

Full Score

Trumpet Section Workout

(6 pieces to develop the jazz ensemble section)

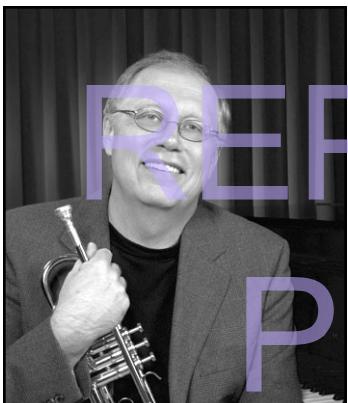


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by Doug Beach

FOR
PREVIEW
ONLY

TITLE	PAGE
Introduction	2
A Darker Shade Of Blue	5
Li'Liza Jane	10
Grand View Groove	18
Latin Action	25
A Nasty Bit Of Blues	31
Whoopin' Blues	36



Doug Beach

Doug Beach has built a career that includes performing (trumpet), teaching, adjudicating, publishing and composing. Inspired by his interest in playing, writing and teaching, in 1975 he established the publishing company which bears his name. Three years later, Doug joined the faculty of Elmhurst College in Illinois as director of jazz studies; in the years since, his band has toured Europe often and has appeared with jazz greats Gary Smulyan, Dennis Mackrel, Nicholas Payton, Dee Dee Bridgewater, Patti Austin, Lee Konitz, Jeff Hamilton, Bobby Shew and others. In 1996, the Count Basie Orchestra and New York Voices recorded his arrangement of "Cottontail" on a CD that went on to win the Grammy Award for best large jazz ensemble.

Trumpets: Pete Olstad, Mark Raphael, Don Gorder, Al Hood
Rhythm Section: Dave Hanson, Mark Abbott, Ron Bland, Mike Marlier
Recording Studio: Mighty Fine Productions, Denver (CO)
Recording Engineer: Colin Bricker
Project Manager/Editor: Mendy Varga
Cover Design: Alyssa Beach

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Introduction

The six compositions that make up this publication were conceived as a tool to help the jazz trumpet section refine their skills as a unit of the contemporary jazz ensemble. The trumpet section must be adept at performing various styles of music that each present their own challenges.

Balance, blend, proper articulations and phrasing are all essential components of a great performance. These compositions will provide the trumpet section with the opportunity to refine their skills in these areas, resulting in a more effective performance when performing as part of the contemporary jazz ensemble.

Always pay attention to the form of piece you are learning. Some are blues, some are AABA, others are a 16-bar form. Knowing the form will help you better understand the musical phrases. In a jazz ensemble setting, or when playing these pieces with a rhythm section, it will allow you to open up the chart for more solos.

The rhythm section parts are optional, however they will greatly enhance the performance. Rhythm section only mp3s are available for download on the Kendor website, and can be used for rehearsals or performance. Full performance MP3s are also available for download at www.kendormusic.com.

The role of the trumpet section in a jazz ensemble

The jazz ensemble trumpet section functions in a variety of ways. They can present the melody in unison or harmonized as a soli. They maybe be used as part of the background to a soloist. The section may also be broken up and voiced across the band with some members playing another part of the band and others carrying the melody.

In full ensemble passages, such as a shout chorus, the section is usually voiced on top of the ensemble and thus is "leading" the band. In these instances, the trumpet section's role is critical in that all phrasing, articulation and dynamic issues are defined by their approach. Here, the unified approach of the section is paramount, as the last thing that needs to come out of the section is a "mixed signal" performance.

The roles of the individual players in the trumpet section

While the trumpet section serves as a unified effort in a jazz ensemble, each player also has their roles to fulfill. Each part is essential, and each player needs to understand their role.

The Lead Trumpet player plays the lead lines and as such is responsible dictating such elements as articulation, releases and general phrasing. While the lead player will also take direction on these issues from the conductor, a competent lead player will let their section know where breaths might be taken, which notes are short, etc. The trombones and saxophones will also be taking their cues from the Lead Trumpet player in full ensemble passages, so the consistency of the lead player is essential. Lastly, a comment on the use of vibrato. Vibrato can be one of the most effective tools when playing lead in full ensemble passages. It can put a shimmer on top of the ensemble. Do not, however, use it in unison passages, as it causes a pitch issue in those instances.

