



Blue Waves, White Sand

PETER BLAIR

Instrumentation

Full Score	
Alto Saxophone 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
Drums	1
Flute (optional)	1
Clarinet (optional)	1
Horn in F (optional)	1
Tuba (optional)	1



HJE2606FS



About the Composer



Blair Bielawski (Peter Blair) has an extensive and varied background in music education, composition, and performance. He holds a BA from Carroll University (Waukesha, WI) and an MA from the University of Wisconsin.

Currently, Blair is the Jazz Editor at Excelcia Music Publishing, Wingert-Jones Publications & RBC Publications. An accomplished composer and arranger, he has over 70 compositions and arrangements in print, as well as many commissions for college, high school, and middle school groups throughout the United States. His music for jazz ensemble has been published by Hal Leonard, Lorenz/Heritage JazzWorks, Alfred and Kendor.

Blair has been recognized by ASCAP for his compositions for jazz ensemble and vocal jazz choir. His music has appeared in many network and cable TV shows including Blind Spot, CSI, Agents of SHIELD, and Las Vegas. His movie credits include "The Imitation Game" and "The Box".

As a performer, Blair has worked with artists including Natalie Cole, Tony Bennett, Aretha Franklin, The Temptations and the Milwaukee Symphony Orchestra. He has worked with the Broadway touring companies of 42nd Street, Thoroughly Modern Millie, Annie, Chicago, A Chorus Line, and Guys and Dolls. As a clinician, he has presented workshops for Ohio, Colorado, Minnesota, Illinois, California, Pennsylvania, New Jersey, and Florida Music Educator Conferences as well as being the featured speaker for sessions in London, Toronto, and Vancouver.

Blue Waves, White Sand

This tune grew out of a recording project that I was working on a few years ago that was called "Bossa Nova Heaven". This album was a real treat for me to write and play Tenor with a terrific rhythm section. While "Blue Waves, White Sand" is not an actual Bossa Nova, it does try to capture some of the magic of Brazilian music. It is written in a "bright" sounding key (C major) which is a bit unusual for a band piece, but it does sound cool this way.

NOTES TO THE DIRECTOR

The brass unison in the introduction should be smooth and well articulated. The short falls in bar 4 can be optional if not all the players are able to pull that effect off. It is a typical "Latin" sort of riff, but the rhythm can be a little tricky to navigate. In general, when sections are playing in unison, each player can dial down the dynamics a bit...like the Saxes in bar 17 - 20. At bar 18, the brass start the rhythmic figure in unison, but the second part of each phrase is harmonized, so check to make sure you can hear all the voices. The reverse pyramid in bar 99 should stay in tempo with a bit of a *rall* on the eighth notes at beat 4 in the Saxes.



Jazz Solo Practice Tracks can be found and used by going to excelciamusic.com and searching for the title of this piece.



bbielawski



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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

Continue time sim.

With Saxes

Chords: A^bMA^9 , DMi^7 , G , F/G , CM^7 , $G^b13(\sharp11)$, G^b9 , CM^7 , A^bMA^9

Brass

11 12 13 14 15 16 17 18 19 20

25

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

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Light strum

Light Ride Cym.

21 22 23 24 25 26 27 28 29 30

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33

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

31 32 33 34 35 36 37 38 39 40

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Chord progression for Gtr. and Pno.:

GMA⁹ FMI⁷ E^bMA⁷ DM⁷(^b9) G+⁷ G⁷ CM¹ AM⁷(^b9) D⁹SUS D⁷(^b9) G⁷SUS G⁷ F/G G F/G

41

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

Hi-hat/cross stick

41 42 43 44 45 46 47 48 49 50

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Chords:
CMA7, A^bMA⁹, Dm7, Dm7/G, G, F/G, CMA7, CMA7 (Saxes), G^b13(#11), G^b9

53

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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

51 52 53 54 55 56 57 58 59 60

Chord symbols: CMA^7 , FMA^7/G , $D^{b13}\sharp^{11}$, A^bMA^9 , DMi^7 , G , F/G , CMA^7 , $B^b13\sharp^{11}$, B^b9

Annotations: Solo (as written or ad lib), optional solo, Light fill

61 69

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

61 62 63 64 65 66 67 68 69 70

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CMA⁷ A^bMA⁹ DMI⁷ DMI⁷/G G F/G CMA⁷ (end solo) FMI⁷ E^bMA⁷

CMA⁷ A^bMA⁹ DMI⁷ DMI⁷/G G F/G CMA⁷ (end solo) FMI⁷ E^bMA⁷

Light Ride Cym.

77

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

71 72 73 74 75 76 77 78 79 80

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85

For Preview Only
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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

81 82 83 84 85 86 87 88 89 90

91

For Preview Only
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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

91 92 93 94 95 96 97 98 99 100

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Chord symbols: CMA7 (Saxes), $\flat^{13}\sharp^{11}$, $\flat^9$, CMA7, $\flat^{13}\sharp^{11}$, $\flat^9$, FMA7/G, CMA9

Light Cyms.