PREMIER JAZZ SERIES

Spring Can Really Hang You Up the Most

Words by FRAN LANDESMAN
Music by TOMMY WOLF
Arranged by KRIS BERG

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet (Optional Flugelhorn)
2nd B♭ Trumpet (Optional Flugelhorn)
3rd B♭ Trumpet (Optional Flugelhorn)
4th B♭ Trumpet (Optional Flugelhorn)
1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

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NOTES TO THE CONDUCTOR

"Spring Can Really Hang You Up The Most" is a beautiful ballad that I hope your jazz ensemble will fal in love with; I know I did when writing the arrangement. This arrangement starts out with the verse, which I think will make a wonderful rubato introduction. The chart is played with straight eighth notes throughout.

The opening 13 measures are a little quicker than the eventual tempo of the tune beginning in measure 14, which is around 54-60 bpm. One suggestion to make rehearsal time more effective is to rehearse each individual phrase then assemble them when ready. For a more artistic approach, try using a rubato effect to slow down the ends of phrases and then come back to tempo with the next phrase.

At measure 14, allow your solo trombonist to embellish the melody slightly. I suggest listening to some classic Kenton charts to capture the distinctive style the trombones often displayed. In addition, listen to the demonstration recording @ alfred.com/downloads. Take time to balance the trombone choir blend making sure that the players bring out moving lines and then back-off a little on the half notes and quarter notes. At measure 22 there should be no vibrato in the saxes. Caution the ensemble for the key change at measure 30.

The style contrasts at measure 30 with a 12/8 groove. The drummer switches to sticks and the groove is much heavier. Don't hold back on intensity. Once the trombones come in at measure 32, have them back down a little when the trumpet solo begins. The lead trumpet can play or embellish a little with the melody here too. Measures 40 and 41 will be most effective if the drummer will simply play the quarter note triplets with the ensemble. These triplets combined with the dynamic markings makes this section feel like a metric modulation is occurring. Then have the drummer really hit the eighth note triplets on the toms to bring the 12/8 feel back at measure 42.

Measure 42 is really big so direct the drummer to dig in. At measure 44 the drums should kick the written rhythms. At 45 accent the eighth notes on beat 2 as straight eighths. On beat 3 in measure 45 the drums should play a 𝅘𝅥𝅯𝅘𝅥𝅯 cymbal crash and roll. The cut in measure 46 will be even more effective if the drummer mutes the cymbal sound at the cut to allow the sound and harmony of the chord to resonate.

Measure 47 is back to straight eighth notes with brushes and should be soft in volume. At measure 56 allow the trombone soloist to set his or her own rubato tempo and direct the piano and bass players to accompany accordingly. If possible, conduct the eighth notes at measure 58 followed by a good pause at 59 and then cue all the notes for the last few measures. The drummer should play the cymbal swell in the last measure.

I hope you enjoy the chart.

—Kris Berg

Kris Berg

Kris Berg, director of jazz studies at Collin County Community College, TX. He received his masters and bachelors degrees in jazz studies from the University of North Texas. Under his direction, the Collin jazz ensembles have appeared in Nassau, Bahamas and festivals throughout the U. S. Mr. Berg is the founder/director of the Collin Jazz Fest and the Texas All-Star Jazz Camp. Mr. Berg's charts have been performed and recorded all over the world and is currently active as an artist/clinician for Yamaha Corporation of America.

