

Alto 1

# The More I See You (trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad  $\text{♩} = 75$

*f*

5 **A** 8 **B** *mf*

16 **C**

21 **C** *pp* *mf*

27 **D**

33 **E** 2 *f*

40 **F** *ff*

45 **F** *mf*

51 **Tag** *f*

Alto 2

# The More I See You (trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad  $\text{♩} = 75$

The musical score is written for Alto 2 in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a tempo marking of 'slow ballad' and a metronome marking of quarter note = 75. The score is divided into several sections labeled A through F, and a final 'Tag' section. Section A (measures 5-8) features a sustained note with a dynamic of *mf*. Section B (measures 9-15) contains a melodic line with a dynamic of *mf*. Section C (measures 16-20) starts with a *pp* dynamic and includes a triplet. Section D (measures 21-26) features a melodic line with a dynamic of *mf*. Section E (measures 27-32) includes a double bar line and a dynamic of *f*. Section F (measures 33-44) contains a melodic line with a dynamic of *mf* and a triplet. The final Tag section (measures 45-51) concludes with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

*f*

5 **A** 8 **B**

*mf*

16

21 **C**

*pp* *mf*

27 **D**

33 **E** 2

*f*

40

*ff*

45 **F**

*mf*

51 **Tag**

*f*

Tenor 1

# The More I See You (trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad ♩=75

The musical score is written for Tenor 1 in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and includes a tempo instruction of "slow ballad ♩=75". The melody features a series of eighth notes with slurs and accents, followed by triplet eighth notes. The second staff starts at measure 5 and includes a section labeled "A" with a measure rest of 8 measures, followed by a section labeled "B" with a dynamic marking of *mf*. The third staff begins at measure 16. The fourth staff starts at measure 21 and includes a section labeled "C" with a dynamic marking of *pp*, followed by a dynamic marking of *mf*. The fifth staff begins at measure 27 and includes a section labeled "D". The sixth staff starts at measure 33 and includes a section labeled "E" with a measure rest of 2 measures and a dynamic marking of *f*. The seventh staff begins at measure 40 and includes a dynamic marking of *ff*. The eighth staff starts at measure 45 and includes a section labeled "F" with a dynamic marking of *mf*. The ninth and final staff begins at measure 51 and includes a section labeled "Tag" with a dynamic marking of *f*.

*f*

5 **A** 8 **B** *mf*

16

21 **C** *pp* *mf*

27 **D**

33 **E** 2 *f*

40 *ff*

45 **F** *mf*

51 **Tag** *f*

Tenor 2

# The More I See You (trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad  $\text{♩} = 75$

The musical score is written for Tenor 2 in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins with a tempo marking of 'slow ballad' and a metronome marking of quarter note = 75. The score is divided into sections labeled A through F, and a final 'Tag' section. Section A (measures 5-8) features a melodic line starting with a forte (*f*) dynamic. Section B (measures 9-15) is marked mezzo-forte (*mf*). Section C (measures 16-20) starts with piano (*pp*) and moves to mezzo-forte (*mf*). Section D (measures 21-26) continues with mezzo-forte (*mf*). Section E (measures 27-32) is marked forte (*f*). Section F (measures 33-44) is marked mezzo-forte (*mf*). The final Tag section (measures 45-51) concludes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, triplets, and accents.

5 **A** 8 **B**

16

21 **C**

27 **D**

33 **E** 2

40

45 **F**

51 **Tag**

*f*

*mf*

*pp*

*f*

*ff*

*f*

Bari. Sax.

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad  $\text{♩} = 75$

The musical score is written for Bari. Sax. in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a tempo marking of 'slow ballad' and a metronome marking of 75 quarter notes per minute. The score is divided into measures, with measure numbers 5, 16, 21, 28, 35, 42, 47, and 53 indicated. The piece features several sections labeled A through F, and a 'Tag' section. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score includes various musical notations such as slurs, ties, triplets, and accents. Section A (measures 5-8) is marked *mf*. Section B (measures 9-15) is marked *mf*. Section C (measures 21-27) is marked *mf*. Section D (measures 28-34) is marked *f*. Section E (measures 35-41) is marked *f*. Section F (measures 42-46) is marked *mf*. The 'Tag' section (measures 47-52) is marked *f*. The score concludes with a final measure (53) marked *f*.

