



JAZZ EXPRESSIONS™ SERIES

WHEN THE SAINTS GO MARCHING IN

Music by JAMES M. BLACK, Words by KATHERINE E. PURVIS
Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor	3rd Trombone	OPTIONAL/ALTERNATE PARTS
1st E \flat Alto Saxophone	4th Trombone	Horn in F (Doubles 1st Trombone)
2nd E \flat Alto Saxophone	Guitar Chords	Baritone T.C.
1st B \flat Tenor Saxophone	Guitar	(Doubles 1st Trombone)
2nd B \flat Tenor Saxophone	Piano	Tuba
E \flat Baritone Saxophone	Bass	
1st B \flat Trumpet	Drums	
2nd B \flat Trumpet	C Flute	
3rd B \flat Trumpet	B \flat Clarinet	
4th B \flat Trumpet	Violin	
1st Trombone	Viola	
2nd Trombone	Cello	

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



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NOTES TO THE CONDUCTOR

This arrangement is correlated to Jazz Expressions™, the jazz ensemble method published by Warner Bros. Publications. The focus of this arrangement is on improvisation using melodic embellishment or variations and the second line (New Orleans) style.

The introduction portrays a musical setting similar to a late 1800s funeral procession to the cemetery performed in a slow and solemn style. Then, after the mourners have departed the cemetery, signaled with the drum cadence, the music becomes spirited as the band marches back to the lodge for festivities. The second line refers to the dancing onlookers who follow the band.

The opening statement is a slow chorale style with the melody played by tenor sax, trumpet and trombone with the drummer playing a march-like pattern. The trumpet part is the melody and therefore should be forte and played with confidence. After the introduction, the rest of this chart is definitely upbeat—but not too fast. The drum cadence sets the tempo followed by the brass section taking the melody. The saxes offer a contrasting unison eighth-note line; be careful the saxes don't rush this unison line. In measure 32, the saxes answer the brass with a rhythmic figure. Make sure the saxes play the rhythms in measures 32 and 33 accurately—especially beat 3. At measure 36, saxes take the melody with brass beneath them in volume.

Measure 52 begins the solo section. This written-out solo can be played as written or ad lib. and repeated as desired. All the wind and string parts are the same, so you can ask various individuals to solo or play it in unison. The improvised solo is an embellishment of the melody. You can experiment by having someone play the melody to the tune at the same time as another student plays the written improvised solo which will build jazz vocabulary. There are many variations possible with this melody; therefore, as the band becomes more comfortable with the written solo and the sound of the melody, ask students to embellish even further in the solo section. By playing and learning the written solo, students are internalizing melodic, rhythmic, and harmonic jazz vocabulary. Here is another suggestion: Ask the wind players to sing the solo in unison—with you starting things off. Ask them to use a basic jazz syllable like “doo.” You'll be surprised how it helps their ear and to learn to hear the intervals.

Once into the faster tempo, the rhythm section can approach this chart with a traditional swing feel. The drummer should play the ride cymbal pattern quarter, eighth-eighth, quarter, eighth-eighth so that the first eighth note is longer than the second; think “doo, doo-da-doo, doo-da-doo.” The bass player has a simple quarter note pattern. This is good opportunity for the bass player to begin to recognize basic chord tones of chords—the root, third, and fifth—and to observe how bass lines are created and flow into the next chord. Piano and guitar are usually concerned with comping. The challenge is for the piano and guitar not to play too much, which will make the comping sound cluttered. Taking turns in different sections of the chart is one solution. Another suggestion is to position the two players in close proximity so they can clearly hear each other, and challenge them to share the comping duties. Usually in a traditional swing feel, the guitar will use only three- or maybe four-note chords. Keep it simple.

Please enjoy.

—Mike Lewis

CONDUCTOR
JEM03037C

WHEN THE SAINTS GO MARCHING IN

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"NEW ORLEANS FUNERAL STYLE" $\text{♩} = 84-96$

C FLUTE

B♭ CLARINET

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

4TH TROMBONE

TUBA

QUARTER

PIANO

BASS

DRUMS

VIOLIN

VIOLA

CELLO

Musical score for 'When the Saints Go Marching In' in 2/4 time, marked 'New Orleans Funeral Style' with a tempo of 84-96. The score includes parts for C Flute, B♭ Clarinet, 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones, E♭ Baritone Saxophone, 1st-4th B♭ Trumpets, 1st-4th Trombones, Tuba, Quarter, Piano, Bass, Drums, Violin, Viola, and Cello. A 'Solo' section is indicated for the 1st B♭ Trumpet. The score is marked with dynamics such as *mf* and *f*, and includes performance instructions like 'Solo' and 'V'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

1 2 3 4 5 6 7 8

45 ♩ = 140-170

9

R. *RALL.*

CL. *RALL.*

A. SAX. 1 *RALL.*

A. SAX. 2 *RALL.*

T. SAX. 1 *RALL.*

T. SAX. 2 *RALL.*

BARI. SAX. *RALL.*

TRP. 1 *RALL.*

TRP. 2 *RALL.*

TRP. 3 *RALL.*

TRP. 4 *RALL.*

TON. 1 *RALL.*

TON. 2 *RALL.*

TON. 3 *RALL.*

TON. 4 *RALL.*

TUBA *RALL.*

QTR. *RALL.*

PNO. *RALL.*

BASS *RALL.*

DRUMS *RALL.* SOLO

15 ♩ = 140-170

VLN. *RALL.*

VLA. *RALL.*

CELLO *RALL.*

19

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

19

VLN.

