

# PREMIER JAZZ SERIES

 **Belwin™ JAZZ**  
a division of Alfred

# 'Round Midnight

*Words by BERNIE HANIGHEN*

*Music by COOTIE WILLIAMS and THELONIOUS MONK*

*Arranged by DAVE WOLPE*

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass 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

Vibraphone

## NOTES TO THE CONDUCTOR

Composed by Thelonius Monk in 1944, "Round Midnight" is a haunting but beautiful ballad. A bit of composing trivia; the composer credits include trumpeter Cootie Williams, who did not actually contribute to the composition of this tune. Williams wanted to record and publish the composition, and he offered Monk \$300 as an advance. As part of the deal, Monk gave Williams credit for collaboration. Shortly thereafter, Bernie Hanighen wrote lyrics to the song and is also listed in the composing credits.

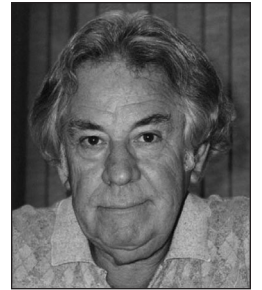
This arrangement begins with a saxophone unison which starts very soft with an obvious crescendo into measure 2. No vibrato should be used on any of the unison lines within the arrangement. Beginning at measure 8, the background for the trumpet solo should be played full but softly as not to overpower the soloist.

At measure 32, the trombones have a short Stan Kenton-like soli with no vibrato. Measure 33 has tricky figure; snap the sixteenth-eighth rhythm and the fall-off on beat 4 is played very strong, but not too short. Observe the crescendos and decrescendos during the double-time section beginning in measure 39. Keep the background volume under the trumpet solo and play the sustained notes smoothly. Brass should pop the off-beats in 54, then all players should observe dynamics in measure 53 where the volume comes way down and then builds to measure 55.

Saxophones and trombones should play with a strong attack on beat 1 of measure 57. Measure 59 is played with a double-time feel, and the drums continue the double-time feel into measure 60. The volume comes down immediately at 61. In measure 64, saxes and rhythm release the quarter note right on beat 2. The cut-off of the fermata in measure 70 should be felt as beat 4, with the trumpet solo playing the pickup to measure 71 in time.

Enjoy!

—Dave Wolpe



**Dave  
Wolpe**

Dave Wolpe has been composing and arranging since 1965. He has scored dozens of arrangements for the Glenn Miller Orchestra and is co-arranger on the platinum CD *In the Christmas Mood*. Over the years, Dave has contributed arrangements to the orchestras of Ray Anthony, Lawrence Welk, and Les Brown, to name a few.

CONDUCTOR  
29799S

# 'ROUND MIDNIGHT

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SLOWLY (♩ = 60)

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  
BASS TROMBONE  
GUITAR  
VIBRAPHONE (OPTIONAL)  
PIANO  
BASS  
DRUMS

SOLO  
UNIS.  
STICKS  
CHORD SYMS. CUE ON PART  
TO BRUGHES  
mp3

1 2 3 4 5 6 7

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