

Grade 2
ZB498F
Full Conductor Score

Beachfront Bossa

by Bruce Pearson

First Place for Jazz - Charts





THE COMPOSER

Bruce Pearson is a world-renowned music educator, author, composer, and clinician. He is the author of the *Standard of Excellence Comprehensive Band Method*, widely regarded as the most important contribution to the band music field in the last three decades, as well as his first contribution, *Best In Class*. His new contribution, co-authored with Ryan Nowlin, the *Tradition of Excellence Comprehensive Band Method*, is a performance-centered curriculum that seamlessly blends time-tested and innovative pedagogy with cutting-edge technology. He also co-authored, with Dean Sorenson, the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*.

In addition to his method books, Dr. Pearson is well-known as a composer of many frequently performed compositions for concert band and jazz ensemble. He has led clinics in all fifty of the United States and has been guest conductor and clinician, by invitation, in countries throughout the Pacific Rim, the Orient, Europe, and the Canadian provinces.

Raised in Bloomington, Minnesota, Bruce Pearson has taught at the elementary, junior high, high school, and college levels for over 40 years. In December of 1998, Dr. Pearson was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contributions to music education. In 2007, he was the recipient of the Distinguished Alumni Award at St. Cloud State University. Also in 2007, he was recognized as the first Patron for the Maryborough Conference in Queensland, Australia. Dr. Pearson was selected as a 2017 recipient of University of Northern Colorado's Honored Alumni Award. Additionally, the American School Band Directors Association conferred on Dr. Pearson the 2014 Edwin Franko Goldman Award "as a symbol of high esteem and respect for outstanding personal contributions to the school band movement." He continues to work as a composer, arranger, and author and is currently the Ministry and Music Director of two orchestras—The Alleluia Orchestra and the Twin Cities Praise Symphony.

THE COMPOSITION

Beachfront Bossa is a bossa nova that provides students with an introduction to one of the most well-known styles of Brazilian music. As a dance, the bossa nova differs little from the samba, requiring the same subtle body rhythm and two-step foot movement. Bossa nova music is popular Brazilian music that evolved in the late 1950s from a union of samba (a Brazilian dance and music) and cool jazz. The music is syncopated often starting on up-beats. Composer Antonio Carlos Jobim and Guitarist João Gilberto may be considered the founders of this style. Begin *Beachfront Bossa* with a relaxed, steady bossa groove. Make sure the stylistic articulations are light and crisp throughout, while the phrases with slurs are played smooth and calm. Coming out of the solo section, pay close attention to the $\#$ in bar 49 and the crescendo into bar 51. In bar 51, lock in both the $\#$ dynamic level and articulations—ensemble playing at its best. The rit. at the end of the tune in bar 97 adds a nice touch to bring this smooth bossa nova to a relaxed ending.

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: Alto Saxs 1 and 2, Tenor Sax 1, Trumpets 1 and 2, Trombone 1, Piano, Bass, and Drums. Parts are also included for: Flute, Clarinet, F Horn, Tuba, and Baritone T.C.

INSTRUMENTATION LIST

1 – Alto Sax 1	1 – Trombone 1	1 – Vibes
1 – Alto Sax 2	1 – Trombone 2	1 – Flute
1 – Tenor Sax 1	1 – Trombone 3	1 – Clarinet
1 – Tenor Sax 2	1 – Trombone 4	1 – F Horn
1 – Baritone Sax	1 – Guitar	1 – Baritone T.C. (Trombone 2 T.C.)
1 – Trumpet 1	1 – Piano	1 – Tuba
1 – Trumpet 2	1 – Bass	1 – Full Conductor Score
1 – Trumpet 3	1 – Drums	
1 – Trumpet 4		

IMPROVISING SOLOS ON BEACHFRONT BOSSA

Improvisation is the essence of the jazz experience, and students should be encouraged to improvise solos. The solo section for *Beachfront Bossa* is found in bars 41–50. Students can improvise a solo using the notes of the concert C Natural Minor scale. For soloists who wish not to improvise, there is a suggested solo provided in all of the parts. It contains color tones that are not a part of this scale, but that may be added to any improvised solo.

