Commissioned by the Kentucky Music Educators Association for their 2002 All-State Jazz Ensemble

Nightowl Suite, Movement 3

(6 a.m. - The City Awakes, The Nightowl Sleeps)

style: Latin • difficulty level: medium advanced • duration ca 11:30

by Mike Tomaro

INSTRUMENTATION

Full Score

Soprano Sax

Alto Sax

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trumpet 5

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Piano

Guitar

Bass

Drums

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TO THE DIRECTOR

The "Nightowl Suite" is a musical account of a night in the life of the quintessential jazz fanatic. The movements of the suite are titled according to three specific times in the daily schedule of this mostly nocturnal creature. Though originally composed to be performed as a suite, each movement stands alone as a viable composition. It is important to note that if this movement is performed as a separate piece, it is more effective to begin the piece at the mambo section (measure 13).

The third movement, "6 a.m. - The City Awakes, The Nightowl Sleeps" paints a picture of the city coming to life as the nightowl walks home to catch some much needed sleep.

The opening of this movement represents the city's awakening. The pianist begins alone and is joined, one by one, by the rest of the rhythm section. This groove accelerates from a very light bossa nova to a slightly more aggressive mambo. The awakening continues with staggered horn entrances and a constantly ascending melodic line. This culminates with an ensemble section that leads to the "tune" of this movement, a harder edged groove that portrays the hustle and bustle of the city. This groove at measure 60 is specifically notated for the rhythm section and should be played as indicated. A short samba section starting at measure 108 interrupts the rhythmic drive and cools things down for a moment. The changes from common to cut time are the same tempo; the difference comes from feeling the time in four or two.

The first solo section at measure 145 can be played by either piano or guitar. If a piano solo, background figures should be played under the soloist as much as possible. After the solo section, an earlier ensemble section returns to setup the second solo section for soprano sax. This section can be omitted. To accomplish this, play to the end of measure 202 and jump to measure 255. This section begins quietly with a subtle mambo groove and gradually develops in intensity and volume.

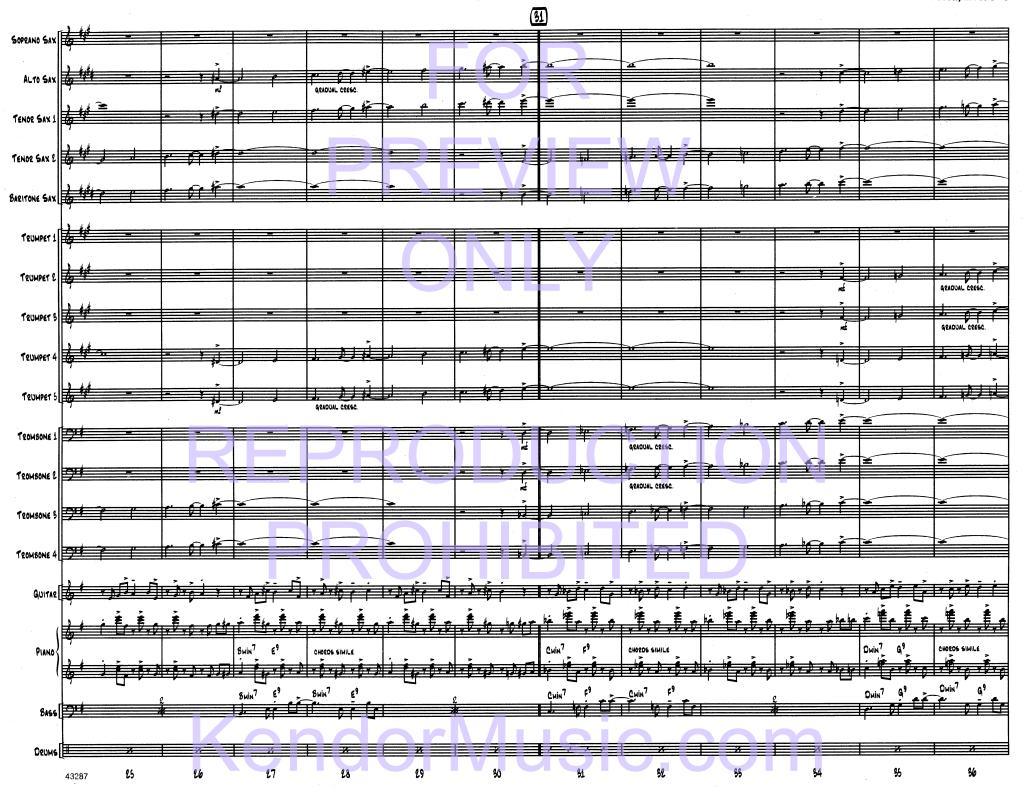
Measure 255 begins an extended ensemble section leading to the climax of the piece at measure 303. After a high intensity shout chorus, a short transition occurs at measure 319 that takes the piece back to its "tune". The movement culminates with the full ensemble at top volume and intensity.

