



1. Guanabara Bay

Medium bossa nova ♩ = 112

mp

On a star - lit night we walk on Gua - na - ba - ra Bay while the

mf **A**

o - cean gent - ly whis - pers on the sand. A sam - ba band is play -

mp

- ing; mu - sic takes our cares a - way. I hope it ne - ver ends,

mf **B**

the mu - sic ne - ver ends. In the ci - ty there are peo -

- ple danc - ing in the square to a bos - sa no - va tune

mf **C**

that's played so sweet - ly on gui - tar. The rhy - thms of the sam -

mp

- ba ech - o through the warm night air. From Ri - o

poco rall. *p*

I'll ne - ver go far.

A piano accompaniment for printing is included on the CD (see page 3).

* CD tracks 1 and 13 have piano accompaniment; tracks 25 and 26 have guitar accompaniment.

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Bossa nova comes from Brazil and is a slang expression that roughly translates as 'The New Thing'. It's a development of the samba, but has more complicated melodies and harmonies and is characteristically performed by guitar and voice. This piece should have a very relaxed feel, but always keep a solid tempo and pay attention to the syncopated rhythms. Practise singing or saying the words along with the recording (track 1) to get used to the rhythms. Try to breathe in the rests rather than in the middle of phrases; Warm-ups 1a and 1b will help you with this.

Saxophone accompaniment

Medium bossa nova ♩ = 112

mp

A

mf

mp

B

mf

C

mf

mp

dim.

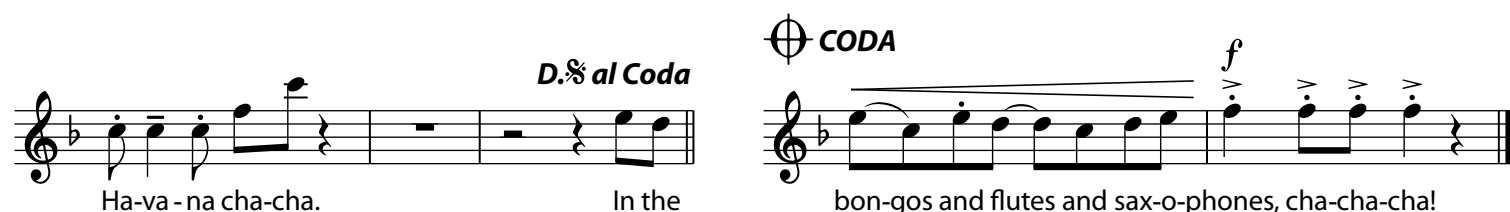
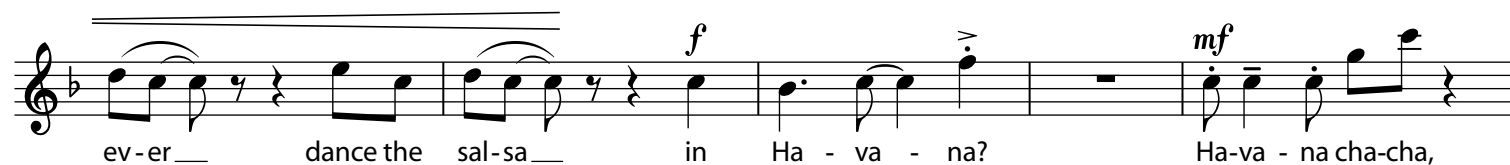
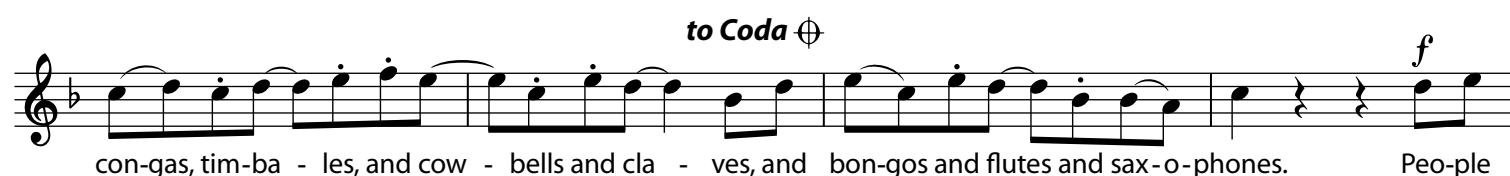
poco rall.

ad lib.

p

4. Havana cha-cha-cha

Lively and playful ♩ = 120



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The cha-cha-cha is a style of Cuban dance music that emerged in the 1950s, and is one of several styles that make up salsa music. Rhythm is very important in Cuban music: many different rhythmic patterns are played simultaneously. Can you hear the steady crotchet (♩) pulse of the cowbell in track 4? Try clapping along with it. Pay careful attention to your articulation, which, when played well, makes the rhythms sound really clear. Think of articulation as being like the nuances of speech; it gives the music character and helps it to tell a story.

Saxophone accompaniment

Lively and playful ♩ = 120

The score is written for saxophone in 4/4 time, with a tempo of 120 beats per minute. It consists of several staves of music with various dynamics and articulations.

- Staff 1:** Starts with a rest, followed by a melodic phrase marked *mf* (mezzo-forte). The phrase is accented and has a wavy line above it.
- Staff 2:** Continues the melodic line with eighth notes, marked *sim.* (simile).
- Staff 3:** Continues the melodic line, marked *to Coda* with a Coda symbol (⊕).
- Staff 4 (Section A):** A fast, repetitive melodic pattern marked *f* (forte).
- Staff 5:** Continues the fast melodic pattern from Section A.
- Staff 6 (Section B):** A melodic phrase marked *mf* (mezzo-forte).
- Staff 7:** Continues the melodic line from Section B, marked *f* (forte).
- Staff 8:** Continues the melodic line, marked *mf* (mezzo-forte).
- Staff 9:** A melodic phrase marked *D. al Coda* (Da Capo al Coda).
- Staff 10 (Coda):** A final melodic phrase marked *f* (forte) and *CODA* with a Coda symbol (⊕).

11. Roda de choro

Light and playful ♩ = 126

mf *mp*

A *mf*

mp *mf*

B *mp*

mf *mp* *mf* **C**

f *mf* **D**

poco rall. *f*

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Choro, meaning 'cry' or 'lament', originated in nineteenth-century Rio de Janeiro and is considered to be the earliest form of Brazilian popular music. Despite its name, the music is fast and playful, characterized by syncopated melodies, lively harmonic rhythm, and busy chromatic bass lines. Common melody instruments are mandolin, clarinet, and saxophone, accompanied by a rhythm section comprising guitars and light percussion. A gathering of choro musicians is called a *Roda de Choro*, a 'Circle of Choro'. Take care that the off-beat quavers (♩) are clearly articulated and played in time; Warm-up 11b will help you with this.

Saxophone accompaniment

Light and playful ♩ = 126

mf *mp* *mf* *mp* *mf* *mp* *mf* *f* *poco rall.* *f* *p*

A **B** **C** **D**