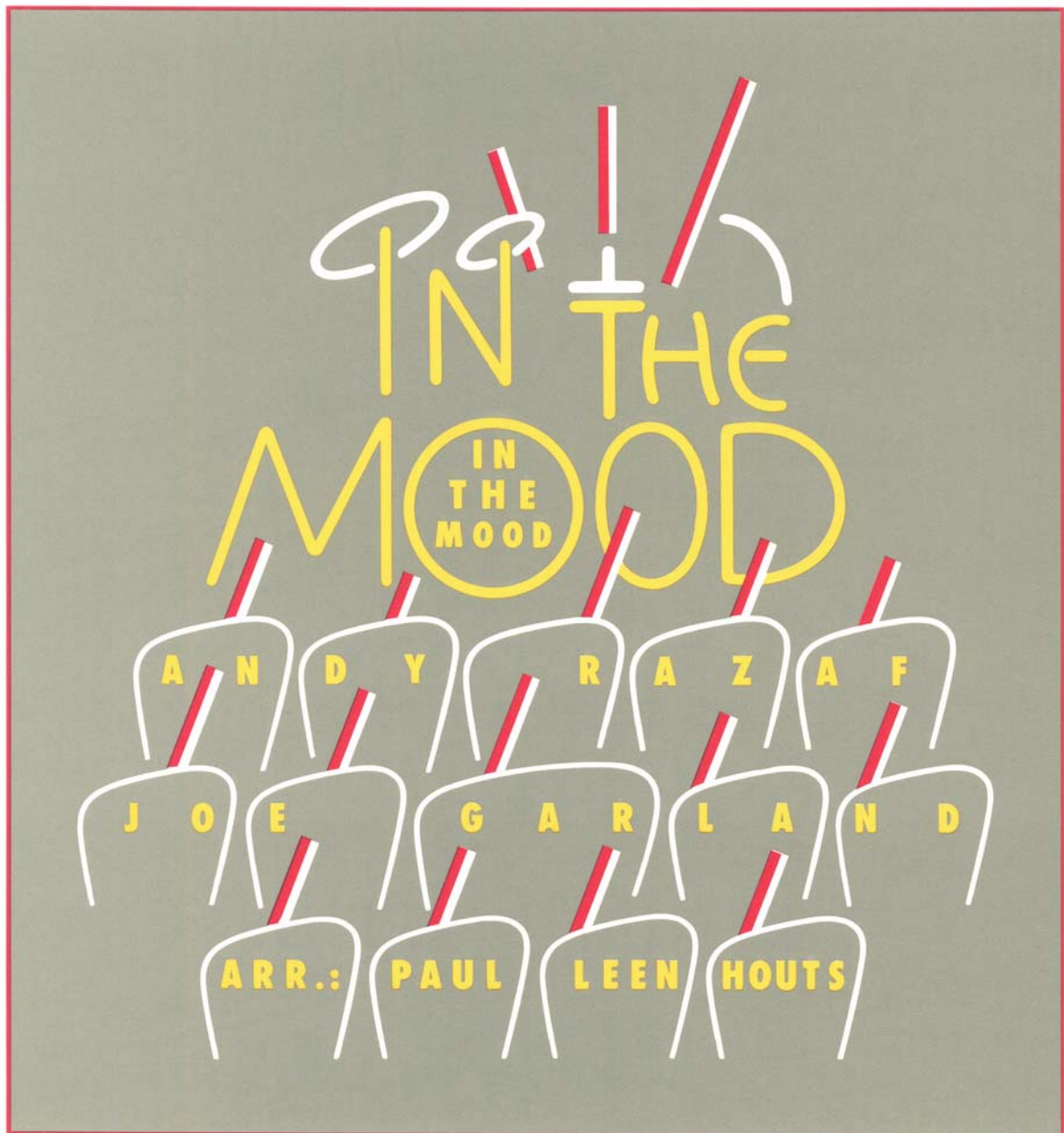


AMSTERDAM LOEKI STARDUST QUARTET PRESENT:



MOECK

Edition Moeck 2812

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JOE GARLAND

In the Mood

Arrangiert von
PAUL LEENHOUTS

Partitur und 4 Stimmensätzen

Musik: Joe Garland
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Edition Moeck Nr. 2812

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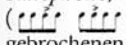
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Vorwort

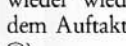
Andy Razaf (geboren 1895 in Washington DC, USA), ein Cousin von Königin Ranavalona III. von Madagaskar, war der Textdichter von *In the Mood*. Das Stück wird als das berühmteste aller Glenn-Miller-Schallplatten angesehen (die Aufnahme dazu fand am 1. August 1939 statt).

