Through the Looking Glass

MIKE LEWIS

YOUNG JAZZ ENSEMBLE

INSTRUMENTATION

Conductor
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 Chords
Guitar (Optional)
Piano
Bass
Drums

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)

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NOTES TO THE CONDUCTOR

This ballad features the lead alto saxophone. The solo is smooth, lyrical and played as pretty as possible with plenty of air support for a solid tone. The ensemble backgrounds should stay dynamically under the solo. Moving inner parts should be brought out just a little to be heard.

One of the most important aspects of a ballad chart is releases within a section or the entire ensemble. Clean releases will make your band sound more rehearsed, tight and ultimately, more mature-sounding—I promise!

The sixteenth notes in measure 16 should be even and controlled, the tendency for young players is to rush—think relaxed. The quarter note triplet in measure 57 is often played uneven. Discuss the rhythmic concept of 3 notes equally played in 2 beats and spend a few moments perfecting this smooth-sounding rhythm.

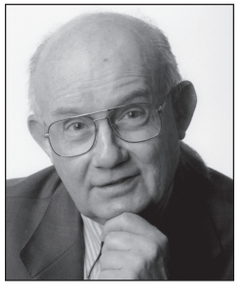
The rhythm section and the ensemble should approach this ballad with a straight-eighth or even-eighth feel. Again, the tendency is to rush this type of tempo, make sure the rhythm players practice with a metronome, it's vital to understanding the concept and feel.

The alto soloist should approach this solo by playing relaxed with a full sound, not necessarily loud, but full. The solo is written-out throughout with a suggested written improvised solo with chord changes. The soloist may experiment with some embellishments to touch on improvisation, but always in the style of the chart.

Measure 75 can be expanded to accommodate the alto solo with a brief cadenza if desired. Bring the band in on the "and" of beat 1 in measures 76 with a *fp* attack—exaggerate the dynamic for a full effect.

Please enjoy!

—Mike Lewis



Mike Lewis

Mike Lewis has been a freelance arranger/composer for many years. Starting with the "Jackie Gleason TV Variety Show" as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

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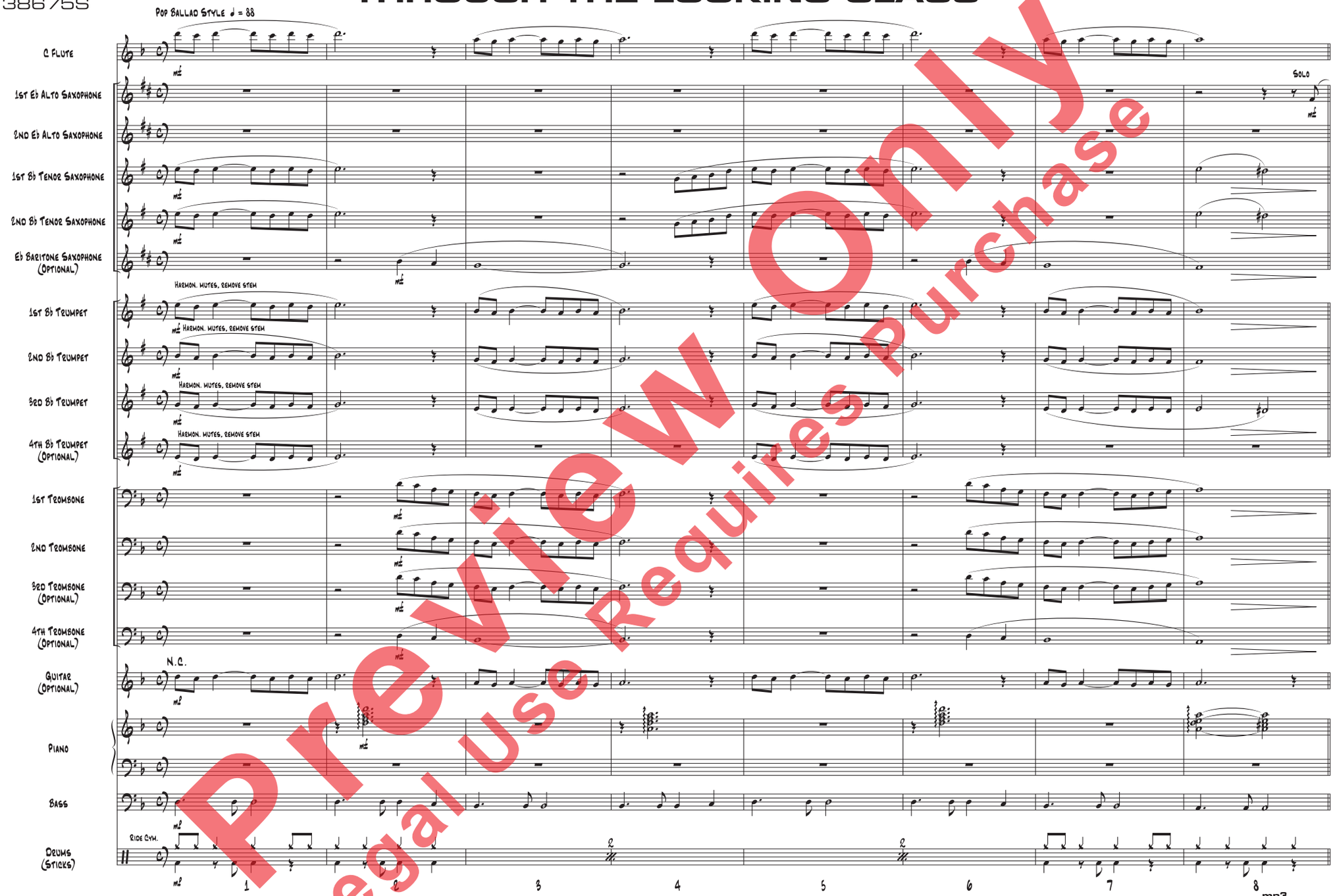
CONDUCTOR
38675S

