

# YOUNG JAZZ ENSEMBLE

 Belwin™ JAZZ  
a division of Alfred

## Boss City

By John L. (Wes) Montgomery

*Arranged by Mike Kamuf*

### INSTRUMENTATION

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

### Optional/Alternate Parts

- |  |  |
|--|--|
| C Flute  |  |
| 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) |  |
| Auxiliary Percussion   |  |

Preview  
Legal Use Required  
Purchase

## NOTES TO THE CONDUCTOR

*Boss City* is a 32-bar, AABA-form composition by the great jazz guitarist Wes Montgomery, and it was included on his 1966 recording *Goin' Out Of My Head*. The recording featured an all-star big band led by master arranger Oliver Nelson, please check this legendary musician out. I set out to capture the feel of this recording but with younger musicians in mind. This arrangement was commissioned by the incredible Bradley Middle School Jazz Ensemble, Northeast ISD, San Antonio, TX, Karlos Elizondo, director, for their performance at the 2024 Midwest Clinic.

The arrangement begins with a pedal-point figure that you will notice returns later in the chart. In mm. 1–3, all the alto saxes, tenors, and trumpet entrances should be played at equal dynamic volume. At the end of m. 3 and again in m. 91, the following figure should be cleanly articulated throughout the ensemble using the syllables "dit-doo-dah daht":



Slowing down the tempo a bit for this figure in rehearsal will help with the uniformity and mastery of the articulation.

The tune itself begins at m. 4 with the pick-up notes to the melody played the first time by alto 1, tenor 1, guitar, and optional vibraphone, and on the repeat, with added alto saxophone 2 and tenor saxophone 2. The second time through this passage, the trombones and baritone saxophone are also added but should not overshadow the melody line. The bridge is stated at m. 14 with the guitar, alto saxes, and tenor saxes stating the melody and the ensemble playing the stop-time figures similar to the aforementioned Oliver Nelson arrangement. The soulful quality and attitude of Wes Montgomery's playing of this melodic line, and really the entire tune, needs to be captured by the ensemble. I encourage listening to the original recording of this tune AND all of Wes's incredible recordings from this era. The figures at m. 20 and m. 88 may need to be isolated in rehearsal for rhythmic accuracy and alignment. The last A section of the first chorus begins at m. 22, with the trombones stating the melody and trumpets joining in m. 25. In m. 28 and m. 107, trumpets should cleanly articulate the following figure (starting on beat 4) by using these syllables "doo-dah-daht":



Again, slowing this figure down in rehearsal will help lead to a clean articulation.

The solo section begins at m. 30 with 16-bar solos from trombone 1 the first time, and either guitar or alto sax on the repeat. At m. 46, solos are provided for trumpet and tenor sax. During the solo choruses, the feel changes to a swing at m. 45 and back to boogaloo at m. 53. The rhythm section, especially the drummer, will need to focus on these transitions. I strongly recommend listening to the Alfred Music demo recordings. Throughout this section, background figures compliment the soloists but should avoid overpowering the solo players.

In m. 62, a four-measure drum solo bridges the solo section with a development chorus. The drum solo can be extended if desired. At m. 66, the baritone saxophone, which is cued in piano and bass, lays down the bass line with trombones playing an accompaniment figure, while the trumpets and saxes have an ongoing dialogue for the next 16 measures. All players should be mindful of dynamics and articulation throughout this passage and build to the forte in m. 81. The drummer will solo between the figures from mm. 82–87. The introductory figure reappears at m. 89 building to fortissimo in m. 91. The dynamic changes at mm. 101, 105, and 108 will add drive and direction building back up to the final chord.

I hope you and your students enjoy rehearsing and performing my arrangement of *Boss City*!

—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, the MCPS Junior Honors Concert Band.

Please visit Mike's website at: [www.mikekamuf.com](http://www.mikekamuf.com)

# BOSS CITY

By John L. (Wes) Montgomery  
Arranged by Mike Kamuf

FUNKY BOOGALOO  $\text{d} = 126$

C FLUTE (optional)

1ST EB ALTO SAXOPHONE

2ND EB ALTO SAXOPHONE

1ST BB TENOR SAXOPHONE

2ND BB TENOR SAXOPHONE

EB 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)

GUITAR (optional)

PIANO

BASS

DRUMS

1 2 3 4 5 6



CONDUCTOR

-2-

BOSS CITY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR

PNO

BASS

DRUMS

FL. TOM

PLAY

PLAY

1.

2.

Review Requires Purchase Only

7 8 9 10 11 12 13

CONDUCTOR

BOSS CITY

- 3 -

FLUTE  
UNISON SOLI

ALTO 1  
UNISON SOLI

ALTO 2  
UNISON SOLI

TENOR 1  
UNISON SOLI

TENOR 2  
UNISON SOLI

BASS.  
SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1  
UNISON SOLI

TBN. 2  
UNISON SOLI

TBN. 3  
UNISON SOLI

TBN. 4  
UNISON SOLI

GTR.

PNO.

