

*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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THE JAZZ LINES FOUNDATION INC.  
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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't You* and others in this series (interestingly, he told me that he'd thrown out the score of *Didn't 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-simply 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

RECORDED BY COUNT BASIE

MUSIC BY FRANK FOSTER

ARRANGED BY FRANK FOSTER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

## SCORE

MEDIUM SWING ♩ = 120

CLARINET 1

REED 1: CLARINET/ALTO SAX

FLUTE

REED 2: FLUTE/ALTO SAX

CLARINET

REED 3: CLARINET/TENOR SAX

CLARINET

REED 4: CLARINET/TENOR SAX

(BASS CLARINET)

REED 5: BASS CLARINET/BARTONE SAX

CUP MUTE

TRUMPET 1

CUP MUTE

TRUMPET 2

CUP MUTE

TRUMPET 3

CUP MUTE

TRUMPET 4

CUP MUTE

TROMBONE 1

CUP MUTE

TROMBONE 2

CUP MUTE

TROMBONE 3

CUP MUTE

TROMBONE 4

CUP MUTE

GUITAR

PIANO

BASS

DRUM SET

BRUSHES

(4)

(8)

1 2 3 4 5 6 7 8

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Rd. 1 (CL) Rd. 2 (FL) Rd. 3 (CL) Rd. 4 (CL) Rd. 5 (B. CL)

TP.T. 1 TP.T. 2 TP.T. 3 TP.T. 4

TBN. 1 TBN. 2 TBN. 3 TBN. 4

GTR. PNO. BS. DR.

9 10 11 12

Chord symbols: B<sup>b</sup>ma<sup>9</sup>, B<sup>o</sup>7, F<sup>%</sup>, D7<sup>(b9)</sup>, D7<sup>(13)</sup>

Handwritten notes: "Long" with slurs and accents.

Drum notation: (12)

This musical score is for the song "The Way We Were" and includes parts for a horn section and piano accompaniment. The score is divided into two systems, each with a rehearsal mark (1 and 2).

**Horn Section:**

- Rehearsal 1 (Measures 13-16):** Features five vocal parts (RD. 1-5) and four trumpet parts (TPT. 1-4). The parts are written in treble clef with a key signature of one sharp (F#). The vocal parts are labeled "TO ALTO SAX" and "TO TENOR SAX". The trumpet parts are labeled "TO PLUNGER".
- Rehearsal 2 (Measures 17-20):** Features four trumpet parts (TPT. 1-4) and four tuba parts (TBN. 1-4). The trumpet parts are labeled "TO PLUNGER". The tuba parts are labeled "TO PLUNGER" and "TO PLUNGER (SOLO w/ PLUNGER)".

**Piano Accompaniment:**

- Rehearsal 1 (Measures 13-16):** Features guitar (GTR.), piano (PNO.), and bass (BS.) parts. The guitar and piano parts are written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef with a key signature of one sharp (F#). The guitar and piano parts are labeled "TO PLUNGER".
- Rehearsal 2 (Measures 17-20):** Features guitar (GTR.), piano (PNO.), and bass (BS.) parts. The guitar and piano parts are written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef with a key signature of one sharp (F#). The guitar and piano parts are labeled "TO PLUNGER".

**Drums:**

- Rehearsal 1 (Measures 13-16):** Features a drum part (DR.) written in a simplified notation style.
- Rehearsal 2 (Measures 17-20):** Features a drum part (DR.) written in a simplified notation style, including a section labeled "TO STICKS (30)".

**Chord Progression:**

- Rehearsal 1 (Measures 13-16):** G<sup>9</sup>, C<sup>7</sup>, C<sup>7</sup>(F#), A<sup>7</sup>(F#), G<sup>9</sup>, C<sup>7</sup>SUS, C<sup>13</sup>, F<sup>9</sup>.
- Rehearsal 2 (Measures 17-20):** G<sup>9</sup>, C<sup>7</sup>, C<sup>7</sup>(F#), A<sup>7</sup>(F#), G<sup>9</sup>, C<sup>7</sup>SUS, C<sup>13</sup>, F<sup>9</sup>.

**Other Notations:**

- Rehearsal 1 (Measure 15):** A "SOLO" section is indicated for the piano part.
- Rehearsal 2 (Measure 19):** A "SOLO" section is indicated for the piano part.
- Rehearsal 2 (Measure 20):** A "TO STICKS (30)" section is indicated for the drums.