PREMIER JAZZ SERIES

Belwin JAZZ

a division of Alfred

THE JITTERBUG WALTZ

THOMAS "FATS" WALLER
Arranged by Eric Richards

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	4th Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet (Optional Flugelhorn)	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet (Optional Flugelhorn)	Drums
4th B♭ Trumpet (Optional Flugelhorn)	

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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

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CONDUCTOR
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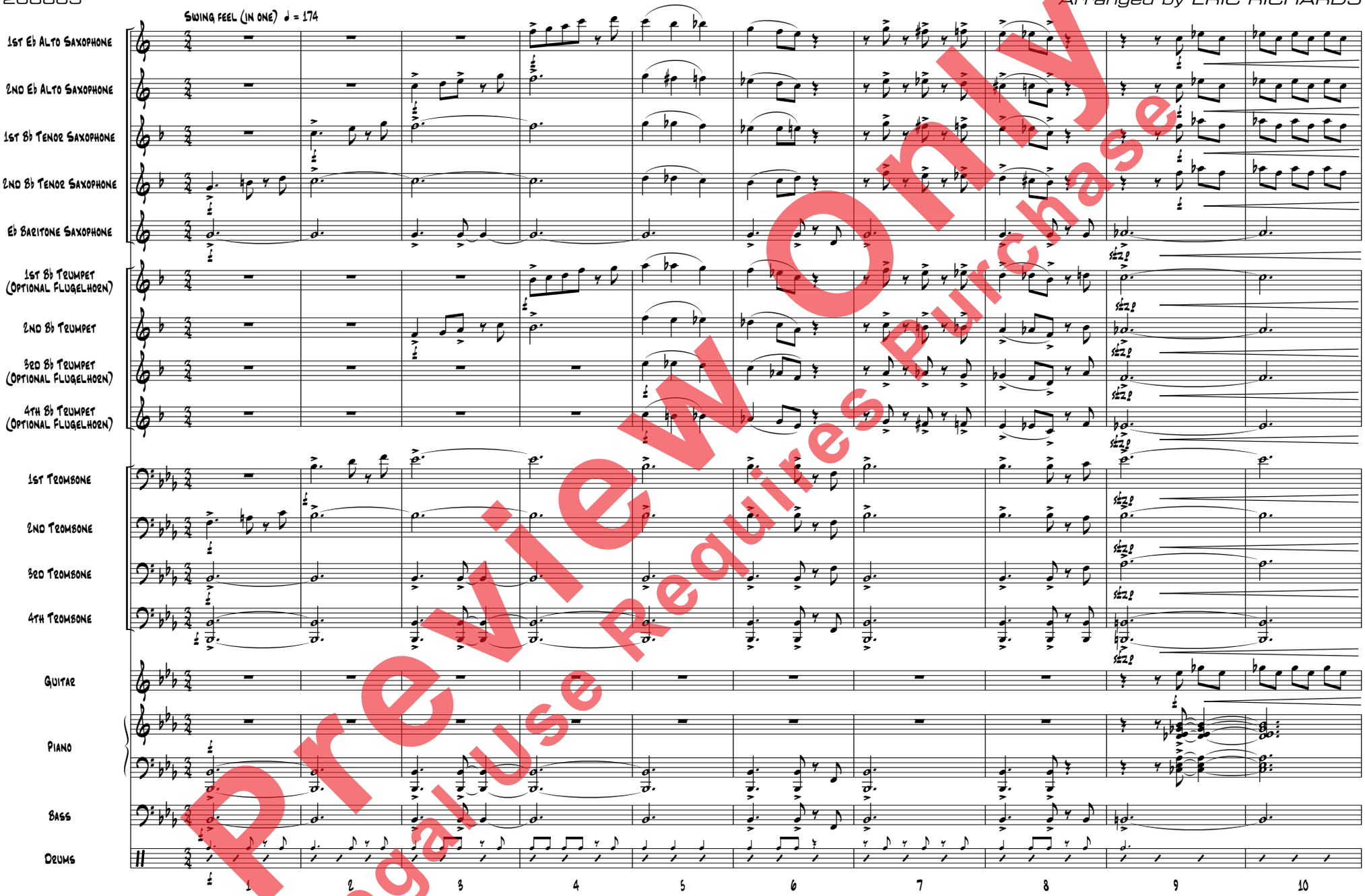
THE JITTERBUG WALTZ

By THOMAS "FATS" WALLER
Arranged by ERIC RICHARDS



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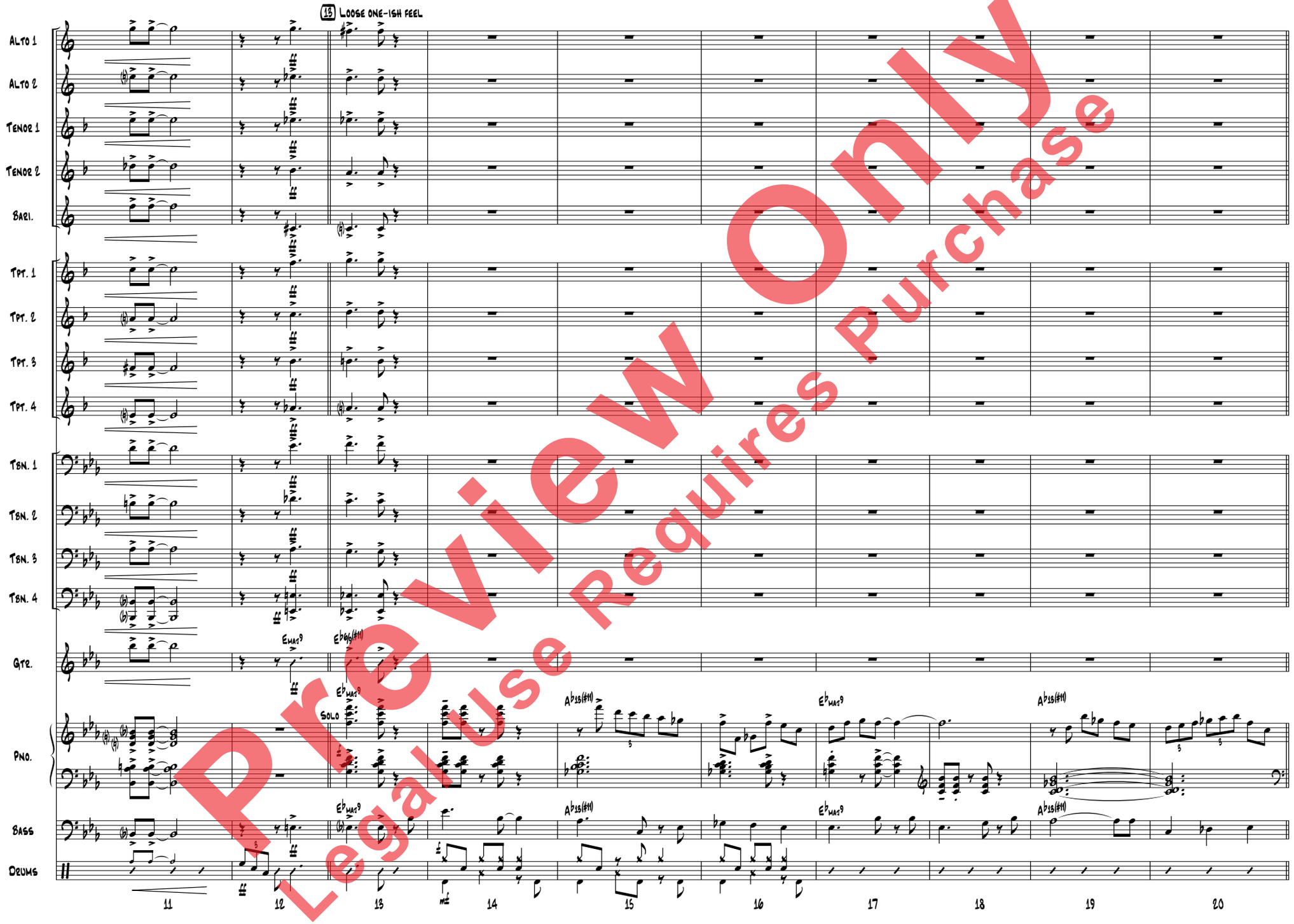

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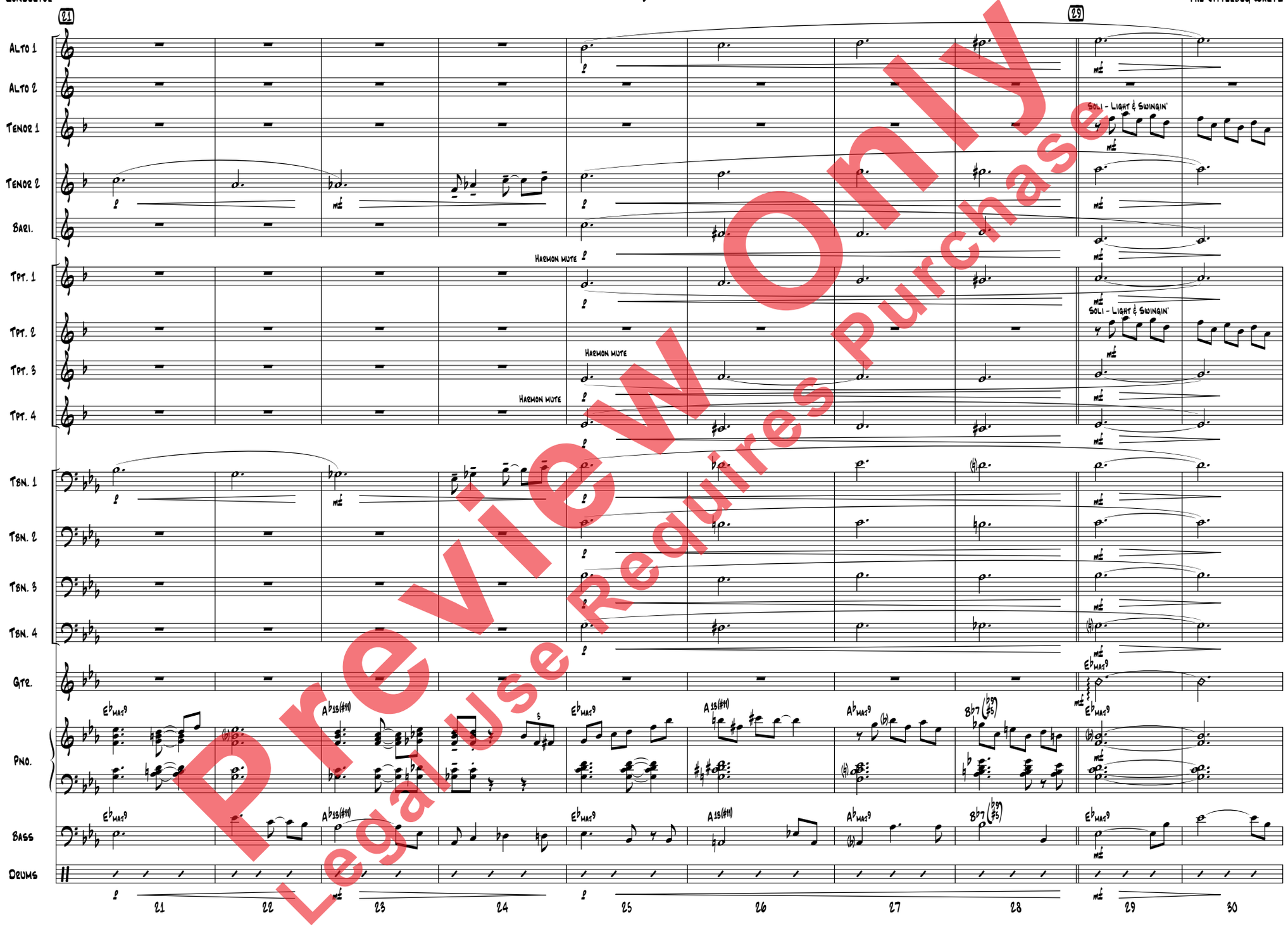

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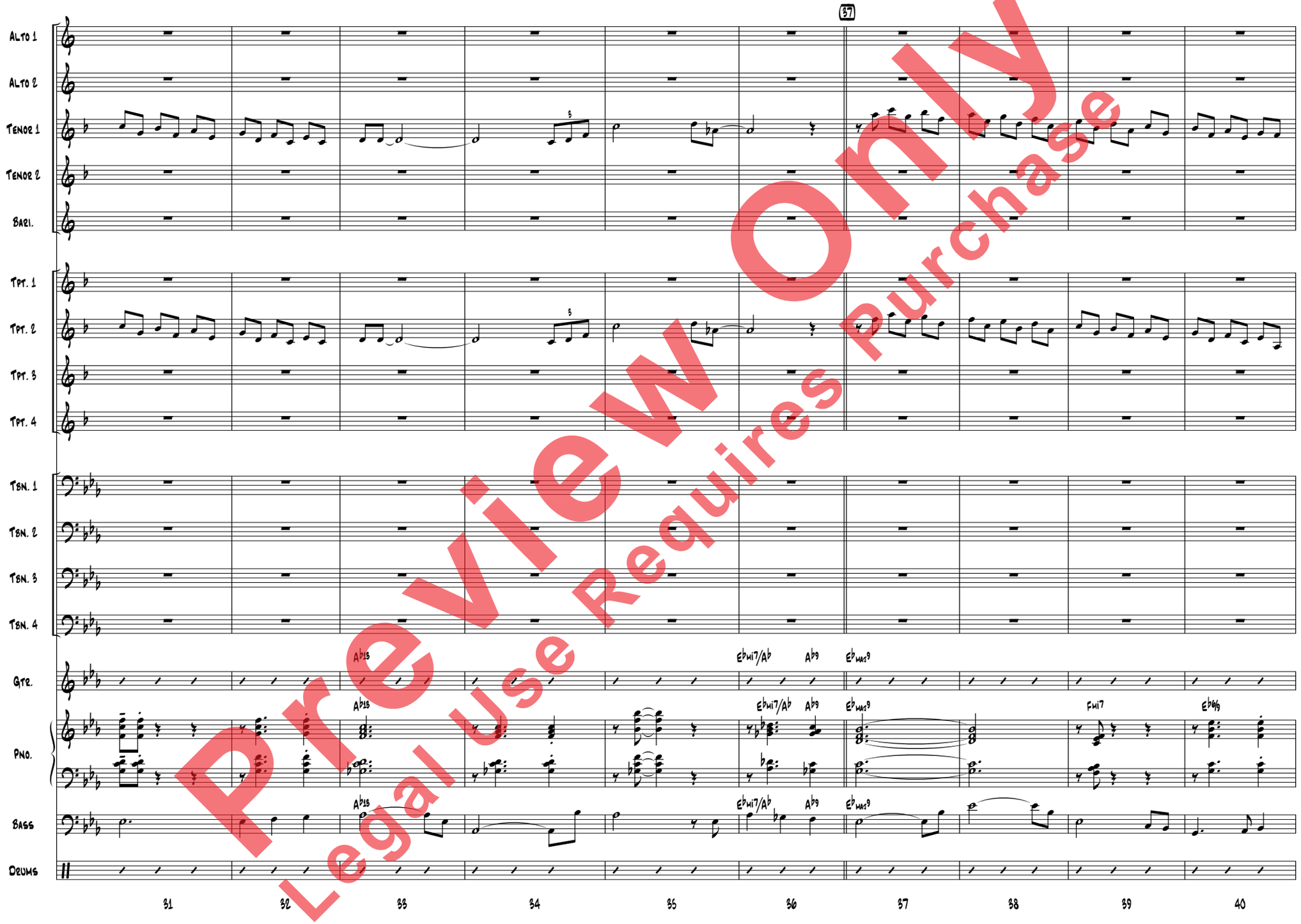

