



# Jazz It Up!

Featuring *Sing, Sing Sing; It Don't Mean a Thing (If It Ain't Got That Swing); La Suerte de los Tontos* and *The Jazz Police*

Arranged by VICTOR LÓPEZ

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## INSTRUMENTATION

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- |                         |  |
|-------------------------|--|
| 1 Conductor             | 2 1st Trombone   |
| 3 1st Flute             | 2 2nd Trombone   |
| 3 2nd Flute             | 2 3rd Trombone   |
| 2 Oboe                  | 2 Euphonium  |
| 2 Bassoon               | 4 Tuba   |
| 3 1st B♭ Clarinet       | 1 Optional Electric Bass   |
| 3 2nd B♭ Clarinet       | 1 Optional Piano   |
| 3 3rd B♭ Clarinet       | 2 Mallet Percussion<br>(Bells, Xylophone)  |
| 2 B♭ Bass Clarinet      | 4 Timpani<br>(Vibraslap/Hi-Hat Cymbals/Cowbell)  |
| 2 1st E♭ Alto Saxophone | 4 Percussion 1<br>(Concert Toms [3]/Ride Cymbal/<br>Snare Drum/Hi-Hat Cymbals, Bass Drum)                    |
| 2 2nd E♭ Alto Saxophone | 4 Percussion 2<br>(Ride Cymbal/Shaker/Suspended Cymbal/<br>Crash Cymbals, Bongos/Police Whistle/<br>Cowbell) |
| 1 B♭ Tenor Saxophone    | 1 Percussion 3<br>(Optional Drumset)   |
| 1 E♭ Baritone Saxophone |  |
| 3 1st B♭ Trumpet        |  |
| 3 2nd B♭ Trumpet        |  |
| 3 3rd B♭ Trumpet        |  |
| 2 1st F Horn            |  |
| 2 2nd F Horn            |  |

## SUPPLEMENTAL AND WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E♭ Alto Clarinet  
Baritone Treble Clef  
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

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## PROGRAM NOTES

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While 'jazz' may be difficult to define, we know that jazz music encompasses many styles. In his arrangement of *Jazz It Up!*, Victor López gives us a taste of three styles: Swing, Afro-Cuban Jazz, and Jazz Rock. The swing styles include "Sing, Sing, Sing," written by Louis Prima in 1936 and also used in the Broadway Musical, *Swing!*, and "It Don't Mean a Thing (If It Ain't Got That Swing)," a 1931 composition by Duke Ellington with lyrics by Irving Mills. Both of these works have become standard literature of the big band and swing era. The Afro-Cuban jazz is represented in "La Suerte de los Tontos (Fortune of Fools)," composed in 1956 by Mexican-born Juan Ricardo Cascales, also known as Johnny Richards. This exciting 6/8 Afro-Cuban jazz-style composition was recorded by Stan Kenton as part of the *Cuban Fire Suite* and has also become a jazz standard. Ultimately, "Jazz Police," written in a jazz rock style by Gordon Goodwin, personifies the big band tradition with a contemporary and original sound. Gordon takes the big band tradition into the new millennium with a contemporary, highly original sound featuring an intricate and hard-swinging composition in the jazz rock style.

## NOTES TO THE CONDUCTOR

Before starting the rehearsal, make certain that all students understand the notion of swing, Afro-Cuban jazz and jazz rock styles. Several of your top students may be assigned to research the different styles and then share the information with the entire band. Listening to original recordings of the titles included in the medley will also be beneficial and help the students develop the proper concept. Furthermore, to facilitate the rehearsal, a recording of this arrangement may be obtained from [www.alfred.com/downloads](http://www.alfred.com/downloads).

