Swingin' on the Moon

Featuring Blue Moon, Moonlight Serenade, *and* How High the Moon

Arranged by Michael Kamuf

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet

2 1st F Horn
2 2nd F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
1 Baritone Treble Clef
4 Tuba
1 Electric Bass
3 Mallet Percussion
(Bells/Xylophone/Vibraphone)
1 Timpani
3 Percussion 1
(Ride Cymbal/Hi-Hat Cymbals/Snare Drum, Bass Drum or opt. Drumset)
5 Percussion 1
(Suspended Cymbal/Bongos/Triangle, Crash Cymbals/Agogo Bells)

SUPPLEMENTAL and WORLD PARTS
Available for download from www.alfred.com/supplemental

E♭ Alto Clarinet
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

This medley includes three "Great American" standards. "Blue Moon" was composed by Richard Rodgers and Lorenz Hart and dates back to the early 1930s and the duo's contract with Metro-Goldwyn-Mayer studios. "Moonlight Serenade" was first performed by Glenn Miller in 1938 and became a hit the following year when a recording of the tune by Miller's band was released. First included in the 1940 Broadway revue *Two for the Show*, "How High the Moon" was made popular by Benny Goodman, Les Paul, and Ella Fitzgerald, to name a few. The song's chord progression has become a favorite of jazz musicians who have written their own melodies to the sequence. "Ornithology," composed by the great saxophonist Charlie Parker using this chord sequence, has become a jazz standard by itself.

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
a division of Alfred

NOTES TO THE CONDUCTOR

As with all pop and jazz music, woodwind and brass players should approach the articulation in a legato fashion, with short notes utilizing a "dit" or "daht" syllable and tenuto marks and unmarked notes with a "doo" syllable. The final note of each slur should not be clipped.

The percussion 1 part is written so that it may be played by one player on the drumset or by two players (player 1—ride cymbals, hi-hat cymbals, and snare drum; player 2—bass drum). Utilizing the optional electric bass part can add a strong sound to the performance. This part can be played on electric bass or upright bass. Please note that there are passages in the bass part (e.g. measures 56–63) that are a hybrid of both the low woodwind and tuba parts.

The introduction should be played strong and fanfare-like. At measure 12, "Blue Moon" begins with a solo. The 1st alto saxophone states the melody the first time through this passage with flute, oboe, and 1st clarinet playing the melody the second time. Here and throughout the arrangement, care should be taken by the ensemble to support the melody without being overpowering. The "Blue Moon" section of the medley should peak in volume and intensity at the fortissimo at the end of measure 34.

At measure 40, a brief even-eighth-note interlude occurs that leads to "Moonlight Serenade" at measure 44. Here and at measure 64, trumpets and trombones could play aiming their bells "in the stand" as to not overpower the melodic material in the woodwinds. The percussion 1 part is written to reflect a standard swing pattern for the player(s). If your drumset player is comfortable using brushes and playing a swing-style ballad, feel free to have them "stir the soup" with brushes from measures 44–55 and transition to sticks by measure 56. The accelerando at measure 75 should push ahead slightly but only to a speed at which the woodwinds can cleanly play the sixteenth notes.

Measure 77 begins another interlude with an even-eighth-note style. The tempo is marked ♩= 192; this can be altered slightly to accommodate your ensemble. This section should be energetic but not frantic. The feel switches to swing style at measure 109 (both times). Measure 129 signals the ending, which, like the beginning, should be played in a fanfare-like style.

A strong subdivision of the beat by all throughout the piece will contribute to ensemble precision as well as a high energy level!

I hope you and your students have fun studying and performing *Swingin' on the Moon*!

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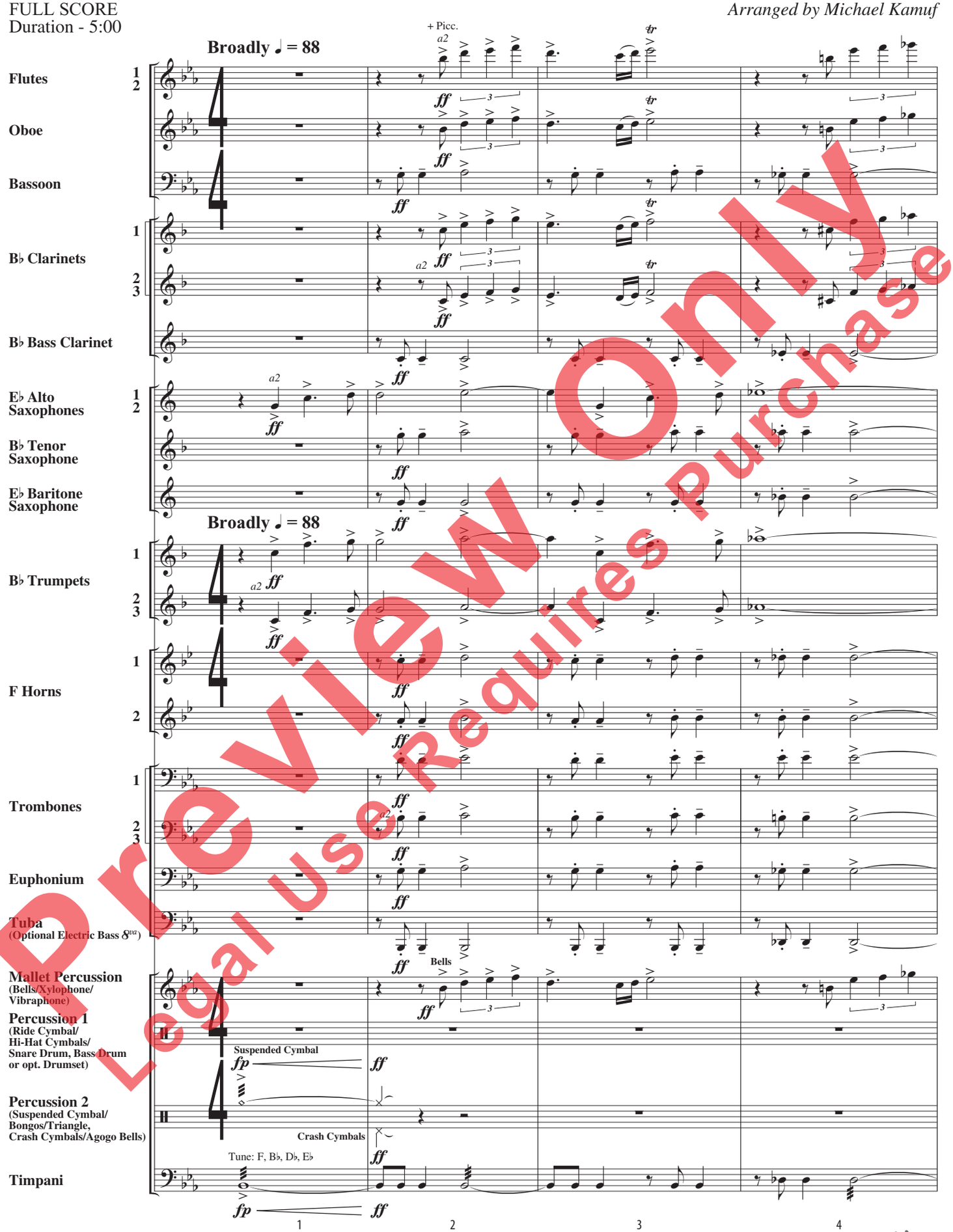
Swingin' on the Moon

Featuring Blue Moon, Moonlight Serenade, *and* How High the Moon

FULL SCORE
Duration - 5:00

Arranged by Michael Kamuf



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rit. Swing ♩ = 112

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rit. Swing ♩ = 112

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Ride Cymbal
Snare Drum (cross stick)

Perc. 1

Bass Drum

Perc. 2

Timp.

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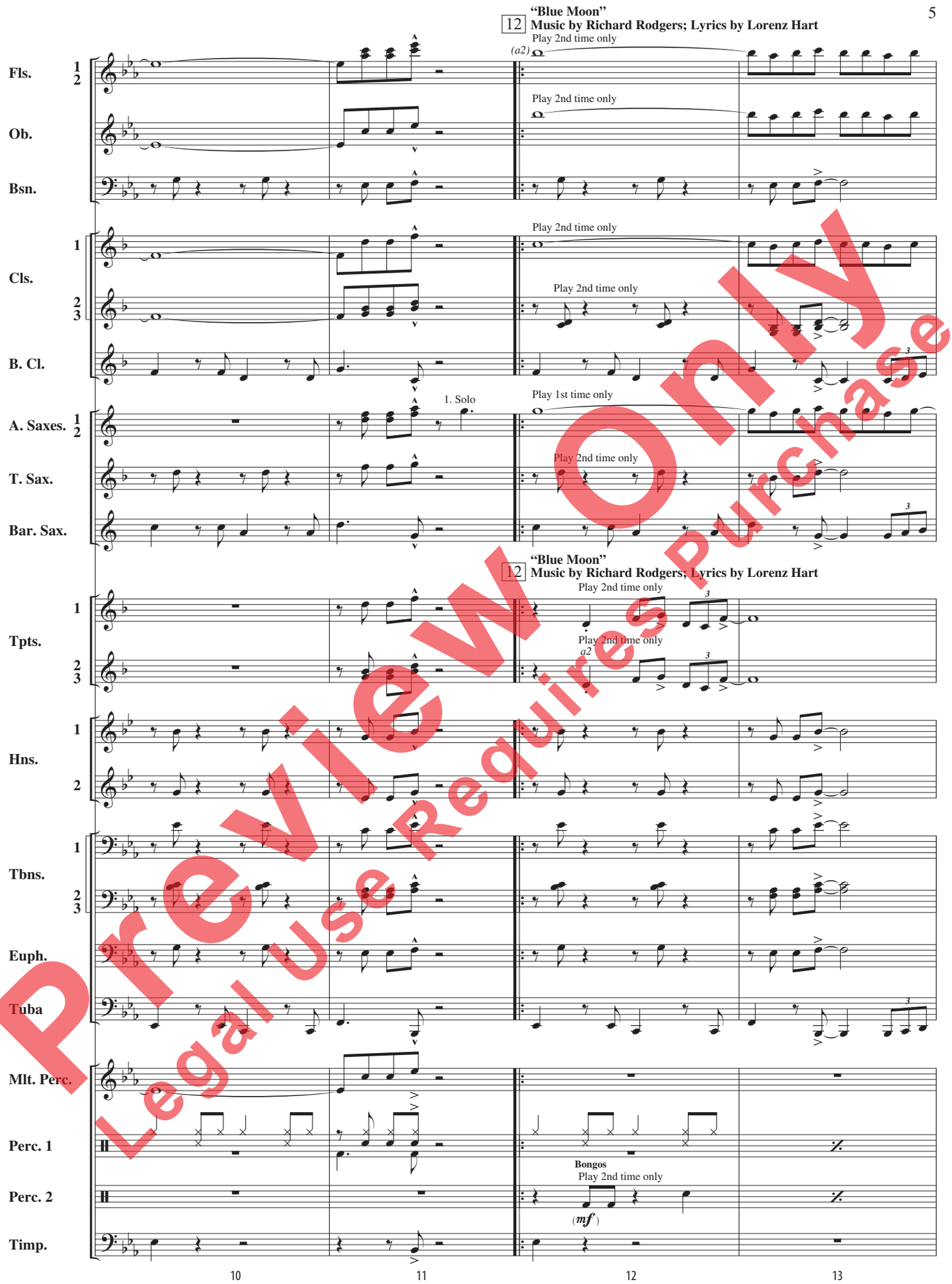
5 6 7 8 9



