

JAZZ BAND SERIES



Johnny Come Lately

BILLY STRAYHORN

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)

NOTES TO THE CONDUCTOR

Using this terrific Strayhorn composition, my arrangement borrows inspiration from the original 1942 Duke Ellington recording, which prominently featured Tricky Sam Nanton on muted trombone. The band that recorded this classic track also featured some other great musicians, including Ben Webster (tenor sax), Johnny Hodges (alto sax), and Jimmy Blanton (bass). I highly recommend that the director listen to this essential recording and share it with the band. There is also a professional demo available to listen and download at alfred.com/downloads.

This arrangement features written solos for tenor sax, piano, and drums. Written solos are provided, but I encourage soloists to experiment with their own improvisation. However, the written piano solo is a simplified version of the original Duke Ellington solo and should be played as written. Note that the Ellington solo is short and to-the-point, because of the recording limitations of the time. It was common in the early part of the century for recorded tracks to be limited to an average of 1–3 minutes in length. However, the drum solo may easily be extended, if desired.

Regarding articulation, the *marcato*, or rooftop, markings are played detached and accented—think “daht.” The *staccato* indications are short, but not too short or clipped.

The unison lines throughout will require accurate intonation. Caution players to listen carefully to each other and avoid overblowing. At m. 35, the trumpets have a “wah-wah” plunger effect, which, in this chart, requires a growling flutter-tongue technique that should be played as uniformly as possible. At m. 44, the brass have fall-offs and a rip up to the note in m. 46. The rip should not interfere with the rhythmic time of the figure. I suggest rehearsing it without the rip first, and then adding it to grasp the concept. Typically, the lead trumpet sets the model for execution of such effects.

Caution should also be given to the saxes to avoid rushing the triplets in measures such as m. 113 and m. 115. The unison sax section line in the last measure is played after the brass have established their last note with the *fermata*. The sax line should be cued and played somewhat leisurely but with sensitivity to the brass, so that they don’t hold their note for too long.

As always, the rhythm section parts are a guide. The piano parts are fairly specific, the bass part is a smooth walking line, and the drummer should lock the ride cymbal with the bass line. The guitar has some lines but mostly swingin’ comping slashes. Ask the guitarist to use medium-thick picks, which will give the sound a very bright, acoustic quality; hold the pick loosely between the thumb and index finger; and strum from the elbow to enhance this bright sound and propel the rhythm section. The player should strum straight quarter notes and cut off (mute) the sound of the chord right after striking the strings. This quarter-note rhythm should perfectly mesh with the bass, so that the guitar and bass merge into one big sound.

Enjoy!

—Eric 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.

CONDUCTOR
41127S

JOHNNY COME LATELY

By Billy Strayhorn
Arranged by Erik Morales

MODERATELY FAST SWING ♩ = 178

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

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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CONDUCTOR

- 2 -

JOHNNY COME LATELY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

H.H. RIDE

This musical score page for 'Johnny Come Lately' includes parts for a vocal ensemble (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and a four-piece band (Trumpets 1-4, Tenors 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums). The vocal parts are in treble clef with a key signature of one sharp (F#). The instrumental parts are in bass clef with a key signature of two flats (Bb). The piano part features sustained chords. The drum part includes a hi-hat pattern in measures 9-10 and a ride pattern in measures 11-16. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR

- 3 -

JOHNNY COME LATELY

19

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.

QTR.

PNO.

BASS

DRUMS

H.H.

RIDE CYM.

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17 18 19 20 21 22 23 24

Chord symbols: Eb F#m7 Eb/G Ab Eb7/bb Ab Eb/G F#m7 Eb F#m7 G7(b9) C7

CONDUCTOR

- 4 -

JOHNNY COME LATELY

27

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.

F7 A7 A7 D7 Gmi A mi7(b9) D7 Gmi A mi7(b9) D7 Gmi A mi7(b9) D7

QTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

H.H.

CONDUCTOR

- 5 -

JOHNNY COME LATELY

35

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

PLUNGER

END TIME ONLY

WAH

GROWL (FLUTTER)

Q#1

A7

D7

Q#1

E7

D7

Q#1

A7

D7

RIDE CYM.

33

34

35

36

37

38

39

40

CONDUCTOR

1.

2.

(44)

- 6 -

JOHNNY COME LATELY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41

42

43

44

45

46

47

48

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CONDUCTOR

- 7 -

JOHNNY COME LATELY

52

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

PLUNGER

WAH

GEOWL (FLUTTER)

RIDE CYM.

RIM

49

50

51

52

53

54

55

56

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CONDUCTOR

- 8 -

JOHNNY COME LATELY

60

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Wah Wah

SOLO

E7

E7

Ahi

A7 D7 Gmi A7 Bb D7 Gmi D7

Gmi (Cont) Eb7 D7 Gmi

CRASH

RIDE

61 62 63 64

57 58 59

CONDUCTOR

68

- 9 -

JOHNNY COME LATELY

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

65 66 67 68 69 70 71 72

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CONDUCTOR

- 10 -

JOHNNY COME LATELY

76

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

76

77

78

79

80

Legal Use Only

Ellington Solo - As Written

END SOLO

H.H.

76

77

78

79

80

CONDUCTOR

- 11 -

JOHNNY COME LATELY

84

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

81 82 83 84 85 86 87 88

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88

JOHNNY COME LATELY

84

85

86

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92

93

94

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1000

JOHNNY COME LATELY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

96

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96

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

97

98

99

100

101

102

103

104

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DRUM SOLO

RIDE

BELL

FLOOR TOM SOLO - AD LIB.

CONDUCTOR

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

105 106 107 108 109 110 111 112

112 (SHOUT!) JOHNNY COME LATELY

Q#16 D7

RIDE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

113 114 115 116 117 118 119

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Chord symbols: G#16, D7, G#16, D7, G#16, D7, G#16, D7, G#16, D7, G#16, A0, G#16/Bb, A7, D7

CONDUCTOR

- 16 -

JOHNNY COME LATELY

2.

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

SLOW AND STRAIGHT:

SLOW AND STRAIGHT:

SLOW AND STRAIGHT:

SLOW AND STRAIGHT:

E7

A7

D7

Gmi

E7(#9)

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