

YOUNG JAZZ ENSEMBLE

Belwin™ JAZZ
a division of Alfred

Softly, as in a Morning Sunrise

Music by Sigmund Romberg

Lyrics by Oscar Hammerstein II

Arranged by Paul Baker

INSTRUMENTATION

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

Optional/Alternate Parts

Auxiliary Percussion (Congas)
B♭ Clarinet
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)

NOTES TO THE CONDUCTOR

Softly, as in a Morning Sunrise was originally composed in 1928; however, I wanted to bring a more contemporary approach to this arrangement. From the beginning, this chart employs modal and chromatic devices along with the inclusion of straight-eighth and swing styles similar to those found in the music of the group Steps Ahead and the tune “Pools” by pianist Don Grolnick—check them out. The addition of vibes and congas, if available, will further support the style.

Beginning with m. 1, the energy and intent need to be strong to establish the groundwork for the piece. A strong intro is essential. At m. 8, even though the dynamic level is reduced, the intensity should remain high. For the trumpets, if flugels are not available, have the players play directly into their stands rather than with their bells up. This will darken the overall tone and blend better with the other instruments.

At m. 24, there are two distinct counter lines occurring underneath the melody. Each should be strong on its own and should not be considered “background” to be hidden or covered. In m. 32, the rhythm section style changes from the more “fusion-y” groove to a traditional bossa nova feel. This distinction in styles is important to bring more character to the arrangement. The saxes should fill up their horns to make that section sing out with a true \downarrow dynamic level.

The crescendo from mm. 38–39 into m. 40 provides an excellent opportunity for dynamic contrast for the ensemble. Build as much as possible and then really bring it down for the trumpet melody. At this reduced dynamic, the accompanying voices must maintain solid pitch and tone to make the chromatic harmony work. This can be a challenge for young ears.

At m. 46, the style changes from straight-eighth to swing. The drummer will really have to overplay that transition to sell it to the rest of the band. At m. 80, the style returns to the straight-eighths for the drum/percussion solo(s). This section can be opened up as much as desired or reduced to a minimum of four measures, to accommodate creative choices.

The “fusion-y” groove returns at m. 84 for the trombone soli and then shifts to the more traditional bossa nova style at m. 100. It is critical that the tenor sax soloist sets up the style change to swing with the break at m. 115. I recommend playing the written solo or something similar that is triplet based there, at least for the first few measures, to help solidify the swing feel. At m. 147, the sax pickups need to be strongly straight-eighth to help with the transition back to the bossa style. Make the most out of the crescendo at m. 154–155 and finish strong!

Enjoy!

—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
48217S

SOFTLY, AS IN A MORNING SUNRISE

Music by Sigmund Romberg
Lyrics by Oscar Hammerstein II
Arranged by Paul Baker

STRAIGHT EIGHTHS ♩ = 148-166

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 (FLUGELHORN)

2ND B♭ TRUMPET (FLUGELHORN)

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION (CONGAS)

TO FLUGELHORN

CHORD CHANGES SHOWN IN PART.

CE. Cym.

Tom

Tom

Dm7 Cm7 Bbm9 A13(b9)

1 2 3 4 5 6 7

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Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, QTR., PNO., BASS, DRUMS, and APC. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mp*. A large red watermark "Preview Only" is overlaid diagonally across the page. A large red watermark "Legal Use Requires Purchase" is also overlaid diagonally across the page. The score is numbered 8 through 15 at the bottom.

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

16

FLUTE (w/Tprs.)

ALTO 1 (w/Tprs.)

ALTO 2 (w/Tprs.)

TENOR 1 (w/Tprs. 3 AND 4)

TENOR 2 (w/Tprs. 3 AND 4)

BARI.

TRP. 1

TRP. 2 (FLUGELHORN)

TRP. 3 (CUP MUTE)

TRP. 4 (CUP MUTE)

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

APC

16 17 18 19 20 21 22 23

END SOLO

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CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

FLUTE ²⁴

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

APC

24 25 26 27 28 29 30 31

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SOFTLY, AS IN A MORNING SUNRISE

TO TRP.

OPEN

OPEN

SOLI

SOLI

SOLI

SOLI

SOLI

m²

m²

PLAY

m²

m²

m²

2

2

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

32

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

APC

32 33 34 35 36 37 38 39

Fmaj7 F#m F#m7 D7(b9) Gm7 G#m A7(b9)

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

FLUTE (40)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX. TEN. 4

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4 (W/SAXES)

GR. TR.

PNO.

BASS

DRUMS

APC

SOLO (AS WRITTEN)

SWING

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40 41 42 43 44 45 46 47

This is a page of a musical score for a conductor, numbered 6. The title is "SOFTLY, AS IN A MORNING SUNRISE". The score is for a full orchestra and includes parts for Flute, Alto 1 and 2, Tenor 1 and 2, Saxophone (Tenor 4), Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums, and APC. The music is in 4/4 time and features a "SWING" section starting at measure 45. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. Measure numbers 40 through 47 are indicated at the bottom of the page.

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAXI., TRP. 1, TRP. 2 (SOLO), TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4, GTR., PNO., BASS, DRUMS (PLAY SWING TIME, CROSS STICK), and APC (SIMILE - AD LIB.).

Measures 48 through 55 are shown at the bottom of the page.

