

JAZZ LINES PUBLICATIONS

Presents

SOUVENIR

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8169

MUSIC BY BENNY CARTER

COPYRIGHT © 1990 BEE CEE MUSIC COMPANY
ALL RIGHTS RESERVED USED BY PERMISSION
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2011 THE JAZZ LINES FOUNDATION INC.
THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF BENNY CARTER.

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

BENNY CARTER SERIES

SOUVENIR (1977)

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 study and jam on. This is the perfect teaching material that is also solid musically and has delighted audiences for years.



The Music:

Souvenir was performed in 1977 during a *Jazz at the Philharmonic* tour sponsored by Norman Granz. This arrangement was recorded in 1986 by the American Jazz Orchestra. The original title on the parts is 'That's How it Goes.' An additional source was a score that was prepared by Phil Woods; *Souvenir* has become part of Phil's active book when he performs with big bands.

Notes to the Conductor:

This is a straight-forward alto feature ballad that is played very slowly. For young bands, this is a perfect opportunity to introduce thinking in double-time to play slow ballads correctly. As you know, younger players must not solely rely on the rhythm section; they must individually hear the beat and the required feel so that everything is in synchronization. If everyone is counting and listening everything fuses together. Another aspect deserving some focus is the harmony. Carter's chordal alterations need perfect intonation as well as the many unisons he writes. Feel free to play the trumpet soli at measure 44 one octave lower if need be. If one or more of your players can play it as written, so much the better.

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

- June 2011



SOUVENIR

MUSIC BY BENNY CARTER
ARRANGED BY BENNY CARTER
EDITED BY JEFFREY SULTANOF

SCORE

SLOWLY ♩ = 60

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

- Alto Sax 1 & 2:** Both parts are mostly silent, with a final measure in measure 4 containing a single note marked *f*.
- Tenor Sax 1 & 2:** Both parts are silent throughout.
- Baritone Sax:** Silent throughout.
- Flugelhorn/Trumpet 1-4:** Each part is marked with "(FLUGELHORN)" and is silent throughout.
- Trombone 1-4:** All four parts are silent throughout.
- Guitar:** Silent throughout.
- Piano:** Features a melodic line in the right hand and accompaniment in the left hand. The right hand part is marked "(SOLO)" and "(END SOLO)". It includes triplets and a *mf* dynamic marking.
- Bass:** Provides a steady accompaniment with a *mf* dynamic marking.
- Drums:** Features a brush pattern in the right hand and a *mf* dynamic marking.

The score is divided into four measures, numbered 1 through 4 at the bottom.

1 2 3 4

(A)

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
FLGL. Hn. 1
FLGL. Hn. 2
FLGL. Hn. 3
FLGL. Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
BS. Tbn. 4

Gtr.
PNO.
Bs.
D. S.

mp

mp

mp

(PLAY TIME)

(4)

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

FLGL. Hn. 1

FLGL. Hn. 2

FLGL. Hn. 3

FLGL. Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

BS. Tbn. 4

Gtr.

PNO.

BS.

D. S.

The score is for a jazz ensemble. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, and Baritone Saxophone. The woodwinds include four Flugel Horns. The brass section consists of three Trumpets and a Bass Trumpet. The rhythm section includes Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The score is divided into four measures. The saxophones and flugel horns have melodic lines with various articulations like accents and slurs. The guitar and piano parts provide harmonic support with chords and rhythmic patterns. The bass line is a simple walking bass line. The drums are indicated by a double bar line with a slash, suggesting a steady beat.

Chord progression for Gtr., PNO., and BS.:

D 7([#] 9)	D 9(⁴ 5)	D 7([#] 9)	D 7(⁴ 5)	D m ⁹ /G	D ^b 7/G	C m ⁹	C m ⁷	F 7(^b 5)
----------------------	----------------------	----------------------	----------------------	---------------------	--------------------	------------------	------------------	----------------------