

# YOUNG JAZZ ENSEMBLE



# Belwin JAZZ

a division of Alfred

## STRO'S PLACE

CARL STROMMEN

### INSTRUMENTATION

**Conductor**  
**1st E $\flat$  Alto Saxophone**  
**2nd E $\flat$  Alto Saxophone**  
**1st B $\flat$  Tenor Saxophone**  
**2nd B $\flat$  Tenor Saxophone**  
**E $\flat$  Baritone Saxophone**  
**(Optional)**  
**1st B $\flat$  Trumpet**  
**2nd B $\flat$  Trumpet**  
**3rd B $\flat$  Trumpet**  
**4th B $\flat$  Trumpet (Optional)**

**1st Trombone**  
**2nd Trombone**  
**3rd Trombone (Optional)**  
**4th Trombone (Optional)**  
**Guitar Chords**  
**Guitar (Optional)**  
**Piano**  
**Bass**  
**Drums**

**Optional Alternate Parts**  
**C Flute**  
**Tuba**  
**Horn in F**  
**(Doubles 1st Trombone)**  
**1st Baritone T.C./B $\flat$  Tenor Saxophone**  
**(Doubles 1st Trombone)**  
**2nd Baritone T.C./B $\flat$  Tenor Saxophone**  
**(Doubles 2nd Trombone)**



# STRO'S PLACE

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## NOTES TO THE CONDUCTOR

*Stro's Place* was the name given by my students to the Mamaroneck (NY) High School band room, so I titled this chart accordingly.

This chart has a medium swing feel and will sound best at a tempo anywhere from mm. 110–130. The sax section is featured with solis and therefore should strive for a balanced blend. I suggest the saxes spend some time rehearsing as a section to listen to each other and become comfortable with their parts. The sixteenths in measure 30 are played like a turn and can be omitted if too challenging. The last eighth note in a group is always played short. The *marcato*, or rooftop accent, is played detached (think “daht”).

Typically, the 1st alto will lead the section in concept, rhythmical feel, intonation and phrasing. The lead alto should play with confidence! The 2nd alto supports and sometimes replaces the lead alto and, therefore, should be a good listener and adapt to variations from the lead player. A 2nd alto player with good tone is essential to the overall section sound. The 1st tenor is typically a strong soloist but must also listen and blend. Occasionally, the 1st tenor will get opportunities to lead the section. The 2nd tenor has a demanding role and often plays awkward intervals and harmony notes. This is a very important part in the section harmony, so listening and blending are essential elements to the 2nd tenor part. The baritone sax player is a chameleon: sometimes playing the 5th voice in the section, often doubling the 1st alto part and sometimes playing with the trombone section. The bari player should be fearless and flexible.

The brass section should play full but with dynamics at measure 54. This section features the ensemble, so blend and intonation are critical. The 1st trumpet leads the ensemble.

In measure 70, the ensemble should swing the eighths by observing the accents as written.

The solo section at measure 78 has written solos provided for tenor and trumpet, but the form is 12-bar blues, so this section may be opened up for additional or other soloists as desired.

Enjoy!

—Carl Strommen



### Carl Strommen

Carl Strommen teaches orchestration and composition at the C.W. Post Campus of Long Island University (NY) and was Director of Bands at Mamaroneck High School in Mamaroneck, New York. An ASCAP award winner, he continues to maintain an active commission, clinic, and writing schedule. Mr. Strommen is a graduate of Long Island University (NY) and The City College of New York.

CONDUCTOR  
29781S

# STRO'S PLACE

By CARL STROMMEN

*♩ = 120*

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

ENG. FIG.

Toms 1 2 3 4 HI-HAT m2 5 6 7

*mp*

*Solo*

The image shows a page of a musical score for a conductor. The score is arranged in a standard orchestral layout with parts for various instruments and voices. The parts include:

- FL. (Flute)
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SARI. (Soprano)
- TRP. 1, 2, 3, 4 (Trumpets)
- TBN. 1, 2, 3, 4 (Trombones)
- GTR. (Guitar)
- PNO. (Piano)
- BASS
- DRUMS

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is spread across 15 measures. A large, diagonal red watermark is overlaid on the score, reading "Preview Only - Legal Use Requires Purchase".

FL. 18

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

16

17

18

19

20

21

22

23

FL.

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

24

25

26

27

28

29

30

31

Legal Use Requires Purchase

SOLO

ENS. FIG.

COMP

F15

8b9

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

32 33 34 35 36 37 38 39

ENS. FILL

The musical score is for a piece titled "STRO'S PLACE". It is arranged for a full band and vocalists. The vocalists include Flute (FL.), Alto 1 and 2, Tenor 1 and 2, Baritone (BARI.), and four Trumpets (TRP. 1-4) and four Trombones (TBN. 1-4). The instrumentalists include Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts have lyrics, and the instrumental parts include complex rhythmic patterns and chord progressions. A large red watermark reading "Legal Use Requires Purchase" is overlaid on the score.

42

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SAX SOLI

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40 41 42 43 44 45 46 47



FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

54

END SOLI

END SOLI

END SOLI

END SOLI

END SOLI

SOLO

ACROSS THE RIM

48 49 50 51 52 53 54 55



FL.

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

56

57

58

59

60

61

62

63

(66)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

64

65

66

67

68

69

70

71

AS WRITTEN

FILL (AS WRITTEN)

Chord symbols: D7(F#9), G9, G#17, F#15, Bb15, Ab9(13), Gb9(13), F#15, Gb9 F9, Bb9 B9 Bb9 B9, Bb9 B9 Bb9 F9

Dynamic markings: m2



78 REPEAT AS DIRECTED - BACKGROUND FIGURES: ON CUE

FL.

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

UNISON SOLI

Gtr SOLO (AD LIB.) 1st TIME

Gtr SOLO (AD LIB.) END TIME

F#9 F#9 F#9 Am7(b9) D7(b9) G#m7 F#9 D7(b9) G9 G#m7/C F#9 Bb9 Bb7

F#9 F#9 F#9 Am7(b9) D7(b9) G#m7 G#m7/C F#9 D7(b9) G9 G#m7/C F#9 Bb9 Bb7

COMP COMP

FILL (AS WRITTEN)

72 73 74 75 76 77 78 79

FL.

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

80 81 82 83 84 85 86 87

Chord symbols: G6, Dmi9, C#9, C9, G9, E7(#9), Am7, D7, F6, F#6, Cmi9, B9(#), B9, F9, F#9 F9, D7(#9), Gmi7, C9

Drum notation: x, x, x, x, 80, 81, 82, 83, 84, 85, 86, 87



FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

1- 2- 92

G6 E7(#9) A9 Am7

F6 D7(#9) G9 Gm/C F6 D7(#9) G9 Gm/C

F9 F9 F9 F9 F9 F9

AS WRITTEN

88 89 90 91 92 93 94 95

FL.

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

96

97

98

99

100

101

102

103

ENS. FIG.

FILL (AD LIB)

ENS. FIG.

Legal Use Required



FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

104 105 106 107 108 109 110 111

FILL (AD LIB) SOLO AD LIB

F#(15) F#(15)