

NUTVILLE

HORACE SILVER

Arranged by

Bryan Kidd**Instrumentation**

Alto Sax 1	Trombone 1
Alto Sax 2	Trombone 2
Tenor Sax 1	Trombone 3
Tenor Sax 2	Trombone 4
Baritone Sax	Vibraphone
Trumpet 1	Guitar Chord Guide
Trumpet 2	Guitar
Trumpet 3	Piano
Trumpet 4	Bass
	Drum Set
	Claves/Cabasa
	Conductor's Full Score

Extra Conductor Score: \$5.00**Extra Parts: \$3.00**

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As a result, all single page parts are collated before multiple page parts.

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I N C.
Frank J. Mackinson

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The Arranger

Bryan Kidd began his professional music career in 1971 as a band director at Hayfield Secondary School in Fairfax County, Virginia. In 1976, he joined the U.S. Navy Band in Washington, D.C. as a staff arranger, retiring as the band's chief composer and arranger in 2002. Performances of Mr. Kidd's music through Navy Band concerts, recordings, and television appearances have spanned the globe—from the White House to Carnegie Hall to St. Petersburg, Russia.

Mr. Kidd's particular affinity for big band swing and jazz is evident in the music he has written for the big bands of today: the Tommy Dorsey Orchestra under the direction of Buddy Morrow, the Glenn Miller Orchestra directed by Larry O'Brien, Baltimore's Zim Zemarel Orchestra, and the Rory Partin Orchestra from Nashville.

A graduate of Shenandoah University, Mr. Kidd has been an annual recipient of ASCAP's Standard Award since 1996 for music he has written for middle and high school band and orchestra. Mr. Kidd teaches Jazz Pedagogy and Big Band Arranging at Shenandoah University, and is the director of Spriggs Road Jazz, a jazz magnet program of four big bands and a combo made up of students in grades 6 through 12 in Prince William County, Virginia.

About the Music

Pianist, composer, and arranger Horace Ward Martin Tavares Silver (Silva) was born in Norwalk, Connecticut, in 1928. He grew up listening to a variety of music that included Cape Verdean folk music, American big bands, gospel, and R&B. Silver played both tenor sax and piano in high school before concentrating on piano and writing.

Silver's first gig of importance was the year spent with Stan Getz in 1950. He then moved to New York in 1951, where he played around town before forming the Jazz Messengers in 1955 with the great drummer Art Blakey. It was the Jazz Messengers, through Silver's compositions and musical styling, who established hard bop.

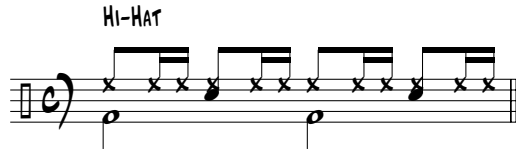
Hard bop has been characterized as an "innovation that looks backwards." It was an approach to jazz that was more basic and fundamental than the harmonic and rhythmic complexities of bebop, and much more energetic than the cool school. The main influences were R&B and gospel. As Silver described it, "There was polite bop and then there was hard bop. The polite bop was more sophisticated... the hard bop is real slam, bang, kicking... kind of music."

Even though *Nutville* was written in the early '60s, it still embraced the musical elements of the hard bop tradition. It's a minor blues stretched over 24 bars in a fast mambo style, with a bit of a harmonic detour to the G7 (V7) chord in the last 8 bars.

When asked about the unusual title, Silver said that it was "because the harmonies in the tune and the voicing sound kinda nutty." Nutty or not, they're distinct elements of the harmonic fabric of the piece, and have been retained for this arrangement by a trio of horns (trumpet, and alto and tenor sax), forming a band within a band.

Often, music written for big bands is more of a showcase for the ensemble. In this arrangement, attention is shifted to soloists with the big band being in more of a support role. Background figures (beginning bar 31) are to be played at the director's discretion. I would suggest that they be used sparingly—no more frequently than every other chorus—and finally on the chorus right before the band goes into the shout section (beginning bar 57). A written solo example is included for each horn player (alto and bari, tenor, trumpet, and trombone).

Your drummer doesn't have to possess the skills needed to play a fast mambo or blazing swing style. The mambo part, as notated on the set part, can be altered:



And the ride cymbal part can be assigned to cowbell. (Be sure to keep the claves and cabasa parts, too.):



The swing section (beginning bar 21) can be simplified by retaining the mambo feel (or alternate percussion part), with this adaptation to the bass line:



If available, congas can also be added both in the mambo and swing sections.

NUTVILLE

HORACE SILVER

Arranged by

BRYAN KIDD

MAMBO (♩ = 120)



Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Claves

Cabasa

PLAY 2ND TIME & ON D.S.

ENSEMBLE CUES 2ND TIME ON BEAT 4 & ON D.S.

CLAVES

CABASA

1 2 3 4 5 6 7 8 9 10



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SWING

13

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Claves
Cabasa

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Ab13

CHORDS APPEAR ON PART

FILL

11 12 13 14 15 16 17 18 19 20

21

To CODA

1. MAMBO (STRAIGHT 8THS)

2.

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Claves
Cabasa

Chord markings: G¹³, G^{b13}, F¹³, A^{b13}, G+7(#9)

AS WRITTEN

21 22 23 24 25 26 27 28 29 30

31 MAMBO (STRAIGHT 8THS)
OPEN FOR SOLOS - PLAY BACKGROUND ON CUE

39

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Claves
Cabasa

T. SAX 1 PLAY

T. SAX 1 PLAY

T. SAX 1 PLAY

T. SAX 1 PLAY

C-

G+7(#9)

C-

C7(#9)

F-

TACET UNTIL MEASURE 52 DURING HORN BACKGROUNDS
OPEN FOR SOLOS
CHORDS APPEAR ON PART

CHORDS APPEAR ON PART

CHORDS APPEAR ON PART

31 32 33 34 35 36 37 38 39 40



(47) SWING

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Claves
Cabasa

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41 42 45 44 45 46 47 48 49 50

Annotations: *mf*, *sfz*, *PLAY*, *FILL*, *BRASS*, *D^{b9}*, *C-*, *G+7*, *A^{b9}*, *G⁹*, *G^{b9}*, *F¹³*

65

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Claves
Cabasa

UNIS.

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61 62 63 64 65 66 67 68 69 70

73 SWING

D.S. AL CODA (NO REPEAT)

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Claves
Cabasa

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CODA

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Claves
Cabasa

NUTVILLE (OPTIONAL SOLO SHEET)

Alto Sax Solo

Tenor Sax Solo

Trumpet Solo

Trombone Solo

50 51 52 53 54 55 56 57

A- E+7(#9) A- A+7(#9) A+7(#9) D- G+7(#9) C-

Alto Sax Solo

Tenor Sax Solo

Trumpet Solo

Trombone Solo

39

38 39 40 41 42 43 44 45

A7(#9) D- G- Bb9 A- E+7 A- D7(#9) G- Eb9 A+7 D- D7(#9) G- Eb9 A+7 D- C7(#9) F- Db9 C- G+7 C-

LIP LIP LIP

3

Alto Sax Solo

Tenor Sax Solo

Trumpet Solo

Trombone Solo

47 SWING

46 47 48 49 50 51 52 53 54

F15 E15 Eb15 D15 F15 E+7(b9) MAMBO (STRAIGHT 8THS) A-9/8 Bb15 A15 Ab15 G15 Bb15 A+7(b9) D-9/8 Bb15 A+7(b9) D-9/8 Ab15 G+7(b9) C-9/8

m2 5 3 3 3

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