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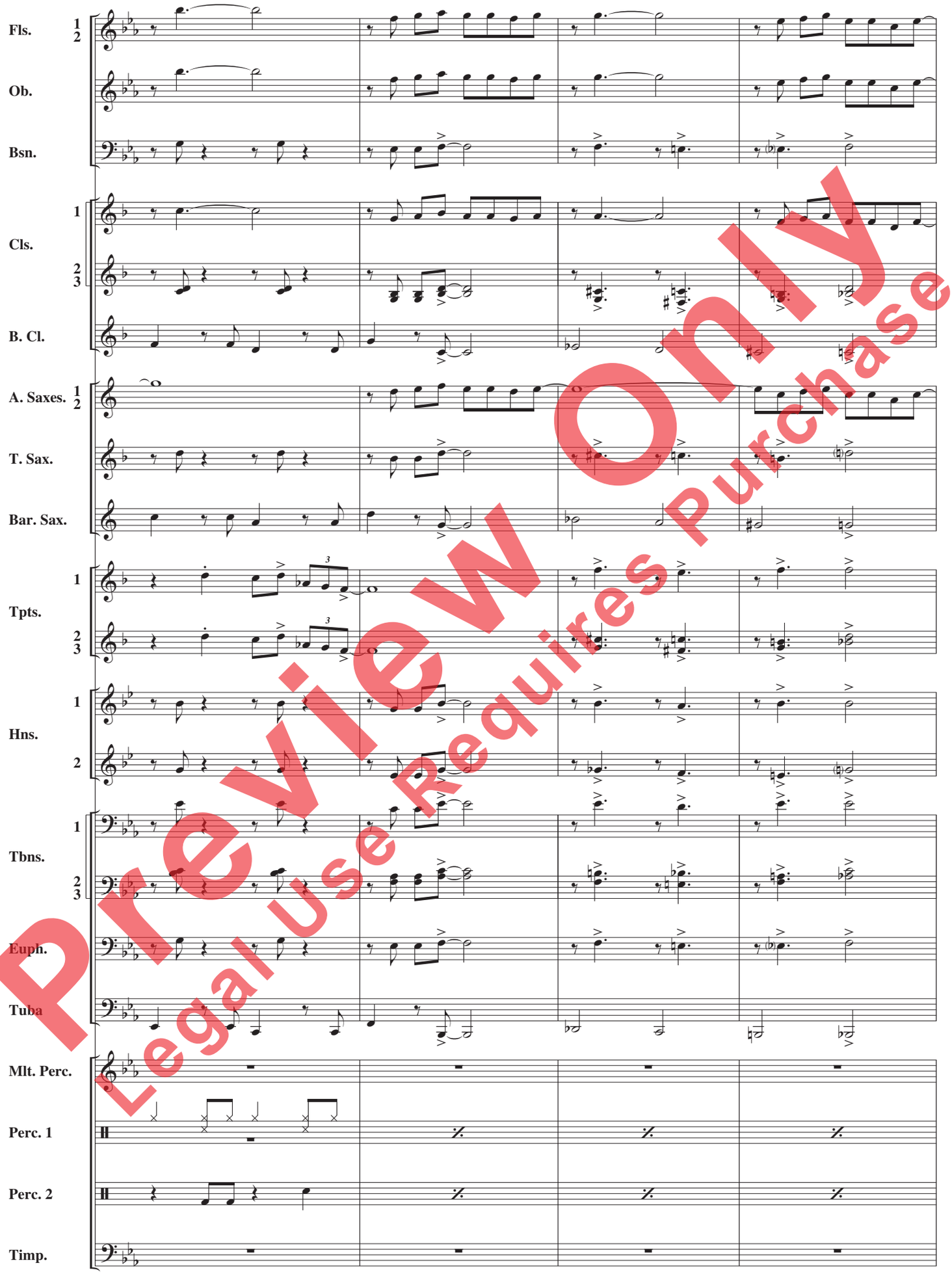

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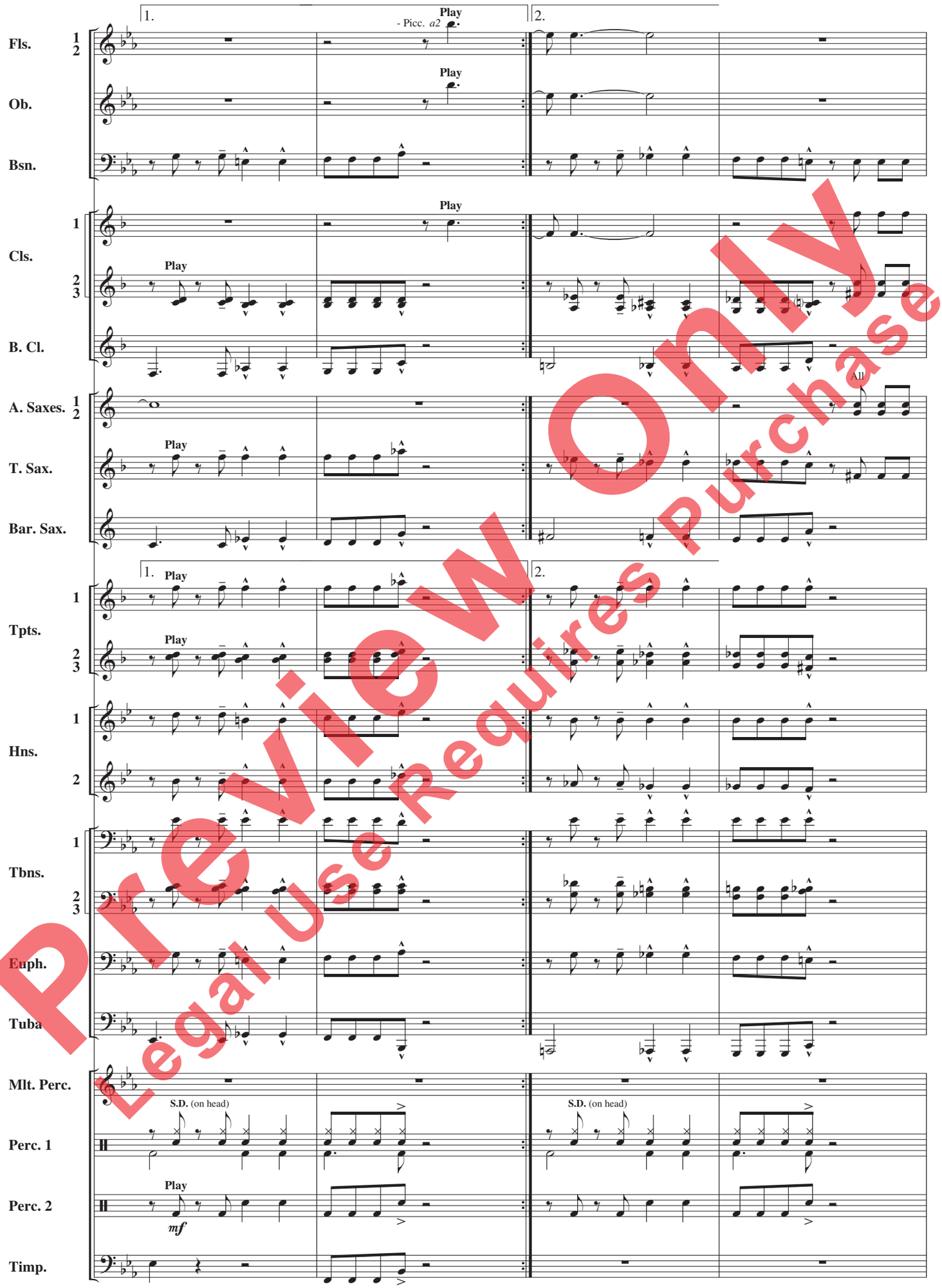

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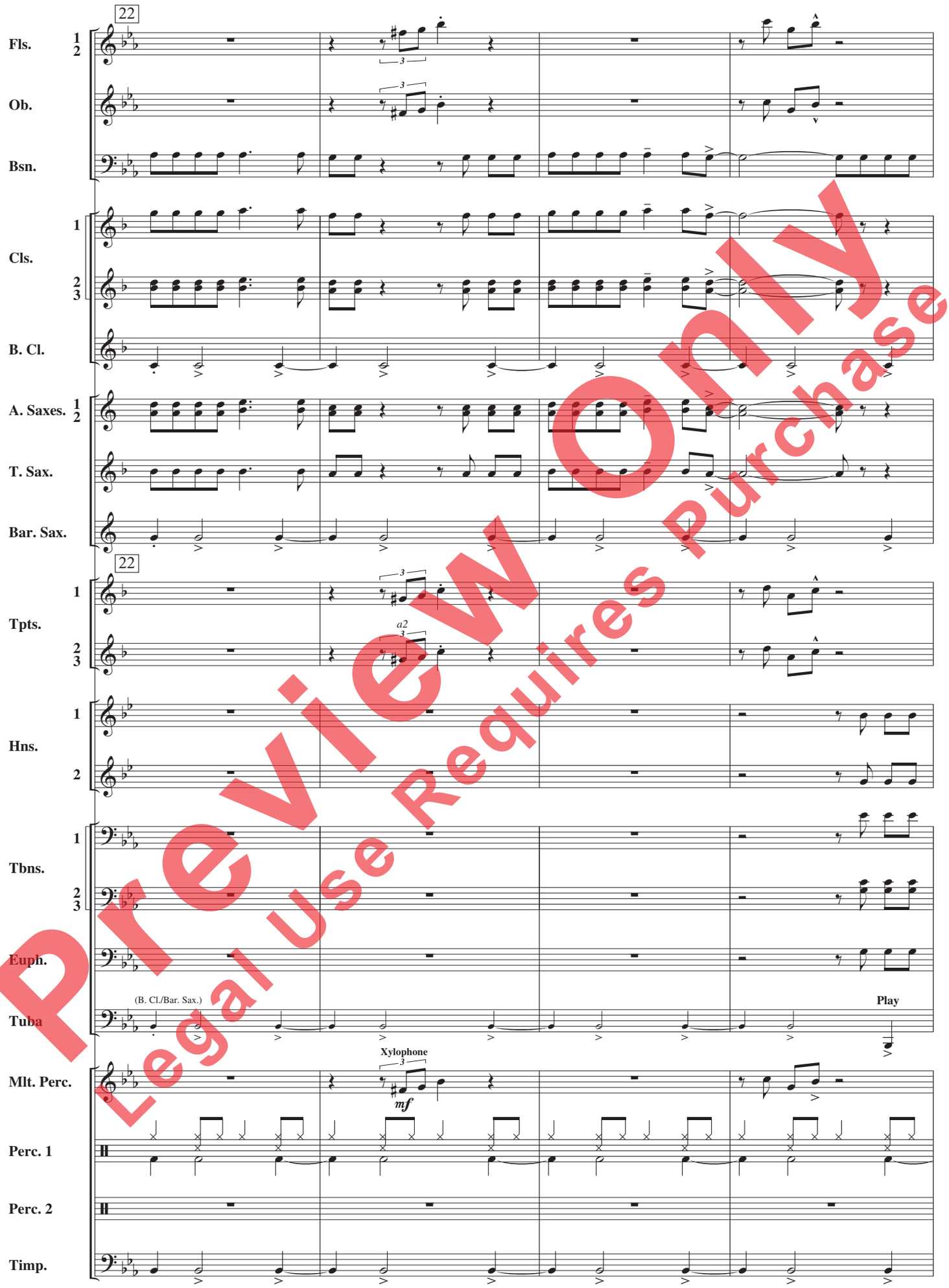

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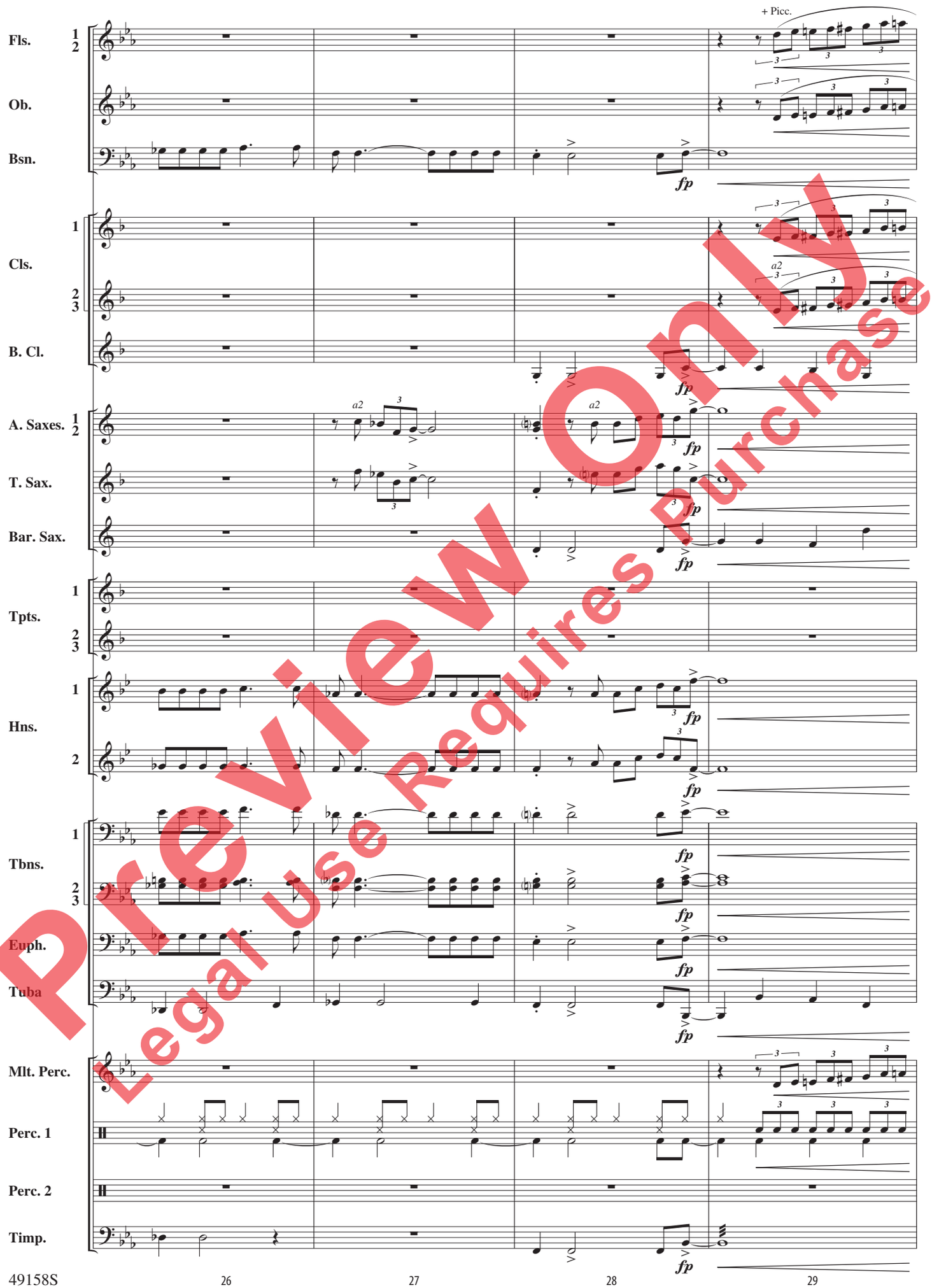

