

Tenor Saxophone

# The Merge

Composed by Danny Green  
May 5, 2015

**A**

Musical notation for section A, measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. Measure 1 contains a whole rest. Measure 2 contains a whole rest. Measure 3 contains a whole rest. Measure 4 contains a whole rest. A large number '4' is positioned above the staff, indicating the measure number.

**B**

Musical notation for section B, measures 5-32. The key signature is one sharp (F#) and the time signature is 2/4. Measure 5 starts with a double bar line and a repeat sign. Measures 5-6 contain a whole note with a fermata. Measures 7-8 contain a whole note with a fermata. Measures 9-10 contain a quarter note with a fermata. Measures 11-12 contain a quarter note with a fermata. Measures 13-14 contain a quarter note with a fermata. Measures 15-16 contain a quarter note with a fermata. Measures 17-18 contain a quarter note with a fermata. Measures 19-20 contain a quarter note with a fermata. Measures 21-22 contain a quarter note with a fermata. Measures 23-24 contain a quarter note with a fermata. Measures 25-26 contain a quarter note with a fermata. Measures 27-28 contain a quarter note with a fermata. Measures 29-30 contain a quarter note with a fermata. Measures 31-32 contain a quarter note with a fermata. A large number '2' is positioned above the staff, indicating the measure number.

**C**

Musical notation for section C, measures 33-40. The key signature is one sharp (F#) and the time signature is 2/4. Measure 33 starts with a double bar line and a repeat sign. Measures 33-34 contain a whole note with a fermata. Measures 35-36 contain a whole note with a fermata. Measures 37-38 contain a quarter note with a fermata. Measures 39-40 contain a quarter note with a fermata. A large number '2' is positioned above the staff, indicating the measure number.

**D** *Partido Alto*

43

Musical staff for measure 43, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole note chord, followed by a half note, and then a quarter note with a slur over it.

47

Musical staff for measure 47, starting with a treble clef and a key signature of one sharp (F#). The staff contains a quarter rest, followed by a quarter note, a quarter rest, and a quarter note. This is followed by a series of eighth notes with slurs, and ends with a quarter rest.

51

Musical staff for measure 51, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole note chord, followed by a half note, and then a quarter note with a slur over it.

**E** *Maracatu*

57

Em Em D7(sus4) 1. D7(sus4) 2. D7(sus4)

Musical staff for measure 57, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole note chord, followed by a half note, and then a quarter note with a slur over it. Below the staff are two first endings: the first ending is a whole note chord, and the second ending is a whole note chord.

**F** *Open - Solo Section*

67

Em Em D7(sus4) D7(sus4)

Musical staff for measure 67, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole note chord, followed by a half note, and then a quarter note with a slur over it. Below the staff are two first endings: the first ending is a whole note chord, and the second ending is a whole note chord.

75

Em Em D7(sus4) D7(sus4)

Musical staff for measure 75, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole note chord, followed by a half note, and then a quarter note with a slur over it. Below the staff are two first endings: the first ending is a whole note chord, and the second ending is a whole note chord.

83

C#ø7 C7 B+7 Bb7(#11) Am B+7 C#ø7 C7 B+7 Em F9 B+7

Musical staff for measure 83, starting with a treble clef and a key signature of one sharp (F#). The staff contains a quarter rest, followed by a quarter note, a quarter rest, and a quarter note. This is followed by a series of eighth notes with slurs, and ends with a quarter rest.

**G**

91

Em Em D7(sus4) D7(sus4)

Musical staff for measure 91, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole note chord, followed by a half note, and then a quarter note with a slur over it. Below the staff are two first endings: the first ending is a whole note chord, and the second ending is a whole note chord.

99

Em Em D7(sus4) D7(sus4)

Musical staff for measure 99, starting with a treble clef and a key signature of one sharp (F#). The staff contains a whole note chord, followed by a half note, and then a quarter note with a slur over it. Below the staff are two first endings: the first ending is a whole note chord, and the second ending is a whole note chord.


