

# You Are What You Were

(2014 edition)

Ted Allen (ASCAP)

♩ = 66, Easy Swing Feel

The musical score is arranged in a standard orchestral layout. It includes staves for Flute, Alto Sax 2, Clarinet in Bb, Tenor Sax 2, Bari. Sax., Trumpet 1, 2, 3, 4, Trombone 1, 2, 3, 4, Guitar, Violin, Piano (with grand staff), Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is mostly blank, with rests in all parts, except for the Bass line which begins with a solo. The Bass line starts with a *mf* dynamic and is marked "Solo, freely". The first few notes of the bass line are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, 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9

Fl.

Alto 2

Cl.

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. Solo, with chorus and compression

Vln.

Pno.

(Guitar in)

Bass

Dr.

17

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Starts with a melodic line in measure 17, marked *mp*.
- Alto 2**: Enters in measure 17 with a melodic line, marked *mp*.
- Cl.** (Clarinet): Enters in measure 17 with a melodic line, marked *mp*.
- Tenor 2**: Enters in measure 17 with a melodic line, marked *mp*.
- Bari.** (Baritone): Enters in measure 17 with a melodic line, marked *mp*.
- Tpt. 1**: Enters in measure 17 with a melodic line, marked *mp*.
- Tpt. 2**: Enters in measure 17 with a melodic line, marked *mp*.
- Tpt. 3**: Enters in measure 17 with a melodic line, marked *mp*.
- Tpt. 4**: Enters in measure 17 with a melodic line, marked *mp*.
- Tbn. 1**: Enters in measure 17 with a melodic line, marked *mp*.
- Tbn. 2**: Enters in measure 17 with a melodic line, marked *mp*.
- Tbn. 3**: Enters in measure 17 with a melodic line, marked *mp*.
- Tbn. 4**: Enters in measure 17 with a melodic line, marked *mp*.
- Gr.** (Guitar): Provides a rhythmic accompaniment throughout the piece.
- Vln.** (Violin): Enters in measure 17 with a melodic line, marked *mp*.
- Pno.** (Piano): Provides harmonic support with chords and arpeggios.
- Bass**: Provides a steady bass line.
- Dr.** (Drums): Provides a steady drum pattern.

Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as rests, beams, and slurs.

25

Fl. *p* *mf*

Alto 2 *p* *mf*

Cl. *p* *mf*

Tenor 2 *p* *mf*

Bari. *p* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Tbn. 4 *p* *mf*

Gr. *p*

Vln.

Pno. *p*

Bass

Dr. Brushes on crash

29

Fl. *p* *mp*

Alto 2 *p* *mp*

Cl. *p* *mp*

Tenor 2 *p* *mp*

Bari. *p* *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3

Tpt. 4

Tbn. 1 *p* *mp*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

Gtr. 3 3 3 3 3

Vln.

Pno.

Bass

Dr. Brushes on snare



45 ← ♩ = ♩ → ♩ = 198, Light swing in one  
Piano sets new tempo

44

Fl. *p*

Alto 2 *p*

Cl. *p*

Tenor 2 *p*

Bari. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3

Tbn. 4

Gr. *3*

Vln.

Pno. Solo Bass and drums in *f* 2 2 2

Bass *G<sup>9</sup>sus*

Dr. (Brushes) Toms simile





61

Fl.

Alto 2

Cl.

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Vln.

Pno.

Bass

Dr.

Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>sus Dm<sup>7</sup> G<sup>7</sup>sus

Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>9</sup> Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>sus Dm<sup>7</sup> G<sup>7</sup>



77

Fl. *f* *mf*

Alto 2 *f* *mf*

Cl. *f* *mf*

Tenor 2 *f* *mf*

Bari. *f* *mf*

Tpt. 1 *f* Open unis. *mf*

Tpt. 2 *f* Open unis. *mf*

Tpt. 3 *f* Open unis. *mf*

Tpt. 4 *f* Open unis. *mf*

Tbn. 1 *f* Open

Tbn. 2 *f* Open *mf*

Tbn. 3 *f* Open

Tbn. 4 *f*

Gtr. *f*

Vln. *f* *mf*

Pno.

Bass *G<sup>9</sup>sus (as written)*

Dr.

83

Fl.

Alto 2

Cl.

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Vln.

Pno.

Bass

Dr.

*mf*

*ff*

89 ← ♩ = ♩ →, ♩ = 66

Fl.

Alto 2

Cl.

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. *Solo, ad lib.*

Vln.

Pno.

Bass

Dr.

