

Presents

JAZZ LINES PUBLICATIONS
CHEGA DE SAUDADE

ARRANGED BY ROB MCCONNELL

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7037

MUSIC BY ANTONIO CARLOS JOBIM

LYRICS BY VINICIUS DE MORAES

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THE JAZZ LINES FOUNDATION INC.

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ROB MCCONNELL BOSS BRASS SERIES

CHEGA DE SAUDADE (1977)

Background:

Rob McConnell was one of the finest composer/arrangers of the 20th century. And his is a unique story. As writer/lyricist Gene Lees (himself a Canadian) once told me, “Rob is one of very few people born in Canada who is known all over the world who didn’t have to go anywhere else to become famous. Musicians such as Oscar Peterson and Kenny Wheeler, and actors such as William Shatner and Lorne Greene became famous by touring or moving to the U.S. or England. Rob stayed home for the most part.” And became a musical legend!

McConnell was born in Toronto in 1935 and took up the slide trombone in high school (later switching to the valve trombone). He studied with Gordon Delamont, a legendary educator and author of several books on theory, arranging and composition that are still in use. McConnell once gave an interview stating that he and Delamont had a highly contentious relationship, Delamont wanting McConnell to do something his way, with McConnell refusing.

McConnell came to New York in 1963 and worked with several bands, most notably with fellow Canadian Maynard Ferguson, who was leading a popular big band at the time. Instead of staying, he returned to Toronto to become part of the active studio musician pool for recordings, radio and television. The Boss Brass was originally made up of trumpets, trombones, French horns and rhythm section, and focused more on pop songs than jazz. Its first album was released by RCA Canada in 1968. By 1971, a saxophone section was added, and by 1976, the ensemble had 22 musicians. The band made several albums which were only available in Canada. Despite the lack of widespread availability, copies were heard by musicians all over the world, and word was soon out that an incredible big band was making striking, original music, played by Toronto’s finest musicians. By 1979, some of these albums finally found distribution in the United States. From that time on, McConnell was encouraged to tour, but he always refused given the huge expense of carrying all those players, and his insistence on working with his regular ensemble instead of using substitutes. In 1981, a gig on the west coast was arranged, and resulted in many appearances at clubs, concerts and festivals all over the world. These were usually sellouts.

McConnell won five Juno Awards, three Grammy Awards, was elected to the Canadian Hall of Fame in 1997, and was made an officer of the Order of Canada in 1998. He lived and worked in Toronto except for a brief period in 1988 when he moved to Los Angeles to teach at the Dick Grove School of Music. In the last years of his life, he concentrated on a tentet rather than the large band. He continued to play and write until he passed away of liver cancer in 2010.

McConnell’s music runs the gamut of emotions, from wildly funny to very romantic. It is quirky and often goes in unexpected directions, but it always knows where it is going. His manuscripts are clean and meticulous, and his work is inventive, inspiring, surprising, and always swinging.



The Music:

One of the more endearing members of Antonio Carlos Jobim's legendary song catalog, *Chega de Saudade* manages to combine an arresting melody with a complex and intricate song structure in the most delightful ways imaginable. This arrangement by the venerable Rob McConnell, recorded in 1977 for the *Big Band Jazz* album, manages to not just do justice to the original tune's beauty, but even add some uniquely intriguing elements to the mix.

Notes to the Conductor:

Right off the bat, the horns play a mysterious quasi-chorale featuring some ominously moody harmonic content. This wraps around a sinuous line handled by the low register instruments. Combined, the uneasiness provides a wonderful sense of anticipation for what's to come. The rhythm section breaks into a fast samba at measure 20 that doesn't let up for the rest of the performance before the melody proper enters 8 measures later. Handled by alto and tenor sax and flugelhorn, the melody during the tune's minor key section is accompanied mostly by some simple counterpoint in the low brass and reeds. The ensemble harmony eventually thickens up at measure 60, where a lead of flugelhorn and clarinet is supported by some lush textures in the lower voices.

The volume and intensity reaches an early peak at measure 96, where the horns provide a quick sendoff into a two chorus guitar solo beginning at measure 104. The backgrounds are played on the second chorus, and are fairly unobtrusive. Another sendoff occurs following the guitar solo that features generally less volume but a noticeably more complicated line in the trumpets and trombones. This sendoff sets up an almost-full chorus of flute solo beginning at measure 188. Although the backgrounds in the brass are a bit rangey at the end, remind your ensemble to do their best to not overwhelm the soloist. This is followed by a 16 bar drum solo at measure 240 that is punctuated by some sharp ensemble jabs.

The ensemble shout chorus begins at measure 256 at an unassuming volume level, but it doesn't take long for the intensity to ramp up. A knotty sax line sets up a roaring brass blast at measure 272, with the intensity not letting up until the shift to major at measure 288. The melody at this point is played identically to how it was at the beginning of the arrangement...with the exception of being transposed up a whole step, so be ready for some tricky fingering passages. The ending is tagged a few times before experiencing a rapid swell in volume and intensity for the final dissonant ensemble blast.

This publication is not a transcription: it was prepared from Rob McConnell's original pencil score and the set of parts used during the recording session. Alternate parts for the two horns in F have been provided if your ensemble does not have access to horn players.

Acknowledgements:

We thank the generosity of Rob's widow Anne for her permission and participation in making these arrangements available for the first time for bands to play, audiences to enjoy, and musicians to study.

