

Presents

JAZZ LINES PUBLICATIONS
BE BOP CHARLIE

ARRANGED BY BOB FLORENCE

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

FULL SCORE

JLP-50324

MUSIC BY BOB FLORENCE

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BOB FLORENCE SERIES

BE BOP CHARLIE (1979)

Background:

One of the most in-demand arrangers on the West Coast throughout his career, Bob Florence's writing and bandleading made him one of the most ubiquitous presences on the Los Angeles jazz scene for over 40 years. Born in LA in 1932, Florence was already studying piano before entering grade school. While studying at Los Angeles City College, he put together his first big band that featured several classmates who would go on to notable careers of their own. The band's reputation spread rapidly, eventually counting several of LA's top jazzmen amongst its ranks.

Work as a freelance arranger eventually brought Florence to the attention of Liberty Records, who signed him on as a staff arranger. His work for Liberty during this time period was incredibly diverse, scoring sessions for jazz and pop stars alike. It was also during this time period that he released his first album as a leader, 1964's ***Here and Now!***

Despite continued success in the field of commercial music, Florence always longed to return to the world of jazz. He finally got the opportunity to do so in 1978, when he released an album of his original big band arrangements titled ***Live at Concerts by the Sea***. Invigorated by the success of this release, Florence formed the ***Limited Edition*** in 1982. This band would be comprised of some of the top players on the LA studio scene as well as several of the West Coast's top jazz soloists. The band's greatest success would come with 2000's ***Serendipity 18*** winning a Grammy for Best Jazz Performance by a Large Ensemble.

Florence passed away in 2008. He leaves behind an extensive catalogue of some of the finest post-bop big band arrangements ever put to paper, as well as a number of highly enjoyable recordings.

The Music:

One of the staple charts of the ***Bob Florence Limited Edition's*** book, ***Be Bop Charlie*** was released on their album ***Live at Concerts by the Sea***. Its title is a slight misnomer, for while the arrangement features plenty of bebop-inspired cues, it's also deeply rooted in the style of West Coast big band swing as pioneered by the orchestras of Woody Herman and Stan Kenton.

Notes to the Conductor:

The tone is set by a bombastic 16 measure introduction featuring the ensemble playing at full volume before everything drops down suddenly and significantly for the melody at measure 17. Said melody is initially handled by the tenor and baritone saxophones, and features an ample amount of space around some very simple riffs. Those spaces are filled in on the repeat by a unison trombone counter line. The saxes and brass engage in some more call and response at measure 57, with the saxes offering some sustained tones above the more rhythmic brass figures.

This back and forth continues for the final part of the melody, with the sax figures becoming a bit more disjointed to match the brass at measure 73. The sax section takes the spotlight over for themselves for a bit beginning at measure 89, with a soli section featuring a pleasant mix of jolting syncopations and corkscrewing triplets. A sharp brass figure announces the shift to a focus on solos at measure 121 - a chorus a piece for tenor sax and trombone, both featuring the same set of simple but effective backgrounds to prod them on.



The introduction is re-used to wrap up the solo section and set up the melody's return at measure 273, this time with all the horns getting in on the fun. A sense of tension underpins this melody statement, gradually building to some screaming trumpets and an ascending figure in the rest of the band announcing a key change for the melody's finale at measure 305. To add to the energy, the drums shift to a hard-driving back beat at this point. The chart ends similarly to how it begins - a condensed version of the introductory riff, a drum fill, and a final ensemble blast that ends things on a surprisingly dissonant note.

This newly engraved edition comes from Bob Florence's original parts and includes a complete score.

Dylan Canterbury

February 2022

SCORE

BE BOP CHARLIE

MUSIC BY BOB FLORENCE
ARRANGED BY BOB FLORENCE

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

BRIGHT SWING ♩ = 210

(ALTO Sax) ①

The musical score is arranged in a standard orchestral format. It includes parts for Woodwind 1 (Alto Sax/Soprano Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), Woodwind 5 (Baritone Sax), Woodwind 6 (Baritone Sax), Trumpet 1 through 5, Trombone 1 through 4, Piano, Bass, and Drum Set. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 'BRIGHT SWING' with a quarter note equal to 210 beats per minute. The score begins with a first ending bracket (①) over the first measure. Dynamics include 'f' (forte) and 'NC' (no chord). The drum set part includes a 'FILL' at the end of the eighth measure. The score is divided into eight measures, numbered 1 through 8 at the bottom.

BE BOP CHARLIE

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⑨

6sa. 1 (A. Sax)
6sa. 2 (A. Sax)
6sa. 3 (T. Sax)
6sa. 4 (T. Sax)
6sa. 5 (B. Sax)
6sa. 6 (B. Sax)
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tpt. 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bs.
Dr.

9 10 11 12 13 14 15 16

Dim. poco a poco

fill

fill

D¹³ D7^(9b) G7^(9b) G⁹ C¹³ C^{9(9b)}

(17) (TO SOPRANO SAX)

Ww. 1 (A. Sax) *mf*

Ww. 3 (T. Sax) *mf*

Ww. 4 (T. Sax) *mf*

Ww. 5 (B. Sax) *mf*

Ww. 6 (B. Sax) *mf*

Tbn. 1 *mf* PLAY 2ND X ONLY

Tbn. 2 *mf* PLAY 2ND X ONLY

Tbn. 3 *mf* PLAY 2ND X ONLY

Tbn. 4 *mf* PLAY 2ND X ONLY

PNO. *mf* F6 E7(9)

BS. *mf* F6 E7(9)

Dr. (4) (8)

17 18 19 20 21 22 23 24