

YOUNG JAZZ ENSEMBLE

Mary, Did You Know?

Words and Music by Mark Lowry and Buddy Greene
Arranged by Rich Sigler

INSTRUMENTATION

Conductor
C Flute (Optional)
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet (Optional)

1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

General Notes

This arrangement is centered on a march-like drum pattern that gives a steady pulse for the groove. This, along with the repeating bass-line pattern, lays the foundation for the arrangement and creates what I hope is an interesting accompaniment to this simple and beautiful melody. It's very important that the drummer remain focused as he or she is responsible for sustaining the energy and forward motion. By "forward motion," I simply mean not to drag or slow down the tempo—but not to rush either; rather, move the overall energy forward. The melody is stated as a 1st tenor solo from m. 9 to m. 25, then again briefly at m. 45, and near the end at m. 76. Each time, direct the soloist to support the tone, to play with good intonation, to sing it out, and to play melodically.

General Articulation Information

Staccato notes are typically short but not clipped—think "dit." *Marcato* accents, or "rooftops," are detached and accented—think "daht." Tenuto notes are full value, typically smooth and connected—think "doo." Accented quarter notes are generally full value—think "daah."

Rhythm Section

As noted above, the drummer sets the tone, along with bass and piano LH, from the beginning. The tempo shouldn't be any faster than around 98 BPM so as not to rush the bass/piano sixteenth-note figures in mm. 4, 8, etc. I suggest focusing on the first eight measures with just the rhythm section until they are comfortable with the rhythm pattern and can play it together in time with a solid feel. I recommend the rhythm section players (and the entire band) listen to the demo recording of this chart at alfred.com/downloads. The sixteenth-note figures can look intimidating at first, but the rhythms are simple once you hear them and lock in the syncopation. The staccatos in the rhythm-section pattern throughout are to indicate separation, not necessarily how short the note should be played, so they shouldn't be too short or clipped.

The piano RH starting in m. 9 is a very important figure. It is one of the main thematic elements and is the only source of harmonic movement until m. 29. The guitar doubles the piano LH part to reinforce that pattern, which can free up the pianist's RH if needed. The rhythmic figure in the bass, guitar, and piano LH should be consistent and solid. Note that the saxes join in with the piano figure at m. 49.

Overall, the march-feel gives way to a traditional rock ballad at m. 37—with the drums playing a ride pattern and snare hits on beat 3—then returning to the march towards the end of the chart.

Horns

The majority of the wind parts will either be unison melody, unison counter line, or an occasional sixteenth-note figure similar to m. 4 in the rhythm section. Again, have the horn players learn this figure through a combination of listening to the demo recording followed by repetition. I suggest m. 25 as a good place to practice this figure. Articulation is key with these sixteenth-note figures. All staccato notes should be short and clean.

Here's an example of the figure from m. 26:



All notes should be as short as possible, articulated as "dit" or "dot," and the last quarter note is full value. So the whole figure would be sung as "dit dit, dit dit, dot dot daah." Again, listening to the demo recording is a great way to convey the correct articulation, but having them sing it is also a valuable method for translating the lick onto the instrument.

For the melodic sections, it will benefit the horns to think in four-bar phrases when playing the melody. That will help them shape the melody and give it more of a direction.

Other Notes and Areas to Focus on for Rehearsal

Starting at the top, focus on the first eight measures to set the tone for the chart. In addition to all of the figures mentioned above, there is an ascending sixteenth-note line in the piano (and optional flute) in m. 3 that is soloistic in nature. Spend some quality time rehearsing the first eight measures, noting the importance of each part—drum march, bass line pattern, sixteenth-note figure in horns, and piano line in m. 3.

At m. 29, the sax section takes over the melody with a trumpet counter line while the trombones continue the sixteenth-note figure. Stress dynamics here, making sure the sax melody is not overpowered by trumpets and 'bones.

There is a transition at m. 37 where the feel changes from a march to a traditional rock-ballad feel. The cymbal crash and the sustained chords at m. 37 in the piano/guitar/bass are important to the transition. I suggest repeated practice to lock in the transition.

At m. 57, the trombones have the melody, along with the lower three saxes. Note the trombone parts have "optional tacet" in until 61, but the chart will sound best with the trombones.

