

# Softly, as in a Morning Sunrise

Words by OSCAR HAMMERSTEIN II

Music by SIGMUND ROMBERG

Arranged by DAVE RIVELLO

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	4th Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

## Optional Alternate Parts

Auxiliary Percussion  
C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

**JAZZ  
BAND  
SERIES**

## NOTES TO THE CONDUCTOR

The overall feel of this arrangement has the intense characteristic of Latin music. It will help to think of playing slightly “on top” of the beat rather than “laid-back.” This is particularly true of the A sections of the form. It is important that in all phrases, the air and intensity push to the end of the phrase because this will help with the forward motion. The bridge or B section in measure 37 is swung and should have a smoother feel.

For the wind players, the articulation and phrasing have been carefully marked. The ends of phrases should be held to the full value of the note. Special attention should be paid to the roof-top accent or marcato. This should not be played too short, think “daht”. Measures 1 and 2 are good examples of this accent. These measures should sound like “da-da-daht, da-da-daht” and so on. Except where marked otherwise, all phrases should be played legato. It will be helpful in measures 29–35 and 45–51 to rehearse the two coexisting lines separately at first and then put them together before adding the trombones and rhythm section. Alto saxes 1 and 2 and trumpets 1 and 3 have one line, and tenor saxes 1 and 2 and trumpets 2 and 4 have the other line. You will notice that momentary intervals of a major second occur and should be played convincingly against one another. Suggested solos are provided for the alto sax and trombone, but the more experienced players are encouraged to improvise their own solos. The saxophone section soli starting in measure 111 should be played with a full, rich tone. Balance and blend are critical. Beginning in measure 57, the guitar and piano comping should enhance each other. Care must be taken by these rhythm section players to avoid making the harmony too dense or cluttered. The piano player should use the piano part as a guide. Specific piano parts behind the ensemble are written out. Behind the alto and trombone solos, suggested voicings and rhythms are provided, but the more advanced player is encouraged to use his or her own voicings and rhythms. The bass part is fully notated, and the ostinato figure should be played as notated. As with the piano part, the more experienced bass player is encouraged to create his or her own walking lines during the swing sections.

The drum part shows the ensemble figures as a guide. Caution the drumset player (and entire rhythm section) about the transitions from Latin to swing and back to Latin. I recommend utilizing an auxiliary percussion player if possible. The Latin percussion player should observe the conga part by playing the A sections and resting on the B sections or bridges. The percussion player may solo with the drums or trade back and forth beginning at measure 86. This drums/percussion solo should maintain the same character as the piece. A two measure sample is provided at measure 86. Finally, the full ensemble material starting with the pick-ups to measure 120 and continuing to 127 is the climax of this piece and should be the peak dynamic level of the chart.

Enjoy!

—Dave Rivello



**Dave Rivello**

An active composer, arranger, and band leader, Dave Rivello is director of the award-winning New Jazz Ensemble at the Eastman School of Music (NY). He studied composition and arranging with Bob Brookmeyer, Rayburn Wright, Bill Dobbins and Sam D’Angelo, and holds degrees from The Eastman School of Music and Youngstown State University (OH). Mr. Rivello has written for many legendary musicians, including Bobby McFerrin, Phil Woods, Randy Brecker, and Regina Carter, among others.

CONDUCTOR  
26878S

# SOFTLY, AS IN A MORNING SUNRISE

Words by OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG  
Arranged by DAVE RIVELLO

Tempo  $\text{♩} = 90$  STRAIGHT EIGHTHS

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIUITAR

PIANO

BASS

DRUMS

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CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

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

LATIN

PLAY *mf*

cue: BASS

FILL

9 10 11 12 13 14 15 16

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CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

21

SOLI

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

2

SIM.

TENS. A

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

25

26

27

28

29

30

31

32

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37 SWING FEEL

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics.











CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

8w7(b9) E7(#9) Am9 8w7(b9) E7(b9) Am9 Am9 Dm11 G9sus Cm9 ENO SOLO 70 SWING FEEL

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. Dm7(b9) G7(#9) Cm9 Dm7(b9) G7(#9) Cm9 Cm9 Fm11 Bb9sus Ebmaj9 Gm7(b9)

PNO. Dm7(b9) G7(#9) Cm9 Dm7(b9) G7(#9) Cm9 Cm9 Fm11 Bb9sus Ebmaj9 Gm7(b9)

BASS Ebmaj9 WALK Gm7(b9)

DRUMS

65 66 67 68 69 70 71 72

SOLO - OPT. AD LIS.

SOLO

REEDS

TBN. SOLO

78 LATIN

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

GRE.

PNO.

BASS

DRUMS

Chord symbols: G7(#9), Fmaj9, F#o7, Ab13(#11), G7(#9), Cm10/9, Dm17(b9), G7(#9), Cm10/9, G7(#9), Fmaj9, F#o7, Ab13(#11), G7(#9), Cm10/9, Dm17(b9), G7(#9), Cm10/9.

ENG. 1

ORIGINAL GROOVE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

36 LONG FALL

SOLO (w/ CONGAS IF AVAILABLE)

SIM.

81 82 83 84 85 86 87 88

Chord symbols: Dm7(b9), G7(#9), Cm6, Dm7(b9), G7(#9), Cm6, Dm7(b9), G7(#9), Cm6, Cm6

CONDUCTOR

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

94

94

95

96

97

98

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ENG. SOLO





CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

SWING FEEL

SOLO

112

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

(OUT)

SAX SOLO

BASS

ME

E<sup>b</sup>MAR<sup>9</sup> 'WALK'

Gm7(b9)

C7(#9)

108 109 110 111 112 113 114 115



CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

- 15 -  
STRAIGHT EIGHTHS 120 LATIN

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

UNIS.  
UNIS.  
UNIS.  
UNIS.  
w/BRASS  
SOLI w/REEDS  
ENS.

The musical score is arranged for a full band and vocal ensemble. It includes parts for Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score is in 4/4 time with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and quarter notes, with some passages marked 'STRAIGHT EIGHTHS' and 'LATIN'. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

116

117

118

119

ORIGINAL GROOVE

120

121

122

123

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

CONDUCTOR

SOFTLY, AS IN A MORNING SUNRISE

D.S.  $\frac{3}{4}$  AL CODA

 CODA

Musical score for measures 132-135. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano (PNO.), Bass, and Drums. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The score shows vocal lines with lyrics and instrumental accompaniment. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

132

133

134

135

Musical score for measures 136-138. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano (PNO.), Bass, and Drums. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The score shows vocal lines with lyrics and instrumental accompaniment. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

136

137

138

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