

JAZZ BAND SERIES



Cold Duck Time

EDDIE HARRIS

Arranged by ERIK MORALES

INSTRUMENTATION

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

Optional/Alternate Parts

Auxiliary Percussion (Tambourine)
C Flute
Vibraphone
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

Cold Duck Time was first premiered at the 1969 Montreux Jazz Festival by a group led by jazz pianist Les McCann. The composer, Eddie Harris, played tenor sax at this concert. The music has a funky style that was trending in the late 60s. Rock and funk rhythms were becoming popular to jazz musicians as they tried to keep the genre viable for the younger listening audience. This song is a classic example of how popular music of the time was beginning to find its way into serious jazz music. This arrangement features the essence of funk and rock while maintaining a contemporary jazz flair.

Articulation is critical, as always. Staccatos are short but not clipped; *marcato* or rooftop accents (▲) are detached and accented—think “daht.”

There is section independence in this chart—meaning not every section member plays the same rhythm or entrance, so make sure the players are thinking individually and focused on their own part and how it connects to the ensemble. The intro line for trombones and rhythm section should be played with confidence—dig in. The grace notes in the melody line are ornamentation. Sometimes grace notes can detract from a note or phrase due to players focusing on playing the grace note more than the written note. Share this concept with the band members—the written note rhythm is priority, therefore the grace note does not interfere with the written rhythm. If it’s a problem, omit the grace notes.

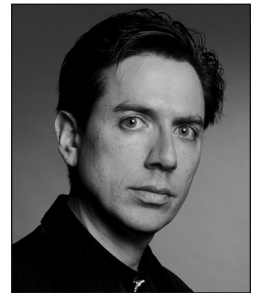
The section beginning at measure 42 may be open for solos in other instruments beyond the written alto and optional bari solos. Keep in mind the written solos are a guide—encourage improvisation! Consider other/additional instruments to solo to include vibes if desired. Reserve the background figures for the last repeat of each solo. Note the guitar solo with an overdrive effect (or optional trumpet) at measure 68—kick it hard in this solo space. Other points of interest include angular rhythms like the ones that appear at measures 66–69, 101, and 105–106. Careful rehearsal of these rhythms is essential—upbeats should be heavily accented.

For the rhythm section, the piano, bass, and drum parts are well-notated. The guitar part has written notes, rhythmic slashes, and standard slashes. The rhythmic slashes indicate to play the written chord with the notated rhythm, and the standard slashes are for basic comping behind the ensemble or soloists. With the energy and rhythmic complexity in this chart, I suggest the comping be rhythmic to enhance the groove. Listen, blend, and create an effective comping rhythm.

Caution the band to observe the modulation in measure 101—watch the key signature. There are also dynamics and a few  markings followed by crescendos—look and listen!

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.

CONDUCTOR
40357S

FUNK ROCK ♩ = 132-144

COLD DUCK TIME

By Eddie Harris
Arranged by Erik Morales

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

OVERDRIVE
GUITAR

PIANO

BASS

CRASH CYN. ON RIM H.H. TAMBOURINE
DRUMS

AUXILIARY PERCUSSION (TAMBOURINE)

1 2 3 4 5 6 7 8

mp3

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CONDUCTOR 9

- 2 -

COLO DUCK TIME

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

AUX. PERC.

9 10 11 12 13 14 15 16

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CLEAN 8b7 F7(9) 8b7 F7 8b7 F7(9) 8b7 8b7

8b7 F7 8b7 F7 8b7 F7 8b7 8b7 8b7

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

AUX. PERC.

17 18 19 20 21 22 23 24

(D7) Eb7 F7 A#7(b9) Ab7(b9) G#7(b9) D7 Eb7 F#7(b9) F7

RIDE CYM. CR.

(SILENCE) (S.D.)

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31 32

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

AUX. PERC.

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33 34 35 36 37 38 39 40

BKQDS. 2ND TIME OR ON CUE
OPTIONAL: OPEN FOR ADDITIONAL SOLOS

(41)

8KQDS. 2ND TIME OR ON CUE

OPTIONAL: OPEN FOR ADDITIONAL SOLOS

- 6 -

COLD DUCK TIME

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "Preview Only - Requires Purchase" is overlaid diagonally across the page. The page number "41" is visible in the bottom left corner.

CONDUCTOR

- 7 -

COLD DUCK TIME

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.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

49

50

51

52

53

54

55

56

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CONDUCTOR

- 8 -

GOLD DUCK TIME

2. END SOLO 58

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. w/ TENS.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS H.H. CLOSED

AUX. PERC.

57 58 59 60 61 62 63 64

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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

AUX. PERC.

73 74 75 76 77 78 79 80

CONDUCTOR

- 11 -

GOLD DUCK TIME

83

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

AUX. PERC.

81 82 83 84 85 86 87 88

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83

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91

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

AUX. PERC.

CLEAN G⁹ F⁹ E⁹ E⁹ F¹⁵ G⁷₆₀₆ G⁷ E¹¹7 E¹¹_{MA7} F¹⁵ AS WRITTEN (OVERDRIVE)

ON BELL

89 90 91 92 93 94 95 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

AUX. PERC.

H.H. CLOSED

Cr

8u17

E7u9s

97 98 99 100 101 102 103 104

106

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GTR. (E7sus) A9 A9 A9 D15 A9 D15 A9 D15

PNO.

BASS (E7sus) A9 A9 A9 D15 A9 D15 A9 D15

DRUMS H.H. Closed

AUX. PERC.

105 106 107 108 109 110 111

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CONDUCTOR

- 15 -

GOLD DUCK TIME

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

AUX. PERC.

112

113

114

115

116

117

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This musical score is for the song "The Rose Tree" from the musical "The Wizard of Oz". It is a full orchestration for a large ensemble, including vocal soloists, a choir, and a full instrumental ensemble. The score is written in G major and 4/4 time. It features a variety of musical styles, including a waltz-like melody for the vocal soloists and a more rhythmic, dance-like melody for the choir. The instrumental ensemble includes strings, woodwinds, brass, and percussion. The score is divided into measures, with measure numbers 118 through 125 visible at the bottom. A large red watermark "Preview Requires Purchase" is overlaid on the score.

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.
GRE.
PNO.
BASS
DRUMS
AUX. PERC.

118 119 120 121 122 123 124 125

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