

Luciana Souza with the HR Big Band  
Jim McNeely, Cond.  
All arrangements by Jim McNeely

Set I

- 1) *Chovendo na Roseira*.....A.C. Jobim  
Martin Auer (Flügelhorn)
- 2) *Se É Tarde Me Perdoa\**.....Ronald Boscoli/Carlos Lyra  
Peter Reiter (P) Martin Scales (G)
- 3) *Waters of March*.....A.C. Jobim  
Julian Arguëlles (TS)
- 4) *Samba do Avião*.....A.C. Jobim  
Christian Jacksø (tbn) Oliver Leicht (AS)
- 5) *Corcovado\**.....A.C. Jobim  
Peter Feil (tbn)
- 6) *Adeus America\**.....Geraldo Jacques/Janet Almeida  
*Eu Quero um Samba* Haroldo Barbosa  
Günter Bollman (tbn)
- 7) *Trocando em Miúdos*.....Francis Hine/Chico Buarque  
Julian Arguëlles (TS)
- 8) *Chorinho Pra Ele\**.....Hermeto Pascoal

Set II

- 1) *Meu Amigo Radamés*.....A.C. Jobim
  - 2) *Retrato em Branco e Preto*.....A.C. Jobim/Chico Buarque  
Jim McNeely (P)
  - 3) *I Shall Wait\**.....Luciana Souza  
Thomas Heidepriem (B) Axel Schlosser (Flügelhorn)
  - 4) *Amanhã\**.....Walter Santos/Teresa Souza  
Heinz-Dieter Sauerborn (AS)
  - 5) *Tide*.....Luciana Souza  
*Inútil Paisagem\**.....A.C. Jobim/Aloysio de Oliveira  
Axel Schlosser (tpt) Oliver Leicht (AS)
  - 6) *Chega de Saudade\**.....A.C. Jobim/Vinicius de Moraes  
Tony Lakatos (TS)
  - 7) *No Wonder*.....Luciana Souza  
Tony Lakatos (TS)
- Encore: *Sorriu Para Mim\**.....Luiz Cludio/Garoto  
Heinz-Dieter Sauerborn (SS)

\* sketch excerpt included

*This concert was performed in the Broadcast Hall of the HR (Hessischer Rundfunk--Frankfurt) on Saturday, January 29, 2011.  
Live video streaming on [http://liveweb.arte.tv/de/video/Luciana\\_Souza\\_hr-bigband/](http://liveweb.arte.tv/de/video/Luciana_Souza_hr-bigband/)*

*In this packet I've included excerpts from my Finale sketches that I used in writing the arrangements. I sketch the music first with pencil and paper, then enter it into Finale in the format you see here. Occasionally I have optimized the systems to save space. The small notations as to instrumental groupings are as they occur in my sketches.*

In *Se É Tarde Me Perdoa* ("Excuse Me If I'm Late") Luciana wrote a line to be sung in unison with the guitar on her original recording. I decided to present it that way the first time, then later harmonize it in a tight 5-voice style, also with the melody doubled an octave lower. Since the lines were rather long I divided the band into two groups of 6 horns. I dove-tailed the groups together so that it would sound like one continuous line.

In this sketch the top staff is Luciana. The Grand Staff labeled "3, 2" shows most of the harmony, with the doubled melody in the lower staff. The Grand Staff labeled "2, 1" is also the doubled melody, with the 5th voice in the lower staff. The staff all the way at the bottom is the rhythm section.

At m. 16 I combine the groups into one larger group; but I now use the baritone sax to re-inforce some of the bass figures.

Group 1: SS, TS, Tp 1 3 Tbn 1 2  
Group 2: AS, TS, BS, Tpt 2 4, Tbn 3

The musical score is written in 4/4 time with a key signature of one flat (B-flat major). It consists of five systems of staves. The first system has five staves: Staff 1 (Luciana), Staff 2 (doubled melody), Staff 3 (Grand Staff "3, 2" with two staves), Staff 4 (Grand Staff "2, 1" with two staves), and Staff 5 (rhythm section). The second system has five staves. The third system has five staves. The fourth system has five staves. The fifth system has five staves. Chord changes are indicated above the staves: Fmaj7 Bb7, Fmaj7, Bb7, Fmaj7, A7(b13) in the first system; Fmaj7, Bb7 in the second system; and Fmaj7, Bb7, A7(b9) in the third system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Musical score for the first system, measures 6-11. The score is in 4/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (B-flat major). The first system includes the following chords: Bbmaj7, Am7, D7, Gm7, A7, and Dm7. The piano part features a steady eighth-note bass line and a melodic line with various chordal textures. The right hand part includes a melodic line with a circled '2' in measure 6 and a circled '1' in measure 8. The left hand part includes a circled '2' in measure 11. The system ends with a double bar line and the number '6' below the first staff.

