

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE



Angel

JOHN L. (WES) MONTGOMERY

Arranged by LES SABINA

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone (Optional)
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	Guitar Chords
2nd B♭ Tenor Saxophone (Optional)	Guitar (Optional)
E♭ Baritone Saxophone (Optional)	Piano
1st B♭ Trumpet	Bass
2nd B♭ Trumpet	Drums
3rd B♭ Trumpet (Optional)	

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Wes Montgomery's original recording of "Angel" may be found on his successful crossover album *A Day in the Life*. While this arrangement remains true to the original's bossa-rock feel, its tempo is a little brighter and it should impart a more assertive mood than the Wes Montgomery version.

While the main melody should always be played in a smooth, legato style, the background material should be crisp, with both the *marcato* or rooftop accents (▲) and the *staccato* articulations played short. Concluding phrases often end with groupings of either two or four eighth notes, with the last eighth note always marked *staccato*. Please ensure that the ensemble does not get too casual with this last note value, as the overall crispness of the chart depends on phrases with clean endings. Ensemble examples of this may be found initially at m. 4 and m. 20; soli examples are found at m. 7, m. 8, and m. 12 with tenor sax, trombone, and guitar.

For reference, the call-and-response rhythms at the bridge beginning one beat before m. 21 can be heard on Wes's original recording. While the first call is fairly straightforward as a grouping of six eighth notes, the second call, beginning on the last beat of m. 22 and played by the lower saxes and 1st trombone, is a bit trickier. This one must end squarely on beat 3. Caution your players not to mimic the ending rhythm for the first call.

Additionally, the first and second responses are not exactly the same. Although they both begin on the "and" of beat 3, the first response contains only two offbeat hits, while the second response has four offbeat hits. Also, the second ends with a *staccato*, while the first does not.

You will note that the offbeats here are all notated in an eighth-rest/eighth-note pattern.



Visually, this helps young musicians to accurately play this rhythm.

However, as players mature, they will certainly come across offbeats notated as a quarter note sandwiched between two eighth rests or notes, as often found in more advanced charts.



Your young players may be interested to know that composers often choose the notational system that shows the least amount of clutter!

At the ensemble section immediately after the tenor sax solo in m. 53, the first three notes are all squarely on the beat. While the rest of this section does not contain any tricky rhythms, it is essential to maintain accuracy with the articulations.

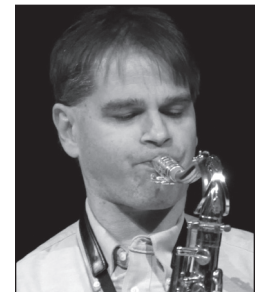
The piano, bass, and drums should not have any problems with their parts, as a steady groove pattern is maintained throughout. However, for variety, the rhythm instruments participate in the call-and-response pattern at the bridge.

Your drummer may want to experiment and change up the basic bossa-rock pattern by utilizing the ride cymbal with an occasional bell hit in place of the closed hi-hat.

Lastly, the guitar part may present a few challenges for young players. For the melody, it may be beneficial for your guitarist to understand simple pentatonic scalar movement on the fretboard. Additionally, some of the chords may be challenging, especially those showing an alternate bass note. Initially, your guitarist should not worry about fitting in that bass note, as the bass player is already covering it. The dominant 7th chord with a #5 is frequently used, and sometimes, the dominant 7th with a lowered 9th appears. Please spend some time with your guitarist on these important, common jazz chords.

Please enjoy!

—Les Sabina



Les Sabina

Dr. Leslie M. Sabina holds music degrees from the University of Toronto, the University of Windsor, the University of Miami, and Michigan State University. He is currently professor of music and chair of the Department of Visual and Performing Arts at St. Bonaventure University in upstate New York.

As a saxophonist, Sabina has performed with J.C. Heard, Dizzy Gillespie, Joe Williams, Della Reese, the Manhattan Transfer, and many others. He also performs with the Buffalo Philharmonic Orchestra and BPO Jazz All-Stars. He has contributed a monthly jazz transcription column to *Jazz UK* journal, and is the author of the textbook, *Jazz Arranging and Orchestration: A Concise Introduction*.

