

JAZZ LINES PUBLICATIONS

Presents

BUTCH AND BUTCH

RECORDED ON 'THE BLUES AND THE ABSTRACT TRUTH'

ARRANGED BY OLIVER NELSON

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8856

MUSIC BY OLIVER NELSON

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

BUTCH AND BUTCH (1961)

Background:

In February of 1961, the sessions that later constituted the album *The Blues and the Abstract Truth* were recorded for a new jazz label, Impulse Records, distributed by ABC-Paramount. The sessions were produced by Creed Taylor, who would go on to produce classic recordings on the Verve label, and on his own CTI label.

Oliver Nelson already had a career full of highlights by 1961. Originally from St Louis, Missouri, he had played in the bands of Louis Jordan, Louis Bellson, Erskine Hawkins, Wild Bill Davis and Quincy Jones. He had also been a house arranger at the legendary Apollo Theatre in Harlem in New York City. Nelson had made some albums under his own name as well.

But it was this album that became his first masterpiece. An all-star ensemble was assembled: with Nelson were Freddie Hubbard, Eric Dolphy, George Barrow, Bill Evans, Paul Chambers and Roy Haynes. One of the compositions on the album became a standard: *Stolen Moments*. The album received ecstatic reviews from the jazz press and has rarely been out of print since its original release.

Nelson went from success to success, making big band and small group albums in a variety of settings under his own name and accompanying jazz and pop artists. He composed symphonic music as well, and toured extensively even after he moved to Los Angeles in 1967 where he became established in the film and television world. He also gave workshops and seminars. He was only 43 when he died in 1975.

Nelson has always been one of my heroes, for the fire in his playing and the brilliance in his writing. He'd proven that he could write all kinds of music, and his death created a void that has never been filled. When I met his son, flautist Oliver Nelson, Jr., I told him that it was one of my missions to see that his father's music be made available. Thanks to the efforts of Rob DuBoff and Jazz Lines Publications this important music is being published for the first time.

Thanks to Bob Curnow of Sierra Music Publications, several Nelson big band arrangements have come out in recent years. Jazz Lines Publications has also previously issued some of Nelson's classic arrangements for Thelonious Monk and Wes Montgomery. But students and pros alike have always wanted the original music to *The Blues and the Abstract Truth*. And now thanks to an agreement with Oliver Nelson, Jr., these six classic compositions are now available, edited and corrected using Nelson's original manuscripts.

These publications are the first of many Nelson compositions and arrangements to be released in the coming months and years. Dig in, share them with your students and colleagues, and enjoy!

Jeffrey Sultanof

- June 2011

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SCORE

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BRIGHT SWING ♩ = 208

①

The score is for a jazz ensemble. It features seven staves: Alto Sax, Tenor Sax, Baritone Sax, Trumpet, Piano, Bass, and Drum Set. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 'BRIGHT SWING' with a quarter note equal to 208 beats per minute. The score begins with a first ending bracket (①) over the first four measures. The Alto Sax, Tenor Sax, Baritone Sax, and Trumpet parts all start with a dynamic marking of *f* (forte). The Piano part is silent throughout. The Bass part starts with a dynamic marking of *f*. The Drum Set part features a rhythmic pattern with a dynamic marking of *f* and includes a 'FILL' section indicated by a dashed line between measures 3 and 4.

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