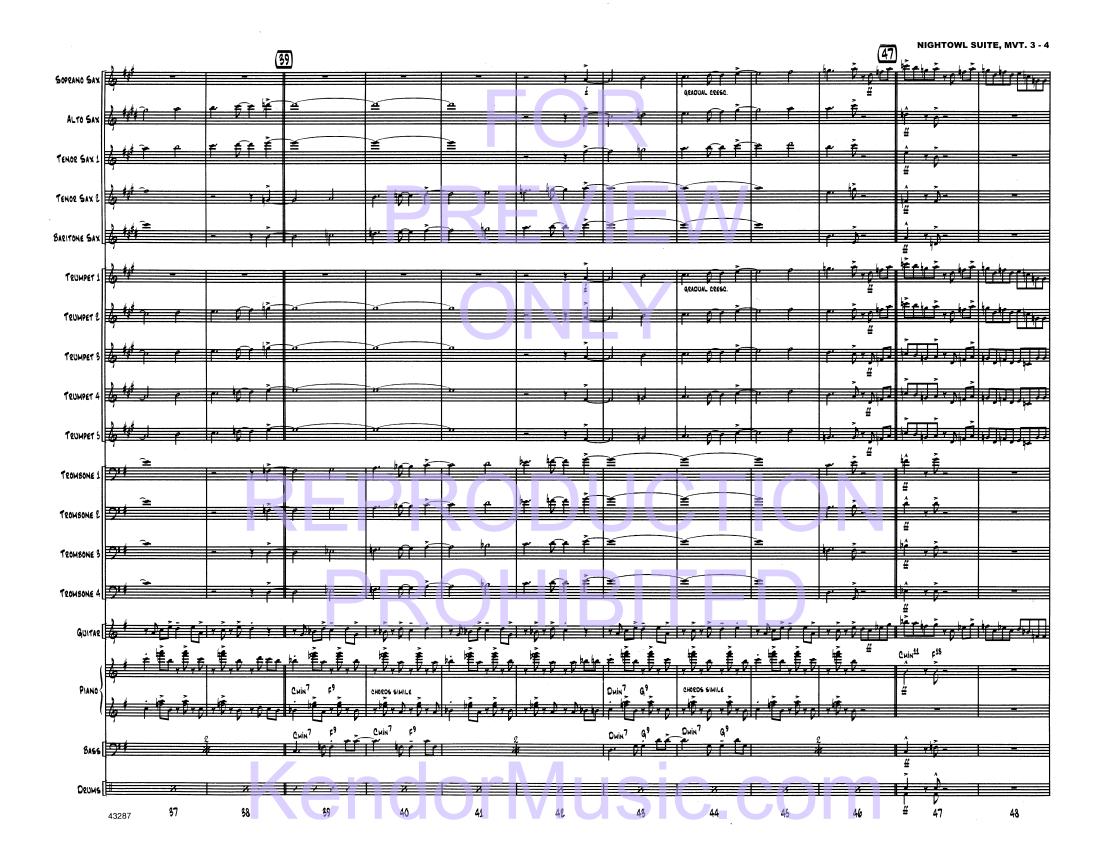
Mike Tomaro, former member of the Army Blues jazz ensemble, now serves as Director of Jazz Studies at Duquesne University in Pittsburgh, where he originally earned his BS degree in music education. He was later awarded his MA degree in Performance (with highest honors) from George Mason University in Fairfax, Virginia. Three commercial recordings showcasing his talents as player and writer have been released -- "Home Again" (Positive) and "Forgotter Dreams" (Seabreeze) featuring charts in a combo setting, and "Dancing Eyes" (Seabreeze) featuring the Mike Tomaro Big Band -- and his music has been performed by the likes of Randy Brecker, New York Voices, Mike Stern, Bobby Shew, Al Vizzutti, and more. Mike is a member of IAJE, ASCAP and NARAS, and is in great demand as a guest soloist, adjudicator and clinician.

