

NEAL HEFTI Arranged by ROY PHILLIPPE

## INSTRUMENTATION

Conductor

1st El Alto Saxophone

2nd El Alto Saxophone

1st Bl Tenor Saxophone

2nd Bl Tenor Saxophone (Optional)

El Baritone Saxophone (Optional)

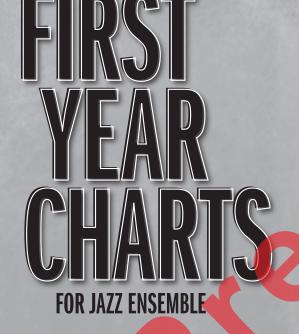
1st Bl Trumpet

2nd Bb Trumpet 3rd Bb 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. (Doubles 1st Trombone)





## **NOTES TO THE CONDUCTOR**

Neal Hefti composed *Cherry Point* for an all-star big band that he was assembling for a performance at a Marine base in Cherry Point, North Carolina. He later scored it for Count Basie, and recorded it himself, combining voices and big band on an album titled *Pardon My Doo-Wah*.

My arrangement begins with the full ensemble quoting material from the bridge. At measure 9, the main theme begins with a call-and-response pattern between piano and brass. The theme is then repeated in the same style, only this time it is scored for saxes and brass.

A unison band section follows, with stop-time in the piano, guitar, and bass while the drummer holds things together with rhythms on a closed hi-hat.

Measures 45-56 are played three times, allowing for solos by piano, trumpet, and tenor sax. Suggested solos are written out, but chord changes are also included. The written solos are intended as a guide for the players until they become familiar with the harmonies. Eventually, they should be encouraged to improvise their own solos.

At measure 57, the dynamic level drops suddenly (to p), and new material is introduced while using the same call and response pattern as in the beginning. At this point, I introduce the "doo-wah" technique in the brass. To produce this effect, the player places his or her hand over the bell of the horn for the stopped notes (marked with a "+"), and removes it for the open notes (marked with a "0").

In the last section, the intensity builds and the dynamic levels increase. The call and response reappears, this time between harmonized trumpets and saxes and soli trombones. From measure 67 to the end, the full ensemble plays, so attention to dynamics is very important.

I hope you enjoy my arrangement of *Cherry Point*!

—Roy Phillippe



Roy Phillippe

An active composer/arranger in a variety of genres, Roy Phillippe has written a prolific body of work that has been performed by many leading ensembles, and has worked with such musical legends as Stan Kenton and Henry Mancini. He received a Bachelor of Music degree from Kent State University (OH).

