

'NA PROXIMA VIDA BY MICHELE FERNANDEZ

JAZZ ENSEMBLE

INSTRUMENTATION

FLUTE
CLARINET
ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
BASS TROMBONE (OPT)
GUITAR
PIANO
BASS
DRUMS
TRIANGLE/BONGOS



320002

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JAZZ ENSEMBLE

This original “Brazilian Samba” captures the authenticity of the style and brings to life the drive and excitement of the culture from which it originates. The title “’Na Proxima Vida” is Portuguese for “In The Next Life.”

The composer, Michele Fernandez is a graduate of Univ of Florida (BME), and FL Int’l Univ (MME). She has served in the public schools since 1989. During her tenure as director at her alma mater (’89-99), the Miami Senior High Marching, Symphonic and Jazz Bands consistently earned top honors and ratings. Her groups have been selected for appearances at the Midwest Clinic (Chicago,IL ’93 & ’98), IAJE (Boston ’94 & NYC ’99), Montreux Jazz Festival (Switzerland ’96), FMEA (Tampa, FL ’94 & ’97), and featured in several national publications. She is currently active as a guest conductor, adjudicator, clinician and lecturer throughout the U.S.

Michele Fernandez

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In 1999, Michele was featured on "CBS Sunday Morning", Band Director's Guide and received an outstanding music educator from Downbeat Magazine.

While at MHS ('89-'99) she served as a local arranger/drill writer and pianist in a busy salsa band while earning her MME at F.I.U., where she later served as an adjunct professor. After taking leave to care for family in '99, Michele returned to MHS in '03 to teach English, Special Ed. and tutor Chemistry. In 2007 she returned to teaching band and created award-winning programs at Palmetto MS and Coral Way K-8 Center in Miami, where she was named Teacher of the Year.

Michele is an active district/state level adjudicator/clinician, and has most recently served as the 2020 Tennessee Mid-State HS Jazz Ensemble Conductor, 2019 Florida All-State Conductor MS Jazz Band and frequently serves as a guest conductor for various All-County/Honor Symphonic and Jazz groups. She has appeared as a Midwest Clinic lecturer on rehearsal techniques ('07 & '16), as well as a frequent FMEA Conference lecturer, clinician for Clark College Annual Festival (WA), and holds a yearly clinician/conductor position for FSU summer camps. She has also served as guest conductor for the Univ of Florida Band Camp and UNC Jazz Festival Adjudicator/Clinician (CO). She is also an active oboist and percussionist in the Miami area.

Michele enjoys arranging/composing music as time allows, and her compositions have been premiered at Midwest, IAJE and All-State stages.

She enjoys boating and traveling with her husband Chad (bio-medical engineer) and her daughter Sara, who is currently a flute performance major at the University of North Texas.

Her late son, Sean, inspired a family memorial project that provided free cleft lip/palate surgery for 1,000 children in Varanasi, India, which, remains the most significant and meaningful endeavor the Denlinger family has undertaken to date.

'NA PROXIMA VIDA

Notes to Conductor

1. *This authentic samba should be played expressively, with very warm, velvety tones throughout, until the funk section at 130.*
2. *The Flute part doubles the Alto Sax 1 line but nonetheless is a crucial voice/color in this composition. Utilizing an additional player to cover flute (with a microphone) represents the ideal setting. If no additional player is available, the Alto 1 player can switch to Flute (reading the Flute part) until measure 130, where he/she can switch back to alto sax.*
3. *The clarinet part doubles the Alto 2 part and is not as crucial a color, although desirable. Use of an additional player for clarinet is optional. If not, the alto 2 player can either remain as such or play soprano sax- but with a **very** warm sound.*
4. *Guitar soloist should definitely use an acoustic guitar (mic'd) at intro, and also adhere to the lead voice **as written** (melody). Suggested chord voicings should be used. **Never add the 7th on any "Gm (add 2)" chord.***
5. *The bass guitar is integral to the fabric of this piece. The lines should be played as written and must be clearly heard throughout. If needed, a synth keyboard covering bass lines may be added.*
6. *The "beat 3" Floor Tom hits (clearly indicated throughout the score for the drum set) are crucial to the performance of this composition and should be observed exactly where written. The drum set should adhere to the subtle groove changes as indicated in the score.*
7. *The triangle part is very crucial to the performance of this piece. Avoid adding aux instruments usually associated with Cuban forms (such as cowbell, guiro, etc.) to this Brazilian samba.*
8. *At measure 138: Any soloist can be utilized; Trumpet solo is merely suggested.*
9. *At measure 146: Any new soloist can take over as trumpet resumes playing the written Trumpet 1 part.*

This piece represents a sort of spiritual journey, and I truly hope you and your musicians enjoy preparing and performing it.

