

STRING ALTERNATIVES SERIES

Recorda Me

Joe Henderson

Arranged by Bud Caputo

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Piano Accompaniment	1
Acoustic Guitar	1
Drumset	1

Notes to the Conductor

This arrangement of “Recorda Me” (Remember Me) differs from the original 1963 recording by jazz tenor saxophonist, Joe Henderson, in style and primarily tempo. While the original is a rapid up-tempo Bossa Nova, this version incorporates a more relaxed samba style. This slower tempo showcases the beautiful, though angular, melody. It allows us to fully enjoy the unfolding chord progression that is somewhat modal in the first section, but evolves into a beautiful contrasting sequence of descending chords by whole steps, each of which is introduced by its ii-V7-I pattern.

The balance of parts, especially equal representation by the viola, is critical. The guitar, piano, and drums provide authentic colors that should hold an equal footing with the string section. The string bass part could be performed by a lone amplified acoustic or electric bass and be thought of as belonging to the rhythm section rather than to the traditional string ensemble. However, if the entire section performs the bass part, only one solo bass should be used in the improvisation section, measure 51–66.

Also note that in this improvisation section the chord symbols are included for all instruments to encourage improvisation for all performers. To that end, the director may choose multiple soloists and repeat this section as many times as is needed to showcase those students who are willing to move away from the traditional printed page and experience the excitement of jazz improvisation. The suggested solo will provide confidence for the young improviser but all students should be encouraged to explore the element of jazz improvisation that is the essence of jazz. A scale guide for improvisation is included to assist students in developing their improvisation skills.

The original recording may be found on Blue Note Records 84140, and this current link to YouTube:

<http://www.youtube.com/watch?v=opwZVX7ZZ28>



Recorda Me

CONDUCTOR SCORE

Duration - 4:30

Joe Henderson

Arranged by Bud Caputo

Slow Samba (♩ = 104)

Violins

I *pizz.* *f*

II *pizz.* *f*

Viola

pizz. *f*

Cello

pizz. *f*

String Bass

pizz. *f*

Piano Accompaniment

f

Acoustic Guitar

2nd x only *f*

Drumset

Play slow samba time 2nd x only
stick on x H.H.

Hi Tom **Low Tom**

B.D. *f* H.H. 1 stick on rim 2 3

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Vlns.
I
II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

Play time

4 5 6 7

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Vlns.
I
II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

ff

ff

ff

ff

ff

ff

1.

1.

Play 1 x fill

8 9 10

2. 12

Vlns. I arco *f*

Vlns. II arco *f*

Vla. arco *f* *sim.*

Cello *f* *sim.*

Str. Bass *f*

Piano Accomp. 2. 12 *B min* *mp*

Ac. Gtr. *B min* *mp*

Drumset 11 12 13 14 *mp*

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Vlns.
I
II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

Dmin

15 16 17 18

20

Vlns. I *f* *mp* *f*

Vlns. II *mp*

Vla. *f* (V)

Cello *mp* *f*

Str. Bass

Piano Accomp. *D min7* *G7* *CMaj7* *C min7* *F7* *BbMaj7*

Ac. Gtr. *D min7* *G7* *CMaj7* *C min7* *F7* *BbMaj7*

Drumset

19 20 21 22

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Vlns.
I
II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

23 24 25 26

Chord progression: B $\flat$ min7, E $\flat$ 7, A $\flat$ Maj7, A min7, D7, G Maj7, F $\sharp$ 7($\sharp$ 9)

28

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

B min

28

Ac. Gtr.

B min

Drumset

27 28 29 30

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Vlns.
I
II

Vla.

Cello

Str. Bass

Piano Accomp.
B min D min

Ac. Gtr.
B min D min

Drumset
31 32 33 34

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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

B $\flat$ min7 E $\flat$ 7 A $\flat$ Maj7 A min7 D7 G Maj7 D7

B $\flat$ min7 E $\flat$ 7 A $\flat$ Maj7 A min7 D7 G Maj7 D7

39 40 41 42

43

Vlns.

