

**FIRST  
YEAR  
CHARTS**  
FOR JAZZ ENSEMBLE

**Belwin™ JAZZ**  
a division of Alfred

# Sombrero Sam

CHARLES LLOYD

Arranged by VINCE GASSI

## INSTRUMENTATION

- |                                   |                         |
|-----------------------------------|-------------------------|
| Conductor                         | 1st Trombone            |
| 1st E♭ Alto Saxophone             | 2nd Trombone (Optional) |
| 2nd E♭ Alto Saxophone             | 3rd Trombone (Optional) |
| 1st B♭ Tenor Saxophone            | Guitar Chords           |
| 2nd B♭ Tenor Saxophone (Optional) | Guitar (Optional)       |
| E♭ Baritone Saxophone (Optional)  | Piano                   |
| 1st B♭ Trumpet                    | Bass                    |
| 2nd B♭ Trumpet                    | Drums                   |
| 3rd B♭ Trumpet (Optional)         |                         |

## Optional Alternate Parts

- |   |
|---|
| C Flute   |
| Tuba  |
| Horn in F (Doubles 1st Trombone)                        |
| Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone) |

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## NOTES TO THE CONDUCTOR

With a samba groove, the feel on this chart is more in “two” than in traditional four. While this chart is fairly simple to play, it does require some attention to detail in order to produce a more musically interesting result. Articulations and dynamics are a critical component to any piece of music as they are the composer/arranger’s instructions for interpretation. In places such as measure 13, the background figures are marked one level softer to help bring out the melody. Strive to have all members of the saxophone and trumpet sections (and all sections throughout) articulating the same way—a great opportunity for your musicians to practice the art of listening to each other. The forte-piano-crescendo at measure 20 will add musical interest to an otherwise static line. In general, jazz charts often incorporate the marcato or rooftop accent (^). This accent is played detached and accented, but not real short—think “daht.” The staccatos are short but not clipped—make sure the tonality/pitch is established.

In the statement of the melody in measure 13, the articulation is critical for all melody instruments. Direct the students to focus on the notes with staccato articulation. To be effective, the staccatos must clearly be differentiated (shorter) from the notes marked with tenutos. The two eighth note lick that occurs here and there in the chart should be played with a “doo-dit” articulation concept—for example measures 15 and 20. In addition, there are places where there is silence for a few beats—for example, measures 23–24 and 27–28. Respect the silence and direct the band to use their internal clocks to maintain the time.

For the rhythm section, the piano part is written out with ensemble figures and comping behind the ensemble. The guitar part is a combination of written notes and comping figures with slashes indicating a rhythm pattern and the chord symbol. Direct your guitarist to take a moment to interpret and practice the chord symbols so the notes will blend with the piano chord and the ensemble. For example, there are many D-flat major 7 (flat 5) chords which may seem intimidating to an inexperienced guitarist but the good news is that chord repeats many times so getting it under the fingers will be a worthwhile practice session. The bass and drum parts should be clear.

At measure 69, the drum part is tacet for the first four measures of the stop-time figure and then re-enters at measure 73. This is a great opportunity for your ensemble to focus on their internal sense of time. Note that there is a crash cymbal on beat 1 of measure 73 and also the hi-hat is open on the last beat of 76 and closed on the first beat of 77. There are also opportunities for your drummer to play on the bell of the cymbal as well as the body of the cymbal.

Although the key signature is concert F, the tonic is really concert C thereby giving this melody a Mixolydian flavor. Play the last two notes detached and solid.

Thank you for choosing this piece. I hope your band and audiences enjoy it.

—Vince Gassi



**Vince  
Gassi**

Vince Gassi received his Bachelor of Music Education degree from the University of Western Ontario in London, Canada and attended the Dick Grove School of Music specializing in composition and arranging. Mr. Gassi has written for concert band, jazz ensemble, orchestra, woodwind and brass ensembles, and choral groups. Currently, Mr. Gassi teaches instrumental music, MIDI technology, composition and musical theatre at Mary Ward Catholic Secondary School in Toronto, Canada.

