

*Presents*

JAZZ LINES PUBLICATIONS

**AUTUMN NOCTURNE**

RECORDED ON 'VIBES ON VELVET'

ARRANGED BY MANNY ALBAM

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

**FULL SCORE**

JLP-7282

WORDS BY KIM GANNON AND MUSIC BY JOSEF MYROW

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

## AUTUMN NOCTURNE (1955)

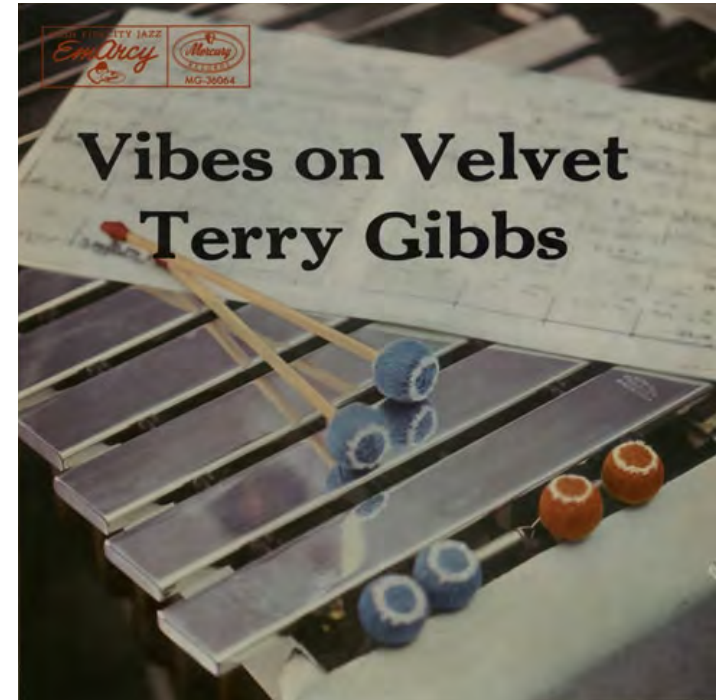
### **Background:**

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.

Manny Albam had an impressive career as a composer-arranger for over fifty years. His music ran the gamut of jazz, pop, and classical music, and his ensembles were usually filled with the top musicians on the scene. By 1950, Albam put down his baritone saxophone and became a composer/arranger full time. His compositions appeared in the books of Woody Herman and Count Basie, among others. In September and October of 1957, Manny recorded *The Blues is Everybody's Business*, a four-part suite; two with big band, and two with orchestra. Ambitious and yet down-home, it has become a classic, studied in composition classes in colleges all over the world. Terry Gibbs has said of Albam: "I didn't have to tell Manny a thing about what I wanted when he began work on these arrangements. He knew just what to do. For me he can do no wrong."



## **The Music:**

Vibraphonist Terry Gibbs is known for his electric, high energy sound with the Gibbs Quartet and the Terry Gibbs Dream Band. *Vibes on Velvet* and *More Vibes on Velvet* show a softer side of Terry Gibbs. Producer Bob Shad had a contract to produce an album with Gibbs. Shad's idea was to feature the vibraphonist with a string section and capitalize on the commercial success that the Charlie Parker with Strings recordings had achieved. Gibbs, never one to copy someone else, convinced Shad that the album should feature himself with five saxophones and a rhythm section with Manny Albam crafting the arrangements. The resulting album, *Vibes on Velvet*, recorded in 1955, included regular members of the Gibbs Quartet: Terry Pollard on piano, Jerry Segal on drums, and Herman Wright on bass, along with guitarist Turk Van Lake. Commercial success of this album led to the recording of a follow-up, *More Vibes on Velvet*, recorded in 1958. This album featured Gibbs with an all-new ensemble, once again relying on the unique arranging style of Manny Albam. The personnel of this recording session was drawn from the Med Flory rehearsal band, with whom Gibbs had been playing. Featured were saxophonists Charlie Kennedy, Joe Maini, Med Flory, Bill Holman, and Jack Schwartz, with the rhythm section of Pete Jolly, Max Bennett, and Mel Lewis. This ensemble became the foundation of the newly-created Terry Gibbs Dream Band.

This publication has been prepared from the original parts as supplied to us by Terry Gibbs.

