Work Song

NAT ADDERLEY
Arranged by ERIK MORALES

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ 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♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Jazz trumpeter Nat Adderley and his brother and extraordinaire 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.

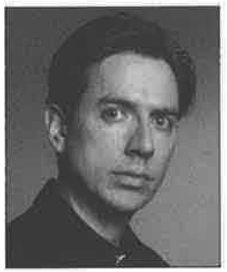
Alto and trumpet have the melody line. Players should strive to play as one—easier said than done sometimes, but practicing this melody line together, separate from the band, will help them lock in the feel, articulation, and pitch. The ensemble hits in m. 1 and m. 5 should be played together with a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



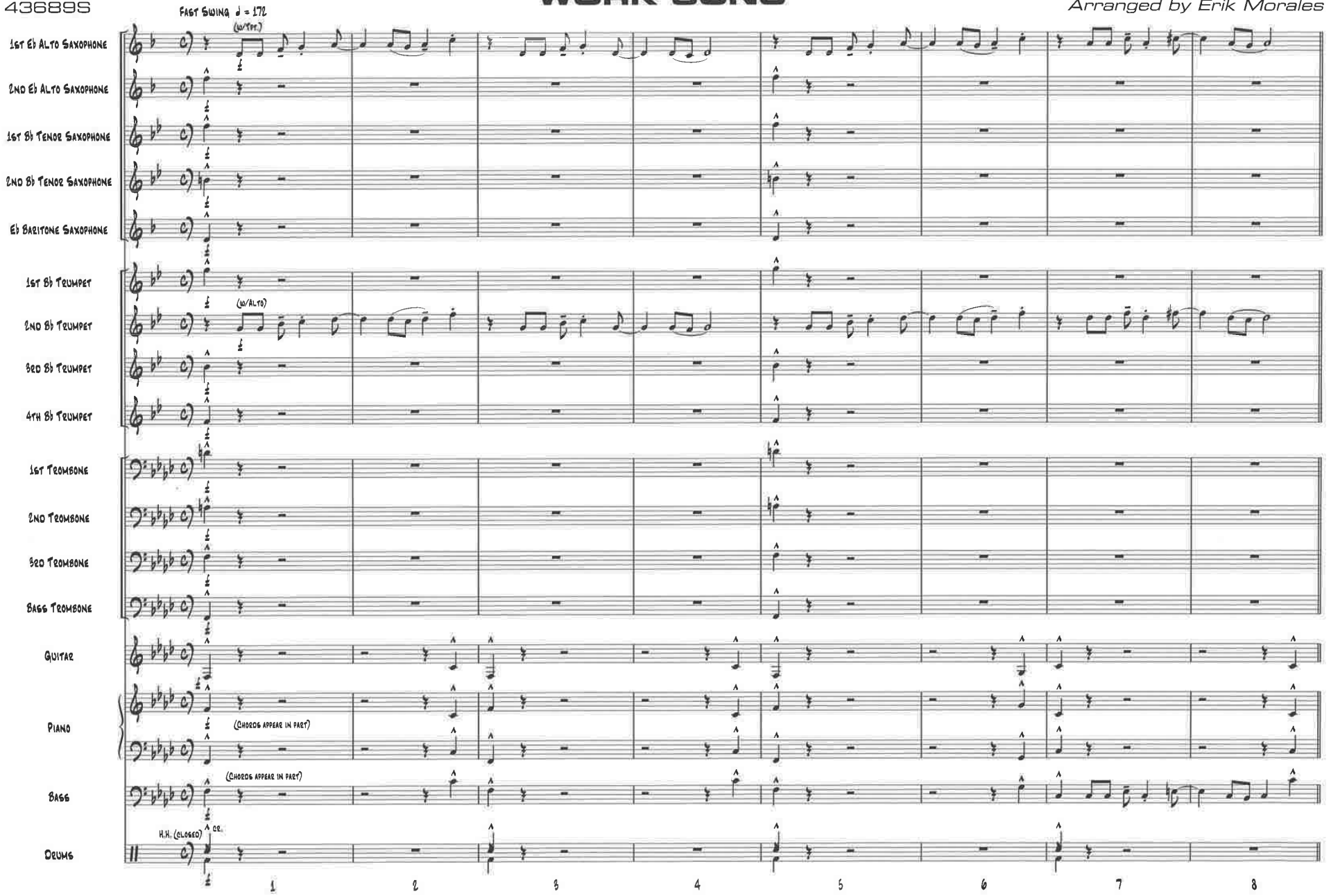
Erik Morales

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



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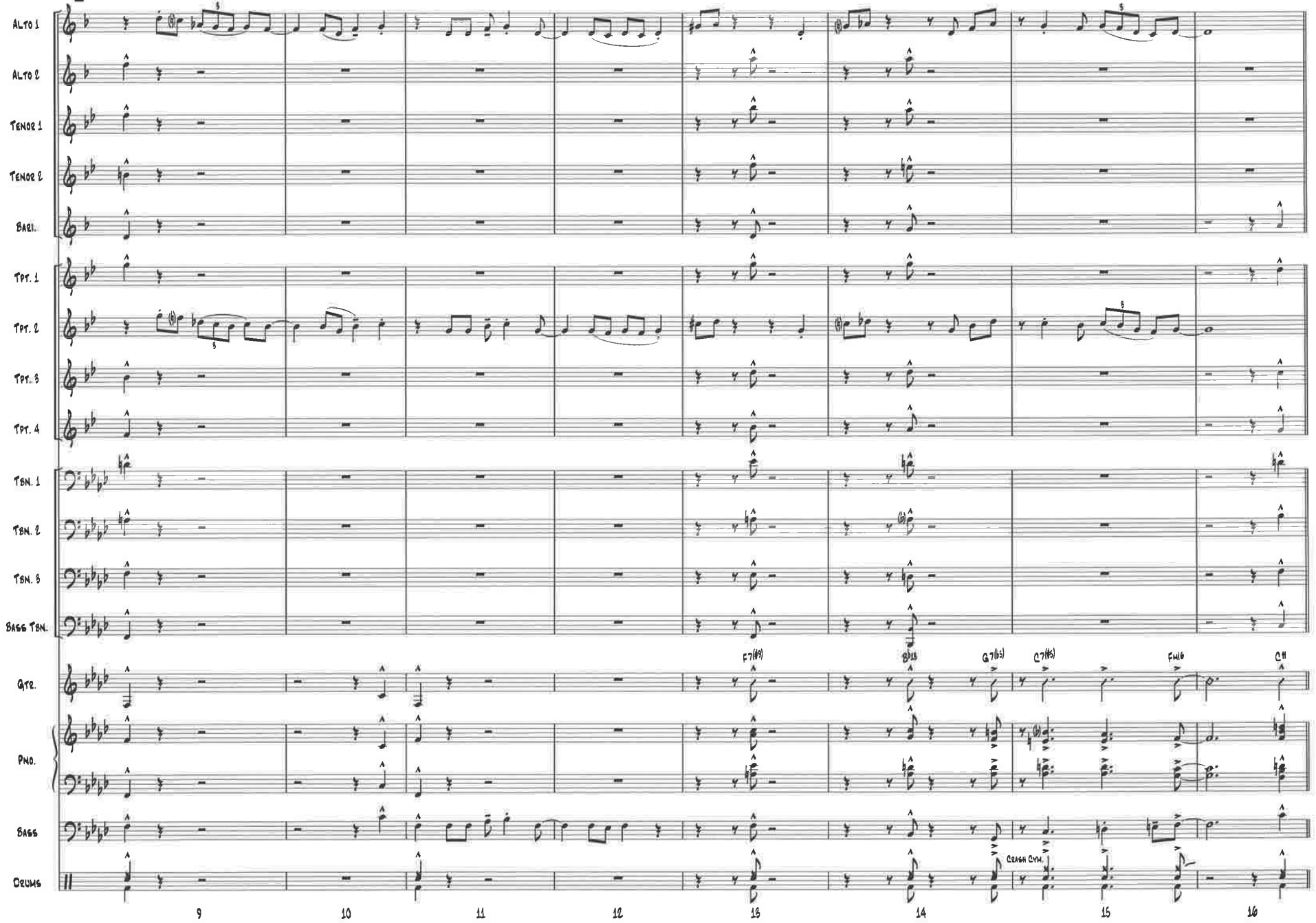
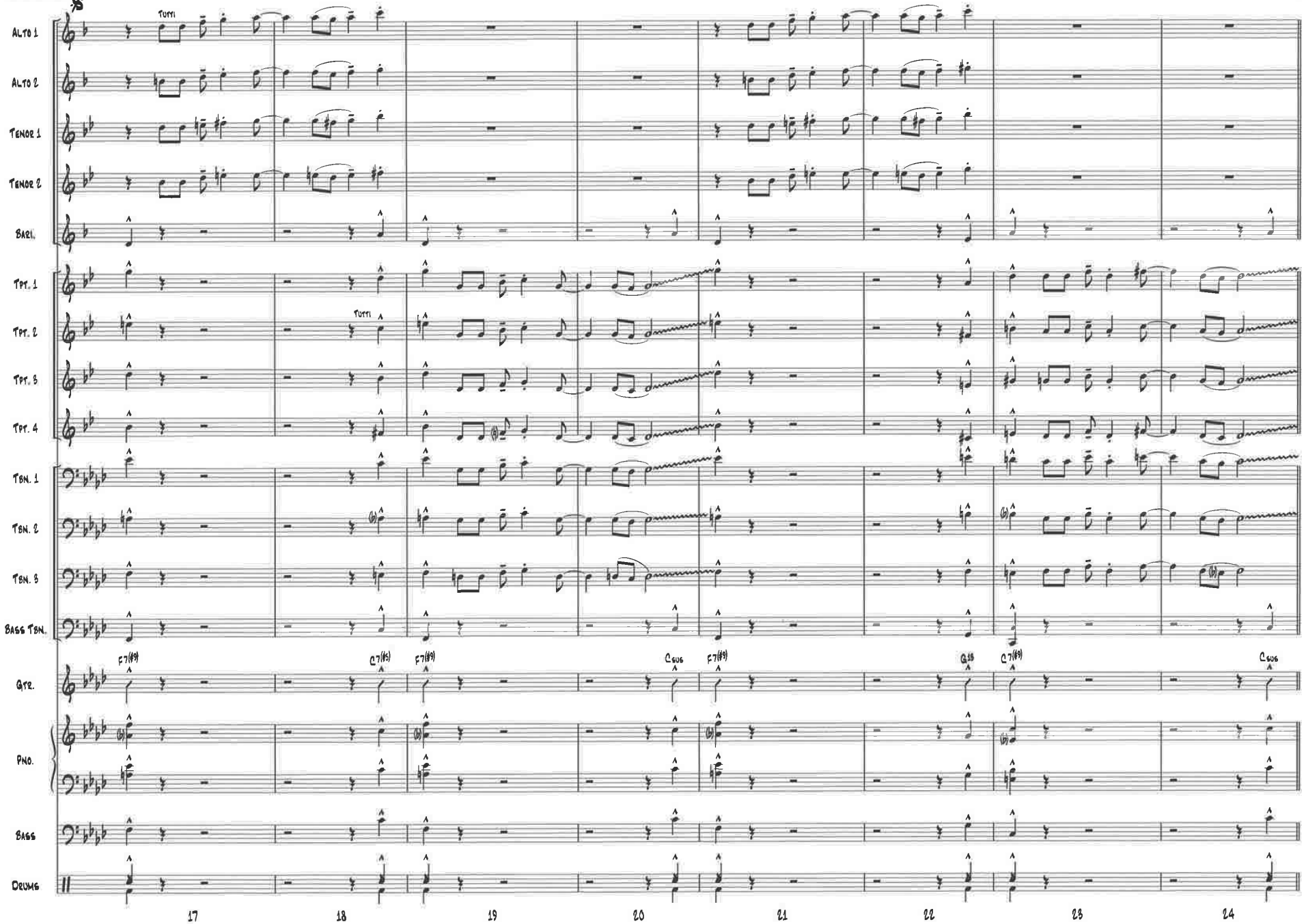
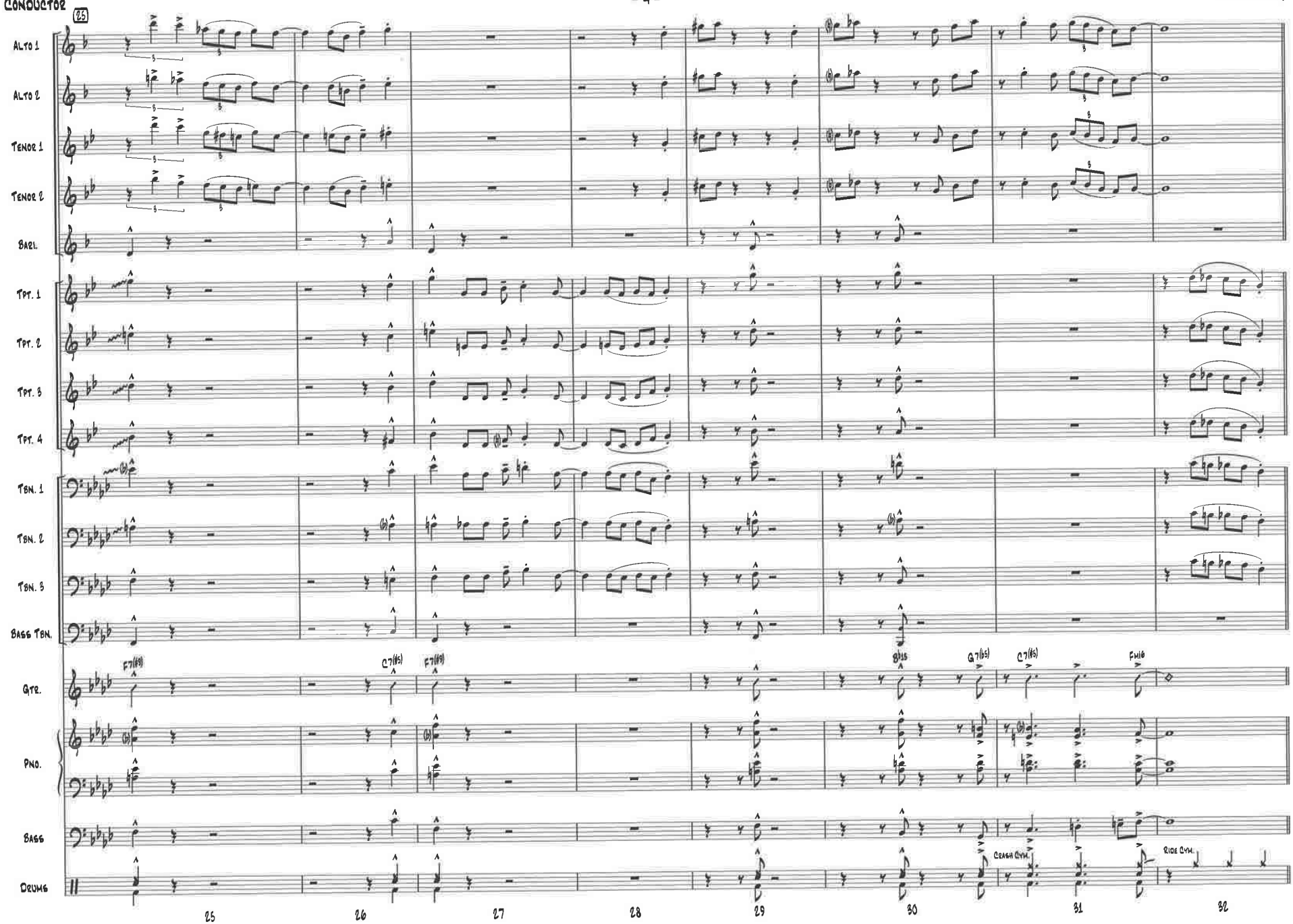
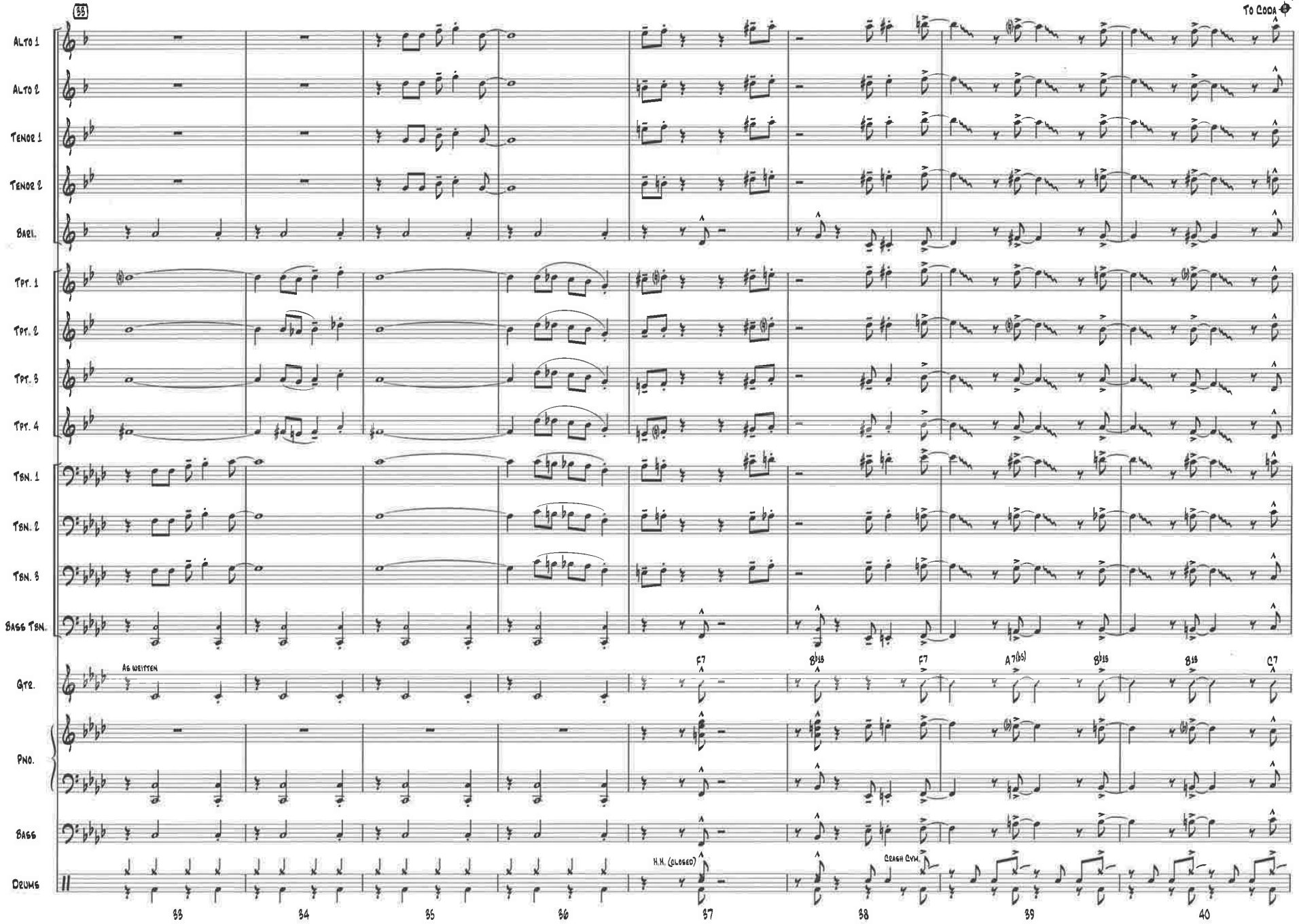

9
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS
F7(#9)
8b13
G7(b5)
C7(#5)
FMi6
CH
CRASH CYM.
9
10
11
12
13
14
15
16

