

JAZZ LINES PUBLICATIONS

Presents

HI-FLY

ARRANGED BY DUKE PEARSON

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7760

MUSIC BY RANDY WESTON

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THE JAZZ LINES FOUNDATION INC.

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DUKE PEARSON SERIES

HI-FLY (1969)

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:

Duke Pearson's interpretation of Randy Weston's classic tune *Hi-Fly* was almost completely unknown to the general listening public for years. Thankfully, a recent release of a 1969 concert of Pearson's big band in Baltimore has brought this wonderful arrangement to light. The arrangement does not feature any particularly difficult rhythmic or melodic figures, but is a bit of a long blow for the brass section.

Notes to the Conductor:

The arrangement begins, as this tune so often does, with a slow rubato version of the melody's bridge. Pearson's arrangement has an almost chorale-like quality to it, and should be approached accordingly. The melody proper begins at measure 9, where the tempo also kicks in. The first two A sections are handled by a pair of duos; first, two trumpets, followed by two flutes. The backgrounds underneath are largely sustained tones. The full ensemble comes together at measure 25 for another chorale-like reading of the bridge, followed by a broken up bugle-like re-working of the final A section at measure 33.



A quick ensemble fanfare sets up a tenor saxophone solo at measure 41. There are some gently prodding backgrounds during the first chorus, while the backgrounds under the final chorus at measure 106 gradually grow in both volume and punch until climaxing at measure 130. The tenor soloist gets a break for a joyful ensemble half-chorus shout section at measure 138, followed by one final half-chorus solo salvo at measure 154. The spotlight shifts to a trumpet solo at measure 170, with a similar (but not identical) set of growing backgrounds coming in at measure 203.

The arrangement's final chorus kicks off at measure 235. As before, this shout section should have an overall jubilant, even triumphant feel to it. The bridge at measure 251 marks the return of the chorale-like beginning (albeit in tempo this time), as well as the beginning of a slow but consistent tapering off of volume until the end of the arrangement. A militaristic but subdued brass fanfare at measure 273 set up a final woodwind flourish four measures later before the somewhat surprising final chord, where the melody is hinted at one last time by flutes and muted trumpets.

This publication is not a transcription - it has been prepared from the original parts used during the 1969 live performance. Both alto saxophones double on flute.

Acknowledgments:

Thanks 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 Rob DuBoff

- April 2019

1st Alto **5** Hi - Fly Arr. by DUKE PEARSON

Rubato

A. 8 Flute

To Alto

B.

1st Alto

C.

7 15 8

Here are the first two pages of the Alto Saxophone 1 parts as used during the live performance in 1969. These parts were actually copied out by Duke Pearson himself.

SCORE

HI-FLY

PERFORMED BY THE DUKE PEARSON BIG BAND

MUSIC BY RANDY WESTON
ARRANGED BY DUKE PEARSON

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

RUBATO, SLOWLY

(ALTO SAX) ①

RIT.

WOODWIND 1: ALTO SAX/FLUTE *mf*

WOODWIND 2: ALTO SAX/FLUTE *mf*

WOODWIND 3: TENOR SAX *mf*

WOODWIND 4: TENOR SAX *mf*

WOODWIND 5: BARITONE SAX *mf*

TRUMPET 1 *mf*

TRUMPET 2 *mf*

TRUMPET 3 *mf*

TRUMPET 4 *mf*

TROMBONE 1 *mf*

TROMBONE 2 *mf*

TROMBONE 3 *mf*

TROMBONE 4 *mf*

GUITAR

PIANO

BASS (ARCO) *mf*

DRUM SET *mf*

1 2 3 4 5 6 7 8

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9 MEDIUM SWING ♩ = 140
(TO FLUTE)

Wm. 1 (A. Sax) (TO FLUTE)

Wm. 2 (A. Sax) (TO FLUTE)

Wm. 3 (T. Sax) *mp*

Wm. 4 (T. Sax) *mp*

Wm. 5 (B. Sax) *mp*

Trpt. 1 *mp*

Trpt. 2 *mf*

Trpt. 3 *mf*

Trpt. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4 *mp*

Pno. *mp*

Bas. *mp* N.C. (PIZZ) Cm7 C7 F13 Fm7 Em7 A9 G/B Cm7 F9 N.C.

Dr. *mp* MARCH FEEL *sim.* (4) (6)

9 10 11 12 13 14 15 16

