Song for Bilbao

PAT METHENY

Arranged by ALAN BAYLOCK

INSTRUMENTATION

Conductor
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
3rd Bb Trumpet
4th Bb Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
NOTES TO THE CONDUCTOR

This arrangement gives your band a chance to seriously dig into the music of Pat Metheny. “Song for Bilbao” is a powerful chart meant to showcase the power side of your ensemble. This piece should be played at forte throughout, and it includes an infectious groove, lots of ensemble passages, a catchy Metheny melody, and solo space to feature alto and trumpet soloists.

The overall groove is a Latin songo in two. The bass player should be confident with the bass line pattern. I suggest practicing with a metronome to lock in the time and feel. When the bass part switches to slash marks, the bass player will continue the same rhythmic/harmonic patterns already established. The melody instruments beginning at measure 29 must play the line as one with consistent inflections, releases, articulation, and intonation. When the meter changes to 3/4 at measure 17, the beat stays the same and the accent pattern is the dotted quarter note; just let it flow naturally. Articulations throughout are typical in jazz; play the rooftop accents (\^) detached but not staccato. During the melody in measures 29–56, the pianist can develop his or her comping patterns based on the thematic material from the introduction. However, during the two solo sections at measures 57–84 and 121–148, the comping from the rhythm section should be interactive with the soloists. Listen for melodic ideas and rhythmic patterns and support or accompany these in the comping. Regarding the harmonic structure of the solo sections: Piano, guitar, and the soloists should feel free to include the major third (concert E) while soloing/comping on the C7sus chords.

The cued upper notes in the 1st and 2nd trumpet parts are preferable, but the chart will still be strong if the lower notes are played. Allow the abilities of the players to dictate which notes to play; don’t over-extend the young embouchure.

Cut the band off the fermata in measure 209, and begin with the drum solo immediately. Be sure the drum solo at measure 210 does not exceed 10–15 seconds. Not that it needs to be timed, but anything more than that might make the ending feel anti-climactic. I suggest referring to the available demo recording for further interpretation regarding style.

A bit of related history: This arrangement was commissioned by Neil Slater and the remarkable University of North Texas One O’Clock Lab Band, and was premiered by the band featuring jazz greats Michael and Randy Brecker.

Thank you for your interest in this music, and please enjoy!

—Alan Baylock

Alan Baylock holds the position of Staff Arranger with the United States Air Force Band in Washington, D.C. and is the chief arranger for the Air Force’s premier jazz ensemble, the Airmen of Note. Alan holds a Bachelor of Music Education degree from Shenandoah University (VA) and a master’s degree in jazz studies from the University of North Texas.