Musical score for the second system, measures 12-17. The score continues from the first system. The key signature remains two flats. The second system includes the following chords: G7, C7, and Bb7. The piano part continues with a steady eighth-note bass line and a melodic line. The right hand part includes a circled '1' in measure 12 and the instruction 'All Play' in measure 14. The left hand part includes a circled '1' in measure 12 and the instruction 'All Play' in measure 14. The system ends with a double bar line and the number '12' below the first staff.

Musical score for measures 18-23. The score is in 4/4 time and features a key signature of one flat (B-flat). It consists of five staves: two for Saxophones (Saxes), two for Piano (Piano), and one for Bass. The Saxophones play a melodic line with eighth and quarter notes. The Piano provides harmonic support with chords and arpeggios. The Bass line is a simple eighth-note accompaniment. Chord changes are indicated above the staves: F maj7 (measures 18-19), F maj7 (measure 20), A7 (measure 21), Bbmaj7 (measure 22), and AmD7 (measure 23). Measure numbers 18 and 23 are written below the Bass staff.

Musical score for measures 24-29. The score is in 4/4 time and features a key signature of one flat (B-flat). It consists of five staves: two for Saxophones (Saxes), two for Piano (Piano), and one for Bass. The Saxophones play a melodic line with eighth and quarter notes. The Piano provides harmonic support with chords and arpeggios. The Bass line is a simple eighth-note accompaniment. Chord changes are indicated above the staves: Gm7 (measures 24-25), Bbm6 (measure 26), Am7 (measure 27), Abm7 (measure 28), Gm7 (measure 29), C7 (measure 30), Abm7Gm7 Gb7 Fmaj7 (measures 31-32). Measure numbers 24 and 29 are written below the Bass staff.

Luciana sings *Corcovado* slower than many people, so I decided to go for a lush sound using Flügelhorns and trombones in bucket mutes. Thanks to the resources of the HR, I could also use three alto flutes, bass flute and alto clarinet. The sketch below shows the intro. In general it's a melody harmonized with a simple drop-2 voicing. Each note has two brass. The lead line has two alto flutes; the other lines have one woodwind double. So the configuration is like this:

- 1) 2 Flügelhorns                    2 Alto Flutes
- 2) 2 Flügelhorns                    Alto Flute
- 3) 2 Trombones (bucket)    Alto Clarinet
- 4) 2 Trombones (bucket)    Bass Flute

♩ = 84

gtr: 3 3

(unison ww's)<sub>3</sub>

pno: 3 3

Am6(11) G#<sup>0</sup>(<sup>b</sup>13) Gm7 C9

30

Musical score for the piece "Um can - ti - nholum". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins at measure 37. The vocal line features a triplet of eighth notes in the final measure. The piano accompaniment includes several triplets and complex chordal textures. The following table lists the chords indicated in the bass staff:

Measure	Chord
37	Fmaj9
38	B <sup>b</sup> 13
39	Am7(11)
40	Am7(11)/G
41	D2/F#
42	F <sup>o</sup> 7
43	Am6(11)

*Adeus America/Eu Quero um Samba* is about a Brazilian who's been living in the U.S. but has grown tired of it and longs to go back to Brazil and samba. Hence the intro, in which a well-known national anthem dissolves into a Brazilian groove:

Musical score for the piece "Adeus America/Eu Quero um Samba". The score is written for piano. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as quarter note = 104. The score begins at measure 44. The piano accompaniment features a complex rhythmic pattern with triplets and a mix of chords, including some with double sharps.

