

PERUSAL SCORE: NOT FOR PERFORMANCE USE

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Red Light Horizon

for big band

Eris DeJarnett

eris

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During the summer of 2016, I was approached to participate in what was at the time a nascent effort to increase the visibility of jazz composers in the local scene. That project later became the Nash Composers' Coalition, an ensemble of composers of various ages, skill sets, and backgrounds creating new works for jazz ensemble, the instrumentation of which was determined by the group's personnel at a given time. For its inaugural concert, there were ten of us, providing an opportunity to write for either a very large combo or a very small big band, depending on how you looked at it. As I was looking to broaden my jazz music-making horizons beyond what I was doing at school, I couldn't wait to get started - and I'd already found my title.

Red Light Horizon, the concept, popped into my mind just weeks before, when I was visiting friends at Grand Valley State University in Allendale, Michigan. It was the end of a week of music-making and adventures, and one of my companions was driving us home after an evening of board games and painting. As we drove, he pointed out a group of bright red lights atop power poles in the distance. "They're for planes, but that's campus," he said. "As long as you can see those, you'll always be able to find your way home." That stuck with me, and I resolved to write a piece that embodies both the energy of those friends during that week and the joy of finding one's way home.

Run time: 5'+, depending on the number of soloists.

Notes to the performers and director:

-In the solo section, I have provided chord changes for a few players, but divide up the solos however you want! If you'd like two people soloing at a time or one or the entire ensemble, go for it. If you have members who don't want to solo, don't worry about it. Each copy of *Red Light Horizon* includes spare chord changes for instruments in each key. Make as many copies as you need.

-Many of the cymbal hits in the drum part (particularly after the beginning of the mambo section) are intended as a guide to what the rest of the ensemble is playing. These do not all need to be played - I encourage you to make it your own.

-The flute/vibraphone melodies at the beginning and end of the tune are cross-cued in the guitar part. If you have neither a flutist nor a vibraphonist, the line will sit well on guitar.

Red Light Horizon

Megan DeJarnett
(2016)

Ballad (straight 8ths), $\text{♩} = 70$

The musical score is arranged in two systems. The first system includes Flute, Soprano Saxophone, Alto Saxophone, Tenor Saxophone 1, Tenor Saxophone 2, Baritone Saxophone, Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Trumpet in B♭ 4, Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The second system includes Vibraphone, Piano, Jazz Guitar, Upright Bass, and Drum Set. The Flute part begins with a melodic line marked *mp*. The Piano part features a bass line with triplets and a right-hand accompaniment with triplets and a *p* dynamic. The Jazz Guitar part has a melodic line marked *mp*. The Upright Bass part has a bass line marked *mp*. The Drum Set part uses brushes and is marked *mp*. A large watermark is overlaid on the score: "PERUSAL SCORE: NOT FOR PERFORMANCE USE. To obtain a performance copy, please visit https://erisdejarnett.com".

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Fl.

S.S.

A.S.

T.S. 1

T.S. 2

B.S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

A Aggressive mambo, ♩ = 210

mf

mp

mp sub.

f

mp

mp sub.

f

mp

mp sub.

f

mp

mp sub.

f

mp

mp sub.

f

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Vib.

Pno.

Gr.

Bass

Dr.

A Aggressive mambo, ♩ = 210

mf

f

f

(mp)

f

set up new tempo (sticks)

25

Fl.

S.S.

A.S.

T.S. 1

T.S. 2

B.S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Pno.

Gtr.

Bass

Dr.

Block chords
D Gm Edim D Gm Edim D

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B

Fl.

S.S.

A.S.

T.S. 1

T.S. 2

B.S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Pno.

Gtr.

Bass

Dr.

mf

f

f

f

f

B

f

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C

Musical score for a band, including parts for Flute (Fl.), Saxophones (S.S., A.S., T.S. 1, T.S. 2, B.S.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Vibraphone (Vib.), Piano (Pno.), Guitar (Gtr.), Bass (Bass), and Drums (Dr.). The score includes various musical notations such as dynamics (f, mp, mf), articulation (accents, slurs), and chord symbols (Dmin7, C%6, Gmin7, C7, Bbmaj7, Amin7, Emin7, G#dim7, A7, Dmin). A watermark is present across the score: **PERUSAL SCORE: NOT FOR PERFORMANCE USE** and **To obtain a performance copy, please visit https://erisdejanett.com**.

mp sub.

D

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Chord symbols for Piano and Guitar:
Emin7(b9) A7 Dmin(b9) CMaj7 G7 Gmin7 A7 Emin7 A7
Block chords: D Gm/D Edim/D D

F Open for solos as desired.

87

Fl. / S.S. / A.S. / T.S. 1 / T.S. 2 / B.S. / Tpt. 1 / Tpt. 2 / Tpt. 3 / Tpt. 4 / Tbn. 1 / Tbn. 2 / Tbn. 3 / Tbn. 4 / Vib. / Pno. / Gtr. / Bass / Dr.

