

JAZZ BAND SERIES



Belwin JAZZ

a division of Alfred

JUST IN TIME

Lyrics by BETTY COMDEN and ADOLPH GREEN

Music by JULE STYNE

Arranged by W. SCOTT RAGSDALE

INSTRUMENTATION

Conductor

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
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

Vibraphone
C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)
3rd Baritone T.C. (Doubles 3rd Trombone)



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JUST IN TIME

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NOTES TO THE CONDUCTOR

The charm of this swing chart is the contrast of the bouncy two-beat feel and the smoother four-feel. For example, the brass states the melody at measure 9 in two and then moves into the four-feel when the saxes take over the bridge at measure 25. The feel switches back and forth several times with plenty of interplay between the two sections. It's important to keep the tempo (mm=160) constant throughout; any faster and it won't swing.

A portion of the chart is in the traditional big band key of D-flat. Here's an opportunity for students to become more familiar with this key and see how well it "lays" for big band charts like this one.

The interlude at measure 77 presents a challenging unison line. The line is passed through the various sections, punctuated by rhythmic stabs along the way, ending with an eight-measure build to a roaring modulation.

Dynamically, bring the band way down at measure 93 and build slowly to climax at measure 99. Notice the sudden **p** at measure 121 building rapidly to climax at measure 124.

The Rhythm Section

Guitar: The guitarist should become familiar with the Freddie Green style of guitar comping that is essential to this swing groove. Have him or her listen to recordings of Count Basie to hear how Freddie and the bass player drive the whole band. Strum only 2 and 4 on the two feel because the bass player only plays on beats 1 and 3. Strum straight quarter notes on the four feel. For the best sound ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Direct the guitarist to try to cut-off (mute) the sound of the chord right after striking the strings when strumming straight quarter notes. Strum from the elbow; giving a bright, swinging sound that propels the rhythm section forward. Avoid strumming from the wrist or fingers as that technique tends to sound very forced and also tends to drag instead of propel the rhythm. The guitarist's quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

Piano: The written piano part is a good example of how big band piano is used to play in the holes and sprinkle color over the band. The pianist should feel free to experiment, embellish the chords and come up with his or her own voicings. Always keep in mind the function of comping is to accompany or support.

Drums: The drummer should lock in with the bass and guitar. He or she should take care to switch from the hi-hat pattern to the ride cymbal where indicated, always concentrating on keeping good time. Direct the drummer to set up the bigger ensemble figures, as in measures 38, 98, and 124 and make sure he or she sets up the band kick on beat 3 of measure 105 as well as the "and" of 1 in measure 133. The use of strong backbeats at measures 100 and 125 will propel these sections to another level.

The Horns

- Capped notes (^), also known as marcato or roof top accents, are played as fat notes, detached but not too short (think "daht").
- During blocked ensemble voicings (brass in measure 9 and saxes in measure 25), everyone should listen to the lead player and try to phrase as one.
- Always strive for good intonation, especially during unison passages, such as measures 63 to 71.
- For the long drop at measures 5, 139, 55, and 109, fall to beat 4.
- Exaggerate the dynamics! Background parts should always be subordinate to solos, especially behind the piano solo at measure 109. Remind the students that if they can't hear the soloist, they're playing too loud! Always save something for **ff** markings at the loudest points of the chart. **f** is full but **ff** lets it all hang out!
- Take note of the key changes and be ready! Pay careful attention to the accidentals.

The Soloists

Learning the melody of the song as played by the brass in measures 9–24 should be the first order of business. Knowing the melody will help the player solo more freely, eventually breaking away from the written notes to compose or improvise. Study the chord progression, scales and learn to hear the chord roots. During a performance, soloists should stand up or come out front to play.

Enjoy,

—W. Scott Ragsdale

CONDUCTOR
26876S

JUST IN TIME

Lyrics by BETTY COMDEN and ADOLPH GREEN

Music by JULE STYNE

Arranged by W. SCOTT RAGSDALE

MED. SWING $\text{d} = 160$

C FLUTE
1ST Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1ST Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1ST Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET
1ST TROMBONE
2ND TROMBONE
3RD TROMBONE
4TH TROMBONE
GUITAR
PIANO
BASS
DRUMS

Chords: E7(=), A9, F7(=), F#7, G/G, A9, D9, G7, E9, A7(=), D9, G9, C9, C/G, A9, D9, G7, E9, A7(=), D9, G9, C9, C/G, A9, D9, G7, E9, A7(=), D9, G9, C9, H.H. TIME

1 2 3 4 5 6 7 8 9 10

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CONDUCTOR

- 3 -

JUST IN TIME

11 12 13 14 15 16 17 18 19

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TROM. 1

TROM. 2

TROM. 3

TROM. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

C12.

PNO.

