

ALTO SAX 1

THE BEST OF DISCOVERY JAZZ

15 Selections For Developing Jazz Ensembles

Contents

Title	Arranger	Page
Mood Indigo	Nowak	3
April In Paris	Sweeney	4
Blues Machine	Sweeney	6
Georgia On My Mind	Sweeney	8
Harlem Nocturne	Blair	10
I Heard It Through The Grapevine	Blair	12
It Don't Mean A Thing (If It Ain't Got That Swing)	Sweeney	14
Mission: Impossible Theme	Sweeney	16
Moten Swing	Sweeney	18
On Broadway	Nowak	20
Rock Around The Clock	Sweeney	22
A String Of Pearls	Berry	24
T.W.A. (Trumpets With Attitude)	Sweeney	26
Tangerine	Blair	28
Tequila	Sweeney	30

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MOOD INDIGO

LTO SAX 1

Words and Music by DUKE ELLINGTON,
IRVING MILLS and ALBANY BIGARD
Arranged by JERRY NOWAK

UNISON PATTERN

MODERATELY SLOW (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}\overset{\sim}{\underset{\sim}{\text{J}}}$)

mf

MODERATELY SLOW (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}\overset{\sim}{\underset{\sim}{\text{J}}}$)

4 SMALL ENS. SOLI

mf f mf

12 SOLI

20 SAX SOLI

f

28 2 4 36 SMALL ENS. SOLI

mf mf

44

49 50 51 52 RIT. 53 54

April In Paris

ALTO SAX 1

UNISON PATTERNS

Words by E.Y. HARBURG
Music by VERNON DUKE
Arranged by MICHAEL SWEENEY

(A) RELAXED SWING (♩ = $\frac{3}{4}$)

RELAXED SWING (♩ = $\frac{3}{4}$)

(5)

(13)

(21)

ALTO SAX 1

(29) *mf* *f* *mp*

Musical staff 29-32. Measure 29 starts with a circled number 29. It features a triplet of eighth notes (F#, G, A) followed by a quarter note (B). Measure 30 has a quarter note (B) and a half note (C). Measure 31 has a quarter rest and a quarter note (C). Measure 32 has a quarter note (C) and a quarter note (D).

(33) *f* *DIM.*

Musical staff 33-36. Measure 33 starts with a circled number 33. It features a triplet of eighth notes (F#, G, A) followed by a quarter note (B). Measure 34 has a quarter note (B) and a half note (C). Measure 35 has a quarter note (C) and a quarter note (D). Measure 36 has a quarter note (D) and a quarter note (E).

(37) *mp*

Musical staff 37-40. Measure 37 starts with a circled number 37. It features a quarter note (F#) and a quarter note (G). Measure 38 has a quarter note (A) and a quarter note (B). Measure 39 has a quarter note (C) and a quarter note (D). Measure 40 has a quarter note (E) and a quarter note (F#).

2

Musical staff 41-44. Measure 41 has a circled number 41. It features a quarter note (F#) and a quarter note (G). Measure 42 has a quarter note (A) and a quarter note (B). Measure 43 has a quarter note (C) and a quarter note (D). Measure 44 has a quarter note (E) and a quarter note (F#).

(45) *mf* *SOLO FOR ANY SAXOPHONE* *CMA7* *Fm11(b5)* *B7* *Emi7*

Musical staff 45-48. Measure 45 starts with a circled number 45. It features a quarter note (F#) and a quarter note (G). Measure 46 has a quarter note (A) and a quarter note (B). Measure 47 has a quarter note (C) and a quarter note (D). Measure 48 has a quarter note (E) and a quarter note (F#).

(49) *f* *A9* *F#7* *B7* *E7* *A7* *D7* *END SOLO SOLO*

Musical staff 49-52. Measure 49 starts with a circled number 49. It features a quarter note (F#) and a quarter note (G). Measure 50 has a quarter note (A) and a quarter note (B). Measure 51 has a quarter note (C) and a quarter note (D). Measure 52 has a quarter note (E) and a quarter note (F#).

(53) *f*

Musical staff 53-56. Measure 53 starts with a circled number 53. It features a quarter note (F#) and a quarter note (G). Measure 54 has a quarter note (A) and a quarter note (B). Measure 55 has a quarter note (C) and a quarter note (D). Measure 56 has a quarter note (E) and a quarter note (F#).

Musical staff 57-60. Measure 57 starts with a circled number 57. It features a quarter note (F#) and a quarter note (G). Measure 58 has a quarter note (A) and a quarter note (B). Measure 59 has a quarter note (C) and a quarter note (D). Measure 60 has a quarter note (E) and a quarter note (F#).

(61) *mp* *mf*

Musical staff 61-64. Measure 61 starts with a circled number 61. It features a quarter note (F#) and a quarter note (G). Measure 62 has a quarter note (A) and a quarter note (B). Measure 63 has a quarter note (C) and a quarter note (D). Measure 64 has a quarter note (E) and a quarter note (F#).

(65) *f* *ff*

Musical staff 65-68. Measure 65 starts with a circled number 65. It features a quarter note (F#) and a quarter note (G). Measure 66 has a quarter note (A) and a quarter note (B). Measure 67 has a quarter note (C) and a quarter note (D). Measure 68 has a quarter note (E) and a quarter note (F#).

