



Belwin JAZZ

a division of Alfred

AMADEUS GROOVES

WOLFGANG AMADEUS MOZART

Arranged by MIKE LEWIS

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

2nd B $\flat$ Trumpet

3rd B $\flat$ Trumpet

4th B $\flat$ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar Chords

Guitar

Piano

Bass

Drums

Optional Alternate Parts

C Flute/Vibraphone

B $\flat$ Clarinet

Violin I

Violin II

Viola

Cello

Horn in F

(Doubles 1st Trombone)

Baritone T. C.

(Doubles 1st Trombone)

Tuba

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NOTES TO THE CONDUCTOR

Celebrate Mozart's 250th anniversary with a jazz chart!

As a general rule, direct the students to play the last eighth note short in a group of two or more eighths. This is a basic swing concept that will apply to all instruments but may need some reinforcement for the string players. Regarding articulation, play the rooftop accents (^) short but not staccato; think "daht." In measure 21, the rhythm indicates the notes are off the beat, detached and all played the same even though a quarter note is written. This rhythmic pattern is typical in jazz notation.

The rhythm section parts should be clear. When the guitar player has melodic lines with the ensemble, remind him or her to be sensitive about blending. The guitar part has slash marks occasionally indicating that the player should comp using three- or four-note chords in a quarter-note pattern. For the best sound, ask the guitarist to use a medium-thickness pick and hold it loosely between his or her thumb and index finger, which will give the sound a very bright, acoustic quality. Strum straight quarter notes while muting the sound of the chord right after striking the

strings. Strum from the elbow, giving a bright, swinging sound that will propel the rhythm section forward. Don't strum from the wrist or fingers, because this tends to sound forced and also may drag down the tempo. The guitarist's quarter-note comping rhythm should merge with the bass into one big sound. As a general rule for the drumset player, when there are ensemble figures written in the staff, play them. When there are figures written above the staff, these indicate what the various wind sections are playing and can be played if desired. The overall rhythmic feel of this chart is with momentum, so don't let the ensemble drag down the tempo, but at the same time, don't rush. On the last note, the piano or guitar can embellish with a simple melodic line if desired.

As each section takes the melody, the other supporting sections should stay under in volume. Dynamics are indicated but should generally mirror the direction of the melodic lines.

—Mike Lewis

CONDUCTOR
24874S

AMADEUS GROOVES

By WOLFGANG AMADEUS MOZART
Arranged by MIKE LEWIS

SWING ♩ = 150 (♩ = ♩)

C FLUTE/
VIBRAPHONE
(OPTIONAL)

B♭ CLARINET
(OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

TUBA

QUIPAC

PIANO

BASS

DRUMS

RISE CYM.

SIM.

VIOLIN 1

VIOLIN 2

VIOLA

CELLO

1 2 3 4 5 6

FL/VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

7 8 9 10 11 12

HI-HAT

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FL./VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

17

FL./VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

19 20 21 22 23 24

FL./VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

Gtr.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

25 26 27 28 29 30

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23 8

Gtr. D7 Gtr. D7 Gtr. F Gtr. B°

Gtr. D7 Gtr. D7 N.C.

RIDE CYM.

FL./VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TSN. 1

TSN. 2

TSN. 3

TSN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

36

CH7 D° CH7 CH7 F7 CH7 F7 F7 CH7 G#° F7 Bb F#(b5) F#(b5)

31 32 33 34 35 36

FL./VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

41

42

FL/VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

To CODA

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43 44 45 46 47 48

58

58

FL./VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

62

Am

D°

Am

Gm/Bb

C°

Gm/Bb

Ebm7(b9)

Eb7

Gm/Bb

C°

Gm/Bb

Ebm7(b9)

Eb7

D7

59

60

61

62

63

FL./VIBES

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

VLA.

CELLO

D.S. AL CODA

64 65 66 67 68

69 70 71 72 73

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