

JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

# **READY WHEN YOU ARE C.B.**

AS RECORDED BY THE DUKE PEARSON BIG BAND

ARRANGED BY DUKE PEARSON

EDITED BY JEFFREY SULTANOF

## **FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8162

MUSIC BY DUKE PEARSON

© 1967 GAILANTCY MUSIC

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE OF THIS ARRANGEMENT FOR PROFIT  
LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND [ESAZZLINES.COM](http://ESAZZLINES.COM)

THIS ARRANGEMENT HAS BEEN AUTHORIZED BY THE ESTATE OF DUKE PEARSON.



JAZZ LINES PUBLICATIONS

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

# **READY WHEN YOU ARE C.B. - NOTES**

## **Background:**

Duke Pearson was an important pianist, composer, arranger and producer during the 1960s and 1970s. He was born in Atlanta, Georgia in 1932 and played trumpet as well as piano with many local groups. After attending Clark College, he toured with Tab Smith and Little Willie John before he moved to New York City in January of 1959. Donald Byrd heard him, and Byrd was the leader of Pearson's first recording session. Soon Pearson was playing with the Benny Golson-Art Farmer Jazztet.

Pearson became the musical director for Nancy Wilson, as well as continuing to tour and record with Donald Byrd. In 1963, Blue Note Records producer and musical director Ike Quebec passed away, and Pearson became Blue Note's A&R director, as well as make his own albums. Grant Green, Stanley Turrentine, Johnny Coles, Blue Mitchell, Hank Mobley, Bobby Hutcherson, Lee Morgan and Lou Donaldson all benefited from his arranging and producing skills. Albums that Pearson recorded under his own name ranged in instrumentation from trios to quintets, sextets and octets to choral ensembles.

Pearson and Byrd co-led a big band in 1967, and eventually Pearson took over sole leadership. Even though the Pearson band shared some of the same musicians with the Thad Jones-Mel Lewis band, Pearson's ensemble had its own identity and worked quite a few gigs in New York for over three years and two albums for Blue Note. The band not only featured Pearson's music; other composers such as Frank Foster contributed to the book as well.

Pearson's association with Blue Note ended when co-founder Alfred Lion died in 1971. He moved to Atlanta to teach at Clark College, toured with Carmen McRae and Joe Williams, and reformed his big band. He was diagnosed with multiple sclerosis and died in Atlanta, Georgia in 1980.

For many years, the huge body of work he created was nearly forgotten until Jazzlines Publications and Pearson's son Anthony formed a partnership to make Pearson's many titles available for purchase. This arrangement is part of a continuing project to present Pearson's compositions and arrangements for big band and smaller ensembles, uncut and corrected. Once again, Pearson's creative and challenging music can be played, heard, studied and appreciated.

## **The Music:**

Here is a relatively easy arrangement from the 'Introducing the Duke Pearson Big Band' record from 1967. This was arranged as a tribute to Count Basie and features piano throughout. This also features solos for bass trombone and baritone saxophone. The recorded version features just piano but when the band performed live they used an augmented version of the chart that featured trombone and baritone solos. Part of Duke Pearson's piano solo (that we feel is integral) has been transcribed and is presented here as-played.

**Jeffrey Sultanof**

**-February 2010**

## SCORE

**READY WHEN YOU ARE C.B.**

(RECORDED BY THE DUKE PEARSON BIG BAND)

MUSIC BY DUKE PEARSON

ARRANGED BY DUKE PEARSON

EDITED BY JEFFREY SULTANOF

MEDIUM SWING ♩ = 100

(A)

ALTO SAX. 1 *mf* *Unis.* *Div.*

ALTO SAX. 2 *mf* *Unis.* *Div.*

TENOR SAX. 1 *mf* *Unis.* *Div.*

TENOR SAX. 2 *mf* *Unis.* *Div.*

BARITONE SAX. *mf*

TRUMPET 1

TRUMPET 2 *mf*

TRUMPET 3 *mf*

TRUMPET 4 *mf*

TROMBONE 1 *mf*

TROMBONE 2 *mf*

TROMBONE 3 *mf*

BASS TROMBONE *mf*

GUITAR (OPTIONAL) *Cma<sup>9</sup>* *B<sup>7</sup>* *E m<sup>7</sup>(<sup>b</sup>5)* *A<sup>7</sup>*