Remember that both the suggested solo and the scale are mere starting points for improvisation. Any instrument can solo, and the solo section can be repeated as many times as necessary. Backgrounds can be cued at any time.

C NATURAL MINOR SCALE

GUITAR, PIANO, FLUTE, VIOLAS: C NATURAL MINOR

CONCERT TREBLE

TROMBONE, BASS, TUBA: C NATURAL MINOR

CONCERT BASS

ALTO AND BARITONE SAXOPHONES: A NATURAL MINOR (CONCERT C NATURAL MINOR)

E \flat INSTRUMENTS

TRUMPET, TENOR SAXOPHONE, CLARINET, BARITONE T.C.: D NATURAL MINOR (CONCERT C NATURAL MINOR)

B \flat INSTRUMENTS

F HORN: G NATURAL MINOR (CONCERT C NATURAL MINOR)

F INSTRUMENTS

BEACHFRONT BOSSA

FULL CONDUCTOR SCORE
APPROX. PERFORMANCE TIME - 3:20

BRUCE PEARSON

BOSSA (ST. 8'S) $\text{♩} = 132$

Musical score for woodwinds and brass instruments. The score 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 music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as BOSSA (ST. 8'S) with a quarter note equal to 132 beats per minute. The score is divided into measures 1 through 6, with some measures containing rests for certain instruments.

BOSSA (ST. 8'S) $\text{♩} = 132$

Musical score for guitar, piano, bass, and drums. The guitar part features a rhythmic pattern with chords G mi7 and C mi7. The piano part provides harmonic accompaniment. The bass part follows a similar rhythmic pattern. The drums part includes a snare drum pattern and a bass drum pattern. The score is divided into measures 1 through 6, with some measures containing rests for certain instruments.

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7 8 9 10 11 12 13 14 15

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

9

Abm7 Gm7 Cm7 Gm7 Cm7 F7 Bbm7

Abm7 Gm7 Cm7 Gm7 Cm7 F7 Bbm7

Abm7 Gm7 Cm7 Gm7 Cm7 F7 Bbm7

FILL

14 15 16 17 18 19 20

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

17

Ebm7 Am7(b9) D7(b9) Gm7 Cm7 Gm7 Cm7 F7

GIUITAR
PIANO
BASS
DRUMS
VIOLAS

25

Musical score for various instruments including Alto Sax, Tenor Sax, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Tuba, Guitar, Piano, Bass, Drums, and Vibes. Includes a large 'SAMPLE' watermark and a section marker '25'.

21 22 23 24 26 27

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

25

3BMA7 EbMA7 Am7(b9) D7(b9) GM7 GM7 C7 FMA7

3BMA7 EbMA7 Am7(b9) D7(b9) GM7 GM7 C7 FMA7

3BMA7 EbMA7 Am7(b9) D7(b9) GM7 GM7 C7 FMA7

DRUMS

VIBES

33

Musical score for instruments and guitar/piano/bass.

Instrumentation: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1-4, TROMBONE 1-4, F HORN, TUBA, GUITAR, PIANO, BASS, DRUMS, VIOLAS.

Measure numbers: 28, 29, 30, 31, 32.

Chord Progression (Guitar/Piano/Bass):
 F#m7, Bb7, Ebm7, Cm7(b9), F7(b9), Bbm7, Am7(b9), D7(b9), G#m7

Watermark: SAMPLE

Musical score for measures 34-40. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Tuba, Guitar, Piano, Bass, Drums, and Vibes. Chord symbols are provided for guitar and piano.

Chord symbols for Guitar and Piano:

- Gm7
- C7
- Fm7
- Fm7
- Bb7
- Ebm7
- Cm7(b9)
- F7(b9)
- A7(b9)
- D7(b9)

41 OPEN FOR SOLOS

1. 2. 3...

