

**PREMIER
JAZZ
SERIES**

Bayou Farewell

GRAHAM BREEDLOVE

INSTRUMENTATION

Conductor
B \flat Soprano Saxophone
1st E \flat Alto Saxophone (Alternate Part)
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet (Flugelhorn)
2nd B \flat Trumpet (Flugelhorn)
3rd B \flat Trumpet (Flugelhorn)
4th B \flat Trumpet (Flugelhorn)
5th B \flat Trumpet (Flugelhorn) (Optional)
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

NOTES TO THE CONDUCTOR

The title for this composition was adapted from the book *Bayou Farewell: the Rich Life and Tragic Death of Louisiana's Cajun Coast* by Mike Tidwell. I happened to be reading this book when I began work on this piece, and much of the book served as inspiration for the composition. It's a fascinating read, and as a Louisiana native in this post-Katrina world, I highly recommend it.

The form of this piece is a bit unusual: AAB, with the B section being 11 measures, making a total of 27 measures. My belief is it will feel natural after a few times through the tune. You will find extensive doubling of melodic lines throughout the piece, and my intent here is twofold: no one player will ever be sounding a pitch alone (including the melody) thereby making precise intonation more likely, and secondly, combining the timbre of two different instruments playing in unison yields a new and unique timbre. This is no more evident than in the initial statement of the melody, using flugelhorn and guitar in unison, then soprano saxophone and guitar in unison. An alternate alto part is included in the event soprano is unavailable for your ensemble. The intent in writing these voices together is that they be sounded at the same volume and with no vibrato. To achieve this, intonation is crucial! Rehearsing these players together outside of the full band may be worthwhile.

Solos were originally written for flugel, guitar or soprano, and all other parts outside of the rhythm section have background figures. My recommendation is no more than two solos, one chorus each, one without backgrounds and one with backgrounds. A piano or bass solo could be substituted for any one of the three instruments named above. During the backgrounds, feel free to have the bass trombone and baritone saxophone unison lines be treated almost as solos or at least countermelodies to the soloist in terms of their volume or presence during live performance.

The tempo is crucial in this piece, and anything faster than the 60-62 bpm indicated will hamper the contemplative mood this piece is intended to convey. My intention, inspired by the words of Mr. Tidwell, was to convey a sense of "melancholy with hope", and playing this piece too quickly will not allow that. With this in mind, it will be vital to have your drummer subdivide in eight notes, or if it can be done with subtlety, sixteenth notes. If possible, you may want the drummer to start with brushes, switching to sticks by the bridge when the unison flugels take over the melody. For the intro, the pianist may play freely or in tempo, as long as the rhythm section hits measure 5 together, and in tempo. The high point of the piece is the bridge on the coda, where the trumpets have the melody in octaves. Again, accurate intonation here is vital since both saxophones and trumpets are in octaves within each individual section. Check out the original recording by the U.S. Army Blues on the CD *Live at Blues Alley* or the chart demo on alfred.com.

Finally, my sincerest gratitude goes out to you, the music educator, not just for examining this composition, but for your continued work in an increasingly difficult environment. Our arts, and specifically our music, are what make us unique as a nation. You are truly a guardian of our culture, and without you artistic American music will surely wither and die. Much like Louisiana's vanishing coastline, music education is under a constant and unyielding assault from a multitude of outside forces. Thank you for being a soldier on the front lines for our children's future!

With respect and admiration,

—Graham Breedlove



**Graham
Breedlove**

Jazz Times magazine writes: "Breedlove has chops...and is the leader of a tight, forceful band". The International Trumpet Guild's *Journal* raves, "...one of the most exciting trumpet players on the planet!" Graham's compositions have been featured on NBC's *Today* show, Food Network's *Emeril Live* and the *Washington Post* has called it "...terrific...with luminous, fine-grained autumnal harmonies..."

Breedlove has performed with The Saturday Night Live Band, Ray Charles, Ramsey Lewis, Darius Rucker and Doc Severinsen. Graham is listed in the book *Trumpet Greats*, a biographical dictionary of about 2,000 famous trumpeters since the Baroque Era. Breedlove has appeared on more than 100 recordings, including back-to-back Grammy winning CDs in 2004 and 2005, and his own CD *Coming Home*.

Mr. Breedlove has appeared as a guest soloist across the country, and has served on the faculties of Towson University, Catholic University of America and the National Jazz Workshop. During the 2008 holiday season, Breedlove volunteered to participate in a USO concert tour of Kuwait, Iraq and Afghanistan. In 2011 he was honored by his undergraduate alma mater when he was inducted into the LSU Alumni Association Hall of Distinction as the 2011 Young Alumnus of the Year.

Mr. Breedlove holds the Bachelor of Music degree from Louisiana State University, the Master of Music degree and Performer's Certificate from Indiana University, and has studied with world famous masters David Baker, Alvin Batiste, Byron Stripling, and Stephen Burns.

