

JAZZ BAND SERIES

Invitation

Music by Bronislau Kaper
Lyrics by Paul Francis Webster
Arranged by Erik Morales

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Invitation, composed by Bronisław Kaper, was first used in the 1950 movie *A Life of Her Own* but did not gain popularity until it was used as the theme song for the 1953 movie *Invitation*. It has since been performed by some of the greatest jazz artists of all time including John Coltrane, Art Blakey, Quincy Jones, Milt Jackson, and Jaco Pastorius to name only a few.

This arrangement is characterized by the moderate-tempo swing and a juxtaposition of three beats over two beats which is played as quarter-note triplets in common time. This is due to the rhythmic nature of the original tune. This “A” section transitions into a smooth swing for the “B” part of the form, and then circles back to the original “three-over-two” feel. This rhythmic symbiosis continues throughout the arrangement.

There is a sax soli at m. 21—strive for balance and blend for this section. Throughout this chart there are frequent opportunities to make the band aware of the dynamic layers, so the melody is always top priority, and background, or secondary lines, are just that: dynamically under the melody. There are also opportunities to dig into a focused swing feel such as at m. 20.

The trumpet 2 solo can be played as written, embellished, or ad lib depending on the experience of player. Check out the demo recording at [alfred.com](https://www.alfred.com) for ideas and concept suggestions.

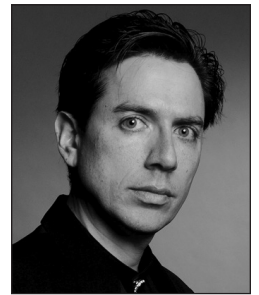
At m. 37, the Afro-Cuban groove demands clean and accurate articulation from the trumpets, then at m. 52, a distinct swing feel occurs for the ensemble. Regarding articulation in general, staccato indications are short and distinct, marcato, or rooftop accent, indications (▲) are played accented and detached.

After the solo section, the arrangement opens up into a full-on Latin samba groove in the same tempo but with a double-time feel. At m. 91 the rhythm section should strive to clearly define the groove, especially the bass. Brass should articulate their figures around m. 98 with clarity and confidence. At m. 146, the swing feel is abrupt but essential for the effect. Direct the band to observe the dynamics from m. 148 to the end.

The last eleven measures reiterate the dark and moody atmosphere, a characteristic of Kaper’s amazingly crafted chord changes. On a side note, Kaper also composed another well-played standard, “On Green Dolphin Street” in which the chord changes can be characterized in a similar way.

I hope you enjoy my arrangement *Invitation*.

—Composer



**Erik
Morales**

Erik Morales began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor’s degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences worldwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

CONDUCTOR
492085

INVITATION

Music by Bronislau Kaper
Lyrics by Paul Francis Webster
Arranged by Erik Morales

LIGHT SWING ♩ = 126

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

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

Sheet music for the band, featuring staves for 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, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is in 4/4 time, marked "LIGHT SWING ♩ = 126". The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase". The piano part includes a section labeled "CHORD CHANGES SHOWN IN PART." and the guitar part includes a section labeled "SWING 8THS". The drums part includes a section labeled "H.H." and "SWING 8THS". The score is divided into measures 1 through 6, with a repeat sign at the end of measure 6.

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13

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

13 14 15 16 17 18 19 20

IN STAND

OPEN

SWING 8THS

EB419

D#15(b5)

A#15(b9)

D#15(b5)

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CONDUCTOR

STRAIGHT-AHEAD SWING

- 4 -

INVITATION

21

ALTO 1 SOLI

ALTO 2 SOLI

TENOR 1 SOLI

TENOR 2 SOLI

BARI. SOLI

TPT. 1 TO CLIP MUTE

TPT. 2 TO CLIP MUTE

TPT. 3 TO CLIP MUTE

TPT. 4 TO CLIP MUTE

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. C#m7 SWING COMP. F#m7 Bm7 E7(9) Am7

PNO. C#m7 F#m7 Bm7 E7(9) Am7

BASS

DRUMS RIDE CYM. H.H. w/ FOOT 21 22 23 24 25 26 27 28

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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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

29 30 31 32 33 34 35 36

ON BELL

RIDE CYM.

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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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

ON BELL

37 38 39 40 41 42 43 44

CHORDS: C#m7, C#m7(b9), F7(b9), G7(b9)

TECHNIQUES: CUP MUTE, UNISON SOLI LEGATO, OPEN QUICK!

45

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

45

46

47

48

49

50

51

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SOLI OPEN

87(b5)

F#m7(b5)

87(b5)

Ebm7(b9)

A7(b9)

[illegible]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

59 60 61 62 63 64 65 66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

67

68

69

70

71

72

73

74

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F#119

E♭115 (b5)

E♭119

D♭115 (b5)

A♭115 (b9)

D♭115 (b5)

75 STRAIGHT-AHEAD SWING

ALTO 1 SOLI

ALTO 2 SOLI

TENOR 1 SOLI

TENOR 2 SOLI

BARI. SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. $C^{\sharp}m7$ $F^{\sharp}7(\frac{9}{13})$ $Bm7$ $Bm9$ E^9 A^{13} A^{m7}

PNO.

BASS $C^{\sharp}m7$ $F^{\sharp}7(\frac{9}{13})$ $Bm7$ $Bm9$ E^9 A^{13} A^{m7}

DRUMS RIDE CYM. H.H. w/FOOT

75 76 77 78 79 80 81 82

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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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

83

84

85

86

87

88

89

90

ON BELL

Chords: D7(b9), G#7, Eb13(#11), D7(b9), G7(#5)

[illegible]

98

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

SAMBA STRUM

W/ SAXES

PNO.

BASS

ON BELL

DRUMS

98 99 100 101 102 103 104 105

Ch9 Ch7 F15(b9) Gb15(b9)

Ch9 Ch7 F15(b9) Gb15(b9)

106

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

106 107 108 109 110 111 112 113

114

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

114 115 116 117 118 119 120 121

CHORDS: D⁹mi7, G⁷(¹³9/45), B^{mi}9, E⁷(¹³9/45), A^{mi}9

SOLI

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122

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

122 123 124 125 126 127 128 129

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180

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

180 181 182 183 184 185 186 187

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138

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

138 139 140 141 142 143 144

Chord symbols: Ebm9, Ebm(m7), Ebm9, Bb(b9), Fm7(b9), Bb7(b9), Ebm(m7)

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

145

146

147

148

149

150

151

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CLIP MUTE

W/SAXES

ON BELL

152 153 154 155 156 157 158