

JAZZ BAND SERIES

 **Belwin JAZZ**
a division of Alfred

Work Song

NAT ADDERLEY

Arranged by ERIK MORALES

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Jazz trumpeter Nat Adderley and his brother and extraordinary alto sax man Julian “Cannonball” Adderley helped to define the “soul-jazz” genre in the early 1960s. “Work Song,” composed by Nat Adderley, is a product of that time period, when jazz had to conform to commercial popular music sounds in order to maintain a large listening audience. And no one was more successful than the Adderleys at bringing a fresh new take to the genre. I highly recommend checking out this tune on a Cannonball Adderley recording or YouTube. This modern arrangement keeps all of the original material intact and adds some additional creatively developed material, including extended solo sections and a shout chorus. I suggest listening to the demo recording of this chart available at alfred.com/downloads.

Regarding articulation, the *staccato* indications should be tight and clean, short but not clipped. The *marcato*, or rooftop, accents should be played detached and for their full value—think “daht.” The upbeat eighth-note hits with *marcato* accents, as in mm. 13–14, should especially be played for their full value and a little more, so think “daht” even for those eighth notes.

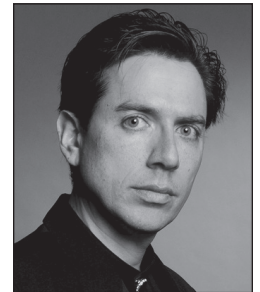
Alto and trumpet have the melody line. Players should strive to play as one—easier said than done sometimes, but practicing this melody line together, separate from the band, will help them lock in the feel, articulation, and pitch. The ensemble hits in m. 1 and m. 5 should be played together with a solid, confident approach. The brass *gliss*, or rip, in m. 20 should land solidly on beat 1 of m. 21. The falls in mm. 39–40 should fall off quickly to ensure that the next figure is not late. Check out the bari sax solo in m. 42, especially those two exposed notes. Make sure the bari player is focused and really nails those notes.

Backgrounds behind the alto and trumpet solos should be just that—background; avoid overpowering the soloist. The suggested solos are a good learning tool, but encourage your players to improvise or at least embellish the written solos.

At m. 95, the trombones and bari have *staccato* quarter notes. Accurate time is essential for this section. The bones and bari should strive to think alike and play those notes together with precision (short but not clipped). At m. 131, the bari has the melody as a written solo. The band should be dynamically *piano* and then build into the shout chorus at m. 139 with a big *fortissimo*!

Enjoy!

—Erik Morales



**Erik
Morales**

Erik Morales began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences worldwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

CONDUCTOR
43689S

WORK SONG

By Nat Adderley
Arranged by Erik Morales

FAST SWING $\text{♩} = 172$
(w/Trp.)

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET (w/ALTO)

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIITAR

PIANO (CHORDS APPEAR IN PART)

BASS (CHORDS APPEAR IN PART)

DRUMS H.H. (CLOSED) CR

1 2 3 4 5 6 7 8

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CONDUCTOR

Musical score for a work song, featuring multiple instrumental and vocal parts. The score is divided into measures 9 through 16. The parts include:

- ALTO 1:** Melodic line with triplets and slurs.
- ALTO 2:** Harmonic accompaniment.
- TENOR 1 & 2:** Harmonic accompaniment.
- BARI:** Harmonic accompaniment.
- TRP. 1, 2, 3, 4:** Trumpet parts with various melodic and harmonic lines.
- TEN. 1, 2, 3:** Tenor parts with harmonic accompaniment.
- BASS TEN.:** Bass Tenor part with harmonic accompaniment.
- GTR.:** Guitar part with chords and melodic lines.
- PNO.:** Piano part with chords and melodic lines.
- BASS:** Bass part with harmonic accompaniment.
- DRUMS:** Drum part with a steady rhythm.

Chord symbols are present above the guitar and piano parts, including F7(#9), Bb13, G7(b9), C7(#9), F#10, and C#11. The Russian text "СРАЗУ СМ." is written above the drum part in measure 14.

CONDUCTOR

ALTO 1 *Turn*

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2 *Turn*

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *F7(#9)* *C7(#9)* *F7(#9)* *Csus* *F7(#9)* *G15* *C7(#9)* *Csus*

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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CONDUCTOR

25

Musical score for a full orchestra and vocal ensemble. The score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO.
- BASS
- DRUMS

The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page. Measure numbers 25 through 32 are indicated at the bottom of the page.

25

26

27

28

29

30

31

32

CONDUCTOR

WORK SONG

To CODA

33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *AS WRITTEN*

PNO.

BASS

DRUMS

H.H. (CLOSED)

CRASH CYM.

33 34 35 36 37 38 39 40

F7 B^b13 F7 A7(b9) B^b13 B^b13 C7

CONDUCTOR

WORK SONG

45 (OPT. REPEAT FOR EXTENDED SOLOS)
(D MINOR BLUES)

SOLO Dm16

SOLO

PLAY 1ST TIME ONLY

SOLO Dm16 (Dm16)

CRASH CYM. RIDE CYM.

