

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rear.: A.Kjerkegaard

$\text{♩} = 160$

The musical score consists of 15 staves, each representing a different instrument or voice part. The instruments are: Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass Guitar, and Drums. The tempo is marked as $\text{♩} = 160$. The score is divided into measures by vertical bar lines. Dynamics such as *f* (fortissimo) and *p* (pianissimo) are indicated above certain notes. Measure 1 starts with Alto 1, Alto 2, and Tenor 1 playing eighth-note patterns. Measures 2-3 show Tenor 2 and Bari. Sax. joining in. Measures 4-5 feature Trumpet 1 and Trumpet 2. Measures 6-7 show Trumpet 3 and Trumpet 4. Measures 8-9 show Trombone 1 and Trombone 2. Measures 10-11 show Trombone 3 and Bass Trombone. Measures 12-13 show the Guitar and Piano. Measures 14-15 show the Bass Guitar. Measures 16-17 show the Drums.

9

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gtr.
Pno.
Bass
Dr.

F^{7(#9)} B_b¹³ G^{7(b5)} C^{7(#9)} Fm⁶ C⁹

F^{7(#9)} B_b¹³ G⁷ C⁷ Fm⁶ G⁹

F^{7(#9)} B_b¹³ G^{7(b5)} C^{7(#9)} Fm⁶ C⁹



17 **A**

Alto 1 Alto 2 Tenor 1 Tenor 2 Bari. Sax.

Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 4

Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

Measure 17: The section begins with a rhythmic pattern of eighth-note pairs followed by quarter notes. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2) play eighth-note pairs. The Bari. Sax. and Dr. provide harmonic support with sustained notes. The brass section (Tpt. 1-4) enters with eighth-note patterns. The woodwind section (Tbn. 1-3, B. Tbn.) follows with eighth-note patterns. The piano (Pno.) and bass (Bass) provide harmonic support. The section ends with a dynamic *mf* and a repeat sign with a section letter **A**.

Chords indicated below the staff:

- F⁷⁽⁹⁾
- C⁷⁽⁵⁾ F⁷⁽⁹⁾
- C(sus4) F⁷⁽⁹⁾
- G¹³ C⁷⁽⁹⁾
- C(sus4)

Chords indicated below the staff:

- F⁷⁽⁹⁾
- C⁷⁽⁵⁾ F⁷⁽⁹⁾
- C(sus4) F⁷⁽⁹⁾
- G¹³ C⁷⁽⁹⁾
- C(sus4)

B

25

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

F⁷⁽⁹⁾ C⁷⁽⁵⁾ F⁷⁽⁹⁾ F⁷⁽⁹⁾ B_b¹³ G^{7(b5)} C⁷⁽⁹⁾ Fm⁶

F⁷⁽⁹⁾ C⁷⁽⁵⁾ F⁷⁽⁹⁾ F⁷⁽⁹⁾ B_b¹³ G⁷ C⁷ Fm⁶

F⁷⁽⁹⁾ C⁷⁽⁵⁾ F⁷⁽⁹⁾ F⁷⁽⁹⁾ B_b¹³ G^{7(b5)} C⁷⁽⁹⁾ Fm⁶

B

33

C

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

C

To Coda

4

6

D

41

Alto 1 Dm⁶ Solo

Alto 2 Play 1st time only Dm⁶

Tenor 1 Play 1st time only Gm⁶

Tenor 2 Play 1st time only Gm⁶

Bari. Sax. Play 1st time only Dm⁶

Tpt. 1 Play 1st time only

Tpt. 2 Play 1st time only

Tpt. 3 Play 1st time only

Tpt. 4 Play 1st time only

Tbn. 1 Play 1st time only

Tbn. 2 Play 1st time only

Tbn. 3 Play 1st time only

B. Tbn. Play 1st time only

J. Gtr. Fm⁶

Pno. Fm⁶ G7(#5) C7(b9)

Bass Fm⁶ G7(#5) C7(b9)

Dr. D 4

E

51

Alto 1 Dm⁶

Alto 2 Dm⁶

Tenor 1 Gm⁶

Tenor 2 Gm⁶

Bari. Sax. Dm⁶

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno. Fm⁶

F7

Bb¹³

G⁷⁽⁹⁾₅

C⁷⁽⁹⁾₅

Fm⁶

Bass Fm⁶

F7

Bb¹³

G⁷⁽⁹⁾₅

C⁷⁽⁹⁾₅

Fm⁶

Dr. E

4

Repeat for solos

Dm⁶

7

8

59 Last time | Dm⁶

F

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

66

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gtr.
Pno.
Bass
Dr.

74

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

G

mp

F⁷ B_b⁷ E_b⁷ A_b⁷

F⁷ B_b⁷ E_b⁷ A_b⁷

G

4

82

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gtr.
Pno.
Bass
Dr.

