After You’ve Gone

TURNER LAYTON
Arranged by RICH SIGLER

INSTRUMENTATION

Conductor
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

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
NOTES TO THE CONDUCTOR

In this swing chart, eighth notes are swung in the Count Basie style. The intro reflects a melodic statement from the B section of the tune and the figure in measures 5–6 reoccurs as a tag at measures 26, 54, and again at 100 to end the chart.

Play close attention to the staccatos starting in measure 9. Typically in jazz and jazz ensemble arrangements, the last eighth note of a group will be short. Beats 3 and 4 of measure 10, which include a slur and tenuto followed by a staccato, should be played smoothly with the last note short, but avoid rushing the last note, relax. Housetops are short and accented, like a staccato, but a little longer and heavier—think “daht.” Quarter notes with no articulations are generally long or full value.

The (optional) guitar begins comping in a “Freddie Green” style at 9. For the best sound ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Strum straight quarter notes trying to cut off (mute) the sound of the chord right after striking the strings. Don’t strum from the wrist or fingers as playing from the wrist or fingers tends to sound very forced, and also tends to drag instead of propel the rhythm. The guitarist’s quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound. The piano is filling in with sparse rhythmic syncopations outlining the chord changes.

In 24 on the “and” of beat 3, the top four saxes and trumpets should accent the 2 and come down dynamically under the bari and trombones along with the bass line in 25. Direct the trombones, bari sax, and rhythm section players to practice the diminished scale line in 25. The drum hi-hat in measure 32 is optional for time keeping behind the two-measure saxes solo break.

The written solos are provided for alto 1 and trombone 2, but you can add solos as desired. In the solo section at 34, the rhythm section continues the same comping style however the piano is filling in the chord changes with more sustained patterns. Measures 34–37 provide an example of suggested piano comping and after that, just chord voicings are provided on the downbeats with slashes filling in the rest of the measure. The piano player should continue to comp in a similar pattern but always try to embellish—be creative but tasteful. In measures 52–53, the rhythm section should dynamically build along with the soloist and horn backgrounds.

The 2nd ending at 54 is a restatement if the intro figure and a tag-ending to the trombone solo. The drum fill in 60–61 should decrescendo into the softer solo section at 62. The rhythm section feel at 62 should change to a broken two-feel—half notes in the bass with a few syncopations here and there, as well as a half time ride cymbal pattern in the drums. This continues until 74, when the band becomes full and then back into a swing four in measure 76. In 70, the melody is carried in the lower horns, with the higher horns playing a counter line. The horns come down again at the end of 79 to get under the lower horn melody line in 80–81. The drum fill in measures 82–83 is big and leads into the shout section at 84. Direct the band to observe the dynamics in 86–87. Beat four of 86 is a snare roll, and then quick crescendo through the quarter notes in 87. The saxes have a solo in measures 88–91, and the rest of the band is tacet at 90–91, therefore the saxes have to play strong, confident and in time to sustain the energy those two measures by themselves.

Measures 96–97 should be the high point of the shout section with the saxes carrying the melody with a strong unison line from 96–99 with the band out again in 98.

Specific sections to work on:

1. Practice the horns together at 9, working on the blend. Direct everyone to listen to the 1st trumpet player and try to support the melody in the 1st trumpet and 1st alto.
2. Practice the solo section starting at 62 with the horn solo playing over the broken two-feel in the rhythm section. Discuss how the unison line in 62–66 should sound like one person. This is done through listening closely to each other while playing the line.
3. Practice measure 70, making sure the higher counter line doesn’t overpower the melody in the lower horns.
4. Measure 91 in saxes side step to Dmaj7 chord. Have the saxes practice 90 and 91, which go from the key of A♭ major to D major.
5. Hit measures 98–99 to focus on from the saxes alone to the quick chord changes in the rhythm section and trombones.

Have fun!

—Rich Sigler

Rich Sigler

Rich Sigler is jazz trumpeter and assistant music director for the USAF Airmen of Note. In addition, Rich is the creator of the Jazz Font used in Finale music notation software. An acclaimed composer, arranger, educator and producer, his music and performances have been featured with many artists to include Jerry Bergonzi, Rosanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Dizzy Gillespie, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry.