



TWINKLE, TWINKLE LITTLE STAR

TRADITIONAL
Arranged by RICH DeROSA

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

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

Optional Alternate Parts

C Flute
Tuba
**Horn in F (Doubles 1st
Trombone)**
**1st Baritone Treble Clef
(Doubles 1st Trombone)**
**2nd Baritone Treble Clef
(Doubles 2nd Trombone)**



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PROGRAM NOTES

- “Twinkle, Twinkle Little Star” is a lullaby whose most popular association is among the collection of nursery rhymes known as *Mother Goose Songs*.
- The words to “Twinkle, Twinkle Little Star” were written in London in 1806 by Jane Taylor as “The Star” in her book *Rhymes for the Nursery*. They were probably first set to this tune in *The Singing Master: First Class Tune-Book* in 1838.
- The alphabet was first set to this tune in 1834, but the tune itself is older and the author remains unknown. Also known as “Baa Baa Black Sheep” and “Twinkle, Twinkle Little Star” in the United States and “Ist das nicht ein Schnitzelbank?” in Germany, the melody was furthermore used for an early country song in France.
- According to *The Book of World Famous Music* by James J. Fund, it first appeared without words as “Ah! Vous Dirai-Je, Maman” (“Shall I tell you, Mother?”) in *Les Amusements d'une Heure et Demy* by M. Bouin in Paris in 1761. The earliest known lyrics to be attached to this melody appeared around 1765 as “Le Faux Pas,” as “La Confidence-Naive” in 1774, and then in Paris around 1780 as “Les Amours de Silvandre.”
- Mozart composed variations on this theme for piano, probably as practice keyboard exercises for his students. *The Compleat Mozart* edited by Neal Zaslaw listed the “Twelve variations on Ah vous dirai-je, Maman” as number K265, written probably in Vienna in 1781 or 1782, which would put Mozart at around 26 years old.
- Many other famous composers have been inspired by or written variations on this theme. The second movement to Joseph Haydn’s “Surprise” Symphony (#94, written in 1791) is a series of variations of this tune, and Beethoven improvised on it in his second public concert in Prague in 1798.

NOTES TO THE CONDUCTOR

“Twinkle, Twinkle Little Star” is arranged in the jazz style most closely associated with the classic Neal Hefti composition, “Li'l Darlin’.” Its relative technical simplicity enables the student to focus on the important rhythmic aspect of creating a swing feel. There are subtle benefits to teaching this particular melody. For example, the students’ familiarity with it in its traditional presentation has already provided an internal sense of downbeats. Now the students can begin to appreciate and focus on the application of upbeats regarding the melody’s rhythmic variation in this arrangement. An added benefit is that the lyrics to this melody can also help the students become more precise regarding note placement within each beat. When teaching this concept I have found the following device to be quite helpful: Have the students say, within each beat, the syllables “doo-dle-dah.” These syllables create a round and legato eighth-note triplet feeling within the beat. There is also a natural accent that falls on the third syllable and helps to underscore the feeling of the upbeat. In general, it is important to relax and let the internalized words control the tempo and phrasing. Staccato markings should not be played too short or clipped, but we should feel the “back end” of the note as the tongue breaks the airstream; think of the syllable “daht.”

This arrangement features primarily the pianist as soloist. The intro and ending, as well as some commentary ideas within the ensemble sections, should be played as written. There is also a written “improvisation.” The guitarist should strum each of the chords with a light percussive touch that provides momentum, but the volume should always be low. The sound of the guitar should be acoustic and any EQ settings should be warm and dark. The volume and timbre of the bass should be in accordance with the guitar and both instruments should blend within the sound of the horn ensemble. If the drummer cannot master the brush technique on the snare drum, have him or her simply play on the ride cymbal with the brushes.

In general, it is important that the ensemble convey expression and vitality within the soft sound. A proper flow of air will insure good tone, and defined articulation of entrances will insure clarity of performance.

—Richard DeRosa

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CONDUCTOR
JEM05029C

TWINKLE, TWINKLE, LITTLE STAR

Traditional
Arranged by RICH DEROSA

EASY SWING ♩ = 90

C FLUTE (OPTIONAL)

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

GIUITAR

PIANO

BASS

DRUMS

5

SOLO

TEAL.

TO BRUSHES

1 2 3 4 5 6 7

E9b F#m7 G#m7 C7(b9) F#m7 G#m7

The musical score is arranged for a large ensemble. The top section includes woodwinds (C Flute optional, Eb Alto Saxophones, Bb Tenor Saxophones, Eb Baritone Saxophone) and brass (Bb Trumpets, Trombones). The bottom section includes Guitar, Piano, Bass, and Drums. The score is in 4/4 time with a key signature of one flat (Bb). The piano part features a solo in measures 1-4. The guitar part provides harmonic support with chords E9b, F#m7, G#m7, C7(b9), F#m7, and G#m7. The drums play a steady beat, with a transition from teal to brushes at measure 4. The score is divided into measures 1 through 7, with a rehearsal mark at measure 5.