

# YOUNG JAZZ ENSEMBLE

**Belwin™ JAZZ**  
a division of Alfred

# Whirly Bird

NEAL HEFTI

Arranged by PETER BLAIR

## INSTRUMENTATION

Conductor  
1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone  
E♭ Baritone Saxophone (Optional)  
1st B♭ Trumpet  
2nd B♭ Trumpet  
3rd B♭ Trumpet  
4th B♭ Trumpet (Optional)  
1st Trombone  
2nd Trombone  
3rd Trombone (Optional)  
4th Trombone (Optional)  
Guitar Chords  
Guitar (Optional)  
Piano  
Bass  
Drums

## Optional/Alternate Parts

C Flute  
B♭ Clarinet  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

## NOTES TO THE CONDUCTOR

This arrangement of *Whirly Bird* is similar to the original chart composed by Neal Hefti and performed by the great Count Basie. Both begin with a piano solo. If you don't have a solid piano player, the chart can also easily begin at m. 9. The opening figure here is repeated several times throughout the arrangement and should sound tight, crisp, and balanced. The drums should play time on the ride cymbal and accent and fill around this and similar ensemble figures. Accurate articulation, as always, is essential. The *marcato* or rooftop accents (▲) are detached and accented—think “daht.” *Staccato* notes are short, but not too short or clipped. Check out the famous Count Basie recording of this tune. Hearing the Basie recording (available on YouTube) will be a great education for the ensemble. In addition, you can listen and/or download the demo recording of this chart at [alfred.com/download](http://alfred.com/download).

The saxes have the cool, swirling Hefti melody at m. 17. The drummer should play on the hi-hat in a “two” feel with the bass. At m. 49, the saxophones have a 16-bar soli with brass punctuation. The saxes can really dig into this soli. It should be full, balanced, solid and always swinging! If needed, consider some extra rehearsal time to work out this soli. It's not difficult, but it is important to the presentation of the chart.

In m. 19, m. 23, and a few other places, the sax part contains a scoop, or a quick rip or *glissando*, up to a note. Often, younger players try to make too much of this ornamentation. Direct the players to first practice these sections without the rip/gliss to lock in the note and the rhythmic time. Once they are comfortable, add the scoop or rip/gliss as an ornamentation. This device is played very quickly and can be played as a lip bend or as a quick three-note run up to the written note. Listen to the [alfred.com/download](http://alfred.com/download) demo track to hear it played accurately.

Glissandos also occur at m. 66, m. 68, m. 70, and m. 81; the ensemble has short glisses or rips up to a half note. Again, to minimize confusion, for rehearsal or the first reading, I suggest playing this section without the glisses so that the players can fully grasp the concept of this ornamentation. The written half note must be played in time and solid. The gliss/rip is “icing” and should not interfere with the playing of the half note. This concept may take some time to be effective. Direct the ensemble to sing it, as that usually clarifies the execution of this type of jazz ornamentation. Once again, I suggest that the band listen to the [alfred.com/download](http://alfred.com/download) demo track—it's a great teacher! The original Count Basie version (at a much faster tempo) has the band playing a longer, distinctive gliss.

The shout chorus at m. 65 and m. 81 will sound best with plenty of lead trumpet. An experienced drummer may choose to play a little “busier” than the notated parts during these sections—but always in the swing style and with good musical taste. These shout choruses should be a launching pad for the alto solos, which may be improvised or played as written.

The rhythm section parts are written out for piano, bass, and drums. The guitar part includes quarter-note comping slashes, which should be performed light and understated. For the best sound, ask the guitarist to use medium-thick picks, which will give the sound an acoustic quality, and to hold the pick loosely between the thumb and index finger. The guitarist's quarter-note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

Enjoy!

