

# 'NA PROXIMA VIDA

BY  
MICHELE FERNANDEZ

## JAZZ ENSEMBLE

### INSTRUMENTATION

FLUTE	TROMBONE 1
CLARINET	TROMBONE 2
ALTO SAX 1	TROMBONE 3
ALTO SAX 2	TROMBONE 4
TENOR SAX 1	BASS TROMBONE (OPT)
TENOR SAX 2	GUITAR
BARITONE SAX	PIANO
TRUMPET 1	BASS
TRUMPET 2	DRUMS
TRUMPET 3	
TRUMPET 4	TRIANGLE/BONGOS



J20002

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# MICHELE FERNANDEZ

## 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

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.

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 7<sup>th</sup> 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

$\text{♩} = 96$  "Dreamy" Samba

**Composed and Arranged by  
Michele Fernandez**

\*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

Flute

B♭ Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Bari Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

(Opt.) Bass Trombone

Guitar

Piano

Bass

Drum Set

Triangle/Bongos

$\text{♩} = 96$

$\text{♩} = 96$

$\text{♩} = 96$

2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

16 ♩ = 120-124

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

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.

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

Gm/B♭ E♭maj7 A♭7 D7(♯9) Molto Rit.

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

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

mp Gtr. Rht w/gtr Cm

Pno.

p

Bass

Molto Rit.

16 ♩ = 120-124

Ride Cym p x x x

C.S.= cross-stick on snare

20 H.H. x x x x x x x x

Dr.

16 ♩ = 120-124

pp

x=closed o=open

Trgl.

18 mp

20 pp p to shaker

3

Fl.

B♭ Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Flugelhorns (until bar 55)

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

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

Gtr.

Pno.

Bass

Dr.

Trgl.

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

D7(♯9) D7(♭9) Gm(add2) Solo: As Written Gm(add2)

D7 F6 G9(♭13) G9

24

mp

24

mp

Shaker

2

\*Observe accents (Samba pattern)

25

26

27

28

29

32

Fl. \*Bring out

B♭ Cl. \*Bring out

Alto 1 \*Smoothly, evenly

Alto 2 \*Smoothly, evenly

Tenor 1 \*Smoothly, evenly

Tenor 2 \*Smoothly, evenly

Bari \*Smoothly, evenly

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 Warmly, with velvety tone

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr. C⁹/E Eb⁹ \*Two-bar Samba comp pattern can vary slightly A⁹maj⁷ A⁹⁷ D⁷(b⁹)

Pno. C⁹/E Solo as written LH f

Bass

Dr. 32 \*Observe Snare/CS variation

Trgl. 2 32 2 34 2 35 2 36 2 37

40

Fl. *f* *mf* *pp* *mp*

B♭ Cl. *mf* *pp* *mp*

Alto 1 *mf* *pp* *mp*

Alto 2 *mf* *pp* *mp*

Tenor 1 *mf* *pp* *mp*

Tenor 2 *mf* *pp* *mp*

Bari *mf* *pp* *mp*

Tpt. 1 *mf* *pp* *mp*

Tpt. 2 -

Tpt. 3 -

Tpt. 4 -

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

Tbn. 2 -

Tbn. 3 *mp* *p* *cresc.*

Tbn. 4 *mp* *p* *cresc.*

B. Tbn. *mp* *p* *cresc.*

Gtr. *Gm<sup>(add2)</sup>* *Eb⁹* *cresc.* *Em<sup>(⁹)</sup>* *Ebmaj⁷* *Cm⁶* *Am⁷<sup>(⁹)</sup>* *As Written*

Pno. *Gm<sup>(add2)</sup>* *Eb⁹* *cresc.* *Em<sup>(⁹)</sup>* *Ebmaj⁷* *Cm⁶* *Am⁷<sup>(⁹)</sup>* *Solo: As Written*

Bass *p* *cresc.*

Dr. *2* *\*Alternate CL/Opt H.H.* *2* *2* *2*

Trgl. *2* *p* *2* *2* *To Triangle*

40

*\*gentle chrom. fall*

*\*Gentle lift*

*\*Gentle Lift*

*\*Gentle Lift*

*\*Gentle Lift*

*\*Gentle Lift*

*As Written*

*Solo: As Written*

*f*

*Bell of Rd.* *f*

*Cr. \**

38 39 40 41 42 43 44 45 46

47

51 Smoothly; still with a warm, velvety tone

Solo

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.

