

26

# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT

1st E♭ Alto Saxophone

COLE PORTER

1925

BRASS

Moderato

2ND ALTO (CLAR)

Solo

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a 'Moderato' tempo marking. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano). There are two boxed section markers, 'A' and 'B'. A 'Solo' section is indicated above the fourth measure. The score concludes with a double bar line and repeat signs.

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1st E<sub>b</sub> Alto Saxophone

TENOR 8<sup>VA</sup> LOWER  
Solo

ff Solo

f

2ND ALTO (CLAR)

F

TROM SOLO 2ND ALTO (CLAR)

Solo 2ND ALTO (CLAR)

LIP GLISS

AAAA

# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT

2nd E<sub>b</sub> Alto Saxophone

COLE PORTER

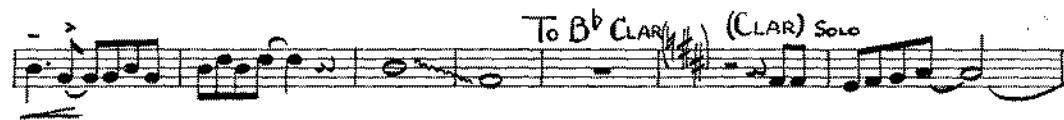
Moderato B<sup>b</sup> CLAR

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato'. The first staff includes a dynamic marking of 'p' and a first ending bracket labeled 'A' with 'Solo' written above it. The second staff continues the melody. The third staff features a first ending bracket labeled 'B'. The fourth staff includes a dynamic marking of 'f' and a first ending bracket labeled 'C'. The fifth staff has a key signature change to two sharps (F# and C#) and includes the instruction 'To ALTO SAX' and 'Solo'. The sixth staff continues the melody. The seventh staff includes a first ending bracket labeled 'D'. The eighth staff continues the melody. The ninth staff includes a first ending bracket labeled 'E'. The tenth staff concludes the piece.

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2nd E<sub>7</sub> Alto Saxophone



# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT

1st B $\flat$  Tenor Saxophone

COLE PORTER

Moderato

1925

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a 'Moderato' tempo marking and a dynamic marking of 'p'. The score is divided into three sections: Section A (measures 1-8), Section B (measures 9-16), and Section C (measures 17-24). Section A ends with a repeat sign. Section B is marked 'Solo' and includes a triplet of eighth notes in measure 13. Section C includes a triplet of eighth notes in measure 21. The score concludes with a double bar line.

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1st B $\flat$  Tenor Saxophone

Solo Pick UP  $\text{D}$

(As is) Solo

$\text{E}$

To B $\flat$  CLAR 4/4

$\text{F}$  (CLAR)

To TENOR SAX 2

Solo

$ff$

2<sup>ND</sup> TENOR SAX

BEGIN THE BEQUINE

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music with notes, rests, and dynamic markings such as *p* and *<*. A box labeled 'A' is placed above the final measure of the staff.

Handwritten musical notation for the second staff, continuing the piece with notes, rests, and dynamic markings like *<*.

Handwritten musical notation for the third staff, including notes, rests, and dynamic markings such as *<*.

Handwritten musical notation for the fourth staff, featuring a triplet of eighth notes marked with a '3' and a box labeled 'B' above a measure.

Handwritten musical notation for the fifth staff, showing notes, rests, and dynamic markings like *<*.

Handwritten musical notation for the sixth staff, including notes, rests, and dynamic markings such as *<*.

Handwritten musical notation for the seventh staff, featuring a box labeled 'C' above a measure and notes with dynamic markings like *<*.

Handwritten musical notation for the eighth staff, including notes, rests, and dynamic markings such as *>*.

Handwritten musical notation for the ninth staff, showing notes, rests, and dynamic markings like *>*.

Handwritten musical notation for the tenth staff, featuring a box labeled 'D' above a measure, notes, rests, and dynamic markings such as *pp*.

Handwritten musical notation for the eleventh staff, including notes, rests, and dynamic markings like *f* and a box labeled 'E' above a measure.

Handwritten musical notation for the twelfth staff, showing notes, rests, and dynamic markings such as *<*.

