



Alone Time

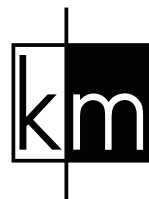
KRIS BERG

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
Drum	1



JJK2604FS



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Kris Berg

As a bassist, Kris tends to start original compositions from the “bottom” up, starting with a groove or rhythmic chord progression idea and composing melodies over the top. For his arrangements, Kris loves to “change” things up including meter, style, tempo or “de-construction” of the melody.

Alone Time

“Alone Time” is an original pensive, thoughtful ballad reminding us all of the need to have some time to ourselves for balance and reflection. The piece mixes pedal points and remote key centers to create a beautiful experience for the listener and performer.

Right at the top the mood is established with some clustered harmonies. The Trumpets with Harmon mutes should be balanced so the tension comes through. Be sure to establish the 1/8th note with your players, so these entrances are balanced and precise. The melody is always lyrical and the Trombones set that at ms. 5. Measure 25 is our first big moment of the chart but be reserved so that things later will really have an impact.

The Piano soloists left hand is important since no one else provides harmonic and the Bass is pedaling. Measures 29-33 could all be whole notes in the left hand. Solo here certainly could be improvised, but there is one provided. The short Trumpet solo at 37 starts out in a straight 1/8th note style but starts swinging at bar 43. Really have the drums lay down heavy triplets in bar 44 as we are headed to some serious swing!

Measure 47 is in a hard, ballad swing style! Laid back and BIG! Duke Hampton's “Frame for the Blues” comes to mind. The chart breathes leading into 58 and establishes the straight 1/8th feel again. Be sure your Drummer with brushes on the snare isn't swinging. I like a nice dramatic pause before the last 4 measures and then cue all the last half notes. Be sure the harmon muted Trumpets come out. Remember, it's not the dynamic where they are playing, but the dynamic the audience hears.

“Alone Time” is a very approachable ballad for concerts and contests. It's a nice alternative to ballads that are individual features as it stresses ensemble and sectional playing. Please feel free to contact me with your questions and comments.

kris@krisbergjazz.com

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to flugelhorn
to flugelhorn
to flugelhorn
to flugelhorn

lv

Cm⁷/F F⁶

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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.

to flugelhorn

to flugelhorn

to flugelhorn

to flugelhorn

E^b maj7

D maj9

B m11

as is

9

10

11

12

13

14

15

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21

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.

Am¹¹ D^{maj9} Bm⁹ Em⁹ A⁹ D⁹ G7(#5) C7(b9) F^{maj9}

Cm7/F Am¹¹ D^{maj9} Bm⁹ Em⁹ A⁹ D⁹ G7(#5) C7(b9) F^{maj9}

Cm7/F Am¹¹ D^{maj9} Bm⁹ Em⁹ A⁹ D⁹ G7(#5) C7(b9) F^{maj9}

16 17 18 19 20 21 22

29

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.

to Trumpet

to Trumpet

to Trumpet

to Trumpet

Solo

as is

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C7(b9) Fmaj9 Bm7(b9) E7(b9) C#m9 F#m9 Bm7(b9) E7(b9) A9 D7(b9)

C7(b9) Fmaj9 Bm7(b9) E7(b9) C#m9 F#m9 Bm7(b9) E7(b9) A9 D7(b9) Cm7/F

23 24 25 26 27 28 29

37

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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.

30 31 32 33 34 35 36 37

F^6 $Cm7/F$ F^6 $Ebmaj7$ $Dmaj9$ Bm^9 Em^9 $A7(\sharp 13)$ D^9 Ab^{13} $G7(\sharp 13)$ Cm^9 end solo

Solo Dm^9

Cm^9

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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.

Am⁹ Dm⁹ Am⁹ Dm⁷/G Fm⁷ Em⁹ A⁷(^b9) Am⁹ Dm⁷/G end solo

Gm⁹ Cm⁹ Gm⁹ Cm⁷/F Ebm⁷ Dm⁹ G⁷(^b9) Gm⁷/C Cm⁷/F

Gm⁹ Cm⁹ Gm⁹ Cm⁷/F Ebm⁷ Dm⁹ G⁷(^b9) Gm⁷/C Cm⁷/F Bb A⁷ Dm⁹ E⁷(^b9) A¹³

Gm⁹ Cm⁹ Gm⁹ Cm⁷/F Ebm⁷ Dm⁹ G⁷(^b9) Gm⁷/C

to sticks sticks

38 39 40 41 42 43 44 45

47

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trumpet

Tpt. 1

Trumpet

Tpt. 2

Trumpet

Tpt. 3

Trumpet

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

Fill

Fill

Ab¹³ G⁷(SUS⁴) G⁷ALT. C⁷(^b9) C¹³ F^{Maj}9 C⁷(^b9) F^{Maj}9 Bm⁷(^b5) C[#]m⁹ F[#]m⁹ Bm⁷(^b5) E⁷ALT.

46 47 48 49 50 51 52 53

Straight 8ths ♩ = 88

58

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.

to harmon

Cue: Tpt. 2

Hi-hat

to brushes

brush time

as is

54

55

56

57

58

59

60

JKK2604FS

conducted

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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.

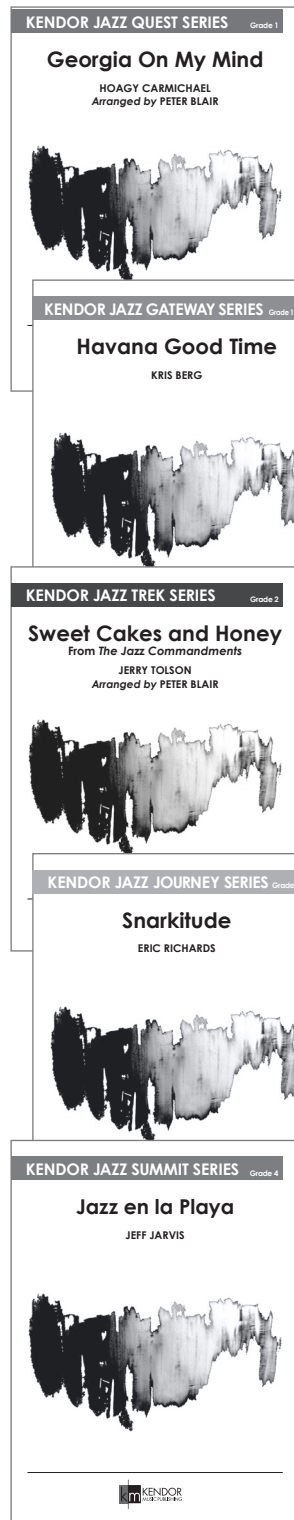
Bass

Dr.

Play: harmon
to harmon
harmon
harmon
harmon
to harmon
harmon
harmon
harmon
as is

61 62 63 64 65 66 67 68

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Jeff Jarvis



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