

JAZZ LINES PUBLICATIONS

Presents

AVALON

RECORDED BY THE TERRY GIBBS DREAM BAND

ARRANGED BY MED FLORY

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8485

WORDS AND MUSIC BY AL JOLSON,
B.G. DESYLVA, AND VINCENT ROSE

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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.

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AVALON (1959)

Background:

Born in Brooklyn in 1924, Terry Gibbs began his professional career at the age of twelve winning the *Major Bowes Amateur Hour* (one of the most popular radio shows on the air; Frank Sinatra also made his first professional appearance on this program). Gibbs toured with Benny Goodman, Chubby Jackson, Buddy Rich and Woody Herman, becoming a leader himself some years later. In addition, he has composed over 300 songs, 280 of which have been recorded by the likes of Nat King Cole, Woody Herman, George Shearing, Julian 'Cannonball' Adderley, Buddy DeFranco, and many other jazz musicians.

According to Gibbs, when he moved to Los Angeles in 1957, he'd already made an album with a big band that he wasn't very pleased with. He wanted to do a new one, but he wanted the music to be fully rehearsed before the band entered the studio. Unfortunately, the music union did not allow rehearsal for a record date.

Gibbs had a gig with his quintet at a club called the Seville. Soon after, Gibbs was allowed to bring in a big band instead of the quintet; the owner paid him the same amount of money. Being that Gibbs was not a local attraction, he would have just enough money to pay



everyone local scale (\$15), and, as the leader, he would make \$11 after paying the bandboy \$8. Gibbs appeared on local television shows plugging his appearance, and the night of the show 300 people, famous movie stars as well as musicians, came to the club to hear an all-star ensemble playing top arrangements by Med Flory, Manny Albam, Bill Holman, Al Cohn, Bob Brookmeyer, and Marty Paich. Engineer Wally Heider came down to the various clubs where the band performed and recorded it, resulting in several albums issued almost twenty years later on the Contemporary label. The musicians were the cream of the L.A. scene at the time.

Thanks to an exclusive agreement with Terry Gibbs, many of the wonderful arrangements recorded by this incredible big band known as the Terry Gibbs Dream Band will be available as will numerous other un-recorded instrumental arrangements written for the band over the years.

Acknowledgements:

Special thanks to Terry Gibbs for granting us access to his library and sharing with us many memories of forming and playing with the *Terry Gibbs Dream Band*. We're thrilled to have the opportunity to publish music from this wonderful library.

Jeffrey Sultanof

- June 2011

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BRIGHT SWING ♩ = 200

The musical score is arranged in a standard orchestral format. It includes staves for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-3, Vibraphone, Piano (Grand Staff), Bass, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'BRIGHT SWING' with a quarter note equal to 200 beats per minute. The score shows a four-measure phrase where most instruments play a single note on the downbeat of the fourth measure, marked with a forte (f) dynamic. The drum set part features a 'Solo' section indicated by a dashed line over the first three measures, followed by a final drum hit on the downbeat of the fourth measure.

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(A)

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Vib.
PNO.
BS.
D. S.

5 6 7 8

The musical score is arranged in a standard orchestral format. The top section includes five saxophone parts (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.), four trumpet parts (Tpt. 1-4), and three trombone parts (Tbn. 1-3). A violin part (Vib.) is positioned below the trombones. The piano part (PNO.) is shown with a grand staff, including a bass line with chord symbols: B^b7, E^b9, B^b6, A^b7, G7, and G^b7. A double bass part (BS.) and a drum set part (D. S.) are at the bottom. The score is divided into measures 9, 10, 11, and 12. The saxophones play a melodic line starting in measure 9. The brass instruments enter in measure 10 with a rhythmic pattern. The piano provides harmonic support throughout.