At m. 61, the upper four saxes have a unison melody over a rhythmic band figure. Make sure the melody can be heard over the rest of the band by stressing softer dynamics in the trumpets, 'bones, and rhythm section.

The chart finishes in the march style with drum solo fills in mm. 78, 80, and 82, leading into the last measure with the whole band together on the $\frac{1}{4}$ sixteenth-note figure—make it clean!

Enjoy!

—Rich Sigler



Rich Sigler

Rich Sigler is former jazz trumpeter and music director for the USAF Airmen of Note. An acclaimed composer, arranger, educator, and producer, his music and performances have been featured with many artists, including Jerry Bergonzi, Roseanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Al Jarreau, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry. As a producer, Rich's work can be heard on numerous recordings, including the highly acclaimed Airmen of Note recording *A Cool Yule*, the recently released *Eastern Standard Time* by the Alan Baylock Jazz Orchestra, as well as the Airmen of Note's most recent recording, *Compositions*. In addition, Rich is the creator of the Jazz Font used in Finale music notation software.

CONDUCTOR
47029S

MARY, DID YOU KNOW?

Words and Music by
Mark Lowry and Buddy Greene
Arranged by Rich Sigler

ROCK BALLAD ♩ = 98

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

SOLO

MARCH-LIKE

ROLL

3 4 5 6 7 8

The image shows a musical score for the song 'Mary, Did You Know?'. It is a rock ballad in 4/4 time with a tempo of 98 beats per minute. The score is arranged for a large ensemble, including C Flute (optional), 1st and 2nd Eb Alto Saxophones, 1st and 2nd Bb Tenor Saxophones, Eb Baritone Saxophone (optional), 1st through 4th Bb Trumpets, 1st through 4th Trombones, Guitar (optional), Piano, Bass, and Drums. The score is divided into measures 1 through 8. A large red watermark 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' written below it. The watermark also includes a large 'O' and 'N'.

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CONDUCTOR

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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17

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TEN. 1-4, Gtr., PNO., BASS, and DRUMS. The score spans measures 17 to 24. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

17

18

19

20

21

22

23

24

DRUMS: *Tutti* RIDE Cym., TOM, CRASH Cym., MARCH-LIKE

25

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (w/BASS), TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score is marked with a large red watermark: "Legal Use Requires Purchase".

25

26

27

28

29

30

31

32

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(w/SAXES) 37

UNISON SOLI

(w/BASS)

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ROCK BALLAD

CRASH CYM.

RIDE CYM.

33 34 35 36 37 38 39 40

This musical score is for the hymn "Mary, Did You Know?". It is arranged for a full orchestra and a vocal ensemble. The instruments listed on the left are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts (Tenors 1 and 2, Baritone, and Tenors 3 and 4) have lyrics written below their staves. The piano part includes chord symbols: Bbm1 A1 G1, Fm1 Eb D1, Gm1(Ab) C1, and Z.C. The drums part includes performance directions: "FILL" (measures 41, 42, 48), "MARCH-LIKE" (measure 45), and "Tutti" (measure 43). The score is marked with "Solo" for the Tenor 1 part in measures 43-44 and "Unison Solo" for the Trumpet and Trombone parts in measures 45-48. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

CONDUCTOR

MARY, DID YOU KNOW?

49

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI. (w/ TRNG.)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. (w/ TRNG.)

PNO.

BASS

DRUMS

ROCK BALLAD

FILL

UNISON OPTIONAL TACET

UNISON OPTIONAL TACET

UNISON OPTIONAL TACET

UNISON OPTIONAL TACET

49 50 51 52 53 54 55 56

57

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TON. 1-4, QTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

57

58

59

60

61

62

63

64

65

MARCH-LIKE

CONDUCTOR

MARY, DID YOU KNOW?

This page contains the musical score for the song "Mary, Did You Know?". The score is arranged for a full orchestra and vocal ensemble. The instruments listed on the left are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). A large red watermark "Please Use Legally" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, dynamics (e.g., *mezzo*, *cresc.*), and articulation marks (e.g., *acc.*). Measure numbers 66 through 74 are indicated at the bottom of the page. A conductor's part is also indicated at the top left.

76

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR. N.C.

PNO. N.C.

BASS

DRUMS

MARCH-LIKE

SOLO

SOLO (SIBBET)

SOLO (SIBBET)

SOLO (SIBBET)

Tutti

75 76 77 78 79 80 81 82 83