

# QUIET PLEASE!

RICK LAWN

♩=112

SOPRANO

SOPRANO & ALTO SAX

TENOR SAX

BASS CLARINET  
IN B $\flat$

TRUMPET/FLUGEL

TRUMPET/FLUGEL

TROMBONE

PIANO

GUITAR

BASS GUITAR

DRUMS

*p*

*mp*

*p*

RISE CYM OLNY

11

7

II  
III  
B. CL.  
I  
TRUMPET  
TPT.  
IV  
PNO.

11

GTR.  
BASS  
DR.

LIGHT FILLS

LIGHT FILLS









To CODA **57**

48

II *mf*

III *mf* *f* *mf*

B. CL. *mf* *f* *mf*

I *mf* *f* *mf*

TPT. *mf* *f* *mf*

IV *mf* *f* *mf*

PNO. *mf* *f* *mf*

GTR. *mf* *f* *mf*

BASS *mf* *f* *mf*

DR. *f*

TRUMPET

SOLO ON F BLUES SCALE

HORNS

9/8 AFRO-LATIN FEEL

Ami7(b5) Ab13(#11) G6/9(ma7) G6/9(ma7) F#mi7(b5) B13sus

C+7(#9)

To CODA **57**

58

II

III

B. CL.

I

TPT.

IV

PNO.

GTR.

BASS

DR.

*mf*

*mf*

*mf*

*mf*





74 *g<sup>b</sup>ma7(b5)* *A<sub>m</sub>i<sup>11</sup>* *G<sup>b</sup>ma7(b5)* *G<sub>M</sub>i<sup>9</sup>* **81** *E<sup>b</sup>ma7(b5)* *D<sup>7</sup><sub>SUS</sub>* *A<sup>b</sup>ma7(b5)* *G<sub>M</sub>i<sup>9</sup>* *E<sup>b</sup>6/9*

II *SKQRND ON CUE*

III *mp* *3*

B. CL. *mp*

I

TPT. *FLUGEL* *mp* *3*

IV *3*

PNO. *g<sup>b</sup>ma7(b5)* *A<sub>m</sub>i<sup>11</sup>* *G<sup>b</sup>ma7(b5)* *G<sub>M</sub>i<sup>9</sup>* *E<sup>b</sup>ma7(b5)* *D<sup>7</sup><sub>SUS</sub>* *A<sup>b</sup>ma7(b5)* *G<sub>M</sub>i<sup>9</sup>* *E<sup>b</sup>6/9*

GTR. **81** *E<sup>b</sup>ma7(b5)* *D<sup>7</sup><sub>SUS</sub>* *A<sup>b</sup>ma7(b5)* *G<sub>M</sub>i<sup>9</sup>* *E<sup>b</sup>6/9*

BASS *g<sup>b</sup>ma7(b5)* *A<sub>m</sub>i<sup>11</sup>* *G<sup>b</sup>ma7(b5)* *G<sub>M</sub>i<sup>9</sup>* *E<sup>b</sup>ma7(b5)* *D<sup>7</sup><sub>SUS</sub>* *A<sup>b</sup>ma7(b5)* *G<sub>M</sub>i<sup>9</sup>* *E<sup>b</sup>6/9*

DR. **81** BAR 12

86  $D^{\flat}6/9$   $Gma7(\flat 5)$   $G^{\flat}ma7_{ADD}(\flat 6)$  **89**  $A_{mi}7(\flat 5)$   $A^{\flat}13(\sharp 11)$   $G^{\flat}6/9(ma7)$   $F^{\sharp}mi7(\flat 5)$   $Ama7/B$   $Ema7(\flat 5)$

II

III

B. CL.

I

TPT.

IV

PNO.

GTR.  $D^{\flat}6/9$   $Gma7(\flat 5)$   $G^{\flat}ma7_{ADD}(\flat 6)$  **89**  $A_{mi}7(\flat 5)$   $A^{\flat}13(\sharp 11)$   $Gma7(\flat 5)$   $F^{\sharp}mi7(\flat 5)$   $Ama7/B$   $Ema7(\flat 5)$

BASS  $D^{\flat}6/9$   $Gma7(\flat 5)$   $G^{\flat}ma7_{ADD}(\flat 6)$   $A_{mi}7(\flat 5)$   $A^{\flat}13(\sharp 11)$   $Gma7$   $F^{\sharp}mi7(\flat 5)$   $Ama7/B$   $Ema7(\flat 5)$

DR.