TENOR SAX 2 BEGIN THE BEGUINE (2)

add. arr MINIM ARRANGEMENTS c 1982



# E♭ BARITONE SAX BEGIN THE BEGUINE

The musical score is written for E♭ Baritone Saxophone and is titled "Begin the Beguine". It is in G major (one sharp) and 4/4 time. The score consists of 12 staves of music. Key features include:

- Staff 1:** Starts with a piano (*p*) dynamic. Features a triplet of eighth notes and a measure with a boxed letter **A**.
- Staff 2:** Continues the melodic line with various articulations.
- Staff 3:** Includes a triplet of eighth notes and a measure with a boxed letter **B**.
- Staff 4:** Features a measure with a boxed letter **C**.
- Staff 5:** Continues the melodic development.
- Staff 6:** Includes a measure with a boxed letter **C**.
- Staff 7:** Features a measure with a boxed letter **C**.
- Staff 8:** Includes a measure with a boxed letter **C**.
- Staff 9:** Features a measure with a boxed letter **D** and a measure with a boxed letter **E**.
- Staff 10:** Includes a measure with a boxed letter **E**.
- Staff 11:** Continues the melodic line.
- Staff 12:** Ends with a final melodic phrase.

Dynamics include *p*, *f*, and *pp*. Performance markings include accents, slurs, and triplet markings.

# E♭ BARITONE SAX BEGIN THE BEGUINE (2)

Handwritten musical score for E♭ Baritone Saxophone, titled "BEGIN THE BEGUINE (2)". The score consists of six staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4-measure rest. The second staff starts with a boxed "F" chord. The third staff includes fingerings "2" and "1". The fourth staff includes a dynamic marking "p" and a fingering "1". The fifth staff includes a dynamic marking "ff". The sixth staff ends with a double bar line and repeat dots. Below the score are several empty staves.

add. arr. MINIM ARRANGIEMENTS c 1982

26

# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT

1st Trumpet in B<sub>♭</sub>

COLE PORTER

1925

STR: MUTE

Moderato

To Cup Mute 13

f

B 2

2

3 OPEN

C

3

D 2 HAT

E OPEN

ff

6

8

ff

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26

# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT

2nd Trumpet in B<sub>b</sub>

COLE PORTER

1925

STR. MUTE      Moderato      A      TO CUP MUTE      13

f      p

B 2      2

2      3      OPEN      C

3      7      OPEN

D HAT      2      7      OPEN

E

F

6

8

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# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT  
3rd Trumpet in B $\flat$

COLE PORTER

1925

STR. MUTE  
Moderato

To Cup Mute 13

A

B 2

C 3

D 2 HAT

E 7 OPEN

F 3

G 6

8

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4<sup>th</sup>  
TRUMPET  
ST. MUTE

# BEGIN THE BEGUINE

CUP MUTE 13

The musical score is written on ten staves in G major (one sharp) and 4/4 time. It includes various musical notations such as accents (^), dynamics (f, p, ff), and articulation (>). The score is divided into sections labeled A through F. Section A (measures 1-4) features a melodic line with accents. Section B (measures 5-8) includes a dynamic change to p and a '2' marking. Section C (measures 9-12) has a '3' marking. Section D (measures 13-16) includes a '2' marking and a 'HAT' instruction. Section E (measures 17-20) has a '7' marking and a dynamic change to f. Section F (measures 21-24) has a '3' marking and a dynamic change to ff. The score concludes with a final measure marked '8' and a dynamic change to ff.

add. arr. MINIMI ARRANGEMENTS

## BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT  
1st Trombone

COLE PORTER

Musical score for 1st Trombone, featuring various dynamics (f, p, ff), articulations (accents, slurs), and performance instructions (Moderato, Soli, STRA MUTE, TO CUP MUTE, HAT, OPEN). The score includes measures 1 through 13, with measure 13 marked as the end of the section. The music is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like '2' and '3' which likely refer to fingerings or specific techniques.

