

Spring Can Really Hang You Up the Most

Words by *FRAN LANDESMAN*

Music by *TOMMY WOLF*

Arranged by *KRIS BERG*

INSTRUMENTATION

Conductor

1st $E\flat$ Alto Saxophone

2nd $E\flat$ Alto Saxophone

1st $B\flat$ Tenor Saxophone

2nd $B\flat$ Tenor Saxophone

$E\flat$ Baritone Saxophone

1st $B\flat$ Trumpet (Optional Flugelhorn)

2nd $B\flat$ Trumpet (Optional Flugelhorn)

3rd $B\flat$ Trumpet (Optional Flugelhorn)

4th $B\flat$ Trumpet (Optional Flugelhorn)

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar Chords

Guitar

Piano

Bass

Drums

**PREMIER
JAZZ
SERIES**

NOTES TO THE CONDUCTOR

"Spring Can Really Hang You Up The Most" is a beautiful ballad that I hope your jazz ensemble will fall in love with; I know I did when writing the arrangement. This arrangement starts out with the verse, which I think will make a wonderful rubato introduction. The chart is played with straight eighth notes throughout.

The opening 13 measures are a little quicker than the eventual tempo of the tune beginning in measure 14, which is around 54-60 bpm. One suggestion to make rehearsal time more effective is to rehearse each individual phrase then assemble them when ready. For a more artistic approach, try using a rubato effect to slow down the ends of phrases and then come back to tempo with the next phrase.

At measure 14, allow your solo trombonist to embellish the melody slightly. I suggest listening to some classic Kenton charts to capture the distinctive style the trombones often displayed. In addition, listen to the demonstration recording @ alfred.com/downloads. Take time to balance the trombone choir blend making sure that the players bring out moving lines and then back-off a little on the half notes and quarter notes. At measure 22 there should be no vibrato in the saxes. Caution the ensemble for the key change at measure 30.

The style contrasts at measure 30 with a 12/8 groove. The drummer switches to sticks and the groove is much heavier. Don't hold back on intensity. Once the trombones come in at measure 32, have them back down a little when the trumpet solo begins. The lead trumpet can play or embellish a little with the melody here too. Measures 40 and 41 will be most effective if the drummer will simply play the quarter note triplets with the ensemble. These triplets combined with the dynamic markings makes this section feel like a metric modulation is occurring. Then have the drummer really hit the eighth note triplets on the toms to bring the 12/8 feel back at measure 42.

Measure 42 is really big so direct the drummer to dig in. At measure 44 the drums should kick the written rhythms. At 45 accent the eighth notes on beat 2 as straight eighths. On beat 3 in measure 45 the drums should play a zz cymbal crash and roll. The cut in measure 46 will be even more effective if the drummer mutes the cymbal sound at the cut to allow the sound and harmony of the chord to resonate.

Measure 47 is back to straight eighth notes with brushes and should be soft in volume. At measure 56 allow the trombone soloist to set his or her own rubato tempo and direct the piano and bass players to accompany accordingly. If possible, conduct the eighth notes at measure 58 followed by a good pause at 59 and then cue all the notes for the last few measures. The drummer should play the cymbal swell in the last measure.

I hope you enjoy the chart.

—Kris Berg



Kris Berg

Kris Berg, director of jazz studies at Collin County Community College, TX. He received his masters and bachelors degrees in jazz studies from the University of North Texas. Under his direction, the Collin jazz ensembles have appeared in Nassau, Bahamas and festivals throughout the U. S. Mr. Berg is the founder/director of the Collin Jazz Fest and the Texas All-Star Jazz Camp. Mr. Berg's charts have been performed and recorded all over the world and is currently active as an artist/clinician for Yamaha Corporation of America.

CONDUCTOR
24863S

SPRING CAN REALLY HANG YOU UP THE MOST

Words by FRAN LANDESMAN
Music by TOMMY WOLF
Arranged by KRIS BERG

RUBATO $\text{♩} = c.72$

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET (OPT. FLUGELHOEN)

2ND Bb TRUMPET (OPT. FLUGELHOEN)

3RD Bb TRUMPET (OPT. FLUGELHOEN)

4TH Bb TRUMPET (OPT. FLUGELHOEN)

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIITAR

PIANO

BASS

DRUMS

FLUGEL

SOLI

1 2 3 4 5 6 7 8 9

CONDUCTOR

Rit.

- 2 - [14] STRAIGHT 2/4 BALLAD ♩ = 54

SPRING CAN REALLY HANG YOU UP THE MOST

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOR. 1

TOR. 2

TOR. 3

TOR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(LEAD W/TENS.)

(W/TENS.)

(W/TENS.)

(W/TENS.)

(W/TENS.)

SOLO

SOLI

(W/GIVES)

A^bMAJ7 G^bMAJ7 A^bMAJ7 G^bMAJ7 CMAJ9 FMAJ9 BMAJ9 E9 CMAJ9 F7(b9)

BEUGHES - TIME

10 11 12 13 14 15 16 17



CONDUCTOR

SPRING CAN REALLY HANG YOU UP THE MOST

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

UNISON

SOLO

(W/TONG.)

TIME

18 19 20 21 22 23 24 25

Chords: Dm7(b9), Dm9, G9, A/C, E/F, Bbm9, Eb9, A9, A7sus7, G7sus7, A7sus7, G7sus7, A7sus7, G7sus7, Cm9, Fm9, Bbm9, E9, Cm7(b9), F7(b9)

CONDUCTOR

SPRING CAN REALLY HANG YOU UP THE MOST

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Requires Purchase".

Chord progression for PNO. (measures 26-30):

- 26: Dmi7(b9), Dmi7
- 27: Ab/C, Fmi9
- 28: Bb9, Bmi9
- 29: Eb9, Ammi9, A7mi9, Gmi7, C7(b9)

Measure numbers: 26, 27, 28, 29, 30, 31, 32, 33.

Annotations: "To Snicks" above measure 29, "(Not Too Loud)" above measure 31, "(w/ TONG.)" above measure 31.

CONDUCTOR

SPRING CAN REALLY HANG YOU UP THE MOST

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRUMPET - SOLO

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GTR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41

TEUMPER

END SOLO

F#17 8/b6

FILL

SHOULD "FEEL" LIKE A TIME CHANGE

KICK HARD

CONDUCTOR

SPRING CAN REALLY HANG YOU UP THE MOST

42

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRP. (w/ SAXES)

PNO.

BASS

DRUMS

BALLAD FEEL

SOLI

ME

SOLI

ME

SOLI

ME

SOLI

ME

BEUSHES - TIME

42 43 44 45 46 47 48

Musical score for a full orchestra and choir. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a large red watermark reading "Preview Only - Legal Use Requires Purchase".

CONDUCTOR

SPRING CAN REALLY HANG YOU UP THE MOST

RUBATO

RALL.

SLOWER - CONDUCTED

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

To FLUGEL

FLUGEL

E♭9sus

G♯9

Cm11

F7(b9)

MALLETS

55 56 57 58 59 60 61



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