

Chicago

Call On Me

by Lee Loughnane

Moderately Bright (in 4) (♩ = 126)

Fmaj.7 *Gmaj.7* *B^bmaj.7*
G *B^bm* *Cm* *Am9*

Rhythm (Bongos ad lib.)

Gmaj.7 Brass

Bass

B^bmaj.7

Fmaj.7 *B9* *C9*

F[#]m9 *Gmaj.7* *F[#]m9* *Gmaj.7*

Drums fill-----

Drums fill-----

F[#]maj.7 *F[#]maj.7* *Gmaj.7*

Call on Me - 1

(A) Vocal

Amaj.7 C#m7

The feel - ing is clear, clear as the blue

Bm7

sky on a sun - ny day, ev - 'ry - thing was you.

G#m7 C#9 Dmaj.7

Oo. 'Cause no one made me

C#m7

feel the way I felt with you, oh, oh

Bm7 D/C F#m9 F#m9/C# Gmaj.7

Call on me 'cause I love you,

F#m9 F#m9/C# Gmaj.7

you know I do, you,

F#maj.7 Gmaj.7

(B)

Amaj.7 C#m7

love me too oo oo oo.

Then came a change, Brass unis. when I said I

Bm7

would soon be leav - in' you; noth - in' else to do,

© (Rhythm in 16ths)

Brass

Bm7

Amaj.7

Cmaj.7

Bbmaj.7

Am7

Cm7

Gmaj.7

Gmaj.7 Abmaj.7

© Vocal

Bbmaj.7

Dm7

(Brass)

You've got to find _____ some - one else _____

Cm7

_____ to some - how take _____ my place; _____ share his life _____ with you, _____

Am7

D9

Ebmaj.7

Oo. _____ But, if you need a _____

G#m7 C#9 Dmaj.7

Oo. But please re - mem - ber,

C#m7 Bm7

I'll nev - er lose the thought of you,

D/C F#m9 C# Gmaj.7

call on me 'cause I love you, you

F#m9 C# Gmaj.7 F#m9 C# Gmaj.7

know I do, you love me too oo oo

F#maj.7

oo. Oh, oh, oh, oh.

Saturday In The Park

by Robert Lamm

Moderately

Am7 D9 D7 $\frac{Dm9}{G}$ $\frac{Dm7}{G}$ C Am7

(L. H. continues in octaves)

D9 D7 $\frac{Dm9}{G}$ $\frac{Dm7}{G}$ C Am7

D9 D7 $\frac{Dm9}{G}$ $\frac{Dm7}{G}$ C Am7

(Tpt. & sax. unis (No vib.))

(Piano L.H. & bass continue simile)

Ⓐ Vocal D9 D7 $\frac{Dm9}{G}$ $\frac{Dm7}{G}$ C

Sa - tur-day in the park, I think it was the Fourth of Ju - ly.

(Rhythm continues simile)

Sax.

Tpt.

Am7 D D $\frac{Dm9}{G}$ $\frac{Dm7}{G}$ C

Sa - tur-day in the park, I think it was the Fourth of Ju - ly.

Bm7 Em7 Dmaj.9

Peo-ple danc - ing, peo-ple laugh - ing, a man sell-ing ice cream,

(Rhythm)

C D G G(sus4) C/G

sing - ing I - tal - ian songs. (ad lib Italian words -----) Can

Brass

G Am7

— you dig — it? (Yes, I — can. —) And I've been wait-ing such a long time — for

D9 G C

Sat - tur-day.

(Vocal) B Am7 D9 D7 Dm9/G Dm7/G C

An oth - er day — in the park, — I think it was the Fourth of Ju - ly.

Sax. Tpt.

Am7 D9 Dm9 G Dm7 G

Hum
An-oth-er day— in the park, I think it was the Fourth of Ju-ly.

