JAZZ BAND SERIES

Belwin JAZZ

a division of Alfred

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Music by LOUIS ALTER
Lyric by EDDIE DE LANGE
Arranged by LES HOOPER

INSTRUMENTATION

Conductor
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
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional Alternate Parts
C Flute (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)
3rd Baritone T.C. (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

The tempo is an important factor in this chart. Play with a nice relaxed and laid-back feel. About 105 bpm should be just the right tempo, because if it is too much faster, it will sound hurried and not settle into the easy groove I intended. Try not to rush the sixteenth-note pickups in measure 1, and the same for the sixteenth triplet in measure 3 and as similar figures occur throughout the arrangement. Detach the eighths as articulated in measure 1, but not too short.

The trumpet melody in measure 8 should sound relaxed and legato, and if desired, subtle rhythmic liberties may be taken. The saxes have a similar line at measure 16, which will need to be played uniformly but still relaxed. Keep the relaxed feeling in the sixteenths for the saxes in measure 26. The eighth-note ensemble figures in measure 28 and 29 should be laid-back as if they were the last third of an eighth-note triplet. The brass kick in measure 32 should be fat—think "daht"—and the same for the quarter notes in measures 40 and 41. During the coda at measure 93, again play the quarters detached and fat. The last two eighths should be played "doo-daht."

The trombone solo starting in measure 44 is written as I literally interpreted an improvised solo, so it might look more difficult to play than it is. My suggestion for the soloist is to first learn the melody and play it instead of the written solo over the chord changes. When that is accomplished, ask the student to play the written solo and hear how it fits the sound of the chord progression. The hope is that the student will hear how the written solo is simply a new melody that fits over the chord progression of the tune. When ready, the soloist may consider improvising or embellishing the written solo or the melody. Remember, it's always okay to play the melody. The same goes for the alto solo on the bridge at measure 60.

For the rhythm section, it is important that the piano and guitar not create comping clutter. To avoid comping clutter, I suggest the piano and guitar either take turns or be very sensitive to what each other is playing. Position these two players so they can clearly hear each other. Another alternative is for the guitar player to try a basic quarter-note pattern instead of the written part. Play it softly with muted strings and simple three-note chords. This will add to the rhythmical pulse of the rhythm section and contrast to the written piano part. During the solos, the bass player may experiment with alternate bass lines, but always keep the harmonic direction as a priority; in other words, the bass line should always clearly lead the soloist and ensemble into the next chord. The drummer should play with a basic relaxed swing feel and catch the band figures as written.

Please enjoy.

—Les Hooper

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CONDUCTOR
JEM03045C

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Medium Laid-Back Jazz Feel ♩ = 105

1st Eb Alto Saxophone
2nd Eb Alto Saxophone
1st Bb Tenor Saxophone
2nd Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet
1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar
Piano
Bass
Drums

To Harmon Mute
Solo Harmon Mute - extended
Solo
S.D.
Toms
H.H.
mf

Eb Cmi Ab Eb F7 E7 Eb7 C7 F7(b5) Bbmaj6 Ab7 Eb/G Emi7/Gb F7 Emi7 Eb

1 2 3 4 5 6 7

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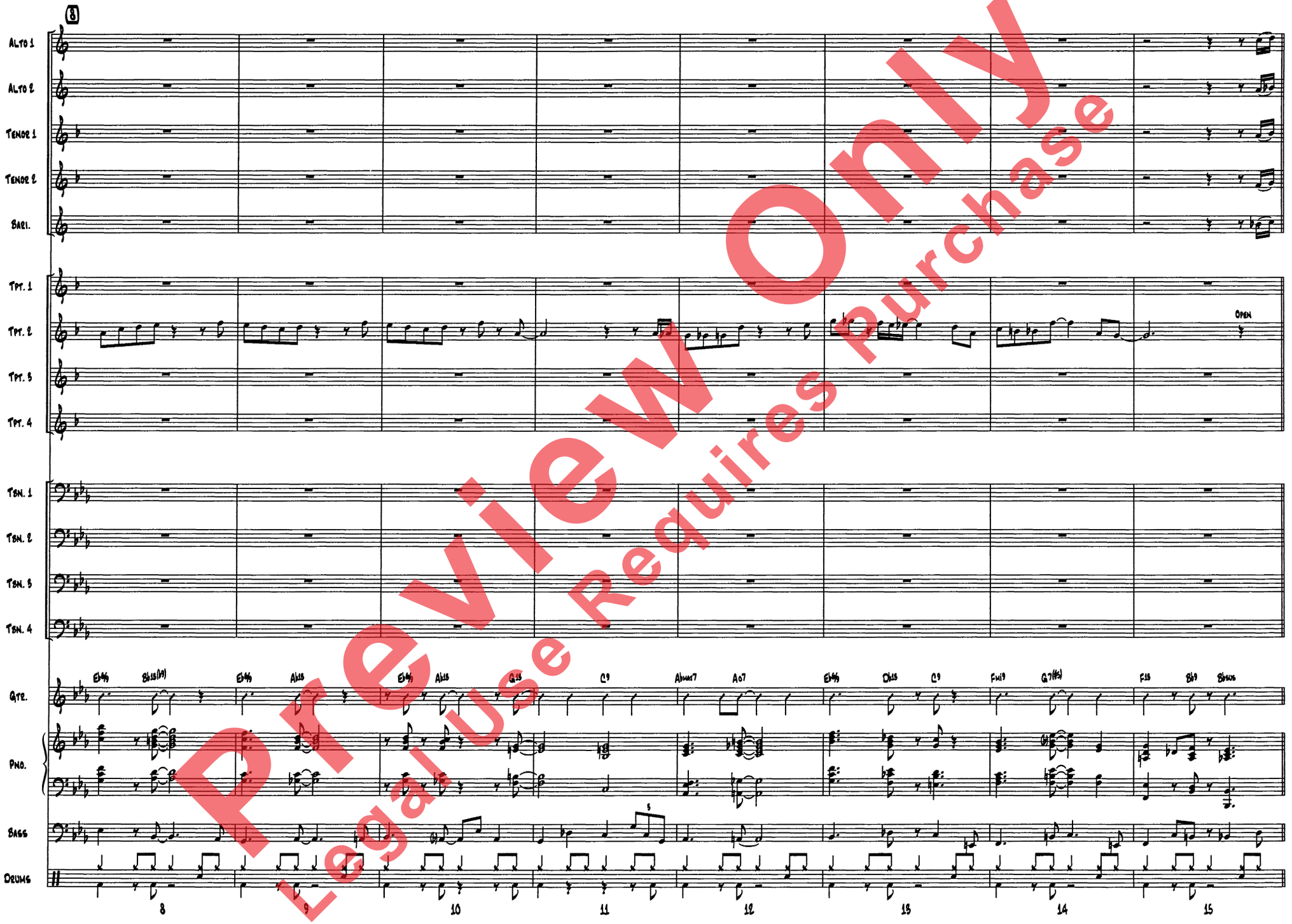

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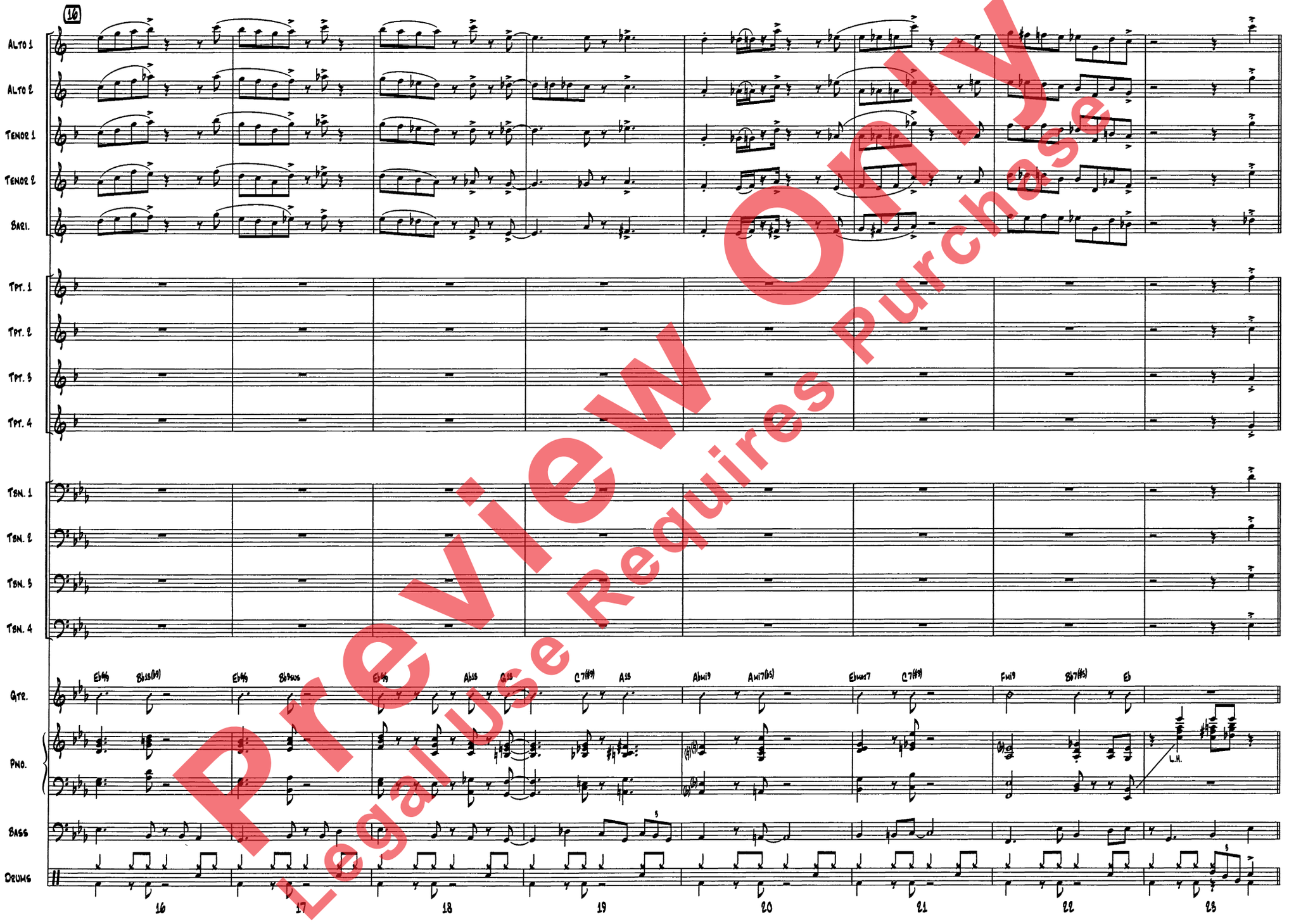

