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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, COBDELL, TIMBALES)

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: 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, and Percussion I (Congas, CobdeLL, Timbales). The score includes a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase". The tempo is marked as "LATIN CHA-CHA ♩ = 150" and the key signature is one flat. The score includes various musical notations such as rests, stems, and dynamic markings like "mf" and "f". There are also specific performance instructions like "TO FLUTE" and "CUBAN CHA PEEL". The score is divided into measures, with some measures containing specific rhythmic patterns and dynamics.

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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

CEMBA

PERC. 1

17 18 19 20 21 22 23 24 25

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Detailed description of the musical score: This is a page of a musical score for a piece titled 'HOEN OF PUENTE'. The page is numbered '3' and is for the 'CONDUCTOR' part. It features a variety of instruments and voices. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and four Tenors. The instrumental parts include four Trumpets, Guitar, Piano, Bass, Cembalo, and Percussion 1. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. A large red watermark, 'Legal Use Requires Purchase', is overlaid diagonally across the entire page. The score includes a rehearsal mark '1.' and a measure number '19' in a box. The bottom of the page shows measure numbers from 17 to 25. The guitar and piano parts include chord diagrams and chord names such as A13(b9), D7(b9), G#16, Cm7, F7, Bb, G7(b9), Cm7, F7, Bb, G#16, E#11, A7(b9), Dm7, G9, Cm7, F7, and 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.

PNO.

BASS

DRUMS

PERC. 1

26 27 28 29 30 31 32 33 34

LAY BACK

LAY BACK

Musical score for Horn of Puente, page 7. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Percussion. The score is marked with a large red watermark: "Preview Requires Purchase".

The score is divided into measures 54 through 59. The key signature is one flat (Bb). The tempo is marked "Lay Back".

Chord progression for measures 54-59:

- 54: Am7(b9), D7(b9), Gm7, Em7(b9), Am7(b9), D7(b9)
- 55: Gm7, Cm7, F7(b9), Bb, Gm7, A7(b9), D7(b9), Gm6
- 56: Gm7, Cm7, F7(b9), Bb, Gm7, A7(b9), D7(b9), Gm6
- 57: Gm7, Cm7, F7(b9), Bb, Gm7, A7(b9), D7(b9), Gm6
- 58: Gm7, Cm7, F7(b9), Bb, Gm7, A7(b9), D7(b9), Gm6
- 59: Gm7, Cm7, F7(b9), Bb, Gm7, A7(b9), D7(b9), Gm6

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

This musical score is for the piece "HOEN OF PUENTE". It includes parts for vocalists and various instruments. The vocal parts are for Alto 1, Alto 2, Tenor 1, and Tenor 2. The instrumental parts include Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums, and Percussion 1. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. A large red watermark "Preview Requires Purchase" is overlaid on the score. The bottom of the page shows measure numbers 67 through 75.

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

67 68 69 70 71 72 73 74 75

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.

SASS.

DRUMS

PERC. 1

TO SOPRANO SAX

SOLO

TIMBALES

81 82 83 84 85 86

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

TIMBALE FILL

37 38 39 90 91

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

GRG.

PNO.

BASS

DRUMS

PERC. 1

100

SOLO FILLS

Ah

F1

C7

Ah eh eh Ah Ah eh eh oh eh Ah eh

F7

E7

FILL

TIMBALE FILL

98

99

100

101

102

103

104

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

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112 113 114 115 116 117

FILL

118

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

GR.

PNO.

BASS

DRUMS

PERC. 1

118 119 120 121 122 123

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

GRG.

PNO.

BASS

DRUMS

PERC. 1

124 125 126 127 128 129 130

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Chords: D7, F7, D7, F7, D7, C#7(b9), A7(b9), C#7(b9), A7(b9), B9(b5), Bb9, F/A7, Bb/A7, G#9, F#9, G9, C#m7/F#, Dm7/G, G7, F7, C#m9, F#9

MEASURES: 124, 125, 126, 127, 128, 129, 130

REMARKS: 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

BRASS ON CUE

F#7

BASS

E7(9)

E7(9) Eb9

E7

E7(9)

E7

E7(9)

E7

A9

D7(9)

F#9

F#9

G7

(e7)

E7

A9

D7(9)

F#9

F#9

G7

sim.

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

1. 2.

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145 146 147 148 149 150 151

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

F7 END SOLO

SOLI W/ SAXES

E7 G#7 E7 G#7 A#7 G#7 E7 G#7 E7 G#7 A#7 G#7 E7 G#7 E7 G#7 A#7 G#7

E7 G#7 E7 G#7 A#7 G#7 E7 G#7 E7 G#7 A#7 G#7 E7 G#7 E7 G#7 A#7 G#7

152 153 154 155 156 157 158

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TOM. 1

TOM. 2

TOM. 3

TOM. 4

GRE.

PNO.

BASS

CEMBA.

PERC. 1

159

160

161

162

163

164

Opt. 3rd

TIME

LegalView.com

165

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

GRG.

PNO.

BASS

DRUMS

PERC. 1

165 166 167 168 169 170 171

Chords: Ab Eb7/Ab Ab F# G# Ab Ab Eb7/Ab Ab G#9 G#9 D#7 G#9 Ab Eb7/Ab Ab Ab Eb7/Ab Ab

Preview Only
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