THROUGH THE LOOKING GLASS

By MIKE LEWIS



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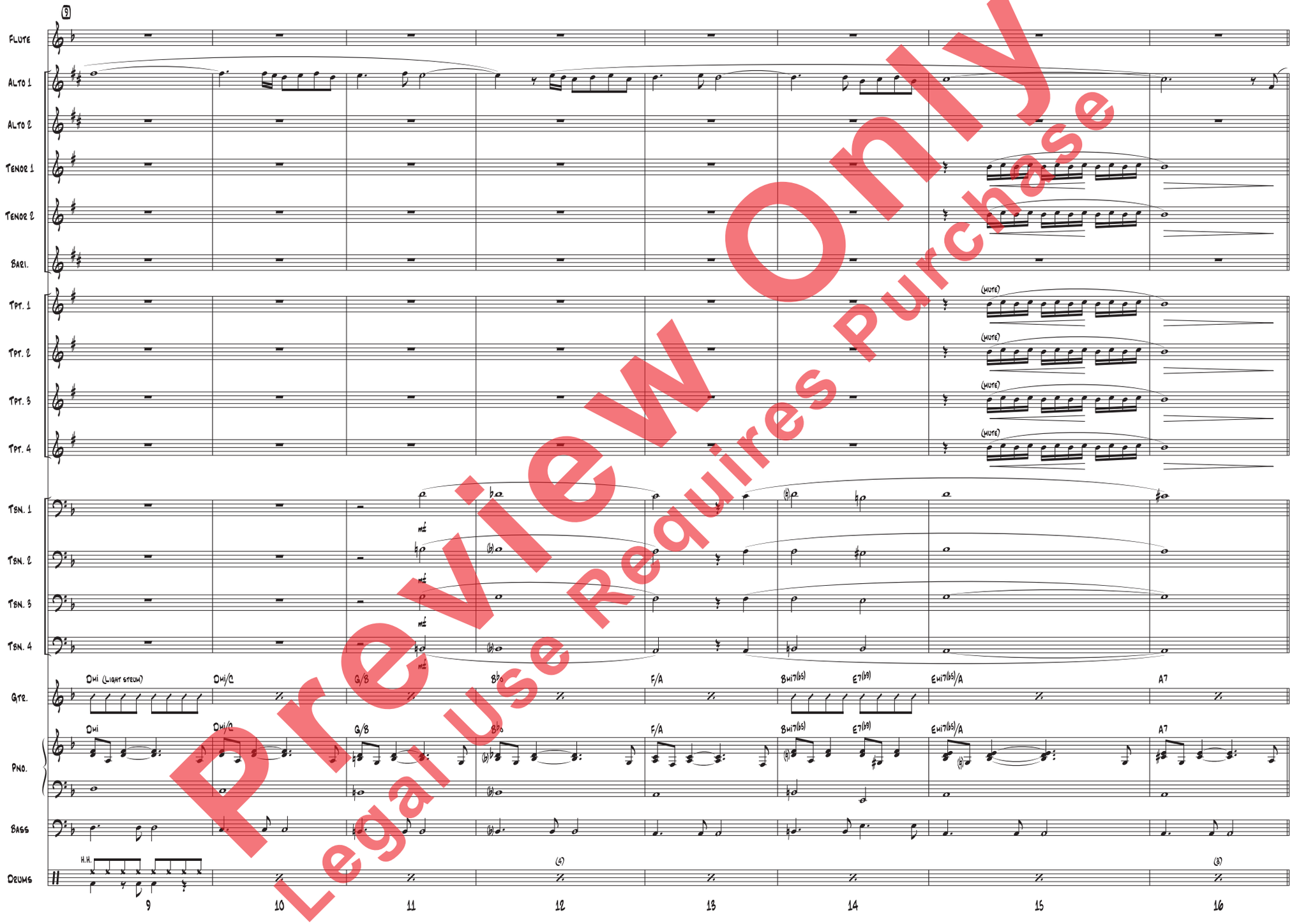