(70) *RIT.*

Musical staff 70-74. Measure 70 starts with a circled number 70. It features a quarter note (F#) and a quarter note (G). Measure 71 has a quarter note (A) and a quarter note (B). Measure 72 has a quarter note (C) and a quarter note (D). Measure 73 has a quarter note (E) and a quarter note (F#). Measure 74 has a quarter note (G) and a quarter note (A).

Blues Machine

ALTO SAX 1

UNISON PATTERNS

By MICHAEL SWEENEY (ASCAP)

(A) MEDIUM SWING (♩ = ♪)

Musical staff for pattern A, medium swing, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *p* (piano).

(B) - BLUES SCALE

Musical staff for pattern B, blues scale, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *mf* (mezzo-forte).

MEDIUM SWING 4 (♩ = ♪)

Musical staff for pattern C, medium swing, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *f* (forte).

(7) PLAY 2ND TIME + ON D.S.

Musical staff for pattern D, play 2nd time + on D.S., measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *mf* (mezzo-forte).

Musical staff for pattern E, measures 5-8. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *mf* (mezzo-forte).

PLAY BOTH TIMES

TO CODA ♩ 1. 2. 2.

Musical staff for pattern F, play both times, measures 9-14. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *mf* (mezzo-forte).

(21)

Musical staff for pattern G, play both times, measures 15-19. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *f* (forte).

Musical staff for pattern H, play both times, measures 20-24. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *f* (forte).

Musical staff for pattern I, play both times, measures 25-29. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter notes and eighth notes, with a dynamic marking of *f* (forte).

33 BACKGROUND ON CUE

33 BACKGROUND ON CUE

mp

34 35 36

37 38 39 40

41 42 43 44

OPTIONAL REPEAT

45

45

mf SOLO-AS WRITTEN OR AD LIB

G7

46 47 48

49 50 51 52

A9 *f* *G9* *F#m7* *G7* (*Em7 A+*) END SOLO

53 54 55 56

57

57

p

58 59 60

61 62 63 64

CRESC. *f*

65 66 67 68

D.S. AL CODA

CODA

CODA

69 70 71 72

f *ff*

73 74 75 76

GEORGIA ON MY MIND

ALTO SAX 1

Words by **STUART GORREI**
Music by **HOAGY CARMICHAEL**
Arranged by **MICHAEL SWEENE**

UNISON PATTERN

BLUESY (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}\overset{\sim}{\underset{\sim}{\text{J}}}\overset{\sim}{\underset{\sim}{\text{J}}}$)

BALLAD (EVEN 8THS)

4 BLUESY SWING (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}\overset{\sim}{\underset{\sim}{\text{J}}}$)

12

20

28

ALTO SAX 1

Musical staff 1: Measures 30-34. Dynamics: *mf* (30), *f* (32).

36 SOLO OR SOLI
C MA7

Musical staff 2: Measures 35-38. Chords: C MA7, B MI7 (b5), E7, A MI7. Dynamics: *mf*.

Musical staff 3: Measures 39-42. Chords: D/F#, F MI6, C MA7, A9, D MI7, G7, C MA7.

44

Musical staff 4: Measures 43-46. Chords: D MI7, G+7. Dynamics: *mp*. (END SOLO)

Musical staff 5: Measures 47-50.

52

Musical staff 6: Measures 51-54. Dynamics: *mf*.

60

Musical staff 7: Measures 55-60. Includes a triplet of eighth notes. Dynamics: *f*.

Musical staff 8: Measures 61-64. Includes a triplet of eighth notes.

Musical staff 9: Measures 65-68.

Musical staff 10: Measures 69-72. Dynamics: *fp* (69), *mf* (70), *f* (72).

