

Alex Danson

# **DAYLIGHT SAVING**

## PERFORMANCE NOTES

### Instrumentation

Jazz Big Band

- " 5 Saxes (2 Alto, 2 Tenor, 1 Baritone)
- " 4 Trumpets,
- " 4 Trombones
- " Rhythm Section (Piano, Bass, Drums, Guitar optional)

### Notes and Symbols

1.  The soloists will improvise only while he/she has the squiggly line.
2. The passage at [H] is meant to be a satire of how jazz musicians sometimes fight to have a solo. As most of the time in life, when some are quarreling, somebody else wins, in this case the Baritone Sax emerges to perform a whole chorus of improvisation.
3. The solo at [I] - [J] - [K] can be repeated if needed, either extending the Baritone solo or letting other performers improvise.
4. [L] is the last Chorus of improvisation in which the 1st Alto Sax, the 1st Tenor, the 2nd Trumpet and 1st Trombone engage in some kind of dialogue.
5. [P] the conductor will cue each individual instrument (except for rhythm section) in a collective improvisation; when all instruments are improvising, a *molto crescendo* will occur followed by a *diminuendo* leading to *pianissimo*, all at conductor's signal. At this point, the effect should be like a murmur of a mass of people in a big closed place, resembling the marble hall of a railway station; then, at conductor's signal, one by one, the instruments abandon their solo to go on to section [Q], holding the long and loud note. The performers may take short breaths if needed. When everybody is engaged in the chord, the conductor will coordinate with the Rhythm Section and go on to [R] to finish the piece.
6.  The bigger wavy line represents looping the last repeat material until the conductor gives the next signal.
7. The whole piece is to be performed with swinging 16ths ()

## PROGRAMME NOTES

This is a Jazz Band piece written in a Fusion/Funk style, with folkloric influences.

It is an experiment in both active dialogs between the improvising instruments, as well as collective improvisation, also giving the conductor the chance to creatively participate in the shaping of the piece by deciding, for example, the length of some solos.

The duration, as written, is approximately 8 minutes.

Parts available for hire.  
Please contact:

Alex Danson  
PO Box 3666  
Cathedral City, California 92235  
Voice/fax: (877) 280-7891  
Email: alex@alexandanson.com

# Daylight Saving

Alex Danson

Fusion  $\text{♩} = 80$  ( $\text{♩} = \text{♩} \text{♩}$ )

The musical score is arranged in a standard orchestral layout with the following parts:

- Saxophones:** Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax. All parts feature complex rhythmic patterns, often with accents and slurs. Dynamics range from *f* to *ff*.
- Trumpets:** Four parts (B♭ 1-4). Each part includes instructions for *harm.* (harmonic) and *mute* use. Dynamics include *mf (pp)*, *pp*, *f*, and *ff*. Performance directions like "hand mute gradually open with *molto cresc.*" are present.
- Trombones:** Four parts (1-4). Similar to trumpets, they use *mute* and have dynamics from *mf* to *ff*.
- Drums:** Features a complex rhythmic pattern with various accents and slurs. Includes a *FILL* section and a *(on Hi-Hat)* section.
- Guitar / Piano:** Provides harmonic support with chords such as *C/B♭*, *G/A*, *F/A♭*, *G11*, *C/B♭ A11*, *C11*, and *Dm11*. Dynamics range from *pp* to *ff*.
- El. Bass:** Features a melodic line with dynamics from *f* to *ff*.

Key performance markings include *mf*, *pp*, *f*, and *ff*. Chord symbols are provided for the guitar/piano part. The score is divided into sections A and B, with repeat signs and first/second endings.

Daylight Saving - p. 4

This musical score is for the fourth page of the piece "Daylight Saving". It is written for a large ensemble and includes the following parts:

- Saxophones:** A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax. (Alto Saxophone)
- Trumpets:** B $\flat$  Tpt. 1, 2, 3, 4
- Trombones:** Tbn. 1, 2, 3, 4
- Drums:** Drms
- Guitar/Piano:** Gtr./Pno
- Electric Bass:** El. Bass

The score begins at measure 16. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), *fp* (fortissimo piano), and *sfz* (sforzando). The score includes several rehearsal marks:  $\textcircled{C}$  at measures 16, 24, and 32, and  $\textcircled{D}$  at measures 24, 32, and 40. A *8vb* marking is present in the Trombone 4 part at measure 24. The guitar/piano part includes chord diagrams for F/E $\flat$ , C/B $\flat$ , A11, Dm11, F/E $\flat$ , C/B $\flat$ , A11, Dm11, D11, E11, F11, F#11, G11, and A11. The electric bass part features a melodic line with many slurs and accents.