*mf*

*mf*

*mf*

*mf*

*Gm<sup>9</sup>* *E<sup>b</sup>7* *A<sup>b</sup>7* *B<sup>b</sup>6<sup>9</sup>* *A<sup>7</sup>* *A<sup>b</sup>7<sup>#11</sup>6<sup>9</sup>*

*Gm<sup>9</sup>* *E<sup>b</sup>7* *A<sup>b</sup>7* *B<sup>b</sup>6<sup>9</sup>* *A<sup>7</sup>* *A<sup>b</sup>7<sup>#11</sup>6<sup>9</sup>*

*Gm<sup>9</sup>* *E<sup>b</sup>7* *A<sup>b</sup>7* *B<sup>b</sup>6<sup>9</sup>* *A<sup>7</sup>* *A<sup>b</sup>7<sup>#11</sup>6<sup>9</sup>*

97

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Flute (Fl.), Alto Saxophone 2 (Alto 2), Clarinet (Cl.), Tenor Saxophone 2 (Tenor 2), and Baritone Saxophone (Bari.). Below these are four Trumpets (Tpt. 1-4) and four Trombones (Tbn. 1-4). The bottom section includes Guitar (Gtr.), Violin (Vln.), Piano (Pno.), Bass, and Drums (Dr.). The woodwinds and saxophones play a melodic line starting in measure 97, with dynamics ranging from *p* to *mf*. The brass section provides harmonic support with *mp* dynamics. The guitar and piano parts are primarily chordal, with the piano part featuring a walking bass line. The drums play a steady rhythmic pattern. The score is in a key with two flats and a 4/4 time signature.

106 109

Fl.

Alto 2 *mp*

Cl.

Tenor 2

Bari.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4 *mp*

Gr.

Vln.

Pno.

Bass

Dr.

Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>9</sup> Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>sus

115 117

Fl. *mf cresc.*

Alto 2 *mp* *mf cresc.*

Cl. *mp* *mf cresc.*

Tenor 2 *mp* *mf cresc.*

Bari. *mp* *mf cresc.*

Tpt. 1 *Open* *mf cresc.*

Tpt. 2 *Open* *mf cresc.*

Tpt. 3 *Open* *mf cresc.*

Tpt. 4 *Open* *mf cresc.*

Tbn. 1 *Open* *mf cresc.*

Tbn. 2 *Open* *mf cresc.*

Tbn. 3 *Open* *mf cresc.*

Tbn. 4 *Open* *mf cresc.*

Gr. *Dm<sup>7</sup>* *G<sup>7</sup>* *Cma<sup>7</sup>* *A<sup>b</sup>ma<sup>7</sup>(#11)* *Fma<sup>7</sup>* *D<sup>b</sup>7* *Gma<sup>7</sup>*

Vln. *mf cresc.*

Pno.

Bass *Dm<sup>7</sup>* *G<sup>7</sup>* *Cma<sup>7</sup>* *A<sup>b</sup>ma<sup>7</sup>(#11)* *Fma<sup>7</sup>* *D<sup>b</sup>7* *Gma<sup>7</sup>*

Dr. *Set up new tempo*

3 3 6  
You Are What You Were



122

125 ← ♩ = ♩ →, ♩ = 198

Fl.

Alto 2

Cl.

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Vln.

Pno.

Bass

Dr.

*f*

*mf*

(Play E if lead takes Ab)

E<sup>b</sup>ma7(♯11) Cma7(♯11) A<sup>b</sup>7 G<sup>9</sup>sus G<sup>9</sup>sus

E<sup>b</sup>ma7(♯11) Cma7(♯11) A<sup>b</sup>7 G<sup>9</sup>sus

Toms simile



139 141

Fl. *ff* *mf*

Alto 2 *ff* *mf*

Cl. *ff* *mf*

Tenor 2 *ff*

Bari.

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tbn. 4

Gr. *G<sup>9</sup>sus* *B<sup>b9</sup>*

Vln. *ff*

Pno. 2

Bass *G<sup>9</sup>sus* *B<sup>b9</sup>*

Dr.



157

Musical score for 'You Are What You Were' (page 21, rehearsal mark 157). The score includes parts for Flute, Alto 2, Clarinet, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Violin, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The score is divided into measures 157-164. Dynamics include *mf* and *f*. The guitar part shows a sequence of chords: Cma7, A<sup>b</sup>ma7(♯11), Fma7, D<sup>b</sup>7, Gma7, E<sup>b</sup>ma7(♯11), Cma7(♯11), A<sup>b</sup>7, and G<sup>9</sup>sus. The piano part features a rhythmic accompaniment with chords corresponding to the guitar. The bass part provides a steady bass line. The drum part consists of a consistent rhythmic pattern.

