

KENDOR MUSIC PRESENTS

Commissioned by the Belchertown Band Boosters for the
Jabish Brook Middle School Jazz Ensemble, Belchertown (MA),
Kevin Knapp, Director.

Wombat Combat

style: shuffle/swing
duration 5:05

Craig Skeffington

INSTRUMENTATION

Full Score
1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet
1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Vibes (opt.)
Guitar
Guitar Chord Chart
Piano
Bass
Drums

EXTRA SCORES & PARTS AVAILABLE



KENDOR MUSIC, INC.
music publishers

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TO THE DIRECTOR

This is a driving shuffle/swing piece featuring all aspects of the band. The quirky title came from a school band trip I was on. The game was to create a sentence or saying with unrelated words - I forget who was responsible for the actual "Wombat" phrase, but it was funny and it stuck.

The piece is essentially a modified minor blues. Although the solo changes are in the tenor part, it could be opened up for additional solos. In that case, make sure the tenor soloist is last.

The a cappella horn soli at measure 106 gives the rhythm section a break and the horns a chance to shine. The hi-hat on 2 & 4 remains to keep the horn players honest with time - if they can play the tempo and figures without it, consider omitting it.

Overall, because of the minor key, the harmonies are dark and at times dissonant, giving the chart a sense of it being more complicated than it actually is.

The biggest things to watch for are crisp short articulations, on and off the beat. Also, and just as important - time. Although the piece isn't necessarily up tempo, the feeling should be that everyone is playing on the "front half" of the beat - always pushing.

SoloMate recordings are available at kendormusic.com for new Kendor and Doug Beach releases. This innovative resource lets students practice their solos by downloading professionally-recorded rhythm section accompaniment tracks. A full recording of this chart can be downloaded at www.kendormusic.com.

CRAIG SKEFFINGTON

An active New England composer, arranger and educator for the past 3 decades with pieces in the jazz, marching and wind band genres, Craig was the 2003 MMEA Teacher of the Year and is currently on the adjunct faculty of the University of Southern Maine as an instructor in applied jazz arranging. As a trumpet player Craig has played with Barry Manilow, the Glenn Miller Orchestra, Natalie Cole, Johnny Mathis, Colin Raye, The Smithsonian Jazz Masterworks Orchestra from Washington D.C, Kris Berg and the Metroplexity Big Band (Dallas TX) and toured nationally with the Artie Shaw Orchestra. As a soloist, he has appeared with Grammy award winning artists Wayne Bergeron, Eric Marienthal and Bob Mintzer as well as Grammy nominated artist Bobby Shew. Locally, he works with the Seacoast Big Band, the Portland Jazz Orchestra and the Larry Williams Band. His music can be found on the Portland Jazz Orchestra's latest CDs - *Nor Easter* and *Generations*.

FULL SCORE

Wombat Combat

Craig Skeffington

[illegible]