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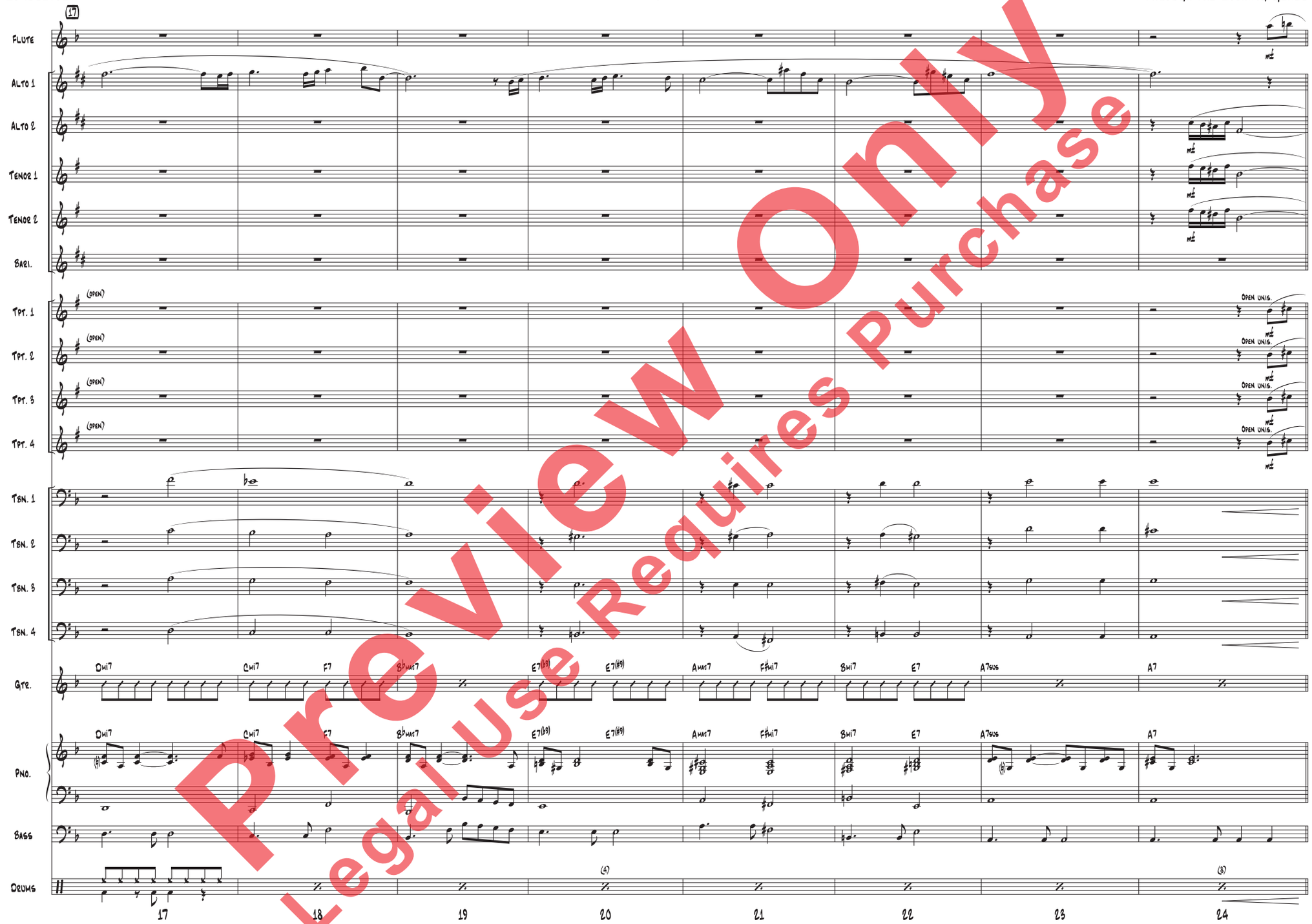

