

FOUR BROTHERS

GHS BANDS

ALTO SAX 1

BRIGHT SWING

By JIMMY GIUFFRE
Arranged by PETER BLAIR

f

1.

2.

19

27

35

SOLO - AS WRITTEN

FOUR BROTHERS

TENOR SAX 1

BRIGHT SWING

By JIMMY GIUFFRÉ
Arranged by PETER BLAIR

Musical score for Tenor Sax 1, featuring a bright swing. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as dynamics (f), articulation (accents), and fingering (1-5). The score is divided into measures, with measure numbers 1 through 42 indicated. Rehearsal marks 1, 2, 19, 27, and 35 are present. Chord symbols (e.g., Eb, C#, G#, F#, C#) are written above certain notes. The piece concludes with a final measure at measure 42.

FOUR BROTHERS

BARITONE SAX

By JIMMY GIUFFRÉ
Arranged by PETER BLAIR

BRIGHT SWING

f

1.

2.

19

27

35

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

MIDNIGHT PASSAGE

GHS BASS

1ST B♭ TRUMPET

by John Fedchock

MEDIUM SWING ♩ = 132

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 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74

KENDOR PRESENTS

Midnight Passage

PIANO

MEDIUM SWING ♩ = 132

by John Fedchock

Start $B\flat 7(\#11)$ $E\flat 7(\#11)$ $A\flat 7(\#11)$ $D 7(\#11)$ $G 7ALT$ $G 7(\#9)$ $C 7$ $A\flat 7(\#11)$ $D 7(\#9)$

5 $C 7$ $E\flat 7$ $A\flat 7$ $G 7ALT$ $C 7$ $E\flat 7(\#11)$

11 $A\flat 7$ $G 7ALT$ $C 7$ 13 $F 7$ $B\flat 7(\#9)$ $E\flat 7$ $A\flat 7$ $D 7(\#9)$ $G 7ALT$ $C 7$ $F 7$ *STEP*

17 $B\flat 7(\#9)$ $E\flat 7$ $A 7(\#11)$ $A\flat 7(\#11)$ $G 7(\#9)$

21 $C 7$ $A\flat 7$ $A\flat 7(\#11)$ $G 7ALT$

25 $C 7$ $E\flat 7$ $A\flat 7$ $G 7ALT$ $C 7$

JAZZ ENSEMBLE AUDITION MUSIC PIANO

SCALE (CONCERT C DORIAN)

A

SWING $\text{♩} = 144-152$

Cmi7

Musical notation for section A, Concert C Dorian scale. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked SWING at 144-152 beats per minute. The chord is Cmi7. The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on C4, moving up stepwise to G4, then down to F4, E4, D4, C4, Bb3, Ab3, Gb3, F3, E3, D3, C3. The bass line starts on C3, moving up stepwise to G2, F2, E2, D2, C2, Bb1, Ab1, Gb1, F1, E1, D1, C1.

CHART EXCERPTS

B1

SWING $\text{♩} = 112-120$

Bb7

Musical notation for chart excerpt B1. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked SWING at 112-120 beats per minute. The chord is Bb7. The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on Bb4, moving up to C5, then down to Bb4, Ab4, Gb4, F4, E4, D4, C4, Bb3, Ab3, Gb3, F3, E3, D3, C3. The bass line starts on Bb3, moving up to C4, then down to Bb3, Ab3, Gb3, F3, E3, D3, C3, Bb2, Ab2, Gb2, F2, E2, D2, C2, Bb1, Ab1, Gb1, F1, E1, D1, C1.

Eb7

Bb7

Musical notation for chart excerpt B1 continuation. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked SWING at 112-120 beats per minute. The chords are Eb7 and Bb7. The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on Eb4, moving up to F4, then down to Eb4, Db4, Cb4, Bb3, Ab3, Gb3, F3, E3, D3, C3, Bb2, Ab2, Gb2, F2, E2, D2, C2, Bb1, Ab1, Gb1, F1, E1, D1, C1. The bass line starts on Eb3, moving up to F3, then down to Eb3, Db3, Cb3, Bb2, Ab2, Gb2, F2, E2, D2, C2, Bb1, Ab1, Gb1, F1, E1, D1, C1.

B2

SALSA $\text{♩} = 160-172$

Musical notation for chart excerpt B2. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked SALSA at 160-172 beats per minute. The chord is Eb7. The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on Eb4, moving up to F4, then down to Eb4, Db4, Cb4, Bb3, Ab3, Gb3, F3, E3, D3, C3, Bb2, Ab2, Gb2, F2, E2, D2, C2, Bb1, Ab1, Gb1, F1, E1, D1, C1. The bass line starts on Eb3, moving up to F3, then down to Eb3, Db3, Cb3, Bb2, Ab2, Gb2, F2, E2, D2, C2, Bb1, Ab1, Gb1, F1, E1, D1, C1.

