

JAZZ BAND SERIES



Gentle Rain

By LUIZ BONFA and MATT DUBEY

Arranged by LISA DeSPAIN

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)
3rd Baritone T.C. (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

In arranging "Gentle Rain," I utilized rhythmic figures and melodic and harmonic vocabulary authentic to the bossa nova style. This arrangement can be a terrific tool in schooling young bands on the correct elements of playing bossa nova. The two key words throughout would be simplicity and accuracy. Please note that many swing charts allow for flexibility in improvisation in the rhythm section. Not so with this arrangement. Attention was paid to notating correct bossa nova figures throughout and should be played exactly as written. Accuracy and precision is key and improvisation will interfere with the elegance of the melody and the delicate rhythmic bed.

One of the crucial rhythmic foundations of the bossa nova is the emphasis on the backbeat. (Bossa nova is always felt in cut time not 4/4.) This accented groove comes from the surdo, the bass marching drum used in Brazil at Carnival and festivals. It always plays a heavy stroke on the backbeat. Looking at the bass and drum part (example: measure 5) you will always see the accent mark on beat 2. This should be felt throughout the entire piece. Practice with only the bass and drum as a unit until they are locked together with this feel. Once the backbeat is firmly established, move on to the accompaniment figures in the guitar and piano. These should fit into the bass/drum foundation like precise puzzle pieces. Take care that these figures are neither rushed nor laid back. Play close attention to the syncopated chord after the backbeat. It should bounce off the heavy backbeat to create elegant buoyancy, a floating rhythmic bed in the music. This rhythmic figure is the primary comping figure in bossa nova.

The other prominent accompaniment rhythm figure is utilized in measure 49 by the guitar during the piano solo. Again, it must be played accurately without rushing. It should sound relaxed and again, lightly bouncing off the bass/drum rhythmic pattern. Work the rhythm section alone (sans piano solo) until all these rhythmic pieces fit together cleanly. The sound of the guitar should also be as clean as possible. Use a natural sound without excess pedals, effects, and no distortion. Try to achieve a clean, warm, acoustic sound.

Although bossa nova is often thought of as a rhythmic style, it was first and foremost a song style. As such, attention to the melody is crucial and cannot be overlooked. Listen to the masterpiece recording Elis & Tom featuring Antonio Carlos Jobim and Elis Regina to hear this vocal style. (Great source for the rhythm section too!)

The melody constantly shifts colors as new instruments are added, subtracted or new sections take over. This exchange must always feel organic, never jarring. For example, in the measures 19–21 the melody changes hands from an intimate ensemble (tenor, flute, flugelhorn), to a full ensemble in measure 21. In creating a smooth transition between these two forces, utilize the crescendo in the background trombone ensemble to build volume and momentum. Then this task is handed off to the rhythmic figure in measure 20 (bass, piano, guitar), to continue the momentum. The final push is in the 16th note run of the saxes leading into the downbeat of measure 21. If this crescendo is smooth through the interplay of sections, then when the melody arrives on the downbeat, it will feel like a continuation from where the small ensemble left off with no bumps in the road.

There are many independent parts in the arrangement. The trumpet, trombone, and saxophone sections at some point during the piece will play a melodic figure, a counterpoint figure, or a background figure. These figures are often voiced across the section; e.g. low saxophones with trombones while higher saxophones play with the trumpets. Challenge the students to think outside the box of their particular section and listen to what their role is in the larger picture. It might be worthwhile have the students mark their music with a breakdown as to what their role is at any given time; melody, counterpoint, background.

During rehearsal, work on a 4–8 bar segment, focusing on balance and awareness as to who has the primary role or who is secondary. For example, in one of the more complex sections, measures 37–40, whenever the melody has a sustained note, there is movement in the counterpoint that should be brought out but then immediately it must subside when the melodic material moves. Especially pay close attention to any unison lines for rhythmic accuracy. Consider the flute a primary instrument instead of an optional if you have the resources. If harmon mutes are unavailable, try cup or straight mute. If you are without bucket mutes, play into the stand.