107

C#ø7 C7 B+7 Bb7(#11) Am B+7 C#ø7 C7 B+7 Em

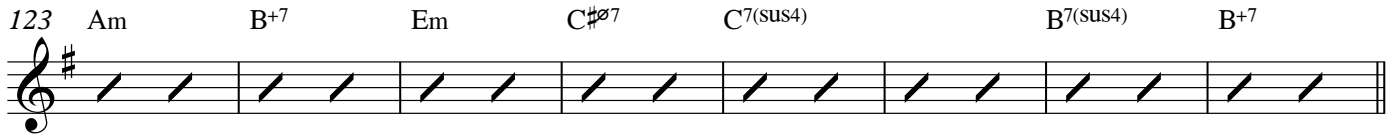
Musical staff for measure 107, starting with a treble clef and a key signature of one sharp (F#). The staff contains a quarter rest, followed by a quarter note, a quarter rest, and a quarter note. This is followed by a series of eighth notes with slurs, and ends with a quarter rest.

**H** *Partido Alto*

115 D7(sus4) D7 F#/D Bb7(#11) Am B+7 Em Bb7(#11)



123 Am B+7 Em C#o7 C7(sus4) B7(sus4) B+7

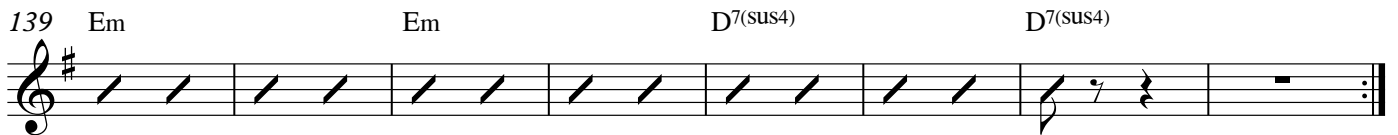


**I** *Maracatu*

131 Em Em D7(sus4) D7(sus4)



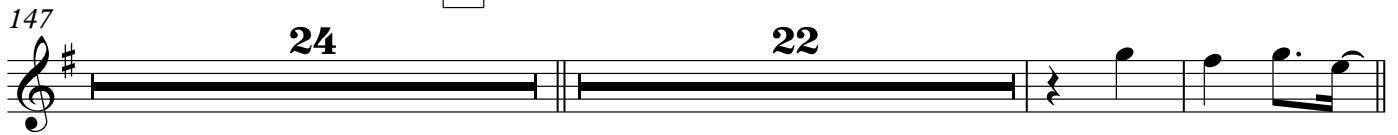
139 Em Em D7(sus4) D7(sus4)



**J** *On Cue - Bass Solo*

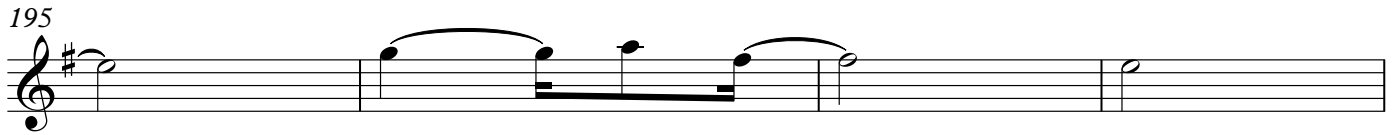
**K**

147 24 22

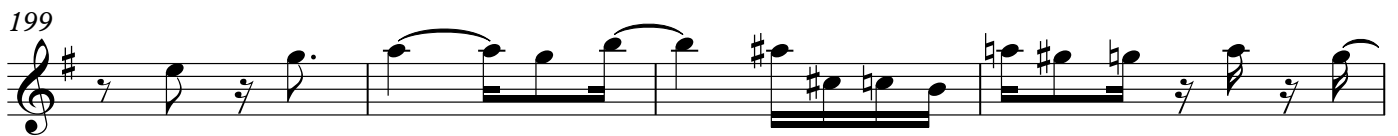


**L** *Partido Alto*

195



199

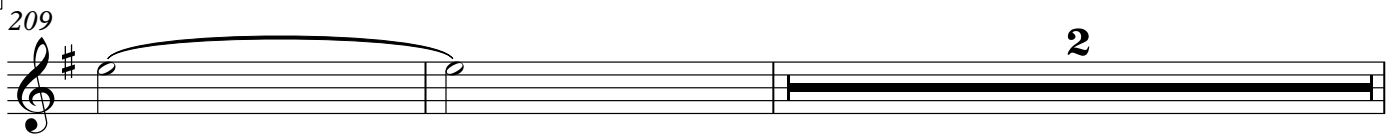


203



**M**

209 2



213 2





Guitar

# The Merge

Composed by Danny Green

May 5, 2015

**A**

5 Dm C7(sus4) 1. C7(sus4) 2. C7(sus4)

**B**

11 Dm Dm C7(sus4) C7(sus4)

19 Dm Dm C7(sus4) C7(sus4)

27 B<sup>ø</sup>7 B<sup>b</sup>m Am7(#5) A<sup>b</sup>7(#11) Gm7 Am7(#5) F13 E7 E<sup>b</sup>7 A<sup>+</sup>7

**C**

33 Dm Dm

37 1. Dm 2. Dm Eb13(sus4) D13(sus4) Ab13(sus4) C13(sus4)