CONDUCTOR
38695S

BAYOU FAREWELL

By GRAHAM BREEDLOVE

METHENY-ISH BALLAD (STRAIGHT EIGHTHS) ♩ = 62-66

8b SOPRANO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET (FLUGELHORN)

2ND Bb TRUMPET (FLUGELHORN)

3RD Bb TRUMPET (FLUGELHORN)

4TH Bb TRUMPET (FLUGELHORN)

5TH Bb TRUMPET (FLUGELHORN) (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

SOLO w/Gtr. FLUGELHORN

SOLO w/Tr.

SOLO INTRODUCTION:

Abmaj7 Fmi9 Abmaj7 Fmi9 Abmaj7 Fmi9 Dmaj9 A9

PIANO

BASS

DRUMS

1 2 3 4 5

© 2007, 2012 GRAHAM BREEDLOVE/ETOUFFEE MUSIC (ASCAP)
This Arrangement © 2012 GRAHAM BREEDLOVE/ETOUFFEE MUSIC (ASCAP)
Exclusive Distributor of this Edition: ALFRED MUSIC PUBLISHING CO., INC. — www.alfred.com
All Rights Reserved including Public Performance Used by Permission

mp3
Purchase a full-length
performance recording!
alfred.com/downloads

CONDUCTOR

PLAY END TIME ONLY

BAYOU FAREWELL

Musical score for Bayou Farewell, page 2. The score includes parts for:

- SOP. SAX.
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TPT. 5
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO.
- BASS
- DRUMS

Key features of the score include:

- Chord symbols: Dmk7, Cm9, Bm9, Am7, D7, Gmk7, Fmk7, Gm7, C7sus.
- Drum notation: BEUSHES.
- Performance instructions: SOLO PLAY 1ST TIME ONLY, (TO TRUMPET ON D.S.), END TIME ONLY, m2.
- Measure numbers: 6, 7, 8, 9, 10.

Preview Only
Legal Use Requires Purchase

TO CODA (2X) ON D.S. 1. SOLO W/GTR.

Musical score for CONDUCTOR, featuring parts for SOP. SAX., ALTO 2, TENOR 1, TENOR 2, BAR. 1, TPT. 1-5, TBN. 1-3, BASS TBN., GRE., PNO., BASS, and DRUMS. The score includes dynamic markings (p, mf, f), articulation (acc), and performance instructions such as 'UNISON', 'FLUGEL', 'PLAY MELODY: w/CHORUS EFFECT', and 'TO STICKS'. Measure numbers 11, 12, 13, 14, and 15 are indicated at the bottom.



CONDUCTOR **26**

(OPTIONAL SOLO)
E^{major}7 OPEN SOLOS, SKGD. ON CUE

BAYOU FAREWELL

- 6 -

Sheet music for various instruments including Sopranos, Tenors, Trombones, Basses, and Percussion. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Instrument parts shown include:

- SOP. SAX.
- ALTO 2
- TENOR 1
- TENOR 2
- BAR.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TPT. 5
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO.
- BASS
- DRUMS

Chord progressions and notes are indicated above the staves. For example, the Bass part shows notes corresponding to the chords: E^{major}7, C^{sharp}mi9, B^{mi}9, A^{mi}7, D7, G^{major}7, F^{major}7, G^{mi}7, C7sus, F^{major}15.

CONDUCTOR

34

- 7 -

BAYOU FAREWELL

Musical score for various instruments including Sopranos, Tenors, Baritone, Trumpets, Trombones, Bass Trombone, Guitar, Piano, Bass, and Drums. The score includes musical notation, chord symbols (e.g., F#m7, B7, Ebm7, Ebm9, C#m9, Bm7, E7, Am7), and performance cues like "(BEG. ON CUE)".

Preview Only
 Legal Use Requires Purchase

CONDUCTOR

BAYOU FAREWELL

Musical score for Bayou Farewell, page 8. The score includes parts for Soprano Saxophone, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-5, Trombone 1-3, Bass Trombone, Guitar, Piano (Grand and Bass), and Drums. The key signature is G major (one sharp). The score is divided into measures 38, 39, 40, 41, and 42. Chord symbols are provided above the staves for each instrument. A large red watermark 'Preview Only' is overlaid diagonally across the page. Performance instructions include 'PLAY SEQU. IF NOT SOLIDING' and 'w/CHORUS EFFECT'.

CONDUCTOR

BAYOU FAREWELL

Musical score for Bayou Farewell, page 9. The score includes parts for Soprano Saxophone, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-5, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The key signature is B-flat major. The score is divided into measures 43, 44, 45, 46, and 47. A large red watermark 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' written below it.

Musical score for CONDUCTOR, featuring staves for SOP. SAX., ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-5, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. Includes chord markings (e.g., Bbm7, Gm7, Em9, A9) and performance instructions like LEGATO w/ BASS and SOLO w/ TPT.

Preview Only
Legal Use Requires Purchase

CONDUCTOR

BAYOU FAREWELL

Musical score for CONDUCTOR, featuring parts for SOP. SAX., ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-5, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *SOLO*, *mf*, *FLUGEL*). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

