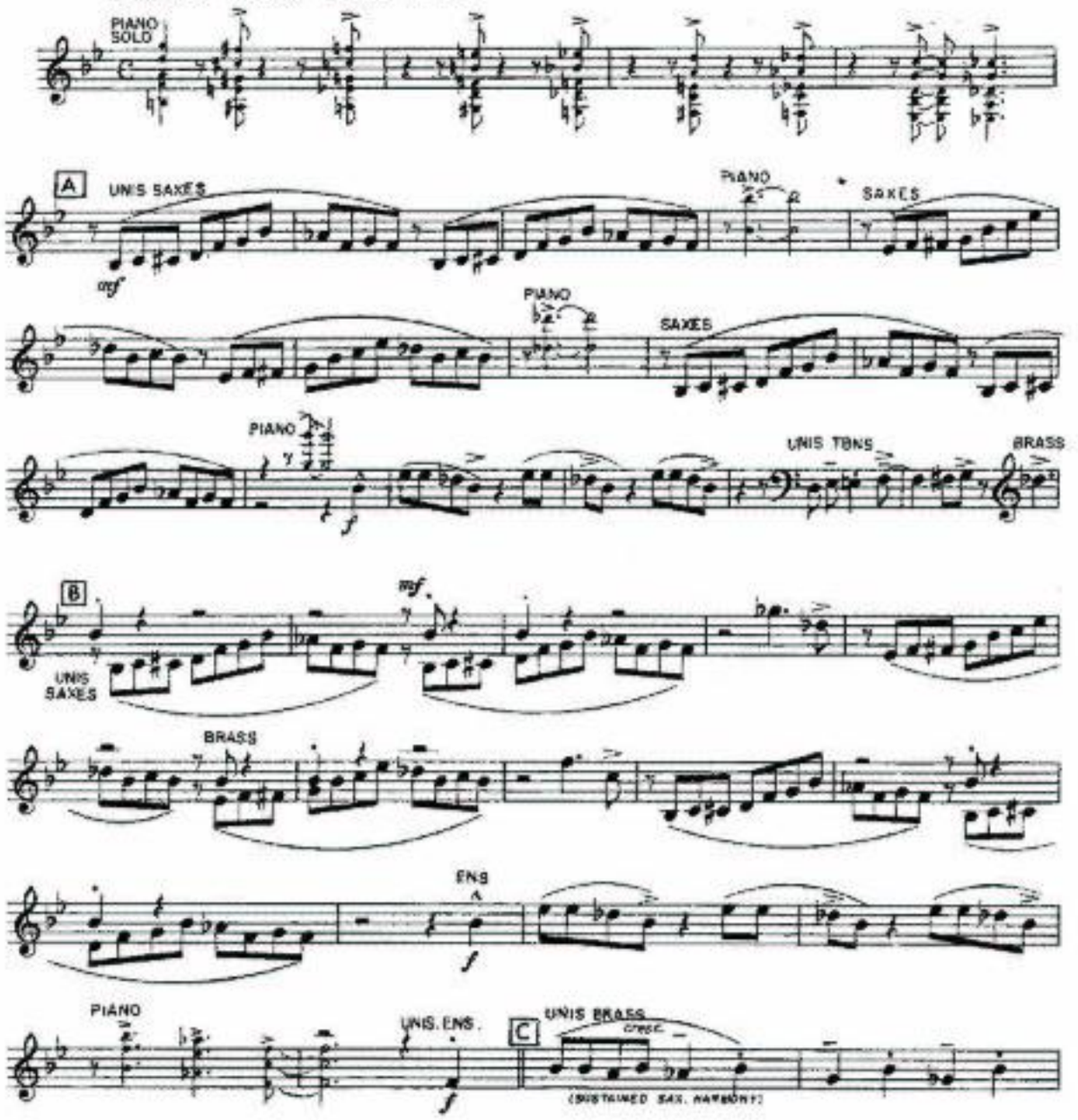
LIBRARY NUMBER

Diggin' Roots

CONDUCTOR (Single-line Part)

Composed and Arranged
by
LARRY WILCOX

WALKING BLUES TEMPO (♩ - 120)



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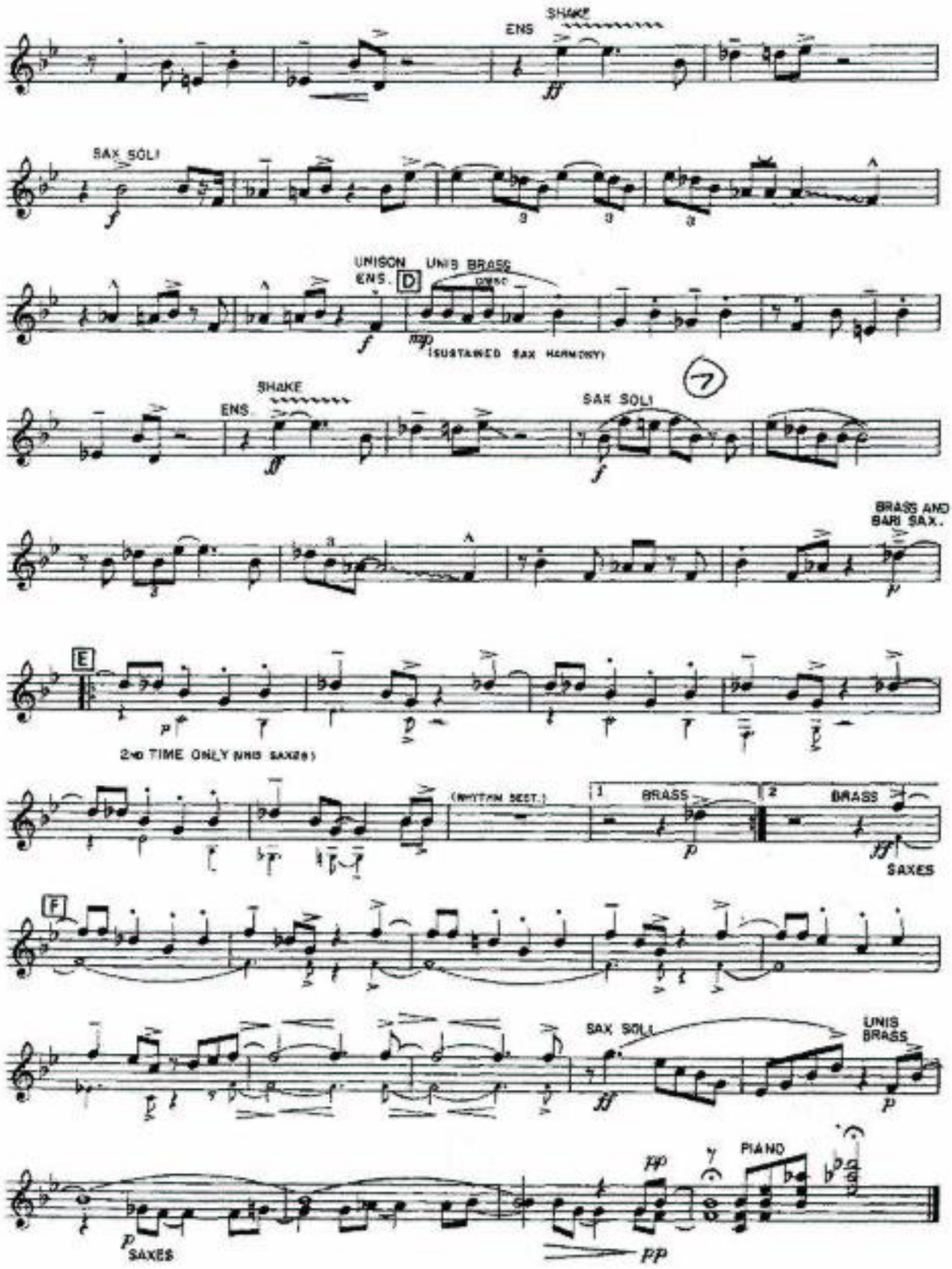

SHAKE
ENS
SAX SOLI
UNISON ENS.
D
UNIS BRASS
(SUSTAINED SAX HARMONY)
7
SHAKE
ENS
SAX SOLI
BRASS AND BARI SAX.
E
2ND TIME ONLY (NO SAXES)
(RHYTHM SECT.)
1
BRASS
2
BRASS
SAXES
F
SAX SOLI
UNIS BRASS
PIANO
SAXES

NEW SOUNDS FOR THE STAGE BAND

LIBRARY NUMBER

Diggin' Roots

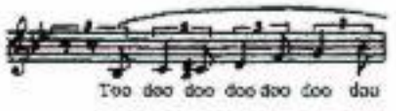
Composed and Arranged
by
LARRY WILCOX

CONDUCTOR (Single-line Part)

Special notes to the director:

A recent trend among jazz musicians, especially the talented younger ones, is a renewed interest in the basic origins of jazz, the *roots* of jazz. More and more you hear *down-home, folksy* or *rooty* styles of playing: less smoothed-over, more obviously rhythmic. "Diggin' Roots" combines this *down-home* rhythmic style with fine, fat modern harmonies to make a powerful and authentic jazz opus.

To get the most out of this piece, keep an unhurried tempo with a triplet ♩♪♪ background feeling. The sax soli at Ⓐ Ⓑ, Ⓒ, and Ⓓ should be legato, yet have a definite, legato-tongued articulation. The exact effect at Ⓐ would be:



The first brass entrance is strong and loud, but the following *mf* pick-ups to Ⓑ are to be noticeably softer. The unison brass pick-ups to Ⓒ are loud, while Ⓒ itself is soft, with a very steady *crescendo* to the fourth bar. For the whole band Ⓔ is very soft and Ⓕ very loud.

The *shakes* in Ⓒ and Ⓓ, should start with the basic note clearly sounded before going into the actual *shake* (do not let the players attempt to shake too fast). The saxes may perform the *shakes* by playing with very wide vibrato, or by fingering tremolos of the interval of a minor third:

The baritone sax may sustain his note rather than trying a *shake* at this low pitch. The *shake* indication in the piano is also to be performed as a tremolo.

The fall-offs in the bar following the *shake* should not be short, but approximately two quarter-notes long.

ABOUT THE RHYTHM SECTION

The rhythm section must retain a steady walking tempo and feeling through all the brass and sax permutations. The guitar is unamplified throughout, and may play the basic chords, ignoring the complicated upper chord members. The guitar is most valuable as a rhythm instrument but is not expected to communicate the total harmonic sound. The bass is to play as written throughout. He should keep his left hand firmly to position on each note until the last possible moment before fingering the next note, so that each tone may ring (Count Basie style).

The drummer should stick close to the written part in this piece (but he is expected to add the traditional but unwritten *Hi-Hat* cymbal "chik" on the second and fourth beats of each bar (by closing the *Hi-Hat* with the foot pedal).

A busy piano part would be out of keeping with the *down-home* style of this piece, and the pianist would do well to play the piano part almost as written (or even less than written, as Count Basie would do).

A COMPLETE CONDUCTOR'S SCORE in concert pitch is available from the publisher. This includes all the information on each instrumental part (including complete rhythm section parts) for the most efficient, professional-style rehearsing.

Ray Wright, Editor

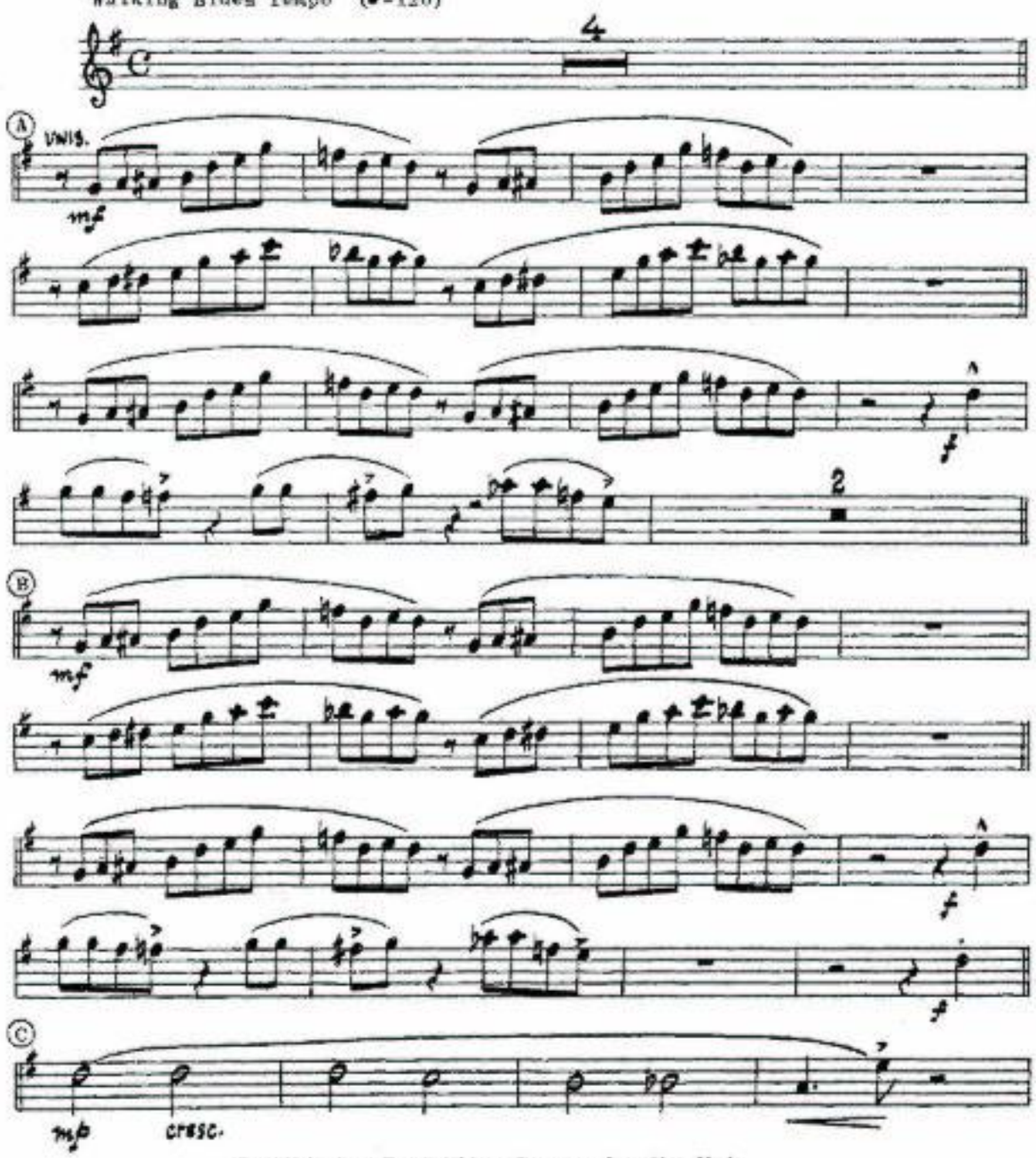
LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

1st E♭ Alto Sax.

Walking Blues Tempo (♩=120)



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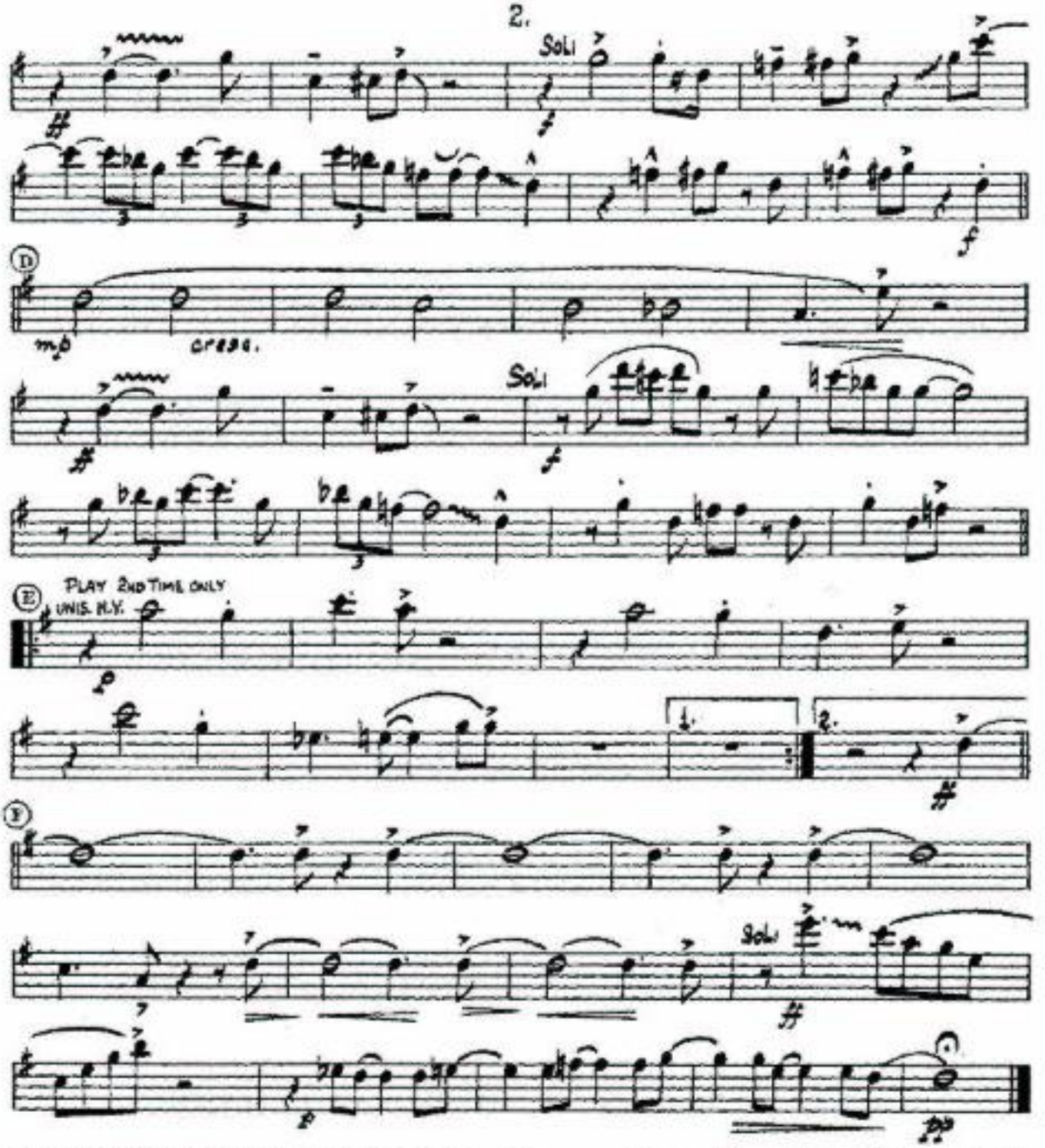
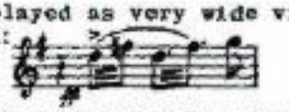


PERFORMANCE NOTES FOR SECTION LEADER: The sax soli at (A), (B), (C), and (D) should be legato, yet with a definite, legato-tongued articulation. At (A) the exact effect (with the proper triplet-background rhythm) should be:

The shakes in (C) and (D) may be played as very wide vibratos, or as fingered tremolos of a minor third interval:



In either case, start with the basic note clearly sounded before going into the shake (and don't shake too fast).