At the beginning, note that the metronome marking is a moderate 2-beat swing style. Keep in mind that swing music is dance music and the 2-beat should have a nice laid-back feel. The first four measures highlight the percussion and although marked forte, the intent is not to play louder than the winds. Be cautious of the dynamics and articulations throughout. When playing jazz, proper tonguing is a must. Encourage students to use the correct jazz phonetics as it will help them obtain the desired results. For tenuto (—) markings, use the syllable 'doo,' and for staccato (.) markings, use the syllable 'dit.' Starting with pickups to measure 15, the accompaniment parts should be played ~~lightly unless otherwise notated~~. Work on a tight sound at measure 39, but not necessarily loud. At rehearsal number 51, the tempo ~~stays~~ the same ( $J=100$ ). Notice that the dynamic level is forte, but the accompaniment parts should come down to a mezzo forte at measure 55. At measures 59 through 62, and then again at measures 75 through 77, the doo (+) - wah (o) technique is introduced. Ideally, this section should be played using a "plunger," where the musician manipulates the plunger in front of the bell while playing with their other hand. In this case, since most bands will ~~not~~ have plungers for the entire trumpet and trombone sections, the use of the hand will be just as effective. The (+) stands for close (hand over the bell) and the (o) stands for open (no hand over the bell). At first, the notated pattern should be played normal without the use of the hand. Once the rhythmic figures are being played correctly and the sections sound tight, then the use of the hand should be applied. Additional practice may be needed in order to accomplish proper hand coordination. At measure 78, the fetura or caesura, a pair of oblique lines (//) lying through the top line of the staff is meant to produce a short pause and not be held too long.

Notice that starting at rehearsal number 92, the percussion section is busy but should not overpower the ensemble. Strive for rhythmic clarity and a strong pulsation. Be cautious of the articulations and dynamic markings throughout. Starting at measure 96, all drop markings in the brass parts should be short. Note that the 6/8 feel should just flow and not be played heavy. At rehearsal number 142, the tempo picks up a bit as the metronome marking is set at ( $J=158$ ). It is of the utmost importance that everyone pays close attention to the articulations and dynamics. In order to keep the pulse steady, the bass line should be played ~~lightly~~. The percussion section, although busy, should stay under the ensemble. The focus is on building intensity throughout. Overall, this is one of those pieces where the ensemble needs to pay much attention to the small details. Have fun and...

Jazz it up!



### SING, SING, SING

By LOUIS PRIMA

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### IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

Music by DUKE ELLINGTON

Words by IRVING MILLS

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### LA SUERTE DE LOS TONTOS

By JOHNNY RICHARDS

© 1989 JOE'S BIG SONGS PUBLISHING c/o SIERRA MUSIC PUBLICATIONS, Liberty Lake, WA 99019

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### THE JAZZ POLICE

By GORDON GOODWIN

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FULL SCORE  
Approx. Duration - 3:45

# Jazz It Up!

Featuring SING, SING, SING; IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING);  
LA SUERTE DE LOS TONTOS and THE JAZZ POLICE

Arranged by Victor López

"Sing, Sing, Sing"  
By LOUIS PRIMA

Moderate 2-beat swing  $\text{♩} = 100$

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Electric Bass (optional)

Mallet Percussion (Bells, Xylophone)

Timpani (Vibraslap/Hi-Hat Cymbals/Cowbell)

Percussion 1 (Concert Toms [3]/Ride Cymbal/Snare Drum/Hi-Hat Cymbals/Bass Drum)

Percussion 2 (Ride Cymbal/Shaker/Suspended Cymbal/ Crash Cymbals, Bongos/Police Whistle/Cowbell)

Percussion 3 (Optional Drumset)

Tune: F, A, C, D  
dampen heads

Concert Toms  
B.D. f  
Ride Cym. (bell)

f  
Small Tom Ride Cym. (bell)  
Tom groove

Bass Drum f  
Floor Tom 1

2 3 4 5

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Fls. 1 2 Ob. Bsn. 15

Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. 15

Tpts. 1 2 3 Hns. 1 2 3 Tbps. 1 2 3 Euph. Tuba Elec. Bass Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

