

PREMIER JAZZ SERIES



Armando's Big Band

ALLEN WITTIG

INSTRUMENTATION

- Conductor
1st E♭ Alto Saxophone
B♭ Soprano Saxophone (Alternate 1st Alto Part)
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
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
Vibraphone (Optional)

Preview
Legal Use Required
Purchase Only

NOTES TO THE CONDUCTOR

This chart is written with a straight-eighth note Latin feel for the intro through measure 98 and again at measure 142 to the end. At 99, the chart kicks into a swing feel with a walking bass through to measure 141 which includes the saxophone solo before returning to the Latin feel. I suggest the bass player dig in aggressively on the walking bass line at measure 99 to clearly establish the swing groove. The drummer can anticipate these transitions by a few beats of set-up in the new feel. The Latin groove is similar to a samba with a two-feel, so try to maintain the flowing bounce of the two-feel but avoid letting the chart lay-back—focus on energy and forward motion throughout. Speaking of energy and focus, the rhythm section will really have to stay motivated to maintain the spark this chart requires. I suggest the entire band listen to the demo recording available to listen/download at alfred.com.

At measures 9 and 10, make sure the ensemble plays the indicated dynamic decrescendo and most importantly, maintain the pitch through the decrescendo. This dynamic occurs a few times in the chart.

Concerning articulation, the staccato indications are critical to this piece—to include the rhythm section. The staccatos are short, but never clipped; always make sure the tonality is established. There are a few marcato or rooftop accents (^) in the chart, these are played detached and accented—think “daht.”

The melody features quarter note triplets throughout. It is very important that all triplet figures be played as evenly and smoothly as possible. In measures 11, the melody triplets should be played even and flow with motion toward the downbeat at 12. This melodic line occurs throughout the chart so it is critical that it be played the same way each time. The rhythm section and a few horns begin a descending triplet line at measure 26, maintain the energy flowing but avoid rushing. This descending line occurs a few times later in the chart. At measure 48, the melodic line played by saxes, trumpet 2, guitar and optional vibes should be solid and steady. This line occurs again at 56 in the trumpet section with saxes playing (mf) a more complex counter line behind them—keep the dynamics light so the players can hear each other and to the rhythm section. Measures 64, 131 and 174 feature an ensemble (or brass) rhythm that can easily bog down the tempo. Even though the figure is indicated $\frac{1}{2}$ or $\frac{1}{4}$, make sure the time is accurate, don’t lay back!

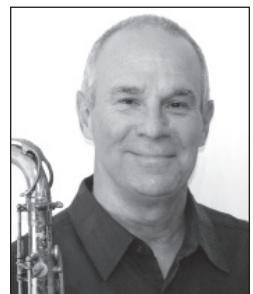
There are two potentially tricky rhythmic motives in the piece which I suggest be addressed before sight-reading and rehearsing.

- (1) The first example pits a 3-against-2 rhythm in measures 44–46. Notice the quarter note triplets contrasting with the quarter notes and half note. I suggest rehearsing each line separately at a slow tempo and then putting them together which will help the players understand how the two lines mesh.
- (2) The next example occurs throughout the piece as a sustained rhythmic engine over which the tenor soloist plays at measure 75. This is more challenging than it looks because there is no clear rhythmic pulse—listen closely to the drummer’s hi-hat for time and catch the hits in 79 and 80. This sustained rhythm section figure will occur later at 142 and continue into 150 over which complex ensemble lines are played. The ensemble horns will need a solid rhythm foundation to play their lines. I suggest the rhythm section work on these sustained passages to lock in a solid time feel.

The tenor saxophone solo is written out for the first time at measure 75 as a suggestion of what the soloist might play over the chord changes. Because this section is repeated three times, the soloist will need to invent something for the other two passes. I suggest pentatonic scales, based on the root of the chord change and for the repeated pass at measure 99 as well.

