



BERNIE'S TUNE

BERNIE MILLER
Arranged by VICTOR GOINES

INSTRUMENTATION

Conductor

1st E $\flat$ Alto Saxophone
2nd E $\flat$ Alto Saxophone
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 1st Trombone)
2nd Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 2nd Trombone)
3rd Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 3rd Trombone)





Victor Goines

Clarinetist, saxophonist, and educator Victor L. Goines was recently named director of jazz studies and professor of music at Northwestern University. For the past seven years he has been artistic director of the jazz program at the Juilliard School, and a faculty member in jazz clarinet and saxophone. Goines has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993. With these legendary ensembles he has toured worldwide and has performed on more than 20 releases, including Marsalis' Pulitzer Prize-winning *Blood on the Fields* and the soundtracks for Ken Burns' documentaries *JAZZ*.

Goines is also an acclaimed solo artist, leader of his own quartet and quintet, performed on major film scores, music videos, and collaborated with many noted jazz/popular artists such as Terence Blanchard, Dee Dee Bridgewater, Ray Charles, Dizzy Gillespie, Freddie Green, Lionel Hampton, Freddie Hubbard, B.B. King, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Marcus Roberts, Diana Ross, and Stevie Wonder.

He received a bachelor of music education degree from Loyola University in New Orleans in 1984, and a master of music degree from Virginia Commonwealth University in Richmond in 1990. He is a Conn-Selmer, Inc. and Vandoren Artist.

BERNIE'S TUNE

BERNIE MILLER

Arranged by VICTOR GOINES

NOTES TO THE CONDUCTOR

This piece is in 32-bar song form, which would be called *sonata allegro* form in classical music. The melody corresponds to the letters AABA. The first and second A in *sonata allegro* form are called the exposition, the B section is the development section, and the last A section is called the recapitulation.

This arrangement begins with an introduction in measures 1 through 16. Measures 1 through 8 feature a trio of instruments (alto sax 2, tenor sax 2 and trombone 1) playing with the drums. This should start soft and mysterious, and then at measure 9 the remaining brass instruments join in. The key to this section and the entire arrangement is that all parts must be clearly heard at all times.

Measure 17 is the first statement of the melody by alto 1 and tenor 1 accompanied by the rhythm section. The swing in the rhythm section should be light but intense at all times. This is an important aspect of performing jazz music and should be constantly reiterated. The dynamics should be played relative to the melody. The drums should play the hits on the brass lightly on the snare drum. Measures 33–40 are the B section, also known as the bridge. In this section, the trumpets perform the melody with background chords performed by the trombones. The trumpet melody should predominate, and dynamically it should be slightly louder than the previous section. The trombone background should be sung like a choir supporting a soloist in church. In measures 41–48, which is the last A section, the saxophone section is harmonized in four and five part voicings—saxes should listen and blend. The hits in the brass section should be played sharply but not too short and not too loud.

The solo section for the alto and tenor saxophones is in measures 61–124, which is two choruses per soloist. It can be open for any instrument to solo but the backgrounds are designed to work behind a saxophone solo. It is recommended that each soloist learn their respective solo then work on making up a solo of their own. In the written solos, on occasion I have decided to use a major third on a minor chord or a major seventh on a minor seventh chord. This is intentional to demonstrate that any note can be played on any chord with resolution. The horns start the solo section with a big fall into the end of the second measure with the first trumpet determining the duration of the fall. The brass background parts are in cup mute for a color change and dynamics.

If there is more than one soloist, the music should be read through measure 124 and then the DS is taken, returning to the interlude at measure 49. If there is only one solo, the performers should take the coda directly to measure 125 the first time. In any case, after the final soloist, the coda should be taken to measure 125.

The next four 8-measure sections are all A sections. This is a change in the standard form—the goal is to build up tension through repetition and the addition of instruments and texture, followed by the release at the bridge.

Enjoy!

—Victor Goines

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

Each curriculum kit includes:

- A **10-CD set** (including one CD-ROM) of newly recorded music performed by the LCJO and special guests.
- An in-depth **Teaching Guide** that leads educators step-by-step through each lesson: explaining jazz styles, musical concepts, historical information, and key jazz figures; suggesting participatory activities and cross-curricular links; providing additional resources and integrating the National Standards for Music Education.
- A set of 30 **Student Guides** includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
- A **video** that enlivens the classroom experience by taking students behind the scenes at the curriculum recording session.

Jazz for Young People Curriculum Online www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, President & CEO Derek E. Gordon, Executive Director Katherine E. Brown, Chairman of the Board Lisa Schiff and Jazz at Lincoln Center Board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2004-05 season. This is the inaugural season in Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

CONDUCTOR
29820S

BERNIE'S TUNE

BERNIE MILLER
Arranged by VICTOR L. GOINES

MEDIUM SWING $\text{♩} = 80-110$

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

Legal Use Preview

1 2 3 4 5 6 7 8 mp3

© 1953 (Renewed) ATLANTIC MUSIC CORP.
This Arrangement © 2008 ATLANTIC MUSIC CORP.
All Rights Reserved including Public Performance

Purchase a full-length
performance recording!
alfred.com/downloads

9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

CONDUCTOR

- 3 -

BERNIE'S TUNE

17

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

PLAY

CHi99

A7(9#)

Dm7(b9)

G7(b9)

CHi99

Dm7(b9)

G7(b9)

17

18

19

20

21

22

23

24

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Chords: Cmi6, A7(b9), Dmi7(b9), G7(b9), Cmi6, Bbm9, Eb7(b9)

33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

AB Maj9 F#m7 Bbm9 Eb7(b9) A7(b9) Dm7(b9) G7(b9)

Legal Use Requires Purchase

41

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

41 42 43 44 45 46 47 48

Chords: Cm10, A7(11), Dm7(b9), G7(b9), Cm10

49 Opt. 9/8

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. *Chorus*

PNO.