Harlem Nocturne

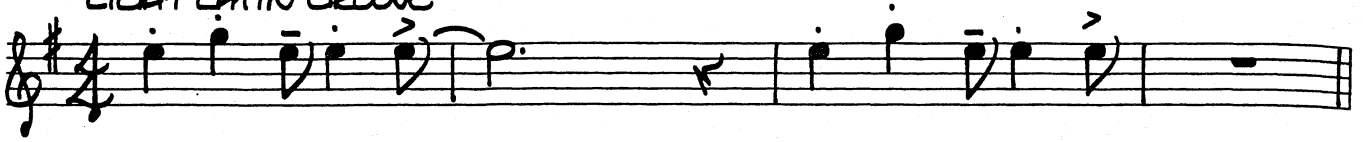
ALTO SAX 1

Music by EARLE HAGEN

Arranged by PETER BLAIR

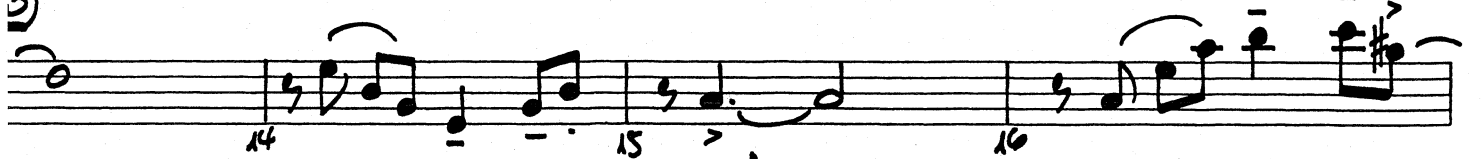
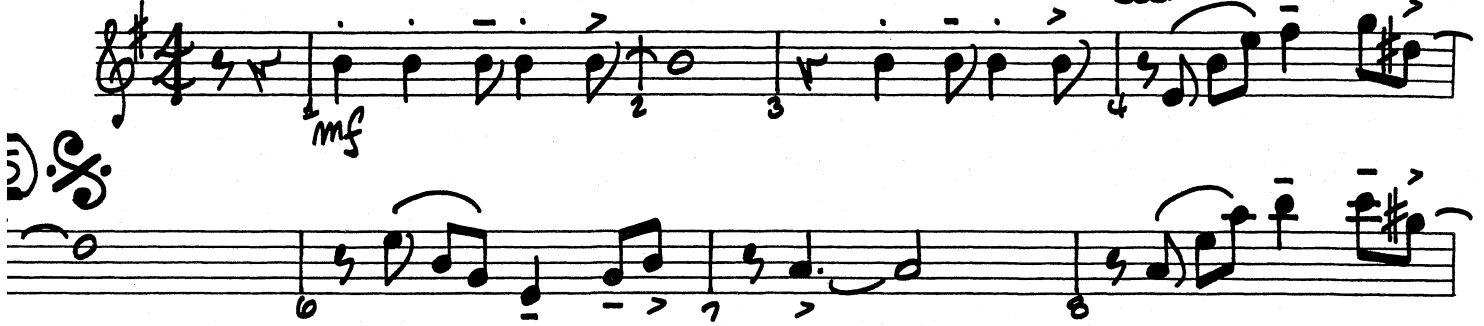
UNIFIED PATTERN

LIGHT LATIN GROOVE

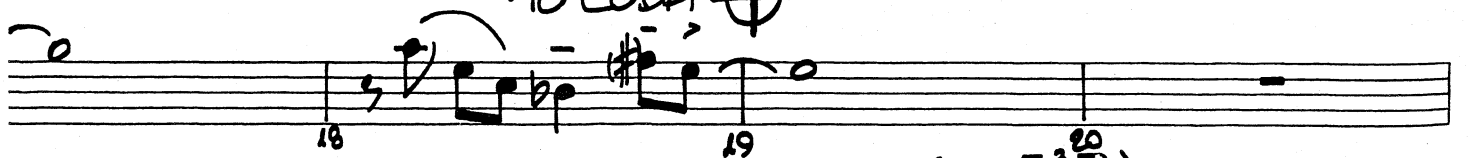


LIGHT LATIN GROOVE

Solo



TO CODA ⊕



(23) SWING (♩ = 3/4)



ALTO SAX 1

Musical staff 1: Measures 26-30. Includes notes with accents and slurs, and a *mf* dynamic marking.

Musical staff 2: Measures 30-32. Includes a circled rehearsal mark (31) and a *f* dynamic marking.

Musical staff 3: Measures 34-36. Includes notes with accents and slurs, and a *mf* dynamic marking.

Musical staff 4: Measures 38-40. Includes notes with accents and slurs, and a *mf* dynamic marking.

Musical staff 5: Measures 42-44. Includes notes with accents and slurs, and a *f* dynamic marking.

Musical staff 6: Measures 46-48. Includes notes with accents and slurs, and a *f* dynamic marking.

Musical staff 7: Measures 50-52. Includes notes with accents and slurs, and a *f* dynamic marking.

Musical staff 8: Measures 54-56. Includes notes with accents and slurs, and a *f* dynamic marking.

Musical staff 9: Measures 58-60. Includes notes with accents and slurs, and a *mf* dynamic marking.

Musical staff 10: Measures 61-64. Includes notes with accents and slurs, and a *f* dynamic marking.

LATIN (EVEN EIGHTHS)

SOLO - 1ST TIME ONLY

LATIN (EVEN EIGHTHS)

D.S. al CODA

CODA

I Heard It Through The Grapevine

ALTO SAX 1

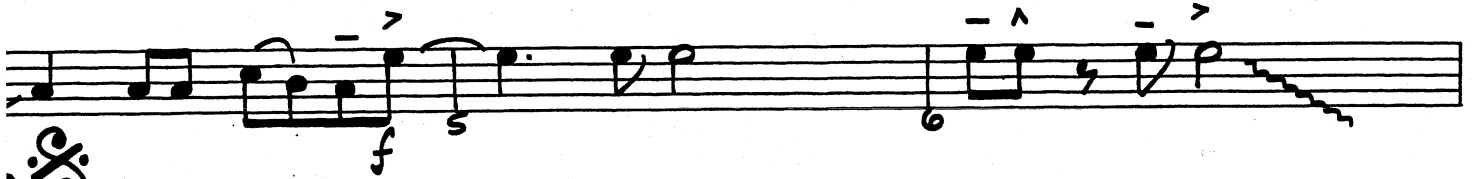
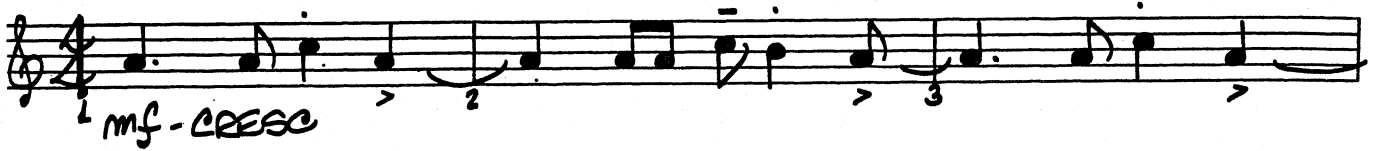
Words and Music by
NORMAN J. WHITFIELD and BARRETT STRONG

Arranged by PETER BLAIR

UNISON PATTERN
MOTOWN ROCK



MOTOWN ROCK



ALTO SAX 1

Musical staff 1: Measures 24-26. Includes slurs, accents, and dynamic markings.

