

JAZZ BAND SERIES

Belwin™ JAZZ
a division of Alfred

BELLAVIA

CHUCK MANGIONE

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

| | |
|-------------------------------|----------------------|
| Conductor | 1st Trombone |
| 1st E \flat Alto Saxophone | 2nd Trombone |
| 2nd E \flat Alto Saxophone | 3rd Trombone |
| 1st B \flat Tenor Saxophone | 4th Trombone |
| 2nd B \flat Tenor Saxophone | Guitar Chords |
| E \flat Baritone Saxophone | Guitar |
| 1st B \flat Trumpet | Piano |
| 2nd B \flat Trumpet | Bass |
| 3rd B \flat Trumpet | Drums |
| 4th B \flat Trumpet | Auxiliary Percussion |

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B \flat 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



**Victor
López**

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

CONDUCTOR
26877S

BELLAVIA

By CHUCK MANGIONE
Arranged by VICTOR LÓPEZ

SALLAD $\text{♩} = 76$ 5

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIUITAR (ELECTRIC)

PIANO (FENDER RHODES)

BASS

DRUMS

AUXILIARY PERCUSSION (TRIANGLE, SHAKER, CLAVES, CONGAS, SONAGOS)

SOLO

CUE: TEN. SOLO

CUE: PNO. N.C.

N.C.

(CHOICES WRITTEN ON PART)

PLAY CON. (OPT. OPEN H.H.)

SMALL TEN. (10 L.B.)

1 2 3 4 5 6 7

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13

FL.

ALTO I

ALTO II

TENOR I

TENOR II

BARI.

TRP. I

TRP. II

TRP. III

TRP. IV

TOM. I

TOM. II

TOM. III

TOM. IV

GRV.

PNO.

BASS

DRUMS

AUX. PERC.

8 9 10 11 12 13 14 15

CUE: PNO. SOLO

CUE: PNO. SOLO

CUE: PNO. L.H.

CUE: PNO. L.H.

PLAY ECHO

ECHO

SOLO

A1/E1

A1/E1

FL.

ALTO I

ALTO II

TENOR I

TENOR II

BAS.

TRP. I

TRP. II

TRP. 3

TRP. 4

TBN. I

TBN. II

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

AUX. PECC.

22 23 24 25 26 27 28

Ab Ahue? Bi/Ei Ahue? Bi/Al Ahue? E hue?

Ab Ahue? Bi/Ei Ahue? Bi/Al Ahue? E hue?

SMALL

(34)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TOM. 1

TOM. 2

TOM. 3

TOM. 4

GTR.

PNO.

BASS

DRUMS

AUX. PECC.

81^{Plus} Eb

Ab

Abus7 Bb/Eb Abus7 Bb/Ab Abus7

Ab

Abus7 Bb/Eb Abus7 Bb/Ab Abus7

FILL

89 90 91 92 93 94 95

To COON ♣ 42

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

AUX. PERC.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TOM. 1

TOM. 2

TOM. 3

TOM. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

45 44 45 46 47 48 49 50

51 MAMBO J - 123

55

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PECC.

SOLO H.H.

CLANGS (2-3 CLANG)

LOW TOM

FILL

SHARP BELL ON THE BEAT

CONCAC

51 52 53 54 55 56

5 = CLANG
6 = DRUM

SYNCHRONIZED BREATHING

This page contains a musical score for a conductor, labeled "CONDUCTOR" at the top left. The score is for a piece titled "BELLAVIA" and is page 9 of a larger work. The music is written for a variety of instruments and voices. The vocal parts include Flute (Fl.), Alto I, Alto II, Tenor I, Tenor II, and Soprano (Sopr.). The instrumental parts include Trumpets 1, 2, 3, and 4; Trombones 1, 2, 3, and 4; Guitar (Gtr.); Piano (Pno.); Bass; Drums; and Auxiliary Percussion (Aux. Perc.). The score is written in a common time signature and features a complex arrangement of notes, rests, and dynamics. A large, semi-transparent red watermark with the text "Preview Only Requires Purchase" is overlaid diagonally across the entire page. At the bottom of the page, there are small numbers indicating measure numbers: 57, 58, 59, 60, 61, 62, 63, and 64.

FL.

ALTO I

ALTO II

TENOR I

TENOR II

BARI

TRP. I

TRP. II

TRP. III

TRP. IV

TBN. I

TBN. II

TBN. III

TBN. IV

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

66 67 68 69 70 71 72

Ab Abus7 Bb/Ab Abus7 Bb/Ab Abus7 Ebus7

Ab Abus7 Bb/Ab Abus7 Bb/Ab Abus7 Ebus7

The image shows a page of a musical score for a conductor, page 10 of 10. The score is for a piece titled "BELLAVIA". It features a large ensemble of instruments and voices. The instruments listed on the left are Flute (FL.), Alto I and II (ALTO I, ALTO II), Tenor I and II (TENOR I, TENOR II), Baritone (BARI.), Trumpet I, II, III, and IV (TRP. I-IV), Trombone I, II, III, and IV (TBN. I-IV), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamics. A large, diagonal red watermark reading "Preview Requires Purchase" is overlaid across the center of the page. At the bottom of the page, there are measure numbers 66 through 72. Chord symbols are provided for the guitar and piano parts, including Ab, Abus7, Bb/Ab, and Ebus7.

73

FL.

ALTO I

ALTO II

TENOR I

TENOR II

BARI.

TRP. I

TRP. II

TRP. III

TRP. IV

TBN. I

TBN. II

TBN. III

TBN. IV

GRE.

PNO.

BASS

DRUMS

AUX. PECC.

73 74 75 76 77 78 79 80

89

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TOM. 1

TOM. 2

TOM. 3

TOM. 4

GRE.

PNO.

BASS

DRUMS

AUX. PERC.

89 90 91 92 93 94

Preview Only
Requires Purchase

CONDUCTOR

FL.

ALTO I

ALTO II

TENOR I

TENOR II

BARI

TRP. I

TRP. II

TRP. III

TRP. IV

TOM. I

TOM. II

TOM. III

TOM. IV

GR.

PNO.

BASS

DRUMS

AUX. PERC.

95 96 97 98 99

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