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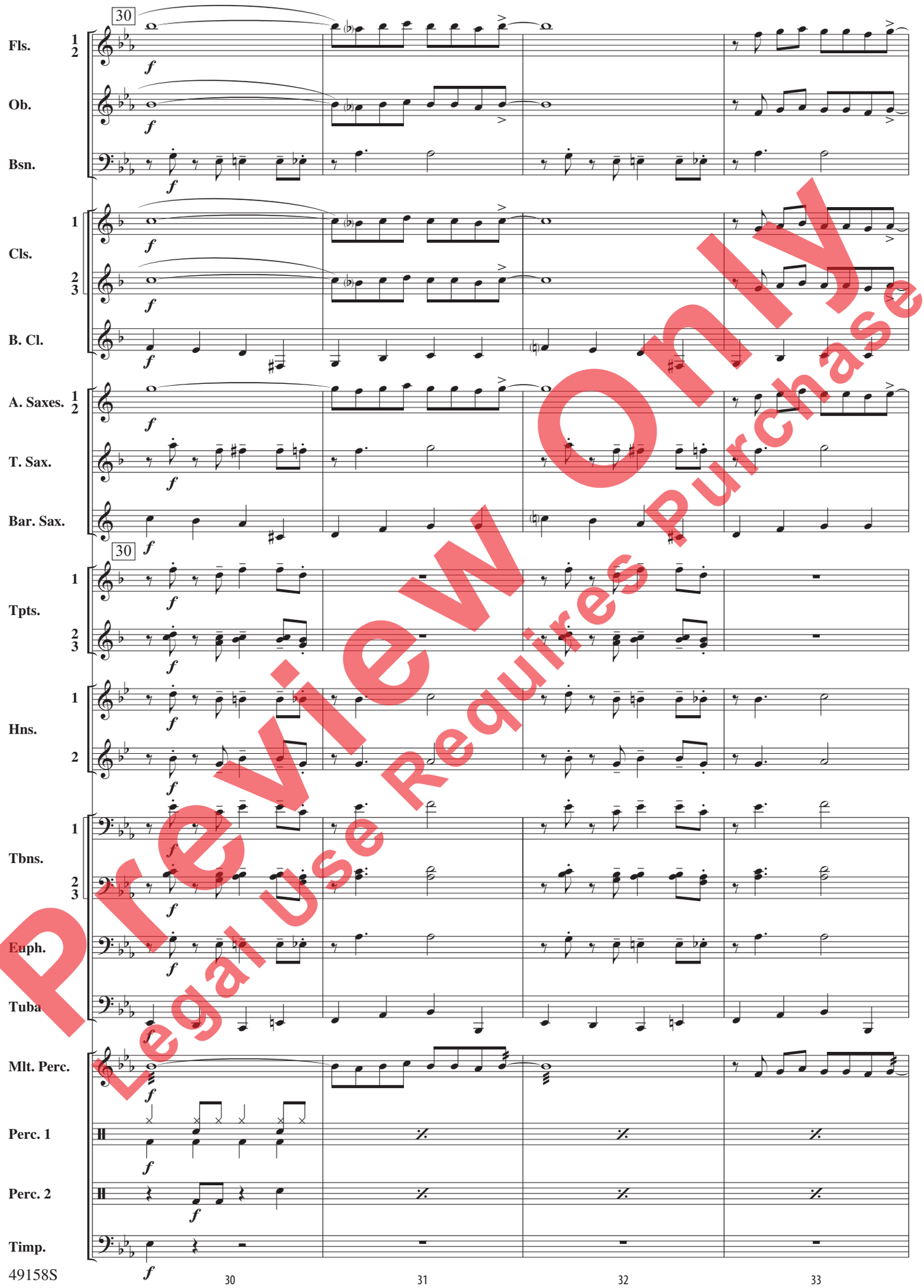

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Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

- Picc.
a2
1. Solo

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rit. 40 Slower, even eighths ♩ = 88 rit.

Fls. 1 2

Ob. *mf*

Bsn.

Cls. 1 2 3 a2 *mp*

B. Cl.

A. Saxes. 1 2 All *mp*

T. Sax.

Bar. Sax. *mp*

rit. 40 Slower, even eighths ♩ = 88 rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2 Sus. Cym. *p*

Timp. Change F to G

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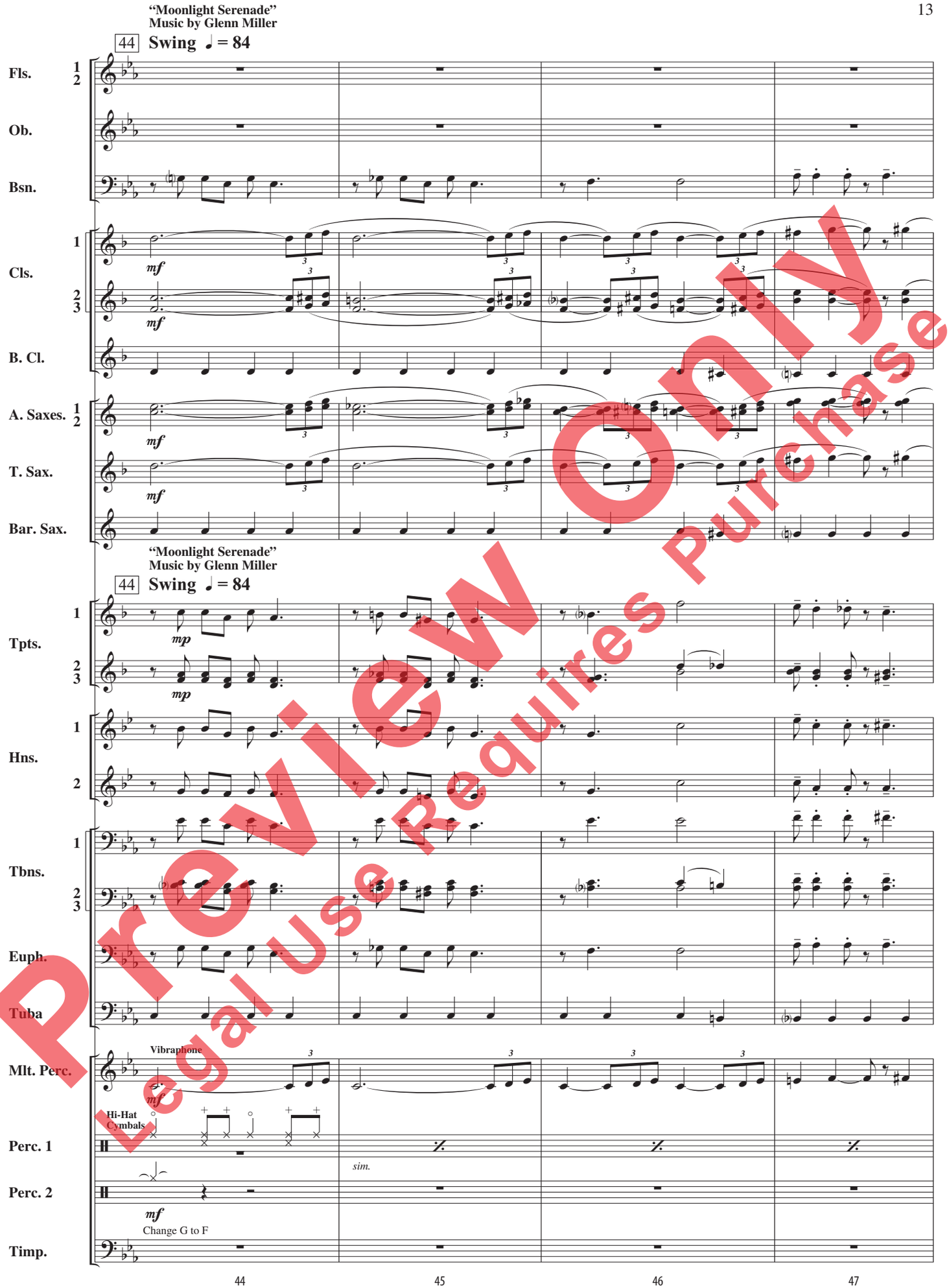

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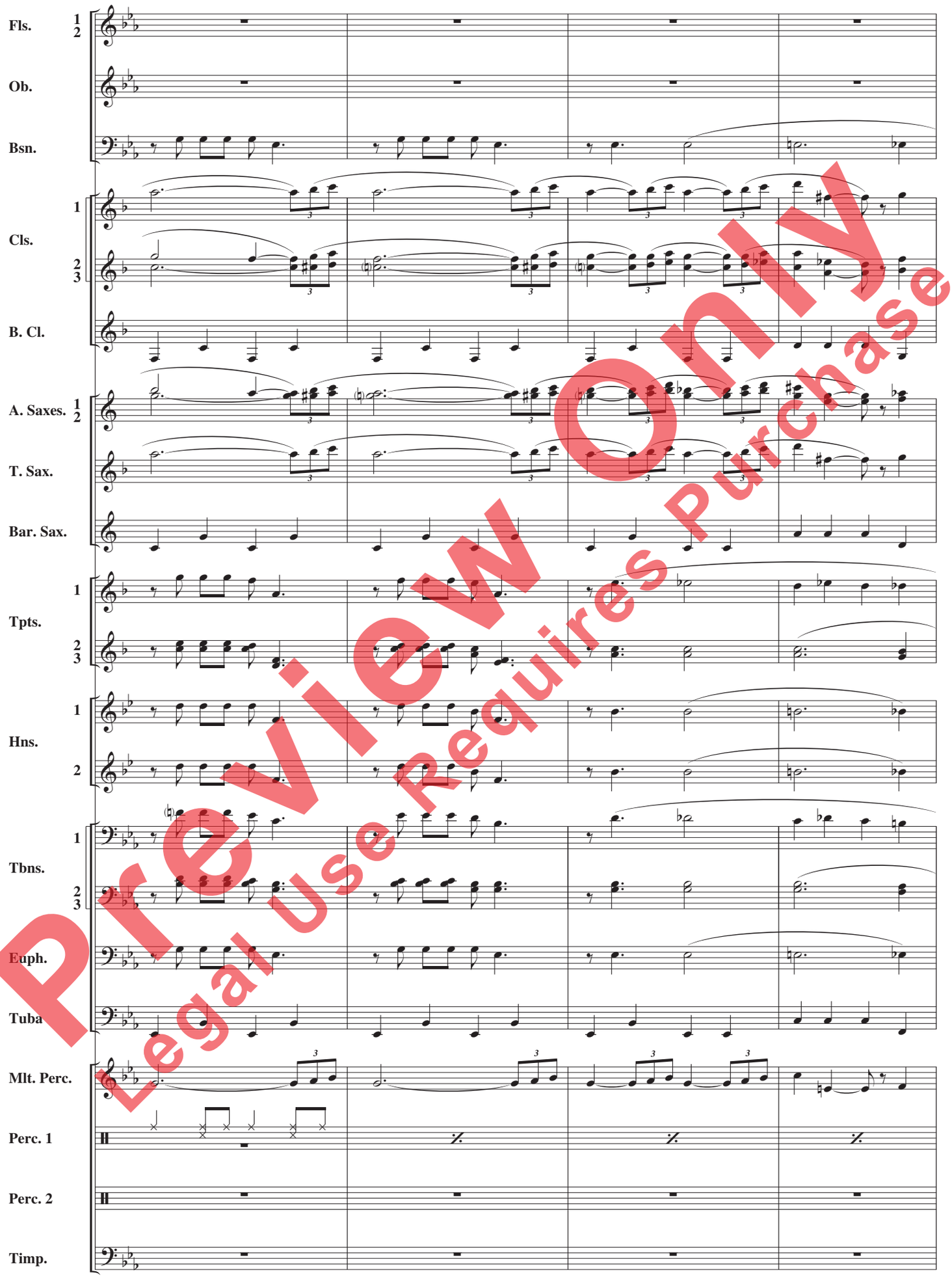

