BALLROOM PORTRAITS

— BUKVICH —

1. IRENE AND VERNON CASTLE (THE "CASTLE WALK")
2. HARRY FOX ("FOX'S TROT")
3. ELIDA WEBB AND FLOURNOY MILLER (THE "CHARLESTON")
4. FRED ASTAIRE AND GINGER ROGERS (THE "MOTION PICTURE WALTZ")
5. GEORGE "SHORTY" SNOWDEN (THE "LINDY HOP")

...ALL BASED ON A THEME BY WALTER SNODGRASS

BALLROOM PORTRAITS

1. IRENE AND VERNON CASTLE $\frac{2}{4}$ ♩ = 80-85 ♩ = 120
   THE "CASTLE WALK"

2. HARRY FOX ¢ ♩ = 80-90
   "FOX'S TROT"

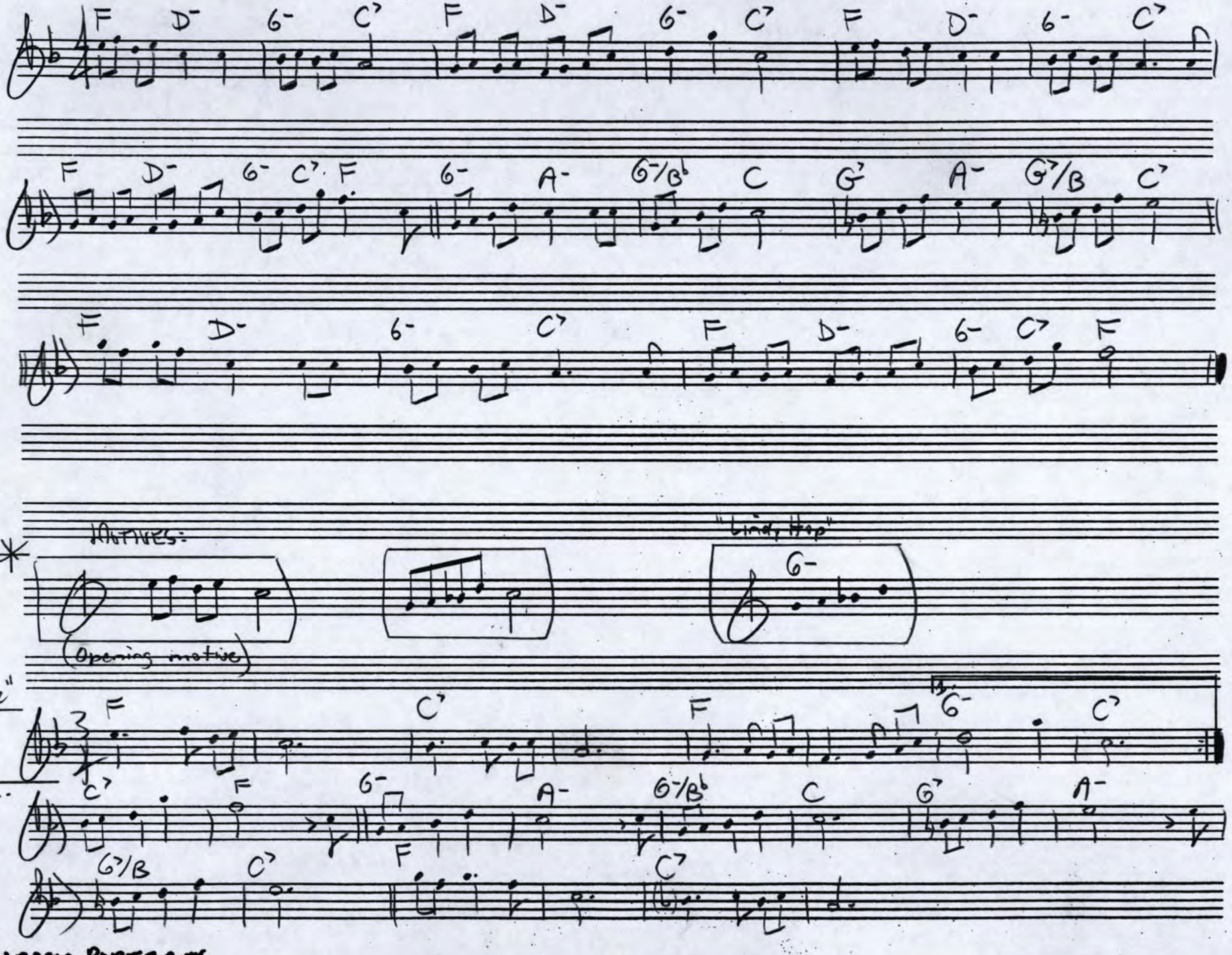
3. ELIDA WEBB AND FLOURNOY MILLER
   THE "CHARLESON" $\frac{2}{4}$ ♩ = 108, 114, 117, 120
   112-116

4. FRED ASTAIRE AND GINGER ROGERS
   THE "MOTION PICTURE WALTZ"
   $\frac{3}{4}$ ♩ = 140 ♩. = 72 $\frac{9}{8}$ ♩. = 110

5. GEORGE "SHORTY" SNOWDEN
   THE "LINDY HOP" ¢ ♩ = 132

MULTI-MEASURE, ELABORATE KEY CHANGES

ORIGINAL + HARMONIZATION



BALLROOM PORTRAITS

Program Notes

Ballroom Portraits was commissioned in memory of Walter Howard Snodgrass, long-time Idaho and Pacific Northwest school band director and officer in the National Music Educators Association. The Snodgrass family requested that this new piece be modeled upon Walt's favorite band composition, **Suite of Old American Dances**, by the famous Broadway theater orchestrator, arranger, and composer, Robert Russell Bennett. The family also suggested that the melodic and harmonic material be derived from a song written by Walter in 1941 for his wife-to-be, Doris. The first music you hear in Movement 1 presents both Walt's song and an echo of the introduction to **Suite of Old American Dances**.

As in the Robert Russell Bennett original, **Ballroom Portraits** has five movements, each a representation of the dancer or dance couple and the dance/dance-step they developed or are associated with:

1. *Irene and Vernon Castle*
   "The Castle Walk" (1912)
2. *Harry Fox*
   "Fox's Trot" (1913)
3. *Elida Webb and Flournoy Miller*
   "The Charleston" (1923)
4. *Fred Astaire and Ginger Rogers*
   "The Motion Picture Waltz" (1933)
5. *George "Shorty" Snowden*
   "The Lindy Hop" or "Jitterbug" (1936)

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As in the Robert Russell Bennett original model, Ballroom Portraits has five movements; each a portrait of a dancer or dance couple who originated these dances might be more easily and the dance they are associated with:

1. Irene and Vernon Castle
   "The Castle Walk" (1912)
2. Harry Fox
   "Fox's Trot" (1913)

~~REFERENCE DICTIONARY~~

3. Elida Webb and Florence Miller
"The Charleston" (1923)

4. Fred Astaire and Ginger Rogers
"The Motion Picture Waltz" (1933)

5. George "Shorty" Snowden
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Robert Russell Bennet
Suite of Old American Dances

Percy Aldridge Grainger

Irene and Vernon Castle
"The Castle Walk"
Harry Fox
"Fox's Trot"
Elida Webb and Flournoy Miller
"The Charleston"
Fred Astaire and Ginger Rogers
"The Motion Picture Waltz" (1933)
George 'Shorty' Snowden
"The Lindy Hop" or Jitterbug
most popular of the swing-era dances
originating in Harlem's Savoy Ballroom
around 1936

Castle Walk (1912)

Comic-eccentric dancer Harry Fox (1913)
Charleston (1923)

Commissioned by the Family of Walter Howard 'Walt' Snodgrass, long time Idaho and Pacific Northwest school band director

Modeled on Walt's favorite band piece:
Suite of Old American Dances by
Robert Russell Bennett.

Robert Russell Bennett "Suite of Old American Dances"

Idaho + Pacific N.W. from 1941 until 1977
36 years
President of the Idaho Music Education Assoc.
Vice President of the Northwest Division of the National
Music Ed. Conf.

Commissioned as a memorial to...

Mike Locke

From: Dianne Thrailkill [thrail@bigsky.net]
Sent: Saturday, April 10, 2004 1:45 PM
To: mikelocke@idahovandals.com
Subject: Dedication

Hi Mike. Here is what Doris thinks should be on the dedication. Thanks for all you have done. We are so excited about this! Tell us if this is appropriate:

"Dedicated to high school bands and their directors in tribute to Walter Howard Snodgrass, school music teacher."

The dedication one on the inside cover will mostly be Dan's remarks about how he used the various composers and Walt's original theme, right? Other information could be taken from this:

Walter Howard Snodgrass was born June 15, 1919 in Jerome, Idaho to Eugene Munn and Lena Howard Snodgrass. His two brothers, Karl and Jack Snodgrass, preceded him in death.

At an early age, Walt showed an interest in music and enjoyed the piano his entire life. He played in various dance bands from his teens through retirement, including ³Gentleman of Note². In 1941 he received both his Bachelor and Master degrees in Education from the University of Idaho, and married Doris Hungerford that same year. They were married almost 61 years.

A WWII veteran in the 24th Infantry Division, he fought in New Guinea, Leyte, Mindoro, Mindinao, and was stationed in Japan. He was Concert Master from 1943-46. While recovering from malaria in the Philippines, a Japanese bomb fell through the roof into his hospital Room, but failed to detonate.

Walt Snodgrass taught music in Orofino, Idaho (1941-42), Sandpoint, Idaho (1942-43) and again from 1946-1949 after serving in WWII. He taught in Rosalia, Washington (1949-53), and Moscow, Idaho (1953-77). He trained numerous practice teachers and thousands of students during his 36 years of teaching, and his bands were always outstanding.

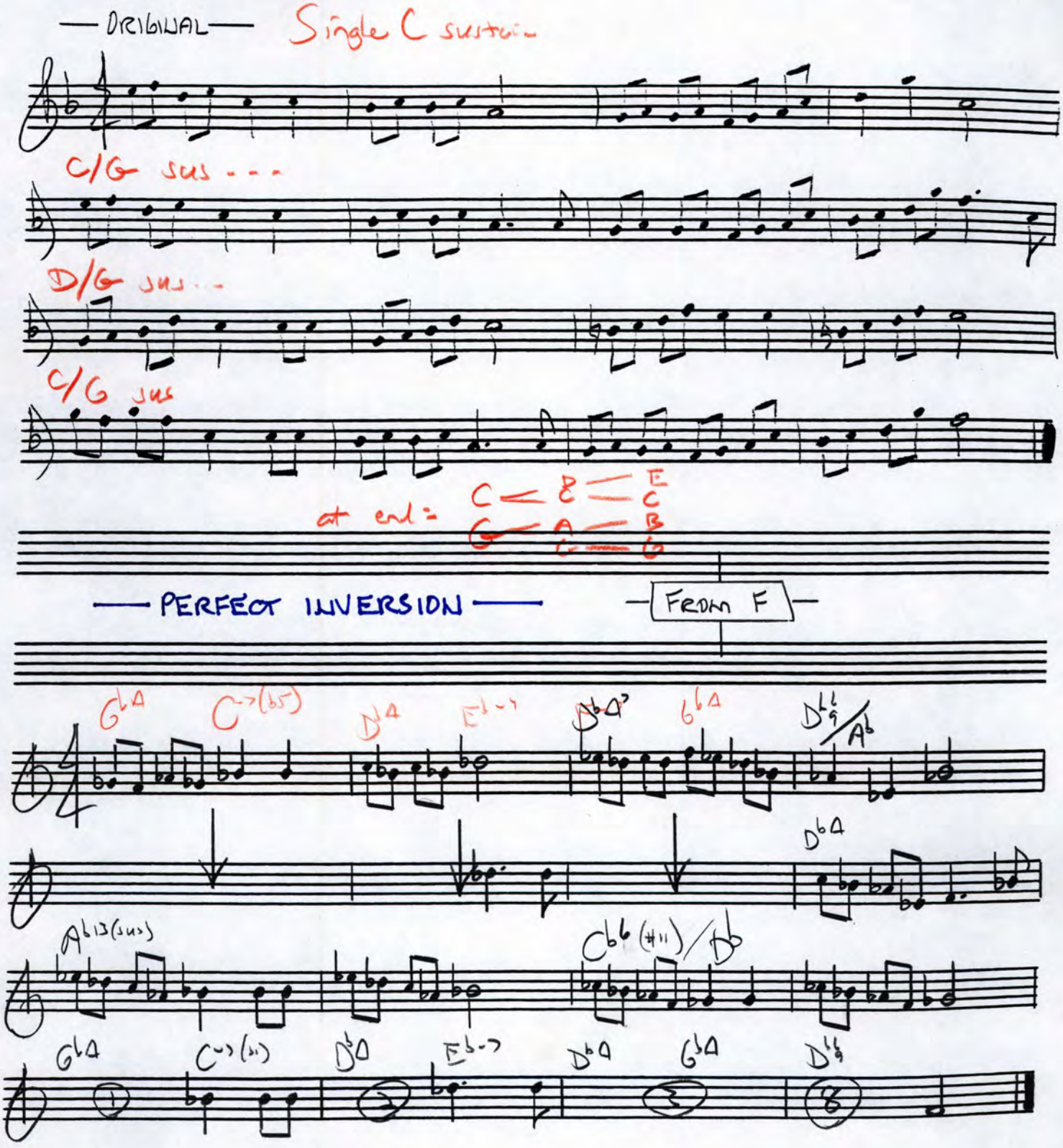
He was President of the Idaho Music Educators Association (1958-1960), Vice President of the Northwest Music Educators National Conference (MENC) (1962-63), Editor of the Idaho Music Educators Quarterly (1965-67), a member of the American School of Band Directors¹ Association (1960-1964) and an honored member of the Band Masters of the Northwest.

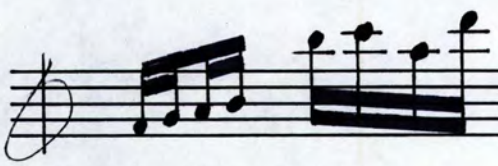
Walt and his wife, Doris, fell in love with the Oregon Coast and retired there in 1977. In Seaside, he was active with the Lions Club, Elks Club, and the Seaside Senior Commission, as well as past President of the local chapter of AARP.

Walt is survived by Doris Snodgrass, his wife of 61 years; his children Lynn Schmidt, Dianne Thrailkill, and Mark Snodgrass; his grandchildren Stacy Thrailkill, Brian Thrailkill, Julie Snodgrass, Michael Snodgrass and Cassie Pretz; and a great-grandchild,

Tyrell Thompson.

In lieu of flowers, a fund has been established to benefit local High School Bands. Please send contributions to Walt Snodgrass Band Fund: c\o Mark Snodgrass; 924 16th St.; Clarkston, Washington 99403. A private ceremony will be held by the immediate family.


— ORIGINAL —
Single C sustain
C/G sus - - -
D/G sus - -
C/G sus
at end:
— PERFECT INVERSION —
FROM F



Sand blocks

triangle

Timpani

Snare drum

Splash cymb.

W.Blk.

Sand paper blocks

Hi-Hat

Floor-tom

Cowbell

Percussion

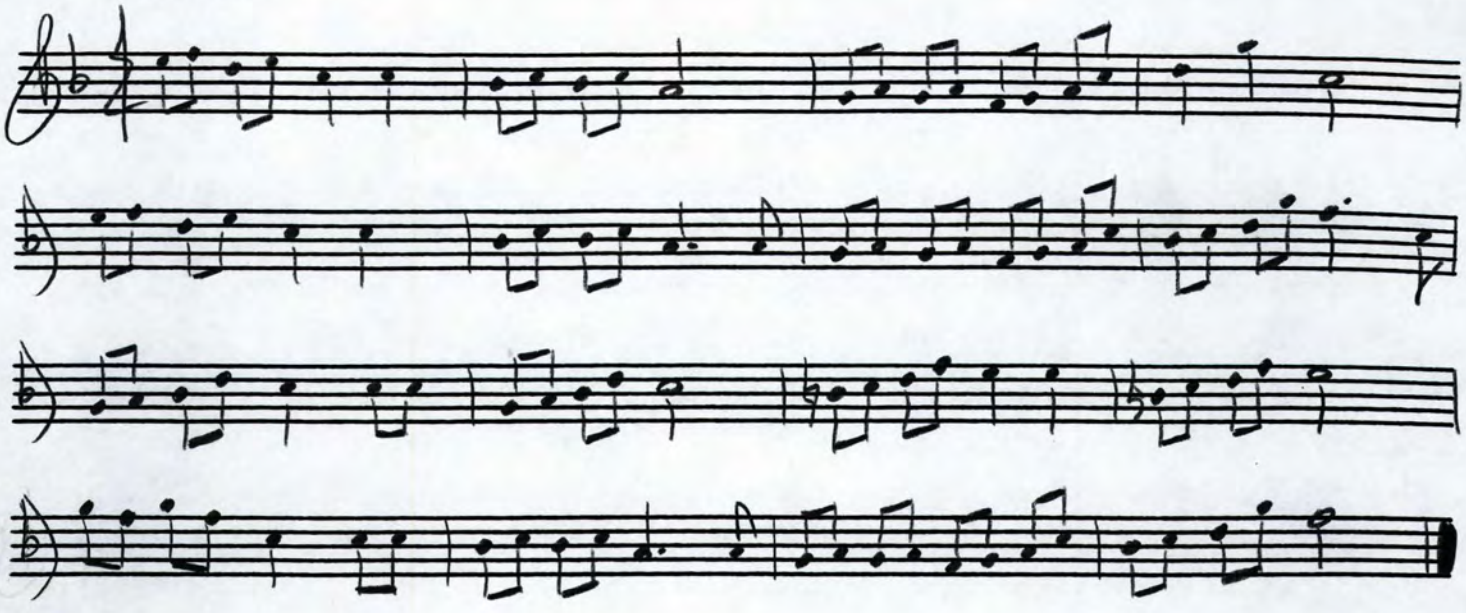
mounted hand cymb.

Bass drum

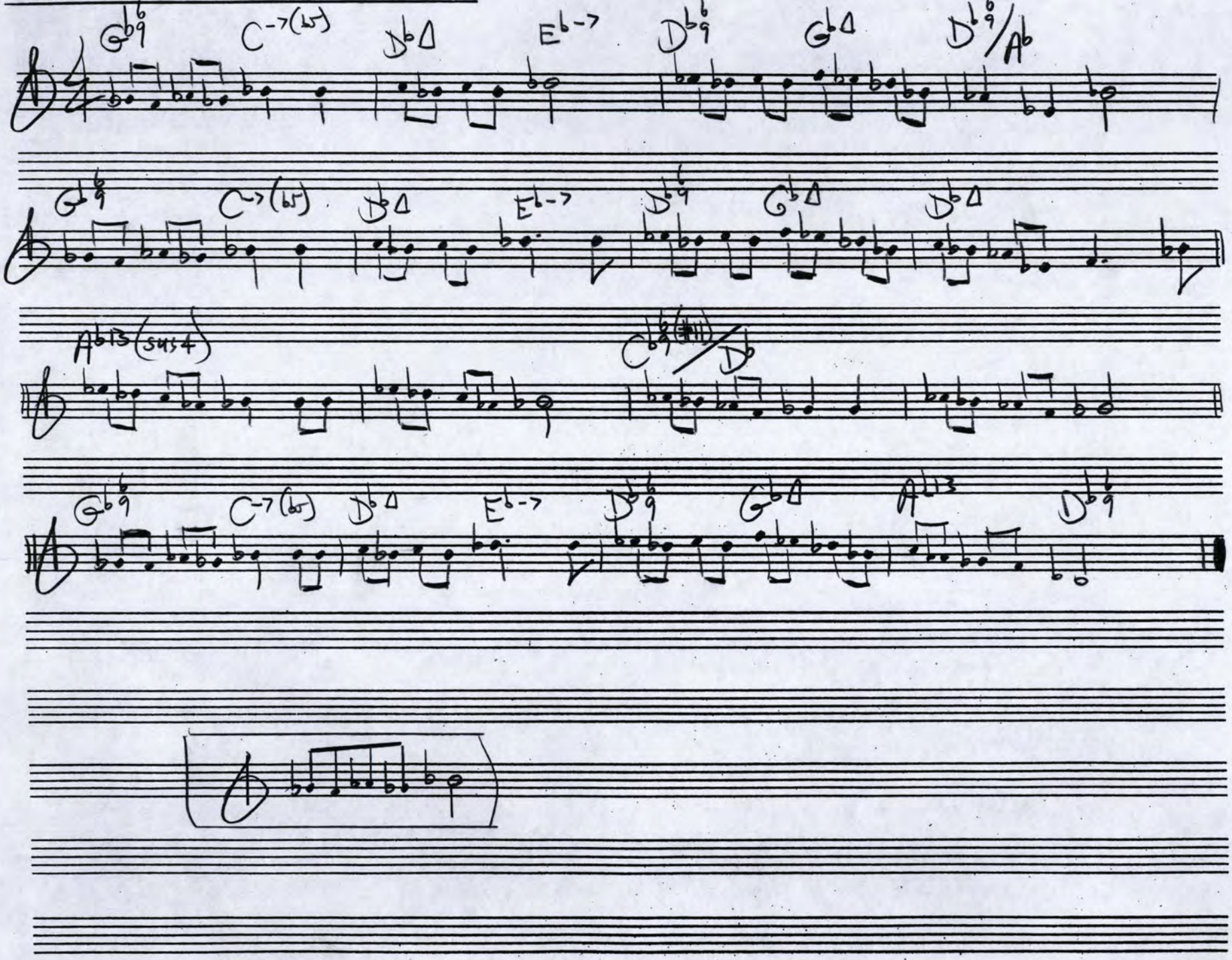
Sus Cymb. (share with perc. 1)

ARCHIVES
D12S-12 Stave

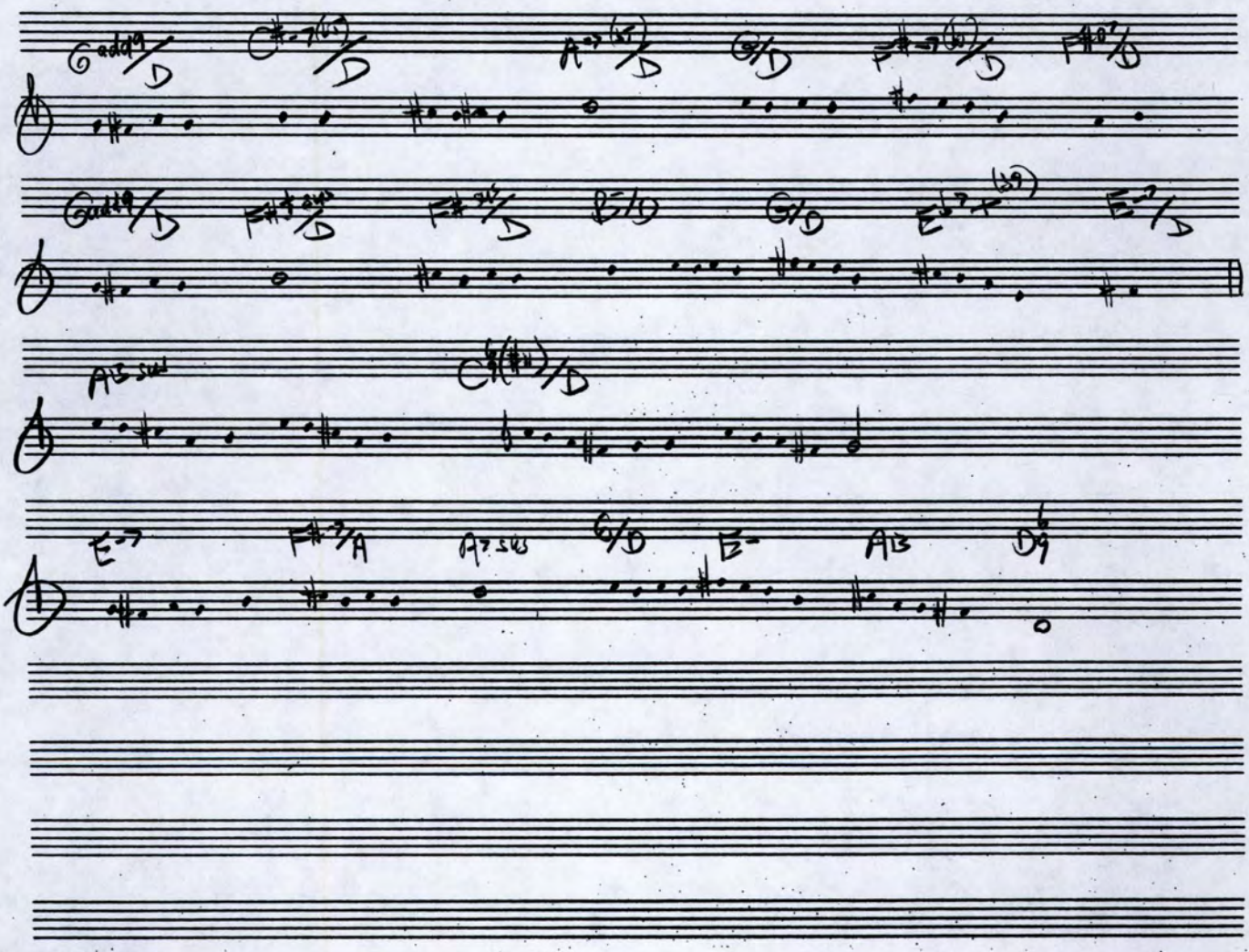
— ORIGINAL —



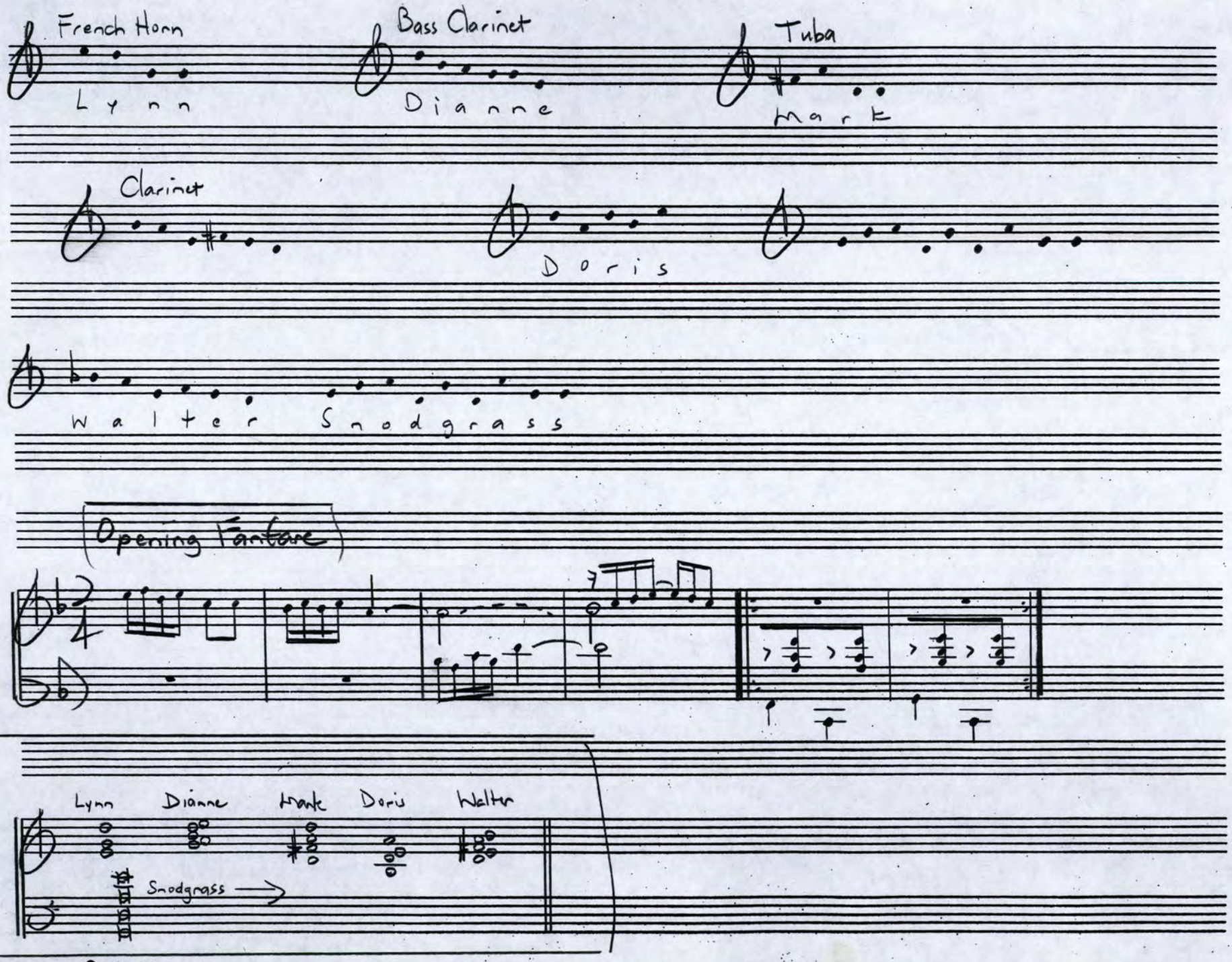
PERFECT INVERSION (FROM F)



PERFECT INVERSION + "MANNIN VEEN" HARMONY



BALLROOM PORTRAITS



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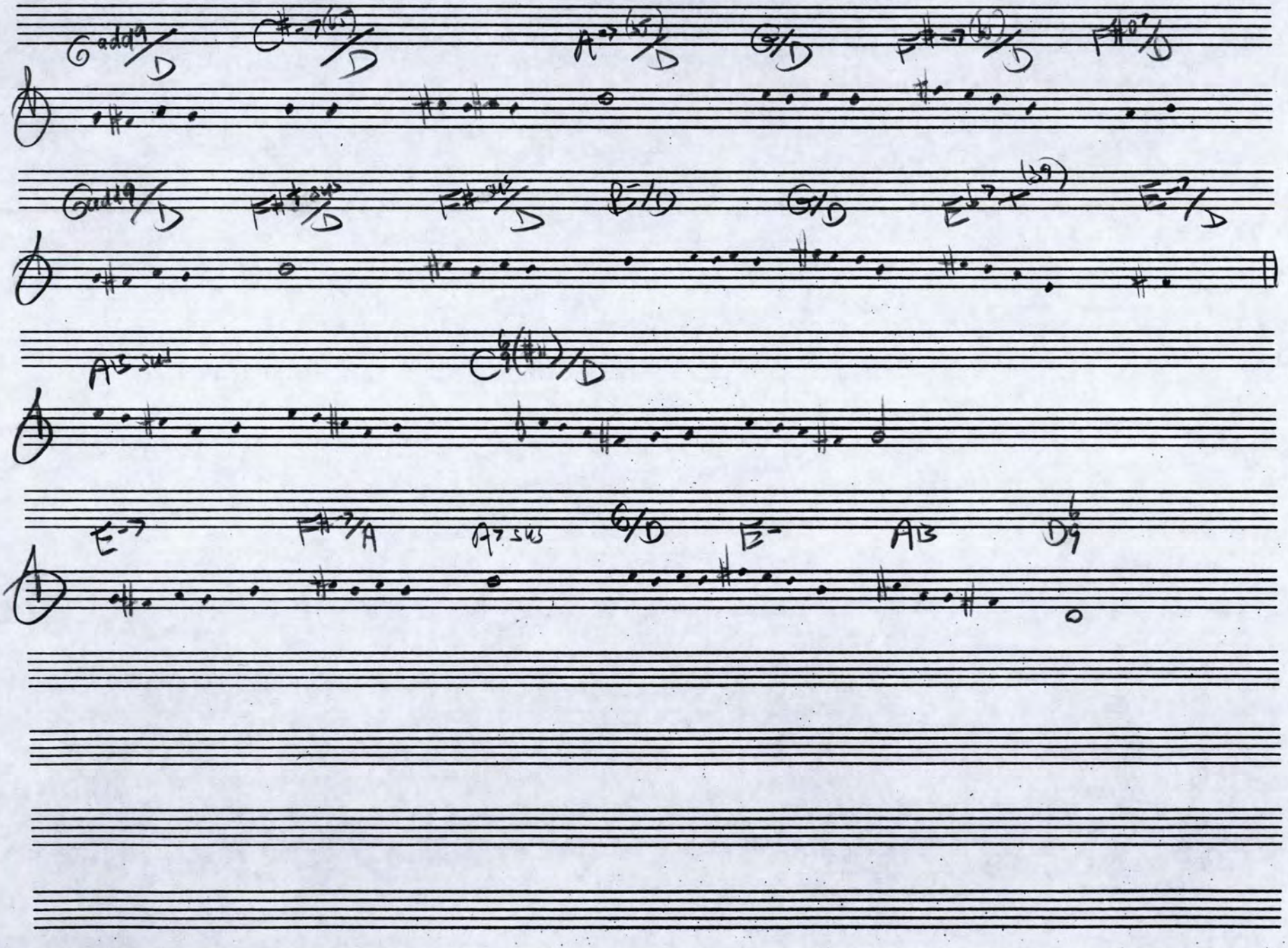
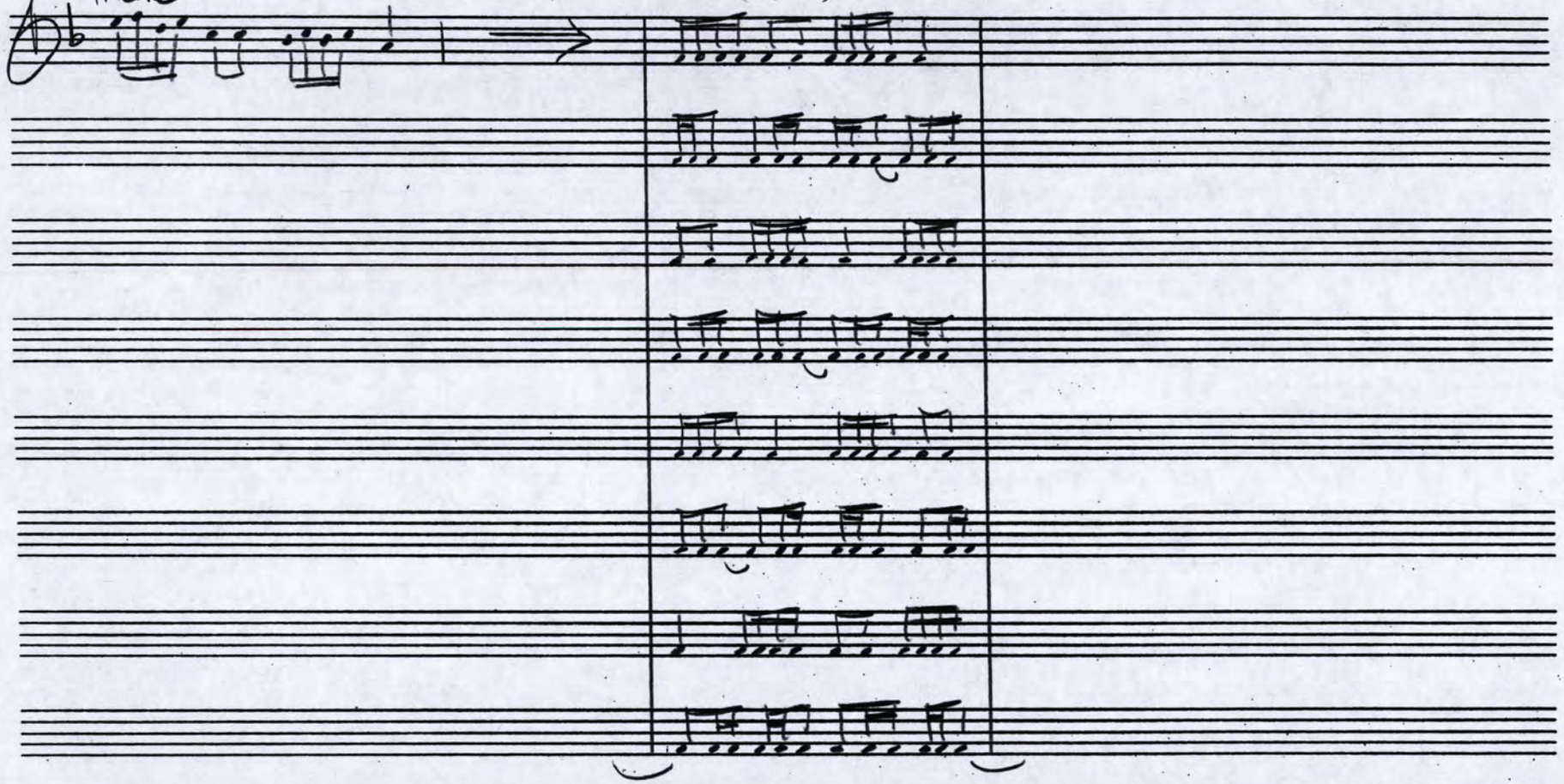


THEME + RHYTHMIC PERMUTATIONS

Theme:

(by ♪)



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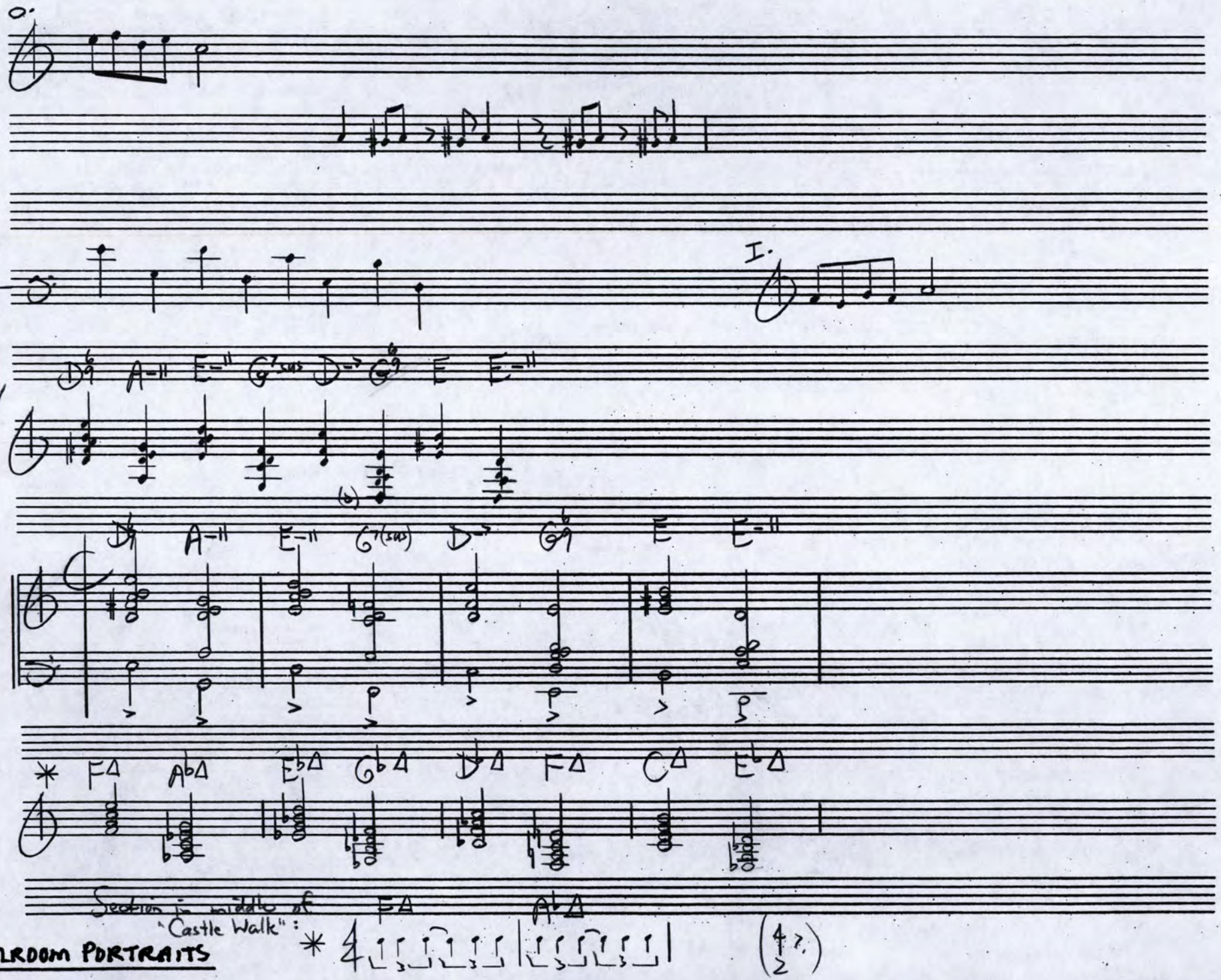
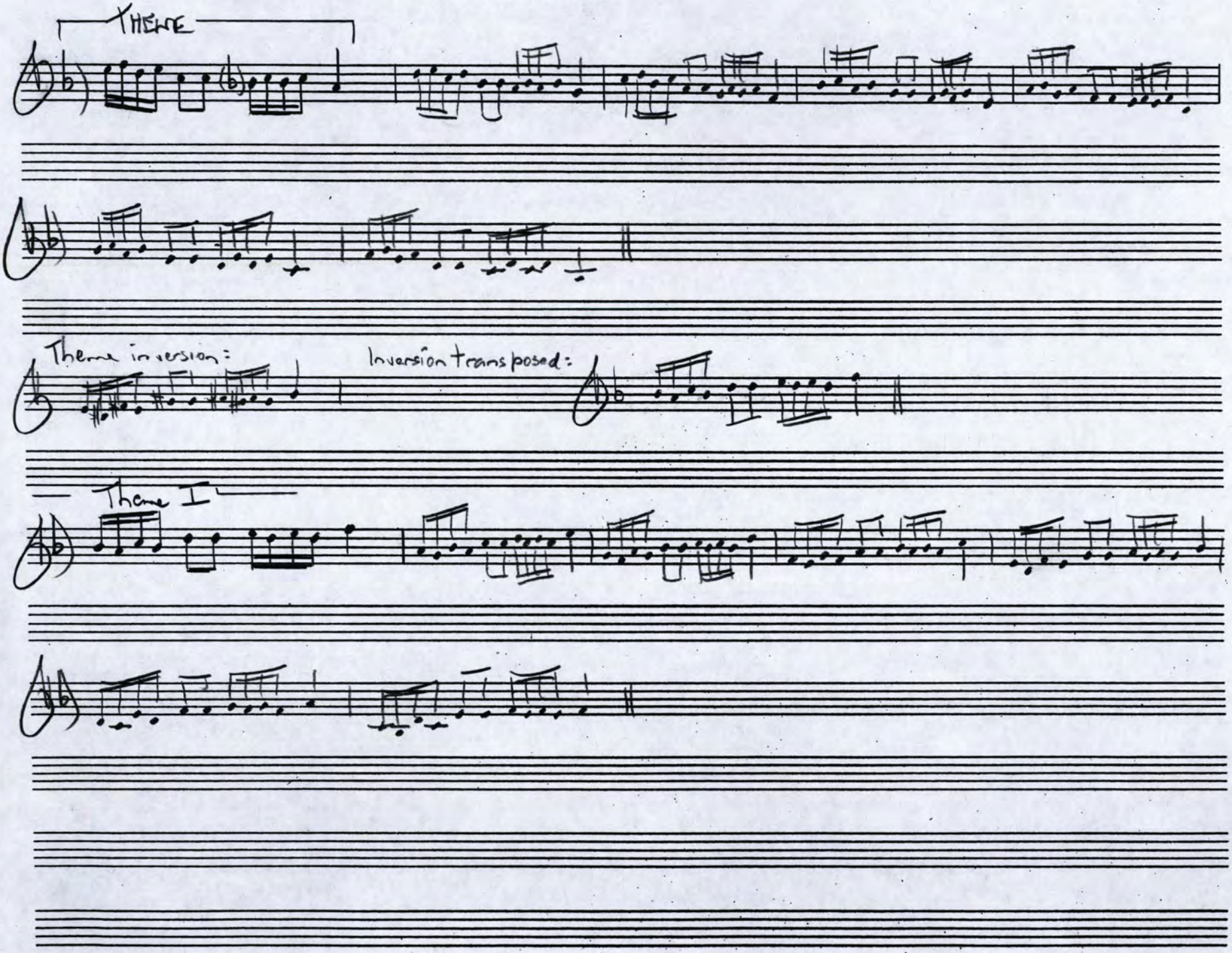


BALLROOM PORTRAITS

Diatonic Modes



Ballroom Portraits

Dan,

Walt played this for me at Christmastime 1940, in Jerome, just after he gave me an engagement ring. It wasn't until 1998 that I finally found an idea for lyrics, after reading a book with a reincarnation theme. The title doesn't have to be the same. Do with it as you wish. In "Dandelion Wine" by Ray Bradbury, there is a chapter about a 90-year old lady and a young newspaper editor.This was one of the stories that inspired the lyrics.

Once upon a lifetime,
Far, and long ago,
Somewhere in another world
I loved you so.
Cant recall just where
And can't remember when, But every
Time I see your face I fall in love again.

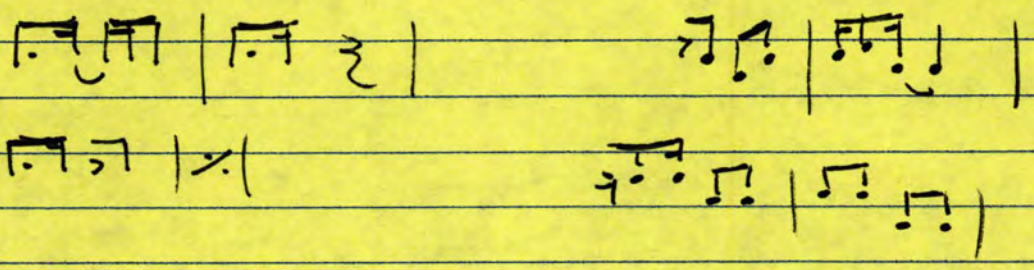
The music of your laughter
The wonder of your tears,
Can this new hereafter
Banish all our fears?

Time will tell the story
Of how, and where, and when,
And--Somewhere, in another world
We'll fall in love again.

Doris Snodgrass

Charleston

♩=108 2/4 ♩=117 ♩=114 ♩=120?

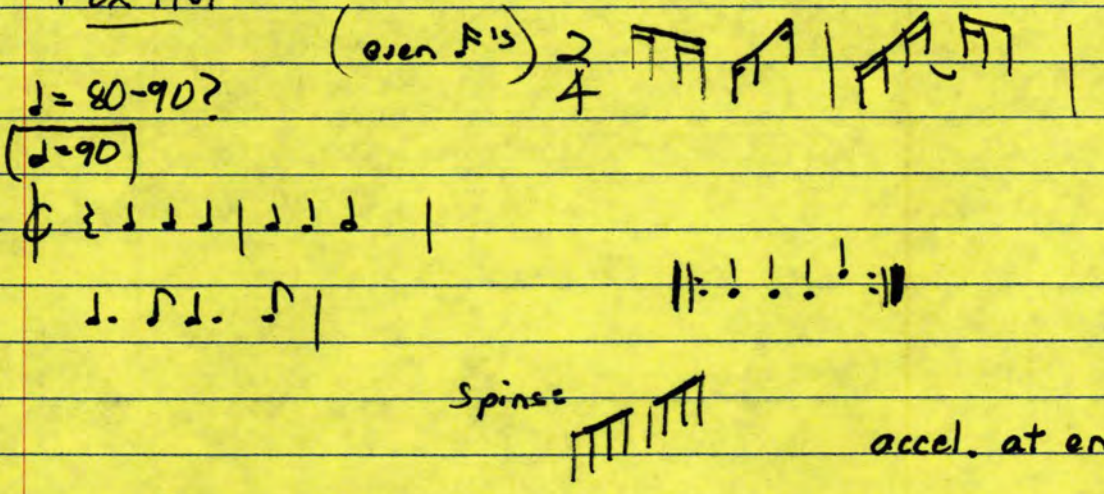


Fox Trot

♩=80-90?

(♩=90)

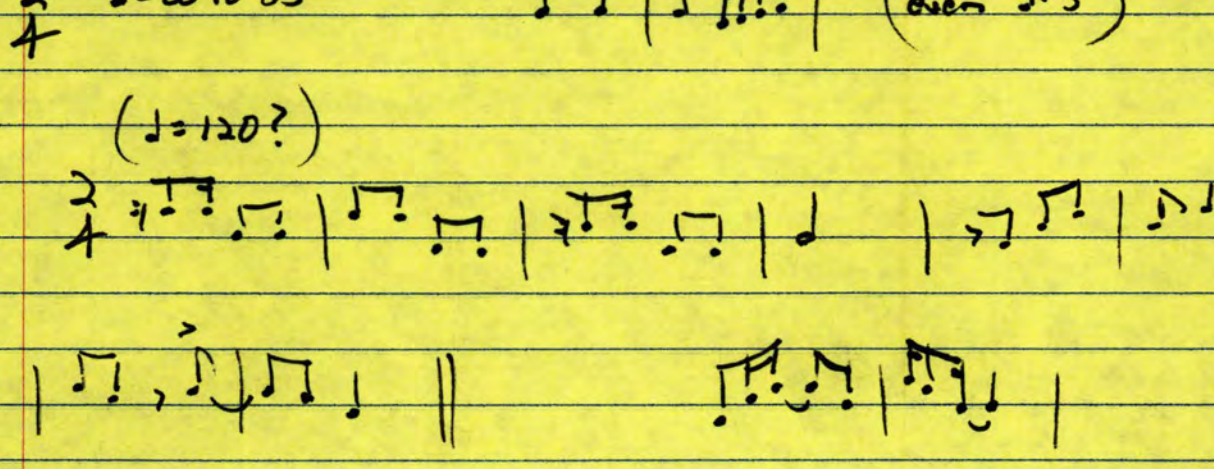
(even ♪'s) 2/4



Castle Walk

2/4 ♩=80 to 85 (even ♪'s)

(♩=120?)



Unison / locked steps:

Charleston

(1928) Elida Webb / Flournoy Miller

$\frac{2}{4}$ ♩= 112-116

Cup mutes
Trombone
Clarinet (high)

Lindy Hop

Big Band
Tenor Sax
Clarinet lead sax soli

¢ ♩=117-120

Brite Tempo – fast

Ellington – "Cottontail"
Rhythm changes
Drum solo

¢ ♩=130

Waltz

1. ♩ = 140
2. fast... ♩. = 72
3. $\frac{9}{8}$ ♩. ♩ ♩ ♩ ♩ |

(♩. = 110)

Lindy Hop

♩ = 132 fast "4" (♩ ♩ ♩ ♩)

to set-up end: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ | ♩ 𝄼 ♩ || $\frac{1}{2}$ tempo to end

end slow + big

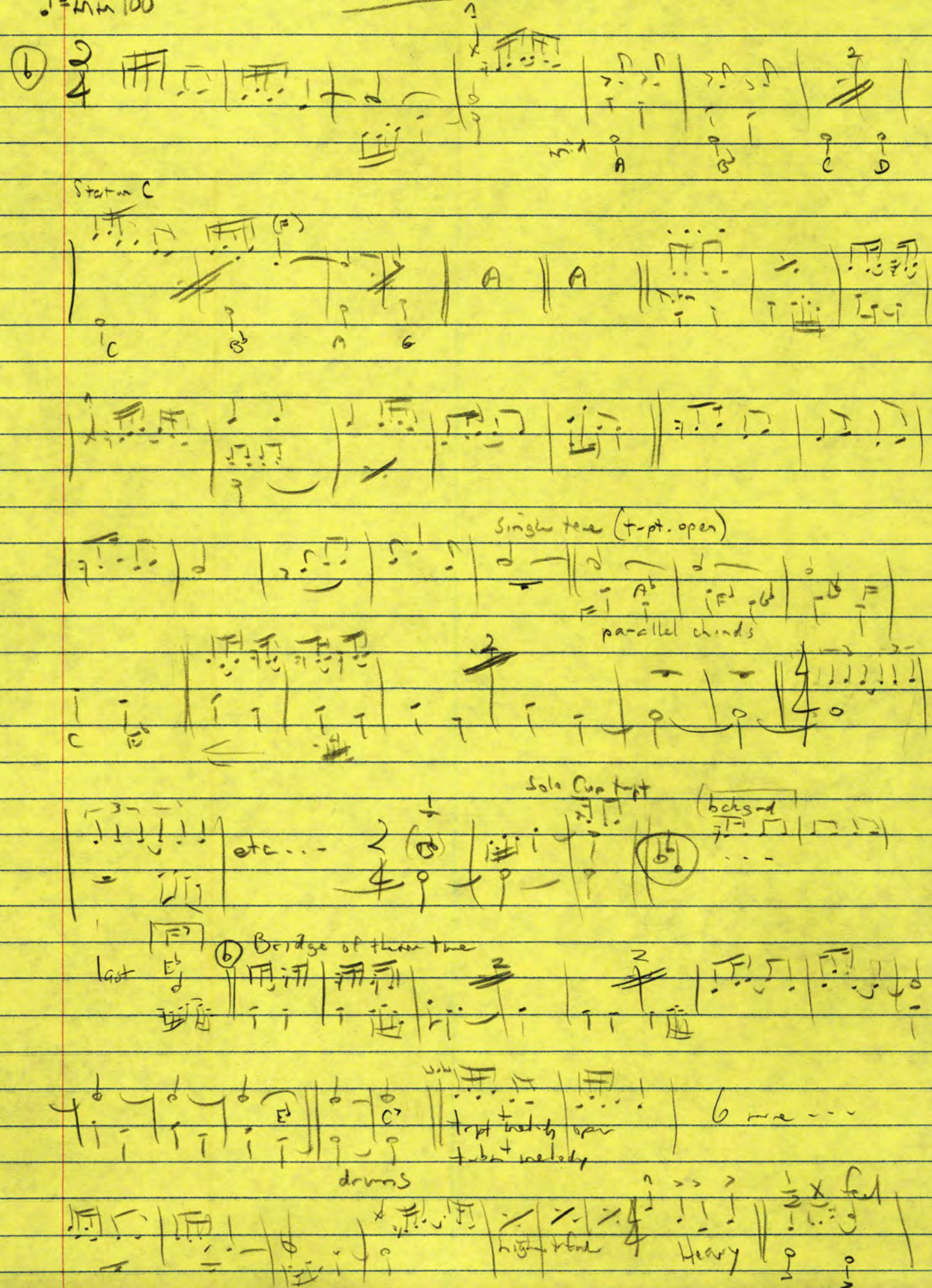
Some clar. lead in sax chorus (+ oct.s)
Unison saxes (low) + w.w. [clar.] oct.s.

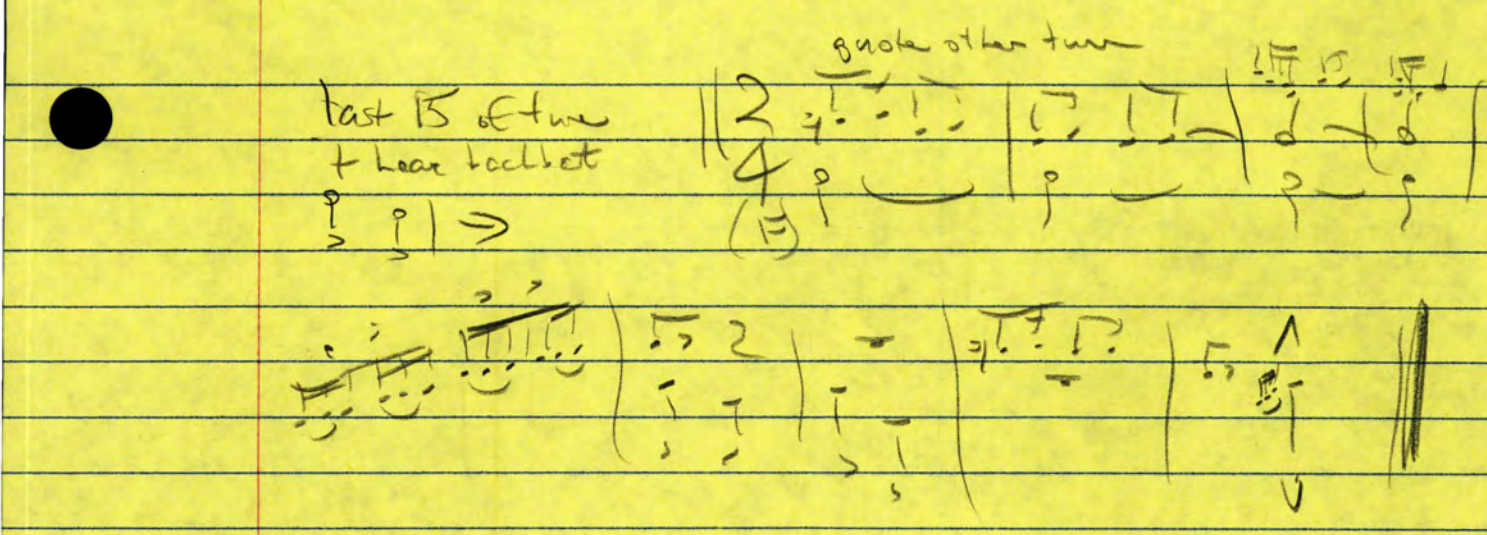
Ballroom Portraits ("Suite of New American Dances")

Castle Walk ✓
Fox's Trot
Charleston
Waltz
Lindy Hop

Castle Walk

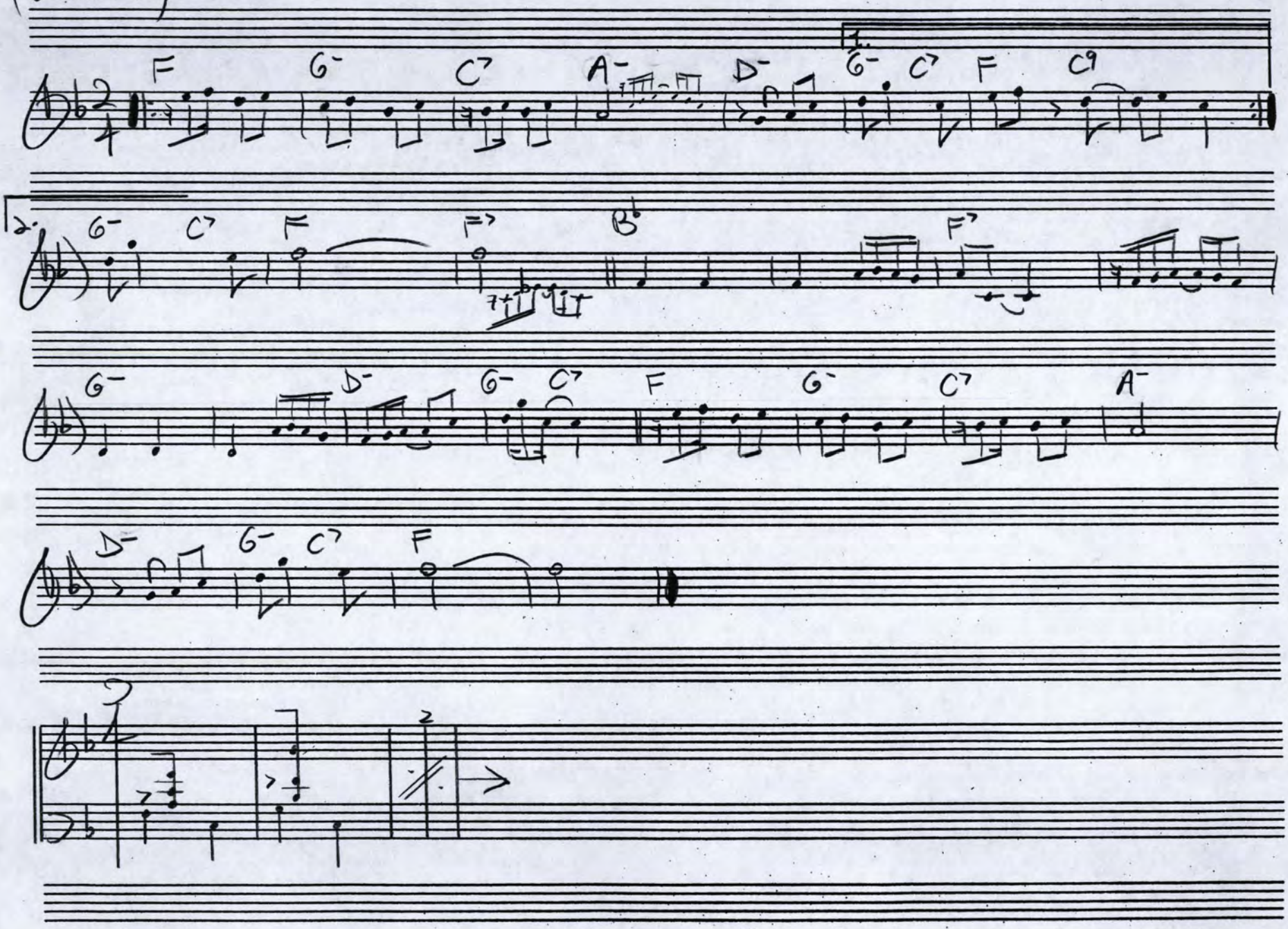
♩ = min 100




quote other tune
last 15 of tune
+ hear backbeat

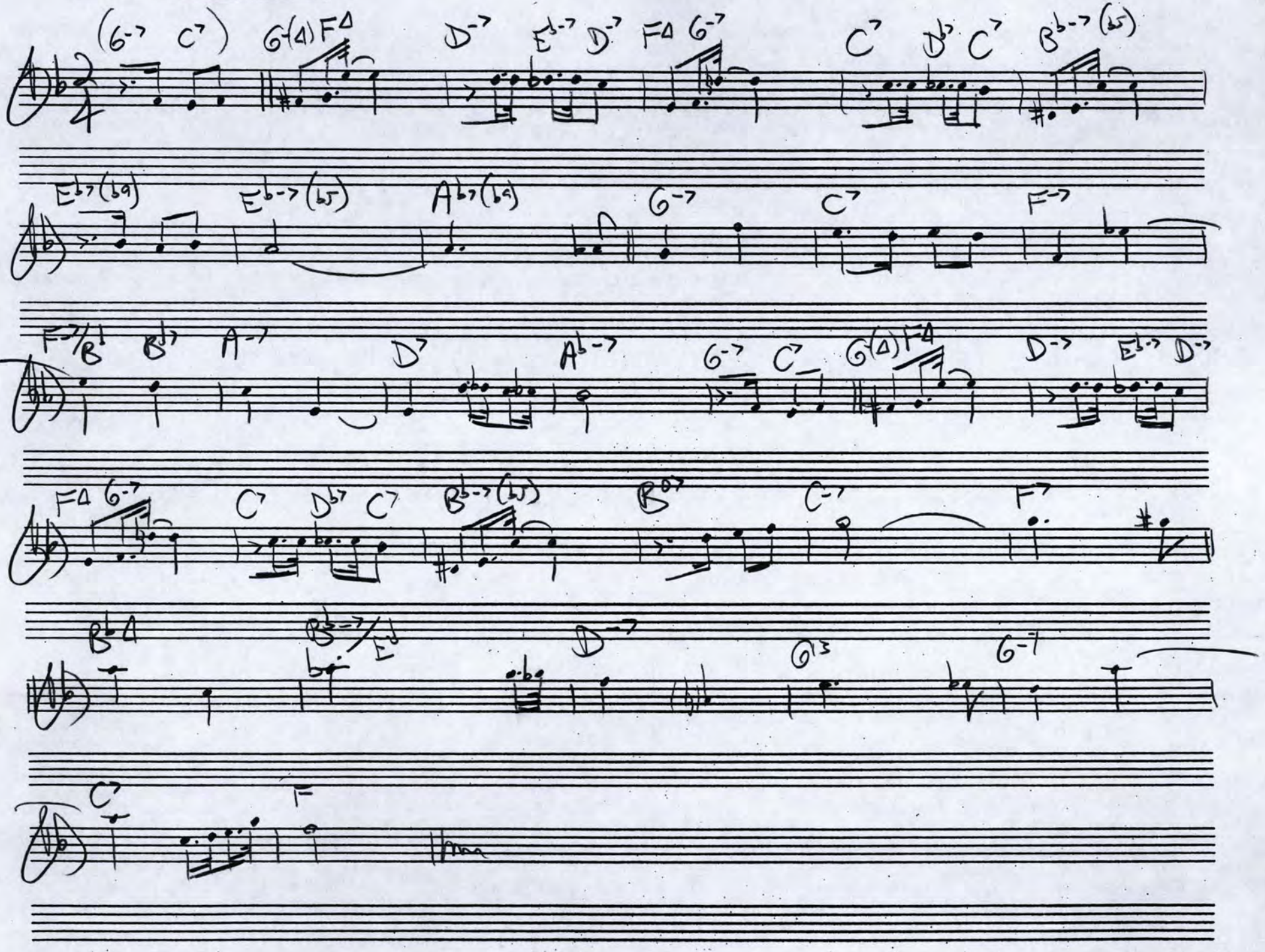
"CASTLE WALK"