The 2nd Trumpet player is the lead player's right-hand person. Listening to the lead player's phrasing is critical and matching that phrasing is imperative. There are times when the lead player will need to rest for a few measures in unison passages and the rest of the section must carry the melody as if no one stopped playing. The 2nd Trumpet part can be a challenging one at times as that part is many times written close to the lead part and the notes can be difficult to "hear" in full ensemble writing.

The 3rd Trumpet player is likely to play other musical roles besides just the trumpet section. Besides being written into section passages, the third player may be scored with the saxes or the bones, so being conscious of the arranging techniques becomes important to the third player as well. Lastly, as the third players notes will be lower than the lead part, playing up to the lead player is essential to the balance.

The 4th Trumpet player plays many vitally important roles. Voiced on the bottom of the section, these notes will need to be projected in full ensemble passages. As the Lead Trumpet part rises in terms of range, the fourth part may very well be written an octave below the lead part. Good pitch is essential in those instances as it provides the lead player with something to “lean” on as they work hard to perform in the upper register. The fourth player may also be called upon to improvise more frequently as well.

Rehearsal Suggestions

A Darker Shade Of Blue

The feel is straight ahead swing, so it is important to strive for the triplet sub-division when playing eighth note lines. The form here is a minor blues. The first cycle of that form begins at measure 5. The rhythm section has breaks in measures 17-20. Everyone should always work to keep a strong sense of time, but it is crucial during these breaks. The solo section at measure 29 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds may be used on cue. The ensemble at measure 43 should be soft, but it is important to retain the intensity of the music. The full ensemble at measure 55 should again be strong.

Li’l Liza Jane

This is a contemporary twist on an old nursery rhyme courtesy of trumpet great Nicholas Payton. Check out his recording of this tune on his album *Gumbo Nouveau*. The style is swing, listen carefully to the Kendor recordings as there are some rhythmic challenges to master. The form is AAB with two-part harmony on the melody at measure 9. Full harmony

begins on the B section at measure 25. The solo section at measure 35 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. There will be some technical issues to work on during the line that occurs from measure 43 to 66, take things slower at first. The shout chorus begins at measure 67 before the B section takes the chart out at measure 76.

Grand View Groove

The groove here is a half-time shuffle funk. Listen to the “two” feel and lock the lines in with that. Again, listening to the recordings on the Kendor website is a great way to learn. The form here is an extended AABA. There is two-part harmony at measure 9. Work to get a good balance between the two parts. The harmony breaks to four part on the bridge at measure 29, so all parts should play out. At measure 38, 2nd Trumpet breaks from the rest to play the melody (guitar also has the melody). The solo section at measure 47 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. The trumpets trade phrases with the drums at measure 60 and the bridge then takes the chart out.

Latin Action

This one is a samba so the feel is even eighth notes. The groove should be in a “two” style throughout. The form is AABA with the phrase beginning at measure 13. The 1st Trumpet and guitar state the melody here. They continue with the melody at measure 21 with the rest of the section playing background punches. Everyone comes together on the bridge at measure 29. The line at measure 45 is unison with the rhythm section. The solo section at measure 61 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. The full ensemble comes together on the bridge at measure 69 before the unison line with rhythm section wraps it up.

A Nasty Bit Of Blues

This straight ahead swing features a blues-based melody. The form begins at measure 9 with the trumpets in unison on the melody. Pay close attention to pitch here. Measure 21 sets up the unison line that is played with the rhythm section. If you have some trouble here, just slow the tempo down and work out the line. The solo section at measure 33 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. Starting at measure 45, the trumpets trade 2-bar phrases with the drums. The last chorus at measure 69 is fully harmonized in the style of a big band shout chorus.

Whoopin' Blues

The feel on this is a traditional New Orleans street beat which is also sometimes called a "second line" feel. Think of approaching it with a swing feel. The form is a 12-bar blues. The melody at measure 9 features two-part harmony before the section splits into two lines at measure 21. While it may feel a bit different at measure 33, the form is still a blues. The solo section at measure 45 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. The first four measures of this section are always a send off for the next solo, so play the ensemble parts here. The drums play 12 measures at measure 58 leading into a straight swing for the shout chorus at measure 70. The street beat returns to take the chart out.