Trumpet 1

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

**slow ballad** ♩=75  
plunger

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff contains the main melody with plunger markings (circles with a plus sign) above the notes. The second staff is a solo section for the trumpet, marked with a forte (f) dynamic and a 'solo bone' instruction. It features a series of eighth notes and rests, with measures 5, 8, and 6 indicated. The third staff continues the solo with a mezzo-forte (mf) dynamic. The fourth staff includes measures 29 and 39, with a forte (f) dynamic and a 'Tag' marking at the end. The fifth staff concludes the piece with a forte (f) dynamic.

5 **A** solo bone 8 **B** + saxes 8 **C** 6 *mf*

29 **D** 7 **E** *f*

39 2 *mf* **Tag**

45 **F** 6 *mf*

53 *f*

Trumpet 2

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad ♩=75  
plunger

The musical score is written for Trumpet 2 in a slow ballad style with a tempo of 75 beats per minute. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of five staves of music. The first staff contains the main melody with plunger markings and dynamic markings of *f* and *mf*. The second staff is a solo section for the trumpet, marked 'solo bone' and '8', with a dynamic of *f*. The third staff continues the solo, marked '7' and 'E', with a dynamic of *f*. The fourth staff is marked '42', 'F', '6', and 'Tag', with a dynamic of *mf*. The fifth staff is marked '53' and 'f', with a dynamic of *f*. The score includes various musical notations such as plunger marks, slurs, accents, and dynamic markings.

5 **A** solo bone 8 **B** + saxes 8 **C** 6 *mf*

29 **D** 7 **E** *f* 2

42 **F** 6 *mf* Tag

53 *f*

Trumpet 3

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

**slow ballad** ♩=75  
plunger

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff shows the main melody with plunger marks above the notes. The second staff is a solo section for the trumpet, marked with a forte (f) dynamic and a 'solo bone' instruction. It contains measures 5 through 28, with section markers A, B, and C. Section A is 8 measures long, B is 8 measures, and C is 6 measures. The third staff contains measures 29 through 38, marked with a forte (f) dynamic and section marker D (7 measures) and E (6 measures). The fourth staff contains measures 39 through 44, marked with a forte (f) dynamic and section marker F (2 measures). The fifth staff contains measures 45 through 52, marked with a mezzo-forte (mf) dynamic and section marker F (6 measures), ending with a 'Tag' instruction. The sixth staff contains measures 53 through 58, marked with a forte (f) dynamic.

5 **A** solo bone 8 **B** + saxes 8 **C** 6 *mf*

29 **D** 7 **E** 6 *f*

39 2 *f*

45 **F** 6 *mf* Tag

53 *f*



Trumpet 4

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

**slow ballad** ♩=75  
plunger

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff contains the main melody with plunger markings (circles with a plus sign) above notes. The second staff is a solo section for the trumpet, marked 'solo bone' and '8', with a dynamic of *f*. The third staff continues the solo, marked '8' and '6', with a dynamic of *mf*. The fourth staff is marked '29' and '7', with a dynamic of *f*. The fifth staff is marked '39' and '2', with a dynamic of *mf*. The sixth staff is marked '45' and '6', with a dynamic of *mf*, and includes a 'Tag' section. The final staff is marked '54' and '6', with a dynamic of *f*.