Musical staff 2: Measures 27-29. Includes slurs, accents, and dynamic markings.

Musical staff 3: Measures 30-32. Includes slurs, accents, and dynamic markings. Ends with a Coda symbol.

TO CODA

3) SOLO - AS WRITTEN OR AD LIB.

Musical staff 4: Measures 33-36. Includes slurs, accents, and dynamic markings. Chords: Am7, D9.

Musical staff 5: Measures 37-40. Includes slurs, accents, and dynamic markings. Chords: Am7, D9.

Musical staff 6: Measures 41-44. Includes slurs, accents, and dynamic markings. Chords: Am7, D9.

Musical staff 7: Measures 45-48. Includes slurs, accents, and dynamic markings. Chords: M7, D9. Ends with "END SOLO".

Musical staff 8: Measures 49-50. Includes a Coda symbol and a double bar line. Chord: D9.

D.S. AL CODA

Musical staff 9: Measures 51-59. Includes slurs, accents, and dynamic markings. Starts with a Coda symbol.

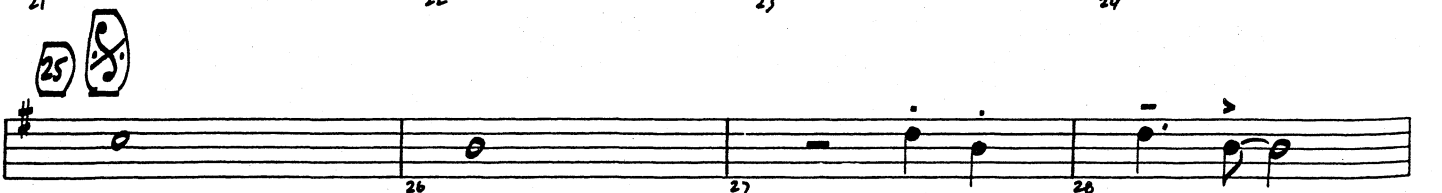
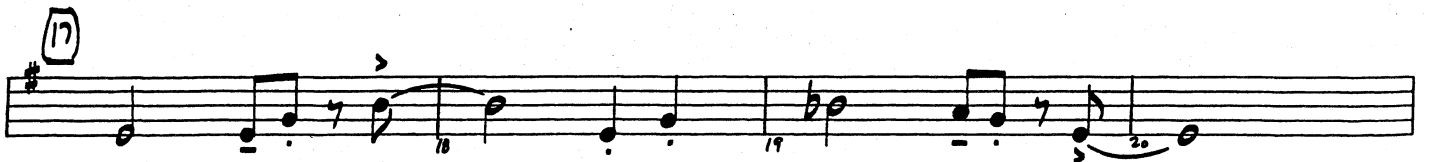
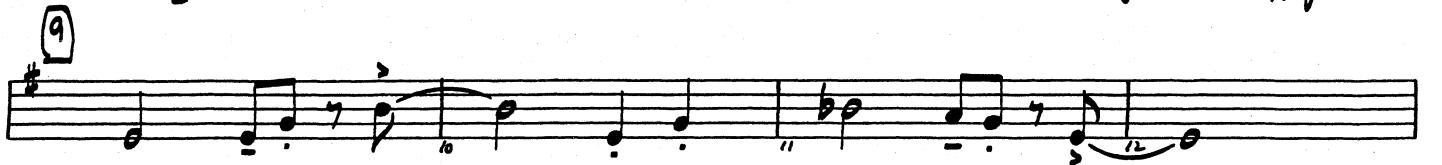
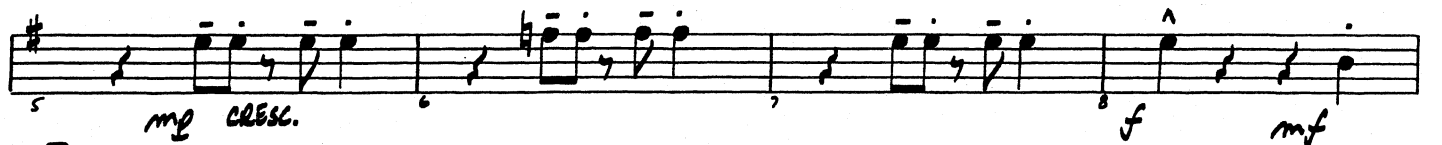
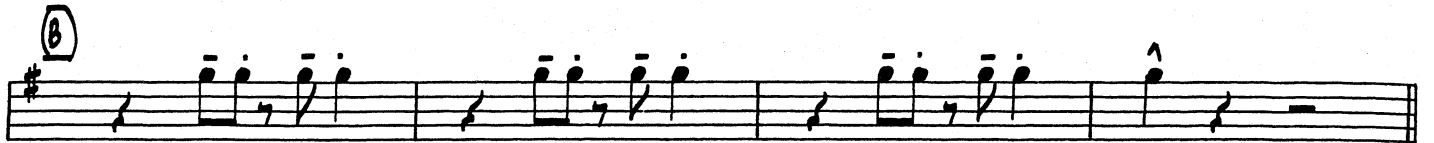
It Don't Mean A Thing (If It Ain't Got That Swing)

ALTO SAX 1

Words and Music by
DUKE ELLINGTON and IRVING MILLS
Arranged by MICHAEL SWEENEY

UNISON PATTERNS

(A) MEDIUM SWING (♩ = )



29 30 31 32 *f*

33 34 35 36

37 38 39 40 41-44 TO CODA $\text{\textcircled{C}}$ 4

45 46 47 48 *mf* 2

49-50 51 52 2

53 SOLO OR SOLI *mf* Dmi⁷ G⁷ C 54 55 56

57 58 59 60 END SOLO Emi⁷ A⁷ D⁷

61 62 63 64 *f*

65 66 67 68 *mf* D.S. AL CODA

69 CODA 70 71 72 *mf-mf*

73 74 75 76 *f* 1. 2.