## **Acknowledgements:**

Special thanks to Terry Gibbs for granting us exclusive 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.

**Rob DuBoff, Heather Crocker, and Jeffrey Sultanof**

- June 2015



# AUTUMN NOCTURNE

RECORDED BY TERRY GIBBS ON 'VIBES ON VELVET'

## SCORE

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SLOWLY ♩ = 80

VIBRAPHONE  
(OR C INSTRUMENT SOLOIST)

REED 1:  
ALTO SAX.

REED 2:  
TENOR SAX./ALTO SAX.

REED 3:  
TENOR SAX.

REED 4:  
TENOR SAX.

REED 5:  
BARITONE SAX.

GUITAR

PIANO

BASS

DRUM SET

(TENOR SAX.) (LEAD)

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

(BRUSHES)

*mp*

*mf*

C<sup>6</sup> C<sup>6</sup>/B A7<sup>(b9)</sup> Dm<sup>7</sup> G7<sup>(b9)</sup> Dm<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> Fm<sup>7</sup>

2 3 4

The musical score is arranged in a system with the following parts from top to bottom:

- Vibes:** Treble clef, melodic line with various intervals and slurs.
- RD. 1 (A. Sx.):** Treble clef, mostly rests with a final note in the fourth measure.
- RD. 2 (T Sx.):** Treble clef, long notes with slurs, starting with a *p* dynamic marking.
- RD. 3 (T Sx.):** Treble clef, long notes with slurs, starting with a *p* dynamic marking.
- RD. 4 (T Sx.):** Treble clef, long notes with slurs, starting with a *p* dynamic marking.
- RD. 5 (B. Sx.):** Treble clef, long notes with slurs, starting with a *p* dynamic marking.
- Chords:** Handwritten chord symbols:  $C_{MA}^9$ ,  $E^{b7}$ ,  $D_{m7}$ ,  $G^9(^{\#5})$ ,  $E_{m7}^{(b5)}$ ,  $A^7$ ,  $D_{m7}$ ,  $G^7(^{\#9})$ .
- Bs.:** Bass clef, bass line with slurs.
- D. S.:** Drum set notation with slashes and a circled 8 in the eighth measure.

5

6

7

8

9

Vibes

Musical staff for Vibes, starting with a treble clef and a key signature of two sharps (F# and C#). The staff contains a melodic line with various rhythmic values and accidentals.

Rd. 1 (A. Sx.)

Musical staff for Rd. 1 (A. Sx.), showing a series of whole notes with a slur over the first four measures.

Rd. 2 (T Sx.)

Musical staff for Rd. 2 (T Sx.), showing a series of whole notes with a slur over the first four measures. A "(LEAD)" marking is present above the staff in the final measure.

Rd. 3 (T Sx.)

Musical staff for Rd. 3 (T Sx.), showing a series of whole notes with a slur over the first four measures.

Rd. 4 (T Sx.)

Musical staff for Rd. 4 (T Sx.), showing a series of whole notes with a slur over the first four measures.

Rd. 5 (B. Sx.)

Musical staff for Rd. 5 (B. Sx.), showing a series of whole notes with a slur over the first four measures.

GTR.

*mp*

CMA<sup>9</sup> A7<sup>(b9)</sup> Dm<sup>7</sup> G7<sup>(b9)</sup> Dm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Fm<sup>6</sup>

Musical staff for GTR. (Guitar), showing a series of rhythmic slashes corresponding to the chord changes listed above.

PNO.

*mp*

CMA<sup>9</sup> A7<sup>(b9)</sup> Dm<sup>7</sup> G7<sup>(b9)</sup> Dm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Fm<sup>6</sup>

Musical staff for PNO. (Piano), showing a series of rhythmic slashes corresponding to the chord changes listed above.

Bs.

CMA<sup>9</sup> A7<sup>(b9)</sup> Dm<sup>7</sup> G7<sup>(b9)</sup> Dm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Fm<sup>6</sup>

Musical staff for Bs. (Bass), showing a series of notes corresponding to the chord changes listed above.

D. S.

Musical staff for D. S. (Drum Set), showing a series of rhythmic slashes. A "(4)" marking is present above the staff in the final measure.