

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

Hit the Road Jack

Words and Music by PERCY MAYFIELD

Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone (Optional)

E♭ Baritone Saxophone (Optional)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

3rd Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

Optional Alternate Parts

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Hit the Road Jack was made famous by the legendary Ray Charles in the R&B style. It is a swing chart with a solid backbeat on beats 2 and 4. Eighth notes are swung with a light feel—avoid overdoing the swing feel or it will sound stilted, and it won't swing!

The drumset player should keep the snare drum backbeat on 2 and 4 to give it an R&B feel. When the saxes enter in measure 9, they should dig in and be fairly aggressive, which is the nature of this tune and chart. Unison lines should, of course, be in tune. Players must listen and be aware of each other to adjust as needed, but still maintain a confident and solid sound. For the bends for the saxes in measure 10, they should try to imitate the sound of a vocalist bending a note. It's not as radical as it looks but caution the saxes not to bend too much. Just a slight drop of the jaw should do it, and then bring the pitch back up immediately. The effect can be omitted entirely if desired.

Unison brass at 19, so listen for intonation and direct the players to listen to each other. The groove changes at measure 37, so all winds should be careful of intonation on the unison sections.

Regarding articulation, the rooftop accents (▲) should be played detached and accented, but not staccato—think “daht.” The last eighth in a group of two or more is short, but not clipped.

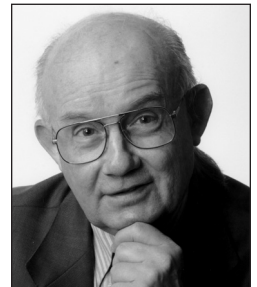
For the rhythm section, the guitar will have slash marks to indicate comping using three- or four-note chords in a quarter note pattern. For the best sound, ask the guitarist to use medium-thickness picks which will give the sound a very bright, acoustic quality, and to hold the pick loosely between the thumb and index finger. Strum straight quarter notes, trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward. The guitarist's quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

The bass player is walking a bass line throughout—keep it steady! The drumset player should always be thinking about accurate time as the priority over playing fills or setting up band figures. Remind the drummer that the drum part is a guide to what is happening in the ensemble and not every figure needs to be played.

Measures 43 and 44 and 65 and 66 are the loudest parts of this chart, dynamically.

Enjoy!

—Mike Lewis



**Mike
Lewis**

Mike Lewis has been a freelance arranger/composer for many years. Starting with the “Jackie Gleason TV Variety Show” as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some today's top pop artists. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

CONDUCTOR
360265

MEDIUM SWING ♩ = 120

HIT THE ROAD JACK

Words and Music by PERCY MAYFIELD
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Score for **HIT THE ROAD JACK** (Medium Swing, 120 bpm). The score includes parts for the following instruments:

- C FLUTE (OPTIONAL)
- 1ST E♭ ALTO SAXOPHONE
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE (OPTIONAL)
- E♭ BARITONE SAXOPHONE (OPTIONAL)
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET (OPTIONAL)
- 1ST TROMBONE
- 2ND TROMBONE (OPTIONAL)
- 3RD TROMBONE (OPTIONAL)
- GUITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS

The score is marked with a large red watermark: **Preview Only - Legal Use Requires Purchase**. The music is in 4/4 time, with a key signature of one flat (B♭). The guitar part includes chords: Gmi, Gmi/F, E♭9, D7(♭9), Gmi, Gmi/F, E♭9, D7(♭9), Gmi, Gmi/F, E♭9, D7(♭9), Gmi, Gmi/F, E♭9, D7(♭9). The piano part includes a solo section marked "SOLO" and a section marked "SIM.". The drums part includes a section marked "RIDE CYM." and "S.D.". The score is numbered 1 through 8 at the bottom.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

1.

SEND

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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1. 2. 37

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TP. 1

TP. 2

TP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

Chords: Gm, Gm/F, Eb9, D7(b9), Gm, Gm/F, Eb9, D7(b9), C/D, N.C.

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPR. 1

TPR. 2

TPR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

Chords: Gmi, Gmi/F, Eb9, D7(#9), Gmi, Gmi/F, Eb9, D7, Gmi, Gmi/F, Eb9, D7

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

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1. 2.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62

Chords: Gmi, Gmi/F, Eb9, D7, C/D, Gmi, Gmi/F, Eb9, D7(b9), Gmi, Gmi/F, Eb9, D7(#9), C/D

63

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

64

65

66

67

68

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TENOR 3 CUE

Chord symbols: C/D, Gmi, Gmi/f, Eb9, D7(b9), Gmi7, C9