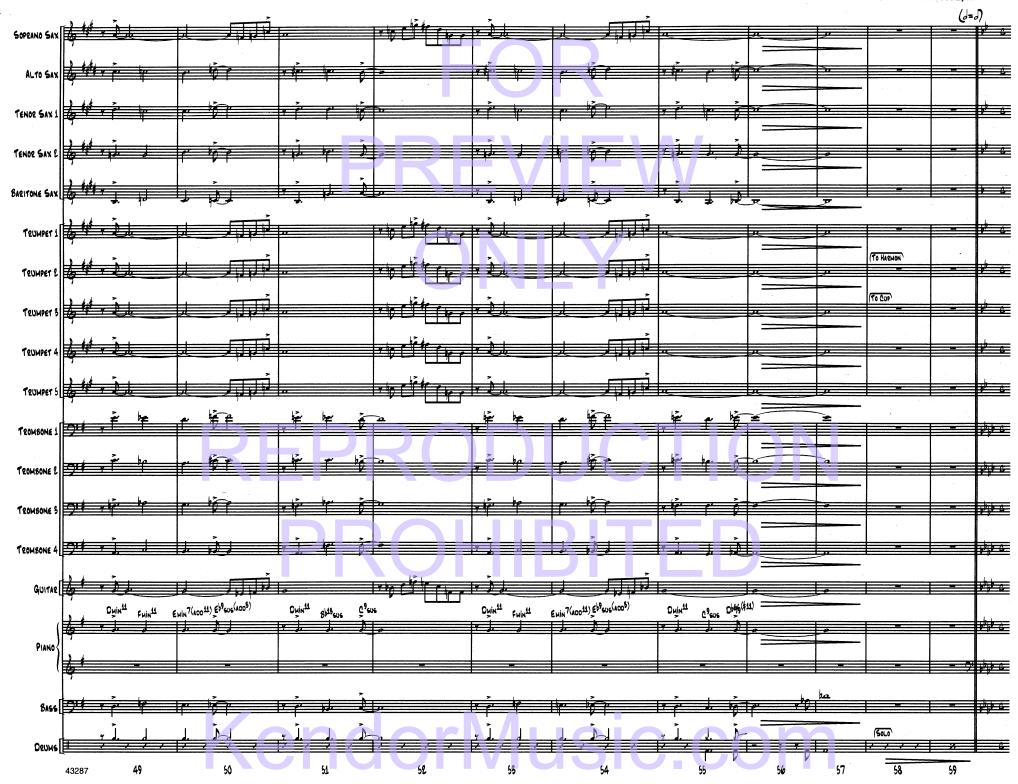
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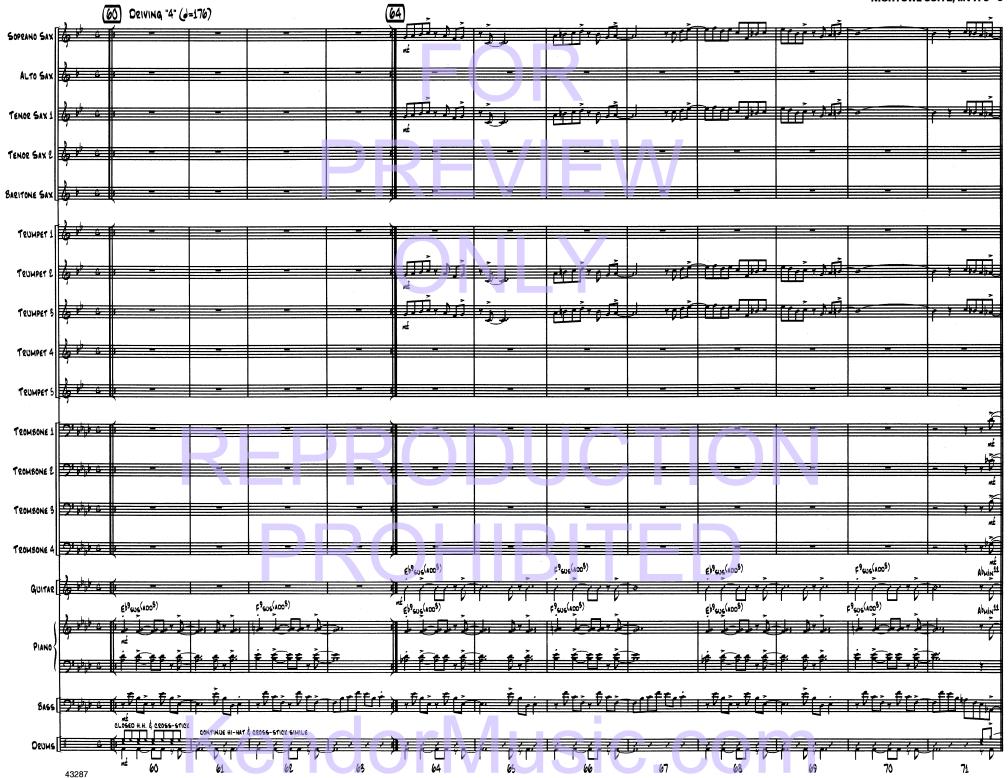
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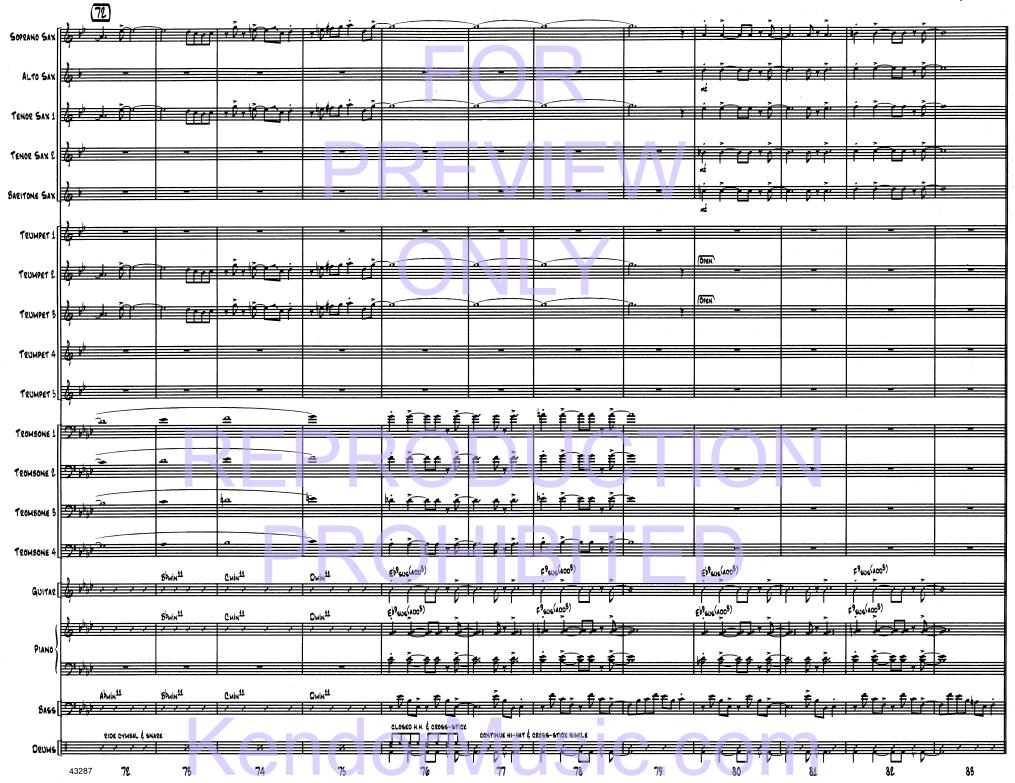
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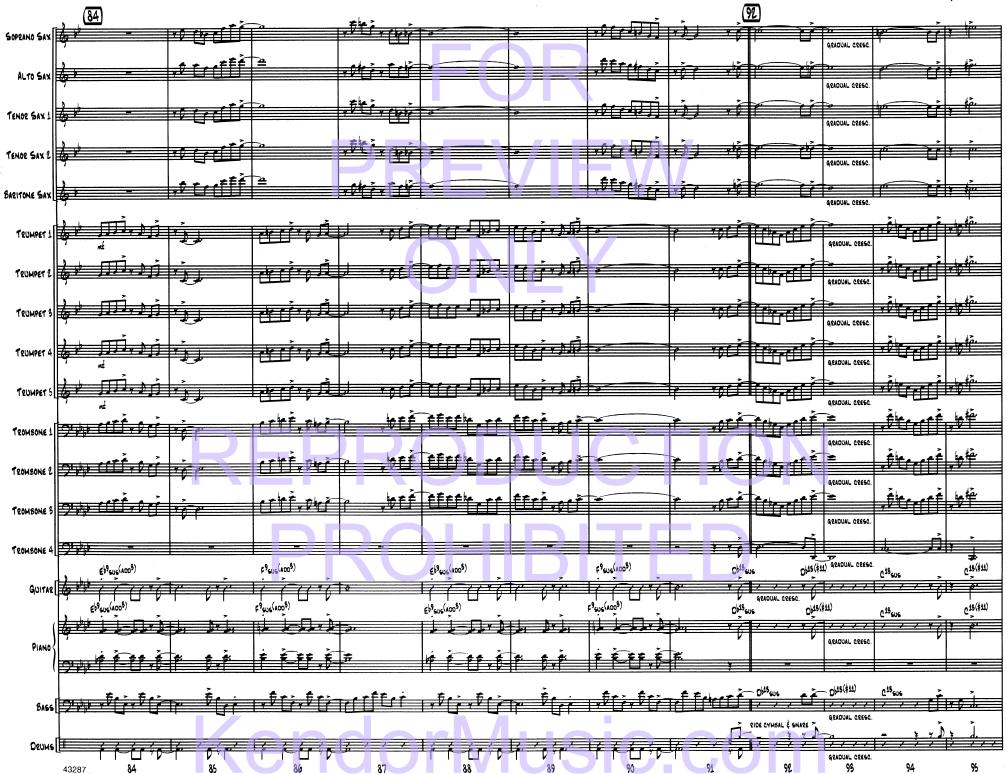


