Star Dust

Music by HOAGY CARMICHAEL
Words by MITCHELL PARISH
Arranged by JOHN DENTON

INSTRUMENTATION

Conductor
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
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute (Optional)
Tuba (Optional)
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

This arrangement is kind of a contemporary take on the Hoagy Carmichael classic. The chart begins with the verse played by unaccompanied brass and the saxes joining them in measure 4. This section of the arrangement should be played legato with a straight-eighth feel. The saxes take over the melody in measure 9 while the rhythm section plays time. A slight ritardando in measure 15 leads to the fermata in measure 16. There should be no break between measures 16 and 17.

The tempo is just slightly faster at measure 17, and the rhythm section should set a nice groove. Note that the dynamics are only mezzo forte. The entire ensemble states the theme beginning at measure 24, and there is a double-time feel throughout. It may be helpful to rehearse the horns in 8/8 to get the proper feel. The saxes have the melody at measure 41 followed by a brief ensemble leading to a tenor solo at measure 60. In this section especially, the rhythm section should feel free to improvise on the written parts.

At measure 76, the saxophone section has a unison solo based on Artie Shaw’s famous clarinet solo from his hit recording of this tune. This solo should be played in a relaxed manner and the dynamics should not exceed forte. The entire band picks up the melody in measure 82, passing it back and forth between the brass and saxophone sections. Finally there is a brief return to the verse, again played with a straight-eighth feel, which brings the chart to a close.

This double-time feel groove offers an opportunity to teach this feel and to explore a few unusual rhythms at the same time. Once the band becomes accustomed to the double-time feel, the rhythmic figures will fall into place readily.

I hope you enjoy this arrangement.

—John Denton