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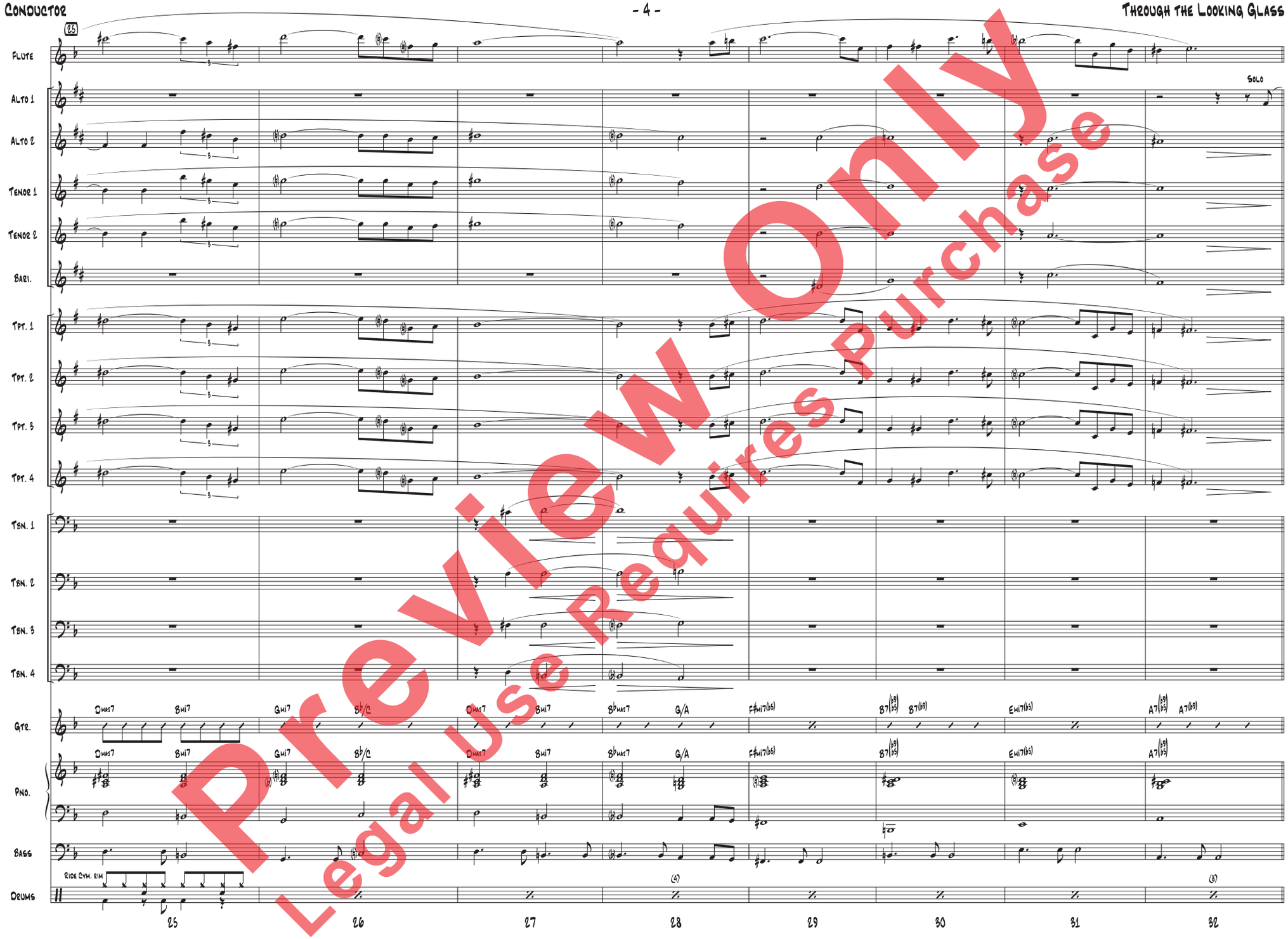

