

# PREMIER JAZZ SERIES



# Belwin JAZZ

a division of Alfred

## THE JITTERBUG WALTZ

THOMAS "FATS" WALLER  
Arranged by Eric Richards

### INSTRUMENTATION

Conductor  
1st E<sub>b</sub> Alto Saxophone  
2nd E<sub>b</sub> Alto Saxophone  
1st B<sub>b</sub> Tenor Saxophone  
2nd B<sub>b</sub> Tenor Saxophone  
E<sub>b</sub> Baritone Saxophone  
1st B<sub>b</sub> Trumpet (Optional Flugelhorn)  
2nd B<sub>b</sub> Trumpet  
3rd B<sub>b</sub> Trumpet (Optional Flugelhorn)  
4th B<sub>b</sub> Trumpet (Optional Flugelhorn)

1st Trombone  
2nd Trombone  
3rd Trombone  
4th Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums

Preview requires purchase



# THE JITTERBUG WALTZ

**THOMAS “FATS” WALLER**  
**Arranged by Eric Richards**

## NOTES TO THE CONDUCTOR

THE JITTERBUG WALTZ is a swinging treatment of the Fats Waller classic that was arranged for your festival or contest program. In terms of instrumentation specifics, if your trumpet section doesn't have access to flugelhorns, use bucket mutes. If bucket mutes aren't available, try playing these passages with the bells tight in stand. The bells in stand approach will also work for the trombone section.

After the introduction, the opening section of the chart at measure 13 should have a loose “one” feel for the rhythm section but not too busy. The piano part has plenty of notated comping figures so the pianist will have suggestions of what might be appropriate to play as a supportive voice in a jazz rhythm section. In measure 29, strive for a swinging quintet sound when the trumpet and tenor state the initial melody. As various ensemble background figures enter the picture, keep things light and grooving!

At measure 61, the saxophone section states the melody. It should be confident, but not heavy. The ensemble passage at measure 101 should be strong and swinging hard. This should also be the approach for the send off of the solo section at measure 141. The pianist may play the suggested solo at measure 141; however ideally this should be a point of departure for the pianist to develop his or her own improvised solo.

At measure 175, the backgrounds behind the soloist should have a warm, lush orchestral sound. Be sure to support, but not cover the soloist. If you decide to use two soloists at measure 141—for example, piano then tenor or trumpet—consider only playing the backgrounds beginning at measure 173 on the second time through the solo section.

Four bars before the ensemble soli at measure 227, it is important that the drummer shapes his or her solo with a decrescendo to set up the **p** ensemble dynamic. The ensemble soli at measure 227 is played **without** drums so every player should focus on playing with good time and a unified ensemble swing feel. Exaggerate dynamics, whether static or changing. Above all, have fun with it!

Measure 253 is the climax of the chart. As stated in the score, “Bring It Home!” (i.e., very assertive and swinging hard!) The coda passage at measure 299 should start as soft as possible to allow for a big dramatic build to the end of the arrangement. The drum solo beginning at measure 306 is of indeterminate length, although it should probably fit in the 5–15 second timeframe. It can be in tempo, free, or some combination.

I hope you, your musicians, and your audiences enjoy THE JITTERBUG WALTZ!

—Eric Richards

**CONDUCTOR**  
26886S

# THE JITTERBUG WALTZ

By THOMAS "FATS" WALLER  
Arranged by ERIC RICHARDS

SWING FEEL (IN ONE)  $\text{d} = 174$

1ST EB ALTO SAXOPHONE

2ND EB ALTO SAXOPHONE

1ST BB TENOR SAXOPHONE

2ND BB TENOR SAXOPHONE

EB BARITONE SAXOPHONE

1ST BB TRUMPET (OPTIONAL FLUGELHORN)

2ND BB TRUMPET

3RD BB TRUMPET (OPTIONAL FLUGELHORN)

