

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

American Patrol

F. W. MEACHAM

Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor	1st Trombone
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

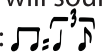
C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

American Patrol was composed by F. W. Meacham in 1885, but was revived and became famous during World War II by Glenn Miller and his orchestra. This arrangement is reminiscent of the Miller chart but scored for the young player.

Regarding articulation, staccatos are short but not clipped. The *marcato*, or rooftop (▲), accents are detached but not staccato and will sound like “daht.” A good example of the contrast between these two articulations is measure 26 for the brass; the *marcato* is fatter and more detached than the staccato, think “daht-doo-dit.”

In the intro, the brass section should open things up with a strong and clear “bugle call” approach. Saxes respond in turn utilizing the *marcato* accent.

A general rule in jazz is that the last eighth note in a group is played short. This first occurs in measure five for the winds. Don’t overdo the swing feel on the eighth notes or it will sound stilted and corny. The overall swing feel in this chart is best described as a “bounce,” something like this concept: 

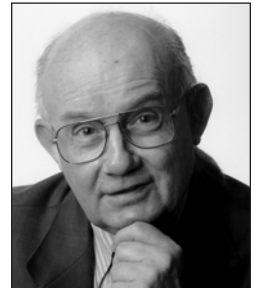
For the rhythm section, the piano and bass parts are written-out, but the guitar part has slashes for comping with a swing concept. For the best sound, ask the guitarist to use medium thickness picks and hold the pick loosely between the thumb and index finger, which will give the sound a very bright, acoustic quality. Strum straight quarter notes and try to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow giving a bright, swinging sound that propels the rhythm section forward. Don’t strum from the wrist or fingers, as playing from the wrist or fingers tends to sound very forced, and also tends to drag instead of propel the rhythm. The guitarist’s quarter note rhythm should mesh perfectly so that the guitar and bass merge into one big sound.

In a traditional jazz ensemble, drumset cues written above the staff are guides or suggestions to reflect the band figures. The parts notated within the staff are essential and the cues above the staff are optional.

Measure 86 has fermata with a crescendo into a strong hit on beat 1 of the last measure. Play the last note detached but fat—make it about 1½ beats.

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.

CONDUCTOR
26864S

AMERICAN PATROL

By F.W. MEACHAM
Arranged by MIKE LEWIS

SWING ♩ = 160

7

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

TUBA (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9 10 11

CONDUCTOR - 2

AMERICAN PATROL

15

23

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

PNO.

BASS

DRUMS

FL. 25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR. 31

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32 33 34 35 36 37

CONDUCTOR - 4

AMERICAN PATROL

FL. 39

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR. 43

PNO.

BASS

DRUMS

38 39 40 41 42 43 44 45 46 47 48 49

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FL. 51

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

QTR. 59

PNO.

BASS

DRUMS

50 51 52 53 54 55 56 57 58 59 60 61 62

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CONDUCTOR - 6

AMERICAN PATROL

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

PNO.

BASS

DRUMS

63 64 65 66 67 68 69 70 71 72 73 74 75

Chord progression: F7, F7, B⁹, B⁹, E^b, B⁹, Am7(b9), D7(b9), Gmi, Gmi7, E^b, B⁹, Cm7, F7, B^b, F, B^b, Cm7, F7

Rehearsal mark (67) at measure 67. Repeat sign at measure 73.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

QTR.

PNO.

BASS

DRUMS

CRASH

76 77 78 79 80 81 82 83 84 85 86 87

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