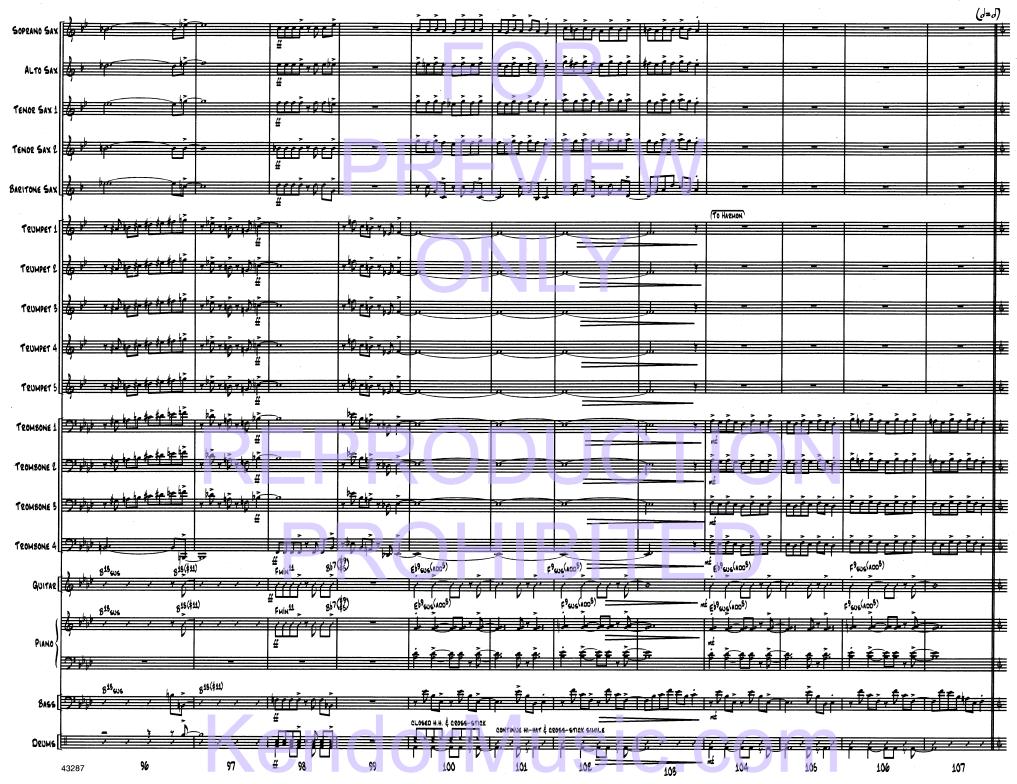














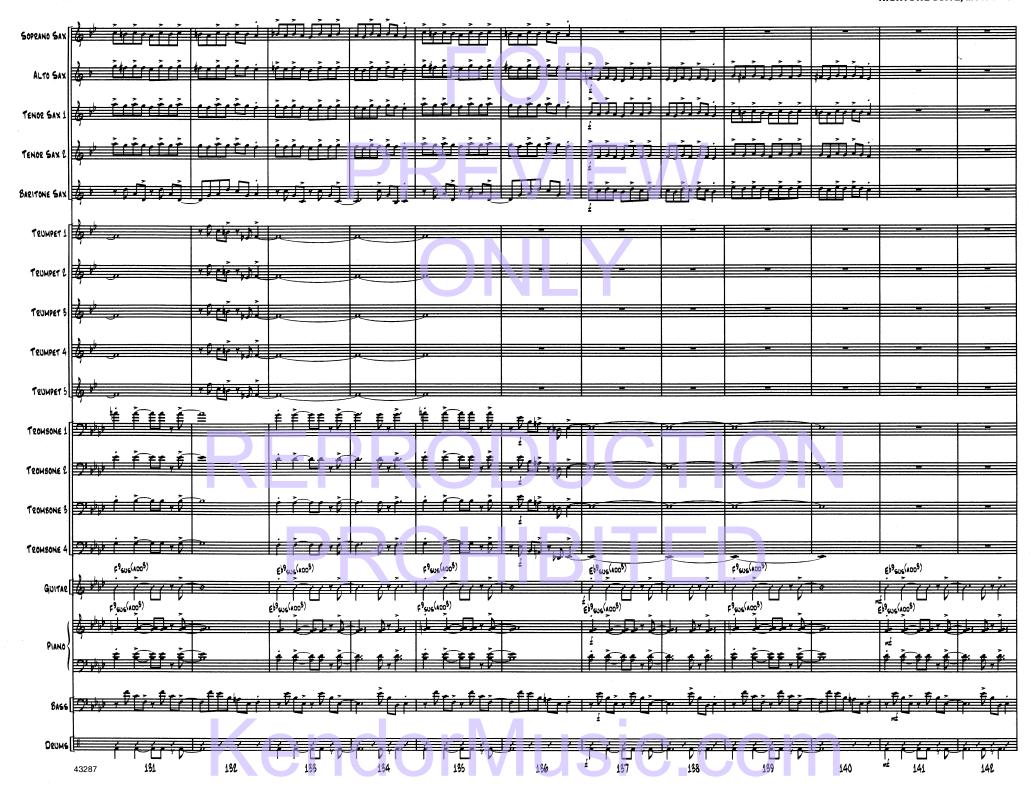
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