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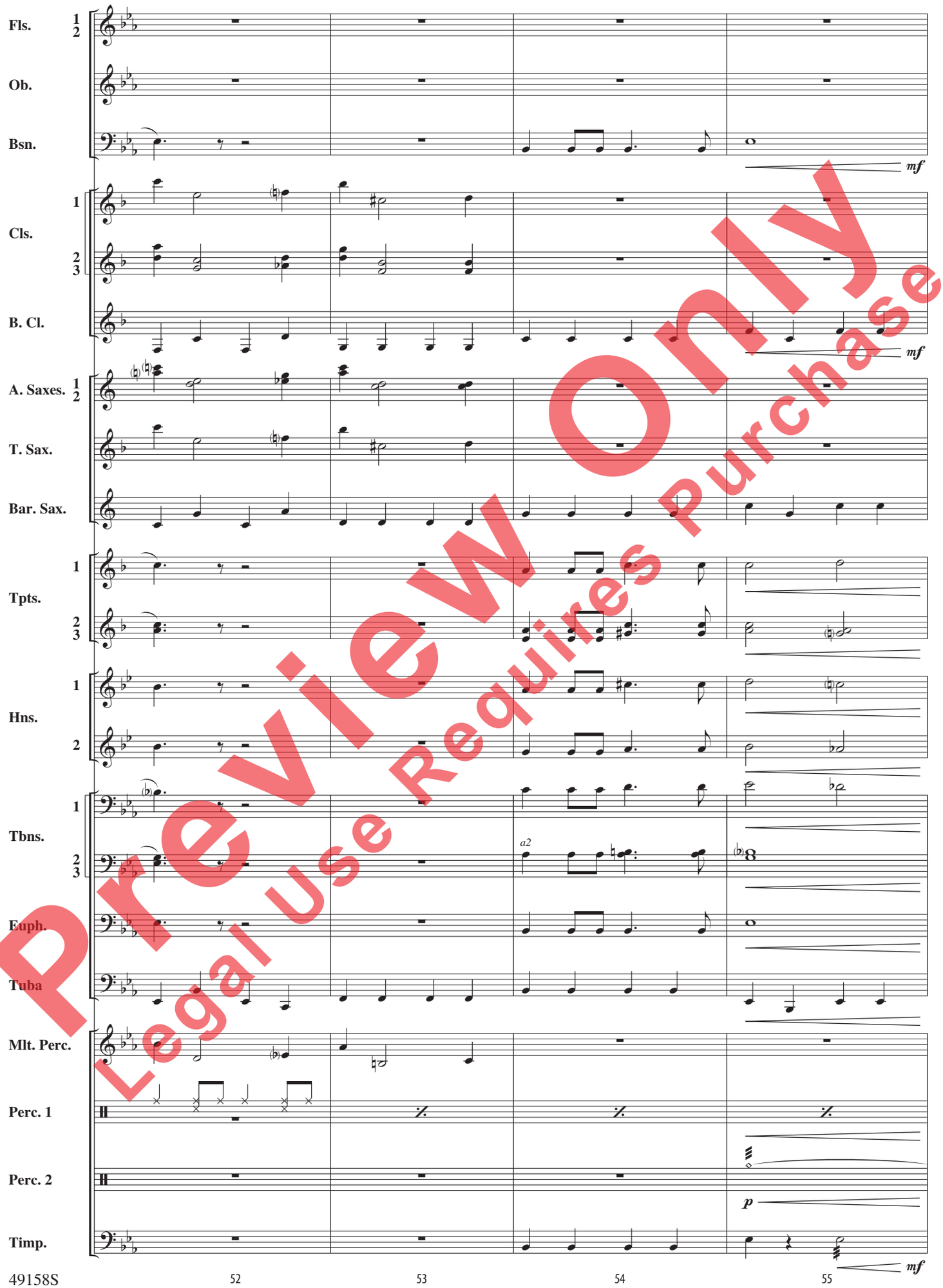

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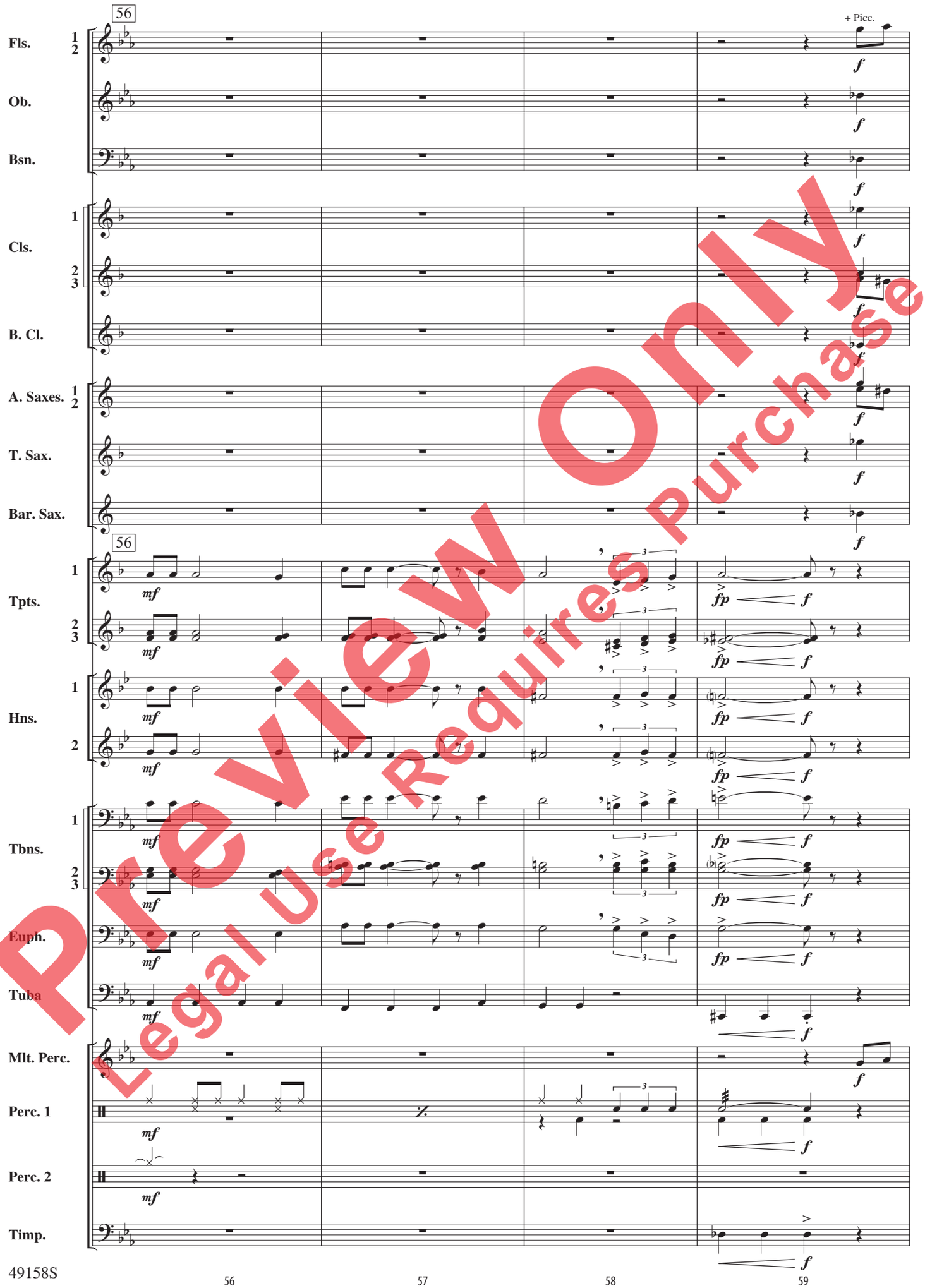

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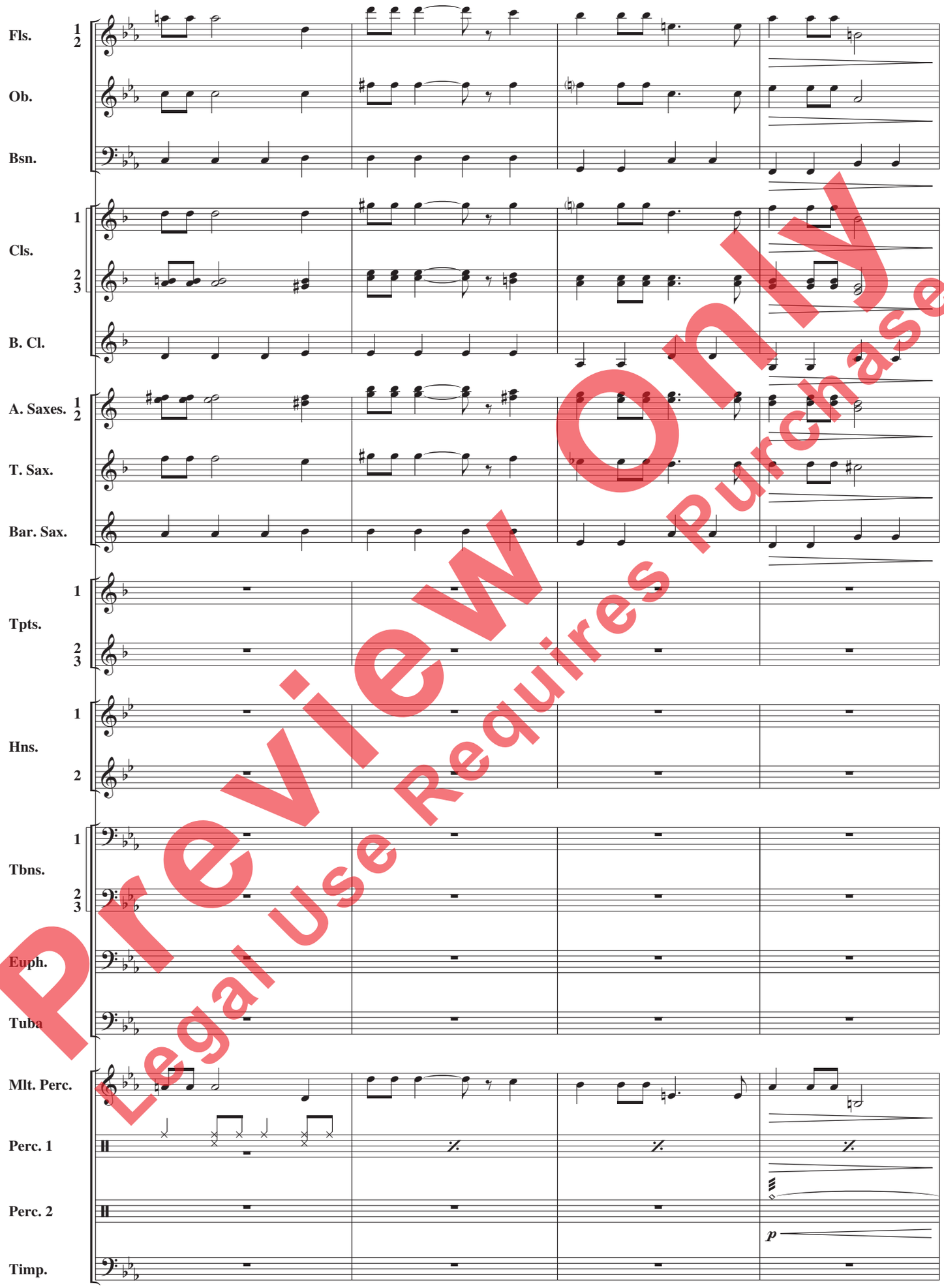