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CONDUCTOR
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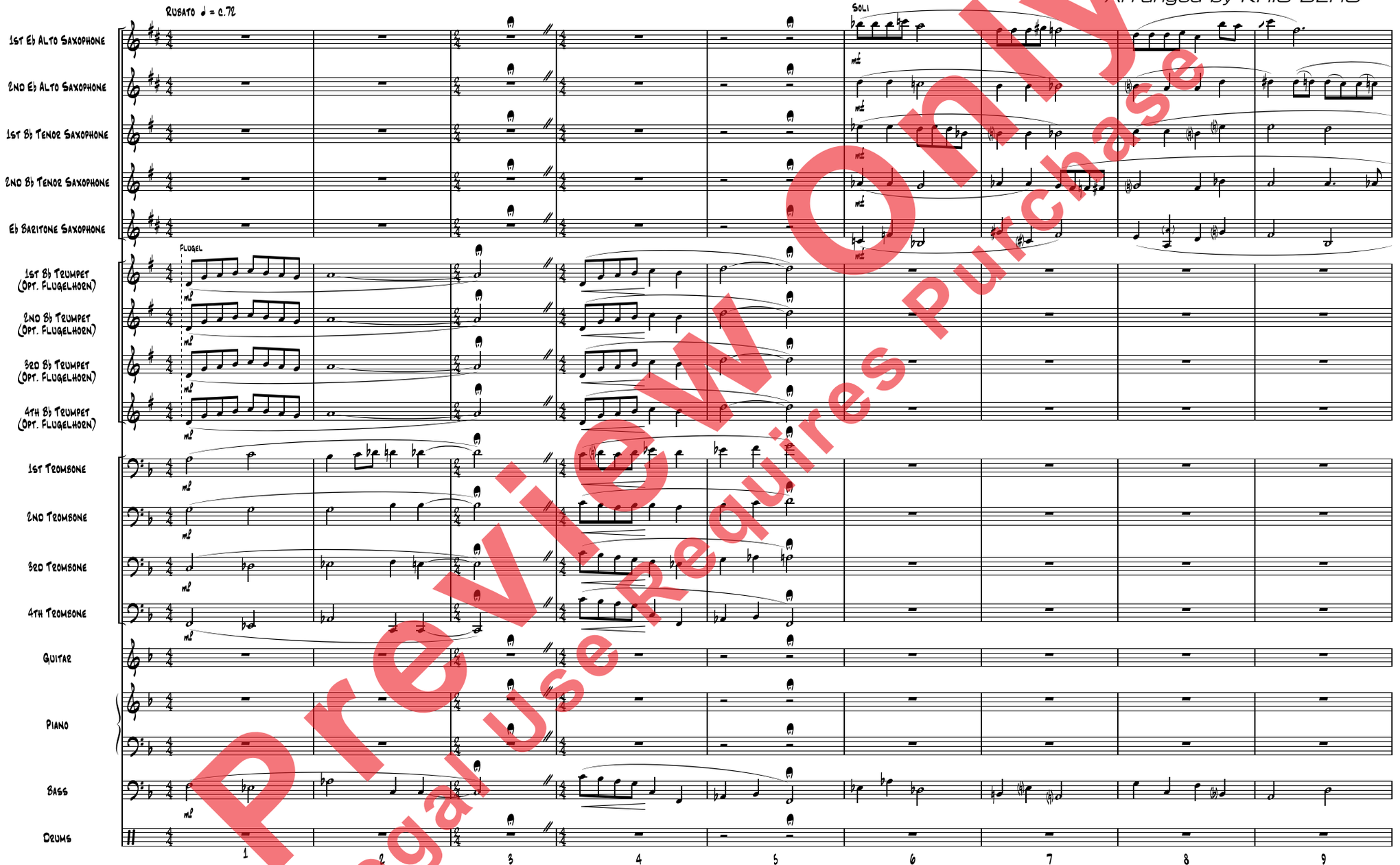

