

Grade 2
ZB474F
Director Score
\$7.00

Some Sauce-a, for Your Bossa?

by Brad Ciechomski

First Place for Jazz - Charts





THE COMPOSER

Brad Ciechomski is currently the Director of Bands at Harrison Middle School in Yarmouth, Maine where he conducts five concert bands and three jazz bands. Brad received his bachelor's and master's degrees from the University of New Hampshire, where he studied composition with Andrew Boysen, Jr. Although experienced at all levels of the band world, Brad has focused his career on developing students' passion for music in their early years.

Receiving numerous band commissions, Brad's compositions have been showcased at national conventions, as well as concerts abroad. Many of Brad's compositions for concert band and jazz band have been published by the *Neil A. Kjos Music Company*. His music has been selected consistently as "Editor's Choice" by J. W. Pepper.

Brad is active in New England as a clinician, adjudicator, and guest conductor at music festivals and competitions. He is also a founding member of the Portland Jazz Orchestra. As a veteran jazz drummer, Brad has appeared on stage with jazz greats such as Clark Terry, Mel Tormé, Bob Mintzer, The New York Voices, Wayne Bergeron, Conrad Herwig, Eric Marienthal, and John Faddis just to name a few. Brad also finds time to engineer and produce music in his home studio. He lives in Portland, Maine with his bass playing wife, when he's not teaching, gigging, or out on his boat.

THE COMPOSITION

Some Sauce-a, for Your Bossa? is a smooth bossa nova that provides students with an introduction to one of the most well-known styles of Brazilian music. All ranges are written well-within reach of developing jazz bands, and the chart features a solo section that allows for approachable improvisation.

The opening should establish a relaxed, steady bossa groove, upon which the melody is based. When the winds enter at bar 5, make sure the stylistic articulations are light and crisp. Lead alto sax and trumpets bring the melody at bar 9. As the ensemble becomes fuller in bar 11, make sure the added accompaniment voices do not cover the melodic line. Pay close attention to the accents, so that the groove is a consistent bossa style. At bar 17, the saxes and trombones should be "under" the melody (alto 1/trumpets). Bar 25 brings the tenor saxes, baritone sax and trombones front and center. At this point, the rhythm section should be sure to leave space in the holes (rests) as this will solidify the groove on the bridge. Altos and trumpets should approach this section as if they were a clave or shaker, playing short and crisp (rhythmically speaking). The saxes take over the recap at bar 33 and should play out. Make sure the *fp* in bar 40 stays soft until the crescendo in bar 42.

Bar 45 is a great "transition" time from the ensemble to the soloist, allowing a few bars for the soloist(s) to get prepared for their chorus. With the harmony being diatonic, students can use sub sets of the scale as a palette for their solos; then expand upon these smaller "cells" of notes. (ex: Concert, D, E \flat , F or E, G, A etc.) Quoting the melody is always a good place to start when building a solo. Backgrounds should be added on cue to close out each soloist.

The last ending leads into the bridge and melody. Make sure the rhythm section catches the "stop" in bars 79–80. The drum fill in the last bars should be *mf* at best, setting up the last ensemble rhythm as the piece ends on the gentle side.

All charts in the *First Place for Jazz* series feature flexible instrumentation. They can be performed by the full jazz ensemble, or will sound full and complete with as few as nine players: 1st and 2nd Alto Saxophone, 1st Tenor Saxophone, 1st and 2nd Trumpet, 1st Trombone, Piano, Bass, and Drums. Parts are also included for: Flute, Clarinet, F Horn, Tuba, and Baritone T.C.