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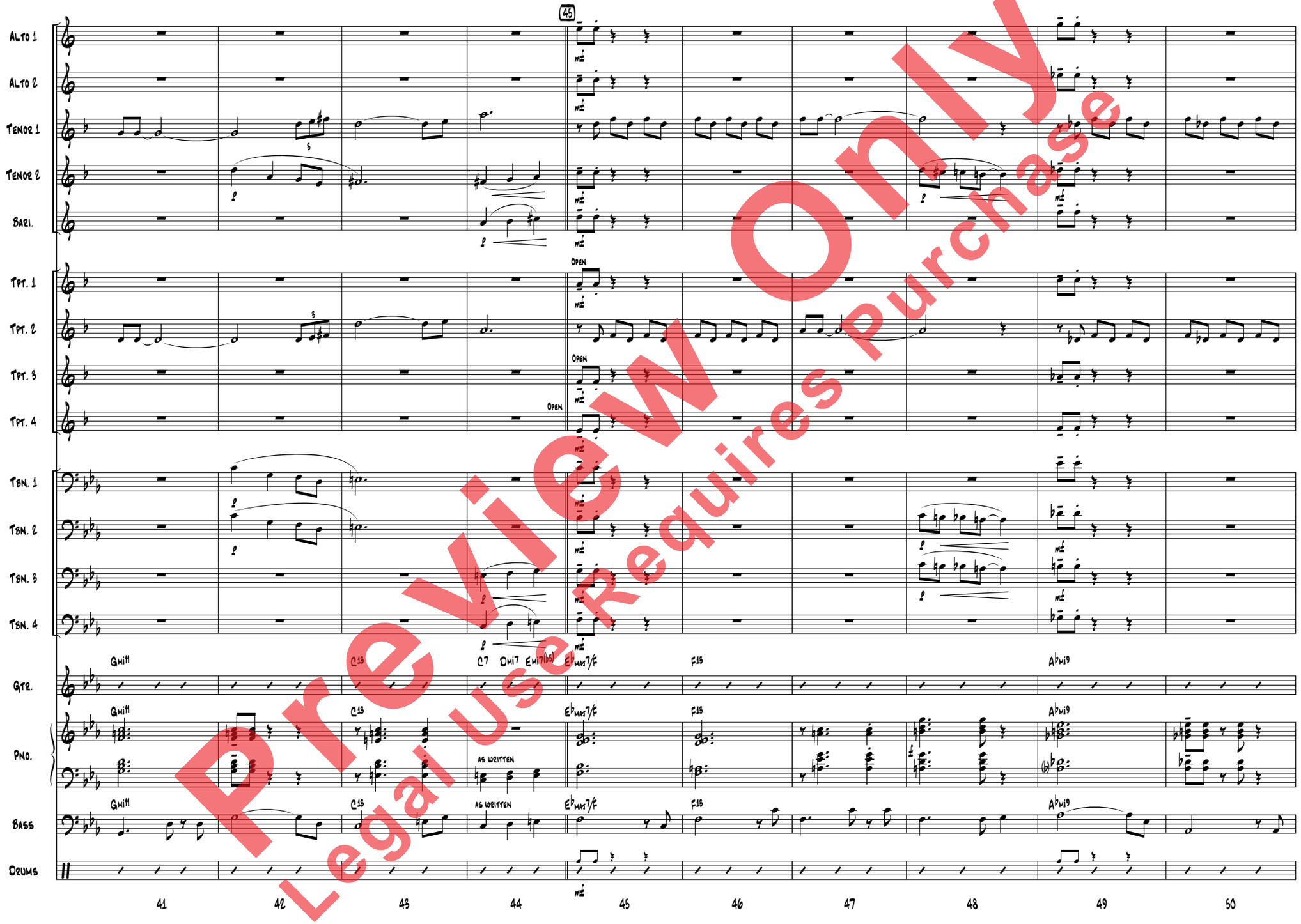

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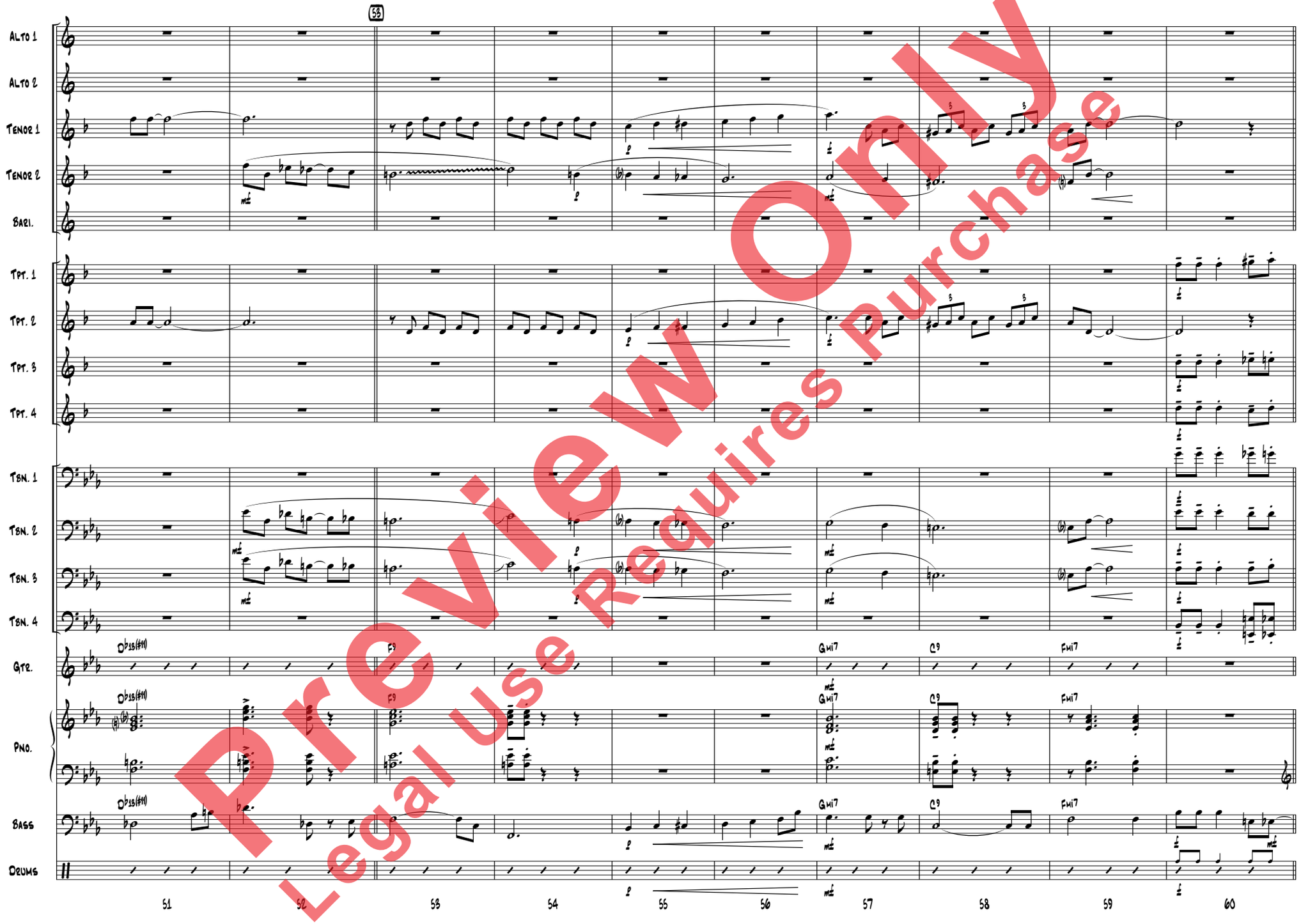

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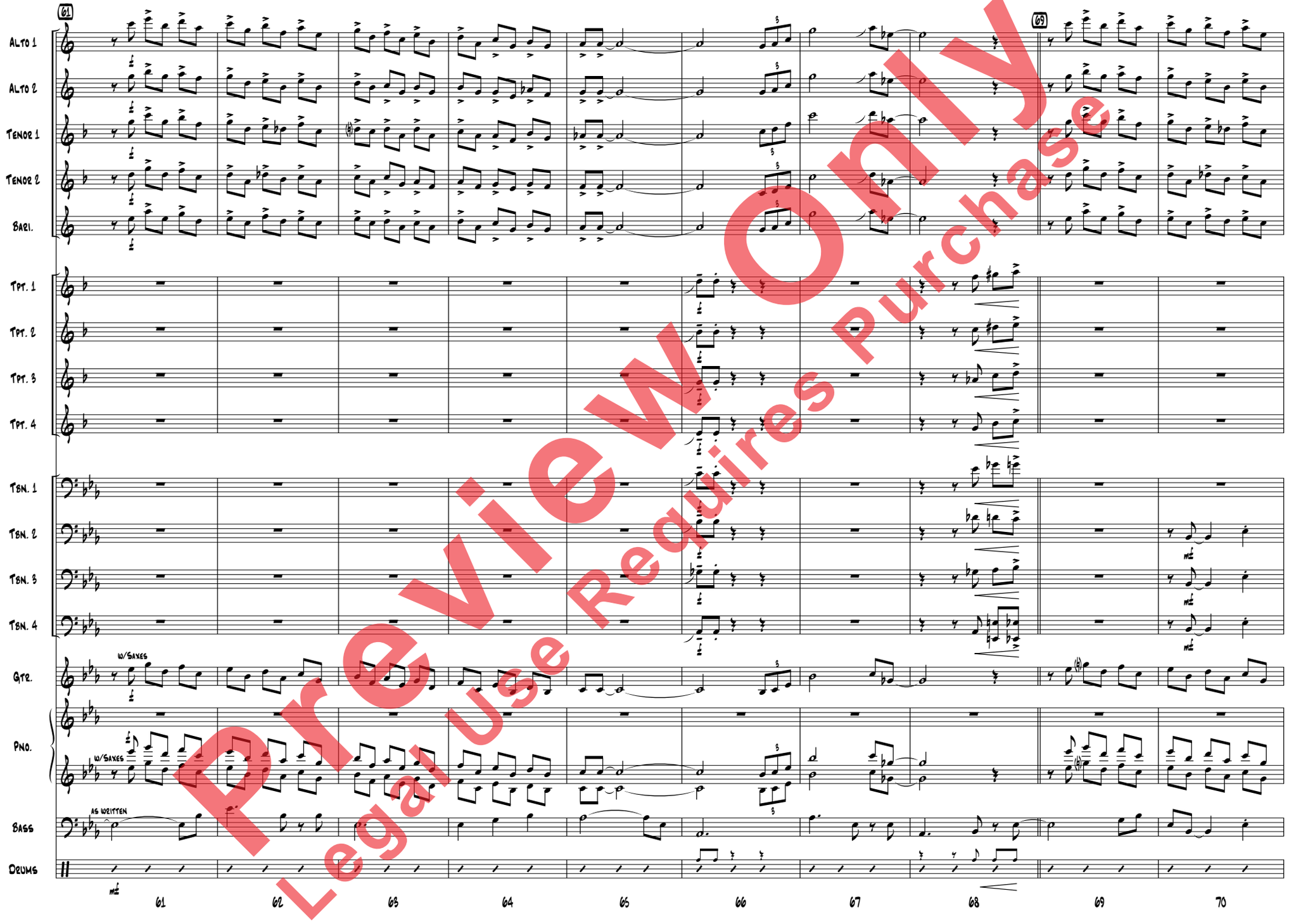

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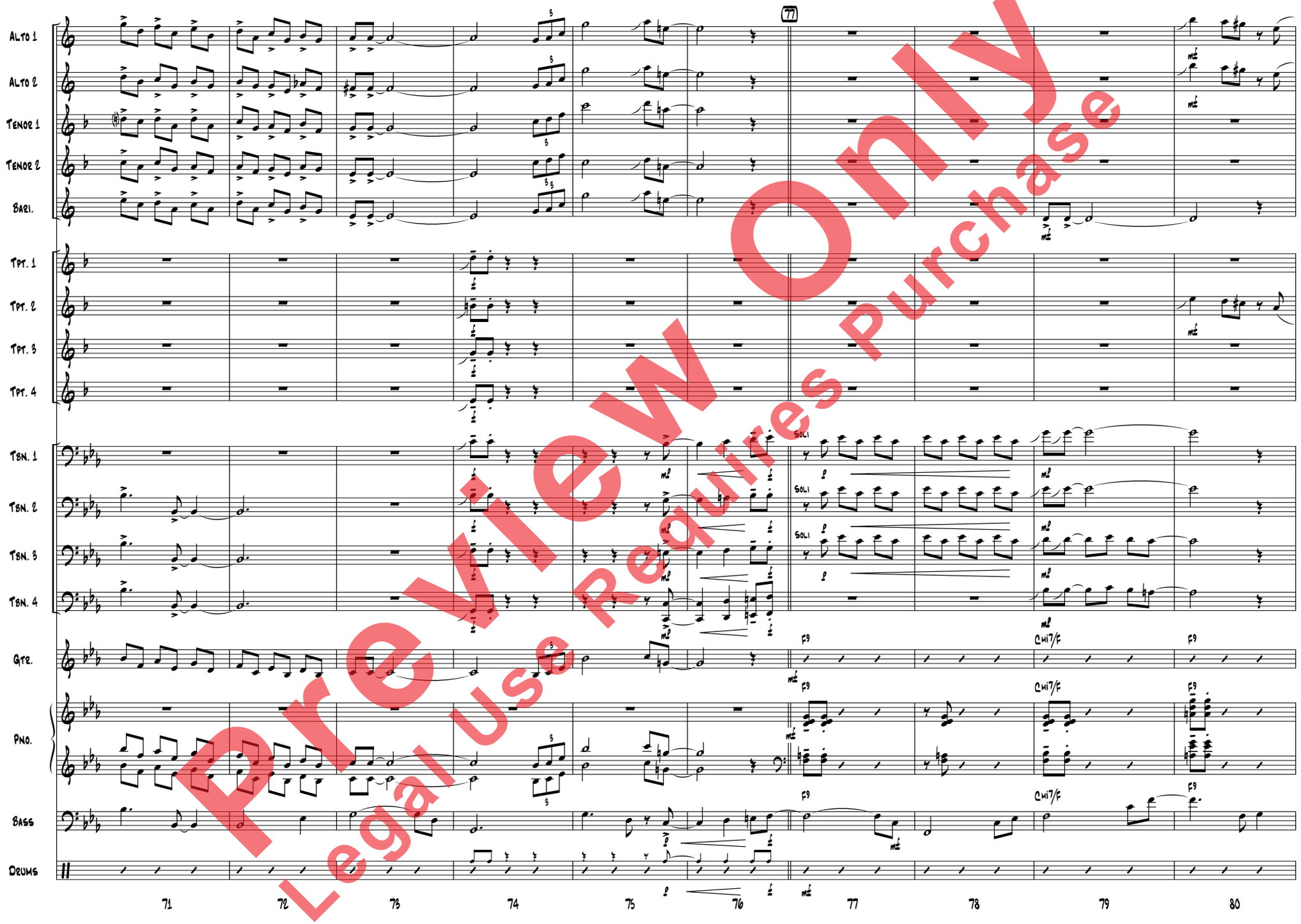