Jeffrey Sultanof and Dylan Canterbury

- June 2020

NO MORE BLOES

#63

①

Reeds

- ✓ CLAR (Bb) Collo TRPT ①
- ✓ CLAR (Bb) Collo TRPT ②
- ✓ TAMB (D) Collo TAMB ①
- ✓ TAMB (D) Collo TAMB ②
- ✓ BARI (B) *a b c d e f g*

Trumpets

- ✓ ① *6 5 4 3 2 1 2 3 4 5 6*
- ✓ ② *6 5 4 3 2 1 2 3 4 5 6*
- ✓ ③ *6 5 4 3 2 1 2 3 4 5 6*
- ✓ ④ *6 5 4 3 2 1 2 3 4 5 6*

Trombones

- ✓ ① *6 5 4 3 2 1 2 3 4 5 6*
- ✓ ② *6 5 4 3 2 1 2 3 4 5 6*
- ✓ Collo BARI (SVA ALT)
- ✓ (BREATHE AT WILL)

Guitar

- ✓ 2 FHS ① (div) 2 HOPS Collo TRPTS ③ ④ ⑤
- ✓ Collo BARI SVA ALT (IN TREBLE CLER)

Piano

- ✓ ① Collo BARI (LOCO)
- ✓ ② Collo TAMB ①

Bass

- ✓ FENDER ① Collo BARI SVA ALT (IN BASS CLER)

Drums

- ✓ ① *6 5 4 3 2 1 2 3 4 5 6*

Above is the first page of Rob McConnell's pencil score for *Chega de Saudade*, arranged in 1977.

ALTO SAX 1

*Take to end of bar 68
6 bars drums & cut to 285
& to finish*

63

NO MORE BLUES

CLARINET

The image shows a handwritten musical score for the Clarinet part of the song "No More Blues". The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are marked with letters A, B, C, and D. The second staff continues with notes marked E, F, G, and H. The third staff has notes marked I, J, K, and L. The fourth staff has notes marked M, N, and O. The fifth staff has notes marked P, R, S, and T-W. Above the fifth staff, there is a handwritten instruction: "FAST-TO ALTO" with a circled "8" and a circled "4" below it. The sixth staff is marked with a circled "A" and contains four measures numbered 1., 2., 3., and 4. The seventh staff contains four measures numbered 5., 6., 7., and 8. The eighth staff contains four measures numbered 9., 10., 11., and 12. The score includes various musical notations such as beams, slurs, and dynamic markings like "p".

To the left is the first page of the alto saxophone I part that was used for the 1977 recording session.

CHEGA DE SAUDADE

SCORE

RECORDED BY ROB MCCONNELL

MUSIC BY ANTONIO CARLOS JOBIM, LYRICS BY VINICIUS DE MORAES

ARRANGED BY ROB MCCONNELL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 160

The score is for a jazz ensemble in 4/4 time, marked 'MEDIUM SWING' with a tempo of 160. The key signature has one sharp (F#). The score includes parts for:

- WOODWIND 1: CLARINET/ALTO SAX/PICCOLO/FLUTE (CLARINET)
- WOODWIND 2: CLARINET/ALTO SAX (CLARINET)
- WOODWIND 3: TENOR SAX (CLARINET)
- WOODWIND 4: TENOR SAX (CLARINET)
- WOODWIND 5: BARITONE SAX (CLARINET)
- FLUGELHORN/TRUMPET 1 (FLUGELHORN)
- FLUGELHORN/TRUMPET 2 (FLUGELHORN)
- FLUGELHORN/TRUMPET 3 (FLUGELHORN)
- FLUGELHORN/TRUMPET 4 (FLUGELHORN)
- HORN IN F 1
- HORN IN F 2
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- BASS TROMBONE (BREATHE WHEN NECESSARY)
- GUITAR
- PIANO
- BASS
- DRUM SET

The score is divided into measures 2 through 9. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece concludes with a final cadence in measure 9.

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(10)

Waa 1 (CL)
Waa 2 (CL)
Waa 3 (T Sax)
Waa 4 (T Sax)
Waa 5 (B. Sax)
Florn 1
Florn 2
Florn 3
Florn 4
Hrn 1
Hrn 2
Tbn 1
Tbn 2
Tbn 3
Bsn
Gtr
Pno
Dr.

20 BRIGHT SAMBA ♩ = 240

WAA 1 (CL) DIM. POCO A POCO (TO ALTO SAX)

WAA 2 (CL) DIM. POCO A POCO

WAA 3 (T SAX) DIM. POCO A POCO

WAA 4 (T SAX) DIM. POCO A POCO

WAA 5 (B. SAX) DIM. POCO A POCO

FLGHN 1 DIM. POCO A POCO (TO TRUMPET)

FLGHN 2 DIM. POCO A POCO (TO TRUMPET)

FLGHN 3 DIM. POCO A POCO

FLGHN 4 DIM. POCO A POCO

Hrn 1 DIM. POCO A POCO

Hrn 2 DIM. POCO A POCO

TBN 1 DIM. POCO A POCO

TBN 2 DIM. POCO A POCO

TBN 3 DIM. POCO A POCO

BS. TBN DIM. POCO A POCO

Gtr. *Gm* *mf*

PNO. *mf* *Gm*

Bs. *Gm* *mf*

Dr. *mf* *sim.* (4) (8)

(28)

WLA 1 (A Sax) *mf*

WLA 4 (T Sax) *mf*

FLGHN 4 *mf*

GTR *Gm* *A7/C#* *D7(9#)* *Gm* *D7(9#)*

PNO *Gm* *A7/C#* *D7(9#)* *Gm* *D7(9#)*

BS *Gm* *A7/C#* *D7(9#)* *Gm* *D7(9#)*

DR (4) (8)

28 29 30 31 32 33 34 35