

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

Cherry Point

NEAL HEFTI

Arranged by ROY PHILLIPPE

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone (Optional)
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	Guitar Chords
2nd B \flat Tenor Saxophone (Optional)	Guitar (Optional)
E \flat Baritone Saxophone (Optional)	Piano
1st B \flat Trumpet	Bass
2nd B \flat Trumpet	Drums
3rd B \flat Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C. (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Neal Hefti composed *Cherry Point* for an all-star big band that he was assembling for a performance at a Marine base in Cherry Point, North Carolina. He later scored it for Count Basie, and recorded it himself, combining voices and big band on an album titled *Pardon My Doo-Wah*.

My arrangement begins with the full ensemble quoting material from the bridge. At measure 9, the main theme begins with a call-and-response pattern between piano and brass. The theme is then repeated in the same style, only this time it is scored for saxes and brass.

A unison band section follows, with stop-time in the piano, guitar, and bass while the drummer holds things together with rhythms on a closed hi-hat.

Measures 45-56 are played three times, allowing for solos by piano, trumpet, and tenor sax. Suggested solos are written out, but chord changes are also included. The written solos are intended as a guide for the players until they become familiar with the harmonies. Eventually, they should be encouraged to improvise their own solos.

At measure 57, the dynamic level drops suddenly (to *p*), and new material is introduced while using the same call and response pattern as in the beginning. At this point, I introduce the "doo-wah" technique in the brass. To produce this effect, the player places his or her hand over the bell of the horn for the stopped notes (marked with a "+"), and removes it for the open notes (marked with a "0").

In the last section, the intensity builds and the dynamic levels increase. The call and response reappears, this time between harmonized trumpets and saxes and soli trombones. From measure 67 to the end, the full ensemble plays, so attention to dynamics is very important.

I hope you enjoy my arrangement of *Cherry Point*!

—Roy Phillippe



**Roy
Phillippe**

An active composer/arranger in a variety of genres, Roy Phillippe has written a prolific body of work that has been performed by many leading ensembles, and has worked with such musical legends as Stan Kenton and Henry Mancini. He received a Bachelor of Music degree from Kent State University (OH).

CONDUCTOR
24833S

CHERRY POINT

By NEAL HEFTI
Arranged by ROY PHILLIPPE

GREASY BLUES $\text{♩} = 105$

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE (OPTIONAL)

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

9

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

F#m7 B7 F#m7 B7 F#m7 B7 F#m7 B7 Bbm7 E7 Bbm7 E7 F#m7 D7 G7

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21 22

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This musical score is for the conductor part of 'Cherry Point'. It includes staves for Flute, Alto 1 & 2, Tenor 1 & 2, Soprano, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Quartet, Piano, Bass, and Drums. The score is in 4/4 time and features a variety of chords and melodic lines. A large red watermark 'Legal Use Requires Purchase' is overlaid on the score.

45 SOLO SECTION (PLAY 3 TIMES - SKAO. ON CUE)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

SOLO (3RD TIME ONLY)
G#m7 C7 G#m7 C7 G#m7 C7 G#m7 C7 G#m7 C7

SOLO (END TIME ONLY)
G#m7 C7 G#m7 C7 G#m7 C7 G#m7 C7

SOLO (1ST TIME ONLY)
F#m7 b7 F#m7 b7 F#m7 b7 F#m7 b7

LIGHT FILL

41 42 43 44 45 46 47 48

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TRP.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

SASS.

DRUMS

65 66 67 68 69 70 71 72

69

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This musical score is for the piece "Cherry Point" and is page 10 of the conductor's edition. It features a full orchestral and vocal ensemble. The vocal parts include Flute (Fl.), Alto 1 and 2, Tenor 1 and 2, and Soprano (SARI.). The instrumental parts include Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Guitar (GTR.); Piano (PNO.); Bass; and Drums. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. The bottom of the page is numbered with measure numbers 73 through 80.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

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