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A Darker Shade Of Blue

Doug Beach

SWING $\text{J} = 126 - 132$ (Measure 5)

This musical score page shows the first five measures of the piece. It includes parts for 1st B♭ Trumpet, 2nd B♭ Trumpet, 3rd B♭ Trumpet, 4th B♭ Trumpet, Guitar, Piano, Bass, and Drums. The tempo is marked as swing with a tempo of 126-132 BPM. Measure 5 begins with a dynamic of *f*. The piano part features chords labeled C+7, Fm16, EbM16, Dbm16, Ab9, Db7, C+7, and Fm16. The bass part also features these chords. The drums provide a steady rhythmic pattern. Measures 1 through 4 are shown above a large purple watermark reading "FOR PREVIEW ONLY". Measures 6 through 8 are shown below the watermark.

This musical score page shows the last eight measures of the piece. It includes parts for 1st B♭ Trumpet, 2nd B♭ Trumpet, 3rd B♭ Trumpet, 4th B♭ Trumpet, Guitar, Piano, Bass, and Drums. The piano part features chords labeled Bbm17, Fm16, C7(b9), Fm16, Gm17(bs), C+7, Fm16, C7(b9), and Gb9. The bass part features chords labeled Bbm17, Fm16, C7(b9), Fm16, Gm17(bs), C+7, Fm16, C7(b9), and Gb9. The drums play a fill pattern in measure 16. Measures 9 through 15 are shown above a large purple watermark reading "REPRODUCTION PROHIBITED". Measure 16 is shown below the watermark.

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A Darker Shade Of Blue - 2

FOR PREVIEW ONLY

17

17 18 19 20 21 22 23 24

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(29) OPEN FOR SOLOS (CHORDS CUED IN ALL PARTS)

SOLO BEGINS HERE

25 26 27 28 f 29 30 31 32

A Darker Shade Of Blue - 3

FOR
PREVIEW
ONLY

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

TIME

33 34 35 36 37 38 39 40 f

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1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

41 42 mf 43 44 45 46 47 48

A Darker Shade Of Blue - 4

FOR
PREVIEW
ONLY

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

(55)

Fm6 A♭9 Gm7(b5) C+7(♯9) C7sus(♭9) Fm6/9

Gm7(b5) C+7(♯9) C7sus(♭9) Fm6/9

C7sus(♭9) Fm6/9

Fm6 A♭9 Gm7(b5) C+7(♯9) C7sus(♭9) Fm6/9

49 50 51 52 53 54 f 55 56

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1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

F+7(♭9) B♭m17 Fm6 Gm7(b5) C7

F+7(♭9) B♭m17 Fm6 Gm7(b5) C7

F+7(♭9) B♭m17 Fm6 Gm7(b5) C7

TIME

57 58 59 60 61 62 63 64

A Darker Shade Of Blue - 5

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

Gm17(bs) C+7 Gm17(bs) Db7 C+7 Fm6/9
Gm17(bs) C+7 Gm17(bs) Db7 C+7 Fm6/9
Gm17(bs) C+7 Gm17(bs) Db7 C+7 Fm6/9

65 66 67 68 69 70

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Li'l Liza Jane

arranged by Doug Beach

STRAIGHT-AHEAD SWING $\text{d} = 208$ ($\text{J} \cdot \text{J} \cdot \text{J}$)

1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
Guitar
Piano
Bass
Drums

$F^7\text{SUS}$ A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$
 A^7 A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$
 A^7 A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$

FOR PREVIEW ONLY

1 2 3 4 5

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1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
Guitar
Piano
Bass
Drums

f 1 2 3 4 5

(9) f 6 7 8 mf 9 10 11 12

A^7 A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$ A^7 A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$
 A^7 A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$ A^7 A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$
 A^7 A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$ A^7 A^7 $B^7\text{SUS}$ $B^7(b5)$ $C^7\text{SUS}$ $F^7\text{SUS}$

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Li'L Liza Jane - 2

FOR
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ONLY

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

(F⁷SUS)
COMP

(F⁷SUS)
COMP

F/D♭ Eb G♭Maj7(♯II)

F⁷SUS

F/D♭ Eb G♭Maj7(♯II)

F⁷SUS

F/D♭ Eb G♭Maj7(♯II)

F⁷SUS

CONT. SIM.