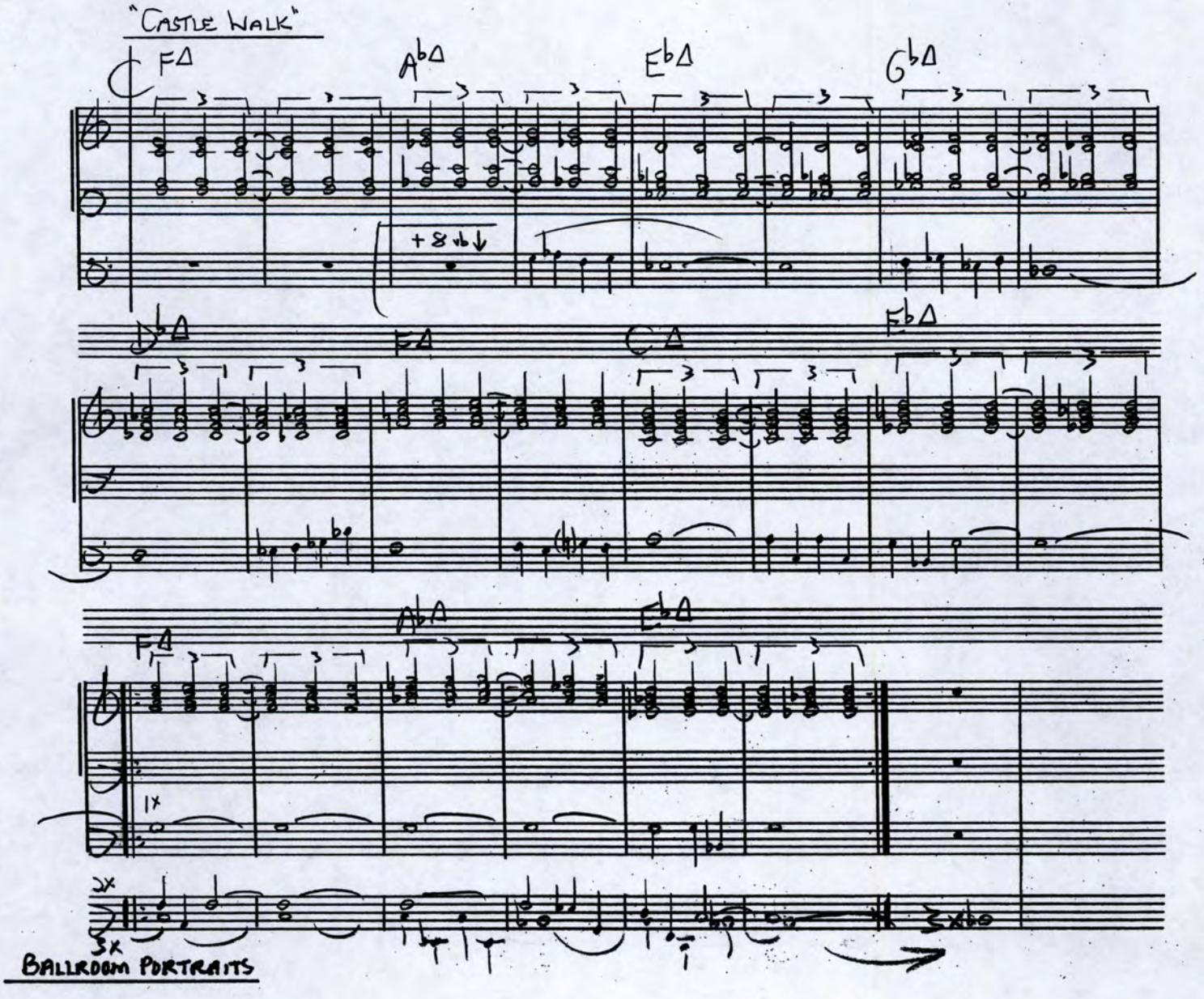
♩=mm 120



BALLROOM PORTRAITS

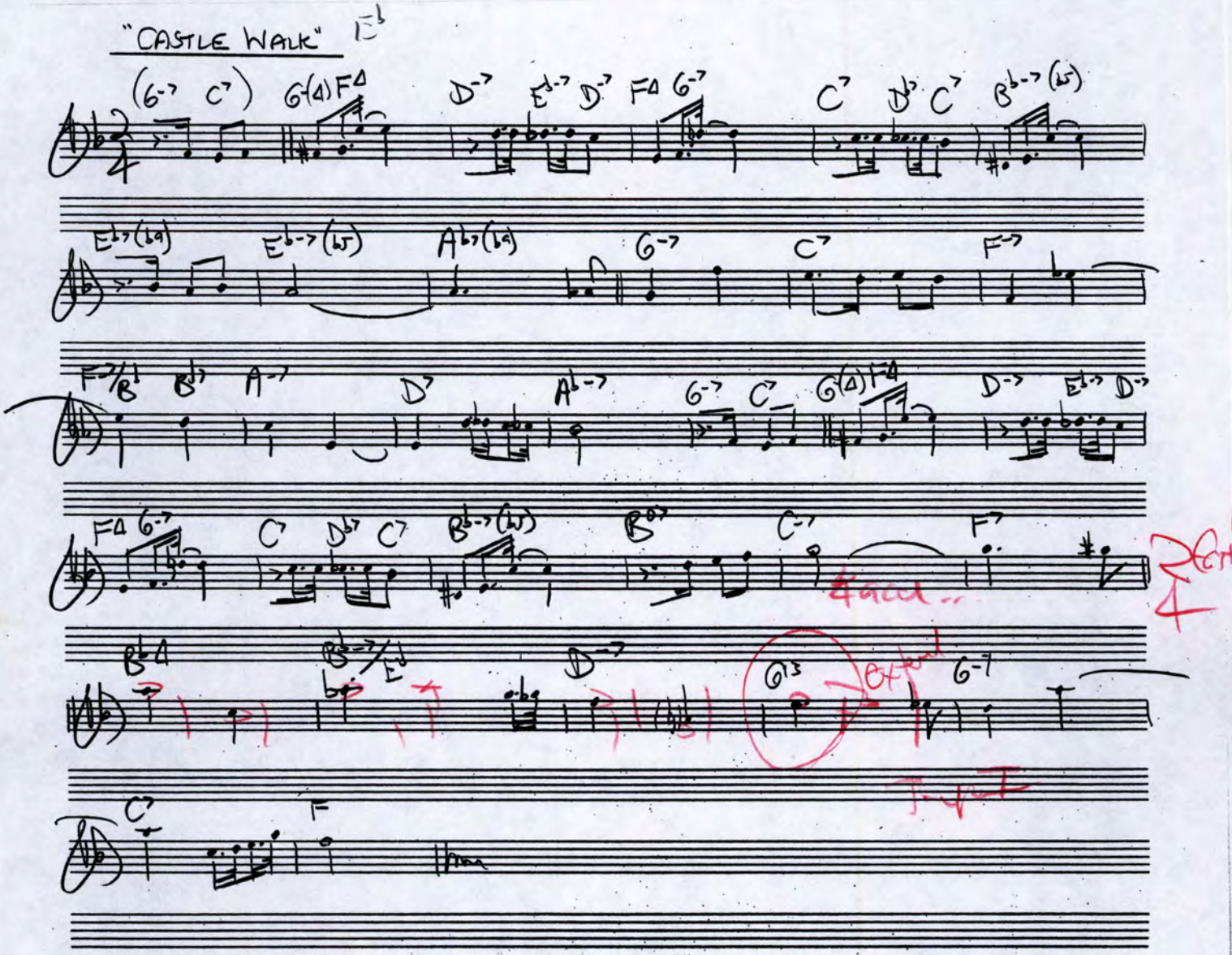
"CASTLE WALK"


(G-7 C7) G7(4)F△ D-7 E♭-7 D-7 F△ G-7 C7 D♭7 C7 B♭-7(♭5)
E♭7(♭9) E♭-7(♭5) A♭7(♭9) G-7 C7 F-7
F-7/B♭ B♭7 A-7 D7 A♭-7 G-7 C7 G7(4)F△ D-7 E♭-7 D-7
F△ G-7 C7 D♭7 C7 B♭-7(♭5) B°7 C-7 F7
B♭△ B♭-7/E♭ D-7 G13 G-7
C7

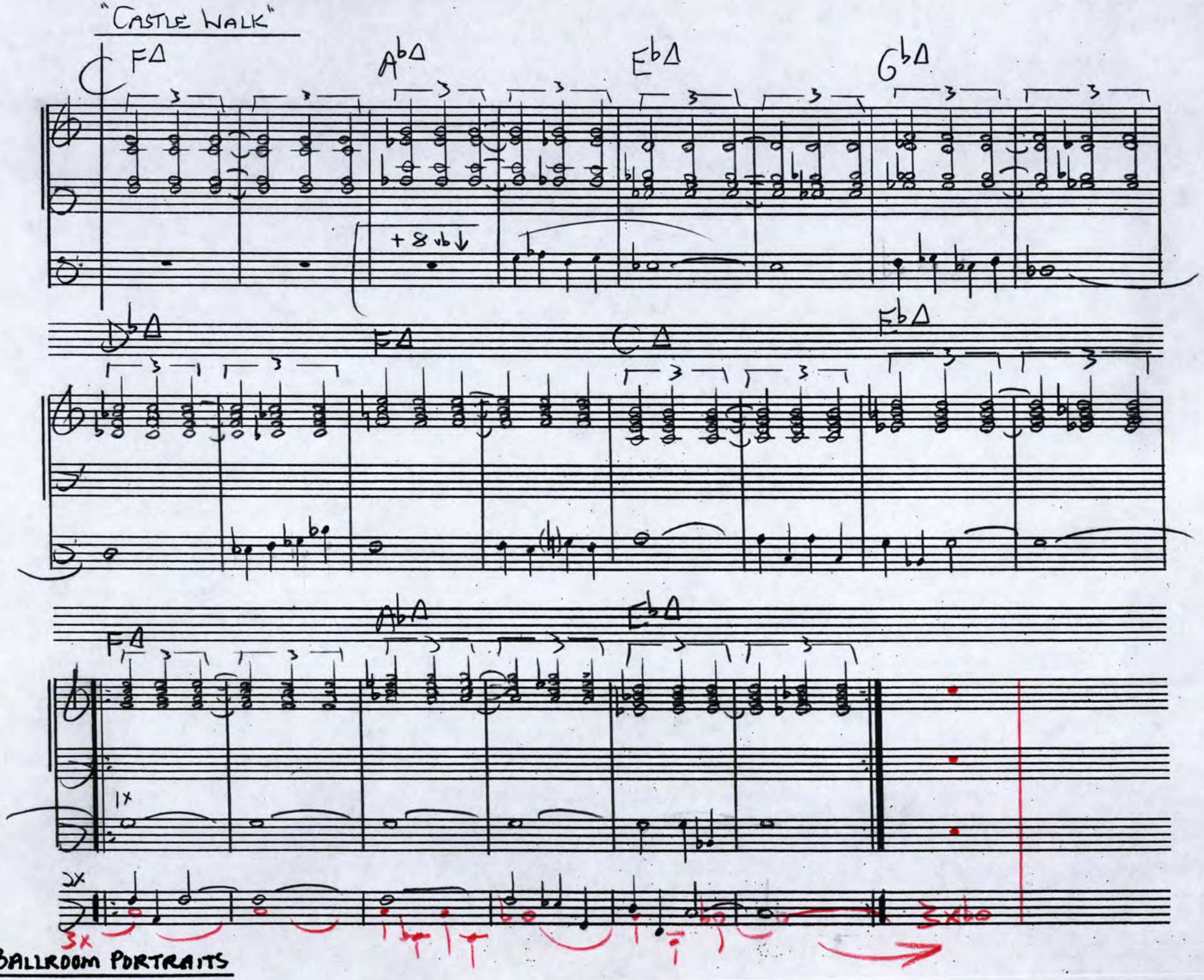


BALLROOM PORTRAITS

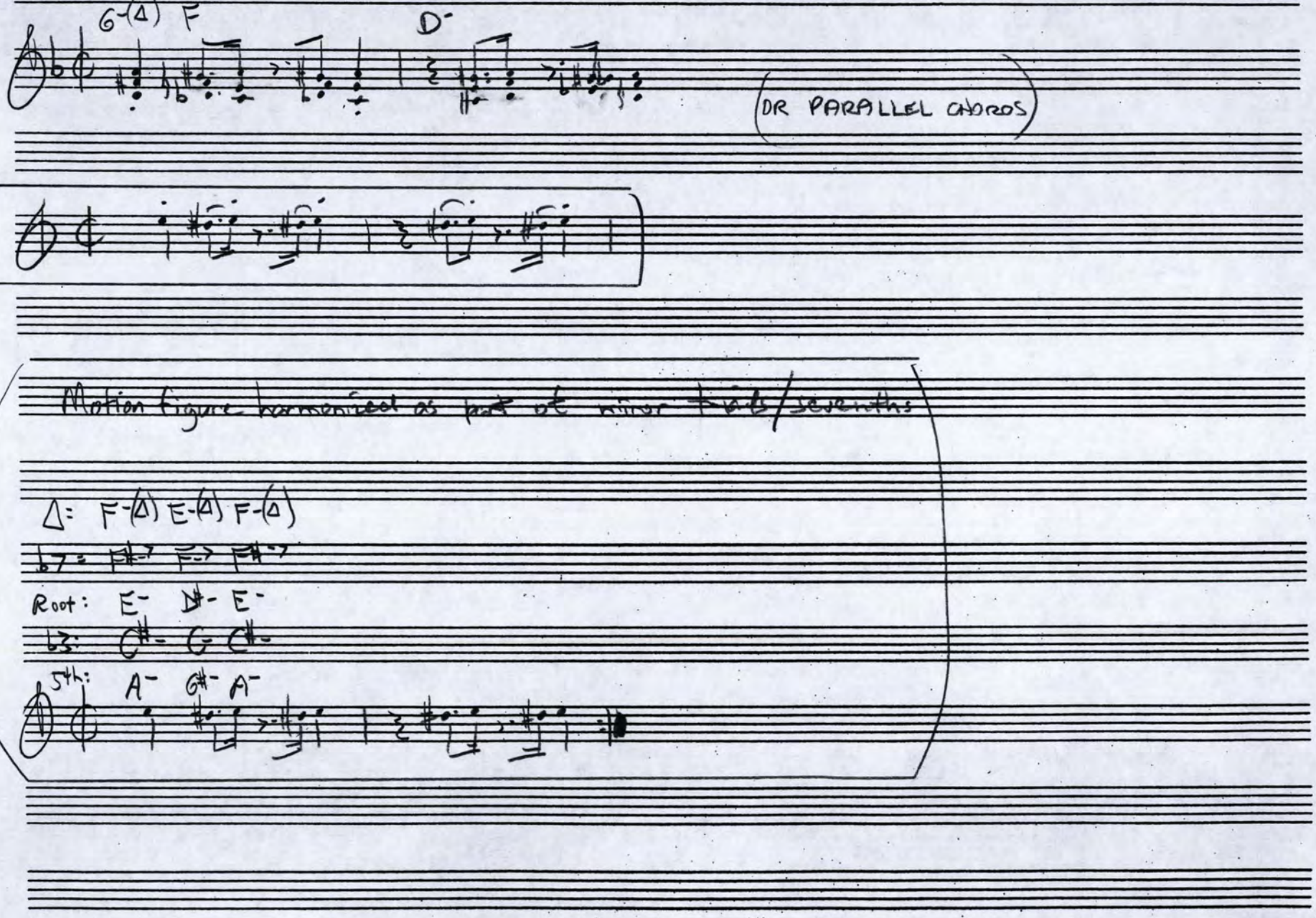
"CASTLE WALK" E♭



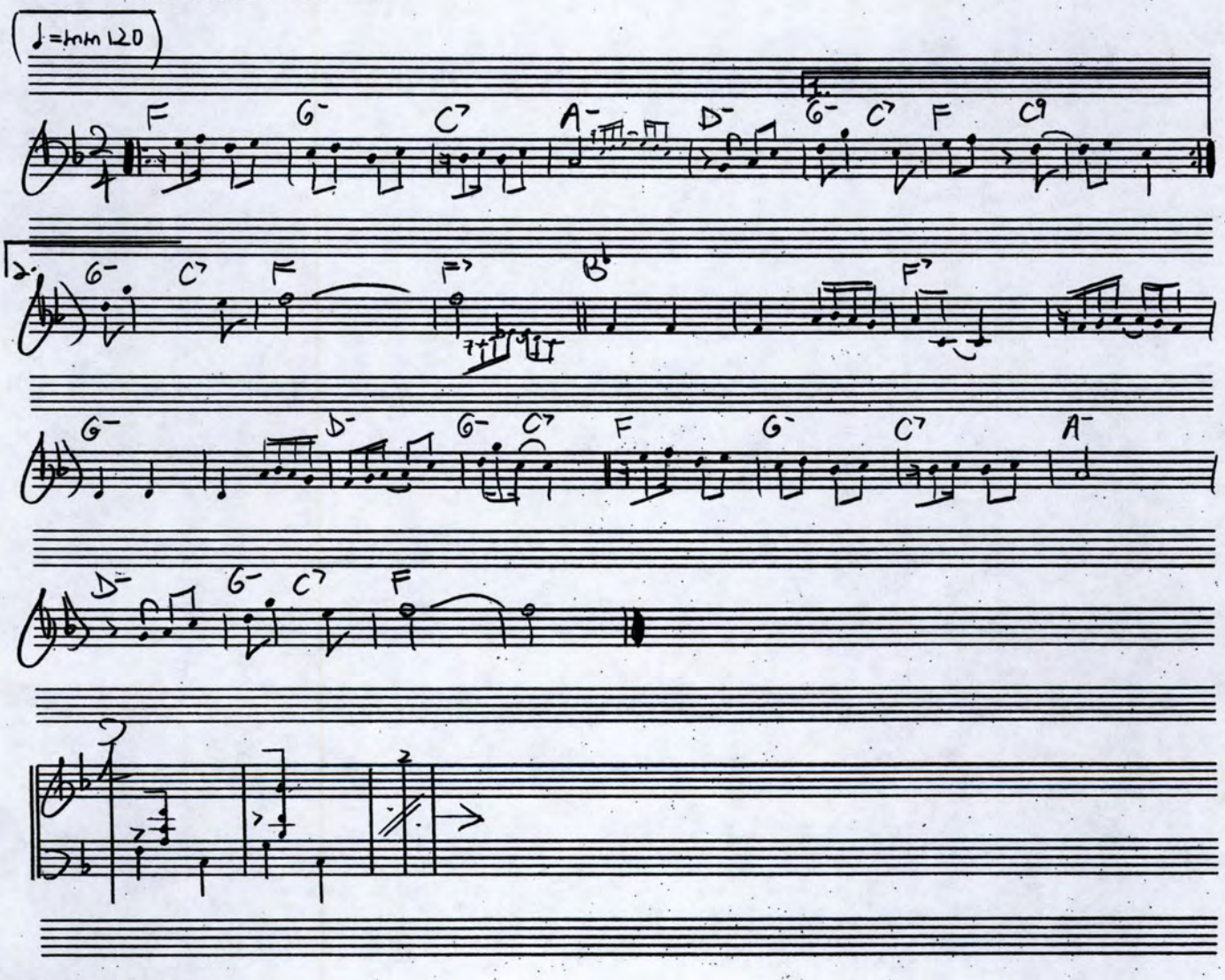
BALLROOM PORTRAITS


"CASTLE WALK"
F△
A♭△
E♭△
G♭△
+8vb
D♭△
F△
C△
E♭△
A♭△
E♭△
F△
1x
2x
3x
3xbo
BALLROOM PORTRAITS

"CASTLE WALK"

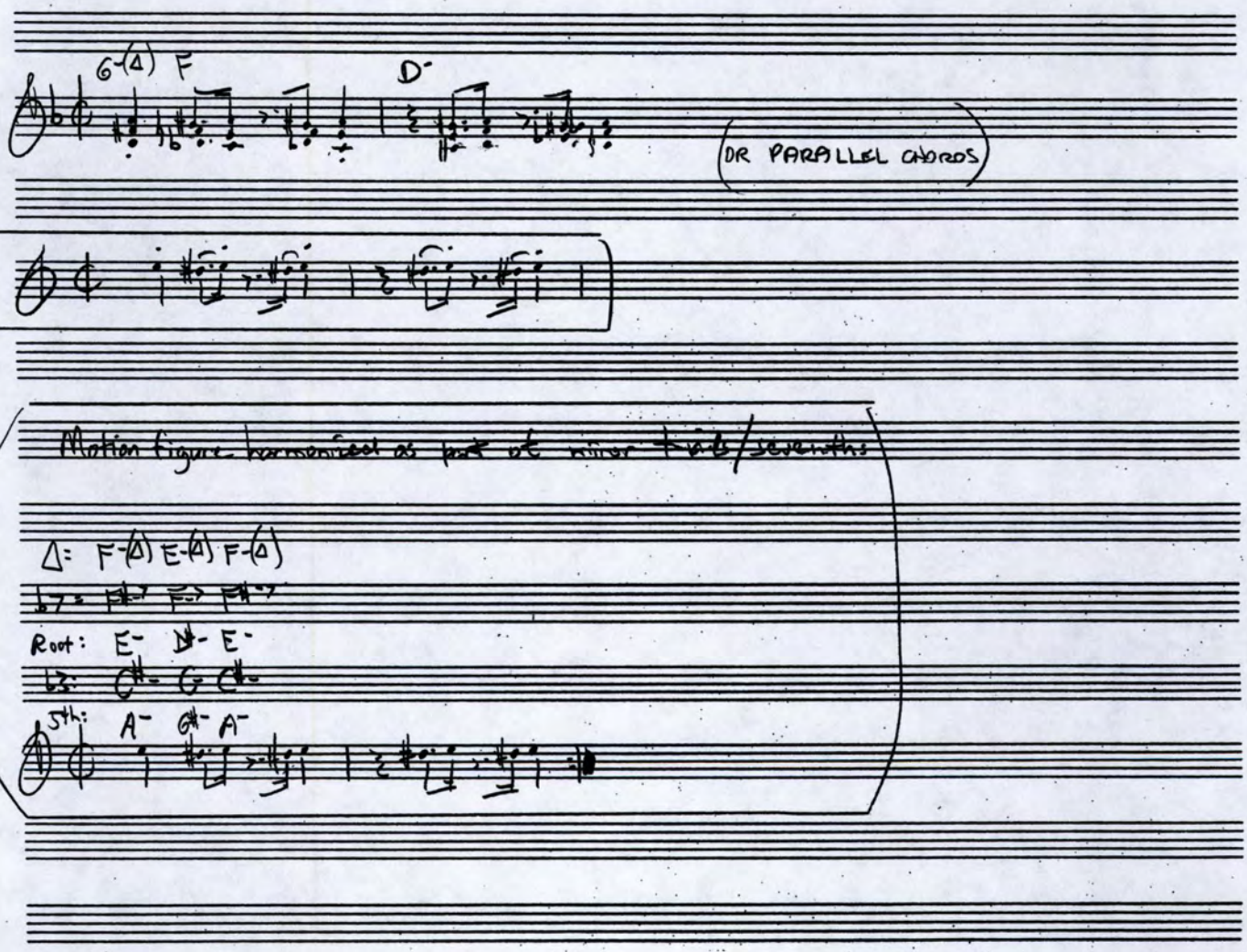

G-(Δ) F
D-
(OR PARALLEL CHORDS)
Motion figure harmonized as part of minor triads/sevenths:
Δ: F-(Δ) E-(Δ) F-(Δ)
♭7: F#-7 F-7 F#-7
Root: E- D#- E-
♭3: C#- G C#-
5th: A- G#- A-

"CASTLE WALK"



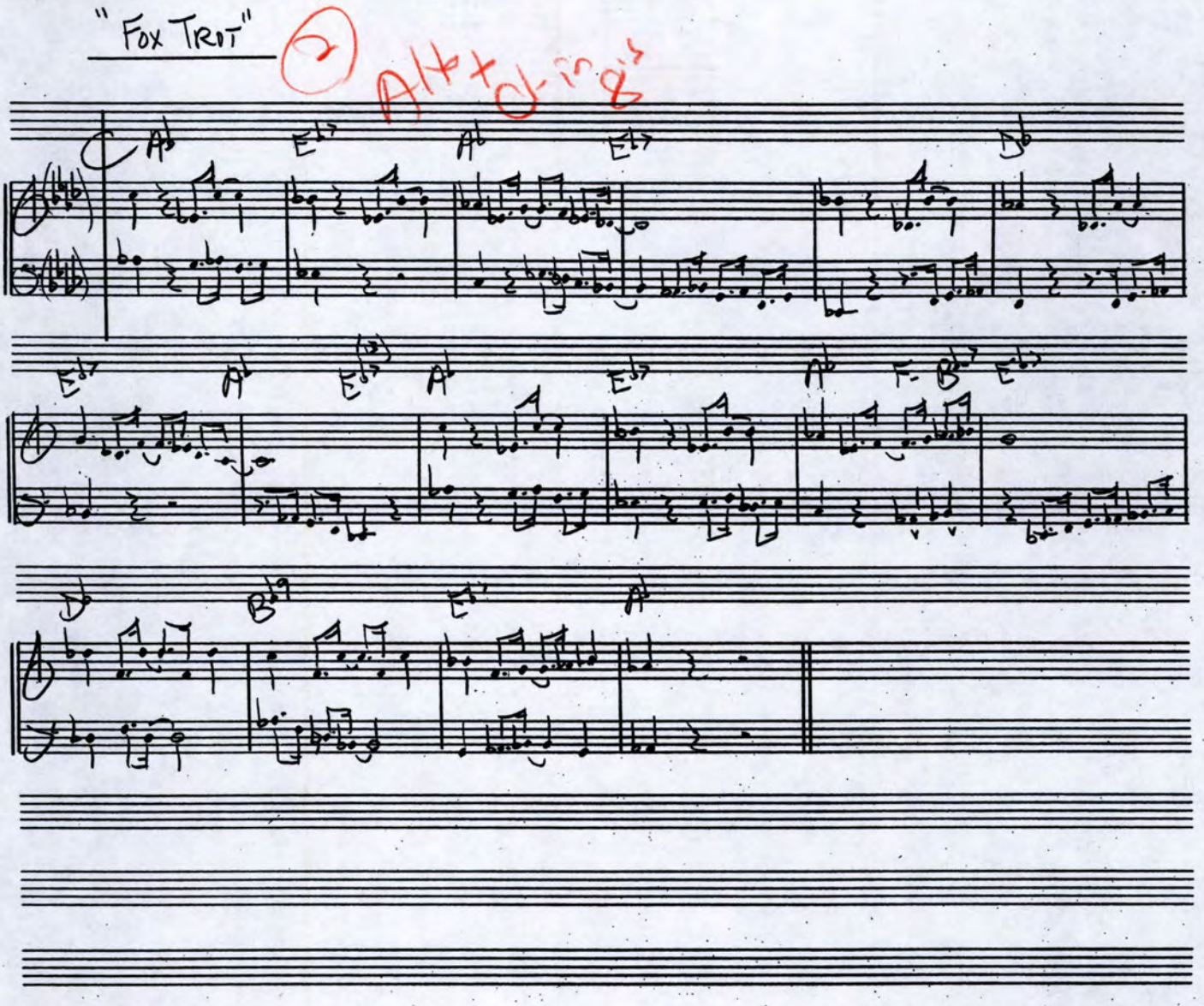
BALLROOM PORTRAITS

"CASTLE WALK"



BALLROOM PORTRAITS

"Fox Trot"

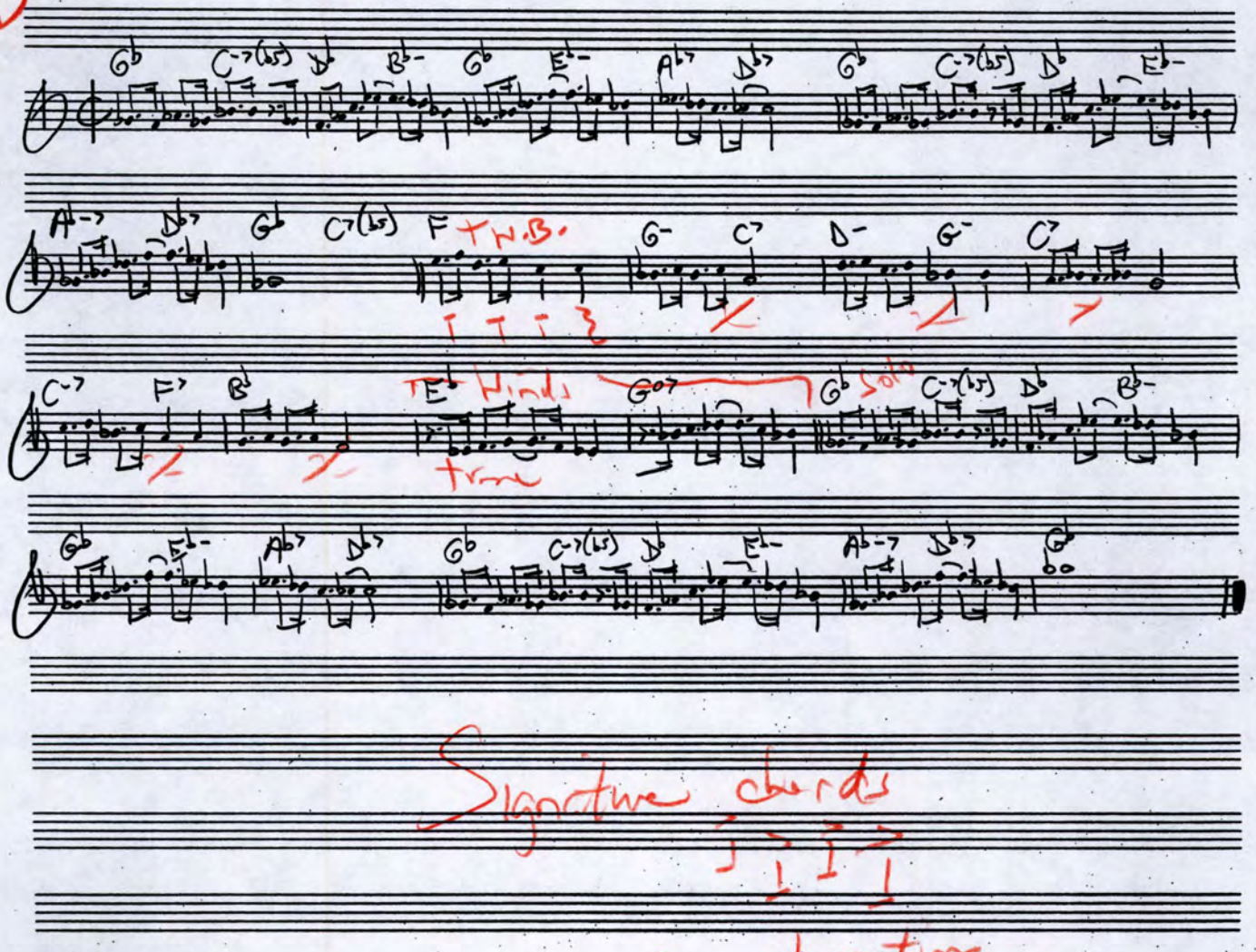


BALLROOM PORTRAITS

(3)

"Fox Trot"

Alto Solo

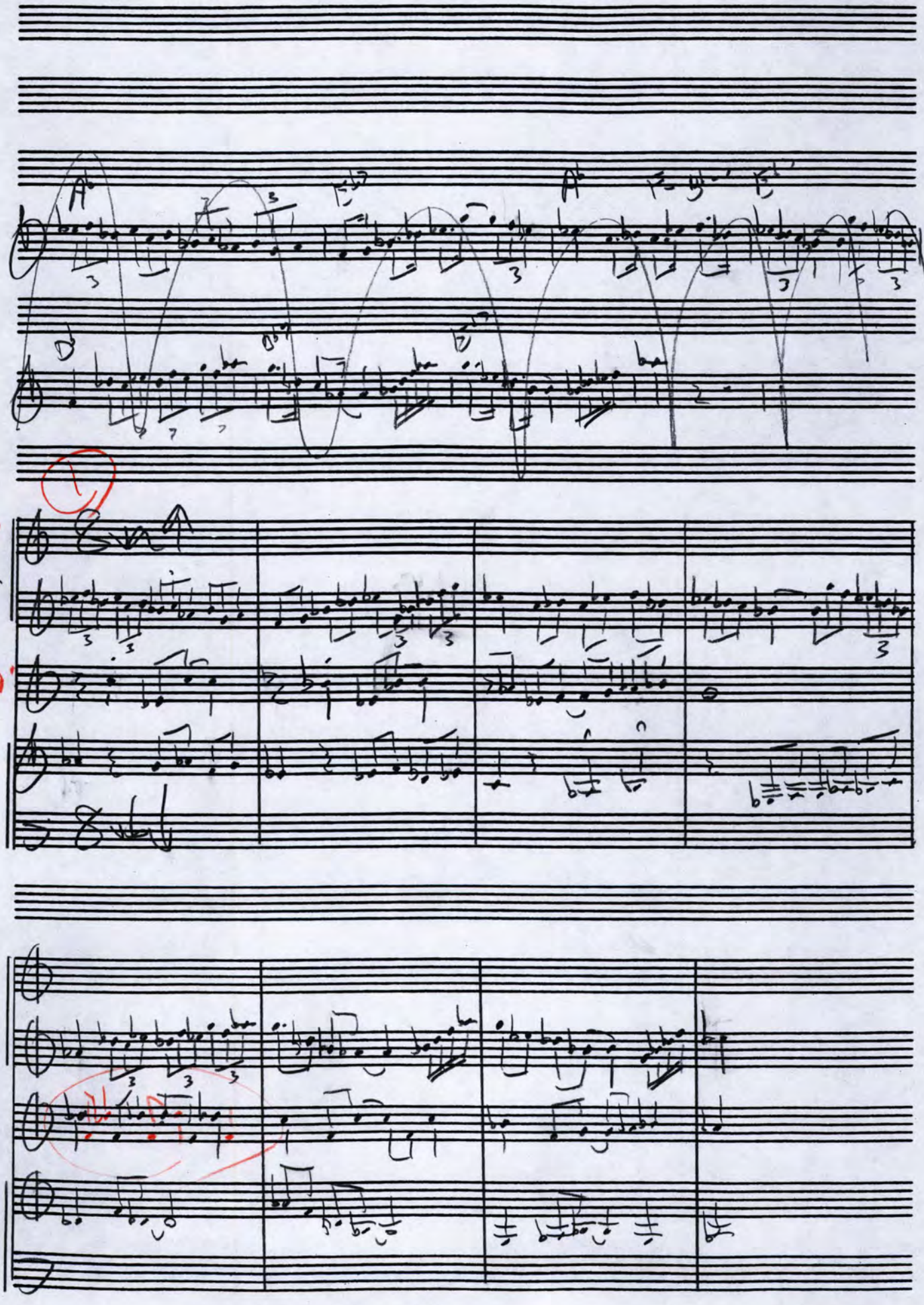


Signature chords

I I I I

in stop-time
wood block

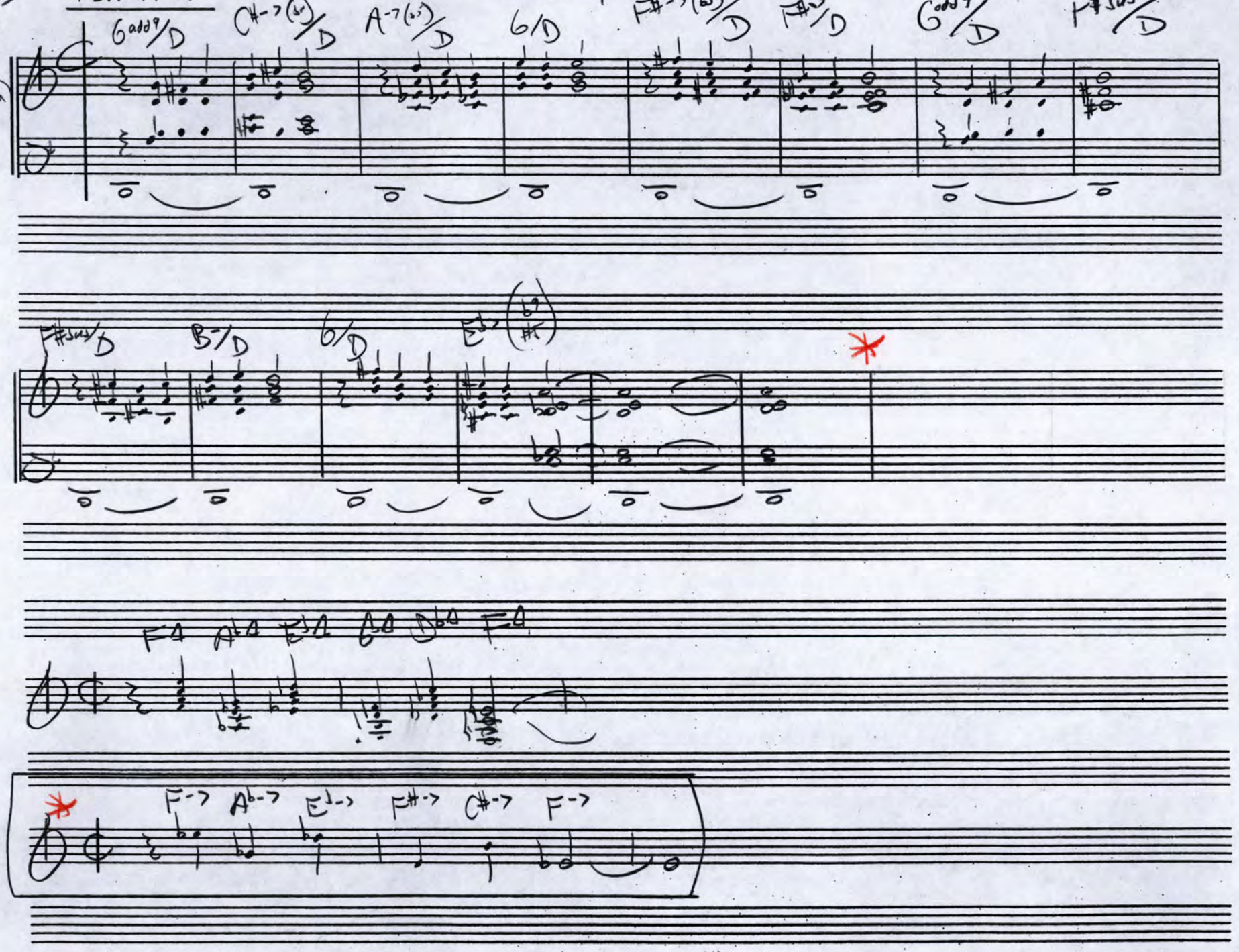
BALLROOM PORTRAITS



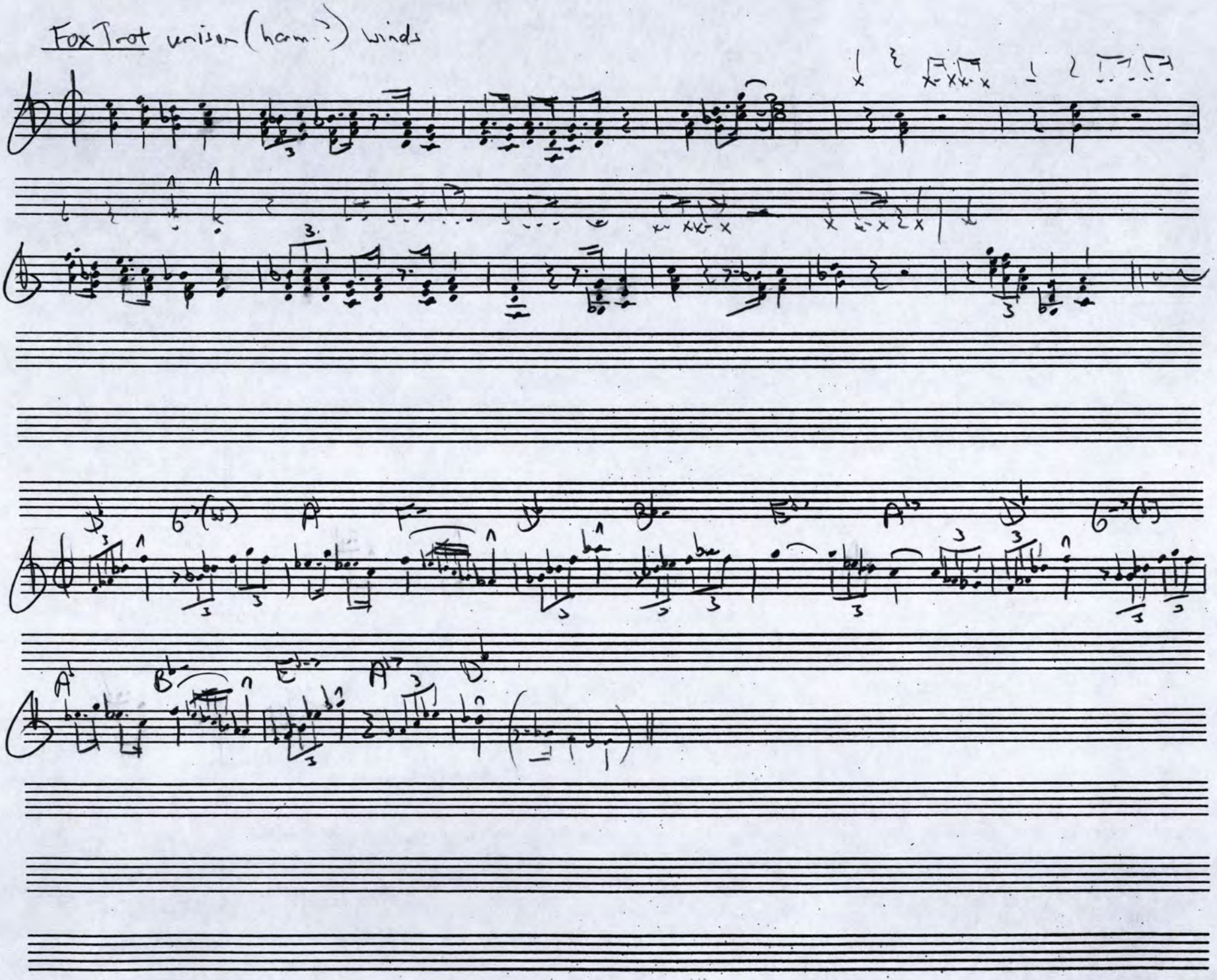
Hi's W.W.
Tpt. Alto
low melody

from sax melody – end on D Δ (C# melody)

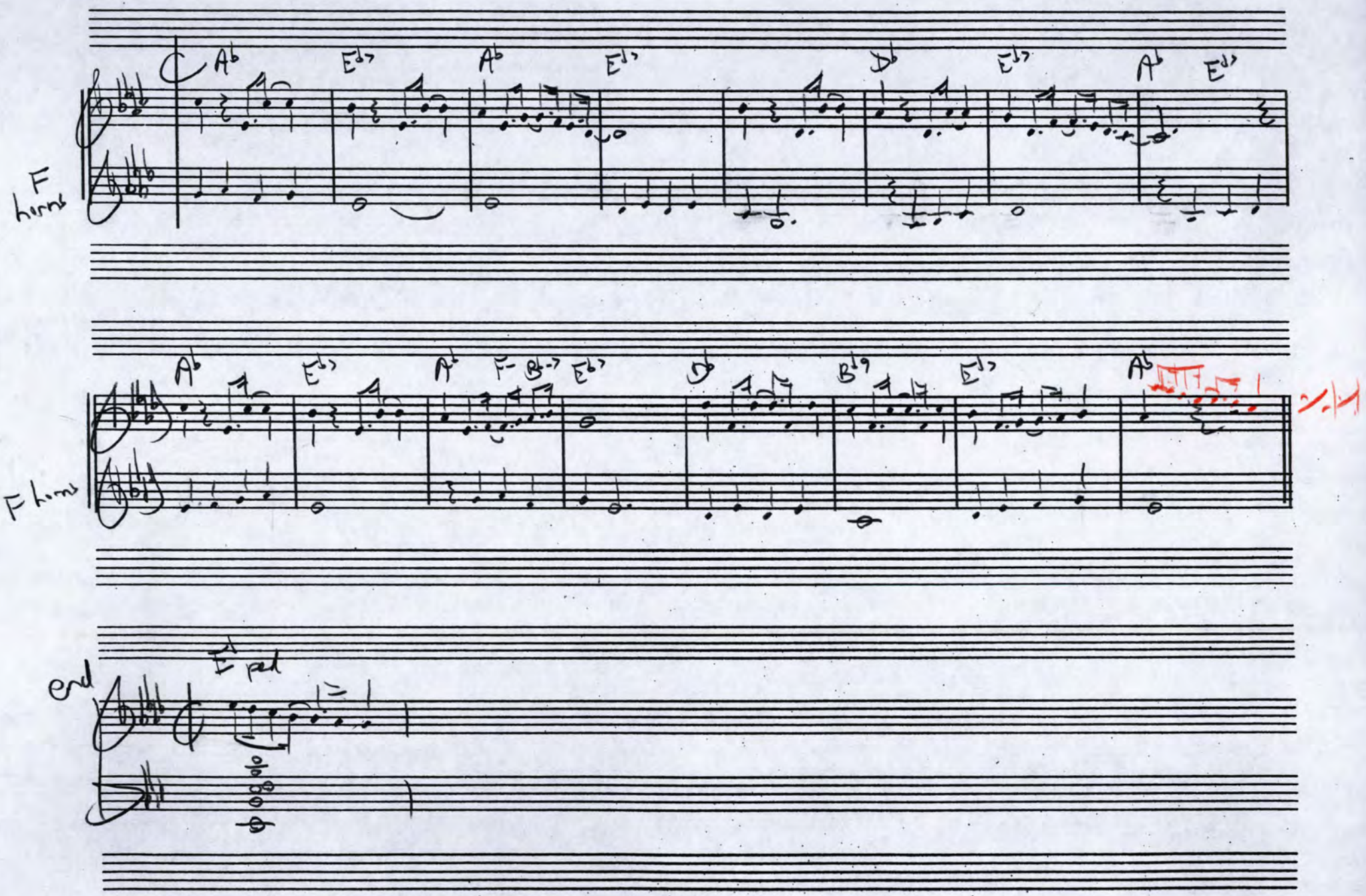
Fox Trot — "Mannin Veen" Harmony —



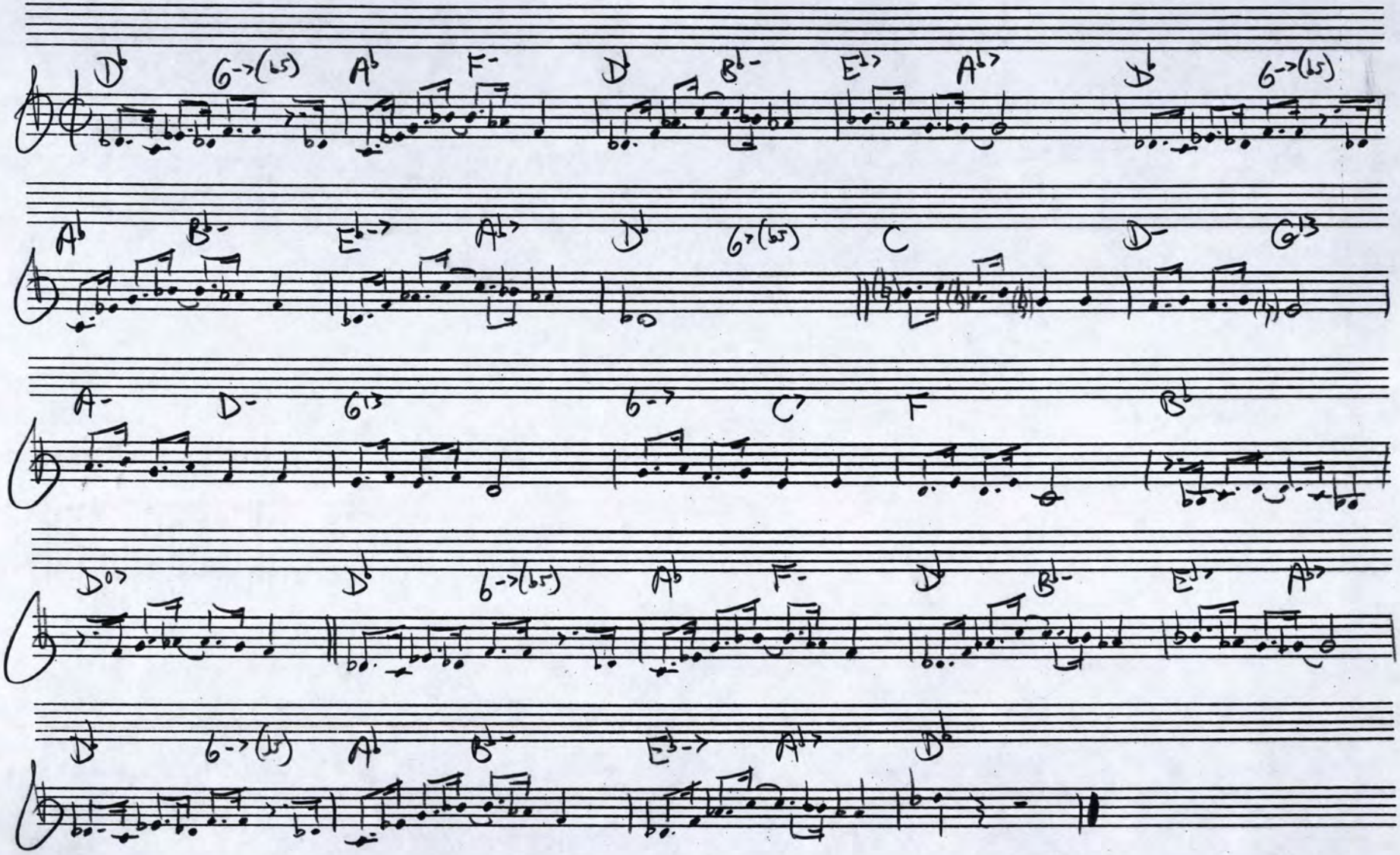
BALLROOM PORTRAITS


FoxTrot version (ham?) winds

Fox Trot



Fox Trot

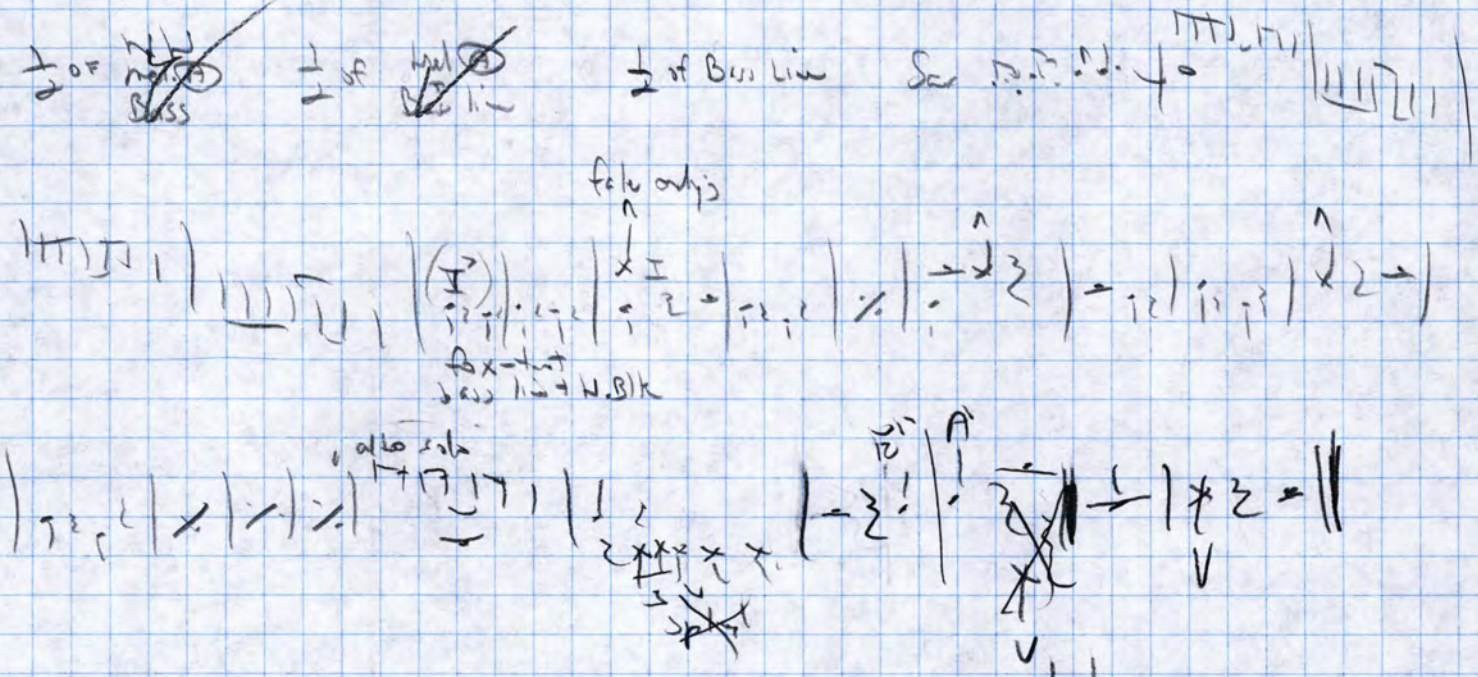

D♭ G-> (b5) A♭ F- D♭ B♭- E♭> A♭> D♭ G-> (b5)
A♭ B♭- E♭-> A♭> D♭ 6> (b5) C D- G13
A- D- 6/3 6-> C7 F B♭
D7 D♭ 6-> (b5) A♭ F- D♭ B♭- E♭> A♭>
D♭ 6-> (b5) A♭ B♭- E♭-> A♭> D♭

Write a melody with long, flowing lines that fits the opening chord progression of the Fox trot . . .

Perc. | Bass line | Melody (A) + Bass line | WW mel. (A) Bass Line | Melody (A) SS | Sax melody (B) alla Fox Trot

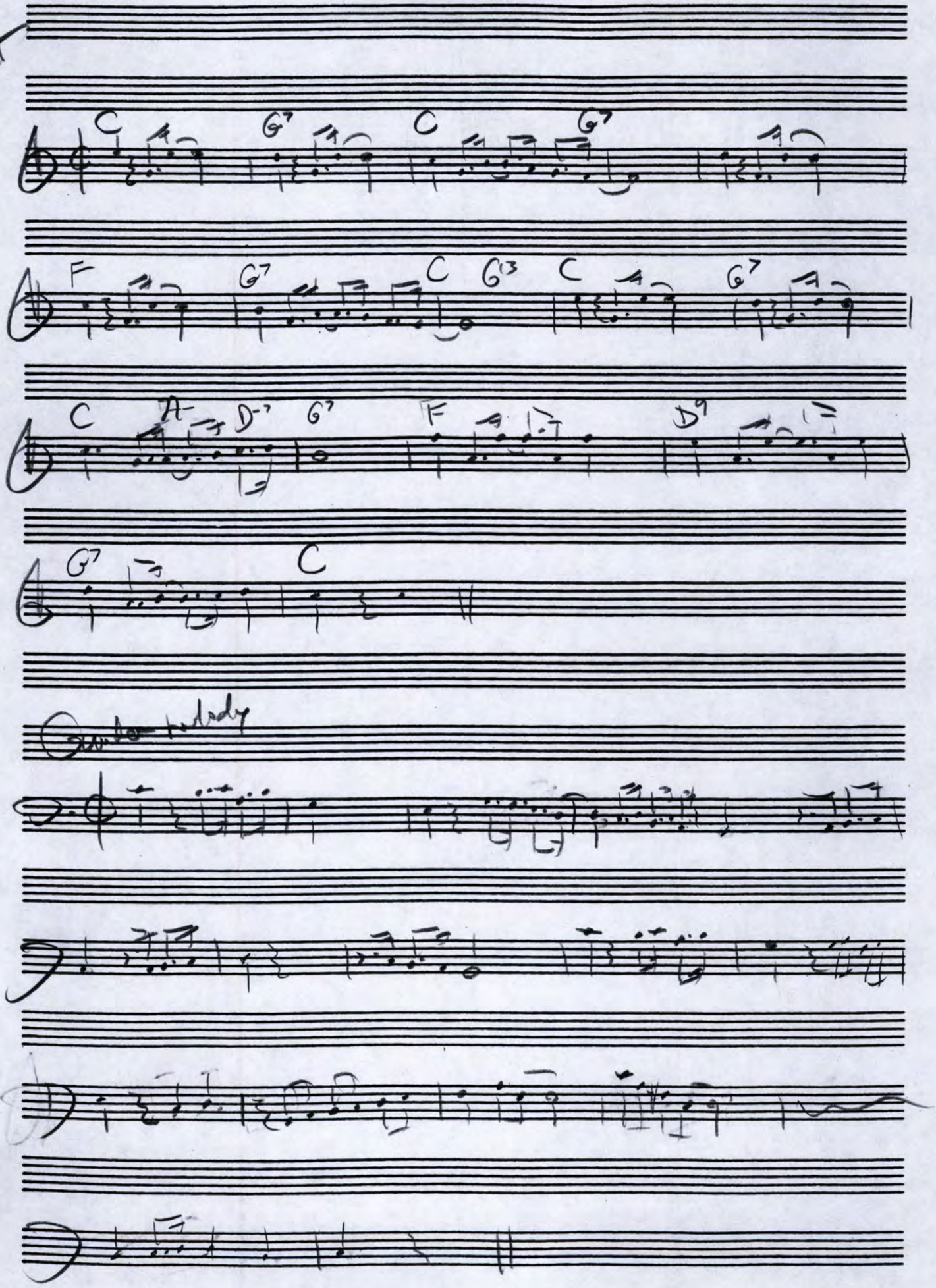
Mannin Veen interlude | WW woodblk + Perc. mel (A) | flowing melody + WW Block + Perc. (A) | flowing melody + melody (A) SS | Sax (only) melody (B) + echo of flowing $\frac{1}{2}$

$\frac{1}{2}$ of WW mel. (A) Bass | $\frac{1}{2}$ of mel (A) Bass line | $\frac{1}{2}$ of Bass Line | Sax

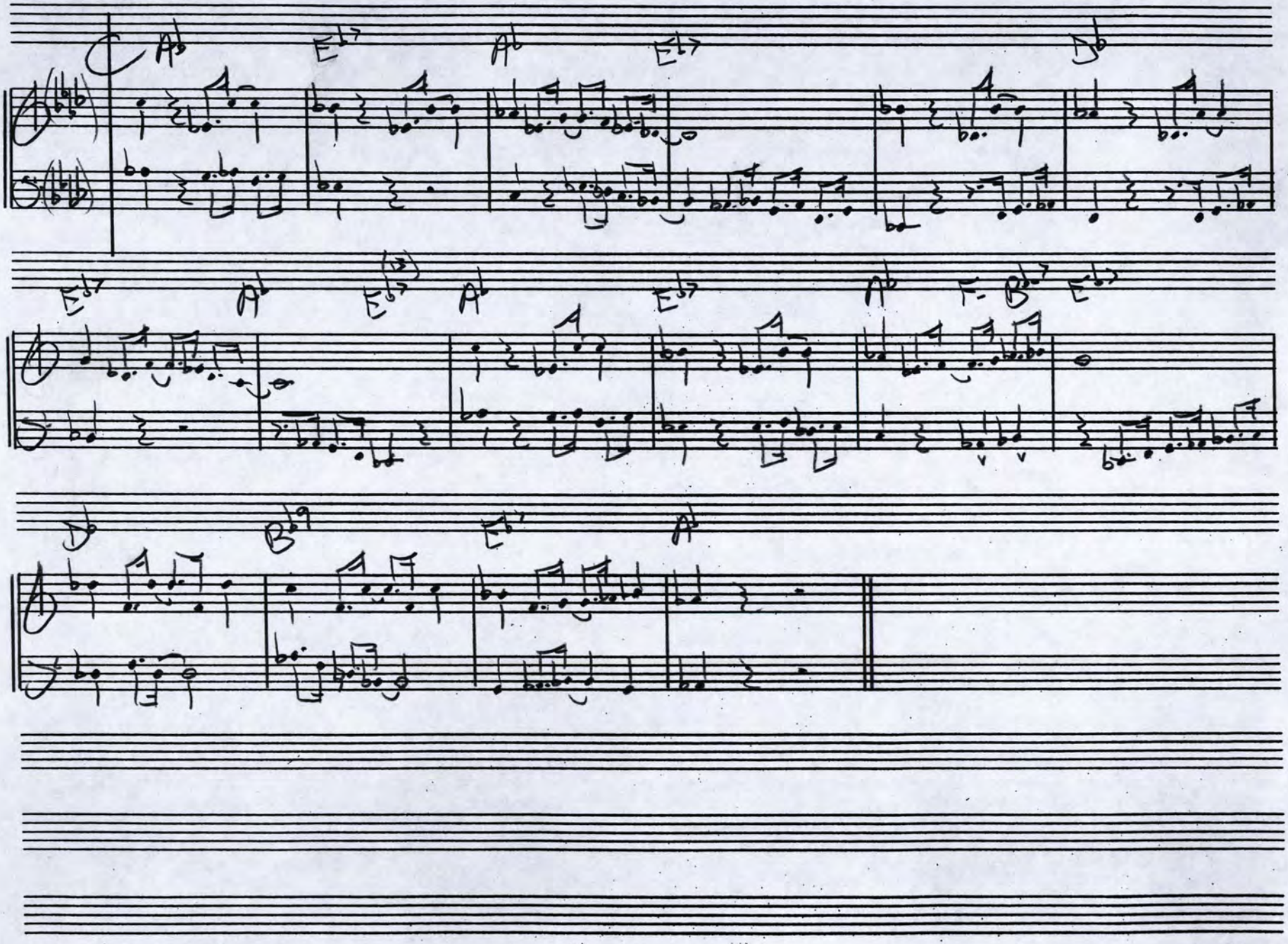


~~Chart~~

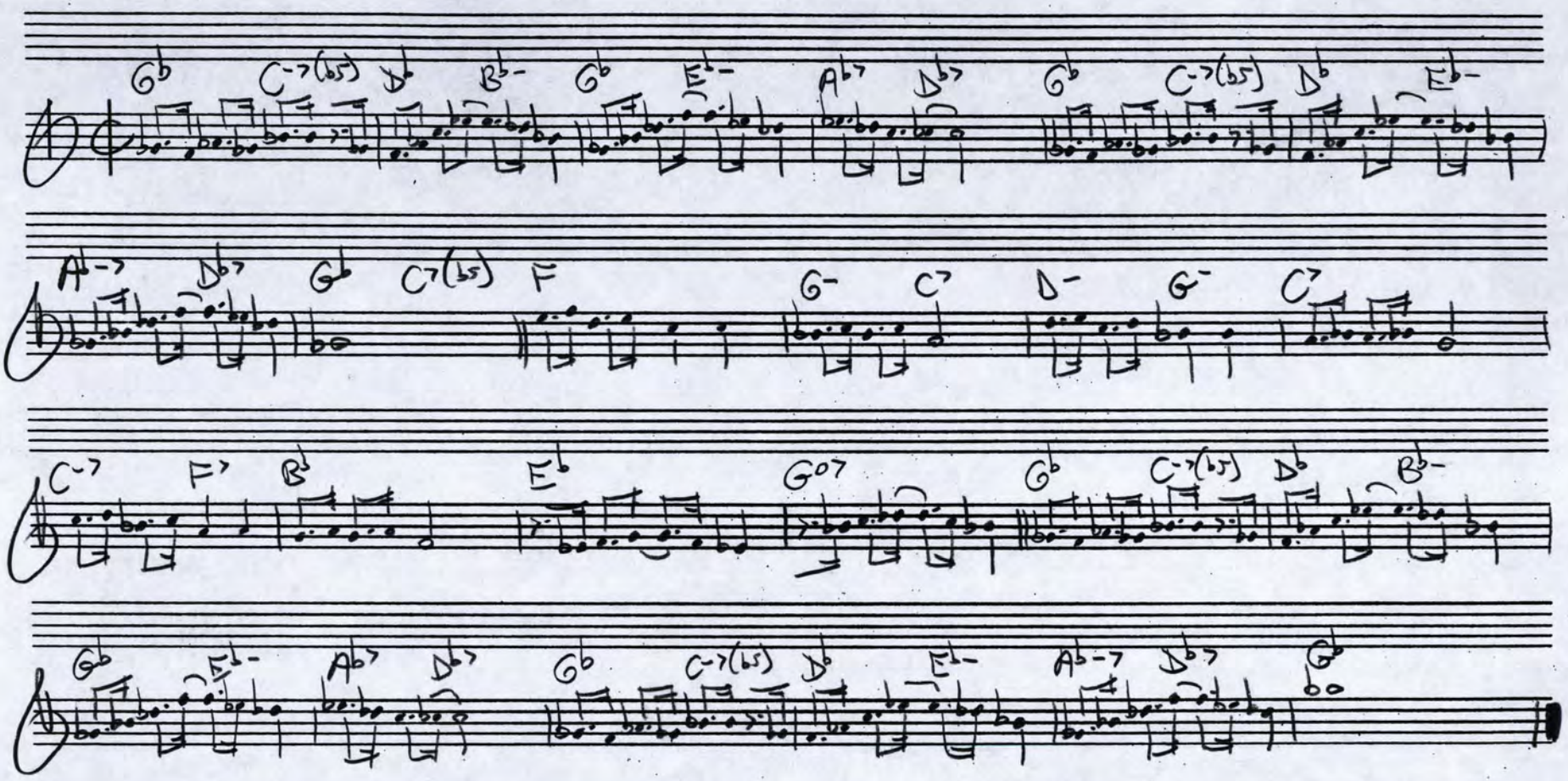
Foxtrot



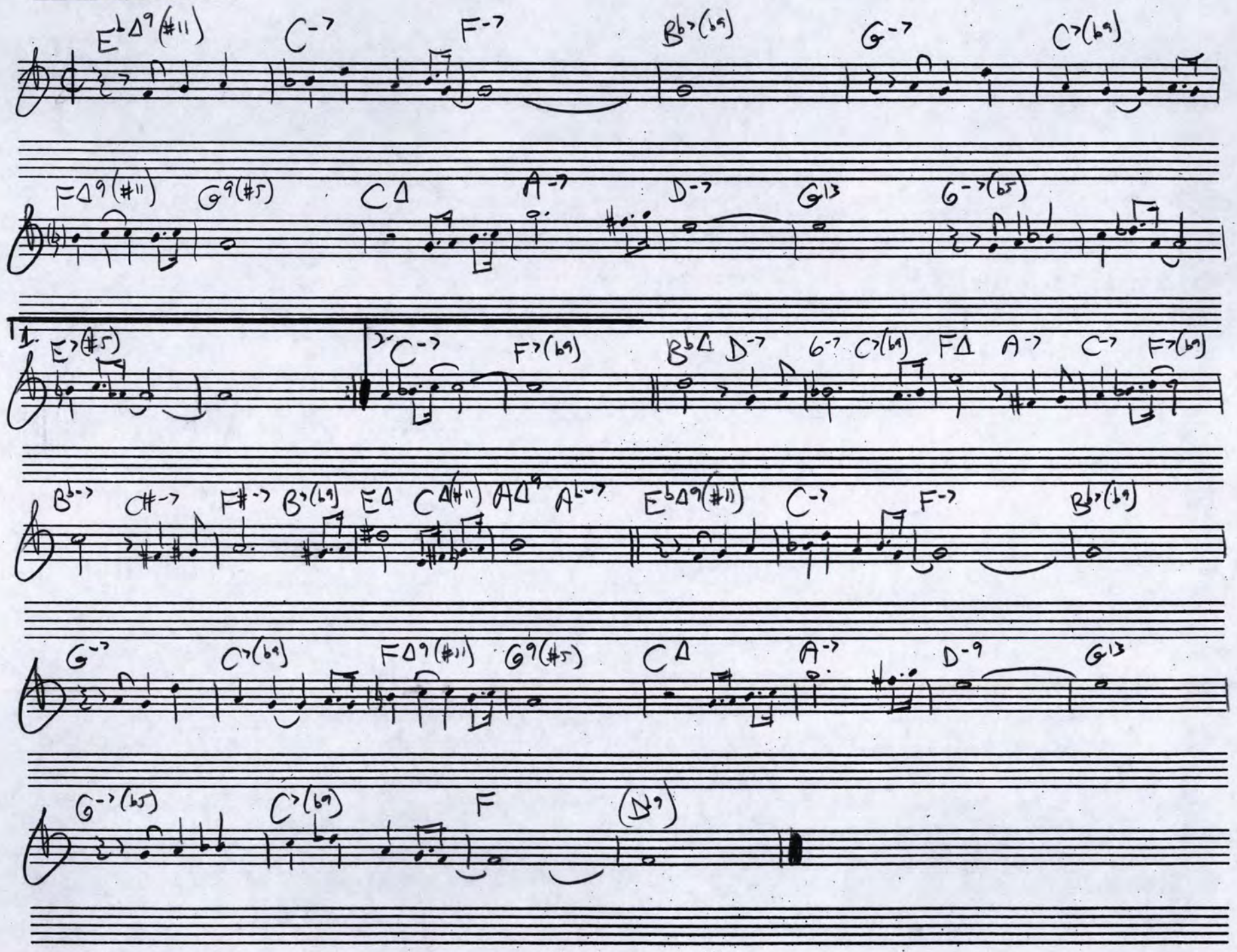
"Fox Trot"



"Fox Trot"


Gb C-7(b5) Db Bb- Gb Eb- Ab7 Db7 Gb C-7(b5) Db Eb-
Ab- Db7 Gb C7(b5) F G- C7 D- G- C7
C- F7 Bb Eb Go7 Gb C-7(b5) Db Bb-
Gb Eb- Ab7 Db7 Gb C-7(b5) Db Eb- Ab-7 Db7 Gb

"Fox Trot"


E♭Δ9(#11) C-7 F-7 B♭7(b9) G-7 C7(b9)
FΔ9(#11) G9(#5) CΔ A-7 D-7 G13 G-7(b5)
1. E7(#5)
2. C-7 F7(b9) B♭Δ D-7 G-7 C7(b9) FΔ A-7 C-7 F7(b9)
B♭-7 C#-7 F#-7 B7(b9) EΔ CΔ(#11) AΔ9 A♭-7 E♭Δ9(#11) C-7 F-7 B♭7(b9)
G-7 C7(b9) FΔ9(#11) G9(#5) CΔ A-7 D-9 G13
G-7(b5) C7(b9) F (D9)

Modulation after B♭ tribi melody

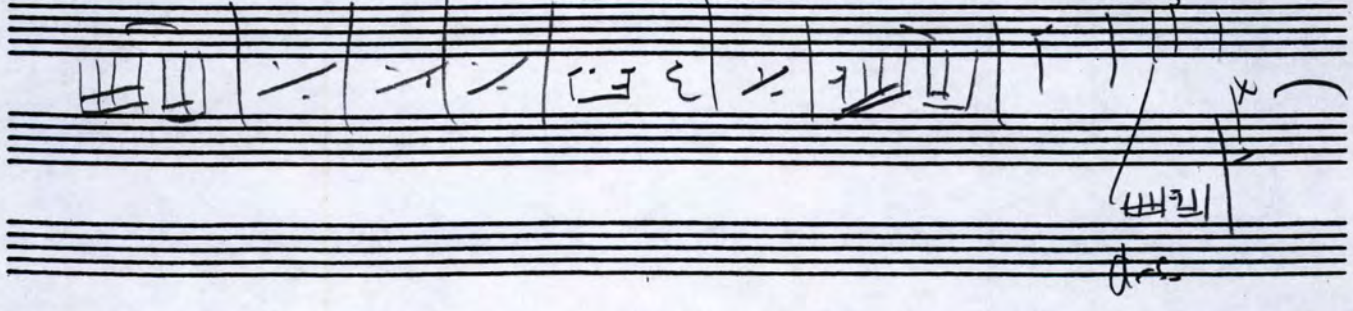
Accel...

