

# FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

## Misty

ERROLL GARNER

Arranged by TERRY WHITE

### INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone (Optional)
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	Guitar Chords
2nd B $\flat$ Tenor Saxophone (Optional)	Guitar (Optional)
E $\flat$ Baritone Saxophone (Optional)	Piano
1st B $\flat$ Trumpet	Bass
2nd B $\flat$ Trumpet	Drums
3rd B $\flat$ Trumpet (Optional)	

### Optional/Alternate Parts

C Flute  
B $\flat$  Clarinet  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)

## NOTES TO THE CONDUCTOR

Composed by the great jazz pianist Erroll Garner in 1954, *Misty* has been considered a jazz classic and part of the standard jazz repertoire for all jazz musicians. Originally composed as an instrumental tune, it later had lyrics written for it by Johnny Burke. The Erroll Garner recorded version is in the Grammy Hall of Fame.

This grade 1 arrangement takes a different approach of the tune from the traditional solo ballad that is commonly performed. More in the style of Neal Hefti's composition "Li'l Darlin'", this arrangement challenges the ensemble to develop a "laid-back" style, much like that of Count Basie's band.

At the slow swing tempo of this chart, the ensemble may have some difficulty interpreting a frequently occurring triplet rhythm. In order to avoid the quarter note triplets that are usually associated with the melody, I wrote a slightly syncopated alternative rhythm incorporated in many places in the chart. This example illustrates the more complex triplet rhythm:



This example shows the alternative syncopated rhythm of the same melodic idea:



I hope this rhythm will help the students to see and understand the division of the beat.

The students will be better able to see the division of the beat with this rhythm where a triplet at a slow tempo tends to lead to some guess work.

However, the overall articulation throughout the chart in this slow swing style should be precise. Direct the students to work on their legato tonguing so that slurs don't occur when they are not indicated. Marcato markings are played short, but not lightly as a staccato might be played. Using syllables to emulate the articulation markings will assist the students in their understanding of how to perform them:



The key change to F concert at measure 61 will give a refreshing lift to the conclusion of the chart along with the tag beginning at 67. The piano (also flute) has a Basie-like style figure in the tag.

Dynamics are important! Directing the ensemble to play dynamically soft in the appropriate areas will add a great deal of contrast to the arrangement and prevent the ensemble from playing overly loud in the *forte* sections.

In order for your students to have a better understanding of both the tune and the style, I would strongly urge you to have them listen to professional recordings. There are too many versions of *Misty* performed as a ballad to mention any particular one, but having the students listen to Count Basie's version of "Li'l Darlin'" could be your best tool for their understanding of this slow swing style. I also recommend checking out the demo recording of this chart at alfred.com.

The guitar part (optional) is notated primarily with chord symbols for comping. Basic quarter note comping is best in this style. I suggest three-note chords if possible for transparency and simplicity. For the best sound, ask the guitarist to use medium thickness picks, which will give the sound a very bright, acoustic quality, and to 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. The guitarist's quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

I hope you and your students enjoy this great tune!

—Terry White



**Terry White**

Terry White is a retired music educator having taught instrumental music at all levels from beginning band to college jazz ensembles for over 34 years. He has been a composer, performer and bandleader in the Portland, Maine area. Terry has written for many idioms including the Portland Symphony Orchestra, marching band, jazz ensemble and concert band. His music has been performed at the Mid West clinic in Chicago, listed on the NYSMA list and is a published composer. Terry presently writes and performs with the Portland Jazz Orchestra and is an active adjudicator and festival conductor.

Visit: [www.twhitemusic.com](http://www.twhitemusic.com)

CONDUCTOR  
40337S

# MISTY

By ERROLL GARNER  
Arranged by TERRY WHITE

SLOW SWING ♩ = 90

Score for **MISTY** by Erroll Garner, arranged by Terry White. The score is for a full band and includes parts for:

- C FLUTE
- B♭ CLARINET
- 1ST E♭ ALTO SAXOPHONE
- END E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- END B♭ TENOR SAXOPHONE (OPTIONAL)
- E♭ BARITONE SAXOPHONE (OPTIONAL)
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET (OPTIONAL)
- 1ST TROMBONE
- END TROMBONE (OPTIONAL)
- 3RD TROMBONE (OPTIONAL)
- GIUITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS

The score is in 4/4 time, marked "SLOW SWING" with a tempo of ♩ = 90. The key signature is B-flat major (two flats). The score includes a large red watermark reading "Legal Use Requires Purchase".

CONDUCTOR

MISTY

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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The image shows a conductor's score for the jazz standard 'Misty'. The score is arranged for a large ensemble including woodwinds (Flute, Clarinet, Alti, Tenors, Saxophone), brass (Trumpets, Trombones), guitar, piano, bass, and drums. The music is in B-flat major and 4/4 time. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '- 2 -' is centered at the top, and the title 'MISTY' is in the top right corner. The conductor's part is on the left. The score includes measures 9 through 16, with measure numbers printed below the drum line. Chord symbols are provided for guitar and piano parts.

CONDUCTOR

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

UNISON SOLI

W/TENS.

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17 18 19 20 21 22 23 24



FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

The image shows a page of a musical score for the piece 'Misty'. It is a conductor's score, indicated by the 'CONDUCTOR' label at the top left. The page number is '- 4 -' at the top center, and the title 'MISTY' is at the top right. The score is arranged in a standard orchestral layout with staves for woodwinds (Flute, Clarinet, Alti, Tenors, Saxophone), brass (Trumpets, Trombones), guitar, piano, bass, and drums. A large, diagonal red watermark reading 'Preview Requires Purchase' is overlaid across the center of the page. The score includes musical notation, including notes, rests, and dynamic markings like 'mf'. At the bottom, there are measure numbers 25 through 32. A circled number '29' is visible at the top of the first staff.

37

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO

CHORDS: Ebmaj7, Cm7, Fm7, Bb7(b9), Eb, Db, Eb, Ebmaj7, m2, Bbm9, Eb7(#9), Abmaj7, Abm9, Db13

MARKINGS: Sax 1, Sax 2, Sax

MEASURES: 33, 34, 35, 36, 37, 38, 39, 40



CONDUCTOR

MISTY

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48



Cm7, Am7, Dm7, G9, Em7, A7, Ebm7, Ab7, Dm7, G7(b9), Cm7  
 Fm7, Solo, Cm9, F7(#9), Bbm7, Bbm9, Eb15  
 Ebm7, Cm7, Fm7, Bb9, Gm7, C7, Fm7, B7, Fm7, Bb7(b9), Ebm7, Bbm9, Eb7(#9), Abm7, Abm9, Db15  
 Ebm7, Cm7, Fm7, Bb9, Gm7, C7, Fm7, B7, Fm7, Bb7(b9), Ebm7, Bbm9, Eb7(#9), Abm7, Abm9, Db15



CONDUCTOR

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

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FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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61

EVEN

EVEN

The image shows a page of a musical score for the piece 'Misty'. The score is arranged for a conductor and includes parts for Flute, Clarinet, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The page number is - 8 - and the title 'MISTY' is in the top right corner. A large, diagonal watermark reading 'Legal Use Requires Purchase' is overlaid across the entire page. The score includes various musical notations such as notes, rests, and dynamic markings. At the bottom of the page, measure numbers 57 through 64 are indicated. There are also some specific markings like '61' in a box and 'EVEN' with dashed lines.

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

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