

JAZZ LINES PUBLICATIONS

Presents

CENTRAL CITY SKETCHES NO 3:

PEOPLE TIME

ARRANGED BY BENNY CARTER

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8288

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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CENTRAL CITY SKETCHES NO. 3

PEOPLE TIME (1987)

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.

Central City Sketches is a suite of six compositions that was world-premiered at a concert of the American Jazz Orchestra in 1987. I was present at that concert, and can attest that the audience went wild when they heard this new music that often recalled Kansas City and the swing era. The music has also been acclaimed by critics who were thrilled that Carter was still creating beautiful, swinging music at the age of eighty. These publications come from the original parts used at that concert.

The Music:

People Time is movement three of the suite (It is often called simply *People*, perhaps changed to avoid it being confused with the Jule Styne-Bob Merrill standard of the same name.) This gorgeous ballad features a flute solo at the beginning, and then a trumpet solo backed by the ensemble. Like most of Carter's music, it was written for professionals but can be played by many middle-school bands.

Notes to the Conductor:

This is a straight-forward flute and trumpet feature ballad that is played slowly. The opening section features a flute solo accompanied by piano. The pianist should pay close attention to the flute and provide adequate, but not intrusive, support. The flute part was written on reed 1. We have included an alternate reed 1 part (on alto saxophone) and may be used in the event that a flautist is not available. If you wish to use this alternate part this arrangement simply becomes an alto saxophone feature (instead of flute).

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

- June 2011



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PEOPLE TIME

SCORE

MUSIC BY BENNY CARTER

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FREELY

SOLO w/ PNO.

REED 1: FLUTE

PIANO

1 *mf* 3 *mf* 3 (PNO.) (FLUTE) 3

2 *mf* 3 *mf* 3

3 *mf* 3 *mf* 3

4 *mf* 3 *mf* 3

5 *mf* 3 *mf* 3

6 *mf* 3 *mf* 3

7 *mf* 3 *mf* 3

8 *mf* 3 *mf* 3

9 *mf* 3 *mf* 3

10 *mf* 3 *mf* 3

11 *mf* 3 *mf* 3

12 *mf* 3 *mf* 3

13 *mf* 3 *mf* 3

14 *mf* 3 *mf* 3

15 *mf* 3 *mf* 3

16 *mf* 3 *mf* 3

17 *mf* 3 *mf* 3

18 *mf* 3 *mf* 3

19 *mf* 3 *mf* 3

20 *mf* 3 *mf* 3

21 *mf* 3 *mf* 3

22 *mf* 3 *mf* 3

23 *mf* 3 *mf* 3

24 *mf* 3 *mf* 3

25 *mf* 3 *mf* 3

26 *mf* 3 *mf* 3

27 *mf* 3 *mf* 3

28 *mf* 3 *mf* 3

29 *mf* 3 *mf* 3

30 *mf* 3 *mf* 3

Chords: Cm^9 $/B^b$ Am^9 $Am^7(b9)/D$ Gm^7 Cm^7 Bm^7 $E7(b9)$ Am^9 $/G$ $F^{\sharp}m^9$ $F^{\sharp}m^7(b9)/B$ Em^7 E^b7/A Dm^7 D^b7/G

Chords: Cm^9 $/B^b$ Am^9 $Am^7(b9)/D$ Gm $Gm(m^7)$ Gm^7 C^9 Fm^7 Fm^7 B^b7 E^b_m7 E^b_9 Dm^7 D^b7/G

Chords: Cm^9 $/B^b$ Am^9 $Am^7(b9)/D$ Gm^7 Cm^7 Bm^7 $E7(b9)$ Am^9 $/G$ $F^{\sharp}m^9$ $F^{\sharp}m^7(b9)/B$ Em^7 E^b7/A Dm^7 D^b7/G

Chords: Cm^7 $F^{\sharp}m^7(b9)$ B^{13} F^9 Em^9 $A7(b9)$ D^{13} A^b_9 G^7 $G^7(b9)$ Cm^9 $/B^b$ Am^9 $Am^7(b9)/D$

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② SLOWLY ♩ = 60

Score for Central City Sketches No. 3, Page 2. The score includes parts for five saxophones (Rd. 1-5), four trumpets (TPT. 1-4), four trombones (TBN. 1-4), piano (PNO.), bass (BS.), and drums (D. S.).

Saxophones (Rd. 1-5): All parts are in treble clef with a key signature of three sharps (F#, C#, G#). Rd. 2, 3, and 4 start with a *mp* dynamic. Rd. 2 has a (2) measure rest, Rd. 3 has a (3) measure rest, and Rd. 4 has a (3) measure rest. Rd. 5 has a *mp* dynamic and a (4) measure rest.

Trumpets (TPT. 1-4) and Trombones (TBN. 1-4): All parts are in treble clef with a key signature of three sharps. All parts are currently silent.

Piano (PNO.): The piano part is in treble clef with a key signature of three sharps. It features a series of chords: G, Dm7(b9), G, Dm7(b9) (2), G, Dm7(b9) (3), G, D^b7/G. The dynamics are *mp*.

Bass (BS.): The bass part is in bass clef with a key signature of three sharps. It features a series of chords: G, Dm7(b9), G, Dm7(b9) (2), G, Dm7(b9) (3), G, D^b7/G. The dynamics are *mp*.

Drums (D. S.): The drum part is in bass clef with a key signature of three sharps. It features a series of rhythmic patterns: (BRUSHES) (PLAY TIME), (2), (4). The dynamics are *mp*.