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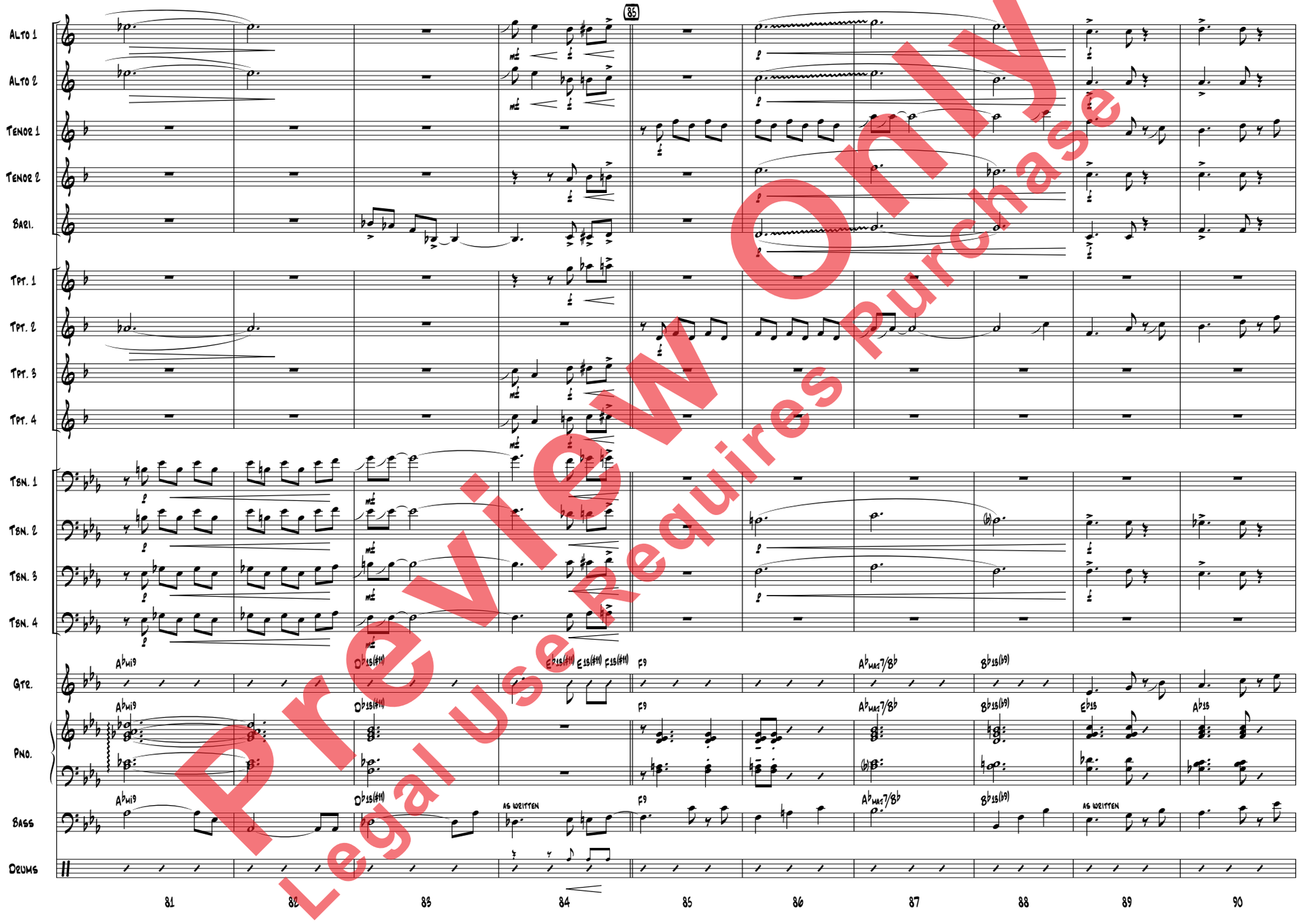

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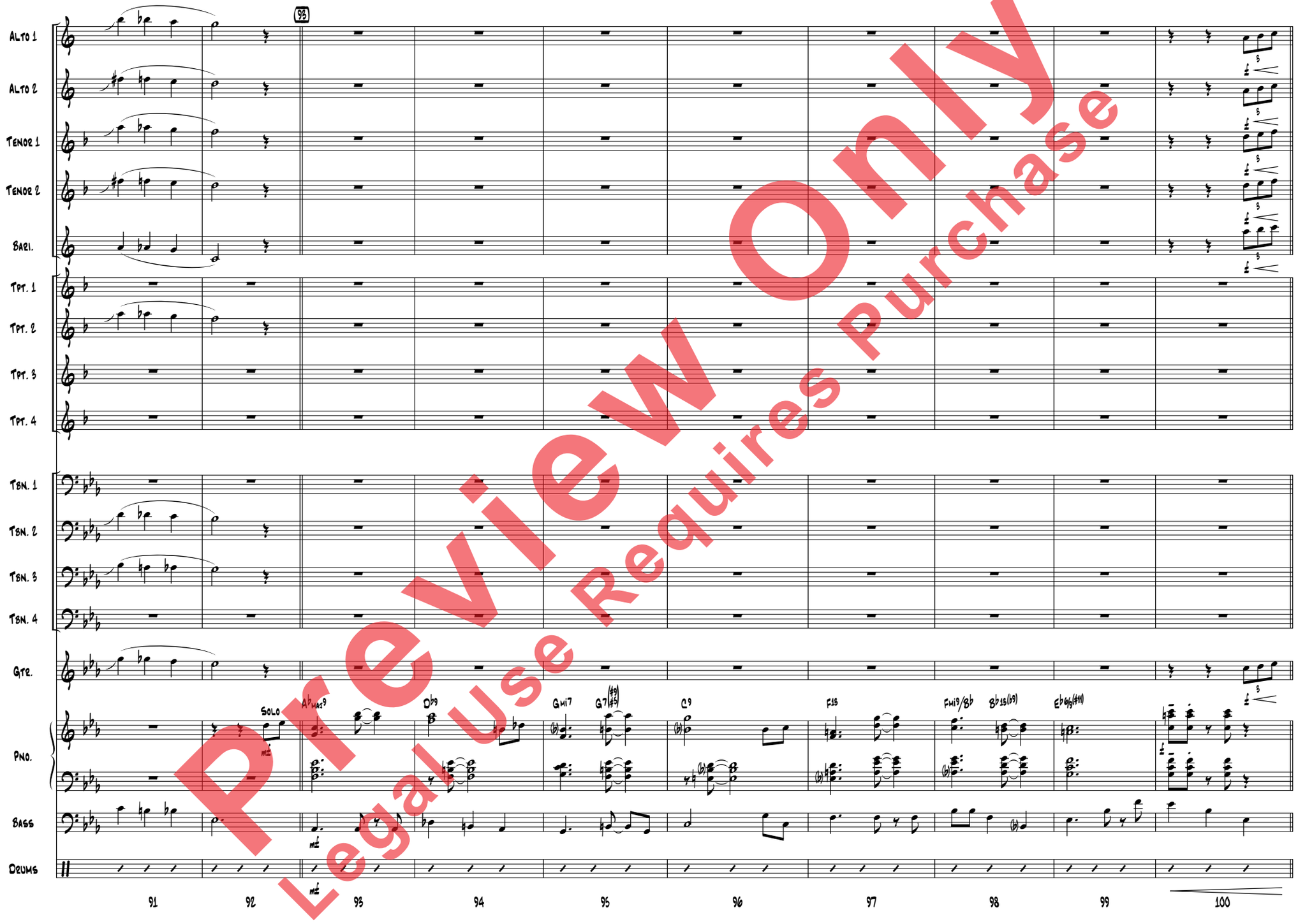

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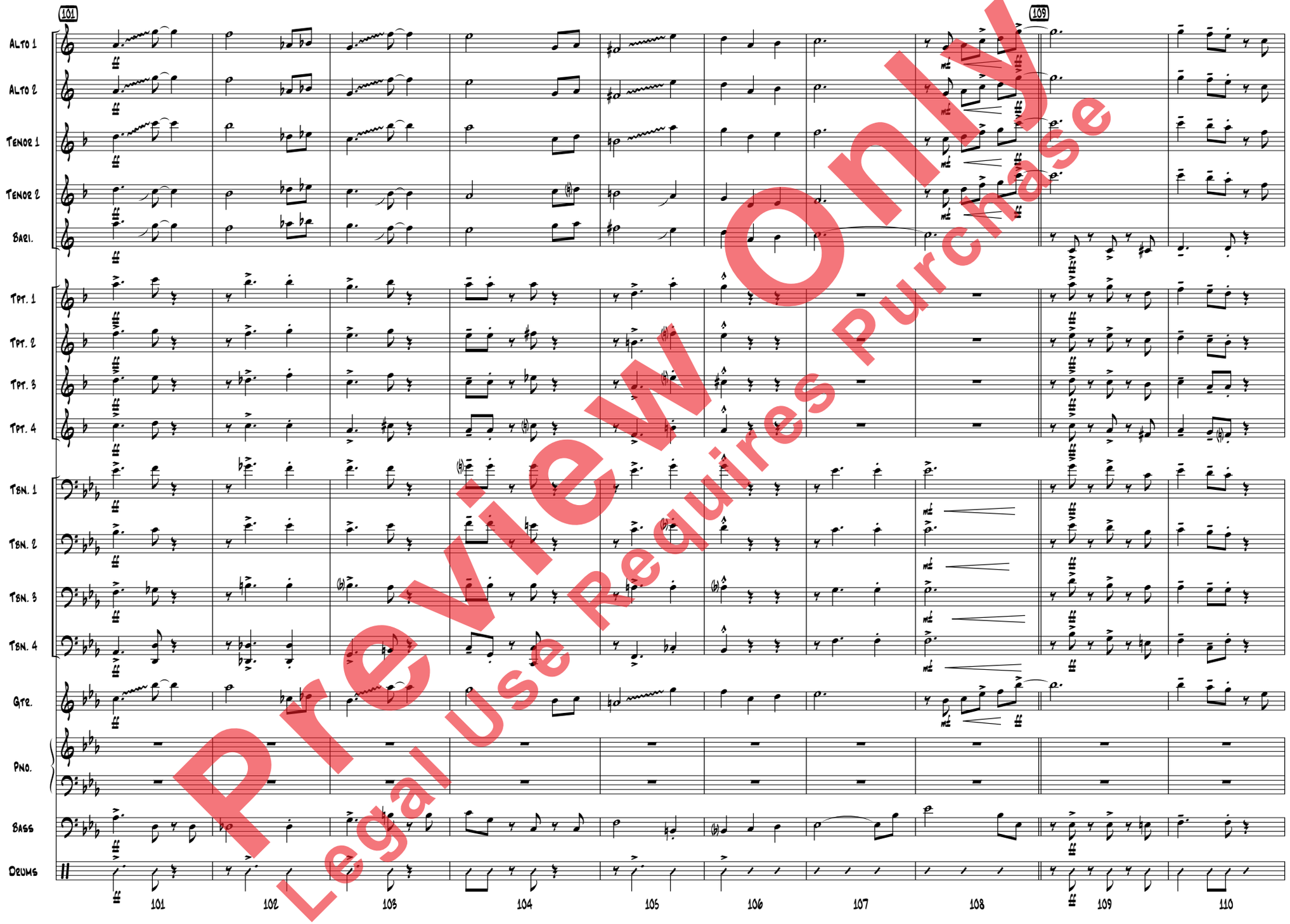

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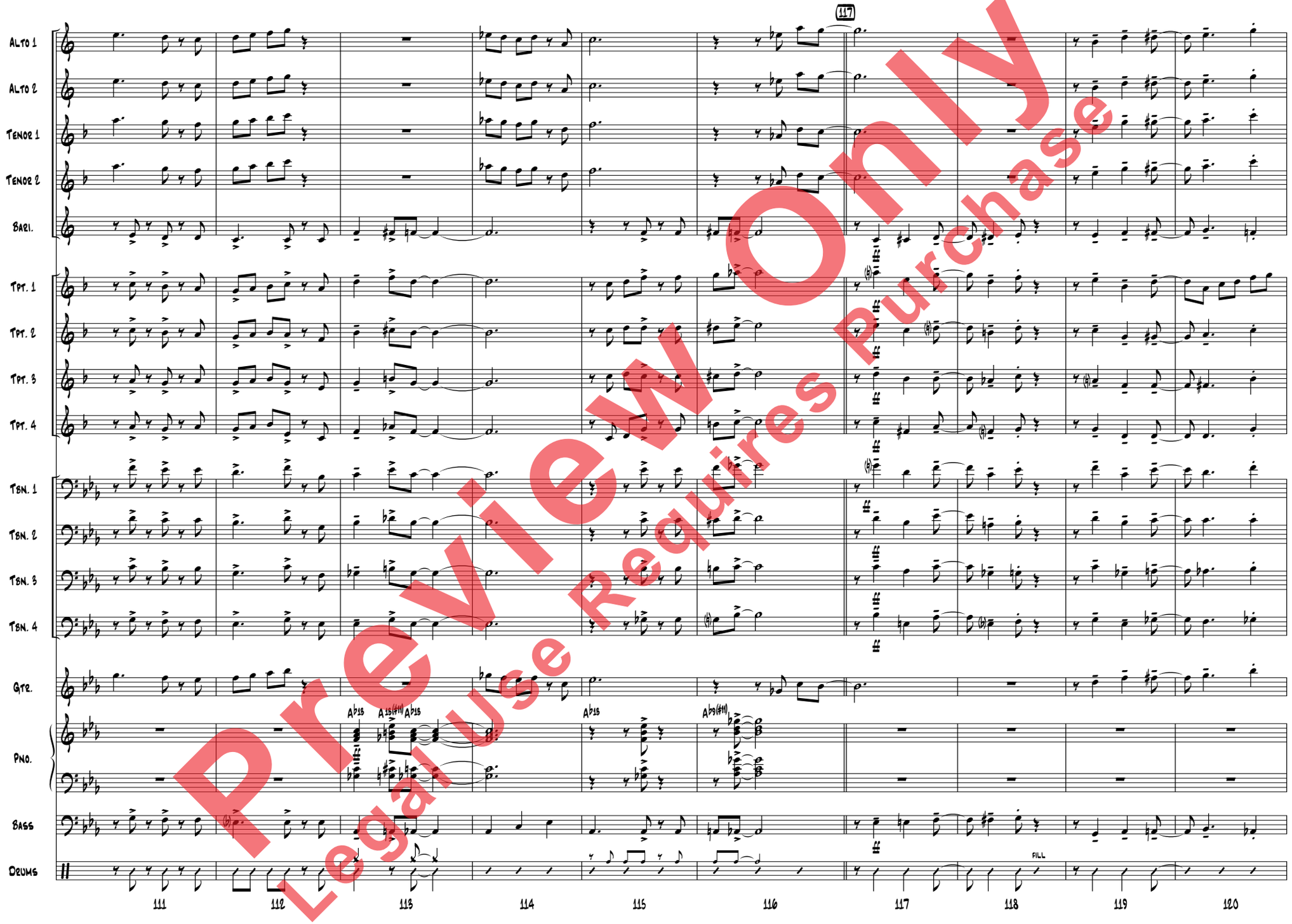