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# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT  
2nd Trombone

COLE PORTER

1926

STR. MUTE

Moderate

To Cup Mute 13

**A**

**B** 2

OPEN **C**

**D** 2

HAT

OPEN **E**

**F**

Solo

8

*f*

*pp*

*ff*

The musical score is written for a 2nd Trombone part. It begins with a 'Moderate' tempo and includes various dynamic markings such as *f*, *pp*, and *ff*. The score is divided into sections labeled A through F, with some sections containing repeat signs and first/second endings. Performance instructions include 'STR. MUTE', 'To Cup Mute', and 'HAT'. The piece concludes with a 'Solo' section and a final measure marked with the number 8.



# 3rd TROMBONE

## BEGIN THE BEQUINE

Moderato

1 ST. MUTE

TO CUP MUTE

The musical score is written on ten staves. It begins with a treble clef and a common time signature. The first staff contains the initial notes with a dynamic marking of *f* and a first finger fingering (*1*). The second staff includes a circled section marker **(B)** and a dynamic marking of *p*. The third staff features a circled section marker **(C)** and a dynamic marking of *pp*. The fourth staff has a circled section marker **(D)** and a dynamic marking of *f*. The fifth staff includes a circled section marker **(E)** and a dynamic marking of *f*. The sixth staff has a circled section marker **(F)** and a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some handwritten annotations like "HAT" and "OPEN" with arrows pointing to specific notes. The piece concludes with a final staff containing a circled section marker **(8)**.

add. arr. Minim Arrangements c 1982

4<sup>th</sup>

TROMBONE  
ST. MUTE

# BEGIN THE BEQUINE

Handwritten musical score for Trombone, titled "BEGIN THE BEQUINE". The score consists of 12 staves of music in 4/4 time. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key annotations include "f", "p", "pp", "OPEN", "HAT", and boxed letters "A", "B", "C", "D", "E", "F". Measure numbers 1, 2, 3, 8, and 13 are also present.

add. arr. MINIM ARRANGEMENTS ©1982

## BEGIN THE BEGUINE

FOX-TROT

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

COLE PORTER

Moderato Piano Conductor & Accordion Guide

1925

Brass

C Sax's

This system shows the beginning of the piece for Brass and Saxophones. The Brass part is written in a grand staff with a treble clef and a common time signature. The Saxophones part is written in a grand staff with a bass clef and a common time signature. The music starts with a series of chords and a melodic line for the saxophones.

A 3rd Sax. (Clar. 8va bassa)

This system is for the 3rd Saxophone (Clarinet 8va bassa). It is written in a grand staff with a treble clef and a common time signature. The music features a melodic line with some grace notes and a steady bass line.

Dmi G7

This system shows the piano accompaniment. It is written in a grand staff with a treble clef and a common time signature. The music features a series of chords and a steady bass line. The chords are labeled Dmi and G7.

Brass (Cup mute) Sax's.

Dmi F G7 Dmi G7 Emi C

This system shows the Brass and Saxophones parts. The Brass part is written in a grand staff with a treble clef and a common time signature. The Saxophones part is written in a grand staff with a bass clef and a common time signature. The music features a series of chords and a melodic line for the saxophones. The chords are labeled Dmi, F, G7, Dmi, G7, Emi, and C.

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**B**

Musical notation for system B, piano part. Treble clef with a C-clef below the staff. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes. The system contains six measures.

Musical notation for system B, piano part. Treble clef. The right hand continues the melodic line. The left hand plays a bass line. Chords are labeled: Dmi, G7, Dmi, F. The system contains six measures.

**C**

Brass (open)

Musical notation for system C, piano part. Treble clef. The right hand continues the melodic line. The left hand plays a bass line. Chords are labeled: G7, Ab7, G7, C, Cmi, F7. The system contains six measures.

Sax's.

Tutti

Musical notation for system C, saxophone part. Treble clef. The right hand plays a melodic line. The left hand plays a bass line. Chords are labeled: Bb, Ebmi7, Eb7, Ab. The system contains six measures.

Musical notation for system C, piano part. Treble clef. The right hand continues the melodic line. The left hand plays a bass line. Chords are labeled: Eb dim, F dim, Gb dim, G, Ab, G. The system contains six measures.