13 14 15 16 17 18

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1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

Ab⁷ A⁷ B♭^{7sus} B^{7(b5)} C^{7sus} F^{7sus}

F/D♭ Eb G♭Maj7(♯II) Eb^{9sus}

Ab⁷ A⁷ B♭^{7sus} B^{7(b5)} C^{7sus} F^{7sus}

F/D♭ Eb G♭Maj7(♯II) Eb^{9sus}

Ab⁷ A⁷ B♭^{7sus} B^{7(b5)} C^{7sus} F^{7sus}

F/D♭ Eb G♭Maj7(♯II) Eb^{9sus}

CONT. SIM.

19 20 21 22 23 24

Li'l Liza Jane - 3

(25)

1st B♭ Trumpet 2nd B♭ Trumpet 3rd B♭ Trumpet 4th B♭ Trumpet

Guitar Piano Bass Drums

FOR
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25 26 27 28 29

1st B♭ Trumpet 2nd B♭ Trumpet 3rd B♭ Trumpet 4th B♭ Trumpet

Guitar Piano Bass Drums

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30 31 32 33 34

Li'L Liza Jane - 4

(35) OPEN FOR SOLO - BKGD. ON CUE (CHORD CHANGES IN ALL PARTS)

FOR
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1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

35 36 37 38 39 40 41 42

(43)

REPRODUCTION
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1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

43 44 45 46 47 48

Li'L Liza Jane - 5

(51)

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

B \flat 7sus C7sus F7sus
B \flat 7sus C7sus F7sus
B \flat 7sus C7sus F7sus

49 50 51 52 53 54

(59)

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

Gbmaj7(##) Eb7sus
Gbmaj7(##) Eb7sus
Gbmaj7(##) Eb7sus

55 56 57 58 59 60

Li'l Liza Jane - 6

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar (Eb⁷SUS) (D⁷SUS) (B⁷SUS) (C⁷SUS)

Piano

Bass (Eb⁷SUS) (D⁷SUS) (B⁷SUS) (C⁷SUS)

Drums FILL -----

61 62 63 64 65 66

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar AS IS f Eb⁷SUS mf

Piano mf

Bass AS IS f mf

Drums SOLO FILL ----- SOLO FILL ----- FILL ----- mf

f 67 68 69 70 71 72 73 74 75 mf

Li'L Liza Jane - 7

76

1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet
Guitar
Piano
Bass
Drums

E⁹SUS E⁹SUS E⁹SUS D⁹SUS D⁹SUS E⁹SUS G⁹SUS B⁹SUS B⁹SUS
E⁹SUS E⁹SUS E⁹SUS D⁹SUS D⁹SUS E⁹SUS G⁹SUS B⁹SUS B⁹SUS
E⁹SUS E⁹SUS E⁹SUS D⁹SUS D⁹SUS E⁹SUS G⁹SUS B⁹SUS B⁹SUS
E⁹SUS E⁹SUS E⁹SUS D⁹SUS D⁹SUS E⁹SUS G⁹SUS B⁹SUS B⁹SUS

76 77 78 FILL 79 80 81

84

1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet
Guitar
Piano
Bass
Drums

f⁷SUS f⁷SUS f⁷SUS A^{b7} A⁷ B^{b7}SUS
f⁷SUS f⁷SUS f⁷SUS A^{b7} A⁷ B^{b7}SUS
f⁷SUS f⁷SUS f⁷SUS A^{b7} A⁷ B^{b7}SUS

82 83 f 84 85 86

Li'l Liza Jane - 8

Musical score for **Li'l Liza Jane - 8** featuring seven staves:

- 1st B \flat Trumpet
- 2nd B \flat Trumpet
- 3rd B \flat Trumpet
- 4th B \flat Trumpet
- Guitar
- Piano
- Bass

The score includes a large purple watermark reading **FOR PREVIEW ONLY**.

Measures 87 through 91 are shown, with various chords labeled above the piano staff:

- 87: B7(b5) C7sus F7sus
- 88: B7(b5) C7sus F7sus
- 89: A \flat +7 A+7 Bb7sus B7(b5) C7sus F+7
- 90: A \flat +7 A+7 Bb7sus B7(b5) C7sus F+7
- 91: A \flat +7 A+7 Bb7sus B7(b5) C7sus F+7

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Grand View Groove

Doug Beach

HALF-TIME SHUFFLE FUNK $\text{d} = 76$

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

AS IS

B \flat 7sus A \flat 7sus G \flat 7sus Eb \flat 7sus D \flat 7sus C \flat 7sus G+7(b9) C+7 C+7(#9) F13 COMP

B \flat 7sus A \flat 7sus G \flat 7sus Eb \flat 7sus D \flat 7sus C \flat 7sus G+7(b9) C+7 C+7(#9) F13 COMP

ENS.

