

JAZZ LINES PUBLICATIONS

Presents

IDA, SWEET AS APPLE CIDER

AS RECORDED BY THE DAVE PELL OCTET

ARRANGED BY MARTY PAICH, EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8757

MUSIC BY MARTY PAICH

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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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DAVE PELL OCTET SERIES

IDA, SWEET AS APPLE CIDER (1960)

Background:

This man responsible for this remarkable series of arrangements is 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 for an early album on Pacific Jazz. He became a record producer, eventually running Liberty Records. He ran Motown Records when that label moved from Detroit to Los Angeles. He later became a music supervisor for motion pictures.

In 1978, due to the success of Supersax, Pell organized Prez Conference, where the solos of Lester Young were arranged for three tenor saxophones and a baritone saxophone (with rhythm section). Harry 'Sweets' Edison was added on trumpet. The group made two albums for GNP Records, the second featuring singer Joe Williams. The group made worldwide tours at festivals and clubs.

At this writing, Pell is still at it, running a website, touring (he now plays on one of Lester Young's saxophones, willed to him by Lester's brother Lee), and running a record label, Group 7.

Acknowledgements:

Special thanks to Dave Pell 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

- December 2012



IDA, SWEET AS APPLE CIDER

SCORE

RECORDED BY THE DAVE PELL OCTET

BY EDDIE MUNSON AND EDDIE LEONARD

ARRANGED BY MARTY PAICH

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

MEDIUM SWING ♩ = 120

Musical score for Tenor Sax, Baritone Sax, Trumpet, Trombone, Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time and features a key signature of two flats (B-flat major/D-flat minor). Dynamics include *f* (forte) and *mf* (mezzo-forte). The piano part includes a 'FILL' section indicated by a dashed line. The bass part includes a '(BRUSHES)' section. The drum set part includes a '(4)' marking.

Chord progression for Guitar, Piano, and Bass:

| | | | | | | | |
|-----------|------------------|------------------|-----------|------------------|-------------------|------------------|-------------------|
| Measure 1 | Measure 2 | Measure 3 | Measure 4 | Measure 5 | Measure 6 | Measure 7 | Measure 8 |
| - | A ^b 6 | D ^b 7 | Cm7 | B ^o 7 | B ^b m7 | E ^b 7 | B ^b m7 |
| - | A ^b 6 | D ^b 7 | Cm7 | B ^o 7 | B ^b m7 | E ^b 7 | B ^b m7 |
| - | A ^b 6 | D ^b 7 | Cm7 | B ^o 7 | B ^b m7 | E ^b 7 | B ^b m7 |

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The musical score is arranged in a system with the following parts and notations:

- T. SX. / B. SX. / TPT. / TBN.:** Melodic lines for Trumpet, Baritone Saxophone, Trombone, and Tenor Saxophone. The Tenor Saxophone part includes a 'V' marking above the first measure of the second system.
- GTR.:** Guitar part with slash notation indicating rhythmic patterns.
- PNO.:** Piano part with slash notation in the right hand and chord symbols in the left hand.
- BS.:** Bass line with chord symbols.
- D. S.:** Drum set part with slash notation.

Chord Symbols: B^b_{mi7} , E^b7 , B^b_{mi7} , E^b7 , A^b6 , $C7$

Other markings: 'FILL' with a dashed line above the piano staff in measure 9.

(10)

T. Sax. B. Sax. Tpt. Tbn. Gtr. PNO. B.S. D. S.

mp mp mp

F7 B^b7 F^mi7 B^b7 F^mi7 B^b7 E^b6 F^mi7 F[#]o7 E^b6

F7 B^b7 F^mi7 B^b7 F^mi7 B^b7 E^b6 F^mi7 F[#]o7 E^b6

(4) (8)

10

11

12

13

14

15

16

17