

SIX PACK #23

Arranged by Frank Comstock

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GENERAL NOTES FOR THE SIX-PACK ARRANGEMENTS

Warner Bros. Publications has carefully chosen the tunes that are included in these Six-Packs so that there are a variety of tempos and styles. They contain standard ballads and jazz or swing numbers, as well as more contemporary songs in each Six-Pack. The arranger has paid special attention to detailing the marking of each note and phrase so that younger jazz players can learn the nuances and subtleties of jazz or swing phrasing.

In general, the two most often used notations in "jazz" that don't sound like they read, are the quarter note that has either a dot (•) or an inverted V (Λ), or both (Λ̣). This is played short like an eighth-note (♪). (Some arrangers call them long eighths.) And of course, the eighth-notes that are changed rhythmically to a sort of lilting eighth-note triplet are known as swing 8ths (♪ = ♩). Even though the tune is marked to be in a swing tempo, on occasion the arranger will mark some notes with a (♩). The long mark means that quarter-notes should be long and the eighths should be played straight, not swung.

In an effort to add variety to the arrangements, there are several repeats, endings, D.S.'s, D.C.'s, Codas, and notes to play 1st or 2nd time only, etc. The director is encouraged to talk this through with his band so that everyone knows the routine.

Ad-lib solos when used, have been written out and can be played as written, but these are very basic ideas. Please encourage your soloists to improvise and break out on their own whenever possible.

These arrangements have been written so that they are complete, melodically and harmonically when played with 2 trumpets, 1 trombone, 2 alto saxes and 1 tenor sax, plus rhythm. The left hand [bass] on the piano should only be used in the absence of a bass player, unless otherwise indicated. Generally, the piano right hand is suggested for ad-lib comping. Of course, as you add the optional parts, the sound will be fatter and richer.

Although these Six-Pack numbers have been designed with the younger "student" in mind, most professional level ensembles will also find these are an invaluable help in building up their libraries.

ARRANGER'S COMMENTS

CAN'T WE BE FRIENDS?

This standard has been around for a long time, but still ranks as a classic swinger. Keep it driving ahead. At the coda the trombone can ad lib if you wish. Be sure the drums lead in at bar 28 the second time, with a big kick into the last half of the arrangement.

SERENADE IN BLUE

A great song. Play it with a slightly swinging feeling on the eighth notes. The brass "in hats" can be played with the hand on bell, or in the stand. Just have it sound behind the sax soli.

BABALU

A good latin tune to have fun with even without Desi Arnaz and his conga drum. Use your own drummer to spark up the fills with different tones on various toms or snares. Keep the brass figures fairly crisp, except where indicated.

BLUES IN THE NIGHT

Emphasize all the slurs and drops to help with the laid back blues feel. Most of the slides upward are sort of lip glisses. If your band is real young you can play this arrangement without these effects, but give it a try first. If you wish to elongate the arrangement, take the optional coda sign. Think-low down and dirty and you will have the right feel.

AMERICAN PATROL

Similar to Glenn Miller's hit arrangement, this should be played with a lot of gusto. Saxes can be "Rough", attacking. Same with the brass. Be sure your drummer gets a good pickup fill into the slam note in the coda. Really ride it out.

THE LION SLEEPS TONIGHT

This is one that everyone has probably heard by now. Try to keep a good 16th note feel throughout to establish the rock feeling. Watch the articulations and this will be a simple, fun tune.

C0369B2XC

CONDUCTOR

SIX-PACK #23 CAN'T WE BE FRIENDS?

Words by PAUL JAMES, Music by KAY SWIFT
arr. by FRANK COMSTOCK

Swing $\text{♩} = 144$

SAXES

1 *f* *sol*

2 *f* *sol*

1 *f* *sol*

2 (opt.) *f* *sol*

Bar. (opt.) *f* *sol*

TRUMPETS

1 *f*

2 *f*

3 (opt.) *f*

TROMBONES

1 *f*

2 (opt.) *f*

3 (opt.) *f*

GUITAR (opt.)

F *D7(b9)* *Gm7* *Gb°* *F9* *D7(b9)* *G7* *C9* *C9+* *F* *D67* *F* *D67*

PIANO

F *D7(b9)* *Gm7* *Gb°* *F9* *D7(b9)* *G7* *C9* *C9+* *F* *D67* *F* *D67*

BASS

DRUMS

1 2 3 4 5 6

1. 2.

