

JAZZ LINES PUBLICATIONS

Presents

ECLIPSE

ARRANGED BY JOHN FEDCHOCK

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

FULL SCORE

JLP-7853

MUSIC BY FREDDIE HUBBARD

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THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA



JOHN FEDCHOCK BIG BAND SERIES



ECLIPSE (2002)

Background:

John Fedchock's illustrious career in jazz has spanned nearly three decades. Since his emergence on the scene in 1980, Fedchock has established himself as a world-class trombone soloist, a heralded bandleader, and a Grammy-nominated arranger. An in-demand performer and writer in New York City for over twenty years, his multifaceted talents have led him to become one of NYC's premiere jazz artists. His critically acclaimed John Fedchock New York Big Band has become a marquee group, showcasing Fedchock's trombone and arranging as well as the band's all-star soloists. The band's four CDs for the Reservoir Music label, *New York Big Band*, *On The Edge*, *No Nonsense*, and *Up & Running*, have all received high praise from critics, and extraordinary success on national jazz radio charts.

Fedchock began his career as a jazz trombonist when he joined the legendary Woody Herman Orchestra in 1980. He toured with Woody's "Thundering Herd" for seven years, during which time he was musical director and a featured soloist. He served as musical coordinator and chief arranger in the production of Herman's last two Grammy Award nominated albums *50th Anniversary Tour* and *Woody's Gold Star*, and received accolades from jazz journalists worldwide. Fedchock still maintains a close association with the Herman orchestra, performing with the group on occasion and continuing to add his own compositions and arrangements to the band's library.

Fedchock has toured with T.S. Monk, Gerry Mulligan's Concert Jazz Band, Louie Bellson's Big Band, the Bob Belden Ensemble, the Manhattan Jazz Orchestra, and the Carnegie Hall Jazz Band, and has performed at jazz festivals and concert halls around the world. As a solo artist, he appears throughout the United States and has toured abroad as a guest trombonist/composer/conductor. To add to his already diverse list of multiple talents, Fedchock is also a producer of note, and has lent his studio expertise to several recent recording projects. Born in Cleveland, Ohio, Fedchock is a graduate of The Ohio State University with degrees in Music Education and Jazz Studies. He also holds a master's degree in Jazz Studies and Contemporary Media from the prestigious Eastman School of Music in Rochester, New York. He is an in-demand clinician, and conducts seminars and workshops at colleges and universities across the country.



The Music:

This beautiful ballad by the legendary trumpeter Freddie Hubbard was originally recorded on his 1970 album *The Black Angel* in small group form. This big band arrangement is courtesy of trombonist John Fedchock, who initially recorded it on his 2002 release *No Nonsense* with his New York Big Band. Fedchock's writing does a marvelous job of deepening the already darkly lush harmonies of Hubbard's original performance.

Notes to the Conductor:

A moody introduction sets up the melody's entrance at measure 5. The arrangement as a whole is a vehicle for solo trombone, so the tone of the performance should be established by your band's soloist during this first melody segment. The trombonist gets a break on the bridge at measure 21, with the full band taking turns passing the melody line back and forth between each section. Make sure that your ensemble works together in a seamless fashion to create the illusion of the melody being handled by one instrument throughout. The trombone solo re-enters at measure 33 after a brief but effective uptick in volume from the rest of the band a few measures earlier.

Another brief semi-shout chorus at measure 37 yields the spotlight back to the trombone soloist, who now improvises for half a chorus atop some gentle but surprisingly complex backgrounds. A dramatic swell in volume occurs leading into measure 53, where some dense brass chords wrap around a sax line that, despite the slow tempo, is a bit on the challenging side. The intensity continues through the trombone's re-entry at measure 61, only tapering off a few measures later. Things wrap up with some slightly dissonant chime-like inflections from the horns that resolve into a warm final chord upon which the trombone soloist makes one final cadenza statement.

This publication is not a transcription: it has been prepared using John Fedchock's original pencil score and the set of parts used during the recording session. An optional guitar part has been added.

Dylan Canterbury and Rob DuBoff

- September 2020

ECLIPSE
by Freddie Hubbard
arr. by John Fedchock

(Flugels)

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums

Handwritten musical notation and chord changes are present throughout the score. Chord changes for Piano and Bass include: $D^{\flat}6^{\flat}9$, $G^{\flat}A^{\flat}3$, $D^{\flat}9sus$, $E^{\flat}A^{\flat}3$, $E^{\flat}m^{\flat}7$, $C^{\flat}9sus$, $D^{\flat}A^{\flat}3$, $A^{\flat}9$, $D^{\flat}A^{\flat}3$, $D^{\flat}9$, $B^{\flat}9$, $B^{\flat}m^{\flat}7$, $B^{\flat}A^{\flat}7$.

This is the first page of John Fedchock's pencil score for *Eclipse*.

SCORE

ECLIPSE

RECORDED BY THE NEW YORK BIG BAND

MUSIC BY FREDDIE HUBBARD

ARRANGED BY JOHN FEDCHOCK

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

SLOWLY ♩ = 80

①

WOODWIND 1: ALTO SAX. *mp*

WOODWIND 2: ALTO SAX. *mp*

WOODWIND 3: TENOR SAX. *mp*

WOODWIND 4: TENOR SAX. *mp*

WOODWIND 5: BARITONE SAX. *mp*

TRUMPET 1 *mp* FLUGELHORN

TRUMPET 2 *mp* FLUGELHORN

TRUMPET 3 *mp* FLUGELHORN

TRUMPET 4 *mp* FLUGELHORN

TROMBONE 1

TROMBONE 2 *mp*

TROMBONE 3 *mp*

BASS TROMBONE *mp*

GUITAR *mp* $D^b7(\sharp 9)$ $G^b m7^{13}$ D^b9sus $E m7^{13}$ $D m7^{13}(\sharp 11)$ $D^b13(\sharp 9)$ $B7(\sharp 9)$

PIANO *mp* $D^b7(\sharp 9)$ $G^b m7^{13}$ D^b9sus $E m7^{13}$ $D m7^{13}(\sharp 11)$ $D^b13(\sharp 9)$ $B7(\sharp 9)$

BASS *mp* $D^b7(\sharp 9)$ $G^b m7^{13}$ D^b9sus $E m7^{13}$ $E^b m7^7 C^{\sharp 9} sus$ $D m7^{13}(\sharp 11)$ $D^b13(\sharp 9)$ $B7(\sharp 9)$

DRUM SET *mp* BRUSHES

1

2

3

4

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5

Ww 1 (A. Sax.)

Ww 2 (A. Sax.)

Ww 3 (T. Sax.)

Ww 4 (T. Sax.)

Ww 5 (B. Sax.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Solo

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Gtr.

Pno.

Bs.

Dr.

5

6

7

8

9

10

11

12

5

Ww 1 (A. Sax.)

Ww 2 (A. Sax.)

Ww 3 (T. Sax.)

Ww 4 (T. Sax.)

Ww 5 (B. Sax.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Solo

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Gtr.

Pno.

Bs.

Dr.

5

6

7

8

9

10

11

12