**D**

43 *Partido Alto* C13(sus4) E/C Ab7(#11)

47 Gm<sup>9</sup> Am7(#5) B<sup>b</sup>m<sup>6</sup> A<sup>+</sup>7 Dm<sup>9</sup>/6 N.C.

51 B<sup>ø</sup>7 B<sup>b</sup>m Am7(#5) A<sup>b</sup>7(#11) Gm7 Am7(#5) F13 E7 E<sup>b</sup>7 A<sup>+</sup>7

**E**

*Maracatu*

57 Dm Dm

61 C7(sus4) 1. C7(sus4) 2. C7(sus4)

**F**

*Open - Solo Section*

67 Dm Dm C7(sus4) C7(sus4)

75 Dm Dm C7(sus4) C7(sus4)

**G**

83 Bø7 Bb7 A+7 Ab7(#11) Gm A+7 Bø7 Bb7 A+7 Dm Eb9 A+7

91 Dm Dm C7(sus4) C7(sus4)

99 Dm Dm C7(sus4) C7(sus4)

107 Bø7 Bb7 A+7 Ab7(#11) Gm A+7 Bø7 Bb7 A+7 Dm

**H**

*Partido Alto*

115 C7(sus4) C7 E/C Ab7(#11) Gm A+7 Dm Ab7(#11)

123 Gm A+7 Dm Bø7 Bb7(sus4) A7(b9sus4) A+7

**I**

*Maracatu*

131 Dm Dm C7(sus4) C7(sus4)

139 Dm Dm C7(sus4) C7(sus4)

**J** *On Cue - Bass Solo*

147 Dm Dm C7(sus4) C7(sus4)

155 Dm Dm C7(sus4) C7(sus4)

163 B $\emptyset$ 7 B $\flat$ 7 A $^+$ 7 A $\flat$ 7(#11) Gm A $^+$ 7 B $\emptyset$ 7 B $\flat$ 7 A $^+$ 7 Dm E $\flat$ 9 A $^+$ 7

**K**

171 Dm Dm C7(sus4) C7(sus4)

179 Dm Dm C7(sus4) C7(sus4)

187 B $\emptyset$ 7 B $\flat$ 7 A $^+$ 7 A $\flat$ 7(#11) Gm A $^+$ 7 B $\emptyset$ 7 B $\flat$ 7 A $^+$ 7 Dm E $\flat$ 13(sus4) D13(sus4) A $\flat$ 13(sus4) C13(sus4)

**L**

195 *Partido Alto*  
C13(sus4) E/C A $\flat$ 7(#11)

199 Gm9 Am7(#5) B $\flat$ m6 A $^+$ 7 Dm9/2 N.C.

203 B $\emptyset$ 7 B $\flat$ m Am7(#5) A $\flat$ 7(#11) Gm7 Am7(#5) F13 E7 E $\flat$ 7 A $^+$ 7

M

209 Dm Dm

213 C7(sus4) C7(sus4)

N

217 Dm Dm

221 C7(sus4) C7(sus4)

225 Dm Dm

229 C7(sus4) C7(sus4) 3

O

233 B<sup>ø</sup>7 Bbm Am7(#5) Ab7(#11) Gm7 Am7(#5)

237 F13 E7 Eb7 A+7 Dm11



Piano

# The Merge

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**A**

Dm Dm

*etc.*

5 C7(sus4)

1. C7(sus4) 2. C7(sus4)

**B**

11 Dm Dm C7(sus4) C7(sus4)

19 Dm Dm C7(sus4) C7(sus4)

27 B<sup>ø</sup>7 B<sup>b</sup>m Am<sup>7</sup>(#5) A<sup>b</sup>7(#11) Gm<sup>7</sup> Am<sup>7</sup>(#5) F<sup>13</sup> E<sup>7</sup> E<sup>b</sup>7 A<sup>+</sup>

**C**

33 Dm

37 Dm

1. Dm Eb<sup>13</sup>(sus4) D<sup>13</sup>(sus4) A<sup>b</sup>13(sus4) C<sup>13</sup>(sus4)

**D** *Partido Alto*

43 C13(sus4)

E/C

Ab7(#11)

Musical notation for measures 43-46. Measure 43 starts with a C13(sus4) chord. The bass line features a rhythmic pattern of quarter notes and eighth notes. Measure 44 continues with a similar bass line and a complex treble line. Measure 45 has an E/C chord. Measure 46 ends with an Ab7(#11) chord.

