

BAND

NOEL JONES SERIES

SWING ARRANGEMENT: ANY TIME

SAM CREAMER

NJS 1504

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AUSTRALIA
SOUTHERN
TERRITORY



Noel Jones Series

Produced by The Salvation Army Australia Southern Territory
Creative Arts Department

The Noel Jones Series is designed to meet the demands of a wide range of ensembles; therefore it has been written and arranged for a minimum of five brass players plus percussion. While being designed for smaller ensembles the level of ability and experience required to play the music varies from easy to moderately difficult works.

The addition of extra musicians will create a fuller sound and the use of cued tonal colours will enhance the overall performance of the music.

Additional parts for woodwind and other brass instruments have been included with the score. Some alternative instruments can utilise the appropriate brass part as indicated in the following lists.

Instrumentation:	Additional Parts	Alternative Parts
(opt.) Soprano Cornet	Flute/Oboe	
Part 1: 1st Cornet		B \flat Clarinet (1st Cor.)
Part 2: 2nd Cornet		B \flat Clarinet (2nd Cor.)
1st Horn	1st F. Horn	E \flat Alto Sax. (1st Horn E \flat)
Part 3: 2nd Horn	2nd F. Horn	E \flat Alto Sax. (2nd Horn E \flat)
Baritone/Trombone	Bar./Trom. B.C.	B \flat Tenor Sax. (Baritone/Trombone)
Part 4: E \flat Bass		E \flat Baritone Sax. (E \flat Bass)
B \flat Bass		B \flat Bass Clarinet (B \flat Bass)
	Tuba B.C.	String Bass (Tuba B.C.)
(opt.) Bass Trombone		Bassoon (Bass Trom. or Tuba)
Part 5: Euphonium	Euphonium B.C.	
Percussion 1 Drums/Kit		
Percussion 2 Auxiliary & Tuned		

Swing Arrangement: Any Time

(NJS1504) Medium/Difficult

Sam Creamer

Once again a novel arrangement of a well-known Salvation Army song flows from the pen of Sam Creamer. The style of this will be relatively easy to pick up if your ensemble is used to playing swing.

The main rhythmic feel and style comes from the Kit & Percussion parts; it may be useful to have your percussionists listen to some examples of New Orleans Street Beat. If the Kit player does struggle with the part it would be acceptable to have them play only the Snare part and use a Concert Bass Drum, with another player, on the written Kick part.

Chord symbols have been included on the 1st Cornet; Soprano Cornet and Trombone part which players should feel free to use if they are competent improvisors within the Dixieland style.

Attention to the articulations and an understanding of their interpretation within the style is essential for a convincing performance of **Any Time**. Jazz is played legato, unless marked. If it is marked the articulations need to be over-emphasised in their meaning; ie: staccatos become even shorter than normal and are played with a slight accent; tenutos can be stressed and stretched as much as possible and often receive little rhythmic weight. The 'swung', uneven quavers are often thought of as being in 6/8 but **Swing** is much more subtle than that. The first of the two quavers should be unstressed and receive little rhythmic weight; the second quaver in the beat is really what makes the music swing and should be played with a slight accent.

We are confident that the time spent rehearsing this new piece from Sam Creamer will be worth the effort.

The Salvation Army Australia Southern Territory

Noel Jones Series (NJS1504)

Any Time

Dixieland Swing ♩ = 88

I Want To Live Right (Ch. 71)

arr. Sam Creamer

5 D^7 2nd time only, muted

f

f Sop. muted, 2nd time only

solo

mf 1st Cor. solo

mf

mf 1st Cor. solo

Trom. 2nd time only (one)

mf

G^7 Trom. (one) 2nd time only

mf

one, 2nd time only

mf

Bass Eb (one), 2nd time only

mf

solo (ad lib)

end solo

mf

7

G7 D7

G G7

2 2 2

19 D

1. 2.

tutti (open)

mf play *f*

mf play *f*

mf play *f*

mf play *f*

G

tutti

mf *f*

mf *f*

play, one tutti

mf *f*

Bass Eb (one) play

mf *f*

f

The musical score consists of seven systems of staves. The first six systems each have two staves, while the seventh system has three staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamic marking *mf cresc. poco a poco* is repeated in the right-hand staff of each system. The seventh system includes a 'shake' marking above the first staff.

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf shake *cresc. poco a poco*

mf cresc. poco a poco

Musical score for piano and guitar, measures 38-43. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of staves. The first six systems are for piano, with the right hand in treble clef and the left hand in bass clef. The seventh system is for guitar, with a single staff in treble clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The guitar part consists of a single melodic line. Measure numbers (4) and (8) are indicated above the guitar staff. The score ends with a double bar line and repeat signs.

Musical score for piano and guitar, measures 50-55. The score is written in treble clef with a key signature of one sharp (F#). The piano part consists of six staves. The first two staves are for the right hand, and the last two are for the left hand. The guitar part is shown in the bottom staff, with a capo on the second fret. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and articulation marks.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef with a key signature of one flat. The third staff is a bass clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of music consists of two staves. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues with rhythmic patterns similar to the first system.

The third system of music consists of two staves. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues with rhythmic patterns similar to the first system.

The fourth system of music consists of one staff, a treble clef with a key signature of one flat. The music continues with rhythmic patterns similar to the first system.

The fifth system of music consists of two staves. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues with rhythmic patterns similar to the first system.

The sixth system of music consists of two staves. The top staff is a double bar line with a slash (/) in the middle. The bottom staff is a double bar line with a slash (/) in the middle. There are three measures in this system, each with a double bar line and a slash (/) in the middle. The first measure has a '2' above the slash. The second measure has a '(8)' above the slash. The third measure has a '2' above the slash.

Musical score for measures 80-83. The score is written for a jazz ensemble and includes the following parts:

- Trumpet:** Measures 80-81 are marked *f*. Measures 82-83 are marked *ff*. Includes accents and slurs.
- Trombone:** Measures 80-81 are marked *f*. Measures 82-83 are marked *ff*. Includes accents and slurs.
- Saxophone:** Measures 80-81 are marked *f*. Measures 82-83 are marked *ff*. Includes accents and slurs.
- Bass:** Measures 80-81 are marked *f*. Measures 82-83 are marked *ff*. Includes accents and slurs.
- Drums:** Measures 80-81 are marked *f*. Measures 82-83 are marked *ff*. Includes a "choke" instruction and a "SD Head" label.

The score features various musical notations such as slurs, accents, and dynamic markings. The key signature has one flat, and the time signature is 4/4. The piece concludes with a double bar line at the end of measure 83.