PIANO *mf* *Cma<sup>9</sup>* *B<sup>7</sup>* *E m<sup>7</sup>(<sup>b</sup>5)* *A<sup>7</sup>*

BASS

DRUM SET *SOFTLY* *mf* *>*

1 2 3 4

© 1967 GAILANTCY MUSIC

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE OF THIS ARRANGEMENT FOR PROFIT USED BY PERMISSION  
 LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND ESJAZZLINES.COM  
 THIS ARRANGEMENT HAS BEEN AUTHORIZED BY THE ESTATE OF DUKE PEARSON.

Score for **READY WHEN YOU ARE C.B.** (Page 3)

Instrumentation and Dynamics:

- A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2: *Unis.*
- B. Sax.: *f*
- Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4: *mf* (measures 5-6), *f* (measures 7-8)
- Tbn. 1, Tbn. 2, Tbn. 3, B.S. Tbn.: *mf* (measures 5-6), *f* (measures 7-8)
- Gtr.: *f*
- PNO: *f*
- BASS: *f*
- D. S.: *f*

Chord Progression (Measures 5-8):

Measure	Chords
5	D <sup>7</sup>
6	Dm <sup>7</sup> G <sup>7</sup>
7	E <sup>7</sup> A <sup>7</sup>
8	D <sup>7</sup> A <sup>b7</sup> G <sup>7</sup>

Tempo: **SWING EASY**

Page Number: 3

Score for **READY WHEN YOU ARE C.B.**, Page 4. The score is written for a jazz ensemble, including Saxophones (Sx.), Trumpets (Tpt.), Trombones (Tbn.), Basses (B.), Guitar (Gtr.), Piano (Pno), and Double Bass (D. S.). The key signature is one sharp (F#), and the time signature is 4/4.

The score is divided into measures 9, 10, 11, and 12. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Measure 9:** Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2) play a melodic line. Bass Saxophone (B. Sx.) has a **(Solo)** marking. Trumpets 1 and 2 are silent. Trombones 1, 2, 3, and Bass Trombone (Bs. Tbn.) play a rhythmic pattern. Guitar and Piano play a rhythmic pattern. Double Bass plays a rhythmic pattern.

**Measure 10:** Saxophones continue their melodic line. Trumpets 1 and 2 are silent. Trombones 1, 2, 3, and Bass Trombone play a rhythmic pattern. Guitar and Piano play a rhythmic pattern. Double Bass plays a rhythmic pattern.

**Measure 11:** Saxophones continue their melodic line. Trumpets 1 and 2 are silent. Trombones 1, 2, 3, and Bass Trombone play a rhythmic pattern. Guitar and Piano play a rhythmic pattern. Double Bass plays a rhythmic pattern.

**Measure 12:** Saxophones continue their melodic line. Trumpets 1 and 2 are silent. Trombones 1, 2, 3, and Bass Trombone play a rhythmic pattern. Guitar and Piano play a rhythmic pattern. Double Bass plays a rhythmic pattern.

**Chord Progression:** The chord progression for measures 9, 10, 11, and 12 is: **CMA9**, **B7**, **E m7(b9)**, and **A7**.

**Dynamic Markings:** **mf** (mezzo-forte) is marked for the Saxophones, Trombones, Guitar, and Piano. **SOFTLY** is marked for the Double Bass.

Score for **READY WHEN YOU ARE C.B.**, Page 5. The score is for a jazz ensemble and includes parts for:

- A. Sax. 1
- A. Sax. 2
- T. Sax. 1
- T. Sax. 2
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bs. Tbn.
- Gtr.
- PNO
- BASS
- D. S.

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures 13 through 16. Dynamics include *f* (forte) and *mp* (mezzo-piano). The guitar part includes chords: D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, B<sup>7</sup>, and C. The piano part includes chords: D<sup>7</sup>, Dm<sup>7</sup>, *f* G<sup>7</sup>, B<sup>7</sup>, and C. The double bass part includes a solo section marked "SOLO" and "8va." in measure 15. The drum set part includes a solo section marked "SOLO" and "8va." in measure 15. The score ends with a double bar line in measure 16.