

JAZZ BAND SERIES



Belwin JAZZ

a division of Alfred

BOPLICITY

CLEO HENRY

Arranged by **LES HOOPER**

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 (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)



BOP LICITY

CLEO HENRY
Arranged by LES HOOPER

NOTES TO THE CONDUCTOR

“Boplicity” is right out of the “cool school” of the 1950s. The attitude should be laid-back and relaxed but not dragging. The ensemble should have a sense of a small group because the harmony is often close voicings, which produces a more intimate sound and texture. Blend is critical in this chart. Ask the band to focus their listening on not only each other but also on their section and the entire ensemble. Another critical area is articulation. Because of the intimate texture, no particular voice should stand out; therefore, provide clear direction to your lead players so they may demonstrate to their sections. One rhythm that is often played incorrectly and/or rushed is the quarter-note triplet. Keep the triplets even and relaxed; this goes for the eighth-note triplets as well.

In the 1950s, jazz was more economical because space was considered a good thing rather than a lack of ideas. Often the space allowed the rhythm section to musically poke its head through as a piece of contrast and balance, making the solo more interesting rather than constant and intrusive. Sometimes the one who speaks softly gets more attention.

The solos that are written are typical of this style. Soloists should try to achieve a level of relaxed playing but with coolness; think relaxed but not dragging. I suggest first learning the melody either from the chart itself or from a fake book. After the melody is locked in, the soloist can begin to relax and discover how the written solo fits over the melody and the chord progression. Then he or she can begin to improvise by embellishing the melody and the written solo. Keep in mind that in an improvised solo, it is always valid to simply play the melody.

Another feature of this style is overall volume, which is not overdone. The volume should fall somewhere between a mezzo piano and a mezzo forte. This controlled volume and overall jazz style will provide a valuable education for young people, who have mostly heard loud and driving jazz in the 1990s and 2000s.

—Les Hooper

CONDUCTOR
JEM04024C

BOPLICITY

By CLEO HENRY
Arranged by LES HOOPER

RELAXED, COOL SWING $\text{♩} = 135$

Musical score for BOPLICITY, featuring 14 staves for various instruments. The score is in 4/4 time with a tempo of 135 bpm. The key signature is one sharp (F#). The instruments are: 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, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark 'Preview Use Requires Purchase' is overlaid on the score.

10

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

10 11 12 13 14 15 16 17

CHORDS WRITTEN ON PAGE?

QW7 AM7(9) Bbm7 (7b9) F#m7 QW9 F Bbm7 AM7(9) Bbm7 AM7(9) Abm6 Gbm7(b9) F#m7(b9)

QW: TRP. 4 PLAY

QW: TRP. 4 PLAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25

Chords: Cm9, F7(b9), Bbm7, Bb6, Bbm9, Eb7(b9), Bbm9, Eb7(b9), Eb7, Abm7(b9), Abm9, Gm9, Eb7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

F#m9 Am7 Cm9 C7(b9)

Bb Am7 Gm7 Am7 Bb Bm7(b9) Cm9 Bm7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. *Bm7 Am7#9 Am6 Gm7 Gbm7(b9)*

PNO. *(CHORDS WRITTEN ON PART)*

BASS

DRUMS

54 55 56 57 58 59 40



CONDUCTOR

41 PLAY BACKGROUND 1ST X ONLY
SOLO 1ST TIME F#m7

80PLICITY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

Chord progression: Gm7, F#m7, Gm7, A7(b9), Dm7, Am7, D13(b9), Gm7, D/F#, Em7, F#m7, Gm7, A9sus, Dm7(b9)

Chord progression: Am7, Bm7, Cm7, D7(b9), Gm7, Dm7, G13(b9), Cm7, G/B, Am7, Bm7, Cm7, D9sus, Gm7(b9)

Chord progression: Gm7, Am7, Bbm7, C7(b9), F#m7, Cm7, F13(b9), Bbm7, F/A, Gm7, Am7, Bbm7, C9sus, F#m7(b9)

CONDUCTOR

SOPLICITY

49 E mi9 F#m7 Gmaj7 A13(b9) Dmaj7 A mi7 D7(b9) Gmaj7 F#m7 E mi9 F#m9 E mi9 A9sus Dmaj7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TRP. 1

TRP. 2 A mi9 B mi7 C maj7 D13(b9) G maj7 D mi7 G7(b9) C maj7 B mi7 A mi9 B mi9 A mi9 D9sus G maj7

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. G mi9 A mi7 B maj7 C13(b9) F maj7 C mi7 F7(b9) B maj7 A mi7 G mi9 A mi9 G mi9 C9sus F maj7 D mi7 D mi7

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56



CONDUCTOR

57 Am7 Dsus Dsus9 Gsus9 Gsus9 - 8 - Gm7 C7 Gm9 C7 Fm9 Fm9 Em9 A9sus9 SOPLICITY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. Cm7 Fsus F9sus9 Bbm9 Bbm9 Bbm7 E7 Bbm9 E7 Abm9 Abm9 Gm9 C9sus9

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64



CONDUCTOR (65) EMI9 F#m7 Gm7 A18(D#) Dm7 Am9 D18#m - 9 - Gm7 F#m7 EMI9 F#m7 Gm9 A18#m Dm7(D#) SOPHISTRY
ALTO 1 ALTO 2 TENOR 1 TENOR 2 BARI. TPT. 1 TPT. 2 TPT. 3 TPT. 4 TRN. 1 TRN. 2 TRN. 3 TRN. 4 GTR. PNO. BASS DRUMS

65 66 67 68 69 70 71 72

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

Legal Requisites Purchases

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88 89

COXA

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TSN. 1, TSN. 2, TSN. 3, TSN. 4, QTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only! Legal Use Requires Purchase".

Measures 90, 91, 92, 93, 94, 95, 96 are indicated at the bottom of the page.

Musical score for conductor, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Soprano), brass (Trumpet 1-4, Trombone 1-4), strings (Violin 1-4, Viola, Cello, Double Bass), piano, and drums. The score is marked with a large red watermark: "Preview Only Requires Purchase".

97 98 99 100 101 102

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