

# La Almeja Pequeña

GORDON GOODWIN

Arranged by PAUL BAKER

## 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

Auxiliary Percussion 1 (Cowbell, Timbales, Shaker)  
Auxiliary Percussion 2 (Shaker, Congas)  
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)

YOUNG  
JAZZ  
ENSEMBLE

## NOTES TO THE CONDUCTOR

Latin charts are all about rhythm, the groove and syncopation, and this chart has plenty of both. The good news is that once a comfortable “2” feel has been established and the groove can work on its own, the ensemble figures are much more comfortable to play and make more musical sense. I suggest to first work with just the rhythm section and to get a secure, stable Latin feel locked in. Once the foundation has been set and can be relied upon, begin adding the layers of horns.

Another advantage of this chart is the opportunity to include numerous auxiliary percussionists. However, they must be able to play in time and not just make noise. Anything not working *with* the groove is working *against* it, thereby making it more difficult for the horn players to be comfortable with their parts and timing. It’s better to have no auxiliary percussion than to have disruptive percussion. And of course, taste, balance, and blend are critical for percussion instruments.

In Gordon Goodwin’s original arrangement of this tune, he relies on several contrapuntal layers that move to the forefront and back again. Some are melodic and others are comments on the melody or little fills. Be careful to identify which is which, and balance them accordingly. I have tried to maintain as much of this quality throughout my adaptation; however, I have reassigned some of the parts due to range and section security issues. Still, each horn player must be aware of how their part fits into the whole as well as who else in the ensemble is playing their part, so they can listen and match pitch and style.

Speaking of style, articulation is very important. Pay close attention to the various accents and note lengths presented throughout the piece. The *marcato* “housetops” are to be played with power (accented), but for only about half the length value. Not too short, but with some heft to them. A good example of this is the opening melody statement at m. 15. The articulations really define the intent there and throughout that phrase.

Accurate articulation is also paramount to the success of the layered sections, as in the intro and m. 95. Without clarity of articulation and note lengths to include releases, these sections of the chart will lose impact. Make sure each section is playing cleanly and together!

For the rhythm section parts, the piano, bass, and drums are well-notated. The guitar part indicates some written note lines with other instruments. The guitarist should listen and blend in unison with the other instruments. Other notation for guitar is referred to as slash notation. This indicates the chord to be played along with the rhythm pattern. Blend is always critical, so the guitarist should definitely listen, blend, and, in general, strive to be dynamically understated.

The overall key to success with this chart is to relax, let the groove happen, and have the horns play or float on top of the rhythm section foundation. As I said at the top, it’s all about the groove and the syncopation.

Enjoy the ride!

—Paul Baker



**Paul  
Baker**

Currently residing in Austin, TX, Paul Baker’s career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at [www.bakersjazzandmore.com](http://www.bakersjazzandmore.com).

CONDUCTOR  
43675S

# LA ALMEJA PEQUEÑA

By Gordon Goodwin  
Adapted by Paul Baker

SAMBA  $\text{♩} = 94$   
PLAY 4 TIMES

C FLUTE (OPTIONAL)  
PLAY 4TH TIME ONLY

1ST E♭ ALTO SAXOPHONE  
PLAY 2ND & 4TH TIME ONLY

2ND E♭ ALTO SAXOPHONE  
PLAY 2ND & 4TH TIME ONLY

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)  
PLAY 4TH TIME ONLY

1ST B♭ TRUMPET  
PLAY 4TH TIME ONLY

2ND B♭ TRUMPET  
PLAY 2ND & 4TH TIME ONLY

3RD B♭ TRUMPET  
PLAY 2ND & 4TH TIME ONLY

4TH B♭ TRUMPET (OPTIONAL)  
PLAY 2ND & 4TH TIME ONLY

1ST TROMBONE  
PLAY 4TH TIME ONLY

2ND TROMBONE  
PLAY 4TH TIME ONLY

3RD TROMBONE (OPTIONAL)  
PLAY 4TH TIME ONLY

4TH TROMBONE (OPTIONAL)  
PLAY 4TH TIME ONLY

GIUITAR (OPTIONAL)  
F7 PLAY 2ND, 3RD & 4TH TIME ONLY  
A7 G7 C7 F7 A7 G7 C7

PIANO  
PLAY 2ND, 3RD & 4TH TIME ONLY

BASS  
F7 A7 G7 C7 F7 A7 G7 C7

DRUMS

(COWBELL, TIMBALES, SHAKER)  
AUXILIARY PERCUSSION  
1 COWBELL

(SHAKER, CONGAS)  
2 SHAKER

1. 2. 3. PLAY 2ND TIME ONLY

1. 2. 3. 4. 5. 6. 7. 8.

