

JAZZ LINES PUBLICATIONS

*Presents*

**EVENING STAR**

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8294

MUSIC BY BENNY CARTER

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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## **EVENING STAR (1992)**

### **Background:**

Benny Carter was and continues to be a jazz legend. Active from the 1920s until his death in 2003, he was a true pioneer as a saxophonist, trumpet player, and composer/arranger. Perhaps because Carter spent many years as a composer for film and television in Los Angeles and out of the jazz scene, he is not as well known as others who were present and influential during jazz's formative years, such as Duke Ellington, Earl Hines, and Count Basie. It was Carter who advised a young Robert Farnon how to create a full score, and Benny also mentored trombonist J.J. Johnson.

Carter's considerable catalog is now being properly published by The Jazz Lines Foundation Inc. Because Carter is not as well known as Ellington or Basie, it is possible that many band directors are passing up the opportunity to play and expose young people to this wonderful and classic music. While the many scores that we publish by Gil Evans, Mary Lou Williams, Duke Pearson, and others may be too difficult, there are many titles by Benny that most bands can play. Even though it was written for professionals, much of his music is playable by middle-school bands. The melodies are infectious and the chord changes interesting to play on. This is the perfect teaching material that is also solid musically and has delighted audiences for years.



### **The Music:**

*Evening Star* first appeared as a saxophone quartet arrangement titled *Blue Star* on the *Further Definitions* album (recorded for Impulse Records in 1960). Carter arranged it for the Rutgers University Orchestra in 1992 to feature himself. The arrangement was recorded by the MusicMasters label and was released on the album *Harlem Renaissance*. The only major modification that Benny made to this arrangement (after the recording) was that the ending (from measure 94) was shortened. For the recording measures 94 to 96 were twice as long (each half note was played as a whole note). We have retained Benny's edits at this section.

### **Notes to the Conductor:**

This straight-forward ballad is a perfect choice for a middle school or high school jazz ensemble concert with a featured soloist. However, the interesting chord changes would make this appealing to more advanced bands as well. The arrangement may be opened up for additional solos at letter H.

### **Acknowledgements:**

Special thanks to Hilma Carter, Ed Berger, Phil Woods, and Mel Martin for granting us access to their libraries and sharing with us many memories of playing with Benny. We're thrilled to have the opportunity to publish music from this wonderful library.

**Jeffrey Sultanof and Rob DuBoff**

- October 2011

# EVENING STAR

## SCORE

MUSIC BY BENNY CARTER

ARRANGED BY BENNY CARTER

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① SLOWLY ♩ = 70

The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Solo Alto Sax:** Rests throughout the piece.
- Alto Sax 1 & 2:** Play a melodic line with triplets and slurs, marked *mp*.
- Tenor Sax 1 & 2:** Play a similar melodic line to the allos, marked *mp*.
- Baritone Sax:** Plays a lower melodic line, marked *mp*.
- Trumpet 1, 2, 3, & 4:** Enter in the third measure with a melodic line, marked *mf*.
- Trombone 1, 2, 3, & 4:** Play a harmonic line, marked *mp*.
- Guitar:** Provides chordal accompaniment, marked *mp*.
- Piano:** Provides harmonic accompaniment, marked *mf*. Includes a **(Solo)** section in the third measure and **(END SOLO)** in the fourth.
- Bass:** Provides harmonic accompaniment, marked *mp*.
- Drum Set:** Provides a steady rhythmic accompaniment, marked *mp*.

The key signature is two flats (Bb, Eb) and the time signature is 4/4. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom.

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(A)  $D_{ma}^7$   $D_{mi}^7$   $G^7$   $C_{ma}^7$   $C_{mi}^7$   $F^7$   $B_{ma}^7$   $E_{mi}^7$   $A^7$   $E_{mi}^7$   $A^7$   $F^{\sharp} B^7 E_{mi}^7 A^7$

Solo A. Sax.  $f$

A. Sax. 1  $ff$

A. Sax. 2  $ff$

T. Sax. 1  $ff$

T. Sax. 2  $ff$

B. Sax.  $ff$

Tpt. 1  $ff$  (TO HAT)

Tpt. 2  $ff$  (TO HAT)

Tpt. 3  $ff$  (TO HAT)

Tpt. 4  $ff$  (TO HAT)

Tbn. 1  $ff$

Tbn. 2  $ff$

Tbn. 3  $ff$

Tbn. 4  $ff$

Gtr.  $F_{ma}^7$   $F_{mi}^7$   $B^{\flat}_9$   $E^{\flat}_{ma}{}^7$   $E^{\flat}_{mi}{}^7$   $A^{\flat}_9$   $D^{\flat}_{ma}{}^7$   $G_{mi}^7$   $C^7$   $G_{mi}^7$   $C^7$   $A^7 D^7 G_{mi}^7 C^7$

Pno.  $F_{ma}^7$   $F_{mi}^7$   $B^{\flat}_9$   $E^{\flat}_{ma}{}^7$   $E^{\flat}_{mi}{}^7$   $A^{\flat}_9$   $D^{\flat}_{ma}{}^7$   $G_{mi}^7$   $C^7$   $G_{mi}^7$   $C^7$   $A^7 D^7 G_{mi}^7 C^7$

Bs.  $F_{ma}^7$   $F_{mi}^7$   $B^{\flat}_9$   $E^{\flat}_{ma}{}^7$   $E^{\flat}_{mi}{}^7$   $A^{\flat}_9$   $D^{\flat}_{ma}{}^7$   $G_{mi}^7$   $C^7$   $G_{mi}^7$   $C^7$   $A^7 D^7 G_{mi}^7 C^7$

D. S. (4) (8)