

# YOUNG JAZZ ENSEMBLE

# Bye Bye Blackbird

Words by Mort Dixon  
Music by Ray Henderson  
*Arranged by Rich Sigler*

## INSTRUMENTATION

Conductor  
C Flute (Optional)  
1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone (Optional)  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet  
4th B $\flat$  Trumpet (Optional)

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

## Optional/Alternate Parts

B $\flat$  Clarinet  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)

## NOTES TO THE CONDUCTOR

### GENERAL ARTICULATION INFORMATION

Staccato notes are very short and accented, with bite. Housetops are detached and accented—not as short as staccato, a little heavier. Tenuto notes are played for their full value, and sound smooth and connected, almost as if they're slurred. Quarter notes with no articulations are generally full value.

### GENERAL NOTES

This arrangement of *Bye Bye Blackbird* is a medium-tempo swing with a mixture of traditional and modern big band elements. It features 1st tenor saxophone with a melodic statement, a solo section, and a back-and-forth style trading section for the band. There are also several short sax section solis found throughout and two short unison trombone section statements of the melody.

### RHYTHM SECTION

This is a fairly straightforward arrangement that maintains a swing feel throughout. The occasional piano fill or two-measure drum solo will create some variation in the rhythm section, but the rest of the time, it's just full swing ahead! A walking bass line is written out for the duration of the chart, and chord changes are provided. I encourage a student to stray from the written bass part in order to create an improvised walking bass line if desired. Similarly, there is suggested comping written out for the piano and guitar, along with chord changes for the students to create their own comping.

### OTHER NOTES AND SECTIONS TO FOCUS ON FOR REHEARSAL

The first eight measures are an intro vamp with brass chords and a unison sax line. Practice this, making sure the brass avoids overpowering the melodic line in the saxes.

At m. 12, the saxes come in with the melody in soli form and are answered by the trombone section in unison. It could be fun for the students and the audience if the trombones stand up when they have these short unison melody statements (m. 16 and m. 24).

In m. 122 the saxes have a soli with accented eighth notes on the up-beats. Stress the emphasis on the accented notes, and almost ghost the other notes if possible. To achieve "ghosting," the player backs off the air flow on the note, giving it less emphasis.

Measure 28 is the bridge of the melody played by the solo tenor. Then the melody is finished in the horns by bouncing back and forth between the higher and lower pitched instruments. I suggest the drummer set up these melodic horn hits, which are all on the after-beats or up-beats. (These horn hits are notated in the drum part.) This can be very helpful to the ensemble, specifically the wind players, and would tie the ensemble together.

Measure 44 is a return of the intro vamp. A two-bar drum solo then leads into the solo section at m. 52. However, the solo section starts with a very quick band shout and a brief sax soli that ends with a full band fall-off into the tenor solo. The solo backgrounds enter at m. 70 and should be rather soft dynamically so as not to overpower the tenor solo.

After another two-measure drum solo at the end of the first solo chorus, the full band comes in for some unison four-bar trading with the soloist, lasting throughout the second chorus and ending with the four-bar lead-in to the shout section. It's important for the horns to stay softer than the soloist at m. 112. The winds that have the  $\sharp$  sustained note at m. 112 should play the note accented and then immediately decrease the volume as much as possible while sustaining. The soloist should strive to play loud enough to be heard over the rest of the band all the way until the shout at m. 116.

The drum pattern can change to full snare on beats 2 and 4 to raise the energy to what should be the peak level of the chart. The 16-bar shout section changes every four bars in a trading style consisting of full band shout, sax soli, full band shout, and sax soli. The rhythm section is dynamically full during the full band shout and slightly softer under the sax solis. During these sax solis, the drummer should avoid the full snare hits on beats 2 and 4.

Have fun, and I hope you enjoy the chart!

—Rich Sigler



**Rich  
Sigler**

Rich Sigler is former jazz trumpeter and music director for the USAF Airmen of Note. An acclaimed composer, arranger, educator, and producer, his music and performances have been featured with many artists, including Jerry Bergonzi, Roseanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Al Jarreau, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry. As a producer, Rich's work can be heard on numerous recordings, including the highly acclaimed Airmen of Note recording *A Cool Yule*, the recently released *Eastern Standard Time* by the Alan Baylock Jazz Orchestra, as well as the Airmen of Note's most recent recording, *Compositions*. In addition, Rich is the creator of the Jazz Font used in Finale music notation software.



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The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone. All vocal parts feature a "SOLO" marking at the beginning of their respective lines.
- Woodwinds:** Flute (partially obscured), Alto 1 & 2, Tenor 1 & 2.
- Brass:** Trumpet 1-4 and Trombone 1-4.
- String Section:** Guitar, Piano, Bass, and Drums.
- Chord Changes:** The guitar part includes the following chord changes: F#m7, G#m7, C7, G#m7, C7(b9), F#m7, F#6, A#m7, D7(b9), and G#m7.
- Performance Notes:**
  - "CHORD CHANGES SHOWN IN PART." is written below the guitar part.
  - "SIM." (Simile) is written below the guitar part.
  - "SOLO" is written above the drum part.
  - "Toms" and "Bass" are marked above the drum part.
- Measure Numbers:** The bottom of the page is numbered with measures 10, 11, 12, 13, 14, 15, 16, 17, and 18.

