

# Undecided

Charles Shavers and Sid Robin

=120 Boogaloo

Open-Bongos

A On Cue

The musical score consists of 15 staves, each with a different instrument or vocal part. The instruments include Soloist, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Sousaphone, and Rhythm. The vocal parts are labeled Soloist, Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. The Rhythm part is represented by a staff with vertical tick marks. The score is in common time (indicated by a '4' in a circle) and has a key signature of one flat. The vocal parts sing a call-and-response pattern. The first section of the vocal line starts with 'First you say you do and then you don't, and then you say you will and then you won't. You're'. The second section starts with 'Can be sung, spoken, or played'. The vocal parts are divided into two groups: 'Bongos Only' (Soloist, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari) and 'Bongos+Khari' (Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Sousaphone). The Rhythm part provides the underlying beat. The score is divided into measures by vertical bar lines.

Undecided...Concert Score

2

10

un - de - ci - ded now, so what are you gon - na do?

C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup>

### Pno, Bs, Guit Enter

## Undecided...Concert Score

3

**B**

18

Solo: Now you want to play, and then it's no, and when you say you'll stay, that's when you go. You're

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

B<sup>7(#9)</sup> A<sup>7(#9)</sup> B<sup>7(#9)</sup> A<sup>7(#9)</sup> A<sup>b9(#11)</sup> G<sup>-11</sup> D/F# F<sup>-7</sup> E<sup>>7</sup> A<sup>7(#9)</sup><sub>#5</sub>

26

Solo      un - de - ci - ded now, so what are you gon - na do? I've been

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

D<sup>7</sup>(<sup>#9</sup>)<sub>(<sup>5</sup>)</sub>      D<sub>b</sub><sup>△7</sup>      E<sub>b</sub><sup>-7</sup>      A<sub>b</sub><sup>7</sup>      G<sup>7(9)</sup>      C<sup>7(9)</sup>      D<sub>b</sub><sup>9</sup>      C<sup>7(9)</sup>      D<sub>b</sub><sup>9</sup>      C<sup>7(9)</sup>      D<sub>b</sub><sup>9</sup>

34 **C**

Solo sit - ting on a fence and it does - n't make much sense 'cause you keep me in sus - pense and you know it. Then you

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Sousa *mf*

Rhy. *mf*

E $\flat$ 7(sus4)      B $\flat$ 9( $\sharp$ 11)      B $\flat$ -11      A7( $\sharp$ 9) $_{\sharp 5}$       Ab-13      G7( $\sharp$ 9) $_{\sharp 5}$       G-7

Drum Fill



**D**

50

Solo If you've got a heart, and if you're kind, then don't keep us a - part. Make up your mind. You're

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Sousa *mf*

Rhy.

B7(9) A7(9) B7(9) A7(9) Ab9(#11) G-II D/F# F-7 E<sup>7</sup> A7(<sup>#9</sup>)<sub>5</sub>

## Undecided...Concert Score

8

58

Solo      un - de - ci - ded now, so what are you gon - na do?

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

C<sup>7(#9)</sup>      D<sup>b9</sup>      C<sup>7(#9)</sup>      D<sup>b9</sup>      C<sup>7(#9)</sup>

D<sup>7(#9)</sup>      D<sup>b△7</sup>      E<sup>b7</sup>      A<sup>b7</sup>      G<sup>7(b9)</sup>      C<sup>7(#9)</sup>      D<sup>b9</sup>      C<sup>7(#9)</sup>      D<sup>b9</sup>      C<sup>7(#9)</sup>

**E**

## Undecided...Concert Score

9

66 B<sup>7(#9)</sup> A<sup>7(#9)</sup> B<sup>7(#9)</sup> A<sup>7(#9)</sup> A<sub>b</sub><sup>9(#11)</sup> G-11 D/F# F-7 E<sup>ø7</sup> A<sup>7(#9)</sup><sub>s5</sub> D<sup>7(#9)</sup><sub>s5</sub> D<sub>b</sub><sup>Δ7</sup> E<sub>b</sub><sup>-7</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup>

Solo

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Harmon Out

Tpt. 1

Harmon Out

Tpt. 2

Harmon Out

Tpt. 3

Harmon Out

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

The score consists of 15 staves, each representing a different instrument or voice part. The instruments listed are Solo, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari, Harmon Out (repeated four times), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Sousa, and Rhy. The score is divided into two main sections by a vertical bar line in the center. The left section contains chords B<sup>7(#9)</sup>, A<sup>7(#9)</sup>, B<sup>7(#9)</sup>, A<sup>7(#9)</sup>, A<sub>b</sub><sup>9(#11)</sup>, G-11, D/F#, F-7, E<sup>ø7</sup>, A<sup>7(#9)</sup><sub>s5</sub>, and D<sup>7(#9)</sup><sub>s5</sub>. The right section contains D<sub>b</sub><sup>Δ7</sup>, E<sub>b</sub><sup>-7</sup>, A<sub>b</sub><sup>7</sup>, G<sup>7(b9)</sup>, and C<sup>7(#9)</sup>. The tempo is marked as 66. The page is numbered 9 at the top right.

## Undecided...Concert Score

10

**F**

82 E $\flat$ 7(sus4) B $\flat$ 9( $\sharp$ II) B $\flat$ -11 A7( $\flat$ 5) A $\flat$ -13 G7( $\sharp$ 5)

Solo

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

E $\flat$ 7(sus4) B $\flat$ 9( $\sharp$ II) B $\flat$ -11 A7( $\flat$ 5) A $\flat$ -13 G7( $\sharp$ 5)

Undecided...Concert Score

11

90 C<sup>-7</sup> F<sup>7</sup> B<sub>b</sub><sup>-7</sup> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>9(#11)</sup> G<sup>-11</sup> G<sub>b</sub><sup>A7(#5)</sup> B<sub>A</sub><sup>7(5)</sup>

Solo

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

**G**

## Undecided...Concert Score

12

98 B<sup>7(#9)</sup> A<sup>7(#9)</sup> B<sup>7(#9)</sup> A<sup>7(#9)</sup> A<sub>b</sub><sup>9(#11)</sup> G-11 D/F# F-7 E<sup>ø7</sup> A<sup>7(5)</sup> D<sup>7(5)</sup> D<sub>b</sub><sup>Δ7</sup> E<sub>b</sub>-7 A<sub>b</sub>7 G<sup>7(b9)</sup> C<sup>7(#9)</sup> D<sub>b</sub>9

Solo

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

B<sup>7(#9)</sup> A<sup>7(#9)</sup> B<sup>7(#9)</sup> A<sup>7(#9)</sup> A<sub>b</sub><sup>9(#11)</sup> G-11 D/F# F-7 E<sup>ø7</sup> A<sup>7(5)</sup> D<sup>7(5)</sup> D<sub>b</sub><sup>Δ7</sup> E<sub>b</sub>-7 A<sub>b</sub>7 G<sup>7(b9)</sup> C<sup>7(#9)</sup> D<sub>b</sub>9

**H**Eb<sup>7(sus4)</sup>B<sup>13</sup>B<sub>b</sub><sup>-11</sup>A<sup>7(b5)</sup>Ab<sup>-13</sup>G<sup>7(#5)</sup>C<sup>-11</sup>

Undecided...Concert Score

B<sub>b</sub><sup>-7</sup>Ab<sup>13(#11)</sup>G<sup>-11</sup>G<sub>b</sub><sup>A7(#5)</sup> BA<sup>7(#5)</sup>

