

Scrapple from the Apple

CHARLIE PARKER

Arranged by DAVID BANDMAN

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
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
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

JAZZ
BAND
SERIES

NOTES TO THE CONDUCTOR

Scrapple from the Apple is one of the classic be-bop compositions of legendary saxophonist, Charlie Parker. It is arranged for a small group within the big band.

Some sections in the 3rd trumpet part are doubling the 2nd part and are notated as “optional.” It is best to have those parts played with the indicated Harmon mute as it will add a nice color to the melody. The small group has the melody in the A sections.

In order to achieve a swinging be-bop feel, try to put emphasis on the upper notes of the melody. Overly accented will sound a little corny, so just a little push on the note will create a swinging feel. For instance: measure 13 on the “and” of beat 2; measure 15 on the “and” of 1; measure 17 on the “and” of 4; and measure 18 on the downbeat of 3. Articulations should be very crisp. *Marcato* or rooftop accents (▲) are played detached—think “daht.” Staccatos are of course short but not clipped—allow the pitch to sound.

There are full, thickly harmonized sections contrasting the lightly scored melody sections. Make sure the drummer reflects the style in each of these sections. Measures 1–13 can be played aggressively. At 13, notated “easy time,” indicates a lighter approach—perhaps only hi-hat (leave the bass drum alone!) can be used up until around measure 32, continuing into 35. At measure 37, the drummer can go to ride cymbal to keep the chart moving right up to the solo section. It’s also a very good idea for the drummer to learn the melody. That is a general rule of thumb for all music by the way! Knowing the melody will make it possible to anticipate small kicks to enhance the melody instead of just keeping time.

Soloists: Learn the melody of the tune! The standard melody is a little different than notated in the chart, plus it will give you a better understanding of the style, as well. The solos are written out, but encourage players to improvise. Whether playing the written solo or improvising, don’t let the swing feel suffer. Keep the subtle emphasis on the upper notes of the lines, as this will give a strong sense of the swing feel, more than just trying to play swing eighths in a solo. Measures 90–121 can be omitted. Should this section be omitted, the backgrounds can be played over the first soloist and then on to 122.

Measure 122 needs to be noticeably dynamically soft. Avoid letting the time slow down or the articulations get mushy. Then, explode at 137 with a long fall, and then play aggressively to the end and really drive it at 146.

A personal note about falls on the trombone. I really don’t recommend a “smear” fall on trombones unless the style of music would make it appropriate. Instead, move the slide against the grain. For instance, the D in measure 137 can be played in 4th position and the slide brought up to 1st position while lipping the note down, causing a non-smearing fall. Fall goes down, slide goes up.

To make this chart really effective, the tempo needs to move. The marking of 172 is slightly under the ideal tempo. Try not to let it fall into a generic comfort zone of medium tempo—keeping the introduction moving with an aggressive approach will help. The tendency will be to drag the after beats. Push through those and this will propel the chart and keep the tempo up.

Enjoy!

—David Bandman



**David
Bandman**

A native of Waukegan, IL, David Bandman is a graduate of The University of North Texas where he played trombone in the One O’Clock Lab Band. As a euphonium player he was the winner of the first ITEC (then TUBA) International jazz euphonium competition. He is a composer/arranger for the Big Apple Circus in New York City and for the world traveled WWII big band show *In the Mood Live*. He has written dozens of big band charts that are being played in high schools and colleges all over the country. He is currently a member of The United States Air Force Band, Washington D.C. where he is also a freelance musician, composer, arranger and educator.

CONDUCTOR
36042S

SCRAPPLE FROM THE APPLE

By CHARLIE PARKER
Arranged by DAVID BANDMAN

SWING $\text{♩} = 172-196$

1st Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET
1st TROMBONE
2ND TROMBONE
3RD TROMBONE
BASS TROMBONE
GUITAR
PIANO
BASS
DRUMS

1 2 3 4 5 6 7 8 9 10 11 12

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CONDUCTOR

SCRAPPLE FROM THE APPLE

13

(SOLO) w/ TENOR & TRP.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

me

(SOLO) w/ ALTO & TRP.

(SOLO) - CUP MUTE w/ ALTO & TENOR

(SOLO) - HARMON MUTE - OPTIONAL

Gtr7 SOLO w/ ALTO, TENOR & TRP.

