

# JAZZ BAND SERIES

**Belwin**™ JAZZ  
a division of Alfred

# Naima

JOHN COLTRANE

Arranged by CRAIG SKEFFINGTON

## INSTRUMENTATION

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

## Optional/Alternate Parts

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

## NOTES TO THE CONDUCTOR

*Naima* is recognized as a beautifully constructed melody and truly a classic jazz standard. It was composed by the late and great tenor saxophonist, John Coltrane, and recorded by countless artists. Although the original 1959 version was recorded as a ballad, this arrangement is slightly more up-tempo, in a more contemporary straight-eighth note style reminiscent of ECM (record label) artists such as guitarist Pat Metheny and trumpeter Kenny Wheeler.

The introduction, which draws on borrowed melodic and harmonic material from the main theme, should begin quietly and build. Caution the band not to overplay the sound and color of the muted trumpets. After the alto soloist states the melody, keep the brass underneath the sax melody at measure 21, and work the contrasts of the lines as they diminuendo and crescendo. The bridge section begins at measure 29. I suggest developing this section by directing the phrase to peak in the last few measures. The ensemble lead-in to the tenor solo should be strong. Throughout the sax solo, keep the background dynamic under the soloist so that the crescendo into 93 will have more impact. During this 16-bar ensemble shout, pay careful attention to the articulation style, especially the isolated staccato and marcato notes.

The return of the bridge material at measure 109 should be a dramatic change from the previous ensemble section. Direct the players to listen and balance the rich, dissonant chords in the sax voicing. The closing ensemble sections at measures 125 and 133 are the high points of the piece. The high lead trumpet is certainly optional, but very effective if you have a player with the range.

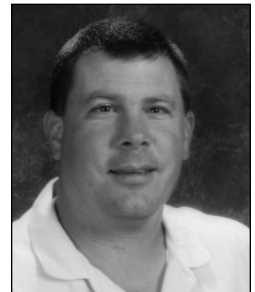
The vamp at the end is similar to the introduction but longer, so begin at a comfortable *mf* level so the band can build dynamically. The optional solo in the guitar over the vamp fits well with the style of piece, but can also be done without the guitar solo if needed. Make the most of the subito volume change in the last measure for dynamic contrast.

As always, try to check out the original recording of an arrangement; in this case the Coltrane album is *Giant Steps*. This recording is a must-have full of virtuosic playing all around.

I enjoyed doing this arrangement and hope that the chart works well for you!

Enjoy!

—Craig Skeffington



**Craig Skeffington**

Craig Skeffington has been an active New England composer for the past 2 decades with commissions for jazz, marching and wind band. A high school band director of 15 years, Craig was the 2003 MMEA Teacher of the Year and is currently on the faculty of the University of Southern Maine. Craig has performed professionally with Barry Manilow, Natalie Cole, and toured with the Artie Shaw Orchestra.

CONDUCTOR  
333558

BOSSA/ECM GROOVE ♩ = 110-140

# NAIMA

By JOHN COLTRANE  
Arranged by CRAIG SKEFFINGTON

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE  
QUASI SOLO

1st Bb TRUMPET  
CUP MUTE

2ND Bb TRUMPET  
HARMON MUTE

3RD Bb TRUMPET  
CUP MUTE

4TH Bb TRUMPET  
HARMON MUTE

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIITAR  
E♭9 F#9 G#9 F#9 E♭9 F#9 G#9 F#9 E♭9 F#9 G#9 F#9 E♭9 F#9 G#9 F#9

PIANO

BASS

DRUMS  
1 2 3 4 5 6 7 8

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GRAD. CRESCENDO

CONDUCTOR

13 - 2 -

NAIMA

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

SOLO

To OPEN

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9 10 11 12 13 14 15 16 17 18



29

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

29 30 31 32 33 34 35 36

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

GRAD. CRESCENDO

E13(#11) S MAR<sup>9</sup> F#11<sup>9</sup> Gb13(#11)

37 38 39 40 41 42 43 44





53

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GRG.

PNO.