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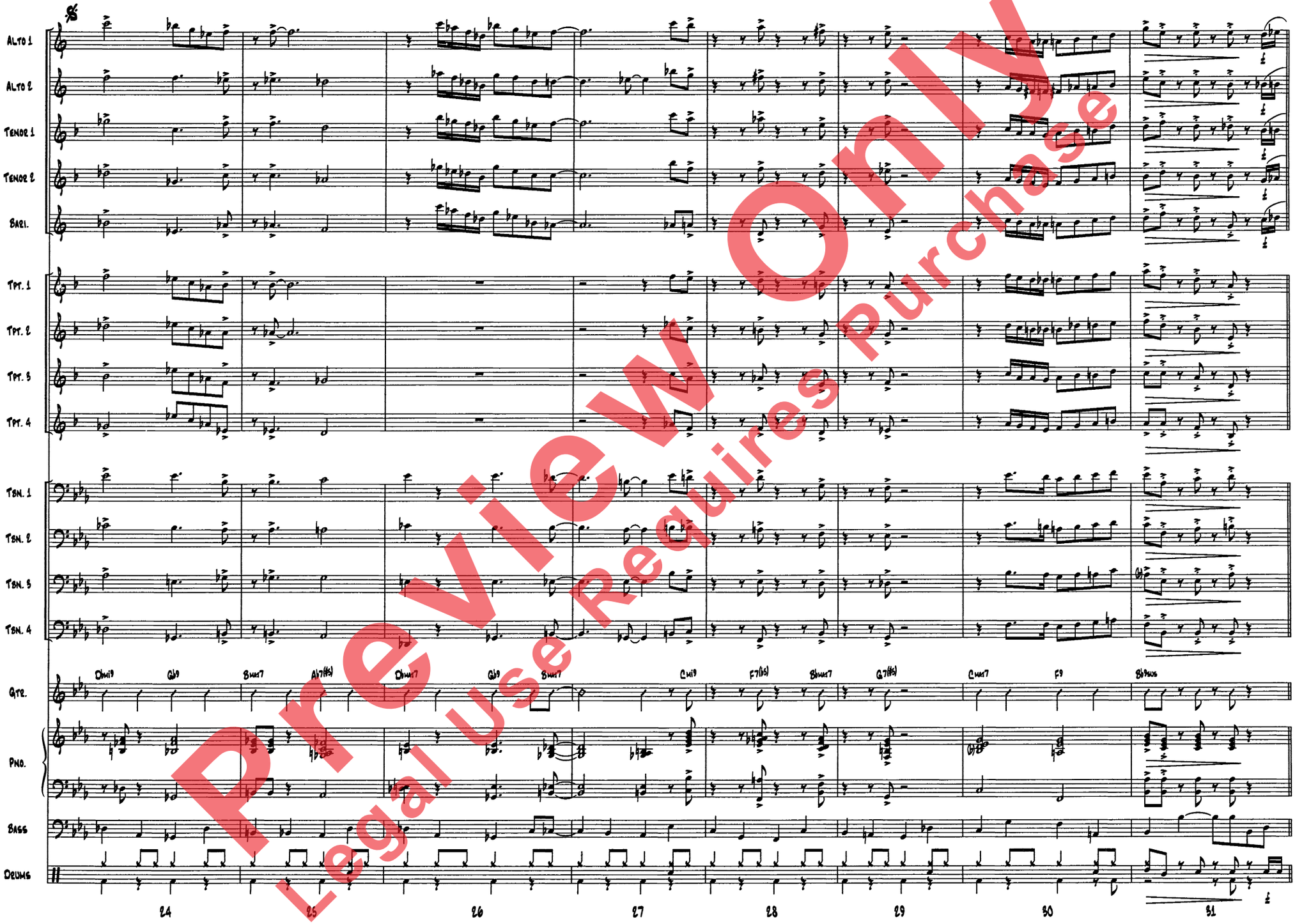

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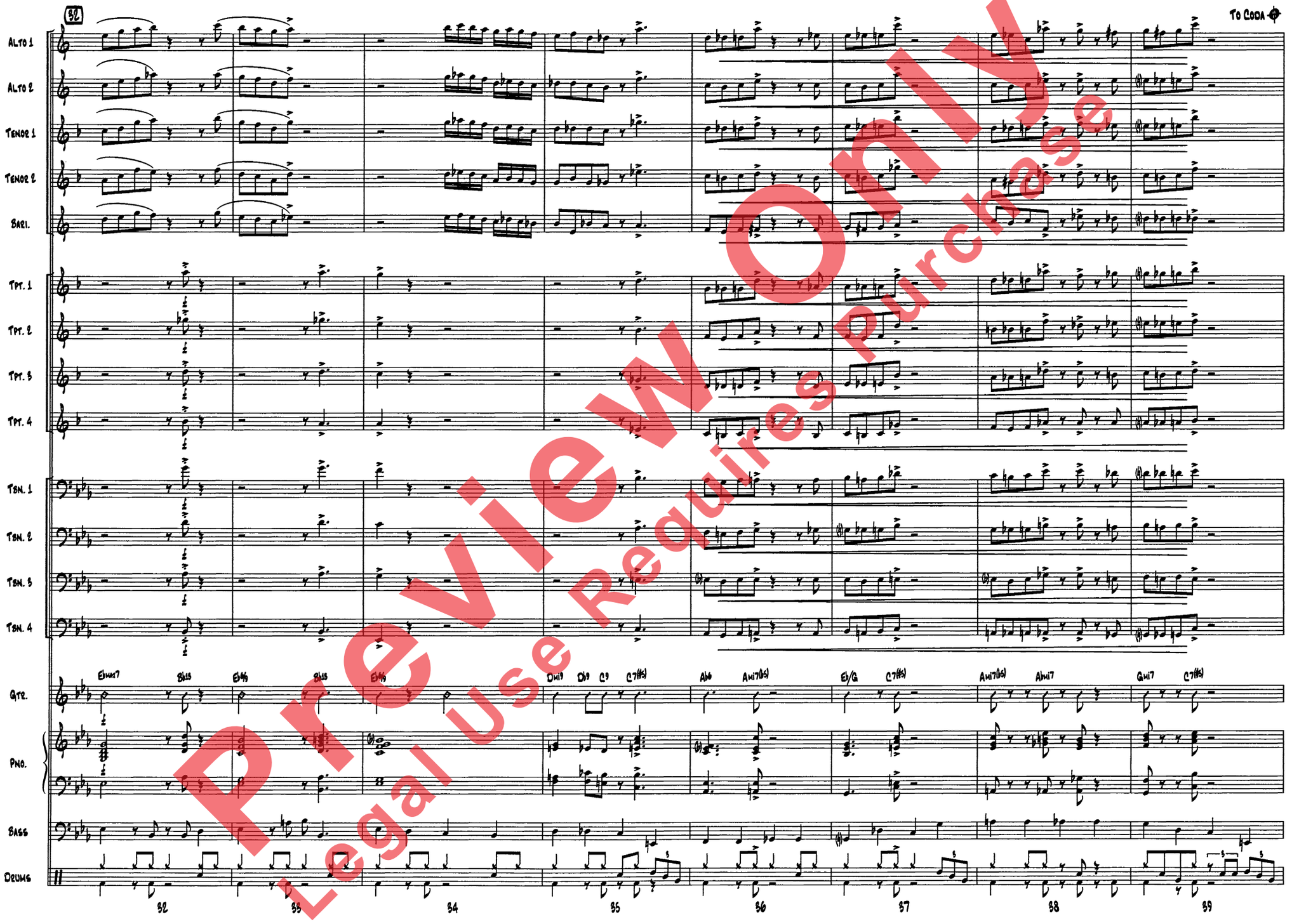