4TH BB TRUMPET (OPTIONAL FLUGELHORN)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9 10

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(15) LOOSE ONE-ISH FEEL

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(21) (22)

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  
GR. 2  
PNO.  
BASS  
DRUMS

HARMON MUTE  
HARMON MUTE  
HARMON MUTE

SOLI - LIGHT & SWINGIN'  
SOLI - LIGHT & SWINGIN'

Review requires purchase

Legal use

21 22 23 24 25 26 27 28 29 30

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

37

31 32 33 34 35 36 37 38 39 40

Preview Only Legal Use Requires Purchase

**Legal Use Requires Purchase Only**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

TSN. 4

GTR.

PNO.

BASS

DRUMS

51

52

53

54

55

56

57

58

59

60

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

61

62

63

64

65

66

67

68

69

70

The musical score consists of 12 staves, each representing a different instrument or vocal part. The instruments include: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASSI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., and BASS. The score is set in common time and includes measures numbered 71 through 80. The instrumentation is as follows:

- ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASSI.:** These voices provide harmonic support with sustained notes and rhythmic patterns.
- TPT. 1, TPT. 2, TPT. 3, TPT. 4:** Four brass instruments that play eighth-note patterns, particularly prominent in measures 75-80.
- TBN. 1, TBN. 2, TBN. 3, TBN. 4:** Bassoon parts that play eighth-note patterns, often in unison or with slight variations.
- GTR.:** A single guitar part that provides harmonic support with sustained notes.
- PNO.:** A piano part that plays eighth-note patterns, particularly in measures 75-80.
- BASS.:** A bassoon part that provides harmonic support with sustained notes.
- DRUMS.:** A simple drum pattern consisting of eighth-note strokes on the bass drum.

Measure 71: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 72: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 73: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 74: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 75: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 76: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 77: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 78: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 79: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

Measure 80: All voices and bassoon play eighth-note patterns. Drums play eighth-note strokes.

A large red watermark reading "Legal Use Requires Purchase" is diagonally overlaid across the score.

A musical score for 'The Jitterbug Waltz' featuring 12 staves of music. The instruments listed are: 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, GTR., PNO., BASS, and DRUMS. The score includes dynamic markings such as  $p$ ,  $f$ , and  $\text{mf}$ . Measure numbers 81 through 90 are indicated at the bottom. A large red watermark reading 'Legal Use Requires Purchase Only' is diagonally overlaid across the page.

Musical score for The Jitterbug Waltz, page 10, featuring parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The score spans measures 91 to 100. Measure 91 starts with a dynamic of  $\text{F} \#$ . Measure 92 begins with a dynamic of  $\text{G} \#$ . Measure 93 starts with a dynamic of  $\text{A} \#$ , followed by a solo section for Alto 1. Measures 94 through 98 feature various chords including  $\text{A} \# \text{ Maj 9}$ ,  $\text{D} \# \text{ Maj 9}$ ,  $\text{G} \# \text{ 7}$ ,  $\text{C} \# \text{ 9}$ ,  $\text{F} \# \text{ 13}$ ,  $\text{E} \# \text{ 13/B} \# \text{ 13}$ ,  $\text{B} \# \text{ 13/B} \# \text{ 13}$ , and  $\text{E} \# \text{ 13/B} \# \text{ 13}$ . Measure 99 concludes with a dynamic of  $\text{F} \#$ .

101

102

103

104

105

106

107

108

109

110

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

111 112 113 114 115 116 117 118 119 120

FILL

121 122 123 124 125 126 127 128 129 130

125 SOLI  
126 SOLI  
127 SOLI  
128 SOLI  
129 SOLI  
130 SOLI

Ch7/F C9 C#7 D♭Maj7/E♭ D Maj7/E E♭Maj7/F F9 A♭Maj

Ch7/F C9 C#7 D♭Maj7/E♭ D Maj7/E E♭Maj7/F F9 A♭Maj

Gtr. Pno. Bass Drums

Guill. A♭13(#11) Guill.

