

JAZZ LINES PUBLICATIONS

*Presents*

**SOFT EYES**

AS RECORDED BY THE TERRY GIBBS DREAM BAND

ARRANGED BY BILL HOLMAN

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8278

MUSIC BY TERRY GIBBS

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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.



THE JAZZ LINES FOUNDATION INC.

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## SOFT EYES (1962)

### **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

# SOFT EYES

RECORDED BY THE TERRY GIBBS DREAM BAND

MUSIC BY TERRY GIBBS  
ARRANGED BY BILL HOLMAN  
EDITED BY JEFFREY SULTANOF

## SCORE

DOUBLE TIME FEEL ♩ = 70

①

The score is for a jazz ensemble. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-3, Vibraphone, Piano, Bass, and Drum Set. The music is in 4/4 time with a double-time feel. The key signature has two flats (Bb and Eb). The score begins with a first ending bracket (①) over the first four measures. The saxophones and vibraphone play a melodic line with accents and slurs. The piano and bass provide harmonic support. The drum set part includes a 'PLAY TIME' section with a 'Pizz' (pizzicato) marking. The score concludes with a second ending bracket (②) over the final two measures.

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A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Viol.

PNO.

Bs.

D. S.

5 6 7 8

(4)

The musical score is arranged in a standard orchestral format. The top section contains five saxophone staves (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.), four trumpet staves (Trpt. 1-4), three trombone staves (Tbn. 1-3), a violin staff (Viol.), a piano grand staff (PNO.), a bass staff (Bs.), and a drum set staff (D. S.). The saxophones and violin play a melodic line with triplets and eighth notes. The trumpets and trombones play a rhythmic accompaniment with a 'mf' dynamic marking. The piano part is mostly rests. The bass and drums provide a steady accompaniment. The score is numbered 5 through 8 at the bottom.