Obwohl er selbst kein Jazzmusiker war, schrieb Razaf zahlreiche Texte für New Yorker Nachtclub-Revuen am Broadway, für seinen Freund, den Pianisten und Sänger Fats Waller (1904-1943). Von ihm stammen auch zahlreiche Hits wie *Honeysuckle Rose*, *Stompin', At the Savoy* und viele, viele andere.

Unter dem Einfluß von Glenn Miller wurde Joe Garlands Komposition ein swingendes Instrumentalstück mit zwei *streitenden* Tenor-Saxophon-Soli, die von Mitgliedern aus Millers Band, Tex Beneke und Al Klink, gespielt wurden. Das vorliegende Arrangement wurde bei den II. Niederländischen Blockflötentagen in Utrecht 1989 uraufgeführt; eine weitere Aufführung gab es ein Jahr später zum 50. Jubiläum der American Recorder Society in Amherst, Massachusetts, USA.

Die weltbekannte 8-taktige Introduction wird von Abschnitten [A] bis [J] gefolgt. In Sektion [A] ist wichtig, daß Chorus ① (die *Saxophone*) die akzentuierten Achtel-Noten () spielt, weil sich diese gebrochenen Akkorde im ganzen Stück ständig wiederholen. Man achte auf die Dynamik; Abschnitte [F] und [H] werden allmählich sanfter und sanfter, bevor es in den Abschnitten [I] und [J] zur Finalsteigerung kommt. Es gibt ausgeschriebene Soli für die Altblockflöten 1 und 3 in Chorus ① sowie für die erste Sopranblockflöte in Chorus ② des Abschnittes [E]. Sowohl das Zusammenspiel im Ensemble als auch das solistische Hervortreten sind für die Wirkung dieser Soli erforderlich!

Chorus ② (die *Trompeten*) spielt in den Sektionen [F], [G], [H] und [J] 8 Noten gleicher Länge. Diese sollten Stakkato gespielt werden und spielerisch leicht vom Grundschlag abweichen.

Für Chorus ③ (die *Posaunen*) gilt, daß die langen Noten in den gleichen Abschnitten ([F], [G], [H], [J]) von hoher Qualität sein müssen, insbesondere gilt dies für die letzte Note jeden Abschnittes, da sie (mit Ausnahme des Schlußstones) den Ansatzpunkt für die Wiederholung bildet. Um einen variableren und aufreizenderen Schluß zu erreichen, können die beiden letzten Abschnitte wieder und wieder wiederholt werden. Beginnend mit dem Auftakt für [I]  (Chorus ② und ③).

Zeichenerklärung



> – Akzent, scharfe Artikulation

– – Portato

• – Staccato



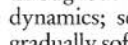
– Antizipation eines Tones mit Flatterzunge (trrr)

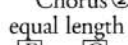
Preface

Andy Razaf (born 1895 in Washington DC, USA), a cousin of Queen Ranavalona III of Madagascar, was the songwriter for *In the Mood*, the piece regarded as the most famous of all on Glenn Miller's records (recorded on August 1st, 1939).


Although not a jazz musician, Razaf wrote numerous texts for New York Broadway nightclub revues, for his friend, the pianist and singer Fats Waller (1904-1943), and also produced various hits like *Honeysuckle Rose*, *Stompin', At the Savoy* and many, many others.

Under the influence of Glenn Miller, Joe Garland's vocal composition became a swinging instrumental, including two *battling* tenor sax solos, played by Miller's band members Tex Beneke and Al Klink. The recorder arrangement here was first performed during the second Holland Recorder Festival, Utrecht in 1989 and one year later during a concert for the celebration of the 50th anniversary of the American Recorder Society (Amherst, Massachusetts, USA).

The "world-famous" introduction of 8 bars is followed by sections [A] to [J]. In accented eighth notes () since these broken chords are repeated throughout the entire piece. Take note of dynamics; section [F] to [H] becoming gradually softer and softer before the final outburst in sections [I] and [J]. There are written-out solos for alto recorder 1 and 3 of Chorus ① in section [C] and for the first soprano recorder of Chorus ② in section [E]. Both ensemble cooperation and solistic adventure is needed to make these solos work!