Preview Only
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CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

FLUTE (56) (Suares.) *mf*

ALTO 1 (Suares.) *mf*

ALTO 2 (Suares.) *mf*

TENOR 1 (Suares.) *mf*

TENOR 2 (Suares.) *mf*

BARI. (Suares.) *mf* TENO 2 *mf* *PLAY*

TRP. 1 (Suares.) *mf*

TRP. 2 (Euph?) *mf*

TRP. 3 (Suares.) *mf*

TRP. 4 (Suares.) *mf*

TBN. 1 (Suares.) *mf*

TBN. 2 (Suares.) *mf*

TBN. 3 (Suares.) *mf*

TBN. 4 (Suares.) *mf*

GR. (Dm11?) *mf* Gm7 Gb7 Fm7

PNO.

BASS

DRUMS

APC

56

57

58

59

60

61

62

63



CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

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

GR.

PNO.

BASS

DRUMS

APC

64 65 66 67 68 69 70 71

Chords: G#m7, E7(b9), A#m7, A#dim, F#m7(b9), B7(b9), B7(b9), G#m7, G#dim, E#m7(b9), A7(b9), A7(b9), D#m7

Tempo/Style: SOFTLY, AS IN A MORNING SUNRISE

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and APC. The score includes various musical notations such as rests, notes, and dynamics. A large red watermark "Preview Only" is overlaid diagonally across the page. The page number 79 is visible at the bottom right.

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

80 OPTIONAL SOLO VAMP
STRAIGHT EIGHTHS

84 ON CUE

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and APC. The score includes various musical notations such as rests, notes, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

80 PLAY 1st TIME ONLY

Opt. Solo

Opt. Solo

END SOLO

END SOLO

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

(w/TENG.)

(w/TENG.)

(w/TENG.)

80 81 82 83 84 85 86

92

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

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

APC

100

SOLI

SOLI PLAY

F#m7

D7(b9)

94 95 96 97 98 99 100 101

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

Measure numbers: 102, 103, 104, 105, 106, 107, 108, 109.

Chord markings: (D7(b9)), G#m7, G#dim, E#m7(b9).

Performance instruction: (w/Bass)

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. (Baritone), TRP. 1-4 (Trumpets), TBN. 1-4 (Trombones), GTR. (Guitar), PNO. (Piano), BASS, DRUMS, and APC (Auto Piano/Conductor). The score includes measures 110 through 117. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. Performance instructions include 'SOLO DECADE' for Tenor 1, 'DUI?' for Guitar, and '(TO SWING) PLAY SWING TIME' for Drums. The APC part includes the instruction 'SIMILE - AD LIB.'.

116 SWING

SOLO DECADE

DUI?

(TO SWING) PLAY SWING TIME

SIMILE - AD LIB.

110

111

112

113

114

115

116

117

FLUTE

ALTO 1

ALTO 2

TENOR 1 (EHI³)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. (OH³)

PNO.

BASS

DRUMS

APC

118 119 120 121 122 123 124 125

(Succos.)

(Succos.)

(Succos.)

(Succos.)

SIMILE - AD LIB.



FLUTE

ALTO 1

ALTO 2

TENOR 1 (E♭11♭)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. (D11♭)

PNO.

BASS

DRUMS

APC

126 127 128 129 130 131 132 133

132

G♯m7

(Baccos.)

(Baccos.)

(Baccos.)

(Baccos.)

Opp. 816

G♯m7 G♯7 F♯m7

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and APC. 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.

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. (Baritone), TRP. 1-4 (Trumpets), TEN. 1-4 (Tenors), GTR. (Guitar), PNO. (Piano), BASS, DRUMS, and APC (Auto Piano Control). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page. The page number "19" is centered at the top. The tempo/mood instruction "SOFTLY, AS IN A MORNING SUNRISE" is at the top right. The conductor part is at the top left. The instrument parts are listed on the left side of the score. The score is divided into measures, with measure numbers 141, 142, 143, 144, 145, 146, and 147 indicated at the bottom. The GTR. part has chord markings: (Dmi7), Emi7(b9), A15(b9), and Dmi7. The TENOR 1 part has markings: (Emi9), F#m7(b9), B15(b9), Emi9, and END SOLO. The PNO. part has markings: (Dmi7), Emi7(b9), A15(b9), and Dmi7. The BASS part has markings: (Dmi7), Emi7(b9), A15(b9), and Dmi7. The DRUMS part has markings: (Dmi7), Emi7(b9), A15(b9), and Dmi7. The APC part has markings: (Dmi7), Emi7(b9), A15(b9), and Dmi7.

141

142

143

144

145

146

147

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

148 STRAIGHT EIGHTHS

Musical score for CONDUCTOR, featuring various instruments and voices. 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, DRUMS, and APC. The score is marked with a tempo of 'STRAIGHT EIGHTHS' and includes a large red watermark reading 'Legal Use Requires Purchase'.

Chord markings for GTR. and PNO. include: F#m7, F#m, F#m7, D7(b9), A, G#m7, G#m, and A7(b9).

Measure numbers are indicated at the bottom: 148, 149, 150, 151, 152, 153, 154, 155.

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

156

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

APC

156 157 158 159 160 161 162 163

Dm7 Cm7 Bbm9 Abm11 G#9 F#m7

This musical score is for the piece 'Softly, as in a Morning Sunrise'. It is a full orchestral score with a conductor part. The score is written for 15 measures, from measure 156 to 163. The instruments included are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and APC. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'SOFTLY, AS IN A MORNING SUNRISE'. The score features a large red watermark that reads 'Preview Only - Legal Use Requires Purchase'. The conductor part is at the top, and the instruments are listed on the left side of the score. The measures are numbered at the bottom of the score.