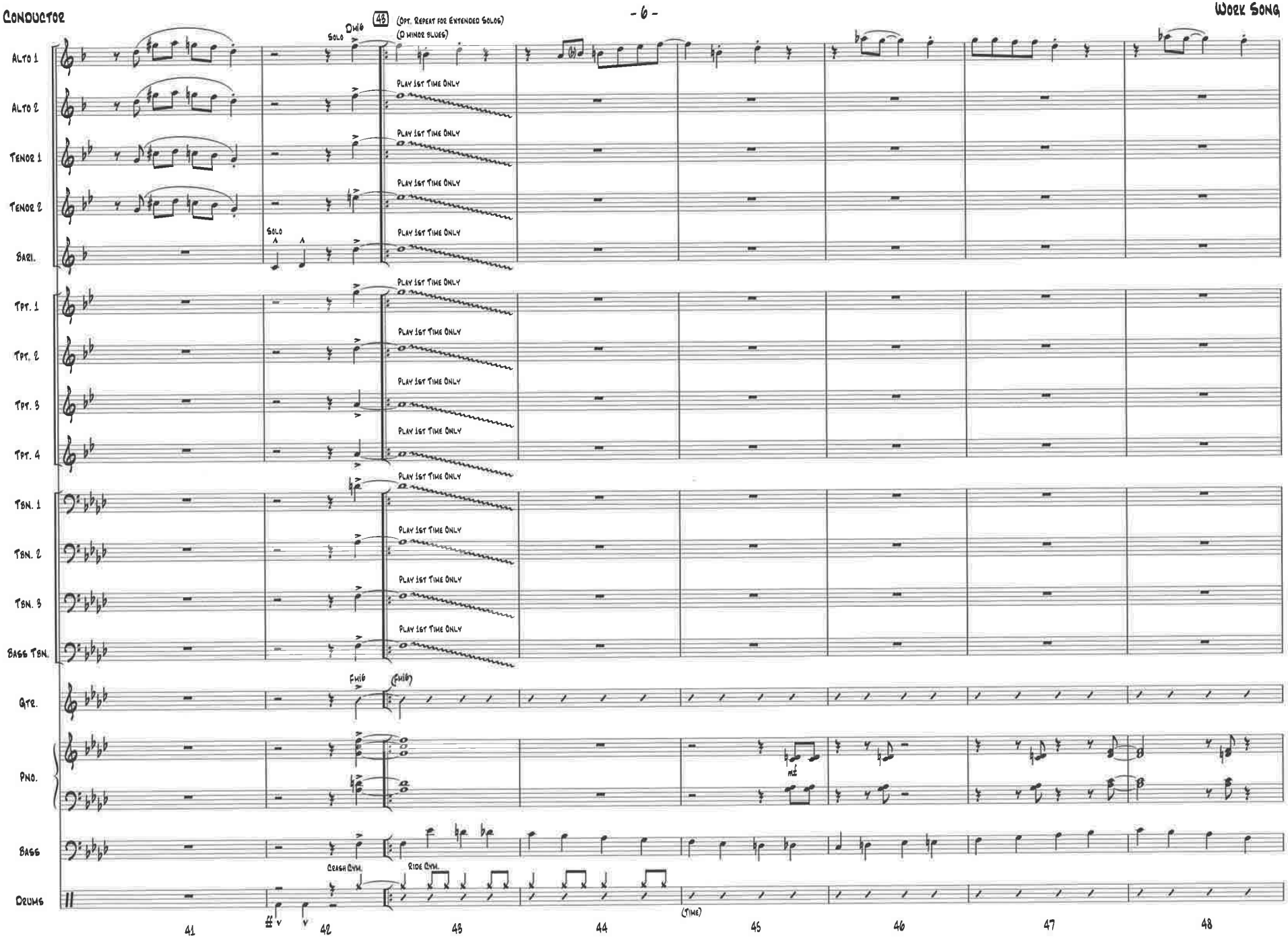

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums
Tutti
F7(#9)
C7(#5)
Csus
G13
17
18
19
20
21
22
23
24

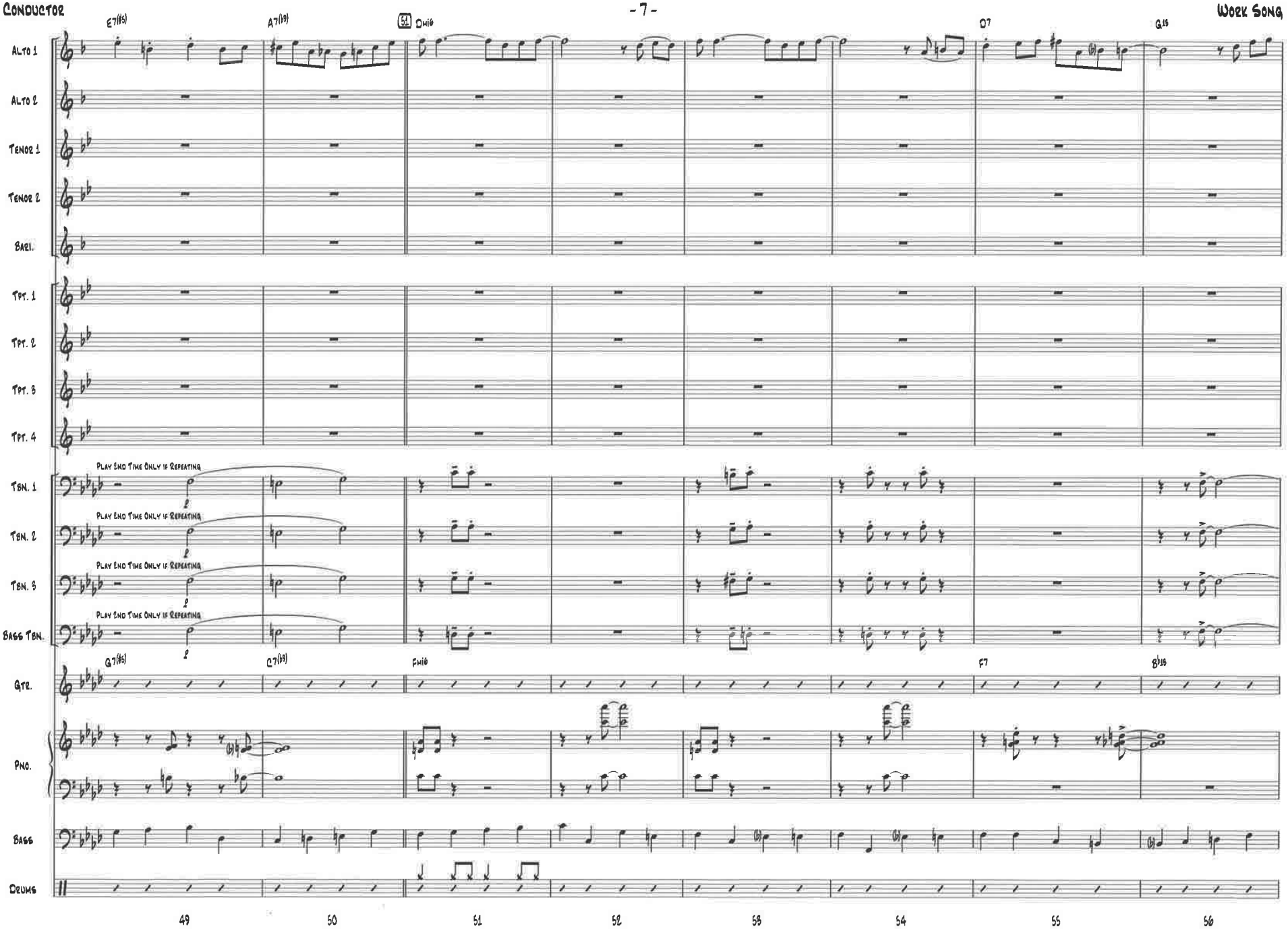

Conductor
25
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums
F7(#9)
C7(#5)
F7(#9)
8va
G7(b5)
C7(#5)
Fm6
Crash Cym.
Ride Cym.
25
26
27
28
29
30
31
32