BASS

DRUMS

SOLO SECTION FOR TENOR 1 AS NEEDED

SOLO C#11b9

F#11b9

C#11b9

B11b9

B#11b9

B#11b9

B#11b9

B#11b9

E#11b9

E#11b9

B11b9

A11b9

A#11b9

B11b9

E#11b9

B11b9

A11b9

A#11b9

B11b9

A11b9

A#11b9

A#11b9

53 54 55 56 57 58 59 60

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①

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68

CONDUCTOR

69 (BUREO) *mf*

ALTO 1

ALTO 2

TENOR 1 *C#maj9*

TENOR 2 *(BUREO) mf*

BARI.

TRP. 1 *mf*

TRP. 2 *mf*

TRP. 3 *mf*

TRP. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

BASS TBN. *mf*

GRG. *Bmaj9* *Bb15(b9)* *Bmaj9* *Bb15(b9)* *Bmaj9* *Bb15(b9)* *E15(H#)*

PNO. *mf* *Bb15(b9)* *Bmaj9* *Bb15(b9)* *Bmaj9* *Bb15(b9)* *E15(H#)*

BASS *Bmaj9* *Bb15(b9)* *Bmaj9* *Bb15(b9)* *Bmaj9* *Bb15(b9)* *E15(H#)*

DRUMS *mf*

69 70 71 72 73 74 75 76 77 78



Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN.), guitar (GTR.), piano (PNO.), bass, and drums. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

Chord markings for guitar and piano include:  $C^{\#}m9$ ,  $Gm9$ ,  $A^{\flat}15(\#11)$ ,  $Cm9$ ,  $Fm9$ ,  $Bm9$ ,  $G^{\flat}15(\#11)$ ,  $Bm9$ ,  $Ebm9$ ,  $Bm9$ ,  $Fm9$ ,  $G^{\flat}15(\#11)$ ,  $Bm9$ ,  $Ebm9$ .

Measure numbers are indicated at the bottom: 79, 80, 81, 82, 83, 84, 85, 86, 87, 88.

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

GRAD. CRESCENDO  
C#15(##)  
B15(##)  
Bbmaj9  
END SOLO  
UNISON SOLI  
A15(##)  
Abmaj9  
Gm9 Dm9/C# Fmaj9(##) Bbm9  
w/SAXES  
AS WRITTEN  
SER UP

89 90 91 92 93 94 95 96

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.

GRG.

PNO.

BASS

DRUMS

101

97

98

99

100

101

102

103

104

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B13(H)

A13(H)

Bb13

B7(H) Bb13 F7(H) Eb13

Eb13

B9

Set Up

Musical score for NAIMA, page 13, conductor part. The score includes staves for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The score is in 4/4 time and features various musical notations including notes, rests, and dynamic markings. The piano part includes specific chord markings: B15, A15 (F#), and A7(b9). The guitar part includes the instruction "With Bass". The bass part includes the instruction "With Bass". The drums part includes various rhythmic patterns and rests. The page number "109" is circled at the top.

Musical score for NAIMA, page 14, conductor part. The score includes staves for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. A large red watermark "Preview Only" is overlaid diagonally across the page. The score is in 4/4 time and features a solo section for the Alto 1 part starting at measure 121. The piano part includes a solo section for the right hand starting at measure 121. The bass part includes a solo section for the left hand starting at measure 121. The drums part includes a solo section for the right hand starting at measure 121. The score is numbered 115 to 124 at the bottom.



125

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

125 126 127 128 129 130 131 132

8<sup>b</sup>M19 EbM19 B15(#M) A15(#M) AbM9

8<sup>b</sup>M19 EbM19 B15(#M) A15(#M) AbM9

133

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1 (Gr.) *8<sup>va</sup>*

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

133 134 135 136 137 138 139 140 141

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145

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

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Optional solo to end

Chord symbols: A13(#11), Abmaj9, Ebm13, Fm13, Gm13, Fm13, Ebm13, Fm13, Gm13, Fm13, Ebm13, Fm13, Gm13, Fm13

142 143 144 145 146 147 148 149 150

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

GRAD. CRESCENDO

CUP MUTE

HARMON MUTE

151 152 153 154 155 156 157 158 159

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

160 161 162 163 164 165 166 167

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SUSIRO *mf*

AP7sus9 F#m7/G Gb0/6 F7(#9) E#m9(HH)

Set Up

LIGHT FILL

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