NEW SOUNDS FOR THE STAGE BAND

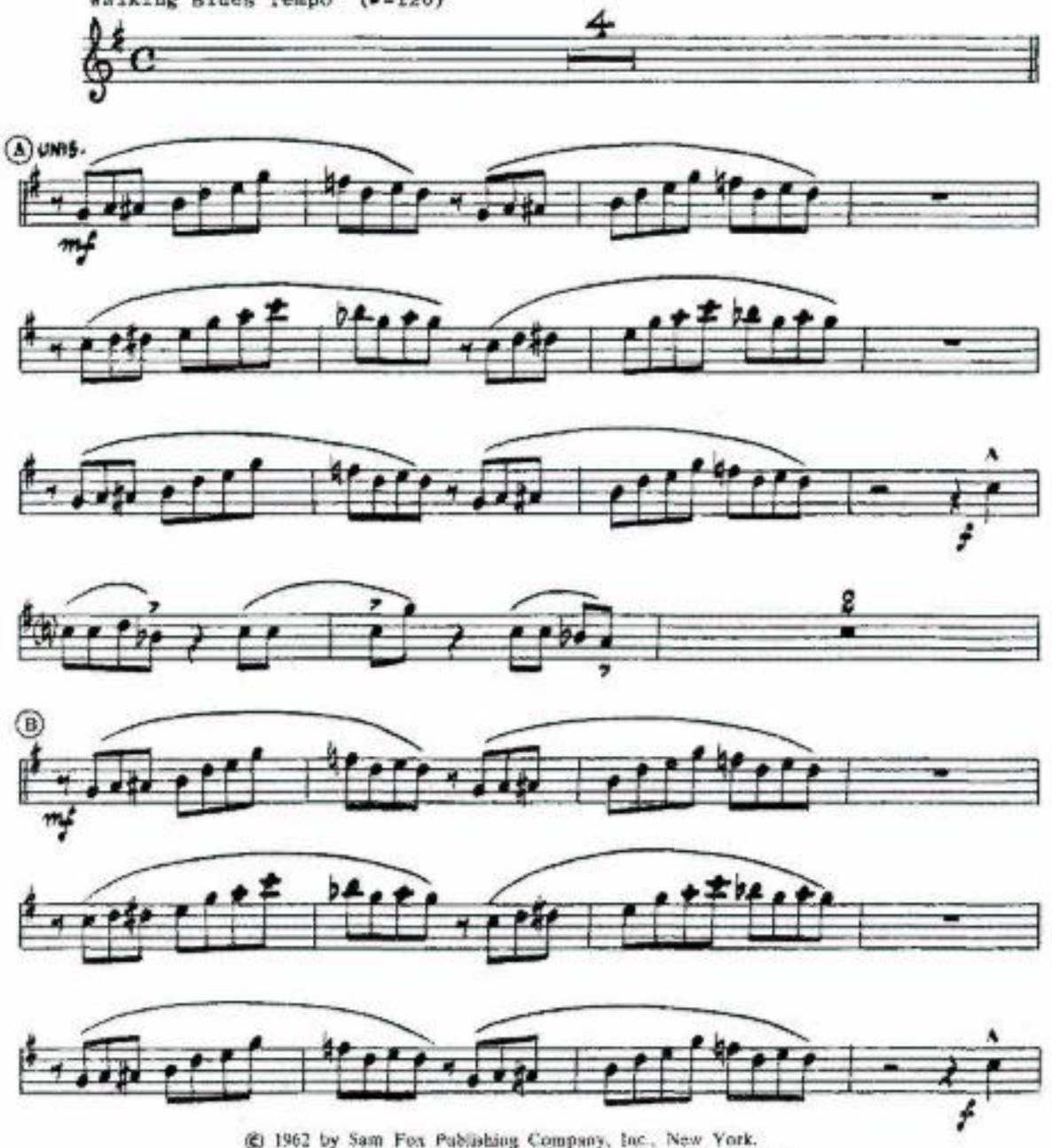
LIBRARY NUMBER

Diggin' Roots

Composed an Arranged
by
LARRY WILCOX

2nd E♭ Alto Sax.

Walking Blues Tempo (♩=120)



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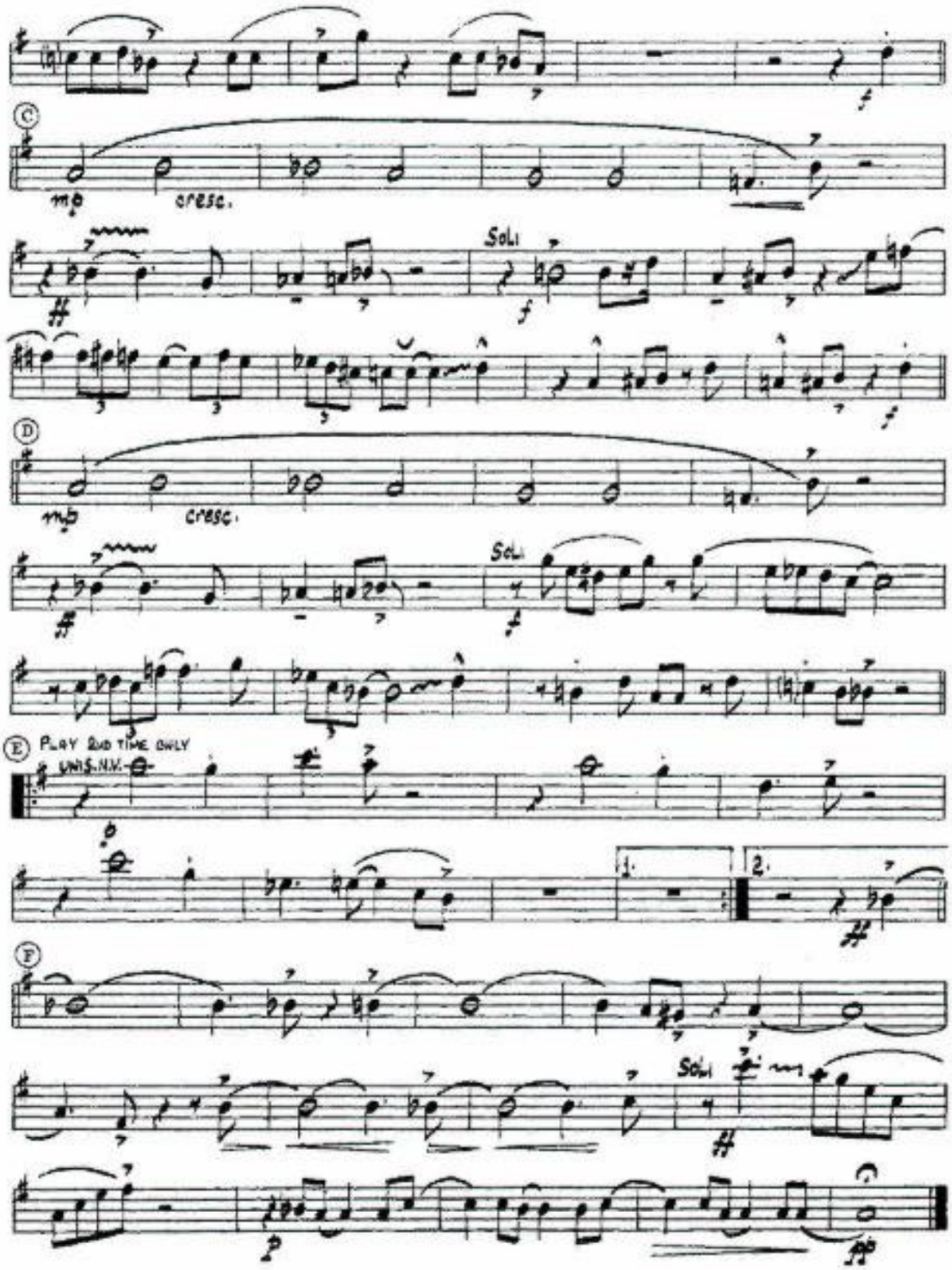

C
mp
cresc.
Soli
f
D
mp
cresc.
Soli
f
E
PLAY 2nd TIME ONLY
UNIS. N.V.
1.
2.
F
Soli
p
ff

NEW SOUNDS FOR THE STAGE

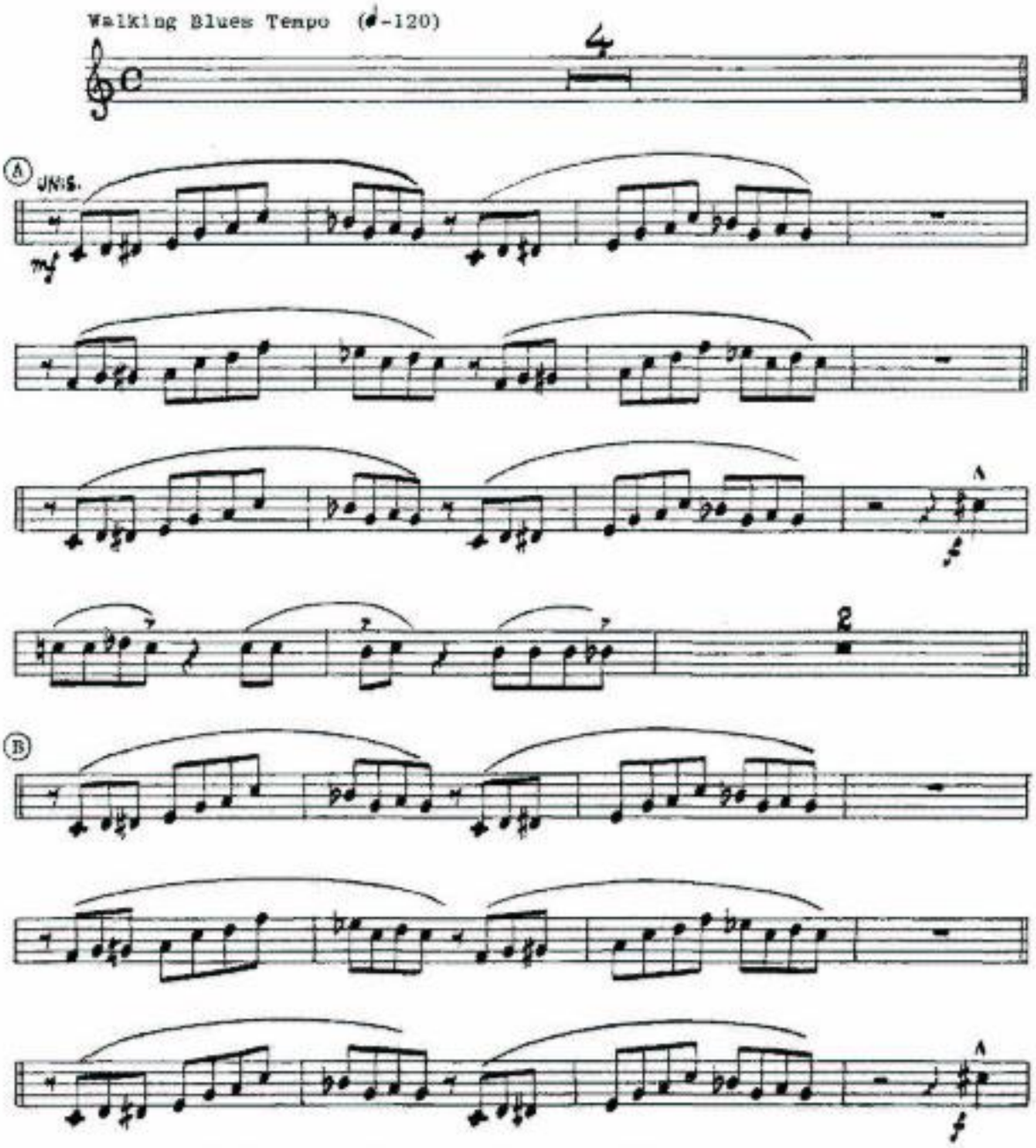
LIBRARY NUMBER

Diggin' Roots

Arr:- Larry Wilcox

3rd B♭ Tenor Sax.

Walking Blues Tempo (♩=120)



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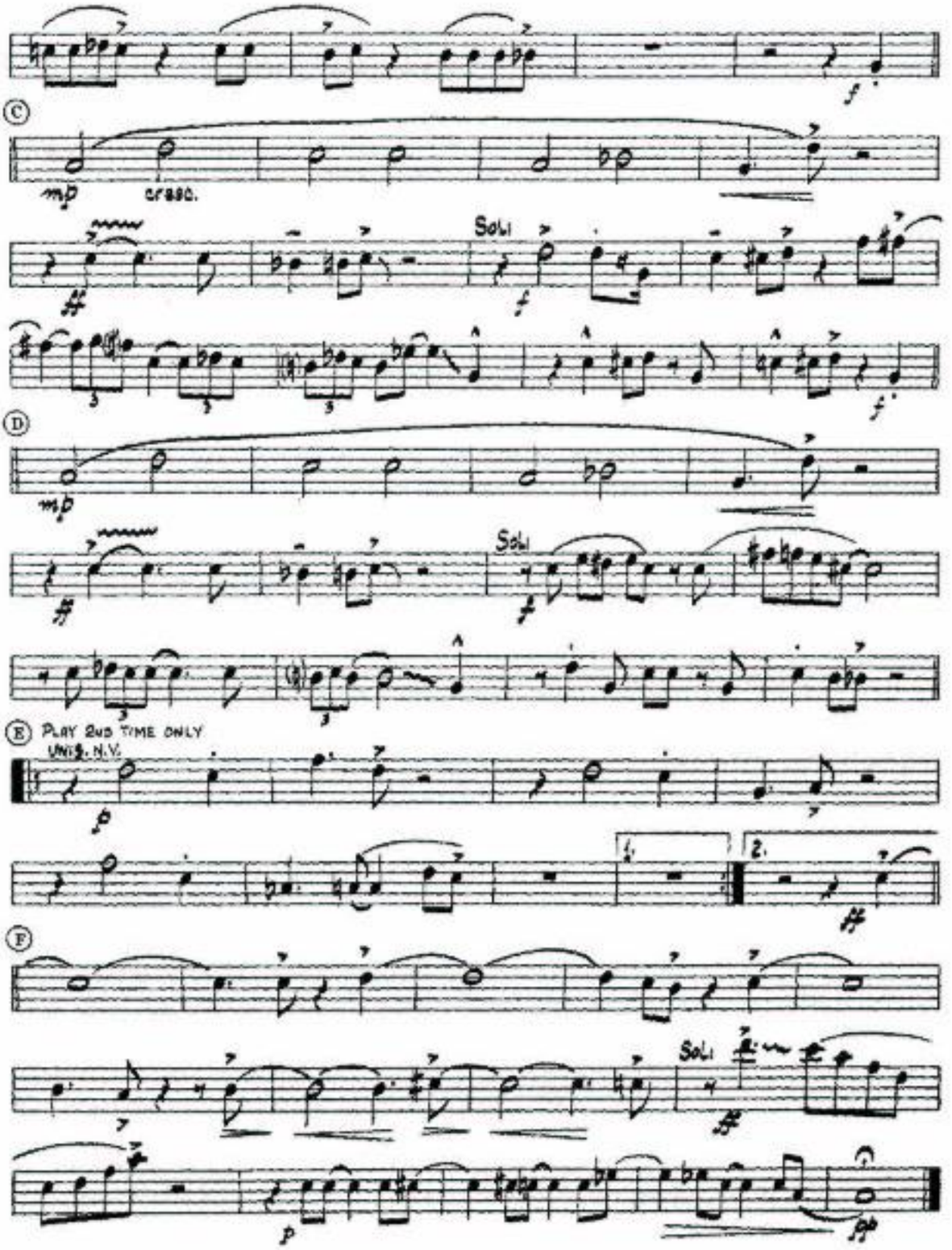

Ⓒ
mp
cresc.
Soli
f
Ⓓ
mp
Soli
f
Ⓔ PLAY 2ND TIME ONLY
UNIS. N.V.
p
1.
2.
Ⓕ
Soli
p
pp

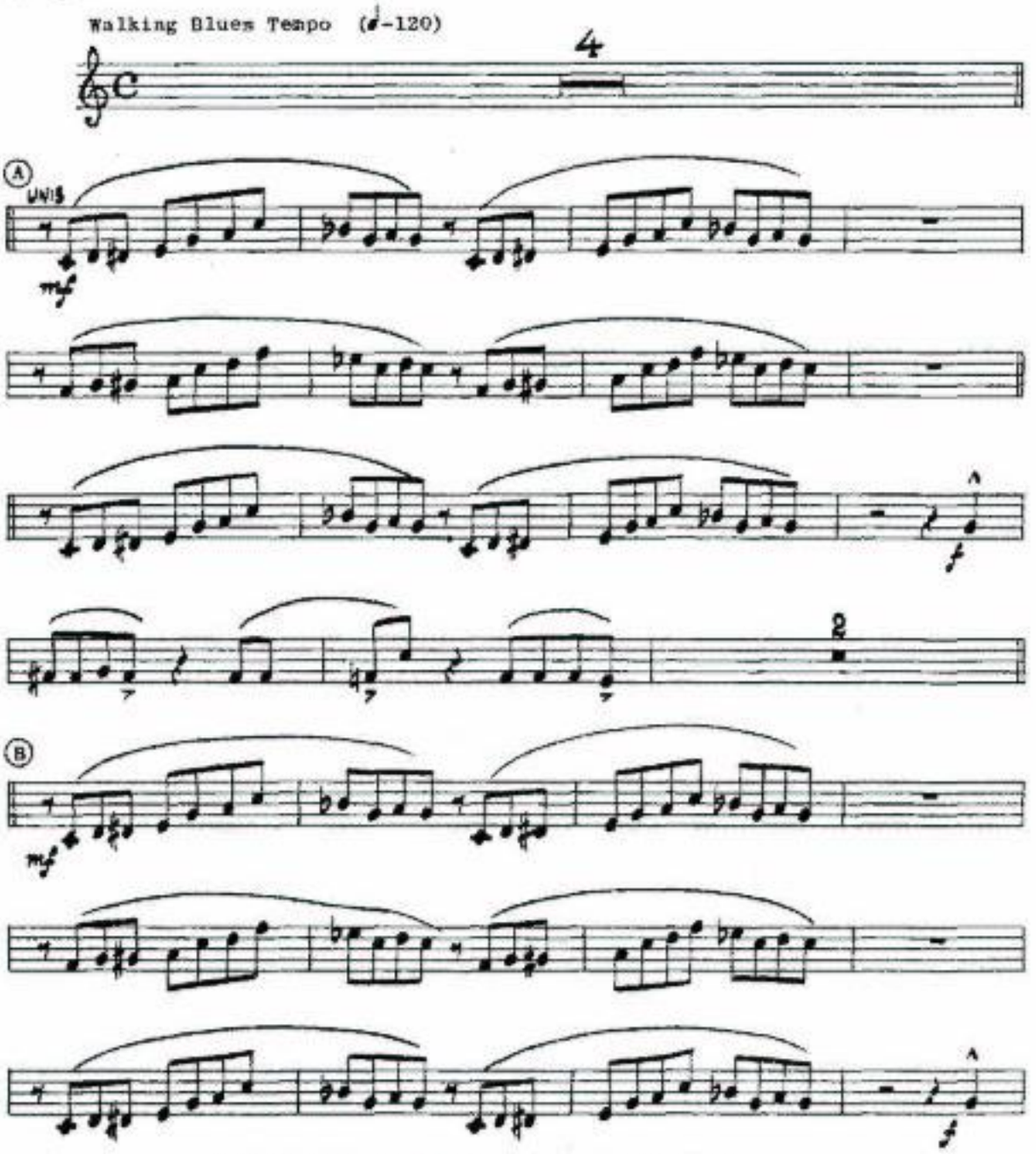
LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

4th B♭ Tenor Sax.

