



# Don't Be Late

GEORGE SHUTACK

## Instrumentation

Full Score	1
Solo Sheet	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (Optional)	1
Baritone Saxophone (Optional)	1
Trumpet 1 & 2	2
Trumpet 3 & 4	2
Trombone 1 & 2	2
Trombone 3 & 4	2
Guitar (Optional)	1
Piano	1
Bass	1
Drums	1
Flute (Optional)	1
Clarinet (Optional)	1
Horn F (Optional)	1
Tuba (Optional)	1

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*Doug Beach Music*  
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## Don't Be Late

All young players need to learn about the blues, which is arguably the most important song form in jazz. "Don't Be Late" offers a multitude of teaching opportunities. The rhythmic figures used are some of the most basic and important building blocks in the swing feel. Also, the harmonic form is a 12-bar blues, providing exposure to this essential form.

All players should closely observe all articulation markings. Singing the melody is a great way to help students gain a grasp of the articulations. The chart opens with full ensemble and then everyone gets in on the melody, the melody going into bar 9. The full ensemble leads into the solo section beginning at bar 33.

The solo section at bar 45 may be opened up. Improvisation should be encouraged, but written solos are provided. Backgrounds may be used as desired.

The full band returns following the solo section and the shout chorus takes the chart out. Make sure everyone pays attention to the articulations and you have a great vehicle for teaching the swing idiom.

## The Jazz Foundations Series

All the charts in the Jazz Foundations Series are scored at the easy level. Effort has been made to have them be good teaching tools and also musically satisfying. The rhythmic figures that are used are all fundamental patterns that are seen over and over in more advanced literature. The goal is that the students will learn more than just this particular piece of music. It is hoped that they will learn concepts that they can take with them to other charts.

Each of the compositions in this series provide the director with an almost unlimited number of instrumentation options. Parts are provided for full jazz ensemble plus Flute, Clarinet and F Horn & Tuba. The music is scored for four horn parts, with the instruments assigned to parts based upon range and voicing considerations. Parts are assigned as follows:

Part 1 – Alto Sax 1, Trumpets 1 and 2

Part 2 – Alto Sax 2, Trumpets 3 and 4

Part 3 – Tenor Sax 1, Trombones 1 and 2

Part 4 – Tenor Sax 2, Trombones 3 and 4, Baritone Sax

With each of the four parts assigned, the charts will sound full and complete. The director may then add as many parts as desired past the initial four as long as some effort is made to retain a reasonable balance. They may also be used in a combo setting.

The solo sections in these pieces are a good place for young players to get their first experience creating an improvised solo. There are two sample solos provided with each chart. These are transposed for the various instruments so that anyone can use them, but the players should be encouraged to step away from the written solos or at least to begin to embellish them with some of their own ideas.

We hope that these charts prove to be successful for you and your students and that they serve as a valuable resource in your library for years to come.

**SoloMate**  
Practice Improvisation

**SoloMate recordings are rhythm section only tracks  
with the changes from the solo section of the chart.  
Go to [kendormusic.com](http://kendormusic.com) and search the title of this piece.**

# Don't Be Late

Full Score

GEORGE SHUTACK  
(ASCAP)

Swing ♩ = 126-132

The musical score is arranged for a jazz ensemble. It features eight staves: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1 & 2, Trumpet 3 & 4, Trombone 1 & 2, Trombone 3 & 4, Guitar, Piano, Bass, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. A large diagonal watermark reads "For Preview Only Kendor Music Publishing". The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are provided for the guitar and piano parts, including F7(#9), Eb7, Cm7, Bb7, Cm7(#9), and F+7. The drum set part includes a "Fill" marking.

9

A. Sax. 1  
 A. Sax. 2  
 T. Sax. 1  
 T. Sax. 2  
 B. Sax.  
 Tpt. 1/2  
 Tpt. 3/4  
 Tbn. 1/2  
 Tbn. 3/4  
 Gtr.  
 Pno.  
 Bass  
 Drums

The score consists of 16 measures. The key signature is one sharp (F#). The time signature is 4/4. The instruments are: A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax., Tpt. 1/2 & 3/4, Tbn. 1/2 & 3/4, Gtr., Pno., Bass, and Drums. The guitar and piano parts include chord diagrams and chord names:  $B^b7(\#9)$ ,  $E^b7$ ,  $B^b7$ ,  $E^b7$ ,  $B^b7$ ,  $G^+7$ , and  $Cm^7$ . The bass line includes the text "Cont. sim." above measure 11. The drum part shows a consistent rhythmic pattern with a change in the final measure.

21

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1/2

Tpt. 3/4

Tbn. 1/2

Tbn. 3/4

Gtr.