13

Solo

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

Drum Fill

14

Horns +Rhythm Begin Long Fade to Letter J

Undecided...Concert Score

124 **I**

Solo  
sit - ting on a fence and it does - n't make much sense 'cause you keep me in sus - pens and you know it. Then you

Alto 1  
*f*

Alto 2  
*f*

Tenor 1  
*f*

Tenor 2  
*f*

Bari  
*f*

Tpt. 1  
*f*

Tpt. 2  
*f*

Tpt. 3  
*f*

Tpt. 4  
*f*

Tbn. 1  
*f*

Tbn. 2  
*f*

Tbn. 3  
*f*

Sousa  
*f*

Rhy.  
*f*

**E<sub>b</sub>7(sus4)**      **B<sup>9(#11)</sup>**      **B<sub>b</sub>-II**      **A<sup>7(#9)</sup>(<sub>#5</sub>)**      **A<sub>b</sub>-I<sup>3</sup>**      **G<sup>7(#9)</sup>(<sub>#5</sub>)**      **G-7**

## Undecided...Concert Score

15

## J

## Undecided...Concert Score

16

140  $B^7(\#9)$        $A^7(\#9)$        $B^7(\#9)$        $A^7(\#9)$        $A_b^9(\#11)$        $G^{-11}$        $D/F^\sharp$        $F^{-7}$        $E^{\otimes 7}$        $A^7(\#5)$

Solo      If you've got a heart, and if you're kind, then don't keep us a - part. Make up your mind. You're

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

$B^7(\#9)$        $A^7(\#9)$        $B^7(\#9)$        $A^7(\#9)$        $A_b^9(\#11)$        $G^{-11}$        $D/F^\sharp$        $F^{-7}$        $E^{\otimes 7}$        $A^7(\#5)$

Play Drums with Hands/Pno+Bass-Very Light and Sparse

Vamp and Fade

Undecided...Concert Score

17

148

D<sup>7</sup>(<sup>#9</sup><sub>5</sub>)      D<sub>b</sub><sup>A7</sup>      E<sub>b</sub><sup>-7</sup>      A<sub>b</sub><sup>7</sup>      G<sup>7(b9)</sup>      C<sup>7(#9)</sup>      A<sup>7(<sup>#9</sup><sub>5</sub>)</sup>

Solo      un - de - ci - ded      now,      so      what      are      you      gon - na      do?

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Sousa

Rhy.

D<sup>7</sup>(<sup>#9</sup><sub>5</sub>)      D<sub>b</sub><sup>A7</sup>      E<sub>b</sub><sup>-7</sup>      A<sub>b</sub><sup>7</sup>      G<sup>7(b9)</sup>      C<sup>7(#9)</sup>      A<sup>7(<sup>#9</sup><sub>5</sub>)</sup>

Vamp and Fade

Soloist

# Undecided

♩=120 Boogaloo

Charles Shavers and Sid Robin

Open-Bongos **A** On Cue



First you say you do and then you don't, and  
Can be sung, spoken, or played

6

then you say you will and then you won't. You're

10

un - de - ci - ded now, so what are you gon - na

14

do?

18 **B**

Now you want to play, and then it's no, and

22

when you say you'll stay, that's when you go. You're

26

un - de - ci - ded now, so what are you gon - na

30

do? I've been V.S.

## Undecided...Soloist

34 **C**

sit - ting on a fence and it does - n't make much sense 'cause you

38

keep me in sus - pense and you know it. Then you

42

prom - ise to re - turn. When you don't, I real - ly burn. Well, I

46

guess I'll ne - ver learn, and I show it.

50 **D**

If you've got a heart, and if you're kind, then

54

don't keep us a - part. Make up your mind. You're

58

un - de - ci - ded now, so what are you gon - na

62

C<sup>7(#9)</sup>    Db<sup>9</sup>    C<sup>7(#9)</sup>    Db<sup>9</sup>    C<sup>7(#9)</sup>

do?

**E**

66    B<sup>7(#9)</sup>    A<sup>7(#9)</sup>    B<sup>7(#9)</sup>    A<sup>7(#9)</sup>    Ab<sup>9(#11)</sup>    G<sup>-11</sup>    D/F# F<sup>-7</sup>    E<sup>>7</sup> A<sup>7(#9)</sup><sub>#5</sub>

74    D<sup>7(#9)</sup><sub>#5</sub>    Db<sup>Δ7</sup>    Eb<sup>-7</sup>    Ab<sup>7</sup> G<sup>7(b9)</sup>    C<sup>7(#9)</sup>

**F**

82    Eb<sup>7(sus4)</sup>    B<sup>9(#11)</sup>    Bb<sup>-11</sup>    A<sup>7(b5)</sup>    Ab<sup>-13</sup> G<sup>7(#9)</sup><sub>#5</sub>

90    C<sup>-7</sup>    F<sup>7</sup>    Bb<sup>-7</sup>    Eb<sup>7</sup>    Ab<sup>9(#11)</sup>    G<sup>-11</sup>    Gb<sup>Δ7</sup> BΔ<sup>7(#9)</sup><sub>b5</sub>

**G**

98    B<sup>7(#9)</sup>    A<sup>7(#9)</sup>    B<sup>7(#9)</sup>    A<sup>7(#9)</sup>    Ab<sup>9(#11)</sup>    G<sup>-11</sup>    D/F# F<sup>-7</sup>    E<sup>>7</sup> A<sup>7(#9)</sup><sub>#5</sub>

D<sup>7(#9)</sup><sub>#5</sub>    Db<sup>Δ7</sup>    Eb<sup>-7</sup>    Ab<sup>7</sup> G<sup>7(b9)</sup>    C<sup>7(#9)</sup>    D<sup>b9</sup>

106

**H**

114    Eb<sup>7(sus4)</sup>    B<sup>13</sup>    Bb<sup>-11</sup> A<sup>7(b5)</sup>    Ab<sup>-13</sup> G<sup>7(#9)</sup><sub>#5</sub>    C<sup>-11</sup>

## Undecided...Soloist

119 B<sub>b</sub>-7      A<sub>b</sub>13(<sup>#</sup>11)      G-11      G<sub>b</sub><sup>Δ7(<sup>#</sup>5)</sup> B<sub>Δ</sub>7(<sup>#</sup>5)

Horns +Rhythm Begin Long Fade to Letter J

124 **I**

sit - ting on a fence and it does - n't make much sense 'cause you

128

keep me in sus - pens and you know it. \_\_\_\_\_ Then you

132

prom - ise to re - turn. When you don't, I real - ly burn. Well, I

136

guess I'll ne - ver learn, and I show it. \_\_\_\_\_

**J**

140 B<sup>7(<sup>#</sup>9)</sup>      A<sup>7(<sup>#</sup>9)</sup>      B<sup>7(<sup>#</sup>9)</sup>      A<sup>7(<sup>#</sup>9)</sup>

