

Extra Conductor Score: 032-4964-01

Barnhouse Jazz Ensemble

Style: Swing • Grade Level: 3.5

LOW BRIDGE

The Erie Canal Song

Composed by Thomas Allen

Arranged by Kris Berg

Barnhouse

**Festival
Series**

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The Erie Canal Song

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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
Bass Trombone

Guitar
Piano
Bass
Drum Set

Written Suggested Solo Provided For:

Bass Trombone

Rehearsal Notes

Think back and remember grade school music. You might have sang an old folk song the reminisced about an old mule name Sal and how you'll always know your neighbor if you've ever navigated on the Erie Canal. **Low Bridge** is that song! I used to love this tune and when the idea popped into my head to make a bass trombone feature out of it, I was truly inspired! Written in the style of Basie/Jones, this chart could feature many other low instruments to. I have performed this as a tuba feature with great results. Audience loved it! This could feature any trombone with a few phrases up an octave and how about bassoon or bari sax? Feel free to transpose the solo for them.

The low instrument featured on **Low Bridge** should embrace the "weight" of their sound. I like the heaviness of range and what it does for the melody. I think about the great Paul Robeson singing *Old Man River!* Take a listen to that remastered recording starting at 2'20". Saxes, at bar 17, be sure to stay underneath the low melody. Please PUNCH beat 4 with a huge snare drum pop in bar 20. Then total silence. Very dramatic. Hi-hat really digs in as our energy ramps up at 26. Bar 32 for the saxes is very slurred. Think of it as a measured glissando.

At bar 35, things start swinging hard, volume is up, and we are moving ahead. Play with much weight on the quarter notes in bar 49 and 50 and really send the soloist off big! Rhythm section should keep swingin' hard during the solo. We have been building for 50 bars to this point of release. Don't lose energy here!

Sax soli at bar 68 takes us in a new direction as it builds to our shout. Saxes probably can't be too loud here but be sure to follow the dynamics for best musical effect. The big moment of the whole chart is at 98. Band should be impactful and full. Drums play lots of hits to reinforce the band and then big fills in between to keep that energy. The Basie band was loud when needed. Don't be shy!

110 is a surprise four bars of "back to the beginning" in volume and easiness. Then things hit hard at bars 114 and 115. The last two bars are written with two options in mind. Most preferable to this arranger is for the bass trombone (or featured low instrument) to play the bop style fill. If needed, a sax soli fill is written as an option. Choose one or the other and make it swing. And really PUNCH that last note!!

This is one of my favorite charts that I have written in a while. I love the creativity that I was able to come up with and feel blessed to share it with you and your musicians. Please enjoy!

As always, if you ever have any questions, please contact me at my composer page at barnhouse.com

About the Arranger



Kris Berg (b. 1961) has been a best-selling composer and arranger for over two decades. He has written charts for Kurt Elling, Delfeayo Marsalis, Wayne Bergeron, John Pizzarelli, Eric Marienthal and Chris Vadala; for honors bands in Texas, Oklahoma, Arizona, South Carolina, Maine, Maryland, and Missouri; and for professional, college and public school bands around the globe.

Mr. Berg is the Artistic Director for Jazz with the Greater Dallas Youth Orchestra foundation, and is active as an educator, directing honors jazz bands across the nation, including All State bands in Nebraska, Montana, Oklahoma, Maine, South Carolina, Arizona, Kentucky, Texas, and Wyoming.

As a bassist, Kris has appeared or recorded with Phil Woods, Wayne Bergeron, Peter Erskine, Delfeayo Marsalis, Randy Brecker, and many others. His Metroplexity Big Band has been awarded 8 Global Music Awards over two CD's, "Time Management" and "This Time/Last Year." The band has appeared at multiple JEN Conferences and at festivals around the United States. Their third CD, "Perspectives," is scheduled to be released in 2022.

Recording Available: www.barnhouse.com

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.



