



Belwin JAZZ

a division of Alfred

AFTER YOU'VE GONE

Words by **HENRY CREAMER**

Music by **TURNER LAYTON**

Arranged by **DAVID BERGER**

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone

2nd E \flat Alto Saxophone

1st B \flat Tenor Saxophone

2nd B \flat Tenor Saxophone

E \flat Baritone Saxophone

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar Chords

Guitar

Piano

Bass

Drums

Optional Alternate Parts

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

1st Baritone T.C. (Doubles 1st Trombone)

2nd Baritone T.C. (Doubles 2nd Trombone)

3rd Baritone T.C. (Doubles 3rd Trombone)



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NOTES TO THE CONDUCTOR

I suggest the director and players listen to the original recording of trumpeter Roy Eldridge playing with drummer Gene Krupa on “After You’ve Gone.” It is a blisteringly fast trumpet feature recording released in 1936 and is truly spectacular. My arrangement is inspired after this classic chart, but features the drumset. There is a half-time section at measure 89 with a unison line for the trumpet 2, trombone 1 and rhythm section players. The players should think and play as one: meaning articulation, phrasing, concept and swing feel are all very critical in this section.

Here are a few suggestions for your rehearsals and a great performance:

- This arrangement keeps the “breakneck” tempo and chromaticism of the original chart, but re-assigns the solo duties to the drums. One of the most unusual characteristics of this arrangement is that the ensemble accompaniment is soft, so that the drummer will play soft for most of the piece.
- The overall structure: one chorus drum call and response with ensemble, one chorus unison soli call and response with ensemble, open drum solo, DS to the last half of the drum call and response with ensemble, drum solo building to final chords. Since the ensemble is soft, the drum responses should also be soft. The drummer should understand what is going on in the ensemble and yet solo with the freedom of a small group. The time to open up is during the extended solos. Remember that long solos like this should tell a story. Don’t give it all away in the beginning. As Dizzy Gillespie used to say, “Save something for the next chorus”.
- Special care should be taken by the horns to tune and balance the chords. Many are dissonant, but always have a relationship of tension and release. Each part is quite melodic and resolves in a logical way, therefore each player should listen to his/her own part and play it with conviction like it is the melody.
- In the fast tempo section, all notes should be accented except eighth note lines (which should be played slurred) and where there are slurs marked. Pronounced accents make the charts clean and swinging. The accents are essential!
- Keep the volume low with slight crescendi as the melodies ascend and slight diminuendi as they descend. This will give the lines shape and make them more conversational, which is the point of jazz.
- The half time section should be relaxed and understated. Play with a low volume and lots of accent and jazz feeling.
- Most of all have fun with this. The drummer is the key element in this chart and should figure out how to do something that is spectacular and musical to make the arrangement complete.

–David Berger

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

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- A set of 30 **Student Guides** includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
- A **video** that enlivens the classroom experience by taking students behind the scenes at the curriculum recording session.

Jazz for Young People Curriculum Online www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Chairman of the Board Lisa Schiff, Executive Director Katherine E. Brown and Jazz at Lincoln Center board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2006-07 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

CONDUCTOR
26896S

AFTER YOU'VE GONE

Words by HENRY CREAMER
Music by TURNER LAYTON
Arranged by DAVID BERGER

FAST SWING $\text{♩} = 180 - 192$

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIYAR

PIANO

BASS

DRUMS

SOLO - STICKS

1 2 3 4 5 6 7 8

CONDUCTOR

AFTER YOU'VE GONE

This musical score is for the piece "After You've Gone". It is a conductor's score, indicated by the "CONDUCTOR" label at the top left. The score is written for a full orchestra and includes parts for the following instruments:

- C 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
- GRE.
- PNO.
- BASS
- DRUMS

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of 20 measures, with measure numbers 9 through 20 printed at the bottom of the page. A large, diagonal watermark reading "Preview Only Requires Purchase" is overlaid across the center of the page. The conductor's part is written on a single staff at the top, with a "9" in a circle above the first measure and a "17" in a circle above the 17th measure. The instrumental parts are arranged in staves below, with some parts including a "HAR" (Harp) marking. The drum part is marked "FILL AROUND ENG." at the beginning of the piece.

CONDUCTOR

AFTER YOU'VE GONE

This musical score is for the piece "After You've Gone" and is intended for a conductor. It consists of 32 measures, with a rehearsal mark at measure 25. The score includes parts for the following instruments:

- C 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
- GRE.
- PNO.
- BASS
- DRUMS

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.

CONDUCTOR

AFTER YOU'VE GONE

33

C 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

GR.

PNO.

BASS

DRUMS

41

33 34 35 36 37 38 39 40 41 42 43 44



CONDUCTOR

AFTER YOU'VE GONE

This musical score is for the piece "After You've Gone". It is a conductor's score, indicated by the "CONDUCTOR" label at the top left. The score is written for a variety of instruments and voices, including C Flute, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is in a key signature of one flat (B-flat major or D minor) and a common time signature. The score is divided into measures, with measure numbers 45 through 56 visible at the bottom. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page. A small box containing the number "49" is located above the first staff of the C Flute part.

45 46 47 48 49 50 51 52 53 54 55 56

CONDUCTOR

- 6 -

AFTER YOU'VE GONE

57

C 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

GRE.

PNO.

BASS

DRUMS

The image shows a page of a musical score for the song "After You've Gone". It is a conductor's score, indicated by the "CONDUCTOR" label at the top left. The score is for measures 57 through 64. The instruments listed on the left include C Flute, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the center of the page. The conductor's part at the bottom shows a series of downbeats corresponding to the measures.

CONDUCTOR

AFTER YOU'VE GONE

65

C 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

GRE.

PNO.

BASS

DRUMS

66

67

68

69

70

71

72

This page contains the conductor's score for the piece 'After You've Gone'. It includes staves for C Flute, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score is marked with measure numbers 65 through 72. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR

AFTER YOU'VE GONE

To COCA

73

C 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

GRV.

PNO.

BASS

DRUMS

CONDUCTOR

AFTER YOU'VE GONE

81

C 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

GRE.

PNO.

BASS

DRUMS

SOLO

81 82 83 84 85 86 87 88

CONDUCTOR

AFTER YOU'VE GONE

97

C 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

GRE.

PNO.

BASS

DRUMS

105

C 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

GRE.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

ALL

CONDUCTOR

AFTER YOU'VE GONE

This musical score is for the piece "After You've Gone". It includes parts for a conductor, C Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one flat (B-flat major). A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. The conductor part is marked with a circled "113" at the beginning. The piano part features a prominent bass line with a steady eighth-note pattern.

CONDUCTOR

AFTER YOU'VE GONE
COUNT IN AND CUE $\text{\textcircled{C}}$
DOUBLE TIME $\text{\textcircled{D}}$ D.S. $\text{\textcircled{S}}$ AL CODA

121

C 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

GRV.

PNO.

BASS

DRUMS

121 122 123 124 125 126 127

DOUBLE FEEL SOLO $\text{\textcircled{S}}$ (D.S. A TEMPO)

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