

YOUNG JAZZ SERIES

# WHAT WILL BE

by  
MATT AMY

**DURATION:** 6'00"

**LEVEL:** 2

## INSTRUMENTATION

Score

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone (optional)

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4 (optional)

Trombone 1

Trombone 2

Trombone 3 (optional)

Trombone 4 (optional)

Guitar

Piano

Double Bass

Drums

ALTERNATE/OPTIONAL PARTS

Flute

French Horn (Trombone 1)

Baritone TC/Tenor Saxophone (Trombone 1)

Baritone TC/Tenor Saxophone (Trombone 2)

Tuba

*Jazz Music*

by Australian Composers

Published and printed in Australia by the **BROLGA MUSIC PUBLISHING COMPANY**

Copyright Brolga Music 2015

CAT NO. BMJ0025

ISMN 9790 720077680



# What Will Be

Matt Amy

**Duration:** 6'00"

**Level:** 2

## **Program Notes:**

*What Will Be* is a slow rock ballad to feature either alto Sax, trombone or trumpet/flugelhorn. The chart features a simple but yet emotional melody supported by an interesting harmonic progression. The soloist is supported by sweet counter melodies, a section for improvisation by the featured soloist, a recap of the theme before moving onto an ending with a solo cadenza.

## **Performance Notes:**

Although this arrangement will work with the minimum instrumentation, to get the most of the thick voicings and extended harmony the optional parts should be covered as best as possible.

Intonation will play a big part in this chart as a lot of the counter melodies are unison within the ensemble sections, saxophones should observe this through [C], [F] and [K], trombones at [D], [E], [F], [G] and [K] and trumpets at the fifth bar of [E] through to [G], [J] and [K].

Ensure dynamics are observed, the chart is generally soft and behind the soloist, shape will help the long notes to grow into any moving line that may appear in the counter melody (such as saxophones at [C]). The dynamic forte only appears once in the entire chart which is at the bar before [K], this should be the loudest point as opposed to the bar before [F] which is the same figure, however not the climax of the chart.

Rhythm section, particularly drums should play as light as possible, guitarists could experiment by using a chorus effect or reverb on their sound and drums should keep the groove light without losing time and dragging.

The ending should come down to as soft as possible during the rallentando for the last bar to supply a soft pad for the soloist to play a cadenza over.

Enjoy the chart!

## **About the Composer:**

Matt Amy is arranger, composer, trombonist and musical director based in Melbourne, Australia. He has written arrangements for artists such as Ronan Keating, Melanie C, Anthony Callea, Kate Cebrano, Jon Stevens, Guy Sebastian, Landau Eugene Murphy Jr., orchestras such as Auckland Philharmonia, Istanbul Symphony, Melbourne Symphony, Sydney Symphony and Australian Philharmonic Orchestra and T.V shows including Dancing with the Stars, It Takes Two, Australia's Got Talent and Australian Idol.

Between 2012 – 2014 Matt held the role of Head of Arranging for the Victorian State School Spectacular where he oversaw the arranging and printing process of 38+ orchestral works for a professionally staged arena production involving more than 3,000 dance and music students from all over Victoria.

Matt is currently teaching at the Australian Institute of Music and is the Victorian representative for the Music Arrangers Guild of Australia (MAGA).

N.B. Please include the details of this work in the Performing Rights Return or send details of the performance to the publisher

# What Will Be

Matt Amy

Ballad ♩ = 76 (straight quavers)

A

The musical score is arranged for a large ensemble. The Solo Trumpet (Flugelhorn) part begins with a melodic line marked *mp* starting at measure 7. The saxophone section (Alto 1 & 2, Tenor 1 & 2, Baritone optional) plays a rhythmic accompaniment with dynamics ranging from *p* to *mf*. The brass section (Trumpets 1-4 optional, Trombones 1-4 optional, Tuba optional) provides harmonic support with dynamics from *p* to *mf*. The guitar and piano parts feature chordal accompaniment with specific chord voicings: Dm7/G, Ebm37, Dm7/G, Dm7(9), Abm9, Gm9, Ebm37, and Dm7. The piano part includes a melodic line in the right hand and a bass line in the left hand. The bass part features a walking bass line with dynamics from *p* to *mf*. The drums play a steady pattern with dynamics from *p* to *mf*. A large red watermark 'SAMPLE SCORE' is overlaid diagonally across the score.

B

Solo Tpt.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Gtr.

Pno.

Bass

Dr.

8

4

12

13

14

15

16

17

18

19

20

21

cresc.