Wombat Combat - 2

12

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

mf *cresc.* *f*

Gm⁹ *Am⁹/G* *Gm⁹* *Am⁹/G* *Dm⁷/C* *Am⁹/C* *Cm⁷(b9)* *Gm⁹* *Gm⁹* *Am⁹/G*

10 11 12 13 14 15 16 17

Wombat Combat - 3

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

61870

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PREVIEW

REPRODUCTION

Musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff. The first measure is marked with a piano (*p*) dynamic. The second measure has a *mf* dynamic. The third measure is marked with a *f* dynamic. The fourth measure is marked with a *f* dynamic. The fifth measure is marked with a *f* dynamic. The sixth measure is marked with a *f* dynamic. The seventh measure is marked with a *f* dynamic. The eighth measure is marked with a *f* dynamic. The ninth measure is marked with a *f* dynamic. The tenth measure is marked with a *f* dynamic. The eleventh measure is marked with a *f* dynamic. The twelfth measure is marked with a *f* dynamic. The thirteenth measure is marked with a *f* dynamic. The fourteenth measure is marked with a *f* dynamic. The fifteenth measure is marked with a *f* dynamic. The sixteenth measure is marked with a *f* dynamic. The seventeenth measure is marked with a *f* dynamic. The eighteenth measure is marked with a *f* dynamic. The nineteenth measure is marked with a *f* dynamic. The twentieth measure is marked with a *f* dynamic. The twenty-first measure is marked with a *f* dynamic. The twenty-second measure is marked with a *f* dynamic. The twenty-third measure is marked with a *f* dynamic. The twenty-four measure is marked with a *f* dynamic. The twenty-fifth measure is marked with a *f* dynamic. The twenty-six measure is marked with a *f* dynamic. The twenty-seventh measure is marked with a *f* dynamic. The twenty-eighth measure is marked with a *f* dynamic. The twenty-ninth measure is marked with a *f* dynamic. The thirtieth measure is marked with a *f* dynamic. The thirty-first measure is marked with a *f* dynamic. The thirty-second measure is marked with a *f* dynamic. The thirty-third measure is marked with a *f* dynamic. The thirty-four measure is marked with a *f* dynamic. The thirty-fifth measure is marked with a *f* dynamic. The thirty-six measure is marked with a *f* dynamic. The thirty-seventh measure is marked with a *f* dynamic. The thirty-eighth measure is marked with a *f* dynamic. The thirty-ninth measure is marked with a *f* dynamic. The fortieth measure is marked with a *f* dynamic. The forty-first measure is marked with a *f* dynamic. The forty-second measure is marked with a *f* dynamic. The forty-third measure is marked with a *f* dynamic. The forty-four measure is marked with a *f* dynamic. The forty-fifth measure is marked with a *f* dynamic. The forty-six measure is marked with a *f* dynamic. The forty-seventh measure is marked with a *f* dynamic. The forty-eighth measure is marked with a *f* dynamic. The forty-ninth measure is marked with a *f* dynamic. The fiftieth measure is marked with a *f* dynamic. The fifty-first measure is marked with a *f* dynamic. The fifty-second measure is marked with a *f* dynamic. The fifty-third measure is marked with a *f* dynamic. The fifty-four measure is marked with a *f* dynamic. The fifty-fifth measure is marked with a *f* dynamic. The fifty-six measure is marked with a *f* dynamic. The fifty-seventh measure is marked with a *f* dynamic. The fifty-eighth measure is marked with a *f* dynamic. The fifty-ninth measure is marked with a *f* dynamic. The sixtieth measure is marked with a *f* dynamic. The sixty-first measure is marked with a *f* dynamic. The sixty-second measure is marked with a *f* dynamic. The sixty-third measure is marked with a *f* dynamic. The sixty-four measure is marked with a *f* dynamic. The sixty-fifth measure is marked with a *f* dynamic. The sixty-six measure is marked with a *f* dynamic. The sixty-seventh measure is marked with a *f* dynamic. The sixty-eighth measure is marked with a *f* dynamic. The sixty-ninth measure is marked with a *f* dynamic. The seventieth measure is marked with a *f* dynamic. The seventy-first measure is marked with a *f* dynamic. The seventy-second measure is marked with a *f* dynamic. The seventy-third measure is marked with a *f* dynamic. The seventy-four measure is marked with a *f* dynamic. The seventy-fifth measure is marked with a *f* dynamic. The seventy-six measure is marked with a *f* dynamic. The seventy-seventh measure is marked with a *f* dynamic. The seventy-eighth measure is marked with a *f* dynamic. The seventy-ninth measure is marked with a *f* dynamic. The eightieth measure is marked with a *f* dynamic. The eighty-first measure is marked with a *f* dynamic. The eighty-second measure is marked with a *f* dynamic. The eighty-third measure is marked with a *f* dynamic. The eighty-four measure is marked with a *f* dynamic. The eighty-fifth measure is marked with a *f* dynamic. The eighty-six measure is marked with a *f* dynamic. The eighty-seventh measure is marked with a *f* dynamic. The eighty-eighth measure is marked with a *f* dynamic. The eighty-ninth measure is marked with a *f* dynamic. The ninetieth measure is marked with a *f* dynamic. The ninety-first measure is marked with a *f* dynamic. The ninety-second measure is marked with a *f* dynamic. The ninety-third measure is marked with a *f* dynamic. The ninety-four measure is marked with a *f* dynamic. The ninety-fifth measure is marked with a *f* dynamic. The ninety-six measure is marked with a *f* dynamic. The ninety-seventh measure is marked with a *f* dynamic. The ninety-eighth measure is marked with a *f* dynamic. The ninety-ninth measure is marked with a *f* dynamic. The hundred measure is marked with a *f* dynamic.

