

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

Midnight Creeper

Words and Music by Lou Donaldson

Arranged by Terry White

INSTRUMENTATION

Conductor

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 Chords

Guitar (Optional)

Piano

Bass

Drums

Optional/Alternate Parts

C Flute

B♭ Clarinet

Vibraphone

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Midnight Creeper is a funky soul-jazz composition by alto saxophonist Lou Donaldson. It was recorded in 1968 on his album by the same name and featured jazz greats George Benson on guitar, Lonnie Smith on organ, Blue Mitchell on cornet, and Idris Muhammad on drums. *Midnight Creeper* follows in the same style as Donaldson's "Alligator Boogaloo," where he delves into the melding of jazz with soul and funk.

This arrangement follows Donaldson's recording by getting right into the tune without an introduction. It's a straightforward, even-eighth-note blues form. Usually, this level of difficulty avoids using sixteenth notes, however this sixteenth pattern in the melody is easily accessible for young players.



If the students have difficulty with the sixteenths, they can alter the melody to this eighth-note pattern:



The melody in the first chorus is in the tenor saxes and bari sax. It is also cued in the trumpet 2 part. In the second chorus, the melody is in the alto and tenor saxes, with the brass playing punches behind the saxes. At m. 25 the full ensemble mimics Donaldson's solo from the recording, which leads the chart into the solo section. The solo section can be opened up for additional opportunities for the students to improvise. The backgrounds can be assigned at will or even omitted if so desired.

At m. 50, the ensemble plays what is known as a "stop-time chorus" where the rhythm section plays a specific rhythm for eight measures. The rhythm section aligns with the saxes and trombones, and the trumpets play the melodic line. The conclusion of the chart "tags" the last four measures of the melody. Regarding articulation, the marcato or rooftop accent (▲) is played accented and detached (think "dant"), and staccatos should be short but not clipped.

This arrangement has very accessible ensemble sections, which can allow more rehearsal time for the students to develop their improvisational skills.

Like many of Lou Donaldson's other tunes, *Midnight Creeper* is fun and very accessible. I hope your students have fun with the arrangement and learn more about the style of Lou Donaldson.

Thanks for choosing *Midnight Creeper*!

—Terry White



**Terry
White**

Terry White is a retired music educator having taught instrumental music at all levels from beginning band to college jazz ensembles for over 34 years. He has been a composer, performer, and bandleader in the Portland, Maine area. Terry has written for many idioms including the Portland Symphony Orchestra, marching band, jazz ensemble, and concert band. His music has been performed at the Midwest clinic in Chicago, listed on the NYSSMA list, and widely published. Terry presently writes and performs with the Portland Jazz Orchestra and is an active adjudicator and festival conductor.

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CONDUCTOR
50941 S

MIDNIGHT CREEPER

Words and Music by Lou Donaldson
Arranged by Terry White

Rock $\text{♩} = 112$ (EVEN EIGHTHS) ②

C FLUTE (OPTIONAL)

B $\flat$ CLARINET (OPTIONAL)

1ST E $\flat$ ALTO SAXOPHONE

2ND E $\flat$ ALTO SAXOPHONE

1ST B $\flat$ TENOR SAXOPHONE

2ND B $\flat$ TENOR SAXOPHONE (OPTIONAL)

E $\flat$ BARITONE SAXOPHONE (OPTIONAL)

1ST B $\flat$ TRUMPET

2ND B $\flat$ TRUMPET

3RD B $\flat$ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS (OPT. ELECTRIC BASS)

DRUMS

PLAY IF NO TENOR 2 OR BARI. SAX

CHORD CHANGES SHOWN IN PART.

S.D. CROSS-STICK

RIDE CYM.

H.H. W/FOOT

1 2 3 4 5 6 7



FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

UNISON SOLI

8 9 10 11 12 13

B $\frac{7}{9}$ E7 F7 D7 E $\flat$ 7 B $\frac{7}{9}$

14

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

14 15 16 17 18 19 20

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FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

28 29 30 31 32 33 34 35

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MIDNIGHT CREEPER

38

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

36 37 38 39 40 41 42

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

43 44 45 46 47 48 49

END SOLO

END SOLO

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FLUTE (50) w/Tops. m^{te} w/Tops.

CL. m^{te}

ALTO 1 m^{te}

ALTO 2 m^{te}

TENOR 1 m^{te}

TENOR 2 m^{te}

BARI. m^{te}

TPT. 1 UNISON SOLI m^{te}

TPT. 2 UNISON SOLI m^{te}

TPT. 3 UNISON SOLI m^{te}

TEN. 1 m^{te}

TEN. 2 m^{te}

TEN. 3 m^{te}

GTR. B^b7 E^b7 B^b7

PNO. m^{te}

BASS m^{te}

DRUMS m^{te}

50 51 52 53 54 55 56 57

CONDUCTOR

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MIDNIGHT CREEPER

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

58 59 60 61 62 63 64 65

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UNIS.

F7 Eb Bb7(9) Bb7 Ab A7 Bb7 Ab A7 Bb7

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

66 67 68 69 70 71 72 73

FILL

TOMS

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74

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

74 75 76 77 78 79 80

FILL

FILL

FILL

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US \$8.00



alfred.com

ISBN-10: 1-4706-6970-6
ISBN-13: 978-1-4706-6970-6