BASS

DRUMS

14 15 16 17 18 19 20 21

PREVIEW REQUIRES PURCHASE  
LEGAL USE

## CONDUCTOR

- 4 -

## BOSS CITY

22

23

24

25

26

27

28

29

## CONDUCTOR

- 5 -

## BOSS CITY

(30) PLAY BOTH TIMES

FLUTE

PLAY BOTH TIMES  
OPT. SOLO 1ST TIME ONLY  
Dm7 G9 Dm7 G9 Dm7 G7(III) G9 F15 E9 G9sus9 Dm7 G9 Dm7 G9

ALTO 1

PLAY BOTH TIMES

ALTO 2

PLAY BOTH TIMES (SACROS. ON CUE)

TENOR 1

PLAY BOTH TIMES (SACROS. ON CUE)

TENOR 2

PLAY BOTH TIMES (SACROS. ON CUE)

BARI.

PLAY BOTH TIMES

TPT. 1

PLAY BOTH TIMES

TPT. 2

PLAY BOTH TIMES

TPT. 3

PLAY BOTH TIMES

TPT. 4

Solo 1st time only  
F#7 Bb7 F#7 Bb7 F#7 Bb7 F#7 B7(III) Bb7 Ab13 G9 G9sus9 F#7 Bb7 F#7 B7(III)

TBN. 1

PLAY BOTH TIMES (SACROS. ON CUE)

TBN. 2

PLAY BOTH TIMES (SACROS. ON CUE)

TBN. 3

PLAY BOTH TIMES (SACROS. ON CUE)

TBN. 4

PLAY BOTH TIMES (SACROS. ON CUE)

GTR.

Solo 2nd time only  
F#7 Bb7 F#7 Bb7 F#7 Bb7 F#7 B7(III) Bb7 Ab13 G9 G9sus9 F#7 Bb7 F#7 B7(III) Bb7

PNO.

BASS

DRAWS

## CONDUCTOR

- 6 -

BOSS CITY  
SWING ( $\text{J} = \frac{120}{4}$ )

(38)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(39)

(40)

(41)

(42)

(43)

(44)

(45)

END SOLO

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

END SOLO

## CONDUCTOR

## BOSS CITY

(46)

FLUTE

PLAY BOTH TIMES

ALTO 1

ALTO 2

Solo 2nd time only

TENOR 1

PLAY BOTH TIMES

TENOR 2

PLAY BOTH TIMES

BARI.

TPR. 1

C9 Solo 1st time only

TPR. 2

TPR. 3

TPR. 4

TBN. 1

w/SAXES

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

EVEN 8THS (♪ = ♪)

- 7 -

46 47 48 49 50 51 52 53

Review Use Requires Purchase

CONDUCTOR

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR. 2

PNO.

BASS

DRUMS

(54)

55

56

57

58

59

60

61

QH17 C9 QH17 C9 QH17 C9 QH17 C9 G#7(H) C9 B15 A9 A15 G#7 C9 END SOLO PLAY BOTH TIMES

QH17 C9 QH17 C9 QH17 C9 QH17 C9 G#7(H) C9 B15 A9 A15 G#7 C9 END SOLO PLAY BOTH TIMES

F#17 B15 A15 G9 G15 G#15 F#17 B15 F#17 B15 F#17 B15 A15 G9 G15 G#15

Review Requires Purchase

The musical score consists of 15 staves, each representing a different instrument or voice part. The instruments include: CONDUCTOR (indicated by a stick figure), FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAR. 1 (Soprano), TPT. 1 (Trumpet), TPT. 2, TPT. 3, TPT. 4, TBN. 1 (Bassoon), TBN. 2, TBN. 3, TBN. 4, GR. 2 (Guitar), PNO. (Piano), BASS, and DRUMS. The music is in common time, primarily in E-flat major. The score features various dynamics like forte (f), piano (p), and sforzando (sf). Chords are labeled with Roman numerals and accidentals. Rehearsal marks are placed above the staves at measures 54, 55, 56, 57, 58, 59, 60, and 61. Measure 58 contains lyrics: 'END SOLO PLAY BOTH TIMES'. Measures 59 and 60 also contain lyrics: 'END SOLO PLAY BOTH TIMES'. A large red watermark with the text 'Review Requires Purchase' is diagonally overlaid across the entire page.

CONDUCTOR

- 9 -

BOSS CITY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(BASS SAX)  $\frac{1}{2}$

(BASS SAX)

Solo (Ad Lib. or Play Time)

w/Tpns.

DIG IN

COUNSELL THROUGH MS. 79

Preview Legal Use Requires Purchase Only

62 63 64 65 66 67

CONDUCTOR

- 10 -

BOSS CITY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

68 69 70 71 72 73 74

CONDUCTOR

- 11 -

BOSS CITY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

OPT. LOWER BVA

OPT. LOWER BVA

OPT. LOWER BVA

B7(II) B7(II)

B7(II) B7(II)

75 76 77 78 79 80 81

CONDUCTOR

- 12 -

BOSS CITY

(82)

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

82 83 84 85 86 87 88

PREVIEW USE Requires Purchase  
Legal

CONDUCTOR

- 13 -

BOSS CITY

89 90 91 92 93 94 95

CONDUCTOR

- 14 -

BOSS CITY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

101

96 97 98 99 100 101 102

CONDUCTOR

- 15 -

BOSS CITY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

103 104 105 106 107 108 109 110

BOSS CITY

Preview Requires Purchase