

JAZZ BAND SERIES



Song from M*A*S*H

Words and Music by MIKE ALTMAN and JOHNNY MANDEL

Arranged by JOHN DENTON

INSTRUMENTATION

Conductor
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 Chords
Guitar
Piano
Bass
Drums

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

Johnny Mandel's famous theme for the movie and TV series *M*A*S*H* was originally written as background to a scene in the movie, but it became the theme of the TV show. I've tried to retain the original flavor of the tune in this arrangement, while casting it in a slightly more contemporary light.

The band should carefully observe the dynamics in the introduction. The brass should observe the *decrescendo* in mm. 12–14, and the saxes should do the same in mm. 14–15. Note the articulation marks in the initial statement of the melody. The syncopated notes are all long in mm. 16–25. However, in mm. 26–31, they are short. The same articulation occurs in the second chorus.

The solo section in mm. 54–69 can be extended if desired. In this case, the saxes and trombones should play the background figures only on the last repeated chorus. Similarly, the saxophone solo section at m. 86 also can be extended, in this instance by repeating from m. 99 back to m. 84. The brass should play the background figures only the last time through.

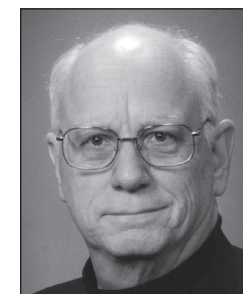
The *montuno* section in mm. 106–122 begins with solo piano, and the pianist should play with strict rhythm to establish the feel. The section at m. 110 should begin *mf* and build as additional groups of instruments are added.

The rhythm section parts are well notated for piano, bass, and drums. The guitar part has written notes and slashes to indicate comping. For guitar comping in this style, direct the guitarist to keep it light and understated. For the best sound, ask the guitarist to use medium-thick picks, which will give the sound an acoustic quality, and to hold the pick loosely between the thumb and index finger.

Encourage the saxes to play with confidence at m. 122, with the entire ensemble building to the end. All should exaggerate the *sf* marking in mm. 133–134.

I hope your band enjoys playing this great modern standard.

—John Denton



**John
Denton**

John Denton Fluck is a retired U.S. Navy bandmaster, whose career included assignments to the U.S. Navy Band and U.S. Naval Academy Band. He has over 40 years of experience composing and arranging for jazz ensembles of all levels. A well-respected pianist, he has toured the world as both a performer and conductor.

CONDUCTOR
41123S

SONG FROM M*A*S*H

Words and Music by Mike Altman
and Johnny Mandel
Arranged by John Denton

MODERATE LATIN/ROCK ♩ = 152

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

1 2 3 4 5 6 7

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CONDUCTOR

- 2 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

UNIS. me

UNIS. me

UNIS. me

UNIS. me

CONDUCTOR (16)

- 3 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

Chord symbols: Gmi7, Gmi7/C, F#m9b9, Dmi, Gmi7, A7, Dmi, F, Ami7, Ami7/D

CONDUCTOR

- 4 -

SONG FROM M*A*S*H

20

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

24 25 26 27 28 29 30 31

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SONG FROM M*A*S*H

- 6 -

UNIS.
me.

UNIS.
me.

UNIS.
me.

UNIS.
me.

UNIS.
me.

UNIS.
me.

Guit7 C9 F#m7 Dm7

Guit7 C9 F#m7 Dm7

Perc.

80 81 82 83 84

CONDUCTOR

- 6 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

40 41 42 43 44 45 46 47

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CONDUCTOR

- 7 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

54

Am7 SOLO (AD LIB.)

OT

(F#m)

Dmi7

Bbm7

Am7

Gmi7

Am7

Bbm7

C9

Dmi7

Gmi7

Dmi7

D7(F#)

Gmi7

C7

(F#m)

Dmi7

Bbm7

Am7

Gmi7

Am7

Bbm7

C9

Dmi7

Gmi7

Dmi7

D7(F#)

Gmi7

C7

Gmi7

C7

(TPR. SOLO)

(TIME)

48

49

50

51

52

53

54

55

CONDUCTOR

- 9 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

64 65 66 67 68 69 70 71

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END SOLO

AS WRITTEN

(ENG.)

70

Chords: Bmi7, Emi, Ami7, Bmi7, Cmi7, D7, Emi, Gmi7, Ami7, Bmi7, C7, Dmi, D7(#9), Gmi7, Fmi7, Gmi7, C9

CONDUCTOR

- 10 -

SONG FROM M*A*S*H

72 73 74 75 76 77 78 79

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO (AD LIB.)

EM7

A7

F#

E#

F#

Bbm7

Gm7

F#m7

Gm7

A7

A7(b9)

D7sus

D7

Gm7

C7

D7

Gm7

C7

(SAX SOLO)

CONDUCTOR

- 11 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

80

81

82

83

84

85

86

87

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Chords: D9, Bmi7, Emi7, Fmi7, Gmi7, A, Bmi, Fmi11, B7(9), (B6) Emi7, A9

Chords: F#9, Dmi7, Gmi7, Ami7, Bmi7, C, Dmi, Ami11, D7(9), Gmi7, C9

(TBNs.)

CONDUCTOR

- 12 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

88 89 90 91 92 93 94 95

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Chord symbols: D, G#9(b9), G#m7, C#m7(b9), F#7, Bm, F#m7, Bm, F#m7, B7(b9), Em7, A9, F, B9(b9), Bbm7, Em7(b9), A7, Dm, Am7, Dm, Am7, D7(b9), Gm7, C9, F, B9(b9), Bbm7, Em7(b9), A7, Dm, Am7, Dm, Am7, D7(b9), Gm7, C9, F, B9(b9), Bbm7, Em7(b9), A7, Dm, Am7, As we often, Gm7, C9.

CONDUCTOR

- 13 -

SONG FROM M*A*S*H

Chord progression for the song "Song from M*A*S*H":

Chords: D, F#m11, Bmi, F7(b9), Emi7, F#mi7, Gmi7, A, Bmi7, E9, Emi7, B7sus, Emi7, A9sus, Bmi.

Instrument parts include:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SAX1.
- TPR. 1
- TPR. 2
- TPR. 3
- TPR. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO.
- BASS
- DRUMS

Measure numbers: 96, 97, 98, 99, 100, 101, 102, 103.

Additional markings: "AS WRITTEN" above measure 102.

CONDUCTOR

[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each containing four staves. The first system is marked with a repeat sign and a first ending bracket. The second system is marked with a repeat sign and a second ending bracket. The score concludes with a double bar line and a final cadence.

CONDUCTOR

1.

2.

- 16 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

120

121

122

123

124

125

126

127

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CONDUCTOR

- 17 -

SONG FROM M*A*S*H

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

128 129 130 131 132 133 134 135

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AS WRITTEN

Chord symbols: C#m7, F#sus, G#m, G#sus, C9, C9, Ebm7, D#m, C#m7, B9, A7(9/5), Eb9, D7(9/5)

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