**A** solo bone 8 **B** + saxes 8 **C** 6 *mf*

**D** 7 **E** *f*

39 **2** *mf*

45 **F** 6 **Tag** *mf*

54 *f*

Trombone 1

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad  $\text{♩} = 75$

3

A

8

13

B

20

ad lib

C

$A\flat^9(\text{sus}4)$   $D\flat^6$   $E\flat m^7 E^\circ$   $D\flat$   $B\flat^7$   $E\flat m^7$   $A^7(\flat 5)$   $A\flat^7$   $E\flat m^7$   $D^7$   $D\flat^6$

26

$D\flat^6$   $A\flat^7(\sharp 5)$   $A\flat m^7$   $D^7(\sharp D)\flat^7$

as is

D

31

37

E

3

$A\flat^9(\text{sus}4)$   $D^9$   $D\flat^6$   $A\flat^7$   $A\flat m^7$

ad lib

break

45

F

$G\flat^{\text{maj}7}$   $G\flat^6$   $G\flat m^7$   $C\flat^9$   $F m^7$   $A\flat^9(\text{sus}4)$

51

F m<sup>7</sup>

Tag

$D\flat^{\text{maj}7}$

Trombone 2

# The More I See You (trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad ♩=75  
plunger +

5 [A] 8 [B] 6

21 [C] 6

29 [D] 7 [E]

39 2

45 [F] 6 [Tag]

54

Trombone 3

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

plunger+ **slow ballad** ♩=75

5 **A** 8 **B** 6

21 **C** 6

29 **D** 7 **E** 2

42 **F** 6 **Tag**

53

*fp* *mf* *ff* *mf*

Detailed description: This is a musical score for Trombone 3, arranged by Quincy J. for the song 'The More I See You' by Al Grey with Basie. The score is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a tempo of 75 beats per minute, marked as a 'slow ballad'. It begins with a plunger mark and a plus sign. The first line contains the first four measures. The second line starts at measure 5 and includes section A (measures 5-8), section B (measures 9-14), and the start of section C (measures 15-16). The third line starts at measure 21 and includes section C (measures 21-26) and the start of section D (measures 27-28). The fourth line starts at measure 29 and includes section D (measures 29-34), section E (measures 35-36), and section F (measures 37-38). The fifth line starts at measure 42 and includes section F (measures 42-47) and a 'Tag' section (measures 48-49). The sixth line starts at measure 53 and continues the piece. Dynamics include *fp* (fortissimo piano), *mf* (mezzo-forte), and *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and plunger marks.

Bass Trombone

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad ♩=75  
plunger

1 2 3 4

5 6 7 8 9 10

11 12 13 14 15 16

17 18 19 20 21 22

23 24 25 26 27 28


29 30 31 32 33 34

Guitar

# The More I See You (trb.solo-Al Grey with Basie)

arr. Quincy J.

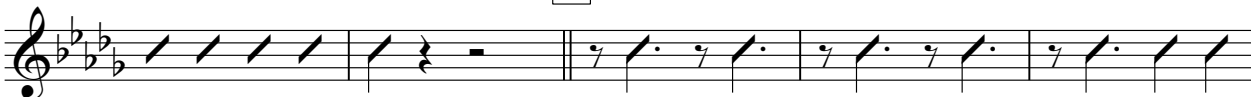
Db<sup>6</sup>/<sub>9</sub> **slow ballad** ♩=75 Bbm<sup>7</sup> Ebm<sup>9</sup> Ab<sup>9</sup>(sus4)



**A**  
5 Db<sup>6</sup> Ebm<sup>7</sup> E<sup>o</sup> Db/F Bb<sup>7</sup> Ebm<sup>7</sup> A<sup>7</sup>(b5) Ab<sup>9</sup>(sus4) Ebm<sup>7</sup> D<sup>7</sup> Db<sup>6</sup> Ebm<sup>7</sup> E<sup>o</sup> Db/F Bb<sup>7</sup>




11 Ebm<sup>7</sup> A<sup>7</sup>(b5) Ab **B** Emaj<sup>7</sup> Amaj<sup>7</sup> Emaj<sup>7</sup> Amaj<sup>7</sup> Emaj<sup>7</sup> D<sup>9</sup>