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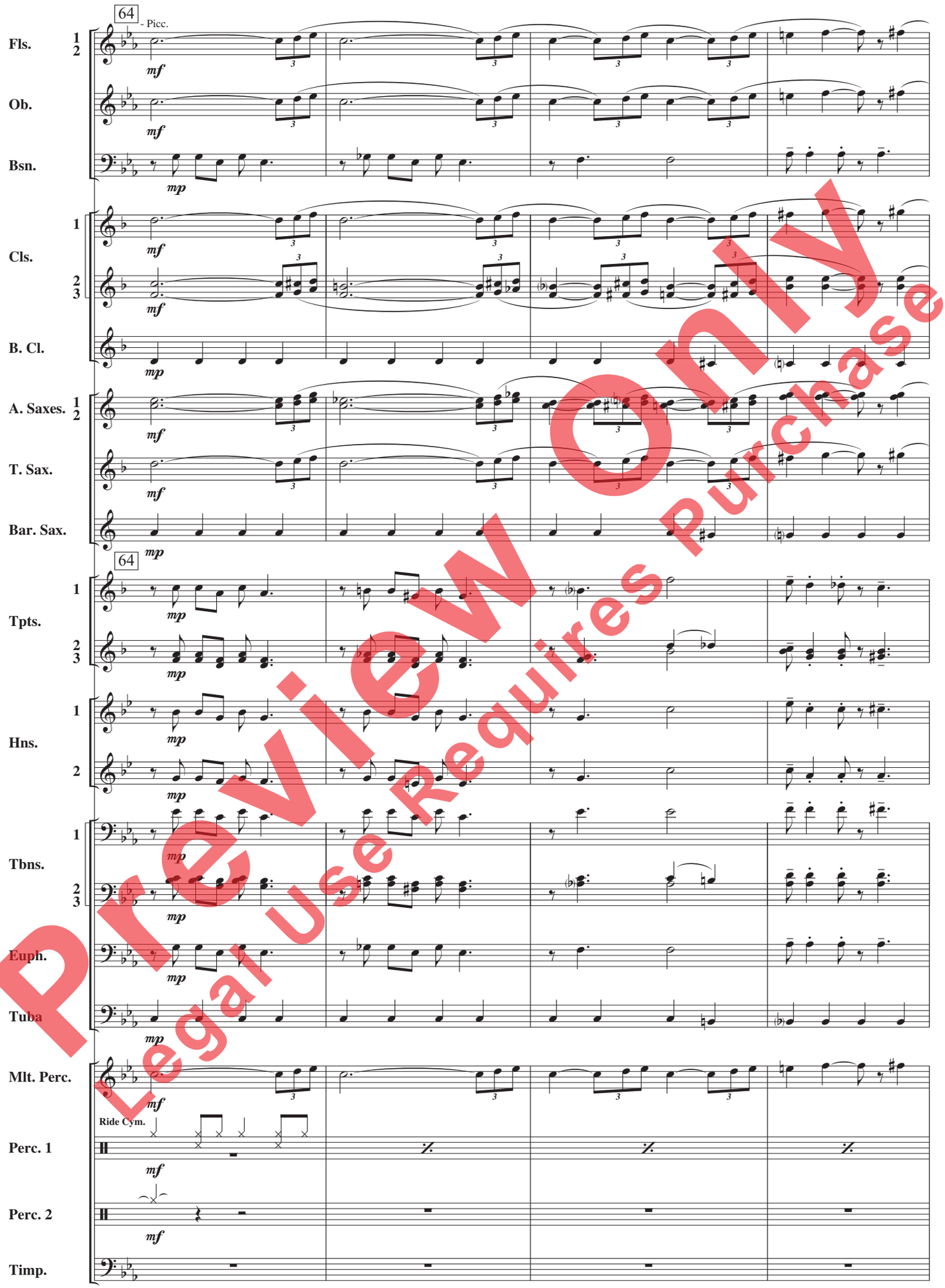

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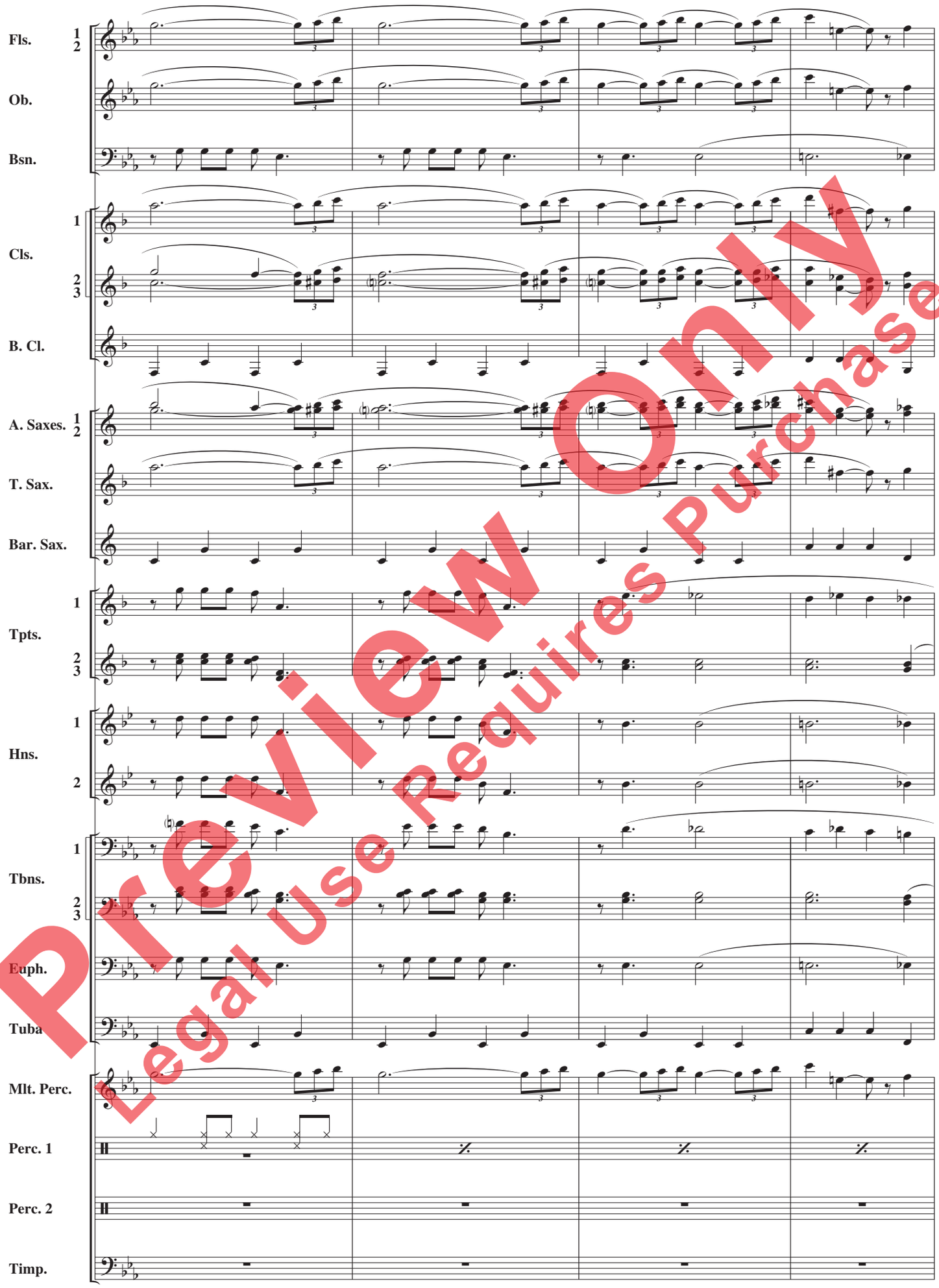

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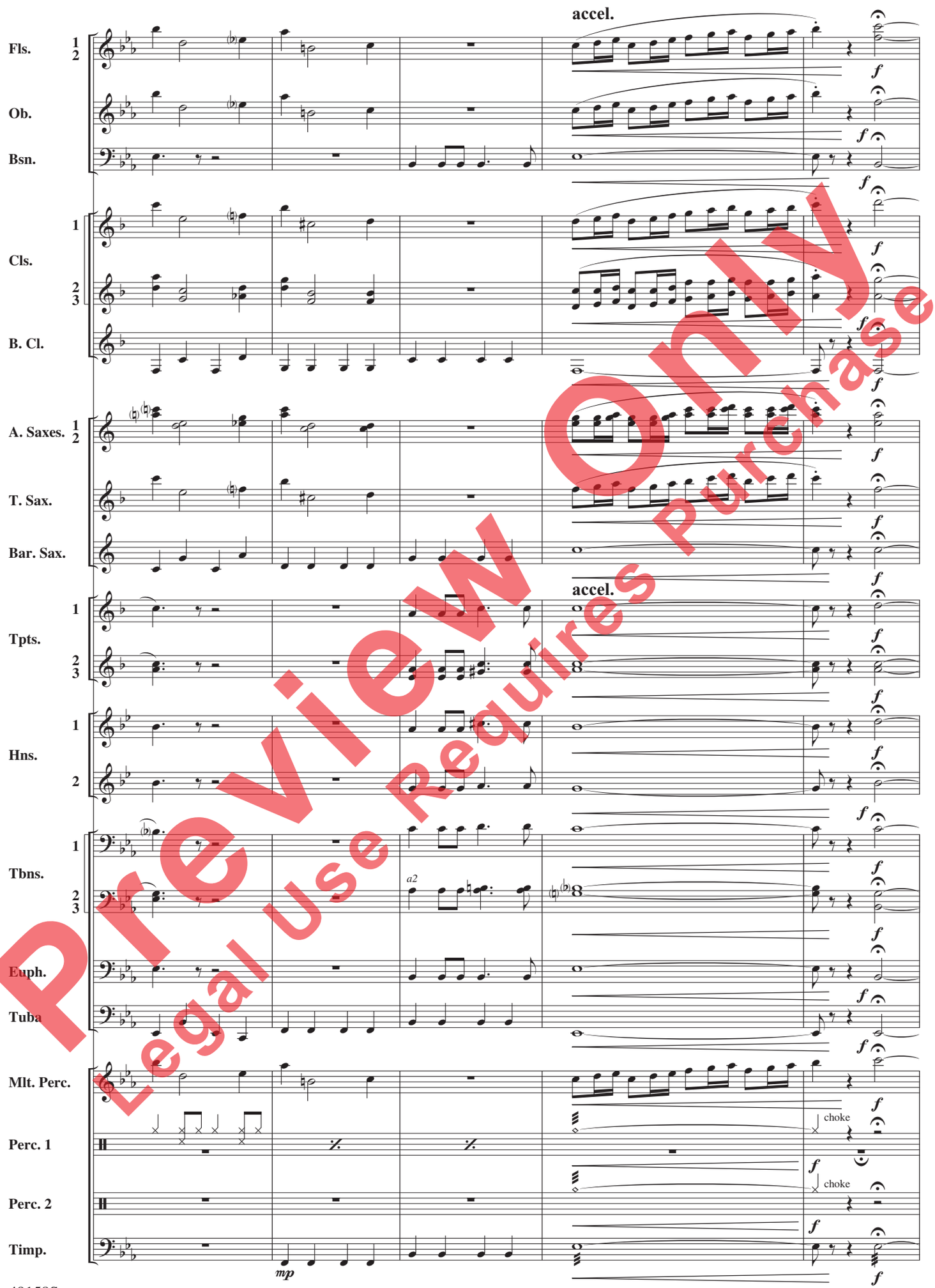

