

DO LOZO

FROM BARNCHARTS MUSIC "DIXIELAND PRAISE JAM"

ARRANGED BY TOM PAYNE

Up! $\text{♩} = 112$

TRUMPET

CLARINET-SOPRANO SAX

TENOR SAX.

TROMBONE

BASS

BANJO-GUITAR
CAPO 3

DRUM SET

FILL

6

TPT.

CL.-SOP. SAX

T. SX.

TBN.

BASS

6

6

BJO-GTR
CAPO 3

6

D. S.

8b7 eb f7 8b

12

TPT.

CL.-
SOP. SAX

T. SX.

TBN.

BASS

B10-GTR
CAPO 3

D. S.

18

TPT.

CL.-
SOP. SAX

T. SX.

TBN.

BASS

B10-GTR
CAPO 3

D. S.

24

TPT.

CL.-
SOP. SAX

24

T. SX.

24

TBN.

24

BASS

24

B70-GTR
CAPO 3

24

D. S.

(8)

30

TPT.

CL.-
SOP. SAX

30

T. SX.

30

TBN.

30

BASS

30

B70-GTR
CAPO 3

30

D. S.

REPEAT AS NEEDED FOR SOLOS

REPEAT AS NEEDED FOR SOLOS

REPEAT AS NEEDED FOR SOLOS

REPEAT AS NEEDED FOR SOLOS

REPEAT AS NEEDED FOR SOLOS

REPEAT AS NEEDED FOR SOLOS

REPEAT AS NEEDED FOR SOLOS

REPEAT AS NEEDED FOR SOLOS

GLISSANDO

FILL

37

8b7 eb F7 8b

TPT.

CL.-
SOP. SAX

8b7 eb F7 8b

T. SX.

8b7 eb F7 8b

TBN.

BASS

8b7 8b7 eb F7 8b

B10-GTR
CAPO 3

D. S.

44

Gm gb7 $\frac{8b}{F}$ F7 8b

TPT.

CL.-
SOP. SAX

Gm gb7 $\frac{8b}{F}$ F7 8b

T. SX.

44

Gm gb7 $\frac{8b}{F}$ F7 8b

TBN.

BASS

44

Gm gb7 $\frac{8b}{F}$ F7 8b F7

B10-GTR
CAPO 3

D. S.

LAST TIME, GOING ON F7

LAST TIME, GOING ON F7

LAST TIME, GOING ON F7

LAST TIME, GOING ON F7

FILL

51

TPT.

CL.-
SOP. SAX

T. SX.

TBN.

BASS

B70-GTR
CAPO 3

D. S.

B^b B^b7 E^b

57

TPT.

CL.-
SOP. SAX

T. SX.

TBN.

BASS

B70-GTR
CAPO 3

D. S.

F⁷ B^b D^m D⁷

GLISSANDO

Musical score for "Do Lord, Page 6". The score is written for seven instruments: Trumpet (TPT.), Clarinet/Soprano Saxophone (CL.-SOP. SAX), Tenor Saxophone (T. SX.), Trombone (TBN.), Bass, Electric Guitar with Capo 3 (BTO-GTR CAPO 3), and Drums (D. S.). The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score consists of five measures. The guitar part includes chord markings: Gm, Fb, F7, Bb, F7, and Bb. The drum part includes a "FILL" instruction in the fourth measure and a "CHOKE!" instruction in the fifth measure. The bass line features a steady eighth-note pattern in the first four measures, followed by a more complex rhythmic pattern in the fifth measure.