Bm7 Em7 Dmaj.9

Peo-ple talk-ing, real-ly smil-ing— a man play-ing gui-tar,
(Rhythm) Vocal
Play the song, play

C D G G(sus4)

and sing-ing for us all. Will you help— him change—
Brass
the song, play it on.

C/G G Am7

— the world. Can you dig it? (Yes, I can.) And I've been wait-ing such a long time.

D9 Gm7 C C Gm7 C

for to-day. Slow mo-tion ri-ders fly the
Drums fill Brass

col-ors of the day. A bronze man still can tell stor-ies his own way.

Bbm7 Eb Eb Bbm7 Eb E^b Bbm7 Bbm7 Eb E^b Eb

Lis-ten, chil - dren, all is not lost; all is not lost, oh

Dm7 G Dm7 G Dm7 G Dm7 G

no, no.

Dm7 G Am7 Piano Am7 D9 D7 Dm9 G Dm7 G

bass

Tpt. & sax. unis. (No vib.)

(Bass continues simile)

Am7 D9 D7 Dm9 G Dm7 G C Am7

D Vocal

Fun - ny days in the park, ev-'ry day's the Fourth of Ju - ly.

(Rhythm continues simile)

D9 D7 Dm9 G Dm7 G C Am7

D⁹ D⁷ $\frac{Dm9}{G}$ $\frac{Dm7}{G}$ C Bm⁷

Fun - ny days in the park, ev-'ry days the Fourth of Ju - ly. Peo - ple reach - ing,

Em⁷ Dmaj.⁹ C D

peo - ple touch - ing, a real cel - e - bra - tion wait - ing for us all. Wait - ing for us all.

(Rhythm)

Brass

G G(sus4) $\frac{C}{G}$ G

If you want it, real - ly want it, can you dig it? (Yes I can,) and I've been

Am⁷ D⁹ G

wait - ing such a long time for the day.

Piano

Bass

C

While The City Sleeps

by Robert Lamm

Moderately Bright

Cym. *x x x x x x x x* *%* *%* (Cym continues)

Brass

A

Organ

Bass

8va basso - - - - - loco

Brass G7(#9) NC C13 NC Bb13

Bass (8va basso)

B VOCAL

Gm Am Bb C Brass

Gm Am Bb C

Organ

While the ci - ty sleeps,
 While the ci - ty sleeps,
 While the ci - ty sleeps,
 (Rhythm simile)

While the City Sleeps - 1

Chords: Gm, Am, B^b, C, Gm, Am, B^b, C

Brass

Tpt. & Tenor

men are schem-ing,
 earth is crumb-ling;
 men are dream-ing,

Chords: B^bm, Cm, D^b, E^b, B^bm, C, D^b, E^b

new ways — to kill — us,
 ev - 'ry - one talk - ing, and
 a world en - light - ened, and
 be-

Chords: NC, To Coda, G7(#9), C13, B^b13

Brass

tell us dirt - y
 do - ing not a
 yond this dark - est

lies. thing.

pp

Chords: G7(#9), C13, B^b13, Gm, Am, B^b, C

Brass

(Organ)

pp

Chords: G7(#9), C13, B^b13, G7(#9)

(Gtr. ad lib.)

pp

C13 B^b13 G7(#9) C13

pp

B^b13 G7(#9) C13 B^b13

pp

© Gm

Brass no vib. (Gtr. continues ad lib.)

D. S. *al* Coda

Gm Am B^b C Brass

(Organ)
Gm Am B^b C

Coda G7(#9) C13 B^b13 G7(#9)

age. *pp* Ooh.

