

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE



Mack the Knife

English Words by *MARC BLITZSTEIN*
Original German Words by *BERT BRECHT*
Music by *KURT WEILL*
Arranged by *RICH DeROSA*

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

Articulations are written as reminders for the students. A pair of eighth notes occurring on a downbeat (followed by a rest) is always performed long-short. Consecutive eighth notes (in groups of three or more) are usually played legato unless marked otherwise.

The guitar accompaniment is very important to this style of swing. The timbre should emulate an acoustic guitar (barely any amp) and the player should strum mostly in staccato fashion on each beat. The function is not only harmonic but also percussive. It should feel more brittle, like a banjo but quieter.

During the piano solo, the pianist can omit the bass clef accompaniment if a good guitarist is present.

The bassist needs to get a percussive but long sound from the instrument. Momentum is critical. If the performer is not adept with a double bass, an electric bass guitar may be used, but its timbre should be set to emulate the warmth and depth of the double bass. In general, the volume of any electric instruments should match the acoustic instruments.

Rhythmic figures in the drum part are usually representing the horns. The drummer should not play these rhythms only. If this occurs, there will be no rhythmic counterpoint and the music will feel lopsided. The drummer should still play the swing time pattern and integrate the rhythms into that pattern. This concept applies to measures 1 and 2 of the introduction and is called "connecting the figures." In other places, the drummer needs to "set up" the horn entrance by playing through the rest that precedes their entrance. This concept can be used in measure 3. When playing on the hi-hat, it is important for the drummer to make the upbeat stroke of the pattern longer than shorter. This can be achieved by opening the hi-hat gradually so the cymbals touch slightly. With the most-open stroke (beats 1 and 3), the gap is a bit wider but the cymbals should still touch. This provides a nice "sizzle" effect.

Playing with space: everyone needs to feel a "rolling eighth-note triplet" on each beat in this tempo of the swing style. Try saying "doo-dle-dah" on each beat and you'll notice that a nice round phrasing and buoyant time feel emerges. This is critical when playing staccato quarter notes. Mentally saying these words fills the space and keeps the tempo steady. Get the students to say this in unison and you'll hear the precision emerge when the band performs the chart.

Short notes in jazz are not clipped especially at this tempo. They should have a fat interior. Say the word "daht" and you'll emulate the appropriate sound.

Unison passages should always be performed more lightly, but these unison passages require a full sound from each part. The sax soli, starting in measure 36, is representative of a soli harmonized texture that requires each of the support saxophones to blow up to the lead alto. The same concept applies to the "shout" section with the entire band at measure 100.

I hope you enjoy this arrangement.

—Rich DeRosa



Richard DeRosa

Richard DeRosa is the head of the Jazz composition and arranging program at The University of North Texas (UNT) and is currently an arranger for Wynton Marsalis and the Lincoln Center Jazz Orchestra. Other arrangements have been recorded by Gerry Mulligan, Mel Lewis, Susannah McCorkle, Garry Dial & Dick Oatts, and Dominick Farinacci. Published textbooks include *Concepts for Improvisation* (1997) and *Acoustic and Midi Orchestration for the Contemporary Composer* (2007).

CONDUCTOR
40344S

MACK THE KNIFE

English Words By MARC BLITZSTEIN
Original German Words By BERT BRECHT
Music by KURT WEILL
Arranged by Rich DeRosa

EASY SWING ♩ = 120

5

1 2 3 4 5 6 7 8

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Musical score for 'Mack the Knife' featuring various instruments and vocal parts. The score includes staves for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Tenor 1 (Bass Clef), Tenor 2 (Bass Clef), Tenor 3 (Bass Clef), Guitar, Piano, Bass, and Drums. The score is marked with a large red watermark: 'Preview Only Legal Use Requires Purchase'.

21

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chords, with a large red watermark reading "Preview Only - Requires Purchase" overlaid across the page.

17

18

19

20

21

22

23

24

LIVE FULL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Legal Use Only

Requires Purchase

The image shows a page of a musical score for 'Mack the Knife'. It includes staves for Flute, Clarinet, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Tenor 1, 2, & 3, Guitar, Piano, Bass, and Drums. The score is in B-flat major and 4/4 time. A large red watermark 'Legal Use Only' and 'Requires Purchase' is overlaid diagonally across the page. The page number '- 4 -' is at the top center, and the title 'MACK THE KNIFE' is at the top right. The conductor part is indicated at the top left. The bottom of the page shows measure numbers 25 through 32.

37

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics.

Chord symbols for GTR. and PNO. include: F#m7, Ab/Gb, D7(b9)/F#, Eb6, Ebmaj7(b9), Ebmaj7, Eb6/9, F#m7, E#m7, F#m7(b9), F#m9, Bb9, Bb13.

Performance instructions include: SOLI, PLAY, and RIDE CYMBAL.

