

YOUNG JAZZ ENSEMBLE

Honeysuckle Rose

Music by Thomas "Fats" Waller

Words by Andy Razaf

Arranged by Paul Baker

INSTRUMENTATION

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

Optional/Alternate Parts

B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Honeysuckle Rose is a straight-ahead swing chart that requires each section to be on its toes at all times. Since the melody has a large downward leap, which can be difficult for younger players, I chose to break up the line and split it between the brass and saxes. It's imperative that the two groups balance well for the melody to be heard intact. Additionally, the melody travels around the ensemble in its stated form, moving from the brass and saxes at m. 9 to just the trumpet section at m. 12 or just the trombone section at m. 20. I suggest making the band aware of who has which part of the melody at any given time and to bring that concept forward. This technique is essential for a successful performance. It's a musical jigsaw puzzle, but I wanted to give everyone in the band a vested interest in their part and in this piece as a whole.


As the spotlight moves from section to section, you'll see that sections are featured in unison and in soli voicings. Again, balance within each section is important for clarity.

In order for the alto sax soloist to be launched properly, mm. 38–40 need to really build with each additional section entrance. Make sure the energy remains high all the way through m. 41.

Articulation, particularly during backgrounds, will really help to make the figures pop, and I always find it inspiring when soloing in front of that kind of energy. Even though the volume must be kept in check, the energy can still be there to propel the figures and the soloist.

The two-measure fall-off at m. 73 can be challenging for a young group, and it may take some practice to keep the fall going for that long. Trumpets can do a half-valve slide, and saxes can just keep adding notes chromatically. Obviously, pitch accuracy is *not* the goal. The overall effect is more akin to a musical mudslide. Find some old Hanna-Barbera cartoon scores to play for your students as an example!

Measures 97–98 have some interplay between the bari sax and trombone section. Let those players have some fun with that, but focus on the balance and timing so that the overall phrase is intact.

Measure 127—yes, I went there! It's a cornball lick, but it's completely tongue-in-cheek and hopefully fun. It's also a really strong setup for the drum fill into m. 129. Speaking of the drum fill/solo, it cannot be played loudly enough. Break the drum heads, knock stuff over—whatever it takes. Perhaps I should have marked it with —I'm only sorta kidding about that dynamic. It has to be *huge*, as does the brass section in mm. 129–136.

Measure 137 is a restatement of the intro and leads into the final chords of the chart. After all the noise and energy of the shout chorus at m. 129, m.137 can come down a little for contrast, but it shouldn't lose any of the energy or intention.

The last three measures are a nod to the section interplay, and again, balance is crucial to making everything work, driving to the final chord.

Have fun!

—Paul Baker



**Paul
Baker**

Currently residing in Austin, TX, Paul Baker's career as a composer, saxophonist, educator, and clinician has covered a wide variety of musical genres from jazz, film, TV, and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at www.bakersjazzandmore.com.

CONDUCTOR
47507S

HONEYSUCKLE ROSE

Music by Thomas "Fats" Waller
Words by Andy Razaf
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SWING ♩ = 148-164

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)
(w/ BASS)

PIANO

BASS

DRUMS

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CONDUCTOR

HONEYSUCKLE ROSE

Musical score for Honeysuckle Rose, page 2. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

9

10

11

12

13

14

15

16

CONDUCTOR

FLUTE (17)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

The musical score is arranged in a standard orchestral layout. It includes parts for Flute, four Alto saxophones, four Tenor saxophones, four Trumpets, four Trombones, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large, diagonal red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid across the entire page. The conductor's part is at the top left, and the drum part is at the bottom left. The page number '17' is in the top left corner, and the page number '- 3 -' is centered at the top. The title 'Honeysuckle Rose' is in the top right corner. The score spans measures 17 to 24.

CONDUCTOR

HONEYSUCKLE ROSE

25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

26

27

28

29

30

31

32

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(25)

(TRP. 1)

(TRP. 2)

PLAY

(TENOR 1)

(BARI. 5th)

PLAY

F7 G^o A^o F7 B⁷ G⁷ A^o B^o G⁷ C⁷

CONDUCTOR

HONEYSUCKLE ROSE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

Legal Use Requires Purchase

CONDUCTOR

HONEYSUCKLE ROSE

57

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chords, along with performance instructions like "OPT. SOLO CONTINUED" and "PLAY".

57

58

59

60

61

62

63

64



05

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1 (TENOR 3)

TEN. 2 (BARI. SAX)

TEN. 3

TEN. 4

GR. 1

GR. 2

PNO.

BASS

DRUMS

E^m7 A7 E^m7 A7(b9) E^m7 A7 D G7 G⁶ D

PLAY

G^m7 C7 G^m7 C7(b9) G^m7 C7 F G^b7 B^o F

The image shows a page of a musical score for the conductor, page 9 of 'Honeysuckle Rose'. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Tenors 1-4, Guitar 1 and 2, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '05' is in the top left, and measure numbers 65 through 71 are at the bottom.

81

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1-4, Tbn. 1-4, Gtr., PNO., Bass, and Drums. The score includes vocal lines for all voice parts and instrumental parts with chord notations such as D7, A#7, G, C#7, G#7, F#7, G#7, C7, B7, Bb, and F.

CONDUCTOR

HONEYSUCKLE ROSE

Musical score for Honeysuckle Rose, page 12. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Legal View Requires Purchase' is overlaid diagonally across the page.

Chord progression for the first system (measures 89-96):

- 89: F7, Gmi, A^bo, F7
- 90: B^bo, G7, A^bo, F7
- 91: B^bo, G7, A^bo, F7
- 92: B^bo, G7, A^bo, F7
- 93: G7, A^bo, B^bo, G7
- 94: G7, A^bo, B^bo, G7
- 95: C7, G7, A^bo, F7
- 96: C7, G7, A^bo, F7

CONDUCTOR

105

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

106 107 108 109 110 111 112

SOLO

SOLO

SOLO

SOLO

SOLO

SOLO

G#17 C7 G#17 C7 F7 Bb7 Bb F7 D7(b9)



CONDUCTOR

HONEYSUCKLE ROSE

113 (w/Tops.)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1 SOLI

TRP. 2 SOLI

TRP. 3 SOLI

TRP. 4 SOLI

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. Gmi7 C7 Gmi7 C7 Gmi7 C7 F7 Bb7 Bb F7

PNO.

BASS

DRUMS

CONDUCTOR

121

Musical score for various instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in treble and bass clefs with various musical notations such as notes, rests, and dynamics.

121

122

123

124

125

126

127

128



129

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

129 130 131 132 133 134 135 136

137

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

137 138 139 140 141 142 143

Fin 7