C13 B^b13 NC Organ

Gtr.

pp Trombone Bass

All Is Well

by Robert Lamm

Moderately

$\frac{A^b}{D^b}$ $\frac{G^b}{D^b}$ $\frac{A^b}{D^b}$ $\frac{G^b}{D^b}$
 Elec. Piano *p*
 Trombones *mf*
mf

$\frac{A^b}{D^b}$ $\frac{G^b}{D^b}$ $\frac{A^b}{D^b}$ $\frac{G^b}{D^b}$
 Tpt. & Tenor *mp*
 E. Piano
 Tbs.
 Bass

(A) $\frac{A^b}{D^b}$ G^b $\frac{A^b}{D^b}$ G^b $\frac{A^b}{D^b}$ $B^b \text{ maj.9}$ Solo
 Vocal trio
 All is well ___ a - gain, I think I'm ___ gon-na be al - right, and I'm feel-ing
 Brass

All is Well - 1

C⁶ Trio A^b D^b G^b D^b

bet-ter a - gain.

Vocal Trio A^b D^b G^b A^b D^b G^b A^b D^b B^b maj.9 Solo

Love - ing you was sad, af - fairs of tim - ing that were bad, and the laugh - ing

(Brass)

C⁶ Trio A^b D^b T'bone

end - ed a - gain.

ⓑ Solo Dm7 Gm7 Am7

There was a time when I thought I was

Brass

B^b7 A7 A^b7 G7 Gm7

fool - ing my - self, but now I'll take a bow 'cause I'm free

C7 C9 C7 $\frac{A^b}{D^b}$ $\frac{G^b}{D^b}$ $\frac{A^b}{D^b}$ $\frac{G^b}{D^b}$

— and — ea — sy. — Free — and ea — sy. —

Tpt. & Tenor

T'bones in octave

© Brass $\frac{G^b}{A^b}$ $\frac{A^b}{B^b}$ (continue similiar chord pattern until letter D)

①

Brass

G^b A^b
A^b B^b

A^b B^b
B^b C

G^b A^b
A^b B^b

A^b B^b
B^b C

Electric Piano

Bass

B^b C

B^b C

B^b C

B^b C

B^b

C

B^b C

(Tpt. & Tenor)

A^b
D^b

G^b
D^b

A^b Tpt. + Tenor
D^b

G^b

mp

T'bones in octaves

Vocal Trio

A^b
D^b

G^b

A^b
D^b

G^b

A^b
D^b

B^b maj⁹

All is well — a — gain,

I think I'm — gon-na be al — right, and I'm feel-ing

(Brass)

p

C₆⁹ Trio A^b D^b

bet - ter a - gain.

T'bone

Solo Dm7 Gm7 Am7

There was a time when I thought I was

Brass

B^b7 A7 A^b7 G7 Gm7

fool - ing my - self, but now I'll take a bow 'cause I'm free

C7 C9 C7 (Elec. Piano) A^b G^b A^b G^b

and eas - y.

Bass

Meno mosso A^b D^b

rit.

Alma Mater

Slowly

by Terry Kath

Piano and
Rhythm
section

Chords: G, F#m, Bm7, E, Am, A, D, A(sus4), D, Am, D7

mf

(A) Vocal

Chords: G, Cmaj.7, Cmaj.9, Bm7, F#, F, F#

(Guitar in eight)

Look-in' back a few short years when we made our plans and played the cards the

Chords: G, G#, A, Dmaj.9, C#m7, G#m, G, Bm7

way they fell. Cling-ing to our con-fi-dence, we stood on the thresh-hold of the goal

Chords: F#m, Vibes, F#, E, D/B, (B), A, D6/F#, A/E, A, F#m7, D6/E

that we knew dear. And though we had our fights; had our

Chords: A7, D/A, A7, D, Dm, A

short tem-pered nights, it could-n't pull our dreams a-part,

Alma Mater - 1

Bm7 G E

all our needs and all our wants drawn to- geth - er

F#m Bm7 E

in our hearts, we felt it from the ver - y start;

A D A(sus4) D Am/D D7 C G Cmaj.9

oh, yeah, ooh! It's all hap-pened re-cent-ly,

Bm7 F#m F F# G G#

now we're liv-ing in that dream we had not long a - go.