47

Gm9

Am7(#5)

Bbm6

A+7

Dm6/9

N.C.

Musical notation for measures 47-50. Measure 47 has chords Gm9, Am7(#5), and Bbm6. Measure 48 has chords A+7 and Dm6/9. Measure 49 is marked N.C. (No Chords). Measure 50 continues with a melodic line in the treble and a simple bass line.

51

Bø7

Bbm

Am7(#5)

Ab7(#11)

Gm7

Am7(#5)

F13

E7

Eb7

A+7

Musical notation for measures 51-56. Measure 51 has chords Bø7, Bbm, and Am7(#5). Measure 52 has chords Ab7(#11) and Gm7. Measure 53 has chords Am7(#5) and F13. Measure 54 has chords E7 and Eb7. Measure 55 has an A+7 chord. Measure 56 continues with a melodic line in the treble and a simple bass line.

**E** *Maracatu*

57

Dm

Dm

Musical notation for measures 57-60. Measure 57 has a Dm chord. The bass line features a rhythmic pattern of quarter notes and eighth notes. Measure 58 continues with a similar bass line and a simple treble line. Measure 59 has a Dm chord. Measure 60 continues with a simple treble line.

61 C7(sus4)

1. C7(sus4)

2. C7(sus4)

Musical notation for measures 61-64. Measure 61 has a C7(sus4) chord. The bass line features a rhythmic pattern of quarter notes and eighth notes. Measure 62 continues with a similar bass line and a simple treble line. Measure 63 has a C7(sus4) chord. Measure 64 continues with a simple treble line.

**F** Open - Solo Section

67 Dm Dm C7(sus4) C7(sus4)

75 Dm Dm C7(sus4) C7(sus4)

83 B $\emptyset$ 7 B $\flat$ 7 A+7 A $\flat$ 7(#11) Gm A+7 B $\emptyset$ 7 B $\flat$ 7 A+7 Dm E $\flat$ 9 A+7

**G**

91 Dm Dm C7(sus4) C7(sus4)

99 Dm Dm C7(sus4) C7(sus4)

107 B $\emptyset$ 7 B $\flat$ 7 A+7 A $\flat$ 7(#11) Gm A+7 B $\emptyset$ 7 B $\flat$ 7 A+7 Dm

**H**

Partido Alto

115 C7(sus4) C7 E/C A $\flat$ 7(#11) Gm A+7 Dm A $\flat$ 7(#11)

123 Gm A+7 Dm B $\emptyset$ 7 B $\flat$ 7(sus4) A7(b9sus4) A+7

**I**

Maracatu

131 Dm Dm C7(sus4) C7(sus4)

139 Dm Dm C7(sus4) C7(sus4)

**J** *On Cue - Bass Solo*

147 Dm Dm C7(sus4) C7(sus4)

155 Dm Dm C7(sus4) C7(sus4)

163 B $\flat$ 7 B $\flat$ 7 A+7 A $\flat$ 7(#11) Gm A+7 B $\flat$ 7 B $\flat$ 7 A+7 Dm E $\flat$ 9 A+7

**K**

171 Dm Dm C7(sus4) C7(sus4)

179 Dm Dm C7(sus4) C7(sus4)

187 B $\flat$ 7 B $\flat$ 7 A+7 A $\flat$ 7(#11) Gm A+7 B $\flat$ 7 B $\flat$ 7 A+7 Dm E $\flat$ 13(sus4) D13(sus4) A $\flat$ 13(sus4) C13(sus4)

