

# YOUNG JAZZ ENSEMBLE

# The Days of Wine and Roses

Music by HENRY MANCINI

Lyrics by JOHNNY MERCER

Arranged by MIKE LEWIS

## 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  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C. (Doubles 1st Trombone)  
2nd Baritone T.C. (Doubles 2nd Trombone)

## NOTES TO THE CONDUCTOR

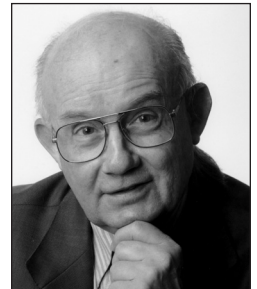
Here is a perfect opportunity to teach the swing feel. Keep the tempo relaxed yet moving forward. If desired, increase the tempo to about mm 140, but no faster; otherwise, it will sound rushed.

Regarding phrasing, ask the students to give full value to each note, especially the longer legato phrases, and remind them of good breath support. The legato phrases are smooth with a slight triplet swing feel. Don't exaggerate the swing eighths into dotted eighths-sixteenths because this is not the correct swing feel. Accent the rooftop accents (▲) detached but not staccato; think "daht." All attacks should be together, which will not only make the band sound tighter but will also produce a fuller sound. Attacking and articulating together at *mf* will produce far more punch and energy than an *ff* attack that is not played cleanly. The written triplets for the saxes in measures 24 and 25 should be even and relaxed. (The tendency is to rush.) Another important and often overlooked aspect of articulation is the release. For example, the brass in measure 9 should release together on beat 3. Direct your lead players to demand consistent releases throughout their sections. If needed, ask students to mark their parts with a "-4" or "off on 3." Careless releases will make a band sound sloppy and unfocused.

For the rhythm section, the piano part is mostly written out; however, quarter-note slash marks indicate to comp using the suggested voicings and a typical rhythm pattern such as dotted quarter-eighth. The guitar will have slash marks to indicate comping using three- or four-note chords in a quarter-note pattern. For the best sound, have the guitarist use a medium-thickness pick—which will give the sound a very bright, acoustic quality—and hold the pick loosely between the thumb and index finger. Strum straight quarter notes, trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward. Don't strum from the wrist or fingers, because playing from the wrist or fingers tends to sound very forced and also tends to drag instead of propel the rhythm. The guitarist's quarter-note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

The bass player is walking a bass line throughout. Keep it steady! The drum set player should always be thinking about accurate time as the priority over playing fills or setting up band figures. Remind the drummer that the drum part is a guide to what is happening in the ensemble, so not every figure needs to be played. For example, the drum figures at measure 18 are for the brass kicks, but the saxes have the melody, so simple snare accents are sufficient.

—Mike Lewis



**Mike  
Lewis**

Mike Lewis has been a freelance arranger/composer for many years. Starting with the "Jackie Gleason TV Variety Show" as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.



FL.

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

TUBA

GTR.

PNO.

BASS

DRUMS

10

9

10

11

12

13

14

15

16

CHORDS: Eb, G#17, G#17(b9), C7(b9), C9, F#19, F#17, D#9

2106 CMM.

6)

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FL.

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

TUBA

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

Chords: D#6, G#m7, Cm7, F#m7, Dm7, G7, Cm7(b9), F7, F#m7, F#9

FL.

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

TUBA

GTR.

PNO.

BASS

DRUMS

20

UNIS. SOLI

B15

B15

Ebm7

Gm7

Gm7(b9)

C7(b9)

C9

Fm7

D9

25

26

27

28

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30

31

32

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

34

35

36

37

38

39

Chords: Gmi7, Cmi7, Am7(b9), A7, Gmi7(b9), Cmi9, Cmi7, Fmi7, Ab/Bb, Emi7(b9)

FL.

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

TUBA

GTR.

PNO.

BASS

DRUMS

UNIS.

Am7/D# Gm7/C

Gm7/C

Am7/D# Gm7/C

F#m7

Am7

Am7(b9)

D7(b9)

D7(b9)

D7

C#7/D# Bb/C

Bb/C

C#7/D# Bb/C

N.C.

Am7

Am7(b9)

SOLO ALICE.

FILL

SO.

40

41

42

43

44

45

46



FL.

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

TUBA

GTR.

PNO.

BASS

DRUMS

RIDE CYM.

Chorus

Legal Use

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FL.

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

TUBA

GTR.

PNO.

BASS

DRUMS

56

57

58

59

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61

FL.

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

TUBA

GTR.

PNO.

BASS

DRUMS

62 63 64 65 66 67 68

SOLO

GLISS.

FILL

RIDE Cym.

D7(b9) D7(b9) D7 D9 G#m7 Eb A#m7

G#m7 Eb A#m7 A#m7 D#m7

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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

TUBA

GR.

PNO.

BASS

DRUMS

69 70 71 72 73 74 75

Chord progression: Dm7, Bm7, E7(b9), Am7, Dm7, Gm7, C9, Am7, Dm7(b9).

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76

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

76 77 78 79 80 81 82

CHORDS: G#m9, Bbm7(b9), Bbm7, Eb9, Am7, Abm7, D#9, G#m7, Am7, Bbm7

DRUMS: CR, Toms, 5 RIDE Cym., S.O.

FL.

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

TUBA

GTR.

PNO.

BASS

DRUMS

83

84

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89

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