

INSTRUMENTATION

Conductor 1st E♭ Alto Saxophone 2nd El Alto Saxophone 1st By Tenor Saxophone 2nd By Tenor Saxophone El Baritone Saxophone 1st B♭ Trumpet 2nd B♭ Trumpet 3rd B_b Trumpet 4th B Trumpet **Auxiliary Percussion**

1st Trombone 2nd Trombone 3rd Trombone 4th Trombone **Guitar Chords** Guitar Piano Bass Drums

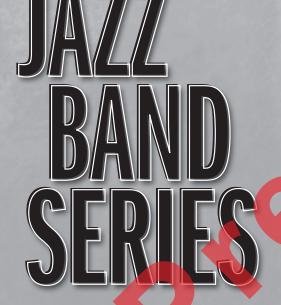
Optional Alternate Parts

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

1st Baritone T.C./Bb Tenor Saxophone (Doubles 1st Trombone) 2nd Baritone T.C./B, Tenor Saxophone (Doubles 2nd Trombone) 3rd Baritone T.C./Bb Tenor Saxophone (Doubles 3rd Trombone)





NOTES TO THE CONDUCTOR

For four decades, composer, arranger, trumpeter, and flugelhornist Chuck Mangione's boundless energy, unabashed enthusiasm, and pure joy have characterized his love affair with music and the resulting admiration of his audience. Originally from the Rochester, NY area, Chuck recorded the album Bellavia which was named to honor his mother. *Bellavia* earned Chuck his first Grammy award.

From the beginning, the piano (electric suggested) and bass (electric recommended) share a quasi ostinato line which is cued in the guitar part. This section will establish the pulse and help build intensity. In measure 4 the solo melody is introduced by the 1st trombone but is also cued in the 1st tenor sax. For reinforcement, the piano solo at measures 13–16 is also cued in the alto saxes. If the piano player can comfortably handle this figure, then tacet the alto saxes.

At measure 18, the background figure in the saxes should not overpower the unison melody in the trombone section. Measure 26 intensifies as the rest of the ensemble joins the trumpets with scattered tutti lines. In measures 44–49, the pulse relaxes just a bit but must be kept steady until the fermata at measure 50. At measure 51 there is a new push with a double time feel and the chart will begin to cook as the drumset player grooves on the written Latin mambo pattern. The addition of the clave and conga drums in the percussion part is integral to this section. Measures 81–88 are open for solos. Suggested improvisations have been written for 1st tenor, 2nd trumpet and 1st trombone. To develop intensity during the solo section, the rhythm section should play the suggested rhythmic patterns and keep the tempo locked-up until the fermata at measure 93. Note that at measure 94, the drumset player should firmly set the new tempo for the D.S. The coda is a restatement of the ostinato line which eventually brings the piece to an end.

Enjoy! —Victor López



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Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music