**L***Partido Alto*

195 C13(sus4) E/C A $\flat$ 7(#11)

199 Gm9 Am7(#5) Bbm6 A+7 Dm9/9 N.C.

203 B $\flat$ 7 Bbm Am7(#5) A $\flat$ 7(#11) Gm7 Am7(#5) F13 E7 E $\flat$ 7 A+7

M

209 Dm Dm

213 C7(sus4) C7(sus4)

N

217 Dm Dm

221 C7(sus4) C7(sus4)

225 Dm Dm

229 C7(sus4) C7(sus4)



233 B $\emptyset$ 7 Bbm Am<sup>7</sup>(#5) Ab<sup>7</sup>(#11) Gm<sup>7</sup> Am<sup>7</sup>(#5)

237 F<sup>13</sup> E<sup>7</sup> Eb<sup>7</sup> A<sup>+7</sup> Dm<sup>11</sup>

Bass

# The Merge

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May 5, 2015

**A**

1 Dm Dm

5 C7(sus4)

1. C7(sus4) 2. C7(sus4)

**B**

11 Dm Dm

15 C7(sus4) C7(sus4)

19 Dm Dm

23 C7(sus4) C7(sus4)

27 Bø7 Bbm Am7(#5) Ab7(#11) Gm7 Am7(#5) F13 E7 Eb7 A+7

**C**

33 Dm Dm

37 Dm

1. Dm 2. Dm Eb13(sus4) D13(sus4) Ab13(sus4)

**D** *Partido Alto*

43 C<sup>13</sup>(sus4) E/C Ab<sup>7</sup>(#11)

47 Gm<sup>9</sup> Am<sup>7</sup>(#5) Bbm<sup>6</sup> A<sup>+7</sup> Dm

51 Bø<sup>7</sup> Bbm Am<sup>7</sup>(#5) Ab<sup>7</sup>(#11) Gm<sup>7</sup> Am<sup>7</sup>(#5) F<sup>13</sup> E<sup>7</sup> Eb<sup>7</sup> A<sup>+7</sup>

**E**

57 Dm Dm

61 C<sup>7</sup>(sus4) 1. C<sup>7</sup>(sus4) 2. C<sup>7</sup>(sus4)

**F** *Open - Solo Section*

67 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)

75 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)

83 Bø<sup>7</sup> Bb<sup>7</sup> A<sup>+7</sup> Ab<sup>7</sup>(#11) Gm A<sup>+7</sup> Bø<sup>7</sup> Bb<sup>7</sup> A<sup>+7</sup> Dm Eb<sup>9</sup> A<sup>+7</sup>

**G**

91 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)

99 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)

107 Bø<sup>7</sup> Bb<sup>7</sup> A<sup>+7</sup> Ab<sup>7</sup>(#11) Gm A<sup>+7</sup> Bø<sup>7</sup> Bb<sup>7</sup> A<sup>+7</sup> Dm

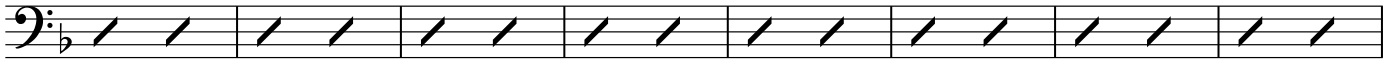


The Merge

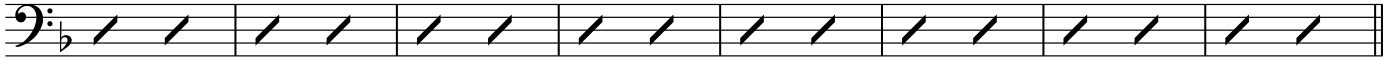
Bass

**H** *Partido Alto*

115 C<sup>7</sup>(sus4) C<sup>7</sup> E/C A<sup>b7</sup>(#11) Gm A<sup>+7</sup> Dm A<sup>b7</sup>(#11)

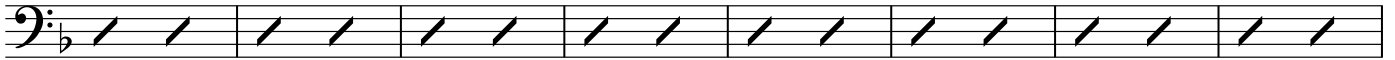


123 Gm A<sup>+7</sup> Dm B<sup>ø7</sup> B<sup>b7</sup>(sus4) A<sup>7</sup>(b9sus4) A<sup>+7</sup>

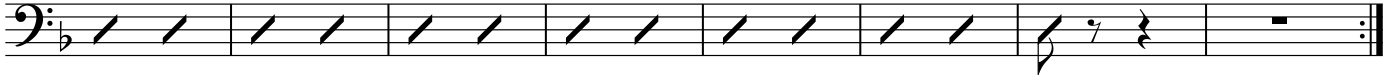


**I** *Maracatu*

131 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)

