

# The Theme (The Scene)

NAT ADDERLEY and JOSEF ZAVINUL

Arranged by JACK COOPER

## INSTRUMENTATION

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

## Optional Alternate Parts

C Flute  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

JAZZ  
BAND  
SERIES

## NOTES TO THE CONDUCTOR

The tempo is  $\text{♩} = 180$ , the groove is a swing style in four. "The Theme (The Scene)" is played in a hard-bop style groove. It was the closing tune on each set for the Cannonball Adderley Quintet starting around 1966–1975, when Cannonball passed away. The tune was co-written by Cannonball's brother Nat and pianist/composer Joe Zawinul who were important elements of the quintet during that time. The tune is featured on numerous different live albums; some have been re-issued onto a variety of CDs/LPs:

*Why Am I Treated So Bad*  
Capitol: (LP) ST 2617  
1967

*In Person*  
Capitol: (LP) ST 162  
1968

*Paris Jazz Concert*  
Malaco Jazz Classics: MJD 1204  
1969

*Country Preacher*  
Capitol: SKAO 404  
1969

*The Price You Got To Pay To Be Free*  
Capitol: SWBB-636  
1970

*Black Messiah*  
Capitol: SWBB-846  
1970

*Polskie Stowarzyszenie Jazzowe*  
PSJ Z SXL 0546  
1972, Warsaw, Poland

*Music You All*  
Capitol: ST 11484  
1972

Both the tune and this chart have a straight ahead swing feel, but Cannonball's Quintet eventually allowed the tune to morph into a harder shuffle during the 1970s. If your rhythm section can provide driving funky shuffle beat the arrangement can be adapted for that groove. However, be careful about using too much back-beat or it becomes too rock-like. Note: there are alternate notes for the lead trumpet and bass trombone, if your band has the horses, go for it.

Regarding dynamics, direct the ensemble to clearly exaggerate all dynamics for a full effect. At measure 49, the entire band needs to come down to a  $\text{p}$  whisper and follow the dynamic contours then with a  $\text{♩}$  drum fill bringing the ensemble into measure 64. This section is written specifically to allow the band dynamics to stand out. A suggestion to make the section beginning at 49 even more dynamically powerful, consider having the drums lay out until 61 for the drum fills going into 64. At measure 89 after the solo section, the band should play much softer  $\text{mf}$ , and develop a long build to the end of the chart.

For the rhythm section, most fills and comping is written out; however, there are slashes notated in sections for guitar and piano. Direct the guitar player to play simple quarter note comping using three-note chords for transparency, keep it simple. For the piano slash notation, direct the pianist to play a basic swing comping rhythm which typically is a pattern of eighth rest, eighth note, quarter rest, quarter note. Then vary that rhythm to avoid too much repetition. Keep the piano voicing simple, preferably with four notes in two hands. The bass part is written-out and the drum part indicates swing-feel time with ensemble kicks above the staff.

I wrote much of the chart based on numerous recordings and transcribed materials I own and others supplied by saxophonist and Cannonball Adderley expert Chris Stewart. A great deal of the arrangement is derived from transcribed solos and material played by Cannonball, Nat, Joe Zawinul, and pianist George Duke. FYI, it is rare that Cannonball would even improvise on this tune seeing he would say his closing farewells to the audience. There are recordings Chris supplied me with that have Cannonball actually soloing over the chord changes and some sax solis are taken in part from those solos. If you want to know more about Cannonball's playing and style please go to Chris Stewart's website: [cannonballjazz.com/cannonball.htm](http://cannonballjazz.com/cannonball.htm). There also another site which is also highly useful that features Cannonball Adderley info: [www.cannonball-adderley.com](http://www.cannonball-adderley.com).

I hope you enjoy the chart as much as I did writing it for you!

—Jack Cooper



**Jack  
Cooper**

Jack Cooper has a wide range of experience as a performer, composer, and educator. As a saxophone/woodwind performer and arranger, Jack Cooper served from 1989 to 1995 with the U.S. Army Jazz Knights performing, recording, and touring. He joined the University of Memphis (TN) as a faculty member in 1998 and has served as an arranger and clinician for Belwin Jazz and Alfred Music Publishing since 1992.