FILL -----> HALF TIME FUNK GROOVE

f 1 2 3 4 5 6

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

C+7 F9sus F9

C+7 F9sus F9

C+7 F9sus F9

TIME

7 8 mf 9 10 11 12

Grand View Groove - 2

Musical score for Grand View Groove - 2, featuring parts for 1st B♭ Trumpet, 2nd B♭ Trumpet, 3rd B♭ Trumpet, 4th B♭ Trumpet, Guitar, Piano, Bass, and Drums. The score shows measures 13 through 20. Measures 13-15 show rhythmic patterns on the trumpets and piano. Measures 16-17 show a solo section for the guitar and piano. Measure 18 shows a bass groove. Measure 19 shows a drum groove. Measure 20 concludes the section.

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

F⁹SUS F⁹ SOLO PILLS
F⁹SUS F⁹
F⁹SUS F⁹ GROOVE
TIME

13 14 15 16 17 18 19 20

Musical score for Grand View Groove - 2, featuring parts for 1st B♭ Trumpet, 2nd B♭ Trumpet, 3rd B♭ Trumpet, 4th B♭ Trumpet, Guitar, Piano, Bass, and Drums. The score shows measures 21 through 28. Measures 21-24 show rhythmic patterns on the trumpets and piano. Measures 25-27 show a solo section for the guitar and piano. Measure 28 shows a bass groove. The score includes a large watermark reading "REPRODUCTION PROHIBITED" and "KendorMusic.com".

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

F⁹SUS F⁹ F⁹SUS F⁹ B♭⁷SUS
F⁹SUS F⁹ F⁹SUS F⁹ B♭⁷SUS
F⁹SUS F⁹ F⁹SUS F⁹ B♭⁷SUS
TIME

21 22 23 24 25 26 27 28

Grand View Groove - 3

29

1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet
Guitar
Piano
Bass
Drums

A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS Bb⁷SUS A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS C+7(b9) F⁷SUS COMP AS IS
A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS Bb⁷SUS A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS C+7(b9) F⁷SUS COMP AS IS
A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS Bb⁷SUS A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS C+7(b9) F⁷SUS GROOVE

29 30 31 32 33 34

30

1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet
Guitar
Piano
Bass
Drums

OPT. BVB ----- W/GTR. f
OPT. BVA ----- (b) f
COMP F#SUS
F#SUS
TIME

35 36 37 38 39 40

Grand View Groove - 4

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

W/SECTION

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41 42 43 44 45 46

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

OPEN FOR SOLOS - BKGD. ON CUE (CHANGES ON ALL PARTS)

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F9sus COMP F9 F9sus

F9sus COMP F9 F9sus

B.G. FIG.

mf 47 48 49 50 51 52

Grand View Groove - 5

FOR
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1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

F⁹ B⁹ A⁹ B⁹ B+7 C+7 AS IS

FILL -----

53 54 55 56 57 58 59

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1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

60

61

62

63

64

65

Grand View Groove - 6

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

FILL

66 67 68 69 70

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

B♭7SUS

B♭7SUS

B♭7SUS

FILL

FILL

71 72 73 74 75 f

Grand View Groove - 7

FOR PREVIEW ONLY

76

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS B^{b7}SUS A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS C+7(b9) F⁷SUS

Piano A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS B^{b7}SUS A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS C+7(b9) F⁷SUS

Bass A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS B^{b7}SUS A⁷SUS G⁷SUS F⁷SUS F#⁷SUS G⁷SUS C+7(b9) F⁷SUS

Drums GROOVE

76 77 78 79 80

REPRODUCTION PROHIBITED

1st B♭ Trumpet OPT. BVB - - - - -

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar OPT. BVA - - - - -

Piano

Bass

Drums FILL -----

81 82 83 84 85

Latin Action

Doug Beach

SAMBA $\text{J} = 176$

1st B♭ Trumpet 2nd B♭ Trumpet 3rd B♭ Trumpet 4th B♭ Trumpet

Guitar Piano Bass Drums

f 1 2 3 4 5 6 7 8

1st B♭ Trumpet 2nd B♭ Trumpet 3rd B♭ Trumpet 4th B♭ Trumpet

Guitar Piano Bass Drums

Dm1⁹ SOLI W/GUITAR Dm1⁹ E⁹(b⁹) A⁹(b⁹)

Dm1⁹ Dm1⁹ E⁹(b⁹) A⁹(b⁹)

SAMBA - TIME (TPPT. & GTR.)

