

YOUNG JAZZ ENSEMBLE

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Better Get It in Your Soul

CHARLES MINGUS

Arranged by RALPH FORD

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

Optional/Alternate Parts

C Flute
B♭ Clarinet
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)

NOTES TO THE CONDUCTOR

"Better Get It in Your Soul" was first released on the 1959 studio album *Mingus Ah Hum*. When composing this tune, Mingus was influenced by the gospel singing and Pentecostal preaching style he had heard while growing up in the Watts section of Los Angeles.

In this arrangement, the tempo is marked at 170 BPM for younger musicians, but it should still be performed with a heavy gospel groove. The metronome marking is just a suggestion, especially for younger players, and may be adjusted up to 208 BPM or slightly higher, if desired. The chart kicks off with the familiar theme's original opening statement by Mingus, but instead of it being exclusively performed by the string bass, the brass performs a "squeeze" glissando to the saxophone statement. The "X" notation should initially be interpreted as low on the trumpet/trombone as possible (but not a pedal tone), and the glissando should smear to land nice and "phat" on beat 1 of the opening chord. Trumpets use a $\frac{1}{2}$ valve technique while performing the lip gliss: holding all three valves down to the halfway point, blowing air, and lipping up to the written note. The challenge is for the entire ensemble to hit squarely on beat 1.

The altos and tenors state the main theme beginning at m. 10. The brass plays the second time only until their entrance at m. 22. The bridge at m. 32 features *tutti* writing between alto/trumpet and tenor/bari/ trombones; encourage the students to listen carefully across the band for good intonation in the unison passages.

The predominant rhythmic figures of this chart are these four measures. Consider isolating them within all sections, especially the rhythm section. It would also be good ii-V improvisation practice material.

A musical score showing measures 25 through 28. The score includes multiple staves for different instruments. Measures 25 and 26 show bass and brass entries. Measures 27 and 28 show a transition with various instruments playing eighth-note patterns.

At measure 90, trombone grace notes are played as a quick gliss to mimic a grace note. Caution young players that the grace note is ornamentation and should not interfere with the placement of the written note. I suggest rehearsing this figure without the grace note then adding this ornamentation when the players are confident.

The solo section begins at measure 68 and is a 20-measure section based on the chord progression from the main medley or "head" of the chart. Written solos are for trombone 1 the first time through and alto 1 the second time through the solos. If you have additional soloists, or if your alto and trombone player want to extend to two choruses, adjust the background parts accordingly. For example: if each soloist plays the solo section twice, play with rhythm section alone first time and add background parts the second time for each soloist. Solos: play saxophone section backgrounds behind the trombone solo and brass backgrounds behind the alto sax solo. Backgrounds should stay dynamically under the soloists.

There are many variations available that can be achieved with creative thinking. Following the solo section, the band breaks down into a 16-measure interlude based on the introductory material and then the band is back to the bridge on the D.S.

Enjoy!

—Ralph Ford



Ralph
Ford

Ralph Ford (b.1963) is a composer, arranger, conductor, educator, media creator, producer, writer, radio host, and announcer with over thirty years of experience in these various genres. He is an exclusive composer and arranger for the Belwin division of Alfred Publishing Co., with over 240 titles available worldwide for orchestra, concert band, jazz ensemble, and marching band.

He earned his undergraduate degree in 1986 and his Master of Science degree in 1988 from Troy. He was then appointed to the Troy music faculty where he taught orchestration, arranging, theory, technology, jazz studies, and applied brass followed by his appointment as director of bands, coordinator of winds and percussion, and professor of music. Ralph retired from Troy University in June 2011.

A frequently commissioned composer, his music has been premiered and performed by university, military, professional, community, and school ensembles around the world. Ralph is also in demand as a conductor, clinician, adjudicator, and guest lecturer throughout the United States and abroad.

