



# JAZZ EXPRESSIONS™ SERIES

## WHEN THE SAINTS GO MARCHING IN

Music by JAMES M. BLACK, Words by KATHERINE E. PURVIS  
Arranged by MIKE LEWIS

### INSTRUMENTATION

|                               |                    |                                  |
|-------------------------------|--------------------|----------------------------------|
| Conductor                     | 3rd Trombone       | <b>OPTIONAL/ALTERNATE PARTS</b>  |
| 1st E $\flat$ Alto Saxophone  | 4th Trombone       | Horn in F (Doubles 1st Trombone) |
| 2nd E $\flat$ Alto Saxophone  | Guitar Chords      | Baritone T.C.                    |
| 1st B $\flat$ Tenor Saxophone | Guitar             | (Doubles 1st Trombone)           |
| 2nd B $\flat$ Tenor Saxophone | Piano              | Tuba                             |
| E $\flat$ Baritone Saxophone  | Bass               |                                  |
| 1st B $\flat$ Trumpet         | Drums              |                                  |
| 2nd B $\flat$ Trumpet         | C Flute            |                                  |
| 3rd B $\flat$ Trumpet         | B $\flat$ Clarinet |                                  |
| 4th B $\flat$ Trumpet         | Violin             |                                  |
| 1st Trombone                  | Viola              |                                  |
| 2nd Trombone                  | Cello              |                                  |

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



# WHEN THE SAINTS GO MARCHING IN

Music by JAMES M. BLACK, Words by KATHERINE E. PURVIS  
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## NOTES TO THE CONDUCTOR

This arrangement is correlated to Jazz Expressions™, the jazz ensemble method published by Warner Bros. Publications. The focus of this arrangement is on improvisation using melodic embellishment or variations and the second line (New Orleans) style.

The introduction portrays a musical setting similar to a late 1800s funeral procession to the cemetery performed in a slow and solemn style. Then, after the mourners have departed the cemetery, signaled with the drum cadence, the music becomes spirited as the band marches back to the lodge for festivities. The second line refers to the dancing onlookers who follow the band.

The opening statement is a slow chorale style with the melody played by tenor sax, trumpet and trombone with the drummer playing a march-like pattern. The trumpet part is the melody and therefore should be forte and played with confidence. After the introduction, the rest of this chart is definitely upbeat—but not too fast. The drum cadence sets the tempo followed by the brass section taking the melody. The saxes offer a contrasting unison eighth-note line; be careful the saxes don't rush this unison line. In measure 32, the saxes answer the brass with a rhythmic figure. Make sure the saxes play the rhythms in measures 32 and 33 accurately—especially beat 3. At measure 36, saxes take the melody with brass beneath them in volume.

Measure 52 begins the solo section. This written-out solo can be played as written or ad lib. and repeated as desired. All the wind and string parts are the same, so you can ask various individuals to solo or play it in unison. The improvised solo is an embellishment of the melody. You can experiment by having someone play the melody to the tune at the same time as another student plays the written improvised solo which will build jazz vocabulary. There are many variations possible with this melody; therefore, as the band becomes more comfortable with the written solo and the sound of the melody, ask students to embellish even further in the solo section. By playing and learning the written solo, students are internalizing melodic, rhythmic, and harmonic jazz vocabulary. Here is another suggestion: Ask the wind players to sing the solo in unison—with you starting things off. Ask them to use a basic jazz syllable like “doo.” You'll be surprised how it helps their ear and to learn to hear the intervals.

Once into the faster tempo, the rhythm section can approach this chart with a traditional swing feel. The drummer should play the ride cymbal pattern quarter, eighth-eighth, quarter, eighth-eighth so that the first eighth note is longer than the second; think “doo, doo-da-doo, doo-da-doo.” The bass player has a simple quarter note pattern. This is good opportunity for the bass player to begin to recognize basic chord tones of chords—the root, third, and fifth—and to observe how bass lines are created and flow into the next chord. Piano and guitar are usually concerned with comping. The challenge is for the piano and guitar not to play too much, which will make the comping sound cluttered. Taking turns in different sections of the chart is one solution. Another suggestion is to position the two players in close proximity so they can clearly hear each other, and challenge them to share the comping duties. Usually in a traditional swing feel, the guitar will use only three- or maybe four-note chords. Keep it simple.

Please enjoy.

—Mike Lewis

CONDUCTOR  
JEM03037C

# WHEN THE SAINTS GO MARCHING IN

Music by JAMES M. BLACK  
Words by KATHARINE E. PURVIS  
Arranged by MIKE LEWIS

"NEW ORLEANS FUNERAL STYLE"  $\text{♩} = 84-96$

The musical score is arranged for a variety of instruments. The woodwind section includes C Flute, B♭ Clarinet, 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones, and E♭ Baritone Saxophone. The brass section consists of 1st through 4th B♭ Trumpets, 1st through 4th Trombones, Tuba, and Euphonium. The string section includes Violin, Viola, and Cello. The piano and bass are also featured. The score is in 2/4 time with a key signature of one flat (B♭). A 'Solo' marking is present for the 1st B♭ Trumpet. The tempo is marked as 'New Orleans Funeral Style' with a range of 84-96 beats per minute. The score spans 8 measures.