9 10 11 12 13 14 15 16

Latin Action - 2

FOR
PREVIEW
ONLY

(21)

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

17 18 19 20 21 22 23 24

REPRODUCTION
PROHIBITED

(29)

w/SECTION

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

25 26 27 28 29 30 31 32

Latin Action - 3

37

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

Guitars: Gm7, C7, Em7(bs), Bb7 A+7, Dm9, Em7(bs), A7(b9)

Piano: Gm7, C7, Em7(bs), Bb7 A+7, Dm9, Em7(bs), A7(b9)

Bass: Gm7, C7, Em7(bs), Bb7 A+7, Dm9, Em7(bs), A7(b9)

Drums: FILL ----- TIME

33 34 35 36 37 38 39 40

45

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

Guitars: Dm9, Em7(bs), A7(b9), Dm1

Piano: Dm9, Em7(bs), A7(b9), Dm1

Bass: Dm9, Em7(bs), A7(b9), Dm1

Drums: AS IS, STRONG #4 H.H. CROSS-STICK

41 42 43 44 45 46 47 48

Latin Action - 4

FOR
PREVIEW
ONLY

53

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

FILL ----- STRONG "4"

49 50 51 52 53 54 55 56

REPRODUCTION
PROHIBITED

SOLO BREAK - ANY TPT. (61) OPEN FOR SOLOS - BKGD'S. ON CUE (CHORD CHANGES ON ALL PARTS)

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

mf

Dm19 Em17(b5) A+7(#9)

mf

Dm19 Em17(b5) A+7(#9)

mf

Dm19 Em17(b5) A+7(#9)

57 58 59 60 61 62 63 64

Latin Action - 5

FOR PREVIEW ONLY

69 ON CUE

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

Dm9 Em17(b5) A+7(b9) Dm1 Gm17 C7(b9) Bb7 A7(b9) Dm17

Dm9 Em17(b5) A+7(b9) Dm1 Gm17 C7(b9) Bb7 A7(b9) Dm17

Dm9 Em17(b5) A+7(b9) Dm1 Gm17 C7(b9) Bb7 A7(b9) Dm17

65 66 67 68 69 70 71 72

REPRODUCTION PROHIBITED

77

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

Gm17 C7 Em17(b5) Bb A+7 Dm9 Em17(b5) A+7(b9)

Gm17 C7 Em17(b5) Bb A+7 Dm9 Em17(b5) A+7(b9)

Gm17 C7 Em17(b5) Bb A+7 Dm9 Em17(b5) A+7(b9)

73 74 75 76 f 77 78 79 80

Latin Action - 6

FOR
PREVIEW
ONLY

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

81 82 83 84 85 86 87 88

STRONG "4"

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1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

89 90 91 92

A Nasty Bit Of Blues

Doug Beach

SWING $\text{d} = 168 - 176$ (J = $\frac{1}{8}$)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

FOR
PREVIEW
ONLY

9

2

9

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

TIME

REPRODUCTION PROHIBITED

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A Nasty Bit Of Blues - 2

FOR
PREVIEW
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1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
Guitar
Piano
Bass
Drums

17 18 19 20 21 22 23 24

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1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
Guitar
Piano
Bass
Drums

25 26 27 28 29 30 31 32

A Nasty Bit Of Blues - 3

(33) OPEN FOR SOLOS - BKGD. EACH TIME
(CHORD CHANGES ON PARTS)
SOLO STARTS HERE

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar (B^b9) E⁹ B^b9 E⁹ B^b9 G7(b9)

Piano

Bass

Drums

33 34 35 36 37 *mf* 38 39 40

FOR PREVIEW ONLY

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar Cm7 F+9 Bb7 G7(b9) Cm7 F+7(b9) Bb7/F Gb9 Ab9 A7 Bb7 E⁹

