

Presents

JAZZ LINES PUBLICATIONS
WITHOUT A SONG

ARRANGED BY FRANK FOSTER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9527

MUSIC BY VINCENT YOUMANS, WORDS BY BILLY ROSE AND EDWARD ELISCU

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THE JAZZ LINES FOUNDATION INC.

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SARATOGA SPRINGS NY 12866 USA

FRANK FOSTER SERIES

WITHOUT A SONG (1989)

Background:

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 wrote and arranged for 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:

Having achieved widespread popular success through the 1970s and 1980s, George Benson decided to return to his jazz roots in 1989 with the album *Big Boss Band*." Accompanied by the Count Basie Orchestra under the direction of Frank Foster, this arrangement of the evergreen *Without a Song* manages to be both classic and modern at the same time, and suits Benson's soulful vocals perfectly.

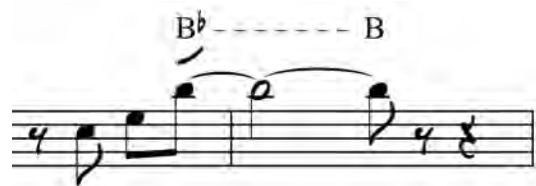
Notes to the Conductor:

A simple riffing four measure introduction sets up Benson's vocal entrance at measure 5. The melody's first A section is largely just vocal and rhythm section, with the introductory riff coming back to set up the second A at measure 21. The backgrounds throughout the melody are detailed, but not overly complex or overwhelming, and there are some brief muted trumpet fills under the vocals at measure 37.



Foster's arrangement features a surprise twist at measure 65 - an eight measure drum solo that sets up a sudden shift to double time. Benson sings the melody again, but with a new set of backgrounds that are knottier and more complex than before, taking advantage of the uptick in intensity. This intensity only continues to build at a gentle but noticeable rate at measure 105, eventually coming to a grinding halt at the pickups to measure 121. At this point, the tempo returns back to its original, easy swinging feel for the final A section. The introductory sax riff returns once more at measure 133, ultimately played three times, with Benson intoning the melody's title while a muted trumpet solo provides additional commentary. The arrangement ends with a typically unassuming Basie-style piano plunk and a single bass and drums hit.

A note about the smear articulation (see graphic): These articulations should be played so that a note approximately a half step below the written note is sounded where it falls rhythmically. Then the pitch is slowly raised during the duration of the note, eventually sounding the written pitch near the end of the rhythmic value, as shown in the example.



This arrangement is for jazz big band featuring male vocalist, although the range is suitable for a female alto. This is not a transcription - it has been prepared from Frank Foster's original score.

Doug DuBoff and Dylan Canterbury

July 2018

INTRO

MEDIUM EASY GROOVE ♩ = 120

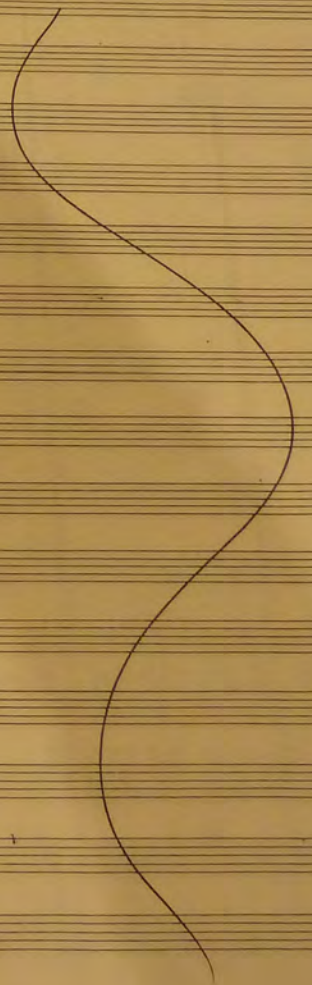
WITHOUT A SONG

[PERFORMANCE TIME - 3 MIN 32 SEC]

ARRANGED BY FRANK FOSTER (ARR COMPLETED 9/10/89)

Handwritten musical score for various instruments including G.B. (Guitar), SAXES, P.T. (Trumpet), D.G. (Drum), W.C. (Woodwind), D.M. (Drum), J.W. (Trumpet), T.P.T.S. (Trumpet), B.S. (Trumpet), B.O. (Trumpet), C.P. (Trumpet), M.W. (Trumpet), MEL. (Melody), C.B. (Trumpet), B.O.B. (Trumpet), J.W.B. (Trumpet), RHYTHM GUITAR, PIANO (ACE), BASS (CLIVE), and DRUMS (DUFF). The score includes notes, rests, and dynamic markings such as *mf* and *f*. Chord progressions are noted as G69, Am7 D13b9, G69, and D13b9. A 'SOLO' section is marked for the guitar.

PROCEED TO
PAGE 2 FOR
LETTER [A]



Here is the first page of Frank Foster's score for *Without a Song*, as recorded by George Benson with the Count Basie Orchestra in 1989.

WITHOUT A SONG

SCORE

RECORDED BY GEORGE BENSON WITH THE COUNT BASIE ORCHESTRA

MUSIC BY VINCENT YOUMANS
WORDS BY BILLY ROSE AND EDWARD ELISCU
ARRANGED BY FRANK FOSTER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

①

The score is arranged for a jazz ensemble. The vocal line begins with the lyrics "With out a". The woodwind section (Alto and Tenor Saxophones) and the trumpet section (four parts) play a melodic line starting on the second measure. The trombone section (three parts) provides harmonic support. The guitar and piano play chords, with the piano part including a bass line. The acoustic bass and drum set provide the rhythmic foundation. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

5

Vox. *mp* song _____ the day would nev - er end. _____ With - out a song _____ the road would nev - er bend. _____ When things go

Gtr. *mp* *light fills behind vocal*

Pno. *mp*

Bs. *mp*

D. S. *sim.* Cross-Stick (4) (8)

5 6 7 8 9 10 11 12

WITHOUT A SONG

SCORE - PAGE 3

13

Vox. *wrong a man ain't got a friend with out a song That field of*

Ww. 1 (A. Sax.) *mf*

Ww. 2 (A. Sax.) *mf*

Ww. 3 (T. Sax.) *mf*

Ww. 4 (T. Sax.) *mf*

Ww. 5 (B. Sax.) *mf*

Tpt. 1 *mf*

Tpt. 2 *mf* *To Harmon Mute*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bs. Tbn. *mf*

Gtr. *Gm7 Am7 Bm7 Bb7 Am7 D9 D9sus G% Am7 D13(9) G% D13(9)*

Pno. *Gm7 Am7 Bm7 Bb7 Am7 D9 D9sus G% Am7 D13(9) G% D13(9)*

Bs. *Gm7 Am7 Bm7 Bb7 Am7 D9 D9sus G% Am7 D13(9) G% D13(9)*

D. S. (12) (16)