A♭ B♭ C D E

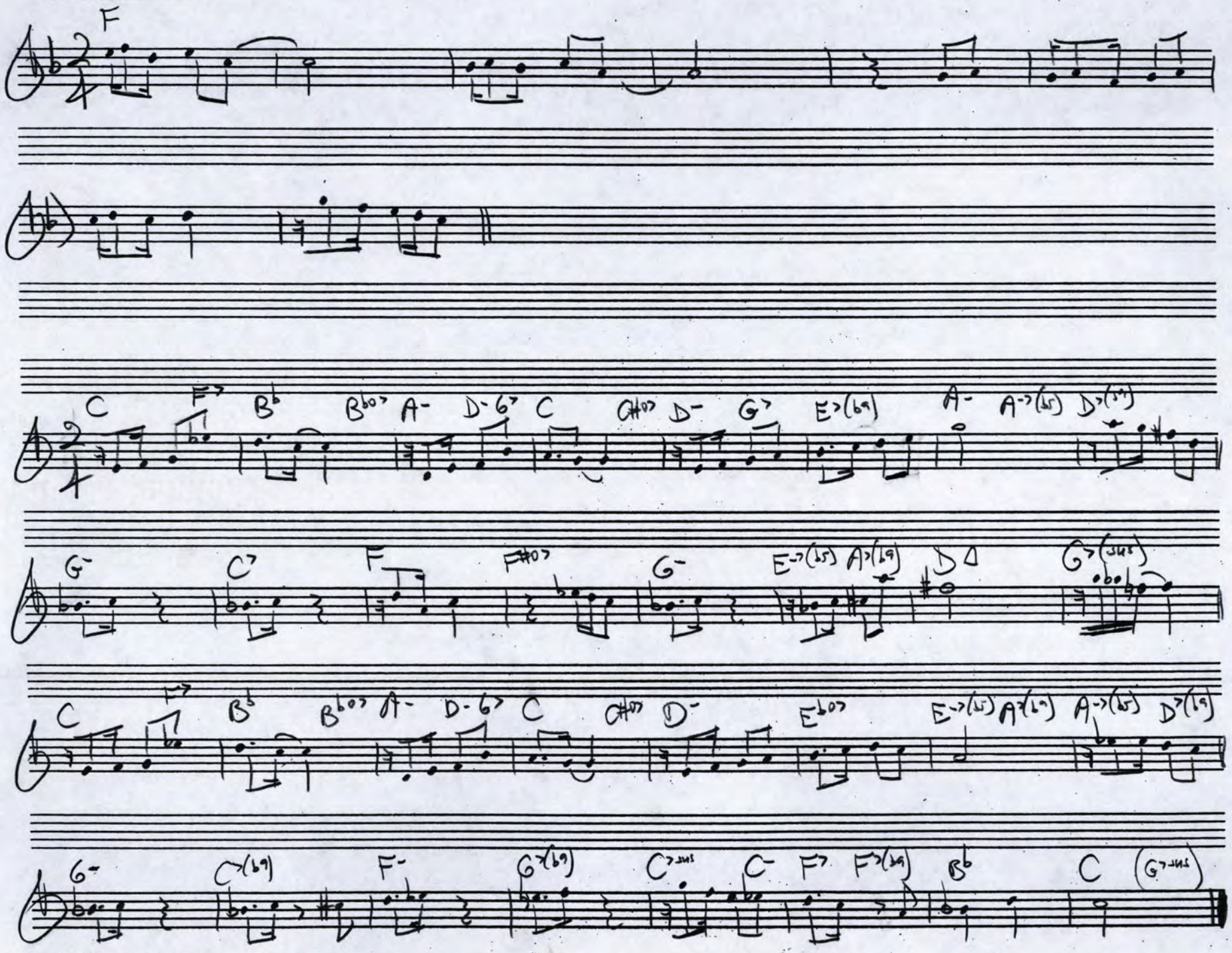
(E) F D.C.

B♭

dres.

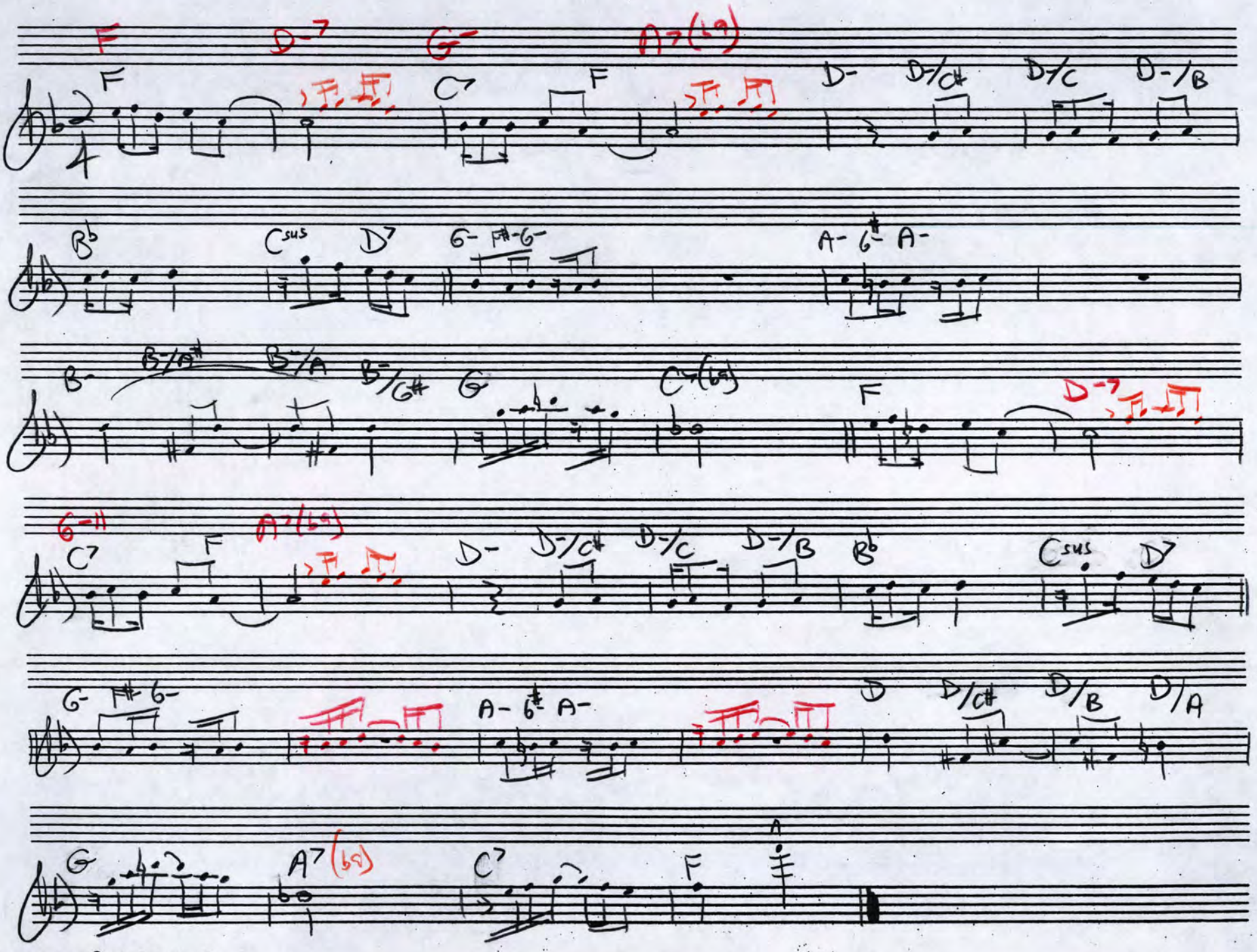


"CHARLESTON"



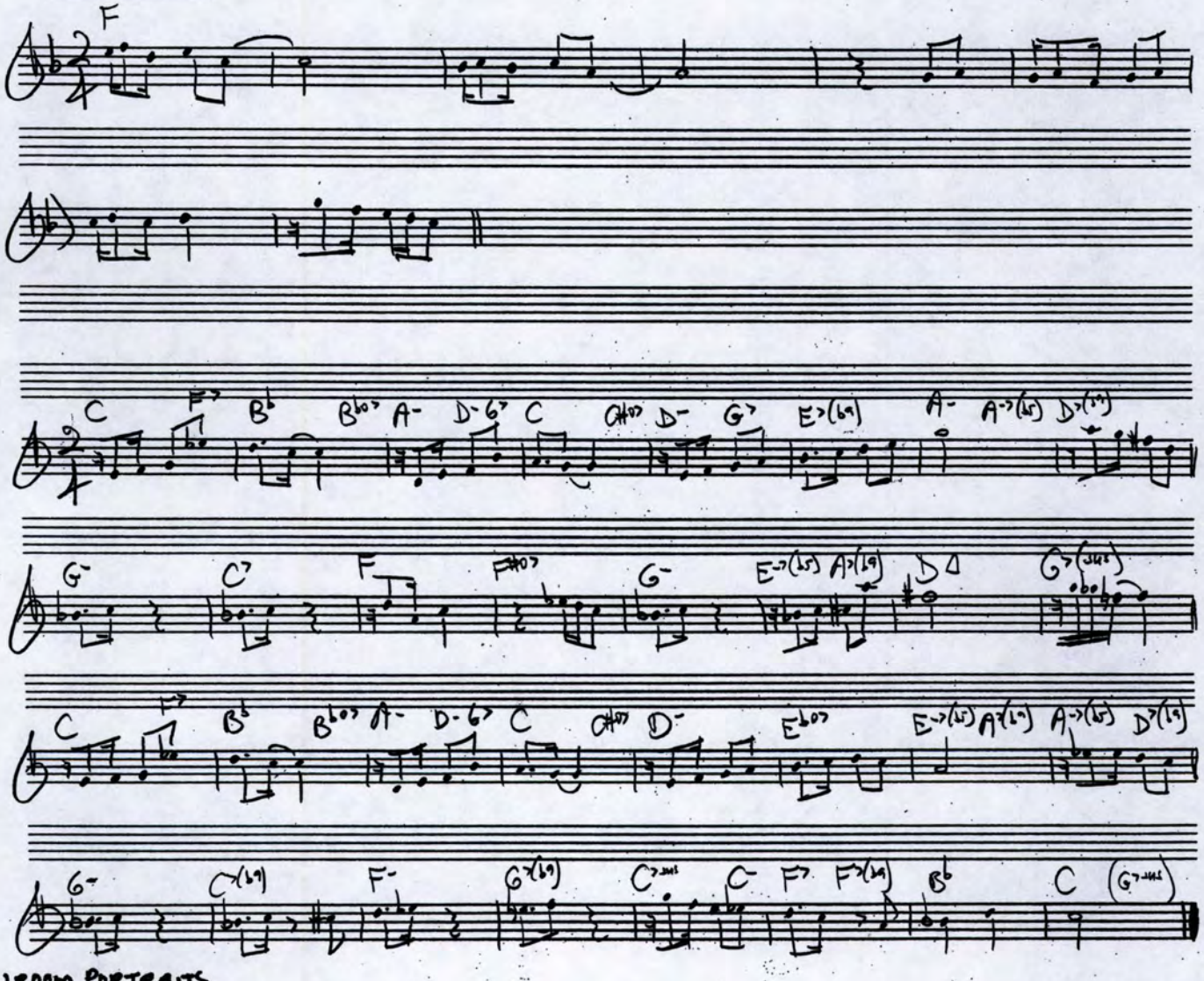
BALLROOM PORTRAITS

"CHARLESTON"

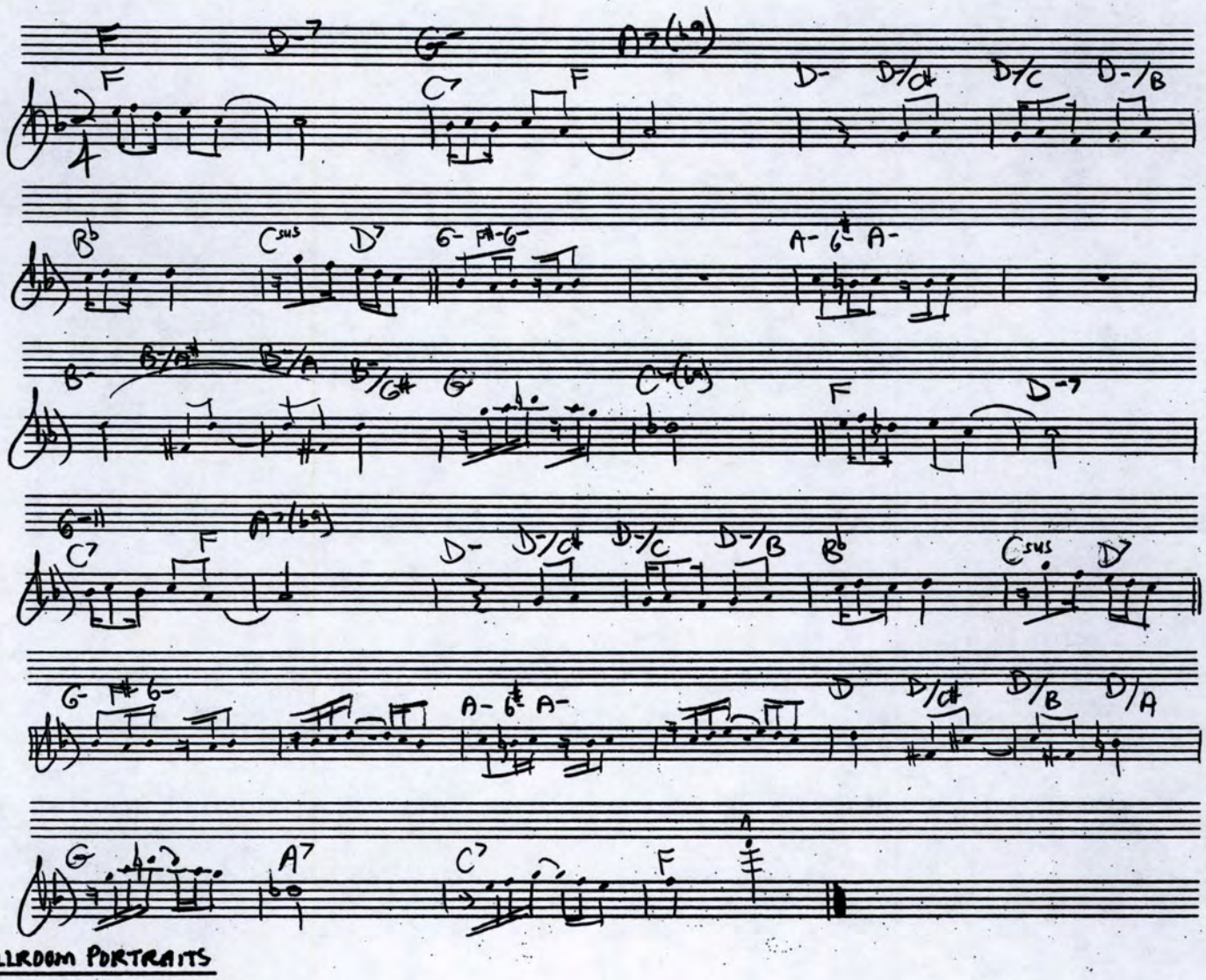


BALLROOM PORTRAITS

"CHARLESTON"


F
C F7 B♭ B♭07 A- D-6 C C#07 D- G7 E7(♭9) A- A-7(♭5) D7(♭9)
G- C7 F F#07 G- E-7(♭5) A7(♭9) D△ G7(sus)
C F7 B♭ B♭07 A- D-6 C C#07 D- E♭07 E-7(♭5) A7(♭9) A-7(♭5) D7(♭9)
G- C7(♭9) F- G7(♭9) C7sus C F7 F7(♭9) B♭ C (G7sus)

"CHARLESTON"



BALLROOM PORTRAITS

Charleston

Slow Intro

drum tag (alla Dixie) to.

trpt / cl. / trbn. "front-line" dixie version

of [illegible] | etc...

end tune...

w-w Swirls [illegible] etc...

to "Dream Sequence" chord sustain over which

charleston (slower) melody #2 (muted trbn. lead) (in B^b)

return (O.C.) to rubato intro [7 bars]

cut to bar 9 of Charlstn #1 ([illegible]) grad. cresc...

pp

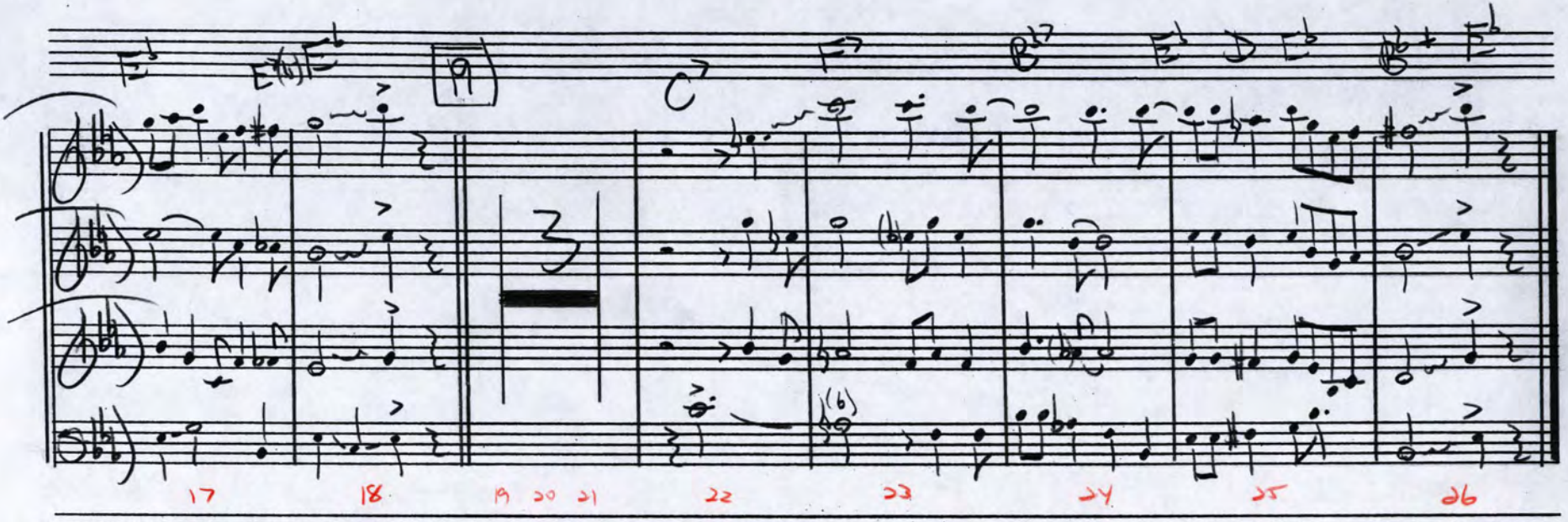
to full (ff) band @ ‖ dbl-bar + end big...

* sustain F chord — last 7 bars of intro ff

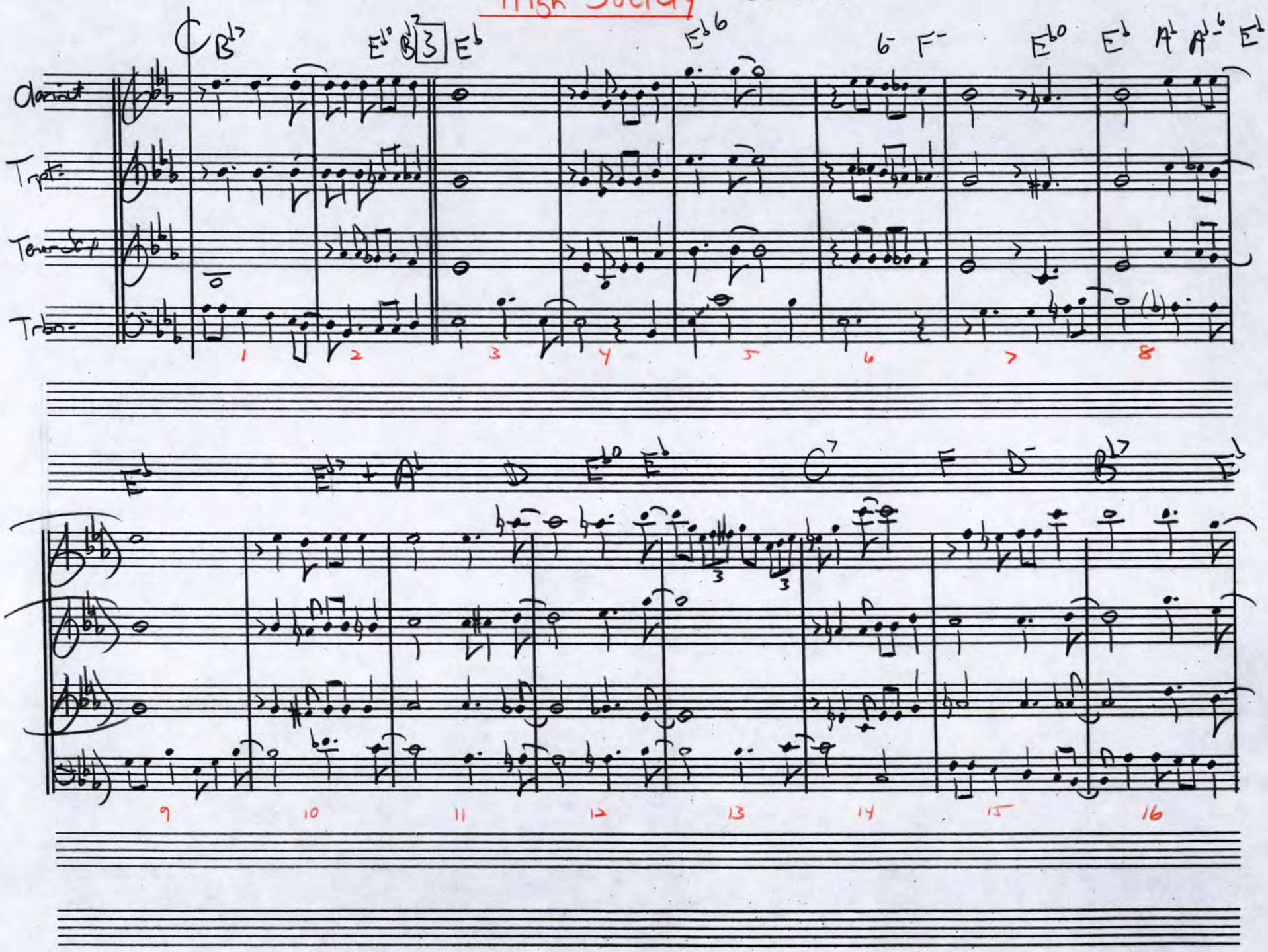
with brass chords (·)

last chord

High Society

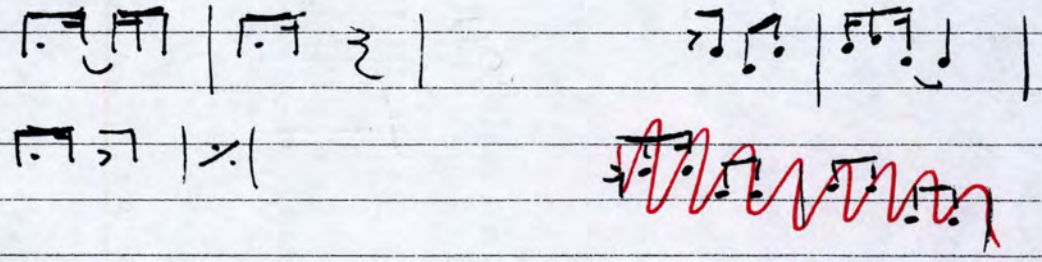


High Society — our chorus —



Charleston

♩=108 $\frac{2}{4}$ ♩=117 ♩=114 ♩=120?

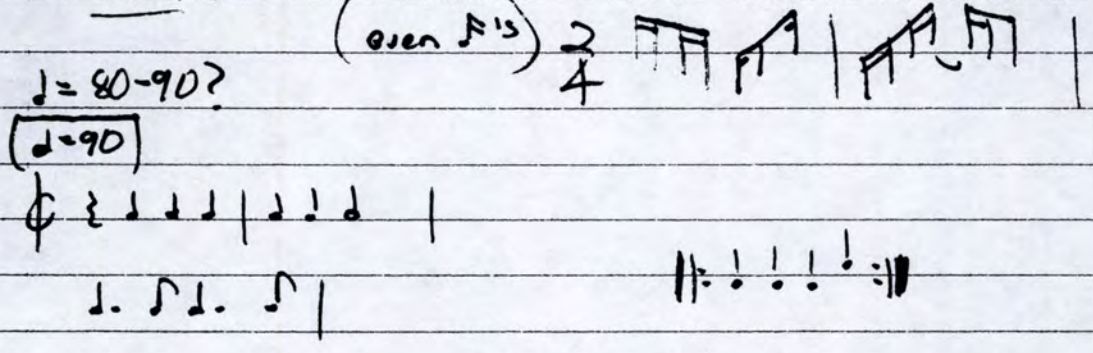


Fox Trot

♩=80-90?

(♩=90)

(even ♪'s) $\frac{2}{4}$

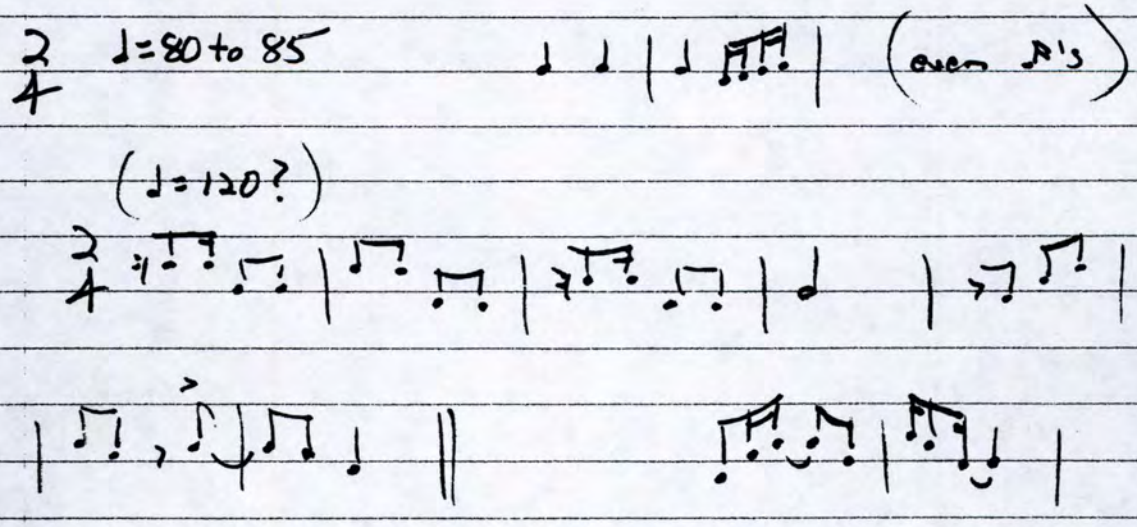


Spinse

accel. at end...

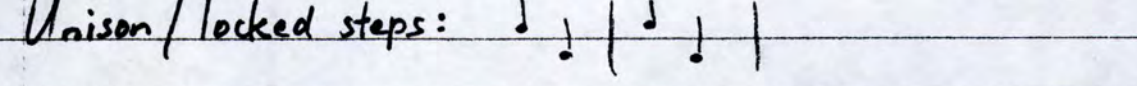
Castle Walke

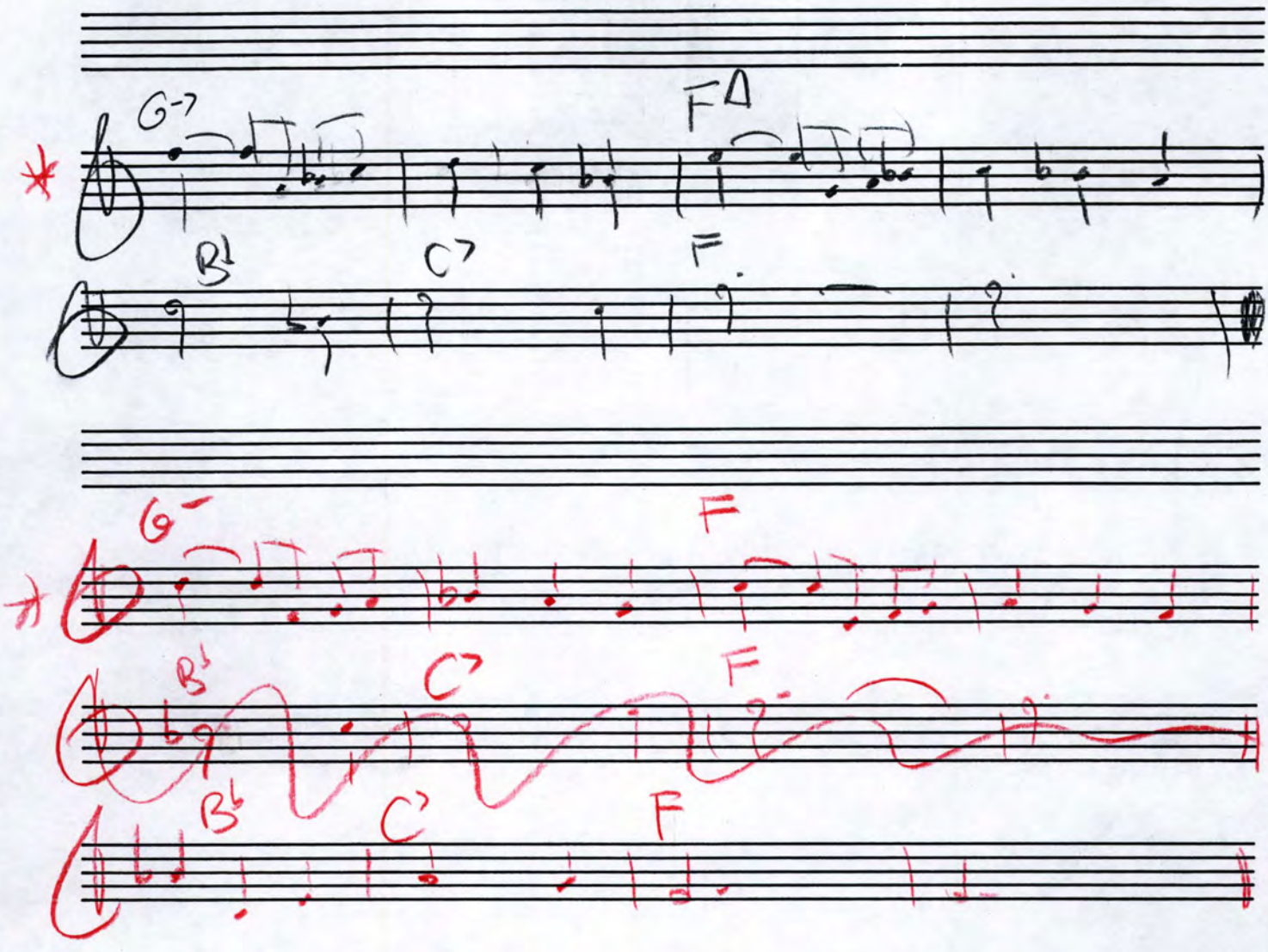
$\frac{2}{4}$ ♩=80 to 85 (even ♪'s)



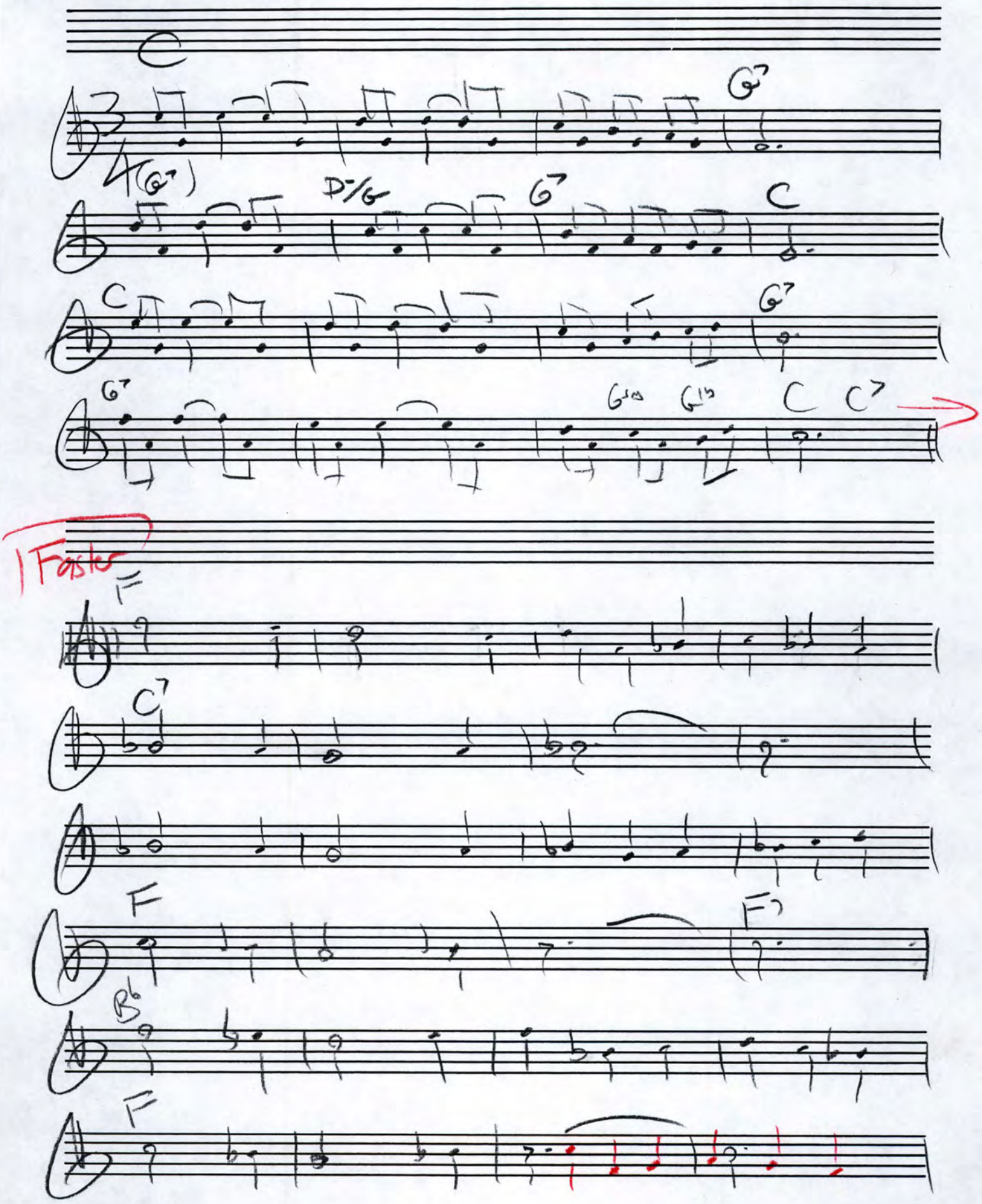
(♩=120?)

Unison / locked steps:





ARCHIVES
D12S-12 Stave



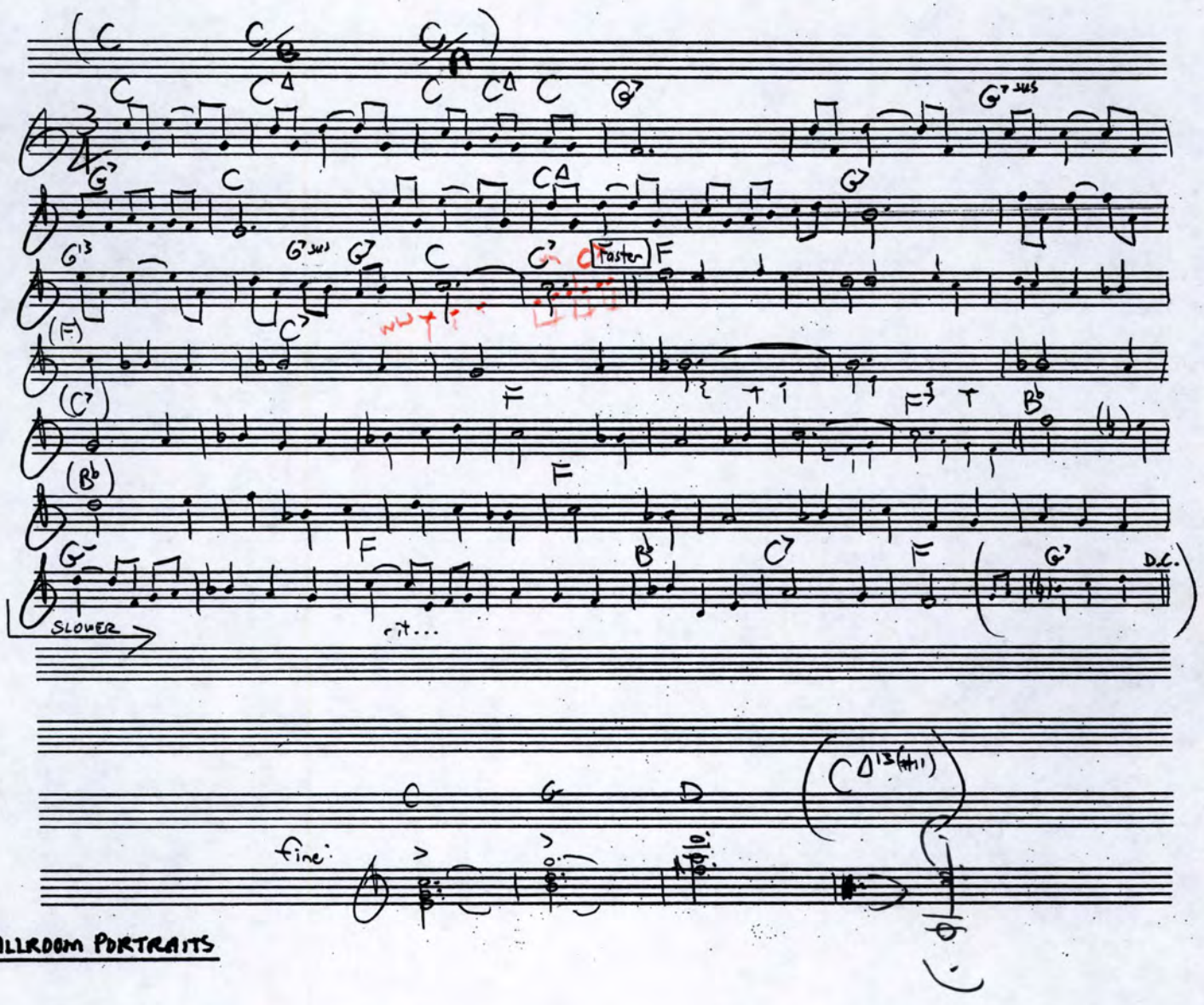
ARCHIVES
D12S-12 Stave

Waltz (A A B A)

A

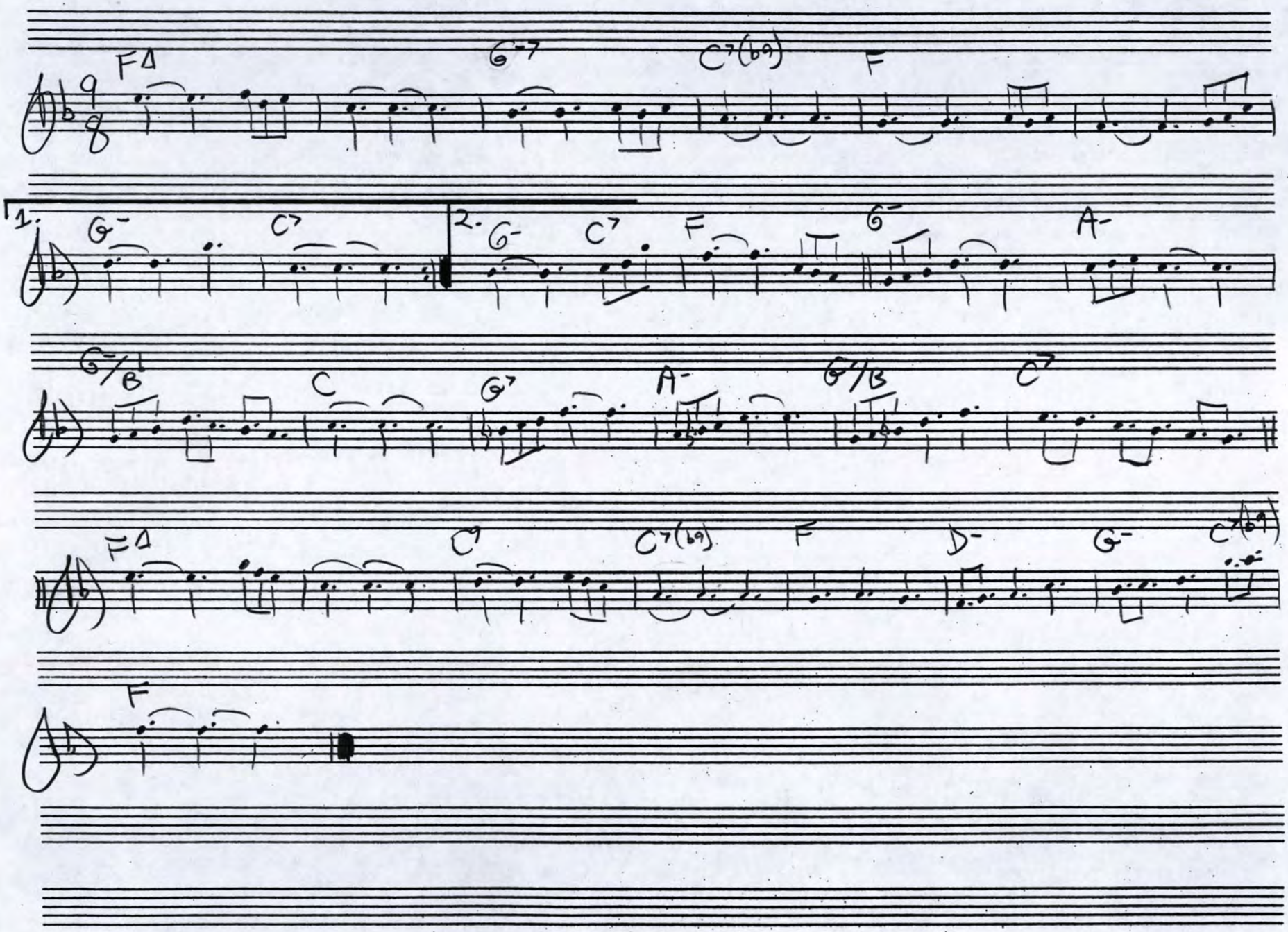
B

"WALTZ"

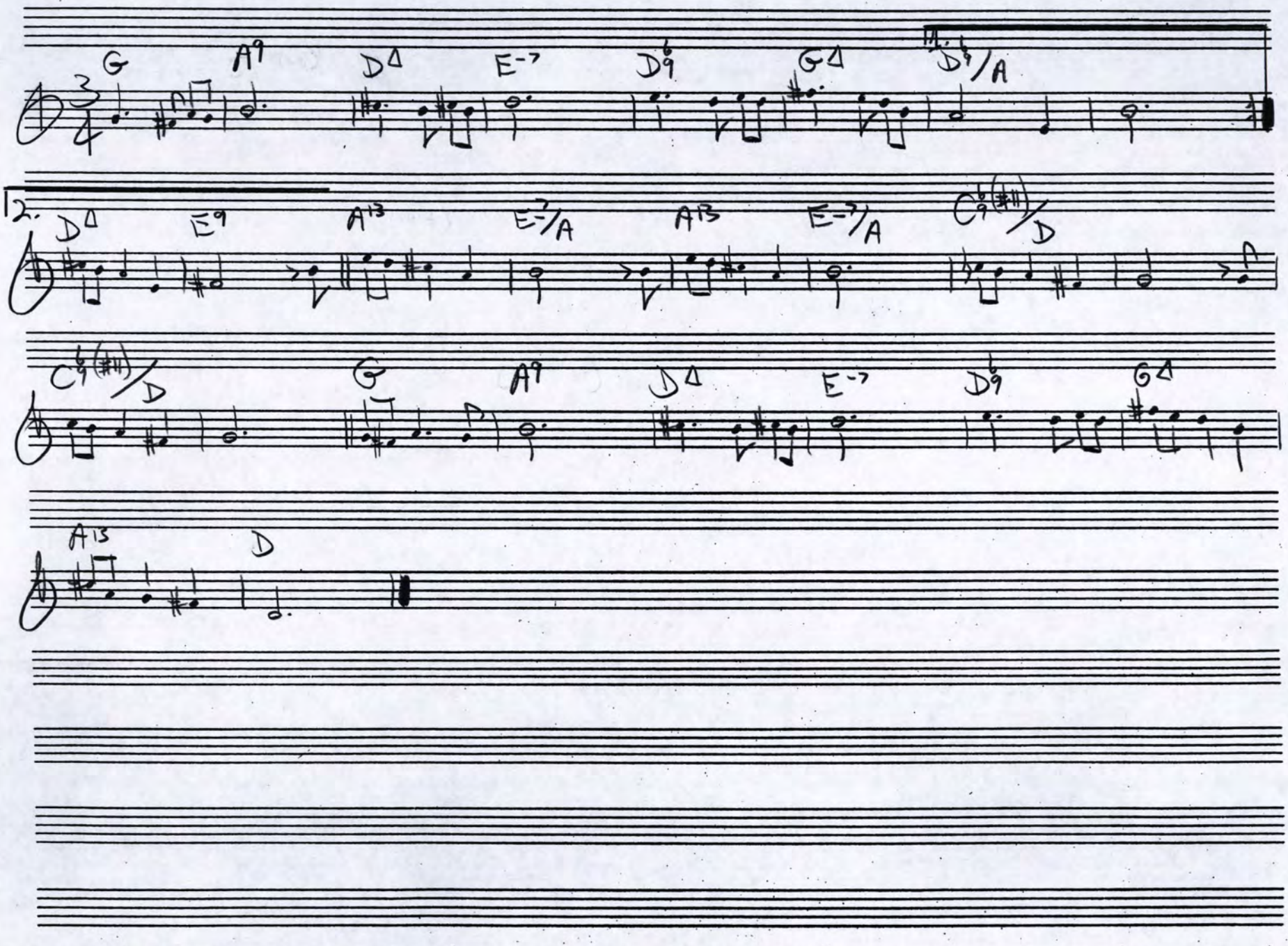


BALLROOM PORTRAITS

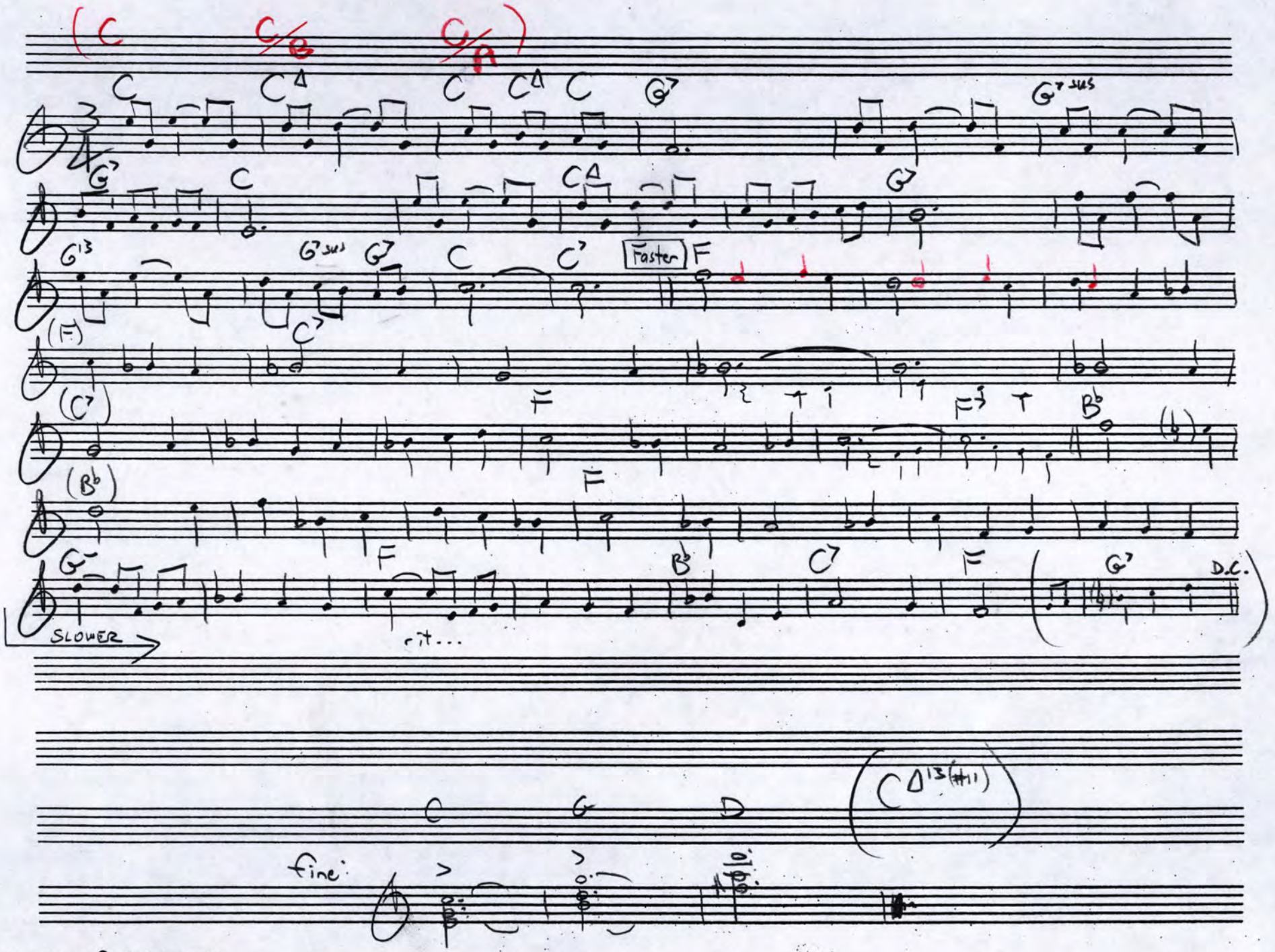
"Waltz"



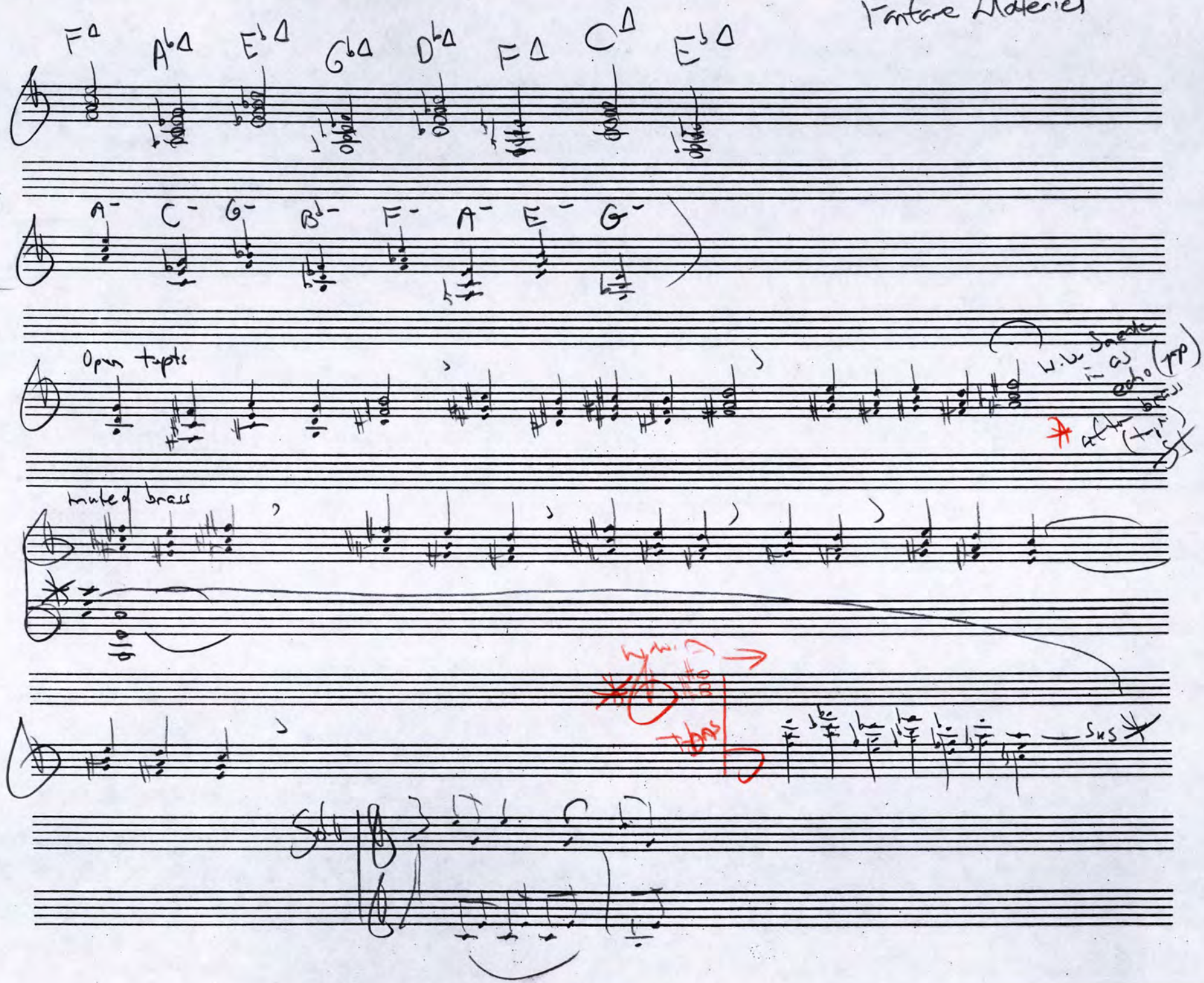
"WALTZ"

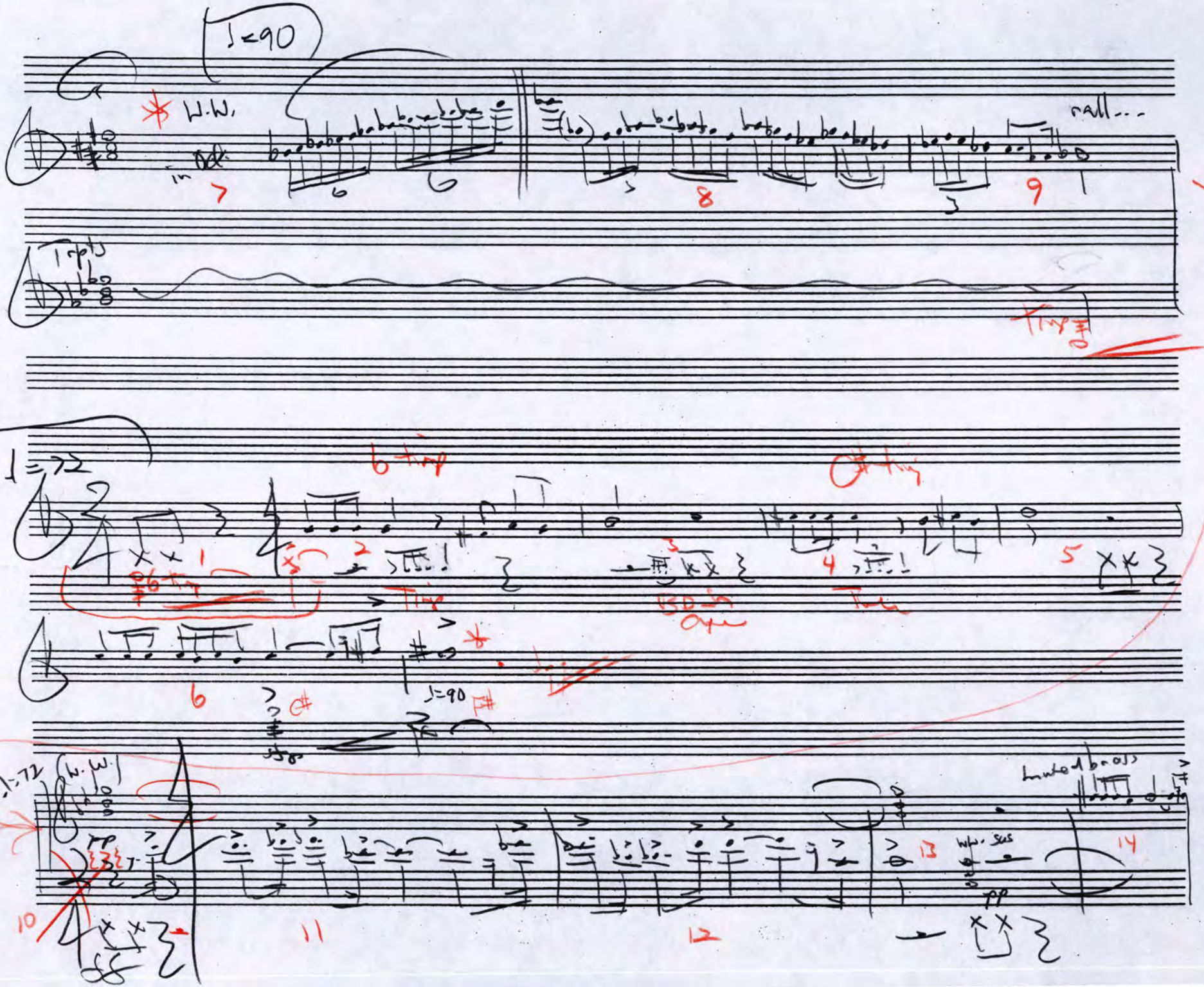

G A9 D△ E-7 D♭9 G△ D♭9/A
2. D△ E9 A13 E-7/A A13 E-7/A C♭9(♯11)/D
C♭9(♯11)/D G A9 D△ E-7 D♭9 G△
A13 D

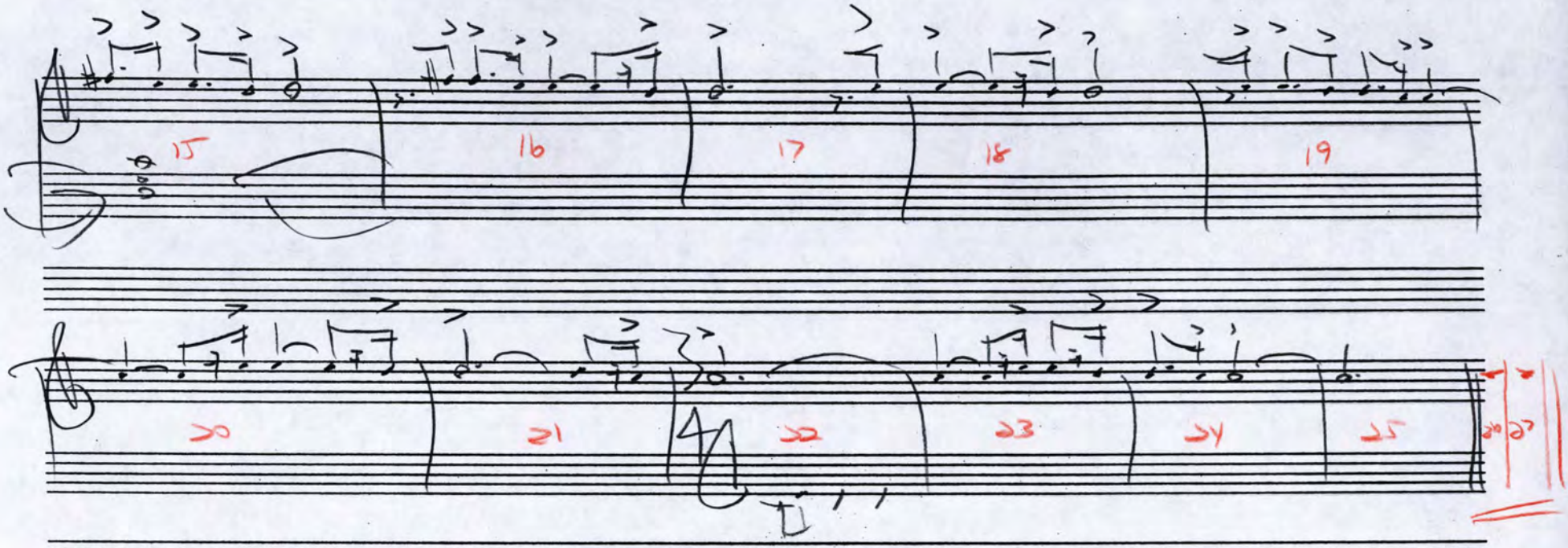
"WALTZ"



