

JAZZ LINES PUBLICATIONS

Presents

THE KENNEDY DREAM:
THE RIGHTS OF ALL

ARRANGED BY OLIVER NELSON

PREPARED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-7093

MUSIC BY OLIVER NELSON

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KENNEDY DREAM: THE RIGHTS OF ALL (1967)

Background:

Oliver Edward Nelson was born on June 4, 1932 in St. Louis, into a musical family, as is often the case with jazz greats. His brother was a saxophonist who played with Cootie Williams and his sister was a singing pianist as well. He began to learn piano as a child, moving on to saxophone a few years later, and eventually played in what were then called “territory bands” in the St. Louis area. Johnny Hodges was his idol and he worked hard at becoming proficient at the alto saxophone before joining Louis Jordan’s big band as an altoist and arranger as the 1950s began. During the bulk of the decade he served in the Marines in the Far East and then returned to St. Louis to study music. It was during these years that he was exposed to many kinds of music, apparently being especially moved by the Tokyo Philharmonic, and his endlessly curious and fertile mind was stimulated to begin creating what would be some of the greatest music in jazz history.

The next few years were extremely productive, as Nelson spent a lot of time in New York City, working as the house arranger at the legendary Apollo Theater, playing with Erskine Hawkins, Wild Bill Davis, Louie Bellson, Quincy Jones, and briefly with Duke Ellington and Count Basie, and leading several small group sessions for Prestige, which featured greats such as Kenny Dorham, Eric Dolphy, Roy Haynes, and others. His growing mastery of writing and arranging led to what was to become his crowning achievement, 1961’s *The Blues and the Abstract Truth*.

When one listens to this timeless, phenomenal album, the beauty of *Stolen Moments*, the first and most famous track, instantly captivates, and starts the listener on a journey that is rarely equaled in the canon of jazz. The style and harmonies used on this record became Nelson’s trademarks, combining rare originality and developing brilliance. As amazing as the compositions and orchestrations are, one is also enthralled by the lineup that seemingly only Oliver Nelson could assemble: Eric Dolphy, Freddie Hubbard, Bill Evans, Paul Chambers, and Roy Haynes, with George Barrow on baritone. A true all-star lineup; incredible virtuosity and diversity of styles, and with everyone in their prime. Building a lineup like this truly speaks to Oliver Nelson’s ambition and dedication to creating truly unique and original sounds. Jazz Lines Publications is extraordinarily proud to publish this record’s arrangements in their entirety, engraved from the original arrangements hand-written by Oliver Nelson.

Later in 1961 he recorded *Afro-American Sketches*, his first full recording of original big band material, exploring racial and political themes which would always mean a great deal to him. In 1967 he recorded the ambitious Musical Tribute to John F. Kennedy: *The Kennedy Dream*, a big band recording devoted to J.F.K. and using excerpts of his speeches.

During the 1960s he continued to create ambitious soundscapes as a leader as well as for others in the jazz world, as his talents had become incredibly in demand. He arranged for Cannonball Adderley, Sonny Rollins, Eddie “Lockjaw” Davis, Johnny Hodges, Buddy Rich, Stanley Turrentine, Irene Reid, Gene Ammons, and others. Jazz Lines Publications has published some of his works that were done for Wes Montgomery as well as six of the songs he arranged for Thelonious Monk’s big band album of 1968, which remain of singular importance as big band versions of some of Monk’s most beloved compositions. Jazz Lines Publications also plans to publish the arrangements of from *Peter and the Wolf* as recorded by Jimmy Smith.

Nelson moved to Los Angeles in the mid-1960s, aspiring to break into the lucrative world of movie and TV scoring. He continued to perform and write in both the small group and big band formats, and also worked with such mainstream stars as Nancy Wilson, James Brown, the Temptations, and Diana Ross. His film and television work became more and more time-consuming, as his creativity, speed, and capacity for work were legendary. He is perhaps best-known in this idiom for his creation of the hugely well-known theme from the *Six Million Dollar Man*, but he worked on *Columbo*, *Ironside*, and many other projects as well, and also arranged Gato Barbieri’s music for the film *Last Tango in Paris*.

Sadly, the pace and volume of his work during this period most likely contributed to the decline of his health, and in one of jazz's greatest tragedies, he passed away suddenly in late October 1975 at the very young age of 43. While the press reports claimed it was a heart attack, Kenny Berger cites Oliver Nelson, Jr. as claiming it was actually pancreatitis. He also left a great educational legacy, which is embodied by his landmark book *Patterns for Improvisation*. It is an exhaustive collection of improvisational jazz patterns in various meters and feels with his comments and suggestions, and it is a very popular book because it helps spell out some of the basic building blocks of the 'jazz language.'

Oliver Nelson was a musician whose work was beloved by jazz fans and also by his peers and the general public. So many of the era's greatest musicians clamored for his arranging skills. Hollywood and television treasured his amazing compositional and arranging abilities on multiple levels--not only could he create memorable scores and soundtracks, but he could do it in the grueling time frame required by that genre. His compositions were always unique, and often his style is instantly recognizable. He was grounded in the blues, but heavily influenced by classical music as well. He used whatever instruments and doubles that were necessary to bring to life the complex orchestrations he heard in his head; it has been said that his writing was very demanding on musicians, using various clarinets and flutes, oboe, English horn-whatever it took to carry out his complex visions.