The image displays a musical score for the song "The Rose Tree". The score is written for a single melodic line, likely for a voice or a single instrument. It is in 3/4 time, as indicated by the time signature. The key signature has one sharp (F#), which is C major. The score is divided into four measures. The first measure starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure continues with a quarter note C5, a quarter note B4, and a quarter note A4. The third measure features a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning of the first measure, *sfz* (sforzando) under the first measure, *mf* under the second measure, and *sfz* under the third measure. There are also slurs over the first two measures and the last two measures, indicating phrasing. The score is presented on a single staff with a treble clef and a key signature of one sharp.

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This image shows a preview of a musical score for guitar. The score is written on multiple staves, featuring various chords and melodic lines. A large, semi-transparent watermark reading "PRODUCT PROHIBITED" is overlaid across the entire page. The visible chords include Gm³, Am³/G, and Gm³. The notation includes notes, rests, and dynamic markings like *mf*.

61870

Wombat Combat - 7

50

Wombat Combat - 7

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

FOR PROHIBITED REPRODUCTION ONLY

Wombat Combat - 8

64

1st E♭ Alto Sax *mf*

2nd E♭ Alto Sax *mf*

1st B♭ Tenor Sax *mf*

2nd B♭ Tenor Sax *mf*

E♭ Baritone Sax *mf*

1st B♭ Trumpet *mf*

2nd B♭ Trumpet *mf*

3rd B♭ Trumpet *mf*

4th B♭ Trumpet *mf*

1st Trombone *mf*

2nd Trombone *mf*

3rd Trombone *mf*

4th Trombone *mf*

Vibes (opt.) *mf*

Guitar *mf*

Piano *mf*

Bass *mf*

Drums *mf*

HI HAT - CLOSED

Am7(b9) D+7(b9) Gm9 Am9/G D+7(b9) D7(b9) Gm9

Am7(b9) D+7(b9) Gm9 Am9/G D+7(b9) D7(b9) Gm9 G7(sus4)

