

YOUNG JAZZ ENSEMBLE

 Belwin™ JAZZ
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Two Front Teeth

Words and Music by DON GARDNER

Arranged by PAUL BAKER

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

Although this song was originally created as a comic novelty number many years ago, I have chosen to approach it as a true jazz samba.

After the concert chorale intro, all the traditional stylistic techniques should apply. For example, all articulations need to be followed closely and played aggressively. Short notes need to be really short and clean while all accents need to be hit hard. There is an exception to this rule, however. Whenever the “bridge” material appears (measures 33–36, 41–46, 127–130, and 135–140), the style needs to briefly switch to a much broader approach on the longer notes. Those accents should be more breath accented than tongued.

In the rhythm section, the piano has both written figures specific to the ensemble as well as whole-note chords where general “comping” is required. The pianist can play the whole notes but is encouraged to create their own rhythms using the written-out voicings. Beyond that, the piano player is free to rearrange those voicings through inversions or octave displacements.

Measure 47–48 are an orchestrated “special effect” carried over from the original song. At this point in the original song lyrics, the singer attempts to whistle but can’t, due to the missing front teeth. However, with a fully-empowered saxophone section we CAN make some noise. All of which is to say that those two measures should be a featured point played loud and proud!

Speaking of dynamics, I can’t stress enough for the ensemble to accurately perform all written dynamics including each crescendo and diminuendo. Particularly important are figures such as the brass chord in measure 24 and 56—make it a real statement. The saxes have a *subito* *mf* that needs to be observed in 37 so as not to cover the trombone section melody there.

The montuna section at measure 67 begins with the piano melody and layers each section on successive passes. Let this build in volume as it builds in density—it’s all leading to the climax and drum solo at 75. The end of the drum solo should decrease in volume to allow for the start of the trumpet solo. Be sure the entire rhythm section is playing at a moderate volume behind the trumpet soloist, accompanying, not competing.

The shout section at measure 143 should be the most aggressive part of the chart. The horns need to be tight and clean with their articulations and the drummer can bash away on the crash cymbals. Finally, make sure all the horns are playing the crescendo through measures 160–161 so that the energy doesn’t die just before the final punch.

The intro is in stark contrast to the rest of the chart. It should be performed as a concert band chorale—smoothly and broadly. Attention should be paid to balance and blend, as well as a warm and cohesive ensemble tone. Take care to check for an appropriate balance of the bass to the horns. The count-off into the samba can occur while the band is holding the fermata in measure 8.

I hope you and your band will enjoy this chart on your holiday program and possibly at a festival.

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
38671S

TWO FRONT TEETH

By DON GARDNER
Arranged by PAUL BAKER

RUBATO $\text{d} = \frac{9}{8}$

C FLUTE

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE
(OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE
(OPTIONAL)

4TH TROMBONE
(OPTIONAL)

GUITAR
(OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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CONDUCTOR

-2-

TWO FRONT TEETH

(9) SAMBA $d = 98-106$

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

9 10 SIM. 11 12 13 14 15 16

CONDUCTOR

- 3 -

TWO FRONT TEETH

(17)

FLUTE

ALTO 1

ALTO 2

PLAY

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

E^bMA7

F#7

SIM.

PNO.

E^bMA7

F#7

E^bMA7

BASS

E^bMA7

F#7

DRUMS

17

18

19

20

21

22

23

24

Two Front Teeth

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

CONDUCTOR

- 6 -

TWO FRONT TEETH

33

34

35

36

37

38

39

40

CONDUCTOR

- 6 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

TSN. 3

PLAY

Chi

Bm7(b5) G7(45)

Am7(b5) F#7

F#7

41 42 43 44 45 46 47 48

CONDUCTOR

- 7 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

(49)

(50)

(51)

(52)

(53)

(54)

(55)

(56)

(57)

Two Front Teeth

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CONDUCTOR

- 8 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

58

59

60

61

62

63

64

65

66

Eⁿi E^b A^b A^o E^b/B^b B^{b7(9)} E^b B^{b7(9)} E⁷ F#M7 B^{b7}

Eⁿi E^b A^b A^o E^b/B^b B^{b7(9)} E^b B^{b7(9)} E⁷ F#M7 B^{b7}

F#M7 B^{b7}

FILL-----

CONDUCTOR

-9-

TWO FRONT TEETH

(67) REPEAT 4 TIMES
PLAY 4TH TIME ONLY

FLUTE

PLAY 2ND AND 4TH TIME ONLY

ALTO 1

MÉ PLAY 2ND AND 4TH TIME ONLY

ALTO 2

MÉ PLAY 2ND AND 4TH TIME ONLY

TENOR 1

MÉ PLAY 2ND AND 4TH TIME ONLY

TENOR 2

MÉ PLAY 2ND, 2D AND 4TH TIME ONLY

BARI.

