

JAZZ BAND SERIES



Belwin JAZZ

a division of Alfred

BLUES IN THE NIGHT

Words by JOHNNY MERCER

Music by HAROLD ARLEN

Arranged by LISA DeSPAIN

INSTRUMENTATION

Conductor

1st E $\flat$ Alto Saxophone

2nd E $\flat$ Alto Saxophone

1st B $\flat$ Tenor Saxophone

2nd B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone
(Optional)

1st B $\flat$ Trumpet

2nd B $\flat$ Trumpet

3rd B $\flat$ Trumpet

4th B $\flat$ Trumpet (Optional)

1st Trombone

2nd Trombone

3rd Trombone (Optional)

4th Trombone (Optional)

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)



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NOTES TO THE CONDUCTOR

This arrangement of “Blues in the Night” is a great vehicle to work with young players on the shuffle/swing eighth feel. All written eighth notes should be played with a swing triplet feel, including those figures that alternate between triplets and eighth notes (measures 19–21 for example).

The shuffle feel should be less jazzy and more bluesy, down-home, and dirty. I suggest listening to great shuffle blues players like B.B. King and Muddy Waters. Specific examples include B.B. King’s “Mean Old World” from his CD *Blues on the Bayou* or “Tired of Your Jive” or “Waitin’ on You” from *Blues Is King*. Also try Muddy Waters’ “Just to Be With You” or “Forty Days and Forty Nights” from his CD *His Best* (essential listening, especially for your drummer).

Then work from the rhythm section up. Make sure the rhythm section is grooving together, working as one unit. Have them focus on landing squarely on the downbeats (1, 2, 3, 4) together like a stop-time. This should ground them so they can safely add in the loping triplet feel. Next, add the trombones in sections where they are actually laying down the groove also (measures 9–10 and 15–16 for example), working as part of the rhythm section. Finally, add the melodic elements, also focusing on the groove, grounding themselves on the accented beats. Everything should then lock together like one big puzzle.

I have fragmented the solo section throughout the band to give a moment to feature nearly all of your players. Measures 35–58 could easily be opened up to accommodate a featured soloist or additional small soloists.

Regarding the “blat” note—this is alluding to the train whistle, big and honky. It can be a fun, dramatic element. Have the students hit it hard and loud but with some restraint, not over-blowing their horns. If they go too hog wild, it will sound like a mistake, not a train whistle.

Please enjoy.

—Lisa DeSpain

BLUES IN THE NIGHT

Words by JOHNNY MERCER
Music by HAROLD ARLEN
Arranged by LISA DESPAIN

BLUES SHUFFLE ♩ = 88

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

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FLT.

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

QTR.

PNO.

BASS

DRUMS

8.0. 9 10 11 12 13 14 15 16

CL. 1000 H.H.

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CONDUCTOR

- 3 -

BLUES IN THE NIGHT

FLT.

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

17 18 19 20 21 22 23 24

FILL TO ONE (TOM)

SOLO

CLOSED H.H.

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FLT.

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

25 26 27 28 29 30 31 32

PREVIEW Requires Purchase

BLUES IN THE NIGHT

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TRM. 1

TRM. 2

TRM. 3

TRM. 4

GTR.

PNO.

BASS

DRUMS

55 4 TO THE BAR

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552

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

40

41

42

43

44

45

46

47

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FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO C7

END SOLO

SOLO C7

END SOLO

SOLO G7

END SOLO

Legal Use Only Requires Purchase

48 49 50 51 52 53 54 55

CONDUCTOR

DRIVING! - 8 -

BLUES IN THE NIGHT

FLT.

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

END SOLO

FULL TO ONE

56 57 58 59 60 61 62 63

FLT.

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

64 65 66 67 68 69 70 71

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SOLO

END SOLO

CLOSED H.H.

S.O.

71

FLT.

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

72 73 74 75 76 77 78 79

Chord symbols: Bb, Eb/Bb, Bb7, Eb/Bb, Bb, Eb/Bb, Bb7, Eb/Bb, Bb7, A/Eb, Eb7, A/Eb, Eb, A/Eb, Eb7, A/Eb, Bb, Eb/Bb, Bb7, Eb/Bb, Bb, Eb/Bb, Bb7, Eb/Bb, F7

BLUES IN THE NIGHT

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

80

81

82

83

84

85

86

87

FLT.

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

88 89 90 91 92 93 94

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Preview Only
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Preview Only
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