

YOUNG JAZZ ENSEMBLE

Lester Leaps In

LESTER YOUNG

Arranged by RICH SIGLER

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Lester Leaps In, composed by saxophonist Lester Young, nicknamed “Pres” (short for “President of the Saxophone”), is based on the chord progression to Gershwin’s “I Got Rhythm.” Many jazz tunes are based on this AABA chord progression, so I recommend pointing this out to your students.

Regarding articulation, rooftop accents are detached and accented—think “daht.” Quarter notes with no articulations are generally long or full value. In general, staccato notes are very short. Observing these articulations will help to recreate the Basie big band sound. The band should be aware they don’t need to play loud, especially on the unison lines.

The first melody statement at measure 9 should be played with confidence. The drummer should play closed hi-hat at measure 9, and then open up to the ride cymbal at 25. The piano has playful Basie-type fills from measure 9 until 25. It would be helpful to have the student listen to original Basie recordings for style. At measure 25, the rhythm section should go up a dynamic level to increase the energy level. Then the volume comes up another notch at 41, leading into the hit in 47. At measure 45, it will be effective if the half notes are played with big spaces in between—almost like full-length quarter notes with rests in between.

At the tenor solo in measure 49, the student would greatly benefit from hearing a recording of the legendary Lester Young’s improvised solo from the Count Basie recording. Young was a smooth and effortless player with a fluid style. A suggested solo is written-out, but the soloist may experiment with improvisation as he or she becomes more comfortable with the chord progression.

Measure 81 features a 4-bar trade with the ensemble and the tenor soloist. The ensemble, including the rhythm section, should begin soft and crescendo into the fall in measure 85. After that, the band should maintain the energy and dynamic level. All the 4-bar ensemble trades should just be *o*—not too soft, not too loud. Measure 100, beat 4 should be suddenly loud, and then begin a crescendo at 110 leading into the ensemble shout at measure 113. If needed, the 4-bar ensemble sections starting at measure 81 may be rehearsed slowly with just the horns and the drummer keeping time on the hi-hat. Then gradually increase the tempo until the players are confident.

At 113 the saxes have the melody. This is the shout chorus, so saxes will have to play full; at the same time, the brass, especially trombones, should not be too loud. Also at 113, try to have the brass play the half notes full value and sneak breaths whenever they can.

Measure 137 is similar to 33, with a few different instruments playing the melody. The drums can return to the closed hi-hat swing pattern to bring back the early statement of the melody. Then open to the ride again at 145. At measure 151, everyone (except the saxes) must cutoff together to include the drum cymbals in order to maximize the impact and effect of the unison sax line. The last quarter note should be big, fat and aggressive, but focus on everybody playing the same length and cutting off together—it makes the band sound polished. The altered chord voicing may require some extra attention from the piano and guitar players.

The sections at measure 2, bar 41, and bar 145 all have the rhythm section playing a pedal figure on beats 2 and 4. Consider rehearsing the rhythm section alone to focus on the bass drum, bass, and left hand of the piano playing the pedal pattern together. This is also doubled by the low ‘bones and bari in the horns. Also, direct the piano and guitar to listen closely to each other—play together and focus on the harmonic movement.

The guitarist should play in the Basie style—short quarter notes, accented on beats 2 and 4. I recommend the entire band and rhythm section in particular listen to the Basie band for style—it’s important!

As an option at bar 113 (shout section), if the drummer is advanced enough, he or she can add a half-time rock beat back-beat on the snare. Direct the drummer to play (loud) snare hits on beat 3 of every measure, while continuing to play the quarter note swing pattern with the ride cymbal. Everyone else just plays a swing feel. Otherwise, just have the drummer continue to play the swing pattern. The ensemble parts will work in either style. Change back to regular swing feel at measure 129. The “rock” feel can return for 2 bars at 153.

Please enjoy!

—Rich Sigler



**Rich
Sigler**

Rich Sigler is jazz trumpeter and assistant music director for the USAF Airmen of Note. In addition, Rich is the creator of the Jazz Font used in Finale music notation software. An acclaimed composer, arranger, educator and producer, his music and performances have been featured with many artists to include Jerry Bergonzi, Rosanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Dizzy Gillespie, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry.

CONDUCTOR
30631 S

LESTER LEAPS IN

By LESTER YOUNG
Arranged by RICH SIGLER

TEMPO ♩ = 156-170

C FLUTE (OPTIONAL)

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)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

CHORDS INCLUDED ON PART

W/ TENOR & TEN.

W/ ALTO & TEN.

W/ ALTO & TENOR

1ST TEN. CUE

8

mp3

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CONDUCTOR

- 2 -

LESTER LEAPS IN

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17 18

SOLO FILL

PLAY L.H. IF NO BASS

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

19 20 21 22 23 24 25 26 27 28

UNISON

8^b 8^b7 Cui7 F7 8^b Cui 8^b7 8^b

W/BASS

ALWAYS PLAY

65

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TSN. 1

TSN. 2

TSN. 3

TSN. 4

GTR.

PNO.

BASS

DRUMS

29 30 31 32 33 34 35 36 37 38

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SOLO

PLAY L.H. IF NO BASS

CHORDS: C9, B9, C9, C9, B9, C9, B9, C9, G9, F7, Bb, Bb7, Cm7, F6, Cm7, Db7, C7(b9), F7, Bb, Bb7, Eb

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

41

42

43

44

45

46

ALWAYS PLAY

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO BREAK

TENOR SOLO

CHORDS: C6, C7, Dm7, Eb7, C, A7, Dm7, G7, C, C7, F, Eb7, A7

CHORDS: Bb6, Bb7, Cm7, Dm7, Bb, G7, Cm7, F7, Bb, Bb7, Eb, Ebm7, Dm7, G7

47 48 49 50 51 52 53 54 55

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

56 57 58 59 60 61 62 63 64

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CONDUCTOR

- 8 -

LESTER LEAPS IN

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72 73

Chord symbols: E9, A, Bwi, C9, A, D7, G7(b9), G7, C, Am7, G, Am7, Bb, Gm7, F7(b9), F7, Bb, Gm7, F7(b9), F7, Bb, Gm7.

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

74 75 76 77 78 79 80 81 82

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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

83

84

85

86

87

88

89

90

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

91 92 93 94 95 96 97 98

SOLO

C C7 F7 F#7 C6 C#6

1ST TPT. CUE

1ST TBN. CUE

END TBN. CUE

8b6 D#7 C#7 F7 Bb Bb7 Eb7 Eb7 Bb6 Bb#6 Bb Bb6 D7

8b 8b7 Eb7 Eb7 Bb6 Bb#6 Bb Bb6

91 92 93 94 95 96 97 98

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

99

100

101

102

103

104

105

106

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO Gtr

Octave Tremolo

107 108 109 110 111 112 113 114

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. w/Bass

PNO.

BASS

DRUMS

115 116 117 118 119 120 121 122

121

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

123 124 125 126 127 128 129 130

OPTIONAL TACET

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FL. 1

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

137

Preview Requires Purchase

FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

140 141 142 143 144 145 146 147 148

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FL. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

W/BASS

W/BASS

PLAY

149 150 151 152 153 154 155 156