SOLO

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TEOMBONE 1

TEOMBONE 2

TEOMBONE 3

TEOMBONE 4

F HORN

TUBA

CHORDS: Gmi7, Cmi7, Gmi7, Cmi7, Gmi7, Cmi7, Gmi7, Cmi7

(BACKGROUNDS ON CUE)

41 OPEN FOR SOLOS

1. 2. 3...

GIITAR

PIANO

BASS

DRUMS

VIOLS

CHORDS: Gmi7, Cmi7, Gmi7, Cmi7, Gmi7, Cmi7, Gmi7, Cmi7

(BACKGROUNDS ON CUE)

LAST TIME

51

Musical score for instruments: SOLO, ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1-4, TROMBONE 1-4, F HORN, TUBA. Includes chord markings: Gmi7, Cm17, 50, 52, 53, 54, 55.

LAST TIME

51

Musical score for instruments: GUITAR, PIANO, BASS, DRUMS, VIBES. Includes chord markings: Gmi7, Gbmi7, Fmi7, Bb7, Ebmi7, Abmi7, Dmi7(b9), (A6 16), (FILL).

59

Musical score for a jazz ensemble, measures 56-62. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Tuba, Guitar, Piano, Bass, Drums, and Vibes. A large 'SAMPLE' watermark is overlaid on the score.

65

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

65

DU7(b9) G7(b9) Cm7 Gm7 Cm7 Gm7 Cm7

DU7(b9) G7(b9) Cm7 Gm7 Cm7 Gm7 Cm7

DU7(b9) G7(b9) Cm7 Gm7 Cm7 Gm7 Cm7

DRUMS

VIBES

81

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

81

GUITAR

PIANO

BASS

DRUMS

VIBES

Bbm7 Ebm7 Am7(b9) D7(b9) Gm7 Cm7 Gm7

Bbm7 Ebm7 Am7(b9) D7(b9) Gm7 Cm7 Gm7

Bbm7 Ebm7 Am7(b9) D7(b9) Gm7 Cm7 Gm7

84 85 86 87 88 89 90

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

91

GIUITAR

PIANO

BASS

DRUMS

VIBES

Chord progression: Cm7, F7, Bbm7, Ebm7, Abm7, D7(b9), Gm7

DRUMS: (FILL)

SUGGESTED SOLO

(41) OPEN FOR SOLOS

Musical score for saxophones and brass instruments. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four measures, with measure numbers 42, 43, and 44 indicated. The instruments and their parts are:

- ALTO SAX:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- TENOR SAX / BARITONE T.C.:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- BARITONE SAX:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- FLUTE:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- CLARINET:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- TRUMPET:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- TROMBONE:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- F HORN:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- TUBA:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.

Chord progressions for the saxophones and brass instruments are: E7, A7, D7, E7, A7, D7, E7, A7, D7, E7, A7, D7, E7, A7, D7.

(41) OPEN FOR SOLOS

Musical score for guitar, piano, bass, drums, and vibes. The score is in 4/4 time and features a key signature of one flat (Bb). It consists of four measures. The instruments and their parts are:

- GUITAR:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- PIANO:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- BASS:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- DRUMS:** Rhythmic accompaniment.
- VIBES:** Melodic line with notes G4, A4, B4, C5, B4, A4, G4.

Chord progressions for the guitar, piano, bass, and vibes are: G7, C7, G7, C7, G7, C7, G7, C7.

45 *E mi7* *A mi7* *E mi7* *A mi7*

46 *D mi7* *A mi7* *E mi7* *A mi7*

47 *E mi7* *A mi7* *E mi7* *A mi7*

48 *A mi7* *D mi7* *E mi7* *A mi7*

G mi7 *C mi7* *G mi7* *C mi7*

A mi7 *D mi7* *A mi7* *D mi7*

A mi7 *D mi7* *A mi7* *D mi7*

G mi7 *C mi7* *G mi7* *C mi7*

D mi7 *G mi7* *D mi7* *G mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

G mi7 *C mi7* *G mi7* *C mi7*

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