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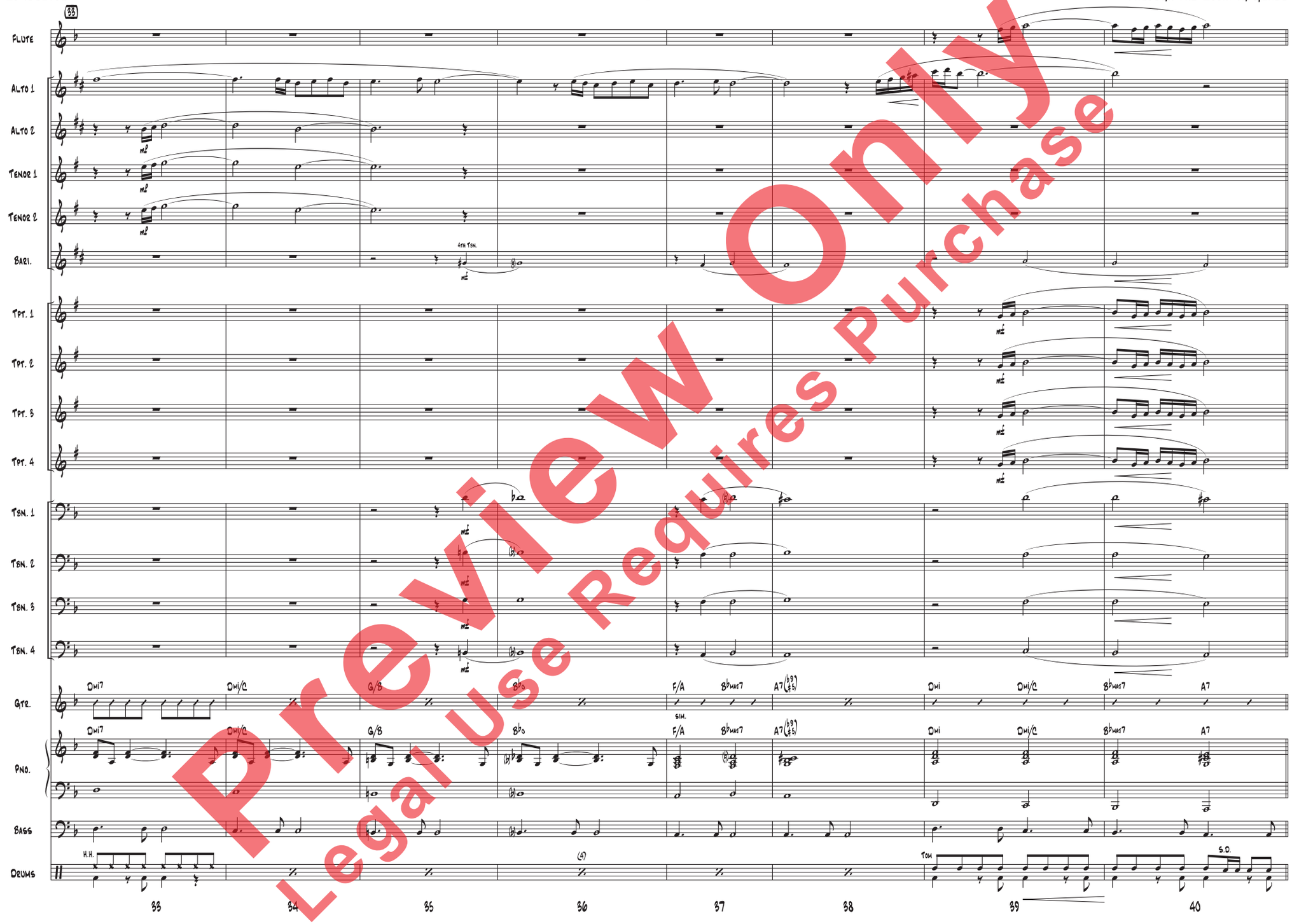

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Flute

Alto 1 — (Solo) Bmi | Bmi/A | E/G♯ | G° | D/F♯ | G♯mi7(♭5) | C♯7(♭9) | C♯mi7(♭5) | F♯7

Alto 2 — mf

Tenor 1 — mf

Tenor 2 — mf

Bari. — Play — mf

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 — mf

Tbn. 2 — mf

Tbn. 3 — mf

Tbn. 4 — mf

Gtr. — Dmi | Dmi/C | G/B | B♭° | F/A | Bmi7(♭5) | E7(♭9) | Emi7(♭5) | A7

Pno. — Dmi | Dmi/C | G/B | B♭° | F/A | Bmi7(♭5) | E7(♭9) | Emi7(♭5) | A7

Bass

Drums — Ride Cym. Rim — (4) — (8)