—Peter Blair



**Peter Blair**

Peter Blair has an extensive and varied background in education and performance. He holds a BA in music education from Carroll University and an MA from the University of Wisconsin. He taught for twelve years at a variety of grade levels. Blair is currently an author and part of the advisory group for Lorenz Educational Press along with being an author and composer for Heritage Music Press. An accomplished composer and arranger, Blair has over 70 compositions and arrangements in print, as well as many commissions for college, high school and middle school groups throughout the United States.

CONDUCTOR  
41117S

# WHIRLY BIRD

By Neal Hefti  
Arranged by Peter Blair

MEDIUM FAST SWING ♩ = 168

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

SOLO (AS WRITTEN)

F6 G6 G7 G7(♯5)

F6 G6 G7 G7(♯5)

LIGHT FILL - 7

1 2 3 4 5 6 7 8

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FL

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

RIDE TIME ACCENT AND FILL AROUND ENDS.

FILL (with Bass)



FL

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

DRUMS

25

26

27

28

29

30

31

32

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RIDE TIME ACCENT AND FILL AROUND ENDS.

Chord symbols: F#6, Am7, Gm7, D9, D9(#9), D7, Gm7, Am7(b9), Gm7, F#6, E#6, D7, G9, C7(#9), C7

Chord symbols: F#6, Am9, Gm9

FL

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

DRUMS



41

FL

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

QTR.

PNO.

BASS

DRUMS

16 CUPA

SOLI

SOLI

SOLI

SOLI

SOLI

F6 C#m7 Cm7 F7 Bb6 Bbm7 Am7 Gm7 C7 F6

F6 C#m7 Cm9 Bb6 Bbm7 Am9 Gm9 C9

RIDE TIME ACCENT AND FILL AROUND ENDS.

LIGHT FILL



(49)

FL

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

The image shows a musical score for a conductor, page 7 of a piece titled 'WHILEY BIRD'. The score is for rehearsal mark (49) and spans measures 49 to 56. The instruments listed on the left are Flute (FL), Alto 1 and 2, Tenor 1 and 2, Baritone (BARI.), Trumpet 1-4 (TPT.), Trombone 1-4 (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score includes melodic lines for woodwinds and strings, and a bass line. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The conductor's part is indicated by the 'CONDUCTOR' label at the top left.

57

FL

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

57 58 59 60 61 62 63 64

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65

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

66

67

68

69

70

71

72

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73

FL

ALTO 1 SOLO, AD LIB. (OR AS WRITTEN)  $D^{\flat}$   $E_{\flat}^{7}$   $A^{\flat}$   $E_{\flat}^{7}$   $A^{\flat}$   $D^{\flat}$   $A^{\flat}$  ENO SOLO

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS (ALTO SAX SOLO)

DRUMS

73 74 75 76 77 78 79 80



81

FL

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

DRUMS

81 82 83 84 85 86 87 88

F F# Gm7 F# Gm7 C7(#9) F# Gm7

89

FL

SOLO  
D6

ALTO 1

E7

A9

F#m9

B15

E7#9

A7

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

F6

Gm7

C9

A7#9

D15

Gm9

C7

F6

PNO.

F6

Gm7

C9

A7#9

D15

Gm9

C7

F6

BASS

(ALTO SAX SOLO)

SOLO

DRUMS

89 90 91 92 93 94 95 96 97 98

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♩ CODA

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Light fill

Light fill

SOLO (AS WRITTEN)

The image shows a page of a musical score for 'WHILEY BIRD', page 13. The score is for a conductor and includes parts for Flute (FL), Alto 1 and 2, Tenor 1 and 2, Saxophone (SARI.), Trumpet 1-4 (TPT.), Trombone 1-4 (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is in 4/4 time and features a key signature of one flat (B-flat). A large red watermark 'Preview Only' is overlaid diagonally across the page. The score includes a 'CODA' section starting at measure 99. The guitar part has chord diagrams for Am7, Gm7, C7, and F6. The piano part has a 'SOLO (AS WRITTEN)' section starting at measure 107. The drums part has 'Light fill' markings at measures 99-100 and 103-104.



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