

K E N D O R P R E S E N T S

After Hours

swing ballad
difficulty level: easy
duration 4:30

by Greg Yasinitsky



KENDOR MUSIC PUBLISHING
www.kendormusic.com

Preview Only
Preview Only

TO THE DIRECTOR

This chart was inspired by those great ensemble jazz ballads recorded by the Count Basie band, like Neal Hefti's *Li'l Darlin'* and Sammy Nestico's *That Warm Feeling*. The chart is also reminiscent of the great *Frame For The Blues* composed for the Maynard Ferguson band by Slide Hampton.

Be sure not to play this chart too fast and be careful that the band does not rush. Tempo is not only the rhythm section's responsibility. Often on a tune like this it is the horn players who will speed up. The band should "hang back" while playing quarter notes, and they should "swing" the eighth note figures. This means that an upbeat should be played later than the middle of the beat. To hear the correct rhythmic interpretation for a chart like this, listen to recordings of the Count Basie band and other great jazz groups.

Work also to emphasize dynamics. That will help to make *After Hours* more dramatic. The band should strive for a nice blend at all volumes, and players should avoid the temptation to rush as the band gets louder.

GREGORY YASINITSKY

Director of Jazz Studies at Washington State University in Pullman, he has written for jazz greats Clark Terry, Louie Bellson, David Liebman and more, and is the recipient of grants and awards from ASCAP, the National Endowment for the Arts, Meet The Composer West, and the Washington Artist Trust. As a saxophonist, Greg has appeared with Sarah Vaughan, Ella Fitzgerald, Randy Brecker, Stan Getz, Mel Tormé, and many others.

difficulty level:

EASY

duration 4:30

FULL SCORE

After Hours

Composed & arranged by
GREG YASINITSKY

SWING BALLAD (♩ = 72)

* 1ST ALTO SAX *p* *mp*

* 2ND ALTO SAX *p* *mp*

* 1ST TENOR SAX *p* *mp*

2ND TENOR SAX *p* *mp*

BARI SAX *p* *mp*

* 1ST TRUMPET *p* *mp*

* 2ND TRUMPET *p* *mp*

3RD TRUMPET *p* *mp*

4TH TRUMPET *p* *mp*

* 1ST TROMBONE *p* *mp*

2ND TROMBONE *p* *mp*

3RD TROMBONE *p* *mp*

4TH TROMBONE *p* *mp*

TESS: PLAY 2ND X ONLY

QUARTET

* PIANO *p* *mp*

* BASS *p* *mp*

* DRUMS *p* *mp*

E^bMA7 *A^b7* *E^bMA7* *B^bMA7* *E^b7* *E^bMA7* *A^b7* *A^bMA7* *D^b7* *E^bMA7* *E^b7* *D^b7*

P CHORDS CUED ON PART

P CHORDS CUED ON PART

P BRUSHES

2 3 4 5 6 7

* MINIMUM REQUIRED INSTRUMENTATION

17 17

1ST ALTO SAX *mf* *mp* *p* *mp*

2ND ALTO SAX *mf* *mp* *p* *mp*

1ST TENOR SAX *mf* *mp* *p* *mp*

2ND TENOR SAX *mf* *mp* *p* *mp*

BARI SAX *mf* *mp* *p* *mp*

1ST TRUMPET *mf* *mp* *p* *mp*

2ND TRUMPET *mf* *mp* *p* *mp*

3RD TRUMPET *mf* *mp* *p* *mp*

4TH TRUMPET *mf* *mp* *p* *mp*

1ST TROMBONE *mf* *mp* *p* *mp*

2ND TROMBONE *mf* *mp* *p* *mp*

3RD TROMBONE *mf* *mp* *p* *mp*

4TH TROMBONE *mf* *mp* *p* *mp*

QUARTER *D9* *C7(9)* *F13* *G13* *Fm7* *B7sus* *Gm7* *Gbm7* *Bm7* *Em7* *Fm7* *B7sus* *Eb6* *Em7(9)* *A7(9)*

PIANO *mf* *mp* *mp* *mp*

BASS *mf* *mp* *mp* *mp*

DRUMS *mf* *mp* *mp* *mp* *To sticks*

223 8 9 10 11 12 13 14 15

10

1st ALTO SAX *mf* *f* *mf* *p*

2ND ALTO SAX *mf* *f* *mf* *p*

1st TENOR SAX *mf* *f* *mf* *p*

2ND TENOR SAX *mf* *f* *mf* *p*

BARI SAX *mf* *f* *mf* *p*

1st TRUMPET *mf* *f* *mf* *p*

2ND TRUMPET *mf* *f* *mf* *p*

3RD TRUMPET *mf* *f* *mf* *p*

4TH TRUMPET *mf* *f* *mf* *p*

1st TROMBONE *mf* *f* *mf* *p*

2ND TROMBONE *mf* *f* *mf* *p*

3RD TROMBONE *mf* *f* *mf* *p*

4TH TROMBONE *mf* *f* *mf* *p*

CHITARRA *mf* *f* *mf* *p*

PIANO *mf* *f* *mf* *p*

BASS *mf* *f* *mf* *p*

DRUMS *mf* *f* *mf* *p*

16 17 18 19 20 21 22 23

223

Chords: Dmi7, G7, Cma7, A+7(b9), Dmi7, G7, Cma7

16 16

STICKS TO BRUSHES

24

1ST ALTO SAX

2ND ALTO SAX

1ST TENOR SAX

2ND TENOR SAX

3RD SAX

1ST TRUMPET

2ND TRUMPET

3RD TRUMPET

4TH TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

QUARTER

PIANO

BASS

DRUMS

Brushes

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

$E^b_{MA}7$ A^b7 $E^b_{MA}7$ $B^b_{MI}7$ E^b7 $E^b_{MI}7$ A^b7 $A^b_{MI}7$ D^b7 $E^b_{MA}7$ E^b7 D^b7 $C^b7(\sharp\theta)$