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4. 15

FLUTE

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. PERC. 1

AUX. PERC. 2

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

f7

Chi7

f7

Chi7

RIDE CHM (BELL)

SOLO TUMBALES

CONGAS

H.H.

SHAKE

9 10 11 12 13 14 15 16



Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TOR. 1, TOR. 2, TOR. 3, TOR. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GRE., PNO., BASS, DRUMS, and AUX. PERC. 1 and 2. The score includes a large red watermark: "Legal Use Requires Purchase".

Chord progression for GRE. and BASS:

Measure	Chord
17	F7
18	C#m7
19	F7
20	C#m7
21	A7
22	G7
23	C7
24	F7

17

18

19

20

21

22

23

24

Musical score for conductor, featuring vocal parts (Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), woodwinds (Trumpets 1-4, Trombones 1-4), guitar, piano, bass, drums, and auxiliary percussion. The score includes a large red watermark: "Legal Use Only Requires Purchase".

Instrument parts include:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BAR.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS
- AUX. PERC. 1
- AUX. PERC. 2

Measure numbers: 25, 26, 27, 28, 29, 30, 31, 32.

Chord symbols: F7, A7/D, G7(b9), C7, F7, A7, G7, C7.

Drum parts include: CONGA, SHAKER.



This musical score is for the conductor of a piece titled "LA ALMEGA PEQUEÑA". It is page 5 of the score. The score includes the following parts:

- Vocalists:** Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and four Trumpets (Tpt. 1-4).
- Instrumentalists:** Four Trombones (Tbn. 1-4), Guitar (Gtr.), Piano (Pno.), Bass, Drums, and Auxiliary Percussion (AUX. Perc. 1 & 2).

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations including notes, rests, and dynamic markings. A large red watermark "Legal Use Only" is overlaid diagonally across the page. At the bottom, measure numbers 33 through 40 are indicated.

This musical score page includes the following parts and measures:

- Vocalists:** FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TOR. 1, TOR. 2, TOR. 3, TOR. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4.
- Instrumental:** GTR. (Guitar), PNO. (Piano), BASS, DRUMS (1 and 2), and AUX. PERC. (1 and 2).
- Measures:** 41, 42, 43, 44, 45, 46, 47, 48.
- Chord Progression (GTR. part):** F7, Cm7, A7, G7, E7, F7, Cm7, F7, A7/D.



This musical score is for the conductor of a piece titled "LA ALMEGA PEQUEÑA". The score is written for a large ensemble and includes the following parts:

- Vocalists:** Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone.
- Woodwinds:** Trumpets 1, 2, 3, 4; Trombones 1, 2, 3, 4.
- Stringed Instruments:** Guitar (Gtr.), Bass (Bass).
- Keyboard:** Piano (PNO.).
- Drums:** Drums (Drums), Auxiliary Percussion (AUX. PERC.).

The score is marked with a large red watermark that reads "Preview Requires Purchase". The page number is - 7 -. The conductor's part includes various musical notations such as dynamics (e.g., *mf*), articulation (e.g., accents), and performance instructions (e.g., "Toms", "COWBELL"). The score is divided into measures, with measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 indicated at the bottom.

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

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BAR.
- TOR. 1
- TOR. 2
- TOR. 3
- TOR. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR. (Guitar)
- PNO. (Piano)
- BASS
- DRUMS
- AUX. PERC. (Auxiliary Percussion)

The score includes a large red watermark that reads "Legal Use Requires Purchase".