♩ = 104

50

Hermeto Pascoal's *Chorinho Pra Ele* is constructed with a number of phrases from the "jazz language". I took one of those phrases and constructed an introduction, throwing the 1-2-3-5 pattern and major triad arpeggio around the band:

(Choro) ♩ = 138      *accel.*      ♩ = 240

54



Below I've included 4 choruses from my arrangement of Luciana's *I Shall Wait*. The solo form is a 12-bar, modified blues structure. The first two choruses are background for Axel Schlosser's Flügelhorn solo. The first chorus is linear, based on the main melodic phrase in the head. The second chorus is more "vertical", with another phrase from the head in the baritone sax and bass trombone:

2 cho. BG for Axel

Musical score for the first chorus, measures 68-73. The score is in 8/8 time and consists of two systems. The first system (measures 68-73) includes a piano accompaniment with a bass line and a treble line. The bass line includes chord labels: B<sup>b</sup>m11, G<sup>b</sup>maj7(#11), and B<sup>b</sup>m11. The second system (measures 74-79) includes a piano accompaniment with a bass line and a treble line. The bass line includes chord labels: G<sup>b</sup>maj7(#11), E<sup>b</sup>m11, F7, and B<sup>b</sup>m11.

Musical score for the second chorus, measures 74-79. The score is in 8/8 time and consists of two systems. The first system (measures 74-79) includes a piano accompaniment with a bass line and a treble line. The bass line includes chord labels: G<sup>b</sup>maj7(#11), E<sup>b</sup>m11, F7, and B<sup>b</sup>m11. The second system (measures 80-85) includes a piano accompaniment with a bass line and a treble line.

Musical score for measures 80-85. The score is written for three systems of staves. The top two systems are empty. The third system contains the main musical notation. The bass line includes the following chord labels: B<sup>b</sup>m11, G<sup>b</sup>maj7(#11), B<sup>b</sup>m11, Bm11, and B<sup>b</sup>m11. The measure numbers 80 and 85 are indicated at the beginning and end of the system, respectively.

Musical score for measures 86-91. The score is written for three systems of staves. The top two systems are empty. The third system contains the main musical notation. The bass line includes the following chord labels: G<sup>b</sup>maj7(#11), E<sup>b</sup>m11, F7, and B<sup>b</sup>m11. The measure numbers 86 and 91 are indicated at the beginning and end of the system, respectively.

Now begins the "arranger's chorus"--not a "shout", but a place where I write for the band as if the band is the soloist. The first chorus is a call-and-response; soprano, alto and Luciana are on the top line; two tenors and guitar are on the bottom line (I wanted to give the brass a rest before the next chorus):

Musical score for measures 92-97. The score is arranged in a grand staff with five systems. The top system contains three staves (Soprano, Alto, and Tenor 1). The middle system contains two staves (Tenor 2 and Bass). The bottom system contains one staff (Bass). Chord symbols are placed above the staves: B<sup>b</sup>m11, G<sup>b</sup>maj7(#11), B<sup>b</sup>m11, Bm11, and B<sup>b</sup>m11.

92

Musical score for measures 98-103. The score is arranged in a grand staff with five systems. The top system contains three staves (Soprano, Alto, and Tenor 1). The middle system contains two staves (Tenor 2 and Bass). The bottom system contains one staff (Bass). Chord symbols are placed above the staves: G<sup>b</sup>maj7(#11), E<sup>b</sup>m11, F7, B<sup>b</sup>m11, and Bm11/B<sup>b</sup>. A B<sup>b</sup>m11 chord symbol is also placed below the bottom staff in the final measure.

98

The second chorus has a high line, low line quoting the melody, and trombone voicings supporting the harmony. The high line is divided among two groups: soprano/2 trumpets and alto/2 trumpets:

add gtr. to melody  
sop/AS/alternate 2 groups of 2 trumpets

2 TS, Bari

B<sup>b</sup>m11 G<sup>b</sup>maj7(#11) B<sup>b</sup>m11

104

G<sup>b</sup>maj7(#11) E<sup>b</sup>m11 F7

110

*Amanhã* (Tomorrow) was written by Luciana's parents, who were songwriters in Brazil. It was Luciana's idea to change the bridge into 3/4. It was my idea that, behind the second alto sax chorus, we could extend the bridge, transposing it down by minor thirds. Then I wrote a linear background, using a lot of doubling and tripling of voices.

The musical score is presented in two systems, each with five staves. The top two staves of each system contain vocal lines with melodic phrases and slurs. The bottom three staves contain a linear background with chords and rhythmic patterns. The key signature is three flats (B-flat major/C minor) and the time signature is 3/4.

**System 1 (Measures 115-122):**

- Staff 1 (Vocal): Melodic line with slurs.
- Staff 2 (Vocal): Melodic line with slurs.
- Staff 3 (Vocal): Melodic line with slurs.
- Staff 4 (Vocal): Melodic line with slurs.
- Staff 5 (Bass): Chord progression: E<sup>b</sup>7sus4, A<sup>b</sup>maj7/E<sup>b</sup>, E<sup>b</sup>7sus4, G/A<sup>b</sup>, A<sup>b</sup>maj7.