JAZZ ENSEMBLE AUDITION MUSIC

BASS

SCALE (CONCERT C DORIAN)

A

SWING $\text{♩} = 144-152$

C \flat 7



CHART EXCERPTS

B1

SWING $\text{♩} = 112-120$

B \flat 7

E \flat 7



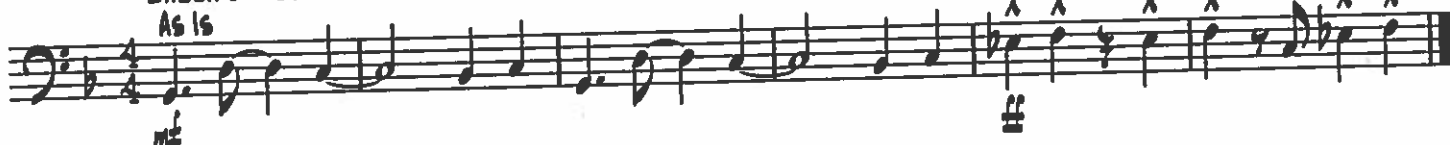
B2

SALSA $\text{♩} = 160-172$

As Is

mf

ff



B3

FUNK SHUFFLE $\text{♩} = 80-88$

(SWING EIGHTHS)

D \flat 7

As Is

ff



IMPROVISATION (optional)

C

SWING $\text{♩} = 144-152$

C \flat 7

D \flat 7

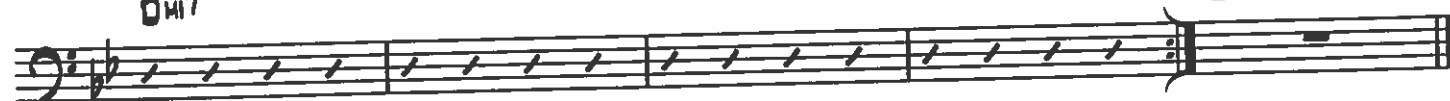


C \flat 7



D \flat 7

C \flat 7



- ▶ For this excerpt, use Track 26 of the STUDIES & SUGGESTED SOLOS CD attached to the inside back cover of the *Standard of Excellence Advanced Jazz Ensemble Method Director Score*. Listen to the solo on the recording the first time through. Using that solo as a model, improvise over the remaining three choruses. The notes of the dorian scale at the top of this page (Excerpt [A]) are good pitches to use when improvising.

SIGHTREADING

- ▶ Director will choose excerpt at audition.

BLUE TRAIN

(Blue Trane)

GIUITAR

By JOHN COLTRAN
Arranged by MARK TAYLO

SWING (♩ = ♪³)

The musical score consists of ten staves of music in 4/4 time, written in B-flat major (two flats). The notation includes eighth and sixteenth notes, rests, and dynamic markings. Handwritten annotations include:

- Staff 1:** *mf* (mezzo-forte), measure numbers 1-4.
- Staff 2:** measure numbers 5-9.
- Staff 3:** measure numbers 10-14. A circled number **13** is written above the staff.
- Staff 4:** measure numbers 15-19.
- Staff 5:** measure numbers 20-24. Includes a triplet of eighth notes and the dynamic *mf*.
- Staff 6:** measure numbers 25-28. Includes the word *Stop* with a fermata over the final note.
- Staff 7:** Chord symbols: **Ab13(#11)** (measures 26-27), **Cresc.** (measures 27-28), **Eb7(#9)** (measures 29-30), **#28** (measure 28).
- Staff 8:** Measure numbers 30-32. Includes the chord **Bb7(#9)** above the staff.
- Staff 9:** Measure numbers 33-36. Includes the instruction **To CODA** with a circled C-clef symbol, and chord symbols **Bb7(#9)**, **E9(#11)**, and **Eb7(#9)**.

FOUR BROTHERS

GUITAR

By JIMMY GIUFFRE
Arranged by PETER BLAIR

SLIGHT SWING

G⁹ LIGHT "4" STRUM

mf

2 SIM.

Chords: Gmi⁷ C+⁷ F^b D⁷ Gmi⁷

Chords: Ami⁷ D⁹ Gmi⁷ C⁹ F^b Ami⁷ D⁹ Gmi⁷ C⁹ F C⁹ F^b

Chords: Bbmi⁷ Eb⁷ Ab⁶ C#mi⁷ F#¹³ Bb⁶

Chords: Bmi⁷ E⁷ Ab⁶ A#⁰ Bmi⁷ E⁹ Ami⁷ D⁷

Chords: G⁹ Gmi⁷ C+⁷ F^b D⁷

Chords: Gmi⁷ Ami⁷ D⁹ Gmi⁷ C⁹ F^b D⁷ Stop

Chords: G⁹ C⁹ F^b D⁷ D⁷(b⁹)

Chords: Gmi⁷ Ami⁷ D⁷ Gmi⁷ C⁹ F D⁷

Chords: G⁹ C⁹ F^b D⁹

Chords: Gmi⁷ Ami⁷ D⁷ Gmi⁷ C⁹ F^{b/9}

Midnight Passage

by John Fedchock

DRUMS

MEDIUM SWING ♩ = 132

Handwritten drum score for "Midnight Passage" by John Fedchock. The score is written on ten staves, each representing a 4-measure phrase. The music is in 4/4 time with a medium swing feel at 132 bpm. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. Rehearsal marks are circled in the left margin: 5, 13, 25, 33, 45, and 53. The score features several "END." markings and a "TBNP" (Tomb Tom) section starting at measure 21. A "TPTP" (Tom Tom Pattern) section is marked at measure 23. A "FILL" section is indicated at measure 41. A "TNR SOLO" (Tomb Tom Solo) section begins at measure 49. The score concludes with a "Stop" marking at measure 32 and a final measure at 58. There are some handwritten annotations in blue ink, including "4 1 1 1 1" above measure 7 and "4" above measure 56.

JAZZ ENSEMBLE AUDITION MUSIC DRUMS

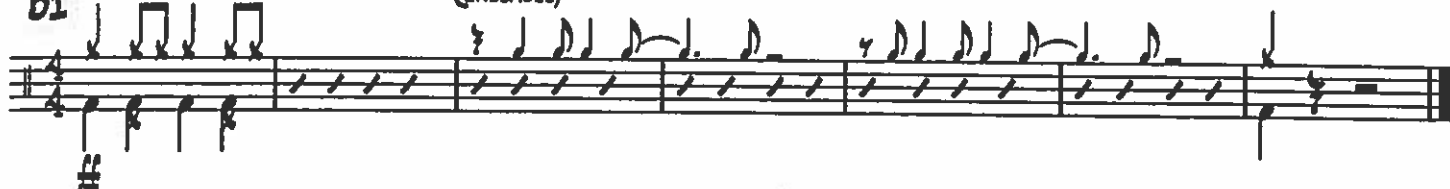
SCALE (CONCERT C DORIAN)

A SWING $\text{♩} = 144-152$

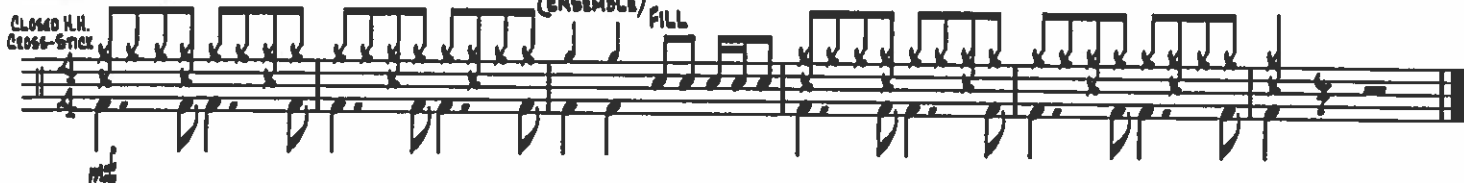


CHART EXCERPTS

B1 SWING $\text{♩} = 112-120$ (ENSEMBLE)



B2 BOSSA $\text{♩} = 132-144$ (ENSEMBLE) FILL

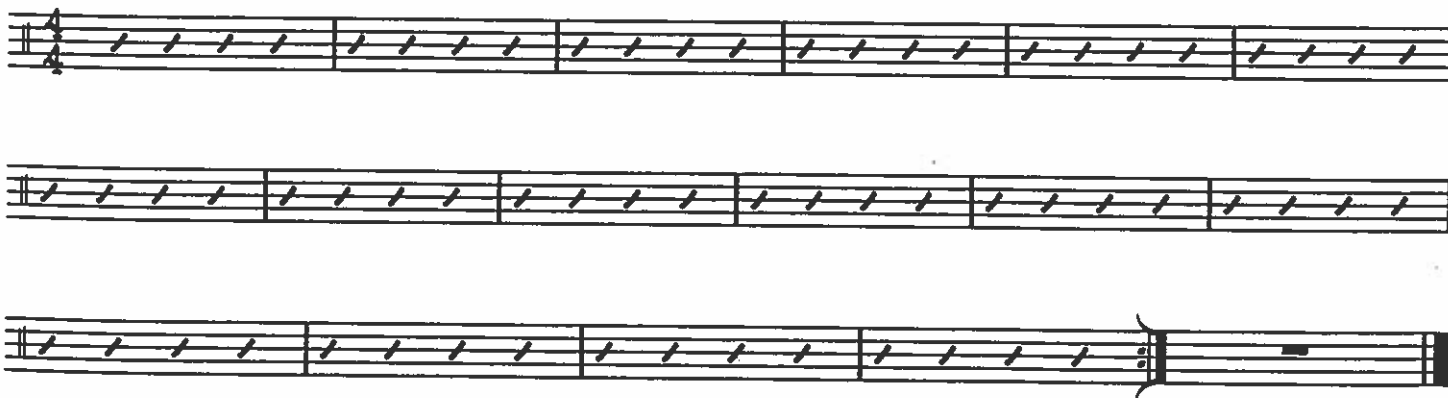


B3 FUNK $\text{♩} = 92-100$



IMPROVISATION (optional)

C SWING $\text{♩} = 144-152$



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SIGHTREADING

► Director will choose excerpt at audition.