

Presents

JAZZ LINES PUBLICATIONS

WALTZ OF THE MUSHROOM HUNTERS

RECORDED BY THE BUDDY RICH ORCHESTRA

ARRANGED BY GREG HOPKINS

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

FULL SCORE

JLP-7972

MUSIC BY GREG HOPKINS

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THE JAZZ LINES FOUNDATION INC.

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BUDDY RICH SERIES

WALTZ OF THE MUSHROOM HUNTERS (1973)

Buddy Rich Biography:

One of the most dynamic performers of the 20th century, Bernard 'Buddy' Rich has left as widespread an impact on the world of drumming as anyone. His thunderous attack and impeccable technique continue to be admired by musicians the world over.

Born in Brooklyn in 1917, Rich had already begun performing with his family's vaudeville troupe before he was two years old. His early affinity for the drums resulted in him developing enough ability to start his first band at age 11. In 1938 Rich was playing drums with Adrian Rollini and Bunny Berigan before being hired by Artie Shaw. He stayed with the Shaw Orchestra until being hired by Tommy Dorsey towards the end of 1939. His relationship with Dorsey lasted several years and included him backing Frank Sinatra on some of his first recordings. He finally departed the Dorsey Orchestra in November of 1945 and moved into the world of freelancing. At this point in his career, as a household name, he was a much in-demand sideman and was the go-to drummer for Jazz At The Philharmonic and Verve Records studio sessions. Some of the more noteworthy associations were with Lester Young and Charlie Parker - Rich was the drummer on Parker's *Bird with Strings* recordings in 1949 and 1950.

The 1950s saw Rich continue to perform and record with every major jazz artist on the scene in both small group and larger ensemble contexts. In 1953 Rich began an association with Harry James, a relationship that would last, off and on, until 1966. After leaving Harry James in 1966, Rich formed a big band that would serve as his primary musical vehicle for the rest of his career. His two biggest hits during these final time periods would be, interestingly enough, two long-form works, *West Side Story Suite* and *Channel One Suite*. In addition to this, Rich's bands frequently employed some of the top young instrumental and arranging talent of the day.

Rich continued touring and performing to great acclaim until his passing in 1987. His influence continues to live on and be incredibly wide-ranging, with admirers ranging from jazz greats Max Roach and Billy Cobham to legendary rockers Phil Collins and Neil Pert.

Greg Hopkins Biography:

Performer, composer, and arranger Greg Hopkins first picked up the trumpet as a boy in Detroit, and to this day it would be hard to spot him without his horn. Hopkins plays even when caught in traffic on commute to Berklee College of Music, where he's been teaching since 1974 - the year the London Times called him "a real find" for the Buddy Rich Orchestra.

That symbiosis of man and musical instrument is evident in Hopkins' solo performances by which he has served the orchestras of Louis Bellson, Billy Maxted, Buddy Rich, and Herb Pomeroy, as well as his own small ensembles and big bands. Hopkins began his professional career in 1965, freelancing in the Detroit area for such acts as the Temptations, Marvin Gaye, and Gladys Knight until 1969, when he graduated Michigan State. From 1969 to 1974 he toured nationally and internationally, appearing at the Newport, Monterey, and other major jazz festivals. Hopkins has also performed with Dizzy Gillespie, Ella Fitzgerald, Frank Sinatra, Stevie Wonder, Joe Williams, Tony Bennett, the Supremes, Burt Bacharach, Nancy Wilson, Lou Rawls, Mitzi Gaynor, Michel Legrand, Johnny Mathis, Shirley MacLaine, Marvin Hamlisch, and



Lena Home, as well as the Boston Symphony Orchestra, the Boston Pops, and the Boston Brass Ensemble.

He recorded as soloist and arranger the *Roar of '74* and *Stick It* with the Buddy Rich Orchestra, *Afrodisia* with Lonnie Smith, *Pramlatta's Hips* with Herb Pomeroy (Shiah), *Together* with Maggie Scott (MM and R), *Orange Then Blue* with George Adams (GM Recordings), *Jumpin' in the Future* with Gunther Schuller (GM), *Dreams Come True* with Suzanne Dean (NOVA), and numerous others.

His theater work includes *42nd Street*, *Dancin'*, *Some Like It Hot*, *Annie*, *Tommy Tune Tonight*, *Catskills on Broadway*, *West Side Story*, *Porgy and Bess*, *My Fair Lady* (Rex Harrison), *The King and I* (with Yul Brynner), *Into the Woods*, *Ragtime*, and *A Chorus Line*.

