

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE



Mack the Knife

English Words by MARC BLITZSTEIN

Original German Words by BERT BRECHT

Music by KURT WEILL

Arranged by RICH DeROSA

INSTRUMENTATION

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

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

Articulations are written as reminders for the students. A pair of eighth notes occurring on a downbeat (followed by a rest) is always performed long-short. Consecutive eighth notes (in groups of three or more) are usually played legato unless marked otherwise.

The guitar accompaniment is very important to this style of swing. The timbre should emulate an acoustic guitar (barely any amp) and the player should strum mostly in staccato fashion on each beat. The function is not only harmonic but also percussive. It should feel more brittle, like a banjo but quieter.

During the piano solo, the pianist can omit the bass clef accompaniment if a good guitarist is present.

The bassist needs to get a percussive but long sound from the instrument. Momentum is critical. If the performer is not adept with a double bass, an electric bass guitar may be used, but its timbre should be set to emulate the warmth and depth of the double bass. In general, the volume of any electric instruments should match the acoustic instruments.

Rhythmic figures in the drum part are usually representing the horns. The drummer should not play these rhythms only. If this occurs, there will be no rhythmic counterpoint and the music will feel lopsided. The drummer should still play the swing time pattern and integrate the rhythms into that pattern. This concept applies to measures 1 and 2 of the introduction and is called "connecting the figures." In other places, the drummer needs to "set up" the horn entrance by playing through the rest that precedes their entrance. This concept can be used in measure 3. When playing on the hi-hat, it is important for the drummer to make the upbeat stroke of the pattern longer than shorter. This can be achieved by opening the hi-hat gradually so the cymbals touch slightly. With the most-open stroke (beats 1 and 3), the gap is a bit wider but the cymbals should still touch. This provides a nice "sizzle" effect.

Playing with space: everyone needs to feel a "rolling eighth-note triplet" on each beat in this tempo of the swing style. Try saying "doo-dle-dah" on each beat and you'll notice that a nice round phrasing and buoyant time feel emerges. This is critical when playing staccato quarter notes. Mentally saying these words fills the space and keeps the tempo steady. Get the students to say this in unison and you'll hear the precision emerge when the band performs the chart.

Short notes in jazz are not clipped especially at this tempo. They should have a fat interior. Say the word "daht" and you'll emulate the appropriate sound.

Unison passages should always be performed more lightly, but these unison passages require a full sound from each part. The sax soli, starting in measure 36, is representative of a soli harmonized texture that requires each of the support saxophones to blow up to the lead alto. The same concept applies to the "shout" section with the entire band at measure 100.

I hope you enjoy this arrangement.

—Rich DeRosa



**Richard
DeRosa**

Richard DeRosa is the head of the Jazz composition and arranging program at The University of North Texas (UNT) and is currently an arranger for Wynton Marsalis and the Lincoln Center Jazz Orchestra. Other arrangements have been recorded by Gerry Mulligan, Mel Lewis, Susannah McCorkle, Garry Dial & Dick Oatts, and Dominick Farinacci. Published textbooks include *Concepts for Improvisation* (1997) and *Acoustic and Midi Orchestration for the Contemporary Composer* (2007).

CONDUCTOR
40344S

MACK THE KNIFE

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EASY SWING ♩ = 120

5

FLUTE

B♭ CLARINET (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

1 2 3 4 5 6 7 8

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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Chord symbols: F#m7, Bbm, Eb6, G#m7, Eb/G, F#m7, F#m7, Bbm, F#m7, Bbm, Eb6, Eb6, G#m7(n9), F#m7, F#m7, Bbm.

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPTR. 1

TPTR. 2

TPTR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Legal Use Only

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

53

SOLO - OPTIONAL IMPROVISATION

(WITH GTR. - OPT L.H. TACET)

PLAY TIME ON DELICATE RIDE BEHIND PNO. SOLO

49 50 51 52 53 54 55 56

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

Legal Use Requires Purchase

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

65

66

67

68

69

70

71

72

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO - OPTIONAL IMPROVISATION

CHORDS: G⁹, C⁷, A^{mi}7, A^{b7(b9)}, G^{mi}4, C¹³, G^{mi}7, G^{b7(b9)}, F^{mi}7, G^{b9}, E^b, F^{mi}7, E^b/G, F[#]7, E^{mi}7, F^{mi}7

BEGIN LITE SHUFFLE UNDER SAX SOLO

81 82 83 84 85 86 87 88 89

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

90 91 92 93 94 95 96 97 98

Legal Use Requires Purchase

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

108 109 110 111 112 113 114 115 116

Chord symbols: Gm7(b9), Eb/G, F#7, Fm7, Bb7, Fm7, Bb7, Bbm7, C7, Gm7(b9), Eb/G, F#7, Fm7, Bb7, Bbm7, Gm7(b9), C7(b9)

117

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

117 118 119 120 121 122 123 124

Ab A07 Eb/Bb C7#9 F#17 Eb17 F#17 B9 Bb9 Eb7#9

Ab A07 Eb/Bb C7#9 F#17 Eb17 F#17 B9 Bb9 Eb7#9