

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.

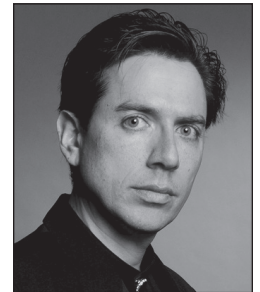
Alto and trumpet have the melody line. Players should strive to play as one—easier said than done sometimes, but practicing this melody line together, separate from the band, will help them lock in the feel, articulation, and pitch. The ensemble hits in m. 1 and m. 5 should be played together with a 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, page 2. The score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TEN. 1
- TEN. 2
- TEN. 3
- BASS TEN.
- GTR.
- PNO.
- BASS
- DRUMS

The score is in 4/4 time and features a large red watermark reading "Preview Only Requires Purchase".

Chord symbols above the guitar part include: F7(#9), Bb13, G7(b9), C7(#9), F#10, and C#11.

Lyrics in Russian are present at the bottom of the page: "СРАЗУ СМ." (SRAZU SM.)

Measure numbers 9 through 16 are indicated at the bottom of the score.

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

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.
- GR. (Guitar)
- PNO. (Piano)
- BASS
- DRUMS

The score is written 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** Dm16 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.
 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

G7(#9) C7(b9) Fm16 F7 Bb15

49 50 51 52 53 54 55 56



CONDUCTOR

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

E7^(#9) A7^(#9) Dmi6
 (59) Dmi6
 (BUREDS.)
 CUP MUTE
 m2
 (BUREDS.)
 CUP MUTE
 m2
 (BUREDS.)
 CUP MUTE
 m2
 (BUREDS.)
 CUP MUTE
 m2
 (BUREDS.)
 G7^(#9) C7^(#9) Fmi6 Fmi6 m2

57 58 59 60 61 62 63 64



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 various musical notations, including notes, rests, and dynamic markings. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page.

Chord symbols: E7(#9), A7(#9), D7, Dmi6, G7, G15, G7(#9), C7(#9), Fmi6, F7, Bb15.

Measure numbers: 65, 66, 67, 68, 69, 70, 71.

CONDUCTOR

WORK SONG

(G15) E7 A7(b9) Dmi6 END SOLO - 10 - Tutti

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. (B15) G7 G7(b9) Fmi6 AS WRITTEN

PNO.

BASS

DRUMS H.H. (CLOSED) RIDE CYM.

OPEN

OPEN

OPEN

OPEN

72 73 74 75 76 77 78

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CONDUCTOR

WORK SONG

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

RISE 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.

87

88

89

90

91

92

93

94

CONDUCTOR

95

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

Chord progression for GTR. (measures 95-102):

95	96	97	98	99	100	101	102
F7	Bb7	Eb7	A7	D7	F#7(b9)	G#7(b9)	C#
				F7	Bb7	Eb7	A7
				D#m7	F#7(b9)	C7	C7(#9)

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

ALTO 1 (SINGS)
 ALTO 2 (SINGS)
 TENOR 1 (SINGS)
 TENOR 2 (SINGS)
 BARI. (SINGS)
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TRN. 1
 TRN. 2
 TRN. 3
 BASS TRN.
 GTR.
 PNO.
 BASS
 DRUMS

G7 C7 F7 B7 Eb7 G#7(b9) Am7(b9) D11 G7 C7 F7 B7 Eb7 G#7(b9) D7 D7(#9)
 F7 B7 Eb7 A7 D7 F#7(b9) G#7(b9) C11 F7 B7 Eb7 A7 D#m7 F#7(b9) C7 C7(#9)

H.H. (CLOSED) AS WEITEN RICE CRY.

111 112 113 114 115 116 117 118

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

WORK SONG

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

COCA

AG WERTTEN

RISE CYM.

ON RIM

SUB. P.

SOLO

n2

F7 B7 Eb7 Ab7 Db7 Eb7 G7(#9) C#11

127 128 129 130 131 132 133 134

CONDUCTOR

WORK SONG

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.

QTR.

PNO.

BASS

DRUMS

135 136 137 138 139 140 141 142

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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

G7(b9)

A7(b9)

F#m6

F7

B9

G7(b9)

G7(b9)

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

150 151 152 153 154 155 156

AS WRITTEN

SOLO FILLS

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