

JAZZ LINES PUBLICATIONS

Presents

THE SHEIK OF ARABY

RECORDED BY THE HARRY JAMES ORCHESTRA

ARRANGED BY ANDY GIBSON

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

FULL SCORE

JLP-7773

WORDS BY HARRY B. SMITH AND FRANCIS WHEELER

MUSIC BY TED SNYDER

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THE JAZZ LINES FOUNDATION INC.

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HARRY JAMES BIG BAND SERIES

THE SHEIK OF ARABY (1939)

Harry James Biography:

One of the most exciting and technically proficient trumpeters of all time, Harry James left behind a substantial legacy of recordings and performances that continue to delight listeners to this day. Born into a family of traveling circus performers in 1916, James looked primed to live a life in the family business, performing as a contortionist as a young boy. At age 10, however, he began taking trumpet lessons from his father, developing a stunning level of technical proficiency by the time he was in his mid-teens.

Joining up with the Benny Goodman Orchestra in 1937, James quickly became one of the band's star soloists. Leaving Goodman two years later, he formed his first orchestra (featuring a young Frank Sinatra as its male vocalist). The band's greatest commercial success would come in the early 1940s, when it expanded to include a string section and focused on achieving a "sweeter" sound than most contemporary outlets. In addition to recording a number of hits, the band would also appear on-screen in a number of films during this time.

Despite a string of hits, James's bands were also known to have an experimental side. Beginning in 1939 with the rhythmically adventurous arranger Andy Gibson, to the harmonically sophisticated Johnny Thompson, and leading up to the bebop influenced arrangements of Neal Hefti, the Harry James Orchestra often challenged listeners to re-evaluate their conception of what a big band could sound like. James was diagnosed with lymphatic cancer in 1983, but continued to perform all the way up until his passing later that year. The Harry James Orchestra still continues to operate to this day, currently under the direction of Fred Radke.

Andy Gibson Biography:

Born on November 6, 1913, in Zanesville, Ohio, Gibson played violin and trumpet early on and performed in a variety of bands before settling in as an arranger and composer by about 1937. His first big break was being hired by Ellington, for whom he worked as a copyist, observing the orchestra of the man he would always hold in the highest esteem as the arranger he most admired.¹ He was next hired by Charlie Barnet, with whom he would work well into the future, specifically to write new takes on some Ellington tunes. No easy feat, considering Duke's pioneering originality, Gibson began to make his abilities really stand out by managing "...to retain the essence of the originals and yet make them sound just different enough to have his own stamp on them."² Next came Harry James, with whom he perhaps made his first really indelible marks on history. James had hired the 23-year-old Frank Sinatra in 1939. When James asked Sinatra to sing his first song live with the band, they had no vocal charts to use, so Frank called **Star Dust** and acquitted himself quite well. Following this, James immediately had Gibson begin writing what would be the young unknown's first serious, professional charts.³

His work with Charlie Barnet and Harry James often featured surprising rhythmic figures and articulations, especially accented notes, that would later become a hallmark of the bebop movement. His work in the late 1930s almost certainly provided inspiration for Tadd Dameron, with whom Gibson would share arranging duties for Count Basie in 1940. His harmonies were often very sophisticated for the time period and included upper-extension alterations such as 13(b9), 9(#11) and 7(#5b5). Perhaps from his study of Ellington's work, Gibson was also fond of using a wide variety of mutes and effects in the brass section. He effectively used this tonal color palette in background material behind soloists or to provide variations in melodic content; creatively framing the work around the painting being created by a soloist was one of Gibson's trademarks.⁴

Gibson entered the US Army in 1942, leading his own big band across Europe until discharged in 1945. He continued working for Barnet, as they were a fine match; both of them had their own unique styles and open-minded ways of approaching life and music. A colorful character, Barnet was quite forward-thinking for the time, integrating his big band before nearly anyone else, and moving toward bebop sounds quite early for a swing big band leader.⁵ By the end of the 1940s, they both were yearning for new directions. Barnet semi-retired and never played music full-time again, and Gibson began focusing on R&B, eventually becoming music director for King Records in Cincinnati. He continued composing, with some of his best-known works being **The Hucklebuck, The Great Lie, I Left My Baby, From the Bottom of My Heart,** and **Shorty George.**



By the late 1950s, he was working in various styles, and writer/producer Stanley Dance tells a great story that shows not only Dance's reverence for the historically underappreciated Gibson, but vividly illustrates the true versatility this man possessed. Dance had been hired to produce what he referred to as a "mainstream" jazz record, and decided that one side would have a small group, and one side a big band; he and Gibson consulted and debated on the personnel, and then Gibson wrote the arrangement. It was to be a long blues, designed with the hope of capturing the intense dynamics and improvisations longer pieces sometimes inspired. Names included Milt Hinton, Dicky Wells, Vic Dickenson, the young Kenny Burrell, and the star of the show, Paul Gonsalves, who "rode on through" the "stormy choruses" "triumphantly," as he had been known to do.⁶