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

pizz.

pizz.

pizz.

pizz.

f

43 44 45 46

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

arco *ff* 4

47 48 49 50

51 **B min**

Solo Vln.

Play as many times as there are soloists.
Use improvisation scale guide for solo ideas.

51 **B min**
arco
mp

Vlns. I

51 **B min**
arco
mp

Vlns. II

51 **B min**
arco
mp

Vla.

51 **B min**
arco
mp

Cello

51 **B min**
arco
mp

Str. Bass

51 **B min**
(Solo Bass to m. 67)
mp

Piano Accomp.

51 **B min**
mp

Ac. Gtr.

51 **B min**
mp

Drumset

mp 51 52 53 54

Solo Vln.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

D min

G7

mp

55

56

57

58

Preview Only
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59 CMaj7 Cmin7 F7 B♭Maj7 B♭min7

Solo Vln.

Vlns. I CMaj7 Cmin7 F7 B♭Maj7 B♭min7

Vlns. II CMaj7 Cmin7 F7 B♭Maj7 B♭min7

Vla. CMaj7 Cmin7 F7 B♭Maj7 B♭min7

Cello CMaj7 Cmin7 F7 B♭Maj7 B♭min7

Str. Bass CMaj7 Cmin7 F7 B♭Maj7 B♭min7

Piano Accomp. 59 CMaj7 Cmin7 F7 B♭Maj7 B♭min7 E♭7

Ac. Gtr. CMaj7 Cmin7 F7 B♭Maj7 B♭min7 E♭7

Drumset

59 60 61 62

Solo Vln.
 Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass
 Piano Accomp.
 Ac. Gtr.
 Drumset

A^bMaj7 A min7 GMaj7 F#7(#9) 1.

A^bMaj7 A min7 GMaj7 F#7(#9) 1.

A^bMaj7 A min7 GMaj7 F#7(#9)

A^bMaj7 A min7 GMaj7 F#7(#9)

A^bMaj7 A min7 GMaj7 F#7(#9)

A^bMaj7 A min7 GMaj7 F#7(#9) 1.

A^bMaj7 A min7 GMaj7 F#7(#9)

63 64 65 66

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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

C min

C min

71 72 73 74 75

78

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

76 77 78 79 80

C min7 F7 B^bMaj7 B^bmin7 E^b7 A^bMaj7

C min7 F7 B^bMaj7 B^bmin7 E^b7 A^bMaj7

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Vlns.
I
II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

81 82 83 84

Chord progression: A^bmin7, D^b7, G^bMaj7, Gmin7, C7, FMaj7, C7

85

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

85 86 87 88 89

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Vlns.
I
II

Vla.

Cello

Str. Bass

Piano Accomp.

Ac. Gtr.

Drumset

ff

FMaj7

90 91 92 93 94

Improvisation Scale Guide

This guide provides ideas for improvisation for bars 51-66. One technique that jazz musicians use is to superimpose scales over the chord changes of a musical selection. This gives the player a guide as to what notes will sound good over the chords in the accompaniment. The player can use the notes in this guide in any measure and create interesting rhythmic figures and patterns with them and may employ other notes that embellish the provided scale notes. The study of improvisation begins with careful listening to great jazz artists to develop a "feel" for the style. Remember, there are no bad notes, just better choices.

Vlins. I & II
Vla.
**Cello/
Str. Bass**

B min

51 52 53 54

Vlins. I & II
Vla.
**Cello/
Str. Bass**

D min

55 56 57

Vlns. I & II

Vla.

Cello/
Str. Bass

D min7 G7 CMaj7 C min7 F7

58 59 60

Vlns. I & II

Vla.

Cello/
Str. Bass

B $\flat$ Maj7 B $\flat$ min7 A $\flat$ Maj7

61 62 63

Vlns. I & II

Vla.

Cello/
Str. Bass

A min7 GMaj7 F $\sharp$ 7($\sharp$ 9)

64 65 66