Fanfare Material

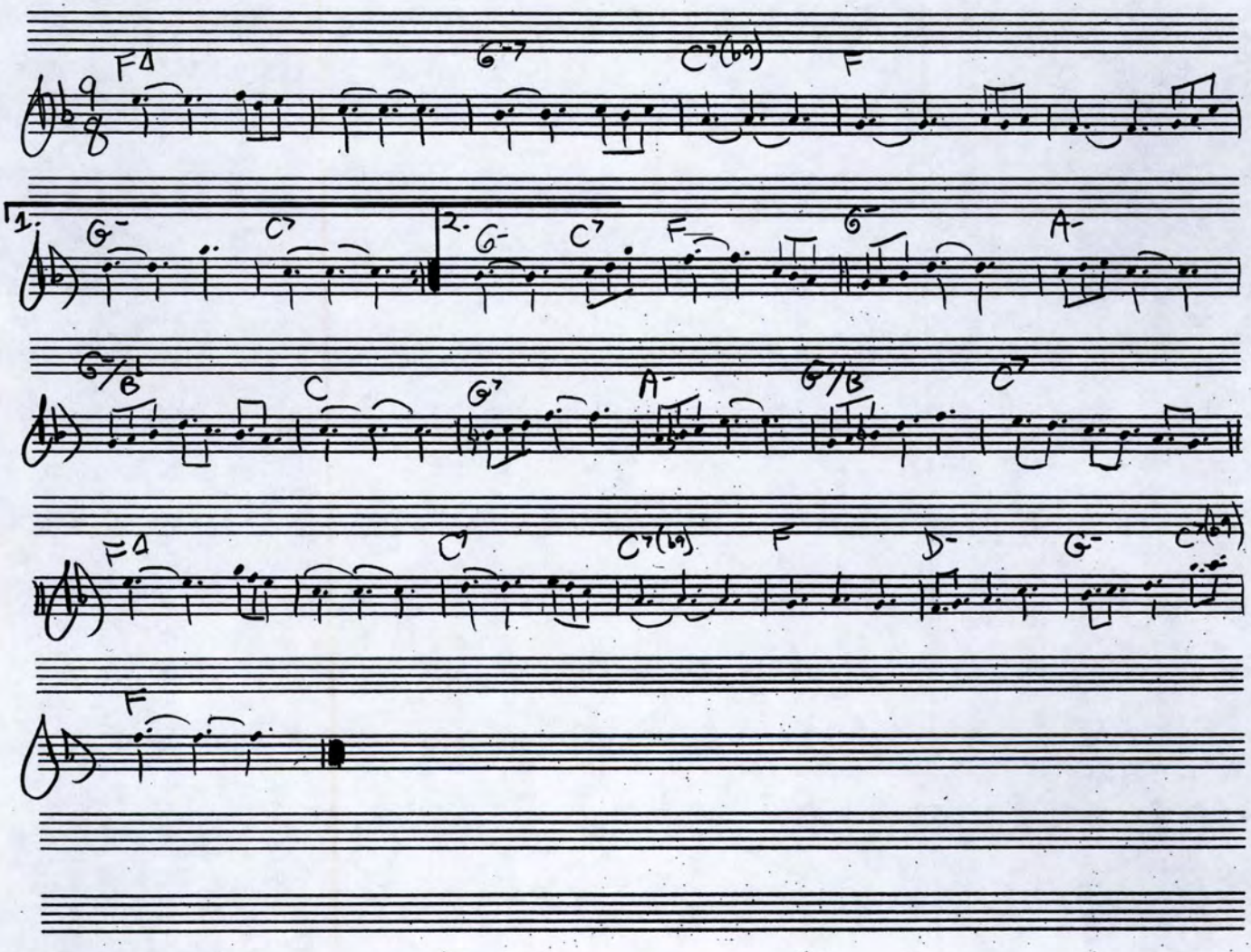



♩=90
W.W.
rall...
Trpts
Timp
♩=72
6 timp
C# timp
Timp
BD in Oper
♩=90
♩=72
W.W.
pp
Muted brass
W.W. sus
pp



8 Solo Clarinet melody →

"Waltz"

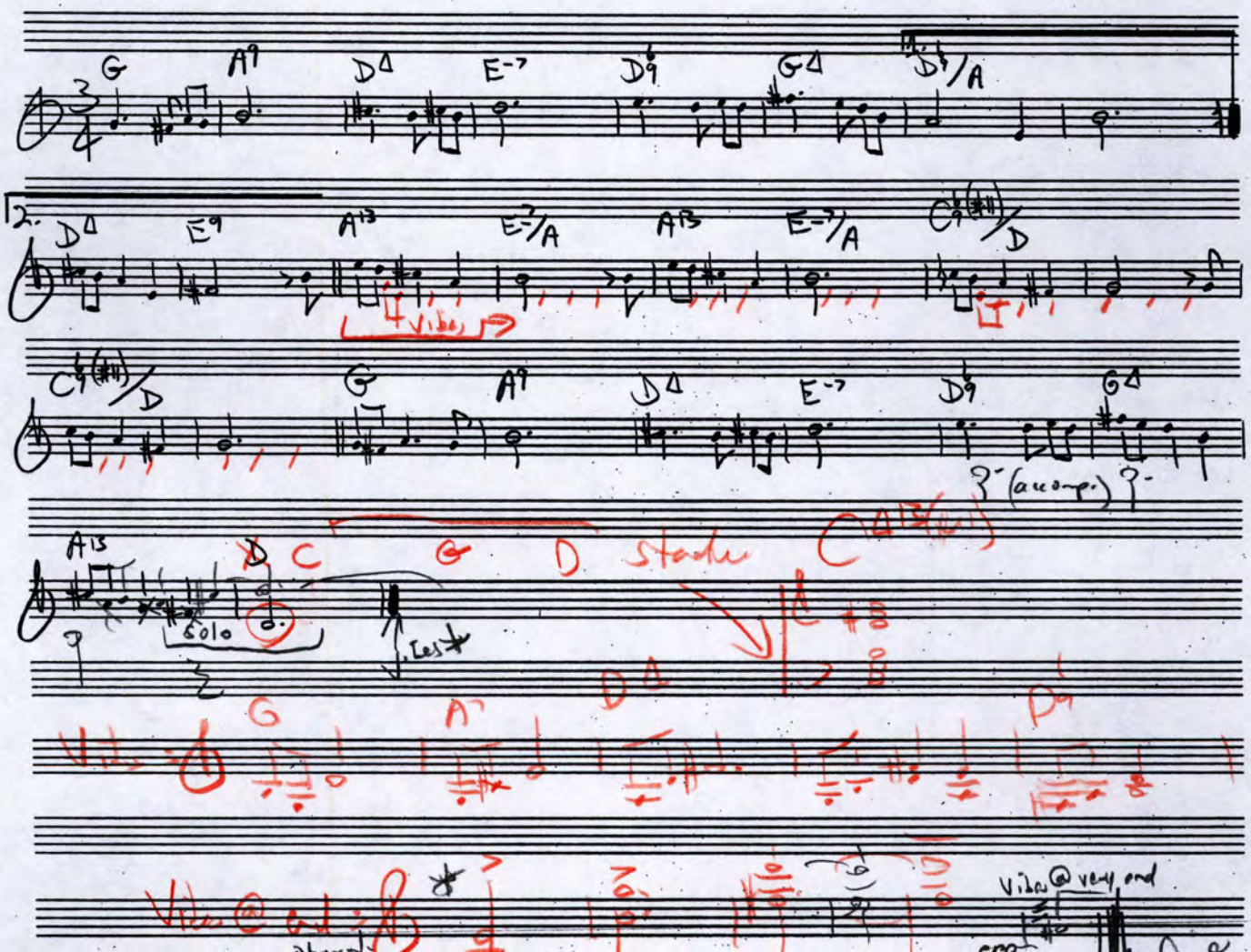


BALLROOM PORTRAITS

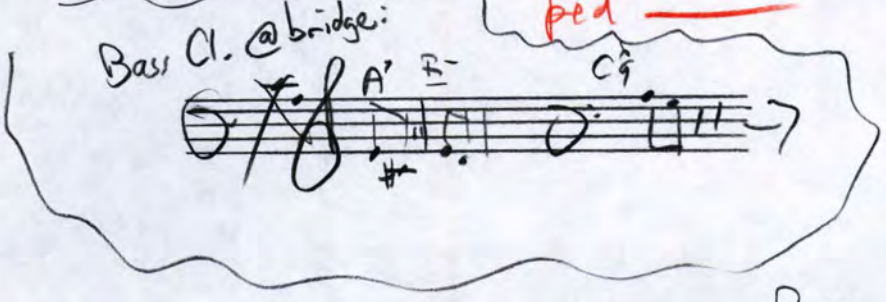
Quartet:

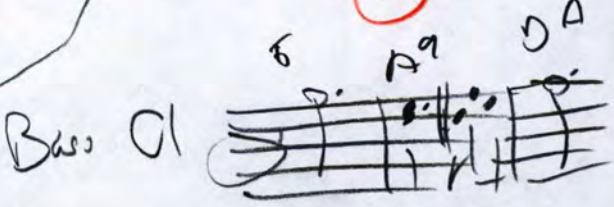
Oboe
Vibes
Bass Cl.
Double Bass (arco)

"WALTZ" Oboe Solo @ end of Int...

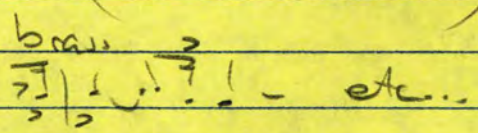


BALLROOM PORTRAITS





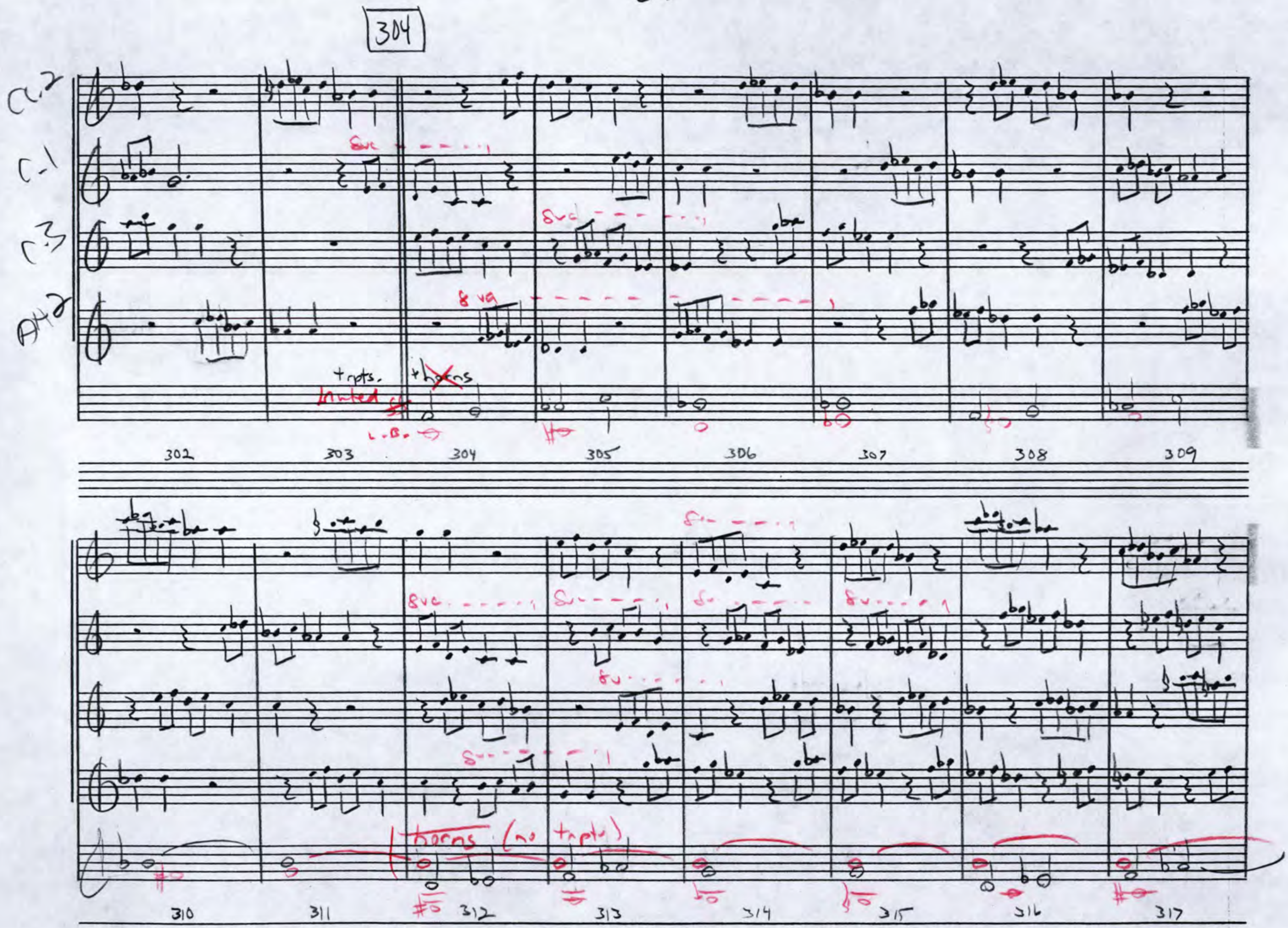
Waltz

G • Fanfare alla MGM 1930's (+ w.w. flourishes) *
fade (with muted brass

etc...

C • to Waltz Melody (C major) clarinet solo
F • Big, lush B section (faster)
• clar. solo D.C. C?
F • Theme (F major) full ensemble (9/8)
F • to B section of 1st theme (fast, F maj.)
C • clarinet solo to end...
G • fanfare reprise...
echos...
• end with oboe/vibs/Bass cl./dbl-bass quartet

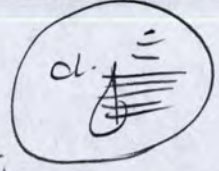
D final chord

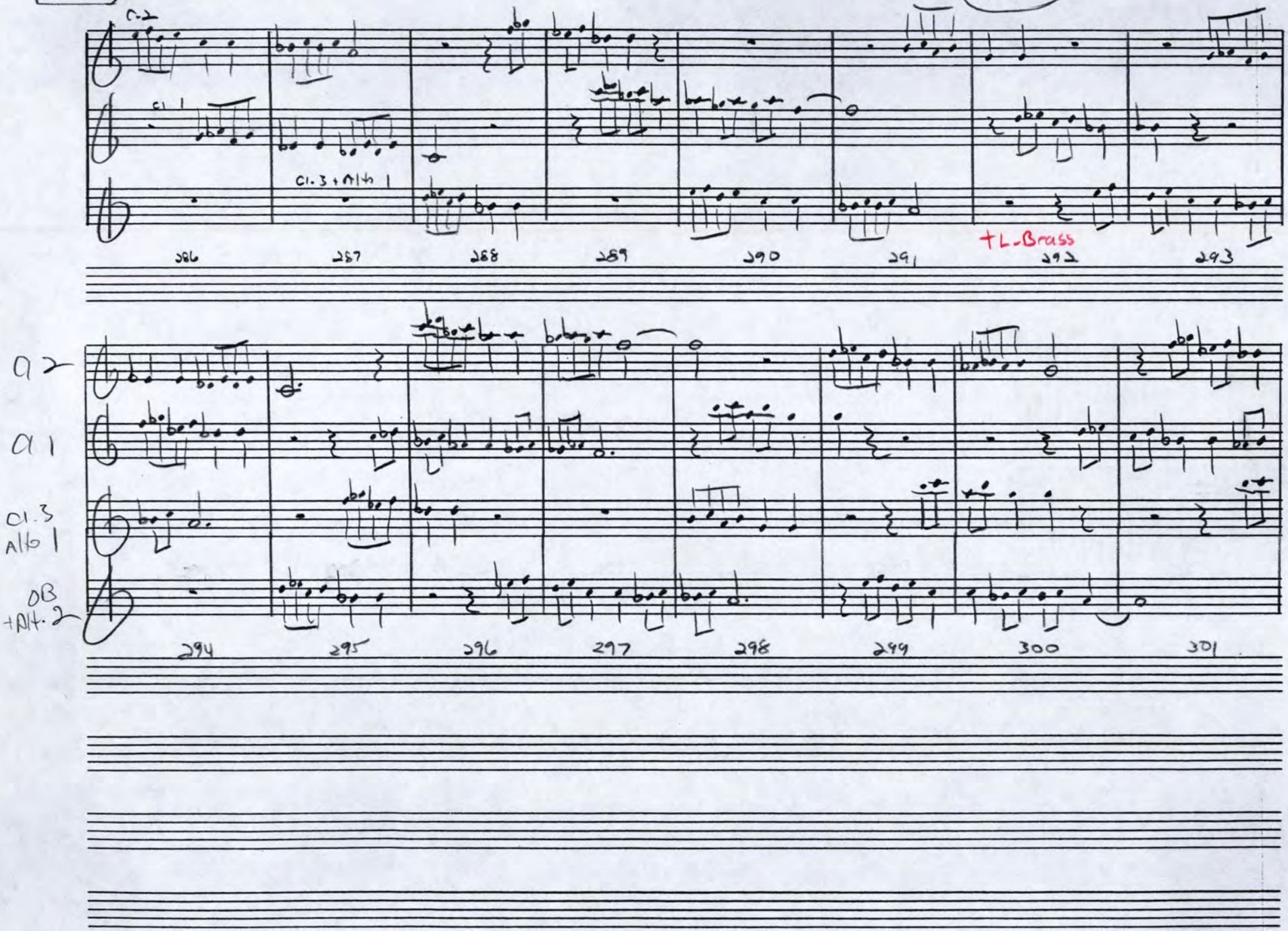
* fanfare based upon G major theme (to become the ending/finale oboe solo)

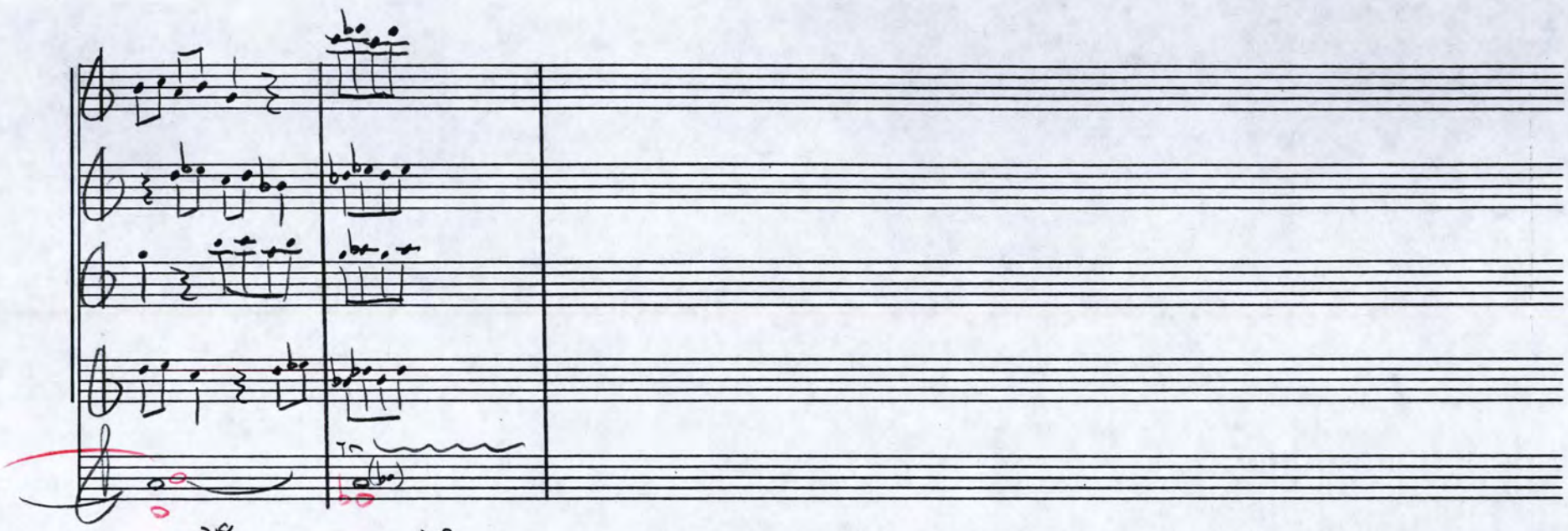

304
Cl. 2
Cl. 1
Cl. 3
8va
+ tpts.
muted
302
303
304
305
306
307
308
309
horns (no tpts)
310
311
312
313
314
315
316
317

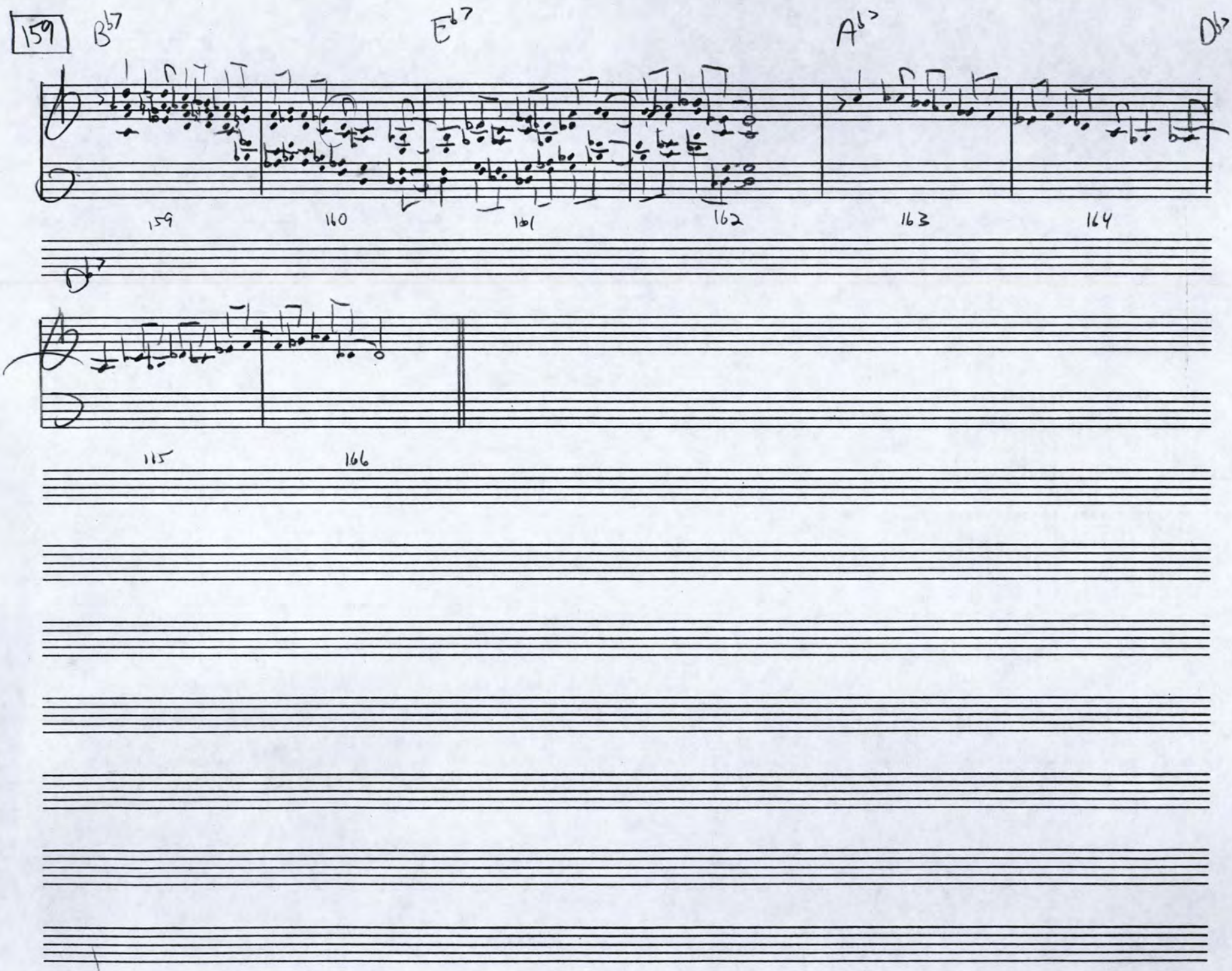
286 (FASTER)

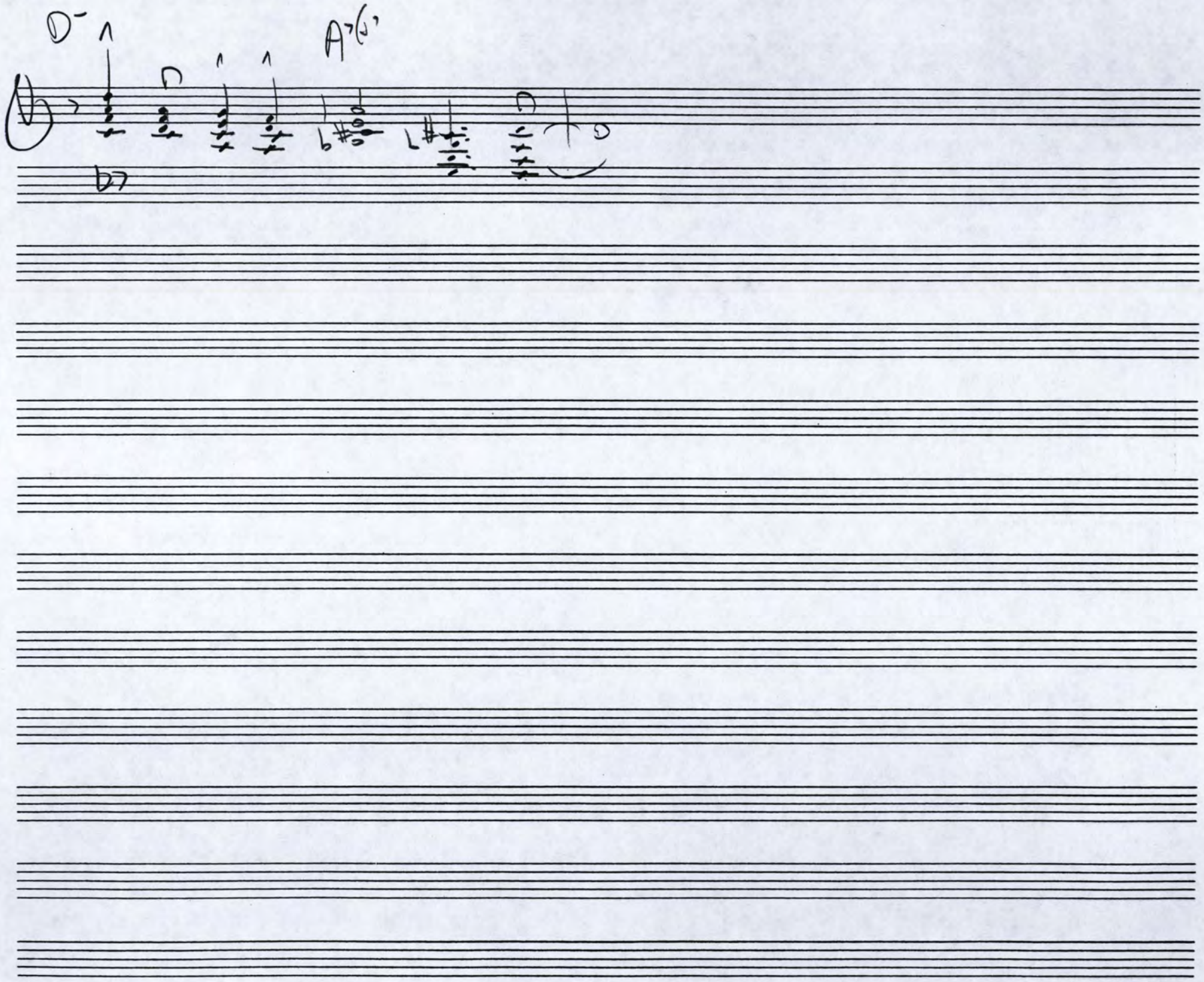
—— SNOWDEN FINALE ——



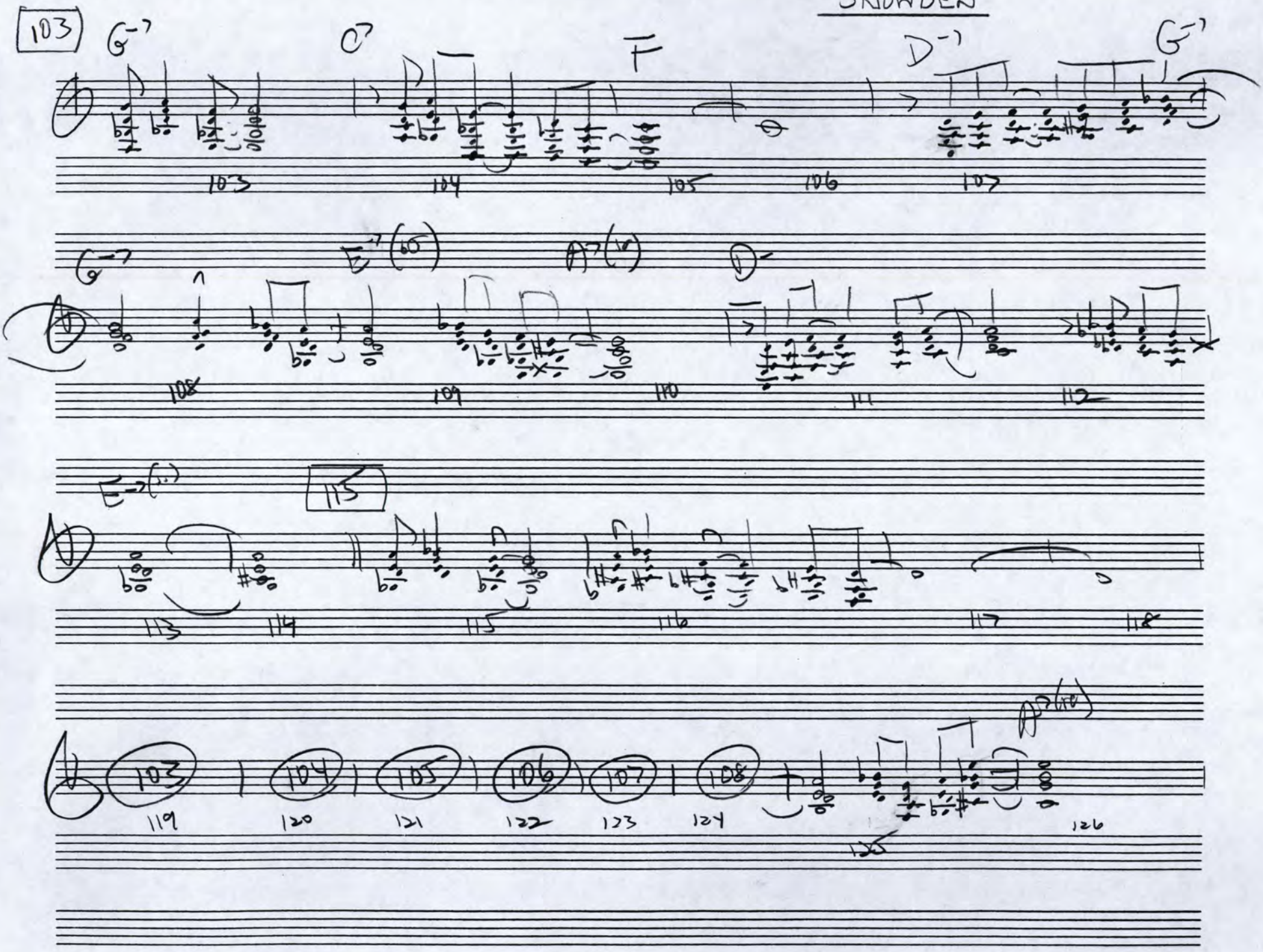


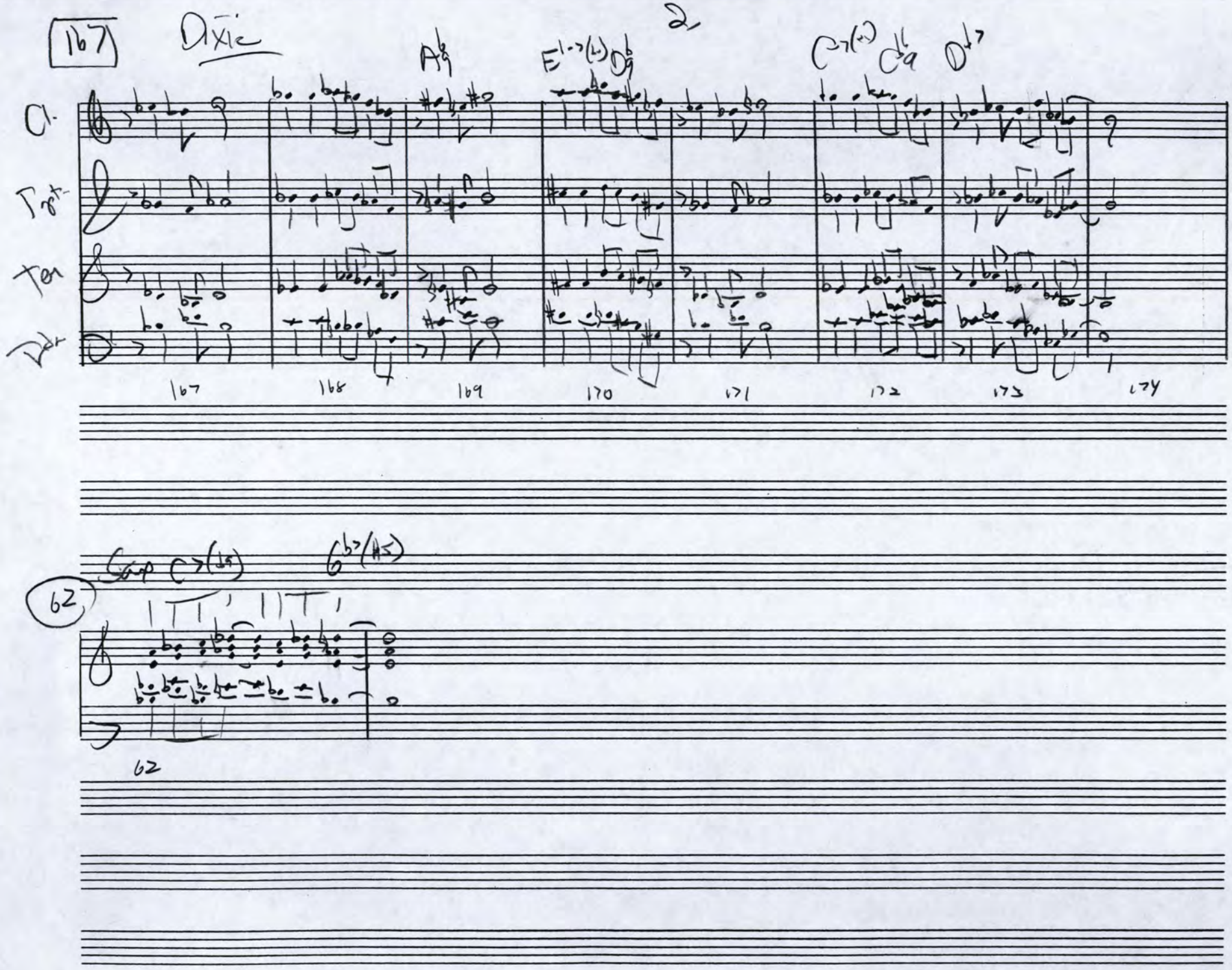

318
319


159
B♭7
E♭7
A♭7
D♭7
159
160
161
162
163
164
115
166


D-
A7(b9)
D
D7

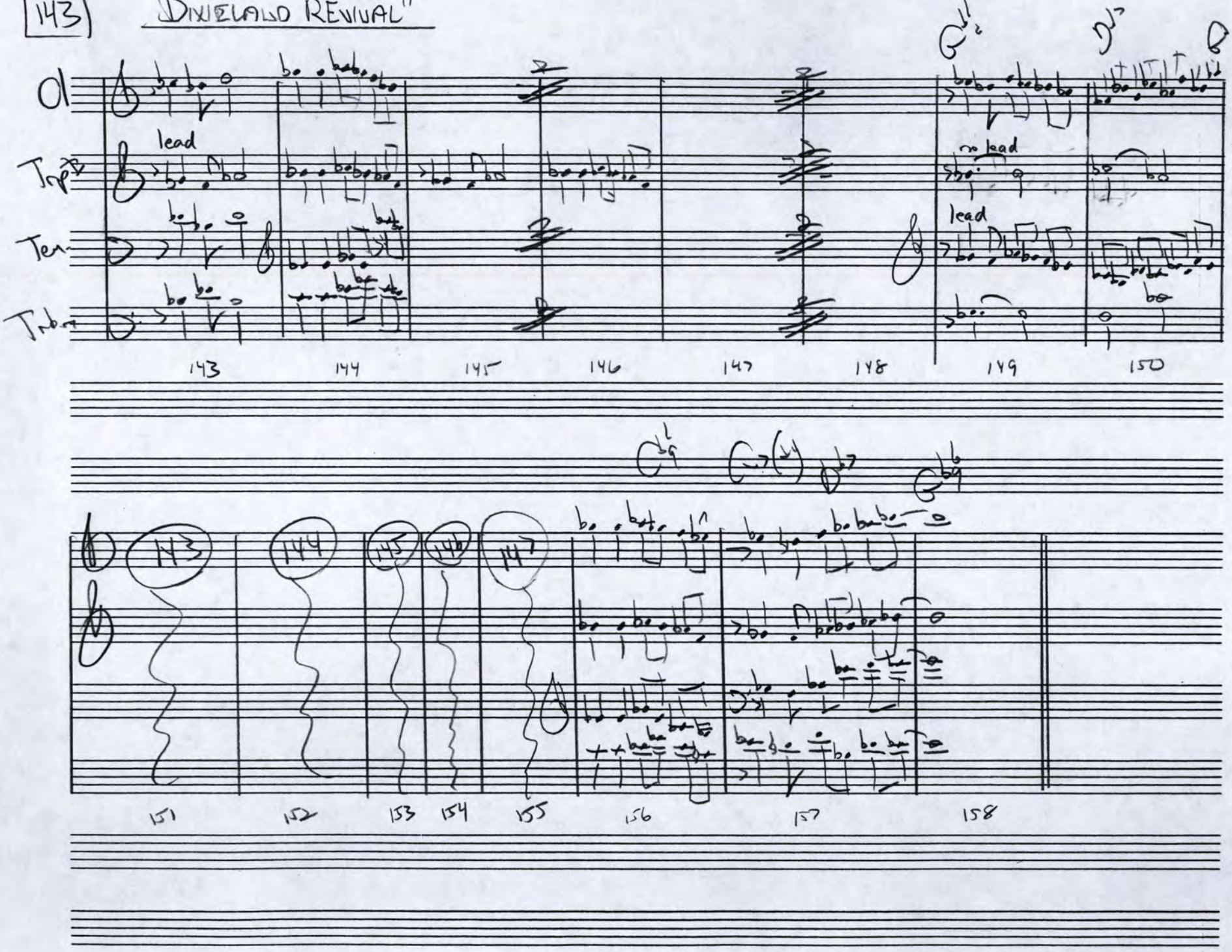
SNOWDEN

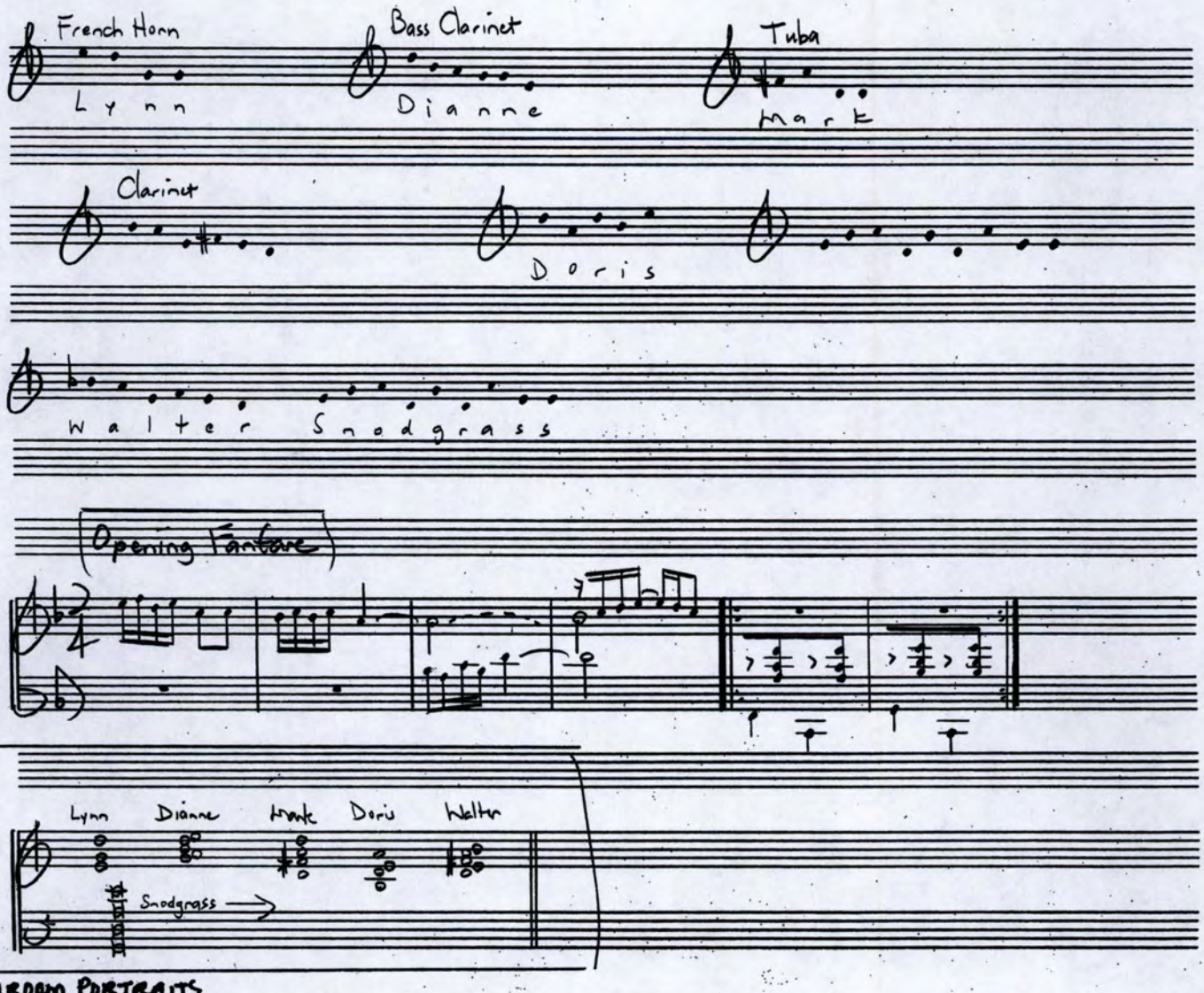

103
G-7
C7
F
D-7
G-7
103
104
105
106
107
G-7
E-7(b5)
A7(#9)
D-
108
109
110
111
112
E-7(b5)
115
113
114
115
116
117
118
103
104
105
106
107
108
119
120
121
122
123
124
125
126


167
Dixie
2
Cl.
Tpt.
Ten.
Drs.
167
168
169
170
171
172
173
174
Sop.
62
62

143

"DIXIELAND REVIVAL"





BALLROOM PORTRAITS

Charleston

(1928) Elida Webb / Flournoy Miller

$\frac{2}{4}$ ♩= 112-116

Cup mutes
Trombone
Clarinet (high)

Lindy Hop

Big Band
Tenor Sax
Clarinet lead sax soli

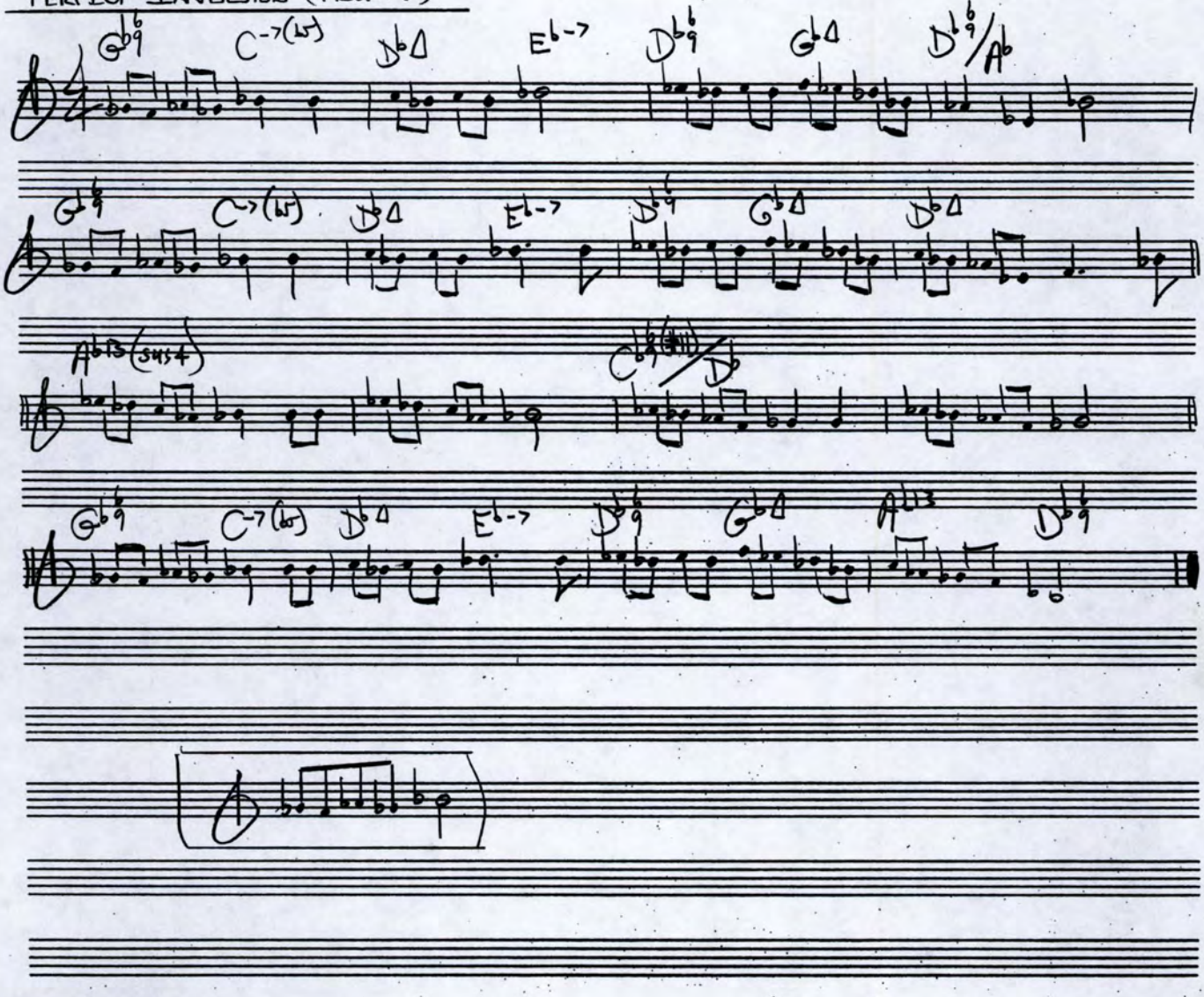
¢ ♩=117-120

Brite Tempo — fast

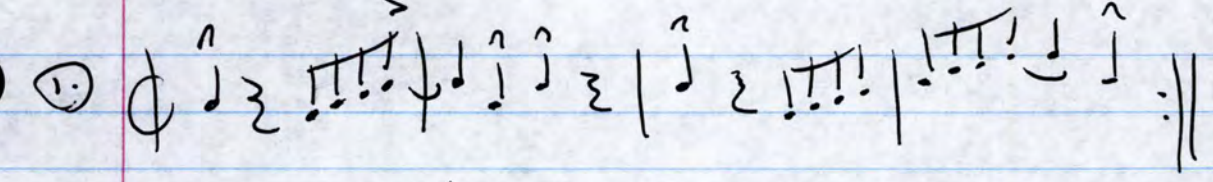
Ellington - "Cottontail"
Rhythm changes
Drum solo

¢ ♩=130

PERFECT INVERSION (FROM F)

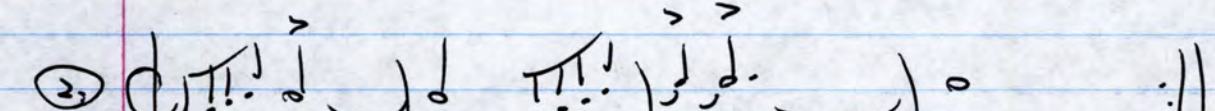


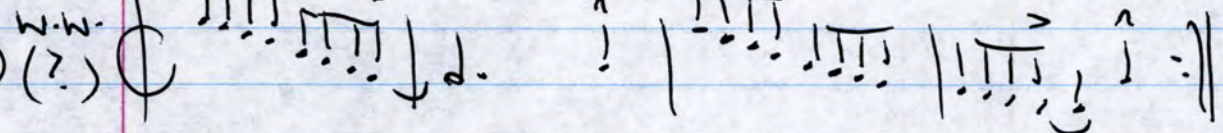
BALLROOM PORTRAITS

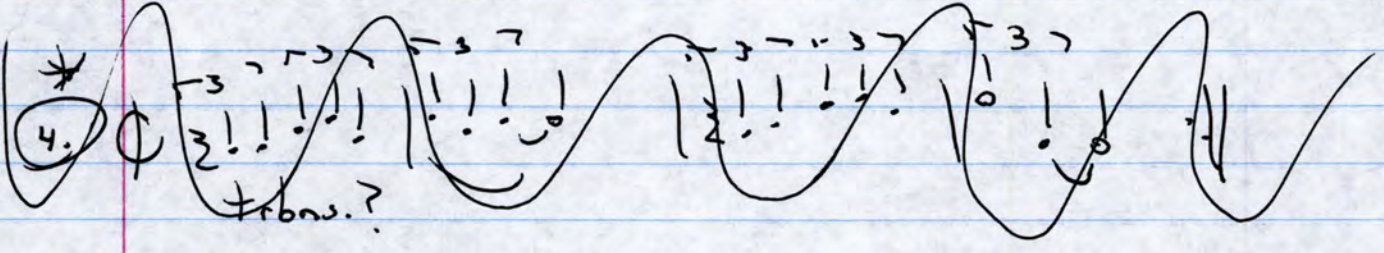


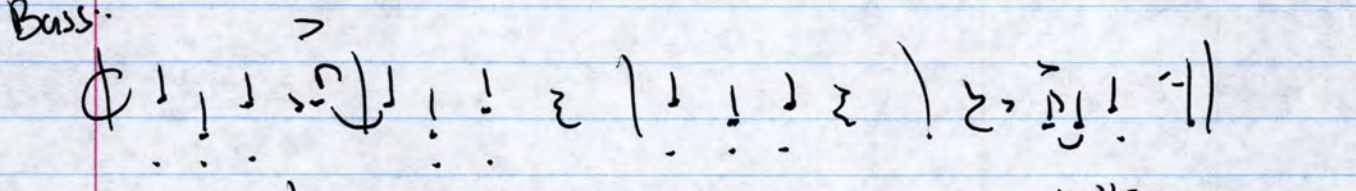
middle voices

— Lindy Hop riffs —



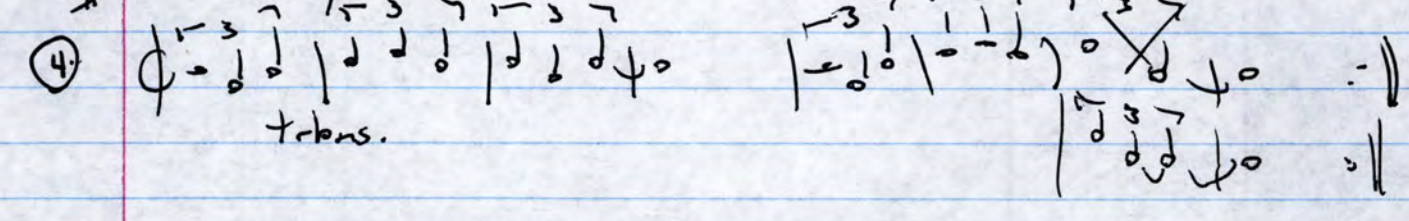


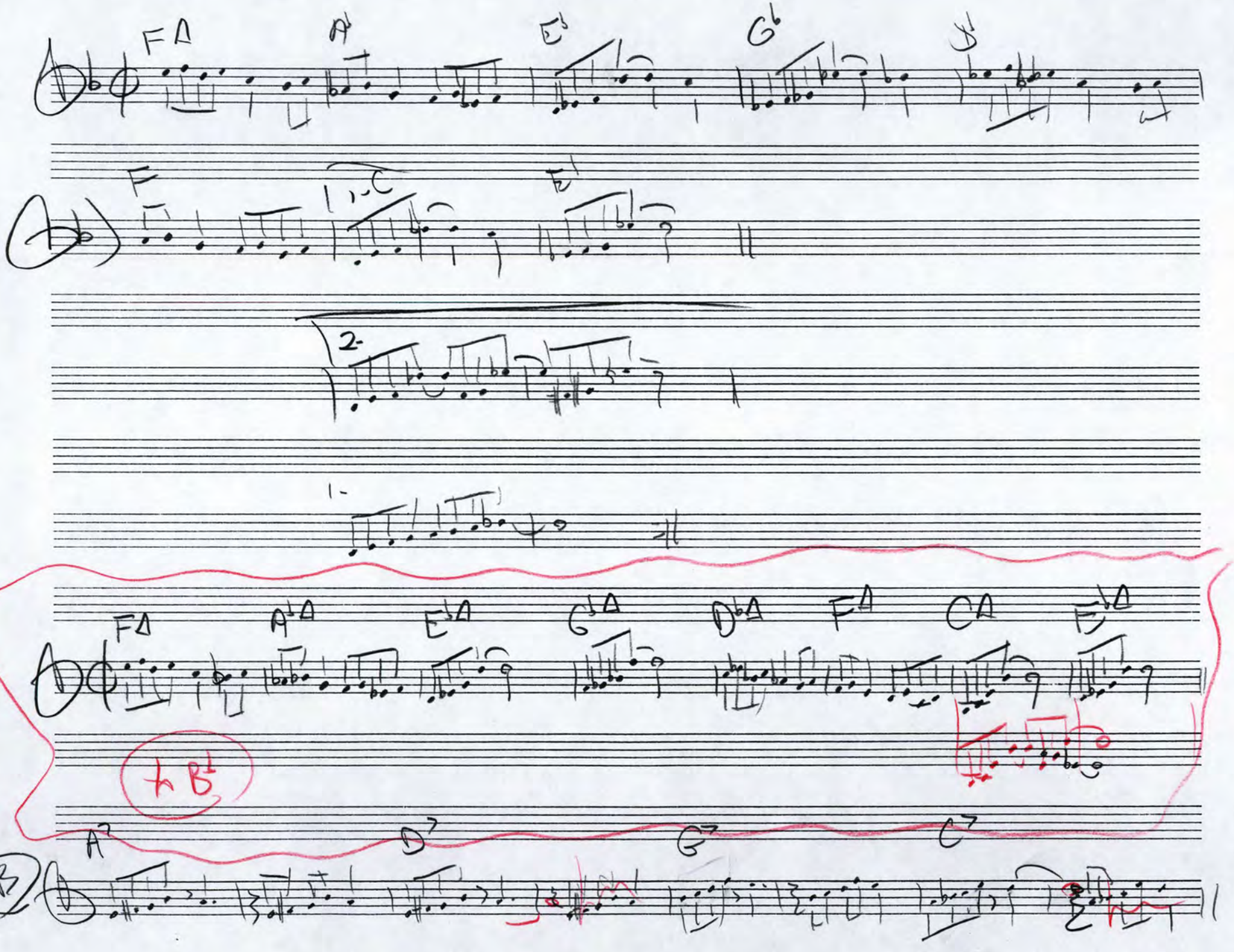




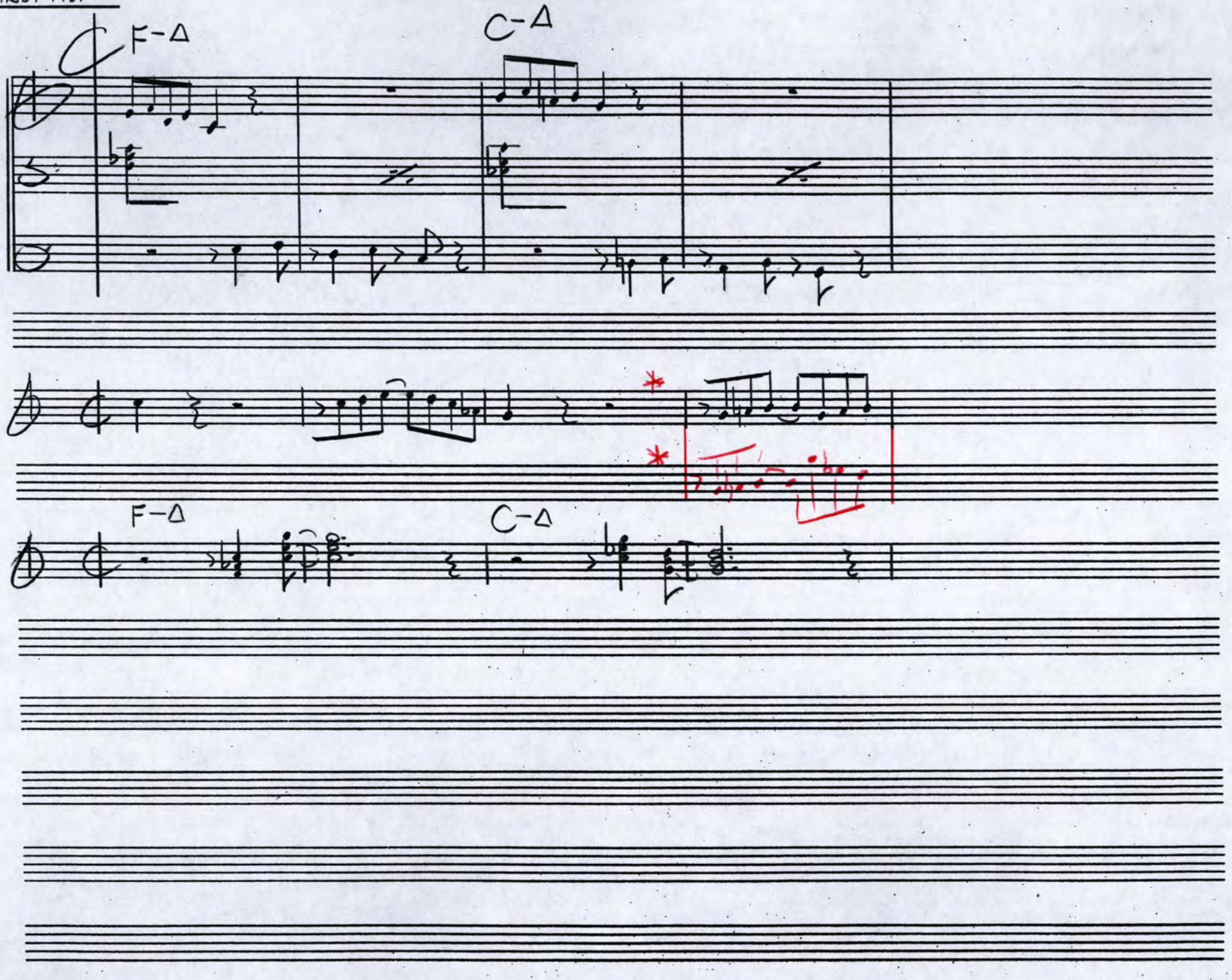
bass vamp enters after drums . . . alla "Sins, Sins, Sins"

[All of the above over the same minor, single-chord harmony]

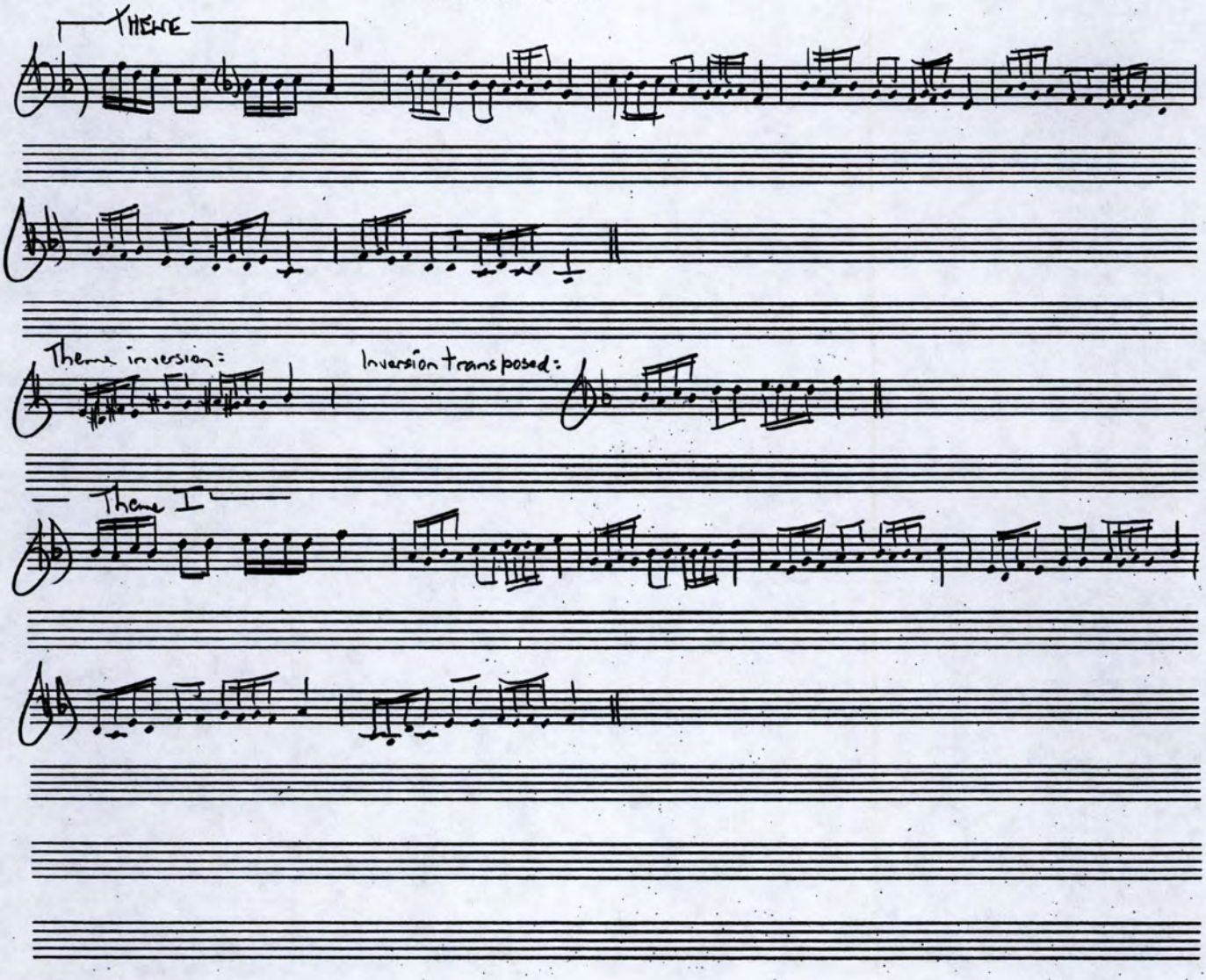



FΔ
A♭
E♭
G♭
D♭
F
1.-C
E♭
2.
1.
FΔ
A♭Δ
E♭Δ
G♭Δ
D♭Δ
FΔ
CΔ
E♭Δ
to B♭
A7
D7
G7
C7
B

"Lindy Hop"