Mission: Impossible Theme

ALTO SAX 1

By LALO SCHIFRIN

Arranged by MICHAEL SWEENEY

UNISON PATTERNS

A DRIVING! **B**

Musical staff 1: Unison pattern A (measures 1-4) and B (measures 5-8). The key signature is one sharp (F#). The time signature is 5/4. Pattern A is marked 'DRIVING!' and features eighth notes with accents. Pattern B features quarter notes with accents.

DRIVING! **5**

Musical staff 2: Unison pattern 5 (measures 5-8). The key signature is one sharp (F#). The time signature is 4/4. The pattern starts with a whole note followed by quarter notes. Measure 5 is marked 'mf'.

2

Musical staff 3: Unison pattern 2 (measures 9-14). The key signature is one sharp (F#). The time signature is 4/4. The pattern consists of quarter notes.

15

Musical staff 4: Unison pattern 15 (measures 15-20). The key signature is one sharp (F#). The time signature is 4/4. The pattern consists of quarter notes.

To CODA

Musical staff 5: Unison pattern (measures 21-25). The key signature is one sharp (F#). The time signature is 4/4. The pattern consists of quarter notes with accents. Measure 22 is marked 'f'.

26

Musical staff 6: Unison pattern 26 (measures 26-34). The key signature is one sharp (F#). The time signature is 4/4. The pattern consists of quarter notes. Measure 30 is marked 'mp'. Measure 34 is marked 'mf'.

1. 2. 39

Musical staff 7: Unison pattern 39 (measures 35-41). The key signature is one sharp (F#). The time signature is 4/4. The pattern consists of quarter notes. Measure 39 is marked 'f'.

Musical staff 8: Unison pattern (measures 42-46). The key signature is one sharp (F#). The time signature is 4/4. The pattern consists of quarter notes.

D.S. AL CODA **4**

Musical staff 9: D.S. AL CODA (measures 47-48). The key signature is one sharp (F#). The time signature is 4/4. The pattern consists of quarter notes.

CODA

Musical staff 10: CODA (measure 52). The key signature is one sharp (F#). The time signature is 4/4. The pattern consists of quarter notes. Measure 52 is marked 'ff'.

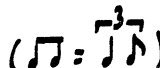
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Moten Swing

ALTO SAX 1

UNISON PATTERNS

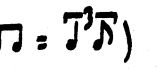
By **BUSTER MOTEN**
and **BENNIE MOTEN**
Arranged by **MICHAEL SWEENEY**

(A) MEDIUM SWING (♩ = )



(B)

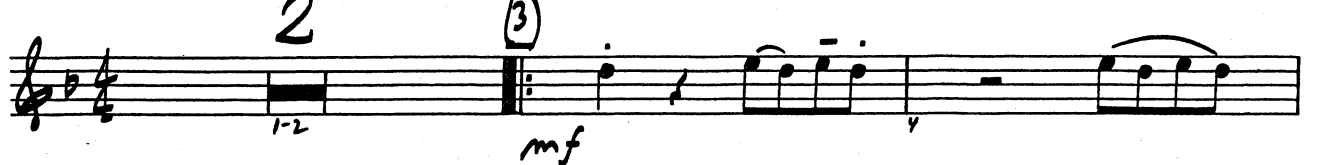


MEDIUM SWING (♩ = )

2


(3)

mf




1.

2.



(13)

2

3

mf

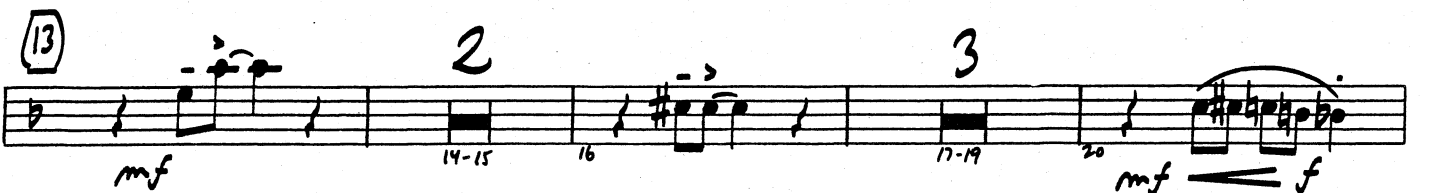
14-15

16

17-19

20

mf *f*



(21)



SOLD OR SOLI



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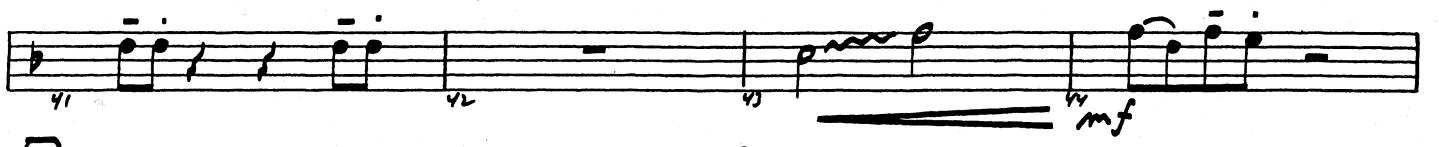
(29) F^b Gm^7



