



Ardiente

MICHELE FERNÁNDEZ

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Bass	1
Drums	1
Congas	1



ZJE2303FS



About the Composer



Michele Fernández is an active guest clinician/conductor, adjudicator, instrumental music composer and performer. Her compositions have been premiered at Midwest, IAJE and Regional Honor/All-State venues. Most recently she is publishing original works for jazz ensemble through Excelcia, Hal Leonard, JW Pepper, Print Music Source and also serves as a staff composer for the “Jazz Zone” book/music library series (authored by J. Richard Dunscomb).

Michele frequently serves as a guest clinician/conductor for Regional and All-state groups and honors Jazz/Symphonic groups. She has appeared as a Midwest Clinic lecturer on rehearsal techniques ('07 & '16), as well as being frequent FMEA Conference lecturer, clinician for Clark College Annual Festival (WA), and holds a yearly clinician/conductor position for FSU summer camps. Michele is a sponsored Hal Leonard clinician, HAPCO Foundation staff clinician and in the past has also served as guest clinician/conductor/guest lecturer for various universities, including UNCo, UNT, UM Frost, UF and others. She is also a recent co-founder of “Your Jazz Education Connection” consulting, along with J. Richard Dunscomb, providing both in-person and virtual guidance for educators and their students on various topics.

Michele recently retired from full-time teaching after serving Florida's public education system full-time since 1989, where her Miami Senior High ensembles consistently earned top honors and gained international acclaim. Her groups have been selected for appearances at the Midwest Clinic (Chicago '93 & '98), IAJE (Boston '94 & NYC '97), Montreux Jazz Festival (Switzerland '96), FMEA Conference (Tampa '94 & '97) and have been featured in several national publications. Michele has been the subject of a documentary spot on “CBS Sunday Morning”, was featured as the cover story in Band Director's Guide and featured as an outstanding educator in Downbeat Magazine. In the past, Michele has also taught Exceptional Student Ed, HS English and tutored Chemistry. She is an active oboist and percussionist in the Miami area and spent several years as a pianist and rhythm section member of a busy local Latin ensemble.

Ardiente

Each of you has a fire within that nothing can extinguish- not even the deepest tragedies that life can sometimes bring. Ardiente was written as a “thank you” to my colleagues of the Florida Bandmasters Association for all the clinician and guest conductor offers that poured in and that slowly pulled me back to a better place - when I had sworn off my prior, happy music world after losing my little boy, Sean. At first, I declined, but they kept asking. My colleagues' beckoning me back to the dance floor helped me see that, even during the darkest of times, we can allow ourselves to return to the things that (and friends who) once brought exhilaration. We can find a way to share we have learned to benefit others. The opening Piano melody is the darkest place that all humans endure at some point, but as the med tempo “Son Montuno” (aka Salsa) groove beckons us back to that dance floor, we reluctantly get up and slowly move towards things that bring joy. The up-tempo takes off as positive experiences soothe our wounds, and we so actually begin to embrace and accept the truth that life can indeed be joyous again. As a matter of fact, it can actually be raucous fun! When the Trumpets restate that opening, sad melody at the end, they do so with a new soaring spirit over a rhythmic “high” as they remind us all of one very important thing at the end: Regardless of any tragedy or struggle that stays with us, we can always find a way to turn it into something positive that heals others as we heal ourselves. *Tu espíritu es Ardiente*. Never forget that.