SAXES 1 2

Bar.

TPTS. 1 2 3

TBNS. 1 2 3

GTR. C^7 G^9 C^9 F $D\flat 7$ F 1. $D7+(b9)$ 2. F $B\flat 9$ B°

PNO. C^7 G^9 C^9 F $D\flat 7$ F $D7+(b9)$ F $B\flat 9$ B°

BASS

DRMS.

7 8 9 10 11 12

1. SAXES 1. 2. 1. 2. Bar.

1. TPTS. 2. 3.

1. 2. 3. TBNS.

GTR. Bb^9 $Fmaj^7$ F F° G° F $F7+$ $Fm6$ $Cm6$ Eb D^9 Eb^9 D^9 D.S. rit al Coda

PNO. Bb^9 $Fmaj^7$ F F° G° F $F7+$ $Fm6$ $Cm6$ Eb D^9 Eb^9 D^9

BASS

DRMS.

13 14 15 16 17 18 19

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D.S. rit al Coda

Coda

1 2 SAXES 1 2 Bar.

Coda

1 2 3 TPTS.

Coda solo ad lib. (2x end of solo) (1st x only)

1 2 3 TBNS.

Coda F G⁹ C⁹ C⁹+ F D^b7 F D^b7 C⁷ D^b7 C⁷ G⁹ C⁹ F D^b7 F

GTR.

F G⁹ C⁹ C⁹+ F D^b7 F D^b7 C⁷ D^b7 C⁷ G⁹ C⁹ F D^b7 F

PNO.

BASS

DRMS. 2x ad lib. fill

20 21 22 23 24 25 26 27 28

1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

29 30 31 32 33 34 35 36

Chords: Bb Fm7 Bb° Bb9 F F° G° F Cm6 Eb Eb9 D9 Eb9 D9

Rehearsal Markers: 29, 30, 31, 32, 33, 34, 35, 36

1 2

SAXES 1 2

Bar.

1 2 3

TPTS.

1 2 3

TBNS.

GTR.

PNO.

BASS

DRMS.

37 38 39 40 41 42 43 44

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CONDUCTOR - 9

SERENADE IN BLUE

C0369B2XC

CONDUCTOR

Lyric by MACK GORDON, Music by HARRY WARREN
arr. by FRANK COMSTOCK

Ballad ♩ = 84

SAXES

1
2
1
2 (opt.)
Bar. (opt.)

TRUMPETS

1
2
3 (opt.)

TROMBONES

1
2 (opt.)
3 (opt.)

GUITAR (opt.)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7

Chords: Gm7 Gb° Fm7 Bb7+(b9) Gm7 Cm7 Fm7 Bb7(b5) Bb9 Eb7maj7 D Eb Gm7(b5) Bb7m7 C7(b9) F9(b5) B9 Bb9+

1. 2.

SAXES 1 2

Bar.

TPTS. 1 2 3

TBNS. 1 2 3

GTR. 1. 2. Eb Fm7 Bb7(b9) Eb A7 Ab

PNO. 1. 2. Eb Fm7 Bb7(b9) Eb A7 Ab

BASS

DRMS.

8 9 10 11 12 13 14

Legal Use Required

1 2 SAXES 1 2 Bar.

1 2 3 TPTS. 2 3

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

15 16 17 18 19 20 21

tutti lead

solo

Ebm7/Gb *F7* *Cm7* *Ab°* *F7/A* *Bb7* *Fm7* *B9(b5)* *Bb7*

Ebm7/Gb *F7* *Cm7* *Ab°* *F7/A* *Bb7* *Fm7* *B9(b5)* *Bb7*

The musical score is for a jazz ensemble, likely a big band or similar group. It features a variety of instruments including saxophones (SAXES), trumpets (TPTS.), trombones (TBNS.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (DRMS.). The score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The saxophones and baritone saxophone (Bar.) play a complex, rhythmic melody with many triplets and slurs. The trumpets and trombones provide harmonic support with sustained notes and some melodic lines. The guitar and piano play chords and arpeggios, while the bass and drums provide a steady rhythmic foundation. The score includes a large red watermark that reads "Preview Requires Purchase" diagonally across the page. The page number "CONDUCTOR - 11" is at the top. The bottom of the page shows measure numbers 15 through 21.

