

Flute

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ Solid beat

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Flute

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Clarinet

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Alto Sax

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♩ = 120 *Solid beat*

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Alto Sax

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Tenor Sax

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♩=120 Solid beat

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Tenor Sax

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Trumpet 1

EVIL WAYS

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ff *f* *f* *ff* *f* *ff*

Detailed description: This is a musical score for a trumpet part. It consists of eight staves of music. The first staff begins with a tempo marking of ♩=120 and a 'Solid beat' instruction. The music is written in a key with one sharp (F#) and a common time signature. It features various dynamics including fortissimo (ff) and forte (f), and includes performance markings such as accents (^) and slurs. Measure numbers 2, 3, 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, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, and 51 are indicated throughout the score.

Trumpet 1

EVIL WAYS

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♩=120 Solid beat

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ff *f* *f* *ff* *f* *ff*

Detailed description: This is a duplicate of the musical score for the trumpet part of 'Evil Ways' shown above. It includes the same tempo marking (♩=120 Solid beat), key signature (one sharp), and time signature (common time). The score consists of eight staves with measure numbers from 2 to 51. Dynamics range from fortissimo (ff) to forte (f), and performance markings like accents and slurs are present.

Trumpet 2

EVIL WAYS

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$\text{♩} = 120$ Solid beat

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Trumpet 2

EVIL WAYS

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$\text{♩} = 120$ Solid beat

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F Horn

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ Solid beat

Musical score for F Horn of 'Evil Ways'. The score consists of 8 staves of music. It begins with a tempo marking of 120 Solid beat and a dynamic marking of *ff*. The music features various dynamics including *ff*, *f*, *mf*, and *f*. There are several accents (^) and slurs throughout. Measure numbers 2, 6, 14, 24, 32, 42, and 46 are indicated. A copyright notice at the bottom reads: ©1967 Richear Music Co. Used by permission.

F Horn

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ Solid beat

Musical score for F Horn of 'Evil Ways'. This is an identical copy of the score above. It consists of 8 staves of music with a tempo of 120 Solid beat. Dynamics range from *ff* to *f*. The score includes measure numbers 2, 6, 14, 24, 32, 42, and 46, and a copyright notice: ©1967 Richear Music Co. Used by permission.

Trombone

EVIL WAYS

by CLARENCE HENRY

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♩ = 120 Solid beat

ff

f

ff

f

ff

ff

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Trombone

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

♩ = 120 Solid beat

ff

f

ff

f

ff

ff

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Baritone T.C.

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ Solid beat

ff *f* *ff* *f* *ff*

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Baritone T.C.

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ Solid beat

ff *f* *ff* *f* *ff*

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Tuba

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ Solid beat

ff

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 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

ff

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Tuba

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ Solid beat

ff

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 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

ff

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EVIL WAYS

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Snare

$\text{♩} = 120$ Solid beat

ride cym.

cross shot

f

R.S.

R.S.

sfz

R.S.

p

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ff

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

Snare

$\text{♩} = 120$ Solid beat

ride cym.

cross shot

f

R.S.

R.S.

sfz

R.S.

p

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ff

Quad Toms

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ *Solid beat*
Solo

Musical score for Quad Toms, EVIL WAYS, measures 1-51. The score is written on a single staff with a treble clef and a common time signature. It begins with a dynamic marking of *f* and a tempo of $\text{♩} = 120$. The piece is marked as a *Solo*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and accents (^). The score is divided into measures 1-7, 8-14, 15-21, 22-28, 29-35, 36-42, 43-49, and 50-51. A copyright notice is located below the score: ©1967 Richard Music Co. Used by permission.

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Quad Toms

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ *Solid beat*
Solo

Musical score for Quad Toms, EVIL WAYS, measures 1-51. This is an identical copy of the score above. It begins with a dynamic marking of *f* and a tempo of $\text{♩} = 120$. The piece is marked as a *Solo*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and accents (^). The score is divided into measures 1-7, 8-14, 15-21, 22-28, 29-35, 36-42, 43-49, and 50-51. A copyright notice is located below the score: ©1967 Richard Music Co. Used by permission.

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Cymbals

EVIL WAYS

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♩=120 *Solid beat* *all others*
 1 player hold for snare

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Cymbals

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

♩=120 *Solid beat* *all others*
 1 player hold for snare

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Bass Drums

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ *Solid beat*
f

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 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

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Bass Drums

EVIL WAYS

by CLARENCE HENRY

Arranged by JAY DAWSON

$\text{♩} = 120$ *Solid beat*
f

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 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

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Tri Toms

♩=120 Solid beat

EVIL WAYS

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Musical score for Tri Toms, EVIL WAYS, page 1. The score is written for Tri Toms and consists of 51 measures. It begins with a 'Solo' marking and a dynamic of *f*. The tempo is marked as ♩=120 Solid beat. The score includes various musical notations such as triplets, accents, and dynamic markings like *sfz* and *p*. The piece concludes with a dynamic of *f*. A copyright notice at the bottom reads: ©1967 Richcar Music Co. Used by permission.

Tri Toms

♩=120 Solid beat

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Musical score for Tri Toms, EVIL WAYS, page 2. This page is a duplicate of the first page, containing measures 1 through 51. It features the same musical notation, including triplets, accents, and dynamic markings such as *f*, *sfz*, and *p*. The piece ends with a dynamic of *f*. A copyright notice at the bottom reads: ©1967 Richcar Music Co. Used by permission.