

JAZZ LINES PUBLICATIONS

Presents

BIG BERTHA

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

FULL SCORE

JLP-7332

MUSIC BY DUKE PEARSON

COPYRIGHT © 1965 GAILANCY MUSIC
INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2015 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF DUKE PEARSON.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

DUKE PEARSON SERIES

BIG BERTHA (1966)

Background:

Duke Pearson was an important pianist, composer, arranger and producer during the 1960s and 1970s. He was born in Atlanta, Georgia in 1932 and played trumpet as well as piano with many local groups. After attending Clark College, he toured with Tab Smith and Little Willie John before he moved to New York City in January of 1959. Donald Byrd heard him, and Byrd was the leader of Pearson's first recording session. Soon Pearson was playing with the Benny Golson-Art Farmer Jazztet.

Pearson became the musical director for Nancy Wilson, as well as continuing to tour and record with Donald Byrd. In 1963, Blue Note Records producer and musical director Ike Quebec passed away, and Pearson became Blue Note's A&R director, as well as make his own albums. Grant Green, Stanley Turrentine, Johnny Coles, Blue Mitchell, Hank Mobley, Bobby Hutcherson, Lee Morgan and Lou Donaldson all benefited from his arranging and producing skills. Albums that Pearson recorded under his own name ranged in instrumentation from trios to quintets, sextets and octets to choral ensembles.

Pearson and Byrd co-led a big band in 1967, and eventually Pearson took over sole leadership. Even though the Pearson band shared some of the same musicians with the Thad Jones-Mel Lewis band, Pearson's ensemble had its own identity and worked quite a few gigs in New York for over three years and recorded two albums for Blue Note. The band not only featured Pearson's music; other composers such as Frank Foster contributed to the book as well. Pearson's association with Blue Note ended when co-founder Alfred Lion died in 1971. He moved to Atlanta to teach at Clark College, toured with Carmen McRae and Joe Williams, and reformed his big band. He was diagnosed with multiple sclerosis and died in Atlanta, Georgia in 1980.

For many years, the huge body of work he created was nearly forgotten until Jazzlines Publications and Pearson's son Anthony formed a partnership to make Pearson's many titles available for purchase. This arrangement is part of a continuing project to present Pearson's compositions and arrangements for big band and smaller ensembles, uncut and corrected. Once again, Pearson's creative and challenging music can be played, heard, studied and appreciated.



The Music:

Although this tune from his 1965 album ***Sweet Honey Bee*** has a simple, straightforward structure and melody, Duke Pearson's ***Big Bertha*** establishes itself as one of the most memorable tunes of his vast catalogue.

Notes to the Conductor:

The proceedings start off unassumingly enough, with a solo chorus of Pearson's Basie-esque piano. This simple setup leads to the bluesy melody, stated in unison on the 'A' section by Freddie Hubbard, James Spaulding, and Joe Henderson. Pearson fills in the gaps between the melody with some simple fills that play around with, but never completely replicate, the melody itself. In this transcription, the melody is written out with chord changes provided for the pianist to embellish as they see fit.

Things get a bit more complicated on the bridge, as the horns split into harmony to accompany the melody statement by the piano. It is important for the horns to keep this in mind, as they should play soft enough to not overshadow the piano. The melody is noticeably more complicated on the bridge than it is on the A section, which provides a nice sense of contrast. The A section is repeated once more after the bridge, complete with piano fills.

After the open solo section, the melody is restated. A brief piano tag sets up the ending, which has some mild funeral march overtones. The rhythm section drops out for the horn fanfare, which slows down ever so slightly to set up a subdued rumble from the rhythm section to close things out.

In addition to providing a transcription of the original recording, included are alternate trombone and guitar parts to allow for ensemble flexibility. We sincerely hope you enjoy playing this tune as much as we enjoyed preparing it for you!

Acknowledgments:

Thank you to Anthony Pearson for providing his father's library to us and for granting permission to publish this arrangement. Thank you for purchasing this publication and supporting our efforts.

Dylan Canterbury and Jeffrey Sultanof

- October 2015

BIG BERTHA

RECORDED BY THE DUKE PEARSON SEXTET

SCORE

MUSIC BY DUKE PEARSON

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

SWING ♩ = 180

ALTO SAX

TENOR SAX.

TRUMPET

TROMBONE (OPT.)

GUITAR (OPT.)

PIANO

BASS

DRUMS

p (SOLO)

p (HI-HAT)

p

$B^b m_i$ C^7 F^7 $B^b m_i$ C^7 F^7

$B^b m_i$ C^7 F^7 $B^b m_i$ C^7 F^7

$B^b m_i$ C^7 F^7 $B^b m_i$ C^7 F^7

(4)

1

2

3

4

COPYRIGHT © 1966 GAILANCY MUSIC

INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2015 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF DUKE PEARSON.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

GTR. (OPT.)

PNO.

BS.

DR.

5 6 7 8 9 10

B^b_{mi} $C7$ $F7$ B^b_{mi} $C7$ $F7$ B^b_{mi}

(8) (16)

GTR. (OPT.)

PNO.

BS.

DR.

11 12 13 14 15 16 17 18

(11) A^b7 G^b7 $F7$

(4) (8)

BIG BERTHA

SCORE - PAGE 3

(19) B^b_{mi} C7 F7 B^b_{mi} C7 F7 B^b_{mi} C7 F7 B^b_{mi} C7 F7

GTR. (OPT.)

PNO. B^b_{mi} C7 F7 B^b_{mi} C7 F7 B^b_{mi} C7 F7 B^b_{mi} C7 F7 B^b_{mi} C7 F7 (END SOLO)

BS. B^b_{mi} C7 F7 B^b_{mi} C7 F7 B^b_{mi} C7 F7 B^b_{mi} C7 F7

DR. (4) (6)

19 20 21 22 23 24 25 26

(27)



A. SX. *mf*

T. SX. *mf*

TPT. *mf*

TBN. (OPT.) *mf*

GTR. (OPT.) *mf*

(SOLO - AS-IS OR AD LIB.)

PNO. *mf*

B^b m1 C7 F7

BS. *B^b m1 C7 F7 B^b m1 C7 F7 B^b m1 C7 F7*

DR. *mf* (RIDE CYM.) (4)

27

28

29

30

31

32