

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE



Cherry Point

NEAL HEFTI

Arranged by ROY PHILLIPPE

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone (Optional)

E♭ Baritone Saxophone (Optional)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

3rd Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

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
248335

CHERRY POINT

By NEAL HEFTI
Arranged by ROY PHILLIPPE

GREASY BLUES ♩ = 105

Score for **CHERRY POINT** by NEAL HEFTI, arranged by ROY PHILLIPPE. The score is for a full band and includes the following parts:

- C FLUTE (OPTIONAL)
- 1ST E♭ ALTO SAXOPHONE
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE (OPTIONAL)
- E♭ BARITONE SAXOPHONE (OPTIONAL)
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET (OPTIONAL)
- 1ST TROMBONE
- 2ND TROMBONE (OPTIONAL)
- 3RD TROMBONE (OPTIONAL)
- GIUITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS

The score is in 4/4 time, with a tempo of 105 beats per minute. The key signature is one flat (B♭). The score includes a large red watermark that reads "View Requires Purchase".

Chord symbols for the guitar and bass parts are as follows:

- Measure 1: C7(b9)
- Measure 2: F7(b9/b7)
- Measure 3: E7, E♭, G7
- Measure 4: C7(b9)
- Measure 5: F7(b9/b7)
- Measure 6: E7, E♭, G♭, G♭, E7, E♭, G♭
- Measure 7: C7(b9)
- Measure 8: F7(b9/b7)
- Measure 9: E7, E♭, G♭, E7, E♭, G♭

9

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

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.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

Cherry Point

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21 22

8bm7 E7 8bm7 E7 Fm7 D7 G7 C7(b9) F7(b9)(b11) E9 Eo 8b6 E9 Eo 8b6 E9 Eo 8b6

8bm7 E7 8bm7 E7 Fm7 D7 G7 C7(b9) F7(b9)(b11) (E9) E9 Eo 8b6

8bm7 E7 8bm7 E7 Fm7 D7 G7 C7(b9) F7(b9)(b11) E9 Eo 8b6 E9 Eo 8b6 E9 Eo 8b6

PRELIMINARY

LEGAL USE

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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

GTR.

PNO.

BASS

DRUMS

CLOSED H.H.

98

99

40

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

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

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 G#m7 C7

F#m7 G#7 F#m7 G#7 F#m7 G#7 F#m7 G#7 F#m7 G#7

SOLO (1ST TIME ONLY)

F#m7 G#7 F#m7 G#7 F#m7 G#7 F#m7 G#7 F#m7 G#7

LIGHT FILL

41 42 43 44 45 46 47 48

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

Cherry Point

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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CONDUCTOR

- 9 -

CHERRY POINT

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

SASS.

DRUMS

65 66 67 68 69 70 71 72

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

Legal Use Required

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TRN. 1

TRN. 2

TRN. 3

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

Cherry Point

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