

JAZZ BAND SERIES



Commissioned by the Sherwood High School Jazz Band, Sandy Spring, MD,
Alex Silverbook, Director

Gibraltar

By Freddie Hubbard
Arranged by Mike Kamuf

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet	

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Freddie Hubbard performed and recorded his composition "Gibraltar" many times in his career. Freddie's performance on his recording *Born to Be Blue* served as an inspiration while writing this arrangement. Alex Silverbook and the Sherwood High School Jazz Band, Sandy Spring, Maryland, commissioned me to write a chart on this wonderful tune.

My arrangement begins utilizing a samba feel. The brass figures and dynamics should be precise, and the countermelody in the alto saxophones, tenor saxophones, and guitar should be strong. At m. 11, the rhythm section should settle into a relaxed samba groove. In this passage and throughout the chart, when this pattern occurs, the printed piano figures and voicings (inspired by Billy Childs playing on the aforementioned recording) should be used as a guide.

Beginning at m. 18, 1st tenor saxophone, 2nd trumpet, and guitar state the A section melody. Rhythm section players and all other horn players should strive to compliment the melody and not overshadow these players. A brief swing feel occurs in the A section from mm. 34–38 before switching back to a samba feel at m. 39.

The B section of the tune begins at m. 44 and is played with a swing feel. Trumpets, 1st and 2nd trombones, and piano state the melody over the pedal points with alto saxophones, tenor saxophones, and guitar interjecting figures. Saxophones and guitar restate the A melody beginning at m. 59 and the feel changes back to the samba. Brass figures should be strong and cleanly articulated. The transitions from samba to swing and back should be anticipated by the rhythm section, and especially the drummer.

Measure 84 begins a solo section that employs an AAB form. I have designated it as a 2nd trumpet solo the first time and a 1st tenor saxophone solo the second time. Written suggested solos are provided; however, students should be encouraged to improvise on the chord changes. This section could be opened up to allow for these soloists to stretch out if so desired, and/or it could be opened up for additional soloists. Background figures should not overpower the soloists.

A development section begins at m. 109 with saxophones and rhythm section playing a variation of the B section. Drums should solo between the figures. Trumpets and trombones join in the second time. A classic Freddie Hubbard figure or "lick" occurs in the trumpets in mm. 111–112, utilizing alternate fingerings to mimic Freddie's classic motif. Measures 125–128 should build up to signal the ensuing shout chorus that begins at m. 129. During the shout chorus, the brass punches should be cleanly articulated, and the saxophone melodies should be strong and played in an aggressive manner. Measure 149 begins an eight-bar drum solo, which could be played as the written groove or as an ad lib solo. A D.S. leads back to the bridge at m. 44.

The Coda begins a tag section that features short solos by 2nd trumpet and 1st tenor saxophone. Again here, figures should not overpower the soloists but should gradually build to the figures and drum solo at m. 174. The drums solo in m. 178 before the final chord.

I hope you and your students enjoy studying and performing this arrangement.

—Mike Kamuf



**Mike
Kamuf**

Mike Kamuf holds Bachelor of Music degrees in both jazz performance and music education from Youngstown State University and a Master of Arts degree in instrumental conducting from George Mason University. Mike's compositions and arrangements have been performed by numerous jazz artists and ensembles including the Woody Herman, Glenn Miller, and Tommy Dorsey Orchestras, the USAF Airmen of Note, the USAF Notables, the Navy Commodores, James Moody, Eddie Daniels, Terrell Stafford, Bill Watrous, and Nick Brignola. Mike has performed with the Woody Herman and Tommy Dorsey Orchestras and the Alan Baylock Jazz Orchestra. He served as assistant principal trumpet of the Youngstown Symphony Orchestra from 1990–92. Currently, Mike leads his own jazz octet in the Washington D.C. area.

Mike is the director of instrumental music and music department chairperson at John T. Baker Middle School (Damascus, MD). Under his direction, the groups consistently receive high ratings at music festivals, have commissioned four works for concert band, and have performed at MENC regional conferences. Mike has been selected to direct the Montgomery County Public Schools (MCPS) Senior Honors Jazz Band and the MCPS Junior Honors Concert Band.

Please visit Mike's website at: www.mikekamuf.com

CONDUCTOR
45076S

Commissioned by the Sherwood High School Jazz Band, Sandy Spring, MD, Alex Silverbook, Director

GIBRALTAR

By Freddie Hubbard
Arranged by Mike Kamuf

SAMBA $\text{♩} = 180-220$

1st E♭ ALTO SAXOPHONE

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

W/ SAXES.

QUINTET

PIANO

BASS

RIDE CYM.

DRUMS

© 1981 HUBTONES MUSIC CO.
This Arrangement © 2016 HUBTONES MUSIC CO.
All Rights Reserved including Public Performance Used by Permission

mp3
Purchase a full-length
performance recording!
alfred.com/downloads

CONDUCTOR

19

- 3 -

GIBELTAR

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

END TIME ONLY

me

Guill

Full

19 20 21 22 23 24 25 26

GIBRALTAR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

27

28

29

30

31

32

33

34

GIBRALTAR

PREVIEW ONLY

Requires Purchase

SAMBA

1.

2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PLAY BOTH TIMES

H.H.

35

36

37

38

39

40

41

42

43

[illegible]

CONDUCTOR

- 7 -

GIBALTAR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

52 53 54 55 56 57 58 59

CONDUCTOR

60 SAMBA

- 8 -

GIBALTAR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

H.H.

60 61 62 63 64 65 66 67

Legal View Only Requires Purchase

CONDUCTOR

- 9 -

SWING GIBALTAR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

68 69 70 71 72 73 74 75

Quill Full Quill Full Quill Full Quill Full Quill Full

RIDE CYM.

CONDUCTOR 76

To CODA

- 10 -

SAMBA

GIBALTAR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO 87

76 77 78 79 80 81 82 83

Legal Use Requires Purchase

CONDUCTOR

84 (TPT. 2 SOLO 1ST TIME; TENOR 1 SOLO 2ND TIME)
BKGDS. END TIME ONLY

- 11 -

GIBALTAR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

84 85 86 87 88 89 90 91

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

92 93 94 95 96 97 98 99

100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

100 101 102 103 104 105 106 107 108

CONDUCTOR

- 15 -

GIBALTAR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

117 118 119 120 121 122 123 124 125

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

DRUMS

126 127 128 129 130 131 132 133

Legal Use Requires Purchase

Guill

FWH

RIDE CYM.

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

134 135 136 137 138 139 140 141

Legal Use Requires Purchase

SWING

- 18 -

CONDUCTOR

- 19 -

GIBALTAR
O.S. AL CODA

149 SAMBA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO - PLAY TIME OR AD LIS.

END SOLO

149 150 151 152 153 154 155 156

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

157 158 159 160 161 162 163 164 165

END TIME ONLY

SOLO END TIME ONLY

1ST TIME ONLY

SOLO 1ST TIME ONLY

AS WRITTEN

RIDE CYM.

m2

G#m9

A#m9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

166

167

168

169

170

171

172

CONDUCTOR

SWING

- 22 -

GIBALTAR

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.

QTR.

PNO.

BASS

DRUMS

GM19

END SOLO

FILL

SOLO

173

174

175

176

177

178

179

450765

US \$11.00



0 38081 50942 6