b, and Abm7/E^b.

87

VOICE

ALTO SAX.

TEN. SAX.

BARI. SAX.

E7($\frac{4}{5}$) G^b/F E7($\frac{4}{5}$)
(BONES)

Tp.

TBN.

2. TBN.

PNO.

D7($\frac{4}{5}$) F^b/E_b D7($\frac{4}{5}$)
(BRASS)

BASS

D7($\frac{4}{5}$) F^b/E_b D7($\frac{4}{5}$) F^b/E_b

DR.