AFTER YOU'VE GONE

Words by HENRY CREAMER
Music by TURNER LAYTON
Arranged by DAVID BERGER

INSTRUMENTATION

Conductor
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 Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts
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

I suggest the director and players listen to the original recording of trumpeter Roy Eldridge playing with drummer Gene Krupa on “After You’ve Gone.” It is a blisteringly fast trumpet feature recording released in 1936 and is truly spectacular. My arrangement is inspired after this classic chart, but features the drumset. There is a half-time section at measure 89 with a unison line for the trumpet 2, trombone 1 and rhythm section players. The players should think and play as one: meaning articulation, phrasing, concept and swing feel are all very critical in this section.

Here are a few suggestions for your rehearsals and a great performance:

• This arrangement keeps the “breakneck” tempo and chromaticism of the original chart, but re-assigns the solo duties to the drums. One of the most unusual characteristics of this arrangement is that the ensemble accompaniment is soft, so that the drummer will play soft for most of the piece.

• The overall structure: one chorus drum call and response with ensemble, one chorus unison soli call and response with ensemble, open drum solo, DS to the last half of the drum call and response with ensemble, drum solo building to final chords. Since the ensemble is soft, the drum responses should also be soft. The drummer should understand what is going on in the ensemble and yet solo with the freedom of a small group. The time to open up is during the extended solos. Remember that long solos like this should tell a story. Don’t give it all away in the beginning. As Dizzy Gillespie used to say, “Save something for the next chorus”.

• Special care should be taken by the horns to tune and balance the chords. Many are dissonant, but always have a relationship of tension and release. Each part is quite melodic and resolves in a logical way, therefore each player should listen to his/her own part and play it with conviction like it is the melody.

• In the fast tempo section, all notes should be accented except eighth note lines (which should be played slurred) and where there are slurs marked. Pronounced accents make the charts clean and swinging. The accents are essential!

• Keep the volume low with slight crescendi as the melodies ascend and slight diminuendi as they descend. This will give the lines shape and make them more conversational, which is the point of jazz.

• The half time section should be relaxed and understated. Play with a low volume and lots of accent and jazz feeling.

• Most of all have fun with this. The drummer is the key element in this chart and should figure out how to do something that is spectacular and musical to make the arrangement complete.

–David Berger
Jazz for Young People™ Series

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

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- An in-depth Teaching Guide that leads educators step-by-step through each lesson: explaining jazz styles, musical concepts, historical information and key jazz figures; suggesting participatory activities and cross-curricular links; providing additional resources and integrating the National Standards for Music Education.
- A set of 30 Student Guides includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
- A video that enlivens the classroom experience by taking students behind the scenes at the curriculum recording session.

Jazz for Young People Curriculum Online

www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities; and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children’s concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Chairman of the Board Lisa Schiff, Executive Director Katherine E. Brown and Jazz at Lincoln Center board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2006-07 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

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<th>Tpt./HT2</th>
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