

EIGHTH NOTE PUBLICATIONS

Challenging Jazz Duets Volume 3

Richard Byrd

Challenging Jazz Duets - Volume 3 is a set of 5 jazz duets for players of multiple combinations of instruments. The purpose of these duets is to provide players challenging jazz duets based on the chord changes to standard jazz tunes. These are not beginning jazz duets. The titles of these duets are an obvious allusion to the titles of the standard jazz tunes. Volume 3 contains the following duets with their respective jazz standard titles: 1) "Take Me To the Moon" (Fly Me To the Moon), 2) "Carnival Sunrise" (Black Orpheus), 3) "Gently Like the Morning Sun" (Softly As In a Morning Sunrise), 4) "Hello Redbird" (Bye Bye Blackbird), 5) "Bb Blues Madness" (standard concert Bb blues with reference to Tenor Madness). The tempos of the duets were selected to match the tempos used on the jazz standards found on the website jazzstandards.com; however, players are welcome to play these duets at any tempo (faster or slower) they feel comfortable playing.

Players may wish to explore practicing these duets with other play-along options, including Band-in-a-Box or iReal Pro, where tempos may be altered to suit the players practice needs. Band directors may wish to use these duets to feature two of their students during a jazz concert program, including the incorporation of a featured duet during the open improvisation solo section of a jazz chart with the same chord changes.

This is part of an interchangeable series to accommodate performance with any combination of instruments.

Available for the following instruments:

Flutes
Clarinets
Eb Saxophones
Bb Saxophones
Trumpets
F Horns - stand alone version (cannot be combined with others)
Trombones
Tubas

Dr. Richard Byrd is Professor of Theory and Composition at Eastern Kentucky University and trumpeter with the ECU Faculty Brass Quintet. After receiving his Bachelor's degree in trumpet performance at DePauw University, Byrd earned his Master and Ph.D. degrees in music theory from the University of Kentucky.

Various organizations have commissioned Byrd to compose or arrange music specifically for their group or special event including the Kentucky Governor's School for the Arts, the Kentucky Music Teachers Association, the Great American Brass Band Festival, Commonwealth Clarinet Quartet, Eastern Kentucky University Faculty Brass Quintet, and several school band programs. His works have been performed at several international, national, and regional events including the International Trumpet Guild Conference in Grand Rapids, Michigan; National Trumpet Competition in Arlington, Virginia and Lexington, Kentucky; Exploring Trumpet Music Festival in Kalavrita, Greece; Blekinge International Brass Academy in Karlskrona, Sweden; 6th Annual DIA T Trombone Festival in Recife, Brazil; South Texas Trumpet Workshop in Kingsville, Texas; Eastern Trombone Workshop in Fort Meyer, Virginia; International Clarinet Association Conference in Lincoln, Nebraska; National Association of College Wind and Percussion Instructors National Conference in Gainesville, Florida; Alltech FEI World Equestrian Games in Lexington, Kentucky; Kentucky Governor's School for the Arts in Lexington, Kentucky; Kentucky Composers Invitation Concert & New Music Festival in Lexington, Kentucky; Society of Composers, Inc. Region IV Conference in Richmond, Kentucky; Great American Brass Band Festival in Danville, Kentucky; and numerous collegiate chamber music programs across the county.

As a trumpet performer, Byrd's classical experiences include performing with the Indianapolis Symphony, West Virginia, and Lexington Philharmonic Orchestras. During his tenure with the Lexington Brass Band he was a featured soloist during the band's England tour in 2000. Byrd has performed with several prominent jazz artists including Doc Severinsen, Allen Vizzutti, Maynard Ferguson, Jens Lindemann, Byron Stripling, Louie Bellson, Bob Mintzer, Wycliffe Gordon, Victor Wooten, Take 6, and the Manhattan Transfer, and in shows with Aretha Franklin, Robert Goulet, Rosemary Clooney, Lou Rawls, Carol Channing, Cathy Rigby, Temptations, Mannheim Steamroller, and the Ringling Brothers Circus. His lead trumpet abilities with the DiMartino/Osland Jazz Orchestra are showcased on their CDs entitled *Quotient* and *Off the Charts*, with Wycliffe Gordon's Grammy-nominated CD *Somebody New*, and with The Kentucky Jazz Repertory Orchestra on their CD entitled *Flying Home*. Byrd has also recorded his own solo CD entitled *Portrait of a Trumpet* and has recorded and produced a chamber music CD entitled *Conversations*, which includes one of his compositions, *Conversations*, as well as compositions from other rising American composers. Both CDs are available at cdbaby.com. Both his published and unpublished compositions can be previewed and purchased through his website at www.richbyrdmusic.com.