41 42 43 44 45 46 47 48

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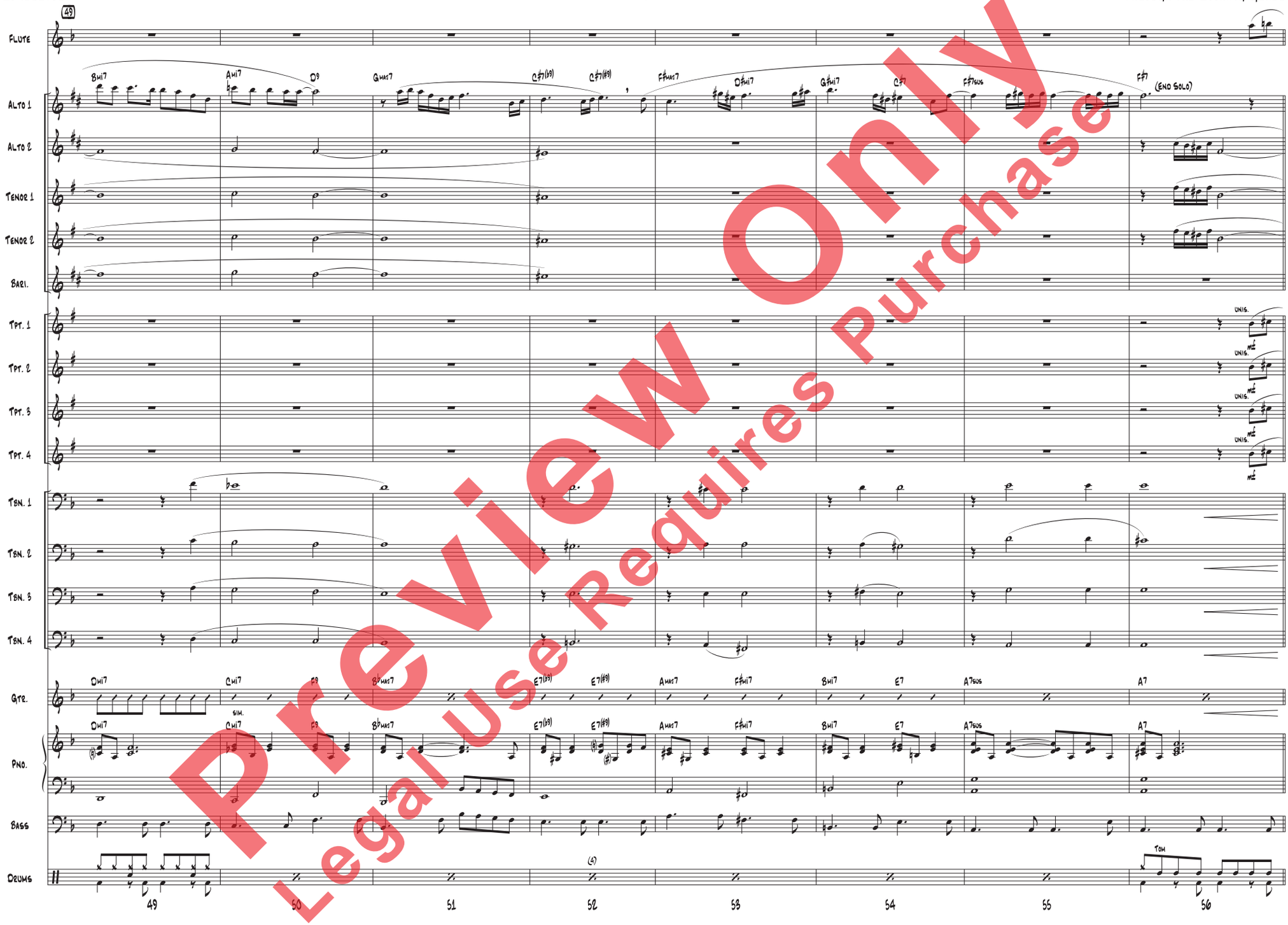

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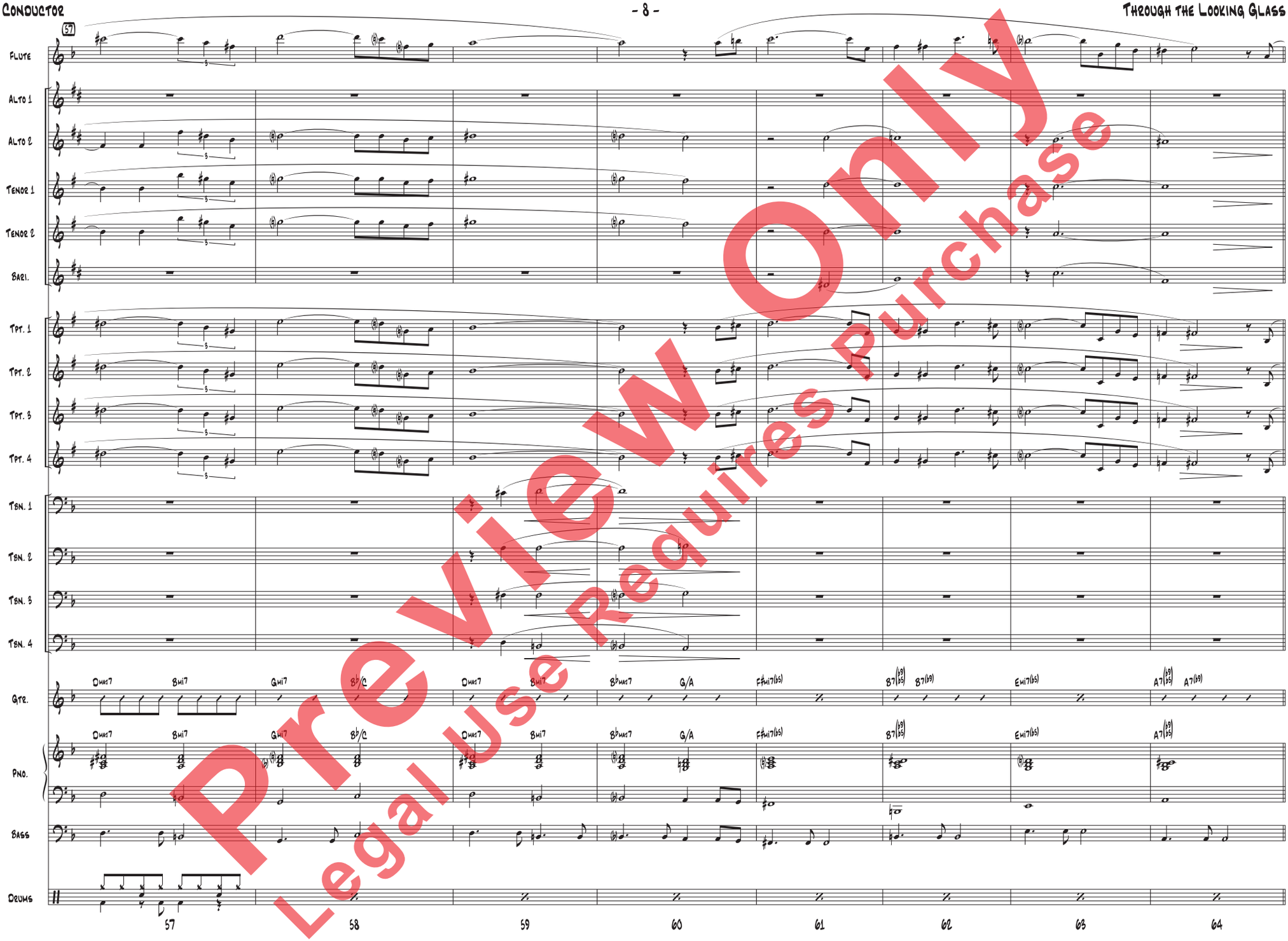