Performance Notes

1. The Piano intro must not embellish. It represents deep grief and should be played “as written”. The demo will truly help interpretation. The “montuno” patterns after that should be played smoothly and accented, no staccatos anywhere.
2. Staccatos should not “peck” harshly (play lightly). Move all upbeats smoothly forward and in a lightly detached (staccatos are not written on these notes) because the eighth rests in between set enough space (not too short).
3. Bass must synch with the Bass Drum and move forward on all “+ of 2” upbeats. A few “Beat 1” notes are written in to give younger players comforts points; advanced players can keep the “+ of 2” groove throughout. Students must lay down the foundational “Tumbao” groove and play it tightly with the Congas “Tumbao” to really lock in.
4. The Conga is the other “Tumbao” player and has two key patterns and should view online videos on how the various tones that are indicated on the part (Heel, Toe w/ flat fingers, Slap, Open, Palm) are executed. They should be practiced slowly until felt as second-nature (will not take long).
5. Drums must adhere to the two main 2-bar grooves as written: “Cáscara” and “Campanéo” and should follow the suggestions in the score as to where on the instrument and when, to play each. The default “Songo” groove is not a proper substitute for the authentic grooves, but it can be reserved for elevated sections like solo escalations.
6. Rhythm must never overpower the winds. Percussion should perform tutti fills and work those as a section. These are called “cierres” or closures (to phrases). Several rhythm sectionals (with a metronome set to an amplifier) will really help this piece lock in together quickly.
7. Claves are not needed (Guitar is comping the 2/3 “Son” clave, not the similar “Rumba” clave). If Claves are added, avoid overusing. A good place to use them is the A sections, (w/ Cowbell or Shaker at B sections), and beginnings of solos (switch at escalation.)
8. If there is a 3rd or 4th percussionist they should play the traditional “Martillo” pattern on Bongos. If extra Timbales are used (not needed as Drum set covers the patterns): Timbale plays RH Cáscara (shell) and Cámpaneo (bell) while drums can play RH 1/4 notes on Cowbell or bell of the ride to avoid clashing.



Jazz Solo Practice Tracks can be found and used by going to excelciamusic.com and searching for the title of this piece.



michele-fernandez.com



[michelefernandez](https://www.facebook.com/michelefernandez)



[excelciamusicpublishing](https://www.youtube.com/channel/UC...)

Full Score

MICHELE FERNÁNDEZ

Ardiente

Rubato ♩ = 112

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drum Set

Congas

Percussion

PERC: Egg Shaker, Cowbell, Claves

1 2 3 4 5 6 7 8

Very rubato, with intense emotion

rit.

a tempo

(No pedal)

Bongos (top 2 spaces)

Preview Only
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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Congas

Perc.

9 10 11 12 13 14 15

rit. a tempo

♩ = 176

17 Cuban Son-montuno (Salsa)

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Congas

Perc.

Solo (as written)

Solo (as written, if no Guitar)

Always smooth and accented

Gm7

Am7b5

D7b9

Gm7

Am7b5

D7b9

Gm7

Am7b5

D7b9

Gm7

Am7b5

D7b9

2/3 Cascara pattern (Ride)

2 bar Tumbao pattern

H T S T H T O O

L L R L L L R R

H T S T H T O O

L L R L L L R R

Solo fill

Solo fill

Tutti fill

Tutti fill

Tutti fill

Shaker

16

17

18

19

20

21

22

23

24

25 Always very smoothly

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Comp 2/3 son clave
Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9 Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9

Pno.

Always smooth and accented
Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9 Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9

Bass

Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9 Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9

Drums

RH: "Casacara" on FT shell

Tumbao

Congas

Perc.

25 26 27 28 29 30 31 32

Fill

33

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Congas

Perc.

Always very smoothly

Ride Cym.

Bongos: Martillo

Claves

Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9 Gm7 C9 Am7b5 D7b9 Gm7 Eb7 D7b9 Gm C9 Am7b5 D7b9 Gm C9 Eb7 D7b9 Gm C9/bb Am7b5 D7b9 Gm Eb7 D7b9

33 34 35 36 37 38 39 40

41

Score for Ardiente - Full Score, page 8. The score includes parts for Saxophones (Sx.), Trumpets (Tpt.), Trombones (Tbn.), Guitar (Gtr.), Piano (Pno.), Bass, Drums, Congas, and Percussion (Perc.).

The score is divided into measures 41 through 48. The key signature is one flat (Bb).

Instrument Parts:

- Saxophones (Sx.):** Sax. 1 and Sax. 2 play melodic lines. T. Sax. 1 and T. Sax. 2 play harmonic support.
- Trumpets (Tpt.):** Tpt. 1, 2, 3, and 4 play melodic lines.
- Trombones (Tbn.):** Tbn. 1, 2, 3, and 4 play harmonic support.
- Guitar (Gtr.):** Plays chords and melodic lines.
- Piano (Pno.):** Plays chords and melodic lines.
- Bass:** Plays a bass line.
- Drums:** Plays a Campaneo pattern (Cowbell or Ride Bell).
- Congas:** Plays a Tumbao variation.
- Percussion (Perc.):** Plays a Cowbell.

Chord Progression (Guitar/Piano):

- Measure 41: Cm, D7b9, Gm, Eb9
- Measure 42: Cm, D7b9, D7b9/F#, Gm9, Gm9/F, Eb7
- Measure 43: Cm, D7b9, Gm, Eb9
- Measure 44: Cm, D7b9, Gm, Eb9
- Measure 45: Cm, D7b9, Gm, Eb9
- Measure 46: Cm, D7b9, Gm, Eb9
- Measure 47: Cm, D7b9, Gm, Eb9
- Measure 48: Cm, D7b9, Gm, Eb9

Drum and Percussion Patterns:

- Drums:** Campaneo pattern (Cowbell or Ride Bell). Tutti fill at the end of measure 48.
- Congas:** Tumbao variation. Tutti fill at the end of measure 48.
- Percussion:** Cowbell. Tutti fill at the end of measure 48.

Measure Numbers: 41, 42, 43, 44, 45, 46, 47, 48.

49 55

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums
Congas
Perc.

Cm9 Am7b5 D7 Gm9 Eb7 Cdim
Solo (as written)
Soli with Bass
Solo (as written, if no Guitar)
Soli with Piano
Gm Am7b5 D7b9
RH: "Casacara" Ride
Solo fill
Shaker

(Campaneo pattern)
Tumbao variation

49 50 51 52 53 54 55 56

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Congas

Perc.

57 58 59 60 61 62 63 64

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Chords: Gm, Am7b5, D7b9, Gm9, C9, Am7b5, D7b9

Drums: 2/3 Cascara pattern (Ride)

Congas: Tumbao

Score for Ardiente - Full Score, page 11 (Measures 65-72).

Instrumentation includes:

- A. Sx. 1, A. Sx. 2
- T. Sx. 1, T. Sx. 2
- B. Sx.
- Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4
- Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4
- Gtr.
- Pno.
- Bass
- Drums
- Congas
- Perc.

Chord progressions and patterns are indicated below the staves:

- Gtr.: Gm7, Eb7, D7#9, Gm7, C9, Am7b5, D7#9, Gm7, Eb7, D7#9, Gm7, C9, Am7b5, D7#9.
- Pno.: Gm, C9, Eb7, D7#9, Gm9, C9, Am7b5, D7#9, Gm, C9, Eb7, D7#9, Gm9, C9, Am7b5, D7#9.
- Bass: Gm, C9, Eb7, D7#9, Gm, C9, Am7b5, D7#9, Gm, C9, Eb7, D7#9, Gm, C9, Am7b5, D7#9.
- Drums: Campanero pattern (Cowbell or Ride Bell).
- Congas: Tumbao variation.
- Perc.: Cowbell.

Measure numbers 65, 66, 67, 68, 69, 70, 71, 72 are indicated at the bottom.

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Congas

Perc.

Gm7 Eb7 D7#9 Gm7 C9 Am7b5 D7b9 Gm7 Eb7 D7#9 Gm

Gm C9 Eb7 D7b5 Gm9 C9 Am7b5 D7b9 Gm C9 Eb7 D7b5 Gm

Gm C9 Eb7 D7b9 Gm C9 Am7b5 D7b9 Gm C9 Eb7 D7b9

Solo (if no Bongos)

Solo (if no Bongos)

Bongos solo

73 74 75 76 77 78 79 80

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87

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Congas

Perc.

81 82 83 84 85 86 87 88

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Chord progression for Gtr. and Bass:

Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9 Gm7 C9 Am7b5 D7b9

Drum patterns:

- Hi-hat only
- Fill (with Percussion)
- Hi-hat only
- Campaneo pattern (Cowbell or Ride Bell)
- Fill (with Drum Set)
- Tumbao variation
- Cowbell

Score for Ardiente - Full Score, page 14 (measures 89-96).

Instrument parts include:

- A. Sax. 1
- A. Sax. 2
- T. Sax. 1
- T. Sax. 2
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Pno.
- Bass
- Drums
- Congas
- Perc.