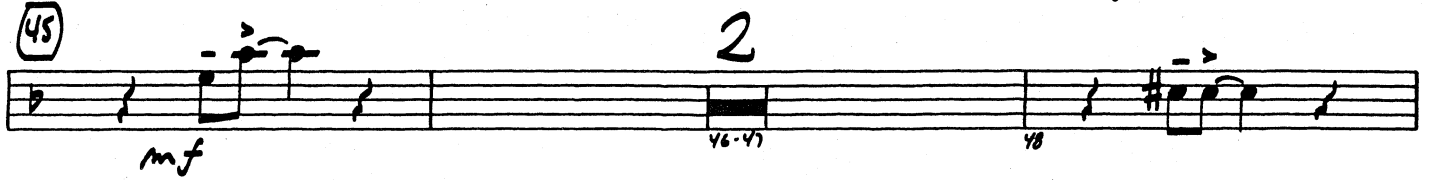
G^9 Gm^7/C F^b D^7 Gm^7 C^7 **END SOLO**



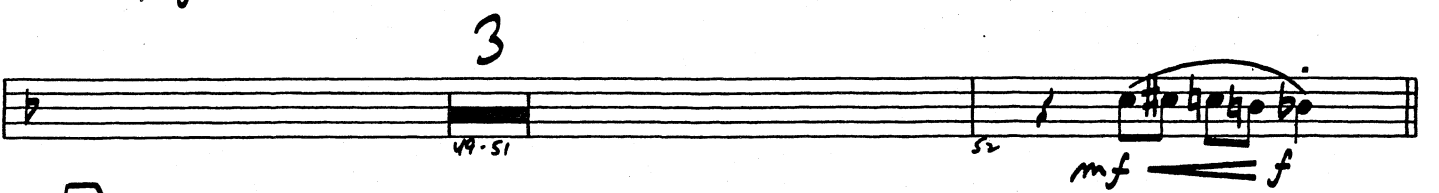
(37)



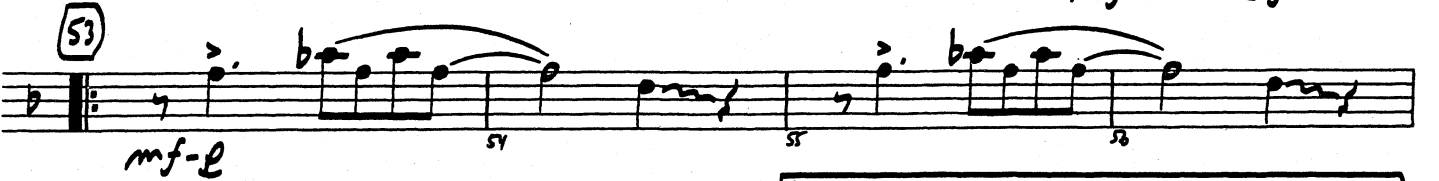
(45) **2**



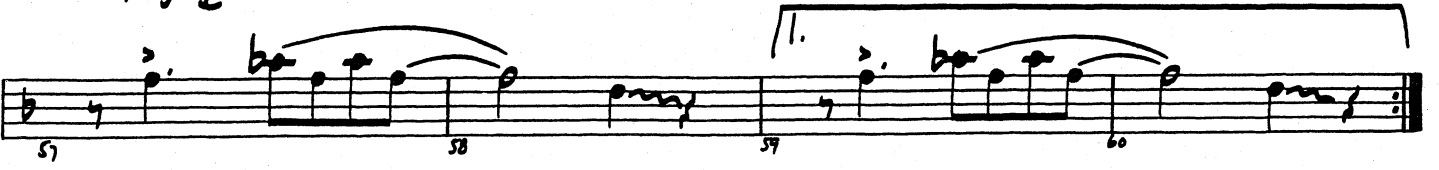
3



(53) $mf-l$



1.



2.

(63) ff



On Broadway

ALTO SAX 1

Words and Music by BARRY MANN, CYNTHIA WEIL, MIKE STOLLER and JERRY LEIBER

Arranged by JERRY NOWAK

UNISON PATTERNS
MODERATE ROCK

ALTO SAX 1

30 1. SAX *f* 31 32 33

34 *ALX* *mf* 35 36 37 *mf*

38 39 40 41 42 43

44 45 46 *f* 47 48

49 50 *mf* 51 52 53 *f*

54 *mf* 55 56 57

58 59 60 61

62 SOLI *f* 63 64 65 66

67 SOLI *mf* 68 69 70 71 *DM.*

72 73 74 *f* 75

Rock Around The Clock

LTO SAX 1

Words and Music by
MAX C. FREEDMAN and JIMMY DeKNIGHT
Arranged by MICHAEL SWEENEY

UNISON PATTERNS

(A) (Musical notation: quarter note, eighth note beamed with quarter note)

mf

MODERATE
ROCK + ROLL

(B) (Musical notation: quarter note, eighth note beamed with quarter note)

f

mf

TO CODA

f

21

Musical notation for measures 21-32. The notation is on a single staff with a treble clef. It features eighth and quarter notes, some with accents and slurs. Measure 21 starts with a circled '21'. Measure 32 ends with a double bar line.