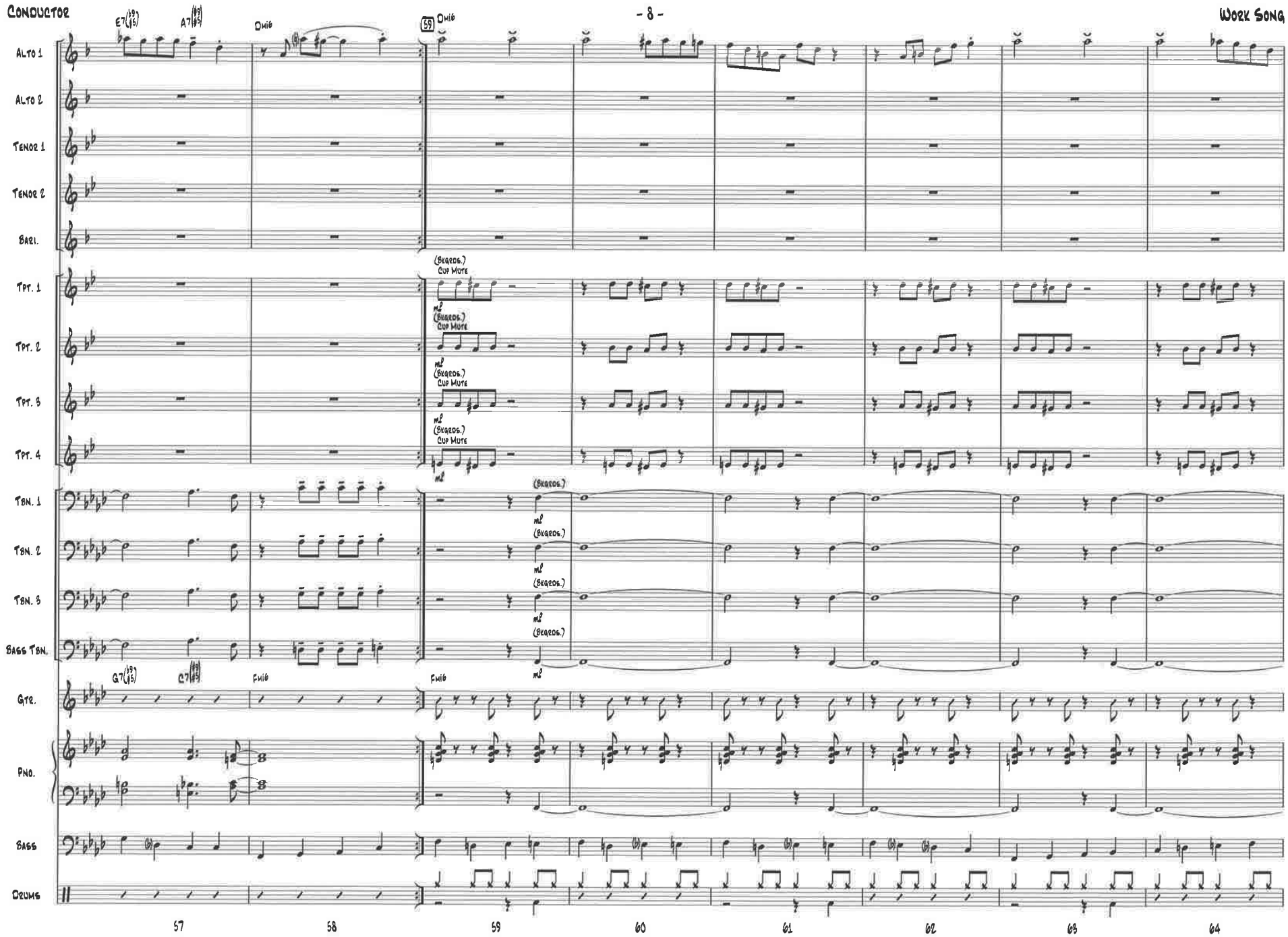
to Solo

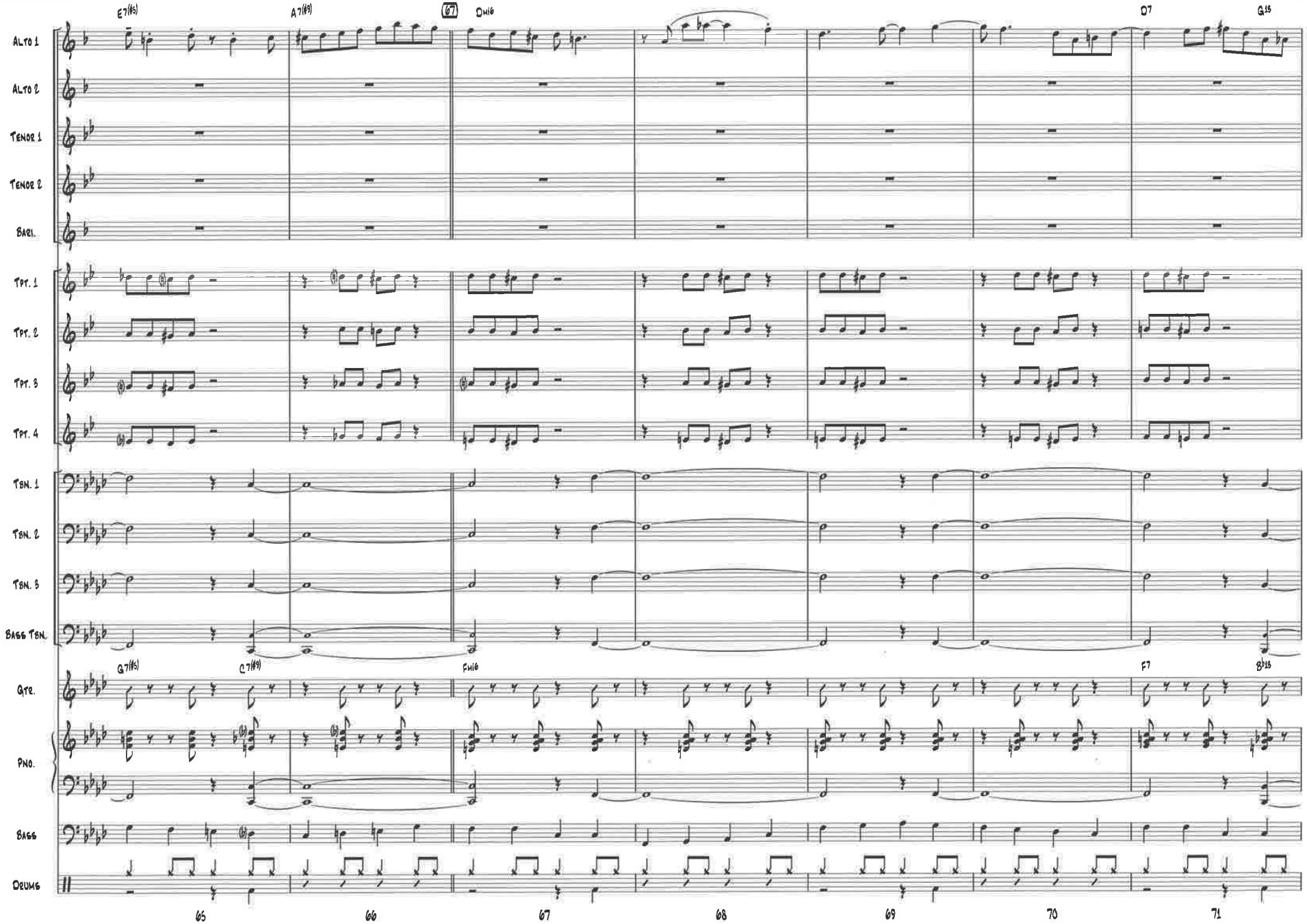
To Coda

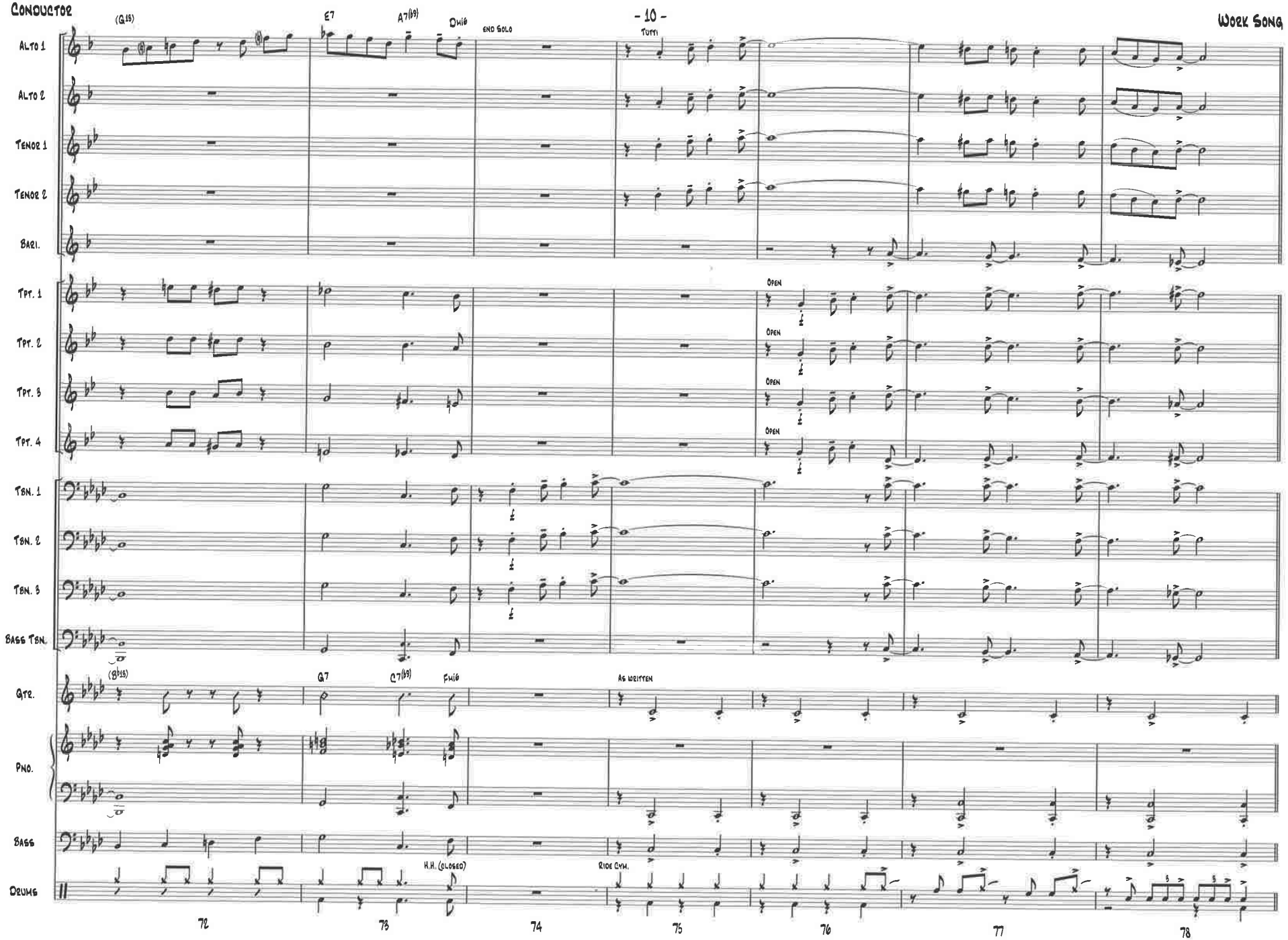


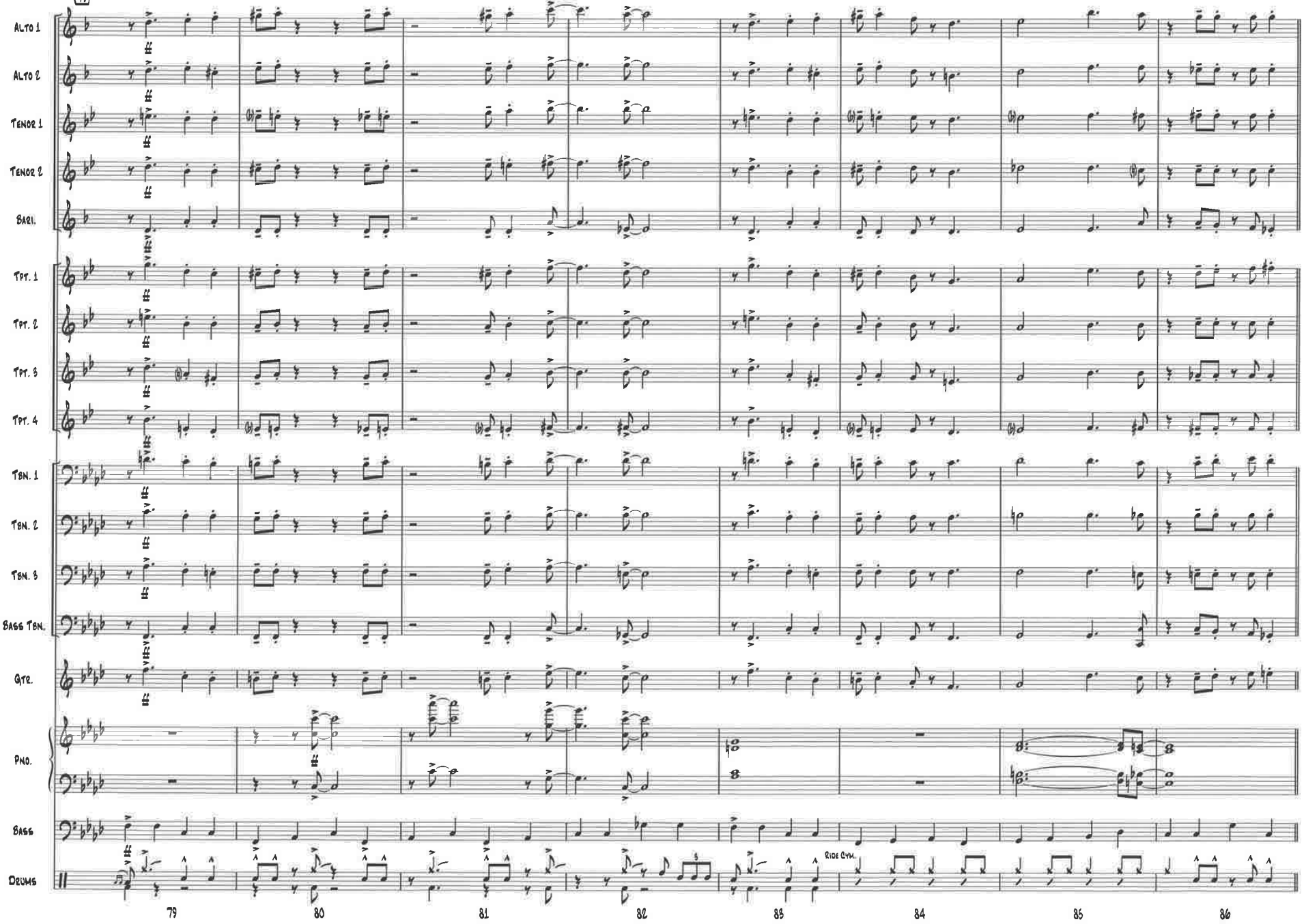

43
(Opt. Repeat for Extended Solos)
(D minor blues)
Solo
Dm6
Play 1st Time Only
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Fm6
(Fm6)
Pno.
Bass
Drums
Crash Cym.
Ride Cym.
(Time)
41
42
43
44
45
46
47
48

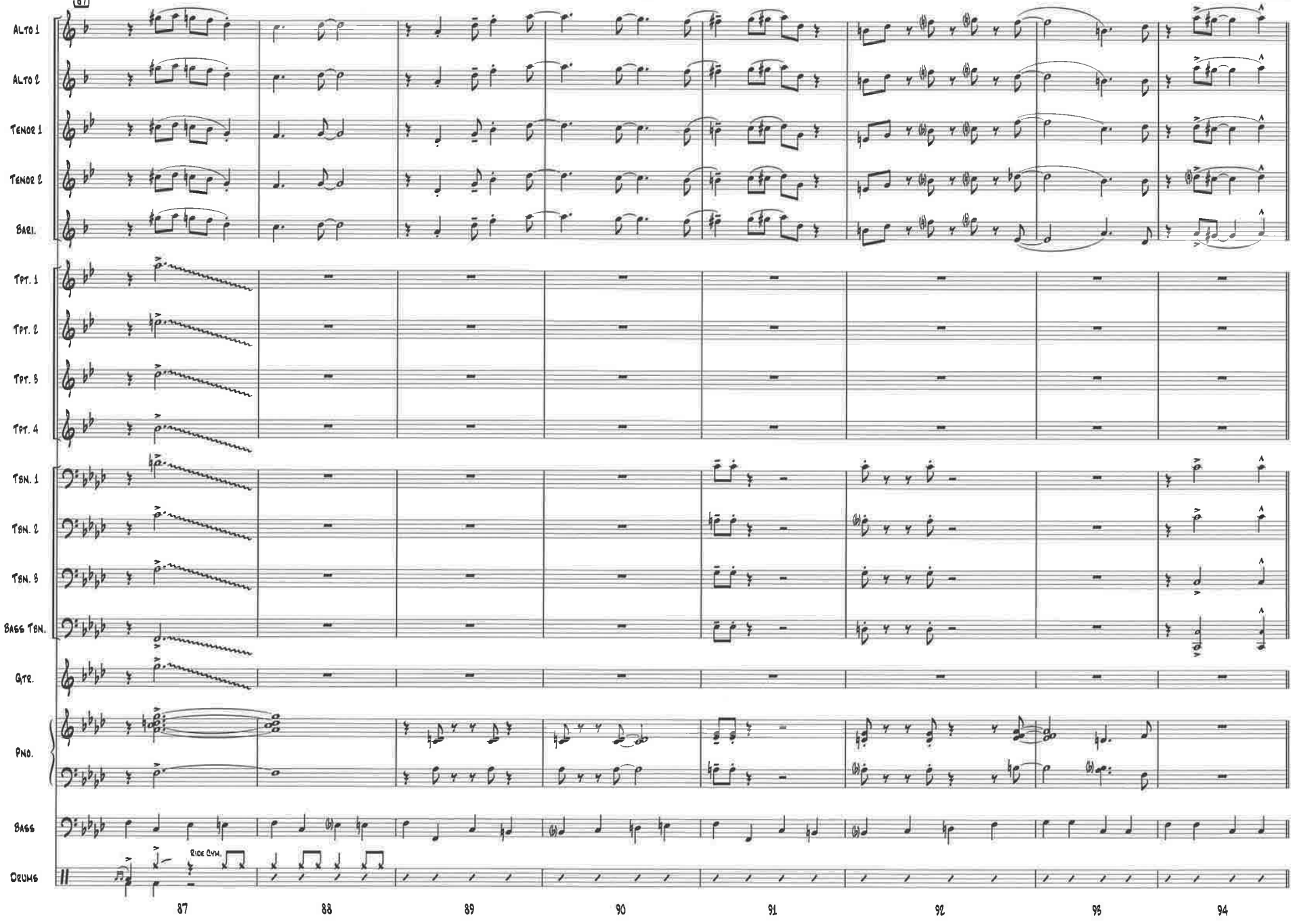

E7(#5)
A7(b9)
51
Dmi6
D7
G13