Measure numbers are indicated at the bottom of the page: 57, 58, 59, 60, 61, 62, 63, 64.

Musical score for conductor, featuring various instruments and vocal parts. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is marked with measure numbers 65 through 72. A large red watermark is overlaid on the page, reading "Legal Use Requires Purchase Only".

FLUTE

ALTO 1

ALTO 2

TENOR 1 (w/TENS.)

TENOR 2 (w/TENS.)

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1 (w/TENDES)

TBN. 2 (w/TENDES)

TBN. 3 (w/TENDES)

TBN. 4

GTE. (w/SINGS & TENS.)

PNO. (w/Gre.)

BASS

DRUMS H.H.

AUX. PERC. 1

AUX. PERC. 2

65 66 67 68 69 70 71 72

This page contains a musical score for a conductor, labeled "CONDUCTOR" at the top left. The score is for the piece "LA ALMEGA PEQUEÑA" and is page 10 of a larger work. The score is written for a variety of instruments and voices, including Flute, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music is in a key with one sharp (F#) and a common time signature. The score is divided into measures, with measure numbers 73 through 80 indicated at the bottom. A large, diagonal red watermark reading "Preview Requires Purchase" is overlaid across the entire page. The watermark is semi-transparent and covers most of the musical notation. The conductor's part is indicated by a double bar line at the beginning of each staff. The score includes various musical notations such as notes, rests, and dynamic markings. The word "LONG FALL" is written above several notes in the vocal and instrumental parts. The word "SOLO" is written above the drum part in measure 79. The page number "10" is centered at the top.

81

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

GRE.

PNO.

BASS

DRUMS

AUX. Perc. 1

AUX. Perc. 2

SOLO 2ND TIME

SOLO 1ST TIME

SHAKER

81 82 83 84 85 86 87 88

FLUTE

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. PERC.

90 PLAY 4 TIMES  
PLAY 4TH TIME ONLY

90 PLAY 2ND & 4TH TIME ONLY

90 PLAY 2ND & 4TH TIME ONLY

90 PLAY 2ND & 4TH TIME ONLY

90 PLAY 2ND, 3RD & 4TH TIME ONLY

90 PLAY 4TH TIME ONLY

90 PLAY 4TH TIME ONLY

90 PLAY 4TH TIME ONLY

90 PLAY 4TH TIME ONLY

90 PLAY 2ND, 3RD & 4TH TIME ONLY

90 PLAY 2ND, 3RD & 4TH TIME ONLY

90 PLAY 2ND, 3RD & 4TH TIME ONLY

90 PLAY 2ND, 3RD & 4TH TIME ONLY

90

91

92

93

94

95

96

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TEN. 1

TEN. 2

TEN. 3

TEN. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

1

AUX. PERC.

2

104

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Musical score for conductor, featuring vocal parts (Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), woodwinds (Trumpets 1-4, Trombones 1-4), strings (Violins, Violas, Cellos, Double Basses), and percussion (Drums, Auxiliary Percussion). Includes a large red watermark 'Legal Use Requires Purchase'.

Musical score for conductor, featuring vocal parts (Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), woodwinds (Trumpets 1-4, Trombones 1-4), strings (Violins, Violas, Cellos, Double Basses), piano, and percussion (Drums, Auxiliary Percussion). Includes a large red watermark 'Preview Only - Legal Use Requires Purchase'.

113

114

115

116

117

118

119

120

This musical score is for the conductor of a piece titled "LA ALMEGA PEQUEÑA". It spans measures 121 to 128. The score includes parts for the following instruments and voices:

- 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
- GRG.
- PNO.
- BASS
- DRUMS
- AUX. PERC. (1 and 2)

The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, diagonal red watermark reading "Legal Use Requires Purchase" is overlaid across the entire page.

Musical score for conductor, featuring various instruments and vocal parts. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments listed on the left are: FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TOR. 1, TOR. 2, TOR. 3, TOR. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GRE., PNO., BASS, DRUMS, and AUX. PERC. The score consists of 16 staves. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. Measure numbers 129, 130, 131, 132, 133, 134, and 135 are indicated at the bottom of the page.

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