

YOUNG JAZZ ENSEMBLE

Adelieland

(from "Happy Feet")

Music by JOHN POWELL

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet (Optional)
1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums
Auxiliary Percussion
(Police Whistle,
Bongos, Claves,
Shakers)

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

ADELIELAND

(from “Happy Feet”)

Music by JOHN POWELL
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Program Notes

Happy Feet is an Australian computer-animated comedy-drama film. Released in 2006, the film was dedicated to conservationist Steve Irwin, who died a month after recording his role for the film. *Adelieland*, is one of the musical selections featured in the film *Happy Feet*. The title of this selection is derived from the Adélie Penguin (*Pygoscelis adeliae*) which, together with the Emperor Penguin, is one of the only two types of penguin living on the Antarctic mainland. This species is common along the entire Antarctic coast and nearby islands. In 1830, French explorer Dumont d’Urville named them for his wife, Adélie. Ross Island supports a colony of approximately half a million Adélie penguins. In the movie, there’s a lot of mambo dancing going on in “Adélie Land.” In reality, male Adélies really do dance, and they do it to attract mates. A male moves his flippers up and down, and sometimes moves his head from side to side. If a female is interested, she approaches his nest and bows—as if she’s asking him for the next dance!

The *mambo* is a Cuban musical form and dance style. The word *mambo* is the name of a priestess in Haitian Voodoo derived from the language of the African slaves who were imported into the Caribbean. The history of modern mambo begins in 1938, when a *danzón* (dance) called “*Mambo*” was written by Orestes and Cachao López (no relation to me). The song was a *danzón*, descended from European social dances but it used rhythms derived from African folk music. In the late 1940s, musician Perez Prado came up with the dance for the mambo and became the first person to market his music as the mambo. From Havana, Cuba, Prado moved his music to Mexico, and then New York City. Along the way, his style became increasingly homogenized in order to appeal to mainstream American listeners. By the mid-1950s mambo mania had reached fever pitch. In New York, the mambo was played in a high-energy, sophisticated way that had the famous Broadway dance-hall, the Palladium Ballroom, jumping. The ballroom soon proclaimed itself the “temple of mambo” for the city’s best dancers.

Rehearsal Notes

Adelieland provides an opportunity for the young jazz ensemble to perform the mambo Latin style. This chart has the authentic high-energy grooves combined with rich texture of rhythms that deliver an exciting mix. It should be played at a moderate tempo but with intensity. The beginning starts with a Brazilian-like carnival drumming building into measure 8 where the entire ensemble shouts “Mambo!” At measure 9 the melody is introduced in the trombones, tenors and baritone sax. Ensure that the articulations are properly executed because uniformity is critical in this style of music. I suggest the drumset player and percussionist practice the rhythmic figure at measure 9 individually at first and then memorize these rhythms so they can be played comfortably and with confidence. Next, add the bass, piano and guitar parts using a layer approach. Although the bass line has been doubled on the piano part (left hand) it may be omitted once the piece is ready for performance. This will eliminate double bass notes and/or a muddy sound in the bass line. Measures 17–40 provide an instrumental interlude appropriate to the mambo style. At measure 40, there is a drumset solo accompanied by auxiliary percussion and a suggested solo is provided but the drumset player should be encouraged to improvise his or her own solo but keep it in the style of the chart.

Measure 48 brings back the original melody leading once again to a shout of “Mambo!” as a send-off to the solo section. At measure 53, a solo for each section is provided. The entire section or individual players may be featured. Encourage the students to learn the solos then experiment with creating their own solos.

Enjoy!

–Victor López

CONDUCTOR
26900S

ADELIELAND

(from "Happy Feet")

Composed by JOHN POWELL
Arranged by VICTOR LÓPEZ

MODERATELY ♩ = 128

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION (POLICE WHISTLE, CLAVES, SONGOS & SHAKER)

ON EDGE

POLICE WHISTLE AD LIB.

1 2 3 4 5 6

FL. **SHOUT!** **9**

ALTO 1 **MUM - SO!**

ALTO 2 **MUM - SO!**

TENOR 1 **MUM - SO!**

TENOR 2 **MUM - SO!**

SARI **MUM - SO!**

TRP. 1 **MUM - SO!**

TRP. 2 **MUM - SO!**

TRP. 3 **MUM - SO!**

TRP. 4 **MUM - SO!**

TEN. 1 **MUM - SO!**

TEN. 2 **MUM - SO!**

TEN. 3 **MUM - SO!**

TEN. 4 **MUM - SO!**

GR. **MUM - SO!**

PNO. **MUM - SO!**

BASS **MUM - SO!**

DRUMS **NO. 1** **MUM - SO!** **CHORDS WRITTEN ON PART** **CHORDS STICK** **SMALL TOM**

AUX. PERC. **MUM - SO!** **CLAVES** **8** **9** **10** **11** **12**

CHORDS: Gm7 C7 Dm7 Bb/D Ew7(b9)/D Dm7 Gm7 C7 Dm7 Ew7(b9)/D F6

This musical score is for the piece 'ADELIELANO' and is intended for a conductor. It consists of 18 measures, with measure numbers 13, 14, 15, 16, 17, and 18 indicated at the bottom. The score includes parts for the following instruments and voices:

