



Belwin JAZZ

a division of Alfred

BIG JOHN'S SPECIAL

HORACE HENDERSON
Arranged by **DAVID BERGER**

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
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Horn in F
Tuba
1st Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 1st Trombone)
2nd Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 2nd Trombone)
3rd Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 3rd Trombone)



BIG JOHN'S SPECIAL

HORACE HENDERSON
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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



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.

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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- 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 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 E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

1st GUITAR

2nd GUITAR

PIANO

BASS

DRUMS

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1 2 3 4 5 6 7 8 mp3

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CONDUCTOR

BIG JOHN'S SPECIAL

12. (10) - 2 -

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

9 10 11 12 13 14 15 16 17

GM7 C7(9) F F7(9) Bb Dbo CM7 Ebui Bb Dbo CM7 Bb9 Eb Ebui Bb Ebui GM7 Dbo CM7 F7(9) Bb C7(9)

CONDUCTOR

- 3 -

BIG JOHN'S SPECIAL

18

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO

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18 19 20 21 22 23 24 25

26

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

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CONDUCTOR

- 5 -

BIG JOHN'S SPECIAL

34

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41

SOLO

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Chord symbols: G, B^b, Am7, D7, G, B^b, Am7, D7, G, G7, C, C^{mi}, C[#], G, D7(9), G, F, A^b, G^{mi}7, F, A^b, G^{mi}7, F, F9, G^b, G^bmi, G^b, F, C7(9), F, G^{mi}7, G^b, F

BIG JOHN'S SPECIAL

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

DRUMS

42

43

44

45

46

47

48

49

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

50 51 52 53 54 55 56 57

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musical score for Big John's Special, page 7. The score includes parts for Conductor, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Tenor 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#). The score is marked with rehearsal numbers 50 through 57. A large red watermark 'Legal Use Only' is overlaid diagonally across the page.

58

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

58 59 60 61 62 63 64 65

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CONDUCTOR

- 9 -

BIG JOHN'S SPECIAL

66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

66 67 68 69 70 71 72 73

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SOLI

F A^b7 Gm7 C7 F A^b Gm7 C7 F F# G^b G^bm F A^b Gm7 C7(F#) F F7

CONDUCTOR

- 10 -

BIG JOHN'S SPECIAL

74

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

74 75 76 77 78 79 80 81

8b D^bo Cm7 E7 F7(9b) 8b D^bo Cm7 8b F7(9b) 8b9 Eb E^o Ebm7 8b Gm7 D^bo Cm7 F7 8b G^b

CONDUCTOR

- 11 -

BIG JOHN'S SPECIAL

82

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

82 83 84 85 86 87 88

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CONDUCTOR

- 12 -

BIG JOHN'S SPECIAL

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

89

90

91

92

93

94

95

SOLO

STICKS

FILL

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96

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

97

98

99

100

101

102

103

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Even A

Even A

Even

Even

Even

Even

A^b A^o E^b7 D7 E7 E^b7 A^b A^o B^b7 E^b7 A^b9 D^b D^bmi A^b E^b7(#5) A^b

104

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

104 105 106 107 108 109 110 111

112

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

112 113 114 115 116 117 118 119

Chords: D^b, D^o, A^b7, D^b, D^o, A^b7, D^b9, G^b, G^bui, E^bui7, A^b7, A^b7(9), D^b, E^b7(9)

120

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

H.H.

PLUNGER

SOLO

120 121 122 123 124 125 126 127

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128

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

BRUSHES

128 129 130 131 132 133 134 135