

YOUNG JAZZ ENSEMBLE



After You've Gone

TURNER LAYTON

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 Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone) | |
| 2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone) | |

PREVIEW
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NOTES TO THE CONDUCTOR

In this swing chart, eighth notes are swung in the Count Basie style. The intro reflects a melodic statement from the B section of the tune and the figure in measures 5–6 reoccurs as a tag at measures 26, 54, and again at 100 to end the chart.

Play close attention to the staccatos starting in measure 9. Typically in jazz and jazz ensemble arrangements, the last eighth note of a group will be short. Beats 3 and 4 of measure 10, which include a slur and tenuto followed by a staccato, should be played smoothly with the last note short, but avoid rushing the last note, relax. Housetops are short and accented, like a staccato, but a little longer and heavier—think “daht.” Quarter notes with no articulations are generally long or full value.

The (optional) guitar begins comping in a “Freddie Green” style at 9. For the best sound ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Strum straight quarter notes trying to cut off (mute) the sound of the chord right after striking the strings. Don’t strum from the wrist or fingers as playing from the wrist or fingers tends to sound very forced, and also tends to *drag* instead of *propel* the rhythm. The guitarist’s quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound. The piano is filling in with sparse rhythmic syncopations outlining the chord changes.

In 24 on the “and” of beat 3, the top four saxes and trumpets should accent the ♫ and come down dynamically under the bari and trombones along with the bass line in 25. Direct the trombones, bari sax, and rhythm section players to practice the diminished scale line in 25. The drum hi-hat in measure 32 is optional for time keeping behind the two-measure sax solo break.

The written solos are provided for alto 1 and trombone 2, but you can add solos as desired. In the solo section at 34, the rhythm section continues the same comping style however the piano is filling in the chord changes with more sustained patterns. Measures 34–37 provide an example of suggested piano comping and after that, just chord voicings are provided on the downbeats with slashes filling in the rest of the measure. The piano player should continue to comp in a similar pattern but always try to embellish—be creative but tasteful. In measures 42–53, the rhythm section should dynamically build along with the soloist and horn backgrounds.

The 2nd ending at 54 is a restatement of the intro figure and a tag-ending to the trombone solo. The drum fill in 60–61 should decrescendo into the softer soli section at 62. The rhythm section feel at 62 should change to a broken two-feel—half-notes in the bass with a few syncopations here and there, as well as a half-time ride cymbal pattern in the drums. This continues until 74, when the band becomes tutti and then back into a swing-four in measure 76. In 70, the melody is carried in the lower horns, with the higher horns playing a counter line. The horns come down again at the end of 79 to get under the lower horn melody line in 80–81. The drum fill in measures 82–83 is big and leads into the shout section at 84. Direct the band to observe the dynamics in 86–87. Beat four of 86 is a *SUBITO* $\frac{1}{16}$, and then quick crescendo through the quarter notes in 87. The saxes have a soli in measures 88–91, and the rest of the band is tacet at 90–91, therefore the saxes have to play strong, confident and in time to sustain the energy those two measures by themselves.

Measures 96–97 should be the high point of the shout section with the saxes carrying the melody with a strong unison line from 96–99 with the band out again in 98.

Specific sections to work on:

1. Practice the horns together at 9, working on the blend. Direct everyone to listen to the 1st trumpet player and try to support the melody in the 1st trumpet and 1st alto.
2. Practice the soli section starting at 62 with the horn soli playing over the broken two-feel in the rhythm section. Discuss how the unison line in 62–66 should sound like one person. This is done through listening closely to each other while playing the line.
3. Practice measure 70, making sure the higher counter line doesn’t overpower the melody in the lower horns.
4. Measure 91 in saxes sidesteps to a Dmaj7 chord. Have the saxes practice 90 and 91, which go from the key of A♭ major to D major.
5. Hit measures 98–99 to focus on from the saxes alone to the quick chord changes in the rhythm section and trombones.

Have fun!

—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
38679S

AFTER YOU'VE GONE

By TURNER LAYTON
Arranged by RICH SIGLER

SWING $\text{d} = 132$

C FLUTE (OPTIONAL)

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

RIDE CYM.

Cross Stick

SOLO

mp3

CONDUCTOR

-2-

AFTER YOU'VE GONE

Musical score for "AFTER YOU'VE GONE" featuring 16 staves:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4 (TPT. 1)
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GR. (GTR.)
- PNO.
- BASS
- DRUMS

Measure numbers at the bottom: 9, 10, 11, 12, 13, 14, 15, 16.

