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# *Eighth Note Publications*

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## Orinoco Cocoa

Vince Gassi

Here is a hot little latin number to spice things up. Start with one part cool tune, mix in some lush harmonies, toss in a unison ensemble part, a written tuba solo and a funky intro and voila, an audience favourite.

### **VINCE GASSI JAZZ BRASS QUINTET SERIES**

This is a series of original tunes for standard brass quintet and optional drum set. All pieces are at the Medium level and are approachable by most quintets. The charts are in a variety of styles (latin, swing, blues, etc.) with more new music coming out all the time. These pieces are written by talented composer and educator Vince Gassi. His knowledge of jazz combined with his interest in writing accessible music for students, community players and professionals make this series appealing for all brass quintets.

*Pieces in the series include:* All For One, Dorian Blue, Fred's U-Fix-It, Free Bird Seed-500 Yards, Hip Fingers, October Rain, One For the Money, Orinoco Cocoa, Sailing and 24/7.

# PREVIEW ONLY

Vince Gassi received his Bachelor of Music from the University of Western Ontario in London, Canada, and later studied composing and arranging at the Dick Grove School of Music in Los Angeles, California. While there, he studied privately with the internationally renowned trumpet player and brass teacher, Claude Gordon.

In addition to his many years as a private brass instructor, Vince has taught Instrumental Music at the elementary and secondary school levels. Currently, he is teaching Instrumental Music at Mary Ward Catholic Secondary School in Toronto, Canada.

His published works are for concert band, jazz ensemble, string orchestra, and woodwind and brass ensemble. Vince has completed commissions for honor bands, university ensembles, and symphony orchestras and has recently begun writing for television and film.

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COST: \$15.00

DURATION: 3:30

DIFFICULTY RATING: Medium

Brass Quintet (optional Drum Set)

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# ORINOCO COCOA

VINCE GASSI

LATIN  $\text{♩} = 168$

2 3 4 5 6

B♭ TRUMPET 1

B♭ TRUMPET 2

F HORN

TROMBONE

TUBA

CLAVES  
COWBELL  
BONGOS

DRUM SET

7 8 9 10 11 12

PREVIEW ONLY

13 14 15 16 17 18

CLAVES  
BONGOS

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

NOT LEAD

37 38 39 40 41 42

TPT UNIS.

43 44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59 60

Not Lead

Lead w/ Trombone

Lead w/ Horn

61 62 63 64 65 66

PREVIEW ONLY

67 68 70 71 72

TPT UNIG.

73 74 75 76 77 78 79

FLUTTER  
FLUTTER  
FLUTTER  
FLUTTER  
FLUTTER

80 81 82 83 84 85

86 87 88 90 91

92 93 94 95 96 97

Musical score for measures 92-97. The score is written for a band with five staves: two treble clefs (Saxophones), two bass clefs (Trumpets and Trombones), and a grand staff (Piano/Keyboard). Measure 92 shows a rest for the first two staves. Measure 93 begins with a melody in the first treble staff. Measure 94 continues the melody. Measure 95 has a rest for the first two staves. Measure 96 features a melodic line in the first treble staff and a 'Solo' section in the second bass staff. Measure 97 concludes the section with a final melodic phrase in the first treble staff.

98 99 100 101 102 103

Musical score for measures 98-103. Measure 98 shows a melodic line in the first treble staff. Measure 99 continues the melody. Measure 100 has a rest for the first two staves. Measure 101 is marked 'NOT LEAD' and has a rest for the first two staves. Measure 102 is marked 'LEAD w/ TRUMPETS' and has a melodic line in the first treble staff. Measure 103 is marked 'LEAD w/ HORNS' and has a melodic line in the first treble staff. A large 'PREVIEW ONLY' watermark is overlaid across the center of the page.

104 105 106 107 108

Musical score for measures 104-108. Measure 104 shows a melodic line in the first treble staff. Measure 105 continues the melody. Measure 106 has a rest for the first two staves. Measure 107 has a melodic line in the first treble staff. Measure 108 is marked 'TRUMPETS UNISON' and has a melodic line in the first treble staff. A large 'PREVIEW ONLY' watermark is overlaid across the center of the page.

110 111 112 113 114 115

Musical score for measures 110-115. The score is arranged in a grand staff with five systems. The first system contains measures 110-111, the second system contains measures 112-113, and the third system contains measure 114 and the beginning of measure 115. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as quarter, eighth, and sixteenth notes. A large 'A' is placed above the first staff of measure 115.

116 117 118 119 120 121

Musical score for measures 116-121. The score is arranged in a grand staff with five systems. The first system contains measures 116-117, the second system contains measures 118-119, and the third system contains measures 120-121. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the middle of the page.

122 123 124 125 126 127

Musical score for measures 122-127. The score is arranged in a grand staff with five systems. The first system contains measures 122-123, the second system contains measures 124-125, and the third system contains measures 126-127. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. A large 'A' is placed above the first staff of measure 127. A 'Coda' symbol is present at the end of measure 125.



128 129 130 131 132 133

Musical score for measures 128-133. The score is written for a piano and includes a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line begins in measure 133. Performance markings include 'Cresc. rall.' and 'Vibrato'.

134 135 136 137 138

Musical score for measures 134-138. The score continues the piano accompaniment and the vocal line. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the center of the page.

139 140 141

Musical score for measures 139-141. The piano accompaniment continues with the same rhythmic pattern. The vocal line is more active in these measures, featuring various note values and rests.

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