

# JAZZ BAND SERIES

**Belwin™** JAZZ  
a division of Alfred

# Lago del Oeste

MATT HARRIS

## INSTRUMENTATION

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

## Optional/Alternate Parts

C Flute  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

The groove for *Lago del Oeste* is an Afro-Cuban cha-cha. (It should not be confused with the American/Latin dance from the 1940s and '50s.) Executing this groove is the main objective of the rhythm section, as the feel and pulse must remain energized. The intensity of the repetitive rhythm figures is crucial. It will take some focus for rhythm players to grasp the effectiveness of the repetition. For an aural understanding of the groove, I suggest the ensemble, and especially the rhythm section, listen to the demo recording of this chart at [alfred.com/downloads](http://alfred.com/downloads). Or, check out any classic Tito Puente or Poncho Sanchez recording—the Afro-Cuban groove is truly infectious. And that's the beauty of this music . . . find something that works, and stick to it; in this case, the repetitive yet intense rhythmic groove.

The written parts work great if read “as is.”

Horn players pay close attention to the articulations. The *staccato* notes should be crisp and clean, but not too short or clipped. It is essential that each wind player focuses on the articulation—uniformity is critical. At m. 91, the low brass and rhythm also have *marcato*, or rooftop (▲), accents. The rooftop accents are played detached, accented, and for their full-value. Pay attention to other specific articulations combining slurs and short notes throughout the chart—focus!

Soloing on this tune can be quite easy. The chord progression is 2-bars long with only three chords: concert G minor, C (major), and G (major). The G blues scale (G, B $\flat$ , C, C $\sharp$ , D, and F) will work great over the entire progression. You can also try the G minor pentatonic scale (G, B $\flat$ , C, D, and F). Each scale can become a bit repetitious, so consider blending the two scales. The C and D chords provide movement to get back to the “home-base” chord of G minor.

In the section at mm. 91–116, the drummer can be more aggressive in fact almost soloing in this section. However, always maintain accurate time and feel. Then, in m. 116, drums should be totally silent until the “and” of beat 4 into m. 118. The rhythm section parts are notated, but when the guitarist has slashes, he or she may consider comping with the same rhythm notated in mm. 6–8.

Please enjoy!

—Matt Harris



**Matt  
Harris**

Matt Harris graduated with a BM from the University of Miami and a MM from the Eastman School of Music. He moved to Los Angeles after touring, writing, and recording with jazz legends, Maynard Ferguson and Buddy Rich. Matt is co-director of Jazz Studies at California State University, Northridge, and is a current faculty member at Yellowstone and Idyllwild Arts summer jazz camps. He is currently the VP for California Alliance for Jazz (CAJ) and is a National Panelist for Young Arts based in Miami.

He has conducted the Nevada, Oklahoma, Arizona, South Dakota, and Texas all state bands. He has been commissioned to write music from bands spanning the globe, including; Denmark, Germany, New Zealand, Japan, China, Turkey, as well as numerous high schools and Universities in the United States. Matt has played with jazz legends including Bobby Shew, Lanny Morgan, Bob Sheppard, Bob McChesney, Howie Shear, Matt Finders, Rob Lockart, Carl Saunders, Chuck Findley, Tim Ries, Bob Summers, John Pisano, Gregg Bissonette, and Dan Higgins to name a few. He has also played piano and/or written music for some of today's top jazz vocalists including Karyn Allison, Jackie Allen, Diane Shure, Dena Derosé, Rosana Eckert, Calbria Foti, Kevin Mahogany, Kurt Elling, Marie Carmen Koppel, and many others.

Matt is an active clinician, conductor and composer for high schools, colleges, and professional bands around the world.

LATIN SALSA ♩ = 120

3

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Saxophones and Trombones), brass (Trumpets and Trombones), guitar, piano, bass, and drums. The score is in 4/4 time with a tempo of 120 beats per minute. A large red watermark 'Preview Only' is overlaid diagonally across the page. The score is divided into measures, with measure numbers 1 through 8 indicated at the bottom. The guitar part includes chord diagrams for G#7, C, and D. The piano part includes dynamic markings like 'sfz' and 'p'. The bass part includes a 'BVA' (Bass Violin) section. The drums part includes a 'BVA' section. The score is for a conductor and includes various performance instructions.

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

W/BARI., TPT. AND TEN.

W/ALTO, TPT. AND TEN.

W/ALTO, BARI. AND TEN.

W/ALTO, BARI. AND TPT.

(G#m7) C D G#m7 C D G#m7 C D G#m7 C D

(G#m7) C D G#m7 C D G#m7 C D G#m7 C D G#m7 C D G#m7 C D G#m7 C D

9 10 11 12 13 14 15 16



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

27

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO MELODY (w/gtr.)

(C) D Gmi7 C D7(#9) Ebb9 Dmi11 Cmi9 GAcc/B Ebmi7 Dmi7 Cmi7 FAcc/A DAcc/# Gmi9 AAcc/C GAcc/B F#mi

24 25 26 27 28 29 30 31





ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

OPT 8VA

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

32 33 34 35 36 37 38 39

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40

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS



48 SOLO MELODY (w/STR.)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

48 49 50 51 52 53 54 55 56

Opf. SWA

5M.

SETUP

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CONDUCTOR

OPEN/SOLOS  
SOLO  
EMI7  
END TIME

LAGO DEL OESTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DEUMS

SOLOS

57 58 59 60 61 62 63 64

SOLO  
AMI7  
1st TIME

Opt. SOLO  
AMI7

Opt. SOLO  
EMI7

A B EMI7 A B EMI7 A B EMI7 A B

D E AMI7 D E AMI7 D E AMI7

A B EMI7 A B EMI7 A B EMI7 A B

D E AMI7 D E AMI7 D E AMI7

C D GMI7 C D GMI7 C D GMI7 C D GMI7

(GMI7) C D GMI7 C D GMI7 C D GMI7 C D GMI7

GMI7 C D GMI7 C D GMI7 C D GMI7 C D GMI7

SOLOS



CONDUCTOR [65] BACKGROUNDS ON CUE

LAGO DEL OESTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

A B Em7 A B Em7 A B Em7 A B

Gm7 C D Gm7 C D Gm7 C D Gm7 C D

(Gm7) C D Gm7 C D Gm7 C D Gm7 C D Gm7 C D

Gm7 C D Gm7 C D Gm7 C D Gm7 C D

65 66 67 68 69 70 71 72

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73 EMI7 A B EMI7 A B EMI7 A B EMI7 A B END SOLO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

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81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

OFF BVA

FILL

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91

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRP.

PNO.

BASS

DRUMS

SOLO FILL

FILL

FILL

FILL

89 90 91 92 93 94 95 96

Preview Only  
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99

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

FILL



UNISON SOLI 107

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Opt 8vb

Opt 8vb

G#17 C Bb G#17 G#17 C

FILL

105 106 107 108 109 110 111 112





120

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

120

121

122

123

124

125

126

127

128

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS