

**FIRST  
YEAR  
CHARTS**  
FOR JAZZ ENSEMBLE



# Mack the Knife

English Words by MARC BLITZSTEIN  
Original German Words by BERT BRECHT  
Music by KURT WEILL  
Arranged by RICH DeROSA

## INSTRUMENTATION

- |                                          |                         |
|------------------------------------------|-------------------------|
| Conductor                                | 1st Trombone            |
| 1st E $\flat$ Alto Saxophone             | 2nd Trombone (Optional) |
| 2nd E $\flat$ Alto Saxophone             | 3rd Trombone (Optional) |
| 1st B $\flat$ Tenor Saxophone            | Guitar Chords           |
| 2nd B $\flat$ Tenor Saxophone (Optional) | Guitar (Optional)       |
| E $\flat$ Baritone Saxophone (Optional)  | Piano                   |
| 1st B $\flat$ Trumpet                    | Bass                    |
| 2nd B $\flat$ Trumpet                    | Drums                   |
| 3rd B $\flat$ Trumpet (Optional)         |                         |

## Optional/Alternate Parts

- C Flute
- B $\flat$  Clarinet
- Vibraphone
- Tuba (Doubles Bass)
- Horn in F (Doubles 1st Trombone)
- Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)

## NOTES TO THE CONDUCTOR

Articulations are written as reminders for the students. A pair of eighth notes occurring on a downbeat (followed by a rest) is always performed long-short. Consecutive eighth notes (in groups of three or more) are usually played legato unless marked otherwise.

The guitar accompaniment is very important to this style of swing. The timbre should emulate an acoustic guitar (barely any amp) and the player should strum mostly in staccato fashion on each beat. The function is not only harmonic but also percussive. It should feel more brittle, like a banjo but quieter.

During the piano solo, the pianist can omit the bass clef accompaniment if a good guitarist is present.

The bassist needs to get a percussive but long sound from the instrument. Momentum is critical. If the performer is not adept with a double bass, an electric bass guitar may be used, but its timbre should be set to emulate the warmth and depth of the double bass. In general, the volume of any electric instruments should match the acoustic instruments.

Rhythmic figures in the drum part are usually representing the horns. The drummer should not play these rhythms only. If this occurs, there will be no rhythmic counterpoint and the music will feel lopsided. The drummer should still play the swing time pattern and integrate the rhythms into that pattern. This concept applies to measures 1 and 2 of the introduction and is called "connecting the figures." In other places, the drummer needs to "set up" the horn entrance by playing through the rest that precedes their entrance. This concept can be used in measure 3. When playing on the hi-hat, it is important for the drummer to make the upbeat stroke of the pattern longer than shorter. This can be achieved by opening the hi-hat gradually so the cymbals touch slightly. With the most-open stroke (beats 1 and 3), the gap is a bit wider but the cymbals should still touch. This provides a nice "sizzle" effect.

Playing with space: everyone needs to feel a "rolling eighth-note triplet" on each beat in this tempo of the swing style. Try saying "doo-dle-dah" on each beat and you'll notice that a nice round phrasing and buoyant time feel emerges. This is critical when playing staccato quarter notes. Mentally saying these words fills the space and keeps the tempo steady. Get the students to say this in unison and you'll hear the precision emerge when the band performs the chart.

Short notes in jazz are not clipped especially at this tempo. They should have a fat interior. Say the word "daht" and you'll emulate the appropriate sound.

Unison passages should always be performed more lightly, but these unison passages require a full sound from each part. The sax soli, starting in measure 36, is representative of a soli harmonized texture that requires each of the support saxophones to blow up to the lead alto. The same concept applies to the "shout" section with the entire band at measure 100.

I hope you enjoy this arrangement.

—Rich DeRosa



**Richard DeRosa**

Richard DeRosa is the head of the Jazz composition and arranging program at The University of North Texas (UNT) and is currently an arranger for Wynton Marsalis and the Lincoln Center Jazz Orchestra. Other arrangements have been recorded by Gerry Mulligan, Mel Lewis, Susannah McCorkle, Garry Dial & Dick Oatts, and Dominick Farinacci. Published textbooks include *Concepts for Improvisation* (1997) and *Acoustic and Midi Orchestration for the Contemporary Composer* (2007).

