



# JAZZ EXPRESSIONS SERIES

## 'ROUND MIDNIGHT

Words by BERNIE HANIGHEN

Music by COOTIE WILLIAMS and THELONIOUS MONK

Arranged by MIKE LEWIS

### INSTRUMENTATION

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

**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.



# 'ROUND MIDNIGHT

Words by BERNIE HANIGHEN

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## NOTES TO THE CONDUCTOR

The essence of playing a pretty ballad like this is keeping the tempo relaxed but not letting it slow down. "'Round Midnight" is the perfect vehicle to teach the ballad style. The chord progression is very active in this chart, which will assist the rhythm section with providing a forward motion, plus the active nature of the melodic line will help keep the wind players from getting bogged down with too many whole notes.

The melody frequently shifts from section to section; therefore, direct the students to maintain a similar phrasing concept section from section to section, and stress the idea to continue the flow of the melodic line. For example, in measure 5 the saxes begin the melody and the trumpets follow up with the second half of the phrase--continue to keep it smooth. Also point out the need for uniform releases and breath marks. Don't underestimate the significance of releases especially in a ballad--it will make the group sound polished! If you are fortunate to have strings, remind the string players to listen carefully and copy how the winds phrase, attack, and release. The strings may have some challenges when learning to phrase like the winds, but it is necessary for them to learn the jazz ballad style.

Notice that the parts are sometimes marked "even 8ths" and sometimes "swing." In a ballad such as this one, the difference is slight--but important. The even 8ths marking is self-explanatory; however, the swing marking indicates a *slight* swing feel on the 16ths--don't overdo the swing feel. This swing feel will give the 16ths a little more energy. Pay careful attention to the sections such as measure 20 where the background instruments are marked "even" while the melody is playing a whole note--this will provide a nice contrast and also educate the students about the difference between the two concepts.

Keep the eighth-note articulation connected and smooth in measure 14--always maximize the legato tongue for the winds and minimize the use of the "ta" attack. Instead suggest a "da" or "doo" attack, which is preferred in the jazz style because it has a smoother sound.

The saxophone solo can be played as written or slightly embellished. The chord changes are provided for the more experienced player.

For the rhythm section: The piano part is written out, but the chord changes are provided for the more experienced player. The bass part is also to be played as written. The guitar player will need to listen and be very sensitive to volume. I suggest that the guitarist play either a simple quarter-note comp with a transparent three-note chord or, when the chord is sustained, try an arpeggiated chord--but watch the volume. The drummer may play sticks on the ride cymbal as indicated. The brush markings indicates to play a circular motion with the left-hand brush and a light brush tap with the right-hand brush. Always strive to lock in the tempo, especially with the bass player. Concentrate!

Please enjoy.

—Mike Lewis

CONDUCTOR  
JEMO4030C

# 'ROUND MIDNIGHT

Words by BERNIE HANIGHEN  
Music by COOTIE WILLIAMS  
and THELONIOUS MONK  
Arranged by MIKE LEWIS

**SLOW SWING  $\text{♩} = 70$**

C FLUTE/  
VIBRAPHONE

B $\flat$  CLARINET

1ST E $\flat$  ALTO SAXOPHONE

2ND E $\flat$  ALTO SAXOPHONE

1ST B $\flat$  TENOR SAXOPHONE

2ND B $\flat$  TENOR SAXOPHONE

E $\flat$  BARITONE SAXOPHONE

1ST B $\flat$  TRUMPET

2ND B $\flat$  TRUMPET

3RD B $\flat$  TRUMPET

4TH B $\flat$  TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

TUBA

GIHAR

PIANO

BA

DEUMS

VIOLING

VIOLA

CELLO

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**SLOW SWING  $\text{♩} = 70$**

1 2 3 4

FLT/VIDES ⑤ EVEN STR'S

CLAR.

ALTO 1 SOLI - EVEN STR'S

ALTO 2 SOLI - EVEN STR'S

TENOR 1 SOLI - EVEN STR'S

TENOR 2 SOLI - EVEN STR'S

BARI. SOLI - EVEN STR'S

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

TUBA

GR. Gm Gm/F E7(b9) D7(b9) D7 Gm7 C9 Ebm7 Ab Dm7 G7

PNO. Gm Gm/F E7(b9) D7(b9) D7 Gm7 C9 Ebm7 Ab Dm7 G7

BASS RIDE Cym.

