



BelwinTM
a division of Alfred

JAZZ

**TWINKLE, TWINKLE
LITTLE STAR**

TRADITIONAL
Arranged by **RICH DeROSA**

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
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

**Optional Alternate
Parts**

C Flute
Tuba
**Horn in F (Doubles 1st
Trombone)**
**1st Baritone Treble Clef
(Doubles 1st Trombone)**
**2nd Baritone Treble Clef
(Doubles 2nd Trombone)**



TWINKLE, TWINKLE LITTLE STAR

TRADITIONAL
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PROGRAM NOTES

- “Twinkle, Twinkle Little Star” is a lullaby whose most popular association is among the collection of nursery rhymes known as *Mother Goose Songs*.
- The words to “Twinkle, Twinkle Little Star” were written in London in 1806 by Jane Taylor as “The Star” in her book *Rhymes for the Nursery*. They were probably first set to this tune in *The Singing Master: First Class Tune-Book* in 1838.
- The alphabet was first set to this tune in 1834, but the tune itself is older and the author remains unknown. Also known as “Baa Baa Black Sheep” and “Twinkle, Twinkle Little Star” in the United States and “Ist das nicht ein Schnitzelbank?” in Germany, the melody was furthermore used for an early country song in France.
- According to *The Book of World Famous Music* by James J. Fund, it first appeared without words as “Ah! Vous Dirai-Je, Maman” (“Shall I tell you, Mother?”) in *Les Amusements d'une Heure et Demy* by M. Bouin in Paris in 1761. The earliest known lyrics to be attached to this melody appeared around 1765 as “Le Faux Pas,” as “La Confidence-Naive” in 1774, and then in Paris around 1780 as “Les Amours de Silvanore.”
- Mozart composed variations on this theme for piano, probably as practice keyboard exercises for his students. *The Complete Mozart* edited by Neal Zaslaw listed the “Twelve variations on Ah vous dirai-je, Maman” as number K265, written probably in Vienna in 1781 or 1782, which would put Mozart at around 26 years old.
- Many other famous composers have been inspired by or written variations on this theme. The second movement to Joseph Haydn’s “Surprise” Symphony (#94, written in 1791) is a series of variations of this tune, and Beethoven improvised on it in his second public concert in Prague in 1798.

NOTES TO THE CONDUCTOR

“Twinkle, Twinkle Little Star” is arranged in the jazz style most closely associated with the classic Neal Hefti composition, “Li’l Darlin’.” Its relative technical simplicity enables the student to focus on the important rhythmic aspect of creating a swing feel. There are subtle benefits to teaching this particular melody. For example, the students’ familiarity with it in its traditional presentation has already provided an internal sense of downbeats. Now the students can begin to appreciate and focus on the application of upbeats regarding the melody’s rhythmic variation in this arrangement. An added benefit is that the lyrics to this melody can also help the students become more precise regarding note placement within each beat. When teaching this concept I have found the following device to be quite helpful: Have the students say, within each beat, the syllables “doo-dle-dah.” These syllables create a round and legato eighth-note triplet feeling within the beat. There is also a natural accent that falls on the third syllable and helps to underscore the feeling of the upbeat. In general, it is important to relax and let the internalized words control the tempo and phrasing. Staccato markings should not be played too short or clipped, but we should feel the “back end” of the note as the tongue breaks the airstream; think of the syllable “daht.”

This arrangement features primarily the pianist as soloist. The intro and ending, as well as some commentary ideas within the ensemble sections, should be played as written. There is also a written “improvisation.” The guitarist should strum each of the chords with a light percussive touch that provides momentum, but the volume should always be low. The sound of the guitar should be acoustic and any EQ settings should be warm and dark. The volume and timbre of the bass should be in accordance with the guitar and both instruments should blend within the sound of the horn ensemble. If the drummer cannot master the brush technique on the snare drum, have him or her simply play on the ride cymbal with the brushes.

In general, it is important that the ensemble convey expression and vitality within the soft sound. A proper flow of air will insure good tone, and defined articulation of entrances will insure clarity of performance.

