

# YOUNG JAZZ ENSEMBLE

## (The) Movement

NATHANIEL McINTOSH and DAVID HENZIE-SKOGEN

Arranged by VICTOR LÓPEZ

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

## NOTES TO THE CONDUCTOR

This arrangement has a soaring ensemble texture that demands plenty of energy—not always loud, but with some flair and emotion. The tempo is around half note=96.

Releases are very important in this chart starting in measure 7; release on the “and” of beat 2 in cut time, or on beat 4 in  $\frac{4}{4}$ . These releases occur throughout the chart, so direct the students to be aware and be consistent. The overall concept is not swing but a straight eighth-note feel. Don’t lay back as you would in a swing tune, because this tune demands forward motion—so without rushing, keep it moving forward! Articulation is notated, but you can remind the players to stay focused to maintain the tight and precise articulation, especially the staccatos. Try to remind the brass to place the anticipations accurately, for example, the “and” of beat 4 in measure 99.

The rhythm section has the responsibility of maintaining the energy and to keep the winds from dragging the tempo down. For the piano or guitar, there is not much room for traditional comping as they both will need to play the written rhythmic figures with the ensemble. The drums can listen to the demo CD for some concept ideas, but think of the groove as a New Orleans flavor with a more aggressive attitude. As notated, play the snare fills near the rim for a more timbale-like or a harder and edgier sound.

Please enjoy!

—Victor López

Check out: [www.youngbloodbrassband.com](http://www.youngbloodbrassband.com)



**Victor  
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music Publishing Co., Inc.

CONDUCTOR  
JEM05042C

# THE MOVEMENT

By NATHANIEL McINTOSH and  
DAVID HENZIE-SKOGEN  
(YOUNGBLOOD BRASS BAND)  
Arranged by VICTOR LÓPEZ

SWING  $\text{♩} = 106$

C FLUTE  
(OPTIONAL)

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

4th TROMBONE

QUIYAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

13

14

15

16

9

10

11

12

13

14

15

16

FILL (NEAR RIM TIMBALE-LIKE SOUND) -----

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

FULL (NEAR EIN TIMBALE-LIKE SOUND) . . . . .

(TIMBALE-LIKE SOUND)

N.C.

Gwi

F

E<sub>4</sub>

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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

QTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31

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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

GTR.

PNO.

BASS

DRUMS

32 33 34 35 36 37 38

FILL

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99

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

99 40 41 42 43 44 45 46

FILL

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

47

48

49

50

51

52

53

54

FILL (NEAR RIM TINSAL-LIKE SOUND)

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

GTR.

PNO.

BASS

DRUMS

55

56

57

58

59

60

61

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1.

2.

61

Full

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

GTR.

PNO.

BASS

DRUMS

62 63 64 65 66 67 68

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69

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

GTR.

PNO.

BASS

DRUMS

69 70 71 72 73 74 75 76

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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

Gtr.

PNO.

BASS

DRUMS

77 78 79 80 81 82 83 84

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85

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

Gtr.

PNO.

BASS

DRUMS

85 86 87 88 89 90 91 92

FILL

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93 94 95 96 97 98 99 100

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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FL. 101

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

QTR.

PNO.

BASS

DRUMS

101 102 103 104 105 106 107 108

FILL

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109

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

GTR.

PNO.

BASS

DRUMS

109 110 111 112 113 114

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This image shows a page of a musical score for a large ensemble. The score is written for the following instruments: Flute (Fl.), Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone (BARI.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4), Guitar (Gtr.), Piano (PNO.), Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page. The page number "115" is visible at the bottom left.

121

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

GTR.

PNO.

BASS

DRUMS

121 122 123 124 125 126 127 128

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FL. *2ND SOLO* *SKQD. ON CUE* *EW* *me* *C* *EW* *C* *D* *C* *D* *EW*

ALTO 1 *1ST SOLO* *AW* *F* *AW* *F* *G* *F* *G* *AW*

TENOR 1 *1ST TIME ONLY*

TENOR 2

BARI.

TRP. 1 *SKQD. ON CUE* *me*

TRP. 2 *SKQD. ON CUE* *me*

TRP. 3 *SKQD. ON CUE* *me*

TRP. 4 *SKQD. ON CUE* *me*

TBN. 1 *SKQD. ON CUE* *me*

TBN. 2 *SKQD. ON CUE* *me*

TBN. 3 *SKQD. ON CUE* *me*

TBN. 4 *SKQD. ON CUE* *me*

GTR. *me* *Gw* *Eb* *F* *Gw* *Eb* *F* *Eb* *F* *Gw*

PNO. *me* *Gw* *Eb* *F* *Gw* *Eb* *F* *Eb* *F* *Gw*

BASS

DRUMS

129 130 131 132 133 134 135 136

136

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

1. REPEAT FOR ADDITIONAL SOLOS

137 138 139 140 141 142 143 144

CONDUCTOR

- 20 -

THE MOVEMENT

2. LAST TIME ON CUE

D.S. AL CODA

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

GTR.

PNO.

BASS

DRUMS

145

146

147

148

FILL TONS

CODA

149

150

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