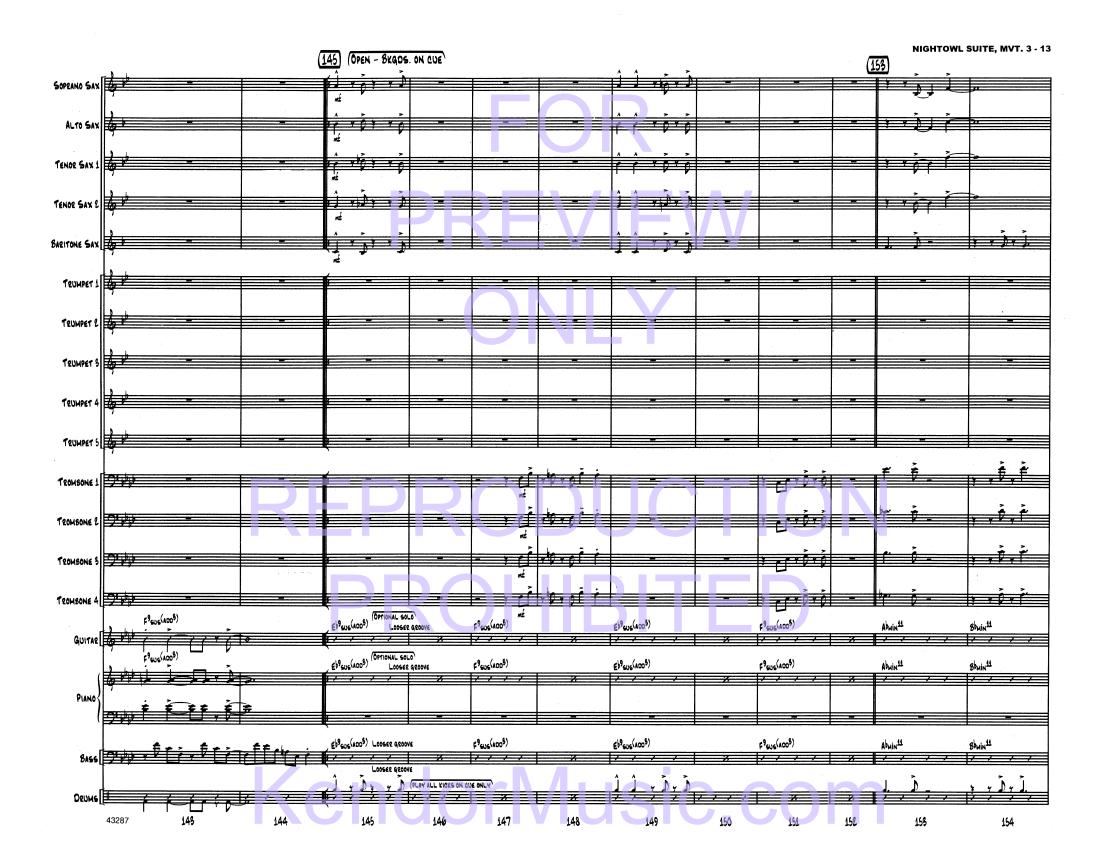
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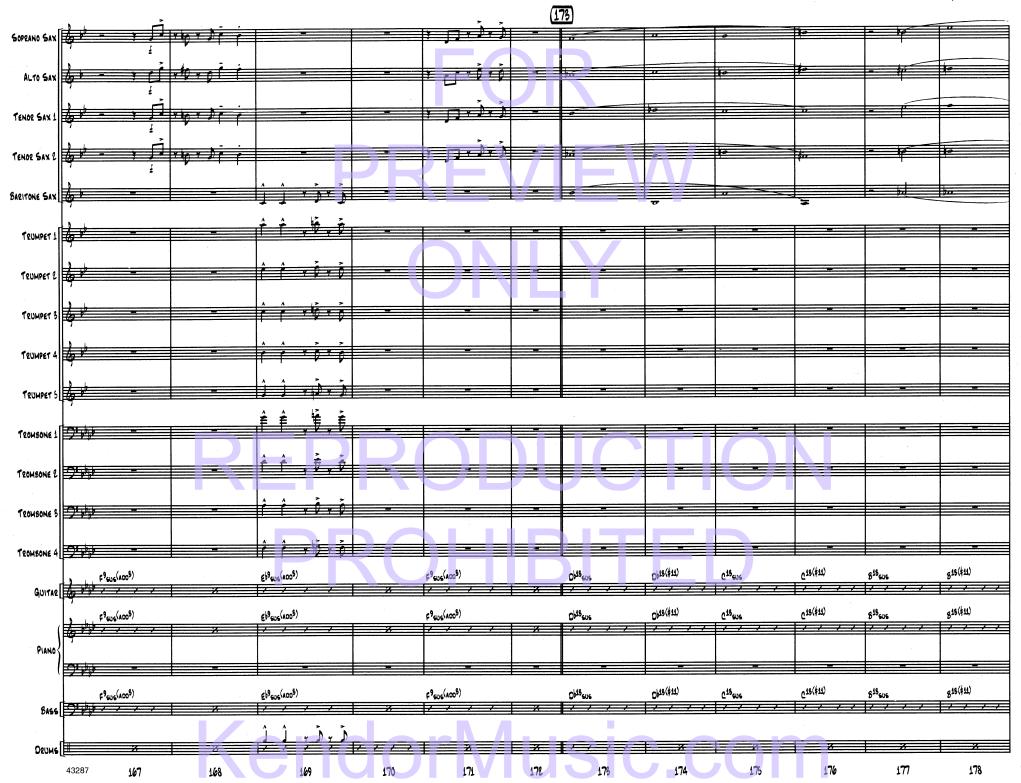


