

As Recorded by Phil Woods and Kris Berg & the Metroplexity Big Band

Lifelong Friends

KRIS BERG

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet (Flugelhorn)
2nd B♭ Trumpet (Flugelhorn)
3rd B♭ Trumpet (Flugelhorn)
4th B♭ Trumpet (Flugelhorn)
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Acoustic Bass
Drums
Solo E♭ Alto or Baritone Saxophone
Solo B♭ Tenor Saxophone
Solo B♭ Trumpet
Solo Trombone

PREMIER
JAZZ
SERIES

NOTES TO THE CONDUCTOR

"Lifelong Friends" is a feature ballad in the style of the great Stan Kenton Orchestra. The biggest keyword for this chart is "drama." The style is very dramatic and many techniques can be used to help capture that drama. I highly recommend you listen to both the outstanding Alfred demo of this tune and also my version, featuring Phil Woods, on my CD *Time Management*, Kris Berg & The Metroplexity Big Band. (krisbergjazz.com)

From the very first note, intonation is key. Be sure to allow the unison C to sit a while before you start the second measure. Again, drama. Particular attention and exaggeration of dynamics will also contribute to the beauty of this chart. After the *fermata* in m. 8, allow the tune to breathe before the melody comes in. The soloist should set the tempo for the band with the two quarter-note pickups.

Changes are included over the melody so the soloist may take some liberties with how he or she chooses to interpret. Backgrounds that come in before m. 17 should think in the Kenton style, which for saxes means no *vibrato*. Notice how the trombone line in m. 18 leads to the trumpet line in m. 19—make sure they balance well. In m. 24, saxes should use a breath accent on the triplets, à la Kenton, and again in m. 26. The band should get big in a lyrical way in m. 29. Be sure the drummer supports this as well.

Drums should start hinting at the double-time feel at the end of m. 39 as the band starts to swing the sixteenth notes in m. 39 and m. 40. The background melody switches around during m. 57 between the saxes, trumpets, and trombones. Be sure that the players bring out their melody segments and back off when playing half notes.

Drums must build starting in m. 61 to support the *fortissimo* at m. 65. This should be huge—big and bold, but not heavy. The last three notes before the *fermata* should be very big, heavy even. Drums should crash and roll a loud crash cymbal during the *fermata*, but clip it when the band is cut off. Please put a huge pause here in the music, and let the sheer volume of the band sink into your audience as it echoes around the music hall. Then have the soloist tenderly come in with the pickup notes to m. 70.

After the *cadenza*, the soloist should slightly pause and then come in with pickups to m. 76. The sax line in m. 76 again uses breath accents and accelerates a little, as m. 77 should be slightly faster than earlier in the tune. Measure 80 has a cut off on 4 "and" so that a clear break occurs before the pyramid stack in m. 81. This measure should have a very strict eighth-note feel, and the notes should resemble bell tones. Allow the soloist a short *cadenza* at the end, and then cue in the last note in the bass.

This is a great chart for your ballad part of any program. It should feature one of your most musical soloists and, if played dramatically, will bring the house down! Thank you for all the support. I hope you enjoy "Lifelong Friends"!

If you have any questions, please feel free to email me at kris@krisbergjazz.com.

—Kris Berg



Kris Berg

Kris Berg, director of jazz studies at Collin County Community College, TX. He received his masters and bachelors degrees in jazz studies from the University of North Texas. Under his direction, the Collin jazz ensembles have appeared in Nassau, Bahamas and festivals throughout the U. S. Mr. Berg is the founder/director of the Collin Jazz Fest and the Texas All-Star Jazz Camp. Mr. Berg's charts have been performed and recorded all over the world and is currently active as an artist/clinician for Yamaha Corporation of America.

CONDUCTOR
43699S

As Recorded by Phil Woods and Kris Berg & the Metroplexity Big Band on "Time Management"

By Kris Berg

LIFELONG FRIENDS

RUBATO APPROX. $\text{♩} = 62$

A TEMPO $\text{♩} = 62-80$

MOLTO RIT.

