

YOUNG JAZZ ENSEMBLE



La Almeja Pequeña

GORDON GOODWIN

Arranged by PAUL BAKER

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

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)

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.

By Gordon Goodwin
Adapted by Paul Baker

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4. 15

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

AUX. PERC.

1

2

9 10 11 12 13 14 15 16

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UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

F7

C#7

RIDE C#4 (BELL)

SOLO TIMBALES

CONGAS

H.H.

SHAKER

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

AUX. PERC.

1

2

17 18 19 20 21 22 23 24

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Musical score for the song "La Almeja Pequeña". The score is written for a full orchestra and choir, with a conductor part. The instruments and voices are listed on the left:

- 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

The score is divided into measures, with measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 indicated at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

CONDUCTOR

- 5 -

LA ALMEJA PEQUEÑA

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

AUX. PERC.

33 34 35 36 37 38 39 40

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PREVIEW

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W/TENS.

H.H.

SHAKER

CONGAS

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

1

AUX. PERC.

2

41 42 43 44 45 46 47 48

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

1

AUX. PERC.

2

49

50

51

52

53

54

55

56

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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

AUX. PERC.

57 58 59 60 61 62 63 64

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65

FLUTE

ALTO 1

ALTO 2

TENOR 1 (w/TENOR)

TENOR 2 (w/TENOR)

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 (w/TENOR)

TBN. 2 (w/TENOR)

TBN. 3 (w/TENOR)

TBN. 4 (w/TENOR)

GTR. (w/SAXES & TENOR)

PNO. (w/GTR.)

BASS

DRUMS H.H.

1

AUX. PERC.

2

65 66 67 68 69 70 71 72

[illegible]

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

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SHAKER

81 82 83 84 85 86 87 88

SOLO 2ND TIME

SOLO 1ST TIME

SHAKE

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CONDUCTOR

- 12 -

LA ALMEJA PEQUEÑA

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

1

AUX. PERC.

2

93

94

95

96

CONDUCTOR

- 13 -

LA ALMEJA PEQUEÑA

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

AUX. PERC.

1

2

97

98

99

100

101

102

103

104

1.2.3.

4.

104

CONCELL

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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

1

AUX. PERC.

2

105 106 107 108 109 110 111 112

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

1

AUX. PERC.

2

113 114 115 116 117 118 119 120

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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

AUX. PERC.

1

2

121 122 123 124 125 126 127 128

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

AUX. PERC.

1

2

129 130 131 132 133 134 135

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