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DIFFICULTY RATING: Medium-Difficult
2 Tenor Saxophones

www.enpmusic.com

CHALLENGING JAZZ DUETS

VOLUME 3

RICHARD BYRD
ASCAP

TAKE ME TO THE MOON

MEDIUM SWING ♩ = 144

B♭ TENOR SAXOPHONE 1

B♭ TENOR SAXOPHONE 2

The musical score is written for two B♭ Tenor Saxophones. It begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 'MEDIUM SWING' with a quarter note equal to 144 beats per minute. The score consists of several systems of two staves each. The first system includes dynamic markings of 'mf' for both parts. The second system also has 'mf' markings. The third system features 'mf' markings and a section labeled 'A' in a box. The fourth system includes 'mf' and 'p' (piano) markings. The fifth system has 'p' markings. The sixth system includes 'mf' markings. The score concludes with a final system featuring 'mf' markings. A large, diagonal 'Preview' watermark is overlaid across the center of the page.

First system of musical notation for two staves in G major. The music includes eighth and sixteenth notes, slurs, and accents.

8

Second system of musical notation, starting with a box containing the number 8. The notation continues with two staves in G major, featuring slurs and accents.

Third system of musical notation for two staves in G major.

Fourth system of musical notation for two staves in G major.

9

Fifth system of musical notation, starting with a box containing the number 9. The notation continues with two staves in G major.

Sixth system of musical notation for two staves in G major.

The first system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. The bottom staff also begins with a treble clef and the same key signature and time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. A large, faint watermark reading 'PREVIEW' is visible across the page.

The second system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. The bottom staff also begins with a treble clef and the same key signature and time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. A large, faint watermark reading 'PREVIEW' is visible across the page.

CARNIVAL SUNRISE
MEDIUM LATIN ♩ = 144

The third system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. The bottom staff also begins with a treble clef and the same key signature and time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. A large, faint watermark reading 'PREVIEW' is visible across the page.

The fourth system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. The bottom staff also begins with a treble clef and the same key signature and time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. A large, faint watermark reading 'PREVIEW' is visible across the page.

The fifth system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. The bottom staff also begins with a treble clef and the same key signature and time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. A large, faint watermark reading 'PREVIEW' is visible across the page.

The sixth system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. The bottom staff also begins with a treble clef and the same key signature and time signature. It contains a series of eighth and quarter notes, followed by a half note and a quarter rest. A large, faint watermark reading 'PREVIEW' is visible across the page.

First system of musical notation for two tenor saxophones. The key signature is two sharps (F# and C#). The first staff contains a series of eighth and quarter notes, while the second staff features a more complex rhythmic pattern with eighth notes and rests.

Second system of musical notation. The first staff has a whole rest followed by eighth notes. The second staff includes triplet markings (3) and dynamic markings such as mf and mp .

Third system of musical notation. The first staff includes dynamic markings mf and mp . The second staff features a triplet marking (3) and dynamic markings mf and mp .

Fourth system of musical notation. The first staff includes a dynamic marking mf . The second staff includes a dynamic marking mf . A small box containing the letter 'E' is located on the left side of the system.

Fifth system of musical notation. The first staff includes a dynamic marking mp . The second staff includes a dynamic marking mp and a triplet marking (3).

Sixth system of musical notation. The first staff includes a triplet marking (3). The second staff includes a triplet marking (3).

First system of musical notation for two staves. The key signature is two sharps (F# and C#). The first staff has a dynamic marking of *f* (forte) above the first measure. The second staff has a dynamic marking of *f* below the first measure.

Second system of musical notation for two staves. The key signature remains two sharps. The first staff has a dynamic marking of *f* below the first measure. The second staff has a dynamic marking of *f* below the first measure.

Third system of musical notation for two staves. The key signature remains two sharps. The first staff has a dynamic marking of *m²* (mezzo-forte) below the first measure. The second staff has a dynamic marking of *m²* below the first measure.

Fourth system of musical notation for two staves. The key signature remains two sharps. The first staff has a dynamic marking of *f* below the first measure. The second staff has a dynamic marking of *f* below the first measure.

GENTLY LIKE THE MORNING SUN
MEDIUM SWING ♩ = 138

Fifth system of musical notation for two staves. The key signature changes to one flat (Bb). The first staff has a dynamic marking of *m²* below the first measure. The second staff has a dynamic marking of *m²* below the first measure.