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Play 2nd Time Only if Repeating
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
G7(#5)
C7(b9)
Fmi6
F7
B♭13
Gtr.
Pno.
Bass
Drums
49
50
51
52
53
54
55
56

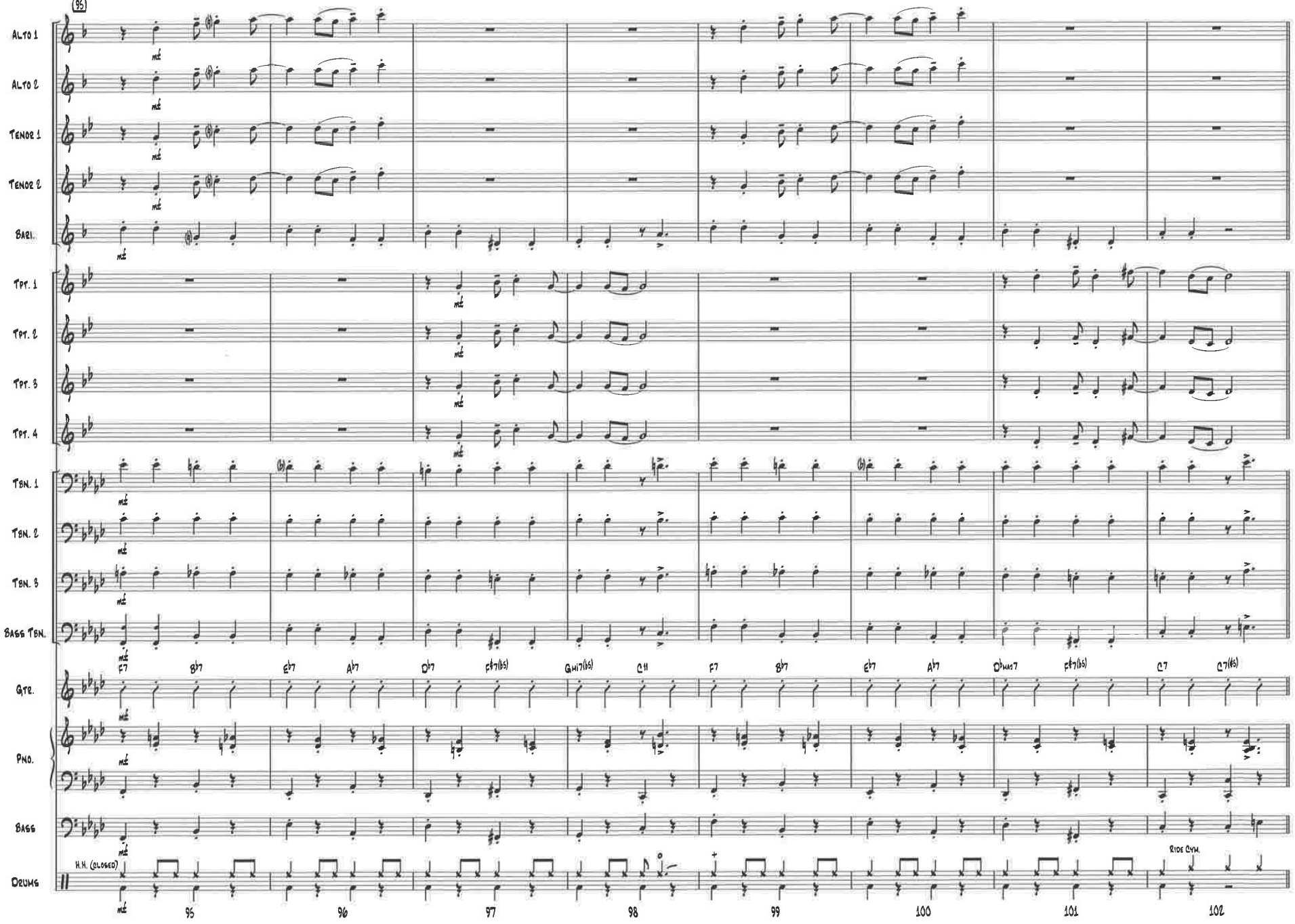

E7(♭9/♭5)
A7(♯9/♯5)
Dmi6
59
Dmi6
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
(Bkgrds.)
Cup Mute
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
mf
(Bkgrds.)
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
G7(♭9/♭5)
C7(♯9/♯5)
Fmi6
Gtr.
Pno.
Bass
Drums
57
58
59
60
61
62
63
64

