

# PREMIER JAZZ SERIES



# Belwin JAZZ

a division of Alfred

## NARANJA

VICTOR LOPEZ

### INSTRUMENTATION

**Conductor**

**1st E $\flat$  Alto Saxophone**

**2nd E $\flat$  Alto Saxophone**

**1st B $\flat$  Tenor Saxophone**

**2nd B $\flat$  Tenor Saxophone**

**E $\flat$  Baritone Saxophone**

**1st B $\flat$  Trumpet**

**2nd B $\flat$  Trumpet**

**3rd B $\flat$  Trumpet**

**4th B $\flat$  Trumpet**

**1st Trombone**

**2nd Trombone**

**3rd Trombone**

**4th Trombone**

**Guitar Chords**

**Guitar**

**Piano**

**Bass**

**Drums**

**Percussion I**

**Percussion II**



# NARANJA

VICTOR LOPEZ

## NOTES TO THE CONDUCTOR

This original composition is dedicated to and commissioned by the Yorkton Regional High School Jazz I Ensemble of Yorkton, Saskatchewan, Canada, under the direction of Mark Zawerucha. The work was exclusively done for the Yorkton's Regional High School Jazz Ensemble's performance at the Montreux Jazz Festival. The title, NARANJA, means orange in Spanish.

NARANJA is written in a *baion* Latin style with a mixture of Brazilian and Afro-Cuban rhythms. In the early 1960s the *baion* rhythm was borrowed from Brazilian music and has become one of the most basic rhythmic patterns in rock music.

The *baion* feel is not a samba. Its basic rhythm is one of the more challenging Latin grooves to play because the downbeat is rarely played in the bass. The feel is in two, but in examining the overall pattern, the accents occur on the upbeat of beat 2 and beat 4 (thinking in four). From time to time, I sort of play with the groove of the piece and on occasion, the rhythmic configuration seems to resemble a samba feel but quickly launches into a heavier *baion* style. The intricacies of the rhythms and harmonies make this selection a complex composition worthy of some additional time for the rhythm section to master the groove.

Depending on the skill of your band, a simple approach to the first nine measures is to slow down the tempo and bring it back up when the band is comfortable. The rhythm section will need to lock in the groove immediately in measure 7. The success of the rhythm section locking in the groove will depend on the accuracy of the sax section in measures 5 and 6.

At measure 17, bring down the volume of the rhythm section to accommodate the lead lines of the alto, tenor, trumpet, and trombone. Background figures should be kept tight and articulate at all times.

The bass player will most likely need to work with a metronome to lock in the groove. The bass part is critical to this chart, so I suggest the bassist become confident with the written part before the band begins to rehearse. Much of the guitar part is a guide to a rhythmic feel. The piano part is written out but if the pianist is knowledgeable and confident in this Latin style he or she may embellish, but avoid creating rhythmic clutter. The 8 measure drum solo at measure 125 can be repeated and extended or made into a percussion break down if desired.

The horns will see the *marcato* accent (rooftop) frequently in this chart. Play it detached but not staccato. A word of caution regarding the horns at this tempo: play with a light approach amidst the rhythmic complexity. If the horns, often the brass, play too hard and loud, the tendency is to drag. Play the unisons *mf*. Whenever the baritone sax has figures with the bass, direct him or her to listen and lock in to the feel and groove. Those figures should be approached as a color with the bass part, not a bari solo. The melody played by the four horns at measure 17 must be articulated as one.

For the soloist(s), I suggest cueing the backgrounds the last time through the solo and to clearly direct when to proceed on to measure 125. Soloists should be familiar with the sound of the chord roots and learn the notes in the chords and related scaled.

NARANJA is challenging, but I believe you will find it worth the effort.

Enjoy!

—Victor Lopez

CONDUCTOR  
26884S

Commissioned by and Dedicated to the Yorkton Regional High School Jazz I Ensemble,  
Yorkton, Saskatchewan, Canada Mark Zaverucha, Director

By VICTOR LOPEZ (ASCAP)

BAION (BRAZILIAN/AFRO CUBAN)  $\text{♩} = 104$

# NARANJA

The musical score is arranged for a jazz ensemble. It includes parts for:

- 1st Eb Alto Saxophone
- 2nd Eb Alto Saxophone
- 1st Bb Tenor Saxophone
- 2nd Bb Tenor Saxophone
- Eb Baritone Saxophone
- 1st Bb Trumpet
- 2nd Bb Trumpet
- 3rd Bb Trumpet
- 4th Bb Trumpet
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- 4th Trombone
- Guitar
- Piano
- Bass
- Drums

The score is in 4/4 time with a tempo of 104. The key signature has one flat (Bb). The piece is titled 'Naranja' and is a Baion in Brazilian/Afro-Cuban style. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score. The score is divided into measures 1 through 7, with measure 7 containing a 'H.H.' (Hand Drum) pattern.

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

QTR.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

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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

QTR.  
PNO.  
BASS  
DRUMS

17 18 19 20 21 22

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Handwritten annotations: "CUE: A. SAX.", "Basso?", "Basso", "FILL", "me", "Duet", "mi", "mi".

Detailed description: This is a musical score for a conductor, spanning measures 16 to 22. The score is arranged in a standard orchestral layout with vocalists at the top and instruments at the bottom. The vocalists include Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, and Trombones 1-4. The instrumental section includes Trumpets 1-4, Trombones 1-4, a Trombone Quartet (QTR.), Piano (PNO.), Bass, and Drums. The key signature is B-flat major (two flats). The time signature is 4/4. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the entire page. Handwritten annotations in black ink include "CUE: A. SAX." above measures 17 and 18, "Basso?" and "Basso" above measures 17, 18, and 19, "FILL" above measure 17, and "me", "Duet", "mi", "mi" written vertically in measure 17.