58 59 60 61 62 63 64 65

72

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

66 67 68 69 70 71 72 73

Wombat Combat - 10

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

61870

74 75 76 77 78 79 80 81

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84 OPEN FOR SOLOS
CHORDS CUED IN ALL PARTS
LAST TIME ONLY

Wombat Combat - 11

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

ENSEMBLE BACKGROUNDS LAST TIME ONLY

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82 83 84 85 86 87 88 89

Wombat Combat - 12

92

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

Am⁹ Bm⁹/A Bm⁹/A Am⁹ Dm⁹ Am⁹/D Dm⁹ Am⁹/D E+7(♯9) Am⁹ Bm⁹/A

Gm⁹ Am⁹/G Gm⁹ Am⁹/G Gm⁹ Cm⁹ Gm⁹/C Cm⁹ Gm⁹/C D+7(♯9) Gm⁹ Am⁹/G

Gm⁹ Am⁹/G Gm⁹ Am⁹/G Gm⁹ Cm⁹ Gm⁹/C Cm⁹ Gm⁹/C D+7(♯9) Gm⁹ Am⁹/G

Gm⁹ Am⁹/G Gm⁹ Am⁹/G Gm⁹ Cm⁹ Gm⁹/C Cm⁹ Gm⁹/C D+7(♯9) Gm⁹ Am⁹/G

90 91 92 93 94 95 96 97

Wombat Combat - 13

100

END SOLO

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

Am⁹ Bm⁹/A Bm⁹/A Am⁹ Bm⁹7(b9) E+7(b9) Am⁹ Bm⁹/A Am⁹ E+7(b9) Am⁹

Gm⁹ Am⁹/G Gm⁹ Am⁹/G Gm⁹ Am⁹7(b9) D+7(b9) Gm⁹ Am⁹/G Gm⁹ D+7(b9) Gm⁹

Gm⁹ Am⁹/G Gm⁹ Am⁹/G Gm⁹ Am⁹7(b9) D+7(b9) Gm⁹ Am⁹/G Gm⁹ D+7(b9) Gm⁹

Gm⁹ Am⁹/G Gm⁹ Am⁹/G Gm⁹ Am⁹7(b9) D+7(b9) Gm⁹ Am⁹/G Gm⁹ D+7(b9) Gm⁹

Gm⁹ Am⁹/G Gm⁹ Am⁹/G Gm⁹ Am⁹7(b9) D+7(b9) Gm⁹ Am⁹/G Gm⁹ D+7(b9) Gm⁹

mf

Wombat Combat - 14

106

HORN SOLI

1st E♭ Alto Sax *mf*

2nd E♭ Alto Sax *mf*

1st B♭ Tenor Sax

2nd B♭ Tenor Sax *mf*

E♭ Baritone Sax *mf*

1st B♭ Trumpet *mf*

2nd B♭ Trumpet *mf*

3rd B♭ Trumpet *mf*

4th B♭ Trumpet *mf*

1st Trombone *mf*

2nd Trombone *mf*

3rd Trombone *mf*

4th Trombone *mf*

Vibes (opt.)

Guitar

Piano

Bass

Drums HI HAT - CLOSED (4)

Wombat Combat - 15

114

1st E♭ Alto Sax *mf*

2nd E♭ Alto Sax *mf*

1st B♭ Tenor Sax *mf*

2nd B♭ Tenor Sax *mf*

E♭ Baritone Sax *mf*

1st B♭ Trumpet *mf* ½ VALVE

2nd B♭ Trumpet *mf* ½ VALVE

3rd B♭ Trumpet *mf* ½ VALVE

4th B♭ Trumpet *mf* ½ VALVE

1st Trombone *mf*

2nd Trombone *mf*

3rd Trombone *mf*

4th Trombone *mf*

Vibes (opt.)

Guitar

Piano

Bass

Drums (4) (8)

mf *sfz* *SUBITO mp* *mf*

Wombat Combat - 16

122

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

ENSEMBLE

SOLO FILL

123

124

125

126

127

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Wombat Combat - 17

132

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

HEAVY BACKBEAT

ENSEMBLE

130 131 132 133 134 135 136 137

f *sfz* *mp* *sub*

Gm⁹ Am⁹ Gm⁹ Am⁹ Gm⁹ Am⁹ Gm⁹ F#m⁹ Gm⁹ Am⁹

Wombat Combat - 18

140

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

138 139 140 141 142 143 144 145

Wombat Combat - 19

148

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

Am7(b9) C#07 D+7(b9) Am7(b9) C#07 D+7(b9) Am7(b9) C#07 D+7(b9) Am7(b9) D+7(b9)

Gm9 Am9/G Gm9 Am9/G Gm9 Am7(b9) C#07 D+7(b9) Am7(b9) C#07 D+7(b9) Am7(b9) D+7(b9)

HEAVY BACKBEAT

END

FOR
REVIEW
ONLY

Wombat Combat - 20

154

1st Eb Alto Sax
2nd Eb Alto Sax
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax

1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone

Vibes (opt.)
Guitar
Piano
Bass
Drums

SOLI
mf
SOLI
mf
SOLI
mf
SOLI
mf

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Wombat Combat - 21

162

Wombat Combat - 21

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

162 163 164 165 166 167 168 169

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Wombat Combat - 23

178

1st E♭ Alto Sax

2nd E♭ Alto Sax

1st B♭ Tenor Sax

2nd B♭ Tenor Sax

E♭ Baritone Sax

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Vibes (opt.)

Guitar

Piano

Bass

Drums

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178 179 180 181 182 183 184 185