16 Db<sup>6</sup>/<sub>9</sub> Dbm/Cb Bbm<sup>7</sup>(b5) Eb<sup>9</sup>(sus4) Eb<sup>7</sup> Ab<sup>9</sup>(sus4)




**C**  
21 Db<sup>6</sup> Ebm<sup>7</sup> E<sup>o</sup> Db/F Bb<sup>7</sup>(b9) Ebm<sup>7</sup> A<sup>7</sup>(b5) Ab<sup>7</sup> Ebm<sup>7</sup> D<sup>9</sup> Db<sup>6</sup>/<sub>9</sub> Db<sup>6</sup>/<sub>9</sub> Ab<sup>7</sup>(#5)




**D**  
27 Abm<sup>9</sup> D<sup>9</sup>(#5) Db<sup>7</sup>(b9) Gbmaj<sup>7</sup> Gb<sup>6</sup> Gbm<sup>7</sup> Cb<sup>9</sup> Fm<sup>7</sup> Cb<sup>9</sup>



32 Bbm<sup>7</sup> Ebm<sup>7</sup> Ab<sup>9</sup>(sus4) Ab<sup>7</sup> Db<sup>6</sup> Bb<sup>7</sup> Ebm<sup>7</sup> Ab<sup>9</sup>(sus4) D<sup>9</sup> Db



**E**  
37 Db<sup>6</sup>/<sub>9</sub> Gb<sup>9</sup> Fm<sup>7</sup> Em<sup>7</sup> Ebm<sup>7</sup> Ab<sup>9</sup>(sus4) D<sup>9</sup>



41 Db<sup>6</sup>/<sub>9</sub> Db<sup>6</sup>/<sub>9</sub> Ab<sup>7</sup> Abm<sup>7</sup> Abm<sup>7</sup>/Eb D<sup>9</sup> Db<sup>7</sup>



2

**F**

Guitar

45 Gbmaj7 Gb6 Gbm7 Cb7 Fm7 Cb9 Bbm7 Ebm7 Ab9(sus4)



51 Fm7 Bbm7 E9 Tag Ebm7 A7



54 Ab9(sus4) D9 Db Db7 Gbmaj7 B7 Emaj7 A7 Ab7 Dbmaj7



Bass Guitar

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

**Db<sup>6</sup> slow ballad** ♩=75 **Bbm<sup>7</sup>** **Ebm<sup>9</sup>** **Ab<sup>9</sup>(sus4)**

The musical score is written in bass clef with a key signature of three flats (Bb, Eb, Ab) and a tempo of 75 beats per minute. It consists of eight staves of music, each with a set of chords written above it. The score is divided into sections A, B, C, D, and E. Section A starts at measure 5, B at 11, C at 21, D at 27, and E at 37. Dynamics include *f* and *mf*. There are triplets in measures 16, 32, and 41. The piece ends with a double bar line at the end of the eighth staff.

**A** *f*

5 **Db<sup>6</sup>** **Eb** **E<sup>o</sup>** **Db/F** **Bb<sup>7</sup>** **Ebm<sup>7</sup>** **A<sup>7</sup>(b5)** **Ab<sup>9</sup>(sus4)** **Ebm** **D<sup>7</sup>** **Db<sup>6</sup>** **Ebm<sup>7</sup>** **E<sup>o</sup>** **Db/F** **Bb<sup>7</sup>**

*mf*

11 **Ebm<sup>7</sup>** **A<sup>7</sup>(b5)** **Ab** **B** **Emaj<sup>7</sup>** **A<sup>7</sup>maj<sup>7</sup>** **Emaj<sup>7</sup>** **A<sup>7</sup>maj<sup>7</sup>** **Emaj<sup>7</sup>** **D<sup>9</sup>**

16 **Db<sup>6</sup>** **Db<sup>6</sup>/Cb** **Bbm<sup>7</sup>(b5)** **Eb<sup>9</sup>(sus4)** **Eb<sup>7</sup>** **Ab(sus4)**

**C**

21 **Db<sup>6</sup>** **Ebm<sup>7</sup>** **E<sup>o</sup>** **Db/F** **Bb<sup>7</sup>(b9)** **Ebm<sup>7</sup>** **A<sup>7</sup>(b5)** **Ab<sup>7</sup>** **Ebm<sup>7</sup>** **D<sup>9</sup>** **Db<sup>6</sup>** **Db<sup>6</sup>** **Ab<sup>7</sup>**