Gm(add2) D<sup>7</sup> D<sup>7(b9)</sup> Gm(add2) D<sup>7(#9)</sup> D<sup>7(b9)</sup> Gm(add2) mp

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.

(8) pp LH f

Pno.

Bass

Dr.

Trgl.

mf

47 (All Closed H.H.)

47 Triangle

Light fill

51 \*Bring out Floor Tom beat "3" where written

Rd

f

2

4

59

\*Play gliss. immed. and evenly (like 7-plet at 32)

Fl. *mf*

B♭ Cl.

\*Play FL cues only if no FL  
Alto 1 *mf*

Alto 2 *mp*

Tenor 1 *mf*

Tenor 2 *mp*

Bari *mp*

To Trpt. (but maintain warm tone)

Tpt. 1 *mf*  
Into stand

Tpt. 2 *mf*  
Into stand

Tpt. 3 *mf*  
Into stand

Tpt. 4 *mf*  
Into stand

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.  
Fm⁶ G⁷(b9sus4)  
G⁷(b9) Cm⁹ A⁹⁷ D⁷(b9) Gm(add2) E♭maj⁷(♯11)  
Fm⁶ G⁷(b9sus4)  
G⁷(b9) Cm⁹ A⁹⁷ D⁷(b9) Gm(add2) E♭maj⁷(♯11)

Pno.

Bass

Dr. 2 59 2

Trgl. 55 56 57 58 59 60 61 62

68 

Fl. 

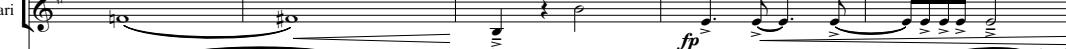
B♭ Cl. 

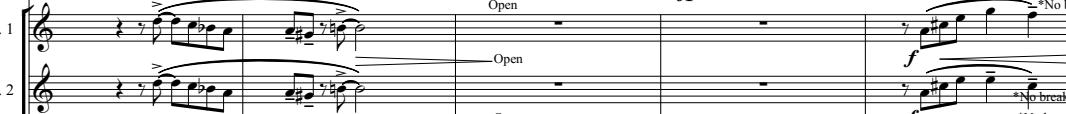
Alto 1 

Alto 2 

Tenor 1 

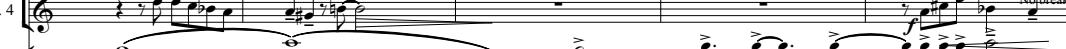
Tenor 2 

Bari. 

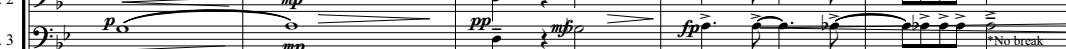
Tpt. 1 

Tpt. 2 

Tpt. 3 

Tpt. 4 

Tbn. 1 

Tbn. 2 

Tbn. 3 

Tbn. 4 

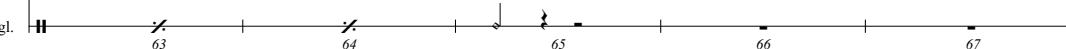
B. Tbn. 

Gtr. 

Pno. 

Bass 

Dr. 

Trgl. 

**ff** 

\*No break 

\*No break 

*opt.*  \*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

\*No break 

*As Written*         

*As Written*         

*Abmaj7*           

*Abmaj7*           

*2*             

*ff* 

*ff* 

*ff* 

*ff* 

*ff* 

*ff* 

*ff* 

*ff* 

*ff* 

**J2002**

To coda ♀

Fl. *mf*

B♭ Cl. *mf*

Alto 1 *Loco mf*

Alto 2 *Loco mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr. A<sup>7</sup> D<sup>7(b9)</sup> G<sup>m7</sup> *fp* ff F<sup>9</sup> B<sup>9maj7</sup> E<sup>b9maj7</sup>

Pno. *mf* *fp* ff

Bass *mf* *fp* 76 *ff* \*Bring out Fl Tom beat "3" where written *f* To coda ♀

Dr. *mf* *f* *fp* 76 *ff* *f* To coda ♀

Trgl. *mf* *f* *fp* 76 *ff* *f* To coda ♀

76

10

**82** *Very lightly*

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.

