Jazz Lines Publications

Presents

LADY IN LACE

ARRANGED BY FRANK FOSTER

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

FULL SCORE

JLP-7728

MUSIC BY FRANK FOSTER

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LADY IN LACE (1956/1978)

Frank Foster Biography:

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 arranginging while still in high school, and attended Wilberforce University before moving to Detriot 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*.

Count Basie Biography:

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William 'Count' Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie's musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded.

This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten's sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reigns himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process. It did not take long for this new band to make its impact on the world of jazz. The Basie organization had memorized many arrangements supplied to them by Eddie Durham. They also had arrangements that were fairly loosely organized and easy to customize on the spot, known informally as 'head' arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band's rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer 'Papa' Jo Jones's more free-form approach and guitarist Freddie Green's steady 'rhythm' style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie's band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard April In Paris. This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the "head" arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie's celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie's famous cameo in Mel Brooks's Blazing Saddles is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz's top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie 'Lockjaw' Davis, trumpeters Harry 'Sweets' Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band's book include Frank Foster, Neal Hefti, Ernie Wilkins, Thad Jones, Billy Byers, Quincy Jones, and Sammy Nestico.

The Music:

Frank Foster's delightfully catchy *Lady in Lace* was recorded twice by the Count Basie Orchestra. The first version, recorded in 1956 but released in 1959 on *Hall of Fame*, features the band by itself, while the 1978 version from *Milt Jackson + Count Basie + The Big Band Vol. 1* features the aforementioned Jackson as vibraphone soloist.

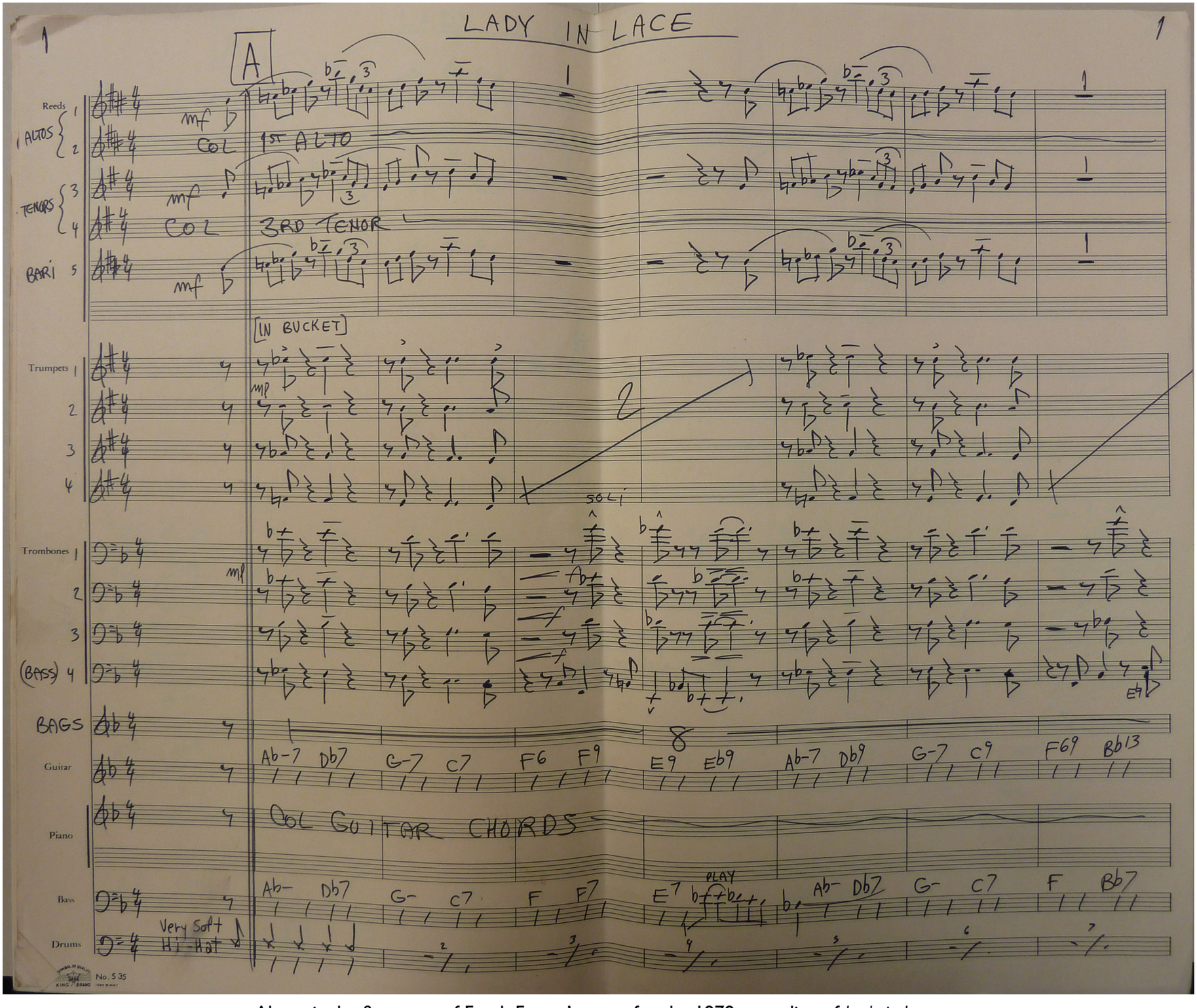
Notes to the Conductor:

Foster forsakes an introduction in favor of jumping right into the melody, which is played twice. The first time, the saxophones are in the spotlight, while the trombones get the main focus the second time. The backgrounds behind both melody statements are subtle and gentle, with the rhythm section swinging lightly but firmly underneath the whole time.

