

**FIRST  
YEAR  
CHARTS**  
FOR JAZZ ENSEMBLE

# Dreamsville

Music by HENRY MANCINI  
Words by JAY LIVINGSTON and RAY EVANS  
Arranged by VINCE GASSI

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone (Optional)
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	Guitar Chords
2nd B $\flat$ Tenor Saxophone (Optional)	Guitar (Optional)
E $\flat$ Baritone Saxophone (Optional)	Piano
1st B $\flat$ Trumpet	Bass
2nd B $\flat$ Trumpet	Drums
3rd B $\flat$ Trumpet (Optional)	

## Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)

## NOTES TO THE CONDUCTOR

"Dreamsville" is a beautiful ballad originally composed by Henry Mancini for the TV series *Peter Gunn*, which aired from 1958 to 1961. This arrangement features tenor sax for most of the chart.

This is a great opportunity for your young musicians to work on balance and phrasing. The melody, whether being played by the soloist or by another section, should never be over-powered by the accompaniment which should always complement the main statement.

Except for the introduction (measures 2–4) and ending (measures 53–55), the concept is a straight (even) eighth-note feel, not a swing feel. These areas are notated on the score.

The rhythm section should establish the basic feel and must also support the melody, especially when there are no wind or brass instruments playing as at measure 6. At measure 49, all instruments crescendo to a cut on beat 3 to let the tenor sax carry on with the melody on beat 4.

The drummer is instructed to use mallets on the cymbal rolls and brushes when playing "time." There is even an optional cymbal scrape in measure 6. The fill in the last two measures occurs while the rest of the band is paused on the final chord. This fill should not upstage but, rather, compliment the solo tenor saxophone, who is also playing a fill.

Strive toward a unity of style and smoothness of sound to achieve a lush, romantic feel, which is characteristic of this style. Learning the lyrics to this song is essential for understanding the intent of the composer.

In general, students should listen as much as possible to all styles of music and, more specifically, jazz. Listening to other ballads and arrangements of this tune including the original would be an immense help. As with the acquisition of any new language, constant listening and emulation are a must. I hope you enjoy working on and performing this arrangement.

–Vince Gassi



**Vince Gassi**

Vince Gassi received his Bachelor of Music Education degree from the University of Western Ontario in London, Canada and attended the Dick Grove School of Music specializing in composition and arranging. Mr. Gassi has written for concert band, jazz ensemble, orchestra, woodwind and brass ensembles, and choral groups. Currently, Mr. Gassi teaches instrumental music, MIDI technology, composition and musical theatre at Mary Ward Catholic Secondary School in Toronto, Canada.



14

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

9 10 11 12 13 14 15 16

W/SECTION

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Detailed description: This is a page of a musical score for a conductor, labeled 'CONDUCTOR' at the top left. The page number is '- 2 -' at the top center, and the title 'DREAMSVILLE' is at the top right. A circled number '14' is positioned above the first measure of the flute part. The score includes staves for Flute (FL.), Alto 1 and 2, Tenor 1 and 2, Baritone (BARI.), Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar (GTR.), Piano (PNO.), Bass, and Drums. The piano part includes chord symbols such as F#m7, E9, Bbm7/Eb, Eb9, Abmaj7, Dm7, Gb7, Dm7, G7, Cm7, F7(b9), Bbm9, Abmaj7/Bb, and Bbm9. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the entire page. The word 'W/SECTION' is written above the Tenor 1 staff in the later measures. The drum part shows a simple rhythmic pattern with measures numbered 9 through 16.

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

17 18 19 20 21 22 23 24

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22

n2

n2

n2

n2

n2

Fwi7 E9 Bbm9/Eb E9 Abmaj7 Dmi7 Cui7 F9 Bbm9 Em7(b9) A7(b9) Dmi9 G7 Em7 C/E

Fwi7 E9 Bbm9/Eb E9 Abmaj7 Dmi7 Cui7 F9 Bbm9 Em7(b9) A7(b9) Dmi9 G7 Em7 C/E

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

30

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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

SOLO

F#m7(b5) B7(b9) Ew6 A7 F#m7 D/F# F9

F#m7 E9 Bbm9/Eb Eb9 Abmaj7 Dm7 Cw7 F7(b9) Bbm9 Ew7(b5) A7(b9) Dm6 G7 Ew7 C/E E9

F#m7 E9 Bbm9/Eb Eb9 Abmaj7 Dm7 Cw7 F7(b9) Bbm9 Ew7(b5) A7(b9) Dm6 G7 Ew7 C/E E9

33 34 35 36 37 38 39 40 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

SOLO

CHOKE

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42 43 44 45 46 47 48 49

Chord progression for Tenor 1:  
 G#m7(b5) C9(b5) F#m7(b5) B7(b9) Em7(b5) A7(b9) Dm7 G7(b9) G7(b9) C#m7(b5)

Chord progression for Guitar:  
 F#m7(b5) Bb9(b5) Em7(b5) A7(b9) Dm7(b5) G7(b9) Cm7 F7(b9) F7(b9) Bbm7(b5) Abm7(b5) Bbm7(b5) Fm7 E9



FL. *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

ALTO 1 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

ALTO 2 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

TENOR 1 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

TENOR 2 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

BARI. *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

TRP. 1 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

TRP. 2 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

TRP. 3 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

TBN. 1 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

TBN. 2 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

TBN. 3 *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

GTR. *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

PNO. *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

BASS *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

DRUMS *mf* LIGHTLY SWING EIGHTHS *MOLTO RIT.* (STRAIGHT EIGHTHS) *mf*

50 51 52 53 54 55 56 57 58

*Bb9/Eb E9 A7sus7 Db7 Cm7 F7(b9) Bbm7 E7(b9) Ebm7 Dm7 Cm7 Bbm7 Bbm9*

*Bb9/Eb E9 A7sus7 Db7 Cm7 F7(b9) Bbm7 E7(b9)/B Ebm7 Dm7 Cm7 Bbm7 Bbm9*



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