—Richard DeRosa

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

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Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

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This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, President & CEO Derek E. Gordon, Executive Director Katherine E. Brown, Chairman of the Board Lisa Schiff and Jazz at Lincoln Center Board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2004-05 season. This is the inaugural season in Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

CONDUCTOR
JEM05029C

TWINKLE, TWINKLE, LITTLE STAR

Traditional
Arranged by RICH DEROSA

EASY SWING $\text{♩} = 90$

C FLUTE (OPTIONAL)

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

GIUITAR

PIANO

BASS

DRUMS

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5

SOLO

REAL.

TO BUSHES

E♭6 Fm7 Gm7 C7(b9) Fm7 Gm7

1 2 3 4 5 6 7

CONDUCTOR

TWINKLE, TWINKLE, LITTLE STAR

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

GTR.

PNO.

BASS

DRUMS

13

AhM7 D9(11#) Eb A#13 Gm7 C7(b9) Fm7 G7(b9) Cm9 Bb(13) Bb9sus Bb7(b9) Eb D9(11#)

8 9 10 11 12 13 14 15

CONDUCTOR

TWINKLE, TWINKLE, LITTLE STAR

22

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

QTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

Am7(b9) A#13 G#17 C7(b9) F#17 G#13 G#17 C7(b9) F#17 B(b7) D#9sus D#9(F#) D#9 E#6 F#17 G#17 C7(b9)

SOLO



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

GTR.

PNO.

BASS

DRUMS

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F#m7 Gm7 Abm7 Dm7#11 Eb6 Ab13 Gm7 C7(b9) Fm7 Bb9 Bb7(b9)

24 25 26 27 28 29

30

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

GTR.

PNO.

BASS

DRUMS

LegalView Only Requires Purchase

E \flat 6 Fm7 Gm7 C7(b9) Fm7 Gm7 Abm7 Db9 Eb6 Ab13 Gm7 C7(b9) Fm7 Bb13 Eb9 C9sus C9

30 31 32 33 34 35 36 37

FL. ³⁸

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1 ^{OPEN}

TPT. 2 ^{OPEN}

TPT. 3 ^{OPEN}

TPT. 4 ^{OPEN}

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. ^{F6 Gm7 Am7 D7(b9) Gm7 Am7 Bm7 Eb9(11) F6 Bb5 Am7 D7(b9) Gm7 A7(b9) Dm9 C#(F#) C9sus C7(b9) F6 Eb9(11)}

PNO.

BASS

DRUMS

38 39 40 41 42 43 44 45



FL. ⁽⁴⁶⁾

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

46 47 48 49 50 51 52

Chords: Bm7(b9), Bb13, Am7, D7(b9), Gm7, C#m, F#, Bm7

The image shows a page of a musical score for the song 'Twinkle, Twinkle, Little Star'. The score is for a full band and choir. It includes parts for Flute (FL.), Alto 1 and 2, Tenor 1 and 2, Baritone (BARI.), Trumpet 1-4 (TRP.), Trombone 1-4 (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is in 2/4 time and G major. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The page number is -7- and the conductor's part is indicated. The score covers measures 46 to 52. Chords are indicated below the guitar part: Bm7(b9), Bb13, Am7, D7(b9), Gm7, C#m, F#, Bm7.

New for June 2005 is the Jazz for Young People Series featuring jazz ensemble arrangements by today's leading jazz arrangers. Designed for the easy-to-medium levels, these charts are based on the repertoire from the Jazz at Lincoln Center's Jazz for Young People Curriculum. These arrangements correlate to Warner Bros. Publications Young Jazz Ensemble Series and Jazz Band Series.

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Dixon, Henderson
Arranged by Dave Rivello
(JEM05028)

Limbo Jazz — II

Duke Ellington
Arranged by David Berger
(JEM05027)

Second Line — III

Traditional New Orleans
Arranged by Victor Goines
(JEM05040)

Twinkle, Twinkle

Little Star — II
Traditional
Arranged by Rich DeRosa
(JEM05029)

The Woogie — III

Composed and Arranged by
Wycliffe Gordon
(JEM05030)

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