Chorus ② (the *trumpets*) has eight notes of equal length () to play in section [F], [G], [H] and [J], and these should be played in a staccato, *time-teasing* manner!

For Chorus ③ (the *trombones*), the long notes in the same sections ([F], [G], [H], [J]) should be of high quality, especially the last note of each section, since this is (except for the final note) the cue for the repeat.

To achieve a variable and more tantalising ending, the last two section can be repeated over and over again, starting at the upbeat for [I]  (Chorus ② and ③).

Explanation of symbols:



– Accent, sharp articulation

– Portato

– Staccato

– anticipation of note by flutter tongue (trrr)

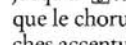
Préface

Andy Razaf (né en 1895 à Washington DC; USA), un cousin de la reine Ranavalona III de Madagascar, écrit le texte de *In the Mood*. Cette pièce est considérée comme la plus fameuse de Glenn Miller (le premier enregistrement avait lieu le 1^{er} août 1939).

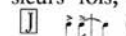
Bien qu'il n'était pas musicien de jazz, Razaf a écrit de nombreux textes pour les revues des nightclubs newyorkais, et également pour son ami, le pianiste et chanteur Fats Waller (1904-1943). Parmi ses innombrables hits se trouvent entre autre *Honeysuckle Rose*, *Stompin', At the Savoy* et beaucoup d'autres.

Sous l'influence de Glenn Miller la composition vocale de Joe Garland (voir ci-dessous) devint une pièce instrumentale de swing. Les deux soli *disputants* des saxophones ténor étaient joués par des membres de la Miller-Band Tex Beneke et Al Klink.

La première mondiale de l'arrangement ici présent avait lieu lors des II. Niederländischen Blockflötentage (deuxièmes jours de flûtes à bec hollandais) à Utrecht en 1989. La deuxième représentation suivait au 50^{em} anniversaire de la American Recorder Society à Amherst, Massachusetts, USA.

Après l'introduction e huit mesures, connue mondialement, suivent les parties [A] jusqu'à [J]. Dans la partie [A], il est important que le chorus ① (les *saxophones*) joue les croches accentuées () parce que ces accords brisés se répètent sans arrêt dans toute la pièce. On doit également faire attention à la dynamique, les parties [F] et [H] deviennent de plus en plus douces avant d'arriver à la stretta finale dans les parties [I] et [J]. Pour les flûtes à bec alto 1 et 3 dans le chorus ① ainsi que pour la première flûte à bec soprane dans le chorus ② de la partie [E] existent des soli écrits. (L'homogénéité de l'ensemble et le jeu *aventuresque* des solistes sont importants pour obtenir le meilleur effet de ces soli).

Le chorus ② (les *trompettes*) joue dans les parties [F], [G], [H] et [J] huit notes de longueur égale () Celles-ci devraient être jouées staccato et un peu étendues.

Le chorus ③ (les *trombones*), dans les mêmes parties [F], [G], [H] et [J] doit exécuter les notes longues d'une qualité extrême, surtout la dernière note de chaque séquence. Ceci est nécessaire parce que cette dernière note (sauf à la fin) fait le lien avec la reprise. Pour obtenir une fin plus excitante, on peut répéter les deux dernières parties plusieurs fois, commençant par la levée pour [I]  (chorus ② et ③). Traduction: E. Pirlich

Explication des signes



– Akzent, scharfe Artikulation

– Portato

– Staccato

– anticipation d'une note avec Flatterzunge (trrr)

In the Mood

The musical score is divided into four main sections:

- Chorus 1:** Five vocal parts (A, A, A, T, T) in treble clef. The first two staves are marked *mf*. A tempo marking at the top left shows a quarter note equal to a quarter note with a subscript 3, indicating a 3/4 time signature.
- Chorus 2:** Instrumental parts in treble clef: Sn (Snare), S (Soprano), S (Soprano), A (Alto), and A (Alto). The Sn and S parts have an 8-measure rest.
- Chorus 3:** Instrumental parts in bass clef: B (Bass), B (Bass), c-B (C-Bass), and c-B (C-Bass). The B and c-B parts have an 8-measure rest.
- rpe:** A single part in bass clef.

Musical score for a multi-stemmed instrument, likely a harpsichord or spinet, with 8 staves. The score is divided into two systems. The first system (measures 1-4) features a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *sfz* and *mf*, and a section marker 'A' in a box. The second system (measures 5-8) continues the piece with similar dynamics and includes a fermata over the final measure. The notation includes various note values, rests, and articulation marks like accents and slurs.

