

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

 Belwin™ JAZZ
a division of Alfred

Past My Bedtime

TERRY WHITE

INSTRUMENTATION

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

Optional Alternate Parts

- | |
|---|
| C Flute |
| Tuba |
| Horn in F (Doubles 1st Trombone) |
| Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone) |

Preview
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NOTES TO THE CONDUCTOR

Past My Bedtime is a laid-back swing chart in the style of "Lil' Darlin'" or "Girl Talk."

The tendency of most young players is to rush the tempo and figures. Constantly remind the players to relax the time (don't drag either), listen to each other and play as one unit. Attention to detail needs to be given to the articulations to produce a legato tongue with an emphasis on the "and" or "up" of the beat. The ensemble at measure 5 needs to be played lightly with focus on the balance. At measure 17, the dynamic level moves up to a *mf* level with a crescendo push into measure 24.

At measure 29, the alto sax solo should be played as written with perhaps some liberties taken with rhythms. At measure 41, direct the students to align the background "pops" or "hits" with the accents in the trumpet and alto saxophone parts. Hear it and play it together. In the second half of measure 43, bring the ensemble down dynamically to begin a strong push toward the ensemble send off for the sax soli in 46. At the conclusion of the sax soli in measures 51 and 52, build a strong crescendo into the key change at measure 53. The end of the chart at measure 62 should build strong and suddenly drop

to *p* in the last measure.

The biggest challenge to this chart will be maintaining the tempo and the laid-back style. One tip is to introduce the concept of each beat as a triplet, or a 12/8 feel. I strongly suggest the students have a chance to listen to the Count Basie recording of "Lil' Darlin." Listening to Basie's band play this style is a great teaching tool for everybody and will save lots of time trying to explain "laid-back." You can also listen and download a superb performance of the chart on the alfred.com website.

Enjoy.

—Terry White



**Terry
White**

Terry White has been a music educator in Maine for over three decades and currently teaches instrumental music in the Cape Elizabeth School District. He has a B.M. in Composition from Berklee College of Music and an M.S. in Music Education from the University of New Hampshire. Terry's music has been commissioned and performed by the Portland Symphony Orchestra and numerous high school and college ensembles. Mr. White leads his own big band in the Portland area.

CONDUCTOR
29774S

PAST MY BEDTIME

By TERRY WHITE

SLOW BLUES $\text{d} = 60-70$

The musical score consists of 12 staves, each representing a different instrument or section. The instruments listed from top to bottom are: C Flute (Optional), 1st Eb Alto Saxophone, 2nd Eb Alto Saxophone, 1st Bb Tenor Saxophone, 2nd Bb Tenor Saxophone (Optional), Eb Baritone Saxophone (Optional), 1st Bb Trumpet, 2nd Bb Trumpet, 3rd Bb Trumpet (Optional), 1st Trombone, 2nd Trombone (Optional), 3rd Trombone (Optional), Guitar (Optional), Piano, Bass, and Drums. The score is set in 4/4 time and features a key signature of one flat. The tempo is indicated as Slow Blues $\text{d} = 60-70$. The title "PAST MY BEDTIME" is centered at the top of the page. A large red watermark with the text "Review Redudes purchase only" is diagonally overlaid across the score.

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CONDUCTOR

- 2 -

PAST MY BEDTIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

A^b7 A^bH7 D7 E^bMaj7 F#H7 G#M7 C7 F#H7 B^b7 E^bMaj7 G^b7 F#H7 E^bMaj7

A^bD5 A^bH7 D7 E^bMaj7 F#H7 G#M7 C7(##) F#H7 B^b7 E^bMaj7 G^b7 F#H7 E^bMaj7

9 10 11 12 13 14 15 16

CONDUCTOR

PAST MY BEDTIME

- 3 -

(17)

PAST MY BEDTIME

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17 18 19 20 21 22 23 24

Fl.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

Gtr.

Pno.

Bass

Drums

E^bMA7 A7(#9) A7 D7 E^bMA7 A7(#9) B^bu7 E7 A^b11 A^bu7 D7 E^bMA7 F#7 G#7 C7(#5)

CONDUCTOR

- 4 -

PAST MY BEDTIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSO.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

Gr. 2

PNO.

BASS

DRUMS

25

26

27

28

29

30

31

32

CONDUCTOR

- 5 -

PAST MY BEDTIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

END SOLO

A^bM13 A^bM17 D^b7 E^bM17 F#M17 G#M17(b5) C7(b9) F#M17 B^b7 B^b7(#9) E^bM17 G^b7 F#M17 E^bM17

A^bM13 A^bM17 D^b7 E^bM17 F#M17 G#M17(b5) C7(b9) F#M17 B^b7 B^b7(#9) E^bM17 G^b7 F#M17 E^bM17

33 34 35 36 37 38 39 40

CONDUCTOR

- 6 -

PAST MY BEDTIME

(41)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

(42)

(43)

(44)

(45)

(46)

(47)

(48)

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Review Sample Purchase

CONDUCTOR

PAST MY BEDTIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

- 7 -

(53)

F#M7 B7 E^bMAG7 F#M7 G#M7 C7 F#MAG7 B7(+) B7 E^b B7 F#MAG7 B7 C#M7 F7

F#M7 B7 E^bMAG7 F#M7 G#M7 C7 F#MAG7 B7(+) B7 E^b B7 F#MAG7 B7 C#M7 F7

49 50 51 52 53 54 55 56

CONDUCTOR

- 8 -

PAST MY BEDTIME

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR. 1

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

8^{b7} 8^{b7}17 E^{b7} F#Maj7 G#M7 A#M7 D7 G#M7
C7(9) F#Maj7 A^{b7}13 G#M7 C7(9) F6 F#Maj9
B^{b7} B^{b7}17 E^{b7} F#Maj7 G#M7 A#M7 D7(9) G#M7
C7(9) F#Maj7 A^{b7}13 G#M7 C7(9) SOLO F6 F#Maj9

57 58 59 60 61 62 63 64 65

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