

# Baltimore Rowhouse

Roger Aldridge

$\text{♩} = 80$   
Ballad

**Intro**

Solist

I

II

III

IV

V

$\text{♩} = 80$   
Ballad

Freely

$C^{MA7}$   $F^{MA7}$   $C^{MA7}$   $B^b^{MA7}$   $C^{MA7}$   $F^{MA7}$

Piano Intro

The score is written for a concert band. The Solist part is a single staff in 3/4 time, marked with a tempo of 80 and the style 'Ballad'. The Rhythm Section consists of five staves (I-V) in 3/4 time, also marked with a tempo of 80 and 'Ballad'. The Rhythm Section part includes a 'Piano Intro' and a series of chords: C<sup>MA7</sup>, F<sup>MA7</sup>, C<sup>MA7</sup>, B<sup>b</sup>MA<sup>7</sup>, C<sup>MA7</sup>, and F<sup>MA7</sup>. The score is divided into six measures, with a vertical bar line at the start of the first measure and another at the end of the sixth measure. The Solist part has a box labeled 'Intro' above the first measure. The Rhythm Section part has a box labeled 'Piano Intro' above the first measure. The Solist part has a box labeled 'Intro' above the first measure.

No drums & bass

In Tempo

*rit.*

SOLO

1

3

*mf*

Soloist

7

8

9

10

11

12

I

II

III

IV

V

Rhythm Section

C<sup>ma7</sup>

D<sup>mi9</sup>

C<sup>#9</sup>

1

Comp  
C<sup>ma7</sup>

C<sup>mi9</sup>

B<sup>9</sup>

B<sup>bmi9</sup>

A<sup>9(#11)</sup>

*rit.*

Add drums & bass

Soloist

13 14 15 16 17 18

I

II

III

IV

V

*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Rhythm Section

*Abmaj7* *Abmi<sup>9</sup>* *G<sup>9</sup>* *Cmaj7* *Dmi<sup>9</sup>* *G7(b<sup>9</sup>)* *Cmaj7* *Cmi<sup>9</sup>* *B<sup>9</sup>*

19 20 21 22 23

Soloist

I

II

III

IV

V

LEAD

*mf*

*Bbm<sub>9</sub>* *A<sub>9</sub>(#11)* *Abmaj7* *Abm<sub>9</sub>* *G<sub>9</sub>* *Cmaj7*

Rhythm Section

3

24

25

26

27

28 (Blend with Horns)

SOLO

3

Soloist

I

II

III

IV

V

Rhythm Section

The musical score is arranged in a system with seven staves. The top staff is for the Soloist, followed by five staves for the horn section (I-V). The bottom two staves are for the Rhythm Section. The Soloist part begins at measure 24 with a whole rest, followed by a triplet of eighth notes in measure 25. The horn parts (I-V) enter in measure 25 with a triplet of eighth notes. The Soloist part resumes in measure 28 with a dynamic marking of *f* and a triplet of eighth notes. The Rhythm Section provides accompaniment with chords: Dmi<sup>9</sup>, G7(b<sup>9</sup>), A<sup>+</sup>maj7, Abmi<sup>9</sup>, Dbmi<sup>9</sup>, Gb7(b<sup>9</sup>), Dmi<sup>9</sup>, and G7(b<sup>9</sup>). The time signature changes from 4/4 to 3/4 at the end of the system.

4

Soloist

29

30

31

32

33

*mf*

3

I

*mf*

II

*mf*

III

*mf*

IV

*mf*

V

*mf*

Rhythm Section

4

Cmaj7

Cmi9

B9

Bbmi9

A9(#11)

Ab(ma7)

The rhythm section consists of five staves (I-V) in 3/4 time. Each staff contains rhythmic slashes for every measure, indicating a consistent rhythmic accompaniment across the entire section.

5

Soloist

Musical staff for Soloist, measures 34-38. Measure 34 has a triplet of eighth notes. Measures 35-38 feature a long melodic line with a slur and a fermata over the final note. A 2/4 time signature change occurs at the start of measure 38.