Walking Blues Tempo (♩=120)



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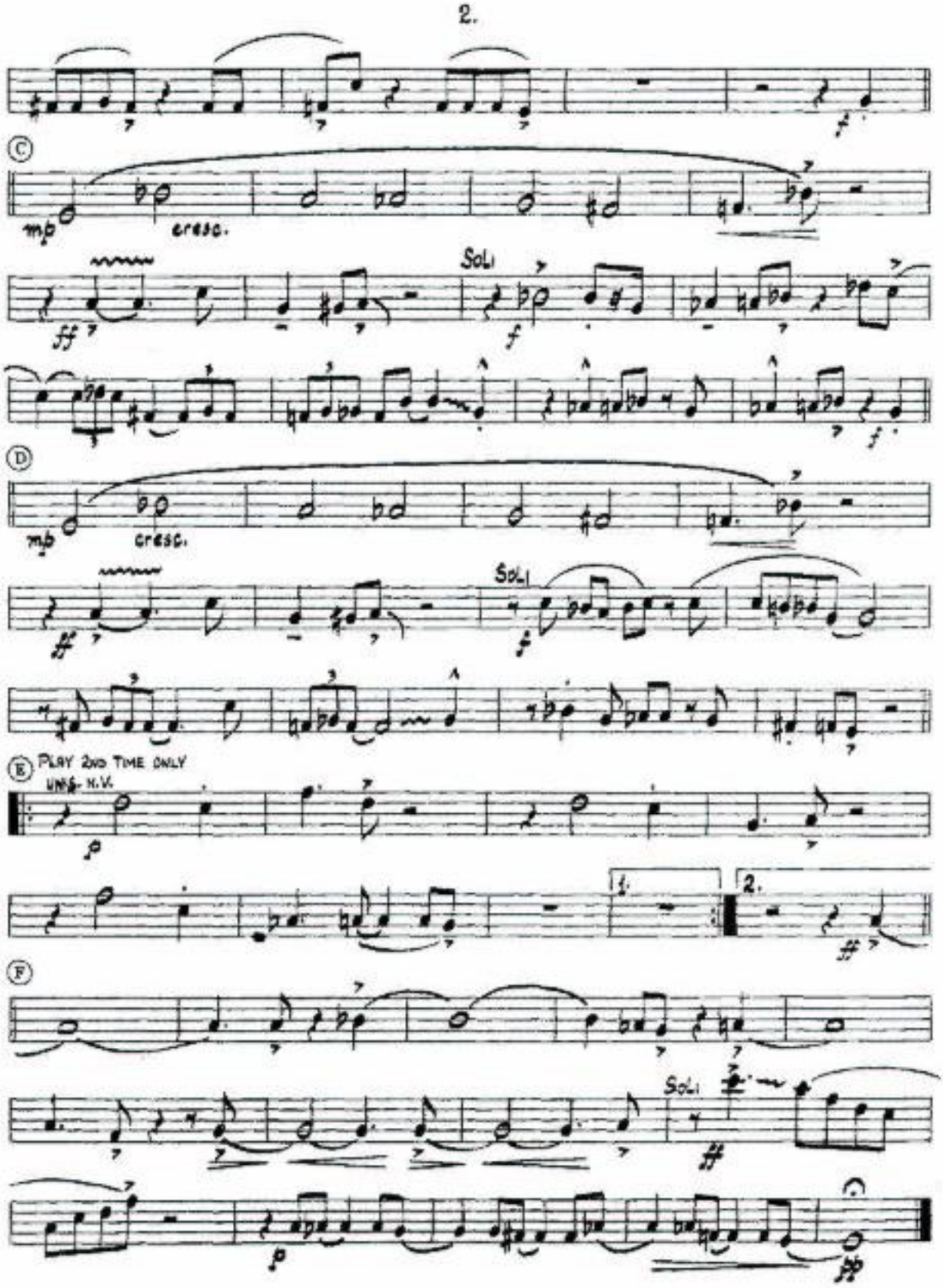

2.
C
mp
cresc.
Soli
ff
f
D
mp
cresc.
Soli
E
PLAY 2ND TIME ONLY
UNLESS N.V.
p
1.
2.
F
Soli
p

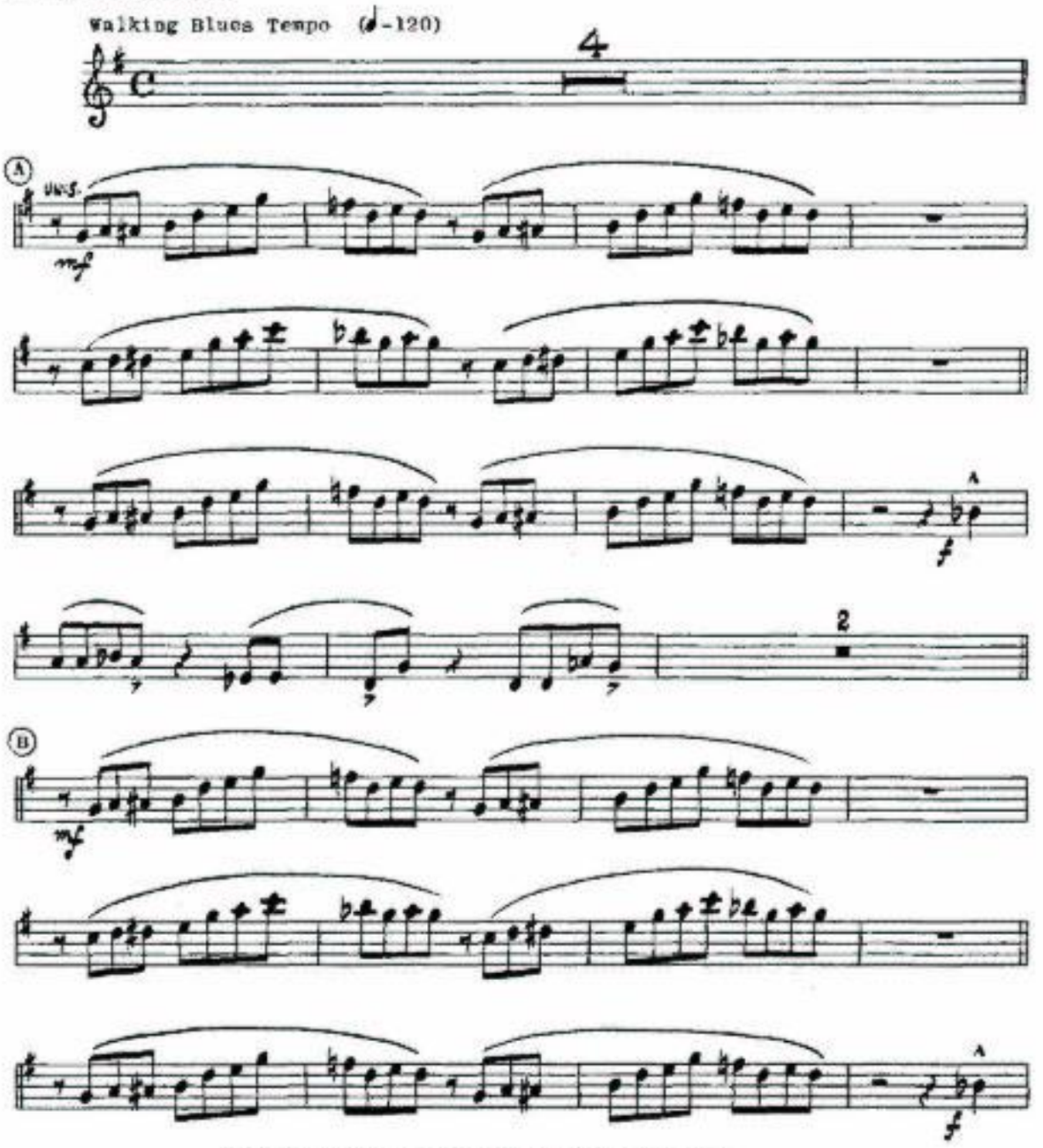
LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

5th E♭ Baritone Sax.

Walking Blues Tempo (♩=120)



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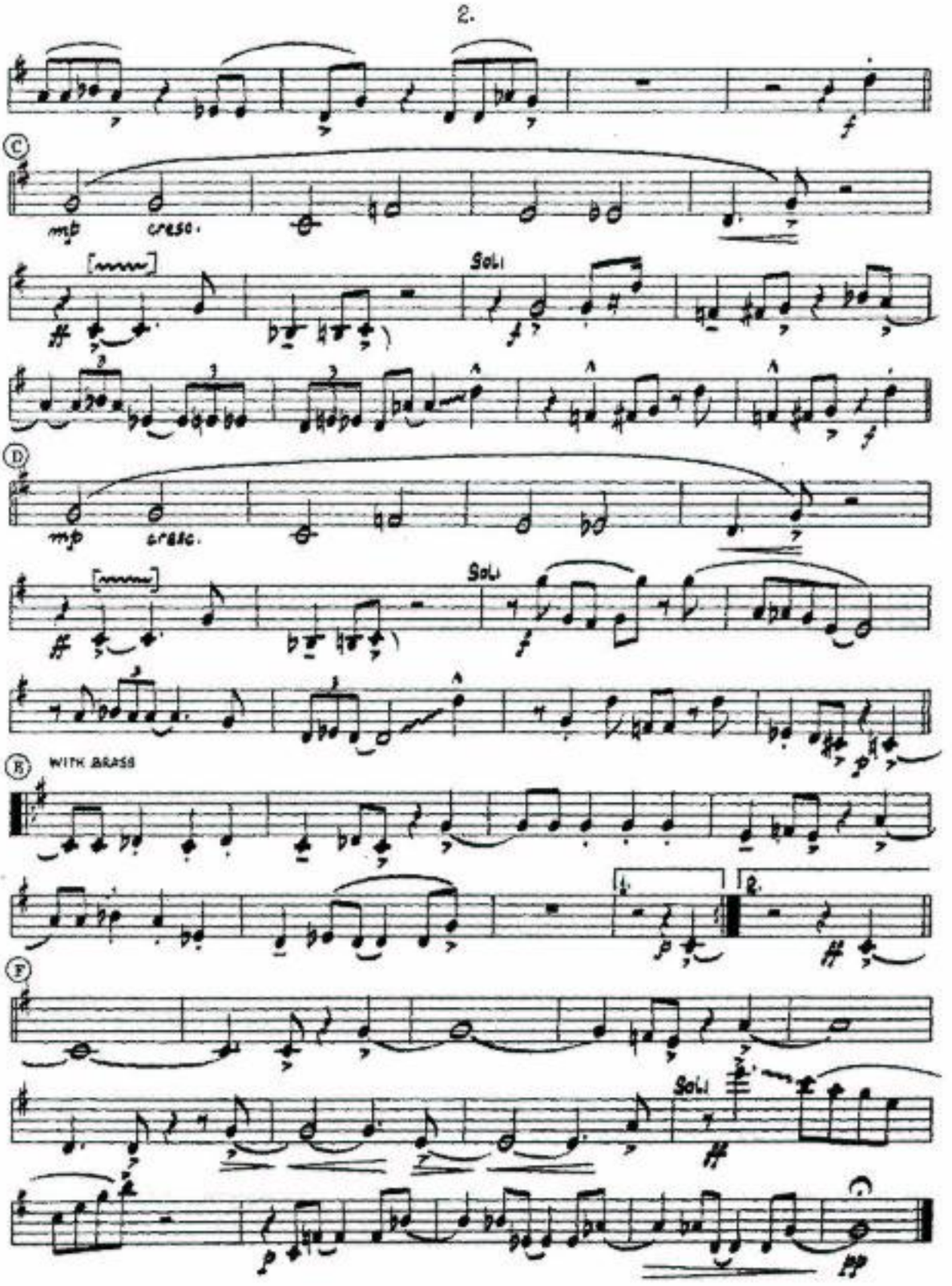

C
mp
cresc.
Soli
D
mp
cresc.
Soli
E
WITH BRASS
F
Soli

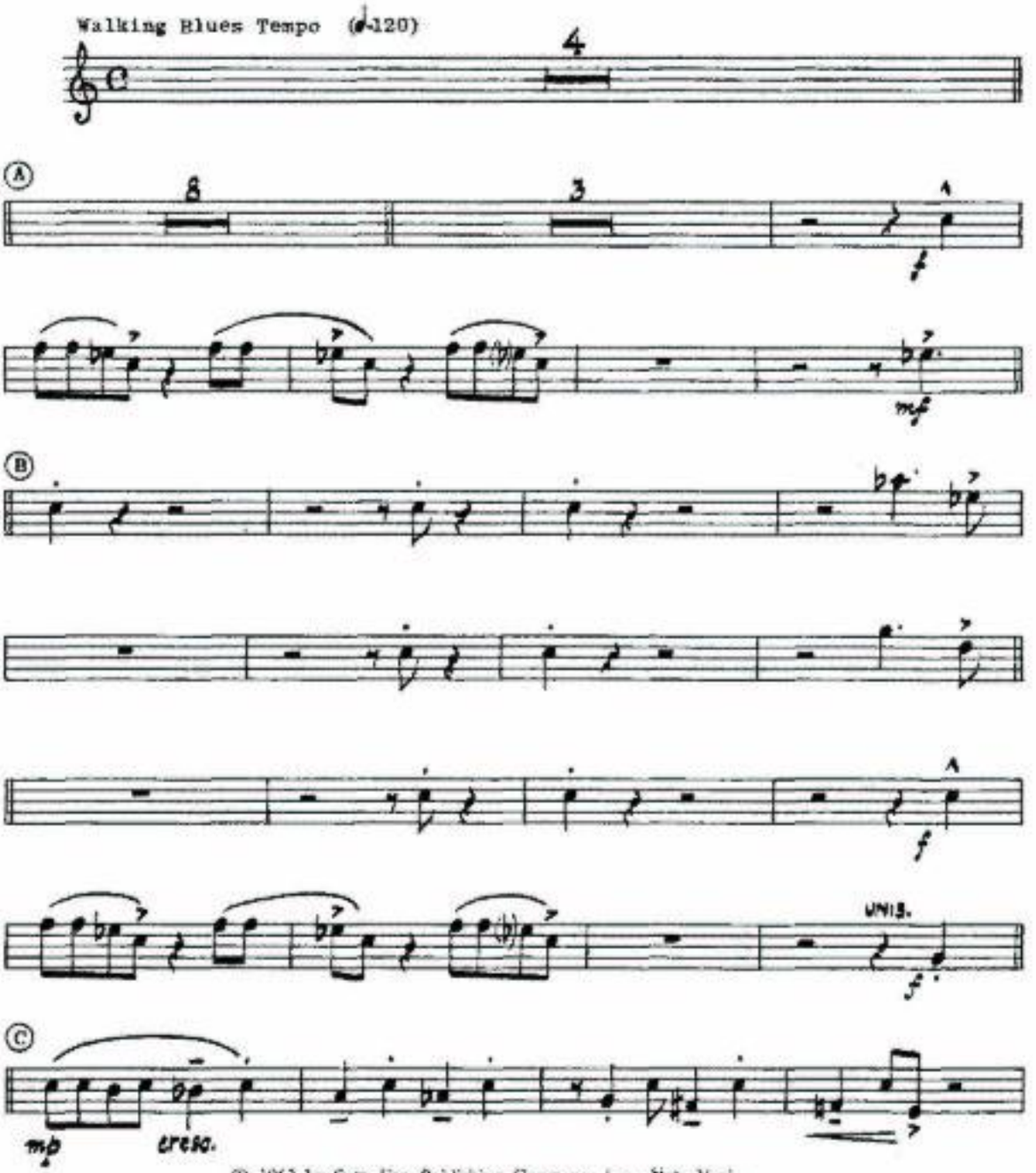
NEW SOUNDS FOR THE STAGE BAND

LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

1st Trumpet



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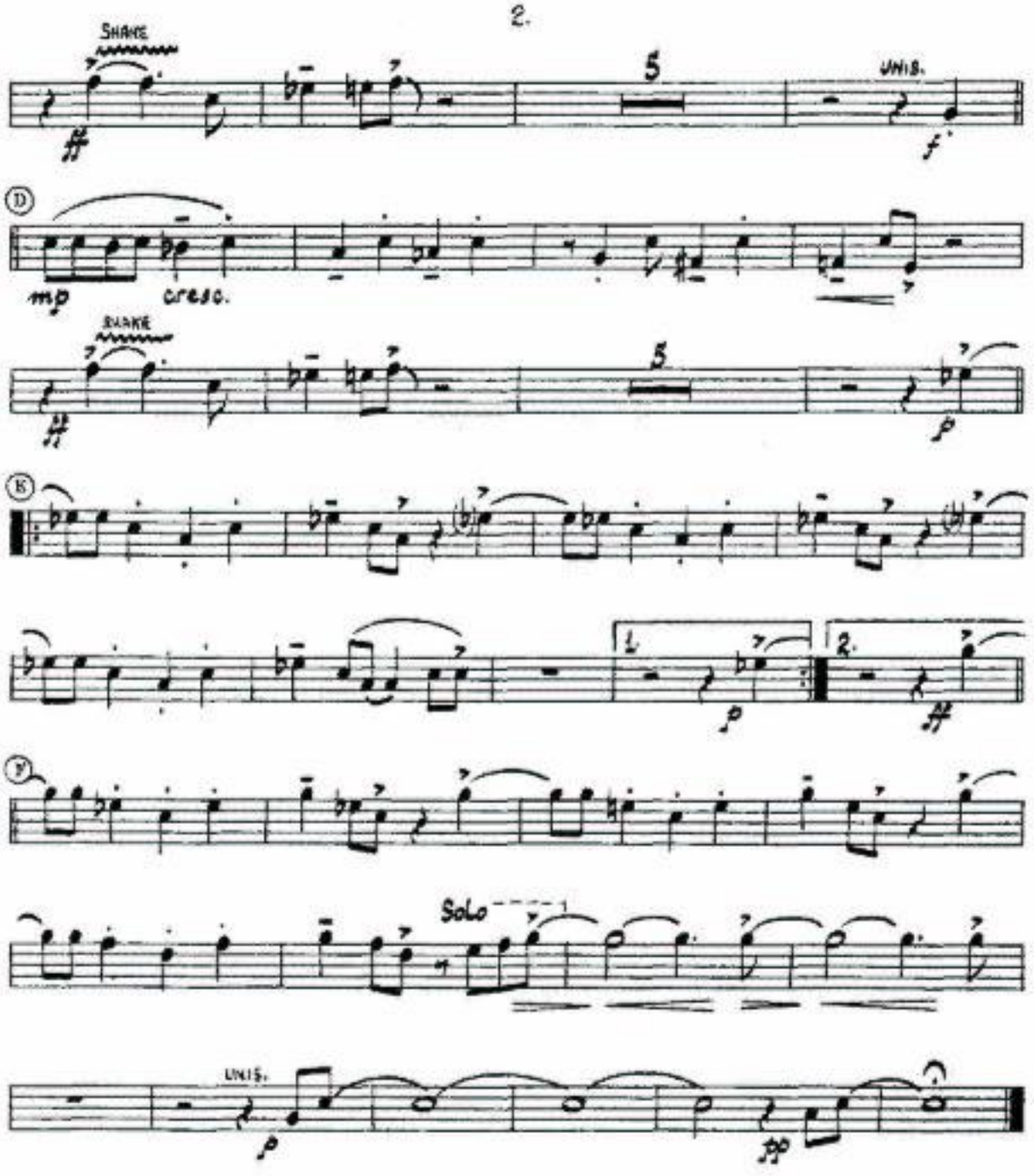


PERFORMANCE NOTES FOR SECTION LEADER:

Watch dynamics carefully: first entrance strong and loud; mf pick-ups to (B) definitely softer than preceding passage; pick-ups to (C) loud while (C) itself is soft with a very steady cresc. to the fourth bar. (E) must be very soft, and (F) very loud.

The shakes in (C) and (D) should start with the basic note clearly sounded before going into the shake (and don't shake too fast).

