

Armando's Big Band

ALLEN WITTIG

INSTRUMENTATION

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

PREMIER
JAZZ
SERIES

NOTES TO THE CONDUCTOR

This chart is written with a straight-eighth note Latin feel for the intro through measure 98 and again at measure 142 to the end. At 99, the chart kicks into a swing feel with a walking bass through to measure 141 which includes the saxophone solo before returning to the Latin feel. I suggest the bass player dig in aggressively on the walking bass line at measure 99 to clearly establish the swing groove. The drummer can anticipate these transitions by a few beats of set-up in the new feel. The Latin groove is similar to a samba with a two-feel, so try to maintain the flowing bounce of the two-feel but avoid letting the chart lay-back—focus on energy and forward motion throughout. Speaking of energy and focus, the rhythm section will really have to stay motivated to maintain the spark this chart requires. I suggest the entire band listen to the demo recording available to listen/download at alfred.com.

At measures 9 and 10, make sure the ensemble plays the indicated dynamic decrescendo and most importantly, maintain the pitch through the decrescendo. This dynamic occurs a few times in the chart.

Concerning articulation, the staccato indications are critical to this piece—to include the rhythm section. The staccatos are short, but never clipped; always make sure the tonality is established. There are a few marcato or rooftop accents (▲) in the chart, these are played detached and accented—think “daht.”

The melody features quarter note triplets throughout. It is very important that all triplet figures be played as evenly and smoothly as possible. In measures 11, the melody triplets should be played even and flow with motion toward the downbeat at 12. This melodic line occurs throughout the chart so it is critical that it be played the same way each time. The rhythm section and a few horns begin a descending triplet line at measure 26, maintain the energy flowing but avoid rushing. This descending line occurs a few times later in the chart. At measure 48, the melodic line played by saxes, trumpet 2, guitar and optional vibes should be solid and steady. This line occurs again at 56 in the trumpet section with saxes playing (*mf*) a more complex counter line behind them—keep the dynamics light so the players can hear each other and to the rhythm section. Measures 64, 131 and 174 feature an ensemble (or brass) rhythm that can easily bog down the tempo. Even though the figure is indicated $\frac{3}{4}$ or $\frac{6}{8}$, make sure the time is accurate, don't lay back!

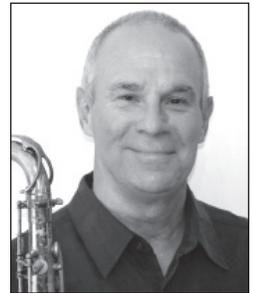
There are two potentially tricky rhythmic motives in the piece which I suggest be addressed before sight-reading and rehearsing.

- (1) The first example pits a 3-against-2 rhythm in measures 44–46. Notice the quarter note triplets contrasting with the quarter notes and half note. I suggest rehearsing each line separately at a slow tempo and then putting them together which will help the players understand how the two lines mesh.
- (2) The next example occurs throughout the piece as a sustained rhythmic engine over which the tenor soloist plays at measure 75. This is more challenging than it looks because there is no clear rhythmic pulse—listen closely to the drummer's hi-hat for time and catch the hits in 79 and 80. This sustained rhythm section figure will occur later at 142 and continue into 150 over which complex ensemble lines are played. The ensemble horns will need a solid rhythm foundation to play their lines. I suggest the rhythm section work on these sustained passages to lock in a solid time feel.

The tenor saxophone solo is written out for the first time at measure 75 as a suggestion of what the soloist might play over the chord changes. Because this section is repeated three times, the soloist will need to invent something for the other two passes. I suggest pentatonic scales, based on the root of the chord change and for the repeated pass at measure 99 as well.

There is an optional soprano saxophone part included to be used if instrumentation allows in lieu of the alto 1 part. The optional vibes part will offer a nice color to the ensemble sound. I hope you enjoy performing *Armando's Big Band*. FYI, this piece in its original version was performed by both the USAF Airmen of Note and the USAF Falconaires.

—Allen Wittig



Allen Wittig

Allen Wittig is a professional composer, arranger, music director and saxophonist with thirty-five years experience. He studied composition, theory, saxophone and flute at the University of Memphis, University of Akron and Kent State University prior to joining the USAF Band career field as a staff arranger. He has written hundreds of arrangements for various ensembles including jazz, concert, pop/rock ensembles, woodwind and brass quintets and which have been played throughout US and Europe. Mr. Wittig holds a bachelor's degree in Humanities from the University of Maryland.

CONDUCTOR
38685S

STRAIGHT EIGHTHS $\text{♩} = 108-120$

ARMANDO'S BIG BAND

By ALLEN WITTIG

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

FLUGELHORN (OPT. TRP.)

N.C.

GIUITAR

VIBRAPHONE

PIANO

BASS (ELECTRIC)

DRUMS

RIDE CYM.

