



Brewed in Rio

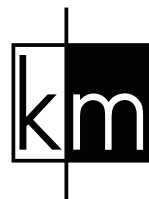
VINCE GASSI

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (Optional)	1
Baritone Saxophone (Optional)	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4 (Optional)	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4 (Optional)	1
Guitar (Optional)	1
Piano	1
Bass	1
Drum	1
Aux Percussion	1
Flute (Optional)	1
Clarinet (Optional)	1
Horn in F (Optional)	1
Tuba (Optional)	1



TJK2603FS



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Brewed in Rio!

Get ready to take a musical journey to the heart of Brazil with "Brewed in Rio!", a spirited and flavourful samba that's bursting with energy and Latin flair. Written for developing jazz ensembles, this piece blends catchy rhythms, colourful harmonies, and a laid-back groove that evokes the vibrant street scenes and sunny coastlines of Rio de Janeiro.

A feature spot for Alto Saxophone lets young soloists shine with an easygoing, melodic solo-perfect for players gaining confidence in improvisation or reading written lines. Syncopated rhythms and Latin percussion give the ensemble a chance to explore the essential samba feel while keeping things accessible and fun for all players. Whether you're dancing in your seat or tapping your toes, "Brewed in Rio!" delivers a delicious taste of Brazil that's sure to perk up any concert program!

Notes to the Conductor

"Brewed in Rio!" is a light, samba-influenced chart designed to introduce younger players to Latin jazz styles in an approachable, ensemble-friendly way. Here are a few tips to help bring it to life:

Style & Feel

- The samba groove should feel relaxed but rhythmically precise. Encourage your rhythm section to listen carefully to each other-especially the percussion and drums, who should lead the way with a consistent, danceable groove.
- Keep the articulation light and buoyant, especially in the horn section. Avoid overplaying-samba is energetic but not heavy-handed.

Alto Sax Solo

- If your soloist is new to improvisation, have them play the written solo for the first 8 measures (measure 46) then develop their own solo for the repeat. Eventually, the goal for performance should be to play the entire 16 measures improvised.
- Encourage your player to focus on lyricism and rhythmic phrasing rather than speed or complexity.

Balance & Dynamics

- Be mindful of section balance. The rhythm section, particularly drums and Auxiliary Percussion (Timbales, Shakers, etc.), can easily overpower the winds if not carefully controlled.
- Bring out the melody in each phrase, especially during ensemble passages-this ensures clarity for the audience and maintains forward momentum.

Percussion

- Encourage your Drummer to listen to Brazilian Samba patterns for inspiration, focusing on the cross-stick snare, syncopated Bass Drum, and consistent Hi-hat or Ride patterns.
- Optional Latin percussion parts can add authenticity, but if you don't have the players, the groove will still hold with just a Drum Set (the Timbale fills are cued in the drums).
- Measures 85-88 are for your percussionists to stretch out. The drummer can trade two bar each, first the drummer then the timbale player. If you don't have an auxiliary percussionist, then let the drummer go to their happy place.

Rehearsal Focus

- Take time early on to clap and count the rhythmic patterns together-especially syncopated lines-to help students internalize the feel.
- Rehearse challenging sections slowly at first to help players lock in.

Final Thoughts

"Brewed in Rio!" is about colour, character, and groove. Emphasize the joyful, carefree nature of the samba and give your students permission to have fun with it. The more they feel the pulse and let the music dance, the more the audience will feel it too!

Full Score

Brewed in Rio!

3

VINCE GASSI
(SOCAN)Bright Samba $\text{♩} = 100$

7

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

Guitar

Piano

Bass

Drum Set

Aux. Perc.

Timbales

Cabasa

Trbs

Cross stick

1 2 3 4 5 6 7 8

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The musical score is arranged in a system of staves. The vocal parts (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.) are in treble clef with a key signature of one sharp (F#). The instrumental parts (Tpt. 1-4, Tbn. 1-4, Gtr., Pno., Bass, Drums, Perc.) are in bass clef with a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, beams, and dynamic markings. A large diagonal watermark is overlaid across the center of the page.

9 10 11 12 13 14 15 16

18

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Perc.

Time

(4)

27

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums
Perc.

Chord symbols: B^b_{ADD2} , A^b_9 , $E^b_{MA7^9}$, D_M^9 , $D^b_{MA7^9}$, C_M^9 , $E^b_{MA7^9}$, D_M^9

Drum notation: (8), Cabasa, (4)

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25 26 27 28 29 30 31 32

35

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Perc.

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Chord symbols: $D^b_{MA7}9$, $Cm7/F$, B^b_{ADD2} , A^b_{69} , B^b_{ADD2} , B^b_{M7} , A^b_{69} , B^b_{ADD2} , A^b_{69}

Drum notation: (8), Brs., (4)

Page number: 35

Page range: 33, 34, 35, 36, 37, 38, 39, 40

Page code: TJK2603FS

Brewed in Rio! - Full Score

46 Solo (as written or ad lib) G_{ADD}^2 F^6_9 G_{ADD}^2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Perc.

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41 42 43 44 45 46 47 48

Brewed in Rio! - Full Score

9

54

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Perc.

(4)

(8)

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49

50

51

52

53

54

55

56

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The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.), followed by brass (Tpt. 1-4, Tbn. 1-4), guitar (Gtr.), piano (Pno.), bass (Bass), drums (Drums), and percussion (Perc.). The key signature is one sharp (F#), and the time signature is 4/4. The score shows measures 57 through 64. Measure 62 is the focus of this page. The percussion part includes a snare drum pattern in measure 57 and a cymbal pattern in measure 62. The piano part features a complex harmonic structure with many accidentals. The brass parts have several 'Open' markings, indicating natural harmonics or specific playing techniques. The woodwind parts are mostly rests, with some activity in measures 62 and 63.

72

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums
Perc.

4 8 fill (if no timbales) Timbales

TJK2603FS 65 66 67 68 69 70 71 72

80

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Perc.

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73

74

75

76

77

78

79

80

Optional: open for drums and percussion

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Perc.

89

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums
Perc.

Time (4)
Cab.

TJK2603FS 89 90 91 92 93 94 95 96

Chord symbols: $E^b_{MAT}9$, D_M9 , $D^b_{MAT}9$, C_M9 , $E^b_{MAT}9$, D_M9 , $D^b_{MAT}9$, C_M7/F

97

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Perc.

97

98

99

100

101

102

103

104

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TJK2603FS	105	106	107	108	109	110	111
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