

JAZZ BAND SERIES

Belwin™ JAZZ
a division of Alfred

Road Song

By John L. (Wes) Montgomery
Arranged by Alan Baylock

INSTRUMENTATION

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

Optional/Alternate Parts

Sample Solo C insts
Sample Solo B \flat Trumpet
Sample Solo B \flat Tenor Sax
Sample Solo E \flat insts
Sample Solo Trombone
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)

NOTES TO THE CONDUCTOR

Thanks for your interest in this new arrangement of Wes Montgomery's classic, *Road Song*. It's written to feature your guitarist on the melody and on the improvised solo passages. I have included written-out suggested solo parts for C, B-flat, E-flat, and bass clef instruments for solo flexibility. Therefore guitar or any wind instrument could be the featured soloist.

To achieve the right vibe and feel, please have the band listen closely to Wes' 1968 version found on the *Road Song* album. I also suggest listening to the demo track provided for you at alfred.com.

As always, strive to have distinction in the articulations. The staccatos should be very short, while all the phrases marked with *tenutos* should be long and connected. Husetop or *marcato* accents should be fatter than staccatos but still relatively short and accented. I recommend frequently mentioning the various articulation indications to the entire ensemble, and don't forget the rhythm section as well.

Because it's scored in octaves, the ensemble horns should play fairly lightly when trading with the soloist from mm. 35–59. When trading continues in measure m. 74, it's critical that the staccato articulations are played very short. The strongest, most energetic passages should be mm. 1–5, mm. 31–34, mm. 83–90, and mm. 107–110. The horns are tutti at m. 51 so each player should strive to articulate and phrase as one.

Once again, please refer back to the original recording or the professional demo version provided at alfred.com.

Thanks again!

—Alan Baylock



**Alan
Baylock**

Alan Baylock is quickly becoming recognized as one of the most creative young voices in the music business today. He is in demand as a composer, arranger, conductor, producer, instrumentalist, educator, and is the leader of the Alan Baylock Jazz Orchestra. He is the chief arranger for the renowned USAF Airmen of Note and "Jazz Composer in Residence" at Shenandoah University.

Baylock's music has been performed and/or recorded by jazz greats Freddie Hubbard, Michael Brecker, Joe Lovano, Paquito D'Rivera, Maynard Ferguson, Phil Woods, David Liebman, Arturo Sandoval, Kurt Rosenwinkel, Kenny Werner, Nicholas Payton, Nnenna Freelon, Tierney Sutton, Kurt Elling, and many more. His eclectic talents have also led him to writing music for Roy Clark, Clint Black, Wynonna, Al Jarreau, Chaka Khan, Patti LaBelle, Spyro Gyra, Ronan Tynan, and symphony orchestras here and abroad.

Baylock's mastery of the art of jazz arranging and composition expresses itself in his incomparable technique, virtuosity, and an unquenchable desire to challenge and surprise. Along with explosive energy, ingenious reharmonizations, and imaginative melodic, tonal, and rhythmic expressions, Alan's creations beam with a sense of joy and soulfulness, and are a glimpse into the depth of the human spirit. An inspiring educator, Alan is regularly featured as guest artist, clinician, and adjudicator at jazz festivals, universities, and high schools across the country. Many of his compositions/arrangements are published by Alfred Music.

CONDUCTOR
48224S

ROAD SONG

By John L. (Wes) Montgomery
Arranged by Alan Baylock

FUNKY ROCK $\text{♩} = 140$

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

CHORD CHANGES SHOWN IN PART.

CHORD CHANGES SHOWN IN PART.

SOLO FILL

CROSS STICK ON SNARE - KEEP HI-HAT ON 2 & 4

1 2 3 4 5 6 7 8 9

© 1968 (Renewed) TAGGIE MUSIC CO., a division of GOPAM ENTERPRISES, INC.
This Arrangement © 2020 TAGGIE MUSIC CO., a division of GOPAM ENTERPRISES, INC.
All Rights Reserved including Public Performance Used by Permission

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

PLAY END TIME ONLY

me

1. 10 11 12 13 14 15 16 17

Chord symbols: G#m9, D7(#9), G#m7, F#m7, Ebm7, E#m7(b9), Cm9, D7(#9), G#m7

12. 19

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

18 19 20 21 22 23 24 25 26

Legal Use Requires Purchase

CONDUCTOR

ROAD SONG

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

27 28 29 30 31 32 33 34

Legal Use Only

Requires Purchase

Chord symbols: Gmi9, D7(#9), Gmi7, Fmi7, Ebmi7, Emi7(b9), Cmi9, D7(#9), Gmi7

CONDUCTOR

ROAD SONG

Score for CONDUCTOR, including parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS.

Preview Use Requires Purchase

35

36

37

38

39

40

41

42

43

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. SOLO

PNO.

BASS

DRUMS

45 44 45 46 47 48 49 50

END SOLO

Chords: Gmi9, Am7(b9), D7(#9), Gmi7, Fmi7, Ebm7, Em7(b9), Cmi9, D7(#9), Gmi7

43

Preview Only
 Legal Use Requires Purchase

CONDUCTOR

ROAD SONG

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

51 52 53 54 55 56 57 58

Legal Use

ProPhase

59

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. SOLO

PNO.

BASS

DRUMS

60 61 62 63 64 65 66

END SOLO

Chords: Gmi9, Am7(b9), D7(#9), Gmi7, Fmi7, Ebmi7, Emi7(b9), Cmi9, D7(#9), Gmi7

67

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. *Gmi7* *Ami7(b9)* *D7(b9)* SOLO ENO SOLO

PNO. *Gmi7* *Fmi7* *Ebm7* *Ewi7(b9)* *Cmi9* *D7(b9)* *Gmi7*

BASS

DRUMS

67 68 69 70 71 72 73 74



75

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. *G#m7* *A#m7(b9)* *D7(#9)* SOLO *G#m7* *F#m7* *Ebm7* *E#m7(b9)* *C#m9* *D7(#9)* *G#m7* ENO SOLO

PNO.

BASS

DRUMS

75 76 77 78 79 80 81 82



82

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.

GRP.

PNO.

BASS

DRUMS

85 84 85 86 87 88

Chord symbols: Cmaj9, F#(b9), Bbm9, Bbm9, E9, Bbm9, E9(b9)

85M.

Legal Use Requires Purchase

91

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

91 92 93 94 95

ABmaj9

D7(#9)

Gmi9

Solo

Am7(b5)

D7(#9)

Gmi7

Fmi7

Ebm7

sim.



CONDUCTOR

99

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.

GRP.

PNO.

BASS

DRUMS

96

97

98

99

100

101

102

COCA

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.

GRP.

PNO.

BASS

DRUMS

103 104 105 106 107 108 109 110

Chord progression: Gmi7, Fmi7, Ebmi7, Emi7(b9), Cmi9, D7(#9), Gmi7, Emi7(b9), Cmi9, D7(#9), Gmi15