(Tbps.) (Chords written on part) not dampeden (mf) Ride Cym. (mf) Hi-Hat Cymbals S.D. Fill H.H. S.D. S.D. (mf) 11 12 13 14 15

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*Fls.*

*Ob.*

*Bsn.*

*Cl.*

*B. Cl.*

*A. Saxes.*

*T. Sax.*

*Bar. Sax.*

*Tpts.*

*Hns.*

*Tbns.*

*Euph.*

*Tuba*

*Elec. Bass*

*Mlt. Perc.*

*Tim.*

*Perc. 1*

*Perc. 2*

*Perc. 3*

Fls. 2 Ob. Bsn. one player on top notes *mf*

Cl. 1 Cl. 2 Cl. 3 B. Cl.

A. Saxes. 1 2 T. Sax. (Tbns.) Bar. Sax.

Tpts. 1 Tpts. 2 Tpts. 3

Hns. 1 Hns. 2 Hns. 3

Tbns. 1 Tbns. 2 Tbns. 3

Euph. Tuba

Elec. Bass

Mlt. Perc.

Tim. Perc. 1

Perc. 2

Perc. 3

21 22 23 24 25

*Play*

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Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells & Xyl.

26 27 28 29 30

31

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Elec. Bass Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

Bells & Xyl.



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

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

Bells Xyl. Both  
Xyl. Concert Toms Solo Concert Toms  
Toms Solo Toms

46 47 48 49 50

51 "It Don't Mean a Thing (If It Ain't Got That Swing)"  
 Music by DUKE ELLINGTON Words by IRVING MILLS

$\text{d} = 100$

Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.

55

$\text{d} = 100$

Tpts. 1 2  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Elec. Bass  
Mlt. Perc.  
Xyl. f  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