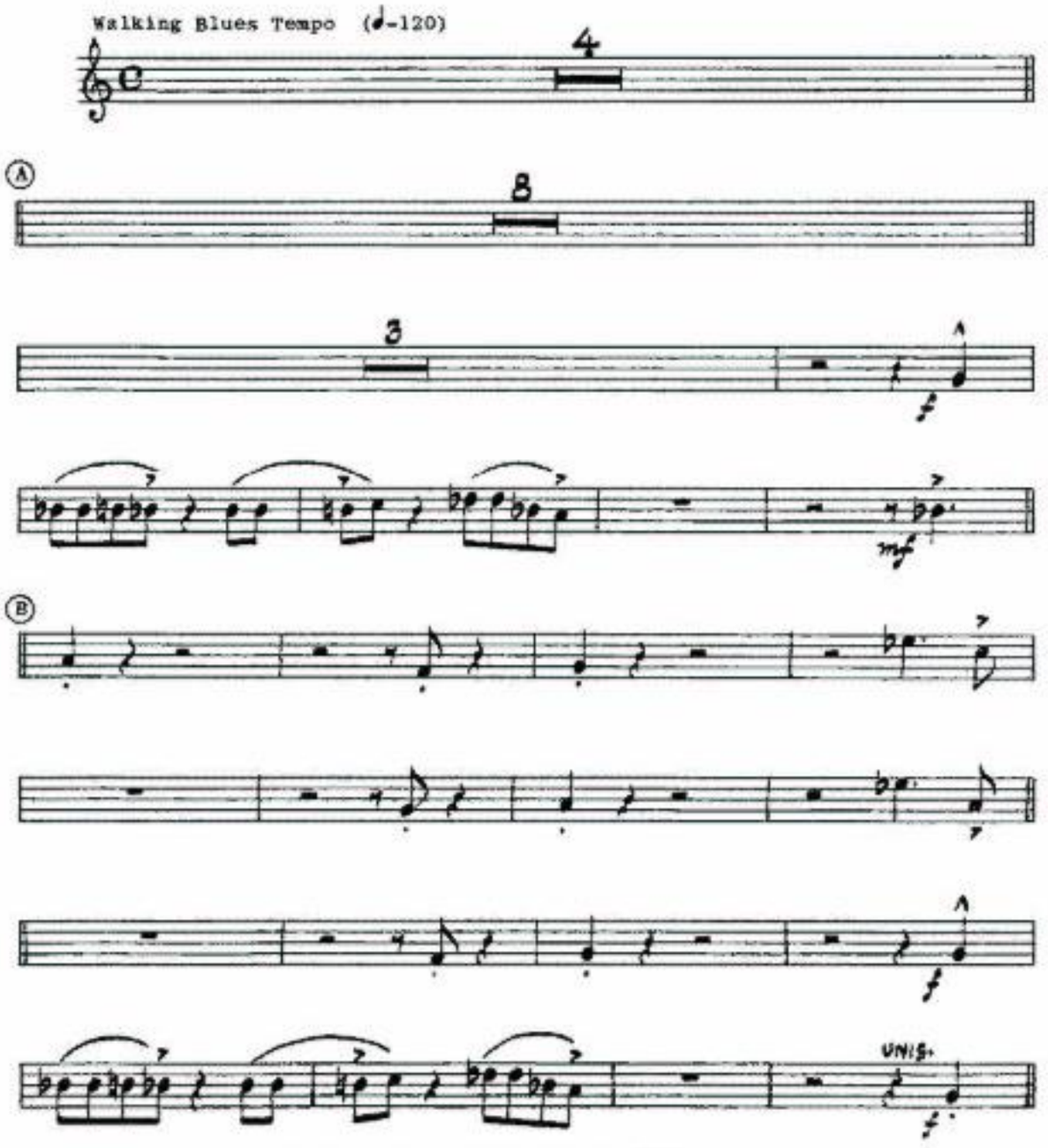
NEW SOUNDS FOR THE STAGE BAND

LIBRARY NUMBER

Diggin' Roots

Composed by
LARRY WILCOX

2nd Trumpet



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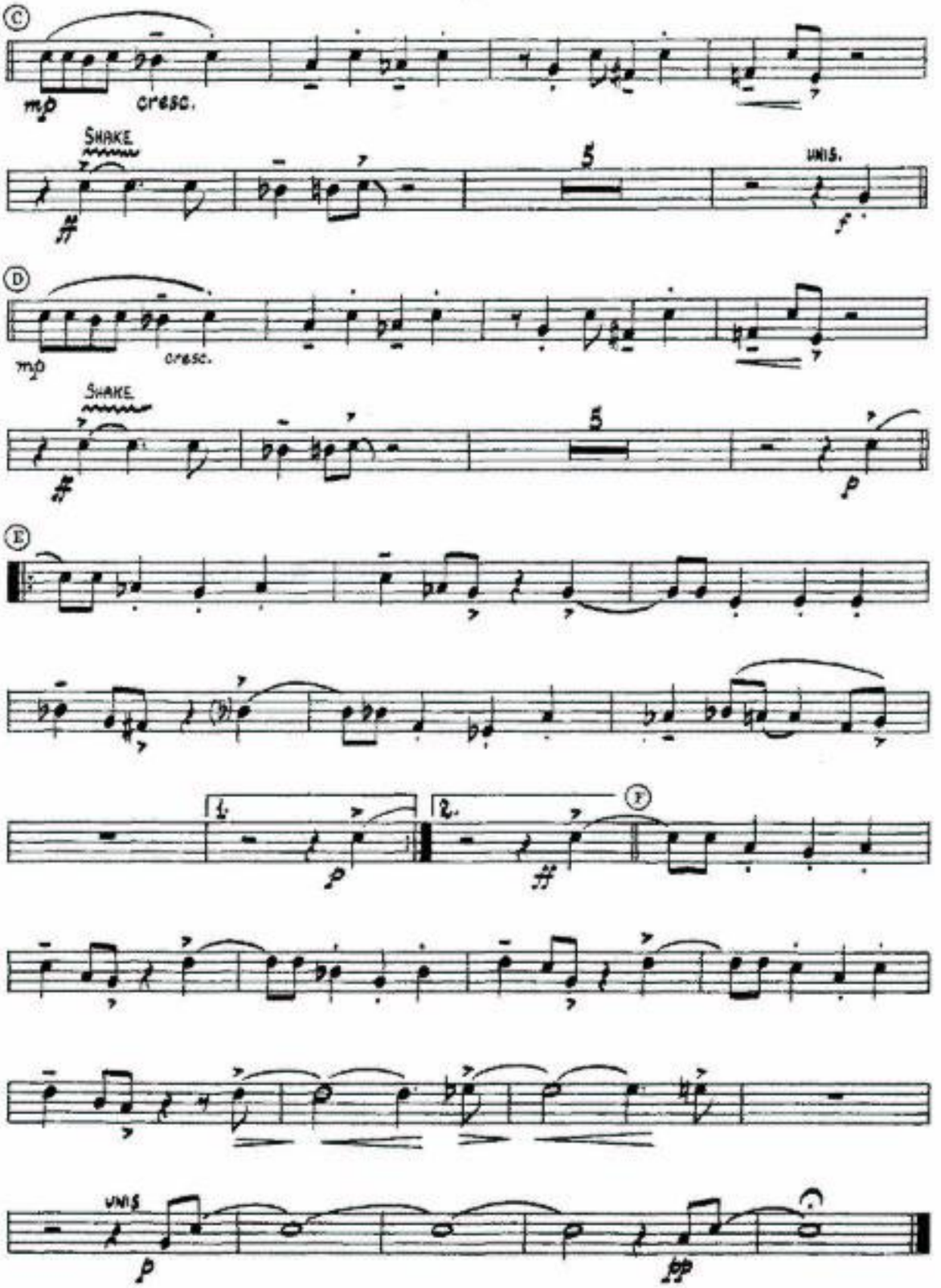

C
mp
cresc.
SHAKE
5
UNIS.
f
D
mp
cresc.
SHAKE
5
p
E
1.
2.
F
p
UNIS
p
pp

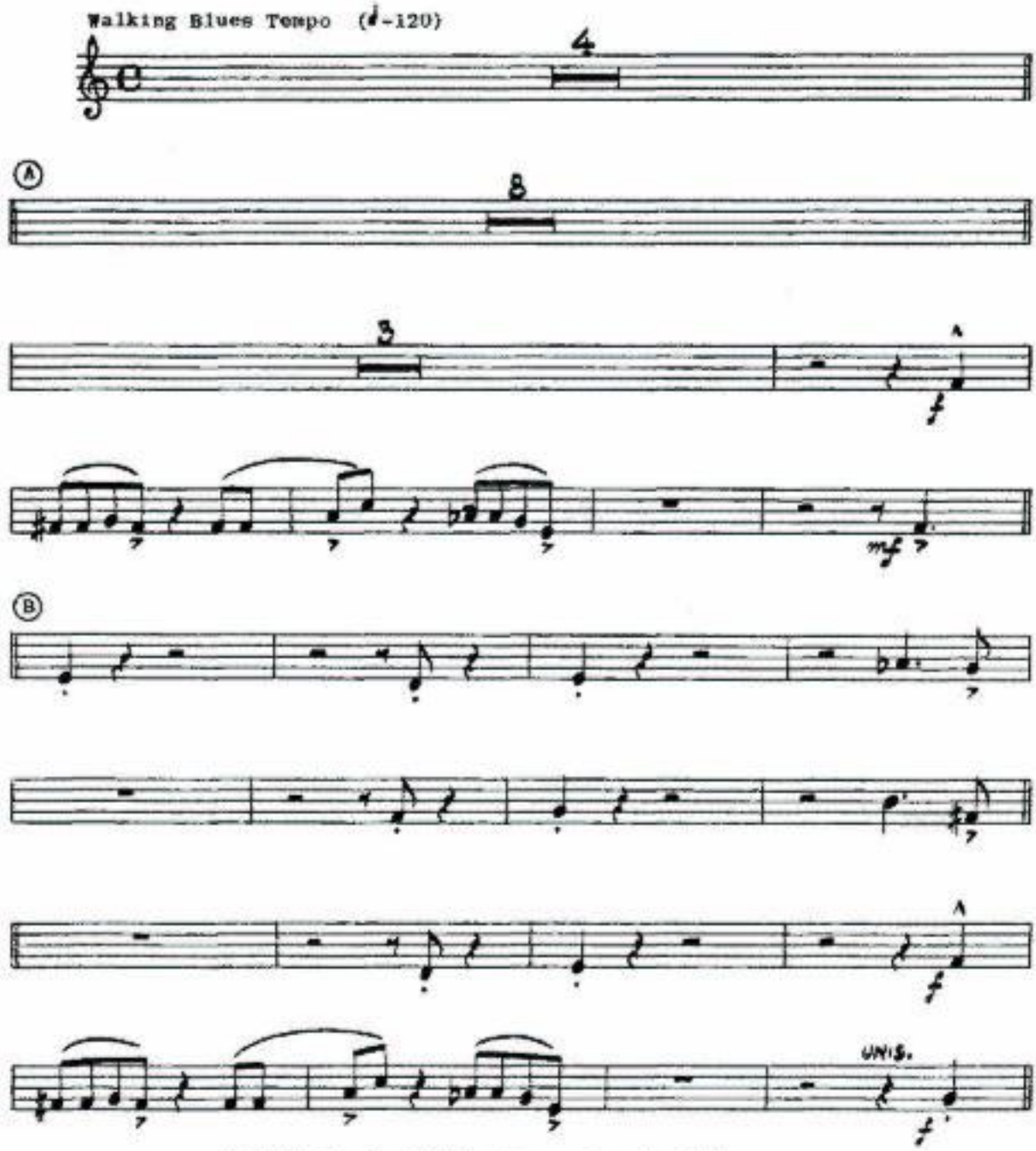
NEW SOUNDS FOR THE STAGE BAND

LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

3rd Trumpet



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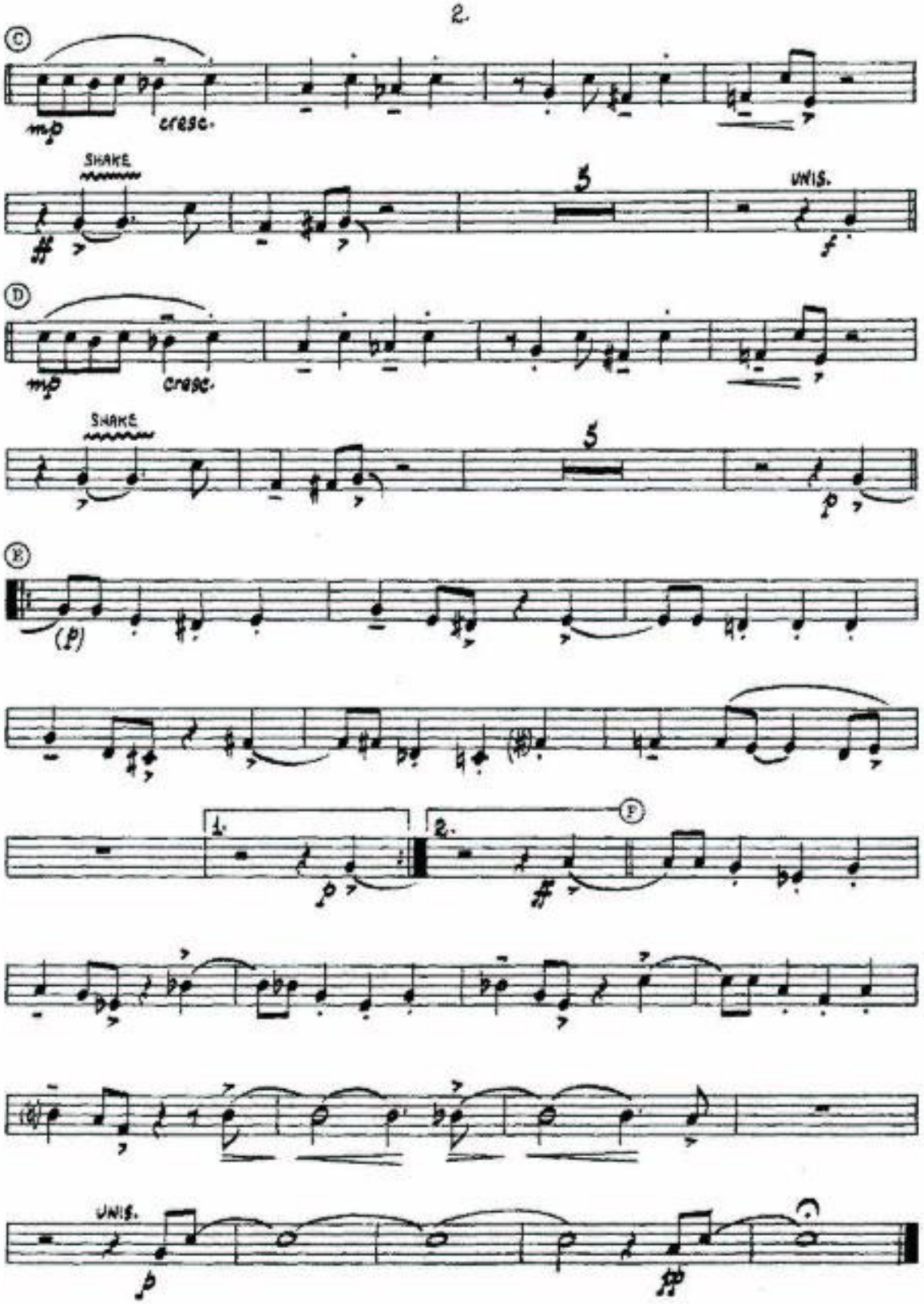