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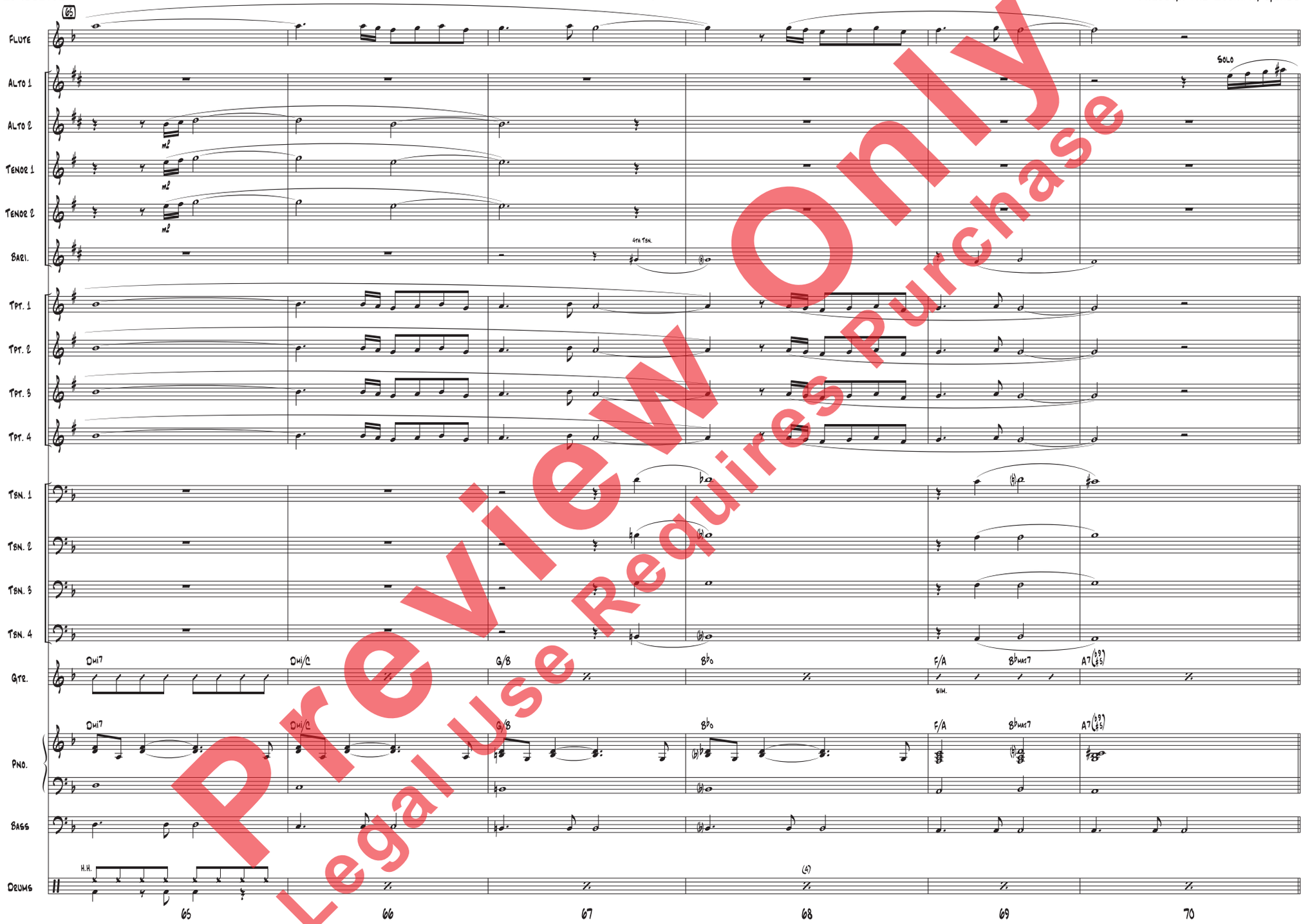