A Dmaj.9 C#m7 G# G Bm

Ev - 'ry-thing is go - in' fine, and now, we just have to

F# F# E D/B (D) A D6/F# A/E

keep in mind. We must set brand new

A F#m7 E A7 D/A A7 D Dm7

goals; we must not lose con - trol. All the pos - si - bil - i - ties.

A Bm7 G

Brass — of find - ing the dis - cov - er - ies — that would let ev - 'ry - bod - y

mp

F#m Bm7 E A

see — that we were just — meant — to be. —

Bm7 *molto rall.* D D/E Dm/F Dm/G A

Woa - oo - oo - oo - oo -

Goodbye

Brightly

by Robert Lamm

(A) F₉⁶(#11)

T'bone & Tenor (Unis.)

Cyms.

Gtr. + Organ

Fm9

G^b(add9)

(Rhythm continues simile)

D₉⁶(#11)

Cm7

Tpt.

Tenor T'bone

G^b(add9)
B^b

Goodbye - 1

First system of musical notation, consisting of a treble staff and a bass staff. The bass staff contains a melodic line with a long note in the first measure, followed by eighth notes, and a final measure with a bass clef and a bar line.

Second system of musical notation. The treble staff has a rest in the first measure, followed by a note marked "(Tpt.)". The bass staff continues the melodic line. A chord change is indicated by a circled "B" and the text "F 6/9 (#9)".

Third system of musical notation. The treble staff features a melodic line with a long note. The bass staff continues with eighth notes. A chord change is indicated by the text "Fm9".

Fourth system of musical notation. The treble staff has a melodic line with a long note. The bass staff continues with eighth notes. Chord changes are indicated by "Gb(add9) F" and "D9(#11)".

Fifth system of musical notation. The treble staff is labeled "T'bone" and "Tenor". The bass staff continues with eighth notes. A chord change is indicated by "Cm7 T'bone + Tenor". A note "(Rhythm rides in three)" is written below the bass staff.

Tpt.

Tenor T'bone

G^b(add9)
B^b

Gm9

Gtr. + Organ

Fm9

Gm9

Fm9

© Gm9

Vocal

Fly - ing high, _____ (Brass) touch the sky, _____ go-ing to _____

(Rhythm continues simile)

F^m A^bm⁹ G^bm⁹

plac - es I nev-er knew, _____ so good-bye _____

(in octaves)

A^bm⁹ G^bm⁹ Gm9

and hel-lo. _____ Long a - go _____ I can see _____

Fm9 Gm9 Fm9

his - to - ry stand - ing still, a mys - ter - y.

A^bm9 G^bm9 A^bm9

If you will (in octaves) par - don me, I'm a - way

G^bm9 Fm9 A^bm9

Trumpet Solo ad lib.

for the day.

Am9 Fm9

A^bm9 Am9

E F⁶/₉(#9)

T'bone + Tenor

Gtr. + Organ

Bass

Fm9

(Rhythm continues simile)

G^b(add9)

D⁶/₉(#11)

Cm7

(Rhythm rides in three)

Tpt.

This system contains two staves. The upper staff is for the Trumpet (Tpt.) and the lower staff is for the piano accompaniment. The key signature has two flats (Bb and Eb). The Cm7 chord is indicated at the beginning. A note in the piano part is marked with a '3' for a triplet. The text '(Rhythm rides in three)' is written in the piano part. The Tpt. part has a melodic line with some grace notes.

Tenor

T'bone

G^b(add9)

This system contains two staves. The upper staff is for the Tenor saxophone and the lower staff is for the Trombone (T'bone). The key signature has two flats. The G^b(add9) chord is indicated. The T'bone part has a triplet marked with a '3'. The Tenor part has a melodic line.