The image shows a musical score for five staves, numbered 10 to 14. The first system (measures 10-14) consists of five treble clef staves. The first four staves contain rhythmic patterns with accents (>) and slurs. The fifth staff in this system contains a bass clef line with a similar rhythmic pattern. The second system (measures 15-19) features five staves, with the first four in treble clef and the fifth in bass clef. Dynamic markings of *f* (forte) are present in the second and fourth staves of this system. The third system (measures 20-24) also has five staves, with the first four in treble clef and the fifth in bass clef. The notation includes various note values, rests, and slurs, with dynamic markings of *f* in the second and fourth staves. The fourth system (measures 25-29) continues with five staves, maintaining the same clef arrangement and dynamic markings. The fifth system (measures 30-34) shows the final measures of the page, with the first four staves in treble clef and the fifth in bass clef. The notation is consistent with the previous systems, featuring rhythmic patterns and dynamic markings.

B

20

2.

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

8

2.

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

8

2.

f *p*

f *p*

f *p*

f *p*

The image displays a musical score for five staves, organized into three systems. The first system consists of five treble clef staves. The second system consists of five staves, with the top two in treble clef and the bottom three in bass clef. The third system consists of four bass clef staves. The score includes various musical notations: slurs, accents (>), dynamic markings (*mf*, *p*), and repeat signs with first endings. The notation is dense, with many notes and rests, and includes some complex rhythmic patterns. The page number '8' is located at the top left.

30 C

The image shows a page of musical notation for piano, consisting of three systems of staves. The first system has five staves, the second has five staves, and the third has four staves. The notation includes treble and bass clefs, dynamic markings such as *f* and *ff*, and a section labeled *ff* SOLO. A rehearsal mark '30' is in the top left, and a section marker 'C' in a box is in the top right. The music features complex rhythmic patterns and articulation marks.

The image shows a musical score for a solo instrument, likely a piano or organ, consisting of multiple staves. The score is divided into two main systems. The first system includes five treble clef staves and one bass clef staff. The second system includes four treble clef staves and four bass clef staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first staff begins with a 'SOLO' marking and a dynamic of 'ff' (fortissimo). The second staff also features a 'SOLO' marking and a triplet of eighth notes. The score includes various musical notations such as accents (>), slurs, and dynamic markings. The bass clef staves in the second system show a descending line of notes, possibly representing a pedal point or a specific accompaniment pattern.

40

SOLO

ff

45

D

sfz *sfz*

ff

ff

ff

ff

ff

ff

ff

ff

ff

f

50 E

The musical score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music is characterized by frequent accents (>) and dynamic markings such as *f*, *mp*, and *SOLO*. A box containing the letter 'E' is positioned above the first staff at the beginning of the system. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall texture is dense and rhythmic.

The image displays a musical score for page 14, consisting of three systems of staves. The first system (measures 53-56) features five treble clef staves. The second system (measures 57-60) features five treble clef staves, with the top staff containing a triplet of eighth notes. The third system (measures 61-64) features four bass clef staves. The notation includes various rhythmic values, slurs, and accents. A measure number '53' is enclosed in a box at the beginning of the first system. The score concludes with a double bar line and repeat dots at the end of the fourth staff in the third system.

Musical score for a string quartet, measures 60-63. The score is written for four violins, two violas, and two cellos. Measure 60 is marked with a box containing the number 60. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The notation includes various rhythmic values, slurs, and accents. The key signature has one flat (B-flat). The score is arranged in three systems, with the first system containing measures 60-62 and the second and third systems containing measures 61-63. The violins play a melodic line with slurs and accents, while the violas and cellos provide harmonic support with sustained notes and rhythmic patterns.

This page of a musical score contains three systems of staves. The first system consists of five treble clef staves. The first staff begins with a square box containing the number '65'. The second staff has a dynamic marking of *mf*. The third and fourth staves also have *mf* markings, while the fifth staff has *ff* markings. The second system consists of five staves, with the first two in treble clef and the last three in bass clef. The first staff of the second system has a dynamic marking of *mf*. The third system consists of four bass clef staves. The score includes various musical notations such as notes, rests, beams, and slurs, along with dynamic and articulation markings.

