

Blaze Away

5 Flutes

Piano / Guitar, Bass Guitar, Percussion & Drums optional

Arr.: Bertrand Moren

Abe Holzmann

EMR 70515

1st Flute

2nd Flute

3rd Flute

4th Flute

5th Flute or Bass Flute

Piano / Guitar (*optional*)

Bass Guitar (*optional*)

Bass Drum / Clashed Cymbals (*optional*)

Snare Drum (*optional*)

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Blaze Away

Abe Holzmann
Arr.: Bertrand Moren

Tempo di Marcia

3

4

A

5

6

7

8

Musical score for measures 1-8. The score includes parts for 1. Flute, 2. Flute, 3. Flute, 4. Flute, 5. Bass Flute or Flute, Piano/Guitar (optional), 5 Strings Bass Guitar (optional), Bass Drum/Clashed Cymbals (optional), and Snare Drum (optional). Dynamics include *ff*, *p*, *f*, *ff*, and *mp*. Chord symbols G, G7, and C are present.

9 10 11 12 13 14 15 16 17 18

Musical score for measures 9-18. The score includes parts for 1. Flute, 2. Flute, 3. Flute, 4. Flute, 5. Bass Flute or Flute, Pno./Gtr., B.Gtr., B.D./Cym., and S.D. Dynamics include *sfz*, *mf*, *f*, *mp*, and *f*. Chord symbols C, G7, C, Cm, G, Gm, G, Gm, G, D7, and G are present.

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Musical score for measures 19-28, section B. The score includes staves for 5 strings (1-5), Pno./Gtr., B.Gtr., B.D./Cym., and S.D. Dynamic markings include *mf*, *mp*, and *sfz*. Chord symbols D^7 , G , C , G^7 , and C are present above the Pno./Gtr. staff.



Musical score for measures 29-39, section C. The score includes staves for 5 strings (1-5), Pno./Gtr., B.Gtr., B.D./Cym., and S.D. Dynamic markings include *mf*, *f*, and *ff*. Chord symbols C , Cm , G , Gm , G , Gm , G , D^7 , G , D^7 , G , and C are present above the Pno./Gtr. staff.

Musical score for measures 40-49. The score includes five vocal parts (1-5), Piano/Guitar, Bass Guitar, B.D./Cym., and S.D. dynamics range from *mf* to *f*. Chord markings include A, A7, Dm, G7, C, A#07, and G.



Trio

Musical score for measures 50-59. The score includes five vocal parts (1-5), Piano/Guitar, Bass Guitar, B.D./Cym., and S.D. dynamics range from *ff* to *mp cant.*. Chord markings include G, C, NC, C, G#7, D7, G7, C, and F.

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