1 2 3 4 5 6 7 8

♩ = 140-170

⑨

R. *RALL.*

CL. *RALL.*

A. SAX. 1 *RALL.*

A. SAX. 2 *RALL.*

T. SAX. 1 *RALL.*

T. SAX. 2 *RALL.*

BARI. SAX. *RALL.*

TRP. 1 *RALL.*

TRP. 2 *RALL.*

TRP. 3 *RALL.*

TRP. 4 *RALL.*

TEN. 1 *RALL.*

TEN. 2 *RALL.*

TEN. 3 *RALL.*

TEN. 4 *RALL.*

TUBA *RALL.*

QTR. *RALL.*

PNO. *RALL.*

BASS *RALL.*

DRUMS *RALL.* SOLO

⑩

VLN. *RALL.* ♩ = 140-170

VLA. *RALL.*

CELLO *RALL.*

19 20 21 22 23 24 25 26

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BAR. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLN.

VLA.

CELLO

The image shows a page of a musical score for the hymn 'When the Saints Go Marching In'. The score is arranged for a full band and orchestra. The instruments listed on the left are Flute (FL.), Clarinet (CL.), Alto Saxophone 1 (A. SAX. 1), Alto Saxophone 2 (A. SAX. 2), Tenor Saxophone 1 (T. SAX. 1), Tenor Saxophone 2 (T. SAX. 2), Baritone Saxophone (BAR. SAX.), Trumpet 1 (TRP. 1), Trumpet 2 (TRP. 2), Trumpet 3 (TRP. 3), Trumpet 4 (TRP. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Trombone 4 (TBN. 4), Tuba, Quartet (QTR.), Piano (PNO.), Bass, Drums, Violin (VLN.), Viola (VLA.), and Cello. The score is written in 2/4 time and features a variety of musical notations including notes, rests, and dynamic markings. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page. At the bottom, the page is numbered 19 through 26.



27 To COOL

Fl.

Cl.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GR.

PNO.

BASS

DRUMS

VLN.

VLA.

CELLO

27 28 29 30 31 32 33 34

To COOL

ov.

The image shows a page of a musical score for the piece 'When the Saints Go Marching In'. The page is numbered 4 and is for the conductor. It contains staves for various instruments: Flute, Clarinet, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, Trumpets 1 through 4, Trombones 1 through 4, Tuba, Guitar, Piano, Bass, Drums, Violins, Viola, and Cello. The score includes musical notation, dynamics, and articulation marks. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page. The page number '27' is in a box at the top left, and the measure numbers 27 through 34 are at the bottom.

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRM. 1

TRM. 2

TRM. 3

TRM. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLN.

VLA.

CELLO

43

FL. OPTIONAL SOLOS

CL. OPTIONAL SOLOS

A. SAX. 1 OPTIONAL SOLOS

A. SAX. 2 OPTIONAL SOLOS

T. SAX. 1 OPTIONAL SOLOS

T. SAX. 2 OPTIONAL SOLOS

BAR. SAX. OPTIONAL SOLOS

TRP. 1 OPTIONAL SOLOS

TRP. 2 OPTIONAL SOLOS

TRP. 3 OPTIONAL SOLOS

TRP. 4 OPTIONAL SOLOS

TEN. 1 OPTIONAL SOLOS

TEN. 2 OPTIONAL SOLOS

TEN. 3 OPTIONAL SOLOS

TEN. 4 OPTIONAL SOLOS

TUBA

QTR. OPTIONAL SOLOS

PNO. OPTIONAL SOLOS

BASS

DRUMS

VLN. OPTIONAL SOLOS

VLA. OPTIONAL SOLOS

CELLO OPTIONAL SOLOS

43 44 45 46 47 48 49 50



This page contains the conductor's score for the piece "When the Saints Go Marching In". The score is written for a large ensemble and includes the following parts:

- FL. (Flute)
- CL. (Clarinet)
- A. SAX. 1 (Alto Saxophone 1)
- A. SAX. 2 (Alto Saxophone 2)
- T. SAX. 1 (Tenor Saxophone 1)
- T. SAX. 2 (Tenor Saxophone 2)
- BARI. SAX. (Baritone Saxophone)
- TRP. 1 (Trumpet 1)
- TRP. 2 (Trumpet 2)
- TRP. 3 (Trumpet 3)
- TRP. 4 (Trumpet 4)
- TBN. 1 (Trombone 1)
- TBN. 2 (Trombone 2)
- TBN. 3 (Trombone 3)
- TBN. 4 (Trombone 4)
- TUBA
- PER. (Percussion)
- PNO. (Piano)
- BASS
- DRUMS
- VLN. (Violin)
- VLA. (Viola)
- CELLO

The score is divided into measures, with measure numbers 51, 52, 53, 54, 55, and 56 indicated at the bottom of the page. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the entire score.

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BAR. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

VLN.

VLA.

CELLO

REPEAT AS DESIRED | LAST TIME ON CUE

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GR.

PNO.

BASS

DRUMS

SOLO

VLA.

VLA.

CELLO

REPEAT AS DESIRED | LAST TIME ON CUE

D.S. AL CODA

The image shows a page of a musical score for the piece 'When the Saints Go Marching In'. The score is arranged for a full band and includes parts for Flute (FL.), Clarinet (CL.), Alto Saxophones (A. SAX. 1 & 2), Tenor Saxophones (T. SAX. 1 & 2), Baritone Saxophone (BARI. SAX.), Trumpets (TRP. 1-4), Trombones (TBN. 1-4), Tuba, Guitar (GR.), Piano (PNO.), Bass, Drums, Violins (VLA.), Viola (VLA.), and Cello. The score is divided into measures 64 through 70. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. Above the first staff, there are markings 'REPEAT AS DESIRED' and 'LAST TIME ON CUE'. Above the last staff, there is a 'SOLO' marking and another 'REPEAT AS DESIRED' and 'LAST TIME ON CUE' marking. The piece concludes with 'D.S. AL CODA'.

COCA

FL.

CL.

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

BARI. SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

QTR.

PNO.

BASS

DRUMS

COCA

VLN.

VLA.

CELLO