

Extra Conductor Score: 032-4658-01 – \$8.00

Barnhouse Jazz Ensemble

Style: Shuffle • Grade Level: 3

WELCOME TO THE MAJORS

Rob Vuono, Jr.

Barnhouse

AWA Festival Series



C.L. BARNHOUSE COMPANY®

Music Publishers • Oskaloosa, IA. 52577

www.barnhouse.com

WELCOME TO THE MAJORS

Rob Vuono, Jr.

Instrumentation

1st Alto Sax
2nd Alto Sax
1st Tenor Sax
2nd Tenor Sax
Bari Sax

1st Trumpet
2nd Trumpet
3rd Trumpet
4th Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone

Guitar
Piano
Bass
Drums

Program Notes

You've worked hard; hours upon hours of practice, study, and dedication. Now you've made it. **Welcome to the Majors!**

All of the sections of the team (trumpets, trombones, saxophones, and rhythm) get a chance to step up to the plate and take a swing. A few featured players have solo honors midway through the piece. All sections get together for a rollicking shout chorus during the final innings of the chart. Make sure to listen closely as the saxes play a brief quote of "Take Me Out to the Ballgame" at the bottom of the ninth.

Recording Available: www.barnhouse.com

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

Rehearsal Suggestions

Welcome to the Majors is a fun piece that features a lively melody set atop a 12-bar blues frame with a light shuffle beat, and features the entire jazz ensemble as well as each of the sections. The tempo sits well between 132 and 144 BPM; too fast or too slow will ruin the feel altogether.

First at bat is the rhythm section, and it is important to play what is on the page as these phrases are used throughout the piece. Contrasts between soft and loud are important to this piece, so please pay close attention to all dynamic markings (for example, the upbeat of 3 in bar 8).

The melody is presented three ways, starting at bar 13: trumpets (with piano fills); saxes (with brass and piano fills); brass (with sax fills).

Please make sure all of the ensembles are played decisively and crisp, with careful attention paid to all inflections and articulations. For example:

- "Drops" are marked either "quick" (m. 25 and 29) or "long" (bar 128), and are more effective if played that way.
- Saxes should play their figures in m. 37; 41; 85; 89; 97; 101; and 123 with precision and a very full sound (it may be played louder than marked, but definitely not softer). The Saxes should also "dig in" as much as possible during their soli at m. 51-52.
- Trombones should play m. 54-56 with as much inflection as possible, especially the scooped and dropped chord on the upbeat of 3 in bar 56; this will make the transition to the solo section much more effective, so make sure the trombones really play out here.

The solo section is written for tenor sax, but additional solos may be added between m. 61 through 72; just play the backgrounds the second time through each solo, or the last time if you want to have the soloist play for more than 2 choruses. Make sure there is an overall decrescendo the last time through m. 71 and 72 before proceeding to bar 73.

The trombones step up to the plate (after the solo section) with a soli, so make sure to bring this out. This will lead beautifully to the shout chorus that begins at bar 85. We reach the summit of the chart at bar 97 and hit the apex at bar 104.

Bar 113-118 is a tag that develops the melodic fragments of the piece before the final inning of this chart; the Saxes briefly quote "Take Me Out to the Ballgame" at bar 125. Make as much as possible of the final long drop at the end of the piece.

Keep the rhythm propulsive but light, and the ensembles confident and crisp and you will have the ingredients of a winning game!

About the Composer



Composer and arranger **Rob Vuono, Jr.** is currently staff composer/arranger for the United States Navy Band in Washington, DC. Rob received his formal training at both the Manhattan School of Music and Mannes College of Music, studying classical composition and orchestration with Dr. Leo Edwards, Giampaolo Bracali, and David Loeb. Additionally, Rob studied arranging with Johnny Carisi, Jo Boyer, and Gil Evans. Rob has freelanced as a writer and performer in the New York area, and has been active as a jazz studies instructor for the International Art of Jazz program and director of the Stony Brook Jazz Ensemble at SUNY, Stony Brook, New York.