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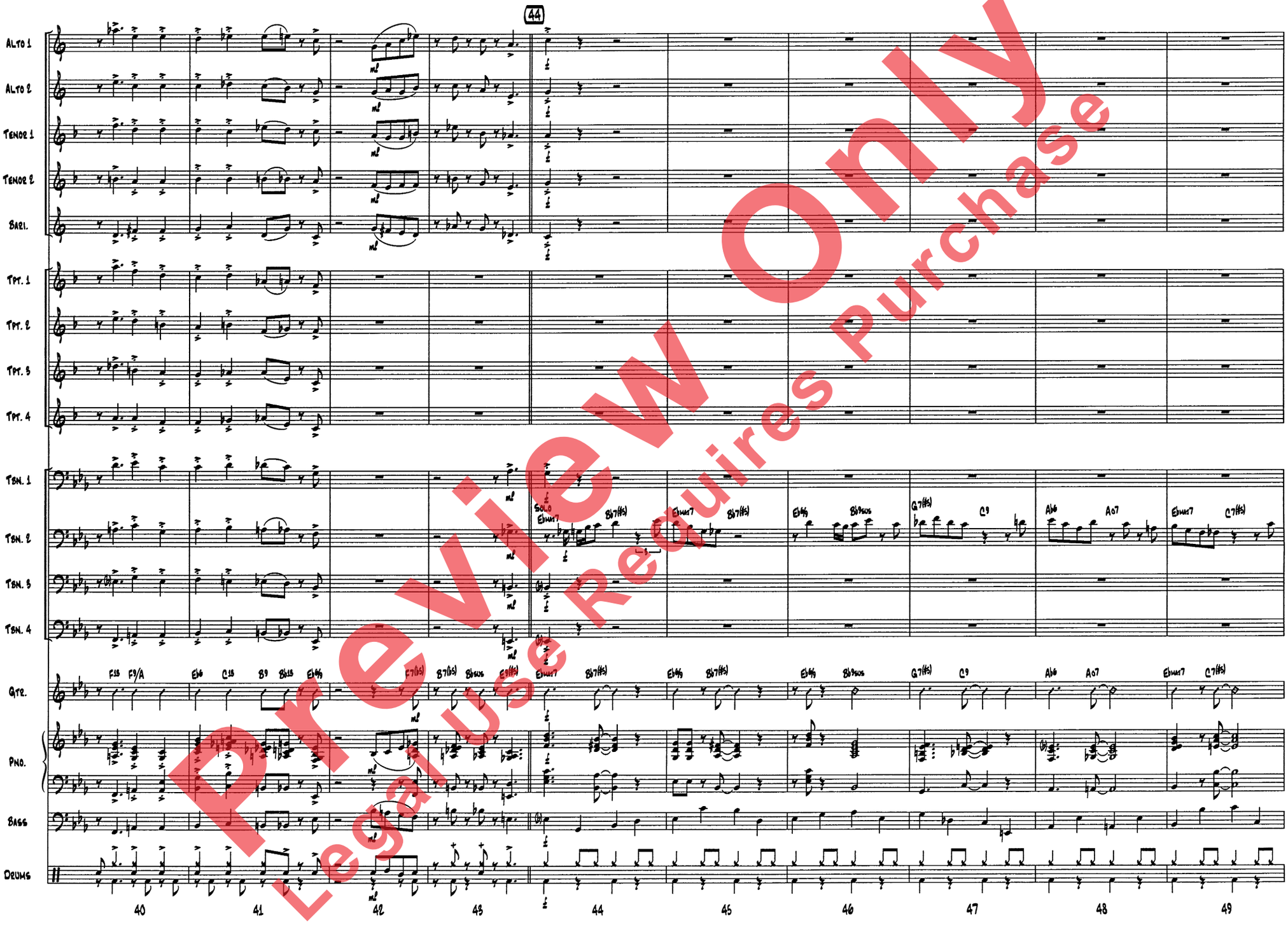

