

Extra Conductor Score: 032-4657-01 – \$8.00

Style: Rock • Grade Level: 2.5

WHAT'S YOUR HURRY?

Rob Vuono, Jr.

Barnhouse

WALT

Ensemble



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WHAT'S YOUR HURRY?

Rob Vuono, Jr.

Instrumentation

Flute (optional)
1st Alto Sax
2nd Alto Sax
1st Tenor Sax
2nd Tenor Sax
Bari Sax

1st Trumpet
2nd Trumpet
3rd Trumpet
4th Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone

Guitar
Piano
Bass
Drum Set

Written suggested solos provided for

Piano
Alto Sax

Program Notes

Everyday routine can keep us all moving at a faster pace; tasks, commitments, and deadlines may have us all running in the quickest, most efficient way. That is why it is important, every so often, to take a deep breath, take a step back, and perhaps take the scenic route; the slower pace allows us to really appreciate the journey.

What's Your Hurry? is the soundtrack to such a journey, where we are able to relax and enjoy the rich harmony, attractive melody, and colorful orchestration of this piece, and while the overall mood is perhaps relaxed and subdued, there are stirring moments of exhilaration, not unlike the breathtaking scenic overlook that may surprise us just around the bend in the road.

Rehearsal Suggestions

The tempo is of paramount importance to this piece, and should not fall below 80 BPM, or rise above 92 BPM; the chart should not drag or rush in any way. Similarly, the dynamics and inflection play a most important role in the effectiveness of the piece, as shown in the following examples:

- A starting dynamic of *mp* (or *p*) will enhance the veiled and dreamy quality of the piece, further aided by the velvety bucket-muted brass.
- The dynamic rise and fall in m. 11-12 (and 19-20) will enhance the moving lines in saxes and trumpets.
- Saxophones, m. 16-17, should really bring the line out, with a nice scoop at the beginning of the line; better to have too much volume and fullness here than too little. The same idea should be observed in m. 21-25, with regards to the sax soli; nice full sound here.
- M. 53-60 should gradually increase in volume and intensity for an effective lead-in to the "shout" section of the piece (m. 61-65); this is the apex of the chart, and should be the loudest section, with a return to the original atmosphere in bar 66. The ensemble writing in bars 53-60 is very linear; essentially two lines (with a few exceptions), divided between trumpets and altos, and trombones and tenors. This type of orchestration is used elsewhere in the chart (such as the moving lines in m. 11-12 etc), so really pay careful attention to the intonation in these spots. Additionally, some of the block ensemble writing uses extended cluster voicing (m. 27-28 for example), and good intonation will ensure the fullest vibrancy of these chords, allowing them to "sing."
- Rhythm section parts are fully notated to ensure success. It is important for the piano solo at the top of the chart to be played as written, as the full ensemble echoes this phrase at the end of the piece. The guitar plays along with the ensemble for much of the chart, adding a lower octave to the melody and giving a bit of a "George Shearing" quality to the sound (when the flute is employed, the span of the melody is three octaves). Please make sure that both the piano and guitar observe all articulations carefully, as they must match the woodwinds and brass. M. 67-68 are a soli for the rhythm section, again reminiscent of the great "Shearing" style; please make sure to work on these bars if needed.
- The flute part will add an added "glow" to the orchestration, but its absence will not detract from the sound in any way.
- Remember: play in a relaxed manner but with precision, and move forward at a leisurely tempo without dragging or rushing in any way.

I hope you enjoy **What's Your Hurry?** *Rob Vuono, Jr.*

About the Composer



Composer and arranger **Rob Vuono, Jr.** is currently staff composer/arranger for the United States Navy Band in Washington, DC. Rob received his formal training at both the Manhattan School of Music and Mannes College of Music, studying classical composition and orchestration with Dr. Leo Edwards, Giampaolo Bracali, and David Loeb. Additionally, Rob studied arranging with Johnny Carisi, Jo Boyer, and Gil Evans. Rob has freelanced as a writer and performer in the New York area, and has been active as a jazz studies instructor for the International Art of Jazz program and director of the Stony Brook Jazz Ensemble at SUNY, Stony Brook, New York.