51 52 53 54 55

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Change: G to A

56      57      58      59      60

63

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

63

61 62 63 64

Musical score for orchestra, page 16. The score includes parts for Flutes (2), Oboes, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trombones (1, 2, 3), Horns (1, 2), Tuba, Bass Trombone, Euphonium, Tuba, Electric Bass, Mallet Percussion, Timpani, and Three Percussionists (Perc. 1, Perc. 2, Perc. 3). The score consists of five systems of music, each with two measures. Measure 65: Flutes play eighth-note patterns; Oboes play eighth-note patterns; Bassoon plays sustained notes; Clarinets play eighth-note patterns; Bass Clarinet plays eighth-note patterns; Alto Saxophones play eighth-note patterns; Tenor Saxophone plays eighth-note patterns; Baritone Saxophone plays eighth-note patterns; Trombones play eighth-note patterns; Horns play eighth-note patterns; Tuba plays eighth-note patterns; Bass Trombone plays eighth-note patterns; Euphonium plays eighth-note patterns; Tuba plays eighth-note patterns; Electric Bass plays eighth-note patterns; Mallet Percussion plays eighth-note patterns; Timpani plays eighth-note patterns; Percussion 1 plays eighth-note patterns; Percussion 2 plays eighth-note patterns; Percussion 3 plays eighth-note patterns. Measure 66: Flutes play eighth-note patterns; Oboes play eighth-note patterns; Bassoon plays sustained notes; Clarinets play eighth-note patterns; Bass Clarinet plays eighth-note patterns; Alto Saxophones play eighth-note patterns; Tenor Saxophone plays eighth-note patterns; Baritone Saxophone plays eighth-note patterns; Trombones play eighth-note patterns; Horns play eighth-note patterns; Tuba plays eighth-note patterns; Bass Trombone plays eighth-note patterns; Euphonium plays eighth-note patterns; Tuba plays eighth-note patterns; Electric Bass plays eighth-note patterns; Mallet Percussion plays eighth-note patterns; Timpani plays eighth-note patterns; Percussion 1 plays eighth-note patterns; Percussion 2 plays eighth-note patterns; Percussion 3 plays eighth-note patterns. Measure 67: Flutes play eighth-note patterns; Oboes play eighth-note patterns; Bassoon plays sustained notes; Clarinets play eighth-note patterns; Bass Clarinet plays eighth-note patterns; Alto Saxophones play eighth-note patterns; Tenor Saxophone plays eighth-note patterns; Baritone Saxophone plays eighth-note patterns; Trombones play eighth-note patterns; Horns play eighth-note patterns; Tuba plays eighth-note patterns; Bass Trombone plays eighth-note patterns; Euphonium plays eighth-note patterns; Tuba plays eighth-note patterns; Electric Bass plays eighth-note patterns; Mallet Percussion plays eighth-note patterns; Timpani plays eighth-note patterns; Percussion 1 plays eighth-note patterns; Percussion 2 plays eighth-note patterns; Percussion 3 plays eighth-note patterns. Measure 68: Flutes play eighth-note patterns; Oboes play eighth-note patterns; Bassoon plays sustained notes; Clarinets play eighth-note patterns; Bass Clarinet plays eighth-note patterns; Alto Saxophones play eighth-note patterns; Tenor Saxophone plays eighth-note patterns; Baritone Saxophone plays eighth-note patterns; Trombones play eighth-note patterns; Horns play eighth-note patterns; Tuba plays eighth-note patterns; Bass Trombone plays eighth-note patterns; Euphonium plays eighth-note patterns; Tuba plays eighth-note patterns; Electric Bass plays eighth-note patterns; Mallet Percussion plays eighth-note patterns; Timpani plays eighth-note patterns; Percussion 1 plays eighth-note patterns; Percussion 2 plays eighth-note patterns; Percussion 3 plays eighth-note patterns. Measure 69: Flutes play eighth-note patterns; Oboes play eighth-note patterns; Bassoon plays sustained notes; Clarinets play eighth-note patterns; Bass Clarinet plays eighth-note patterns; Alto Saxophones play eighth-note patterns; Tenor Saxophone plays eighth-note patterns; Baritone Saxophone plays eighth-note patterns; Trombones play eighth-note patterns; Horns play eighth-note patterns; Tuba plays eighth-note patterns; Bass Trombone plays eighth-note patterns; Euphonium plays eighth-note patterns; Tuba plays eighth-note patterns; Electric Bass plays eighth-note patterns; Mallet Percussion plays eighth-note patterns; Timpani plays eighth-note patterns; Percussion 1 plays eighth-note patterns; Percussion 2 plays eighth-note patterns; Percussion 3 plays eighth-note patterns.

71

Fls. 2

Ob.

Bsn.

Cls. 1

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

70 71 72 73 74

Fls. 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 *f*

2 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax.

Tpts. 1 *f*

2 *f*

Hns. 1 *f*

2 *f*

Tbns. 1 2 *f*

3 *f*

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp. Change: C to B $\flat$

Perc. 1

Perc. 2

Perc. 3

75

76

77

78

**79 "La Suerte De Los Tontos"  
By JOHNNY RICHARDS**

By JOHNNY RICHARDS

## Moderately $\bullet = 126$

*a2*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

**79 "La Suerte De Los Tontos"**  
By JOHNNY RICHARDS

— By JOHNNY RICHARDS  
*Mademoiselle* | 126

**Moderately**  $\bullet = 126$



96

Fls. 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbps. 1 2 Euph. Tuba Elec. Bass Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

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93 94 95 96 97 98 99

104

Fls. 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

a2

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Elec. Bass Mlt. Perc. Xyl. Timp. Perc. 1 Perc. 2 Perc. 3

f

R L L R L L R R L R L L

30815S      100      101      102      103      104      105      106

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112 *a<sub>2</sub>*

Fls. 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  
Eup.  
Tuba  
Elec. Bass  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