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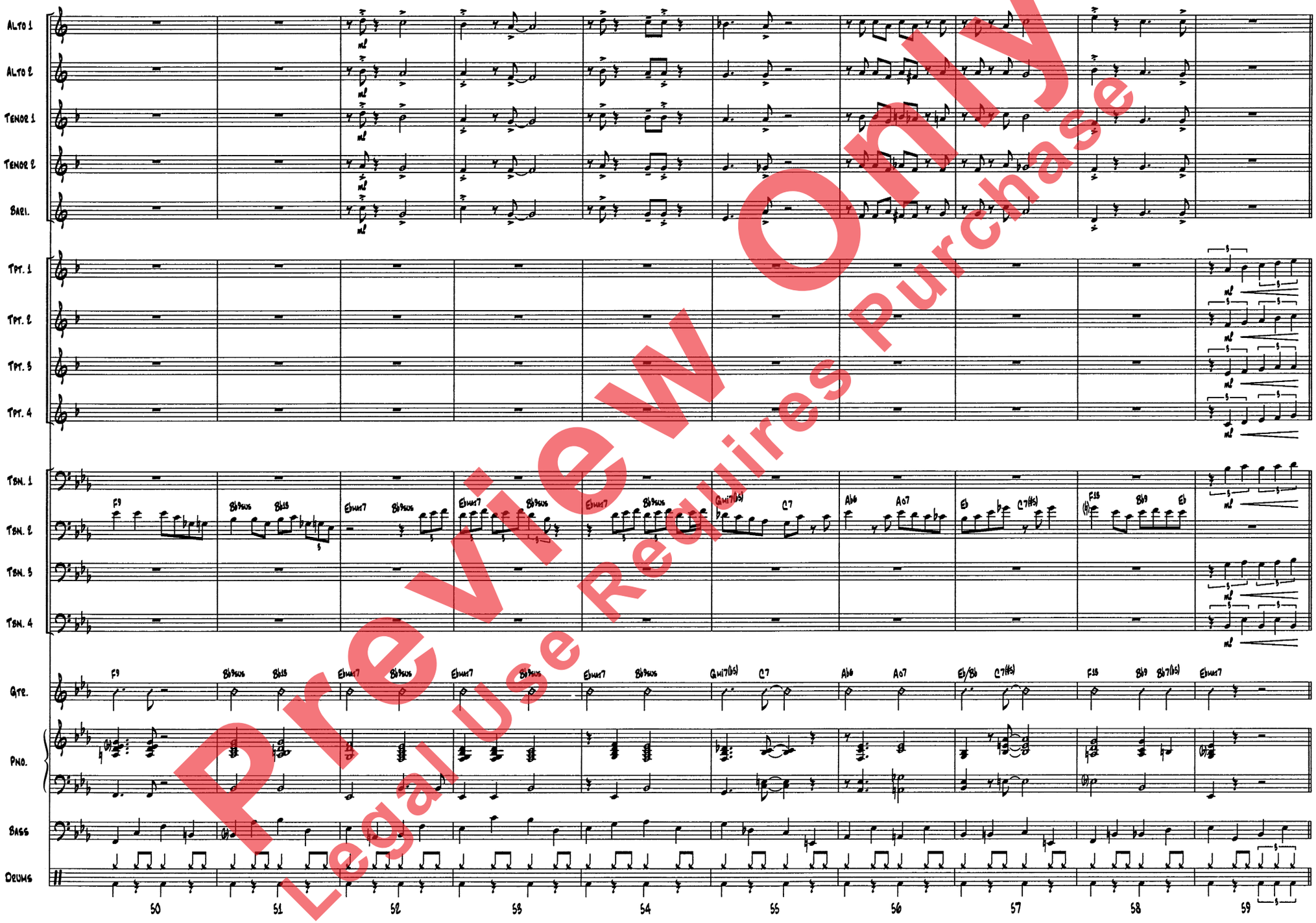

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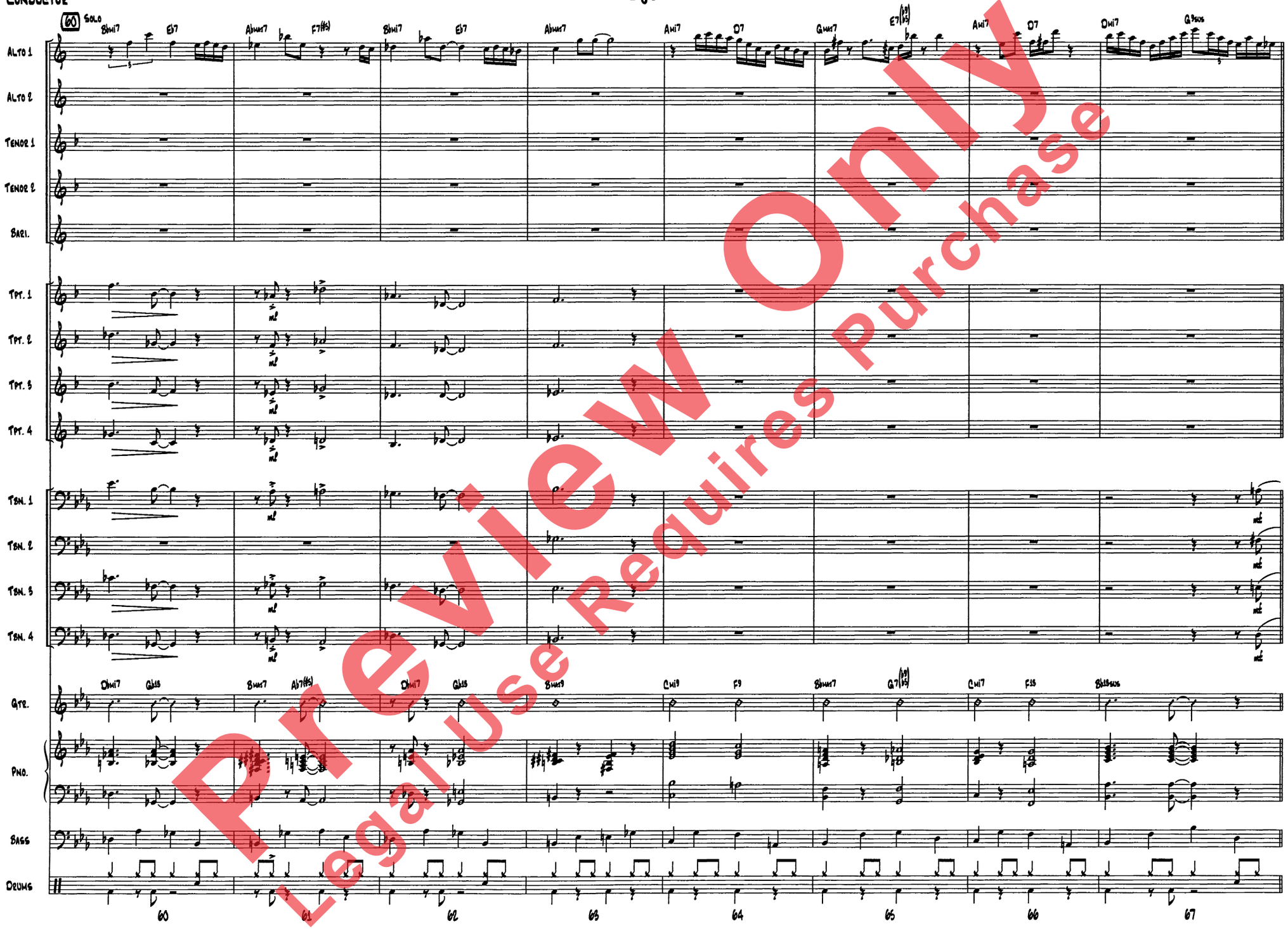