There is an optional soprano saxophone part included to be used if instrumentation allows in lieu of the alto 1 part. The optional vibes part will offer a nice color to the ensemble sound. I hope you enjoy performing Armando’s Big Band. FYI, this piece in its original version was performed by both the USAF Airmen of Note and the USAF Falconaires.

—Allen Wittig



**Allen
Wittig**

Allen Wittig is a professional composer, arranger, music director and saxophonist with thirty-five years experience. He studied composition, theory, saxophone and flute at the University of Memphis, University of Akron and Kent State University prior to joining the USAF Band career field as a staff arranger. He has written hundreds of arrangements for various ensembles including jazz, concert, pop/rock ensembles, woodwind and brass quintets and which have been played throughout US and Europe. Mr. Wittig holds a bachelor's degree in Humanities from the University of Maryland.

CONDUCTOR
38685S

STRAIGHT EIGHTHS $\text{d} = 108\text{--}120$

ARMANDO'S BIG BAND

By ALLEN WITTIG

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR2

VIBRAPHONE

PIANO

BASS
(ELECTRIC)

DRUMS

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CONDUCTOR

ARMANDO'S BIG BAND

w/TEN., TPT., GR2. - 2 - (12)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR2.

VIBES

PNO.

BASS

DRUMS

w/TEN., TPT., GR2. - 2 - (12)

f

-4

m²

w/ALTO, TPT., GR2.

f

-4

m²

TO HARMON MUTE

f

-4

m²

TO HARMON MUTE

f

-4

m²

TO HARMON MUTE

f

-4

m²

w/SAXES, TPT.

f

-4

m²

w/SAXES, TPT.

f

-4

m²

w/SAXES, TPT.

f

-4

m²

8 9 10 11 12 13 14 15

CONDUCTOR

- 3 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

16

17

18

19

20

21

22

Conductor

- 4 -

ARMANDO'S BIG BAND

A page of musical notation for a string quartet, numbered 23-28. The page features a large red watermark reading "Legal view requires purchase only" diagonally across it. The music consists of eight staves of musical notation, with measure numbers 23 through 28 indicated at the bottom of each staff. The notation includes various dynamics like "Cresc.", "Decresc.", and "Pianissimo". Measure 23 starts with a forte dynamic. Measures 24 and 25 show a gradual crescendo followed by decrescendo markings. Measures 26 and 27 continue with decrescendo markings. Measure 28 ends with a forte dynamic.

A page of musical notation for a string quartet, numbered 23-28. The page features a large red watermark reading "Legal view requires purchase only" diagonally across it. The music consists of eight staves of musical notation, with measure numbers 23 through 28 indicated at the bottom of each staff. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like "Cresc." and "Decresc.". Measure 23 starts with a forte dynamic. Measures 24 and 25 show a transition with "Cresc." markings. Measures 26 and 27 continue with decrescendo markings. Measure 28 concludes with a forte dynamic.

A page of musical notation on five-line staves. The music consists of two systems. The first system starts with a treble clef, a key signature of B-flat major (two flats), and a common time signature. It contains measures 31 through 35. Measure 31 has a dynamic of forte (f). Measures 32 and 33 show various rhythmic patterns including eighth and sixteenth notes. Measure 34 begins with a dynamic of piano (p) and includes a crescendo marking (CRESC.) followed by a decrescendo marking (DECRES.). Measure 35 ends with a dynamic of forte (f). The second system starts with a bass clef, a key signature of C major (no sharps or flats), and a common time signature. It contains measures 36 through 38. Measure 36 shows a continuation of the rhythmic patterns from the previous system. Measures 37 and 38 also show eighth and sixteenth note patterns. The page is numbered '-5-' at the top center. A large, semi-transparent red watermark is diagonally across the page, reading "Legal Use Review Required Purchase Only".

A page from a musical score for orchestra and band. The score includes parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The music is in 2/4 time with a key signature of two sharps. A large red watermark reading "Preview Use Requires Purchase" is diagonally across the page.

