

JAZZ LINES PUBLICATIONS

Presents

SIMONE

ARRANGED BY FRANK FOSTER

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

FULL SCORE

JLP-51208

MUSIC BY FRANK FOSTER

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FRANK FOSTER SERIES



SIMONE (1977)

Saxophonist, composer and arranger Frank Foster (1928-2011) helped shape the sound of the 'New Testament' edition of the Count Basie Orchestra from 1953 to 1964. He composed, arranged, and played for the Basie band following his service in the Korean War. Foster earned his place in jazz history with tunes like *Shiny Stockings*, *Down for the Count*, *Blues Backstage*, *Back to the Apple*, *Discommotion*, and *Blues in Hoss Flat*.

Frank Benjamin Foster III was born into Cincinnati's African-American middle class and began his musical studies on piano, later picking up the clarinet and the alto saxophone. Within a year, he was playing in a local dance band. Foster started arranging while still in high school, and attended Wilberforce University before moving to Detroit to pursue a career in music.

Foster played with and arranged for Benny Goodman, Elvin Jones, George Coleman, Joe Farrell, Duke Pearson, Johnny Richards, Frank Sinatra, Sarah Vaughan and the Thad Jones–Mel Lewis big band. His career also includes stints with The Lloyd Price Orchestra, The Lionel Hampton Orchestra, and The Woody Herman Orchestra. Foster also led the Living Color and Loud Minority Big Bands and toured Europe as a member of Jimmy Smith's quintet in 1985. Foster succeeded Thad Jones as leader of the Basie band in 1986, where he remained until 1995.

After leaving Basie, Foster played in smaller groups, including those led by his wife's first cousin, the drummer Elvin Jones. The album *Well Water* features Foster and Jones leading the Loud Minority Big Band, with a decidedly modern mind-set. The album includes their take on *Simone*, Mr. Foster's best-known post-Basie composition.

Foster continued to write and arrange music, even after a stroke left him unable to play the saxophone in 2001. During a 60 year career, he received two Grammy Awards and was nominated for two others. He composed and orchestrated material for The Carnegie Hall Jazz Ensemble, The Detroit Civic Symphony Orchestra, The Ithaca College Jazz Ensemble, The Jazzmobile Corporation of New York City, The Lincoln Center Jazz Orchestra, The Malaysia Symphony Orchestra, The Metropole Orchestra of Hilversum, Holland, and The Thad Jones/Mel Lewis Orchestra. He is the subject of the 2010 film, *Shiny Stockings*.



The Music:

The big band version of Frank Foster's classic modal blues waltz *Simone* has an interesting history to it. Originally recorded in 1977 and featuring legendary drummer Elvin Jones, the session went unreleased until 2007, when it finally came out in the form of the album *Well Water*. Jones' churning drums combined with Foster's dense arrangement made for a marvelous performance that certainly deserved to be brought to public attention much sooner than it was.

Notes to the Conductor:

A vamping rhythm section sets up the melody's entrance at measure 9. Said melody is performed twice, first by two tenor saxes and two flugelhorns, and then by the whole sax section. The backgrounds on the second time are slightly denser than the backgrounds on the first. A brief ensemble chord serves as a launching point for a tenor saxophone solo beginning at measure 57. Each of the tenor solo's five choruses sees a new wrinkle added to it in the ensemble, starting with no horns at all and gradually building to a steadily pulsing (and loud) full-group attack.

Once the tenor solo wraps up, the arrangement allows for additional solos. On Foster's recording, these solos are handled by Kiane Zawadi on trombone and Mickey Tucker on piano, but the arrangement also contains chord changes in the second trumpet part. Once the soloists have said their piece, the melody returns in slightly altered form to mark the start of the ensemble shout chorus at measure 178. The band deviates from the melody altogether at measure 202, with the brass roaring atop a challenging, John Coltrane-inspired unison sax line. Being the guest star of the session, Jones gets a chance to do his thing on drums after the shout to set up the melody's return at measure 238. The ending is tagged a couple of times, slowing down suddenly for a final stacked ensemble figure to bring the performance to an appropriately intense close.

This publication was based on the set of parts supplied to us by Frank Foster.

Dylan Canterbury

- September 2022

CONDUCTOR

SIMONE

COMPOSED & ARRANGED BY FRANK FOSTER

COND.

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SIMONE

INTRO

MEDIUM BLUES WALTZ ♩ = 128-132

1 f p. 2 p. 3 p. 4 b p.

5 p. 6 p. 7 p. 8 b p.

9 mf mp 10 p. 11 p. 12 b p.

13 p. 14 p. 15 p. 16 mp.

17 p. 18 p. 19 p. 20 b p.

21 p. 22 p. 23 p. 24 p#.

25 hp. 26 p. 27 p. 28 p.

29 p. 30 p. 31 p. 32 b p.

33 f mp 34 p. 35 p. 36 p.

37 p. 38 p# 39 p. 40 p#.

Here are the first two pages of Frank Foster's sketch score for Simone, recorded in 1977.

SIMONE

RECORDED BY THE LOUD MINORITY BIG BAND

MUSIC BY FRANK FOSTER

ARRANGED BY FRANK FOSTER

SCORE

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

BRIGHT WALTZ ♩ = 180

The score is arranged for a big band with the following parts: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-5, Trombone 1-3, Bass Trombone, Tuba, Guitar, Piano, Bass, and Drum Set. The music is in 3/4 time with a tempo of 180. The key signature has one sharp (F#). The score includes dynamic markings such as *mf* and *mfz*. The guitar part features a series of chords: Dm⁹, E^m9/A, Dm⁹, E^b13, Dm⁹, E^m9/A, Dm⁹, and E^bm⁹. The piano part includes a *mfz* marking. The drum set part includes a *mf* marking and a (4) marking. The score is divided into measures 2 through 8.

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9

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
FL. 2
FL. 3
B.S. Tbn.
GTR.
PNO.
B.S.
Dr.

9 10 11 12 13 14 15 16

Chord symbols: Dm⁹, Em⁹/A, Dm⁹, E^b13, Dm⁹, Em⁹/A, Am⁹/D, A^b13/D

Drum notation: (4) (8)

17

A Sax 1
A Sax 2
T Sax 1
T Sax 2
B Sax
FLUTE 2
FLUTE 3
BS. TRN.
GTR.
PNO.
BS.
Dr.

17 18 19 20 21 22 23 24

Chords: Gm^9 , Am^9 , $B^b m^9$, E^b_{13} , Dm^9 , Em^9 , Fm^9 , $F^{\sharp} m^9$

Drum notation: (4) (8)