

JAZZ BEGINNINGS



Belwin JAZZ

a division of Alfred

NO CLAMS, JUST OYSTERS

GEORGE VINCENT

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone

2nd E \flat Alto Saxophone

1st B \flat Tenor Saxophone

2nd B \flat Tenor Saxophone
(Optional)

1st B \flat Trumpet

2nd B \flat Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

Guitar Chords

Guitar (optional)

Piano

Bass

Drumset

Auxiliary Percussion (Shaker,
Maracas, Guiro, Claves)

Optional Alternate Parts

1st C Flute

2nd C Flute

1st B \flat Clarinet

2nd B \flat Clarinet

E \flat Baritone Saxophone

Tuba (Doubles Bass Part)

Horn in F (Doubles 1st Trombone)

Baritone T.C. (Doubles 1st

Trombone)



NO CLAMS, JUST OYSTERS

GEORGE VINCENT

NOTES TO THE CONDUCTOR

No Clams, Just Oysters! The title idea was conceived while eating oysters at a restaurant in Chicago. Is it a baby oyster or a clam? If you are a customer, when you order oysters you don't want any clams. If you are a jazz musician, the word "clam" is used when someone makes a mistake and plays a wrong note. So, please, No Clams, Just Oysters!

REHEARSAL NOTES

This arrangement is played with a Latin groove. The opening *tutti* statement is played tight and clean but not too forcefully. Paying close attention to all articulations will ensure solid results. The staccatos should be played short but not clipped. When rehearsing this opening section, note that this rhythmic figure appears elsewhere in the chart, for example the piano part at measure 67, the saxes at measure 75, and the full ensemble in the coda. Pointing out these similarities to the students will facilitate rehearsing the chart. The melody at measure 9 serves as a secondary introduction which sets up the mood for the melody at 17. At measure 27, the saxes and trombones carry the melody in harmony until the rhythmic and harmonic push in measure 37. In measure 49 the melody appears in the 1st and 2nd altos and 1st tenor sax while a simple counter melody is introduced in the trombone part.

At measure 59, the same push from measure 37 is repeated but this time it leads to a piano solo interlude at 67. For safety, the piano solo is cued in the guitar and saxes. Additionally, the clave (2-3) pattern and the basic *guiro* rhythm are introduced at 67. The roll articulation for the *guiro* is used to indicate a long stroke. At measure 75, the piano solo continues accompanied by the saxes and the bass is playing a simple mambo pattern.

The solo section at measure 83 allows for a variety of solo/improvisation opportunities. The solo is provided in unison for the entire ensemble but may be played by individual players and/or sections. During the solo section, the bass part is playing a variation of the mambo pattern. If desired, at measure 101, the drumset player may play ad lib until measure 104 but should adhere to the written measures at 105–108 which sets up the *D.S. al Coda*. Note that the coda at measure 109 states the initial rhythmic figure once again until the end of the piece.

Enjoy!

—George Vincent

CONDUCTOR
268555

NO CLAMS, JUST OYSTERS

By GEORGE VINCENT (ASCAP)

LATIN GROOVE ♩ = 138

1st C FLUTE (OPTIONAL)

2nd C FLUTE (OPTIONAL)

1st B♭ CLARINET (OPTIONAL)

2nd B♭ CLARINET (OPTIONAL)

1st E♭ ALTO SAXOPHONE

2nd E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2nd B♭ TENOR SAXOPHONE (OPTIONAL)

1st B♭ TRUMPET

2nd B♭ TRUMPET (OPTIONAL)

1st TROMBONE

2nd TROMBONE (OPTIONAL)

CHORDS WRITTEN ON PART

QUINTET (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

9

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

SOLO (WITH A. SAX & TPT.)

CUE: 1ST TPT.

SOLO (WITH 1ST TPT.)

SOLO (WITH A. SAX.)

CUE: 1ST TPT.

9 10 11 12 13 14 15 16

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TP. 1

TP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

NO CLAMS, JUST CATHEDRALS

[27]

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TP. 1

TP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

PLAY

PLAY

25 26 27 28 29 30 31 32

CH17 Ebm7 CH17 Ebm7 CH17 Ebm7 CH17 Ebm7 CH17 Ebm7 CH17 Ebm7

CH17 Ebm7 CH17 Ebm7 CH17 Ebm7 CH17 Ebm7 CH17 Ebm7 CH17 Ebm7

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

33

34

35

36

37

38

39

40

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PLAY

CUE: TBN. 2

PLAY

PLAY

(4th) (5th)

(4th) (5th)

FILL-----

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

Am7 Bm7 Cm7 A7(b9) Dm7 Ebm7 Dm7 Ebm7

Am7 Bm7 Cm7 A7(b9) Dm7 Ebm7 Dm7 Ebm7

49 %

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54

Legal Use Requires Purchase

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

55

56

57

58

59

60

Legal Use Requires Purchase

69

PLAY

PLAY

(4th)

(5th)

(4th)

(5th)

FILL

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

QTR.

PNO.

BASS

DRUMS

61

62

63

64

65

66

FILL

Legal Use Requires Purchase

AM7

Bm7

AM7

Bm7

AM7

Bm7

Cm7

A7(b9)

(35)

67

FL. 1

FL. 2

CL. 1

CL. 2

CUE: PNO.

ALTO 1

CUE: PNO.

ALTO 2

CUE: PNO.

TENOR 1

CUE: PNO.

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

CUE: PNO. (L.H.)
N.C.

GTR.

SOLO N.C.

PNO.

BASS

DRUMS

67 68 69 70 71 72 73 74

75

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

75 76 77 78 79 80 81 82

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(83) OPEN FOR SOLOS

- 12 -

NO CLAMS, JUST OYSTERS

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for multiple instruments, including Flute 1 & 2, Clarinet 1 & 2, Alto 1 & 2, Tenor 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Guitar, Piano, Bass, and Drums. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Purchased" is overlaid diagonally across the page.

CONDUCTOR

- 13 -

NO CLAMS, JUST OYSTERS

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

91 92 93 94 95 96 97 98

FL. 1 FL. 2 CL. 1 CL. 2 ALTO 1 ALTO 2 TENOR 1 TENOR 2 TPT. 1 TPT. 2 TBN. 1 TBN. 2 GTR. PNO. BASS DRUMS

101

SOLO

99 100 101 102 103 104 105 106 107 108

This musical score page, numbered 14, is for the piece 'No Clams, Just Oysters' and includes a 'D.S. AL CODA' instruction. The score is written for a large ensemble, including Flutes (FL. 1, 2), Clarinets (CL. 1, 2), Alti (ALTO 1, 2), Tenors (TENOR 1, 2), Trumpets (TPT. 1, 2), Trombones (TBN. 1, 2), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The music is in 4/4 time and features a key signature of one sharp (F#). A large red watermark, 'Preview Only Requires Purchase', is overlaid diagonally across the page. The score shows measures 99 through 108. Measure 101 is marked with a box containing the number '101'. A 'SOLO' instruction is placed above the Bass staff in measure 101. The Drums staff shows a complex rhythmic pattern throughout the measures.

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TP. 1

TP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

109 110 111 112 113 114 115

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Preview Only
Legal Use Requires Purchase

Preview Only
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