

JAZZ BAND SERIES

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Lil' Green Nut

By Drew Zaremba

INSTRUMENTATION

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

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)

NOTES TO THE CONDUCTOR

Lil' Green Nut is my original composition based off a tune that I wrote for the UNT One O' Clock Lab Band called "Pistachio," recorded on Lab 2015. For the best reference on stylistic interpretation and overall rhythm section feel, search that on YouTube, and you'll immediately get a sense of what the piece is about. Another great recording to reference for style is John Clayton's arrangement of Horace Silver's "Jody Grind." This is where much of the rhythmic and stylistic language of this chart originates. If the rhythm section listens to these two selections, the band will be setup for success.

When rehearsing this arrangement, I recommend beginning at m. 13 where the melody begins. The piece begins with the "hook" of the melody, and it is always swung, but the remainder of the melody is in a quasi-swung, quasi-straight boogaloo feel. Beginning at m. 13 the rhythm section establishes the groove and vibe of the entire piece. Make sure the melody voices play with attitude and grit; not everything has to be squeaky clean, this is a bluesy chart! Make the scoops dirty and interesting.

Concerning the transitions between straight eighths and swung eighths, the drummer plays the pivotal role. If he/she sets up triplets in the entire measure before the swung figures, the band will be together and it will be successful. Same in the transition back to straight eighths, and it happens rather quickly, so make sure the drummer is aware of these key transitions.

Please check out the demo recording at alfred.com.

The solo section can easily be opened up for additional or other soloists. Make sure the first soloist plays during mm. 63–66, as that's where the send-off begins, kind of an on-ramp for the form. Backgrounds can be used liberally, but the hook should always be swung, and the band should always play those figures.

The shout chorus at m. 124 is our longest stint in swing, and the band should really feel a difference in the interpretation of the eighth note. This is the second loudest part of the chart, so make sure the band really saves it for this moment. Measure 136 and its earlier counterpart (m. 50) should have sudden drops in energy to build back up to the hook.

This chart has a big finish! The shout chorus is essentially a drum solo while the band holds the  crescendos—let it go wild! Without the energy there, the section is a bit of a letdown. Let whoever soloed during the solo section blow over the last eight measures (save for the last measure). It's ok if it gets a little chaotic; it is the culmination of everything that came before. I hope you enjoy rehearsing and performing *Lil' Green Nut*. Thank you!

—Drew Zaremba



**Drew
Zaremba**

Drew Zaremba has composed and arranged pieces for the BBC Orchestra, Metropole Orkest, Dallas Symphony Orchestra, Wycliffe Gordon, Randy Brecker, Lee Loughane of Chicago, Chuck Findley, Eddie Gomez, the Vietnam Classical Players, the Pyramid Jazz Orchestra in Japan, and Erin Dickins of the Manhattan Transfer. At the age of twenty-seven, Mr. Zaremba joined the esteemed faculty of the University of Northern Colorado (UNC) in 2018 to teach jazz composition and arranging. Drew was ecstatic to receive the Sammy Nestico Award for his original composition "Kangaroo Bruise Blues" in 2018, which includes a follow-up commission with the world-renowned Airmen of Note.

Teaching is a fundamental part of being a jazz musician today, and Drew is delighted to be in demand as a clinician and guest artist. He was given the title of visiting professor for his work at the Contemporary Music Institute in Zhuhai, China. Additionally, he has given clinics and guest artist performances in Australia, Japan, Belgium, London, The Netherlands, and in colleges in the States, including Sam Houston State, University of Oklahoma, and UT Tyler. Drew has also taught at the UNT combo camp, the UNC jazz camp, Arrowbear Music Camp in California, and the Golden Jazz camp in Zhuhai, China.

By Drew Zaremba

SWING ♩ = 144

STRAIGHT 8THS

5 BOOGALOO

PREVIEW

Use Requires Purchase ONLY

1ST Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1ST Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1ST Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET
1ST TROMBONE
2ND TROMBONE
3RD TROMBONE
BASS TROMBONE
GUITAR
PIANO
BASS
DRUMS

CHORD CHANGES SHOWN IN PART.
SOLO FILL
SOLO THROUGH FIG.
FILL

Solo C#m7 F9 C#m7 F9 ^ C#m7 F9 C#m7 F9 ^
CUE ARE.

mz mz mz mz mz mz mz

1 2 3 4 5 6 7 8

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CONDUCTOR

- 3 -

LIL' GREEN NUT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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(TO SPEAKING MUTE)

LONG, SLOW SLIDE

Chord symbols: A^bMi9, D^b15, D^bMi7, G7(#9), C^bMi7, F9, A^bMi9, D^b15, D^bMi7, G7(#9), F9

CONDUCTOR (25)

- 4 -

LIL' GREEN NUT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

STRAIGHT MUTE

PLAY STRAIGHT MUTE

STRAIGHT MUTE

(w/Tpts.)