70 **F**

The image shows a musical score for five staves, numbered 75 to 80. The top section (measures 75-80) is written in treble clef and contains a complex rhythmic pattern of eighth and sixteenth notes with accents. The middle section (measures 81-85) consists of five empty staves with a treble clef and a 'Basso Continuo' (B.C.) marking. The bottom section (measures 86-90) is written in bass clef and contains a few notes with a slur and an accent.

The image displays a musical score for five staves. The top section consists of five treble clef staves. The first staff begins with a boxed 'B' and contains a sequence of notes with accents. The second and third staves have similar notation. The fourth and fifth staves show a more complex rhythmic pattern with slurs. The middle section features four treble clef staves and one bass clef staff. The treble staves contain dense rhythmic patterns with many notes and accents, and a dynamic marking of 'ff' (fortissimo) is present. The bass staff shows a simpler melodic line. The bottom section consists of four bass clef staves, each containing a single note or a short melodic phrase.

The image shows a musical score for page 21, consisting of five systems of staves. The first system contains five staves of music in treble clef, marked with a rehearsal sign '90'. The music features eighth and sixteenth notes with accents and slurs. Dynamics include *p* still softer. The second system contains five empty staves, each with an octave sign '8' at the beginning. The third system contains five staves of music in bass clef, with dynamics *mp* still softer. The fourth system contains five staves of music in bass clef, with dynamics *mp* still softer. The fifth system contains five staves of music in bass clef, with dynamics *mp* still softer.

The musical score consists of five systems of staves. The first system has five staves, with the top staff marked with a square box containing the letter 'H'. Dynamics include *pp* still softer and *mf*. The second system has five staves with dynamics of *mf*. The third system has five staves, with the top two staves marked 'solo'. The fourth system has five staves with various musical notations. The fifth system has five staves with various musical notations.

1 0 4

ppp still softer

ppp still softer

ppp still softer

ppp still softer

ppp still softer

Musical score for five staves, measures 106-108. The score is written in treble clef for the first four staves and bass clef for the fifth. Measure 106 is marked with a box containing '106'. The notation includes eighth and sixteenth notes with accents (>) and slurs. The first four staves show a rhythmic pattern of eighth notes. The fifth staff has a more complex rhythmic pattern. Measures 107 and 108 continue the pattern, with some notes marked with accents and slurs. The score ends with a double bar line and a fermata over the final note.

4 4 4 I

The image shows a musical score for five staves, organized into two systems. The first system consists of five staves in treble clef, each marked with a forte (ff) dynamic. The notation is dense, featuring eighth and sixteenth notes with various articulations such as accents (>) and slurs. The second system also consists of five staves, but in bass clef, and is marked with an '8' above the first staff. This system contains fewer notes, primarily focusing on sustained notes with wavy lines underneath, suggesting vibrato or tremolo. The overall layout is clean and professional, typical of a printed musical score.

The image displays a musical score for five staves, numbered 114 through 118. The notation is as follows:

- Staff 1 (Treble clef):** Measures 114-118. Contains a rhythmic pattern of eighth notes with accents (>) and slurs. Measure 114 includes a box containing the number 114.
- Staff 2 (Treble clef):** Measures 114-118. Similar rhythmic pattern to Staff 1.
- Staff 3 (Treble clef):** Measures 114-118. Similar rhythmic pattern to Staff 1.
- Staff 4 (Treble clef):** Measures 114-118. Similar rhythmic pattern to Staff 1.
- Staff 5 (Bass clef):** Measures 114-118. Contains a rhythmic pattern of eighth notes with accents (>) and slurs.

Measures 114-118 are repeated across all five staves. The notation includes various musical symbols such as accents (>), slurs, and wavy lines indicating vibrato or tremolo.

121 J

The musical score consists of five staves. The top five staves are empty. The bottom five staves contain musical notation. The notation includes various dynamics such as *cresc.* and *cresc. sempre*, and articulations like *V.* and *tr.*. The notation is written in a style that suggests a specific instrument, possibly a violin or flute, given the use of *V.* and *tr.* markings. The notation is arranged in a way that suggests a specific instrument, possibly a violin or flute, given the use of *V.* and *tr.* markings. The notation is arranged in a way that suggests a specific instrument, possibly a violin or flute, given the use of *V.* and *tr.* markings.