- FL. (Flute)
- ALTO 1 (Alto 1)
- ALTO 2 (Alto 2)
- TENOR 1 (Tenor 1)
- TENOR 2 (Tenor 2)
- BARI. (Baritone)
- TRP. 1 (Trumpet 1)
- TRP. 2 (Trumpet 2)
- TRP. 3 (Trumpet 3)
- TRP. 4 (Trumpet 4)
- TEN. 1 (Trombone 1)
- TEN. 2 (Trombone 2)
- TEN. 3 (Trombone 3)
- TEN. 4 (Trombone 4)
- GRU. (Guitar)
- PNO. (Piano)
- BASS. (Bass)
- CELESTE (Celeste)
- AUX. PERC. (Auxiliary Percussion)

The score features a variety of musical notations, including treble and bass clefs, time signatures, and dynamic markings. A large red watermark reading 'Legalize Records' is overlaid diagonally across the page. A circled number '17' is present in the top right corner of the first staff.

This musical score is for a conductor and includes the following parts:

- FL. (Flute)
- ALTO 1 (Alto 1)
- ALTO 2 (Alto 2)
- TENOR 1 (Tenor 1)
- TENOR 2 (Tenor 2)
- BAR. (Baritone)
- TRP. 1 (Trumpet 1)
- TRP. 2 (Trumpet 2)
- TRP. 3 (Trumpet 3)
- TRP. 4 (Trumpet 4)
- TEN. 1 (Trombone 1)
- TEN. 2 (Trombone 2)
- TEN. 3 (Trombone 3)
- TEN. 4 (Trombone 4)
- GTR. (Guitar)
- PNO. (Piano)
- BASS (Bass)
- DRUMS (Drum Set)
- AUX. PERC. (Auxiliary Percussion)

The score is marked with a large red watermark: "Preview Only - Requires Purchase".

Measure numbers 19, 20, 21, 22, 23, and 24 are indicated at the bottom of the page.

FL. 

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.
 Gtr.
 PNO.
 BASS
 DRUMS
 AUX. PERC.

25 26 27 28 29 30 31

Watermark: Score requires purchase

This page contains a musical score for a conductor, labeled "CONDUCTOR" at the top left. The score is for a piece titled "ADELIELANO" and is page 6 of a larger work. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes the following parts:

- Vocal Parts:** Flute (Fl.), Alto 1, Alto 2, Tenor 1, Tenor 2, Soprano (Sopr.), Trumpets 1, 2, 3, and 4, Trombone 1, Trombone 2, Trombone 3, and Trombone 4.
- Instrumental Parts:** Piano (PNO.), Guitar (GTE.), Bass, Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.).

The score is divided into measures, with measure numbers 52, 53, 54, 55, 56, and 57 indicated at the bottom. A large, diagonal watermark reading "Preview Requires Purchase" is overlaid across the center of the page.

40

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PECC.

SOLO

TOMs

H.H.

98 99 40 41 42 43

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

SAGG.

DRUMS

AUX. PERC.

48

END OF SOLO

44 45 46 47 48 49

Chord symbols: Gmi7, C7, Dmi, Bb/D, Eb7(b9)/D, Dmi

58 OPEN FOR SOLOS

SHOUT!

Musical score for CONDUCTOR, featuring vocal parts (FL., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4), Gtr., PNO., BASS, DRUMS, and AUX. PERC. The score includes lyrics "MAM - SO!" and various musical notations such as "SO!" and "SHOUT!".

Chord progressions and other markings include: G#m7, A7, Bm, B/D, E#m7(b9), Dm, G#m7, C7, Dm, G#m7, A7, Bm, G/B, C#m7(b9), Bm, E#m7, A7, Bm, A#m7, D7, E#m, C/E, F#m7(b9), E#m, A#m7, D7, E#m, G#m7, C7, Dm, B/D, E#m7(b9), Dm, G#m7, C7, Dm, G#m7, C7, Dm, B/D, E#m7(b9), Dm, G#m7, C7, Dm.

Page numbers 50, 51, 52, 53, 54, 55 are visible at the bottom of the score.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRG.

PNO.

BASS

CEMBA.

AUX. PERC.

Chords: Bb/D, E, Fb, Gm7, C7, Dmi, Eb/D, Em7(b9), Dmi, Gm7, C7, Dmi, Bb/D, E, Fb, D.

Lyrics: PLAY ALWAYS

56 57 58 59 60 61

COCA

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

CELESTE

AUX. PECC.

62 63 64 65 66

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SHOUT!

MAM - SOL

67 68 69 70

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