In 1986, Rob was hired as a writer and performer for the U.S. Navy Band, traveling throughout Europe, North Africa, and the Middle East for a two and a half year period before returning to the United States and securing positions as staff arranger for the U.S. Naval Academy Band, and arranging instructor at the Armed Forces School of Music in Norfolk, VA. Rob writes for a wide variety of ensembles (wind and jazz ensemble, orchestra, choral, and chamber groups), and has written for a diverse group of performers that include the rock group Phish, Larry Gatlin, Ce Ce Winans, and the Bluebonnet Brass. An accomplished trumpet and piano instrumentalist, Rob is currently active as a writer, performer, and bandleader, releasing recordings of his work by his own big band.

Rob Vuono, Jr.

WELCOME TO THE MAJORS

CONDUCTOR SCORE

032-4658-00

COMPOSED AND ARRANGED BY

ROB VUONO, JR. (ASCAP)

MEDIUM LITE SHUFFLE $\text{♩} = 192$

The score is for a conductor and a jazz ensemble. It includes parts for:

- 1st Alto Sax
- 2nd Alto Sax
- 1st Tenor Sax
- 2nd Tenor Sax
- Baritone Sax
- 1st Trumpet
- 2nd Trumpet
- 3rd Trumpet
- 4th Trumpet
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- 4th Trombone
- Guitar (Solo, Long Drum)
- Piano (Solo, 3rd)
- Bass (Pizz.)
- Drum Set (Closed Hi Hat)

The score is in 4/4 time with a tempo of 192. It features a key signature of one sharp (F#). The guitar and piano parts have solo sections starting at measure 16. The drum set part features a closed hi-hat pattern. The score is marked with measure numbers 1 through 8.

© 2018 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA

International Copyright Secured. All Rights reserved. Printed in U. S. A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

1st A. SX.

2ND A. SX.

1st T. SX.

2ND T. SX.

B. SX.

1st TRP.

2ND TRP.

3RD TRP.

4TH TRP.

1st TEN.

2ND TEN.

3RD TEN.

4TH TEN.

DR.

PNO.

CLAR.

D. S.

Not for reference only. Valid for performance.

1st A. SX.
 2ND A. SX.
 1st T. SX.
 2ND T. SX.
 B. SX.
 1st TRP.
 2ND TRP.
 3RD TRP.
 4TH TRP.
 1st TEN.
 2ND TEN.
 3RD TEN.
 4TH TEN.
 Gtr.
 Pno.
 Bass
 D. S.

17

18

19

20

5

21

22

23

24

1st A. SX. *SOLI*

2ND A. SX. *SOLI*

1st T. SX. *SOLI*

2ND T. SX. *SOLI*

3. SX. *SOLI*

1st TRP. *(BUICK DEEP)*

2ND TRP. *(BUICK DEEP)*

3rd TRP. *(BUICK DEEP)*

4th TRP. *(BUICK DEEP)*

1st TEN. *(BUICK DEEP)*

2ND TEN. *(BUICK DEEP)*

3rd TEN. *(BUICK DEEP)*

4th TEN. *(BUICK DEEP)*

QTR. *SOLO* *(LINA DEEP)*

PNO. *SOLO*

BASS. *(BASS)*

D. S. *(DRUM)*

25 26 27 28 29 30 31 32

Not valid for reference only. Performance.

1st A. SX. *ENS.*

2ND A. SX. *ENS.*

1st T. SX. *ENS.*

2ND T. SX. *ENS.*

S. SX. *ENS.*

1st TR. *mfz*

2ND TR. *mfz*

3RD TR. *mfz*

4TH TR. *mfz*

1st TEN. *mfz*

2ND TEN. *mfz*

3RD TEN. *mfz*

4TH TEN. *mfz*

GTR. *mfz*

PN. *mfz*

BASS

D. S. *mfz*

(BEANS) *mfz*

(LIVE FILL) *mfz*

1st A. SX.
2nd A. SX.
1st T. SX.
2nd T. SX.
B. SX.
1st TP.
2nd TP.
3rd TP.
4th TP.
1st TN.
2nd TN.
3rd TN.
4th TN.
Gtr.
PNO.
BASS.
D. S.

41 42 43 44 45 46 47 48

8

1st A. SX. *SOLO*

2nd A. SX. *SOLO*

1st T. SX. *SOLO*

2nd T. SX. *SOLO*

S. SX. *SOLO*

1st TRP.

2nd TRP.

3rd TRP.

4th TRP.

1st TBN.

2nd TBN.