126

fff

fff

fff

fff

SOLO

ff

fff

ff

fff

fff

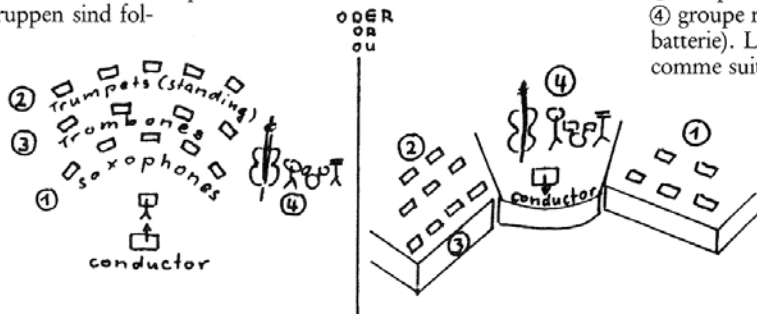
fff

Zum vorliegenden Arrangement

Diese ursprüngliche Big-Band-Komposition wurde für ein Blockflötenensemble (14 - 15 Spieler) mit variablen Instrumentationsmöglichkeiten eingerichtet, d. h., man kann nach Geschmack Stimmen verdoppeln oder sogar weglassen (mit Ausnahme der Soli).

Normalerweise besteht eine Big Band aus vier Melodiegruppen:

① Saxophone, ② Trompeten, ③ Posaunen und ④ Rhythmusgruppe (Klavier / Gitarre / Baß and Schlagzeug). Die Gruppen sind folgendermaßen angeordnet:



In unserer Einrichtung für *Blockflöten-Big-Band* wird die Saxophongruppe ① von Blockflöten des mittleren Registers gespielt, die Trompetengruppe ② von Blockflöten des hohen Registers und die Posaunengruppe ③ von Blockflöten aus dem tiefen Register. Die Baßstimme wird von einer Subbaßblockflöte übernommen ④. Zusätzlich sind dem Arrangement ad-libitum-Stimmen für eine kleine Rhythmusgruppe ④ beigefügt, bestehend aus einem Kontrabaß (oder einer elektrischen Baßgitarre) und Schlagzeug. Größe und Anzahl der Instrumente in jeder Gruppe stellen sich wie folgt dar:

Chorus ① (Saxophone):

1. 2. 3. 4. 5. Stimme:
A A A T T Blockflöte

Chorus ② (Trompeten):

1. 2. 3. 4. 5. Stimme:
Sn S S A A Blockflöte

Chorus ③ (Posaunen):

1. 2. 3. 4. Stimme:
B B c-B c-b Blockflöte

Rhythmusgruppe ④:

SB Blockflöte und/oder Baßgitarre (ad lib.)
Schlagzeug (ad lib.)

Für das Stück ist eine gute Artikulation bei der Ausführung von $\text{♪} = \text{♪}$ erforderlich. Man sollte ruhiger anblasen als üblich und Akzente mit T- oder D-Zungenstoß setzen. Ebenso wichtig ist ein gutes Gefühl für das Spiel der Nachschläge (2 und 4 im $\frac{4}{4}$) sowie die Akzentuierung des Off-Beats. Die Töne dürfen nicht voneinander getrennt werden, damit ein fließender Jazz-Effekt erhalten bleibt.

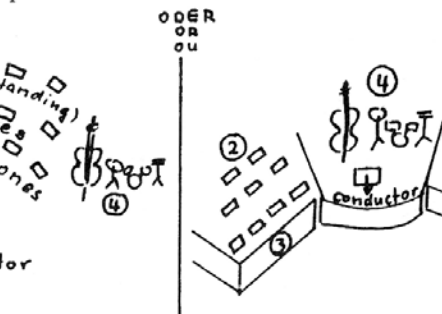
Wenn der *Blockflöten-Big-Band* eine Rhythmusgruppe hinzugefügt wird, achte man darauf, daß man die Blockflöten nicht zudeckt, besonders jene im tieferen Register.

In the Mood sollte in mittlerem Bounce-Tempo gespielt werden, also als mäßig schneller Swing mit Akzenten sowohl auf den betonten als auch auf den unbetonten Zählzeiten, so daß die Betonung von einem zum anderen springt $\text{♪} = \text{MM } 152$.

Introduction to the arrangement

This original big band piece is arranged for recorder ensemble (14 to 15 players) with variable possibilities for instrumentation, i.e. one could double or even skip parts (except solo's) according to taste.

