

JAZZ LINES PUBLICATIONS

Presents

OUR DELIGHT

ARRANGED BY TADD DAMERON

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8853

MUSIC BY TADD DAMERON

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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.



JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

OUR DELIGHT (1962)

Background:

Tadd Dameron was one of the most influential composer/arrangers in American music. Born in 1917, he wrote for bands led by Jimmie Lunceford, Count Basie, Billy Eckstine (many original compositions later performed by the Dizzy Gillespie Orchestra were originally written for Eckstine), Ted Heath and Tommy Dorsey. He also arranged for Sarah Vaughan, Pearl Bailey and the underrated Kay Penton. Dameron led various groups for live gigs and recordings, and the musicians he played with constituted a who's who of jazz. At one time or another his ensembles included Fats Navarro, Freddie Webster, Charlie Rouse, Kenny Clarke, Kai Winding, Wardell Gray, J.J. Johnson, Dexter Gordon, Miles Davis, Kenny Dorham, John Coltrane and Clifford Brown.



Unfortunately Dameron was institutionalized in Kentucky for drug possession from 1958 through 1961. While still in prison, he contributed several arrangements to a Blue Mitchell album on Riverside Records, and when he was released, Riverside wanted him to make an album of his own. *The Magic Touch* was the result, and this resulted in various composing and arranging assignments, most notably for Benny Goodman, who commissioned several scores from Dameron for his 1962 big band that made an historic tour of the Soviet Union.

The Music:

Dameron arranged *Our Delight* for the Billy Eckstine Orchestra, and when that ensemble folded, Dizzy Gillespie added the setting to his book, playing it frequently. When Dameron recorded *The Magic Touch* in 1962 (Riverside Records) he made a new setting of the tune.

In 1962, publisher Bregman, Vocco & Conn asked Dameron to arrange this for big band publication as well as other titles that he'd composed over the years that they owned. This version of *Our Delight* is the same as the arrangement Dameron wrote for *The Magic Touch* LP, only re-scored for traditional big band with some modifications.

All of the BVC publications had numerous errors in pitch, rhythm and transposition. This publication of *Our Delight* has been newly edited and corrected.

Notes to the Conductor:

Balance is particularly important to realize Dameron's soft dissonant harmony, so everyone needs to listen to one another. The written piano part voicings were supplied by Tadd Dameron for the 1962 publication and are included for reference. We encourage the piano player to follow the chord changes and use the supplied voicings as a guide.

Acknowledgements:

We wish to thank Mia Dameron and Don Sickler for their support of our Tadd Dameron series of arrangements.

Jeffrey Sultanof

- March 2011

OUR DELIGHT

SCORE

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① BRIGHT SWING ♩ = 180

The score is for a 4/4 jazz piece in B-flat major. It features a full big band arrangement. The saxophone section (Alto 1 & 2, Tenor 1 & 2, Baritone) plays a melodic line starting on a whole note A-flat in the first measure, moving to a half note G in the second, and a quarter note F in the third, ending on a quarter note E-flat in the fourth. The trumpet and trombone sections play a rhythmic accompaniment of eighth notes. The guitar and piano provide harmonic support with chords: A-flat major 7, D-flat 9, B-flat minor 9, F 9, E 9 (sharp 11), and E-flat 9 (sharp 5). The bass line follows the harmonic structure, and the drum set provides a steady swing rhythm.

1 *mf* 2 3 4

(A)

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
GTR.
PNO
BASS
D. S.

Chord symbols: B^b9, A9, E_m7, A9, A^bma7, C_m7, F¹³, B⁹(^b5), B^b9

5 6 7 8 9