C
mp
cresc.
SHAKE
5
UNIS.
f
D
mp
cresc.
SHAKE
5
p
E
(p)
1.
2.
F
p
UNIS.
p

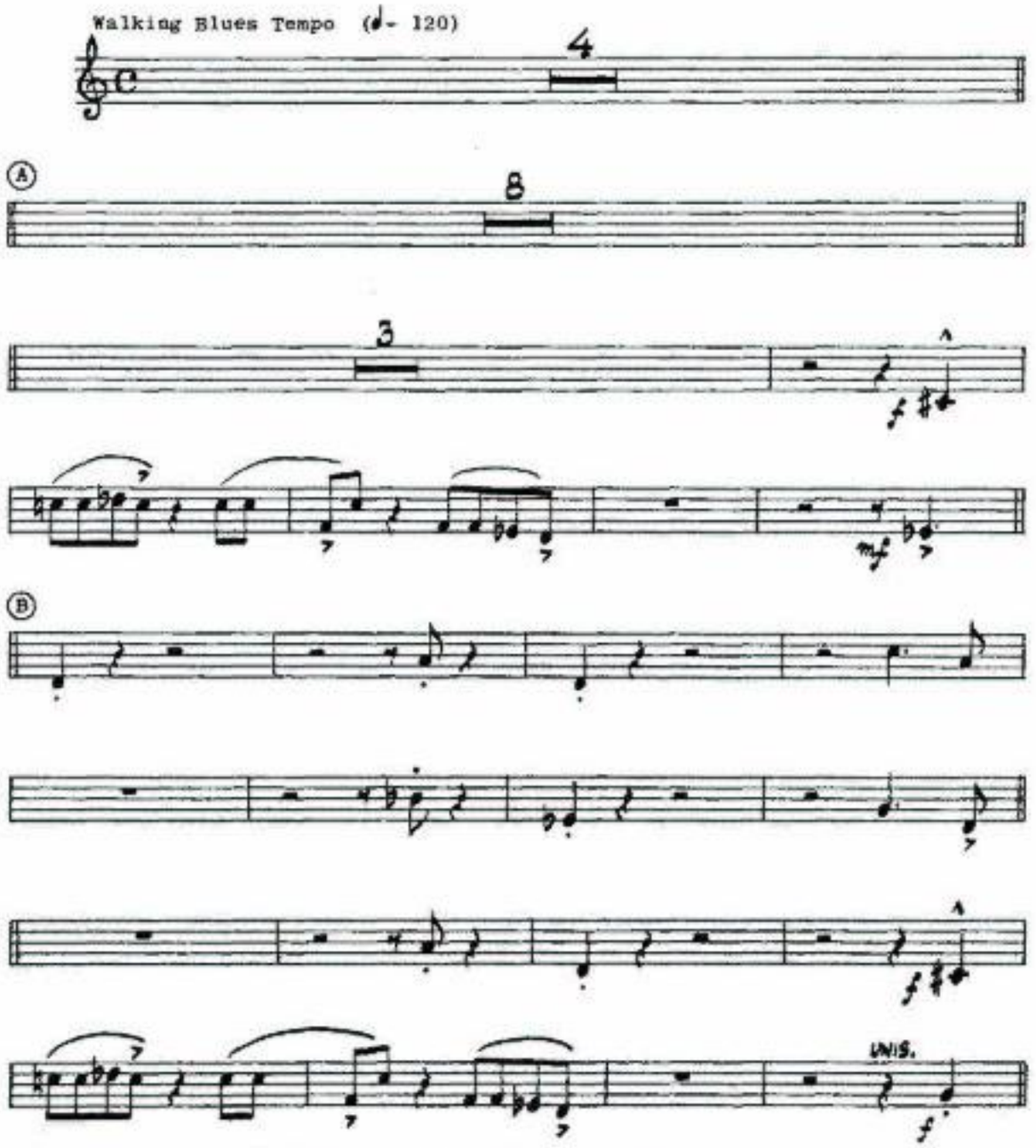
NEW SOUNDS FOR THE STAGE BAND

LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

4th Trumpet



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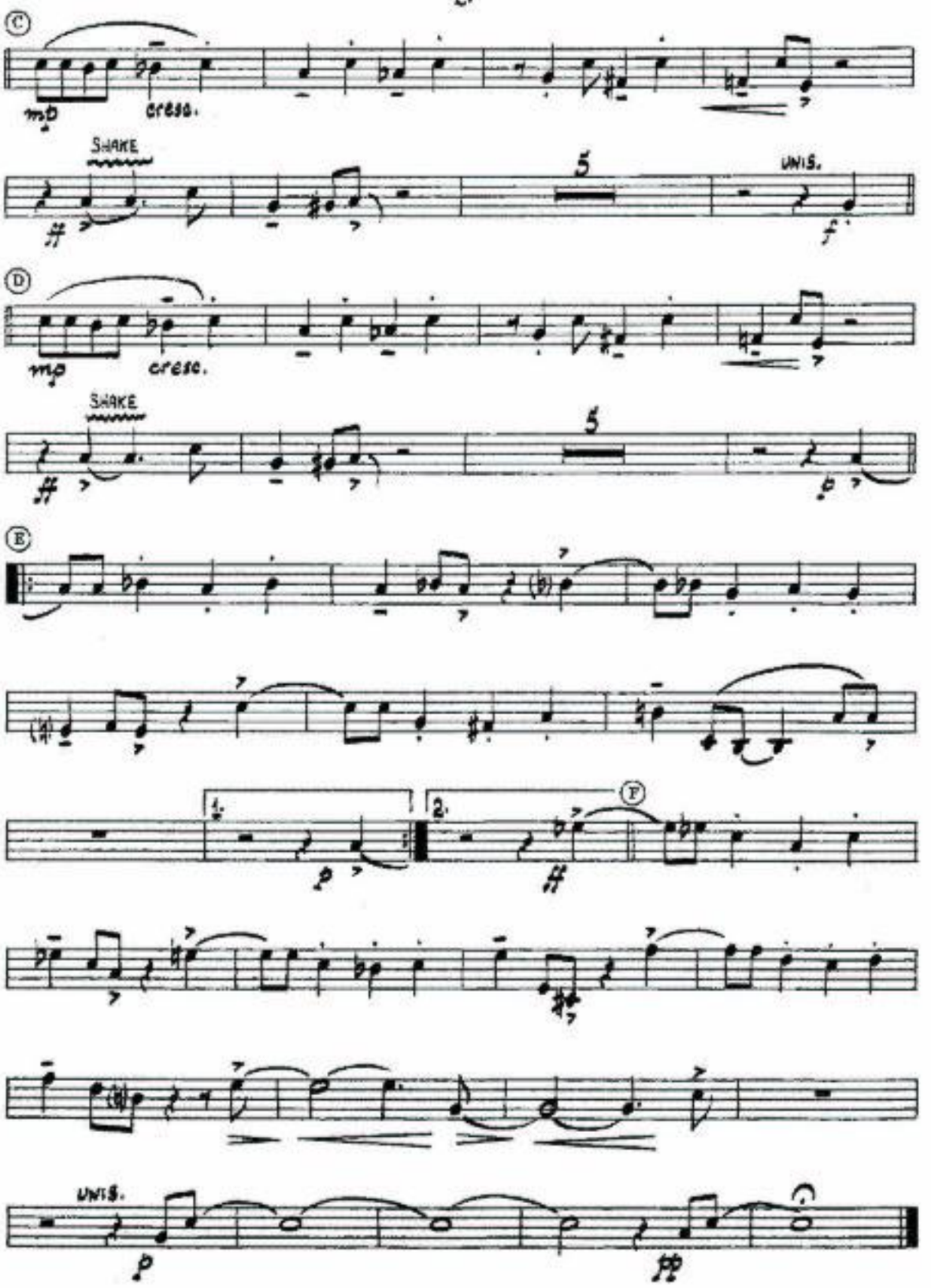
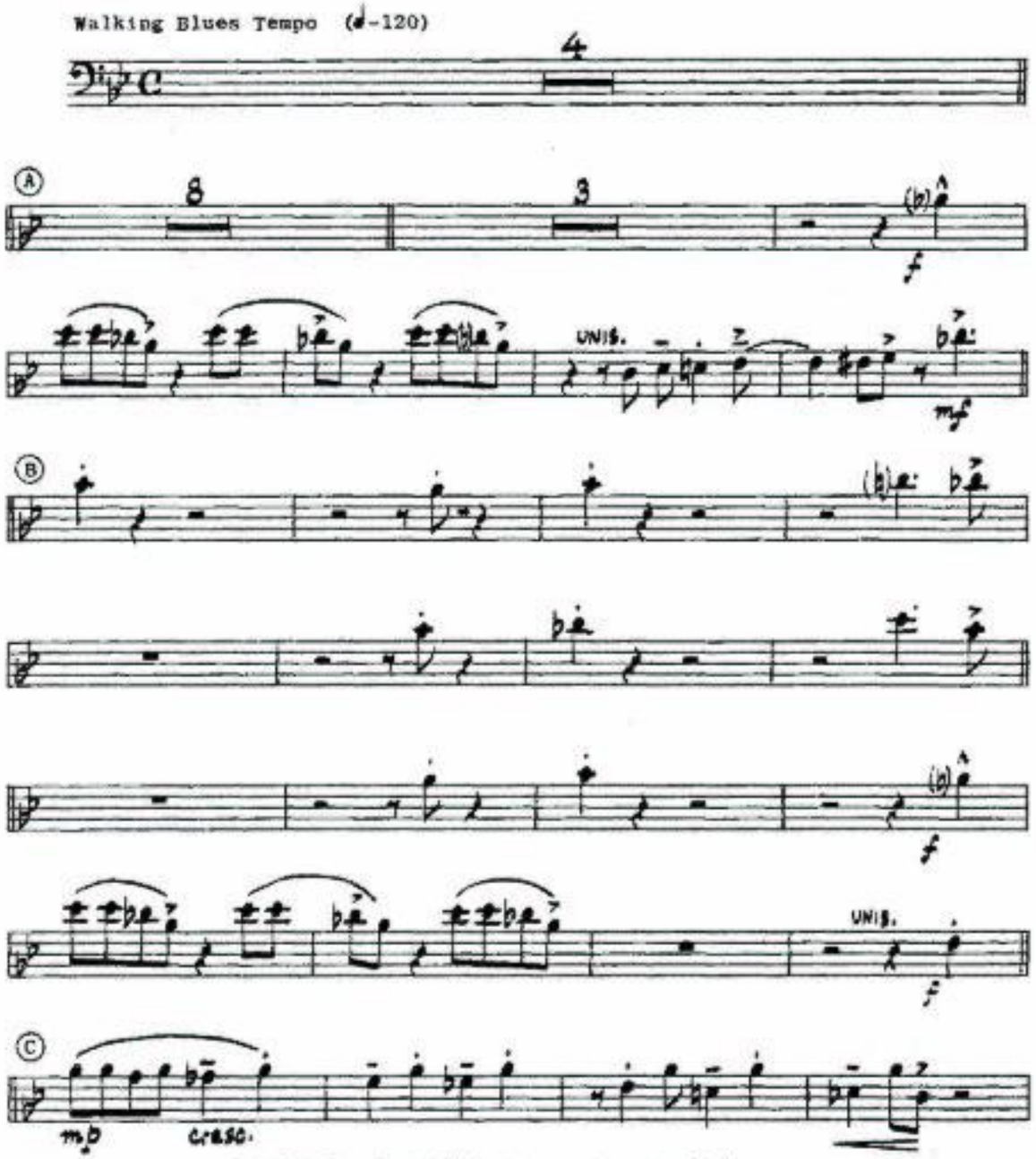

C
mp
cresc.
SHAKE
5
UNIS.
f
D
mp
cresc.
SHAKE
5
E
1.
2.
F
p
f
UNIS.
p
fp

LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

1st Trombone



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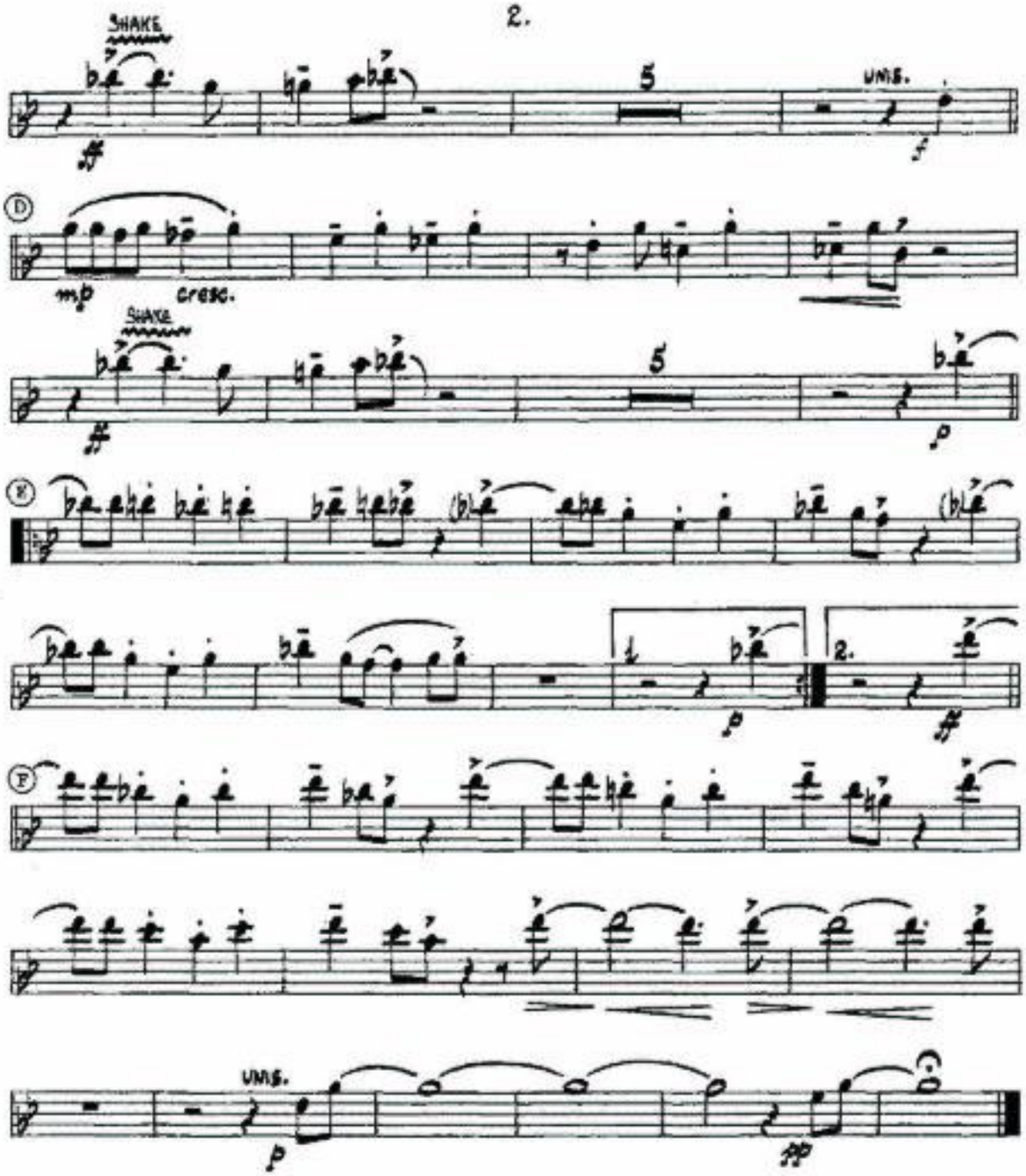


PERFORMANCE NOTES FOR SECTION LEADER:

Watch dynamics carefully: first entrance strong and loud; mf pick-ups to (B) definitely softer than preceding passage; pick-ups to (C) loud while (C) itself is soft with a very steady cresc. to the fourth bar. (E) must be very soft, and (F) very loud.

The shakes in (C) and (D) should start with the basic note clearly sounded before going into the shake (and don't shake too fast).

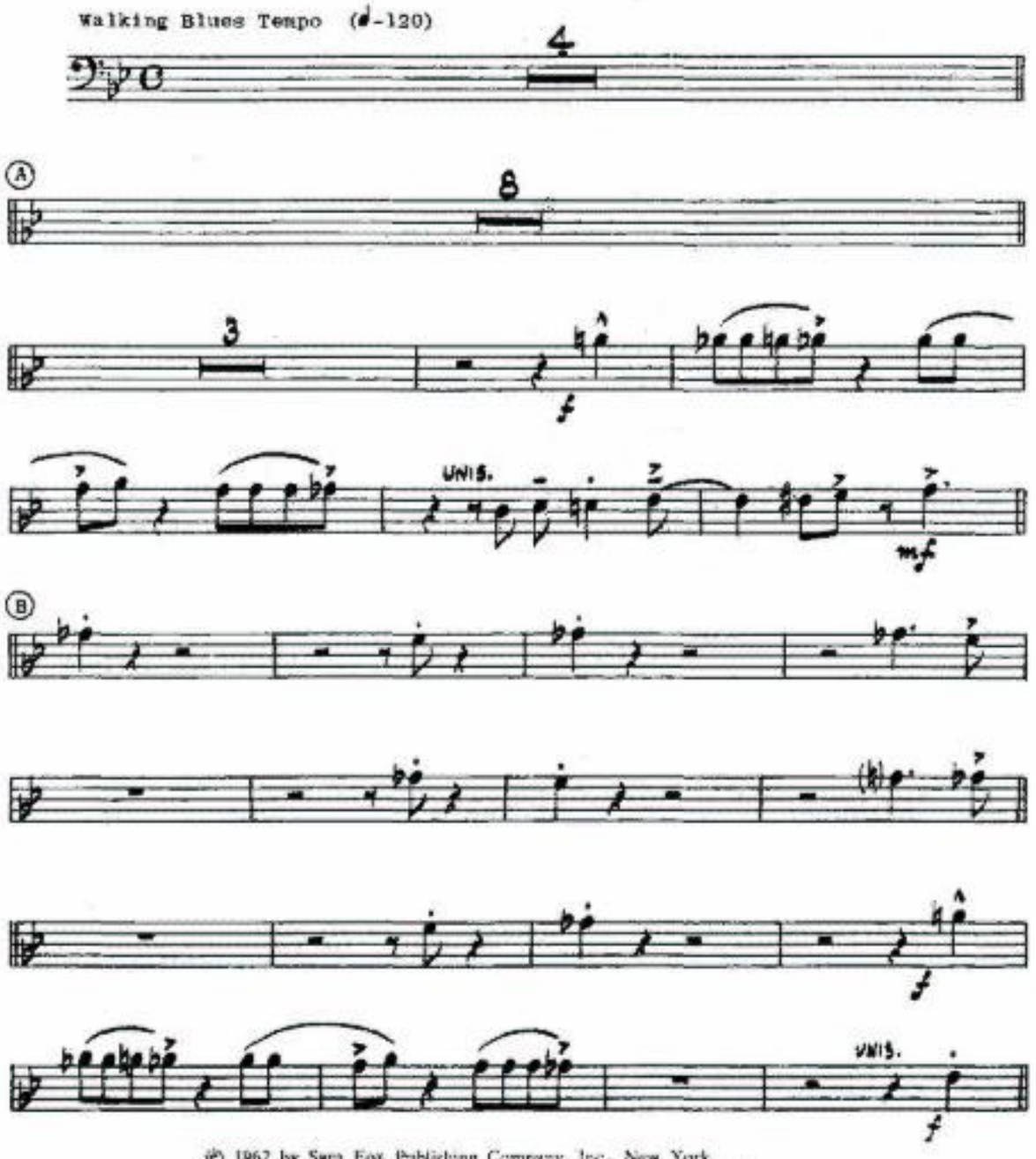
NEW SOUNDS FOR THE STAGE BAND

LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

2nd Trombone



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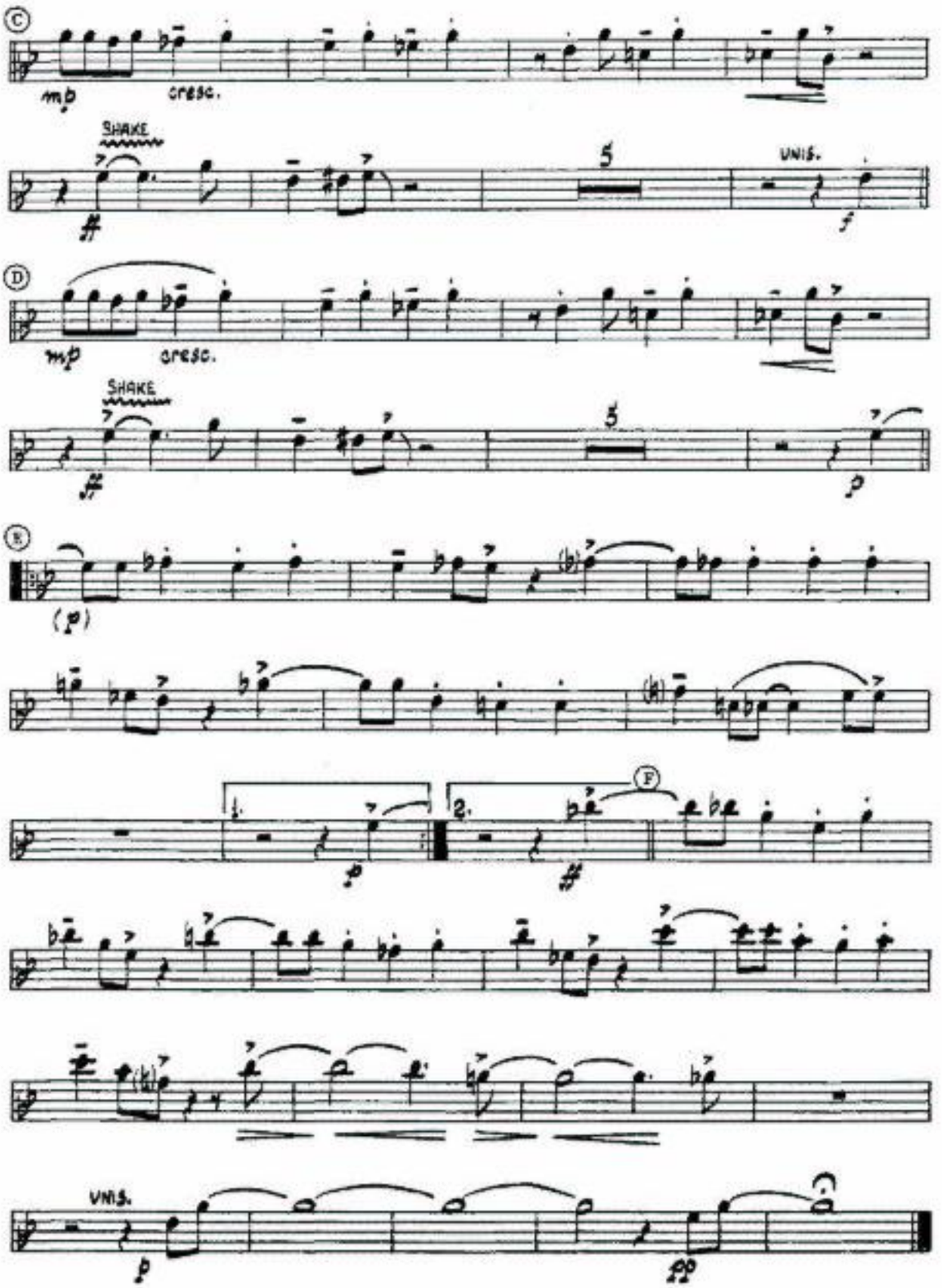
C
mp
cresc.
SHAKE
5
UNIS.
f
D
mp
cresc.
SHAKE
5
p
E
(p)
1.
2.
F
p
UNIS.
p
pp