LEAD

Musical staves for instruments I, II, III, IV, and V. Staff I is the lead line. Staff II has a fermata in measure 35. Staff IV has a slur and fermata over measures 35-36. Staff V has a flat key signature change at the end of measure 38. A 2/4 time signature change occurs at the start of measure 38.

Rhythm Section

Rhythm section staff showing chords and slashes for measures 34-38. Chords are: Abmi9, G9, CMA7, FMA7, CMA7, BbMA7. A 5-measure rest is indicated above the CMA7 chord in measure 35. A 2/4 time signature change occurs at the start of measure 38.

6 Rock  
♩ = 120

7  
ROCK

Open Section For Guirar Solo and Improised Backgrounds

Soloist

39 40 41 42

I

Abmi<sup>9</sup> Emi<sup>9</sup> Abmi<sup>9</sup>  
Improvise Background As Directed

II

Abmi<sup>9</sup> Emi<sup>9</sup> Abmi<sup>9</sup>  
Improvise Background As Directed

III

Abmi<sup>9</sup> Emi<sup>9</sup> Abmi<sup>9</sup>  
Improvise Background As Directed

IV

Abmi<sup>9</sup> Emi<sup>9</sup> Abmi<sup>9</sup>  
Improvise Background As Directed

V

Abmi<sup>9</sup> Emi<sup>9</sup> Abmi<sup>9</sup>  
Improvise Background As Directed

7

Guitar\* Solo (If no guitar, use keyboard or another instrument)

6 ♩ = 120

Abmi<sup>9</sup> Emi<sup>9</sup> Abmi<sup>9</sup>

Rhythm Section

Rock Drum Break



43 44 45 46 47 48

Soloist

I *Emi<sup>9</sup> F#mi<sup>9</sup> Emi<sup>9</sup> F#mi<sup>9</sup> C#mi<sup>9</sup>*

II *Emi<sup>9</sup> F#mi<sup>9</sup> Emi<sup>9</sup> F#mi<sup>9</sup> C#mi<sup>9</sup>*

III *Emi<sup>9</sup> F#mi<sup>9</sup> Emi<sup>9</sup> F#mi<sup>9</sup> C#mi<sup>9</sup>*

IV *Emi<sup>9</sup> F#mi<sup>9</sup> Emi<sup>9</sup> F#mi<sup>9</sup> C#mi<sup>9</sup>*

V *Emi<sup>9</sup> F#mi<sup>9</sup> Emi<sup>9</sup> F#mi<sup>9</sup> C#mi<sup>9</sup>*

Rhythm Section

Detailed description: This is a musical score for measures 43 through 48. The Soloist part consists of six measures, each containing a whole rest. The guitar parts (I-V) and the Rhythm Section part all play a rhythmic pattern of eighth notes, represented by diagonal slashes. The guitar parts have chord changes indicated above them: *Emi<sup>9</sup>* in measures 43 and 45, *F#mi<sup>9</sup>* in measures 44 and 46, and *C#mi<sup>9</sup>* in measure 48. The Rhythm Section part also plays the eighth-note pattern but does not have chord changes indicated.