41 42 43 44 (TIME) 45 46 47 48

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS



CONDUCTOR

WORK SONG

E7(#9) A7(b9) **51** Dmi6 D7 G15
 ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BASS TBN.
 GTR. G7(#9) C7(b9) Fmi6 F7 Bb15
 PNO.
 BASS
 DRUMS

PLAY 2ND TIME ONLY IF REPEATING
 PLAY 2ND TIME ONLY IF REPEATING
 PLAY 2ND TIME ONLY IF REPEATING
 PLAY 2ND TIME ONLY IF REPEATING

49 50 51 52 53 54 55 56

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CONDUCTOR

ALTO 1 *E7* *A7* *Dmi6* *E7* *Dmi6*
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1 *(BUCCOS.)* *CUP MUTE*
 TPT. 2 *m2* *(BUCCOS.)* *CUP MUTE*
 TPT. 3 *m2* *(BUCCOS.)* *CUP MUTE*
 TPT. 4 *m2* *(BUCCOS.)* *CUP MUTE*
 TBN. 1 *m2* *(BUCCOS.)*
 TBN. 2 *m2* *(BUCCOS.)*
 TBN. 3 *m2* *(BUCCOS.)*
 BASS TBN. *m2* *(BUCCOS.)*
 GTR. *G7* *C7* *Fmi6* *Fmi6* *m2*
 PNO.
 BASS
 DRUMS

CONDUCTOR

WORK SONG

Sheet music for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes chord symbols (E7(#9), A7(#9), Dmi6, G7, G15, G7(#9), C7(#9), Fmi6, F7, G15) and measure numbers (65, 66, 67, 68, 69, 70, 71). A large red watermark 'Legal Use Only Requires Purchase' is overlaid on the page.

CONDUCTOR

WORK SONG

(G15) E7 A7(b9) Dmi6 END SOLO - 10 - Tutti
 ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1 OPEN
 TPT. 2 OPEN
 TPT. 3 OPEN
 TPT. 4 OPEN
 TBN. 1
 TBN. 2
 TBN. 3
 BASS TBN.
 GTR. (B15) G7 G7(b9) Fmi6 AS WRITTEN
 PNO.
 BASS
 DRUMS H.H. (CLOSED) RIDE CYM.

CONDUCTOR

79

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

DRUMS

79 80 81 82 83 84 85 86

RIDE CYM.

CONDUCTOR

WORK SONG

87

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

RIDE CYM.

CONDUCTOR

95

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

QTR.

PNO.

BASS

DRUMS

H.H. (CLOSE)

95 96 97 98 99 100 101 102

me

F7 B7 Eb7 Ab7 Db7 F#7(b9) G#7(b9) Cm F7 B7 Eb7 Ab7 Db#7 F#7(b9) Cm C7(#9)

RIDE CYM.

103

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

H.H. Foot

103 104 105 106 107 108 109 110

Chorus Solo

G7

C13

A7(b9)

D7(b9)

F#11b

F7

Bb13

G7(b9)

C7(b9)

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CONDUCTOR

111

(Suares.)

ALTO 1

(Suares.)

ALTO 2

(Suares.)

TENOR 1

(Suares.)

TENOR 2

(Suares.)

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

H.H. (CLOSED)

AS WEITEN

RICE CRY.

111 112 113 114 115 116 117 118

Chord progression for TPT. 2 and GTR.:

TPT. 2: G7 C7 F7 B7 Eb7 G#7(b9) Am7(b9) D11 G7 C7 F7 B7 Ebmaj7 G#7(b9) D7 D7(#9)

GTR.: F7 B7 Eb7 A7 D7 F#7(b9) Gm7(b9) C11 F7 B7 Eb7 A7 D7maj7 F#7(b9) C7 C7(#9)

CONDUCTOR

119

BEND UP TO NOTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CRASH CYM.

RIDE CYM.

H.H.

119 120 121 122 123 124 125 126

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CONDUCTOR

♩ COCA

Musical score for a work song, featuring multiple vocal parts and instrumental accompaniment. The score is divided into measures 127 through 134. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, and a Chorus (COCA). The instrumental parts include Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score includes various musical notations such as clefs, notes, rests, and dynamics (e.g., *sub. p*, *SOLO*, *AG WERTEN*, *RISE CYM.*, *ON RIM*). A large red watermark "Preview Only Requires Purchase" is overlaid across the score.

127

128

129

130

SUB. P

131

132

133

134

CONDUCTOR

WORK SONG

(139)

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (DRUMS). The score includes a large red watermark: "Legal Use Requires Purchase".

Chord progression for GTR.:

Measure	Chord
135	F7
136	Bb7
137	E7
138	A7
139	D7(b9)
140	F#6
141	E7(b9)
142	A7
143	D7(b9)
144	G7(b9)
145	C#

Drum notation includes "CRASH CYM." at measure 139.

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

143

144

145

146

147

148

149

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147

H.H.

CRASH CYM.

RIDE CYM.

RIDE CYM.

H.H. FOOT

F7

B9(13)

G7(b9)

A7(b9)

F#m6

F7

B9(13)

G7(b9)

G7(b9)

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes measures 150 through 156. A large red watermark 'Preview Only' is overlaid across the page. A 'Solo Fills' section is indicated for the drums at the end of measure 156.

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