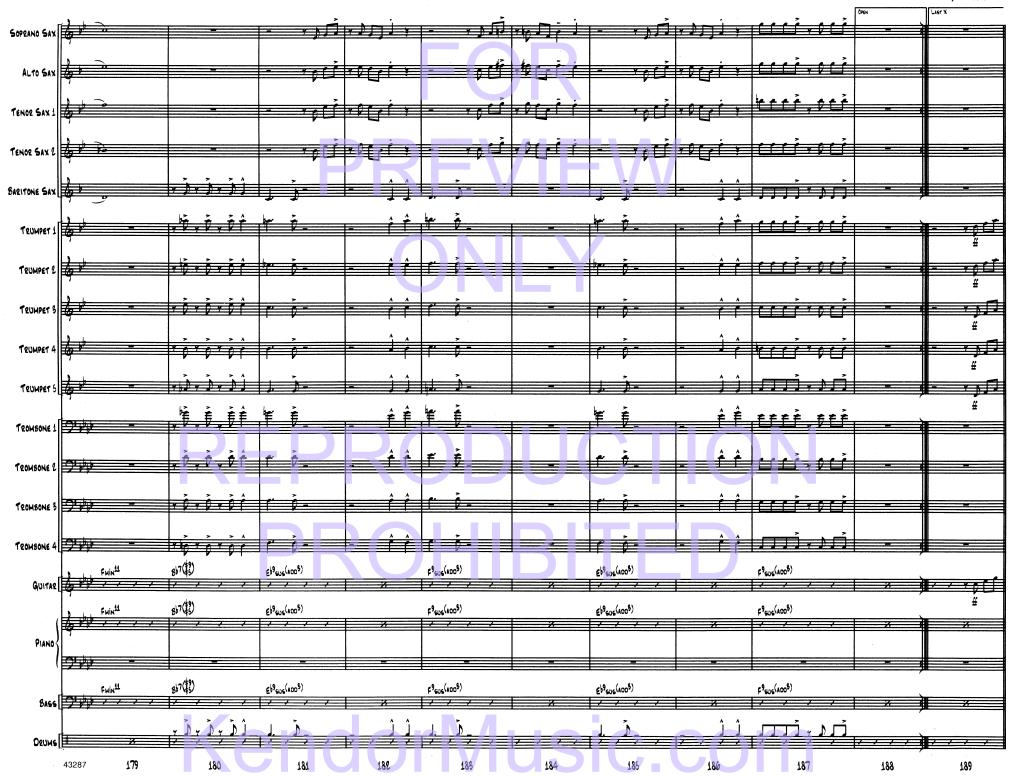
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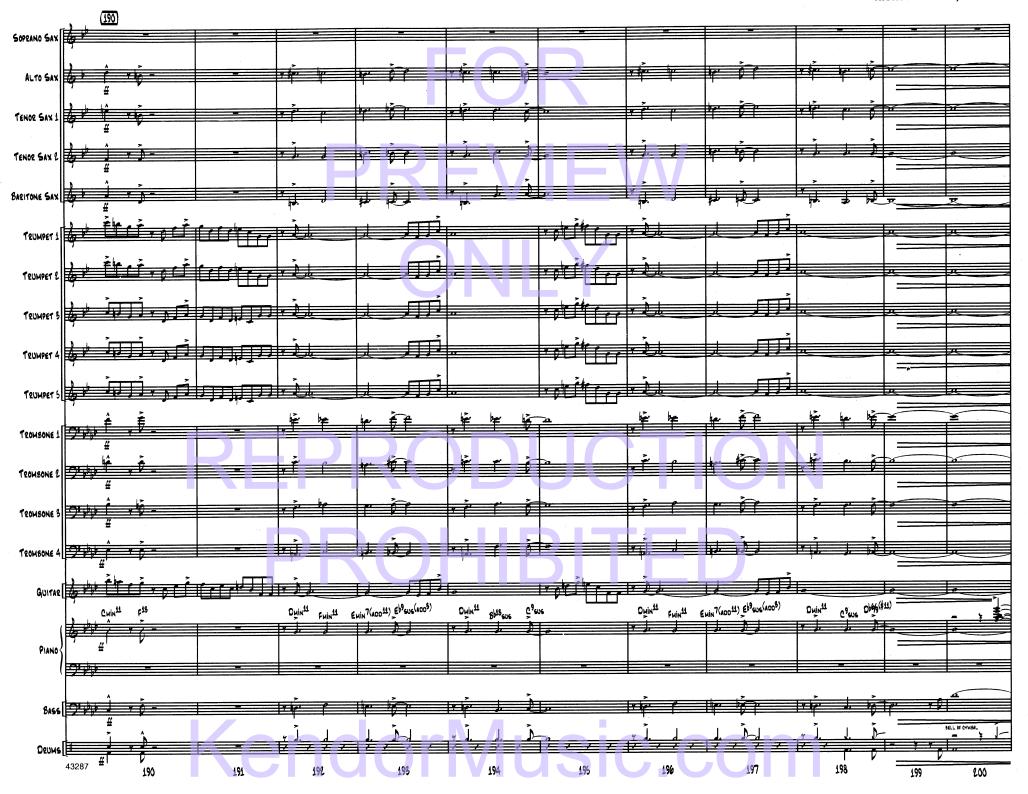
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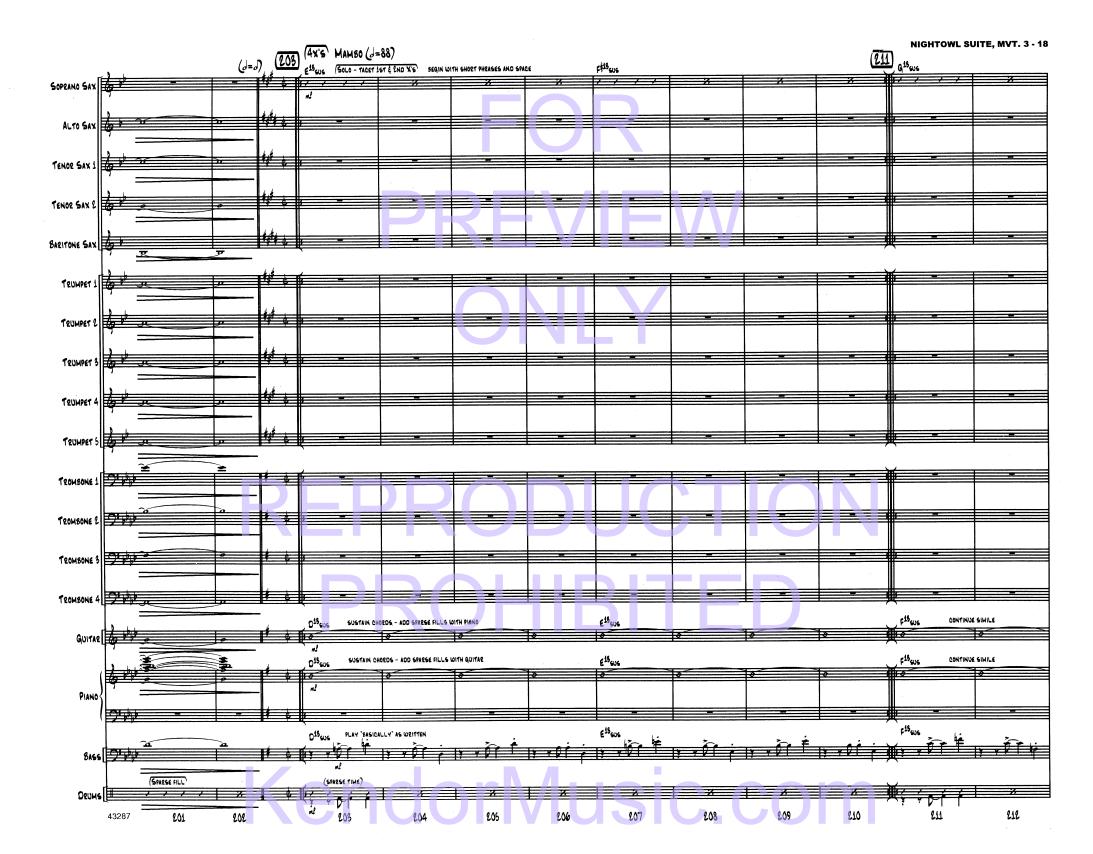
