

JAZZ LINES PUBLICATIONS

*Presents*

**SLITTIN' SAM**

**(THE SHAYCHET MAN)**

AS RECORDED BY THE TERRY GIBBS DREAM BAND

ARRANGED BY MANNY ALBAM

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8247

MUSIC BY AL EPSTEIN

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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## SLITTIN' SAM (THE SHAYCHET MAN) 1956

### **Background:**

Born in Brooklyn in 1924, Terry Gibbs began his professional career at the age of twelve winning the *Major Bowes Amateur Hour* (one of the most popular radio shows on the air; Frank Sinatra also made his first professional appearance on this program). Gibbs toured with Benny Goodman, Chubby Jackson, Buddy Rich and Woody Herman, becoming a leader himself some years later. In addition, he has composed over 300 songs, 280 of which have been recorded by the likes of Nat King Cole, Woody Herman, George Shearing, Julian 'Cannonball' Adderley, Buddy DeFranco, and many other jazz musicians.

According to Gibbs, when he moved to Los Angeles in 1957, he'd already made an album with a big band that he wasn't very pleased with. He wanted to do a new one, but he wanted the music to be fully rehearsed before the band entered the studio. Unfortunately, the music union did not allow rehearsal for a record date.

Gibbs had a gig with his quintet at a club called the Seville. Soon after, Gibbs was allowed to bring in a big band instead of the quintet; the owner paid him the same amount of money. Being that Gibbs was not a local attraction, he would have just enough money to pay everyone local scale (\$15), and, as the leader, he would make \$11 after paying the bandboy \$8. Gibbs appeared on local television shows plugging his appearance, and the night of the show 300 people, famous movie stars as well as musicians, came to the club to hear an all-star ensemble playing top arrangements by Med Flory, Manny Albam, Bill Holman, Al Cohn, Bob Brookmeyer, and Marty Paich. Engineer Wally Heider came down to the various clubs where the band performed and recorded it, resulting in several albums issued almost twenty years later on the Contemporary label. The musicians were the cream of the L.A. scene at the time.



Thanks to an exclusive agreement with Terry Gibbs, many of the wonderful arrangements recorded by this incredible big band known as the Terry Gibbs Dream Band will be available as will numerous other un-recorded instrumental arrangements written for the band over the years.

### **Acknowledgements:**

Special thanks to Terry Gibbs for granting us access to his library and sharing with us many memories of forming and playing with the *Terry Gibbs Dream Band*. We're thrilled to have the opportunity to publish music from this wonderful library.

**Jeffrey Sultanof**

- April 2011



# SLITTIN' SAM

RECORDED BY THE TERRY GIBBS DREAM BAND

## SCORE

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① BRIGHT SWING ♩ = 160

The musical score is for the piece "Slittin' Sam" in 4/4 time, marked "BRIGHT SWING" with a tempo of 160 beats per minute. The score is arranged for a jazz band and includes the following parts:

- Alto Sax. 1 & 2:** Both parts play a sustained note (F#4) starting in the fourth measure, marked *f* (forte).
- Tenor Sax. 1 & 2:** Both parts play a sustained note (F#4) starting in the fourth measure, marked *f*.
- Baritone Sax:** Plays a sustained note (F#4) starting in the fourth measure, marked *f*.
- Trumpet 1, 2, 3, & 4:** All four trumpets play a melodic line starting in the fourth measure, marked *f*. The line consists of eighth and quarter notes.
- Trombone 1, 2, 3, & 4:** All four trombones play a melodic line starting in the first measure, marked *f*. The line consists of eighth and quarter notes.
- Vibraphone:** Plays a sustained note (F#4) starting in the first measure, marked *f*.
- Guitar:** Plays a melodic line starting in the first measure, marked *f*. The line consists of eighth and quarter notes.
- Piano:** Plays a melodic line starting in the first measure, marked *f*. The line consists of eighth and quarter notes.
- Bass:** Plays a melodic line starting in the first measure, marked *f*. The line consists of eighth and quarter notes.
- Drum Set:** Plays a rhythmic pattern starting in the first measure, marked *f*. The pattern includes eighth and quarter notes.