223 24 25 26 27 28 29 30 31

36

1ST ALTO SAX *f* *mf*

2ND ALTO SAX *f* *mf*

1ST TENOR SAX *f* *mf*

2ND TENOR SAX *f* *mf*

BARI SAX *f* *mf*

1ST TRUMPET *mf* *f* LONG FALL

2ND TRUMPET *mf* *f* LONG FALL

3RD TRUMPET *mf* *f* LONG FALL

4TH TRUMPET *mf* *f* LONG FALL

1ST TROMBONE *mf* *f* LONG FALL

2ND TROMBONE *mf* *f* LONG FALL

3RD TROMBONE *mf* *f* LONG FALL

4TH TROMBONE *mf* *f* LONG FALL

QUARTER F13 G#13

PIANO

BASS *mf* *f* AS 16

DRUMS TO STICKS STICKS *f*

32 33 34 35 36 37 38 39

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

GIITAR

PIANO

BASS

DRUMS

mf

f

ff

44

40

41

42

43

44

45

46

47

223

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

QUARTER

PIANO

BASS

DRUMS

HEAVY BACKBEAT

223 48 49 50 51 52 53 54 55

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

QUINTAR

PIANO

BASS

DRUMS

56

57

58

59

60

61

62

63

sfz

f

mf

mp

p

E^bMA7

A^b7

To SEVENES

SEVENES

70

1ST ALTO SAX *mp* *mf*

2ND ALTO SAX *mp* *mf*

1ST TENOR SAX *mp* *mf*

2ND TENOR SAX *mp* *mf*

BARI SAX *mp* *mf*

1ST TRUMPET *mp* *mf* *mp*

2ND TRUMPET *mp* *mf* *mp*

3RD TRUMPET *mp* *mf* *mp*

4TH TRUMPET *mp* *mf* *mp*

1ST TROMBONE *mp*

2ND TROMBONE *mp*

3RD TROMBONE *mp*

4TH TROMBONE *mp*

CHITAR *E^bM⁷* *B^bM⁷* *E^b7* *E^bM⁷* *A^b7* *A^bM⁷* *D^b7* *E^bM⁷* *E^b7* *D^b7* *C⁺7(F⁹)* *F¹³* *G^b13* *F^M7* *B^b7₉us*

PIANO *mp* *mf*

BASS *mp* *mf*

DRUMS *mp* *mf*

223 64 65 66 67 68 69 70 71

1ST ALTO SAX *mp* *mf* *mp* *pp*

2ND ALTO SAX *mp* *mf* *mp* *pp*

1ST TENOR SAX *mp* *mf* *mp* *pp*

2ND TENOR SAX *mp* *mf* *mp* *pp*

BARI SAX *mp* *mf* *mp* *pp*

1ST TRUMPET *mp* *pp*

2ND TRUMPET *mp* *pp*

3RD TRUMPET *mp* *pp*

4TH TRUMPET *mp* *pp*

1ST TROMBONE *mp* *pp*

2ND TROMBONE *mp* *pp*

3RD TROMBONE *mp* *pp*

4TH TROMBONE *mp* *pp*

QUARTER *Gmi7* *G^bma7* *Bma7* *Ema7* *F13* *G^b7* *Fmi7* *Bb7(b9)* *E^b6* *G^bma7* *Bma7* *Ema7* *G^bma9 (#11)*

PIANO *mp* *mf* *mp* *pp*

BASS *mp* *mf* *mp* *pp*

DRUMS *mp* *mf* *mp* *pp*

72 73 74 75 76 77 78 79

K E N D O R P R E S E N T S

After Hours

swing ballad
difficulty level: easy
duration 4:30

by Greg Yasinitsky

Preview Only
Preview Only



Kendor Music, Inc.
MUSIC PUBLISHER

Main & Grove Streets • PO Box 278
Delevan, New York 14042-0278 • U.S.A.

TO THE DIRECTOR

This chart was inspired by those great ensemble jazz ballads recorded by the Count Basie band, like Neal Hefti's *Li'l Darlin'* and Sammy Nestico's *That Warm Feeling*. The chart is also reminiscent of the great *Frame For The Blues* composed for the Maynard Ferguson band by Slide Hampton.

Be sure not to play this chart too fast and be careful that the band does not rush. Tempo is not only the rhythm section's responsibility. Often on a tune like this it is the horn players who will speed up. The band should "hang back" while playing quarter notes, and they should "swing" the eighth-note figures. This means that an upbeat should be played later than the middle of the beat. To hear the correct rhythmic interpretation for a chart like this, listen to recordings of the Count Basie band and other great jazz groups.

Work also to emphasize dynamics. That will help to make *After Hours* more dramatic. The band should strive for a nice blend at all volumes, and players should avoid the temptation to rush as the band gets louder.

GREGORY YASINITSKY

Director of Jazz Studies at Washington State University in Pullman, he has written for jazz greats Clark Terry, Louie Bellson, David Liebman and more, and is the recipient of grants and awards from ASCAP, the National Endowment for the Arts, Meet The Composer West, and the Washington Artist Trust. As a saxophonist, Greg has appeared with Sarah Vaughan, Ella Fitzgerald, Randy Brecker, Stan Getz, Mel Torme, and many others.