BASS

Drums

11 12 13 14 15 16 17 18 19

CONDUCTOR

- 3 -

JUST IN TIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

20 21 22 23 24 25 26 27 28

8M7(6) F7 E7 D/F# E/G# A9 4-BEAT E7(9) A9 4-BEAT E7 D7 D/F#7 4-BEAT RIDE TIME 4-BEAT (G)

The musical score consists of ten staves of music for various instruments. The instruments listed on the left are: CONDUCTOR, FL., ALTO 1, ALTO 2, TENOR 1, TENOR 2, SARL., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score is numbered from 20 to 28 at the bottom. Chords and time signatures are indicated above the staff lines, such as 8M7(6), F7, E7, D/F#, E/G#, A9, 4-BEAT, E7(9), A9, 4-BEAT, E7, D7, D/F#7, 4-BEAT, RIDE TIME, 4-BEAT, and (G). A large red watermark reading "Preview Requires Purchase" is diagonally across the page, with a red circle highlighting the area around measure 25.

CONDUCTOR

- 4 -

JUST IN TIME

PL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TRM. 1

TRM. 2

TRM. 3

TRM. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

29 30 31 32 33 34 35 36 37

CONDUCTOR

JUST IN TIME

Legal Use Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

Sopr.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

G11 G7(M) Csus4 E7(5) A11 F7(M) F#7 C/G A117 D117 G7 F117 B7(5) E117 A11

2-BEAT

2-BEAT

FILL

FILL

38 39 40 41 42 43 44 45 46

CONDUCTOR

- 6 -

JUST IN TIME

47

48

49

50

51

52

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54

55

(4)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TRM. 1

TRM. 2

TRM. 3

TRM. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

4-BEAT
RIDE

CH^{m7}

F⁷

B^{b7}

E^{b7}

B^{b7m7/F}

G^{b7(m7)}

E^{b7/G}

A^{b13} (TEN. SOLO)

4-BEAT

CH^{m7}

F⁷

B^{b7}

E^{b7}

B^{b7m7/F}

G^{b7(m7)}

E^{b7/G}

A^{b13} (TEN. SOLO)

4-BEAT
RIDE

CH^{m7}

F⁷

B^{b7}

E^{b7}

B^{b7m7/F}

G^{b7(m7)}

E^{b7/G}

A^{b13} (TEN. SOLO)

4-BEAT

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CONDUCTOR

A page of musical notation for orchestra, featuring five staves of music. The top staff includes dynamic markings like 'mf' and 'f'. The middle staff has a tempo marking 'CUE: TYP. 5'. The bottom staff includes dynamic markings like 'ob.', 'ab.', 'CMI7(b5)', 'ab.', 'f-7(b5)', 'ab.', 'CMI7(b5)', 'ab.', 'f-7(b5)', and 'ab.'. A large red diagonal watermark reading 'Legal Review Requires Purchase Only' is overlaid across the entire page.

56 57 58 59 60 61 62 63 64

CONDUCTOR

JUST IN TIME

-8-

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

PLAY: A

TBN. 1

TBN. 2

TBN. 3

TBN. 4

PLAY: A

GTR. 2

PNO.

BASS

DRUMS

8b_{m7} E_{b7} E₇ D_{b6} C₇ B₇ B_{b7} E_{b7} (TEN. SOLO) A_{b7} D_{b6} C₇

8b_{m7} E_{b7} E₇ D_{b6} C₇ B₇ B_{b7} E_{b7} (TEN. SOLO) A_{b7} D_{b6} C₇

SUNG TENS. FILL (TEN. SOLO)

65 66 67 68 69 70 71 72 73

CONDUCTOR

- 9 -

JUST IN TIME

Review Requires Purchase

CONDUCTOR

- 10 -

JUST IN TIME

Fl.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TM. 1

TM. 2

TM. 3

TM. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

83

84

85

86

87

88

89

90

91

(4)

CONDUCTOR

- 11 -

JUST IN TIME

92 93 94 95 96 97 98 99 100

Previews require payment

CONDUCTOR

JUST IN TIME

review required purchase only

101 102 103 104 105 106 107 108 109

CONDUCTOR

- 18 -

JUST IN TIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR. SOLO

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

(4)

110 111 112 113 114 115 116 117 118

Cm7 F7 Bb6 F#m7 Bb7 Eb6 Am7(Bb) D7 Gui ENG. D7

Cm7 F7 Bb6 F#m7 Bb7 Eb6 Am7(Bb) D7 Gui ENG. SOLO D7

FILL RIDE TNSG.

CONDUCTOR

- 14 -

JUST IN TIME

Fl.

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

CLAR. 2

PNO.

BASS

DRUMS

MOLTO CRESC.

Gm7 C7 C#7 F7 B7 E7 A7 Eb7 Ab7 G7

Gm7 C7 C#7 F7 B7 E7 A7 Eb7 Ab7 G7

Gm7 C7 C#7 F7 B7 E7 A7 Eb7 Ab7 A7 G7

Gm7 C7 C#7 F7 B7 E7 A7 Eb7 Ab7 A7 G7

SET-UP

MOLTO CRESC.

BACKBEAT

119 120 121 122 123 124 125 126 127

CONDUCTOR

- 15 -

JUST IN TIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TMR. 1

TMR. 2

TMR. 3

TMR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

128

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Preview requires purchase

CONDUCTOR

- 16 -

JUST IN TIME

Review requires purchase

Preview Only
Legal Use Requires Purchase



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