

JAZZ BAND SERIES



The Duke

By DAVE BRUBECK

Arranged by LES HOOPER

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)
3rd Baritone T.C. (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

The Duke was originally conceived and written for piano by the legendary Dave Brubeck. With that in mind, the ensemble should perform this chart in a smooth and balanced manner. The lightness in the 3-part harmony line that Brubeck originally conceived should be translated to the ensemble. To me, the main issue is to keep the syncopation smooth, and not too angular. It should sound lilting and more relaxed than typical syncopated rhythms. The upbeat notes should not be given any more punctuation than the downbeat notes.

Another issue that relates to the pianistic concept of this chart is the range of the parts. This tune has a very wide range, so make sure that brass players do not try to force the higher notes. This is easier said than done, but the idea is that higher notes should not sound noticeably louder than those that are lower. Strive for even phrasing. Personally, I really love this melody and hear it in a very intimate, small-sounding setting, as opposed to that of a brash-sounding jazz ensemble. I have written the chart to reflect that sound, so try to keep it subtle and tasty at all times.

The alto sax and trumpet solos are written out, and should sound somewhat challenging, but hopefully musical. I encourage the soloists to experiment with improvisation using the following process: First, learn the melody. Next, become familiar with the sound of the chord progression, starting with the bass line. It is important to be aware of the flow of the roots of each chord. Finally, begin to embellish the written solos and rhythms. Remember, it's always good to play the melody within an individualized solo.

I have tried to provide all the necessary information that the rhythm section will need. The piano part, although a guide, should not be embellished too much, as it will sound cluttered against the ensemble lines. The guitar part has plenty of comping outlined, and also notes rhythmic accents to assist in playing together with the horn parts. The bass part is self-explanatory, and the drumset part is also a guide (as with the piano part), but don't overplay.

Please enjoy!

—Les Hooper



**Les
Hooper**

With seven GRAMMY® nominations, Les writes for TV and film as well as orchestral, jazz and wind ensembles. In addition to today's top films scores, his work can be heard on commercials for Mercedes, Acura and Delta Airlines.

CONDUCTOR
248505

THE DUKE

By DAVE BRUBECK
Arranged by LES HOOPER

SWING ♩ = 185 (♩ = ♩♩)

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

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

Legal Use Requires Purchase

1 2 3 4 5 6

7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

7 8 9 10 11 12 13 14

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15

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

SAXS

DRUMS

15 16 17 18 19 20 21 22

Chorus: F#m7 Bbm7 Eb Em7 E7 Am7 Dm7 Gm9 Bbm7 Eb Abbm7 Gbm7 Fm7 Em7 Ebm7 Am7 Dbm7 G7 Gb F#m7

Chorus: F#m7 Bbm7 Eb Em7 E7 Am7 Dm7 Gm9 Bbm7 Eb Abbm7 Gbm7 Fm7 Em7 Ebm7 Am7 Dbm7 G7 Gb F#m7

23 24 25 26 27 28 29 30

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Legal User Requires Purchase

23 24 25 26 27 28 29 30

51

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

31 32 33 34 35 36 37 38

Fmaj7 Bbmaj7 Am/C Em7 A7 Am7 Dmi9 Gmi9 Bbm7 Eb7 Abmaj7 Gbmaj7 Fmi7 Em7 Ebmi7 Abmi7 Dbmaj7 G7 D7 Cm7

Fmaj7 Bbmaj7 Am/C Em7 A7 Am7 Dmi9 Gmi9 Bbm7 Eb7 Abmaj7 Gbmaj7 Fmi7 Em7 Ebmi7 Abmi7 Dbmaj7 G7 D7 Cm7

39 SOLO DUKE7 GMA7 GMA7(b9) (A7(b9)) C7(b9) FMA7 BMA7 EMA9 C9 FMA7 BMA7 DMI7 CMA7 CMA9 B9(b9) BMA9

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

39 40 41 42 43 44 45 46

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

47

48

49

50

51

52

53

54

55

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EM9

A7#11

DM9

G7#11

EM9

A7#11

END SOLO

G#11

C7#11

F#11

Bb7#11

G#11

C7#11

N.C.

G#11

C7#11

F#11

Bb7#11

G#11

C7#11

N.C.

FILL

FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

55 56 57 58 59 60 61 62

Am7 Dm9 Gm9 Bbm7 Eb7 Abmaj9 Dbmaj9 Am9 F9 Gbm7 Gm9

SOLO FILL..... N.C.

FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(70)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

70 71 72 73 74 75 76 77

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

78

79

80

81

82

83

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♩ CODA

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

84 85 86 87 88 89 90 91

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