Work Song

NAT ADDERLEY
Arranged by ERIK MORALES

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
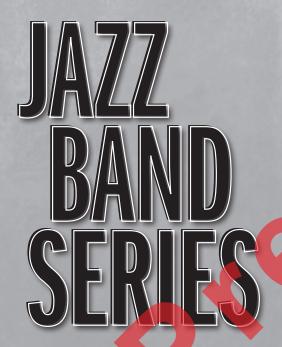Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
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)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

Jazz trumpeter Nat Adderley and his brother and extraordinaire alto sax man Julian "Cannonball" Adderley helped to define the "soul-jazz" genre in the early 1960s. "Work Song," composed by Nat Adderley, is a product of that time period, when jazz had to conform to commercial popular music sounds in order to maintain a large listening audience. And no one was more successful than the Adderleys at bringing a fresh new take to the genre. I highly recommend checking out this tune on a Cannonball Adderley recording or YouTube. This modern arrangement keeps all of the original material intact and adds some additional creatively developed material, including extended solo sections and a shout chorus. I suggest listening to the demo recording of this chart available at alfred.com/downloads.

Regarding articulation, the *staccato* indications should be tight and clean, short but not clipped. The *marcato*, or rooftop, accents should be played detached and for their full value—think "daht." The upbeat eighth-note hits with *marcato* accents, as in mm. 13–14, should especially be played for their full value and a little more, so think "daht" even for those eighth notes.

Alto and trumpet have the melody line. Players should strive to play as one—easier said than done sometimes, but practicing this melody line together, separate from the band, will help them lock in the feel, articulation, and pitch. The ensemble hits in m. 1 and m. 5 should be played together with a solid, confident approach. The brass *gliss*, or rip, in m. 20 should land solidly on beat 1 of m. 21. The falls in mm. 39–40 should fall off quickly to ensure that the next figure is not late. Check out the bari sax solo in m. 42, especially those two exposed notes. Make sure the bari player is focused and really nails those notes.

Backgrounds behind the alto and trumpet solos should be just that—background; avoid overpowering the soloist. The suggested solos are a good learning tool, but encourage your players to improvise or at least embellish the written solos.

At m. 95, the trombones and bari have *staccato* quarter notes. Accurate time is essential for this section. The bones and bari should strive to think alike and play those notes together with precision (short but not clipped). At m. 131, the bari has the melody as a written solo. The band should be dynamically *piano* and then build into the shout chorus at m. 139 with a big *fortissimo*!

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.

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