**D**

27 **Abm<sup>9</sup>** **D<sup>9</sup>(#5)** **Db<sup>7</sup>** **Gbmaj<sup>7</sup>** **Gb<sup>6</sup>** **Gbm<sup>7</sup>** **Cb<sup>9</sup>** **Fm<sup>7</sup>** **Cb<sup>9</sup>**

32 **Bbm<sup>7</sup>** **Ebm<sup>7</sup>** **Ab<sup>9</sup>(sus4)** **Ab<sup>7</sup>** **Db<sup>6</sup>** **Bb<sup>7</sup>** **Ebm<sup>7</sup>** **Ab<sup>9</sup>** **D<sup>9</sup>** **Db<sup>9</sup>**

**E**

37 **Gb<sup>9</sup>** **Fm<sup>7</sup>** **Em<sup>7</sup>** **Ebm<sup>7</sup>** **Ab<sup>9</sup>** **D<sup>9</sup>**

41 **Db<sup>6</sup>** **Db<sup>6</sup>** **Ab<sup>7</sup>** **Abm<sup>7</sup>** **Abm<sup>7</sup>/Eb** **D<sup>9</sup>** **Db<sup>7</sup>**



2

**F**

Bass Guitar

45 Gbmaj7 Gb6 Gbm7 Cb7 Fm7 Cb9 Bbm7 Ebm7 Ab9(sus4)

Bass line for measures 45-50. The staff is in bass clef with a key signature of three flats (B-flat major). The notes are: 45: G2, B-flat2, D3, F3; 46: G-flat2, B-flat2, D3, F3; 47: G-flat2, B-flat2, D3, F3; 48: G-flat2, B-flat2, D3, F3; 49: G-flat2, B-flat2, D3, F3; 50: G-flat2, B-flat2, D3, F3. A triplet of eighth notes (G-flat2, B-flat2, D3) is marked with a '3' at the end of the line.

51 Fm7 Bbm7 E9 Tag Ebm7 A7

Bass line for measures 51-53. The staff is in bass clef with a key signature of three flats. Measure 51: F2, A-flat2, C3, E-flat3. Measure 52: B-flat2, D3, F3, A-flat3. Measure 53: E2, G2, B-flat2, D3. A triplet of eighth notes (F2, A-flat2, C3) is marked with a '3' above the staff.

54 Ab9(sus4) D9 Db Db7 Gbmaj7 B7 Emaj7 A7 Ab7 Dbmaj7

Bass line for measures 54-56. The staff is in bass clef with a key signature of three flats. Measure 54: A-flat2, C3, E-flat3, G-flat3. Measure 55: D2, F2, A-flat2, C3. Measure 56: D-flat2, F2, A-flat2, C3. A triplet of eighth notes (D2, F2, A-flat2) is marked with a '3' below the staff. The final note (D-flat2) has a fermata above it.

Drums

# The More I See You

(trb.solo-Al Grey with Basie)

arr. Quincy J.

slow ballad  $\text{♩} = 75$

The score consists of ten staves of drum notation. The first staff is an introduction with a tempo marking of 75 bpm and a dynamic of *f*. It features a series of eighth notes and rests. The second staff, labeled 'A', starts at measure 5 and includes a '4' above the staff. The third staff, labeled 'B', starts at measure 13. The fourth staff, labeled 'C', starts at measure 18. The fifth staff, labeled 'D', starts at measure 26. The sixth staff, labeled 'E', starts at measure 34. The seventh staff starts at measure 39 and includes a *ff* dynamic marking. The eighth staff, labeled 'F', starts at measure 45 and includes a *mf* dynamic marking. The ninth staff, labeled 'Tag', starts at measure 51. The tenth staff starts at measure 54 and includes a *f* dynamic marking. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, with 'x' marks above notes indicating specific drum sounds.