



Belwin JAZZ

a division of Alfred

AFTER YOU'VE GONE

Words by **HENRY CREAMER**
Music by **TURNER LAYTON**
Arranged by **DAVID BERGER**

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)
3rd Baritone T.C. (Doubles 3rd Trombone)



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NOTES TO THE CONDUCTOR

I suggest the director and players listen to the original recording of trumpeter Roy Eldridge playing with drummer Gene Krupa on "After You've Gone." It is a blisteringly fast trumpet feature recording released in 1936 and is truly spectacular. My arrangement is inspired after this classic chart, but features the drumset. There is a half-time section at measure 89 with a unison line for the trumpet 2, trombone 1 and rhythm section players. The players should think and play as one: meaning articulation, phrasing, concept and swing feel are all very critical in this section.

Here are a few suggestions for your rehearsals and a great performance:

- This arrangement keeps the "breakneck" tempo and chromaticism of the original chart, but re-assigns the solo duties to the drums. One of the most unusual characteristics of this arrangement is that the ensemble accompaniment is soft, so that the drummer will play soft for most of the piece.
- The overall structure: one chorus drum call and response with ensemble, one chorus unison soli call and response with ensemble, open drum solo, DS to the last half of the drum call and response with ensemble, drum solo building to final chords. Since the ensemble is soft, the drum responses should also be soft. The drummer should understand what is going on in the ensemble and yet solo with the freedom of a small group. The time to open up is during the extended solos. Remember that long solos like this should tell a story. Don't give it all away in the beginning. As Dizzy Gillespie used to say, "Save something for the next chorus".
- Special care should be taken by the horns to tune and balance the chords. Many are dissonant, but always have a relationship of tension and release. Each part is quite melodic and resolves in a logical way, therefore each player should listen to his/her own part and play it with conviction like it is the melody.
- In the fast tempo section, all notes should be accented except eighth note lines (which should be played slurred) and where there are slurs marked. Pronounced accents make the charts clean and swinging. The accents are essential!
- Keep the volume low with slight crescendi as the melodies ascend and slight diminuendi as they descend. This will give the lines shape and make them more conversational, which is the point of jazz.
- The half time section should be relaxed and understated. Play with a low volume and lots of accent and jazz feeling.
- Most of all have fun with this. The drummer is the key element in this chart and should figure out how to do something that is spectacular and musical to make the arrangement complete.

—David Berger

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

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Jazz for Young People Curriculum Online www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Chairman of the Board Lisa Schiff, Executive Director Katherine E. Brown and Jazz at Lincoln Center board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2006-07 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

CONDUCTOR
26896S

AFTER YOU'VE GONE

Words by HENRY CREAMER
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FAST SWING $\text{♩} = 180 - 192$

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIITAR

PIANO

BASS

DRUMS

SOLO - STICKS

1 2 3 4 5 6 7 8

The image shows a conductor's score for the piece 'After You've Gone'. It consists of 14 staves for different instruments: C Flute (optional), 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones, E♭ Baritone Saxophone, 1st through 4th B♭ Trumpets, 1st through 4th Trombones, Guitar, Piano, Bass, and Drums. The tempo is marked 'FAST SWING' with a quarter note equal to 180-192 beats per minute. The score is divided into 8 measures. A large red watermark 'Preview Only' is overlaid diagonally across the page. The drum part is labeled 'SOLO - STICKS' and shows a rhythmic pattern of eighth notes.

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CONDUCTOR

AFTER YOU'VE GONE

© 17

C FLUTE

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

GRG.

PNO.

BASS

DRUMS

FILL AROUND ENG.

9 10 11 12 13 14 15 16 17 18 19 20

CONDUCTOR

AFTER YOU'VE GONE

This musical score is for the piece "After You've Gone" and is intended for a conductor. It consists of 32 measures, with a rehearsal mark at measure 25. The score includes parts for the following instruments:

- C FLUTE
- 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
- GRE.
- PNO.
- BASS
- DRUMS

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The conductor part is located at the top of the page. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire score.

CONDUCTOR

AFTER YOU'VE GONE

33

C FLUTE

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

GR.

PNO.

BASS

DRUMS

41

33 34 35 36 37 38 39 40 41 42 43 44



CONDUCTOR

AFTER YOU'VE GONE

This musical score is for the piece "After You've Gone". It is a conductor's score, indicated by the "CONDUCTOR" label at the top left. The score is for a full orchestra and choir. The instruments listed on the left are: C. FLUTE, 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, and DRUMS. The score is written in 4/4 time and the key signature has one flat (B-flat). The music begins at measure 45 and ends at measure 56. A rehearsal mark with the number 49 is placed above the first staff at the start of measure 49. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the center of the page.

CONDUCTOR

- 6 -

AFTER YOU'VE GONE

C FLUTE

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

GRE.

PNO.

BASS

DRUMS

CONDUCTOR

AFTER YOU'VE GONE

65

C FLUTE

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

GRE.

PNO.

BASS

DRUMS

66

67

68

69

70

71

72

CONDUCTOR

AFTER YOU'VE GONE

To COCA ☺

C FLUTE

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

CONDUCTOR

AFTER YOU'VE GONE

81

C FLUTE

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

GRE.

PNO.

BASS

DRUMS

SOLO

81 82 83 84 85 86 87 88

CONDUCTOR

HALF TIME ♩ = 192

AFTER YOU'VE GONE

UNISON SOLI

me

OPEN

UNISON SOLI

me

OPEN

UNISON SOLI

me

UNISON SOLI

me

UNISON SOLI

me

H.H. SIM.

CONDUCTOR

AFTER YOU'VE GONE

97

C FLUTE

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

GRE.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

105

C FLUTE

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

GRE.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112




FULL

CONDUCTOR

AFTER YOU'VE GONE

This musical score is for the piece "After You've Gone". It includes parts for a conductor, C Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one flat (B-flat major). A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. The conductor part is marked with a circled "113" at the beginning.

CONDUCTOR

AFTER YOU'VE GONE
COUNT IN AND CUE 
DOUBLE TIME  D.S.  AL CODA

121

C FLUTE

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

GR.

PNO.

BASS

DRUMS

121 122 123 124 125 126 127

DOUBLE FEEL SOLO  (D.S. A TEMPO)

CONDUCTOR

AFTER YOU'VE GONE

The musical score is arranged for a conductor and includes parts for various instruments and vocals. The instruments listed are C Flute, 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, and Drums. The score features a 'DEUM SOLO' section, a 'TIME (COUNT IN)' section, and an 'AFTER YOU'VE GONE' section. A large red watermark 'Preview Only' is overlaid on the score. The page number '128' is visible at the bottom left, and the page number '129' is visible at the bottom center.

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P.O. Box 10003
Van Nuys, CA 91410-0003
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