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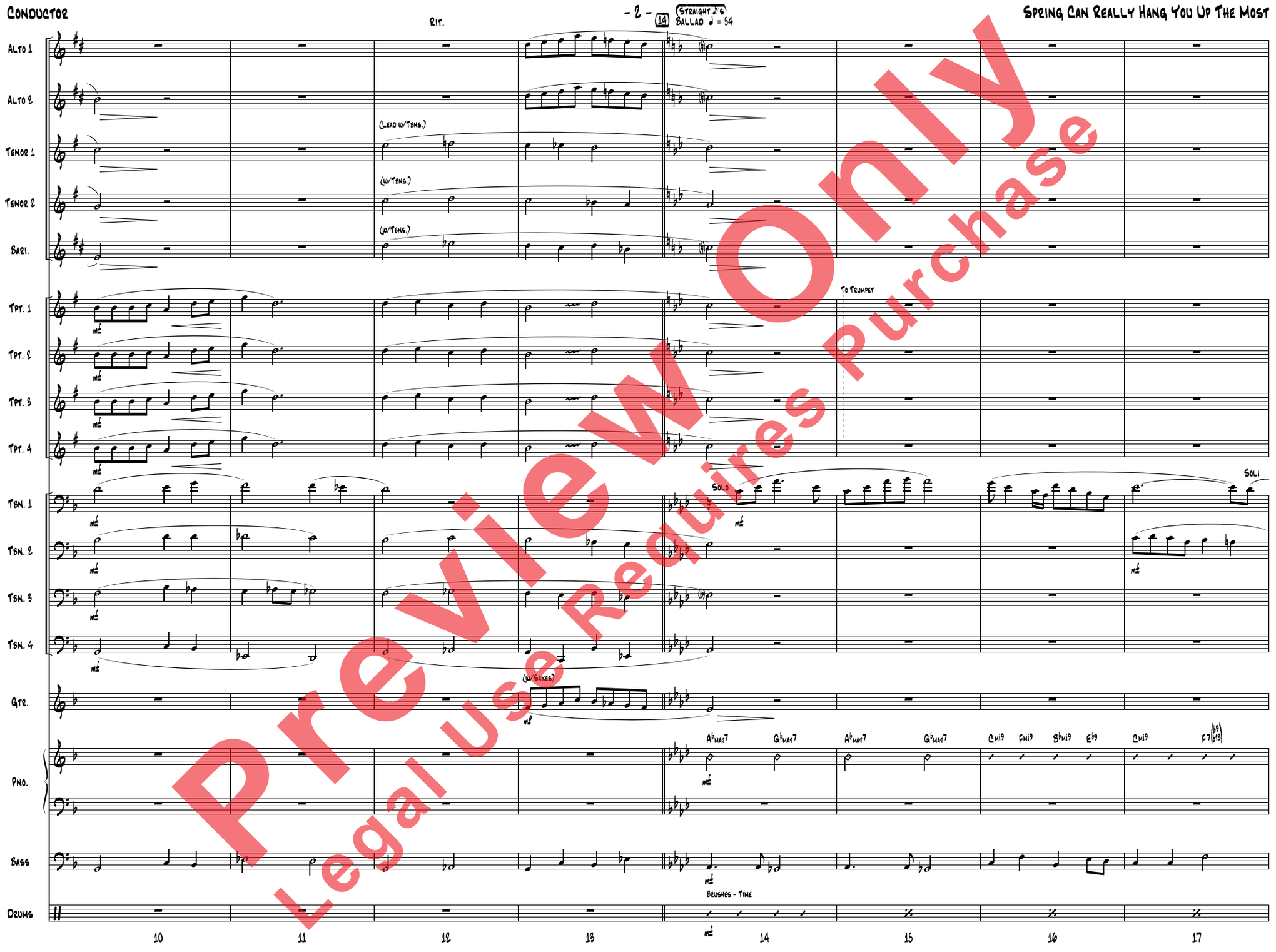

