

Presents

JAZZ LINES PUBLICATIONS

CARMELO'S BY THE FREEWAY

ARRANGED BY BOB FLORENCE

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

FULL SCORE

JLP-50326

MUSIC BY BOB FLORENCE

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BOB FLORENCE SERIES

CARMELO'S BY THE FREEWAY (1981)

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:

Written for a since-closed jazz club, *Carmelo's by the Freeway* is one of Bob Florence's most beloved arrangements. Between its simple but catchy melody, warm harmonic progression and exciting shout choruses, it's not hard to see why that's the case.

Notes to the Conductor:

The introduction features a nice harmonic contrast between the descending horns and ascending bass line before settling in to a few warm woodwind and trombone pads. This introduction gets re-used before each solo section as well, so be sure to keep a similar approach every time it comes up. The A section of the melody (at measure 13) is handled by tenor sax and muted trumpet. The backgrounds start out as a handful of brass, with the saxes joining in to fill the sound up on the second A. The saxes handle the bridge at measure 30, followed by the brass joining in at measure 46.

The first ensemble shout chorus commences at measure 66. It is very much in the Count Basie mold, and should be performed as softly and relaxed as possible. Florence then steals a page from the Woody Herman book at measure 98, with a *Four Brothers* influenced sax quartet soli with some subtle trombone hits underneath. The altos end up joining back in at measure 114 before the introduction makes its first re-appearance at measure 130. A tenor sax solo commences at measure 134, followed by a trumpet solo at measure 198. The backgrounds are the same behind each soloist, and consist of quick, short hits on the A sections and more sustained pads on the bridges.



The melody gets a teaser re-appearance at measure 258 following the trumpet solo, but this is really just a set-up for a climactic and hard-swinging shout chorus. The melody peaks its head up once more at measure 306 for a moment before dissipating back into shout chorus. Just as things start to grow even more, the bottom drops out at measure 332. A simple, sparse piano solo sets up a new 4-bar harmonic motif, with each section (saxes, then trombones, then trumpets) layering on top of each other until the chart reaches its climax at measure 357. Some quick riffs at measure 371 frame a series of solo drum fills, all leading up to a tension-filled full ensemble chord, followed by one last blast to wrap things up.

Both alto saxes double on flute, and alto I doubles on soprano sax. There is also a second baritone sax part. This is not a transcription - it has been prepared from a set of parts in Bob Florence's library.

Dylan Canterbury

April 2019

SCORE

CARMELO'S BY THE FREEWAY

MUSIC BY BOB FLORENCE
ARRANGED BY BOB FLORENCE

BRIGHT SWING $\text{♩} = 210$

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND SEFFREY SULTANOF

①

WOODWIND 1: ALTO SAX/SOPRANO SAX/FLUTE (ALTO SAX) *mf* *mp*

WOODWIND 2: ALTO SAX/FLUTE (ALTO SAX) *mf* *mp*

WOODWIND 3: TENOR SAX. *mf* *mp* (w/PT. 4)

WOODWIND 4: TENOR SAX. *mf* *mp*

WOODWIND 5: BARITONE SAX. *mf* *mp*

WOODWIND 6: BARITONE SAX. *mf* *mp*

TRUMPET/FLUGELHORN 1 (TRUMPET) (BUCKET MUTE) *mf*

TRUMPET/FLUGELHORN 2 (TRUMPET) (BUCKET MUTE) *mf*

TRUMPET 3 (BUCKET MUTE) *mf*

TRUMPET 4 (HARMON MUTE) *mf* (w/TEN. 1)

TRUMPET 5 (BUCKET MUTE) *mf*

TROMBONE 1 (BUCKET MUTE) *mf* *mp*

TROMBONE 2 (BUCKET MUTE) *mf* *mp*

TROMBONE 3 (BUCKET MUTE) *mf* *mp*

TROMBONE 4 (BUCKET MUTE) *mf* *mp*

PIANO N.C.

BASS *mf*

DRUM SET (BRUSHES) *mf* (4)

1 2 3 4 5 6 7 8 9 10 11 12

13

WAL. 1 (S. Sax) *PLAY 2ND X ONLY*
p

WAL. 2 (A. Sax) *PLAY 2ND X ONLY*
p

WAL. 3 (T. Sax)

WAL. 4 (T. Sax) *PLAY 2ND X ONLY*
p

WAL. 5 (B. Sax) *PLAY 2ND X ONLY*
p

WAL. 6 (B. Sax) *PLAY 2ND X ONLY*
p

TRP. 2 *(PLAY BOTH XS)*
p

TRP. 4

TRP. 5 *PLAY 2ND X ONLY*
p

TRM. 2 *p*

TRM. 3 *p*

TRM. 4 *p*

PNO. *p*

BS. *p*

DR. *p*

13 14 15 16 17 18 19 20

(21)

Ww. 1 (S. Sax)
Ww. 2 (A. Sax)
Ww. 3 (T. Sax)
Ww. 4 (T. Sax)
Ww. 5 (B. Sax)
Ww. 6 (B. Sax)
Trp. 2
Trp. 4
Trp. 5
Tbn. 2
Tbn. 3
Tbn. 4
PNO.
Bs.
Dr.

21 22 23 24 25 26 27 28 29