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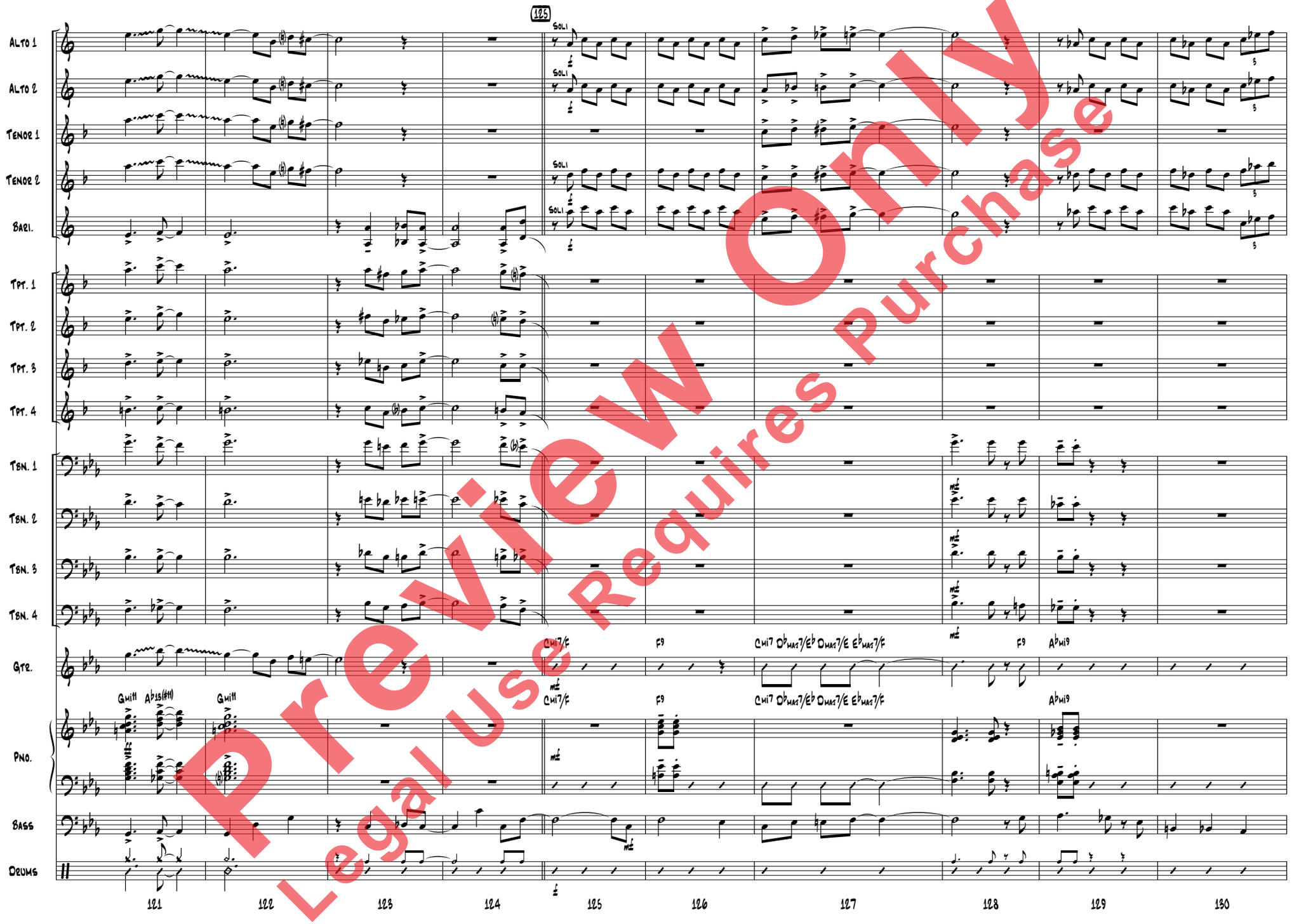

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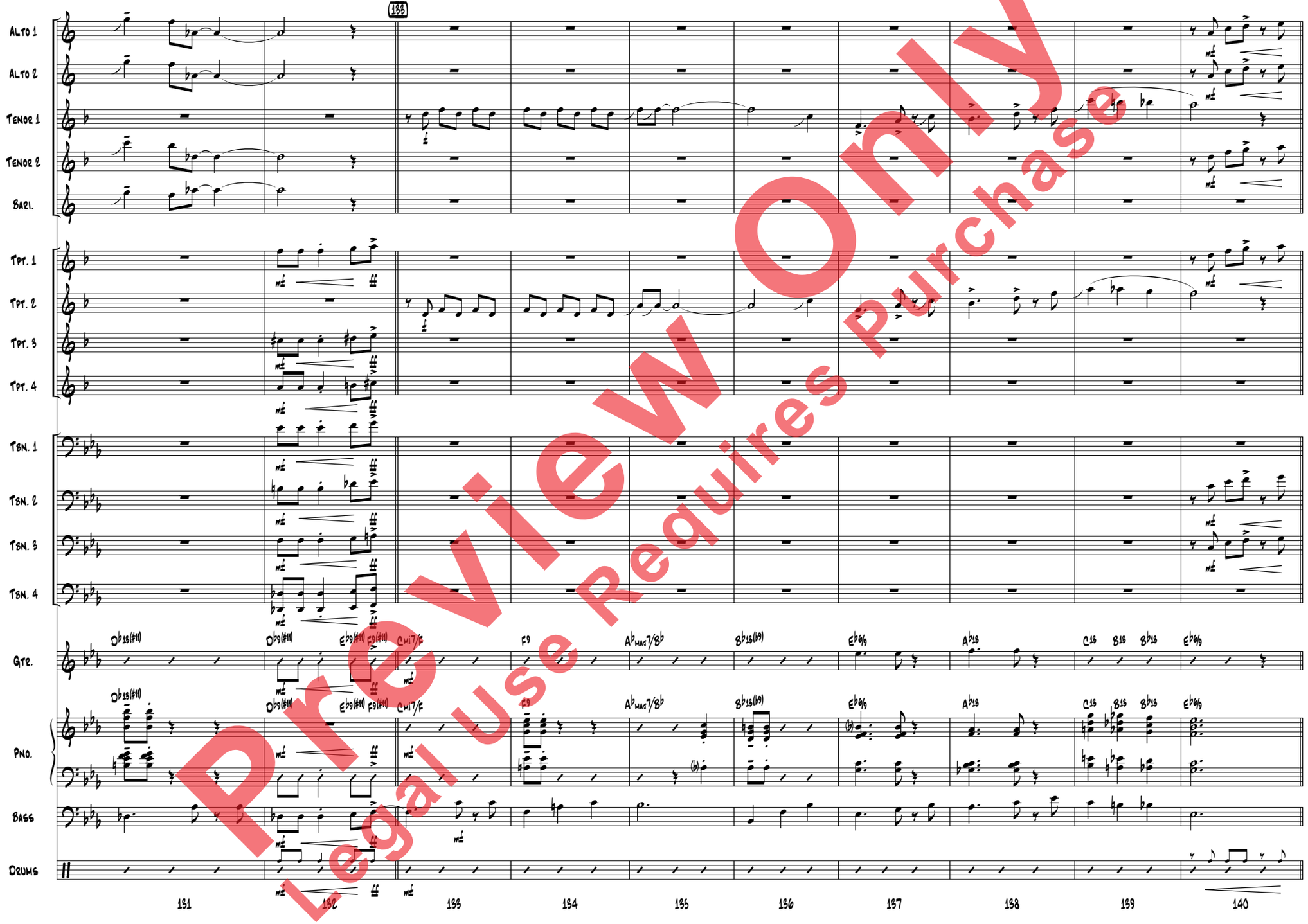

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141 Straight ahead 3 feel - 1st X: Piano Solo / 2nd X: Tpt. (opt. Tenor) Solo

149

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

Long drop
Opt. Solo 2nd X
B♭13
A♭13
Opt. suggested Solo
Fill
Time
As written

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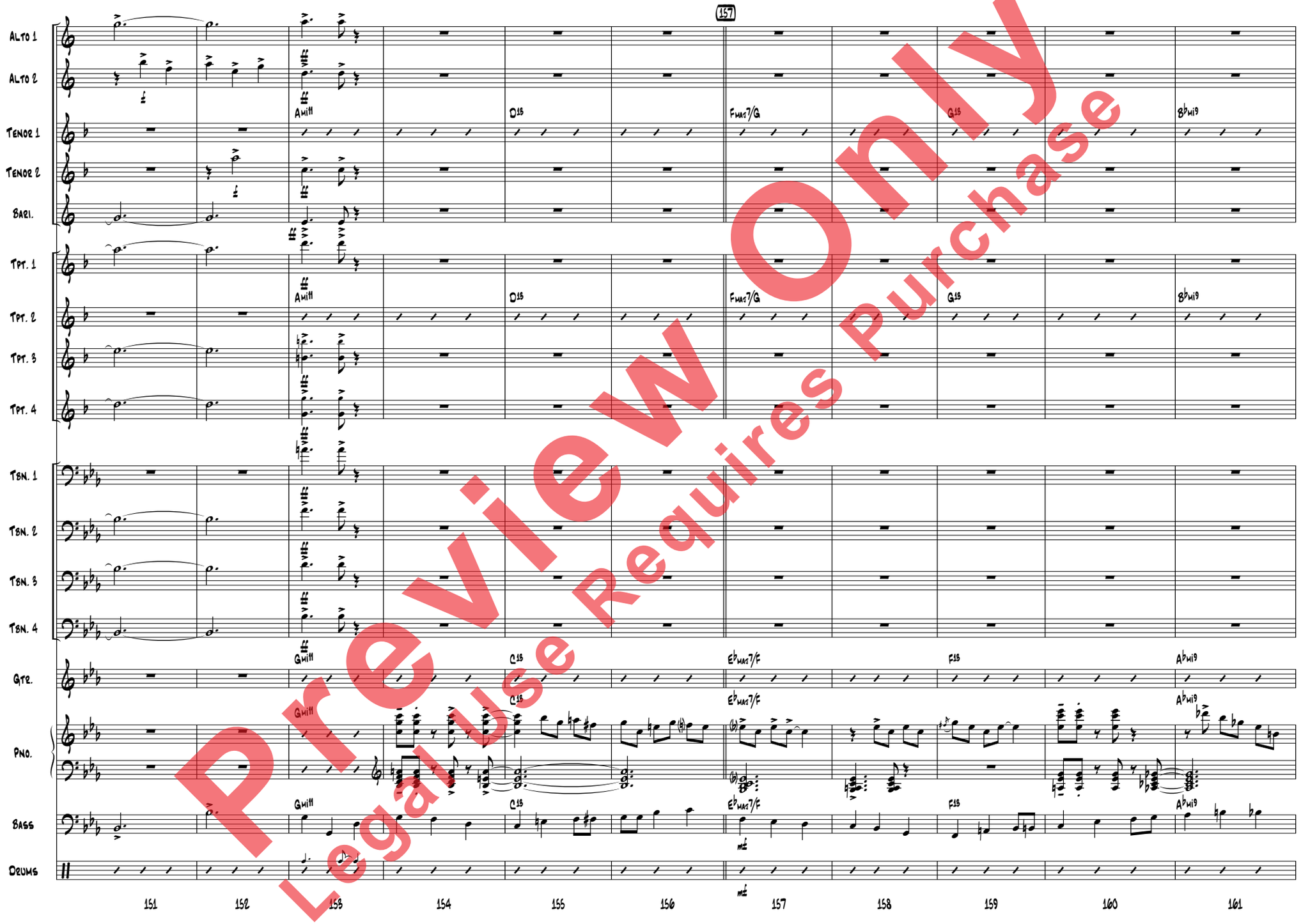