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The score consists of 12 staves of musical notation. The top six staves represent the woodwind section: Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon, and Trombone 1. The middle six staves represent the brass section: Trombone 2, Trombone 3, Trombone 4, Trombone 5, Trombone 6, and Trombone 7. The bottom two staves represent the strings: Violin (Gtr.) and Piano. The bass and drums are on the bottom staff. Measure 125 starts with a forte dynamic and includes solo parts for most of the instruments. Measures 126-130 continue with similar patterns, often featuring sustained notes or chords. Harmonic changes are marked with Roman numerals and chord symbols like Ch7/F, C9, C#7, D♭Maj7/E♭, D Maj7/E, E♭Maj7/F, F9, and A♭Maj. The piano part includes dynamic markings like ff, f, and mf. The bassoon part has a prominent role in the bass line. The drums provide rhythmic support throughout the piece.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

TSN. 4

GTR.

PNO.

BASS

DRUMS

131

132

133

134

135

136

137

138

139

140

(141) STRAIGHT AHEAD 3 FEEL - 1ST X: PIANO SOLO / 2ND X: TPT. (OPT. TENOR) SOLO

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  
GR. 2  
PNO.  
BASS  
DRUMS

LONG DROP  
OPT. SOLO 2ND X A<sup>b</sup>15  
LONG DROP  
OPT. SUGGESTED SOLO A<sup>b</sup>15  
A<sup>b</sup>15  
AS WRITTEN  
FILL  
TIME

(149)

PREVIEW  
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141 142 143 144 145 146 147 148 149 150

157

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR. 2

PNO.

BASS

DRUMS

151 152 153 154 155 156 157 158 159 160 161

AM11 15 D15 Fmaj7/G G15 Bbm19

Gm11 C15 Ebmaj7/F F15 Abm19

Gm11 C15 Ebmaj7/F F15 Abm19

Preview Requires Purchase

165

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  
GTR.  
PNO.  
BASS  
Drums

E♭15(♯11) F#Maj7/G G15 B♭Maj7/C C15(♯9) A#M7 A♭15 G#M9 C15(♯9)

E♭15(♯11) F#Maj7/G G15 B♭Maj7/C C15(♯9) A#M7 A♭15 G#M9 C15(♯9)

D♭15(♯11) E♭Maj7/F F15 A♭Maj7/B♭ B♭15(♯9) G#M7 G15 F#M9 B♭15(♯9)

D♭15(♯11) E♭Maj7/F F15 A♭Maj7/B♭ B♭15(♯9) G#M7 G15 F#M9 B♭15(♯9)

D♭15(♯11) E♭Maj7/F F15 A♭Maj7/B♭ B♭15(♯9) G#M7 G15 F#M9 B♭15(♯9)

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175 + SKADS.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

FLUGELHORN (OPT. TPT. W/ BUCKET MUTE OR SELL IN STAND)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

BUCKET MUTE (OPT. SELL IN STAND)

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR2.

PNO.

BASS

DRUMS

175

176

177

178

179

180

181

182

183

*Preview requires purchase*

189

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TPT. 1  
TPT. 2  
FLUGELHORN (OPT. TPT. W/ BUCKET MUTE OR SELL IN STAND)  
TPT. 3  
FLUGELHORN (OPT. TPT. W/ BUCKET MUTE OR SELL IN STAND)  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GTR.  
PNO.  
GUIT.  
BASS  
DRUMS

184 185 186 187 188 189 190 191 192 193 194

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189

Am11 D15 F#Maj7/G G15 BbMaj9

FLUGELHORN (OPT. TPT. W/ BUCKET MUTE OR SELL IN STAND)

FLUGELHORN (OPT. TPT. W/ BUCKET MUTE OR SELL IN STAND)

G11 G#Maj7/F F15 AbMaj9 Am11 AbMaj9

AbMaj9 AbMaj9

AbMaj9

OPT. REPEAT TO **(141)**  
FOR MORE SOLOS

OPT. REPEAT TO [141]  
FOR MORE SOLOS

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197

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRTR.

