

# CITY JIVE

**Kees Vlak**

Grade / Moeilijkheidsgraad / Degré de difficulté /  
Schwierigkeitsgrad / Difficoltà **3-4**

Duration / Tijdsduur / Durée / Dauer / Durata **3:02**

Recording on / Opname op / Enregistrement sur /  
Aufnahme auf / Registrazione su

**Tierolff for Band No. "Dionysos"**

LMCD-15121

## I N S T R U M E N T A T I O N

### Fanfare Band

Full score	1
Bb Soprano Saxophone	2
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone 1	1
Bb Tenor Saxophone 2	1
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
Eb Flugelhorn	1
Bb Flugelhorn 1	5
Bb Flugelhorn 2	5
Bb Flugelhorn 3	5
F Horn 1	1
F Horn 2	1
F Horn 3	1
Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
C Trombone 1	1
C Trombone 2	1
C Trombone 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1

Bb Baritone treble clef	2
Bb Euphonium treble clef	2
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2
Drumset	1
Mallets	1
Timpani	1
Bass Guitar (String Bass)	1

## CITY JIVE

### English:

The jive is today's most swinging dance style. The necessary ingredients are a swinging, walking bass and rhythm section. Also needed is a saxophone section that perfectly fits in by listening to the rhythm section and by homogeneous, not too loud playing with carefully written syncopation's. The brass sections needs to sound as one big block, typical to the big band sound. The other (wood) winds are scored as a backing group. Kees Vlak was inspired to write this composition after a concert of a little band in Amsterdam – The City –, that performed with such a swinging feel that they received a standing ovation.

### Nederlands:

De jive is de meest swingende dansvorm van het moment. De benodigde ingrediënten zijn een swingend stuwende bas en een dito rhythm sectie. Dan een groep saxofoons die zich exact weet te voegen, door constant luisteren naar deze rhythm sectie. En door homogeen niet te luid spel met geraffineerde tegen accenten. De kopersectie moet als een blok klinken, big band sound. De overige blazers worden in de instrumentatie behandeld als een backinggroup. Kees Vlak werd geïnspireerd tot deze kompositie tijdens het optreden van een klein orkestje uit Amsterdam - The City -, dat een zodanige bewonderings waardige swing ten tonele voerde, dat de zaal het spontaan met een ovatie beloonde.

### Deutsch:

Im Moment ist der "Jive" die Tanzform, die am meisten swingt. Dazu braucht man einen swingenden, treibenden Bass und eine Rhythmusgruppe. Dazu eine Saxofongruppe, die sich dieser rhythmischen Sektion perfekt anpasst, einerseits durch dieser Sektion ständig zuzuhören und andererseits durch ein homogenes nicht zu lautes Spiel mit raffinierten Akzenten gegen zu wirken. Die Blechbläser sollen als eine Einheit erklingen, was typisch für den Bigband Sound ist. Die Orchestrierung behandelt die übrigen Blasinstrumente wie eine Begleitungsgruppe. Kees Vlak bekam die Inspiration zum Komponieren dieses Stückes, als er ein kleines Orchester aus Amsterdam – The City – spielen hörte. Die Gruppe brachte solch einen reizenden Swing, dass ihr das Publikum stehende Ovationen entgegengebracht wurde.

### Français:

Le "Jive" est le type de danse qui 'swingue' le plus de nos jours. Une basse dynamique et une section rythmique sont les ingrédients nécessaires à ce style swing. Le pupitre des saxophones doit s'adapter parfaitement à ce style, en écoutant constamment cette section rythmique et en jouant de façon homogène (plutôt doucement et avec des accents en contretemps). Les cuivres doivent sonner en masse, dans la sonorité d'un big band. L'orchestration considère les autres instruments à vent comme un groupe d'accompagnement. Kees Vlak a trouvé l'inspiration pour cette composition en écoutant un petit orchestre à Amsterdam (The City). Cet ensemble donna une démonstration étonnante de swing et déclencha une véritable ovation dans la salle.