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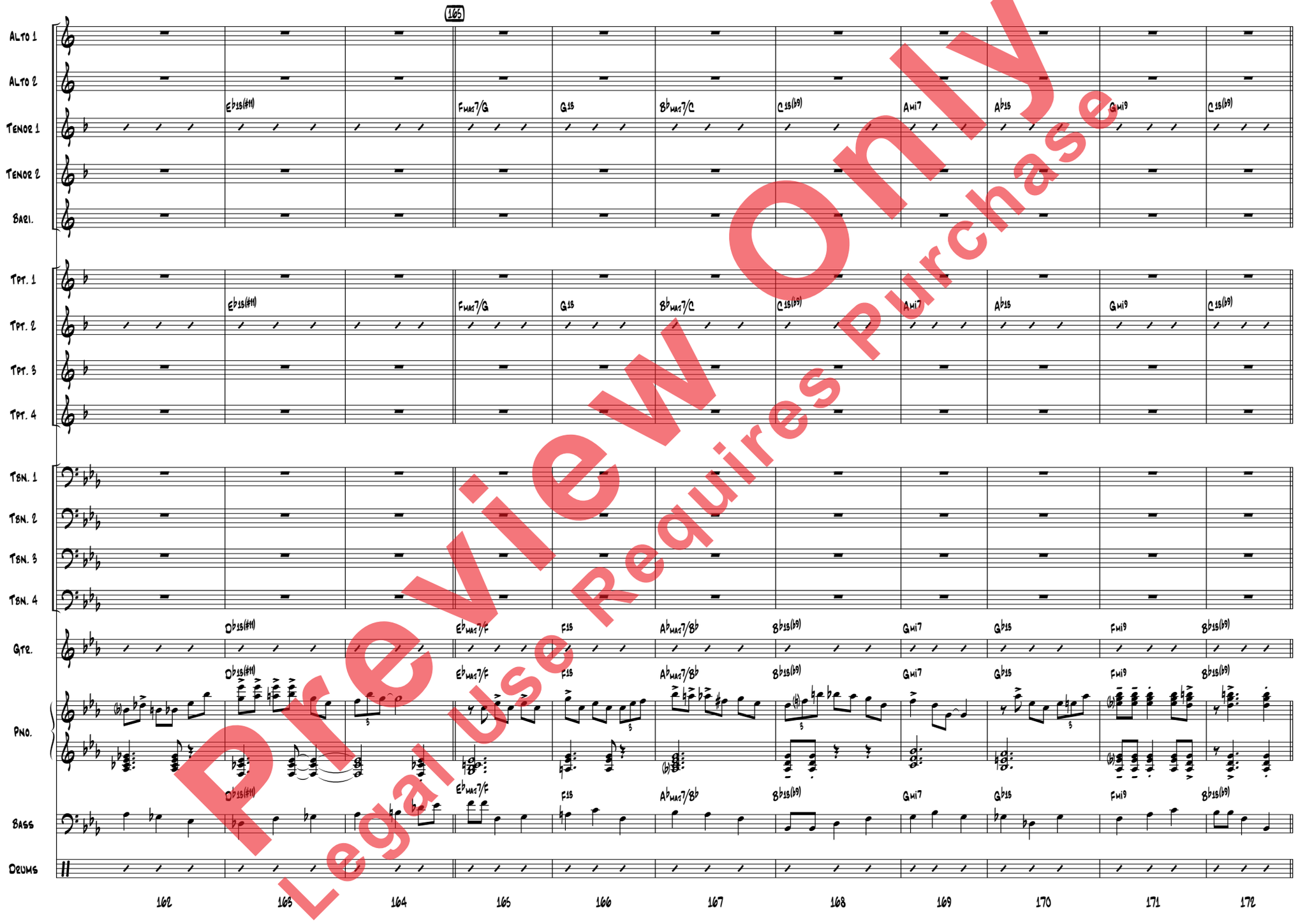

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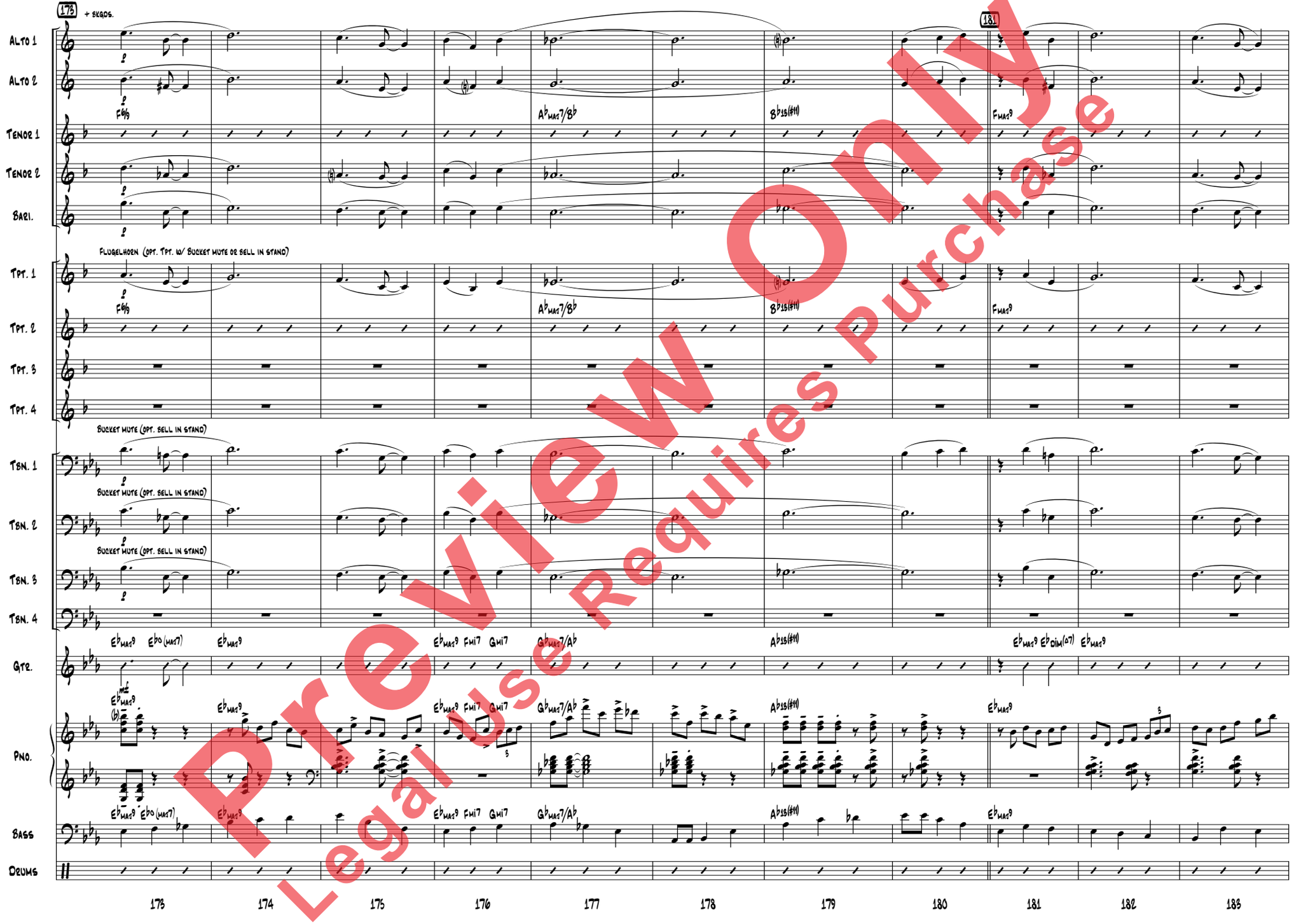

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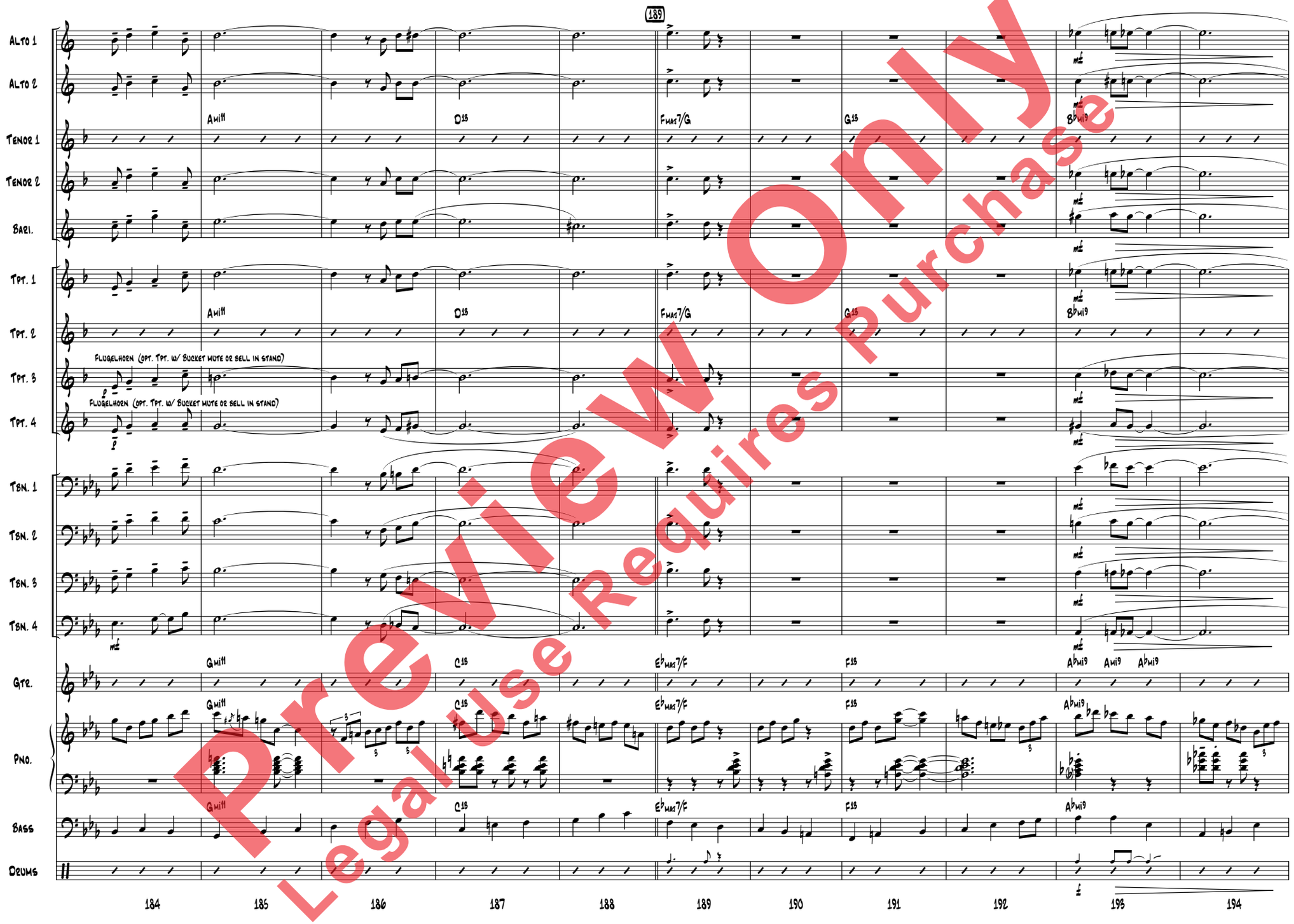

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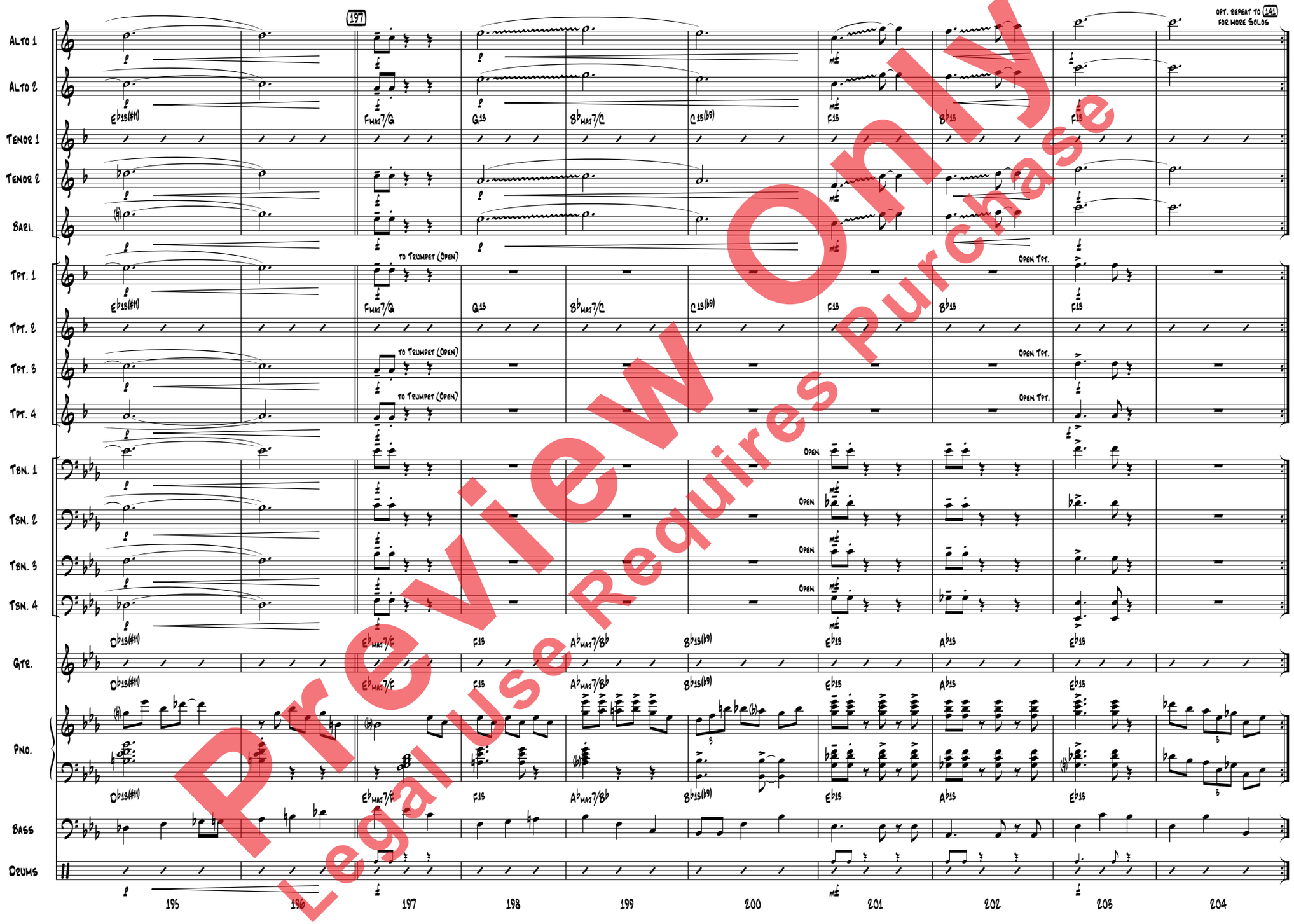

