

# 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 $\flat$  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

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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## 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 ♩ = 160

C FLUTE

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

GIUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9 10

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

11 12 13 14 15 16 17 18 19

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CONDUCTOR

JUST IN TIME

FL.

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

20 21 22 23 24 25 26 27 28

4-BEAT

RIDE TIME

(5)

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FL.

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

29 30 31 32 33 34 35 36 37

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Detailed description of the musical score: This is a conductor's score for the piece 'Just in Time'. It features a vocal soloist section with parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The instrumental ensemble includes Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '- 4 -' and rehearsal mark '(35)' are at the top. Measure numbers 29 through 37 are indicated at the bottom.

CONDUCTOR

JUST IN TIME

-5-

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

98 99 40 41 42 43 44 45 46

FILL

2-BEAT

F7#9

F#o7

C/G

Am7

Dm7

G7

Fm7

Bb7#9

Ebm7

Ab9

E7(11b9)

Am7

F7#9

F#o7

C/G

Am7

Dm7

G7

Fm7

Bb7#9

Ebm7

Ab9

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CONDUCTOR

Musical score for 'Just in Time'. The score includes parts for Flute (FL.), Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone (BARI.), Trumpet 1-4 (TPT. 1-4), Trombone 1-4 (TBN. 1-4), Guitar (GTR.), Piano (PNO.), Bass, and Drums (DRUMS). The key signature is three flats (B-flat major/D minor), and the time signature is 4/4. The score is marked with measure numbers 47 through 55. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. A 'SOLO' marking appears in the Tenor 1 part at measure 54.

47 48 49 50 51 52 53 54 55



This page contains a musical score for a conductor, spanning measures 56 to 64. The score includes parts for Flute (FL.), Alto 1 and 2 (ALTO 1, ALTO 2), Tenor 1 and 2 (TENOR 1, TENOR 2), Baritone (BARI.), Trumpet 1-4 (TRP. 1-4), Trombone 1-4 (TON. 1-4), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRUMS). The key signature is B-flat major (two flats). A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are provided for the guitar and piano parts, including Eb6, Ab6, C#7(b9), Ab7, F7(b9), Bb7(b9), and F7(b9). Performance instructions like "CUE: TRP. 3" and "CUE: TON. 3" are present. Measure numbers 56 through 64 are printed at the bottom of the page.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRP.

PNO.

BASS

DRUMS

PLAY: ^

PLAY: ^

TRG. ^

FILL

(TEN. SOLO)

(TEN. SOLO)

(TEN. SOLO)

(TEN. SOLO)

65 66 67 68 69 70 71 72 73



77

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

SAXS

DRUMS

CHords: C7, F7, B7, Eb7, A7(b9), Ab7, Ab7(b9)

ENSO SOLO

OPTIONAL W/ SAXES OR TACET

W/ SAXES

H.H. ONLY

74 75 76 77 78 79 80 81 82



FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TOM. 1

TOM. 2

TOM. 3

TOM. 4

GRG.

PNO.

BASS

DRUMS

85

86

87

88

89

90

91

Legal Use Requires Purchase

85

84

85

86

87

88

89

90

91

FL. <sup>93</sup> *mf*

ALTO 1 *mf* **CRESC. POCO A POCO**

ALTO 2 *mf* **CRESC. POCO A POCO**

TENOR 1 *mf* **CRESC. POCO A POCO**

TENOR 2 *mf* **CRESC. POCO A POCO**

BARI. *mf* **CRESC. POCO A POCO**

TRP. 1 *mf* **CRESC. POCO A POCO** SOLO **COE. for TRP. SOLO**

TRP. 2 *mf* **CRESC. POCO A POCO** **PLAY.**

TRP. 3 *mf* **CRESC. POCO A POCO**

TRP. 4 *mf* **CRESC. POCO A POCO**

TEN. 1 *mf* **CRESC. POCO A POCO**

TEN. 2 *mf* **CRESC. POCO A POCO**

TEN. 3 *mf* **CRESC. POCO A POCO**

TEN. 4 *mf* **CRESC. POCO A POCO**

GR. *mf* **CRESC. POCO A POCO**  
 PLAY:  $D_7$   $C_7$   $D_7$   $D_7$   $D_7$   $E_7$   $D_7$   $E_7$   $E_7$   $E_7$   $F_7$   $E_7$   $F_7$   $D_7$   $F_7$   $D_7$   $F_7(D_9)$   $E_7(D_9)$   $F_7(D_9)$   $E_7(D_9)$   $F_7(D_9)$   $E_7(D_9)$   $F_7(D_9)$

PNO. *mf* **CRESC. POCO A POCO**

BASS *mf* **CRESC. POCO A POCO**

DRUMS *mf* **CRESC. POCO A POCO** <sup>(9)</sup> **FILL** **FILL**

92 93 94 95 96 97 98 99 100

CONDUCTOR

FL. (101) (109)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. A7 b7 D7 Eb7 D7 G7 b7 A7 Ab7 G7 C7 G7(b9) C7 Db7 C7 F7 (PNO. SOLO)

PNO. Solo

BASS b7 A7 b7 D7 Eb7 D7 G7 b7 A7 Ab7 G7 C7 G7(b9) C7 Db7 C7 F7 (PNO. SOLO)

DRUMS ENG. BACKBEAT FILL H.H. TIME (PNO. SOLO)

101 102 103 104 105 106 107 108 109

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

110 111 112 113 114 115 116 117 118

SOLO

END SOLO

ENG.

FILL

RISE TENS.

117

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Detailed description: This is a page of a musical score for the piece 'Just in Time'. The score is for a full orchestra and vocal soloist. The vocal soloist part (Soprano, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) has a solo starting at measure 112. The instrumental parts include Flute, Trumpets (1-4), Trombones (1-4), Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. Measure numbers 110 through 118 are indicated at the bottom of the page.

CONDUCTOR

JUST IN TIME

FL.

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

MOLTO CRESC.

SET-UP

BACKBEAT

119 120 121 122 123 124 125 126 127



FL.

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

128 129 130 131 132 133 134 135 136

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135

TIME

TRM

BRASS

FILL

Ab7 D7 G7 Cw Cw7 F# F# E# F# G# G# F7 E7 Eb D# C# N.C. Bb# D7#

Ab7 D7 G7 Cw F# F# G# G# F7 E7 Eb D# C# N.C. Bb# D7#

Ab7 D7 G7 Cw F# F# G# G# F7 E7 Eb D# C# N.C. Bb# D7#

FL.

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

137 138 139 140 141 142 143 144 145 146

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OPTIONAL W/ SAXES OR TACET

HARMON MUTE

2-BEAT

H.H.

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