

# JAZZ LINES PUBLICATIONS

*Presents*

## **BROADWAY**

ARRANGED BY HENRI WOODE, RE-SCORED BY FRANK FOSTER

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

## **FULL SCORE**

JLP-7633

WORDS AND MUSIC BY BILL BIRD, TEDDY McRAE AND HENRI WOODE

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THE JAZZ LINES FOUNDATION INC.

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# FRANK FOSTER SERIES

## BROADWAY (1940/1961)

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:**

Count Basie's 1940 recording of the classic standard *Broadway* proved to be a big hit for the band, due in no small part to a now-legendary tenor saxophone solo courtesy of Lester Young. This version, a re-scored arrangement by Frank Foster, was recorded for the 1961 retrospective double album *The Count Basie Story*. Other than a few subtle modernized touches it is virtually identical to the Henri Woode original 1940 arrangement.

## **Notes to the Conductor:**

A swinging full band riff and bright trumpet pronouncement serve as a simple, yet effective, introduction for the melody at measure 13. Handled by the saxes with some jabbing brass interjections at first, Basie's piano gets a brief spotlight on the bridge at measure 23 before the melody resumes eight measures later. A brief tagged figure sets up the arrangement's real attraction: a single chorus of tenor sax solo beginning at measure 41. Although Young's performance is a hard act to follow, Billy Mitchell offers up a performance that's certainly no slouch in and of its own on the 1961 version.

Following the tenor solo is half a chorus of trumpet solo at measure 65, handled by Buck Clayton on the 1940 version and Joe Newman on the 1961 version. The band engages in some good-natured call-and-response riffing at measure 74, with the piano once again getting the spotlight on the bridge. Things begin to slowly wind down at measure 91, with the saxes returning to the melody and the brass providing some simple prodding for good measure. The dynamics continue to tail off until the brass and piano play a typically Basie-esque plunking ending, polished off by a simple thump from the rhythm section to wrap things up.

This publication is not a transcription - it has been prepared from the original 1961 set of parts used by the Count Basie Orchestra.

**Dylan Canterbury**

*November 2020*

SHOOKS  
TRUMPET

A-302

BROADWAY

INTRO

6

A

2

B

8

4

THAD  
TRUMPET

A-302

BROADWAY

INTRO

6

A

2

B

8

4

Above are facsimiles of the original trumpet 1 and 2 parts as used by Eugene 'Snooky' Young and Thad Jones for the 1961 recording.

# BROADWAY

RECORDED BY COUNT BASIE

## SCORE

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MEDIUM SWING ♩ = 160

ALTO SAX 1 *mf*

ALTO SAX 2 *mf*

TENOR SAX 1 *mf*

TENOR SAX 2 *mf*

BARITONE SAX *mf*

TRUMPET 1 *mf*

TRUMPET 2 *mf*

TRUMPET 3 *mf*

TRUMPET 4 *mf* (SOLO) (END SOLO)

TROMBONE 1 *mf*

TROMBONE 2 *mf*

TROMBONE 3 *mf*

GIUITAR *mf* D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 D13 E<sup>b</sup>13 A<sup>b</sup>9sus D9 D<sup>b</sup>9 A13 A<sup>b</sup>13 A<sup>b</sup>7(♯9)

PIANO *mf* D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 D13 E<sup>b</sup>13 A<sup>b</sup>9sus D9 D<sup>b</sup>9 A13 A<sup>b</sup>13 A<sup>b</sup>7(♯9)

BASS *mf* D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 C13 D<sup>b</sup>13 D13 E<sup>b</sup>13 A<sup>b</sup>9sus AS WRITTEN D9 D<sup>b</sup>9 A13 A<sup>b</sup>13 A<sup>b</sup>7(♯9)

DRUM SET *mf* (HI-HAT) (4) (8) (12)

2

3

4

5

6

7

8

9

10

11

12

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(13)

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

B. Sax. *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

Trpt. 3 *mf*

Trpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Gtr.  $D^{\flat 9}$   $G^{\flat 13}$   $E^{\flat} m^9 A^{\flat 13}$   $A^9(^{\flat 5})$   $A^{\flat 7}$   $A^9 A^{\flat 9}$   $D^{\flat 6/9}$   $B^{\flat} m^7$   $E^{\flat 9}$   $A^9(^{\flat 5})$   $A^{\flat 13}$   $A^{\flat 7}(\sharp 9)$   $D^{\flat 6/9}$   $B^{\flat} m^7$   $E^{\flat 9}$   $A^{\flat 13}$   $D^{\flat 6/9}$   $D^9$

Pno.  $D^{\flat 6/9}$   $G^{\flat 13}$   $E^{\flat} m^9 A^{\flat 13}$   $A^9(^{\flat 5})$   $A^{\flat 7}$   $A^9 A^{\flat 9}$   $D^{\flat 6/9}$   $B^{\flat} m^7$   $E^{\flat 9}$   $A^9(^{\flat 5})$   $A^{\flat 13}$   $A^{\flat 7}(\sharp 9)$   $D^{\flat 6/9}$   $B^{\flat} m^7$   $E^{\flat 9}$   $A^{\flat 13}$   $D^{\flat 6/9}$   $D^9$

Bs.  $D^{\flat 6/9}$   $G^{\flat 13}$   $E^{\flat} m^9 A^{\flat 13}$   $A^9(^{\flat 5})$   $A^{\flat 7}$   $A^9 A^{\flat 9}$   $D^{\flat 6/9}$   $B^{\flat} m^7$   $E^{\flat 9}$   $A^9(^{\flat 5})$   $A^{\flat 13}$   $A^{\flat 7}(\sharp 9)$   $D^{\flat 6/9}$   $B^{\flat} m^7$   $E^{\flat 9}$   $A^{\flat 13}$   $D^{\flat 6/9}$   $D^9$

Dr. (8) (16)

13 14 15 16 17 18 19 20 21 22