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Score for **SLITTIN' SAM**, Page 2. The score is written for a jazz ensemble, including Saxophones (Sx), Trumpets (Tpt), Trombones (Tbn), Violoncello (Vib), Guitar (Gtr), Piano (Pno), Bass (Bs), and Drums (D.S.). The key signature is one sharp (F#), and the time signature is 4/4.

The score is divided into measures 5, 6, 7, and 8. The instrumentation and notation are as follows:

- Saxophones (Sx. 1, Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.):** Play a melodic line in measures 5 and 6, then rest in measures 7 and 8.
- Trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4):** Play a melodic line in measures 5 and 6, then rest in measures 7 and 8.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4):** Play a melodic line in measures 5 and 6, then rest in measures 7 and 8.
- Violoncello (Vib.):** Play a melodic line in measures 5 and 6, then rest in measures 7 and 8.
- Guitar (Gtr.):** Play a melodic line in measures 5 and 6, then rest in measures 7 and 8.
- Piano (Pno.):** Play a melodic line in measures 5 and 6, then rest in measures 7 and 8.
- Bass (Bs.):** Play a melodic line in measures 5 and 6, then rest in measures 7 and 8.
- Drums (D.S.):** Play a melodic line in measures 5 and 6, then rest in measures 7 and 8.

The score includes various musical notations, including notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4.

Measure 5: Saxophones, Trumpets, Trombones, Violoncello, Guitar, Piano, Bass, and Drums play a melodic line.

Measure 6: Saxophones, Trumpets, Trombones, Violoncello, Guitar, Piano, Bass, and Drums play a melodic line.

Measure 7: Saxophones, Trumpets, Trombones, Violoncello, Guitar, Piano, Bass, and Drums rest.

Measure 8: Saxophones, Trumpets, Trombones, Violoncello, Guitar, Piano, Bass, and Drums rest.

Chord symbols are indicated below the staff in measures 7 and 8:

- Measure 7: Dm7, B°7, B<sup>b</sup>ma7
- Measure 8: Dm7, B°7, B<sup>b</sup>ma7



Score for SLITTIN' SAM, Page 4, measures 14 through 18. The score includes parts for Saxophones (A, T, B), Trumpets (1-4), Trombones (1-4), Guitar, Piano, Bass, and Drums.

**Measures 14-18:**

- Saxophones (A, T, B):** Play a melodic line starting with a triplet in measure 14, followed by a sequence of eighth and quarter notes. The line is repeated in measure 18.
- Trumpets (1-4):** Play a melodic line starting with a quarter note, followed by a sequence of eighth and quarter notes. The line is repeated in measure 18.
- Trombones (1-4):** Play a melodic line starting with a quarter note, followed by a sequence of eighth and quarter notes. The line is repeated in measure 18.
- Guitar:** Chords: B<sup>b</sup>7<sup>(b5)</sup> (measures 14-15), E<sup>m</sup>7 (measures 16-17), A<sup>7</sup><sub>SUS</sub> (measure 17), E<sup>m</sup>7 (measure 18), D<sup>m</sup>6 (measure 18).
- Piano:** Chords: B<sup>b</sup>7<sup>(b5)</sup> (measures 14-15), E<sup>m</sup>7 (measures 16-17), A<sup>7</sup><sub>SUS</sub> (measure 17), E<sup>m</sup>7 (measure 18), D<sup>m</sup>6 (measure 18).
- Bass:** Chords: B<sup>b</sup>7<sup>(b5)</sup> (measures 14-15), E<sup>m</sup>7 (measures 16-17), A<sup>7</sup><sub>SUS</sub> (measure 17), E<sup>m</sup>7 (measure 18), D<sup>m</sup>6 (measure 18).
- Drums:** Play a steady rhythm pattern, including a triplet in measure 14.

Measure numbers 14, 15, 16, 17, and 18 are indicated at the bottom of the page.