



Cover Photography by Rex Bullington

GORDON GOODWIN SERIES



Belwin JAZZ

a division of Alfred

HORN OF PUENTE

GORDON GOODWIN

INSTRUMENTATION

Conductor

**1st E \flat Alto Saxophone (Flute/
Soprano Saxophone)**

Optional 1st E \flat Alto Saxophone (Flute)

2nd E \flat Alto Saxophone

1st B \flat Tenor Saxophone

2nd B \flat Tenor Saxophone

E \flat Baritone Saxophone

1st B \flat Trumpet

2nd B \flat Trumpet (Solo)

3rd B \flat Trumpet

4th B \flat Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar

Piano

Bass

Drums

**Percussion I (Congas,
Cowbell, Timbales)**

**Percussion II (Shaker, Guiro,
Cowbell)**

HORN OF PUENTE

GORDON GOODWIN

NOTES TO CONDUCTOR

I wrote this chart for the great Los Angeles trumpet player Wayne Bergeron in memory of legendary percussionist Tito Puente. The first half of it is a cha-cha feel, where the trumpet soloist plays an extended soli with the saxes. This group needs to concentrate on phrasing together as consistently as they can and work to incorporate a lot of nuance in the soli, for example, things like accents in measures 67, 70, and 72; crescendos in measures 42 and 43; and laid-back passages in measures 54 and 55.

Part 2, which is slower but somehow feels faster, is a montuno feel and should be played with more energy and intensity. The proper phrasing of the piano ostinato at measure 84 is a bit tricky, and you need to listen to a lot of good Latin pianists to get the feel of it. It's rhythmically tight, yet it floats over the time in a relaxed way. I think I did a pretty representative job when I played it on our CD *Off the Beaten Path* (Immergent Records). The ensemble needs to play the figure in measure 100 and elsewhere in the chart in the same manner—tight yet relaxed.

The bass player plays an important part in defining the proper feel in this music. The part in measures 88–91 is an example of this—the second measure of the phrase does not start on the downbeat but is tied over from the previous measure. This may take some getting used to, but it is a vital part of this style. The guitar player will need to be careful not to overlap in this chart; most of the rhythmic action goes to the piano, bass, and percussion in this idiom.

During the trumpet solo at measure 127, do not overblow the soloist with the background parts. He or she is working hard enough as it is. Now, the soloist does not have to be blasting high notes the whole time during the solo. If he or she has the chops to play them, high notes will always work great in a chart like this, but well-constructed musical lines will also work. Above all, the soloist must ride the energy of the rhythm section and convey the spirit of this kind of music. Wayne Bergeron is a once-in-a-generation kind of player, and what he does on our recording is remarkable, but there are many ways to approach an improvised solo. Try to develop the approach for your trumpet soloist. Of course, after the soloist is finished playing his or her heart out on the improvised solo, he or she gets to play all of those sixteenth notes at measure 152 with the saxes. Okay, it's definitely a blow, but what's the point of playing music without making an emotional commitment and pushing the boundaries a little? Go for it! If the band can't make it through the first time you try, keep at it and build up strength. I promise you, there's no greater reward than working to accomplish something that looked beyond your reach at first grasp. The last note, the double A-flat, is optional. But think how cool it'll be when the trumpet player hits it!

Please enjoy.

Gordon Goodwin

CONDUCTOR
JEM03014C

As recorded by Gordon Goodwin's Big Phat Band

HORN OF PUENTE

GORDON GOODWIN (ASCAP)

LATIN CHA-CHA ♩ = 150
TO FLUTE

1ST E♭ ALTO SAXOPHONE
(FLUTE, SOPRANO SAX)

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET
(SOLO)

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

PERCUSSION I
(CONGAS, CONSBELL, TIMBALES)

Sheet music for Horn of Puente, featuring staves for various instruments including Saxophones, Trumpets, Trombones, Guitar, Piano, Bass, Drums, and Percussion I. The music is in 4/4 time, with a tempo of 150 beats per minute. The key signature is one flat (B♭). The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

CHM-CHA PEEL

CONSBELL

FILL

1 2 3 4 5 6 7 8

9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

PERC. 1

PLAY END TIME ONLY

REFERENCE ONLY

PLAY

TOMS FILL

9 10 11 12 13 14 15 16

1. 19

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

17 18 19 20 21 22 23 24 25

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FILL

Chords: A13(b9), D7(b9), Gmi6, Cm7, F7, Bb, G7(b9), Cm7, F7, Bb, Gmi7, Emi11, A7(b9), Dmi7, G9, Cm7, F7, Cm7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PHO.

BASS

DRUMS

PERC. 1

26 27 28 29 30 31 32 33 34

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55

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

FLUTE

H.H.

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55 56 57 58 59 40 41 42 43

44

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

44 45 46 47 48 49 50 51

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LAY BACK

LAY BACK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

54 55 56 57 58 59

60

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

60 61 62 63 64 65 66

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

67 68 69 70 71 72 73

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74

Opt. BVA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

74 75 76 77 78 79 80

Am7(b9) D7(b9) Gm7 Em7(b9) Am7(b9) D7 Gm7 Cm7 F7 Bbm7 Gm7 A13(b9) D7(b9)

Am7(b9) D7(b9) Gm7 Em7(b9) Am7(b9) D7 Gm7 Cm7 F7 Bbm7 Gm7 A13(b9) D7(b9)

Am7(b9) D7(b9) Gm7 Em7(b9) Am7(b9) D7 Gm7 Cm7 F7 Bbm7 Gm7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

TO SOPRANO SAX

Solo

TIMBALES

81 82 83 84 85 86

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

TIMBALE FILL

87 88 89 90 91

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92

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

SOPRANO SAX

SOLI - TRUMPET

93 94 95 96 97

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

100

SOLO FILLS

Ah

F7

E7

101

102

103

104

FILL

TIMBALE FILL

98

99

100

101

102

103

104

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

105

106

107

108

109

110

111

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

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112 113 114 115 116 117

118

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

118 119 120 121 122 123

127 PLAY 1ST TIME ONLY

BRGS. ON CUE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

124 125 126 127 128 129 130

Chords: D7, F7, D7, F7, D7, F#7(b9), A7(b9), F#7(b9), A7(b9), B9(b9), B9(b9), F A7, B9(b9), F#7(b9), G9, C#m7/F# Dm7/G, G7, F7, C#m7, F#

TIME

This musical score is for a performance of "The Sound of Music." It includes parts for vocal soloists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), a chorus (Tenors 1-4, Basses 1-4), and an instrumental ensemble (Piano, Bass, Drums, Percussion). The score is written in G major and 4/4 time. The instrumental ensemble includes Piano, Bass, Drums, and Percussion. The vocal soloists have lyrics in English. The chorus has lyrics in English. The instrumental ensemble has lyrics in English. The score is marked with a large red "Preview Only" watermark. The score is marked with a large red "Preview Only" watermark. The score is marked with a large red "Preview Only" watermark.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

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158 159 160 161 162 163 164

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC. 1

145 146 147 148 149 150 151

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152

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

PERC. 1

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END SOLO

SOLI W/ SAXES

153

154

155

156

157

158

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

PERC. 1

159

160

161

162

163

164

Opt. 3rd

8th C#7/b7 8th

8th C#7/b7 8th

TIME

165

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

SAGG.

DRUMS

PERC. 1

165 166 167 168 169 170 171

Legal Use Required

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

PERC. 1

172 173 174 175 176 177 178 179 180

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