(SET TEMPO)

SOLO Eb ALTO SAXOPHONE

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

EB BARITONE SAXOPHONE

1st Bb TRUMPET
(FLUGELHORN)

2ND Bb TRUMPET
(FLUGELHORN)

3RD Bb TRUMPET
(FLUGELHORN)

4TH Bb TRUMPET
(FLUGELHORN)

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GITAR

PIANO

ACOUSTIC
BASS

DRUMS

The musical score is written for a big band and includes parts for Solo Eb Alto Saxophone, 1st and 2nd Eb Alto Saxophones, 1st and 2nd Bb Tenor Saxophones, Eb Baritone Saxophone, 1st through 4th Bb Trumpets (Flugelhorn), 1st through 3rd Trombones, Bass Trombone, Guitar, Piano, Acoustic Bass, and Drums. The score is in 4/4 time and features a rubato introduction followed by a tempo section and a final section marked 'MOLTO RIT.' with a 'SET TEMPO' instruction. The piano part includes chord changes: $B^{\flat}m7(b9)$, $E^{\flat}7(b9)$, $F^{\flat}m7(b9)$, $B^{\flat}ALT$, $E^{\flat}m7(b9)$, $E^{\flat}9$, $D^{\flat}m7(b9)$, $G^{\flat}ALT$, and $C^{\flat}ALT$. The drum part includes cues for 'SOFT Mallet CYMBAL ROLL', 'RIDE Cym.', and 'TOMS'. Solo cues are marked for various instruments throughout the score.



CONDUCTOR $\text{♩} = 62-80$

LIFELONG FRIENDS

Musical score for SOLO A. SAX, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN., GTR., PNO., BASS, and DRUMS. Includes various musical notations, chord symbols, and a large red watermark.

SOLO A. SAX: $Dm11(Accol)$, $Bbm7(\sharp 11)$, $Gm11$, $A7(\sharp 9)$, $Dm11(Accol)$, $Dm9/C$, $Bm7(b9)$, $B\sharp 15(\sharp 11)$, $Bm7$, $E7(b9)$, $Gm9$, $Gm9/F$, $E m7(b9)$, $A7sus$, $A7(\sharp 9)$

PNO.: $Fm11(Accol)$, $Dm7(\sharp 11)$, $Bbm11$, $C7(\sharp 9)$, $Fm11(Accol)$, $Fm9/\sharp b$, $Dm7(b9)$, $D\sharp 15(\sharp 11)$, $Dm7$, $G7(b9)$, $Bbm9$, $Bbm9/A\flat$, $Gm7(b9)$, $C7sus$, $C7(\sharp 9)$

DRUMS: me , BALLAD FEEL, $(TONE)$

TRP. 4: (FLUGEL) (w/ SAXES)

Watermark: **Preview Only**
Legal Use Requires Purchase

CONDUCTOR

LIFELONG FRIENDS

17 18 19 20 21 22 23 24

SOLO A. SAX
 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.
 PNO.
 BASS
 DRUMS

Chords: Dmi(Add2), Bbm7(#11), Gmi11, A7(#9), Dmi(Add2), Dmi9/C, Bmi7(b9), Bb15(#11), Bmi7, E7(b9), Gmi9, Gmi9/F, Em7(b9), Eb15, Dmi9, Cm9

Fluget: (FLUGEL), m2

Accents: BREATH ACCENTS, m2

Tempo: To Top.

Rehearsal Markers: 17, 18, 19, 20, 21, 22, 23, 24

Legal Use Requires Purchase Only

CONDUCTOR

LIFELONG FRIENDS

25 C#m9 F7ALT Bbm9 Eb7(b9) C#m9 B9(H) Bbm9 C#m9 F7(b9) Ebm9 A7(b9) C#m9 F7ALT Bm11 Em11 A7(b9)

SOLO A. SAX

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.