If you've got a heart, and if you're kind, then

144 A<sub>b</sub>9(<sup>#</sup>11)      G-11      D/F<sup>#</sup>      F-7      E<sup>ø7</sup>      A<sup>7(<sup>#</sup>5)</sup>

don't keep us a - part. Make up your mind. You're

Vamp and Fade

148 D<sup>7</sup>( $\sharp$ <sub>5</sub><sup>9</sup>)                      D $\flat$ <sup>A7</sup>                      E $\flat$ <sup>-7</sup>                      A $\flat$ <sup>7</sup>                      G<sup>7(b9)</sup>

un - de - ci - ded      now,      so      what      are      you      gon - na

152 C<sup>7( $\sharp$ <sub>5</sub><sup>9</sup>)                      A<sup>7( $\sharp$ <sub>5</sub><sup>9</sup>)</sup></sup>

do? \_\_\_\_\_

Alto 1

# Undecided

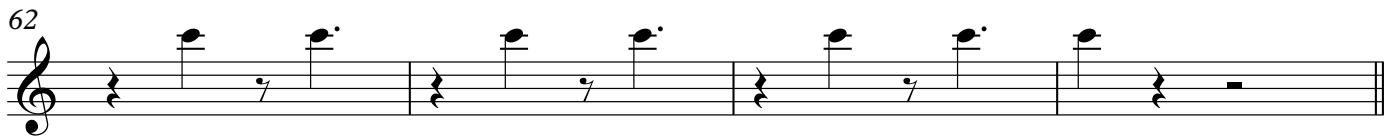
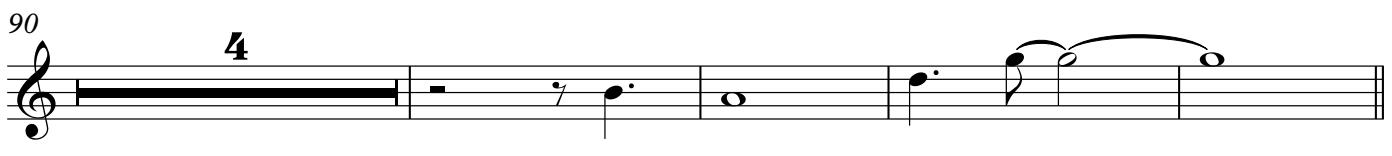
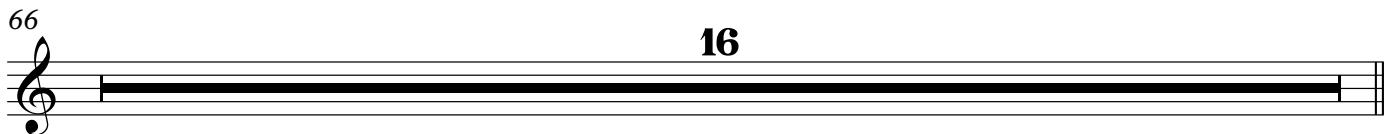
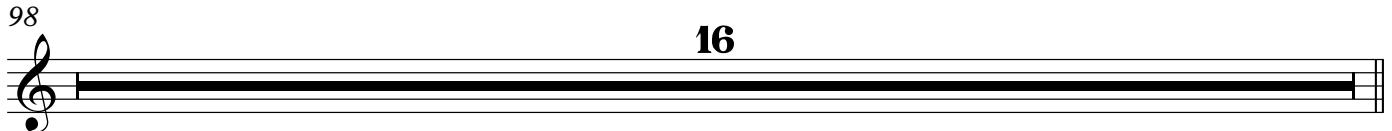
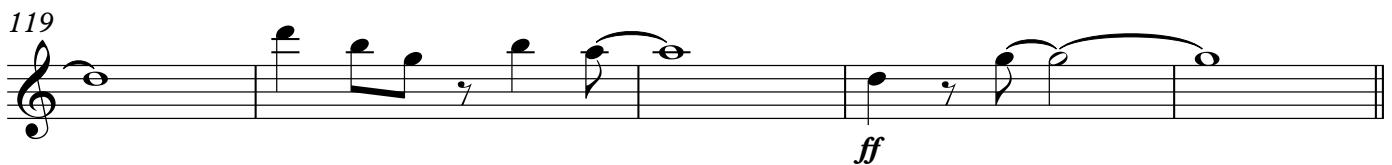
Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos      **A**      On Cue      **16**

18      **B**      **12**      16  
34      **C**      **mf**  
38  
42  
46  
50      **D**      **mf**      **p**  
54  
58

## Undecided...Alto 1

**E****G****H**

Horns +Rhythm Begin Long Fade to Letter J

124 **I**

*f*

132

*pppp*

140 **J**

8

8

148 Vamp and Fade

8

8

Alto 2

# Undecided

Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos      **A**      On Cue      **16**

18      **B**      **12**

34      **C**

mf

38

42

46

50      **D**

mf

54

58

2

## Undecided...Alto 2

62

A musical staff in G clef. It contains two groups of notes. The first group consists of a B-flat followed by a C-sharp. The second group consists of a B-flat followed by a C-sharp. Both groups are separated by vertical bar lines.

**E**

66

**16**

A musical staff in G clef. It features a continuous eighth-note line starting from the first measure and extending across the page. The measure number 66 is at the top left, and the tempo marking '16' is centered above the line.

82

**F**

*mf*

A musical staff in G clef. It shows two measures of eighth-note patterns. The first measure starts with a rest, followed by three eighth-note rests, then a bass note with a fermata, and an eighth-note. The second measure starts with a rest, followed by three eighth-note rests, then a bass note with a fermata, and an eighth-note. The dynamic marking 'mf' is placed below the staff.

86

A musical staff in G clef. It shows two measures of eighth-note patterns. The first measure starts with a rest, followed by an eighth-note, then an eighth-note, then a bass note with a fermata, and an eighth-note. The second measure starts with a rest, followed by an eighth-note, then an eighth-note, then a bass note with a fermata, and an eighth-note.

90

**4**

A musical staff in G clef. It shows two measures of eighth-note patterns. The first measure starts with a rest, followed by an eighth-note, then an eighth-note, then a bass note with a fermata, and an eighth-note. The second measure starts with a rest, followed by an eighth-note, then an eighth-note, then a bass note with a fermata, and an eighth-note.

*p*

**G**

98

**16**

A musical staff in G clef. It features a continuous eighth-note line starting from the first measure and extending across the page. The measure number 98 is at the top left, and the tempo marking '16' is centered above the line.

**H**

114

*ff*

A musical staff in G clef. It shows two measures of sixteenth-note patterns. The first measure starts with a rest, followed by a sixteenth-note, then a sixteenth-note, then a sixteenth-note, then a sixteenth-note, then a sixteenth-note. The second measure starts with a rest, followed by a sixteenth-note, then a sixteenth-note, then a sixteenth-note, then a sixteenth-note, then a sixteenth-note. The dynamic marking 'ff' is placed below the staff.

119

*ff*

A musical staff in G clef. It shows two measures of sixteenth-note patterns. The first measure starts with a sixteenth-note, then a sixteenth-note. The second measure starts with a sixteenth-note, then a sixteenth-note. The dynamic marking 'ff' is placed below the staff.

Undecided...Alto 2

3

Horns +Rhythm Begin Long Fade to Letter J

124 **I**

*f*

132

*pppp*

140 **J**

8

148 Vamp and Fade

8

Tenor 1

# Undecided

Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos      **A**      On Cue      **16**

18      **B**      **12**

34      **C**

38

42

46

50      **D**

54

58

2

## Undecided... Tenor 1

62

A musical staff in treble clef. It contains four measures of music. The first three measures each have a note followed by a rest. The fourth measure has a note followed by a long dash.

**E**

66

**16**

A musical staff in treble clef. It shows a single sustained note across all four spaces of the staff, indicating a long duration.

82

**F**

*mf*

A musical staff in treble clef. It contains two measures. The first measure has a rest followed by a note with a fermata. The second measure has a rest followed by a note with a fermata.

