

*Presents*

JAZZ LINES PUBLICATIONS

**BLUES IN THE NIGHT**

RECORDED ON 'MORE VIBES ON VELVET'

ARRANGED BY MANNY ALBAM

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

**FULL SCORE**

JLP-7502

LYRICS BY JOHNNY MERCER AND MUSIC BY HAROLD ARLEN

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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.



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## **BLUES IN THE NIGHT (1958)**

### **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.

Manny Albam had an impressive career as a composer-arranger for over fifty years. His music ran the gamut of jazz, pop, and classical music, and his ensembles were usually filled with the top musicians on the scene. By 1950, Albam put down his baritone saxophone and became a composer/arranger full time. His compositions appeared in the books of Woody Herman and Count Basie, among others. In September and October of 1957, Manny recorded *The Blues is Everybody's Business*, a four-part suite; two with big band, and two with orchestra. Ambitious and yet down-home, it has become a classic, studied in composition classes in colleges all over the world. Terry Gibbs has said of Albam: "I didn't have to tell Manny a thing about what I wanted when he began work on these arrangements. He knew just what to do. For me he can do no wrong."



### **The Music:**

Vibraphonist Terry Gibbs is known for his electric, high energy sound with the Gibbs Quartet and the Terry Gibbs Dream Band. *Vibes on Velvet* and *More Vibes on Velvet* show a softer side of Terry Gibbs. Producer Bob Shad had a contract to produce an album with Gibbs. Shad's idea was to feature the vibraphonist with a string section and capitalize on the commercial success that the Charlie Parker with Strings recordings had achieved. Gibbs, never one to copy someone else, convinced Shad that the album should feature himself with five saxophones and a rhythm section with Manny Albam crafting the arrangements. The resulting album, *Vibes on Velvet*, recorded in 1955, included regular members of the Gibbs Quartet: Terry Pollard on piano, Jerry Segal on drums, and Herman Wright on bass, along with guitarist Turk Van Lake. Commercial success of this album led to the recording of a follow-up, *More Vibes on Velvet*, recorded in 1958. This album featured Gibbs with an all-new ensemble, once again relying on the unique arranging style of Manny Albam. The personnel of this recording session was drawn from the Med Flory rehearsal band, with whom Gibbs had been playing. Featured were saxophonists Charlie Kennedy, Joe Maini, Med Flory, Bill Holman, and Jack Schwartz, with the rhythm section of Pete Jolly, Max Bennett, and Mel Lewis. This ensemble became the foundation of the newly-created Terry Gibbs Dream Band.

This publication has been prepared from the original parts as supplied to us by Terry Gibbs. Included are alternate soloist parts for Eb, Bb, and bass clef instruments. In addition, the vibraphone part may be played by any C instrument, making this arrangement playable with any featured soloist.

### **Acknowledgements:**

Special thanks to Terry Gibbs for granting us exclusive 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.

**Rob DuBoff, Heather Crocker, and Jeffrey Sultanof**

- June 2015



# BLUES IN THE NIGHT

RECORDED BY TERRY GIBBS ON 'MORE VIBES ON VELVET'

## SCORE

SLOW SWING ♩ = 75

LYRICS BY JOHNNY MERCER, MUSIC BY HAROLD ARLEN

ARRANGED BY MANNY ALBAM

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

The score is arranged for a 4/4 time signature with a tempo of 75 beats per minute. It features six systems of staves:

- VIBRAPHONE (OR C INSTRUMENT SOLOIST):** Starts with a melodic line in the first measure, marked *mf*. It includes triplet figures in measures 1, 2, and 3.
- REED 1: ALTO SAX.** and **REED 2: ALTO SAX.** and **REED 3: TENOR SAX.** and **REED 4: TENOR SAX.** and **REED 5: BARITONE SAX.** These parts are mostly rests in the first three measures, then enter with sustained notes in measure 4, marked *mf* to *mp*.
- GUITAR:** Provides harmonic accompaniment with chords:  $B^{b7(\sharp 9)}$ ,  $E^{b9(\sharp 5)}$ ,  $B^{b7(\sharp 5)}$ ,  $B^{b7}B^{b7(\sharp 5)}$ ,  $E^{b9}$ , and  $B^9$ .
- PIANO:** Provides harmonic accompaniment with chords:  $B^{b7(\sharp 9)}$ ,  $E^{b9(\sharp 5)}$ ,  $B^{b7(\sharp 5)}$ ,  $B^{b7}B^{b7(\sharp 5)}$ ,  $E^{b9}$ , and  $B^9$ .
- BASS:** Provides harmonic accompaniment with chords:  $B^{b7(\sharp 9)}$ ,  $E^{b9(\sharp 5)}$ ,  $B^{b7(\sharp 5)}$ ,  $B^{b7}B^{b7(\sharp 5)}$ ,  $E^{b9}$ , and  $B^9$ .
- DRUM SET:** Features a brush pattern in the first measure, marked *mf*, and a rhythmic pattern in the subsequent measures.

The score is divided into six measures, numbered 1 through 6 at the bottom.

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VIBES

Rd. 1 (A. Sax)

Rd. 2 (A. Sax)

Rd. 3 (T Sax)

Rd. 4 (T Sax)

Rd. 5 (B. Sax)

GTR

PNO

BS.

DR.

$B^b_{MA7}$   $A9^{(f5)}$   $A^b9$   $G7^{(b9)}$   $Cm7$   $Cm7^{(b5)}$   $C7^{(b9)}$   $B7^{(b5)}$   $B^b_{MA7}$   $B^b7$   $E^b6$   $G^b7$   $B^b6$   $G^b7$   $E^b6$

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VIBES

Rd. 1 (A. Sx.)

Rd. 2 (A. Sx.)

Rd. 3 (T Sx.)

Rd. 4 (T Sx.)

Rd. 5 (B. Sx.)

GTR.

PNO.

BS.

DR.

$B^{\flat}_9$   $B7^{(\sharp 9)}$   $B7^{(\sharp 5)}$   $B^{\flat}7$   $F7^{(\sharp 5)}$   $B^{\flat}_9$   $F7^{(\sharp 5)}$   $B_9$   $B^{\flat}_9$   $A_9$   $B^{\flat}_9$   $E^{\flat}_9$   $C_{mi}7^{(\flat 5)}$   $E^{\flat}_{mi}7$