LOW BRIDGE

THE ERIE CANAL SONG

SWING (♩ = 120)

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

BASS TROMBONE

GUITAR

PIANO

BASS

DRUM SET

SOLO MELODY

RELAXED SOLO

mf

CLOSED H.H.

mf

1 2 3 4 5 6 7 8 9 10

A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BS. TBN.

GTR.

PNO.

BASS

DRUMS

mp

f

WALK

H.H. SWING

A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BS. TBN.

GTR.

PNO.

BASS

DRUMS

A SAX 1

A SAX 2

T SAX 1

T SAX 2

SAXI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BS. TBN.

GTR.

PNO.

BASS

DRUMS

The musical score for page 43 includes parts for A Sax 1 & 2, T Sax 1 & 2, Saxi, Trpt. 1-4, Tbn. 1-3, Bs. Tbn., Gtr., Pno., Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large watermark 'For reference only' is overlaid diagonally across the page. The saxophone parts have rests from measure 38 to 41. The trumpet and trombone parts play a rhythmic pattern of eighth notes. The guitar part has a melodic line. The piano part provides harmonic support with chords. The bass part has a steady eighth-note line. The drums play a consistent pattern.

1STX ONLY PLAY 2NDX ONLY

A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BS. TBN.

GTR.

PNO.

BASS

DRUMS

SOLO G7#9

COMP-FREDDIE

OPT. SOLO

2NDX

Cu⁹ Du7b5 G7b9 Cu⁹ Fu⁹ Bb13 Cu⁹ Du7b5 Db⁹

SIMILE

mp

mf

A SAX 1
 A SAX 2
 T SAX 1
 T SAX 2
 BARI
 TRPT. 1
 TRPT. 2
 TRPT. 3
 TRPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BS. TBN.
 GTR.
 PNO.
 BASS
 DRUMS

Chords: C⁹, G⁹, C⁷#⁹, F⁹, B^b⁹, E^b⁶, C⁷, F⁷, B^b⁷⁹, G⁹, C⁹, D^b⁷^b⁹, G⁷⁹, C⁹, D^b⁷^b⁹, G⁷⁹, A^b¹³, G⁷#⁹#⁵

Dynamics: *mp*, *mf*

Performance instructions: PLAY 2NDX ONLY

Measure numbers: 58, 59, 60, 61, 62, 63, 64, 65, 66, 67

A SAX 1
 A SAX 2
 T SAX 1
 T SAX 2
 BARI
 TRPT. 1
 TRPT. 2
 TRPT. 3
 TRPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BS. TBN.
 GTR.
 PNO.
 BASS
 DRUMS

Musical score for a jazz ensemble. The score includes parts for five saxophones (A1, A2, T1, T2, Bari), four trumpets, three trombones, guitar, piano, bass, and drums. The saxophones have melodic lines with dynamics like *mf* and *f*, and accents. The guitar part shows a sequence of chords: $F\#9$, $B\flat9$, $G\#7$, $C9$, $D\#7\flat5$, $G7\flat9$, $C\#7$, $D\#7\flat5$, $G7\flat9$, $C\#7$, $F\#9$, $B\flat9$, $E\flat6$, $C\#7$. The piano part has block chords. The bass part has a walking line. The drums have a simple pattern with accents on measures 12 and 16.

A Sax 1
A Sax 2
T Sax 1
T Sax 2
BARI
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
BS. TBN.
GTR.
PNO.
BASS
DRUMS

The score consists of 14 staves. The top five staves are for saxophones (Alto, Tenor, Baritone) and trumpets (1-4). The next three staves are for trombones (1-3) and a Bass Trombone. The bottom three staves are for Guitar, Piano, and Bass. The Drum part is at the very bottom. The music is in 4/4 time with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are 'FILL' markings above the drum staff at measures 102 and 109. A 'ff' (fortissimo) dynamic marking is present at the end of the page.

102

103

104

105
- 14 -

106

107

108

109

ff

A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

Bs. TBN.

GTR.

PNO.

BASS

DRUMS

OPTIONAL

PLAY

SOLO

mf

ff

H.H.

'SHHHH'