86

A musical staff in treble clef. It contains two measures. The first measure has a rest followed by a note with a fermata. The second measure has a note with a fermata followed by a note with a fermata.

90

**4**

A musical staff in treble clef. It contains three measures. The first measure is a sustained note. The second measure has a note with a fermata. The third measure has a note with a fermata followed by a note with a fermata.

*p*

**G**

98

**16**

A musical staff in treble clef. It shows a single sustained note across all four spaces of the staff, indicating a long duration.

**H**

114

*ff*

A musical staff in treble clef. It contains one measure. It features eighth-note patterns with slurs and dynamic markings.

119

*ff*

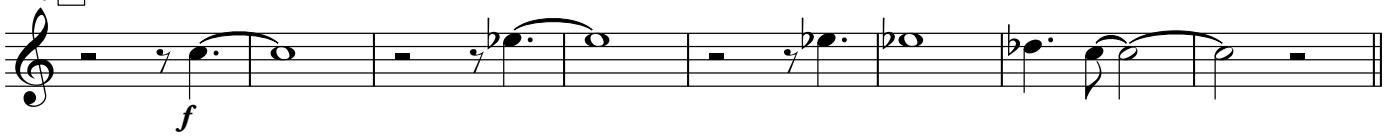
A musical staff in treble clef. It contains one measure. It features eighth-note patterns with slurs and dynamic markings.

Undecided... Tenor 1

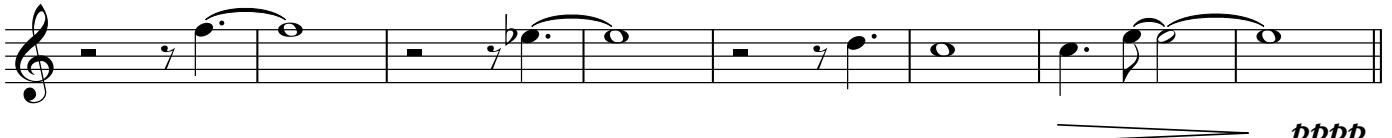
3

Horns +Rhythm Begin Long Fade to Letter J

124 **I**



132



140 **J**

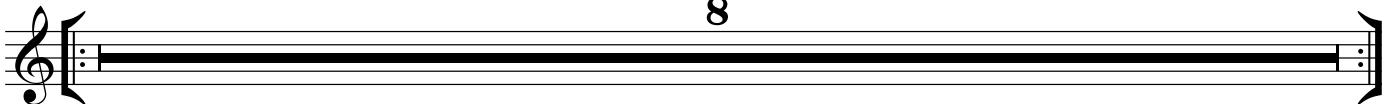
8



148

Vamp and Fade

8



Tenor 2

# Undecided

Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos      **A**      On Cue      **16**

18      **B**      **12**

34      **C**

mf

38

42

46

50      **D**

mf

54

58

2

## Undecided... Tenor 2

62

E

66

16

F

82

mf

G

86

H

90

4

p

I

98

16

J

114

ff

K

119

ff

L

124 **I** Horns +Rhythm Begin Long Fade to Letter J

Musical staff for measure 124. It starts with a note followed by a rest, then a note with a fermata. The dynamic is marked *f*. The staff continues with a rest, a note with a fermata, a note, and a note tied to the next measure.

132

Musical staff for measure 132. It starts with a note with a fermata, followed by a note with a fermata, a note, and a note tied to the next measure. The dynamic is marked *pppp*.

140 **J**

8

Musical staff for measure 140. It consists of a single note on the first line of the staff, sustained for the duration of the measure.

148 Vamp and Fade

8

Musical staff for measure 148. It consists of a single note on the first line of the staff, sustained for the duration of the measure, indicating a vamp and fade.

Bari

# Undecided

Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos

A

On Cue

16

18 B

12

C

mf

34

42

p

D

mf

50

56

mf

E

16

62

2

## Undecided...Bari

82 **F**

*mf*

86

90 **4**

*p*

98 **G**

**16**

**H**

114 *ff*

119 *ff*

**I** Horns +Rhythm Begin Long Fade to Letter J

124 *f*

132

*pppp*

**J**

8

Vamp and Fade

8

Trumpet 1

# Undecided

=120 Boogaloo

Charles Shavers and Sid Robin

Open-Bongos

A

On Cue

16

4/4 time signature, treble clef.

B

18 12

> pp

4/4 time signature, treble clef.

C

34

mf

4/4 time signature, treble clef.

Harmon In

42

mp

p

4/4 time signature, treble clef.

D

50

mf

4/4 time signature, treble clef.

54

4/4 time signature, treble clef.

58

4/4 time signature, treble clef.

62

4/4 time signature, treble clef.

2

## Undecided...Trumpet 1

66 **E**

Harmon Out

82 **F**

*mf*

86

90 **4**

98 **G**

*p*

114 **H**

*ff*

118

Horns +Rhythm Begin Long Fade to Letter J *ff*

124 **I**

*f*

132

*mp*

*pppp*

140 **J**

8

Vamp and Fade

8

Trumpet 2

# Undecided

Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos

A

On Cue

16

Measures 1-2: Open-Bongos. Measure 3: On Cue. Measures 4-16: 16th-note patterns.

18 B

12

> pp

Measures 18-21: 16th-note patterns. Measure 19: 12th-note pattern. Measures 20-21: 16th-note patterns, dynamic > pp.

34 C

mf

Measures 34-37: 16th-note patterns. Measures 35-37: 16th-note patterns, dynamic mf.

42

Harmon In

mp

p

Measures 42-45: 16th-note patterns. Measures 43-45: 16th-note patterns, dynamic mp, followed by dynamic p.

50 D

mf

Measures 50-53: 16th-note patterns. Measures 51-53: 16th-note patterns, dynamic mf.

54

Measures 54-57: 16th-note patterns.

58

Measures 58-61: 16th-note patterns.

62

Measures 62-65: 16th-note patterns.

2

## Undecided...Trumpet 2

66 **E**

Harmon Out

82 **F**  
*mf*

86

90 **4**

98 **G**  
**16**  
*p*

114 **H**  
*ff*

118  
*ff*

124 **I** Horns +Rhythm Begin Long Fade to Letter J  
*f*

132  
*mp*

140 **J** 8 Vamp and Fade 8

Trumpet 3

# Undecided

Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos

A

On Cue

16

Measures 1-17 show a 4/4 time signature. Measure 1 has a single note. Measure 2 starts with a fermata over a note, followed by a barline and a sustained note. Measures 3 through 17 feature a continuous 16th-note pattern.

18 B

12

> pp

Measures 18-23 show a 4/4 time signature. Measure 18 starts with a sustained note followed by a 12-measure pattern of eighth-note pairs. Measures 19-23 continue this 12-measure pattern.

34 C

mf

Measures 34-39 show a 4/4 time signature. Measure 34 starts with a sustained note followed by a measure of eighth notes. Measures 35-39 continue with eighth-note patterns.

42

mp

Harmon In

p

Measures 42-47 show a 4/4 time signature. Measures 42-46 feature eighth-note patterns. Measure 47 starts with a dynamic marking "Harmon In" and "p" (pianissimo) followed by a sustained note.

50 D

mf

Measures 50-55 show a 4/4 time signature. Measures 50-54 feature eighth-note patterns. Measure 55 ends with a sustained note.