BASS

DRUMS

49 50 51 52 53 54

OPTIONAL SOLO
1ST TIME ONLY
Amig/9

BERNIE'S TUNE

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

55

56

57

58

59

60

BERNIE'S TUNE

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

CONDUCTOR

- 10 -

BERNIE'S TUNE

69

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.

QTR.

PNO.

BASS

DRUMS

69

70

71

72

73

74

75

76

Chords: A $\flat$ 10/9, F7(#11), B $\flat$ 7(b9), E7(b9), A $\flat$ 10/9, G $\flat$ 10/9, C7(b9/5), D $\flat$ 10/9, B $\flat$ 7(#11), E $\flat$ 7(b9), A7(b9), D $\flat$ 10/9, C $\flat$ 10/9, F7(b9/5), C $\flat$ 10/9, A7(b9), D $\flat$ 10/9, G $\flat$ 10/9, E $\flat$ 7(b9/5).

Legal Use Requires Purchase

CONDUCTOR

- 11 -

BERNIE'S TUNE

77 78 79 80 81 82 83 84

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

Chord symbols: F#m9, Dmi7, Gmi9, C7(b9), F#m9, Dmi7, Gmi9, C7(b9), F#m9, Dmi7, Gmi9, C7(b9), F#m9, Dmi7, Bmi7(b9), E7(b9), Bbm9, Gmi7, Cmi9, F7(b9), Bbm9, Gmi7, Cmi9, F7(b9), Bbm9, Gmi7, Emi7(b9), A7(b9), Abm9, Fmi7, Bbm9, Eb7(b9), Abm9, Fmi7, Dmi7(b9), G7(b9).

Drum notation: (4), (8).

CONDUCTOR

- 12 -

BERNIE'S TUNE

85

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

86

87

88

89

90

91

92

Legal Use Requires Purchase

Chords: A mi6/9, E7(#11), B mi7(b9), E7(b9), A mi6/9, D mi6/9, A b7(#11), E mi7(b9), A7(b9), D mi6/9, C mi6/9, A b7(#11), D mi7(b9), G7(b9), C mi6/9, D mi7(b9), G7(b9).

Drum notation: (4), (3).

CONDUCTOR

- 13 -

BERNIE'S TUNE

93 94 95 96 97 98 99 100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

Am(b9)

F7(#11)

Bm7(b5)

E7(b9)

Am(b9)

Bm7(b5)

E7(b9)

Dm(b9)

Bb7(#11)

Ebm7(b5)

A7(b9)

Dm(b9)

Ebm7(b5)

A7(b9)

Cup MUTE

Cup MUTE

Cup MUTE

Cup MUTE

Cm(b9)

A7(#11)

Dm7(b5)

G7(b9)

Cm(b9)

Dm7(b5)

G7(b9)

Legal Use Requires Purchase

CONDUCTOR

- 14 -

BERNIE'S TUNE

101

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

QTR.

PNO.

BASS

DRUMS

101 102 103 104 105 106 107 108

Chords: A mi 9, F7 (#11), B mi 7 (b5), E mi 7 (b5), A7 (b9), D mi 9, B b mi 9, F7 (b9/5), D mi 9, A b7 (#11), D mi 7 (b5), G7 (b9), C mi 9, B b mi 9, E b7 (b9/5)

Other markings: CUP MUTE, m2

BERNIE'S TUNE

109

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

109 110 111 112 113 114 115 116

CONDUCTOR

- 16 -

BERNIE'S TUNE

OPT. D.S. & AL CODA

117 118 119 120 121 122 123 124

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

Am10/9

F7(#11)

Bm7(b9)

E7(b9)

(LAST SOLO TAKE)

To CODA

Am10/9

Dm10/9

Bb7(#11)

Em7(b9)

A7(b9)

Dm10/9

(CUP MUTE)

m2

To OPEN

Am7(b9)

G7(b9)

Cm10/9

Legal Use Requires Purchase

GRADUAL BUILD

127

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

125 126 127 128 129 130 131 132 133 134

135 SHOUT CHORUSES

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

135 136 137 138 139 140 141 142

143 GRADUAL BUILD

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

143 144 145 146 147 148 149 150

Chords: Cm10, Ab7(#10), Dm7(b9), G7(b9), Cm10

Rehearsal Markings: 2, 2, 2

Watermark: Preview Only Requires Purchase

151 SHOUT CHORUSES

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

151 152 153 154 155 156 157 158

159

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

159 160 161 162 163 164 165 166

Legal Use Only

Preview

Requires Purchase

ABmaj9 F#m7 Bbm9 Eb7(b9) A7(b9) F#m7 Dm7(b9) G7(b9)

(4) (5)

167

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

167 168 169 170 171 172 173 174

Chords: Cmi9, Ab7(#11), Dmi7(b9), G7(b9), Cmi9, Dmi7(b9), G7(b9)

175

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

175 176 177 178 179 180 181 182

Chords: Cmi6, Ab7(#11), Dmi7(b5), G7(b9), Cmi6, Dmi7(b5), G7(b9)

183

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

183 184 185 186 187 188 189 190

Chords: Cm7(b9), Ab7(#11), Dm7(b9), G7(b9), Cm7(b9)

Rehearsal Mark: (4)

191

CUE: A. SAX. 2

ALTO 1

ALTO 2

CUE: T. SAX. 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Ctr. 191

GTR.

PNO.

BASS

DRUMS

191 192 193 194 195 196 197 198 199