Piano

Bass

Drums

41 42 43 44 *mf* 45 46 47 48

PLAY WITH REPEAT ONLY

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A Nasty Bit Of Blues - 4

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

49 50 51 52 53 54 55 56

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

57 58 59 60 61 62 63 64

A Nasty Bit Of Blues - 5

FOR
PREVIEW
ONLY

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

65 66 67 68 f 69 70 71 72

REPRODUCTION
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1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

73 74 75 76 77 78 FILL 79 FILL 80

Whoopin' Blues

arranged by Doug Beach

NEW ORLEANS STREET BEAT $\text{♩} = 184$ ($\text{♪} \text{♪} = \text{♪} \text{♪}$)

FOR
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1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

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Whoopin' Blues - 2

Musical score for Whoopin' Blues - 2, featuring parts for 1st B♭ Trumpet, 2nd B♭ Trumpet, 3rd B♭ Trumpet, 4th B♭ Trumpet, Guitar, Piano, Bass, and Drums. The score shows measures 15 through 20. The piano part includes chord symbols: Eb7, Fm7, Bb7, Eb7, and Bb7. The bass part includes chord symbols: Eb7, Fm7, Bb7, Eb7, and Bb7. The drums part includes measure numbers 15 through 20. A large watermark reading "FOR PREVIEW ONLY" is overlaid across the middle of the page.

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

15 16 17 18 19 20

Musical score for Whoopin' Blues - 2, featuring parts for 1st B♭ Trumpet, 2nd B♭ Trumpet, 3rd B♭ Trumpet, 4th B♭ Trumpet, Guitar, Piano, Bass, and Drums. The score shows measures 21 through 26. The piano part includes chord symbols: Eb7, Ab7, Eb7, Ab7, Eb7, Ab7, Eb7, Ab7, and Eb7. The bass part includes chord symbols: Eb7, Ab7, Eb7, Ab7, Eb7, Ab7, Eb7, Ab7, and Eb7. The drums part includes measure numbers 21 through 26. A large watermark reading "REPRODUCTION PROHIBITED" and "KendorMusic.com" is overlaid across the middle of the page. A note at the bottom left indicates "TIME - SIM."

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

21 22 23 24 25 26

Whoopin' Blues - 3

FOR
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1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

27 28 29 30 31 32

REPRODUCTION
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1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

33 34 35 36 37 38

Whoopin' Blues - 4

1st B♭ Trumpet 2nd B♭ Trumpet 3rd B♭ Trumpet 4th B♭ Trumpet

Guitar Piano Bass Drums

FOR
PREVIEW
ONLY

39 40 41 42 43 44

= = = = =

45 OPEN FOR SOLOS (CHORD CHANGES IN PARTS)

1st B♭ Trumpet 2nd B♭ Trumpet 3rd B♭ Trumpet 4th B♭ Trumpet

Guitar Piano Bass Drums

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Guitar: COMP A♭9

Piano: COMP A♭9

Bass: As Is, A♭9

Drums: STREET BEAT

45 46 47 48 49 50

Whoopin' Blues - 5

REPEAT FOR MORE SOLOS | LAST TIME

FOR PREVIEW ONLY

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

E♭⁹ C⁹ Fm⁷ B♭⁷ E♭⁷ E♭⁷

E♭⁹ C⁹ Fm⁷ B♭⁷ E♭⁷ E♭⁷

E♭⁹ C⁹ Fm⁷ B♭⁷ E♭⁷ E♭⁷

51 52 53 54 55 56 57

58 ON CUE (DRUM SOLO)

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1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

Solo TO SWING

58 59 60 61 62 63 64 65 66 67 68 69

Whoopin' Blues - 6

(70) SWING - IN 4 (Dotted Rhythms)

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

f 70 71 72 73 74 75

= = = = =

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

Eb7 C7(b9) Fm7 Bb+9 Eb7 Bb7

Eb7 C7(b9) Fm7 Bb+9 Eb7 Bb7

Eb7 C7(b9) Fm7 Bb+9 Eb7 Bb7

f 76 77 78 79 80 81

Whoopin' Blues - 7

NEW ORLEANS STREET BEAT

82

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

82 83 84 85 86 87 88 89

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1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

90 91 92 93 94 95 96 97