54

Measures 56-61 show a 4/4 time signature. Measures 56-60 feature eighth-note patterns. Measure 61 ends with a sustained note.

58

Measures 62-67 show a 4/4 time signature. Measures 62-66 feature eighth-note patterns. Measure 67 ends with a sustained note.

62

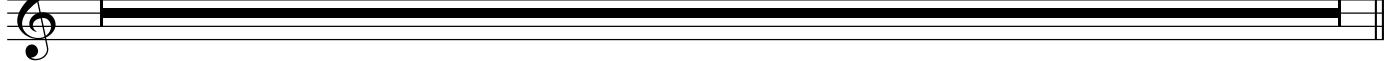
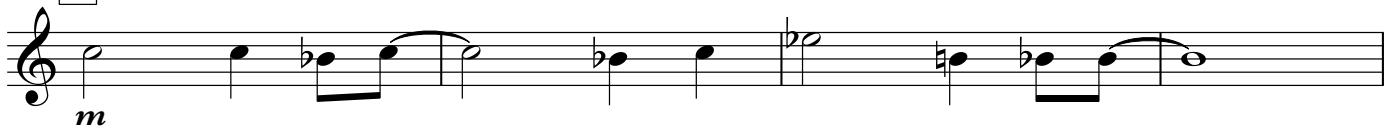
Measures 68-73 show a 4/4 time signature. Measures 68-72 feature eighth-note patterns. Measure 73 ends with a sustained note.

2

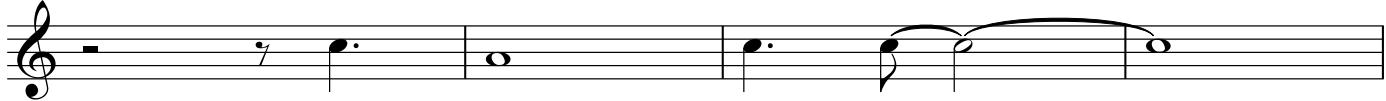
**E**

Undecided...Trumpet 3

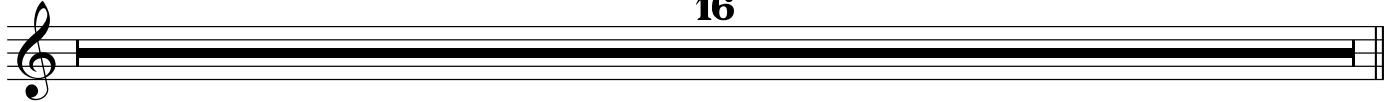
66 Harmon Out

**16****F**

86



90

**4****G****16****H**

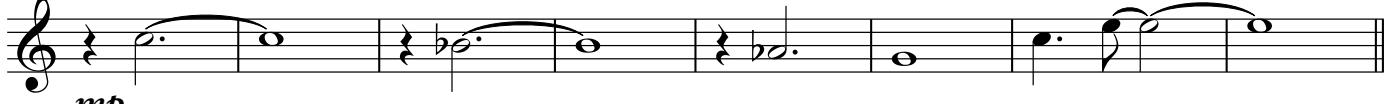
118

**I**

Horns +Rhythm Begin Long Fade to Letter J

**f**

132

**J**

8

Vamp and Fade

**pppp**

Trumpet 4

# Undecided-Soul Power

♩=120 Boogaloo

Charles Shavers and Sid Robin

Open-Bongos

A

On Cue

16

4

18 B

12

> pp

4

34 C

mf

4

42

Harmon In

mp

p

4

50 D

mf

4

54

4

58

4

62

4

2

**E**

## Undecided-Soul Power...Trumpet 4

66 Harmon Out

**16****F**

82

*mf*

86

90

**4**
**G****16***p*
**H**

114

*ff*

118

124 **I** Horns +Rhythm Begin Long Fade to Letter J

*f*

132

*mp*

**J**

8

Vamp and Fade

8

# Undecided

Trombone 1

♩=120 Boogaloo

Open-Bongos

A

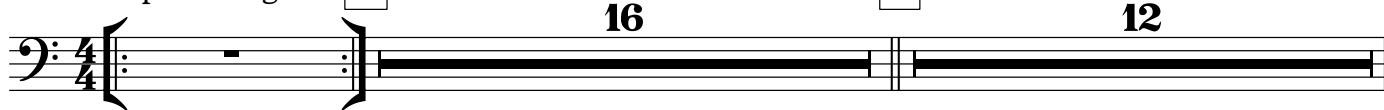
On Cue

16

Charles Shavers and Sid Robin

B

12



30

A musical staff in 4/4 time, bass clef, starting at measure 30. It shows a measure of four eighth notes: the first two with stems down, the third with stem up, and the fourth with stem down. The measure ends with a vertical bar line.

== pp

C

34

A musical staff in 4/4 time, bass clef, starting at measure 34. It shows a measure of four eighth notes: the first two with stems down, the third with stem up, and the fourth with stem down. The measure ends with a vertical bar line.

mf

42

A musical staff in 4/4 time, bass clef, starting at measure 42. It shows a measure of four eighth notes: the first two with stems down, the third with stem up, and the fourth with stem down. The measure ends with a vertical bar line.

== p

D

50

A musical staff in 4/4 time, bass clef, starting at measure 50. It shows a measure of five eighth notes: the first four with stems down and the fifth with stem up. The measure ends with a vertical bar line.

mf

57

A musical staff in 4/4 time, bass clef, starting at measure 57. It shows a measure of five eighth notes: the first four with stems up and the fifth with stem down. The measure ends with a vertical bar line.

62

A musical staff in 4/4 time, bass clef, starting at measure 62. It shows a measure of four eighth notes: the first two with stems down, the third with stem up, and the fourth with stem down. The measure ends with a vertical bar line.

E

66

A musical staff in 4/4 time, bass clef, starting at measure 66. It shows a measure of two eighth notes followed by a sixteenth note, all with stems pointing down. The measure ends with a vertical bar line.

