

Bridge Over Troubled Water

Words and Music by PAUL SIMON

Arranged by PAUL BAKER

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone (Optional)
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet (Optional)
1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)

YOUNG
JAZZ
ENSEMBLE

NOTES TO THE CONDUCTOR

“Bridge Over Troubled Water” is a classic song by Simon and Garfunkel, and this chart approaches it head-on with an arrangement somewhat reminiscent of Maynard Ferguson’s in the late 1960s. This is more of a concert approach for the horns, with few typical jazz inflections.

Beginning with the first drum notes, the intro should be *big*—play with confidence. For those few measures, your drummer is the star. Trombones must enter strong as well, to sound like a big electric guitar. Saxes and trumpets must match that same intensity, building to the ff climax at the end of m. 7. Measure 8 drops immediately to an easy mf behind the trumpet melody. The dynamic contrast is essential to creating the drama in that transition. Saxes and trombones enter gently in m. 12, adding splashes of color behind the melody.

The energy picks up going into m. 16. The drum pattern opens up from hi-hat and cross-stick to ride cymbal and snare drum in a straightforward rock pattern. The trumpets play directly into their stands to create a muted effect for two measures before returning to their original stance of playing over their stands. (Trumpets should always play over their stands to be clearly heard, unless otherwise indicated.)

Saxes should be big and full as they break into harmony at m. 19, and trumpets should provide a balanced melodic counterpoint beginning in m. 22. The trumpet solo reemerges in m. 25 to finish the phrase before the Intro material returns. This should be played with energy, but not quite as large as m. 1. The *crescendo* in m. 32 is critical to launching the tenor sax solo at m. 33. Make sure the *crescendo* continues all the way to the downbeat of m. 33. Backgrounds at m. 33 should dynamically support the melody and never overshadow it.

Measure 41 begins a 16-bar build, all the way through m. 57 with strong and confident entrances. The melody is paramount throughout, but the accompanying figures deserve forthright treatment as well, such as the brief brass fanfare in mm. 43–44. The trumpet solo melody at m. 50 should be a bravura moment, as if playing “to the press box” at halftime—make it shine! The *crescendo* at m. 57 is the dynamic high point of the chart.

Then, as with the Intro, m. 58 must be *subito* mf . Again, the dynamic contrast is critical to creating the drama of this transition, but be careful not to let the tempo drop with the dynamic level. The intensity should increase once again as each layer is added and the energy builds to the end. The drums can branch out from the rock pattern to include fills and perhaps even into a full-blown solo so long as the ensemble figures are kept in the mix and all aspects are under control. The drummer has full latitude during the *fermata* solo sections, as is appropriate.

As with all pieces, be as musical as possible, follow your instincts, and, most of all have fun!

—Paul Baker



**Paul
Baker**

Currently residing in Austin, TX, Paul Baker’s career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at www.bakersjazzandmore.com.

CONDUCTOR
41124S

BRIDGE OVER TROUBLED WATER

Words and Music by Paul Simon
Arranged by Paul Baker

ROCK BALLAD ♩ = 86-92

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

E♭ 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)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

SOLO

7sus4

Big Rock Style
TOMS

1 2 3 4 5 6 7

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CONDUCTOR

BRIDGE OVER TROUBLED WATER

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

8

9

10

11

12

13

14

15

END SOLO

FILL

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CONDUCTOR

BRIDGE OVER TROUBLED WATER

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PLAY IN STAND

OPEN

RIDE CYM. (w/ S.D.)

16 17 18 19 20 21 22 23

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CONDUCTOR

BRIDGE OVER TROUBLED WATER

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

END SOLO

(w/Trps.)

(Trp. Solo)

24 25 26 27 28 29 30 31

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

SOLO

33

32

33

34

35

36

37

38

39

CHANGED H.H. (w/ CROSS STICK)

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Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (w/Bass), TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Only Requires Purchase".



CONDUCTOR

BRIDGE OVER TROUBLED WATER

(w/SAXES)

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

58 QUIET!

This is a conductor's score for the piece "Bridge Over Troubled Water". It features multiple staves for various instruments and vocal parts. The instruments include Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score is written in a key with one flat (B-flat) and a 4/4 time signature. A large red watermark "Legal Use Only" is overlaid diagonally across the page. Performance instructions include dynamics such as *sub. mf* and *mf*, and specific techniques like "CLOSED H.H. (w/cross stick)" for the drums. Measure numbers 55 through 61 are indicated at the bottom of the score.

55

56

57

58 *sub. mf* (BUILD IN INTENSITY - QUASI SOLO - THROUGH MS. 74)

59

60

61

61 (+ TENOR.)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Ride Cym. (w/ S.D.)

(+ TRPs.)

62 63 64 65 66 67 68 69

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

74

87

G/A^b

87

G/A^b

87

N.C.

D^{major}7

E^{major}7

SOLO

SOLO

70

71

72

73

74

75

76

77

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