

# Pick Up the Pieces

ROGER BALL, MALCOLM DUNCAN, ALAN GORRIE, HAMISH STUART,  
ROBBIE McINTOSH and OWEN McINTYRE  
Arranged by VICTOR LÓPEZ

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

## Optional/Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

# JAZZ BAND SERIES

## NOTES TO THE CONDUCTOR

This funky tune may have been written in 1974, but it still rocks today! Funky is the key word, from start to finish. The band and especially the rhythm section should keep the energy flowing but never let the groove rush; keep it in the “pocket.” Listen to the original version from the group Average White Band or the demo track at [www.alfred.com/downloads](http://www.alfred.com/downloads).

The rhythmic rock figures in this chart should be approached with precision and accuracy. Each section must think together, listen closely to each other and be consistent. The last sixteenth of the grouping should be short, just as notated. The most important aspect of accurately playing the syncopated rhythms is to think subdivision. Although there are the basic four beats per measure, the underlying implied groove is four groups of sixteenth notes per measure. That concept should help the players when encountering the syncopation. The good news is that the rhythms repeat, so once the band has a grasp, they should become comfortable with the rhythmic figures.

The trombones have background figures that are critical to the groove or feel. For example, in measure eight, the two sixteenths should be played “doo-dit”—short, concise and tight.

In general, accurate articulation is essential to the band sounding tight and clean. Rooftop accents (▲) are played detached; staccato notes are played short but not clipped, but most importantly, play them together. There are a few sharp-9 chords that are distinctive in this chart. For example, beat four in measure 21. Point out to the band that the dissonance created by the ninth and the raised or sharp ninth (an octave and a ½ step apart) is what makes that chord sound so funky—don’t let the band shy away from the dissonance—blend it.

At measure 41, the saxes can play the unison soli as a section or you can designate one sax player to play it as a solo if desired. If the section plays it, make sure it’s in tune.

Measure 53 is the break-down section. Starting with the bari sax, bass and piano left hand, the band will build section by section. Keep it tight and steady, and think subdivision. The rhythm section drops out at measure 61—keep the energy flowing.

The bass part from measure 6 on is similar; direct the bassist to always practice with a metronome. The guitar player should listen to the drummer and bass player to find the pocket.

Enjoy!

—Victor Lopez



**Victor  
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music Publishing Co.

CONDUCTOR  
30636S

# PICK UP THE PIECES

By ROGER BALL, MALCOM DUNCAN,  
ALAN GORRIE, HAMISH STUART,  
ROBBIE MCINTOSH and OWEN MCINTYRE  
Arranged by VICTOR LOPEZ

Rock  $\text{♩} = 96-108$

1st Eb ALTO SAXOPHONE  
2ND Eb ALTO SAXOPHONE  
1st Bb TENOR SAXOPHONE  
2ND Bb TENOR SAXOPHONE  
Eb BARITONE SAXOPHONE  
1st Bb TRUMPET  
2ND Bb TRUMPET  
3RD Bb TRUMPET  
4TH Bb TRUMPET  
1st TROMBONE  
2ND TROMBONE  
3RD TROMBONE  
4TH TROMBONE  
GUITAR  
PIANO  
BASS  
DRUMS

1 2 3 4 5 6 7

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This musical score is for the piece "Pick Up the Pieces" and is marked as page 2. It features a variety of instruments and vocal parts. The vocal soloists include Alto 1 and 2, Tenor 1 and 2, and Baritone. The woodwind section consists of four Trumpets (1-4). The brass section includes four Trombones (1-4). The string section includes Violins (1-2), Violas (1-2), Cellos (1-2), and Double Basses. The percussion section includes Drums. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts have lyrics written below the notes. The instrumental parts include complex rhythmic patterns and melodic lines. The score is divided into measures, with measure numbers 8, 9, 10, 11, 12, 13, and 14 indicated at the bottom. A rehearsal mark (RM) is present at the beginning of measure 14.

Musical score for 'Pick Up the Pieces' featuring vocalists and a band. The score is arranged for a conductor and includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a key signature of one sharp (F#). A rehearsal mark '18' is present at the top of the vocal staves. The piano part includes chord markings: G#m7, C#sus, and D7(#9). The drum part shows a consistent rhythmic pattern with snare and bass drum accompaniment.

28

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

22 23 24 25 26 27 28

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.

PNO.

BASS

DRUMS

31

29

30

31

32

33

34

35

C<sup>9</sup>

G<sup>mi</sup>7

G<sup>mi</sup>7/B<sup>b</sup> 8

C<sup>9sus</sup>

fill

CONDUCTOR

PICK UP THE PIECES

41 UNISON SOLI (OPT. SAX SOLO)

UNISON SOLI (OPT. SAX SOLO)

UNISON SOLI (OPT. SAX SOLO)

UNISON SOLI (OPT. SAX SOLO)

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.

PNO.

BASS

DRUMS

36 37 38 39 40 41 42

D7(#9) C9

FILL

mf

CONDUCTOR

PICK UP THE PIECES

This musical score is for the piece "Pick Up the Pieces" and is marked as page 7. It is written for a conductor and includes parts for vocalists and a full orchestra. The vocalists are divided into four groups: Alto 1 and Alto 2, Tenor 1 and Tenor 2, and Baritone. The orchestra consists of four trumpets (Trp. 1-4), four trombones (Tbn. 1-4), a guitar (Gtr.), piano (Pno.), bass, and drums. The score is in 4/4 time and features a key signature of one sharp (F#). The vocal parts are written in treble clef, while the instrumental parts are in their respective clefs. The piano part features a complex, rhythmic accompaniment. The guitar part provides a steady, rhythmic accompaniment. The bass and drums parts are also highly rhythmic and syncopated. The score is divided into measures, with measure numbers 43 through 49 indicated at the bottom of the page.

43

44

45

46

47

48

49

55

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. *w/ Bass*

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. *N.C.*

PNO. *Gm7/Bb F#7/A F#7/Ab N.C.*

BASS *w/ BARI SAX N.C.*

DRUMS *FT (ON GHELL) SM. TOM*

50 51 52 53 54 55 56

*S.D. CROSS STICK (2-3 CLAVE) 53*

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

GRG.

PNO.

BASS

DRUMS

CLAVES

57 58 59 60 61 62 63

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

64 65 66 67 68 69 70

65

64

65

66

67

68

69

70

CHORDS: G#7/Bb 8, C#9sus, D#9sus, C#9sus, Bb9sus, C#11, D#9sus

MARKINGS: FULL, H.H.

75

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

71 72 73 74 75 76 77

CONDUCTOR

81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

78 79 80 81 82 83

C<sup>9</sup> G<sup>M17</sup>

Detailed description: This is a page of a musical score for a jazz ensemble. The page is numbered 12 and is titled 'CONDUCTOR' and 'PICK UP THE PIECES'. The score is arranged in a standard format with parts for vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), four trumpets (TRP. 1-4), four trombones (TBN. 1-4), guitar (GTR.), piano (PNO.), bass, and drums. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The score is divided into measures, with measure numbers 78, 79, 80, 81, 82, and 83 indicated at the bottom. A rehearsal mark '81' is placed above the first measure of the vocalists' part in the second system. The guitar and piano parts feature specific chord voicings labeled 'C<sup>9</sup>' and 'G<sup>M17</sup>'. The drum part shows a consistent rhythmic pattern throughout the page.

85

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. *Gm7/bb B C9sus*

PNO.

BASS

DRUMS

84 85 86 87 88 89 90