His own 16-Piece Jazz Orchestra CD, *Okavongo*, is out on the Summit label, as is his quintet CD, *Quintology*, featuring Bill Pierce, Mick Goodrick, and Gary Chaffee. He has also released a trio recording with Tim Ray's chamber jazz group *Tre Corda*, featuring Tim on piano, and Eugene Friesen on cello. Hopkins is also featured on the Grammy® winning jazz album by composer Joel Pallson and his Septet, on the Icelandic label. Most recently he was trumpet soloist with the Prague Radio Symphony Orchestra on Arthur Welwoods composition for jazz trumpet and orchestra, on Albany Records *Wind, Sky, and Clouds*.

The Music:

Recorded in October 1973 and released on *The Roar of '74*, Hopkins' *Waltz of the Mushroom Hunters* is a kaleidoscopic musical experience that retains its unpredictable excitement from start to finish. Although technically difficult and a serious endurance test for the brass section, it's sure to bring down the house if performed well.

Notes to the Conductor:

Beginning with an ominous drum roll, the first portion of the chart is a brass chorale that hints at the harmonic progression of the main melody without being an exact replica. It should be played in a quasi-orchestral manner. The brisk waltz tempo that continues for the rest of the performance commences at measure 27, with the horns musically dog-fighting with each other in a wide array of configurations. The melody proper finally begins at measure 71. Its extended form and unpredictable harmonic twists and turns require quite a bit of attention to execute in a seamless fashion.

Measure 139 sees the start of a solo chorus of piano, with some light backgrounds scattered throughout. This is followed up by one of the arrangement's most unique sections - the trumpet section and drums trading fours with each other, with the trumpet figures being quite rhythmically dense and harmonically deep. The ensemble comes together briefly before the key changes at measure 283 for another solo. On the original recording, it's a soprano sax solo, but there are chord changes provided for trombone in the original score as well. The backgrounds here are a little more prominent than before, but still largely gently supportive. Following the final solo is a return to the original key and an ensemble shout chorus that includes a notable bit of screaming lead trumpet beginning at the pickups to measure 375. As is typical for a Buddy Rich shout chorus, it should be played with reckless abandon and plenty of volume. The chorale-like feel of the introduction returns at measure 411, although the waltz feel is maintained underneath to provide a nice stylistic contrast. One last fanfare leads the arrangement into a surprisingly subdued and warm finale.

The original version of this arrangement was written for only 3 trombone players. For this publication, Greg Hopkins has provided a new 4th trombone part, as well as a re-written 3rd trombone part with new harmonies, to make it playable by a traditional big band instrumentation. This publication was based on the original set of parts used by the Buddy Rich Big Band in 1974 - this is not a transcription.

Acknowledgements:

We would like to thank Greg Hopkins for his assistance in publishing this edition.

Rob DuBoff and Dylan Canterbury
- April 2023

WALTZ OF THE MUSHROOM HUNTERS

RECORDED BY THE BUDDY RICH ORCHESTRA

TRANSPOSSED SCORE

MUSIC BY GREG HOPKINS

ARRANGED BY GREG HOPKINS

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

STRAIGHT 8THS ♩ = 110
(ALTO SAX) ③

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

- WOODWIND 1: ALTO SAX/FLUTE
- WOODWIND 2: ALTO SAX
- WOODWIND 3: TENOR SAX/SOPRANO SAX/FLUTE
- WOODWIND 4: TENOR SAX
- WOODWIND 5: BARYTONE SAX
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- TROMBONE 4
- GUITAR
- PIANO
- BASS
- DRUM SET

The score is in 4/4 time with a tempo of 110 beats per minute. It features a variety of dynamics including *mf*, *f*, and *mp*. The drum set part includes a 'COUNT OFF' at the beginning of the piece. The score is divided into measures 2 through 9.

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Wm. 1 (A. Sax) *p* *f*

Wm. 2 (A. Sax) *p* *f*

Wm. 3 (T. Sax) *p* *f*

Wm. 4 (T. Sax) *p* *f*

Wm. 5 (B. Sax) *f*

Trpt. 1 *mp* *f* *f*

Trpt. 2 *mp* *f* *f*

Trpt. 3 *mp* *f* *f*

Trpt. 4 *mp* *f* *f*

Tbn. 1 *mp* *f* *f*

Tbn. 2 *mp* *f* *f*

Tbn. 3 *mp* *f* *f*

Tbn. 4 *mp* *f* *f*

Grp. *f* *D^bma⁹* *G^bma⁹* *D^bma⁹* *Cm⁹* *B^bm⁹* *B¹³(#11)* *Cm⁹* *B^bm⁹* *A^bm⁹* *A⁹sus* *mp*

Pno. *mp*

Bs. *f*

Dr. *mp*

10 11 12 13 14 15 16 17