

YOUNG JAZZ SERIES

LUCKY LOCKIE

by
LACHLAN DAVIDSON

DURATION: 4'20"

LEVEL: 2

INSTRUMENTATION

Score

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone (optional)

Trumpet 1

Trumpet 2

Trumpet 3 (optional)

Trumpet 4

Trombone 1

Trombone 2

Trombone 3 (optional)

Trombone 4 (optional)

Guitar

Piano

Bass

Drums

Vibraphone (optional)

ALTERNATE/OPTIONAL PARTS

Flute

French Horn (Trombone 1)

Baritone TC/Tenor Saxophone (Trombone 1)

Baritone TC/Tenor Saxophone (Trombone 2)

Tuba

SAMPLE SCORE

Jazz Music

by Australian Composers

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LUCKY LOCKIE

For Lockie Bouyer

Lachlan Davidson

Duration: 4'35"

Level: 3

Program Notes:

As often happens, *Lucky Lockie* left off the piano and demanded to become a tune when the composer was teaching saxophone to another Lockie. The bass line became the key ingredient. Both Lockies were lucky to be in the right place at the right time. I guess that makes two *Lucky Lockies*.

Performance Notes:

The groove for *Lucky Lockie* is built around the bass line which must be super solid. The piano part is also a feature and can be prominent but also must be right on the groove and locked in with the bass and drums to create an energetic feel throughout. The chord symbols in the piano part are to help recognise the shapes but do not include the bass notes so don't add any left hand.

Look out for accents and staccatos in the melody as they bring it to life. It all comes together at [20] and [40] on the unison line with the accents at the end of the bar. Enjoy the conversation between the trumpets and saxes at [B]. Saxes all have the same rhythm at [32] and it could easily get a bit messy here. At [36] you want to all catch the last two accents then drop straight back to *mp* again before the big unison at [40].

In [C] the rhythms, interplay and harmonies get a little more complicated. The staccato's become more important and it's nice to drop back to a soft *mp* in [51] for a good *crescendo* to follow. All catch the accent on the end of beat three in [54] to kick it back into the main groove. At [D] the rhythm section should sit right back so the trombone soloist doesn't have to force their sound. Likewise, keep the backing figures soft at [66] onwards. Looking towards [E] the Alto 1 solo needs to carry over the other saxes, so keep the accompanying saxes soft, and the soloist strong enough. The rhythm section needs to keep sizzling nicely underneath with the energy still bubbly.

[F] is a lift in dynamic but most of the rhythm section drops out so horns, pay attention and don't slow down! Saxes in [99] shouldn't make too much of the grace notes. Keep the time steady. [G] returns to the main theme at its busiest. This chart is not designed to get super loud and exciting, so a small lift is ok here. Let the music do the work and keep it tight with good accents.

About the Composer:

Taking up the alto saxophone aged twelve, Lachlan went on to graduate with distinction from The Victorian College of the Arts in 1983. Performing solos five times with the Melbourne Symphony Orchestra, he performs with The Australian Art Orchestra and the Daryl McKenzie Jazz Orchestra, and in many television (*Dancing with the stars/Australia*-all 15 seasons) and concert performances (Frank Sinatra, Stevie Wonder, John Farnham, George Benson), also on many CD's and films. He was chief arranger for "Dancing with the Stars" and orchestrates for Big-bands and Orchestras etc. (MSO, SSO, film, T.V. and many schools).

He currently works at Caulfield Grammar School in the jazz department and as resident composer/arranger, teaching saxophone and composition at Monash University and directing the Monash University Saxophone Big Band (Saxband). His published compositions include music for big-band, solo saxophone and other woodwinds, saxophone quartet and songs. He has been commissioned to compose for orchestra and various mixed ensembles plus several musicals. Lachlan loves creating and performing music. Lachlan is also a Mini Quest Catamaran Champion and can juggle four balls at once.