He composed for small ensemble and big band; he wrote symphonic works and authored a seminal jazz text; he wrote for film and television and worked with some of the biggest stars in the American musical pantheon. He did it all, and he did it all before he was even 44 years old. This was a true Renaissance Man of music, and one the world sadly misses, but one who left an incredibly rich, broad, and diverse catalog behind, which truly contains something for everyone. His music is majestic, beautiful, and powerful; it moves, enlightens, and educates; and perhaps most telling of all, it challenges not only the listener and the student, but also some of the greatest musicians in the world as well. Oliver Nelson is a giant figure in American music, and Jazz Lines Publications is humbled to have the honor of publishing some of his most important creations.

The Music:

In January of 1967, Oliver Nelson wrote and conducted the music to one of his most ambitious albums, *The Kennedy Dream* for the Impulse label. The album received mixed reviews in the music press, but has subsequently grown in stature due to the quality of the music. Nelson himself had high regard for this album; he would tell colleagues that he wanted to write more ambitious music (he'd studied composition with Elliott Carter, and would study with George Tremblay in L.A.), and this was certainly a great opportunity for him. This was one of the last projects Nelson completed before moving out to Los Angeles. The movements feature 5 reeds (doubling on flute, oboe, English horn, clarinet, and bass clarinet), 4 trumpets, 2 horns in F, 4 trombones, violins, viola, cello, piano, bass, drumset, and percussion (vibraphone and xylophone). This publication comes directly from the original score and parts and has been thoroughly checked for note errors and dynamics and articulations have been included as-recorded.

Acknowledgements:

We are especially thankful to Oliver Nelson, Jr., who has not only been kind enough to entrust us with the massive responsibility of helping to keep his father's music alive and vibrant, but who in the process has become a very good friend as well. We thank him most sincerely for all of his kindness and assistance in the process of publishing so many of his dad's treasures.

Doug DuBoff and Rob DuBoff

- March 2014

THE RIGHTS OF ALL

KENNEDY DREAM NO. 3 (JUNE 11, 1963)

SCORE

MUSIC BY OLIVER NELSON

ARRANGED BY OLIVER NELSON

PREPARED BY JEFFREY SULTANOF AND ROB DUBOFF

MEDIUM ♩ = 130
VAMP

3 ON CUE

The score is for a jazz ensemble. The woodwind section includes Flute, Oboe, Clarinet, Alto Sax, and Bass Clarinet. The brass section includes Trumpet 1 & 2, Horn in F 1 & 2, and Trombone 1, 2, 3, & 4. The string section includes Violin I & II, Viola, and Cello. The guitar and harpsichord parts are also present. The bass and drum set parts provide the rhythmic foundation. A woodwind solo begins at measure 3 on cue. The score includes dynamic markings such as *p*, *mf*, and *pizz.*, and performance instructions like *solo* and *H.H.* (Hand Hitting).

Musical score for measures 7-12, featuring five staves: Ww. 2 (Ob.), Tbn. 4, Vc., Bs., and D. S. The score is in 4/4 time and includes various musical notations such as notes, rests, and articulation marks.

Measure 7: Ww. 2 (Ob.) has a half note G4 with an accent. Tbn. 4, Vc., and Bs. have quarter notes. D. S. has a double bar line.

Measure 8: Ww. 2 (Ob.) has a half note A4 with an accent. Tbn. 4, Vc., and Bs. have quarter notes. D. S. has a double bar line with a '2' above it.

Measure 9: Ww. 2 (Ob.) has a half note B4 with an accent. Tbn. 4, Vc., and Bs. have quarter notes. D. S. has a double bar line.

Measure 10: Ww. 2 (Ob.) has a half note C5 with an accent. Tbn. 4, Vc., and Bs. have quarter notes. D. S. has a double bar line with a '2' above it.

Measure 11: Ww. 2 (Ob.) has a half note B4 with an accent. Tbn. 4, Vc., and Bs. have quarter notes. D. S. has a double bar line.

Measure 12: Ww. 2 (Ob.) has a half note A4 with an accent. Tbn. 4, Vc., and Bs. have quarter notes. D. S. has a double bar line with a '2' above it.

Ww. 1 (Fl.)
Ww. 2 (Ob.)
Ww. 3 (Cl.)
Ww. 4 (A. Sx.)
Ww. 5 (B. Cl.)
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Hpschd.
Bs.
D. S.

13 14 15 16 17 18

The musical score is arranged in a standard orchestral format. The woodwind section (Ww. 1-5) includes Flute, Oboe, Clarinet, Alto Saxophone, and Bass Clarinet. The brass section (Tpt. 1-2, Hn. 1-2, Tbn. 1-4) includes Trumpets, Horns, and Trombones. The string section (Vln. I-II, Vla., Vc., Gtr.) includes Violins, Viola, Violoncello, and Guitar. The percussion section (Hpschd., Bs., D. S.) includes Harpsichord, Bass Drum, and Snare Drum. The score features various musical notations such as dynamics (f), articulation (accents), and performance instructions (arco, pizz.).