C7

Gtr7

C7(b9)

F#m7

Gtr7

C7

F#m7

Gtr7

A#m7

D7

Gtr7

C7

Gtr7

Gtr7

C7

Gtr7

C7(b9)

F#m7

Gtr7

C7

F#m7

Gtr7

A#m7

D7

Gtr7

C7

Gtr7

me

EASY TIME

13 14 15 16 17 18 19 20 21 22 23

CONDUCTOR

SCRAPPLE FROM THE APPLE

29

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CONDUCTOR

SCRAPPLE FROM THE APPLE

45

The musical score is arranged in a standard orchestral layout. The vocal parts are at the top, followed by the brass and woodwind sections, and the rhythm section at the bottom. The guitar part includes chord symbols such as Gmi7 w/saxes, C7, Fmi7, and F. The piano part includes a bass line with notes like Gmi7 and C7. The drum part is indicated by a double bar line with vertical strokes. The conductor's part is located at the bottom of the page, showing the overall tempo and dynamics.

58

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

47 48 49 50 51 52 53 54 55 56 57 58 59

GM7 C7

GM7 C7

GM7 C7

FILL FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

60 61 62 63 64 65 66 67 68 69 70 71

SOLO

AMi7 D7 Gmi7 AMi7 Bmi7 E7 AMi7 D7 AMi7 D7(b9) Gmi7 AMi7 D7

COMP. BEHIND TRP. SOLO

GMi7 C7(b9) Fmi7 GMi7 C7 Fmi7 GMi7 AMi7 D7 GMi7 C7 GMi7 C7(b9) Fmi7 GMi7 C7

GMi7 C7(b9) Fmi7 GMi7 C7 Fmi7 GMi7 AMi7 D7 GMi7 C7 GMi7 C7(b9) Fmi7 GMi7 C7

GMi7 C7(b9) Fmi7 GMi7 C7 Fmi7 GMi7 AMi7 D7 GMi7 C7 GMi7 C7(b9) Fmi7 GMi7 C7



74

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

72 73 74 75 76 77 78 79 80 81 82 83



90 OPTIONAL REPEAT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GRE.

PNO.

BASS

DRUMS

84 85 86 87 88 89 90 91 92 93 94 95

Am7 SOLO 1ST TIME D7 Am7 D7(b9) Gm7 Am7 D7

Gm7 OPTIONAL END SOLO C7 Gm7 C7(b9) Fm7 Gm7 C7

Gm7 CONTINUE COMP. C7 Gm7 C7(b9) Fm7 Gm7 C7

Am7 SOLO 1ST TIME D7 Am7 D7(b9) Gm7 Am7 D7

Gm7 OPTIONAL END SOLO C7 Gm7 C7(b9) Fm7 Gm7 C7

Gm7 CONTINUE COMP. C7 Gm7 C7(b9) Fm7 Gm7 C7



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

96 97 98 99 100 101 102 103 104 105 106 107

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PREVIEW

CHORDS: Gmi7, Ami7, Bmi7, E7, D7, D7(b9), Gmi7, Ami7, D7, Gmi7, Ami7, D7, G, B7, Fmi7, Gmi7, Ami7, D7, Gmi7, C7, Gmi7, C7(b9), Fmi7, Gmi7, C7, Fmi7, Gmi7, C7, F, A7

MEASURES: 96-107

INSTRUMENTS: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS

MARKINGS: SILENCES ON CUE, p

This musical score is for the piece "Scrapple from the Apple". It is arranged for a vocal ensemble and a band. The vocalists include Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is in the key of D major and 4/4 time. A large red watermark "Preview Only" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are provided for the guitar and piano parts. The page number "10" is centered at the top, and the conductor's part label "CONDUCTOR" is at the top left. The title "SCRAPPLE FROM THE APPLE" is at the top right. The measure numbers 108 through 118 are listed at the bottom of the page.

OPTIONAL REPEAT 122

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TEN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *p*, *mf*, *f*).

Chord progressions for GTR., PNO., and BASS:

- Gtr.: Gm7 C7 Fm7 Gm7 C7 F
- Pno.: Gm7 C7 Fm7 Gm7 C7 F
- Bass: Gm7 C7 Fm7 Gm7 C7 F

Other markings include "END SOLO" for Tenor 1 and Tenor 4, and "EASY TIME" for Drums.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

131 132 133 134 135 136 137 138 139 140 141

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138

MOORE AGGRESSIVE TIME

CONDUCTOR

SCRAPPLE FROM THE APPLE

Musical score for 'Scrapple from the Apple'. The score includes parts for vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), woodwinds (Trumpets 1-4, Trombones 1-3, Bass Trombone), guitar, piano, bass, and drums. The key signature is one sharp (F#) and the time signature is 4/4. A large red watermark 'Preview - Legal Use Requires Purchase' is overlaid across the score. Measure numbers 142 through 152 are indicated at the bottom.

142

143

144

145

146

147

148

149

150

151

152

154

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

158 154 155 156 157 158 159 160

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

161 162 163 164 165 166 167 168 169

F#m7

Bbm7 Gb13(#11) F#m7

FILL

FILL

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Preview Only
Legal Use Requires Purchase

Preview Only
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