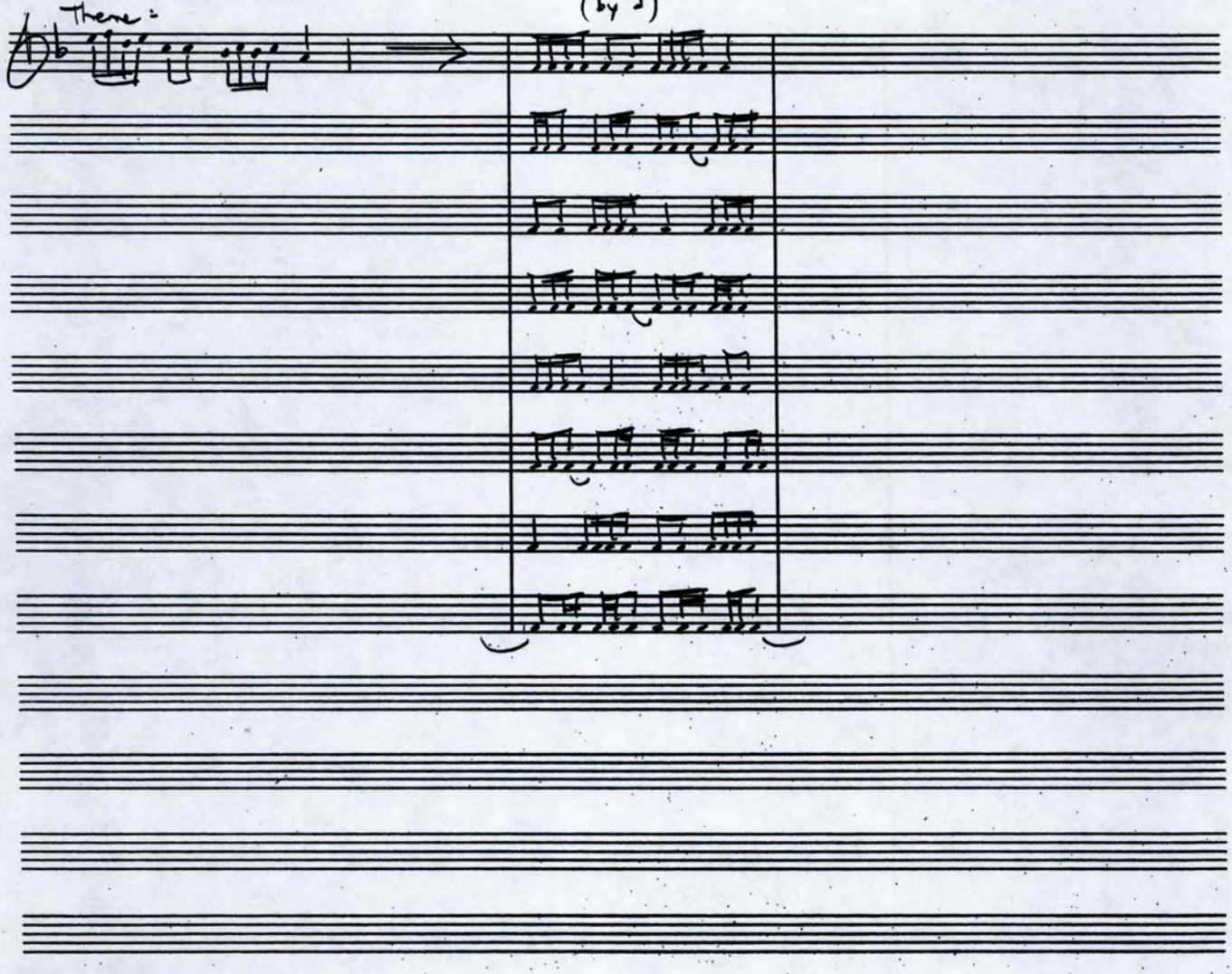


DIATONIC MODES



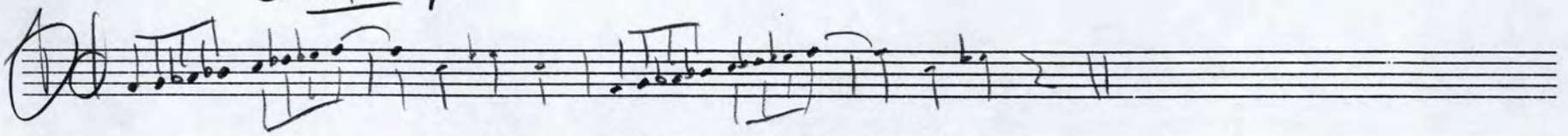
BALLROOM PORTRAITS

THEME + RHYTHMIC PERMUTATIONS



BALLROOM PORTRAITS

Lindy Hop



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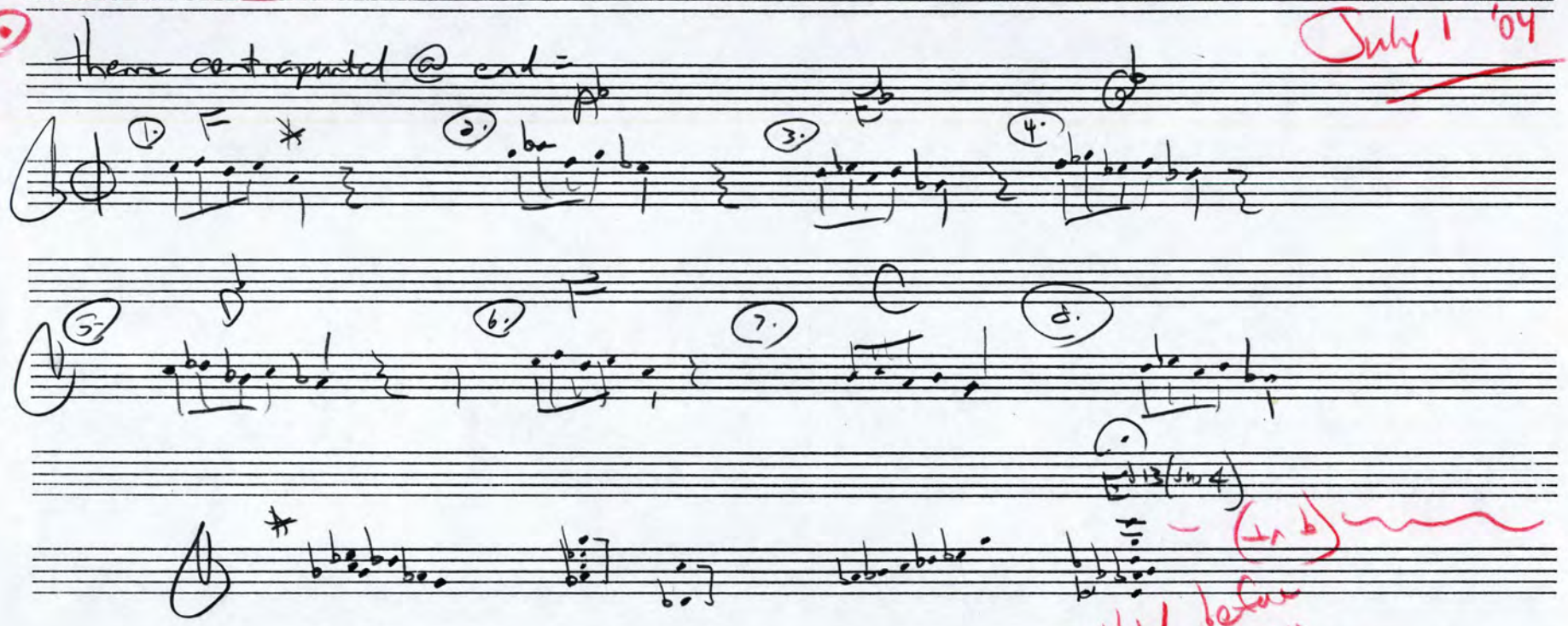
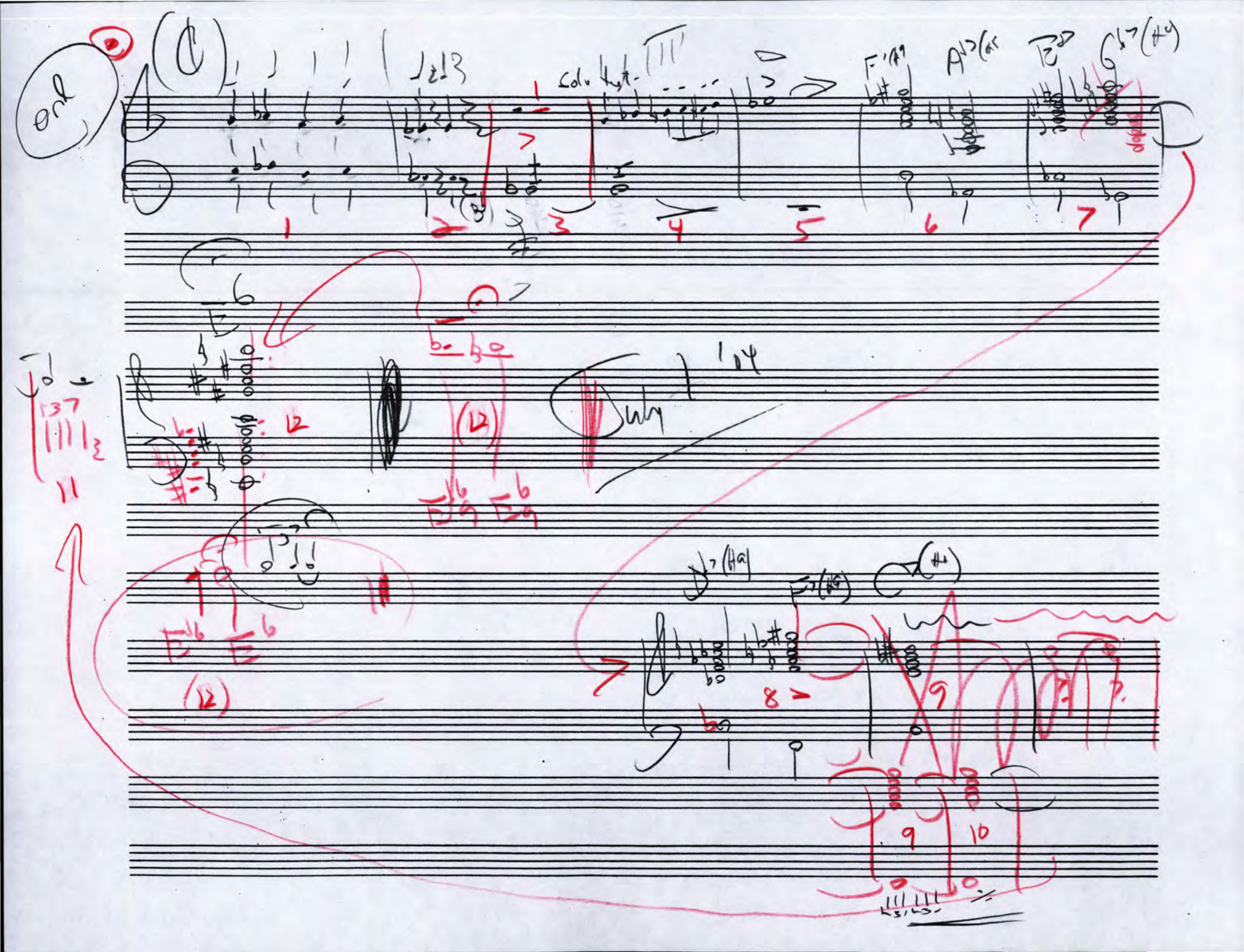


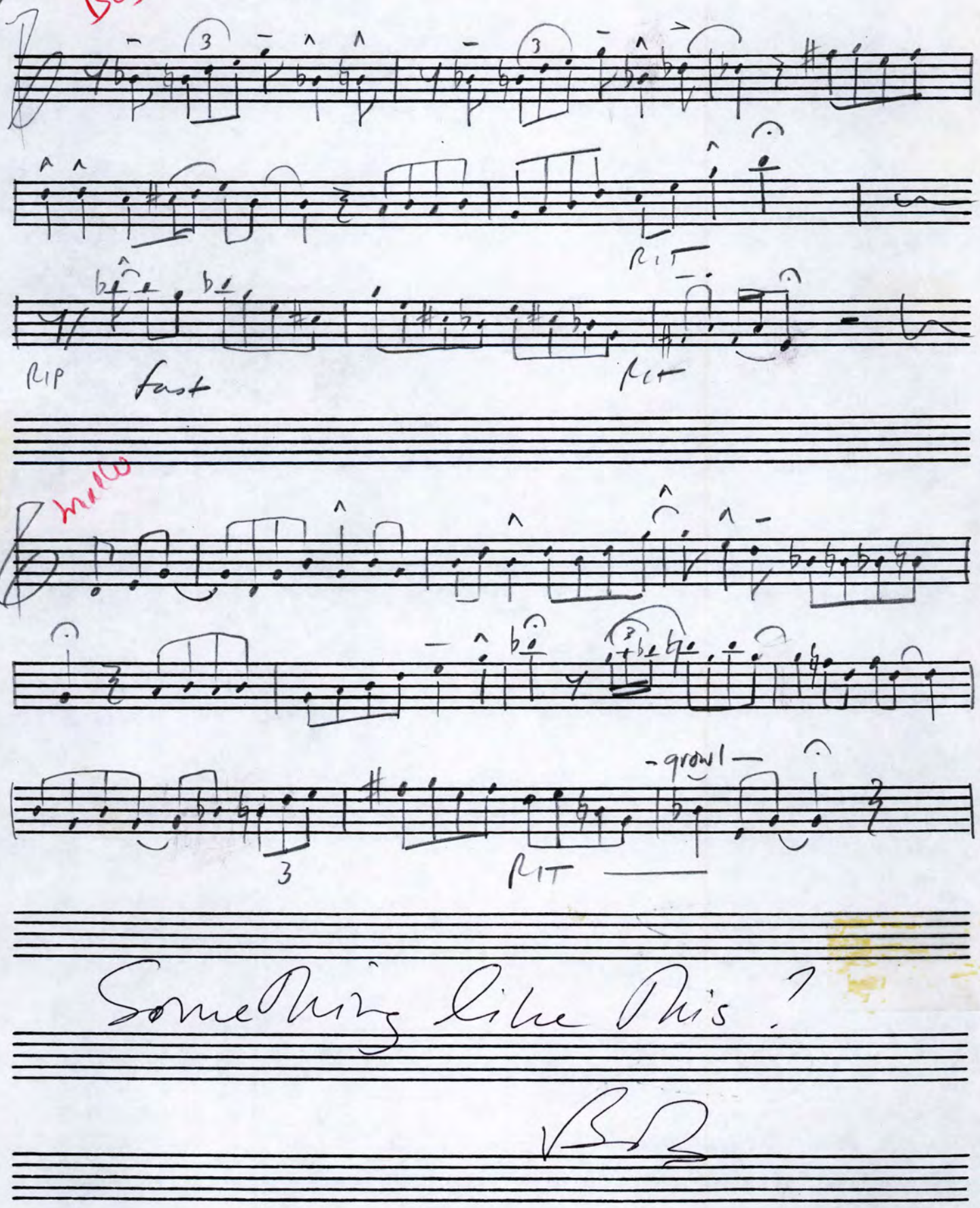
July 1 '04



Bb flute

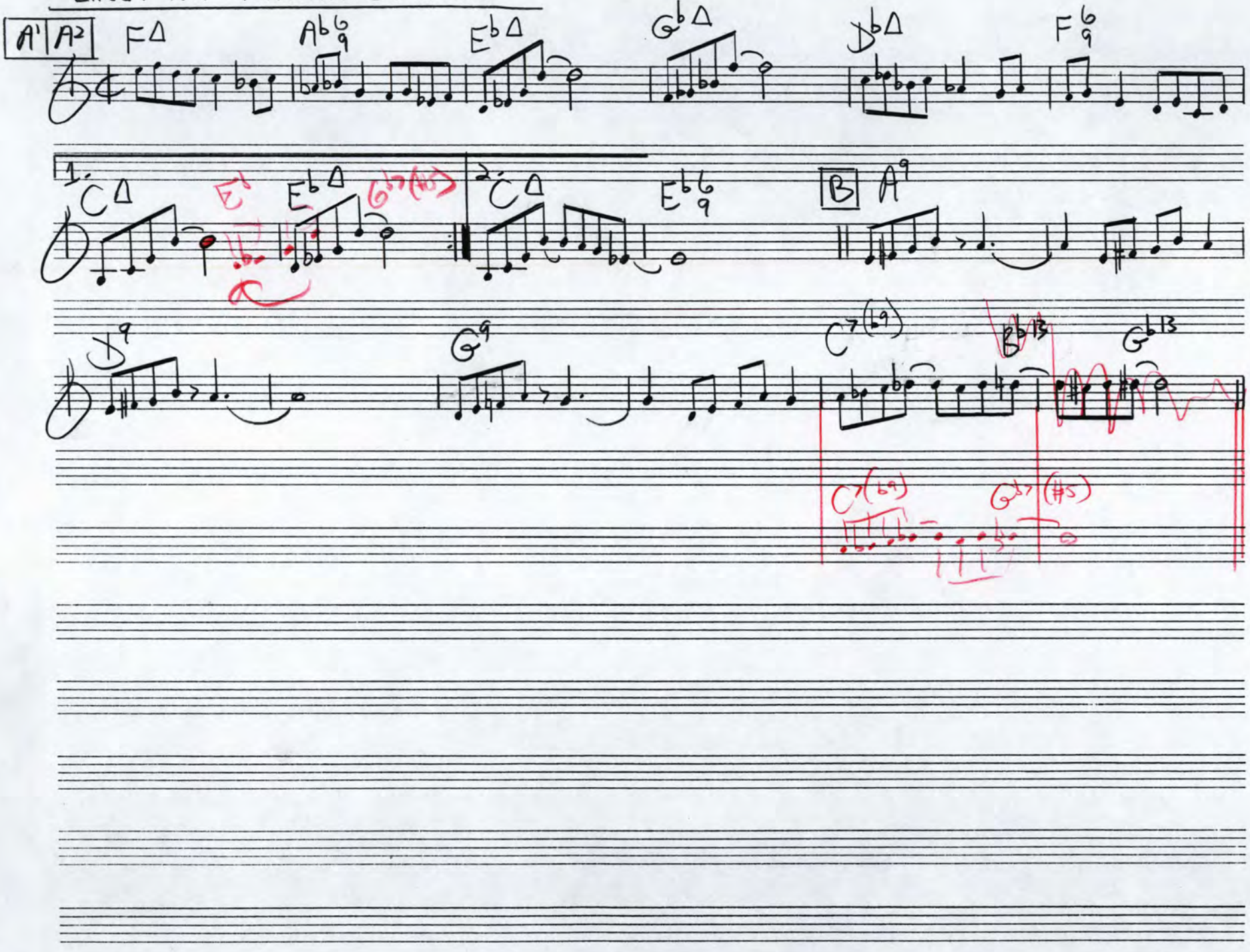
Cadenzas

Beginning

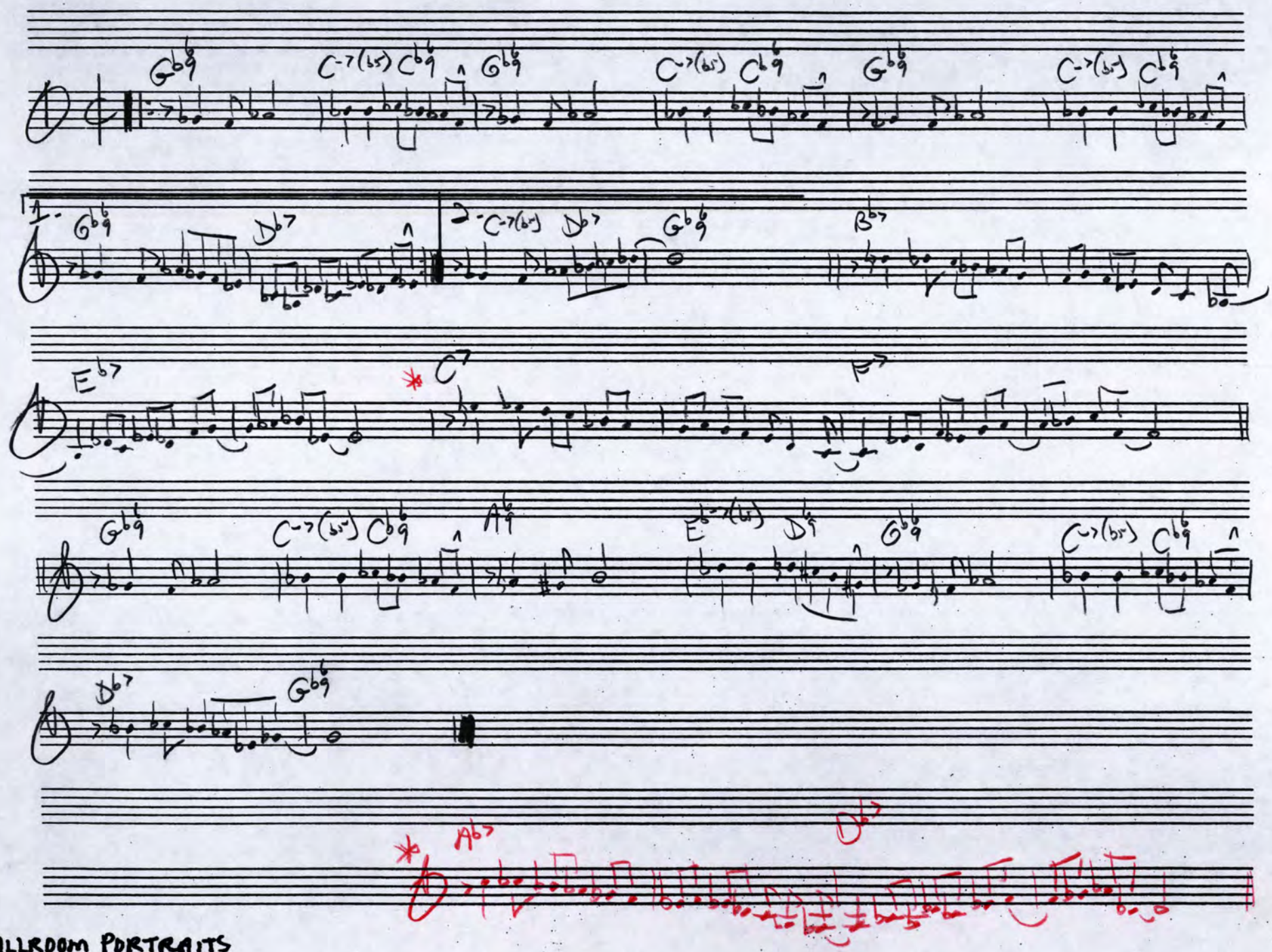


Something like this?

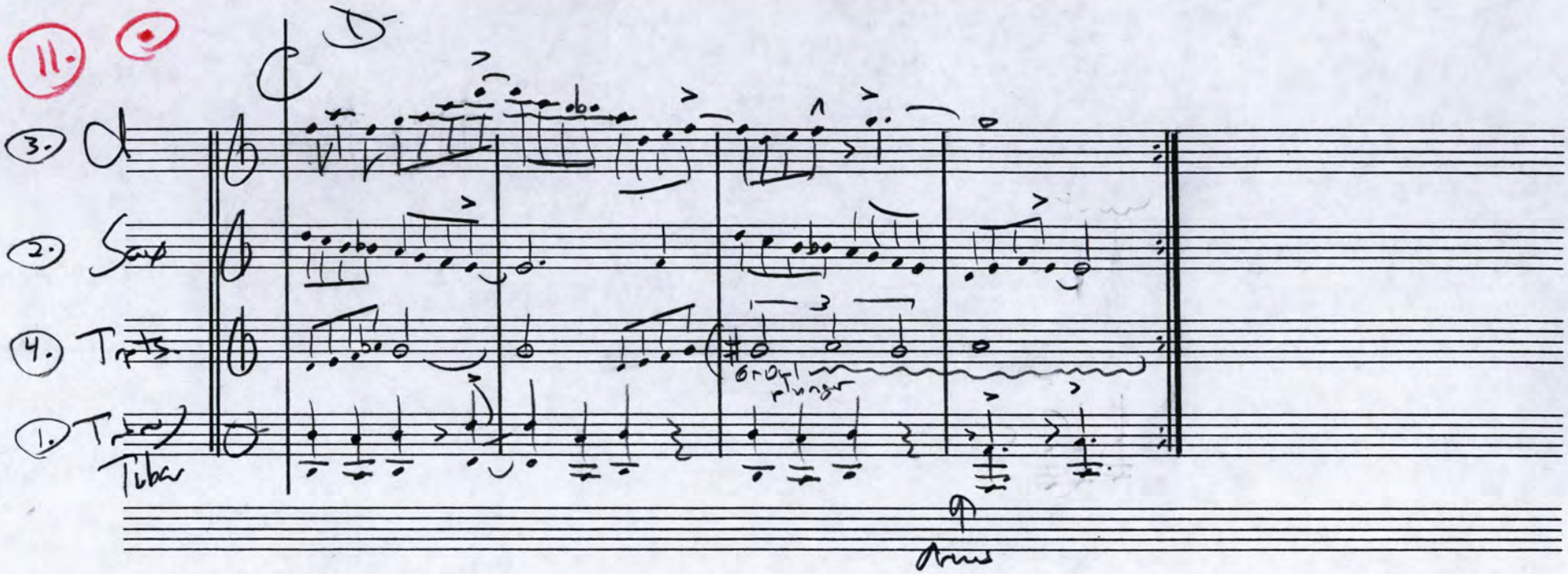
Lindy Hop Rhythm Changes



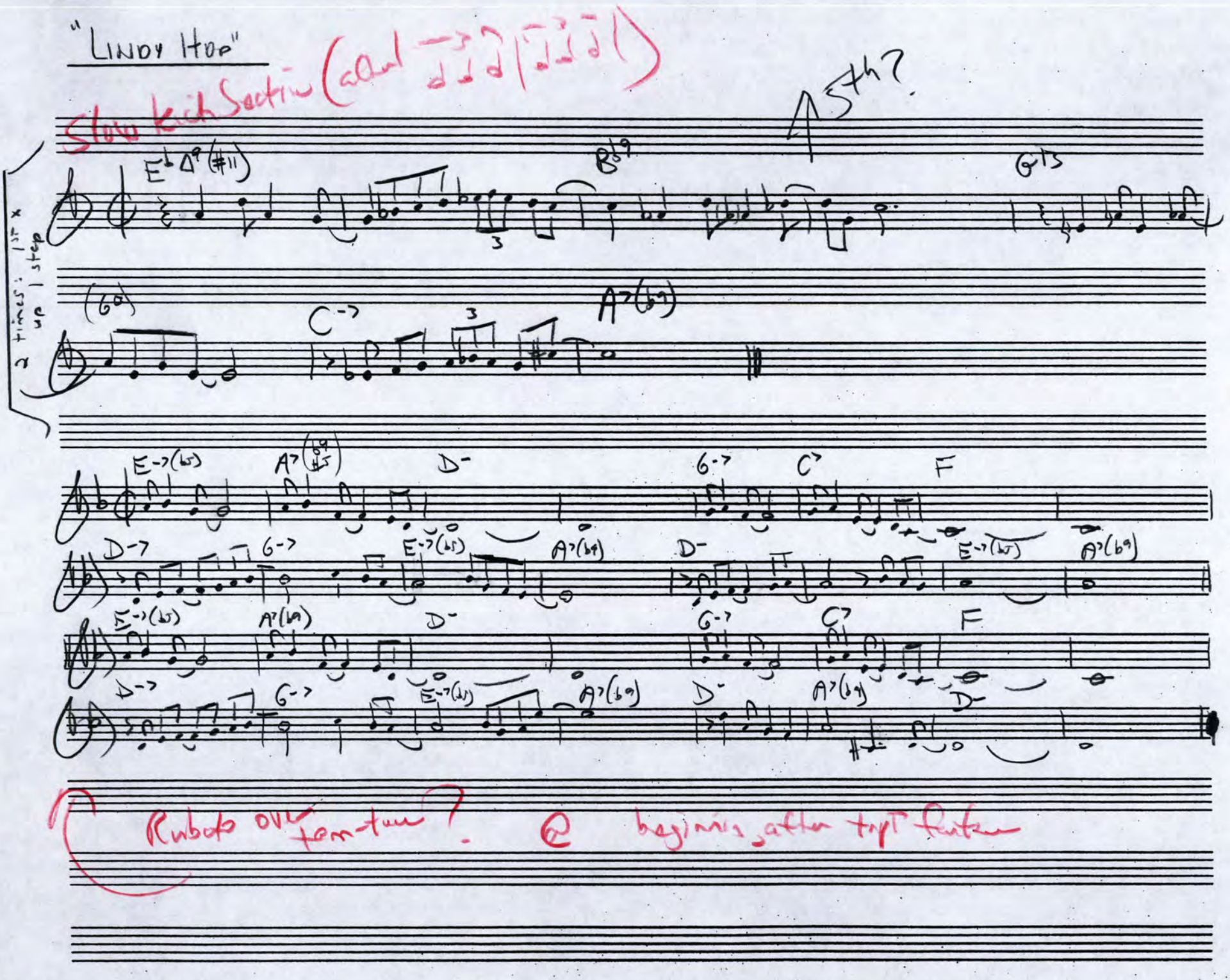
"LINDY HOP"



BALLROOM PORTRAITS


11.
3.
2.
4.
1.
Tuba
Drums

"LINDY HOP"


Slow kick Section (add
5th?
E♭Δ9(#11)
B♭9
G13
2 times: 1st x up 1 step
(G9)
C-7
3
A7(b9)
E-7(b5)
A7(#9 b9)
D-
G-7
C7
F
Rubato over tom-tom?
@ beginning, after trpt flutter

8.

-A stack section

Walking + Hi-hat

Bass

1.

2.

3.

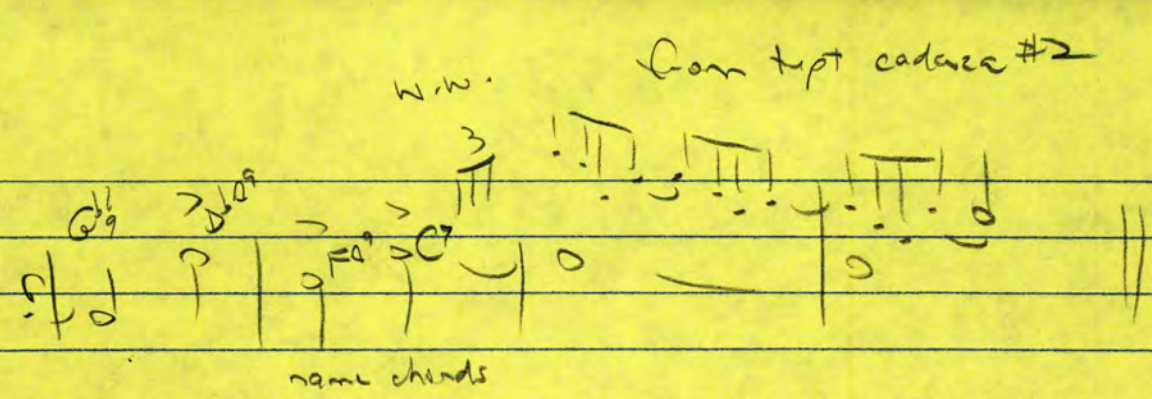
4.

5.

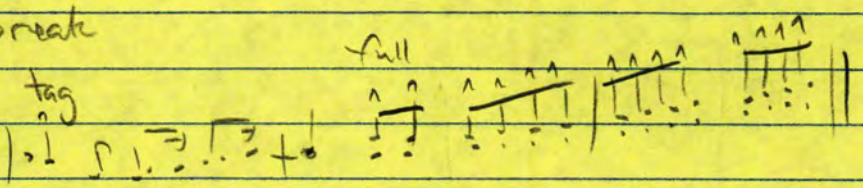
6.

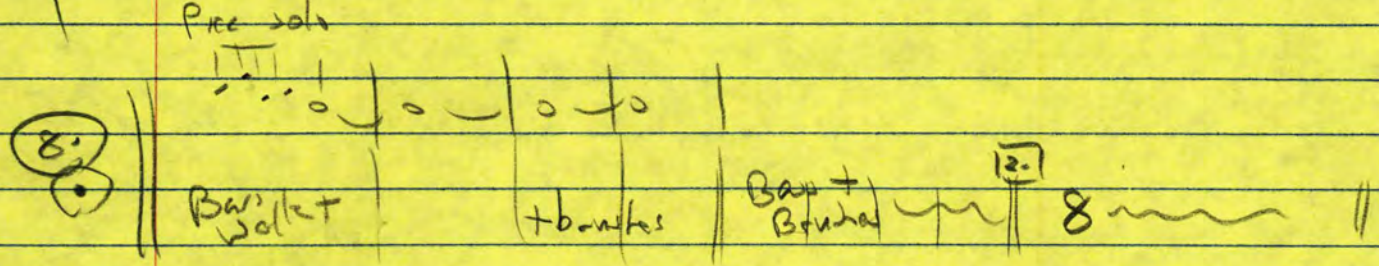
8+15 va

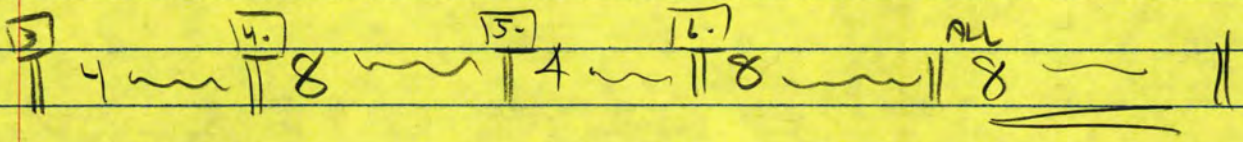
July 7



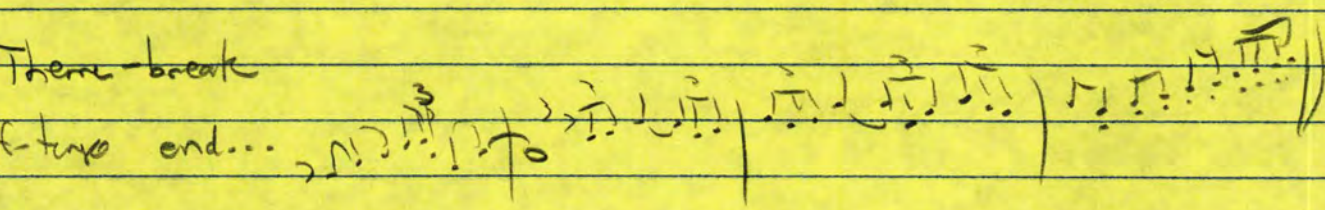
6. Theme Break
7. 6/8 tune tag

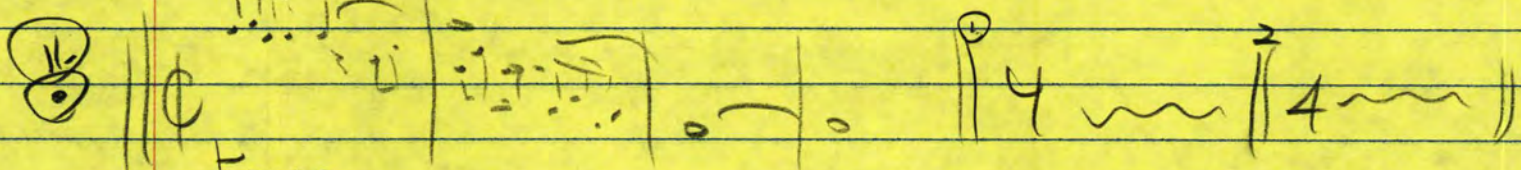


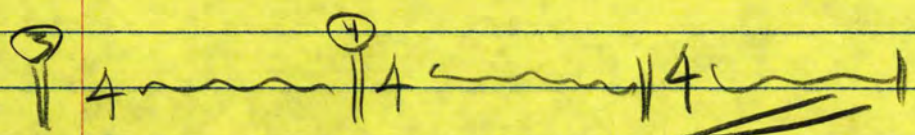




9. ~~Theme-break~~
10. half-tempo end...



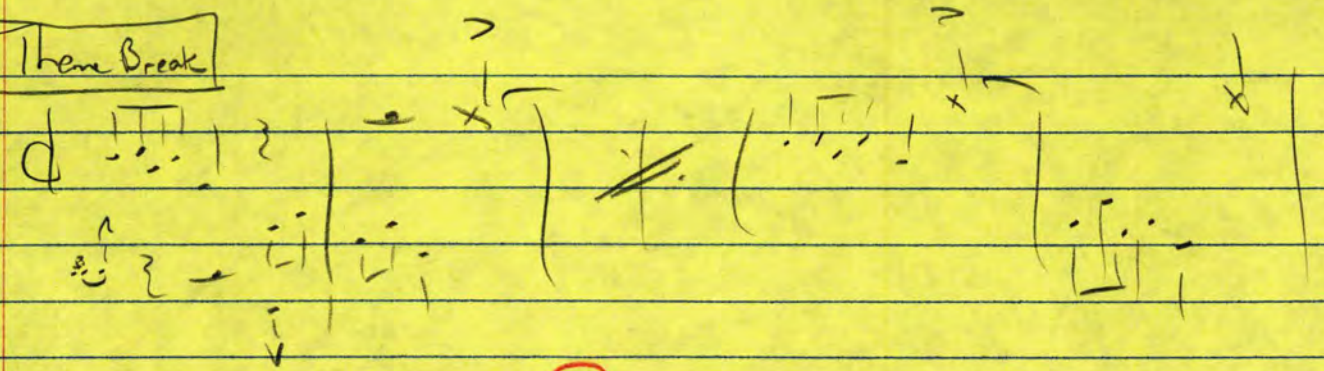




July 1, 2004

as break before

6. ⊙ Theme Break



7. ⊙ G♭ tune (last A) as tag
(+ walking up-right against 2-beat tuba)

8. ⊙ to: −Δ stack section ... building great intensity ...
(hi-hat + walking bass ((eventually))

9. ⊙ to theme break

10. to ⊙ half tempo (𝄵)
opening-material kick-section

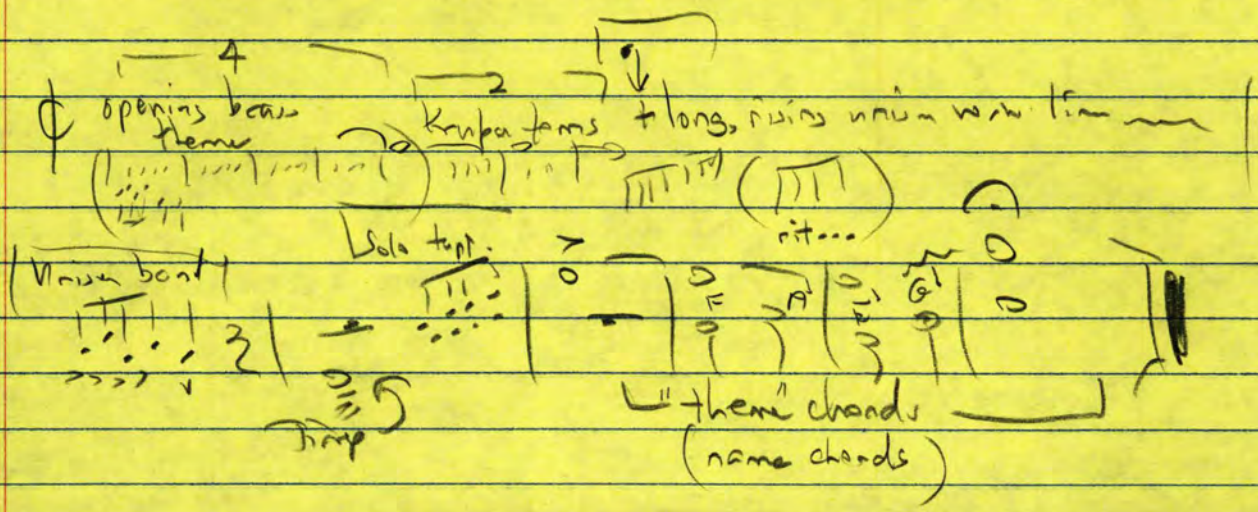
11. ⊙ to krupa toms + D- stack ... (𝄴)

12. ⊙ to (𝄴)

theme contrapuntal entrances (starting as in very beginning) ... getting crazier + crazier — rhythmically as well as level of dissonance — gradually becomes one big trill (#9?) [all drums roll:]

+ low brass aug- theme (alla organ pedals)

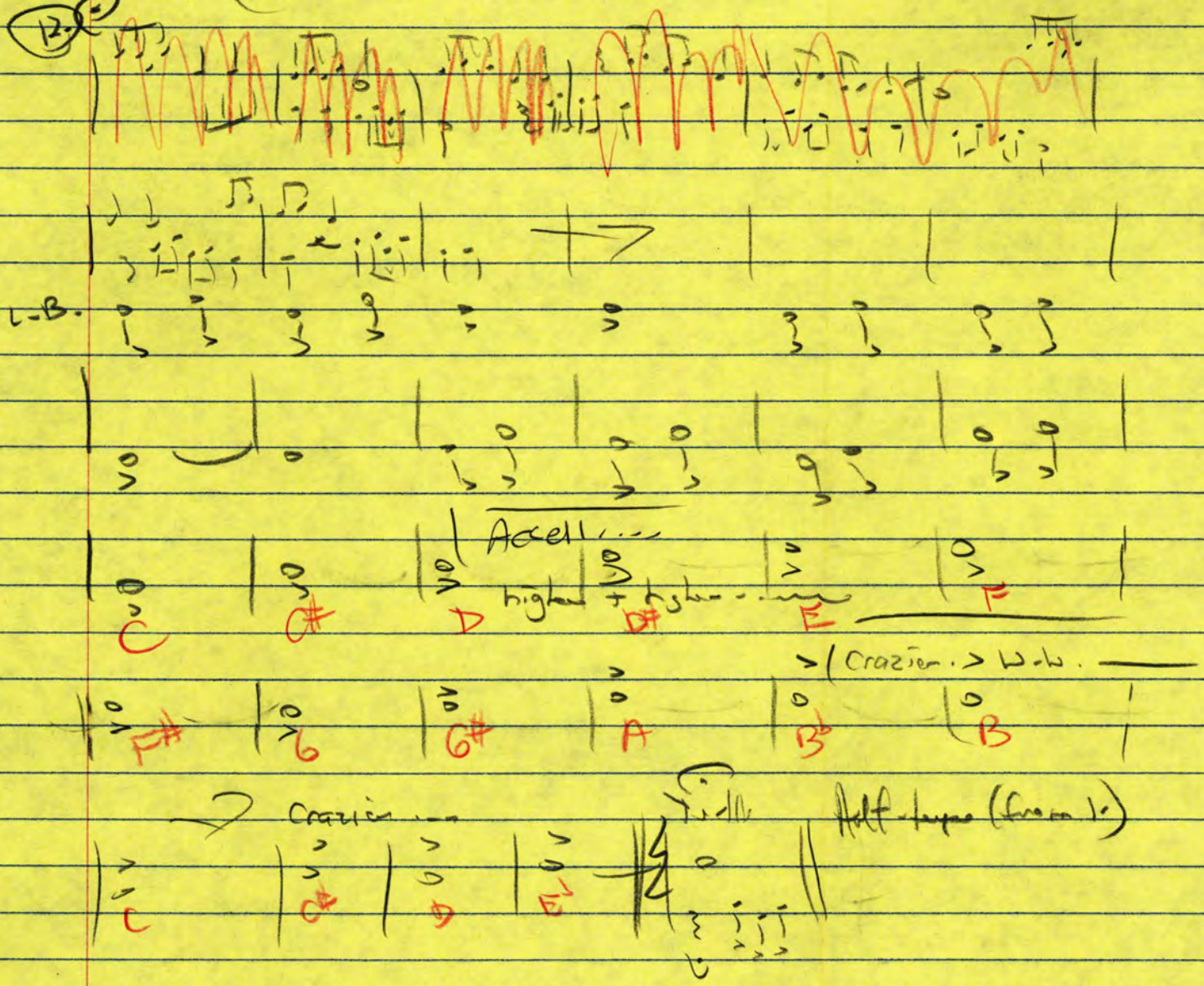
low brass: [while trill + roll is building] 𝄵 } roll... Half tempo (even slower!) swing from Mvt. 1



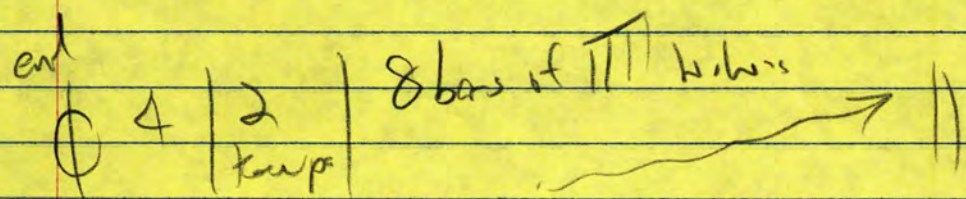
Jnlp?

faster (♩=135?)

12.



end



1. 1. Trpt Cadenza to Krupa toms → ppp
Rubato D- tune |A¹| ♩=120

3. 3. Lindy Hop Rhythm Changes - end of E♭7(#5) — to Dm
low brass stack-section (2x's each)

2. 2. Name chords: F△ A♯4 etc... as blocks ...
→ E♭△
drum fill ... (during E♭4) to ...
to Lindy Hop Rhythm |A²|

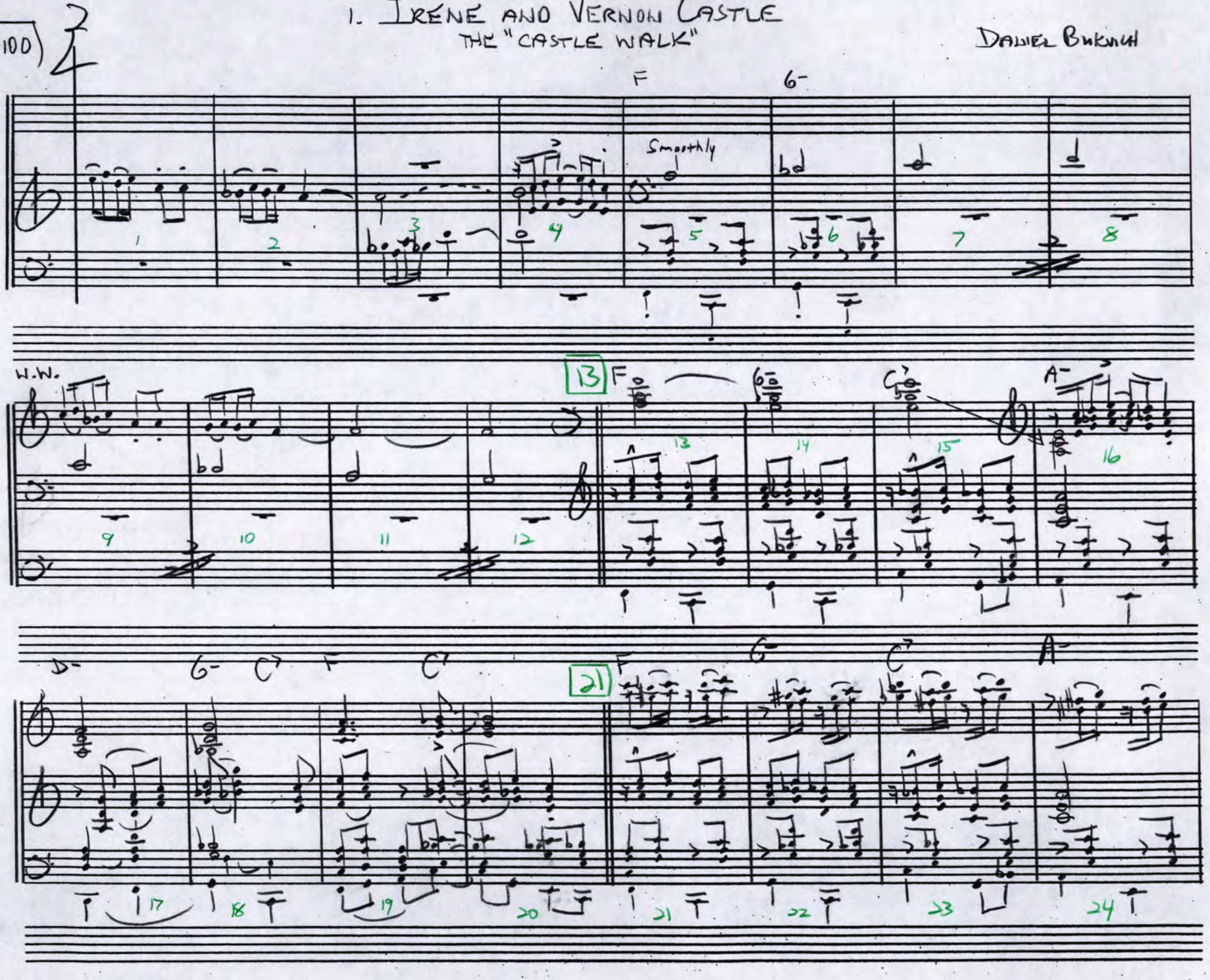
4. 4. Stack-section to D- tune ...
(E♭7 D♭7)

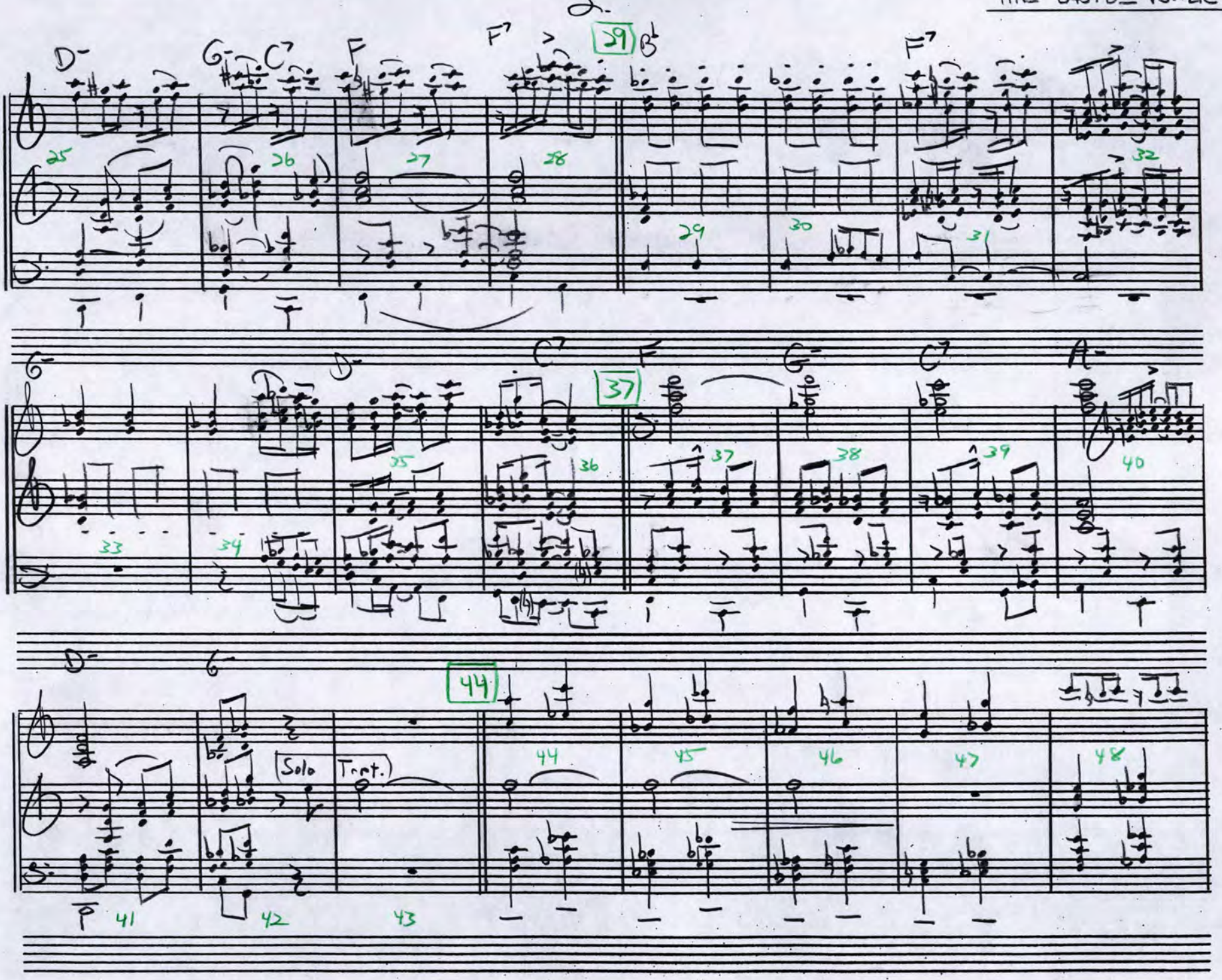
5. 5. Combo Bass = ♩♩♩♩ → ppp (Dm Bass)
Trpt. cadenza #2
G♭ tune (dixie 2-beat)

6. Stack Section (1x each) to ...
(-△) |||| | | | |
Hi-hat (no Krupa toms) |||||

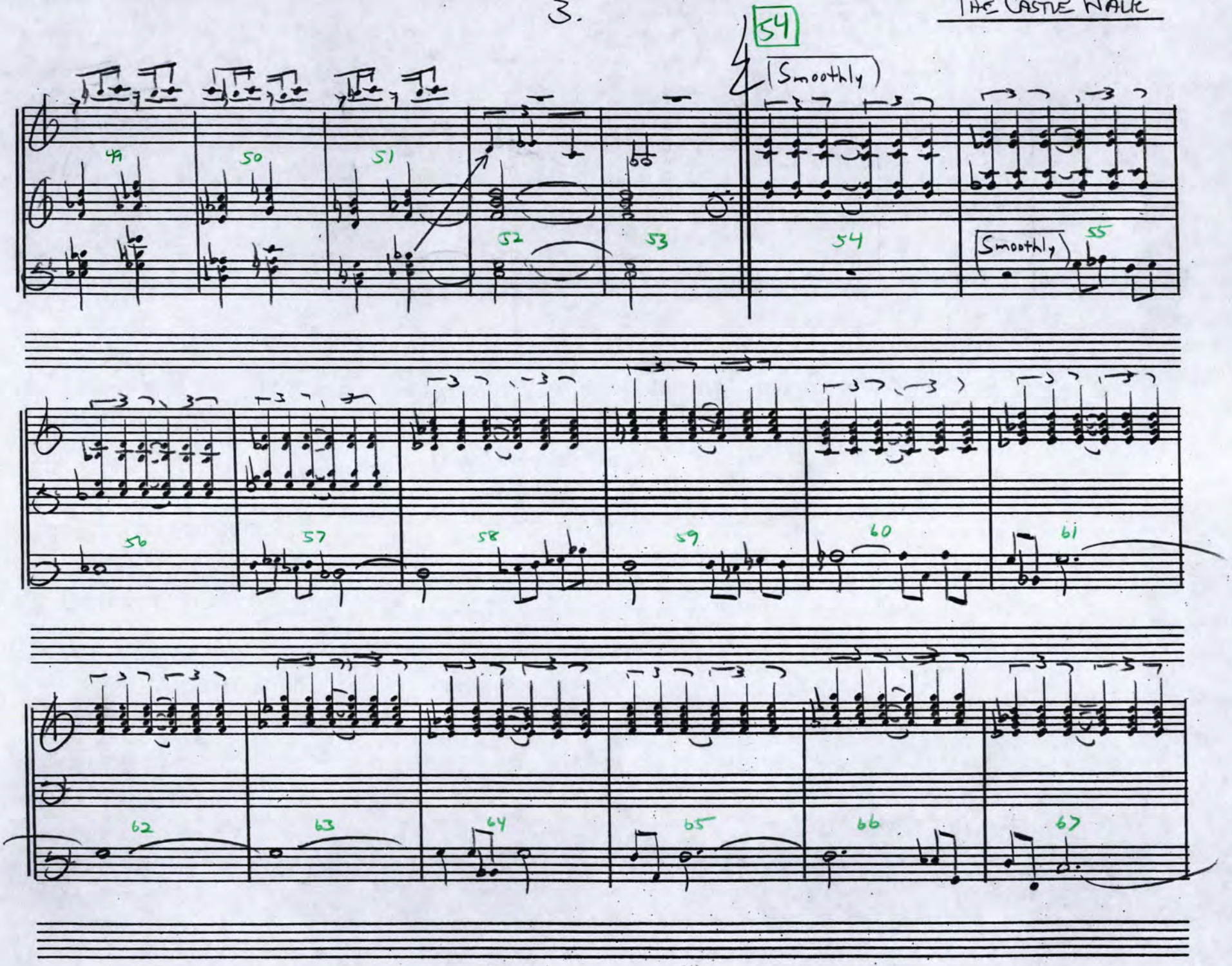
1. Irene and Vernon Castle
The "Castle Walk"

Daniel Bukiet

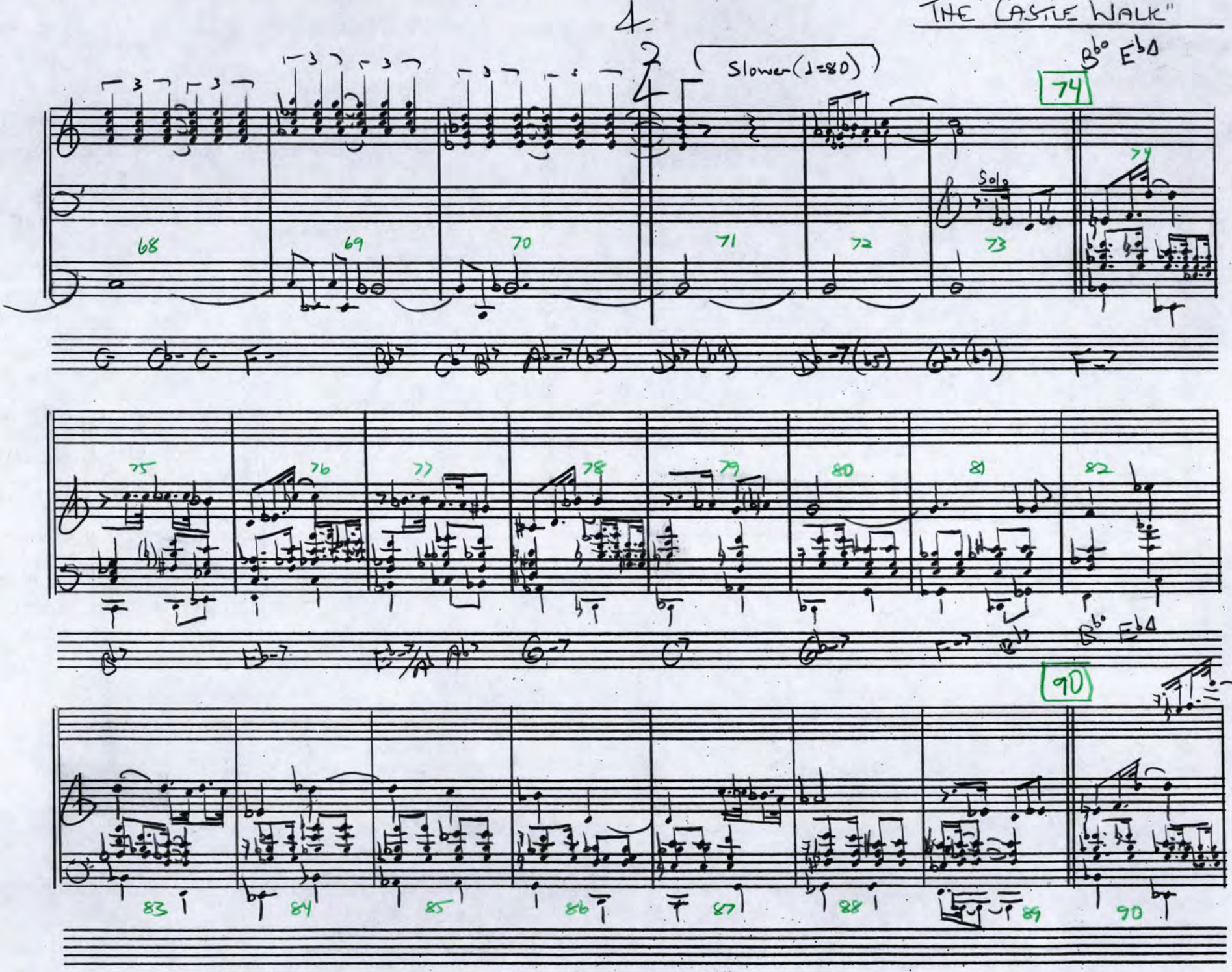



D-
G-
C7
F
F7
29
B♭
F7
25
26
27
28
29
30
31
32
G-
D-
C7
F
37
G-
C7
A-
33
34
35
36
37
38
39
40
D-
G-
44
Solo
Tenor
P
41
42
43
44
45
46
47
48

The "Castle Walk"

