

YOUNG JAZZ ENSEMBLE



Belwin JAZZ

a division of Alfred

NUTCRACKER ROCK

TCHAIKOWSKY

Arranged by MIKE SMUKAL

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
(Optional)
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet (Optional)

1st Trombone

2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles
1st Trombone)
1st Baritone T.C. (Doubles
1st Trombone)
2nd Baritone T.C. (Doubles
2nd Trombone)



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NOTES TO THE CONDUCTOR

This contemporary arrangement of the classic Tchaikowsky composition should maintain a solid rhythmic drive. The rhythm section should keep a constant, steady pulse within the dynamic markings and always be sensitive to the blend of the rhythm section and the winds. The rock feel dictates that eighth notes be played even, not in a swing style.

Care should be taken that the written dynamics are noticeable to the listener—exaggerate the dynamics! Students may think that they played soft and loud but remind them that the listener in the 30th row of the auditorium should be able to hear dynamics. I like to remind my students that the music is what we hear, and not what we do. Ensure that the decrescendo in measures 39-40 is played soft enough so that the melody in measure 41 (trumpet and alto) can be played at a comfortable volume. The tied notes in measures 7-8 (saxophones) should be shaped so that they begin loud but then play at a background dynamic so that the brass fanfare can be heard.

There are several different types of articulations used in this arrangement. Students should understand that the articulations might be compared to indicating the way that the notes are pronounced. Precision and accuracy are important so that the listener can clearly understand the music. In general, the beginning and the ending

of each note should be exactly the same in every part. A comparison can be made by assigning a percentage to the length of each articulation. The staccato (.) notes in measure 1-4 should be played at 50% of normal length quarter notes. The marcato accent (>) notes should be 90% normal length. And the rooftop accent (^) should be 60% value. This helps to make the accented notes sound separated and crisp. It's also important that there is a noticeable difference between accented notes and notes that are not accented.

The brass should approach this arrangement as a fanfare—broad and strong but not necessarily loud. Caution the students to play the ascending staccato lines evenly and with the same attack for example measures 22-24. Also, beware of staggered entrances in this section.

At measure 41 alto and trumpet should bring out the sixteenth notes and play them evenly. Caution the 2nd trumpet and 2nd alto sax to join the 1st players in harmony, playing their parts with equal volume to balance the harmony.

Please enjoy

—Mike Smukal

CONDUCTOR
24839S

NUTCRACKER ROCK

By TCHAIKOWSKY
Arranged by MIKE SMUKAL

Rock/MARCH ♩ = 116

1st E♭ ALTO SAXOPHONE

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

4th TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

H.H. (CLOSED)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TSN. 1

TSN. 2

TSN. 3

TSN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Legal Requirements

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

67

68

69

40

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Done

W/ TPT. 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

W/ ALTO 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

49

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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