N.B. Please include the details of this work in the Performing Rights Return or send details of the performance to the publisher

Lucky Lockie

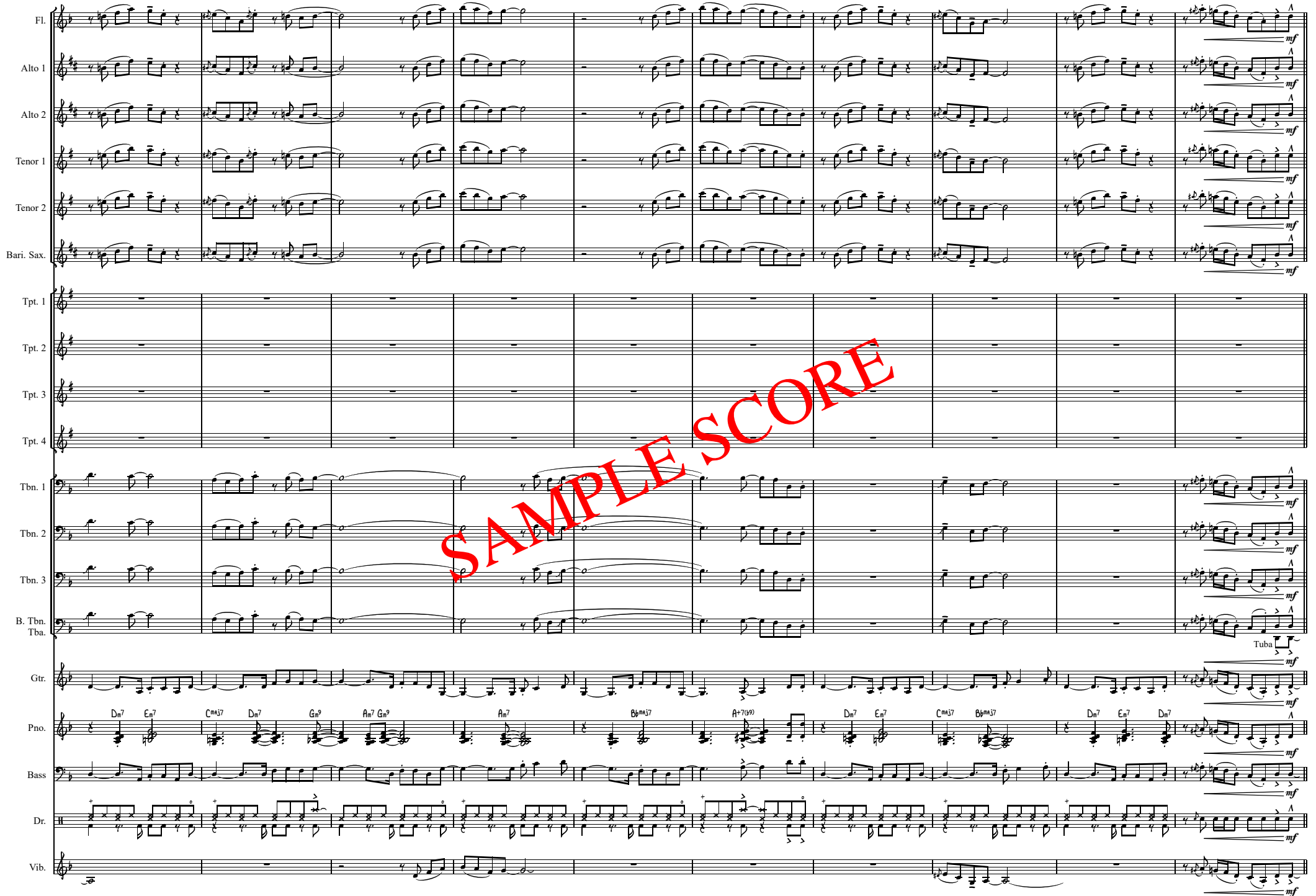
Lachlan Davidson

Light rock-latin ♩ = 116

A For Lockie Bouyer

The musical score is arranged for a jazz ensemble. The top section includes Flute, Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, Baritone Saxophone (optional), and four Trumpets. The middle section includes Trombone 1 & 2, Trombone 3 (optional), and Bass Trombone/Tuba (optional). The bottom section includes Guitar, Piano, Bass Guitar, Drums, and Vibraphone (optional). The score is in 4/4 time with a tempo of 116 bpm. A large red watermark 'SAMPLE SCORE' is overlaid diagonally across the center of the page. The score includes dynamic markings such as *mp* and *mf*, and specific performance instructions like '2nd time only' and '2' (second ending). The piano part includes chord symbols: $Dm7$, $E7$, $Cm\sharp 7$, $Bb\sharp 7$, Dm , $E7$, $Cm\sharp 7$, $Dm7$, $Dm7$, $E7$, $Cm\sharp 7$, $Bb\sharp 7$, $Dm7$, $E7$, $Cm\sharp 7$, $Dm7$, $Dm7$, $E7$, $Cm\sharp 7$, $Bb\sharp 7$.

