

**YOUNG  
JAZZ  
ENSEMBLE**

# Limehouse Blues

Composed by Phillip Braham  
Arranged by Rich Sigler

## INSTRUMENTATION

Conductor  
C Flute (Optional)  
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

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)

## NOTES TO THE CONDUCTOR

### General Articulation Information

*Staccato* notes are very short and accented, with bite. Housetops, rooftops, or *marcato* accents are short and accented—like *staccato*, but with a heavier attack (think “daht”). *Tenuto* notes are very long, smooth, and connected, almost as if slurred. Quarter notes with no articulations are generally long or played their full value.

### General Notes

This arrangement of “Limehouse Blues” is a mixture of traditional swing and a more modern big band sound. It has a very simple melody, a solo for 1st tenor sax, a short drum solo, and a band soli. The piano has an important role in playing a recurring rhythmic theme throughout.

### Rhythm Section

The rhythmic figure in m. 1 sets the tone for the chart. The written piano notes (the way the  $D_7$  chord is voiced) is an important element to this rhythmic figure. The  $F_3$  in the  $D_7$  should not be played, so the voicing only includes the root, 5th, and  $maj7$ . Then, when the  $Dm_7(b_9)$  occurs in m. 3, the  $D_3$  just slides up to the  $D_2$  to create that voicing. The bass player should walk a bass line during this figure to give this vamp some motion, and the drums can play a basic swing feel. The optional piano rhythm is written in the bass drum.

Much of the interest in this arrangement comes from the rhythm section, which plays slightly different swing styles throughout the form of the melody. The basic outline is as follows, with the melody broken down into four eight-bar sections beginning at m. 11:

- 1 – Swing feel in “two” (begins at m. 11)
- 2 – Swing feel in “four” (begins at m. 19)
- 3 – Mixture of stride piano with a syncopated bass line and a “two” feel in the drums (m. 27)
- 4 – Driving straight-ahead  $\frac{4}{4}$  swing (m. 35)

### Additional Notes for Rehearsal

As mentioned above, each rhythm section element has specific written parts to demonstrate each swing feel. Practice each eight-bar section separately to achieve the right groove for each. Listening to the demo recording is a great way for the students to hear what it should sound like. Check it out at [alfred.com/downloads](http://alfred.com/downloads).

For the horns, the importance of articulation and note length should be stressed. After having the students listen to the recording, discuss playing the correct note lengths and articulations so that the notes don't all sound the same. The staccatos are key: play them very, very short in this chart.

Also focus on mm. 35–49 at rehearsal. The section begins with two measures of full band shout, straight into two measures of unison sax soli, and then in m. 39, goes into a very sustained sound with melodic statements bouncing around among different players. Caution band members to listen and match each other in phrasing and sound. The drummer can help with light cymbal crashes to create sustain as written in the part beginning in m. 39. Practice these sixteen measures, and aim for an understanding of how the ensemble fits together to make sure the melody is always heard.

The solo section at m. 57 has a simplified version of rhythmic style variations:  $\frac{4}{4}$  swing throughout, but with eight measures of syncopated bass/stride piano at m. 73. This will again create interest when the different grooves kick in.

At m. 103, everyone drops out but the piano (and light hi-hat on beats 2 and 4), who plays the opening rhythmic figure to lead in the band soli. This continues at m. 111 as the drums enter with the horn soli. The bass then enters eight measures later at m. 119.

The soli is from mm. 111–143. Focus on articulation and unison blend. There is a gradual build throughout the soli, but mm. 135–143 is where the *crescendo* really kicks in and leads up to the shout at m. 143.

Focus on practicing the sax unison that begins in m. 157 during the “outro” or ending.

Finally, leave a good impression with a solid quarter note in the last measure from the rhythm section—make it full, loud, and in tune!

Enjoy!

—Rich Sigler



**Rich Sigler**

Rich Sigler is former jazz trumpeter and music director for the USAF Airmen of Note. An acclaimed composer, arranger, educator, and producer, his music and performances have been featured with many artists, including Jerry Bergonzi, Roseanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Al Jarreau, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry. As a producer, Rich's work can be heard on numerous recordings, including the highly acclaimed Airmen of Note recording *A Cool Yule*, the recently released *Eastern Standard Time* by the Alan Baylock Jazz Orchestra, as well as the Airmen of Note's most recent recording, *Compositions*. In addition, Rich is the creator of the Jazz Font used in Finale music notation software.

CONDUCTOR  
46159S

# LIMEHOUSE BLUES

Composed by Phillip Braham  
Arranged by Rich Sigler

SWING ♩ = 160-182

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)  
Dm7 PLAY IF NO PIANO  
CHORD CHANGES SHOWN IN PART.

PIANO  
CHORD CHANGES SHOWN IN PART.

BASS  
CHORD CHANGES SHOWN IN PART.

DRUMS  
RIDE CYM.  
S.D.  
H.H. FOOT 1 2 3 4 5 6 7 8 9 10  
CRASH CYM.  
G.D.  
FILL

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAX. (Soprano, Alto, Tenor, Bass), TRP. 1-4, TEN. 1-4, GTR., PNO., BASS, and DRUMS. The score spans measures 11 to 18. A large red watermark 'Preview Only' is overlaid diagonally across the page.

