

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

Wade in the Water

Traditional

Arranged by Zachary Smith

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone (Optional)

E♭ Baritone Saxophone (Optional)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

3rd Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

Optional/Alternate Parts

C Flute

B♭ Clarinet

Vibraphone

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

I wrote this arrangement to provide multiple wind players in your band with an opportunity to solo, even though these solos are very brief. While I offer written out suggested solos for them to play, feel free to encourage the players to experiment with some basic improvisation. If you encourage students to try some improvisation, I suggest a quick discussion of the notes in concert D Dorian, D minor pentatonic, or D blues scale.

The trombone solo at m. 39 and the tenor sax solo at m. 47 are “call and response” with the full ensemble. At m. 63, trumpet 1 and trumpet 2 engage in a section of “trading twos.” When trading twos, players should focus on what the other instrumentalist plays, and then try to answer it as if in a musical conversation. This will be fun and sometimes leads your players to ideas in new directions.

Dynamics are important in this chart. Measures 7–14 need to build dynamically as more instruments are added. The sax section is in unison beginning at m. 23, so remind your players to blend and listen to each other, striving to sound as one. Note that at m. 85 there is a sudden dynamic change back to *p*; the music then builds dynamically to the end. Overall, each time the melody of the song is stated, it gets a little louder dynamically and more complex harmonically. This culminates in the last two measures with a somewhat dissonant and thick-sounding harmony. No worries, the notes are correct so encourage your young musicians to play with conviction.

As in all swing charts, accurate articulation is essential. The marcato or rooftop accent (➤) is played accented and detached (think “daht”), and staccatos should be very short but not clipped. Also, when your wind players are articulating eighth notes in a jazz style, I suggest players use a “du” instead of “tu” articulation with their tongue. Simply because the “D” syllable will sound smoother, whereas the “T” syllable tends to sound a bit harsh in this style of arrangement.

Also, if you have more than one drummer/percussionist in the band, consider having the other drummer “tastefully” play conga, or add some cow bell on beats 2 and 4 during the melody in the trumpet exchange beginning at m. 63. Here is another thought, if you don’t have a flute player but do have a second piano player, have them play the flute part on bells.

Here is some background historical info on this song you may wish to share: When Africans were first taken from their home and brought to the United States, they carried with them traditional musical elements from many different regions. The music they created formed the basis of blues, Southern gospel, and early jazz. Improvisation and “call and response” are two elements of jazz that come from these traditions. It is believed that a song like *Wade in the Water* contained instructions to assist with the operations of Harriet Tubman’s Underground Railroad. It is always good to give your band some context for the chart they are performing.

I hope you enjoy my chart on *Wade in the Water*. I enjoyed writing it and wish you and your band great success!

—Zachary Smith



**Zachary
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

CONDUCTOR
50943S

WADE IN THE WATER

Traditional African American Spiritual
Arranged by Zachary Smith

SLOW ♩ = 78

C FLUTE
(OPTIONAL)

B♭ CLARINET
(OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE
(OPTIONAL)

E♭ BARITONE SAXOPHONE
(OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE
(OPTIONAL)

3RD TROMBONE
(OPTIONAL)

GUITAR
(OPTIONAL)

PIANO

BASS
(OPT. ELECTRIC)

DRUMS

SOLO

RIDE CYM.

1 2 3 4 5 6



CONDUCTOR

ROCK FEEL ♩ = 108-110

- 2 -

WADE IN THE WATER

FLUTE

CL.

ALTO 1 (Solo) *END SOLO*

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

7 8 9 10 11 12 13 14

Low TOM

H.H. (CLOSED)

MED. TOM

A7(9) Dmi

A7(9) Dmi

Preview Requires Purchase

15

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21 22

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FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

23 24 25 26 27 28 29 30

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FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

SOLO

(BARI. SAX)

FLOOR TOM

31 32 33 34 35 36 37 38

99

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

PLAY SOLO (OPT. AD LIB.)
Dmi

Dmi

END SOLO

Dmi

A7(9)

Dmi

Dmi

A7(9)

Dmi

99 40 41 42 43 44 45 46

47

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

SOLO (OPT. AD LIB.)
Ewi

Ewi

END SOLO

Dwi

A7(#9)

Dwi

Dwi

A7(#9)

Dwi

47 48 49 50 51 52 53 54

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

55

56

57

58

59

60

61

62

SOLO

END SOLO

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FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

63

64

65

66

67

68

69

70

TRADE TWO'S W/ TPT. 1
E mi

TRADE TWO'S W/ TPT. 2
E mi

B7(#9)

E mi

B7(#9)

E mi

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71

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

CONDUCTOR

- 11 -

WADE IN THE WATER

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

79

80

81

82

83

84

85

SOLO

79

80

81

82

83

84

85

CHORDS: B^b7, F7, E7, A7(9#), G7, B^b7, D^{mi}, A7(9#), B^b7, F7, E7, A7(9#), D^{mi}, G7, B^b7

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

86 87 88 89 90 91 92

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