

Extra Conductor Score: 032-4790-01

Style: Latin • Grade Level: 3

# HOP, SKIP 'NDA JUMP

Composed and Arranged by

Erik Sherburne

Barnhouse

Not Valid for Performance.

# DATA

Ensemble

MUSIC PUBLISHERS SINCE 1886  
BARNHOUSE  
COMPANY

# HOP, SKIP 'NDA JUMP

Composed and Arranged by  
**Erik Sherburne**

## Instrumentation

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\*

\*minimum instrumentation

## Written suggested solos provided for

Alto Sax  
Tenor Sax  
Trumpet  
Trombone

## Rehearsal Suggestions

To capture the right feel for **Hop, Skip 'Nda Jump**, a strong inner pulse and sense of each beat is crucial. Often, "hocket" type phrases are used, to give the feel of "hopping and skipping." Maintain a strong sense of pulse, especially through bars 51 and 102. The rhythm section needs to be rock solid to help keep the ensemble on track. Less is more, in this case. Focus on driving the pulse, and creating a solid foundation for the band to play off of.

At bar 80 the shout chorus should be big, yet light, and full of energy.

As you are "hopping, skipping 'nda jumping" throughout this chart, the sound and feel should reflect that. Most importantly, have fun!



## About the Composer/Arranger



**Erik Sherburne's** interest in music began at an early age, first by playing drums and then taking piano lessons when he was 6 years old. His parents and teachers recognized his creativity and encouraged him to improvise and "play by ear," which led to him beginning to write his own music. As a freshman in high school, Erik wrote "Raindrops" for the jazz band, and he later composed "Ferro Ignique" for the concert band.

He earned a B.A. in Music with an emphasis in Theory and Composition from Luther College in Decorah, IA. He studied with Dr. Juan Tony Guzman, Dr. John Morrison, and Dr. Neil Flory. At Luther, he wrote and arranged for the jazz band, jazz combos, the theatre and dance department and numerous student recitals. His creativity and versatility were showcased during his two composition recitals which included pieces written for 3 pianos, a string orchestra with jazz combo, male vocal quartet, a timpani duet on 8 timpani, and a brass band, to name a few.

In college, Erik began to receive commissions and work as a composer. He has written and arranged music for solo artists, high school and collegiate jazz ensembles, middle school and high school concert bands and choirs and churches throughout the Midwest.

He lives with his wonderful wife, Kaia, in St. Paul, MN where he remains active as a composer, arranger and performer.

Recording Available: [www.barnhouse.com](http://www.barnhouse.com)

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# HOP, SKIP 'NDA JUMP

COMPOSED AND ARRANGED BY  
ERIK SHERBURNE

LATIN BOUNCE (♩ = 112)

5

\*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

GIUITAR

\*PIANO

\*BASS

\*DRUM SET

1 2 3 4 5 6 7 8 9 10 11 12

\*MINIMUM INSTRUMENTATION

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A. SAX 1 *mf*

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1 *mf*

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO. *mp*

BASS *mp*

DRUMS *mp*

The musical score for rehearsal mark 13 is arranged in a standard orchestral layout. It includes staves for Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, Trumpets 1 through 4, Trombones 1 through 4, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a rehearsal mark '13' in a box. The piano part features a complex rhythmic accompaniment with many beamed sixteenth notes. The bass part has a steady eighth-note pattern. The drum part consists of a consistent eighth-note pattern. The saxophone and trumpet parts have melodic lines with some rests. A large, light-colored watermark reading 'For reference only. Not valid for performance.' is overlaid diagonally across the entire page.

29

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Chord progression: F Am7(9) Bb Bm7(9) F/C Dm7 G7 Bb/C F Am7(9) Bb Bm7(9) F/C Dm7 G7 Bb/C

SIMILAR COMPING

25 26 27 28 29 30 31 32 33 34 35 36

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

F Am7(b9) Bbmaj7 Bm7(b9) F/C Dm7 Q7 Bb/C F F/Eb Bb/D Bbm/D

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Chord progression: F Am7(b9) Bb7 Bm7(b9) F/C Dm7 G7 Bb/C F F/Eb Bb/D Bbm/Db

Dynamic markings: f, mf, mp

61 D7 D7/F# G7 G#m7(b9) D/A Bm7 E7 G/A D9 D7 D7/F# G7 G#m7(b9) D/A Bm7 Em7 G/A

3RD X ONLY

mf

A. SAX 1

A. SAX 2

3RD X ONLY

mf

T. SAX 1

T. SAX 2

TACET 1ST X

mf

B. SAX

mf

TPT. 1

TPT. 2

TPT. 3

TPT. 4

3RD X ONLY

3RD X ONLY

3RD X ONLY

TACET 1ST X

mf

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TACET 1ST X

mf

QTR.

mf

PNO.

mf

BASS

mf

DRUMS

mf

61 62 63 64 65 66 67 68 69 70

H.H.



12 3 80

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PLAY

*sfpp*

*ff*

71 72 73 74 75 76 77 78 79 80

- 9 -

88

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88 89 90 91 92

96

104

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

93

94

95

96

97

98

99

100

101

102

103

104

A. SAX 1  
 A. SAX 2  
 T. SAX 1  
 T. SAX 2  
 B. SAX  
 TPT. 1  
 TPT. 2  
 TPT. 3  
 TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 BASS  
 DRUMS

Chord progression for GTR.:  
 105: Bb7 Bm7(b9)  
 106: F/C Dm7  
 107: G7 Bb/C  
 108: F F/Eb  
 109: F D7(b9)  
 110-116: (Continuation of the previous chord progression)

Measure numbers: 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116