VLA.

CELLO

27 To COOL

Fl.

Cl.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GR.

PNO.

BASS

DRUMS

VLN.

VLA.

CELLO

27 28 29 30 31 32 33 34

To COOL

ov.

The image shows a page of a musical score for the piece 'When the Saints Go Marching In'. The page is numbered 4 and is for the conductor. It contains staves for various instruments: Flute, Clarinet, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, Trumpets 1 through 4, Trombones 1 through 4, Tuba, Guitar, Piano, Bass, Drums, Violins, Viola, and Cello. The score includes musical notation, dynamics, and articulation marks. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page. The page number '27' is circled in the top left corner, and the tempo marking 'To COOL' is present at the beginning of the piece. The bottom of the page shows measure numbers 27 through 34.

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRM. 1

TRM. 2

TRM. 3

TRM. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLN.

VLA.

CELLO

43

FL. OPTIONAL SOLOS

CL. OPTIONAL SOLOS

A SAX. 1 OPTIONAL SOLOS

A SAX. 2 OPTIONAL SOLOS

T. SAX. 1 OPTIONAL SOLOS

T. SAX. 2 OPTIONAL SOLOS

BAR. SAX. OPTIONAL SOLOS

TRP. 1 OPTIONAL SOLOS

TRP. 2 OPTIONAL SOLOS

TRP. 3 OPTIONAL SOLOS

TRP. 4 OPTIONAL SOLOS

TEN. 1 OPTIONAL SOLOS

TEN. 2 OPTIONAL SOLOS

TEN. 3 OPTIONAL SOLOS

TEN. 4 OPTIONAL SOLOS

TUBA

QTR. OPTIONAL SOLOS

PNO. OPTIONAL SOLOS

BASS

DRUMS

VLN. OPTIONAL SOLOS

VLA. OPTIONAL SOLOS

CELLO OPTIONAL SOLOS

43 44 45 46 47 48 49 50

This page contains the conductor's score for the piece "When the Saints Go Marching In". The score is written for a large ensemble and includes the following parts:

- Flute (Fl.)
- Clarinet (Cl.)
- Alto Saxophone 1 (A. SAX. 1)
- Alto Saxophone 2 (A. SAX. 2)
- Tenor Saxophone 1 (T. SAX. 1)
- Tenor Saxophone 2 (T. SAX. 2)
- Bari Saxophone (BARI. SAX.)
- Trumpet 1 (TRP. 1)
- Trumpet 2 (TRP. 2)
- Trumpet 3 (TRP. 3)
- Trumpet 4 (TRP. 4)
- Trombone 1 (TBN. 1)
- Trombone 2 (TBN. 2)
- Trombone 3 (TBN. 3)
- Trombone 4 (TBN. 4)
- Tuba (TUBA)
- Percussion (PER.)
- Piano (PNO.)
- Bass (BASS)
- Drums (DRUMS)
- Violin (VLN.)
- Viola (VLA.)
- Cello (CELLO)

The score is in 2/4 time and features a variety of musical notations, including melodic lines, harmonic accompaniment, and dynamic markings. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "51" is visible in the top left corner of the score area.

This page contains the conductor's score for the piece "When the Saints Go Marching In". It features multiple staves for various instruments, including woodwinds (Flute, Clarinet, Saxophones), brass (Trumpets, Trombones, Tuba), strings (Violins, Viola, Cello), and a rhythm section (Guitar, Piano, Bass, Drums). The score includes musical notation such as notes, rests, and dynamic markings. A large red watermark "Legal Use Previews" is overlaid on the page. A circled number "59" is present at the top of the first staff and near the bottom of the strings section.

REPEAT AS DESIRED | LAST TIME ON CUE

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRM. 1

TRM. 2

TRM. 3

TRM. 4

TUBA

GR.

PNO.

BASS

DRUMS

SOLO

VLN.

VLA.

CELLO

REPEAT AS DESIRED | LAST TIME ON CUE

D.S. AL CODA

The image shows a page of a musical score for the piece 'When the Saints Go Marching In'. The score is arranged for a full band and includes parts for woodwinds (Flute, Clarinet, Saxophones, Trumpets, Trombones, Tuba), brass (Trumpets, Trombones, Tuba), percussion (Gong, Bass, Drums), and strings (Violins, Viola, Cello). The score is divided into measures 64 through 70. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The conductor's part is at the top, and the string parts are at the bottom. The score includes dynamic markings like 'D.S. AL CODA' and performance instructions like 'REPEAT AS DESIRED' and 'LAST TIME ON CUE'. A 'SOLO' section is marked for the drums in measure 67.

COCA

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

COCA

VLN.

VLA.

CELLO