In 1986, Rob was hired as a writer and performer for the U.S. Navy Band, traveling throughout Europe, North Africa, and the Middle East for a two and a half year period before returning to the United States and securing positions as staff arranger for the U.S. Naval Academy Band, and arranging instructor at the Armed Forces School of Music in Norfolk, VA. Rob writes for a wide variety of ensembles (wind and jazz ensemble, orchestra, choral, and chamber groups), and has written for a diverse group of performers that include the rock group Phish, Larry Gatlin, Ce Ce Winans, and the Bluebonnet Brass. An accomplished trumpet and piano instrumentalist, Rob is currently active as a writer, performer, and bandleader, releasing recordings of his work by his own big band.

Recording Available: www.barnhouse.com

LICENSING THIS WORK

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WHAT'S YOUR HURRY?

CONDUCTOR SCORE

032-4657-00

COMPOSED AND ARRANGED BY

ROB VUONO, JR. (ASCAP)

MEDIUM SLOW SWING ♩ = 92

5

FLUTE (OPTIONAL)

1st Eb ALTO SAX.

2ND Eb ALTO SAX.

1st Bb TENOR SAX.

2ND Bb TENOR SAX.

Eb BARITONE SAX.

1st Bb TRUMPET (BUCKET MUTE)

2ND Bb TRUMPET (BUCKET MUTE)

3RD Bb TRUMPET (BUCKET MUTE)

4TH Bb TRUMPET (BUCKET MUTE)

1st TROMBONE (BUCKET MUTE)

2ND TROMBONE (BUCKET MUTE)

3RD TROMBONE (BUCKET MUTE)

4TH TROMBONE (BUCKET MUTE)

GIUITAR (W/ENG.)

PIANO

BASS

DRUM SET

SOLO (As Is)

CHIN7 F7(b9) BbMA9 BbMIN7 Eb9 AbMIN7 Eb9 (11) FMIN7 Bb11(b9) Eb9 DbMA9 BMA9 E9 EbMA9 Eb9

BEUGHES (RIDE)

PIZZ.

1 m2 2 3 4 5 6

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PL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TPT.

2ND TPT.

3RD TPT.

4TH TPT.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GR.

PNO.

BASS

D. S.

Chord symbols: ob^{15} , eb^9 , $Cmin7$, $Abmin7$, $ob^9(11)$, eb^9 , $Cmin7$, ob^{15} , $Fmin^9$, Bb^{15} , Ab^{15} , $Gmin7$, $C7(b9\#11)$, BMA^9 , Bb^{15} .

Performance markings: m^2 , 3 , (ENG) , $(TR6)$.

FL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TRP.

2ND TRP.

3RD TRP.

4TH TRP.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GTR.

PNO.

BASS.

D. S.

13 14 15 16 17 18

3

Not Valid for Performance

FL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TPT.

2ND TPT.

3RD TPT.

4TH TPT.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GTR.

PNO.

BASS.

D. S.

SOLI

SOLO (As 16)

Quin7

Quin9

G13

G13(9)

CMA9

F13

CMA9

F9

BbMA9

E13(9)

BbMA9

A7(9)

(TESS)

(SAXES)

(SAXES)

(RH)

19

20

21

22

23

24

For reference only. Not valid for performance.

FL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TPT.

2ND TPT.

3RD TPT.

4TH TPT.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GTR. (W/ENG.)

PNO.

BASS.

D.S.

Chord progression: D_{MA}9, G₁₃(F11), D_{MA}9, G₁₃, C₉, F₁₃, G₇MIX9, F_{MIN}9, B_b13, B_b13(b9), E_b9, D_{MA}9 B_{MA}9, E₉, E_bMA9, E_b9.

Measures: 25, 26, 27, 28, 29, 30.

FL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TPT.

2ND TPT.

3RD TPT.

4TH TPT.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GTR.

PNO.

BASS.

D. S.

For reference only. Not valid for performance.

31 32 33 34 35 36

(W/ENG.)

obis eb9 Cwin7 Abwin7 Db9(11) eb9 m2 Bb13 Eb9 Gwin7 Gbis(9)

(ENG)

(ENG)

PL. (OPT.)