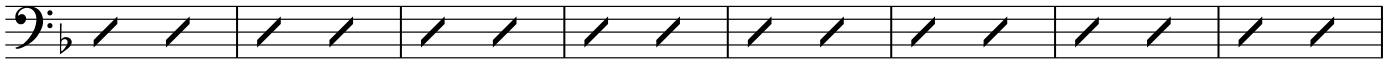


139 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)

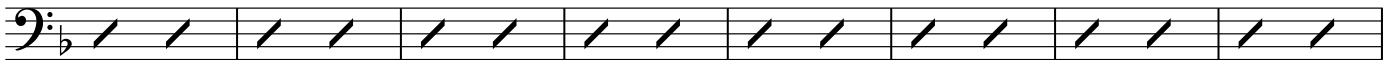


**J** *On Cue - Bass Solo*

147 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)



155 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)

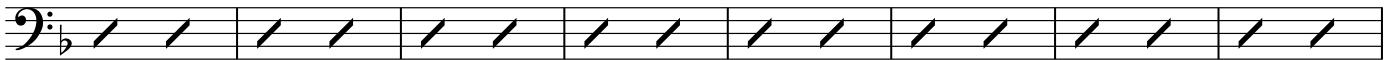


163 B<sup>ø7</sup> B<sup>b7</sup> A<sup>+7</sup> A<sup>b7</sup>(#11) Gm A<sup>+7</sup> B<sup>ø7</sup> B<sup>b7</sup> A<sup>+7</sup> Dm E<sup>b9</sup> A<sup>+7</sup>

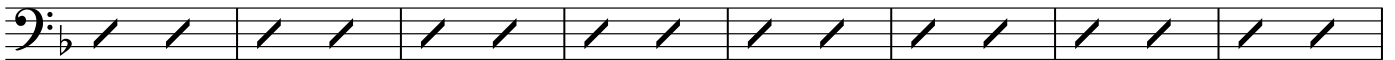


**K** *End Solo!*

171 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)



179 Dm Dm C<sup>7</sup>(sus4) C<sup>7</sup>(sus4)

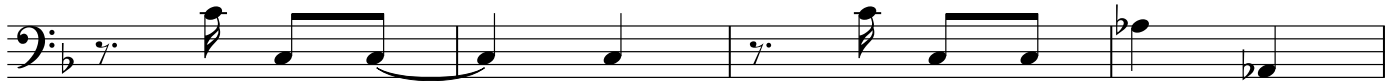


187 B<sup>ø7</sup> B<sup>b7</sup> A<sup>+7</sup> A<sup>b7</sup>(#11) Gm A<sup>+7</sup> B<sup>ø7</sup> B<sup>b7</sup> A<sup>+7</sup> Dm E<sup>b13</sup>(sus4) D<sup>13</sup>(sus4) A<sup>b13</sup>(sus4)



**L** *Partido Alto*195 C<sup>13</sup>(sus4)

E/C

A<sup>b</sup>7(#11)199 Gm<sup>9</sup>

Am7(#5)

Bbm<sup>6</sup>A<sup>+</sup>7

Dm

203 B<sup>ø</sup>7

Bbm

Am7(#5)

A<sup>b</sup>7(#11)Gm<sup>7</sup>

Am7(#5)

F<sup>13</sup>E<sup>7</sup>E<sup>b</sup>7A<sup>+</sup>7**M**

209 Dm

Dm

213 C<sup>7</sup>(sus4)C<sup>7</sup>(sus4)**N**

217 Dm

Dm

221 C<sup>7</sup>(sus4)C<sup>7</sup>(sus4)

225 Dm

Dm

229 C<sup>7</sup>(sus4)**O**

233

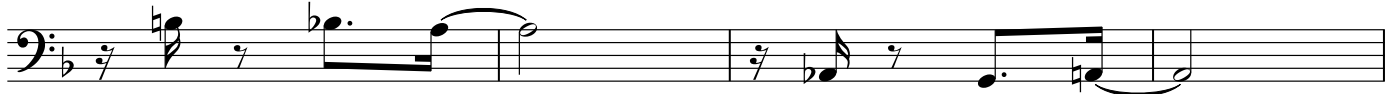
B<sup>ø</sup>7

Bbm

Am7(#5)

A<sup>b</sup>7(#11)Gm<sup>7</sup>

Am7(#5)



237

F<sup>13</sup>E<sup>7</sup>E<sup>b</sup>7A<sup>+</sup>7// Dm<sup>11</sup>