Michele Fernandez

'Na Proxima Vida

Full Score

J20002

Composed and Arranged by
Michele Fernandez

♩ = 96 "Dreamy" Samba

*Preferably add addtl. flute player for vital color (fl doubles alto 1 line)

*Clar doubles alto 2 line

*Flute color vital; if no FL player, AS 1 can switch to FL (read FL part), until 130

The score is arranged in a standard orchestral layout. The top section includes Flute, B♭ Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Bari Sax. The middle section includes Trumpet 1-4 and Trombone 1-4. Below that is an optional Bass Trombone. The bottom section includes Guitar, Piano, Bass, Drum Set, and Triangle/Bongos. The guitar part is the only one with notes, starting with a *p* dynamic and a tempo of 96. The piano and bass parts are mostly rests, with the bass line following the guitar's tempo and dynamics. The drum set and triangle/bongos parts are also mostly rests, with the triangle/bongos part having a tempo of 96.

Solo as written, not too slowly, slightly Rubato, with much feeling

Guitar part with notes and chords: *Gm*(add2), *D7*, *Fm6*, *G7(b9)*, *Cm*(add2), *Cm*, *Cm6*, *A#7*. Includes dynamics like *p* and articulation like triplets and slurs.

Slightly rubato, follow guitar

♩ = 96 *p*

♩ = 96

16 ♩ = 120-124

20 Play with warm, velvety tone (Mic Flute) ³

Fl. *mp* Play with warm, velvety tone

B ♭ Cl. *mp* Play with warm, velvety tone

Alto 1 *mp* Play with warm, velvety tone

Alto 2 *p* Play with warm, velvety tone

Tenor 1 *p* Play with warm, velvety tone

Tenor 2 *p* Play with warm, velvety tone

Bari *p* Play with warm, velvety tone

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr. *Molto Rit.* *mp*

Pno. *p* *mp*

Bass *Molto Rit.*

Dr. *pp* *pp* *p*

Trgl. *pp* *p*

* Voicings as written; Do not add 7 on "add 2" chords

Gm(add2) Cm D7(♯9) D7(b9) Gm(add2) Cm D7(♯9) D7(b9) Gm(add2) Cm

p * Play only if no gtr; Do not add 7 on "add 2" chords

Gm(add2) Cm D7(♯9) D7(b9) Gm(add2) Cm D7(♯9) D7(b9) Gm(add2) Cm

C.S. = cross-stick on snare

x = closed o = open

To shaker

11

12

13

14

15

17

18

19

24

Fl. *p* *mf*

B ♭ Cl. *p*

Alto 1 *p*

Alto 2 *p*

Tenor 1 *p*

Tenor 2 *p*

Bari *p*

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Tpt. 4 *p* *mp*

Flugelhorns (until bar 55)

Tbn. 1 *mp* *mp*

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Solo: Very expressively with warm, velvety tone; no harsh attacks

Gtr. *D7(♯9)* *D7(b9)* *Gm(add2)* *Cm* *D7(b9)* *Gm(add2)* *D7* *F6* *G9(b13)* *G9*

Pno. *D7(♯9)* *D7(b9)* *Gm(add2)* *Solo: As Written* *Gm(add2)* *D7* *F6* *G9(b13)* *G9*

Bass *mp*

Dr. *mp* *2*

Trgl. *mp* *2* *2*

21 22 23 24 25 26 27 28 29

*Observe accents (Samba pattern)