This system contains two staves for piano accompaniment. The upper staff has a melodic line with some grace notes, and the lower staff has a bass line with a triplet marked with a '3'. The key signature has two flats.

a tempo

Organ

Drums

This system contains two staves. The upper staff is for the Organ and the lower staff is for the Drums. The key signature has two flats. The tempo marking '*a tempo*' is present. The Organ part has a melodic line, and the Drums part has a rhythmic pattern indicated by 'x' marks. The piano accompaniment from the previous system continues in the lower staff.

ⓕ

Tpt. A^bm9

Tenor

(Bass ad lib. 8 to the bar)

add T'bone

This system contains two staves. The upper staff is for the Trumpet (Tpt.) and the lower staff is for the Tenor saxophone. The key signature has three flats (Bb, Eb, and Ab). The A^bm9 chord is indicated. The text '(Bass ad lib. 8 to the bar)' is written in the Tenor part. The Tpt. part has a melodic line with grace notes, and the Tenor part has a melodic line.

This system contains two staves for piano accompaniment. The upper staff has a melodic line, and the lower staff has a bass line. The key signature has three flats. The piano part concludes with a final chord.

① Vocal D^b $\frac{E^b}{D^b}$ D^b $\frac{E^b}{D^b}$ D^b $\frac{E^b}{D^b}$

Feels so good to be soaring,

T'bone Bass

D^b $\frac{E^b}{D^b}$ D^b $\frac{E^b}{D^b}$ D^b $\frac{E^b}{D^b}$ D^b $\frac{E^b}{D^b}$ D^b

'cause L. A. was so boring; good -

A^b maj.7

bye.

② Tpt. A^b m9

Tenor (Bass ad lib. 8 to the bar)

③ Vocal D^b $\frac{E^b}{D^b}$ D^b $\frac{E^b}{D^b}$ D^b $\frac{E^b}{D^b}$

There must be room for growing

T'bone Bass

Db Eb D^b D^b Eb D^b D^b Eb D^b D^b

some - where — else, — and I'm — go - ing; good -

A^bmaj.7 C7(#9)

bye. —

Organ + Gtr.

Bass

Ⓝ Fm7

Vocal

The days — and the nights — have gone

Bass

B^bmaj.7 Fm7

dry. — The last — three whole

B^bmaj.7 Cm7 D^bm7 Dm7

years — have flashed by — y — y — y — y — y — y —

Ⓚ

Gm7

Brass

G^b(add9)

T'bone

Tpt.

T'bone + Tenor

Ⓛ

F⁶/₉(#11)

Tpt. + Tenor

T'bone

Fm9

Tpt.

T'bone

Tenor

Tpt.

T'bone + Tenor

D⁶/₉(#9) All Instruments trail off ad-lib.

Brass unis.

Organ

Bass

Now That You've Gone

by James Pankow

Moderately S. D.

Tom-Toms Organ Bass

Gtr. (Drums continue) (Organ) (bass) T'bone + Bass

(Drums ad lib.)

(A) F Vocal A Take a clos - er look in - side your-self,

E^b Gm7 D^b You ___ may see ___ the love ___ that I left be - hind. ___ *p* ————— *mf*

F A Days were fast but full ___ of life, ___ we laughed at ev - 'ry-thing.

E^b **Gm** **F**

Now you're gone; — time is stand-ing still; I don't do an-y - thing — I'm so a - lone;

p *mf*

B^b **D**

so — lone - ly.

mp

(B) **Am7** **F** **D^bmaj.7** **Emaj.7** **Am7** **D7**

Gm7 **Am7** **Gm7** **A7(sus4)** **A7** **(C) Vocal D** **G(sus4)**

G **D** **G(sus4)** **G** **D** **G(sus4)**

Still I can re-call — the hap - py times; —

laugh-ing, arm in arm, — so a - live. — Was it years a - go — (Brass) or just a lay, —

pp

G **D** **G(sus4)** **G**

when you turned to me, — said, "Good-bye?" —

(D) **C** **C(sus)**

(Celeste) **Tpt. + Tenor** (Continue similar chord pattern with celeste to $\frac{3}{4}$)

Guitar + Bass (8va basso) add T'bone in unison (Gtr. Bass + T'bone continue simile to $\frac{3}{4}$)

Vocal
Now, you've gone a - way, — *pp* don't know why.

