

CONDUCTOR SCORE

MEDIUM SWING ♩ = 114

BUSY WOMAN BLUES

SIEBERT, SMITH, STEWART, BERGER

ARR. BY DAVE BERGER

FLUTE

ALTO SAXOPHONE 1

ALTO SAXOPHONE 2

TENOR SAXOPHONE 1

TENOR SAXOPHONE 2

BARITONE SAXOPHONE

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TEASBONE 1

TEASBONE 2

TEASBONE 3

TEASBONE 4

VOCAL

PIANO

GIUITAR BASS

DRUMS

1 2 3 4 5 6 7 8

(A)

FL.

9 10 11 12 13 14 15 16

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vol.

Have you ev-er been in love, but you just can't find the time? Have you

PNO.

E9 E9 E9 E9 A7 B7 Eb7 A7 Db7 A7

Gtr

BASS

Dr.

9 10 11 12 13 14 15 16

FL.

17 18 19 20 21 22 23 24

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VOL.

ev- er been in love, but you just can't find the time. You see, I got so man-y men, they are wait-ing out - side in line. You know I

PNO.

GTR

DR.

17 18 19 20 21 22 23 24

8

FL.

25 26 27 28 29 30 31 32

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vol.

got to be the boss, but, Dad-dy, you can wear the pants. I've got to be the boss, but, Dad-dy, you can wear the pants. And if you

PNO.

Ab7 Db7 Ab7 Db7 Ab7 Bb7b5

Gtr. Bass

Dr.

25 26 27 28 29 30 31 32



FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VOL.

PNO.

GTR. BASS

DR.

33 34 35 36 37 38 39 40

(ANSWER VOCAL)

war-na try my lov-in,' you had bet-ter book it in ad-vance, I'm a bus-y, bus-y wo-man, I'm bus-y both day and night, I'm a

SOLO FILLS

B^b7 A^b9 A^b6 A7 A^b7 D^b7 C+7 B7 B^b7#9 A7 A^b7

FL.

41 42 43 44 45 46 47 48

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VOL.

bus-y, bus-y wo-man, I'm bus-y both day and night. And I ain't got no time for men who can't get their lov - in' right.

PNO.

QTR. BASS

DR.

41 42 43 44 45 46 47 48

Chord symbols: D^b7, B^b+7, E^b+7, A^b7, G+7, C7, F7^{#9}, B^b7, E^b7, A^b6, F7^{#9}, B^b7, E^b7, A^b7, A7^{b5}

SOLOS (OPT. REPEAT)

FL.

49 50 51 52 53 54 55 56

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VCL.

PNO.

QTR. BASS

DR.

49 50 51 52 53 54 55 56

SOLO AD. LIS OR AS IS

E^b7 E^b7 E^b7 E^b7 E^b7 E^b7 E^b7 E^b7

B^b6 B^b6 B^b6 B^b6 B^b6 B^b6 B^b6 B^b6

A^b7 D^b7 A^b6 A^b7 D^b7 A^b6 A^b7 A^b7

A^b7 D^b7 A^b6 A^b7 D^b7 A^b6 A^b7 A^b7

[E] ON CUE: REAL SOFT

FL.

57 58 59 60 61 62 63 64

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VCL.

PNO.

QTR. BASS

DR.

57 58 59 60 61 62 63 64

Handwritten musical notation and lyrics for the 'ON CUE: REAL SOFT' section. The notation includes various instruments and their parts, with measures 57 through 64. The key signature is E major (one sharp). The tempo is marked 'REAL SOFT'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the staves.

FL.

65 66 67 68 69 70 71 72

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VOL.

PNO.

QTR. BASS

DR.

65 66 67 68 69 70 71 72

Chord progression: D^{b9}, E^{b7}, A^{b9}, F⁺⁷, B^{b7}, E^{b9}, A^{b6}, C^{W7b5}, B^{b7}, E^{b7}, E^{b7}

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

Tbn. 4

Vcl.

PNO.

Gtr Bass

Dr.

SUBITO p

73 74 75 76 77 78 79 80

BUSY WOMAN BLUES, PAGE 10

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

VEL.

PNO.

GTR
BASS

DR.

81 82 83 84 85 86 87 88

BUSY WOMAN BLUES, PAGE 1

FL.

89 90 91 92 93 94 95 96

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VEL.

PNO.

89 90 91 92 93 94 95 96

GRE. BASS

DR.

89 90 91 92 93 94 95 96

Chord progression: D^b7, G^b7, A^b7, G7, F+7, B^b7, E^b+7, A^b6, A^o7, B^b7, E^b+7.

FL. (H)

97 98 99 100 101 102 103 104

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VOL.

You can do just like your dad dy, go find your-self five or six men. You can

PNO.

8^bu7 C+7B+7B^b+7 E^b+7 A^b6 A^b7 D^b7 A^b7

GTR

8^bu7 C+7B+7B^b+7 E^b+7 A^b6 E^b9 D^b9 A^b7 D^b7 A^b7

DR.

97 98 99 100 101 102 103 104

FL.

105 106 107 108 109 110 111 112

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Vol.

do just like your dad dy, go find your-self five or six men. And if that ain't e-nough, get out there, find your-self eight, nine, or ten. I got a

PNO.

Gtr

SAES

Dr.

105 106 107 108 109 110 111 112

D^b7 A^b7 D^b7 C^b7^b5 $F7^{\#9}$ B^b7 E^b7 A^b6

1

FL.

SHUFFLE

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Vol.

man in At-lan-ta, two in Al-a-ba-ma, three in Cin-ci-nat-ti, four in Chat-ta-noo-ga, five in Mis-sis-sip-pi, six in Mem-phs, Ten-nes-se, and if you

PNO.

QTR. BASS

DR.

113 114 115 116 117 118 119 120

FL.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

VCL.

don't like my peaches. Hon-ey, let my orch-ard be.____

PNO.

Gtr

BASS

Dr.

121 122 123 124 125 126 127 128 129

BASS CADENZA (AD LIB.)

CADENZA AD. LIB.

FILL