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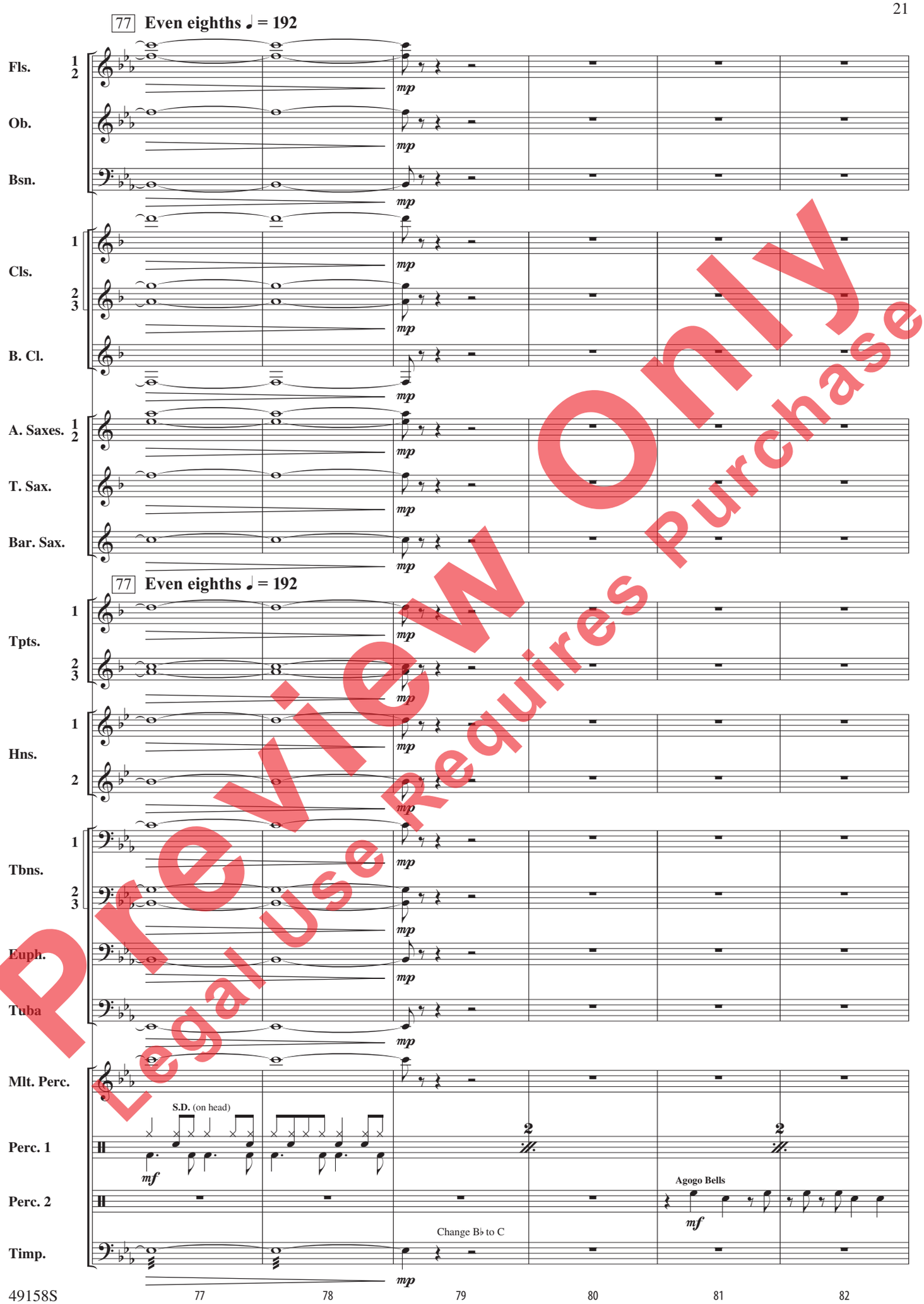

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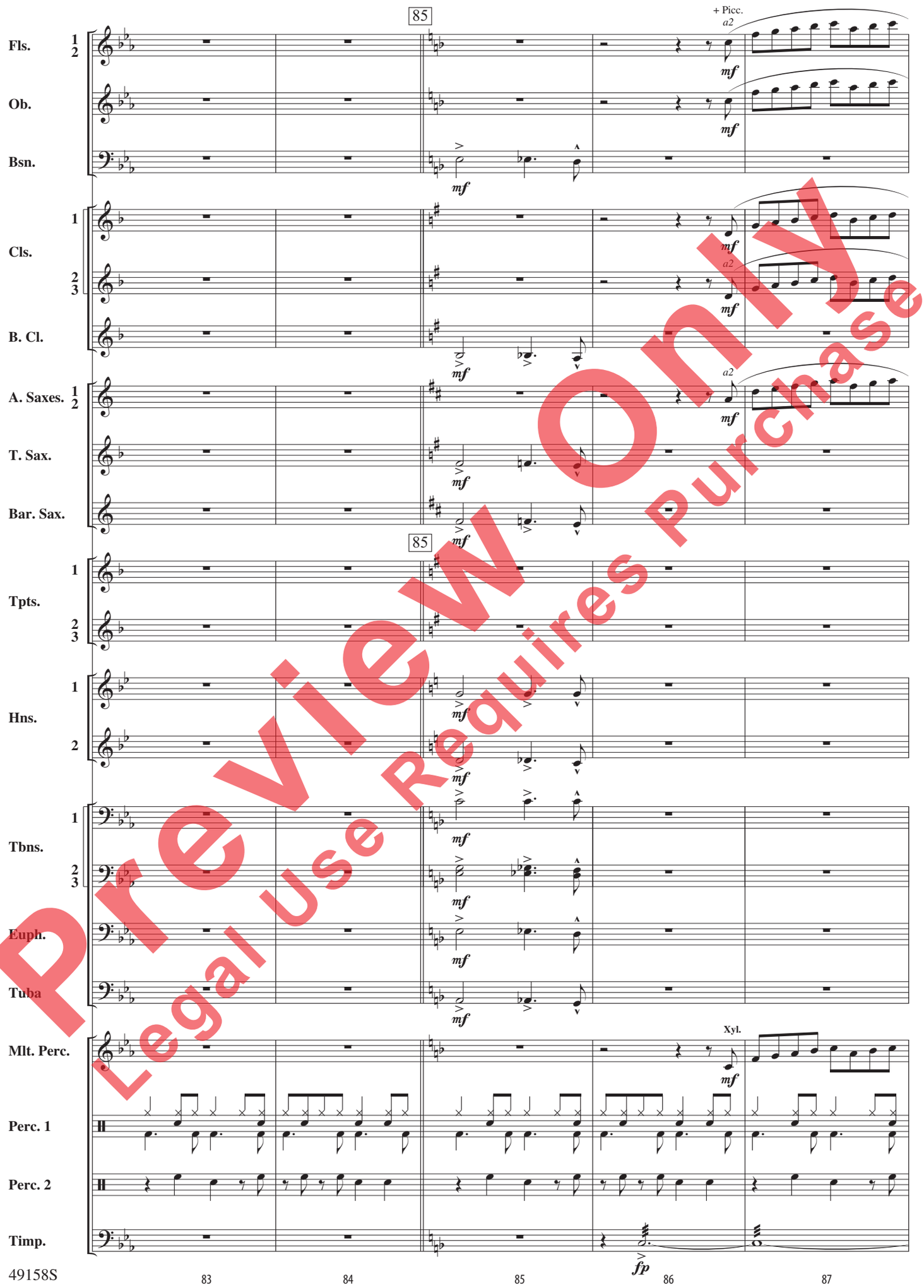

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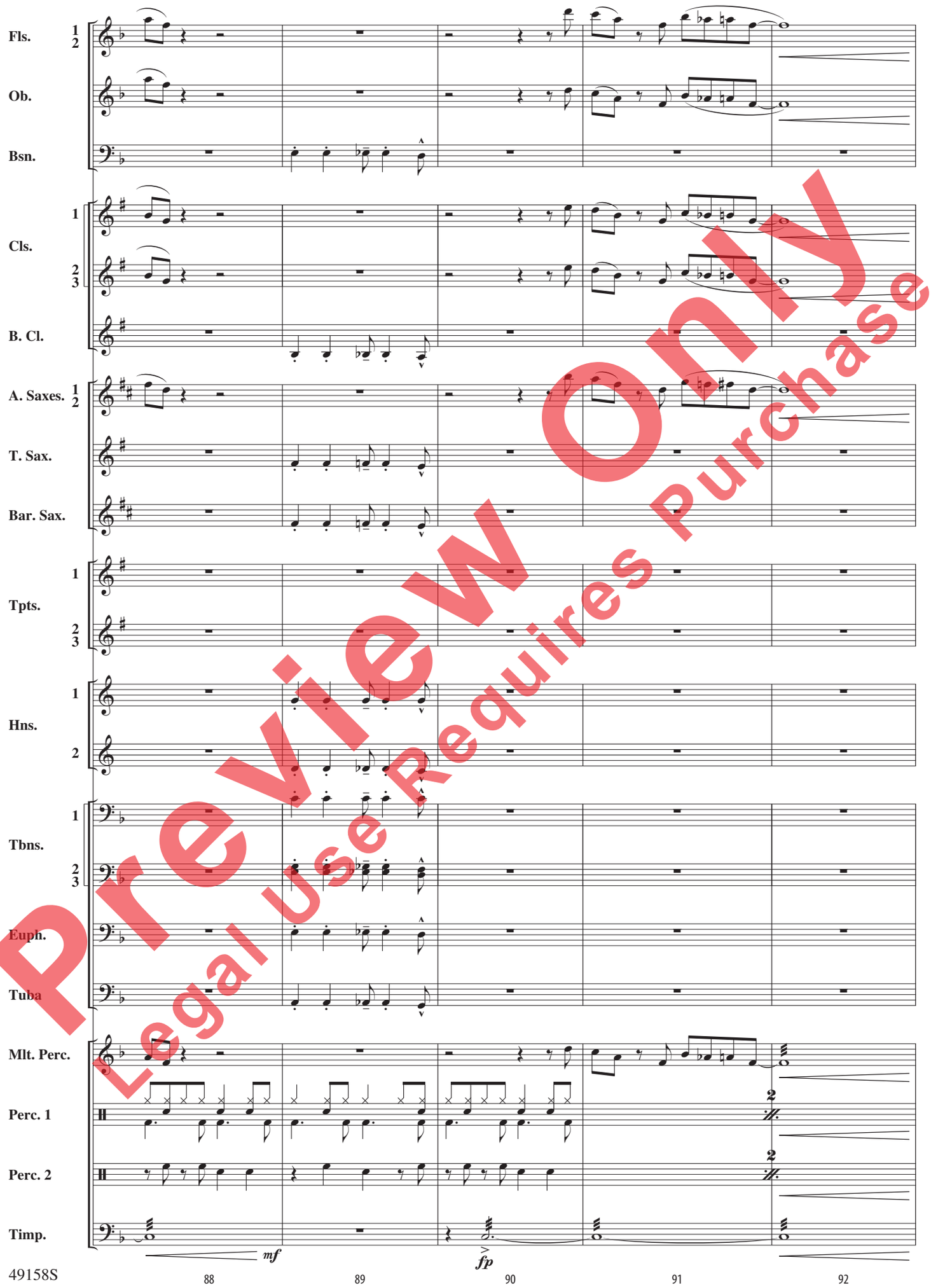

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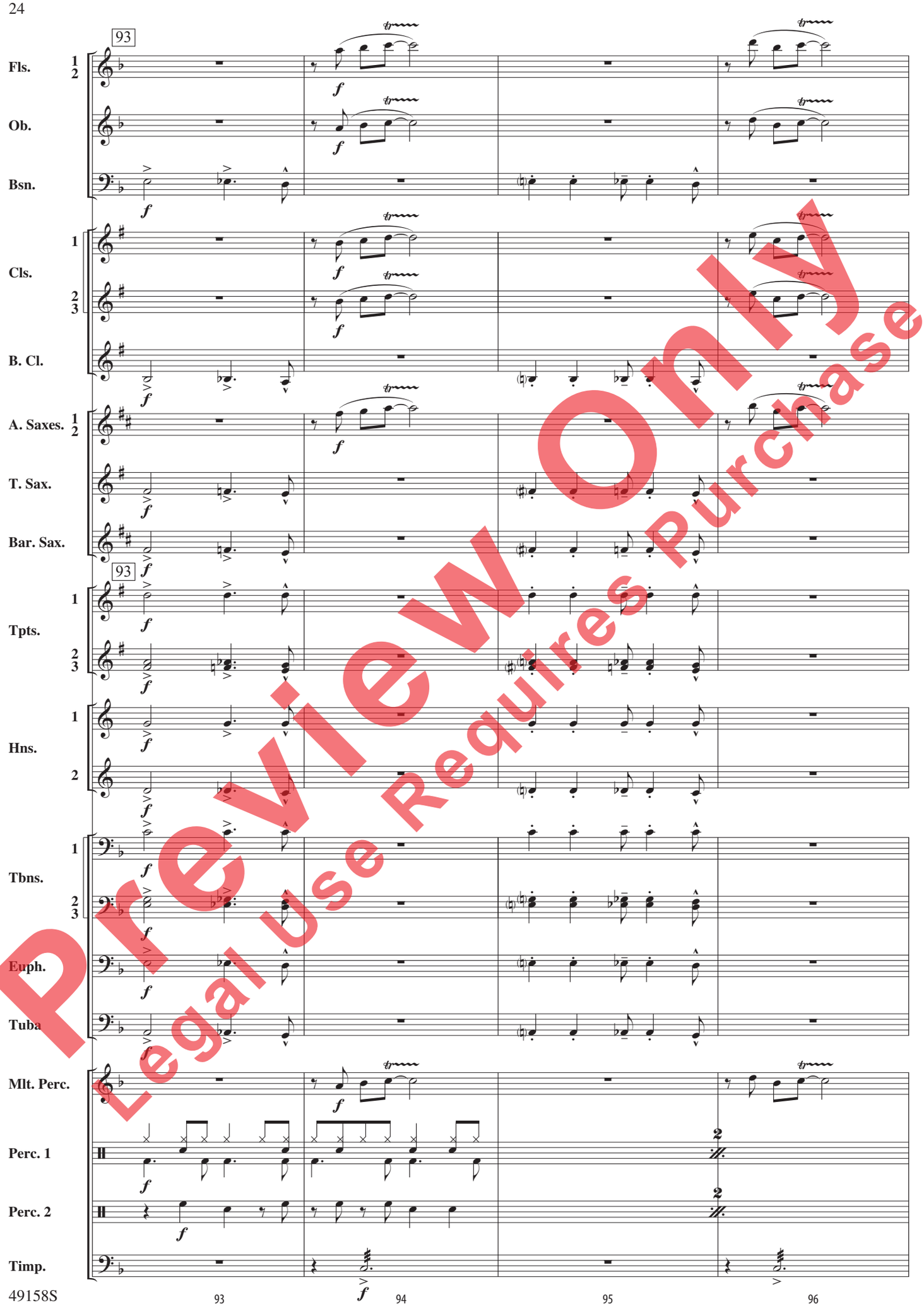