(T'bone)
Did you have to lie; — walk a - way? — G

How can I go on — in emp - ti - ness, —

feel - ing so a - lone — ev - 'ry day? —

Brass NC
Gtr.
Organ
bass

Dialogue

by Robert Lamm

Moderately

Gtr. D G D G D

guitar

bass

Tom-Toms

(Guitar continues simile)

Elect. Piano

Cym. x x x x x x x x

bass

Em D A D

Ⓐ D Em A A7 D C# Bm A

Vocal (Rhythm continues simile)

Terry Peter

Are you op-ti-mis-tic 'bout the way that things are go-ing? No, I nev-er ev-er think of it__at all.__

G F#m Em7

T P

Don't you ev-er wor-ry when you see__what's go-ing down? P Well, I try to mind__my busi-ness, that is,

Em7 A Em7 A B D

no busi-ness at all.__ T When it's time__to func-tion as a feel-

Em D A A7 D C# Bm A

- ing, hu-man be-ing, will your bach-el-or of arts help you__get by? P I,

G F#m Em7 Em7 A A A A

hope to stu-dy fur-ther,__a few more years or so.__ I al- so hope to keep a stead-y high.__

© D Em
D A
D

Tpt. + Tenor
[T] Will you try_ to change_ things, use the pow- er that_ you have, _ the pow-er of_ a mil-lion new_ i-de

D A7
C# Bm A G F#m7

- as? [P] What is this pow-er you speak_ of and the need_ for things_ to change?_ I

Em7 Em7
A A Em7
A A

al - ways thought that ev - 'ry-thing_ was fine, ev - 'ry-thing_ is _ fine. _____

© D Em7
D A
D

[T] Don't you feel_ re-pres -sion just_ clos-ing in_ a - round? No, the [P] cam-pus here is ve - ry, ve - ry free.

D A7
C# Bm A G F#m

[T] Don't it make_ you an - gry, the way war is drag - ging on?_ [P] Well, I

4 times

D D7 D D7 D G F#m Em F C

(Gtr. ad lib.)

(bass)

I 4 times

Vocal

D D7 D D7 D D7 D

We can make it bet-ter,
yeah! We can change the world now,
We can save the child-ren,
yeah! We can make it hap-pen,

we can make it bet-ter,
we can change the world now,
we can save the child-ren,
we can make it hap-pen,

we can make it bet-ter.
we can change the world now.
we can save the child-ren.
we can make it hap-pen.

Brass
(T'bone 8va basso)

G F#m Em

1.3. F C

2.4. F C

Yeah, yeah, —

Yeah, yeah, —

J

Gtr. solo ad lib.

G F#m Em F C

G F#m Em F C

Brass

G F#m Em F C

fp

G F#m Em F C

Ⓚ D Vocal

We ___ can make it hap-pen, we ___ can make it hap-pen, we ___ can make it hap-pen. ___

G F#m Em F C D Brass

p

G F#m Em

p

F C Gtr. solo ad lib. G F#m Em F C

Ⓛ D Vocal

We ___ can save the child-ren, we ___ can save the child-ren, we ___ can save the child-ren. ___

Brass

G F#m Em F C D

yeah, yeah, yeah! We can make it hap-pen,

G F#m Em

we can make it hap-pen, we can make it hap-pen.

F C (M) D

We can make it hap-pen, yeah, we can make it hap-pen.

D

We can make it hap-pen, yeah, we can make it hap-pen.

Repeat ad lib.

A Hit By Varese

Very Bright

by Robert Lamm

Grtr. C7(#9)

Organ

Cym.

bass

NC

C7(#9)

NC

C7(#9)

Brass *ffp*

(Drums continue)

cresc.

ff dim.