CONDUCTOR

ARMANDO'S BIG BAND

- 6 -

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GR2.
VIBES
PNO.
BASS
DRUMS

ARMANDO'S BIG BAND

- 6 -

37 38 39 40 41 42 43 44

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CONDUCTOR

ARMANDO'S BIG BAND

- 7 -

48

A page from a musical score for a 16-piece ensemble. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Vibes, Pno., Bass, and Drums. The music is in 2/4 time, key of A major (two sharps). The score shows various musical markings such as dynamic changes (e.g., crescendo, decrescendo), articulations (e.g., staccato dots), and performance instructions (e.g., 'OPEN', 'RIDE CYM.'). A large red watermark reading 'Preview Legatus Requires Purchase Only' is diagonally overlaid across the page.

CONDUCTOR

ARMANDO'S BIG BAND

56 - 8 -

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBNS. 1
TBNS. 2
TBNS. 3
BASS TBNS.
GR. 1
VIBES
PNO.
BASS
DRUMS

w/TPPS.

(OPEN)

TO TPT.

(OPEN)

(OPEN)

OPT. 8VA

RIDE CYM.

53 54 55 56 57 58 59 60

Legal User Review Required Purchase

The musical score consists of 14 staves, each representing a different instrument or voice part. The instruments listed on the left are Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbns. 1, Tbns. 2, Tbns. 3, Bass Tbns., Gr. 1, Vibes, Pno., Bass, and Drums. The score is divided into measures 53 through 60. Measure 53 shows mostly rests. Measures 54 and 55 feature rhythmic patterns for the brass and woodwind sections. Measure 56 begins with a dynamic 'w/TPPS.' followed by a melodic line for Alto 1. Measures 57 and 58 continue this line, with 'TO TPT.' markings indicating entries for the trumpets. Measures 59 and 60 conclude the section with final chords and dynamics. A large red watermark reading 'Legal User Review Required Purchase' is diagonally overlaid across the entire page.

CONDUCTOR

ARMANDO'S BIG BAND

- 9 -

(65)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68

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CONDUCTOR

- 10 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

PEO.

H.H.

69 70 71 72 73 74

CONDUCTOR

75 PLAY 3 TIMES

- 11 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1 D/E SOLO C/D

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4 TO TPT.

TBN. 1 320 TIME ONLY

TBN. 2 320 TIME ONLY

TBN. 3 320 TIME ONLY

BASS TBN. 320 TIME ONLY

GTR. C/D

VIBES

PNO. C/D

BASS

DRUMS H.H. SLIGHTLY LOUDER EACH TIME

75 76 77 78 79 80 81 82

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CONDUCTOR (83)

- 12 -

ARMANDO'S BIG BAND

A musical score page for a 16-part ensemble. The parts listed on the left are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The score spans measures 85 to 90. A prominent red watermark with the text "preview only" is overlaid diagonally across the page.

CONDUCTOR

- 13 -

ARMANDO'S BIG BAND

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
VIBES
PNO.
BASS
DRUMS

91 92 93 94 95 96 97 98

CONDUCTOR

SWING FEEL

- 14 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

99

100

101

102

103

104

105

106

CONDUCTOR

A page of musical notation on five-line staves. The top staff shows a treble clef, the bottom four staves show bass clefs. Various chords are labeled above the notes: E9, D9, C#7(9), F#M17, GMA7, E7(9), D9, C9, B7(9), E117, FMA7, E7(9), D9, C9, B7(9), E117, FMA7, E7(9). The page is numbered -15- at the top center. A large, semi-transparent red watermark with diagonal text "Preview Only Legal Use Requires Purchase" is overlaid across the entire page.