Sixth system of musical notation for two staves. The key signature remains one flat. The first staff has a dynamic marking of *m²* below the first measure. The second staff has a dynamic marking of *m²* below the first measure.

This page contains six systems of musical notation for two Bb Tenor Saxophones. The notation is written in treble clef with a key signature of one flat (Bb). The systems are as follows:

- System 1:** Two staves. The first staff has a *mp* dynamic marking. The second staff has a *mp* dynamic marking.
- System 2:** Two staves. The first staff has a *mf* dynamic marking and a box labeled 'G' above it. The second staff has a *mf* dynamic marking.
- System 3:** Two staves. The first staff has a *mp* dynamic marking. The second staff has a *mp* dynamic marking.
- System 4:** Two staves. The first staff has a *mf* dynamic marking. The second staff has a *mf* dynamic marking.
- System 5:** Two staves. The first staff has a *mf* dynamic marking. The second staff has a *mf* dynamic marking.
- System 6:** Two staves. The first staff has a *mf* dynamic marking. The second staff has a *mf* dynamic marking.

The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings (*mp*, *mf*) and articulation marks (accents, slurs). A large, faint watermark 'PREVIEW' is visible across the center of the page.

First system of musical notation for two tenor saxophones. The key signature is one flat (Bb) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplet markings.

Second system of musical notation for two tenor saxophones. It includes a first ending bracket labeled '1' and dynamic markings such as *mp* and *f*.

Third system of musical notation for two tenor saxophones, continuing the melodic and harmonic development of the piece.

Fourth system of musical notation for two tenor saxophones, featuring a triplet of eighth notes in the right hand.

Fifth system of musical notation for two tenor saxophones, concluding with the instruction "STRAIGHT 8THS" for both parts.

HELLO REOBIRD
MEDIUM SWING ♩ = 152

Sixth system of musical notation for two tenor saxophones, starting a new section in the key of D major (two sharps) and 4/4 time. It includes dynamic markings like *mf*.

First system of musical notation for two staves in G major. The top staff contains eighth and sixteenth notes with rests, and the bottom staff contains a similar rhythmic pattern. Dynamic markings include $m2$ and $m2$.

Second system of musical notation for two staves in G major. The top staff features a continuous eighth-note melody, while the bottom staff provides harmonic support with eighth and sixteenth notes. A large 'PREVIEW' watermark is visible across the page.

Third system of musical notation for two staves in G major. The top staff has a melodic line with some rests, and the bottom staff continues the harmonic accompaniment. Dynamic markings include p and 3 .

Fourth system of musical notation for two staves in G major. The top staff includes a triplet of eighth notes, and the bottom staff features a triplet of eighth notes. Dynamic markings include p and p .

Fifth system of musical notation for two staves in G major. The top staff has a melodic line with rests, and the bottom staff provides harmonic support. Dynamic markings include mf and mf .

Sixth system of musical notation for two staves in G major. The top staff features a triplet of eighth notes, and the bottom staff features a triplet of eighth notes. A large 'PREVIEW' watermark is visible across the page.

Sheet music for two Bb Tenor Saxophones, featuring six systems of staves. The music is in 4/4 time and key of D major. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *f*). A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page.

B♭ BLUES MADNESS

MEDIUM SWING ♩ = 160

The first system of musical notation for the piece 'B♭ Blues Madness'. It consists of two staves in 4/4 time. The key signature has two flats (B♭ and E♭). The music features a mix of eighth and quarter notes, with some rests. A large, faint 'PREVIEW' watermark is visible across the page.

The second system of musical notation, continuing the piece. It features more complex rhythmic patterns, including triplets and sixteenth notes. The 'PREVIEW' watermark is still visible.

The third system of musical notation. It includes a measure marked with a box containing the letter 'M'. The music continues with various note values and rests. The 'PREVIEW' watermark is still visible.

The fourth system of musical notation. It features a measure marked with a box containing the letter 'N'. The music continues with various note values and rests. The 'PREVIEW' watermark is still visible.

The fifth system of musical notation. It features a measure marked with a box containing the letter 'N'. The music continues with various note values and rests. The 'PREVIEW' watermark is still visible.

The sixth system of musical notation, concluding the piece. It features a measure marked with a box containing the letter 'N'. The music continues with various note values and rests. The 'PREVIEW' watermark is still visible.

