

# JAZZ BAND SERIES



# Give It All You Got

CHUCK MANGIONE

Arranged by VICTOR LÓPEZ

## INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet / Flugel Horn	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

## Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C. (Doubles 1st Trombone)  
2nd Baritone T.C. (Doubles 2nd Trombone)  
3rd Baritone T.C. (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

Based on the original recording, this moderate funk chart features flugelhorn and tenor saxophone soloists. Although the key has been changed to accommodate moderate ranges, this arrangement retains all the style and intensity of the original version and is ideal for contests or festivals.

The rhythms throughout the chart are a little tricky but repetitious so when the band has grasped the concept and feel, it should play easy. The underlying rhythmical pulse is sixteenth notes and that should be the key to locking in the rhythms and accents.

The groove from the rhythm section should reflect the sixteenth note pulse. The bass part clearly reflects this and the accuracy of the rhythm of the bass part is critical. I suggest all rhythm section players spend some time with the metronome to get this groove in their head and body. The entire rhythm section might consider spending some sectional time to make this chart click. The rhythm section parts are all written to show the feel and therefore may be slightly overwritten but I wanted each player to see and know what to play. The best way to learn this groove is to listen to the demo recording or better yet, the Chuck Mangione original recording. Listen and learn!

The horns should also think sixteenths and whenever accent notes dictate, keep that pulse in mind—it will help lock in the time. Soloist playing the melody and solos may embellish the improvised solos, but stay pretty close to the written melody. When improvising, stay in the style of the chart.

Articulation is as always, important. Rooftop accents (▲) should be detached but not staccato or chopped. Staccato notes that occur in a melodic line should be short but, again, not chopped off or clipped—give the note some tone and pitch. Another issue is uniform releases. Section leaders should dictate releases so the band sounds mature and professional, believe me it makes a difference. Direct students to mark on their parts “off on 3” or -3 or whatever beat is desired. The trumpet solo will sound best on flugelhorn. An alternative is trumpet with a bucket mute for a mellow sound.

Please enjoy!

—Victor López



**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., Inc.

CONDUCTOR  
24851S

# GIVE IT ALL YOU GOT

By CHUCK MANGIONE  
Arranged by VICTOR LÓPEZ

MODERATE FUNK ♩ = 94

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET/  
FLUGELHORN

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO  
(ELECTRONIC)

BASS  
(ELECTRIC)

DRUMS

1 2 3 4 5 6

FLUGELHORN SOLO

CHORDS WRITTEN ON PAPER

HI-HAT

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