

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

2 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

CHORDS: Cmaj7, E7(9), A7(9), F7(9), F#7, C/G, A7(7), D7(9), G7, E7(7), A7(9), D7(9), G7, C6

2-BEAT

H.H. TIME

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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

- 3 -

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

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4-BEAT

RIDE TIME

(5)

Chord symbols: F6, Bm7(b9), F7, E7, D/F#, E/G#, Am6, E7(b9), Am7, E7, D7, D#7

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 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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CONDUCTOR

-5-

JUST IN TIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Legal Use Requires Purchase

38 39 40 41 42 43 44 45 46

FILL

2-BEAT

CHORDS: G#11, G7(b9), C#m7(b9), E7(b9), A#m7, F#m7(b9), F#m7, C/G, A#m7, D#m7, G7, F#m7, Bb7(b9), Ebm7, Ab11

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

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JUST IN TIME

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full ensemble score, likely for a theatrical production or a large choir. The score includes parts for the following instruments and voices:

- Vocalists:** FL. (Flute), ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (Baritone), and four TPT. (Trumpet) parts.
- Instrumentalists:** TEN. 1, TEN. 2, TEN. 3, TEN. 4 (Tenors), GTR. (Guitar), PNO. (Piano), BASS, and DRUMS.

The score is written in G major (one sharp) and 4/4 time. It features a complex arrangement with multiple vocal harmonies and instrumental textures. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the entire page. The page number "65" is visible in the bottom left corner.

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

74 75 76 77 78 79 80 81 82

END SOLO

OPTIONAL W/ SAXES OR TACET

W/ SAXES

H.H. ONLY

Legal Use

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

STR.

PNO.

BASS

DRUMS

85

86

87

88

89

90

91

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

92

93

94

95

96

97

98

99

100

CRESC. POCO A POCO

SOLO

COE. 1st TP.

PLAY.

PLAY: D7 C7 D7 E7 D7 E7 F7 E7 F7 G7 F7 G7

F7(b9) E7(b9) F7(b9) E7(b9) F7(b9) E7(b9) F7(b9)

FILL

FILL

CONDUCTOR

- 12 -

JUST IN TIME

FL. 100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

ENG. BACKBEAT

FILL

H.H. TIME (PNO. SOLO)

101 102 103 104 105 106 107 108 109

109

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

110 111 112 113 114 115 116 117 118

JUST IN TIME

CONDUCTOR

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

JUST IN TIME

119 120 121 122 123 124 125 126 127

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

128 129 130 131 132 133 134 135 136

Legal Use Requires Purchase

TIME

BRASS

FILL

135

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

137 138 139 140 141 142 143 144 145 146

CHORDS: G#11b, Eb7(b9), E67, Bb/F, G#11b, Cm7, F7, F7(b9), D7(b9), B7(b9), Eb11b(b9)

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