1ST A. SX. *CH#9* SOLO *BbMA9* *G#MA9* *C#9* *CH#9* *Bb15* *C6* *Amin7* *Fmin7* *Bb9(11)* *C6* *Amin7* *Eb15* *Dmin7* *G15* *F15*

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TPT. (OPEN HOON)

2ND TPT. (OPEN HOON)

3RD TPT. (OPEN HOON)

4TH TPT. (OPEN HOON)

1ST TEN. (OPEN HOON)

2ND TEN. (OPEN HOON)

3RD TEN. (OPEN HOON)

4TH TEN. (OPEN HOON)

GR.

PNO. *EbMA9* *D#MA9* *BMA9* *E9* *EbMA9* *D#15* *Eb9* *Cmin7* *A#min7* *D#9(11)* *Eb9* *Cmin7* *G#15* *Fmin7* *Bb15* *A#15*

BASS

D. S. (ENG) (ALTO SAX SOLO)

Not valid for performance.

FL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TPT.

2ND TPT.

3RD TPT.

4TH TPT.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

TRP.

PNO.

BASS

D. S.

CHANGING TO STICKS

STICKS (TRSS)

(TRSS)

(TRSS)

CHANGING TO STICKS

STICKS (TRSS)

(TRSS)

(TRSS)

EMIN7 A7(b9#11) G#MA9 G16 C9 BbMA9 G#MA9 C#9 CMA9 C9 Bb15 C9 Amin7 Fmin7 Gb9(11)

CHANGING TO STICKS

STICKS (TRSS)

(TRSS)

(TRSS)

EMIN7 C7(b9#11) BMA9 Bb15 Eb6 DbMA9 BMA9 E9 EbMA9 Eb6 Db15 Eb6 Cmin7 Abmin7 Db9(11)

FL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TPT.

2ND TPT.

3RD TPT.

4TH TPT.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GR.

PNO.

BASS.

D. S.

Chords: C⁶, A^{min}7, E^b1⁵, D^{min}7, G¹5, B^{min}7, B^{min}9, E¹5, E¹5 (b9) END SOLO

Chords: E^b9, C^{min}7, G^b1⁵, F^{min}7, G^b1⁵, D^{min}7, D^{min}9, G¹5, G¹5 (b9), C^{MA}9, F¹5, C^{MA}9, F⁹

Annotations: (OPEN), (T⁶6), (T⁶6), (T⁶6), (T⁶6)

Measure numbers: 49, 50, 51, 52, 53, 54

PL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TPT.

2ND TPT.

3RD TPT.

4TH TPT.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GTR.

PNO.

BASS.

D. S.

(Tess)

(RHY)

(Tess)

(W/ENG.)

(BASS)

(LITE FILL)

55 56 57 58 59 60

-12-

61

PL. (OPT.)

1ST A. SX.

2ND A. SX.

1ST T. SX.

2ND T. SX.

B. SX.

1ST TRP.

2ND TRP.

3RD TRP.

4TH TRP.

1ST TEN.

2ND TEN.

3RD TEN.

4TH TEN.

GR.

PNO.

BASS

D. S.

61 3 62 63 64 65 66

3

18-

CHANGES: Eb9, Bb9, E9, Eb9, Eb9, D9, Eb9, Cm7, Ab7, D9(#11), Eb9, A7(b9), Bb9(#11)

INSTRUMENTATION: (BRASS), (W/SAXES), (ENG), (LITE FILL), (BRASS), (W/SAXES), (ENG), CHANGE TO BRASSES, BRASSES (ENG), (RHY)

FL. (OPT.)

1st A. SX.

2ND A. SX.

1st T. SX.

2ND T. SX.

B. SX.

1st Trp. (To Bucket Mute) (BUCKET)

2ND Trp. (To Bucket Mute) (BUCKET)

3rd Trp. (To Bucket Mute) (BUCKET)

4th Trp. (To Bucket Mute) (BUCKET)

1st Tbn. (To Bucket Mute) (BUCKET)

2ND Tbn. (To Bucket Mute) (BUCKET)

3rd Tbn. (To Bucket Mute) (BUCKET)

4th Tbn. (To Bucket Mute) (BUCKET)

GRE. SOLI (As Is) (W/ENG.)

PNO. SOLI (As Is) Eb Eb7 Amin7 Db Db(#11) Eb9 Bb13 Eb9 Eb13(#11)

BASS. (PNO/GTR SOLI) (FILL) (ENG) (ENG) (ENG) (ENG)

D. S.

67 68 69 71 72 73 74

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