107 108 109 110 111 112 113

Fls. 2 Ob. Bsn. 1 Cls. 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Elec. Bass Mit. Perc. Timp. Perc. 1 Perc. 2 L Perc. 3 Cowbell

120

120

114 115 116 117 118 119 120

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The score consists of 20 staves of music. The instrumentation includes Flutes (2), Oboe, Bassoon, Clarinet (1), Clarinet (2), Bass Clarinet, Alto Saxophone (1), Alto Saxophone (2), Tenor Saxophone, Baritone Saxophone, Trombones (1), Trombones (2), Trombones (3), Horns (1), Horns (2), Bass Trombone, Euphonium, Tuba, Electric Bass, Mallet Percussion, Timpani, Percussion 1, Percussion 2, and Percussion 3. The music is in 2/4 time, mostly in B-flat major. Measures 114 through 120 are shown. Measure 114 starts with woodwind entries. Measure 115 features brass entries. Measure 116 begins a section with sustained notes and rhythmic patterns. Measures 117-119 show complex patterns involving multiple instruments. Measure 120 concludes with a dynamic marking 'mf' and a cowbell part.

*Fls.*

*Ob.*

*Bsn.*

*Cls.*

*B. Cl.*

*A. Saxes.*

*T. Sax.*

*Bar. Sax.*

*Tpts.*

*Hns.*

*Tbns.*

*Euph.*

*Tuba*

*Elec. Bass*

*Mlt. Perc.*

*Timp.*

*Perc. 1*

*Perc. 2*

*Perc. 3*

121      122      123      124      125      126      127

128

Fls. 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 Tbn. 3 Euph. Tuba Elec. Bass Mit. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

Bells Xyl.

128 129 130 131 132 133 134

*Please review purchase*

Fls. 2

Ob.

Bsn.

Clz.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Xyl.

rs

Police Whistle Solo

135 136 137 138 139 140 141

142 "The Jazz Police"  
By GORDON GOODWIN  
Bright ♩ = 158

Fls. 1, 2

Ob.

Bsn.

Cls. 1, 2

B. Cl.

A. Saxes. 1, 2 *a2*

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2 *f*

Tbns. 1, 2 *f*

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1 H.H. *f*

Perc. 2 Bongos (ad lib.)

Perc. 3 H.H. *mf*

150

Fls. 2

Ob.

Bsn.

Cls. 1

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Hns. 1 2

Tbns. 1 2

Eup.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Xyl.

Timp.

147

148

149

150

151

Fls. 2  
Ob.  
Bsn.  
Clrs. 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  
Elec. Bass  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

*Review Only*

Fls. 2 Ob. Bsn. 1 Cls. 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 Hns. 1 2 Tbns. 1 2 Euph. Tuba Elec. Bass Mlt. Perc. Xyl. Bells Xyl. Timp. Perc. 1 Perc. 2 Perc. 3

158  
158  
159  
160  
161

Fls. 2

Ob.

Bsn.

Cls. 1

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Bells

Xyl.

Timp.

Perc. 1

Perc. 2

Perc. 3

162      163      164      165

166

Fls. 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 Euph. Tuba Elec. Bass Mit. Perc. Timp. Perc. 1 Cowbell Cr. Cyms. Perc. 2 H.H. style Cr. Cyms. Perc. 3

Xyl. Bells Xyl. f 166 167 168 169 170

Fls. 1 2

Ob.

Bsn.

Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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176

Fls. 1 2

Ob.

Bsn.

Cl. 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

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bongos

Cr. Cyms.

Perc. 3

Both

176

30815S

176

177

178

179

*Fls.* 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*

*Elec. Bass*

*Mlt. Perc.*

*Timp.*

*Perc. 1*

*Perc. 2*

*Perc. 3*

Change: D<sub>b</sub> to high F

Xyl.

Bells

Both

*f*

*f*

*f*

*f*

180      181      182      183