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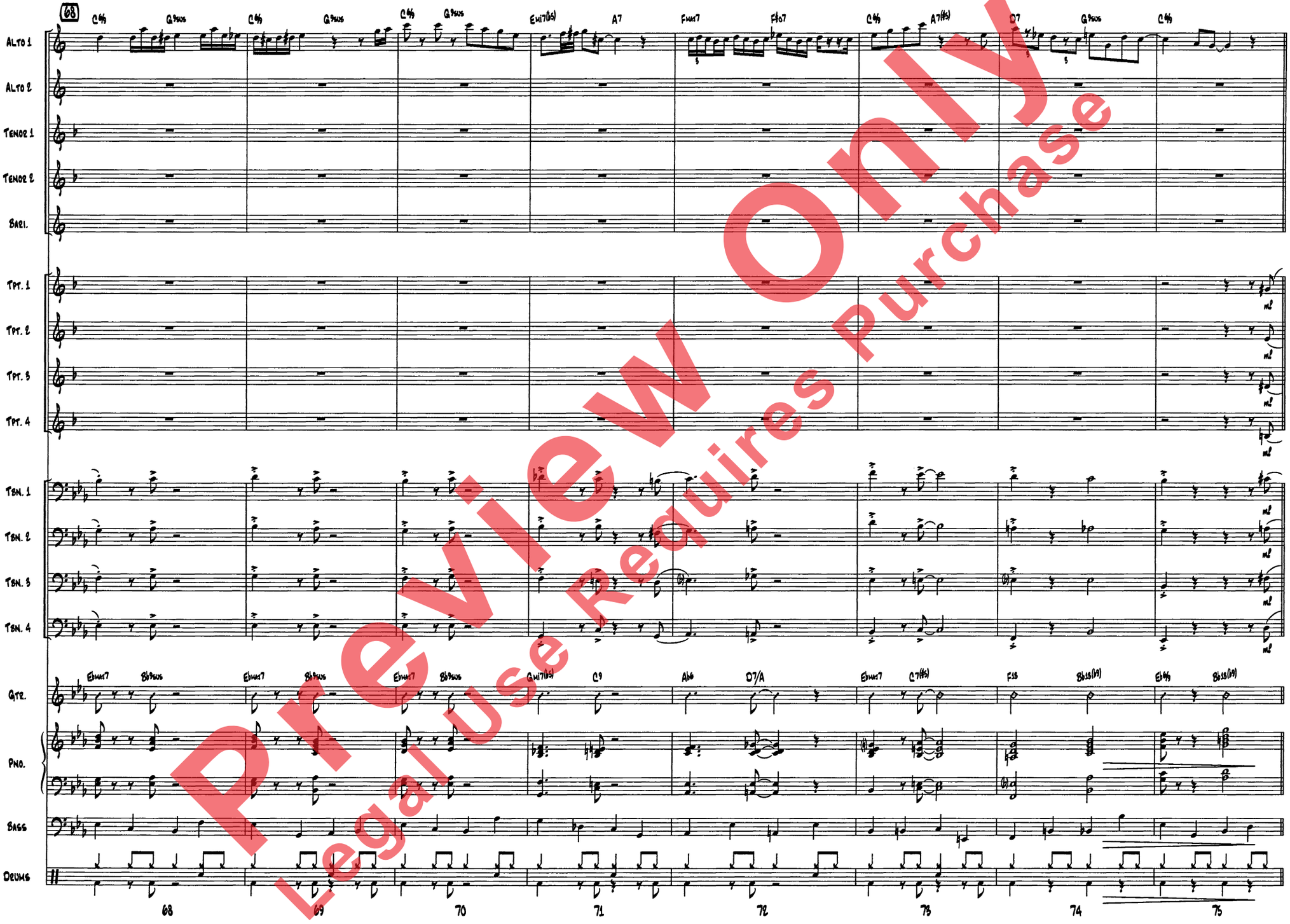