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**D**

Fmi G7 Tenor Solo C

This system contains the first four measures of the piano and tenor solo. The piano part features chords Fmi, G7, and C. The tenor solo part begins in the third measure. A box labeled 'D' is positioned above the first measure.

C7 Dmi G7 Fmi

This system contains measures 5 through 8 of the piano part. The chords are C7, Dmi, G7, and Fmi.

Sax's. Solo Tutti

G7 Ab7 G7 C G

This system contains measures 9 through 12. It includes a saxophone solo section (measures 10-11) and a tutti section (measure 12). The piano part has chords G7, Ab7, G7, C, and G. A box labeled 'E' is positioned above the final measure.

C G7

This system contains measures 13 through 16 of the piano part. The chords are C and G7.

3rd Sax. (Clar. Solo 8va Bassa)

Dmi Emi A7 Dmi

This system contains measures 17 through 20. It includes a 3rd saxophone part (clarinet solo 8va Bassa). The piano part has chords Dmi, Emi, A7, and Dmi.

PIANO CONDUCTOR & ACCORDION GUIDE

Brass. **F**

G7 Am C G C

G7 Trom.Solo Dmi

Clar. Solo 8va bassa Tutti

Emi A7 Dmi Fmi

Sax's.

G7 Ab7 G7 C Dmi G7

Brass.

Dmi G7 Fmi G7 C Fmi C Cym.

# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
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JERRY GRAY

FOX-TROT

~~Easy~~ Guitar

COLE PORTER

Moderato

1925

C Cmaj7 C C Cmaj7

C Dm7 G7 Dm7

Fmaj7 F G7 G7sus4 G7 Cmaj9 C

**B**

C Cmaj7 C Dm7

G7 Dm7 Fmaj7 Fb G7

**C**

Ab9 G9 C Cm7 F7 Bb

Bb Bb7b9 Bb7 Eb7 Ab Ebdim Fdim Gbdim

Gbdim G7 Ab C Fm7 G7

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Banjoed Guitar

G7 D C Cmaj7 C G7

Dm7 G7 Fm G7

A7 G7 C Em7 E C Cmaj7

C G7 Dm7

Em6 Em7 A7 Dm7 G7<sup>Sus4</sup> G7 Am7

C Em7 E C Cmaj7 C G7

Dm7 Em6 Em7 A7 Dm7 G7<sup>Sus4</sup>

Fm Fm<sup>ADDG</sup> G7 Ab9 G9

C Dm7 G7 Fm

G7 C Fm C



26

# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT

COLE PORTER

Bass

Moderato

1925

The musical score consists of eight staves of music. The first staff begins with a bass clef and a common time signature. The tempo is marked 'Moderato'. The score includes several measures of music, with section markers 'A', 'B', and 'C' placed above specific measures. The notation includes eighth and sixteenth notes, rests, and bar lines. The number '1925' is written vertically on the left side of the first staff.

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Bass

The image displays a musical score for a bass instrument, consisting of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is divided into two sections by a double bar line. The first section begins with a key signature of D major, indicated by a 'D' in a box above the first staff. The second section begins with a key signature of E major, indicated by an 'E' in a box above the fourth staff. The music concludes with a double bar line and repeat dots at the end of the tenth staff.

\* AS A BEGUINE \*

26

# BEGIN THE BEGUINE

Arranged by  
ARTIE SHAW  
Scored by  
JERRY GRAY

FOX-TROT

COLE PORTER

Drums

Moderato

1925

A

2 3

4 5 6 7 8 9 10 11 12 13 14

B

2 3 4 5 6 7

8 10 12 14 16

C

2 4 6 8 10

D

2 4

6 8 10 12 14 16

E

2 4 6 8 10 12 14

F

2 4 6 8 10

12 1 2 4 6 8

10 11

Cym

The drum score is written on ten staves in bass clef with a 6/8 time signature. It includes various rhythmic patterns, rests, and dynamic markings. Section markers A through F are placed at the beginning of specific measures. The score concludes with a 'Cym' (cymbal) marking.

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