Chord progressions for Gtr., Pno., and Bass:

- Measures 89-90: Gm7, C9, Eb7, D7#9
- Measures 91-92: Gm7, C9, Am7b5, D7b9
- Measures 93-94: Gm7, C9, Eb7, D7#9
- Measures 95-96: Gm7, C9, Am7b5, D7b9

Drum patterns include:

- Fill
- Campanero pattern (Cowbell or Ride Bell)
- Bongos fill

Measure numbers: 89, 90, 91, 92, 93, 94, 95, 96.

Faster ♩ = 200

103

Score for Ardiente - Full Score, page 15. The score is for a full orchestra and includes parts for strings, woodwinds, brass, guitar, piano, bass, drums, congas, and percussion.

The score is divided into measures 97 through 104. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Faster ♩ = 200".

The instruments and their parts are:

- A. Sx. 1
- A. Sx. 2
- T. Sx. 1
- T. Sx. 2
- B. Sx.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Pno.
- Bass
- Drums
- Congas
- Perc.

Chord symbols and other markings include:

- Gm7, C9, Eb7, D7#9, Gm13, Eb9, D7b9#5
- Gm, C9, Eb7, D7#9, Gm13, Eb9, D7b9#5
- Gm, C9, Eb7, D7#9, Gm, Eb9, D7
- Solo with Tbn.
- Fill (with Percussion)
- Fill (with Drum Set)
- Solo, very smoothly (RH pinky octave, opt)

Measure numbers: 97, 98, 99, 100, 101, 102, 103, 104.

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Congas

Perc.

105 106 107 108 109 110 111 112

Gm C9 Am7b5 D7b9 Gm C9 Eb7 D7b9 Gm C9 Am7b5 D7b9

Fill (with Percussion)

Songo pattern (Cowbell or Ride Bell)

Fill (with Drum Set)

119 Trombone solo (chords included on other parts)

Score for Ardiente - Full Score, page 17. The score is for measures 113 to 120. The key signature is one sharp (F#). The score includes parts for A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums, Congas, and Perc.

The score is marked with a large diagonal watermark: "Preview Only" and "Excelcia Music Publishing".

Measure 119 is highlighted with a box and the text "119 Trombone solo (chords included on other parts)".

Chords indicated in the score:

- Measures 113-118: Gm, C9, Eb7, D7b9, Gm, C9, Am7b5, D7b9, Gm, C9, Eb7, D7b9, Gm.
- Measure 119: Em, F7, B7b9, Am, Bb7, E7b9, Gm, Ab7, D7b9.

Drum and Percussion parts include fills and shaker patterns.

Measure numbers 113, 114, 115, 116, 117, 118, 119, and 120 are indicated at the bottom of the page.

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135

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Em A9 C7 B7#9 Em F7 F#m7b5 B7b9 Em A9 C7 B7#9

Am D9 F7 E7#9 Am Bb7 Bm7b5 E7b9 Am D9 F7 E7#9

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Gm C9 Eb7 D7#9 Gm Ab7 Am7b5 D7b9 Gm C9 Eb7 D7#9 Gm

cresc.

Pno.

Gm C9 Eb7 D7#9 Gm Ab7 Am7b5 D7b9 Gm C9 Eb7 D7#9 Gm

cresc.

Bass

Gm C9 Eb7 D7#9 Gm Ab7 Am7b5 D7b9 Gm C9 Eb7 D7#9

cresc.

Drums

Solo (if no Bongos)

Congas

Solo (if no Bongos)

Perc.

Solo

129 130 131 132 133 134 135 136

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ZJE2303FS	137	138	139	140	141	142	143	144
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A. Sx. 1 B7b9 C7 B7b9 Em F7 F#m7b5 B7b9 C7 B7b9

A. Sx. 2

T. Sx. 1 E7b9 F7 E7b9 Am Bb7 Bm7b5 E7b9 F7 E7b9

T. Sx. 2

B. Sx.

Tpt. 1 E7b9 F7 E7b9 Am Bb7 Bm7b5 E7b9 F7 E7b9

Tpt. 2 E7b9 F7 E7b9 Am Bb7 Bm7b5 E7b9 F7 E7b9

Tpt. 3

Tpt. 4

Tbn. 1 D7b9 Eb7 D7b9 Gm Ab7 Am7b5 D7b9 Eb7 D7b9

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. D7b9 Eb7 D7b9 Gm Ab7 Am7b5 D7b9 Eb7 D7b9

Pno.