A few choruses of solos see the ensemble backgrounds gradually ramp up in intensity, culminating in a full-blast shout chorus at measure 81. Said shout is essentially a variation on the main, with some powerful brass parts that are sure to give your trumpet and trombone players a bit of a workout. The ending is a simple tag of the melody's final four bars, repeated three times and getting softer each time. One more sudden full ensemble blast precedes the warm final chord.

This publication is based on Foster's score for the 1978 version featuring Milt Jackson. The 1978 version is almost identical to the 1956 original, with only some subtle changes in a few spots. We have opted to include cues for other soloists if you wish to perform the arrangement without a vibraphone soloist.

Dylan Canterbury
August 2022



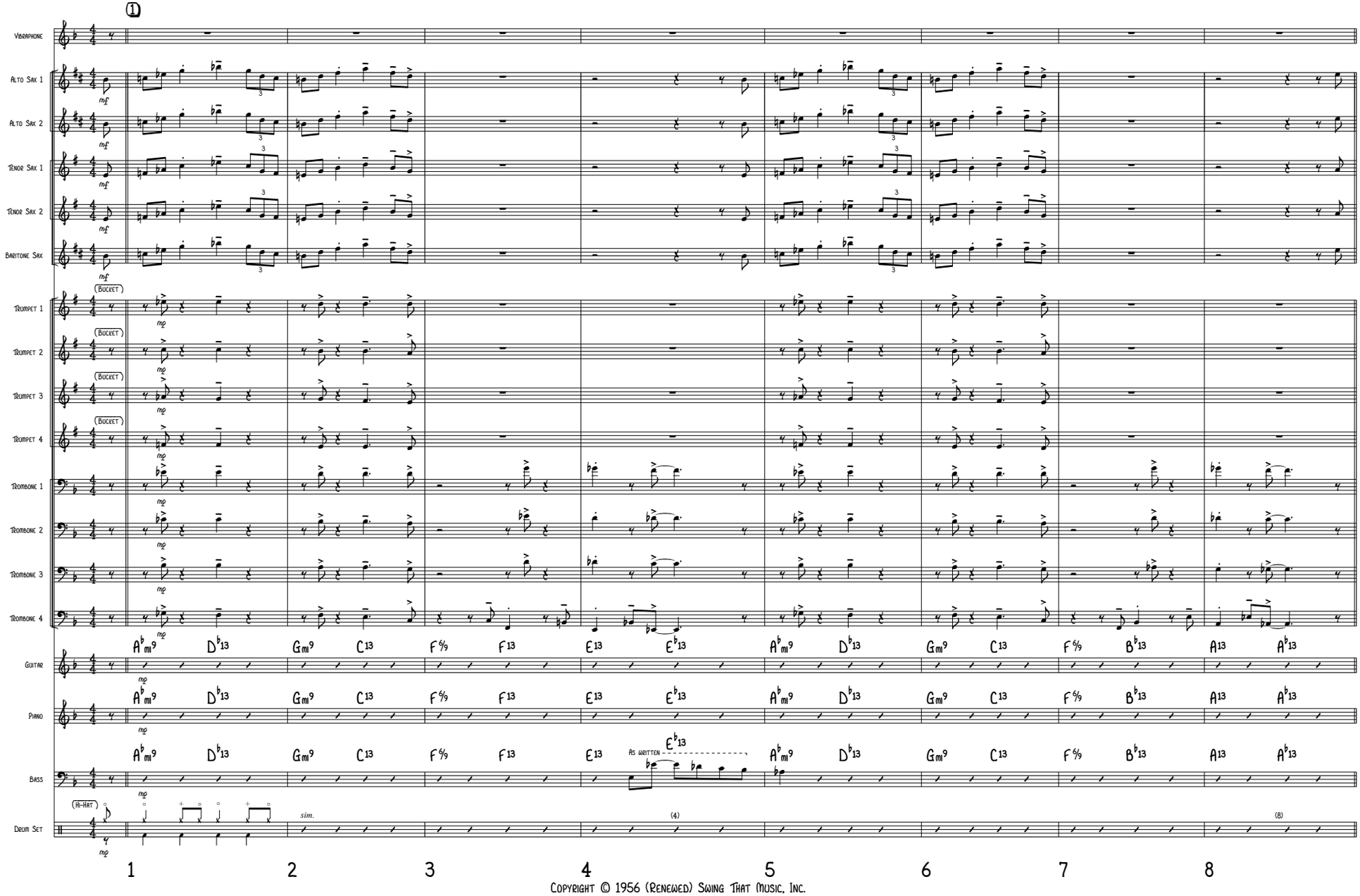
Above is the first page of Frank Foster's score for the 1978 recording of *Lady in Lace*.

