

JAZZ BAND SERIES

Povo

FREDDIE HUBBARD

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

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)

3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Little is written about the historical significance of “Povo.” But the word itself, translated from the Portuguese language, means “people.”

“Povo” was the first track on Freddie Hubbard’s 1972 release entitled *Sky Dive*. This album featured an amazing array of jazz superstars including Hubert Laws (flute), George Benson (guitar) and Keith Jarrett (piano) to name a few, I highly recommend this outstanding recording.

In this arrangement, after a brief intro based off the first few measures of the original Hubbard version, the bass (electric if possible) enters with a classic funk rock groove and is later joined by the rest of the rhythm section.

The melodic quarter note triplet should be played by trumpet 2 with an even and smooth approach with a little flair—or sass. The trombones echo the trumpet line, but the ‘bones should play in unison as written with less “sass.” The ensemble voicing at 58-59 has some nice voicing in the 4ths, direct your players to dig in and make sure all the voices are heard and balanced.

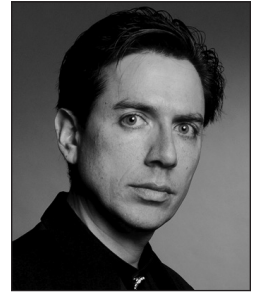
This arrangement features a trumpet solo on a somewhat modified minor blues solo form. After the trumpet solo, there is a build into a send-off for tenor. Make sure the backgrounds stay dynamically under the soloists. The solos are written out as an option but I encourage improvisation. The solo sections can be expanded for other soloists if desired.

Regarding articulation, the staccatos are of course short, but not too short or clipped. The marcato or rooftop accents are detached—think “daht.”

For the rhythm section, the piano and bass parts are hopefully well-notated. The drum part is typical as a drumset guide with indicated hits and ensemble cues as needed. The guitar part consists of slashes for comping. Keep in mind this is not a swing chart where the guitar players would simply comp quarter notes, but a more active approach with a funky, more contemporary feel. In general, mirror the piano part with either sustained chords or a more rhythmical comp. Therefore, make sure the guitar players is near the piano to listen and get ideas from the piano part.

Enjoy!

—Erik 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.

By FREDDIE HUBBARD
Arranged by ERIK MORALES

[illegible]

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

SOLO

ME

UNISON SOLI

ME

UNISON SOLI

ME

UNISON SOLI

ME

UNISON SOLI

CLASH COMP

CLASH AS WEITEN DE COMP

TOMS

CRASH Cym.

H.H. (CLOSED)

TIME

11 12 13 14 15 16 17 18 19 20

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. (C#11)

PNO. (C#11)

BASS

DRUMS

21 22 23 24 25 26 27 28 29 30

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Preview Requires Purchase

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

W/TONGS.

LOWER NOTES OPT.

AS WRITTEN

CHILL

CHILL AS WRITTEN OR COMP

FILL

31 32 33 34 35 36 37 38 39

40

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

UNISON SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

CHILL

PNO.

BASS

DRUMS

FILL

40 41 42 43 44 45 46 47 48 49

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. (Abm13b) C will AS WEITEN

PNO. (Abm13b) C will AS WEITEN

BASS AS WEITEN

DRUMS FILL AS WEITEN

50 51 52 53 54 55 56 57 58 59

64 OPT. REPEAT SECTION FOR SOLOS * BACKGROUND FIGURES END X ONLY IF REPEATING

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.
GRE.
PNO.
BASS
DRUMS

END X ONLY*
m2
END X ONLY*
m2
END X ONLY*
m2
END X ONLY*
m2
LOWER NOTES OPT.
v
END X ONLY*
m2
SOLO
END X ONLY*
m2
END X ONLY*
m2
END X ONLY*
m2
LOWER NOTES OPT.
v
Cui11
Cui7
Cui11 AS WRITTEN OR COMP
Cui7
FILL
RIDE CUM.

60 61 62 63 64 65 66 67 68 69

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

70 71 72 73 74 75 76 77 78 79

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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

80 81 82 83 84 85 86 87 88 89

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

90 91 92 93 94 95 96 97 98

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8b7 SOLO

As Written or Comp

FILL

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

99

100

101

102

103

104

105

106

107

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

CHILL

CHILL AS WRITTEN OR COMP

CHILL

AS WRITTEN

AS WRITTEN

RIDE CYM.

108 109 110 111 112 113 114 115 116 117

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

FILL

FILL

118 119 120 121 122 123 124 125 126 127

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

GTR.

PNO.

BASS

DRUMS

128

129

130

131

132

133

134

135

END SOLO

FILL

AS WRITTEN

AS WRITTEN DE COMP

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136 UNISON SOLI

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

LOWER NOTES OPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

LOWER NOTES OPT.

AS WRITTEN W/ SAXES.

GTR.

AS WRITTEN

PNO.

BASS

H.H.

FILL

136 137 138 139 140 141 142 143 144 145

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

LOWER NOTES OPT.

FILL

AS WRITTEN

146 147 148 149 150 151 152 153 154 155

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

LOWER NOTES OPT.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

LOWER NOTES OPT.

GTR.

PNO.

BASS

DRUMS

FILL

CLW? AS WRITTEN OR COMP

156 157 158 159 160 161 162 163 164 165

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

166 167 168 169 170 171 172 173 174 175

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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

176 177 178 179 180 181 182 183 184 185

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184

Turn

AS WRITTEN

AS WRITTEN

FILL

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

SOLO AD LIB.

SOLO AD LIB.

SOLO FILLS

AMAS7

CMAS7 CMAS7

AS WRITTEN

CHILL

186 187 188 189 190 191 192 193 194 195 196

Preview Only
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Preview Only
Legal Use Requires Purchase