A Hit by Varese - 1

A C7(#9)

(Vocal)

Musical staff with vocal line and lyrics: Please won't you sing me a thing that will bring me right

(Rhythm continues as in introduction)

Musical staff with lyrics: in - to the sky? If you will play it, just

Musical staff with lyrics: lay it down, say it will help me get by.

Instrumental section for Organ and Bass with chord markings: Gtr. NC, C7(#9)

Instrumental section for Brass and Organ with dynamics: Brass NC, C7(#9), fpp cresc., ff dim.

Instrumental section for Organ and Bass with chord markings: C7(#9)

B C7(#9)

Vocal

Musical staff with vocal line and lyrics: Some - thing to move me, re - move me and groove me, you want to know why?

(Rhythm continues)

Musical staff with lyrics: I'm so tired of old - ies and

C7(#9)

mold - ies and gold - ies that I _____ want to cry. _____

Gtr.NC C7(#9)

Organ

bass

NC Organ A^b(sus) G^b(sus) F(sus)

brass

(T'bone 8va basso)

G(sus) A(sus) B^b(sus) C(sus)

(Drums fill)

© F

8 Bars Tenor Solo (ad lib.) 8 Bars T'bone Solo 8 Bars Trumpet Solo

8 Bars Tenor Solo 8 Bars T'bone Solo 8 Bars Trumpet Solo

8 Bars Tenor Solo 8 Bars T'bone Solo 8 Bars Trumpet Solo

8 Bars Tenor Solo 8 Bars T'bone Solo 8 Bars Trumpet Solo

40 Bars Tenor, T'bone and Trumpet (ad lib.)

① D NC
Gtr. C7(#9)

Organ

Bass

Brass NC
C7(#9)

(T'bone 8va basso)-----

Organ (Gtr. ad lib.)-----

fpp cresc. *ff dim.*

② E C7(#9)
Vocal

Can you play free or in three or a - gree _____ to at - tempt

_____ some - thing new?

Brass

A^b7(add13)

The peo - ple need _____ you, a seed that will lead _____ to a

C7(#9) (ad lib. Gtr. finishes)---

hit by Va - re - se. _____ Va - re - se.

ⓕ NC

Gtr.
Organ

bass

Detailed description: This system contains the first four measures of music. The guitar and organ parts are written in the treble clef, while the bass part is in the bass clef. The guitar part consists of eighth-note chords, and the organ part consists of quarter-note chords. The bass part features a steady eighth-note accompaniment.

T'bone
Bass

Detailed description: This system contains the next four measures. The tenor saxophone part is in the bass clef, playing a melodic line with eighth notes. The bass part continues with a steady eighth-note accompaniment.

(Gtr. & Organ continue)

add
Tenor

Detailed description: This system contains the next four measures. The tenor saxophone part is in the bass clef, playing a melodic line with eighth notes. The bass part continues with a steady eighth-note accompaniment.

add Trumpet

Detailed description: This system contains the next four measures. The trumpet part is in the treble clef, playing a melodic line with eighth notes. The bass part continues with a steady eighth-note accompaniment.

Detailed description: This system contains the final four measures of the piece. The trumpet part is in the treble clef, playing a melodic line with eighth notes. The bass part continues with a steady eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

State Of The Union

by Robert Lamm

Hard Four Beat Rock

S. D. B. D. Cym. (Cym. continues in eight)

Gtr. (Fuzz)

Bass

f

Brass

Gtr. continues simile

Bass

Vocal

I was talk-in' 'bout the State of the Union, how there's

Tpt. & Tenor

Trombone

no one now in power think-in' of me. I was think - in' how we ought to try to

State of the Union - 1

fix it; find a lead - er who is not a - fraid to be Then a

voice called out in the dark - ness, say - in', "Tear the sys - tem down,

Organ Sus. G D Em Gmaj.7 B^b F

oh, tear it down."