1 2 3 4 5 6 7

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CONDUCTOR

ARMANDO'S BIG BAND

w/TEN., TPT., GTR. - 2 - 12

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

Legal Use Requires Purchase

W/TEN., TPT., GTR. - 2 - 12

w/ALTO, TPT., GTR.

TO HARMON MUTE

TO HARMON MUTE

TO HARMON MUTE

w/SAXES, TPT.

w/SAXES, TPT.

w/SAXES, TPT.

PED.

H.H.

8

9

10

11

12

13

14

15

CONDUCTOR

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The score spans measures 16 to 22. A large red watermark 'Preview Only' is overlaid diagonally across the page.

16

17

18

19

20

21

22

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. 1
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
VIBES
PNO.
BASS
DRUMS

23 24 25 26 27 28 29

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The image shows a page of a musical score for a big band, specifically for the conductor. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of 13 staves, each labeled with an instrument or voice part: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. 1, TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The music is divided into measures, with measure numbers 23 through 29 indicated at the bottom. Dynamic markings such as *creso.*, *mf*, and *sub. mf* are present throughout the score. A large, diagonal watermark reading "Legal Use Requires Purchase" is overlaid on the page.

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAEI, TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GRE., VIBES, PNO., BASS, and DRUMS. The score includes various musical notations such as dynamics (e.g., *mf*, *ff*, *crsso.*), articulation (e.g., *acc.*, *tr.*), and performance instructions (e.g., *HARMON MUTE*, *(FLG. HN.)*, *(RIDE)*). The score is divided into measures 30 through 36.

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48

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI, TRPT. 1, TRPT. 2, TRPT. 3, TRPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mezzo*, *cresc.*, *rit.*).

Chord progression for PNO. and BASS:

A7	A7/G	A7/F#	F#m7	E7	E7m7	C9	B7(b9)	E9	D9
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Drum notation includes *RISE CYM.* and *cresc.* markings.



CONDUCTOR

50

w/Tprs.

(OPEN)

TO Tpt.

(OPEN)

(OPEN)

w/Tprs.

w/Tprs.

RIDE CYM.

Opt. SVA

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading 'Preview Requires Purchase'.

Chord progression for PNO. and BASS:

C9 B7(#9) Em7 Fmaj7 E7(#9) Am Am Am/G Am/F# Fmaj7 Em7 Eb7(#9) C9 B7(#9) Eb9 D9

53 54 55 56 57 58 59 60

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

VIOLAS

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68

Opt. SVA

Opt. SVA

RIDE CYM. ME

C9 B+7(#9) Em7 Fmaj7 E7(#9) Awi

65



ALTO 1

ALTO 2

TENOR 1 *D/E SOLO*

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4 *TO TPT.*

TBN. 1 *3RD TIME ONLY*

TBN. 2 *3RD TIME ONLY*

TBN. 3 *3RD TIME ONLY*

BASS TBN. *3RD TIME ONLY*

GTR. *C/D* *B^b/C* *C/D* *D^b/E^b*

VIBES *m^f* *C/D* *B^b/C* *C/D* *D^b/E^b*

PNO. *Slightly Louder Each Time* *3RD TIME ONLY*

BASS *Slightly Louder Each Time*

DRUMS *H.H.* *m^f Slightly Louder Each Time*

75 76 77 78 79 80 81 82



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

H.H.

83 84 85 86 87 88 89 90

Chords: E_{b9}/D , $A_{b7}(acc^4)/D$, D_{maj}^9 , $D_{b7}(acc^4)$, D_{b9}/C , $G_{b7}(acc^4)/C$, C_{maj}^9 , $C_{b7}(acc^4)$

Annotations: $scz-2$



ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

107 108 109 110 111 112 113 114

Chord progression: E9, E9, D9, C#7(#9), F#m7, Gmaj7, F#7(#5), Bm

Chord progression: Eb9, D9, C9, B7(#9), Em7, Fmaj7, E7(#5), Am

Chord progression: Eb9, D9, C9, B7(#9), Em7, Fmaj7, E7(#5), Am

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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

BASS TBN.

GR.

VIBES

PNO.

BASS

DRUMS

Swing on ride

AD LIB.

115 116 117 118 119 120 121 122

Chords: Bm1, Bm1/A, Bm1/G#, Gm7, F#m1, F7(#9), D9, C#7(b9), Aui, Aui/G, Aui/F#, Fm7, Eui, Eb7(#9), C9, B7(b9)

Annotations: HARMON MUTE, ME, SWING ON RIDE, AD LIB.



Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARitone, TRUMPET 1-4, TROMBONE 1-3, BASS TROMBONE, GUITAR, VIBES, PIANO, BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Only! Legal Use Requires Purchase".

