

Presents

JAZZ LINES PUBLICATIONS

SWEET HONEY BEE

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

FULL SCORE

JLP-7330

MUSIC BY DUKE PEARSON

COPYRIGHT © 1965 GAILANCY MUSIC
INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2015 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF DUKE PEARSON.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

DUKE PEARSON SERIES

SWEET HONEY BEE (1966)

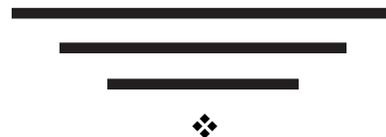
Background:

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:

Due to the surprise success of Lee Morgan's *The Sidewinder* and Horace Silver's *Song For My Father*, it became almost a given that any album released on the Blue Note label in the mid- to late 1960s would have at least one song attempting to recreate the commercial magic of the label's two best selling hits. These efforts could be hit-or-miss at times; thankfully, Duke Pearson's *Sweet Honey Bee* falls into the former category. In fact, the song was eventually covered by Lee Morgan himself on his *Charisma* album.

On this particular version, the original Pearson recording from 1965, the melody on the A sections is stated by James Spaulding's flute. Pearson's piano accompaniment is the same throughout each statement of the melody, so it has been transcribed in full, as has the bass line. Mickey Roker's drum groove is also fairly consistent throughout, and has been transcribed accordingly. The melody is simplistic, but undeniably catchy, with some well-timed riffs from the trumpet of Freddie Hubbard and the tenor saxophone of Joe Henderson.

Notes to the Conductor:

The interlude following the first melody statement provides the only real contrast in volume over the course of the tune's melody, so dynamics should be carefully observed. Pearson's piano fills are not complicated, but fit the mood of the performance perfectly. This is not the time for your piano soloist to whip out their hottest new licks; keeping things simple is of undeniable musical value here.

After the interlude, the original recording featured one solo piano chorus from Pearson before a restatement of the melody, followed by a vamp and fade to serve as an ending. We have chosen to include chord changes for all instruments in order for the musicians to open things up as they see fit. Chord changes in the flute part are written in Eb for the convenience of your alto saxophone/flute doubler.

In addition to providing a transcription of the original recording, included are alternate trombone and guitar parts to allow for ensemble flexibility. We sincerely hope you enjoy playing this tune as much as we enjoyed preparing it for you!

Acknowledgments:

Thank you 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 Jeffrey Sultanof

- October 2015

SWEET HONEY BEE

RECORDED BY THE DUKE PEARSON SEXTET

SCORE

MUSIC BY DUKE PEARSON

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

LATIN FUNK ♩ = 120

(FLUTE)

FLUTE/
ALTO SAXOPHONE

TENOR SAX.

TRUMPET

TROMBONE (OPT.)

GUITAR (OPT.)

PIANO

BASS

DRUMS

The musical score is written for a jazz sextet. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked as 'LATIN FUNK' with a quarter note equal to 120 beats per minute. The score begins with a rehearsal mark (double bar line with dots) and a dynamic marking of *mf*. The Flute/Alto Saxophone part has a melodic line with accents and slurs. The Piano part provides harmonic support with chords and arpeggios. The Bass part has a walking line, and the Drums play a consistent funk rhythm. The score is divided into six measures, numbered 1 through 6 at the bottom.

1

2

3

4

5

6

Musical score for **SWEET HONEY BEE**, page 2. The score is in 4/4 time and features the following parts:

- FL.** (Flute): Melodic line with first and second endings. The first ending spans measures 7-8, and the second ending spans measures 9-10.
- T. SX.** (Tenor Saxophone): Harmonic accompaniment, marked *mf*.
- TRPT.** (Trumpet): Harmonic accompaniment, marked *mf*.
- TBN. (OPT.)** (Trombone, optional): Harmonic accompaniment, marked *mf*.
- GTR. (OPT.)** (Guitar, optional): Harmonic accompaniment, marked *mf*.
- PNO.** (Piano): Harmonic accompaniment, marked *mf*.
- BS.** (Bass): Bass line.
- DR.** (Drums): Drum pattern.

The score includes first and second endings for the flute part, and a double bar line with repeat dots at the end of measures 8 and 9. The key signature is B-flat major (two flats), and the time signature is 4/4.