33

2

Musical notation for measures 33-45. The notation is on a single staff with a treble clef. It features quarter notes, some with accents and slurs. Measure 33 starts with a circled '33'. Measure 34 has a '2' above it. Measure 35 has a 'mf' dynamic marking. Measure 36 has a 'mp' dynamic marking. Measure 37 has a 'mf' dynamic marking. Measure 45 ends with a double bar line. A box containing 'D.S. AL CODA' is positioned above measure 45.

D.S. AL CODA

mp CODA

46

Musical notation for measures 46-54. The notation is on a single staff with a treble clef. It features eighth and quarter notes, some with accents and slurs. Measure 46 starts with a circled '46'. Measure 47 has a 'f' dynamic marking. Measure 48 has a 'SIM.' dynamic marking. Measure 54 ends with a double bar line.

A String Of Pearls

ALTO SAX 1

UNISON PATTERNS

Music by JERRY GRAY
 Arranged by JOHN BERRY

(A) SWING (♩ = $\frac{3}{4}$)

(B)

SWING (♩ = $\frac{3}{4}$)

(S)

(13)

(21)

(29) *f* *SOLI* 30 31 32

SOLI 33 34 35 36

37 38 39-40

(41) *mf* 42 43 44

45 46 47 48

(49) 50 51 52

53 54 55 56

(57) *f* 58 59 60

61 62 63 64

65 66 67

68 69 70

T.W.A.

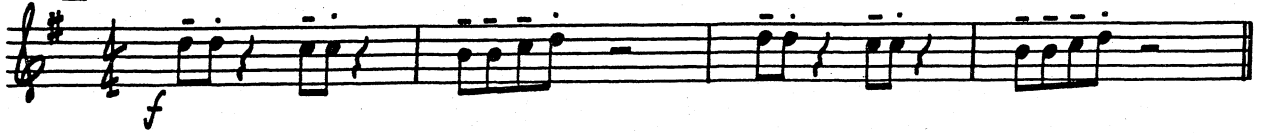
(Trumpets With Attitude)

ALTO SAX 1

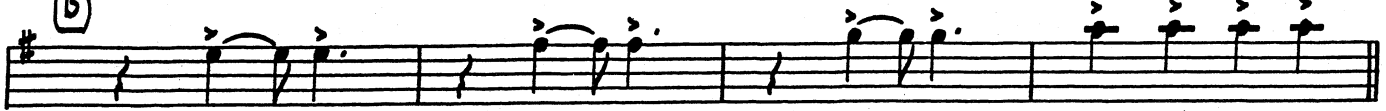
By MICHAEL SWEENEY

UNISON PATTERNS

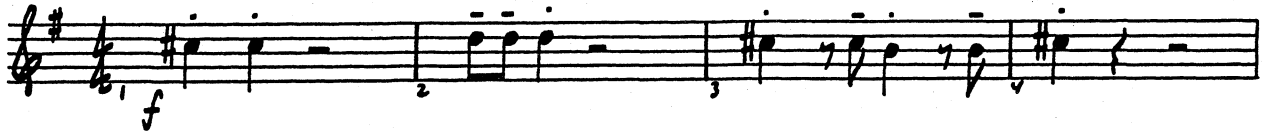
(A) MODERATE ROCK



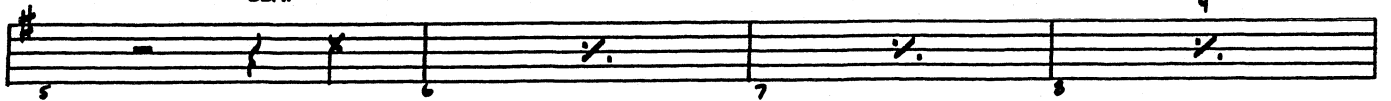
(B)



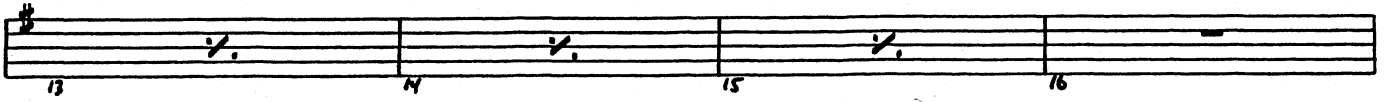
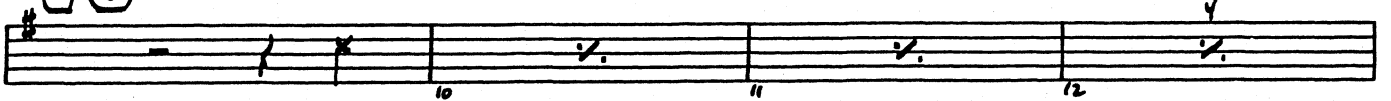
MODERATE ROCK



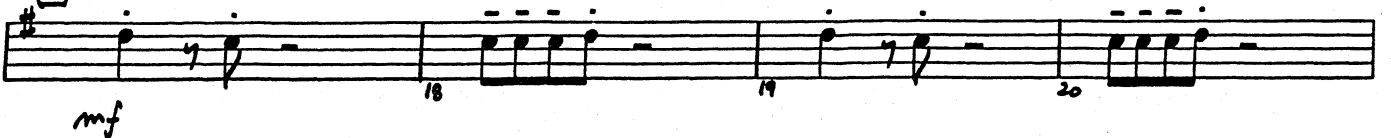
CLAP



(9)