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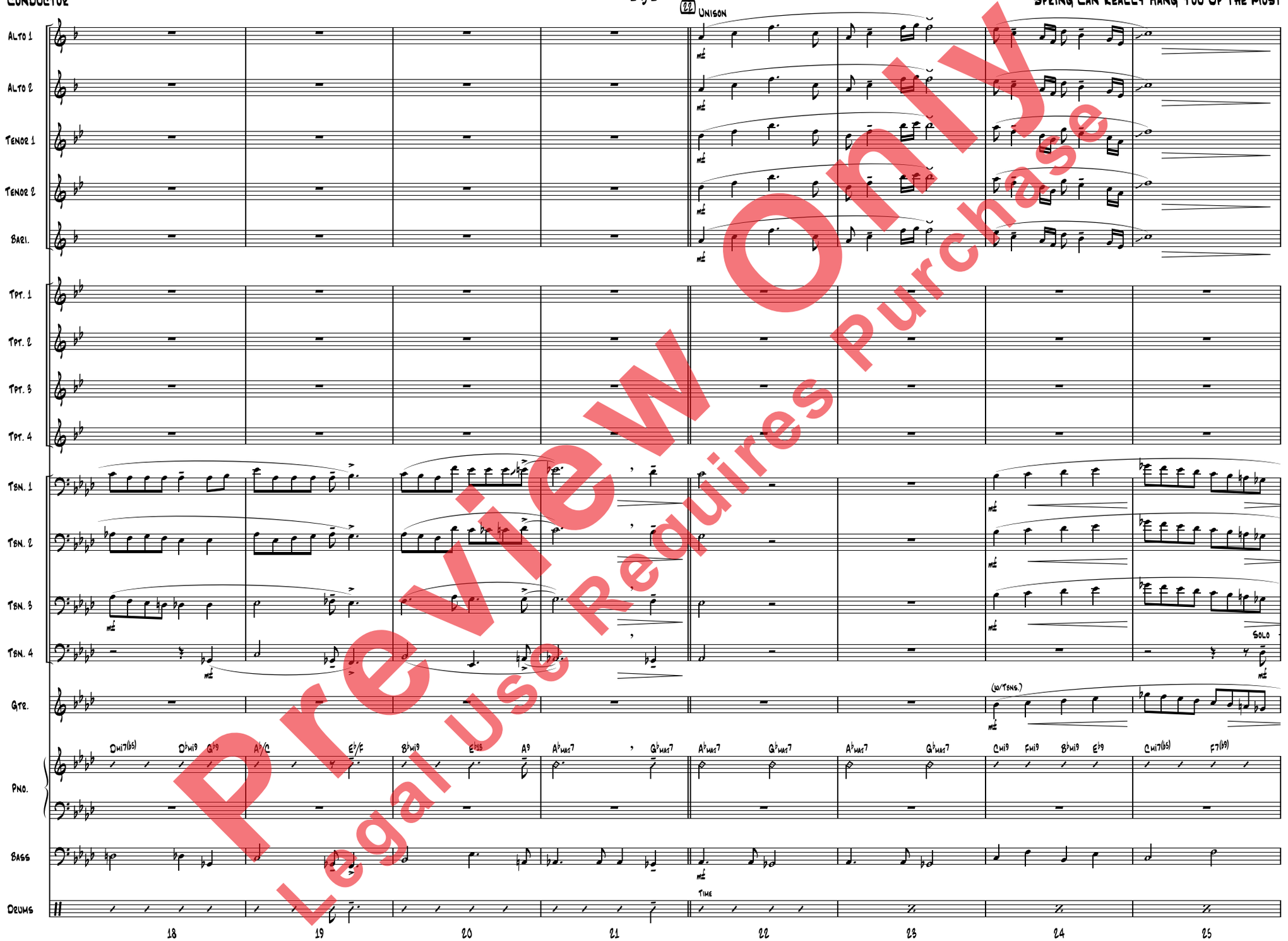

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30 Heavy 12/8 Feel

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

(Not Too Loud)
(w/Tbns.)
Dmi7(b5) D♭mi7 A♭/C Fmi9 B♭9 B♭mi9 E♭9 AMaj9 A♭Maj9 Gmi7 C7(b9)
To Sticks