CONDUCTOR

38664S

# SOMBRERO SAM

By CHARLES LLOYD  
Arranged by VINCE GASSI

SAMBA  $\text{d} = 120$

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE (OPTIONAL)

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 3 4 5 6 7 8

mp3

CONDUCTOR

SOMBREO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

PLAY CYMBAL NORMAL

13

14

15

16

17

18

9

10

11

12

13

14

15

16

17

18

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The score consists of ten staves of music. The first six staves represent vocal parts: Conductor, Flute, Alto 1, Alto 2, Tenor 1, and Tenor 2. The next three staves represent brass instruments: Bassoon (TBN. 1), Trombone (TBN. 2), and Trombone (TBN. 3). The final staves represent rhythmic instruments: Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRUMS). The conductor's part is at the top, followed by the flute, two alto parts, two tenor parts, bassoon, three trombones, guitar, piano, bass, and drums at the bottom. Measure numbers 9 through 18 are marked at the bottom of each staff. A large red watermark reading "Legal use requires purchase only" is diagonally overlaid across the entire page.

CONDUCTOR

- 3 -

SOMBREO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

The musical score consists of 12 staves, each representing a different instrument or voice part. The instruments listed on the left are FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score is divided into measures numbered 19 through 26. Measures 19 and 20 show the vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2) singing a rhythmic pattern of eighth and sixteenth notes. Measures 21 and 22 show the vocal parts continuing their pattern. Measures 23 and 24 show the vocal parts continuing their pattern. Measures 25 and 26 show the vocal parts continuing their pattern. Measures 19 through 24 feature dynamic markings such as  $\text{D}_{\text{MAG}} 7(15)$ . Measures 25 and 26 feature dynamic markings such as  $\text{D}_{\text{MAG}} 7(15)$ .

CONDUCTOR

- 4 -

SOMBREO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GRTR.

PNO.

BASS

DRUMS

SOMBREO SAM

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CONDUCTOR

- 6 -

SOMBRERO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

37 38 39 40 41 42 43 44

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**SOMBRERO SAM**

**CONDUCTOR** (45)

**FLUTE**

**ALTO 1**

**ALTO 2**

**TENOR 1**

**TENOR 2**

**BARI.**

**TPT. 1**

**TPT. 2**

**TPT. 3**

**TBN. 1**

**TBN. 2**

**TBN. 3**

**GTR.**

**PNO.**

**BASS**

**DRUMS**

RIDE BELL

RIDE NORMAL

- 6 -

45 46 47 48 49 50 51 52

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CONDUCTOR (55)

- 7 -

SOMBRERO SAM

FLUTE

ALTO 1

ALTO 2

Solo O

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GRE.

PNO.

BASS

DRUMS

53

54

55

56

57

58

59

60

CONDUCTOR

(61)

- 8 -

SOMBRERO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR. 1

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

The score consists of 13 staves, each representing a different instrument. The instruments listed on the left are: CONDUCTOR, FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAR. 1, TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The page number '- 8 -' is located at the top center, and the title 'SOMBRERO SAM' is at the top right. A large, diagonal red watermark with the text 'Preview Use Requires Purchase' is overlaid across the entire page.

**CONDUCTOR** (69) **SOMBREO SAM**

- 9 -

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

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69 70 71 72 73 74 75 76 77

CONDUCTOR

- 10 -

SOMBREO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GR. 2

PNO.

BASS

DRUMS

78 79 80 81 82 83 84 85 86

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(85)

CONDUCTOR

- 11 -

SOMBREO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

87 88 89 90 91 92 93 94 95 96

CONDUCTOR

- 12 -

SOMBREO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

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97      98      99      100      101      102      103      104      105      106

CONDUCTOR

- 13 -

SOMBREO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

107 108 109 110 111 112 113 114

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CONDUCTOR

- 14 -

SOMBRERO SAM

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

115      116      117      118      119      120      121      122      123