D_b⁷ F#^{7(b5)} Gm^{7(b5)} C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷ D_bm⁷ F#^{7(b5)} C⁷ C^{7(#5)}

88

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.

Tpt. 1
Gm⁶
Solo
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

J. Gtr.
Fm⁶

Pno.
Fm⁶

Bass
Dr.

4
8

H

96

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

J. Gtr.
Pno.
Bass
Dr.

F⁷ B_b⁷ E_b⁷ A_b⁷ D_b⁷ F^{#7(b5)} G_m^{7(b5)} C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷ D_b^{m7} F^{#7(b5)} C⁷ C^{7(#5)}

F⁷ B_b⁷ E_b⁷ A_b⁷ D_b⁷ F^{#7(b5)} G_m^{7(b5)} C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷ D_b^{m7} F^{#7(b5)} C⁷ C^{7(#5)}

H

I

D.S.al Coda

104

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1 *Gm⁶*

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr. **I**

D.S.al Coda

112

Alto 1 Alto 2 *ffz* *fz* *fz*

Tenor 1 Tenor 2 *fz* *fz* *fz*

Bari. Sax. Bari. Sax. Solo as written

Tpt. 1 Tpt. 2 *fz* *fz*

Tpt. 3 Tpt. 4 *fz* *fz*

Tbn. 1 Tbn. 2 *fz* *fz*

Tbn. 3 Tbn. 4 *fz* *fz*

B. Tbn. B. Tbn. *fz* *fz* *fz* *v* *v* *v*

J. Gtr. J. Gtr. *fz* *fz* *fz* F⁷ B_b⁷ E_b⁷ A_b⁷ D_b⁷ F[#]7 G^(#5) C⁹

Pno. Pno. *subp* B_b⁷ E_b⁷ A_b⁷ D_b⁷ F[#]7 G^(#5) *subp* B_b⁷

Bass Bass *fz* *subp* B_b⁷

Dr. Dr.

120

J

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

128

Alto 1 Alto 2 Tenor 1 Tenor 2 Bari. Sax.

Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn.

J. Gtr. Pno. Bass Dr.

mf 4 mp *mf 4 mp*

mf 4 mp *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp*

mf 4 mp *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp*

mf 4 mp *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp*

mf 4 mp *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp*

mf 4 mp *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp*

mf 4 mp *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp* *mf 4 mp*

F⁷ B_b¹³ G^{7(b5)} C^{7(#9)} Fm⁶ *p* F⁷ B_b¹³ G^{7(b9)} G^{7(#5)}

p F⁷ B_b¹³ G^{7(b9)} G^{7(#5)}

p F⁷ B_b¹³ G^{7(b9)} G^{7(#5)}

p



Musical score page 18, system 135. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., J. Gtr., Pno., Bass, and Dr. Various dynamics like *f* and *fp* are indicated, along with harmonic changes marked $C7(\frac{5}{5})$ and $Bb13(b5)$.

135

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

Alto 1

Work Song

Rearrangeret 01 - 1017

$\text{♩} = 160$

Nat Adderley
arr: Erik Morales
rear.: A.Kjerkegaard

The musical score consists of 12 staves of music for Alto 1. The key signature changes frequently, including B-flat major, E-flat major, D major, and G major. The time signature is mostly common time (4/4). Performance markings include dynamic levels (f, mf), tempo (♩ = 160), and articulations like slurs and grace notes. Several sections are labeled with boxes:

- A**: Located at measure 17, marked *mf*. It features a rhythmic pattern of eighth and sixteenth notes.
- B**: Located at measure 23, marked *2*. It includes a measure with a 3/8 time signature bracketed under the first three measures of a 3/4 time signature section.
- C**: Located at measure 33, marked *2*. It shows a continuation of the rhythmic patterns from section B.
- To Coda**: Located at measure 39, indicating the transition to the coda.
- D**: Located at measure 43, marked *Solo*.

Chords indicated in the score include Dm^6 , $\text{E}^7(\sharp 5)$, and $\text{A}^7(\flat 9)$.

2

Alto 1

51 Dm⁶ **E**

55 D⁷ G¹³ E^{7(b9)} A^{7(#9)}

58 Dm⁶ **F**
.Repeat for solos .Last time

62 ff

67

72

76

80 **G** 2 2 mp

88

96 **H** 1 2 3

102 **I** 3

Alto 1

D.S.al Coda

3

107

112

119

124 J

128

133

137

Alto 2

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

$\text{♩} = 160$

3 3 3 3

9 2

17 **A** 2 2

23 2 **B** 3 3

29 3

33 **C** 2

39 To Coda

43 **D** Dm⁶ Play 1st time only 4 E^{7(#5)} A^{7(b9)} Dm⁶ **E**

52 4 D⁷ G¹³ E^{7(b9)} A^{7(#5)} Dm⁶ Repeat for solos Dm⁶ Last time

60 **F** f ff

65

This musical score is for Alto 2, featuring six staves of music. The tempo is indicated as $\text{♩} = 160$. The score includes various dynamics such as *f*, *mf*, and *ff*. Time signatures change frequently, including measures in 4/4, 3/4, and 2/4. Performance instructions include 'Play 1st time only' and 'Last time'. The score also features sections labeled A through F, with some sections having repeat endings. Chords listed in the score include Dm⁶, E^{7(#5)}, A^{7(b9)}, D⁷, G¹³, E^{7(b9)}, A^{7(#5)}, Dm⁶, and Dm⁶.