Daylight Saving - p. 5

This musical score is for the fifth page of the piece "Daylight Saving". It is written for a large ensemble and includes the following parts:

- Saxophones:** A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax. (Bass Saxophone)
- Trumpets:** B $\flat$  Tpt. 1, 2, 3, 4
- Trombones:** Tbn. 1, 2, 3, 4
- Drums:** Drms (with "FILL" and "on Hi-Hat" markings)
- Guitar/Piano:** Gtr./Pno (with chord diagrams: G11, A11, G11, A11, D11, E11, F11, F#11, G11, A11, G11, A11, G11, A11, Dm11, F/E $\flat$ , C/B $\flat$ , A11, Dm11)
- Electric Bass:** El. Bass

The score is in 2/4 time and features a key signature of one sharp (F#). It includes various dynamic markings such as *fp*, *sfz*, *f*, *ff*, and *mf*. There are also performance instructions like "FILL" and "on Hi-Hat". The piece is divided into two main sections, E and F, indicated by circled letters above the staves.

Daylight Saving - p. 6

This musical score is for the sixth page of the piece "Daylight Saving". It features a large ensemble of instruments. The score is divided into several systems, each with multiple staves. The instruments and their parts are as follows:

- Saxophones (Sx.):** Four parts (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.). They play a complex, rhythmic melody with various dynamics including *f*, *ff*, and *mf*. There are cues for them to stand up while playing and look at other soloists angrily.
- Trumpets (Tpt.):** Four parts (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4). They play a melodic line with dynamics ranging from *mf* to *ff*. There are cues for them to stand up while playing and look at the first trumpet soloist angrily.
- Trombones (Tbn.):** Four parts (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4). They play a melodic line with dynamics ranging from *mf* to *ff*. There are cues for them to stand up while playing and look at the first trumpet soloist angrily.
- Drums (Drms):** A single staff with a complex, rhythmic pattern. There are cues for them to stand up while playing and look at the first trumpet soloist angrily.
- Guitar/Piano (Gtr./Pno):** A single staff with a complex, rhythmic pattern. There are cues for them to stand up while playing and look at the first trumpet soloist angrily.
- Electric Bass (El. Bass):** A single staff with a complex, rhythmic pattern. There are cues for them to stand up while playing and look at the first trumpet soloist angrily.

The score includes various musical notations such as dynamics (*f*, *ff*, *mf*, *pp*), articulation (accents, slurs), and performance instructions (hand mute, gradually open, with *molto cresopen*). There are also cues for the soloists to stand up and look at other soloists angrily. The score is marked with rehearsal points G and H. The key signature is one sharp (F#) and the time signature is 4/4.

Daylight Saving - p. 7

This musical score is for the piece "Daylight Saving" on page 7. It is written for a large ensemble including saxophones, trumpets, trombones, drums, guitar/piano, and electric bass. The score is in the key of D major and 4/4 time. It features several sections marked with circled letters J and K. The saxophone parts (A. and T. Sx. 1 & 2) play sustained notes with a *mp* dynamic and a *cresc. poco* marking. The trumpet and trombone parts have more active lines, with trumpets starting at *p* and trombones at *p*. The drum part consists of a steady pattern of eighth notes with accents. The guitar and electric bass parts are primarily rhythmic accompaniment with a *mf* dynamic, featuring a variety of chords such as Dm11, F/Eb, C/Bb, A11, Dm11, F/Eb, A11, D11, E11, F11, F#11, G11, A11, G11, A11, Dm11, F/Eb, C/Bb, A11, Dm11, F/Eb, C/Bb, and A11. The electric bass part includes a *simile* marking and a *mf* dynamic.

