### JAZZ LINES PUBLICATIONS

Presents

# CAMPTOWN MARCH AND BLUES

AS RECORDED BY THE DAVE PELL OCTET

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

# FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8539

MUSIC AND LYRICS BY STEPHEN FOSTER

COPYRIGHT © 2022 BY SAZZ LINES FOUNDATION INC.

INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2022 THE SAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF DAVE PELL.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE SAZZ LINES FOUNDATION INC.
PO Box 1236

SARATOGA SPRINGS NY 12866 USA

## CAMPTOWN MARCH AND BLUES (1956)

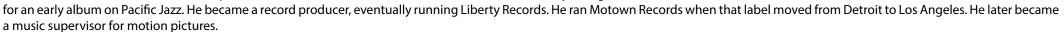
#### **Background:**

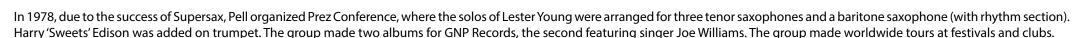
This man responsible for this remarkable series of arrangements was himself a remarkable man.

Dave Pell grew up in Brooklyn playing clarinet and saxophone. He joined the Bobby Sherwood, Tony Pastor and Bob Crosby bands while still a teenager. Because he could play in many different styles of jazz and dance music, he became an active freelancer upon moving to Los Angeles. A call from Les Brown to fill in for a missing saxophonist resulted in Pell becoming the chief tenor saxophone soloist for the Les Brown band from 1947-1955. Pell also doubled on bass clarinet, one of the few jazz improvisers who could solo on this instrument at that time.

While still with Les Brown, Pell formed an octet with musicians from the band and made several albums. His initial idea was to build albums around the lesser-known songs by such writers as Irving Berlin, Rodgers and Hart, and Burke and Van Heusen. The concept focused on commissioning hip arrangements and one-chorus solos by the all-star ensemble. The octet blazed important trails in two different directions: its output was jazz yet had a commercial approach, and it was a very early instance where a small jazz ensemble concentrated primarily on what became the 'great American songbook.' From the start, the octet was a major success; its albums sold very well, and the ensemble not only worked proms across the country, but played top jazz clubs. Wisely, Pell made these arrangements available for sale, one of the first leaders to market his ensemble's arrangements in their original form. They sold in good numbers as well.

When Pell left Les Brown, he was already a first-call musician for record dates of all types and film soundtracks. He was working nights either with the octet or jamming at jazz clubs. He brought his Rolleiflex along and took pictures from the bandstand. He was often called to make photos for album covers; one of his most famous was of the Gerry Mulligan Quartet





### **Acknowledgements:**

Special thanks to Dave Pell and his family for granting us access to his library and sharing with us many memories of forming and playing with the Dave Pell Octet. We're thrilled to have the opportunity to publish music from this wonderful library.

**Jeffrey Sultanof** 





## CAMPTOWN MARCH AND BLUES

RECORDED BY THE DAVE PELL OCTET

SCORE

(MUSIC AND LYRICS BY STEPHEN FOSTER ARRANGED BY JERRY FIELDING