22

Chord progression: Gm9, Cm11, Dm9, Dm9(4#), Ebm13, A7(9)SUS, C#dim, Dm9, Dm11, Dm9(4#), Cm11, Bm7(9), E7(4#), Am7(9), Dm7/G, Dm7/G, Dm7/G

Dynamic markings: cresc.

Section marker: B

SAMPLE SCORE

Solo Tpt. *mf*

Alto 1 *p*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari. *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Gtr. *D7(9)* *F#m9* *Gm9* *Ebm17* *Dm7* *Gm9* *Cm11* *Dm9* *Daug7(9)*

Pno. *D7(9)* *F#m9* *Gm9* *Ebm17* *Dm7* *Gm9* *Cm11* *Dm9* *Daug7(9)*

Bass *mp*

Dr. *mp* 4 8

23 24 25 26 27 28 29 30 31 32

SAMPLE SCORE

Score for *What Will Be*, page 6. The score includes parts for Solo Tpt., Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1-4, Tbn. 1-5, Gtr., Pno., Bass, and Dr. The music is in 4/4 time and features a large red "SAMPLE SCORE" watermark.

Chord progression for Gtr. and Pno. (measures 33-44):

- 33: E6ma39
- 34: A7(9)SUS, C#dim
- 35: Dm9
- 36: Dm11, Dm7(9), Cm11, Bm7(9b5)
- 37: E7(9#5)
- 38: Aaug7(9#)
- 39: Dm7/G
- 40: Ca7, Aaug7(9#)
- 41: Dm11
- 42: Gm7
- 43: Dm11
- 44: Gm7

Performance markings include *mp*, *p*, *mf*, *cresc.*, and *Finger style*. Measure numbers 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, and 44 are indicated at the bottom.

F

Solo Tpt.

Alto 1  
cresc. mf mp

Alto 2  
cresc. mf mp

Tenor 1  
cresc. mf mp

Tenor 2  
cresc. mf mp

Bari.  
cresc. mf p with Tbn

Tpt. 1  
mf mp

Tpt. 2  
mf mp

Tpt. 3  
mf mp

Tpt. 4  
mf mp

Tbn. 1  
p cresc. unis. div. mf p

Tbn. 2  
p cresc. unis. div. mf p

Tbn. 3  
p cresc. unis. div. mf p

Tbn. 4  
p cresc. unis. div. mf p

Tba.  
cresc. mf p

Gtr.  
Cm7 Dm11 Ebm13 Dsus7(9) Gm9 Ebm17 Dm7 Gm9 Cm11 Dm9 Dsus7(9)

Pno.  
Cm7 Dm11 Ebm13 Dsus7(9) Gm9 Ebm17 Dm7 Gm9 Cm11 Dm9 Dsus7(9)

Bass  
mf

Dr.  
4 8

SAMPLE SCORE

Score for *What Will Be*, page 8. The score includes parts for Solo Tpt., Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1-4, Tbn. 1-4, Tba., Gtr., Pno., Bass, and Dr. The music is in 4/4 time and features a large red "SAMPLE SCORE" watermark across the center.

Key signatures and dynamics are indicated throughout the score. Chord symbols for guitar and piano are provided below the main staves.

Chord symbols for Gtr. and Pno. (measures 57-66):

- 57: Ebm13, A7(9)/sus, C#2m, Dm7
- 58: Dm11, Dm7(9), Cm11, Bm7(9)
- 59: E7(9), Am7(9), Gm9
- 60: Ebm13, Dm7
- 61: Ebm13, Dm7
- 62: Ebm13, Dm7
- 63: Ebm13, Dm7
- 64: Ebm13, Dm7
- 65: Ebm13, Dm7
- 66: Ebm13, Dm7

Measure numbers 57 through 66 are listed at the bottom of the page.



Solo Tpt. *Am<sup>9</sup>* *3* *Dm<sup>11</sup>* *Em<sup>9</sup>* *E<sub>9</sub>UG<sup>7</sup>(#9)* *F#m<sup>3</sup>7* *B<sup>9</sup>SUS* *D#dim* *Em<sup>7</sup>* *Em<sup>11</sup>* *E<sub>9</sub>UG<sup>7</sup>(#9)* *Dm<sup>11</sup>* *C#m<sup>7</sup>(#5)* *F#7(#5)* *B<sub>9</sub>UG<sup>7</sup>(#9)*