Chord symbols: m^2 , E^9 , D^9 , $C\#7(\#9)$, $F\#m7$, $Gm\#7$, $F\#7(\#9)$, Bm , E^b9 , D^9 , C^9 , $B7(\#9)$, $E7m7$, $Fm\#7$, $E7(\#9)$, $A7m$.

Measure numbers: 123, 124, 125, 126, 127, 128, 129, 130, 131.

Annotations: "Opt. SVA", "END SOLO".

Musical score for CONDUCTOR, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI, TRPT. 1, TRPT. 2, TRPT. 3, TRPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The score includes measures 132 through 138. A large red watermark 'Preview Only' is overlaid diagonally across the page. The conductor part includes the instruction '132 STRAIGHT EIGHTHS (AS BEFORE)'. The drum part includes the instruction 'RIDE CWM.'.

142

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The score includes musical notation, dynamics (p), and articulation (accents) across measures 139 to 146.

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139

140

141

142

143

144

145

146

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI, TRUMPET 1-4, TROMBONE 1-3, BASS TROMBONE, GTR., VIBES, PNO., BASS, and DRUMS. The score includes a large red watermark: "Pre-View Only! Legal Use Requires Purchase".

Key features of the score include:

- UNIS. SOLI:** Unison solo markings for Tenor 2, Bari, Trombone 1, and Trombone 2.
- Chord Progression:** Gtr. and Vibes parts show a progression of chords: C/D, D⁹/E^b, C/D, B⁹/A, and C/D.
- Measure Numbers:** 147, 148, 149, 150, 151, 152, 153, 154.

CONDUCTOR

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The score includes measures 163 through 169. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the page.

163

164

165

166

167

168

169

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

VIBES

PNO.

BASS

DRUMS

170 171 172 173 174 175 176 177

(W/SAXES)

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

(W/SAXES)

(W/SAXES)

SOLO FILL

SOLO FILL

178 179 180 181 182 183 184 185

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

VIOLAS

PNO.

BASS

DRUMS

186 187 188 189 190 191 192 193

Legal Use Requires Purchase

PREVIEW ONLY

SOLO FILL

WALK

ENS.

ENG.

Chord symbols: Awi, Aw/G, Aw/#, Fmaj7, Ewi9, Eb9, Ewi7, Eb7(#9), C9, B7(#9), Ewi, Eb9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

VIBES

PNO.

BASS

DRUMS

SOLO FILL

ENG.

SOLO FILL

194 195 196 197 198 199 200 201



Musical score for CONDUCTOR 202, page - 27 - of ARMANDO'S BIG BAND. The score includes parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. (Baritone), TPT. 1-4 (Trumpets), TBN. 1-3 (Tenors), BASS TBN. (Bass Trombone), GTR. (Guitar), VIBES, PNO. (Piano), BASS, and DRUMS. The score is marked with a large red watermark: "Preview Only Requires Purchase".

Key features of the score include:

- Key Signature:** Two sharps (F# and C#).
- Tempo/Style:** Indicated by a '202' in a box at the top left.
- Instrumentation:** Standard big band instrumentation including woodwinds, brass, guitar, vibraphone, piano, bass, and drums.
- Chord Progression:** The guitar part shows a sequence of chords: Cmaj7, Dmi7, Ewi7, Dmi7, Cmaj7, Dmi7, Ewi7, Dmi7, Cmaj7, Dmi7, Ewi7, Dmi7, Cmi7, Dmi7, Ebmaj7, Dmi7.
- Performance Markings:** Includes 'UNIS. SOLI' markings for the Baritone and Bass Trombone parts, and 'm2' (mezzo-forte) dynamics.
- Measure Numbers:** The bottom of the page is marked with measure numbers: 202, 203, 204, 205, 206, 207, 208, 209.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.
CUE: 2ND TEN.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.
E^bMA7 F#7 G#7 F#7 E^bMA7 F#7 G#MA7 F#7 G#MA7 A^b7 B^b7 A^b7 A/B G/A C/D B^b/C

VIBES
E^bMA7 F#7 G#7 F#7 E^bMA7 F#7 G#MA7 F#7 G#MA7 A^b7 B^b7 A^b7 A/B G/A C/D B^b/C

PNO.

BASS

DRUMS
RIDE CYM.

210 211 212 213 214 215 216 217

Legal Use Requires Purchase

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *F#11/Bb*

VIBES *F#11/B*

PNO. *F#11/Bb*

BASS

DRUMS *(DRUM CR.)* SOLO FILL

The image shows a page of a musical score for a conductor, page 29 of Armando's Big Band. The score is written for a large ensemble including Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Vibes, Piano, Bass, and Drums. The music is in a key with two sharps (F# and C#) and a common time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings. The page number "29" is centered at the top, and the band name "ARMANDO'S BIG BAND" is in the top right corner. The conductor's part is indicated in the top left. The drum part includes a "SOLO FILL" section. The page is numbered 218, 219, 220, 221, 222, 223, and 224 at the bottom.