**86**

Solo as written (opt. in lieu of Tpt) *mf*

Solo as written (opt. in lieu of Tpt) *mf*

*mf*

*pp*

*Solo: Harmon mute; play as written*

*mf*

*G7*

*86*

*mf*

*82* *CL/OP H.H.*

*82* *Bongos*

*2*

*86* *(CL/OP H.H.)*

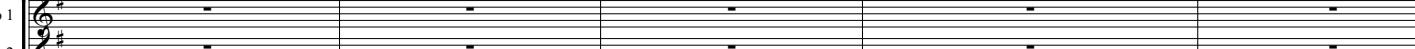
*86* *Solo Bongos (NOT congas)*

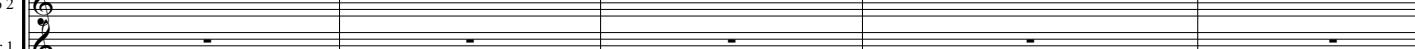
*mf*

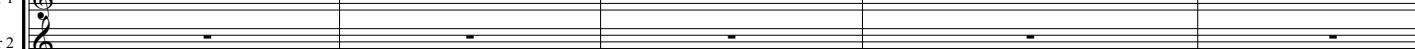
94

Fl. 

B♭ Cl. 

Alto 1 

Alto 2 

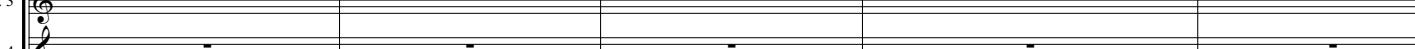
Tenor 1 

Tenor 2 

Bari 

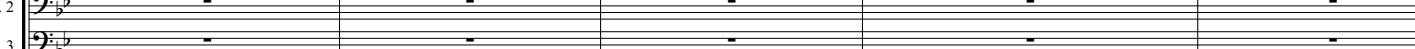
Tpt. 1 

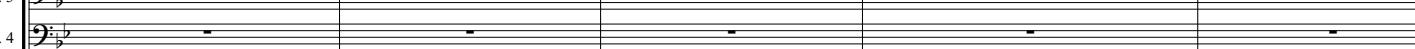
Tpt. 2 

Tpt. 3 

Tpt. 4 

Tbn. 1 

Tbn. 2 

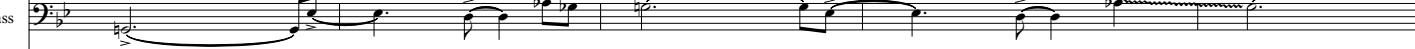
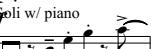
Tbn. 3 

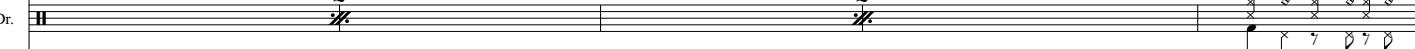
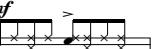
Tbn. 4 

B. Tbn. 

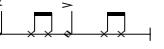
Gtr. 

Pno. 
 Soli w/ bass 

Bass 
 Soli w/ piano 

Dr. 
 Fill 

Trgl. 
 94 mf 

To Triangle 
 94 mf 

88                    90                    91                    92                    93                    f

98 Smooth groove; not heavy

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.

As written  
Gm(odd2)

As written  
Gm(odd2)

f

98 f Bring out Fl Tom beat "3" where written

2

ff

100

101

102

103



## 114 Open Solos

2nd x only

*mp*

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.

Solo (Bidge or Har Mt. (if not TB))

E<sup>9</sup>

Gm<sup>6</sup>

A7(9<sup>b13</sup>) A7(b9)

Dm<sup>9</sup>

E<sup>9</sup>

Gm<sup>6</sup>

A7(9<sup>b13</sup>) A7(b9)

Dm<sup>9</sup>

E<sup>9</sup>

Gm<sup>6</sup>

A7(9<sup>b13</sup>) A7(b9)

Dm<sup>9</sup>

Gm<sup>(add)</sup>

D<sup>9</sup>

2nd time only

F#m<sup>6</sup>

G7(9<sup>b13</sup>) G7(b9)

Cm<sup>9</sup>

Gm<sup>(add)</sup>

2nd time only

pp

mp

pp

2nd time only

pp

mp

2nd time only

pp

mp

2nd time only

pp

pp

\*Play accents gently, staccatos lightly  
Gm<sup>(add)</sup>

D<sup>7</sup>

D7(b9) D<sup>7</sup>

pp

G7(9<sup>b13</sup>)

mp

G7(9<sup>b13</sup>)

Cm<sup>9</sup>

Cm<sup>7</sup>

\*Play accents gently, staccatos lightly  
Gm<sup>(add)</sup>

mp

Gm<sup>(add)</sup>

Bass

Dr.

