

Strollin' with Sammy

PAUL BAKER

YOUNG JAZZ ENSEMBLE

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)

NOTES TO THE CONDUCTOR

Strollin' with Sammy is my tribute to the great Sammy Nestico whose signature style and sound, in my opinion, has become a benchmark against which all other swing charts are measured. I've tried to capture the same easygoing approach and natural progressions that make Sammy's music so much fun to play and listen to.

Synonymous with Sammy Nestico is the Count Basie Orchestra and the great history they have together, the most famous of which is the recording *Basie Straight Ahead*. I feel that every student of jazz, young or old, needs to be extensively familiar with this recording since it is one of the most accessible examples of what big band swing and style is all about. Simply put, this recording demonstrates how to play big band swing. You can listen to the demo recording of this chart at alfred.com/downloads.

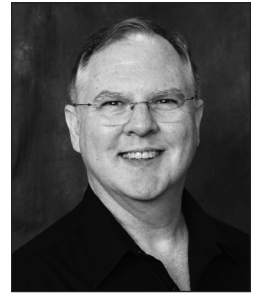
One of the basic stylistic components of the swing is "laying back" and swinging the eighth notes. While this should be done throughout the chart, there are few places where it can be over-emphasized to good effect. For example: in measure 13, all three eighth notes can be given more weight and delayed just a touch. Measure 22, beginning on the "and" of beat 3, the entire horn section can be more deliberate with the three eighth notes, and a slight scoop into the "and" of 4 would also be appropriate. This does *not* apply to the rhythm section as they should continue to play steady and consistent time.

Another major component of this style is to always keep the energy moving through the longer notes and to give the notes full value. This is essential to the success of measures 12, 16 (saxes half note), 20 (half note), 22-24, 28, 45, 60, 68 and 80. Applying this same principal to your other swing charts will add new life to them as well and it will make the band sound polished and more professional. It's important to convey, to both the students as well as the audience, the musical energy of the chart from the very first measure through the end of the piece. If that energy ebbs in the wrong places, so does the impact of the performance. Again, listen to the Basie band for an example of how to maintain energy and focus.

Finally, dynamic contrast is fundamental to the Basie style. The simplest of musical passages can be made intensely dramatic with a change of dynamic levels. For *Strollin' with Sammy*, that means starting off at a moderately soft level, although with a well-supported sound, and making the most out of the crescendos and decrescendos, such as in measures 12, 23 and 27. Also, the direction of the musical line will offer guidance. Typically, as the line moves up the staff, the volume level goes with it and vice versa when it moves downward. The more dynamic shading you can achieve with your group, the more musical the performance will be, and that's what it's all about.

Enjoy!

—Paul Baker



**Paul
Baker**

Currently residing in Austin, TX, Paul Baker's career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at www.bakersjazzandmore.com.

CONDUCTOR
306295

STROLLIN' WITH SAMMY

By PAUL BAKER

EASY SWING ♩ = 128

C FLUTE (Opt.)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE (Opt.)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET (Opt.)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (Opt.)

4TH TROMBONE (Opt.)

GIUITAR (Opt.)
FREDDIE GREEN STYLE COMPING

PIANO
SOLO
CHORDS INCLUDED ON BASS PART
END SOLO

BASS

DRUMS

The musical score is arranged in a standard orchestral format. It includes parts for C Flute (optional), 1st and 2nd Eb Alto Saxophones, 1st and 2nd Bb Tenor Saxophones, Eb Baritone Saxophone (optional), 1st through 4th Bb Trumpets, 1st through 4th Trombones, Guitar (optional) with Freddie Green style comping, Piano with a solo section, Bass with included chords, and Drums. The score is in 4/4 time with a tempo of 128 beats per minute. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Preview Only
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FL. 1

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

9

10

11

12

13

14

15

16

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PLAY SWING TIME

F m2 8b7 Awi 07 Gwi7 C7 F Cwi7 F7

F m2 8b7 Awi 07(b9) Gwi7 C7 F Cwi7 F7(#5)

17

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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Detailed description of the musical score: This is a page of a musical score for the piece 'Strollin' with Sammy'. The page is numbered 3 and is designated for the conductor. It features a variety of instrumental parts: Flute 1, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score is written in a key signature of one sharp (F#) and a common time signature. A large, diagonal red watermark with the text 'Legal Use Requires Purchase' is overlaid across the entire page. The conductor part at the top shows a melodic line starting on measure 17. The guitar part includes chord diagrams for Eb7, Eb9(#11), F, Am7, Abm7, Gm7, C7, Cm7, and F7(#9). The piano part shows a rhythmic accompaniment with chords. The bass and drums parts provide the harmonic and rhythmic foundation. Measure numbers 17 through 24 are indicated at the bottom of the page.

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR. 1

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

2ND TRP. SOLO

SOLO

H.H. ONLY

Chord symbols: Eb, Eb, Eb, F, D7(b9), G7, C7

33

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

TRUMPET SOLO

FULL KIT

33 34 35 36 37 38 39 40

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G C7 Bb7 E7(9) E7 Awi D7 G D#7 G7(9)

G C7 Bb7 E7(9) E7 Awi D7 G D#7 G7(9)

F#m7 b7 Awi D7 Gm7 C7 F Cm7 F7

F#m7 b7 Awi D7 Gm7 C7(b9) F6 Cm7 F7(9)

49

FL. 1

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

SOLO

PIANO SOLO

END SOLO

8^b e^b F D7 G7 C7 F Dwi Cwi7 F7

SOLO 8^b M7 e^b F M7 D7 G7 C7 F Dwi Cwi7 F7 END SOLO

49 50 51 52 53 54 55 56

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57

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

Chords: Bb, Eb7, F, Am7, Abm7, Gm7, C7, Cm7, F7, Eb9, Fm7, Am7, Abm7, Gm7, C9, Cm7, F7

5

FL. 1

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

65 66 67 68 69 70 71 72

8^b eb D Eb F D7(b9) G7 C7 F7 E7 Eb7 D7

8^b eb D Eb F D9(b9) G7 C7 F7 E7 Eb7 D7

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73

FL. 1

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

73 74 75 76 77 78 79 80 81

SOLO FILL -----

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