

Trombone 2

# Satie's Bedtime Story

for STS

William Robert Stevens

Play through the first ending, improvise over changes (first ending), play the head taking second ending, vamp out = drum solo, take final ending on cue.

Soothing, Intimate

$\text{♩}^{\text{96}}$  Swing  $\text{♪}$

The musical score is written in bass clef with a 4/4 time signature. It consists of four staves of music. The first staff starts with a double bar line and a repeat sign. Chords above the staff are  $B\flat_{\text{maj}9}$ ,  $G\flat_{\text{maj}9}$ , and  $E\flat_{\text{m}9}$ . Dynamics include *mp*, *p*, *mf*, and *p*. The second staff has chords  $E\flat_{\text{m}9}(\text{maj}7)$ ,  $B_{\text{maj}9}$ , and  $B\flat_{\text{maj}9}$ . Dynamics include *mp*, *mf*, and *mp*. The third staff starts at measure 10 with chords  $G\flat_{\text{maj}9}$ ,  $E\flat_{\text{m}7}$ ,  $B^{\circ}7(\text{add maj}7)/F$ ,  $A\flat_{\text{m}7}/G\flat$ ,  $D\flat_7/A\flat$ , and  $A\flat_{\text{m}7}/G\flat$ . Dynamics include *p*, *mf*, *pp*, and *mp*. The fourth staff starts at measure 14 with chords  $B\flat_{\text{sus}}$ ,  $B\flat_{\text{m}13}$ ,  $E\flat_{\text{m}7}$ ,  $B^{\circ}7(\text{add maj}7)/F$ ,  $A\flat_{\text{m}7}/G\flat$ ,  $D\flat_7/A\flat$ , and  $A_9(\#5)$ . Dynamics include *p* and *mp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

18  $G^{\flat}maj7$   $Fm11$   $E^{\flat}m9(maj7)$   $Bmaj7$   $G^{\flat}/A^{\flat}$

*f* *p* *mp* *p*

24  $A^{\flat}/B^{\flat}$   $Bmaj9(\#11)$   $Bmaj7/C^{\sharp}$   $C^{\sharp}maj7/D^{\sharp}$   $Fmaj9$   $D^{\flat}maj7$   $B^{\flat}maj7(\#11)$   $G^{\flat}maj7(\#11)$

*mp* *p*

29  $Fmaj9$   $D^{\flat}maj7$   $B^{\flat}maj7$   $G^{\flat}maj7(\#11)$   $Fmaj9$   $D^{\flat}maj7$   $B^{\flat}maj7(\#11)$   $G^{\flat}maj7(\#11)$

33  $Fmaj9$   $D^{\flat}maj7$   $B^{\flat}maj7(\#11)$   $G^{\flat}maj7(\#11)$   $E^{\flat}maj7$   $Bmaj7/C^{\sharp}$

**Straight**   
(♩.=♩)

*Vamp Out...*

37  $E^{\flat}maj7$   $Bmaj7(\#11)/C^{\sharp}$   $E^{\flat}maj9/F$   $B^{\flat}maj7$   $G^{\flat}maj7$   $E^{\flat}maj7$   $Bmaj7(\#11)$

(same note enharmonically)

*mp* *p*

41  $E^{\flat}maj7$   $Bmaj7(\#11)$

Dream...