Trgl.

114

To Shaker

Shaker

Observe accents (Samba pattern)



Musical score for orchestra and piano, page 131-137. The score includes parts for Flute, Bassoon, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Trombones 1-4, Bass Trombone, Piano, and Triangle. The score features complex rhythmic patterns and dynamic markings such as *pp*, *f*, *ff*, *mp*, *mf*, and *Cm⁹*. The piano part includes basso continuo and piano parts. The score concludes with a section for solo voice with the instruction "Sugg. solo (or ad lib, but wail!)".



**146**

Solo Bn 1 or Sax

Fl.

B♭ Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. With bass *f*

Tpt. 1 Play *f*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tpt. 4 *f* *ff*

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.

Pno.

Bass

Dr. 146 *f* \*Step up funk groove

Dr. 146 *f* = 128 Funk Groove (Bongos)

Trgl.

Fill intensely

147

148

149

150

151

152

153

4

8

**154**  $\text{J} = 130$

Fl.

B♭ Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1 Chrom. Fall

Tpt. 2 Chrom. Fall

Tpt. 3 Chrom. Fall

Tpt. 4 Chrom. Fall

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Gtr.

Pno. RH: double LH or comp

Bass

Dr.

Trgl.

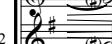
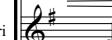
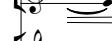
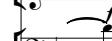
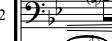
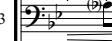
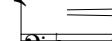
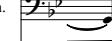
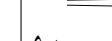
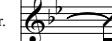
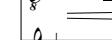
**154**  $\text{J} = 130$

155 156 157 158 159 160 161

4

To Triangle

D.S. al Coda

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.   
G9(b13)  
 Gtr.   
G9(b13)  
 Pno.   
ff  
 Bass   
D.S. al Coda  
 Dr.   
D.S. al Coda  
 Trgl. 

164

Φ CODA

*Molto Rit.*

Sole

Solo (only if no FL)

Solo

Solo (only if no FL)

*mf*

*mp*

*p*

*p*

*p*

*p*

*mf*

*pp*

*follow bass*

164 *mp*

164 *mp*

165

166

167

168

169

163

164

165

166

167

168

169

Musical score for orchestra and piano, page 170-175.

Instrumentation: Flute, Bassoon, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon (Bari), Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Piano, Guitar, Bass, Drums, Triangle.

Key signature: B-flat major (indicated by B-flat symbol).

Time signature: Common time.

Dynamic markings: *p*, *pp*, *mf*, *Solo (not too slow; keep tempo flowing)*, *Slight accel.*, *Slight allarg.*, *Pensively; rubato*, *no ped.*

Performance instructions: Measures 170-171 show sustained notes with grace marks. Measures 172-175 feature solo parts for various instruments with specific dynamics and performance techniques indicated by slurs, grace marks, and dynamic markings like *pp*, *mf*, *mp*.

Musical score page 120002, measures 176-183. The score includes parts for Flute, Bassoon, Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon (Bari), Trombones 1-4, Bass Trombone, Piano, Guitar, Bass, Drums, and Triangle. The score features dynamic markings such as *molto rall.*, *pp*, *Rall. to end*, *no ped.*, *pp*, *p*, *mp*, *pp*, *Solo*, and *pp*. The piano part includes a pedal marking. The bassoon part has a dynamic marking *pp* with a crescendo arrow. The guitar part has a dynamic marking *pp* with a decrescendo arrow. The bass part has a dynamic marking *pp* with a crescendo arrow. The triangle part has a dynamic marking *pp* with a decrescendo arrow. The score also includes harmonic labels: Gm(add2), Cm, D7(#9), Gm(add2) *Roll. to end*, Cm, and D7(#9).



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