2 3 4 5 6 7 8 9 10



This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl. (Flute), Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax. (Baritone Saxophone), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. Tba. (Bass Trombone/Tuba), Gtr. (Guitar), Pno. (Piano), Bass, Dr., and Vib. (Vibraphone). The score is written in a 4/4 time signature with a key signature of one sharp (F#). It spans across measures 11 to 20. The music for the woodwinds and strings is characterized by flowing eighth-note patterns. The brass instruments (Tbn. 1-3, Tuba) play a consistent eighth-note accompaniment. The piano part features a series of chords, with the following chord progression: Dm7, Em7, C#m17, Dm7, Gm9, Am7, Gm9, Am7, Bbm17, A+7(9), Dm7, Em7, C#m17, Bbm17, Dm7, Em7, Dm7. A large, red, diagonal watermark reading "SAMPLE SCORE" is overlaid across the middle of the score. The dynamic marking *mf* (mezzo-forte) is indicated at the end of each staff.

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

- Flute (Fl.):** Part B (measures 21-24) and Part C (measures 25-32). Dynamic: *mp*.
- Alto 1 & 2:** Part C (measures 25-32). Dynamic: *mp*.
- Tenor 1 & 2:** Part C (measures 25-32). Dynamic: *mp*.
- Bari. Sax.:** Part C (measures 25-32). Dynamic: *mp*.
- Trumpets (Tpt. 1-4):** Part C (measures 25-32). Dynamic: *mp*.
- Trombones (Tbn. 1-3):** Part C (measures 25-32). Dynamic: *mp*.
- B. Tbn. Tba.:** Part C (measures 25-32). Dynamic: *mp*.
- Guitar (Gtr.):** Part C (measures 25-32). Dynamic: *mp*.
- Piano (Pno.):** Part C (measures 25-32). Dynamic: *mp*. Chord symbols include: $Dm7$, $E\flat7$, $Dm9$, $E\flat7$, $Dm7$, $E\flat11$, $B\flat m\sharp 3 9$, $G\sharp 002$, $Dm7$, $E\flat7$, $C\sharp 3 7$, $B\flat m\sharp 3 7$, $Dm7$, $E\flat7$, $C\sharp 3 7$, $Dm7$, $Dm7$, $E\flat7$, $C\sharp 3 7$, $B\flat m\sharp 3 7$, $Dm7$, $E\flat7$, $C\sharp 3 7$, $Dm7$, $Gm9$.
- Bass:** Part C (measures 25-32). Dynamic: *mp*.
- Drums (Dr.):** Part C (measures 25-32). Dynamic: *mp*. Includes a double bar line with a '2' above it at measure 27.
- Vibraphone (Vib.):** Part C (measures 25-32). Dynamic: *mp*.

A large red watermark "SAMPLE SCORE" is overlaid diagonally across the center of the page.

Fl. *mf* **D** *f* **E**

Alto 1 *mf* *f* *mf*

Alto 2 *mf* *f* *mf*

Tenor 1 *mf* *f* *mf*

Tenor 2 *mf* *f* *mf*

Bari. Sax. *mf* *mp* *fp* *f* *mf*

Tpt. 1 *mf* *mp* *fp* *f*

Tpt. 2 *mf* *mp* *fp* *f*

Tpt. 3 *mf* *mp* *fp* *f*

Tpt. 4 *mf* *mp* *fp* *f*

Tbn. 1 *mp* *fp* *f*

Tbn. 2 *mp* *fp* *f*

Tbn. 3 *mp* *fp* *f*

B. Tbn. Tba. *mp* *fp* *f*

Gtr. *mf* *f* *mf*

Pno. *mf* *mp* *mf* *f* *mf*

Bass *mp* *f* *mf*

Dr. *mf* *mp* *f* *mf*

Vib. *mf* *mp* *f* *mf*

Gm F Gm F Gm F G Gm Fm7 Ebm37 Fm37 Em7 F#m7 Bbm37 Gm7/A Dm7 Em7 Cm37 Bbm37

45 46 47 48 49 50 51 52 53 54 55 56

SAMPLE SCORE

F

SAMPLE SCORE

Fl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. Tba.

Gtr.

Pno.

Bass

Dr.

