



JAZZ EXPRESSIONS SERIES

'ROUND MIDNIGHT

Words by BERNIE HANIGHEN

Music by COOTIE WILLIAMS and THELONIOUS MONK

Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor	1st Trombone	OPTIONAL/ALTERNATE PARTS
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

Music by COOTIE WILLIAMS and THELONIOUS MONK

Arranged by MIKE LEWIS

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 ♩ = 70

C FLUTE/
VIBRAPHONE

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

GIITAR

PIANO

BASS

DRUMS

VIOLIN

VIOLA

CELLO

Legal Use Requires Purchase

SLOW SWING ♩ = 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.

TP. 1
me UNIS. - EVEN BTH'S

TP. 2
me UNIS. - EVEN BTH'S

TP. 3
me UNIS. - EVEN BTH'S

TP. 4
me

TBN. 1
me

TBN. 2
me

TBN. 3
me

TBN. 4
me

TUBA

GTR.
C#7 F7 G#7 C9 Eb Eb9 D7

PNO.
C#7 F7 G#7 C9 Eb Eb9 D7

BASS

DRUMS
TO BRUNES

VLNG.

VLA.

CELLO

(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

Legal Use Requires Purchase

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

Legal Use Requires Purchase

21

FLT/
VIBES

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

VLNG.

VLA.

CELLO

Legal Use Requires Purchase

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

GTR.

PNO.

BASS

DRUMS

VLNG.

VLA.

CELLO

25 26 27 28

(29)

FLT./VIBES

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1 UNIS.

TP. 2 UNIS.

TP. 3 UNIS.

TP. 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

Legal Use Requires Purchase

Chords: C#m7, F#m, G#m9, C9, E7, D7, Gm, E7, D9

Drums: 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

EMIB

EM7/D

CM7(b9)

F#m7(b9)

B7(b9)

EM7

A9

CM7

F7

Bm7

E7

GMIB

GM7/F

EM7(b9)

AM7(b9)

D7(b9)

GM7

C9

Ebm7

A7

DM7

G7

GMIB

GM7/F

EM7(b9)

AM7(b9)

D7(b9)

GM7

C9

Ebm7

DM7

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

VCL.

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

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.

SASS

DRUMS

VLNG.

VLA.

CELLO

45

46

47

48

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

QTR.

PNO.

BASS

DRUMS

VLNG.

VLA.

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

GTR. G#m7 G#m7/E E#m7(b9) A#m7(b9) D7(b9) G#m7 C#9 E#m7 A#7 D#m7 G7

PNO. G#m7 G#m7/E E#m7(b9) A#m7(b9) D7(b9) G#m7 C#9 E#m7 A#7 D#m7 G7

BASS

DRUMS

53

VLS.

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

FLT./VIOL. CLAR. ALTO 1 ALTO 2 TENOR 1 TENOR 2 BASS TRPT. 1 TRPT. 2 TRPT. 3 TRPT. 4 TRBN. 1 TRBN. 2 TRBN. 3 TRBN. 4 TUBA PER. PNO. BAGG. DRUMS VLN. VLA. CELLO

61 62 63 64

Legal Use Preview Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100 • P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com