Musical score for CONDUCTOR, featuring parts for FLUTE, 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, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Chord symbols: C7, Gm7, Gm7(4#7), Gm9, C4b, Gm9, C4b(b9), F6, Eb7, E7, F7(4#)

Measure numbers: 19, 20, 21, 22, 23, 24, 25, 26, 27

Annotations: SOLI, SOLI PLAY, (TBN. 1), (TBN. 2), (TBN. 3), (TBN. 4), FILL

CONDUCTOR

BYE BYE BLACKBIRD

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Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1 (with SOLO marking), TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR. (with chords: A47(b5), D7(b9), G47, G47/C, G47/C, C47(b9)), PNO., BASS, and DRUMS. The score spans measures 28 to 35. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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29

30

31

32

33

34

35

FILL-----



CONDUCTOR

This musical score is for the piece 'Bye Bye Blackbird' and is page 6 of the conductor's edition. It includes parts for Flute, four vocalists (Alto 1 & 2, Tenor 1 & 2), four Trumpets (Tpt. 1-4), four Trombones (Tbn. 1-4), Guitar, Piano (PNO.), Bass, and Drums. The score begins at measure 44 and ends at measure 51. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. Performance markings include 'me' (measure), 'UNISON' for the vocalists, and 'cresc.' (crescendo) for several instruments. Chord symbols for the piano part include Fmaj7/C, Gmaj7/C, Fmaj7/C, E7(b9)/C, Fmaj7/C, Gmaj7/C, Fmaj7/C, C13(#11), and C13(b9). The drum part features a pattern of eighth and sixteenth notes. The conductor's part at the top shows a sequence of notes for the first 16 measures of this page.





Musical score for CONDUCTOR, featuring parts for FLUTE, 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, and DRUMS. The score includes a large red watermark: "Legal View Only Requires Purchase".

Chord symbols for TENOR 1 and GTR. parts:

- TENOR 1: Am7, Am(sus7), Am7, D4, D7, Am7, D7(#5), Gmaj7, E7(b9), A7(b9), D7, G6
- GTR.: Gm7, Gm(sus7), Gm7, C4, C7, Gm7, C7(#5), Fmaj7, D7(b9), G7(b9), C7, F6

Measure numbers: 60, 61, 62, 63, 64, 65, 66, 67

08

Musical score for CONDUCTOR, including parts for FLUTE, 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, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mezzo*, and *cecco*.



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FLUTE

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

GR.

PNO.

BASS

DRUMS

76 77 78 79 80 81 82 83

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Solo

Detailed description: This is a page of a musical score for the song 'Bye Bye Blackbird'. The page is numbered 10 and is for the conductor. It features staves for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and chords. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '76' is in a box at the top left, and measure numbers 76 through 83 are at the bottom. A 'Solo' section is indicated for the drums starting at measure 82.



Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chords, along with a large red watermark reading "Legal Use Requires Purchase".

CONDUCTOR

BYE BYE BLACKBIRD

FLUTE (100)

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

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100 101 102 103 104 105 106 107

CONDUCTOR

BYE BYE BLACKBIRD

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FLUTE

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

108 109 110 111 112 113 114 115

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A9

D7

F6

G#17

A#07

A#17(b9)

D7(b9)

G9

D7

TRP.

FILL



FLUTE (116) SHOUT

ALTO 1 (w/TPRS) SOLI

ALTO 2 (w/TPRS) SOLI

TENOR 1 END SOLO SOLI

TENOR 2 (w/TPRS) SOLI

BARI. (w/TPRS) SOLI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. F#M7 A/C C#7 A/C F# F#7 G#7 C7

PNO.

BASS

DRUMS FILL FILL

116 117 118 119 120 121 122 123

The image shows a page of a musical score for the song "Bye Bye Blackbird". The page is numbered 15 and is intended for a conductor. It features staves for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The page number 15 is centered at the top, and the title "BYE BYE BLACKBIRD" is at the top right. The conductor's part is indicated at the top left. The score is divided into measures, with measure numbers 116 through 123 visible at the bottom.



Musical score for BYE BYE BLACKBIRD, page 17. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1 (Solo), Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music is in the key of B major and common time. A large red watermark "Preview Only" is overlaid diagonally across the score. Measure numbers 132 through 139 are indicated at the bottom of the page.

Detailed description of the musical score: The score is for a conductor and various instruments. It begins at measure 132. The Flute part has a circled measure number 132. The Tenor 1 part has a 'SOLO' marking above the first few measures. The Tenor 2 part has a 'Tutti' marking above the first few measures. The Guitar part shows chords: Am7(b9), D7(b9), Gm7, Gm7/C, and C13(b9). The Piano part shows a complex chordal accompaniment. The Bass part shows a steady bass line. The Drums part shows a simple drum pattern with a 'FILL' at the end of measure 139. The watermark 'Preview Only' is written in large red letters across the center of the page.

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133

134

135

136

137

138

139