26 27 28 29 30 31 32 33

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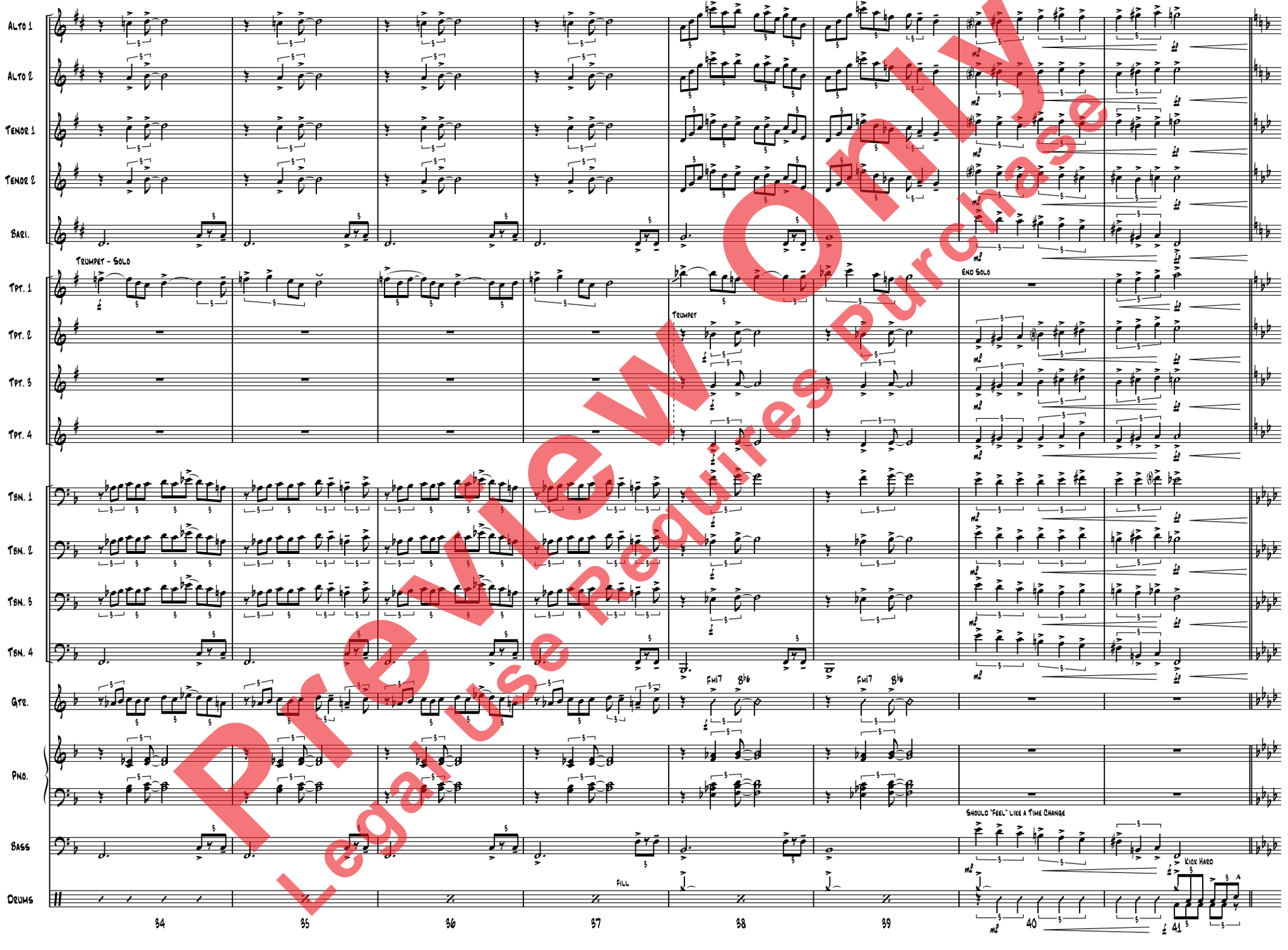