Bass Eb7 D7b9 Gm Ab7 Am7b5 D7b9 Eb7 D7b9 Gm

Drums Solo fill

Congas No fill

Perc. No fill

151

Score for Ardiente - Full Score, page 22 (Measures 151-158).

Instrument parts include:

- A. Sx. 1
- A. Sx. 2
- T. Sx. 1
- T. Sx. 2
- B. Sx.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Pno.
- Bass
- Drums
- Congas
- Perc.
- Cowbell

Chord markings and dynamics are present throughout the score, including Am, As written (with section), E7#9, Bm7b5, E7b9, Am, E7(#9), Gm, Am7b5, D7b9, and Solo fill.

Measure numbers 151, 152, 153, 154, 155, 156, 157, and 158 are indicated at the bottom of the page.

159

Score for Ardiente - Full Score, page 23. The score is written for a large ensemble, including strings, woodwinds, brass, guitar, piano, bass, drums, congas, and percussion. The key signature is one flat (B-flat major or D minor). The score is divided into measures 159 through 166.

Instrument parts shown:

- A. Sx. 1
- A. Sx. 2
- T. Sx. 1
- T. Sx. 2
- B. Sx.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Pno.
- Bass
- Drums
- Congas
- Perc.

Chord changes and musical markings:

- Am, Bb7, Bm7b5, E7#9, Am6, Bm7b5, E7#9, End solo
- Gm, Ab7, Am7b5, D7#9, Gm6, Am7b5, D7#9
- Gm, Ab7, Am7b5, D7#9, Gm6, Am7b5, D7#9, Eb7, D7#9
- Fill (with Percussion)
- Tutti fill
- Tutti fill

Measure numbers: 159, 160, 161, 162, 163, 164, 165, 166.

167

Score for Ardiente - Full Score, starting at measure 167. The score includes parts for:

- A. Sx. 1
- A. Sx. 2
- T. Sx. 1
- T. Sx. 2
- B. Sx.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Pno.
- Bass
- Drums
- Congas
- Perc.

Key signature: C major. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "Excelcia Music Publishing" is visible across the score.

Measure numbers: 167, 168, 169, 170, 171, 172, 173, 174.

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums
Congas
Perc.

Cm6
C#dim
Am7b5
D7b9
Cm6
C#dim
Am7b5
D7b9
C#dim
C#dim/bb
Am7b5
D7b9

Fill (with Percussion)
Fill (with Drum Set)
Fill (with Drum Set)

175 176 177 178 179 180 181 182

183

Excerptia Music Publishing

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Congas

Perc.

Chords: Cm7, Cm7/Bb, D7b9/A, D7b9b5, D7b9, Gm9, Gm/F, Eb9

Performance markings: cresc., Fill (with Percussion), Tutti fill

Measure numbers: 183, 184, 185, 186, 187, 188, 189, 190, 191

193

Score for Ardiente - Full Score, page 27. The score is for measures 192 through 200. The key signature is one sharp (F#). The score includes parts for:

- A. Sx. 1
- A. Sx. 2
- T. Sx. 1
- T. Sx. 2
- B. Sx.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Pno.
- Bass
- Drums
- Congas
- Perc.

The score features various musical notations, including dynamics (e.g., *cresc.*, *mf*, *f*), articulation (e.g., *acc.*), and performance instructions (e.g., *Fill (with Percussion)*, *Cascara (Hi-hat)*, *Tutti fill*). Chord symbols are provided for the guitar and bass parts: Gm, Edim, Am7b5, D7b9, Gm, C#dim/E, D7b9.

201

Score for **Ardiente**, Full Score, starting at measure 201.

Instrumentation includes:

- A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.
- Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4
- Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4
- Gtr.
- Pno.
- Bass
- Drums (Campaneo pattern (Cowbell or Ride Bell), Fill)
- Congas
- Perc.

Chord markings for guitar and piano/bass:

- Gm
- C#dim/E
- D7b9
- Ab9#11

Measure numbers 201 through 210 are indicated at the bottom of the page.