CONDUCTOR  
38693S

# THE THEME (THE SCENE)

By NAT ADDERLEY and JOSEF ZAWINUL  
Arranged by JACK COOPER

MEDIUM SWING

1st Eb ALTO SAXOPHONE  
2ND Eb ALTO SAXOPHONE  
1st Bb TENOR SAXOPHONE  
2ND Bb TENOR SAXOPHONE  
Eb BARITONE SAXOPHONE (OPTIONAL)  
1st Bb TRUMPET  
2ND Bb TRUMPET  
3RD Bb TRUMPET  
4TH Bb TRUMPET (OPTIONAL)  
1st TROMBONE  
2ND TROMBONE  
3RD TROMBONE (OPTIONAL)  
BASS TROMBONE (OPTIONAL)  
GUITAR (OPTIONAL)  
PIANO  
BASS  
DRUMS

1 2 3 4 5 6

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

7 8 9 10 11 12 13 14

COMP IN 2 (Bb9)

IN 2 (Bb9)

IN 2

IN 2

eb9

eb9

Bb9

Bb9

Ab13

Ab13

Ab13

(SING)

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ALTO 1 <sup>PLAY</sup> <sup>me</sup>

ALTO 2 <sup>PLAY</sup> <sup>me</sup>

TENOR 1 <sup>me</sup>

TENOR 2 <sup>me</sup>

BARI. <sup>me</sup>

TRP. 1 <sup>me</sup>

TRP. 2 <sup>me</sup> <sup>w/SALES</sup>

TRP. 3 <sup>me</sup>

TRP. 4 <sup>me</sup>

TBN. 1 <sup>me</sup>

TBN. 2 <sup>me</sup>

TBN. 3 <sup>me</sup>

BASS TBN. <sup>me</sup>

GR. <sup>F7(b9)</sup> <sup>Bb9</sup> <sup>G7(b9)</sup> <sup>C#m7</sup> <sup>F7(b9)</sup> <sup>Bb9</sup> <sup>F#m9</sup> <sup>Bb7(b9)</sup> <sup>Eb9</sup>

PNO. <sup>F#m9</sup> <sup>Bb7(b9)</sup> <sup>C#m9</sup> <sup>F7(b9)</sup> <sup>Bb9</sup> <sup>G7(b9)</sup> <sup>C#m7</sup> <sup>F7(b9)</sup> <sup>Bb9</sup> <sup>F#m9</sup> <sup>Bb7(b9)</sup> <sup>Eb9</sup>

BASS <sup>F#m9</sup> <sup>Bb7(b9)</sup> <sup>C#m9</sup> <sup>F7(b9)</sup> <sup>Bb9</sup> <sup>G7(b9)</sup> <sup>C#m7</sup> <sup>F7(b9)</sup> <sup>Bb9</sup> <sup>F#m9</sup> <sup>Bb7(b9)</sup> <sup>Eb9</sup>

DRUMS <sup>(ENG.)</sup> <sup>(SONG)</sup>



ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TPP. 1  
TPP. 2  
TPP. 3  
TPP. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
GTR.  
PNO.  
BASS  
DRUMS

23 24 25 26 27 28 29 30 31 32

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

37

SOLI

38

39

40

41

42

TIME ON H.H.

SAZ SOLI

(ENS)

35

36

37

38

39

40

41

42



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

43 44 45 46 47 48 49 50 51

Closed H.H., Dev



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

52 53 54 55 56 57 58 59

(ENS.) To RIDE Cym. (ENS.) DRUM FILL SOLO (ENS.)

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

67 68 69 70 71 72 73 74 75

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CONDUCTOR

THE THEME (THE SCENE)

ALL STRINGS ON CUE FOR THE LAST TIME

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

1ST TIME ONLY

OPT. SOLO

C9

C#7

F9

F#7

E9

E7

B9

E9

E7

B9

E9

E7

B9

SOLOS: SHUFFLE WHEN BACKGROUNDS PLAYED





101

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

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DRUM SOLO FILL

(ENS)

100

101

102

103

104

105

106

107

108

113

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

Legal Use Preview Only Requires Purchase

109 110 111 112 113 114 115 116 117



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

(Opr. BVA)

(Opr.)

(Opr.)

(Opr.)

(Opr.)

(E♭7(b9))

(E♭7(b9))

(E♭7(b9))

FILL

87(b9)

87(b9)

Buss(b#11)

Buss(b#11)

Buss(b#11)

