PREMIER JAZZ SERIES

Belwin JAZZ

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Commissioned by and Dedicated to the
Lamphere High School Jazz Ensemble
Madison Heights, Michigan, Kenneth Milch, Director

NIGHT WALK

VICTOR LOPEZ

INSTRUMENTATION

Conductor	2nd B♭ Trumpet	Guitar Chords
1st E♭ Alto Saxophone	3rd B♭ Trumpet	Guitar
2nd E♭ Alto Saxophone	4th B♭ Trumpet	Piano
1st B♭ Tenor Saxophone	1st Trombone	Bass
2nd B♭ Tenor Saxophone	2nd Trombone	Drums
E♭ Baritone Saxophone	3rd Trombone	
1st B♭ Trumpet	4th Trombone	

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NOTES TO THE CONDUCTOR

Clean articulation is essential for "Night Walk." Typical of Latin-style charts, keep the last eighth note short in a group of two or more eighths. This is demonstrated in measures 9–16 in the trumpets and saxes. At measure 21, contrast the introduction with a smooth and lyrical style for the melody or head. The brass section should play the background figures tight and short in measures 39 and 40. The trumpet section should play a quick fall-off in measure 45. The entire brass section should focus on playing with accurate time in measures 49, 50, and 51; don't lay back on the triplets. Low-register horns bring out the half-note triplets in measure 60.

Setting up the solo section, saxes should play lightly with accurate time at measure 68; keeping it light will prevent the possibility of dragging down the tempo and also provide an energetic send-off for the soloists. Caution the saxes on the repeated notes. The tenor sax, trumpet, and trombone are provided both written solos and chord changes; however, you should determine the soloist(s). The tenor sax should solo last and continue to solo into measure 88. Pace the ensemble dynamics behind the soloist(s). All background figures should be played lightly to support but not overpower the soloist(s).

The bass player should focus on accuracy throughout this chart, especially beginning at measure 68 with the tumbao rhythm. (The tumbao is a repeated figure that creates the groove.) Measure 105 begins a rhythm vamp that builds until the D.S. Begin this section softly and build. The baritone sax and bass must lock in the time and feel of the repeated figure. Avoid having the bass and baritone sax play too loudly; otherwise, the groove will lose momentum. If additional percussionists are used, keep the Latin groove clean and uncluttered.

Please enjoy.

—Victor Lopez

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CONDUCTOR
JEM03006C

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VICTOR LOPEZ (ASCAP)

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