

YOUNG JAZZ ENSEMBLE

Little Sunflower

FREDDIE HUBBARD

Arranged by MIKE KAMUF

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional/Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Jazz trumpeter Freddie Hubbard's composition *Little Sunflower* has become a jazz standard because of the tune's beautiful melody and easy chord sequence. Originally recorded on his 1967 recording *Backlash*, the late and great Hubbard commented on this tune saying "the simplest things are the best."*

Constructed in AABBA form, this tune is usually played as a bossa nova. I have set the **A** sections of the tune over a half-time funk feel while **B** sections remain true to the original bossa nova feel.

From the beginning, the figures in all parts should be played with confidence and with uniform articulations from the horns section. The drummer should emphasize beat 3 on the snare to help lock in the half-time feel. The intro figure for the baritone sax, trombone 4, piano, bass and bass drum parts should be as precise as possible. Beginning at measure 9, the bass sets the tone for the half-time groove. For this bass part, spend some rehearsal time to ensure that the last note of measures 9, 11, 13, etc. lands on the "and" of beat 4 so that it is not late. Once the piano and drums enter, the *mf* dynamic should be observed for balance. Altos 1 and 2 and trumpets 1 and 2 present the first statement of the melody at 17, then tenors and baritone along with trombones support with figures the second time.

The **B** section begins at measure 27 and the feel switches to the bossa nova with alto and tenor saxophones carrying the melody. The trombones, guitar and piano (right hand) should listen carefully to one another so that capped (rooftop), tenuto and regular accents are all played uniformly. At measure 37, the **A** section and the half-time feel return. Direct the band to be aware of this change in groove and to be prepared, especially the drummer.

Measure 46 begins the solo section. I have split up the (written) solos in this chorus among piano, trumpet and tenor sax, or you may have one soloist play the entire solo chorus from 46–93. Either way, I highly encourage you to have your students begin improvising on this chart. The chords are not difficult and do not change quickly. The **A** section chord progression utilizes just the concert D Dorian (C major scale) tonality while the **B** section makes use of both concert E $\flat$ major (for 4 measures) and D major (for 4 measures). Throughout the solo section, the background figures at 54, 70 and 86 should compliment the soloist but not overpower. Likewise, the rhythm section should be careful not to cover up the soloists, particularly the piano, from measures 46–61. The ensemble should start building beginning at measure 90 to announce the arrival of the upcoming shout section.

Measure 94 begins the shout and I recommend separately rehearsing the alto and tenor saxes, trumpets and trombones, guitar and piano (right hand), and the baritone sax, trombone 4, piano (left hand), bass and drum parts. Rehearsing these specific parts will help your players not only with rhythmic precision but also with uniform articulations. Measure 102 features the drums soloing around the ensemble "hits." Drummers with experience may feel more comfortable playing different solo fills than what is written, but make sure that the solo fills do not conflict or confuse the band from playing the written figures. On the repeat, altos and tenors saxes should be careful of balance. Measure 111 begins a final statement of the **A** melody. Observe the *molto rit* in 123–125.

I hope you and your students enjoy playing and studying this chart as much as I did writing it.

Please enjoy,

—Mike Kamuf

* from Freddie's recording "Above and Beyond"



**Mike
Kamuf**

Mike Kamuf is a band/orchestra director in Montgomery County, MD. Mike holds degrees from Youngstown State University (OH) and George Mason University (VA). Numerous jazz artists and ensembles, including the Woody Herman and Glenn Miller Orchestras have performed his compositions and arrangements. As a performer, Mike has played with the Woody Herman and Tommy Dorsey orchestras, and is currently a member of the Alan Baylock Jazz Orchestra.

CONDUCTOR
33343S

LITTLE SUNFLOWER

By FREDDIE HUBBARD
Arranged by MIKE KAMUF

1/2 TIME FUNK FEEL ♩ = 128-136

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE
(OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE
(OPTIONAL)

4TH TROMBONE
(OPTIONAL)

GUITAR
(OPTIONAL)

PIANO

BASS

DRUMS

Closed Hi-Hat

1 2 3 4 5 6 7 8

9

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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DOUBLE Bass Part

FLUTE (17) SOLI $\hat{m}^c$

ALTO 1 SOLI W/TPTS. $\hat{m}^c$

ALTO 2 SOLI W/TPTS. $\hat{m}^c$

TENOR 1 END TIME ONLY $\hat{m}^c$

TENOR 2 END TIME ONLY $\hat{m}^c$

SAXI. END TIME ONLY $\hat{m}^c$

TPT. 1 SOLI W/ALTOS $\hat{m}^c$

TPT. 2 SOLI W/ALTOS $\hat{m}^c$

TPT. 3

TPT. 4

TBN. 1 END TIME ONLY $\hat{m}^c$

TBN. 2 END TIME ONLY $\hat{m}^c$

TBN. 3 END TIME ONLY $\hat{m}^c$

TBN. 4 END TIME ONLY $\hat{m}^c$

Gtr. SOLI W/TPTS. & SAXES $\hat{m}^c$

PNO.

BASS

DRUMS

PLAY! $\hat{m}^c$

PLAY! $\hat{m}^c$

PLAY! $\hat{m}^c$

PLAY! $\hat{m}^c$

17 18 19 20 21 22 23 24

2. 27 BOSSA NOVA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

UNISON SOLI

END TIME ONLY

PHASIS

DRUMS

25 26 27 28 29 30 31 32

1. 2. 37 1/2 TIME FUNK FEEL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

BRASS SOLI

BRASS SOLI

BRASS SOLI

BRASS SOLI

BRASS SOLI

BRASS SOLI

BRASS SOLI

BRASS SOLI

W/BRASS SECTION

CLOSED HI-HAT

END TIME ONLY

END TIME ONLY

END TIME ONLY

END TIME ONLY

33 34 35 36 37 38 39 40

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

1. 2. 40

A7(9)

Dm19 COMP LIGHTLY

Gm17

Dm19

SOLO

41 42 43 44 45 46 47 48

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

49

50

51

52

53

54

55

56

54

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02 BOSSA NOVA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

CHORDS: Dmi9, Am7, Gmi7, Dmi9, Ebmaj9

SOLO

END SOLO

COMP

RIDE CYM.

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70

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

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[illegible]

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

80

81

82

83

84

85

86

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

END SOLO

87 88 89 90 91 92 93

Chil7 Dmi9 Dmi9 Ami7 Chil7 Dmi9

94

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

94 95 96 97 98 99 100 101

W/SAXES

102

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

END TIME ONLY

SOLO

102 103 104 105 106 107 108 109

1.

2. 110 1/2 TIME FUNK FEEL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

110 111 112 113 114 115 116 117 118

ALSO HI-HAT

119

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

MOLTO RIT.

SOLO

SOLO

119 120 121 122 123 124 125

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Preview Only
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Preview Only
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