Daylight Saving - p. 8

78 **(L)** **(M)** **(N)**

A. Sax. 1: Bm11, D/C, A/G, F#11, Bm11, D/C, F#11, B11, C#11, D11, D#11, E11, E11, F#11, E11, E11, F#11, Bm11, D/C, A/G, F#11, Bm11, D/C, A/G, F#11

A. Sax. 2: (rest)

T. Sax. 1: Em11, G/F, D/C, B11, Em11, G/F, B11, E11, F#11, G11, G#11, A11, A11, B11, A11, A11, B11, Em11, G/F, D/C, B11, mp cresc poco, Em11, G/F, D/C, B11

T. Sax. 2: (rest)

B. Sax.: (rest)

B♭ Tpt. 1: (rest)

B♭ Tpt. 2: Em11, G/F, D/C, B11, Em11, G/F, B11, E11, F#11, G11, G#11, A11, A11, B11, A11, A11, B11, Em11, G/F, D/C, B11, mp cresc poco, Em11, G/F, D/C, B11

B♭ Tpt. 3: (rest)

B♭ Tpt. 4: (rest)

Tbn. 1: Dm11, F/E♭, C/B♭, A11, Dm11, F/E♭, A11, D11, E11, F11, F#11, G11, G11, A11, G11, G11, A11, Dm11, F/E♭, C/B♭, A11, Dm11, F/E♭, C/B♭, A11

Tbn. 2: (rest)

Tbn. 3: (rest)

Tbn. 4: (rest)

Drms: (rest)

Gtr./Pno: Dm11, F/E♭, C/B♭, A11, Dm11, F/E♭, A11, D11, E11, F11, F#11, G11, A11, G11, A11, Dm11, F/E♭, C/B♭, A11, Dm11, F/E♭, C/B♭, A11

El. Bass: Dm11, F/E♭, C/B♭, A11, Dm11, F/E♭, A11, D11, E11, F11, F#11, G11, A11, G11, A11, Dm11, F/E♭, C/B♭, A11, Dm11, F/E♭, C/B♭, A11

FILL

Daylight Saving - p. 9

The musical score is arranged in a system with the following parts and staves:

- A. Sax. 1**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- A. Sax. 2**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- T. Sax. 1**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- T. Sax. 2**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- B. Sax.**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- B $\flat$  Tpt. 1**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- B $\flat$  Tpt. 2**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- B $\flat$  Tpt. 3**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- B $\flat$  Tpt. 4**: Treble clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- Tbn. 1**: Bass clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- Tbn. 2**: Bass clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- Tbn. 3**: Bass clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- Tbn. 4**: Bass clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.
- Drms**: Drum set, marked with *f* and *ff*. Includes "FILL" and "(tacet)" markings. Instruction: D.S. al CODA.
- Gtr./Pno**: Treble clef, includes chord voicings: D11, C11, C/B $\flat$ , C/B $\flat$ , A11, A11, F/A $\flat$ , G11, C/B $\flat$ , A11. Dynamics *f* and *ff*. Instruction: D.S. al CODA.
- El. Bass**: Bass clef, dynamics *f* and *ff*. Instruction: D.S. al CODA.

Daylight Saving - p. 10

The musical score is arranged in systems for various instruments. Each system includes a staff with musical notation and performance instructions. Key elements include:

- Instrumentation:** A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax., B $\flat$  Tpt. 1-4, Tbn. 1-4, Drms, Gtr./Pno, and El. Bass.
- Rehearsal Markers:** Markers P, Q, and R are placed at the beginning of sections. Marker P is at the start of the improvisation section, Q is at the start of the 'hold the note' section, and R is at the start of the final section.
- Dynamic Markings:** *ff* (fortissimo), *pp* (pianissimo), and *cresc. molto* (crescendo molto) are used throughout.
- Performance Instructions:** "start individual improvising at conductor's signal" is repeated for saxophones, trumpets, and trombones. "hold the note; at signal, go to [R]" is used for saxophones, trumpets, and trombones.
- Chordal Instruments:** The Gtr./Pno and El. Bass parts include chordal notation such as *Gm11*, *C/B $\flat$* , and *A11*.