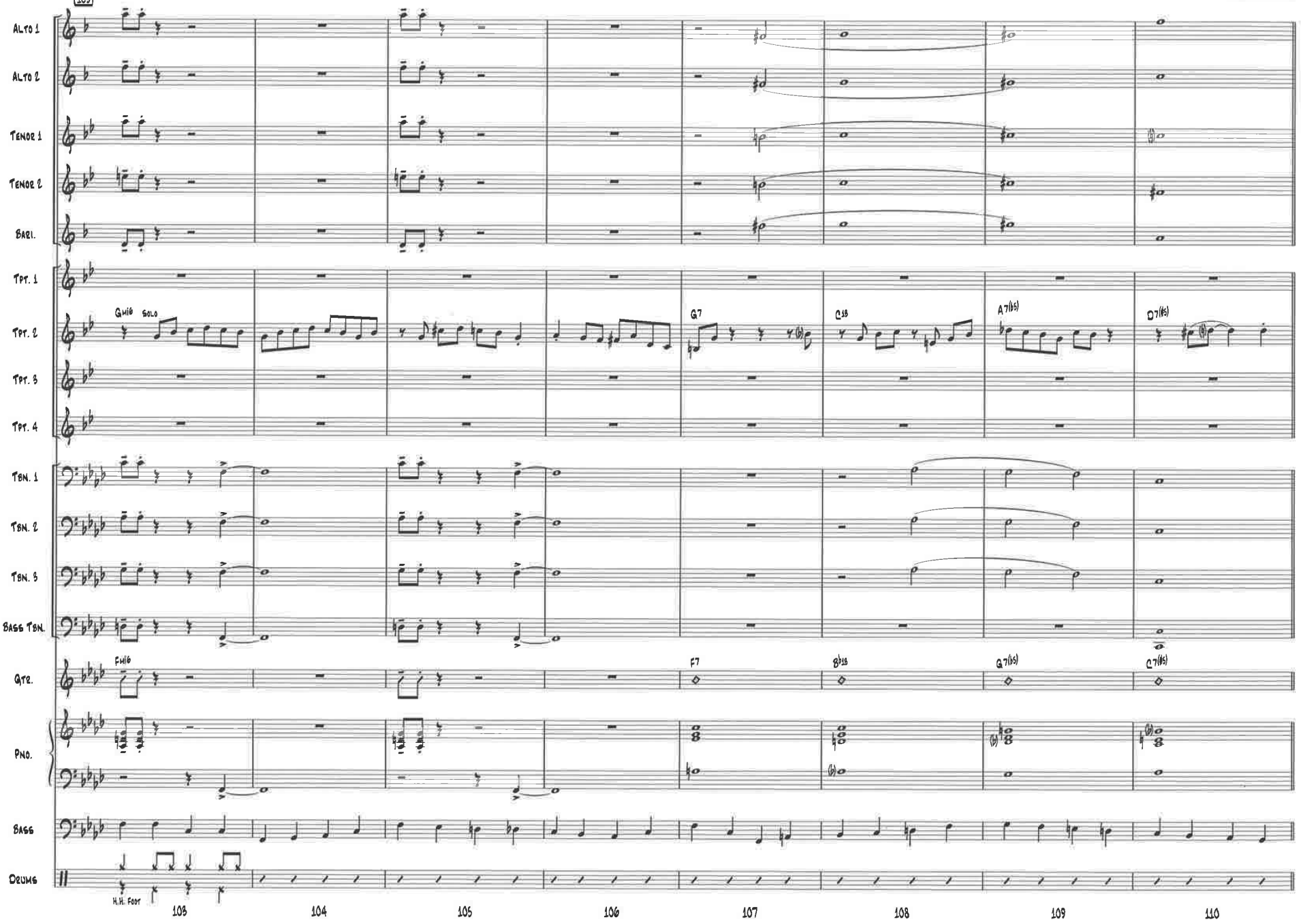

E7(#5)
A7(#9)
67
Dmi6
D7
G15
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
G7(#5)
C7(#9)
Fmi6
F7
B15
GTR.
PNO.
BASS
DRUMS
65
66
67
68
69
70
71

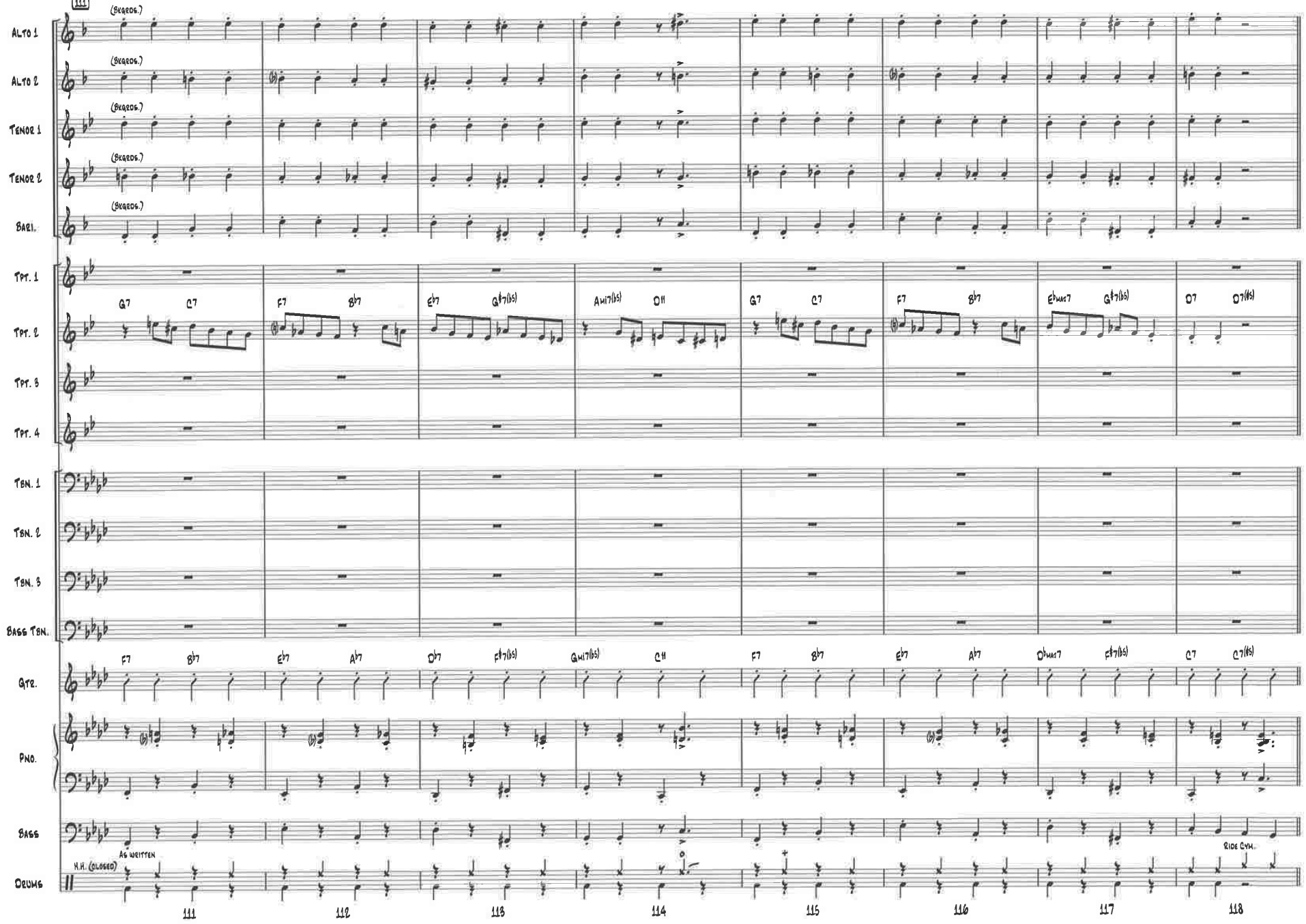

(G13)
E7
A7(b9)
Dmi6
END SOLO
TUTTI
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
OPEN
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
(B♭13)
G7
C7(b9)
Fmi6
AS WRITTEN
GTR.
PNO.
BASS
DRUMS
H.H. (CLOSED)
RIDE CYM.
72
73
74
75
76
77
78