LADY IN LACE

SCORE

RECORDED BY THE COUNT BASIE ORCHESTRA

Music by Frank Foster
Arranged by Frank Foster
Prepared for Publication by Dylan Canterbury, Rob DuBoff, and Jeffrey Sultanof



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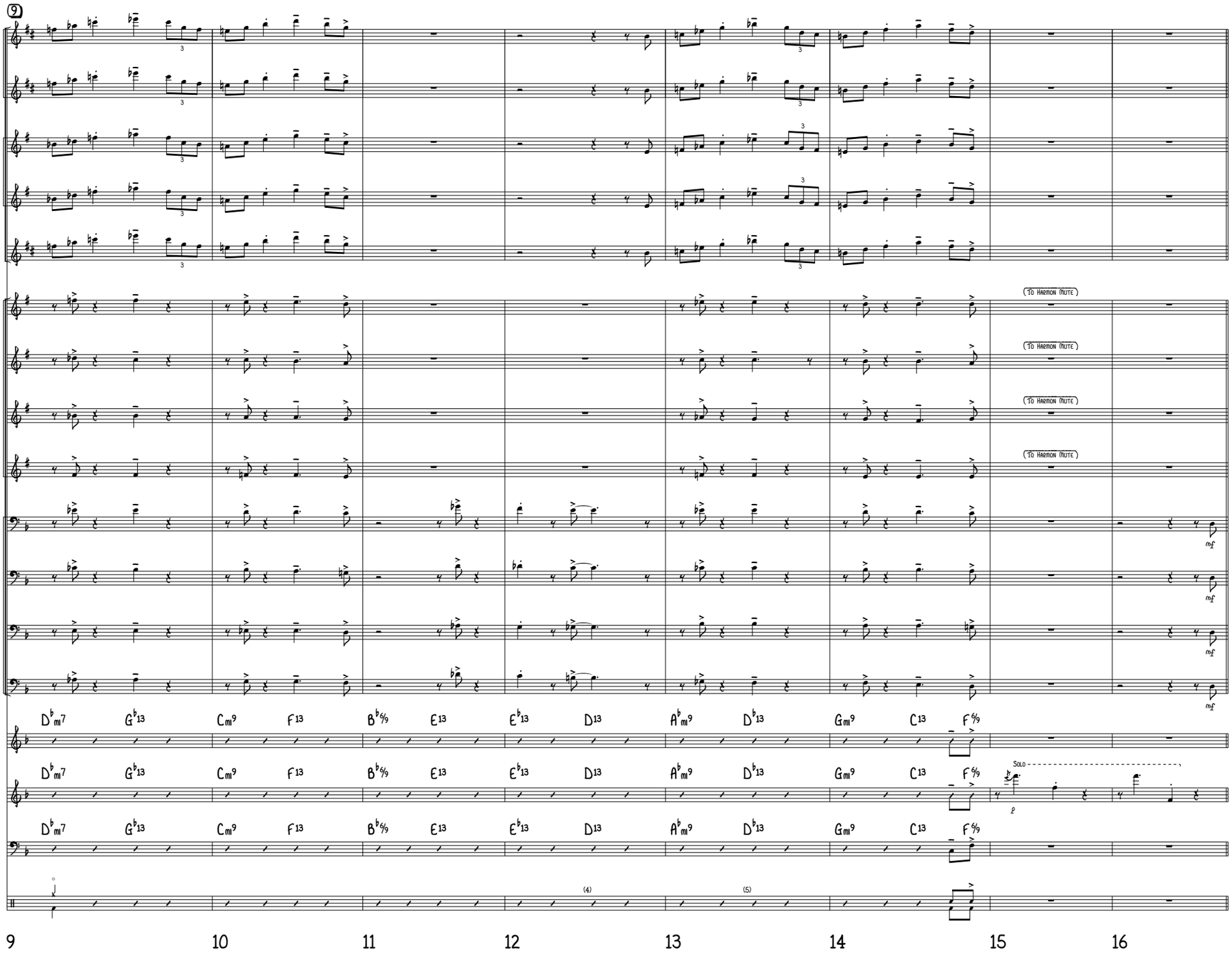
9
A. Sx. 1
A. Sx. 2
T Sx. 1
T Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
To Harmon (Mute)
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
mf
Gtr.
Pno.
Bs.
Dr.
Dbmi7 Gb13 Cmi9 F13 Bb6/9 E13 Eb13 D13 Abmi9 Db13 Gmi9 C13 F6/9
Solo
(4)
(5)
9 10 11 12 13 14 15 16