40

Fl. *f* *mf* *f* *mf* *mp* *mf* *gentle chrom. fall

B♭ Cl. *mf* *pp* *mp* *mp* *mf* *gentle chrom. fall

Alto 1 *mf* *pp* *mp* *mp* *mf* *gentle chrom. fall

Alto 2 *mf* *pp* *mp* *mp* *mf* *gentle chrom. fall

Tenor 1 *mf* *pp* *mp* *mp* *mf* *gentle chrom. fall

Tenor 2 *mf* *pp* *mp* *mp* *mf* *gentle chrom. fall

Bari *mf* *pp* *mp* *mp* *mf* *gentle chrom. fall

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf* *Bring out lip bends

Tpt. 3 *mp* *mf* *Bring out lip bends

Tpt. 4 *mp* *mf* *Bring out lip bends

Tbn. 1 *mp* *mf* *Bring out lip bends

Tbn. 2 *mp* *p* *cresc.* *mp* *mf* *Gentle lift

Tbn. 3 *mp* *p* *cresc.* *mp* *mf* *Gentle Lift

Tbn. 4 *mp* *p* *cresc.* *mp* *mf* *Gentle Lift

B. Tbn. *mp* *p* *cresc.* *mp* *mf* *Gentle Lift

Gtr. *Gm(add2)* *p* *cresc.* *Em(b5)* *p* *E♭maj7* *Cm6* *Am7(b5)* *As Written*

Pno. *Gm(add2)* *p* *cresc.* *Em(b5)* *p* *E♭maj7* *Cm6* *Am7(b5)* *Solo f As Written*

Bass *p* *cresc.* *Em(b5)* *p* *E♭maj7* *Cm6* *Am7(b5)* *f*

Dr. *2* *40* *Alternate CL/Op H.H. *2* *2* *2* *f* (Bell of Rd) *Cr*

Trgl. *2* *40* *2* *2* *2* *To Triangle*

38 39 40 41 42 43 44 45 46

Fl. *mp* *mf* *fp* *ff* *No break

B♭ Cl. *mp* *mf* *fp* *ff* *Opt. 8va* *No break

Alto 1 *mp* *mf* *fp* *ff* *Opt. 8va* *No break

Alto 2 *mp* *mf* *fp* *ff* *No break

Tenor 1 *mp* *mf* *fp* *ff* *No break

Tenor 2 *mp* *mf* *fp* *ff* *No break

Bari *mp* *mf* *fp* *ff* *No break

Tpt. 1 Open *f* *No break

Tpt. 2 Open *f* *No break

Tpt. 3 Open *f* *No break

Tpt. 4 Open *f* *No break

Tbn. 1 *mp* *pp* *mf* *fp* *ff* *No break

Tbn. 2 *mp* *pp* *mf* *fp* *ff* *No break

Tbn. 3 *mp* *pp* *mf* *fp* *ff* *No break

Tbn. 4 *p* *mp* *pp* *mf* *fp* *ff* *No break

B. Tbn. *p* *mp* *pp* *mf* *fp* *ff* *No break

Gtr. *p* *mp* *pp* *mf* *fp* *ff* *As Written* *D7(b9)* *Gm(f)(add2)* *F9* *B♭maj7* *E♭6/9(+4)* *E♭9*

Pno. *p* *mp* *pp* *mf* *fp* *ff* *As Written* *D7(b9)* *Gm(f)(add2)* *F9* *B♭maj7* *E♭6/9(+4)* *E♭9*

Bass *f* *fp* *ff* *Bring out Fl Tom beat "3" where written*

Dr. *f* *fp* *ff* *Cr*

Trgl. *f* *ff*

63 64 65 66 67 68 69 70 71

Fl. *mf* *ff* *mf*

B♭ Cl. *mf* *ff* *mf*

Alto 1 *Loco mf* *ff* *mf*

Alto 2 *Loco mf* *ff* *mf*

Tenor 1 *mf* *ff* *mf*

Tenor 2 *mf* *ff* *mf*

Bari *mf* *ff* *mf*

Tpt. 1 *f* *ff* *mp*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Tpt. 4 *mf* *ff*

Tbn. 1 *mf* *fp* *ff* *mf*

Tbn. 2 *mf* *fp* *ff* *mf*

Tbn. 3 *mf* *fp* *ff* *mf*

Tbn. 4 *mf* *fp* *ff* *mf*

B. Tbn. *mf* *fp* *ff* *mf*

Gtr. *mf* *fp* *ff*

Pno. *mf* *fp* *ff*

Bass *mf* *fp* *f* *ff* *f*

Dr. *mf* *f* *fp* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Trgl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

