



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

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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 ♩ = 156
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, COSSBELL, TIMBALES)

The musical score is arranged in a standard orchestral layout. It includes staves for woodwinds (Alto and Tenor Saxophones, Baritone Saxophone, Flute/Soprano Sax), brass (Trumpets and Trombones), guitar, piano, bass, and percussion. The percussion section includes Congas, Cossbell, and Timbales. The score is marked with a tempo of 156 beats per minute and a key signature of one flat. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The score shows the first 8 measures of the piece, with some percussion parts starting in measure 1 and others in measure 5. A 'FILL' is indicated at the end of measure 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.

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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The musical score is arranged in a standard orchestral layout. It begins with a conductor part at the top, followed by vocal staves for Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. Below these are four trumpet parts (TRP. 1-4), four tenor parts (TEN. 1-4), guitar (GTR.), piano (PNO.), bass, cembalo (CEMBA), and percussion 1 (PERC. 1). The score is marked with measure numbers 17 through 25. A large red watermark is overlaid diagonally across the page.

This musical score is for the piece "HOEN OF PUENTE" and is arranged for a full orchestra and vocal ensemble. The score is written for a conductor and includes parts for the following instruments and voices:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI.
- Brass Section:** TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, and TBN. 4.
- String Section:** GTR. (Guitar), PNO. (Piano), BASS, and PERC. 1 (Percussion).

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It consists of 54 measures, with measure numbers 26, 27, 28, 29, 30, 31, 32, 33, and 34 indicated at the bottom of the page. A large red watermark reading "ProQuest Legal User Requirements Purchases" is overlaid diagonally across the entire score.

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

DRUMS

PERC. 1

LOW BACK

52 53 54 55 56 57 58 59

60

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

CELLOS

PERC. 1

60 61 62 63 64 65 66

The image shows a page of a musical score for the piece 'Hoen of Puente'. The page is numbered 8 and is intended for the conductor. It features multiple staves for different instruments and voices. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The instrumental parts include Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Cellos, and Percussion 1. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the entire page. The page number '60' is written at the beginning of the first staff, and the measure numbers 60, 61, 62, 63, 64, 65, and 66 are written at the bottom of the page.

This musical score page includes the following parts and measures:

- Vocal Parts:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, and SARI.
- Brass:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and TBN. 4.
- Keyboard:** Gtr. and PNO. (Piano).
- Low Frequency:** BASS and DRUMS.
- Percussion:** Perc. 1.

The score spans measures 67 to 75. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

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

87 88 89 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

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

Legal Requisites Purchase

Chords: D7, F7, D7, F7, D7, C#7#9, A7#9, C#7#9, A7#9, B9#9, Bb9, F/A7, Bb/A, 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.

G7 Eb7 A7 A7 G7 Eb7 A7 G7 F#

F# C#m7 F# G7 Dm7/G G7 F7 C#m7 F# F7 E7

F# C#m7 F# G7 Dm7/G G7 F7 C#m7 F# F7 E7

F# C#m7 F# G7 F7 C#m7 F# F7 E7

145 146 147 148 149 150 151

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

DRUMS

PERC. 1

159 160 161 162 163 164

TIME

Opt. 3rd

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.

SAGG.

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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