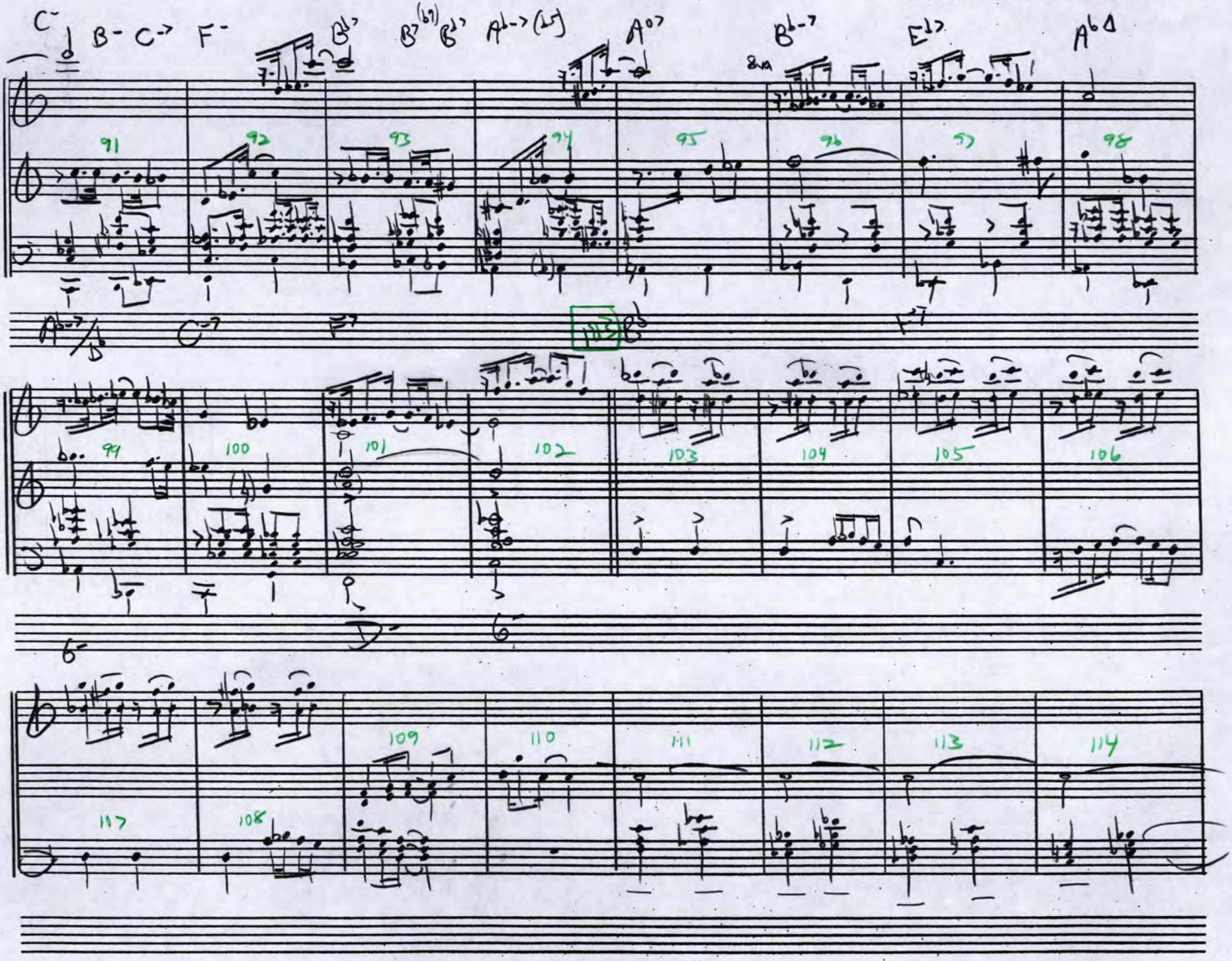


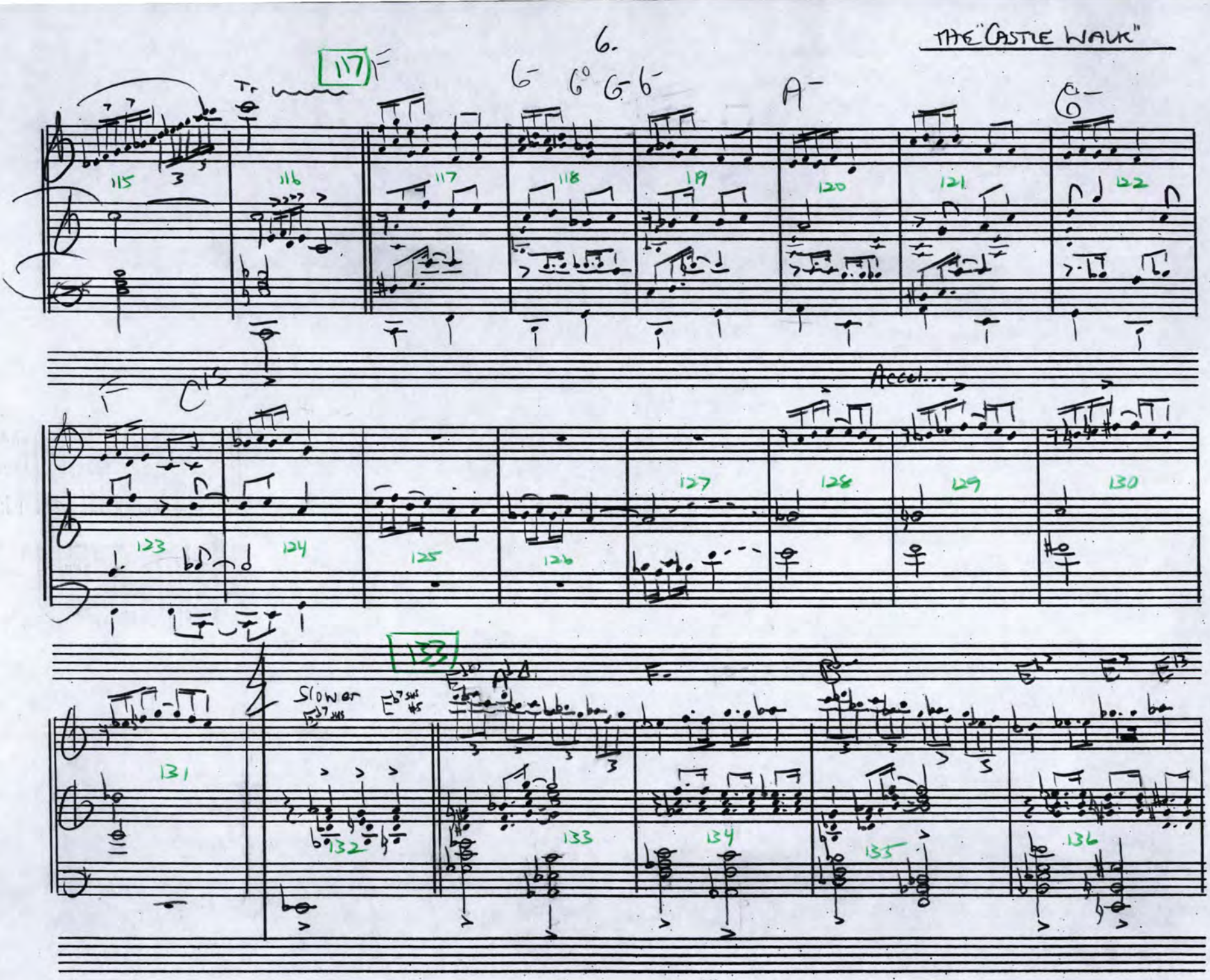
THE "CASTLE WALK"

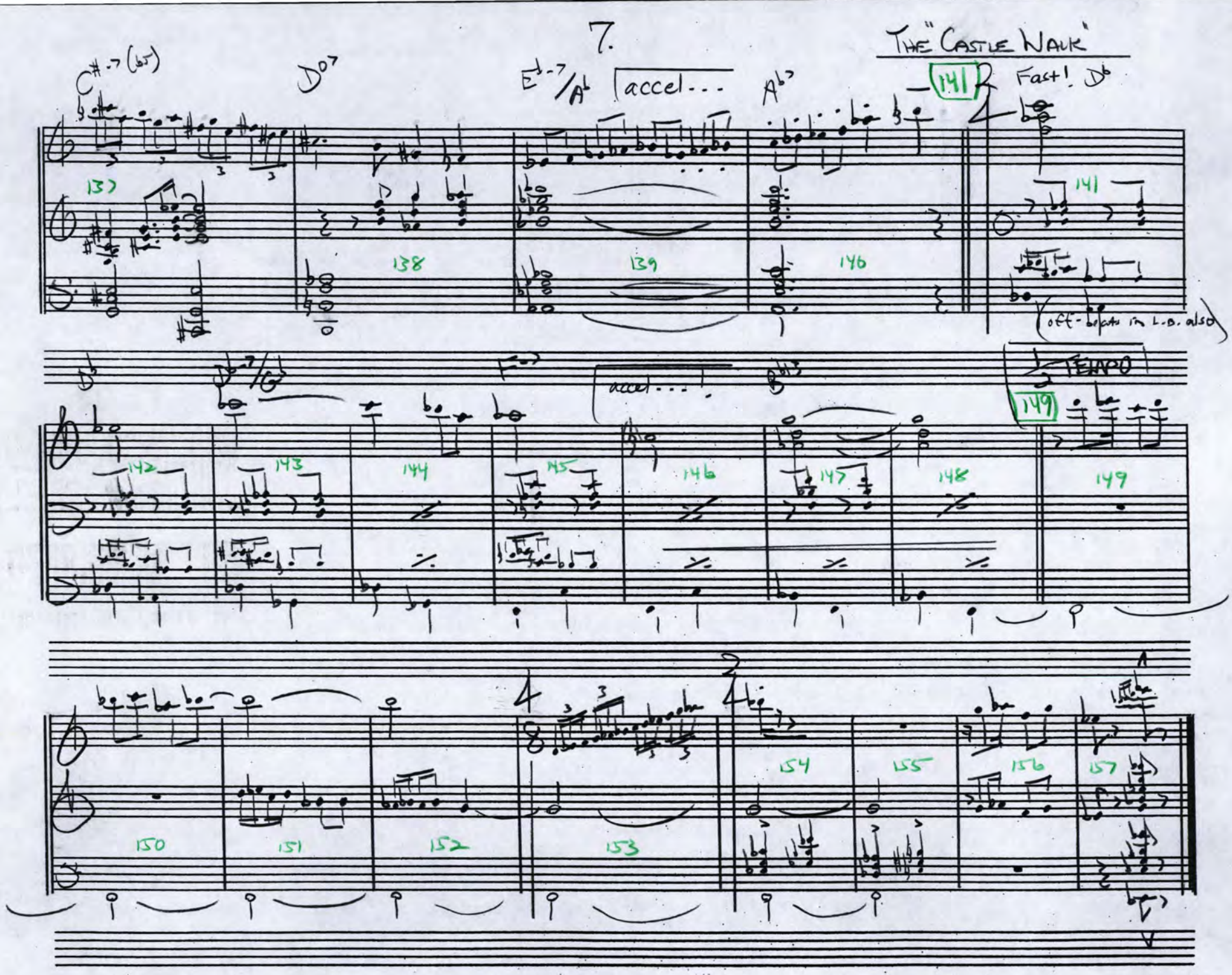


BALLROOM PORTRAITS

THE "CASTLE WALK"




THE "CASTLE WALK"
117
Accel...
133
SLOWER


7.
THE "CASTLE WALK"
C#-7 (b5)
D7
E♭-7/A♭
accel...
A♭7
141
Fast! D♭
(off-beats in L.H. also)
TEMPO
accel...
149
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
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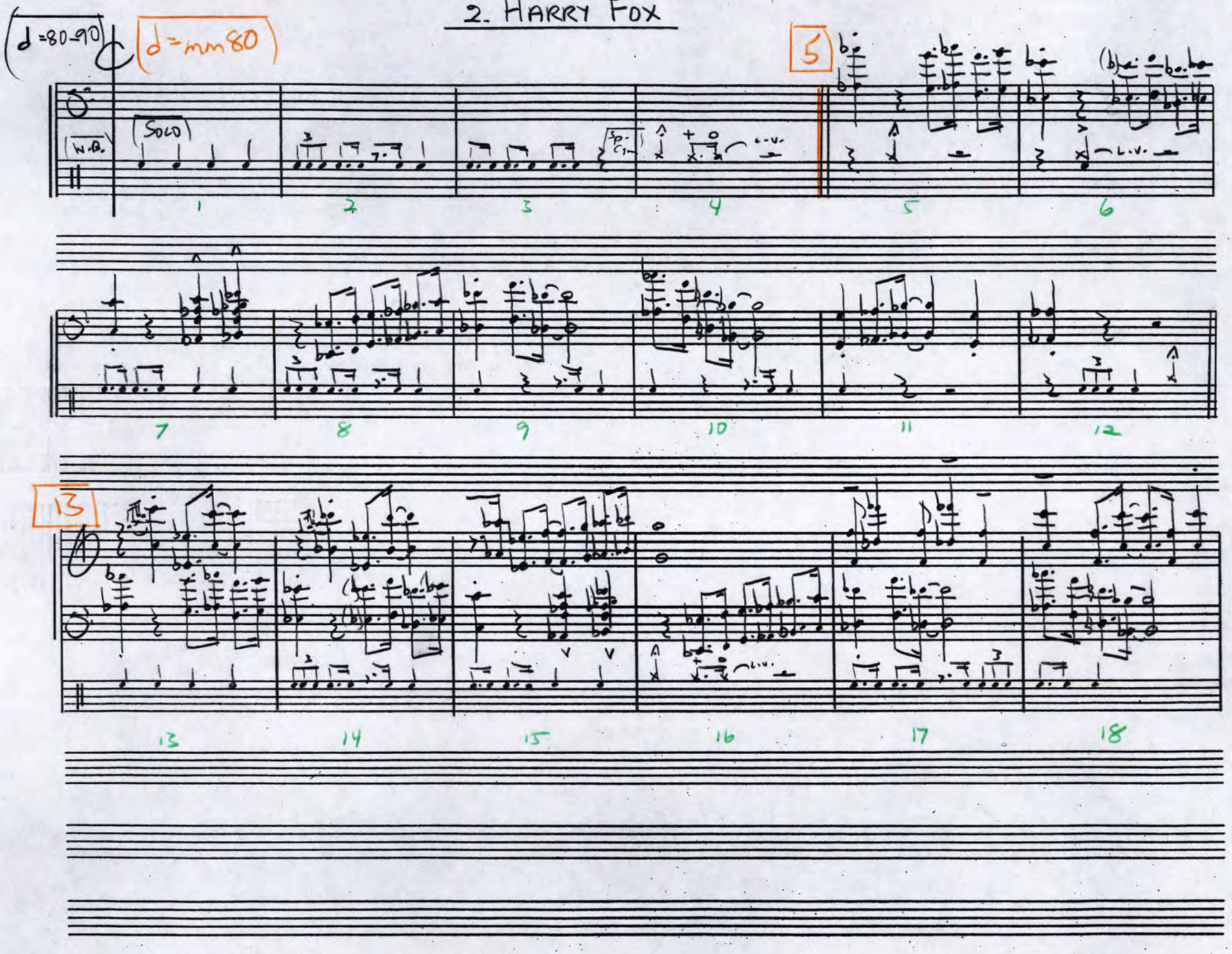
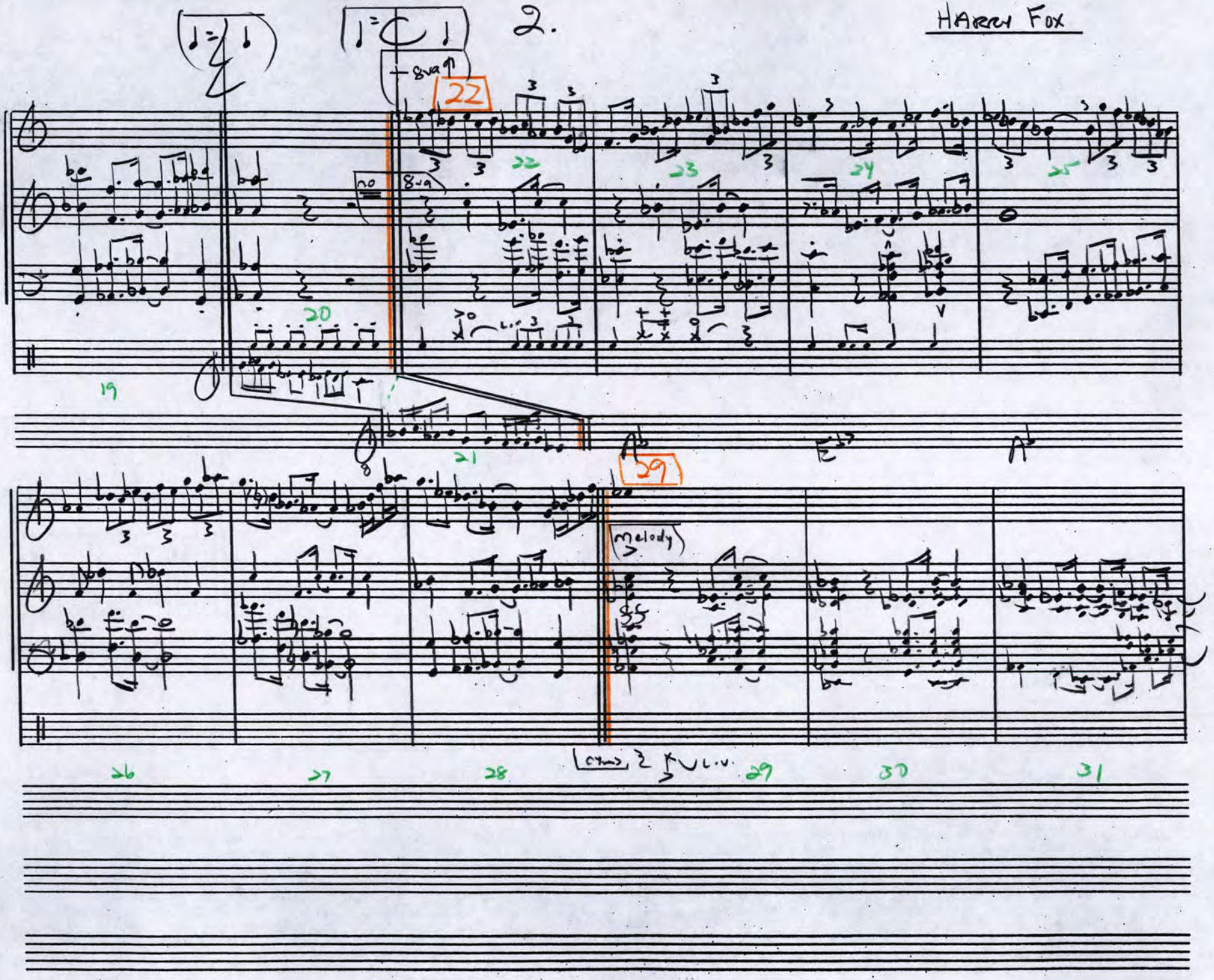
156
157

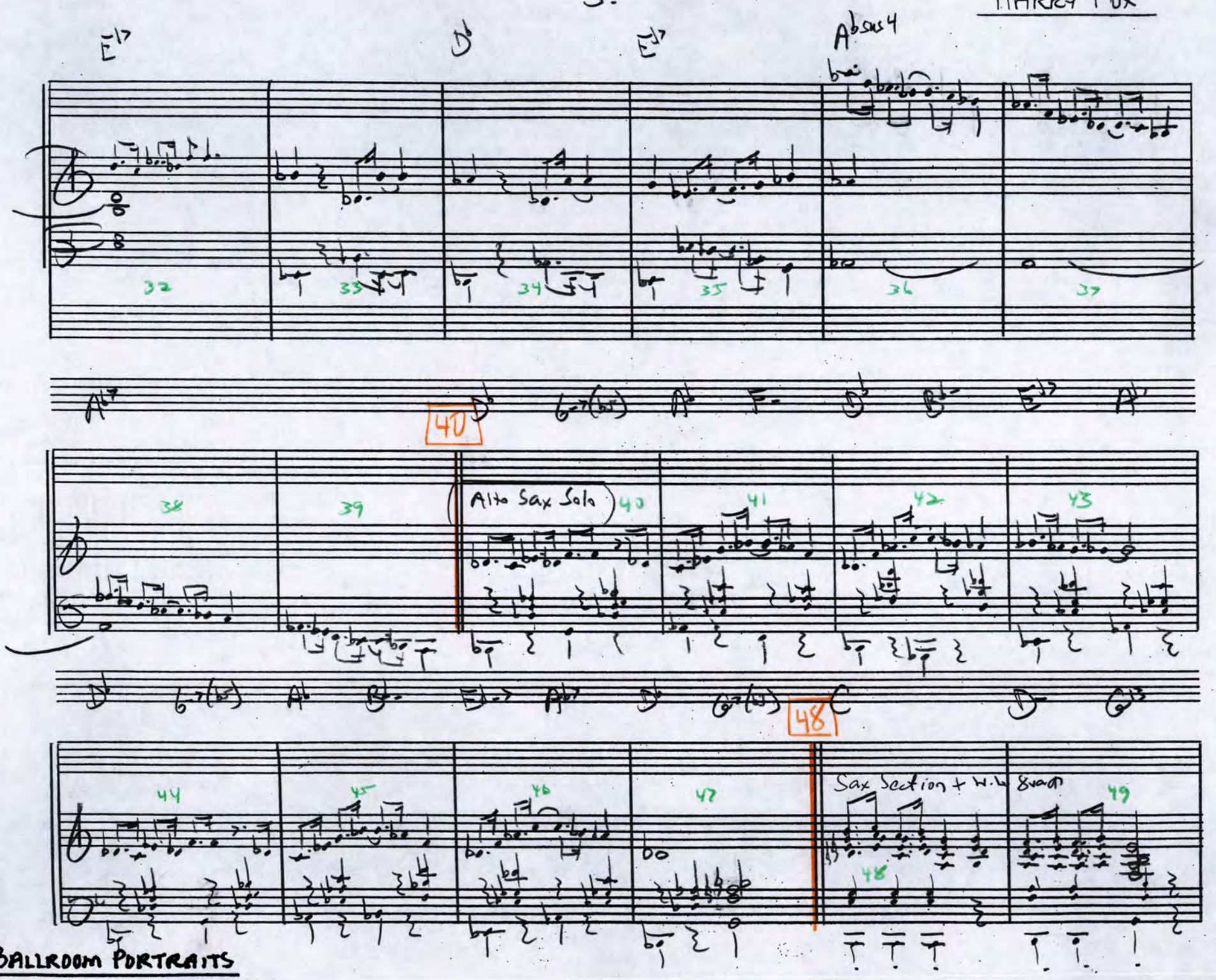
2. HARRY FOX



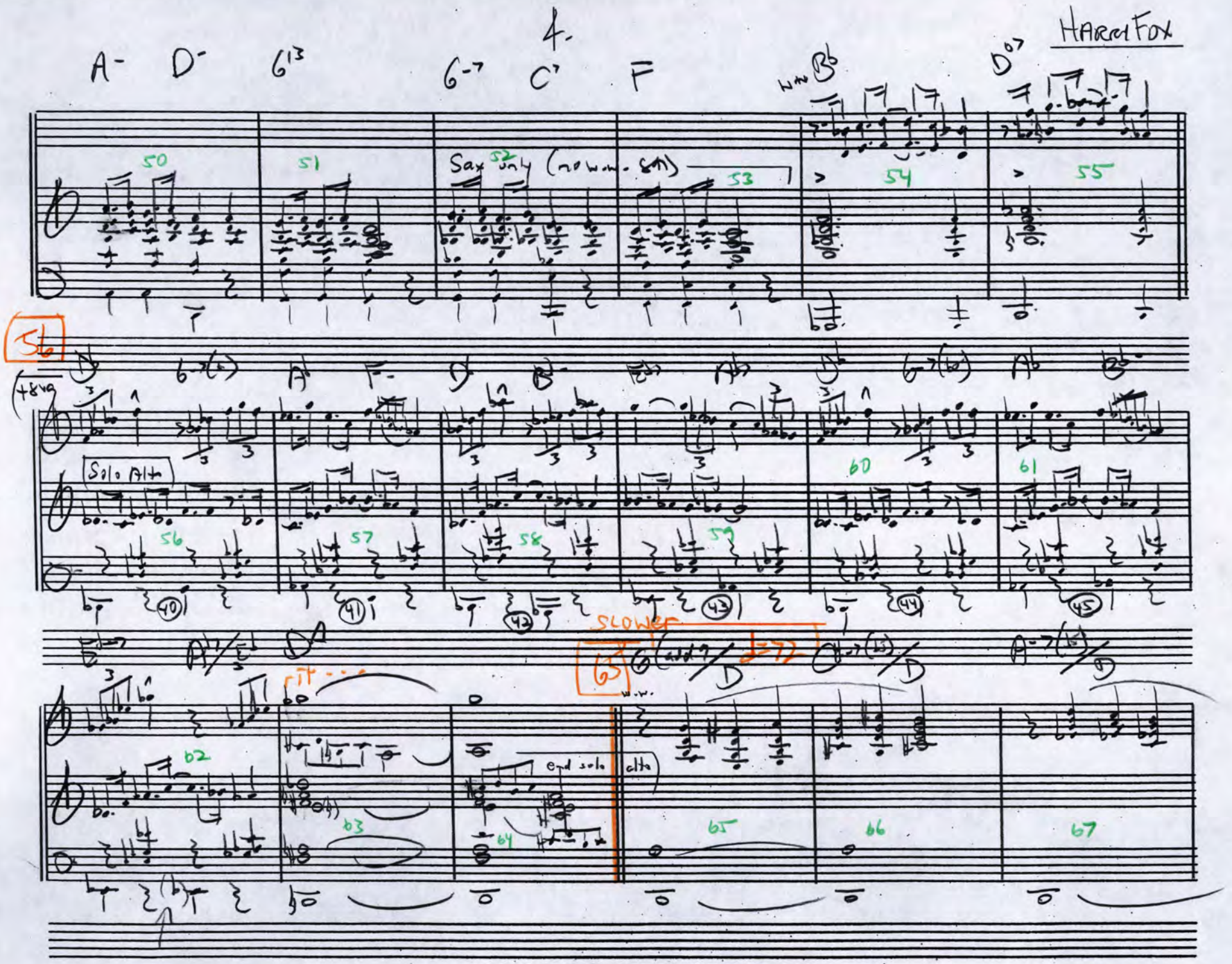
2.



HARRY FOX



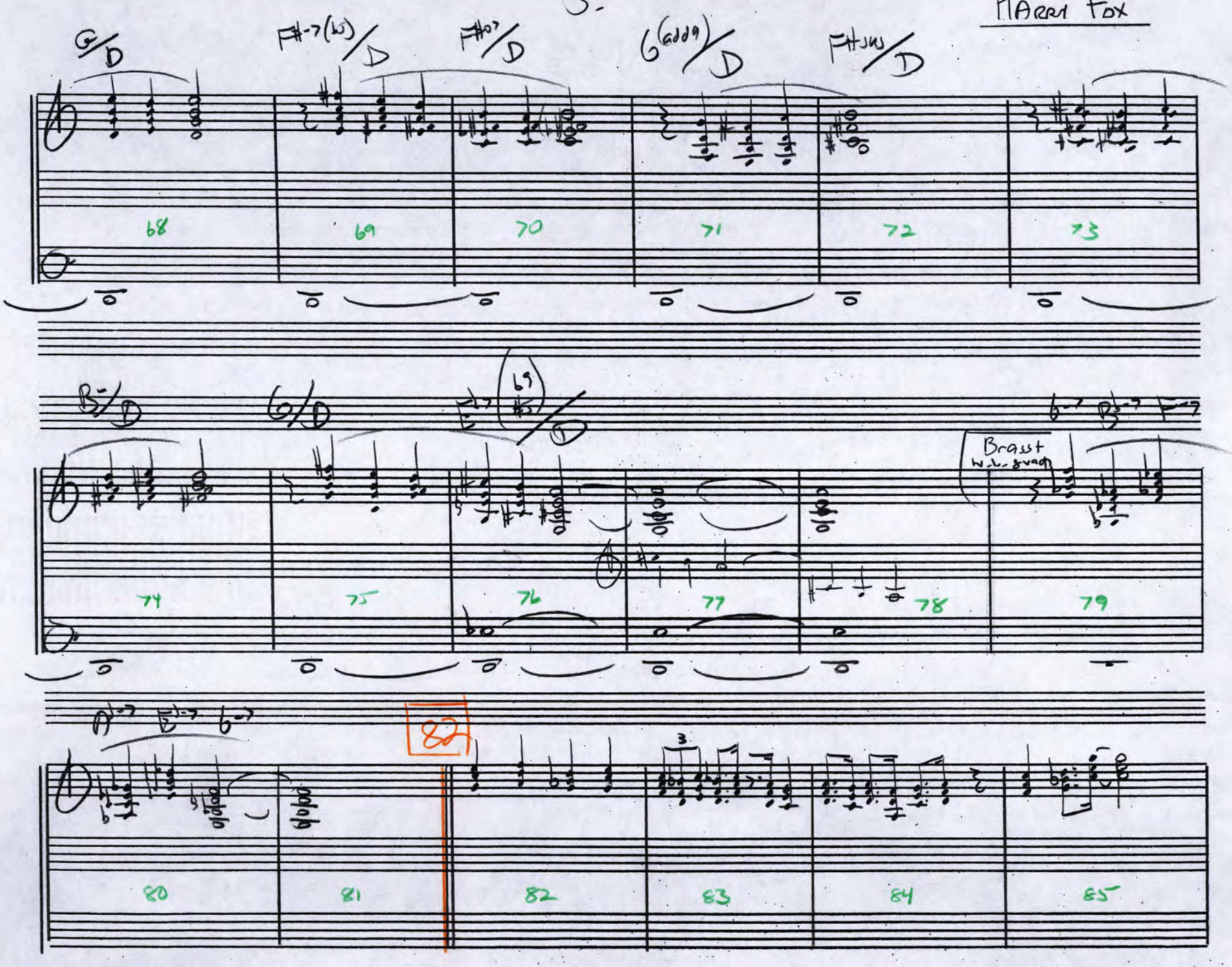
BALLROOM PORTRAITS



BALLROOM PORTRAITS

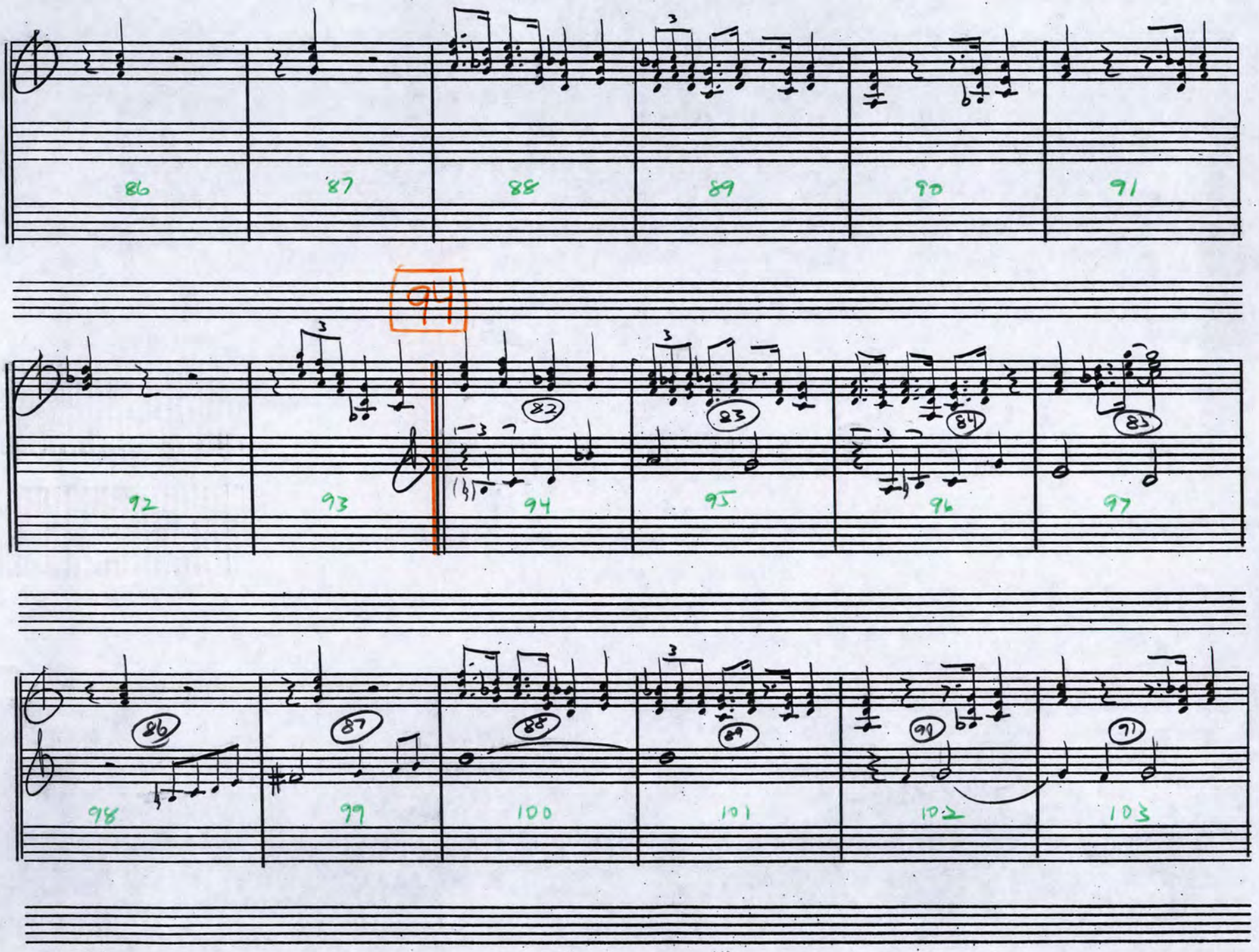
5.

HARRY FOX

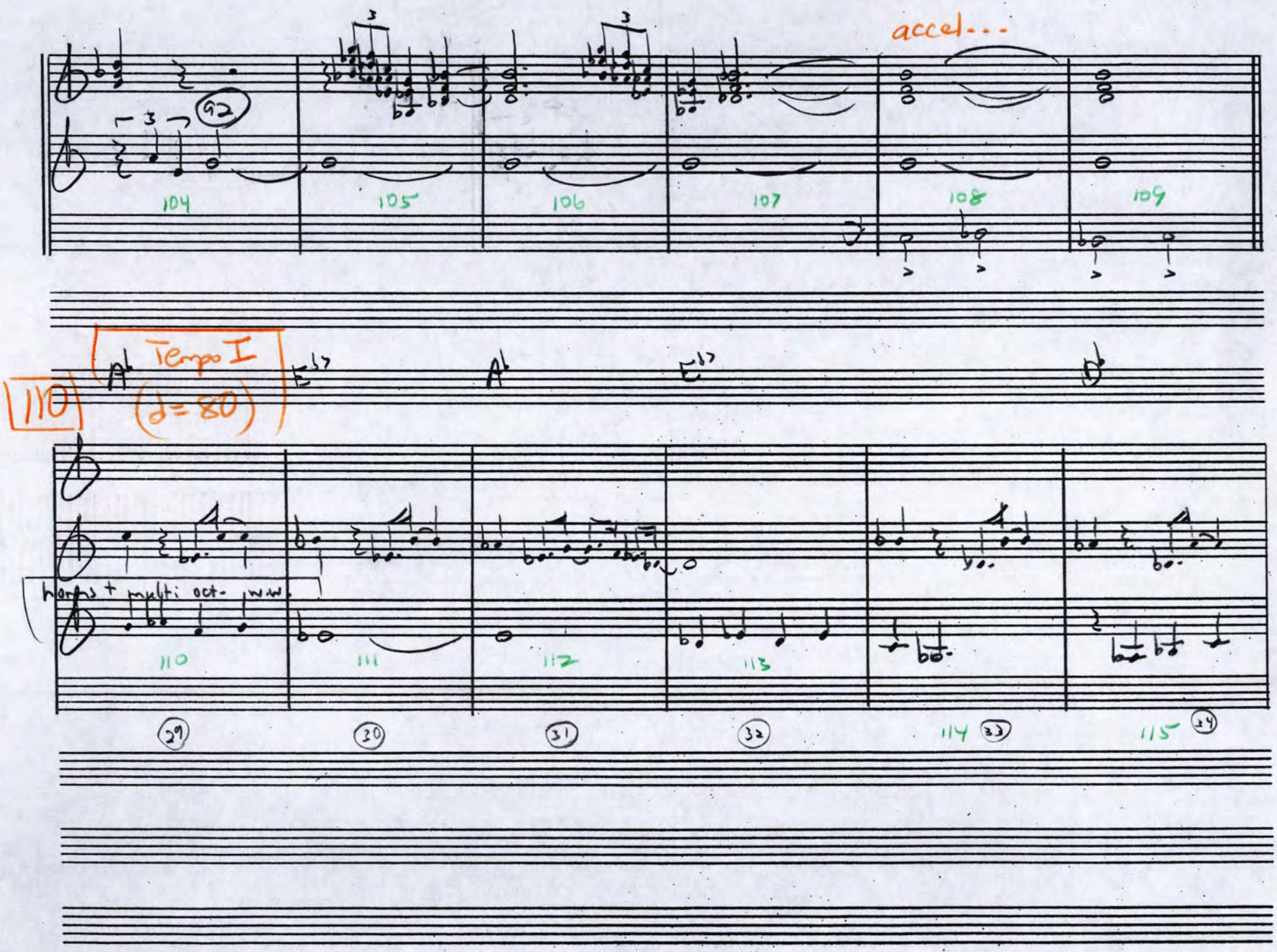


BALLROOM PORTRAITS

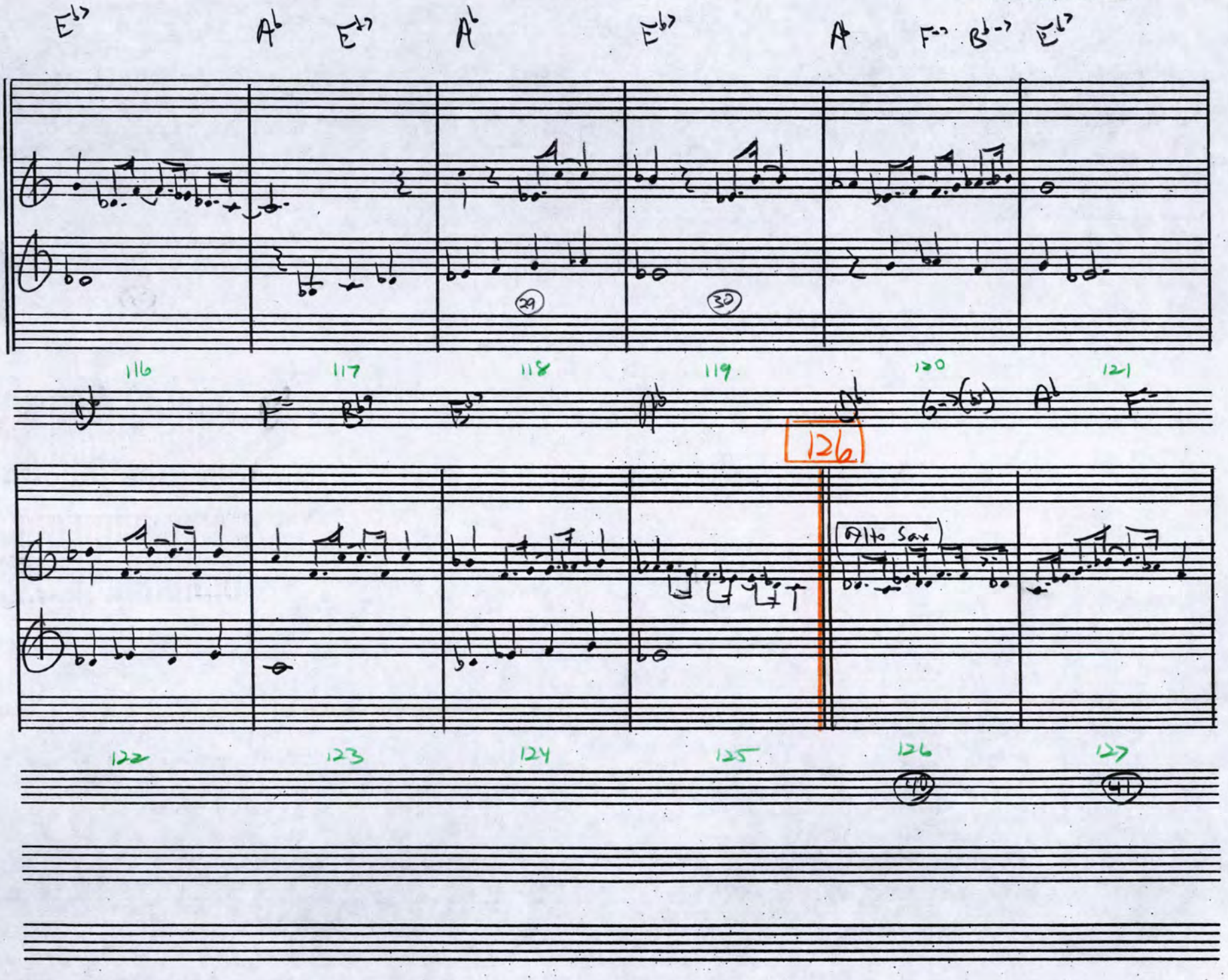
Harry Fox



Harry Fox

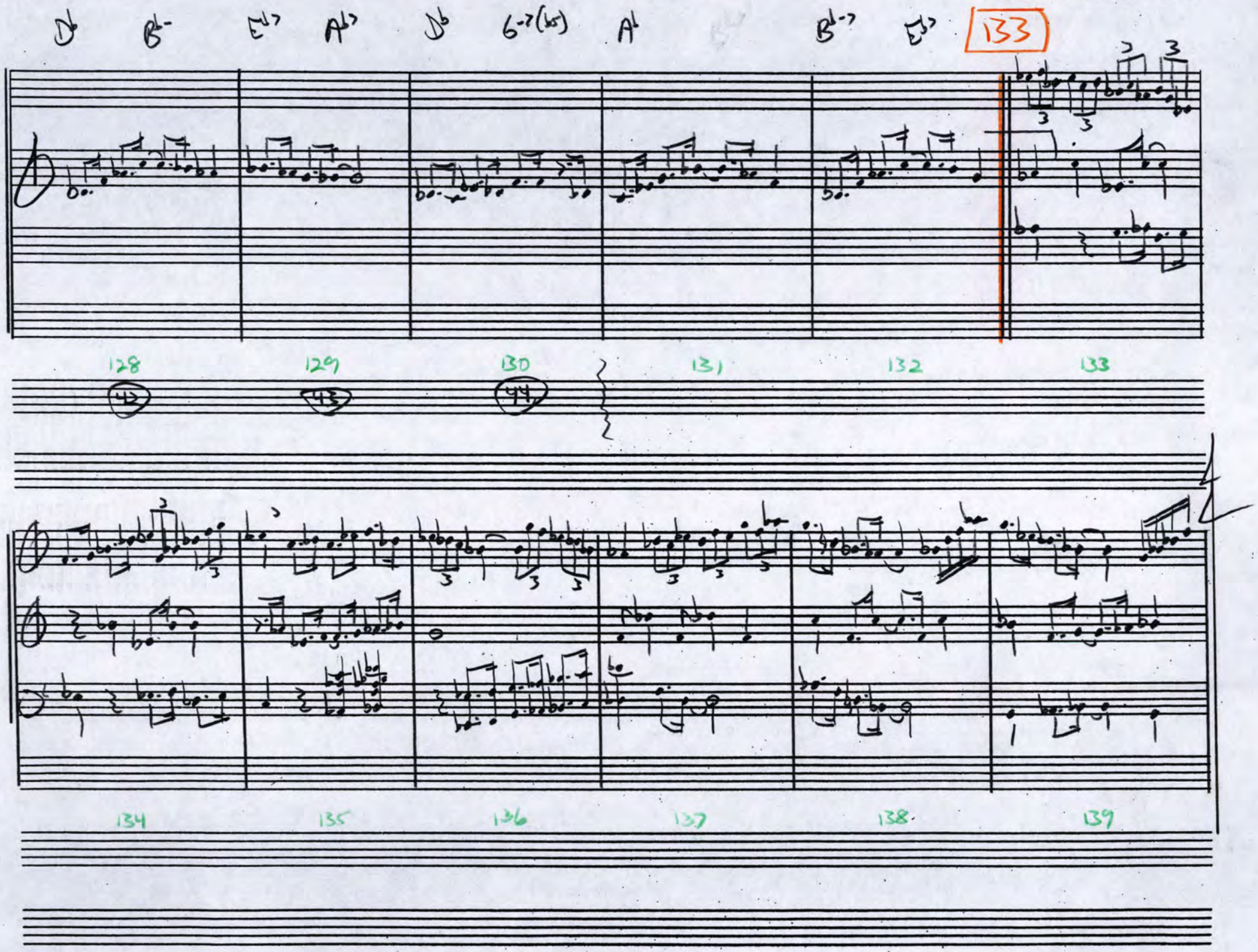

accel...
92
104
105
106
107
108
109
110
Tempo I
(♩= 80)
horns + multi oct. ww.
110
111
112
113
114
115
29
30
31
32
33
34

Harry Fox

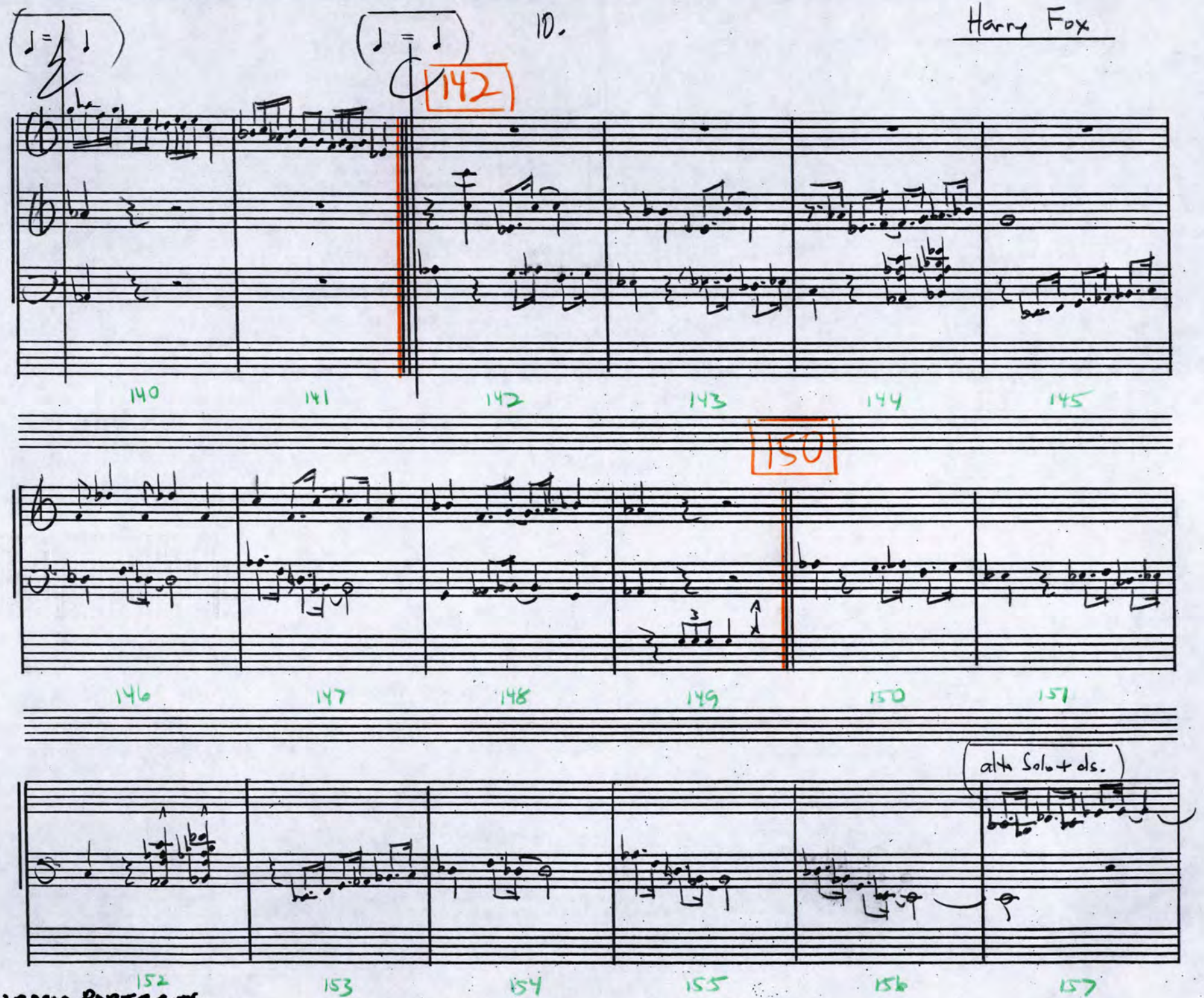


BALLROOM PORTRAITS

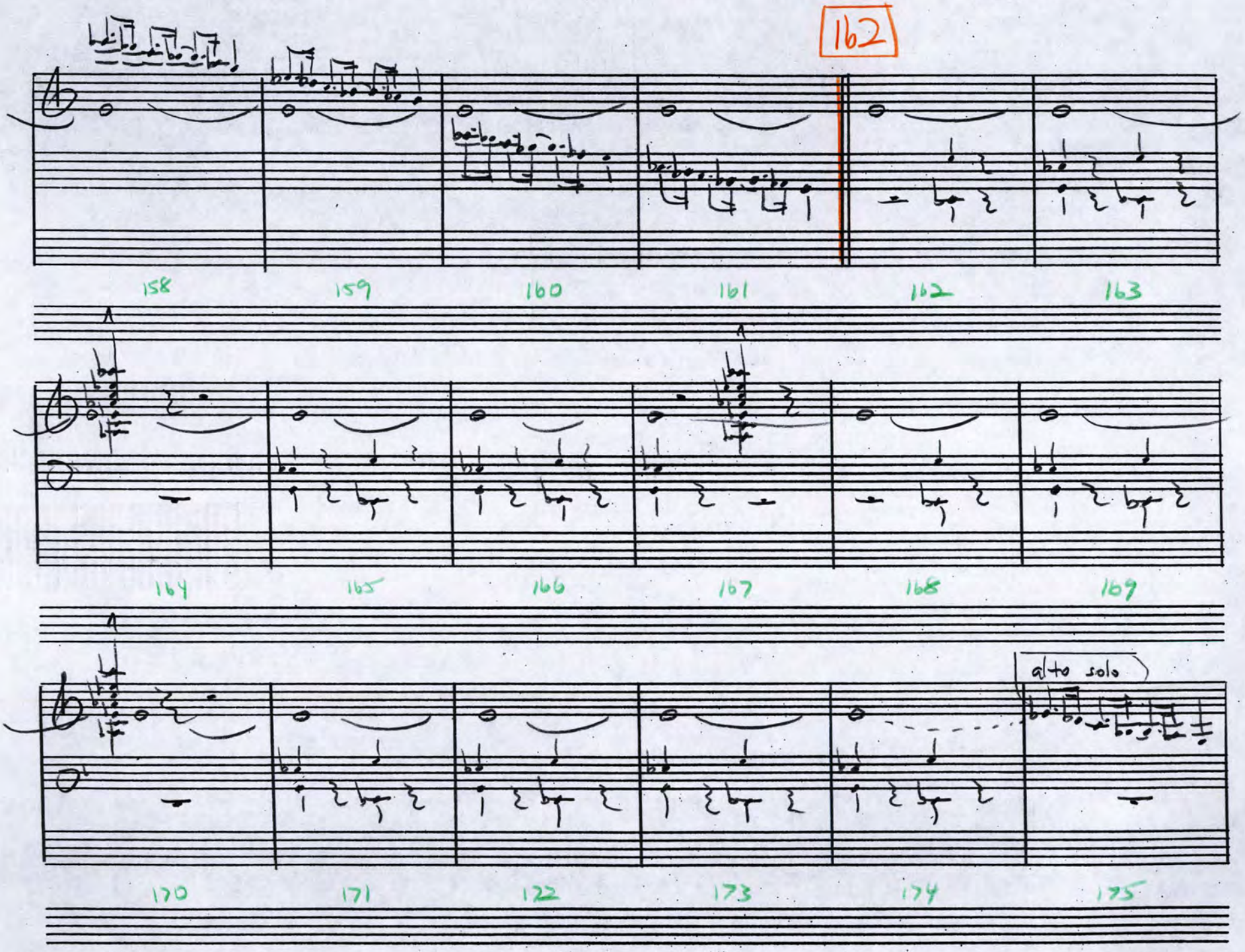
Harry Fox



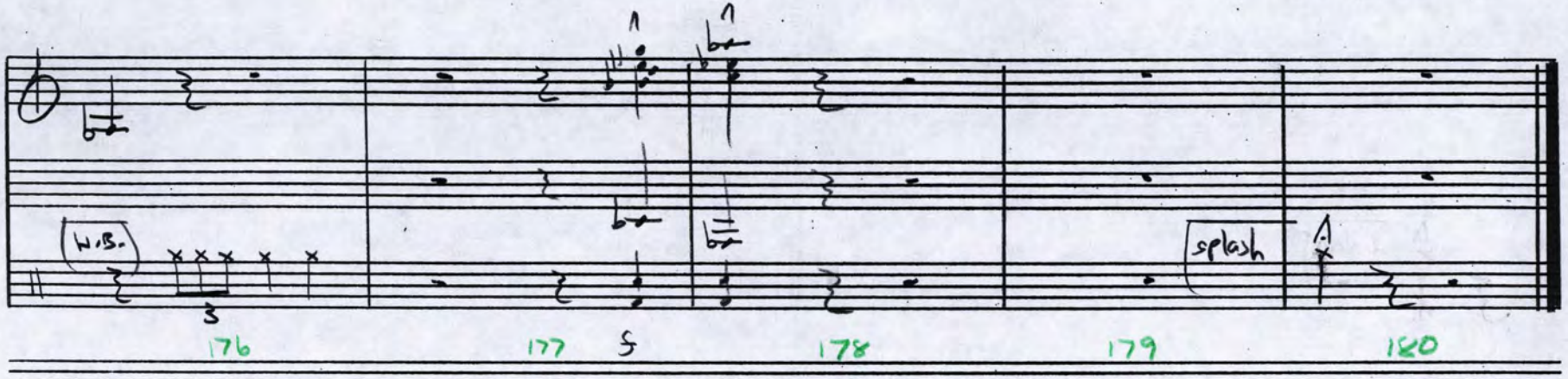
Harry Fox


142
140
141
142
143
144
145
150
146
147
148
149
150
151
alto Solo + ds.
152
153
154
155
156
157

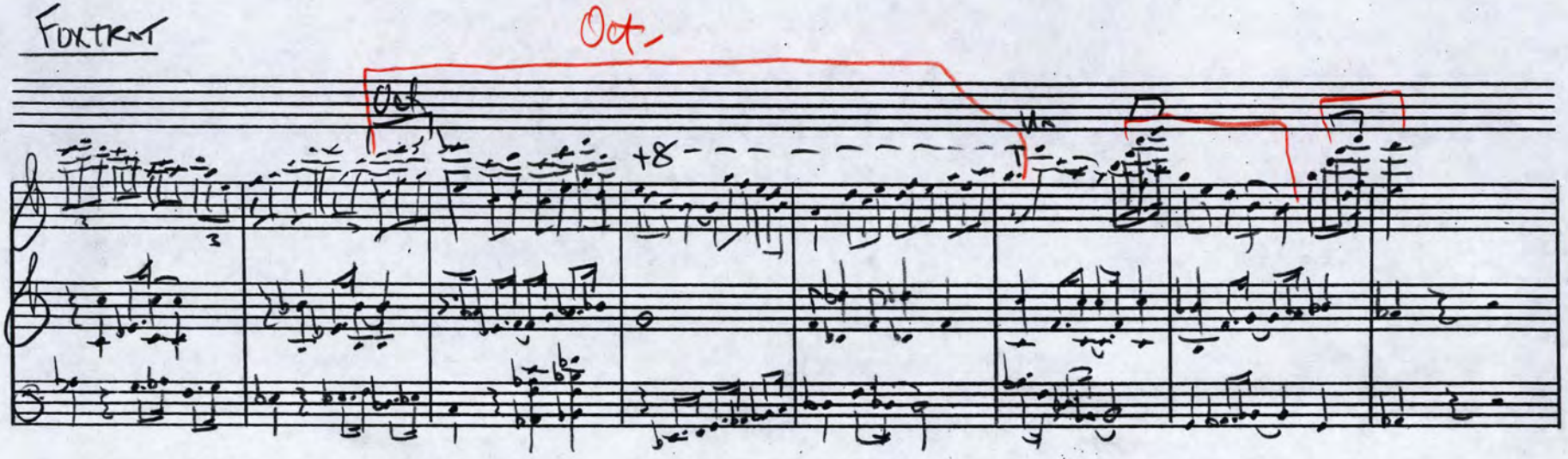
Harry Fox


162
158
159
160
161
162
163
164
165
166
167
168
169
alto solo
170
171
172
173
174
175

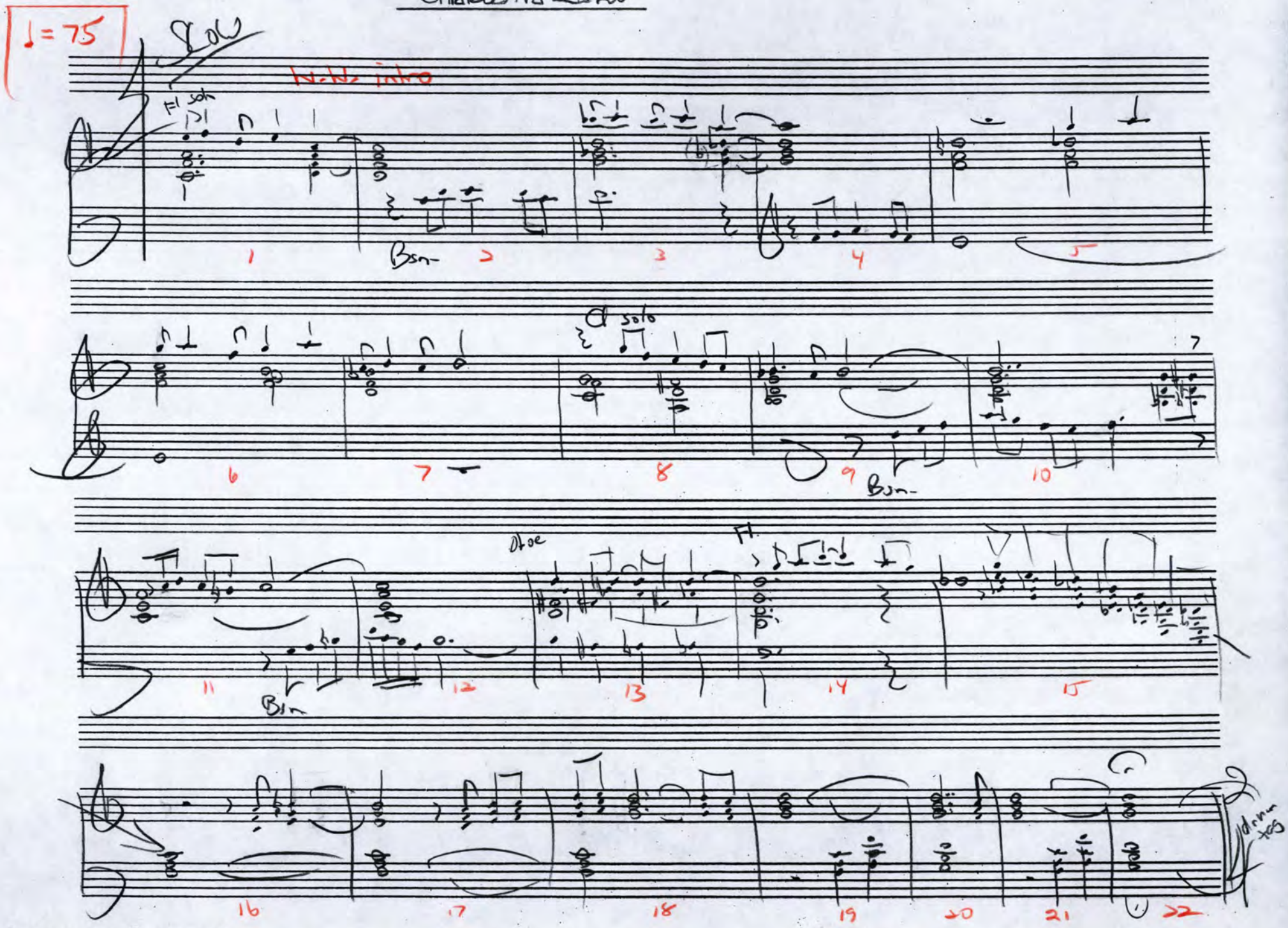
Harry Fox



FOXTROT

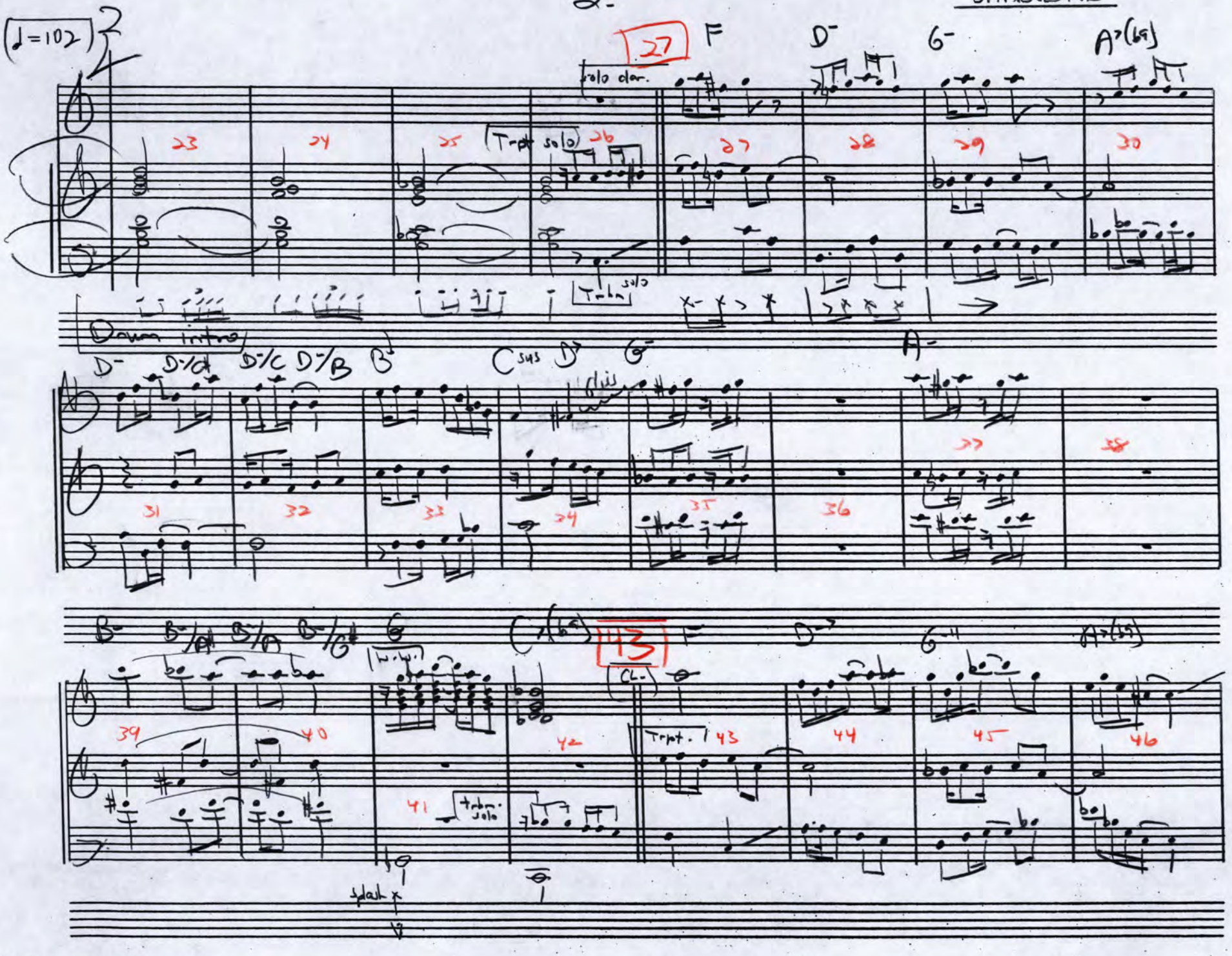


Charleston Ilano



BALLROOM PORTRAITS

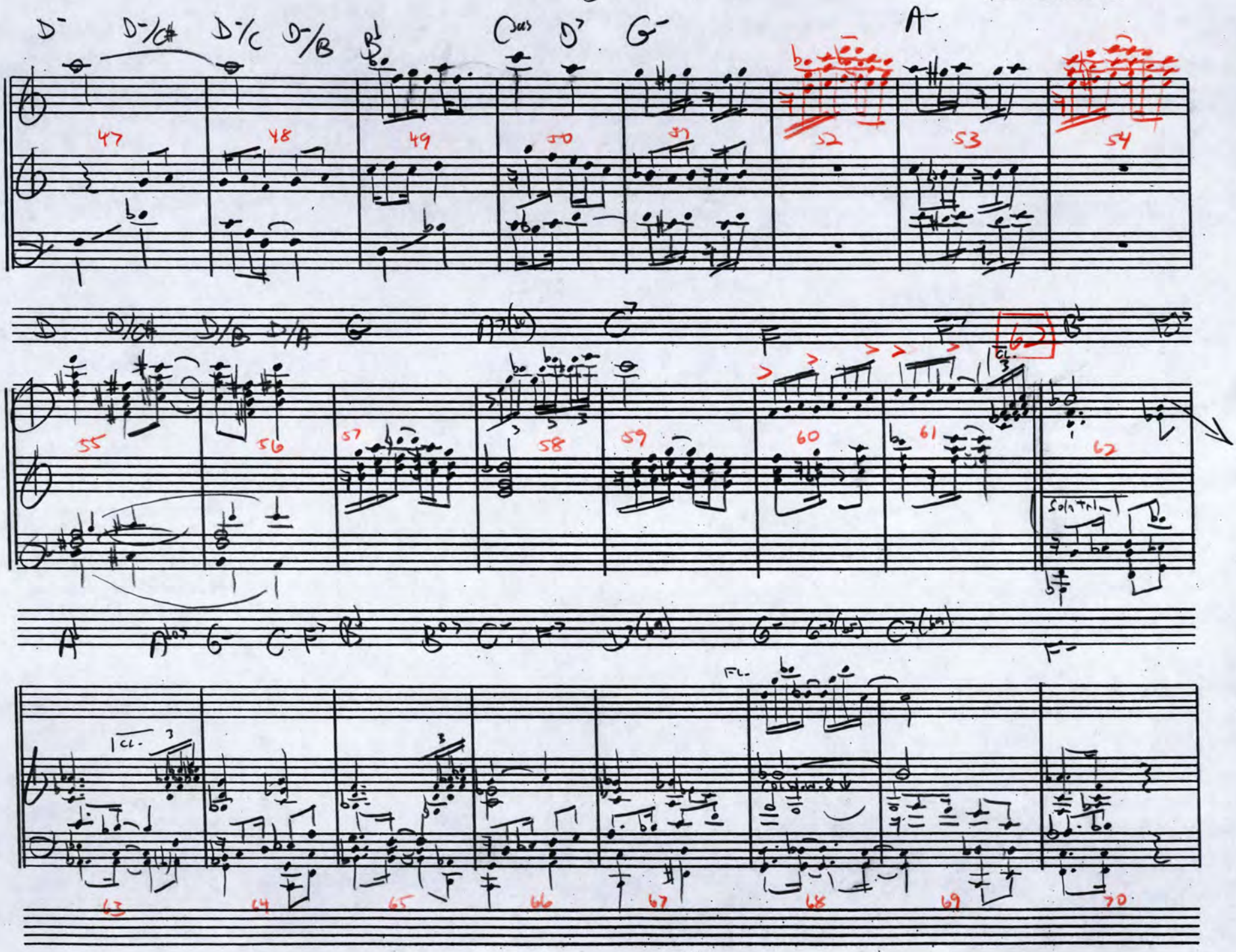
CHARNESTON



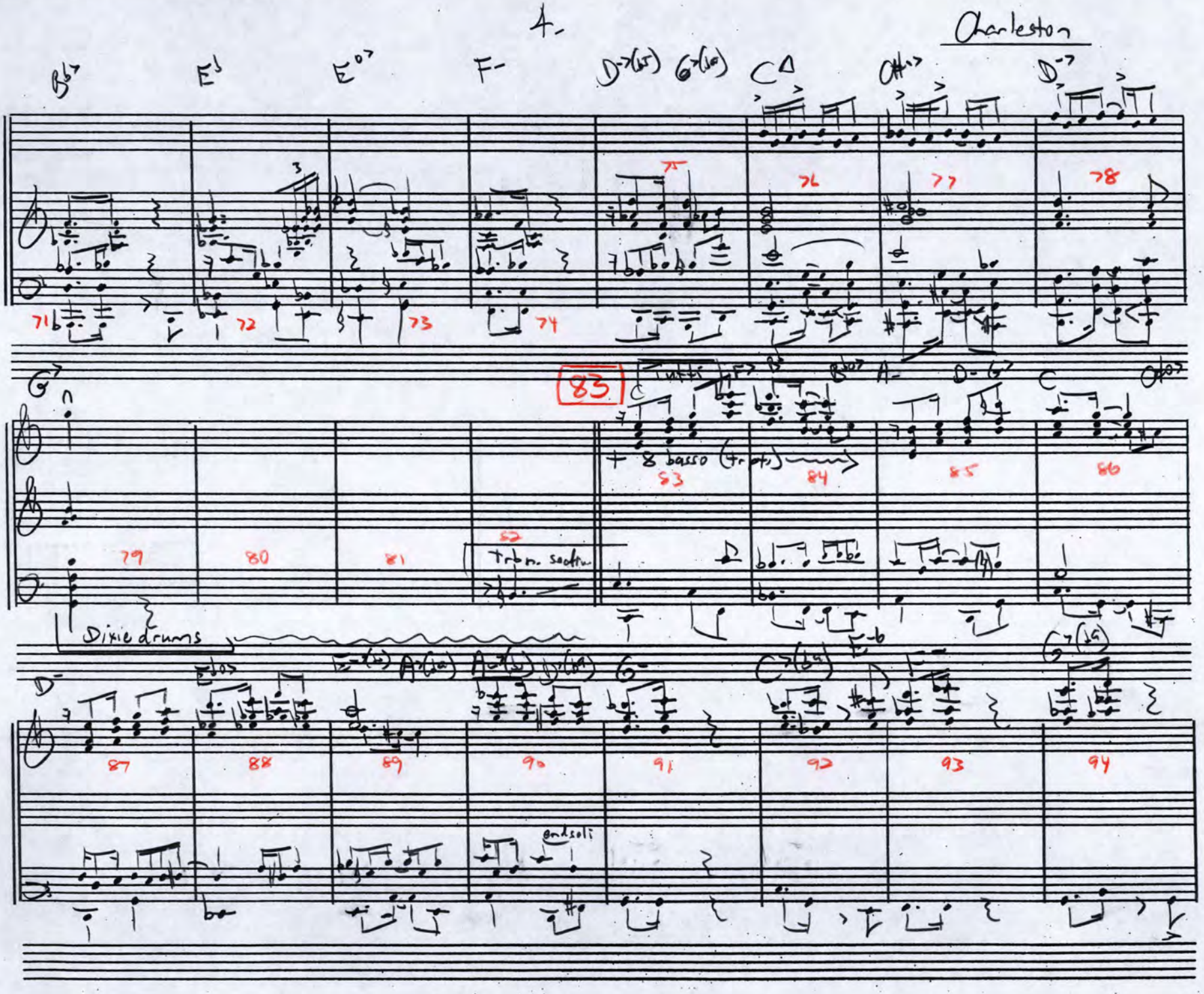
BALLROOM PORTRAITS

3.