CONDUCTOR
41168S

MEDIUM GOSPEL GROOVE $\text{d} = 170$

BETTER GET IT IN YOUR SOUL

Composed by Charles Mingus
Arranged by Ralph Ford

A musical score for a jazz band featuring 15 staves of music. The instruments listed on the left are: C FLUTE (OPTIONAL), 1ST Eb ALTO SAXOPHONE, 2ND Eb ALTO SAXOPHONE, 1ST Bb TENOR SAXOPHONE, 2ND Bb TENOR SAXOPHONE, Eb BARITONE SAXOPHONE (OPTIONAL), 1ST Bb TRUMPET, 2ND Bb TRUMPET, 3rd Bb TRUMPET, 4TH Bb TRUMPET (OPTIONAL), 1ST TROMBONE, 2ND TROMBONE, 3rd TROMBONE (OPTIONAL), 4TH TROMBONE (OPTIONAL), GUITAR (OPTIONAL), PIANO, BASS, and DRUMS. The score includes various performance instructions like '1/2 VALVE SQUEEZE' and '1/2 VLV.' above specific measures. The music is in 2/4 time, with a key signature of one sharp. A large red diagonal watermark reading 'Review Only Purchase' is overlaid across the score.

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CONDUCTOR

(W/SAXES)

- 2 -

BETTER GET IT IN YOUR SOUL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

CONDUCTOR

- 3 -

BETTER GET IT IN YOUR SOUL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

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CONDUCTOR

- 4 -

BETTER GET IT IN YOUR SOUL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

meas. 24

meas. 25

meas. 26

meas. 27

meas. 28

meas. 29

meas. 30

meas. 31

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- 6 -

BETTER GET IT IN YOUR SOUL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR. 2

PNO.

BASS

DRUMS

32

33

34

35

36

37

38

39

CONDUCTOR

- 6 -

BETTER GET IT IN YOUR SOUL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

Soprano

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

40

41

42

43

44

45

46

47

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- 7 -

BETTER GET IT IN YOUR SOUL

FLUTE
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

48 49 50 51 52 53 54 55

CONDUCTOR

- 8 -

BETTER GET IT IN YOUR SOUL

FLUTE
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPP. 1
TPP. 2
TPP. 3
TPP. 4
TBON. 1
TBON. 2
TBON. 3
TBON. 4
GTR.
PNO.
BASS
DRUMS

56 57 58 59 60 61 62 63

CONDUCTOR

BETTER GET IT IN YOUR SOUL

- 9 -

PLAY SAX SKOOGS BEHIND TBN. SOLO (1ST TIME)
A BRASS SKOOGS BEHIND ALTO SOLO (2ND TIME)

(67) *M2* D6 ALTO SOLO, PLAY END TIME
D9
G9
A11
PLAY 1ST TIME
PLAY 1ST TIME
PLAY 1ST TIME
PLAY END TIME (W/TENGS.)
PLAY END TIME

TPP. 1
TPP. 2
TPP. 3
TPP. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

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64 65 66 67 68 69 70 71

CONDUCTOR

- 10 -

BETTER GET IT IN YOUR SOUL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

72 73 74 75 76 77 78 79

CONDUCTOR

- 11 -

BETTER GET IT IN YOUR SOUL

REPEAT FOR ADD. SOLOS

FLUTE (G/D)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

(B/F)

(B/C)

(B/F)

(B/C)

80 81 82 83 84 85 86

CONDUCTOR

(87)

- 12 -

BETTER GET IT IN YOUR SOUL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

87 88 89 90 91 92 93 94

CONDUCTOR

- 13 -

BETTER GET IT IN YOUR SOUL
D.S. $\frac{2}{2}$ AL CODA

A musical score for a large ensemble, including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The score is in 2/2 time, key signature D.S. (D major or S minor), and includes a coda section labeled "AL CODA". The page number "- 13 -" is centered above the score. The title "BETTER GET IT IN YOUR SOUL" is at the top right, with "D.S. $\frac{2}{2}$ AL CODA" underneath. A large red watermark reading "Preview Use Requires Purchase" is diagonally across the page.

FLUTE
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

95 96 97 98 99 100 101 102

CONDUCTOR

CODA

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103 104 105 106 107 108 109 110

CONDUCTOR

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

- 15 -

OPT. RIT.

DIRECTED

BETTER GET IT IN YOUR SOUL

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111 112 113 114 115 116 117

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This page contains musical notation for a variety of instruments and voices. The instrumentation includes: CONDUCTOR, FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAR., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The music is divided into measures by vertical bar lines. Rehearsal marks are placed above the staff lines. Measure 115 begins with a dynamic of $\text{p} \cdot$. Measure 116 begins with a dynamic of $\text{f} \cdot$. Measure 117 begins with a dynamic of $\text{p} \cdot$.

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