23

Musical score for CONDUCTOR, featuring parts for 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, QTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Legal Use Only Requires Purchase".

Chord symbols for QTR. and PNO. parts:

- 8b7(1b5)
- e7(#5)
- A<sup>b</sup>7(1b5)
- A<sup>b</sup>9sus
- A<sup>b</sup>7(1b5)
- A<sup>b</sup>9sus
- G7(1b5)

Measure numbers at the bottom: 23, 24, 25, 26, 27, 28, 29.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

30 31 32 33 34 35 36

35

FULL

Q13(b9)

F#m9

Dm9

G7

G9sus

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Musical score for conductor, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bass), trumpet (Tpt. 1-4), trombone (Tbn. 1-4), guitar (Gtr.), piano (Pno.), bass, and drums. The score includes a large red watermark: "Legal User Only Requires Purchase".

Measures 37, 38, 39, 40, 41, 42, 43 are indicated at the bottom of the score.



47

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

QTR.

PNO.

BASS

DRUMS

44 45 46 47 48 49 50

Legal Use Requires Purchase

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

QTR.

PNO.

BASS

DRUMS

51 52 53 54 55 56 57

55

Legal Use Requires Purchase

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

QTR.

PNO.

BASS

DRUMS

58 59 60 61 62 63 64

Legal Use Requires Purchase

FILL

65

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

QTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71

Chord symbols: Dmi9, G7, Gsus, Bbm9, Eb7sus, Abmaj9, Abmi7

To CODA ↻

77

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, QTR., PNO., BASS, and DRUMS. The score includes vocal lines, instrumental parts, and a piano accompaniment with chord symbols (A<sup>b</sup>Ma<sup>9</sup>, D<sup>b</sup>Mi<sup>7</sup>, G<sup>b</sup>7sus, C15, B<sup>Ma</sup>9). A large red watermark 'Legal Use Only Requires Purchase' is overlaid diagonally across the page.

72

73

74

75

76

77

78

This musical score is for a conductor, featuring a variety of vocal and instrumental parts. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, and Bass. The instrumental parts include Trumpets 1-4, Trombones 1-4, Guitar, Piano, and Drums. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page. At the bottom of the page, measure numbers 79, 80, 81, 82, 83, 84, and 85 are indicated. A circled number '85' is present in the top right corner of the vocal staves.

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

QTR.

PNO.

BASS

DRUMS

86 87 88 89 90 91 92

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FULL

Musical score for various instruments including Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes chord symbols (e.g., Dm7, A7sus, F#7/A, Gm7, D7sus, B7/D, Cm7, C7sus, A7/C, Fm7, Fm7, C7sus, A7/C, Fm7) and a large red watermark reading "Preview Only - Legal Use Requires Purchase".



101

ALTO 1 A7sus F#7/A Dmi7 A7sus F#7/A Dmi7

ALTO 2

TENOR 1 D7sus B7/D Gmi7 D7sus B7/D Gmi7

TENOR 2

TENOR 3

TENOR 4

TRP. 1 D7sus B7/D Gmi7 D7sus B7/D Gmi7

TRP. 2

TRP. 3

TRP. 4

TBN. 1 C7sus A7/C Fmi7 C7sus A7/C Fmi7

TBN. 2

TBN. 3

TBN. 4

QTR. C7sus A7/C Fmi7 C7sus A7/C Fmi7

PNO. C7sus A7/C Fmi7 C7sus A7/C Fmi7

BASS

DRUMS

99 100 101 102 103 104 105



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

QTR.

PNO.

BASS

DRUMS

113 114 115 116 117 118

Chord symbols: Dmi7, A7sus, F#7/A, Dmi7, Gmi7, D7sus, B7/D, Gmi7, Fmi7, C7sus, A7/C, Fmi7, C7sus, A7/C, Fmi7.

Tempo/Performance markings: 417

Watermark: Preview Only - Legal Use Requires Purchase

Musical score for CONDUCTOR, featuring parts for 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, QTR., PNO., BASS, and DRUMS. The score includes various musical notations, including notes, rests, and dynamic markings. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page.

Chord progressions for the first system (measures 119-124):

- ALTO 1: A7sus, F#7/A, Dmi7, A7sus, F#7/A
- TENOR 1: D7sus, B7/D, Gmi7, D7sus, B7/D
- TRP. 1: D7sus, B7/D, Gmi7, D7sus, B7/D
- TBN. 1: C7sus, A7/C, Fmi7, C7sus, A7/C
- QTR.: C7sus, A7/C, Fmi7, C7sus, A7/C
- PNO.: C7sus, A7/C, Fmi7, C7sus, A7/C

Measure numbers: 119, 120, 121, 122, 123, 124. A "FILL" marking is present at the end of measure 124.

125 ON CUE

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

QTR.

PNO.

BASS

DRUMS

(OPT. AD LIB.)

FILL

125 126 127 128 129 130 131 132

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133 137

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

QTR.

PNO.

BASS

DRUMS

133 134 135 136 137 138 139

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CONDUCTOR

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4), guitar (GTR.), piano (PNO.), bass (BASS), and drums (DRUMS).

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page.

♩ CODA

150

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

146 147 148 149 150 151 152

*Abmaj9* *Abm7* *Bb13(b9)* *Ab/Bb* *C7sus*

*Abmaj9* *Abm7* *Bb13(b9)* *Ab/Bb* *C7sus*



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

QTR.

PNO.

BASS

DRUMS

153 154 155 156 157 158 159

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