NEW SOUNDS FOR THE STAGE BAND

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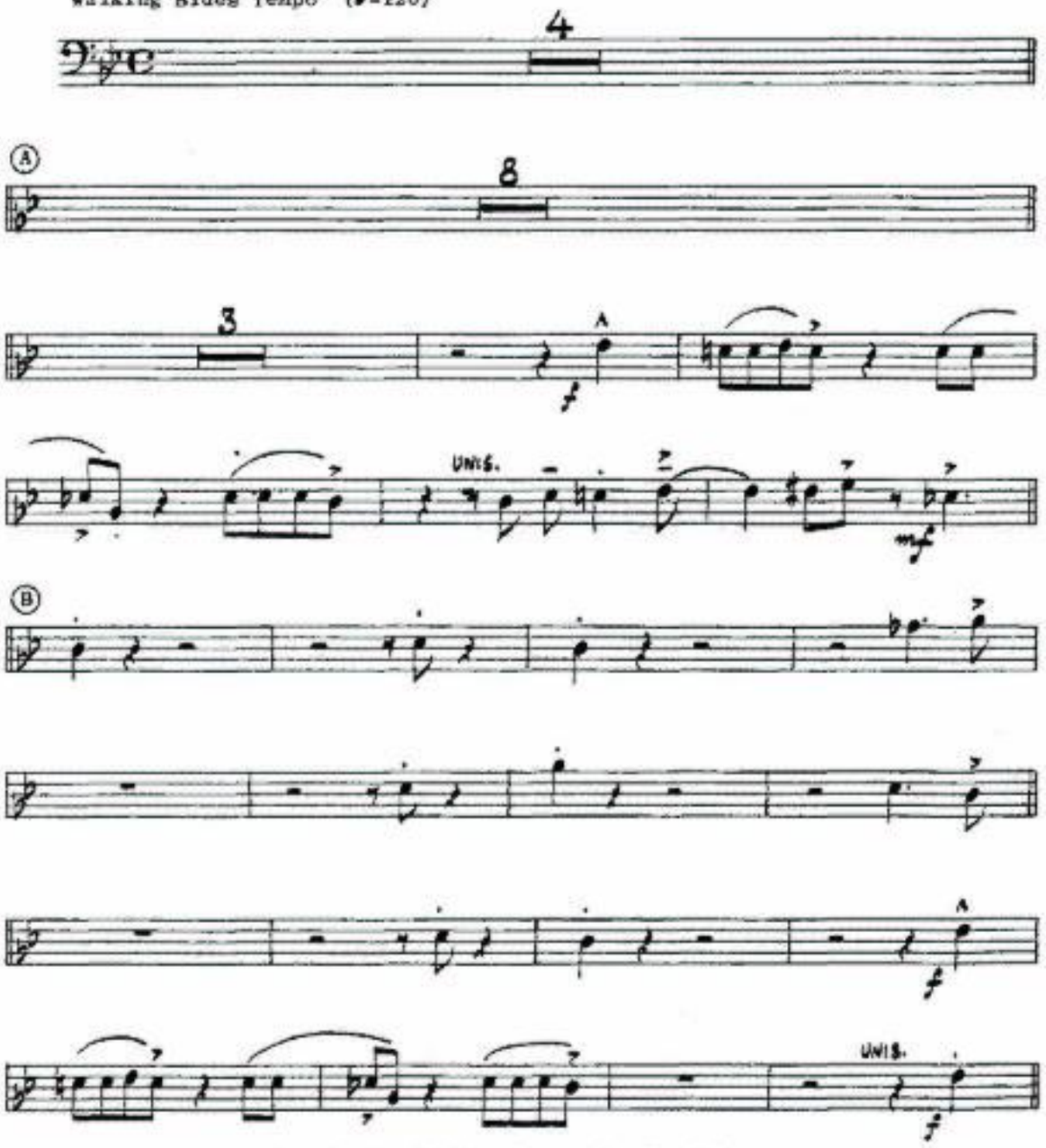
Composed and Arranged
by
LARRY WILCOX

3rd Trombone

Walking Blues Tempo (♩=120)



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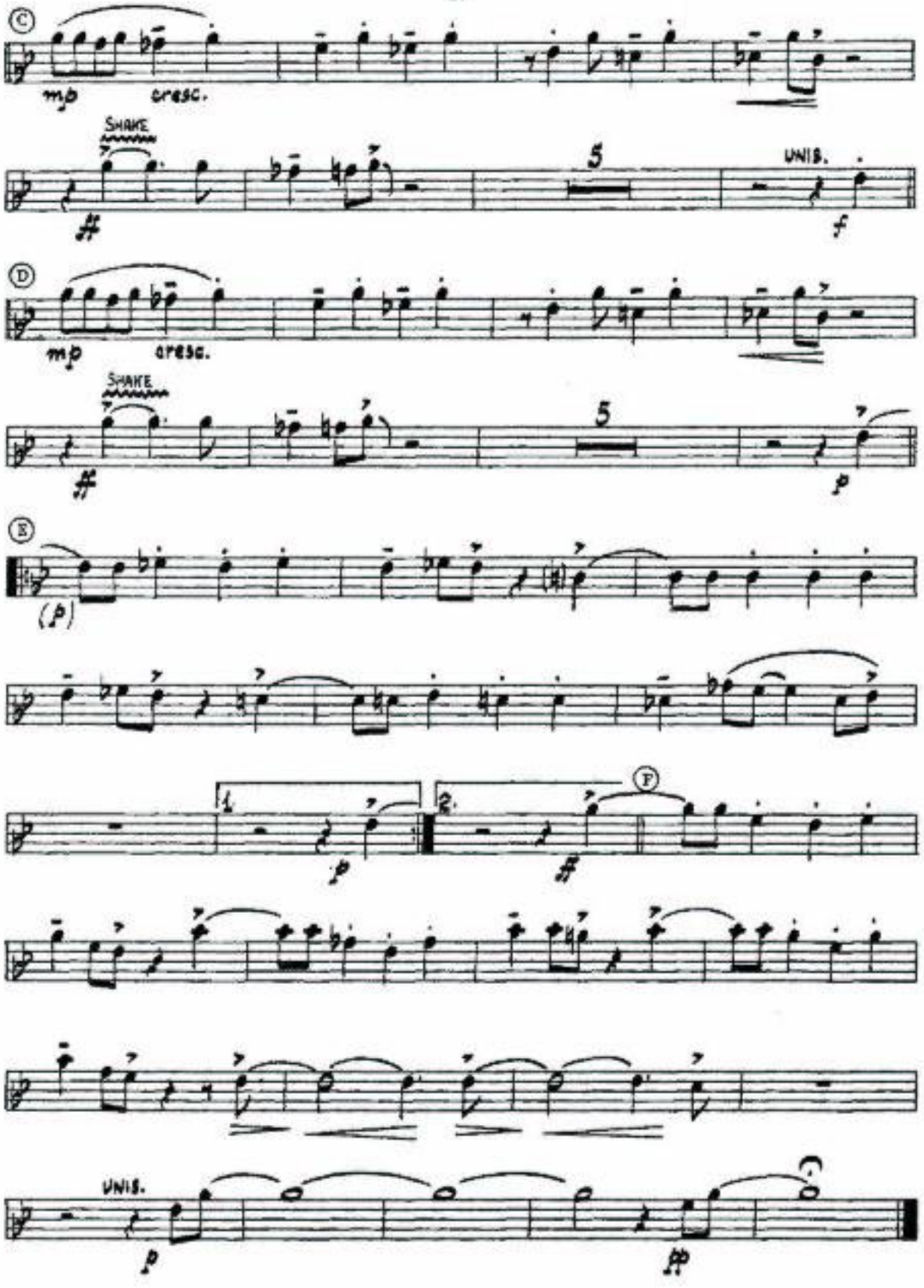

C
mp
cresc.
SHAKE
5
UNIS.
f
D
mp
cresc.
SHAKE
5
p
E
(p)
1.
2.
F
p
UNIS.
p
pp

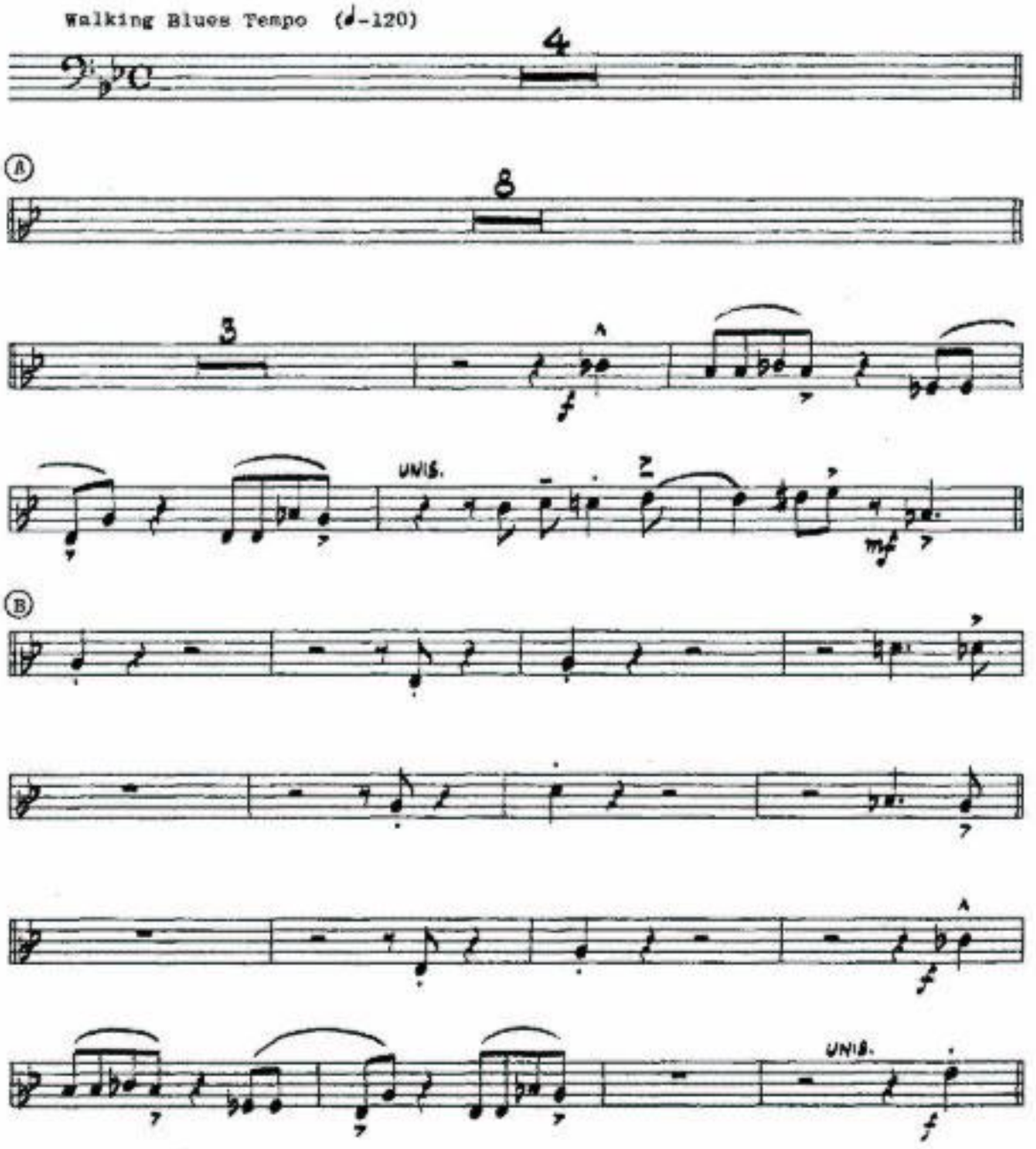
NEW SOUNDS FOR THE STAGE BAND

LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

4th Trombone



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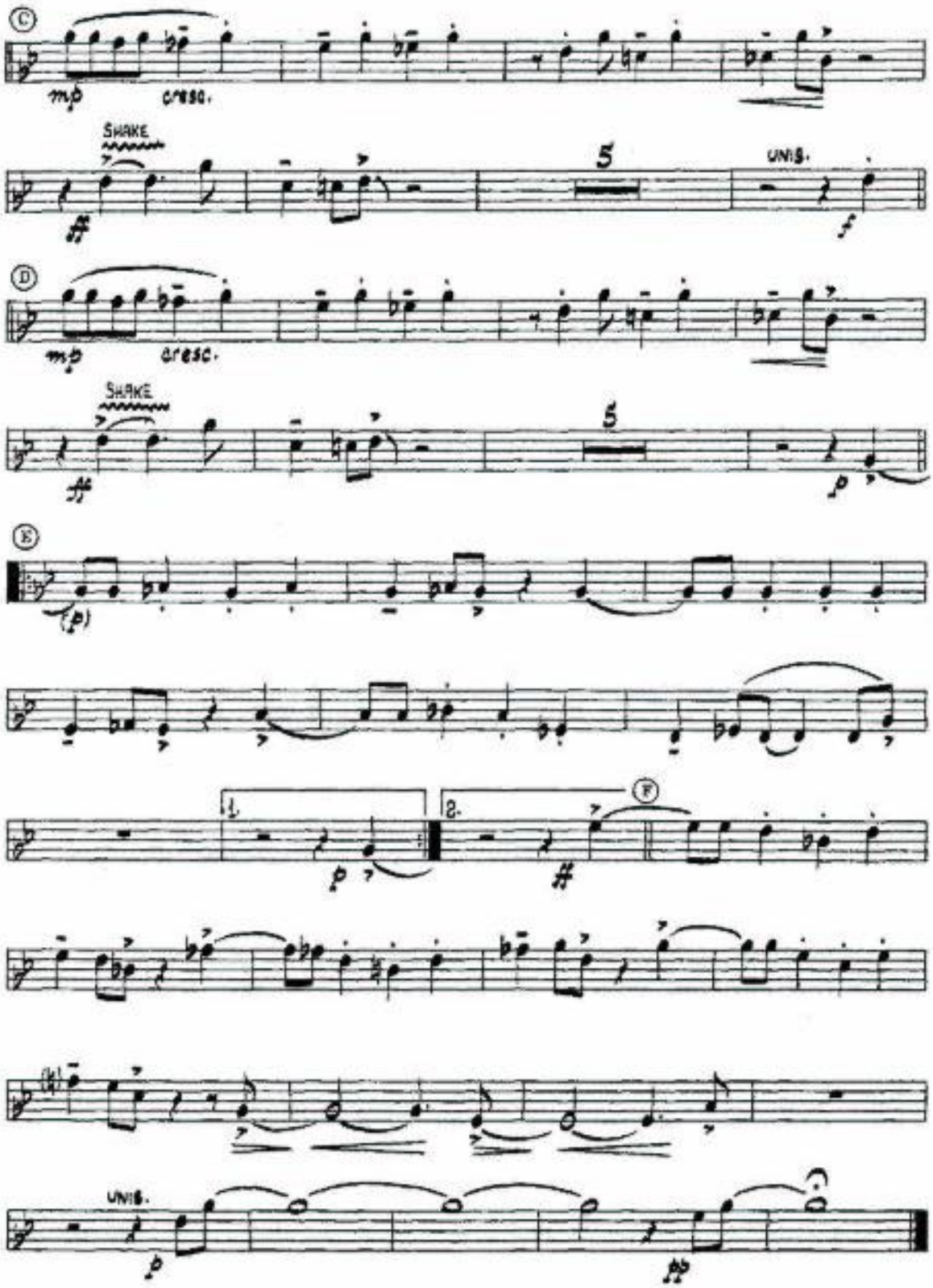
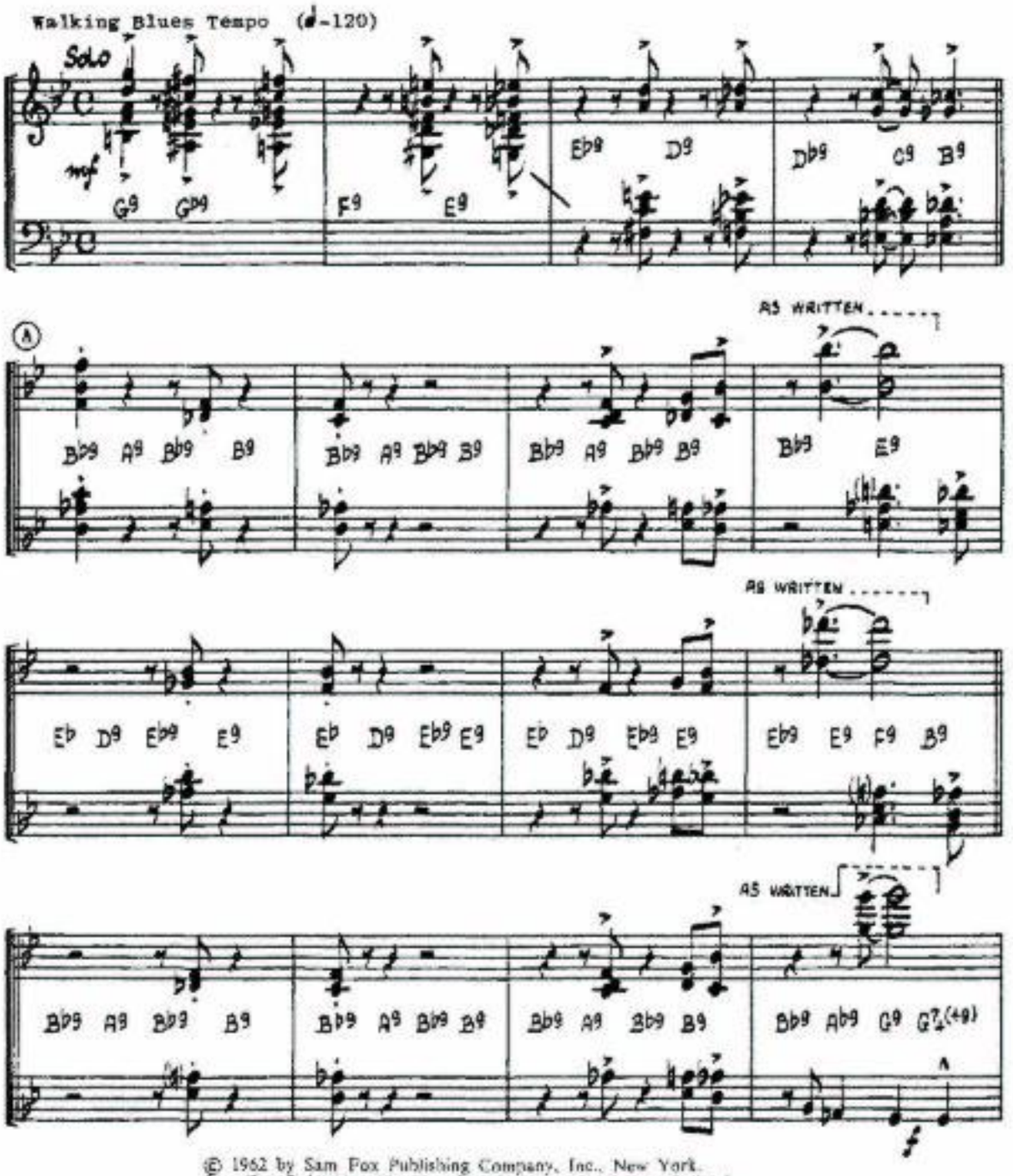

C
mp
cresc.
SHAKE
5
UNIS.
D
mp
cresc.
SHAKE
5
E
1.
2.
F
UNIS.