3rd TBN.

4th TBN.

TRB.

PNO.

BASS.

D. S.

61 (BACKGROUNDS ON CLUE)
(OPT. REPEAT FOR ADDITIONAL SOLOS)

1st A. SX.

2ND A. SX.

1st T. SX. Dmin7 A^b16 G16 C16 B^b16 A7(b9) A^b16 G16

2ND T. SX.

B. SX.

1st TRP. (BUNCH DRUM)

2ND TRP. (BUNCH DRUM)

3RD TRP. (BUNCH DRUM)

4TH TRP. (BUNCH DRUM)

1st TEN. (BUNCH DRUM)

2ND TEN. (BUNCH DRUM)

3RD TEN. (BUNCH DRUM)

4TH TEN. (BUNCH DRUM)

GR. Cmin7 A^b16 F16 B^b16 A^b16 G7(b9) A^b16 F16 B^b9 E^b9 B^b9 B^b16

PNO. Cmin7 A^b16 F16 B^b16 A^b16 G7(b9) A^b16 F16 B^b9 E^b9 B^b9 B^b16

DRUMS (LIVE FILL) (BAND HITS ON REPEAT ONLY) (FEGS)

1st A. SX.

2ND A. SX.

1st T. SX.

2ND T. SX.

B. SX.

1st TRP.

2ND TRP.

3RD TRP.

4TH TRP.

1st TBN.

2ND TBN.

3RD TBN.

4TH TBN.

GR.

PN.

DR.

65 66 67 68 69 70 71 72

Chord symbols: F⁹, E_{min}7(b9), A⁷(b9), D_{min}⁹, A^b11, G¹¹, C¹¹, B^b11, A⁷(b9), A^b11, F#m7/b9

Annotations: (QUICK DEEP), (LAST X ONLY IF USING REPEAT), (BAND HITS ON REPEAT ONLY), (Toss), (LIVE FILL)

Not Valid for Performance

1st A. SX. *me*

2ND A. SX. *me*

1st T. SX.

2ND T. SX. *me*

B. SX.

1st TRP.

2ND TRP.

3RD TRP.

4TH TRP.

1st TEN. *SOLI*

2ND TEN. *SOLI*

3RD TEN. *SOLI*

4TH TEN. *SOLI*

GTR.

PNO. *me*

BASS. *me*

D. S. *(Tess)* *(CLOSED HI HAT)* *(LIVE FILL)* *(Tess)*

73 74 75 76 77 78 79 80

Not valid for performance.

1st A. SX.
2nd A. SX.
1st T. SX.
2nd T. SX.
S. SX.
1st TRP.
2nd TRP.
3rd TRP.
4th TRP.
1st TEN.
2nd TEN.
3rd TEN.
4th TEN.
GTR.
PNO.
BASS.
D. S.

Chord progression for GTR and PNO:
Ab16, G7(b9 b5), Eb9/F, Eb7(b9), Eb7(b9) Ab16, F#16

Drum notation includes (92), (94), (96), (FILL), and (Get It Up).

1st A. SX.

2ND A. SX.

1st T. SX.

2ND T. SX.

B. SX.

1st TRP.

2ND TRP.

3RD TRP.

4TH TRP.

1st TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GR.

PNO.

BASS

D. S.

97 98 99 100 15 101 102 103 104

For reference only. Not valid for performance.

1st A. Sx. **SOLI**

2nd A. Sx. **SOLI**

1st T. Sx. **SOLI**

2nd T. Sx. **SOLI**

3. Sx. **SOLI**

1st Tpt. **(BUCK DEER)**

2nd Tpt. **(BUCK DEER)**

3rd Tpt. **(BUCK DEER)**

4th Tpt. **(BUCK DEER)**

1st Tbn. **(BUCK DEER)**

2nd Tbn. **(BUCK DEER)**

3rd Tbn. **(BUCK DEER)**

4th Tbn. **(BUCK DEER)**

GRE. **C#11b9 Eb11b9**

PNO. **C#11b9 Eb11b9 Dm11(b9) Ab11b9 A7(b9) Db11b9 Ab11b9 C#11b9 F#11b9**

BASS

D. S. **(92) (92) (92) (92) (92) (LITE FILL) (CLOSED HI HAT) (92)**