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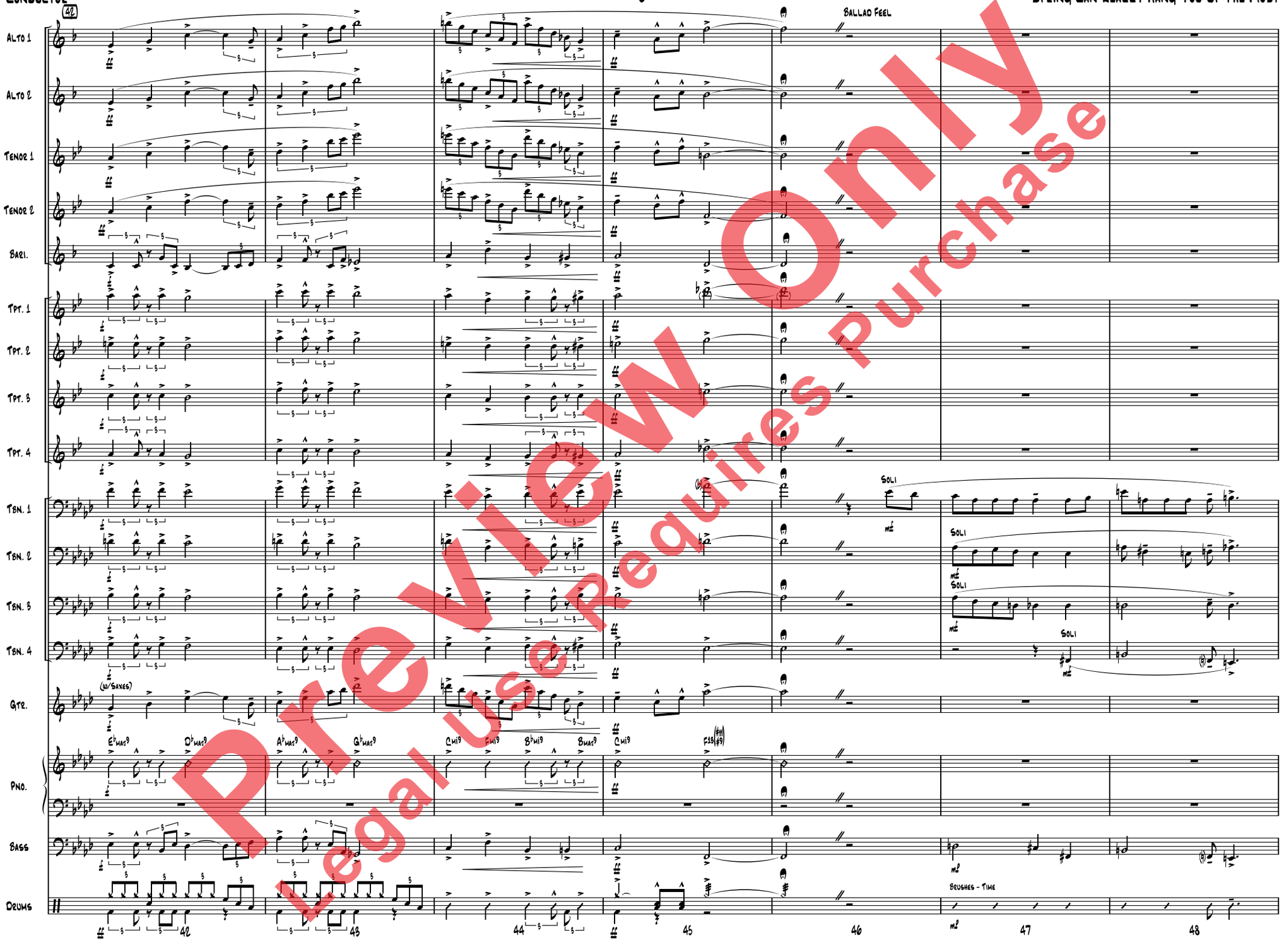