LIBRARY NUMBER

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

Piano



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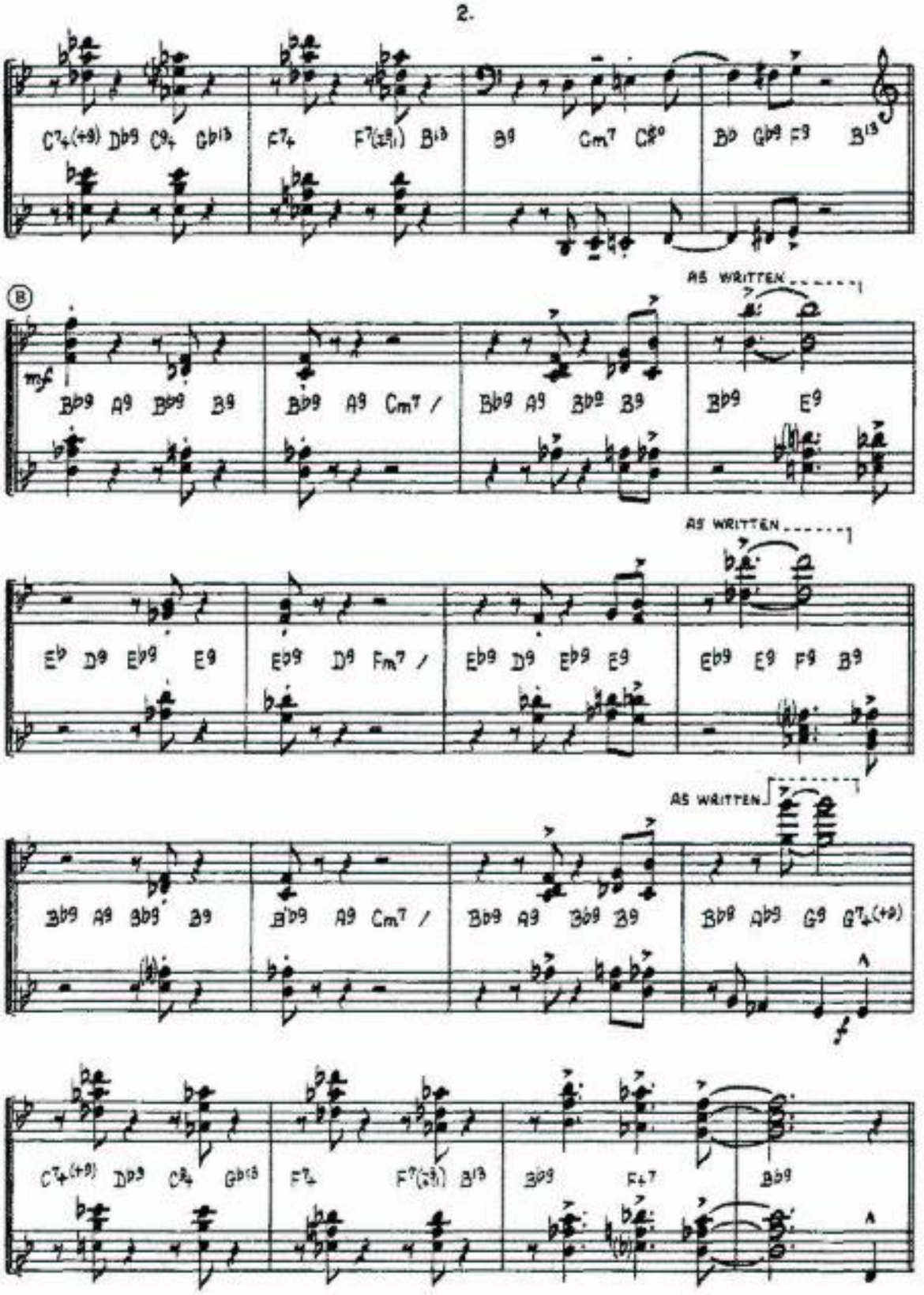
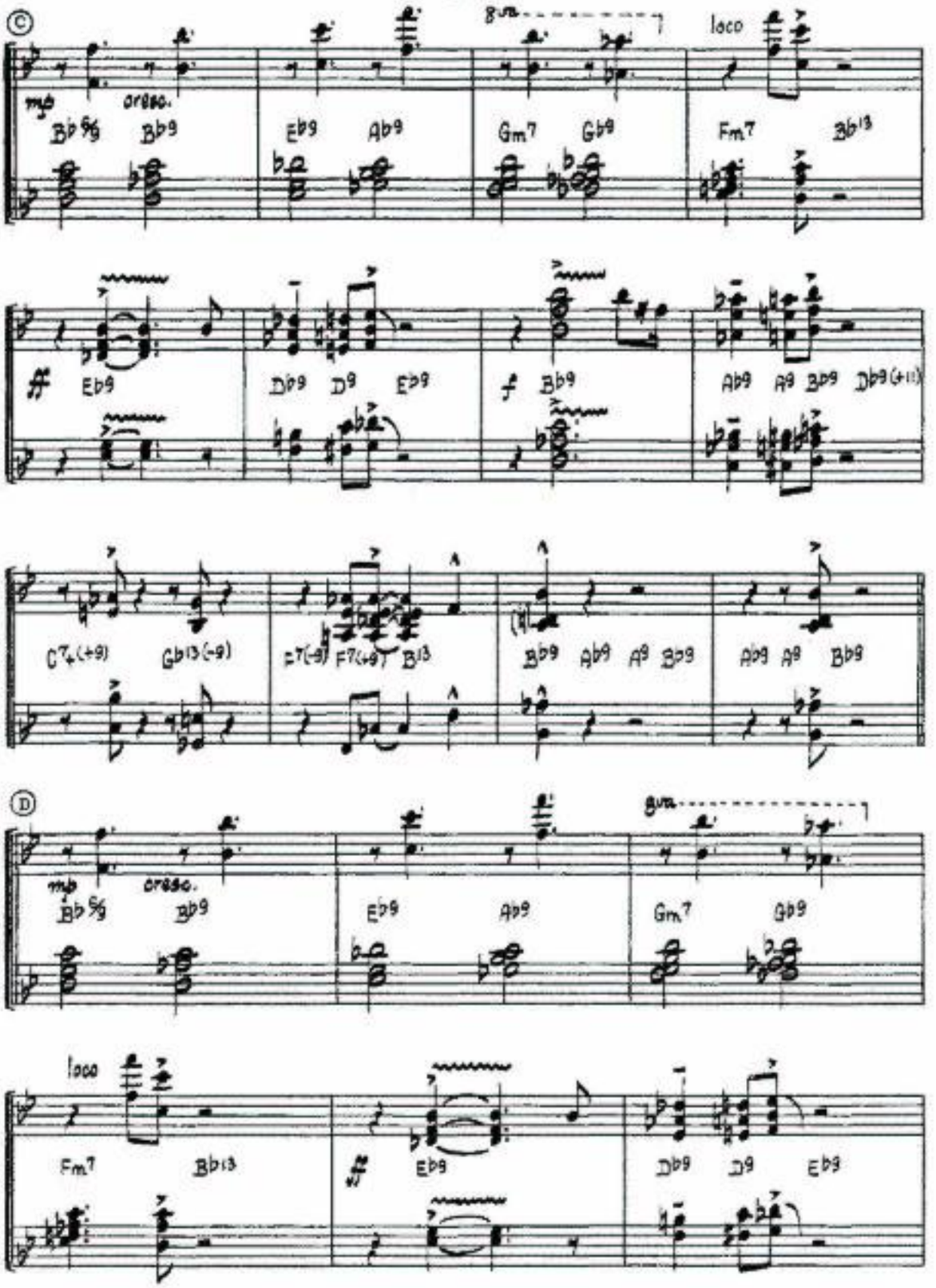
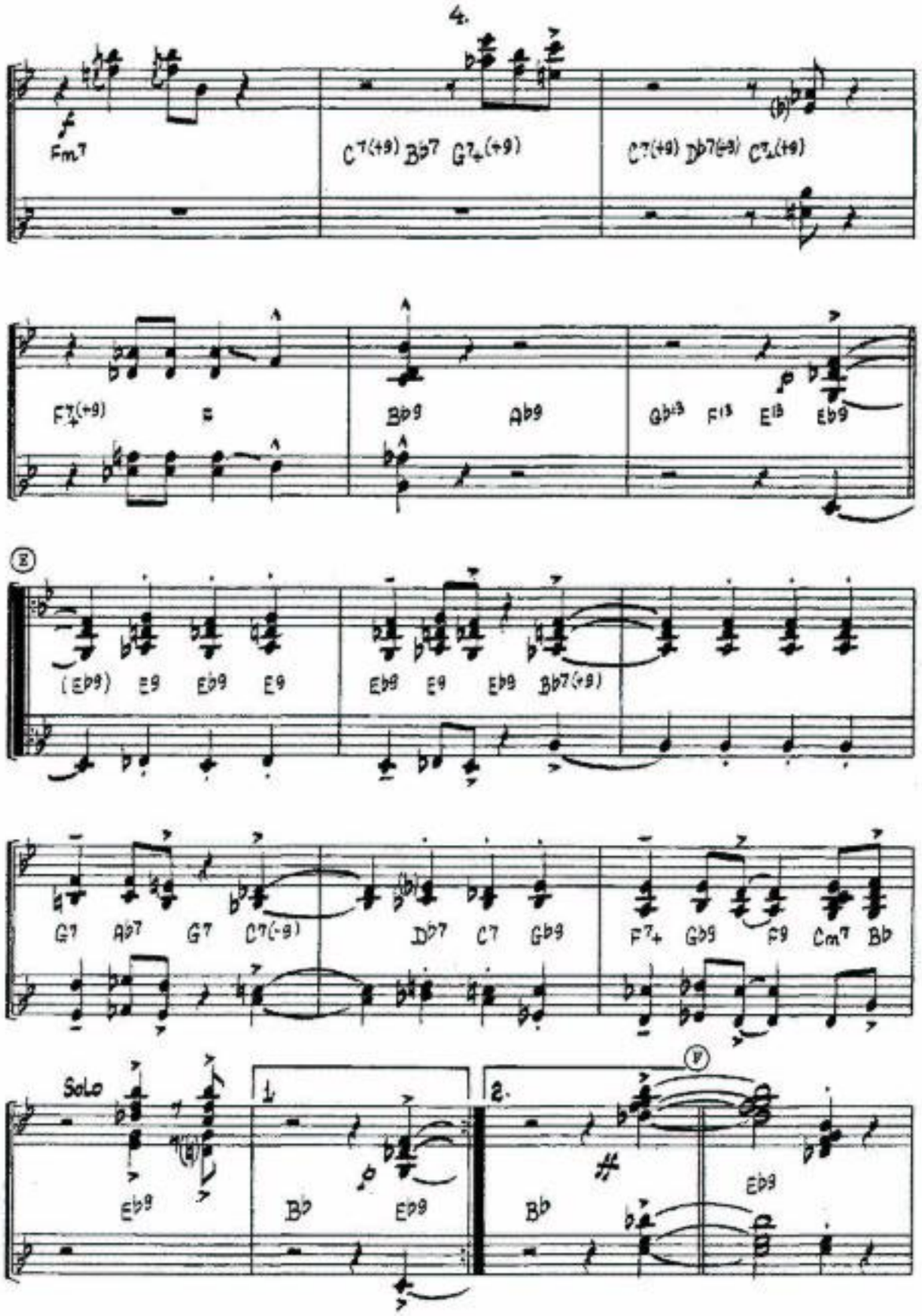
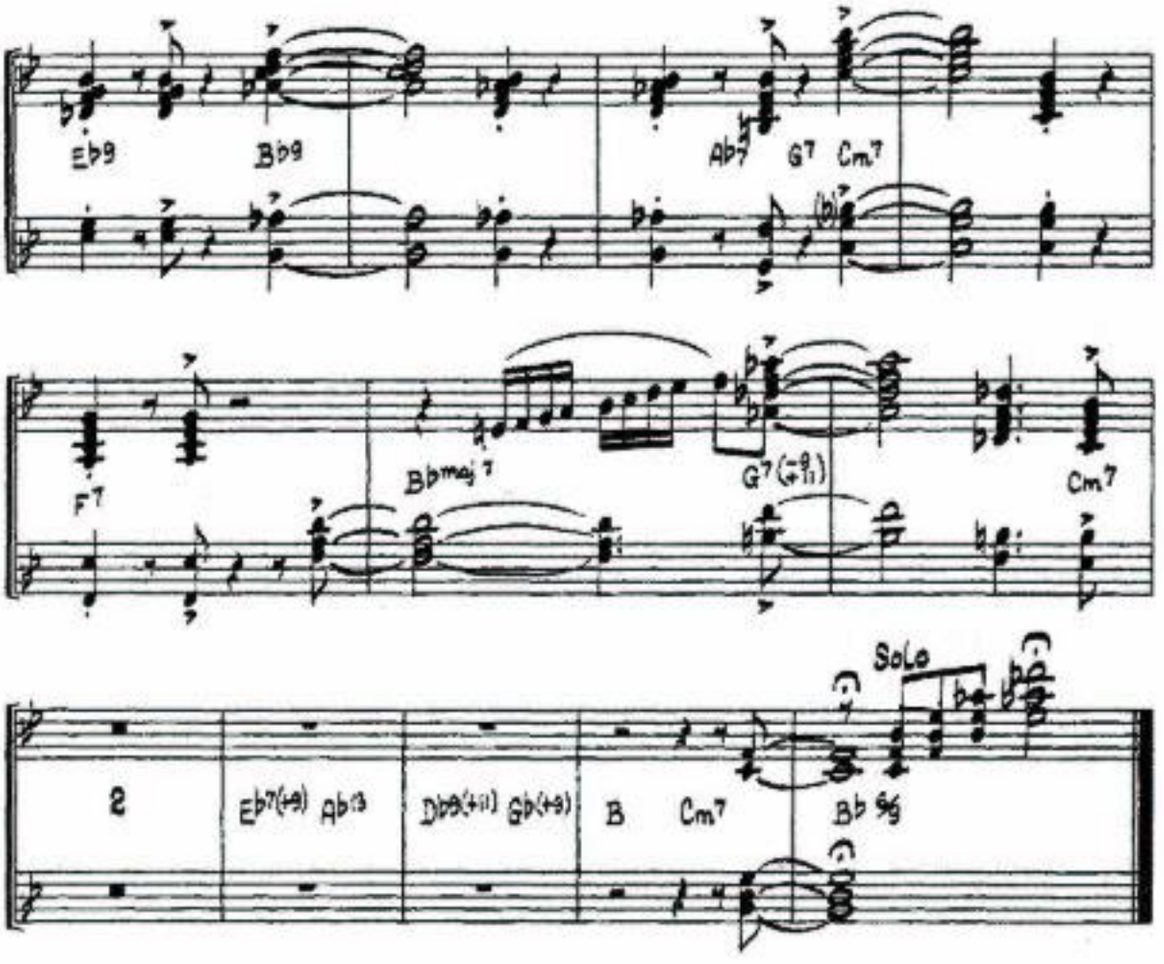

B
mf
AS WRITTEN
AS WRITTEN
AS WRITTEN


Ⓒ
8va
loco
mp
cresc.
Bb9/9 Bb9 Eb9 Ab9 Gm7 Gb9 Fm7 Bb13
Eb9 Db9 D9 Eb9 Bb9 Ab9 A9 Bb9 Db9(+11)
C7(+9) Gb13(-9) F7(-9) F7(+9) B13 Bb9 Ab9 A9 Bb9 Ab9 A9 Bb9
Ⓓ
8va
mp
cresc.
Bb9/9 Bb9 Eb9 Ab9 Gm7 Gb9
loco
Fm7 Bb13 Eb9 Db9 D9 Eb9


4.
Fm7
C7(+9) Bb7 G7+(+9)
C7(+9) Db7(+9) C7+(+9)
F7+(+9)
Bb9
Ab9
Gb13 F13 E13 Eb9
E
(Eb9) E9 Eb9 E9
Eb9 E9 Eb9 Bb7(+9)
G7 Ab7 G7 C7(-9)
Db7 C7 Gb9
F7+ Gb9 F9 Cm7 Bb
Solo
1.
2.
F
Eb9
Bb Eb9
Bb
Eb9

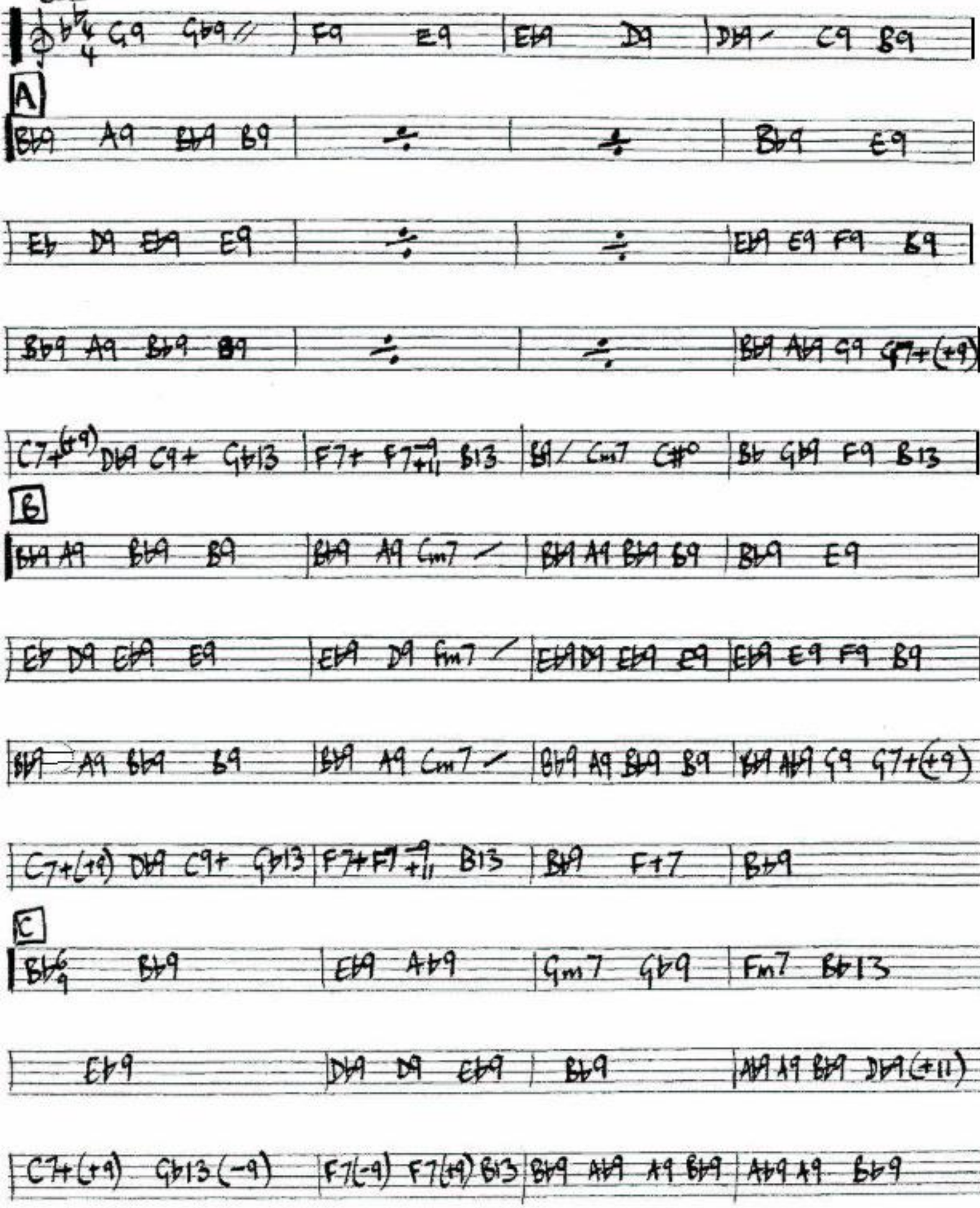

Eb9
Bb9
Ab7
G7
Cm7
F7
Bbmaj7
G7(+9 +11)
Cm7
Solo
2
Eb7(+9)
Ab13
Dbb9(+11)
Gb(+9)
B
Cm7
Bb 9g