BAR 8 **89**



104  $\text{Dbma7}(\text{b5})$   $\text{Fmi7sus}$   $\text{Dbma7}(\text{b5})$   $\text{F+7}(\#\text{9})$  **109** AFTER SOLOS

II  $\text{mf}$  AFTER SOLOS

III  $\text{mf}$  AFTER SOLOS

B. CL.

I AFTER SOLOS

TPT. LAST TIME TO TRUMPET AFTER SOLOS  $\text{mf}$

IV REPEAT FOR SOLOS AFTER SOLOS

PNO.  $\text{Dbma7}(\text{b5})$   $\text{Fmi7sus}$   $\text{Dbma7}(\text{b5})$   $\text{F+7}(\#\text{9})$  **109**  $\text{B}^{\flat}\text{mi}11$   $\text{A}^{\flat}\text{mi}11$   $\text{G}^{\flat}\text{ma7}(\text{b5})$   $\text{Dmi}^{\flat}/9$

GTR.  $\text{Dbma7}(\text{b5})$   $\text{Fmi7sus}$   $\text{Dbma7}(\text{b5})$   $\text{F+7}(\#\text{9})$   $f$

BASS  $\text{Dbma7}(\text{b5})$   $\text{Fmi7sus}$   $\text{Dbma7}(\text{b5})$   $\text{F+7}(\#\text{9})$  **109**  $f$

DR.  $f$

111

II

III

B. CL.

I

TPT.

IV

PNO.

GTR.

BASS

DR.

$F\#m7(b9)$   $C2/E$   $G\flat m7(b9)$   $Gmi6/9$   $D2/F\#$   $A\flat m7(b9)$

$Dmi6/9$



125

II  
III  
B. CL.  
I  
TPT.  
IV

*f* 3 3 3 3

D2/F# Abma7(b5) Gmi7sus Ami9 Bmi7sus C2/E F7sus/Eb Dmi6/9

PNO.

GTR. D2/F# Abma7(b5) Gmi7sus Ami9 Bmi7sus C2/E F7sus/Eb Dmi6/9

BASS

DR.

129

129

Detailed description: This page contains a musical score for rehearsal mark 125. The score is arranged for a full band including woodwinds (Flute II, Flute III, Bass Clarinet, Trumpet I, Trumpet IV), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), piano, guitar, bass, and drums. The key signature is B-flat major (two flats). The score begins with a treble clef and a 4/4 time signature. The woodwinds and strings play melodic lines with triplets and accents. The piano part features a steady accompaniment with chords and triplets. The guitar and bass provide harmonic support with specific chord voicings. The drums play a consistent rhythmic pattern. A rehearsal mark '129' is boxed in the top right corner and appears again in the guitar and bass staves. The score includes various musical notations such as dynamics (f), articulation (accents), and performance instructions (triplets).



131

D.S. AL CODA 

The musical score is arranged in a system with the following parts from top to bottom:

- B. CL. (Bass Clarinet):** Features a melodic line with triplets and a dynamic marking of *f* in the fourth measure.
- I (Trumpet I):** Features a melodic line with triplets and a dynamic marking of *p* in the fourth measure.
- TPT. (Trumpet II):** Features a melodic line with triplets and a dynamic marking of *p* in the fourth measure.
- IV (Trumpet III):** Features a melodic line with triplets and a dynamic marking of *p* in the fourth measure.
- PNO. (Piano):** Features a harmonic accompaniment with triplets and a dynamic marking of *p* in the fourth measure.
- GTR. (Guitar):** Features a melodic line with triplets and a dynamic marking of *p* in the fourth measure.
- BASS:** Features a melodic line with triplets and a dynamic marking of *p* in the fourth measure.
- DR. (Drums):** Features a rhythmic pattern with triplets and a dynamic marking of *p* in the fourth measure.

The score includes various musical notations such as triplets, slurs, and dynamic markings. It concludes with a double bar line and a Coda symbol, with the instruction "D.S. AL CODA" appearing multiple times.



147 ON CUE ALTO SAX

ON CUE

ON CUE

B. CL.

I ON CUE (DRUM SOLO)

TPT.

IV ON CUE

PNO.

GTR.

BASS ON CUE (DRUM SOLO) ADD HORN SOLO ON CUE

DR.

*mp* *mp* *mf*

*f* *mf* *f* *mf*

*Fmi7sus* *Dbma7(b5)* *Fmi7sus* *Dbma7(b5)* *Fmi7sus* *Dbma7(b5)* *Fmi7sus*