Normally a big band consists of three choruses and a rhythm section: ① saxophones, ② trumpets, ③ trombones and ④ the rhythm section (piano/guitar/bass and drums) are positioned as follows:



In this arrangement for *recorder big band* the saxophone chorus ① is played by middle register recorders, the trumpet chorus ② by high register recorders and the trombone chorus ③ by low register recorders.

The bass line is played by a double bass recorder (group ④). In this edition the arrangement is provided with ad libitum parts for a small rhythm section ④ consisting of a double bass (or an electric bass guitar) and drums. The number and size of instruments within each section is as follows:

Chorus ① (Saxes):

1st 2nd 3rd 4th 5th line:
A A A T T recorder

Chorus ② (Trumpets):

1st 2nd 3rd 4th 5th line:
Sn S S A A recorder

Chorus ③ (Trombones):

1st 2nd 3rd 4th line:
B B c-B c-B recorder

Rhythm section ④:

DB recorder and / or
Double bass or bass guitar (ad lib.)
Drums (ad lib.)

For this piece a good articulation for the execution of $\text{♪} = \text{♪}$ is required. One should blow more softly than normal and set the accents with the T- or D-attack. Also important is a good feeling for playing on the after-beat; 2 and 4 in $\frac{4}{4}$ and accentuation of off-beat notes. The tones may not be separated too distinctly from one another, so that the flowing jazz effect can be maintained.

When a rhythm section is added to the *recorder big band*, make sure not to swamp the recorders, especially the lower register ones.

In the mood should be performed in a medium bounce tempo, i.e. a moderately fast swing tempo with accents on the forebeat as well as the afterbeat so that the emphasis springs from one to the other $\text{♪} = \text{MM } 152$.

Annotations pour l'arrangement

Cette composition, à l'origine écrite pour le Big Band, a été arrangée pour un ensemble de flûtes à bec (14 - 15 joueurs). Les possibilités d'instrumentation sont variables, c'est à dire, on peut doubler ou également enlever des voix (à l'exception des soli).

D'habitude, le Big Band est composé de trois groupes mélodiques et un groupe rythmique:

① saxophones, ② trompettes, ③ trombones et ④ groupe rythmique (piano, guitare, basse et batterie). La position de ces instruments est comme suit:

Dans cet arrangement pour *Big Band de flûtes à bec*, le groupe des saxophones ① est joué par les flûtes à bec de registre moyen, le groupe de trompettes ② par les flûtes à bec de registre aigue et le groupe des trombones ③ par les flûtes à bec de registre bas. La voix de basse est jouée par une flûte à bec double-basse (fait partie de ④). Nous avons rajouté à cet arrangement des voix ad-libitum pour un petit groupe rythmique ④. Le groupe rythmique se compose d'une contre-basse (ou d'une guitare basse électrique) et de la batterie. Les différents groupes sont constitués comme suit:

Chorus ① (saxophones):

1^{er}, 2^{em}, 3^{em}, 4^{em}, 5^{em} voix
A A A T T flûte à bec

Chorus ② (trompettes):

1^{er}, 2^{em}, 3^{em}, 4^{em}, 5^{em} voix
Sn S S A A flûtes à bec

Chorus ③ (trombones):

1^{er}, 2^{em}, 3^{em}, 4^{em} voix
B B c-B c-B flûte à bec

Groupe rythmique ④:

Flûte à bec double-basse et / ou
Double-basse ou guitare basse (ad lib.),
Batterie (ad lib.)

Dans cette pièce, une très bonne articulation à l'exécution des $\text{♪} = \text{♪}$ est nécessaire. Le joueur devrait attaquer d'une façon plus légère que d'habitude et faire les accents avec l'articulation de T ou D. Il est important de bien sentir les 2^{em} et 4^{em} temps dans la mesure à $\frac{4}{4}$ ainsi qu'accentuer les notes off-beat. Les notes ne doivent pas être trop séparées l'une de l'autre pour que l'effet jazz soit gardé.

Lorsqu'on rajoute un groupe rythmique à la *Big Band des flûtes à bec*, il faudrait prendre soin à ne pas couvrir les flûtes à bec, surtout les registres bas.

In the Mood devrait être joué dans un tempo moyen de Bounce, un Swing moyennement rapide avec les accents aussi bien sur les temps forts que sur les temps faibles. De cette façon, l'accent saute de l'un à l'autre $\text{♪} = 152$.

Paul Leenhouts · Amsterdam 1990