33

34

35

36

37

38

39

40

This musical score is for the piece 'Mack the Knife'. It includes parts for Flute, Clarinet, Alto 1 & 2, Tenor 1 & 2, Bass, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. A large, diagonal red watermark reading 'Preview Only Requires Purchase' is overlaid across the entire page. At the bottom of the page, measure numbers 41 through 48 are indicated.

53

FLUTE

CLAR.

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

SOLO - OPTIONAL IMPROVISATION

(WITH GTR. - OPT L.H. TACET)

PLAY TIME ON DELICATE RIDE BEHIND PNO. SOLO

49

50

51

52

53

54

55

56

FLUTE

CLAR.

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

(Scao.)

p

f

F#m7

g#9

e#6

e#7

e#7

c7(b9)

F#m7

g#9

F#m7

g#9

e#6

e#9

c7(b9)

F#m7

g#9

69

FLUTE

CLAR.

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

SOLO - OPTIONAL IMPROVISATION

CL15

F#m15

G#m7

CL15

F#m7

Bb9

G#m7

F#m7

F#m7

Bb15

Ebb

F#m7

Bb9

F#m7

Bb9

G#m7(15)

F#m7

Bb15

(TRP. SOLO)

65

66

67

68

69

70

71

72

This musical score page includes parts for Flute, Clarinet, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. The score is written in B-flat major and 4/4 time. A large red watermark 'Preview Only' is overlaid diagonally across the page. Chord symbols are provided for the guitar and piano parts.

Chord Symbols:

- Flute: $F^{\#}m$
- Clarinet: $F^{\#}m$
- Alto 1: $F^{\#}m$
- Alto 2: $F^{\#}m$
- Tenor 1: $F^{\#}m$
- Tenor 2: $F^{\#}m$
- Baritone: $F^{\#}m$
- Trumpet 1: $Gm7$, $C13$, $Fm9$, $A7$, $Gm7$, $Gm7$, $Gm7$, $C7$
- Trumpet 2: $F^{\#}m$
- Trumpet 3: $F^{\#}m$
- Trombone 1: $F^{\#}m$
- Trombone 2: $F^{\#}m$
- Trombone 3: $F^{\#}m$
- Guitar: $Fm7$, $Bb9$, $Eb7$, $Eb6$, $Gm7$, $Fm7$, $Fm7$, $Fm7$, $Bb9$
- Piano: $Fm7$, $Bb13$, $D9$, $Eb6$, $Eb7$, $Eb6$, $Gm7$, $Fm7$, $Fm7$, $Bb13$
- Bass: $F^{\#}m$
- Drums: $F^{\#}m$

85

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chords, along with performance instructions like "SOLO - OPTIONAL IMPROVISATION" and "BEGIN LITE SHUFFLE UNDER SAX SOLO".

81

82

83

84

85

86

87

88

89



This musical score is for the conductor part of 'Mack the Knife'. It includes staves for Flute, Clarinet, Alto 1 & 2, Tenor 1 & 2, Soprano, Trumpet 1, 2, & 3, Tenor 1, 2, & 3, Guitar, Piano, Bass, and Drums. The score is in 3/4 time with a key signature of two flats. A large red watermark 'Legal Use Only' is overlaid diagonally across the page. Chord symbols are provided for the guitar and piano parts. The page is numbered 90 through 98 at the bottom.

FLUTE

CLAR.

ALTO 1
Dmi7 D#o7 C#o/E Eb7(b9) Dmi7 G#b Emi7 m# D#o7 Dmi7 G#b Dmi7 G#b

ALTO 2

TENOR 1

TENOR 2
cresc.

SARI.

TPP. 1

TPP. 2

TPP. 3

TEN. 1

TEN. 2
cresc.

TEN. 3

GTR.
Gmi7 F#o7 Fmi7 Bb7 Fmi7 Bb9 Fmi7 Bb9

PNO.
Fmi7 F#o7 Eb/G Gb7(b9) Fmi7 Bb9 Gmi7 F#o7 Fmi7 Bb9 Fmi7 Bb9

BASS
cresc.

DRUMS
cresc.

90 91 92 93 94 95 96 97 98

This musical score is for the piece "Mack the Knife" and is intended for a conductor. It spans measures 99 to 107. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats). A large red watermark "Legal Use Only" is overlaid diagonally across the page. The conductor part at the bottom features a drum line with various rhythmic patterns and accents, including a "Solo!" marking at measure 101. Chord symbols such as Eb9, F#17, Bb15, Eb9, F#17, Eb9, Eb9, F#17, Bb9, F#17, F#7 Eb/G, F#17, Eb7 Eb9, and Eb9 are provided for the guitar and piano parts. Measure numbers 99, 100, 101, 102, 103, 104, 105, 106, and 107 are printed below the conductor part.

This musical score page includes parts for the following instruments and voices:

- FLUTE
- CLAR.
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TRP. 1
- TRP. 2
- TRP. 3
- TEN. 1
- TEN. 2
- TEN. 3
- GTR.
- PNO.
- BASS
- DRUMS

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes measures 117 through 124. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

117

118

119

120

121

122

123

124