1 2

SAXES 1 2

Bar.

1 2 3

TPTS. 1 2 3

TBNS. 1 2 3

GTR.

PNO.

BASS

DRMS.

22 23 24 25 26 27 28 29

pretty

3

3

end solo

D.S. al Coda

Ebmaj7 D Eb Gm7(b5) C7(b9) F9(b5) B9 Bbm Gm7 Gbm7 Gbm6 Fm7 G7 G7+/Db C9 F9 E7(b9) Eb A7

Ebmaj7 D Eb Gm7(b5) C7(b9) F9(b5) B9 Bbm Gm7 Gbm7 Gbm6 Fm7 G7 G7+/Db C9 F9 E7(b9) Eb A7

Coda

SAXES

1

2

1

2

Bar.

TPTS.

1

2

3

TBNS.

1

2

3

GTR.

PNQ.

BASS

DRMS.

30

31

32

33

34

35

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1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

Am7(b5) D9 G9(b5) G9 C7(b9) C9 E F Bb Am7 Dm7 Gm7 Gb9 Fmaj7

Am7(b5) D9 G9(b5) G9 C7(b9) C9 E F Bb Am7 Dm7 Gm7 Gb9 Fmaj7

36 37 38 39 40 41 42

CONDUCTOR

English Lyric by S.K. RUSSELL
Music and Spanish Lyric by MARGARITA LECUONA
arr. by FRANK COMSTOCK

SAXES

Latin J = 160

1
2
1
2 (opt.)
Bar. (opt.)

TRUMPETS

1
2
3 (opt.)

TROMBONES

1
2 (opt.)
3 (opt.)

GUITAR (opt.)

PIANO

BASS

DRUMS

arr. by FRANK COMSTOCK

sol
sol
sol
sol
sol

f

Gm6 C7b Eb D9 ad lib. Latin rhythm C7b

f Gm6 C7b Eb D9 ad lib. Latin rhythm C7b

f

ad lib. Latin rhythm

ad lib. Latin rhythm

1 2 3 4 5 6

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1
2
SAXES 1
2
Bar.

1
2
TPTS.

1
2
3
TBNS.

GTR.

PNO.

BASS

DRMS.

7 8 9 10 11 12 13

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1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR. C7m7 G7m6 C7m6 C7m7 C7m6 G7m6 C7m6 G7m6 F7

PNO. C7m7 G7m6 C7m6 C7m7 C7m6 G7m6 C7m6 G7m6 F7

BASS

DRMS.

14 15 16 17 18 19 20

1 2 SAXES 1 2 Bar.

1 2 TPTS. 3

1 2 TBNS. 3

GTR. Bb Bb° Bb B° Cm $F9$ $F7(b9)$ Bb $F7$ Bb Bb° Bb B° $Cm7$ $F9$ Bb

PNO. Bb Bb° Bb B° Cm $F9$ $F7(b9)$ Bb $F7$ Bb Bb° Bb B° $Cm7$ $F9$ Bb

BASS

DRMS.

21 22 23 24 25 26 27 28

Legal Use Required

1. 1.

SAXES 1 2

Bar.

TPTS. 1 2 3

TBNS. 1 2 3

GTR. *Cm7 F9 Cm7 F9 Cm7 F9 Cm7 F9 Bb Bb° Bb G7(b9) Cm7 F9 F7(b9) Bb Cm7 Bb*

PNO. *Cm7 F9 Cm7 F9 Cm7 F9 Cm7 F9 Bb Bb° Bb G7(b9) Cm7 F9 F7(b9) Bb Cm7 Bb*

BASS

DRMS. *Tom* *Tom fill*

29 30 31 32 33 34 35 36

1. 2.

1. 2.

SAXES 1. 2.

Bar.

1. 2.

TPTS. 2. 3.

1. 2. 3.

TBNS. 2. 3.

1. 2. 3.

GTR. 2. Bb Cm7 F9 Bb Cm7 F9 Bb Cm7 F9 Cm7 F7(b9) Bb

Bb Cm7 F9 Bb Cm7 F9 Bb Cm7 F9 Cm7 F7(b9) Bb

PNO.

BASS

DRMS.

37 38 39 40 41 42 43 44

solo fill

Tom

1 2 SAXES 1 2 Bar.