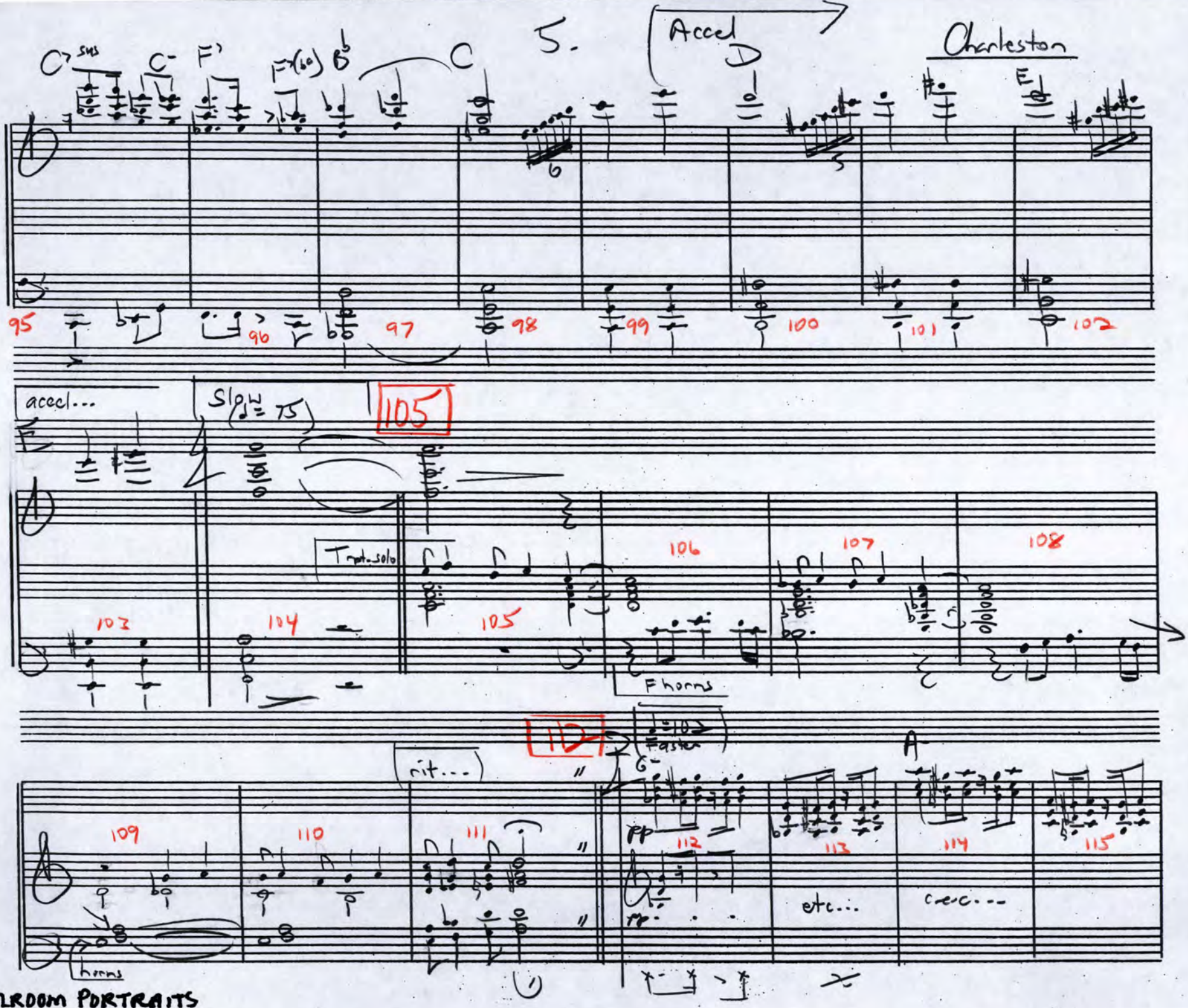
Charleston



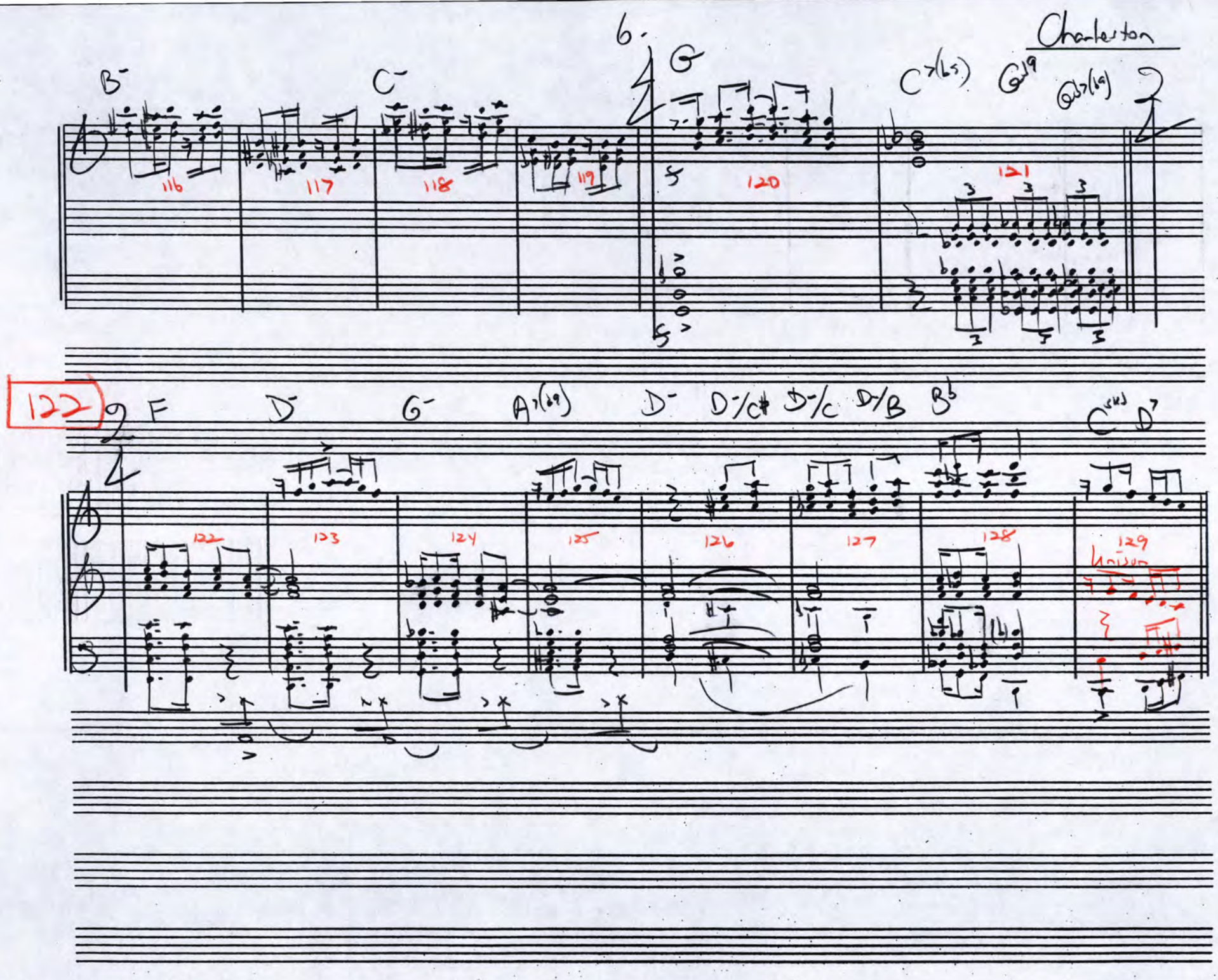
Charleston



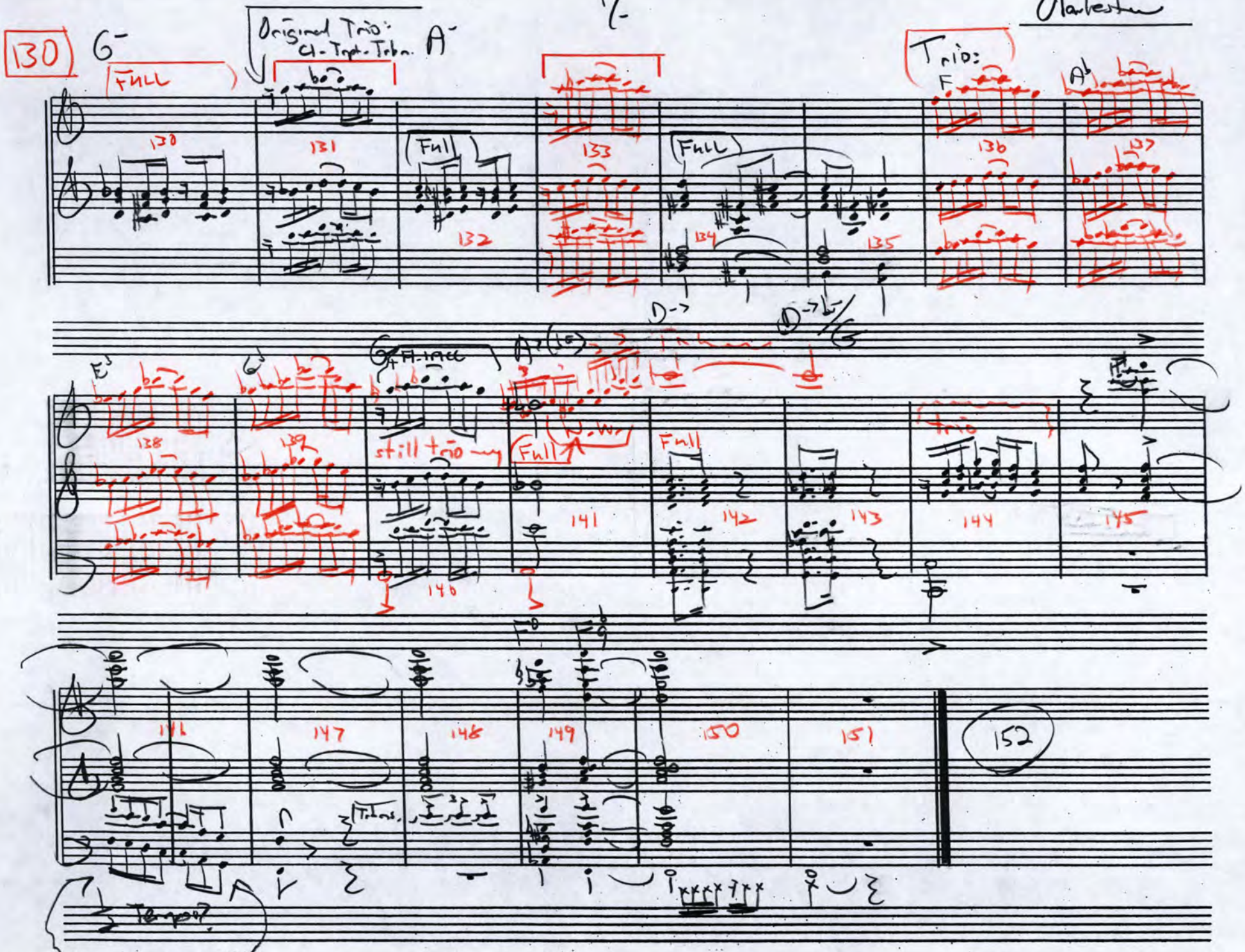
BALLROOM PORTRAITS



BALLROOM PORTRAITS

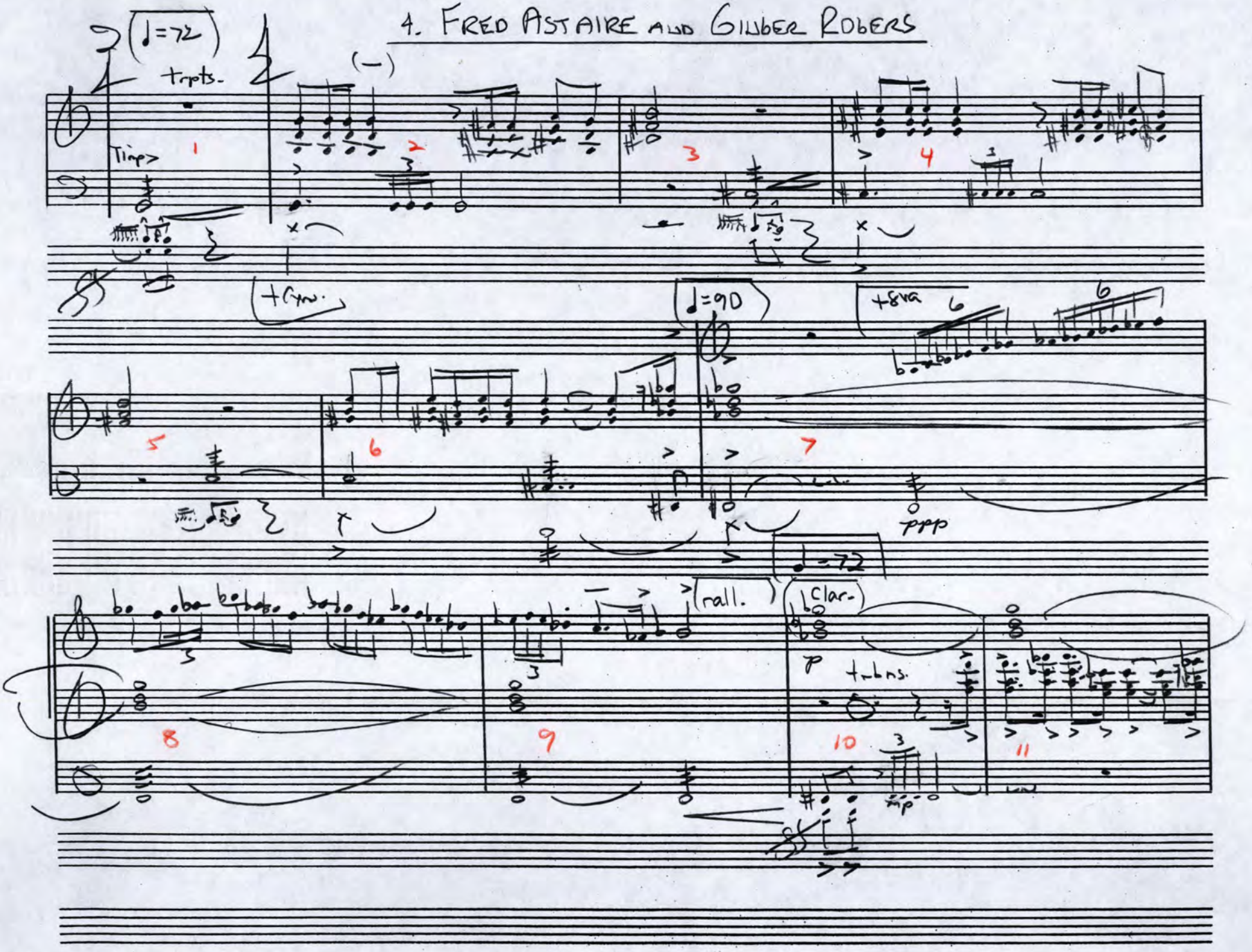

6.
Charleston
B-
C-
G
C7(b5)
G19
G b7(b9)
116
117
118
119
120
121
122
F
D-
G-
A7(b9)
D-
D-/C#
D-/C
D-/B
B♭
C(sus)
D7
122
123
124
125
126
127
128
129
Unison

Marketa

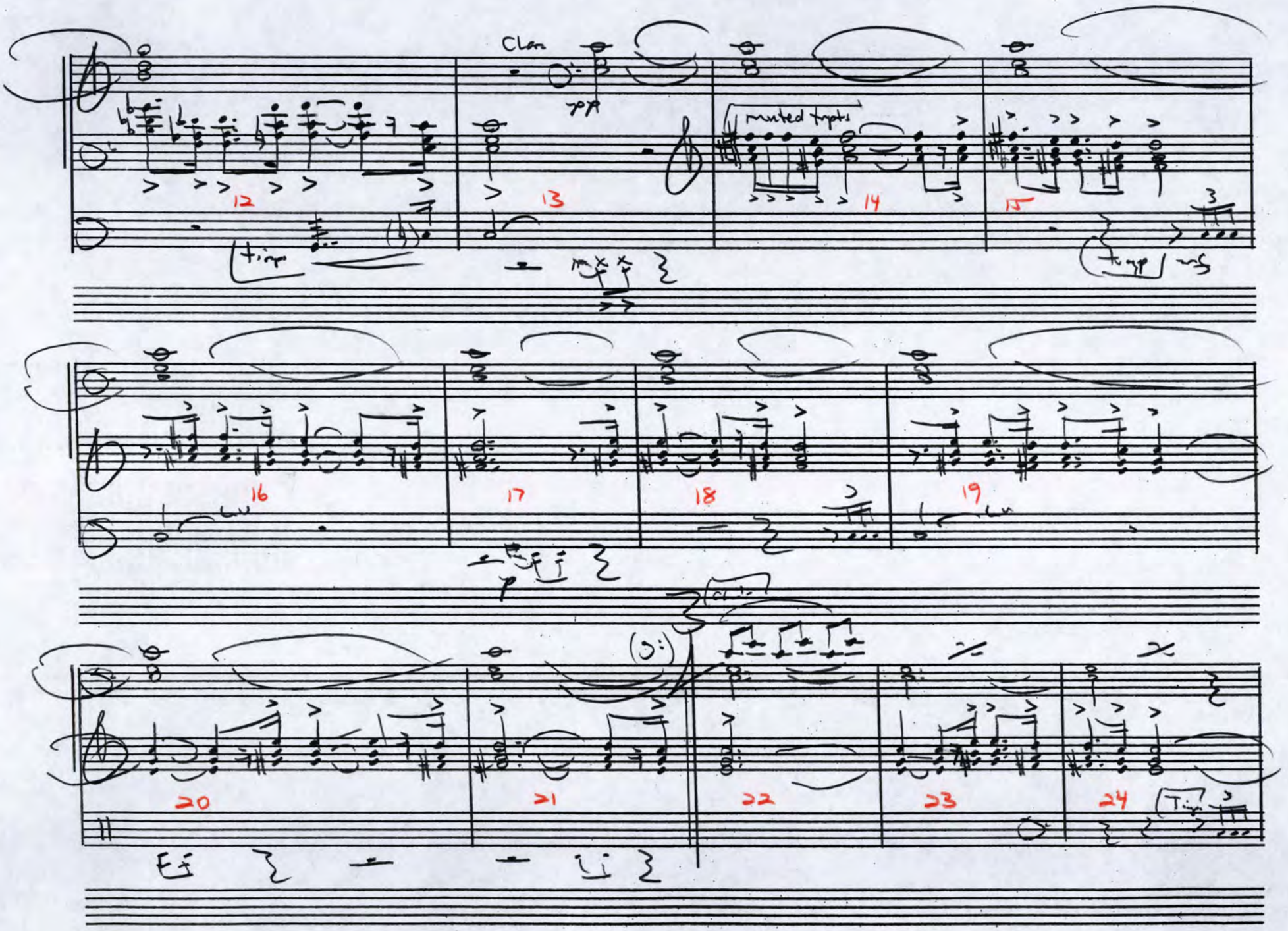


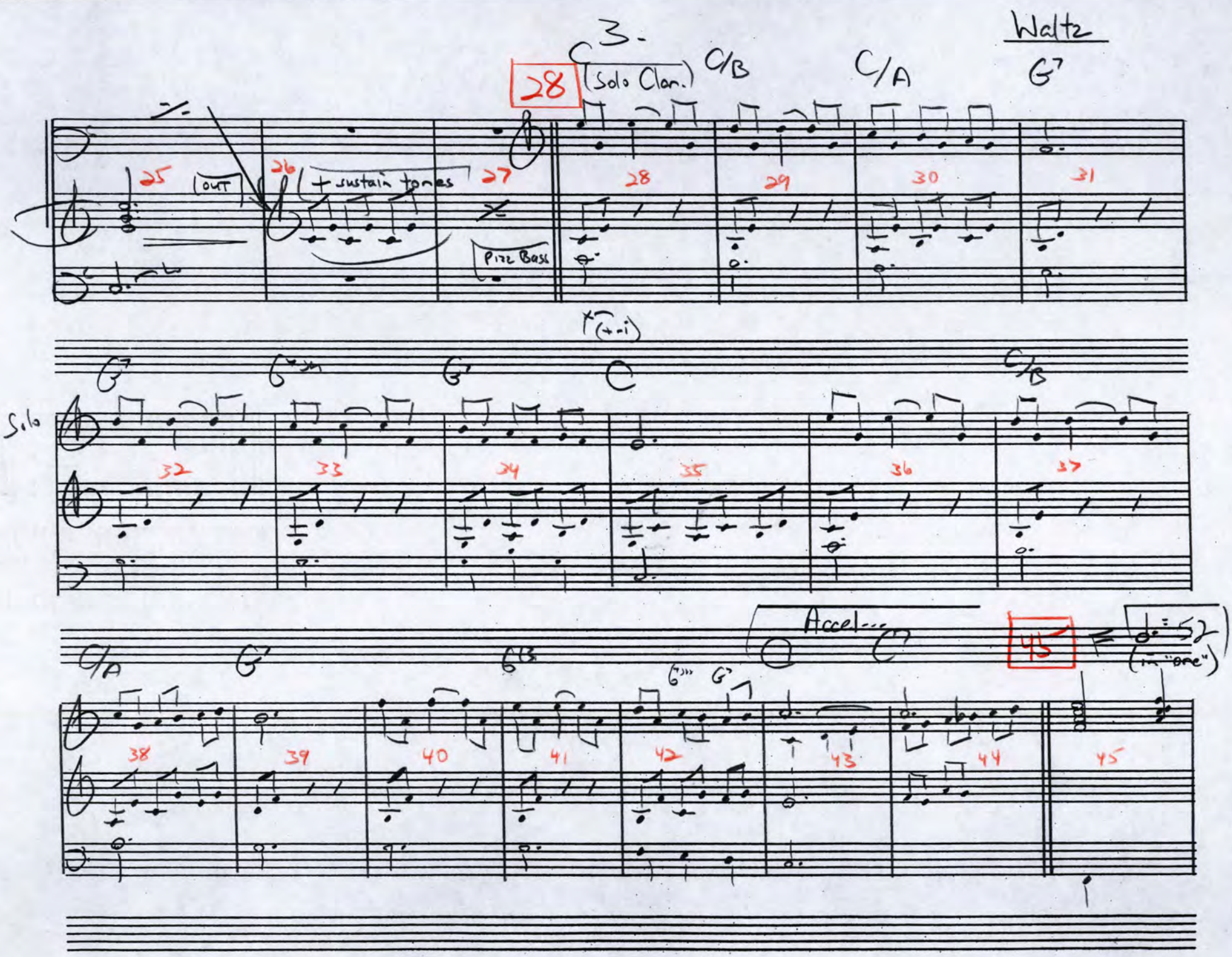
BALLROOM PORTRAITS

4. Fred Astaire and Ginger Rogers



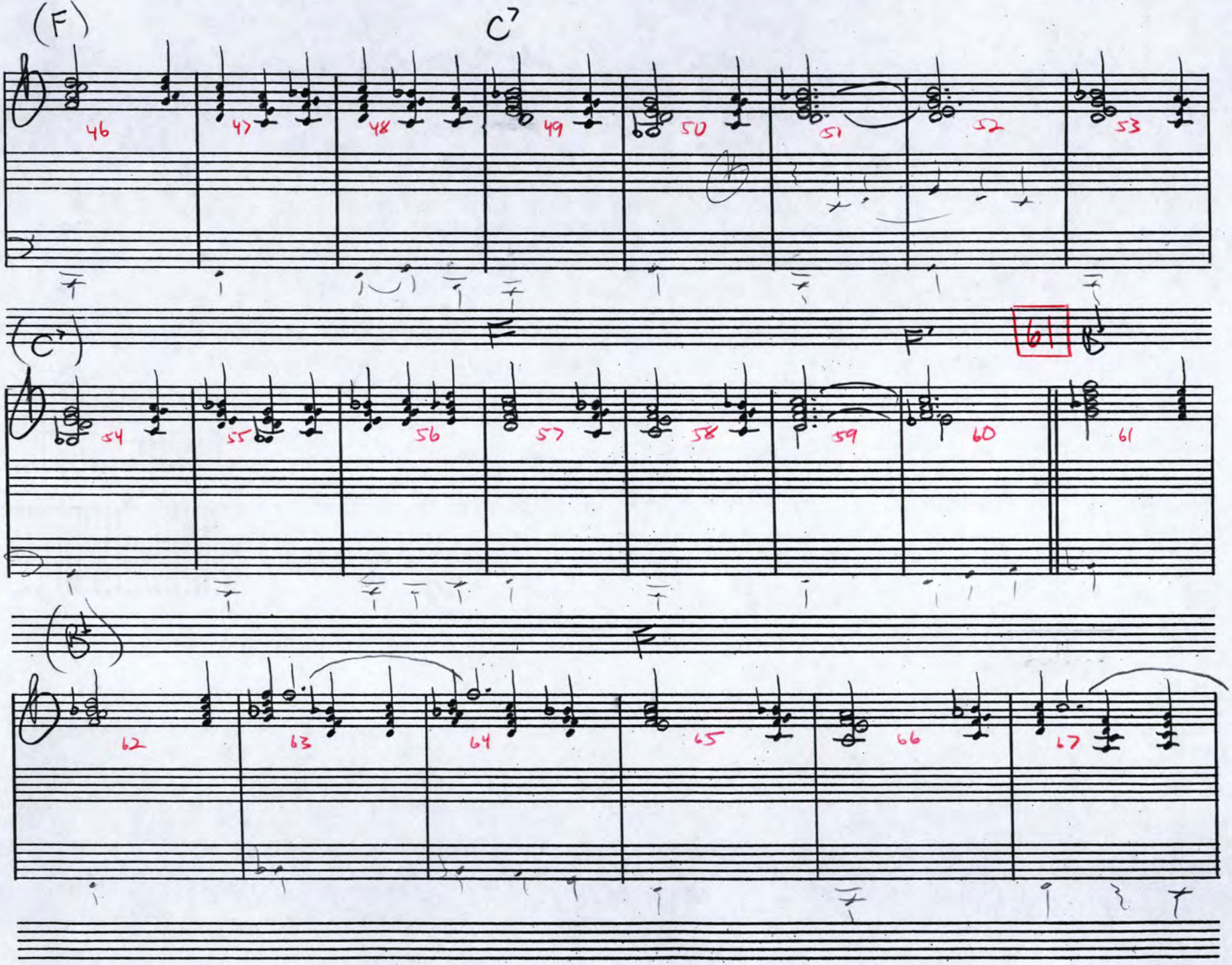
Waltz



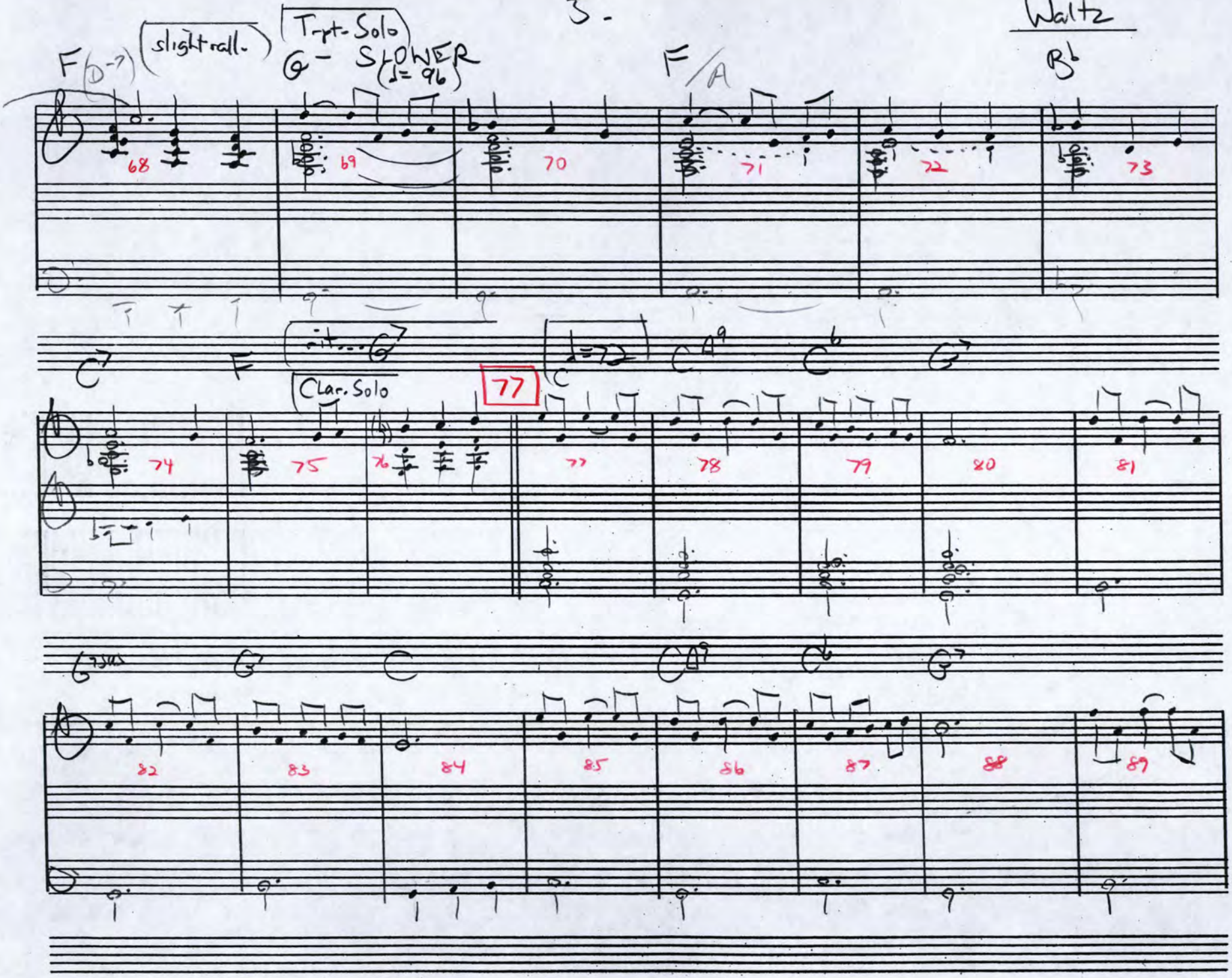


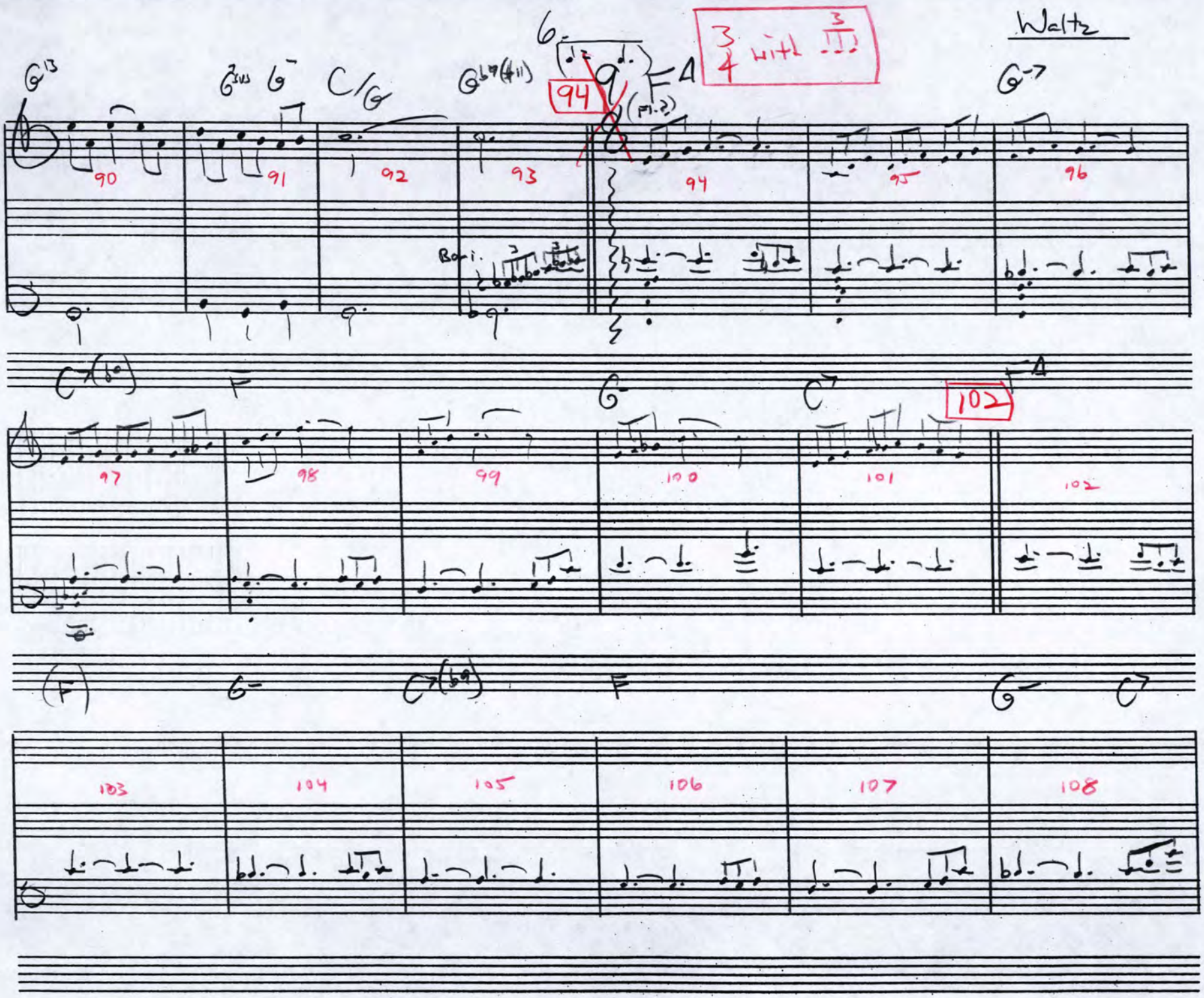
BALLROOM PORTRAITS

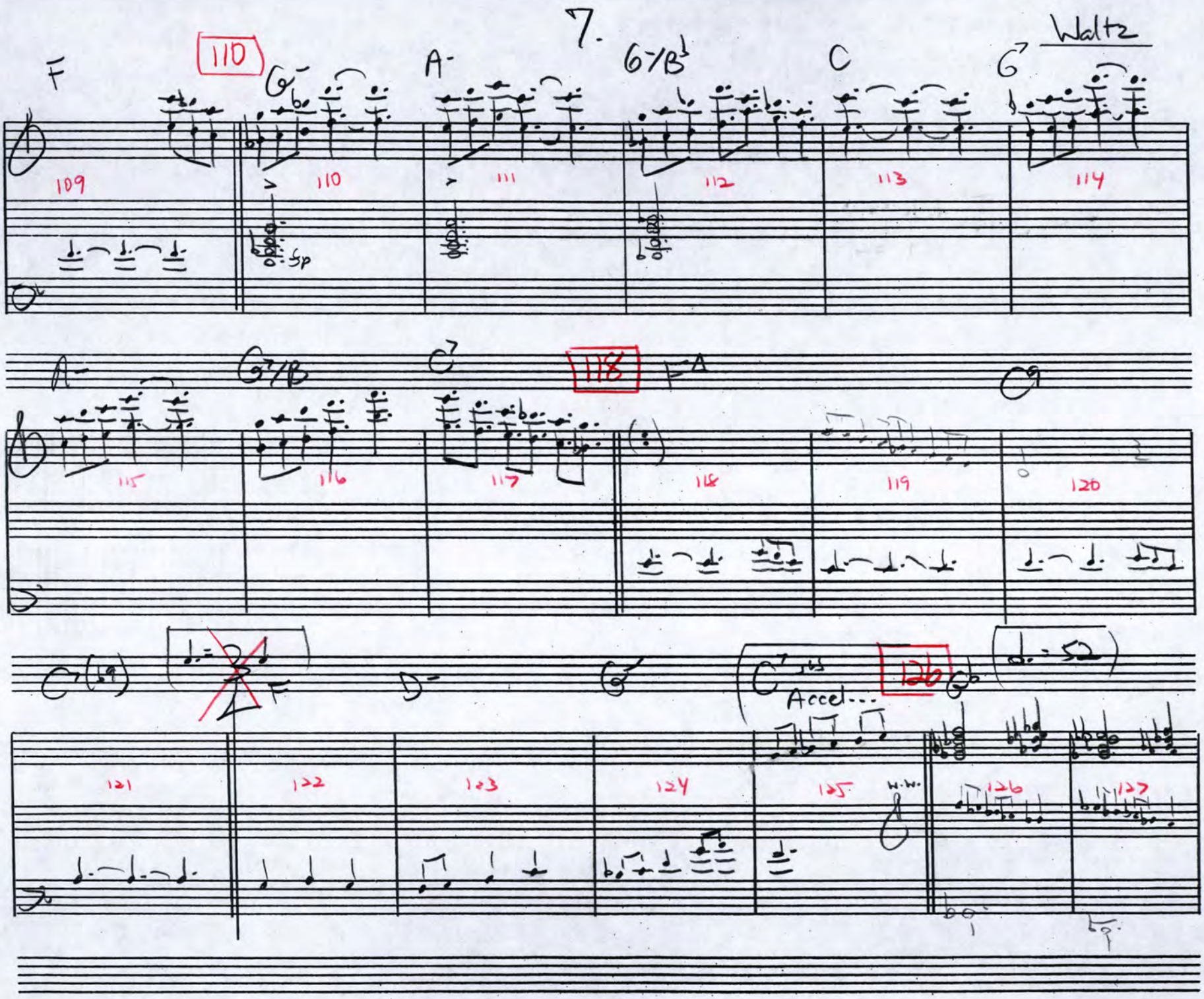
Waltz


(F)
C7
46
47
48
49
50
51
52
53
(C7)
F
F7
61
54
55
56
57
58
59
60
61
(B♭)
F
62
63
64
65
66
67

Waltz

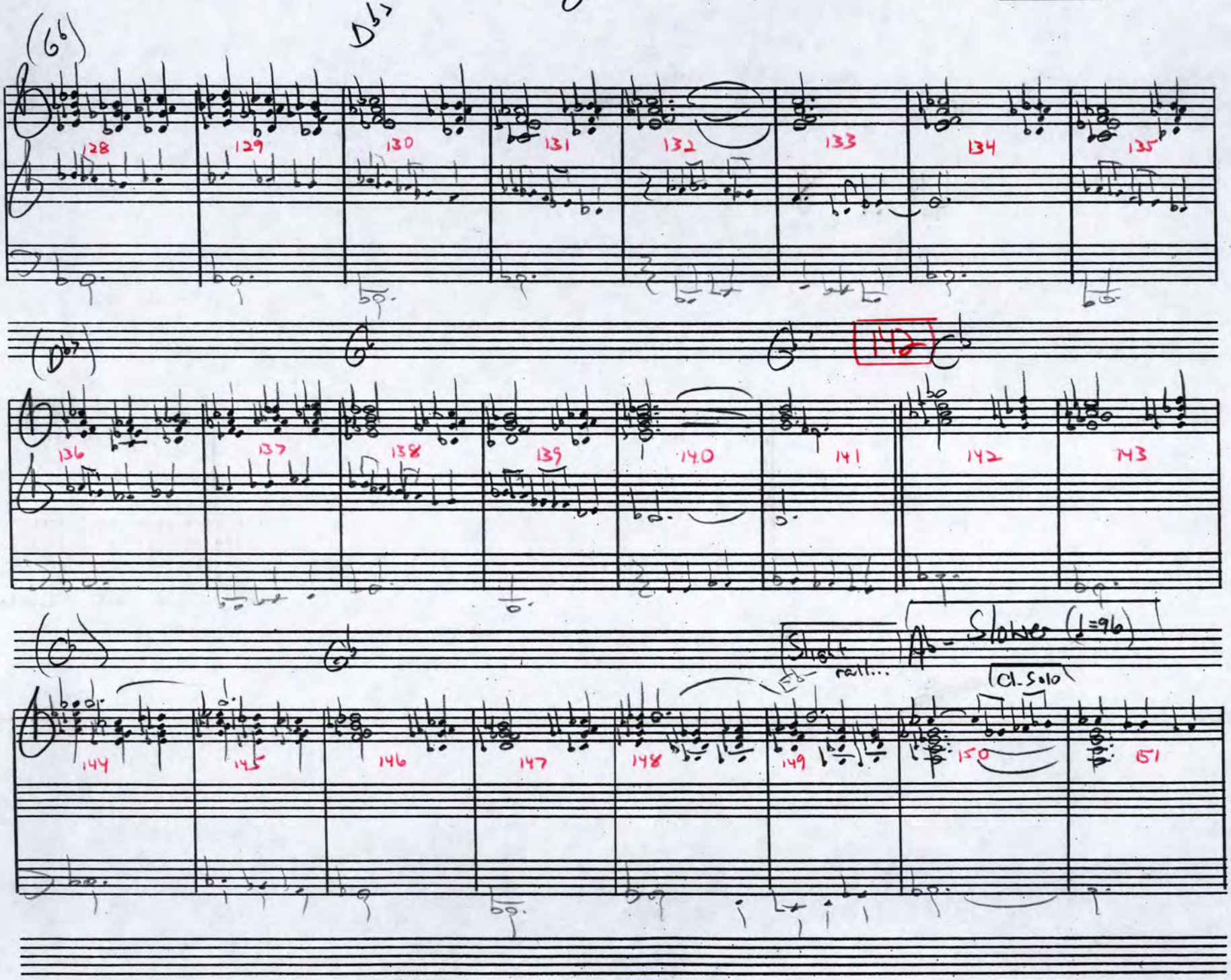

F (D-7)
(slight rall.)
(Trpt. Solo)
G - SLOWER
(♩= 96)
F/A
B♭
68
69
70
71
72
73
C7
F
rit... G7
Clar. Solo
77
C
♩= 72
CA9
C6
G7
74
75
76
77
78
79
80
81
G7sus
G7
C
CA9
C6
G7
82
83
84
85
86
87
88
89

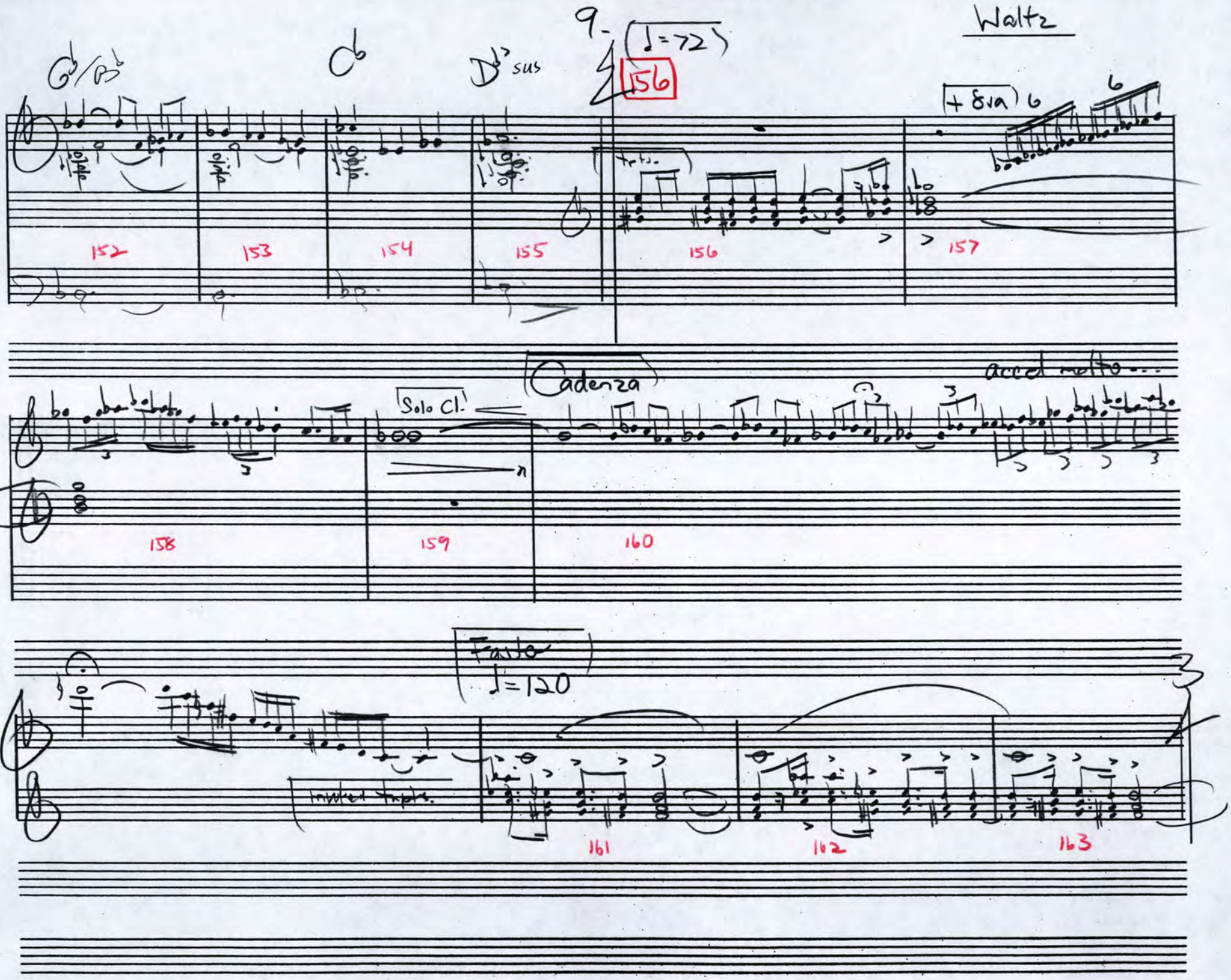

Waltz
3/4 with 3
94
102
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108

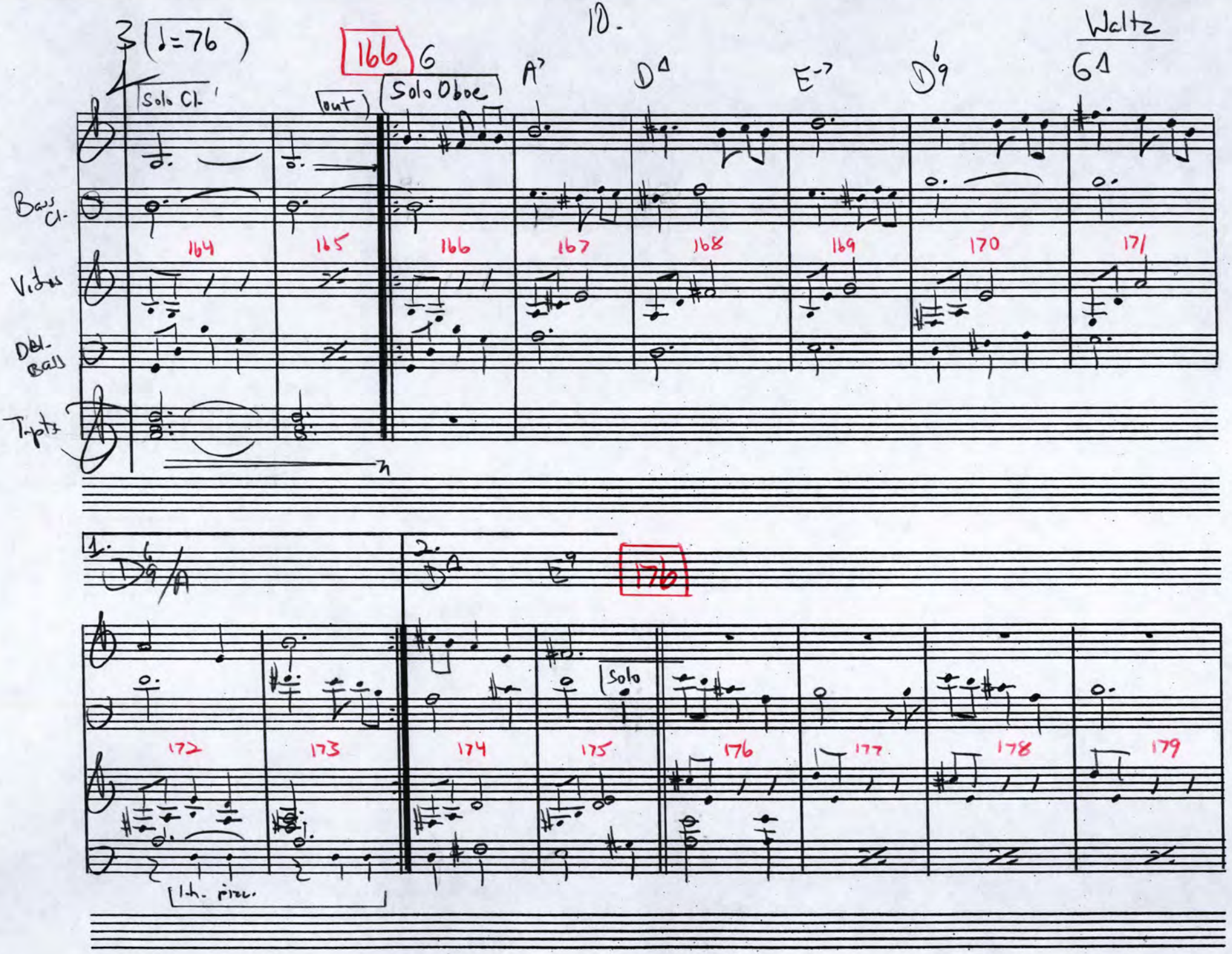


BALLROOM PORTRAITS

Waltz


(66)
D♭
128
129
130
131
132
133
134
135
(D♭)
142
136
137
138
139
140
141
142
143
(C)
Slight rall...
Slower (♩=96)
Cl. Solo
144
145
146
147
148
149
150
151


Waltz
9.
♩=72
156
Gb/Bb
Cb
Db sus
(+ 8va) 6
152
153
154
155
156
157
Cadenza
Solo Cl.
accel molto...
158
159
160
Fast
♩=120
161
162
163

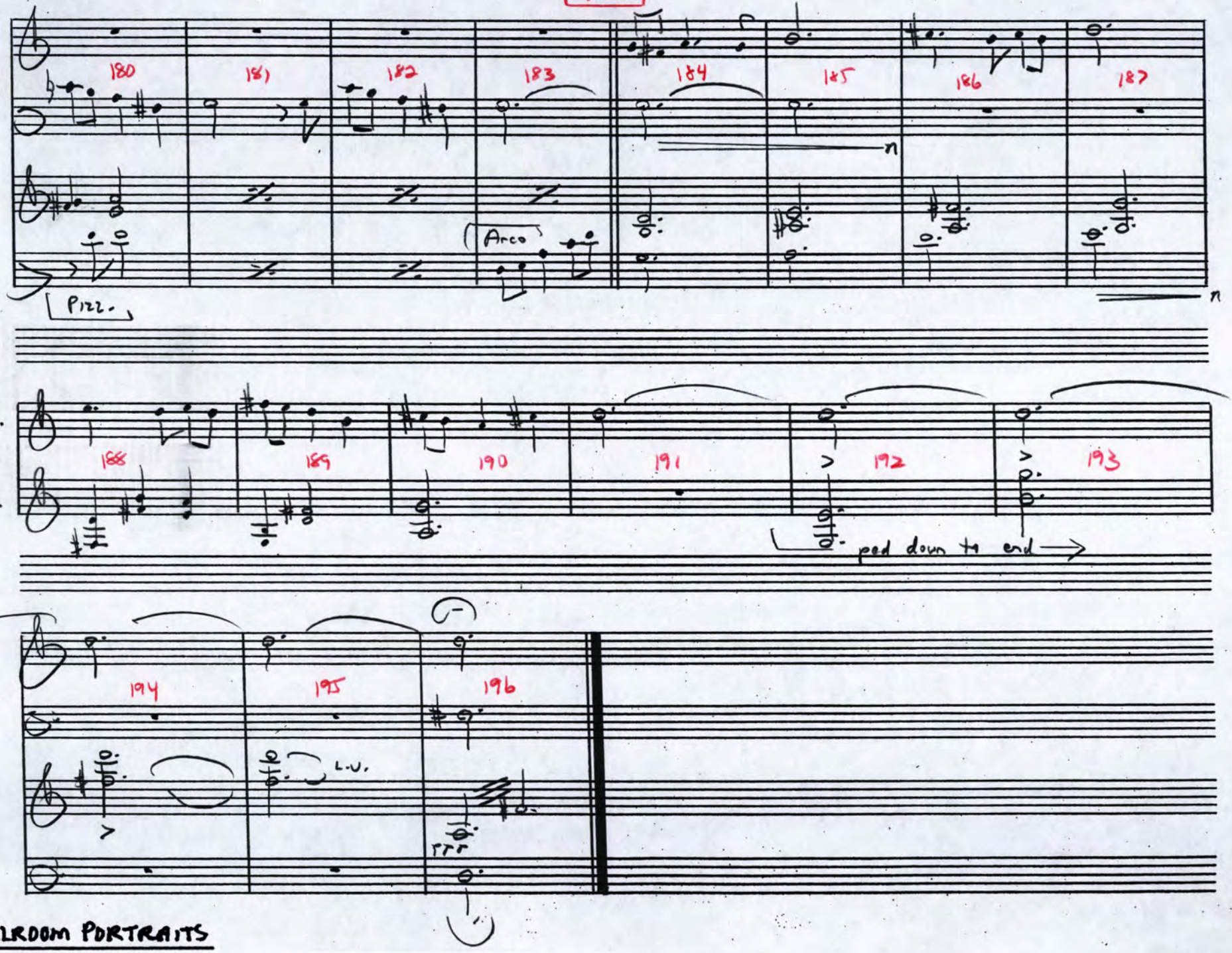


BALLROOM PORTRAITS

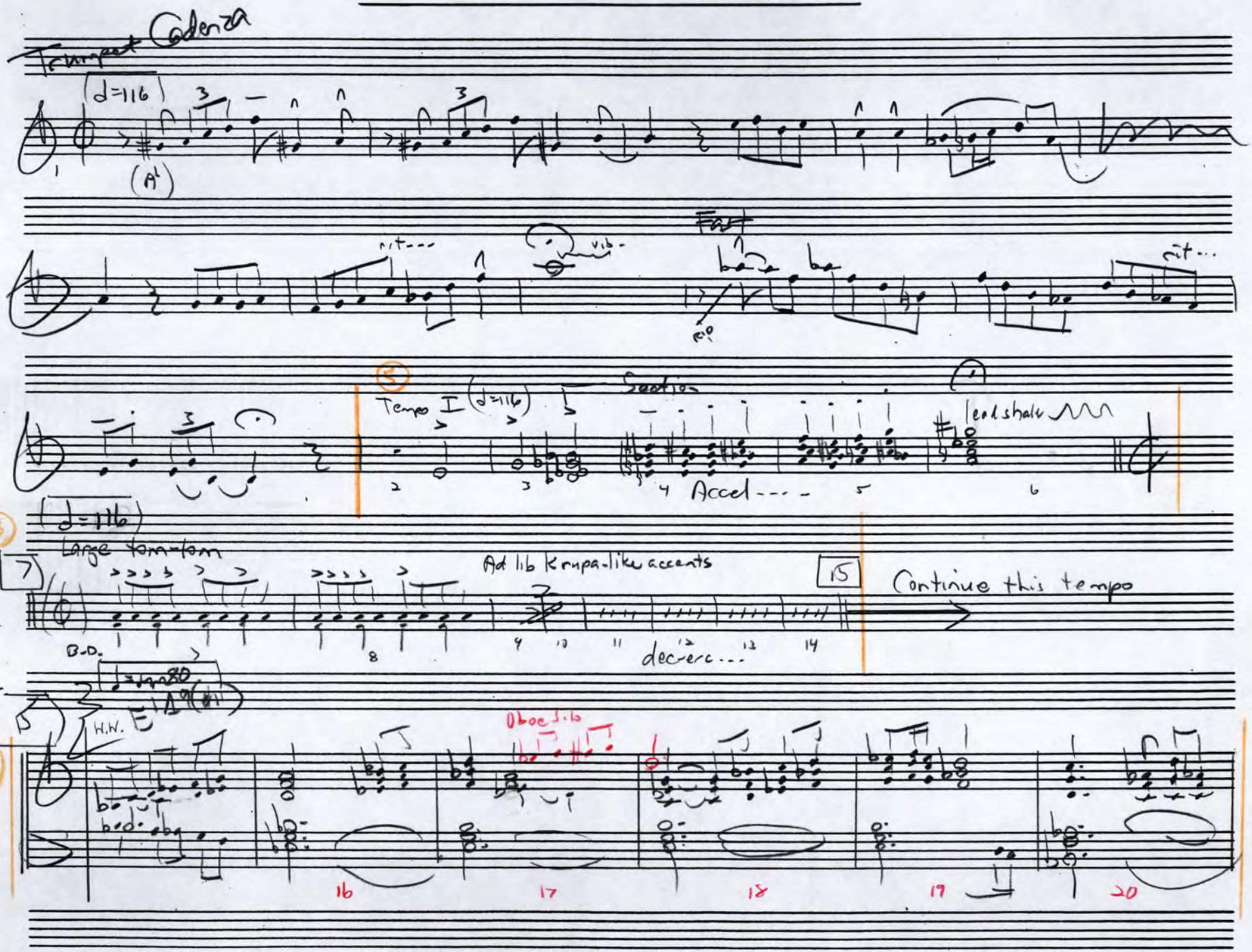
II.