A page of musical notation on five-line staves. The top staff shows a treble clef, the bottom four staves show bass clefs. Various chords are labeled above the notes: E9, D9, C#7(9), F#M17, GMA7, E7(9), D9, C9, B7(9), E117, FMA7, E7(9), D9, C9, B7(9), E117, FMA7, E7(9). The page is numbered -15- at the top center. A large, semi-transparent red watermark is diagonally across the page, reading "Preview Only Legal Use Requires Purchase".

CONDUCTOR 115

- 16 -

ARMANDO'S BIG BAND

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CONDUCTOR

- 17 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

E9

D9

C7(9)

E9i7

F9Maj7

E7(9)

Ami

END SOLO

OPT. 8VA

123

124

125

126

127

128

129

130

131

CONDUCTOR [132] STRAIGHT EIGHTHS (AS BEFORE)

- 18 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

RIDE CYM. M.

132 133 134 135 136 137 138

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CONDUCTOR

- 19 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR. 2

VIBES

PNO.

BASS

DRUMS

139

140

141

142

143

144

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1362</p

CONDUCTOR

(150)

- 20 -

ARMANDO'S BIG BAND

The musical score consists of 14 staves of music. The instruments listed are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., VIBES, PNO., BASS, and DRUMS. The score is in common time, with key signatures ranging from C major to B-flat major. Measure numbers 147 through 154 are indicated at the bottom of the page. The title 'ARMANDO'S BIG BAND' is in the top right corner, and the conductor's name 'CONDUCTOR' is in the top left corner. Measure 150 is highlighted with a box around the first measure. The page number '- 20 -' is centered above the staff lines. A large red watermark reading 'Preview Requires Purchase' is diagonally across the page.

CONDUCTOR

ARMANDO'S BIG BAND

158 UNISON - 21 -

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
Gr. (C/G)
VIBES (C/G)
PNO.
BASS DRUMS

155 156 157 158 159 160 161 162

Preview requires purchase

The score consists of 15 staves of musical notation. The instruments listed are: CONDUCTOR, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., Gr. (C/G), VIBES (C/G), PNO., BASS, and DRUMS. The key signature changes throughout the measures, indicated by labels like 'C/G', 'B-flat/E-flat', 'G', 'B-flat/C', and 'C/G'. Measure 158 is specifically labeled 'UNISON' and contains the instruction '- 21 -'. Measures 155 through 162 are numbered at the bottom.

CONDUCTOR

ARMANDO'S BIG BAND

(166) - 22 -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR. (C/D)

OB/Eb

VIBES

PNO.

BASS

DRUMS

163

164

165

166

167

168

169

CONDUCTOR

- 23 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR2.

VIBES

PNO.

BASS

DRUMS

(W/SAXES)

170 171 172 173 174 175 176 177

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CONDUCTOR

ARMANDO'S BIG BAND

-24-

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

(W/SAXES)

(W/SAXES)

SOLO FILL

SOLO FILL

Anell

178

179

180

181

182

183

184

185

CONDUCTOR

(186)

- 25 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

VIBES

PNO.

BASS

DRUMS

Am
Am/G
Am/F#7
Fmaj7
Em9
Eb7
Eb7(9)
C9
B7(9)
Eb11
Eb9

TIME $\frac{2}{4}$

SOLO FILL

WALK

ENS.

Solo FILL

ENS.

186 187 188 189 190 191 192 193 ENS.

CONDUCTOR

- 26 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

VIBES

PNO.

BASS

DRUMS

194

195

196

197

198

199

200

201

Solo Fill

ENG.

Aui

E7(15)

E7(15)

E7(15)

Solo Fill

CONDUCTOR (202)

- 27 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

202

203

204

205

206

207

208

209

CONDUCTOR

ARMANDO'S BIG BAND

-28-

Review Requires Purchase

210 211 212 213 214 215 216

CONDUCTOR

- 29 -

ARMANDO'S BIG BAND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

VIBES

PNO.

BASS

DRUMS

(CRASH CMT.)

Solo Fill

F#115/B

F#115/B

F#115/B

218

219

220

221

222

223

224

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