1 2 3 TPTS. 2 3

1 2 3 TBNS.

GTR. Bb $F7$ $C7m7$ F^o $F7$ $C7(\sharp 9)$ $F7(\sharp 9)$ A Bb Bb $F7(\sharp 9)$ Bb $Eb9$ $Bb7m7$ $Eb9$

PNO.

BASS

DRMS.

8 9 10 11 12 13 14

This musical score is for a conductor, labeled "CONDUCTOR - 22". It spans measures 8 through 14. The instrumentation includes Saxophones (SAXES 1 and 2), Baritone (Bar.), Trumpets (TPTS. 1, 2, and 3), Trombones (TBNS. 1, 2, and 3), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRMS.). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The saxophones and baritone play complex melodic lines with many triplets and slurs. The trumpets and trombones provide harmonic support with various articulations. The guitar part is a single line of chords and some melodic fragments. The piano, bass, and drums provide the rhythmic foundation. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the entire page.

1 2 SAXES 1 2 Bar.

1 2 3

quasi ad lib. solo

1 2 3

TPTS.

1 2 3

TBNS.

1 2 3

GTR.

A Bb Bb Eb7 Cm7(b5) F7(b9) Cm7(b5) A Bb Bb F7 Cm7 F° F7 C7(b9)

PNO.

BASS

DRMS.

15 16 17 18 19 20 21

This is a musical score for the song "The Prayer" by Celine Dion and Andrea Bocelli. The score is arranged for a full band and includes parts for Saxophones (SAXES), Trumpets (TPTS.), Trombones (TBNS.), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRMS.). The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures, with measure numbers 22 through 29 visible at the bottom. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the entire page. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte). There are also performance instructions like "optional" and "solo" written above the staves.

This musical score is for the instrumental introduction of "The Sound of Silence" by Simon & Garfunkel. It is arranged for a large ensemble, including Saxophones (SAXES), Trumpets (TPTS.), Trombones (TBNS.), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRMS.). The score is divided into three systems, each with a first and second ending. The key signature is one sharp (F#), and the time signature is 4/4. The music features a prominent saxophone melody in the first system, followed by a trumpet and trombone section in the second system. The guitar and piano provide harmonic support, while the bass and drums maintain a steady rhythm. The score includes various musical notations such as dynamics (f, mf), articulation (accents, slurs), and performance instructions (D.S. al Coda). A large red watermark "Preview" is overlaid diagonally across the entire page.

SAXES

1 *Coda*

2

1

2

Bar.

TPTS.

1 *Coda*

2

3

TBNS.

1 *Coda*

2

3

GTR.

Coda

Bb *C7(♯9)* *F7(♯9)* *F7(+5)* *A* *Bb* *Eb* *C7m7* *Cb9* *Bb*

PNO.

Bb *C7(♯9)* *F7(♯9)* *F7(+5)* *A* *Bb* *Eb* *C7m7* *Cb9* *Bb*

BASS

DRMS.

38 39 40 41

C0369B2XC

CONDUCTOR

AMERICAN PATROLMusic by F.W. MEACHAM
arr. by FRANK COMSTOCK

Swing ♩ = 192

SAXES

1

2

1

2 (opt.)

Bar. (opt.)

TRUMPETS

1

2

3 (opt.)

TROMBONES

1

2 (opt.)

3 (opt.)

GUITAR (opt.)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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1 2

SAXES 1 2

Bar.

1 2 3

TPTS. 2 3

1 2 3

TBNS. 2 3

GTR.

PNO.

BASS

DRMS.

9 10 11 12 13 14 15 16

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F Bb A° Gm7 F#° Gm7 C#° Dm7 Gm7 C7 F

F Bb A° Gm7 F#° Gm7 C#° Dm7 Gm7 C7 F

CONDUCTOR - 29

18 19 20 21 22 23

1 2

SAXES 1 2

Bar.

1 2 3

TPTS. 2 3

1 2 3

TBNS. 2 3

GTR. *Bb F C#° D7m Bb F C7 F*

PNO. *Bb F C#° D7m Bb F C7 F*

BASS

DRMS.