Chord progression: D, Gm/D, Edim/D, Gm/D, D, Gm/D, Edim/D, Gm/D

Chord progression: E, Am/E, F#dim/E, Am/E, E, Am/E, F#dim/E, Am/E

Chord progression: B, Em/B, C#dim/B, Em/B, B, Em/B, C#dim/B, Em/B

Chord progression: D, Gm/D, Edim/D, Gm/D, D, Gm/D, Edim/D, Gm/D

Chord progression: D, Gm/D, Edim/D, Gm/D, D, Gm/D, Edim/D, Gm/D

Chord progression: Gm/D, Edim/D, D, D, Gm/D, Edim/D, Gm/D, D, Gm/D, Edim/D, Gm/D

For solos, use tumbao pattern

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G

	Dmin ⁷	C%	Gmin ⁷	C ⁷	Bmaj ⁷	Amin ⁷	Emin ⁷ G [♯] dim ⁷	A ⁷	Dmin	C%	Gmin ⁷	C ⁷	Dmin	C%	G ⁷ Cmin ⁷	G ⁷
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Fl.

S.S.

A.S.

T.S. 1

T.S. 2

B.S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Pno.

Gtr.

Bass

Dr.

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H **I** **J**

Fl. B⁷ Amin⁷ Emin GMaj⁷ F#min^{7(b9)} B⁷ Emin⁹ DMaj⁷ A⁷ Amin⁷ B⁷ F#min⁷ B⁷

S.S. B⁷ Amin⁷ Emin GMaj⁷ F#min^{7(b9)} B⁷ Emin⁹ DMaj⁷ A⁷ Amin⁷ B⁷ F#min⁷ B⁷

A.S. B⁷ Amin⁷ Emin GMaj⁷ F#min^{7(b9)} B⁷ Emin⁹ DMaj⁷ A⁷ Amin⁷ B⁷ F#min⁷ B⁷

T.S. 1 B⁷ Amin⁷ Emin GMaj⁷ F#min^{7(b9)} B⁷ Emin⁹ DMaj⁷ A⁷ Amin⁷ B⁷ F#min⁷ B⁷

T.S. 2 F#⁷ Emin⁷ Bmin DMaj⁷ C#min^{7(b9)} F#⁷ Bmin⁹ AMaj⁷ E⁷ Emin⁷ C#min⁷ F#⁷

B.S. F#⁷ Emin⁷ Bmin DMaj⁷ C#min^{7(b9)} F#⁷ Bmin⁹ AMaj⁷ E⁷ Emin⁷ C#min⁷ F#⁷

Tpt. 1 B⁷ Amin⁷ Emin GMaj⁷ F#min^{7(b9)} B⁷ Emin⁹ DMaj⁷ A⁷ Amin⁷ B⁷ F#min⁷ B⁷

Tpt. 2 B⁷ Amin⁷ Emin GMaj⁷ F#min^{7(b9)} B⁷ Emin⁹ DMaj⁷ A⁷ Amin⁷ B⁷ F#min⁷ B⁷

Tpt. 3 B⁷ Amin⁷ Emin GMaj⁷ F#min^{7(b9)} B⁷ Emin⁹ DMaj⁷ A⁷ Amin⁷ B⁷ F#min⁷ B⁷

Tpt. 4 B⁷ Amin⁷ Emin GMaj⁷ F#min^{7(b9)} B⁷ Emin⁹ DMaj⁷ A⁷ Amin⁷ B⁷ F#min⁷ B⁷

Tbn. 1 A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Tbn. 2 A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Tbn. 3 A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Tbn. 4 A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Vib. A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Pno. A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Gtr. A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Bass A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Dr. A⁷ Gmin⁷ Dmin FMaj⁷ Emin^{7(b9)} A⁷ Dmin⁹ CMaj⁷ G⁷ Gmin⁷ A⁷ Emin⁷ A⁷

Block chords
D Gm/D

f

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141 **K**

Fl.

S.S.

A.S.

T.S. 1

T.S. 2

B.S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Pno.

Gtr.

Bass

Dr.

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

Gm/D Edim/D

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153

L

ff

Fl.

S.S.

A.S.

T.S. 1

T.S. 2

B.S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

L

ff

Pno.

Gtr.

Bass

ff

Dr.

ff

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165 **M** Half-time feel (♩ = ♩)

Fl. *mf*

S.S. *mf*

A.S.

T.S. 1

T.S. 2

B.S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

M Half-time feel (♩ = ♩)

Vib. *mf*

Pno. *mf*

Fl./vib. *mf*

Gtr. *mf*

Bass

to brushes (quick) *mp* brushes

Dr.

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Fade out. Repeat as necessary.
O 1st time only

177

Fl.
S.S.
A.S.
T.S. 1
T.S. 2
B.S.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Vib.
Pno.
Gtr.
Bass
Dr.

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mp
n
mf
play
mf
mp
mp
mp
mp

D
Gm/D
Edim/D
Gm/D
D
Gm/D
Edim/D
Gm/D
D
Gm/D
Edim/D
Gm/D