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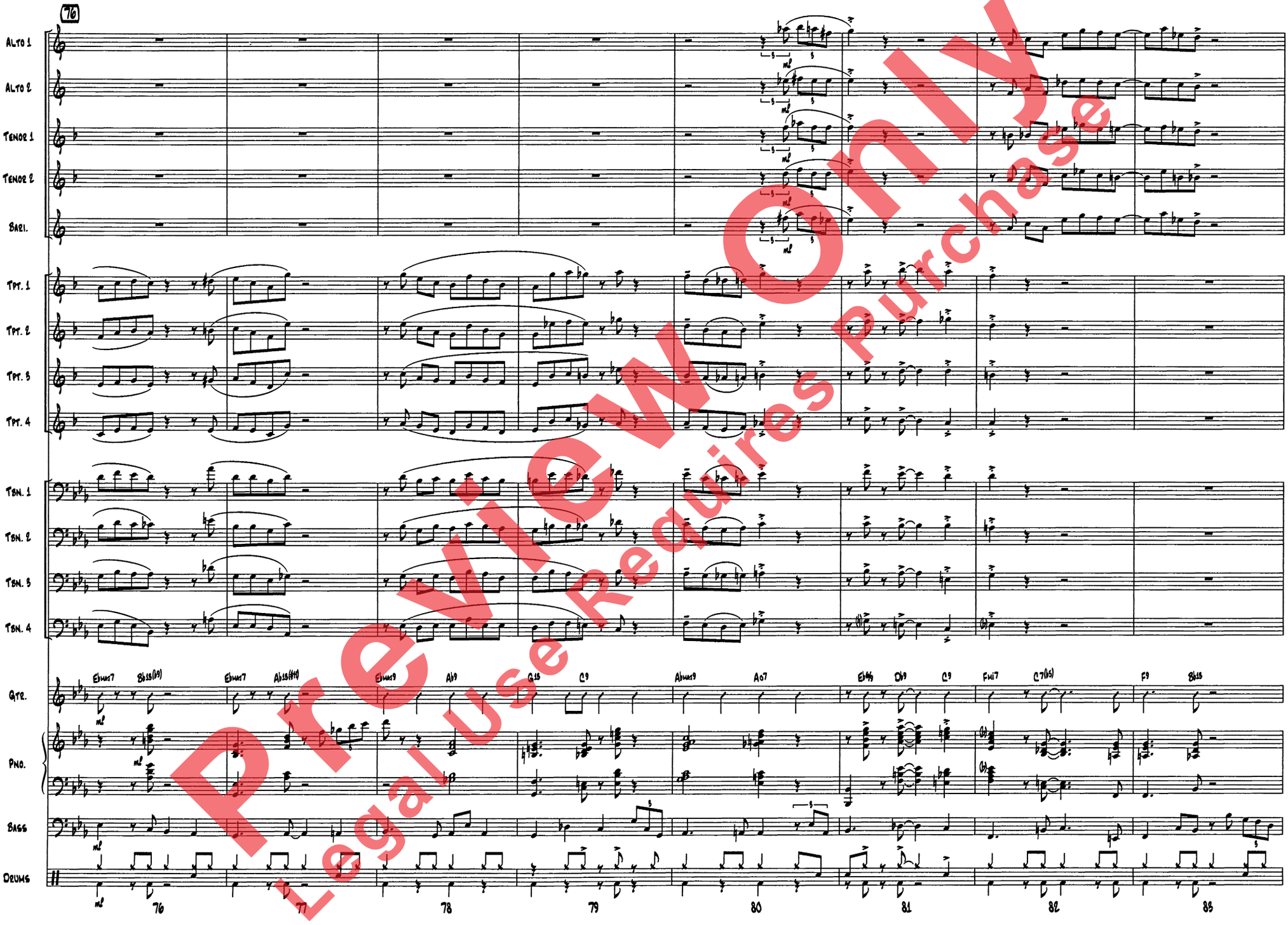

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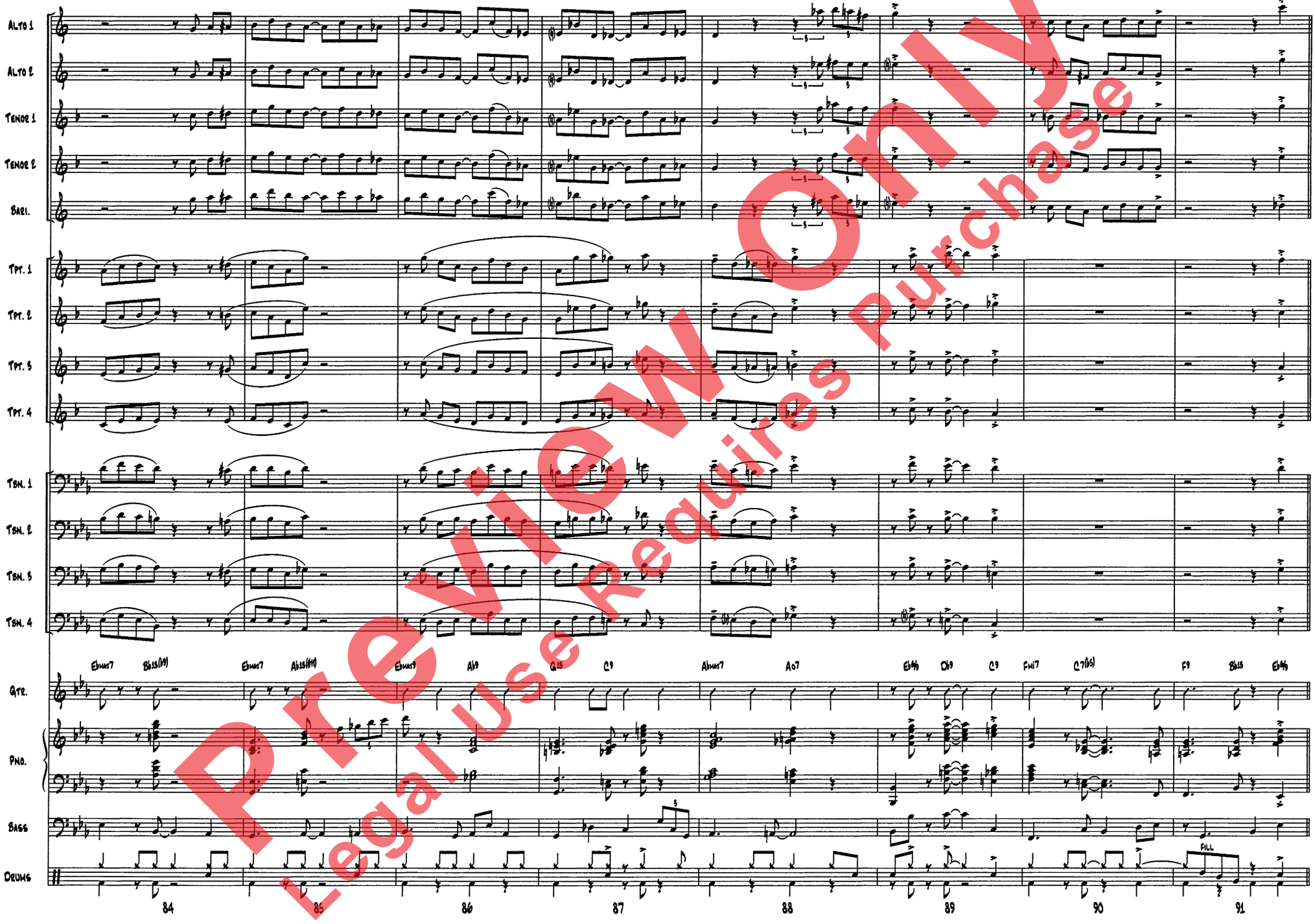