PNO.

BASS

DRUMS

196 197 198 199 200 201 202 203 204

A page of musical notation for a drum solo, numbered 206 to 212. The notation is dense with various rhythmic patterns and dynamic markings. A large red diagonal watermark reading "preview requires purchase only" is overlaid across the page.

(219)

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  
GTR.  
PNO.  
BASS  
DRUMS

215 216 217 218 219 220 221 222 223 224 225 226

SOLO

BRING IT DOWN

END SOLO

(227) ENS. SOLI

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

GTR.

PNO.

BASS

DRUMS

(235)

Legal User Requires Purchase Only

227 228 229 230 231 232 233 234 235 236

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GR. 2  
PNO.  
BASS  
DRUMS

(245)

237 238 239 240 241 242 243 244 245 246

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

247

248

249

250

251

252

253

254

255

256

(259) BRING IT HOME!

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GTR.  
PNO.  
BASS  
DRUMS

257 258 259 260 261 262 263 264 265 266

(267) PHAT (NOT TOO SHORT)

(275) SOLI

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Legal use

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

Grtr.

Pno.

BASS

DRUMS

267 268 269 270 271 272 273 274 275 276

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASSOON  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBNS. 1  
TBNS. 2  
TBNS. 3  
TBNS. 4  
GTR.  
PNO.  
BASS  
DRUMS

277      278      279      280      281      282      283      284      285      286

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TSN. 1  
TSN. 2  
TSN. 3  
TSN. 4  
GTR.  
PNO.  
BASS  
DRUMS

287 288 289 290 291 292 293 294 295 296

(302) BIG BUILD TO END

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

297      298      299      300      301      302      303      304      305      306      307

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  
GTR.  
PNO.  
BASS  
DRUMS

308 309 310 311 312 313 314 315 316 317

BELL IN STAND  
BELL IN STAND  
BELL IN STAND  
BELL IN STAND  
OPEN GRADUALLY  
OPEN GRADUALLY

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The musical score consists of ten staves of music. The top five staves are vocal parts: Alto 1, Alto 2, Tenor 1, Tenor 2, and Bass. The middle section contains four staves for Trombones (TBN. 1-4). The bottom section contains three staves: Gtr. (guitar), Pno. (piano), and Bass. The Drums part is at the very bottom. Measure numbers 308 through 317 are indicated below the staff lines. In measures 310, 313, and 314, specific instructions are written above the notes: 'BELL IN STAND' for the brass parts and 'OPEN GRADUALLY' for the tuba parts. Measure 310 also features a dynamic marking 'mf'. Measure 314 has a dynamic marking 'f'. Measures 310, 313, and 314 contain eighth-note patterns. Measures 315 through 317 are mostly rests. Measure 310 is labeled '310' above the staff, and measure 314 is labeled '314' below the staff.

318

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

GTR.

PNO.

BASS

DRUMS

DRUM SOLO ON CUE

OPEN

F#15

Bb15

F#15

C7#15

Solo

318 319 320 321 322 323 324 325 326 327 328 329

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The score consists of ten staves of music. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2) play eighth-note patterns. The brass parts (Tpt. 1-4) play eighth-note chords. The woodwind parts (Tbn. 1-4) play sixteenth-note patterns. The strings (Gtr., Pno., Bass) provide harmonic support with sustained notes and chords. The piano part is particularly active, featuring many eighth-note chords. The score is set in common time and includes dynamic markings such as F#15, Bb15, and C7#15. Measure numbers 318 through 329 are indicated at the bottom of each staff. A large red watermark reading 'Preview use requires purchase' is diagonally across the page, and a smaller 'Legal use requires purchase' is at the bottom left.

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