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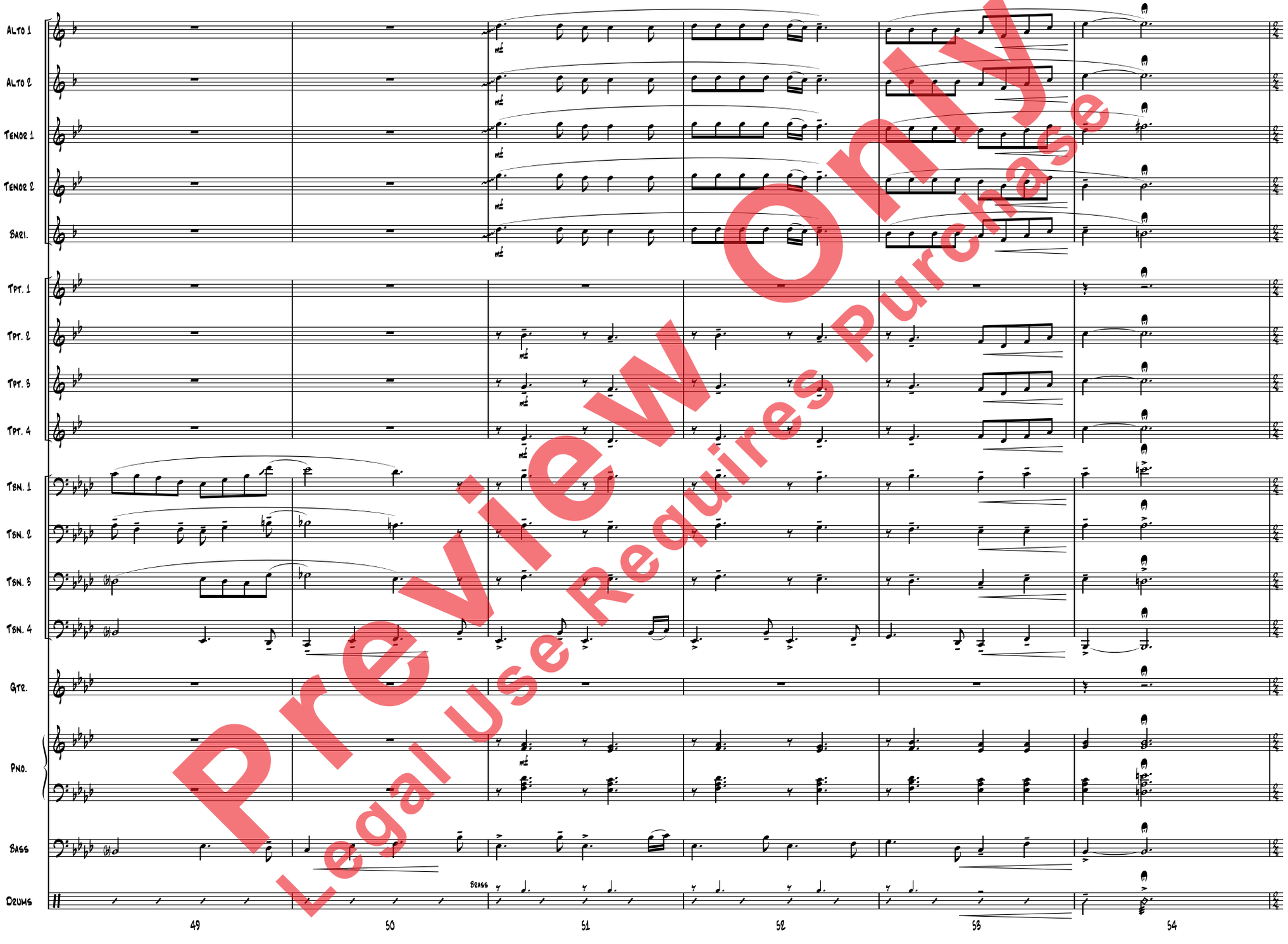