25 26 27 28 29 30 31 32

(opt.) (p) (p)

1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

33 34 35 36 37 38 39 40

This musical score is for a conductor, labeled "CONDUCTOR - 31". It spans measures 33 to 40. The instrumentation includes Saxophones (SAXES 1 and 2), Trumpets (TPTS. 1, 2, and 3), Trombones (TBNS. 1, 2, and 3), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRMS.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Saxophones and Trumpets play a melodic line with eighth and sixteenth notes, while the Trombones and Drums provide a rhythmic foundation. The Piano and Bass play a steady accompaniment. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

41 42 43 44 45 46 47 48

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1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

49 50 51 52 53 54 55 56

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sol

sol

sol

sol

sol

Bb F C#° D7m7 Bb F F E°

Bb F C#° D7m7 Bb F F E°

1 2

SAXES 1 2

Bar.

1 2 3

TPTS.

1 2 3

TBNS.

GTR.

PNO.

BASS

DRMS.

57 58 59 60 61 62 63 64

F9 F7(b9) Bb A° Bb F9 F7(b9) Bb A° Bb

F9 F7(b9) Bb A° Bb F9 F7(b9) Bb A° Bb

1 2 1 2 Bar.

SAXES 1 2

1 2 3

TPTS. 1 2 3

1 2 3

TBNS. 1 2 3

GTR. Bb A° Bb A° Bb Eb $Eb7maj7$ $D7m7$ $C7m7$ D° Eb E° $F7$ $F9+$ $C7m7$ Bb $C7m7$ Bb D.S. ff al Coda

PNO. Bb A° Bb A° Bb Eb $Eb7maj7$ $D7m7$ $C7m7$ D° Eb E° $F7$ $F9+$ $C7m7$ Bb $C7m7$ Bb

BASS

DRMS. bis fill rim

65 66 67 68 69 70 71 72

D.S. ff al Coda

D.S. ff al Coda

D.S. ff al Coda

SAXES

1 Coda

2

1

2

Bar.

TPTS.

1 Coda

2

3

TBNS.

1 Coda

2

3

GTR.

1 Coda

2

PNO.

BASS

DRMS.

solo

73 74 75 76 77

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1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

78 79 80 81 82 83

big fill

3

3

Db7 C7 C9 B9 C9 C#9 D9 D#9 E9 F9

Db7 C7 C9 B9 C9 C#9 D9 D#9 E9 F9

C0369B2XC

CONDUCTOR

THE LION SLEEPS TONIGHT

New Lyric and Revised Music by GEORGE DAVID WEISS,
HUGO PERETTI and LUIGI CREATORE
arr. by FRANK COMSTOCK

Rock J = 176

SAXES

1 *f*

2 *f*

1 *f*

2 (opt.) *f*

Bar. (opt.) *f*

TRUMPETS

1 *f*

2 *f*

3 (opt.) *f*

TROMBONES

1 *f*

2 (opt.) *f*

3 (opt.) *f*

Play on repeat - both times

GUITAR (opt.)

f

PIANO

f

BASS

f

DRUMS

big solo

1 2 3 4 5 6 7 8

1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

10 11 12 13 14 15 16

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1 2 SAXES 1 2 Bar.

1 2 3 TPTS.

1 2 3 TBNS.

GTR.

PNO.

BASS

DRMS.

17 18 19 20 21 22 23 24

D.S. :f. al Coda

D.S. :f. al Coda

D.S. :f. al Coda

D.S. :f. al Coda

F Bb F Gm7 C9 F Bb F C7 Db9

F Bb F Gm7 C9 F Bb F C7 Db9

Coda

1. 1.

SAXES 1 2

Bar.

TPTS. 1 2 3

TBNS. 1 2 3

GTR. *C7 F7 Bb Eb Bb F7 Bb Eb Bb F9*

PNO. *C7 F7 Bb Eb Bb F7 Bb Eb Bb F9*

BASS

DRMS. *let cymbal ring*

25 26 27 28 29 30 31 32 33

big fill

34 35 36 37 38 39 40 41 42

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INSTRUMENTATION

CONDUCTOR

1st E♭ ALTO SAXOPHONE

2nd E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2nd B♭ TENOR SAXOPHONE (Optional)

E♭ BARITONE SAXOPHONE (Optional)

1st B♭ TRUMPET

2nd B♭ TRUMPET

3rd B♭ TRUMPET (Optional)

1st TROMBONE

2nd TROMBONE (Optional)

3rd TROMBONE (Optional)

GUITAR (Optional)

PIANO

BASS

DRUMS