CONDUCTOR  
40344S

# MACK THE KNIFE

English Words By MARC BLITZSTEIN  
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Music by KURT WEILL  
Arranged by Rich DeRosa

EASY SWING ♩ = 120

C FLUTE

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

5

8

SOLO HILL

HI-HAT. OPEN ON BEATS 1 & 3, CLOSE ON 2 & 4

The image shows a musical score for the song 'Mack the Knife'. It includes staves for C Flute, B♭ Clarinet (optional), 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones (optional), E♭ Baritone Saxophone (optional), 1st, 2nd, and 3rd B♭ Trumpets (optional), 1st, 2nd, and 3rd Trombones (optional), Guitar (optional), Piano, Bass, and Drums. The score is in 4/4 time with a tempo of 120 beats per minute. A large red watermark 'Preview Only' is overlaid diagonally across the page. A circled number '5' is above the 5th measure, and a circled number '8' is above the 8th measure. The piano part includes chord symbols like E♭/F, F9, A7/B♭, F9sus, and B♭9sus. The drum part includes the instruction 'HI-HAT. OPEN ON BEATS 1 & 3, CLOSE ON 2 & 4'. The conductor's part at the bottom has the numbers 3, 4, 5, 6, 7, 8.

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Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Legal Use Requires Purchase".

21

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chords, with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" overlaid across the page.

17

18

19

20

21

22

23

24

LIVE FULL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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37

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like 'SOLI' and 'RIDE CYMBAL'.

33

34

35

36

37

38

39

40



Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

41

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48



53

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

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49

50

51

52

53

54

55

56

SOLO - OPTIONAL IMPROVISATION

(WITH GTR. - OPT L.H. TACET)

PLAY TIME ON DELICATE RIDE BEHIND PNO. SOLO

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as clefs, key signatures, and dynamic markings like *p* and *f*. A large red watermark is overlaid diagonally across the page.

69

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

Chord markings include: F#m7, Bb9, G#m7, F#m7, F#m7, Bb9, Eb9, F#m7, Bb9, F#m7, Ebm7(1b), F#m7, Bb9.

Performance instructions include: "SOLO - OPTIONAL IMPROVISATION" and "(TRP. SOLO)".

65

66

67

68

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70

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72



Musical score for 'Mack the Knife' featuring various instruments and vocal parts. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The score is written in G major and 4/4 time. A large red watermark 'Preview Only' is overlaid diagonally across the page. The page number '10' is centered at the top. The title 'MACK THE KNIFE' is in the top right corner. The conductor part is on the left. The score is divided into measures 73 through 80. Chord symbols are provided for the guitar and piano parts.

85

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

SOLO - OPTIONAL IMPROVISATION

Legal Use Only

81

82

83

84

85

86

87

88

89

BEGIN LITE SHUFFLE UNDER SAX SOLO

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations, including notes, rests, and dynamic markings such as *me*, *mf*, and *crsco.*. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

Chord progressions for ALTO 1 and PNO. are as follows:

- ALTO 1: Dm7, D#7, C#7/E, Eb7(b9), Dm7, G#9, Em7, me, D#7, Dm7, G#9, Dm7, G#9
- PNO. (Right Hand): F#m7, F#7, Eb7/G, Gb7(b9), F#m7, Bb9, G#m7, F#7, F#m7, Bb9, F#m7, Bb9
- PNO. (Left Hand): F#m7, F#7, Eb7/G, Gb7(b9), F#m7, Bb9, G#m7, F#7, F#m7, Bb9, F#m7, Bb9

Measure numbers 90 through 98 are indicated at the bottom of the page.

This musical score is for the piece 'Mack the Knife' and is intended for a conductor. It spans measures 99 to 107. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings. A 'Solo!' marking with a circled 'L' is present in the drum part at measure 101. Chord symbols like Eb9, F#17, Bb15, and Eb9 are provided for the guitar and piano parts. Measure numbers 99, 100, 101, 102, 103, 104, 105, 106, and 107 are printed at the bottom of the page.

Musical score for CONDUCTOR, featuring parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Trumpet 1, Trumpet 2, Trumpet 3, Tenor 1, Tenor 2, Tenor 3, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and chord symbols.

108

109

110

111

112

113

114

115

116

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Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes measures 117 through 124. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

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119

120

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122

123

124