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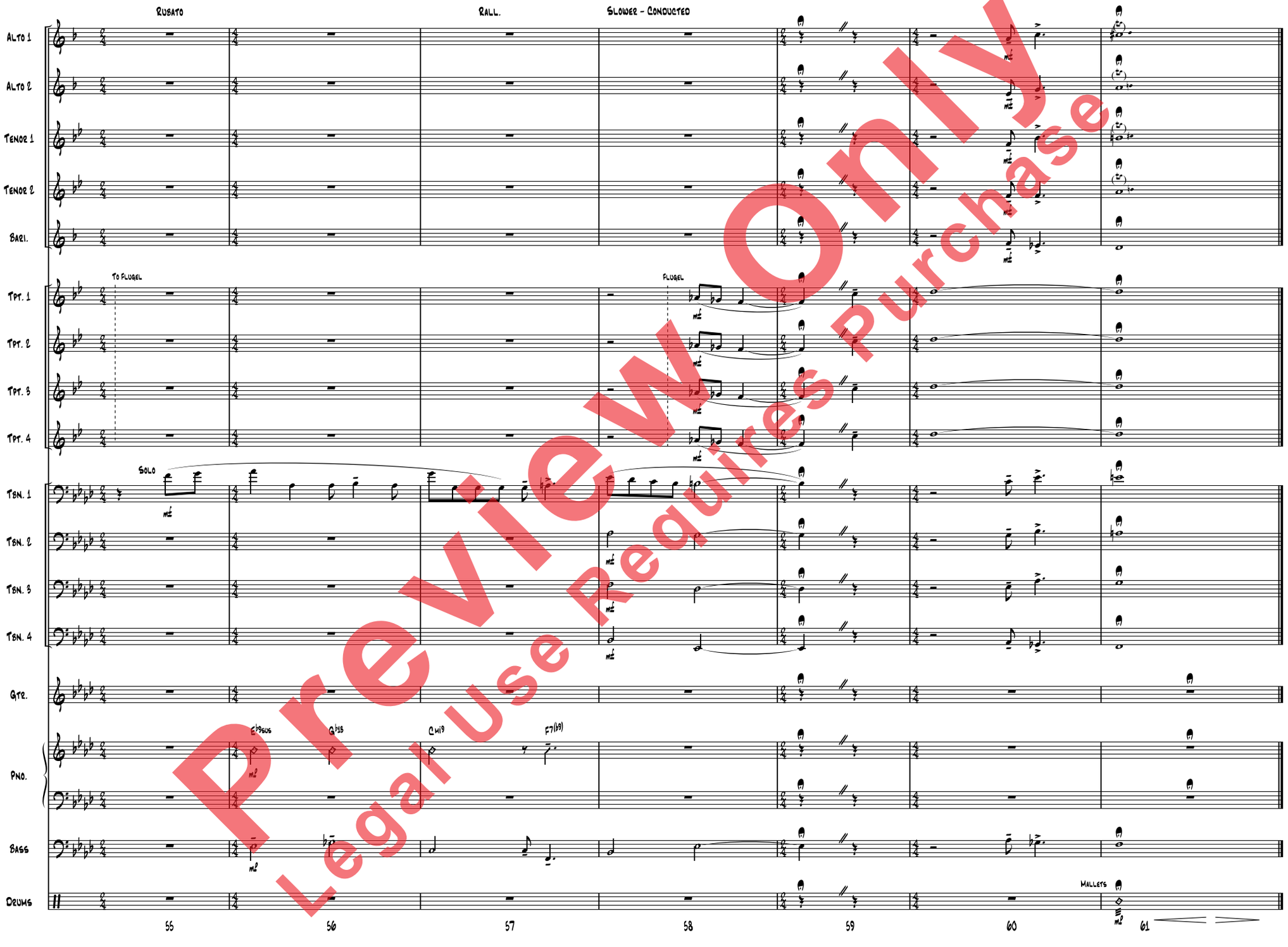

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