16

F

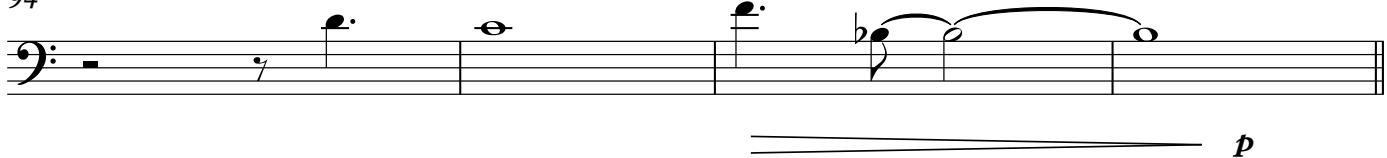
8

Undecided...Trombone 1

2

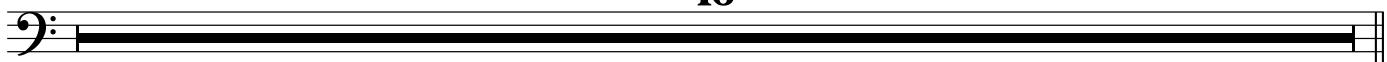


94

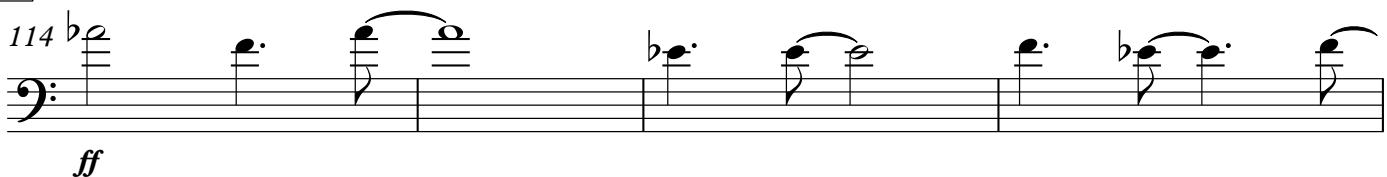


**G**

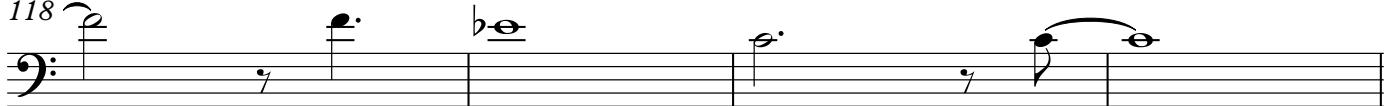
**16**



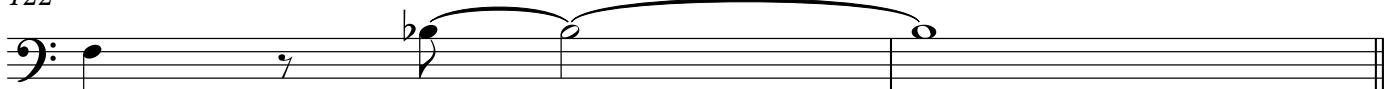
**H**



118



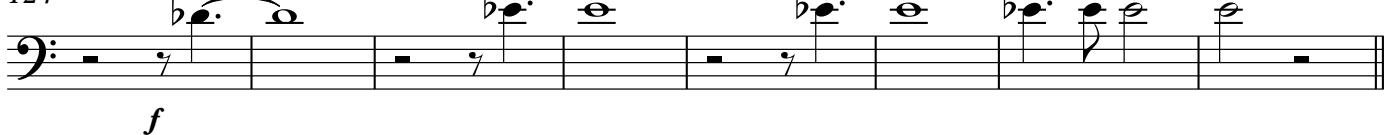
122



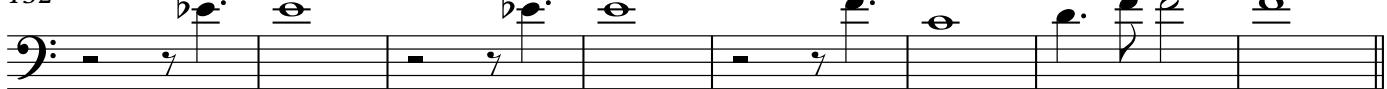
**I**

*ff* Horns +Rhythm Begin Long Fade to Letter J

124



132



*pppp*

**J**

8

Vamp and Fade

8



# Undecided

Trombone 2

♩=120 Boogaloo

Open-Bongos    **A**    On Cue    **16**    **B**    **12**

The score consists of two staves. The first staff shows a single measure of rests followed by a measure of eighth-note patterns. The second staff shows a 16-measure section labeled 'A' and a 12-measure section labeled 'B'. Measure numbers 1 through 16 are indicated above the staff.

Charles Shavers and Sid Robin

30

The score shows a 4-measure section starting at measure 30. Measures 31-33 feature eighth-note patterns with grace notes. The dynamic marking 'pp' is placed at the end of measure 33.

34

**C**

The score shows a 4-measure section starting at measure 34. Measures 35-37 feature eighth-note patterns with grace notes. The dynamic marking 'mf' is placed at the beginning of measure 35.

42

The score shows a 4-measure section starting at measure 42. Measures 43-45 feature eighth-note patterns with grace notes. The dynamic marking 'p' is placed at the end of measure 45.

50

**D**

The score shows a 4-measure section starting at measure 50. Measures 51-53 feature eighth-note patterns with grace notes. The dynamic marking 'mf' is placed at the beginning of measure 51.

57

The score shows a 4-measure section starting at measure 57. Measures 58-60 feature eighth-note patterns with grace notes.

62

The score shows a 4-measure section starting at measure 62. Measures 63-65 feature eighth-note patterns with grace notes.

66

**E**

**16**

The score shows a 4-measure section starting at measure 66. Measures 67-69 feature a continuous eighth-note pattern. The dynamic marking 'E' is placed at the beginning of measure 67, and '16' is placed below it.

**F**

**8**

The score shows a 4-measure section starting at measure 69. Measures 70-72 feature a continuous eighth-note pattern. The dynamic marking 'F' is placed at the beginning of measure 70, and '8' is placed below it.