Waltz

184

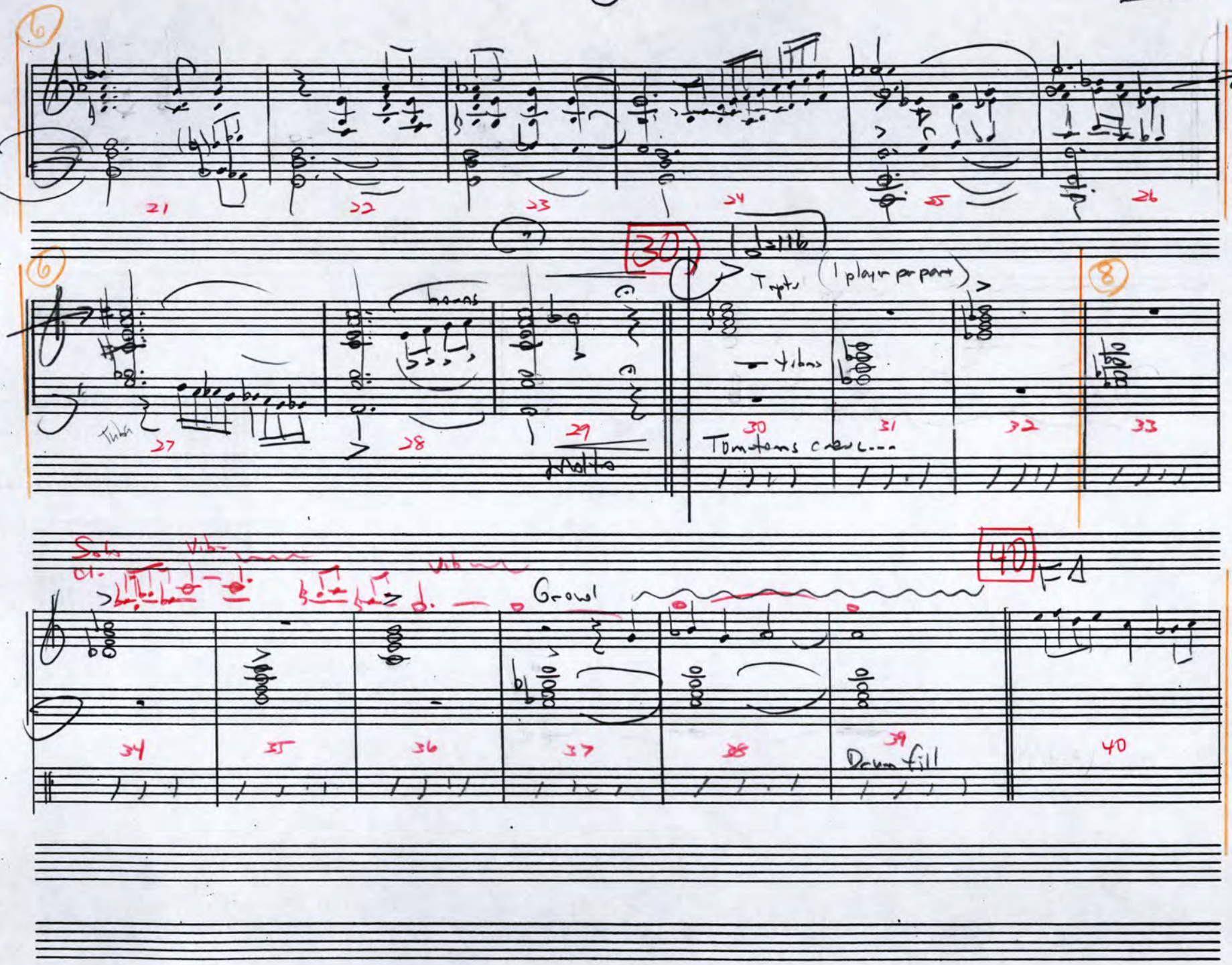

180
181
182
183
184
185
186
187
Arco
Pizz.
Ob.
Vibes
188
189
190
191
192
193
ped down to end
194
195
196
L.V.
fff

5. George "Shorty" Snowden

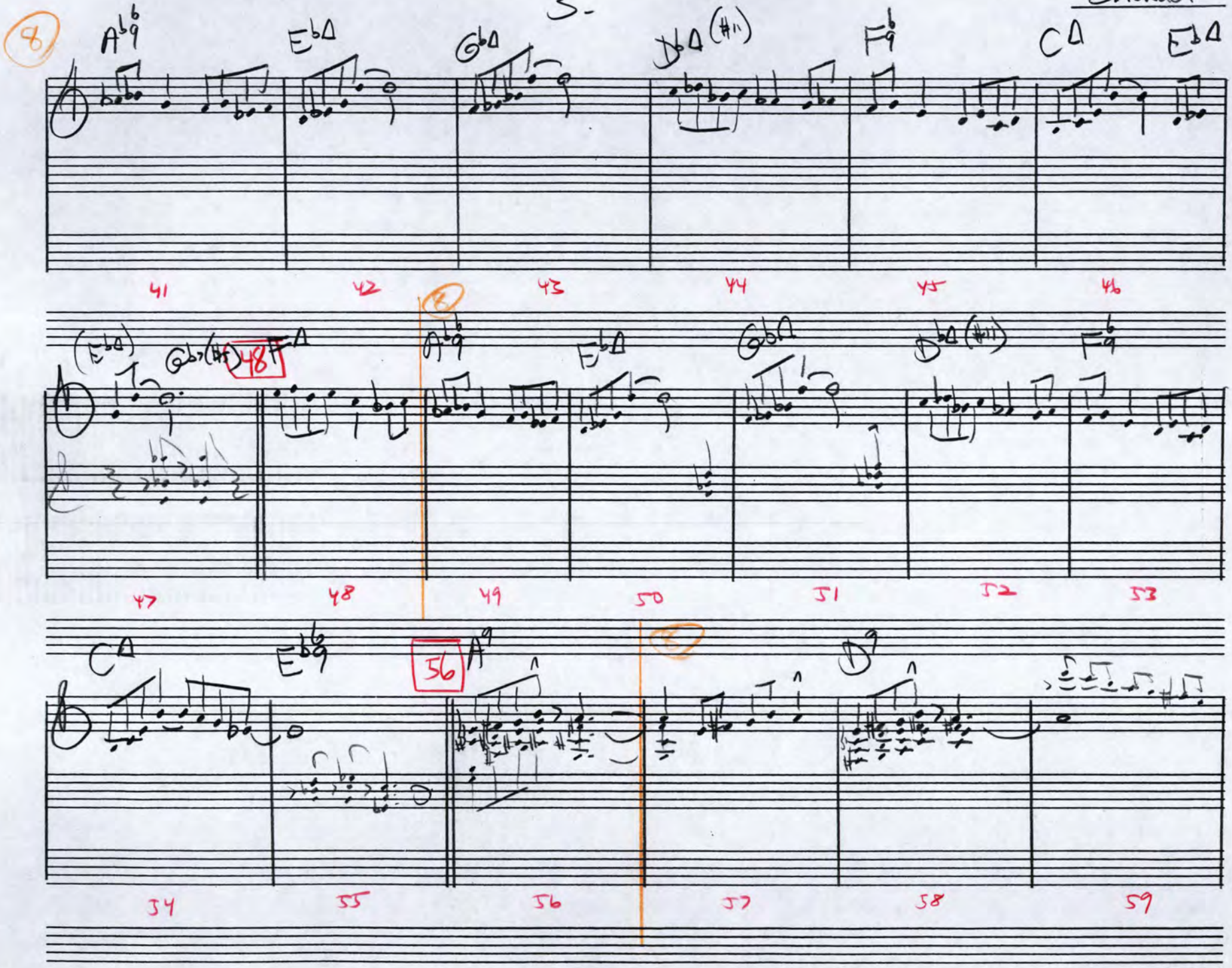


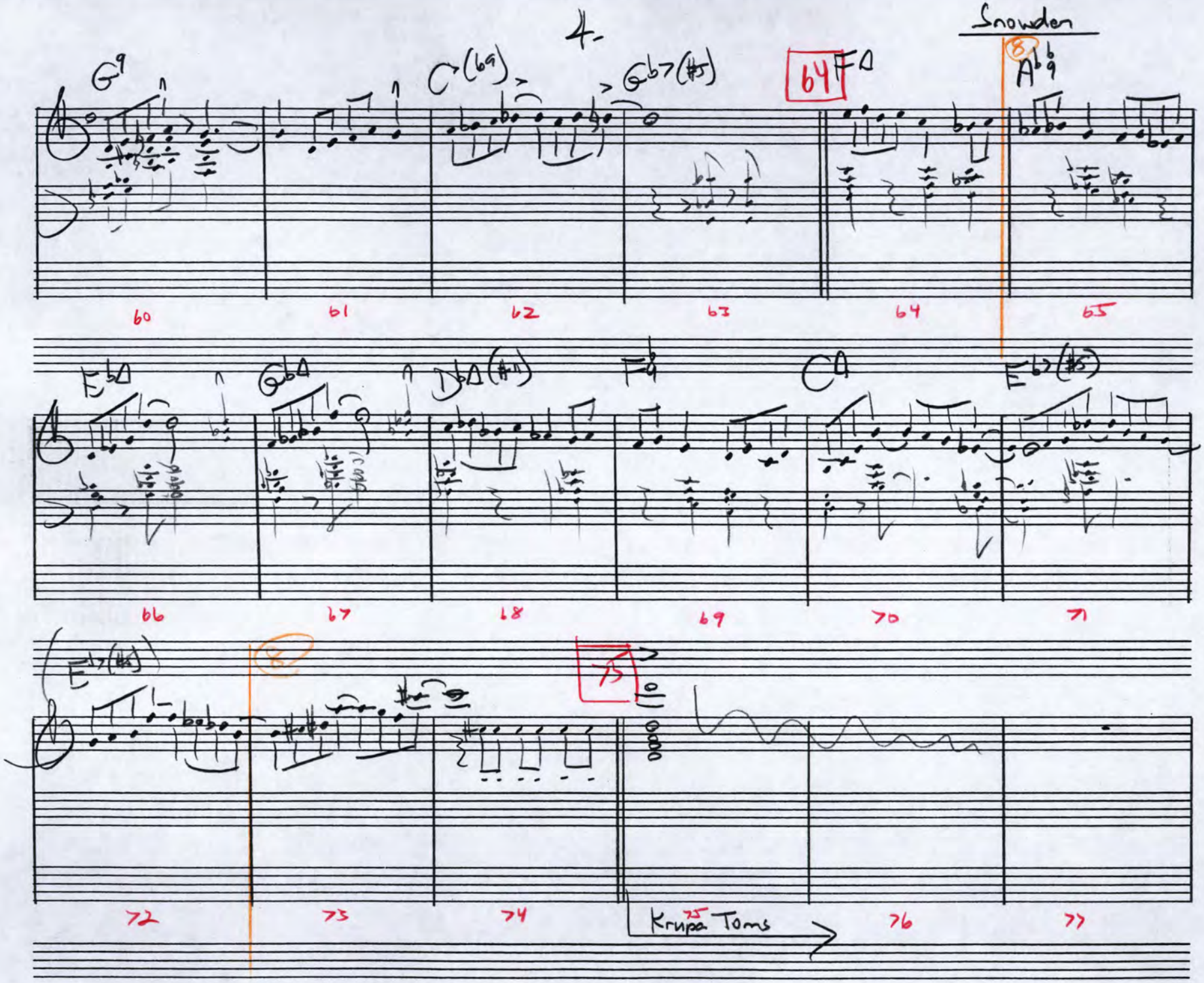
The rhythm: ♩.♪ refers to a notational practice during the Big-Band (swing) Era, not necessarily to the stylistically correct interpretation of "eighth-notes" during that time period.

Snowden

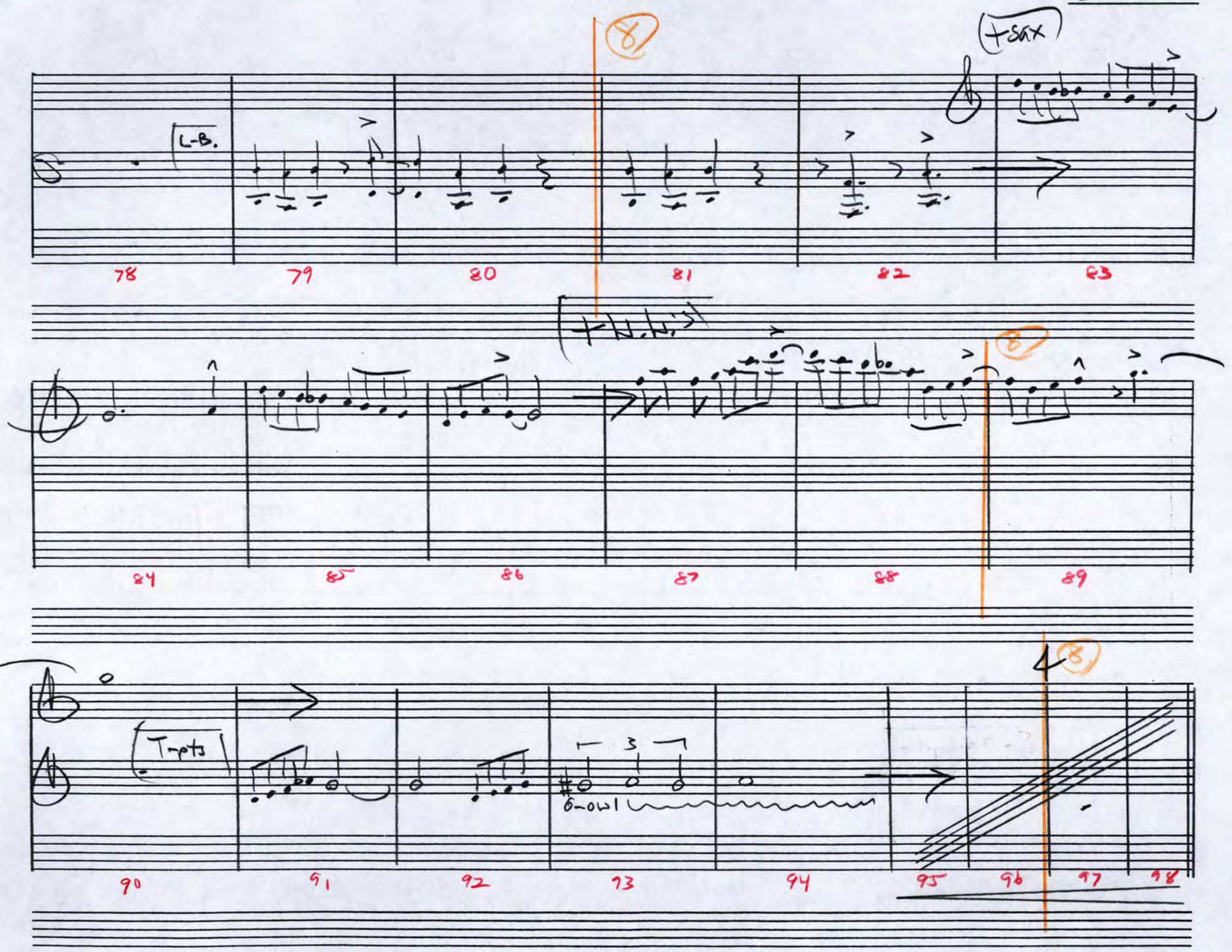

6
21
22
23
24
25
26
6
30
Trpts (1 player per part)
8
horns
tibns
Tuba
27
28
29
Molto
30
31
32
33
Tomatoms cresc...
Solo
Cl.
Vib.
Vib.
Growl
40
FΔ
34
35
36
37
38
39
Drum fill
40

Snowden

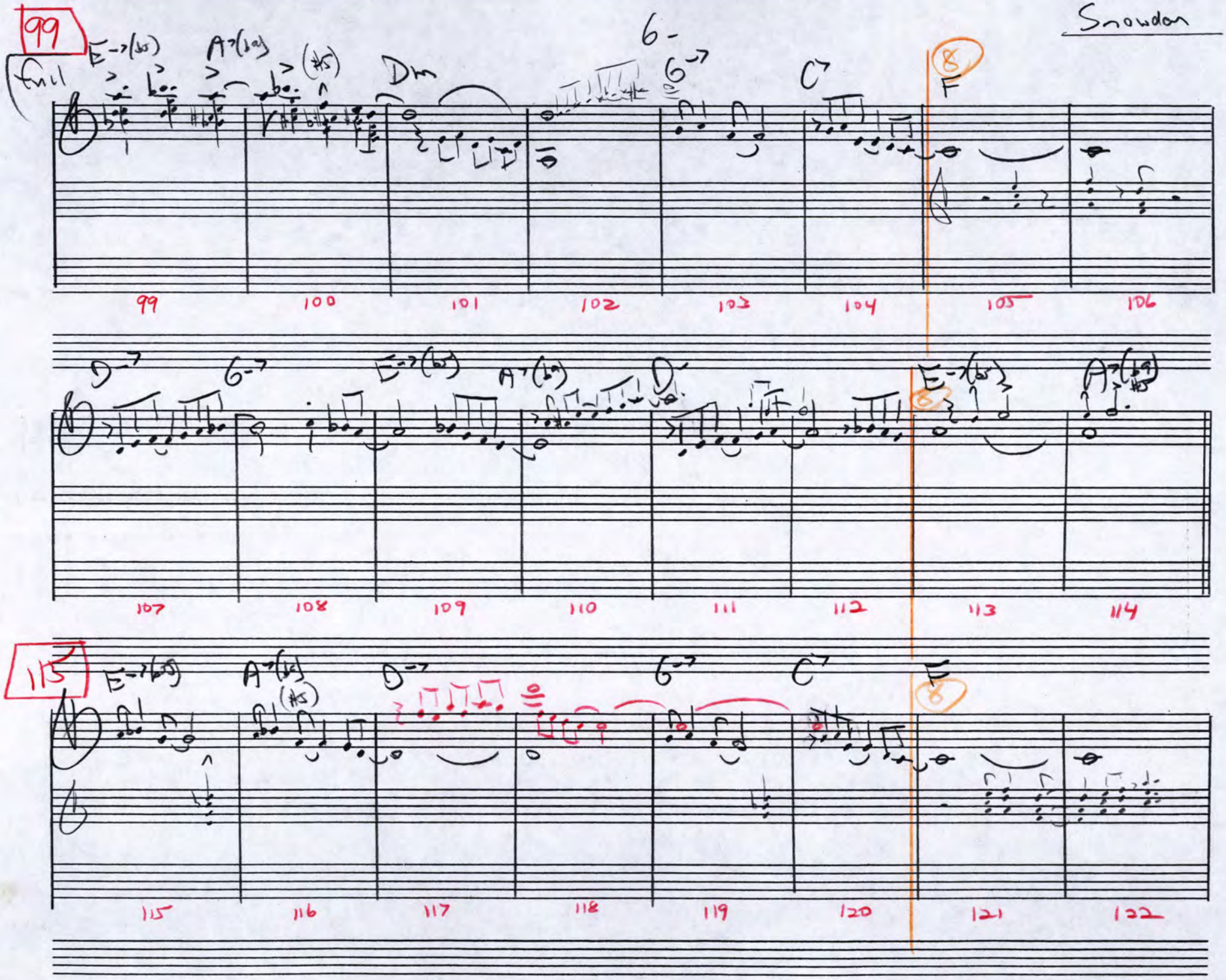

8
A♭9
E♭Δ
G♭Δ
D♭Δ(♯11)
F♭9
CΔ
E♭Δ
41
42
43
44
45
46
(E♭Δ)
G♭7(♯5)
48
FΔ
8
A♭9
E♭Δ
G♭Δ
D♭Δ(♯11)
F♭9
47
48
49
50
51
52
53
CΔ
E♭9
56
A9
8
D9
54
55
56
57
58
59

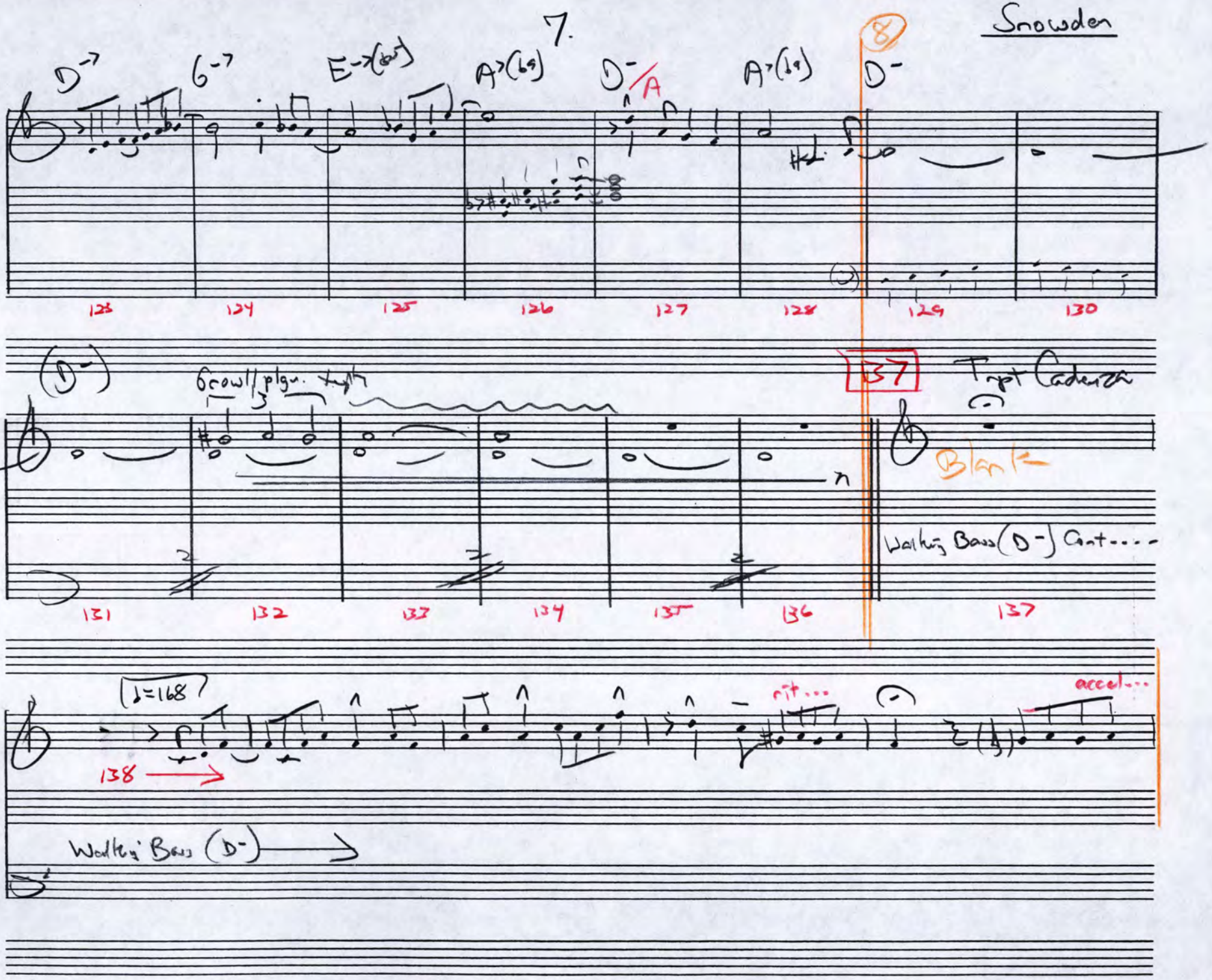

4-
Snowden
G9
C(69)
Gb7(#5)
64
FΔ
B
Ab9
60
61
62
63
64
65
Eb Δ
Gb Δ
Db Δ(#11)
F9
C9
E b7(#5)
66
67
68
69
70
71
E b7(#5)
B
75
72
73
74
Krupa Toms
25
76
77

Snowden

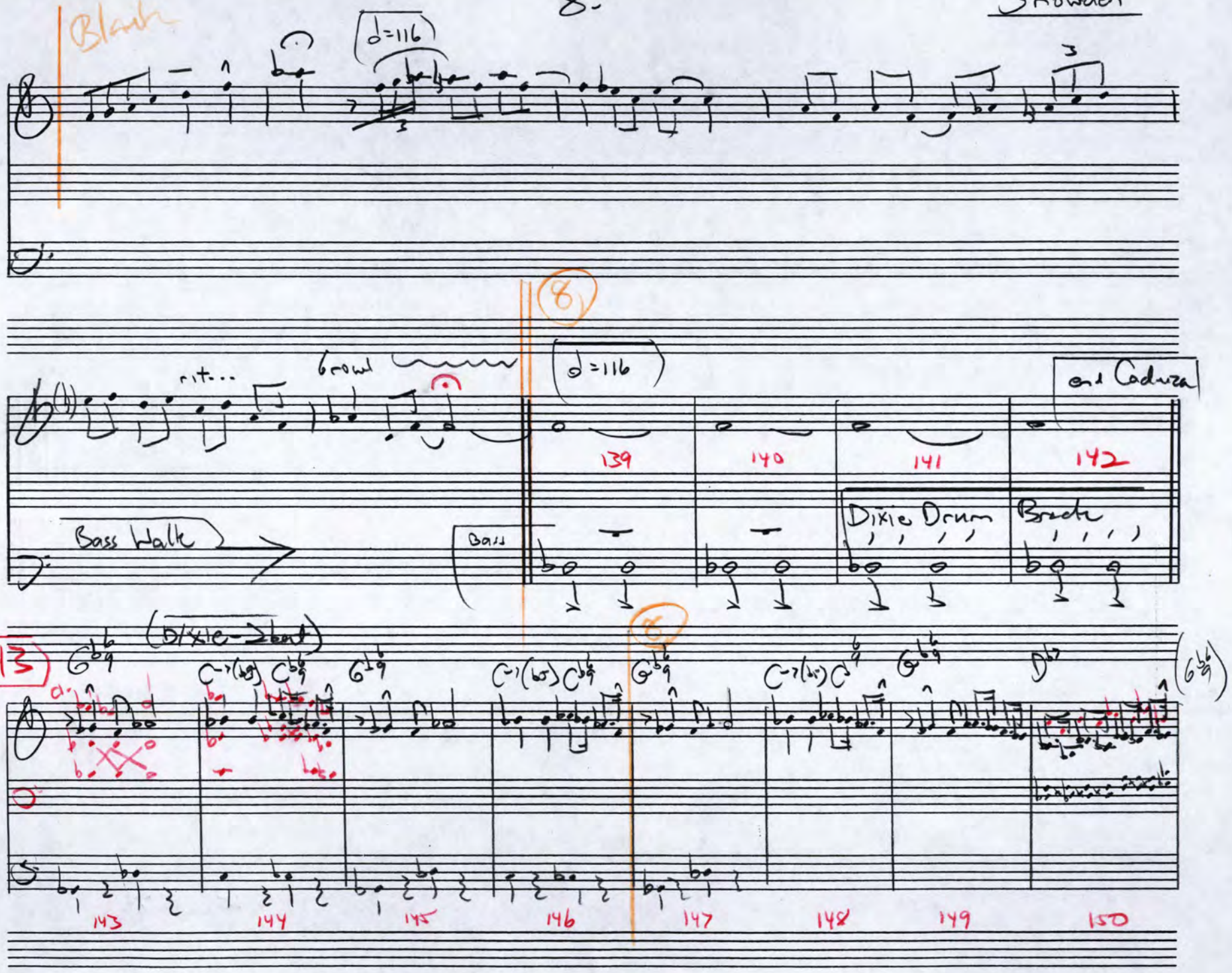

8
(+sax)
L-B.
78
79
80
81
82
83
(+W.W.)
8
84
85
86
87
88
89
8
(Tmpts)
3
Growl
90
91
92
93
94
95
96
97
98

Snowdon

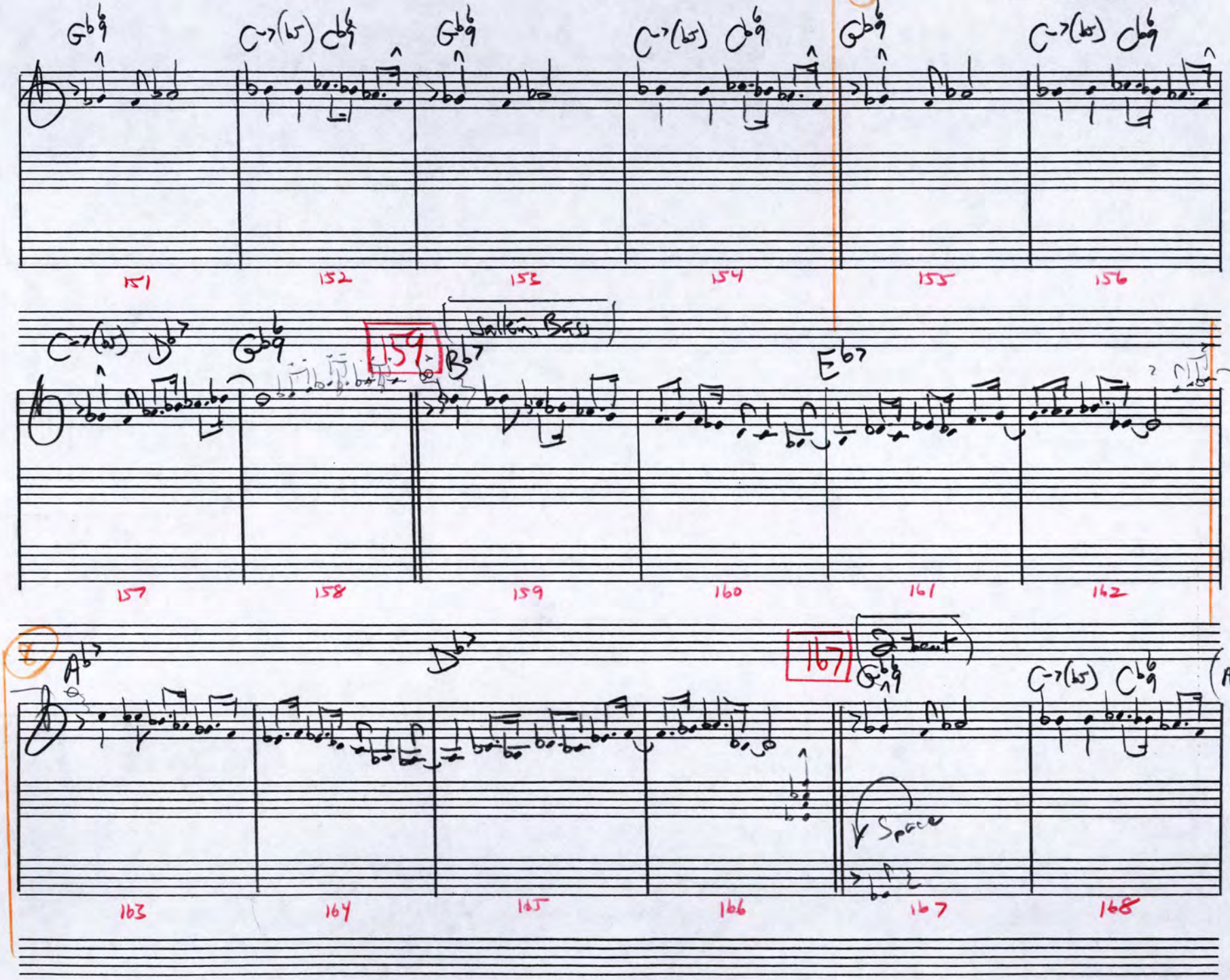

99
full
E-7(b5)
A7(b9)
(#5)
Dm
G-
G-7
C7
F
8
99
100
101
102
103
104
105
106
D-7
G-7
E-7(b5)
A7(b9)
D-
E-7(b5)
A7(b9)
8
107
108
109
110
111
112
113
114
115
E-7(b5)
A7(b9)
(#5)
D-7
G-7
C7
F
8
115
116
117
118
119
120
121
122


7.
8
D-7
6-7
E-7(b5)
A7(b9)
D-/A
A7(b9)
D-
125
126
127
128
129
130
(D-)
Growl/plgr.
137
Tpt Cadenza
Blank
Walking Bass (D-) Cont....
131
132
133
134
135
136
137
♩=168
138
rit...
accel...
Walking Bass (D-)

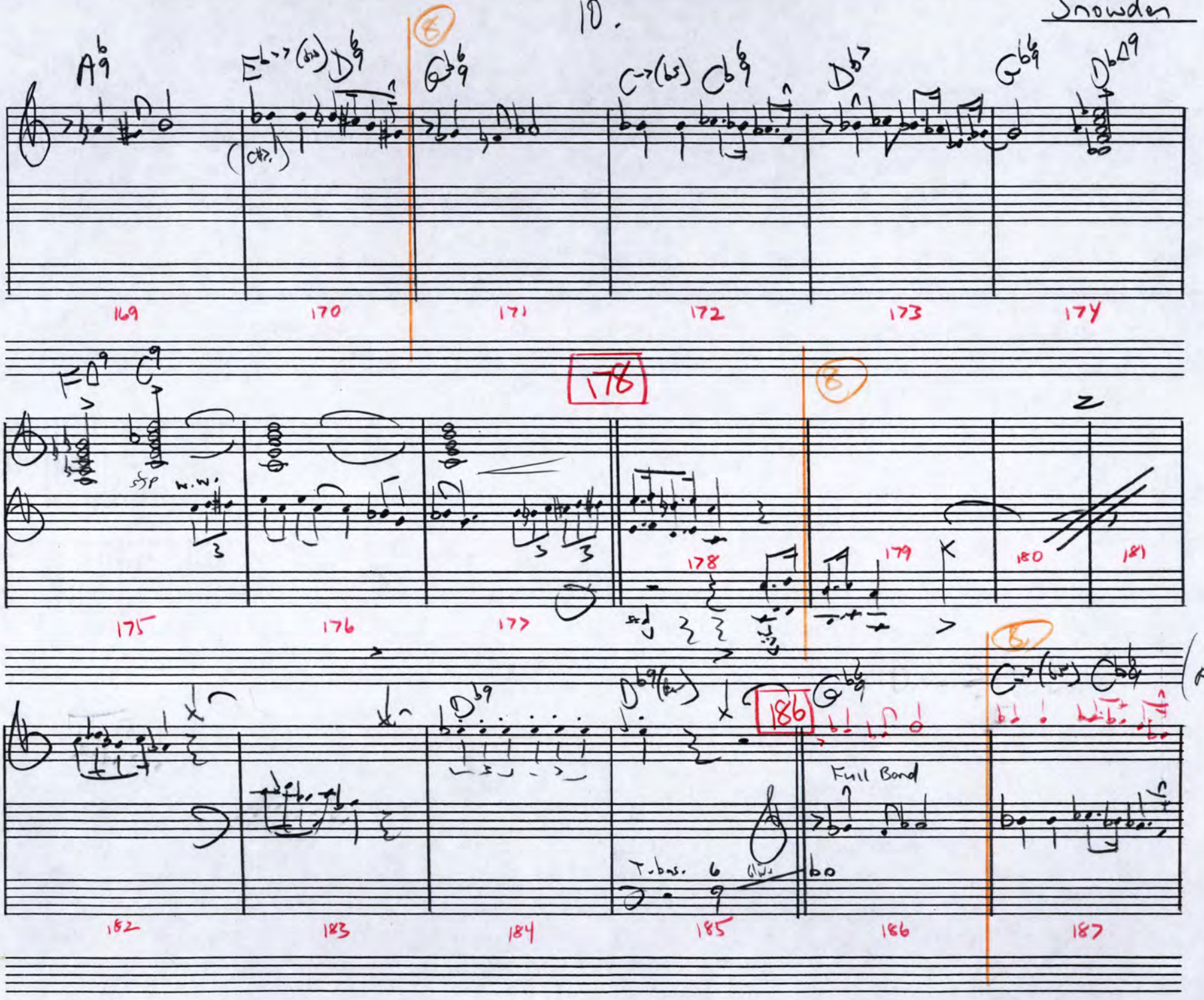
Snowden

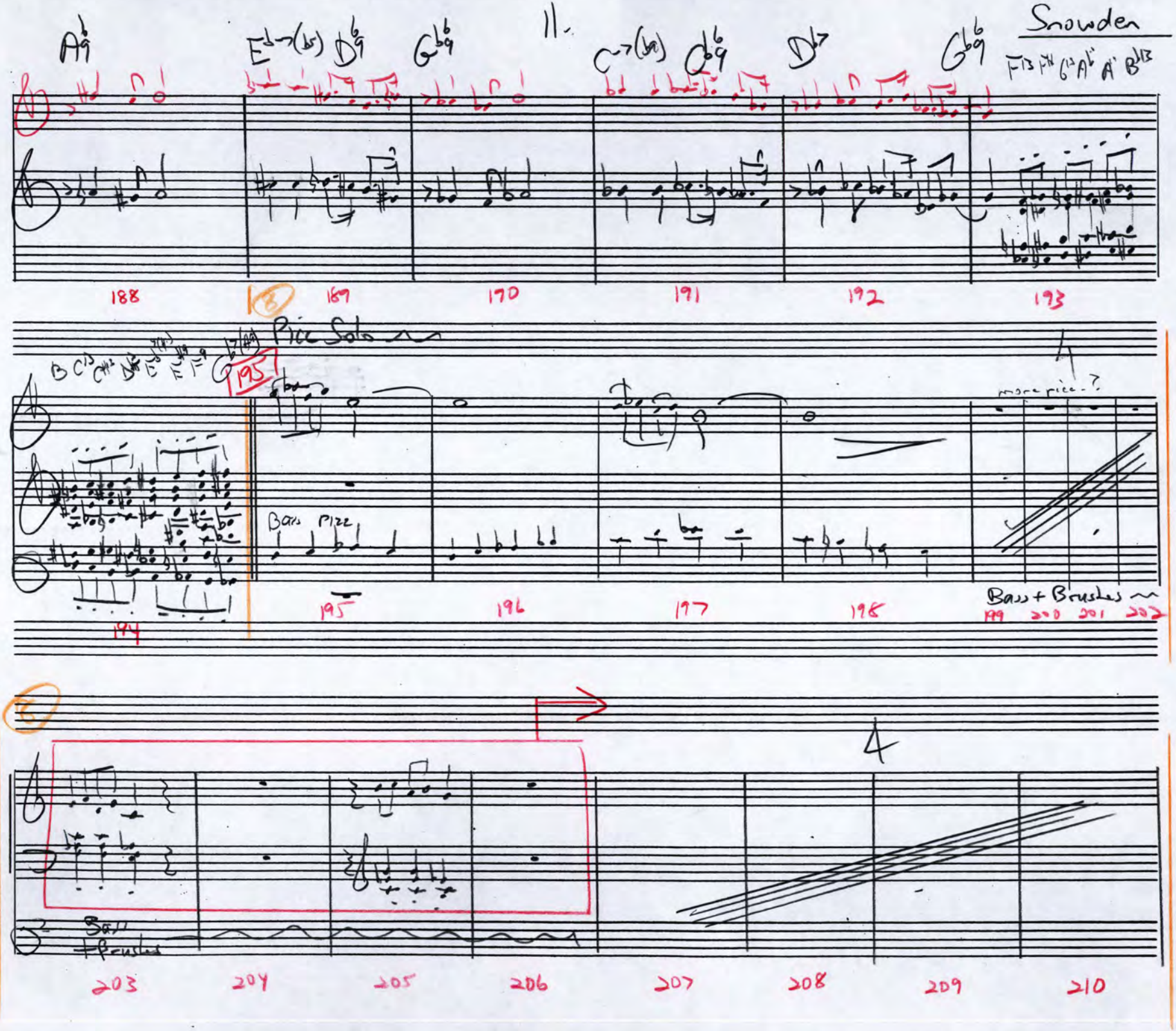

Blank
♩=116
rit...
Growl
♩=116
end Cadenza
139
140
141
142
Bass Walk
Bass
Dixie Drum
Brack
143
(Dixie-2 bat)
Tpt
Tpn
Tbn
143
144
145
146
147
148
149
150

Snowden

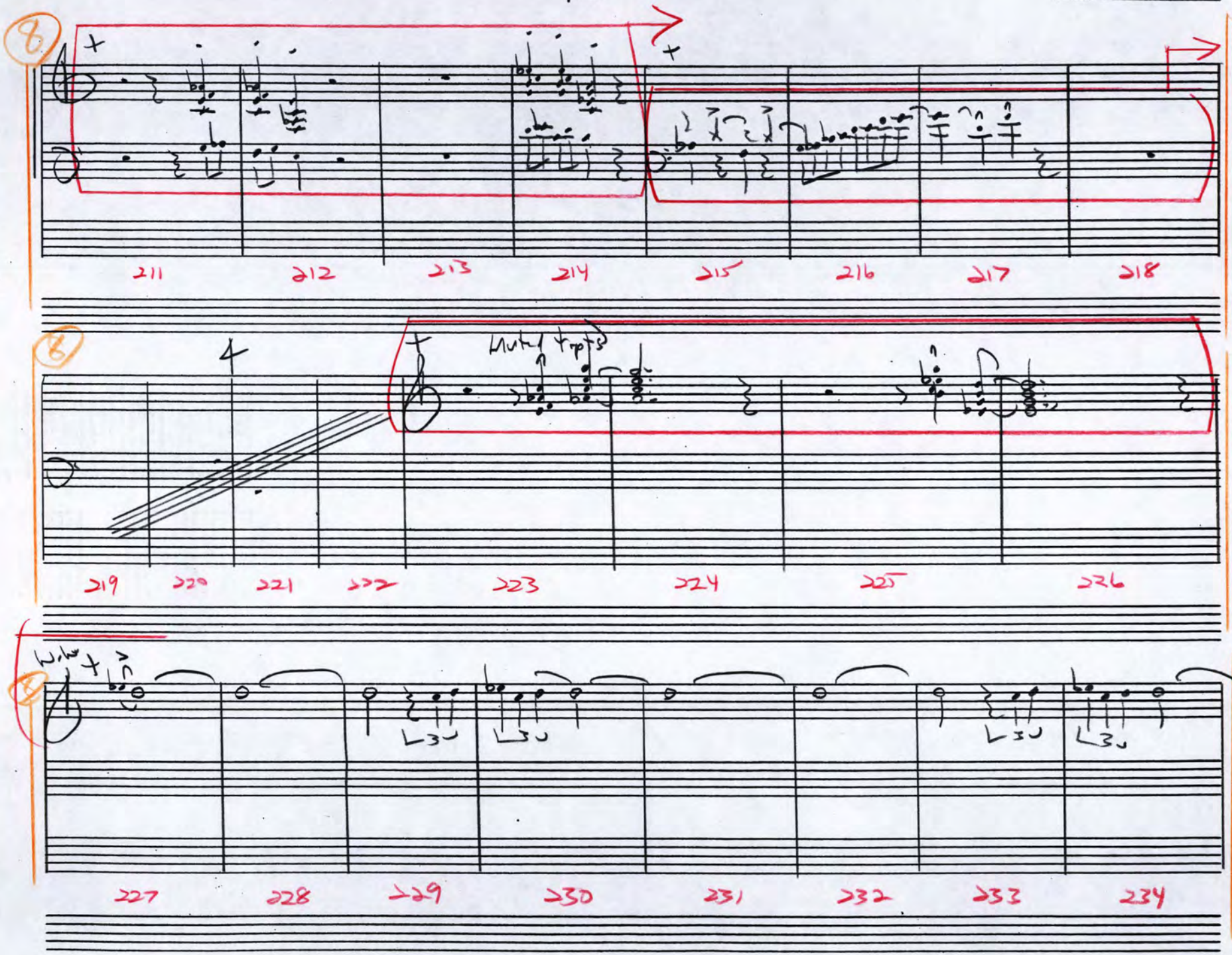

8
Gb9
C->(b5) Db9
Gb9
C->(b5) Db9
Gb9
C->(b5) Db9
151
152
153
154
155
156
C->(b5) Db7
Gb9
159
Walking Bass
Bb7
Eb7
157
158
159
160
161
162
E
Ab7
Db7
167
2 beat
Gb9
C->(b5) Cb9
(Ab9)
Space
163
164
165
166
167
168

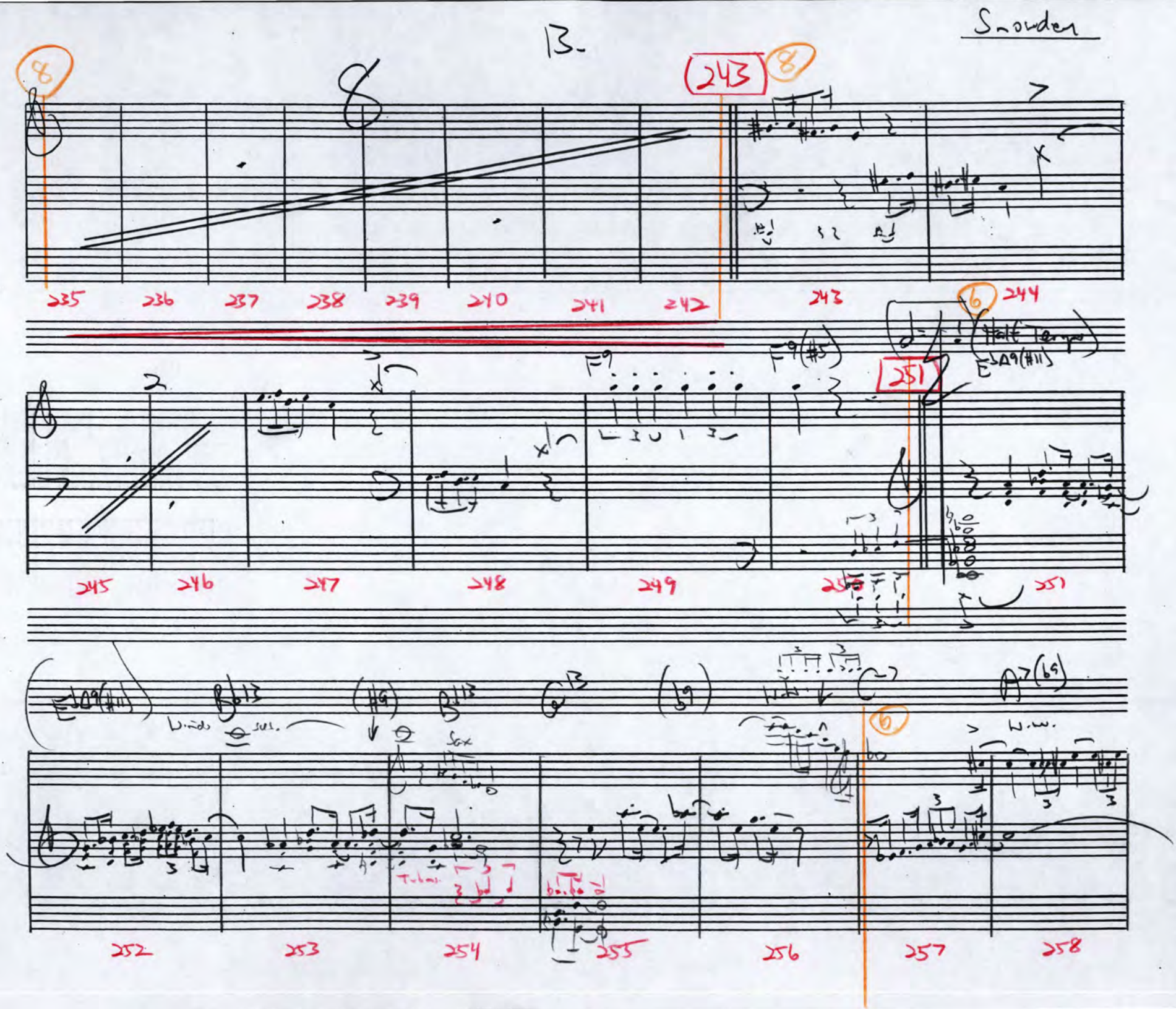
Snowden

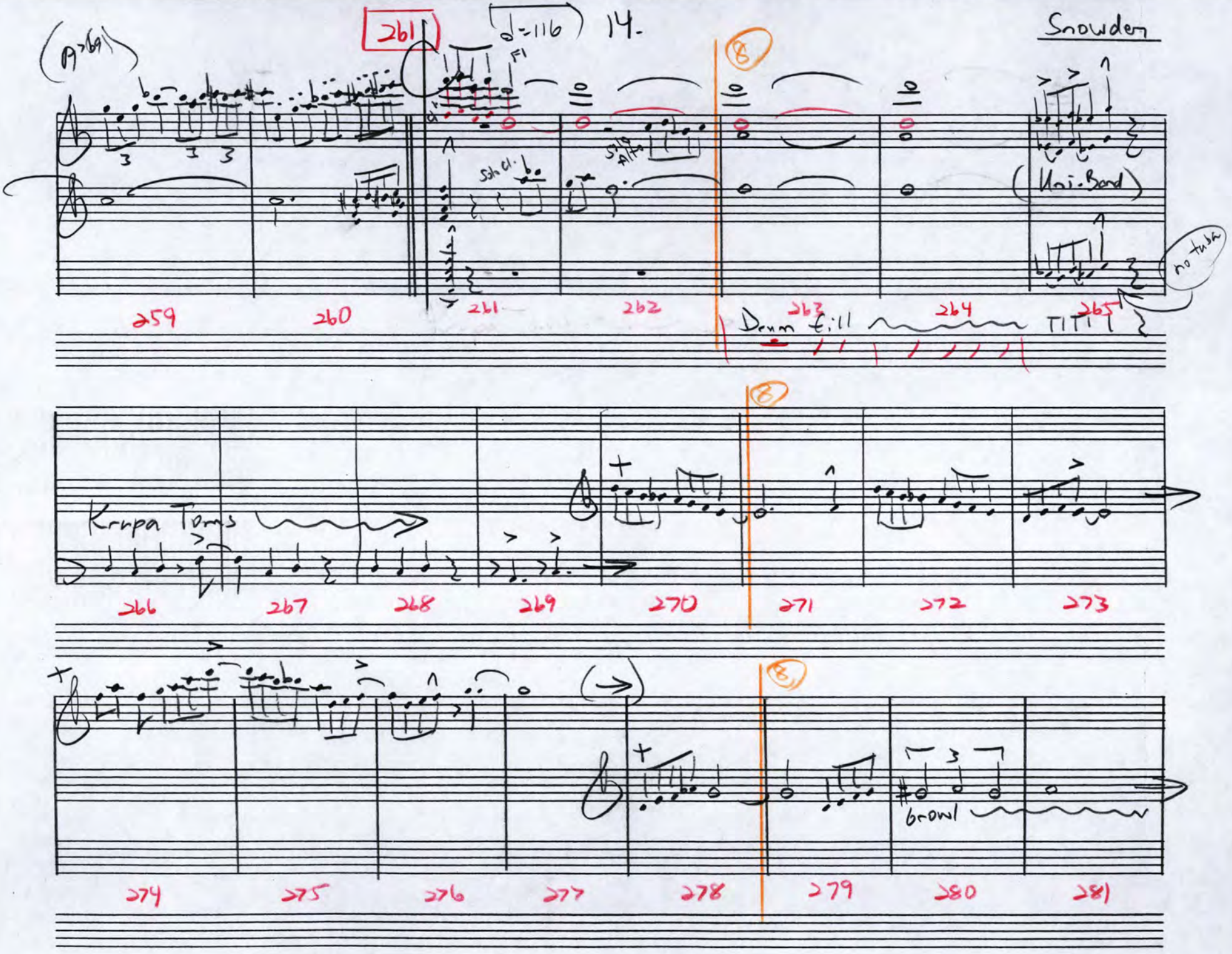

169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
Full Band
Tubas.


11.
Snowden
188
189
190
191
192
193
Pice Solo
195
Bass Pizz
more pice ?
Bass + Brushes
194
195
196
197
198
199
200
201
202
Bass + Brushes
203
204
205
206
207
208
209
210

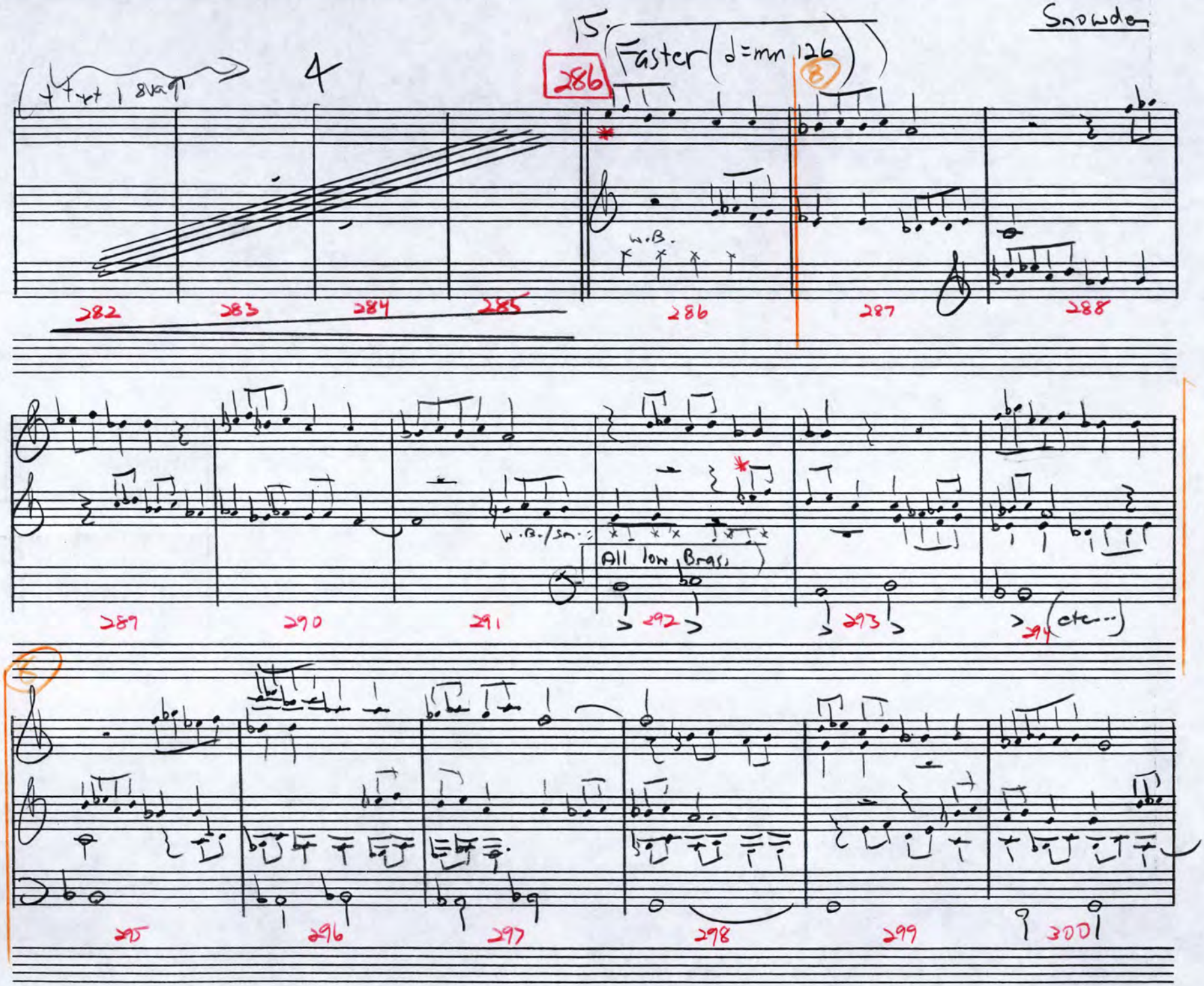
Snowden

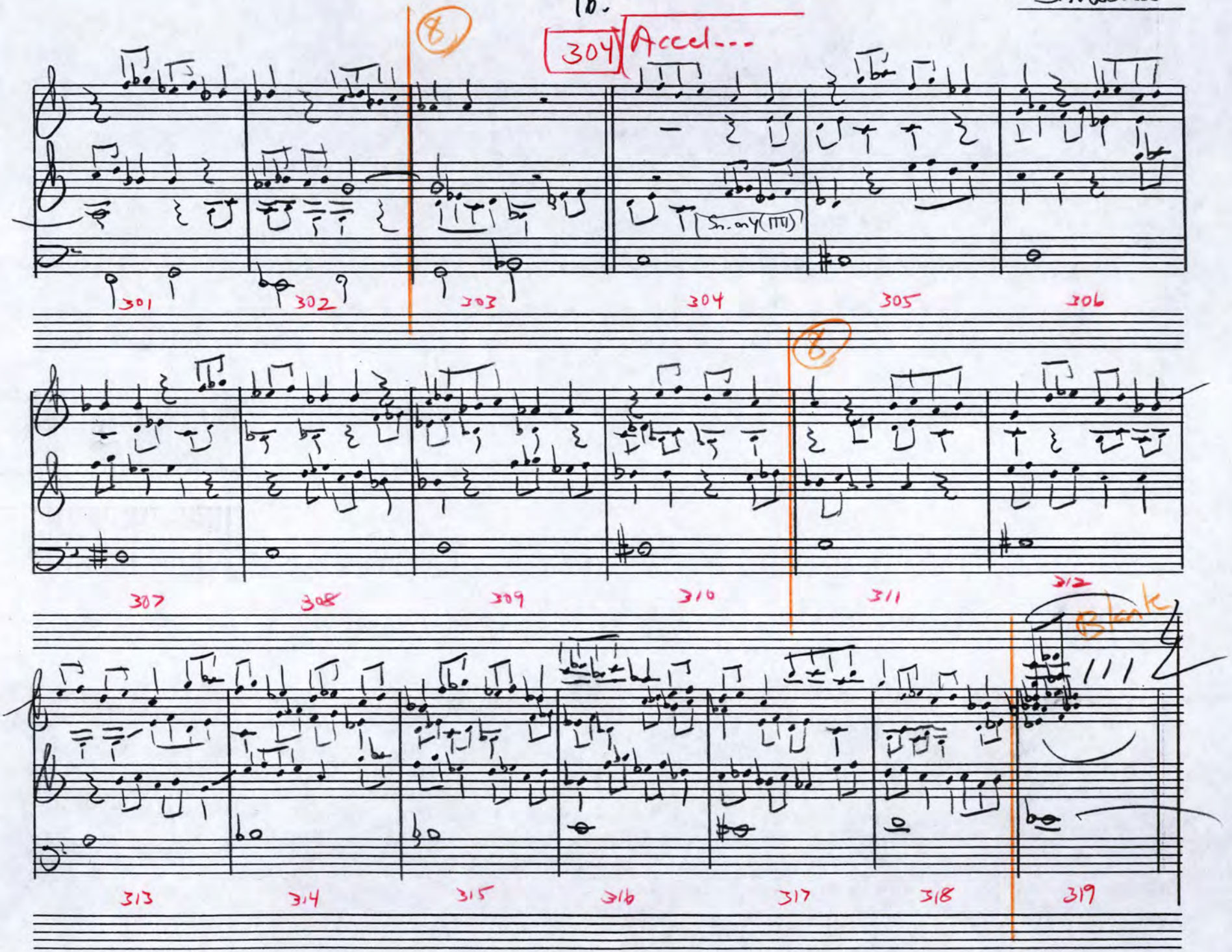

211
212
213
214
215
216
217
218
muted trpts
219
220
221
222
223
224
225
226
227
228
229
230
231
232
233
234


13.
Snowden
8
243
8
235
236
237
238
239
240
241
242
243
244
6
(Half Tempo)
251
245
246
247
248
249
250
251
Winds
Sax
6
W.W.
Tubas
252
253
254
255
256
257
258

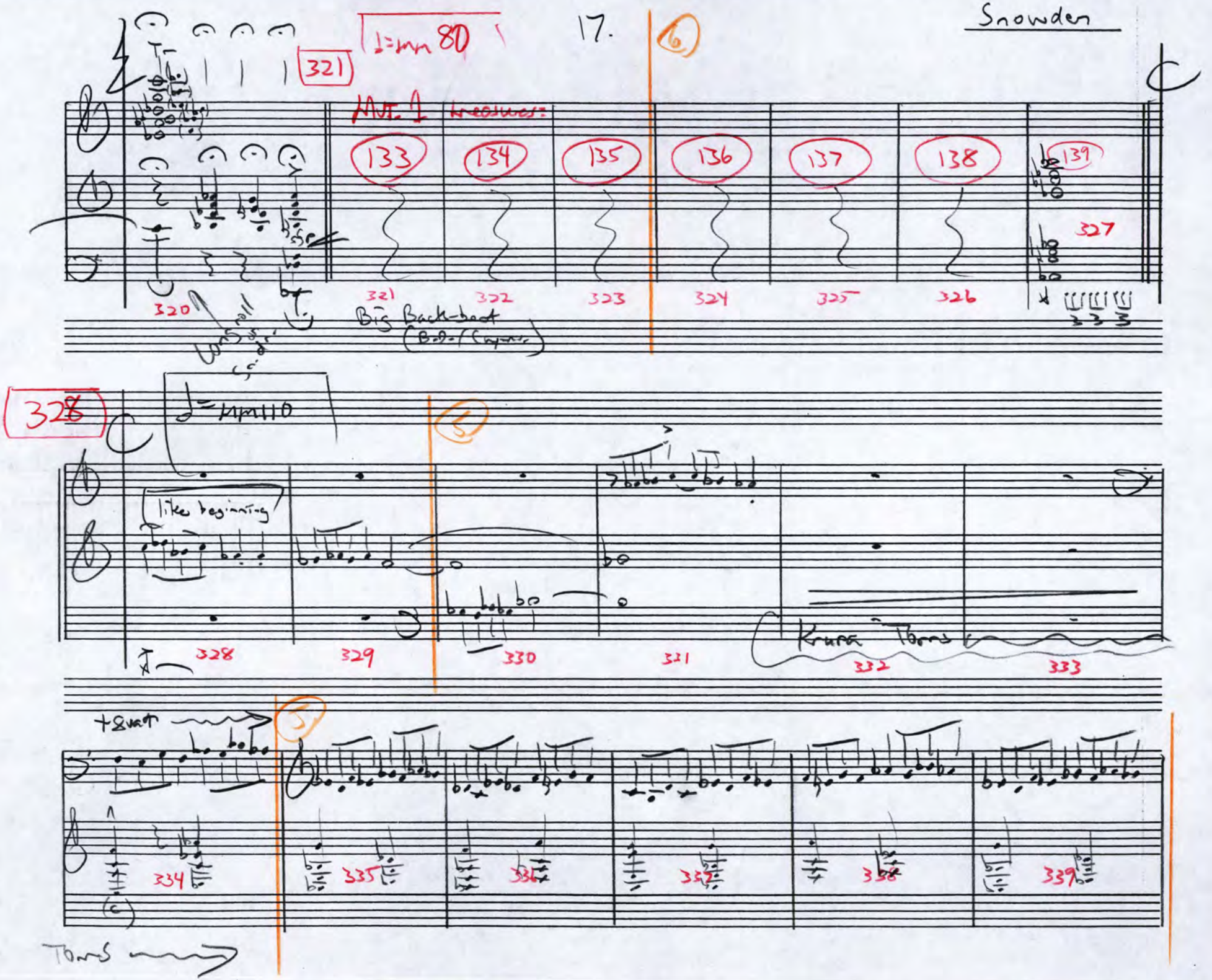


261
14.
Snowden
Fl
Solo Cl.
Solo Alto
(Uni. Band)
no tuba
Drum fill
Krupa Toms
growl
259
260
261
262
263
264
265
266
267
268
269
270
271
272
273
274
275
276
277
278
279
280
281

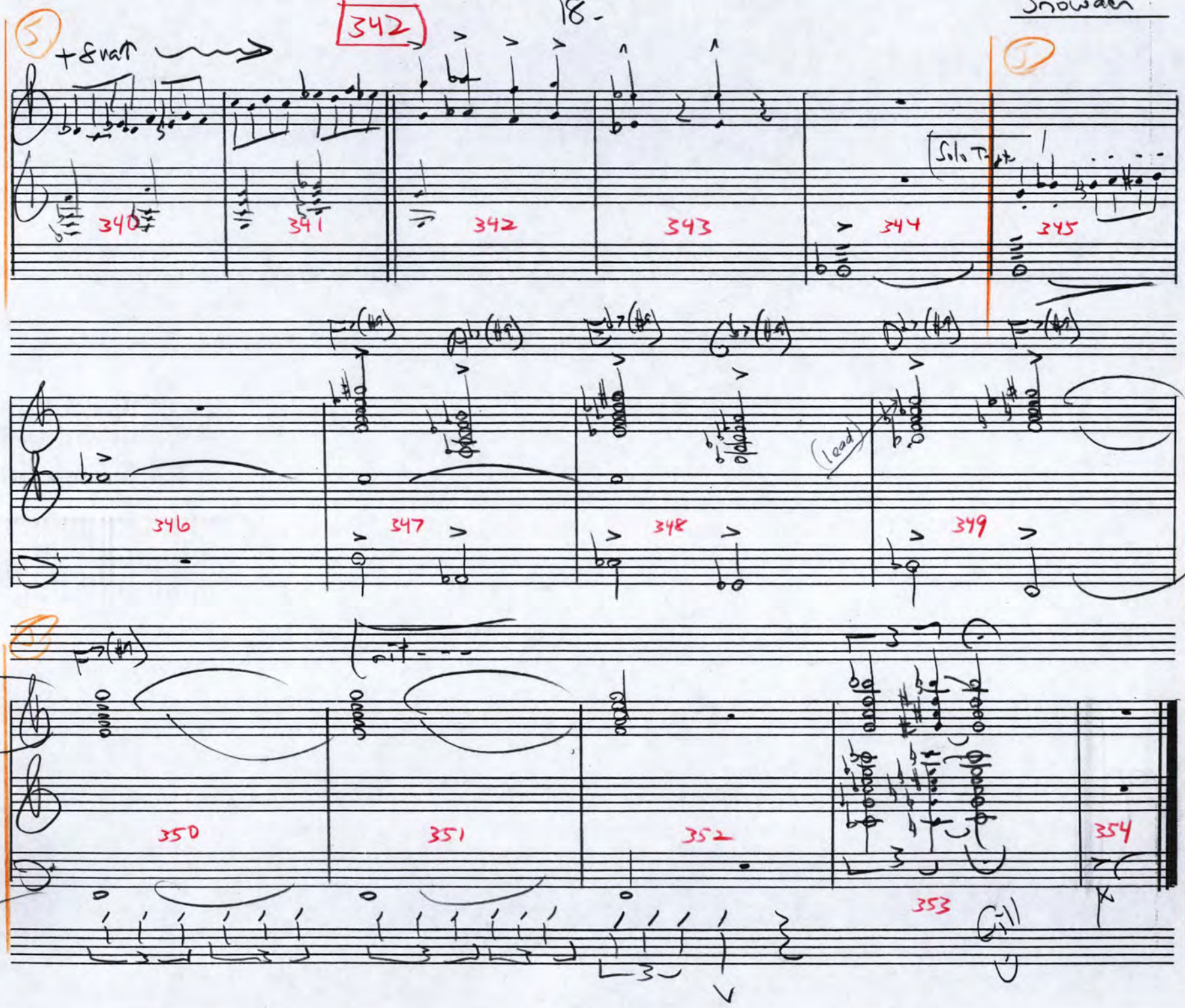

Snowden
15.
Faster (♩=mm 126)
286
4
W.B.
282
283
284
285
286
287
288
W.B./Sn.
All low Brass
289
290
291
292
293
294 (etc...)
295
296
297
298
299
300


16.
Snowdon
8
304
Accel...
Sn. only (IIII)
301
302
303
304
305
306
8
307
308
309
310
311
312
Blank
313
314
315
316
317
318
319

Snowden


321
♩=mm 80
6
Mvt. 1 Kreoswes:
133
134
135
136
137
138
139
327
320
321
322
323
324
325
326
Big Back-beat
328
♩=mm110
5
like beginning
328
329
330
331
Krupa Toms
332
333
+8va
5
334
335
336
337
338
339
Toms

Snowden


5
+8va
342
340
341
342
343
344
345
Solo Tr.
346
347
348
349
(lead)
350
351
352
353
354
L.V.