A^{o7} *D^{7(b9)}* *G^{mf}* *fp^(b9)* *F⁹* *B^bmaj⁷* *E^bΔ⁷maj⁷*

D^{7(b9)} *Gm⁷* *G^{fp}* *F⁹* *B^bmaj⁷* *E^bΔ⁷maj⁷*

76^{red} ff **Bring out F1 Tom beat "3" where written* *To coda ☉*

76 ff *To coda ☉*

72 73 74 75 76 77 78 79 80

82 *Very lightly*

86

Solo as written (opt. in lieu of Tpt)

FL. *mp* *lightly* *3* *p* *3* *mf*

B♭ Cl. *mp* *lightly* *3* *p* *3* *mf*

Alto 1 *mp* *lightly* *3* *p* *3*

Alto 2 *mp* *lightly* *3* *p* *3*

Tenor 1 *mp* *lightly* *3* *p* *3*

Tenor 2 *mp* *lightly* *3* *p* *3*

Bari *mp* *3* *p* *3* *pp* Solo: Harmon mute; play as written *mf*

Tpt. 1 *mf*

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr. *G7*

Pno. *mf* *mf*

Bass *mf* *mf*

Dr. *mf* (CLOP H.H.) *mf* *mf* *mf* *mf*

Trgl. *mf* *mf* *mf* *mf* *mf* *mf*

81 83 84 85 86 87

Fl.

B♭ Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Trgl.

Opt 8th

Open

Soli w/ bass

mf soli w/ piano

Fill

Triangle Solo

To Triangle

88

3

3

90

3

3

91

92

93

f

98 *Smooth groove; not heavy*

Fl. *mf* *fp*

B ♭ Cl. *mf* *fp*

Alto 1 *mf* *fp*

Alto 2 *mf* *fp*

Tenor 1 *mf* *fp*

Tenor 2 *mf* *fp*

Bari. *mf* *fp*

Tpt. 1 *mf* *fp*

Tpt. 2 *mf* *fp*

Tpt. 3 *mf* *fp*

Tpt. 4 *mf* *fp*

Tbn. 1 *mf* *mf* *fp*

Tbn. 2 *mf* *mf* *fp*

Tbn. 3 *mf* *mf* *fp*

Tbn. 4 *mf* *mf* *fp*

B. Tbn. *mf* *mf* *fp*

Gtr. *mf* *mf* *fp*
As written *b*
As written *f*
Gm(add2) *D*⁷ *Fm*⁶ *G*^{7(b9)} *Cm*⁹
Gm(add2) *D*⁷ *Fm*⁶ *G*^{7(b9)} *Cm*⁹

Pno. *f*

Bass *f*

Dr. **98** *f* "Bring out Fl Tom beat "3" where written *f*

Trgl. **98** *ff*

95 96 97 99 100 101 102 103

Fl.
B ♭ Cl.
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
B. Tbn.
Gtr.
Pno.
Bass
Dr.
Trgl.

mf fp f pp mp f 3

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

A97 E7 D#9(9) 3 Gm(add2) Ebmaj7(add9) Abmaj7
A97 E7 D#9(9) 3 Gm(add2) Ebmaj7(add9) Abmaj7
Solo (As Written)

mf As Written f 3

110

*Cross Stick interplay w/ bass

Solo 110 mf

104 105 106 107 108 109 110 111 112

114

Open Solos

2nd x only

Fl. *mp*

B♭ Cl. 2nd time only *mp*

Alto 1 2nd time only *mp*

Alto 2 2nd time only *mp*

Tenor 1 2nd time only *mp*

Tenor 2 2nd time only *mp*

Bari 2nd time only *mp*

Tpt. 1 Solo *mp* *mp* *mp* *pp*

Tpt. 2 Solo *mp* *mp* *mp* *pp*

Tpt. 3 Solo *mp* *mp* *mp* *pp*

Tpt. 4 Solo *mp* *mp* *mp* *pp*

Tbn. 1 Solo *mp* *mp* *mp* *pp*

Tbn. 2 2nd time only *pp*

Tbn. 3 2nd time only *pp*

Tbn. 4 2nd time only *pp*

B. Tbn. 2nd time only *pp*

* Play accents gently, staccatos lightly

Gtr. *mp* *pp* *mp* *pp*

Pno. *mp*

Bass *mp* *mp* *mp* *pp*

Dr. *mp* *mp* *mp* *pp*

Trgl. Solo *f* *mp* *mp* *pp*

113 114 115 116 117 118 119 120 121

*Observe accents (Samba pattern)