49 50 51 52 53 54

Soloist

I  $Bm^9$   $C\#m^9$   $Bm^9$   $Bbm^9$   $Bm^9$   $EbmA7$

II  $Bm^9$   $C\#m^9$   $Bm^9$   $Bbm^9$   $Bm^9$   $EbmA7$

III  $Bm^9$   $C\#m^9$   $Bm^9$   $Bbm^9$   $Bm^9$   $EbmA7$

IV  $Bm^9$   $C\#m^9$   $Bm^9$   $Bbm^9$   $Bm^9$   $EbmA7$

V  $Bm^9$   $C\#m^9$   $Bm^9$   $Bbm^9$   $Bm^9$   $EbmA7$

Rhythm Section

Measure	49	50	51	52	53	54
Soloist	Rest	Rest	Rest	Rest	Rest	Rest
I	$Bm^9$	$C\#m^9$	$Bm^9$	$Bbm^9$	$Bm^9$	$EbmA7$
II	$Bm^9$	$C\#m^9$	$Bm^9$	$Bbm^9$	$Bm^9$	$EbmA7$
III	$Bm^9$	$C\#m^9$	$Bm^9$	$Bbm^9$	$Bm^9$	$EbmA7$
IV	$Bm^9$	$C\#m^9$	$Bm^9$	$Bbm^9$	$Bm^9$	$EbmA7$
V	$Bm^9$	$C\#m^9$	$Bm^9$	$Bbm^9$	$Bm^9$	$EbmA7$
Rhythm Section	Pattern	Pattern	Pattern	Pattern	Pattern	Pattern

Repeat until CUE

55

56

57

58

59

Soloist

Five measures of rests for the Soloist.

I

First horn part with notes and chords: C<sup>MA7</sup>, A<sup>MA7</sup>, G<sup>MA7</sup>/A, A<sup>MA7</sup>, G<sup>MA7</sup>, F<sup>MA7</sup>.

II

Second horn part with notes and chords: C<sup>MA7</sup>, A<sup>MA7</sup>, G<sup>MA7</sup>/A, A<sup>MA7</sup>, G<sup>MA7</sup>, F<sup>MA7</sup>.

III

Third horn part with notes and chords: C<sup>MA7</sup>, A<sup>MA7</sup>, G<sup>MA7</sup>/A, A<sup>MA7</sup>, G<sup>MA7</sup>, F<sup>MA7</sup>.

IV

Fourth horn part with notes and chords: C<sup>MA7</sup>, A<sup>MA7</sup>, G<sup>MA7</sup>/A, A<sup>MA7</sup>, G<sup>MA7</sup>, F<sup>MA7</sup>.

V

Fifth horn part with notes and chords: C<sup>MA7</sup>, A<sup>MA7</sup>, G<sup>MA7</sup>/A, A<sup>MA7</sup>, G<sup>MA7</sup>, F<sup>MA7</sup>.

Rhythm Section

Rhythm section staff with notes and chords: C<sup>MA7</sup>, A<sup>MA7</sup>, G<sup>MA7</sup>/A PEDAL, A<sup>MA7</sup>, G<sup>MA7</sup>, F<sup>MA7</sup>.

On Cue End Solos and Backgrounds

8

60

61

62

63

64

65

Soloist

A single staff for the Soloist, containing rests for the entire duration of the piece.

Five instrumental staves labeled I through V. Each staff begins with a **Dma7** chord symbol. Staves I, II, and III contain melodic lines with slurs and accents, starting with a **f** dynamic. Staff II includes the word "Lead". Staff IV contains a bass line with slurs and accents, starting with a **f** dynamic. Staff V contains a bass line with slurs and accents, starting with a **f** dynamic. The notation includes various note values, slurs, and accents.

8

No Comping / No Drums

Rhythm Section

A grand staff for the Rhythm Section, consisting of a treble and bass clef. It begins with a **Dma7** chord symbol. The notation includes a bass line with slurs and accents, starting with a **f** dynamic, and a treble line with rests.

66 67 68 69 70 71

Soloist

I

II

III

IV

V

Rhythm Section

End Lead

Detailed description of the musical score: The score is for measures 66 through 71. The Soloist part consists of rests in all six measures. The five horn parts (I-V) play melodic lines. Horn I and II start with a half note G4 in measure 66, followed by a half note A4 in measure 67, and then eighth notes in measures 68 and 69. Horn III and IV play similar lines but with different accidentals. The Rhythm Section provides a steady accompaniment with eighth and sixteenth notes, including accents and slurs. Measure 71 is marked 'End Lead'.