INSTRUMENTATION LIST

1 – 1st Alto Saxophone	1 – 1st Trombone	1 – Vibes
1 – 2nd Alto Saxophone	1 – 2nd Trombone	1 – Flute
1 – 1st Tenor Saxophone	1 – 3rd Trombone	1 – Clarinet
1 – 2nd Tenor Saxophone	1 – 4th Trombone	1 – French Horn
1 – Baritone Saxophone	1 – Guitar	1 – Baritone T.C. (Trombone 2 T.C.)
1 – 1st Trumpet	1 – Piano	1 – Tuba
1 – 2nd Trumpet	1 – Bass	1 – Full Conductor Score
1 – 3rd Trumpet	1 – Drums	
1 – 4th Trumpet		

IMPROVISING SOLOS ON *SOME SAUCE-A, FOR YOUR BOSSA?*

Improvisation is the essence of the jazz experience and students should be encouraged to improvise solos. The solo section for *Some Sauce-a, for Your Bossa?* is found in bars 49–58. Students can improvise a solo using only the notes of the concert B \flat major scale. For soloists who wish not to improvise, there is a suggested solo provided in all of the parts. The suggested solo contains color tones that are not a part of this scale, and you are also free to add those if you wish. Remember that both the suggested solo and the scale are mere starting points for you. Any instrument can solo, and the solo section can be repeated as many times as necessary. Backgrounds can be cued at any time.

B \flat MAJOR SCALE

GUITAR, PIANO, FLUTE (8VA), VIBES: B \flat MAJOR

CONCERT TREBLE

TROMBONE, BASS, TUBA (3VS): B \flat MAJOR

CONCERT BASS

ALTO AND BARITONE SAXOPHONES: G MAJOR (CONCERT B \flat MAJOR)

E \flat INSTRUMENTS

TRUMPET, TENOR SAXOPHONE, CLARINET, BARITONE T.C.: C MAJOR (CONCERT B \flat MAJOR)

B \flat INSTRUMENTS

F HORN: F MAJOR (CONCERT B \flat MAJOR)

F INSTRUMENTS

SOME SAUCE-A, FOR YOUR BOSSA?

FULL CONDUCTOR SCORE
APPROX. PERFORMANCE TIME - 3:15

BRAD CIECHOMSKI

MEDIUM BOSSA NOVA ♩ = 110

The score is arranged for a full band. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as Medium Bossa Nova at 110 beats per minute. The score is divided into two systems. The first system includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, and Tuba. The second system includes parts for Guitar, Piano, Bass, Drums, and Vibraphone. The guitar part includes chord diagrams for Bbm7, Cmi, Dmi7, and Eb/f. The piano part includes a section marked '(AD LIB BOSSA STYLE)'. The drums part includes a section marked 'SIMILE'. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

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9

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
TUBA
GUITAR
PIANO
BASS
DRUMS
VIBES

10 11 12 13 14 15 16

Chord symbols: Bbm7 Cm7 Dm7 Fm7 E7 Eb Ebm7 Dm7 F7

(LITE FILL)

17

Musical score for instruments including Alto Sax, Tenor Sax, Baritone Sax, Flute, Clarinet, Trumpet (1-4), Trombone (1-4), F Horn, and Tuba. The score spans measures 18 to 24. A large 'SAMPLE' watermark is overlaid diagonally across the page.

17

Musical score for rhythm section including Guitar, Piano, Bass, Drums, and Vibes. The score spans measures 18 to 24. The guitar part includes chord diagrams: Bbm7, Cm7, Dm7, F, D7, Gm7, Cm7, F7, Bbm7, D7. A large 'SAMPLE' watermark is overlaid diagonally across the page.

25

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPONE 1

TRUMPONE 2

TRUMPONE 3

TRUMPONE 4

F HORN

TUBA

25

CHORDS: Gmi Cmi D7 Gmi Cmi D7 Gmi Cmi F6 Eb Cmi7 F7

PIANO

BASS

DRUMS

VIBES

33

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
TUBA
GUITAR
PIANO
BASS
DRUMS
VIBES

34 35 36 37 38 39 40

Bbm7 Cm7 Dm7 Fm7 D7 Gm9 Ebm9 Eb/f F7 Ab

Bbm7 Cm7 Dm7 Fm7 D7 Gm9 Ebm9 Eb/f F7 Ab

41 42 43 44 45 46 47 48

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

TUBA

45

GUITAR

PIANO

BASS

DRUMS

VIBES

(FILL AROUND HORN)

