

# Scrapple from the Apple

CHARLIE PARKER

Arranged by DAVID BANDMAN

## INSTRUMENTATION

|                        |               |
|------------------------|---------------|
| Conductor              | 1st Trombone  |
| 1st E♭ Alto Saxophone  | 2nd Trombone  |
| 2nd E♭ Alto Saxophone  | 3rd Trombone  |
| 1st B♭ Tenor Saxophone | Bass Trombone |
| 2nd B♭ Tenor Saxophone | Guitar Chords |
| E♭ Baritone Saxophone  | Guitar        |
| 1st B♭ Trumpet         | Piano         |
| 2nd B♭ Trumpet         | Bass          |
| 3rd B♭ Trumpet         | Drums         |
| 4th B♭ Trumpet         |               |

## Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone T.C./B♭ 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 ♩ = 172-196

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ 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

- 2 -

13 (SOLI) w/ TENOR & TPT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2 (SOLI - CUP MUTE w/ ALTO & TENOR)

TPT. 3 (SOLI - HARMON MUTE - OPTIONAL)

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (GMI7 SOLI w/ ALTO, TENOR & TPT. C7 GMI7 C7(b9) F#MI7 GMI7 C7 F#MI7 GMI7 AHI7 D7 GMI7 C7 GMI7)

PNO. (GMI7 C7 GMI7 C7(b9) F#MI7 GMI7 C7 F#MI7 GMI7 AHI7 D7 GMI7 C7 GMI7)

BASS (GMI7 C7 GMI7 C7(b9) F#MI7 GMI7 C7 F#MI7 GMI7 AHI7 D7 GMI7 C7 GMI7)

DRUMS (EASY TIME)

13 14 15 16 17 18 19 20 21 22 23

(29)

## SCRAPPLE FROM THE APPLE

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

24 25 26 27 28 29 30 31 32 33 34 35



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

45

W/BRASS

OPTIONAL

Legal Music Requires Purchase

36 37 38 39 40 41 42 43 44 45 46

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

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

Legal Use Requires Purchase

58

G#m7 C7

G#m7 C7

G#m7 C7

FILL FILL

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

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 TPT. SOLO

AMi7 D7 Gmi7 C7 Fmi7 Gmi7 AMi7 D7 Gmi7 C7 Gmi7 C7(b9) Fmi7 Gmi7 C7

AMi7 D7 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

Legal Use Only

Preview Requires Purchase

(90) OPTIONAL REPEAT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

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

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Am7 SOLO 1ST TIME D7 Am7 D7(b9) Fm7 Am7 D7 G

Gm7 OPTIONAL END SOLO D7 Gm7 D7(b9) Fm7 Gm7 D7

Gm7 CONTINUE COMP. D7 Gm7 D7(b9) Fm7 Gm7 D7

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

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

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

108 109 110 111 112 113 114 115 116 117 118

Chord symbols: E7, A7, D7, Am7, D7(b9), Gm7, G7, C7, Gm7, C7, Am7, C7(b9), Fm7, D7, G7, C7, Gm7, C7, Am7, C7(b9), Fm7.

OPTIONAL REPEAT 122

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

Legal Use Requires Purchase

END SOLO

EASY TIME

119 120 121 122 123 124 125 126 127 128 129 130

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

Legal Use

Preview

Requires Purchase

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137

136

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## CONDUCTOR

- 13 -

## SCRAPPLE FROM THE APPLE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

142 143 144 145 146 147 148 149 150 151 152

W/SAXES

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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

This musical score is for the piece 'Scrapple from the Apple'. It is a page from a conductor's edition, labeled '- 14 -'. The score is written for a large ensemble, including vocal soloists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), a woodwind section (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. The score begins at measure 154, indicated by a box around the measure number. A large red watermark, 'Preview Legal Use Requires Purchase', is overlaid diagonally across the entire page. The bottom of the page shows measure numbers 158, 154, 155, 156, 157, 158, 159, and 160, which appear to be a mix-up in the original image's labeling.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

161 162 163 164 165 166 167 168 169

FILL

FILL

F#m7

Bbm7 Bbm7#m F#m7

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