$E_{m7}$   
 $A_b$

Solo Freely Over Horns

73

$D_{m7}$   
 $A_b$

74

$D_b m7$   
 $A_b$

75

$A_{m7}$   
 $A_b$

Soloist

I *ff* **Lead Bend**

II *ff* **Bend**

III *ff* **Bend**

IV *ff* **Bend**

V *ff*

$E_{m7}$   
 $A_b$

Add Background & Drums (Freely)

$D_{m7}$   
 $A_b$

$D_b m7$   
 $A_b$

$A_{m7}$   
 $A_b$

Rhythm Section

$E^{m}A7$   
 $A\flat$

$D^{m}A7$   
 $A\flat$

Soloist

76

77

78

79

End Lead

*mf*

Lead

*mf*

*mf*

$E^{m}A7$   
 $A\flat$

$D^{m}A7$   
 $A\flat$

Rhythm Section

The musical score is divided into two main sections: Soloist and Rhythm Section. The Soloist part consists of five staves (I-V). Staves I-IV are treble clef, and staff V is bass clef. Staves I-IV have a long horizontal line in measure 76, indicating a sustained note. In measure 77, staves I-IV begin with a half note, followed by eighth notes in measures 78 and 79. Staff V has a rhythmic pattern of eighth notes with accents. The Rhythm Section consists of two staves (treble and bass clef). Both staves have a long horizontal line in measure 76. In measure 77, the bass staff has a rhythmic pattern of eighth notes with accents. In measure 78, the bass staff has a rhythmic pattern of eighth notes with accents. In measure 79, the bass staff has a rhythmic pattern of eighth notes with accents. The Soloist part is marked with *mf* (mezzo-forte) in measures 77, 78, and 79. The Rhythm Section part is marked with *mf* in measures 77, 78, and 79. The Soloist part is marked with *mf* in measures 77, 78, and 79. The Rhythm Section part is marked with *mf* in measures 77, 78, and 79. The Soloist part is marked with *mf* in measures 77, 78, and 79. The Rhythm Section part is marked with *mf* in measures 77, 78, and 79.

80  $\text{Db}^{\text{m}}\text{A}7$   $\text{Ab}$   $\text{A}^{\text{m}}\text{A}7$   $\text{Ab}$  81 9 82 Free Time Unaccompanied Duet with Guitar

Soloist

I Free Time OUT

II Free Time OUT

III Free Time OUT

IV Free Time OUT

V Free Time OUT

Rhythm Section  $\text{Db}^{\text{m}}\text{A}7$   $\text{Ab}$   $\text{A}^{\text{m}}\text{A}7$   $\text{Ab}$  9 Free Time Guitar: Unaccompanied Duet with Soloist

OUT

Detailed description of the musical score: The score is for page 16 of a piece in 3/4 time. It features a Soloist part and a Rhythm Section. The Soloist part consists of rests from measure 80 to 81, followed by a 'Free Time' section starting at measure 82. The Rhythm Section provides accompaniment with chords  $\text{Db}^{\text{m}}\text{A}7$  and  $\text{Ab}$  in measures 80-81, and  $\text{A}^{\text{m}}\text{A}7$  and  $\text{Ab}$  in measures 82-83. Five instrumental parts (I-V) are shown, each with a melodic line and a 'Free Time' instruction at measure 82, followed by an 'OUT' instruction. The Soloist part is labeled 'Unaccompanied Duet with Guitar' and the Rhythm Section is labeled 'Guitar: Unaccompanied Duet with Soloist'. The page number '16' is in the top left corner.



♩ = 80  
On Cue -- Tempo I

Rit last time

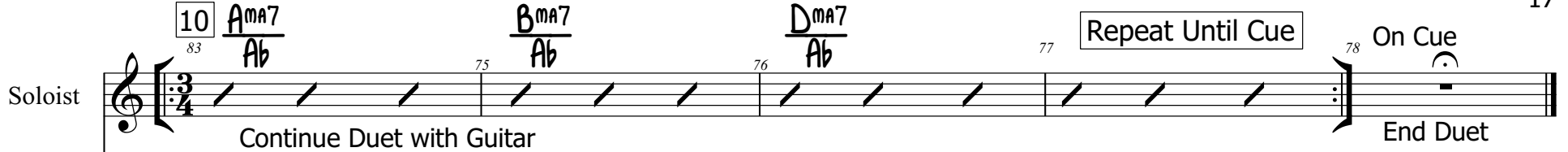
10  $\frac{A\text{MA}7}{A\flat}$   $\frac{B\text{MA}7}{A\flat}$   $\frac{D\text{MA}7}{A\flat}$  Repeat Until Cue On Cue