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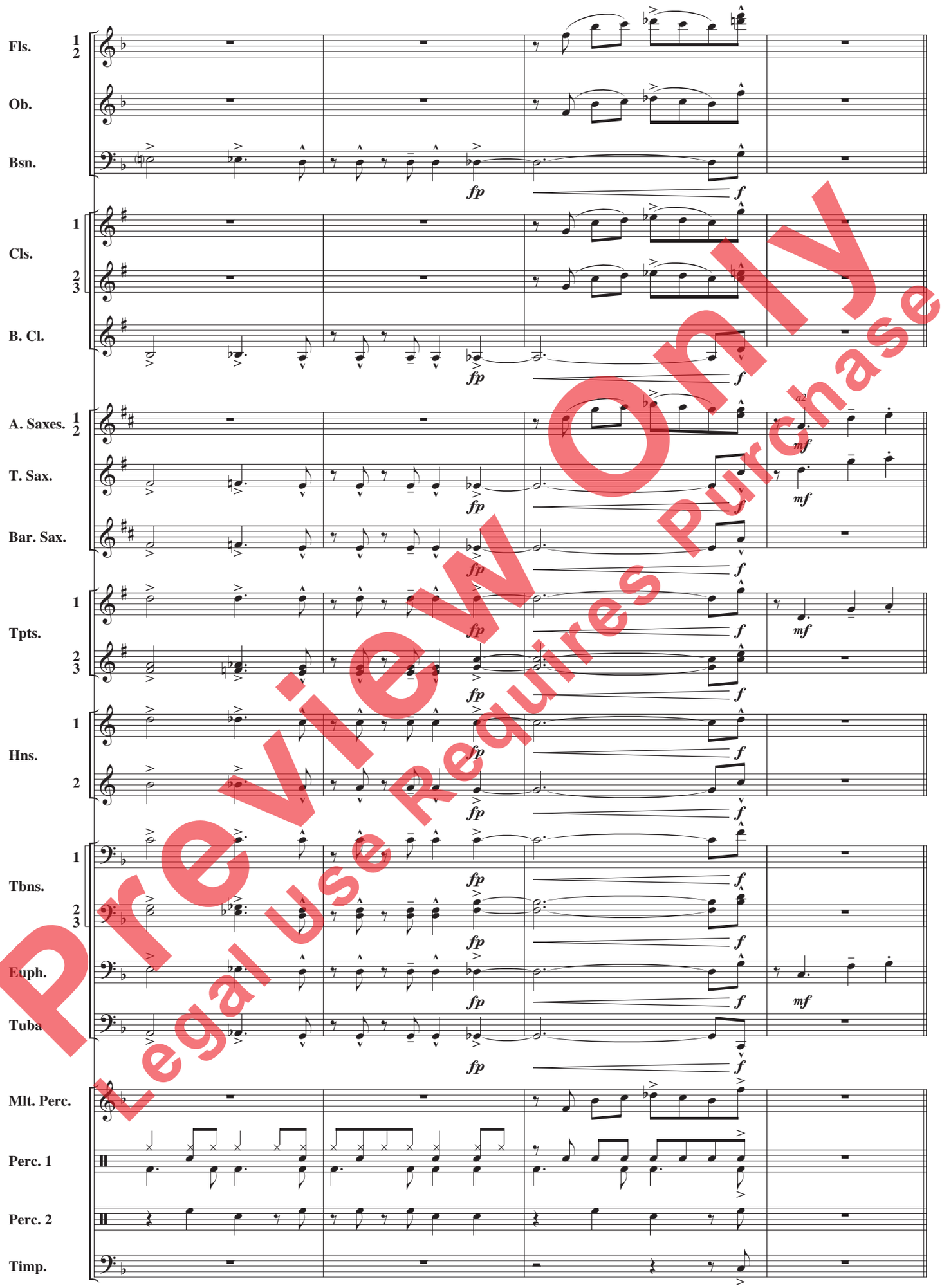

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"How High the Moon"
Lyrics by Nancy Hamilton; Music by Morgan Lewis

101 **Same tempo, even eighths (both times)**

Fls. 1 2 — Play 2nd time only — *mf* — a2
Ob. — Play 2nd time only — *mf*
Bsn. — *mf*
Cls. 1 — Play 2nd time only — *mf* — a2
Cls. 2 3 — Play 2nd time only — *mf*
B. Cl. — *mf*
A. Saxes. 1 2 — *mf*
T. Sax.
Bar. Sax. — *mf*

"How High the Moon"
Lyrics by Nancy Hamilton; Music by Morgan Lewis

101 **Same tempo, even eighths (both times)**

Tpts. 1 — *mf*
Tpts. 2 3 — Play 2nd time only — *mf*
Hns. 1 — *mf*
Hns. 2 — *mf*
Tbns. 1 — *mf*
Tbns. 2 3 — *mf*
Euph. — *mf*
Tuba — *mf*
Mlt. Perc. — Play 2nd time only — *mf*
Perc. 1 — *mf* — 2
Perc. 2 — *mf* — 2
Timp.

101 102 103 104

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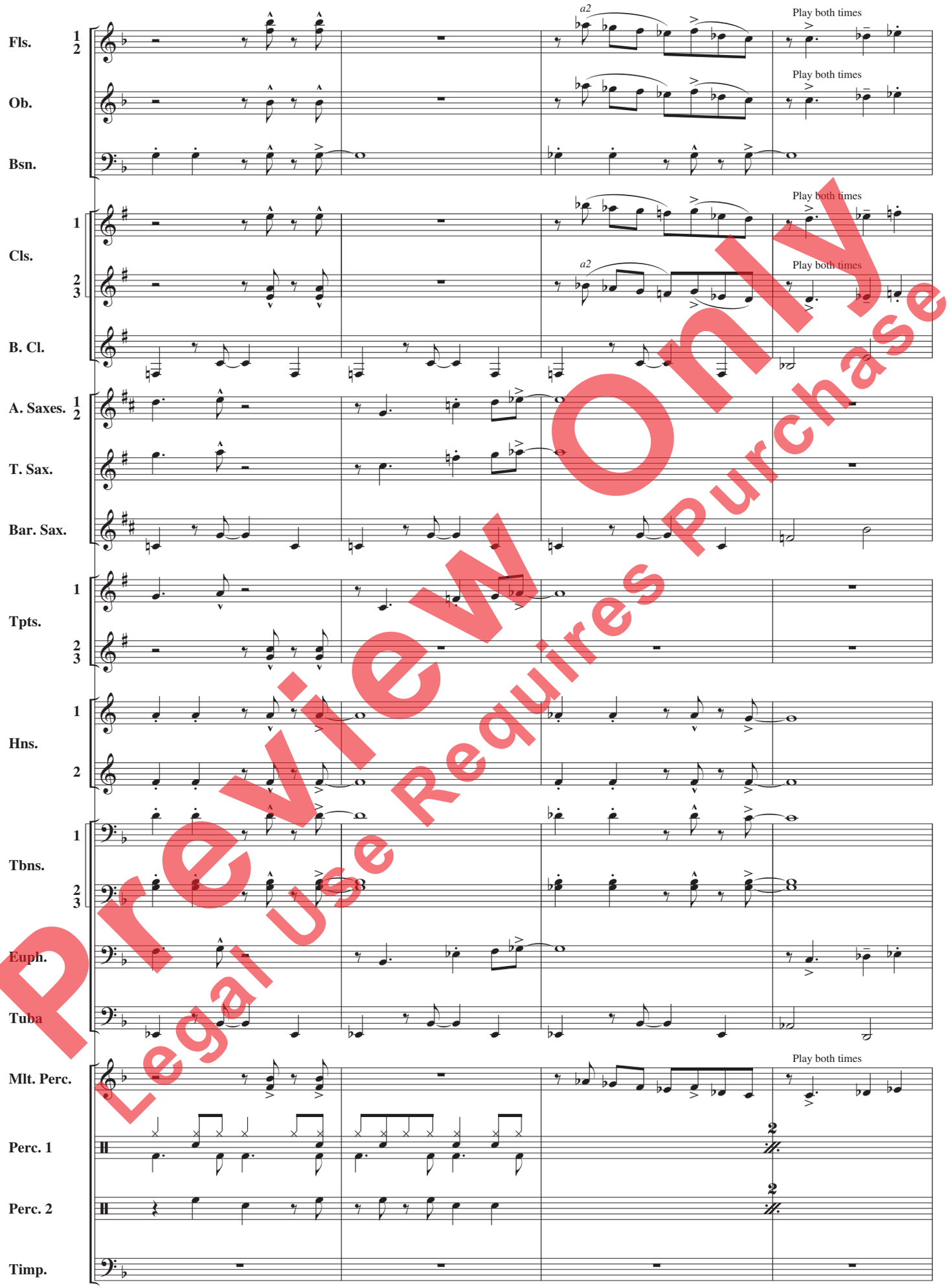

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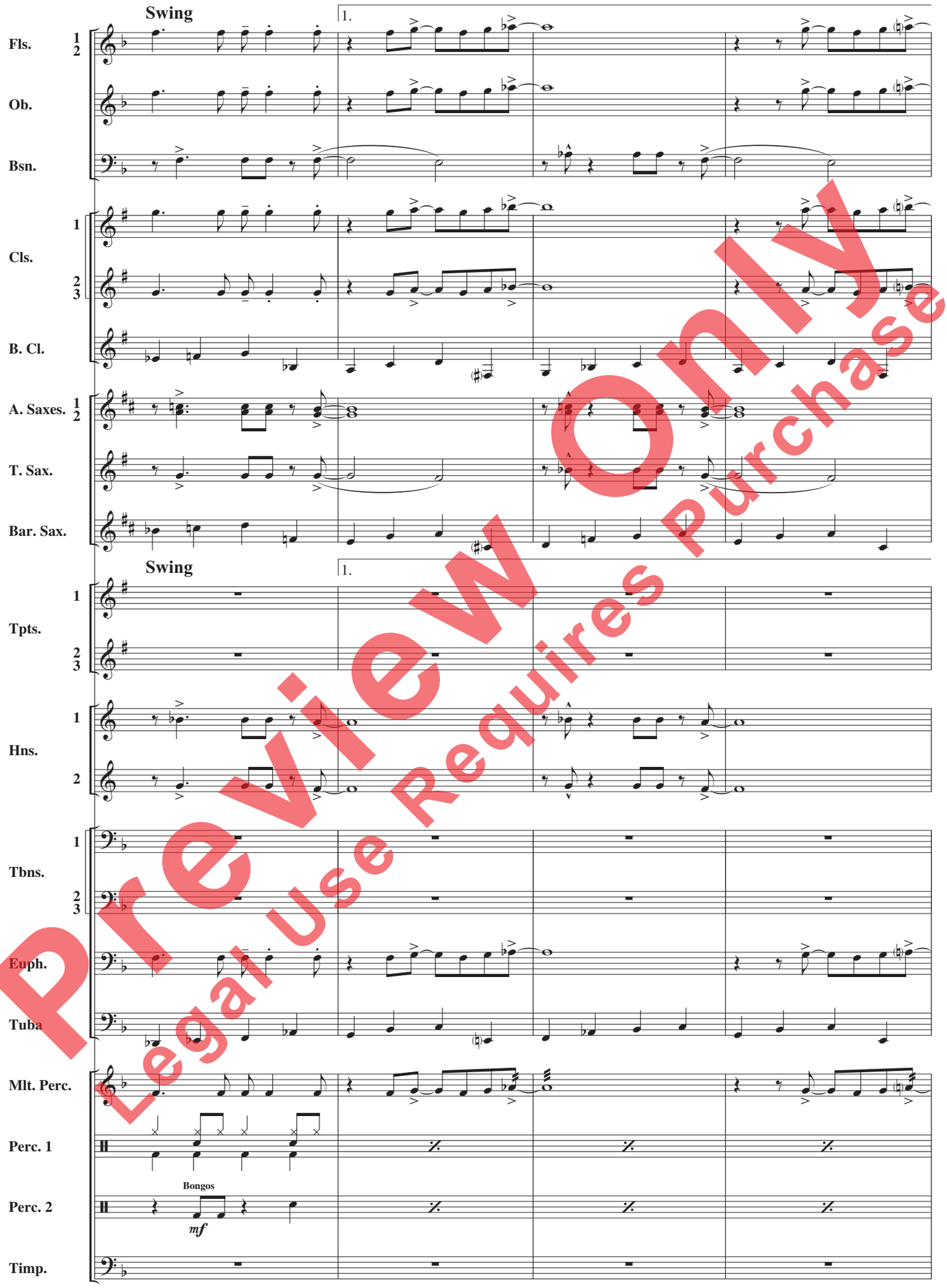