If possible, put your featured soloist on 4th trumpet. The 4th trumpet carries the most important melodic weight throughout the chart and doubles on flugelhorn. If no flugelhorn is available, a bucket mute or open trumpet will suffice. Beginning in measure 53, the piano solo should be played as written, no improvisation. As the solo continues, it mutates into a soli. Measures 53–59 set up the melodic ideas that are expanded in the soli, measures 69–75.

For further listening check out Luiz Bonfá's performance of "Gentle Rain" on the recording Non-Stop Brazil, an excellent lesson in the simplicity and beauty of bossa nova.

Please enjoy.

—Lisa DeSpain



**Lisa
DeSpain**

Lisa DeSpain is the recipient of numerous composition awards, including an Aaron Copland Fellowship and the ASCAP/IAJE Commission Honoring Duke Ellington. She studied jazz piano under Elaine Elias and Ellis Marsalis and jazz composition with Manny Album. Ms. DeSpain's music has been heralded by the New York Times as "intoxicating" and "intelligent and witty."

Music by LUIZ BONFA
Words by MATT DUBEY
Arranged by LISA DeSPAIN

BOSSA (♩ = 50)

VERSES by MATT BOSET
Arranged by LISA DeSPAIN

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 (FLUGELHORN)

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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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

GTR.

PNO.

BASS

DRUMS

9

10

11

12

13

14

15

16

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(STRAIGHT MUTE)

(STRAIGHT MUTE)

(SOLI)

(SOLI)

A

Am9

E7sus/B

E13(b9)

E7

Am9

E7sus/B

E13(b9)

E7

Am9

E7sus/B

E13(b9)

E7

2

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

GTR.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

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OPEN

OPEN

OPEN

Am⁹ D⁹ Gm⁹ C⁹ F#m⁹13

F#m⁹13

B7(b9)

F#m11

Ebm⁹

A7(b9)

Am⁹ D⁹ Gm⁹ C⁹ F#m⁹13

F#m⁹13

B7(b9)

F#m11

Ebm⁹

A7(b9)

Am⁹ D⁹ Gm⁹ C⁹ F#m⁹13

F#m⁹13

B7(b9)

F#m11

Ebm⁹

A7(b9)

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

GTR.

PNO.

BASS

DRUMS

25

26

27

28

29

30

31

32

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5

(SOLO)

(HARMON MUTE)

(SOLO)

(SOLO)

Dm7(b9) C9 Bm7(b9) B7(#11) Am6 B7(#11) Am9 E7sus/B E13(b9) E7

Dm7(b9) C9 Bm7(b9) B7(#11) Am6 B7(#11) Am9 E7sus/B E13(b9) E7

Dm7(b9) C9 Bm7(b9) B7(#11) Am6 B7(#11) Am9 E7sus/B E13(b9) E7

Dm7(b9) C9 Bm7(b9) B7(#11) Am6 B7(#11) Am9 E7sus/B E13(b9) E7

RIDE L.V.

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

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

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OPEN

Am19 D9 Gm19 C9 F#m19

F#m19(b9) B7(b9) F#m11 Em19 A7(b9)

2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

41

42

43

44

45

46

47

48

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: 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, Gtr., PNO., Bass, and Drums. The music is in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page. The page number "49" is visible at the bottom left.

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

GTR.

PNO.

BASS

DRUMS

57

58

59

60

61

62

63

64

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musical score for the piece "Gentle Rain". The score is for a full band and includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a large red "View Requires Purchase" watermark. The page number is - 8 -.

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

GTR.

PNO.

BASS

DRUMS

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(SOL)

(TO FLUGEL)

(OPEN)

m2

m2

m2

m2

m2

Dm7(b9) C9 Bm7(b9) B7(#11) A#6 B7(#11) A#9 E7sus/B E13(b9) E7

65 66 67 68 69 70 71 72

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

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80 81

H.H.

RIDE L.V.

Am9 D9 Gm9 C9 Fm7 F#m7(b9) B7(b9) Fm11 Em9 A7(b9) Dm7(b9) C9

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

82 83 84 85 86 87 88 89 90

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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

GTR.

PNO.

BASS

DRUMS

91 92 93 94 95 96 97 98 99

STRAIGHT MUTE

STRAIGHT MUTE

Rit.

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