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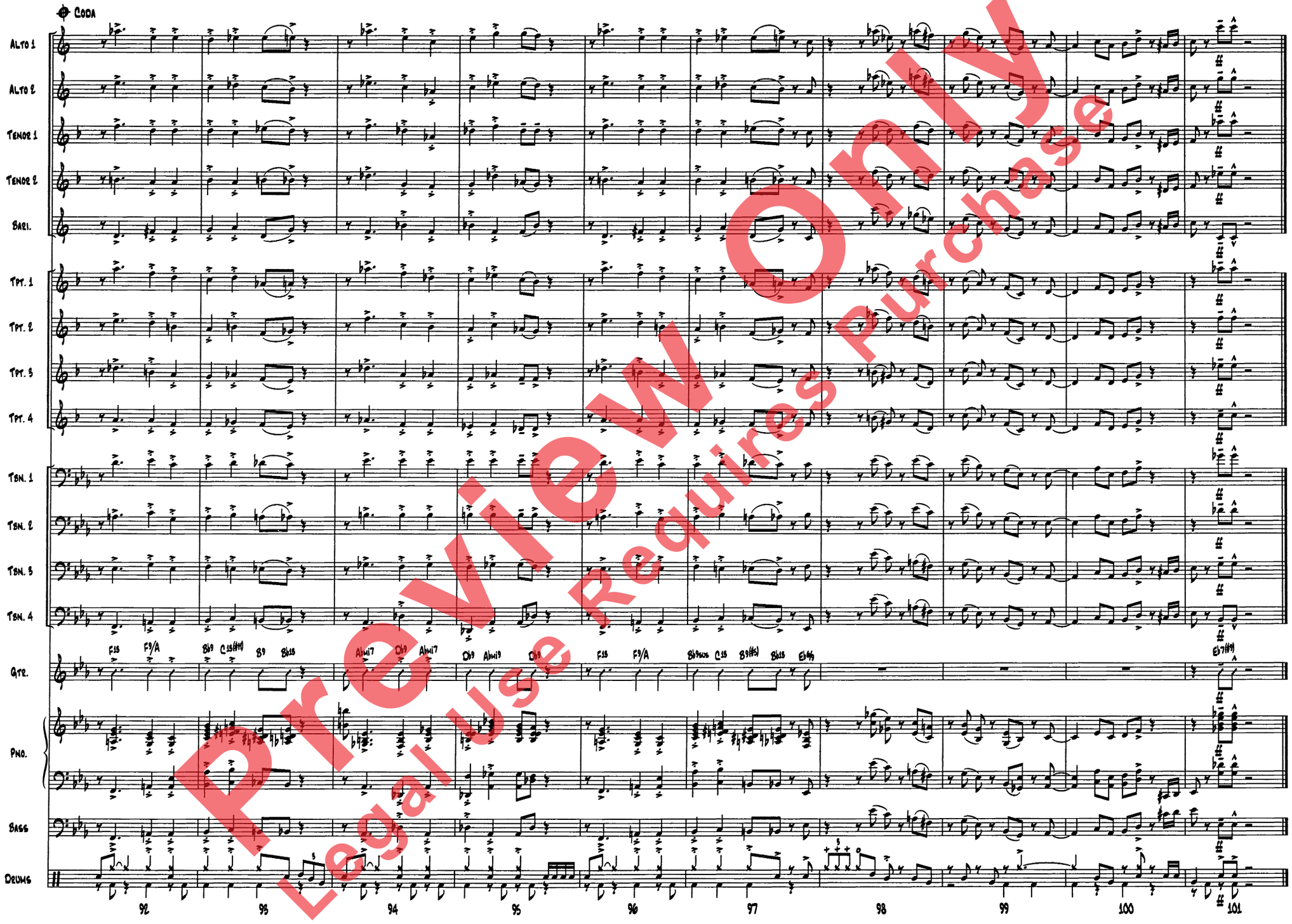

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