Alto 2

71

76

80 G 2 2

88 *mp*

96 H

102 I

107 D.S.al Coda

112

119 *fz* *fz* *sub.p*

124 J

128 *f*

132 *mf* 4*mp* 3

137 *p* *fp*

f

Tenor 1

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

3

$\text{♩} = 160$

3

3

A

B

C

D

To Coda

Play 1st time only

4

$A^7(\sharp 5)$ $D^7(\flat 9)$

E

4

G^7 C^{13} $A^7(\flat 5)$ $D^7(\sharp 5)$

F

Last time

Repeat for solos

f

\gg

ff

This musical score for Tenor 1 consists of ten staves of music. The tempo is indicated as $\text{♩} = 160$. The key signature is one flat. The score includes dynamic markings such as *f*, *mf*, *ff*, and *last time*. Section labels include **A**, **B**, **C**, **D**, **To Coda**, **E**, **F**, and **ff**. The score also includes repeat signs and endings, specifically for solos. Chords listed in the score include Gm^6 , $A^7(\sharp 5)$, $D^7(\flat 9)$, G^7 , C^{13} , $A^7(\flat 5)$, $D^7(\sharp 5)$, and \gg .

Tenor 1

71

71

76

G

80 2

88 mp

H

I

102

107 D.S.al Coda

112

119 fz fz sub.p

J

124 f

128 mf 4mp

p fp

f

Tenor 2

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rear.: A.Kjerkegaard

3

$\text{J} = 160$

9 3 3

17 [A] 3 2

23 [B] 2 3

29

33 [C] 2

39 To Coda

43 [D] Play 1st time only 4 $A^7(\sharp 5)$ $D^7(\flat 9)$

51 Gm⁶ [E] 4 G⁷ C¹³ $A^7(\flat 5)$ $D^7(\sharp 5)$

58 Gm⁶ Gm⁶ [F] Last time Repeat for solos f >

64 ff

67

Tenor 2

71

76

80 **G**

88

96 **H**

102 **I**

107 **D.S.al Coda**

112 **O**

119 *fz* *sub.p*

124 **J**

128 *f*

132 *mf* *4 mp*

137 *p* *fp*

f

Work Song

Bari. Sax.

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rear.: A.Kjerkegaard

3

♩ = 160

3

9

17 A

mf

B

23

C

To Coda

D Play 1st time only

E

Dm⁶

F

Last time

Repeat for solos

ff

This musical score for Bari. Sax. consists of six staves of music. The first staff starts with a dynamic of **f**. Measures 17 and 23 feature solos labeled **A** and **B** respectively. Measure 39 leads to a **To Coda** section. Measure 43 is marked **D** and specifies "Play 1st time only". Measures 51 and 58 begin with solos labeled **E** and **F** respectively. The score concludes with a final section starting at measure 64, marked **ff**.

Bari. Sax.

76

80 **G**

mp

86

93 **H**

101 **I**

106 **D.S.al Coda**

fp

112

116 Solo as written

mp

120

124 **J**

f

128

mf 4 mp

2

p

134 **4**

f

Work Song

Trumpet 1

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

$\text{♩} = 160$

9

17 **A**

23 **B**

28

33 **C**

37 **To Coda**

41 **D** Play 1st time only **E**

58 **F**

Repeat for solos

Last time

2

Trumpet 1

63

69

80 **G**

2

mp

88

H

I

107

D.S.al Coda

112 **O**

2

fz *fz*

3

mp

4

124 **J**

f

128

mf *4 mp*

132

p

fp

137

f

Trumpet 2

Work Song

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

$\text{♩} = 160$

Rearrangeret 01 - 1017

The musical score consists of ten staves of music for trumpet. The key signature is one flat, and the time signature is mostly common time (indicated by '4'). The tempo is marked as $\text{♩} = 160$. The score includes various dynamics such as *f*, *mf*, *ff*, and *p*. Several sections are labeled with boxes: 'A' at measure 17, 'B' at measure 23, 'C' at measure 33, 'D' at measure 41 (with a note 'Play 1st time only'), 'E' at measure 41, and 'F' at measure 58 (with notes 'Repeat for solos' and 'Last time'). Measure 64 concludes with a dynamic *ff*. Measures 13, 17, 23, 33, 38, 41, and 58 are circled in red.

