



Phat Tuesday

PETER SCIAINO

Instrumentation

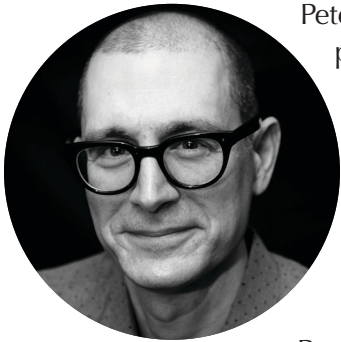
Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Electric Organ	1
Bass	1
Drums	1



ZJE2403FS



About the Composer



Peter Sciaino (b.1975) is a passionate music educator, author and composer of band and orchestra music for all levels. He is currently published with Alfred Music, C.L. Barnhouse Company, C. Alan Publications, Carl Fischer Music, Excelcia Music Publishing, RWS Music Company and Wingert-Jones Publications in the United States and Hafabra Music in Europe. Additionally, Peter has had music selected to Bandworld Magazine's Top 100, J.W. Pepper's Editors' Choice and various state assessment lists.

Peter holds a BM from Syracuse University in Music Education and an MA from New York University in Music Composition. An instrumental music teacher at Whippany Park High School (NJ) for over 20 years, he directs both the concert band and jazz ensemble while co-directing the marching band and teaching AP Music Theory.

Peter writes and arranges music for marching bands, jazz ensembles, and chamber ensembles in addition to his work with symphonic groups. He also serves as a clinician and guest conductor and accepts commissions for original work.

His professional affiliations include ASCAP, NAfME, and NJMEA. Peter resides in New Jersey with his wife and two children. In his spare time, Peter listens to and collects jazz on vinyl while obsessing over small-batch, independent coffee roasters.

Phat Tuesday

New Orleans's own Dirty Dozen Brass Band led a resurgence of New Orleans brass band music in the 1980's that is still going strong today. Since that time many other brass dominant groups have used the traditional instrumentation of the New Orleans brass band to launch popular originals and covers via YouTube or other outlets to much acclaim. The Rebirth Brass Band, Youngblood Brass Band and Lucky Chops all come to mind as great examples of this, primarily acoustic, modern interpretation of New Orleans brass band music. I wanted to borrow the soulful spirit and funky vibe from these inspiring bands and apply them to a traditional jazz ensemble setting. *Phat Tuesday* is the realization of this idea with a few twists and turns built in!

Performance Notes

Unison licks should be rehearsed with an emphasis of unity and deference. An appropriate "section sound" begins with a cohesive style and playing within the sound of the line. Band members will want to play most of this tune loudly but encourage them to find multiple "gears," reserving louder playing for licks that split into harmony rather than those in unison. Similarly, if a line begins and unison and develops into two-parts, three-parts or more, the players will need to dig in as the line splits to match the intensity of the unison lines which organically sound more powerful when played in tune. Feel free to play with the instrumentation on this selection. Perhaps a sousaphone player can double/cover the bass part (down an octave) or a small group of select players can be featured on the opening statements of the melodic material...have fun with it!



Jazz Solo Practice Tracks can be found and used by going to [excelciamusic.com](https://www.excelciamusic.com) and searching for the title of this piece.



[petersciaino.com](https://www.petersciaino.com)



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PETER SCIAINO
(ASCAP)

Funky ♩ = 108

□

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Electric Organ

Bass

Drum Set

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

13

8

9

10

11

12

13

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17

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

Chord progression: G⁷/B C⁷ C Gm⁷/Bb Gmaj7(b13)/B C⁷ G⁷ C⁷

14 15 16 17 18 19

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21

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

20 21 22 23 24 25 26

C/G Gm7/Bb Dm7 D9/F# Gm7 Gm7

C/G Gm7/Bb Dm7 D9/F# Gm7 Gm7

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31

Play both x

Play both x

Solo 1x
Am⁷

Play both x

Play both x

Play both x

Am⁷ Solo 2x

Play both x

Play both x

Play both x

Play both x

Gm⁷ Gm⁷

Db Gm⁷ Db Gm⁷ Gm⁷

Gm⁷

27 28 29 30 31 32

35

39

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

33 34 35 36 37 38 39

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

40 41 42 43 44 45

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47

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

46 47 48 49 50 51 52

For Preview Only

56

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

For Preview Only

Slow gliss

4 6

Slow gliss

4 6

Slow gliss

4 6

Slow gliss

4 6

Gm7

D7(b13)

Gm7

D7(b13)

53 54 55 56 57 58

64

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

59 60 61 62 63 64 65

For Preview Only

72

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

66 67 68 69 70 71 72

For Preview Only

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

73 74 75 76 77 78

80

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

79 80 81 82 83 84 85

C7/G A7 Bb B7 C7 D7 Gm7

C7/G A7 Bb B7 C7 D7 Gm7

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For Preview Only

91

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

86

87

88

89

90

91

Solo

Gm7

Gm7

Gm7

Gm7

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

92 93 94 95 96 97 98

Gm7 Db

Gm7 Db

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

99

100

101

102

103

104

Chord symbols: C7, G7/B, C, Gm7/Bb, Gmaj7(b13)/B, C7, G7/B

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E. Gtr.

E. Org.

Bass

Dr.

105 106 107 108 109 110 111

For Preview Only

The musical score is arranged in a system with 12 staves. The instruments are: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, E. Gtr., E. Org., Bass, and Dr. The score is in 4/4 time and features a variety of musical notations including eighth notes, sixteenth notes, and rests. A large diagonal watermark 'For Preview Only' is overlaid across the center of the page. The page number '20' is in the top left, and the title 'Phat Tuesday - Full Score' is in the top center. The bottom of the page contains the instrument labels and measure numbers 112 through 117.

112 113 114 115 116 117