

Presents

JAZZ LINES PUBLICATIONS
RARE BUTTERFLY

RECORDED BY COUNT BASIE
ARRANGED BY FRANK FOSTER

FULL SCORE

JLP-7446

MUSIC BY FRANK FOSTER

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FRANK FOSTER SERIES

RARE BUTTERFLY (1960)

One of the nice things about obtaining the Walrus Music Publishing catalog is the opportunity to re-examine and correct the music of major writers (ejazzlines/Jazz Lines Publications acquired Walrus in 2014). Frank Foster is certainly one of them, and I am particularly proud to have the opportunity, along with my esteemed colleague Rob DuBoff, to help get this music 'right' once and for all.

Frank was a personal friend. I first met him when he was teaching at Queens College, where I was a music student in the early-mid 1970s. The college had no jazz department to speak of, although they had one or two people who taught jazz courses. Frank came in to lead the big band and to teach arranging, and I quickly became his assistant. He brought his wonderful music, his incredible talent, and his inspiring teaching ideas to us, and we couldn't get enough. To hear him solo while we accompanied him was simply mind boggling.

Frank had done a lot of musical growing over the years. He was with Count Basie for most of the 1950s through the early 1960s, soloing by himself and with Frank Wess, and contributing important compositions to the Basie book. The band made more money and became famous to the general public playing *Li'l Darlin'* and *Cute*, but the music they loved to play was written by Ernie Wilkins, Thad Jones, Frank Wess, and Foster. Such pieces as *Blues Backstage*, *Down for the Count*, *Easin' It*, *Four-Five-Six* and *Discommotion* became classics, but *Shiny Stockings* became a blockbuster, one of the most requested titles in the Basie book. The arrangement has one of the finest shout choruses ever written for big band. Another blockbuster was *Blues in Hoss' Flat*, originally titled *Blues in Frankie's Flat*, particularly when it was featured in the Jerry Lewis film, *The Errand Boy*.

Foster was mightily influenced by John Coltrane, and when his soloing started to become a bit more 'out' than was comfortable for Basie, Foster was featured less and less. Foster left, free-lanced and started his own big band. He led many different sized groups over the years, and his writing and playing became more and more modern. A major break came when he was invited to lead the Count Basie ghost band. He was thrilled to come back, and added many new pieces to the Basie book; the band recorded two stunning albums with a lot of this new music, and it is evident that Frank's presence added a much needed spark to the band. But eventually, the estate became displeased with what Frank was doing (even though he always wrote in the Basie tradition). Eventually he was replaced.

But Foster never stopped, even when he was felled by a stroke that affected his left side. He lost the ability to play saxophone and was confined to a wheelchair, but he continued to write, mastering *Finale*. He revisited many of his compositions, reinventing *Didn'You* and others in this series (interestingly, he told me that he'd thrown out the score of *Didn'You* when Basie returned it to him in the 1950s. This 1996 version is far better than the original anyway).

Frank and I kept in touch over the years, and at an IAJE convention in Long Beach a few years before he passed I was able to tell him how important were his contributions to American Music. Interestingly, at that very moment, a student band was playing *Blues in Hoss' Flat* within earshot of our visit, and I pointed that out to him. I said, "That says it all!"

Jeff Sultanof
November 2014



The Music:

Frank Foster's contributions to the Count Basie orchestra of the 1950s cannot be underestimated. Whether serving as the band's star tenor saxophone soloist or one of its definitive arrangers, Foster played an integral role in shaping the sound of what was the world's greatest big band. This arrangement, from Basie's 1960 album *Not Now, I'll Tell You When*, is not as well known as some of Foster's other work, but in terms of quality and cleverness it undoubtedly ranks among his best.

The arrangement begins with what was one of the trademark sounds of the Basie band: a melody statement from cup muted trumpets and saxophones doubling on flute and clarinets. The density and playful dissonance of the voicings employed during this section could almost be mistaken for something Thad Jones would have written for Basie during this time period.

The arrangement begins to open up once the melody ends at measure 21, where the spotlight is handed over to a trombone solo by the plunger-wielding Al Grey. Foster wrote this portion of the chart as a way to specifically take advantage of Grey's mastery of the uppermost reaches of the trombone's range, but the solo works just as well taken down an octave. The solo begins with an as-written portion, but eventually shifts into an improvisatory gear with a break at measure 35.

After the conclusion of the trombone solo, the whole band re-enters at full blast at measure 53. The melody line of the shout section bares a significant resemblance to the main melody of the piece, but Foster breaks things up a bit by changing some of the underpinning rhythmic concepts; a prime example of this would be the shuffling feel in the saxophones and trombones at measure 61.

After the shout comes to an end, Basie plays a typically-yet-simple effective fill as the volume level tapers back down for a re-statement of the melody, complete with muted trumpets and doubling saxophones. Starting at measure 103, the dynamics continue to diminish to a barely-audible level all the way up to the final bar, where a brief flute cadenza over a dissonant ensemble trill brings the proceedings to a close.

This arrangement was written for a standard big band instrumentation. This is not a transcription - it was engraved directly from Foster's original score. We hope you enjoy playing this piece as much as we enjoyed preparing it for you!

Dylan Canterbury

April 2016

THE RARE BUTTERFLY

COMPOSED + ARRANGED BY
FRANK FOSTER (ASCAP)

5th TRPT
TUBA

8/13/59

1.

The image shows a handwritten musical score for "The Rare Butterfly" by Frank Foster. The score is written on aged, yellowed paper and includes parts for several instruments: Clarinet (CLAR), Flute (FLUTE), Reeds (CLAR, FLUTE, BASS CL.), Tuba (TUBA), Trumpets (TRUMPETS), Trombones (TROMBONES), 5th Trumpet (5 TRPT), Guitar, Piano, Bass, and Drums. The score is written in treble clef with a key signature of one sharp (F#). It features various musical notations, including notes, rests, and dynamic markings. There are numerous handwritten annotations in red and black ink, including circled letters (A, S), underlined words like "CUP NOTES" and "SOCK", and specific performance instructions such as "PLAY 2ND ONLY", "TROMBONES DO NOT PLAY ON D.S.", and "AD LIB 2 BAR FILL-IN ON D.S.". The score is divided into measures, with some measures containing red numbers 1 through 7. The title "THE RARE BUTTERFLY" is written at the top, and "THE RARE BUTTERFLY (ORIG)" is written at the bottom left. The date "8/13/59" and the composer's name "FRANK FOSTER (ASCAP)" are also present.

Frank Foster's original 1959 score (finished August 13, 1959, recorded in 1960)

9

Rd. 1 (CL)
Rd. 2 (FL)
Rd. 3 (CL)
Rd. 4 (CL)
Rd. 5 (B. CL)
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bs.
Dr.

$B^b m^9$ $B^b 7$ $F\%$ $D7^{(b9)}$ $D7^{(9/13)}$

$B^b m^9$ $B^b 7$ $F\%$ $D7^{(b9)}$ $D7^{(9/13)}$

$B^b m^9$ $B^b 7$ $F\%$ $D7^{(b9)}$ $D7^{(9/13)}$

(12)

1 2

RD. 1 (CL) TO ALTO SAX

RD. 2 (FL) TO ALTO SAX

RD. 3 (CL) TO TENOR SAX

RD. 4 (CL) TO TENOR SAX

RD. 5 (B. CL) TO BARITONE SAX

TRP. 1 TO PLUNGER

TRP. 2 TO PLUNGER

TRP. 3 TO PLUNGER

TRP. 4 TO PLUNGER

TBN. 1 TO PLUNGER

TBN. 2 TO PLUNGER (Solo w/ PLUNGER) *mf*

TBN. 3 TO PLUNGER

TBN. 4 TO PLUNGER

GTR. G⁹ C⁷ C⁷([♯]8) A⁷([♯]9) G⁹ C⁷sus C¹³ F⁹

PNO. G⁹ C⁷ Solo ----- C⁷([♯]8) A⁷([♯]9) G⁹ C⁷sus C¹³ F⁹ Solo -----

BS. G⁹ C⁷ C⁷([♯]8) A⁷([♯]9) G⁹ C⁷sus C¹³ F⁹

DR. TO STICKS (30)

13 14 15 16 17 18 19 20