5

9

13

17

23

28

33

38

41

58

64

A

B

C

D Play 1st time only

E

F

To Coda

Repeat for solos

Last time

f

ff

Trumpet 2

69

7

80 **G** 2 2

88 Gm⁶ Solo mp

92 G⁷ C¹³ A^{7(♯5)} D^{7(♯5)}

96 **H** C⁷ F⁷ B^{♭7} E^{♭7} G^{#7(♭5)} Am^{7(♭5)} D⁷

100 G⁷ C⁷ F⁷ B^{♭7} E^{♭m7} G^{#7(♭5)} D⁷ D^{7(♯5)}

104 Gm⁶ **I**

108 G⁷ C¹³ A^{7(♯5)}

Solo End **D.S.al Coda**

112 **O** 3 4

124 **J** fz fz mp

f

128 mf 4mp

132 p fp

f

Trumpet 3

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

$\text{♩} = 160$

3 3

9 3

17 **A** $\text{♩} = 160$ *mf*

23 **B**

28

33 **C**

38 **To Coda**

41 **D** Play 1st time only ♩

51 **E** ♩ Repeat for solos Last time **F** $\text{♩} = 160$

Trumpet 3

63

68

73

G

77

2

88

H

I

107

D.S.al Coda

fp

112

O

116

3

4

124

J

128

mf

4

mp

132

p

137

f

Trumpet 4

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

$\text{♩} = 160$

3 3

9

17 **A**

23 **B**

28

33 **C**

38 **To Coda**

41 **D**
Play 1st time only

51 **E**
Repeat for solos Last time **F**

63 **ff**

Trumpet 4

68

73

G

7 2

mp

84

2

88

H 8 **I** 8

107

D.S.al Coda

fp

112

Ø

3 4

fz *mp*

124

J

f

128

mf 4*mp*

132

p

fp

137

f

Trombone 1

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard
3

f

3

A

mf

B

C

To Coda

D

E

Play 1st time only

5

p

F

Last time

Repeat for solos

f

ff

Trombone 1

71

79

G

mp

84

88

95

H

I

8

107

D.S.al Coda

fp

112

O

fz

fz

J

f

125

128

mf

4 mp

132

p

fp

137

f

Trombone 2

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

$\text{♩} = 160$

3 **3**

f

9

3

A

mf

23

B

28

C

38

To Coda

D

Play 1st time only

5

p

51

E

56

Repeat for solos

Last time

f

2

Trombone 2

60 **F**

66

72 **3**

80 **G**

86 **mp**

91

96 **H** 8 **I**

107 **D.S.al Coda** **fp**

112 **O** 7 **J** **f**

126 **mf** 4**mp**

132 **p** **fp**

137 **f**

Trombone 3

Work Song

Rearrangeret 01 - 1017

$\text{♩} = 160$

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

3

Musical score for Trombone 3. The score consists of two staves. The first staff starts with a dynamic **f**. The second staff begins at measure 9. Measures 1-8 are identical, each starting with a **3**.

Musical score for Trombone 3. Measures 9-16. Measure 9 starts with a **3**. Measures 10-16 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Trombone 3. Measures 17-24. Measure 17 starts with a **A** dynamic **mf**. Measures 18-24 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Trombone 3. Measures 25-32. Measure 25 starts with a **B**. Measures 26-32 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Trombone 3. Measures 33-40. Measure 33 starts with a **C**. Measures 34-40 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Trombone 3. Measures 41-48. Measure 41 starts with a **D** dynamic **p**. Measure 42 has a instruction "Play 1st time only". Measures 43-48 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Trombone 3. Measures 49-56. Measure 49 starts with a **E**. Measures 50-56 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Trombone 3. Measures 57-64. Measure 57 starts with a dynamic **f**. Measures 58-64 show a rhythmic pattern of eighth and sixteenth notes. The score includes markings "Repeat for solos" and "Last time".