GUITAR

DIGGIN' ROOTS

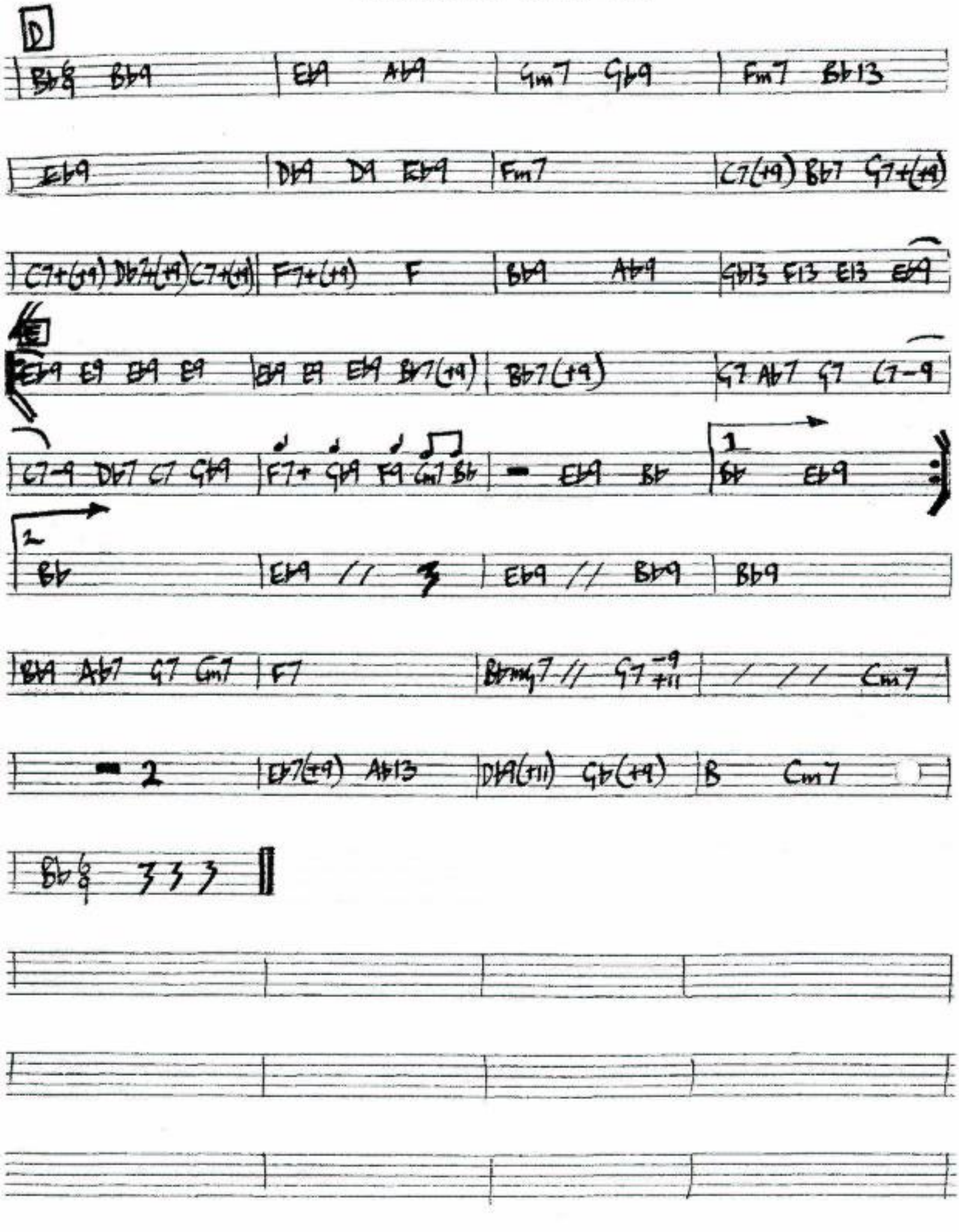
Walking Blues ♩ = 120

PIANO SOLO



add arr MINIM Arrangements @ 1981

DIGGIN' ROOTS

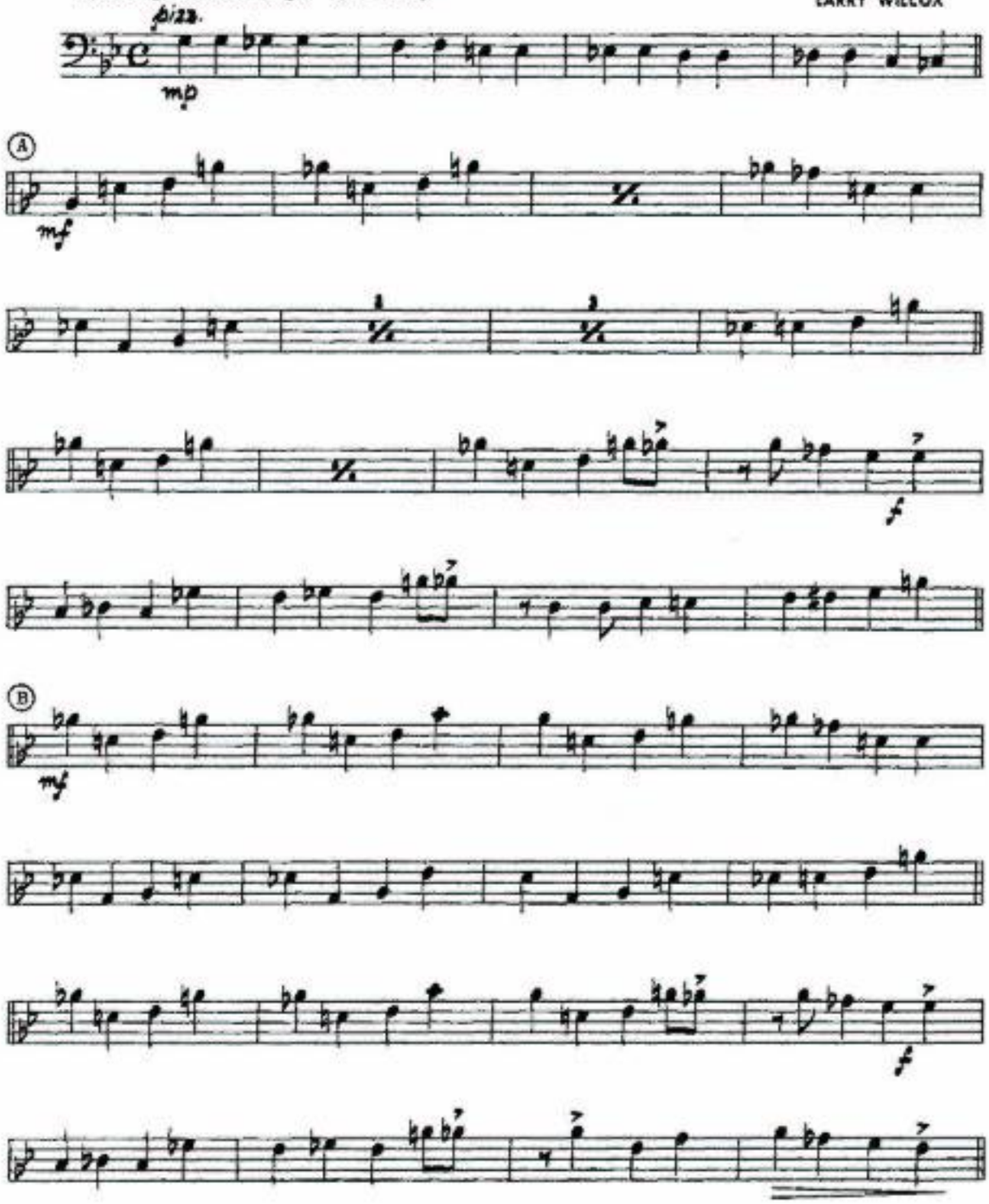


Bass

Diggin' Roots

Composed and Arranged
by
LARRY WILCOX

Walking Blues Tempo (♩ = 120)



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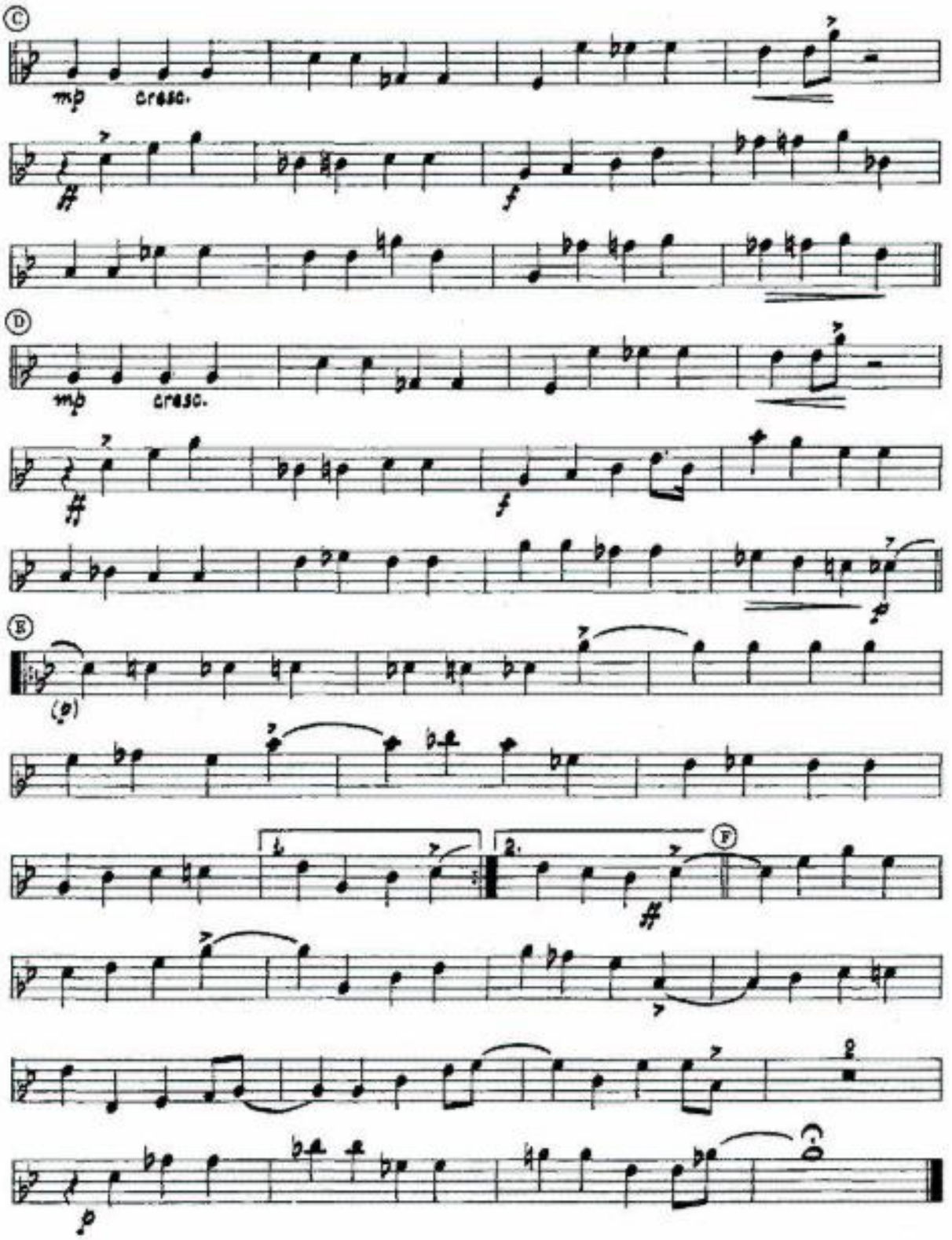
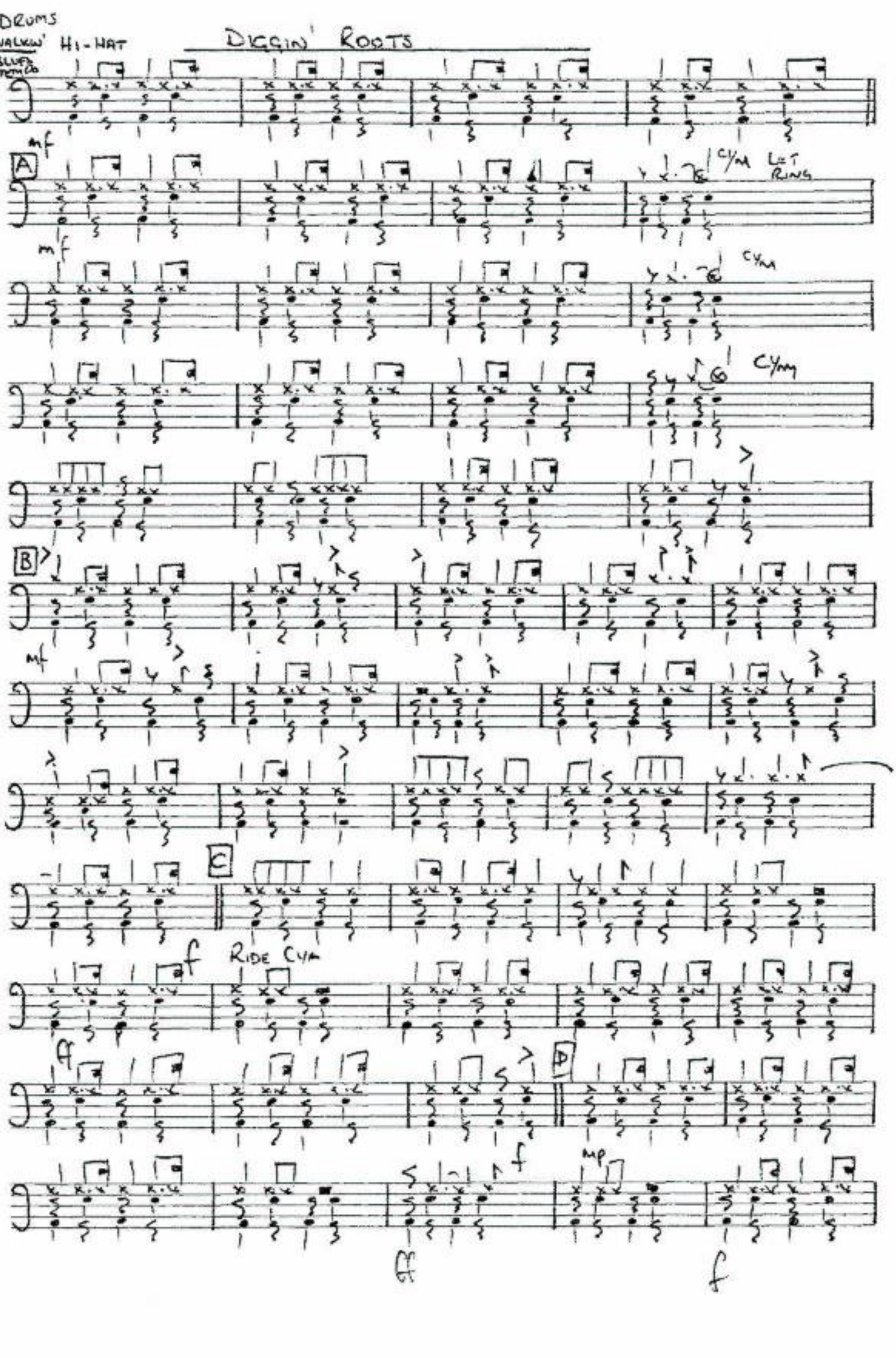
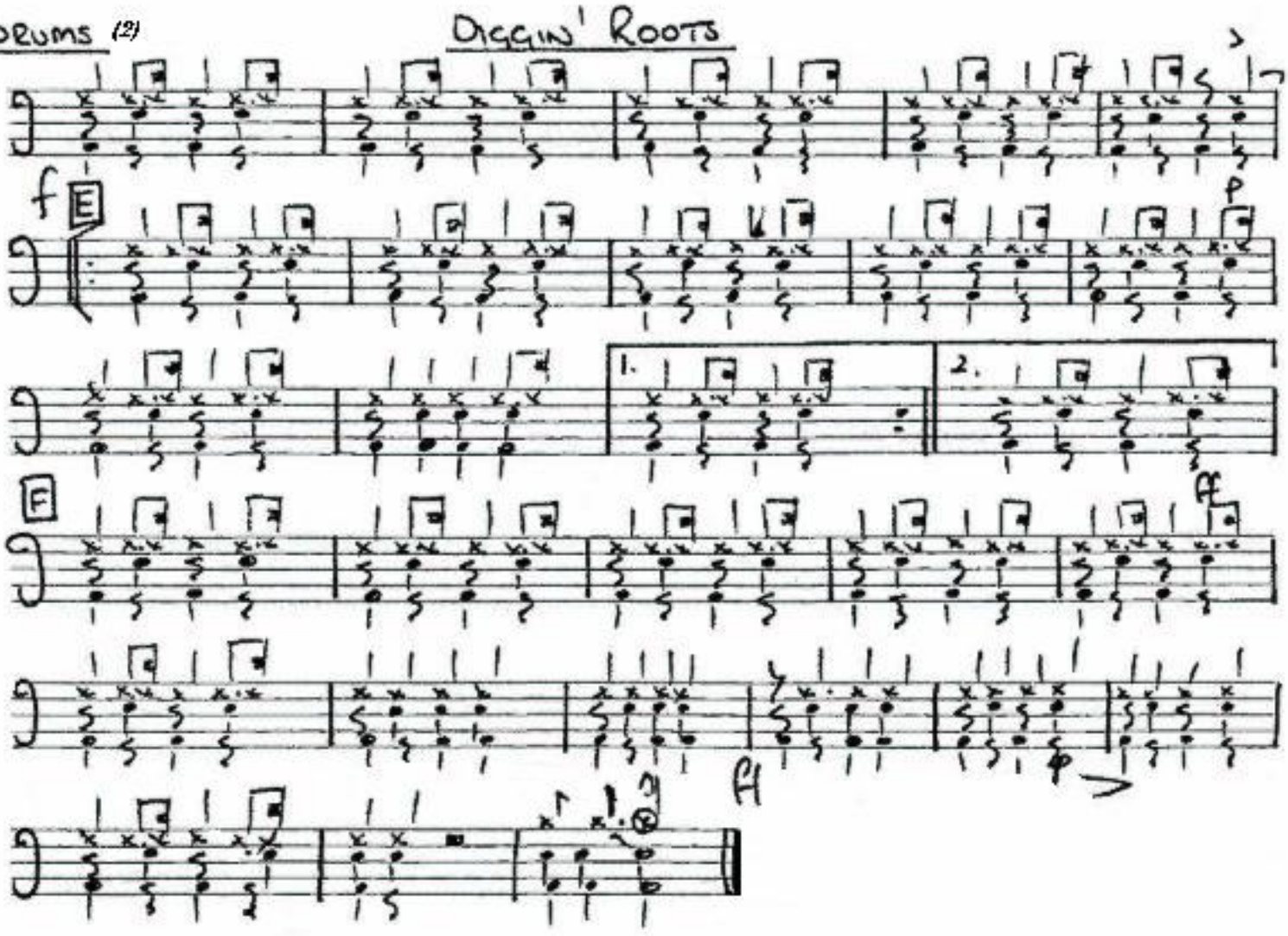

C
mp
cresc.
f
D
mp
cresc.
f
E
(p)
1.
2.
F
p


DRUMS
WALKIN' HI-HAT
DIGGIN' ROOTS
mf
A
CYM
LET RING
mf
CYM
CYM
B
mf
C
f
RIDE CYM
ff
D
f
mp
ff
f

DRUMS (2)

DIGGIN' ROOTS



add arr MINIM Arrangements @ 1981