Undecided...Trombone 2

2

90

94

98 **G**

**16**

**H**

114

118

122

I **ff** Horns +Rhythm Begin Long Fade to Letter J

124

132

*pppp*

140 **J**

8

Vamp and Fade

8

# Undecided

Trombone 3

Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos

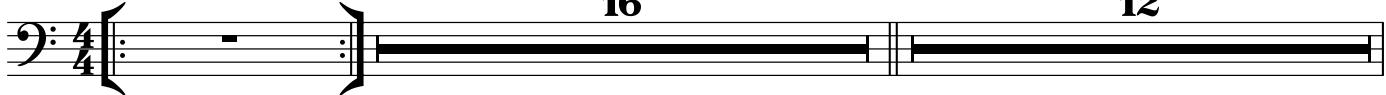
A

On Cue

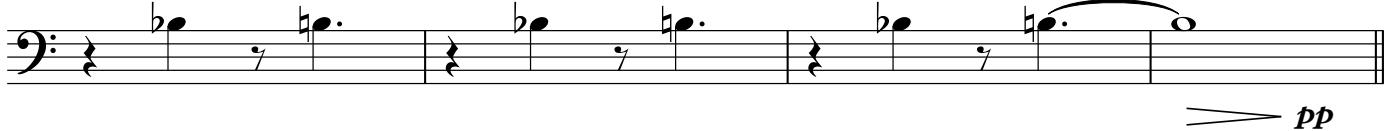
16

B

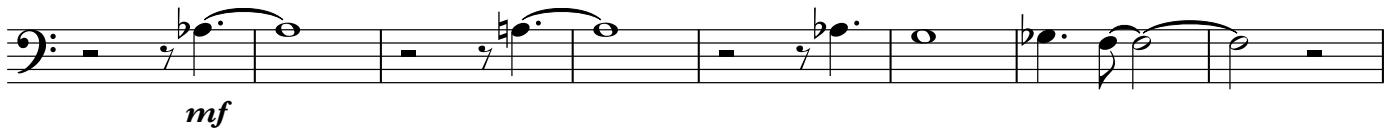
12



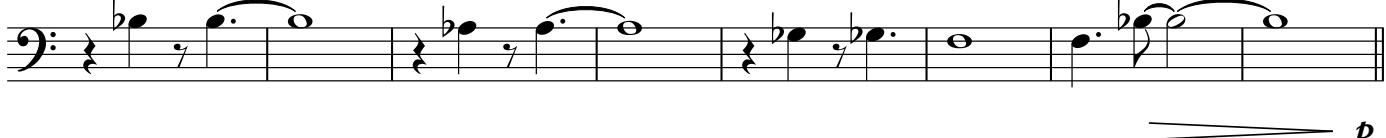
30



34



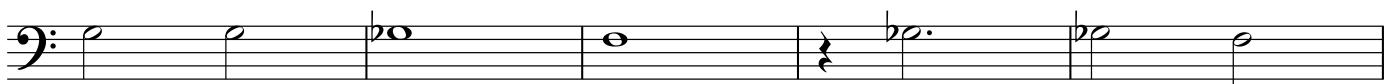
42



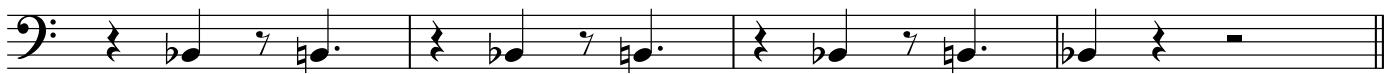
50 D



57



62

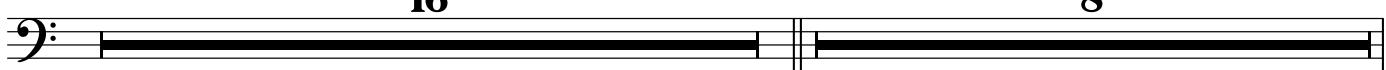


66 E

16

F

8

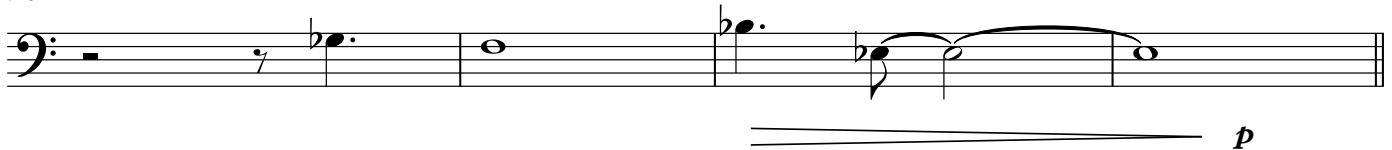


Undecided...Trombone 3

2

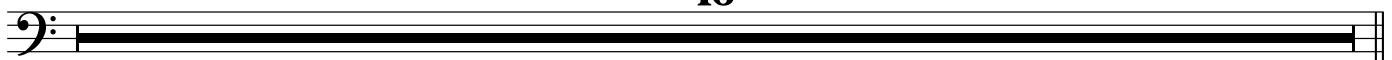


94

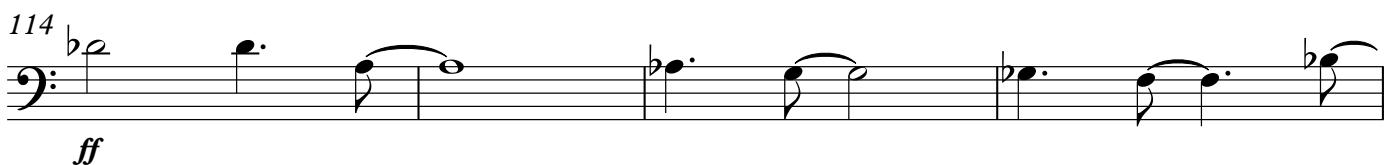


98 **G**

**16**



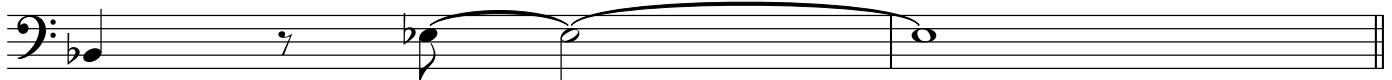
**H**



118



122



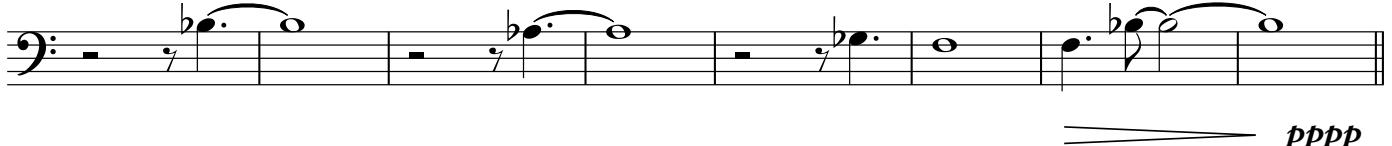
**I** *ff*

Horns +Rhythm Begin Long Fade to Letter J

124



132



**J**

8

Vamp and Fade

8



Sousaphone

# Undecided

Charles Shavers and Sid Robin

♩=120 Boogaloo

Open-Bongos

A On Cue 16 B 12

30

pp

C

34

mf

42

p

50 D

mf

57

62

66 E

16

F

8

Undecided...Sousaphone

2

90

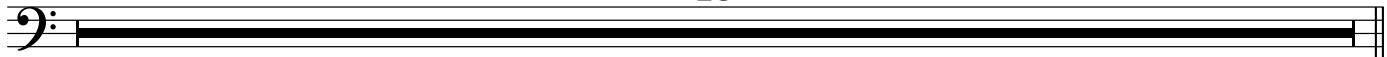


94



98 **G**

**16**



**H**

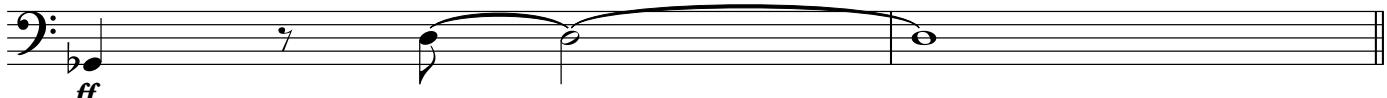
114



118

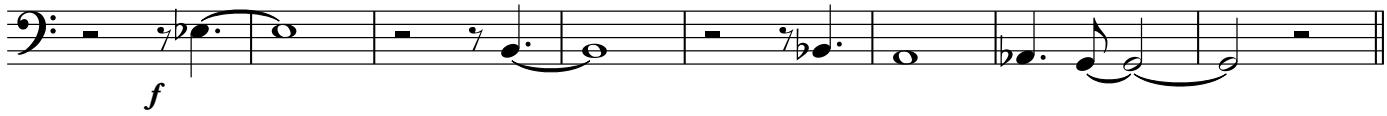


122

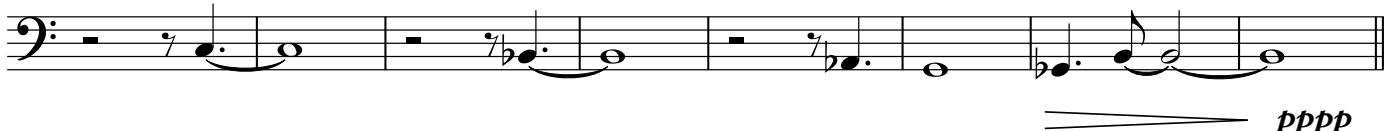


**I**

Horns +Rhythm Begin Long Fade to Letter J  
124



132



140 **J**

8

Vamp and Fade

8



Rhythm

# Undecided

**J=120 Boogaloo**

Charles Shavers and Sid Robin

Open-Bongos

Bongos Only

**A**

2 On Cue

Bongos+Khari

14 C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup>

Pno, Bs, Guit Enter

Drums Enter (Break)