## KEES VLAK

### Nederlands:

Componist Kees Vlak (geboren in 1938) studeerde trompet en piano en daarna orkestdirectie en compositie aan het Conservatorium te Amsterdam. Vanaf zijn 15<sup>de</sup> werkte hij als freelance kopiist bij de Nederlandse Radio Unie (later NOS) en kreeg hierdoor de kans om professionele arrangementen te bestuderen. Later werd hij daar zelf arrangeur. In diverse orkesten speelde hij zowel symfonische als amusementsmuziek. Hij dirigeerde diverse blaasorkesten. Tot op dit moment heeft hij ± 450 werken gecomponeerd, zowel voor grootorkest als voor jeugdorkest. Ook schreef hij verschillende solowerken. Duidelijkheid in de muziek is voor Kees Vlak van groot belang – muziek moet altijd communiceren. Ter wille van de herkenbaarheid maakt hij daarbij graag gebruik van de muzikale kenmerken van landen. De eerste compositie die van Kees Vlak werd uitgegeven was het werk Paso Cabaio, wat in 1967 door Tierolff werd uitgegeven. Sinds het jaar 2000 geeft Kees Vlak weer actief werken uit bij Tierolff Muziekcentrale.



### English:

Composer Kees Vlak (born 1938) studied trumpet and piano and afterwards orchestral conducting and composition at the Conservatory of Amsterdam. When he was 15 years, he started working as a freelance copyist at the Dutch Radio Union (which later became known as NOS) and here he got the opportunity to study professional arrangements. This was followed by becoming an arranger there himself. In various orchestras he played both symphonical as well as entertainment music. He conducted several wind bands. So far he has composed about 450 pieces, both for (full size) orchestras as well as young bands. Also he wrote various solo pieces. Clarity in music has always been of great importance to Kees Vlak – music is communication. Because of recognition purposes, he likes using musical characteristics of different countries. The first composition from Kees Vlak that was published was the piece Paso Cabaio, that was published by Tierolff in 1967. Since the year 2000 Kees Vlak has his new publications also being published by Tierolff Muziekcentrale.

### Deutsch:

Der niederländische Komponist Kees Vlak (1938) studierte Trompete und Klavier und anschließend Orchesterdirektion am Musikkonservatorium von Amsterdam. Ab seinem 15. Lebensjahr arbeitete er als freier Kopist bei der Rundfunkanstalt „Nederlandse Radio Unie“ (später NOS) und bekam so die Möglichkeit, zahlreiche professionelle Arrangements zu studieren. Später wurde er selbst Arrangeur, weil er in verschiedenen sinfonischen Orchester sowie Unterhaltungsorchester spielte und auch mehrere Blasorchester dirigierte. Bis heute hat er über 450 Werke für Jugendorchester und für großes Blasorchester komponiert. Kees Vlak ist stets um eine klare musikalische Sprache bemüht, welche mit dem Publikum kommuniziert soll. Um der Erkennbarkeit willen verwendet Vlak oft musikalische Merkmale verschiedener Länder. Seine erste verlegte Komposition „Paso Cabaio“ wurde 1967 von Tierolff Muziekcentrale verlegt. Seit 2000 verlegt Kees Vlak wieder zahlreiche Werke bei Tierolff.

### Français:

Le compositeur Kees Vlak (né en 1938) a d'abord étudié la Trompette et le Piano, puis la direction d'orchestre et la composition au Conservatoire d'Amsterdam. Dès l'âge de quinze ans, il travaille comme copiste free lance à la radio néerlandaise NRU (devenu plus tard NOS), ce qui lui permet d'étudier des arrangements professionnels. C'est ainsi qu'il devient lui-même arrangeur. Il joue dans plusieurs orchestres symphoniques, orchestres de variété et dirige quelques orchestres à vents. A ce jour, il a composé quelques 450 pièces, tant pour grand orchestre que pour orchestre junior, ainsi que plusieurs œuvres pour solistes. La clarté est impérative dans la musique de Kees Vlak, car la musique doit toujours communiquer avec les auditeurs ; pour la rendre plus facilement reconnaissable, il aime aussi utiliser des caractéristiques musicales typiques de différents pays. Sa première œuvre, "Paso Cabaio", fut

éditée en 1967 chez Tierolff. Depuis 2000, Kees Vlak publie à nouveau régulièrement ses compositions aux éditions Tierolff Muziekcentrale.