Alto 1 *p*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari. *p*

Tpt. 1

Tpt. 2 *p* Alto 1

Tpt. 3 *p* Alto 2

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba. *p*

Gtr. *Gm<sup>9</sup>* *Cm<sup>11</sup>* *Dm<sup>9</sup>* *D<sub>9</sub>UG<sup>7</sup>(#9)* *E<sub>9</sub>UG<sup>7</sup>(#9)* *A<sup>9</sup>SUS* *C#dim* *Dm<sup>9</sup>* *Dm<sup>11</sup>* *D<sub>9</sub>UG<sup>7</sup>(#9)* *Cm<sup>11</sup>* *B<sub>7</sub>(#5)* *E7(#5)* *A<sub>9</sub>UG<sup>7</sup>(#9)*

Pno. *Gm<sup>9</sup>* *Cm<sup>11</sup>* *Dm<sup>9</sup>* *D<sub>9</sub>UG<sup>7</sup>(#9)* *E<sub>9</sub>UG<sup>7</sup>(#9)* *A<sup>9</sup>SUS* *C#dim* *Dm<sup>7</sup>* *Dm<sup>11</sup>* *D<sub>9</sub>UG<sup>7</sup>(#9)* *Cm<sup>11</sup>* *B<sub>7</sub>(#5)* *E7(#5)* *A<sub>9</sub>UG<sup>7</sup>(#9)*

Bass

Dr. 8 4

67 68 69 70 71 72 73 74 75 76

SAMPLE SCORE

Solo Tpt. *E<sub>b</sub>7/A* *E<sub>b</sub>7/A* *D<sub>b</sub>7*

Alto 1 *p* *p* *cresc.* *f*

Alto 2 *p* *p* *cresc.* *f*

Tenor 1 *p* *p* *cresc.* *f*

Tenor 2 *p* *p* *cresc.* *f*

Bari. *p* *p* *cresc.* *f*

Tpt. 1 *Soli* *mp* *f*

Tpt. 2 *Soli* *mp* *f*

Tpt. 3 *Soli* *mp* *f*

Tpt. 4 *Soli* *mp* *f*

Tbn. 1 *Soli* *mf* *f*

Tbn. 2 *Soli* *mf* *f*

Tbn. 3 *Soli* *mf* *f*

Tbn. 4 *Soli* *mf* *f*

Tba. *mf* *f*

Gtr. *D<sub>b</sub>7/G* *D<sub>b</sub>7/G* *C<sub>b</sub>7* *A<sub>b</sub>67(9)* *D<sub>b</sub>7<sup>#1</sup>* *G<sub>b</sub>7* *C<sub>b</sub>7* *D<sub>b</sub>7<sup>#1</sup>* *E<sub>b</sub>7<sup>#9</sup>* *D<sub>b</sub>7(9)*

Pno. *cresc.* *mp* *f*

Bass *f*

Dr. *8* *4* *mp* *f*

**SAMPLE SCORE**

**[K]**

Solo Tpt. *mp*

Alto 1 *mp*

Alto 2 *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. *mp* with Tbn.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4 *mp*

Tba. *mp*

Gtr. *mp*  $Gm^9$   $E\flat m^{\#}A^{\flat}7$   $Dm^7$   $Gm^9$   $Cm^{11}$   $Dm^9$   $Dm^9(4^9)$

Pno. *mf*  $Gm^9$   $E\flat m^{\#}A^{\flat}7$   $Dm^7$   $Gm^9$   $Cm^{11}$   $Dm^9$   $Dm^9(4^9)$

Bass *mf*

Dr. *mf* 4 8

87 88 89 90 91 92 93 94

SAMPLE SCORE

**L** rall. . . . . *f*<sup>rit</sup>

**Instrumentation:** Solo Tpt., Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Tba., Gtr., Pno., Bass, Dr.

**Chord Progression:**

E <sup>b</sup> m <sup>3</sup> 9	A7(9)9/5	C#om	Dm <sup>9</sup>	Dm <sup>11</sup>	Dm <sup>9</sup> (7(49)) Cm <sup>11</sup>	Bm <sup>7</sup> (65)	E7(45)	A <sup>b</sup> m <sup>7</sup> (99)	Dm <sup>7</sup> /G	E <sup>b</sup> m <sup>3</sup> 7	Dm <sup>7</sup> /G	Gm <sup>11</sup>
E <sup>b</sup> m <sup>3</sup> 7	A7(9)9/5	C#om	Dm <sup>7</sup>	Dm <sup>11</sup>	Dm <sup>9</sup> (7(49)) Cm <sup>11</sup>	Bm <sup>7</sup> (65)	E7(45)	A <sup>b</sup> m <sup>7</sup> (99)	Dm <sup>7</sup> /G	E <sup>b</sup> m <sup>3</sup> 7	Dm <sup>7</sup> /G	Gm <sup>11</sup>