Pno.

Bass

Drums

Chord progression: Cm7, F7(b9), Bb7, Cm7(#5), F+7, Bb7, Eb7, Bb7, Eb7

A full score for the piece "Don't Be Late". The score is arranged for a jazz ensemble and includes the following parts: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Tpt. 1/2, Tpt. 3/4, Tbn. 1/2, Tbn. 3/4, Gtr., Pno., Bass, and Drums. The music is written in 4/4 time with a key signature of one flat (B-flat major). A large diagonal watermark reading "For Preview Only" and "Kendor Music Publishing" is overlaid across the center of the score. The score spans measures 25 to 32. The guitar part includes chord markings such as B<sup>b</sup>7, G<sup>+</sup>7, C<sub>M</sub>7, F7(b9), B<sup>b</sup>7, C<sub>M</sub>7(#5), and F<sup>+</sup>9. The piano and bass parts feature a walking bass line with chords like E<sup>b</sup>7, B<sup>b</sup>7, G<sup>+</sup>7, C<sub>M</sub>7, F7(b9), B<sup>b</sup>7, C<sub>M</sub>7(#5), and F<sup>+</sup>9. The drum part provides a steady rhythmic accompaniment.

33

A. Sax. 1  
 A. Sax. 2  
 T. Sax. 1  
 T. Sax. 2  
 B. Sax.  
 Tpt. 1/2  
 Tpt. 3/4  
 Tbn. 1/2  
 Tbn. 3/4  
 Gtr.  
 Pno.  
 Bass  
 Drums

Chord symbols for Gtr. and Bass:  
 8<sup>b</sup>7, E<sup>b</sup>7, 8<sup>b</sup>7, 8<sup>b</sup>7, E<sup>b</sup>7, E<sup>o</sup>7, 8<sup>b</sup>7/F, G<sup>+</sup>7, C<sup>M</sup>7

45 Open for solos- all backgrounds on cue. Chord changes on all parts

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1/2

Tpt. 3/4

Tbn. 1/2

Tbn. 3/4

Gtr.

Pno.

Bass

Drums

Fill

(Bkgd. figures)

Chord changes on all parts

The musical score is arranged for a full band. The instruments and their parts are as follows:

- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.
- Trumpets:** Tpt. 1/2, Tpt. 3/4
- Trombones:** Tbn. 1/2, Tbn. 3/4
- Guitar:** Gtr.
- Piano:** Pno.
- Bass:** Bass
- Drums:** Drums

The score is divided into measures 49 through 57. A first ending bracket covers measures 55 and 56, labeled '1.' and 'Last time'. The key signature is one flat (B-flat major/F minor). The guitar part includes the following chord changes: E<sup>b</sup>7, G<sup>b</sup>7, G<sup>+</sup>7, C<sup>M</sup>7, F7, G<sup>b</sup>7, F<sup>+</sup>7, F<sup>+</sup>7, G<sup>b</sup>7. The piano part features block chords corresponding to these changes. The bass line provides a steady rhythmic accompaniment. The drums play a consistent pattern throughout.

58

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1/2

Tpt. 3/4

Tbn. 1/2

Tbn. 3/4

Gtr.

Pno.

Bass

Drums

58 59 60 61 62 63 64

A full orchestral score for the piece "Don't Be Late". The score is arranged in a standard format with multiple staves for different instruments. The key signature is one sharp (F#), and the time signature is 4/4. The instruments included are:

- A. Sax. 1 & 2
- T. Sax. 1 & 2
- B. Sax.
- Tpt. 1/2 & 3/4
- Tbn. 1/2 & 3/4
- Gr. (Guitar)
- Pno. (Piano)
- Bass
- Drums

The score shows a complex arrangement with various melodic lines, harmonic support, and rhythmic patterns. A large watermark "For Preview Only Kendor Music Publishing" is overlaid diagonally across the center of the page. The bottom of the page features a measure number line from 65 to 72.



# Doug Beach Music



Doug Beach Music has been producing outstanding original music for the educational jazz market since 1975. Home to a first-class stable of composers who are also respected educators, Doug Beach Music is a trusted source for quality music regardless of grade level.

## The Jazz Foundations Series (Grade 1)

These big band charts are the easiest charts in the Doug Beach Music catalog. They can be played by beginning level players and are scored to be played by as few as four horns and rhythm section, expandable to full big band. Each comes with optional parts for Flute, Clarinet and Horn in F.

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FDB2601 Doug Beach

**Don't Be Late**  
FDB2602 George Shutack

**Under the Radar**  
FDB2603 Doug Beach

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## The First Edition Series (Grade 2)

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