Italiano:

Il compositore Kees Vlak (nato nel 1938) studiò tromba e pianoforte, e successivamente direzione d'orchestra e composizione presso il Conservatorio di Amsterdam. A 15 anni, iniziò a lavorare come redattore freelance alla Unione Radiofonica Olandese (che in seguito divenne la NOS), dove gli si presentò l'opportunità di studiare arrangiamenti professionali. In seguito a ciò, divenne egli stesso arrangiatore. Suonò sia musica sinfonica che leggera in numerose orchestre e diresse molte orchestre di fiati. Ad oggi, ha composto circa 450 pezzi, sia per orchestre (al completo), sia per bande giovanili; ha scritto anche svariati pezzi per solisti. La chiarezza musicale è sempre stata un imperativo per Kees Vlak – la musica è comunicazione. Per scopi di identificazione, ama usare caratteristiche musicali di paesi diversi. La prima composizione di Kees Vlak ad essere pubblicata, fu il pezzo Paso Cabaio, a cura di Tierolff nel 1967. Dall'anno 2000, anche le sue nuove pubblicazioni sono curate da Tierolff Muziekcentrale.

# City Jive

Kees Vlak

Intro  $\text{♩} = 176$  *cresc.*

The score is for a fanfare band and is divided into four measures. The tempo is marked as Intro with a quarter note equal to 176 beats per minute. The key signature has one flat (Bb). The score includes parts for Soprano Saxophone, Alto Saxophone 1-2, Tenor Saxophone 1-2, Baritone Saxophone, Eb Flugelhorn, Flugelhorn 1, Flugelhorn 2-3, Horn 1, Horn 2-3, Trumpet 1, Trumpet 2-3, Trombone 1, Trombone 2-3, Bb Baritone, Bb Euphonium, Eb Bass, Bb Bass, Timpani, Drum Set, and Mallets. Dynamics include *f* (forte) and *cresc.* (crescendo). The drum set part includes Toms and Vibra (Vibraphone).

1

2

3

4

7 swing softly, don't play too loud

S. Sax.

A. Sax. 1-2

T. Sax. 1-2

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2-3

Hn. 1

Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Dr. S.

Mall.

*mf*

*mf*

*mf*

*mf*

*mf*

*pp* foot bass drum (muffled)

5 6 7 8 9

Musical score for 'City Jive' featuring saxophones, brass, and percussion. The score is arranged in a standard orchestral layout with five systems. The instruments are: S. Sax., A. Sax. 1-2, T. Sax. 1-2, B. Sax., Eb Flghn., Flghn. 1, Flghn. 2-3, Hn. 1, Hn. 2-3, Tpt. 1, Tpt. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., Bb Euph., Eb Bs., Bb Bs., Timp., Dr. S., and Mall. The score spans measures 10 to 14. The key signature is B-flat major (two flats). The time signature is 4/4. The saxophone parts (S. Sax., A. Sax. 1-2, T. Sax. 1-2, B. Sax.) are active, with dynamics markings such as *p* (piano) and accents. The brass parts (Hn., Tpt., Tbn., Bb Bar., Bb Euph., Eb Bs., Bb Bs.) are mostly silent, indicated by rests. The percussion parts (Timp., Dr. S., Mall.) are also mostly silent, with the Dr. S. part showing a rhythmic pattern of eighth notes and a triplet in measure 14.

10

11

12

13

14

15

S. Sax. (Soprano Saxophone) - Rests throughout.

A. Sax. 1-2 (Alto Saxophones) - Active part with chords and triplets.

T. Sax. 1-2 (Tenor Saxophones) - Active part with chords and triplets.

B. Sax. (Baritone Saxophone) - Active part with chords and triplets.

E♭ Flghn. (E♭ Flugelhorn) - Rests throughout.

Flghn. 1 (Flugelhorn 1) - Rests throughout.

Flghn. 2-3 (Flugelhorn 2-3) - Rests throughout.

Hn. 1 (Horn 1) - Rests throughout.

Hn. 2-3 (Horn 2-3) - Rests throughout.

Tpt. 1 (Trumpet 1) - Rests throughout.

Tpt. 2-3 (Trumpet 2-3) - Rests throughout.