The young Burrell asked Gibson at the end of the session what it would be called, and Gibson replied, "**Blueprint** - a kind of design for what ought to be."⁷ Following the session, Gibson had a rock 'n' roll studio date, to which Dance and Gonsalves accompanied him as curious spectators. Not enamored with the relatively new music that had been exploding across America, Dance was rather dismissive. Many rock records, he felt, "sound as though they were made in a tin barn with the minimum of forethought and care."⁸ Despite this, he lauded Gibson's approach as being identical to the expert professionalism he had shown earlier in the day, paying precisely equal attention to, "routing, timing, dynamics, phrasing, and tempo" as well as recording balance.⁹ He and Gonsalves soon left, not enjoying the music, but marvelling at the depth and breadth of Andy Gibson's abilities.

One of the defining characteristics of American music is the manner in which artists have continued to develop songs, ideas, and themes from the past as part of their own original creative pathways. From the earliest iterations of jazz in and around New Orleans in the late 19th and early 20th century that took blues and ragtime to new places, to Gibson and his contemporary swing era arrangers who constantly breathed new life and style into standards, to the bebop/hard bop/post bop greats who did the same in even newer ways right up to the rap greats of the '90s who combined some of all of this with funk themes to create an international sensation, the greatest of our musical figures always continue pushing the American musical tradition forward - toward what it "ought to be."

Gibson was apparently one for whom this was his seminal musical trait. His skills were sought out by so many playing in very different styles during years that were truly transformative in the American musical world. From his rare ability to re-interpret Ellington, to his writing the very first arrangements performed by Frank Sinatra as a serious pro, to his shift to R&B and authorship of **The Huckleback** (which was a transformation of Charlie Parker's **Now's the Time**), Gibson was unusually versatile. He was a definite part of the tradition of both making the old new again and pressuring the music forward. He seemed to have an innate ability to re-imagine great music of the past, as well as write his own new tunes. Moving expertly from jazz to R&B to rock, he illustrated how style boundaries are often not noticed by true visionaries; after all, Parker loved his 'with strings' records and was fond of country music.

Sadly, Gibson died of a heart attack in Cincinnati at age 47 on February 10, 1961. One is left wondering what the future may have brought from this restless, fertile mind during the coming years of continuing seismic changes in the music world. We will never know, but thankfully we do have many surviving arrangements that give a solid glimpse into this unique, creative musical mind.

Notes:

¹Stanley Dance, **The World of Swing: An Oral History of Big Band Jazz**, Da Capo Press, 2001, Pg.231

²<http://jazzmuseumharlem.org/today-in-jazz/happy-birthday-andy-gibson/>

³Charles L. Granata, **Sessions with Sinatra**, Chicago Review Press, 2004, Pg. 5

⁴Rob DuBoff, conversations with the author.

⁵https://en.wikipedia.org/wiki/Charlie_Barnet

⁶Stanley Dance, **The World of Swing: An Oral History of Big Band Jazz**, Da Capo Press, 2001, Pg. 230

⁷Stanley Dance, **The World of Swing: An Oral History of Big Band Jazz**, Da Capo Press, 2001, Pg. 230

⁸Stanley Dance, Andy Gibson, Arranger, **Just Jazz 4**, Souvenir Press, Ltd., 1960, Pg. 58

⁹Stanley Dance, Andy Gibson, Arranger, **Just Jazz 4**, Souvenir Press, Ltd., 1960, Pg. 58

The Music:

The Sheik of Araby continues to be a popular tune among Dixieland and swing musicians to this day. This Andy Gibson arrangement for Harry James offers up a fun take on the old standard.

Notes to the Conductor:

The thumping of tom-toms and an exotic-sounding James trumpet solo establishes the performance's mood before the ensemble roars to life for a brief melody set-up at measure 21. The melody proper commences at measure 29 with some good-natured call and response between the brass and the woodwinds. The band comes together briefly toward the melody's end at measure 53 before the saxes play a slightly more complicated figure to lead into the solo section.

Things kick off with a half-chorus piano solo at measure 61. The woodwinds have some surprisingly complex backgrounds at this point that need to be kept light and low. The spotlight shifts to a tenor sax solo at measure 77 for another half chorus, with some slightly more exuberant brass backgrounds. James plays a rapidly ascending trumpet break leading into a key change at measure 93, and dominates the arrangement's final two ensemble choruses. The backgrounds underneath should continue developing gradually, egging on the trumpet soloist until things wrap up with a few brief screaming trumpet breaks and a full ensemble capper.

This publication was based on the original Andy Gibson pencil score - this is not a transcription.