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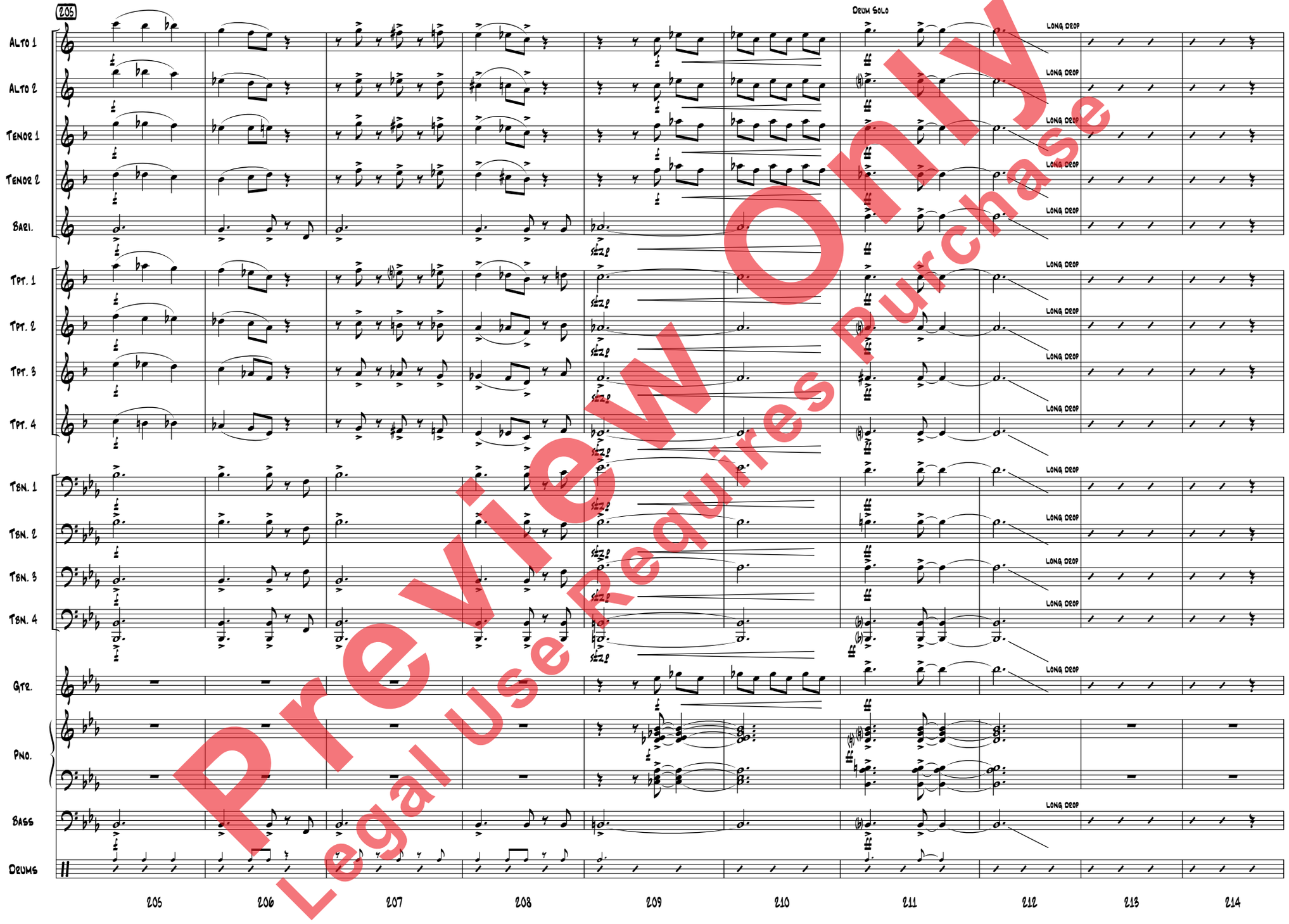

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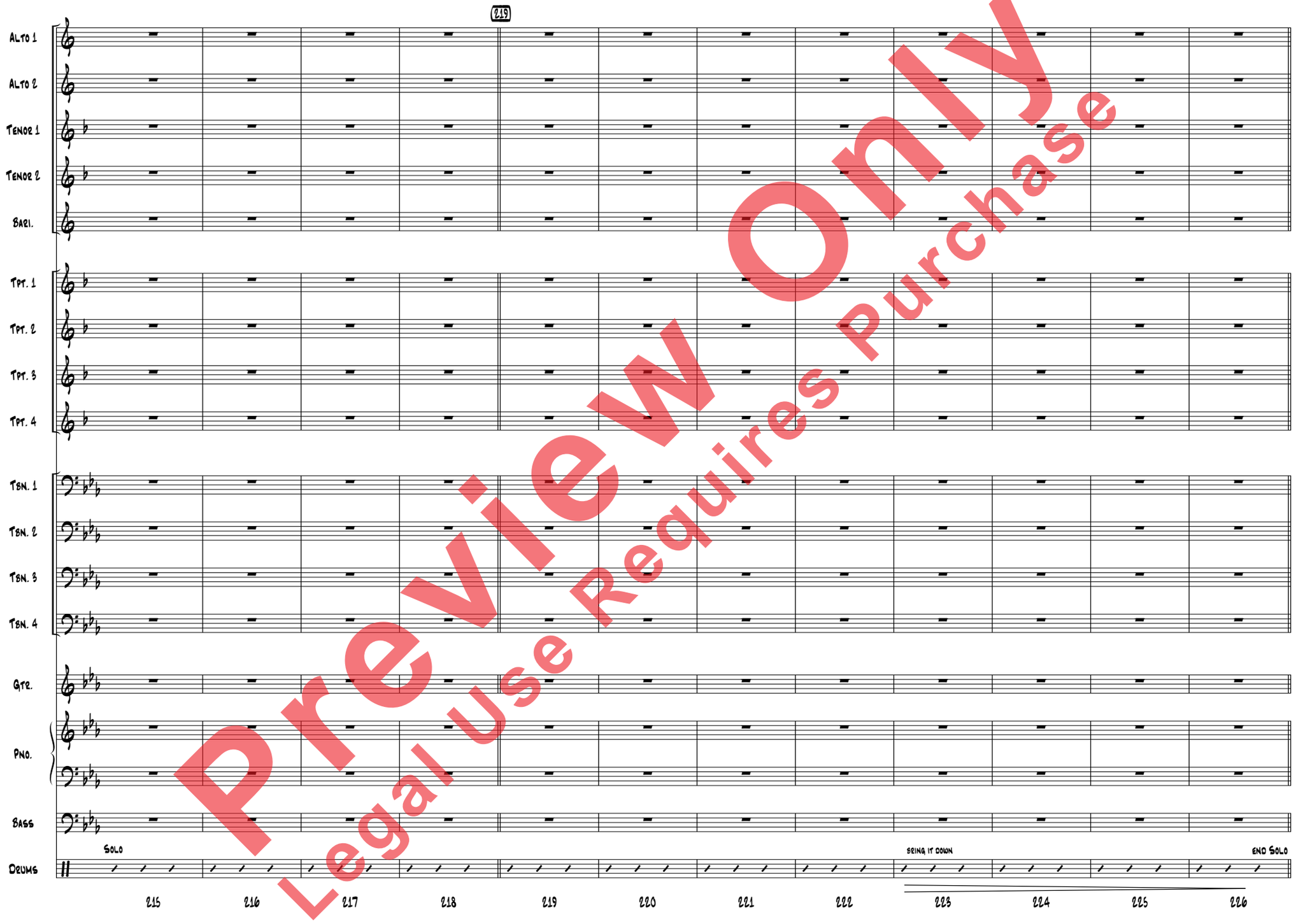

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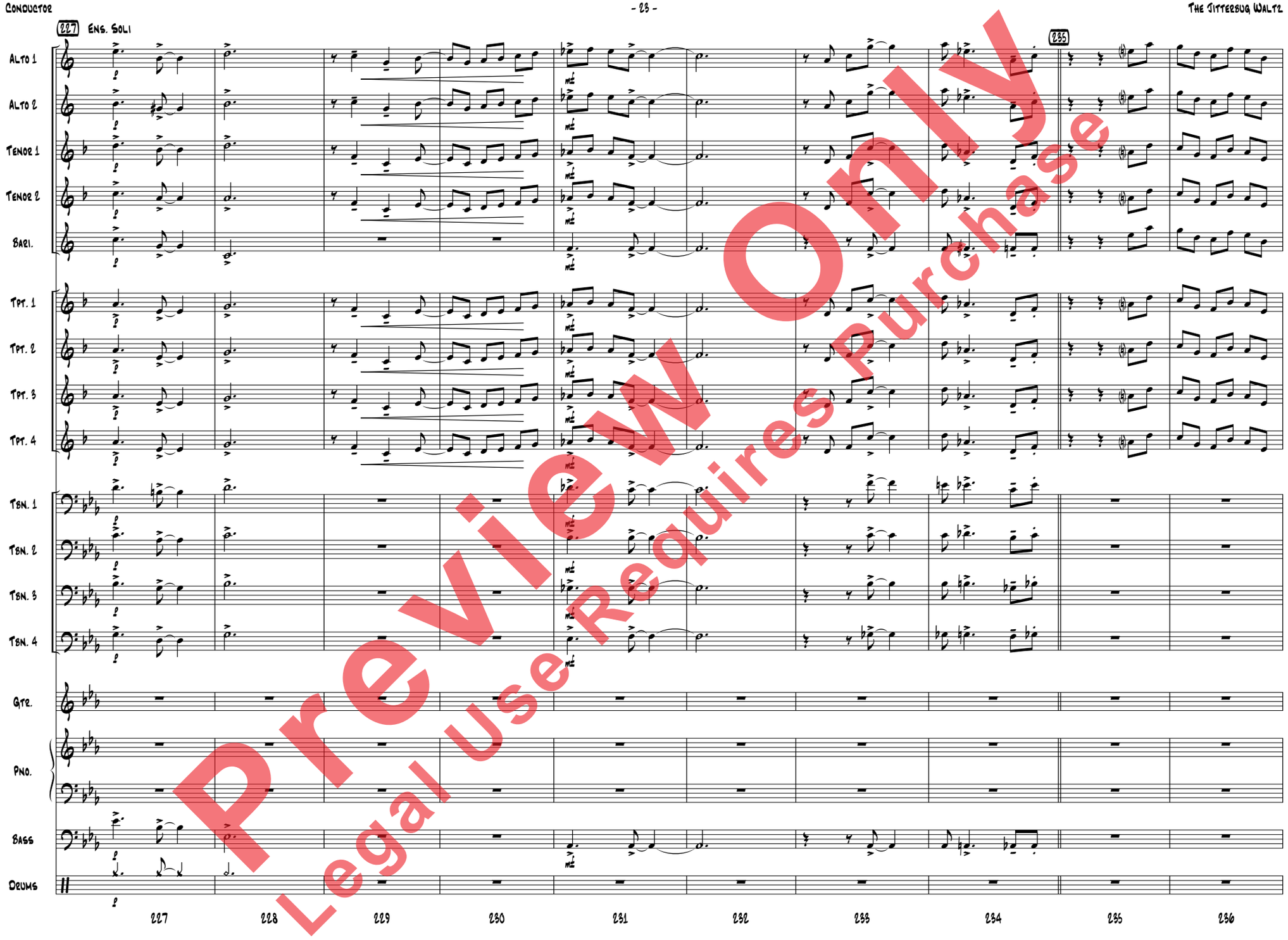

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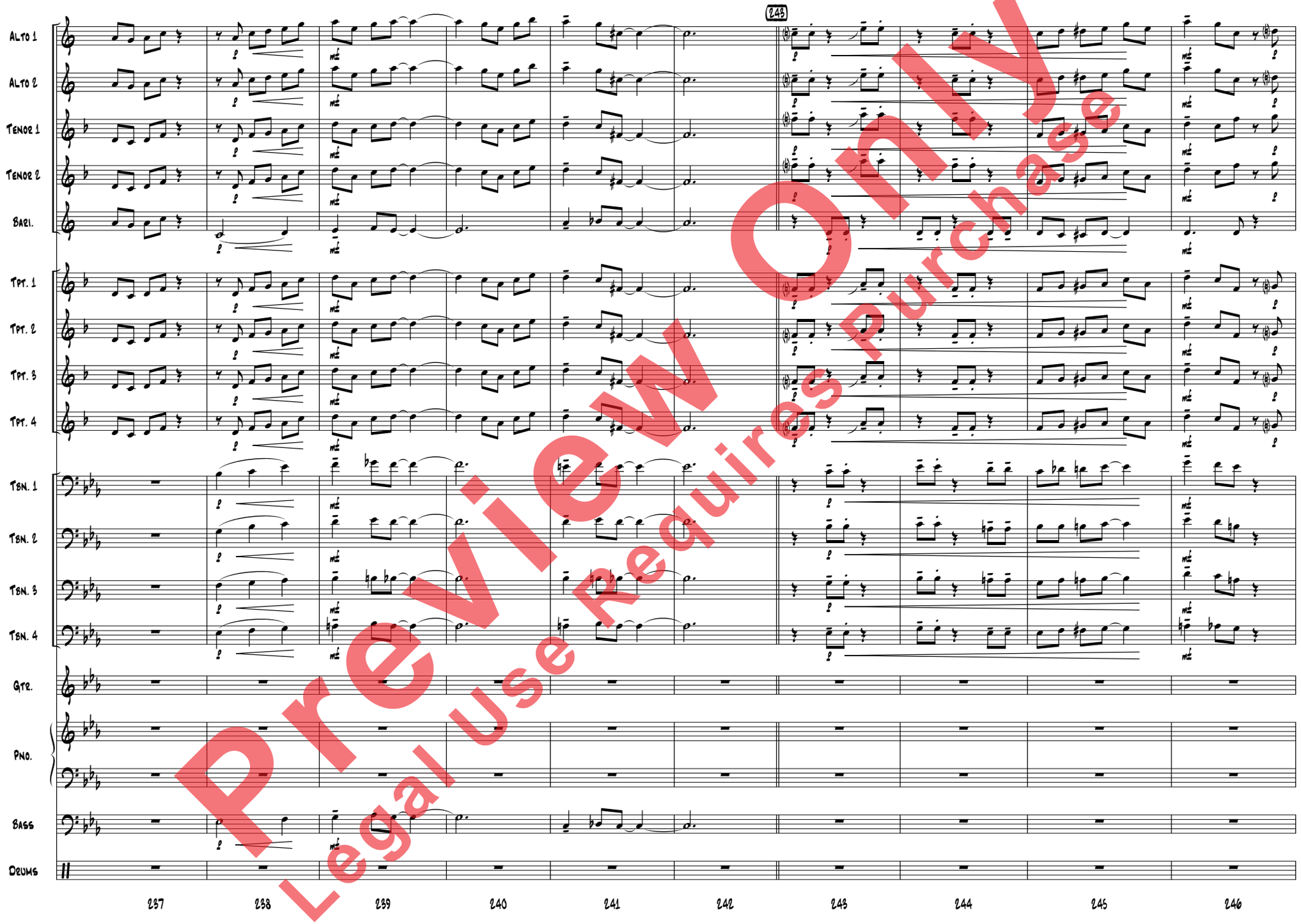