CONDUCTOR
43669S

ANGEL

Composed by John L. (Wes) Montgomery
Arranged by Les Sabina

BOSSA ROCK TEMPO ♩ = 138-146

Score for **ANGEL** (Bossa Rock Tempo, 138-146 BPM). The score includes parts for the following instruments:

- C FLUTE (OPTIONAL)
- B♭ CLARINET (OPTIONAL)
- 1ST E♭ ALTO SAXOPHONE
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE (OPTIONAL)
- E♭ BARITONE SAXOPHONE (OPTIONAL)
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET (OPTIONAL)
- 1ST TROMBONE
- 2ND TROMBONE (OPTIONAL)
- 3RD TROMBONE (OPTIONAL)
- GIUITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS

The score is written in 4/4 time and features a large red watermark reading "Legal User Requires Purchase". The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*). The piano part includes chord symbols like *G#m7*, *G#m7/C*, *G#m7*, *G#m7/C*, *G#m7*, *G#m7/C*, *D7(#9)*, *E7(#9)*, *D7(#9)*, *G#m7*, *C7*, *G#m7*, *C7*, *G#m7*, *C7*, *G#m7*, *C7*. The drums part includes notation for *H.H. (CLOSED)*, *H.H. (OPEN)*, *H.H. (CLOSED)*, *CRASH CYM.*, and *TOMS*. The score is divided into measures numbered 1 through 7.

© 1967 (Renewed) TAGGIE MUSIC CO., a Division of GOPAM ENTERPRISES, INC. This Arrangement © 2015 TAGGIE MUSIC CO.
All Rights Reserved including Public Performance Used by Permission

mp3
Purchase a full-length
performance recording!
alfred.com/downloads

CONDUCTOR

- 2 -

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

Legal Use Requires Purchase

ANGEL

CONDUCTOR

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TP. 1

TP. 2

TP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

Preview Requires Purchase

CONDUCTOR

- 4 -

(29)

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

24 25 26 27 28 29 30 31

Legal Use Requires Purchase

ANGEL

CONDUCTOR

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

- 5 -

37

ANGEL

32 33 34 35 36 37 38 39

CONDUCTOR

- 6 -

(45)

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

40

41

42

43

44

45

46

47

Legal Use Requires Purchase

CONDUCTOR

- 7 -

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

48 49 50 51 52 53 54 55

Am7 D7 Dm7 Eb E7(b9) Am7 D7 Am7 D7 END SOLO

55

Legal Use Requires Purchase

CONDUCTOR

- 8 -

61

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

56 57 58 59 60 61 62 63

Am7(b9) D7(b9) Gmi Fmi7 Bb7 Ebmi7 Cmi Cm7/Bb Am7(b9) D7(b9) SOLO

Gmi7 C7 Gmi7 C7 Gmi7 C7 Gmi7 C7

Legal Use Only Requires Purchase

CONDUCTOR

- 9 -

69

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

64 65 66 67 68 69 70 71

Legal View Only Requires Purchase

END SOLO

CONDUCTOR

- 10 -

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

72 73 74 75 76 77 78 79

Legal Use Requires Purchase

CONDUCTOR

- 11 -

85

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

80 81 82 83 84 85 86 87

Legal Use Requires Purchase

CONDUCTOR

- 12 -

92

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

88

89

90

91

92

93

94

95

Chords: A#17(b9), D7(#9), G#17, F7(b9), E7, Bb7, Ebmaj7, C#17, A#17(b9), D7(#9), G#17, C7, G#17, C7, G#17, C7, G#17, C7

CONDUCTOR

- 13 -

ANGEL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

96 97 98 99 100 101

Legal Use Requires Purchase

- 14 -

CONDUCTOR

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

102 103 104 105 106 107 108

US \$8.00