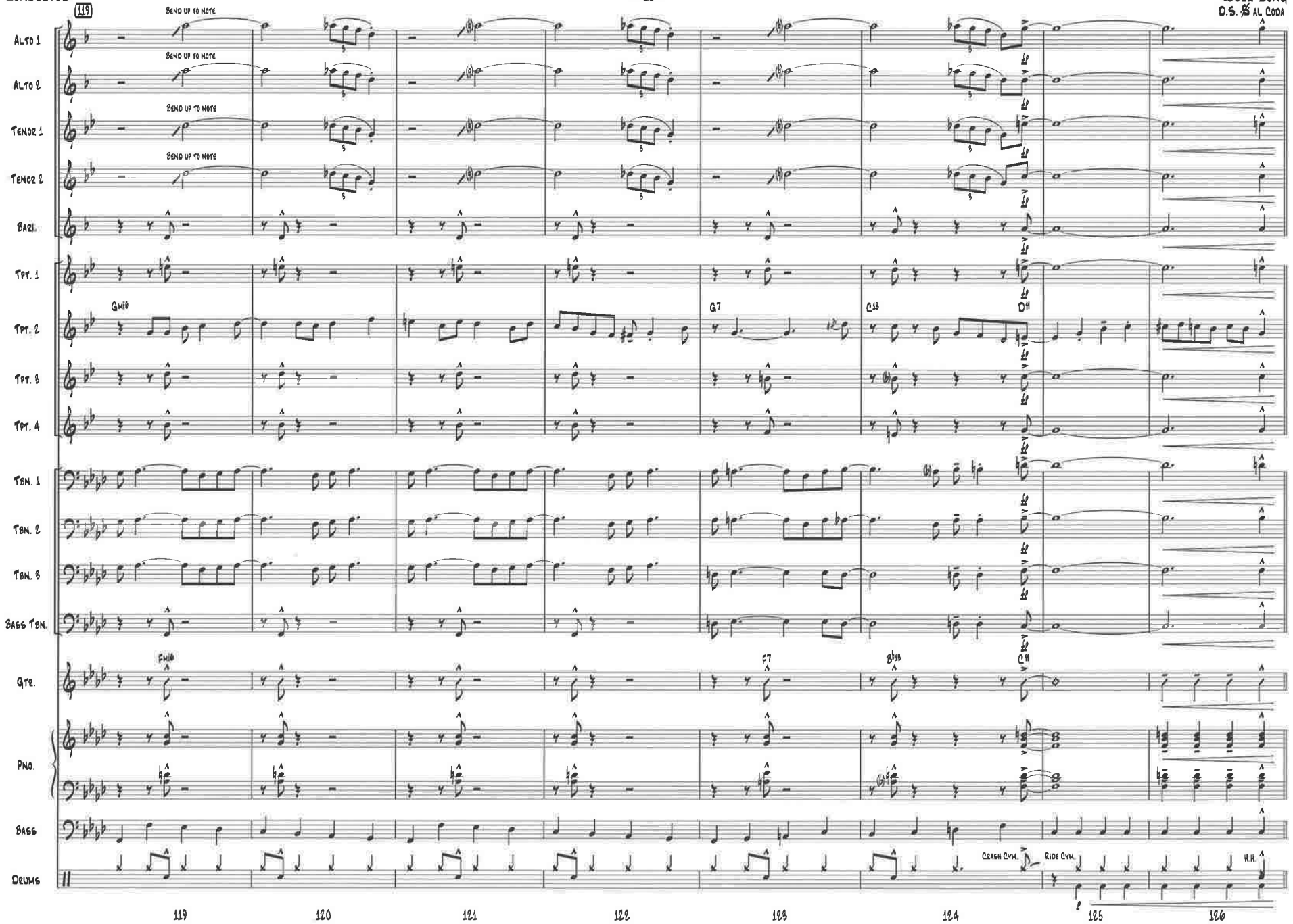

79
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums
Ride Cym.
79
80
81
82
83
84
85
86

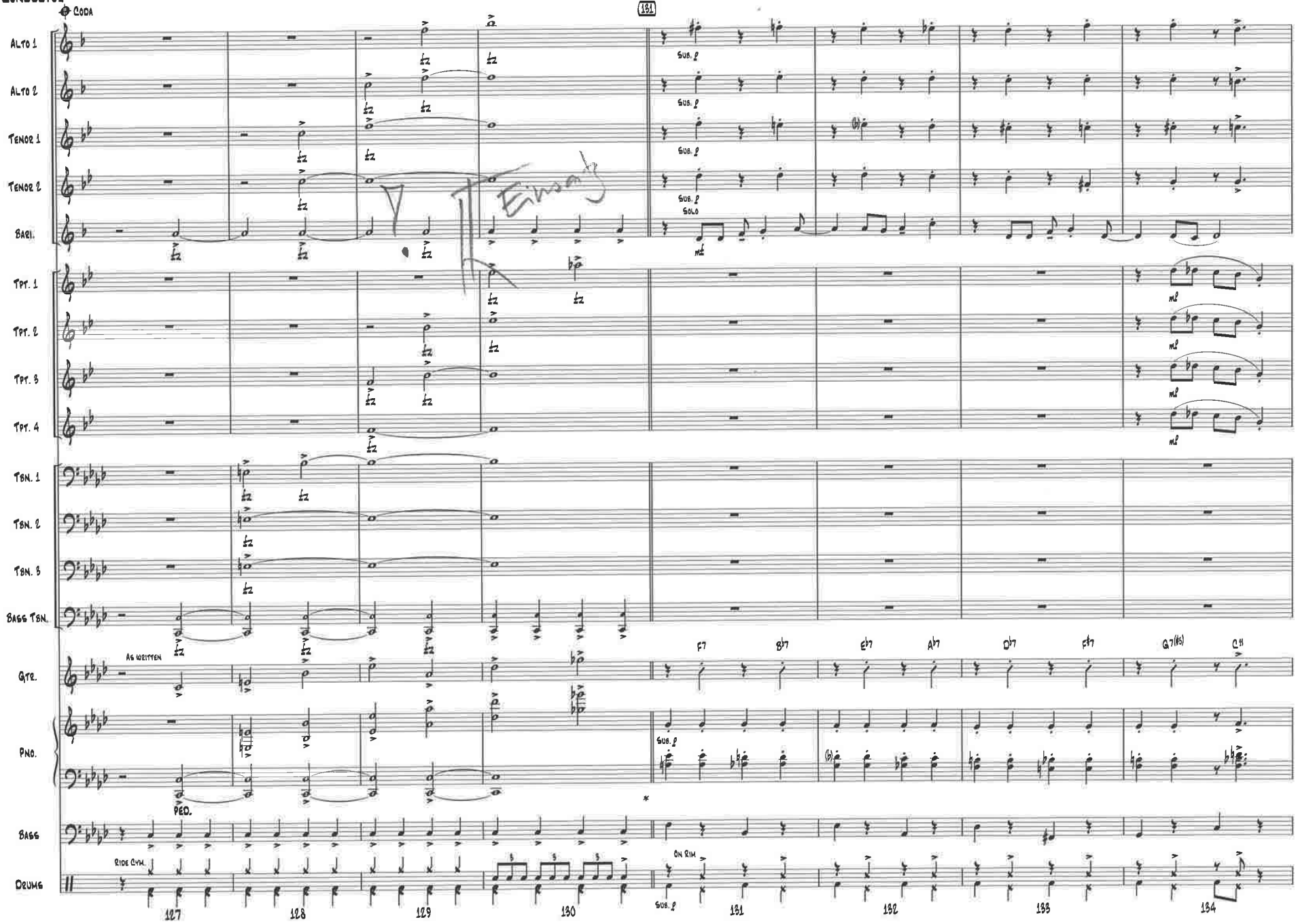

87
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums
Ride Cym.
87
88
89
90
91
92
93
94

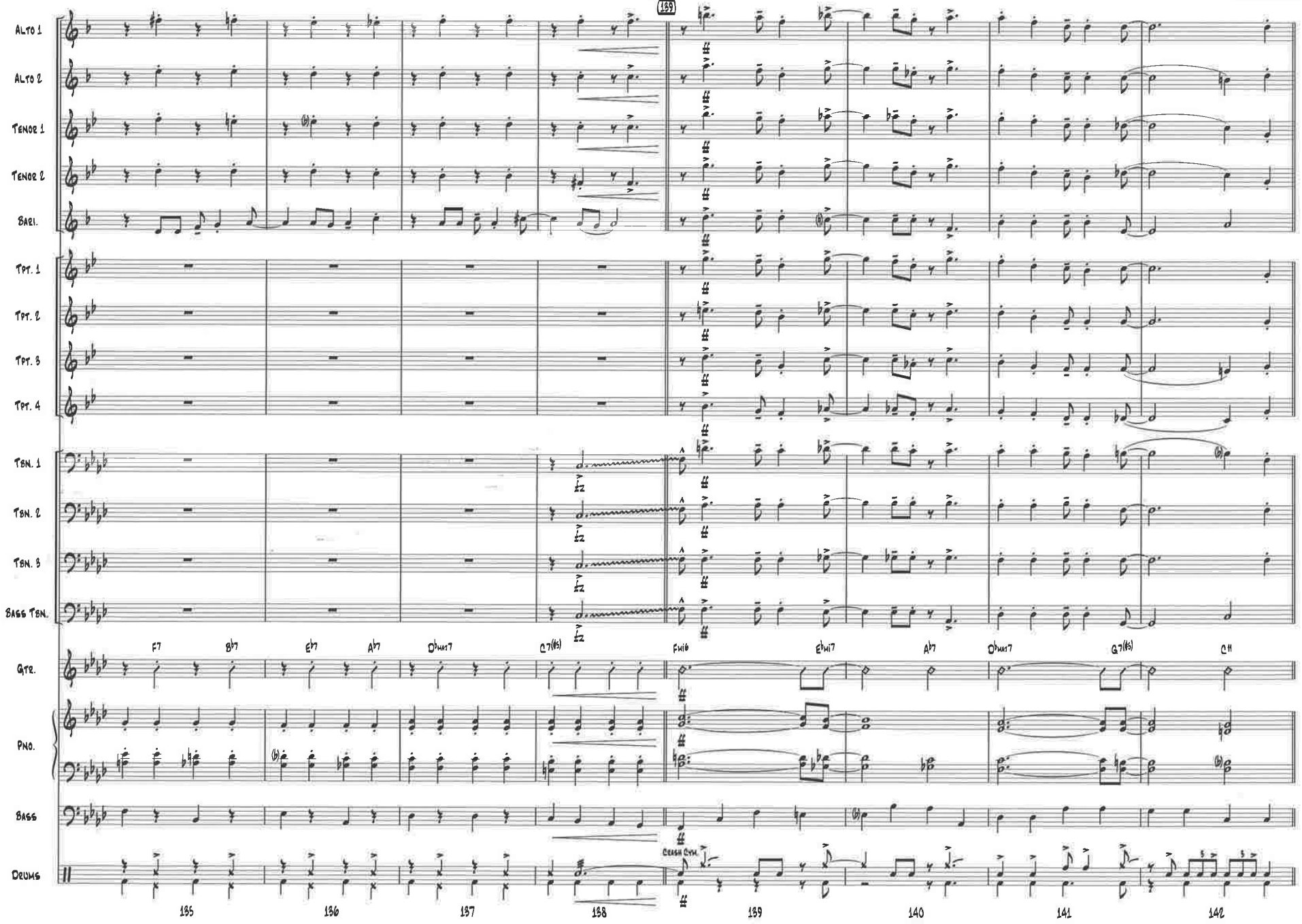

35
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
F7 B♭7 E♭7 A♭7 D♭7 F♯7(♭5) Gmi7(♭5) C11 F7 B♭7 E♭7 A♭7 D♭maj7 F♯7(♭5) C7 C7(♯5)
GTR.
PNO.
BASS
H.H. (CLOSED)
RIDE CYM.
DRUMS
95 96 97 98 99 100 101 102

