

JAZZ BAND SERIES

Belwin™ JAZZ
a division of Alfred

Dat Dere

BOBBY TIMMONS

Arranged by ERIK MORALES

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 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 pianist/composer Bobby Timmons (1935–1974) was best known for his compositions “Moanin’,” “This Here,” and the subject of this arrangement, “Dat Dere.” This tune first appeared on his debut solo album entitled *This Here is Bobby Timmons* (1960) and quickly became a jazz standard. This arrangement reflects the soulfulness that was a special part of Timmons’ piano style.

The first and most important performance consideration should be tempo. The piece can be played anywhere from quarter note marking 120 bpm to 132. The preferred tempo is around mm120. I strongly recommend you not to take the piece too fast as it loses much of its soulful and bluesy qualities the faster the tempo.

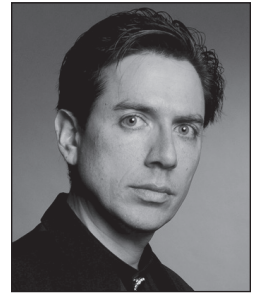
At measure 9, the sax section unison melody will establish the feel for the chart. The staccato note is critical—keep it light, sort of bouncy and relaxed—do not rush or push the tempo. The brass pops at 17 should be tight and detached/accented as indicated by the rooftop accent—think “daht.” At 25, again, don’t rush the triplets in the brass melody. The tendency is to rush triplets, so try to focus the players on thinking the syllables “doo-dle-do-doo-dat,” which is the triplet and two eighths figure—it might help lock in the clarity of the triplets. This triplet concept will apply to various instruments throughout this chart. Relax the triplets! In measure 40, the two-note triplet figure here is “doo-dit,” then wait (patiently) for the beat 2 hit in 41—don’t jump too soon on beat 2. The shout chorus is at 73—play it big, relaxed, and balanced. Watch out for the cascading triplets in 79—each triplet should all dovetail into each other. Work on that figure to get it smooth.

The basic tune form is AABA. Although this piece is not technically a “blues” form, the soloist can use the concert C blues scale extensively (C - E \flat - F - F \sharp - G - B \flat - C). This arrangement is in the original key of C minor. The repeat at measure 72 is optional for extending or adding solos. The alto soloist can either play the written-out solo or improvise or embellish the written solo as a step toward improvising.

Optional lead trumpet notes are provided toward the end. My recommendation is if your lead player has the chops to play those notes without strain or damage, have him or her go for it. But don’t force those notes and risk damage to the player.

Please 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
36044S

DAT DERE

By BOBBY TIMMONS
Arranged by ERIK MORALES

MEDIUM SWING $\text{♩} = 120$

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
BASS TROMBONE
GUITAR (ELECTRIC)
PIANO
BASS (ACOUSTIC)
DRUMS

UNISON SOLI
UNISON SOLI
UNISON SOLI
UNISON SOLI
UNISON SOLI
(HARD ACCENTS)
R.H.
BENCHES
1 2 3 4 5 6 7 8

9

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

Chord progression: Cm, Cm/Bb, Am7(b9), Abmaj7, Am7(b9), D7(#9), D7sus4, G7(#9), D7(#11), Cm, Cm/Bb, Am7(b9), Abmaj7, Dm7(b9), G7(#9), AS WRITTEN

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.

GRE.

PNO.

BASS

DRUMS

ENS.

(QUICK TO STICKS!)

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.

GRE.

PNO.

BASS

DRUMS

UNISON SOLI

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25 26 27 28 29 30 31 32

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.

GR.

PNO.

BASS

DRUMS

me

ON RIM

CHORE

33 34 35 36 37 38 39 40

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Requires Purchase

CONDUCTOR

OPT. REPEAT FOR ADDITIONAL SOLOS

- 6 -

DAT DERE

41

ALTO 1 SOLO

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

Ami Ami/G F#mi7(b9) F#m7 F#mi7(b9) B7(b9) Bmi7(b9) E7(b9) Ami Ami/G F#mi7(b9) F#m7 Bmi7 E7(b9) Ami15

Cmi Cm/Bb Am7(b9) Abm7 Am7(b9) D7(b9) Dmi7(b9) G7(b9) Cmi Cm/Bb Am7(b9) Abm7 Dmi7 G7(b9) Cm15

mez ritc

41 42 43 44 45 46 47 48



CONDUCTOR

49 *Ami* *Ami/G* *F#mi7(b9)* *Fmaj7* *F#mi7(b9)* *B7(b9)* *Bmi7(b9)* *E7(b9)* *Ami* *Ami/G* *F#mi7(b9)* *Fmaj7* *B7(b9)* *E7(b9)* *Ami15*

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.

mi *mi/bb* *Ami7(b9)* *Abmaj7* *Ami7(b9)* *D7(b9)* *Dmi7(b9)* *G7(#9)* *mi* *mi/bb* *Ami7(b9)* *Abmaj7* *D7(b9)* *G7(b9)* *mi15*

GTR.

mi *mi/bb* *Ami7(b9)* *Abmaj7* *Ami7(b9)* *D7(b9)* *Dmi7(b9)* *G7(#9)* *mi* *mi/bb* *Ami7(b9)* *Abmaj7* *D7(b9)* *G7(b9)* *mi15*

PNO.

BASS

DRUMS

57

F#m7(b9) B11 B7(#9) E7(#9) B7(b9) E7(#9) Am11

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.

GRE.

PNO.

BASS

DRUMS

UNISON SOLI

58 59 60 61 62 63 64

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65

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

Turn

Qui Qui/Bb Aui7(b9) Abum7 D7(#9) G7(#9)

Qui Qui/Bb Aui7(b9) Abum7 D7(#9) G7(#9)

66 67 68 69 70 71 72

73 SHOUT!

1. 2. D.S. AL CODA

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

73 74 75 76 77 78 79 80 81

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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

82 83 84 85 86 87

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89

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

CHOKE

PEDAL HAT ONLY

88

89

90

91

92

93

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CONDUCTOR

rit.

Musical score for various instruments and voices. 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.
- GTR.
- PNO.
- BASS
- DRUMS

The score features complex rhythmic patterns, including triplets and sixteenth notes. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page. Performance instructions include "rit." and "As Written".

LOW NOTE 'OPT.'

FILLS...

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