GR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Legal Use Requires Purchase

CONDUCTOR

LIFELONG FRIENDS

DOUBLE-TIME FEEL
(SWING 10TH'S)

33 Dmi(AoD) Bbm7(#11) Gmi11 A7(b9) Dmi(AoD) Dmi9/C Bmi7(b9) Bbm7(#11) -5- Bmi7 E7(b9) Gmi9 Gmi9/F Emi7(b9)

SOLO A. SAX

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.

PNO.

BASS

DRUMS

OPEN

OPEN

OPEN

OPEN

m2

m2

m2

m2

m2

(w/HNG.)

Fmi(AoD) Dbm7(#11) Bbm11 C7(b9) Fmi(AoD) Fmi9/E7 Dmi7(b9) Dbm7(#11) Dmi7 G7(b9) Bmi9 Bbm9/A7 Gmi7(b9) C9sus C7(b9)

To STRICS

(TENS.)

33 34 35 36 37 38 39 40



CONDUCTOR

LIFELONG FRIENDS

41 SOLO Dmi9 Gmi9 A7ALT Dmi9 Dmi9/C Bmi7(b9) Bb13 Bmi9 E7(b9) Gmi9 Gmi9/F Emi7(b9) A9sus A7ALT

SOLO A. SAX

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TRP. 1 To FLUGEL

TRP. 2 To CUP MUTE

TRP. 3 To HARMON MUTE

TRP. 4 To CUP MUTE

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO. Fmi9 Bbmi9 C7ALT Fmi9 Fmi9/Eb Dmi7(b9) D13 Dmi9 G7(b9) Bbmi9 Bbmi9/Ab Gmi7(b9) C9sus C7ALT

BASS Fmi9 (AS IS OR IMPROVISE) Bbmi9 C7ALT Fmi9 Fmi9/Eb Dmi7(b9) D13 Dmi9 G7(b9) Bbmi9 Bbmi9/Ab Gmi7(b9) C9sus C7ALT

DRUMS

41 42 43 44 45 46 47 48



CONDUCTOR

LIFELONG FRIENDS

49

SOLO A. SAX

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.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

Legal Use Requires Purchase

Chord symbols: Dmi9, Bbm7(#11), Gmi9, A7ALT, Dmi9, Dmi9/C, Bmi7(b9), Bb15, Bmi9, E7(b9), Gmi9, Gmi9/F, Em7(b9), A7(b9), Dmi9, C#mi9

Chord symbols: Fmi9, Dbm7(#11), Bbm9, C7ALT, Fmi9, Fmi9/Eb, Dmi7(b9), D15, Dmi9, G7(b9), Bbm9, Bbm9/Ab, Gmi7(b9), C7(b9), Fmi9, Emi9

Annotations: TO FLUGEL, m^z, -3 1/2, (Bkgrds.), (Toms.), S.M.

CONDUCTOR

LIFELONG FRIENDS

57 Cm9 F7(9/13) Bbm9 Eb9sus Eb7(9/13) Cm9 F7(9/13) Bbm9 Eb9sus Ab7sus Ab7(9/13) Cm9 Eb9sus F7(9/13) Bbm9 Em11 A7sus A7alt End Solo

SOLO A. SAX

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.

GRV.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

Legal Use Preview Requires Purchase

Musical score for SOLO A. SAX, 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., PNO., BASS, and DRUMS. Includes rehearsal marks 65, 66, 67, 68, 69 and performance instructions like 'SOLO CUES' and 'TO HARMON MUTE'.

Preview Use Requires Purchase

CONDUCTOR 70 A TEMPO

LIFELONG FRIENDS
(SET TEMPO)

Musical score for SOLO A. SAX, 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., PNO., BASS, and DRUMS. Includes performance instructions like (HARMON MUTE), (FLUGEL), TO FLUGEL, (W/THNS.), (W/SAXES), and (SOLO SETS TEMPO).

70

71

72

73

74

75