(17) PLAY



ALTO SAX 1

25

33

OPTIONAL CLAP

41

PLAY

47

CLAP

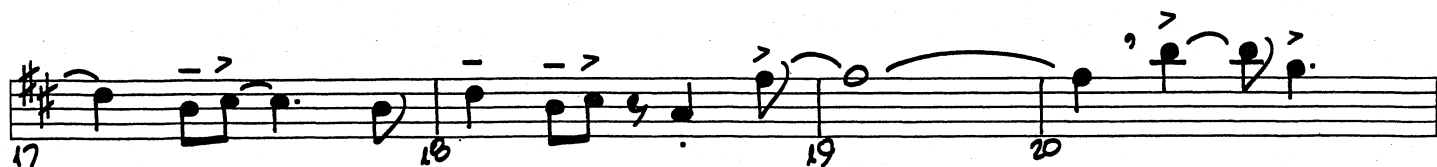
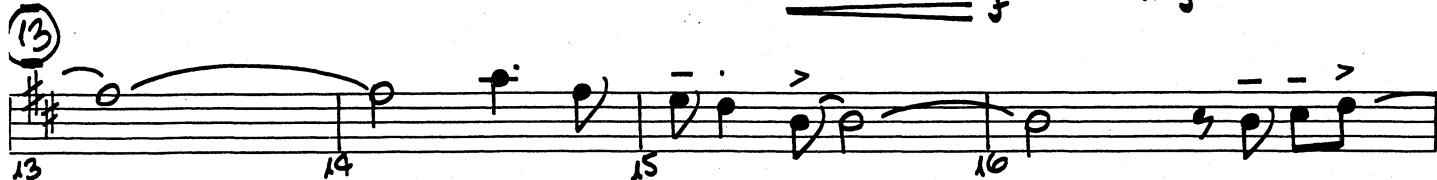
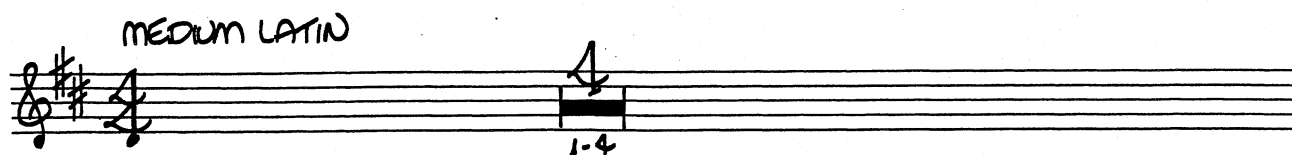
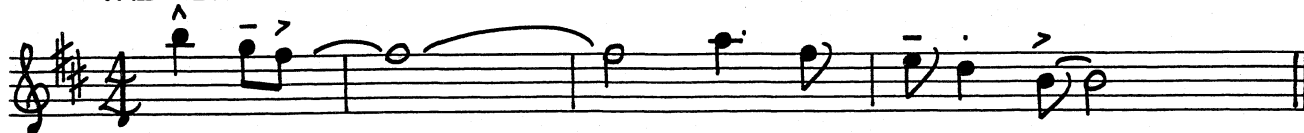
CODA

Tangerine

ALTO SAX 1

Words by JOHNNY MERCER
 Music by VICTOR SCHERTZINGER
 Arranged by PETER BLAIR

WILSON PATTERNS
 MEDIUM LATIN



29 

29 30 31 32

33 34 35 36

37 SOLO W/ TR.

37 39 40

TO CODA

41 42 43 44 **f**

45 **f**

45 46-48

49 **mf**

49 50 51 52


53 54 55 56 **f**

57 (SOLO 2ND TIME) (OPT. OPEN)

57 58 59 60 61

A13 (EM17) A13 (EM17 LAST TIME) END SOLO D.S. AL CODA

62 63 64 65 66

 CODA

67 68

69 70 71 72

Tequila

ALTO SAX 1

UNISON PATTERNS

By **CHUCK RIO**
Arranged by **MICHAEL SWEENEY**

(A) LATIN ROCK

Musical staff for section A, measures 1-8. It features a melodic line in G major with a 'mf' dynamic marking.

(B) (G MIXOLYDIAN)

Musical staff for section B, measures 9-16. It features a melodic line in G Mixolydian mode.

LATIN ROCK

7

Musical staff for section A, measures 17-24. It features a melodic line in G major with a 'mf' dynamic marking and a handwritten '7' above the staff.

(9) (S)

Musical staff for section A, measures 25-32. It features a melodic line in G major with measure numbers 10, 11, and 12.

Musical staff for section A, measures 33-40. It features a melodic line in G major with measure numbers 13, 14, 15, and 16.

(17)

Musical staff for section A, measures 41-48. It features a melodic line in G major with measure numbers 17, 19, and 20.

Musical staff for section A, measures 49-56. It features a melodic line in G major with measure numbers 21, 22, 23, and 24, and a 'f' dynamic marking.

(25)

Musical staff for section A, measures 57-64. It features a melodic line in G major with measure numbers 25, 26, 27, and 28, and 'fp' and 'f' dynamic markings.

29 *ff* 30 *f* 31 32

34 35 36

37 38 39 40

TO CODA

41 OPT. SOLO (G MIXOLYDIAN) 42 43 *mf* 44 *f*

45 46 47 48

END SOLO

49 4 49-52 53 *mf*

54 55 56 57

1. 2. *f*

58 59 *ff* 60 *f* 61 *ff* 62 *f*

63 64 65

D.S. AL CODA *mf*

66-71 6 72 *ff*

CODA