

# Chase the Clouds Away

CHUCK MANGIONE

Arranged by MIKE LEWIS

## FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

### INSTRUMENTATION

Conductor	1st Trombone (Optional)
1st E $\flat$ Alto Saxophone	2nd Trombone (Optional)
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	Guitar Chords
2nd B $\flat$ Tenor Saxophone (Optional)	Guitar (Optional)
E $\flat$ Baritone Saxophone (Optional)	Piano
1st B $\flat$ Trumpet	Bass
2nd B $\flat$ Trumpet	Drums
3rd B $\flat$ Trumpet (Optional)	

### Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
Baritone T.C. (Doubles 1st Trombone)

## NOTES TO THE CONDUCTOR

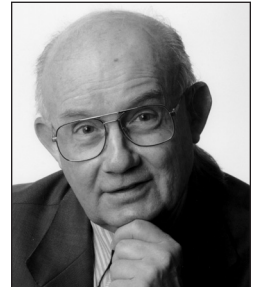
For four decades, composer, arranger, trumpeter, and flugelhornist Chuck Mangione's boundless energy, unabashed enthusiasm, and pure joy have characterized his love affair with music and the resulting admiration of his audience. Originally, from Rochester, NY area, the album *Bellavia* earned Chuck his first Grammy award. As with any arrangement of a tune that has been recorded by the composer, I encourage you to purchase the Mangione recording of *Chase the Clouds Away*. Listening to the artist perform his or her own composition will provide insight, style, and appreciation for the students.

This haunting ballad "Chase the Clouds Away" is written to accommodate the young jazz ensemble players. There are plenty of unisons and most of the harmony is in thirds. I suggest that you consider the unisons an opportunity to focus on intonation, blend and overall ear training. As you know, it is imperative that when playing unisons that every musician, beginner or advanced, listens and becomes familiar with the adjustments needed to lock in the correct pitch. Take a moment from a rehearsal and practice tuning unisons, perfect fifths, thirds, and so on, to help students become aware of the need to listen and adjust. Hopefully this chart will help bring tuning into focus.

For the rhythm section, the repetitive rhythmic pattern of dotted quarter, eighth tied to quarter must be consistent and accurate. Easier said than done sometimes, but use the eighth note as the constant and underlying pulse to demonstrate how the dotted notes will sound when they are tied. As this rhythmic pattern flows throughout the chart, it must be played with confidence and control. You can even ask the entire band to play the dotted quarter/eighth patterns in unison on concert B-flat with the drummer playing eighth notes on the hi-hat just to get everyone in the same groove and to use their ears. Phrasing and breathing are other focal points in this chart. Consider directing students to mark on their music exactly when to release a sustained note. For example, they can mark a release on beat 4 with "-4" or "off on 4." Accurate releases will make a band sound more mature and rehearsed.

Enjoy!

—Mike Lewis



**Mike  
Lewis**

Mike Lewis has been a freelance arranger/composer for many years. Starting with the "Jackie Gleason TV Variety Show" as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