Doug DuBoff and Rob DuBoff

- April 2021

Conductor
8 BAR Intro

1ST SAX

Sax I tenor

Sax II tenor

Sax III

Trpt I

Trpt II

Trpt III

Trombone I

Trombone II

Trombone III

drum

SWING BAND 8 bar Intro

Bass

Piano

The score is written on ten staves. The top staff is for the conductor, with a tempo marking of 8 BAR and an 'Intro' section. The next three staves are for saxophones: Sax I tenor, Sax II tenor, and Sax III. The following three staves are for trumpets: Trpt I, Trpt II, and Trpt III. The next three staves are for trombones: Trombone I, Trombone II, and Trombone III. The drum staff is marked 'drum' and 'SWING BAND 8 bar Intro'. The bass staff is empty. The piano staff shows a series of chords: Bb, Eb Edim, Bb6 GM7, CM7 F7, Bb, Eb Edim, Bb6 GM7, CM7 F7. The piano part consists of a single melodic line with eighth and sixteenth notes.

PASSANTINO BRANDS Score No 66

Above is the first page of Andy Gibson's pencil score for **The Sheik of Araby**, recorded by the Harry James Orchestra in 1939.

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D. S. S. Form 1 (over) 16-17105

Albert Andy Gibson (Registrant's signature)

3/1/42 Hotel France 205 St N Y C

★GIBSON

Albert (Andy); 3044 Victory Pky., formerly of New York City and Zanesville, Ohio; husband of Mrs. Rose Marie Gibson of Los Angeles, Calif.; father of Albert Gibson Jr. of Los Angeles, dear brother of Mrs. Mary Cathryn Price of Cleveland, Ohio; suddenly Saturday, February 11, at Jewish Hospital. Friends may call at Renfro Funeral Home, 647 Forest Ave., Avondale, Tuesday, February 14, from 5 P. M. until 10:30 P. M. and at Hillis Funeral Home, Zanesville, Ohio, Wednesday evening February 15. Service Thursday, February 16, at 1 P. M. at Union Baptist Church, 8th St., Zanesville. Interment Woodlawn Cemetery, Zanesville.



Andy Gibson directing Camden recording date

Photo Bradley

Clarinets: George Dasey, Hilton Jefferson, Prince Robinson. Trumpets: Willie Cook, Jimmy Nottingham, Emmett Berry. Saxes: Paul Gonsalves, Leslie Johnkins. Trombones: Vic Dickenson, Eli Robinson, Dicky Wells

Andy Gibson's 1940 draft card indicating Count Basie as his employer (top left); Obituary from the February 14, 1961 edition of the Cincinnati Enquirer (above); photo taken by Jack Bradley during the 1959 Camden recording session (above right).

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SCORE

BRIGHT ♩ = 200

Solo

5

Cm

The score is written for a jazz ensemble. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'BRIGHT' with a quarter note equal to 200 beats per minute. The music begins with a trumpet solo starting at measure 5, marked with a circled '5' and 'Cm'. The solo features a melodic line with triplets and a dynamic marking of 'mf'. The rest of the ensemble (Woodwinds 1-4, Trumpets 1-3, Trombones 1-3, Guitar, Piano, Bass, and Drums) is shown with blank staves, indicating they are silent during this section. The drum set part includes a 'FLOOR TOM' with a dynamic marking of 'mf' and specific rhythmic patterns in measures 5, 8, and 12.

2 3 4 5 6 7 8 9 10 11 12

THE SHEIK OF ARABY
SCORE - PAGE 2

The musical score consists of two staves. The top staff is for the Tpt. Soloist, starting at measure 13 with a circled measure number. It features a melodic line with eighth and sixteenth notes, including two triplet markings. The bottom staff is for the Dr., showing a rhythmic accompaniment with quarter notes and rests, including a four-measure rest marked with a (4) in measure 17. A 'LEAD TO SWING' instruction is placed above the drum staff in measure 19. Measure numbers 13 through 20 are printed below the staves.

21 SWING

Ww. 1 (A. Sax) *f* *mf*

Ww. 2 (A. Sax) *f* *mf*

Ww. 3 (T. Sax) *f* *mf*

Ww. 4 (T. Sax) *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Gtr. *f* *mf*

PNO. *mf*

BS. *mf*

DR. *mf*

B^b6 (in 2) *E^b6* *E^o7* *B^b6* *Gm7* *Cm7* *F7* *B^b6* *E^b6* *E^o7* *B^b6* *Gm7* *Cm7* *F9(45)*

B^b6 (in 2) *E^b6* *E^o7* *B^b6* *Gm7* *Cm7* *F7* *B^b6* *E^b6* *E^o7* *B^b6* *Gm7* *Cm7* *F9(45)*

B^b6 (in 2) *E^b6* *E^o7* *B^b6* *Gm7* *Cm7* *F7* *B^b6* *E^b6* *E^o7* *B^b6* *Gm7* *Cm7* *F9(45)*

(4) (8)