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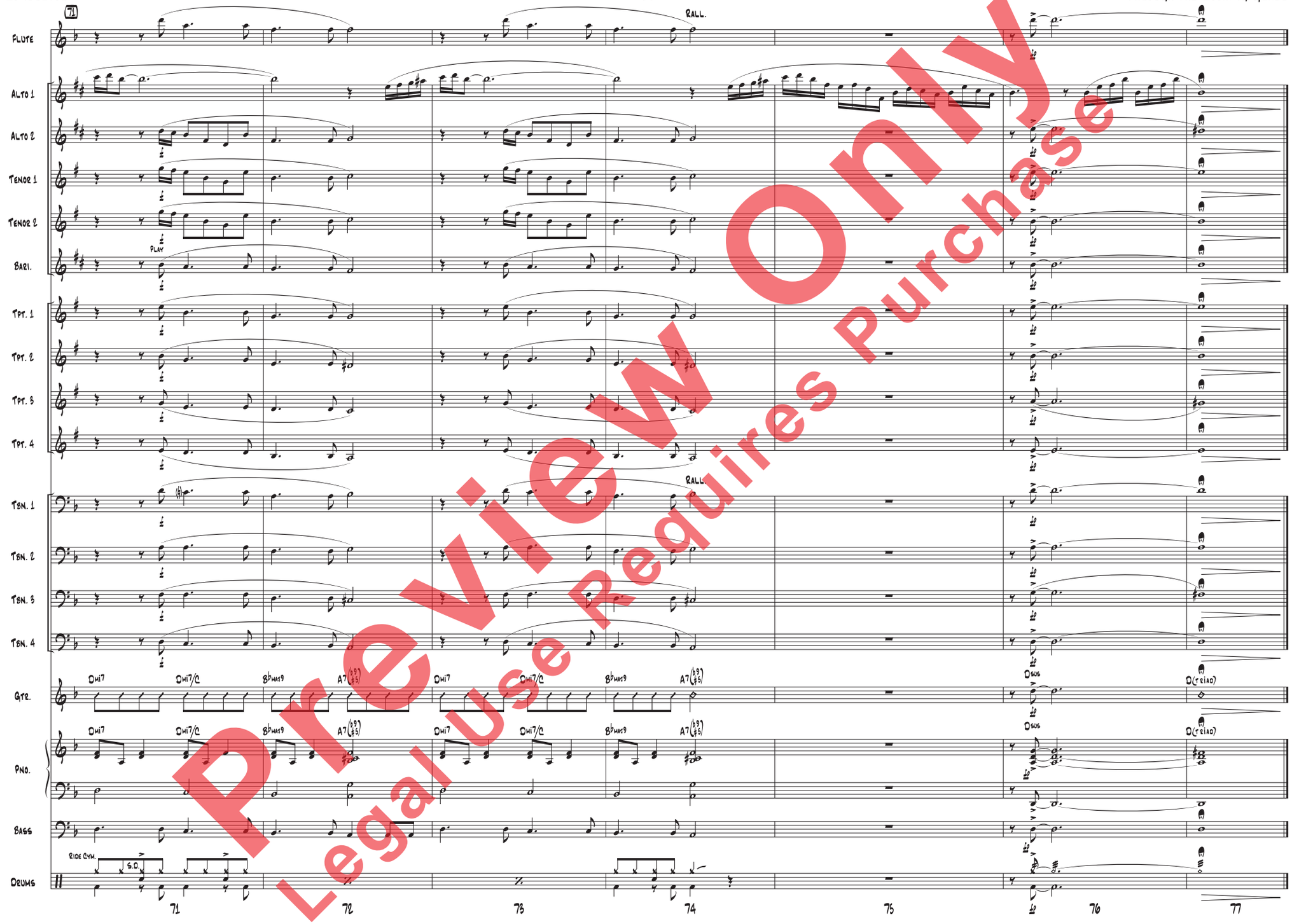

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