



Belwin JAZZ

a division of Alfred

BIG JOHN'S SPECIAL

HORACE HENDERSON
Arranged by **DAVID BERGER**

INSTRUMENTATION

Conductor	1st Trombone	Optional Alternate Parts
1st E\flat Alto Saxophone	2nd Trombone	C Flute
2nd E\flat Alto Saxophone	3rd Trombone	Horn in F
1st B\flat Tenor Saxophone	Bass Trombone	Tuba
2nd B\flat Tenor Saxophone	Guitar Chords	1st Baritone T.C./B\flat Tenor Saxophone
E\flat Baritone Saxophone	Guitar	(Doubles 1st Trombone)
1st B\flat Trumpet	Piano	2nd Baritone T.C./B\flat Tenor Saxophone
2nd B\flat Trumpet	Bass	(Doubles 2nd Trombone)
3rd B\flat Trumpet	Drums	3rd Baritone T.C./B\flat Tenor Saxophone
4th B\flat Trumpet		(Doubles 3rd Trombone)



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NOTES TO THE CONDUCTOR

Composed by Horace Henderson and originally arranged by his brother Fletcher Henderson, *Big John's Special* is played light and swinging. I strongly suggest the director and band frequently listen to one of the recordings by Benny Goodman of this tune. Based on the chord changes of "I Got Rhythm," the tune uses an AABA song format. An interesting touch is that instead of the usual circle of fifths bridge, this tune modulates up a fourth and repeats the A section in the new key. As an aside, I suggest every player learn "I Got Rhythm" inside and out; you won't regret it.

My specific performance suggestions for this arrangement:

- Don't amplify anybody in the band.
- The rhythm section should play the time right down the middle of the beat (not on top, not laid back).
- Don't play loud, rush or lay back—it's all in the accents and staying soft on the other notes. If you have a long note, accent it, then immediately come way down. Please work on this until it is right—it's essential to the style.
- For saxes in measure 1, all those syncopated notes with rooftop accents get hard accents. Here is a nuance; in measure 2, the tied eighth is long and should get a little inflection (in this case a slight fall off—let the note go about a semitone flat) which will give the passage a blues feeling.
- The trumpet accents in measure 2 are short pecks. Avoid playing those notes too short or clipped because you need to hear the sonority of the chord—think "daht-daht," not "dit-dit."
- The plunger markings at 43 are standard: + means closed and o means open. Move the plunger with energy. Make it snap.
- The three brass eighth notes in measures 89, 91, 93 and 103 are short and even, not swung. At 119, the brass needs to play it crisp.
- Concerning dynamics: just because there is a dynamic marking for a whole phrase, it does not mean to play every note at that same volume. Crescendo as you ascend and diminuendo as you descend which will give the music life and character.

Additional suggestions:

- Stand up for solos (not the piano or drummer). Stand up for the solis (brass at measure 57, saxes at 73). This makes these important parts more audible and also directs the listener's attention.
- This is our music and your birthright, just like our Constitution—and every bit as American. It was given to us by men whose dignity and joy was larger than life. They and I are entrusting this legacy to you.
- Go to YouTube and watch some videos of Count Basie, Duke Ellington, Jimmy Lunceford, Benny Goodman, et al.
- Finally, dress clean, smile and look like you are all enjoying the music. It's contagious.



David Berger

Jazz composer, arranger and conductor David Berger is recognized internationally as a leading authority on the music of Duke Ellington and the Swing Era. Conductor and arranger for the Lincoln Center Jazz Orchestra from its inception in 1988 through 1994, Berger has transcribed more than 700 full scores of classic recordings, including nearly 500 works by Duke Ellington and Billy Strayhorn.

—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.

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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 2008–09 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

CONDUCTOR
298185

BIG JOHN'S SPECIAL

HORACE HENDERSON
Arranged by DAVID BERGER

FAST SWING ♩ = 172 - 204

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
BASS TROMBONE
GUITAR
PIANO
BASS
DRUMS

1 2 3 4 5 6 7 8

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CONDUCTOR

BIG JOHN'S SPECIAL

18

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO

Legal Use Requires Purchase

18 19 20 21 22 23 24 25

F A^b G^m7 F A^b G^m7 F7 B^b B^bm F B^bm D^m7 A^b G^m7 C7(9) F B^b

CONDUCTOR

BIG JOHN'S SPECIAL

26

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

Legal Use Requires Purchase

CONDUCTOR

BIG JOHN'S SPECIAL

34

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

G G7

F A^b Gm7 F A^b Gm7 F F⁹ G^b G^bmi G^b F C7(#5) F Gm7 G^b F

CONDUCTOR

BIG JOHN'S SPECIAL

42 G Bb D7 G Bb D7 -6- D7(#5) G G7 C C#m G D7(#5) G E7(#5) A7 SOLO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HAT W/TONG. +

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

PLUNGER +

PLUNGER +

GTR. Bb Dbb F7 Bb Dbb F7 F7(#5) Bb Bb9 Eb Eb#m Bb F7(#5) Bb G7(#5) C9 Bb

PNO.

BASS

DRUMS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

58

Musical score for Big John's Special, page 8. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

58

59

60

61

62

63

64

65

Guitar Chords: F A^bo Gm7 C7 F A^bo Gm7 C7 F F7 B^b B^bui F A^bo Gm7 C7(#5)

CONDUCTOR

BIG JOHN'S SPECIAL

66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLI

Legal Use Only Requires Purchase

CONDUCTOR

BIG JOHN'S SPECIAL

74

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CONDUCTOR

BIG JOHN'S SPECIAL

82 83 84 85 86 87 88

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Legal Use Preview Requires Purchase

CONDUCTOR

90

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Legal Use Requires Purchase".

Measures 89, 90, 91, 92, 93, 94, 95 are indicated at the bottom of the page.

DRUMS: STICKS, FILL-----

ALTO 1 96

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

104

Musical score for Big John's Special, page 14. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trp. 1-4, Tbn. 1-3, Bass Tbn., Gtr., Pno., Bass, and Drums. The music is in 4/4 time and features a large red watermark reading "Preview Only Requires Purchase".

104

105

106

107

108

109

110

111

112

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

120

Musical score for Big John's Special, page 16. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trp. 1-4, Ten. 1-3, Bass Ten., Gtr., Pno., Bass, and Drums. The music is in 4/4 time with a key signature of two flats (B-flat major/D minor). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The score shows vocal lines with lyrics and musical notation, instrumental parts for brass and woodwinds, guitar chords, piano accompaniment, bass line, and drum patterns. Measure numbers 120 through 127 are indicated at the bottom of the page.

120

121

122

123

124

125

126

127