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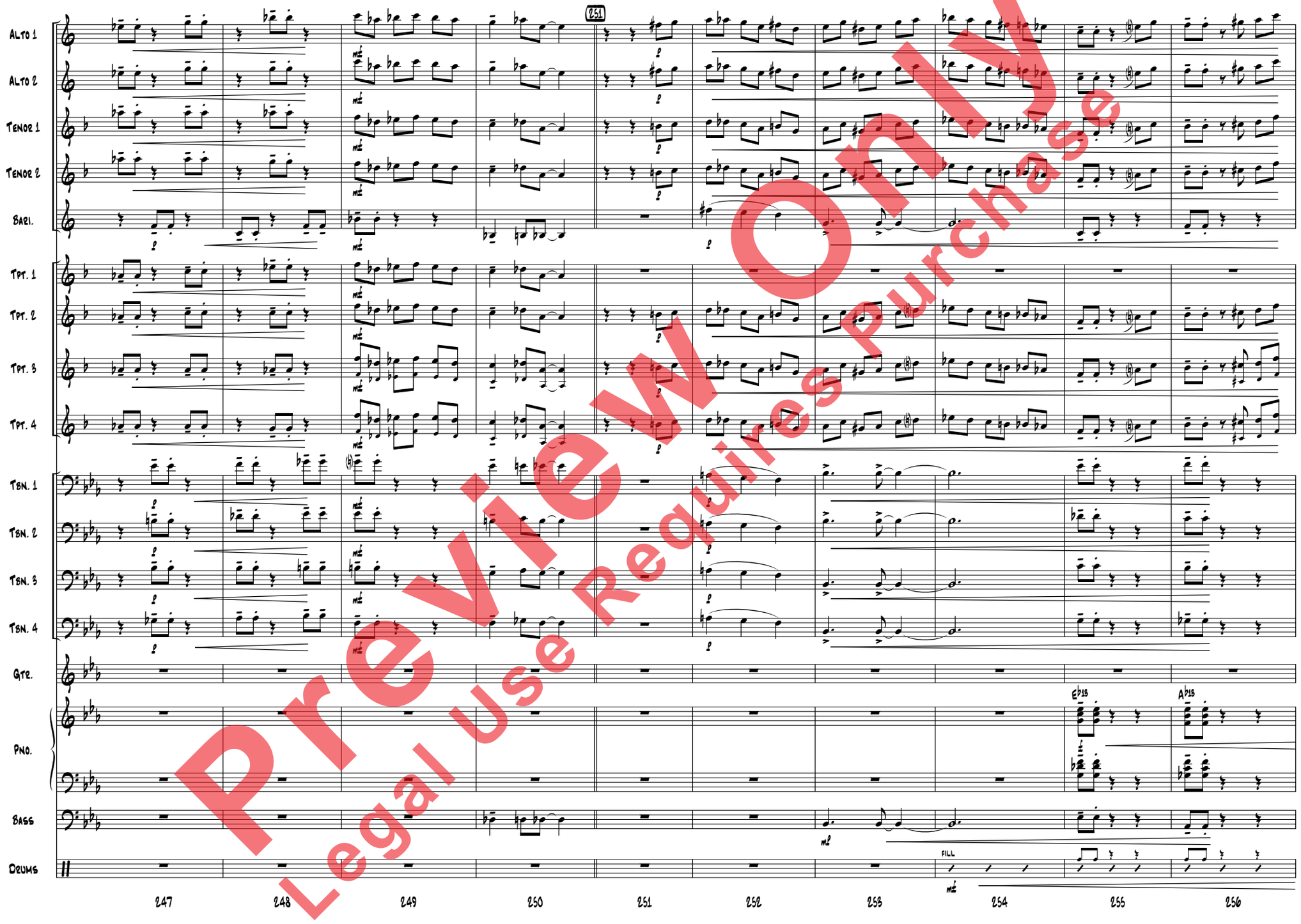

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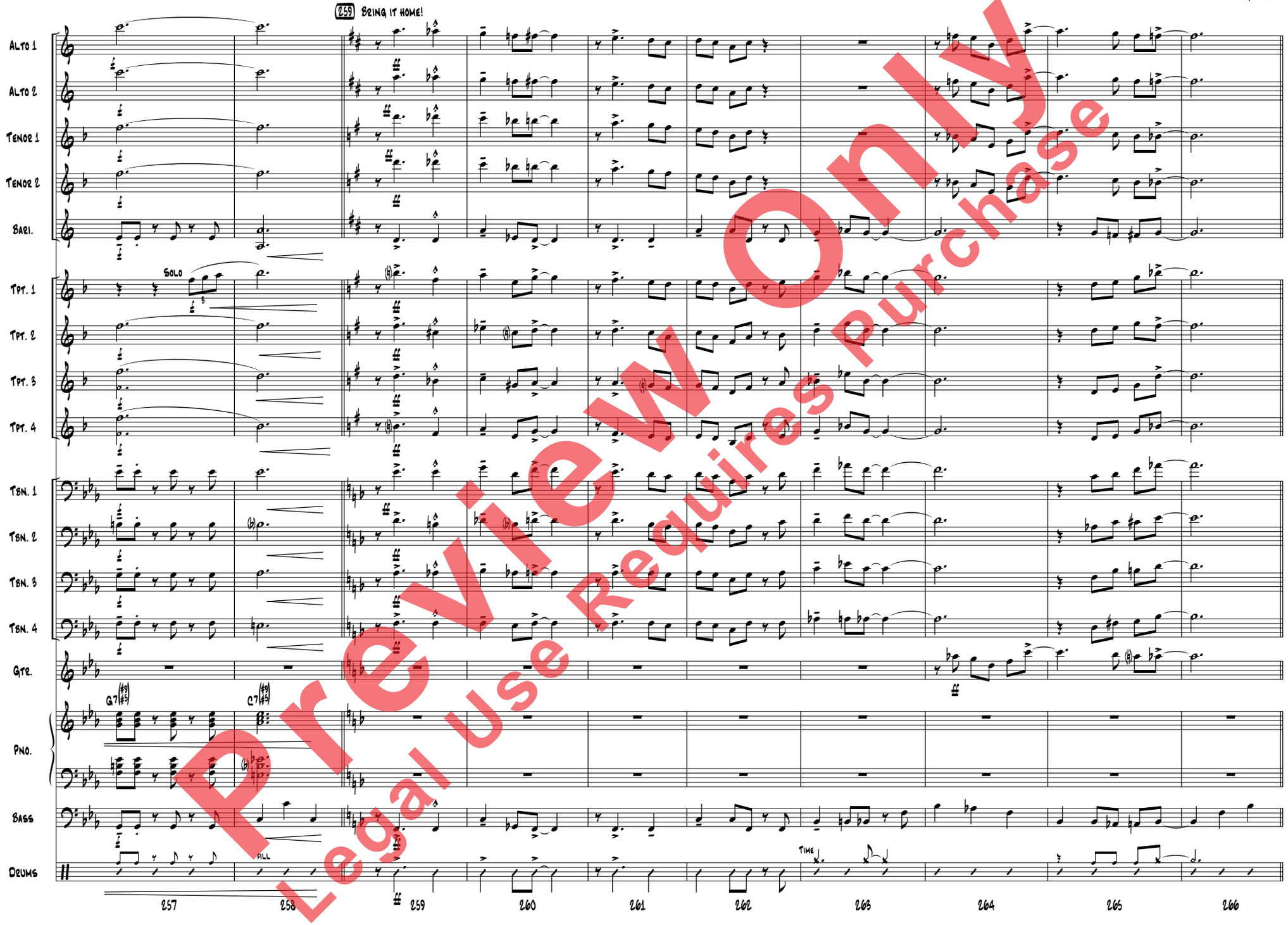

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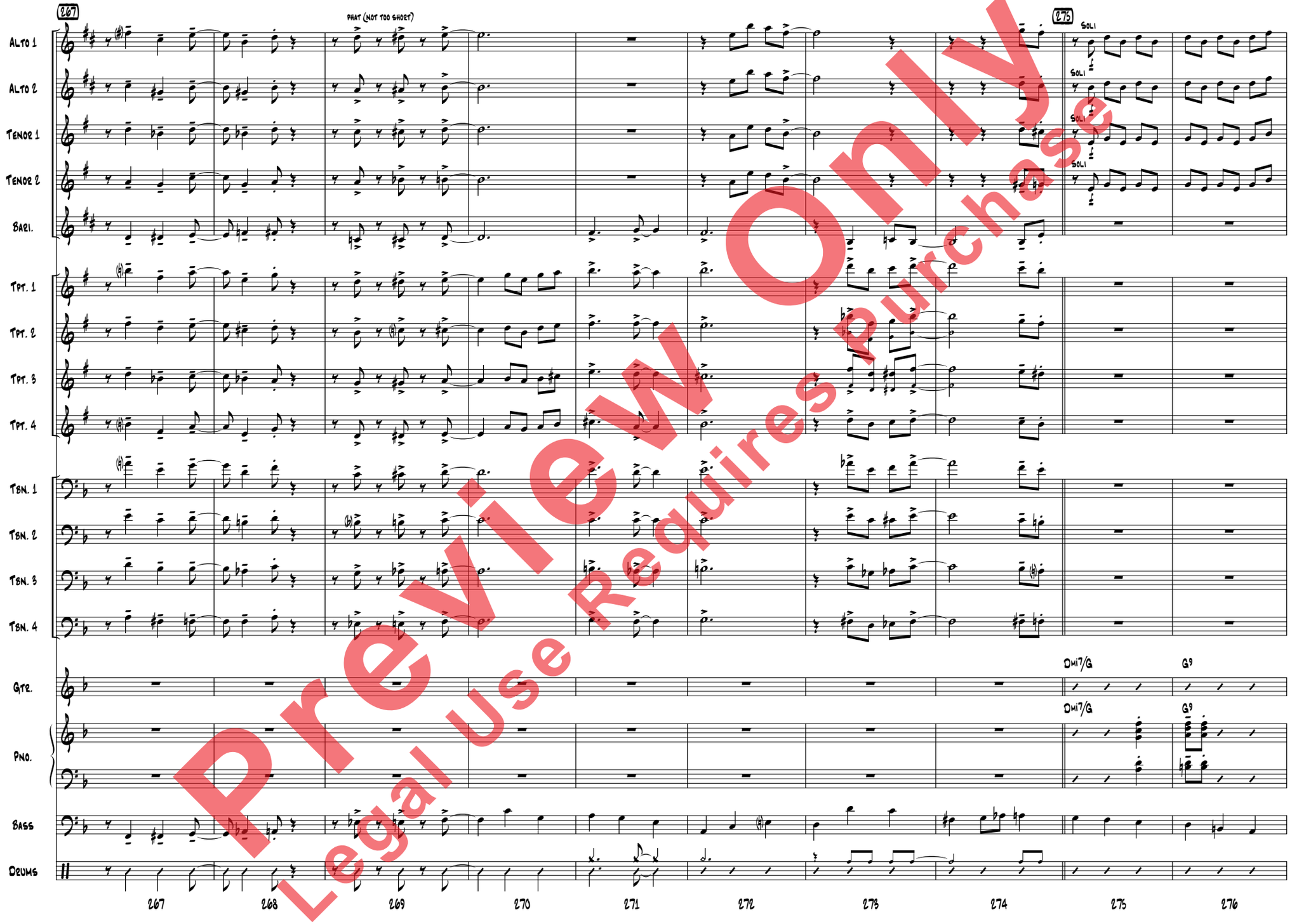

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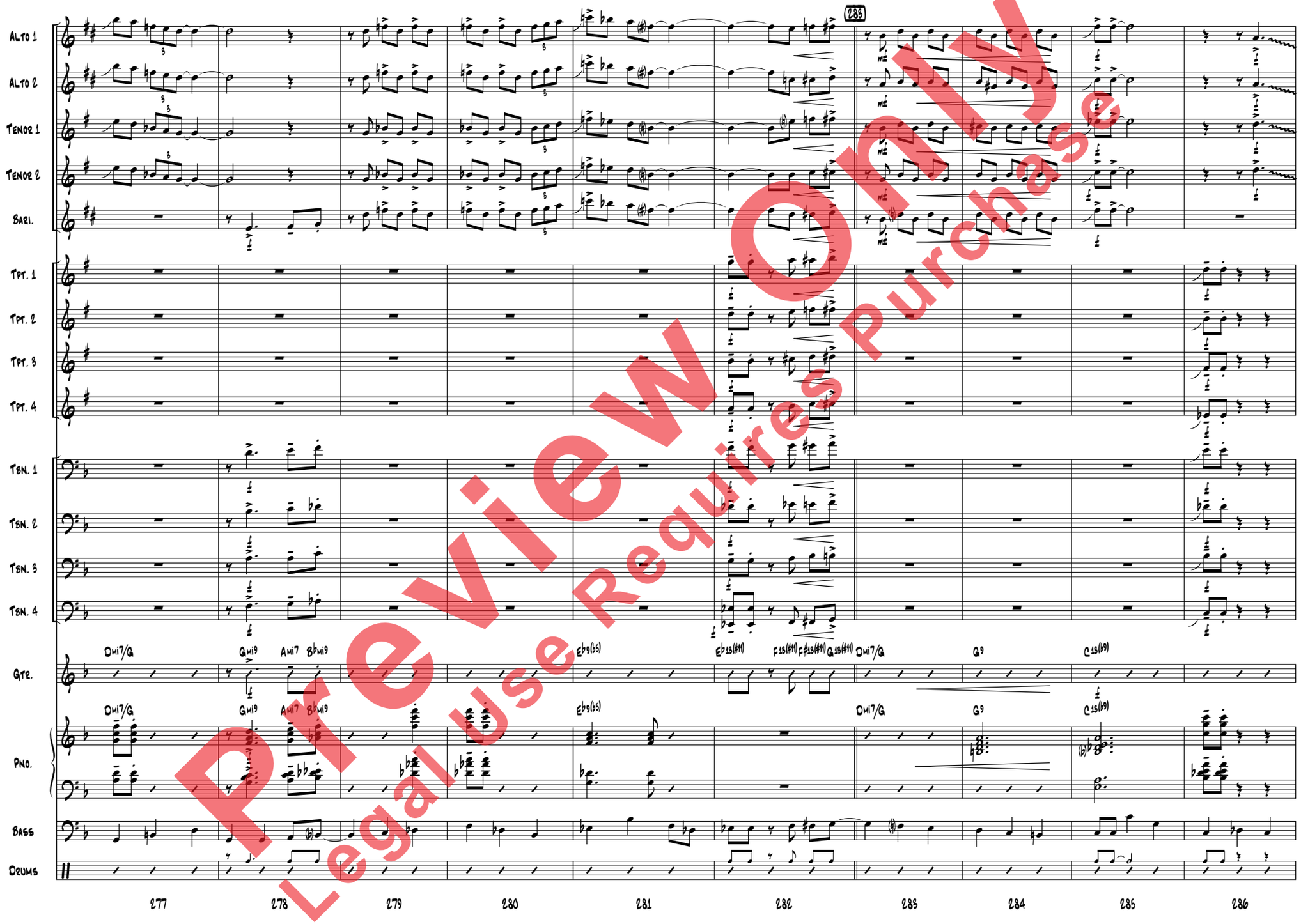

