

Recorda-Me

Joe Henderson

Arr. Josh McDonald

© 1953 and 1963 by Joe Henderson

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Conductor Notes:

Fast, latin (mm=176). Henderson wrote this tune before he knew about *bossa* rhythms, so he breaks the clave. I've used a consistent 3-2 clave. Drummers could model the groove after Al Foster's playing with Henderson in the late 1980s and 1990s. Plenty of solo space in this tune!

- Piano @ m. 1-8 & cue saxes on last time – (if not using piano, play 2x)
- Lead Alto, Tenor 1, and Bari sax @ m. 53-68 – backgrounds on cue
 - Background 1: Trumpets in Harmon mute
 - Background 2: Trombones
 - Don't play both backgrounds at the same time
- Trpt 4, Bone 1, Bone 2, & Guitar @ m. 79-94 – sax backgrounds on cue
- Drums @ m. 144-174
 - If only want 1 drum chorus, skip 144-160 (jump to Drum Solo)

The shout chorus gives each section a time to shine with Henderson's original *Page One* solo orchestrated across the band. Lead trumpet range to D6 (optional G6). Lead trombone range to G4. No doubles.
5-4-5-4 (Trpt 5 can be omitted)

Sample Program Notes:

Recorda-me is Joe Henderson's first composition – written in the 1950s, during Henderson's teenage years in Ohio, the simple tune became an instant jazz classic when Henderson recorded it on his debut album *Page One* (1963). As Henderson would later note in interviews, "Recorda-me" is an imperfect bossa tune: though written as a Latin tune, it violates the consistent clave pattern. Yet, whatever "Recorda-me" may lack in terms of clave conventions, it makes up for in melodic and harmonic brilliance. "Recorda-me" manages to be simultaneously angular and beautiful – a rare feat for a melody. Much of this beauty owes to the melodic colors Henderson obtains by emphasizing the 9th and 13th of the chords in the melody. In addition, the tune's harmonic progression is simple and powerful. The first phrase explores minor modes, centering on A minor and C minor. From there, the tune cycles through ii-V⁷-I progressions separated by whole steps (into Bb, Ab, and Gb) and finally resolving into F major. Henderson would perform "Recorda-me" for the rest of his life, including his big band arrangement for Verve Records in 1996. Josh McDonald's arrangement engages in intertextual conversation between several recordings of "Recorda-me." McDonald writes

Joe is one of my favorite musicians. I adore his protean embrace of a wide variety of musical styles, his relaxed sound, and his willingness to take improvisational risks. I wrote this arrangement to seek to celebrate him by placing his career in conversation with itself by culling melodic and harmonic ideas from each decade of his career.

By interweaving small elements of recordings, including piano comping figures, Henderson's solos, and quotes from other musicians Henderson worked with regularly (like Kenny Dorham, Freddie Hubbard, Woody Shaw, and Al Foster) the arrangement seeks to provide a singular expression of the Henderson's beloved tune. Following the solo section, Henderson's original solo on "Recorda-me" from *Page One* is orchestrated as a series of shout section solis featuring each of the sections of the band. In particular, the trombone section should be commended for tackling the challenge of Henderson's first chorus. The shout soli culminates in a drum solo over band backgrounds, and the piece closes by returning to the melody voiced in the high brass.

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fast, latin ♩ = 176

Open
(saxes last time)

(on cue)

The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Saxophones:** Alto Sax 1, Soprano Sax, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. The saxophones play a melodic line with rests, marked with "(on cue)".
- Trumpets:** Trumpet in B \flat 1, 2, 3, 4, and 5. Trumpets 1 and 4 are marked with "Harmon Mute".
- Trombones:** Trombone 1, 2, 3, and 4.
- Guitar:** Plays a rhythmic accompaniment.
- Piano:** Plays a rhythmic accompaniment with chords: A - 7, B - 7, C Δ 7, and B \flat Δ 11.
- Acoustic Bass:** Plays a melodic line with rests, marked with "mp".
- Drum Set:** Plays a rhythmic accompaniment, marked with "mp".

Additional markings include "Solo & build to hits at m. 9" for the guitar and "continue latin groove - PLAY 6 BARS" for the drum set.

9

A. Sax. 1

S. Sax.

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. *mp*

B^b Tpt. 1
Harmon Mute

B^b Tpt. 2

B^b Tpt. 3

B^b Tpt. 4

B^b Tpt. 5

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4 *mp*

Gr.

Pno.

A. B.

D. S.

continue latin groove -- PLAY 9 BARS

49

A. Sx. 1 *f* *ff* B - 7 Optional Solo

S. Sx. *f* *ff* B - 7 Optional Solo

A. Sx. 2 *f* *ff* B - 7 Optional Solo

T. Sx. 1 *f* *ff* B - 7 Optional Solo

T. Sx. 2 *f* *ff* F# - 7 Optional Solo

B. Sx. *f* *ff* Harmon Mute

Bb Tpt. 1 *f* *ff* Harmon Mute

Bb Tpt. 2 *f* *ff* Harmon Mute

Bb Tpt. 3 *f* *ff* Harmon Mute

Bb Tpt. 4 *f* *ff* Harmon Mute

Bb Tpt. 5 *f* *ff* Harmon Mute

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Tbn. 4 *f* *ff*

49 *f* C7 F F# G- G# A - 7 D#alt A - 7

Gtr. *f* Open for solos Continue latin feel

49 Pno. Gb7 G7 C7 F F# G- G# A - 7 E7alt A - 7

49 A.B. Open for solos Continue latin feel

49 D. S. Open for solos Continue latin feel

152

A. Sx. 1

S. Sx.

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

152

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

152

Gtr.

152

Pno.

E \flat 7alt A \flat Δ 7

D \flat 7alt G \flat Δ 7

C7(#9) F Δ 7

152

A. B.

152

D. S.

168

A. Sx. 1

S. Sx.

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

B \flat Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

168

A. B.

D. S.

end solo