



1. Guanabara Bay

Medium bossa nova ♩ = 112

mp

On a star - lit night we walk on Gua - na - ba - ra Bay while the

mf **A**

o - cean gent - ly whis - pers on the sand. A sam - ba band is play -

mp

- ing; mu - sic takes our cares a - way. I hope it ne - ver ends,

mf **B**

the mu - sic ne - ver ends. In the ci - ty there are peo -

- ple danc - ing in the square to a bos - sa no - va tune

mf **C**

that's played so sweet - ly on gui - tar. The rhy - thms of the sam -

mp

- ba ech - o through the warm night air. From Ri - o

poco rall. *p*

I'll ne - ver go far.

A piano accompaniment for printing is included on the CD (see page 3).

* CD tracks 1 and 13 have piano accompaniment; tracks 25 and 26 have guitar accompaniment.

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Bossa nova comes from Brazil and is a slang expression that roughly translates as 'The New Thing'. It's a development of the samba, but has more complicated melodies and harmonies and is characteristically performed by guitar and voice. This piece should have a very relaxed feel, but always keep a solid tempo and pay attention to the syncopated rhythms. Practise singing or saying the words along with the recording (track 1) to get used to the rhythms. Try to breathe in the rests rather than in the middle of phrases; Warm-ups 1a and 1b will help you with this.

Saxophone accompaniment

Medium bossa nova ♩ = 112

The score is written in 4/4 time with a tempo of 112 beats per minute. It consists of nine staves of music. The first staff begins with a rest followed by a melodic phrase starting on a half note G4, marked *mp*. The second staff features a melodic line with a slur and a dynamic marking of *mf*, including a boxed section labeled 'A'. The third staff continues the melody with a slur and a dynamic marking of *mp*. The fourth staff has a slur and a dynamic marking of *mf*, with a boxed section labeled 'B'. The fifth staff continues the melodic line with a slur. The sixth staff has a slur and a dynamic marking of *mf*, with a boxed section labeled 'C'. The seventh staff continues the melody with a slur and a dynamic marking of *mp*. The eighth staff begins with a slur and a dynamic marking of *dim.*, followed by a triplet of eighth notes. The final staff concludes with a slur, a dynamic marking of *p*, and includes the markings *poco rall.* and *ad lib.* above a triplet of eighth notes and a final quarter note.



4. Havana cha-cha-cha

Lively and playful ♩ = 120

mf

Ha - va - na cha-cha, Ha - va - na cha-cha. In the

mf

ca-fés of down-town Ha-va - na sal-sa bands play the cha - cha - cha. They play on

f

to Coda ⊕

con-gas, tim-ba - les, and cow - bells and cla - ves, and bon-gos and flutes and sax-o-phones. Peo-ple

A

sing and dance in the streets, they dance in the bars, they dance on the roof - tops. Yeah, the

mf

rhy - thm makes our feet move, we'll ne-ver be still un-til the mu-sic stops! Fi-del

B

Cas-tro, Che Gue - va - ra, did they find a - ny time to cha-cha - cha? Did they

f

mf

ev-er dance the sal-sa in Ha - va - na? Ha-va - na cha-cha,

D. al Coda

CODA ⊕

Ha-va-na cha-cha. In the bon-gos and flutes and sax-o-phones, cha-cha-cha!

A piano accompaniment for printing is included on the CD (see page 3).

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The cha-cha-cha is a style of Cuban dance music that emerged in the 1950s, and is one of several styles that make up salsa music. Rhythm is very important in Cuban music: many different rhythmic patterns are played simultaneously. Can you hear the steady crotchet (♩) pulse of the cowbell in track 4? Try clapping along with it. Pay careful attention to your articulation, which, when played well, makes the rhythms sound really clear. Think of articulation as being like the nuances of speech; it gives the music character and helps it to tell a story.

Saxophone accompaniment

Lively and playful ♩ = 120

The score is written in 4/4 time with a key signature of one flat (Bb). It consists of the following sections:

- First System:** Starts with a rest, followed by a melodic phrase starting on G4. Dynamics: *mf*.
- Second System:** Continues the melodic line with eighth notes and quarter notes. Dynamics: *sim.*
- Third System:** Continues the melodic line. Dynamics: *sim.*
- Fourth System:** Continues the melodic line. Dynamics: *f*. A box labeled 'A' is placed above the first measure.
- Fifth System:** Continues the melodic line. Dynamics: *f*.
- Sixth System:** Continues the melodic line. Dynamics: *mf*. A box labeled 'B' is placed above the first measure.
- Seventh System:** Continues the melodic line. Dynamics: *f* and *mf*.
- Eighth System:** Continues the melodic line. Dynamics: *f* and *mf*.
- Ninth System:** Continues the melodic line. Dynamics: *f* and *mf*.
- Tenth System:** Continues the melodic line. Dynamics: *f* and *mf*.

Additional markings include accents (>), slurs, and articulation marks (wavy lines above notes). The score concludes with a Coda section marked with a circled cross symbol (⊕) and the word 'CODA'.



11. Roda de Choro

Light and playful ♩ = 126

A piano accompaniment for printing is included on the CD (see page 3).

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Choro, meaning 'cry' or 'lament', originated in nineteenth-century Rio de Janeiro and is considered to be the earliest form of Brazilian popular music. Despite its name, the music is fast and playful, characterized by syncopated melodies, lively harmonic rhythm, and busy chromatic bass lines. Common melody instruments are mandolin, clarinet, and saxophone, accompanied by a rhythm section comprising guitars and light percussion. A gathering of choro musicians is called a *Roda de Choro*, a 'Circle of Choro'. Take care that the off-beat quavers (♪) are clearly articulated and played in time; Warm-up 11b will help you with this.

Saxophone accompaniment

Light and playful ♩ = 126

The score is written for saxophone in 4/4 time with a key signature of one flat (Bb). It begins with a tempo of 126 beats per minute. The first staff starts with a *mf* dynamic and includes a *mp* marking. Section A is marked with a box 'A' and includes *mf* and *mp* dynamics. Section B is marked with a box 'B' and includes *mp* and *mf* dynamics. Section C is marked with a box 'C' and includes *mf* and *mp* dynamics. Section D is marked with a box 'D' and includes *mf* and *f* dynamics. The final staff includes a *f* dynamic, a *poco rall.* instruction, and a *p* dynamic. The piece concludes with a triplet of eighth notes.