83 75 76 77 78

Soloist

Continue Duet with Guitar

End Duet



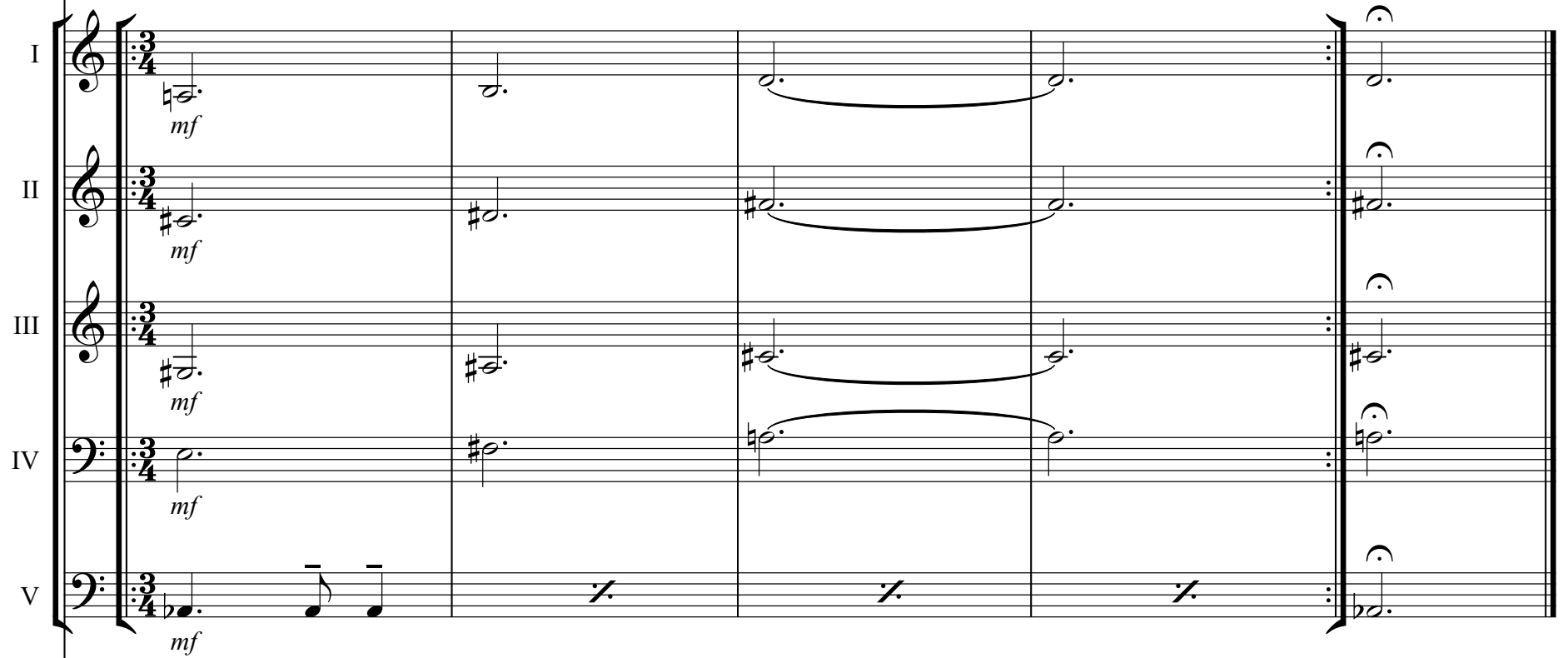
I *mf*

II *mf*

III *mf*

IV *mf*

V *mf*



Guitar: Continue Duet with Soloist

10  $\frac{A\text{MA}7}{A\flat}$   $\frac{B\text{MA}7}{A\flat}$   $\frac{D\text{MA}7}{A\flat}$  End Duet

♩ = 80

Rhythm Section

*mf* Add backgrounds, light drums