Tbn. 1 (Tuba) - Rests throughout.

Tbn. 2-3 (Tuba 2-3) - Rests throughout.

B♭ Bar. (B♭ Baritone) - Rests throughout.

B♭ Euph. (B♭ Euphonium) - Rests throughout.

E♭ Bs. (E♭ Bass) - Active part with a walking bass line.

B♭ Bs. (B♭ Bass) - Active part with a walking bass line.

Timp. (Timpani) - Rests throughout.

Dr. S. (Drum Set) - Active part with a rhythmic pattern.

Mall. (Mallets) - Rests throughout.

15

16

17

18

19



Musical score for "City Jive" (page 5). The score is arranged for a large ensemble and spans measures 20 to 24. The instruments and their parts are as follows:

- S. Sax.:** Solo Saxophone part starting at measure 23 with a circled measure number 23 and a *p* dynamic.
- A. Sax. 1-2:** Alto Saxophones, playing chords and moving lines.
- T. Sax. 1-2:** Tenor Saxophones, playing chords and moving lines.
- B. Sax.:** Bass Saxophone, playing a rhythmic line.
- Eb Flghn.:** Eb Flute, playing a melodic line.
- Flghn. 1:** Flute 1, playing a melodic line.
- Flghn. 2-3:** Flute 2-3, playing a melodic line.
- Hn. 1:** Horn 1, playing a melodic line.
- Hn. 2-3:** Horn 2-3, playing a melodic line.
- Tpt. 1:** Trumpet 1, playing a melodic line.
- Tpt. 2-3:** Trumpet 2-3, playing a melodic line.
- Tbn. 1:** Trombone 1, playing a melodic line.
- Tbn. 2-3:** Trombone 2-3, playing a melodic line.
- Bb Bar.:** Baritone, playing a melodic line.
- Bb Euph.:** Euphonium, playing a melodic line.
- Eb Bs.:** Eb Bass, playing a bass line.
- Bb Bs.:** Bb Bass, playing a bass line.
- Timp.:** Timpani, playing a rhythmic pattern.
- Dr. S.:** Drums, playing a rhythmic pattern.
- Mall.:** Mallets, playing a rhythmic pattern.

The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). Measure numbers 20, 21, 22, 23, and 24 are indicated at the bottom of the page.

55

S. Sx.

A. Sx. 1-2

T. Sx. 1-2

B. Sx.

E♭ Flghn.

Flghn. 1

Flghn. 2-3

Hn. 1

Hn. 2-3

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Dr. S.

Mall.

Vibra

Toms

55 56 57 58 59

Dynamic markings: *f*

Accents:  $\wedge$

Articulation: *v*

61

S. Sx.

A. Sx. 1-2  
*Solo quasi impr.*  
*f*

T. Sx. 1-2  
*p*

B. Sx.  
*p*

E♭ Flghn.

Flghn. 1

Flghn. 2-3

Hn. 1  
*p*

Hn. 2-3  
*p*

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

B♭ Bar.

B♭ Euph.

E♭ Bs.  
*mf*

B♭ Bs.  
*mf*

Timp.

Dr. S.  
*Toms* 3 3 3  
*Ride on Cymb.*  
*mf*

Mall.

60 61 62 63 64 65

E♭ E♭7 A♭ A°

S. Sax. (Soprano Saxophone) - Rests throughout.

A. Sax. 1-2 (Alto Saxophone) - Melodic line with accents. Chords: C, Cm, D7, G7, C.

T. Sax. 1-2 (Tenor Saxophone) - Harmonic accompaniment.

B. Sax. (Baritone Saxophone) - Harmonic accompaniment.

E♭ Flghn. (E♭ Flute) - Rests throughout.

Flghn. 1 (Flute) - Rests throughout.

Flghn. 2-3 (Flute) - Rests throughout.

Hn. 1 (Horn) - Harmonic accompaniment.

Hn. 2-3 (Horn) - Harmonic accompaniment.

Tpt. 1 (Trumpet) - Rests throughout.

Tpt. 2-3 (Trumpet) - Rests throughout.

Tbn. 1 (Trombone) - Rests throughout.

Tbn. 2-3 (Trombone) - Rests throughout.