45

46 47 48

45

46 47 48

46 47 48

49 OPEN FOR SOLOS

SOLO

50 Cmi7/f 51 Bbm7 52 Cmi7/f 53 Bb 54 Cmi7/f 55 1., 2., 3... Bbm7 56 Cmi7/f 57 LAST TIME Bbm7 58 D7

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPONE 1

TRUMPONE 2

TRUMPONE 3

TRUMPONE 4

F HORN

TUBA

BACKGROUND ON CUE

49 OPEN FOR SOLOS

50 Cmi7/f 51 Bbm7 52 Cmi7/f 53 Bb 54 Cmi7/f 55 1., 2., 3... Bbm7 56 Cmi7/f 57 LAST TIME Bbm7 58 D7/A

GIUITAR

PIANO

BASS

DRUMS

VIBES

59

Musical score for woodwinds, brass, and strings. The instruments listed on the left are: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, F HORN, TUBA, and VIBES. The score shows measures 59 through 66. A large 'SAMPLE' watermark is overlaid diagonally across the page.

59

Musical score for guitar, piano, bass, drums, and vibes. The instruments listed on the left are: GUITAR, PIANO, BASS, DRUMS, and VIBES. The score shows measures 59 through 66. The guitar part includes chord diagrams and chord names: Gmi, Cmi, D7, Gmi, Cmi, D7, Gmi, Cmi, F6, Eb, Cmi7, F7. The piano part shows a steady accompaniment. The bass line is a simple eighth-note pattern. The drums play a consistent groove. The vibes part has a melodic line with some dynamics markings like *mf*. A 'FILL' bracket is present in the drum part at the end of measure 66.

75 76 77 78 79 80 81 82

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
TUBA
GUITAR
PIANO
BASS
DRUMS
VIBES

79

79

E \flat /F F7 B \flat M7 A \flat B \flat M7

E \flat /F F7 B \flat M7 A \flat B \flat M7

(FILL AROUND HORN) (FILL)

SUGGESTED SOLO

49 OPEN FOR SOLOS

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- ALTO SAX:** Treble clef, key signature of one sharp (F#). Chord changes: G, A mi7/D (50), G ma7 (51), A mi7/D (52), G (53).
- TENOR SAX / BARITONE T.C. (8vb):** Treble clef, key signature of one sharp. Chord changes: C, D mi7/G, C ma7, D mi7/G, C.
- BARITONE SAX:** Treble clef, key signature of one sharp. Chord changes: G, A mi7/D, G ma7, A mi7/D, G.
- FLUTE:** Treble clef, key signature of two flats (Bb, Eb). Chord changes: Bb, C mi7/F, Bb ma7, C mi7/F, Bb.
- CLARINET:** Treble clef, key signature of two flats. Chord changes: C, D mi7/G, C ma7, D mi7/G, C.
- TRUMPET:** Treble clef, key signature of two flats. Chord changes: C, D mi7/G, C ma7, D mi7/G, C.
- TROMBONE:** Bass clef, key signature of two flats. Chord changes: Bb, C mi7/F, Bb ma7, C mi7/F, Bb.
- F HORN:** Treble clef, key signature of two flats. Chord changes: F, G mi7/C, F ma7, G mi7/C, F.
- TUBA:** Bass clef, key signature of two flats. Chord changes: Bb, C mi7/F, Bb ma7, C mi7/F, Bb.
- GUITAR:** Treble clef, key signature of two flats. Chord changes: Bb, C mi7/F, Bb ma7, C mi7/F, Bb.
- PIANO:** Treble and Bass clefs, key signature of two flats. Chord changes: Bb, C mi7/F, Bb ma7, C mi7/F, Bb.
- BASS:** Bass clef, key signature of two flats. Chord changes: Bb, C mi7/F, Bb ma7, C mi7/F, Bb.
- DRUMS:** Drum set notation.
- MALLET PERCUSSION:** Treble clef, key signature of two flats. Chord changes: Bb, C mi7/F, Bb ma7, C mi7/F, Bb.

A large 'SAMPLE' watermark is oriented diagonally across the center of the page.

1., 2., 3... LAST TIME

54 55 56 57 58 87

ALTO SAX

TENOR SAX
BARITONE T.C. (8vb)

BARITONE SAX

FLUTE

CLARINET

TRUMPET

TROMBONE

F HORN

TUBA

GIUITAR

PIANO

BASS

DRUMS

MALLET PERCUSSION

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