



Blues for Rebz

PETER OLSTAD

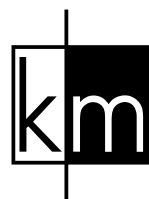
Arranged by DAVE HANSON

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Bass	1
Drums	1



SJK2404FS



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Dave Hanson

Dave studied at Southwestern Oklahoma State University (B.M. 1976), Arizona State University (M.M. 1980), and at the Eastman School of Music's Arranger Labs with Rayburn Wright and Manny Albam. He received the Duke Ellington Scholarship Award from Eastman, and was awarded a National Endowment for the Arts grant in jazz composition in 1984. Dave has composed for Steve Houghton, Ricardo Iznoala, and the Aries Brass Quintet, along with symphonic arrangements for the Paul Winter Consort, the Bobs, and many other artists spanning a variety of styles. He is also a professional jazz pianist and teaches at the Lamont School of Music at the University of Denver, and is co-leader (with Al Hood) and arranger for the H2 Big Band. Much of his time is spent writing music for commercials and industrial films.

Blues for Rebz

Blues for Rebz is a fun chart with a bit of tongue-in-cheek attitude on display during the statements of the main tune, growing into a more overtly swinging chart as the main melody develops. There is an element of 'Holman-esque' counterpoint that grows with the tune, all leading towards a satisfying shout chorus in the Basie tradition.

The melody played by 2nd Trumpet and 1st Alto should be clearly articulated, which will bring out the subtle humor of the head. Even though the 1st Alto part is harmonized underneath the 2nd Trumpet, it should be considered an equal partner and play dynamics accordingly. Any figures without specifically marked articulation should be played with a legato jazz interpretation.

Drums and Bass should take note of bar 21, where the previous '2' feel becomes a '4' feel, as well as the return of the '2' feel in bar 97.

When the counter lines are introduced at bar 13, the director may choose to bring those players down a dynamic if there is any danger of the main line being over-matched. Notice that the backgrounds to solos at 49 and 61 have specific 2nd and 3rd time only instructions. Having pointed that out, the director is also free to layer in the backgrounds as needed, or simply bring in all the backgrounds on the last time through each solo.

The band can shift gears into a full-bodied Basie approach with the shout at bar 73, but make sure and leave some 'juice' for the full climax at bar 92. When the head comes back in a bar 97, it will have a slightly greater intensity than the beginning of the piece, due to the thicker scoring and greater dynamic.

The director will need to be aware of the last three bars: a slow, conducted finish, with the last chord cued clearly.

For Peter Olstad

Arranged by DAVE HANSON
(ASCAP)

(with trpt.)

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

SJK2404FS

7 8 9 10 11 12 13

(8)

Trbs.

(with trbs. and tenors)

E $\flat$ 13 C7($\sharp$ 11) F13($\flat$ 9) B $\flat$ +7($\sharp$ 9) E $\flat$ 7

E $\flat$ 7/B $\flat$ A $\flat$ 7 G7($\flat$ 9) C+7($\sharp$ 9) F $\flat$ 9 B $\flat$ 7

Blues for Rebz - Full Score

5

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

(4)

SJK2404FS

14

15

16

17

18

19

Ab7

A°7

Eb7/8b

Ab7

Ab7

A°7

Eb7/8b

Ab7

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

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20 21 22 23 24 25 26

"4" feel

"4" feel (use ride cymbal now)

Chords: G7(b9), Gb13, F13, Bb9, Eb7, C+7(b9), B7(b9), Bb7, E7, Eb13, Eb9, D9, D9

Blues for Rebz - Full Score

7

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

SJK2404FS

27

28

29

30

31

32

33

Ab¹³

Ab¹³

Ab¹³

Eb⁷

G7(b9)

C+7(b9)

F7(b9)

Eb⁹

Ab¹³

Ab¹³

Eb⁷

G7(b9)

C+7(b9)

F7(b9)

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

34 35 36 37 38 39

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Blues for Rebz - Full Score

9

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

SJK2404FS

40

41

42

43

44

45

46

For Preview Only

The image displays a page of a musical score for a jazz ensemble. The score is written for the following instruments: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Dr. The score is organized into measures, with a large diagonal watermark 'For Preview Only' overlaid across the center. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections, with the first section labeled '4x's' and the second section labeled '3rd x only'. The score is written in a key signature of one flat (Bb) and a time signature of 4/4. The score is written in a standard musical notation style, with a large diagonal watermark 'For Preview Only' overlaid across the center.

Blues for Rebz - Full Score

11

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

SJK2404FS

55

56

57

58

59

60

3rd x only

(8)

Am7(b9)

D+7(b9)

G7(b9)

F7

D+7(b9)

G9

C+7(b9)

(end solo)

Eb7

Gm7(b9)

C+7(b9)

F7(b9)

Bb+7(b9)

Eb7

C+7(b9)

F9

Bb+7(b9)

Eb7

Gm7(b9)

C+7(b9)

F7(b9)

Bb+7(b9)

Eb7

C+7(b9)

F9

Bb+7(b9)

Eb7

Gm7(b9)

C+7(b9)

F7(b9)

Bb+7(b9)

Eb7

C+7(b9)

F9

Bb+7(b9)

For Preview Only

Blues for Rebz - Full Score

13

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

C7

E7(b9)

A7(b9)

D7(b9)

G9(b9)(b5)(4)

C7

A7(b9)

D9

G7(b9)

end solo

Eb7

G7(b9)

C7(b9)

F7(b9)

Bb9(b9)(b5)(4)

Eb7

C7(b9)

F9

Bb7(b9)

Eb7

G7(b9)

C7(b9)

F7(b9)

Bb9(b9)(b5)(4)

Eb7

C7(b9)

F9

Bb7(b9)

Eb7

G7(b9)

C7(b9)

F7(b9)

Bb9(b9)(b5)(4)

Eb7

C7(b9)

F9

Bb7(b9)

(12)

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67

68

69

70

71

72

73

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

SJK2404FS

73 74 75 76 77 78 79

For Preview Only

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

80 81 82 83 84 85 86

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Solo fill

Chord symbols: Gm7(b9), C+7(b9), F7(b9), Bb+7(b9)

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

SJK2404FS

87

88

89

90

91

92

93

97

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

Hi-hat

"2" feel

94 95 96 97 98 99

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For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

(4)

Ab7

G7(b9)

C+7(b9)

F9

Bb7(b9)

"4" feel

"4" feel

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100

101

102

103

104

105

109

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

SJK2404FS

106

107

108

109

110

111

For Preview Only

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

(4)

112

113

114

115

116

117

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Chord symbols: $A7(b9)$, $A\flat13$, $A\flat13(b9)$, $A\flat13(\sharp11)$

Drum notation: (4), Solo! (saxes/trbs.)