2

Trombone 3

60 **F**

66

72

3

80 **G**

mp

86

91

96 **H** 8 **I**

107

D.S.al Coda

112 **O**

7

J

126

mf 4*mp*

132

p

fp

137

f

Bass Trombone

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rearr.: A.Kjerkegaard

$\text{♩} = 160$

3

3

9

3

17 **A**

mf

23 **B**

30 **C**

36 **To Coda**

D

41 Play 1st time only **5**

p

51 **E**

56 Repeat for solos Last time

f

60 **F**

f

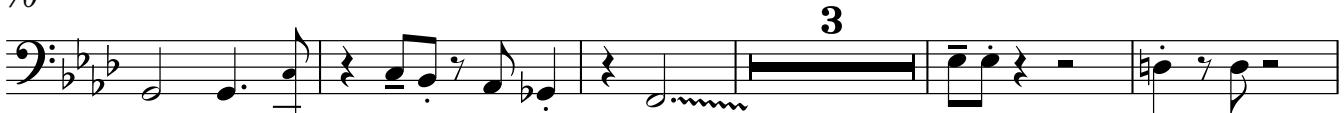
ff

Bass Trombone

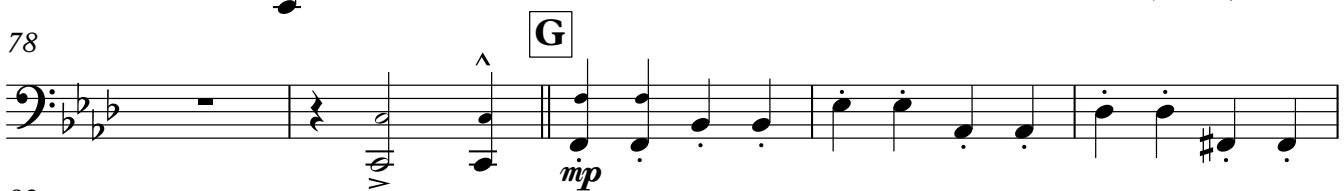
65



70



78



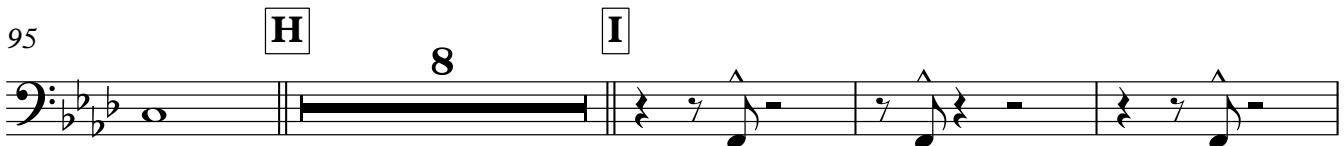
83



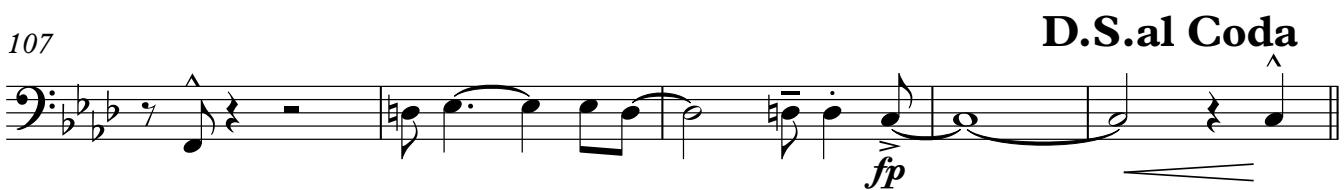
88



95



107



112



116



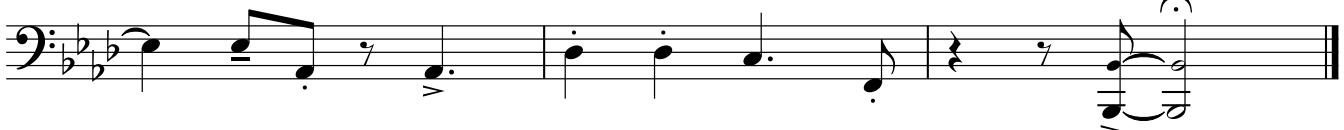
127



134



139



Work Song

Guitar

Rearrangeret 01 - 1017

Nat Adderley

arr: Erik Morales

rear.: A.Kjerkegaard

$\text{♩} = 160$

The sheet music consists of ten staves of musical notation for guitar. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The music is rearranged from Nat Adderley's original composition.

Staff 1: Measures 1-20. Includes chords F7(9), Bb13, G7(b5). Measure 15 features a bass line with a bass clef. Measure 20 includes C(sus4).

Staff 2: Measures 21-30. Includes chords C7(5), F7(9). Measure 25 starts with F7(9) followed by a box labeled **B**.

Staff 3: Measures 31-40. Includes chords G7(b5), C7(9), Fm6. Measure 33 starts with a box labeled **C**.

Staff 4: Measures 41-50. Includes chords A7(b5), Bb13, B13, C7. Measure 43 starts with a box labeled **D**.

Staff 5: Measures 51-60. Includes chords F7, Bb13, F7. Measure 54 includes G7(5), C7(b9). Measure 58 starts with a box labeled **E**.

Staff 6: Measures 61-70. Includes chords F7, Bb13, G7(b5), C7(9). Measure 68 contains the instruction "Repeat for solos". Measure 70 contains the instruction "Last time".

Staff 7: Measures 71-80. Includes chords Fm6, Fm6. Measure 78 starts with a box labeled **F**.

Staff 8: Measures 81-90. Includes chords Fm6, Fm6. The staff ends with a double bar line and a repeat sign.