**B**

18 B<sup>7(#9)</sup> A<sup>7(#9)</sup> B<sup>7(#9)</sup> A<sup>7(#9)</sup>

22 A<sub>b</sub><sup>9(#11)</sup> G<sup>-11</sup> D/F<sup>#</sup> F<sup>-7</sup> E<sup>>7</sup> A<sup>7(#5)</sup>

26 D<sup>7(#9)</sup> D<sub>b</sub><sup>Δ7</sup> E<sub>b</sub><sup>-7</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup>

30 C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup>

2

**C**

Undecided...Rhythm

34 E<sub>b</sub><sup>7(sus4)</sup>B<sup>9(#11)</sup>38 B<sub>b</sub><sup>-11</sup>A<sup>7(#9)</sup>A<sub>b</sub><sup>-13</sup>G<sup>7(#9)</sup>G<sup>-7</sup>

Drum Fill

42 C<sup>-11</sup>B<sub>b</sub><sup>-11</sup>46 A<sub>b</sub><sup>9(#11)</sup>G<sup>-11</sup>G<sub>b</sub><sup>Δ7(#5)</sup> B<sub>Δ</sub><sup>7(#9)</sup>**p**50 B<sup>7(#9)</sup>A<sup>7(#9)</sup>B<sup>7(#9)</sup>A<sup>7(#9)</sup>54 A<sub>b</sub><sup>9(#11)</sup>G<sup>-11</sup>D/F<sup>#</sup>F<sup>-7</sup>E<sup>ø7</sup>A<sup>7(#9)</sup>58 D<sup>7(#9)</sup>D<sub>ø</sub><sup>Δ7</sup>E<sub>b</sub><sup>-7</sup>A<sub>b</sub><sup>7</sup>G<sup>7(b9)</sup>62 C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup>C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup>C<sup>7(#9)</sup> D<sub>b</sub><sup>9</sup> C<sup>7(#9)</sup>

**E**

Undecided...Rhythm

3

66 B<sup>7(#9)</sup> A<sup>7(#9)</sup> B<sup>7(#9)</sup> A<sup>7(#9)</sup>

70 A<sub>b</sub><sup>9(#11)</sup> G<sup>-11</sup> D/F# F<sup>-7</sup> E<sup>&7</sup> A<sup>7(#9)</sup><sub>5</sub>

74 D<sup>7(#9)</sup><sub>5</sub> D<sub>b</sub><sup>Δ7</sup> E<sub>b</sub><sup>-7</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup>

78 C<sup>7(#9)</sup>

**F**

82 E<sub>b</sub><sup>7(sus4)</sup> B<sup>9(#11)</sup>

86 B<sub>b</sub><sup>-11</sup> A<sup>7(b5)</sup> A<sub>b</sub><sup>-13</sup> G<sup>7(#9)</sup><sub>5</sub>

90 C<sup>-7</sup> F<sup>7</sup> B<sub>b</sub><sup>-7</sup> E<sub>b</sub><sup>7</sup>

94 A<sub>b</sub><sup>9(#11)</sup> G<sup>-11</sup> G<sub>b</sub><sup>Δ7(#5)</sup> B<sub>Δ</sub><sup>7(#9)</sup><sub>5</sub>

**G**

Undecided...Rhythm

98 B<sup>7(#9)</sup>      A<sup>7(#9)</sup>      B<sup>7(#9)</sup>      A<sup>7(#9)</sup>

102 A<sub>b</sub><sup>9(#11)</sup>      G<sup>-11</sup>      D/F#      F<sup>-7</sup>      E<sup>&7</sup>      A<sup>7(#9)</sup><sub>5</sub>

106 D<sup>7(#9)</sup><sub>5</sub>      D<sub>b</sub><sup>A7</sup>      E<sub>b</sub><sup>-7</sup>      A<sub>b</sub><sup>7</sup>      G<sup>7(b9)</sup>

110 C<sup>7(#9)</sup>      D<sub>b</sub><sup>9</sup>

**H**

114 E<sub>b</sub><sup>7(sus4)</sup>      B<sup>13</sup>      B<sub>b</sub><sup>-11</sup>      A<sup>7(b5)</sup>      A<sub>b</sub><sup>-13</sup>      G<sup>7(#9)</sup><sub>5</sub>      C<sup>-11</sup>

119 B<sub>b</sub><sup>-7</sup>      A<sub>b</sub><sup>13(#11)</sup>      G<sup>-11</sup>      G<sub>b</sub><sup>A7(#5)</sup>      B<sub>A</sub><sup>7(#9)</sup><sub>5</sub>

**I** Horns +Rhythm Begin Long Fade to Letter J

Drum Fill

124 E<sub>b</sub><sup>7(sus4)</sup>      B<sup>9(#11)</sup>

128 B<sub>b</sub><sup>-11</sup>      A<sup>7(#9)</sup><sub>5</sub>      A<sub>b</sub><sup>-13</sup>      G<sup>7(#9)</sup><sub>5</sub>      G<sup>-7</sup>

## Undecided...Rhythm

5

A musical staff consisting of five horizontal lines and four spaces. A treble clef is positioned at the top left. To the right of the staff, the key signature is indicated as B-flat major (one sharp) with the label "B♭-11". Above the staff, the tempo is given as "132".

Musical score for page 136, measures 1-11. The score consists of two staves. The top staff shows a treble clef, a key signature of A-flat major (two flats), and a common time signature. The bottom staff shows a bass clef, a key signature of B-flat major (one flat), and a common time signature. Measure 1 starts with a whole note followed by a half note. Measures 2-4 show eighth-note patterns. Measure 5 begins with a dotted half note followed by a half note. Measures 6-8 show eighth-note patterns. Measure 9 begins with a half note followed by a dotted half note. Measures 10-11 show eighth-note patterns.

J  
140 B<sup>7(♯9)</sup> A<sup>7(♯9)</sup> B<sup>7(♯9)</sup> A<sup>7(♯9)</sup>

This image shows a musical staff for a bass line. The key signature is B major (two sharps). The tempo is 140 BPM. The chords played are B<sup>7(♯9)</sup>, A<sup>7(♯9)</sup>, B<sup>7(♯9)</sup>, and A<sup>7(♯9)</sup>. The bass line consists of eighth-note patterns: B, B, B, B; A, A, A, A; B, B, B, B; A, A, A, A.

Play Drums with Hands/Pno+Bass-Very Light and Sparse

A musical score for a 144th note exercise. The score consists of six measures on a single staff. The first measure starts with a treble clef and a common time signature, followed by a key signature of one flat. The measure contains six eighth-note strokes. The second measure begins with a G-11 chord, indicated by a 'G-11' above the staff. The third measure begins with a D/F# chord, indicated by 'D/F#' above the staff. The fourth measure begins with an F-7 chord, indicated by 'F-7' above the staff. The fifth measure begins with an E<sup>ø</sup>7 chord, indicated by 'E<sup>ø</sup>7' above the staff. The sixth measure begins with an A7( $\sharp$ 5) chord, indicated by 'A7( $\sharp$ 5)' above the staff. The staff has five vertical bar lines dividing it into six measures.

## Vamp and Fade

Musical staff showing chords D<sup>7</sup>(<sup>#9</sup>)<sub>5</sub>, DbΔ7, Eb-7, Ab7, and G<sup>7</sup>(b9).

152 C<sup>7(9)</sup> A<sup>7(5)</sup>

A musical staff with a treble clef and four measures. The first measure contains four eighth-note strokes on the first string. The second measure contains four eighth-note strokes on the second string. The third measure contains four eighth-note strokes on the third string. The fourth measure contains four eighth-note strokes on the fourth string.