

FIRST YEAR CHARTS



Belwin JAZZ

a division of Alfred

NIOBE

VINCE GASSI

INSTRUMENTATION

Conductor	3rd B\flat Trumpet (Optional)	Optional Alternate Parts
1st E\flat Alto Saxophone	1st Trombone	C Flute
2nd E\flat Alto Saxophone	2nd Trombone (Optional)	Tuba
1st B\flat Tenor Saxophone	3rd Trombone (Optional)	Horn in F
2nd B\flat Tenor Saxophone (Optional)	Guitar Chords	(Doubles 1st Trombone)
E\flat Baritone Saxophone (Optional)	Guitar (Optional)	Baritone T.C.
1st B\flat Trumpet	Piano	(Doubles 1st Trombone)
2nd B\flat Trumpet	Bass	
	Drums	



NIOBE

VINCE GASSI

NOTES TO THE CONDUCTOR

Your students will enjoy playing *Niobe* (*nye-o'-bee*), a bossa nova based on modal harmony. The basic chord progression at measure 9 (Dmin7, Emin7/D, E-flat maj7/D, Dmin7) has these chords all shifting over a pedal D in the bass as indicated by the chord symbol. The note under (to the right of) the slash indicates the bass note (played by the bass player and/or the left hand piano).

The piano player may use the sustain pedal markings to help position the hands for the chords and indicated in the piano part. I suggest the sustain pedal be used sparingly because the use of the pedal in jazz piano comping will decrease clarity in the sound of the chords and create harmonic clutter. In the solo sections, more advanced piano players may use the indicated rhythms as a guide and create his or her own voicings. For the last two measures, direct the pianist to play the chord with both hands and the sustain pedal, then play the RH melodic line with the saxes and (optional) guitar.

The guitar should play the chords as indicated above (to the left of) the forward slash and let the bass handle the pedal note. The voicings played by the guitar should be in the middle or higher register of the instrument so as not to clash with the bass or left hand of the piano and thereby create a muddy sound. If possible, the guitarist should play the chords with 3 or 4 notes for transparency and simplicity.

The drums should never be overstated or upstage the rest of the ensemble but should compliment the other players. The rhythm pattern indicated can be varied slightly for interest but the basic feel should be as written. The "x" noteheads indicate the use of the ride cymbal except where designated otherwise (i.e. crash cymbal). All fills are written out. Again, more advanced players can vary from these slightly.

Please pay close attention to the articulations that are marked in the wind parts. As stated in the tempo indication, this piece is intended to be played with a straight (even) eighth note feel as opposed to a swing feel. The soloists should never be overpowered by the background lines.

If your soloists wish to venture out beyond the written solos, here are a few suggestions with regard to the four chord pattern mentioned above. The easiest solution is to use the D minor blues scale (concert key) for all four of the chords. The D minor blues scale contains these notes, D, E, F, G, A-flat, A, B, C. Over the E-flat maj7 chord, try to avoid B and A-flat natural (Bb and A natural will work much better on this chord). Encourage your students to always let their ear be their guide.

Regarding the title, Niobe is a fictional character from Greek mythology, but I just liked the sound of the word "Niobe."

Enjoy!

–Vince Gassi

Bossa ♩ = 144

© FLUTE (OPTIONAL)
1ST E♭ ALTO SAXOPHONE
2ND E♭ ALTO SAXOPHONE
1ST B♭ TENOR SAXOPHONE
2ND B♭ TENOR SAXOPHONE (OPTIONAL)
E♭ BARITONE SAXOPHONE (OPTIONAL)
1ST B♭ TRUMPET
2ND B♭ TRUMPET
3RD B♭ TRUMPET (OPTIONAL)
1ST TROMBONE
2ND TROMBONE (OPTIONAL)
3RD TROMBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

25

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

Co. Cym.

FILL

25 26 27 28 29 30 31 32 33

Chord progression: Dmi7, Emi7, Fmaj7, Gmi7, Ami7, Bbmaj7, A7(9#5), Ebmaj7, Dmi7

To CODA 36

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO EMI7 F#m7 F#m7 EMI7 F#m7 F#m7 EMI7

(SAX SOLO) Dmi7 EMI7/O Ebm7/O Dmi7 EMI7/O Ebm7/O Dmi7

me Dmi7 (SAX SOLO) EMI7/O Ebm7/O Dmi7 EMI7/O Ebm7/O Dmi7

34 35 36 37 38 39 40 41 42 43



(44)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS



52

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

SOLO

Dmi7

E mi7

Ebmaj7

Dmi7

E mi7

Ebmaj7

Dmi7

GTR.

(TEN. SOLO) Dmi7

E mi7/D

Ebmaj7/D

Dmi7

E mi7/D

Ebmaj7/D

Dmi7

PNO.

(TEN. SOLO) Dmi7

E mi7/D

Ebmaj7/D

Dmi7

E mi7/D

Ebmaj7/D

Dmi7

BASS

DRUMS

me 52 53 54 55 56 57 58 59



FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

60

61

62

63

64

65

66

67

Chord symbols: Dmi7, Emi7, Ebmi7, Dmi7, Emi7, Ebmi7, Dmi7

Chord symbols: Dmi7, Emi7/D, Ebmi7/D, Dmi7, Emi7/D, Ebmi7/D, Dmi7

60

61

62

63

64

65

66

67

♩ Coda
76

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

76

77

78

79

80

81

HI-HAT PEDAL

CE. CYM.

FILL

BRUSHES OR SOFT MALLETS

OPT. FILL

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