Gm7 C NC

I was think-in' 'bout how that was ver - y cra - zy,

Vocal ^B NC

Tpt. & Tenor *pp*

Trombone

and I tried to find a-way to tell him so. But when I

did, I used a word that was quite nas-ty, how the po-lice-man heard me now I'll nev-er know.

pp

Then a voice called from out of the dark - ness, say-in'

Organ Sus.

G D Em Gmaj.7

"Tear the sys-tem down, oh, tear it down, down to the

B^b F Gm7 C N C

B^b F Gm7 C

Gtr.

ground."

Tpt. Solo ad lib.

Am7 / / / %

Gtr. sounding 8va basso

Organ ad lib.

Trombone

% % %

First system of musical notation, consisting of two staves (treble and bass clef) with three measures. Each measure is marked with a repeat sign (%).

Second system of musical notation, consisting of two staves (treble and bass clef) with three measures. Each measure is marked with a repeat sign (%).

Third system of musical notation, consisting of two staves (treble and bass clef) with three measures. Each measure is marked with a repeat sign (%).

Fourth system of musical notation, consisting of two staves (treble and bass clef) with three measures. Each measure is marked with a repeat sign (%). A double bar line is present after the second measure, followed by a circled 'D' and the instruction '(Tpt. solo continues)'. Below the staves, there are additional instructions: 'Am7 / / / /', 'Gtr. ad lib.', and 'T'bone & Tenor' with a short musical notation snippet.

Fifth system of musical notation, consisting of two staves (treble and bass clef) with three measures. Each measure is marked with a repeat sign (%).

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. There are three measure rests indicated by a double bar line and a slash.

Second system of musical notation, continuing the melodic and rhythmic themes. It features a treble staff and a bass staff with similar rhythmic patterns and accidentals as the first system.

End Tpt. Solo

A

Third system of musical notation. The treble staff shows a guitar part with a slash and the label "Gtr.". The bass staff continues the rhythmic accompaniment. A section of the bass staff is marked "Drum solo fill" with a dashed line. The system ends with a double bar line and a slash.

Fourth system of musical notation. The top staff is labeled "Gtr. NC" and contains a guitar part. The bottom staff is labeled "Bass" and contains a bass line. The system concludes with a double bar line and a slash.

Baritone Sax.

Fifth system of musical notation. The top staff is labeled "Brass" and contains a brass part. The bottom staff is labeled "Bass" and contains a bass line. A note in the bass staff is marked "(Gtr. continues simile)". The system ends with a double bar line and a slash.

Baritone

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains several triplet markings over eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for the second system. The treble staff includes a vocal line with lyrics: "I was wrest-led off to one side of the". Above the vocal line, there are markings for dynamics: \textcircled{F} and NC . The bass staff continues the piano accompaniment.

Musical notation for the third system. The treble staff is labeled "Tpt. & Tenor" and contains lyrics: "thea-tre, and they said I'd have to go right to the jail. They". The bass staff is labeled "Trombone" and provides accompaniment. There are some performance markings like "x" and "o" on the staff.

Musical notation for the fourth system. The treble staff includes a vocal line with lyrics: "don't per - mit coarse lan - guage in their ci - ty, but they". The bass staff continues the piano accompaniment.

Musical notation for the fifth system. The treble staff includes a vocal line with lyrics: "did ac-cept a large amount of bail. Then a". The bass staff continues the piano accompaniment with triplet markings.

G D Em Gmaj.7

voice _____ called _____ from out _____ of the dark - ness, say-in',

Organ Sus. G D, Em Gmaj.7

B^b F Gm7 C

"Tear _____ the sys - tem down, _____ oh, _____ tear it

B^b F Gm7 C

NC

down, down to the ground." "Tear it

down, down, down, down, down."

(Vocal continues ad lib. al fine)

(Baritone & Bass continue simile al Fine)

Repeat ad lib and fade-out