

# YOUNG JAZZ ENSEMBLE

# Sambeando

VICTOR LÓPEZ

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	4th Trombone (Optional)
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone (Optional)	Guitar (Optional)
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet (Optional)	

## 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)

## NOTES TO THE CONDUCTOR

A samba, *Sambeando* moves along with a “two” feel. This means although the meter is 4/4, it is felt in cut time or with two beats per measure. Beginning in the introduction, attention to articulation is essential. The *marcato* or rooftop accents (▲) are played detached, but not too short or clipped.

In a samba groove, keep the band and especially the rhythm section on top of the beat—don’t lay back or the chart will lose its energy and forward motion. The last eighth in a group is short and this concept should be uniform for each section. An overall clarity and tightness of the figures will make the music sound more professional and mature.

At measure 33, the rhythm section, trombones and bari sax begin a pattern that builds into the send-off for the tenor sax solo. I suggest the soloist repeat this solo section as written, therefore embellishing the written-out solo the second time, or better yet, improvising. The soloist should become familiar with the sound of the chord root movement and this will aid in hearing the chord progression and the form. Backgrounds can be cued on the solo repeat as desired.

Saxes should come in strong at measure 66 on the unison melody. The section at measure 83 includes some chromatic scales in unison, but not every line is chromatic—caution the band to read carefully. Measure 102 has quarter note triplet with the first note as a rest. This is climatic measure, so make sure the band is focused and ready for that particular measure—play the accented triplets with a “dah” accent, and then the first note of 103 is a rooftop accent; play as “daht.” The last note is detached but played “fat.”

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 Publishing Co., Inc.

CONDUCTOR  
33339S

# SAMBEANDO

By VICTOR LÓPEZ (ASCAP)

BRIGHT SAMBA ♩ = 180 (With a 'TOD' feel.)

The musical score is arranged for a full band. The instruments and their parts are as follows:

- C FLUTE**: Melodic line with grace notes.
- 1st Eb ALTO SAXOPHONE**: Melodic line with grace notes.
- 2nd Eb ALTO SAXOPHONE**: Harmonic accompaniment.
- 1st Bb TENOR SAXOPHONE**: Harmonic accompaniment.
- 2nd Bb TENOR SAXOPHONE**: Harmonic accompaniment.
- Eb BARITONE SAXOPHONE (OPTIONAL)**: Harmonic accompaniment.
- 1st Bb TRUMPET**: Harmonic accompaniment.
- 2nd Bb TRUMPET**: Harmonic accompaniment.
- 3rd Bb TRUMPET**: Harmonic accompaniment.
- 4th Bb TRUMPET (OPTIONAL)**: Harmonic accompaniment.
- 1st TROMBONE**: Harmonic accompaniment.
- 2nd TROMBONE**: Harmonic accompaniment.
- 3rd TROMBONE (OPTIONAL)**: Harmonic accompaniment.
- 4th TROMBONE (OPTIONAL)**: Harmonic accompaniment.
- GIITAR (OPTIONAL)**: Chordal accompaniment with chord diagrams: B<sup>b</sup>15, A15, A<sup>b</sup>15, G<sup>b</sup>15, A<sup>b</sup>15, A15, B<sup>b</sup>15, A15, A<sup>b</sup>15, B<sup>b</sup>15, A15, A<sup>b</sup>15, G<sup>b</sup>15, A<sup>b</sup>15, A15, B<sup>b</sup>15.
- PIANO**: Chordal accompaniment.
- BASS**: Harmonic accompaniment.
- DRUMS**: Rhythmic accompaniment with a cross-stick pattern. Includes a 'LIGHT FILL' section at the end.

\* Cross-Stick - The stick is held between the forefinger and thumb, the palm turned downward. Strike the center of the head with the palm of the hand and the stick. The stick, extended forward over the rim, strikes the rim at the same time. This should produce a muffled sound. Do not let the head ring.

© 2007, 2010 BELWIN-MILLS PUBLISHING CORP. (ASCAP),  
a division of ALFRED MUSIC PUBLISHING CO., INC.  
All Rights Reserved including Public Performance

mp3  
Purchase a full-length  
performance recording!  
alfred.com/downloads