MÉ PLAY 4TH TIME ONLY

TPT. 1

PLAY 4TH TIME ONLY

TPT. 2

PLAY 4TH TIME ONLY

TPT. 3

PLAY 4TH TIME ONLY

TPT. 4

PLAY 4TH TIME ONLY

MÉ PLAY 2ND, 2D AND 4TH TIME ONLY

TBN. 1

MÉ PLAY 2ND, 2D AND 4TH TIME ONLY

TBN. 2

MÉ PLAY 2ND, 2D AND 4TH TIME ONLY

TBN. 3

MÉ PLAY 2ND, 2D AND 4TH TIME ONLY

4TH TBN.

MÉ

Gtr.

Solo Eb7

sim. Eb7

PNO.

BASS

MÉ MONTONO

DRUMS

PLAY LAST TIME ONLY

CONDUCTOR

- 10 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSOON

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GRTR.

PNO.

BASS

DRUMS

75

76

77

78

79

80

81

82

SOLO (AS WRITTEN OR AD LIB.)

E♭ (TPT SOLO)

D♭ (TPT SOLO)

E♭ (TPT SOLO)

D♭ (TPT SOLO)

END SOLO (TPT SOLO)

TIME

SOLO

Two Front Teeth

CONDUCTOR

- 11 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GR. 2

PNO.

BASS

DRUMS

83

84

85

86

87

88

89

90

BACKGROUND

BACKGROUND

BACKGROUND

BACKGROUND

BACKGROUND

Two Front Teeth

CONDUCTOR

- 12 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

91

92

93

94

95

96

97

98

CONDUCTOR

- 13 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

(108)

Qui F#mi B♭ E♭ Dm7(b5) G7(b9) Cmi F7

Qui F#mi B♭ E♭ Dm7(b5) G7(b9) Cmi F7

Qui F#mi B♭ E♭ Dm7(b5) G7(b9) Cmi F7

99 100 101 102 103 104 105 106

CONDUCTOR

- 14 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DEUMS

107 108 109 110 111 112 113 114

SOLO (AS WRITTEN OR AD LIB.)
E♭ MAJ 7

CONDUCTOR

- 15 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

BACKGROUND

BACKGROUND

BACKGROUND

BACKGROUND

BACKGROUND

115

116

117

118

119

120

121

122

CONDUCTOR

- 16 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

123

124

125

126

127

128

129

130

(127)

Two Front Teeth

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CONDUCTOR

- 17 -

TWO FRONT TEETH

FLUTE

ALTO 1 SUSITO m²

ALTO 2 SUSITO m²

TENOR 1 SUSITO m²

TENOR 2 SUSITO m²

BASS SUSITO m²

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR. GM7 FM7 B7 EM7 CMi F9

PNO. GM7 FM7 B7 EM7 CMi F9

BASS GM7 FM7 B7 EM7 CMi F9

DRUMS FILL -----

131 132 133 134 135 136 137 138

CONDUCTOR

- 18 -

TWO FRONT TEETH

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

Drums

139 140 141 142 143 144 145 146

CONDUCTOR

- 19 -

TWO FRONT TEETH

A page of musical notation for a 15-piece ensemble. The page is filled with red diagonal text reading "Legal Use Requires Purchase Only".

The musical score includes parts for:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BASSI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- 4TH TBN.
- GTR.
- PNO.
- BASS
- DRUMS

The score is numbered from 147 to 154. Measure 151 is highlighted with a small bracket above the staff. The key signature changes frequently, including B7, A7, E7, and G7 chords. The tempo is indicated as "TWO FRONT TEETH".

CONDUCTOR

- 20 -

TWO FRONT TEETH

A musical score page featuring 16 staves for various instruments. The instruments listed on the left are: CONDUCTOR, FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASSI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, 4TH TBN., GTR., PNO., and BASS. DRUMS is also mentioned at the bottom. The score is in common time, with a key signature of one flat. Measure numbers 155 through 162 are indicated at the bottom of each staff. The title 'TWO FRONT TEETH' is in the top right corner. The entire page is overlaid with a large, semi-transparent red watermark that reads 'Legal Use Requires Purchase' diagonally across it.

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