

JAZZ BAND SERIES



Pick Up the Pieces

ROGER BALL, MALCOLM DUNCAN, ALAN GORRIE, HAMISH STUART,
ROBBIE McINTOSH and OWEN McINTYRE

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

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

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)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

This funky tune may have been written in 1974, but it still rocks today! Funky is the key word, from start to finish. The band and especially the rhythm section should keep the energy flowing but never let the groove rush; keep it in the “pocket.” Listen to the original version from the group Average White Band or the demo track at www.alfred.com/downloads.

The rhythmic rock figures in this chart should be approached with precision and accuracy. Each section must think together, listen closely to each other and be consistent. The last sixteenth of the grouping should be short, just as notated. The most important aspect of accurately playing the syncopated rhythms is to think subdivision. Although there are the basic four beats per measure, the underlying implied groove is four groups of sixteenth notes per measure. That concept should help the players when encountering the syncopation. The good news is that the rhythms repeat, so once the band has a grasp, they should become comfortable with the rhythmic figures.

The trombones have background figures that are critical to the groove or feel. For example, in measure eight, the two sixteenths should be played “doo-dit”—short, concise and tight.

In general, accurate articulation is essential to the band sounding tight and clean. Rooftop accents (▲) are played detached; staccato notes are played short but not clipped, but most importantly, play them together. There are a few sharp-9 chords that are distinctive in this chart. For example, beat four in measure 21. Point out to the band that the dissonance created by the ninth and the raised or sharp ninth (an octave and a ½ step apart) is what makes that chord sound so funky—don’t let the band shy away from the dissonance—blend it.

At measure 41, the saxes can play the unison soli as a section or you can designate one sax player to play it as a solo if desired. If the section plays it, make sure it’s in tune.

Measure 53 is the break-down section. Starting with the bari sax, bass and piano left hand, the band will build section by section. Keep it tight and steady, and think subdivision. The rhythm section drops out at measure 61—keep the energy flowing.

The bass part from measure 6 on is similar; direct the bassist to always practice with a metronome. The guitar player should listen to the drummer and bass player to find the pocket.

Enjoy!

—Victor Lopez



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Publishing Co.

CONDUCTOR
30636S

PICK UP THE PIECES

By ROGER BALL, MALCOM DUNCAN,
ALAN GORRIE, HAMISH STUART,
ROBBIE MCINTOSH and OWEN MCINTYRE
Arranged by VICTOR LOPEZ

Rock $\text{♩} = 96-108$

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

4TH TROMBONE

GIITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7

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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

8

9

10

11

12

13

14

14

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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

15

16

17

18

19

20

21

48

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22

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

23

24

25

26

27

28

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This image shows a page of a musical score, likely for a band or orchestra. The score is written for multiple instruments and voices, including Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page, indicating that this is a preview of a document that requires purchase.

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

41 UNISON SOLI (OPT. SAX SOLO)

UNISON SOLI (OPT. SAX SOLO)

UNISON SOLI (OPT. SAX SOLO)

UNISON SOLI (OPT. SAX SOLO)

36 37 38 39 40 41 42

FILL

m2

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

43 44 45 46 47 48 49

53

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

W/BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

N.C.

QW7/B7 F#7/A F#7/Ab N.C.

PNO.

BASS

N.C.

W/BARI. SAX

PT (ON SHELL)

SH. TOM

DRUMS

50

51

52

S.D. CROSS STICK (3-5 CLAVE) 53

54

55

56

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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

CLAVES

57

58

59

60

61

62

63

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

64 65 66 67 68 69 70

Legal Download Required

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

71

72

73

74

75

76

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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

78

85

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

84

85

86

87

88

89

90

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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

91 92 93 94 95 96 97

FILL

Chord symbols: D7(#9), D7(b9), E7(#9), E7(b9)

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