Guitar

64

69

70

80 [G] F⁷ B_b⁷ E_b⁷ A_b⁷ D_b⁷ F^{#7(b5)} Gm^{7(b5)} C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷

86 D_bm⁷ F^{#7(b5)} C⁷ C^{7(#5)} Fm⁶ F⁷

93 B_b¹³ G^{7(#5)} C^{7(#5)} [H] F⁷ B_b⁷ E_b⁷ A_b⁷ D_b⁷ F^{#7(b5)}

99 Gm^{7(b5)} C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷ D_bm⁷ F^{#7(b5)} C⁷ C^{7(#5)}

104 I

D.S.al Coda

Guitar

3

112  - | **3** | F⁷ B_b⁷ E_b⁷ A_b⁷ D_b⁷ F^{#7}

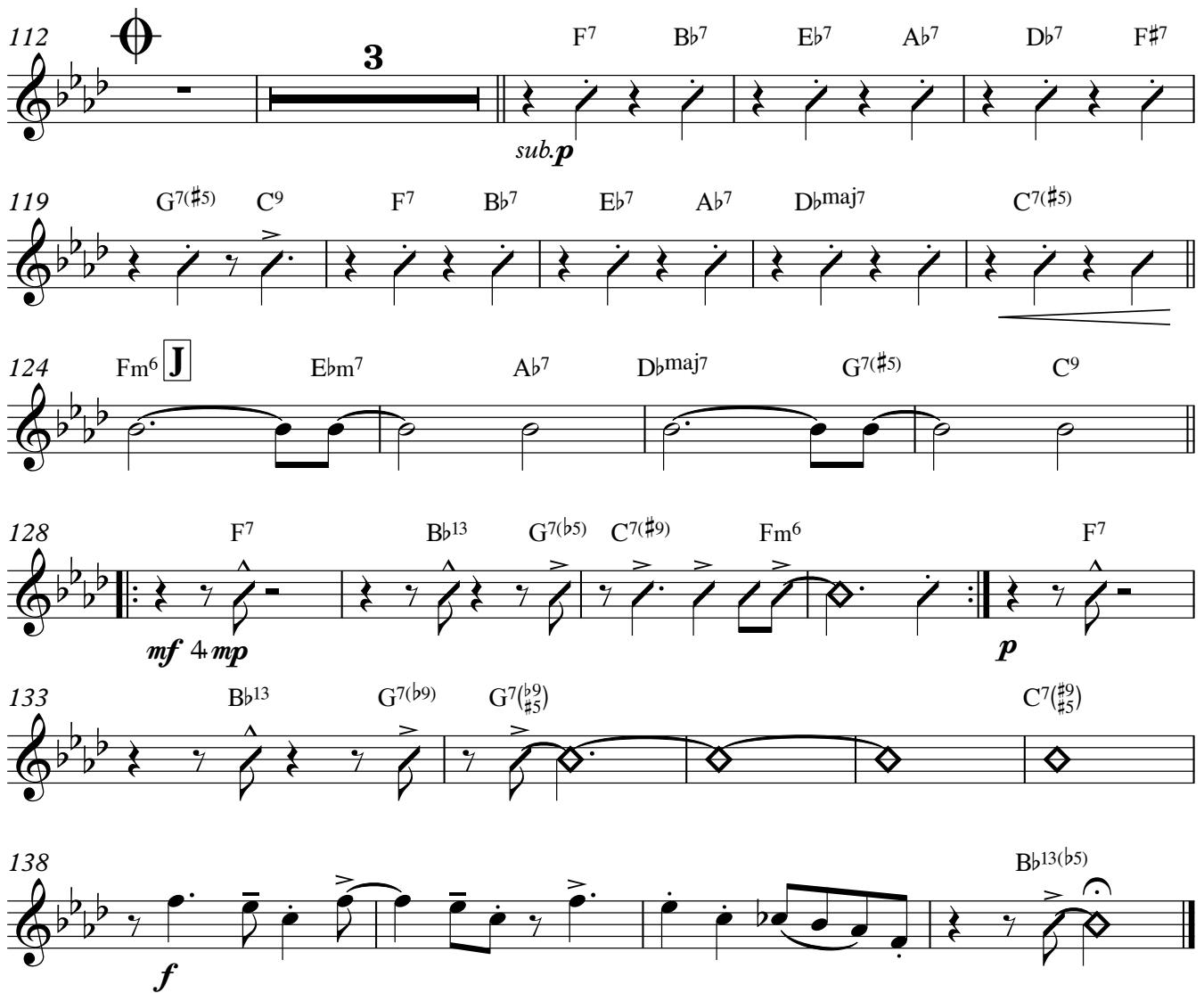
119 G⁷⁽⁵⁾ C⁹ F⁷ B_b⁷ E_b⁷ A_b⁷ D_bmaj⁷ C⁷⁽⁵⁾

124 Fm⁶ **J** E_bm⁷ A_b⁷ D_bmaj⁷ G⁷⁽⁵⁾ C⁹

128 F⁷ B_b¹³ G^{7(b5)} C^{7(#9)} Fm⁶ F⁷
mf 4 mp | **p**

133 B_b¹³ G^{7(b9)} G^{7(b5)} C⁷⁽⁵⁾

138 **f** B_b^{13(b5)}



Piano

Work Song

Rearrangeret 01 - 1017

Nat Adderley

arr: Erik Morales

rear.: A.Kjerkegaard

$\text{♩} = 160$

Measures 1-6: The piano sheet music shows two staves in 4/4 time, both in B-flat major (two flats). The treble staff has a dynamic of *f*. The bass staff also has a dynamic of *f*. The music consists of eighth-note patterns with various slurs and grace notes.

