

BOSSA BRAZIL

Timothy Loest

Instrumentation

1 - Conductor's Full Score	2 - Trombone 2
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B $\flat$ Clarinet 1	2 - Mallet Percussion Bells Marimba
5 - B $\flat$ Clarinet 2	2 - Percussion 1 Bongos Bass Drum
2 - B $\flat$ Bass Clarinet	2 - Percussion 2 Claves
2 - E $\flat$ Alto Saxophone 1	2 - Percussion 3 Ride Cymbal Cabasa
2 - E $\flat$ Alto Saxophone 2	
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	
2 - Trombone 1	

Extra Conductor Score: \$0.00

Extra Parts: \$0.00

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Composer

Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995, and today he is an exclusive composer and arranger for The FJH Music Company Inc. The bestselling supplemental methods he has written for FJH include *Warm-ups and Beyond* and *Rhythms and Beyond*, and he is a co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in NAFME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.

Program Notes

Bossa Brazil is a tribute to bossa nova, a genre of Brazilian music made popular in the 1950s and '60s. Unlike the older samba, bossa nova incorporates elements of American jazz, along with a new style of subdued unemotional singing. The lyrics, often based on themes of love, longing, or homesickness, fit perfectly to the gentle sound of nylon string acoustic guitar.

While there are many notable bossa nova artists, the two figureheads are guitarist and singer João Gilberto, and composer Antônio Carlos Jobim, known for many iconic hits, including *The Girl From Ipanema*, *No More Blues*, and *One Note Samba*.

When rehearsing *Bossa Brazil*, it is important for the entire ensemble to maintain a steady beat. At the same time, the music should flow effortlessly and not sound forced; you will know that the correct style has been achieved when the music takes on a swaying feeling. Like mambo, bossa nova utilizes a 2-3 or 3-2 son clave pattern. Unlike mambo, the second note of the "2" side of the pattern arrives delayed. While percussion plays a necessary role in this work, it should remain subservient to melody and harmony.

Finally, to internalize the correct style, be sure to listen to authentic recordings of bossa nova. Best wishes as you explore this beautiful genre of music!

Reproduction Prohibited *Timothy Loest*

BOSSA BRAZIL

TIMOTHY LOEST
(ASCAP)

Swaying Bossa Feel (♩ = 120-126)

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1 *f*
2 *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone 1 *f*
2 *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Swaying Bossa Feel (♩ = 120-126)

B♭ Trumpets 1 *f*
2 *f*

F Horn *f*

Trombone Baritone / Euphonium *f*

Tuba *f*

Mallet Percussion (Bells, Marimba)

Bongos

Percussion 1 (Bongos, Bass Drum) *f*

Percussion 2 (Claves)

Ride Cym. w/ nylon tip drumstick

Percussion 3 (Ride Cymbal, Cabasa) *f*

2 3 4



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piece at www.fjhmusic.com

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52

13

Fl.

Ob.

Bsn.

1

Cl. 1

2

Cl. 2

B. Cl.

1

A. Sax. 2

2

T. Sax.

B. Sax.

13

1

Tpts. 2

Hn.

Tbn. Bar. / Euph.

Tuba

Mlt. Perc.

Marimba w/ medium yarn mallets

(mf)

Perc. 1

Perc. 2

Perc. 3

10 11 12 13 14

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

Tpts. 1

2

Hn.

Tbn.
Bar./
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

15 16 17 18 19

21

Fl.

Ob.

Bsn.

1

Clas.

2

B. Cl.

A. Sax.

1

2

T. Sax.

B. Sax.

21

Tpts.

1

2

Hn.

Tbn.
Bar.
Euph.

Tuba

Mlt. Perc.

Bells

(mf)

Perc. 1

Perc. 2

Perc. 3

20 21 22 23 24

29

Fl.

Ob.

Bsn.

1

2

Cl. s.

B. Cl.

1

2

A. Sax.

mf

T. Sax.

mf

B. Sax.

29

1

2

Tpts.

mf

Hn.

mf

Tbn.
Bar.
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

25 26 27 28 29

34

39

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.
Bar.
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

40 41 42 43 44

45

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

A. Sax. 1 *mp*

2 *mp*

T. Sax. *mp*

B. Sax. *mp*

45

Tpts. 1 *mp*

2 *mp*

Hn. *mp*

Tbn. *div.* *mp*

Bar. / Euph. *mp*

Tuba *mp*

Mlt. Perc. Bells *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 Cbsa. *mp*

45 46 47 48 49

54

58

61

Fl.

Ob.

Bsn.

1

2

Clas.

B. Cl.

1

2

A. Sax.

T. Sax.

B. Sax.

1

2

Tpts.

Hn.

Tbn.
Bar.
Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Ride Cym.

59 60 61 62

f

p