(w/Tpts.)

(w/ALTOs)

(w/ALTOs)

Ch7 F9 Ch7 F9 Ch7 F9 Ch7 F9 Ab7 D9 Ch7 G7(F9) Ch7 F9 Ch7 F9

25 26 27 28 29 30 31 32

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

Legal Use Only

Requires Purchase

OPEN

OPEN

OPEN

OPEN

FILL

RIDE CYM., CROSS-STICK

CHORDS: A^bM9, D^b9, D^bM7, G7(#9), F^b9, F^bM7, B7, F^bM7, B7, C^bM7, F9, C^bM7, F9

CONDUCTOR

- 6 -

LIL' GREEN NUT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41

42

43

44

45

46

47

48

STAY ON RIDE

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CONDUCTOR

- 7 -

LIL' GREEN NUT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Legal Use Requires Purchase

49 50 51 52 53 54 55 56

SET UP SWING

SWING STRAIGHT 8THS (BOOGALOO)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO THROUGH FIG.

SOLO (C#17)

C#17 F#9 C#17 F#9 C#17 F#9

B7(#9) A7(#9) A7(#9) G7(#9)

57 58 59 60 61 62 63 64 65

CONDUCTOR

- 9 -

LIL' GREEN NUT

66

SOLOS: BOTH TIMES ON CUE
SOLO 2ND TIME (OPTIONAL)
Am7 D9 Am7 D9 Am7 D9 Am7 D9 F#m9 Bb15 Bm7 E7(#9) Am7 D9 Am7 D9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO 1ST TIME
Cm7 F9 Cm7 F9 Cm7 F9 Cm7 F9 A#m9 D#15 Dm7 G7(#9) Cm7 F9 Cm7 F9

STAY ON RIDE CYM. FOR SOLOS

66 67 68 69 70 71 72 73

74 75 76 77 78 79 80 81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Chords: F#m9, D#15, Bbm7, E7(#9), D9, A#m7, D9, A#m7, D9, A#m7, D9, A#m7, D9, A#m7, D9.

Chords: A#m9, D#15, D#m7, G7(#9), F9, C#m7, F9, C#m7, F9, C#m7, F9, C#m7, F9.

SOLO BREAK

SOLO BREAK

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LIL' GREEN NUT

98

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

98 99 100 101 102 103 104

CONDUCTOR

- 14 -

LIL' GREEN NUT

SWING
(PLAY EVERY TIME)

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111

CHORDS: A^b7, D⁹, F^b7⁹, G^b15, B^b7, E7(^b9), A^b7, D⁹, A^b7, D⁹, C^b7, F⁹, A^b7, D¹⁵, D^b7, G7(^b9), C^b7, F⁹, C^b7, F⁹, C^b7, F⁹, C^b7, F⁹

SET UP SWING

STRAIGHT 8THS (BOOGALOO)

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

CHORDS: Am7, D9, Am7, D9, Am7, D9, END SOLO, OPTIONAL REPEAT FOR 2ND SOLOIST

CHORDS: Cm7, F9, Cm7, F9, Cm7, F9, END SOLO, B7(9), A7(9), A7(9), G7(9), Ab13, Db13, Cm7, G7(9), Cm7, F9, Cm7, F9

112 113 114 115 116 117 118 119

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CONDUCTOR

SWING

- 16 -

124

LIL' GREEN NUT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

120

121

122

123

124

125

126

127

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SLAMMIN' - SET UP EVERYTHING
SWING

SIG. FILL

Chords: A^{mi9}, D⁹15, D^{mi7}, G⁷(F#), F¹⁵

STRAIGHT 8THS (BOOGALOO) (132)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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DON'T GET UP STRAIGHT

128 129 130 131 132 133 134 135

Ch7 F9 Ch7 F9 Ch7 F9 Ch7 F9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Drop slightly in energy

Set up swing

136 137 138 139 140 141 142 143

STRAIGHT 8THS (BOOGALOO)

144 SWING

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

144 145 146 147 148 149 150

Big Fill

Big Fill

Big Fill

Set Up STRAIGHT

CONDUCTOR

- 20 -

LIL' GREEN NUT

151

SOLO
Am7 D9

Am7 D9

Am7 D9

Am7 D9

Am7 D15(b9)

Am7 D15(b9)

Am7 D15(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

SOLO
Cm7 F9

Cm7 F9

Cm7 F9

Cm7 F9

Cm7 F15(b9)

Cm7 F15(b9)

Cm7 F15(b9)

TBN. 2

TBN. 3

BASS TBN.

GTR.

Cm7 F9

Cm7 F9

Cm7 F9

Cm7 F9

Cm7 F15(b9)

Cm7 F15(b9)

Cm7 F15(b9)

PNO.

BASS

DRUMS

151 152 153 154 155 156 157 158

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