**System 2 (Measures 123-129):**

- Staff 1 (Vocal): Melodic line with slurs.
- Staff 2 (Vocal): Melodic line with slurs.
- Staff 3 (Vocal): Melodic line with slurs.
- Staff 4 (Vocal): Melodic line with slurs.
- Staff 5 (Bass): Chord progression: C7sus4, F maj7/C, C7sus4, E/F, F maj7.

Measure numbers 115 and 123 are indicated at the beginning of their respective systems.

131

A<sup>b</sup>7sus4      D<sup>b</sup>maj7      A<sup>b</sup>7sus4      C/D<sup>b</sup>      D<sup>b</sup>maj7

139

F 7sus4      B<sup>b</sup>maj7      B<sup>b</sup>maj7/A      /G      /F      Em7(b5)      A 7b9(b13)

145

Dm7 G7 Cm7 F7 Bm7 E7 Bbm7 Eb7 Abmaj7/C

Luciana wanted to combine her own song, *Tide*, with Jobim's *Inútil Paisagem*. I liked the feeling of going from the open, modal feeling of the former into the more jazz-influenced harmony of Jobim's tune. Here is the background I wrote for the alto sax solo in *Inútil Paisagem*. It's designed to build, and owe's more than a small debt to Thad Jones:

150

D7(13) *p* D7(b13) *p* G7sus4 G7(b9) C7(#9) F7(#9)



170

B $\flat$ 6 Em7 A7(b13) Dm7 Dm/C

176

E7/B B $\flat$ m6 A7(b13) D7sus4 D7(b9)

182

Gm7 A7(b13) Dm7 Am/C E7/B B $\flat$ m6 A7(b13)

188

Mas sele - la vol - tar, sele - la vol - tar Que coi - sa lin

Dm7 Em7 F $\sharp$ m7 Gmaj7 A7(b9) D6 C7( $\sharp$ 11)B7(b9) E $\flat$ 13 Em9

*Sorriu Para Mim* (She Looked at Me) is another tune where Luciana had written a unison line. This time I decided to reprise it while adding one, then a second counter-melody. Using the piccolo on the top line helped lift it out of the general texture.

Counterpoint here!!!

194

201

207

213

Chord symbols:  $E_6^6$  double piccolo 8va, A13, Emaj7/G#, C#7(b9), F#m9, Amaj7, D7, G#m7, C#7(b9), F#13, F#7(b13), F#m7, B7(b9), E<sub>6</sub>, A13, Emaj7/G#, C#7(b9), F#m9.

Dynamics: *mf*

Musical score for measures 219-224. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the upper voice and accompaniment in the lower voices. Chord changes are indicated above the staff: Amaj7, D7, G#m7, C#7(b9), F#13, and F#7(b13).

Musical score for measures 225-226. The score continues in 3/4 time with a key signature of three sharps. Chord changes are indicated above the staff: F#m7 and B7(b9).

This project was a lot of work (those of you who know me know how frazzled I was in the weeks leading up to this) but ultimately one of the most satisfying things I've ever done. This is due to several factors:

The *music* is marvelous, and covers such a broad range--from the intensity of Luciana's songs, through the subdued beauty of Jobim's music, to Hermeto and the sambas, which are, in addition to their musical character, so much fun to arrange, play, and hear. Thank you, composers!

The *HR Big Band* and I now have a history that goes back to 2002. In the last three years I've been their "Artist-in-Residence". I've gotten to know them very well. I know their strengths and, yes, weaknesses (as they know mine!). And as with the Vanguard Jazz Orchestra, while I'm writing for the HR band I see their faces and hear how they laugh. The fact that they've got all those alto flutes makes it even more rewarding. Thank you, Band!

And *Luciana*. She's an incredible singer with the mind of a composer and a Brazilian soul. She gave me so much to work with here--in her own tunes and her arrangements. She has technique such that you can write for her like an instrument; yet she can sing a song in a way that just reaches in and grabs you. She comes to rehearsal equipped with her voice, amazing ears, a tuning fork, her *pandeiro*, and a beautiful spirit. Thank you, Luciana!

Whatever arranging techniques I've covered in these sheets are only techniques. They really start to bear fruit when combined with factors like the above. I've been very fortunate to have had a perfect combination this time. Ever onwards and upwards!

Jim McNeely