DRUMS

VLNS. ⑤ EVEN STR'S

VLA. EVEN STR'S

CELLO EVEN STR'S

5 6 7 8

FLT./ VIBES

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

UNIS. - EVEN STR'S

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VLNG.

VLA.

CELLO

To BRUNES

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(13) LIGHT SWING

FLT./ VIBES

CLAR.

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

QTR.

PNO.

BASS

DRUMS

(13) LIGHT SWING

VLNG.

VLA.

CELLO

13 14 15 16

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FLT/  
VIOLAS

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TSM. 1

TSM. 2

TSM. 3

TSM. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLNG.

VLA.

CELLO

EVEN 8TH'S

SOLO

EVEN 8TH'S

EVEN 8TH'S

SEVEN SHARPS

EVEN 8TH'S

EVEN 8TH'S

EVEN 8TH'S

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21

FLT/  
VIOLIN

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

22

23

24

21

22

23

24

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FLT./VIBES

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLNG.

VLA.

CELLO

25 26 27 28

(29)

FLT./VIBES

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1 UNIS.

TRP. 2 UNIS.

TRP. 3 UNIS.

TRP. 4 UNIS.

TEN. 1 UNIS.

TEN. 2 UNIS.

TEN. 3 UNIS.

TEN. 4 UNIS.

TUBA

GTR. Guit EMI7(b9) A7(b9) D7(b9) Gm7 C9 Ebm7 A7 Dm7 G7

PNO. Guit Guit EMI7(b9) A7(b9) D7(b9) Gm7 C9 Ebm7 A7 Dm7 G7

BASS

DRUMS

(29)

VLNG.

VLA.

CELLO

29 30 31 32

FLT./VIBES

CLAR.

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

VLNG.

VLA.

CELLO

CHORDS: Cm7, F#9, Gm9, C9, Eb7, D7, Gm, Eb, D9

TO STICKS

RIDE CYM.

FLT./VIBES

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRM. 1

TRM. 2

TRM. 3

TRM. 4

TUBA

GTR.

PHO.

BASS

DRUMS

VLNG.

VLA.

CELLO

SOLO

EM7/D

CM7(b9)

F#m7(b9)

B7(b9)

EM7

A9

CM7

F7

Bm7

E7

Gm6

Gm7/F

EM7(b9)

Am7(b9)

D7(b9)

Gm7

C9

Ebm7

A7

Dm7

G7

37

37

37

40

FLT./VIOLAS

CLAR.

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

VLS.

VLA.

CELLO

Am7 D7 Em7 A9 C9 B7(b9) Em

C#m7 F7 G#m7 C9 Eb D7(b9) G#m

C#m7 F7 G#m7 C9 Eb D7(b9) G#m

45

FLT./  
VIBES

CLAR.

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

45

VLNG.

VLA.

CELLO

45 46 47 48

FLT./ VIOLA

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VLN. 1

VLN. 2

CELLO

53

FLT./VIBES

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1 UNIS.

TRP. 2 UNIS.

TRP. 3 UNIS.

TRP. 4 UNIS.

TBN. 1 UNIS.

TBN. 2 UNIS.

TBN. 3 UNIS.

TBN. 4 UNIS.

TUBA

GRF. Gm7 Gm7/E Eb7(b9) Am7(b9) D7(b9) Gm7 C9 Ebm7 A7 Dm7 G7

PNO. Gm7 Gm7/E Eb7(b9) Am7(b9) D7(b9) Gm7 C9 Ebm7 A7 Dm7 G7

BASS

DRUMS

53

VLMs.

VLA.

CELLO

53 54 55 56

FLT./  
VIOLIN

CLAR.

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

VLNG.

VLA.

CELLO

57 58 59 60

FLY/VIBES

CLAR.

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

QTR.

PNO.

BASS

DRUMS

VLNG.

VLA.

CELLO

61

62

63

64

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