

JAZZ LINES PUBLICATIONS

Presents

A SOUNDSKETCH

ARRANGED BY BOB FLORENCE

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

FULL SCORE

JLP-50321

MUSIC BY BOB FLORENCE

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

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BOB FLORENCE SERIES

A SOUNDSKETCH (1982)

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 Los Angeles 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 L.A.'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 Bob Florence Limited Edition in 1982. This band would be comprised of some of the top players on the L.A. 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 catalog 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:

Featuring a lush melody that sounds like it could have been used for a romantic scene in a movie or television show, Bob Florence's ***A Soundsketch*** was first recorded by his Limited Edition big band in 1982 for their album ***Soaring***. This recording features tenor sax legend Pete Christlieb, whose performance features an appropriately sultry edge throughout.

Notes to the Conductor:

Things begin with a moody, extended chorale that sets the stage for the tenor sax solo melody at measure 9. Said melody is repeated twice, with the rest of the sax section joining underneath the tenor at measure 25 for a Woody Herman ***Four Brothers***-style ensemble soli. A four-measure piano interlude leads into an improvised tenor solo at measure 45 over the ballad tempo. The full ensemble returns at measure 61 for some backgrounds that start out as simple held tones, but eventually graduate to some gently syncopated hits. The real action during this segment happens in the rhythm section, where there is a shift to a double-time feel.

This shift evolves into a genuine double-time swing tempo at measure 77, where the tenor soloist steps into the background while the ensemble gets an effective, if mildly repetitive, shout chorus to themselves. Starting in the brass, the saxes join in a few measures later with a counter-line before everyone comes together in rhythmic unison at measure 93. The tenor solo resumes its place of prominence at measure 109 for another chorus, once again with some gentle accompaniment for horn backgrounds. A couple of dramatic ensemble



blasts both conclude the tenor solo and return the chart to its original ballad tempo at measure 145. The ensemble roars at full strength at first, but the bottom drops out at measure 153 when the tenor soloist returns with the melody. The introduction is re-used to wrap things up, this time with the tenor soloing over top, concluding with a cadenza over an ensemble hold that starts sour but shortly resolves to sweet. Recorded by Bob Florence Ltd Edition on Soaring.

This edition was based on the set of parts from Bob Florence's library - this is not a transcription.

Acknowledgments:

Thanks to Robbi La Londe, the Bob Florence Estate, Kim Richmond, and the Ventura County Community Foundation.

Dylan Canterbury

October 2021

SCORE

A SOUNDSKETCH

RECORDED BY THE BOB FLORENCE LIMITED EDITION

MUSIC BY BOB FLORENCE
ARRANGED BY BOB FLORENCE

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

SLOWLY ♩ = 60

(ALTO SAX.) ①

WOODWIND 1: ALTO SAX/FLUTE

WOODWIND 2: ALTO SAX/FLUTE

WOODWIND 3: TENOR SAX.

WOODWIND 4: TENOR SAX/FLUTE

WOODWIND 5: BARITONE SAX./BASS CLARINET

WOODWIND 6: BARITONE SAX./CONTRABASS CLARINET

TRUMPET 1

TRUMPET 2

FLUGELHORN/TRUMPET 3

TRUMPET 4

FLUGELHORN/TRUMPET 5

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUM SET

(SOLO) *mf*

(TO BUCKET MUTE)

(TO BUCKET MUTE)

(TO BUCKET MUTE)

(TO BUCKET MUTE)

(TO BUCKET MUTE)

N.C.

(BRUSHES)

1 2 3 4 5 6 7 8

9

W. 1 (A. Sax)

W. 2 (A. Sax)

W. 3 (T. Sax)

W. 4 (T. Sax)

W. 5 (B. Sax)

W. 6 (B. Sax)

TPT. 3

TPT. 5

TBN. 2

TBN. 3

TBN. 4

GTR.

PIANO

BS.

DR.

(TO TRUMPET WITH BUCKET MUTE)

(TO TRUMPET WITH BUCKET MUTE)

(TO BUCKET MUTE)

(TO BUCKET MUTE)

(TO BUCKET MUTE)

$E_m^{(m7)}$ E_m7 A^9 B^{b11} A^9 A_m7 D^9 A^{bma7} G_m7 $F^{\#}m7^{(b9)}$ $B7^{(\frac{9}{13})}$ E_m7 A^9 D_m7 D^9 A^{b7sus} G^7sus $G7^{(b9)}$

$D_m^{(m7)}$ D_m7 G^9 A^{b11} G^9 G_m7 C^9 G^{bma7} F_m7 $E_m7^{(b9)}$ $A7^{(\frac{9}{13})}$ D_m7 G^9 C_m7 C^9 G^{b7sus} F^7sus $F7^{(b9)}$

9 10 11 12 13 14 15 16

(4) (8)

17

Ww. 1 (A. Sax)
Ww. 2 (A. Sax)
Ww. 3 (T. Sax)
Ww. 4 (T. Sax)
Ww. 5 (B. Sax)
Ww. 6 (B. Sax)
Gtr.
Pno.
Bs.
Dr.

Chords: C^bm7, F⁷sus, B^bma7, B^bm7, E^{b7}sus, A^bma7, Am7, D⁷sus, Bm7^(b9), E7^(b9), A⁹, D⁷sus, G, B^bm7, E^{b7}sus, A^bma7, A^bm7, D^{b7}sus, G^bma7, Gm7, C⁷sus, Am7^(b9), D7^(b9), G⁹, C⁷sus, F, B^bma7/F A7^(b9), B^bm7, E^{b7}sus, A^bma7, A^bm7, D^{b7}sus, G^bma7, Gm7, C⁷sus, Am7^(b9), D7^(b9), G⁹, C⁷sus, F, B^bma7/F A7^(b9), B^bm7, E^{b7}sus, A^bma7, A^bm7, D^{b7}sus, G^bma7, Gm7, C⁷sus, Am7^(b9), D7^(b9), G⁹, C⁷sus, F, B^bma7/F A7^(b9)

Drum notation: (4), (6), (7)

17

18

19

20

21

22

23

24