Fl. *mf* *mf* *p* *mf*

B♭ Cl. *mf* *mf* *p* *mf*

Alto 1 *mf* *mf* *p* *mf*

Alto 2 *mf* *mf* *p* *mf*

Tenor 1 *mf* *mf* *p* *mf*

Tenor 2 *mf* *mf* *p* *mf*

Bari *mf* *mf* *p* *mf*

Tpt. 1 B⁹7 E7(b9) E7 Am⁹ Fmaj7 B⁹7 B⁹7 E7(9/13) Am(add9)

Tpt. 2 B⁹7 E7(b9) E7 Am⁹ Fmaj7 B⁹7 B⁹7 E7(9/13) Am(add9)

Tpt. 3 B⁹7 E7(b9) E7 Am⁹ Fmaj7 B⁹7 B⁹7 E7(9/13) Am(add9)

Tpt. 4 B⁹7 E7(b9) E7 Am⁹ Fmaj7 B⁹7 B⁹7 E7(9/13) Am(add9)

Tbn. 1 A⁹7 D7(b9) D7 Gm⁹ E^b7maj7 A^b7maj7 A⁹7 D7(9/13) Gm(add9)

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr. *pp* D7(9/13) D7 Gm(add2) E^b7maj7 A^b7maj7 A⁹7 D7(9/13) D7(b9) Gm(add2)

Pno. *fp* *mf*

Bass *mf*

Dr. 122 130

Trgl. 122 130

Fl.

B♭ Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Trgl.

pp *f* *ff* *mp*

mp *pp* *f* *ff* *mp*

pp *f* *ff* *mp*

pp *f* *ff* *mp*

f *ff* *f* *ff* *mf*

f *ff* *f* *ff* *mf*

f *ff* *f* *ff* *mf*

f *ff* *f* *ff* *mf*

f *ff* *f* *ff* *mf*

f *ff* *f* *ff* *mf*

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f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

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f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

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f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

f *ff* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

131 132 133 134 135 136 137

Fl.

B ♭ Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Trgl.

139 140 141 142 143 144 145

End Solo

Fill

FL.

B♭ CL.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Trgl.

Chord progressions: Em^9 , Am^9 , $B7(\sharp 9)$, Dm^9 , $E7(\sharp 9)$, Cm^9 , $D7(\sharp 9)$, Gm^9 .

Drum notation: "Step up funk groove", "Fill intensely", triplets.

Trgl. notation: f , $\frac{4}{4}$, $\frac{8}{8}$.

154

♩ = 130

FL.

B♭ CL.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Trgl.

ff

mf

f

fp

f

ff

Chrom. Fall

Play

RH: double LH or comp

154

♩ = 130

155 156 157 158 159 160 161

To Triangle

Fl.

B♭ Cl. *pp*

Alto 1 *pp*

Alto 2 *pp*

Tenor 1 *pp*

Tenor 2 *pp*

Bari *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2 *pp*

Tbn. 3 *pp*

Tbn. 4 *pp*

B. Tbn.

Gtr. *pp*
Solo (not too slow, keep tempo flowing)

Pno. *mf*

Bass

Dr.

Trgl.

170 171 172 173 174 175

Slight accel.

Slight allarg.

Pensively; rubato

mp

no ped.

Ped.

Fl.

B \flat Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr. *molto rall.* *p* *pp* *Rall. to end* *Cm* *D7(#9)* *Gm(add2)* *Cm* *D7(#9)* *Gm(add2)*

Pno. *ped.* *no ped.* *pp*

Bass *mp* *Rall. to end* *p* *pp*

Dr. *pp*

Trgl. *Solo* *pp*

176 177 178 179 180 181 182 183

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