

*This piece is part of Rick Hirsch's Latinizations series for saxophone quartet*

# *Paguito de Habana*

by RICK HIRSCH (2011)

**FOR SAXOPHONE QUARTET**

Soprano\*

Alto

Tenor

Baritone

*\* sub. alto part provided*

**IMPROVISED SOLOS: Alto & Bari** (written solos provided)

**HIRSCHMUSIC.com**

*Good, jazzy music from Pennsylvania*

## NOTES FROM THE COMPOSER

Paquito D’Rivera is a brilliant saxophonist, clarinetist, and composer. His musical world is quite broad, spanning Jazz, European Classical, Caribbean, South American folk & Classical, 70’s funk, and more. Yet, whatever he plays, he always sounds like Paquito: expressive, dynamic, exciting, and passionate.

*Paquito de Habana* was initially written as a “blowing vehicle” for my own jazz quartet, my intention being to capture the feeling and sound of something Paquito might have played with his own band of the 1980s and 90s.

### Tips & notes:

1. Play rhythmically relaxed and loose.
2. Note that the main theme has a strong rhythmic component, and is really the glue that binds the whole thing together.
3. The secondary theme appears first as an interlude during the bari solo, returning at the end of the piece to help ride on home.
4. The final *Salt Peanuts* tag is a signature ending for Paquito. If you hear him live or on record, he’ll end at least one tune a set with this. I couldn’t resist.
5. If you’re not comfortable improvising in this setting, play the written lines — I think they sound pretty darn good, too.

Incidentally, *Paquito de Habana* programs well with its ‘sister compositions,’ *Mancini Digs That Mambo* and *Whatever Stan Wants*. While not officially a suite, these three pieces were composed at the same time and are intended to work well together.

Peace,

~ Rick Hirsch

## CONTACT ME

[Rick@HirschMusic.com](mailto:Rick@HirschMusic.com)

(814) 867-9935

# Paguito de Habana

for saxophone quartet

RICK HIRSCH (2011)

(SAMBA)  $\text{♩} = 96$

**B♭ SOPRANO SAX.**  
(sub. Alto part provided)

**E♭ ALTO SAX.**

**B♭ TENOR SAX.**

**E♭ BARITONE SAX.**

1 2 3 4

SOP.

ALTO

TENOR

BAR.

5 6 7 8

9

SOP.

ALTO

TENOR

BAR.

9 10 11 12

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SOP.

ALTO

TENOR

BARI.

13 14 15 16

SOP.

ALTO

TENOR

BARI.

17 18 19 20

SOP.

ALTO

TENOR

BARI.

21 22 23 24

25

SOP.

ALTO

TENOR

BARI.

25 26 27 28

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SOP.  
ALTO  
TENOR  
BARI.

29 30 31 32

This system contains measures 29 through 32. It features four vocal staves: Soprano, Alto, Tenor, and Baritone. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The Soprano part has a melodic line with some rests. The Alto part has a more active line with eighth and sixteenth notes. The Tenor and Baritone parts provide harmonic support with longer note values and some rests.

SOP.  
ALTO  
TENOR  
BARI.

33 34 35 36

This system contains measures 33 through 36. The vocal parts continue their respective lines. The Soprano and Alto parts have some rests in measure 33. The Tenor and Baritone parts have more active lines. The overall texture is consistent with the previous system.

SOP.  
ALTO  
TENOR  
BARI.

37 38 39 40

*cresc.*

This system contains measures 37 through 40. A dynamic marking of *cresc.* (crescendo) is present at the beginning of each vocal line. The Soprano part has a melodic line with some rests. The Alto part has a more active line with eighth and sixteenth notes. The Tenor and Baritone parts provide harmonic support with longer note values and some rests.

SOP.  
ALTO  
TENOR  
BARI.

41 42 43 44

*SOLO* AD-LIB  
OR AS WEITTEN

EMI

This system contains measures 41 through 44. The Soprano part has a melodic line with some rests. The Alto part has a more active line with eighth and sixteenth notes. The Tenor and Baritone parts provide harmonic support with longer note values and some rests. A dynamic marking of *SOLO* AD-LIB OR AS WEITTEN is present at the beginning of the Soprano line in measure 43. The EMI logo is also visible.

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45

LIGHTLY

SOP.

ALTO

TENOR

BARI.

45 46 47 48

SOP.

ALTO

TENOR

BARI.

49 50 51 52

SOP.

ALTO

TENOR

BARI.

53 54 55 56

59

SMOOTHLY

SOP.

ALTO

TENOR

BARI.

57 58 59 60

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SOP.  
ALTO  
TENOR  
BARI.

61 62 63 64

Detailed description: This system contains measures 61 through 64. The Soprano part features a melodic line with eighth-note patterns and slurs. The Alto part has a similar melodic line. The Tenor part consists of a few notes with a slur. The Bass part is mostly rests. A large 'PREVIEW' watermark is overlaid on the right side of the page.

SOP.  
ALTO  
TENOR  
BARI.

67

65 66 67 68

Detailed description: This system contains measures 65 through 68. Measure 67 is circled. The Soprano part has a melodic line with accents. The Alto part has a melodic line with accents. The Tenor part has a melodic line with accents. The Bass part has a solo section starting in measure 66, marked 'RESUME SOLO', with a '10' above it. Chord markings include E7, Bb7, and Am7. A large 'PREVIEW' watermark is overlaid on the page.

SOP.  
ALTO  
TENOR  
BARI.

69 70 71 72

Detailed description: This system contains measures 69 through 72. The Soprano part has a melodic line with accents. The Alto part has a melodic line with accents. The Tenor part has a melodic line with accents. The Bass part has a melodic line with accents. Chord markings include G#m7, Gm7, F#m7, and B7. A large 'PREVIEW' watermark is overlaid on the page.

SOP.  
ALTO  
TENOR  
BARI.

73 74 75 76

Detailed description: This system contains measures 73 through 76. The Soprano part has a melodic line with accents. The Alto part has a melodic line with accents. The Tenor part has a melodic line with accents. The Bass part has a melodic line with accents. Chord markings include Gm7, C7, F#m7, and B7. A large 'PREVIEW' watermark is overlaid on the page.

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SOP.

ALTO

TENOR

BARI. *C.MA7(b9)*

77 78 79 80 *END SOLO*

81

SOP.

ALTO

TENOR

BARI. *(EMA)*

81 82 83 84

SOP.

ALTO

TENOR

BARI.

85 86 87 88 *cresc.*

SOP.

ALTO

TENOR

BARI.

89 90 91 92