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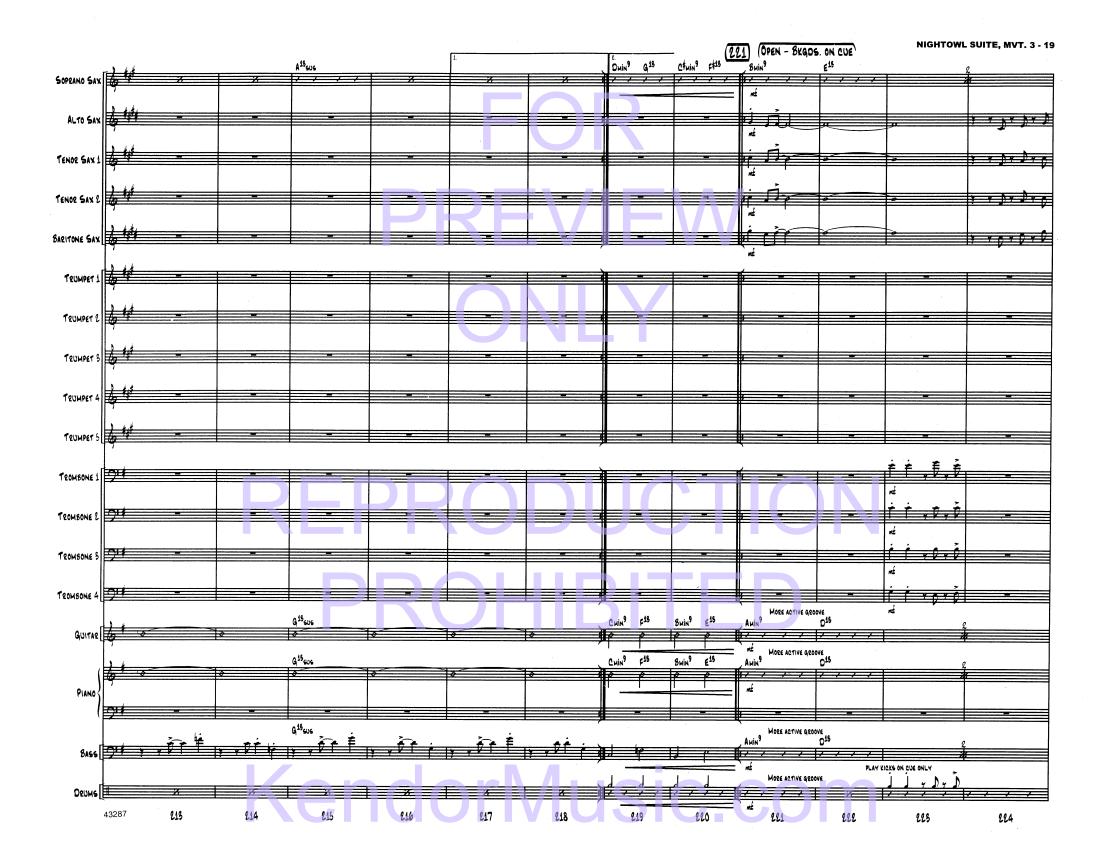
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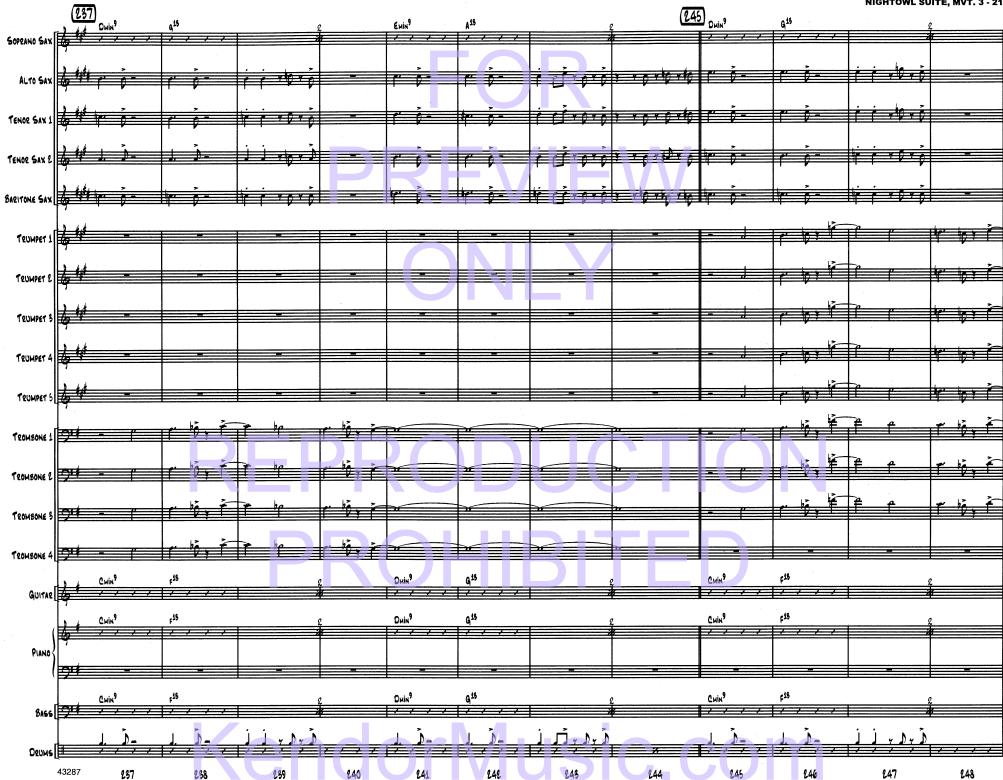


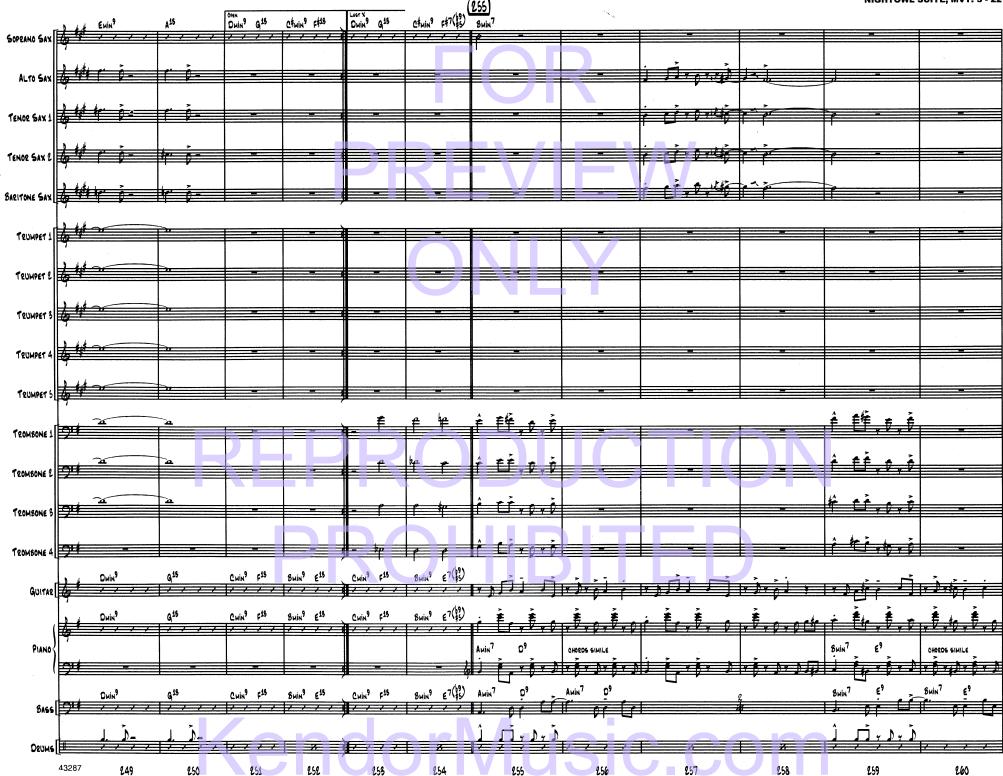












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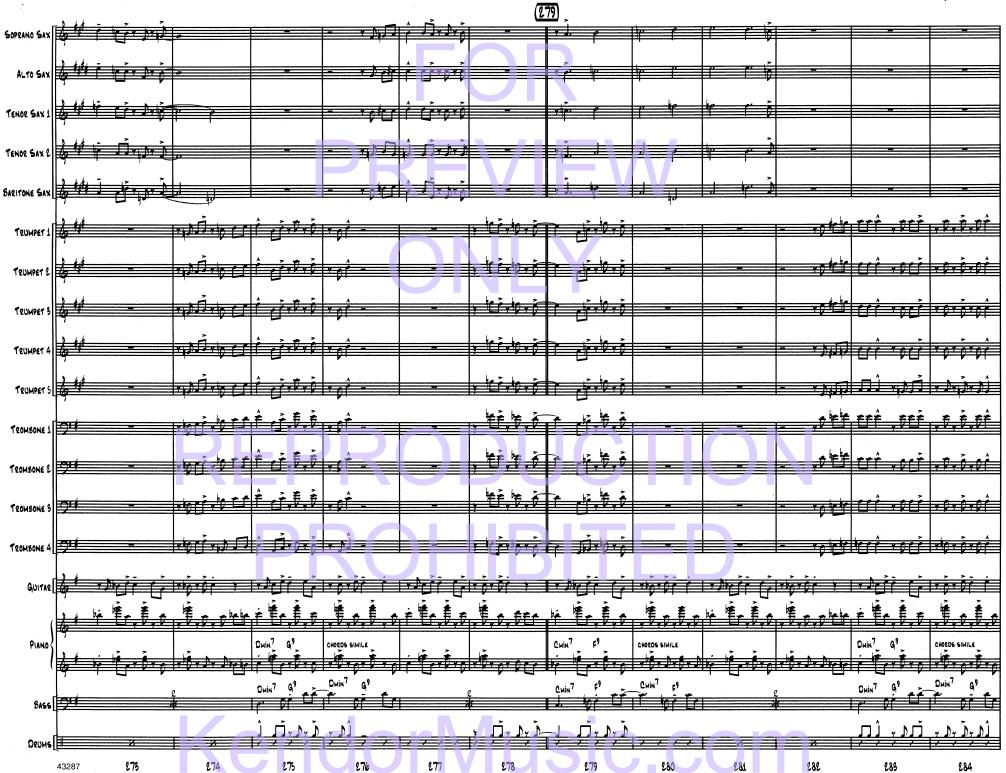
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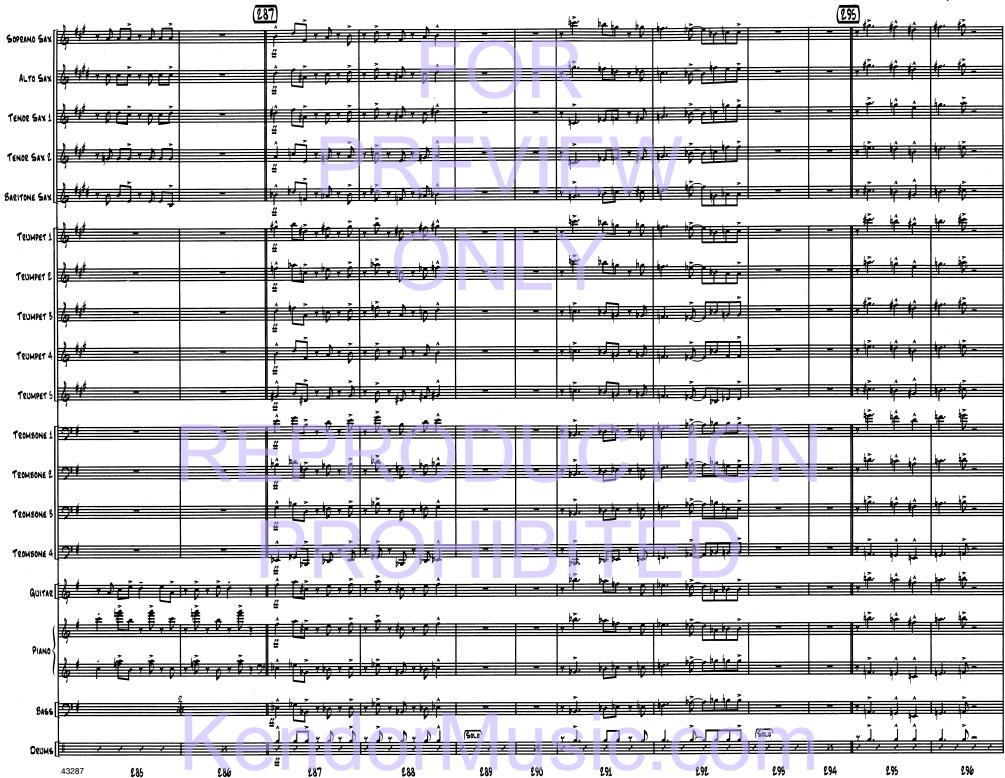
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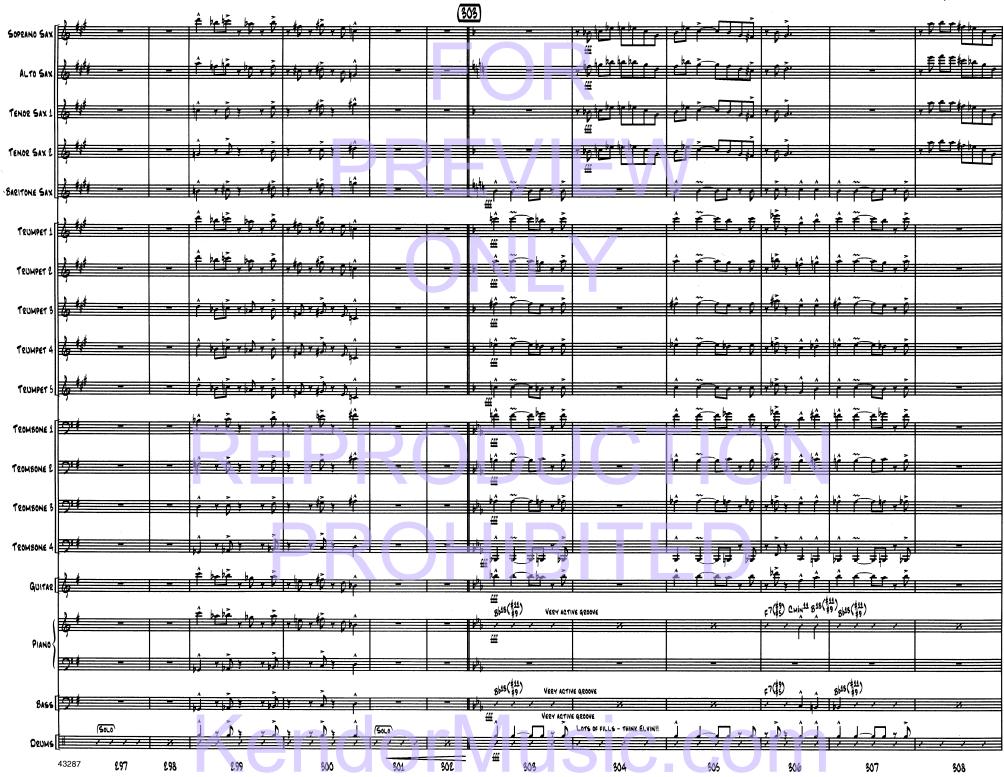
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