Measures 7-11: The piano sheet music continues in 4/4 time, B-flat major. The treble staff has a dynamic of *f*. The bass staff has a dynamic of *f*. The music consists of eighth-note patterns with various slurs and grace notes.

Measures 12-16: The piano sheet music shows two staves in 4/4 time, B-flat major. The treble staff has a dynamic of *f*. The bass staff has a dynamic of *f*. The music includes chords labeled F^{7(#9)}, B_b¹³, G⁷, C⁷, Fm⁶, and C⁹. The bass line features eighth-note patterns with slurs and grace notes.

Measures 17-21: The piano sheet music shows two staves in 4/4 time, B-flat major. The treble staff has a dynamic of *mf*. The bass staff has a dynamic of *mf*. The music includes chords labeled F^{7(#9)}, C^{7(#5)}, F^{7(#9)}, C(sus4), F^{7(#9)}, and G¹³. The bass line features eighth-note patterns with slurs and grace notes. A box labeled "A" is placed above the first measure of this section.

Measures 22-26: The piano sheet music shows two staves in 4/4 time, B-flat major. The treble staff has a dynamic of *mf*. The bass staff has a dynamic of *mf*. The music includes chords labeled C^{7(#9)}, C(sus4), F^{7(#9)}, C^{7(#5)}, and F^{7(#9)}. The bass line features eighth-note patterns with slurs and grace notes. A box labeled "B" is placed above the first measure of this section.

2

Piano

28

F^{7(♯9)} B♭¹³ G⁷ C⁷ Fm⁶

33 **C**

F⁷

To Coda

38

B♭¹³

41

D

Fm⁶

47

G^{7(♯5)} C^{7(♭9)}

51 **E**

Fm⁶

Piano

3

55

F⁷ B_b¹³ G^{7(b9)} C^{7(#9)}

58

Repeat for solos Last time **F**

F_m⁶ F

63

69

75

4

Piano

G

80

F⁷ B_b⁷ E_b⁷ A_b⁷ D_b⁷ F^{#7(b5)} Gm^{7(b5)} C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷

86 F⁷

86

D_bm⁷ F^{#7(b5)} C⁷ C^{7(#5)} F^{m6} F⁷

93 **H**

93

B_b¹³ G^{7(#5)} C^{7(#5)} F⁷ B_b⁷ E_b⁷ A_b⁷ D_b⁷ F^{#7(b5)}

99

99

Gm^{7(b5)} C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷ D_bm⁷ F^{#7(b5)} C⁷ C^{7(#5)}

I

104

D.S.al Coda

108

fp

Piano

5

112

116

122

J

128

133

137

Work Song

Bass Guitar

Rearrangeret 01 - 1017

Nat Adderley

arr: Erik Morales

rear.: A.Kjerkegaard

$\text{♩} = 160$

f

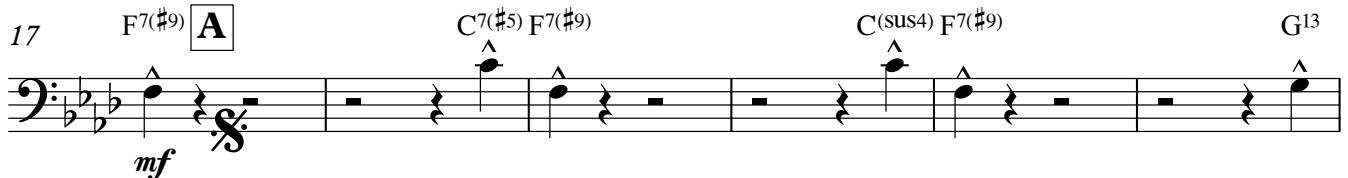
7



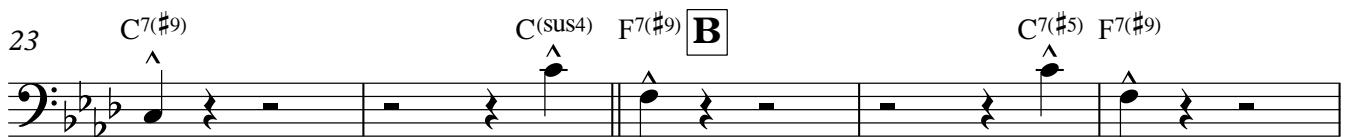
12



17



23



28



33



37



To Coda

41



Bass Guitar

46

51 Fm⁶ **E**56 B♭¹³G7(♭9)
C7(♯9)

Repeat for solos

Last time

Fm⁶
Fm⁶60 **F**

66



72



78

G F⁷ B♭⁷ E♭⁷ A♭⁷ D♭⁷ F♯^{7(♭5)}

83

Gm^{7(♭5)} C⁷ F⁷ B♭⁷ E♭⁷ A♭⁷ D♭m⁷ F♯^{7(♭5)} C⁷ C7(♯5)

