

JAZZ LINES PUBLICATIONS

Presents

JINGLE BELLS

ARRANGED BY ERNIE WILKINS

TRANSCRIBED BY DYLAN CANTERBURY

FULL SCORE

JLP-8006

WORDS AND MUSIC BY JAMES PIERPONT

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COUNT BASIE SERIES

JINGLE BELLS (1961)

Background:

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William “Count” Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie’s musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded.

This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten’s sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reigns himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process. It did not take long for this new band to make its impact on the world of jazz. The Basie organization specialized in arrangements that were fairly loosely organized and easy to customize on the spot, known informally as “head” arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band’s rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer “Papa” Jo Jones’ more free-form approach and guitarist Freddie Green’s steady “rhythm” style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie’s band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard “April In Paris.” This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the “head” arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie’s celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie’s famous cameo in Mel Brooks’s “Blazing Saddles” is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz’s top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie “Lockjaw” Davis, trumpeters Harry “Sweets” Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band’s book include Frank Foster, Neal Hefti, Ernie Wilkins, Thad Jones, Billy Byers, Quincy Jones, and Sammy Nestico.

Doug DuBoff

November 2018



JINGLE BELLS

RECORDED BY COUNT BASIE

WORDS AND MUSIC BY JAMES PIERPONT

ARRANGED BY ERNIE WILKINS

TRANSCRIBED BY DYLAN CANTERBURY

SCORE

BRIGHT SWING ♩ = 200

The score is arranged for a jazz ensemble. The instruments listed on the left are: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4 (Opt.), Guitar, Piano, 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 piano part includes a solo section starting at measure 2, marked with a piano (mp) dynamic. The guitar part is marked with a solo at measure 2. The drum set part is marked with a solo at measure 2. The score consists of 8 measures.

2 3 4 5 6 7 8

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② C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C⁷ F⁶ F[♯]7 C⁶/G A⁷ Dm⁷ G⁷ C⁶ G⁷

Gr. *mp*

Pho. *mp* (ad-lib) C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C⁷ F⁶ F[♯]7 C⁶/G A⁷ Dm⁷ G⁷ C⁶ G⁷ (End Solo)

Bs. *mp* C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C[♯]7 Dm⁷ G⁷ C⁶ C⁷ F⁶ F[♯]7 C⁶/G A⁷ Dm⁷ G⁷ C⁶ G⁷

Dr. *mp* (4) (8)

9 10 11 12 13 14 15 16

17

SUBTONE
mp

A. SX. 1

SUBTONE
mp

A. SX. 2

SUBTONE
mp

T. SX. 1

SUBTONE
mp

T. SX. 2

B. SX.

(w/BASS.)
mf

TRP. 1
mf

TRP. 2
mf

TRP. 3
mf

TRP. 4
mf

TBN. 1
mf

TBN. 2
mf

TBN. 3
mf

TBN. 4
mf

GRE.
C⁶ C^{ma9} C⁶ C^{ma9} C^{7(9b)} F⁶ F^{#o7} C⁶ A^{m7} D⁷ G¹³

PKO.
C⁶ C^{ma9} C⁶ C^{ma9} C^{7(9b)} F⁶ F^{#o7} C⁶ A^{m7} D⁷ G¹³

BS.
C⁶ C^{ma9} C⁶ C^{ma9} C^{7(9b)} F⁶ F^{#o7} C⁶ A^{m7} D⁷ G¹³

DR.
(4) (8)

17 18 19 20 21 22 23 24