166

The musical score is arranged in a standard orchestral layout. It begins with a rehearsal mark '166' at the top left. The instruments are listed on the left side of the page: Fl. (Flute), Alto 2, Cl. (Clarinet), Tenor 2, Bari. (Baritone), Tpt. 1-4 (Trumpets), Tbn. 1-4 (Trombones), Gr. (Guitar), Vln. (Violin), Pno. (Piano), Bass, and Dr. (Drums). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute, Clarinet, Tenor 2, and Bari. parts feature a dynamic marking of *f* (forte) starting in the fourth measure. The Piano part has a complex accompaniment with a steady eighth-note bass line and chords in the right hand. The Drums part features a consistent rhythmic pattern of eighth notes. The Trombone and Bass parts have long, sustained notes with slurs. The Guitar part consists of a series of diagonal slashes, indicating a specific rhythmic pattern. The Violin part has a melodic line with a dynamic marking of *f* in the fourth measure.

173

The musical score is arranged in a standard orchestral layout. It begins at measure 173. The Flute (Fl.) and Clarinet (Cl.) parts feature melodic lines with slurs and accents, marked *ff*. The Alto 2 and Tenor 2 parts play sustained notes. The Bari. part has a rhythmic pattern. The four Trumpet (Tpt.) and four Trombone (Tbn.) parts provide harmonic support with sustained notes, also marked *ff*. The Guitar (Gtr.) part consists of rhythmic slashes. The Violin (Vln.) part has a melodic line with slurs and accents, marked *ff*. The Piano (Pno.) part features block chords. The Bass part has a melodic line with slurs. The Drums (Dr.) part has a rhythmic pattern. The score is written in a key signature of two flats and a common time signature.

← ♩ = ♩ →, ♩ = 66

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Melodic line with various ornaments and dynamics.
- Alto 2:** Sustained notes with a long phrase.
- Cl. (Clarinet):** Melodic line with slurs and dynamics.
- Tenor 2:** Sustained notes.
- Bari. (Baritone):** Sustained notes.
- Tpt. 1-4 (Trumpets):** Four parts, all marked *unis.* and *ff*. They play a rhythmic pattern.
- Tbn. 1-4 (Trombones):** Four parts, all marked *ff*. They play a rhythmic pattern.
- Gr. (Guitar):** Marked *ff* and *big lead sound with trumpets*. It plays a melodic line.
- Vln. (Violin):** Melodic line.
- Pno. (Piano):** Accompanying chords and bass line.
- Bass:** Bass line.
- Dr. (Drums):** Rhythmic accompaniment, marked *ff*.



183

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.:** Starts with a *mf* dynamic, playing a melodic line with slurs. Dynamic changes to *mp* in the second measure.
- Alto 2:** Plays a melodic line with a *mp* dynamic.
- Cl.:** Mirrors the Flute part with a *mf* dynamic, changing to *mp*.
- Tenor 2:** Rests throughout the passage.
- Bari.:** Plays a melodic line, starting with *mp* and ending with a *p* dynamic.
- Tpt. 1:** Enters in the second measure with a *mp* dynamic, playing a harmonic line. Dynamic changes to *p* in the third measure.
- Tpt. 2:** Labeled "Harmon Tpt. 1 cue", playing a harmonic line.
- Tpt. 3 & 4:** Rests throughout.
- Tbn. 1:** Enters in the second measure with a *f* dynamic, playing a harmonic line. Dynamic changes to *p* in the third measure, with the instruction "Cup mute".
- Tbn. 2, 3, & 4:** All play a harmonic line starting with *f* and marked "soli".
- Gr.:** Enters in the second measure with a *mp* dynamic, playing a melodic line.
- Vln.:** Mirrors the Flute part with a *mf* dynamic.
- Pno.:** Provides harmonic support with chords and a melodic line. A "Solo" section is marked in the final measure.
- Bass:** Provides a steady bass line.
- Dr.:** Plays a rhythmic pattern of eighth notes.

190 Rubato

Fl.

Alto 2

Cl.

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Vln.

Pno.

Bass

Dr.

*p*

*p*

*p*

*p*

*p*

Harmon

*p*

Harmon

*p*

Cup mute

*p*

Cup mute

Cup mute

*p*

as it was in the beginning