88

Fm⁶F⁷ B♭¹³

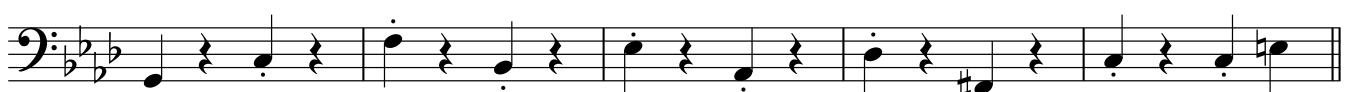
94

G7(♯5)

C7(♯5)

H F⁷ B♭⁷ E♭⁷ A♭⁷ D♭⁷ F♯^{7(♭5)}

99

Gm^{7(♭5)} C⁷ F⁷ B♭⁷ E♭⁷ A♭⁷ D♭m⁷ F♯^{7(♭5)} C⁷ C7(♯5)

Bass Guitar

3

104

I

Bass Guitar staff showing a repeating pattern of eighth and sixteenth notes.

108

D.S.al Coda

Bass Guitar staff showing a repeating pattern of eighth and sixteenth notes. Dynamic: **p**.

112

O

Bass Guitar staff showing a repeating pattern of eighth notes. Above the first note is a circled 'O' symbol.

116

F⁷ B_b⁷ E_b⁷ A_b⁷

Bass Guitar staff showing a repeating pattern of eighth notes. Dynamics: **sub.**, **p**.

122

D_bmaj⁷C^{7(#5)}**J**

Bass Guitar staff showing a repeating pattern of eighth notes. Measure 123 starts with a dynamic **p**.

128

F⁷B_b¹³G^{7(b5)}C^{7(#9)}Fm⁶

Bass Guitar staff showing a repeating pattern of eighth notes. Measure 129 starts with dynamics **mf** and **4 mp**.

132

F⁷B_b¹³G^{7(b9)}G^{7(#5)}

Bass Guitar staff showing a repeating pattern of eighth notes. Measure 133 starts with a dynamic **p**.

137

C^{7(#9)}B_b^{13(b5)}

Bass Guitar staff showing a repeating pattern of eighth notes.

Drums

Work Song

Rearrangeret 01 - 1017

Nat Adderley
arr: Erik Morales
rear.: A.Kjerkegaard

$\text{♩} = 160$

A single staff of eight measures in common time. The first measure shows a bass drum (B) and a snare drum (S). Subsequent measures show a steady pattern of bass and snare drums.

9

A single staff of one measure. It continues the pattern established in the previous measures.

17 **A**

A single staff of eight measures. It features a bass drum (B) and a snare drum (S). The dynamic is marked *mf*. Measures 17-24 follow this pattern.

25 **B**

A single staff of eight measures. It features a bass drum (B) and a snare drum (S). Measures 25-32 follow this pattern.

33 **C**

A single staff of eight measures. It features a bass drum (B) and a snare drum (S). Measures 33-40 follow this pattern.

To Coda

39

A single staff of eight measures. It features a bass drum (B) and a snare drum (S). Measures 39-46 follow this pattern.

43 **D**

A single staff of eight measures. It features a bass drum (B) and a snare drum (S). Measures 43-50 follow this pattern.

51 **E**

A single staff of eight measures. It features a bass drum (B) and a snare drum (S). Measures 51-58 follow this pattern.

Repeat for solos

58

8

Last time

:

A single staff of two measures. The first measure is a repeat sign followed by a measure of rests. The second measure is a colon followed by a measure of rests.

2

Drums

60 **F**

64

69

73

4

80 **G**

87

91

4

8

96 **H**

104 **I**

D.S.al Coda

108

Drums

3

Musical score for Drums, page 3, featuring six staves of music. The score includes dynamic markings such as **p**, **mf**, and **mp**, and performance instructions like **sub.p**. Measure 112 starts with a bass drum (B) and continues with various patterns involving snare and bass drums. Measure 118 begins with a bass drum. Measure 124 features a bass drum and includes a dynamic **J**. Measure 128 starts with a bass drum and includes dynamics **mf** and **mp**. Measure 132 begins with a bass drum. Measure 137 concludes the page with a bass drum.