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Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

a2 Play mf f

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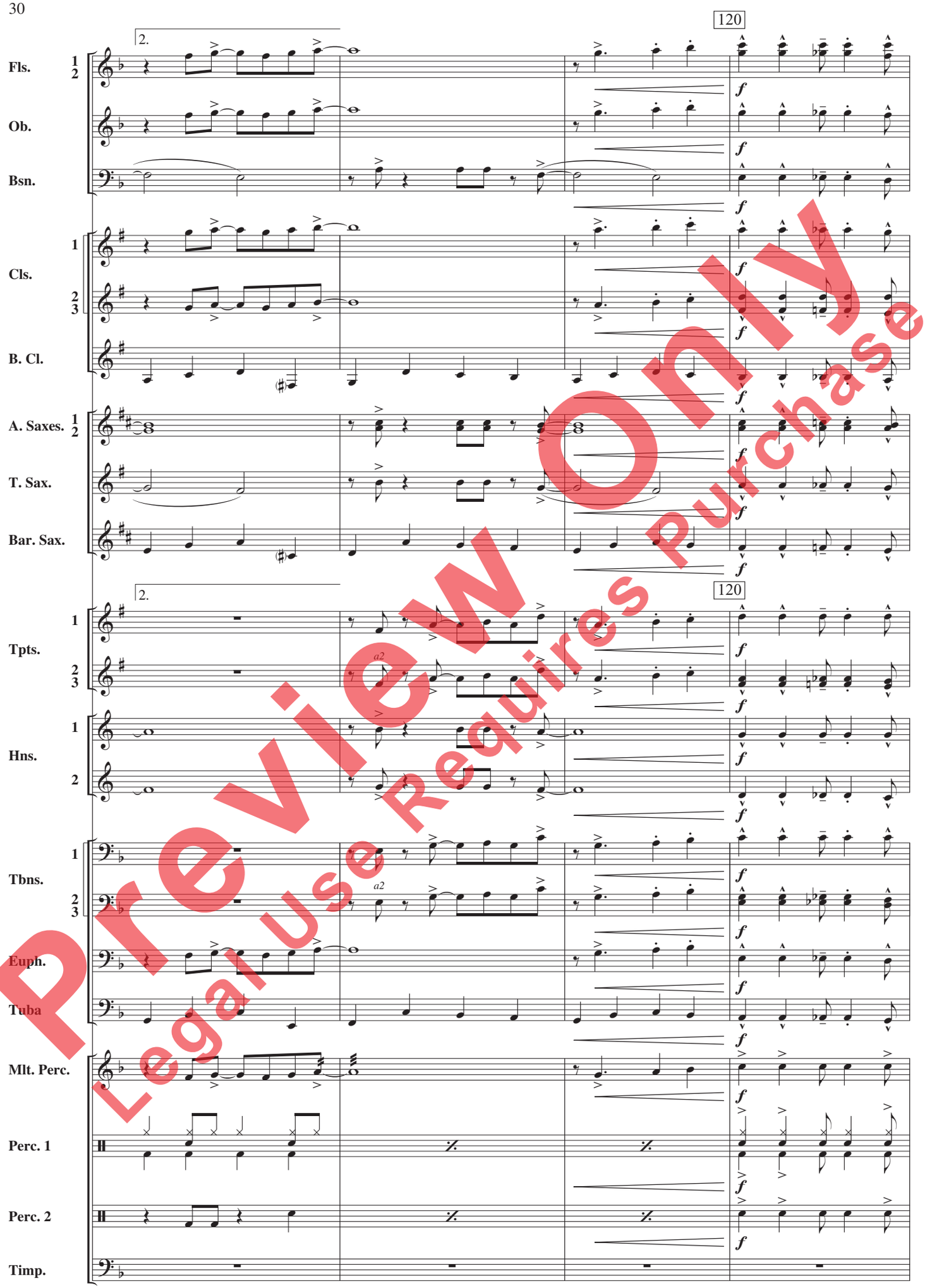

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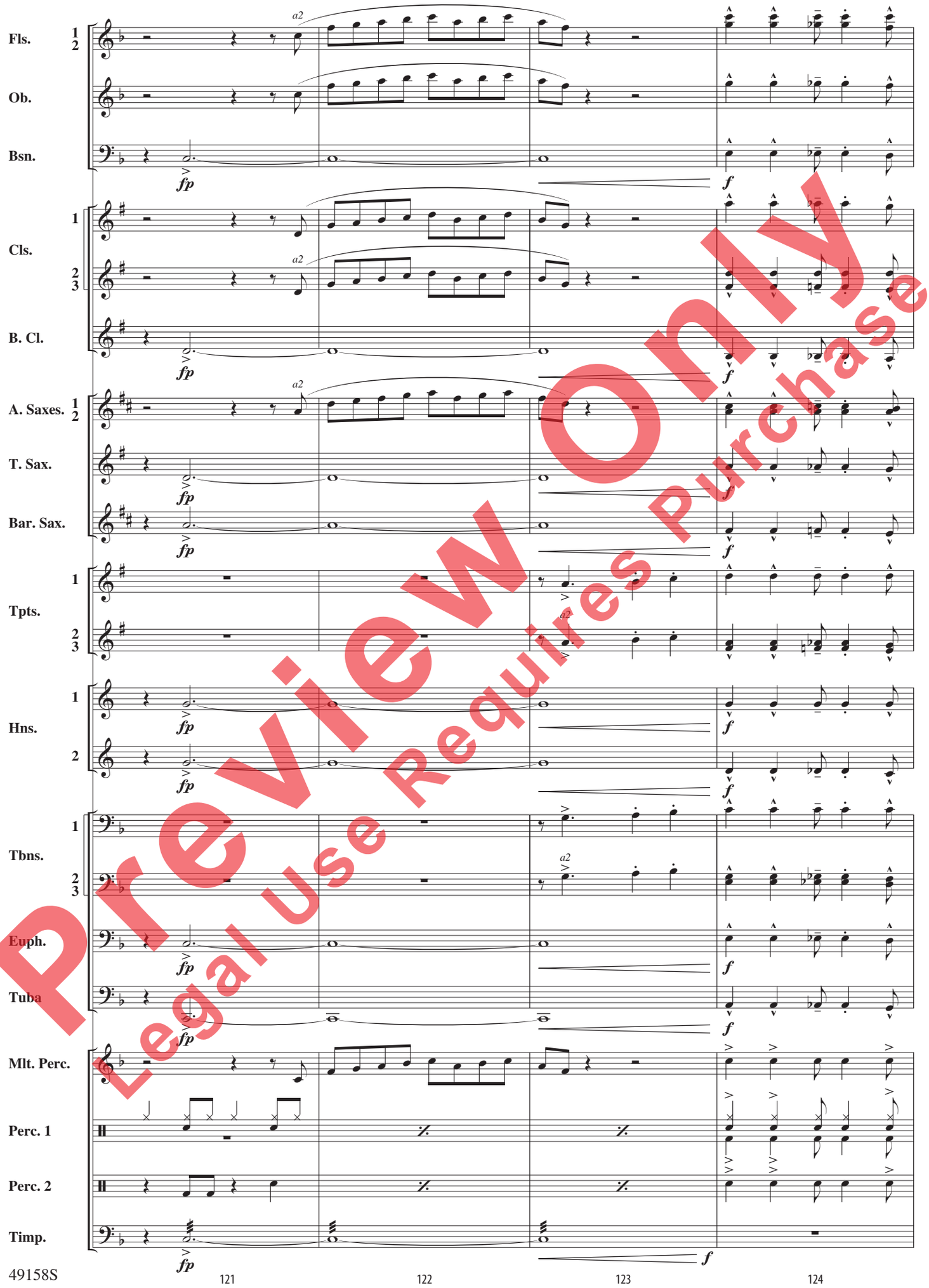

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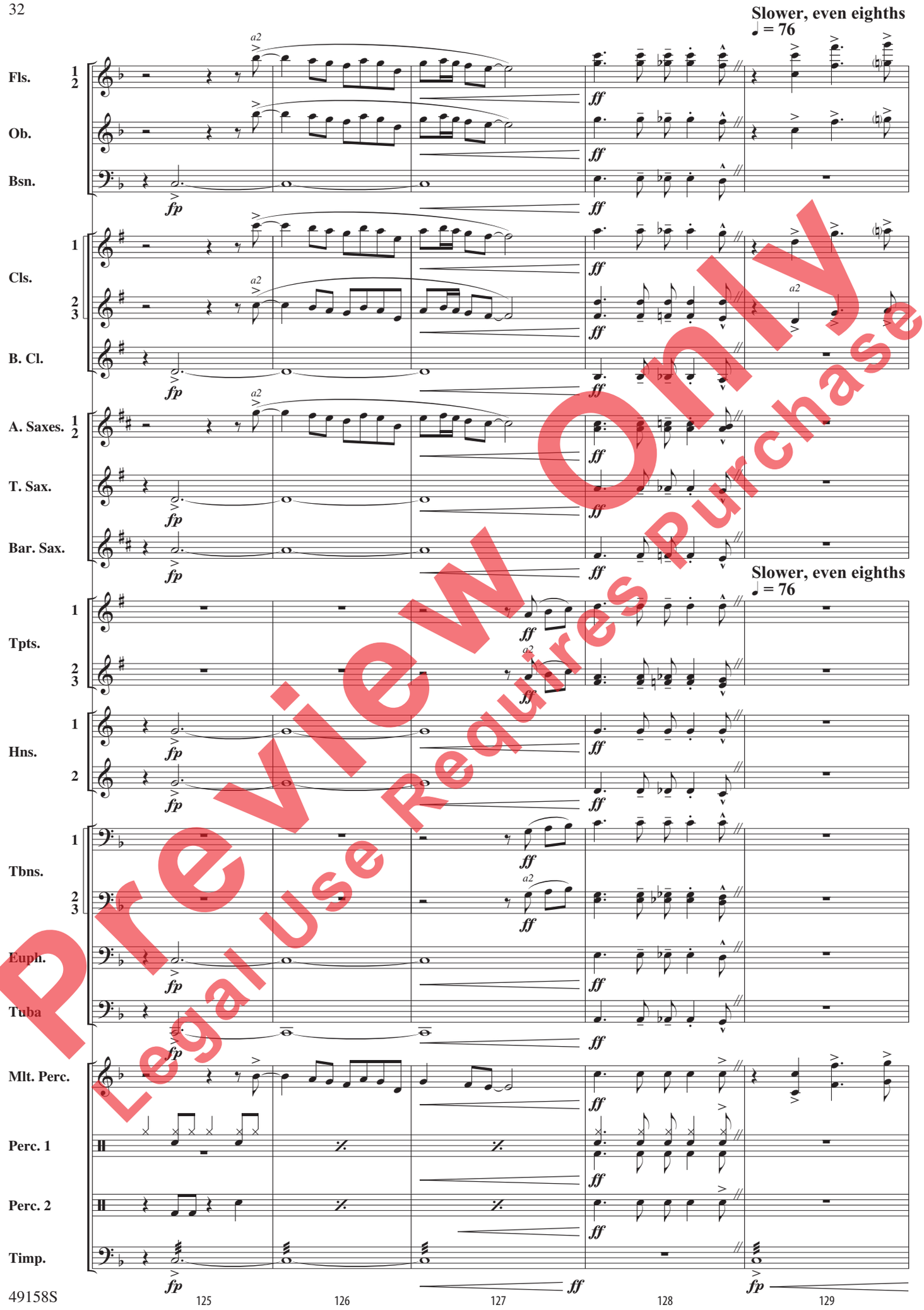

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rall.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rall.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Opt. Solo Fill

choke

Perc. 1

Perc. 2

Triangle

Cr. Cyms.

choke

Timp.

130 131 132 133 134

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