Key signatures and dynamics are indicated throughout the score.

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CONDUCTOR

- 3 -

AFTER YOU'VE GONE

(17)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

PLAY

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24 25

UNIS.

W/TNS.

W/TNS.

W/TNS.

FILL-

CONDUCTOR

- 4 -

AFTER YOU'VE GONE

(26)

FLUTE

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

Solo Break
G MAJ7

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ALTO SOLO

FILL

Conductor score for "After You've Gone". The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. Measure 26 shows a series of eighth-note patterns. Measure 27 begins a solo break for Alto 1, marked "Solo Break G Maj7". Measures 28-30 show harmonic changes between C major, Bb major, and Bb/E major. Measure 31 features an "ALTO SOLO". Measures 32-33 show a "FILL" section.

CONDUCTOR

- 6 -

AFTER YOU'VE GONE

2ND TIME ONLY

(34)

FLUTE

ALTO 1 SOLO 1ST TIME

ALTO 2 2ND TIME ONLY

TENOR 1 2ND TIME ONLY

TENOR 2 2ND TIME ONLY

BASS 2ND TIME ONLY

TPT. 1 2ND TIME ONLY

TPT. 2 2ND TIME ONLY

TPT. 3 2ND TIME ONLY

TPT. 4 2ND TIME ONLY

TBN. 1 SOLO 2ND TIME

TBN. 2 2ND TIME ONLY

TBN. 3 2ND TIME ONLY

TBN. 4 2ND TIME ONLY

GTR.

PNO.

BASS

DRUMS

CONTINUE (SIMILE)

FILL

PLAY BOTH TIMES

AFTER YOU'VE GONE

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CONDUCTOR

- 6 -

AFTER YOU'VE GONE

42

PLAY BOTH TIMES

FLUTE

B♭maj9 m7

B♭m169

Fmaj9

Amaj7/O

C9(HT)

Gm7

Gm7(b5)

E7

Dm7

C7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

PLAY BOTH TIMES

m7

PLAY BOTH TIMES

TPT. 2

PLAY BOTH TIMES

TPT. 3

PLAY BOTH TIMES

TPT. 4

PLAY BOTH TIMES

TBN. 1

OBmaj9

OBm169

(b) E

ABmaj9

CM7/F

F9(HT)

B♭m7

B♭m7(b5)

A♭b

G7

Fm7

E7

TBN. 2

TBN. 3

TBN. 4

PLAY BOTH TIMES

m7

PLAY BOTH TIMES

GTR.

PNO.

BASS

DRUMS

43

44

45

46

47

48

49

FILL

CONDUCTOR

- 7 -

AFTER YOU'VE GONE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

50 51 52 53 54 55 56 57

CONDUCTOR

- 8 -

AFTER YOU'VE GONE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

Cmaj/Eb
Bbmi/Eb
ENO SOLO A major 7

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLI

SOLI D^b

OB BROKEN TWO FEEL

OBmi Q^b15(b5) Abm9

Abm9 G^b15(b5) Abm9

Cmaj7 F7 B7 E7

E7 B7 Ab

SOLI

SOLI

OB BROKEN TWO FEEL

OBmi Q^b15(b5) Abm9

Cmaj7 F7 B7 E7

E7 B7 Ab

58 59 60 61 62 63 64 65 66 67

CONDUCTOR

- 9 -

AFTER YOU'VE GONE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

w/TPPS.

w/TBNS.

SOLI

D7Maj7 SOLI w/BONES

AbMaj9

Cm7

F7(b9)

Turni

8va

8va

68

69

70

71

72

73

74

75

CONDUCTOR

- 10 -

AFTER YOU'VE GONE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

76 77 78 79 80 81 82 83

CONDUCTOR

- 11 -

AFTER YOU'VE GONE

84 SHOUT!

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLI

SOLI

SOLI

SOLI

84 85 86 87 88 89 90 91

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CONDUCTOR

- 12 -

AFTER YOU'VE GONE

92

93

94

95

96

97

98

99

CONDUCTOR

- 13 -

AFTER YOU'VE GONE

Musical score for orchestra and choir. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The vocal parts are labeled with 'W/TNS.' (without strings) and 'W/TNS.' (without strings). The score is numbered 100 at the top left and 100-107 at the bottom. A large red watermark 'Review requires purchase' is diagonally across the page.

100

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DEUMS

W/TNS.
W/TNS.

SOLI

W/TNS.

100 101 102 103 104 105 106 107