

# Johnny Come Lately

BILLY STRAYHORN

Arranged by ERIK MORALES

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

JAZZ  
BAND  
SERIES

## 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](http://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.

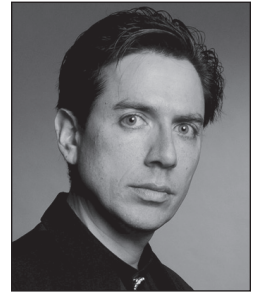
The unison lines throughout will require accurate intonation. Caution players to listen carefully to each other and avoid overblowing. At m. 35, the trumpets have a “wah-wah” plunger effect, which, in this chart, requires a growling flutter-tongue technique that should be played as uniformly as possible. 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 Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIITAR

PIANO

BASS

DRUMS

me

1 2 3 4 5 6 7 8

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CONDUCTOR

JOHNNY COME LATELY

11

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN.), GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".

19

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Legal Use Requires Purchase".

17 18 19 20 21 22 23 24

27

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

25 26 27 28 29 30 31 32

F7 A7 A7 D7 Gmi Am7(b9) D7 Gmi Am7(b9) D7 Gmi6 Am7(b9) D7

H.H.

35

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark 'Preview Only' is overlaid diagonally across the page.

PLUNGER  
END TIME ONLY  
WAH  
GROWL (FLUTTER)  
WAH  
PLUNGER  
END TIME ONLY  
WAH  
GROWL (FLUTTER)  
WAH  
PLUNGER  
END TIME ONLY  
WAH  
GROWL (FLUTTER)  
WAH

Guitar Chords: Gmi6, Gmi, A7, D7, Gmi, E7, D7, Gmi6, A7, D7

CONDUCTOR

JOHNNY COME LATELY

1. 2. (44) - 6 -

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

41 42 43 44 45 46 47 48

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52

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.) and instrumental parts (TPTR. 1-4, TBN. 1-3, BASS TBN., GRE., PNO., BASS, DRUMS). The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Instrumental parts include specific performance instructions: PLUNGER, WAH, WAH, GROUL (FLUTTER), and RIDE CYM.

60

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

Wah Wah

SOLO

F7

E7

A mi

A7

D7

G mi

A0

B0

D7

G mi

D7

G mi (COMP)

E7

D7

G mi

CRASH

RIDE

(ENS.)

57

58

59

60

61

62

63

64



Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chord symbols (e.g., Bb, E7, Am1b, F7, E7, Am1, A7, D7, Gmi).

**Preview Only**  
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Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mf*), as well as guitar chords (e.g., B7, E7, Gmi7, C7, A7, D7, Gmi, Fmi7, Eb/G, Ab, Eb/Bb, Fmi7, Eb, Fmi7) and piano accompaniment with a section labeled "ELLINGTON SOLO - AS WRITTEN".

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CONDUCTOR

JOHNNY COME LATELY

84

88

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.

GRG.

PNO.

BASS

DRUMS

81

82

83

84

85

86

87

88

90

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

The musical score is arranged for a full band and vocal ensemble. The vocal parts (Alto 1 & 2, Tenor 1 & 2, Baritone) have lyrics written below the notes. The instrumental parts include Trumpets (1-4), Trombones (1-3), Bass Trombone, Guitar, Piano, Bass, and Drums. The drum part features a solo starting at measure 104, with specific instructions for 'Ride', 'Bell', and 'Floor Tom Solo - Ad Lib.'. The score is marked with dynamics such as *mf* and *f*. The page number '104' is circled in the top right corner.

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

QUIE 07

RIDE

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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

2.

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

120 121 122 123 124

SLOW AND STRAIGHT:

SLOW AND STRAIGHT:

SLOW AND STRAIGHT:

SLOW AND STRAIGHT:

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