B♭ Bar. (Baritone) - Rests throughout.

B♭ Euph. (Euphonium) - Rests throughout.

E♭ Bs. (E♭ Bass) - Bass line.

B♭ Bs. (B♭ Bass) - Bass line.

Timp. (Timpani) - Rests throughout.

Dr. S. (Drum Set) - Rhythmic accompaniment.

Mall. (Mallets) - Rests throughout.

Chord progression: Eb, Ebm, F7, B♭7, Eb.

Measures: 66, 67, 68, 69, 70, 71.

S. Sax. (Soprano Saxophone) - Rests throughout.

A. Sax. 1-2 (Alto Saxophones) - Melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C7, F, A9, C, Cm, Dm7, G7sus4, C. Dynamics: *p*, *f*. Articulation: accents, slurs.

T. Sax. 1-2 (Tenor Saxophones) - Chordal accompaniment.

B. Sax. (Baritone Saxophone) - Chordal accompaniment.

Eb Flghn. (E-flat Flute) - Rests throughout.

Flghn. 1 (Flute) - Rests throughout.

Flghn. 2-3 (Flutes) - Rests throughout.

Hn. 1 (Horn 1) - Chordal accompaniment.

Hn. 2-3 (Horns 2-3) - Chordal accompaniment.

Tpt. 1 (Trumpet 1) - Solo starting at measure 76. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: *f*, *mf*. Articulation: accents.

Tpt. 2-3 (Trumpets 2-3) - Rests throughout.

Tbn. 1 (Trombone 1) - Chordal accompaniment.

Tbn. 2-3 (Trombones 2-3) - Chordal accompaniment.

Bb Bar. (B-flat Baritone) - Rests throughout.

Bb Euph. (B-flat Euphonium) - Rests throughout.

Eb Bs. (E-flat Basses) - Chordal accompaniment. Dynamics: *mf*.

Bb Bs. (B-flat Basses) - Chordal accompaniment. Dynamics: *mf*.

Timp. (Timpani) - Chordal accompaniment. Dynamics: *p*.

Dr. S. (Drum Set) - Rhythmic accompaniment with snare and cymbal patterns.

Mall. (Mallets) - Rests throughout.

Chord Progression (Mall. line): Eb7, Ab, A°, Eb, Ebm, Fm7, Bb7sus4, Eb, Eb.

Measure numbers: 72, 73, 74, 75, 76, 77.

*p subito*

S. Sax. *p* *f*

A. Sax. 1-2 *p* *f*

T. Sax. 1-2 *p* *f*

B. Sax. *p* *f*

Eb Flghn. *f*

Flghn. 1 *p* *f*

Flghn. 2-3 *p* *f*

Hn. 1 *p* *f*

Hn. 2-3 *p* *f*

Tpt. 1 *p* *f*

Tpt. 2-3 *p* *f*

Tbn. 1 *p* *f* (6)

Tbn. 2-3 *p* *f* (6)

Bb Bar. *p* *f*

Bb Euph. *p* *f*

Eb Bs.

Bb Bs.

Timp. *f*

Dr. S. *p* Toms 3 Cymb.

Mall. *p* *f*

115 116 117 118 119

S. Sax. A. Sax. 1-2 T. Sax. 1-2 B. Sax. Eb Flghn. Flghn. 1 Flghn. 2-3 Hn. 1 Hn. 2-3 Tpt. 1 Tpt. 2-3 Tbn. 1 Tbn. 2-3 Bb Bar. Bb Euph. Eb Bs. Bb Bs. Timp. Dr. S. Mall.

120 121 122 123 124

**Coda** **Fine**

125

S. Sax. *f* *ff*

A. Sax. 1-2 *f* *ff*

T. Sax. 1-2 *f* *ff*

B. Sax. *f* *ff*

Eb Flghn. *f* *ff*

Flghn. 1 *f* *ff*

Flghn. 2-3 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2-3 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2-3 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2-3 *f* *ff*

Bb Bar. *f* *ff*

Bb Euph. *f* *ff*

Eb Bs. *f* *ff*

Bb Bs. *f* *ff*

Timp. *f* *ff*

Dr. S. *f* *ff*

Mall. *f* *ff*

125 126 127 128 129