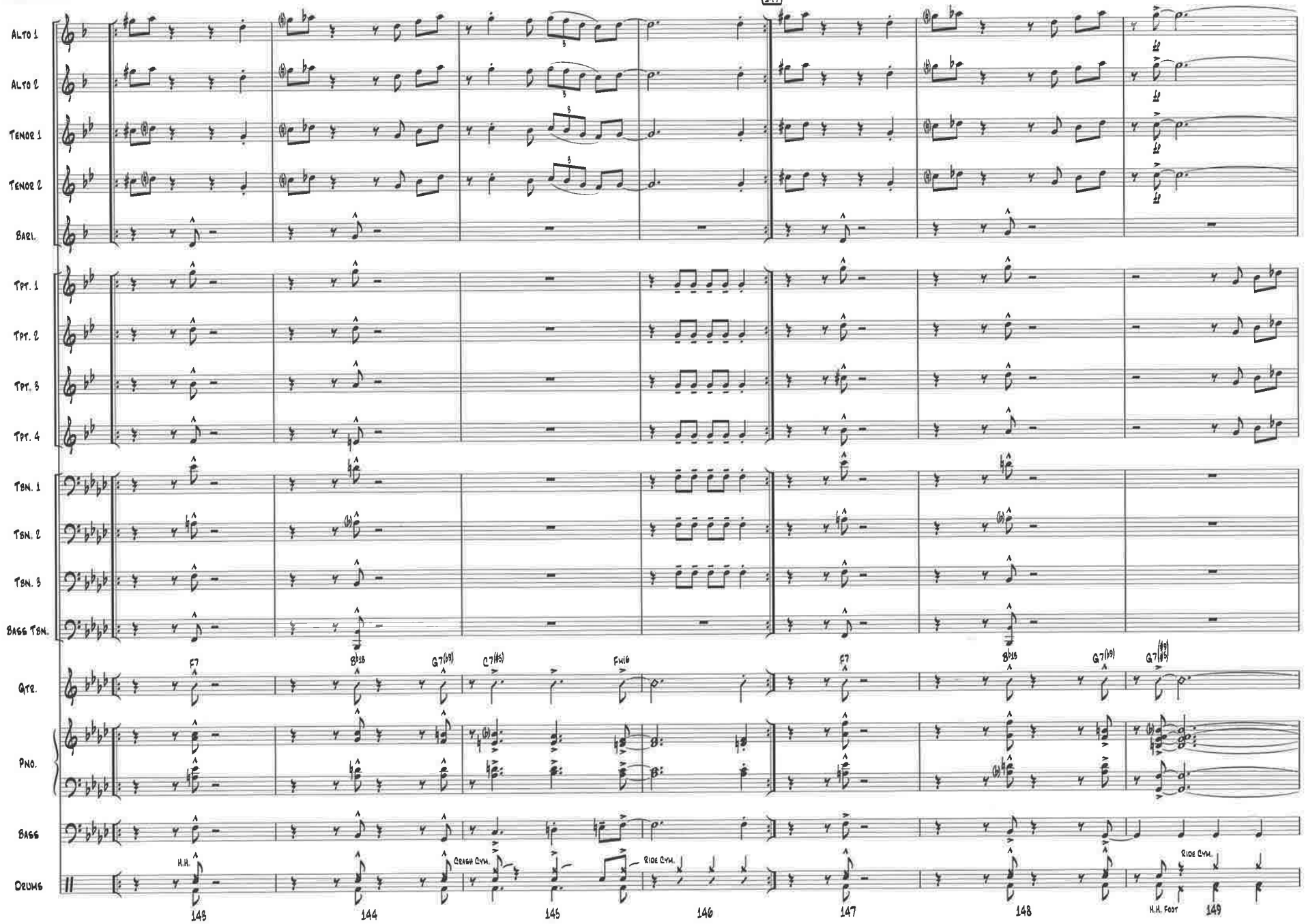

103
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS
Gmi6 SOLO
G7
C13
A7(b5)
D7(#5)
Fmi6
F7
B♭13
G7(b5)
C7(#5)
H.H. FOOT
103
104
105
106
107
108
109
110

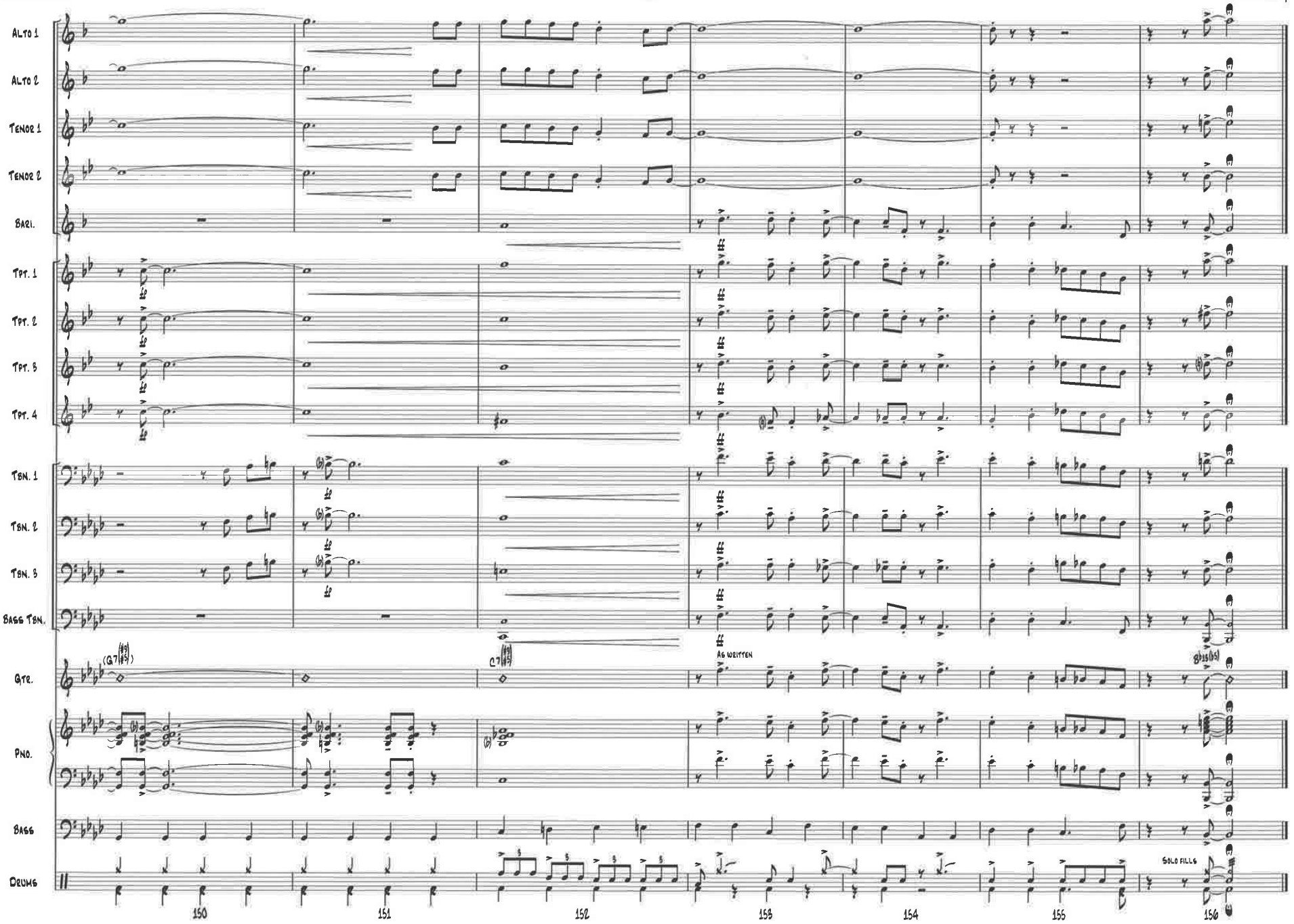

111
(SEGEDS.)
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
G7 C7 F7 B♭7 E♭7 G♯7(♭5) Ami7(♭5) D11 G7 C7 F7 B♭7 E♭mi7 G♯7(♭5) D7 D7(♯5)
GTR.
F7 B♭7 E♭7 A♭7 D♭7 F♯7(♭5) Gmi7(♭5) C11 F7 B♭7 E♭7 A♭7 D♭mi7 F♯7(♭5) C7 C7(♯5)
PNO.
BASS
AS WRITTEN
DRUMS
H.H. (CLOSED)
RIDE CYM.
111 112 113 114 115 116 117 118


119
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
BEND UP TO NOTE
G7
C13
D11
F7
C11
CRASH CYM.
RIDE CYM.
H.H.
119
120
121
122
123
124
125
126


CODA
181
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
SUS. 8
SOLO
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
AS WRITTEN
GTR.
F7
B♭7
E♭7
A♭7
D♭7
F♭7
G7(#5)
C11
PNO.
PED.
BASS
RIDE CYM.
ON RIM
DRUMS
127
128
129
130
131
132
133
134


139
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.
F7 B♭7 E♭7 A♭7 D♭maj7 G7(♭5) Fmi6 E♭mi7 A♭7 D♭maj7 G7(♭5) C11
Gtr.
Pno.
Bass
Crash Cym.
Drums
135 136 137 138 139 140 141 142


147
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
F7
B♭13
G7(♭9)
C7(♯5)
FMi6
H.H.
CRASH CYM.
RIDE CYM.
H.H. FOOT
143
144
145
146
147
148
149


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
(G7)
C7
AS WRITTEN
SOLO FILLS
150
151
152
153
154
155
156