

JAZZ LINES PUBLICATIONS

Presents

BEULAH WITCH

ARRANGED BY DON MENZA

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-51423

MUSIC BY DON MENZA

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THE JAZZ LINES FOUNDATION INC.

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DON MENZA SERIES

BEULAH WITCH (1980)

Background:

Don Menza is a powerful tenor saxophonist, with an dynamic and distinctive sound and soloing style. Born in Buffalo, New York in 1936, Menza started playing tenor saxophone when he was 13. After getting out of the Army, he was with Maynard Ferguson's Orchestra (1960-1962) as both a soloist and an arranger. A short tenure with Stan Kenton and a year leading a quintet in Buffalo preceded a period living in Germany (1964-1968). After returning to the U.S., he joined Buddy Rich's 1968 big band in the jazz tenor chair, recording the famous solo cadenza on **Channel I Suite** (Recorded live at Caesar's Palace, Las Vegas) that utilized circular breathing and has become known as a classic among music educators and musicians alike.

He settled in California and has worked with Elvin Jones (1969), Louie Bellson, as an educator, and in the studios. Don Menza, who has made far too few records, recorded as a leader for Saba (1965) in Germany, Discwasher (1979), Realtime, and Palo Alto (the latter two in 1981). Don was a long time member of The Tonight Show Band, with Johnny Carson. His compositions, such as **Groovin' Hard** and **Time Check** (both favorites of Doc Severinsen's NBC Orchestra and Buddy Rich's Big Band) have become standard repertoire in jazz studies programs at colleges and universities worldwide. In 2005 Don Menza was inducted into the Buffalo Music Hall of Fame.

The Music:

Recorded in 1980 for the relatively obscure album **Buddy Rich Band**, Don Menza's **Beulah Witch** is an intense blow for any ensemble, but is a thrilling experience for both musicians and listeners alike. Be sure to have a strong brass section if you plan on tackling this chart, as all parts feature extended sections in the upper register.

Notes to the Conductor:

The arrangement wastes no time in laying into a heavy, slightly swung rock groove, with three primary riffs interweaving around Rich's unmistakable drums. The melody begins in the saxes and trumpets at measure 13, and is basically a two-bar motif that develops a little bit in complexity each time it's repeated. The bridge at measure 21 has some stacking and cascading in the trumpets and saxes to create a change of pace in the otherwise highly rhythmic performance. The ensemble gets one more roar in at measure 39 before an open solo section commences at measure 42. On the original recording, the only soloist is soprano sax, but this version contains solo changes for alto sax and trumpet as well.

Following the solos, the bridge is re-stated at measure 54 before a drum break sets up the extended final ensemble stretch at measure 66. It's advised that your brass players hold back at the beginning in order to have enough left in the tank for the finale, as it's quite a heavy workload even for the lower parts. Although it's technically a shout chorus, your drummer is encouraged to be quite busy, even a little soloistic, during this section to help ramp up the intensity. The performance finally concludes just as intensely as it began - with an all-out ensemble blast.

This publication was based on Don Menza's original score and the set of parts used by the Buddy Rich Orchestra - this is not a transcription.

Dylan Canterbury

- **October 2021**



"Beulah Witch" ARR/COMP P.1

Conductor: *Slow Rock* *5th Dept* *unison as is* *on DIVISI* *the first down* *an octave*

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1
2
3
4

Trumpets

1
2
3
4

Trombones

Guitar: *al piano*

Piano: *comp*

Bass: *al piano*

Drums

TIME

DON MENZA
ASCAP
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Above is the first page of Don Menza's pencil score for Beulah Witch, recorded for the **Buddy Rich Band** album.

BEULAH WITCH

RECORDED BY BUDDY RICH

SCORE

MUSIC BY DON MENZA

ARRANGED BY DON MENZA

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM ROCK ♩ = 100

The score is for a jazz ensemble and includes the following parts:

- ALTO SAX 1 & 2
- TENOR SAX 1 & 2
- BARITONE SAX
- TRUMPET 1-5
- TROMBONE 1-5
- GUITAR
- PIANO
- ELECTRIC BASS
- DRUM SET

The score is divided into four measures, numbered 1 through 4 at the bottom. A circled '1' above the first measure indicates the start of the piece. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for "Beulah Witch" (Page 2). The score is in 4/4 time and features the following instruments and parts:

- Saxophones:** A. Sax 1 & 2 (Alto Sax), T. Sax 1 & 2 (Tenor Sax), B. Sax (Baritone Sax). All saxophones play a melodic line with accents and slurs, marked *mf*.
- Trumpets:** Trpt. 1-5. Trpt. 1 & 2 play a melodic line with accents, marked *mf*. Trpt. 3-5 play a rhythmic pattern. Trpt. 2 has a section marked "w/A Sxs".
- Trombones:** Tbn. 1-5. Tbn. 1 & 2 play a melodic line with accents, marked *mf*. Tbn. 3-5 play a rhythmic pattern.
- Guitar:** Gtr. (Solo) playing a rhythmic pattern, marked *mf*. The section ends with "(END SOLO)".
- Piano:** Pno. playing a rhythmic pattern, marked *mf*. Chords are indicated as $C7^{(9)}$.
- Bass:** E. Bs. (Electric Bass) playing a rhythmic pattern, marked *mf*. Chords are indicated as $C7^{(9)}$.
- Drums:** Dr. playing a rhythmic pattern, marked *mf*. Includes a section marked "sim." (simile).

The score is divided into measures 5 through 12. The key signature is one sharp (F#).

13

A Sax. 1
A Sax. 2
T Sax. 1
T Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tpt. 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Gtr.
Pno.
E. Bs.
Dr.

PLAY 2ND X ONLY
PLAY BOTH XS
PLAY 2ND X ONLY
PLAY BOTH XS
PLAY 2ND X ONLY
PLAY BOTH XS
PLAY 2ND X ONLY
PLAY BOTH XS
PLAY 2ND X ONLY
PLAY BOTH XS
C7(9)
C7(9)
C7(9)
C7(9)