FLUTE

ALTO 1 UNISON

ALTO 2 UNISON

TENOR 1 UNISON

TENOR 2 UNISON

SAX. 1

SAX. 2

SAX. 3

SAX. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. *Must PLAY IF NO PIANO* *Om7(b9)* *Om7* *Om7(b9)*

PNO.

BASS

DRUMS

19

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

UNISON (w/TENG.)

m2

UNISON

TPT. 1

UNISON

TPT. 2

UNISON

TPT. 3

UNISON

TPT. 4

UNISON

TEN. 1

UNISON

m2

TEN. 2

UNISON

m2

TEN. 3

UNISON

m2

TEN. 4

UNISON

GTR.

A<sup>b</sup>

A<sup>b</sup>

C7

F#11

G7

A

sim.

PNO.

SAXI. (w/SAX)

(w/BASS)

DRUMS

19 20 21 22 23 24 25 26



CONDUCTOR

LIMEHOUSE BLUES

27

FLUTE

ALTO 1

ALTO 2

TENOR 1  
UNISON (w/ TENORS)  
mf

TENOR 2  
UNISON (w/ TENORS)  
mf

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1  
UNISON  
mf

TEN. 2  
UNISON  
mf

TEN. 3  
UNISON  
mf

TEN. 4  
UNISON  
mf

GRP.

PNO.

BASS

DRUMS

27 28 29 30 31 32 33 34

WALK

FILL

87







41

FLUTE

ALTO 1 UNISON

ALTO 2 UNISON

TENOR 1 (w/ TENOR 2)

TENOR 2 (w/ TENOR 1)

SAX 1 UNISON

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. A7b9 Eb7

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

FILL



CONDUCTOR

LIMEHOUSE BLUES

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 various musical notations such as notes, rests, and dynamic markings like 'TENDRE SOLO BREAK' and 'SOLO BREAK'. A large red watermark 'Preview Only' is overlaid diagonally across the page.

57

Musical score for CONDUCTOR, page 8 of LIMEHOUSE BLUES. The score includes parts for 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, and DRUMS. The score is marked with 'TENZOR SOLO' and '(SQUARES.)' throughout. A large red watermark 'Preview Only' is overlaid diagonally across the page. The bottom of the page shows measure numbers 57 through 64.

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

GR2.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

Chords: B<sup>b</sup>, B<sup>b</sup>+, D7, Gm7, C7, F7, A<sup>b</sup>, A<sup>b</sup>+, C7, Fm7, B<sup>b</sup>7, E<sup>b</sup>7

Annotations: SOLO BREAK, (w/ BASS), (w/ BARI. SAX), FILL

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SACB., TRP. 1-4, TEN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chord symbols (e.g., Eb7, G7, Eb7, G7).

Preview Only  
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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRV.

PNO.

BASS

DRUMS

81

82

83

84

85

86

8x7

G7(#9)

Cmi

Cmi(9#7)

Cmi7

Cmi6

F#6

A#6

UNISON

UNISON

UNISON

UNISON

A#m7

F7(#9)

Bmi

Bmi(9#7)

Bmi7

Bmi6

E6

F#6

FILL



87

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes notes, rests, and dynamic markings such as UNISON and (w/TENS.).





CONDUCTOR

LIMEHOUSE BLUES

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

DEUM SOLO

SOLO

(w/BASS)

(w/BARI. SAX)

95 96 97 98 99 100 101 102



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

CHASH CYN (w/ PNO)

H.H. FOOT

103 104 105 106 107 108 109 110

Chorus 7  
PLAY IF NO PIANO

Dm7(b9)

Dm7

Dm7(b9)

FLUTE

ALTO 1

ALTO 2

TENOR 1  
UNISON SOLI (w/TENOR 2)

TENOR 2  
UNISON SOLI (w/TENOR 1)

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1  
UNISON SOLI

TEN. 2  
UNISON SOLI

TEN. 3  
UNISON SOLI

TEN. 4  
UNISON SOLI

GRP.  
Dmaj7 (PLAY IF NO PIANO)

PNO.

BASS

DRUMS  
FILL - - - - - TOM

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAX. (Soprano, Alto, Tenor, Baritone), TRP. 1-4, TEN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with performance instructions like 'UNISON SOLI' and 'FILL'. A large red watermark 'Preview Only' is overlaid across the score.

119

120

121

122

123

124

125

126

CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SACR., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

127

128

129

130

131

132

133

134



135

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

DRUMS

COASH CVR.

135 136 137 138 139 140 141 142

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CONDUCTOR

SHOUT

LIMEHOUSE BLUES

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Sax 1, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Measures 143-150 are indicated at the bottom of the page.

Instrument parts include:
 

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SAX 1
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS

Performance markings include: SHOUT, UNISON, (w/Trp. 1), (w/PNO.), CRASH Cym., RIDE Cym., and CEASH Cym.

CONDUCTOR

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 various musical notations such as notes, rests, and dynamics, along with rehearsal marks (151, 157) and performance instructions like 'Turn' and 'FILL'. A large red watermark 'Preview Only' is overlaid across the score.

151

152

153

154

155

156

157

158

Musical score for 'Limehouse Blues', page 21. The score is arranged for a conductor and includes parts for the following instruments: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, 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 4/4 time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The page number '- 21 -' is centered at the top, and 'LIMEHOUSE BLUES' is in the top right corner. The conductor part is on the left. The score includes various musical notations such as notes, rests, slurs, and dynamics. The bottom of the page shows measure numbers 159 through 167.

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