Vib.

mp

Solo

Dm7

E7/D

C#37/D

Dm7

Dm7

E7/D

C#37/D

Dm7

Gm7

F#37

Dm7

E7/D

C#37/D

Dm7

E7/D

C#37/D

Dm7

Gm7

F#37

mp

2

2

2

2

mp

Dm7

E7/D

C#37/D

Dm7

Dm7

E7/D

C#37/D

Dm7

Gm7

F#37

mp

Fl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. Tba.

Gr.

Pno.

Bass

Dr.

Vib.

G

mf

Solo

p

p

p

p

p

Gm7

A+7

Dm

Ea7/D

Cma37/D

Bbma37/D

Dm

Ea7/D

Cma37/D

Dm7

Gm7

A+7

Dm

Ea7/D

Cma37/D

Bbma37/D

Dm

Ea7/D

F

G

Fma37

Dm7

Ea7/D

Cma37/D

Dm7

Gm7

A+7

Dm

Ea7/D

Cma37/D

Bbma37/D

Dm

Ea7/D

Dm7

Ea7/D

Cma37/D

Dm7

2

SAMPLE SCORE

This musical score is for the piece 'Lucky Lockie'. It features a large red watermark reading 'SAMPLE SCORE' diagonally across the center. The score is arranged for a large ensemble, including:

- Flute (Fl.):** Part 1 with notes and rests.
- Alto 1 & 2:** Parts with melodic lines and dynamics like *fp*.
- Tenor 1 & 2:** Parts with melodic lines and dynamics like *fp*.
- Bari. Sax.:** Part with melodic lines and dynamics like *fp*.
- Tpt. 1-4:** Trumpet parts with dynamics like *mp* and *fp*.
- Tbn. 1-3:** Trombone parts with dynamics like *mp*.
- B. Tbn. Tba.:** Bass Trombone part with dynamics like *mp*.
- Gtr.:** Guitar part with chords and dynamics like *mp*.
- Pno.:** Piano part with chords and dynamics like *mp*.
- Bass:** Bass line with a steady rhythmic pattern.
- Dr.:** Drum part with a 2/4 time signature and various rhythmic patterns.
- Vib.:** Vibraphone part with chords and dynamics like *mp*.

Chord changes are indicated above the staff lines. The score spans measures 79 to 90.

FL. ^H *mf* *fp* *f*

Alto 1 *mf* *mp* *f* *mp* *f*

Alto 2 *mf* *mp* *f* *mp* *f*

Tenor 1 *mf* *mp* *f* *mp* *f*

Tenor 2 *mf* *mp* *f* *mp* *f*

Bari. Sax. *mf* *mp* *fp* *f*

Tpt. 1 *mf* *fp* *f*

Tpt. 2 *mf* *fp* *f*

Tpt. 3 *mf* *fp* *f*

Tpt. 4 *mf* *fp* *f*

Tbn. 1 *mf* *mp* *fp* *f*

Tbn. 2 *mf* *mp* *fp* *f*

Tbn. 3 *mf* *mp* *fp* *f*

B. Tbn. Tba. ^{a2} *mf* *mp* *fp* *f*

Gr. *mp* *f*

Pno. *mf* *mp* *fp* *f*

Bari. Sax. *mf* *mp* *fp* *mp* *f* *mf* ^{Solo}

Dr. *mp* *f* *mf*

Vib. *mp* *f*

91 92 93 94 95 96 97 98 99 100 101 102 103 104

SAMPLE SCORE

1

Fl. *mf*

Alto 1 *mp*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. Tba. *mf*

Gtr. *mf*

Pno. *mf*

Bass *mf*

Dr. 2

Vib. *mf*

105 106 107 108 109 110 111 112 113 114

SAMPLE SCORE

The musical score is arranged for a large ensemble. The instruments listed on the left are Flute (Fl.), Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. Tba., Gtr., Pno., Bass, Dr., and Vib. The score spans measures 115 to 124. A large red watermark 'SAMPLE SCORE' is oriented diagonally across the center of the page. Dynamic markings such as *f*, *mf*, and accents (*^*) are used throughout. The piano part includes chord symbols: $Bb^{\#m}37$, $A^{\#m}7$, $Bb^{\#m}37$, $A^{\#m}7$, $Bb^{\#m}37$, $A^{\#7}(9)$, $D^{\#7}$, $E^{\#m}7$, C , $Bb^{\#m}37$, and $G^{\#m}02$. The bass line includes a marking 'B. Tbn. a2' in measure 119.