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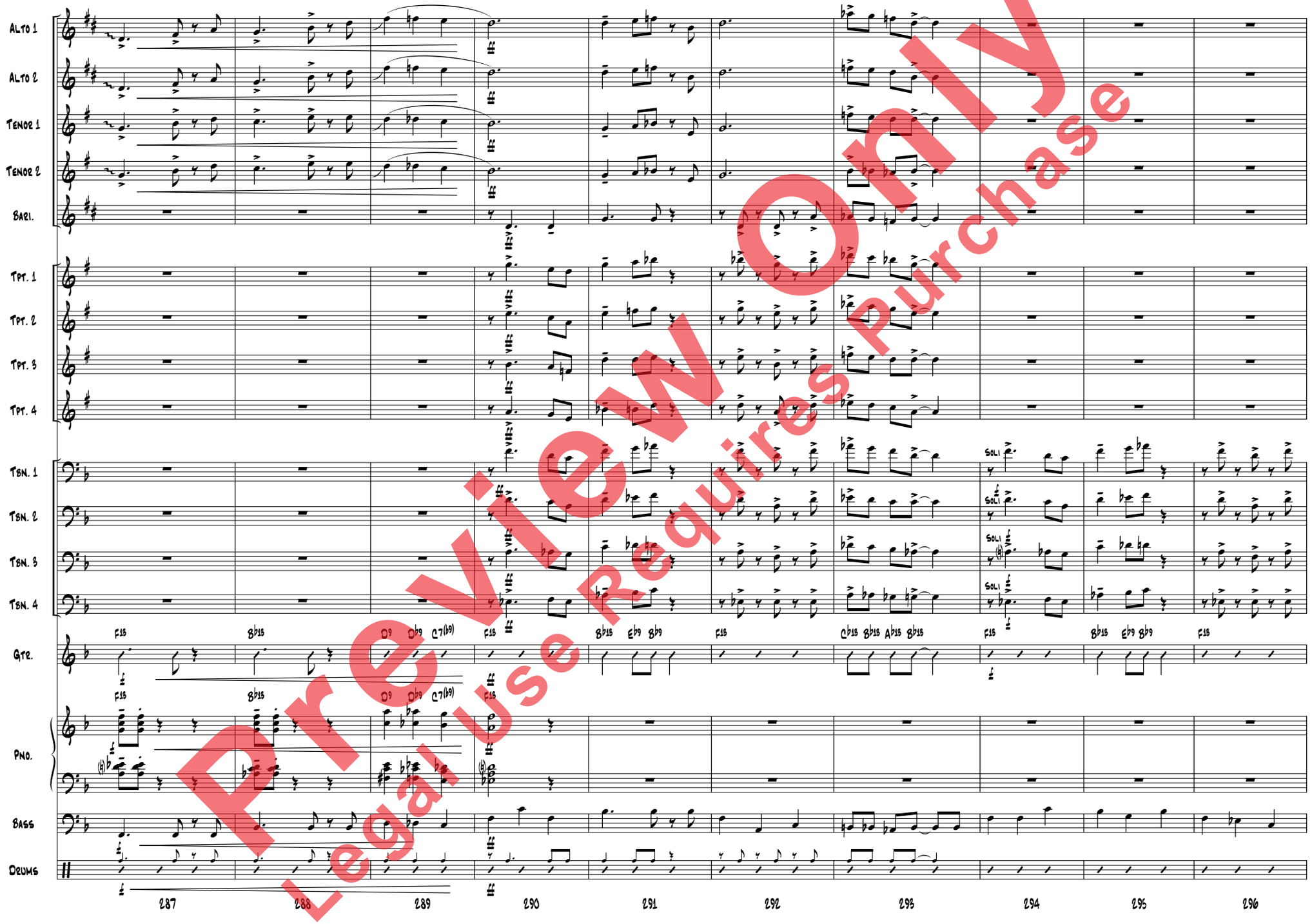

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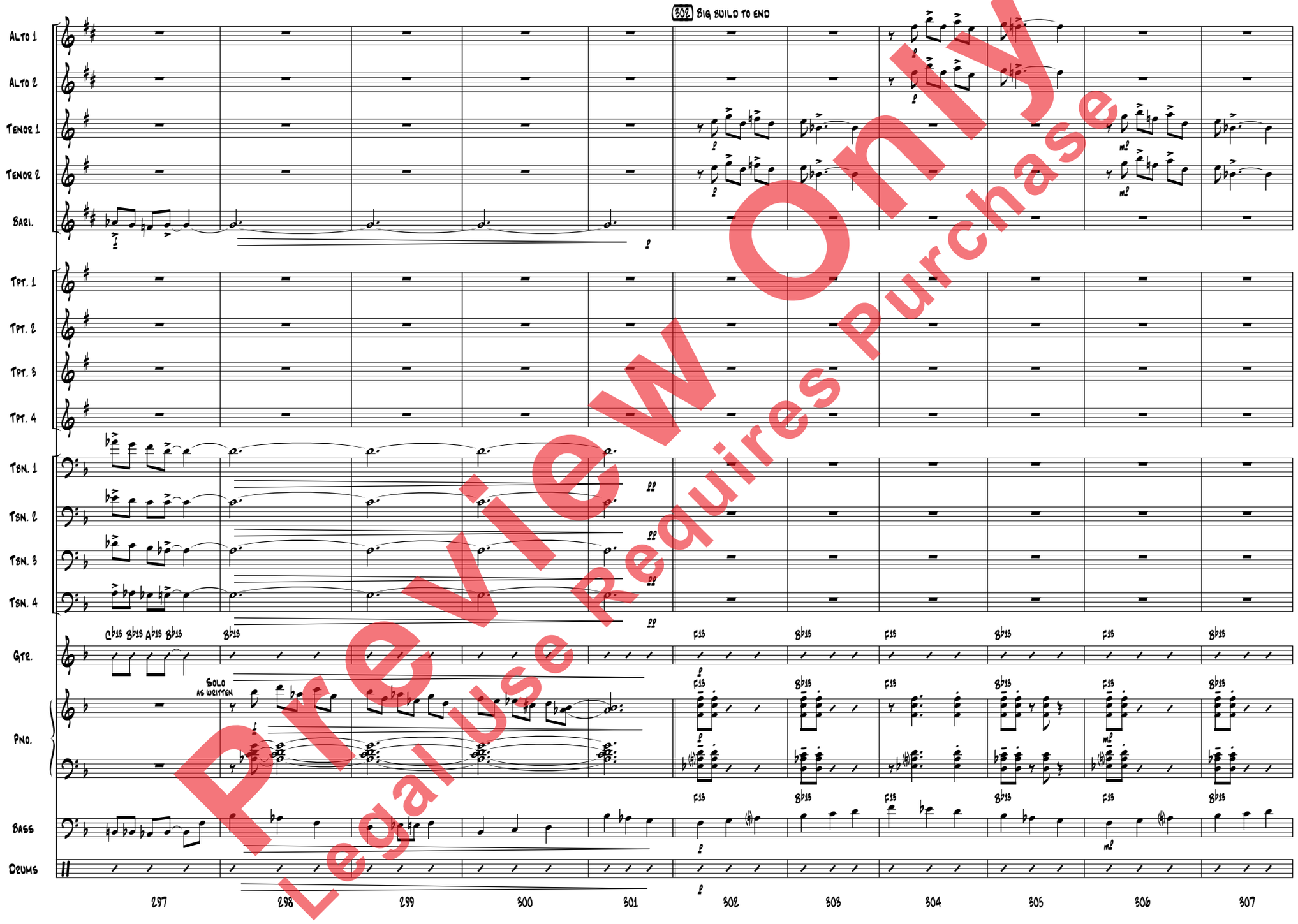

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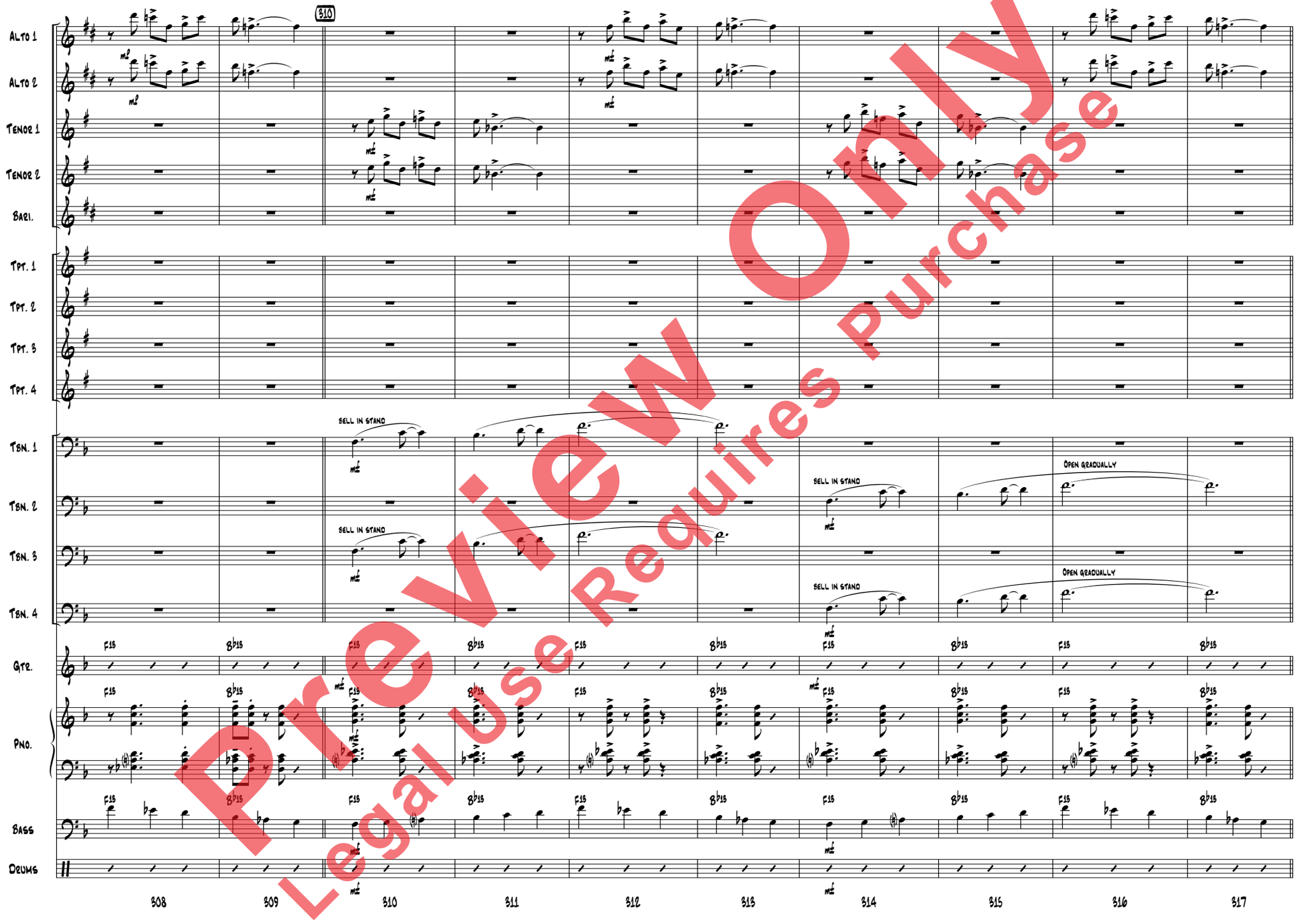

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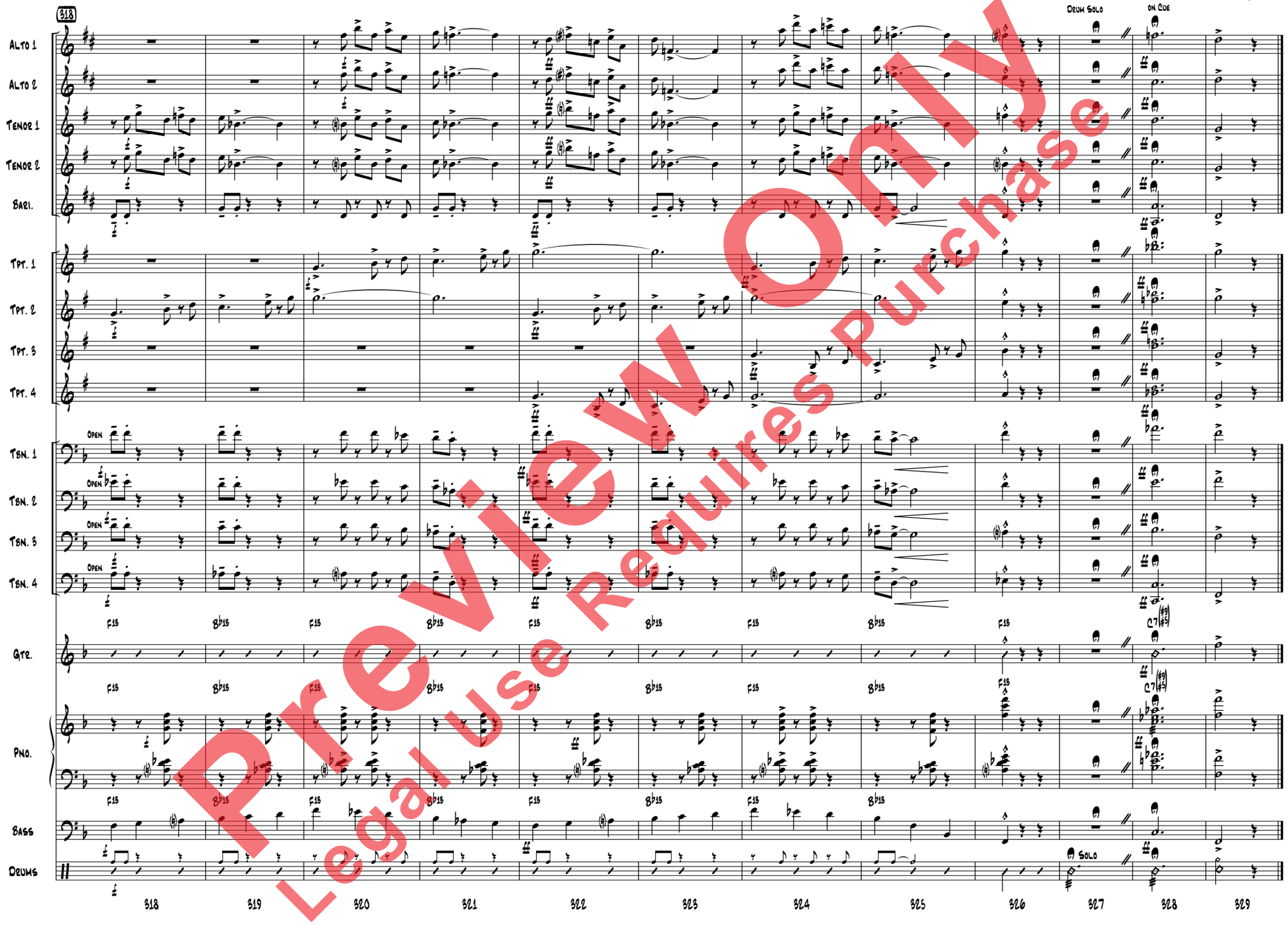

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