

Presents

JAZZ LINES PUBLICATIONS

BLUES MY NAUGHTY SWEETIE GIVES TO ME

AS RECORDED BY THE DAVE PELL OCTET

ARRANGED BY BOB FLORENCE

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

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8537

MUSIC AND LYRICS BY ARTHUR SWANSTONE, CHARLES McCARRON, AND CAREY MORGAN

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THE JAZZ LINES FOUNDATION INC.

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DAVE PELL OCTET SERIES

BLUES MY NAUGHTY SWEETIE GIVES TO ME (1961)

Background:

This man responsible for this remarkable series of arrangements was himself a remarkable man.

Dave Pell grew up in Brooklyn playing clarinet and saxophone. He joined the Bobby Sherwood, Tony Pastor and Bob Crosby bands while still a teenager. Because he could play in many different styles of jazz and dance music, he became an active freelancer upon moving to Los Angeles. A call from Les Brown to fill in for a missing saxophonist resulted in Pell becoming the chief tenor saxophone soloist for the Les Brown band from 1947-1955. Pell also doubled on bass clarinet, one of the few jazz improvisers who could solo on this instrument at that time.

While still with Les Brown, Pell formed an octet with musicians from the band and made several albums. His initial idea was to build albums around the lesser-known songs by such writers as Irving Berlin, Rodgers and Hart, and Burke and Van Heusen. The concept focused on commissioning hip arrangements and one-chorus solos by the all-star ensemble. The octet blazed important trails in two different directions: its output was jazz yet had a commercial approach, and it was a very early instance where a small jazz ensemble concentrated primarily on what became the 'great American songbook.' From the start, the octet was a major success; its albums sold very well, and the ensemble not only worked proms across the country, but played top jazz clubs. Wisely, Pell made these arrangements available for sale, one of the first leaders to market his ensemble's arrangements in their original form. They sold in good numbers as well.

When Pell left Les Brown, he was already a first-call musician for record dates of all types and film soundtracks. He was working nights either with the octet or jamming at jazz clubs. He brought his Rolleiflex along and took pictures from the bandstand. He was often called to make photos for album covers; one of his most famous was of the Gerry Mulligan Quartet for an early album on Pacific Jazz. He became a record producer, eventually running Liberty Records. He ran Motown Records when that label moved from Detroit to Los Angeles. He later became a music supervisor for motion pictures.

In 1978, due to the success of Supersax, Pell organized Prez Conference, where the solos of Lester Young were arranged for three tenor saxophones and a baritone saxophone (with rhythm section). Harry 'Sweets' Edison was added on trumpet. The group made two albums for GNP Records, the second featuring singer Joe Williams. The group made worldwide tours at festivals and clubs.

Acknowledgements:

Special thanks to Dave Pell and his family for granting us access to his library and sharing with us many memories of forming and playing with the *Dave Pell Octet*. We're thrilled to have the opportunity to publish music from this wonderful library.

Jeffrey Sultanof

- March 2020



BLUES MY NAUGHTY SWEETIE GIVES TO ME

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SCORE

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MEDIUM SWING ♩ = 140

The score is for a jazz ensemble. It consists of eight staves: Tenor Sax, Baritone Sax, Trumpet, Trombone, Guitar, Piano (grand staff), Bass, and Drums. The music is in 4/4 time with a tempo of 140 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four measures. The Tenor Sax and Baritone Sax parts have rests in measures 1-3 and enter in measure 4 with a melodic line starting on a dotted quarter note. The Trombone part has a similar entry in measure 4. The Bass part starts in measure 1 with a walking bass line, marked *mp*. The Drums part starts in measure 1 with a pattern of eighth notes and rests, marked *mp*. The piano part has rests in all four measures. The word "N.C." is written above the bass staff in measure 1. The number "(4)" is written above the drum staff in measure 4.

5

B. Sx.

Tbn.

Bs.

Dr.

(4)

(8)

5 6 7 8 9 10 11 12

13

The musical score is arranged in a standard jazz format with seven staves. The top staff is for Tenor Saxophone (T.Sx.), followed by Baritone Saxophone (B.Sx.), Trumpet (Tpt.), Trombone (Tbn.), Guitar (Gtr.), Bass (Bs.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 13, indicated by a circled '13' in the top left. The saxophone parts (T.Sx., B.Sx., Tpt., Tbn.) feature melodic lines with accents and slurs. The guitar part (Gtr.) has a similar melodic line. The bass part (Bs.) provides a steady harmonic accompaniment. The drum part (Dr.) consists of a consistent rhythmic pattern of eighth notes. A dynamic marking of *mp* (mezzo-piano) is present in the saxophone and guitar parts starting at measure 19. Measure numbers 13 through 20 are printed below the staves.

13 14 15 16 17 18 19 20