

JAZZ LINES PUBLICATIONS

Presents

KEB-LAH

RECORDED BY HARRY JAMES

ARRANGED BY JOHNNY THOMPSON

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

FULL SCORE

JLP-8688

MUSIC BY JUAN TIZOL

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PO BOX 1236
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KEB-LAH (1946)

Background:

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 this string of hits, James' bands were also known to have an experimental side. Several of their recordings from the mid- to late-1940s showed a surprising amount of bebop influence, most notably through the arrangements of the young Neal Hefti. A lifelong fan of the Count Basie Orchestra, James's later bands would oftentimes showcase a strong Basie influence, no doubt in part to the band's book being fueled with arrangements from Basie writers Hefti, Thad Jones and Ernie Wilkins. Being diagnosed with lymphatic cancer in 1983, James continued to perform all the way up until his passing later that year.

The Music:

Despite being one of the most popular dance bands of the 1940s, the Harry James Orchestra was surprisingly eager to engage in several varieties of musical experiments. This Johnny Thompson arrangement of Juan Tizol's *Keb-Lah* from 1946 is a prime example, displaying a combination of accessibility and daring that is not present among many of James's rivals at the time.

To the Conductor:

A brash and brassy introduction gives way to a simple sax riff, which itself leads into the exotic melody at measure 9. Tizol handles the melody himself, a melody that seems to combine elements of two of his compositions from his Duke Ellington days: *Caravan* and *Bakiff*. The backgrounds consist of the same sax riff from before alongside a sweeping string figure that pops up every now and then. The saxes handle the bridge at measure 37 before allowing Tizol to regain the spotlight at 53. The backgrounds become more intricate at this point, with an almost sinister figure in the low instruments underpinning some gentle string pads.

A half chorus alto sax solo commences at measure 79. The backgrounds are fairly sparse, but feature a hint of bebop influence at times. The full ensemble plays a dramatic, almost Hollywood-like mini-shout at measure 93 before Tizol briefly returns to the fore at measure 101. A brass fanfare naturally announces the arrival of James' trumpet at measure 109. There's a sudden key change a few measures later, but James' solo continues on while the ensemble slowly builds beneath him. Everything comes to a climax at measure 143, with the drums winding things down for the final melody statement at measure 147. Once again the honors belong to Tizol, with the ensemble gradually winding down before suddenly exploding into the final (somewhat cliched) riff.

An optional trumpet 4 part is included that may be used for a soloist so that this arrangement may be played without a separate trumpet soloist. An alternate 4th woodwind part that eliminates the baritone sax double in favor of being on tenor sax throughout has been provided if your ensemble does not have access to two baritone saxes.

This publication has been prepared from Johnny Thompson's original score - this is not a transcription.

Rob DuBoff and Dylan Canterbury

- March 2020

(INST)

"KEBLAH"

The score is written on yellowed paper and includes the following parts and markings:

- Alto 1:** Circled key signature of G major and a circled '1'.
- Alto 2:** Circled key signature of G major.
- Sax:** Circled key signature of G major.
- Tenor 4:** Circled key signature of G major.
- Baritone 5:** Circled key signature of G major.
- Fr. Horn:** Empty staff.
- Trumpets 1-4:** Circled key signature of G major.
- Trombones 1-3:** Circled key signature of G major.
- Tuba:** Circled key signature of G major.
- Harry (cond.):** Circled tempo marking of 4=106.
- Viols 1-3:** Circled key signature of G major. Part 1 includes a circled 'ppp' and a red line through the staff.
- Violas:** Circled key signature of G major.
- Cello:** Circled key signature of G major.
- Bass:** Circled key signature of G major.
- Guitar:** Circled key signature of G major.
- Drums:** Circled key signature of G major.
- Piano:** Circled key signature of G major.

Above is the first page of Johnny Thompson's score for *Keb-Lah*, recorded in 1946.

KEB-LAH

RECORDED BY HARRY JAMES

SCORE

MUSIC BY JUAN TIZOL

ARRANGED BY JOHNNY THOMPSON

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 180

The score is for a jazz ensemble. The woodwind section includes Solo Trumpet, Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax/Clarinet), Woodwind 3 (Tenor Sax), Woodwind 4 (Baritone Sax/Tenor Sax), and Woodwind 5 (Baritone Sax). The brass section includes Trumpet 1-4 and Trombone 1-3, with a Bass Trombone. The string section includes Violin I, II, and III, Viola, and Cello. The rhythm section includes Guitar, Piano, Acoustic Bass, and Drum Set. The score is in 4/4 time with a tempo of 180. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The guitar, piano, and acoustic bass parts include chord changes: D^7 , $A m^7(b^9)$, D^7 , and $A m^7(b^9)$. The drum set part includes a 'tom-tom' section starting at measure 7.

2 3 4 5 6 7 8

9

Ww 1 (A. Sax) *p*

Ww 2 (A. Sax) *p*

Ww 3 (T. Sax) *p*

Ww 4 (B. Sax) *p*

Ww 5 (B. Sax) *p*

Tbn. I *mf*

Vln. I *pont.* *p*

Vln. II *pont.* *p*

Vln. III *pont.* *p*

Vla. *pont.* *p*

Vc. *p*

Gtr. *p*
D7 Am7(b9) D7 Am7 D7 Am7(b9) D7 Am7(b9) D7 Am7(b9) D7 Am7(b9) D7

Pno. *p*
D7 Am7(b9) D7 Am7 D7 Am7(b9) D7 Am7(b9) D7 Am7(b9) D7

Bs. *p*
D7 Am7(b9) D7 Am7 D7 Am7(b9) D7 Am7(b9) D7 Am7(b9) D7

D. S. *p*

9 10 11 12 13 14 15 16

17

Ww 1 (A. Sx) *mf*

Ww 2 (A. Sx) *mf*

Ww 3 (T. Sx) *mf*

Ww 4 (B. Sx.) *mf*

Ww 5 (B. Sx.) *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1

Tbn. 2 *mf*

Tbn. 3 *mf*

Bs. Tbn. *mf*

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Gtr. *mf*

Pno. *mf*

Bs. *mf*

D. S. *mf* Hi-hat *sim.* (4)